

HYMNI MARIÆ

Marian Hymns

per Vox et Cithara Moderna

for Voice and Guitar

ex Fabrica Salvadoris

from Salvador Workshop

et Collegium Sancti Isidori (TO)

and the Guild of St. Isidore (TO)

excudit Editoris Melicorum

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Editoris Melicorum is a digital music typesetting toolkit for music ministries in Catholic parishes. The toolkit helps build musical arrangements around traditional hymns in Gregorian notation. As well as laying them out into documents, both for the congregation and the choir/musicians.

For more information, the project's code repository is at: <https://github.com/guild-st-isidore-TO/editorismelicorum>

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The music was sourced from GregoBase (<https://gregobase.selapa.net/scores.php>) and converted by the Editoris into modern standard notation.

There are two staves below each hymn, both written in Treble clef (octave below). The first is the accompaniment line for the vocals. And the second is a solo guitar line, for interludes/intros/outros.

I note that when writing for guitar, the lowest pitch on standard notation is E2, or on the first ledger line below the Bass clef. Extended range guitars can reach to B1, or under the second ledger line below the Bass clef. Some guitars with longer scale lengths can go even lower to A1.

Source documents have been abbreviated as follows:

L.Ant '60 --- Liber antiphonarius, 1960
L.Usu '61 --- The Liber Usualis, 1961
Ch.otC '56 --- Chants of the Church, 1956
G.Rom '08 --- Graduale Romanum, 1908
G.Rom '61 --- Graduale Romanum, 1961
G.Rom '74 --- Graduale Romanum, 1974
G.Smp '75 --- Graduale simplex, 1975
Gr.Mis '90 --- Gregorian Missal, 1990
L.Cant '83 --- Liber cantualis, 1983

Other abbreviations:

lib. info. --- librarium informaticum , *database*
descr. --- describēbat , *transcribed by*
excud. --- excudit , *struck/engraved by*

Ave Maria (Salutatio Angelica)

Varia - Modus I

L.Usu '61, p.1861; Ch.otC '56, p.86

lib. info: GregoBase

descr. Andrew Hinkley

Voice

A ve Ma-rí - a, grá-ti-a ple-na, Dó-minus tecum, be-ne-dícta tu in muli - é-ri - bus,

Guitar (accomp.)

Guitar (solo)

Vox

et be-ne-díctus fructus ventris tu - i, Je - sus. Sancta Ma-rí - a, Mater De - i,

Gt-Ac

Gt-So

Vox

o-ra pro no - bis pec-ca - tó - ribus, nunc et in ho - ra mortis no - strae. A-men.

Gt-Ac

Gt-So

Ave maris stella

Hymnus - Modus I

L.Usu '61, p.1259; Ch.otC '56, p.87; L.Ant '60, p.[117]

lib. info: GregoBase

descr. Andrew Hinkley

Voice: A-ve maris stella, De-i Ma-ter al - ma, Atque semper Virgo,
 Guitar (accomp.):
 Guitar (solo):
 Vox: Fe-lix cae-li por-ta. 2. Su-mens il - lud A - ve Ga-bri-é - lis o - re,
 Gt-Ac:
 Gt-So:
 Vox: Funda nos in pa-ce, Mutans Hevae nomen.3. Solve vin-cla re-is,
 Gt-Ac:
 Gt-So:
 Vox: Pro-fer lu - men cae - cis : Ma-la no-stra pel-le, Bo-na cuncta po-sce.
 Gt-Ac:
 Gt-So:

Vox

4. Monstra t<e>e</e> es-se matrem : Sumat per te pre ces, Qui pro nobis na-tus,

Gt-Ac

Gt-So

Vox

Tulit es-se tuus. 5. Virgo sin gu - lá-ris, Inter o-mnes mi-tis, I os culpis so-lú-tos,

Gt-Ac

Gt-So

Vox

Mi-tes fac et castos. 6. Vi-tam prae-sta pu-ram, I - ter pa - ra tu - tum :

Gt-Ac

Gt-So

Vox

Ut vidéntes Je-sum, Semper collae-témur. 7. Sit laus De-o Pa-tri,

Gt-Ac

Gt-So

Vox

Summo Christo de-cus, Spiri-tu-i Sancto, Tribus honor unus. A - men.

Gt-Ac

Gt-So

Detailed description: This is a musical score for three parts: Voice (Vox), Acoustic Guitar (Gt-Ac), and Guitar Solo (Gt-So). The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The voice part begins with a treble clef and contains the lyrics 'Summo Christo de-cus, Spiri-tu-i Sancto, Tribus honor unus. A - men.' The melody is written in a single line with various note values including eighth and sixteenth notes, and rests. There are fermatas over the final notes of the first phrase and the word 'amen'. The guitar parts (Gt-Ac and Gt-So) are represented by empty staves with a treble clef and a 'G' time signature, indicating they are to be played in G major. The score ends with double bar lines for all three parts.

Stabat Mater dolorosa

Hymnus - Modus VI

L.Ant '60, p.672

lib. info: GregoBase

descr. Andrew Hinkley

Voice

STABAT Mater do-lo - ró-sa Jux-ta crucem la-cri-mó-sa, Dum pen dé-bat Fí-li-us.

Guitar (accomp.)

Guitar (solo)

Vox

2. Cu-jus á - ni-mam ge-méntem, Con-tri-stá-tam et do-lén-tem Per tran-sí - vit glá-di - us.

Gt-Ac

Gt-So

Vox

3. O quam tristis et af-flícta Fu-it il-la bene-dícta Mater U-ni-gé-ni-ti! 4. Quae moerébat et do-lébat,

Gt-Ac

Gt-So

Vox

Pi - a Ma-ter, dum vi - dé-bat I a-ti poe-nas ín-cly-ti. 5. Quis est ho-mo qui non fle-ret,

Gt-Ac

Gt-So

Vox

Gt-Ac

Gt-So

Matrem Christi si vi-dé-ret In tan-to sup-plí-ci-o? 6. Quis non pos-set con-tri-stá-ri,

Vox

Gt-Ac

Gt-So

Chri-sti Matrem contem-plá-ri Do-lén-tem cum Fí-li-o? 7. Pro pec-cá-tis su-ae gen-tis,

Vox

Gt-Ac

Gt-So

Vidit Jesum in torméntis, Et flagéllis súbditum. 8. Vidit suum dulcem natum Mori-éndo deso látum,

Vox

Gt-Ac

Gt-So

Dum e-mísit spí-ritum. 9. Eia Mater, fons a-móris, Me sentí-re vim do-ló-ris Fac, ut tecum lú-geam.

Vox

10. Fac ut ár-de-at cor meum In amándo Christum Deum, Ut si-bi compláceam. A - men.

Gt-Ac

Gt-So

The image shows a musical score for a voice part and two guitar parts. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics are written below the voice staff. The guitar parts are on two staves, both with treble clefs and a key signature of one flat. The guitar parts are mostly rests, with some notes in the first measure. The score is divided into two systems by a double bar line.

Sub tuum praesidium

Antiphona - Modus VII

L.Usu '61, p.1861; Ch.otC '56, p.143; Cantus selecti, 1957, p.180*

lib. info: GregoBase

descr. Andrew Hinkley

Voice

Guitar (accomp.)

Guitar (solo)

SUB tuum praesi-dium confu - gimus, sancta De-i Génitrix : nostras depreca-ti-ó - nes

Vox

Gt-Ac

Gt-So

ne despíci-as in necessi-tá-tibus : sed à per-í-culis cun ctis lí-be-ra nos sem - per,

Vox

Gt-Ac

Gt-So

Vir-go glo-ri - ó - sa et be - ne - dí - cta.