

Jean Mouton

(before 1459–1522)

Ave Maria ... virgo serena

This edition prepared for The Tallis Scholars

Gimell

Edited by Timothy Symons for Gimell Records

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(before 1459–1522)

SOPRANO

ALTO

TENOR I

TENOR 2

BASS

Gra - ti - a ple -
Gra - ti - a ple -
A - ve Ma - ri - - a,
A - ve Ma - ri - - a, gra - ti - a ple -
A - ve Ma - ri - - a, _____

8

S

A

T₁

T₂

B

- na, _____ vir - go
- na, _____ vir - go se -
do - mi - nus te - cum,
- na, do - mi - nus te - cum, vir - go se -
do - mi - nus te - cum, _____. cum,

15

S

A

T₁

T₂

B

se - re - na, _____ se - re - na.
re - na.
vir - go se - re - na.
re - na, vir - go se - re - na.
vir - go se - re - na.

21

S

A

T₁

T₂

B

Tu par vi et mag

Tu par

27

S

A

T₁

T₂

B

Le o nis et

Le o nis

- vi et mag ni,

ni, Le o nis

- vi et mag ni,

33

S

A

T₁

T₂

B

ag ni, Sal va to ris Chri - -

et ag ni, Sal va to ris

et ag ni, Sal va to ris

Sal - - va - - to - - ris

38

S Sal - va - to - ris
A - sti, Chri - sti,
T₁ Chri - sti, Chri -
T₂ Sal - va - to - ris Chri - sti, Chri -
B - ris Chri - sti, sal - va - to - ris

43

S Tem - plum - ex - ti - ti
A Tem - plum - ex - ti - ti
T₁ sti,
T₂ sti,
B Chri - sti, Tem -

48

S sti, Sed vir -
A sti, Sed -
T₁ Sed -
T₂ Tem - plum - ex - ti - ti - sti,
B plum - ex - ti - ti - sti,

53

S go, sed vir go in

A vir go in

T₁ vir go in tac

T₂ Sed vir go in tac

B Sed vir go in

58

S - tac - ta.

A - tac - ta.

T₁ ta. Tu flo - ris et

T₂ ta. Tu flo - ris et ro - ris, tu flo - ris et

B - tac - ta. Tu flo - ris et ro - ris,

64

S -

A -

T₁ ro

T₂ ro - ris, tu flo - ris et ro

B tu flo - ris et ro

85

S Ge - ni trix es fac
A si ne spi na, Ge -
T1 - ne spi na Ge - ni -
T2 - na, Ge - ni trix es fac ta,
B si - ne spi na, Ge - ni - trix,

90

S - - - - ta.
A ni - trix es fac ta.
T1 - trix es fac ta.
T2 - ge - ni trix es fac ta.
B ge - ni - trix es fac ta.

96 Secunda pars

S - - - -
A - - - -
T1 - - - -
T2 Tu ci - - vi - - tas re - - gis ju - - sti -
B Tu ci - vi - tas re - gis ju - - sti -

102

Soprano (S): Tu _____ ma - ter _____ es _____ mi - se - ri -
Alto (A): Tu _____ ma - ter _____ tu _____ ma - ter
Tenor (T1): Tu _____ ma - ter es mi - se -
Tenor (T2): Tu _____ ma - ter es mi - se -
Bass (B): - - ti - - e,
 ti - e,

108

S - cor - - - - di - e, _____ tu ma - ter es mi -

A es mi - se - ri - cor - di - e, _____ tu ma - ter es _____ mi -

Ti 8 - ri - - - cor - - di - e, tu ma - ter es

T2 8 - - - - - - - - Tu ma - ter es mi -

B - - - - - - - - Tu ma - ter es mi -

114

S - se - ri - cor di - e, _____

A - se - ri - cor di - e, _____ De la - cu

Ti 8 mi - se - ri - cor di - e, _____

T2 8 - se - ri - cor di - e, De _____ la - cu fe -

B - se - ri - cor di - e, _____

120

S De la - cu fe - - - cis et mi -
A fe - - - cis et mi - se - ri - e, _____ The -
T₁ et _____ mi -
T₂ - cis et mi - se - - - ri - e,
B

136

S tis cu - - - - ri - a,
A ce - les - tis cu - - ri - a, et fi -
Ti 8 tis, Tu ma - ter es re -
T2 8 dat ce - les - tis cu - - ri - a,
B re - gis

141

S
re - gis et fi - li - a. O Ma - ri - a dul -

A
li - a. O Ma - ri - a dul -

Ti
- gis et fi - li - a. O Ma - ri - a dul -

T2
- re - gis et fi - li - a. O Ma - ri - a dul -

B
et fi - li - a. O Ma - ri - a dul -

147

S - cis si - ma,

A - cis si - - ma, _____

Ti 8 - cis si - - ma, _____

T2 8 - cis si - - ma, Per te no - bis da - - tur

B - cis si - - ma, Per te no - bis _____ da -

153

Soprano (S) Alto (A) Tenor (T₁) Tenor (T₂) Bass (B)

O Ma - ri - a pi - is - si -
O Ma - ri - a pi - is - si -
O Ma - ri - a pi - is - si -
ve - ni - a. O Ma - ri - a pi - is - si -
- tur ve - ni - a. O Ma - ri - a pi - is - si -

159

Soprano (S) Alto (A) Tenor (T₁) Tenor (T₂) Bass (B)

- ma, Per te re - is do na - tur ve -
- ma, Per te re - is
- ma, Per te re - is do na - tur -
- ma,
- ma,

165

Soprano (S) Alto (A) Tenor (T₁) Tenor (T₂) Bass (B)

ni - a. O Ma - ri - a sanc - tis - si - ma,
O Ma - ri - a sanc - tis - si - ma, Per te -
ve - ni - a. O Ma - ri - a sanc - tis - si - ma,
O Ma - ri - a sanc - tis - si - ma, Per
O Ma - ri - a sanc - tis - si - ma,

172

Soprano (S):

Alto (A):

Tenor (T1):

Tenor (T2):

Bass (B):

177

Soprano (S): Pro nō - bis sem - - - per Chri - stum ex - o -
Alto (A): fer - tur gra - ti - a. Pro nō - - - - - bis
Tenor (T1): nō - - - - - bis Chri - stum ex - o - ra, Chri - - -
Tenor (T2): - ti - a. Pro nō - - - - - bis sem - per Chri - - -
Bass (B): - a. Pro nō - - - - - bis sem - per Chri - stum ex -

Ave Maria, gratia plena
Dominus tecum virgo serena

Tu parvi et magni
Leonis et agni
Salvatoris Christi
Templum extitisti
Sed virgo intacta

Tu floris et roris
Panis et pastoris
Virginum regina
Rosa sine spina
Genetrix es facta

Tu civitas regis justitie
Tu mater es misericordie
De lacu fecis et miserie
Theophilum reformans gratia
Te collaudat celestis curia
Tu mater es regis et filia

O Maria dulcissima
Per te nobis datur venia
O Maria piissima
Per te reis donatur venia
O Maria sanctissima
Per te justis confertur gratia

Pro nobis semper Christum exora
Amen

Some sources give ‘penitentem’ (*penitents*) for
‘Theophilum’

One tradition identifies the Theophilus of the text with Theophilus ben Ananus, high priest of the temple in Jerusalem from AD 37 to 41, who would have been both a kohen and a Sadducee. Adherents claim that Luke’s Gospel was targeted at Sadducee readers, which might explain some features of the text. He begins the story with an account of Zacharias, the righteous priest who had a temple vision of an angel (1:5–25). Luke quickly moves on to Mary’s purification (*niddah*), Jesus’s temple redemption (*pidyon ha-ben*) rituals (2:21–39), and then to Jesus’s pilgrimage to the temple when he was twelve (2:46), possibly implying his *bar mitzvah*. Luke also seems to stress Jesus’s arguments with the Sadducees on points like legal grounds for divorce, the existence of angels, spirits, and an afterlife (Sadducees did not believe in the resurrection of the dead). If this was the case then Luke is trying to use Jesus’s rebuttals and teachings to break down Theophilus’s Sadducean philosophy, perhaps in the hope that Theophilus would use his influence to get the Sadducees to cease their persecution of the Christians.

Another tradition claims the person was a converted Roman official, possibly Titus Flavius Sabinus II, a former prefect of Rome and older brother of future Roman emperor Vespasian. Biblical researcher and author Paul Maier has linked Titus Flavius Sabinus by marriage to Aulus Plautius and his wife Pomponia Graecina, the latter of whom is presumed by scholars to have converted to Christianity, and who possibly used her son-in-law’s status as prefect of Rome to try to protect Paul while he was under house arrest during his first stay there. As the Apostle Luke was believed to be with Paul at this time, it is indeed plausible that in gratitude to Sabinus for the kindnesses shown to Paul during his imprisonment, Luke considered Sabinus to be a ‘friend of God’, the literal meaning of the Greek word Θεοφίλος.

*Hail Mary, full of grace,
the Lord be with thee, serene virgin.*

*While still a chaste virgin
you became the temple
of our saviour Christ,
the lion and the lamb,
the great and the small.*

*A rose without a thorn,
and queen of virgins,
you became the mother
of the flower and the dew,
of the bread and the shepherd.*

*Thou art the city of the king’s justice,
thou art the mother of mercy,
reforming Theophilus to grace
from the lake of dregs and misery;
thou art praised by the heavenly host,
thou art the king’s mother and daughter.*

*O sweetest Mary,
through you forgiveness is given to us.
O most gentle Mary,
through you forgiveness is granted to the accused.
O most holy Mary,
through you grace is given to the just.*

*Entreat Christ on our behalf for ever.
Amen.*