

Alessandro Scarlatti

SALVE REGINA

per Canto solo, 2 Violini, Viola e Organo

This edition is based on a set of parts which is kept in the Bavarian State Library (Munich) in the *Collectio musicalis Maximiliana* under the signature Coll.mus.Max 92. It can be seen here:

<http://daten.digitale-sammlungen.de/~db/0003/bsb00033338/images/>

There are six parts: Canto solo, Violino Primo, Violino Secondo, Viola, Organo, Organo. The handwriting in one of the Organo parts differs from that of the other five. In that time »Organo« was a term used to describe a multitude of instrumental possibilities. One of these parts was certainly intended to be played by a stringed instrument. The music in both parts is identical.

The original Organo part has a few figures. In this edition these figures are in bold print, all others are editorial. I have also supplied figures for »Et Jesum« which is marked »senza Organo«, in case you may want to ignore this suggestion.

The accidentals are given as they appear in the source. Cautionary and editorial accidentals are flagged with an asterisk.

The spelling of the text has been adjusted to comply with the *Missale Romanum*.

C. L.

Salve Regina

Alessandro Scarlatti

Musical score for the first system of 'Salve Regina' by Alessandro Scarlatti. It features five staves: two vocal staves (Soprano and Alto), a Bass staff, and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major and the time signature is common time (C). The music consists of four measures with various rests and melodic lines.

5

Musical score for the second system of 'Salve Regina' by Alessandro Scarlatti. It features five staves. The vocal staves have lyrics: "Sal - ve, sal - ve, sal - ve,". The piano accompaniment includes a 6/4 time signature change in the final measure.

9

Musical score for the third system of 'Salve Regina' by Alessandro Scarlatti. It features five staves. The vocal staves have lyrics: "sal - ve, Re - gi - na, sal - ve, Re - gi - na, ma - - - ter". The piano accompaniment includes a 6/4 time signature change in the first measure.

mi-se-ri-cor - - diae, vi - ta, dul-ce - do et

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

Vi - ta, dul-ce - do et spes, spes no - stra, sal - - - -

25

ve, sal - ve, sal - ve, sal - ve, sal - ve, sal -

♯ 6 4 ♯ 6 b ♯ 6 4 ♯ 6

30

- ve.

4 ♯ b ♯ 6 4 ♯

34

Allegro

Ad te, ad te cla - ma - mus, ad te, ad te,

1),

1) The second Organo part has "And.te" (Andante) here, probably a misreading of "Ad te" in the original part

ad te cla - ma - mus, cla - ma - mus, cla - ma

Largo

mus ex - sules, ex - sules fi - li - i E -

- vae, ex - sules fi - li - i E -

56

56

pia.

pia.

pia.

vae.

pia.

h4 2 6 6 b b7 6 4 6 5 h

62

Adagio

62

Adagio

Ad te, ad te su-spi-ra

b6 6 6 6 6 6

65

65

mus, gemen - - - tes et flen - - -

6 b7 b h4 b 6 6 h6

tes in hac la - cri - ma - - - rum val - -

le, ad te, ad te su - spi - ra - -

mus, gemen - - - tes et

flen - - - tes in hac la - cri - ma - rum, in hac la - cri -

ma - - - rum val - - -

b b7 b h⁴/₂ 6 h 6 b 6

f.

f.

f.

le.

h⁴/₂ 6 b7 6 9^b 8 b7 6 b 4 h #6 6

E-ia er - - go,

e-ia er - - go, ad - vo - ca - - - ta no - stra, ad-vo -

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

cor - des o - culos ad nos conver - te, ad nos conver - te, ad nos conver -

103

te, ad-vo - ca - - - ta no - stra, il - los tu - os,

107

il - los tu - os mi - se - ricor - des o - culos ad nos con-ver - te, ad

111

nos con-ver - te, con - ver - te ad nos, ad nos, ad nos con - ver - te, ad

115

nos con-ver - te, ad nos con-ver - te, con-ver - te.

Et Je - - sum,

Senza Organo

et Je - sum, et Je - sum be-ne-dictum fruc - tum ventris tu -

i, be-ne-dictum fruc - tum ventris tu - i, nobis post hoc e - xi - li - um o - sten -

131

de, o - stende Je - sum, no - bis post hoc e - xi - li - um, o - sten - -

b6 4 h b b6 6 4 2 6 6 6 6 4 5 3

135

de, o - sten - - - de. O cle - -

6 4 2 6 4 3 h6 b6 4 b7 6 b6 6 4 h

Con l'organo

139

mens, o cle - -

b6 4 # h b7 b 4 h

1) d in both parts

mens, o pi - a, o pi - a, o dul - cis vir - go Ma-ri - -

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

O cle- mens, o pi - a, o cle- mens, o pi - a, o dul - cis

vir - go Ma-ri - - a, o cle- mens, o pi - a, o dul - cis, o

1) ab in the source

154

Musical score for measures 154-156. The score is in G minor (three flats) and 3/4 time. It consists of three staves: a vocal line, a piano accompaniment line, and a basso continuo line. The lyrics are: "dul - cis vir - go Ma - ri - - a, Ma - ri - - a, Ma -". The piano accompaniment includes figured bass notation: $b6$, h , h , 7 , 6 , 4 , 5 , h . The vocal line ends with a fermata over the final note. The word "pia." is written below the final note of the vocal line.

157

Musical score for measures 157-158. The score is in G minor (three flats) and 3/4 time. It consists of three staves: a vocal line, a piano accompaniment line, and a basso continuo line. The lyrics are: "ri - - - - a.". The vocal line begins with the instruction "pia." and ends with a fermata. The piano accompaniment and basso continuo lines provide harmonic support. The basso continuo line ends with a C-clef and an L-clef.