

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

## Table of Contents

I. Sinfonia.....	3
II. Regina coeli, laetare.....	10
III. Ora pro nobis.....	24
IV. Ave, dulcissima Maria.....	27
V. Finale.....	31

---

### 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.

Ora pro nobis Deum, Alleluia!

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

Latin, 12th C.

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

*Pray to God for us, Alleluia!*

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

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

4

7

10

ff

ff

13

16

19

22

25

10

**Quasi scherzando**

27  $\text{♩} = 160$

*f*

10

31

35

39

42

## II. Regina coeli, laetare

*♩ = 160*  
*ff*

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

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

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

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

Piano Reduction  
*ff* (*ff*)

7

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

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

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

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

12

Musical score for measures 12-17. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Re - gi - na coe - li, lae - ta -". The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

18

Musical score for measures 18-23. It features four vocal staves and a piano accompaniment. The lyrics are: "re, Re - gi - na coe - li,". The piano part begins with a forte (*fff*) dynamic and features a dense, rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

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*

*mf*

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 *mp*

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 *pp*

5  $\text{♩} = 60$  *mp molto legato*

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

$\text{♩} = 60$

(*pp*)

10

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

*f*

*f*

14

*p*

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

18

**Poco meno mosso**

*poco rit.*

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

**Poco meno mosso**

*poco rit.*

21

*p*

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

24 **Poco meno mosso**

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**

*rit.* *pp*

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

**Antiphon**  
*f* *mp*  
 ♩ = 60

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

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

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

Bass  
 A - ve...

Piano  
 (for rehearsal only)

**Misterioso**  
*p e legato*

5

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

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

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

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

**Misterioso**

Antiphon

11

*mf*

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

*mf*

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

*mf*

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

*mf*

A - ve, A - ve, ...Ma ri -

15

*p dolce*

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

*p dolce*

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.

a. \_\_\_\_\_

## Antiphon

*p sotto voce*

19

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

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

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

*p dolce* ...flos vir - gi - num. A - ve...

*pp* *p sotto voce*

## Slower and very warm

*mp*

24

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

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

*mp* 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

*mp*

Slower and very warm

V. Finale

Allegro, joyful ♩ = 132

Soprano Solo

*ff*

Al - - - - - le - lu -

Soprano

Alto

Tenor

Bass

Piano

*ff*

*mf*

4

S Solo

ia!

9

Violin (vi.)

*f*

This system contains measures 9 through 12. It features a vocal line at the top with a fermata over the first measure. Below it is a piano accompaniment with a treble and bass clef. The piano part includes a series of chords in the first measure, followed by a melodic line in the treble and a bass line in the bass clef. A dynamic marking of *f* is present.

13

S

A

T

B

*mf*

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

This system contains measures 13 through 16. It includes four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The Soprano, Alto, and Tenor parts are silent. The Bass part has a melodic line with lyrics: "Al - le - lu - ia, Al - le - lu - ia, Al - le -". A dynamic marking of *mf* is placed above the first note. Below the vocal staves is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a bass line in the bass clef. A dynamic marking of *mf* is placed above the piano part.



52

S Solo *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<sup>th</sup>)

55

*mf* 3 Al - le - lu -

re,

re,

re,

re,

(8<sup>th</sup>)

64

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

(8<sup>va</sup>)

67

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

(8<sup>va</sup>)

76 S Solo

le - lu - ia!

*f*

80

84

88

S

A

T

B

*f* Al - le-lu - ia,

*f* Al - le-lu - ia, Al-le - lu - ia, Al - le-lu - ia,

93

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

*f* Al - le - lu - ia, Al - le - lu - ia, Al - le -

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

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,

This section contains four vocal staves and a piano accompaniment. The vocal parts are in a 7/8 time signature and sing the phrase "si - cut di - xit, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

119

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

This section contains four vocal staves and a piano accompaniment. The vocal parts are in a 7/8 time signature and sing the phrase "Al - le - lu - ia, Al - le - lu - ia, Al - le -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The dynamic marking *ff* (fortissimo) is present at the beginning of each vocal line.

133

ah,

*ff* Al - le - lu - ia,

*ff* Al - le - lu - ia,

*ff* Al - le - lu - ia,

*ff* Al - le - lu - ia,

Al - le - lu - ia,

137

ah,

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

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

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

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

5.6

140

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

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

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

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

142

lu - - - ia! *gliss.*

lu - - - ia! *gliss.*

lu - - - ia! *gliss.*

lu - - - ia! *gliss.*