

Editions Musicales Rubin

Salve Regina a due voci

pour soprano, alto, deux violons et continuo

*Co-réalisation des Editions Musicales Rubin
et du Concert de l'Hostel Dieu*

Conducteur

Alessandro SCARLATTI

LE CONCERT DE
L'HOSTEL DIEU
franck-emmanuel comte

Baroque



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SALVE REGINA

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Introduction :

Nous ne connaissons ni le lieu, ni l'année de composition du *Salve Regina a Due Voci*, faisant l'objet de la présente édition (contrairement au *Salve Regina* à quatre voix composé à Naples en février 1703).

Les seules sources proviennent de deux manuscrits non autographes, l'un conservé à la bibliothèque du Conservatoire de musique « S. Pietro a Majella » de Naples, et l'autre, à la bibliothèque du Conservatoire de musique G. Verdi de Milan.

Nous avons élaboré la présente édition à partir du manuscrit de Naples, puisque le manuscrit de Milan n'est qu'une copie du premier.

Notes d'édition :

Les indications en italique (*Salve Regina, Ad te clamamus...*), (*Tutti, Soprano...*), ne figurant pas sur le manuscrit, ont été ajoutées respectivement, pour faciliter les repères au sein de la partition, et pour préciser la (ou les) voix intervenant au sein d'une partie.

Les indications notées entre crochets [], (altération, chiffrage, appoggiature et phrasé), ne figurent pas sur le manuscrit. Elles ont été ajoutées par l'auteur de la restitution, soit pour corriger les erreurs et omissions du manuscrit, soit pour apporter des précisions ; il en est de même pour les liaisons de phrasé notées en pointillés.

Les indications de dynamique figurant sur le manuscrit, sont, la plupart du temps, notées sous les parties de premier violon et de continuo. Il nous a semblé évident qu'elles s'appliquaient également à la partie de second violon, lorsque celui-ci joue le même motif. Nous avons, dans ce cas, choisi de noter ces indications en plus petit caractère.

Les parties de soprano et d'alto sont notées dans le manuscrit respectivement, en clef d'ut₁ et d'ut₃. Afin de faciliter la lecture, nous avons choisi la notation moderne en clef de sol.

Salve Regina a due voci

pour soprano, alto, deux violons et basse continue

Alessandro SCARLATTI

Salve Regina

Lento e flebile
Tutti

The musical score is arranged in five staves. The top two staves are for Violon 1 and Violon 2, both in treble clef. The third and fourth staves are for Soprano and Alto, both in treble clef. The bottom staff is for Continuo, in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Dynamics are indicated by *f* (forte) and *p* (piano). The Continuo part includes figured bass notation: $\flat 4$, $\flat 6$, $\flat 3$, $\flat 4$, $\flat 6$, $\flat 3$, $\flat 4$, $\flat 6$, $\flat 6$, and $\flat 4$. The Soprano and Alto parts are mostly rests in the first system, with some notes in the second system.

Musical score for measures 6-8. The score consists of five staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. Measure 6 starts with a treble clef and contains a melodic line with trills (tr) and a piano (p) dynamic. Measure 7 continues the melodic line with trills and piano dynamics. Measure 8 features a forte (f) dynamic and includes a figured bass line: 6, 4/6, 6, 5, 6, 4, 5/3.

Musical score for measures 9-11. The score consists of five staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature has two flats. Measure 9 starts with a treble clef and contains a melodic line with a forte piano (f p) dynamic. Measure 10 continues the melodic line with a forte piano (f p) dynamic. Measure 11 features a forte (f) dynamic and includes a piano (p) dynamic. The score includes vocal lines with the lyrics "Sal - ve Re - gi - na Sal - ve" and a figured bass line: p, 4, f, p sempre, 4/4, 6, 2, poco f.

12

p *poco f* *p* *f*

p *poco f* *p* *f*

Re - gi - na Sal - ve

Re - gi - na Sal - ve Ma - termi-se-ri - cor-di - a

$\flat 3$ $\natural 4$ 6 $\flat 3$ \flat

p *poco f* *p* *poco f* *f*

15

p *f*

p *f*

Vi-ta dul - ce - do Vi-ta dul - ce - do et spes nos-tra sal-ve

Vi-ta dul - ce - do Vi-ta dul - ce - do et spes nos-tra sal-ve

[6] [6] [9] [6] [4]

p *f*

18

p *f* *f* *p*

p *f* *f* *p*

Vi - ta dul - ce - do et spes nos - tra Sal - ve Sal - ve

Vi - ta dul - ce - do et spes nos - tra Sal - ve Sal - ve

p [6] [7] [6] [4] *f* *f* *p*

21

p *f* *tr*

p *f* *tr*

Re - gi - na Sal - ve

Re - gi - na Sal - ve

[4] *p* [4] *f*

Ad te clamamus

Allegro
Soprano solo

Musical score for measures 45-49. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first two staves feature a soprano line with trills (tr) and triplets (3). The bass staff provides a rhythmic accompaniment.

Musical score for measures 50-53. The system consists of three staves. Measure 51 is marked with a '51' above the first staff. The soprano line continues with trills (tr) and triplets (3). The bass staff includes figured bass notation: [b], [6], and [6].

Musical score for measures 54-57. The system consists of three staves. Measure 54 is marked with a '54' above the first staff. The soprano line features trills (tr) and a dynamic marking of *p* (piano). The bass staff includes figured bass notation: #3 2 b5, [6] [4], [b], and #3 2 b5. A dynamic marking of *p* is also present in the bass staff.

57

tr *f* *p* *tr* *tr*

(Soprano)

Ad te cla -

[6] [4] *f* *p*

60

tr *tr*

ma - mus cla - ma - mus e - xu - les fi - lii He - vae cla - ma - mus e - xu - les fi - lii

[6] [4]

63

He - vae Ad te cla - ma -

f *p* *f* *p*

66

- - - - -

f *p*

[6] [6]
[b] [b]

69

mus cla - ma - mus e - xu - les

72

fi - lii He - vae

[k] [b5]

76

Ad te cla - ma - mus Ad te cla -

80

ma - mus cla - ma - mus e - xu - les fi - lii He - vae Ad te cla -

Ad te suspiramus

Largo

Tutti

103

p sempre

Ad te su - spi - ra -

Ad te su - spi - ra -

p sempre 2 5 6 6 5 [#]

105

mus ge - men -

mus ge - men -

[7] [#]

107

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

tes et flen - tes in hac la - cri -

109

val - le la - cri -

ma - rum val - le la - cri -

Et Jesum benedictum

Andantino
Soprano solo

The first system of the musical score consists of four staves. The top two staves are for the Soprano solo, written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom two staves are for the piano accompaniment, with the bass line starting on a whole rest and then moving to a steady eighth-note pattern. Fingering numbers [6] and [5] are indicated below the bass line.

The second system of the musical score continues the composition. It begins with the number 217 above the first staff. The top two staves for the Soprano solo include trills, marked with 'tr'. The piano accompaniment continues with a consistent eighth-note bass line. Fingering numbers [44] and [6] [4] are indicated below the bass line.

222

p *f* *p*

(Soprano)

Et Je - sum be - ne - dic - tum fruc - tum ven - tris

p *f* *p*

226

f *p* *f* *p*

f *p* *f* *p*

tu - i fruc - tum ven - tris tu - i no - bis post hoc ex -

f *p* *f* *p* [6]

230

si - li - um o - sten - de

f *f* *tr* *tr* *f* *f* *tr* *tr*

f *f* [4] [6]

234

Et Je - sum be - ne - dic - tum Et

tr *tr* *p* *p*

[6] [4] [4] *p*

239

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

243

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

O' clemens

Lento

Tutti

265

f p *tr* *f p* *p*

f p *tr* *f p* *p*

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

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

f p [4] [4] *f p* [4] [5] *p* $\frac{3}{7}$

268

dol. *dol.*

Vir - go Vir - go Ma - ri - a Sal -

Vir - go Vir - go Ma - ri - a Sal -

[6] [4] *p*

271

f *fp* *f* *fp*

- ve Sal - ve o'

- ve Sal - ve o'

[b] *f* *fp*

274

fp *p* *fp* *p*

cle - mens o' pi - a o' dul - cis Vir - go Ma -

cle - mens o' pi - a o' dul - cis Vir - go Ma -

f p *p* [#]