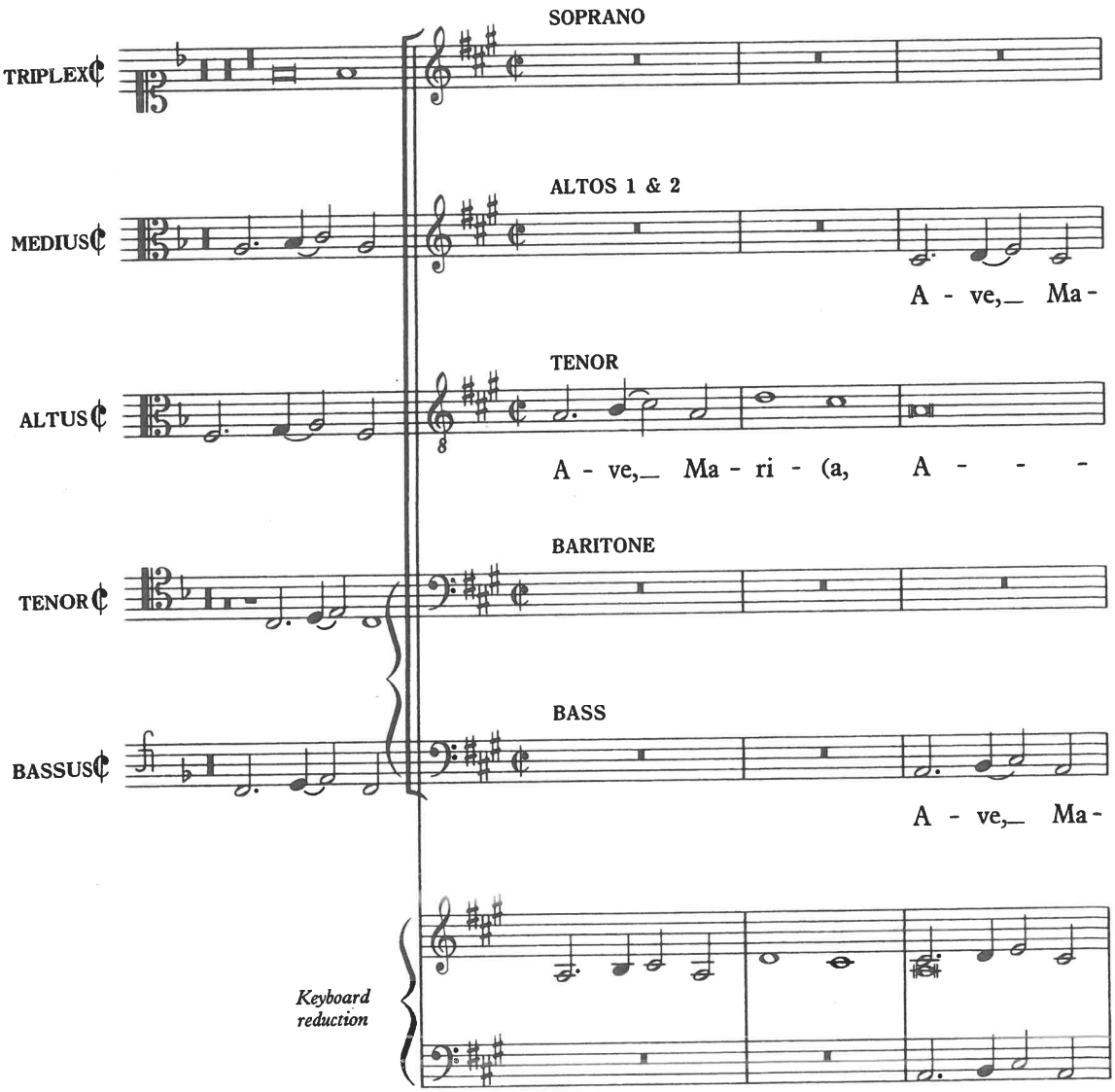
4. AVE MARIA

edited by
NICHOLAS STEINITZ

ROBERT PARSONS
(died 1570)



For Editorial Note see page 43.

This anthem is available separately, without keyboard reduction.

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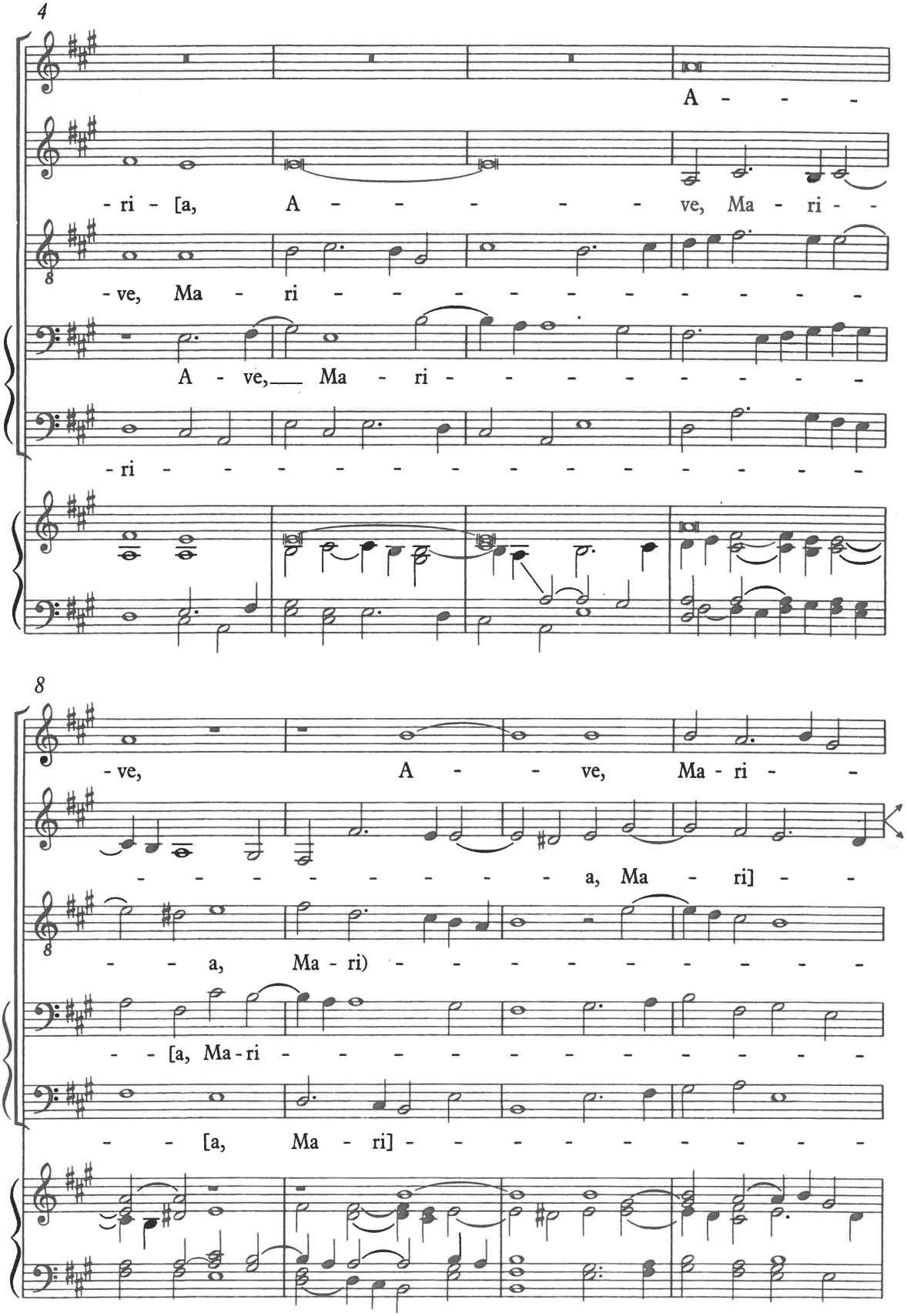
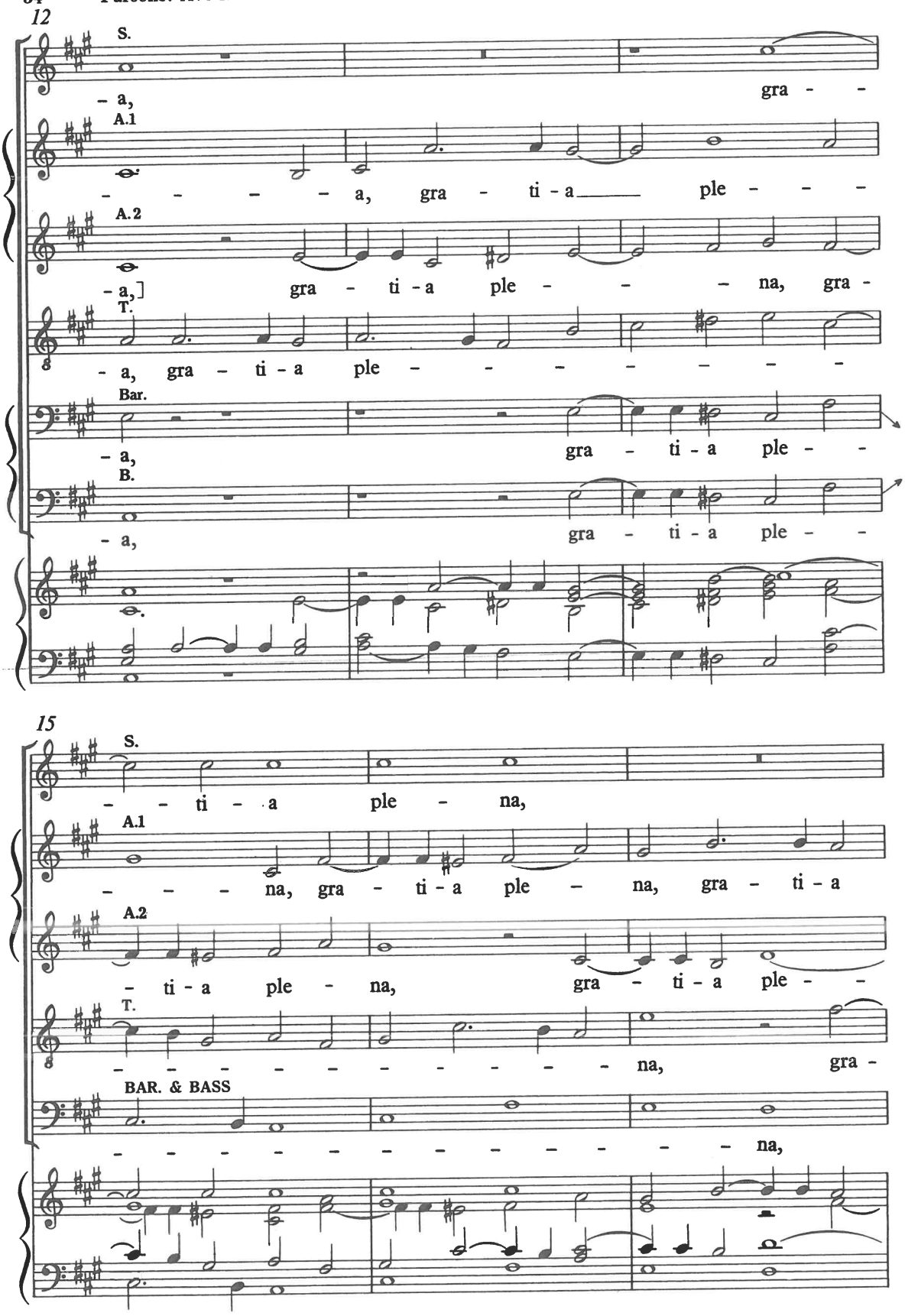
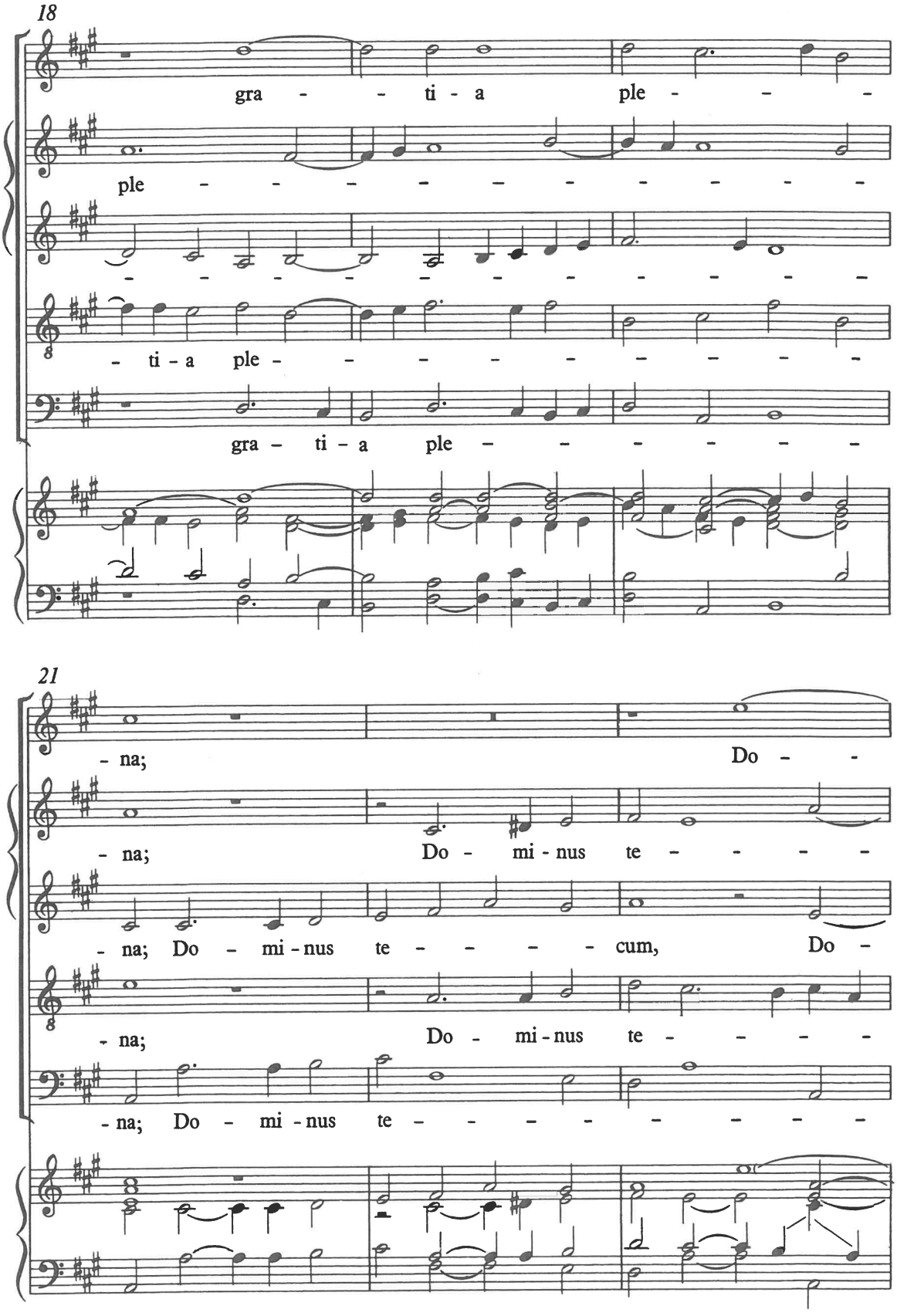
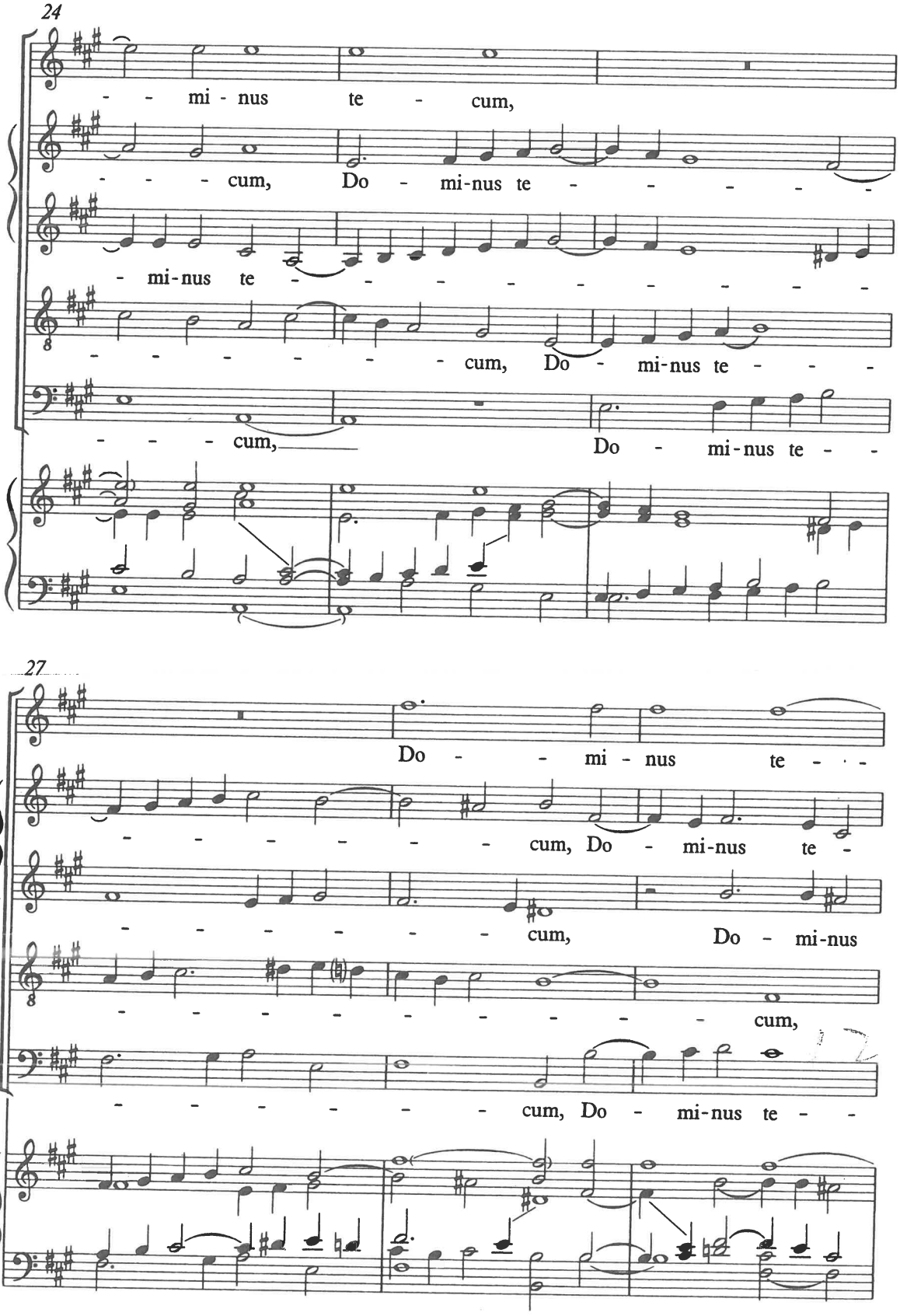
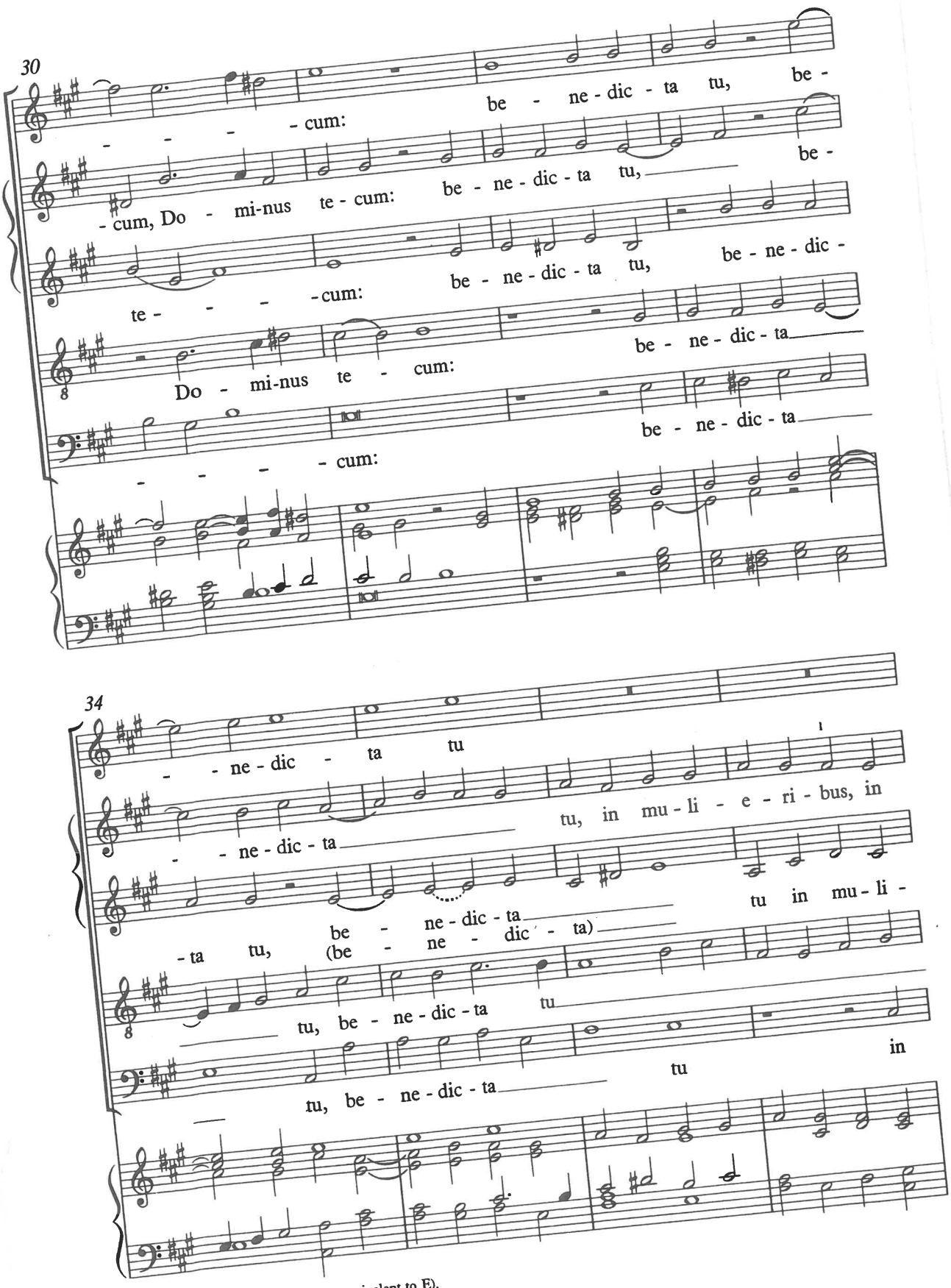

4
A - - -
- ri - [a, A - - - - - - ve, Ma - ri - -
- ve, Ma - ri - - - - - - - - - - -
A - ve, Ma - ri - - - - - - - - -
- ri - - - - - - - - - - - - - -
8
- ve, A - - ve, Ma - ri - -
- - - - - - - - - a, Ma - ri] - -
- - a, Ma - ri) - - - - - - - - -
- - [a, Ma - ri - - - - - - - - - -
- - [a, Ma - ri] - - - - - - - - -

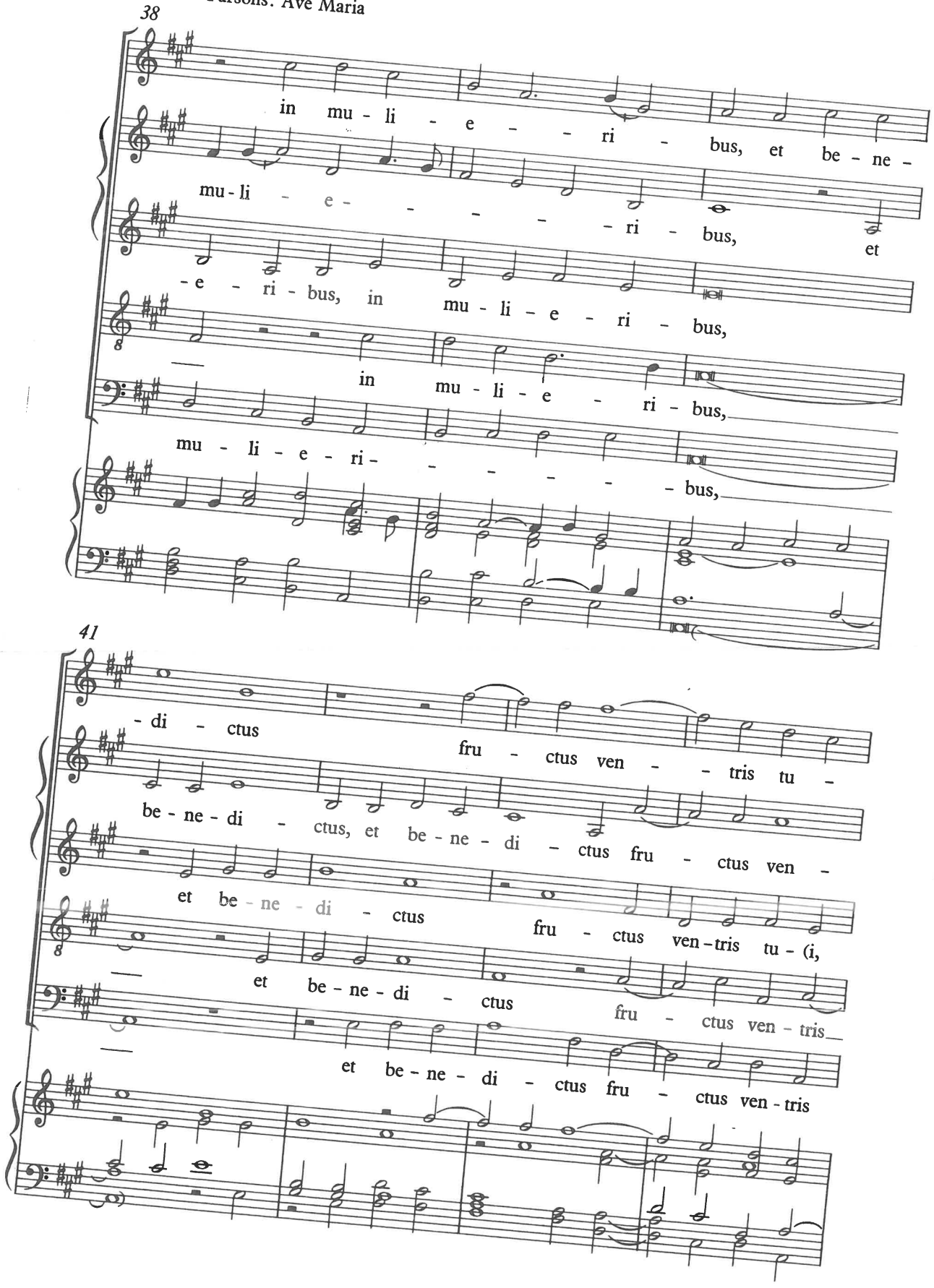

12
S.
– a,
gra – –
A.1
– – – – a, gra – ti – a ple – – –
A.2
– a,] gra – ti – a ple – – na, gra –
T.
– a, gra – ti – a ple – – – – – – –
Bar.
– a,
gra – ti – a ple – –
B.
– a,
gra – ti – a ple – –
15
S.
– – ti – a ple – na,
A.1
– – – na, gra – ti – a ple – na, gra – ti – a
A.2
– ti – a ple – na, gra – ti – a ple – –
T.
– – – – – – – – – – na, gra –
BAR. & BASS
– – – – – – – – – – – na,

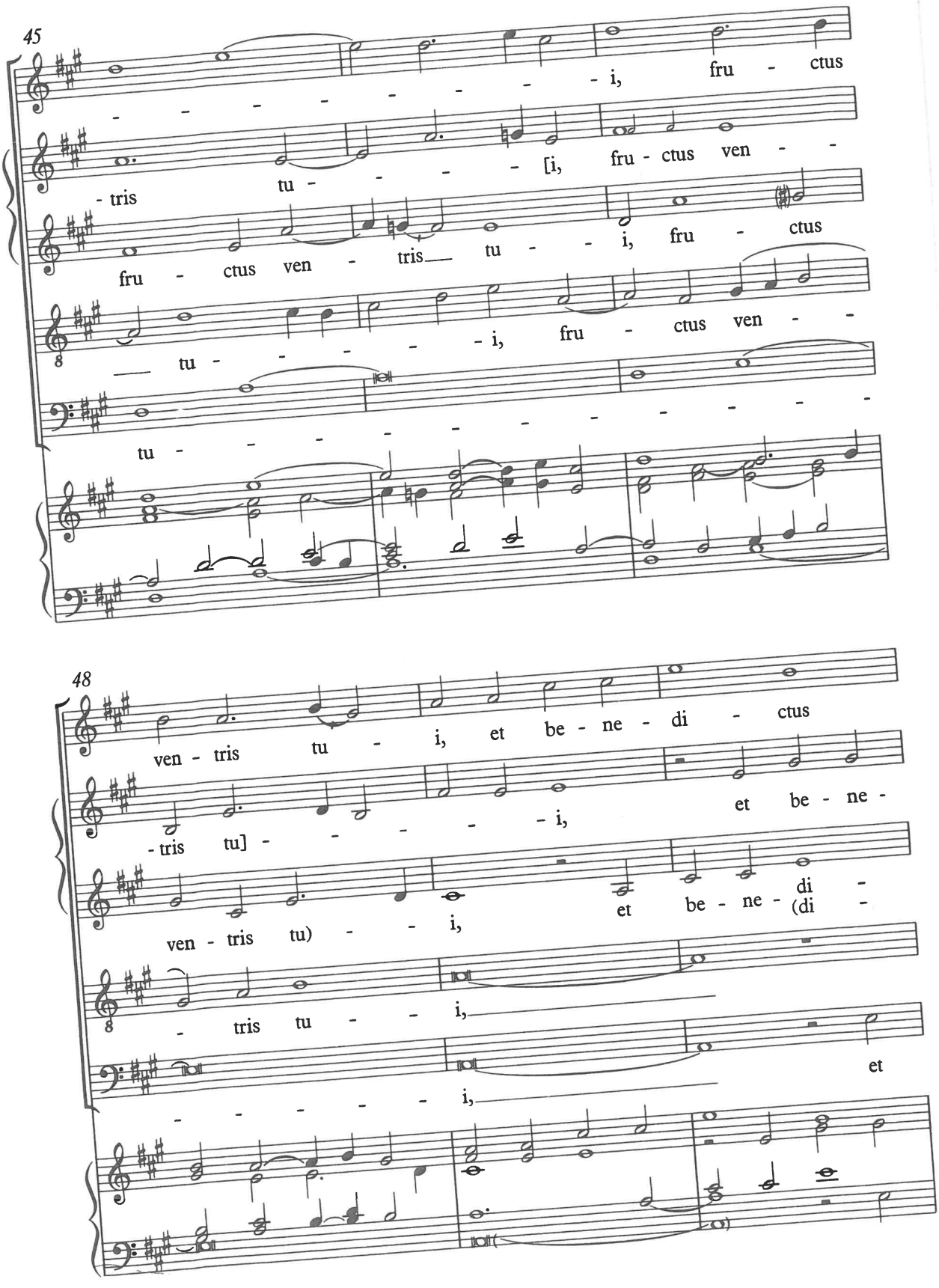

18
gra - - ti - a ple - - -
ple - - - - - - - - - -
- - - - - - - - - - -
- ti - a ple - - - - - - - -
gra - ti - a ple - - - - - -
21
- na; Do - -
- na; Do - mi - nus te - - - - -
- na; Do - mi - nus te - - - - cum, Do -
- na; Do - mi - nus te - - - - -
- na; Do - mi - nus te - - - - - - - -

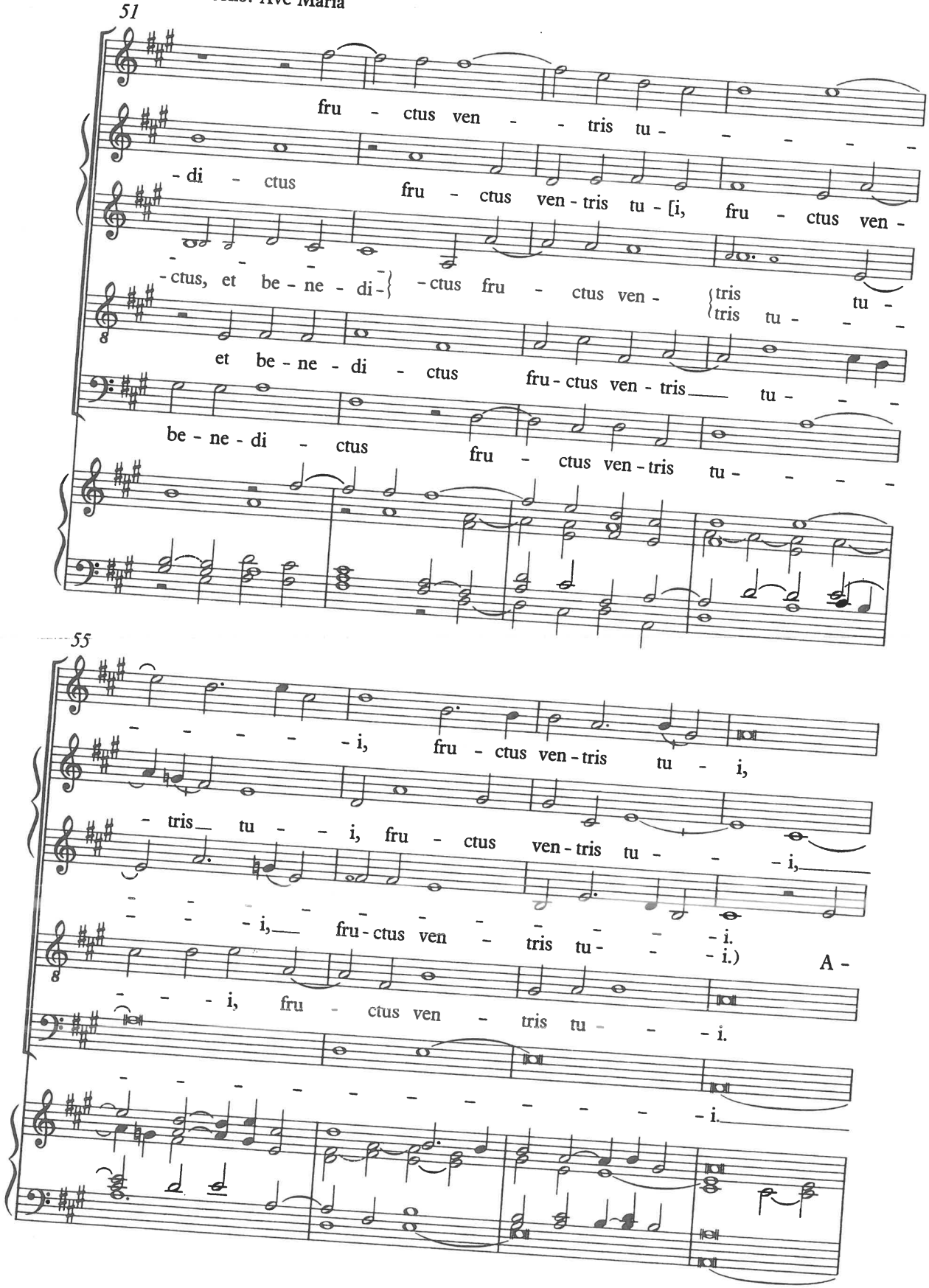

24
- - mi - nus te - cum,
- - - cum, Do - mi-nus te - - - - - -
- mi-nus te - - - - - - - - - -
- - - - - - - cum, Do - mi-nus te - - -
- - - cum, Do - mi-nus te - -
27
Do - - mi - nus te - - -
- - - - - - - cum, Do - mi-nus te -
- - - - - - cum, Do - mi-nus
- - - - - - - - - cum,
- - - - - - cum, Do - mi-nus te - -

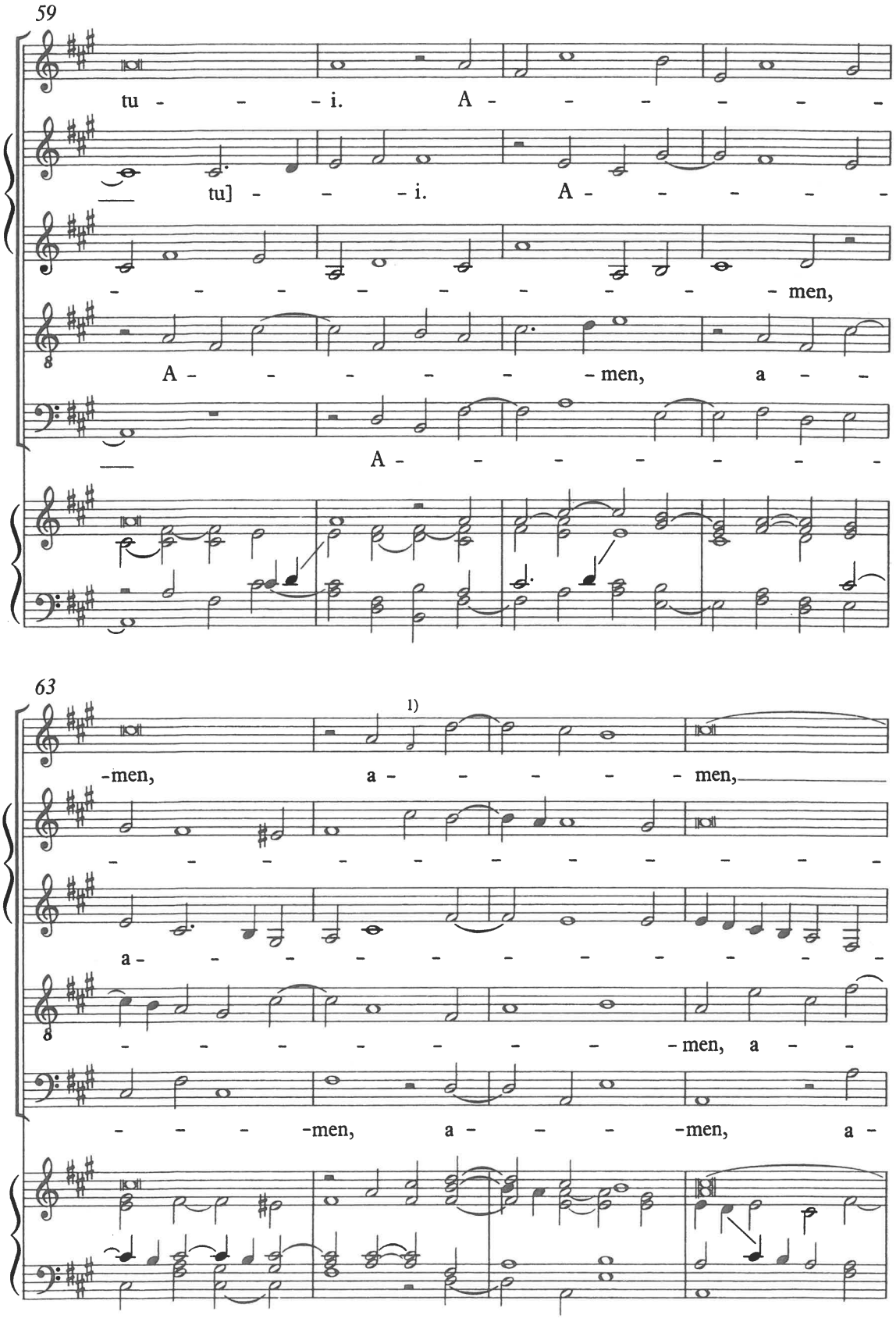


[1] Ch. Ch. has C (when transposed equivalent to E).

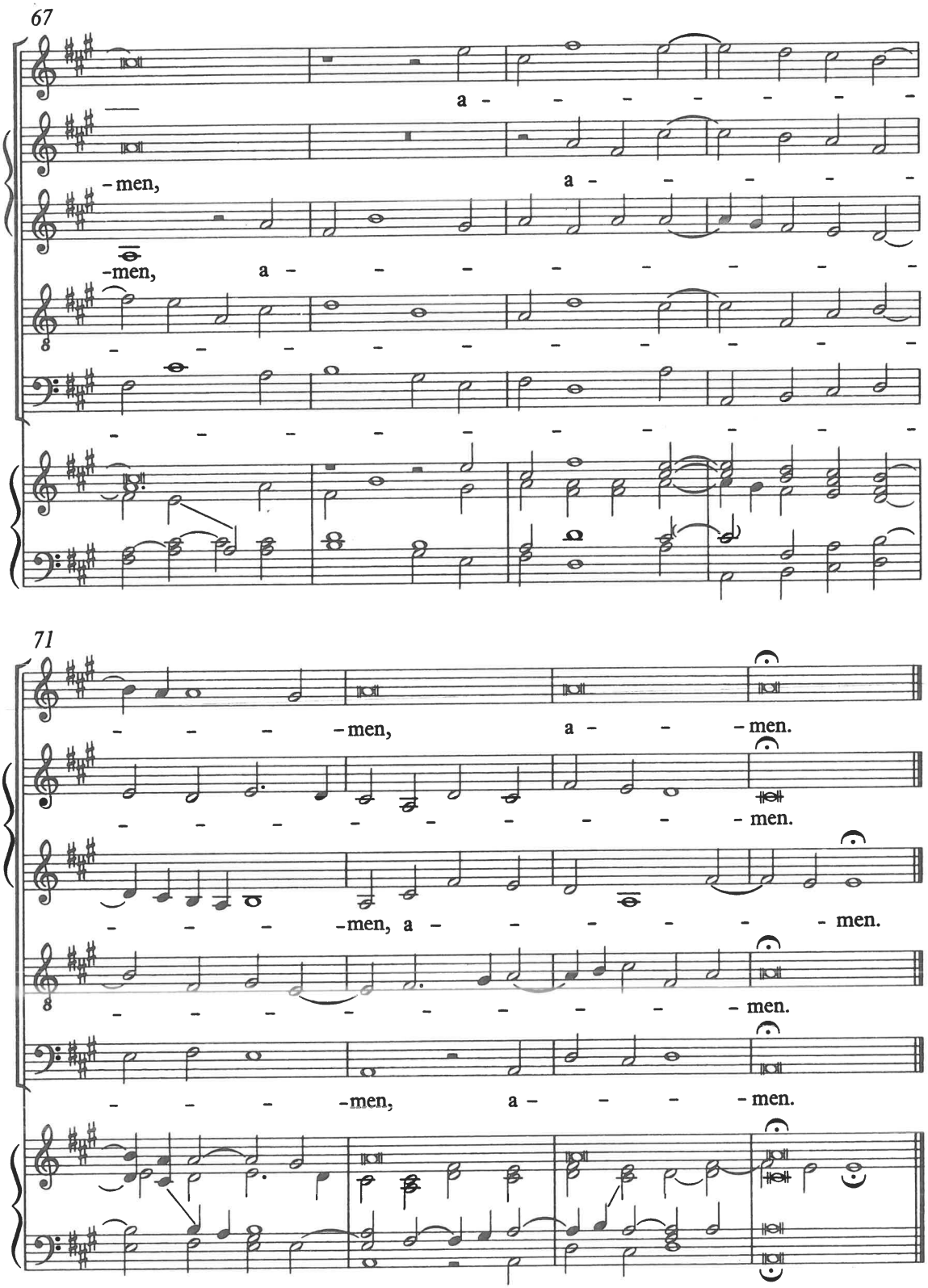

38
in mu - li - e - - - ri - bus, et be - ne -
mu - li - e - - - - - ri - bus, et
- e - ri - bus, in mu - li - e - ri - bus,
in mu - li - e - ri - bus,
mu - li - e - ri - - - - - - bus,
41
- di - ctus fru - ctus ven - - tris tu -
be - ne - di - ctus, et be - ne - di - ctus fru - ctus ven -
et be - ne - di - ctus fru - ctus ven - tris tu - (i,
et be - ne - di - ctus fru - ctus ven - tris
et be - ne - di - ctus fru - ctus ven - tris


45
- - - - - - - - - - i, fru - ctus
- tris tu - - - - - [i, fru - ctus ven - -
fru - ctus ven - tris tu - - i, fru - ctus
tu - - - - - - i, fru - ctus ven - -
tu - - - - - - - - - -
48
ven - tris tu - i, et be - ne - di - ctus
- tris tu] - - - - - i, et be - ne -
ven - tris tu) - - i, et be - ne - (di -
- tris tu - - i,
- - - - - - i,
et


51
fru - ctus ven - - tris tu - - - - -
- di - ctus fru - ctus ven - tris tu - [i, fru - ctus ven -
- ctus, et be - ne - di - } - ctus fru - ctus ven - { tris tu - - -
{ tris
et be - ne - di - ctus fru - ctus ven - tris tu - - - -
be - ne - di - ctus fru - ctus ven - tris tu - - - -
55
- - - - - i, fru - ctus ven - tris tu - i,
- tris tu - - i, fru - ctus ven - tris tu - - - i,
- - - - - - - - - - - - - - - - i.
- - - i, fru - ctus ven - tris tu - - - i.) A -
- - - i, fru - ctus ven - tris tu - - - i.
- - - - - - - - - - - - - - - - i.



1) orig. *e'*

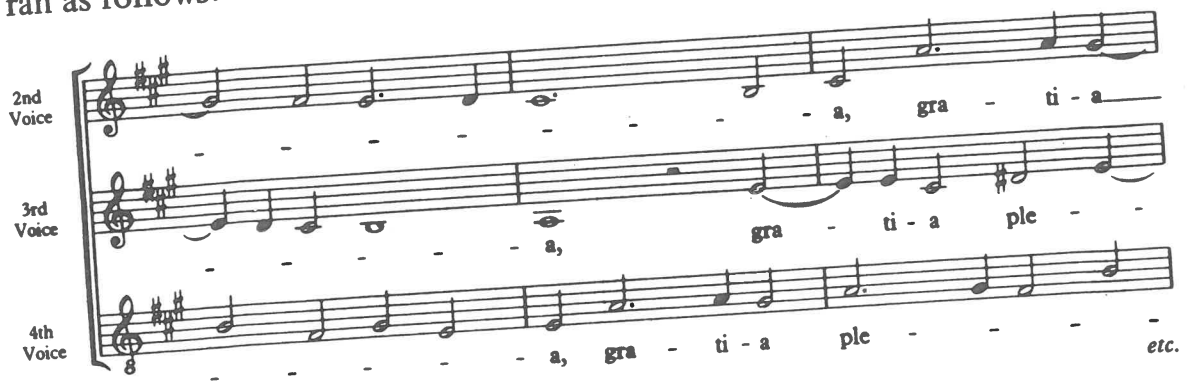


English version
Hail, Mary, thou that art highly favoured, the Lord is with thee: blessed art thou among women and blessed be the fruit of thy womb. Amen.

Editorial Note

The only complete source of this work (apart from Burney's score and other late transcriptions) known to the editor, is a set of part-books at Christ Church, Oxford (MSS. 934–8). The third voice only, however, is also contained in the late 17th century MS., Bodleian Mus. e. 423. Since the fuller underlay given in this version seems to be more accurate than the Christ Church underlay it is added here in round brackets. By analogy some additional underlay has been provided in square brackets in the other parts by the editor.

Note: The opening bars of the third voice seem more appropriate to tenor than alto, and the parts have therefore been distributed S.A.T.Bar.B. in the first eleven bars, and S.A.A.T.B. thereafter, with a slight adjustment in bar 12 to effect the changeover. The three inner parts in bars 11–13 originally ran as follows:-



All small notes are editorial, except for Alto 2, bars 51 and 54, which are from Bodleian. In addition, the following notes, present in sources, have been omitted:

- Tenor: Ch. Ch., bar 4, 1st beat
- Alto 2: Bodleian, bar 35, 2nd beat
- Alto 2: Ch. Ch., bar 47, 4th beat
- Alto 1: Ch. Ch., bar 56, 4th beat.

All broken and crossed slurs are editorial. Other slurs are from Ch. Ch. except for Alto 2, bar 55 which is from Bodleian. A slur in Bodleian over all 3 notes in Alto 2, bar 36 has been omitted to avoid confusion if the Christ Church underlay is used. Small accidentals and cautionary accidentals in brackets are editorial.