

Transposed: Eb

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

Superius Sal - - - - ve

Altus Sal - - - - ve, sal -

Quinta Vox Sal - -

Tenor Sal - - - -

Bassus Sal - ve Re - gi -

5

Re - - - - gi - - - -

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

- - - - ve,

- - - - ve, sal - ve Re -

na, sal - ve Re - gi - na,

9

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

13

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

17

mi - se - ri - cor - di -

mi - se - ri - cor - di -

sal - ve,

- gi - na

na mi - se - ri - cor - di -

22

ae: Vi - ta, vi -

ae: Vi - ta, dul - ce - do,

sal -

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

ae: Vi - ta,

27

ta, dul - ce - do, vi - ta, dul - ce - do,
vi - ta, dul - ce - - do, vi -
- - - ve,
do, vi - ta, dul - ce - do, vi - ta, dul - ce -
vi - ta, dul - ce - do, vi - ta, dul - ce -

31

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

35

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

39

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

43

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

47

mus, ex - su -
 ad te cla - ma - mus, ex -
 ve,
 te cla - ma - mus, ex - su - les, ex -
 mus, ad te cla - ma - mus, ex -

51

- les, fi - lii He - vae, fi - lii He -
 su - - les, fi - lii He - vae.
 sal - - - -
 su - les, fi - lii He - - - -
 su - les, fi - lii He - - - - -

55

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

59

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

63

mus, ge - men -
 mus, ge - men -
 -ve, sal -
 spi - ra - mus, ge - men - tes,
 spi - ra - mus, ge -

68

tes et flen - tes

- tes, ge - men -

ve,

ge - men - - - - - tes et

men - - - - - tes et flen - tes, ge -

72

in

- - - - - tes et flen - tes

sal - - - - -

flen - tes, et flen - tes

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

76

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

80

in hac la - cri - ma -
 -le, in hac la - cri - ma -
 sal - - - -
 - le, in hac la - cri - ma -
 -le, in hac la - cri - ma -

83

- rum val - - - - - le.

rum val - - - - - le.

ve. - - - - -

rum val - - - - - le.

rum val - - - - - le.

87 **Secunda pars**

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

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

Sal - - - -

E - - ia er - go,

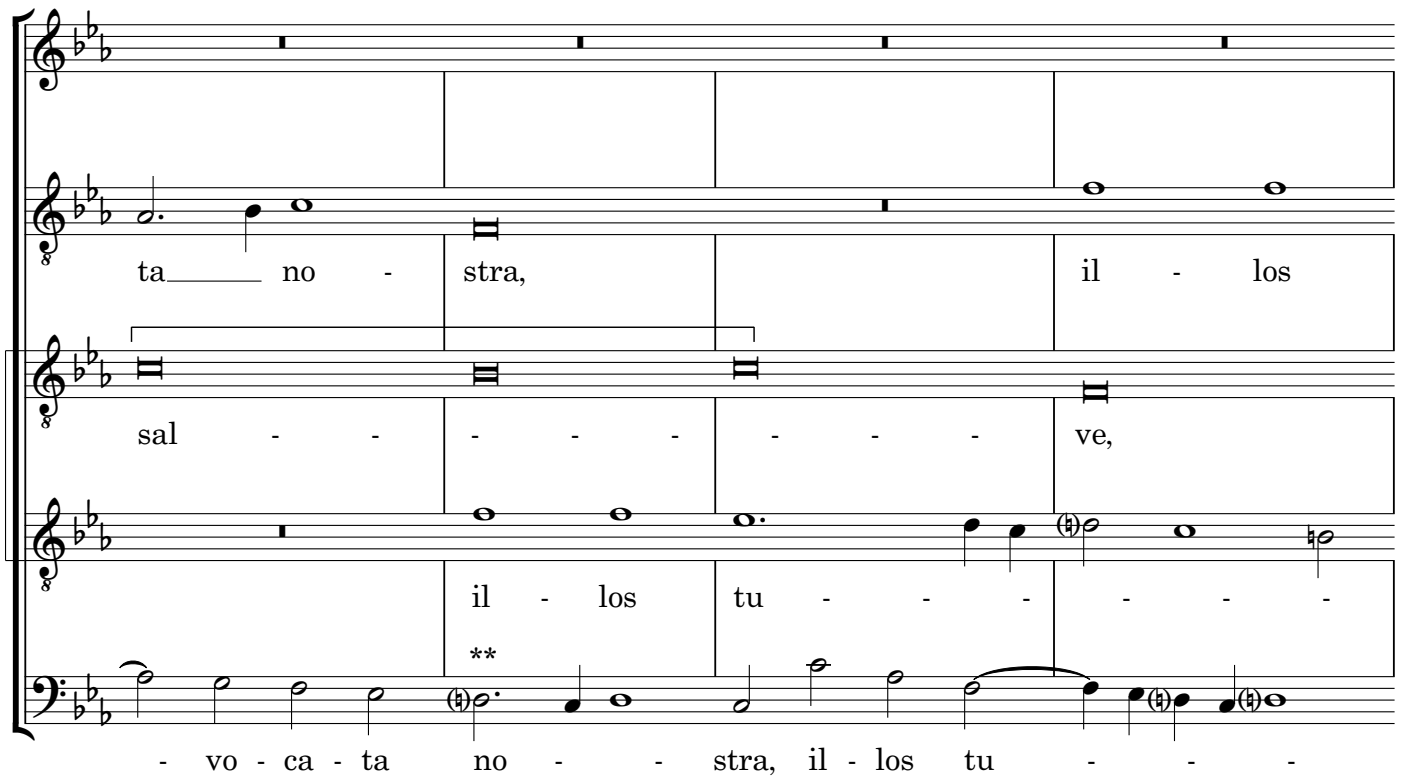
E - ia er - - - - go, Ad -

92



ca - ta no - stra,
 ca - ta, Ad - vo - ca -
 ve,
 Ad - vo - ca - ta no - stra,
 vo - ca - ta no - stra, Ad -

97



ta no - stra, il - los
 sal - ve,
 il - los tu -
 **
 - vo - ca - ta no - stra, il - los tu

** Flat suppressed.

101

**

il - los tu - - - - -

tu - - - - - os, il - los tu -

sal - - - - -

-os

-os, il - los tu - - - - - os

105

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

os mi - se - ri - cor -

ve,

mi - se - ri - cor - des o - cu - los,

mi - se - ri - cor - des o - cu - los, o - cu -

** See editorial notes.

Musical score for measures 110-113. The score is in G minor (three flats) and 4/4 time. It features five staves: Soprano, Alto, Tenor, Bass, and a fifth staff with rests. The lyrics are: - 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

Musical score for measures 114-117. The score is in G minor (three flats) and 4/4 time. It features five staves with lyrics: 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

Et Ie - sum, be - ne - di - ctum

Sal - ve,

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

Et Ie - sum, be - ne - di - ctum

125

fru - ctum ven - tris tu -

fru - ctum ven - tris tu -

sal -

ctu - m ven - tris tu - i,

fru - ctum ven -

138

hoc ex - si - - - - li - um o - sten -

hoc ex - si - - - - li - um o - sten -

-ve, sal - - - -

post hoc _____ ex -

143

de. O - - - -

de. O cle - - - -

ve, O cle - mens,

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

cle - mens,
mens,
O cle - mens,
sal - mens,
O cle - mens,
O cle - mens,

151

O cle - mens, O
mens, O cle - mens, O pi -
ve,
O cle - mens, O
O cle - mens,

155

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

160

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

Musical score for measures 165-170. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Bass. The key signature is B-flat major (two flats). The lyrics are: O dul - cis Ma - ri - a, O pi - a, O dul - cis Ma - ri - ve, -ve, O dul - cis Ma - ri - a, O dul - cis Ma - ri - a,

Musical score for measures 170-175. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Bass. The key signature is B-flat major (two flats). The lyrics are: dul - cis Ma - ri - a, Ma - ri - a, O dul - cis, O dul - cis Ma - sal - ve, O dul - cis, O dul - cis Ma - O dul - cis Ma - ri -

174

The musical score consists of five staves. The top staff is the Soprano part, followed by Alto, Tenor, and two Bass parts. The lyrics are: 'ri - a, Ma - ri - a. sal - ve. ri - a. a.' The score includes various musical notations such as clefs, key signatures, and note values.

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-MOd IX; c. 1520–1530 (Choirbook, MS) no. 10

Lib. duodecimus. xvii. musicales ad v... (RISM 1535/4) Paris: Attaignant, 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 B-natural, (C-Sharp at 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.

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