

Transcribed & edited by Francis Bevan ~ September 2023

Trasnsposed down a minor third for The Tallis Scholars.

Accidentals above noteheads are editorial. All others present in source.

Brackets above notes indicate original ligatures.

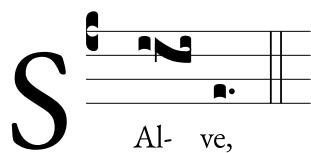
*Cantiones sacræ octonis vocibus...*

Antwerp: Phalese, 1613

RISM P1975

Salve regina,  
vita dulcedo et spes nostra, salve.  
Ad te clamamus exsules filii Evæ,  
ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia, ergo, advocata nostra illos tuos  
misericordes oculos ad nos converte;  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

Hail holy queen,  
our life, our sweetness, and our hope.  
To you do we cry, poor banished children of Eve;  
to you do we send up our sighs, mourning and  
weeping in this valley of tears.  
Turn then, most gracious advocate,  
your eyes of mercy toward us;  
And after this our exile,  
show us the blessed fruit of your womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.



Peter PHILIPS  
(1560–1628)

The musical score for 'Salve regina' by Peter Philips is a four-part setting for voices and continuo. The parts are labeled: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The score is in G major and consists of two systems of music. The first system begins with the vocal entries: Cantus, Altus, Tenor, and Bassus. The vocal parts sing 're - gi - na, re - gi - - -' and 'Sal - - - ve re - - - gi - - -'. The continuo parts (Cembalo and Double Bass) provide harmonic support. The second system continues with the continuo parts, with the vocal parts silent. The vocal parts return in the third system, singing 'Sal - - - ve re - - - gi - - -' and 'Sal - - - ve re - - - gi - - -'. The continuo parts continue to provide harmonic support throughout the piece.

4

na,  
na,  
na,  
na,

vita  
vita dulce  
vita dulce do vi

8

dulce  
dulce  
dulce  
dulce

do et spes nostra,  
do, dulce do  
ta dulce do et spes nostra,  
do, dulce do et spes nostra

12

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

16

- ve. Ad te, ad te\_\_\_\_ clama - - - - -  
- ve. Ad te, ad te clama - - - - -  
- ve. Ad te, ad te clama - - - - -  
- ve. Ad te, ad te clama - - - - -  
- ve. Ad te, ad te clama - - - - -  
- ve. Ad te clama - mus ad te,  
- ve. Ad te clama - mus ad te,  
- ve. Ad te clama - mus ad te,  
- ve. Ad te clama - mus ad te,

20

-mus ex - su - les fi - li - i E - - -  
- mus ex - su - les fi - li - i E - vae,  
-mus ex - su - les fi - li - i E - vae, ex - su - les fi - li - i E - - -  
-mus ex - su - les fi - li - i E - - -  
ad  
ad  
ad  
ad

-vae, ad te, ad te su - spi - ra - mus,  
ad te, ad te su - spi - ra - mus, ge -  
-vae, ad te, ad te su - spi - ramus,  
-vae, ad te, ad te su - spi - ra - mus,  
te, ad te su - spi - ra - mus, ge - men - tes et flen -  
te, ad te su - spi - ra - mus, ge - men - tes et flen -  
te, ad te su - spi - ramus, ge - men - tes et flen -  
te, ad te su - spi - ra - mus, ge - men - tes et flen -

29

ge - men - tes et flen - tes in hac  
men - tes et flen - - - tes in hac la - cri - ma -  
et\_\_\_\_ flen - - - tes in\_\_\_\_ hac la - - -  
ge - men - tes et flen - - - tes in\_\_\_\_

33

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

38

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

43

go, ad - vo - ca - ta no - - - stra il - los tu - os mi - se - ri - cor - des  
ad - vo - ca - ta no - - - stra il - los tu - os mi - se - ri - cor - des  
go, ad - vo - ca - ta no - - - stra il - los tu - os mi - se - ri - cor - des  
ad - vo - ca - ta no - - - stra il - los tu - os mi - se - ri - cor - des  
ad - vo - ca - ta no - - - stra  
ca - ta no - - - stra  
ad - vo - ca - ta no - - - stra  
- vo - ca - ta no - - - stra

47

o - cu - los ad nos con - ver - te; Et Je - sum, be - ne -  
 o - cu - los ad nos con - ver - - te; Et Je - sum, be - ne -  
 o - cu - los ad nos con - ver - - - te; Et Je - sum, be - ne -  
 o - cu - los ad nos con - ver - - - te; Et Je - sum, be - ne -  
  
 Et Je - sum, be - ne - di - ctum  
 Et Je - sum, be - ne - di - ctum  
 Et Je - - - sum, be - ne - di - ctum  
 Et Je - sum, be - ne - di - ctum

51

-di - ctum fru - ctum ven - tris tu - - - i,  
 -di - ctum fru - ctum ven - tris tu - - - i,  
 -di - ctum fru - ctum ven - tris tu - - - i,  
 -di - ctum fru - ctum ven - tris tu - - - i,  
  
 fru - ctum ven - tris tu - - - - i, no - bis post hoc ex -  
 fru - ctum ven - tris tu - - - - i, no - bis post hoc ex -  
 fru - ctum ven - tris tu - - i, no - bis post hoc ex -  
 fru - ctum ven - tris tu - - i, no - bis post hoc ex -

54

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

58

O cle - - - -  
 O cle - - - -  
 O cle - - - -  
 -

63

mens,  
mens,  
mens,  
mens,

O pi  
O pi  
O pi  
O pi

69

O pi - - - a, O dul - cis Vir - go  
O pi - - - a, O dul - cis Vir - go  
O pi - - - a, O dul - cis Vir - go  
O pi - - - a, O dul - cis Vir - go  
a, O dul - cis  
a, O dul - cis  
a, O dul - cis

74

A musical score for four voices (SATB) and basso continuo. The score consists of eight staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The bottom staff is basso continuo, indicated by a bass clef and a bass staff line. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in a repeating pattern of two measures of sustained notes followed by a melodic line. The basso continuo part provides harmonic support with sustained notes and occasional bassoon entries.

Ma - ri - a, Ma - ri - a, Ma - - ri - - - a.  
Ma - ri - a, Ma - ri - a, Ma - ri - - - a.  
Ma - ri - a, Ma - ri - a, Ma - ri - - - a.  
Ma - ri - a, Ma - ri - a, Ma - ri - - - a.  
Ma - ri - a, Ma - ri - a, Ma - ri - - - a.  
Vir - go Ma - ri - a, Ma - ri - a, Ma - ri - - - a.  
Vir - go Ma - ri - a, Ma - ri - - a, Ma - ri - - a.  
Vir - go Ma - ri - a, Ma - ri - - a, Ma - ri - - a.  
Vir - go Ma - ri - a, Ma - ri - - a, Ma - ri - - a.