

From the editor . . .

Giovanni Pierluigi da Palestrina is the acknowledged master of the sixteenth-century sacred polyphonic style, and his music represents the epitome of the classic Renaissance ideals of restraint, concordance, and balance. Palestrina worked most of his life in Rome, and the majority of his works were composed as service music for the Roman Catholic Church. Revered in his lifetime, his music has become the basis for many texts on sixteenth-century counterpoint in the 400+ years since his death.

This setting of *Salve Regina* first appeared in a collection of motets (*Motectorum liber secundus*) published in Venice in 1584. The bases for this edition are several collections of collected works that include this motet. For this edition the original mensuration sign has been changed from C to C , the note values have been halved and barlines and a tempo suggestion have been added. It should be noted as well that the pitch has been raised a minor third from the source materials. Suggested accidentals are indicated by parentheses () over notes in the score.

The prospective performer will notice a lack of dynamic markings in this score. Rather than clutter the score, the editor would like to suggest that when performing this work the conductor remember those Renaissance ideals of restraint and balance, and work within a suggested dynamic range of piano to mezzo forte. Understated shaping of phrases and a subtle emphasis on entrances and repeated points of imitation will also maintain clarity of texture while allowing the listener to recognize the structural signposts of this motet. One final remark concerning appropriate choral tone: the present-day concept of “straight - tone” would seem to have little basis in fact. While extensive vibrato would in fact muddy the texture of this music and make it unintelligible to the listener, a judicious amount will impart a vocal warmth that will enhance the overall effect of the music.

Ray Sprague

Translation:

“Hail Queen, thou mother of mercy; our life, our sweetness, and our hope, hail. To you we cry, we banished sons of Eve. To you we sigh, groaning and weeping in this valley of tears. We therefore implore you, advocate of ours, to turn those eyes of mercy towards us. And after this exile show us Jesus, the blessed fruit of your womb. O mild, O dutiful, O sweet Virgin Mary.”

Salve Regina

3

from Three Marian Antiphons for Treble Voices
SSAA a cappella

Adhemar (d. 609)

Giovanni Pierluigi da Palestrina
(1524-1594)

Edited by Ray Sprague

Prima Pars **Adagio** ♩ = ca. 84

Soprano I
[Cantus I]

Soprano II
[Cantus II]

Alto I
[Cantus III]

Alto II
[Altus]

sal- Sal -

sal- Sal - ve re -

6

Sal - ve re - gi -

Sal -

ve re - gi - na, re - gi -

gi - na,

10

- na, sal - ve re - gi -

- ve re - gi -

- na, sal - ve re - gi - na,

re - gi - na, mi -

14

na, mi - se - ri - cor - di -

- na, mi - se - ri - cor - di -

mi - se - ri - cor - di - ae; vi -

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

18

ae; vi -

ae; vi -

- ta, dul - ce - do, dul -

ae; vi - ta, dul - ce - do,

22

ta, dul - ce - do, et spes

- ta, dul - ce - do, et spes

- ce - do, et spes nos -

dul - ce - do, et spes

26

nos - tra, sal - ve. Ad te cla - ma -

nos - tra, sal - ve. Ad te cla - ma -

tra, sal - ve.

nos - tra, sal - ve. Ad

30

- mus, ex -

- mus,

Ad te cla - ma - mus, ex - u - les fi -

te cla - ma - mus, ex - u - les fi - lii

34

- u - les fi - lii E -

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

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

E - vae. Ad te su - spi -

38

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

E - vae. Ad te su - spi - ra - mus, ad

ra - mus, ad te su - spi -

42

Ad te su - spi - ra - mus,

te su - spi - ra - mus, ge - men - tes

te su - spi - ra - mus, ge - men -

ra - mus, ge - men - tes

46

ge - men - tes et flen -

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

tes et flen - tes

- et flen - tes in hac

50

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

men - tes et flen - tes in

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

la - cri - ma - rum val -

54

- le, in hac la - cri - ma -

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

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

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

58 (♯) Secunda Pars

- rum val - le. E - ja er -

ma - rum val - le. E -

- rum val - le. E - ja er -

val - le. E - ja

62

- go, ad - vo -

ja er - go, ad - vo - ca - ta nos -

go,

er - go, ad - vo - ca - ta nos -

66

ca - ta nos - tra nos - tra,

tra, ad - vo - ca - ta nos - tra,

ad - vo - ca - ta nos - tra, il - los

tra, il - los

70

il - los tu - os mi -

il - los tu - os mi - se - ri - cor - des,

tu - os mi - se - ri -

tu - os mi - se - ri - cor - des

74

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

mi - se - ri - cor - des o -

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

o - cu - los

78

des - o - cu - los ad nos con -

- cu - los ad nos con - ver -

- cu - los ad nos con - ver -

ad nos con - ver -

82

ver - te. Et Je -

te. Et Je -

te. Et Je -

te. Et Je -

86

sum, be - ne - dic -

sum, be - ne - dic - tum fruc -

sum, be - ne - dic - tum fruc

sum, be - ne - dic -

90

- tum fruc - tum ven - tris tu - i, no - bis post

- tum ven - tris tu - i,

- tum ven - tris tu - i, no - bis post

tum fruc - tum ven - tris tu - i, no - bis post

94

hoc ex - i - li - um o - sten - de, no - bis post hoc ex -
no - bis post hoc ex -
hoc ex - i - li - um o - sten - de. ————
hoc ex - i - li - um o - sten - de, ————

98

i - li - um o - sten - de. O
i - li - um o - sten - de. O ———— cle - mens, O ————
O cle - mens, ————
o - sten - de. O ———— cle -

102

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