



# Mike Magatagan

United States (USA), SierraVista

## "Salve Regina" for Harp Bellini, Vincenzo

### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



<b>Title:</b>	"Salve Regina" for Harp
<b>Composer:</b>	Bellini, Vincenzo
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Harp
<b>Style:</b>	Romantic
<b>Comment:</b>	Vincenzo Salvatore Carmelo Francesco Bellini (1801 – Italian opera composer. A native of Catania, Sicily, his g

are I Capuleti ed i Montecchi (1830), La sonnambula (1831), Beatrice di Tenda (1833), and I puritani (1835). long-flowing melodic lines, for which he was named the Catania, Bellini was the quintessential composer of bel He died in Puteaux, France at the age of ... (more online

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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- comment
- contact the artist



# "Salve Regina"

Vincenzo Bellini (1801-1835)

Arranged for Harp by Mike Magatagan 2013

**Ballad** (♩ = ca. 60)

Harp

**Andante** (♩ = ca. 90)

30

Measures 30-34 of the piano score. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

35

Measures 35-40. Measure 35 begins with a triplet of eighth notes in the right hand. The left hand continues with a steady eighth-note accompaniment. The melodic line in the right hand moves upwards through the measures.

41

Measures 41-46. The right hand has a more active melodic line with frequent sixteenth-note passages. The left hand accompaniment remains consistent with eighth notes and chords.

47

Measures 47-50. Measure 47 features a triplet of eighth notes in the right hand. The melodic line continues to rise, leading into a more complex rhythmic pattern in the final measures of this system.

51

Measures 51-54. The right hand plays a series of chords and dyads, while the left hand continues with a rhythmic accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

56

61

65

69

74

78

83

87

92

97

101

104

107

111

115