

## Salve, Regina

Joyfully ♩ = 60

Lothar Bandermann (2008 rev. 2014)

*pp* 8', 2' flts. *cresc.*

2

*mp*

4' reed *mf* Sal - ve, Re - gi - na,

3

ma - ter mi - se - ri - cor - di - ae;

4

vi - ta, dul - ce - - do,

5

et spes no - stra, sal - ve!

*cresc.*

7

Ad te cla - ma - mus, ex - su - les fi - li - i

*mf*

*f*

9

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

11

ge - men - tes et flen - tes

12

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

14

*dim. e rit.*

15

*8' flt. cel.*

E - ia er - go, ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los

*mp*

*8', 4' fts.*

*8'*

*mf*

17

ad nos con - ver - te. Et Je - sum, be - ne dic - tum fruc - tum ven - tris tu - i,

20

*stops as at beginning*

no-bis post hoc ex-si-li-um, o- sten -de. *mp*

O cle - mens!

*mf*

23

O pi - - a!

24

O dul - cis!

25

*poco rall.*

Vir - go Ma - ri - a!

a tempo

26

Musical notation for measures 26-27. Measure 26 features a complex rhythmic pattern in the bass clef with sixteenth and thirty-second notes. Measure 27 begins with a melodic line in the treble clef marked *dim. e poco rall.* and continues with the complex bass clef pattern.

27

Musical notation for measures 27-28. Measure 27 continues with the melodic line in the treble clef and the complex bass clef pattern. Measure 28 begins with a melodic line in the treble clef marked *a tempo* and continues with the complex bass clef pattern.

28

a tempo

rit.

Musical notation for measures 28-29. Measure 28 continues with the melodic line in the treble clef and the complex bass clef pattern. Measure 29 features a melodic line in the treble clef marked *rit.* and a *pp* dynamic marking. The piece concludes with a final chord in the bass clef.

Cupertino, 2008  
rev. 2014

30

Empty musical notation for measures 30-31, consisting of two staves (treble and bass clef) with no notes or rests.