

# Salve Regina

ton original

Tiré des « Meslanges » de Marc-Antoine Charpentier (1643-1704)

Sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di - ae. vi - ta, dul -

The first system of the musical score for 'Salve Regina'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is common time (C). The lyrics are: 'Sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri - cor - di - ae. vi - ta, dul -'. There are trill ornaments above the first and fourth notes of the vocal line.

- ce - do, vi - ta, dul - ce - do, et spes nos - tra, sal - ve, et spes nos - tra, sal -

The second system of the musical score. The lyrics are: '- ce - do, vi - ta, dul - ce - do, et spes nos - tra, sal - ve, et spes nos - tra, sal -'. A measure rest '5' is indicated above the first measure of the vocal line.

ve, vi - ta, dul - ce - do, et spes nos - tra, - sal - ve.

The third system of the musical score. The lyrics are: 've, vi - ta, dul - ce - do, et spes nos - tra, - sal - ve.'. There are trill ornaments above the first and fourth notes of the vocal line.

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

The fourth system of the musical score. The lyrics are: 'Ad te cla - ma - mus, cla - ma - mus, ex - su -'. A measure rest '10' is indicated above the first measure of the vocal line.

15

- les, — ex - su - les — fi - li - i He - vae. Ad — te sus - pi - ra - mus, ge - men - tes et

flen - tes in hac la - cri - ma - rum val - le.

20

E - ia er - go, ad - vo - ca - ta no - stra il - los

25

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

30

35

Et Je - sum, be - ne - dic - tum fruc - tum ven tris tu - i,

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no - bis post hoc ex - si - li - um os - ten - de \_\_\_\_\_ O

45

cle - mens, O pi - a, O dul - cis, O \_\_\_\_\_ dul - cis Vir - go, O \_\_\_\_\_ dul - cis -

50

Vir - go ma - ri - a. O, O, O dul - cis

Vir - go Ma - ri a. O

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

65  
cle - mens, O pi - a, o dul - cis, o dul - cis Vir - go, O dul - cis -

The second system continues the vocal line with a half note D5, quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

70  
Vir - go Ma - ri - a, O dul - cis Vir - go Ma - ri a.

The third system concludes the vocal line with a half note G5, quarter notes A5, B5, and C6, then a half note D6. The piano accompaniment ends with a final chord and a fermata over the final note.

Salve, Regina, mater misericordiae.  
 Vita, dulcedo et spes nostra, salve.  
 Ad te clamamus, exsules filii Evae.  
 Ad te suspiramus, gementes et flentes in hac lacrimarum valle.  
 Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.  
 Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.  
 O clemens, o pia, o dulcis Virgo Maria !

Salut, Reine, Mère de Miséricorde,  
 Vie, Douceur, et notre espérance, salut.  
 Vers toi nous élevons nos cris, pauvres enfants d'Ève exilés.  
 Vers toi nous soupçons, gémissant et pleurant dans cette vallée de larmes.  
 Tourne donc, ô notre Avocate, tes yeux miséricordieux vers nous.  
 Et, Jésus, le fruit de tes entrailles, montre-le nous après cet exil.  
 Ô clémente, ô miséricordieuse, ô douce Vierge Marie.