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
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 stave. 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/.

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 downa fourth.

Notes on reading the source:

In the notes below, each reference to a bar of 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 Dv 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.