

Salve regina

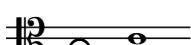
Edited by Jason Smart

Anon. (c.1503)

Mean 

Countertenor 

Tenor 

Bass 

[Musical score for the first section of Salve regina. It consists of four staves: Mean (treble), Countertenor (bass), Tenor (bass), and Bass (bass). The music is in 3/4 time, key signature is one flat. The lyrics 'Salve regina' are written below the notes.]

4

[Musical score for the second section of Salve regina. It consists of four staves: Mean (treble), Countertenor (bass), Tenor (bass), and Bass (bass). The music is in 3/4 time, key signature is one flat. The lyrics 'Regina' and 'regina' are written below the notes.]

8

[Musical score for the third section of Salve regina. It consists of four staves: Mean (treble), Countertenor (bass), Tenor (bass), and Bass (bass). The music is in 3/4 time, key signature is one flat.]

12

- na,
- na,

ma - ter mi - se - ri -

ma - ter mi - se - ri -

16

[← ⌂ = ⌂ →]

cor - di

[cor - di]

19

cor - di

[cor - di]

22

[← ⌂ = ⌂ →]

vi - ta, dul - ce -
vi - ta,
ae;
vi - - - - -
ae;

25

do et spes -
dul ce do et -
ta, dul ce do -
vi ta, dul ce do et spes -

29

no - - - - -
spes no - - - - -
et spes no - - - - -
no - - - - -

33

Soprano: stra, sal - ve.
Alto: stra, sal - ve.
Tenor: stra, sal - ve.
Bass: stra, sal - ve.

38

Soprano: Ad te
Alto: Ad te clama - mus ex - su - les
Tenor: Ad te clama - mus ex -
Bass: Ad te clama - mus ex -

42

Soprano: cla - ma - mus ex - su - les fi - li - i
Alto: cla - ma - mus ex - su - les fi - li - i
Tenor: cla - ma - mus ex - su - les fi - li - i
Bass: cla - ma - mus ex - su - les fi - li - i

46

E - vae. Ad te su - spi - ra - mus, ge - men - tes et flen - .
E - vae. Ad te su - spi - ra - mus, ge - men - tes.
- vae. Ad te su - spi - ra - mus, ge - men - tes et flen - tes.
- vae. Ad te su - spi - ra - mus, ge - men - tes et flen - tes in

50

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

54

val - - - le. E - - - ia.
val - - - le. E - - - ia er - - - - -
val - - - le.
val - - - le.

58

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

The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The time signature changes from common time to 8/8. The lyrics are written below the notes.

62

tu - - -
 tu - - -

The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes to one sharp. The lyrics are written below the notes.

66

- os mi - se - ri - cor - des o - cu -
 - os mi - se - ri - cor - des o - cu -
 mi - se - ri - cor - des o - cu - los _____ ad _____
 mi - se - ri - cor - des o - cu - los _____ ad _____ nos

The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes to one sharp. The lyrics are written below the notes.

70

- los ad nos con - ver - - - te, et
- los ad nos con - ver - - - te, et
— nos — con - ver - - - - te, et
con - ver - - - - te, — et

74

Je - - - sum
Je - - - sum
Je - - - sum be - ne - di - ctum fru - - -
Je - - - sum be - ne - di - ctum fru - - - ctum

78

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

82

85

no - bis post hoc ex - si - li -

no - bis post hoc ex - si - li -

i no - bis post hoc ex - si - li - um

i no - bis post hoc ex - si - li -

89

- um o - sten

- um o - sten

o - sten

- um [o - sten]

93

de.
de.
de.
de.

97

[C] [C]

Vir go ma - ter ec - cle -
Vir go ma - ter

100

si - ae,
Ae - ter - na por -
ec - cle - si - ae,
Ae - ter - - -

103

Music for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are mostly silent, while the bass part provides harmonic support.

lyrics:

na - ta glo - ri -
- - - - - - - -
- na _____ por - ta glo - ri -
- - - - - - - -

106

Music for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are mostly silent, while the bass part provides harmonic support.

lyrics:

E - sto no -
- - - - - - - -
- ae, E - sto no - bis -
- - - - - - - -
- ae, E - sto no -
- - - - - - - -

109

Music for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are mostly silent, while the bass part provides harmonic support.

lyrics:

bis re - fu - gi - um A - pud -
- - - - - - - -
- re - fu - gi - um A - pud Pa -
- - - - - - - -
- bis re - fu - gi - um A - pud Pa -
- - - - - - - -

112

Pa - trem et Fi - li - - - - -

trem et Fi - li - - - - -

trem et Fi - li - - - - -

115

- - - - - um.

- - - - - | $\frac{3}{2}$ - - - - - | $\frac{3}{2}$ - - - - - um.

- - - - - | $\frac{3}{2}$ - - - - - | $\frac{3}{2}$ - - - - - um.

- - - - - | $\frac{3}{2}$ - - - - - | $\frac{3}{2}$ - - - - - um.

118

- - - - -

O cle - - - - -

O cle - - - - -

O cle - - - - -

121

O cle

124

127

mens.

mens.

mens.

mens.

130

Vir - go _____ cle - - - mens,

Vir - go _____ cle - - - -

133

vir - - - go _____ pi - - -

- - - mens, vir - - go -

136

— pi - - -

139

a,
a,

142 [← ⌂ = ⌂ →]

Φ₃

Vir - go dul - cis, O Ma - ri

Φ₃

Vir - go dul - cis, O _____ Ma - ri

144 [← ⌂ = ⌂ →]

Φ

a, Ex - au - di

Φ

a, Ex - au - di

147

pre - ces _____

150

pre - ces _____ om - ni - - - um _____ Ad _____ te _____

om - ni - - - um Ad _____ te _____

153

pi - e cla - man

pi - e cla - man

ti -

156

158

160

O _____

O _____ pi -

O pi -

163

O _____ pi -

8 pi - - - -

166

169

a.

8 a.

a.

a.

173

Fun - - - de pre - - -
Fun - - - de -

176 [$\leftarrow \text{d} = \text{d} \rightarrow$]

- ces tu o na - - -
pre-ces tu o na - - -

179 [$\leftarrow \text{d} = \text{d} \rightarrow$]

- - - to Cru ci fi xo, vul ne -
- - - to Cru ci fi xo, vul -

182

ra - ne - ra - to,

185

— Et pro — no - bis — fla - gel - la -

Et pro no - bis fla -

Et — pro no -

188

- gel - la -

bis fla - gel - la -

191

[$\leftarrow \text{d} = \text{d} \rightarrow$] ϕ_3

- to, Spi - - - nis pun - - -

to, Spi - - - nis pun - - -

to, Spi - - - nis pun - cto, - - -

194

ϕ_3

cto, - - fel - le po - ta -

cto, fel - le po - ta - - -

fel - le po - - -

196

[$\leftarrow \text{d} = \text{d} \rightarrow$]

to.

to.

ta - - - to. [O] dul - - -

* Perhaps sing quavers G and F here as in the other voices.

200

[O] _____ dul

204

207

cis.

cis.

cis.

cis.

210

Glo - ri - o - sa _____ De - i
Glo - ri - o - sa _____ De - - - - -

213

ma
- i ma - - - - -

216

ter,
Cu - jus na - tus
ex-stat ____

219 [← ⋮ ⋮ →]

— pa — — — — — — — —

221

13

14

15

223

[\leftarrow $\text{d} \cdot = \text{d}$ \rightarrow]

The musical score consists of four staves. The top two staves are soprano voices in treble clef, 3/4 time, with a key signature of one flat. The bottom two staves are bass voices in bass clef, 2/4 time, with a key signature of one flat. The vocal parts are mostly silent (rests) except for a single eighth note in each staff at the beginning of the measure. The lyrics are:

ter, O - - - ra

ter, O - - - ra pro _____

Accents are placed above the first note of each measure and below the first note of the second measure.

226

pro _____

no - - - -

229

bis om ni bus Qui tu - - -

bis om ni - bus Qui tu - i

232

i me mo ri - - -

me - - - mo -

235

Musical score page 235. The score consists of four staves. The top two staves are blank. The third staff (Bass clef) has a bassoon part with eighth-note patterns. The fourth staff (Bass clef with a '8' below it) has a cello part with eighth-note patterns. The lyrics 'am a - gi - ri - am a - gi -' are written below the notes. Measure 6 starts with a treble clef and a sharp sign.

238

Musical score page 238. The score consists of four staves. The top two staves are blank. The third staff (Bass clef) has a bassoon part with eighth-note patterns. The fourth staff (Bass clef with a '8' below it) has a cello part with eighth-note patterns. Measure 12 starts with a treble clef and a sharp sign.

241

Musical score page 241. The score consists of four staves. The top two staves are blank. The third staff (Bass clef) has a bassoon part with eighth-note patterns. The fourth staff (Bass clef with a '8' below it) has a cello part with eighth-note patterns. Measures 3 and 4 start with a treble clef and a sharp sign. The lyrics 'mus. mus.' are written below the notes.

244

O fe - - -
O fe - - -
O fe - - -
O fe - - -

248

251

lix.
lix.
lix.
lix.

254

De - - le cul - - - pas mi - se - ro -
De - - - - le cul - - pas mi - se - ro -
De - - - - le cul - - - pas mi - se - ro -

257

- rum, Ter - ge sor -
- rum, Ter - ge sor - des _____ pec - ca - to -
- - rum, Ter - ge sor - des _____ pec - ca - to -

260

des pec - ca - to -
- - - - des pec - ca - to -
- - - - des pec - ca - to -

263

rum, Do na

rum, Do na

rum, Do

266

no - bis

no -

na no - bis

269

be - a - to - rum

- - bis be - a - to - rum

be - a - to - rum

272

275 [← ⌂ = ⌂ →]

277

tam

279

tam tu

tam tu

tu

281

[$\leftarrow \text{d} \cdot = \text{d} \rightarrow$]

is pre

is pre

is pre

284

G

G

$4:3$

ci

ci

ci

bus.

bus.

bus.

298

298

a,
a, ————— O dul —
— — — — — — — —
O dul - cis et glo - ri - o - sa Vir - - - -
— — — — — — — —

301

301

- cis et glo - ri - o - sa Vir - - - - go
— — — — — — — —
a, ————— O dul - cis et
— — — — — — — —
go Ma - ri - - - - - - -
— — — — — — — —

304

304

O dul - cis et glo - ri - o -
Ma - ri - - - - - - -
glo - ri - o - sa Vir - - - - go
— — — — — — — —

307

Soprano part:

- sa Vir - go Ma - ri

Alto part (starts on eighth note):

- - - - -

Bass part (starts on eighth note):

- - - - -

Continuation of lyrics:

Ma - ri - - - - a, sal - -

310

313

ve.

8

ve.

ve.

ve.

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 $\frac{1}{3}$ and $\frac{1}{2}$ 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

Edinburgh, National Library of Scotland, MS Adv. 5.1.15 ('The Carvor Choirbook', c.1503–c.1546), f.141v.

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

B	Bass	MS	mensuration sign	SC	signum congruentiae
Ct	Countertenor	om	omitted	T	Tenor
M	Mean	prop	proportion sign	+	tie

Underlay

15 B *-seri-* below ¹CD (not in 13) / 30 T *nostra* undivided (*-stra* moved editorially to 35) / 44 M *-li-* 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 *converte* 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 *pi-* 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 $\frac{1}{3}$ / 23 T MS O misplaced above rest; B MS O om before F / 97 M T B MS $\frac{1}{2}$ at start of bar; Ct no MS / 118 Ct MS $\frac{1}{2}$ at start of bar / 130 M Ct T MS $\frac{1}{2}$ at start of bar / 142 Ct T prop $\frac{1}{3}$ before ¹G / 144 Ct T MS $\frac{1}{2}$ before semibreve F / 176 Ct prop $\frac{1}{3}$ before F / 177 M prop $\frac{1}{3}$ before ¹A / 179 M Ct MS $\frac{1}{2}$ before ²C / 193 M prop $\frac{1}{3}$ before ¹D; B prop $\frac{1}{3}$ before ¹F / 194 Ct prop $\frac{1}{3}$ before ¹D / 198 M Ct MS $\frac{1}{2}$ om / 217 T B prop $\frac{1}{3}$ before ¹G / 218 T MS $\frac{1}{2}$ before C, prop $\frac{1}{3}$ before ²G; B MS $\frac{1}{2}$ misplaced before rest, prop $\frac{1}{3}$ before ¹G / 224 T MS $\frac{1}{2}$ before ¹G; B MS $\frac{1}{2}$ before G / 237 T prop 6 before D / 240 B prop 3 before G / 244 T B MS $\frac{1}{2}$ om / 254 all parts MS $\frac{1}{2}$ / 275 Ct T B prop $\frac{1}{3}$ before first note / 282 Ct T B MS $\frac{1}{2}$ before first note / 284 Ct prop 6 before E; T prop \mathbb{C} before D / 285 T prop 3 before D / 291 M T MS $\frac{1}{2}$ at start of bar /

Other Readings

1–11 T rests for 12 bars, not 11 / 28 Ct clef C2 before ³A / 35 M T barline before *salve* / 53 M fermata for F, barline after F; Ct C omitted / 54 Ct T B barline after dotted semibreve / 62 Ct D om, clef change to C1 om before C / 65 Ct clef C2 before A / 73 all parts barline after dotted semibreve / 74 B barline after F / 86 T SC above E / 94 Ct clef C1 before G / 97 Ct clef C2 / 107 T SC above F; B SC above B / 109 M clef G2 before D / 112 M new line in source with clef G1 begins with ²D / 126 Ct ²B is A (yielding consecutive fifths with B) / 130 Ct clef C1 / 155 Ct ¹B is minim, crotchets GACBA om but crotchets CBA erased between minim B and ¹G in 156 / 173–185 B 13 minims-worth of rests too many / 179 Ct clef C2 before ¹D / 185 Ct SC above A / 191 M clef G2 before semibreve rest / 194 B \natural for E added by later hand before ¹F / 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 /