

Werner. Collected works.

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Werner

Salve Regina

WerW I.4.50

Antiphon

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

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2025

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 [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
vla	viola

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	K 26
	<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/488.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>
51	vla 2	3rd ♮ in B1: c'4

I.4.50 Salve Regina

Largo

I
Violino

II
Violino

I
Viola

II
Viola

p Solo

Soprano

Sal - - - - - ve,

Alto

Tenore

Basso

con Flautino

f Solo

organo solo allo unisono

Detailed description of the musical score: The score is for the piece 'Salve Regina' (I.4.50). It is in G major (one sharp) and common time (C). The tempo is marked 'Largo'. The time signature is 3/4. The score includes parts for Violino I and II, Viola I and II, Soprano, Alto, Tenore, Basso, and Organo solo/Bassi. The Violino I and II parts begin with a piano (*pp*) dynamic and play a simple harmonic accompaniment. The Viola parts are silent. The Soprano part begins with a piano (*p*) dynamic and a 'Solo' marking, playing a melodic line with trills. The lyrics 'Sal - - - - - ve,' are written under the Soprano part. The Alto, Tenore, and Basso parts are silent. The Organ part begins with a forte (*f*) dynamic and a 'Solo' marking, playing a simple harmonic accompaniment. The organ part then transitions to a 'con Flautino' section, playing a melodic line with trills. The organ part ends with the instruction 'organo solo allo unisono'.

Larghetto

pp

pp

pp

pp

sal - - - - - ve, sal - ve,

p tasto solo

3

3

7

Piano accompaniment for the first system, consisting of four staves (two treble and two bass clefs). The music features a rhythmic pattern of eighth notes and sixteenth notes, with a trill (tr) in the first measure of the upper right staff.

sal - ve Re - gi - na, Re - gi - na, ma - ter, sal - - ve mi -

Vocal line and piano accompaniment for the second system. The vocal line is on a single treble clef staff, with lyrics underneath. The piano accompaniment consists of three staves (two treble and one bass clef), which are mostly empty in this system.

6 6

Piano accompaniment for the third system, consisting of two staves (treble and bass clefs). The music continues with a rhythmic pattern of eighth notes and sixteenth notes, featuring trills (tr) in the upper right staff.

11

poco f

poco f

se - ri - cor - di - ae, sal -

fp

6

allegro Stava

15

p

p

tr

3

tr

tr

ve__

[6]

6

6

[b]6 6 [b] [6]

19

measures 19-22

ma - 3 - 3 ter mi - se - ri - cor - di - ae, sal - ve.

6 16 b] 6 4 #

23

Musical score for the first system, measures 23-27. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and trills marked with 'tr'.

Musical score for the second system, measures 28-32. This system consists of five staves, all of which are empty except for a final whole note chord at the end of each staff in measure 32.

Musical score for the third system, measures 33-37. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes trills marked with 'tr', a wavy line indicating a tremolo in the first measure, and various rhythmic patterns.

28 **Allegro assai**

f

f

f

f

f *Tutti*

Vi - ta dul - ce - do, dul - ce - do et spes nostra sal - - -

f *Tutti*

Vi - ta dul - ce - do, dul - ce - do et spes nostra sal - ve, sal -

f *Tutti*

Vi - ta dul - ce - do, dul - ce - do et spes nostra sal - - - *tr*

f *Tutti*

Vi - ta dul - ce - do, dul - ce - do et spes nostra sal - ve,

f *Tutti*

f *Tutti*

tasto solo

32

36

Piano introduction for measures 36-38. The music is in G major (one sharp) and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes with triplets in the right hand and a steady bass line in the left hand. Trills are present in the right hand starting in measure 37.

no - stra, spes no - stra, spes no - stra sal - - - - -
spes no - stra, spes no - stra, no - stra sal - ve, sal - -
no - stra, spes no - stra, spes no - stra sal - ve, sal - - ve, sal - -
no - stra, spes no - stra, spes no - stra sal - ve, sal - ve, sal - -

Vocal and piano accompaniment for measures 36-38. The vocal line is in G major and 3/4 time, with lyrics in Latin. The piano accompaniment continues from the previous section. Trills are marked above the vocal notes in measures 37 and 38.

Piano accompaniment for measures 36-38. The right hand is empty, and the left hand plays a simple bass line. Fingering numbers are provided below the notes: 7 6 6 5 | 1 | 1 1 3 6 |.

Largo

39

ve. *p* Solo Ad te cla - ma ³

ve. *p* Solo ³ Ad te cla - ma

ve.

ve.

p Solo 6 6 5 #7 #

43

ff

ff

- - - - mus,

- - - - mus,

6
4

b6
4
[h]

#

45

cla-mamus, ex - u-les, ex - u-les fi - li - i E - vae. Ad te su - spi -
 cla-mamus, ex - u-les, ex - u-les fi - li - i E - vae.

$\frac{7}{b5}$ $\frac{4}{b}$ 6 [-]

48

ra-mus, su - spi - ra - mus, ge - men - tes et flen - tes, et flen - tes in hac la - chry-

Ad te su-spi-ramus, su - spi - ra - mus, ge - men - tes et flen - tes, et flen - tes la chry-

6
[4]

5
[4]

[45]
#

46

[5]
#

45
#

#

#

6
5

52

Piano introduction for measures 52-55. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes and sixteenth notes, ending with a complex sixteenth-note run.

Vocal entry for measures 52-55. The vocal line enters in measure 52 with the lyrics "ma - rum, la - chry - ma - rum val - - le." and continues through measure 55. The piano accompaniment is silent.

Piano accompaniment for measures 52-55. The right hand is silent, and the left hand plays a simple bass line. Chord symbols are provided below the staff.

Chord symbols: ♭ 6 6 [♭] 6 [♭5] *tasto solo* ♭6 [♭5] *tasto solo*

56 *Vivace*

f

f

tr

tr

f *Tutti*

E - ia er - go, ad - vo-ca - ta, ad - vo-ca - ta

f *Tutti*

E - ia er - go, ad - vo-ca - ta, ad - vo-ca - ta

f *Tutti*

E - ia er - go, ad - vo-ca - ta, ad - vo-ca - ta

f *Tutti*

E - ia er - go, ad - vo-ca - ta, ad - vo-ca - ta

con pedale

f *Tutti*

[6 6]

61

Piano accompaniment for measures 61-64. The right hand features a melodic line with eighth and sixteenth notes, while the left hand has a simple bass line with whole notes and rests.

no - stra, il - los tu - os mi - se - ri - cor - des, mi - se - ri - cor - des

no - - - - - stra, il - los tu - os mi - se - ri - cor - des o -

no - - - - - stra, il - los tu - os mi - se - ri - cor - des, tu - os o -

no - - - - - stra, il - los tu - os, il - los tu - os mi - se - ri - cor - des

Piano accompaniment for measures 65-68. The right hand has a simple bass line with whole notes, and the left hand has a simple bass line with quarter notes.

6 5 [6 6] 6 5

65

o - cu - los ad nos con-ver - - - - te,

- cu - los ad nos con-ver - - te, con-ver - te, ad

- cu - los ad nos, nos con - ver - te, con-ver - te,

o - cu - los ad nos con - ver - te, con-ver - te,

6 16 6 6 6

69

ad nos con-ver - - - - -

ad nos con-ver - - - - -

nos, ad nos con - ver - te, con - ver - te, con - ver -

ad nos con - ver - te, ad nos con - ver - - -

ad nos con-ver - te, con - ver - te, con - ver - te, con - ver - te, con -

6 6 6 6

73

- - te, ad nos, ad nos con - ver - - - te,
- - te, ad nos, ad nos, ad nos con -
- - te, ad nos, ad nos, ad nos, nos con-ver - te,
ver - te, con - ver-te ad nos, nos, ad nos con-ver -

77 *Largo*

con - ver - te, con - ver - te.
 ver - te, con - ver - te.
 con - ver - te, con - ver - te. *p* Solo Et Je - sum, be - ne - di - ctum fructum, fructum ven - tris
 te, ad nos con - ver - te.

p Solo

6 5 6 4 5# [6] 6 5 6 4 5# 5 3 5 6 4 7 [9 8] [b]6 5

81

tu - i, no - bis post hoc, no - bis post hoc ex - i - li - um o - sten -

f *p* [b]6

9 8 6

84

System 1: Treble clef (left hand) and Bass clef (right hand). The key signature is three sharps (F#, C#, G#). The right hand has a melodic line with a triplet of eighth notes at the end. The left hand has a rhythmic accompaniment of eighth notes.

System 2: Treble clef (left hand) and Bass clef (right hand). The key signature is three sharps. The right hand features a complex melodic line with multiple trills (tr) and triplets (3) of eighth notes. The left hand is mostly silent.

System 3: Treble clef (left hand) and Bass clef (right hand). The key signature is three sharps. The right hand is silent. The left hand has a simple bass line with quarter notes and rests.

86

Vivace

f

f

f

f

f Tutti

O clemens, o pi-a, o pi -

f Tutti

O cle-mens, o pi - a,

f Tutti

de. O clemens, o

f Tutti

O cle - mens,

tasto solo

f Tutti

8 5 6

90

a, o cle-mens, o pi-a, o clemens, o pi-a vir-go, vir-go Ma-
 o cle-mens, o pi-a, dul-cis vir-go Ma-ri-a, vir-go pi-a vir-go Ma-
 pi-a, dul-cis vir-go, dul-cis vir-go,
 o pi-a, o dul-cis vir-go Ma-ri-a,

6 6 [6 5 6] #

95

ri - a, cle - mens, pi - a, o dul - cis, o pi-a, o virgo, o dulcis,
 ri - a, o pi - a, o dul - cis vir - go Ma-ri - a, vir - go, o dulcis,
 o cle-mens, o pi - a, o clemens, o pi-a, o clemens, o pi-a, dul - cis
 o cle - mens, o cle - mens, o pi - a, o dulcis, o

100

o vir - go — Ma - ri - a, o cle - mens, cle - mens, o pi - a, o clemens, o

o vir - go Ma - ri - a, o — pi - a, dul - cis vir - go Ma - ri - a,

— vir - go Ma - ri - a, o clemens, o pi - a, — pi - a vir - go,

vir - go, o pi - a Ma - ri - a, o clemens, o pi - a, dul -

105

pi - a, o dulcis, o virgo, o pi-a, o dulcis vir-go Ma-ri - a, Ma-ri - a.

o clemens, o pi-a, o virgo, o pi-a, o vir - go Ma-ri - a, Ma-ri - a.

o vir - go, o dul - cis vir-go Ma - ri - a, Ma-ri - a.

cis, o vir - go, o virgo, o pi-a, o vir - go Ma-ri - a, vir - go Ma-ri - a.