Editoris Melicorum

EMEL versio null · null · vii

"Editoris Melicorum"

EMEL version 0.0.7

ex Fabrica Salvadoris
from Salvador Workshop

et Collegium Sancti Isidori (TO)
and the Guild of St. Isidore (TO)

A brief comparative history of Gregorian Chant notation (1340s to 2017)

G.S.I.'s Editoris Melicorum translating ancient hymns for modern musicians

m. Septembris MMXXV
m. of September 2025
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version 1.0

Salve Regina (Solemn Tone) throughout history

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GABC notation to LY notation

Salve Regina (Solemn Tone) throughout history

The Poissy Antiphonal -- A certified Dominican antiphonal of 428 folios from Poissy, written **1335-1345**, with a complete annual cycle of chants for the Divine Office (Temporal, Sanctoral and Commons) and a hymnal. The manuscript also contains rules for copying chant and 23 historiated initials: it is in the State Libary of Victoria

Quelle: **Liber usualis missae et officii pro dominicis et festis** cum cantu Gregoriano ex editione Vaticana adamussim excerpto a Solesmensibus Monachis. Desclée, Paris/Tournai **1954**, S. 276

Church Music Association of America **The Parish Book of Chant**, Expanded Second Edition *(Revised Version 2017)*

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This version of EMEL can produce three versions of sheets from hymns in GregoBase:

VERSIO CUNCTA CITHARŒDI
Complete Guitar Version
Three parts, with two staves below the vocal line, 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.

VERSIO CITHARŒDI AUXILIARIS
Guitar Accompanist Version
Two parts, one for the vocal line and one for the guitar accompaniment. Lyrics are shown between both staves.

VERSIO CITHARŒDI PRIMI
Guitar Soloist Version
One solo guitar part, for interludes/intros/outros. Lyrics are shown above the solo part.

Salve Regina
Antiphona - Modus I

L.Usu '61, p.276; L.Ant '60, p.68

lib. info: GregoBase

descr. Andrew Hinkley

Voice
SAl – ve, Re - gí – na, mater mi - se-ri - córdi - ae : Vi – ta,

Gtr (accomp.)

Gtr (solo)

Salve Regina
Antiphona - Modus I

L.Usu '61, p.276; L.Ant '60, p.68

lib. info: GregoBase

descr. Andrew Hinkley

Voice
SAl – ve, Re - gí – na, mater mi - se-ri - córdi – ae : Vi – ta,

Gtr (accomp.)

Vox
dul - cé – do, et spes no-stra, sal – ve. Ad te cla-má – mus, éx-su-les,

Gt-A

Salve Regina
Antiphona - Modus I

L.Usu '61, p.276; L.Ant '60, p.68

lib. info: GregoBase

descr. Andrew Hinkley

SAl – ve, Re - gí – na, mater mi - se-ri - córdi – ae : Vi – ta,

Gtr (solo)

dul - cé – do, et spes no-stra, sal – ve. Ad te cla-má – mus, éx-su-les,

Gt-S

GABC notation to LY notation

A simple notation based exclusively on ASCII characters that enables the user to describe Gregorian chant scores. The name gabc was given in reference to the ABC notation for modern music. The gabc notation was developed by a monk of the Abbey of Sainte Madeleine du Barroux and has been improved by Élie Roux and by other monks of the same abbey to produce the best possible notation. More info available at:
https://gregorio-project.github.io/gabc/

Under the hood, EMEL converts GABC data (which describes Gregorian Notation) to LY data (which describes modern Standard Musical Notation). This is done primarily through Python scripts and related tech. More info available at:
https://lilypond.org/
https://github.com/guild-st-isidore-TO/editorismelicorum

GABC Notation

```
name:Salve Regina;
office-part:Antiphona;
mode:1;
book:The Liber Usualis, 1961, p. 276 &
Liber antiphonarius, 1960, p. 68;
transcriber:Andrew Hinkley;
%%
(c4) SAl(hhgh)ve,(d.) *(,) Re(hg)gí(fe/
fgf)na,(e[ll:1]d..) (;) ma(c)ter(d)
mi(dc)se(d)ri(ef)cór(g)di(dec)ae :(d.) (:
:) Vi(hhgh)ta,(d.) (,) dul(hg)cé(fe/
fgf)do,(e[ll:1]d..) (;) et(c) spes(d)
no(ef)stra,(g.) (,) sal(dec)ve.(d.) (::)
Ad(df) te(h') cla(g)má(gfh)mus,(e.) (;)
éx(g)su(f)les,(edg.) (,) fí(c)li(d)i(edg)
He(fe)vae.(d.) (::) Ad(df) te(h')
su(j)spi(g)rá(gfg)mus,(h.) (;)
ge(d)mén(fg~)tes(g') et(d)
flen(fvED)tes(c.) (;) in(d) hac(dcf)
la(gh)cri(g)má(fe)rum(g) val(fe~)le.(dcd.)
(::) E(ffg){ia}(f) er(gh~)go,(h'_) (,)
Ad(j)vo(g)cá(hvGF)ta(d') no(g)stra,(h.)
(;) il(k)los(k) tu(ji/jk)os(h'_) (,)
mi(k)se(j')ri(h)cór(gfh')des(g)
ó(de)cu(f)los(evDC.) (;) ad(cd) nos(f)
con(gf~)vér(dcd)te.(d.) (::) Et(d)
Je(a)sum,(c_[ll:1]d) (,)
be(d)ne(de)dí(e[ll:1]dd)ctum(c')
fru(g)ctum(f) ven(e[ll:1]d~)tris(g)
tu(fe)i,(dcd.) (;) no(ixdh'!iv)bis(h.) (,)
post(hvGF) hoc(g')m(dc__) (,)
```

LilyPond (LY) Notation

```
\version "2.18"

\header {
  title = "Salve Regina"
  tagline = ""
  composer = ""
}

\paper {
 #(include-special-characters)
}

MusiqueTheme = {
 \key c\major
%1
 a'8[( a'8 g'8 a'8)] d'4
%2
 \bar "'"
%3
 a'8[( g'8)] f'8[( e'8] f'8[ g'8 f'8)]
e'4( d'4)
%4
 \bar "'"
%5
 c'8 d'8
%6
 d'8[( c'8)] d'8 e'8[( f'8)] g'8 d'8[( e'8
c'8)] d'4
%7
 \bar "||"
%8
```