

Ave regina caelorum

LOYSET COMPÈRE

A- ve Re- gi- na cae- lo- - rum,

A- - ve Re- gi- - na cae- - lo- rum,

A- - ve Re- gi- - na cae- lo- - - rum,

A- ve Re- gi- - na cae- lo- - - rum, a-

8

a- ve do- mi- na an- ge- lo- - rum, an- ge- - -

a- ve do- mi- na an- - - ge- - - lo- rum,

a- ve do- mi- na an- ge- lo- - - rum, an- - - -

ve do- - mi- - na an- - - ge- - -

15

lo- - - rum. Sal- - ve ra- - dix, sal-

- an- ge- - lo- - - rum. Sal- - ve ra- -

ge- - lo- - rum. Sal- - ve ra- - dix, sal-

lo- - - rum. Sal- - ve ra- - dix, sal- -

For notes and translation, see page 4.

22

- ve por- - ta. Ex qua mun- do lux_

- dix, sal- - ve por- - ta. Ex qua mun- do

- - ve por- ta. Lux

ve por- ta.

28

est or- - ta.

lux est or- - ta. Gau-

est or- - ta, est or- - ta.

Gau-

34

Gau- de vir- go_

de vir- - go glo- ri- o- - sa,

Gau- - de vir- go glo-

- de vir- - go glo- ri- o- - sa,

40

glo-ri-osa su-per om-nes spe-
 gau-de vir-go glo-ri-osa su-per om-nes spe-
 ri-osa
 gau-de vir-go glo-ri-osa

47

- ci-osa. Va-
 ci-osa. Va-
 su-per om-nes spe-ci-osa.
 su-per om-nes spe-ci-osa.

53

le, o val-de-de-co-ra
 le, o val-de-de-co-ra, de-co-ra, de-co-
 Va-le, o val-de-de-co-ra
 Va-le,

59

et pro-no-
 ra, et pro-no-bis
 o val-de-de-co-ra

65

- bis Chri - - stum ex- o- - ra. A- -

Chri - - stum ex- o- ra. A- - men, a-

et pro no- bis Chri- stum ex- o- ra. A- - men, a-

et pro no- bis Chri- stum ex- o- ra. A- men, a- -

71

men, a- - - - - men.

- men, a- - - - - men.

- men, a- - - - - men.

men, a- - - - - men.

Sources:

MS 2269 (Librone 1), Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Milan

Note values halved. Transposed down a tone. In the source, only part of the text is underlaid.

Text: Marian antiphon, for use from Candlemas to the Wednesday of Holy Week.

Translation:

Hail, queen of heaven,
hail, lady of the angels,
welcome root, welcome gate,
from whom a light has risen to the world.

Rejoice, glorious virgin,
lovely above others.
Hail, most fair one
and plead for us to Christ.

Lynn Halpern Ward (*The "Motetti Missales" Repertory Reconsidered*, *Journal of the American Musicological Society*, Vol. 39, No. 3 - Autumn 1986) has suggested that this piece may be part of a *motetti musicali* cycle: a Milanese practice of substituting the movements of a mass with motets. In its source, Librone 1, it is grouped with other motets from this conjectural cycle: it appears between *Ave virgo gloriosa* and *O admirabile commercium*. Whether or not all the components of Ward's proposed cycle were ever performed as a unit, it seems likely that they were used in the groupings in which they appear in the Libroni.