



**Vincenzo Pellegrini**

(um 1552–1630)

**Salve Regina**

für fünf Stimmen und Basso continuo

SANT Hs 1188 (Nr. 26)

*Edition  
Santini*

## ***Edition Santini***

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Vincenzo Pellegrini (um 1552–1630): *Salve Regina : für fünf Stimmen und Basso continuo*

herausgegeben von Burkard Rosenberger

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### **EDITIONSVORLAGE**

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### **TEXT**

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 exsilium ostende.  
O clemens, o pia, o dulcis virgo Maria.

*Sei gegrüßt, o Königin, Mutter der Barmherzigkeit,  
unser Leben, unsre Wonne und unsre Hoffnung, sei gegrüßt!  
Zu dir rufen wir verbannte Kinder Evas,  
zu dir seufzen wir trauernd und weinend in diesem Tal der Tränen.  
Wohlan denn, unsre Fürsprecherin, wende deine barmherzigen Augen uns zu,  
und nach diesem Elend zeige uns Jesus, die gebenedete Frucht deines Leibes.  
O gütige, o milde, o süße Jungfrau Maria!  
(GL 666,4)*

### **ANMERKUNGEN**

Die vorliegende Ausgabe enthält zusätzlich zur Fassung in Originallage eine aus aufführungspraktischen Gründen um eine Quart nach oben transponierte Fassung.

Titelblatt-Abbildung: Giuseppe Jannacconi, Missa brevis »alla Palestrina«, Kyrie, SANT Hs 2056 (Nr. 1)

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# Salve Regina

Vincenzo Pellegrini (um 1552–1630)

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Music score for Salve Regina, page 1. The score consists of six staves. The first three staves are soprano, alto, and tenor voices in common time, C major. The fourth staff is basso continuo in common time, C major. The fifth staff is basso continuo in common time, F major. The sixth staff is basso continuo in common time, G major. The vocal parts sing "Salve Regina" in a repeating pattern. The organ parts provide harmonic support.

Music score for Salve Regina, page 2. The score continues the six-staff format. The vocal parts sing "na, Re - gi - - - na," and "sal - ve Re - gi - - - na," in a repeating pattern. The organ parts continue to provide harmonic support.

9

- na, sal - ve Re - gi - na, ma - ter mi -  
ve Re - gi - na, ma - ter mi -  
gi - na, sal - ve Re - gi - na, ma - ter  
gi - na, sal - ve Re - gi - na, ma - ter mi - se - ri -  
na, sal - ve Re - gi - na, ma - ter mi -

6                    3 4            3            4            3

13

se - ri - cor - di - ae, vi - ta, dul - ce - do et

se - ri - cor - di - ae, vi - ta, dul - ce - do et

mi - se - ri - cor - di - ae, vi - ta, dul - ce - do

cor - - - - di - ae, et

se - ri - cor - di - ae, et

5      6      b      4      #3      #      #      b

17



— spes no - stra, sal - - - ve. Ad te clama -

— spes no - stra, sal - - - ve. Ad te clama -

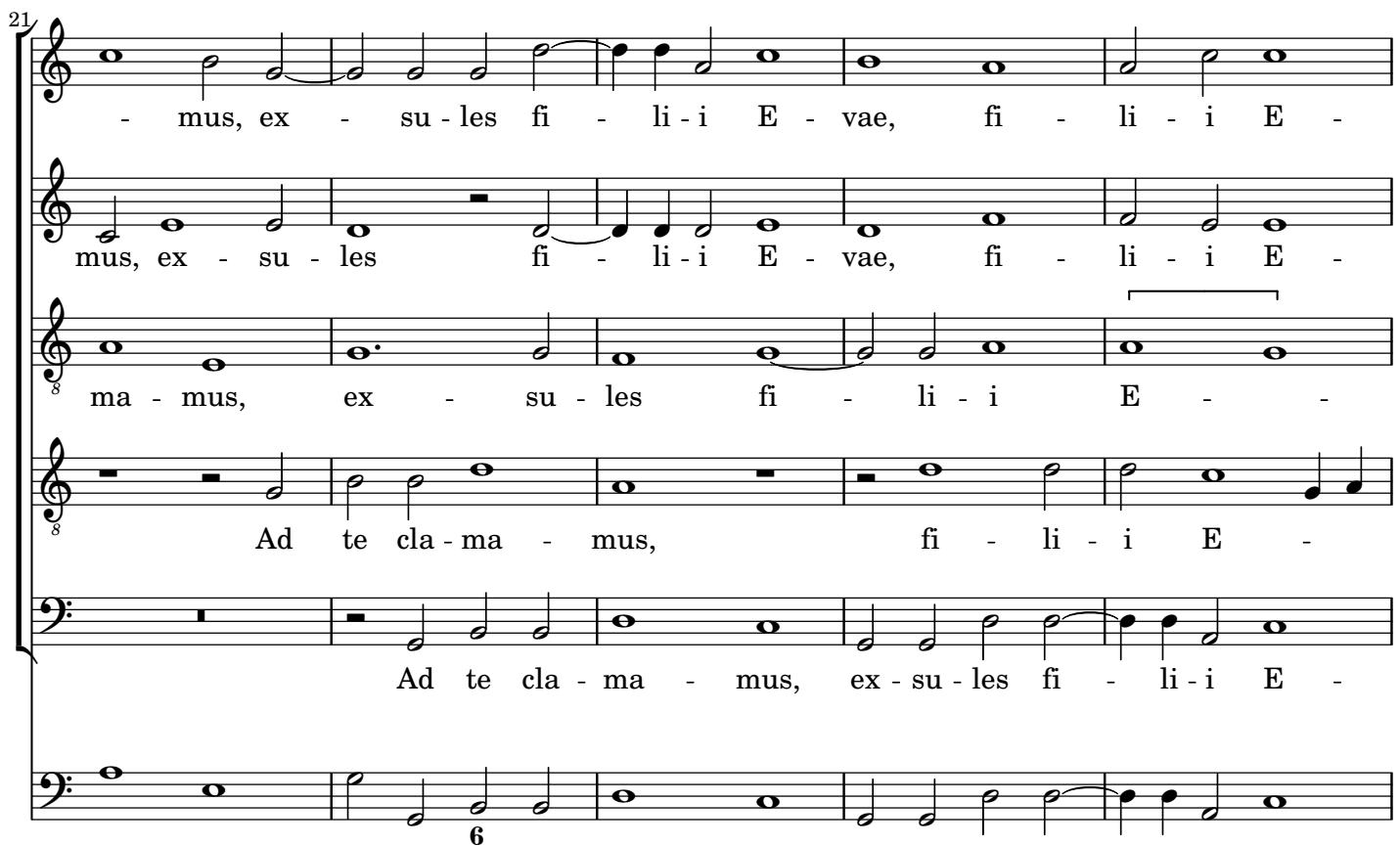
Ad te clama -

— spes no - stra, sal - - - ve.

— spes no - stra, sal - - - ve.

5      6      4      #3

21



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

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

ma - mus, ex - su - les fi - li - i E -

Ad te clama - mus, fi - li - i E -

Ad te clama - mus, ex - su - les fi - li - i E -

6

26

vae. Ad te su - spi - ra

vae.

vae.

vae. Ad te su - spi - ra

vae.

4

30

in hac la - cri -

mus, ge - men - tes et flen - - tes in hac la -

ge - men - tes et flen - - tes in hac la -

mus, ge - men - tes et flen - - tes in hac la - cri -

ge - men - tes et flen - - tes in hac la -

3                    7                    6                    3

35

ma - - - rum val - le. E - ia er - go, ad - vo -  
 cri - ma - - rum val - le. E - ia er - go, ad - vo -  
 cri - ma - rum val - le. E - ia er - go, ad - vo - ca -  
 ma - rum val - le.  
 cri - ma - - rum val - le.

b      6      b      #      6      6      4      3 —

40

ca - - - ta no - stra, il - los tu - os mi -  
 ca - - ta no - - stra, il - - los tu - os mi -  
 ca - - ta no - stra, il - - los tu - - os mi -  
 il - los tu - - os mi -  
 il - - los tu - - os mi -

6 —

44

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

**Organ Harmonic Progression:**  
6 6 7 6 # — 6 6 7 6

48

nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -

**Organ Harmonic Progression:**  
— 4 # — ♫ — 3 4 3

53

tum fruc - tum ven - tris tu - i,  
no -

tum fruc - tum ven - tris tu - i,  
no -

tum fruc - tum ven - tris tu - i,  
no -

tum no -

tum no -

57

- - - bis post hoc ex - si - li - um o - sten -

no - bis post hoc ex - si - li - um o - sten -

o - sten -

bis post hoc ex - si - li - um o - sten -

b 7 6 4 3

61

This musical score consists of five staves. The top four staves are in soprano clef (G), and the bottom staff is in bass clef (F). The vocal parts are labeled SSAATTB below the staves. The lyrics "O Clemens" are repeated three times, followed by "O pi - - - a," and then "O dul - cis vir - -". The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte (f) and piano (p). The bass staff shows harmonic analysis with Roman numerals and subscripts indicating chord progressions.

de. O cle - mens,  
de. O cle - mens,  
de. O cle - mens, o pi - - - a, o dul - cis vir - -  
de. O cle - mens, o pi - - - a, o dul - cis vir - -  
de. o pi - - - a,

# # 5 6 6 7 6 ♫ b #

66

go Ma - ri - a, o dul - cis vir - - - go Ma - ri - a.

Ma - ri - a, o dul - cis vir - - go Ma - ri - a.

go Ma - ri - a, o dul - cis vir - - - go Ma - ri - a.

go Ma - ri - a, o dul - cis vir - - go Ma - ri - a.

o dul - cis vir - - go Ma - ri - a.

6 7 6 # b # b #

# Salve Regina

Basso

Vincenzo Pellegrini (um 1552–1630)  
*SANT Hs 1188 (Nr. 26)*

The musical score consists of eight staves of music for basso (bassoon). The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'c'). Measure numbers are provided at the beginning of each staff: 8, 9, 17, 25, 33, 40, 47, 55, and 63. The bassoon part features sustained notes and simple harmonic progressions.

**Vincenzo Pellegrini (um 1552–1630)**

**Salve Regina**

SANT Hs 1188 (Nr. 26)

Basso continuo

# **Salve Regina**

## **Basso continuo**

Vincenzo Pellegrini (um 1552–1630)  
*SANT Hs 1188 (Nr. 26)*

8

tasto

6 # 4 #3 # 4 #3 #

7

4 #3 # 6 3 4 3

2

4 3 5 6 b 4 #3 # # b

7

5 6— 4 #3 6

3

4 3 5 6 b 4 #3 # # b

9

4 3 — 7 6 b 3

## Basso continuo

3

35

This musical score for Basso continuo consists of eight staves of music. The first staff begins with a bass clef, a key signature of one flat, and a tempo marking of 35. The music continues through measure 35, featuring various note heads and stems. Measure 36 begins with a treble clef and a key signature of one sharp. Measures 37-39 show a transition with different key signatures (one flat, one sharp, one flat, one sharp) and time signatures (6, 6, 6). Measure 40 starts with a treble clef and a key signature of one flat. Measures 41-44 show a sequence with time signatures of 6, 6, 6, and 6. Measure 45 begins with a bass clef and a key signature of one sharp. Measures 46-49 show a sequence with time signatures of 4, 4, 4, and 4. Measure 50 begins with a bass clef and a key signature of one flat. Measures 51-54 show a sequence with time signatures of 3, 4, 3, and 6. Measure 55 begins with a bass clef and a key signature of one flat. Measures 56-59 show a sequence with time signatures of 7, 6, 7, and 6. Measure 60 begins with a bass clef and a key signature of one flat. Measures 61-64 show a sequence with time signatures of 4, 3, 5, and 6. Measure 65 begins with a bass clef and a key signature of one sharp.

40

45

50

55

60

65

# **Salve Regina**

(transponierte Fassung)

## Vincenzo Pellegrini (um 1552–1630)

SANT Hs 1188 (Nr. 26)

Sal - - ve Re - gi - -

Sal - - ve Re - gi - -

Sal - - -

Sal - - -

tasto

9

- na, sal - ve Re - gi - - na, ma - ter mi -  
ve Re - gi - - na, ma - ter mi -  
gi - na, sal - ve Re - gi - - na, ma - ter mi - se - ri -  
na, sal - ve Re - gi - - na, ma - ter mi -  
6 3 4 3 4 3

13

se - ri - cor - di - ae, vi - ta, dul - ce - do et -  
se - ri - cor - di - ae, vi - ta, dul - ce - do et -  
mi - se - ri - cor - di - ae, vi - ta, dul - ce - do et -  
cor - di - ae, et -  
se - ri - cor - di - ae, et -  
5 6 b 4 #3 # b b

17

- spes no - stra, sal - - - ve. Ad te cla - ma -

- spes no - stra, sal - - - ve. Ad te cla - ma -

Ad te cla -

- spes no - stra, sal - - - ve.

- spes no - stra, sal - - - ve.

21

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

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

ma - mus, ex - su - les fi - li - i E -

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

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

6

26

vae. Ad te su - spi - ra -

vae.

vae. Ad te su - spi - ra -

vae.

4

30

mus, in hac la - cri -

- mus, ge - men - tes et flen - - - tes in hac la -

ge - men - tes et flen - - - tes in hac la -

mus, ge - men - tes et flen - - - tes in hac la - cri -

ge - men - tes et flen - - - tes in hac la -

3                      7                      6

35

ma - rum val - le. E - ia er - go, ad - vo -

- cri - ma - rum val - le. E - ia er - go, ad - vo -

- cri - ma - rum val - le. E - ia er - go, ad - vo - ca -

ma - rum val - le.

- cri - ma - rum val - le.

40

ca - ta no - stra, il - los tu - os mi -

ca - ta no - stra, il - los tu - os mi -

ta no - stra,

il - los tu - os mi -

il - los tu - os mi -

6

44

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

6 16 7 6 # 6 6 7 6

48

nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -  
nos con - ver - te. Et Je - sum, be - ne - dic -

4 #3 b 3 4 3

53

tum fruc - tum ven - tris tu - - - i, no -

tum fruc - tum ven - tris tu - - - i, no -

tum fruc - tum ven - tris tu - - - i, no -

tum no -

tum no -

6 6 6 7 6 7 6

57

bis post hoc ex - si - li - um o - sten  
no - - - -

8  
o - sten - - - -

8  
bis post hoc ex - si - li - um o - sten - - - -

bis post hoc ex - si - li - um o - sten - - - -

**57**      **58**      **59**

61

de. O cle - mens,  
de. O cle - mens,  
de. O cle - mens, o pi -  
de. O cle - mens, o pi -  
de.

o dul - cis vir -  
o dul - cis vir - go  
a, o dul - cis vir -  
a, o dul - cis vir -  
a,

5 6 6 7 6  $\flat{3}$   $\flat{3}$   $\flat$   $\sharp$

66

go Ma - ri - a, o dul - cis vir -  
Ma - ri - a, o dul - cis vir - go Ma - ri - a.  
go Ma - ri - a, o dul - cis vir - go Ma - ri - a.  
go Ma - ri - a, o dul - cis vir - go Ma - ri - a.

o dul - cis vir - go Ma - ri - a.

6 7 6  $\flat$   $\flat$   $\flat$   $\flat$

**Salve Regina**  
*(transponierte Fassung)*  
**Basso**

Vincenzo Pellegrini (um 1552–1630)

SANT Hs 1188 (Nr. 26)

The musical score consists of ten staves of music for basso (Basso). The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The music is divided into measures numbered 8, 9, 17, 25, 33, 40, 47, 55, and 63. The notation includes various note heads (circles, squares, diamonds) and rests, with some notes connected by vertical stems. Measure 8 starts with a treble clef, a 16th note, and a bass clef. Measures 9 through 63 continue in basso clef. Measure 33 marks a change in key signature to one sharp (F#). Measures 40 and 47 show a transition to a soprano clef, likely for a transposition. Measure 55 returns to the basso clef.

**Vincenzo Pellegrini (um 1552–1630)**

**Salve Regina**  
*(transponierte Fassung)*

SANT Hs 1188 (Nr. 26)

Basso continuo

*Edition Santini*

**Salve Regina**  
*(transponierte Fassung)*  
**Basso continuo**

Vincenzo Pellegrini (um 1552–1630)

SANT Hs 1188 (Nr. 26)

Musical score for the Basso continuo part of "Salve Regina". The score consists of two staves. The top staff is in treble clef, C major, common time, with a tempo marking of "tasto". The bottom staff is in bass clef, B-flat major, common time. Measure 1 starts with a whole note followed by a half note. Measures 2-3 show a sequence of quarter notes. Measures 4-5 show a sequence of eighth notes. Measures 6-7 show a sequence of quarter notes. Measures 8-9 show a sequence of eighth notes.

Musical score for the Basso continuo part of "Salve Regina". The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, B-flat major, common time. Measure 7 starts with a whole note followed by a half note. Measures 8-9 show a sequence of eighth notes. Measures 10-11 show a sequence of quarter notes.

Musical score for the Basso continuo part of "Salve Regina". The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, B-flat major, common time. Measure 12 starts with a whole note followed by a half note. Measures 13-14 show a sequence of eighth notes. Measures 15-16 show a sequence of quarter notes.

Musical score for the Basso continuo part of "Salve Regina". The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, B-flat major, common time. Measure 17 starts with a whole note followed by a half note. Measures 18-19 show a sequence of eighth notes. Measures 20-21 show a sequence of quarter notes.

Musical score for the Basso continuo part of "Salve Regina". The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, B-flat major, common time. Measure 22 starts with a whole note followed by a half note. Measures 23-24 show a sequence of eighth notes. Measures 25-26 show a sequence of quarter notes.

Musical score for the Basso continuo part of "Salve Regina". The score consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, B-flat major, common time. Measure 27 starts with a whole note followed by a half note. Measures 28-29 show a sequence of eighth notes. Measures 30-31 show a sequence of quarter notes.

35

40

45

50

55

60

65