

Ave Maria

Source: University Library of Graz: Ms 08 (2nd half 16th cent.).
Another source (see end-note) attributes it to 'Valinti[n]us Judex'.
Transposed down one tone.

attributed to Jacob Handl
(1550-1591)
formerly attributed to Victoria
edited by Patrick Russill

[Cantus] (G2)
A - ve Ma - ri - a, gra - ti - a ple - na, gra - ti - a

[Altus] (C2)
gra - ti - a ple - na, gra - ti - a

[Tenor] (C3)
gra - ti - a ple - na,

[Bassus] (F3)
gra - ti - a ple -

5
ple - na, Do - mi - nus te - cum, Do - mi - nus te - cum, be - ne - di - cta

— ple - na, Do - mi - nus te - cum, Do - mi - nus te - cum, be - ne - di - cta

Do - mi - nus te - cum, Do - mi - nus te - cum, be - ne - di - cta

na, Do - mi - nus te - cum, be - ne - di - cta

9
tu in mu - li - e - - ri -

tu, in mu - li - e - - ri -

tu in mu - li - e - - ri - bus, in mu - li - e - - ri -

tu in mu - li - e - - ri - bus,

13 (b)

bus, et be - ne - di - ctus fru - ctus ven - tris tu - i, Je -
 bus, et be - ne - di - ctus fru - ctus ven - tris tu -
 bus, et be - ne - di - ctus fru - ctus ven - tris tu -
 et be - ne - di - ctus fru - ctus ven - tris tu - i, Je -

17

- - - - - sus. San - cta Ma - ri - a,
 - i, Je - - - - - sus. San - cta Ma - ri - a,
 i, Je - - - - - sus. San - cta Ma - ri - a,
 - - - - - sus. San - cta Ma - ri - a,

22

Ma - ter De - i, san - cta Ma - ri - a, Ma - ter De - i,
 Ma - ter De - i, san - cta Ma - ri - a, Ma - ter De - i,
 Ma - ter De - i, san - cta Ma - ri - a, Ma - ter De - i,
 Ma - ter De - i, san - cta Ma - ri - a, Ma - ter De - i,

28

o - ra pro no - bis, o - ra pro no - bis pec - ca - to - ri -

o - ra pro no - bis, o - ra pro no - bis pec - ca - to - ri -

o - ra pro no - bis, o - ra pro no - bis pec - ca - to - ri -

o - ra pro no - bis, o - ra pro no - bis pec - ca - to - ri -

33

bus, nunc et in ho - ra mor - tis no - - - -

bus, nunc et in ho - ra mor - tis no - strae,

bus, nunc et in ho - ra mor - tis no -

bus, nunc et in ho - ra mor - tis no - strae.

37

strae. A - - - - men, a - men.

A - - - - men, a - men.

strae. A - - - - men, a - men.

A - - - - men, a - men.

Long attributed (without stylistic justification) to Victoria, this motet was first published in 1863 in the last of Proske's and Haber's 4-volume *Musica Divina* (Regensburg, 1853-1863). The two earliest sources, University Library of Graz, Ms 0008 and Bavarian State Library, Munich, Mus. Ms. 89 – both from the second half of the 16th century – attribute it respectively to Jacob Handl and Valentin Judex. Pedrell, in his complete edition of Victoria (1902-1913) reproduced the *Musica Divina* text, which is based on neither of the two extant 16th-century sources. This edition is based on the Graz ms., putatively dated c.1550-c.1599. It contains a number of variants compared to the familiar version (as in John Rutter's *European Sacred Music*, OUP, 1996): the opening intonation; b.5 (e1 flat is carefully signed); b.8 (a subtler syncopation); b.13 (cadential tierce de picardie); bb. 17-19 (where the more usual text 'fructus ventris tui, Jesus' is used, without 'Christus'); b.30 (the varied repeat of 'ora' is carefully marked); and the very end (where the cantus is allowed to breathe before the final 'Amen'). The tenor e1 natural in b.3 is in the Munich ms. as is the 2nd crotchet of the tenor in b.10: Graz is a note lower.

For further context see: Russill, Patrick (2026): 'Renaissance 'classics' for SATB: rediscovered or invented in the 19th-century polyphonic revival?'