From The Eton Choirbook

Salve Regina

William Horwood
(English; c.1440-1484)

Hail,

Queen,

Text in italics may be sung by soloists or a small group.

Source: The Eton Choirbook, 2nd ed., vol. I, ed. Frank LL. Harrison, 1967. Notation here is a fourth lower than the original, with time values halved. Translation, text underlay, and editorial accidentals (see note, last page) are by John Hetland and the Renaissance Street Singers.

2 Feb 2019
Our life, sweetness and hope, hail.

To thee we cry, exiles,

Eve's children. For thee we sigh,
moaning and weeping in this vale of tears.

- mus, gemen-tes et flén-tes in hac la-

- mus, gemen-tes et flén-tes in

gemen-tes et flén-tes in hac la-

- mus, gemen-tes et flén-tes in hac lacrimá-

tears.

- cri-má-rum vál-le, lacri-ma-

hac lacri-má-rum vál-

hac lacri-má-rum vál-

cri-má-rum vál-

cri-má-rum vál-

- rum vál-le, in hac lacri-má-rum vál-

erm vál-le, lacri-má-rum vál-

- le, lacri-má-rum vál-

d la-
crimá-rum vál-

le, in hac lacri-má-rum vál-

le, in hac lacri-má-rum
Therefore look!

our Advocate,

thy merciful eyes turn thou toward us.
And Jesus,

blessed fruit of thy womb,

to us after this exile
Virgin mother of the church,

Eternal gateway of glory,

Be for us a refuge

With the father and the son.
Merciful virgin, holy virgin,

Virgo clementis, virgo pia

Virgo clementis, virgo pia

Virgo clementis, virgo pia

Sweet virgin,

Virgo dulia

Virgo dulia

Virgo dulia

O Mary,

Cis, 0

Cis, 0

Cis, 0

Maria
And for us whipped,

Et pro nobis flagelláto,

Pierced by thorns,
made to drink bile.
Note on accidentals: The manuscript has a key signature of one flat on some lines of some parts, the flat applying to the whole line. Unless otherwise noted, we removed the key signatures and wrote in the flats where, to the best of our understanding, the composer intended them. In our transposition, the flats become F-naturals. Signs above the notes are truly editorial.

Alterations: Soprano bar 153, made dotted rhythm from two equal notes. Alto bar 254, moved the dot from the second note to the first.