

# Ave Maria divae matris Annae

Edited by Jason Smart

Hugh Aston (c.1485–1558)

Treble

Mean

Countertenor

Tenor [Missing]

Bass

4

di - vae ma - tris An - nae fi - li - a u - ni - - -

— di - vae ma - tris An - nae fi - li - a u -

8

fi - li - a u - ni - ca. ca. A - ve Ma - ri - ni - ca. A - ve Ma -

12

A - ve Ma - ri - a quae a - ri - a quae pe - pe - ri - sti

16

pe - pe - ri - sti pu - e - rum vi - ri - li si - ne se - mi - quae pe - pe - ri - sti pu - e - rum vi - ri - li si - ne pu - e - rum vi - ri - li si - ne se - mi - ne,

20

se - mi - si - ne se

24

ne. ne. mi - ne. A - ve Ma - ri - a A - ve Ma - ri - a

28

a Je - sum tu - um fi - li - a Je - sum tu - um fi - li

32

um la - cta - sti sa -  
um la - cta - sti sa - cro u - be -

36

la - cta - sti sa - cro u - be - re.  
cro u - be - re.  
re.

40

A - ve Ma - ri  
A - ve Ma - ri  
A - ve Ma - ri

44

- - - - - a i-psum al - lu-i - - - - -  
 - - - - - a i - psum al - lu -  
 - - - - - a i-psum al - lu - i -

48

- - - - - sti tu - a su - per - - - - -  
 - i - - - - - sti tu - a su - per ge - nu - - - - -  
 - - - - - sti tu - a su - per - - - - - ge - nu - - - - -

52

- - - - - ge - - - - -

56

A -  
 A -  
 - - - - - nu - - - a.  
 - - - - - a. A -  
 - - - - - a.

60

- ve Ma - ri - - - a tres vi - di -  
 - ve Ma - ri - a tres vi - di -  
 - A - ve Ma - ri - - - - a  
 - ve Ma - ri - - - a tres vi -  
 A - ve Ma - ri - - - a tres

64

- sti ma - - - - -  
 - - - - - sti ma - - - -  
 tres vi - di - sti ma - - -  
 - di - sti ma - - - - -  
 vi - di - - sti ma - - - -

68

... gos of - fe - ren - tes mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra.

72

of - fe - ren - tes mu - ne - ra,  
 mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra.

76

... ra,  
 of - fe - ren - tes mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra,  
 of - fe - ren - tes mu - ne - ra.

79

83

87

A - ve Ma - ri - - - a Ae -

A - ve Ma - ri - a Ae - gy -

A - - - ve Ma - ri - - -









117

- - lem ma-gna cum mae-sti-ti - - - - -  
 - - lem  
 - - lem ma-gna cum mae-sti-ti - - - - -

120

ma-gna cum mae-sti-ti - - - - -  
 - - - - - a. A -  
 - - - - - a.

123

- - - - - a. A -  
 - ve Ma-ri-a  
 A - ve Ma-ri-a in

126

- ve Ma - ri - a in tem - plo re - pe - ri -  
 in tem - plo re - pe - ri -  
 tem - plo re - pe - ri -

129

- - - - - sti  
 - - - - - sti do - cen - tem e - van - ge - li - - - -  
 - - - - - [sti] do - cen - tem

132

do - cen - tem e - van - ge - li - - - -  
 - - - - - do - cen - tem  
 e - van - ge - li - - - - do - cen - tem

135

do - cen - tem e - van - ge - li - - - -

- - - - - a. Con - ser - va

- - - - - a. Con -

e - van - ge - li - - - - a. Con - ser - va tu - os fa - mu -

- - - - - a.

138

- a. Con - ser - va tu - os fa - mu - los.

tu - os fa - mu - los. haec per

- ser - va tu - os fa - mu - los.

- los, con - ser -

Con - ser - va tu - os fa - mu - los.

141

haec per tu - a me - ri -

tu - a me - ri - ta.

haec per tu - a me - ri - - - -

- va tu - os fa - mu - los. haec per tu - a me - ri - - - -

haec per tu - a me - ri - ta

144

- ta Et per - duc e - - - os ad - - - - - Et per - duc e - - - - - os ad cae -

147

Et per - duc e - - - os - duc e - os ad cae - - - - los cae - los - - - - cum cae - le - sti glo - ri - - - - os ad cae - los - - - - cum cae - le - sti glo - ri - - - - - los - - - - - cum cae - le - sti glo -

150

cum cae - le - sti glo - ri - - - - a Psal - cum cae - le - sti glo - ri - - - - a Psal - - - - a Psal - - - - a, cum cae - le - sti glo - - - - ri - a Psal - len - - - - ri - a Psal -

153

- len - tes et o - mnes

- len - - - tes et o -

- len - tes et o - mnes

- tes et o - mnes

- len - tes et o - mnes

156

- mnes hoc

hoc A - ve Ma - ri -

hoc A - ve Ma - ri - a.

159

hoc A - ve Ma - ri - a.

A - ve Ma - ri - a.

hoc A - ve Ma - ri - a.

- a.





171

Musical score for measures 171-173. The score consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The music is in a minor key and features a mix of eighth and quarter notes with various phrasings and ties.

174

Musical score for measures 174-176. The score consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The music continues with similar rhythmic patterns and melodic lines.

177

Musical score for measures 177-179. The score consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The music concludes with a final cadence. The lyrics "men." are written below the vocal staves, and "- men." is written below the piano accompaniment staves.

## Translation

Hail, Mary, only daughter of the blessed mother Anne.  
Hail, Mary, who didst bring forth a child without the seed of man.  
Hail, Mary; thou didst nourish Jesus thy Son at thy sacred breast.  
Hail, Mary; thou didst wash him in thy lap.  
Hail, Mary; thou didst see three wise men bringing gifts.  
Hail, Mary; fleeing, thou didst set out for Egypt through the angel's warning.  
Hail, Mary; thou didst seek thy child with great sorrow.  
Hail, Mary; thou didst find him in the temple expounding the Gospels  
Through these thy merits preserve thy servants  
And lead them to the heavens with celestial glory,  
All of them singing this 'Hail, Mary.' Amen.  
(Translation: Nick Sandon<sup>1</sup>)

## Liturgical Function

Votive antiphon to the Virgin.

## 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. Where the mensuration changes the new symbol is shown above the staff.  
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled.  
The dotted accidental in bar 149 is not explicit in the source but is implied by the original staff signature.  
Ligatures are denoted by the sign  $\overline{\quad}$ , coloration by the sign  $\square \sqcap$ .  
Spelling of the text has been modernised.  
Underlay between square brackets is entirely editorial.

## Sources

Cambridge, Peterhouse, MSS 31, 32, 40, 41 (c.1541).

31	(Ct)	f.18	in index: header, f.18: header, f.18 <sup>v</sup> : at end:	Ayston Aysheton. Ayston Aston
32	(B)	f.14 <sup>v</sup>	in index: header, f.15: at end:	Ayston Ayston Heugh Aston
40	(Tr)	f.15	headers, f.15, f.15 <sup>v</sup> : at end:	Ayston Hugh Aysheton.
41	(M)	f.14	in index: header, f.14: at end:	Ayston Ayston Aston

## 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. <sup>1</sup>C = first note C in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

### Staff Signatures and Accidentals

28 B  $\flat$  for B / 80 Ct  $\flat$  for B / 102 Tr  $\flat$  for B (cancelling  $\natural$  in 99) before F / 104 M  $\natural$  for E / 108 Tr  $\flat$  for B before F / 118 B  $\flat$  for B /

### Underlay and Ligatures

63 M *-sti* below B (not in 66) / 86 Tr *-ra* below C (and in 76); Ct *-ra* below A (and in 78) / 90 Tr *-ptum* below E (and in 91) / 110 Ct *-a* below <sup>2</sup>D / 112 B *tuam* undivided below GFF, (112–113) *sobo-* undivided below <sup>1</sup>CEF / 118 B *-a* below B (and in 122) / 143 Ct *merita* undivided below DC<sup>1</sup>BA / 144–145 B *perduc* undivided below AGG+G, *e-* below <sup>1</sup>C / 145–147 Ct *eos ad caelos* ambiguously aligned / 149 Ct *-a* below F (not in 150) / 150 B *-ri- glori-* (sic) below <sup>1</sup>CGG / 157 M *-mnes* below A (and in 156) / 164 M A- ambiguously aligned below <sup>2</sup>AF /

### Other Readings

17 Ct <sup>2</sup>B is a corrected *m* / 21–22 Ct F+F is a corrected *m* / 70 M G is a corrected *m* / 98 Tr F is a corrected *m* / 107 Tr A is a corrected *m* / 124 Ct F is G / 134 M signum congruentiae above *dot-sb*; B signum congruentiae below A with 'Tenor' above / 135 B BF for CG / 136 B signum congruentiae below A with 'Triplex' above / 157 Ct E is D /

<sup>1</sup> Nick Sandon, *The Henrician Partbooks belonging to Peterhouse, Cambridge* (Cambridge University Library, Peterhouse Manuscripts 471–474): A study with restorations of the incomplete compositions contained in them' (D.Phil. dissertation, University of Exeter 1983), vol.1, p.218 (<https://www.diamm.ac.uk/documents/44/Sandon34.pdf>).