Ave Maria

Edited by Jason Smart
Robert Parsons (d.1572)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

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a - - ve Ma - ri - a,

Ma - ri - a, gra -

- ti - a ple -

na, gra - ti - a ple -

- na, gra - ti - a ple -

na, gra - ti - a ple -

na, gra - ti - a ple -

a, gra - ti - a ple -

na, gra - ti - a ple -

- na, gra - ti - a ple -

- na, gra - ti - a ple -
V 21

\[ \text{Do - mi - nus na,} \]
\[ \text{Do - mi - nus te - ec - cum,} \]
\[ \text{Do - mi - nus na,} \]
\[ \text{Do - mi - nus te - ec - cum,} \]
\[ \text{Do - mi - nus na,} \]
\[ \text{Do - mi - nus te - ec - cum,} \]

V 25

\[ \text{Do - mi - nus te - ec - cum,} \]
\[ \text{Do - mi - nus te - ec - cum,} \]
\[ \text{Do - mi - nus te - ec - cum,} \]
\[ \text{Do - mi - nus te - ec - cum,} \]

V 29

\[ \text{Be - ne - di - cta tu,} \]
\[ \text{Be - ne - di - cta tu,} \]
\[ \text{Be - ne - di - cta tu,} \]
\[ \text{Be - ne - di - cta tu,} \]
-cta tu, be-ne-di-c-ta tu

be-ne-di-c-ta tu, be-ne-di-c-ta

be-ne-di-c-ta tu, be-ne-di-c-ta tu

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,

in mu-li-e-ri-bus,

be-ne-di-c-tus fru-ctus ven-tris tu-

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

et be-ne-di-c-tus fru-ctus ven-tris

et be-ne-di-c-tus 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 / Musicae caput 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 / Musicae laetificat corde

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 Gs into a minim. However, in the Ct2 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 Ds 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 Ds, revealing that the reading in B is correct. In bar 55 he wrote the syllable 'i' below the E in Ct2 (thus agreeing with B), but changed his mind, cancelled it and omitted the ensuing repetition of fructus ventris tui. Other repeated notes without underlay in A also suggest that this 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 bars number for extended readings in brackets. Pitches are given in capital letters, preceded by a number if necessary, e.g. 1E = first note E in the bar.

Abbreviations
amb ambiguously placed
B Bass
cr crotchet
conj (syllables) conjoined
lig ligature
m minim
om omitted
sb semibreve
T Tenor
tie
underlay repeat sign

Accidentals
A: 1 Ct2 sl for GA / 2–9 Ct2 -a ave Maria Mari- om, (4) sbF for mF mF / 3 Ct1 sl for BC; B sl for GA / 4–5 T sl for DE / 16 Ct1 sl for 3DF; Ct2 × (for gratia ple-) below A / 23 Ct2 × (for Dominus te-) below C / 25–26 T Dominus te- below CDEF, (26) sl for FG / 26 B Dominus te- amb below CDEF / 28–30 B Dominus te- amb below GAGB / 29–31 Ct1 Dominus tecum given as in the edition, (30) sl for GCD / 31 T sl for A / 33 Ct1 benedicta begins below rest, so 32 in 32 perhaps intended for D / 35 Ct2 mC is crC crC, (35–36) -dicta one note earlier; (35) T tu below 5G (not in 38) / 38 Ct1 mulie- conj below DEF; Ct2 × below C / 39–40 M new line in source begins with 1F, -ribus conj and slightly indented to fall below 2GE2F / 42–45 M fructus ventris tu- amb below D+DD+DDBCAB / 44–47 Ct2 -i fructus ventris tui × om, (47–48) E+E, (49) -i below A / 45 Ct1 dot-mF for crF mF, tu- below C (reading of B in 54 adopted) / 47–48 T sl for EFGE, -tris tu- one note later (but cf. 56–57) / 47–49 M fructus ventris tui amb below GGGGFEF / 51–52 Ct2 -cuss et benedi- om, (51) mG for crG crG / 54 Ct2 dot-mF for crF mF, tu- below C / 55 Ct2 -i below E but cancelled, (56–57) fructus ventris tu- om (but crD crD retained) / 57 M veniris conj below 3GF²G, (57–58) tu conj below crE sbF; (57) T tu conj below FG / 63 Ct2 × (for A-) below C / 64 Ct2 no lig / 67 Ct2 × (for A-) below 3F / 72 Ct2 × for A- below A / 73 Ct2 no lig /

B: 36 Ct2 sl for ABC, (37) hairline from tu to F / 55 Ct2 sl for EC /

Underlay and Ligatures
A: 1 Ct2 sl for GA / 2–9 Ct2 -a ave Maria Mari- om, (4) sbF for mF mF / 3 Ct1 sl for BC; B sl for GA / 4–5 T sl for DE / 16 Ct1 sl for 3DF; Ct2 × (for gratia ple-) below A / 23 Ct2 × (for Dominus te-) below C / 25–26 T Dominus te- below CDEF, (26) sl for FG / 26 B Dominus te- amb below CDEF / 28–30 B Dominus te- amb below GAGB / 29–31 Ct1 Dominus tecum given as in the edition, (30) sl for GCD / 31 T sl for A / 33 Ct1 benedicta begins below rest, so 32 in 32 perhaps intended for D / 35 Ct2 mC is crC crC, (35–36) -dicta one note earlier; (35) T tu below 5G (not in 38) / 38 Ct1 mulie- conj below DEF; Ct2 × below C / 39–40 M new line in source begins with 1F, -ribus conj and slightly indented to fall below 2GE2F / 42–45 M fructus ventris tu- amb below D+DD+DDBCAB / 44–47 Ct2 -i fructus ventris tui × om, (47–48) E+E, (49) -i below A / 45 Ct1 dot-mF for crF mF, tu- below C (reading of B in 54 adopted) / 47–48 T sl for EFGE, -tris tu- one note later (but cf. 56–57) / 47–49 M fructus ventris tui amb below GGGGFEF / 51–52 Ct2 -cuss et benedi- om, (51) mG for crG crG / 54 Ct2 dot-mF for crF mF, tu- below C / 55 Ct2 -i below E but cancelled, (56–57) fructus ventris tu- om (but crD crD retained) / 57 M veniris conj below 3GF²G, (57–58) tu conj below crE sbF; (57) T tu conj below FG / 63 Ct2 × (for A-) below C / 64 Ct2 no lig / 67 Ct2 × (for A-) below 3F / 72 Ct2 × for A- below A / 73 Ct2 no lig /

B: 36 Ct2 sl for ABC, (37) hairline from tu to F / 55 Ct2 sl for EC /

Other Readings
A: 5–6 Ct1 C+C / 37 Ct1 D is C / 47 Ct1 mD for crD crD / 56–57 Ct1 E+E /

B: 1 Ct2 no mensuration symbol /