

Salve festa dies

Anonymous (GB-Cmc MS 1236, 20v-22)

Pitch: Original

Clefs: C1, C2, C4, C5

Note values: halved

Mensuration: perfectum minor

Text derivation & translation:

Hail, festival day, venerable for all time, wherein God vanquished hell and ascended to the stars.

1. Lo, springtime testifies that all earth's gifts are restored together with the Lord.
2. Behold, he who was crucified is God and now reigns over all things; and all creation prays to its creator.
3. O God, nourishing power, I beseech you to restore the faith. The third day dawns: arise from the tomb.
4. It is not meet that your limbs should be covered in a lowly tomb, or that a sepulchral stone should hold the world's ransom prisoner.
5. It is unseemly that you, who gathers all things in your hand, should be concealed by a stone.
6. Throw off your shrouds, I pray. Leave the winding sheet in the tomb. You are our all and without you there is nothing.
7. The author of life and creation has suffered the funeral rites; by treading the path of death he gives salvation.
8. Show your face again, that all ages may see light; bring back the day that fled at your death.
9. You rescue innumerable souls from the bonds of death; and may the free follow where their maker goes.
10. The miserable bonds of hell gave way and the abyss was terrified at the presence of the light.

Processional for Easter. (Other refrain endings are available for the feasts of Corpus Christi, the Visitation, Ascension, Trinity and Dedication of a church, as well as 'local' feasts.)

Notes:

Text has been standardised into Latin spelling throughout, and punctuation has been added. See accompanying pronunciation guide for suggestions (including English Latin from the period). Suggested ficta has been placed above the note, but is at the performer's discretion. Ligature brackets and coloration have been removed. Suggestions of tempo, breathing and dynamic schemes are in the keyboard reduction. In general lines should be phrased according to the melodic shape of each line.

Corrections have been made to the top voices in bars 19 & 21 to note/rest lengths, and in bar 55 to the note length in the 3rd voice down.

Lack of text in the second half points to this piece being used for different festivals (where this portion of the text changes to reflect the occasion).

In terms of performance, there are many possible variations. The initial plainsong can be omitted, as can any of the final verses. A strict liturgical performance would involve alternating the polyphony as a 'chorus' to the plainsong verses. Different groups could be used to sing these different elements.

Background:

This edition is based on the sole known source (GB-Cmc MS 1236 or Pepys Manuscript). It is a source of liturgical repertoire, compiled in the 1460s in or around Canterbury Cathedral. It was later owned by diarist Samuel Pepys.

Salve festa dies

Anonymous
(GB-Cmc MS 1236)

(Soli)

(Tutti)



1

ve

ve

Sal - - ve

Sal - - ve

$\text{♩} = 80$ *f*

7

fes - - - - - ta

fes - ta di - -

fes - - - - - sta

fes - - - - - ta di - -

12

to - - - - -

es

to - - - - -

es

mp

17

to ve - ne - -

ve - ne - -

to ve -

ve - ne - -

mf

22

ra bi

ra bi

ne ra bi

ra bi lis

27

lis e

lis e

-lis e

e vo.

32

vo. qua

vo.

vo.

qua

f rit. . . *mp* A tempo

38

De

De

De

mf

43

us

us

48

in - fer

in - fer

in - fer

in - fer

54

num

num

num

num vi

59

vi

vi

vi

f

64

- - - - - cit et a - -

- - - - - cit et a -

- - - - - cit et a - -

- - - - - cit et a - -

The piano accompaniment consists of a right hand with chords and a left hand with a bass line. There are two horizontal lines across the piano part, likely indicating a section change or a specific performance instruction.

69

- - - - - stra te - - - -

- - - - - stra te - - - -

- - - - - stra te - - - -

- - - - - stra - - - -

The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

72

net.

net.

net.

te - net.

rit.

75

1. Ec - ce re - nas - cen - tis tes - ta - tur gra - ti - a mun - do: Om - ni - a cum Do - mi - no do - na re - dis - se su - o.

2. Qui cru - ci - fix - us e - rat De - us ec - ce per om - ni - a reg - nat: Dant Cre - a - to - ri cunc - ta cre - a - ta pre - cem.

3. So - li - ci - tam tu red - de fi - dem pre - cor al - ma po - tes - tas: Ter - ti - a lux re - di - it sur - ge se - pul - te me - us.

4. Non de - cet ut hu - mi - li tu - mu - lo tu - a mem - bra te - gan - tur: Ne pre - ci - um mun - di vi - li - a sax - a pre - mant.

5. In - dig - num est cu - jus clau - dun - tur cunc - ta pu - gil - lo: Ut - te - gat in - clu - sum ru - pe ve - tan - te la - pis.

6. Lin - the - a tol - le pre - cor su - da - ri - a lin - que se - pul - chro: Tu sa - tis es - no - bis et si - ne te nic - hil - est.

