

Transcribed & edited by Francis Bevan ~ February 2022

Transposed up a tone for The Bevan Family Consort.

All accidentals present in source.

Brackets above notes indicate original ligatures.

Liber quintus motectorum...

Venice: Gardano, 1595

RISM M2197

Ave, regina cælorum,
ave, domina angelorum:
Salve, radix sancta,
ex qua mundo lux est orta:
Gaude gloriosa,
super omnes speciosa,
vale, valde decora,
et pro nobis semper Christum exora.

Hail, queen of heaven,
hail, lady of angels
Hail, holy root,
from whom unto the world a light has arisen:
Rejoice, glorious one,
lovely beyond all others,
Farewell, most beautiful maiden,
and pray for us to Christ forever.

Ave regina cælorum

Rinaldo del MEL
(c.1554–c.1598)

The musical score for "Ave regina cælorum" features six voices arranged in two staves. The voices are labeled from top to bottom: Cantus, Sextus, Altus, Quintus, Tenor, and Bassus. The music is in common time and uses a key signature of one sharp (F#). The vocal parts are as follows:

- Cantus:** The top voice, starting with a long note on C-sharp.
- Sextus:** The second voice from the top, mostly silent except for a single note on the first beat of the second measure.
- Altus:** The third voice from the top, mostly silent except for a single note on the first beat of the second measure.
- Quintus:** The fourth voice from the top, mostly silent except for a single note on the first beat of the second measure.
- Tenor:** The fifth voice from the top, mostly silent except for a single note on the first beat of the second measure.
- Bassus:** The bottom voice, mostly silent except for a single note on the first beat of the second measure.

The lyrics are written below the notes in a single staff, corresponding to the Cantus part. The lyrics are:

A - ve re - gi - na cæ - lo - rum, a -
A -
A - - ve re - gi - na

4

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

- ve re - gi - na cæ - lo - rum, a - ve do - mi - na,

cæ - lo - rum, a - ve do - mi - na, a - ve do - mi -

A - ve re - gi - na

A - ve re - gi - na cæ - lo - rum, a -

A - ve re - gi - na cæ - lo - rum,

9

do - mi - na an - ge - lo - rum, a - - ve do - mi -
 a - - ve do - mi - na an - - ge - lo - rum, a -
 - na an - ge - lo - rum, a - - - ve,
 cæ - lo - rum, a - - - ve do - mi - na,
 - ve do - mi - na an - - - - - ge - lo - rum,
 a - - - ve re - gi - na cæ - lo - rum, a - - - ve

13

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

do - mi - na, a - - - ve do - mi - na

17

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

an - - - - - ge - - - - - lo - - - - - rum:

21

Sal - - - - -
Sal - - - - -
Sal - - - - - ve, sal - - - - -
Sal - - - - - ve ra - dix san - - - cta
- rum: Sal - - - - - ve ra - - dix san - - - cta

This section consists of four staves. The top three staves are in common time (indicated by 'C') and the bottom staff is in 8/8 time (indicated by '8'). The key signature is one sharp. The vocal parts sing 'Sal' followed by a melodic line. The bass part continues the melodic line from the previous measure. The organ part provides harmonic support.

25

ve ra - - dix san - cta
ve ra - - dix san - - -
ve - - - - - ra - - - - - dix san - - -
ex - - - - -
ve ra - - - - - dix san - cta
ex - - - - -

This section consists of five staves. The top three staves are in common time (indicated by 'C') and the bottom staff is in 8/8 time (indicated by '8'). The key signature is one sharp. The vocal parts sing 've' followed by a melodic line. The bass part continues the melodic line from the previous measure. The organ part provides harmonic support.

29

ex qua mun - do lux est or -
cta ex qua mun - do
- cta ex qua mun - do
qua mun - do lux est or - ta,
ex qua mun - do lux est
— qua mun - do lux est or - ta,

33

- ta, ex qua mun - do lux est or -
lux est or - ta, lux est or -
lux est or - ta, lux est or -
ex qua mun - do lux est or -
or - ta, ex qua mun - do lux est or -
ex qua mun - do lux est or -

37

- ta:
Gau - de, gau - de glo - ri - o - - sa,

- ta:
Gau - de, gau - de glo - ri - o - - sa,

- ta:
Gau - de, gau - de glo - ri - o - - sa,

- ta:

- ta:
Gau - de, gau - de glo - ri - o - - sa,

- ta:

42

su - per o - mnes spe - ci - o - sa,

su - per o - mnes spe - ci - o - sa,

su - per o - mnes spe - ci - o - sa, gau - de, gau - de glo -

su - per o - mnes spe - ci - o - sa, gau - de, gau - de glo -

su - per o - mnes spe - ci - o - sa, gau - de, gau - de glo -

su - per o - mnes spe - ci - o - sa, gau - de, gau - de glo -

48

su - per o - mnes spe - ci -
 su - per o - mnes spe - ci -
 - ri - o - sa, su - per o - mnes spe - ci - o -
 - ri - o - sa, su - per o - mnes spe - ci -
 - ri - o - sa, su - per o - mnes spe -
 - ri - o - sa, su - per o - mnes spe - ci -

53

o - sa, va - le, val - de de - co - ra, va - le, va - le, val - de de - co -
 - o - sa, va - le, val - de de - co - ra,
 - sa, va - le, val - de de - co - ra, va - le, va - le, val - de de - co -
 - o - sa, va - le, val - de de - co - ra,
 - ci - o - sa, va - le, va - le, val - de de - co -

57

- ra,
et pro no - - bis sem - per Chri - stum ex - o -
- ra, et pro no - - bis sem - per Chri - stum ex - o -
et pro no - - bis sem - per Chri - stum ex - o -
- ra,

The score consists of five staves. The top four staves are in treble clef, G major (two sharps), common time. The bottom staff is in bass clef, C major (no sharps or flats), common time. Measures 57-58 show mostly rests. Measure 59 begins with vocal entries: 'et' on the first beat, 'pro' on the second, 'no' on the third, 'bis' on the fourth, 'sem' on the fifth, 'per' on the sixth, 'Chri' on the seventh, 'stum' on the eighth, 'ex' on the ninth, and 'o' on the tenth. Measure 60 continues with similar entries: 'ra,' on the first beat, 'et' on the second, 'pro' on the third, 'no' on the fourth, 'bis' on the fifth, 'sem' on the sixth, 'per' on the seventh, 'Chri' on the eighth, 'stum' on the ninth, and 'ex' on the tenth.

61

va - le, va - le, val - de de - co - ra, et
- ra, va - le, va - le, val - de de - co - ra, va - le, va - le, val - de de - co - ra,
- ra, va - le, va - le, val - de de - co - ra,
- ra, va - le, va - le, val - de de - co - ra,
va - le, va - le, val - de de - co - ra,
va - le, va - le, val - de de - co - ra,

The score consists of five staves. The top four staves are in treble clef, G major (two sharps), common time. The bottom staff is in bass clef, C major (no sharps or flats), common time. Measures 61-62 show eighth-note patterns. Measure 63 begins with vocal entries: 'va' on the first beat, 'le' on the second, 'va' on the third, 'le' on the fourth, 'val' on the fifth, 'de' on the sixth, 'de' on the seventh, 'co' on the eighth, 'ra' on the ninth, and 'et' on the tenth. Measures 64-65 continue with similar entries: '- ra,' on the first beat, 'va' on the second, 'le' on the third, 'va' on the fourth, 'le' on the fifth, 'val' on the sixth, 'de' on the seventh, 'de' on the eighth, 'co' on the ninth, and 'ra,' on the tenth.

65

— pro no - bis sem - per Chri - stum ex - o - ra,
et____ pro no -
et pro no - bis sem - per Chri - stum ex - o - ra, et____
et pro no - bis sem - per Chri - stum ex - o - ra, et pro
— et____ pro no - bis____

et____ pro no - bis____

et____ pro no -
— et____ pro

Bassoon Continuo:
— et____ pro no - . et____ pro

70

sem - - per Chri - stum ex - o - - - - ra.
- bis sem - per Chri - stum ex - o - - - - ra.
— pro no - - - - bis sem - per Chri - stum ex - o - - - - ra.
no - bis sem - per Chri - stum ex - - - - o - - - - ra.
sem - per Chri - - - stum ex - o - - - - - - - - ra.

no - bis sem - per Chri - stum ex - o - - - - ra.

Bassoon Continuo:
no - bis sem - per Chri - stum ex - o - - - - ra.