



Baldassare Galuppi

(1706–1785)

Salve Regina g-Moll

für Sopran, Streicher und Basso continuo

SANT Hs 3514 (Nr. 4)

*Edition
Santini*

Edition Santini

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herausgegeben von Burkard Rosenberger

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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 Editionsvorlage ist zwar sehr fehlerbehaftet, jedoch konnten die deshalb notwendigen herausgeberseitigen Eingriffe ohne größere Schwierigkeiten erfolgen. Die weitgehend im Oktavabstand zum Basso laufende, meist nicht explizit notierte Violastimme wurde dort, wo sie über den Oberstimmen liegt, in die Prim zum Basso transponiert.

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

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Salve Regina g-Moll

Baldassare Galuppi (1706–1785)

SANT Hs 3514 (Nr. 4)

Nr. 1: Salve Regina, mater misericordiae

Andante

The score continues with two more systems of music. The first system shows the continuation of the melodic lines for Violino I, Violino II, and Viola, with the basso continuo providing harmonic support. The second system shows the continuation of the melodic lines for Violino I, Violino II, and Viola, with the basso continuo providing harmonic support.

6

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f

f

9

p

f

p

f

p

f

p

p

f

p

f

p

f

p

12

f

tr

p

f

tr

p

f

p

Sal

f

6 # 6 6 6 4 #3 6 7 #3

16

f

p

6 #3 6 6 6 7 6 6 #3

19

ve, sal - ve Re-gi-na,

sal - ve Re - gi-na, Re - gi - na salve,

5 6 5 6 6 6 # 5 6 5 6

23

fp fp f

fp fp f

5 6 5 6 6 6 # 5 6 5 6

sal - ve Re - gi-na, mater mise - ri-cordiae, ma - ter mise - ri - cor-diae,

6 6 # 6 6 5

6 6 6 #

f

26

p

f

f

f

p

vi-ta, dul - ce - do et spes no - stra, sal - ve, vi-ta, dul -

p

f

p

6

6

3

6

6

29

p

f

p

f

p

f

p

ce-do et spes no - stra, sal - ve,

sal

3

3

f

p

6

6

3

5

32

6 $\frac{6}{5}$ $\frac{7}{7}$ 6 $\frac{6}{5}$

35

$\frac{3}{3}$ - ve, vi - ta, sal - ve, sal - ve Regi - na,

6 $\frac{6}{5}$ 6 6 $\frac{6}{5}$

38

f *p*

f *p*

f *p*

vi - ta, vi - ta, dulce - do et spes nostra, sal -

f *p*

6 6 6 5 6

41

tr

tr

tr

f

f

f

ve,

tr

tr

tr

f

5 6 6 6 6 4 5 5 6 6 4 5 5

44

sal -

48

51

fp fp
fp fp

- - - - - ve, sal - ve Re-gi-na, mater mise-ri-cordiae, ma -

55

- ter mise - ri-cordiae, vi-ta, dul - ce-do et spes nostra, sal -

59

62

ve, sal - ve ma - ter, ma - ter sal - ve,

$\begin{matrix} 5 & 6 \\ & \end{matrix}$ $\begin{matrix} 6 \\ \flat \end{matrix}$ \sharp $\begin{matrix} 8 & \sharp 7 \\ 6 & 6 \\ 4 & 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ \sharp $\begin{matrix} 8 & \sharp 7 \\ 6 & 6 \\ 4 & 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ \sharp

65

vi-ta, dul-ce - do et spes nostra, sal - - -

8 7 6 4 5 4 2 6 7 3 b7 7

68

7 7 7 3 5 b6 4 2

Musical score for orchestra and choir, page 11, measures 71-74.

Measure 71: Treble clef, B-flat key signature. The vocal line begins with eighth-note pairs followed by sixteenth-note patterns. The bassoon line consists of eighth-note pairs. Dynamics: *f*, *p*, *tr*, *f*, *p*.

Measure 72: Treble clef, B-flat key signature. The vocal line continues with eighth-note pairs and sixteenth-note patterns. The bassoon line consists of eighth-note pairs. Dynamics: *f*, *p*.

Measure 73: Treble clef, B-flat key signature. The vocal line includes lyrics "ve, spes no - stra, sal - ve," with a three-measure repeat sign. The bassoon line consists of eighth-note pairs. Dynamics: *f*, *p*.

Measure 74: Treble clef, B-flat key signature. The vocal line continues with eighth-note pairs and sixteenth-note patterns. The bassoon line consists of eighth-note pairs. Dynamics: *f*, *p*.

Measure 75: Treble clef, B-flat key signature. The vocal line includes lyrics "sal - ve, spes no - stra, sal - ve," with a three-measure repeat sign. The bassoon line consists of eighth-note pairs. Dynamics: *f*, *p*.

78

salve, sal - ve Re-gi - na,

6 7

6 7

6 7

vi - ta,

81

6 7

5 6

5 6

vi - ta, vi - ta, dulce-do et spes nostra, no - stra, sal

6 6

6 6

84

ve,

$\frac{6}{4}$ $\frac{5}{3}$ b $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{3}$ 5 $\frac{6}{4}$

86

f f

spes nostra, sal - ve.

tasto

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 6 6 $\frac{3}{2}$ 4 $\frac{3}{2}$

Nr. 2: Ad te clamamus

Largo
con sordini

Violino I

Violino II

Viola

Canto

Basso
continuo

6

3

6 6 5

6

9

6 5 6 4 3

12

Ad

15

te, ad te cla - ma - mus,

ex - su-les fi - lii

18

Soprano: $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{C} \\ \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \\ \text{B} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \\ \text{F} \end{array}$

Alto: $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{C} \\ \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \\ \text{B} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \\ \text{F} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$

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

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$

21

Soprano: $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{C} \\ \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \\ \text{B} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \\ \text{F} \end{array}$

Alto: $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{C} \\ \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \\ \text{B} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \\ \text{F} \end{array}$

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$

E - - - - vae.
Ad te su - spi -

Bass: $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \end{array}$

$\frac{4}{2}$

A musical score for piano, featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 24 starts with a B-flat note. Measures 25-27 show a repeating pattern of eighth-note pairs followed by sixteenth-note patterns and grace notes. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords.

Musical score for piano, page 10, measures 27-30. The score consists of three staves. The top staff uses treble clef, the middle staff uses treble clef, and the bottom staff uses bass clef. Measure 27: Treble staff has eighth-note pairs followed by a rest. Middle staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs followed by rests. Measure 28: Treble staff has eighth-note pairs followed by a sixteenth-note group. Middle staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs followed by rests. Measure 29: Treble staff has eighth-note pairs followed by a sixteenth-note group. Middle staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs followed by rests. Measure 30: Treble staff has eighth-note pairs followed by a sixteenth-note group. Middle staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs followed by rests.

Musical score for 'La Cucaracha' featuring two staves. The top staff is in soprano clef, B-flat key signature, and common time. It contains lyrics: 'hac la - cri - ma - rum val - - - - - - - - - -'. The bottom staff is in bass clef, B-flat key signature, and common time. It features a continuous eighth-note pattern with a bass drum on the first note of each measure.

30

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

Bass Chords:

- M30: I_4^5
- M31: II_4^5
- M32: III_4^5
- M33: IV_4^5
- M34: V_4^5
- M35: VI_4^5
- M36: VII_4^5
- M37: I_4^5

34

le, la - cri - ma - rum val - - - le.

Bass Chords:

- M34: V_4^5
- M35: VII_4^5
- M36: I_4^5
- M37: V_4^5

37

$\frac{6}{4}$ $\frac{7}{3}$ $\frac{6}{4}$

40

Ad

$\frac{4}{3}$ $\frac{6}{4}$

44

p

te, ad te cla - ma - mus, ex - su - les *tr.* fi - lii

p

$\frac{6}{6}$

$\frac{15}{16}$ $\frac{16}{16}$ $\frac{16}{15}$ $\frac{4}{2}$

E - vae, ex - su - les fi - lii E - vae. Ad

50

te su - spi - ra - mus, ad te su - spi - -

6 **5** **6** **5**

53

ra - mus, ge - men - tes et flen - tes, ge -

7 7 7 6 4

56

men - tes et flen - tes in hac la - cri - ma - rum

$\frac{7}{4}$ $\frac{6}{4}$ 6

59

val - - - - -

62

65

le, in hac la - cri -

6 6 6 7

68

ma - - - rum val - - - le.

Ad

6

71

f

p **f**

f

p **f**

te su - spi - ra - mus, ad te, ge - men - tes et flen - tes,

f

p **f**

f

75

in hac lacrima - rum

78

val - - - le,

in

82

p
p
p

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

p

6 7 5 6 5 6

85

f
f

val - - - - le.

f

6 5 6 7 4 3

Nr. 3: Eia ergo, advocata nostra

[Andante]

Violino I

Violino II

Viola

Canto

Basso continuo

Musical score for piano, page 8, measures 1-10. The score consists of four staves. The top two staves are in treble clef, the third staff is in bass clef, and the bottom staff is also in bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

15

Melody 1: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}^{\sharp}, \text{E}, \text{D}, \text{C}, \text{B}^{\flat}$
 Melody 2: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}^{\flat}, \text{E}, \text{D}, \text{C}, \text{B}^{\flat}$

Bass: $6, 6, 6, 6, 6, 4, 3, 6$

Bass: $6, 6, 6, 6, 6, 4, 3, 6$

22

Melody 1: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}^{\sharp}, \text{E}, \text{D}, \text{C}, \text{B}^{\flat}$
 Melody 2: $\text{B}^{\flat}, \text{A}, \text{G}, \text{F}^{\flat}, \text{E}, \text{D}, \text{C}, \text{B}^{\flat}$

Bass: $6, 6, 6, 6, 6, 6, 6$

Dynamics: p, tr, p, tr

Bass: $6, 6, 6, 6, 6, 6, 6$

Lyrics: E - ia - er - go,

Bass: $6, 6, 6, 6, 6, 6, 6$

Dynamics: p, tr

29

ad - vo - ca - ta, ad - vo - ca - ta no - stra,

36

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

43

cor - des, mi - se - ri - cor - des o - cu - los ad nos con - ver -

50

51

57

63

70

tr

con - ver -

6 6 6 6 5 7 6 5

76

7 6 5 7 6 5

82

f

tr

- - - te.

f

$\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{5}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{3}$ 6 4 $\frac{7}{3}$

89

p

p

p

E - ia er - go, ad - vo - ca - ta, ad -

p

6 6 — 6 6 6 4 3 6 6 6

97

vo - ca - ta *no - stra,*

ad *vo - ca - ta* *no - stra,*

f

vo - ca - ta *no - stra,*

ad *vo - ca - ta* *no - stra,*

f

$\frac{6}{4}$ $\frac{5}{3}$ 6 6 6 5 6 6 6 6 6 5

104

p

p

p

il - los *tu - os* *mi - se - ri - cor - des,* *mi - se - ri - cor - des* *o - cu - los*

p

$\frac{6}{6}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{5}{5}$ $\frac{6}{5}$ $\frac{7}{7}$ $\frac{6}{4}$ $\frac{5}{5}$

111

ad nos con - ver - - - te,

117

123

6 4 6 4 6 4 5 7

129

9 7 6 6 5 6 6 5 6 6 5

136

141

147

ad nos con - ver - te,

ad nos con - ver -

154

6 4 3 6 6 6 4 3 6 4 3

6 5 6 5 6 5

4 2 6

160

tr

f

tr

f

f

te, ad nos con-

f

$\frac{6}{5}$

$\frac{6}{4} \frac{5}{3}$

tasto—

166

ver - te.

tr

6

6

$\frac{6}{4}$

7

6

6

$\frac{6}{4}$

7

Nr. 4: Et Jesum, benedictum fructum

Comodo

Violino I

Violino II

Viola

Canto

Basso continuo

Harmonic analysis (Basso continuo section):

- Measures 1-2: b6 , 5
- Measures 3-4: b6 , 5
- Measure 5: $\frac{7}{3}$, $\frac{6}{5}$
- Measures 6-7: 6 , $\frac{6}{5}$
- Measure 8: $\frac{7}{3}$

Final section (Measures 5-8):

Violino I: f , p

Violino II: f

Viola: f

Canto: -

Basso continuo: f , p

Final harmonic analysis (Basso continuo section):

- Measures 5-6: 6
- Measures 7-8: 6

10

f *p*

f *p*

15

Et Je - sum, be - ne - dictum fructum ven - tris tu - i, fruc - tum ventris

f *p*

f

21

tu - i, nobis post hoc ex - si - lium, hoc ex - si - li - um o - sten -

p

6 4 6 5

26

f p

f p

f p

de. O cle - mens, o

f **p**

6 4 6 5 6 4 6 5 6 5 6 5

31

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

6 6 6 6 6 6 6

36

f f

f

ri - - a. Et

7 6 4 5 5 3 6 5 6 5 7 6 5 6 5 6 4 3

f

41

Je - sum, be - ne - dic-tum fruc - tum ven-tris tu - i, fruc - tum ven - tris

46

tu - i, no-bis post hoc ex - si - lium, hoc ex-si - lium o-stende, o-

51

sten

56

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

$\frac{6}{5}$ 7 # 5 16 # #5 6

62

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

tr

$\begin{smallmatrix} \# & 7 \\ 3 & 5 \end{smallmatrix}$ \flat $\begin{smallmatrix} 6 & 5 \\ 4 & \#3 \end{smallmatrix}$ $\begin{smallmatrix} \# & 7 \\ 3 & 5 \end{smallmatrix}$ \flat $\begin{smallmatrix} 6 & 5 \\ 4 & \#3 \end{smallmatrix}$

68

f f f

tr

a, vir - go Ma - ri - - - a.

f

\flat $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

Salve Regina g-Moll
Violino I

Baldassare Galuppi (1706–1785)
SANT Hs 3514 (Nr. 4)

Nr. 1: Salve Regina, mater misericordiae

Andante

27

32

36

39

42

45

48

51

54

58

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include forte (f), piano (p), trill (tr), and accents. Articulation marks like dots and dashes are also present. The first staff starts at measure 62. The second staff starts at measure 65. The third staff starts at measure 68. The fourth staff starts at measure 71. The fifth staff starts at measure 74. The sixth staff starts at measure 77. The seventh staff starts at measure 80. The eighth staff starts at measure 83. The ninth staff starts at measure 86.

Nr. 2: Ad te clamamus

Largo
con sordini

1

4

7

10

15

19

23

26

30

36

Musical score for Violino I, featuring ten staves of music. The score includes dynamic markings such as *p*, *f*, and *tr* (trill). The music consists of continuous eighth-note patterns with occasional sixteenth-note figures and rests.

- Staff 1 (Measures 40-44): Violino I plays eighth-note patterns with a trill at measure 40 and dynamic *p* at measure 44.
- Staff 2 (Measures 45-49): Violino I continues eighth-note patterns with a trill at measure 45.
- Staff 3 (Measures 49-53): Violino I continues eighth-note patterns with a trill at measure 49.
- Staff 4 (Measures 53-57): Violino I continues eighth-note patterns with a trill at measure 53.
- Staff 5 (Measures 57-61): Violino I continues eighth-note patterns with a trill at measure 57.
- Staff 6 (Measures 62-66): Violino I continues eighth-note patterns with a trill at measure 62.
- Staff 7 (Measures 67-71): Violino I continues eighth-note patterns with a trill at measure 67 and dynamic *f* at measure 71.
- Staff 8 (Measures 72-76): Violino I begins with a dynamic *f* at measure 72, followed by eighth-note patterns.
- Staff 9 (Measures 77-81): Violino I continues eighth-note patterns with a dynamic *p* at measure 77.
- Staff 10 (Measures 82-86): Violino I continues eighth-note patterns with a trill at measure 82.

Nr. 3: Eia ergo, advocata nostra

[Andante]

Violin I score (10 staves):

- Staff 1: Measure 1-9
- Staff 2: Measure 10-17
- Staff 3: Measure 18-25
- Staff 4: Measure 26-33
- Staff 5: Measure 36-43
- Staff 6: Measure 45-52
- Staff 7: Measure 53-60
- Staff 8: Measure 62-69
- Staff 9: Measure 71-78
- Staff 10: Measure 78-85

85

93

103

113

122

131

140

147

156

164

Nr. 4: Et Jesum, benedictum fructum

Comodo

The musical score consists of 12 staves of violin music. Staff 1 starts with a dynamic of **p**. Staff 2 begins with a dynamic of **f**. Staff 3 starts with a dynamic of **f**. Staff 4 begins with a dynamic of **p**. Staff 5 starts with a dynamic of **f**. Staff 6 begins with a dynamic of **p**. Staff 7 starts with a dynamic of **f**. Staff 8 begins with a dynamic of **p**. Staff 9 starts with a dynamic of **f**. Staff 10 begins with a dynamic of **p**. Staff 11 starts with a dynamic of **f**. Staff 12 begins with a dynamic of **p**. Staff 13 starts with a dynamic of **f**. Staff 14 begins with a dynamic of **p**. Staff 15 starts with a dynamic of **f**. Staff 16 begins with a dynamic of **p**. Staff 17 starts with a dynamic of **f**. Staff 18 begins with a dynamic of **p**. Staff 19 starts with a dynamic of **f**. Staff 20 begins with a dynamic of **p**. Staff 21 starts with a dynamic of **f**. Staff 22 begins with a dynamic of **p**. Staff 23 starts with a dynamic of **f**. Staff 24 begins with a dynamic of **p**. Staff 25 starts with a dynamic of **f**. Staff 26 begins with a dynamic of **p**. Staff 27 starts with a dynamic of **f**. Staff 28 begins with a dynamic of **p**. Staff 29 starts with a dynamic of **f**. Staff 30 begins with a dynamic of **p**. Staff 31 starts with a dynamic of **f**. Staff 32 begins with a dynamic of **p**. Staff 33 starts with a dynamic of **f**. Staff 34 begins with a dynamic of **p**. Staff 35 starts with a dynamic of **f**. Staff 36 begins with a dynamic of **p**. Staff 37 starts with a dynamic of **f**. Staff 38 begins with a dynamic of **p**. Staff 39 starts with a dynamic of **f**. Staff 40 begins with a dynamic of **p**. Staff 41 starts with a dynamic of **f**. Staff 42 begins with a dynamic of **p**. Staff 43 starts with a dynamic of **f**. Staff 44 begins with a dynamic of **p**. Staff 45 starts with a dynamic of **f**. Staff 46 begins with a dynamic of **p**. Staff 47 starts with a dynamic of **f**. Staff 48 begins with a dynamic of **p**. Staff 49 starts with a dynamic of **f**. Staff 50 begins with a dynamic of **p**. Staff 51 starts with a dynamic of **f**. Staff 52 begins with a dynamic of **p**. Staff 53 starts with a dynamic of **f**. Staff 54 begins with a dynamic of **p**. Staff 55 starts with a dynamic of **f**. Staff 56 begins with a dynamic of **p**. Staff 57 starts with a dynamic of **f**. Staff 58 begins with a dynamic of **p**. Staff 59 starts with a dynamic of **f**. Staff 60 begins with a dynamic of **p**. Staff 61 starts with a dynamic of **f**. Staff 62 begins with a dynamic of **p**. Staff 63 starts with a dynamic of **f**. Staff 64 begins with a dynamic of **p**. Staff 65 starts with a dynamic of **f**. Staff 66 begins with a dynamic of **p**. Staff 67 starts with a dynamic of **f**.

Salve Regina g-Moll
Violino II

Baldassare Galuppi (1706–1785)
SANT Hs 3514 (Nr. 4)

Nr. 1: Salve Regina, mater misericordiae

Andante

27

32

36

39

42

45

48

51

55

59

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists of mostly eighth-note patterns. Measure 62 starts with a treble clef, a key signature of one flat, and a dynamic of forte (f). Measures 65 through 86 all begin with a treble clef and a key signature of one flat. Measure 71 includes dynamics for piano (p) and forte (f). Measure 83 features a grace note indicated by a 'tr' over a sixteenth note. Measure 86 concludes with a dynamic of trill (tr).

Nr. 2: Ad te clamamus

Largo
con sordini

4

7

10

15

19

23

26

30

36

40

45

49

53

57

62

67

73

78

83

Nr. 3: Eia ergo, advocata nostra

[Andante]

The musical score consists of ten staves of music for Violin II. The key signature is one flat (B-flat). The time signature is mostly common time (indicated by '8'). The music includes various dynamics such as *p*, *f*, *tr*, and *p*. Performance instructions like '3' over groups of notes indicate triplets. The score begins with a melodic line in measures 1-10, followed by sections of eighth-note patterns and sixteenth-note patterns. Measures 11-19 show a mix of eighth-note and sixteenth-note patterns with dynamic changes. Measures 20-29 feature eighth-note patterns with dynamics and performance instructions. Measures 37-45 show sixteenth-note patterns with dynamics. Measures 46-53 show eighth-note patterns with dynamics. Measures 64-71 show sixteenth-note patterns with dynamics. Measures 72-79 show eighth-note patterns with dynamics.

86

95

105

114

123

132

141

148

156

164

Nr. 4: Et Jesum, benedictum fructum

Comodo

The musical score consists of eleven staves of violin II parts. The key signature changes frequently, including sections in C major, G major, and various minor keys. The time signature is mostly common time. Dynamics such as *p* (pianissimo) and *f* (fortissimo) are used throughout. Measure numbers are indicated at the beginning of each staff: 1, 7, 13, 20, 26, 32, 39, 46, 52, 61, and 67.

Salve Regina g-Moll
Viola

Baldassare Galuppi (1706–1785)

SANT Hs 3514 (Nr. 4)

Nr. 1: Salve Regina, mater misericordiae

Andante

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47

53

58

63

68

74

79

84

Nr. 2: Ad te clamamus

Largo
con sordini

7

13

20

27

34

41

48

55

62

68

75

82

Nr. 3: Eia ergo, advocata nostra**[Andante]**

The musical score consists of 13 staves of Viola music. The key signature starts at B-flat major and changes to A major at various points. The time signature is mostly common time (indicated by '8'). Dynamics include *p*, *f*, and *ff*. Performance markings such as grace notes and slurs are present. The score begins with a melodic line, followed by harmonic patterns, and concludes with a final section of rhythmic patterns.

147

160

Nr. 4: Et Jesum, benedictum fructum

Comodo

11

20

28

37

46

56

65

Baldassare Galuppi (1706–1785)

Salve Regina g-Moll

SANT Hs 3514 (Nr. 4)

Basso

Salve Regina g-Moll

Basso

Baldassare Galuppi (1706–1785)

SANT Hs 3514 (Nr. 4)

Nr. 1: Salve Regina, mater misericordiae

Andante

1

5

9

13

17

21

25

29

33

37

42

46

51

56

61

65

69

74

79

84

Nr. 2: Ad te clamamus**Largo**

6



11



16



21



26



31



36



41



Basso

5

46

51

56

61

66

70

75

80

84

Bassoon part, 8 staves of music. Key signature: one flat. Measure 46-50: eighth-note patterns. Measure 51-55: eighth-note patterns. Measure 56-60: eighth-note patterns. Measure 61-65: eighth-note patterns. Measure 66-70: eighth-note patterns. Measure 70-74: eighth-note patterns, dynamic f. Measure 75-79: sixteenth-note patterns, dynamic p. Measure 80-84: sixteenth-note patterns, dynamic f.

Nr. 3: Eia ergo, advocata nostra

[Andante]



11

Measures 11-20 showing eighth-note patterns. Measure 11 has a dynamic 'f' at the beginning of the second measure.

21

Measures 21-30 showing eighth-note patterns. Measure 21 has a dynamic 'p' at the beginning of the third measure.

31

Measures 31-40 showing eighth-note patterns.

41

Measures 41-50 showing eighth-note patterns. Measures 41-45 are eighth-note pairs. Measures 46-50 are eighth-note groups. Dynamics 'f' and 'p' are present.

51

Measures 51-60 showing eighth-note patterns.

61

Measures 61-70 showing eighth-note patterns. Measures 61-65 are eighth-note pairs. Measures 66-70 are eighth-note groups. Dynamics 'f' and 'p' are present.

71

Measures 71-80 showing eighth-note patterns.

81

Measures 81-90 showing eighth-note patterns. Measures 81-85 are eighth-note pairs. Measures 86-90 are eighth-note groups. Dynamics 'f' and 'p' are present.

Basso

7

90

p

99

f **p**

108

f **p** **f** **p**

118

p

127

p

136

p

145

f **p** **f** **p**

154

f

163

p

Nr. 4: Et Jesum, benedictum fructum

Comodo

8

17

25

33

41

49

57

66

Salve Regina g-Moll

Basso continuo

Baldassare Galuppi (1706–1785)

SANT Hs 3514 (Nr. 4)

Nr. 1: Salve Regina, mater misericordiae

Andante

The musical score for the Bassoon Continuo part of "Salve Regina g-Moll" by Baldassare Galuppi consists of ten staves of music. The key signature is one sharp (G major). The tempo is Andante. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo), as well as various performance techniques like slurs and grace notes. Figured bass notation is provided below each staff, indicating harmonic progressions like 6, 7, 6, 6, 5, etc. Measure numbers 1 through 29 are indicated on the left.

Basso continuo

33

37

41

45

49

53

57

60

63

66

69

72

75

79

83

86

Nr. 2: Ad te clamamus

Largo

The musical score consists of nine staves of basso continuo music. The first staff begins with a tempo marking of **Largo**. The music is in common time (indicated by a '4') throughout. The basso continuo part uses a single bass clef and a bass staff. The score includes various time signature changes, indicated by numbers below the staff (e.g., 6, 5, 4, 3, 7, 6, 2). Dynamic markings include **p** (piano) at measure 11 and **f** (forte) at measure 36. Measures 11 through 15 show a melodic line with grace notes and slurs. Measures 16 through 20 show a more sustained harmonic pattern. Measures 21 through 25 continue the melodic line with some harmonic variation. Measures 26 through 30 show a return to a more sustained harmonic pattern. Measure 31 marks the end of the piece.

41

p

47

53

59

65

71

77

83

Nr. 3: Eia ergo, advocata nostra

[Andante]

The musical score consists of six staves of basso continuo music. The first staff begins with a dynamic of **p**. The second staff begins with a dynamic of **f**. The third staff begins with a dynamic of **p**. The fourth staff begins with a dynamic of **f**. The fifth staff begins with a dynamic of **p**. The sixth staff begins with a dynamic of **f**.

Figured Bass Notation:

- Staff 1: 6, 6—, 6 6, —, 6—, 6—, 6, 6 5, 6, 6—, 6
- Staff 2: 6 6, —, 6 6 5, 6, 6, 6 5, 6 6, 4 3, 6, 6 6 5
- Staff 3: 6 6 6 5, 6, 6—, 6 6, 6 4 3, 6, 6, 6 5
- Staff 4: 6, 6 5, 6, 6, 6 5, 6, 6, 6 5
- Staff 5: 6, 6, 6 5, 6, 6, 6 5, 6, 6, 6 5
- Staff 6: 6, 7, 6, 6 5, 6, 6, 6 5, 6, 6, 6 5

87

p

6 4 3 6 6 6 4 3 6 6 6 6 6 4 3

98

f

6 6 6 5 6 6 6 5 6 6 6 5 6 6 5 6 6 5 6 6 5 6 5 6 5

109

f *p* *f* *p*

6 6 5 6 6 4 3 6 6 4 3 6 6 4 3 6 6 4 3 6 6 4 3

120

7 6 4 6 4 6 4 6 4 5 6 4 7 7 9 7

130

6 6 5 6 6 5 6 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

140

6 5 6 5 6 4 3 6 6 4 3 6 7 6 6 4 3

151

p

6 7 6 6 5 6 6 5 4 6 6 5 6 4 3

162

f

tasto

6 6 7 6 6 7 6 6 7 6 6 7 6 6 7

Nr. 4: Et Jesum, benedictum fructum

Comodo

p **f** **p** **f** **f** **f** **p**

8 **f** **p** **f** **p**

16 **f** **p** **f** **p**

23 **f**

30 **p**

37 **f** **p**

44

51

58

66 **f**

Chord symbols (below staff):

- Measure 1: $\flat 6\ 5$, $\flat 6\ 5$, $\#7\ \#5$, $6\ 5\ \sharp$, $\flat 3$
- Measure 2: $6\ 4$, $6\ 4\ \#3$, $6\ 4$, $6\ 4$, $\flat 6\ 4\ \#3$
- Measure 3: $\flat 6\ 5$, $\flat 6\ 5$, $\#7\ \#5$, $6\ 5\ \sharp$, $\flat 3$
- Measure 4: $6\ 4$, $6\ 4$, $\flat 6\ 4\ \#3$, $6\ 4$, $\flat 6\ 5$
- Measure 5: $6\ 4$, $6\ 4$, $\flat 6\ 5$, $6\ 4\ 3$
- Measure 6: $6\ 4$, $6\ 4$, $6\ 4\ 3$, $6\ 4$, $6\ 4$
- Measure 7: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 8: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 9: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 10: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 11: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 12: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 13: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 14: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 15: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 16: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 17: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 18: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 19: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 20: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 21: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 22: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 23: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 24: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 25: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 26: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 27: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 28: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 29: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 30: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 31: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 32: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 33: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 34: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 35: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 36: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 37: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 38: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 39: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 40: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 41: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 42: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 43: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 44: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 45: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 46: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 47: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 48: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 49: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 50: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 51: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 52: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 53: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 54: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 55: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 56: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 57: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 58: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 59: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 60: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 61: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 62: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 63: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 64: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$
- Measure 65: $6\ 5$, $6\ 5$, $\flat 7\ \flat 5$, $\flat 5$, $\flat 3$
- Measure 66: $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$, $6\ 4$