

# 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 a musical score for 'Ave Maria'. It features five staves: Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in G minor (three flats) and 4/4 time. The first three staves (Mean, Countertenor 1, and Countertenor 2) have lyrics underneath them. The Tenor and Bass staves have lyrics underneath them. 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. It continues the five staves from the first system. The lyrics continue: '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 - - - - -

25

29

- nus te - - - cum: be - ne - di -  
 - mi-nus te - cum, Do - mi-nus te - cum: be - ne - di - cta tu,  
 Do - mi-nus te - - - cum: be - ne - di - cta tu,  
 - - cum, Do - mi-nus te - cum: be -  
 - mi-nus te - - - cum: be -

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  
 - - - i, fru - ctus ven - tris tu - i,  
 tu - - - i, tu] - - - i,

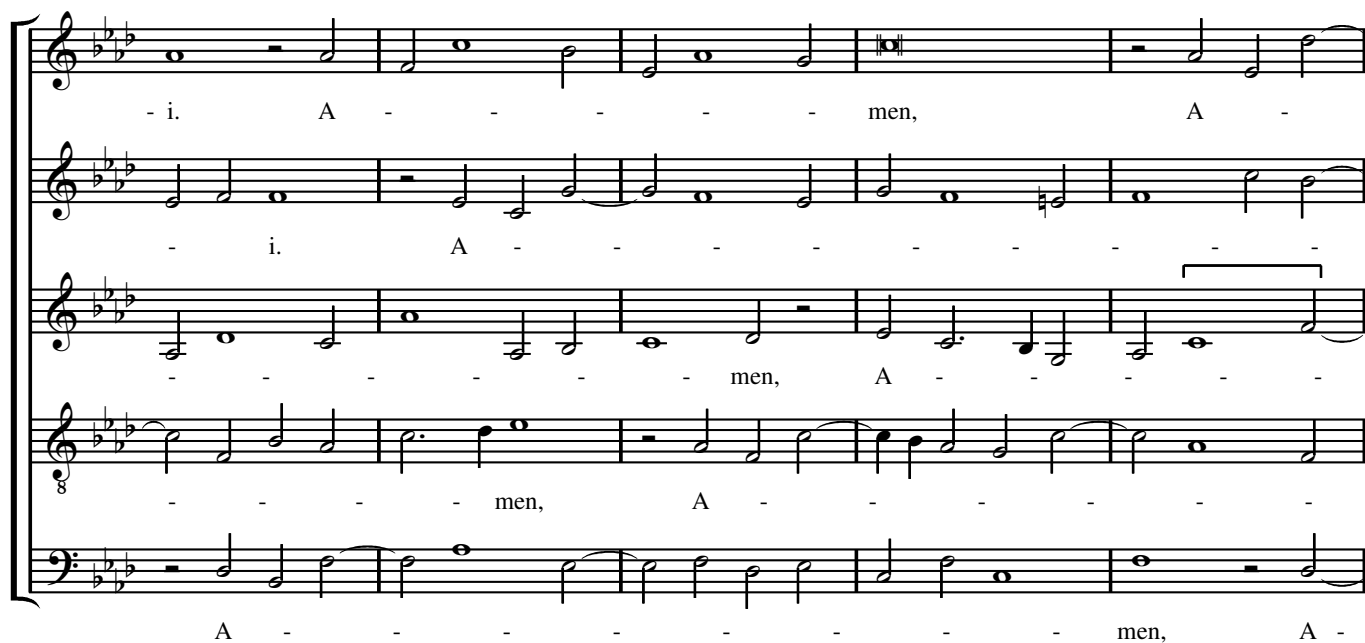
50

- 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 - - -

55

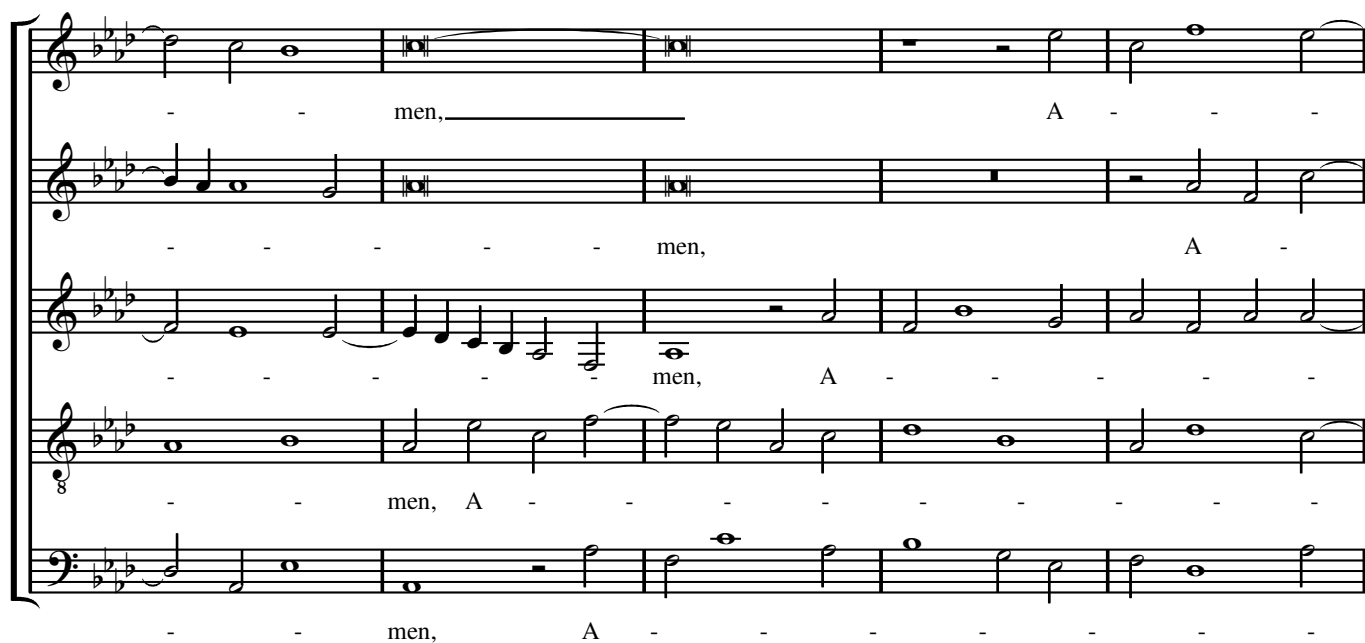
- i, fru - ctus ven - tris tu - i, tu - - -  
 - tris tu - i, fru - ctus ven - tris tu - i, tu] - - -  
 i, fru - ctus ven - tris tu - i. A - - -  
 i, fru - ctus ven - tris tu - i. A - - -  
 [i, tu] - - - i,

60



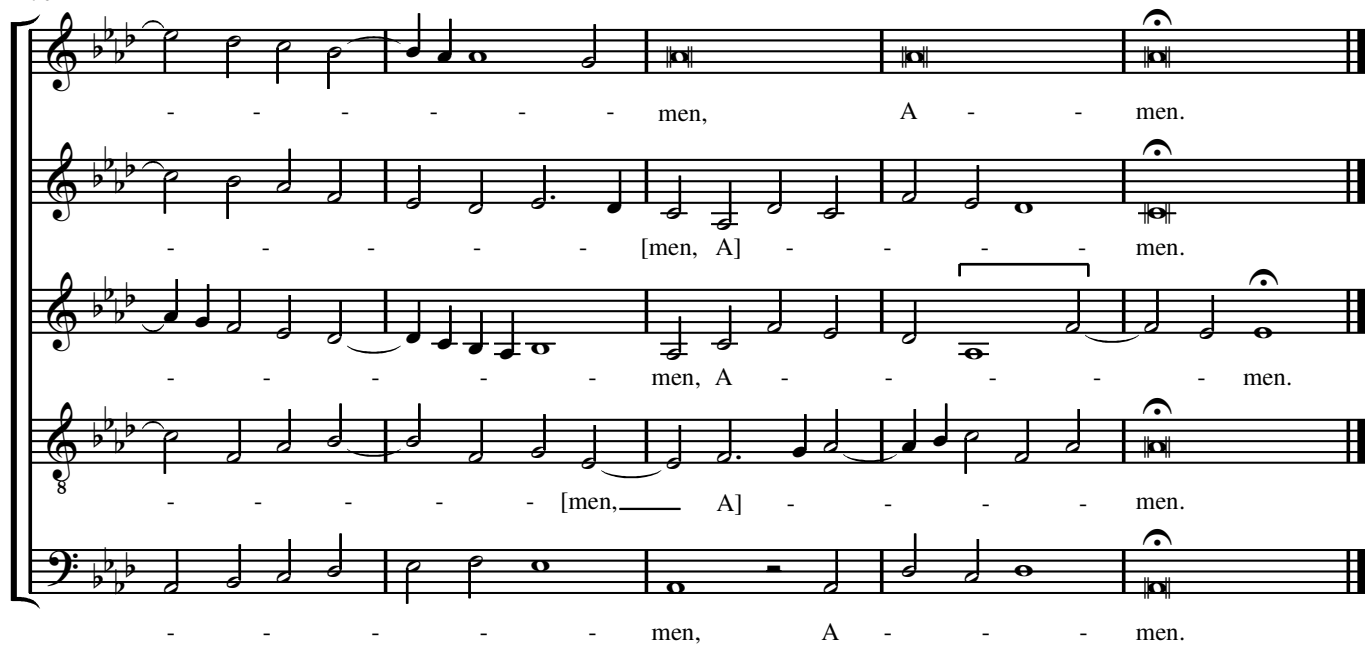
5-part vocal setting of a Kyrie. Measures 60-64. The music is in G minor (three flats). The vocal parts are Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: - i. A - - - - - men, A -

65



5-part vocal setting of a Kyrie. Measures 65-69. The music is in G minor (three flats). The vocal parts are Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: - - - - - men, A - - - - -

70



5-part vocal setting of a Kyrie. Measures 70-74. The music is in G minor (three flats). The vocal parts are Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: - - - - - 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 / <i>Musica 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 minim Bs 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 Fs 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 Fs, revealing that the reading in **B** is correct. In bar 55 he wrote the syllable *-i* below the Eb 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. <sup>1</sup>G = 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 <sup>1</sup>G /

### Underlay and Ligatures

**A:** 1 Ct2 sl for BC / 2–9 Ct2 *-a ave Maria Mari-* om, (4) bA for sbA sbA / 3 Ct1 sl for DE; B sl for BC / 4–5 T sl for FG / 16 Ct1 sl for <sup>3</sup>FA; 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 BCD CB / 29–31 Ct2 *Dominus tecum* given as in the edition, (30) sl for BEF / 31 T sl for C<sup>1</sup>B / 33 Ct1 *benedicta* begins below rest, so *tu* in 32 perhaps intended for F / 35 Ct2 sbE is mE mE, (35–36) *-dicta* one note earlier; (35) T *tu* below <sup>2</sup>B (not in 38) / 38 Ct1 *mulie-* conj below FGAD; Ct2 ⋈ below E / 39–40 M new line in source begins with <sup>1</sup>A, *-ribus* conj and slightly indented to fall below <sup>2</sup>BG<sup>2</sup>A / 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-sbA* for mA sbA, *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) sbB for mB mB / 54 Ct2 *dot-sbA* for mA sbA, *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 <sup>1</sup>BA<sup>2</sup>B, (57–58) *tui* conj below mG bA; (57) T *tui* conj below AB / 63 Ct2 ⋈ (for A-) below E / 64 Ct2 no lig / 67 Ct2 ⋈ (for A-) below <sup>2</sup>A / 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 sbF for mF mF / 56–57 Ct1 G+G /

**B:** 1 Ct2 no mensuration symbol /