

Salve Regina

Edited from the Eton Choirbook (GB-WRec MS 178)

Original note-values and pitch have been retained.

Efforts have also been made to retain source spellings.

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Ed. Michael Winter

Musical score for five voices: Treble, Mean, Contratenor, Tenor, and Bassus. The score is in G minor (one flat) and 4/4 time. The lyrics "Sal" are written under the Mean and Contratenor parts. The Treble part begins with a treble clef and a key signature of one flat. The other parts begin with a bass clef and a key signature of one flat. The score shows the first few measures of the piece.

Musical score for Mean (M.) and Contratenor (Ct.) parts, measures 4-8. The lyrics "re - gi - na" are written under the M. part. The score shows the continuation of the piece.

Musical score for Tenor (Tr.), Mean (M.), and Contratenor (Ct.) parts, measures 7-10. The lyrics "ve re - gi - na" are written under the M. part. The score shows the continuation of the piece.

Musical score for Tenor (Tr.) and Mean (M.) parts, measures 11-14. The lyrics "na" are written under the M. part. The score shows the continuation of the piece.

15

Tr. *na*

M. *na*

Ct. *ma - ter mi - se - ri -*

B. *ma - ter*

19

Ct. *cor - di*

B. *mi - se - ri - cor - di*

22

Tr. *vit - ta dul - ce - do et*

M. *vit - ta dul - ce - do et spes*

Ct. *e; vit - ta*

T. *vit - ta dul - ce - do et*

B. *e: vit - ta*

27

Tr. *spes no - stra, sal - ve. Ad te*

M. *no - stra, sal - ve. Ad te*

Ct. *dul - ce - do et spes no - stra, sal - ve. Ad te*

T. *- ce - do et spes no - stra, sal - ve.*

B. *dul - ce - do Ad te cla -*

30

Tr. — cla - ma - - - mus ex - su - les fi -

M. — cla - ma - - mus ex - - su - les fi -

Ct. — — — — — cla - ma - - - mus ex - sul - les

T. Ad te cla - ma - mus ex - su - les fi -

B. - ma - mus ex - su - les fi - li - i E -

33

Tr. - li - i E - - - ve, ad te

M. - li - i E - - ve, ad te su -

Ct. — fi - li - i E - - ve, ad te su -

T. - li - i E - - - ve, Ad

B. - ve, Ad te su - - spi - - ra -

36

Tr. su - spi - ra - - - mus ge - men - tes et flen - tes

M. spi - ra - - - - - - - - - mus ge - men -

Ct. spi - ra - - mus ge - men - tes et flen - tes in

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

B. - - - - - - - - - mus ge - men - tes et flen - tes in

40

Tr. in hac la - cri - ma - rum val - - - - -

M. tes et - - - - - flen - tes in hac la -

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

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

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

43

Tr. - - - - -

M. cri - ma - rum val - - - - -

Ct. - - - - -

T. - - - - -

B. - - - - -

46

Tr. - - - - - le. - - - - -

M. - - - - -

Ct. - - - - -

T. - - - - -

B. - - - - -

49

Tr. E - ya er - - go, ad - vo - ca - - - ta

M. - le. E - ya er - - go, ad - vo - ca -

Ct. - - le.

T. - - - - le.

B. - le.

53

Tr. nos - - - - tra, il - los tu - os mi -

M. - ta no - - - - stra, il - los tu - os mi - se - ri -

56

Tr. se - ri - cor - des o - cu - los ad nos

M. cor - des o - cu - los ad nos con - ver - - -

59

Tr. con - - - - ve - - - - - - - - - - te;

M. - - - - - - - - - - - - - - - - te;

62

Tr. Et Je - - - - sum

M. Et Je - - - - sum

Ct. Et Je - - - - sum

T. Et Je - - - - sum

B. Et Je - - - - sum

65

T. *be - ne - di - ctum fruc - tum ven - tris tu - -*

B. *be - ne - di - ctum fruc - tum ven - tris tu - i no - bis post*

68

T. *- i no - - bis post hoc ex - si - li - -*

B. *hoc ex - si - li - -*

71

Tr. *o - sten - - - - -*

M. *o - - sten - - - - -*

Ct. *o - - - - sten - - - - -*

T. *um o - sten - - - - -*

B. *um o - - - - sten - - - - -*

75

Tr. *- - - - -*

M. *- - - - -*

Ct. *- - - - -*

T. *- - - - -*

B. *- - - - -*

78

Tr.
M.
Ct.
T.
B.

80

Tr.
M.
Ct.
T.
B.

de.
de.
de.
de.
de.

Treble
Mean

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

87

Tr.
M.

89

Tr.
M.

e E - ter - na
e E - - ter - -

110

Tr. O cle

M. O cle

Ct. O cle

T. O cle

B. O cle

113

116

119

Tr.

M.

Ct.

T.

B.

mens.

mens.

mens.

mens.

mens.

122

Ct.

T.

B.

Vir - go cle - mens vir - go pi - - - -

Vir - go cle - mens vir - go pi - - - -

Vir - go cle - mens vir - go pi - - - -

126

Ct.

T.

B.

128

Ct.

T.

B.

a Vir - go dul - cis (b)

a Vir - go dul - cis

(b) a Vir - go

131

Ct. *O Ma - ri - - - - -*

T. *O Ma - ri - - - - -*

B. *dul - cis O Ma - ri - - - - -*

134

Ct. *- - - - -*

T. *- - - - -*

B. *- - - - -*

136

Ct. *- - - - -*

T. *- - - - -*

B. *- - - - -*

138

Ct. *- - - - - a*

T. *- - - - - a*

B. *- - - - - a*

140

Ct. *Ex - au - di pre - ces*

T. *Ex - au - di pre - ces o - - - - - (b)*

B. *Ex - au - di pre - ces o - - - - - mni -*

144

Ct. *o - - mmi - - - - -*

T. *- - - - - mmi - - - - -*

B. *- - - - - b - - - - - b - - - - -*

147

Ct. *- - - - - um Ad te pi - - - - -*

T. *- - - - - um Ad te pi - - - - -*

B. *- - - - - um Ad te pi - - - - -*

150

Ct. *- - - - - e cla - - - - - man - - - - -*

T. *- - - - - e cla - - - - - man - - - - -*

B. *- - - - - e cla - - - - - man - - - - -*

153

Ct. *- - - - - ci - - - - -*

T. *- - - - - ci - - - - -*

B. *- - - - - ci - - - - -*

156

Ct. *- - - - - ci - - - - -*

T. *- - - - - ci - - - - -*

B. *- - - - - ci - - - - -*

159

Ct. T. B.

Musical score for measures 159-160. The system includes three staves: Contralto (Ct.), Tenor (T.), and Bass (B.). The music is in 8/8 time. The Contralto part features a melodic line with eighth and quarter notes. The Tenor and Bass parts provide harmonic support with sustained notes and some movement.

161

Ct. T. B.

um.
um.
um.

Musical score for measures 161-162. The system includes three staves: Contralto (Ct.), Tenor (T.), and Bass (B.). The music continues from the previous system. The Contralto part has a melodic line. The Tenor and Bass parts have sustained notes. The word "um." is written below the Tenor and Bass staves in the final measure.

163

Tr. M. Ct. T. B.

O pi
O pi
O pi
O pi

Musical score for measures 163-166. The system includes five staves: Trumpet (Tr.), Middle C (M.), Contralto (Ct.), Tenor (T.), and Bass (B.). The music is in 8/8 time. The Trumpet part has a melodic line. The Middle C, Contralto, Tenor, and Bass parts have sustained notes. The word "O pi" is written below the Middle C, Contralto, Tenor, and Bass staves in the first measure.

167

Tr. M. Ct. T. B.

Musical score for measures 167-170. The system includes five staves: Trumpet (Tr.), Middle C (M.), Contralto (Ct.), Tenor (T.), and Bass (B.). The music continues from the previous system. The Trumpet part has a melodic line. The Middle C, Contralto, Tenor, and Bass parts have sustained notes.

170

Tr.

M.

Ct.

T.

B.

173

Tr.

M.

Ct.

T.

B.

a.

a.

a.

a.

176

Tr.

T.

B.

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

Fun - de pre - - ces tu - -

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

179

Tr.

T.

B.

tu - - - - o na - - - -

o na - - - - to

-ces tu - o na - - - -

200

Tr. *pun - - - - - cto fel - -*

T. *-nis pun - - - cto fel - - - - -*

B. *nis pun - - - - - cto fel - - - - -*

203

Tr. *le po - - - ta - - - - -*

T. *-le po - ta - - - - -*

B. *-le po - - - - - ta - - - - -*

206

Tr. *- - - - -*

T. *- - - - -*

B. *- - - - -*

208

Tr. *- - - - -*

T. *- - - - -*

B. *- - - - -*

210

Tr. *- - - - - to.*

T. *- - - - - to.*

B. *- - - - - to.*

212

Tr. O dul - - - - cis, Ma -

M. O dul - - cis Ma - ri -

Ct. O dul - - ces Ma - ri - - - -

T. O dul - - - - cis Ma -

B. O dul - - - - - - -

216

Tr. ri - - - - a, sal - - - -

M. - a, sal - - - - - - -

Ct. - a sal - - - - - - -

T. - ri - - - - a, sal - - - - - - -

B. - cis Ma - ri - - - - a sal -

219

Tr. - - - - - - -

M. - - - - - - -

Ct. - - - - - - -

T. - - - - - - -

B. - - - - - - -

Tr. - - - - - ve.

M. - - - - - ve.

Ct. - - - - - ve.

T. - - - - - ve.

B. - - - - - ve.

Critical Notes

Editorial Conventions:

Original note-values as well as source pitch have been retained. The appearance of rests follows standard editorial conventions; individual or groups of *maxima* rests have been divided into *longa* units.

The original clef, staff signature, and mensuration symbol are shown on the prefatory bar at the start of the piece. At the time changes the original mensuration sign appears in all voice parts but is only shown in the active voice parts in this edition. Only time mensuration signs that appear in the source appear in the edition and therefore any singers/readers should be aware and ready for time changes that may occur in the penultimate bar of some verses.

Editorial bar marks are added every three/four semibreves depending on the tactus of the verse.

Horizontal square brackets above the notes denote ligatures and broken horizontal square brackets denote white notes.

Source accidentals are printed full-size adjacent to the notes to which they affect. Editorial accidentals are printed in small-type above the staff. Even accidentals which are presumed to have appendancy, are marked as editorial in this edition; only accidentals which appear in the source are full size.

Sources:

The Eton Choirbook (GB-WRec MS 178).

Text:

Efforts have been made to retain original spelling. Punctuation is nearly always editorial except some full stops at the end of phrases. The punctuated text I have used can be found here: <https://research.ncl.ac.uk/etonchoirbook/texts/salveregina/>.¹ Red text is shown using italics; it is recommended that this text is sung by a semi-chorus.

Transposition:

This edition appears in the original pitch but it is recommended that performance is sung down a fourth.

Notes on reading the source:

In the notes below, each reference to a bar or group of bars is separated by a horizontal slash and the order of entry is: 1) bar number; 2) voice(s); 3) reading of the source. Pitches are in capital letters.

Alterations:

48 M m B dot-m D sm CBA m G sm FFGF | 65-69 black text 'benedictum...nobis' | 72 Ct b before C assumed to be an error | 122-23 T black text | 219 T D¹ is C | 225 no pauses

If you spot any errors or would like a transposition, please do get in contact at michael_winter1@outlook.com

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¹ I have made a couple of small deviations from this text as and when appropriate.