

Transposed: E♭

Josquin Desprez

# Salve Regina à 5

S.T.T.T.B.

*ed. S. Biazeck*

***Quire*** EDITIONS

# Salve Regina à 5

Edited by Simon Biazeck

Josquin Desprez  
(c. 1450–1521)

## Prima pars

Musical score for the first system of 'Salve Regina à 5'. The score is for five voices: Superius, Altus, Quinta Vox, Tenor, and Bassus. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are: Superius: Sal - ve Re - ; Altus: Sal - ve, sal - ve Re - gi - ; Quinta Vox: Sal - ; Tenor: Sal - ve, ; Bassus: Sal - ve Re - gi - na, sal -

Musical score for the second system of 'Salve Regina à 5'. The score continues from the first system. The lyrics are: Superius: - gi - na, sal - ; Altus: na, Re - gi - na, ; Quinta Vox: -ve, sal - ; Tenor: sal - ve Re - gi - na, sal - ve Re - ; Bassus: ve Re - gi - na, sal - ve Re - gi - na, sal -

12

ve Re - gi - na, Re - gi - na  
 sal - ve Re - gi - na,  
 ve,  
 gi - na, sal - ve Re -  
 ve Re - gi - na, sal - ve Re - gi - na, sal - ve Re - gi -

17

mi - se - ri - cor di - ae:  
 sal - ve Re - gi - na mi - se - ri - cor di - ae.  
 sal - ve,  
 - gi - na Vi -  
 na mi - se - ri - cor di - ae:

23

Vi - ta, vi - ta, dul - ce -  
 Vi - ta, dul - ce - do, vi -  
 sal -  
 ta, vi - ta, dul - ce - do, vi - ta, dul - ce - do, vi -  
 Vi - ta, vi -

28

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

33

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

38

ve. Ad te cla - ma - mus, ad  
 ve. Ad te cla - ma - mus, ad te,  
 sal - ve,  
 ve. Ad te  
 Ad te cla - ma - mus, ad te, ad

44

te cla - ma - mus, ad te cla - ma - mus, ad te cla - ma - mus. ad te cla - ma - mus, ad te cla - ma - mus, ad te cla - ma - mus.

sal

49

ex - su - les fi - lii He - vae, fi - lii He - mus, ex - su - les fi - lii He - vae. -ve, sal mus, ex - su - les, ex - su - les fi - lii He mus, ex - su - les fi - lii He

55

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

60

su - spi - ra -  
 mus, su - spi - ra - mus,  
 sal - ve,  
 ad te su - spi - ra -  
 ad te su - spi - ra -

65

mus, ge - men - tes et flen -  
 ad te su - spi - ra - mus, ge -  
 sal - ve,  
 mus, ge - men - tes, et flen -  
 mus, ge - men - tes et flen -

71

tes in hac la -  
 men - tes et flen - tes in hac la -  
 sal -  
 tes, ge - men - tes et flen - tes in hac la -  
 tes, ge - men - tes et flen - tes in hac la -

77

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

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

-ve sal -

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

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

82

cri - ma - rum val - le.

cri - ma - rum val - le.

ve.

cri - ma - rum val - le.

cri - ma - rum val - le.

87 **Secunda pars**

E - ia er - go, Ad - vo - ca -

E - ia er - go, Ad - vo - ca - ta no -

Sal

E - ia er - go, Ad -

E - ia er - go, Ad - vo - ca -

93

ta no - stra,  
 Ad - vo - ca - ta no - stra,  
 -ve, sal -  
 vo - ca - ta no - stra, il - los  
 ta no - stra, Ad - vo - ca - ta no -

99

il - los tu -  
 il - los tu - os mi -  
 - ve,  
 tu - os -  
 stra, il - los tu - os, il - los tu - os

104

os mi - se - ri - cor - des o -  
 se - ri - cor - des, mi - se - ri - cor -  
 sal - ve,  
 mi - se - ri - cor - des o - cu - los,  
 mi - se - ri - cor - des o - cu - los, o - cu -

\*\* b

\*\*\* See editorial notes.



110

cu - los ad nos con - ver - te, ad  
 des o - cu - los ad  
 sal  
 ad nos con - ver - te, ad  
 los, o - cu - los ad nos con - ver - te, ad

114

nos con - ver - te,  
 nos con - ver - te, ad nos con - ver - te.  
 - ve.  
 nos con - ver - te, ad nos con - ver - te.  
 nos con - ver - te, ad nos con - ver - te.

118 **Tertia pars**

Et Ie - sum, be - ne - di - ctum fru -  
 Et Ie - sum, be - ne - di - ctum fru - ctum  
 Sal - ve,  
 Et Ie - sum, be - ne - di - ctum fru - ctum  
 Et Ie - sum, be - ne - di - ctum

126

ctum ven - tris tu - i, no -  
 ven - tris tu - i,  
 sal -  
 ven - tris tu - i, no -  
 fru - ctum ven - tris tu - i,

131

bis  
 no -  
 -ve, sal -  
 bis, no -  
 no -

136

post hoc ex - si - li - um o -  
 bis post hoc ex - si - li - um o -  
 ve,  
 bis  
 bis post hoc

142

sten - de. O

sten - de. O cle -

sal - ve,

O cle - mens,

ex - si - li - um o - sten - de.

147

cle - mens, O

- mens, O cle - mens, O

sal - ve,

O cle - mens, O

O cle - mens, O cle -

153

cle - mens, O pi - a, O cle -

cle - mens, O pi - a, O cle - mens,

sal -

cle - mens, O pi - a, O cle - mens,

mens, O cle - mens, O pi - a,

159

mens, o pi - a, O pi - a, O cle - mens, -ve, sal - O pi - a, O pi - a, O pi - a, O pi - a,

165

O dul - cis Ma - ri - a, O dul - cis O pi - a, O dul - cis Ma - ri - a, O - ve, sal - O dul - cis Ma - ri - a, O dul - cis Ma - ri - a, O.

171

Ma - ri - a, Ma - ri - a, dul - cis, O dul - cis Ma - cis, O dul - cis Ma - dul - cis Ma - ri - a, dul - cis Ma - ri - a.

174

ri - a, Ma - ri - a.

**Editorial notes:**

Sources:

*Motetti libro quarto* (RISM 1521/5) Venice: Antico, Andrea, 1521 (Tenor Partbook, Print), no. 1

D-Mbs 34; Alamire, Pierre, c. 1515–c.1535 (Choirbook, MS), no. 1

I-MO d IX; c. 1520–1530 (Choirbook, MS) no. 10

*Lib. duodecim. xvii. musicales ad v...* (RISM 1535/4) Paris: Attaingnant, Pierre, 1535 (Partbook, Print), no. 12

I-Rvat Capp. Sist. 24; Rome: Parvus, Johannes, c. 1538–c.1550 (Choirbook, MS), no. 15

Originally notated a tone higher in the following clefs: C1, C3, C3, C3, C4.

Cue-sized and cautionary accidentals are editorial.

All text is editorial.

In bar 104 it is very likely that Josquin has deliberately set up the augmented sixth; unusual, but by no means unheard of. The *Superius* would undoubtedly be expecting to sing a C-sharp (original pitch), having already done so in the previous phrase and also having just heard it sung exactly so in the *Altus*. Examples of the augmented sixth from this period may also be found in works by Heinrich Isaac (a keyboard intabulation) Cristóbal de Morales, Clemens non Papa and Juan Bermudo.

**Translation:***Hail, Queen of mercy; our life, delight and hope, hail.**We cry to you, exiles, sons of Eve;**we sigh to you, groaning and weeping**in this vale of tears.**So then, our advocate,**turn those merciful eyes of yours towards us,**And reveal Jesus, the blessed fruit of your womb,**to us after this our exile [on earth].**O merciful, O holy, O sweet Mary.*

Simon Biazeck

Rochester, U.K.

January 2021