

Salve Regina

Source: The Eton Choirbook.

Note values halved, transposed down a fourth.

Original clefs: G1, C1, C3, C4, C4. Further notes at the end.

William Horwood

First system of the musical score. It consists of five staves: Soprano (S), Alto (A), Baritone (Bar), Bass 1 (B1), and Bass 2 (B2). The Soprano part has a whole rest. The Alto and Baritone parts begin with the word "Sal" and have a melodic line. The Bass 1 and Bass 2 parts have whole rests.

Second system of the musical score, starting at measure 7. The Soprano part has the lyrics "re - gi". The Alto part has the lyrics "ve re - gi". The Baritone part has the lyrics "ve". The Bass 1 and Bass 2 parts have whole rests.

Third system of the musical score, starting at measure 14. The Soprano part has the lyrics "na,". The Alto part has the lyrics "na,". The Baritone part has the lyrics "ma - ter mi - se - ri - cor - di". The Bass 1 and Bass 2 parts have the lyrics "ma - ter mi - se - ri - cor -".

20

S
A
Bar
B1
B2

vi - ta dul - ce - do et
vi - ta dul - ce - do et spes
- di - - - - - ae; vi - ta
vi - ta dul - - -
- di - - - - - ae; vi - ta

27

S
A
Bar
B1
B2

spes no - stra, sal - ve. Ad te cla - ma -
no - stra, sal - ve. Ad te cla - ma -
dul - ce - do et spes no - stra, sal - ve. Ad te cla - ma -
ce - do et spes no - stra, sal - ve. Ad te cla -
dul - ce - do Ad te cla - ma - mus ex -

31

S
A
Bar
B1
B2

- mus ex - su - les fi - li - i E - vae, ad te
mus ex - su - les fi - li - i E - vae. Ad te su -
- mus ex - sul - les fi - li - i E - vae. Ad te su -
ma - mus ex - su - les fi - li - i E - vae, Ad
su - les fi - li - i E - vae, Ad te su - spi - ra -

36

S
su - spi - ra - mus ge - men - tes et flen - tes

A
spi - ra - - - - mus ge - men -

Bar
- spi - ra - mus ge - men - tes et flen - tes in

B1
te su - spi - ra - mus ge - men - tes et flen - tes in

B2
- - - - mus ge - men - tes et flen - tes in

40

S
in hac la - cri - ma - rum val - - - -

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

Bar
hac la - cri - ma - rum val - - - -

B1
hac la - cri - ma - rum val - - - -

B2
hac la - cri - ma - rum val - - - -

44

S
le.

A
val

Bar

B1

B2

49

S
E - ya er - go, ad - vo - ca - ta no - stra, il -

A
le. E - ya er - go, ad - vo - ca - ta no - stra, il - los tu -

Bar
le.

B1
le.

B2
le.

55

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

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

59

S
con - ve - te; Et Je - sum

A
te; Et Je - sum

Bar
Et Je - sum

B1
Et Je - sum be - ne - di - ctum

B2
Et Je - sum be - ne - di - ctum

66

B1
fruc - tum ven - tris tu - i no - bis post hoc ex -

B2
fruc - tum ven - tris tu - i no - bis post hoc ex - si - li -

70

S
o - sten

A
o - sten

Bar
o - sten

B1
- si - li - um o - sten

B2
- - - - - um o - sten

76

S

A

Bar

B1

B2

81

S
- de. Vir - go ma - ter ec - cle - si -

A
- de. Vir - go ma - ter ec - cle - si -

Bar
- de.

B1
- de.

B2
- de.

87

S
A

ae, Ae-ter-na por-ta

ae, Ae-ter-na por-

93

S
A

glo-ri

ta glo-ri

98

S
A

ae, E-sto no-bis re-fu-gi-um A-pud Pa-

ae, E-sto no-bis re-fu-gi-um A-pud Pa-

104

S
A

trem et Fi-li

trem et Fi-li

108

S
A
Bar
B1
B2

um. O cle-

um. O cle-

O cle-

O cle-

O cle-

115

S mens.

A mens.

Bar mens.

B1 mens.

B2 mens.

122

S

A

Bar mens. Vir - go cle - mens, vir - go pi - mens.

B1 Vir - go cle - mens, vir - go pi - mens.

B2 Vir - go cle - mens, vir - go pi - mens.

128

Bar a, Vir - go dul - cis,

B1 a, Vir - go dul - cis,

B2 a, Vir - go

132

Bar *O Ma - ri*

B1 *O Ma - ri*

B2 *dul - cis O Ma - ri*

136

Bar

B1

B2

139

Bar *a, Ex - au - di pre - ces*

B1 *a, Ex - au - di pre - ces o*

B2 *a, Ex - au - di pre - ces o - mni -*

145

Bar *o - mni - um Ad te pi -*

B1 *o - mni - um Ad te pi -*

B2 *o - mni - um Ad te pi -*

151

Bar *e cla - man*

B1 *e cla - man - ti*

B2 *e cla - man*

157

Bar

ti

B1

B2

ti

162

S

A

Bar

B1

B2

um. O pi

um. O pi

um. O pi

170

S

A

Bar

B1

B2

a,

a,

a,

a,

177

S
Fun - de pre - ces tu - o na - to cru -

B1
Fun - de pre - ces tu - o na - to cru - ci - fi -

B2
Fun - de pre - ces tu - o na - to cru -

184

S
ci - fi - xo vul - ne - ra -

B1
xo, vul - ne - ra -

B2
ci - fi - xo, vul - ne - ra -

190

S
- to,

B1
- to, Et pro no - bis fla - gel - la -

B2
- to, Et pro no - bis fla - gel - la -

197

S
Spi - nis - pun - cto,

B1
- to, Spi - nis - pun - cto, fel -

B2
- to, Spi - nis pun - cto, fel -

203

S
fel - le po - ta -

B1
- le po - ta -

B2
- le po - ta -

209

S
A
Bar
B1
B2

to. O dul -
O dul - cis
O dul - cis Ma - ri -

216

S
A
Bar
B1
B2

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

221

S
A
Bar
B1
B2

226

S
ve.

A
ve.

Bar
ve.

B1
ve.

B2
ve.

Source: Eton Choirbook, to be found online at <https://www.diamm.ac.uk/sources/202/#/images> , starting at 30V.

Also available at IMSLP: [https://imslp.org/wiki/Eton_Chairbook_\(Various\)](https://imslp.org/wiki/Eton_Chairbook_(Various)) Horwood's Salve is in part 2, starting at page 27-28.

Horwood was one of the older composers in the Eton Choirbook, having died in 1484. Peculiar to this Salve Regina, compared to other 5-part pieces spanning 21 notes (one note short of three octaves), is that it has two equal bottom parts, which frequently cross. In the transcription these parts are bass parts.

Text underlay is much clearer in this manuscript than in continental ones, although still choices have to be made on the precise underlay of syllables. Sometimes this is clarified by a stroke, as in these examples:



But these are exceptions.

There is no text repetition; a melisma on one syllable may be interrupted by rests.

Another peculiarity which struck me was a preference the scribe and/or composers seemed to have for placing the next syllable below short notes, instead of a longer note following it:



Text in red (italics in the transcription) means solo or at least reduced vocal forces; text in black (upright in the transcription) means full choir.

Flats and sharps are also much more clearly indicated than in continental manuscripts, but sometimes conflicts do arise between different parts. In 'O clemens' the medius (C1 clef) has an explicit # on the b-line, while the bass has a flat there:



I decided to ignore the flats: maintaining both didn't sound sensible.

At 'clamatium' something similar happens between tenor and bass (bass 1 and 2): bass 1 has explicit b-flats, whereas bass 2 has no flats, suggesting naturals. I decided to flatten bass 2.

However meticulous the choirbook seems to have been made, sometimes you see a lapse of attention on the part of the scribe. At 'Benedictum fructum ventris tui...' in the tenor part (bass 1) he forgot he had to change to red ink for the text, only correcting it on the next line. It would have been far too laborious and damaging to cross out the black text and replace it by red text. At 'virgo clemens' he made the same mistake in the same part, this time noticing it after these two words.

In the transcription ligatures are indicated by brackets above the notes.

Bert Schreuder