



KOMPOSITIONEN
von
G. B. Pergolese.



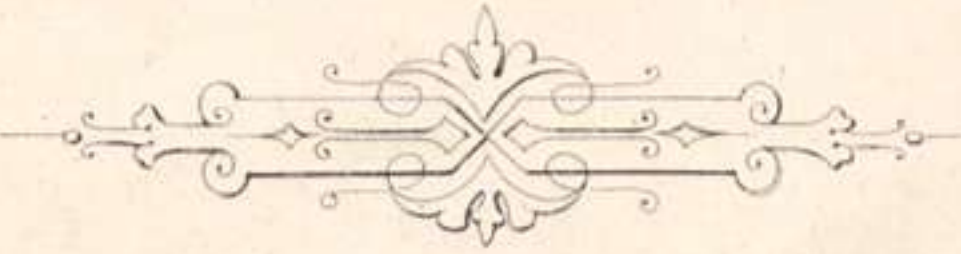
- N^o 1. Salve Regina für Tenor oder Sopran solo mit Begleitung. Pr. M. 2.75.
„ 2. Orfeo. Kantate für Sopran solo mit Begleitung. „ „ 3.25.
„ 3. Salve Regina für Sopran und Bass mit Begleitung. „ „ 1.50.
„ 4. Salve Regina für Sopran und Alt mit Begleitung. „ „ 3.—.



Klavierauszug mit Text

von

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Leipzig, Breitkopf & Härtel.

15655 - 15658.

Salve regina.

A due voci.

G. B. Pergolese.

Nº 1. Largo.

Pianoforte. *mf* *p* *mf*

Soprano. *p*

Sal - ve, sal - ve, sal - ve re - gi - na, sal - ve re.

Alto.

gi - na.

p Sal - ve, sal - ve, sal - ve re - gi - na, sal - ve re -

The first system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "gi - na." The middle staff is another vocal line with the lyrics "Sal - ve, sal - ve, sal - ve re - gi - na, sal - ve re -". The bottom staff is a piano accompaniment with a dynamic marking of *p*. The key signature has three flats, and the time signature is 4/4.

mf Re - gi - na sal - ve, sal - ve re - gi - na, *f* re -

mf gi - na. Re - gi - na sal - ve, sal - ve re - gi - na, *f* re -

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Re - gi - na sal - ve, sal - ve re - gi - na, re -". The middle staff is another vocal line with the lyrics "gi - na. Re - gi - na sal - ve, sal - ve re - gi - na, re -". The bottom staff is a piano accompaniment with dynamic markings of *f* and *p*. The key signature has three flats, and the time signature is 4/4.

f gi - na sal - ve, sal - ve re - gi - na.

f gi - na sal - ve, sal - ve re - gi - na.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "gi - na sal - ve, sal - ve re - gi - na." The middle staff is another vocal line with the lyrics "gi - na sal - ve, sal - ve re - gi - na." The bottom staff is a piano accompaniment with a dynamic marking of *f*. The key signature has three flats, and the time signature is 4/4.

Piano introduction for the first system, featuring treble and bass staves with a grand staff of chords and arpeggios.

Sal - ve re - gi - na, sal - ve re - gi - na,
Sal - ve, sal - ve, sal - ve re - gi - na, sal - ve re - gi - na,
p *cresc.* *p* *cresc.*

sal - ve, sal - ve, sal - ve, sal - ve, sal - ve re - gi - na,
sal - ve, sal - ve, sal - ve, sal - ve, sal - ve re - gi - na,
f *p* *f* *p* *f*

cresc. sal - - - ve, sal - ve re - gi - na, *f*

cresc. sal - - - ve, sal - ve re - gi - na, *f*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics 'sal - - - ve, sal - ve re - gi - na,'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. Dynamics include *cresc.* and *f*.

mf cresc. sal - ve, sal - ve, *f p f* sal - ve re - gi - na, sal -

mf cresc. sal - ve, sal - ve, *f p f* sal - ve re - gi - na, sal -

The second system continues the vocal and piano parts. The vocal staves have lyrics 'sal - ve, sal - ve, sal - ve re - gi - na, sal -'. The piano accompaniment maintains its rhythmic complexity. Dynamics include *mf*, *cresc.*, *f*, *p*, and *f*.

ve re - gi - na.

ve re - gi - na.

The third system concludes the piece. The vocal staves end with the lyrics 've re - gi - na.'. The piano accompaniment features a trill in the right hand and concludes with a *p* dynamic. The page ends with the number 15658.

Nº 2. Andante.

First system of the piano introduction, featuring a treble and bass clef with a 3/8 time signature. The music begins with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand.

Second system of the piano introduction, continuing the melodic and harmonic development with dynamic markings of *p*, *f*, and *p*.

Third system, showing the vocal entry for Soprano I. The vocal line begins with the word "Ma - ter," in a piano (*p*) dynamic. The piano accompaniment continues below.

Fourth system, featuring the vocal line with the lyrics "ma - ter mi - se - ri - cor - diae, ma - ter mi - se - ri - cor - diae, vi - ta, dul -" and the corresponding piano accompaniment.

Fifth system, featuring the vocal line with the lyrics "ce - do et spes no - stra, sal - ve; et - spes no - stra, sal - ve, no - stra, sal -" and the corresponding piano accompaniment.

ve.

f *p* *f* *p* *f*

Ma - ter, ma ter mi - se - ri - cor - di - ae, vi - ta, dul -

p *p*

ce - do, vi - ta, dul - ce - do et spes no - stra, et spes no - stra, nostra, sal -

fp *fp* *f*

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

fp *fp* *fp* *fp* *fp* *fp* *fp*

no - stra, sal - ve, no - stra, sal - ve.

f *f* *tr*

Nº 3. Largo.

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, 3/4 time, marked 'Largo'. The piano part features a complex texture with triplets and sextuplets in both hands. The vocal line enters with the lyrics 'Ad te clama - mus,'. The piano accompaniment includes trills and tremolos. The score continues with the vocal line singing 'ad te cla - ma - mus e - xu - les fi - lii E - vae, e - xu - les fi - lii E - vae. Ad te sus - pi - ra - mus, ad te sus - pi - ra - mus ge - men - tes et flen - tes in hac lacri - ma - rum'. The piano accompaniment provides harmonic support with various dynamics and articulations.

val - le; ge - men - tes et flen - tes in hac la - cri - ma - rum val - le.

Ad te cla - ma - mus, ad te cla -

mamus, ad te cla - mamus e - xu - les fi - lii E - vae. Ad te sus - pi -

ra - mus, sus - pi - ra - mus gemen - tes et flen - tes, gemen - tes et flen - tes

f
in hac la_cri - - ma_rum val - - le, in

mf *cresc.*

p *tr* *f*
hac la_cri_ma_rum val - le, in hac la - -

p *f* *p*

mf
cri - - ma - - rum val - - le. Ge-men_tes et flen_tes in

p *cresc.*

f *f* *f*
hac la_cri_ma - rum val - le, la_cri - marum val - le.

f *f* *f*

Nº 4. Allegro.

Piano introduction for No. 4, Allegro. The score is in 2/4 time with a key signature of two flats. It features a dynamic range from forte (f) to piano (p).

Soprano

E - ja er - go ad - vo - ca - ta no - stra.

Alto

E - ja er - go

Piano accompaniment for the first vocal entry. It includes dynamic markings such as f and p.

E - ja er - go ad - vo - ca - ta no - stra,

ad - vo - ca - ta no - stra. E - ja er - go

Piano accompaniment for the second vocal entry. It includes dynamic markings such as f and mf.

il - los tu - os mi - se - ri - cor - des o - culos ad nos con -
 ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - culos ad nos con -

p *f* *p* *f* *mf* *p* *mf*

ver - te, ad nos con - ver - te, ad nos con - ver - te.
 verte, ad nos con - ver - te, ad nos con - ver - te.

p *tr* *f* *tr* *p* *f* *tr* *p*

E - ja er - go ad - vo - ca - ta

f *p* *f* *p*

E - ja er - go ad - voca - ta no - stra, il - los tu - os mi -
 no - stra, il - los tu - os mi -

f *mf* *f* *p*

se - ri - cordes o - cu - los, ad nos, ad nos con - ver - te, ad nos, ad nos, ad nos, ad
 se - ri - cordes o - cu - los, ad nos, ad nos con - ver - te, ad nos, ad nos, ad

p *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f*

nos, ad nos con - ver - te. Mi - se - ri - cordes o - cu - los, mi - se - ri - cor - des o - cu - los
 nos, ad nos con - ver - te, ad nos con - ver - te;

p *mf*

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

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

ver - te.

ver - te.

Nº 5. Andante.

Sopr. I Solo

Et Je -

sum be - ne - di - ctum, be - ne - di - ctum fru - ctum ventris tu - i,

p no - bis post hoc e - xi - li - um o - stende, *mf* o - - -

sten-de, o - - - sten-de; no - bis post hoc e - xi - li -

um o - sten - de.

p Et Je - sum be - ne - di - ctum fru - ctum ventris tu - i, *tr*

no - bis post hoc e - xi - li - um o -

The first system of music features a vocal line in a soprano or alto register with a treble clef and a piano accompaniment in a bass clef. The vocal line begins with a forte (*f*) dynamic and includes a long note with a hairpin crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano (*pp*) dynamic marking.

sten - de, o - sten - de,

The second system continues the vocal line with a treble clef. The vocal line has a long note with a hairpin crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment maintains the eighth-note pattern, with a piano (*p*) dynamic marking.

o - sten - de, no - bis post hoc e - xi - li - um o -

The third system features a vocal line in a soprano or alto register with a treble clef. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a long note with a hairpin crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano (*p*) dynamic marking.

sten - de, o - sten -

The fourth system continues the vocal line with a treble clef. The vocal line has a long note with a hairpin crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment maintains the eighth-note pattern, with a piano (*p*) dynamic marking.

de, e - xi - li - um o - sten - de, o - sten - de,

The fifth system features a vocal line in a soprano or alto register with a treble clef. The vocal line begins with a fortissimo (*f*) dynamic and includes a long note with a hairpin crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano (*p*) dynamic marking.

f
o - sten - de.

No 6. Largo.

Soprano *p*
o,

Alto *p*
o, o ele - mens,

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

o, o pi - a, o dul - cis. *mf* o, o

mf 0, o pi - a, o, o cle - mens vir - go Ma - ri -
sf cle - mens, o, o dul - cis vir - go Ma - ri -

a. *p* 0 cle - mens, o dul - cis, o pi -
a. 0 cle - mens, o dul - cis, o pi -
f pp cresc.

a; o, o vir - go Ma - ri - a.
a; o, o vir - go Ma - ri - a.
f p f

0, o cle - mens, o dulcis, o, o clemens, o,
0 cle - mens, o o pi - a o, o dulcis, o
p f p f p f p

pi - a, o, o dulcis, o, o dulcis, o vir - go Ma -
 clemens, o pi - a, o, o clemens, o, o vir - go Ma -

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

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

o vir - go Ma - ri - a.
 o vir - go Ma - ri - a.

