

Sancta Maria mater Dei

Edited by Jason Smart

Thomas Ashewell (c.1478–after 1513)
or William Pashe (fl.1513–1536/7)

Treble 

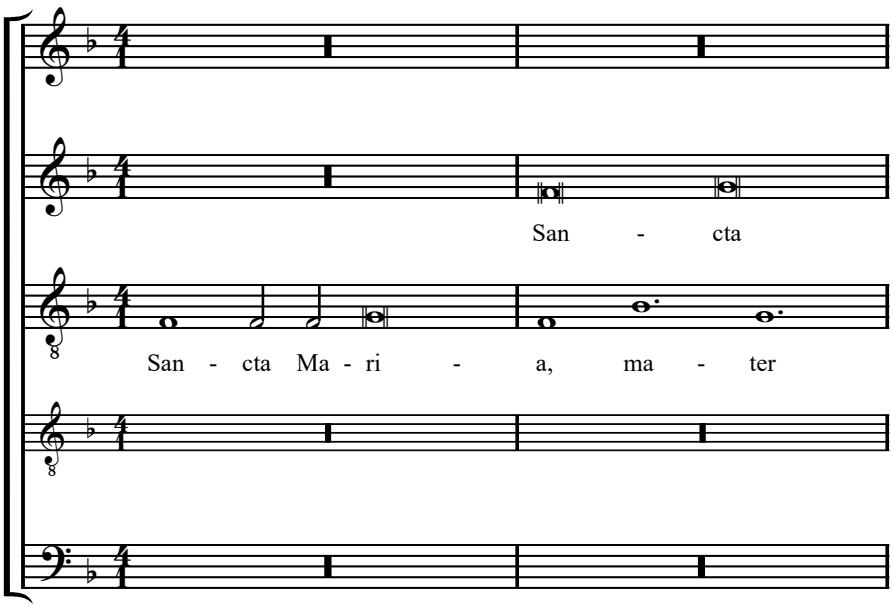
Mean 

Countertenor 

Tenor [Missing]

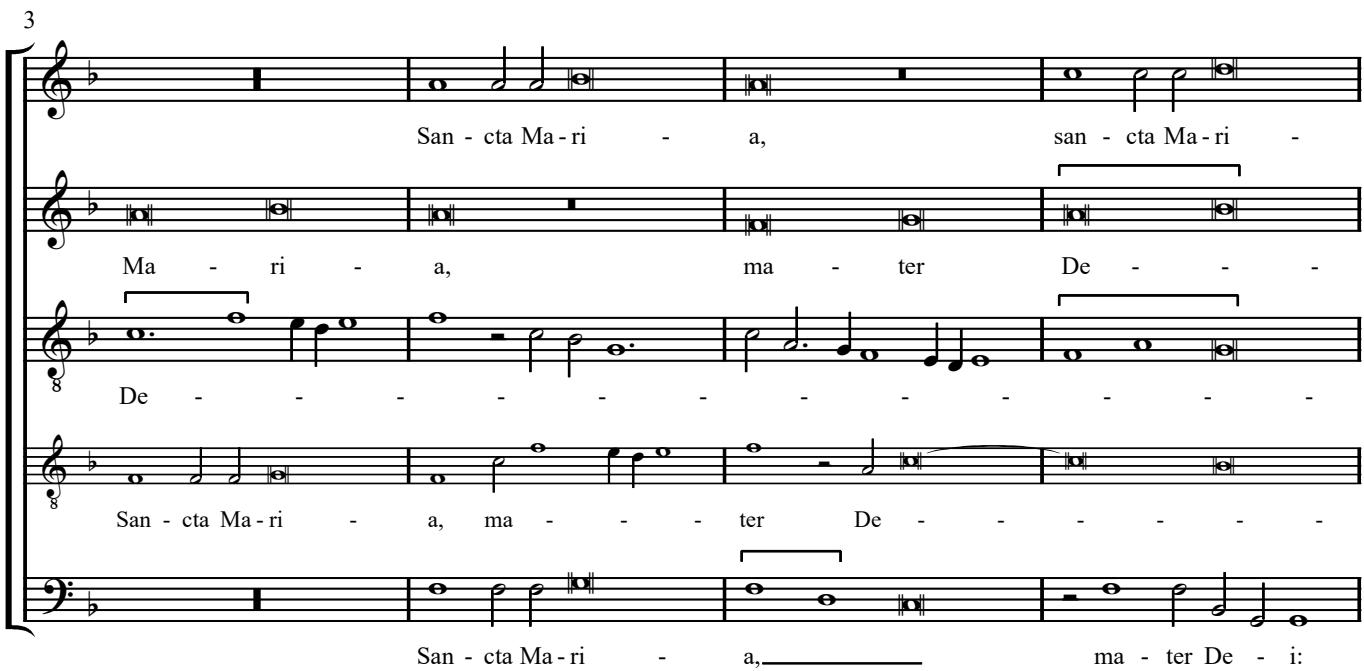
Bass 

5



The musical score consists of five staves. From top to bottom: Treble (G-clef), Mean (B-clef), Countertenor (B-clef), Tenor (G-clef), and Bass (F-clef). The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The lyrics 'Sancta Maria mater' are written below the notes. The first staff (Treble) has a single note. The second staff (Mean) has a note followed by a rest. The third staff (Countertenor) has three notes. The fourth staff (Tenor) has a note followed by a rest. The fifth staff (Bass) has a note followed by a rest. The lyrics 'Sancta Maria mater' are aligned with the notes in the Countertenor and Tenor staves.

3



The musical score continues from measure 3. The lyrics 'Sancta Maria' are repeated, followed by 'De'. The vocal parts are: Treble, Mean, Countertenor, Tenor, and Bass. The lyrics 'Sancta Maria' are aligned with the notes in the Countertenor and Tenor staves. The lyrics 'De' are aligned with the notes in the Bass staff.

11

bis. San - cta Ma - ri - - -
o - ra pro no - bis. San - cta Ma - ri - - -
no - bis. San - - - - cta Ma - ri - - -
- - - - bis.

15

- a, re - gi - na cae - li: o - ra pro no -

- a, re - gi - na cae - li: o - ra pro no -

8 - a, re - gi - na [cae - li:] _____ o - ra pro no -

19

Sancta Ma - ri - a,
Sancta Ma - ri - a,

23

a, _____ do - mi - na an - ge - lo - - -

San-cta Ma - ri - a, _____ do - mi - na _____

do - mi - na an - ge - lo - - -

27

rum: o - ra pro no

an-ge-lo rum: o - ra pro no

rum: o - ra pro no

8

3

31

bis. Sancta Mari - a, laus
San - cta
bis. San - cta Mari - a, laus o - mni -
San - cta Mari - a, laus o -
San - cta Mari - a, laus

34

o-mni-um san - cto - rum: o - ra pro no - bis. San - cta Ma -
Ma - ri - a: o - ra pro no - bis.
rum: o - ra pro no - bis. San -
o - mni-um san-cto - rum: o - ra pro no - bis. San - cta Ma - ri -
o - mni-um san - cto - rum: o - ra pro no - bis. San - cta Ma -

39

ri - - - a, [re - fu - gi - um mi - se - ro - rum:]
San - cta Ma - ri - a, re - fu - gi - um mi - se - ro -
ri - - a, re - fu - gi - um mi - se - ro - - rum:
re - fu - gi - um mi - se - ro - - rum,
ri - - a, re - fu - gi - um mi - se - ro - - rum: o -

44

o - ra pro no - - - - bis.
 - rum: o - - ra pro no - - - - bis.
 o - ra pro no-bis, o - ra pro no - - - - bis.
 san - cta Ma - ri - - a: o - ra pro no - - - - bis.
 - ra pro no - - - - bis.

48

O cle - - mens, O be - ni - - gna do - mi-na san -
 O cle - ments, O be - ni - - gna do - mi-na san -
 O cle - ments, O be - ni - - gna do - mi-na san - cta

51

- cta et in - com - pa - ra - bi - lis Vir - go Ma - ri - a, pul - chra ut lu -
 - cta et in - com - pa - ra - bi - lis Vir - go Ma - ri - a, pul - chra ut
 et in - com - pa - ra - bi - lis Vir - go Ma - ri - a, pul - chra ut lu -

54

na, e - le - cta ut sol,—— dae-mo - ni-bus ter - ri - bi - lis,
 lu - na, dae-mo - ni - bus ter - ri - bi - lis, ho - mi - ni-bus a - ma - bi -
 na, e - le - cta ut sol,—— dae-mo - ni-bus ter - ri - bi - lis, ho - mi - ni-bus a -

57

ho - mi - ni-bus a - ma - bi - lis, por - ta pa - ra - di -
 - - - - - - - lis,—— por - ta pa - ra - di -
 - ma - bi-lis, por - ta pa - ra - di - si,

60

- - si, ma - ter Je - su Chri -
 - si, ma - ter Je - - - su Chri - - -
 ma - ter Je - su Chri - - -

63

Musical score for measure 63. The score consists of four staves. The top two staves are soprano and alto voices, both in treble clef. The bottom two staves are bass and tenor voices, both in bass clef. The music begins with a rest followed by eighth-note patterns.

66

Musical score for measure 66. The score consists of four staves. The lyrics are:

te, do - mi - na, in - vo - ca -
 te, do - mi - na, in - vo - ca -
 - sti:
 - sti:
 - sti:

69

Musical score for measure 69. The score consists of four staves. The lyrics are:

- mus, pec - ca - to - - - res ne nos de - spi - ci -
 - mus, pec - ca - to - - res ne nos de - spi - ci - as, quae
 - ne

72

Missa de Sanctis

as, quae so - les o - mni - um
so - les o - mni - um mi - - - se - re
nos de - spi - ci - as, quae so - les o - mni - um
ne nos de - spi - ci - as, quae so - les
ne nos de - spi - ci-as, quae so - les

75

mi - se - re - - - - ri. Tu es e - nim gra - ti - a

- - - ri. Tu es e - nim gra - ti - a

8 mi - se - re - - - ri. Tu es e - - - - nim gra - ti -

8 o - mni - um mi - se - re - - ri. Tu es e - nim gra - ti -

o - mni - um mi - se - re - - ri. Tu es e - nim gra - ti -

78

A musical score for 'Arioso' by J.S. Bach, featuring five staves of music with lyrics in Latin. The lyrics are as follows:

ple - na, dul - cis, cle - mens,
ple - na, dul - cis, cle - mens, vir - go fe -
- a ple - - - na, vir - go fe - cun - - - -
- a ple - na, dul - - - - cis, cle - mens, vir - - go
- a ple - na, dul - cis, cle - mens, vir -

81

et in - ter mu - li - e - res sem - - - -
- cun - da et in - ter mu - li -
da et in - ter mu - li - e
fe - cun - da et in - ter mu - li - e - res
- go fe - cun - da et in - ter mu - li - e - res

84

- - - per be - ne - di - cta, quae thro - num re-ga - - -
- e - - res sem - per be - ne - di - cta, quae
- res sem - per be - ne - di - cta, quae thro - - -
in - ter mu - li - e - res sem - per be - ne - di - cta, quae thro - - num re -
sem - per be - ne - di - cta, quae thro - - num

89

lem
thro - num re - ga - - lem i - de - o con - scen -
- num re - ga - - lem i - de - o con - scen - di
- ga - - - - lem
re - ga - - - - lem i - de - o con - scen -

93

ut sis ad - vo - ca - ta
- di - sti ut sis ad - vo - ca - ta
- - sti ut sis ad - vo - ca - ta pec-can - ti
ut sis ad - vo - ca - ta - ta pec -
- di - sti ut sis ad - vo - ca - ta pec -

97

pec - can - ti - bus.
pec - can - ti - bus.
- can - ti - bus.
- can - ti - bus.

101

Ro - ga - mus te, ve - ne - ran - da, re - rum o - mni -
Ro - ga - mus te, ve - ne - ran - da, re - rum o - mni -

105

A musical score for five parts: soprano, alto, tenor, basso continuo, and organ. The soprano, alto, and tenor sing the Latin text "imperatrix et potens". The basso continuo and organ provide harmonic support. The soprano part includes a melodic line with grace notes and a fermata over the word "potens". The alto part consists of sustained notes. The tenor part consists of sustained notes. The basso continuo part features a rhythmic pattern of eighth and sixteenth notes. The organ part consists of sustained notes.

109

A musical score for four voices (SATB) in common time. The key signature is one sharp. The vocal parts are:

- Soprano (S):** The top staff, written in treble clef. It begins with a dotted half note followed by a sixteenth-note pattern. The lyrics are: "re - gi - na, per il - la be - a - ta u -".
- Alto (A):** The second staff from the top, also in treble clef. It consists of a series of eighth-note rests.
- Tenor (T):** The third staff from the top, in treble clef. It also consists of a series of eighth-note rests.
- Bass (B):** The bottom staff, in bass clef. It begins with a dotted half note followed by a sixteenth-note pattern. The lyrics are: "tens re - gi - na, per il - la be - a - ta u - be -".

113

116

la - cta - ve - runt pu - e - rum Je - sum, per tu - um quo - que gau -

runt pu - e - rum Je - sum, per tu - um quo - que gau -

la - cta - ve - runt pu - e - rum Je - sum, per tu - um quo - que gau -

120

- di - um in - ef - fa - bi -

- di - um in - ef - fa - bi -

- di - um in - ef - fa - bi -

123

le,

quae cre - a - tu - ris o - mni-bus prae - la -

quae cre - a - tu - ris o - mni - bus prae -

le,

le,

127

ne nos de - re - lin - quas si -
ta es - se me - ru - i - - - - sti: ne nos de - re - lin - quas si - ne
la - ta es - se me - ru - i - - - - sti: ne nos de - re - lin - quas si -

131

- ne a - diu - to - ri - o, sed nunc et in ho - ra mor - - tis.
a - diu - to - ri - o, sed nunc et in ho - ra mor - - tis [no -
- ne a - diu - to - ri - o, sed nunc et in ho - ra] mor - - tis.

134

no - strae si - cut scis et vis nos mi - se - ros
- - strae] si - cut scis et vis nos mi - se - ros con - so - la -
no - strae si - cut scis et vis nos mi - se - ros con - so - la -

138

con-so-la -

141

- re, ut te se - quen -

- re, [ut te se - quen - tes]

- re, ut te se - quen - tes re - gnum

ut te se - quen - tes

ut te se - quen - tes

145

- tes

re - gnum fi - li - i tu - i par - ti - ci -

re - gnum fi - li - i tu - i

fi - li - i tu - i

gnum fi - li - i

re - gnum fi - li - i tu - i par -

148

Musical score for page 148. The score consists of five staves. The top three staves are in common time (indicated by 'C') and the bottom two are in 6/8 time (indicated by '6'). The lyrics are:

pe - - - - - mus.
par - ti - ci - pe - - - - - mus.
par - ti - ci - pe - - - - -
tu - i par - ti - ci - pe - - - - - mus. A - - - -
- ti - ci - pe - - - - - mus. A - - - -

151

Musical score for page 151. The score consists of five staves. The top three staves are in common time (indicated by 'C') and the bottom two are in 6/8 time (indicated by '6'). The lyrics are:

A - - - - -
A - - - - -
mus. A - - - - -
A - - - - -
- - - - -

155

Musical score for page 155. The score consists of five staves. The top three staves are in common time (indicated by 'C') and the bottom two are in 6/8 time (indicated by '6'). The lyrics are:

- - - - - men.
- - - - - men.
- - - - - men.
- - - - - men.

Translation

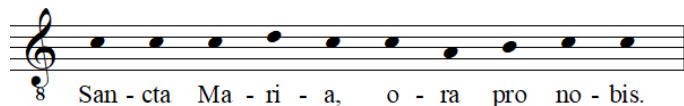
Holy Mary, Mother of God, pray for us.
Holy Mary, Queen of Heaven, pray for us.
Holy Mary, mistress of the angels, pray for us.
Holy Mary, praise of all the saints, pray for us.
Holy Mary, refuge of sinners, pray for us.

O merciful, O kind holy lady and incomparable Virgin Mary, as fair as the moon, as eminent as the sun, terrible to demons, loving to mankind, gateway to paradise, mother of Jesus Christ: we implore you, lady, do not spurn us sinners, you who have pity on all. For you are full of grace, sweet, merciful, a fruitful virgin and ever blessed among women, who therefore ascended a regal throne to be an advocate for sinners.

We ask you, revered empress of all things and mighty queen, by those blessed breasts which suckled the infant Jesus, and also by your indescribable joy, who are worthy of precedence over all creatures: do not forsake us without a hearing, but now and in the hour of our death, console us wretches as you know how and are able, that, following you, we may have a place in your son's kingdom. Amen.

The Music

This votive antiphon to the virgin survives in two sources. One attributes the piece to William Pashe, the other to Thomas Ashewell. Too little music by either composer survives to allow a definitive conclusion about authorship. Although the Tenor part of the antiphon has been lost, the process of reconstruction suggests that, at several points, the composer engaged in iterations of close imitation at the unison or octave. Ashewell uses a similar technique in his masses *Ave Maria* and *Jesu Christe*. Also in Ashewell's favour is the ornamental EEFE figure used imitatively in the Amen, which also appears (albeit in crotchets) in the Amen that ends the Credo of his Mass *Jesu Christe*). The Mean part of the antiphon carries a short, five-note cantus firmus of unknown origin, FGAB \flat A, that is also found in Ashewell's Mass *God save King Harry*, but no significance should be attached to this since this motif was also used by other Tudor composers.¹ The antiphon also makes less systematic use of a second, short cantus firmus, a tone used in singing litanies:



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. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign , coloration by the sign .

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Sources

A Cambridge, Peterhouse MSS 31, 32, 40, 41 (c.1540).

40	(Tr)	f.76 ^v	running title: pashe at end: pashe
41	(M)	f.74	in index: payshe running title: Pashe at end: w payshe
31	(Ct)	f.84 ^v	in index: payshe running title: Pashe / Payshe at end: pashe
32	(B)	f.69	in index: payshe running title: pashe at end: pashe

B London, British Library, Add. MS 34191 (c.1530, with later additions).

(B) f.31^v at end: thomas asshewell

¹ Nick Sandon, 'F G A B flat A: Thoughts on a Tudor motif', *Early Music* xii/1 (February 1984), pp.56–63.

Notes on the Readings of the Sources

In the notes below, 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 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. ¹C = first note C in the bar. Note values are abbreviated in italics.

Accidental

- A 92 B no *b* for E /

Underlay and Ligatures

- A 16 Ct -na below ³C / 39 Tr -a below E / 41–42 Tr *ora pro no-* below FDEF, (43) -bis below D / 75 Tr -re- below ¹A / 78 Ct -na below A with hairline to E in 79 / 81 Ct -da below ¹D (not in 82) / 88 Ct A -num below F (not in 89) / 95 B -ta peccanti- below AGrestDEF / 116 Tr *lactave-* one note later / 121 B -bi- omitted / 126 Ct -bus below ¹B / 130 M *despicias* for *derelinquas* / 143–144 M *ut sis advocata* for *ut te sequentes*, A in 143 is *dot-sbA mA* / 145–146 M *quo regnum* for *regnum*, bG is sbG sbG /
- B 5 B no ligature, -a below C / 40 B -a below F / 48 B *dot-bC* for *bC sbC*, (49) ¹G is *sbG mB*, underlay one note per syllable / 54 B *sbF* (upper) *m-rest mF mA crG crG* for FFBAG (underlay one note per syllable) / 63 B ligature for ²GF / 79 B *virgo* for *dulcis* / 82 B *bF* for *sbF sbF*, (83) *sb-rest sbC* for *b-rest*, (84) ligature for BG, -res below F / 89 B -num *rega-* below GCA / 90 B *sb-rest sbD* for *b-rest*, (91) *bD* for *sbD sbD* / 94–95 B +*sbF sbF* for +*bF*, *sbG* for *mG mG*, *ut sis advoca-* below ²FBFCG, ligature for DA / 96–100 B *precantibus* for *peccantibus* / 97 B ligature for ²C only (instead of BC and BDC), see also nest section / 106–108 B *sbC sbC sbC sbC bC* (with underlay *imperatrix et*) for *dot-sbC mC sbC dot-bC*, (108) *po-* below ¹F (but probably intended for ¹A) / 109 B -tens *regi-* one note earlier / 147–149 B *percipiamus* for *participemus* / 150 B ligature for DFC (not GD) / 156 B ligature for FC /

Other Readings

- A 10 B BG are AF / 11–31 B rests are 32 semibreves too short, (32) cadence not marked / 22 Tr signum congruentiae below *m-rest* / 26 Ct BA are mA crG crF / 43 B B is C / 46 Tr crC is m / 47 Ct F is G / 48 B direct G at end of line after ²C / 51 Ct E is F / 55 Ct F is G / 58 Ct B omitted / 63 Ct *sbE* for EF / 65 B ¹F is G / 68 M ¹F is corrected m / 84 Ct G is F / 86 Tr superfluous *sb-rest* after F / 88 Tr ¹D is *dot-sb* / 90 B *bG sb-rest* for *sbG b-rest* / 115 B signum congruentiae above ¹F / 124–129 Tr rests one *sb* too short / 126 Ct proportion sign 3 below D / 133–134 M A+A is *sbA+sbA* / 138 M ²A²B are corrected *dot-m cr* / 150 Tr G is A /
- B 1 B mensuration symbol C / 45 B ²F is A / 57 B *dot-sbB* for ¹BA²B / 58 B F is D (mid staff), D is A / 66 B *mC mB mG bF* for ²AG¹F²F / 97 B ²B is A / 101 B mensuration symbol C / 104 B *dot-sbA* for *sbA m-rest* / 108 B *sbB* for *dot-mB qA qB* / 111 B *crB crA* are *mA* / 114–115 *sbF sbF* are *sbF+sbF* with signum congruentiae / 122 B *crG crE* for *mE* /