

# Ave rosa sine spinis

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

Treble

Mean

Countertenor

Tenor

Bass

A - ve ro - sa si - ne

A - ve ro - sa si -

4

spi - nis, Tu quam Pa - ter in

- ne spi - nis, Tu quam Pa - ter

8

di - vi - - - - - nis

in di - vi - - - - - nis

12

Ma - ie - sta - te su - bli - ma - - - - vit,

Ma - ie - sta - te su - bli - ma - - - - vit, Et

16

Et ab o - mni vae pur - ga - - - -

ab o - mni vae pur - ga - - - -

20

24

vit.

vit.

Ma - ri - a stel -

Ma - ri - - - a

28

Tu -

- la di - cta ma - - - - - ris, Tu -

stel - la di - cta ma - - - - - ris,

32

- o na - to il - lu - stra - - - - -

- o na - to il - lu - stra - - - - -

Tu - o na - to il - lu - stra - - - - -

36

- ris Lu - ce cla - ra De - i - ta - tis,

- ris Lu - ce cla - ra De - i - ta - - - - -

- ris Lu - ce cla - ra De - i - ta - - - - - tis,

40

Qua prae-ful - gens cun - ctis da - - - - -

- tis, Qua prae - ful - gens cun-ctis da - - - - -

Qua prae-ful - gens cun - ctis da - - - - -

44

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

48

- - - - - tis.  
 Gra - ti - a ple -  
 Gra - ti - a ple - na  
 - - - - - tis.  
 - - - - - tis.

52

Gra - ti - a ple - na [te per-fe - - - -  
 - na te per-fe - - - -  
 te per-fe - - - -  
 Gra - ti - a ple - na te per-fe - - - -  
 - - - - -

56

- cit Spi - ri - tus San - - - - -

- cit Spi - ri - tus San - - - - - ctus

- cit Spi - ri - tus San - - - - -

- cit Spi - ri - tus San -

Spi - ri - tus San - - - - -

60

- - - - - ctus dum te fe - - - - - cit

dum te fe - - - - -

- - - - - ctus dum te fe - cit

- ctus dum te fe - - - - - cit

- ctus dum te fe - - - - - cit

64

Vas di - vi - nae bo - ni -

- - cit Vas di - vi - nae bo - ni - ta - - - - -

Vas di - vi - - - - nae bo - ni - ta - - - - -

Vas di - vi - nae bo - - - - ni - ta - - - - -

Vas di - vi - - - - nae bo - - - - ni - ta -

68

- ta - - - - - tis Et to - ti - us pi -  
 - - - - - tis Et to - ti - - - - us  
 - - - - - tis Et to - ti - us pi -  
 - - - - - tis Et to - ti - us pi -  
 - - - - - tis Et to - ti - us

72

- e - ta - - - - -  
 pi - e - ta - - - - -  
 - e - ta - - - - -  
 - - - - - e - ta - - - - -  
 pi - e - ta - - - - -

76

- tis.]  
 - - - - - tis.  
 - tis. Do - mi - nus te - cum mi -  
 - tis. Do - mi - nus te - cum  
 - tis. Do - mi - nus te - - - - - cum mi -

80

- ro pa - - - - -

mi - ro pa - - - - - cto Ver -

- ro pa - - - - - cto

84

- cto Ver - bo vi - te car - ne fa -

- bo vi - te car - ne fa - - - - -

Ver - bo vi - te car - ne fa - - - - - cto

88

- cto O - pe-re tri - ni Con-di -

- cto O - pe-re tri - ni Con-di - to - - - - -

O - pe-re tri - ni Con-di - to - - - - -



92

- to - - - - -

96

O quam

O quam dul -

ris: O quam

ris: O

100

dul - - - - - ce

dul - - - - - ce

dul - - - - - ce vas

quam dul - - - - - ce vas a - - - -

quam dul - - - - - ce vas

104

[vas a - mo - - - - -  
 vas a - mo - - - - -  
 a - mo - - - - -  
 - mo - - - - -  
 a - mo - - - - -

108

- - - - - ris.  
 - - - - - ris.  
 - - - - - ris.  
 - - - - - ris.  
 - - - - - ris.

112

[♩] Be - ne - di - cta tu in mu - li - e - ri - bus, Hoc  
 ♩  
 ♩  
 ♩  
 ♩  
 Be - ne - di - cta tu in mu - li - e - ri - bus, Hoc

116

te - sta - - - - -

te - sta - - - - -

119

- tur o - mnis tri - bus: cae - li fan - - - - tur

- tur o - mnis tri - bus: cae - li fan - - - - tur

123

te be - a - - tam, Su - per o - mnes ex - al - ta - - - -

te be - a - - tam, Su - per o - mnes ex - al - ta - - - -

127

127

tam.].

131

131

tam.]

Et\_

tam.

134

134

Et be - ne - di - ctus fru - ctus

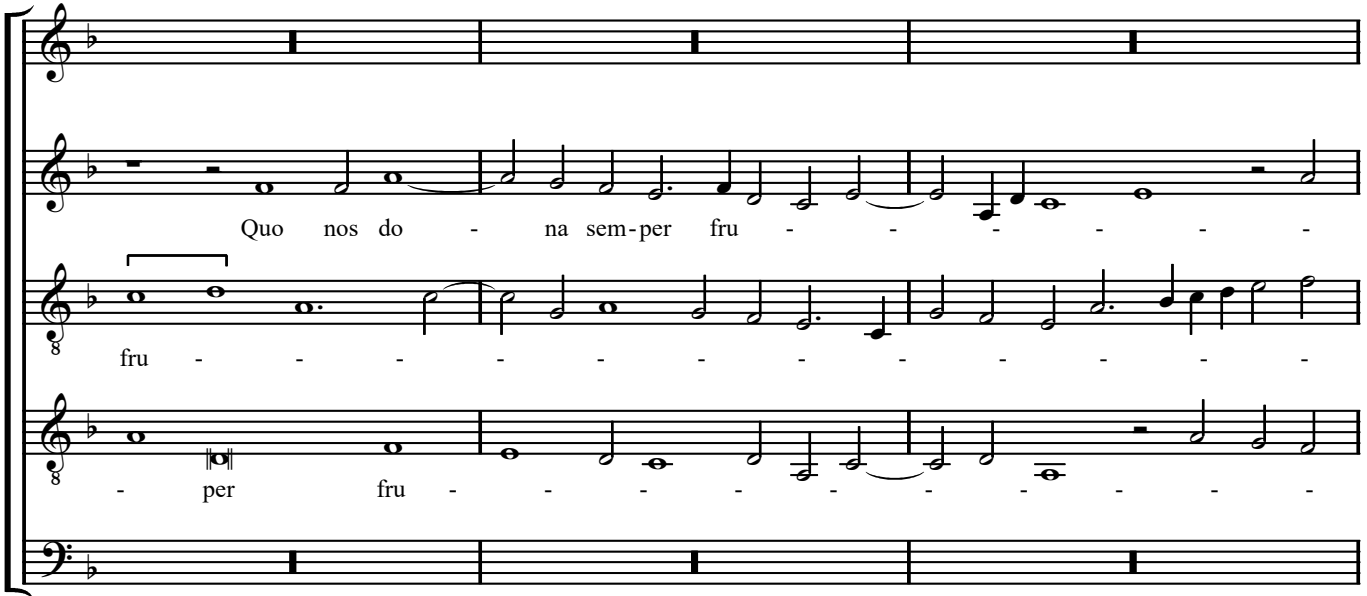
Et be - ne - di - ctus fru - ctus

137



- ctus fru - ctus ven - tris tu - - - i,  
 - ctus ven - tris tu - - - i, Quo nos do - na sem-per  
 ven - tris tu - - - i, Quo nos do - na sem -

140



Quo nos do - na sem-per fru - - -  
 fru - - - - -  
 - per fru - - - - -

143



- - - - -  
 - - - - -  
 - - - - -

146

- - - - - i,

Per\_\_\_

149

Per prae - gu - - - - stum [hic in ter - - - - -

Per prae - gu - - - - stum hic in ter - - - - - ra, Et

Per prae - gu - - - - stum hic in ter - - - - - ra, \_\_\_

Per prae - gu - - - - stum hic \_\_\_ in ter -

\_\_\_ prae - gu - - - - stum hic prae in ter - - - - -

152

- ra, Et post mor - - - - -

post mor - - - - - tem in ae -

\_\_\_ Et post mor - - - - -

- ra, Et post mor - - - - -

- ra, Et post mor - - - - - tem in \_\_\_

155

- tem in ae - ter - - - - -  
 - ter - - - - -  
 - - - - - tem in - - - - - ae - ter - - - - -  
 - - - - - - - - - - - tem in ae - ter - - - - -  
 - - - - - - - - - - - ae - ter - - - - - - - - - - - num. - - - - -

158

- num. Hunc, Vir - go, sa - lu - tis sen -  
 - - - - - num. Hunc, Vir - go, sa - lu - tis sen -  
 - num. Hunc, Vir - go, sa - lu - - - - - tis sen -  
 - num. Hunc, Vir - go, - - - - - sa - lu - - - - - tis  
 Hunc, Vir - go, sa - lu - - - - - tis sen -

161

- sum, Tu - ae lau - dis gra - tum  
 - - - - - sum, Tu - - - - - ae lau - dis gra -  
 - - - - - sum, Tu - ae lau - dis gra - tum pen -  
 sen - - - - - sum, Tu - ae lau - dis gra - tum pen -  
 - - - - - sum, Tu - ae lau - - - - - dis gra -

164

pen - - - - - sum, Con - de  
 - tum pen - - - - - sum, Con - de tu - o si -  
 - - - - - sum, Con - de tu - o  
 - - - - - sum, Con - de tu -  
 - tum pen - sum, Con - de tu - o

167

tu - o si - nu pi - a, Cle - mens su - - - - -  
 - nu pi - - - - - a, Cle - mens - - - - -  
 si - nu pi - - - - - a, Cle - mens su -  
 - o si - nu pi - a, Cle - mens su - me, - - - - -  
 si - nu pi - a, Cle - mens su -

170

- me, O Ma - ri - - - - -  
 su - me, O Ma - ri - - - - -  
 - - - - - me, O Ma - ri -  
 - - - - - O Ma - ri - - - - -  
 - me, O Ma - ri - - - - -



173

- a.   
 - a. A -   
 - a. A -   
 - a. A -   
 - a. A -

176

A -   
 -   
 -   
 -   
 -

179

- men.]   
 - men.   
 - men.   
 - men.   
 - men.

## Translation

*Hail*, rose without thorns, you whom the Father exalted in divine majesty and freed from all woe.

*Mary*, called Star of the Sea, by your son you are made resplendent with the bright light of divinity, which shines upon all that are born.

*Full of grace* the Holy Spirit filled you, making you a vessel of divine goodness and total obedience.

*The Lord is with you* through a wondrous pact: the Word of life became flesh by the action of the threefold Creator: O, how sweet a vessel of love.

*Blessed are you among women*: all nations bear witness to this. The heavens declare you blessed and exalted above all others.

*And blessed is the fruit of your womb*, which grant us to enjoy for ever: here as a foretaste and after death for eternity.

O merciful Virgin Mary, receive into the holy bosom of your heart this sense of salvation, the pleasing duty of your praise. Amen.

## Liturgical Function

Votive antiphon to the Virgin.

The text of *Ave rosa sine spinis*, a trope of *Ave Maria*, was known on the Continent in the late fifteenth-century. It began to be included in printed Sarum books of hours from 1510, where it was commonly preceded by a rubric:

This prayer showed Our Lady to a devout person saying that this golden prayer is the most sweetest and acceptable to me: and in her appearing she had this salutation and prayer written with letters of gold in her breast.

This rubric in particular was singled out for criticism as ‘foolish’ in William Marshall’s primer of 16 June 1535.<sup>1</sup>

## Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign  $\square$ , coloration by the sign  $\square \square$ .

The missing section of the Treble (bars 112–133) has been reconstructed editorially in small notation.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

## Sources

**A** Cambridge, Peterhouse, MSS 31, 32, 40, 41 (c.1541; M, Ct and B only, complete).

|    |      |                    |           |        |
|----|------|--------------------|-----------|--------|
| 31 | (Ct) | f.122 <sup>v</sup> | at end:   | Tallys |
| 32 | (B)  | f.95               | in index: | Tallys |
|    |      |                    | at end:   | Tallys |
| 40 | —    | —                  |           |        |
| 41 | (M)  | f.102              | in index: | Tallys |
|    |      |                    | at end:   | Tallys |

**B** Oxford, Bodleian Library, MS Mus c. 784 and MS Tenbury 1486 (1591; M and T only, complete).

|      |     |       |                  |
|------|-----|-------|------------------|
| 784  | (M) | no.17 | [no attribution] |
| 1486 | (T) | no.17 | [no attribution] |

**C** London, British Library, Add. Ms 34049 (c.1610; Tr only, sections as below, textless. The counterverses *Ave rosa* and *Benedicta tu* are lacking).

|                       |      |                   |                  |
|-----------------------|------|-------------------|------------------|
| <i>Dominus tecum</i>  | (Ct) | f.10              | [no attribution] |
| <i>Per praegustum</i> | (Tr) | f.11 <sup>v</sup> | [no attribution] |
| <i>Maria stella</i>   | (Tr) | f.12 <sup>v</sup> | [no attribution] |
| <i>Gratia plena</i>   | (Tr) | f.13              | [no attribution] |
| <i>O quam dulce</i>   | (Tr) | f.13 <sup>v</sup> | [no attribution] |

<sup>1</sup> Edgar Hoskins, *Horae Beatae Mariae Virginis or Sarum and York Primers* (London: Longmans, Green & Co., 1901), p.201.

**D** Essex Record Office MS D/DP Z6/1 (c.1590; B only).

(B) f.6 at end: m<sup>F</sup> Thomas Tallis

**E** Oxford, Bodleian Library, MS Tenbury 342 (c.1610; counterverse *Maria stella* only).

(Tr, T, B) f.99<sup>v</sup> at end of each part: Tallis

**F** Oxford, Bodleian Library, MSS Tenbury 354–8 (c.1610; counterverse *Maria stella* only).

|     |      |                   |                         |
|-----|------|-------------------|-------------------------|
| 354 | (Tr) | f.12 <sup>v</sup> | [no attribution]        |
| 355 | —    | —                 |                         |
| 356 | —    | —                 |                         |
| 357 | (T)  | f.12 <sup>v</sup> | [no attribution]        |
| 358 | (B)  | f.12 <sup>v</sup> | at beginning: mr Tallis |

**G** London, Royal College of Music MS 2035 (three partbooks, c.1610; counterverse *Ave rosa* (a fifth higher than other sources) and *Maria stella*, both textless, and *Dominus tecum* only).

|                      |      |                   |                              |
|----------------------|------|-------------------|------------------------------|
| <i>Ave rosa</i>      | (M)  | f.24 <sup>v</sup> | [no attribution]             |
|                      | (Ct) | f.24 <sup>v</sup> | [no attribution]             |
|                      | —    | f.24 <sup>v</sup> | above first staff: Mr Tallis |
| <i>Maria stella</i>  | (Tr) | f.43 <sup>v</sup> | [no attribution]             |
|                      | (T)  | f.43 <sup>v</sup> | [no attribution]             |
|                      | (B)  | f.43 <sup>v</sup> | at beginning: Mr: Tallis     |
| <i>Dominus tecum</i> | (Ct) | f.44 <sup>v</sup> | [no attribution]             |
|                      | (T)  | f.44 <sup>v</sup> | [no attribution]             |
|                      | (B)  | f.44 <sup>v</sup> | at beginning: Mr: Tallis     |

**H** London, British Library MS 29246 (c.1610; arrangements for lute, all lacking the uppermost voice, of the counterverse below. Not collated for this edition).

|                              |                  |                         |
|------------------------------|------------------|-------------------------|
| <i>Ave rosa</i>              | f.2              | at beginning: Tauener   |
| <i>Maria stella</i>          | f.5 <sup>v</sup> | at beginning: Mr Tallis |
| <i>Et benedictus fructus</i> | f.18             | at beginning: Mr Tallis |

### Notes on the Readings of the Sources

Source **A** is thought to have been copied c.1541 for the newly secularised Canterbury Cathedral. Tallis was very briefly a lay clerk there around that time, so the scribe's copy of *Ave rosa* may carry some authority. Nevertheless, there are a few copying errors, not least in the Ct at bar 110 (cf. below).

From bar 149 all three texted sources (**A**, **B** and **D**) agree on the reading *Per praegustum hic in terra*. This is at variance with approximately 20 Books of Hours of Sarum use consulted for this edition, which read either *Per praegustum hic internum* or *Per hoc presens fac saeculum*. Since **A**, **B** and **D** appear to be independent of each other, it may well be that *in terra*, is what Tallis set. It is retained in the edition, but it is a dubious reading since it fails to rhyme.

Sources **C** to **H** are all from, or connected with, the Norfolk household of Edward Paston. **D** transforms Tallis's antiphon into a multi-partite motet by ending each counterverse and full section with a fermata and barline and then starting the next section anew. Presumably this was how the piece was treated by Paston's musicians, for **C** was evidently copied from a source that sectionalised the piece similarly.

In each section below the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>F = second note F in the bar. Note values are abbreviated in italics. The sign + denotes a tie and  $\sphericalangle$  an underlay repeat sign.

### Staff Signatures and Accidentals

**A** 24 M no # / 55 Ct  $\flat$  for B / 75 M no  $\natural$  / 112 B  $\flat$  for B at start of bar / 138 Ct # for <sup>2</sup>F / 148 M no # for <sup>2</sup>C / 155 B no  $\natural$  / 166 Ct  $\flat$  for <sup>1</sup>B /

**B** 138 M new line with staff signature  $\flat$  for upper B only begins with <sup>1</sup>B,  $\flat$  for <sup>2</sup>B / 141 M # for C / 142 M # for C / 146 M new line with staff signature  $\flat$ s for upper and lower B begins with D / 147 M # for <sup>1</sup>C / 161 M  $\natural$  for B, # for F / 171 T # for <sup>2</sup>C (and <sup>1</sup>C) /

- C** 40 Tr  $\natural$  is letter c / 45 Tr  $\natural$  is letter c / 149–end Tr no staff signature /
- D** 81 B no  $\flat$  / 114 B no  $\flat$  (but see next entry) / 117 B  $\natural$  for E /
- E** 40 Tr no  $\natural$  / 45 Tr no  $\natural$  / 49 Tr no  $\#$  /
- F** 40 Tr no  $\natural$  / 45 Tr no  $\natural$  /
- G** 40 Tr no  $\natural$  / 81 B no  $\flat$  / 95 B  $\#$  for C /

### Underlay and Ligatures

- A** 62 Ct *te* ambiguously aligned below  $^1E$  and preceding note /
- B** 38 T *-ita-* below  $^1AD$  / 71 M *-ti-* below A, (72–73) no ligature, (73) *-us* below  $^1E$  / 105 M no ligature / 107 M no ligature / 150–151 M ligature for  $^2F+FA$ , *terra* undivided below  $F+FAG$  / 162 M *-ae lau-* one note earlier / 167 T *-nu* below  $^3G$  / 169 M no ligature, *-a Cle-* below  $^2ED$  / 170–171 ligature colored / 172–173 M no ligature for EC / 173 M ligature FD colored / 176 M A- below A (and in 172) / 177 M no ligature; T A- below C (and in 174) / 178 M A- below  $^1D$  / 178–179 M no ligature / 179 T A- below  $^2D$  / 180 M no ligature /
- D** 34–35 B *illustraris* undivided below ABD+DGD / 38 B *deita-* below ABC / 40–41 B *quam perfulgens* for *qua praefulgens* / 41–42 B *cunctis* undivided below DCB, *da-* below  $^1G$  / 58 B *-ctus* below C (not in 60) / 69 B *dot-sbA* for *sbA mA*, *totius* one note later / 78 B *tecum* undivided below DC / 80–81 B *pacto* undivided below CB / 81–82 B no ligature / 86 B *fa-* below A / 88 B *Operi* for *Opere* / 89 B *Condito-* one note later / 90 B no ligature / 93 B no ligature / 101–102 B *-ce O quam dul-* below FFED / 103 B *va* for *vas* / 105 B *-ris* below A, (106) *amo-* below AG / 107–108 B no ligatures for ED CD / 116 B *testatur* undivided below DGBA / 121 B *fantur* undivided below ECE / 126–127 B no ligature / 128 B no ligature for BA / 151 B no ligature / 163 B *-tum* below A, (164) *pensum* below DA, (164–165) *pensum* omitted below  $^2D^2A$  / 169–170 B *sume* undivided below DA+A / 171–172 B no ligature /
- E** 25–26 T ligature for AD, underlay as in edition / 28 B *dicta* undivided below DCA / 29–30 B *maris* undivided below CBA / 32 T *nato* undivided below FE+ED / 41 Tr *perfulgens* for *praefulgens* /
- F** 25–26 T ligature for AD, underlay as in edition / 29 B *ma-* below A / 42 T ligature for AD / 43 T *da-* below D (not in 42) / 44 B *da-* below D (not in 42) /
- G** 6–7 Ct no ligature / 25–26 T ligature for AD / 78–79 TB *tecum* ambiguously aligned / 81–82 TB no ligatures / 90 B no ligature, *-ris* below  $^2A$ , (91)  $\sphericalangle$  below A / 91–92 Ct *Condito-* one note later / 93 B no ligature / 93–94 Ct  $\sphericalangle$  below A / 94 T *-ris* below  $^2F$ , (95) *Condito-* below  $^1F^1E^2F$  / 95–96 *Condito-* below  $^2A^2BC$  / 96 B *Condito-* below ACG / 98 Ct section ends with D /

### Other Readings

- A** 23 M direct D at end of line after E / 54 Ct E is corrected *m* / 74 Ct D is C / 110 Ct  $^1A$  is *sb*, B is *m* / 112 M Ct B mensuration symbol  $\Phi$  / 137 M C is D / 155 M  $^2G$  is corrected *m* / 180 M E is *b* /
- B** 24 T *sb* rests omitted; cadence colon before A / 50 M one *sb* rest missing / 51 T 2 extra *sb*-rests / 5 M F not colored / 60–61 T A+A not colored (but still in ligature) / 76 M  $^2A$  omitted / 98 M *sb*-rest *sb*-rest D omitted, (99) cadence mark before  $^1E$ , *O quam* below  $^1EG$ , (100) *dul-* below C / 98 T *dot-bD* for *bD sb*-rest / 112 M T mensuration symbol  $\Phi$  / 133 T *b*-rest, cadence colon, *sb*-rest (only) precedes *bD* in 134 / 134 M *b*-rest is *sb*-rest / 180 M *bE* with fermata for *sb*-rest *sbE* with fermata /
- C** 25–50 Tr notated in  $\Phi$ , no coloration / 38 Tr  $^1A$  is D / 50–76 Tr notated in  $\Phi$  / 77–98 Ct notated an octave higher with clef G2, notated in  $\Phi$ , no coloration / 98 Ct section ends with D / 99–111 Tr notated in  $\Phi$  /
- D** 1–25 B rests omitted, ‘[A]ve rosa tacet’ on staff / 25 B section starts with *sb*-rest, mensuration symbol  $\Phi$  / 63 B C colored / 65 B C not colored / 66–67 D+D not colored / 84–85 B A+A is *mB mA*, *vite* below  $^2BA$  / 112 B mensuration symbol  $\Phi$  / 134–148 B rests omitted, ‘Et benedictus tacet’ on staff / 148–149 *bD* for *sbD+sbD sbD* (therefore all voices started together at 149), underlay displaced accordingly / 159 B C colored /
- E** 25–50 Tr T B all parts notated in  $\Phi$ , no coloration; T clef F3, staff signature  $\flat$ s for upper and lower B / 50 B F $\sharp$  is an octave lower /
- F** 25–50 Tr T B all parts notated in  $\Phi$ , no coloration; T clef C4 / 50 B F is D /
- G** 1–25 M Ct notated in  $\Phi$ , no coloration, a fifth higher than other sources, no staff signature; B attribution above top staff at beginning, no notation, ‘Ave Rosa tacet’ in middle of page / 25–50 Tr T B all parts notated in  $\Phi$ , no coloration; T clef C4 / 25–31 Tr one *sb*-rest too many / 33 Tr *sbF* is *mF mF* / 37 T  $^1B$  is *dot-sb* / 50 B F is D / 77–98 Ct T B notated in  $\Phi$ , no coloration; Ct an octave higher with clef G2 / 84–85 B BA+A are *sbB mA*, *vi-* below A / 92 T D is C / 98 B D is lower F $\sharp$  /