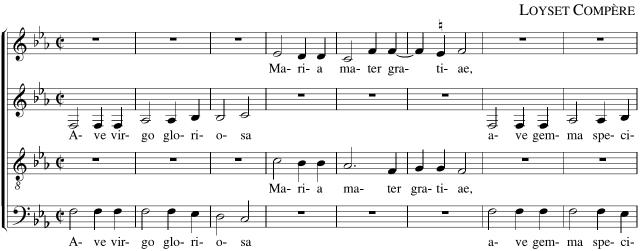
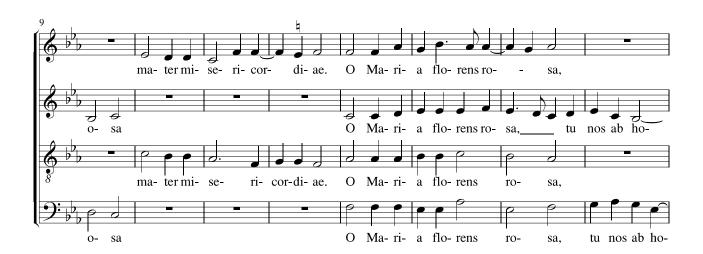
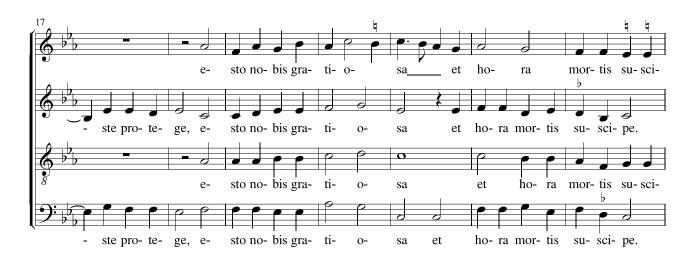


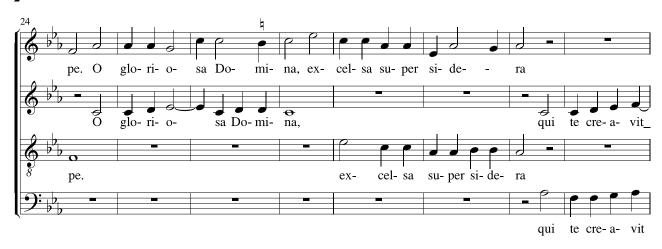
Ave virgo gloriosa

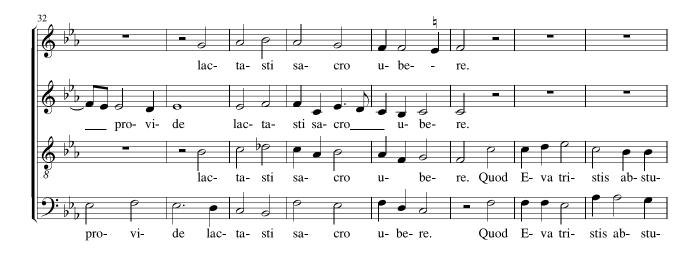


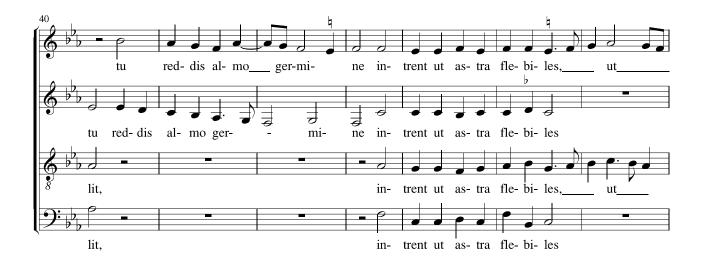


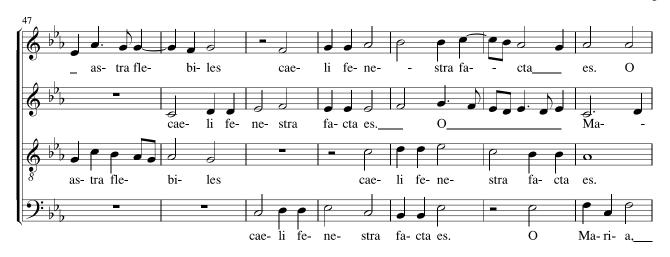


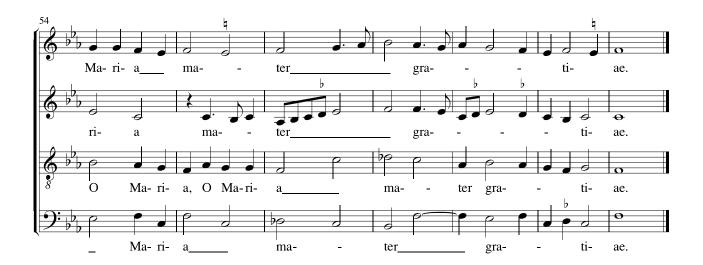
For notes and translation, see page 3.











Sources:

MS 2269 (Librone 1), MS 2268 (Librone 2), Archivo della Veneranda Fabbrica del Duomo, Sezione Musicale, Milan Motetti A (Ottaviano Petrucci, Venice, 1502)

Note values halved. Transposed down a tone.

Text: A compliation of lines from Memento salis auctor, O gloriosa domina and other Marian hymns.

Translation:

Hail, glorious virgin
Mary, mother of grace.
Hail special gem,
Mother of mercy.
O Mary, flowering rose,
protect us from the enemy.
Extend your grace to us
and help us in the hour of death.

O glorious lady, high above the stars, You have suckled with your sacred breast him who by providence created you. What sorrowful Eve took away, you return by your nourishing bud. You are made a window to heaven, so that the doleful stars may enter. Mary, mother of grace, mother of mercy.

Lynn Halpern Ward (*The "Motetti Missales" Repertory Reconsidered*, Journal of the American Musicological Society, Vol. 39, No. 3 - Autumn 1986) has suggested that this piece may be part of a *motetti musicali* cycle: a Milanese practice of substituting the movements of a mass with motets. In all of its sources, it is grouped with other motets from this conjectural cycle: in Librone 1, it is followed by *Ave regina caelorum* and *O admirabile commercium*; in Librone 2, it follows the *Sanctus* and its associated Elevation motet *O sapientia*, and there is a clear indication that it should be performed after them; in Petrucci's *Motetti A* (and a number of other sources), it appears as the second part of a 2-part motet, with *O genetrix gloriosa* as the first part. Whether or not all the components of Ward's proposed cycle were ever performed as a unit, it seems likely that they were used in the groupings in which they appear in the Libroni.