

Werner. Collected works.

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Werner

In dedicatione templi

WerW D.1.14

Motet (in Dedicazione Ecclesiæ)

T, B (solo), S, A, T, B (coro), 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score

Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 58
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/788.html

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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
127	B	1st ♭ in B1 : c2
128	vl 1	2nd/3rd ♭ in B1 : b'2–a'2

Lyrics

In dedicatione templi
decantabat populus laudem
et in ore eorum dulcis resonabat sonus.
Et dixit Dominus:

Domus mea, domus orationis vocabitur,
omnis qui hic petit accipiet:
et qui quaerit, invenit,
et pulsanti aperietur.
(Isaiah 56:7, Matthew 7:8)

Qui confidunt in Domino sicut mons Syon,
non commovebitur in aeternum
qui habitat in Ierusalem.
(Psalms 125(124):1-2)

Vidi civitatem sanctam Ierusalem novam
descendentem de coelo a Deo paratam
sicut sponsam ornatam viro suo.
(Revelation 21:2)

Haec templa rex coelestium
imple benigno lumine
huc o rogatus adveni
plebisque vota suscipe
et corda nostra iugiter
perfunde coeli gratia.
Hinc impetrent fidelium
voces precesque supplicum
domus beatae munera
patrisque donis gaudeant
donec soluti corpore
sedes beatas impleant.
(Cantus Index a01591)

Alleluia.

D.1.14 In dedicatione templi

Vivace

I
Violino

II

f

f

f Tutti

Soprano
In de-di-ca - ti - o - ne templi de-can - ta - bat po - pulus lau -

f Tutti

Alto
In de-di-ca - ti - o - ne templi de-can - ta - bat, de - can - ta - bat po - pulus lau -

f Tutti

Tenore
In de-di-ca - ti - o - ne templi de-can - ta - bat po - pulus lau -

f Tutti

Basso
In de-di-ca - ti - o - ne templi de - can - ta - bat po - pulus lau -

Organo e Bassi

f Tutti

[6] 3 6 6 6 5 4 #

4

tr

dem et in o - re e - orum dulcis re - so - nabat so - nus, dul - cis re - so - nabat so -

tr

dem et in o - re e - orum dul - cis re - so - nabat so - nus, dul - cis re - so - na - bat so -

dem et in o - re e - orum dul - cis re - so - nabat so - nus, dul - cis re - so - nabat so -

dem et in o - re e - orum dul - cis re - so - nabat so - nus, dul - cis re - so - nabat so -

4 2 # 6 4 # 7 5 # 9 8 6 5 8 6 5 #

9 *Largo*

nus.

Et di-xit Do-minus:

nus.

Et di-xit Do-minus:

nus.

Et di-xit Do-minus:

nus.

Et di-xit Do-minus: Do-mus me - a, domus o-ra-ti - o-nis vo - ca-bitur, omnis qui hic pe-tit ac-

p Solo

p Solo

Vivace

14

f Tutti

Qui con-fi - dunt in

f Tutti

Qui con-fi - dunt in

f Tutti

Qui con-fi - dunt in

ci - pi-et: et qui quaerit, in - venit, et pulsan-ti a-pe-ri - e - tur.

f Tutti

Qui con-fi - dunt in

6

6

6

6

5

6

f Tutti

16

Do - mino si - cut mons Sy - on, si - cut mons Sy - on, non com-mo-ve - -

Do - mino si - cut mons Sy - on, si - cut mons Sy - on, non com-mo -

Do - mino si - cut mons Sy - on, si - cut mons Sy - on, non com-mo -

Do - mino si - cut mons Sy - on, si - cut mons Sy - on, non com-mo -

6 p 6 61 f 4/2 2

- - - bi - tur in ae - ter - num qui ha - bitat in Ie - ru - salem, in Ie -

ve - bi - tur, non com-mo - ve - bitur in ae - ter - num qui ha - bitat, qui ha - bitat in

ve - bi - tur, non com-mo - ve - bitur in ae - ter - num qui ha - bitat, qui ha - bitat

ve - bi - tur, non com-mo - ve - bitur in ae - ter - num qui ha - bitat, qui ha - bitat

6 [6] 6 7 4 # 6 6 5 6

24 *tr* **Recitativo**

ru - salem, Ie - ru - sa - lem.

Ie - ru - sa - lem.

in Ie - ru - sa - lem. *p Solo* Vi - di ci - vi - ta - tem san - ctam Ie - ru - salem

in Ie - ru - sa - lem.

6 [6] 9 [5] 4 # *p Solo* 7 7/4 8 3

28

no - vam de - scen - den - tem de coe - lo a De - o pa - ra - tam si - cut spon - sam or - na - tam vi - ro su - o.

no - vam de - scen - den - tem de coe - lo a De - o pa - ra - tam si - cut spon - sam or - na - tam vi - ro su - o.

no - vam de - scen - den - tem de coe - lo a De - o pa - ra - tam si - cut spon - sam or - na - tam vi - ro su - o.

no - vam de - scen - den - tem de coe - lo a De - o pa - ra - tam si - cut spon - sam or - na - tam vi - ro su - o.

6 [6] [6] 6 4 3

33 *Aria · Molto allegro*

Measures 33-36 of the piano score. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f* (forte).

Four empty vocal staves (Soprano, Alto, Tenor, Bass) with a brace on the left side, indicating they are not used in this section.

Cello/Double Bass line for measures 33-36. It consists of a steady eighth-note pattern. Dynamics include *f Solo* and a measure number *6*.

37

Measures 37-40 of the piano score. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) and *f* (forte).

Four empty vocal staves (Soprano, Alto, Tenor, Bass) with a brace on the left side, indicating they are not used in this section.

Cello/Double Bass line for measures 37-40. It consists of a steady eighth-note pattern. Dynamics include *p* (piano) and *f* (forte). Measure numbers *4* and *3* are indicated at the end of the line.

41

p Solo

Haec tem - pla Rex coe -



45

le - sti - um im - ple be - ni - gno lu - mi-ne huc o - ro - ga -

49

Musical notation for measures 49-51, piano part. The score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The lower staff contains a bass line with similar rhythmic patterns and a sharp sign.

Musical notation for measures 49-51, vocal and guitar parts. This section includes three vocal staves (soprano, alto, and tenor) which are currently empty. Below them are two guitar staves. The upper guitar staff features a complex rhythmic pattern of sixteenth notes. The lower guitar staff shows a bass line with chordal indications: [6], 6, 6, 6, #, 6, [6].

52

Musical notation for measures 52-55, piano part. The score consists of two staves. The upper staff has dynamic markings *f* and *p*, and includes trills (*tr*) over the final two measures. The lower staff also has dynamic markings *f* and *p* and includes trills (*tr*) over the final two measures.

Musical notation for measures 52-55, vocal and guitar parts. This section includes three vocal staves (soprano, alto, and tenor) and two guitar staves. The vocal staves contain the lyrics: "tus ad - ve-ni ple - bis - que vo - ta su - scipe et cor - da no - stra iu - giter per-". The guitar staves show a bass line with chordal indications: 6, [6], #, p, #, 5, 6, 5, #, 6.

56

p

fun - de coe - li gra - ti - a,

6 6 5 6 5 6 5 6 5 6 #



59

per - fun - de gra - ti - a, per - fun - de coe - li gra - ti - a, per - fun - de gra - ti -

#

63

f f

tr p

a. Hinc im - pe -

f [6] [6] 6 6 5/4 # p [6]

67

tr p tr tr

trent fi - de - li - um vo - ces — pre - ces - que sup - pli - cum do - mus — be -

6 6 6 3 # [6]

71

71

a - - - - -

6 # 6 [6] 4 [6] 6

74

74

tae mu - ne-ra pa -

6 6 6 6 [6] 6 6 [6]

77

tr^s - que do - nis gau - de - ant

6 4 # f

80

do - nec so - lu - ti cor - po - re be - a - - -

p 16 6 6

83

tr *f* *tr* *p* *tr* *f* *tr* *p*

- tas se-des im - pleant, be - a - tas se-des im - pleant, se - des im - pleant.

6] 6 5 $\frac{4}{3}$ *f* *p*

87

tr *f* *tr* *p* *f* *tr* *tr* *tr*

f $\frac{4}{3}$ $\frac{4}{3}$

91 **Allegro**

f Tutti *p* *f* *p*

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

f Tutti *p* *f* *p*

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

f Tutti *p* *f* *p*

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

f Tutti *p* *f* *p*

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

f Tutti *p* *f* *p*

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



97

f *f* *f* *f*

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

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

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

ia, al - le - lu -

f *f* *f* *f*

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

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

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

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

102

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

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

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

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

[6] [6] 5 # 5' 6



106

- al - le - lu - ia.

- al - le - lu - ia.

- al - le - lu - ia.

- al - le - lu - ia.

[6] 4 # Solo [6] 7 6 6 6 5

110

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, _____

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

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

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

Tutti

115

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

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

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

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

p *p* *p* *p*

6 *6* *6*

