

# Ave Dei Patris Filia

Transposed down a minor third.

Original clefs: G1, C1, C3, C4, C5.

Transcribed and edited by Bert Schreuder

Lambeth Choirbook (1520's) Anonymous

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are labeled S, A, T, Bar, and B from top to bottom. The lyrics are:

Soprano (S): A - ve De - i Pa - tris fi - li - a  
 Alto (A):  
 Tenor (T): A - ve De - i Pa - tris fi - li - a su - bli-mis-si -  
 Bass (Bar):  
 Bass (B): A - ve De - i Pa - tris fi - li - a su - bli -

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are labeled S, T, and B from top to bottom. The lyrics are:

Soprano (S): su - bli - mis-si - ma, De - i fi - li - i di - gnis -  
 Alto (T): ma, De - i fi - li - i ma-ter di - gni - ssi - ma, De - i Spi -  
 Bass (B): mis - si - ma, De - i fi - li - i ma - ter di -

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. The vocal parts are labeled S, T, and B from top to bottom. The lyrics are:

Soprano (S): - si - ma, De - i Spi - ri - tus (sic) spon -  
 Alto (T): - ri - tus (sic) spon - sa ve - nu - stis - si - ma,  
 Bass (B): - gnis - si - ma, De - i Spi - ri - tus spon - sa

2

16

Soprano (S) vocal line:

- sa ve - nus-tis-si - ma, De - i u - ni - us

Tenor (T) vocal line:

De - i u - ni - us et tri -

Bass (B) vocal line:

ve - nus - tis - si - ma, De - i u - ni - us et tri -

21

Soprano (S) vocal line:

et tri - ni an - cil - la sub - jec - tis -

Tenor (T) vocal line:

ni an-cil - la sub - jec - tis - si -

Bass (B) vocal line:

ni an-cil - la sub - jec - tis - si -

28

Soprano (S) vocal line:

si - - - ma. A - ve sum - - mae

Tenor (T) vocal line:

- - - - - ma. A -

Bass (B) vocal line:

- - - - - ma. A -

34

Soprano (S) vocal line:

ae-ter - ni - ta - tis fi - li -

Tenor (T) vocal line:

- ve sum - mae ae - ter-ni - ta - tis fi -

Bass (B) vocal line:

- ve sum - mae ae - ter-ni - ta - tis fi - li -

39

S A T Bar B

46

A T Bar

52

A T Bar

59

A T Bar

63

A tis an - cil - la mi - tis - si - -  
 T ta - tis an - cil - la mi-tis - si - -  
 Bar - tis an - cil - la mi - tis - si - -

70

S A - ve ae - ter - nae ca - ri - ta -  
 A - ma. A - ve ae - ter - nae ca -  
 T ma. A - ve ae - ter - nae ca - ri - ta -  
 Bar ma. A - ve ae - ter - nae ca -  
 B A - ve ae - ter - nae ca -

75

S - tis fi - li - a de - si - de - ra - tis -  
 A - ri - ta - tis fi - li - a de - si - de - ra - tis -  
 T - tis fi - li - a de - si - de - ra - tis -  
 Bar ca - ri - ta - tis fi - li - a de - si - de -  
 B - ri - ta - tis fi - li - a de - si - de - ra -

80

S si - ma, ae - ter - nae sa - pi-en -

A si - - ma, ae - ter - nae sa - pi-en - ti -

T - si - ma, ae - ter - nae sa - pi-en - ti -

Bar - ra - tis - si - ma, ae - ter - nae sa - pi-en - ti -

B tis - si - ma, ae - ter - nae sa -

85

S ti - ae - ma - ter - gra - tis - si - ma, ae - ter -

A ae - ma - ter - ae - ter -

T ae - ma - ter - ae - ter - nae -

Bar ae - ma - ter - gra - tis - si - ma, -

B - pi - en - ti - ae - ma - ter - gra - tis - si - ma, ae -

6

90

S - nae spi - ra - ti - o - nis sa - cra -

A nae spon - sa sa - cra -

T spon - sa sa -

Bar spi - ra - ti - o - nis spon - sa sa -

B ter-nae spi - ra - ti - o - nis spon - sa sa - cra -

96

S - tis - si - ma, co - ae - ter -

A tis - si - - - ma, co - ae - ter - nae

T cra - tis - si - ma, co - ae - ter - nae ma -

Bar - cra-tis - si - ma, co - ae - ter - nae

B tis - si - ma, co - ae - ter - nae

101

Soprano (S) vocal line:

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    nae   ma - je - sta - tis   an - cil   -   la
    |     |     |     |     |     |     |     |     |
    Soprano (S) vocal line:
    nae   ma - je - sta - tis   an - cil   -   la
    |     |     |     |     |     |     |     |     |
    Alto (A) vocal line:
    - .   |     |     |     |     |     |     |     |
    Alto (A) vocal line:
    - .   |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    Tenor (T) vocal line:
    - .   |     |     |     |     |     |     |     |
    Tenor (T) vocal line:
    - .   |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    Bass (Bar) vocal line:
    - .   |     |     |     |     |     |     |     |
    Bass (Bar) vocal line:
    - .   |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    Bass (B) vocal line:
    - .   |     |     |     |     |     |     |     |
    Bass (B) vocal line:
    - .   |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
  
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Bass (Bar) vocal line:

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    - .   |     |     |     |     |     |     |     |
    Bass (Bar) vocal line:
    - .   |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    Bass (B) vocal line:
    - .   |     |     |     |     |     |     |     |
    Bass (B) vocal line:
    - .   |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
    |     |     |     |     |     |     |     |     |
  
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113

Soprano (S): ma.

Alto (A): ma. A - ve

Tenor (T): ma. A - ve Je - su tu -

Bass (Bar): ma. A - ve Je - su

Bassoon (B): ma.

119

Alto (A): Je - su tu - i fi - li - i dul - cis fi -

Tenor (T): - i fi - li - i dul - cis fi - li - a,

Bass (Bar): tu - i fi - li - i dul - cis fi - li - a, Chri -

124

Alto (A): li - a, Chri - sti De - i tu - i al -

Tenor (T): Chri - sti De - i - tu - i ma - ter al - ma,

Bass (Bar): - sti De - i tu - i ma - ter al -

129

A ma, spon - sa si-ne ul - (sic)

T spon - si spon - sa si - ne ul - la

Bar ma, spon - si spon - sa si-ne ul-la (sic) (sic)

133

A la ma - cu - la De - i - ta - tis an - cil - (##)

T ma - cu - la, De-i-ta - - - tis

Bar ma - cu - la, De - i-ta - - - tis an - cil -

138

A - la ses-si - o - ni pro - xi -

T ses - si-o - ni pro - xi -

Bar - la ses - si-o - ni pro - xi -

143

S A T Bar B

A - ve Do - mi - ni fi - li -  
ma.  
ma.  
ma.  
A - ve Do - mi - ni fi - li - a sin-gu - la - ri -

147

S B

a sin-gu - la - ri - ter ge-ne - ro - sa, Do - mi - ni ma -  
ter ge - ne - ro - - - sa, Do - mi - ni ma -

151

S B

ter sin - gu - la - ri - ter glo - ri - o - sa, Do - mi - ni spon -  
- ter sin - gu - la - ri - ter glo - ri - o - sa, Do - mi - ni spon -

155

S B

- sa sin - gu - la - ri - ter spe - ci - o - sa, Do - mi -  
- sa sin - gu - la - ri - ter spe - ci - o - sa, Do -

159

S B

ni an - cil - la sin - gu - la - ri - ter ob -  
- mi - ni an - cil - la sin - gu - la - ri -

163

Soprano (S): se-qui-o - sa. A - ve

Alto (A): A - ve ple -

Tenor (T): A - ve ple -

Bass (Bar): A - ve

Bassoon (B): ter ob-se-qui-o - sa. A -

167

Soprano (S): ple - na gra-ti - a, po - li re -

Alto (A): na gra - ti - a, po - li re - gi -

Tenor (T): na gra - ti - a, po - li re - gi - na,

Bass (Bar): ple - na gra - ti - a, po - li re - gi - na,

Bassoon (B): - ve ple - na gra - ti - a, po - li re - gi - na,

174

Soprano (S) vocal line:

ma - ter, me-ri - tis prae - cla - - -

Alto (A) vocal line:

ae me - ri-tis prae - - -

Tenor (T) vocal line:

- ter, me - - - ri-tis prae - - -

Bass (Bar) vocal line:

me - ri-tis prae - cla - - -

Bass (B) vocal line:

- ter, prae - cla - - -

181

S      pa - tri - ar - chis      prae - si - gna -

A      pa - tri-ar - chis      prae - si-gna -

T      ar - chis      prae - si - gna - ta,

Bar     - tri - ar - chis      prae - si - gna - ta,

B      tri - ar - chis      prae - si - gna -

185

Soprano (S) vocal line:

- ta, im - pe-ra - trix in - fer - ni, a

Alto (A) vocal line:

ta, im - pe - ra - trix in - fer - -

Tenor (T) vocal line:

im - pe - ra - trix in - fer - ni, a pro - phe -

Bass (Bar) vocal line:

im - pe - ra - trix in - fer - ni, a pro - phe -

Bass (B) vocal line:

ta, im - pe - ra - trix in - fer - ni, a pro - phe -

189

Soprano (S) vocal line:

pro - phe - tis prae - co - ni - za -

*(sic; shorten?)*

Alto (A) vocal line:

ni, a pro - phe - tis prae - co - ni - za -

Tenor (T) vocal line:

- - - - - tis prae - co - ni - za -

*(sic)*

Bass (Bar) vocal line:

- - - - - tis prae - co - ni - za -

Bass (B) vocal line:

- - - - - tis prae - co - ni - za -

192

S  
A  
T  
Bar  
B

ta.  
ta.  
ta.  
ta.  
ta.

196

S  
A  
T  
Bar  
B

ta.  
ta.  
A - ve vir - go foe - -  
A - ve vir - go foe - - ta  
A - ve vir - go foe - -

201

T  
Bar  
B

ta ut sol,  
ut sol,  
ta ut sol,

prae - e-lec -  
(sic)  
prae - e - lec -

205

T - ta, ma-ter in-tac - ta, si -

Bar - ta, ma - ter in - tac - ta,

B - ta, ma - ter in - tac - ta,

209

T - cut lu-na per-pul -

Bar si - cut lu - na per - pul -

B si - cut lu - na per-pul -

213

S Sal - ve pa - rens in - cli -

A Sal - ve pa - rens in - cli - ta,

T - chra;

Bar - chra;

B - chra;

S ta, e - ni - xa pu - er - pe - (sic) ra,

A e - ni - - xa pu-er - pe - ra,

228

S      fe - lix cae - li por - ta.

A      cae - li por - ta. E-sto no -

B      - lix cae - li por - ta. Es -

232

Soprano (S): Es - to no - bis vi - a rec - - - ta

Alto (A):  $\frac{8}{8}$  - bis vi - - - a rec - - - ta

Tenor (T):  $\frac{8}{8}$  - - - ad

Bass (B): - to no - bis vi - a rec - - - ta

236

S ad ae-ter-na gau - di - a, u - bi pax

A ad ae - ter - na gau - di - a,

T ae - ter - na gau - di - a, u - bi

Bar ad ae - ter - na gau - di - a, u - bi

B ad ae - ter - na gau - di - a, u - bi pax

240 (sic-----)

S est et glo - ri - - - -

A u - bi pax est et glo - ri - - - -

T pax est et glo - ri - - - - a,

Bar pax est et glo - ri-a, o

B est et glo - ri-a, o glo - ri - o - sis - si - ma

244

Soprano (S) vocal line with musical notation.

Alto (A) vocal line with musical notation.

Tenor (T) vocal line with musical notation.

Bass (Bar) vocal line with musical notation.

Bassoon (B) vocal line with musical notation.

Text lyrics: a, o glo - ri - o - sis - si -  
o glo - ri - o - sis - si - ma sem -  
glo - ri - o - sis - si - ma sem - per vir -  
sem - - - - -

247

Soprano (S) vocal line with musical notation.

Alto (A) vocal line with musical notation.

Tenor (T) vocal line with musical notation.

Bass (Bar) vocal line with musical notation.

Bassoon (B) vocal line with musical notation.

Text lyrics: o glo - ri - o - sis - si - ma vir - go Ma - ri -  
ma vir - - - - -  
per vir - - - - -  
go Ma - ri - a. A -  
- per vir - - - - -  
- go Ma - ri - -

251

Soprano (S) vocal line with lyrics: "a. A -" (repeated), ending with "(sic)" above the staff.

Alto (A) vocal line with lyrics: "go Ma - ri a. A -" (repeated), ending with "(sic)" above the staff.

Tenor (T) vocal line with lyrics: "go Ma - ri a." (repeated).

Bass (Bar) vocal line.

Bass (B) vocal line with lyrics: "a. A -".

256

Soprano (S) vocal line.

Alto (A) vocal line.

Tenor (T) vocal line with lyrics: "A -" (repeated).

Bass (Bar) vocal line.

Bass (B) vocal line.

261

S

A

T

Bar

B

men.

This Ave Dei Patris Filia from the Lambeth choirbook (late 1520's) is by an anonymous composer. Most pieces in the choirbook are by Robert Fayrfax and Nicholas Ludford. This composition is very unlikely to be by either one: stylistically it is too far removed from their music. There is very little motivic coherence within the parts, or imitation between them, nor is there any sequential writing. These features are fairly characteristic of the music of Fayrfax and Ludford.

There is however one very deliberate moment of imitation near the end, at "o gloriosissima", moving from bass to treble through all the parts. Obviously intended as apotheosis of all the glorifying of the virgin that went on before.

o glo-ri-o - sis-si - ma  
a, o glo-ri-o - sis-si - ma  
a, o glo-ri-o - sis-si-ma sem - per  
o glo-ri-o - sis-si-ma sem - per vir - go  
o glo-ri-o - sis-si-ma sem - per vir -

One feature is very common in both this piece and the music of Fayrfax and Ludford: the dotted semibreve starting off-beat. In the transcription above they are minims, and there are four examples of this: the dotted d in the treble; 'sem' in the middle voice and in the next bar the f; and the dotted g in the middle of the bass part. In all four cases there is no contrapuntal necessity for this; the only purpose it seems to serve is to make the music more irregular, capricious. Occasionally it results in brief dissonances which are a bit crude, because they are slightly disturbing in the (overall very consonant) harmony:

a. A - - -  
a. A - -

Here the dotted c in the treble briefly collides with the d in the second voice. It's over before you know it, but you will be left with a sense of "what was that?" It can be easily corrected by either moving the c in the top part half a beat to the right, so do away with the syncopated entry, or shortening the d. Which of the three possibilities the singers in those days would have chosen (as written, or shortening one of the notes in the two parts) we can only guess.

In the transcription 'incidents' like this, and one parallel octave have been indicated with (*sic*) and left as written. Accidentals before the notes are original, above the note (one) editorial. Ligatures are indicated by brackets above the notes.

The manuscript can be found at [https://imslp.org/wiki/Lambeth\\_Choirbook\\_\(Various\)](https://imslp.org/wiki/Lambeth_Choirbook_(Various)), part 4, starting at page 13 of the pdf. The current edition was transposed down a minor third (but not in the examples above), note values halved. Text underlay almost everywhere original.