

Salve regina à 4

NJE 25.4

Josquin des Prez (c. 1450–1521)
Edited by David Masao Zimmerman

First system of the musical score, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: Sal - - ve re - - gi - - na. The Soprano part begins with a fermata. To the left of the vocal staves are two lute tablatures, each labeled 'Alue', with a double bar line and repeat dots above them.

Second system of the musical score, starting at measure 6. The lyrics are: gi - - na mi - se - ri - cor - - na mi - se - ri - cor - di - e, mi - se - ri - cor - - mi - se - ri - cor - di - e, mi - se - ri - cor - - . The Soprano part has a fermata at the end of the first measure. The Bass part has a flat sign (b) under the second measure.

Third system of the musical score, starting at measure 11. The lyrics are: di - - e, vi - - di - - e, vi - - di - - e, sal - ve, vi - - ta, di - - e, sal - ve, vi - - ta, . The Soprano part has a fermata at the end of the first measure.

- - ta, dul - ce - do, et spes no -
 - ta, dul - ce - do, et spes no - stra,
 8 dul - ce - do,
 dul - ce - do, et

stra, sal - ve. Ad -
 sal - ve. Ad -
 8 et spes no - stra sal - ve.
 spe - sal - ve.

te cla - ma - mus,
 te cla - ma - mus, ex -
 8 Ad te cla - ma - mus, cla - ma - mus,
 Ad te cla - ma - mus, cla - ma - mus,

35

ex - u - les, fi - li - i E - - -

u - les, fi - li - i E - - - ve.

8 ex - u - les, fi - li - i E - - -

ex - u - les, fi - li - i E - - - ve.

40

ve. Ad te sus - pi - ra - - -

Ad te sus - pi - ra - - - mus,

8 ve. Ad te su - spi -

Ad te su - spi - ra -

46

mus, ge - men - - tes et flen - - -

ge - men - tes et flen - - - tes

8 ra - mus, ge - men - tes et flen -

mus, ge - men - tes et flen - - - tes

52

tes in hac lacrimarum valle.

in hac lacrimarum valle. E -

58

Eia ergo, advocata nostra,

- ia er - go, ad - vo - ca - ta no - stra,

64

stra, illos tuos misericordes

il - los tu - os mi - se - ri - cor - des

— il - los tu - os mi - se - ri - cor - des

70

des o - - - cu - los ad nos con - ver -

o - cu - los ad nos con-ver -

76

- te. Et Ie - - sum, be - ne - di - - -

te. Et Ie - - sum, be - ne - di - - - ctum

ver - te. Et Ie - sum, be - ne - di -

te. Et Ie - sum, be - ne - di - ctum

82

ctum fru - ctum_ ven - tris tu - - - i,

fru - ctum_ ven - tris tu - - - i,

ctum fru - ctum_ ven - tris tu - i,

fru - ctum_ ven - tris tu - i,

no - bis post hoc ex - i -

no - bis post hoc ex - i - li -

no - bis post hoc ex - i -

no - bis post hoc ex - i - li -

- li - um o - sten - de.

- um o - sten - de.

li - um o - sten - de, o - sten - de.

- um o - sten - de, o - sten - de. O

O, O cle - mens,

O, O cle - mens,

O cle - mens, O cle - mens,

cle - mens, O cle - mens, O

104

O, O pi - - a, O pi - - a, pi - - a, O pi - - a, O

110

O, O, O dul - - O dul - - cis, O dul - - cis, O dul -

115

- cis vir - go, vir - - - cis vir - go, vir - go, vir - go Ma -

121

go — Ma - ri - a.

go — Ma - ri - a.

go Ma - ri - a, Ma - ri - a.

ri - a, Ma - ri - a.

About this edition

This performing edition has been transcribed from a set of parts preserved in the Vatican Library (MS Capp. Sist. 42, ff. 148v–149r) and available online via its website. Original pitch and note values have been retained, though a modern time signature and barlines have been added for the benefit of non-specialists. As this motet has the form of an exact 4-*ex*-2 canon at the 4th, the manuscript sources consist of just two parts: one for the upper voices and one for the lower voices. Following the critical-urtext score of the New Josquin Edition, the E in the upper (alto) part at m. 94 has been emended to a D (corresponding to a G in the soprano part at m. 95). All accidentals (including staff signatures) are editorial, following the NJE except for the creation of leading tones in the soprano part at the structurally important cadences in mm. 27 and 123. Of note, most other cadential figures have been left uninflected to evoke the sound of bells (see William Elders, introduction to NJE 25, xv–xvi).

In transcribing the Latin text, original spelling has been retained, though punctuation and capitalization have been modernized. Repeated words not indicated explicitly in the source are italicized. Due to the imprecise nature of the text underlay in the source, a degree of flexibility must be allowed regarding the placement of individual syllables. In ambiguous cases, I have mostly followed the NJE, which in turn follows the underlay of the plainchant melody on which Josquin based the upper canonic theme (as preserved in a contemporary printed antiphony from Cambrai). The present edition deviates from the NJE primarily in respect to the underlay for the lower voices: most notably, I have opted for long melismas on the words *dulcedo* (mm. 17–23) and *dulcis* (mm. 109–14), both referring to the quality of ‘sweetness,’ in preference to repetition of either word.

About the text

The *Salve regina* is a 12th-century Marian hymn traditionally sung at the canonical hour of Compline. The word *mater* (mother) in the first line became standard only in the 16th century and is thus absent from Josquin’s setting:

Salve regina[, mater] misericordi[a]e,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exules filii Ev[a]e.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Hail queen[, mother] of mercy,
our life, sweetness, and hope, hail.
To thee we cry, exiled children of Eve.
To thee we sigh, groaning and weeping
in this valley of tears.

Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, O pia, O dulcis virgo Maria.

Come, therefore, our advocate, turn those
merciful eyes of thine toward us.
And show Jesus, blessed fruit of thy womb,
unto us after this exile.
O clement, O pious, O sweet virgin Mary.