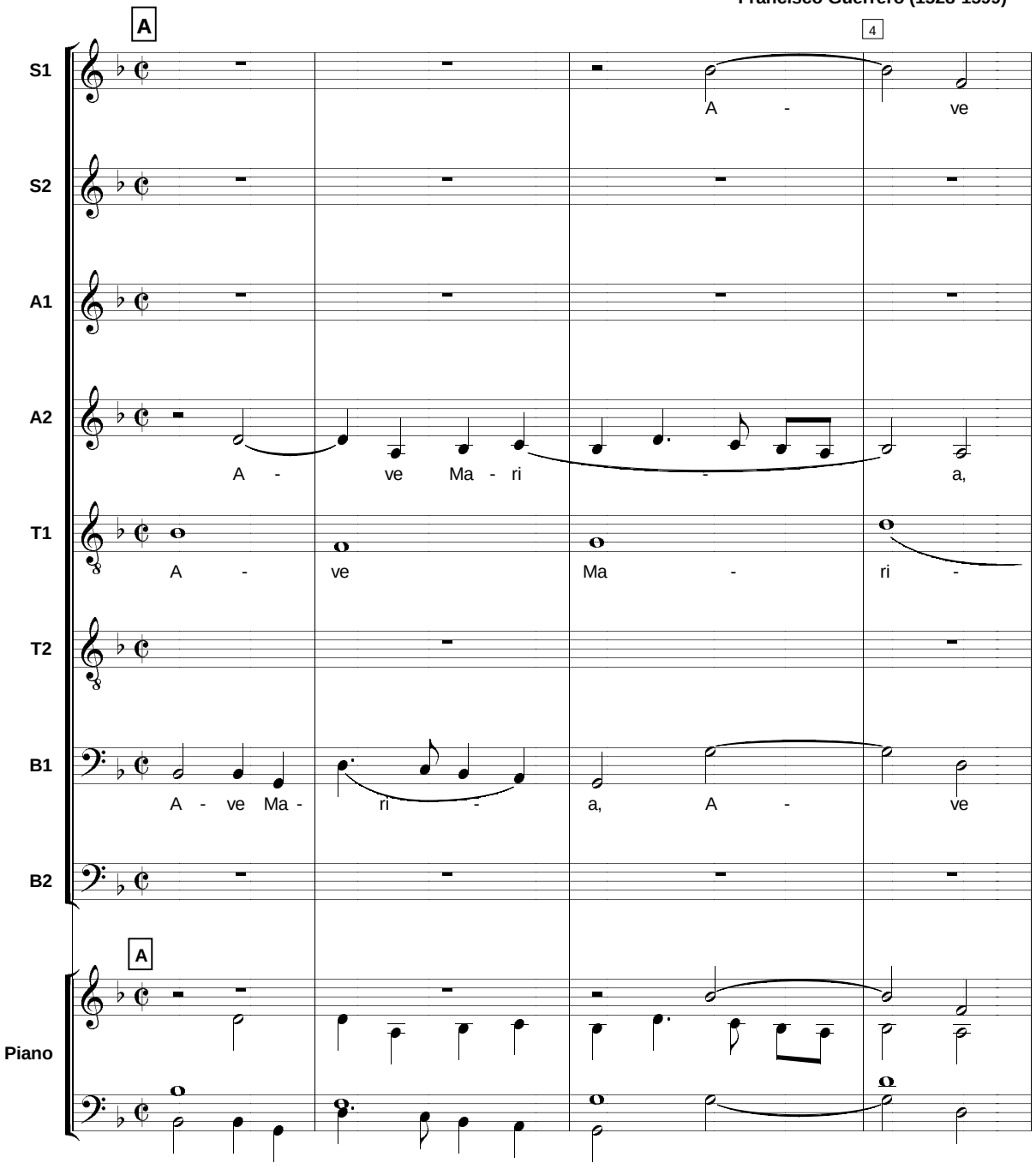
Ave Maria

Motet for 8 mixed voices

Edited by Vladimir Silva

Francisco Guerrero (1528-1599)



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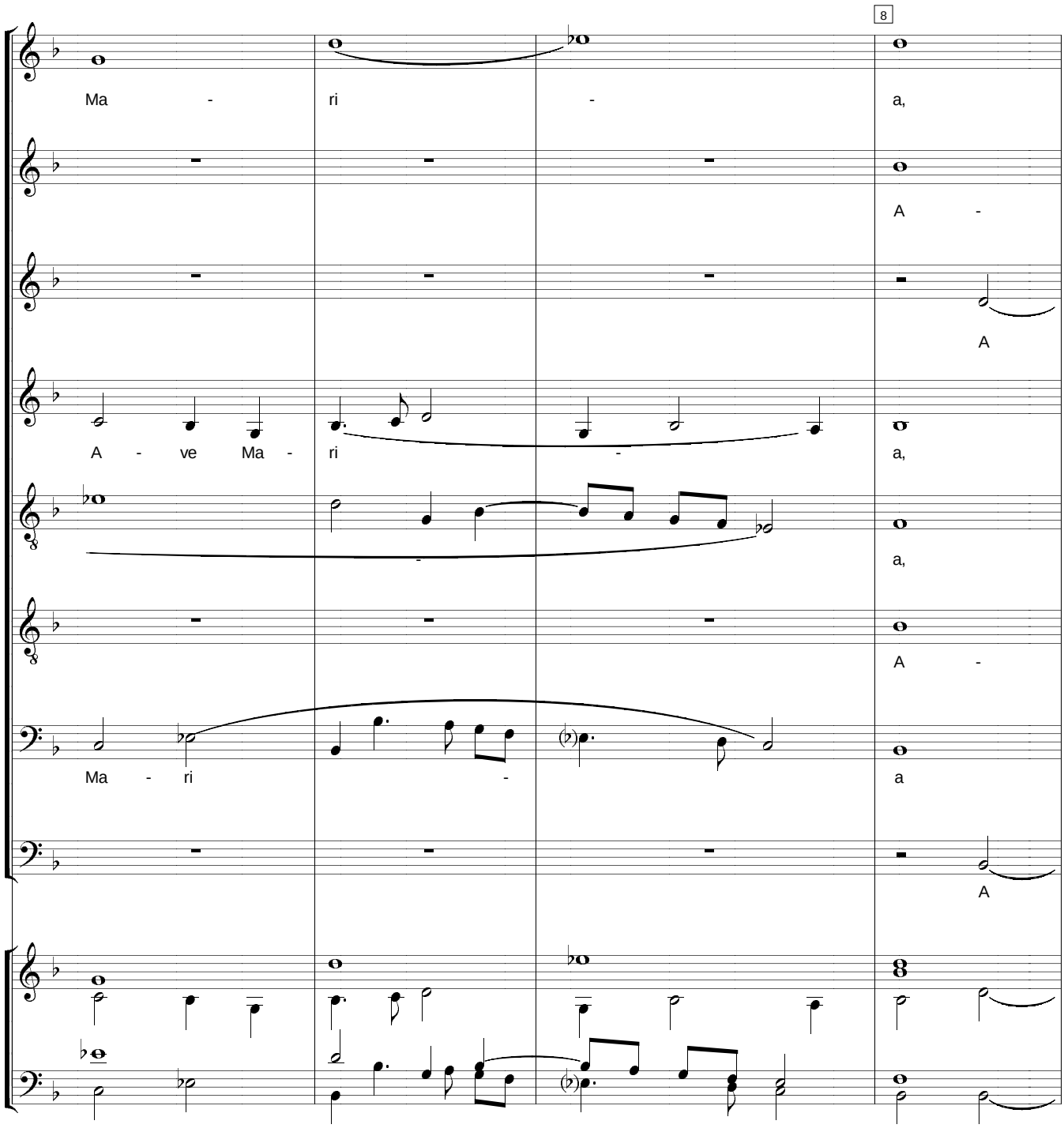
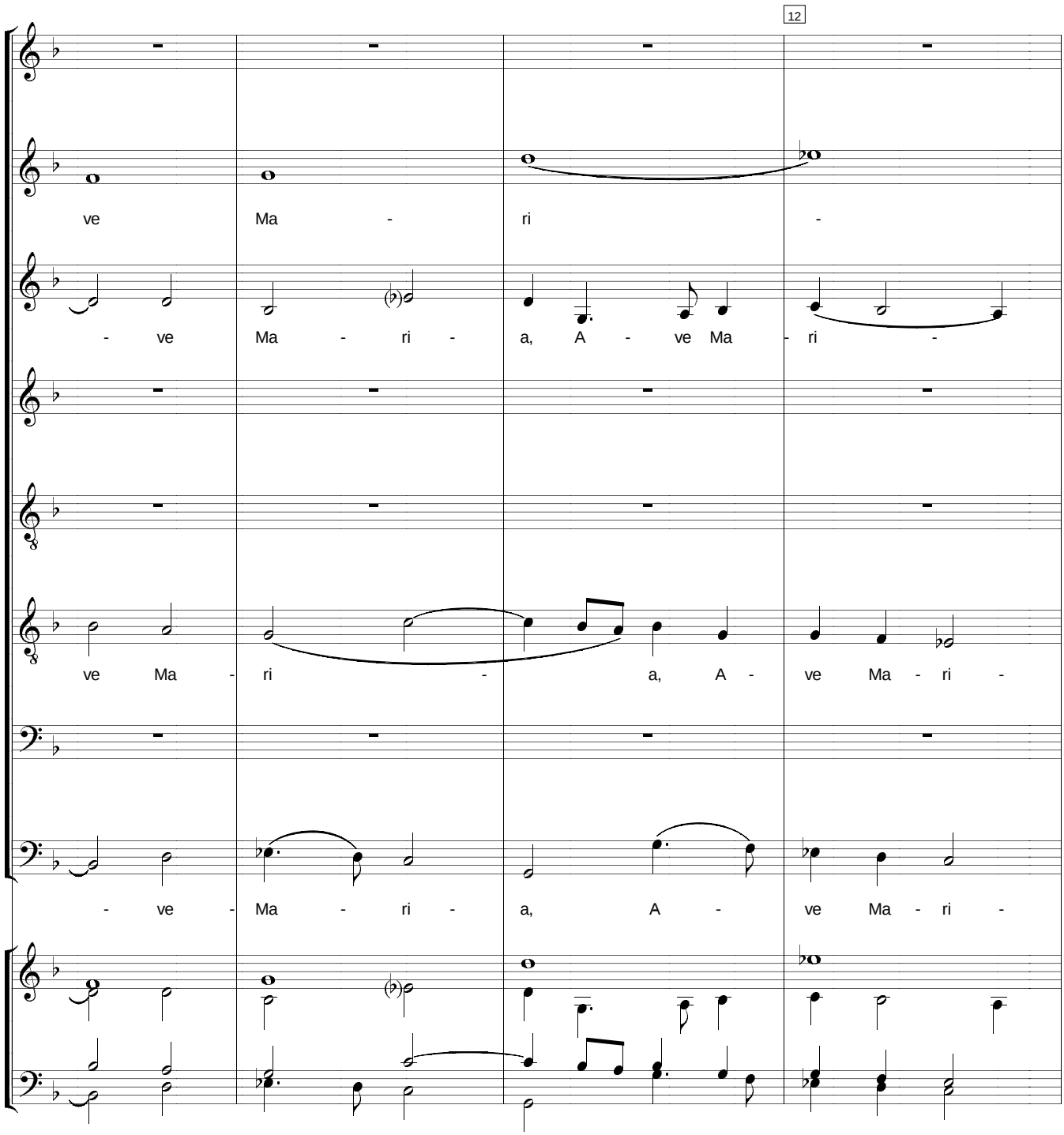
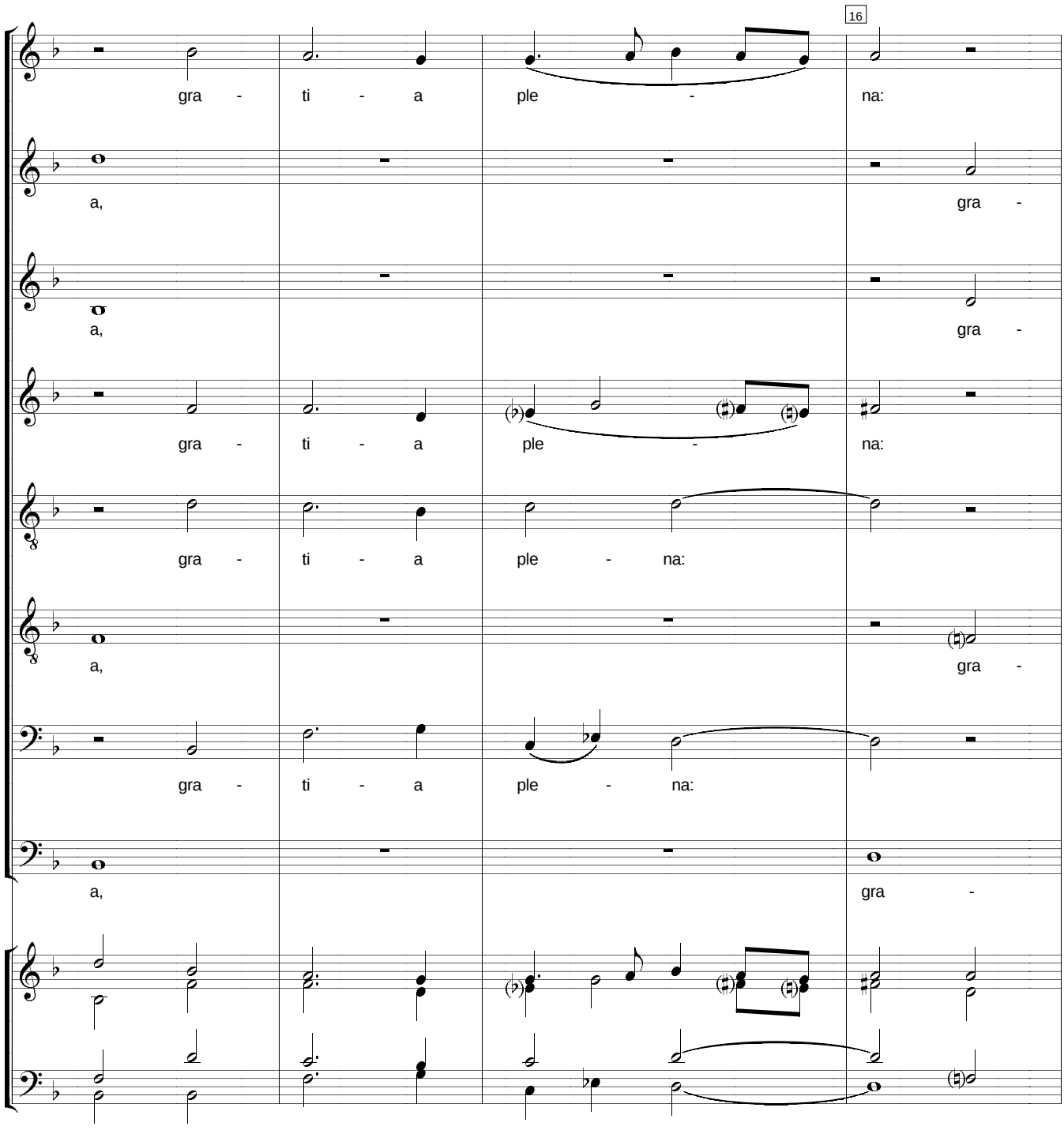
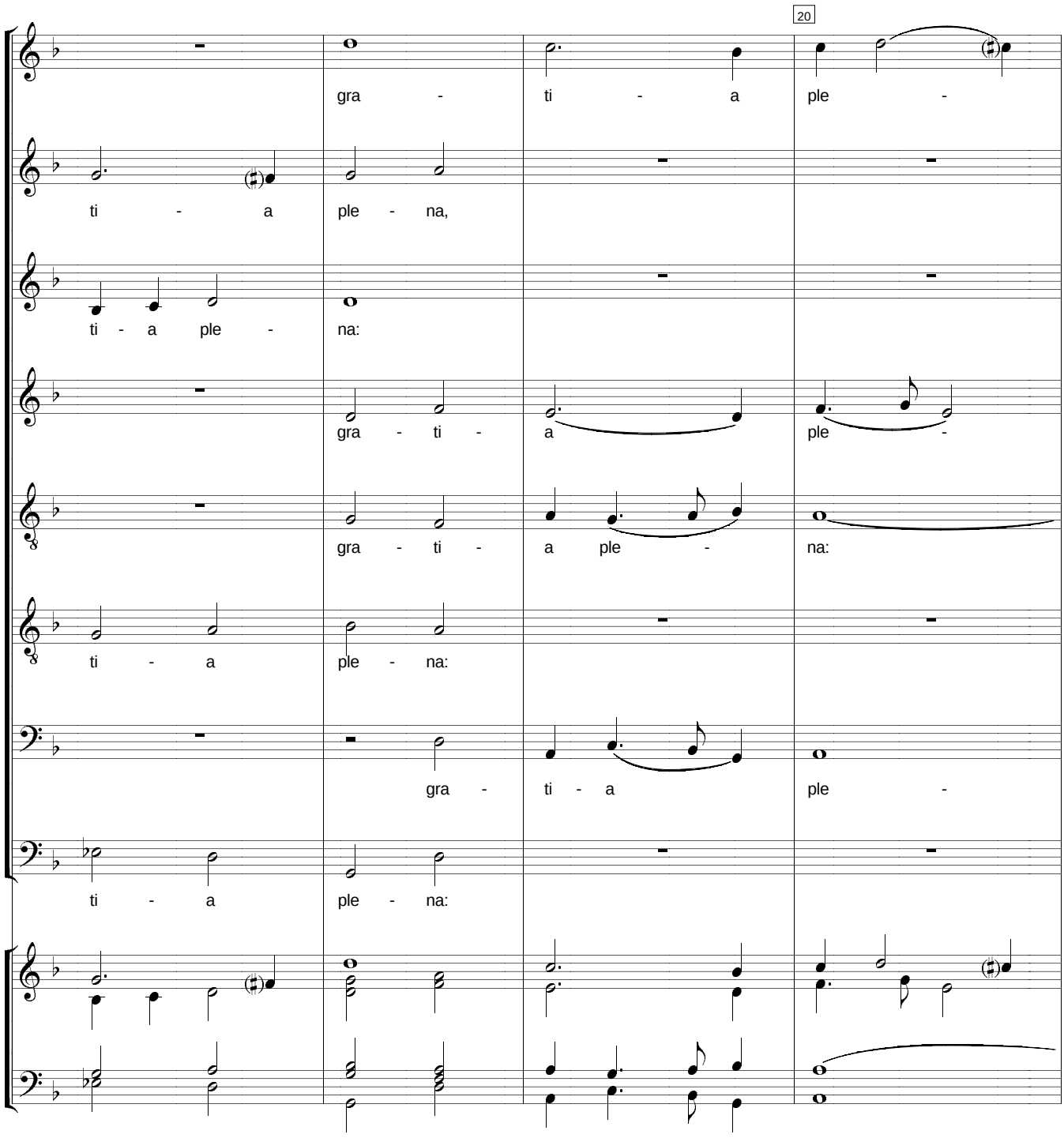
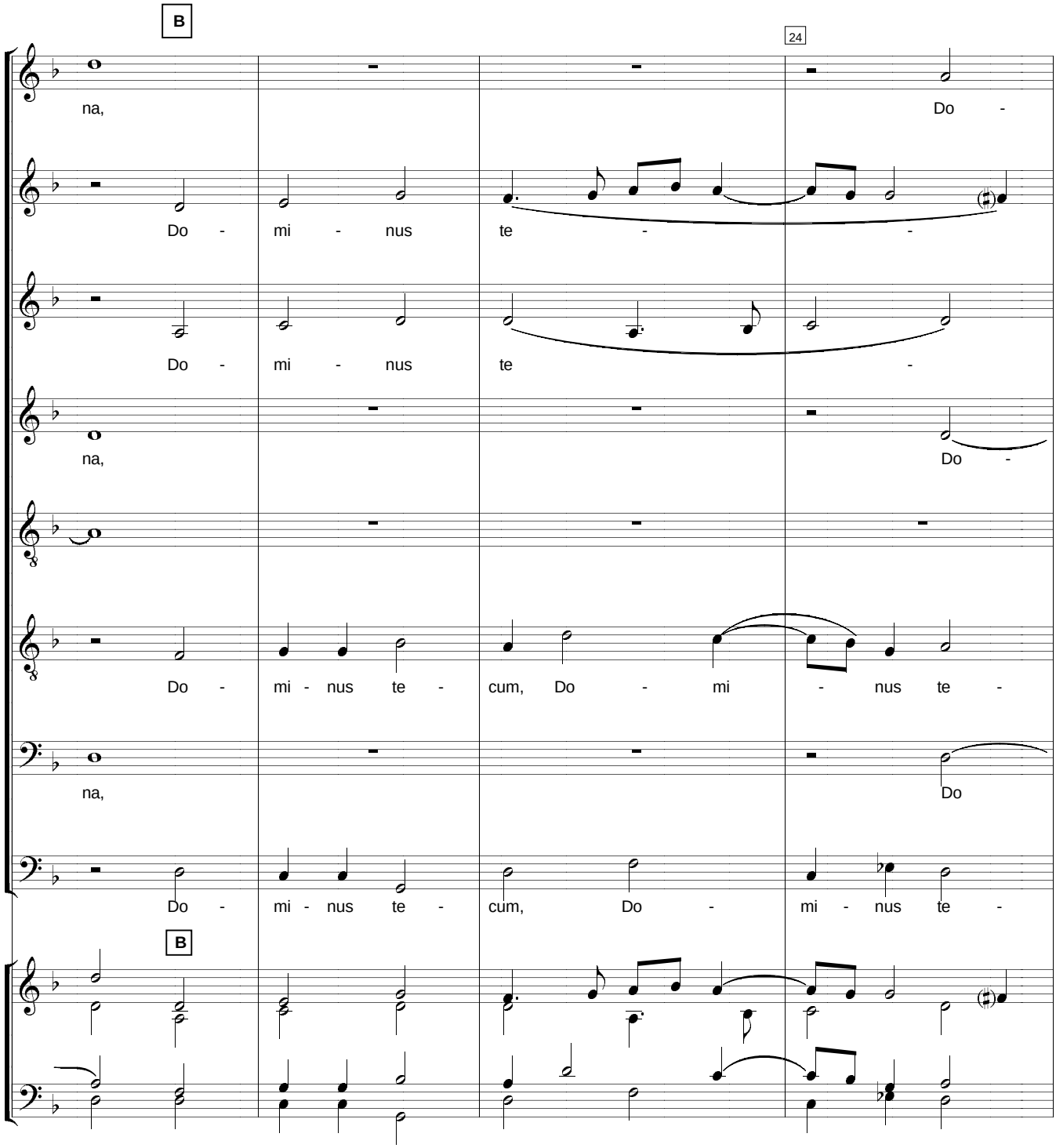
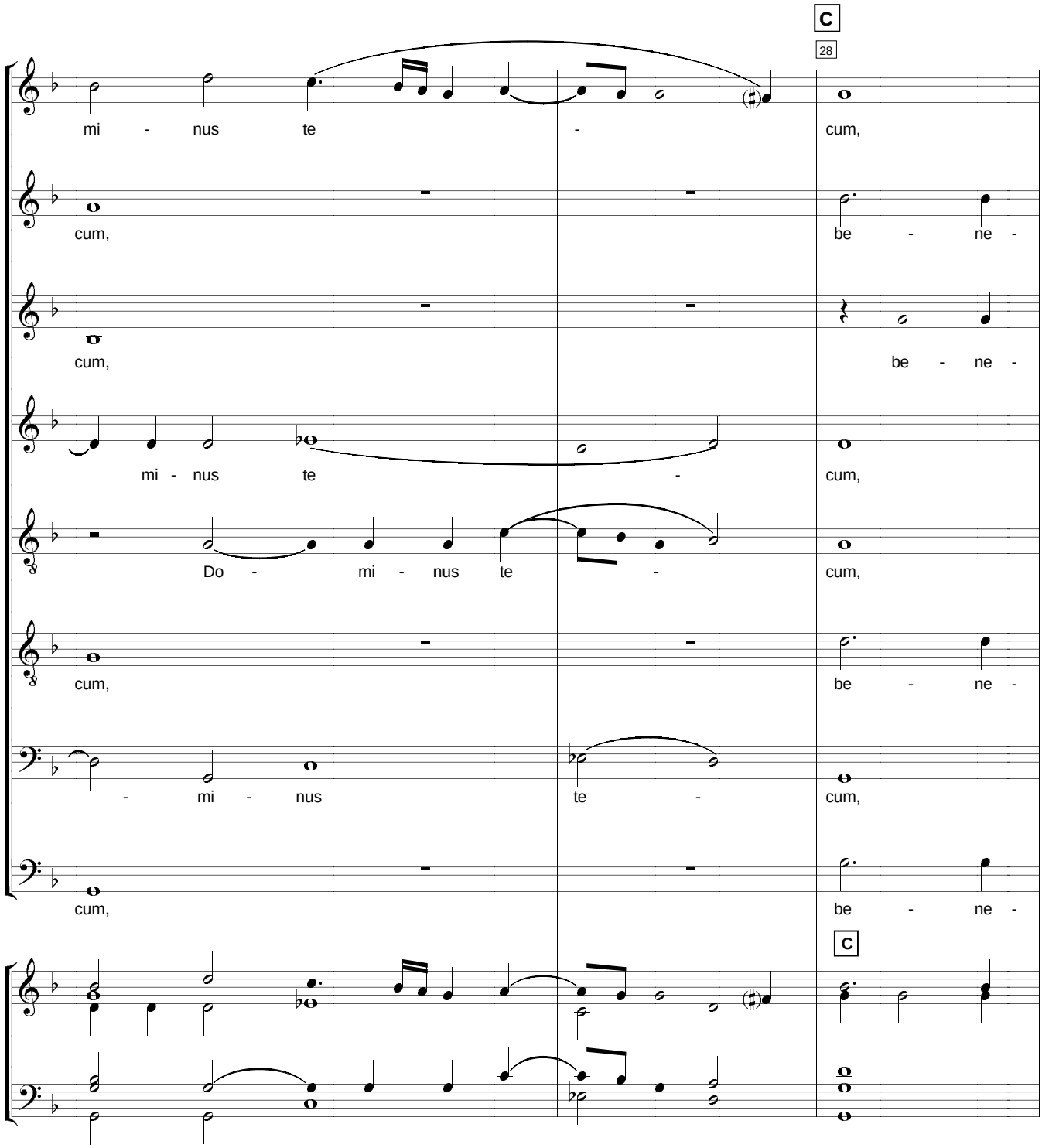

8
Ma - ri - a,
A -
A
A - ve Ma - ri - a,
a,
A -
Ma - ri - a
A

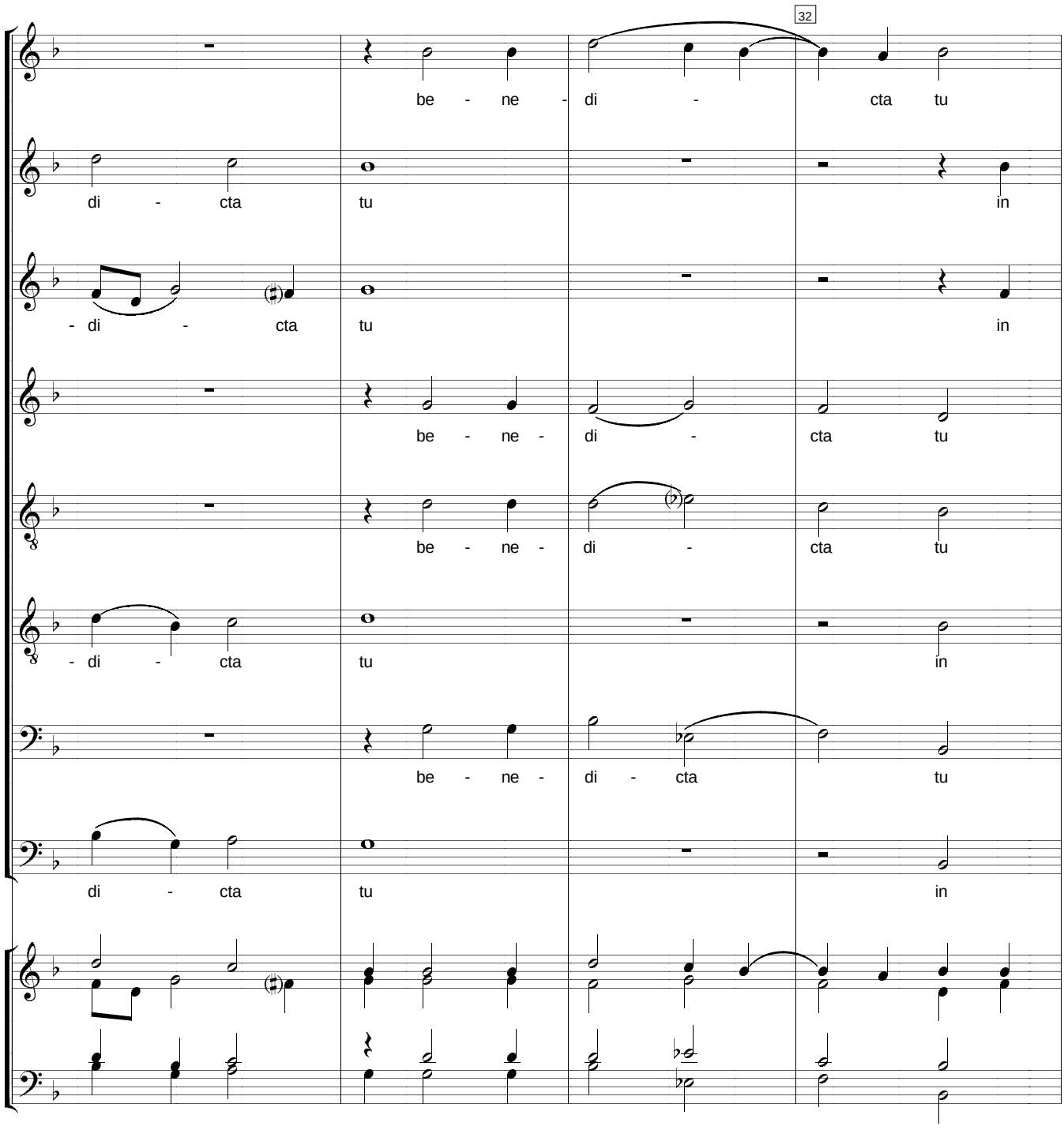

12
ve Ma - ri -
- ve Ma - ri - a, A - ve Ma - ri -
ve Ma - ri - a, A - ve Ma - ri -
- ve - Ma - ri - a, A - ve Ma - ri -

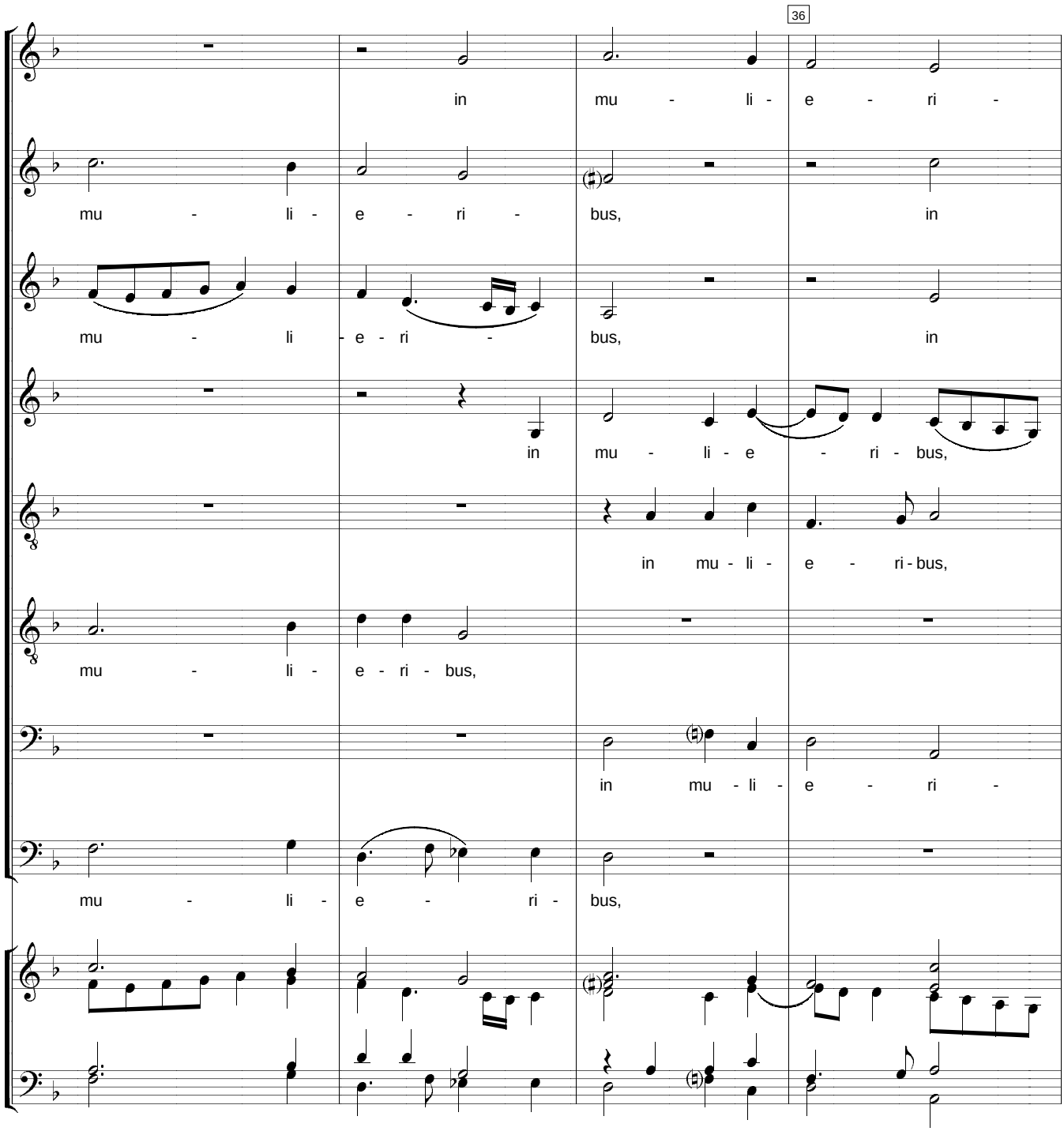

16
gra - ti - a ple - na:
a, gra -
a, gra -
gra - ti - a ple - na:
gra - ti - a ple - na:
a, gra -
gra - ti - a ple - na:
a, gra -

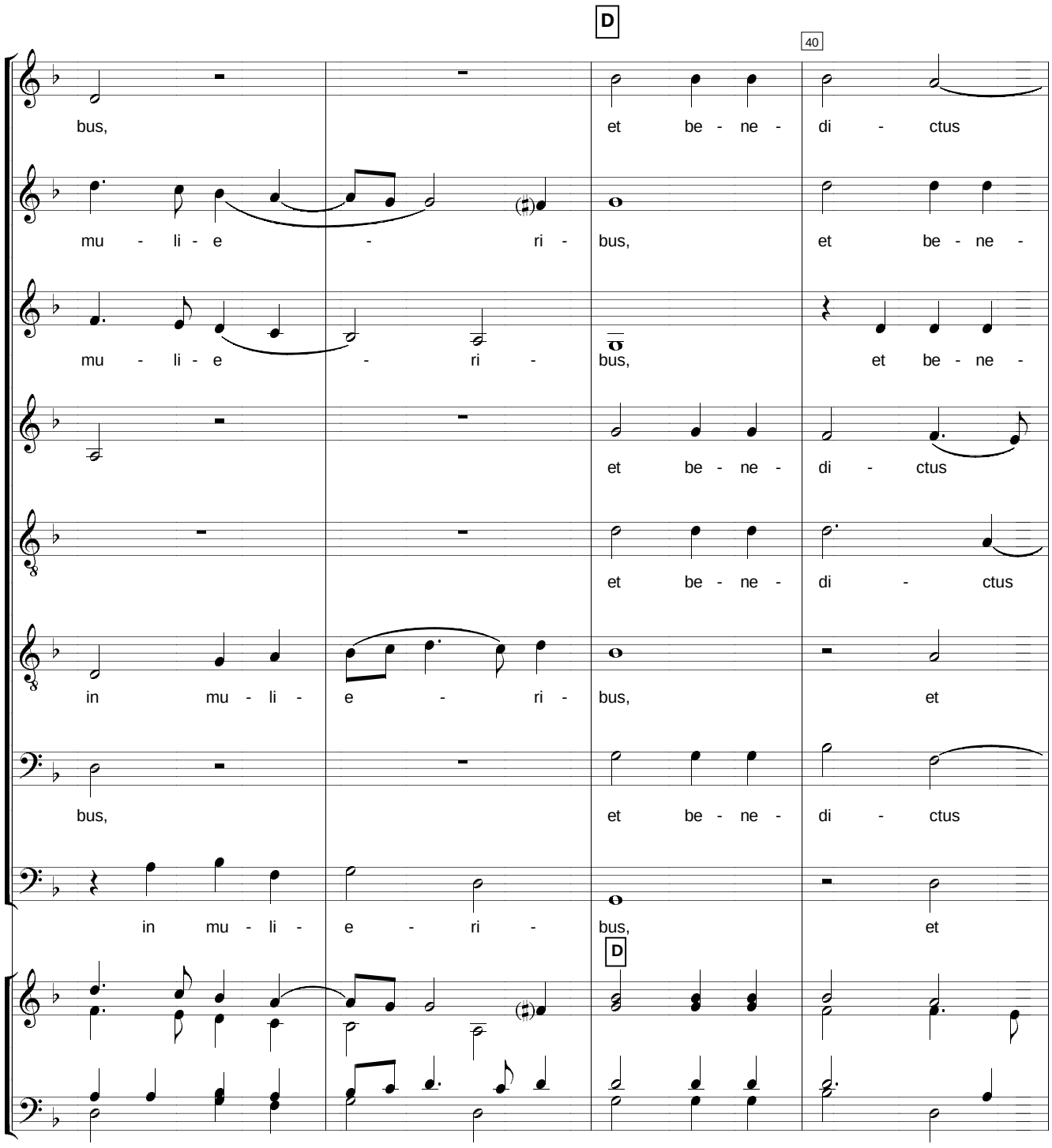

20
gra - ti - a ple -
ti - a ple - na,
ti - a ple - na:
gra - ti - a ple -
gra - ti - a ple - na:
ti - a ple - na:
gra - ti - a ple -
ti - a ple - na:

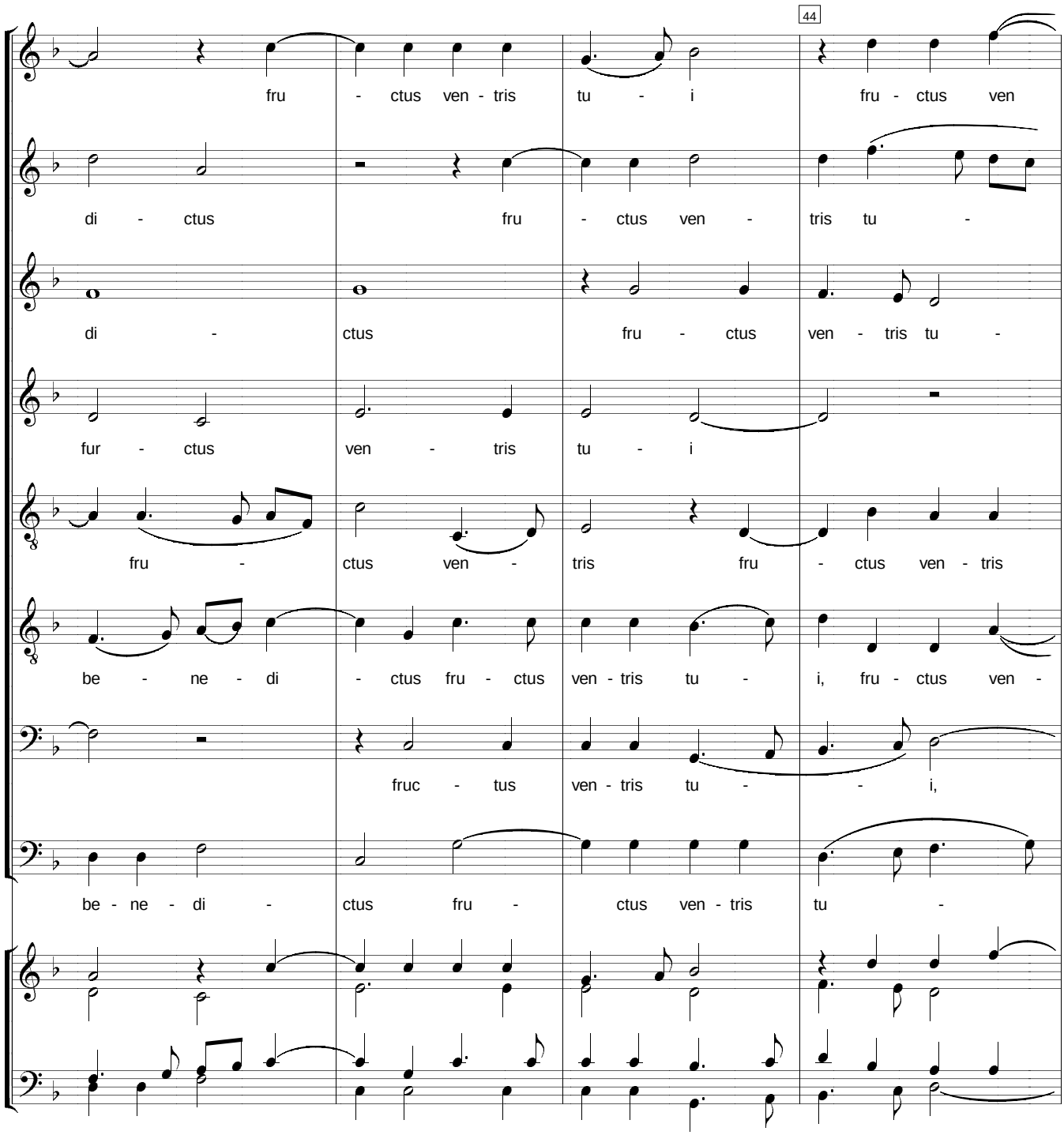

B
24
na,
Do -
Do - mi - nus te - -
Do - mi - nus te -
na,
Do -
Do - mi - nus te - cum, Do - mi - nus te -
na,
Do
Do - mi - nus te - cum, Do - mi - nus te -
B

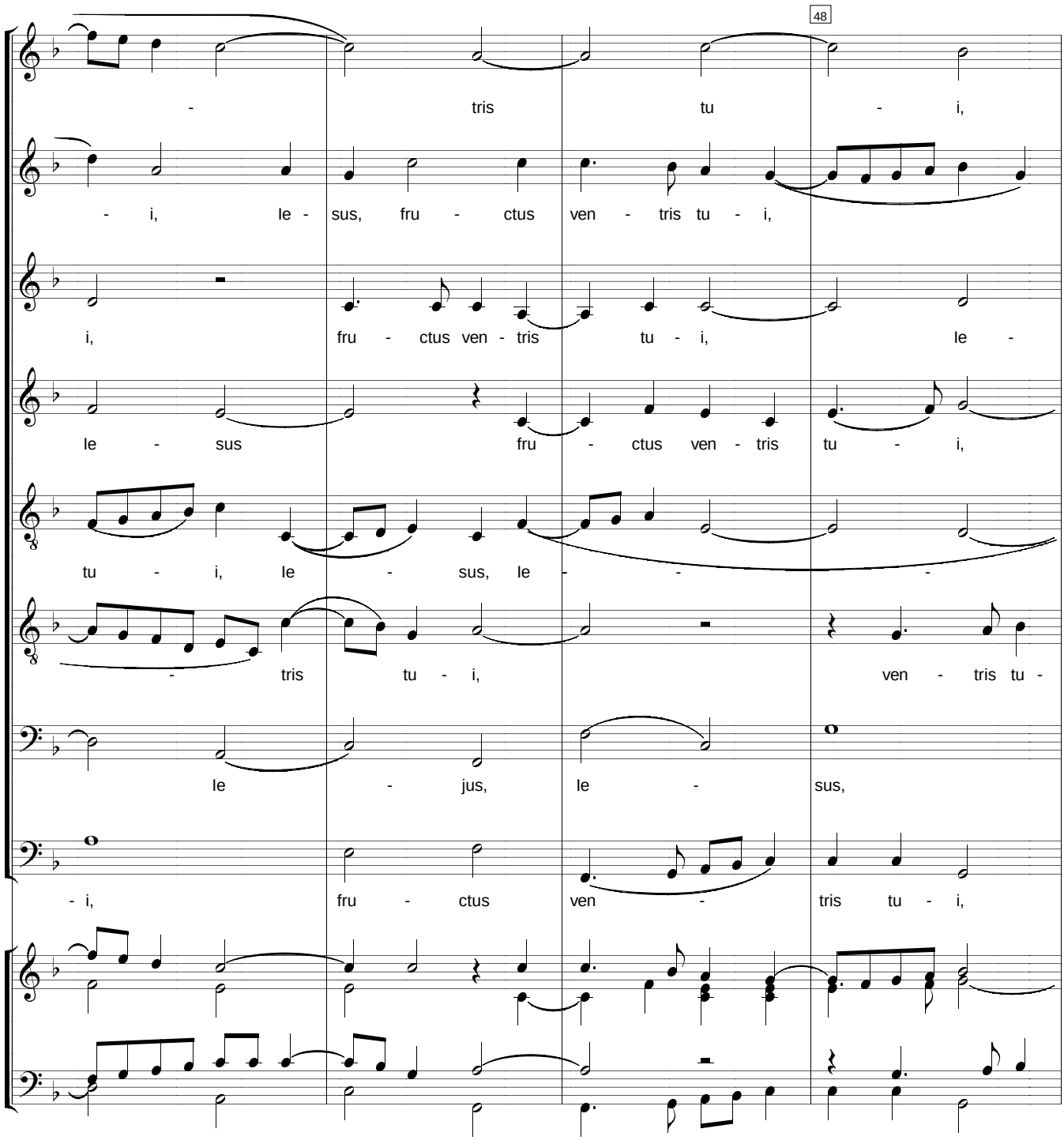

C
28
mi - nus te - cum,
cum, be - ne -
cum, be - ne -
mi - nus te - cum,
Do - mi - nus te - cum,
cum, be - ne -
- mi - nus te - cum,
cum, be - ne -
C

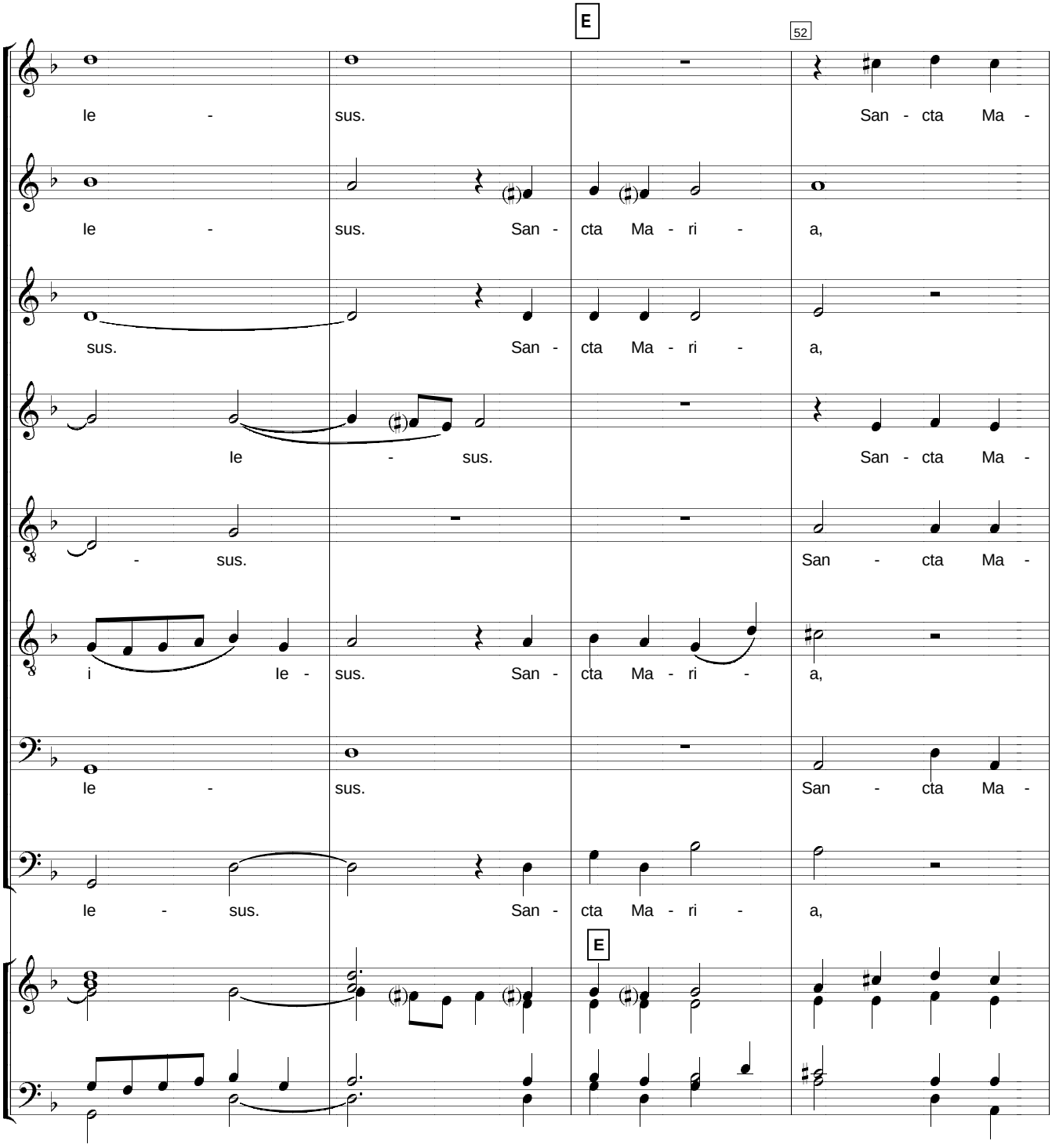

32
be - ne - di - cta tu
di - cta tu in
- di - cta tu in
be - ne - di - cta tu
be - ne - di - cta tu
- di - cta tu in
be - ne - di - cta tu
di - cta tu in

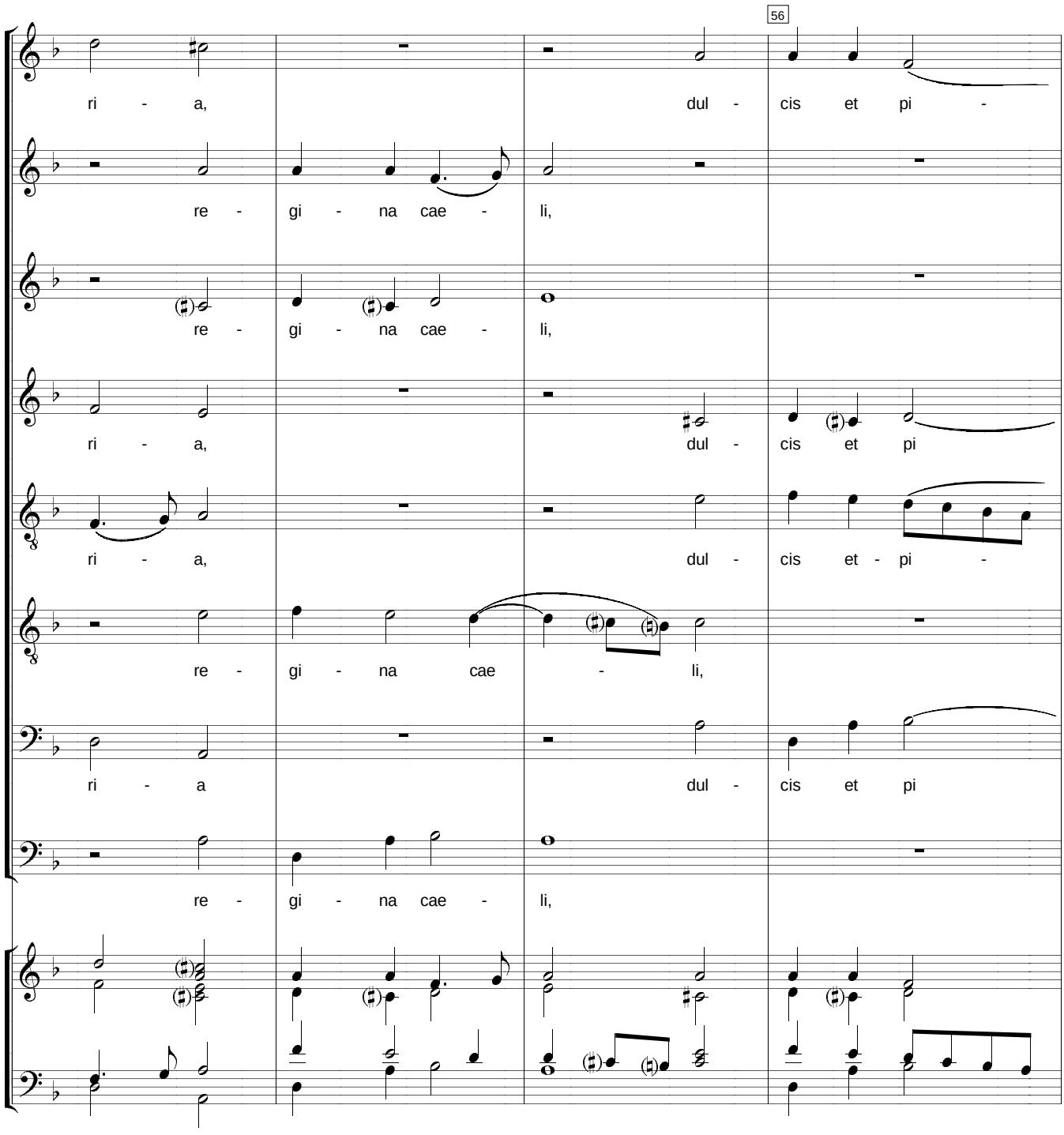

36
in mu - li - e - ri -
mu - li - e - ri - bus, in
mu - li - e - ri - bus, in
in mu - li - e - ri - bus,
in mu - li - e - ri - bus,
mu - li - e - ri - bus,
in mu - li - e - ri -
mu - li - e - ri - bus,

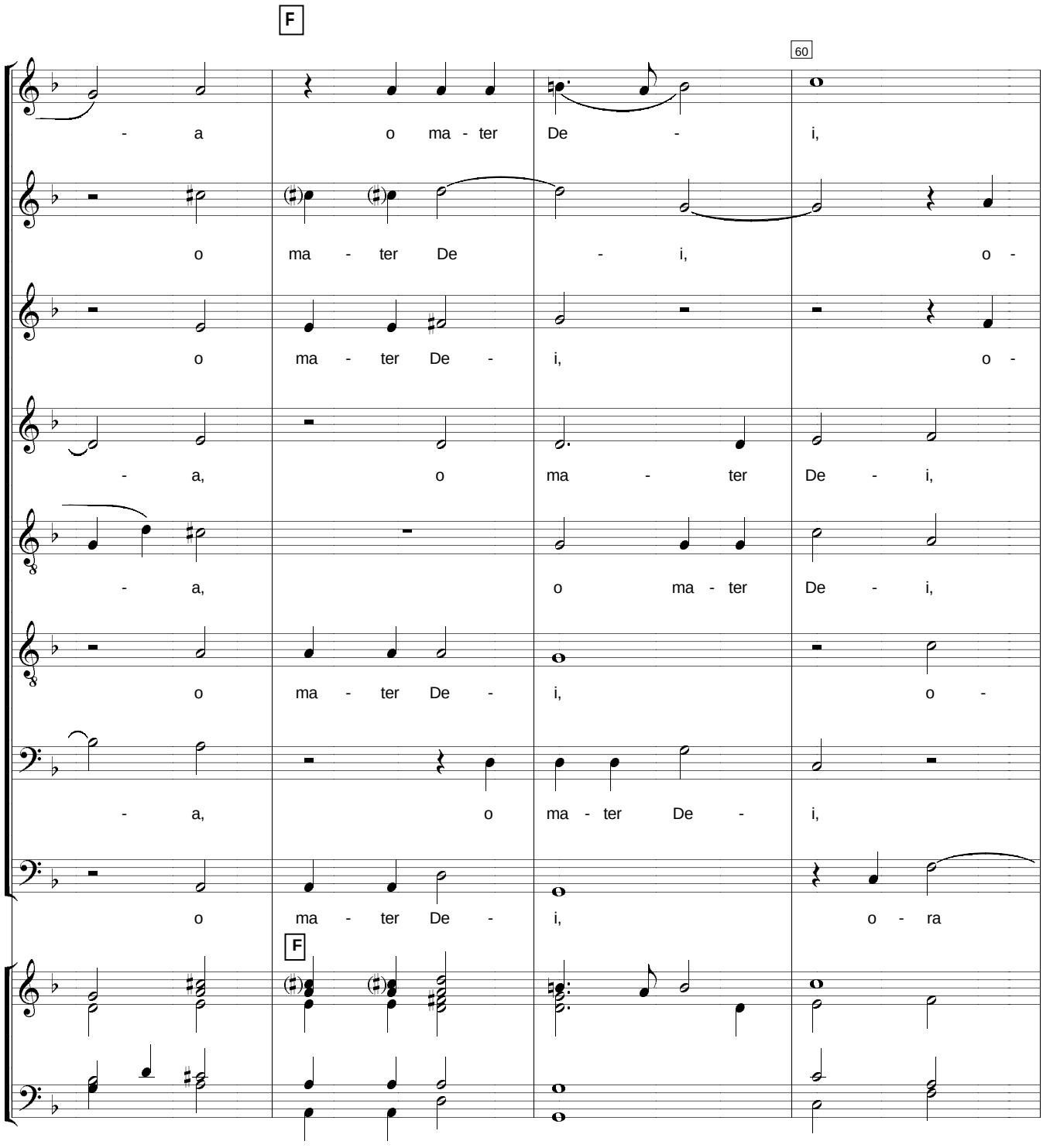

D
40
bus,
et be - ne - di - ctus
mu - li - e - ri - bus,
et be - ne -
mu - li - e - ri - bus,
et be - ne -
et be - ne - di - ctus
et be - ne - di - ctus
in mu - li - e - ri - bus,
et
bus,
et be - ne - di - ctus
in mu - li - e - ri - bus,
et
D

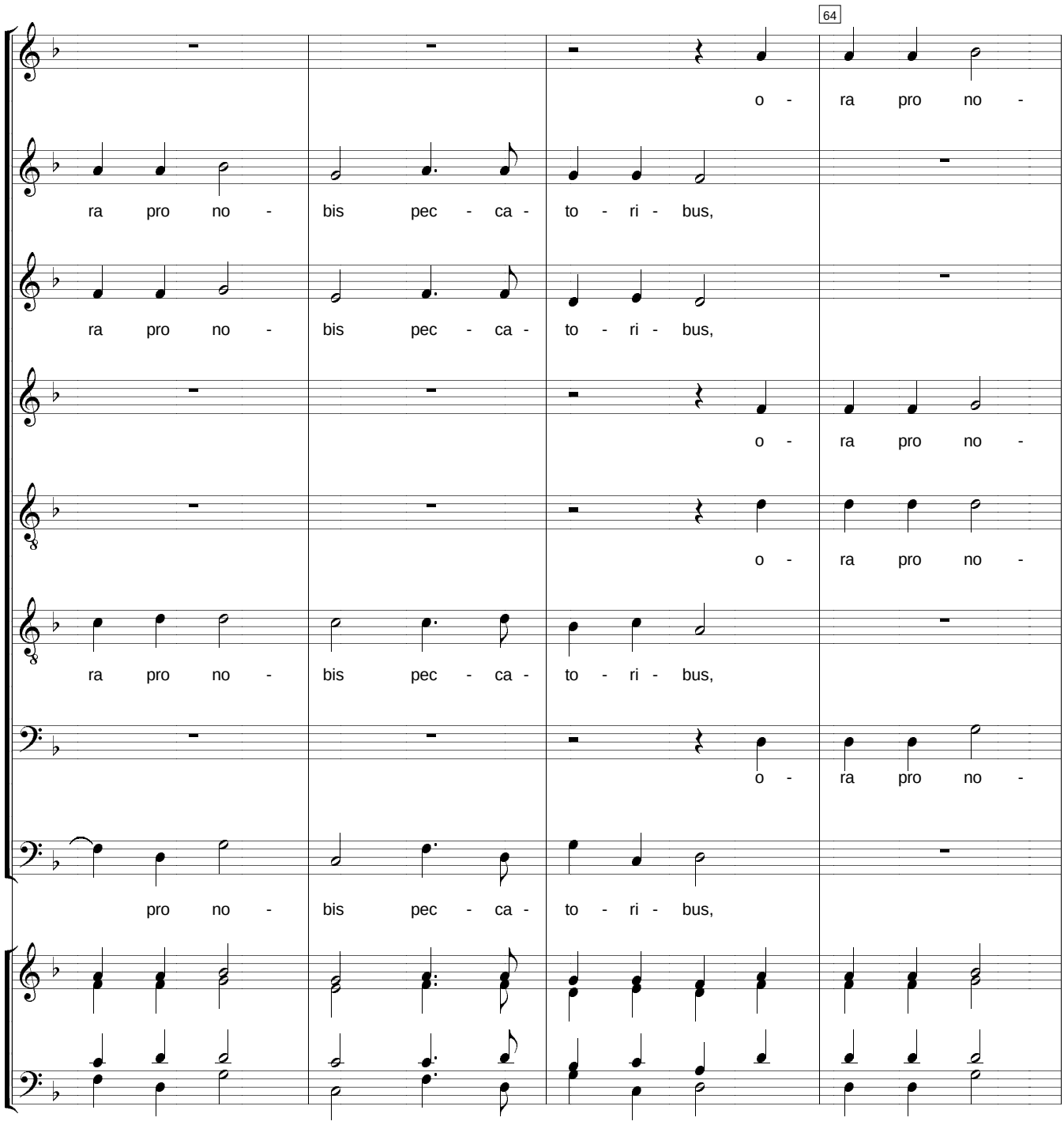

44
fru - ctus ven - tris tu - i fru - ctus ven
di - ctus fru - ctus ven - tris tu -
di - ctus fru - ctus ven - tris tu -
fur - ctus ven - tris tu - i
fru - ctus ven - tris fru - ctus ven - tris
be - ne - di - ctus fru - ctus ven - tris tu - i, fru - ctus ven -
fruc - tus ven - tris tu - - i,
be - ne - di - ctus fru - ctus ven - tris tu -

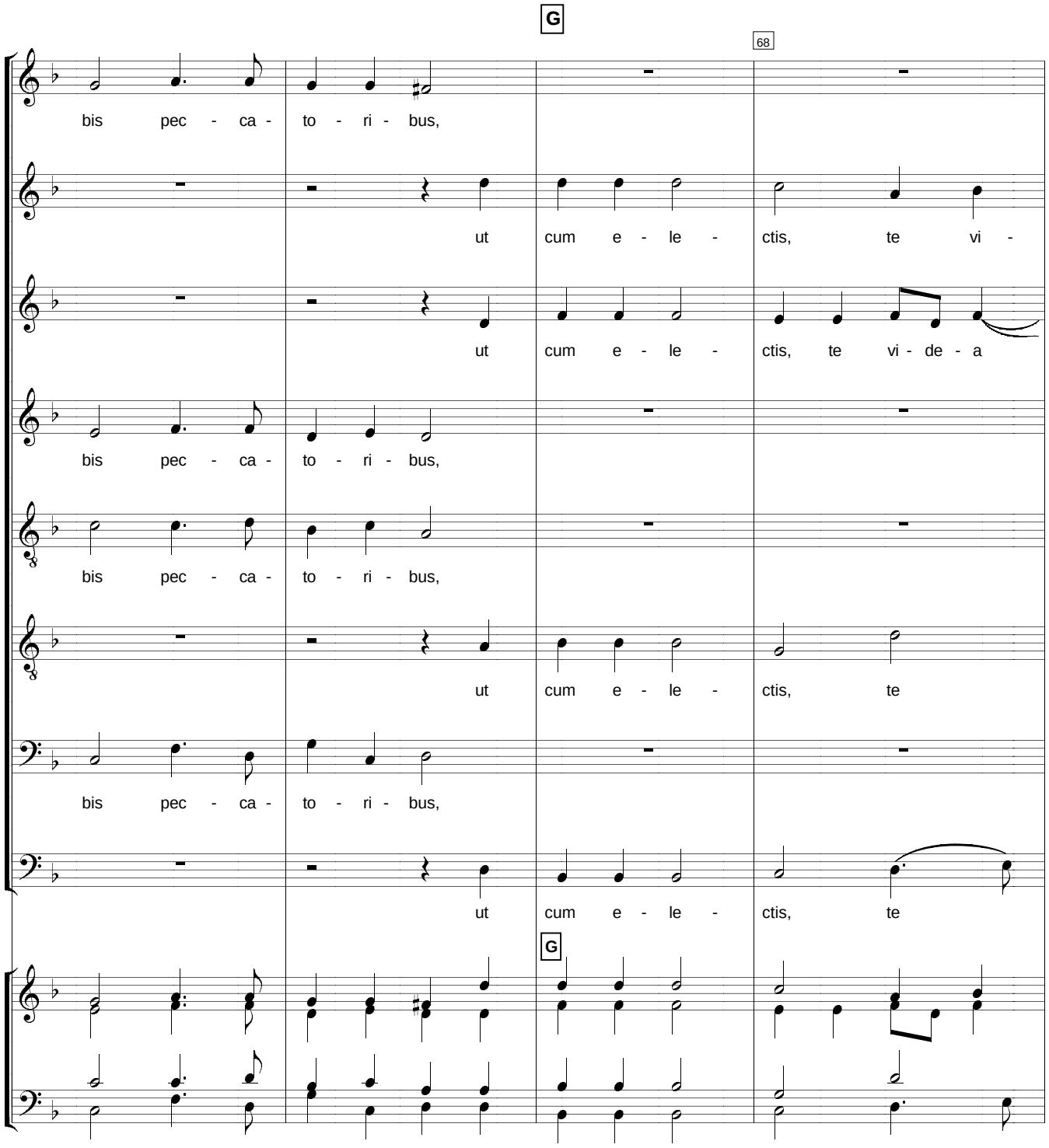

48
- tris tu - i,
- i, le - sus, fru - ctus ven - tris tu - i,
i, fru - ctus ven - tris tu - i, le -
le - sus fru - ctus ven - tris tu - i,
tu - i, le - sus, le - -
- tris tu - i, ven - tris tu -
le - jus, le - sus,
- i, fru - ctus ven - tris tu - i,

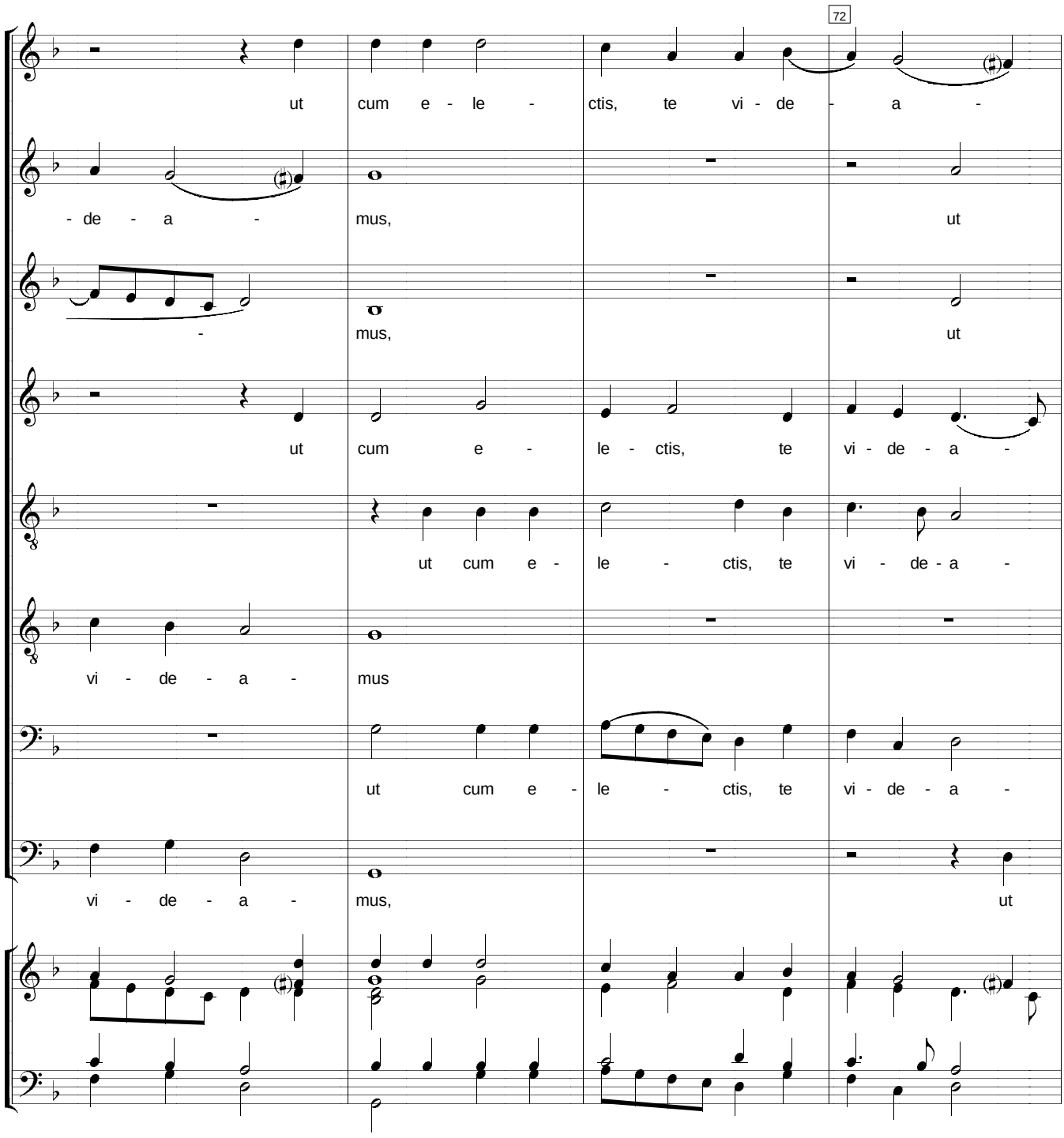

E
52
le - sus.
San - cta Ma -
le - sus. San - cta Ma - ri - a,
sus. San - cta Ma - ri - a,
le - sus.
San - cta Ma -
- sus.
San - cta Ma -
i le - sus. San - cta Ma - ri - a,
le - sus.
San - cta Ma -
le - sus. San - cta Ma - ri - a,
E

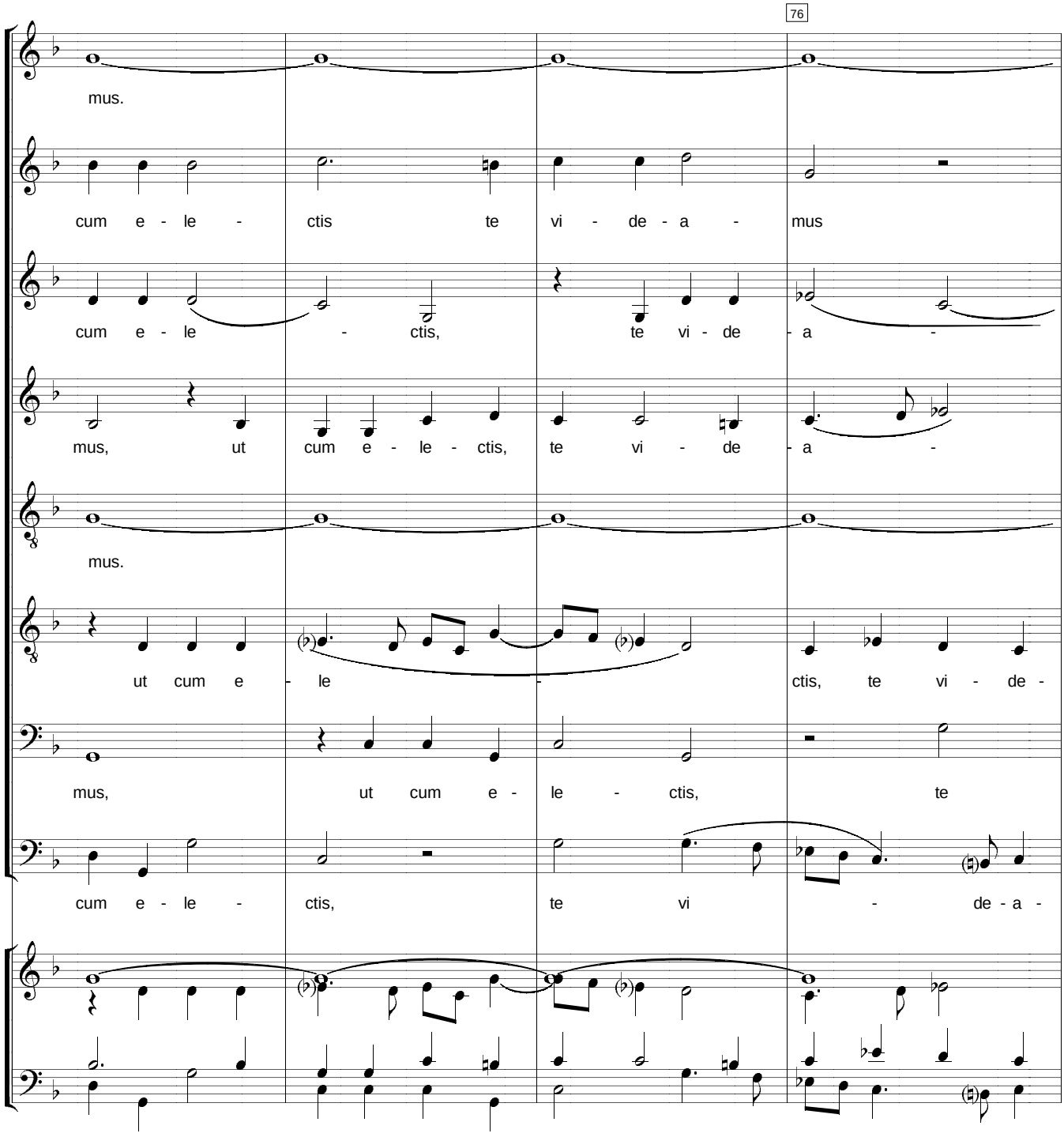

56
ri - a,
dul - cis et pi -
re - gi - na cae - li,
re - gi - na cae - li,
ri - a,
dul - cis et pi
ri - a,
dul - cis et - pi -
re - gi - na cae - li,
ri - a
dul - cis et pi
re - gi - na cae - li,

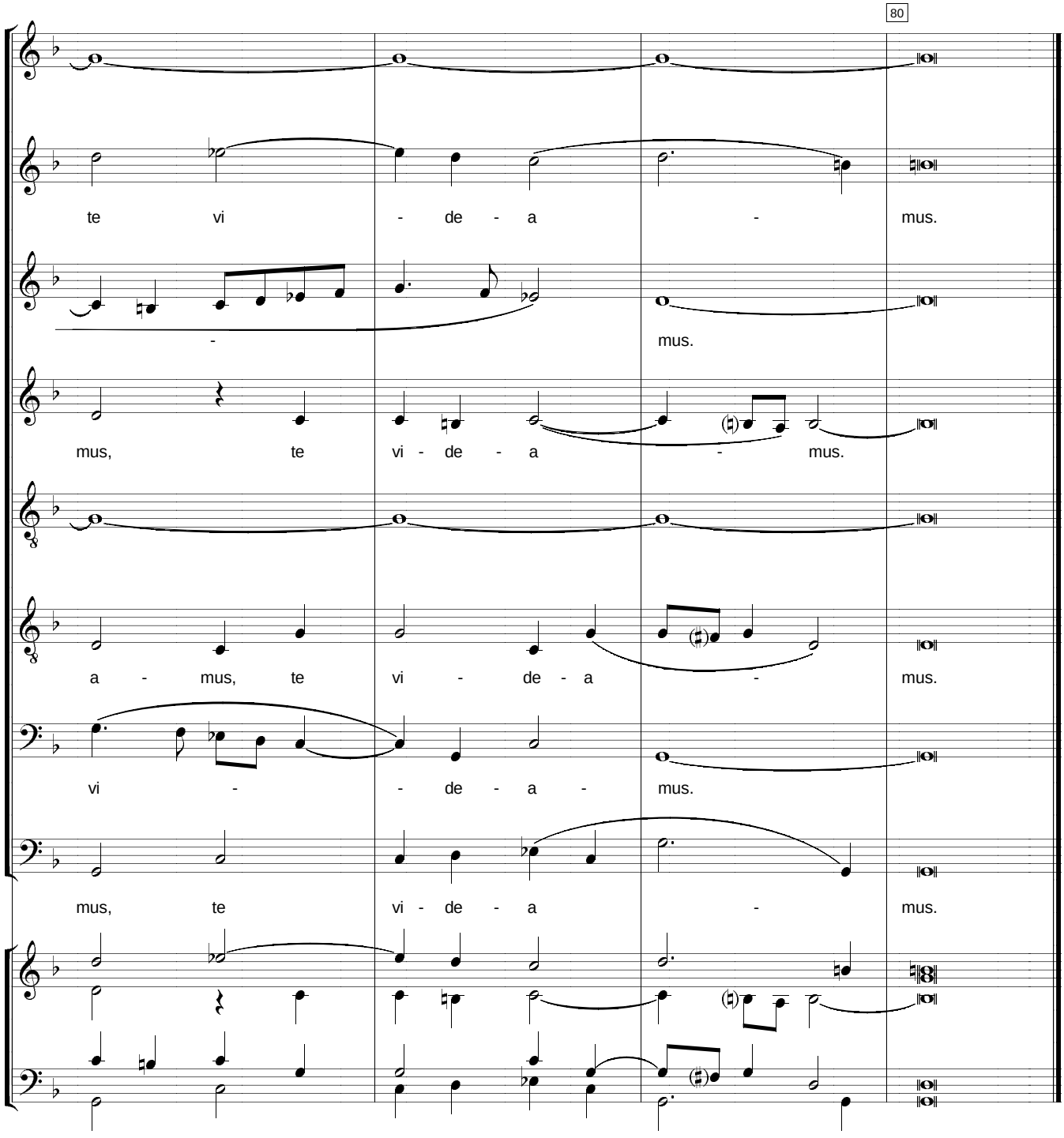

F
60
- a o ma - ter De - i,
o ma - ter De - i, o -
o ma - ter De - i, o -
- a, o ma - ter De - i,
- a, o ma - ter De - i,
o ma - ter De - i, o -
- a, o ma - ter De - i,
o ma - ter De - i, o - ra
F


64
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,
ut cum e - le - ctis, te
bis pec - ca - to - ri - bus,
ut cum e - le - ctis, te
G


72
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.
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 -


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]

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[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 Visititation. 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 tis 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	Hail Mary, full of grace,
Dominus tecum, *benedicta tu in mulieribus*	the lord is with thee; blessed art thou among women,
et benedictus fructus *ventris tui Jesus.*	and blessed is the fruit Of thy womb, Jesus.
Sancta Maria, *Regina caeli, dulcis et pia,*	Holy Mary, queen of haven, sweet and merciful,
O Mater Dei *Ora pro nobis peccatoribus,*	Oh Mother of God pray for us sinners,
ut cum electis, *te videamus* *ut cum electis, te videamus.*	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 Musicologia, 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 desiderable 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 basss 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

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[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.