

# Ave, Maria

by **Jacob Arcadelt (1514 - 1568)**

edited by **Klaus Smedegaard Bjerre (2012 & 2015)**

**for several compatible permutations of instruments in the form of 16 playing scores**

My first edition of this piece of music from 2000 was set in F major for low brasses and for recorders respectively.

Based on a request I chose to apply the same modular scoring system as used with the hymns and carols. The key of F major would not fit with the general project rule that the soprano line is not taken above c''. C major would comply with this rule, but the inner voices would be taken too low. The beautiful key of D makes this piece quite high for the lead in trombone and tuba quartets, but still represents the best choice for the overall setting.

This piece from the 16th century Netherlands originally was written for 4-part SATB vocals. At least I thought so in 2000 despite the quite Romantic chromatics between bars ## 19 & 20. Since then I have learned that the dating as well as the alleged composer are doubted among musicologists suspecting the music being almost 300 years younger. As this music always is referred to as Arcadelt's, this editor sees no reason to exercise pedagogic musicology on the score sheets.

This setting follows the general ideas of the hymn project, only there have been added scores allowing for a 2' recorder choir, for a 4' string choir, for A clarinets, and for G bugles with 3 valves. One score is dedicated to instruments reading C-clefs (violas, trombones, viols). A 4' score for Eb & Bb instrument makes explicit some potential already available in the original 9-scores-only hymn editions. For ideas on best part distribution please read the general instructions for the hymns. An organ score written on 3 staves has been added in 2015. For better readability the articulations only are entered in the top staff.

The breathing marks reflect the punctuations and rhymes of the original text. There are no dynamic markings written in. Which does not mean that a constant dynamic level is asked for. Only that the aspects of dynamic life are left to the discretion of the performers. Relative balance in the group and the acoustic surroundings are factors to be considered. A vocal style declamatory performance would fit the music well.

This edition can be performed and used for teaching purposes free of charge, but as always an e-mail would be welcome.

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