

# Werner. Collected works.

Gregor Joseph

**Werner**

**Litaniæ lauretanæ**

WerW G.3

Litany

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

edited by Wolfgang Esser-Skala

*Full score*



Edition Esser-Skala · Koppl, Austria · 2025

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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-collected-works](https://github.com/edition-esser-skala/werner-collected-works)  
v2025.02.0, 2025-03-01 (91641bd31441cb8da3196a4b74843d7c9dad94dc)



# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	G 104
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
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	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/290.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/290.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	vl 2	2nd ♫ in B1: g'4
19	T	last ♫ in B1: b♭8
36	T	1st ♫ in B1: a8
47	vl 1	12th ♫ in B1: c"16

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
47	T	1st ♪ in <b>B1</b> : b♭8
50	-	tempo indication in vocal parts and vlne of <b>B1</b> : “Largo” (however, “Larghetto” is more likely)
78	A	2nd/3rd ♪ in <b>B1</b> : d'4–c'8
66f	vlne	4th ♪ of bar 66 to 1st ♪ of bar 67 one octave lower in <b>B1</b>
89	A	1st ♪ in <b>B1</b> : g'4
97	B	3rd ♪ in <b>B1</b> : f4
105	vlne	1st ♪ one octave lower in <b>B1</b>
106	S	last ♪ in <b>B1</b> : e♭"16–d"16
109	B	last ♪ in <b>B1</b> : B♭4
113	A	4th ♪ in <b>B1</b> : d'8
137	S	2nd ♪ in <b>B1</b> : d"2
163	vl 2	8th ♪ in <b>B1</b> : a'32
164	vl 2	4th ♪ in <b>B1</b> : a"8

# G.3 Litanïa lauretanæ

Andante passato

I  
Violino

II

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

*f Tutti*  
Ky - ri - e e - lei - - son, e -

*f Tutti*  
Ky - ri - e e - lei - son, e -

*f Tutti*  
Ky - ri - e e - lei - son, Chri-ste e -

*f Tutti*  
Ky - ri - e e - lei - son, Chri-ste e -

*Tutti*  
7 6 # b 6 6 [6] 6 7

Piano introduction for measures 8-10, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

8

lei - son, Chri - - ste, Chri - - ste

lei - son, Chri - - ste e - lei - - son, e - lei - -

lei - son, Chri - - ste, Chri - - ste

lei - son, e - lei - - son, e - lei - - son, e -

4 3 4 6 4 6

Piano introduction for measures 11-13, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

11

- e - lei - - son, Chri - ste au - di nos,

- son, e - lei - son, Chri - ste au - di nos, Chri -

e - lei - son, e - lei - son, Chri - ste au - di nos, Chri -

lei - son, e - lei - son, Chri - ste au - di nos,

9 8 7 [45] 7 [b] 7 4 [b]

[b] b6 5 [45] # 4 # 4

Measures 14-16 of the piano introduction. The music is in 3/4 time with a key signature of two flats. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include piano (*p*) and a forte (*f*) accent marked with an asterisk (\*).

Vocal and piano accompaniment for measures 17-20. The vocal line includes lyrics: "Chri - ste ex - au - di nos. Pa - ter de coe - ste au - di nos, ex - au - di nos." The piano accompaniment includes figured bass notation: 7, [b6], 6/5, 4, 3, *p* Solo, 16, 61.

Measures 21-23 of the piano introduction. The music continues with similar melodic and rhythmic patterns as the previous section.

Vocal and piano accompaniment for measures 24-27. The vocal line includes lyrics: "lis, De - us, mi - se - re - re, mi - se - re - re no - bis. Fi - li, Redem - ptor, Re -". The piano accompaniment includes figured bass notation: 6, b5, 6 5, 9 8, 6 5, 4 4, 6. A *p* Solo section is marked with an asterisk (\*).

Piano introduction for measures 20-22, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

Vocal and piano accompaniment for measures 20-22. The vocal line includes a triplet of eighth notes. The piano accompaniment features a bass line with figured bass notation: 6, 6, 6, 6, 7, 6, #.

San - cta  
*P* <sup>a 3</sup> *Solo*  
 Spi - ri - tus San - cte, De - us,  
 dem - ptor mun - di, De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, San - cta

Piano introduction for measures 23-25, continuing the complex rhythmic pattern from the previous section.

Vocal and piano accompaniment for measures 23-25. The vocal line continues with the text. The piano accompaniment features a bass line with figured bass notation: 5, 6, [6], 6, [b], 6, 8 #, [4] 7, 6, 5 #.

Tri - ni - tas, u - nus De - - us, mi - se - re - re no - -  
 De - - us, San - cte De - - us, mi - se - re - re, mi - se - re - re no -  
 Tri - ni - tas, u - nus De - - us, mi - se - re - re no - -





35

bis, o - ra pro no - bis, o - ra pro no - bis, o - ra, o - ra pro no - bis,

ma - ter Christi, mater di - vinae gra - ti - ae, mater pu - ris - sima, mater ca -

o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

o - ra pro no - bis, o - ra pro no - bis, o - ra, o - ra pro no - bis,

[h 6] 4 h [h 6] 4 h 6 [6] [h5 4 #]

40

*f* *Tutti*

o - ra, o - ra pro no - bis, ma - ter in - vi - o - la - ta, ma - ter in - te - me - ra - ta, o - ra pro

stis - sima, ma - ter in - vi - o - la - ta, ma - ter in - te - me - ra - ta, o - ra pro no -

o - ra pro no - bis, ma - ter in - vi - o - la - ta, ma - ter in - te - me - ra - ta, o - ra pro no -

o - ra, o - ra pro no - bis, ma - ter in - vi - o - la - ta, ma - ter in - te - me - ra - ta, o - ra pro

[6] [h5 4 #] *f* *Tutti* [h6] h [6] h [6] h 6 h6 6 6 6

Piano accompaniment for measures 44-47, featuring a flowing sixteenth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

no - bis, ma-ter a - ma - bilis, ma-ter ad-mi - ra - bilis, ma-ter Cre-a - to - ris et Sal-va - to -

bis, pro no - bis, ma-ter a - ma - bilis, ma-ter ad-mi - ra - bilis, ma-ter Cre-a - to - ris et Sal-va - to -

bis, pro no - bis, ma-ter a - ma - bilis, ma-ter ad-mi - ra - bilis, ma-ter Cre-a - to - ris et Sal-va - to -

no - bis, ma-ter a - ma - bilis, ma-ter ad-mi - ra - bilis, ma-ter Cre-a - to - ris et Sal-va - to -

4 3 16 6 6 6 # 6 # 6

48 **Larghetto**

Piano accompaniment for measures 48-51, starting with a new section marked 'Larghetto' and a 3/4 time signature. The right hand has a simple harmonic accompaniment, while the left hand provides a steady bass line.

ris, o-ra, o - ra pro no - bis. O - ra pro no - bis, o - ra pro

ris, o - ra, o - ra pro no - bis. Vir - go pruden-tis - sima, vir - go ve - ne -

ris, o-ra, o - ra pro no - bis. O - ra pro no - bis, o - ra pro

ris, o-ra pro no - bis. O - ra pro no - bis, o - ra, o -

# 6 # 6 14 # **p Solo** 6 5 - 6 4 3 6 5 4 6

55

no - bis, o - ra pro no - bis.

ran - da et prae - di - can - da,

no - bis, o - ra pro no - bis.

ra, o - ra pro no - bis. Vir - go po - tens, vir - go

6 [- 6] 4 3 6 5 5 6 7 6 #

4 3



63

cle - mens, vir - go fi - de - lis, o - ra pro no -

#

6 46

69

Se - des sa - pi - en - ti - ae,

Spe - cu - lum iu - sti - ti - ae, cau - sa, cau -

bis, o - ra pro no - bis.

[b5] # 6 [b]6 5 [b5] 4 # 6 [b]5 # 6 5 # 6 5 # [6] [b5]

76

sa nostrae lae - ti - ti - ae, o - ra pro no - bis.

Vas spi - ri - tu - a - le, vas ho - no - ra - bile, vas in - si - gne de - vo - ti -

6 5 6 [6] 6 4 3] 4 [6]

83

*f*

*f*

*f* Tutti

Ro - sa my - stica, turris Da - vi - di - ca, turris e - bur - ne - a, o - ra pro no - bis, pro no -

*f* Tutti

Ro - sa my - stica, turris Da - vi - di - ca, turris e - bur - ne - a, o - ra pro no - bis, \*

*f* Tutti

o - nis, o - ra pro no - bis. Ro - sa my - stica, turris Da - vi - di - ca, turris e - bur - ne - a, o - ra pro no - bis, o - ra

*f* Tutti

Ro - sa my - stica, turris Da - vi - di - ca, turris e - bur - ne - a, o - ra pro no - bis, o - ra

♯ 5] 4 ♯ 6 6 6 6 6 ♯6

90

*f* Tutti

- - bis, do - mus au - rea, o - ra pro no - - bis, ia - nu - a coe - li,

pro no - bis, foe - deris ar - ca, o - ra pro no - bis, ia - nu - a

pro no - bis, foe - deris ar - ca, o - ra pro no - bis, ia - nu - a

pro no - bis, do - mus au - rea, o - ra pro no - bis, ia - nu - a coe - li,

6 7 6 ♯ 10 10 10 6 6 6 8 [♯] 6

Adagio

97

stel-la, stel - la ma tu - ti - na, o - ra pro no - bis. *P Solo* Sa -

coe - li, stel - la ma tu - ti - na, o - ra pro no - bis. *P Solo* Sa - lus o - ra pro

coe - li, stel - la ma tu - ti - na, o - ra pro no - bis. *P Solo* Sa - - lus in - fir morum,

stel - la ma - tu - ti - na, pro no - bis. *P Solo* Sa - -

6 6 6 5 6 4 3 *P Solo* 9 [b] [5] 6 5 9 [5] 4 [b]

104

lus o - ra pro no - - - bis, re - fu - gi - um pec - ca - to - rum, o - ra,

no - bis, pro no - bis, o - ra pro no - bis, o - ra pro no - bis, pro

pro no - bis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro

- lus in - fir - morum, o - ra pro no - bis, re - fu - gi - um pec - ca - to - rum, o - ra pro

6 6 [b]5 6 6 [b] [6] 7 7 6 - 4 [b] 6 [b] 6 6 6

108

o - ra pro nobis, conso - latrix af - fli - cto - rum, o - ra, o - ra pro no - bis, o - ra, o - ra pro no -

no - bis, au - xi - li - um Chri - sti - a - no - rum, o - ra pro no -

no - bis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

no - bis, au - xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis, o -

7 6 5 4 3 2 1 7 6 5 [b] 9 8 6 5 9 8 5 6 9 8 5 4 3 2 1

113 **Andante**

- bis, o - ra pro no - bis. **P Solo** Re - gi -

- bis, pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis. **P Solo** Re - gi - na An - ge - lo - rum, o - ra pro no -

ra, o - ra pro no - bis.

7 6 5 4 3 2 1 7 6 5 [b] 7 4 # 7 6 5 # 6 6 6



121

na Pa - tri - ar - cha - rum, o - ra pro no - bis,

*p* Solo  
Re - gi - na Pro - phe - ta - rum, o - ra pro no - bis,

bis, o - ra pro no - bis, pro no - bis,

*p* Solo  
O - ra, o - ra pro no - bis, re - gi - na A - po -

6 - 6 5 b5 6 [4]6 [4]5 # 6 [7] [4]5 # [4]6 6 [4] 6 5 4 6 6 5

130

re - gi - na, re - gi - na Mar - ty - rum, o - ra pro no - bis, o - ra pro no -

o - ra, o - ra pro no - bis, re - gi - na Con - fes - so - rum, o - ra pro no -

o - ra pro no -

sto - lo - rum, o - ra pro no - bis, pro no - bis, o - ra pro no - bis, o - ra pro no -

6 4 5 3 6 4 6 7 [7] 6 5 7 6 # 7 7 6 [4]5 # [6] [4]5 - #



153

mun - di: Par-ce, par-ce no-bis, Do - mi - ne.

*p* Solo

A - gnus De - i, qui tol - lis pec -

*p* Solo

A - gnus De - i, qui tol - lis pec -

5 [6] 6 6 5 -  
4 4 [4] 4 4

6 b5 9 5 b6 4 3 6 5 b6

157

*f* Tutti

A - gnus De - i, qui

*f* Tutti

A - gnus De - i, qui

ca - ta mun - di: Ex-au - di nos, Do - mi-ne.

*f* Tutti

A - gnus De - i, qui

ca - ta, pec-ca-ta mundi: Ex-au - di nos, Do - mi - ne.

*f* Tutti

A - gnus De - i, qui

b 6 6 7 7 5 - 6 5 6 #

[b5] [b] 4 # [b]

161

tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se -

tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se -

tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se -

tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se -

7 46 46 ♭ ♭ 6

164

re - re no - bis, mi - se - re - re no - bis.

re - re no - bis, mi - se - re - re no - bis.

re - re no - bis, mi - se - re - re no - bis.

re - re no - bis, mi - se - re - re no - bis.

# 4 # 4/2 6 [6] [4] 4