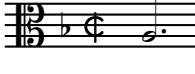


Ave Maria

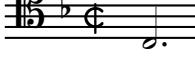
Edited by Jason Smart

Robert Parsons (d.1572)

Mean 

Countertenor 1 

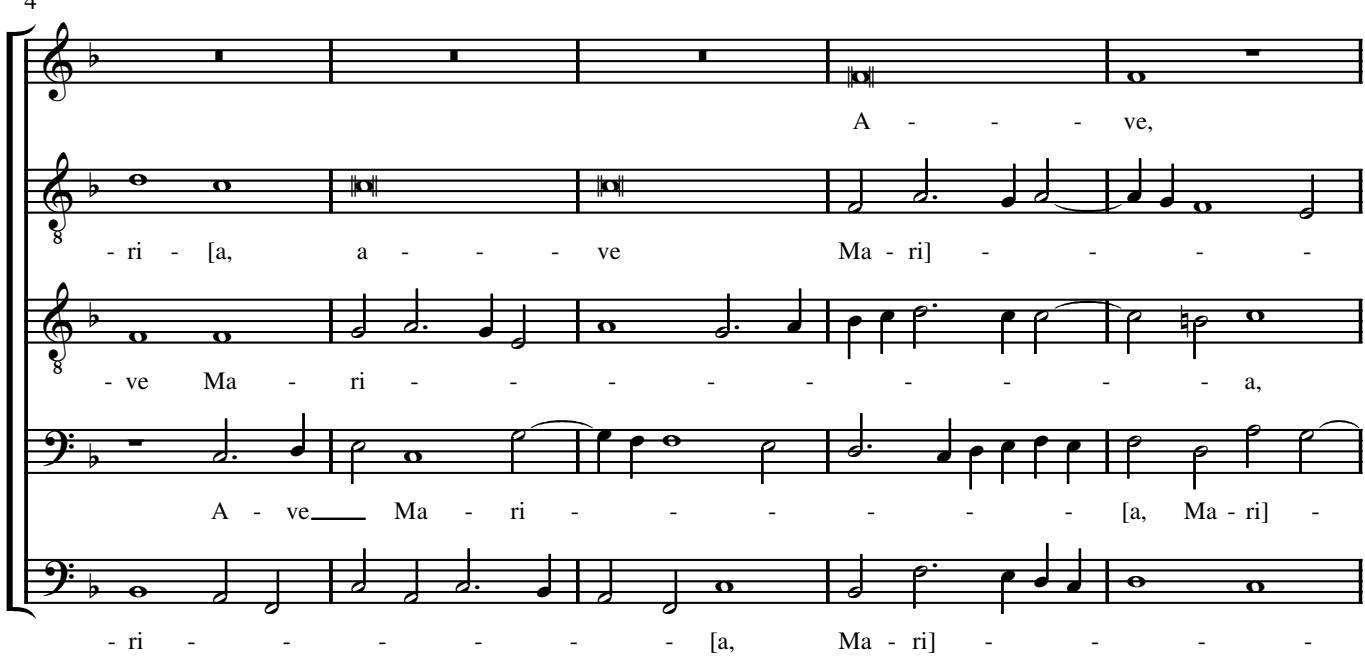
Countertenor 2 

Tenor 

Bass 



4



9

ave 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 - na, gra - ti - a ple -

17

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

21

The musical score consists of four staves. The top two staves are in soprano and alto range, while the bottom two are in tenor and bass range. The music is in common time, with a key signature of one flat. The vocal parts sing the Latin phrase "Domini-nus te-cum" in a repeating pattern. The first two staves begin with "na," followed by a fermata. The third staff begins with "na," followed by "Do - mi-nus te - cum," with a fermata. The fourth staff begins with "na," followed by "Do - mi-nus te - cum," with a fermata. The vocal parts are separated by vertical bar lines, and the lyrics are placed below the notes.

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

41

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

45

i, fructus ven-tris tu - i, et be-ne -
tris tu - [i, fructus ven-tris tu] - - i,
fructus ven-tris tu - i, fructus ven-tris tu - i, et
tu - - i, fructus ven-tris tu - i, [i, tu] - - i,

50

- di - chtus fructus ven-tris tu - - - et be-ne - di - chtus fructus ven-tris tu - [i, fructus ven -
be-ne - di - chtus, et be-ne - di - chtus fructus ven-tris tu - - et be-ne - di - chtus fructus ven-tris tu - - et be-ne - di - chtus fructus ven-tris tu - - et be-ne - di - chtus fructus ven-tris tu - -

55

- - i, fructus ven-tris tu - i, tu - - - tris tu - i, fructus ven-tris tu - i, tu] - - - i, fructus ven-tris tu - i. A - - - i, fructus ven-tris tu - i. A - - - [i, tu] - - - i,

60

i. men, A
i. men, A
men, A
men, A
men, A

65

men, A
men, A
men, A
men, A
men, A

70

men, A men.
[men, A] men.
men, A men.
[men, A] men.
men, A men.

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 / Musicâ capitul omne quod vivit si naturam sequitur
986	(Ct2)	no.48	at end: Parsons
987	(T)	no.48	at end: Parsons
988	(B)	no.48	at end: Robert Parsons / Musica laetificat corda

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 minim Gs into a semibreve. 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 minim Ds in bar 47 into a semibreve. Yet in the parallel passage in the Ct2 at bars 55–57, while he again omits the underlay, he retains the two minim Ds, revealing that the reading in B is correct. In bar 55 he wrote the syllable -i below the E^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 semibreves in bar 4 into a single breve. This suggests that, in Ct1, Dow's tied breves 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 breves.

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. ¹E = first note E in the bar.

Abbreviations

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

Accidentals

A: 21 Ct1 ♯ for F / 50 Ct1 ♯ for ¹E /

Underlay and Ligatures

A: 1 Ct2 sl for GA / 2–9 Ct2 -a ave Maria Mari- om, (4) bF for sbF sbF / 3 Ct1 sl for BC; B sl for GA / 4–5 T sl for DE / 16 Ct1 sl for ³DF; Ct2 ✗ (for *gratia ple-*) below A / 23 Ct2 ✗ (for *Dominus te-*) below C / 25–26 T *Dominus te-* below CDEF, (26) sl for FG / 26 B *Dominus te-* amb below CDEFG / 28–30 B *Dominus te-* amb below GABAG / 29–31 Ct2 *Dominus tecum* given as in the edition, (30) sl for GCD / 31 T sl for A¹G / 33 Ct1 *benedicta* begins below rest, so *tu* in 32 perhaps intended for D / 35 Ct2 sbC is mC mC, (35–36) -dicta one note earlier; (35) T *tu* below ²G (not in 38) / 38 Ct1 *mulie-* conj below DEFB; Ct2 ✗ below C / 39–40 M new line in source begins with ¹F, -ribus conj and slightly indented to fall below ²GE²F / 42–45 M *fructus ventris tu-* amb below D+DDD+DCBAB / 44–47 Ct2 -i *fructus ventris tui* ✗ om, (47–48) E+E, (49) -i below A / 45 Ct1 dot-sbF for mF sbF, *tu-* below C (reading of B in 54 adopted) / 47–48 T sl for EFGE, -tris *tu-* one note later (but cf. 56–57) / 47–49 M *fructus ventris tui* amb below GGGFGEF / 51–52 Ct2 -ctus et benedi- om, (51) sbG for mG mG / 54 Ct2 dot-sbF for mF sbF, *tu-* below C / 55 Ct2 -i below E but cancelled, (56–57) *fructus ventris tu-* om (but mD mD retained) / 57 M *ventris conj* below ¹GF²G, (57–58) *tui conj* below mE bF; (57) T *tui conj* below FG / 63 Ct2 ✗ (for A-) below C / 64 Ct2 no lig / 67 Ct2 ✗ (for A-) below ²F / 72 Ct2 ✗ for A- below A / 73 Ct2 no lig /

B: 36 Ct2 sl for ABC, (37) hairline from *tu* to F / 55 Ct2 sl for EC /

Other Readings

A: 5–6 Ct1 C+C / 37 Ct1 D is C / 47 Ct1 sbD for mD mD / 56–57 Ct1 E+E /

B: 1 Ct2 no mensuration symbol /