

Werner.

Proprium missæ.

Gregor Joseph

**Werner**

**Iam hyems transiit**

Motetto de Viduis

WerW D.1.4

Motet

*S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W**esser  
**S**kala  
**E**dition



Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

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 [edition-esser-skala/werner-proprium-missae](https://github.com/edition-esser-skala/werner-proprium-missae)  
v2024.03.0, 2024-04-01 (c31a9909fab7c429daf62f745af294ca47dbf835)



# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 46
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038020
	<i>License</i>	public domain
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## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
4	timp	bar missing in <b>B1</b>
92	T	1st ♮ in <b>B1</b> : b8-γ

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## Lyrics

Iam hyems transiit,  
imber abiit et recessit.  
Surge anima mea,  
et veni electa mea,  
et ponam te in thronum meum.  
(Song of Songs 2:11)

Multae filiae congregaverunt divitias,  
tu supergressa es universas,  
fallax gratia et vana est pulchritudo,  
mulier timens Dominum ipsa laudabitur.  
(Proverbs 5:29–30)

Rex Christe virtus fortium,  
qui magna solus efficis,  
huius precatu, quaesumus,  
audi benignus supplices.  
(4th verse of *Fortem virili pectore*, Liber Hymnarius 1983)

Alleluia.

## D.1.4 Iam hyems transiit

*Vivace f*

Clarino I, II  
in C

Timpani  
in C-G

*f*

*f*

*f*

*f* Tutti

Soprano

Iam hy - ems trans - i-it, trans - i-it,

*f* Tutti

Alto

Iam hy - ems trans - i-it, trans - i-it,

*f* Tutti

Tenore

Iam hy - ems trans - i-it, trans - i-it,

*f* Tutti

Basso

Iam hy - ems trans - i-it, trans - i-it,

*f* Tutti

Organo  
e Bassi

The musical score is for the piece 'Iam hyems transiit' (D.1.4). It is in common time (C) and marked 'Vivace' with a forte (f) dynamic. The score includes parts for Clarino I and II in C, Timpani in C-G, Violino I and II, Soprano, Alto, Tenore, Basso, and Organo e Bassi. The vocal parts (Soprano, Alto, Tenore, Basso) all sing the same lyrics: 'Iam hy - ems trans - i-it, trans - i-it,'. The instrumental parts feature rhythmic patterns and melodic lines, with the violins playing a prominent role in the texture.

3

im - ber ab - i - it et re - ces - sit, et re -

im - ber ab - i - it et re - ces - sit, et re -

im - ber ab - i - it et re - ces - sit, et re -

im - ber ab - i - it et re - ces - sit, re -

6 6 # #

5

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

Largo

7

*p*

*p* Solo

Sur-ge a - ni-ma me - a, et ve - ni, et ve - ni,

*p* Solo

Sur-ge a - ni-ma me - a, et ve - ni, sur-ge a - ni-ma me - a, et ve - ni,

*p* Solo

Sur-ge a - ni-ma, sur-ge a - ni-ma me - a, et ve - ni,

*p* Solo

Sur-ge a - ni-ma,

Solo

*p*

7 6 5 - 6 [b]7 6 5 -

5 4 # - 5 4 # -



Allegro

10

*f* Tutti  
ve - ni e - le - cta, e - le - cta me - a,

*f* Tutti  
ve - ni e - le - cta, e - le - cta me - a,

*f* Tutti  
ve - ni e - le - cta, e - le - cta me - a, et

*f* Tutti  
ve - ni e - le - cta, e - le - cta me - a, et po - nam te in thro - num

*f* Tutti  
16 61

14

et po - nam te in thro - num me -  
et po - nam te in thro - num me - - - um, thro - num  
po - nam te in thronum, in thro - num me - um, et po - nam  
me - um, me - um, in thro - num me - um, et

5 6

19

*f*

*f*

um, in thro - num, et te in thro - num, —

me - um, et po - nam in thro - num, te

te, po - - - nam, et po - nam te in thro - num,

po - nam te in thro - num me - - um, in thro - num me - um,

6 16 6

23 *[tr]* **Recitativo**

et te in throno meo in throno meo. Multae filiae congregaverunt divitias, tu super throno meo, throno meo.

6| 4 3 *p Solo* 4/4 6 6

28

gres-sa es u - ni - versas, fallax gra - ti - a et va - na est pulchri - tu - do, mu - li - er ti mens Do - minum i - psa lau -

[4]5    b6    b7/5    b    [4]6/[b]    5    6    6    6/[4]5

32 *Vivace*

da - bitur. *p Solo* Rex Chri - ste vir - tus

*Organo solo* *p Solo*

6 5 # 16 61

37

for - ti - um, qui ma - gna so - lus ef - fi - cis, hu -

6 5 / 4 3      [6 5]      4 6 6 6 5

43

ius pre - ca - tu, quae - su - mus, au - di be - ni - gnus sup - pli - ces.

♭ [6] 6 5 [♭] ♭6 6 ♯ ♭ f



50

**f**

7

Rex

6 [6] 7 7 7 b6

56

Chri - ste vir - tus for - ti - um, rex Chri - ste vir - tus for - ti -

6 *p* b7 [7] 6 b7 4 7 [b] [b6] 6 b7

63

um, qui ma - gna, ma - gna so - lus ef - fi - cis, hu - ius, hu - ius pre - ca -

6 6 6 6 6 6 5 6 5 6

70

tu, quae sumus, au-di be-ni-gnus sup-plices, au-di be-ni-gnus sup-plices, be-

5 6 6 5 [6] 5 6 6 6

76

ni - gnus sup - pli-ces.

[6] 5  $\frac{6}{4}$   $\frac{5}{b}$  *f*

82

6

[6] 6 6 5  
5 4 3

87 Allegro

The score begins with a piano introduction in common time. The right hand features a series of eighth-note triplets, while the left hand provides a simple bass line. The tempo is marked **Allegro**.

The vocal section enters with four parts: Soprano, Alto, Tenor, and Bass. All vocal parts are marked **f Tutti**. The lyrics are "Al - le - lu - ia, al - le - lu -". The vocal lines include triplet rhythms in the first two measures of the vocal phrase.

The piano accompaniment continues with triplets in the right hand and a bass line. The dynamics are marked **f** (forte) and **p** (piano).

89 *a 2*

*f*

*f*

ia, al - le - lu - ia,

al - le - lu - ia,

<sup>8</sup> ia, al - le - lu - ia,

al - le - lu - ia,

*f*



91

al - le - lu - ia, al - le - lu -

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

93

The musical score consists of several staves. The piano accompaniment (middle two staves) features a rhythmic pattern of eighth notes with triplets, marked with a '3' above the notes. The vocal line (top staff) begins with the lyrics 'ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -'. The vocal melody is primarily eighth notes, with some triplet markings. The piano accompaniment includes dynamic markings such as 'f' (forte) and 'f' (piano). The score is set in a common time signature.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu -

al - le - lu -

al - le - lu -

95

*f*

*f*

ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al -

97

3 3 a 2

3 3

tr 3 3 3 3 p f

tr 3 3 3 3 #p # f

le - lu - ia, al - le - lu - ia, al -

le - lu - ia, al - le - lu - ia,

le - lu - ia, al - le - lu - ia, tr

le - lu - ia, al - le - lu - ia,

[6] 6 #

5 #

Detailed description: This page of a musical score, numbered 24, contains measures 97 through 100. It features a piano accompaniment and four vocal parts. The piano part begins with two treble clefs, each playing a triplet of eighth notes with trills. The vocal parts enter with the lyrics 'le - lu - ia, al - le - lu - ia, al -'. The score includes various musical notations such as trills (tr), triplets (3), dynamics (p, f), and articulation marks. At the bottom, there are performance instructions for the piano, including a fingering [6] and a chord change to 6/5 #.

100

The musical score for page 100 consists of several staves. At the top, there are two staves for piano accompaniment, both marked with a forte (*f*) dynamic. Below these are two staves for the piano, with the left hand marked piano (*p*) and the right hand marked forte (*f*). The piano part includes trills and triplet markings. The bottom section of the page features four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics "le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". The vocal lines are accompanied by a bass line at the bottom of the page, which includes figured bass notation: [6], 6, 5, #.

102

The musical score is arranged in two systems. The first system (measures 102-103) consists of a piano introduction. The right hand plays a triplet of eighth notes (G4, A4, B4) on the first beat of measure 103, followed by another triplet (C5, B4, A4) on the second beat. The left hand plays a triplet of eighth notes (G3, F3, E3) on the first beat of measure 103, followed by another triplet (D3, C3, B2) on the second beat. The second system (measures 104-108) features four vocal parts: Soprano, Alto, Tenor, and Bass. Each part has a vocal line with lyrics and a piano accompaniment line. The lyrics are:   
Soprano: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia  
Alto: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia  
Tenor: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia  
Bass: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia  
The piano accompaniment for the vocal parts consists of eighth notes and triplets of eighth notes.

104

The musical score for page 104 consists of several staves. At the top, there are two empty staves for a vocal line. Below them is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part features intricate triplet patterns in both hands, often marked with 'tr' and '3'. The vocal lines are arranged in four parts: Soprano, Alto, Tenor, and Bass. Each vocal line contains the lyrics 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia' with appropriate rests and phrasing. The bottom-most staff is a bass line for the piano accompaniment, ending with a measure number [6].

106

The musical score consists of several staves. The piano introduction (measures 106-110) features a complex texture with trills (tr) and triplets (3) in both hands. The vocal staves (measures 111-115) contain the lyrics: "ia, al - le - lu - ia, al -". The basso continuo line (measures 111-115) includes figured bass notation:  $\frac{6}{4}$ ,  $-$ , and  $\frac{7}{3}$ .



108

Musical notation for the first system, including a treble clef staff with a trill (tr) and a bass clef staff.

Musical notation for the second system, featuring a grand staff with two staves and triplet markings (3).

Musical notation for the third system, including a treble clef staff with lyrics: - le - lu - ia.

Musical notation for the fourth system, including a treble clef staff with lyrics: - le - lu - ia.

Musical notation for the fifth system, including a treble clef staff with lyrics: le - lu - ia.

Musical notation for the sixth system, including a bass clef staff with lyrics: - le - lu - ia.

Musical notation for the seventh system, including a bass clef staff with lyrics: - le - lu - ia.

9 [5] 6  
5