Salve regina

Edited by Jason Smart

Anon. (c.1503)

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22 [\(\text{\(d\)} \rightarrow\)]

\begin{align*}
\text{vita.} & \quad \text{dulce-} \\
\text{vita,} & \\
\text{ae;} & \\
\text{vita,} & \\
\text{ae;} & \\
\text{dulce-} & \\
\text{do} & \\
\text{et spes} & \\
\text{dulce-} & \\
\text{do} & \\
\text{et} & \\
\text{spes} & \\
\text{no-} & \\
\text{spes} & \\
\text{no-} & \\
\text{et spes} & \\
\text{no-} & \\
\text{no-} & \\
\end{align*}
Evae. Ad te suspiramus, gementes et flentes in hac lacrimarum et flentes in hac lacrimarum.

Valle.

Valle.

Valle.
er - go, ad - vo - ca - ta no - stra, il - los
- go, ad - vo - ca - ta no - stra, il - los

tu - - - - - - - -

mis - se - ri - cor - des o - cu -

mis - se - ri - cor - des o - cu -

ad

mi - se - ri - cor - des o - cu - los ad nos
-los ad nos conv...te, et

-los ad nos conv...te, et

nos conv...te, et

con...te, et

Je...sum

Je...sum

Je...sum bene...ctum fru...ctum

Je...sum bene...ctum fru...ctum

-ctum ven...tris tu...ctum

ven...tris tu...ctum
Virgo dulcis, O Maria, Exaudi a.

Virgo dulcis, O Maria, Exaudi a.
\begin{quote}
\textbf{[\( \leftarrow d = \rightarrow \)]}

\[ \Phi \]

\begin{center}
\textbf{191}
\end{center}

```
- to, Spi - nis pun -
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- to, Spi - nis pun -
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- to, Spi - nis pun -
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- to, Spi - nis pun -
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\begin{center}
\textbf{194}
\end{center}

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- cto, fel - le po - ta -
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- cto, fel - le po - ta -
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- cto, fel - le po - ta -
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- cto, fel - le po - ta -
```

\begin{center}
\textbf{196}
\end{center}

```
- to.
```

```
- to.
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```
- to.
```

```
- to.
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\begin{center}
\textbf{[\( \leftarrow d = \rightarrow \)]}
\end{center}

\[ \Phi \]

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- to.
```

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- to.
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- to.
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```
- to.
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\begin{center}
\textbf{[\( \leftarrow d = \rightarrow \)]}
\end{center}

```
- tal -
```

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- tal -
```

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- tal -
```

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- tal -
```

\begin{center}
\textbf{[\( \leftarrow d = \rightarrow \)]}
\end{center}

```
- to.
```

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- to.
```

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- to.
```

```
- to.
```

\[ * \text{ Perhaps sing quavers G and F here as in the other voices.} \]

\end{quote}
[Faster than at beginning]

O be - ni - gna, O cle - 

O be - ni - gna, O cle - 

O be - ni - gna, O cle - 

O be - ni - gna, O cle - 

O be - ni - gna, O cle - 

-mens, O pi - 

-mens, O pi - 

-mens, O pi - 

-mens, O pi - 

-mens, O pi -
O dulcis et glori osa Virgo

O dulcis et glori osa Virgo

O dulcis et glori osa Virgo
Translation

Hail, Queen, mother of mercy, our life, sweetness and hope, hail. To thee we cry, exiled children of Eve; to thee we sigh, mourning and weeping in this vale of tears. Come then, our advocate, turn those merciful eyes of thine towards us; and, after this our exile, show us Jesus, the blessed fruit of thy womb.

Virgin mother of the church, eternal gateway of glory, be to us a refuge in the presence of the Father and the Son. O merciful one.

Merciful virgin, kind virgin, gentle virgin, O Mary, hear the prayers of all who piously cry to thee. O kind one.

Pour out prayers to thy Son, crucified, wounded and scourged for us, pierced with thorns, given gall to drink. O gentle one.

O glorious mother of God, whose son manifests the Father, pray for all of us who perform your memorial. O blessed one.

Wipe away the sins of the wretched, cleanse the filth of sinners, grant us the life of the blessed through your prayers. O generous, O merciful, O kind, O gentle and glorious Virgin Mary, hail.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves; there is no staff signature. At changes of mensuration and proportion the original symbols are shown above the staff. Note values during proportional passages in 9 and 7 are quartered, but are otherwise halved.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Ligatures are denoted by the sign (—), coloration by the sign (——).

Underlay between square brackets is absent in the source and has been supplied editorially.

Source


The source is a manuscript choirbook that most likely belonged to the Scottish Chapel Royal. It contains masses, Magnificats and votive antiphons, including all the known works of the Scottish composer Robert Carvor and the mass ‘L’homme armé’ by Guillaume Du Fay. These are the only composers named in the manuscript, but other sources have enabled the identification of works by Cornysh, Fayrfax, Lambe and Nesbet. These English works are thought to have arrived in Scotland in 1503 along with King Henry VII’s daughter, Margaret Tudor, who married James IV of Scotland in that year and it has been suggested that the anonymous works closely associated with them in the choirbook, including this Salve regina, may also be English. An English origin for Salve regina is supported by the voice compasses, which conform to those of English church music rather than to Scottish. In the ornamented initial ‘O’ that begins the final section of the Mean part a later hand has added the name ‘Magister Andrea H’. This remains unexplained, but it is not considered to be that of the composer.

Notes on the Readings of the Source

Where there are concordances that enable his performance to be assessed, it is clear that the scribe copied the underlay of his archetypes faithfully. However, he made no attempt to match syllables and notes unambiguously, clearly leaving this fine detail to the singers and frequently expecting them to move final syllables to the ends of phrases. Significant editorial amendments have been kept to a minimum and are recorded in the notes below, but many minor adjustments of a few notes left or right have been freely made without comment. The original underlay can be seen in the digital images of the source available at www.diamm.ac.uk.

The text contains some variants not found elsewhere: O dulcis (not O mitis) after the verse Funde, preces and O felix (not O pulchra) after the verse Gloriosa Dei mater, while the original ending, O dulcis Maria, salve, is expanded to O benigna, O clemens, O pia, O dulcis et gloriosa Virgo Maria, salve. Additionally, bars 275–281 read, improbably, vita (in one voice vitam) frui rather than the usual vitam tuis.

In the notes below each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number if necessary, e.g. 1C = first note C in the bar. Pitches quoted are those of the edition.
Abbreviations

<table>
<thead>
<tr>
<th>B</th>
<th>Bass</th>
<th>MS</th>
<th>mensuration sign</th>
<th>SC</th>
<th>signum congruentiae</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ct</td>
<td>Countertenor</td>
<td>om</td>
<td>omitted</td>
<td>T</td>
<td>Tenor</td>
</tr>
<tr>
<td>M</td>
<td>Mean</td>
<td>prop</td>
<td>proportion sign</td>
<td>+</td>
<td>tie</td>
</tr>
</tbody>
</table>

Underlay

15 B -seri- below 1CD (not in 13) / 30 T nostra undivided (-stra moved editorially to 35) / 44 M -i- below D / 50–51 M Ct B lachrimarum undivided / 52 Ct val- below G, (53) minim C om; 52 T -ma- below G (not in 50) / 53 B val- below F / 70–71 T convete undivided / 78 B ventris undivided / 85 B -i below G (and in 86) / 120 Ct cle- below A / 128 B -mens ambiguously positioned and possibly intended for the minim C (or even the preceding semibreve) / 136 Ct -a below B (not in 141) / 151 Ct omnium undivided / 153 Ct -a for -e / 154 Ct clemen- for claman-, -men- (sic) below 1E; T -men- for -man- / 164 M pr- below B / 184 M -to below 1F at end of line / 184–186 Ct -to et pro no- all one note later / 185 M e for et / 187 – 188 Ct flagellato undivided (-to moved editorially to 192) / 199–201 O om in all voices, (199) B dul- below AG / 225 T -ra below F, (226) no- below B / 260 B -rum below F (not in 263) / 261 Ct sor- below E (not in 259) / 275–281 Ct T vita frui for vitam tuis; B vitam frui for vitam tuis / 275 B -tam below 3A (not in 278) / 307–308 M Maria undivided below AGF /

Mensuration and Proportion Signs

18 T B prop ⌓ / 23 T MS ⌐ misplaced above rest; B MS ⌐ om before F / 97 M T B MS ⌐ at start of bar; Ct no MS / 118 Ct MS ⌐ at start of bar / 130 M Ct T MS ⌐ at start of bar / 142 Ct T prop ⌓ before 1G / 144 Ct T MS ⌐ before semibreve F / 176 Ct prop ⌓ before F / 177 M prop ⌐ before 1A / 179 M Ct MS ⌐ before 2C / 193 M prop ⌐ before 1D; B prop ⌐ before 1F / 194 Ct prop ⌐ before 1D / 198 M Ct MS ⌐ om / 217 T B prop ⌐ before 1G / 218 T MS ⌐ before C, prop ⌐ before 2G; B MS ⌐ misplaced before rest, prop ⌐ before 1G / 224 T MS ⌐ before 1G; B MS ⌐ before G / 237 T prop 6 before D / 240 B prop 6 before G / 244 T B MS ⌐ om / 254 all parts MS ⌐ / 275 Ct T B prop ⌐ before first note / 282 Ct T B MS ⌐ before first note / 284 Ct prop 6 before E; T prop ⌐ before D / 285 T prop 6 before D / 291 M T MS ⌐ at start of bar / 294 T MS ⌐ before E added by later hand before 2F / 198 M clef G1; Ct clef C1 / 210 Ct clef C2 / 235 T 1A is minim / 251 Ct F om / 277 B no dot of addition or division for 2F / 278 T rest om /