

Werner.

Proprium missæ.

Gregor Joseph

**Werner**

**Cœlestia mortales sunt**

WerW D.2.5

Offertorium

*S, A, T, B (coro), 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
org	organ
S	soprano
T	tenor
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 42
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038017
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/126.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/126.html</a>

## 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>
15	A	3rd ♯ in <b>B1</b> : f'4

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## Lyrics

Coelestia mortales sunt apetenda regna,  
in ista patria nulla maestitia, sed omnis gloria.

# D.2.5 Cœlestia mortales sunt

**Allegro**

*I*  
Violino *f*

*II*  
*f*

*Soprano* *f Tutti*  
Coe - le - sti-a, coe - le - sti-a mor - ta - les sunt

*Alto* *f Tutti*  
Coe - le - sti-a, coe - le - sti-a mor - ta - les sunt

*Tenore* *f Tutti*  
Coe - le - sti-a, coe - le - sti-a mor - ta - les sunt

*Basso* *f Tutti*  
Coe - le - sti-a, coe - le - sti-a mor - ta - les sunt

*Organo e Bassi* *f Tutti* 6

3

a - pe - ten - da re - gna, a - pe - ten - da re - gna, in is - ta

a - pe - ten - da re - gna, a - pe - ten - da re - gna, in is - ta

a - pe - ten - da re - gna, a - pe - ten - da re - gna, in is - ta

a - pe - ten - da re - gna, a - pe - ten - da re - gna, in is - ta

# - 6 [6] 6 5

Measures 5-6 of the piano introduction, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

pa - tri - a nul - la mae - sti - ti - a, nul - la mae - sti - ti -

pa - tri - a nul - la, nul - la, nul - la mae - sti - ti -

pa - tri - a nul - la, nul - la, nul - la mae - sti - ti -

pa - tri - a nul - la mae - sti - ti - a, nul - la mae - sti - ti -

6 5 6 5 6 5 6 5 6 4 #



Measures 7-8 of the piano introduction, continuing the complex rhythmic pattern with sixteenth and thirty-second notes.

a.

a.

a.

a.

*Solo* # 6 6 6 6

Piano introduction for measures 9-11, featuring a complex rhythmic pattern in both hands with various accidentals and trills.

Vocal and piano accompaniment for measures 9-11. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Coe - le - sti-a, coe - le - sti-a mor -". The piano accompaniment continues with a steady rhythmic accompaniment.

Coe - le - sti-a, coe - le - sti-a mor -

Coe - le - sti-a, coe - le - sti-a mor -

Coe - le - sti-a, coe - le - sti-a mor -

Coe - le - sti-a, coe - le - sti-a mor -

6 6 b6 6 6 6 b6 6 6 b5 3 b7 5 6 5 4 # 6 5 b #

*Tutti*

Piano introduction for measures 12-14, featuring a complex rhythmic pattern in both hands with various accidentals and trills.

Vocal and piano accompaniment for measures 12-14. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "ta - les sunt a - pe-ten - da re - gna, a - pe - ten - da re -". The piano accompaniment continues with a steady rhythmic accompaniment.

ta - les sunt a - pe-ten - da re - gna, a - pe - ten - da re -

ta - les sunt a - pe-ten - da re - gna, a - pe - ten - da re -

ta - les sunt a - pe-ten - da re - gna, a - pe - ten - da re -

ta - les sunt a - pe-ten - da re - gna, a - pe - ten - da re -

6 6 5 6 6 [6]

14

Piano introduction for measures 14 and 15, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

gna, in is - ta pa - tri - a nul - la mae - sti - ti - a, sed

gna, in is - ta pa - tri - a nul - la mae - sti - ti - a, <sup>\*</sup> sed

gna, in is - ta pa - tri - a nul - la mae - sti - ti - a, sed

gna, in is - ta pa - tri - a nul - la mae - sti - ti - a, sed

6 5 6 5 6 5 6 5 6 5 6

Measures 14-15 vocal and piano accompaniment. The piano part includes a bass line with a sequence of notes: 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6.



16

Piano introduction for measures 16 and 17, continuing the complex rhythmic pattern from the previous section.

o - mnis glo - ri - a.

o - mnis glo - ri - a.

o - mnis glo - ri - a.

o - mnis glo - ri - a.

*Solo*

4 3 [6]

Measures 16-17 vocal and piano accompaniment. The piano part includes a bass line with notes: 4, 3, followed by a *Solo* section and a measure with a [6] chord.