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# JAN DISMAS ZELENKA

SALVE REGINA [ZWV 135]  
PER SOPRANO, FLAUTO TRAVERSO, VIOLINO,  
OBOE, VIOLA E BASSO CONTINUO



## [1.] Andante

Traversa

Violini con i Sordini

[Basso]

This musical score consists of four staves of music. The top staff is for 'Traversa' (oboe) in treble clef, the second for 'Violini con i Sordini' (violin with mute) in treble clef, the third for bassoon in bass clef, and the bottom staff for 'Basso' (bassoon) in bass clef. The music is in common time. Measure 1 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the basso continuo. Measure 2 continues with eighth-note patterns. Measure 3 begins with a sustained note in the basso continuo. Measures 4 through 6 show more eighth-note patterns. Measure 7 features sixteenth-note patterns in the basso continuo. Measures 8 and 9 show eighth-note patterns. Measure 10 concludes with sixteenth-note patterns in the basso continuo.

4

7

10

12

14

*ad libitum*

Sa

17

lve Sal - ve

Sal - ve Sal - ve

20

Sal - ve Regi - na

Ma - ter miseri - - cordi - ae Sal - ve Ma -

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23

ter Ma - ter mise - ri -

cor

*p*

*adag[io]*

di - ae Ma -

*adag[io]* *# andante* *9* *6* *3*

ter mise - ri - cor -

*9* *6* *3* *9* *6* *5* *3*

32

*f*

*f*

diae

7       $\sharp^5$       6      5      5      6       $\sharp$

34

*p*

$\sharp$

$+4/2$

6

36

*p*    3      3      3      3      *f*

*f*

Sal - ve    Sal - ve    vita -

$\sharp$        $\sharp$        $\sharp$

38

$\sharp$

9      5      3

6

40

*ta Sal - ve dulce - do et spes no - stra Sal - ve*

*Sal - ve vi - ta Sal - ve dul -*

*cedo et spes et spes no - stra*

*Sal - ve*

*et spes*

*f*

*p*

*p<sup>3</sup>*

*f*

*p*

*f*

*p*

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52

al placito *f*

*adag[io]* *[andante]*

55

57

59

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## [2.] Allegro

Flauto

Oboe 1.

Oboe 2.

Violino 1.

Violino 2.

[Viola]

[Bassofonico] *Tutti Bassi*

*f*

5      6

5

6      5      5      3

Musical score for orchestra, page 8, measures 1-6. The score consists of six staves. Measures 1-3 show the strings playing eighth-note patterns. Measure 4 begins with a forte dynamic (**f**) and a melodic line featuring sixteenth-note patterns. Measure 5 starts with a piano dynamic (**p**) and continues the melodic line. Measure 6 starts with another forte dynamic (**f**) and concludes with a piano dynamic (**p**). The vocal part enters in measure 4 with the word "Solo". The bassoon part enters in measure 5 with the word "Tutti". The bassoon part continues in measure 6.

Musical score for orchestra and choir, page 14. The score consists of six staves. The top four staves are for the orchestra, featuring treble clef, common time, and a key signature of one sharp. The fifth staff is for the bassoon, and the bottom staff is for the basso continuo. The vocal parts begin on page 15.

Musical score for piano, measures 17-20. The score consists of six staves. Measures 17-19 show the right hand playing eighth-note patterns with dynamic markings *p* and *f*. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 20 begins with a bass line in the right hand, followed by a treble line in the left hand. The bass line concludes with a dynamic *f*.

17

6 3      6 5      #7      6      6 —      5      6      7      6      *f*      6

20

*p*

6 5 — 3 5 6 6 6 6 6 6

23

ad te clama

6 4 6 6 6 6

26

*mus clama - - - mus clama - -*

29

*mus ad te clamamus*

32

exsules Fili - i E - vae clamamus exsules Fili - i E -

6      6      7      #

35

vae ad te cla -

6      5      6      5      +4      6

38

Tutti

mamus exsules Fili - i E - vae

7 5 6 — 6 b 2 6 6 6 — 5 6 4 6 #5

41

p

ad te suspi - ra - mus ad te suspi - ra - mus ge -

# 6 6 # # 6 6 b 6 6 # 6 6

44

mentes et flentes in hac lacri - marum

$b$   $\flat$   $5$        $\flat$   $4$        $3$        $5$        $\frac{6}{3}$        $8$        $6$        $6$        $\sharp$

47

val le

$5$        $6$        $5$        $6$        $\sharp$        $6$

Tutti

50

Solo

ad te clama -

3 2 6 p b b

at -

53

Tutti

f

tr.

Solo

mus Tutti

at te clamamus

p 6

f

56

*f*

*Tutti* *p* *p*

exsules filii Evae clama -

# b +2 6 b 5 5 #

59

*Tutti*

*f*

ad te suspi - ramus ge -

# 6 b 6 b # 6

62

mentes et flentes in hac lacrima - Tutti

rum valle

68

*Tutti*

*piano un poco*

*f*

in      hac lacrima - -

71

*f.*

rum val

74

le in hac lacrima rum

9 6 4 3 5 7 3 6  $\frac{3}{3}$  5  $\natural$

77

*Tutti*

*al placito*

val - le. *Tutti*

*ad libitum* f 5 6 6 7 6 6 6 5

80

f

f

f

f

f

**Bass Clef**

**Bass Clef**

7 6 f 6 5 6 5 — 6 — 6

83

p

**Bass Clef**

**Bass Clef**

6 5 6 — 6 8 4 6 6

## [3.] Vivace

Flauto

Oboe

Violini

[Viola]

[Basso]

E - ia ergo

**p**

**f**

5

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A musical score page featuring five staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a treble clef, the fourth staff a bass clef, and the fifth staff a bass clef. The key signature is one sharp. Measure 13 begins with a dynamic of forte (f) in the third staff. The first staff contains six eighth-note pairs connected by vertical stems. The second staff contains six eighth-note pairs connected by horizontal stems. The third staff contains six eighth notes. The fourth staff contains six eighth notes. The fifth staff contains six eighth notes. Measures 14 through 17 are indicated by four vertical bar lines without any specific note heads or stems.

Musical score for orchestra, page 17, measures 17-18. The score consists of five staves. The top staff (treble clef) has a melodic line with grace notes and a fermata. The second staff (treble clef) is mostly silent. The third staff (treble clef) starts with a forte dynamic (f) and features sixteenth-note patterns. The fourth staff (Bass clef) and fifth staff (Clef) both have eighth-note patterns. Measure 18 begins with a forte dynamic (f) in the bass and cello staves.

22

E - ia ergo      Eia ergo

5      +4      6      6      #      6      5

27

advoca - ta nostra

6 # 6      6 # 6      6 # 6      5 6 #

31

illos il - los tu - os misericordes oculos ad nos

6

36

ad nos conver -

9 8 9 8 9 8

40

f

te conver

44

5 6 6 6 6

te conver

48

6 6 6 5 5

te ad

52

nos conver - te *Tutti* 7 3 5

57

E - ia ergo E - ia *p* 6 6

61

ergo illos illos tuos misericordes misericordes 5 *tr.* 2 3 6 2 3 6

66

oculos misericordes oculos ad nos conver

te ad nos conver - te ad nos conver

te conver - - te

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79

ad nos con - ver te conver -

6 5 5 6 b #

$\frac{+4}{2}$

te ad nos con - ver te converte

f 6 5 5 3  $\frac{+4}{2}$  6 p

E - ia ergo E - ia

f p 6 f

93

ergo E - ia ergo advo ca ta

# 6 5 — 6 #6 6 6 # 6 6 5 6

98

*Solo*

p

nostra il los illos tuos misericordes

f p b5

103

*Tutti*

f

oculos ad nos ad nos converte ad

6 6 # 6

30

107

*Solo*

nos converte con - verte

111

115

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119

Tutti  
te

9 8 7 # 6

123

con - ver -

#

127

adag[io] al placet  
te ad nos ad nos con - ver f

32

132

This section contains five staves. The top three staves are treble clef, the bottom two are bass clef. Measures 132-133 show sixteenth-note patterns in the upper staves, with the basso continuo providing harmonic support. Measure 134 begins with a bass note followed by eighth-note pairs. Measure 135 concludes with a bass note and a fermata over the basso continuo staff.

te

136

This section continues with five staves. Measures 136-137 show sixteenth-note patterns. Measure 138 begins with eighth-note pairs in the upper staves. Measure 139 concludes with a bass note and a fermata over the basso continuo staff.

140

*Cadenza ad libitum*

This section begins with a treble clef staff containing a sixteenth-note pattern. Measures 141-142 show eighth-note pairs in the upper staves, with dynamic markings *p* and *f*. Measures 143-144 conclude with bass notes and fermatas over the basso continuo staff, with measure 144 ending on a dominant seventh chord (G7).

5 3 # 6 P # 6 f 6 #

## [4.] Allegro

1 Et Jesum bene - dictum be - ne - dictum fructum  
*T[utti] Bassi* *Solo organo*

5 ven - tris tu - i No - bis post hoc exi  
*Tutti* *Sol[o] organo*

9 li - um osten - de et Jesum bene - dictum no -  
*Tutti* *Sol[o organo]* *f*

13 bis post hoc ex - i - li - um osten - de o - sten -  
*Tutti*  
*Sol[o] organo*

18 de bene - di - ctum fructum ven - - tris tu-i nobis post  
*Sol[o] organo*

22 hoc exili - - um osten - de osten - - de.  
*Tutti* *ad libitum*  
*adagio*

## [5.] Andante

Flauto 3

Oboe 3

Violini 3

[Viola] 3

[Basso] 3

*Solo*

*p* 6 6 # 4 6 6

7

5 6 5 #

13

*Tutti*

*pp*

*pp*

6 5 7 # 6 6 # 6 6 #

Musical score for orchestra, page 19-28. The score consists of six staves:

- Staff 1: Treble clef, dynamic *f*. Measures 19-21 show eighth-note patterns.
- Staff 2: Treble clef, dynamic *f*. Measures 19-21 show eighth-note patterns.
- Staff 3: Bass clef, dynamic *f*. Measures 19-21 show eighth-note patterns.
- Staff 4: Bass clef, dynamic *f*. Measures 19-21 show eighth-note patterns.
- Staff 5: Bass clef, dynamic *Tutti*. Measures 19-21 show eighth-note patterns. Measure 21 includes harmonic markings: 5, 3, 5, 6, 6, 8.
- Staff 6: Bass clef, dynamic *f*. Measures 19-21 show eighth-note patterns.

Measure 24 starts with a dynamic *f*. Measures 24-27 show eighth-note patterns with dynamics *f*, *p*, *f*, *f*.

Measure 28 starts with a dynamic *p*. Measures 28-30 show eighth-note patterns.

Measure 31 shows a bassoon entry with dynamic *p* and harmonic marking 6.

36

33

tende o clemens o pia o dul - cis Virgo Mari -

5 5 #

39

a dulcis Virgo O - stende o clemens o

6 6 5 # 5

44

Tutti *p*

dul - cis Ma - ri - a dulcis Virgo

5 # 6 6 5

49

Virgo pia clemens Virgo

6 5 6  $\sharp$  5 6 3

53

*Solo*

Virgo dulcis o dulcis Virgo Mari -

6  $\sharp$  9 8 7 5 7  $\sharp$

58

*Tutti*

a

p f p  $\sharp$  7 6 5 4 3 2 1

62

O - stende o clemens

67

osten - de o pia o dulcis

72

*adagio*

dul - cis Virgo Ma - ri - a O - sten - de o

78

clemens o - stende o pia o dulcis o clemens o

5                    9      8      5

83

clemens o pia o pia o dulcis o dulcis

5                    9      8      5                    5      6

88

Vir - go Ma - ri - a dulcis Virgo

7      7      #      4      3      5

40

93

Virgo dulcis clemens

7 6 4 # 5 --- 7 6

*f*

97

Solo

Virgo 0 dulcis Virgo Mari -

5 5 6 4 7 6 6 # 6 # #

102

*f*

*Tutti*

a Tutti o dulcis dul - cis Virgo Mari - a Virgo

5 3 5 6 +4 6 5 --- 5 #

*f*

108

Solo

cle - - - mens o -

6 6 # 6 5 3

114

stende o clemens o - stende o pia o - stende o dul - cis

9 8 5 5 9 8 5 5 9 8 5 5

120

Tutti

p

p

dul - cis Virgo Ma ri - a

5 7 6 7 # 5 3 5

125

*f*

*pp*

*ff*

*pp*

*adag[io]*

dulcis Vir - go

*p*

Tutti

Ma ri a.

130

*p*

Tutti

*ad libitum*

Ma ri a.

136

*f*

*p*

*f*

*f*

6 # 6 6 6 6 5 +4 6 6 5 4 #

*f*

*p*

*f*

## NOTE EDITORIALI

La fonte del Salve Regina ZWV Z 135 è il manoscritto autografo della partitura datato 17 settembre 1730, (Mus.2358-E-8, RISM ID: 212006281), Digital Collection, SLUB, Dresden. Alla fine della composizione, p. 36: “*O: A: M: D: G: / G: B: V: M: OO: SS: H AA P: / I: Q: / 17 d' Settembre 1730.*” "Omnia ad majorem Dei gloriam; G. Beatae Virgini Mariae et Omnibus Sanctis honor; Augustissimo Principi I. Q."

L'editore ha trascritto scrupolosamente l'edizione originale, che contiene qualche svista, omissione di pause, accidenti, legature e abbellimenti. I suggerimenti dell'editore si riducono all'essenziale e sono evidenziati con parentesi o con linee tratteggiate.

La copertina include l'incipit del primo movimento.

La versione 1.0 è stata pubblicata il 4 dicembre 2015.

## EDITORIAL NOTES

The source of Salve Regina ZWV Z 135 is the autograph of the score dated “*17 d' Settembre 1730*” (Mus.2358-E-8, RISM ID: 212006281). At the end of composition, p. 36: “*O: A: M: D: G: / G: B: V: M: OO: SS: H AA P: / I: Q: / 17 d' Settembre 1730.*” "Omnia ad majorem Dei gloriam; G. Beatae Virgini Mariae et Omnibus Sanctis honor; Augustissimo Principi I. Q."

The autograph includes some mistakes, omissions of rests, accidentals, slurs and ornaments. This is an urtext transcription. All rare editor suggestions are in parentheses or with dashed lines.

Cover page includes the first movement incipit.

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