

Salve Regina

Antífona de Nossa Senhora

Edição: Paulo Castagna
Fonte: CCSL

Jerônimo de Sousa
(fl.1721-1826)

Moderato

2

2 Duo *p*

Sal - ve, Re-gi-na, ma - ter mi-se-ri - cor-di-æ:

2 Duo *p*

8 Sal - ve, Re-gi-na, ma - ter mi-se-ri - cor-di-æ:

2

Detailed description: This is the first system of a musical score for 'Salve Regina'. It features five staves. The top staff is a treble clef with a whole rest. The second and third staves are treble clefs, both marked with a '2' and 'Duo p'. The second staff has a melody starting on G4, moving to A4, B4, and then a quarter rest. The third staff has a melody starting on G4, moving to A4, B4, and then a quarter rest. The fourth staff is a treble clef with an octave 8, marked with a '2' and 'Duo p'. It has a melody starting on G4, moving to A4, B4, and then a quarter rest. The bottom staff is a bass clef with a whole rest. The time signature is common time (C).

5

cresc. *p*

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

cresc. *p*

8 Vi - ta, dul-ce - do, et spes no - stra, sal-ve, Re-gi - na.

Detailed description: This is the second system of the musical score. It features five staves. The top staff is a treble clef with a whole rest. The second and third staves are treble clefs. The second staff has a melody starting on G4, moving to A4, B4, and then a quarter rest. The third staff has a melody starting on G4, moving to A4, B4, and then a quarter rest. The fourth staff is a treble clef with an octave 8. It has a melody starting on G4, moving to A4, B4, and then a quarter rest. The bottom staff is a bass clef with a whole rest. The time signature is common time (C). The lyrics are: 'Vi - ta, dul-ce - do, et spes no - stra, sal-ve, Re-gi - na.' The dynamics are *cresc.* and *p*.

8

p cresc. *p cresc.* *p*

Ad te cla-ma - mus, ad te cla-ma - mus, ex - su-les, ex - su-les,

Tutti cresc. *p cresc.* *p*

Ad te cla-ma - mus, ad te cla-ma - mus, ex - su-les, ex - su-les,

Tutti cresc. *p cresc.* *p*

Ad te cla-ma - mus, ad te cla-ma - mus, ex - su-les, ex - su-les,

p cresc. *p cresc.* *p*

Ad te cla-ma - mus, ad te cla-ma - mus, ex - su-les, ex - su-les,

11

cresc. *p* *f*

fi - li - i He - væ. Ad te su - spi-ra - mus, ge-men-tes et flen - tes in

cresc. *p* *f*

fi - li - i He - væ. Ad te su - spi-ra - mus, ge - men - tes et flen - tes in

cresc. *p* *f*

fi - li - i He - væ. Ad te su - spi-ra - mus, ge-men-tes et flen - tes in

cresc. *p* *f*

fi - li - i He - væ. Ad te su-spi - ra - mus, ge - men - - - tes in

14

hac la - cri-ma-rum val - le. er-go, no-stra,

hac la - cri-ma-rum val - le. E - ia er-go, Ad-vo-ca-ta no-stra, il - los

hac la - cri-ma-rum val - le. E - ia er-go, Ad-vo-ca-ta no-stra, il - los

hac la - cri-ma-rum val - le. er-go, no-stra,

Detailed description: This block contains the musical notation for measures 14 through 17. It is a four-part setting (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: 'hac la - cri-ma-rum val - le. er-go, no-stra, hac la - cri-ma-rum val - le. E - ia er-go, Ad-vo-ca-ta no-stra, il - los, hac la - cri-ma-rum val - le. E - ia er-go, Ad-vo-ca-ta no-stra, il - los, hac la - cri-ma-rum val - le. er-go, no-stra,'. Dynamics include piano (p), forte (f), and mezzo-forte (mf). The score includes a rehearsal mark '8' at the beginning of the third system.

18

mi - se - ri - cor-des o - cu-los ad nos con-ver - te.

tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te.

tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te.

tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te.

Detailed description: This block contains the musical notation for measures 18 through 20. It is a four-part setting (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: 'mi - se - ri - cor-des o - cu-los ad nos con-ver - te. tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te. tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te. tu - os mi - se - ri - cor-des o - cu-los ad nos con-ver - te.' Dynamics include forte (f) and piano (p). The score includes a rehearsal mark '8' at the beginning of the third system.

21

f
 Et Je - sum, be - ne-di - ctum
f
 Et Je - sum, be - ne-di - ctum
f
 Et Je - sum, be - ne-di - ctum
f
 Et Je - sum, be - ne-di - ctum

25

cresc.
 fru - ctum ven - tris tu - i, no - bis post
cresc.
 fru - ctum ven - tris tu - i, ven - tris tu - i, no - bis post
cresc.
 fru - ctum ven - tris tu - i, ven - tris tu - i, no - bis post
cresc.
 fru - ctum ven - tris tu - i, no - bis post

27

hoc ex - si - li - um o - sten-de.

hoc ex - si - li - um o - sten-de.

8 hoc ex - si - li - um o - sten-de.

hoc ex - si - li - um o - sten-de.

32

Duo p O cle-mens: O *Tutti f* Vir-go Ma-

Duo p O cle-mens: O *Tutti f* pi-a: Vir-go Ma-

8 O cle-mens: O *p* *f* Vir-go Ma-

O cle - mens: Vir-go Ma-

35

Musical score for measures 35-36. The score is written for four staves (Soprano, Alto, Tenor, and Bass). The lyrics are:

 ri - a, Vir - go Ma -

 ri - a, O — pi - a: O dul - cis Vir - go Ma -

 ri - a, O — pi - a: O dul - cis Vir - go Ma -

 ri - a, O cle - mens: Vir - go Ma -

 Dynamics: *p* (piano) for the first part, *f* (forte) for the second part. The first part is marked *Duo* and the second part is marked *Tutti*.

37

Musical score for measures 37-39. The score is written for four staves (Soprano, Alto, Tenor, and Bass). The lyrics are:

 ri - a, dul - cis Ma - ri - - a.

 ri - a, O — dul - cis Vir - go Ma - ri - - a.

 ri - a, O — dul - cis Vir - go Ma - ri - - a.

 ri - a, dul - cis Ma - ri - - a.

 Dynamics: *p* (piano) and *f* (forte) are used throughout. *cresc.* (crescendo) is marked in several places.