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Instrumentation

Version I:

Organ
2 Percussion
String Orchestra

Version II:

2 Flutes
2 Clarinets
2 Oboes
2 Bassoons
4 Horns
2 Trumpets
3 Trombones
2 Percussion
Piano
Strings

Duration: c. 18 minutes

The full scores and parts for both versions are available on rental from the publisher.

Text

Regina coeli, laetare, Alleluia,
Quia quem meruisti portare, Alleluia.
Resurrexit sicut dixit, Alleluia.

*O Queen of heaven, rejoice, Alleluia,
For He, who you were worthy to bear, Alleluia.
Is, as He said, arisen, Alleluia.*

Ora pro nobis Deum, Alleluia!

Pray to God for us, Alleluia!

Ave, dulcissima Maria.
Vera spes et vita!
Dulce refrigerium.
O Maria, flos Virginum.

*Hail, sweetest Mary.
Fount of hope and life!
Sweet refreshment.
O Mary, Virgin flower.*

Latin, 12th C.

English translation by the Editor

Julian Wachner

Born in Hollywood, California in 1969, Julian Wachner began his musical education at age four with cello lessons at the University of Southern California and subsequently studied improvisation, composition, organ and theory under Dr. Gerre Hancock while a boy chorister at the St. Thomas Choir School in New York City. He attended Boston University's School for the Arts where, at the age of twenty, he was appointed University Organist and Choirmaster. In 1996, he earned the doctor of musical arts degree in composition and orchestral conducting having studied with Lukas Foss, Ann Howard Jones, Marjorie Merryman and David Hoose.

Julian Wachner's music has been commissioned and performed throughout the world including performances at Lincoln Center, the Library of Congress, the Tanglewood Music Center, the Sandpoint Festival, June in Buffalo and festivals in St. Petersburg, Russia and Athens, Greece. Among his many prizes and awards are grants from ASCAP and Meet the Composer. As a conductor, Wachner has been engaged by numerous ensembles including the Handel and Haydn Society, Pro Arte Chamber Orchestra, San Diego Symphony and the Spoleto Festival Orchestra. He has been the music director of The Boston Bach Ensemble, Back Bay Chorale, Marsh Chapel Choir, the Providence Singers and The Boston Sinfonietta.

He holds the Associateship and Fellowship degrees from the American Guild of Organists having won the S. Lewis Elmer award for the highest national scores in 1993. He has served on the Professional Certification Committee of the AGO and is currently on its board of examiners. Wachner has held faculty appointments at the Massachusetts Institute of Technology and at Boston University's School for the Arts, Tanglewood Institute and School of Theology. He was recently appointed Associate Professor of Music and Chair of the Choral Area of McGill University in Montreal.

"Regina Coeli" was commissioned by Jennifer Lester for
the choir of St. Mary's Roman Catholic Church, Holliston, Massachusetts

Regina Coeli

for Soprano Solo, SATB Chorus and Orchestra (or Piano)

Latin, 12th C.

Julian Wachner

I. Sinfonia

Molto allegro

Piano
Reduction

The piano reduction score consists of three staves of musical notation. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time (indicated by '4'). The first measure starts with a dynamic 'ff' (fortissimo). The notation includes various note heads, stems, and rests, with some notes having vertical dashes above them. Measure 4 begins with a change in key signature, indicated by a sharp sign. Measure 7 begins with another change in key signature, indicated by a sharp sign. The score is set against a large diagonal watermark that reads 'Review copy only'.

Sheet music for piano, featuring two staves (treble and bass). The music consists of five systems, numbered 10 through 22. The key signature changes from C major (no sharps or flats) at measure 10 to G major (one sharp) at measure 13, then to D major (two sharps) at measure 16, then to F# major (one sharp) at measure 19, and finally to B major (two sharps) at measure 22. The time signature is common time throughout. Measures 10-12 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 13-15 show eighth-note patterns in both staves. Measures 16-18 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 19 features a dynamic marking *fff* over the treble staff. Measures 20-22 show sixteenth-note patterns in the treble staff and quarter notes in the bass staff.

25

Quasi scherzando

27 ♩ = 160

f

31

35

39

42

II. Regina coeli, laetare

J = 160

Soprano *ff*
 Re - gi - na coe - li, lae - ta - re,

Alto *ff*
 Re - gi - na coe - li, lae - ta - re,

Tenor *ff*
 8 Re - gi - na coe - li, lae - ta - re,

Bass *ff*
 Re - gi - na coe - li, lae - ta - re,

J = 160

Piano Reduction *ff* (ff)
 v

7

Re - gi - na coe - li, lae - ta - re,

Re - gi - na coe - li, lae - ta - re,

8 Re - gi - na coe - li, lae - ta - re,

Re - gi - na coe - li, lae - ta - re,

v

12

A musical score for four voices (three sopranos and one bass) and basso continuo. The score consists of six staves. The top three staves represent the voices, with the soprano parts in treble clef and the bass part in bass clef. The bottom two staves represent the basso continuo, with the bass part in bass clef. Measure 12 begins with sustained notes followed by eighth-note patterns. The lyrics "Re - gi - na coe - li, lae - ta -" are repeated three times. Measures 13-15 show similar patterns with slight variations in the basso continuo. Measure 16 features a dense, sixteenth-note pattern for the basso continuo. Measures 17-18 continue the vocal and basso continuo patterns, with the basso continuo featuring a dynamic marking of **fff**.

Re - gi - na coe - li, lae - ta -

Re - gi - na coe - li, lae - ta -

Re - gi - na coe - li, lae - ta -

Re - gi - na coe - li, lae - ta -

18

re,

re,

re,

re,

Re - gi - na coe - li,

fff

23

lae - ta - re, Al-le - lu - ia, lae - ta - re,

lae - ta - re, Al-le - lu - ia, lae - ta - re,

lae - ta - re, Al-le - lu - ia, lae - ta - re,

lae - ta - re, Al-le - lu - ia, lae - ta - re,

fp

28 Poco meno mosso

mp dolce

Qui - a quem me - ru - i - sti, quem me - ru - i - sti,

mp dolce

Qui - a quem me - ru - i - sti, quem me - ru - i - sti,

Poco meno mosso dolce espressivo

mf

mp

III. Ora pro nobis

Quasi recitativo

Soprano Solo

O - ra pro no - bis De - um, O - ra pro no - bis De - um, O - ra pro no - bis De - um,

Quasi recitativo

Piano Reduction

5 $\text{♩} = 60$

mp molto legato

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

10 $\text{♩} = 60$

f

Al - le - lu - ia, Al - le - lu - ia,

14

Al - le - lu - ia, Al - le - lu - ia, Al - - le - lu - ia, Al - le - - lu - ia, Al - le - - lu - ia,

p

18

Poco meno mosso

Al - - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

poco rit.

Poco meno mosso

Al - - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

poco rit.

21

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Poco meno mosso

24

Al - le - lu - ia, Al - le - lu - ia!

Poco meno mosso

27 *rit.*

Quasi recitativo

mp

O - ra pro no - bis De - um, O - ra pro no - bis De - um,

Quasi recitativo

pp

rit.

30

A tempo, a bit faster

O - ra pro no - bis De - um, Al - le - lu - ia!

A tempo, a bit faster

IV. Ave, dulcissima Maria

f

Soprano **Antiphon**

A - ve, dul - cis - si - ma Ma - ri - a, A - ve, dul - cis - si - ma Ma - ri -

f

Alto

A - ve, dul - cis - si - ma Ma - ri - a, A - ve, dul - cis - si - ma Ma - ri -

f

Tenor

8 A - ve, dul - cis - si - ma Ma - ri - a, A - ve, dul - cis - si - ma Ma - ri -

f

Bass

A - ve...

f

Piano
(for rehearsal only)

5

Misterioso

p e legato

a. Ve - ra spes et vi - ta, spes et vi - ta! Dul - ce re - fri - ge - ri - um,

p e legato

a. Ve - ra spes et vi - ta, spes et vi - ta! Dul - ce re - fri - ge - ri - um, dul-

p e legato

8 a. Ve - ra spes et vi - ta, spes et vi - ta! Dul - ce re - fri - ge - ri - um, dul-

p e legato

Ve - ra spes et vi - ta, spes et vi - ta! Dul - ce re - fri - ge - ri - um,

Misterioso

Antiphon

11

A - ve, dul - cis - - si - ma Ma - ri - a,
cis - si - ma Ma - ri - a, dul - cis - - si - ma Ma - ri - a,
cis - si - ma Ma - ri - a, dul - cis - - si - ma Ma - ri - a,
A - ve, A - ve, ...Ma - ri -

15

A - ve, dul - cis - si - ma Ma - ri - a. O Ma - ri - a, O Ma - ri -
A - ve, dul - cis - si - ma Ma - ri - a. O Ma - ri - a, O Ma - ri -
A - ve, dul - cis - si - ma Ma - ri - a.

Antiphon

p sotto voce

19

a, flos vir - gi - num. A - ve, dul - cis - si - ma Ma - ri - a,

a, flos vir - gi - num. A - ve, dul - cis - si - ma Ma - ri - a,

p dolce

...flos vir - gi - num. A - ve, dul - cis - si - ma Ma - ri - a,

p dolce

...flos vir - gi - num. A - ve...

p sotto voce

3

3

3

3

Slower and very warm

mp

24

A - ve, dul - cis - si - ma Ma - ri - a. Ve - ra spes et vi - ta, spes et

A - ve, dul - cis - si - ma Ma - ri - a. Ve - ra spes et vi - ta, spes et

mp

8 A - ve, dul - cis - si - ma Ma - ri - a. Ve - ra spes et vi - ta, spes et

mp

Ve - ra spes et vi - ta, spes et

Slower and very warm

mp

3

3

3

3

V. Finale

Allegro, joyful ♩ = 132

Soprano Solo *ff* Al le - lu -

Soprano

Alto

Tenor

Bass

Piano *ff* *mf*

S Solo 4 ia!

The musical score consists of six staves. The top staff is for the Soprano Solo, starting with a forte dynamic (ff) and a melodic line. The second staff is for the Soprano, the third for the Alto, the fourth for the Tenor, and the fifth for the Bass. The sixth staff is for the Piano, which provides harmonic support with sustained notes and chords. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The piano part features sustained bass notes and chords. The vocal line continues in the seventh staff, labeled '4' above the staff, with the word 'ia!' written below it.

Musical score page 32, measures 9-12. The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. Measure 9 starts with a single note followed by a rest. Measures 10-12 show eighth-note patterns. Measure 12 ends with a fermata over the first note of the next measure.

Musical score page 32, measures 13-16. The score includes four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing "Alleluia" in a three-measure phrase. The piano accompaniment provides harmonic support. Measure 13 shows sustained notes. Measures 14-15 show eighth-note patterns. Measure 16 concludes with a forte dynamic and a melodic line.

17

mf

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

21

Al - le - lu - ia,
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 - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

52

Solo S ia!

S *pp* 3 Re - gi - na coe - li, lae - ta -

A *pp* 3 Re - gi - na coe - li, lae - ta -

T *pp* 3 Re - gi - na coe - li, lae - ta -

B *pp* 3 Re - gi - na coe - li, lae - ta -

(8^{vb}) -

Copying review watermark

55

re, *mf* 3 Al - le - lu -

re,

re,

re,

(8^{vb}) -

Copying review watermark

64

Al - le - lu - ia,
Al - - - le - lu - - ia!
Al - - - - le - lu - - ia!
Al - - - - le - lu - - ia!

(8th)

67

- - - le - lu - - - ia,
ia,
Re - gi - na
Re - gi - na
Re - gi - na
Re - gi - na

mf

mf

mf

mf

(8th)

Solo 76

The musical score consists of three systems of music. The first system (measures 76-77) features a soprano solo part in 5/4 time, treble clef, and a key signature of one sharp. The vocal line consists of eighth-note patterns with grace notes, leading into a sustained note on the word "le - lu - ia!" followed by a dynamic *f*. The second system (measures 78-79) shows a basso continuo part in 5/4 time, bass clef, and a key signature of one sharp, providing harmonic support. The third system (measures 80-84) begins with a forte dynamic and transitions to 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes.

80

84

88

Soprano (S) - Treble clef, 2 measures of 9/8, then 7/8, then 6/8, then 9/8, then 7/8.

Alto (A) - Treble clef, 2 measures of 9/8, then 7/8, then 6/8, then 9/8, then 7/8. Dynamics: *f*.

Tenor (T) - Treble clef, 2 measures of 9/8, then 7/8, then 6/8, then 9/8, then 7/8.

Bass (B) - Bass clef, 2 measures of 9/8, then 7/8, then 6/8, then 9/8, then 7/8. Dynamics: *f*. Vocal line: Al - le - lu - ia, Al - le - lu - ia.

Piano (P) - Treble and Bass staves, 2 measures of 9/8, then 7/8, then 6/8, then 9/8, then 7/8.

93

Soprano (S) - Treble clef, 2 measures of 6/8, then 9/8, then 7/8, then 6/8.

Alto (A) - Treble clef, 2 measures of 6/8, then 9/8, then 7/8, then 6/8. Vocal line: Al - le - lu - ia, Al - le - lu - ia.

Tenor (T) - Treble clef, 2 measures of 6/8, then 9/8, then 7/8, then 6/8. Dynamics: *f*. Vocal line: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Bass (B) - Bass clef, 2 measures of 7/8, then 6/8, then 9/8, then 7/8, then 6/8. Vocal line: Al - le - lu - ia, Al - le - lu - ia.

Piano (P) - Treble and Bass staves, 2 measures of 7/8, then 6/8, then 9/8, then 7/8, then 6/8.

115

si - cut di - xit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

si - cut di - xit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

si - cut di - xit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

si - cut di - xit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

119

Al - le - lu - ia, Al - le - lu - ia, Al - le -

Al - le - lu - ia, Al - le - lu - ia, Al - le -

Al - le - lu - ia, Al - le - lu - ia, Al - le -

Al - le - lu - ia, Al - le - lu - ia, Al - le -

133

ah,

ff Al - le - lu - ia,
ff Al - le - lu - ia,
ff Al - le - lu - ia,
Al - le - lu - ia,

137

ah,

5:6

Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -

140

lu ia, Al le
lu ia, Al le
lu ia, Al le
lu ia, Al le

142

gliss.
lu ia!
gliss.
lu ia!
gliss.
lu ia!