

# François Dulot, *Ave Maria* a 5

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Copenhagen, The Royal Library, MS Ny kgl. Samling 1848 2°, pp. 314-315

Mensura =  $\text{♩}$

dulo  
Ave maria  
Ave maria  
Dulo  
Ave maria  
Canon in subdiapente  
Canon in subdiapente

[Resolutio]

6

S1  
ve Ma - ri - a, gra - ti - a ple - na, gra - ti - a ple -

S2  
a, a - ve Ma - ri - a, gra - ti - a ple -

S3  
Ma - ri - a, a - ve Ma - ri - a, gra - ti - a ple -

T  
Ma - ri - a, gra - ti - a ple -

R  
A - ve Ma - ri - a, gra - ti - a ple -

The MS Ny kgl. Samling 1848 2° is our only source for this five-part motet by François Dulot (1st half of the 16th century). It was copied under his name ("Dulo") into the music collection from Lyons in 1520 and placed in a large independent fascicle containing church music. The music's layout with three high parts certainly points to an origin during the composer's presence at the Cathedral of Amiens around 1514 as *maitre des enfants*.

François Dulot, Ave Maria, p. 2

13

S1 na, gra - ti - a ple - na, Do - mi - nus te - cum, be - ne - dic -

S2 na, Do - mi - nus te - cum, be - ne - dic -

S3 na, gra - ti - a ple - na, Do - mi - nus te -

T na, Do - mi - nus te - cum, be - ne -

R gra - ti - a ple - na, Do - mi - nus te - cum,

19

S1 ta tu in mu - li - e - ri -

S2 ta tu, be - ne - dic - ta tu in

S3 cum, be - ne - dic - ta tu,

T dic - ta tu in mu - li - e - ri -

R be - ne - dic - ta tu in

25

S1 bus, al - le - lu - ia. Be - ne -

S2 mu - li - e - ri - bus, al - le - lu - ia. Be - ne - dic - ta

S3 al - le - lu - ia.

T bus, al - le - lu - ia. Be - ne -

R mu - li - e - ri - bus, al - le - lu - ia.

1) Bars 25-26.1, *Superius 1*, *punctus additionis* is missing in the MS.

François Dulot, *Ave Maria*, p. 3

31

S1 dic - ta tu in mu - li - e - ri -

S2 tu, be - ne - dic - ta tu in

S3 Be - ne - dic - ta tu,

T dic - ta tu in mu - li - e - ri -

R Be - ne - dic - ta tu in

37

S1 bus, al - le - lu - ia.

S2 mu - li - e - ri - bus, al - le - lu - ia.

S3 al - le - lu - ia.

T bus, al - le - lu - ia. Al - le - lu - ia.

R mu - li - e - ri - bus, al - le - lu - ia.

1) Bar 33.2, *Suprius 2*, the 1st minima is *g'* in the MS.

2) Bars 40-41, *Superius 2*, the final note is a brevis (without *punctus*) in the MS.

3) Bar 40, *Tenor*, the notes *g - c'* clearly represent an emergency solution; it would be better to sing *d' - a*.