

**DILETTO MUSICALE**  
DOBLINGERS REIHE ALTER MUSIK

Paul Hofhaimer

Salve Regina

herausgegeben von / edited by  
Michael Radulescu

für Orgel

---

for Organ

Doblinger

DM 639



# SALVE REGINA

PAUL HOFHAIMER (1459-1537)

hrsg. von Michael Radulescu (revidiert 1999)

ORGEL

(c.f.)

4

7

10

13

16

Musical notation for measures 16-18. The treble clef staff contains a complex melodic line with many sixteenth notes and some trills. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

19

Musical notation for measures 19-21. The treble clef staff features a melodic line with trills and sixteenth-note patterns. The bass clef staff has a more rhythmic accompaniment.

22

Musical notation for measures 22-24. The treble clef staff shows a melodic line with trills and sixteenth-note runs. The bass clef staff continues the accompaniment.

25

Musical notation for measures 25-27. The treble clef staff has a melodic line with trills and sixteenth-note patterns. The bass clef staff provides a steady accompaniment.

28

Musical notation for measures 28-31. The treble clef staff contains a melodic line with trills and sixteenth-note runs. The bass clef staff has a rhythmic accompaniment.

32

Musical notation for measures 32-34. The treble clef staff features a melodic line with trills and sixteenth-note patterns. The bass clef staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Finis



## Ad te clamamus

◆ =  $\text{♩}$   
(c. f.)

4

7

10

13

Finis Ad te clamamus Magistri pauli Hoffhaymer k. M. Organist  
Sequitur Eya ergo.

\*) möglicherweise

\*\*\*) oder da f' e' als Semifusae (i.e. Sechzehntel) notiert, ♯ aber nicht vorhanden.

Ad te su-spi-ra - mus ge-men - tes et flen - tes in - hac la - cry - ma - rum val - le.

Eya ergo

◆ = d  
(c. f.)

3

6

9

12

15

Detailed description: This block contains the piano accompaniment for the piece 'Eya ergo'. It is written in a single system with two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat), and the time signature is common time (C). The piece begins with a diamond-shaped tempo marking '◆ = d' and a dynamic marking '(c. f.)'. The music is divided into measures, with measure numbers 3, 6, 9, 12, and 15 indicated at the start of their respective systems. The right hand features intricate melodic lines with many sixteenth and thirty-second notes, often marked with accents (wavy lines above notes). The left hand provides a steady harmonic and rhythmic foundation with eighth and sixteenth notes.

18

21

23

26


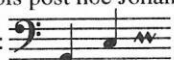
(c. f.)

\*)

29

32

Finis Eya ergo  
Sequitur Nobis post hoc Johannis Kotter.

\*) ursprünglich:  nachträglich ausgebessert: 

Et Je - sum be - ne - di - ctum fru - ctum ven - tris tu - - i .

### Nobis post hoc Johannis Kotter \*)

Finis Nobis post hoc Johannis Kotter  
Sequitur O clemens Magistri p. Hoff.

\*) von Johannes Kotter komponiert.

### O clemens

Finis O clemens Sequitur O dulcis Maria



O dulcis Maria

♠ = d  
(c. f.)

The first system of piano accompaniment for 'O dulcis Maria'. It features a 3/8 time signature and a key signature of one flat (B-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a repeat sign.

4

The second system of piano accompaniment, starting at measure 4. It continues the melodic and harmonic development from the first system, maintaining the 3/8 time signature and one-flat key signature.

7

The third system of piano accompaniment, starting at measure 7. The right hand features a prominent melodic line with grace notes and slurs, while the left hand continues with a steady accompaniment.

11

The fourth system of piano accompaniment, starting at measure 11. This system includes a trill in the right hand and continues the intricate melodic and harmonic texture.

15

The fifth and final system of piano accompaniment, starting at measure 15. It concludes the piece with a final cadence in the right hand and sustained chords in the left hand.

Finis Huius.