

Ave Maria

Motet for 8 mixed voices

Edited by Vladimir Silva

Francisco Guerrero (1528-1599)

A **4**

The score is arranged in a grand staff format with eight vocal staves and a piano accompaniment. The vocal parts are labeled S1, S2, A1, A2, T1, T2, B1, and B2. The piano part is labeled 'Piano'. The music is in a minor key with a common time signature. The lyrics are: 'A - ve Ma - ri a, A - ve Ma - ri a, A - ve'. The score includes a rehearsal mark 'A' at the beginning and a measure number '4' at the top right. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Ma - ri a,
A -
A
A - ve Ma - ri a,
a,
A -
Ma - ri a
A

This musical score is for a choir, likely a SATB quartet, in the key of B-flat major. The score is divided into three measures. The lyrics are: "Ma - ri a, A - ve Ma - ri a, Ma - ri a". The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a long note in the first measure, a rest in the second, and a note in the third. The Alto part has rests in the first two measures and a note in the third. The Tenor part has rests in the first two measures and a note in the third. The Bass part has a long note in the first measure, a rest in the second, and a note in the third. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The score is written on ten staves: four for the vocal parts, two for the piano accompaniment, and four for the vocal parts again. The lyrics are placed below the vocal staves.

ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a

The musical score is written for a choir in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It consists of eight staves. The top two staves are for Soprano and Alto voices, the next two for Tenor and Bass voices, and the bottom two for the piano accompaniment. The lyrics are: "ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a". The music features long melodic lines with many ties across measures, indicating a slow tempo. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The musical score is arranged in two systems. The first system contains eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves (two Treble Clef and two Bass Clef). The second system contains four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "gra - ti - a ple - na: gra -". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score is arranged in a system of ten staves. The top five staves are vocal parts, and the bottom five are piano accompaniment. The lyrics are: "gra - ti - a ple - na, ti - a ple - na: gra - ti - a ple - na: gra - ti - a ple - na: gra - ti - a ple - na:". The score includes various musical notations such as notes, rests, and slurs. The piano part features chords and melodic lines that support the vocal parts.

B

24

na, Do - mi - nus te - cum, Do - mi - nus te - na, Do - mi - nus te - cum, Do - mi - nus te -

C

28

mi - nus te - cum,
cum,
cum,
mi - nus te - cum,
Do - mi - nus te - cum,
cum,
mi - nus te - cum,
cum,
cum,
cum,
be - ne -
be - ne -
be - ne -
be - ne -
be - ne -
be - ne -

A musical score for a choral piece, likely a Mass setting, featuring a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are "be - ne - di - cta tu in". The vocal parts are arranged in four staves, with the Soprano at the top and the Bass at the bottom. The piano accompaniment is shown in the bottom two staves. The score is divided into four measures. The first measure contains a whole rest for all parts. The second measure begins with the vocal entries. The Soprano part has a long melisma over the final measure. The piano accompaniment provides harmonic support with chords and moving lines.

be - ne - di - cta tu
di - cta tu
- di - cta tu
be - ne - di - cta tu
be - ne - di - cta tu
- di - cta tu
be - ne - di - cta tu
di - cta tu
di - cta tu

This musical score is for a choir, featuring eight vocal parts and a piano accompaniment. The lyrics are "in mulieribus, in mulieribus, in mulieribus". The score is written in a key with one flat (B-flat) and a 4/4 time signature. The vocal parts are arranged in four systems of two staves each. The piano accompaniment is at the bottom, consisting of a right-hand and left-hand part. The lyrics are distributed across the vocal parts as follows:

- System 1 (Soprano and Alto): "in mulieribus, in mulieribus, in mulieribus"
- System 2 (Tenor and Bass): "in mulieribus, in mulieribus, in mulieribus"

The piano accompaniment provides harmonic support with chords and melodic lines. There are key signature changes from B-flat to C major in the second system, and back to B-flat in the third system. The score concludes with a final cadence in B-flat.

D

40

bus, et be - ne - di - ctus
mu - li - e - ri - bus, et be - ne -
mu - li - e - ri - bus, et be - ne -
et be - ne - di - ctus
et be - ne - di - ctus
in mu - li - e - ri - bus, et
bus, et be - ne - di - ctus
in mu - li - e - ri - bus, et
bus, et

fructus ven-tris tu-i fru-ctus ven-

di-ctus fru-ctus ven-tris tu-

di-ctus fru-ctus ven-tris tu-

fructus ven-tris tu-i

fru-ctus ven-tris fru-ctus ven-tris

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

fructus ven-tris tu-i,

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

The musical score is written for a choir with four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features Latin lyrics and is divided into four measures. The piano part consists of a treble and bass clef staff with chords and melodic lines.

tris tu - i,
 - i, le - sus, fru - ctus ven - tris tu - i,
 i, fru - ctus ven - tris tu - i, le -
 le - sus fru - ctus ven - tris tu - i,
 tu - i, le - sus, le -
 tris tu - i, ven - tris tu -
 le - jus, le - sus,
 - i, fru - ctus ven - tris tu - i,

This musical score is for a choir and piano arrangement of the hymn 'San - cta Ma - ri - a'. It consists of 12 staves: seven vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and two piano accompaniment staves. The score is in a 4-part setting with lyrics in Latin. The key signature has one flat (B-flat), and the time signature is common time. The lyrics are: 'le - sus. San - cta Ma - ri - a, San - cta Ma - ri - a, i - le - sus. San - cta Ma - ri - a, le - sus. San - cta Ma - ri - a, San - cta Ma - ri - a.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'sus.'. There are two boxed 'E' symbols: one at the top center and another above the piano part in the third measure. The page number '52' is in the top right corner.

The image shows a musical score for a choir and piano. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It consists of ten staves. The top nine staves are for a choir, with four parts (Soprano, Alto, Tenor 1, Tenor 2/Bass) and a Bass line. The lyrics are: "ria, dulcis et pi-", "re-gi-na cae-li,", "re-gi-na cae-li,", "ria, dulcis et pi-", "re-gi-na cae-li,", "ria, dulcis et pi-", "re-gi-na cae-li,", "re-gi-na cae-li,", "ria, dulcis et pi-", "re-gi-na cae-li,". The piano accompaniment is on the bottom two staves. The score includes various musical notations such as notes, rests, accidentals (sharps and naturals), and phrasing slurs. The lyrics are placed below the corresponding vocal lines.

F

60

- a o ma - ter De - i,
o ma - ter De - i, o -
o ma - ter De - i, o -
- a, o ma - ter De - i,
- a, o ma - ter De - i,
o ma - ter De - i, o -
- a, o ma - ter De - i,
o ma - ter De - i, o - ra

F

o - ra pro no -

ra pro no - bis pec - ca - to - ri - bus,

ra pro no - bis pec - ca - to - ri - bus,

o - ra pro no -

o - ra pro no -

ra pro no - bis pec - ca - to - ri - bus,

o - ra pro no -

pro no - bis pec - ca - to - ri - bus,

G

68

bis pec - ca - to - ri - bus,

ut cum e - le - ctis, te vi -

ut cum e - le - ctis, te vi - de - a

bis pec - ca - to - ri - bus,

bis pec - ca - to - ri - bus,

bis pec - ca - to - ri - bus,

ut cum e - le - ctis, te

ut cum e - le - ctis, te

G

The musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two parts: a soprano part and a bass part. The piano accompaniment consists of a right-hand part and a left-hand part. The lyrics are in Latin and are repeated in the vocal parts. The score is divided into four measures. The first measure contains the lyrics 'bis pec - ca - to - ri - bus,'. The second measure contains 'ut cum e - le - ctis, te vi -'. The third measure contains 'ut cum e - le - ctis, te vi - de - a'. The fourth measure contains 'bis pec - ca - to - ri - bus,'. The piano accompaniment provides harmonic support for the vocal parts. A 'G' chord symbol is placed above the first measure and below the third measure. The page number '68' is located in the top right corner.

ut cum e - le - ctis, te vi - de - a -
- de - a - mus, ut
mus, ut
ut cum e - le - ctis, te vi - de - a -
ut cum e - le - ctis, te vi - de - a -
vi - de - a - mus
ut cum e - le - ctis, te vi - de - a -
vi - de - a - mus, ut
mus, ut
mus, ut

mus.

cum e - le - ctis te vi - de - a - mus

cum e - le - ctis, te vi - de - a -

mus, ut cum e - le - ctis, te vi - de - a -

mus.

ut cum e - le ctis, te vi - de -

mus, ut cum e - le - ctis, te

cum e - le - ctis, te vi - de - a -

mus.

mus.

The musical score consists of ten staves. The top two staves are vocal lines (Soprano and Alto), the next two are vocal lines (Tenor and Bass), and the bottom six are piano accompaniment (Right Hand and Left Hand). The lyrics are distributed across the vocal staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mus.'.

te vi - de - a mus. mus.

mus, te vi - de - a mus.

a - mus, te vi - de - a mus.

vi - de - a - mus. mus, te vi - de - a mus.

Francisco Guerrero

Ave Maria

Motet for 8 mixed voices

Composer

Francisco Guerrero (1528 – 1599), a Spanish composer, started his musical activities as a contralto at Seville Cathedral and studied music with his older brother Pedro Guerrero in Seville and with Cristóbal Morales in Toledo. In 1546, on the recommendation of Morales, he became *maestro de capilla* of Jéan Cathedral, staying there until 1549, at which time he came back to work as a singer at Seville Cathedral. In 1554 Guerrero was appointed as assistant *maestro de capilla* of Fernández de Castilleja at Seville Cathedral. For 23 years he occupied this position and in 1574, after Castilleja's death, he finally assumed the position of *maestro de capilla*. While he was acting as assistant, Guerrero acquired a great reputation as a composer and, for this reason, he published collections of his music in different cities, such as Seville, Venice, Paris, and Leuven. Guerrero spent some years of his life travelling around Spain, Portugal, Italy, and Jerusalem presenting and publishing his music as well as reinforcing his catholic faith.

Although during his time composers wrote almost exclusively sacred music, Guerrero was a prolific composer of secular songs. Moreover, it is interesting to add that he set songs originally composed to secular texts with alternative sacred texts. However, his most important works are sacred and include 18 masses and some 150 other liturgical pieces and motets.

A significant aspect of Guerrero's works, as Borwn comments, is that his emphasis on the genre of the motet "was most likely a result of his employment as director at a busy cathedral, for his books of motets are strictly organized according to liturgical season and provide settings of texts for the entire liturgical year, most of them drawn from the gospel or the epistle for the day in temporal cycle."¹

In short, Francisco Guerrero is considered one of the major composers of the Spanish music during the 16th century and, according to Stevenson, "both in his own epoch and for more than two centuies after his death he remained a favourite composer in Spanish and Spanish-American cathedrals because he wrote eminently singable, diatonic lines and wove his melodic strands through a functional harmonic fabric that often anticipates 18th century harmonic usage."²

¹ Howard M. Brown and Louise K. Stein, *Music in the Renaissance* (New Jersey: Prentice-Hall, 1999), 223.

² R. Stvenson, "Francisco Guerrero", in *The New Grove Dictionary of Music and Musicians* [electronic version] [cited 13 October 2001]. Available from <<http://www.grovemusic.com>>.

Text

Ave Maria is an antiphonal motet for eight voices that demonstrates Guerrero's particular inclination for thick contrapuntual textures, with or without the systematic use of imitation.³

The text of this motet is historically divided in three parts, as pointed out in Jeffers' studies. He said that "the first portion consists of the opening salutation of the Angel Gabriel with which he greeted the Blessed Virgin on the day of the Annunciation (Luke 1:28). The second part is the divinely inspired greeting of St. Elizabeth uttered during the Visitation. The third and final portion, the addition of the holy name and the final petition for intercession, first appeared c. 1440 with Bernadine of Sienna and was fixed in its present form by Pope V in the *Breviary* of 1568."⁴ Although the *Breviary* had established definitely the text of the *Ave Maria*, it is interesting to observe that many composers frequently used distinct versions of the same text in their works, as we can attest, for example, in this piece.

*Ave Maria, gratia plena
Dominus tecum,
benedicta tu in mulieribus
et benedictus fructus
ventris tui Jesus.
Sancta Maria,
Regina caeli, dulcis et pia,
O Mater Dei
Ora pro nobis peccatoribus,
ut cum electis,
te videamus
ut cum electis, te videamus.*

Hail Mary, full of grace,
the lord is with thee;
blessed art thou among women,
and blessed is the fruit
Of thy womb, Jesus.
Holy Mary,
queen of haven, sweet and merciful,
Oh Mother of God
pray for us sinners,
So that we may look
upon the chosen,
So that we may look, upon the chosen.

Performance suggestions

"There are certain generalizations that can be made about Renaissance pitch:

- a) The exact pitch of music composed before the second half of the nineteenth-century cannot be determined with any accuracy because pitch varied greatly from town, and even from church to church.
- b) The pitch of secular music probably was even less consistent than church music because it did not have the organ to serve as the basis for establishing a constant pitch.
- c) The precise pitch of any individual church cannot be determined from the available data. Because the tuning fork was not invented until 1711, all vibration frequencies cited for periods before 1700 are at best rough approximations and should be labeled 'plus or minus a semiton or more'.
- d) The pitch that any individual composer had in mind when he composed choral music can be determined by a careful study of the range of his

³ This present edition is based on V. Garcia, M. Querol Gavaldá and others, *Francisco Guerrero: Opera omnia* (Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1955), 126–134.

⁴ Ron Jeffers, *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 1998), 100.

compositions. However, there is evidence to show that a composer's secular music may have been intended at a different pitch from his sacred music."⁵

"The music of the Renaissance period was unmetered, with stress occurring only through the emphasis of particular syllables in important words. The barline, with the resultant stress on the first beat of measure, was generally not used during this period. When metrical stress is utilized for music of this period, the inherent beauties and flow of the vocal lines are destroyed."⁶

"The sacred music of this period, in particular, should be performed in a smooth, flowing manner, and phrases should be thought of in terms of long ascending and descending lines."⁷

"The tempo of Renaissance music is determined largely by the syllabic setting of the text and the mood of the music.

Any change in tempo should result only through a contrasting change in the mood of the text and a resultant change in the musical texture.

Rallentando, as we know it today, did not exist in the music of the Renaissance period. Composers of the period were, however, aware of this effect and when it was felt desirable they made it a part of music itself.

The mood of the text, therefore, is an essential determining factor in the selection of the correct tempo (and proper dynamics)."⁸

"Changes in dynamics would occur only as with changes in tempo, *i.e.*, with a contrasting mood between sections of the music."⁹

"Since these indications do not appear in the choral music prior to 1600, the present-day conductor will need to consider other factors in his interpretation of this music: a) the purpose of the performance (church music, room music, or outdoor music); b) the dynamic possibilities of the instruments that are used; c) the density of the musical texture; and d) the mood of the text."¹⁰

"Some of the best advice for the combined use of voices and instruments in sixteenth-century music is found in Praetorius's *Syntagma Musicum*:

- a) Reinforce the bass line with a double bass or a contrabasson. This will give the body to the tone.
- b) For the same reason, the inner parts may be doubled at the unison or upper octave by an instrument."¹¹

Vladimir Silva
Baton Rouge, LA, 2001

⁵ Ray Robinson and Allen Winold, *The Choral Experience* (Prospect Heights, IL: Waveland Press, 1976), 350.

⁶ Robert L. Garretson, *Conducting Choral Music* (Boston: Allyn and Bacon, 1965), p. 127.

⁷ *Ibid.*, 129.

⁸ *Ibid.*, 130.

⁹ *Ibid.*, 131.

¹⁰ Ray Robinson and Allen Winold, *The Choral Experience* (Prospect Heights, IL: Waveland Press, 1976), 365.

¹¹ *Ibid.*, 338–9.