

# Werner. Collected works.

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**Werner**

**Ave Regina cœlorum**

WerW 1.2.4

Antiphon

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

edited by Wolfgang Esser-Skala

*Full score*

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



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)  
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# 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>	I 8
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
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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.



# I.2.4 Ave Regina cœlorum

**Larghetto**

I  
Violino

II

Soprano  
*p* Solo  
A - ve<sup>3</sup> Re - gi - na<sup>3</sup> coe - lo - rum, a - ve

Alto  
*p* Solo  
A - ve Re - gi - na coe - lo - rum, a - ve Do -

Tenore

Basso

Organo e Bassi  
*p* Solo

6 5 6 5  
4 3

5

*f*

*f*

*f* Tutti  
Do - mi-na An - ge<sup>3</sup> - lo - rum: Sal - ve ra - dix, sal - ve

*f* Tutti  
- mi - na An - ge - lo - rum: Sal - ve ra - dix, sal - ve

*f* Tutti  
Sal - ve ra - dix, sal - ve

*f* Tutti  
Sal - ve ra - dix, sal - ve

9 5 6 6 5 6 6 5 #  
3 4

por - ta mun - do lux

por - ta ex qua mundo lux est or - ta, mun - do lux

por - ta ex qua mundo lux est or - ta, mun - do lux

por - ta mun - do lux

5 [6]



*tr*  
- est or - - ta.

est or - - ta.

est or - - ta.

est or - - ta.

4 3

18 [Tempo deest]

Two staves of piano introduction for measures 18-23. The music is in D major (two sharps) and 2/4 time. The notes are mostly rests, indicating a silent introduction.

Vocal line for measures 18-23. It begins with a *p* Solo marking. The lyrics are: Gau - de Vir - go glo - ri - o - sa, su - per o - mnes.

First piano staff for measures 18-23, containing rests.

Second piano staff for measures 18-23, containing rests.

Third piano staff for measures 18-23, containing rests.

Bass line for measures 18-23. It starts with a *p* Solo marking and includes figured bass notation: 6/4, [5/3], 6/4, [5/3], 6/4, 5/3, [6], 6.



Two staves of piano introduction for measures 24-29. The music is in D major (two sharps) and 2/4 time. The notes are mostly rests.

Vocal line for measures 24-29. It includes trills (*tr*) over the notes for 'su' and 'su'. The lyrics are: spe - ci - o - sa, su - per o - mnes spe - ci - o - sa, su - per.

First piano staff for measures 24-29, containing rests.

Second piano staff for measures 24-29, containing rests.

Third piano staff for measures 24-29, containing rests.

Bass line for measures 24-29. It includes figured bass notation: 6, 4, 6 #, [6], 6, 6, 6], 6, 6, 6, 6.

30

o - mnes, o - mnes spe - ci<sup>3</sup> - o - sa, su - per o - mnes

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



36

spe - ci - o - sa, spe - ci - o - - - sa, <sup>3</sup> spe - ci - o -

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



Adagio

Measures 41-46 of the piano introduction for the Adagio section. The music is in G major and common time, featuring sustained chords in both hands.

Vocal and piano accompaniment for measures 41-46. The vocal line begins with a rest, followed by the lyrics: "sa. Va-le o val - de de - co-ra, va - - le, va-le o". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p Solo* and *f Tutti*.

Piano accompaniment for measures 41-46, showing the bass line and figured bass notation. The figured bass includes: [#] 6 5 [#] 5 # 6 7 4 # 6 7 4 2 # 6 [4] 5 # 6 [4] 7 5 6 7 8 4 2 3.

Measures 47-52 of the piano introduction for the Presto section. The music is in G major and common time, featuring a more active piano accompaniment with *f* dynamics.

Vocal and piano accompaniment for measures 47-52. The vocal line continues with the lyrics: "val - de-co - ra, valde de-co - ra, o val - de de - co - ra. Et pro no - bis val de-co - ra, valde de-co - ra, o val - de de - co - ra. Et pro no - bis Christum ex -". The piano accompaniment is more rhythmic and active. Dynamics include *f Tutti*.

Piano accompaniment for measures 47-52, showing the bass line and figured bass notation. The figured bass includes: 4- 6 4- 6 6 4 [6] 7 6 4 #.

53

Christum ex-o - - ra, et pro no - bis Christum

Et pro no - bis Christum, Chri - stum ex-o - - ra, et pro no - bis Christum,

o - ra, ex-o - - ra, ex - o - - ra, ex-o - - ra, ex-o - ra,

Et pro no - bis Chri-stum, Chri - stum ex-o - ra, et pro

5 4 3 [6] 5 6 4 3 [3 3 6] 5 2 6 7 6 [6 6 8] 6 5 3

58

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

et pro no - bis Christum ex - o - ra, ex - o - ra, Chri-stum ex - o - - ra.

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

no - bis Christum, no - bis Chri - stum ex - o - ra, ex - o - - ra, Chri-stum ex - o - - ra.

6 5 2 [-] 6 10 10 5 4 3 6 6 6 6 6 4 3 6 [6] 9 8