

Salve regina

Jean Conseil (1509 (?) - 1535)

Source: Attaingnant's 12th book of motets, 1535
Ed. Mick Swithinbank

Superius (C1)

Contratenor (C3)

Primus tenor (C4)

Secundus tenor (C4)

Bassus (F4)

S.

C.

T1

T2

B.

S.

C.

T1

T2

B.

14

S. ri - cor - di - ae,

C. - - - di - ae,

T1 ae, vi - - - ta

T2 di - ae, mi - se - ri - cor - di - ae, vi -

B. cor - di - ae, vi - - -

18

S. vi - - - ta dul -

C. vi - ta dul - - ce -

T1 dul - ce - do, dul - - -

T2 - - - ta dul - ce - do, dul - ce -

B. - - - ta

22

S. - ce - do, dul - ce - do

C. do, dul - - ce - do

T1 - - - - ce - - do et

T2 do, dul - - - ce - do

B. dul - - ce - do, dul - -

26

S. et spes no -

C. et spes no -

T1. spes no - stra, sal -

T2. et spes no - stra,

B. do et spes no -

30

S. stra, sal - ve.

C. stra, sal - ve. Ad

T1. ve. Ad

T2. et spes no - stra, sal - ve.

B. stra, sal - ve.

34

S. Ad

C. te, ad te

T1. te,

T2. Ad

B. Ad te,

47

S. ex - u - les fi - lii E - - -

C. ex - u - les fi - lii E - vae,

T1 mus ex - u - les fi - lii

T2 ex - u - - - - -

B. mus ex - - - - -

51

S. vae, ex - u - les fi - lii E -
C. fi - lii E - vae.
T1. E - vae, fi - lii E -
T2. les fi - lii E -
B. - u - les fi - lii E - vae, fi -

55

S. vae. Ad
C. Ad te
T1. vae. Ad te
T2. vae. Ad te
B. lii E - vae.

59

S. te su - spi - ra -
C. su - spi - ra - mus,
T1. su - spi - ra -
T2. te, ad
B. Ad te su - spi - ra -

67

S. *mus, ge - men - tes et*

C. *ra - - - mus ge - men - - tes et flen -*

T1 *ra - - - mus ge - men - -*

T2 *- - - mus ge - men - tes et flen - tes,*

B. *ge - men - - tes et flen - tes,*

77 even more rough-hewn than shown here.

S. in hac la - chry - ma - rum val - - - - -

C. in hac la - chry - ma - - - - rum val - -

T1 tes in hac la - chry - ma - rum, in

T2 tes in hac la - chry -

B. tes in hac la - chry - ma - rum

81

S. le, in hac la - chry - ma - rum, in

C. le, in hac la - chry -

T1. hac la - chry - ma - - - rum val - le,

T2. ma - - - - - rum val - le,

B. val - le, in hac la -

87

C. E - - ya re - - - - - - - - - -
T1. E - - ya re - - - - - - - - - -
T2. E - - - - - - - - - - ya er - -
B. E - - - - - - - - - - ya er - -

92

C. ya er - - go, |||
T1. go, ad - vo - ca - ta
T2. go, ad - vo - ca -
B. go, ad - - - - - - - - - - ad -

96 Bar 96: T1 has a minim rest followed by a dotted minim A in the source, clashing with T2's G.

C. ad - vo - ca - ta no - - - - - - - - - -
T1. no - - - - - - - - - -
T2. - - - - - ta no - - - - - - - - - stra,
B. vo - - ca - - - ta no - - stra,

100

C. stra, il - los tu - os mi - se - ri - cor -
T1. stra, il - los tu - os mi - se - ri - cor -
T2. il - los tu - - - - - - - - - -
B. il - los tu - - - - - - - - - -

104

C. os mi - se - ri -

T1 des, mi - se - ri - cor - des

T2 os mi - se - ri - cor -

B. os mi - se - ri - cor - des,

108

C. cor des o - cu -

T1 o cu - los ad nos

T2 des o

B. mi - se - ri - cor - des, mi - se - ri - cor -

112

C. los ad nos con -

T1 con - ver te, ad

T2 cu - los ad nos con - ver te, ad

B. des o cu - los ad

117

C. ver - - - te.

T1 nos con - ver - - - te.

T2 nos con - ver - - - te.

B. nos con - ver - - - te.

10

121

Soprano (S.) vocal line consists of vertical dashes and a single note on the 4th beat.

Cantus (C.) vocal line starts with vertical dashes, followed by "Et Je" on the 2nd and 3rd beats, then a sustained note with a fermata over the 4th beat, and ends with "sum" on the 5th beat.

Tenor 1 (T1) vocal line starts with vertical dashes, followed by "Et Je" on the 2nd and 3rd beats, then a sustained note with a fermata over the 4th beat, and ends with a dotted half note on the 5th beat.

Tenor 2 (T2) vocal line starts with vertical dashes, followed by "Et" on the 3rd beat, a sustained note with a fermata over the 4th beat, and "Je" on the 5th beat.

Bass (B.) vocal line starts with vertical dashes, followed by "Et Je" on the 2nd and 3rd beats, then a sustained note with a fermata over the 4th beat, and ends with "sum" on the 5th beat.

127

Soprano (S.) vocal line starts with vertical dashes, followed by "sum" on the 2nd beat, a sustained note with a fermata over the 3rd beat, and "be ne dic" on the 4th and 5th beats.

Cantus (C.) vocal line starts with vertical dashes, followed by "be ne dic" on the 3rd and 4th beats, and a sustained note with a fermata over the 5th beat.

Tenor 1 (T1) vocal line starts with vertical dashes, followed by "sum be ne dic" on the 2nd and 3rd beats, then a sustained note with a fermata over the 4th beat, and "tum" on the 5th beat.

Tenor 2 (T2) vocal line starts with vertical dashes, followed by "sum" on the 2nd beat, "be ne dic" on the 3rd and 4th beats, "tum" on the 5th beat, and "fruc tum ven" on the 6th and 7th beats.

Bass (B.) vocal line starts with vertical dashes, followed by "be ne dic" on the 2nd and 3rd beats, then a sustained note with a fermata over the 4th beat, and "tum" on the 5th beat.

132

Soprano (S.) vocal line starts with vertical dashes, followed by "tum fruc tum ven tris tu" on the 2nd, 3rd, 4th, 5th, and 6th beats respectively.

Cantus (C.) vocal line starts with vertical dashes, followed by "tum fruc tum ven tris tu" on the 2nd, 3rd, 4th, 5th, and 6th beats respectively, and ends with a sustained note with a fermata over the 7th beat.

Tenor 1 (T1) vocal line starts with vertical dashes, followed by "fruc tum ven tris" on the 2nd, 3rd, 4th, and 5th beats respectively.

Tenor 2 (T2) vocal line starts with vertical dashes, followed by "tris," on the 2nd beat, and "fruc tum ven tris tu" on the 3rd, 4th, 5th, and 6th beats respectively.

Bass (B.) vocal line starts with vertical dashes, followed by "tum" on the 7th beat, and "fruc tum" on the 8th and 9th beats respectively.

144 Bar 145, first half: T2 has minims B and A in the source.

12

149

S. li - um o sten de,
C. de, o - sten de, o
T1. -li - um o - sten de, o
T2. li - um o - sten - - de,
B. hoc ex - i - li - um o - sten - - de,

154

S. o cle -
C. cle - - - mens,
T1. cle - - mens, o cle - mens,
T2. o
B. o

159

S. mens, o pi - -
C. o pi - - - -
T1. o pi - -
T2. cle - - mens, o
B. cle - - mens, o

164

S. a, o dul

C. - a, o dul -

T1. - a, o dul -

T2. pi a, o

B. o pi a, o

169

S. o dul cis Ma ri

C. cis

T1. cis Ma ri

T2. dul cis Ma

B. dul cis Ma

173

S. a, Ma ri

C. Ma ri a, Ma

T1. a, Ma ri dul

T2. ri a, Ma ri

B. cis Ma ri a, Ma

178

S. Ma - ri

C. ri

T1 cis Ma - ri a,

T2 a, Ma - ri

B. - ri a, Ma - ri a,

181

S. a.

C. a, Ma - ri a.

T1 Ma - ri a.

T2 a.

B. Ma - ri a.

Detailed description: The musical score is for five voices: Soprano (S.), Alto (C.), Tenor 1 (T1), Tenor 2 (T2), and Bass (B.). The music is divided into two systems by a double bar line. System 1 (measures 178-180) includes vocal entries for Soprano, Alto, Tenor 1, and Tenor 2. The lyrics include "Ma - ri" and "cis". The bass line has a fermata. System 2 (measures 181-183) includes vocal entries for Soprano, Alto, Tenor 1, and Tenor 2. The lyrics include "a.", "Ma - ri", and "a.". The bass line has a fermata.