



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

H. M. SCHLETTERER.



Leipzig, Breitkopf & Härtel.

Salve regina.

A due voci.

G. B. Pergolese.

Nº 1. Largo.

Pianoforte.

First system of piano introduction. Treble clef, common time, key signature of three flats. Dynamics: *mf*, *p*, *mf*.

Second system of piano introduction. Treble clef, common time, key signature of three flats. Dynamics: *f*.

Third system of piano introduction. Treble clef, common time, key signature of three flats. Dynamics: *f*. Includes a trill (*tr*) in the right hand.

Soprano. *p*

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

Alto.

Fourth system of piano introduction. Treble clef, common time, key signature of three flats. Dynamics: *p*.

gi - na.

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

p

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest followed by the syllable 'gi - na.'. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

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 -

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

Detailed description: This system features a vocal duet. The first vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second vocal line also starts with *mf* and ends with *f*. The piano accompaniment alternates between forte (*f*) and piano (*p*) dynamics.

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

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

f

Detailed description: This system continues the vocal duet. Both vocal lines begin with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic.

Piano introduction for the first system, featuring treble and bass staves with complex chordal and melodic patterns.

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

Piano accompaniment for the second system, including treble and bass staves with dynamic markings like 'p' and 'cresc.'

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

Piano accompaniment for the third system, including treble and bass staves with dynamic markings like 'f' and 'p'.

cresc. *f*

sal - - - - - ve, sal - ve re - gi - na,

cresc. *f*

sal - - - - - ve, sal - ve re - gi - na,

mf *cresc.* *f* *p* *f*

sal - ve, sal - ve, sal - ve re - gi - na, sal -

mf *cresc.* *f* *p* *f*

sal - ve, sal - ve, sal - ve re - gi - na, sal -

ve re - gi - na.

ve re - gi - na.

tr *f* *p*

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," marked *p*. 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 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 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* *f* *tr*

Nº 3. Largo.

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Largo'. The piano part features a series of sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics range from *f* (forte) to *p* (piano). The introduction concludes with a *f* dynamic.

The vocal entry is for Soprano II, marked 'Solo'. The lyrics are in Latin: 'Ad te clama - mus, 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 vocal line includes trills and is accompanied by the piano. Dynamics include *p*, *mf*, and *f*.

The piano accompaniment for the vocal section features a consistent rhythmic pattern of sixteenth notes in the right hand and chords in the left hand. Dynamics include *p*, *mf*, and *f*.

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*

cri - ma - rum val - le. *mf* 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 accompaniment for the first system, featuring treble and bass staves with dynamic markings *f* and *p*.

Soprano

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

Alto

E - ja er - go

Piano accompaniment for the second system, featuring treble and bass staves with dynamic markings *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 third system, featuring treble and bass staves with dynamic markings *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* *f* *p*

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

f *p* *f* *p*

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

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in Latin. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns and dynamic markings such as *f*, *mf*, and *p*.

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

The second system continues the vocal and piano parts. The vocal lines show a variety of dynamics including *p*, *f*, and *mf*. The piano accompaniment features chords and melodic lines with dynamic markings like *f*, *p*, and *mf*.

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

The third system concludes the page with the final vocal phrases and piano accompaniment. Dynamics range from *p* to *f*. The piano part includes a *mf* marking and ends with a fermata on the final note.

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 clef and a piano accompaniment in a grand staff. The vocal line begins with a forte (*f*) dynamic and includes a crescendo leading to a piano (*p*) dynamic, followed by a sharp accent (*f*). The piano accompaniment starts with a piano (*p*) dynamic and includes a pianissimo (*pp*) section.

sten - de, o - sten - de,

The second system continues the vocal line with a piano (*p*) dynamic and a sharp accent (*f*). The piano accompaniment features a dense texture of chords in the right hand and a steady bass line in the left hand.

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

The third system shows the vocal line with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piano accompaniment includes a forte (*f*) section and a piano (*p*) section.

sten - de, o - sten -

The fourth system features the vocal line with a piano (*p*) dynamic and a sharp accent (*f*). The piano accompaniment includes a forte (*f*) section and a pianissimo (*pp*) section.

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

The fifth system concludes the page with the vocal line featuring a forte (*f*) dynamic, a piano (*p*) dynamic, a fortissimo (*ff*) section with a trill (*tr*), and another piano (*p*) dynamic. The piano accompaniment includes a forte (*f*) section and a piano (*p*) section.

f
o - sten - de.

Nº 6. Largo.

mf *f*

Soprano *p*
o,

Alto *p*
o, o ele - mens,

f
pi - a, o, o ele - mens, o dul - cis.

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

