

PARACLETE  PRESS

# Salve Regina

SATB a cappella

Josquin des Prez  
(1442–1521)

Edited by Jameson Marvin

## Josquin des Prez (c.1442–1521)

The greatest composer of his generation, Josquin's pre-eminence, throughout his lifetime, was made clear by the inclusion of his works in positions of great prominence among the first printed editions of music from Italy, France, Germany, and the Netherlands. Among the earliest are the first four motet books by Ottaviano Petrucci: 1502, 1503, 1504, 1501, that stand alongside of his publication in 1502 of *Misse Josquin*, the first Collection of printed music by a single composer. This collection of masses in fact was so highly regarded that two more volumes of Josquin masses followed, in 1505 and 1514. No other composer during Josquin's lifetime had more than a single volume published of his works.

Josquin's esteem is made clear by documentation of his masses and motets sung in cathedrals in France, Italy, Spain and Germany throughout the 16th century. Nearly 100 years after his death, his setting of Psalm 90 was still being sung on the second Sunday of Lent by the Choir of the Sistine Chapel. [Recently a discovery was made during the restoration of Michelangelo's *frescoes* in the Chapel – Josquin's name was found carved in the wall.]

His name has perplexed scholars for generations. No fewer than eight variants of his first name and seven of his last name appear in documents. "Josquin" is derived from that of a 7th century saint (Judocus) living in northern France and Flanders; the Latin "Judocus" was translated into the vernacular as "Josse" of which "Josquin" is the diminutive. Recent scholarship reveals that Josquin's family name was "Lebloitte"; "Des Prez" was probably used by his grandfather, and clearly as an evolving surname by his father and uncle.

Research has not yet revealed, however, the full extent of Josquin's employment and travels. He was probably born near Saint Quentin in about 1442, and was likely a choir boy there, or in Conde. Records first indicate that Josquin was employed as a singer in 1477, in the chapel of Rene, duke of Anjou, and perhaps in 1480 at the Ste Chapelle of Paris, in the service of King Louis XI of France.

While returning frequently to France, as Josquin's fame spread he became increasingly associated with the most renowned Italian courts of his day. Throughout the 1480s he was

in the service of the Sforza family and contemporary accounts of him reveal that he was likely in Milan, Rome and Ferrara between 1480-1488. From 1489-1495, Josquin was a singer in the papal chapel in Rome. (Perhaps it was then that he carved his name.)

Between in 1495-1503, his name appears associated with the most famous families of Italy: Sforza, Medici, D'Este, and in 1503, he became *Maestro di cappella* at the Estense court of Ferrara. One year later, with the outbreak of the plague it is likely that Josquin departed from the Estense court, though he may still have served Duke Ercole D'Este.

It is not until 1504 that records confirm that he was active during his final years as provost of the church of Notre Dame in Conde-sur-l'Escaut. As provost he was responsible for virtually all the employees of the church, including 16 vicars and 6 choirboys, forming a large choir of twenty-two singers. Josquin was one of the greatest composers of the Renaissance, a period spanning over 200 years, from Du Fay and Ockeghem (with whom he had a close association) through Palestrina and Byrd.

## Jameson Marvin

Jameson Marvin is Director of Choral Activities and Senior Lecturer on Music at Harvard University. He conducts the Harvard Glee Club, Radcliffe Choral Society, and Harvard-Radcliffe Collegium Musicum, and teaches courses in Conducting, Masterworks of Choral Literature, and Vocal Music of the Renaissance and Baroque. Under Dr. Marvin's direction since 1978, his Harvard ensembles have risen to be among the premier collegiate choruses in the United States. He has expanded a choral environment rich enough to attract thousands of students over the past thirty years, from the beginning singer to the advanced musician.

Throughout his career Dr. Marvin has conducted some eighty symphonic-choral works. His mastery of the choral art is reflected by his distinguished national reputation as a conductor, teacher, author, performance scholar, editor, arranger, and composer. Dr. Marvin received a BA in Music Theory/History and Composition from the University of California, Santa Barbara, an MA in Choral Conducting and Early Music Performance at Stanford University and a DMA degree in Choral Music from the University of Illinois. *The Boston Globe* calls Dr. Marvin a "musician of consummate mastery."

# Salve Regina

SATB a cappella

Edited by Jameson Marvin  
for the Harvard-Radcliffe Collegium Musicum

Josquin des Prez  
(c.1442-1521)

*\*Hail Queen,*

$\text{♩} = \text{c. } 60$

Superius

Altus

Tenor

Bassus

S

A

T

B

Sal -

Sal -

Sal - - ve,

Sal - - ve,

For rehearsal only

$\text{♩} = \text{c. } 60$

Detailed description: This system contains the vocal and piano parts for the first section of the piece. On the left, there are four vocal staves labeled Superius, Altus, Tenor, and Bassus, each with a treble clef and a common time signature. The Superius staff has a whole note rest. The Altus staff has a half note G4, a half note A4, and a half note B4, with a slur over the last two notes. The Tenor staff has a whole note rest. The Bassus staff has a half note G3, a half note A3, and a half note B3, with a slur over the last two notes. To the right, there are four vocal staves labeled S, A, T, and B, each with a treble clef and a 3/2 time signature. The S staff has a whole note rest. The A staff has a half note G4, a half note A4, and a half note B4, with a slur over the last two notes. The T staff has a half note G4, a half note A4, and a half note B4, with a slur over the last two notes. The B staff has a half note G3, a half note A3, and a half note B3, with a slur over the last two notes. Below the vocal staves is a piano accompaniment with a treble and bass clef, 3/2 time signature, and a common time signature. The piano part has a whole note G3, a half note A3, and a half note B3, with a slur over the last two notes. The tempo is marked as c. 60.

4 *Mother of mercy,*

S

A

T

B

ve, Re - gi - - - -

- ve, Re - gi - - - - na

Re - gi - - na mi - se - ri -

Re - gi - - na mi - se - ri - cor -

$\text{♩} = \text{c. } 60$

Detailed description: This system contains the vocal and piano parts for the second section of the piece. On the left, there are four vocal staves labeled S, A, T, and B, each with a treble clef and a 3/2 time signature. The S staff has a half note G4, a half note A4, and a half note B4, with a slur over the last two notes. The A staff has a half note G4, a half note A4, and a half note B4, with a slur over the last two notes. The T staff has a half note G4, a half note A4, and a half note B4, with a slur over the last two notes. The B staff has a half note G3, a half note A3, and a half note B3, with a slur over the last two notes. Below the vocal staves is a piano accompaniment with a treble and bass clef, 3/2 time signature, and a common time signature. The piano part has a whole note G3, a half note A3, and a half note B3, with a slur over the last two notes. The tempo is marked as c. 60.

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8

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

12 *our life, sweetness, and hope: Hail!*

- - - - - di - ae: vi - - - - -  
 - - - - - di - ae: vi - - - - - ta,  
 - di - ae: sal - ve, vi - - - - - ta,  
 - ae: sal - ve, vi - - - - - ta, dul-

18

- ta, dul - ce - - - do, et spes - - -  
 dul - ce - - - do, et spes - no -  
 dul - ce - - - do,  
 - ce - - - do, et

18

23

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

23

28

*To you we cry, banished sons (children) of Eve*

Ad te cla - ma - -

Ad te cla - ma - -

Ad te cla - ma - mus

Ad te cla - ma - mus

28

33

- mus, ex - su - - les, fi - li - i

- mus, ex - su - - les, fi - li - i He -

cla - ma - mus ex - su - les, fi -

cla - ma - mus ex - su - les, fi - -

33

38 *To you we sigh, groaning and weeping,*

He - - - vae. Ad - - - te

- - - vae. Ad - - - te su -

- li - i He - vae. Ad te

- li - i He - vae. Ad te

38

44

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

- spi - ra - - - mus, ge - men - tes et

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

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

44

49 *in this valley of tears*

et flen - - - tes in hac

flen - - - tes in hac la -

- tes et flen - - - tes in hac

et flen - - - tes in hac

49

54 *Quickly*

la-cri - ma - rum val - - le. E -

- cri - ma - rum val - - le. E -

la - cri - ma - rum val - le. E -

la - cri - ma - rum val - le. E - ia

54



69 *turn*

des o - cu - los ad  
des o - cu - los ad nos  
se - ri - cor - des o - cu - los  
cor - des o - cu - los

69

74 *toward us.* *And Jesus, the blessed fruit*

nos con-ver - te. Et Je -  
con-ver - te. Et Je - sum,  
ad nos con-ver - te.  
ad nos con-ver - te. Et

74

79

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

be - ne - di - ctum fru - ctum ven -

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

Je - sum, be - ne - di - ctum fru - ctum

79

84 *of your womb,* *show us, after this exile.*

ven - tris tu - i, no -

- tris tu - i, no -

ven - tris tu - i no -

ven - tris tu - i no -

84

- bis post hoc ex - si - li - um

- bis post hoc ex - si - li - um

- bis post hoc ex - si - li - um

- bis post hoc ex - si - li - um

89

- um o - sten - de. *O merciful,*

o - sten - de. O

- um o - sten - de, o - sten - de. O cle -

o - sten - de, o - sten - de. O cle -

94

99

cle - - - - - mens:

cle - - - - - mens:

- mens, o cle - mens:

- mens, o cle - - - mens: O

99

104 *O pius,*

O pi - - - - - a:

O pi - - - - - a:

O pi - a, o pi - a:

pi - a, o pi - a: o

104

110 *O sweet Virgin Mary.*

o \_\_\_\_\_ dul - cis, o dul -

o \_\_\_\_\_ dul - cis, o dul - -

o dul - cis, o dul - - -

dul - - cis, o dul - - - cis,

110

110

Detailed description: This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is the piano accompaniment. The lyrics are: 'o \_\_\_\_\_ dul - cis, o dul -' (Soprano), 'o \_\_\_\_\_ dul - cis, o dul - -' (Alto), 'o dul - cis, o dul - - -' (Tenor/Bass), and 'dul - - cis, o dul - - - cis,' (Piano). The system is numbered 110 at the beginning and end.

- - - cis Vir - - -

- - - cis Vir - - - go,

- cis, o dul - cis, Vir - - -

o dul - cis, Vir - - - go,

114

114

Detailed description: This system contains the next four staves of the musical score. The first three staves are vocal parts with lyrics. The fourth staff is the piano accompaniment. The lyrics are: '- - - cis Vir - - -' (Soprano), '- - - cis Vir - - - go,' (Alto), '- cis, o dul - cis, Vir - - -' (Tenor/Bass), and 'o dul - cis, Vir - - - go,' (Piano). The system is numbered 114 at the beginning and end.

118

- go, Vir - go Ma - ri - - - - -

Vir - go Ma - ri - - - - -

- go, Vir - go, Vir - - go Ma -

Vir - go, Vir - - go Ma - ri -

118

122

- - - - a. \_\_\_\_\_

- - - - a. \_\_\_\_\_

- ri - - - - a, Ma - ri - a.

- - - - a, Ma - ri - - - a.

122



and contains therefore few problematical B's (the note in all other voices that needs attention). If the soprano follows the canon strictly this would necessitate many B flats (bars 6, 9, 10, 11, 12 in the first verse alone). The bass as the voice to be imitated by the tenor has a number of B's. Nearly all occur in the melodic context of G, B, A (or A, B, A), melodic formulae requiring (normally) a Bb (example bar 10). If this was the case, Josquin's tenors consequently would sing Eb. Herein lies an irreconcilable flaw! In most situations the singing of an Eb will result in vertical two tri-tones (example bar 10) the forbidden interval of the *diabolus in musica*.

Further problems derived from singing a strict canon result in cross relation (B/Bb) as seen in bar 80 (bass and soprano). However Peter Urquhart's recent detailed study of *musica-ficta* in the music of Josquin, Gombert, and contemporaries concludes that cross relations were not uncommon (ie. not to be avoided necessarily) especially in quick-moving contexts like bar 80.

The principle rules governing well-schooled Renaissance singers' placement of accidentals (that are not written by the composer and therefore called *ficta* –“false” music) may be summed up by these thoughts: 1) avoid melodic and vertical tri-tones; 2) the melodic formula (such as A,B,A) sing A, Bb, A confirming one of the many singers' rules, “sing one note above “la” as “fa” (creating temporarily the fa/mi half step relationship from Bb to A; 3) create cadences (most especially at the conclusion of a composition, and at major structural points within. Making a cadence requires that a singer add a # to the middle note in melodic formulae such as G, F, G; D, C, D; A, G, A. In this way the *ficta* note changes the vertical relationship that makes possible a cadence (a major 6th expanding to an octave, or a minor third contracting to a unison). In this way the written perfect interval, minor 6th (or major third) becomes an imperfect interval, major 6th (or minor third), heightening the aural tension preceding the release.

Additional areas that frequently relate to Renaissance singers' employing chromatic change relate to text affect, just as the expressive vocabulary of composers did, including of course Josquin. One editorial *musica-ficta* (the alto, bar 113) both avoids the doubled tri-tone and makes “sweet – dulcis” the resulting harmony. Further instruction by contemporary theorists suggest that compositions should not end “imperfectly”; that is, a minor third in the final chord must be made major. It seems, however, that composers contradict theorists when their composition concludes with a doubled third (in many sad chanson or lieder this occurs) that seems to say, “I want it this way – imperfect”.

With these perspectives in mind, this editor suggests *musica-ficta* at all 7 concluding cadences (bars 13, 27, 39, 57, 76, 97, 123). These editorial *ficta* all occur in the soprano part; therefore, sopranos will not follow the exact intervallic canonic relationship with the altos. The fact that this melodic formula occurs at the conclusion of each verse of the text that Josquin is so careful to make clear, suggests to this editor that the editorial sharps should be followed. [Interestingly, Josquin mirrors this structure with 7 internal *musica vera* cadences: bars 52, 70, 73, 81, 92, 95, 116.] All Bs in the bass part require *musica-ficta* flats. At times this editor suggests two forms of *musica-ficta* (one is in parenthesis) – either one may be followed. Other sharps or flats in parentheses are simply editorial suggestions. They usually relate to color considerations and text relationships.

Most importantly, conductors should highlight in performance the quarter-note groupings, made clear by the editorial brackets above. These brackets are written to clarify these intrinsic groupings of three quarter notes, as opposed to the “normal” two quarter-note groups. Feeling the “swing of the triple grouping” that consistently overlaps vertically with the canonic pairs, will allow this motet to acquire nuances of considerable expressivity. In this manner, the asymmetry of the polyphonic lines (the inherent style of which is derived from chant) will be made clear, and therefore Josquin's expressive setting of Salve Regina will be projected with authority.

## Salve Regina

Salve, Regina misericordiae:  
Vita, dulcedo, et spes nostra, salve.

Hail Queen, Mother of mercy,  
our life, sweetness, and hope: Hail!

Ad te clamamus, exsules filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.

To you we cry, banished sons (children) of Eve.  
To you we sigh, groaning and weeping,  
in this valley of tears.

Eia ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.

Quickly (hasten) therefore, our Advocate,  
your (those) eyes of mercy  
turn toward us.

Et Jesum benedictum fructum  
ventris tui,  
nobis post hoc exsilium ostende.

And Jesus, the blessed fruit  
of your womb,  
show us, after this exile.

O clemens: o pia:  
O dulcis, Virgo Maria.

O merciful, O pious,  
O sweet Virgin Mary.

Translation adapted from "Translations and Annotation of Choral Repertoire, Volume I: Sacred Latin Texts" Compiled and Annotated by Ron Jeffers, used by permission, Earthsongs © 1988.