

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MOTETS À 1, 2 OU 3 VOIX AVEC ET SANS INSTRUMENTS CONCERTANTS

Frédéric-Hubert Paulin (1678-1761)

Salve Regina

à deux voix & basse continue



Nomenclature :

 2. *Dessus*
 *Basse continue*

Source :

1er LIVRE / DE MOTETS / A I. ET II. VOIX /
 avec la Basse continuë / A L'USAGE /
 DES DAMES RELIGIEUSES.
 Paris, auteur, Roussel, Foucaut, 1705.
 RISM [P 1050 - BnF[Vm¹ 1152

Salve Regina, mater misericordiæ.
 Vita dulcedi et spes nostra salve.
 Ad te clamamus, exules, filii Evæ.
 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 exilium ostende.
 O clemens. O pia. O dulcis Virgo Maria.

1. Dessus

2. Dessus

Basse continue

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

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

5

- ve, sal - - - - ve, sal - - - - ve ma-ter mi - se - ri-cor-di-æ. Vi - ta dul - ce - do

6 b # 6 # 6 6 5b b b 6 #

10

et spes nos-tra sal - ve, sal - ve, sal - ve, et spes nos-tra sal-ve, sal - ve, sal - - - -

♭ # 9 6 4 3# # 6 # 6 6 6# # 6

15

- - - ve. Ad te, ad te cla - ma - mus, cla -

Ad te, ad te cla - ma - mis, cla - ma - mus, cla -

6 3# 6 6 6# 7 6 # ♭ # ♭ #

21

ma - mus, e - xu - les fi - li - i E - væ. Ad te sus - pi - ra - mus, ge - men - - - tes

ma - mus, e - xu - les fi - li - i E - væ. Ad te sus - pi - ra - mus ge -

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

27

et flen - - - - tes, et flen - - - - tes, in hac

men - tes et flen - - - - tes in hac

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

32

la-cri-ma-rum val - le, ad te sus - pi - ra - mus ge - men - tes et flen - tes, et flen - tes,

la -cri-ma-rum val - le, et flen - - - tes, et flen - tes, et flen - tes,

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

37

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

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

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

42

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

tes in hac la-cri-ma-rum val - le. E - ia er - go ad-vo-

♭ # 6 4 3# # 6 # 6 6 ♭ 7 6 7 6

47

ca-ta nos-tra, il-los tu-os mi-se-ri-cor-des o-cu-los ad nos con-ver-te, e - ia er-go ad-vo-ca-ta

ca-ta nos-tra, il-los tu-os mi-se-ri-cor-des o-cu-los ad nos con-ver-te, e - ia er-go ad-vo-ca-ta

♭ 6# 5 4 7 ♭ 6 6 6 ♭ 5 ♭

51

nos-tra, il-los tu-os mi-se - ri - cor-des o - cu-los ad nos con - ver - te, e - ia er - go ad - vo-ca-ta

6 6 b 6 4 3# 6

55

nos - tra, ad-vo-ca-ta nos-tra, il-los tu - os mi - se - ri - cor - des o - cu-los ad nos con - ver - te, o - cu-los

b # 7# b # 6 b

60

Et Je -
ad nos con-ver - te.

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

68

sum be - ne - dic - tum fruc - tum ven-tris tu - i, no - bis post hoc e - xi - li-um os - ten-de, os - ten -

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

77

de. O cle-mens, ô pi - a, ô dul - cis vir - go Ma-ri - a, vir - go Ma-ri - a, ô, ô, ô

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

6 5 \flat \flat \flat \flat 6 \flat 6 4 3 \sharp \flat \sharp

$\frac{6}{4}$
2

86

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

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

6 6 \sharp 6 6 6 7 6 6 6 7 \flat

6 5 4 3 5 4 3

95

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

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

6 6 # # 6 5 \flat \flat \flat \flat

104

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

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

6 4 3 \sharp \flat # \flat # \flat 6 6 4 5 \flat \flat 4 3 \sharp 2

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Basse continue

7

15

23

32

40

47

54

61

69

78

86

Musical staff 1: Bass clef, key signature of two sharps (F# and C#). The staff contains 8 measures of music. The first measure has a whole note chord (F#, C#, G#). The second measure has a quarter note G# followed by a quarter note A. The third measure has a whole note chord (F#, C#, G#). The fourth measure has a quarter note G# followed by a quarter note A. The fifth measure has a quarter note G# followed by a quarter note A. The sixth measure has a quarter note G# followed by a quarter note A. The seventh measure has a quarter note G# followed by a quarter note A. The eighth measure has a quarter note G# followed by a quarter note A, with a slur over the last two notes.

95

Musical staff 2: Bass clef, key signature of two sharps (F# and C#). The staff contains 8 measures of music. The first measure has a quarter note G# followed by a quarter note A. The second measure has a quarter note G# followed by a quarter note A. The third measure has a quarter note G# followed by a quarter note A. The fourth measure has a quarter note G# followed by a quarter note A. The fifth measure has a quarter note G# followed by a quarter note A. The sixth measure has a quarter note G# followed by a quarter note A. The seventh measure has a quarter note G# followed by a quarter note A. The eighth measure has a quarter note G# followed by a quarter note A.

104

Musical staff 3: Bass clef, key signature of two sharps (F# and C#). The staff contains 8 measures of music. The first measure has a quarter note G# followed by a quarter note A. The second measure has a quarter note G# followed by a quarter note A. The third measure has a quarter note G# followed by a quarter note A. The fourth measure has a quarter note G# followed by a quarter note A. The fifth measure has a quarter note G# followed by a quarter note A. The sixth measure has a quarter note G# followed by a quarter note A. The seventh measure has a quarter note G# followed by a quarter note A. The eighth measure has a quarter note G# followed by a quarter note A, with a fermata over the last note.