

Ave Maria

Edited by Jason Smart

Robert Parsons (d.1572)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

A - ve__ Ma -

A - ve__ Ma - ri - a, a - - -

A - ve__ Ma -

Detailed description: This block contains the first system of the musical score. It features five vocal staves: Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The vocal parts are arranged in a SATB format. The lyrics are: 'A - ve__ Ma -', 'A - ve__ Ma - ri - a, a - - -', and 'A - ve__ Ma -'.

4

A - - - ve,

- ri - [a, a - - ve Ma - ri] - - -

- ve Ma - ri - - - - - a,

A - ve__ Ma - ri - - - - [a, Ma - ri] -

- ri - - - - [a, Ma - ri] - - - -

Detailed description: This block contains the second system of the musical score, starting at measure 4. It continues the vocal parts from the first system. The lyrics are: 'A - - - ve,', '- ri - [a, a - - ve Ma - ri] - - -', '- ve Ma - ri - - - - - a,', 'A - ve__ Ma - ri - - - - [a, Ma - ri] -', and '- ri - - - - [a, Ma - ri] - - - -'.

9

a - - - ve Ma - ri - - a,
 Ma - ri - - a, gra -
 - - - a, gra - ti - a
 - - - a,

13

gra - ti - a ple - na,
 - a, gra - ti - a ple - na, gra - ti - a ple -
 - ti - a ple - na, gra - ti - a ple - na, gra -
 ple -
 gra - ti - a ple - - - -

17

gra - ti - a ple - - -
 - na, gra - ti - a ple - - -
 - ti - a ple - - -
 - na, gra - ti - a ple - - -
 - na, gra - ti - a ple - - -

33

- cta tu, be - ne - di - cta tu

be - ne - di - cta tu in mu - li -

be - ne - di - cta tu, be - ne - di - cta

- ne - di - cta tu, be - ne - di - cta

- ne - di - cta tu, be - ne - di - cta tu

37

in mu - li - e - ri - bus, et be - ne -

- e - ri - bus, in mu - li - e - ri - bus, et

tu in mu - li - e - ri - bus, in mu - li - e - ri - bus,

tu in mu - li - e - ri - bus,

in mu - li - e - ri - bus,

41

- di - ctus fru - ctus ven - tris tu -

be - ne - di - ctus, et be - ne - di - ctus fru - ctus ven -

et be - ne - di - ctus fru - ctus ven - tris tu - i,

et be - ne - di - ctus fru - ctus ven - tris

et be - ne - di - ctus fru - ctus ven - tris

45

- - - - i, fru - ctus ven - tris tu - i, et be - ne -
 - tris tu - - - [i, fru - ctus ven - tris tu] - - - i,
 fru - ctus ven - tris tu - i, fru - ctus ven - tris tu - i, et
 tu - - - i, fru - ctus ven - tris tu - i,
 tu - - - i, tu] - - - i, tu] - - - i,

50

- di - ctus fru - ctus ven - tris tu - - -
 et be - ne - di - ctus fru - ctus ven - tris tu - [i, fru - ctus ven -
 be - ne - di - ctus, et be - ne - di - ctus fru - ctus ven - tris tu -
 et be - ne - di - ctus fru - ctus ven - tris tu -
 et be - ne - di - ctus fru - ctus ven - tris tu - - -
 et be - ne - di - ctus fru - ctus ven - tris tu - - -

55

- - - i, fru - ctus ven - tris tu - i, tu - - -
 - tris tu - i, fru - ctus ven - tris tu - i, tu] - - -
 i, fru - ctus ven - tris tu - i. A - - -
 i, fru - ctus ven - tris tu - i. A - - -
 [i, tu] - - - i,

Translation

Hail, Mary, full of grace, the Lord is with thee. Blessed art thou amongst women and blessed is the fruit of thy womb. Amen.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves at the start of the piece show the original clef, staff signature, mensuration symbol and first note for each voice.

Editorial accidentals are placed above the notes concerned.

Underlay repeat signs are expanded using italic text.

Underlay between square brackets is entirely editorial.

Sources

A Oxford, Christ Church, Mus. 984–8 (1581–1588 with later additions).

| | | | |
|-----|-------|-------|--|
| 984 | (M) | no.48 | [no ascription] |
| 985 | (Ct1) | no.48 | at end: Robert Parsons / <i>Musicâ capitur omne quod vivit si naturam sequitur</i> |
| 986 | (Ct2) | no.48 | at end: Parsons |
| 987 | (T) | no.48 | at end: Parsons |
| 988 | (B) | no.48 | at end: Robert Parsons / <i>Musica laetificat corda</i> |

B Oxford, Bodleian Library MS Mus. Sch. e. 423 (c.1575–1586; Ct2 only).

Section 2, no.52 at end: Mr Parsons

Notes on the Readings of the Sources

The scribe of **A**, Robert Dow, often altered the underlay of the music he copied in order to provide what he considered to be better word accentuation. Although he did this with good taste, it nevertheless follows that his copies do not always convey what the composers intended. In *Ave Maria*, his editorial hand is most obvious in the second half of the piece. Bars 49–57 are a repeat of bars 40–48 with the two countertenor parts exchanged. At bar 51 Dow omits **B**'s repeat of the underlay in Ct2 and combines the two crotchet Bs into a minim. However, in the Ct1 at bar 42 he failed to make the same adjustment. Here his Ct1 matches **B**'s Ct2 in bar 51, revealing this to be the correct reading for both voices. At bars 46–48 Dow's Ct1 has no underlay and he combines the two crotchet Fs in bar 47 into a minim. Yet in the parallel passage in the Ct2 at bars 55–57, while he again omits the underlay, he retains the two crotchet Fs, revealing that the reading in **B** is correct. In bar 55 he wrote the syllable *-i* below the G^b in Ct2 (thus agreeing with **B**), but changed his mind, cancelled it and omitted the ensuing repetition of *fructus ventris tu-*. Other repeated notes without underlay in **A** also suggest that text has been expunged from this source rather than added to **B**. In the opening bars of the Ct2, Dow omits the repeat of *Ave Maria* and combines the two minims in bar 4 into a single semibreve. This suggests that, in Ct1, Dow's tied semibreves in bars 5–6 may well be the result of combining two, or even three, notes of the same pitch; in this edition they have been separated into two semibreves.

Source **B**, the only survivor from a set of five or six partbooks, is a much more reliable source. It has been used as the copy text for the Ct2 and **A**'s readings for the other voices amended as necessary to reconstruct a conjectural reading of the lost partbooks of **B**.

In each section below the readings are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke and multiple readings in the same voice are separated by a comma. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source, with any subsequent bars number for extended readings in brackets. Pitches are given in capital letters, preceded by a number if necessary, e.g. ¹G = first note G in the bar.

Abbreviations

| | | | | | | | |
|-----------|-----------------------|-------------|-------------------|-----------|-----------|---|----------------------|
| amb | ambiguously placed | Ct1, Ct2 | Countertenor 1, 2 | <i>m</i> | minim | T | Tenor |
| B | Bass | <i>dot-</i> | dotted | om | omitted | + | tie |
| conj | (syllables) conjoined | lig | ligature | <i>sb</i> | semibreve | ∴ | underlay repeat sign |
| <i>cr</i> | crotchet | M | Mean | sl | slur | | |

Accidentals

A: 21 Ct1 ♯ for A / 50 Ct1 ♯ for ¹G /

Underlay and Ligatures

A: 1 Ct2 sl for BC / 2–9 Ct2 *-a ave Maria Mari-* om, (4) *sbA* for *mA mA* / 3 Ct1 sl for DE; B sl for BC / 4–5 T sl for FG / 16 Ct1 sl for ³FA; Ct2 ∴ (for *gratia ple-*) below C / 23 Ct2 ∴ (for *Dominus te-*) below E / 25–26 T *Dominus te-* below EFGA, (26) sl for AB / 26 B *Dominus te-* amb below EFGAB / 28–30 B *Dominus te-* amb below BCDCB / 29–31 Ct2 *Dominus tecum* given as in the edition, (30) sl for BEF / 31 T sl for C¹B / 33 Ct1 *benedicta* begins below rest, so *tu* in 32 perhaps intended for F / 35 Ct2 *mE* is *crE crE*, (35–36) *-dicta* one note earlier; (35) T *tu* below ²B (not in 38) / 38 Ct1 *mulie-* conj below FGAD; Ct2 ∴ below E / 39–40 M new line in source begins with ¹A, *-ribus* conj and slightly indented to fall below ²BG²A / 42–45 M *fructus ventris tu-* amb below F+FFF+FEDCD / 44–47 Ct2 *-i fructus ventris tui* ∴ om, (47–48) G+G, (49) *-i* below C / 45 Ct1 *dot-mA* for *crA mA*, *tu-* below E (reading of **B** in 54 adopted) / 47–48 T sl for GABG, *-tris tu-* one note later (but cf. 56–57) / 47–49 M *fructus ventris tui* amb below BBBABGA / 51–52 Ct2 *-ctus et benedi-* om, (51) *mB* for *crB crB* / 54 Ct2 *dot-mA* for *crA mA*, *tu-* below E / 55 Ct2 *-i* below G but cancelled, (56–57) *fructus ventris tu-* om (but *crF crF* retained) / 57 M *ventris* conj below ¹BA²B, (57–58) *tui* conj below *crG sbA*; (57) T *tui* conj below AB / 63 Ct2 ∴ (for A-) below E / 64 Ct2 no lig / 67 Ct2 ∴ (for A-) below ²A / 72 Ct2 ∴ for A- below C / 73 Ct2 no lig /

B: 36 Ct2 sl for CDE, (37) hairline from *tu* to A / 55 Ct2 sl for GE /

Other Readings

A: 5–6 Ct1 E+E / 37 Ct1 F is E / 47 Ct1 *mF* for *crF crF* / 56–57 Ct1 G+G /

B: 1 Ct2 no mensuration symbol /