



Edited by John Steele

Peter Philips: Alma Redemptoris Mater

Editorial Note

This edition is a transposed resetting prepared by the Editor from the complete edition of Philips's *Cantiones Sacrae Octonis Vocibus* (Antwerp, 1613, 1625), published in *Musica Britannica*, volume 61 (1992), no.25. Full details of sources, editorial method and textual commentary may be found in that volume. For the present motet, a brief summary only of editorial policy is given here.

Transposition: one whole tone down.

Part names: Cantus 1 (C1) = Cantus Primus Chorus (&c); Cantus 2 (C2) = Cantus Secundus Chorus (&c).

Prefatory staves: indicate the original clef, key-signature, time-signature, value and pitch of first sounding note.

Note-values: unchanged.

Voice ranges (as transposed): indicated by stemless black notes before the modern time-signatures.

Accidentals: are given exactly as they occur in the original, except that equivalents as a result of the transposition are substituted. An accidental, whether original or editorial, applies to repetitions of that note within the bar. All original accidentals are entered in the edition even when these are redundantly repeated. Editorial accidentals are entered small before the notes in the vocal parts and also apply to repetitions of that note within the bar. However in the Continuo part editorial accidentals are entered above the notes to avoid confusion, since here the music itself is engraved small; here an accidental applies only to the note it is above. Original figuring accidentals (altered in terms of the transposition) are entered below the bass notes.

Triple-time sections: The likely proportional relationships between duple and triple are indicated editorially above the staff.

Barring: The vocal parts are unbarred in the original. 4/2 barring is adopted throughout for duple time with the occasional insertion of a 2/2 bar, sometimes so that repeated sections of music (as in responsory settings) will correspond, sometimes to eliminate excessive numbers of ties across barlines, and sometimes to give full value to final bars. Final bars notated as longs in the original are here notated as breves with a fermata. The original Basso Continuo contains many barlines, but these are not noted in this edition.

Ligatures and colouration: are indicated by the usual square slurs (—) and colouration by half-brackets (⌈ ⌋).

Organ Continuo: This was printed with the second edition (1625) only, so is optional. Although here printed as it stands, it requires improvised filling out. Instrumental doubling, or even substitution, for the vocal parts is also possible.

Text: This edition follows the layout of 1613. Philips's text underlay is unusually clear even when indicated only by *bis* signs; such sections are printed in italics. Texts have been spelt and punctuated in conformity with twentieth-century liturgical sources without special comment.

John Steele
Editor

Text and Translation

Alma Redemptoris Mater,
quae pervia caeli porta manes,
et stella maris, succurre cadenti,
surgere qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.

Kind Mother of the Redeemer,
who remains the gate by which we enter heaven,
and star of the sea, come to the assistance of the
fallen people who are anxious to rise again;
You who gave birth, to the amazement of
nature, to your own holy Parent;
Virgin before and after,
taking from the mouth of Gabriel that cry of Hail,
have mercy on our sins.

Antiphon of the Virgin Mary, *Liber Usualis* p. 277.

© 1994 by The Musica Britannica Trust and Stainer & Bell Ltd

The musical score is presented in two systems. The first system shows the vocal parts (Cantus 1, Altus 1, Tenor 1, Bassus 1) and the Organ. The second system shows the vocal parts (C1, A1, T1, B1, C2, A2, T2, B2) and the Organ. The Latin text is written below the vocal staves, and the English translation is written below the organ staff. The score includes various musical notations such as clefs, time signatures, and accidentals.