

From the Eton Choirbook,
compiled around 1500.
Further notes at the end.

Salve Regina

Transposed down a fifth. Original clefs: G1, C1, C3, C3, C4

Richard Hygons

S

A

T1

T2

B

8

Sal - ve re - gi - na, ma -

Sal - ve re - gi - na, ma -

Sal - ve re - gi - na, ma -

6

A

T1

T2

8

- ter mi - se - ri -

- ter mi - se

ter mi - se - ri - cor - di -

9

A

T1

T2

8

cor - di -

- ri - cor - di

- 3 -

12

S

A

T1

T2

B

Vi - ta dul - ce -

ae;

ae;

ae;

Vi - ta dul - ce -

17

S

B

do, et -

do,

21

S

B

spes

et

spes no -

25

S

B

no

29

S *stra,* Sal - ve.

A Sal - - - ve.

T1 Sal - - - ve.

T2 Sal - - ve.

B *stra,* Sal - - ve.

35

S Ad te cla - ma - mus ex - su-les

A Ad te cla - ma - mus ex - su-les fi - li - i

T1 Ad te cla - ma - mus ex-su - les

T2 Ad te cla - ma - mus ex -

B Ad te cla - ma - mus ex - su - les

39

S
fi - li-i E - vae. Ad te su -

A
E - - vae. Ad - te su - spi-ra -

T1
fi - li - i E - vae. Ad te su -

T2
su - les fi - li - i E -

B
fi - li-i E - - vae. Ad te

43

S
- spi - ra - - mus, ge - men -

A
- - - - mus, ge - men -

T1
spi - ra - - - - mus,

T2
- vae. Ad te su - spi -

B
su - spi - ra - - - - mus,

46

S
- tes et flen - - -

A
- - - tes et flen - -

T1
ge-men - tes et flen - tes

T2
ra - mus, ge - men -

B
ge - men - tes et flen - -

50

S
- tes in hac la - cri - ma -

A
tes in hac la - cri - ma - rum

T1
in hac la - cri - ma - - - rum val -

T2
tes *(sic)* et flen - tes val -

B
tes in hac la - cri - ma -

54

S rum val - - - - le.

A val - - - - le.

T1 val - - - - le.

T2 - - - - le.

B rum val - - - - le.

58

A E - ya er - go ad - vo - ca -

T2 E - ya er - go, ad - vo - ca - ta

B ad - vo - ca - ta

62

S no - - -

A - ta no - stra,

T1 no - - -

T2 no - - -

B no - - -

66

S

stra,

T1

8

stra, (il - los tu - os

T2

8

stra, il - los tu -

B

stra (il - los tu -

71

S

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

T1

8

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

T2

8

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

B

os)

75

S *los* ad nos con - ver -

A ad nos con - - ver -

T1 *los)* ad nos con -

T2 - *los* ad nos con - ver - te.

B ad nos con - ver -

79

S - te. Et Je - -

A - - te. Et Je - -

T1 - ver - te. Et Je - -

T2 Et Je - -

B te. Et Je - -

83

S

- sum,

A

- sum,

T1

- sum. Be - ne-di - tum fru -

T2

- sum, Be - ne-di - ctum fru - ctum

B

- sum, Be - ne-di - ctum fru -

88

T1

ctum ven - tris

T2

ven - tris

B

- ctum ven - tris tu -

91

S

A

T1

T2

B

no -

no -

tu - - - i, no -

- tris tu - - - i,

- - - i, no -

95

S

A

T1

T2

B

- bis post hoc ex -

- - - bis post

- bis post hoc ex - si -

no - - - bis post hoc

- bis post hoc ex-si -

99

S si - li - um o - sten -

A ₈ hoc ex - si - li - um

T1 ₈ li - - - - um o - sten -

T2 ₈ ex - si - li - um o -

B - - - li - - - um o - sten -

102

S - - - - -

A ₈ o - sten - - - -

T1 ₈ - - - - -

T2 ₈ sten - - - - -

B - - - - -

106

S
de. Vir - go ma - ter ec - cle - si -

A
8 de. Vir - go ma - ter ec - cle - si -

T1
8 de.

T2
8 de.

B
de.

112

S
- - ae, ae - ter - na por -

A
8 - - ae, ae - ter - na

T1
8 ae - ter - na por - ta

116

S
- - ta glo - ri - ae, e -

A
8 por - ta glo - ri - ae, e - sto no -

T1
8 glo - ri - ae, e - sto

120

S *sto no-bis re - fu - gi-um a - pud Pa -*

A *bis re - fu - gi - um a - pud Pa - trem*

T1 *no - bis re - fu - gi - um a-pud Pa - trem et*

123

S *- trem et Fi - li -*

A *et Fi - li -*

T1 *Fi - li -*

126

S *- - - - - um.*

A *- - - - - um. O*

T1 *- - - - - um. O*

T2 *O*

B *O*

130

S O Cle - - - - -

A Cle - - - - -

T1 Cle - - - - -

T2 Cle - - - - -

B Cle - - - - -

134

S - mens.

A - mens.

T1 mens. Vir - go cle - mens, vir -

T2 mens. Vir - go cle - mens, vir - go pi -

B mens. Vir - go cle - - - mens,

138

T1
8
go pi - a, vir - go dul -

T2
8
a, vir - go dul -

B
vir - go pi - a, vir - go

142

T1
8
cis, o Ma-ri - a, ex-au - di pre -

T2
8
cis, o Ma - ri - a, ex-au -

B
dul - cis, o Ma - ri - a, ex - au - di pre -

147

T1
8
ces om - ni - um ad te pi - e

T2
8
di pre - ces om - ni - um ad

B
ces om - ni - um ad te pi - e cla -

150

T1
8
cla - - - man - - -

T2
8
te pi - - - e cla - man -

B
man - - -

153

T1

8

ti

T2

8

ti

B

ti

156

S

0

A

8

0

T1

8

um.

0

T2

8

um.

0

pi

B

um.

0

161

S pi - - - - - a.

A pi - - - - - a.

T1 pi - - - - - a.

T2 - - - - - a.

B pi - - - - - a.

166

S *Fun - de pre - ces tu - o na -*

A *Fun - de pre ces tu - o na -*

B *Fun - de pre - ces tu - - - o*

170

S - to, cru - ci - fi - xo

A - - to, cru - ci - fi - - - xo

B na - - - to, cru - ci - fi - - - xo

174

S
vul-ne-ra - to, et pro no - bis fla -

A
8 vul-ne-ra - to, et pro no - bis fla - gel -

B
vul - ne-ra - to, et pro no - bis fla -

178

S
- gel-la - to, spi - nis pun - cto, fel -

A
8 la - - - to, spi - nis pun - cto, fel -

B
- gel-la - - - to, spi - nis pun - cto,

182

S
le po - ta - - -

A
8 le po - ta - - -
b in ms (would be e here)

B
fel - le po - ta - - -

186

S

A

T1

T2

B

to. O

O

dul -

O

dul -

O

dul -

to. O

O

dul -

191

S

A

T1

T2

B

dul -

cis, Ma -

cis Ma-ri -

cis Ma - ri -

dul - cis Ma - ri - a,

195

S cis Ma - ri - a, sal -

A - ri - a, sal -

T1 - a, sal -

T2 a, sal -

B sal -

8

199

S - - - - -

A - - - - -

T1 - - - - -

T2 - - - - -

B - - - - -

8

202

S

A

T1

T2

B

third higher in ms

erased breve in ms

206

S

A

T1

T2

B

ve.

ve.

ve.

ve.

ve.

Source: Eton Choirbook, to be found online at <https://www.diamm.ac.uk/sources/202/#/images> . Hygons' Salve starts at 50v.

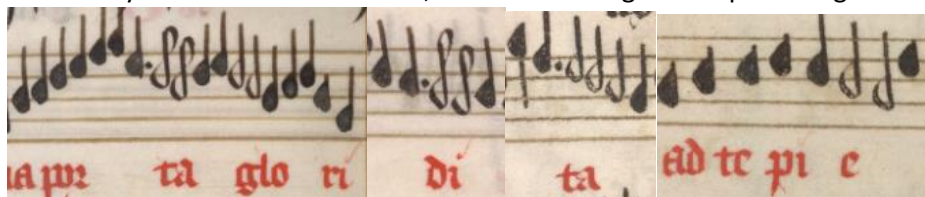
Also available at IMSLP: [https://imslp.org/wiki/Eton_Choirbook_\(Various\)](https://imslp.org/wiki/Eton_Choirbook_(Various)) Hygons' Salve is in part 3.

This Salve Regina is Hygons' only surviving composition; a Gaude Virgo Mater Christi on a single surviving leaf at Wells cathedral (where he seems to have worked all his life) is very incomplete. His Salve Regina is a very convincing, inventive piece, making it all the more remarkable that there aren't more pieces by him in the Eton (or any other) choirbook.

This Salve Regina by Hygons is based on the 'Caput melisma', which, divided in several sections, is sung by the tenor in all the full choir sections. More information is to be found at https://en.wikipedia.org/wiki/Missa_Caput . Hygons' Salve Regina is mentioned at the end.

After having transcribed much continental music from the first quarter of the 16th century, the text underlay in this manuscript is amazingly clear, although sometimes a choice has to be made to which note a syllable has to be assigned: straight up, or a bit to the left or right. Most of the time, straight up seems to be intended. One other major difference with continental music concerning text underlay is that there is no text repetition. Usually there is a lengthy melisma on the penultimate syllable. The melisma may even be interrupted by rests.

One peculiarity which struck me was a preference the scribe and/or composers seemed to have for placing the next syllable below short notes, instead of a longer note preceding or following it:



At one point the scribe made a pretty severe mistake: he thought he had come to the final note, and placed a fermata in all the parts; then he realised there were still more notes to come, and had to erase most fermata's and even notes, adding new ones. It makes you wonder what he was copying from: how could he not have seen that the piece hadn't finished yet? Was he perhaps copying from a set of slates, initially overlooking the last one?



Another error was easier to correct: at 'pro nobis' in the mean-part (C1 clef) he wrote a ligature meaning semibreve-semibreve; however the second note was supposed to be a breve, lasting two beats instead of one. Noticing the mistake, he (or a choirmaster?) added a 2 below the second note.

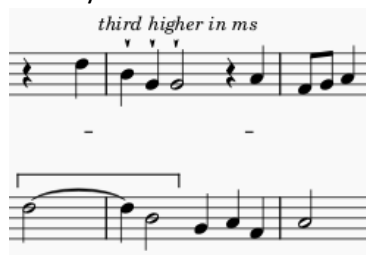


Two uncorrected errors remain:

At 'felle potato' in the mean-part a b clashes with the c in the top-voice; this is very unlikely to be intentional:



Again in the mean-part, nearly at the end, on 'dul-', it originally reads ddbb, creating a parallel octave with tenor1, which is very easy to avoid by turning it into dbgg. Just as with the error above, Frank Harrison already made these corrections in his Musica Britannica edition of the Eton Choirbook.



As you can see in some of the examples, text may be underlaid in red ink, meaning solo or reduced vocal forces; in the transcription this is indicated with italics. Black text in the manuscript means full choir; this is indicated in the transcription with upright text.

Brackets above the notes indicate that these notes were part of a ligature.

Bert Schreuder