

# Sancta Maria virgo

Edited by Jason Smart

Anon. (16th cent.)

Treble

Mean

Countertenor

Bass

San - cta Ma - ri - a, vir - go et ma -

San - cta Ma - ri - a, vir - go et ma - ter,

4

- ter, te de - pre - ca - mur,

te de - pre - ca - - - mur, Ma -

San - cta Ma - ri - a,

San - cta Ma - ri - a, vir - go et

9

san - cta Ma - ri - a, vir - go et ma - ter, te de -

- ri - a, vir - go et ma - ter, te de - pre - ca - - -

vir - go et ma - ter, te de - pre - ca - mur, te de - pre - ca -

ma - ter, te de - pre - ca - - - - mur, te de - pre -

14

- pre - ca - - - - mur sup - pli - ces, ut fi - li -  
 - - - - mur sup - pli - ces, ut fi - li - o tu - - - -  
 8 - mur sup - pli - ces, ut fi - li - o tu - - - -  
 - ca - - - - - mur, ut fi - li - o tu - o,

18

- o tu - o sup - pli - ces \_\_\_\_\_ qui \_\_\_\_\_  
 - - - - o sup - pli - ces qui \_\_\_\_\_ re - mit -  
 8 - - - - o sup - pli - ces qui re - mit - tat pec -  
 ut fi - li - o tu - o sup - pli - ces qui re - mit -

22

\_\_\_\_\_ re - mit - tat, qui \_\_\_\_\_ re - mit - tat pec - ca - ta no - - - - stra,  
 - tat pec - ca - ta no - stra, pec - ca - ta no - stra,  
 8 - ca - ta, qui \_\_\_\_\_ re - mit - tat \_\_\_\_\_ pec - ca - ta no - - - - stra,  
 - tat pec - ca - ta, pec - ca - ta no - - - - stra,

27

di - ri - gat - que nos in ve - ri - ta - te su -

di - ri - gat - que nos in ve - ri - ta - te su - - -

di - ri - gat - que nos in ve - ri - ta -

32

di - ri - gat - que nos in ve - ri - ta - te su -

- a, in ve - ri - ta - te su - - - a; quo -

- a, in ve - ri - ta - te su - - - - -

- te \_\_\_\_\_ su - - - - - [a;] \_\_\_\_\_

37

- a; quo - ni-am quic - quid po - stu-las a fi -

- ni-am quic - quid po - stu-las a fi - li - o tu - - - o

- a; quo - ni-am quic - quid po - - - stu - las a

— quo - ni-am quic - quid po - stu-las a fi - li -

41

- li - o — non po - test — ne - ga - re ti - bi Chri - stus fi -  
 non po - test ne - ga - re ti - - - -  
 8 fi - li - o tu - o non po - test ne - ga - - re ti -  
 - o tu - o non po - test ne - ga - re ti - - -

46

- li - us tu - us, [fi - li - us tu - - - -  
 - - - - bi Chri - - stus fi - li - us tu - - -  
 8 - - - - bi — Chri - stus fi - li - us tu - - -  
 - - - - bi Chri - stus fi - li - us tu - - - us,

51

- - - - - us,] fi - li - us tu - - - us.  
 - - - - - us, — fi - li - us tu - - - us.  
 8 - us, fi - li - us tu - - - - - us.  
 fi - li - us tu - - - - - us.

## Translation

Holy Mary, virgin and mother, we beseech you to entreat your Son to forgive our sins and direct us in his truth; for Christ your Son cannot deny whatever you ask of him.

## Liturgical Function

A votive antiphon to the virgin.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

A consistent staff signature across all four parts has been preferred to the original partial signatures. Flats to Bs in the Mean and Countertenor parts that appear in the source are retained in the score. All B flats without an accidental in these two voices have been flattened editorially.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Spelling of the underlay has been modernised.

Uncontentious ambiguities in the underlay have been tacitly resolved.

Underlay between square brackets is entirely editorial.

## Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1570–c.1578).

17802	(M)	f.231
17803	(Tr)	f.229 <sup>v</sup>
17804	(Ct)	f.222
17805	(B)	f.211

## 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. The order within each entry is: 1) bar number(s); 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>2</sup>E = second note E in the bar.

### Staff Signatures and Accidentals

10 B no  $\flat$  for B / 18 Tr  $\natural$  for B is pre-placed before <sup>2</sup>E in 17 and given in error as # for C / 25 M new line with staff signature  $\flat$  for lower B begins with G / 30 M new line without staff signature begins with B,  $\flat$  for B / 31 Ct # for C / 35 Ct  $\flat$  for <sup>1</sup>B /

### Underlay

3 Tr *et* originally omitted and added subsequently / 17 Ct *-o* below A (not in 18) / 21 M *remit-* below GF / 21–22 B *-mit-* ambiguously aligned below DC, *-tat pecca-* below <sup>1</sup>BA<sup>2</sup>B / 44 M *-bi* below B (not in 47) / 48 Ct *-bi* below D, (49–50) *Christus Filius tu-* below FEDCDE / 50–51 M *Christus Filius tu-* below GEFGAD (not in 47–49) /

### Other Readings

1 M ‘*medius*’ above staff / 9 Tr direct C at end of line after <sup>3</sup>D / 20 Tr B and rest both omitted / 29 M D is E / 48 Ct D is corrected crotchet (see also above under Underlay) /