

# Werner. Collected works.

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**Werner**

**Salve Regina**

WerW I.4.10

Antiphon

*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

<b>A1</b>	<i>Library</i>	H-Bn
	<i>Shelfmark</i>	Ms.mus III.110
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	530002003
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://copia.oszk.hu/kotta/salve-regina-2/">https://copia.oszk.hu/kotta/salve-regina-2/</a>
<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	K 33
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038588
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/496.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/496.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.



# I.4.10 Salve Regina

**Presto**

*I*  
Violino

*II*

Soprano  
Sal - ve ma - ter mise - ri - cor - diae, sal - ve, sal -

Alto  
Re - gi - na sal - ve, Re-gi-na sal - - - -

Tenore  
Re - gi - na sal -

Basso

Organo e Bassi

6

- ve, sal - ve Re gi - na, vi - ta, dul - ce - do et spes no - stra, sal -

- ve, Re - gi - na sal - ve, sal - ve, sal - ve, vi - ta, dulce - do et spes no - stra,

- ve, Re - gina sal - ve, - - - - ve, Re - gi - na,

Re - gi - na sal - ve, sal - ve,

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

Measures 12-16 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Vocal and piano accompaniment for measures 12-16. The vocal line is in a soprano register, and the piano accompaniment continues from the previous system. The lyrics are:   
 - ve. Ad te cla - ma - - - mus, ex - u-les fi - li-i  
 sal - - - ve ma - ter. Ad te cla - ma - mus, ex - u-les fi - li-i  
 vi - ta, dul - ce - do et spes no - stra, sal - ve.  
 vi - ta, dul - ce - do, spes no - stra, sal - ve.

Piano accompaniment for measures 12-16, showing the bass line and chordal textures. Fingerings are indicated with numbers 4, 6, 5, 6, 8.



Measures 17-21 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A trill (tr) is marked in measure 20.

Vocal and piano accompaniment for measures 17-21. The vocal line is in a soprano register, and the piano accompaniment continues from the previous system. The lyrics are:   
 E - vae, fi - li - i E - vae, fi - li-i E - - vae. Ad te su-spi-  
 E - vae, fi - li-i E - - vae, fi-li-i, fi - li-i E - vae. Ad te suspi-ramus, ge-  
 Ad te cla - ma - - mus, ex-u-les fi-li-i E - vae. Ad te suspi-ramus, gementes et  
 Ad te suspiramus, ge-mentes et flen - tes, et

Piano accompaniment for measures 17-21, showing the bass line and chordal textures. Fingerings are indicated with numbers 6, 6, 6, 6, 5, 4, 6, 6, 5, #.

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ramus, gementes et flentes, ad te suspi-ramus, ge-mentes et flen-tes in hac la-cry-marum, la -  
 mentes et flen - tes, et flen - tes, et flen-tes, ge-mentes et flentes, in hac la-cry - ma - rum,  
 flen - tes, ad te suspi-ramus, gemen-tes et flen - tes in hac  
 flen - tes, ad te suspi-ramus, ge-mentes et flen - tes in hac la-crymarum val - le,

5 5 [6] # 6 5 # 4 2 [7] 6

27

- crymarum val - le, la - cryma - rum val - le. E - ia er-go, advo-ca - ta no -  
 la - cry-marum, in hac la-cry-ma - rum val - le. E - ia er - go, ad-vo-ca - ta no -  
 lacrymarum val - le, la - cryma-rum val-le, val - le. E - ia er-go, advo-ca - ta no -  
 in hac lacrymarum val - le. E - ia er-go, advo-ca - ta no -  
 in hac lacrymarum val - le. E - ia er-go, advo-ca - ta no -

[4] # 4 2 [7] 6 7 [4] 6 5 - # [5] 4 # [6] # 6 6 5 6 4 #

33

stra, il - los tu - os mi - se - ricordes o - cu - los ad nos con - ver - te. Et Je - sum, be - ne -

stra, il - los tu - os mi - se - ricordes o - culos ad nos, ad nos con - ver - te. Et Je - sum, be - ne -

stra, il - los tu - os mi - se - ricordes o - culos ad nos, ad nos con - ver - te. Et Je - sum, be - ne - dictum fructum

stra, il - los tu - os mi - se - ricordes o - culos ad nos con - ver - te, con - ver - te.

5 6 # 7 6 6 5 4 # 8 6 6 # -



39

dictum fructum ven - tris tu - i, no - bis post hoc ex - i - li - um o - sten - de.

di - ctum fructum ven - tris tu - i, no - bis post hoc ex - i - li - um o - sten - de.

ven - tris tu - i, no - bis post hoc ex - i - li - um o - sten - de.

O

[ ] 6 4 5 # 5 # 6 5 6 8 7 5 - 1 1 1 1 1 # 4 6 5 4 #

45

O cle - mens, o pi - a,

O cle - mens, o pi - a, o dul - cis, o vir - go

O cle - mens, pi - a, dul - cis, dul - cis,

cle - mens, pi - a, o dul - cis, o

5 3 4 6 7 8 40 - 9 6 - 6 3 4 3 5 6 5 6 6 3

51

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

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

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

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

7 6 - 6 5 6 3 4 6 7 6 4 # 7 6 5 [6] 4 3 2 3 3 - 4 3