Ave Maria

Edited by Jason Smart
Robert Parsons (d.1572)

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- cta tu, be ne di cta tu  

be ne di cta tu in mul ei ri bus, et be ne di cta tu in mul ei ri bus, in mul ei ri bus, et be ne di cta tu in mul ei ri bus, in mul ei ri bus, et  

in mul ei ri bus,  

- di cctus  

di cctus fru ctus ven tris tu -  

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

- et be ne di cctus fru ctus ven tris  

- et be ne di cctus fru ctus ven tris
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 / Musica caputum 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 crotchet B’s 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 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 bar numbers 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

B Bass
dot dotted

conj (syllables) conjoined

sl slur

m minim

om omitted

T Tenor

Ct1, Ct2 Countertenor 1, 2

Tie

underlay repeat sign

Accidentals

A: 1 Ct2 sl for BC / 2–9 Ct2 -a ave Maria Mari- om. (4) sbA for 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- ambiguity below EFGAB / 29–30 B Dominus te- ambiguity below BCDCEB / 29–31 Ct2 Dominus tueam given as in the edition, (30) sl for BEF / 31 T sl for C/B / 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 1B (not in 38) / 38 Ct1 null- 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++FF++FEDCD / 44–47 Ct2 -i fructus ventris tu × 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 tuamb below BBBBBBA / 51–52 Ct2 -etux et benedii- 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 1BA/B, (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 / 80–84 B sl for CDE, (37) hairline from tu to A / 55 Ct2 sl for GE /

Underlay Ligatures

A: 1 Ct2 sl for BC / 2–9 Ct2 -a ave Maria Mari- om. (4) sbA for 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- ambiguity below EFGAB / 29–30 B Dominus te- ambiguity below BCDCEB / 29–31 Ct2 Dominus tueam given as in the edition, (30) sl for BEF / 31 T sl for C/B / 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 1B (not in 38) / 38 Ct1 null- 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++FF++FEDCD / 44–47 Ct2 -i fructus ventris tu × 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 tuamb below BBBBBBA / 51–52 Ct2 -etux et benedii- 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 1BA/B, (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 / 80–84 B 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 / 80–84 B sl for CDE, (37) hairline from tu to A / 55 Ct2 sl for GE /

B: 1 Ct2 no mensuration symbol /