

## Salve Regina I

Guerrero

Cantus

Altus

Sal - ve Re - gi - na sal-

Tenor

Sal - - - - -

Bassus

Sal - - - - -

The musical score consists of four staves, each representing a different voice part: Cantus, Altus, Tenor, and Bassus. The Cantus and Altus parts are in soprano clef, while the Tenor and Bassus parts are in bass clef. The key signature for all parts is one flat. The time signature is common time. The vocal lines are primarily composed of quarter notes and eighth notes, with occasional rests and dynamics. The lyrics "Sal - ve Re - gi - na sal-" are repeated in a descending pattern across the voices.

Salve Regina I

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na, sal - - - ve Re - gi - na sal - - - - - ve

- ve Re-gi - na, sal - ve Re - gi - na, sal - ve Re-gi - - -

- - - ve Re - gi - na, sal - ve Re - gi - na, ma -

ve Re - gi - - - na, sal - ve Re -

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#

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

na ma - ter mi - se - ri - cor di - æ

ma -

gi - na, ma - ter mi - se - ri - cor - di - æ, ma -

na, ma - ter mi - se - ri - cor - di - æ

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se - ri - cor - - di - æ, mi - se - ri - cor - -

ter mi - se - ri - cor - - - - di - æ:

mi - se - ri - cor - - - - vi - -

æ, ma-ter mi - se - ri - cor - di - æ mi - se - ri - cor - - - - di -

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do - do  
 et spes nos - tra sal -  
 et spes nos - tra sal -  
 ve, et spes nos - tra sal -  
 ve, nos - tra sal - ve. Ad te cla - ma -  
 Ad

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39

#

Musical score for voice and organ. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The vocal line consists of eighth and sixteenth note patterns. The organ part is in bass F-clef, common time, with a key signature of one sharp. The organ line features sustained notes and chords.

- ve.  
Ad te clá-ma - mus ex - su - les, fi -

Continuation of the musical score. The vocal line continues with eighth and sixteenth note patterns. The organ line continues with sustained notes and chords.

- ve.  
Ad te clá-ma - mus ex - su - les, fi -

Continuation of the musical score. The vocal line continues with eighth and sixteenth note patterns. The organ line continues with sustained notes and chords.

te clá-ma - mus ex - su - les, fi - li - i E - vae, ex -

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ex - su - les, fi - li - i E -  
 li - i E - vae, ex - su - les su - les fi - li -  
 - li - i E - vae, ex - su - les fi - li - i E -  
 su - les, fi - li - E - vae, fi - -

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#

væ.

Ad te su - spi - ra - - - mus

Ad te su-spi-ra - - - mus

i E - - - vae. Ad te su-spi-ra - - - mus

væ. Ad te su-spi-ra -

li - - i E - - vae.

Ad

## Salve Regina I

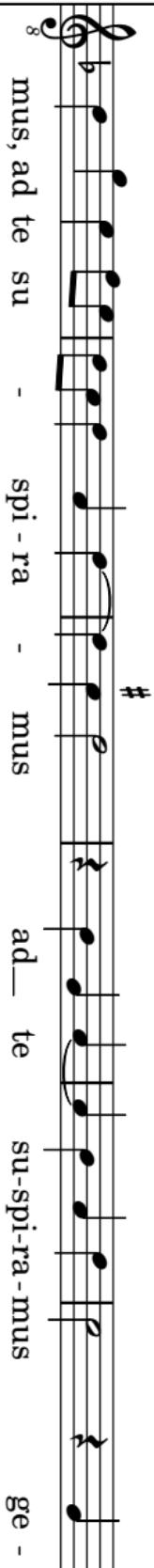
Guerrero

58

#



te su-spi - ra - - - mus ad te su-spi - ra - - - mus



te su-spi - ra - - - mus ge - men - tes

## Salve Regina I

Guerrero

64

flen - - - - - tes  
 ge-men - - - - - tes  
 men - tes et - flen - - - - - tes  
 ge-men-tes et flen - - - - - tes  
 et flen - tes  
 ge - men - tes et flen - - - - - tes

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tes — et — flen-tes, in — hac — la - cri -  
 flen-tes in hac — in hac — la - in hac — la - cri -  
 ma-rum val - - le  
 tes, in hac la - cri - ma-rum val - - le

## Salve Regina I

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76

The musical score consists of three staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The vocal parts are written in soprano, alto, and bass clefs. The lyrics are written below each staff, corresponding to the notes. The music includes various note values such as quarter notes, eighth notes, sixteenth notes, and rests. Measure numbers 76 are indicated at the top right of the first two staves.

ma - rum val - le

cri - ma - rum val - le

in hac la - cri - ma - rum

la - cri - ma - rum val - le

la - cri - ma - rum val - le

la - cri - ma - rum

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#

- cri-ma - rum la - cri - ma - rum val - - - le.

la - cri - ma-rum val - le la - cri - ma - rum val - le.

rum val - le, la - cri-ma-rum val - - - - le.

val - le, la - cri - ma - rum val - - - - le.

88 Secunda pars

E - ia er - go      e - - - ia er - go

E - ia er - go      ad - vo - ca - ta

E - ia er - go      ad - vo - ca - ta

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ad - vo - ca - ta nos - tra      ad - vo-ca-ta nos - tra      il - los tu - os

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os mi - se - ri - se - ri - cor - des o - cu - los ad nos —

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

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

111

cu - los ad nos con - ver - - - te  
 o - cu - los, ad nos — con - ver -  
 o - cu - los ad noscon-

The musical score for Salve Regina I, page 111, features three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes from B-flat to A-sharp. The lyrics are written below the notes, corresponding to the musical phrases. The vocal parts are separated by vertical bar lines.

118

118  
 cu - los ad nos con-ver - - - te o -  
 con - ver - - te ad nos con - ver - - - te o -  
 nos con-ver-te o - cu - los ad nos con-ver - - - te, o - cu-los ad  
 ver - te, o - cu - los ad nos con - ver - - - te

125

#

cu - los ad nos con-ver - te,  
o - cu - los ad nos con-ver - te.

b

- cu - los ad nos con-ver - te,  
o - cu - los ad nos con-ver - te.

nos con-ver - te, o - cu - los ad nos con-ver - te, ad nos con - ver - te.  
nos con-ver - te, ad nos con - ver - te.

o - cu - los ad nos con - ver - te, ad nos con-ver - te.

132

Tertia pars

Et Ie-sum be-ne-di-ctum et

Et Ie-sum be-ne-di-ctum et

Et Ie-sum be-ne-di-ctum et

Et Ie-sum be-ne-di-ctum et

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140

di - - - ctum fru - ctum ven - - tris tu - - i

Ie - - sum, be-ne - di - ctum fru - ctum ven-tris tu - i

di - - - ctum fru-ctum ven-tris - - tu - i, fru-

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**Soprano:**  
 fru - ctum ven - tris tu - i, no - bis post  
**Alto:**  
 tu - i, ven - tris tu - i no - bis post hoc  
**Bass:**  
 fru - ctum ven - - - tris tu - - - i no - -

152

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time. The lyrics are written in a single column below the staves, aligned with the beginning of each measure. The lyrics are: "hoc, no - - bis post hoc ex - si - li - um". There are several fermatas and grace notes throughout the piece.

hoc, no - - bis post hoc ex - si - li - um

hoc, no - - bis post hoc ex - si - li - um

hoc, no - - bis post hoc ex - si - li - um

158

ex - si - li - um o - sten - - -

li - um o - sten - de.

O —

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#

de. O cle - - - mens:

O cle - - - mens

cle - - - mens

mens, o cle - - - mens

171

cle - mens: o — pi - a, o — pi-a: o dul-cis Vir -

mens: o — pi - a: o dul-cis Vir -

mens: o — pi - a, o — pi-a: o dul-cis Vir -

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#

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Vir - go      o dul - cis — Vir - go sem - per Ma - ri - - - a.

- - - go sem - per Ma - ri - - - a.

- go      o dul - cis Vir - go sem - per Ma - ri - - - a.