

AD TE CLAMAMUS

Marian antiphon

Christopher Tye (c.1505-1572)

ed. Ross Jallo

The musical score consists of six staves. The top two staves are vocal parts for Soprano (S) and Alto (A), both in treble clef. The bottom four staves are instrumental parts for Tenor I (T I), Tenor II (T II), Bass (Bar), Bass I (B I), and Bass II (B II), all in bass clef. The music is in G major and 4/4 time. The lyrics are: Sal - ve, re - gi - na mi - se - ri - cor - di - e: vi - ta, dul - ce - do, et spes no - stra sal - ve. Ad te cla - ma - mus, ad te cla - ma - mus, ad te cla - ma - mus.

Sal - ve, re - gi - na mi - se - ri - cor - di - e:
vi - ta, dul - ce - do, et spes no - stra sal - ve.

T I Ad te cla - ma -
T II Ad te cla - ma - mus,
Bar Ad te cla - ma -
B I Ad te cla - ma - mus,
B II Ad te cla - ma - mus, ad te cla - ma -

In the Sarum rite, a Marian antiphon could be sung as a separate evening devotion. This setting of part of the *Salve Regina* text may be a standalone composition, though it is more likely a surviving fragment of a complete polyphonic setting. For practical use, the Sarum chant version of the rest of the antiphon (found in the *Processionale ad usum Sarum* of 1502) is supplied here. Though this chant is clearly related to the Roman form of the *Salve Regina*, its text and notes differ somewhat. Most interesting are the five added tropes (omitted, in this edition).

13

T I
mus, ex - u - les fi - li - i E - - -

T II
ex - u - les fi - li - i E - - - vae.

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

B I
ex - u - les fi - li - i E - - - vae.

B II
- - - mus, ex - u - les fi - li - i E -

19

T I
- - - vae. Ad te su - spi -

T II
Ad te su - spi - ra - - - mus, su - spi - ra - mus,

Bar
- - - vae. Ad te su - spi - ra - mus, su - spi -

B I
Ad te su - spi - ra - - - mus, ge - men -

B II
- - - vae. Ad te su - spi - ra - - -

25

T I
ra - mus, su - spi-ra - mus, ge - men - tes et flen -

T II
ge-men - tes et flen - tes, et flen - tes, ge - men - tes et

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

B I
tes et flen - tes, in

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

31

T I
- tes, in hac la - cri - ma - rum val -

T II
flen - tes,

Bar
ge-men-tes et flen - tes, in hac la - cri - ma -

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

B II
- tes, in hac la - cri - ma - rum val -

37

T I
le, in hac la - cri - ma - - - - - rum val -

T II
in hac la - cri - ma - - - - - rum val -

Bar
- - - - - rum val - - - - -

B I
- - - - - le, val - - - - -

B II
- - - - - le, val -

43

T I
- - - - - le.

T II
- - - - - le, val - le.

Bar
- - - - - le, val - - - - - le.

B I
le, val - - - - - le.

B II
- - - - - le, val - - - - - le.

48

E - ya er - go, ad - vo - ca - ta - no - stra, il - los tu - os - mi - ser - ri - cor - des -

52

o - cu - los ad nos con - ver - te, et Jhe-sum be - ne - di - ctum

56

fru-ctum ven - tris tu - i no - bis post hoc ex - i - li - um o - sten - de.

59

O clemens, O pia,

61

O dul - cis Ma - ri - a.

Salve, regina misericordie:
vita, dulcedo, et spes nostra, salve.

*Hail, queen of mercy:
our life, our sweetness, and our hope, hail.*

**Ad te clamamus, exules filii Evae.
Ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.**

*To thee we cry, exiled children of Eve.
To thee we sigh, mourning and weeping
in this valley of tears.*

Eya ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte,
et Jhesum benedictum fructum ventris tui
nobis post hoc exilium ostende.
O clemens, O pia, O dulcis Maria.

*Therefore turn, our advocate,
those merciful eyes toward us,
and Jesus, blessed fruit of thy womb,
show to us after this exile.
O clement, O pious, O sweet Mary.*

Note the slight changes from the Roman version to the Sarum version.
The section of text set by Tye is in bold.