

Salve Regina secondo

Selva morale et spirituale (1640/41)

à deux voix
deux tenors ou deux sopranos

Claudio Monteverdi

Tenore I
SAL-
Sal - ve, sal - - - - -

Tenore II
SAL-
Sal - ve, sal - - - - -

B. c.
à 2
Salve Regina

This system shows the beginning of the piece. Tenore I and Tenore II both start with a vocal line in C major, 4/4 time. Tenore I's line begins with a half note 'SAL-' followed by a quarter rest, then a series of eighth notes: 'Sal - ve, sal - - - - -'. Tenore II's line is identical. The basso continuo part is in C major, 4/4 time, starting with a half note 'à 2' followed by a quarter rest, then a series of eighth notes: 'Salve Regina'. There are four sharp signs (#) below the bass line, indicating the key signature.

12
ve, sal-ve re-gi-na, re-gi - na ma - ter, ma-ter mise-ri - cor-diae, vi-ta dul-ce-do

ve, sal-ve re-gi-na, re-gi - na ma-ter, ma-ter mise-ri - cor-diae, vi-ta dul - ce - do et spes nostra,

This system continues the vocal lines. Tenore I and Tenore II both sing the same lyrics. The lyrics are: 've, sal-ve re-gi-na, re-gi - na ma - ter, ma-ter mise-ri - cor-diae, vi-ta dul-ce-do'. The bass line continues with a series of eighth notes. There are four sharp signs (#) below the bass line.

23
et spes nostra, sal - ve, sal - - - - - ve. Ad

sal - ve, sal - - - - - ve. Ad

ad te

This system continues the vocal lines. Tenore I and Tenore II both sing the same lyrics. The lyrics are: 'et spes nostra, sal - ve, sal - - - - - ve. Ad'. The bass line continues with a series of eighth notes. There are four sharp signs (#) below the bass line. The system ends with a 3/2 time signature change and the text 'ad te'.

36
te, ad te, ad te, ad te, ad te, ad te cla - ma - mus

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

clamamus exules

This system continues the vocal lines. Tenore I and Tenore II both sing the same lyrics. The lyrics are: 'te, ad te, ad te, ad te, ad te, ad te cla - ma - mus'. The bass line continues with a series of eighth notes. There are four sharp signs (#) below the bass line. The system ends with the text 'clamamus exules'.

47

ex - ules fi - lii Evae, ex - ules fi - lii Evae, fi - lii Evae. Ad te, ad te, ad te, ad te, ad te, ad te, ad te, ad te, ad te.

55

te, ad te, ad te, ad te, ad te sus - pi - ra - - - mus, ad te, ad te, ad te, ad te

Solo
suspiramus

67

suspira - - - mus ge - men - tes et flen - tes in hac lacrima - rum val - le. E - ia er - go in hac lacrimarum. Eia ergo

à 2
in hac lacrimarum

Solo
Eia ergo

80

ad - vo - ca - ta no - stra, e - ia er - go ad - vo - ca - ta no - stra il - los tu - os mi - se - ri - E - ia er - go ad - vo - ca - ta no - stra il - los tu - os mi - se - ri -

à 2
Eia ergo

Solo

89

cor - des o - cu - los ad nos, ad nos, ad nos, ad nos, ad nos con - ver - te et cor - des o - cu - los ad nos, ad nos, ad nos, ad nos, ad nos con - ver - te Et Jesum

Solo
Et Jesum

97

Je - sum be - ne di - ctum, be - ne di - ctum, be - ne di - ctum, et Je - sum be - ne di - ctum
et Je - sum be - ne di - ctum

à 2

105

fru - ctum ven - tris tu - i no - bis post hoc ex - i - lium o - stende, o - stende, o - stende, o -
fru - ctum ven - tris tu - i no - bis post hoc ex - i - lium o - stende, o - stende, o - stende, o -

#

114

stende, o - sten - - de, o - stende. O cle - mens, o - stende, o,
stende, o - sten - - de, o - stende, o pi - a, o - stende, o,

‡ # ‡

126

o, o, o dulcis, dulcis virgo, o, o, Mari - a.
o, o, o dulcis, dulcis, dulcis, o, o Mari - a.

‡ # ‡

Die Orthographie wurde vereinheitlicht.

Vorzeichen über den Noten stammen vom Herausgeber.

T14 Bc: Viertel d und Pause vertauscht

T27 Bc: Baßschlüssel fehlt

T51 III: Halbe Pause fehlt