



## Domenico Scarlatti

(1685–1757)

### Salve Regina A-Dur

für Sopran, Streicher und Basso continuo

SANT Hs 3514 (Nr. 5)

*Edition*

*Santini*

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Domenico Scarlatti (1685–1757): *Salve Regina* A-Dur : für Sopran, Streicher und Basso continuo

herausgegeben von Burkard Rosenberger und Harald Schäfer

Version: 06.06.2020. Download: [www.fortunato-santini.de/edition-santini/104](http://www.fortunato-santini.de/edition-santini/104)

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### EDITIONSVORLAGE

Diözesanbibliothek Münster, Santini-Sammlung (D-MÜs), Signatur: SANT Hs 3514 (Nr. 5)

Bibliographischer Nachweis: <https://opac.rism.info/search?id=451015845>

### 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 begrüßt, o Königin, Mutter der Barmherzigkeit,  
unser Leben, unsre Wonne und unsre Hoffnung, sei begrüßt!*

*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 gebenedeite Frucht deines Leibes.*

*O gütige, o milde, o süße Jungfrau Maria!*

*(GL 666,4)*

### ANMERKUNGEN

Santini vermerkt auf dem Titelblatt seiner Abschrift, es handle sich um das letzte Werk Scarlattis, welches kurz vor dessen Tod in Madrid komponiert worden sei: *Salve Regina | a Soprano | con Violini Viola e Basso | del Sigr | Domenico Scarlatti | Ultima delle sue Opere fatta in Madrid poco prima di morire.* – Bemerkenswert ist der tief liegende Ambitus der Gesangsstimme (c'-e''), der entgegen der Angabe in der Editions Vorlage eher die Besetzung mit Mezzosopran nahelegt.

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

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# Salve Regina A-Dur

Domenico Scarlatti (1685–1757)

SANT Hs 3514 (Nr. 5)

Violino I *f* *p*

Violino II *f* *p*

Viola *f* *p*

Soprano Sal -

Basso continuo *f* *p*

9 8 9 8 9 8 7 #4 6 6  
7 6 #5 6 7 6 2

7 *f* *f* *f* *f*

ve Re - gi - na,

9 8 9 8 7 6 #4 6 6 9 8  
7 6 #5 6 7 6 2 7 6

13

*p*

sal - - - - - ve Re -

*p*

6 # 7 6 5 6/5

18

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

9 6 7 4 #3 #3 #9 8/6 #7 6 6/5 # # 6

24

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

6 7  
5 #3

#

9 8  
7 6

7 6

7 6 7  
3 3 3

7 6 7  
3 4 3

31

cor - di-ae, vi - ta, dul - ce - do, vi - ta, dul - ce - do

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

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

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

#

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

7 6 7  
#3 4 #3

*f*

38

et spes no-stra, et spes no-stra, spes no-stra, et spes

no-stra, sal

6 # # 7/3

44

no-stra, sal

# 9/7 8/6 9/7 8/6 7 6 #4/2 6 6/4 3

50

ve, sal

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

55

ve.

*f*

7 8 4 #3 # 9 8 9 8 5 6

62 **Andante**

*f*

*f*

*f*

*f*

# 6 6 # 7 #3 6/4

67

*p*

*p*

*p*

*p*

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

5/3 6/4 5/3



70

*f*

*f*

*f*

- - - mus, cla - ma-mus, cla - ma-mus, cla - ma<sup>3</sup> - mus,

*f*

73

Grave

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

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

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

ex - su-les, ex - su-les\_\_ fi-li-i

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

♭5 ♭5 ♭6/4 ♭6/4 # ♭7/3

80 *Andante*

*f*

*f*

*f*

E - vae.

6/5 #3 6/4 5/4 5/#3 # 6/4

84

*p*

*p*

*p*

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

5/#3 6/4 5/#3

87

*f*

*f*

*f*

- - - mus, cla - ma-mus, cla - ma-mus, cla - ma - mus,

*f*

90 **Grave**

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

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

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

ex - su-les, ex - su-les\_ fi-li - i

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

6/4 6#4/3 #5/#3 7#5/3

97 **Adagio**

E - vae. Ad te, ad te su - spi - ramus, su - spi - ramus,

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

102

ge - men - - tes et flen - - tes, ge - men - - tes et

6

107

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

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

2 3 2 3 2 4

112

Andante

- rum val - le.

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

2 3 2 3 2 4 3 8 7

2 3

117

*f* *p* *p*

E-ia er - go, e - ia er - go, ad -

*p*

$\#3 \begin{matrix} 8 \\ 7 \end{matrix}$   $\#3 \begin{matrix} 8 \\ 7 \end{matrix}$   $\#3 \begin{matrix} 8 \\ 7 \end{matrix}$

121

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

- vo - ca - ta\_ no - stra, il - los tu - os

*f* *p*

$\#3 \begin{matrix} 6 \\ 7 \end{matrix}$   $\#3 \begin{matrix} 4 \\ 2 \end{matrix}$   $\#3 \begin{matrix} 6 \\ 8 \\ 7 \end{matrix}$   $\#3 \begin{matrix} 8 \\ 7 \end{matrix}$

125

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

6 7  
5 3

130

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

6 6 6 6  
4

135

te.

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

140

*f* *p*

*f* *p*

Et Je - sum, be - ne -

*f* *p*

8 #3 7 #3 6 #3 6 4 5 4 7 #3 # # 8 #3 7 #3



144

*p*

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

# #3 #3 # # 6/4/2 6 6 # 6 #3 # #3

148

*p*

dictum, be - ne - dic - tum fruc-tum ven-tris tu - i, be - ne -

# #3 #3 # # 6 6 5 6/5 #4/2 6 #3

152

dictum, be - ne - dictum, bene - dic - tum fruc - tum ven - tris tu - i

# #4/2 6 7 7 #3

157 **Andante**

*f* *f* *f*

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

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

166

sten - de, o - sten - de, no - bis post

Violonc. Solo

6 # 6 6 5/3 6/4 5/4 5/3

173

hoc ex - si - li - um o - sten - de, o - sten -

8

180

de,

*f*

8 7 6 #5 — — # 6 7 6

187

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

*f*

4 #3 6 # 6 4 #3 #9 8

194

de, no

#5/4 #5/3 7/3 6/4 5/4 #5/3 6/4 #2 6/3 6/3 7/5 #3 7 6 6/4 #5/3

201

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

6/4 6/#3 5/3 #4/2 6 #5 6/4 #3 6 7 6

208

- - de, no - bis post hoc,

# 5 #4 6 6 # # 4 #3 #8 #9

215

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

6 6 7 6 7 6 #4 6 6 #

222

*f* *p* *p*

de, o - sten - - -

6 5 #3 6 4 5 4 #3 4/2 6 6 4/3

231

*p*

- - - - - de, o - sten - - - - -

4 6 7 #3 4/2 6 6 4/3

240

de, o - sten

6 7 #3 6 6 6 5 6

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

249

6 6 6 7 6 5 5

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



259

6 # 6 5 8 #3 7 #3 # 6 6 4

de,

267

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

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

274

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

sten - de, o - sten -

5/4 5/#3 6/5 6/5 6/5 6/5 #6

282

*f* *p*

- de, o - sten - - - - de, o - sten -

6/5 # 6 6/5 #3 6/4 5/4 #3 4 #3

289

de, o - sten - de, o - sten

4 #3 5 5/2 # 6 7

295

*ad libitum*

de.

4 #3 # # 5 6 5 6/4

303

5/4 5/3 6 9 6 # 6 #

311 **Adagio**

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

O cle - mens, o pi - a,

#3  $\flat 6/3$  5/3 7 6 6/4/3 9/b3 8/b3 6/b3 4/2 6 6/4/3 6  $\flat$  #4/2 6/b4/3 6/4/3

317

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

6  $\flat 5$   $\frac{6}{4}$   $\frac{4}{3}$  *tasto*

323

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

4 3 7 6 6 4 #3

330 **Maggiore**

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

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

*f* *p* *pp*

♭ 6 6 7 7 6 4 #3 5 #7 6 4

337

*p*

*p*

*p*

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

*p*

♭ 7 6 4 #3 4 #3 #4 2

343

a, Ma - ri - - a, Ma - ri - - - a.

6 6 5 # #4 2 6 6 6 #4 7 4 #3

349

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

**Allegro**

354

Musical score for measures 354-359. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The first system shows the beginning of the piece with a single note in the bass clef. The second system shows a melodic line in the treble clef starting with a half note, followed by eighth and sixteenth notes. The bass clef accompaniment consists of quarter and eighth notes. Fingering numbers are provided below the bass clef line: 4, #3, 6, 6, 7, 6, 6, #, 6.

360

Musical score for measures 360-365. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The first system shows a melodic line in the treble clef starting with a half note, followed by eighth and sixteenth notes. The bass clef accompaniment consists of quarter and eighth notes. The word "men," is written below the treble clef line. The second system shows a melodic line in the treble clef starting with a half note, followed by eighth and sixteenth notes. The bass clef accompaniment consists of quarter and eighth notes. The word "men," is written below the treble clef line. The third system shows a melodic line in the treble clef starting with a half note, followed by eighth and sixteenth notes. The bass clef accompaniment consists of quarter and eighth notes. The word "men," is written below the treble clef line. Fingering numbers are provided below the bass clef line: 6, #, 4, #3, 6, 6, 7, 6, 6, 6, 6, #3.



366

a - - - - -

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

372

men,

6 7 6 #7 8 7 # 4 #3

4 4 #2 5 2

378

*p*

*p*

*p*

*f*

*p*

a - - - -

*f*

*p*

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

383

*f*

*f*

*f*

*f*

men,

*f*

6 # 6 7/4 6 6 6 # #

388

*p*

*p*

393

*f* *p*

men, a

*f* *p*

398

men, a

*f*

*f*

*f*

*f*

7  
#3

403

men, a

*p*

*p*

*p*

*p*

# 6 6 #6 6

408

men, a - men, a -

# 6/5 # 6 6 6 6 6 6

414

men, a -

6 9 6 6 #5 6 # 6

419

men, a - men, a -

6 5 # 6 6 6 6 6 6

424

men, a - men, a - men, a - men, a - men, a - men.

6 6 # 6 5 #

tasto

**Domenico Scarlatti (1685–1757)**

**Salve Regina A-Dur**

SANT Hs 3514 (Nr. 5)

Violino I

*Edition Santini*

# Salve Regina A-Dur

## Violino I

Domenico Scarlatti (1685–1757)

SANT Hs 3514 (Nr. 5)

Musical score for Violino I of *Salve Regina* in A major by Domenico Scarlatti. The score is in 3/4 time and consists of nine staves of music. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and triplets. Dynamics include forte (*f*) and piano (*p*). The score is divided into sections: the first eight staves are in 3/4 time, and the ninth staff is in 3/4 time with a *Grave* marking. The score includes various musical notations such as slurs, accents, and triplets.

10 *f* *p*  
 18  
 28 *f* *p* 3 *f* *p* *f*  
 38 3 *p* 3  
 48  
 56 *f*  
 65 *Andante* *f* *p*  
 71 *Grave* *f* *p* *f*



79 *p* **Andante** *f* *p*

86 *f* *p* **Grave** *f* *p*

93 *f* *p* **Adagio** *p*

101

106

112 **Andante** *f*

117 *p*

120 *f*

123 *p*

129

135

140

144

148

151

154

162

170

178

188

197

206

215

223

234

246

258

271 *f* *p*

281

290 *f*

300

309 *Adagio* *f* *p*

316 *f*

323 *Maggiore* *p* *f* *p*

333 *pp* *p* 2

343 *f*

Detailed description: This page of a musical score for Violino I contains nine staves of music, numbered 271 to 343. The key signature is D major (two sharps). The music features various dynamics including *f* (forte), *p* (piano), and *pp* (pianissimo). A tempo change to *Adagio* occurs at measure 309, where the time signature changes to 3/4. A section marked *Maggiore* begins at measure 323. The score includes slurs, accents, and a fermata over a whole note in measure 323. A second ending bracket is present in measure 333. The piece concludes with a fermata over a whole note in measure 343.

350 *Allegro* 6 *f*

362

368 7 *f* *p*

381 3 *f* *p*

390 *f* *p*

397 *f* *p*

404 5 *f* *p*

416 *f* *p*

423 *f*

**Domenico Scarlatti (1685–1757)**

**Salve Regina A-Dur**

SANT Hs 3514 (Nr. 5)

Violino II

*Edition Santini*

# Salve Regina A-Dur

## Violino II

Domenico Scarlatti (1685–1757)

SANT Hs 3514 (Nr. 5)

11

18

25

34

42

50

58

65 **Andante**

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

71 **Grave**

78 **Andante**

85

90 **Grave**

99 **Adagio**

104

108

114 **Andante**

120

The musical score for Violino II consists of nine staves of music. The key signature is G major (one sharp). The score includes the following markings and dynamics:

- Measure 71: **Grave**, *f* (forte), *p* (piano)
- Measure 78: **Andante**, *f* (forte), *p* (piano)
- Measure 85: *f* (forte)
- Measure 90: **Grave**, *f* (forte), *p* (piano)
- Measure 99: **Adagio**, *p* (piano)
- Measure 114: **Andante**, *f* (forte), *p* (piano)
- Measure 120: *f* (forte), *p* (piano)



126

134

140

146

151

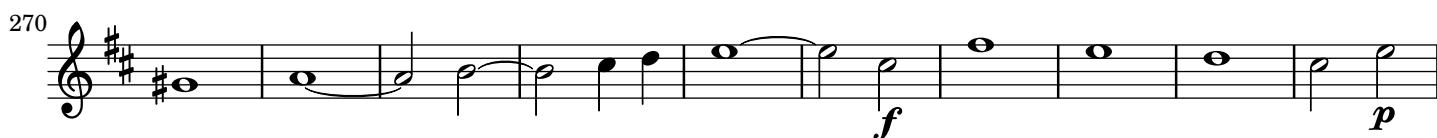
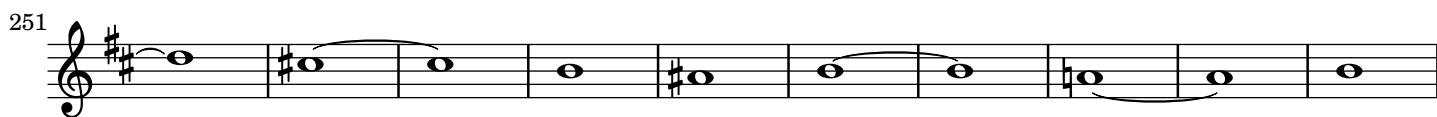
Andante

157

171

180

189



280

290

300

309

316

322

330

339

348

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*pp*

*f*

*f*

*p*

*f*

**Adagio**

**Maggiore**

3

2

Detailed description: This page of a musical score for Violino II contains nine staves of music, numbered 280 to 348. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure 280 starts with a whole note G4. Measure 290 features a triplet of eighth notes. Measure 300 begins with a forte (*f*) dynamic. Measure 309 is marked 'Adagio' and includes a 3/4 time signature change. Measure 316 has a forte (*f*) dynamic. Measure 322 is marked piano (*p*). Measure 330 is marked 'Maggiore' and includes dynamics *f*, *p*, and *pp*. Measure 339 features a triplet of eighth notes and a piano (*p*) dynamic. Measure 348 ends with a forte (*f*) dynamic. There are also first and second endings indicated by '1' and '2' above notes in measures 290 and 309 respectively.

354 **Allegro** 6 *f*

365 7 *f*

378 *p*

383 3 *f* *p*

392 *f* *p*

400 6 *f* *p* *f*

412 *p*

418 *f* *p*

424 *f*

**Domenico Scarlatti (1685–1757)**

**Salve Regina A-Dur**

SANT Hs 3514 (Nr. 5)

Viola

# Salve Regina A-Dur

## Viola

Domenico Scarlatti (1685–1757)

SANT Hs 3514 (Nr. 5)

Musical score for Viola, Salve Regina A-Dur by Domenico Scarlatti. The score consists of nine staves of music in 3/4 time, key of A major. It includes dynamic markings (*f*, *p*), articulation (accents, slurs), and tempo changes (Andante, Grave).

Staff 1: *f* *p*  
 Staff 11: *f* *p*  
 Staff 21: *f* *p*  
 Staff 32: *f* *p* *f* *p* *f* *p*  
 Staff 41: *f*  
 Staff 50: *f*  
 Staff 59: Andante *f* *p*  
 Staff 69: Grave *f* *f* *p* *f* *p*  
 Staff 80: Andante *f* *p* *f*

90 **Grave**

99 **Adagio**

106

113 **Andante**

120

128

136

143

150

Andante

8

157

Musical staff 157-172. The staff is in G major (one sharp) and common time. It begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with some slurs.

173

Musical staff 173-181. The melody continues with quarter and eighth notes, featuring a slur over measures 175-176.

182

Musical staff 182-189. The melody continues with quarter and eighth notes, featuring several slurs.

190

Musical staff 190-198. The melody continues with quarter and eighth notes, featuring slurs.

199

Musical staff 199-207. The melody continues with quarter and eighth notes, featuring slurs.

208

Musical staff 208-216. The melody continues with quarter and eighth notes, featuring slurs.

217

Musical staff 217-225. The melody continues with quarter and eighth notes, featuring slurs and a forte (*f*) dynamic marking.

226

Musical staff 226-235. The melody continues with quarter and eighth notes, featuring slurs and a piano (*p*) dynamic marking.

236

Musical staff 236-244. The melody continues with quarter and eighth notes, featuring slurs.



246

257

*f*

267

*f*

276

*p*

285

293

*f*

303

311

**Adagio**

*f* *p*

320

*f* *p*

330 **Maggiore**

*f* *p* *pp* *p*

342

*f*

352 **Allegro** 6

*f*

366 7

*f* *p*

381 3

*f* *p*

392

*f* *p*

401 5

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

414

*f*

422

*p* *f*

**Domenico Scarlatti (1685–1757)**

**Salve Regina A-Dur**

SANT Hs 3514 (Nr. 5)

Basso

# Salve Regina A-Dur

Basso

Domenico Scarlatti (1685–1757)

SANT Hs 3514 (Nr. 5)

The musical score is written for Bass in A major (two sharps) and 3/4 time. It consists of nine staves of music, with measure numbers 10, 19, 28, 39, 49, 58, 67, and 77 indicated at the beginning of their respective lines. The dynamics are marked as *f* (forte) and *p* (piano). The tempo markings are *Andante* and *Grave*. The score includes various musical notations such as slurs, accents, and fermatas.

87 **Grave**  
*f* *f* *p* *f* *p*

97 **Adagio**  
*p* 5

109 **Andante**  
*f*

117 *p* *f* *p*

126

136 *f* *p*

146

154 **Andante**

163 **Violonc. Solo**

The musical score is written for Bassoon and consists of nine staves of music. The key signature is G major (one sharp). The score includes the following markings and dynamics:

- Measure 87: **Grave** tempo marking. Dynamics: *f*, *f*, *p*, *f*, *p*. Time signature: 3/4.
- Measure 97: **Adagio** tempo marking. Dynamic: *p*. Time signature: common time (C). A fingering '5' is indicated above the staff.
- Measure 109: **Andante** tempo marking. Dynamic: *f*. Time signature: common time (C).
- Measure 117: Dynamics: *p*, *f*, *p*.
- Measure 126: No dynamic marking.
- Measure 136: Dynamics: *f*, *p*.
- Measure 146: No dynamic marking.
- Measure 154: **Andante** tempo marking.
- Measure 163: **Violonc. Solo** instruction. The staff ends with a treble clef and a fermata.

172

*f*

182

191

201

211

221

*p*

232

243

254

*f*

265



274



283



293



304



313



322



333



343



352 **Allegro**

361 *f*

370 *f*

379 *p* *f*

388 *p* *f*

396 *p* *f* *p*

404 *f* *p*

413 *f*

422 *p* *f*

Detailed description: This page contains the musical score for the Bassoon part, measures 352 to 422. The music is in D major (two sharps) and 4/4 time. The tempo is marked 'Allegro'. The score consists of nine staves of music. Measure 352 starts with a double bar line and a common time signature. The first staff (352-360) features a melodic line with a forte (*f*) dynamic. The second staff (361-369) continues the melody with a forte (*f*) dynamic. The third staff (370-378) shows a melodic line with a forte (*f*) dynamic. The fourth staff (379-387) features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The fifth staff (388-395) features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The sixth staff (396-403) features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a piano (*p*) dynamic. The seventh staff (404-412) features a melodic line with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The eighth staff (413-421) features a melodic line with a forte (*f*) dynamic. The ninth staff (422) features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a double bar line.



# Salve Regina A-Dur

## Basso continuo

Domenico Scarlatti (1685–1757)

SANT Hs 3514 (Nr. 5)

Musical score for Basso continuo of *Salve Regina A-Dur* by Domenico Scarlatti. The score is in bass clef, A major, and 3/4 time. It consists of seven staves of music with figured bass notation below the notes. Dynamics include forte (*f*) and piano (*p*).

Staff 1 (Measures 1-8): *f* 9 7 8 6 9 7 8 6 #5 9 7 8 6 7 #4 6 6 *p* 9 6 8 6 4 3 9 7 8 6 #5

Staff 2 (Measures 9-16): 7 6 #4 6 6 *f* 9 7 8 6 *p* # 7 6

Staff 3 (Measures 17-24): 5 6 9 6 7 4 #3 6 #9 8 7 6 5 # # 6 6 7 #3

Staff 4 (Measures 25-32): # 9 7 8 6 7 6 7 6 7 #3 #4 7 #

Staff 5 (Measures 33-41): 7 #5 #3 6 4 #5 #3 7 6 4 #3 *f* *p* 6

Staff 6 (Measures 42-49): # # #3 # 9 7 8 6 9 7 8 6 7 6 #4 6 6 4 3

Staff 7 (Measures 50-57): 6 6 6 #5 6 6 4 #3 6 6 6 7 8 4 #3 #

58

*f*

9 7 8 6 9 7 8 6 5 6 # 6 6 # 7 #3

65

**Andante**

*f* *p* *f*

6 4 5 3 6 4 5 3

**Grave**

*f*

5

74

*p* *f* *p*

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

82

**Andante**

*f* *p* *f*

# 6 4 5 #3 6 4 5 #3

**Grave**

*f*

91

*p* *f* *p*

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

99

**Adagio**

*p*

#5 #3 6 #4 3 6 5 6 6 6 5 6 6 5 6 5 6 6 # 6 6 4 2 6 4 3

110

7 6 4 2 6 4 3 6 4 2 6 4 6 4 5 #3 6 4 2 6 5 # 6 4 #3

116

Andante

$f$  8 #3 7 #3 8 #3 7 #3  $p$  8 #3 7 #3 8 #3 7 #3 6 #3 7 #3

122

$f$  #4 2 6 #3 8 #3 7 #3  $p$  8 7 6 5 7 #3

130

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

138

$f$  #3 6 4 5 #3 8 #3 7 #3 6 5 #3 6 4 5 4 #3 #  $p$  # 8 #3 7 #3 # 8 #3 7 #3

145

# # 6 4 2 6 6 # 6 7 #3 # 7 #3 # 8 #3 7 #3 # # 6 6 5 6 5

151

#4 2 6 #3 # #4 2 6 7 7 #3

157

Andante

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

165 Violonc. Solo

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

172

180

*f* 7 6 #5 — — # 6 7 6

187

4 #3 6 # 6 4 #3 #9 8 #5 #3

195

7 #3 6 4 5 4 5 #3 6 #4 #2 6 #3 6 #5 #3 7 #5 #3 #7 6 6 4 #5 #3

202

6 4 6 #3 5 #3 #4 2 6 #5 6 4 3 # 6 7 6 #

209

5 3 #4 2 6 6 # # 4 #3 8 #3 9 #3 6 6

217

7 6 7 6 #4 2 6 6 5 # 6 #3 6 4

225

5 4 5 #3 p 4 2 6 6 4 3 6 #3

234

4 2 b6 6 4 3 6 #3

243

b6 4 2 b6 b3 6 b4 3 b5 b6 4 6 5

252

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

261

6 5 #8 #3 #7 #3 # 6 6 4 #7 #3

268

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

275

*f* 5 6 5 6 5 *p* 6 5 6 5 3

282

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

290

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

298

*f* # 5 6 #3 6 4 5 4 #3 6 5

306

*f* Adagio 9 6 # 6 # #3 #3 #3 7 6 6 4 3

313

*p* 9 8 6 4 6 6 # #4 6 6 6 6 #5 #6 #4 #3 #3 #3 *f* *tasto*

321

*p* 4 3 7 6 6 4 #3

330 **Maggiore**

*f* *p* *pp*

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

339

*p*

7 6 4 #3 4 #3 #4/2 6 6 # #4/2 6 6 #4 7

347

*f*

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

354 **Allegro**

*f*

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

361

*f*

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

368

4 #3 #3 6 #5 6 # 6 4 7/4 6 #7/5 2 8

375

*f* *p*

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

382

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

Detailed description: This system shows measure 382. The staff is in bass clef with a key signature of two sharps (F# and C#). The notes are: quarter rest, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by numbers 6, #3, 6, #4, 7, 6, #, 6, 7, 6, 6, 6, #, f, #. Dynamics include *f* and a fermata.

389

p # # # # f

Detailed description: This system shows measure 389. The staff is in bass clef with a key signature of two sharps. The notes are: quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by #, #, #, #. Dynamics include *p* and *f*.

396

p f #3

Detailed description: This system shows measure 396. The staff is in bass clef with a key signature of two sharps. The notes are: quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by #3. Dynamics include *p* and *f*.

403

p # 6 6 6 # 6 #

Detailed description: This system shows measure 403. The staff is in bass clef with a key signature of two sharps. The notes are: quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by #, 6, 6, 6, #, 6, #. Dynamics include *p*.

410

f 6 6 6 6 p 6 6 6 9 6 6 5

Detailed description: This system shows measure 410. The staff is in bass clef with a key signature of two sharps. The notes are: quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by 6, 6, 6, 6, p, 6, 6, 6, 9, 6, 6, 5. Dynamics include *f* and *p*.

417

6 # 6 5 # 6 f 6 6 6 p 6 6

Detailed description: This system shows measure 417. The staff is in bass clef with a key signature of two sharps. The notes are: quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by 6, #, 6, 5, #, 6, f, 6, 6, 6, p, 6, 6. Dynamics include *f* and *p*.

424

6 5 # f tasto

Detailed description: This system shows measure 424. The staff is in bass clef with a key signature of two sharps. The notes are: quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#, quarter D, quarter E, quarter F#, quarter G, quarter A, quarter B, quarter C#. There are two fermatas over the final two notes. Fingerings are indicated by 6, 5, #. Dynamics include *f*. The instruction "tasto" is written below the staff.