

Hotinet Barra - Salve Regina

Transcribed and edited by Bert Schreuder, from Attaignant: Motetorum book 12, 1535.
Original clefs: C1, C3, C4, F4. Note values halved, original pitch.

Mez
T1
T2
B

Sal - ve Re -

Sal - ve Re - gi - na, sal - ve -

Sal - ve Re - gi - na, Re - gi -

Sal - ve Re - gi - na,

6

Mez
T1
T2
B

gi - na, sal - ve Re - gi - na, mi - se - ri -

(sic)
Re - gi - na, Re - gi - na, mi - se - ri - cor - di -

na, sal - ve re - gi - na,

(sic)
sal - ve Re - gi - na, Re - gi - na,

10

Mez
T1
T2
B

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

(sic)
ae, mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae,

(sic)
mi - se - ri - cor - di - ae, mi - se - ri - cor - di -

(sic)
mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae,

f in ms

14

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

T1
vi - ta, dul - ce - do,

T2
ae, vi - ta dul - ce - do, dul - ce - do,

B
vi - ta, vi - ta dul - ce - do, et

20

Mez
et spes no - stra, sal -

T1
et spes, et spes no - stra,

T2
et spes no - - - - - stra, sal -

B
spes no - - - - - stra, sal -

24

Mez
- - - - - ve. Ad te

T1
sal - ve. cla - ma - mus, cla - ma -

T2
- - - - - ve. Ad te cla - ma -

B
- - - - - ve. Ad te cla - ma -

29

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

T1
 - - mus, ex - su - les fi - li -

T2
 mus, cla - ma - - mus, ex - su - les fi - li - i

B
 mus, cla - ma - - mus, ex -

33

Mez
 fi - li E - vae. Ad te

T1
 i E-vae, fi - li - i E - vae. Ad

T2
 E - - - vae. Ad te, ad

B
 - su-les fi - li - i E - vae. Ad te, ad te,

38

Mez
 su - spi - ra -

T1
 te su - spi - ra -

T2
 te su-spi - ra - mus, su - spi -

B
 ad te su - spi-ra - mus, su - spi -

42

Mez
- mus, su - spi - ra - mus, ge -

T1
- mus, su - spi - ra - mus, su - spi - ra - mus, su -

T2
ra - mus, su - spi - ra - mus, ge - men -

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

46

Mez
men - tes et flen - tes in hac la - cri - ma -

T1
spi - ra - mus, ge - men - tes et flen - tes in hac la - cri - ma - rum

T2
tes et flen ^(sic) - tes in hac la -

B
ge - men - tes et flen ^(sic) - tes in hac la -

50

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

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

T2
cri - ma - rum val - le, in hac la - cri - ma -

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

53

Mez
val - le. E - ya er -

T1
- - le. E - ya er -

T2
rum val - le. E - ya er - go, e - ya er - go,

B
rum val - le. E - ya er - go, e - ya er - go,

62

Mez
go, ad - vo - ca - ta no - stra,

T1
go, ad - vo - ca - ta no - stra, ad -

T2
ad - vo - ca - ta no -

B
ad - vo - ca - ta no - stra, ad - vo - ca - ta no -

69

Mez
il - los tu - os mi

T1
- vo - ca - ta no - stra, il - los tu - os mi -

T2
stra, il - los tu - os mi -

B
stra, il - los tu - os mi - se - ri -

76

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

T1
se - ri - cor - - des o - cu - los ad nos

T2
se - ri - cor - - des o - cu - los ad nos con - ver -

B
cor - - des o - - cu - los ad

(b)

83

Mez
nos con - ver - te; Et Je - - sum,

T1
con - ver - - - te; Et Je - sum,

T2
(sic) - te, con - ver - te; Et Je - - sum,

B
nos con - ver - te; Et Je - - sum,

93

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

T1
be - ne - di - ctum fru - ctum ven -

T2
be - ne - di - ctum, be - ne - di - ctum

B
be - ne - di - ctum fru -

100

Mez
- tris tu - i,

T1
tris tu - i, no-bis post hoc ex - si - li - um,

T2
fru - ctum ven - tris tu - i, no -

B
- ctum ven - tris tu - i, no -

106

Mez
no - bis post hoc - ex - si - li - um o -

T1
post hoc ex - si - li - um, no - bis post hoc

T2
- bis post hoc ex - si - li - um o -

B
bis, no - bis post hoc

112

Mez
- sten - de, o - sten - de.

T1
ex - si - li - um o - sten - de, o - sten -

T2
- sten - de, o - sten - de.

B
ex - si - li - um o - sten - de. O

119

Mez *O cle - mens,*

T1 *de. O cle - mens. o cle - mens,*

T2 *O cle - mens, o*

B *cle - mens, o*

127

Mez *o pi - a, o pi - a, o*

T1 *o pi - a, o pi - a, o*

T2 *pi - a, o pi - a, o pi - a, o*

B *pi - a, o pi - a, o*

135

Mez *dul - cis Ma - ri - a,*

T1 *dul - cis Ma - ri - a,*

T2 *dul - cis, o dul - cis, o dul -*

B *dul - cis, o dul -*

143

Mez

o dul - cis Ma - ri - a, o dul - cis Ma - ri -

T1

(sic)

o dul - cis Ma - ri - a, o dul - cis Ma -

T2

- - cis Ma - ri - a o dul - cis Ma -

B

(sic)

cis Ma - ri - a, o dul - cis Ma - ri -

150

Mez

a.

T1

ri - a, Ma - ri - a.

T2

ri - a, Ma - ri - a.

B

a, Ma - ri - a.

This Salve Regina by Barra was transcribed from

[https://imslp.org/wiki/Motetorum%2C_Book_12_\(Attaignant%2C_Pierre\)](https://imslp.org/wiki/Motetorum%2C_Book_12_(Attaignant%2C_Pierre)), published in 1535. It makes extensive use of melodic material from the Gregorian Salve Regina chant.

In the index it is listed as a five-part composition, which it isn't: it is in four parts. The mistake may have been caused by the fact that the bass-part has a "Residuum scdi tenoris" at the top of the first right-hand page, with an C4-clef, starting with 'de' of 'ostende'. It belongs however to the previous Salve Regina by Richafort.

Very little is known about this composer: Wikipedia tells us that he worked as an haute-contre at Ste Chapelle Paris 1510-12 and as maître de chapelle of Langres Cathedral from 1512 to at least July 1514. He is known to have returned to Ste Chapelle in October 1523.

The piece, which I think is quite beautiful, has some pretty bold instances of dissonance treatment. Most of them are sevenths resolving to an octave, with the lowest part relenting. Two examples, from bar 7 and 47 respectively, collisions indicated with *(sic)*:

The image displays two columns of musical notation. The left column shows four staves of music with lyrics: 'gi - na, sal - ve Re - gi - na, Re - gi - na, sal - ve re - gi - na, sal - ve Re - gi - na, Re - gi - na,'. The right column shows four staves with lyrics: 'flen - tes men - tes et flen - tes flen - tes tes et flen - tes'. Small wedges labeled '(sic)' are placed above specific notes in both columns to indicate dissonance.

There are also two instances of ninths resolving to an octave, in bars 11 and 12:

The image shows four staves of musical notation with lyrics: '- ae, mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae, mi - se - ri - cor -'. Small wedges labeled '(sic)' are placed above notes in the first and third staves to indicate dissonance.

In bar 11 the small wedges indicate the dissonant. Dissonants like this (either ninths or sevenths resolving to an octave) are not uncommon in this period. Logically, the tension of the dissonant is always (?) resolved in a downward motion. In bar 12 the tenor again acts as troublemaker by simultaneously colliding with the two outer parts: the top-part yields with a 9-8 resolution, the bass with a 2-3. The fact that three parts are involved in this 'conflict' makes it a bit obtrusive.

Accidentals above the notes are editorial; the ones written before the notes are in the source. When they are in parenthesis they occurred earlier in the stave.

Text underlay broadly follows the source. I didn't insert much text repetition, with a few exceptions, as in this case in the second voice:

The image shows two staves of musical notation. The top staff begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The text 'et spes no - stra,' is underlaid below the notes. The bottom staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, and a half note E4. The text 'et spes, et spes no - stra,' is underlaid below the notes. Brackets above the notes in both staves indicate ligatures.

Ligatures are indicated by brackets above the notes; I didn't (feel the need to) break any by placing a syllable below the second (or third) note.

Bert Schreuder