

Cristofaro Caresana: Ave maris stella



Edited by Andreas Stenberg, 2022

Ave maris stella

Cristofaro Caresana
ed. Andreas Stenberg

[CANTO]

[ALTO]

[TENOR]

BASSUS

6

11

*The lyrics are not provided in the original score but provided by the editor. Text underlay is thus editorial.

Frottole libro primo, Ottavio Petrucci, 1504.

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16

at - que sem - per vir - go,
i ma - ter al - ma at - que sem - per vir - ma
al - go, fe - lix cae - li, cae - li por - ta.
fe - lix cae - li por - ta.

22

fe - lix cae - li li por - ta.
fe - lix cae - li li por - ta.
fe - lix cae - li li por - ta.

2. Su-mens il - lud a-ve

Gabri - elis o-re Funda nos in pa-ce

Mutans Evaе

nomen

2^o.

Canto

Alto

Tenor

Basso

3. Sol - ve vin-cla
3. Sol - ve vin-cla re - is vin-cla
3. Sol - ve vin-cla re - is vin-cla
3. Sol - ve vin-cla re - is vin-cla

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re - is Profer lu - men cae - cis
 re - is Pro - fer lu - men cae - cis Pro - fer lu -
 - cis Ma - la no - stra

Ma - la no - stra pel - le
 is, Pro - fer lu - men cae - cis Ma - la nostra pel -
 - men cae - cis Ma - la nostra pel -
 pel - - le Bona cunc - ta po - sce
 Bona cunc - ta po -
 le Bo - na cuncta po - sce, po - sce Bo - na cunc -
 - le Bo - na cunc - ta po - sce, Bo - na cunc - ta po -
 Bo - na cunc - ta po -

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sce Bo - na cunc - ta, Bona cunc - ta po - sce.
ta po - sce, Bo - na cunc - ta po - sce, cunc - ta po - sce.
sce, Bo - na cunc - ta po - sce, cunc - ta po - sce.
po - sce Bo - na cunc - ta po - sce, cunc - ta po - sce.
po - sce

sce.
sce.
sce.
sce.

4. Mon - stra te esse matrem Sumat per te preces Qui pro nobis na - tus Tulit esse
tuus

A 3.
3°.

Canto
Alto
Tenor

5. Vir - go sin - gu - la - ris, sin-gu - la -
5. Vir - go sin - gu -

6

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5. Vir - go sin - gu - la
 - ris, vir - go #
 - la - - - ris In - - -

ris, singu-la - - - ris In - ter om - - - nes
 sin-gu - la - - - ris In - - - ter
 ter om - - - nes mi - tis Nos

mi - tis, om - - nes mitis, om - - nes mi - tis Nos culpis solu-
 om - - - nes mi - tis, om - - nes mi - tis
 cul - pis so - lu - tos Mi - tes * * *
 - tos, cul - pis so - lutos Mi - tes fac et ca - stos, fac et

Nos culpis so - lu - tos Mi - tes fac et ca - stos,
 * * * fac et ca - stos
 fac et ca - stos

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The image shows musical notation for the sixth verse of the hymn. The top staff consists of five red horizontal lines. The lyrics are written below the staff: "6. Vitam prae-sta pu-ram Iter para tutum Ut videntes Je-sum Semper collae-". The bottom staff shows the beginning of the next section, starting with a clef and a note, followed by the word "temur".

4^{o.}

Canto

Alto

Tenor

Basso

7. Sit laus Deo Patri, De o Patri, Sum - mo Chri - de-

7. Sit laus De - o Pa - tri Sum - mo Chri - sto

Sum - mo Christo, Sum - mo Chri - sto
laus De - o Pa - tri Sum - mo Chri - sto, Sum -
sto de-cus, Sum - mo Christo decus, Sum-mo Christo
- - cus Spi - ri - tu - i,

de - cus Spi - ritui sanc - to, Spi - ri - tui sanc - to Tri - bus ho - nor u -
- mo Christo de - cus Spi - ri - tu - i sanc - to
de - cus Spi - ri - tui sanc - to, Spi - ri - tu - i
- - Spi - ri - tu - i sanc - to Tri-bus ho - nor

- - - nus, Tri - bus ho - nor, Tri - bus
Tribus ho - nor, Tribus ho - nor
sanc - to Tri - bus ho - nor u - nus, Tribus ho - nor
- - - - -

Frottole libro primo, Ottavio Petrucci, 1504.

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A musical score for four voices, likely a madrigal or frottole, from Ottavio Petrucci's 'Frottole libro primo' (1504). The music is written in four staves, each with a G clef. The lyrics are written below the notes, divided by vertical bar lines. The voices are:

- Top voice: honor u - - nus,
- Second voice: u - nus,
- Third voice: u - nus, Tri - bus ho-nor unus, ho-nor
- Bass voice: nus,

The lyrics continue across the measures, with some words like 'Tribus' and 'nor' appearing in multiple voices. The music consists of eighth and sixteenth note patterns, with some grace notes and rests. The bass staff includes a '8' above the staff, indicating a basso continuo part.

Frottole libro primo, Ottavio Petrucci, 1504.

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Postscript

This edition is from a manuscript score in... The source contains only 4 settings (3 settings for four voices SATB and one for 3 voices SAT). No lyrics are included. The Lyrics here are provided from other sources and the text underlay is editorial.

The alternatim verses in chant are also provided editorially.

The notation in the third verse is somewhat difficult to interpret. There are some vestiges of the older white mensural notation and colourisation: (both colourisation imperfection a note-value that should be perfect in the notational context and also cautionary colourisation.) The notational style used in that section of this edition is something of a compromise. I have perfected note-values that should be perfected according to the rules of the measure, retained the imperfect note-value of notes colourised but printed them in alternate colour. I have also printed the notes with a cautionary colourisation in the alternate colour.

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