

HYMNI MARIÆ

Marian Hymns

Vox et Cithara Moderna

for Voice and Guitar

EX FABRICA SALVADORIS

from Salvador Workshop

FACIEBAT TORONTINUM (CANADA) MMXXV

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EXCUDIT EDITORIS MELICORUM

engraved by Editoris Melicorum

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This file was generated through **Editoris Melicorum** (*Publishers of Music/Melodies*), a software project by *Salvador Workshop* and the *Society of St. Isidore (TO)*

The Editoris project aims to create a digital music typesetting toolkit for use by music ministries in Catholic parishes. The toolkit helps with building 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/soc-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. The guitar part is written in Treble clef, octave below. And under that is a general/keyboard part in Bass clef, actual pitch.

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

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

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

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

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

A-ve maris stella, De-i Ma-ter al - ma, Atque semper Virgo,

The first system of musical notation for 'Ave maris stella'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is written on a single staff, with lyrics underneath. The lyrics are 'A-ve maris stella, De-i Ma-ter al - ma, Atque semper Virgo,'. The notation includes various note values, rests, and a fermata over the final note of the phrase.

Fe-lix cae-li por-ta. 2. Su-mens il - lud <nlba>Ave</nlba> Gabri-é - lis o - re,

The second system of musical notation. It continues the melody from the first system. The lyrics are 'Fe-lix cae-li por-ta. 2. Su-mens il - lud <nlba>Ave</nlba> Gabri-é - lis o - re,'. The notation includes a double bar line and a repeat sign.

Funda nos in pa-ce, Mutans Hevae nomen.3. Solve vin-cla re-is,

The third system of musical notation. It continues the melody. The lyrics are 'Funda nos in pa-ce, Mutans Hevae nomen.3. Solve vin-cla re-is,'. The notation includes a double bar line and a repeat sign.

Pro-fer lu - men cae - cis : Ma-la no-stra pel-le, Bo-na cuncta po-sce.

The fourth system of musical notation. It concludes the melody. The lyrics are 'Pro-fer lu - men cae - cis : Ma-la no-stra pel-le, Bo-na cuncta po-sce.' The notation includes a double bar line and a repeat sign.

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

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

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

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

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

Stabat Mater dolorosa

Hymnus - Modus VI

L.Ant '60, p.672

lib. info: GregoBase

descr. Andrew Hinkley

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

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

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

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,

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

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

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

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

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

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

SUB tu - um prae-sí - di - um con - fú - gi-mus, ‍* sancta De - i Gé - ni-trix :

nostras depreca-ti-ó - nes ne despí-ci-as in neces-si-tá-tibus : sed à per-í-culis cun-ctis

lí-be-ra nos sem - per, Virgo glo-ri-ó - sa et be - ne - dí-cta.