

Salve regina

Edited by Jason Smart

John Sutton (fl.1476–89)

Treble

Mean *Triplex*

Countertenor 1 *Medius*

Countertenor 2 *Superior Contratenor*

Tenor 1 *Tenor*

Tenor 2 *Inferior Contratenor*

Bass *Bassus*

4

8

re - gi - na, ma - ter mi - se - ri - cor - di -

re - gi - na, ma - ter mi - se - ri - cor - di -

re - gi - na, ma - ter mi - se - ri - cor - di - - - -

12

ae;

vi - ta, dul - ce - do et spes no -

vi - ta, dul - ce - do

ae;

vi - ta, dul - ce - do

vi - ta, dul -

24

ve. Ad te cla -

ve. Ad te cla - ma - mus

ve. Ad te cla - ma - mus

ve. Ad te cla - ma -

ve. Ad te cla -

ve. Ad te cla - ma - mus

ve. Ad te cla - ma -

28

- [ma] - - - - - mus ex - su-les

ex - su - les fi - li -

ex-su - les fi-li - i E -

- mus ex - su - les fi-li - i E - - -

- ma - mus ex - su - les fi - li -

ex - su-les fi - li -

- - - - - mus ex - su-les

32

fi - li - i E - - - - -

- i E - - - - - vac.

- - - - - vac.

- - - - - vac.

- i E - - - - -

- i E - - - - - vac.

fi - li - - - - i E - - - - -

36

- - vac. Ad te su - spi - ra -

Ad te su - spi -

Ad te

- vac. Ad te su - spi -

Ad te

- - - - - vac. Ad te

40

mus, _____

- ra - - - - - mus, ge-men -

su - spi - ra - - - - mus, ge-men - - - -

Ad te su-spi-ra - mus, _____ ge - men - tes _____

- ra - - - - - ra - mus, ge - men -

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

su - spi - ra - - - - - mus, ge -

44

ge-men - tes et flen - - - - tes in hac

- tes et flen - - - - tes in hac _____

- tes et flen - - - - tes in hac _____ la -

_____ et flen - - - - tes in hac la - cri -

- - - - - tes _____ et flen - tes _____

- tes in _____ hac, _____

- men - tes et flen - - - - tes in hac

48

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

52

- - - - - val - - - - -
 - - - - - rum - - - - - val - - - - -
 - rum - - - - - val - - - - -
 - rum - - - - - val - - - - -
 val - - - - -
 - - - - - val - - - - -
 val - - - - -

56

le.

le.

le. E - ia er -

le. E - ia er - go,

le.

le. E -

60

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

ad - vo - ca - ta no - stra, il -

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

64

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

tu - os mi - se - ri - cor - des o - cu -

68

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

80

- - - - - sum
 - sum _____ be - ne -
 - - - - - sum _____
 - - - - - sum _____
 _____ be - ne - di - - -
 - - - - - sum _____ be - ne - di - - - - ctum fru -
 - - - - - sum _____

84

- di-ctum fru-ctum ven-tris tu - i no - bis post hoc

 - ctum fru-ctum ven-tris tu - i no - bis post hoc ex - si - li -
 - ctum ven-tris tu - i no - bis post _____ hoc ex - si - li -

96

de. Vir - go ma - ter

de. Vir - go ma - ter ec -

de.

de.

de.

de.

de.

de. Vir - go ma - - - - -

100

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

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

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

104

- ta glo - - - ri - - - - -
glo - - - - - ri - - - - -
por - ta glo - ri - - - - -

Detailed description: This block contains the musical score for measures 104 through 107. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'ta' followed by a dotted half note 'glo', then a quarter note 'ri' and a half note. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: '- ta glo - - - ri - - - - -', 'glo - - - - - ri - - - - -', and 'por - ta glo - ri - - - - -'.

108

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

Detailed description: This block contains the musical score for measures 108 through 111. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'ae,' followed by a dotted half note 'E - sto'. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: '- - - - - ae, E - sto', '- - - - - ae, E - sto no -', and '- - - - - ae, E - sto'.

112

no - bis re - fu - gi - um A - pud
 - - - bis re - fu - gi - um A - pud Pa - trem

no - - - - bis re - fu - gi - um

116

Pa - trem et Fi - li - - - - -
 - et Fi - li - - - - -
 A - pud Pa - - - - - trem et

120

Musical score for measures 120-123. The score consists of seven staves. The top two staves are vocal lines with lyrics. The bottom five staves are instrumental accompaniment. The key signature has one flat (B-flat). Measure 120 starts with a whole note rest in the vocal line, followed by a half note G4, quarter notes A4 and B4, and a half note C5. Measure 121 continues with quarter notes D5, E5, F5, and G5. Measure 122 has quarter notes G5, F5, E5, and D5. Measure 123 ends with a half note C5 and a fermata. The lyrics are: *um.*

124

Musical score for measures 124-127. The score consists of seven staves. The top two staves are vocal lines with lyrics. The bottom five staves are instrumental accompaniment. The key signature has one flat (B-flat). Measure 124 starts with a whole note rest in the vocal line, followed by a half note G4, quarter notes A4 and B4, and a half note C5. Measure 125 continues with quarter notes D5, E5, F5, and G5. Measure 126 has quarter notes G5, F5, E5, and D5. Measure 127 ends with a half note C5 and a fermata. The lyrics are: *O cle - - - - -*

127

Musical score for measures 127-129. The score is written for a grand staff with two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 127 features a melodic line in the upper treble with a B-flat and a dotted quarter note. Measure 128 continues the melodic development with a half note and a quarter note. Measure 129 concludes the phrase with a half note and a quarter note, including a B-flat. The bass line provides harmonic support with chords and moving lines.

130

Musical score for measures 130-132. The score continues from the previous system. Measure 130 begins with a melodic line in the upper treble, featuring a B-flat and a dotted quarter note. Measure 131 continues the melodic line with a half note and a quarter note. Measure 132 concludes the phrase with a half note and a quarter note, including a B-flat. The bass line provides harmonic support with chords and moving lines.

133

mens.

mens.

mens.

mens.

mens.

mens.

mens.

136

Vir - - - go cle - - - mens, vir - - - go

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

Vir - - - go cle - mens, vir - - - - - go

140

— pi - - - - -

— pi - - - - - a,

143

- a,

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

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

147

Musical score for measures 147-149. The score consists of seven staves. The top five staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). Measures 147 and 148 contain rests in all staves. Measure 149 features a vocal line in the third staff with lyrics: *O Ma - ri*. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The accompaniment in the other staves consists of rests.

150

Musical score for measures 150-152. The score consists of seven staves. The top five staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). Measures 150 and 151 contain rests in all staves. Measure 152 features a vocal line in the third staff with lyrics: *O Ma - ri*. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The accompaniment in the other staves consists of rests.

153

- - - - - a,
 - - - - - a,
 - - - - - a,

156

Ex - au - di pre - ces o - mni -
 Ex - au - di pre - ces o - mni -
 Ex - au - di pre - ces o - mni -

160

um Ad te pi

um Ad te pi

um

164

e cla man

e cla man

cla man ti

168

Musical score for measures 168-170. The score consists of six staves. The first three staves (treble clef) contain rests. The fourth staff (treble clef) contains a vocal line with lyrics: "ti". The fifth staff (treble clef) contains rests. The sixth staff (bass clef) contains a bass line with lyrics: "ti".

171

Musical score for measures 171-173. The score consists of six staves. The first three staves (treble clef) contain rests. The fourth staff (treble clef) contains a vocal line with lyrics: "um.". The fifth staff (treble clef) contains rests. The sixth staff (bass clef) contains a bass line with lyrics: "um.". The final measure of the sixth staff has a fermata over the note.

175

Musical score for measures 175-178. The score consists of seven staves. The top staff is a vocal line with lyrics "O pi - - - - -". The second staff is a vocal line with lyrics "O pi - - - - -". The third staff is a vocal line with lyrics "O pi - - - - -". The fourth staff is a vocal line with lyrics "O pi - - - - -". The fifth staff is a vocal line with lyrics "O pi - - - - -". The sixth staff is a vocal line with lyrics "O pi - - - - -". The seventh staff is a vocal line with lyrics "O pi - - - - -". The music is in a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and repetitive, with a focus on the lyrics.

179

Musical score for measures 179-182. The score consists of seven staves. The top staff is a vocal line with lyrics "- - - - -". The second staff is a vocal line with lyrics "- - - - -". The third staff is a vocal line with lyrics "- - - - -". The fourth staff is a vocal line with lyrics "- - - - -". The fifth staff is a vocal line with lyrics "- - - - -". The sixth staff is a vocal line with lyrics "- - - - -". The seventh staff is a vocal line with lyrics "- - - - -". The music is in a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and repetitive, with a focus on the lyrics.

183

a. _____
 a. _____
 a. _____
 a. _____
 a. _____
 a. _____
 a. _____

188

Fun - de pre - ces tu - o
 Fun - de pre - ces
 Fun - de pre - ces
 Fun - de pre - ces
 Fun - de pre - ces
 Fun - de pre - ces
 Fun - de pre - ces

192

na - tu - o - na - tu - o - na -

196

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

200

to,
- ra - - - - - to,
vul - ne-ra - - - - - to,

204

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

208

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

212

- - - - - cto, fel - le po - ta - - - - -
 - - - - - cto, fel - le po - ta - - - - -
 - - - - - cto, fel - le po - ta - - - - -

216

to. O dul -

to. O dul -

to. O dul -

to. O dul -

220

O dul -

dul - cis

cis

cis Ma - ri -

dul - cis Ma -

cis Ma - ri -

cis

223

Musical score for measures 223-225. The score consists of seven staves. The top staff is a vocal line with lyrics: "cis - Ma - ri -". The second staff continues the vocal line with "Ma - ri - a,". The third staff continues with "Ma - ri - a,". The fourth staff continues with "a, sal -". The fifth staff continues with "ri - a, sal -". The sixth staff continues with "a,". The seventh staff continues with "Ma - ri - a, sal -". The music is in a key with one flat (B-flat) and a common time signature. There are various musical notations including notes, rests, and slurs.

226

Musical score for measures 226-228. The score consists of seven staves. The top staff continues the vocal line with "a, sal -". The second staff continues with "sal -". The third staff continues with "sal -". The fourth staff continues with "sal -". The fifth staff continues with "sal -". The sixth staff continues with "sal -". The seventh staff continues with "sal -". The music is in a key with one flat (B-flat) and a common time signature. There are various musical notations including notes, rests, and slurs.

229

Musical score for measures 229-231. The score consists of eight staves. The top staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in a key with one flat (B-flat) and a common time signature. Measure 229 starts with a vocal line containing a double bar line and a key signature change to B-flat. Measure 231 ends with a vocal line containing a double bar line and a key signature change to B-flat.

232

Musical score for measures 232-234. The score consists of eight staves. The top staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in a key with one flat (B-flat) and a common time signature. Measure 232 starts with a vocal line containing a double bar line and a key signature change to B-flat. Measure 234 ends with a vocal line containing a double bar line and a key signature change to B-flat. The lyrics "ve." are written below the vocal line in each measure.

Translation

Hail, Queen, mother of mercy, our life, sweetness and hope, hail. To you we cry, exiled children of Eve; to you we sigh, mourning and weeping in this vale of tears. Come then, our advocate, turn those merciful eyes of yours 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 your Son, crucified, wounded and scourged for us, pierced with thorns, given gall to drink.

O gentle Mary, hail.

(Sutton omits verses 3 and 4: *Gloriosa Dei mater and Dele culpas miserorum.*)

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention (although the part names in the source suggest that this convention had yet to evolve when this work was copied).

The prefatory staves show the original part name, clef, staff signature and first note of each part.

Mensuration symbols are shown on the staves and proportion figures below them.

The variable staff signatures of the source are preserved in the score. B natural staff signatures between square brackets are editorial additions for clarity; the source merely omits the signature.

The beginning of each new staff in the source is signalled in the score by a pilcrow above the staff.

All source accidentals are retained in the score, whether or not redundant in modern usage, but are placed against the notes they affect. The original positions of pre-placed accidentals are recorded in the notes below.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled.

Ligatures are indicated by the sign \square , coloration by the sign \square \square .

Underlay that is written in red ink in the source (and which may have been used to indicate passages sung by soloists) is represented in the score by italics. Underlay between square brackets is entirely editorial.

Source

Windsor, Eton College MS 178 (the 'Eton Choirbook', c.1500–c.1504), opening h.4 (f.40^v).

In contents tables: *Salve regina 7 parcium* Sutton h.4.23
[indicating that the piece is to be found on opening h.4 and has an overall compass of 23 notes]

Header on f.40^v–41: ~ *Johannes* ~ ~Sutton~ ·23· notes·

Cantus Firmus

Libera nos, the sixth psalm antiphon at Matins on Trinity Sunday and the antiphon at the memorial of the Trinity at Lauds and Vespers from Trinity to Advent.

Salisbury Cathedral MS 152, f.122.

The image shows two staves of musical notation in G-clef and F major. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a mensural symbol '8'. The melody consists of quarter notes with a red coloration. The lyrics are: Li - be - ra nos, sal - - - - va nos, iu - sti - fi - . The second staff continues the melody with the lyrics: - ca nos, O be - a - ta Tri - - - - ni - tas.

Notes on the Readings of the Source

Notation is black full with red coloration. Staff signatures are also red, as are all accidentals except for one.

The lettering of the underlay is large compared with the tightly spaced notes and it is not uncommon for a single syllable to take as much space laterally as two or three notes. No more than an approximate alignment of syllables with notes was attempted and the singers must have been expected to make their own adjustments. The edition mostly preserves the apparent underlay of the source, but a few small editorial adjustments have been made tacitly and some more significant ones have been noted below.

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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²A = second note A in the bar. Note values are abbreviated in italics.

Pre-placed Accidentals

Many accidentals are placed immediately before the note they affect, but the following are placed earlier.

32 T *b* for B is before ²A in 31 / 93 Ct1 *b* for B is below F in 92 / 99 M *b* for B is above ²F in 97 and is black / 104 M *b* for B is below F in 103; B *b* for B is above F / 128 Ct1 *b* for E is before ²A in 127 / 129 M *b* for E is before B; B *b* for E is before C in 128 / 131 M *h* for E is before ²F in 130 / 207 B *b* for B is above F / 226 B *b* for E is before B in 225 / 229 B *b* for E is before F in 228 / 230 T2 *b* for E is before D / 233 T2 *h* for E is before F /

Staff Signature and Accidental

93 Tr staff signature placed below F because of large clef / 233 Ct2 *b* for E /

Underlay and Ligatures

17 M *sal-* below F (not in 20) / 17 Ct1 *sal-* below C (not in 21) / 17–18 B *spes* below AG, *no-* below F, (19–20) *-stra* below sbC dot-bF / 46 M *-tes* below B, (47) *in hac* below ²A²G¹E²F but allocated to ³F²E by lines / 65 Ct1 *sbE+bE* for *sbE+sbE sbE*, (65–66) *tuos* below ¹CG, *miseriordes oculos* ambiguously aligned / 70 Ct1 *con-* below A, (71) *-ver-* below C / 75–76 Ct1 *et* below A¹G, *Je-* below ¹C¹B / 86 T2 *hoc ex-* allocated to F²C respectively by lines / 171–172 T2 ligature **h** / 198 Tr *-ta* for *-to* / 203 Ct2 *-to* black /

Other Readings

1 Tr the mensuration symbol \bigcirc has the same meaning as the Φ of the other voices / 40 T1 2 below B / 45 Tr ²B is A / 46 Tr F is G / 50 Tr A is G / 57 T1 2 above G; B 2 above C / 70 B ¹C is B / 74 M extra *sb-rest* / 178 Ct2 E is D / 188 Ct2 MS Φ restated / 211–212 Ct1 D+D is *sb* with 2 below / 229 T2 ²C is D / 234 M superfluous *sbF* after *crF* /