

Werner. Collected works.

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Werner

4 Offertoria

WerW D.2.12

Offertorium

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

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Full score

Esser
Skala
Edition

Critical Report

Abbreviations

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

Sources

| | | |
|----|------------------|---|
| A1 | <i>Library</i> | H-Bn |
| | <i>Shelfmark</i> | Ms. Mus. 179 |
| | <i>Category</i> | autograph manuscript (principal source) |
| | <i>Date</i> | unknown |
| | <i>RISM ID</i> | not available |
| | <i>License</i> | public domain |
| | <i>URL</i> | none |
| | <i>Notes</i> | comprises 1st and 2nd movement, as well as beginning of 3rd movement (bars 1–63) |
| A2 | <i>Library</i> | A-Wn |
| | <i>Shelfmark</i> | Mus.Hs.15974 |
| | <i>Category</i> | autograph manuscript |
| | <i>Date</i> | unknown |
| | <i>RISM ID</i> | 600101187 |
| | <i>License</i> | public domain |
| | <i>URL</i> | https://data.onb.ac.at/dtl/3451806 |
| | <i>Notes</i> | comprises end of 3rd movement (bars 64–85), as well as 4th movement |

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>Mov.</i> | <i>Bar</i> | <i>Staff</i> | <i>Description</i> |
|-------------|------------|--------------|--|
| 1 | 6 | vl | last ♪ missing in A1 , here completed according to bar 15 |
| 2 | 10 | vl 2 | 4th ♪ in A1 : c"8 |
| | 12 | vl 2 | 4th ♪ in A1 : d"8 |
| 4 | – | vl | In A2 , staves for vl 1/2 are empty. Here, they play colla parte wit S and A, respectively. |

Lyrics

O salutaris hostia,
quae coeli pandis ostium:
bella premunt hostilia,
da robur, fer auxilium.
Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in Patria.
(Cantus Index 830336)

O sacrum convivium,
in quo Christus sumitur.
Recolitur memoria passionis eius,
mens impletur gratia
et futurae gloriae nobis pignus datur.
Alleluia.
(Cantus Index 203576)

Panis angelicus
fit panis hominum,
dat panis coelicus
figuris terminum.
O res mirabilis
manducat Dominum
pauper servus et humilis.
Amen.
(Cantus Index 830301:06)

O quam suavis est, Domine, spiritus tuus,
qui ut dulcedinem tuam in filios demonstrares
pane suavissimo de coelo praestito,
esurientes replebis bonis,
fastidiosos divites dimittens inanes.
(Wisdom 12:1,16:21)

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| 3 | Hymnus ad tertium Evangelium | 12 |
| 4 | Antiphona ad 4tum Evangelium | 20 |

1 Hymnus ad primum Evangelium

[no tempo]

I
Violino

Violino I and II staves. Both start with a forte (f) dynamic. The music is in G major and common time, featuring a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Soprano

Soprano vocal staff. Lyrics: O sa - lu - ta - ris ho - sti - a, quae coe - li

Alto

Alto vocal staff. Lyrics: O sa - lu - ta - ris ho - sti - a, quae coe - li

Tenore

Tenore vocal staff. The staff is empty, indicating the tenor part is silent for this section.

Basso

Basso vocal staff. The staff is empty, indicating the bass part is silent for this section.

Organo
e Bassi

Organo e Bassi staff. Starts with a forte (f) dynamic. Includes figured bass notation: [6], 6, #, 6, 5, 6, [6].

Continuation of the piano accompaniment. The texture remains dense with sixteenth and thirty-second notes. Red asterisks (*) are placed at the end of the first and second staves in the final measure of this section.

Soprano and Alto vocal staves. Lyrics: pan - dis o - sti - um: bel - la pre - munt ho - sti - li -

Tenore and Basso vocal staves. Both staves are empty, indicating the tenor and bass parts are silent for this section.

Continuation of the organo e bassi staff. Includes figured bass notation: [6], 6/5, [6], 6, 6.

Piano introduction for measures 7-9, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing eighth-note patterns in both hands.

Vocal line for measure 7, treble clef, key signature of one sharp. The lyrics are: a, da ro - bur, fer au - xi - - - li - um.

Vocal line for measure 8, treble clef, key signature of one sharp. The lyrics are: a, da ro - bur, fer au - xi - - - li - um.

Empty vocal staves for measures 7-9, including tenor and bass clefs.

Piano accompaniment for measures 7-9, bass clef, key signature of one sharp. Includes figured bass notation: 6, [6/5], 6/5, #, 6, 4#.



Piano introduction for measures 10-12, treble and bass clef, key signature of one sharp. The music features more complex rhythmic patterns with sixteenth notes.

Empty vocal staves for measures 10-12, including tenor and bass clefs.

Vocal line for measure 10, treble clef, key signature of one sharp, dynamic marking *f*. The lyrics are: U - - ni tri - no - que Do - mi - no sit sem - pi -

Vocal line for measure 11, bass clef, key signature of one sharp, dynamic marking *f*. The lyrics are: U - - ni tri - no - que Do - mi - no sit sem - pi -

Piano accompaniment for measures 10-12, bass clef, key signature of one sharp. Includes figured bass notation: [6], 6, #, 6, 5, [6], 6.

13

ter - na glo - ri - a, qui vi - tam si - ne ter - mi -
 ter - na glo - ri - a, qui vi - tam si - ne ter - mi -

6] 6/5 [6] 6 [6]

16

no no - bis do - net in Pa - - - tri - a.
 no no - bis do - net in Pa - - - tri - a.

6] 6/5 6/5 # # 6 4 #

19

A - - - - - men,

A - - - - - men,

A - -

A - -



22

a - men, a - men,

a - men, a - men,

- - - - - men, a - men,

- - - - - men, a - men,

25

P **f**

a - men, a - men, a - - - - - men,

P **f**

a - men, a - men, a - - - - - men,

P **f**

a - men, a - men, a - - - - - men,

P **f**

a - men, a - men, a - - - - - men,

P **f**

6 # 6] 6 # 6] 6 # 6] 6 # 6]

28

a - - - - - men.

a - - - - - men.

a - - - - - men.

a - - - - - men.

6] # 6] # 6] # 6]

2 Antiphona ad 2dum Evangelium

Adagio

1
2

f

f

S
A
T
B

f Tutti

f Tutti

f Tutti

f Tutti

org
b

f Tutti

\flat_7 \flat_5 \flat_4 \flat_2 6 6 # [45] 6 \flat_7 \flat_6 \flat_4 5 - \flat_7 \flat_6 \flat_4

=

8

- vi-um, con - vi - vi-um, in quo Chri-stus su - mi-tur, in quo Chri-stus

- - - vi-um, in quo Chri - stus su - mi-tur, in quo Chri - stus

vi - vi-um, con - vi - vi-um, in quo Chri - stus su - mi-tur, in quo Chri - stus

- con - vi - - vi-um, in quo Chri-stus su - mi-tur, in quo Chri-stus

5 - \flat_7 \flat_4 3 \flat_7 \flat_6 \flat_4 \flat_4 [45] \flat_6 \flat_7 \flat_5

13

p Solo

su - mi-tur. Re - co - li - tur me - mo - ri-a

su - mi-tur.

su - mi-tur.

su - mi-tur.

su - mi-tur.

p Solo [6]

16

pas - si - o - nis e - ius, mens im - ple - tur, im -

p Solo [6]

19

ple - tur gra - ti-a et fu - tu - rae, fu - tu - rae glo - ri-ae



22

no - bis pi - gnus da - tur.

Allegro

25

Piano introduction for measures 25-27. The music is in B-flat major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands, starting with a forte (*f*) dynamic.

Vocal line 1 for measures 25-27. It begins with a forte (*f*) dynamic and a *Tutti* marking. The lyrics are "Al - le - lu - ia, al - le - lu - ia,".

Vocal line 2 for measures 25-27. It begins with a forte (*f*) dynamic and a *Tutti* marking. The lyrics are "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Vocal line 3 for measures 25-27. It begins with a forte (*f*) dynamic and a *Tutti* marking. The lyrics are "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Vocal line 4 for measures 25-27. It begins with a forte (*f*) dynamic and a *Tutti* marking. The lyrics are "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Piano accompaniment for measures 25-27. It features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated as 6, #, 6, 6/4, 5/3, and [6].

28

Piano introduction for measures 28-30. The music is in B-flat major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands, starting with a piano (*p*) dynamic.

Vocal line 1 for measures 28-30. It begins with a piano (*p*) dynamic. The lyrics are "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Vocal line 2 for measures 28-30. It begins with a piano (*p*) dynamic. The lyrics are "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Vocal line 3 for measures 28-30. It begins with a piano (*p*) dynamic. The lyrics are "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Vocal line 4 for measures 28-30. It begins with a piano (*p*) dynamic. The lyrics are "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Piano accompaniment for measures 28-30. It features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated as 6, 6, p, 6, 6.

31

f

f

f

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

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

f

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

f

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

f

6 6/5 4 3 b7 4 3

34

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 -

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

6 b 6/b # 16

37

p *f*

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

p *f*

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

p *f*

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

p *f*

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

6 *p* 6 6) *f* $\flat 7$ $\frac{6}{5}$ \flat \natural \sharp

40

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.

$\flat 7$ \flat \natural \sharp $\frac{6}{5}$ \flat \sharp

3 Hymnus ad tertium Evangelium

[no tempo]

1
vl

2

Measures 1-5 of the piano introduction. The score is in 3/4 time. The first staff (Violin 1) and second staff (Violin 2) play a rhythmic pattern of eighth and sixteenth notes. Dynamics are marked as *f* (forte) and *p* (piano) in alternating measures.

S

A

T

B

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown with rests, indicating that the vocalists are silent during this piano introduction.

org
b

Measures 1-5 of the organ introduction. The organ part is in the bass clef. Dynamics are marked as *f Solo*, *p*, *f* 6, and *p* 6.



6

Measures 6-10 of the piano introduction. The first staff (Violin 1) and second staff (Violin 2) continue the rhythmic pattern. Dynamics are marked as *p*, *f*, and *f*.

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown with rests, indicating that the vocalists are silent during this piano introduction.

Measures 6-10 of the organ introduction. The organ part continues in the bass clef. Dynamics are marked as *f* and *f* 6.

11

P Solo
Pa - nis an - ge - li - cus,

17

pa - nis an - ge - li - cus fit pa - nis ho - mi - num, dat pa - nis

23

coe - li - cus fi - gu - ris ter - mi - num. Pa - nis an -



28

ge - li - cus fit pa - nis ho - minum, dat pa - nis coe - li - cus fi - gu - ris

34

f *p* *f*

f *p* *f*

ter - minum, fi - gu-ris ter - mi-num.

f *p* *f* [6]

40

f *f*

f *Tutti*

O res mi - ra - bi - lis, o res mi - ra - bi - lis man - du - cat

f *Tutti*

O res mi - ra - bi - lis, o res mi - ra - bi - lis man - du - cat

f *Tutti*

O res mi - ra - bi - lis, o res mi - ra - bi - lis man - du - cat

f *Tutti*

O res mi - ra - bi - lis, o res mi - ra - bi - lis man - du - cat

Tutti

6 5 [5]

46

Do - minum pau - per ser - vus et hu - mi - lis.

Do - minum pau - per ser - vus et hu - mi - lis.

Do - minum pau - per ser - vus et hu - mi - lis.

Do - minum pau - per ser - vus et hu - mi - lis.

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

||

51

p *f*

O res mi - ra - bi - lis, o res mi - ra - bi - lis

O res mi - ra - bi - lis, o res mi - ra - bi - lis

O res mi - ra - bi - lis, o res mi - ra - bi - lis

O res mi - ra - bi - lis, o res mi - ra - bi - lis

p [5[]] # *f* 6 5 6 5

56

man - du - cat Do - mi-num pau - per ser - vus et hu - mi-

man - du - cat Do - mi-num pau - per ser - vus et hu - mi-

man - du - cat Do - mi-num pau - per ser - vus et hu - mi-

man - du - cat Do - mi-num pau - per ser - vus et hu - mi-

[6] 6] 4 3

61

lis. A - - - -

lis.

lis.

lis.

lis.

[6] 4 3

66



71

76

men, a - - - men,

a - - - - - men, a - - - - - men,

- - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

6 6 6 $\left[\begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \right] \begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 6 \end{smallmatrix} \begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$

81

a-men, a - - - men.

a-men, a - - - men.

a-men, a - - - men.

a-men, a - - - men.

5/4 3 6

4 Antiphona ad 4tum Evangelium

[no tempo]

1
vl
*
2

S
O quam sua - vis est, Do - mi-ne, spi - ri-tus tu - us, qui

A
O quam sua - vis est, Do - mi-ne, spi - ri-tus tu - us,

T
O quam sua - vis est, Do - mi-ne, spi - ri-tus tu - us, qui ut dul -

B
O quam sua - vis est, Do - mi-ne, spi - ri-tus tu - us,

org
b

[6] 6 6 # 8 6

6 4 4

7

ut dul - ce - di - nem tu - am, tu - - - am in fi - li - os de -

qui ut dul - ce - di - nem tu - am in fi - li - os de -

ce - - di - nem tu - am, dul - ce - di - nem tu - am in

qui ut dul - ce - - di - nem tu - am in

8 6 6 4 | b 6 6 6 | 6 7 6 7 4 6

12

- mon - stra - res, de - mon - stra - res pa - ne sua - vis - si - mo de coe - lo prae -

- mon - stra - res, de - mon - stra - res pa - ne sua - vis - si - mo de coe - lo prae -

fi - li - os de - mon - stra - res pa - ne sua - vis - si - mo de coe - lo prae -

fi - li - os de - mon - stra - res pa - ne sua - vis - si - mo de coe - lo prae -

[b] 6 6 [b] 6 4 3 7 # b [b]7 7



18

- sti - to, e - su - ri - en - tes re - ples bo -

sti - to, e - su - ri - en - tes re - ples bo - - - -

- sti - to, e -

sti - to,

6 # 3 [b]

23

Piano accompaniment for measures 23-27, featuring a treble and bass clef with various chords and melodic lines.

- nis, e - su - ri - en - tes re - ples

Vocal line for measures 23-27, with lyrics: - nis, e - su - ri - en - tes re - ples

- - - - - nis, e - su - ri - en -

Vocal line for measures 23-27, with lyrics: - - - - - nis, e - su - ri - en -

su - ri - en - tes re - ples bo - nis,

Vocal line for measures 23-27, with lyrics: su - ri - en - tes re - ples bo - nis,

e - su - ri - en - - tes re - ples bo - nis, re -

Vocal line for measures 23-27, with lyrics: e - su - ri - en - - tes re - ples bo - nis, re -

8 [b] 6 7 b 7 6 7 46 b 5 [b]3 2 [6] 7 6 7 6

Fingerings for piano accompaniment: 8 [b] 6 7 b 7 6 7 46 b 5 [b]3 2 [6] 7 6 7 6



28

Piano accompaniment for measures 28-32, featuring a treble and bass clef with various chords and melodic lines.

bo - nis, re - ples bo - nis, fa - sti - di - o - -

Vocal line for measures 28-32, with lyrics: bo - nis, re - ples bo - nis, fa - sti - di - o - -

tes re - ples bo - nis, fa - sti - di - o - - sos di -

Vocal line for measures 28-32, with lyrics: tes re - ples bo - nis, fa - sti - di - o - - sos di -

re - ples bo - nis,

Vocal line for measures 28-32, with lyrics: re - ples bo - nis,

- ples bo - nis, fa - sti - di -

Vocal line for measures 28-32, with lyrics: - ples bo - nis, fa - sti - di -

4 [b] 6 5 [b] # [b] 8 6 5 [b] # 6

Fingerings for piano accompaniment: 4 [b] 6 5 [b] # [b] 8 6 5 [b] # 6

33

Piano accompaniment for measures 33-37, featuring a treble and bass clef with various chordal and melodic lines.

sos, fa - sti - di - o - sos di - vi - tes di - mi - sit in - a - -

- - vi - tes di - mi - sit in - a - nes, in - a - nes, in - a -

fa - sti - di - o - sos di - vi - tes di - mi - sit in - a - -

o - - sos di - - vi - tes di - mi - sit, di - mi - sit in - a - -

7 6 6 5 6 6 b b5 6 #

tasto solo

Vocal and piano accompaniment for measures 33-37. The vocal line includes lyrics: "sos, fa - sti - di - o - sos di - vi - tes di - mi - sit in - a - -", "- - vi - tes di - mi - sit in - a - nes, in - a - nes, in - a -", "fa - sti - di - o - sos di - vi - tes di - mi - sit in - a - -", and "o - - sos di - - vi - tes di - mi - sit, di - mi - sit in - a - -". The piano accompaniment includes a sequence of numbers: "7 6 6 5 6 6 b b5 6 #".

38

nes, di - mi - sit in - a - - - nes. A - men, a - men.

- - nes, in - a - - - nes. A - men, a - men.

nes, in - a - - - nes. A - men, a - men.

- - - - nes. A - men, a - men.

Piano accompaniment for measures 38-42, including a final chord marked with a double bar line and a fermata.

nes, di - mi - sit in - a - - - nes. A - men, a - men.

- - nes, in - a - - - nes. A - men, a - men.

nes, in - a - - - nes. A - men, a - men.

- - - - nes. A - men, a - men.

b 6 4 b

Vocal and piano accompaniment for measures 38-42. The vocal line includes lyrics: "nes, di - mi - sit in - a - - - nes. A - men, a - men.", "- - nes, in - a - - - nes. A - men, a - men.", "nes, in - a - - - nes. A - men, a - men.", and "- - - - nes. A - men, a - men.". The piano accompaniment includes a sequence of numbers: "# b 6 4 b".