



**Giacomo Francesco Milano**

(1699–1780)

**Salve Regina d-Moll**

für Alt, Streicher und Basso continuo

SANT Hs 2683

*Edition*

*Santini*

Nr. 157

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### *Edition Santini 157*

Giacomo Francesco Milano (1699–1780): Salve Regina d-Moll : für Alt, Streicher und Basso continuo

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### EDITIONSVORLAGE

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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 gebenedeite Frucht deines Leibes.*

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

*(GL 666,4)*

# Salve Regina d-Moll

Giacomo Francesco Milano (1699–1780)

## Nr. 1: Salve Regina, mater misericordiae

**Larghetto**

Violino I

Violino II

Viola

Alto

Basso continuo

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

7

*p*

*p*

*p*

Sal -

*p*

b # # b b7 6 5 6 5 #3 6

14

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

# 6 # 6 6/4 3 6/4 #3 6 b 6/4 #3 6

21

ve, sal-ve Re - gi-na, sal - ve ma-ter mi-

6 6 b6/4 3 6/4 b7/3 6 6/4 b7/3 4/2 6 6/4 3

28

- se - ri - cor-diae, vi-ta, dul-ce - do et spes no-stra,

7 #3    b 6    b b7    6 4 5 3    —    7    6    5    6    7 #3

35

spes nostra, sal - ve, \_\_\_\_\_ sal - - ve Re-

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

43

gi - na, sal - - ve spes nostra, ma - ter mise - ri - cordiae, vi - ta, dul -

# 6 # 7 6 6 b b7 6 7 6 5

50

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

# 6 # 6 b7 6 5 3 6 7 6 4 #3 6 # b 6 b b7 6 5

58

sal - ve.

6 3 #    6 #    b 6 b    b7    7 #    b 6 5    4 #3

## Nr. 2: Ad te clamamus

**Allegro non presto**

Violino I

Violino II

Viola

Alto

Basso continuo

Ad te cla - ma - mus,

6 5    7    6 5    4 3    b7    tasto

3

ad te cla-mamus, cla - mamus, cla-mamus, ex -

6 5 6 7 6 6 6

4 3

6

- sules fi - lii E-vae, ex - sules fi - lii E - vae, cla - ma -

7 7 7 6

#3 #3 b b7



9

mus, ex-sules, ex-sules

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

12

fi - lii E - vae.

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

## Nr. 3: Ad te suspiramus

Andante largo

Violino I

Violino II

Viola

Alto

Basso continuo

Ad te — su-spi - ra-mus, su-

7 6 7 6 6 7 6 7 6 7 6 7 4/2

4

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

4 #3 6 6 6 #4 6 6 #5 [b] 6 6 6 5

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

8

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

6 4 #3 6 6 6 6 b-6 b7 6 4/2 #3 6 4 6 4 #3

12

val-le. Ad te su-spi-ra-mus, su-spi-ra-

6 4 #3 7 6 #5 4 #3 6 b5 7 #3 6 7 6 7 4/2 #5 4 #3

16

mus, ge-men - tes et — flen-tes in hac la-cri-ma-rum val-le, in

#7 #5 #2 6 #3 6 6 6 7 #4 #2 6 #5 #3 6 #5 6 #3 6 #3 4 7 #5 #3 6 #5 #3 5 6 7 6 8 #3 7 #3 9 — 6 6 5 6

20

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

f

— 6 # 9 — 6 4 — #3 — 6 6 5 6 6 6 #7 6 7 # 6 7 #

### Nr. 4: Eia ergo, advocata nostra

Tempo giusto

Violino I

Violino II

Viola

Alto

Basso continuo

6 6 7 6 5 6 6

5

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

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

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

10

no - stra, il - los tu - os mi-se-ri - cor-des o - culos ad nos con -

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

14

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

# 6 [6] 7 6/4 5/3 f 6 # 6 6 5 6/4 5/3

18

*p*

*p*

*p*

E - ja er - go, ad - vo - ca - ta no - stra, il - los tu - os mi -

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

22

*f*

*p*

*f*

*p*

*f*

*p*

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

6 6/5 7 9/4 6 6 9/7 8 9/7 8 9/7 8 9/7 8

26

te, ad nos con-ver-te, ad-vo-ca-ta no-stra, tu-os

9 8 9 8 6 4 3 6 7

31

o-cu-los ad nos con-ver-te, ad nos con-ver-te.

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



### Nr. 5: Et Jesum, benedictum fructum

**Ristretto ma non allegro**

Violino I

Violino II

Viola

Alto

Basso continuo

Et Jesum, be - ne - dictum fructum ventris tu - i,

4 3  $\flat 6$   $\flat 5$   $\flat 6$  6 6 7  $\flat 7$   
 $\flat 3$

9

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

7  $\flat 6$   $\flat 7$  6 6 7 6  $\flat 6$   $\flat 5$   $\flat 4$   $\flat 3$  6

17

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

*tr.* *tr.* *tr.*

sten - de. Et Je - sum, be - ne - di - ctum fru - ctum

4 3 4 3 6 5 2 6 6 6 6

26

*tr.* *tr.* *tr.*

ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten -

6 7 7 7 #3 b 6 5 b7 7 6 #

34

*f* *f* *f*

*tr* *tr* *tr*

*b2.*

de, Je - sum o - sten - de. Et

*f*

*tr*

6 4 #7 4 2 8 #3 6 b7 6 4 #3 4 3 b6 b5

42

*tr*

Je - sum be - ne - di - ctum no - bis post hoc ex - si - li - um, post hoc ex -

*tr*

6 b6 b7 4 3 7 b6 b7 6 6 7 6

50

si-li-um o - sten - de, o - sten - de, o - sten - de, Je - sum

6/5 6/4 5/3 6 6

59

be - ne - di - ctum o - sten - de.

6 6/3 6/4 5/3 6 6/5 b7 6 6/5 b7

# Nr. 6: O clemens, o pia

Adagio

Violino I

Violino II

Viola

Alto

Basso continuo

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

3

6/2 6/b3 b5 b7 5 b6 4 3 6 9 8 7 # 6/#3 7/#3

6

*p* *tr* *p* *tr* *p*

O clemens, o

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

9

*tr* *tr* *tr*

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

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

12

sal - ve, sal - - ve Ma - ri - a.

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

15

O clemens, o pi - a, o dul - cis vir - go Ma - ri - a, sal-

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

18

- ve Ma - ri - a, vir - go, cle - mens,

$b7$   $7$   $\frac{6}{4}$   $\#3$   $b5$   $\frac{6}{4}$   $b5$   $\frac{6}{4}$   $2$   $5$

20

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

$\frac{b6}{4}$   $2$   $b3$   $7$   $\frac{6}{5}$   $4$   $\#3$   $\frac{b6}{5}$   $b5$   $\frac{6}{5}$



23

ve, sal - ve Ma - ri -

26

a, sal - ve Ma - ri - a.

# Salve Regina d-Moll

## Violino I

Giacomo Francesco Milano (1699–1780)

### Nr. 1: Salve Regina, mater misericordiae

Larghetto

9

17

24

32

40

48

56

*p*

*f*

*p*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

## Nr. 2: Ad te clamamus

Allegro non presto

3

5

8

11

*f*

*f*

## Nr. 3: Ad te suspiramus

Andante largo

5

10

*f*

*p*

*tr*

15



20



*f*

Detailed description: This block contains two staves of musical notation. The first staff starts at measure 15 and ends at measure 19. The second staff starts at measure 20 and ends at measure 24. The music is in treble clef with a key signature of one sharp (F#). The first staff features a melodic line with eighth and sixteenth notes, including some grace notes. The second staff continues the melody, ending with a fermata on the final note. A dynamic marking of *f* (forte) is placed below the second staff.

**Nr. 4: Eia ergo, advocata nostra****Tempo giusto**

6



11



17



23



30



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

Detailed description: This block contains seven staves of musical notation for the piece 'Nr. 4: Eia ergo, advocata nostra'. The music is in treble clef with a common time signature (C). The key signature has one sharp (F#). The tempo is marked 'Tempo giusto'. The first staff (measures 1-5) begins with a dynamic marking of *p* (piano) and ends with *f* (forte). The second staff (measures 6-10) starts with *p*. The third staff (measures 11-16) starts with *f*. The fourth staff (measures 17-22) starts with *p* and ends with *f*. The fifth staff (measures 23-29) starts with *p*. The sixth staff (measures 30-34) starts with *f*. The piece concludes with a fermata on the final note.

## Nr. 5: Et Jesum, benedictum fructum

Ristretto ma non allegro

40

19

28

36

45

52

59

*f*

*p*

*f*

*f*

## Nr. 6: O clemens, o pia

Adagio

4

7 *p* *tr*

10 *tr* *f*

14 *p*

17 *b* *tr* *tr* *tr* *tr* *tr*

20 *tr* *tr*

25 *tr* *tr* *p*

# Salve Regina d-Moll

## Violino II

Giacomo Francesco Milano (1699–1780)

### Nr. 1: Salve Regina, mater misericordiae

Larghetto

The musical score for Violino II, titled "Salve Regina d-Moll" by Giacomo Francesco Milano, is presented in a single system with seven staves. The tempo is marked "Larghetto" and the time signature is 3/4. The key signature is one flat (D minor). The score begins with a treble clef and a common time signature. The first staff contains the initial melody. The second staff, starting at measure 11, features a trill (tr) and a dynamic marking of *p*. The third staff, starting at measure 20, continues the melody. The fourth staff, starting at measure 29, includes another trill (tr). The fifth staff, starting at measure 38, also features a trill (tr). The sixth staff, starting at measure 47, includes a trill (tr). The seventh staff, starting at measure 56, includes a dynamic marking of *f*, a trill (tr), and a dynamic marking of *p*. The score concludes with a double bar line.

Nr. 2: Ad te clamamus

Allegro non presto

3

5

8

11

*f* *f*

Nr. 3: Ad te suspiramus

Andante largo

6

11

*f* *p*



15

20

Musical notation for measures 15-24. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The piece is in common time (C). Measures 15-19 contain various rhythmic patterns including eighth and sixteenth notes, with some slurs and accents. Measure 20 begins with a dynamic marking of *f* (forte) and continues with a melodic line ending in a fermata.

**Nr. 4: Eia ergo, advocata nostra****Tempo giusto**

Musical notation for measures 25-34. Measure 25 starts with a treble clef and a common time signature. The key signature changes to one flat (Bb). The tempo is marked **Tempo giusto**. The notation includes dynamic markings of *p* (piano) and *f* (forte), as well as a trill (*tr*) in measure 13. The piece concludes with a fermata in measure 34.

## Nr. 5: Et Jesum, benedictum fructum

Ristretto ma non allegro

9

17

25

33

40

51

60

## Nr. 6: O clemens, o pia

Adagio

3

7 *p* *tr*

10 *tr* *f*

14 *p*

17 *tr* *tr* *tr* *tr* *tr* *b* *tr*

20 *tr* *tr*

25 *tr* *p*

# Salve Regina d-Moll

Viola

Giacomo Francesco Milano (1699–1780)

## Nr. 1: Salve Regina, mater misericordiae

Larghetto



Nr. 2: Ad te clamamus

Allegro non presto

3

5

8

11

*f*

*f*

Nr. 3: Ad te suspiramus

Andante largo

6

2

13

*f*

*p*

19

*f*

## Nr. 4: Eia ergo, advocata nostra

Tempo giusto

6

10

14

18

22

26

31

*p*

*f*

*p*

*f*

*p*

*f*

*f*

Nr. 5: Et Jesum, benedictum fructum

Ristretto ma non allegro

3

4

15

2

*f*

*p*

23

31

39

*f*

46

54

60

*f*

*tr*

## Nr. 6: O clemens, o pia

Adagio

5

8

11

14

17

21

25

*p*

*f*



# Salve Regina d-Moll

## Basso instrumentale

Giacomo Francesco Milano (1699–1780)

### Nr. 1: Salve Regina, mater misericordiae

Larghetto

9

17

25

33

41

50

58

*f* *p*

**Nr. 2: Ad te clamamus****Allegro non presto**

Musical score for Nr. 2: Ad te clamamus, Bass instrument, Allegro non presto. The score is written in bass clef with a common time signature (C). It consists of five staves of music. The first staff starts with a treble clef and a common time signature. The second staff is marked with a '3' above the first measure. The third staff is marked with a '5' above the first measure. The fourth staff is marked with an '8' above the first measure. The fifth staff is marked with an '11' above the first measure. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f* (forte) at the beginning of the fifth staff.

**Nr. 3: Ad te suspiramus****Andante largo**

Musical score for Nr. 3: Ad te suspiramus, Bass instrument, Andante largo. The score is written in bass clef with a common time signature (C). It consists of three staves of music. The first staff starts with a treble clef and a common time signature. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The fourth staff is marked with a '13' above the first measure. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f* (forte) at the end of the third staff and *p* (piano) at the beginning of the fourth staff.

17

21

*f*

Detailed description: This block contains two staves of musical notation. The first staff starts at measure 17 and ends at measure 20. The second staff starts at measure 21 and ends at measure 24. The music is in bass clef with a key signature of one sharp (F#). The first staff features a sequence of eighth and sixteenth notes. The second staff begins with a dynamic marking of *f* (forte) and concludes with a fermata over the final note.

#### Nr. 4: Eia ergo, advocata nostra

Tempo giusto

6

11

16

21

26

31

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

Detailed description: This section contains seven staves of musical notation for the piece 'Nr. 4: Eia ergo, advocata nostra'. The music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Tempo giusto'. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout. The piece concludes with a fermata over the final note in measure 34.

**Nr. 5: Et Jesum, benedictum fructum****Ristretto ma non allegro**

9

17

25

33

41

49

59

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

## Nr. 6: O clemens, o pia

Adagio

5

8

11

14

17

21

25

**Giacomo Francesco Milano (1699–1780)**

**Salve Regina d-Moll**

**für Alt, Streicher und Basso continuo**

SANT Hs 2683

Basso continuo

# Salve Regina d-Moll

## Basso continuo

Giacomo Francesco Milano (1699–1780)

### Nr. 1: Salve Regina, mater misericordiae

Larghetto

6 # 6 # # 7 6 5 # 6 #4 6 b #

8 # b b7 6 5 6 5 6 # 6 #

15 6 6 6 7 6 b 6 5 6 6

22 6 b6 6 b7 6 6 b7 4 6 6 7 b 6 b

30 b7 6 5 7 6 5 6 7 #3 6 5

37 6 # 6 #3 6 5 6 # 7 6 6

44 # 6 # 7 6 6 b b7 6 7 6 5 # 6 #

51

6    b7    6/4    5/3    6/b3    7/b3    6/4    5/#3    6    #    b    6    b    b7    6    5

58

6/b3    #    6    #    b    6    b    b7    7    #    b    6/4    5/#3

Nr. 2: Ad te clamamus

Allegro non presto

6/4    5/3    b7    *tasto* ———

6    6    7/#3    7/#3    b    b7

6    6    b6    b

6    5    6/b5    4    3    6/4    5/3    6/4    5/3



## Nr. 3: Ad te suspiramus

Andante largo

The musical score is written in bass clef with a common time signature (C). It consists of eight staves of music, each with figured bass notation below it. The figures are as follows:

Staff 1: 7 6 7 6 6 6 7 6 7 6 7 4 2

Staff 2: 4 #3 6 4 2 6 6 6 4 2 #3 6 #5 4 #3 6 4 #3 [b] b

Staff 3: 6 #4 #3 6 6 6 5 4 #3 6 4 #3 6 6 6 6

Staff 4: b 6 b7 6 4 #3 6 4 6 4 #5 #3 6 4 #3 7 6 *f*

Staff 5: #5 4 #5 #3 6 #5 #3 7 #3 6 7 6 7 4 2 #5 4 #5

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

Staff 7: 9 6 6 4 #3 6 6 # 9 6 4 #3 6

Staff 8: 6 4 #3 6 6 #7 4 2 6 7 # 6 7 #

## Nr. 4: Eia ergo, advocata nostra

Tempo giusto

6 6 7 6 5 6 6

5 *p* *f* *p*  
6 6 7 6 4 7 6

9 6 6 6 7 7 7 6 # 6 6 5 #

13 4 3 6 9 6 5 # 6 [6] 7 6 5 6 # 6 6 5

17 6 5 6 # 6 6 7 7 # 7 9 8

22 *f* *p*  
6 6 7 9 6 6 9 8 9 8 9 8 9 8

26 9 8 9 8 6 4 3 6 7

31 6 7 6 5 6 7 6 6 [7] 4 3 *f* 6 7

## Nr. 5: Et Jesum, benedictum fructum

Ristretto ma non allegro

4 3  $\flat 6$   $\flat 5$   $\flat 6$  6 6 7  $\flat 7$   $\flat 3$

7  $\flat 6$   $\flat 7$  6 6 7 6  $\flat 5$  6 4 5 3 6 4 3

4 3 6 *f* *p* 5 2 6 6 6 6

6 7 7 7  $\sharp 3$   $\flat$   $\flat 5$   $\flat 7$  7 6  $\sharp$

6 4  $\sharp 7$  4 2 8  $\sharp 3$  6  $\flat 7$  6 4 5  $\sharp 3$  4 3  $\flat 6$  6  $\flat 5$

6  $\flat 6$   $\flat 7$  4 3 7  $\flat 6$   $\flat 7$  6 6

7 6 6  $\flat 5$  6 4 5 3 6 6

6 6  $\flat 3$  6 4 5 3 *f* 6 6  $\flat 7$  6 6  $\flat 7$  2

Nr. 6: O clemens, o pia

Adagio

6 7 6 9 8 7 6 5 6 6 5 7 5 6 4 3 6 9 8 7  
 4 #3 5 4 3 4 #3 2

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

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

13 6 6 5 6 5 6 9 8 7 6 5 #5 6 9 8 6 # #4 6 b  
 4 #3 4 #3 5 4 3 #3 4 #3 4 6 4 3 2

17 6 b 6 5 b b7 7 6 5 b5 6 b5 6 5 b6 4 2  
 5 4 #3 5 4 #3 2 2 2

21 7 6 4 #3 b6 b5 6 5 6 5 6 5 6 # 9 8  
 3 3 5 5 5 5 5 5 3

25 # 6 6 5 6 6 6 b 7 6 5 5  
 5 4 #3 #4 3 5 4 #3