

Ottaviano Petrucci

**Motetti A, 1503**

ediert von

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mit Unterstützung der Goldberg-Stiftung

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Der Druck Petruccis ist ein außerordentlich exaktes Dokument mit fast keinen Fehlern. Grundsätzlich sind fast immer alle Stimmen textiert. Ich habe hier nur den Superius textiert. Nur wenn er aussetzt und andere Stimmen den fehlenden Text bringen wird die oberste dieser Stimmen textiert. So kann für eine Aufführung eine eigene Textierung leichter eingefügt werden. Der Text wurde in der Schreibung der Quelle übernommen, lediglich Eigennamen zur besseren Erkennbarkeit mit Großschreibung versehen. In der Quelle sind alle Eigennamen klein geschrieben. Bisher liegt nur eine komplette Ausgabe dieser Motetten durch Chester F. Patrick aus dem Jahr 2019 vor. Diese arbeitet jedoch mit rhythmischen Verkürzungen der Grundwerte und vor allem mit die Struktur gänzlich verunklarenden Überbindungen. Eine Teilausgabe liegt von Richard Sherr mit ähnlichen Problemen vor (Garland 1991).

Eine allgemein zugängliche Neuausgabe war daher vorzuziehen. Sie gibt in der Ausgabe der originalen Schlüssel auch die Hälse genau so wieder, wie sie bei Petrucci erscheinen.

Inhaltlich stammen die meisten Stücke entweder aus dem Hohen Lied oder sind Marienmotetten, wobei erstere natürlich in Bezug auf Maria zu verstehen sind.

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32	Ave stella matutina	Gaspar (van Weerbecke)
33	Anima mea liquefacta est	Gaspar (van Weerbecke)
34	Mater digna dei	Gaspar (van Weerbecke)
35	De tous biens plaine	Josquin

# Misericordia et veritas - Iusticia et pax

Petrucci Motetti A, Nr. 1

Altus

Canon Altus

Canon Bassus

Bassus

Canon: Misericordia et veritas obviaverunt sibi

Canon: iusticia et pax obsculate sunt

5

10

15

This musical score consists of four staves, each representing a voice. The voices are written in a soprano-like range, primarily using open diamond-shaped note heads. Measure 15 begins with a half note in the first staff, followed by quarter notes in the second and third staves. Measure 16 starts with a half note in the first staff, followed by eighth notes in the second and third staves. Measure 17 features a mix of half and quarter notes across all staves. Measure 18 continues with a mix of half and quarter notes. Measure 19 concludes with a half note in the first staff, followed by quarter notes in the second and third staves.

20

This section continues the four-voice setting. Measure 20 includes a bass clef in the first staff. Measures 21 and 22 show more complex patterns with sixteenth-note figures in the lower voices. Measure 23 is mostly rests, while measure 24 concludes with a half note in the first staff and quarter notes in the second and third staves.

25

This section begins on page 2. Measure 25 features a bass clef in the first staff. Measures 26 and 27 continue the rhythmic patterns established earlier. Measure 28 is mostly rests. Measure 29 concludes with a half note in the first staff and quarter notes in the second and third staves.

30

The musical score on page 30 consists of four staves of music. The top staff begins with a diamond-shaped note. The second staff begins with a diamond-shaped note. The third staff begins with a diamond-shaped note and includes a key signature change to B-flat major. The fourth staff begins with a diamond-shaped note. The music features various note heads (diamonds, diamonds with stems, diamonds with stems and dots, and solid diamonds) and rests.

In höchst kunstvoller Form beginnen hier zwei Kanonpaare gleichzeitig, die Kanonstimme ist jeweils ein Krebskanon. Beide Kanonvorschriften entstammen dem Psalm 84,11: „Mitleid und Wahrheit haben sich getroffen“ und „Gerechtigkeit und Frieden haben sich geküsst“.

# Josquin: Ave Maria

Petrucci Motetti A, Nr. 2

The musical score consists of four staves, each representing a different voice: Alto, Tenor, Bassus, and Altus. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are separated by vertical bar lines, and the lyrics are written below the notes. The score is divided into three systems, each starting with a clef (G, C, F) and a key signature indicator (one sharp).

**System 1:**

- Alto:** Starts with a G clef. The lyrics are "A - ve Ma - ri - a gra - ti - a".
- Tenor:** Starts with a C clef.
- Bassus:** Starts with an F clef.

**System 2 (Measure 10):**

- Alto:** The lyrics are "ple - na do - mi - nus te -".
- Tenor:**
- Bassus:**

**System 3 (Measure 20):**

- Alto:** The lyrics are "cum vir - go se - re - na se - re -".
- Tenor:**
- Bassus:**

30

na ave ce lo rum do mi na

40

Ma ri a ple na gra ti a ce le sti a ter re sti a mun dum

50

re plens le ti ci a A ve cu ius na ti vi

69

ve - rum      so -      lem      pre - ve -      ni -      ens

78

A - ve pi - a hu - mi - li - ♯ tas

cu - ius a - nun - ci - a - ti -

si - ne vi - ro fe - cun - di - tas

87

o a - ve ve - ra vir -  
no - stra fu - it sal - va - ti - o 3

96

gi - ni - tas in - ma - cu - la ta ca - sti - tas cu - ius pu - ri - fi - ca - ti -

105

o no - stra fu - it pur - ga - ti - o A - ve pre - cla -

114

ra - om - ni - bus an - ge - li - cis vir - tu -

123

ti - bus cu - ius fu - it as - sump - ti - o

132

no - stra glo - ri - fi - ca - ti - o

141

A musical score for three voices (SATB) in G major. The vocal parts are written on five-line staves. The lyrics "O ma - ter de - i me - men - to me" are written below the top staff. The music consists of a series of short notes (eighth and sixteenth notes) and rests, primarily using the soprano and alto voices. The basso continuo part is indicated by a bass clef and a thick line, with some notes and rests. The score concludes with a final cadence.

151

A continuation of the musical score from system 141. The vocal parts are now labeled "men" instead of "me". The lyrics "men" are written below the middle staff. The music consists of sustained notes and rests, primarily using the alto and basso continuo voices. The soprano voice is silent in this section.

# (Compere): O genitrix gloriosa

Petrucci Motetti A, Nr. 3

Music for four voices (Soprano, Alto, Tenor, Bassus) in common time. The key signature is C major. The vocal parts are written on four-line staves. The lyrics are:

O ge - ni - trix glo - ri - o - sa ma - ter de -

Music for four voices (Soprano, Alto, Tenor, Bassus) in common time. The key signature changes to F major at the beginning of the system. The vocal parts are written on four-line staves. The lyrics are:

i spe - ci - o - sa su - sci - pe ver - bum di - vi - num

Music for four voices (Soprano, Alto, Tenor, Bassus) in common time. The key signature changes to G major at the beginning of the system. The vocal parts are written on four-line staves. The lyrics are:

quod ti - bi fu - it trans - mis - sum a do - mi - no per an - ge -

29

lum be a ta vir go ni ti da et  
pa ri ens que de i fi li um

38

fi ci e ris gra vi da  
non ha bens de tri men tum vir gi ni ta

48

et e ris be ne dic ta vir go sem per in tac ta  
tis

58

A - ve vir - go glo - ri - o - sa

65

a - ve gem - ma spe - ci - o - sa

Ma - ri - a ma - ter gra - ti - e      ma - ter mi - se - ri - cor -

73

o Ma - ri - a flo - rens ro - sa tu nos ab ho - ste pro - te - ge

di - e      tu nos ab ho -

81

e - ste no - bis gra - ti - o - sa et ho - ra mor - tis su - sci - pe o  
ste pro - te - ge

89

glo - ri - o - sa do - mi - na ex - cel - sa su - per si - de - re lac -  
qui te cre - a - vit pro - vi - de

98

ta - sti sa - cro u - be - re tu re - dis al - mo ger - mi -  
quod E - va tri - stis ab - stu - lit

107

ne in - tret ut a - stra      fle - bi - les      ce - li fe - ne - stra fac -

ta es Ma - ri - a ma - ter gra - ti - e ma - ter mi - se - ri - cor - di - e

Der Text basiert teilweise auf dem Responsorium des 3. Adventssonntags.

# Jo. de Pinarol: Surge propera

Petrucci Motetti A, Nr. 4

Sur - ge pro - pe - ra a - mi - ca me -

Altus

Tenor

Bassus

10

a spe - ci - o - sa

spe - ci - o - sa me -

20

a et ve - ni co - lum - ba me - a

29

a in fo - ra - mi - ni - bus pe -

38

tre in ca - ver - na in ma - ce - ri -  
in ca - ver - na

48

e o - sten - de mi - hi fa - ci - em

58

tu - am  
so - net tu - a in au - ri - bus me -

68

vox e - nim tu - a dul -  
is vox

78

cis et fa - ci - es tu -

88

a de - co - ra

Der Komponist ist außerhalb des Drucks Petrucci A nicht belegt. Er setzt eindrucksvoll zwei Momente des Ausschnitts aus dem Hohen Lied um: das „Aufstehen“ am Anfang und die „süße der Stimme“ der Geliebten, einerseits harmonisch, dann „verziert“.

# Josquin: Virgo prudentissima

Petrucci Motetti A, Nr. 5

Vir - go pru - den - tis - si - ma

Altus

Tenor

Bassus

10

quo pro grede lis

20

29

qua - si au - ro - ra

val - de ru - ti - lans fi - li - a Sy -

on to - ta for - mo - sa et su - a -

57

vis es pul - chra ut lu - na e -

lec - ta ut sol

66

lec - ta ut sol

vis es pul - chra ut lu - na e -

Der Text entstammt wie bei der vorangehenden Motette dem Hohen Lied (Kap. 6 Vers 9).

# Compere: Crux triumphans

Petrucci Motetti A, Nr. 6

Crux tri - um - phans de - cus po - ten - ti -

Altus

Tenor

Bassus

10

um crux a Chri - sto sanc - ta et a -

19

ma - bi - lis no - stra sa - lus et de - si - de - ri -

28

um spes no - stra et ro - bur for - ti - tu - di - nis

36

san - gui - ne Je - su tinc - ta et de -

45

co - ra - ta crux splen - dens

54

a fon - te lu - mi - nis a - do - ra - mus te

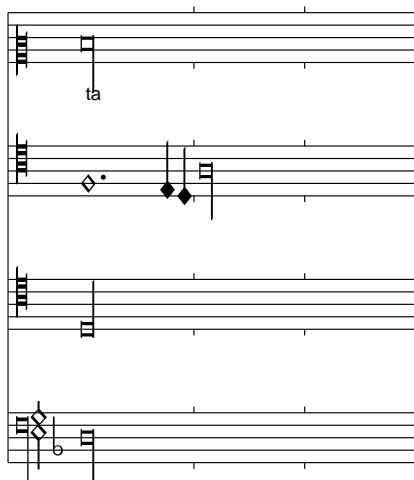
64

pec - ca - to - res ni - mis ut vi - ta

73

no - stra ti - bi pos - sit es - se gra -

82



85

Je - sus      no - men      dig -      num      tri - um - pha - le      Je - sus

94

no - men      ex - ce - dens      om - ni - a      Je - sus      su -

103

per om - nes nul - lum ta - le Je - sus om - ni - um spes

112

u - ni - ca me - a ti - bi pan - do pec - ca -

121

ta pi - e cla - mans mi - se - ri - cor - di - am

130

tu es Je-sus pax et pro-tec-ti-o in-di-g-nus tu-

140

i ad te ve-ni-o ut me tra-has

149

ad tu-am glo-ri-am A-men

Die Textquelle ist nicht bekannt. Das Stück wurde vermutlich zur Kreuzesanbetung während der Karwoche gesungen, worauf auch die fast homophone Anbetungshaltung zurückzuführen ist.

# Compere: Propter gravamen et tormentum

Petrucci Motetti A, Nr. 7

Musical score for three voices: Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written on five-line staves. The lyrics are:

Prop - ter gra - va - men et tor - ment -

The Altus part begins with a rest followed by a diamond-shaped note. The Tenor part begins with a rest followed by a square-shaped note. The Bassus part begins with a rest followed by a square-shaped note.

Continuation of the musical score. The lyrics are:

men et tor - ment - tum que tor -

tum

The Altus part begins with a diamond-shaped note. The Tenor part begins with a diamond-shaped note. The Bassus part begins with a square-shaped note.

Continuation of the musical score. The lyrics are:

que - bant spi - ri - tum tu - um et cor tu - um vir - go

The Altus part begins with a diamond-shaped note. The Tenor part begins with a diamond-shaped note. The Bassus part begins with a square-shaped note.

28

Ma - ri - a que fi - li - um tu - um pro do - lo - ri - bus vo -

37

ce ma - gna cla - man - tem ||

et te ma - trem dul - cis - si - mam

46

lo - an - ni co - men - den - tem et in ma - nu pa - tris co -

55

men - da - to      spi - ri - tu      de - fi - ci - en - tem      at - ten - de - bas

64

Su - cu - re no - bis quan -  
pe - ca - to - ri - bus

74

do lin - gue no - stre am - pli - us no - mi - na - re  
non po - tu - e - runt o -

83

au - res - sur - de - scent  
cu - li - ob - scu - ra - bun - tur || om nes - que vi -

92

om - nes - que vi - res a - ni - me de -  
et fe - mi - ne a - ni - me  
res ||

101

fi - ci - ent

104

114

123

132

Et sub - ve - ni et  
in ho - ra ul - ti - ma

142

ex - tre - ma ne - ces - si - ta -  
et ex - tre - ma

151

tis per quem a cun - ctis per quem a cun - ctis  
per quem a cun - ctis ter - ro - ri - bus e - ru - a - mur et  
ter - ro -

160

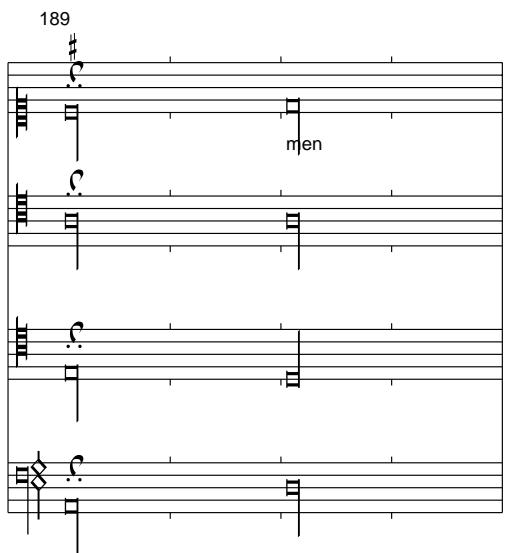
et ad ce - le - stis pa - tri - e  
ce - le - stis pa - tri - e  
ri - bus et ad ce - le - stis pa - tri - e

169

re - qui - em ip - so te - que du - de per -  
qui - em  
re - qui - em

179

ve - ni - re me - re - a - mur A -  
ve - ni - re



Nach der vorangehenden Kreuzesanbetung in der vorangehenden Motette Comperes finden wir uns hier in der Szene unter dem Kreuz mit Maria und Johannes. Im zweiten Teil der Motette wird um die Vermittlung durch Maria in der Todesstunde gebetet. Auch diese Motette könnte in der Karwoche gesungen worden sein.

# Descendi in ortum meum

Petrucci Motetti A, Nr. 8

The musical score consists of three staves representing the voices: Altus, Tenor, and Bassus. The music is written in common time with a key signature of one sharp. The vocal parts are primarily composed of short, vertical strokes (likely neumes) on a four-line staff. The lyrics are written below the staves, corresponding to the vocal parts.

**Altus:** The top staff begins with a clef of G and a key signature of one sharp. It contains lyrics: "De - scen - di in or - tum me - um".

**Tenor:** The middle staff begins with a clef of C and a key signature of one sharp. It contains lyrics: "||".

**Bassus:** The bottom staff begins with a clef of F and a key signature of one sharp. It contains lyrics: "||".

**Measure 10:** The Altus staff continues with lyrics: "||". The Tenor and Bassus staves also contain "||".

**Measure 11:** The Altus staff continues with lyrics: "||". The Tenor and Bassus staves also contain "||".

**Measure 12:** The Altus staff begins with a clef of G and a key signature of one sharp. It contains lyrics: "||". The Tenor and Bassus staves also contain "||".

**Measure 13:** The Altus staff continues with lyrics: "||". The Tenor and Bassus staves also contain "||".

**Measure 20:** The Altus staff begins with a clef of G and a key signature of one sharp. It contains lyrics: "ut vi - de - rem po - ma con va - ||". The Tenor and Bassus staves also contain "||".

**Measure 21:** The Altus staff continues with lyrics: "||". The Tenor and Bassus staves also contain "||".

**Measure 22:** The Altus staff continues with lyrics: "||". The Tenor and Bassus staves also contain "||".

30

li - um  
et in - spi - ce -

39

et in - spi - ce - rem  
rem  
si flu -

48

et ger - mi - nas - sent ma - la  
ru - is - sent vi - ne - e

58

pu - ni - ca      re - ver -

68

pu - ni - ca      Re - ver - te - re      re - ver - te - re      su - na - mi - tis  
te - re      re - ver - te - re      su - na - mi - tis

78

re - ver - te - re      re - ver - te - re      re - ut      in - tu - e -  
re

87

a - mur - te

Der Text entstammt einmal mehr dem Hohenlied, Kapitel 6 Vers 10. In anderen berühmten Beispielen dieses Textes wird gern der Anfang dem Text gemäß abwärts genommen. Hier wird der Weg zumindest im Superius aufwärts genommen!

# Agricola: O quam glorifica luce coruscas

Petrucci Motetti A, Nr. 9

1

Tenor

Bassus

9

quam glo - ri - fi - ca lu - ce co -  
fi - ca lu - ce co - rus - cas

18

rus - cas  
stir - pis da - vi -

27

stir - pis Da - vi -  
di - ce re

The musical score for Agricola's motet "O quam glorifica luce coruscas" is presented in three staves. The Tenor and Bassus staves are in common time (indicated by a 'C') and begin with a C-clef. The soprano staff is in 8/8 time (indicated by an 'F') and begins with an F-clef. The vocal parts use a combination of square and diamond neumes. The lyrics are written below the notes, corresponding to the neume groups. Measure numbers 1, 9, 18, and 27 are marked on the left.

36

di - ce re - gi - a pro - les

gi - a pro - les

46

Sub - li - mis re - si -

Sub - li - mis re -

55

dens vir - go ma - ri -

si - dens vir - go ma - ri -

64

a su - pra ce - li - ge - nas

a su - pra ce - li - ge - nas e -

73

e - the - ris om - nes

the - ris om - nes

(b)

Im Druck findet sich nur das Incipit. Der Text wird aus Paris 1597 (Chansonnier de Lorraine) übernommen. Es handelt sich um einen Marien-Hymnus von Hucbaldus de Sancto Amundo (840-930).

Gaspar (van Weerbecke): Adonay sanctissime  
Petrucci Motetti A, Nr. 10

The musical score consists of three systems of music for three voices: Altus, Tenor, and Bassus. The notation is in common time, with a key signature of one flat. The vocal parts are written on four-line staves.

**System 1:** The score begins with a soprano-like part (Altus) in C major, followed by a tenor part (Tenor) in C major, and a basso continuo part (Bassus) in F major. The lyrics "A - do - nay sanc -" are sung. The bassus part contains a bassoon-like continuo line.

**System 2:** The score continues with the same three voices. The lyrics "tis - si - me" are sung. The bassus part contains a bassoon-like continuo line.

**System 3:** The score concludes with the same three voices. The lyrics "de - us do - mi - ne om -" are sung. The bassus part contains a bassoon-like continuo line.

**Measure Numbers:** Measure numbers 1, 8, and 16 are indicated above the staves.

24

ni - po - tens

vo - rum tu - o - rum et da no - bis lo -

32

ex - au - di pre - ces ser -

ni - po - tens

40

cum pe - ni - ten - ti e

ni - ten - ti e

ni - ten - ti e

48

56

63

Diese Motette Weerbeckes ist eine typische „Sängermotette“, bei der Virtuosität der Figurationen einerseits der Anbetung, andererseits der Darstellung der Kunstfertigkeit des Komponisten und der im Text erwähnten Sänger ist.

# Josquin: Victime paschalis-Dun autre-De tous biens

Petrucci, Motetti A, Nr. 11

Dun autre amer

Altus

Tenor

Vic - ti - me pa - scha - lis lau - des im - mo - lent

Bassus

9

chri - sti - a - ni      A - gnus re - de - mit o - ves Chri - stus in - no - cens

18

pa - tri re - con - ci - li - a - vit pec - ca - to - res

27

mors et vi - ta du - el - lo con - fli - xe -

36

re mi - ran - do dux vi - tae mor - tu - us re - gnat vi -

45

vus

48

Dic no - bis Ma - ri - a quid vi - di -

57

De tous biens  
sti in vi - a  
Se - pul - chrum Chri - sti vi - ven - tis et glo -

66

An - ge - li - cos te - stes  
ri - am vi - di re - sur - gen - tis

75

Sur - re - xit Chri - stus spes me - ba pra - ce - det

84

Cre - den - dum est ma - gis Ma - ri - ae  
su - os in Ga - li - lae - am Ma - ri - ae ve - ra -

93

ci quam Ju - dae - e - rum tur - bae fal - la - ci Sci - mus Chri -

102

stum sur - re - xis - se ex mor - tu - is ve - re tu

111

no - bis Chri - ste res mi - se - re - re Al - le - ia Al - le - lu - ia

120

(empty staff) (empty staff) (empty staff) (empty staff)

**Text annotation:**

Die Textierung des Tenors wurde durch München Staatsbibliothek 80 322 ergänzt. Die Chanson-Oberstimmen von Ockeghem und Ghizeghem können gut mit deren Text gesungen werden, da sie sich auch zeittypisch religiös verstehen lassen. „Dun autre amer“: Niemals werde ich einen anderen als Gott lieben. „De tous biens pleine“: Meine Herrin (Maria) hat alle denkbaren guten Eigenschaften.

# (Josquin): Benedicta sit creatrix

Petrucci Motetti A, Nr. 12

The musical score consists of three staves, each representing a voice: Altus, Tenor, and Bassus. The music is written in square neumes on four-line staves. The first staff (Altus) starts with a C-clef, the second (Tenor) with a C-clef, and the third (Bassus) with an F-clef. Measure numbers 1, 9, and 18 are indicated above the staves.

**Measure 1:** The Altus part begins with a dotted half note followed by a quarter note. The Tenor part follows with a dotted half note. The Bassus part begins with a half note. The lyrics "Be - ne - dic - ta sit cre -" are sung.

**Measure 9:** The Altus part begins with a dotted half note followed by a quarter note. The Tenor part follows with a dotted half note. The Bassus part begins with a half note. The lyrics "Be - ne - dic - ta sit cre - a - trix et gu -" are sung.

**Measure 18:** The Altus part begins with a dotted half note followed by a quarter note. The Tenor part follows with a dotted half note. The Bassus part begins with a half note. The lyrics "ber - na - trix om - ni - um sanc - ta" are sung.

28

et in - di - vi - du - a tri -

37

ni - tas      et nunc      et sem -

46

per et per in - fi - ni - ta se -

55

cu -      lo -      rum      se -      cu -

64

la

Josquin erweist sich hier eindrucksvoll als Klangmaler: die Unteilbarkeit der Dreifaltigkeit wird durch die fast gehämmerten G-Oktaven der Unterstimmen dargestellt. Die Unendlichkeit der Jahrhunderte wird einerseits durch die sich überlappenden „unendlich“ wiederholten Motive, andererseits durch den langen Orgelpunkt im Tenor dargestellt.

# Brumel: Regina celi letare

Petrucci Motetti A, Nr. 13

Alto

Tenor

Bassus

9

ta - re

18

al - le - lu - ya

27

qui - a quem me ru -

37

i - sti por - ta -  
por -

47

por - ta - re al - le -  
ta - re

57

lu - ya

66

Re - sur - rex - it

Re - sur - rex - it

75

si - cut dix - it

al - le - lu - ya

si - cut dix - it

85

o - ra - pro - no -      bis de -

um al - le - lu - ya

95

104

114

This section contains four staves of music. The first staff begins with a vertical bar line, followed by a diamond-shaped note head. The second staff begins with a vertical bar line, followed by a diamond-shaped note head. The third staff begins with a vertical bar line, followed by a diamond-shaped note head. The fourth staff begins with a vertical bar line, followed by a diamond-shaped note head.

124

This section contains four staves of music. The first staff begins with a vertical bar line, followed by a square-shaped note head. The second staff begins with a vertical bar line, followed by a diamond-shaped note head. The third staff begins with a vertical bar line, followed by a diamond-shaped note head. The fourth staff begins with a vertical bar line, followed by a diamond-shaped note head.

134

This section contains four staves of music. The first staff begins with a vertical bar line, followed by a square-shaped note head. The second staff begins with a vertical bar line, followed by a square-shaped note head. The third staff begins with a vertical bar line, followed by a square-shaped note head. The fourth staff begins with a vertical bar line, followed by a square-shaped note head.

# Gaspar (van Weerbecke): Virgo Maria

Petrucci Motetti A, Nr. 14

Vir - go Ma - ri - a non est ti - bi si - mi -

Altus

Tenor

Bassus

10

lis na - ta in mun - do in -

20

ter om - nes mu - li - e - res

flo - rens ut ro -

29

fra - grans si - cut li - li - um in - ter -  
sa

38

ce - de pro no - bis ad do - mi - num Je - sum chri -

48

stum

Jo. de Ghiselin: O florens rosa  
Petrucci Motetti A, Nr. 15

Soprano

Bassus

Tenor

o flo -

8

rens ro - sa ma -

16

ter do - mi - ni spe -

24

ci - o - sa

32

o vir - go

mi - tis o

fe - cun - dis - si -

ma vi - tis

40

48

56

64

cla - ri - or au - ro -

71

ra pro no - bis iu -

79

gi - ter o -

87

ra

95

The image shows three staves of musical notation. The top staff begins with a G clef, the middle staff with an F clef, and the bottom staff with an E clef. All staves use a common time signature. The notation consists of vertical stems with diamond-shaped note heads. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth notes and quarter notes appearing in the later measures. The key signature changes from one staff to the next, indicated by the clefs.

Da der Tenor fast immer unter der mit „Bassus“ bezeichneten Stimme liegt, habe ich die Stimmen entsprechend vertauscht, wie dies im übrigen auch im Basevi-Codex der Fall ist. Von dort stammt auch die fehlende Textierung des Tenors.

(Nicolaes) Craen: Ecce video celos apertos  
Petrucci Motetti A, Nr. 16

Ecce video celos apertos

Tenor

Contra

10

19

29

38

47

57

67

77

87

97

107

Das Stück wird auch wenig überzeugend in anderen Quellen Josquin zugeschrieben. In Cambrai Bibliothèque municipale 125-8 wird der Tenor mit „Osculetur me“ aus dem Hohen Lied unterlegt, allerdings nach den ersten vier Versen in freier Fortsetzung.

# Compere: S(c)ile fragor

Petrucci Motetti A, Nr. 17

The musical score consists of three staves representing the voices: Altus, Tenor, and Bassus. The music is in common time and C major. The notation uses diamond-shaped neumes on a five-line staff. Measure 1 (measures 1-9) includes lyrics: "Si - le fra - gor". Measure 10 (measures 10-18) includes lyrics: "ac ver - bo - rum t - mul - tus fu - ge pa -". Measure 19 (measures 19-27) includes lyrics: "vor qui pec - to re rau - cus an - he - las". Measures 28-30 are continuations of the bassus line.

10

19

Altus

Tenor

Bassus

Si - le fra - gor

ac ver - bo - rum t - mul - tus fu - ge pa -

vor qui pec - to re rau - cus an - he - las

28

psa - le - re nos si - ne et no - stros e -

38

qua - re mo - dps ur -

47

get a - mor mu - se op - pri - mans jur - gi - a i -



84

au - res de - mul - cent

93

Sus - ci - pe de - i - ta - tis ma - ter vo -

102

cum pre - cor - di - a no - stra et na - to re -

111

fun - de vo - ta que psal - li - mus om -

121

nes tu sa - crum tem - plum tu fons

131

u - ber - ri - mus il - le es cu - ius in - ex - haus - tam

140

de - tra - hit      un - da      si -

149

tim

Der erste Teil des Textes besingt die Wirkung der Musik auf heftige Emotionen wie Zorn und Angst, aber auch wie die Musik den ganzen Körper durch und durch erfüllt. Die Version bei Petrucci macht diese Wirkung in der Paenultima vor dem zweiten Teil durch Wiederholungen eines Motivs sinnlich erfahrbar.

In der Version im Codex Chigi und in Cappella Sistina 15, vermutlich die ursprüngliche, entfällt diese Ausformung. Der zweite Teil ist dort eine Huldigung erst an Maria, der Quelle allen Heils, dann an Bacchus! die Gläubigen in die Schänke zum Wein führt. Diese ganz unmögliche Kombination wurde bei Petrucci durch einen neuen Text bereinigt. Dafür wurde auch die Musik rhythmisch angeglichen.

# Compere: Ave Maria (Heiligenlitanei)

Petrucci Motetti A, Nr. 18

The musical score consists of three staves representing different voices:

- Altus:** Treble clef, common time. The vocal line begins with "A - ve Ma - ri - a".
- Tenor:** Treble clef, common time. The vocal line begins with "gra - ti - a ple - na".
- Bassus:** Bass clef, common time. The vocal line begins with "na".

The score continues with three more systems of music, each starting with a measure number (8, 16, 24) and ending with a repeat sign. The lyrics for the first system are:

8  
do - mi - nus te - cum vir - go se - re - na

16  
be - ne - di - cta tu

24

24

in mu - li - e - ri - bus et be - ne - dic - tus fruc - tus ven - tris tu -

31

i Ky - ri - e ley - son Chri - ste e -

38

ley - son O Chri - ste au - di nos sanc - ta Ma - ri -

45

a o - ra pro no - bis ad do - mi - num o

53

Chri - ste au - di nos o - ra pro no - bis ad do - mi - sanc - ta vir - go vir - gi - num

60

num sanc - ta de - i ge - ni - trix o - ra pro no - bis o Chri - ste au - di nos

67

ad do - mi - num o Chri - ste au - di nos

ad do - mi - num o Chri - ste au - di nos

ad do - mi - num o Chri - ste au - di nos

ad do - mi - num o Chri - ste au - di nos

75

ad do - mi - num o Chri - ste au - di nos

ad do - mi - num o Chri - ste au - di nos

ad do - mi - num o Chri - ste au - di nos

ad do - mi - num o Chri - ste au - di nos

76

Sanc - te Mi - cha - el o - ra - pro no - bis ad do - mi -

Sanc - te Mi - cha - el o - ra - pro no - bis ad do - mi -

Sanc - te Mi - cha - el o - ra - pro no - bis ad do - mi -

Sanc - te Mi - cha - el o - ra - pro no - bis ad do - mi -

83

num O Chri - ste au - di - nos  
om - nes sanc - ti  
sanc - te Ga - bri - el

90

om - nes sanc - ti an - ge - li et arch - an - ge - li de - i  
an - ge - li et arch - an - ge - li de - i

97

o - ra - te pro no - bis ad do - mi - num O Chris - te au - di nos sanc -  
s

104

te Do - mi - ni - ce      sanc - te Pe - tre      om - nes  
sanc - te Mar - ti - ne      sanc - te Quen - ti - ne

111

sanc - ti mar - ti - res      om - nes sanct - ti      et sanc - te de - i  
om - nes sanc - ti pro - fes - so - res

118

o - ra - te pro - no - bis ad do - mi - num O Chris - te au - di nos be - a - ta

125

es Ma - ri - a vir - go dul - cis et pi - a can - do - re vi - cis li - li - a et ro - sa si - ne spi -

132

na sanc - to - rum me - lo - di - a o Chr - ste au - di nos

Jo. Ghiselin: La spagna  
Petrucci Motetti A, Nr. 19

7

13

Tenor

Altus

Bassus

The image displays three staves of musical notation for four voices, likely for a choir or organ. The notation is in a Gothic tablature style, using vertical stems and diamond-shaped note heads. The staves are divided by horizontal bar lines, and each staff begins with a clef (square, circle, or inverted square) and a key signature.

**Staff 1 (Top):** Clef square, key signature B-flat major (two flats). Measures 19 through 24. The music consists of a continuous sequence of eighth-note pairs (one stem up, one stem down) and sixteenth-note pairs, primarily in the soprano and alto voices. The tenor and bass voices provide harmonic support with sustained notes and occasional eighth-note pairs.

**Staff 2 (Second from Top):** Clef square, key signature B-flat major. Measures 19 through 24. This staff follows the same rhythmic pattern as Staff 1, with the soprano and alto voices leading the harmonic line.

**Staff 3 (Third from Top):** Clef circle, key signature B-flat major. Measures 19 through 24. The soprano and alto voices continue their eighth-note patterns, while the tenor and bass voices provide harmonic foundation.

**Staff 4 (Bottom):** Clef circle, key signature B-flat major. Measures 19 through 24. The soprano and alto voices maintain their eighth-note patterns, and the tenor and bass voices provide harmonic support.

**Staff 1 (Top):** Clef square, key signature B-flat major. Measures 25 through 30. The rhythmic pattern continues with eighth-note pairs in the soprano and alto voices, supported by sustained notes and eighth-note pairs in the tenor and bass voices.

**Staff 2 (Second from Top):** Clef square, key signature B-flat major. Measures 25 through 30. This staff follows the established harmonic and rhythmic scheme.

**Staff 3 (Third from Top):** Clef circle, key signature B-flat major. Measures 25 through 30. The soprano and alto voices lead with eighth-note pairs, while the tenor and bass voices provide harmonic support.

**Staff 4 (Bottom):** Clef circle, key signature B-flat major. Measures 25 through 30. The soprano and alto voices continue their eighth-note patterns, and the tenor and bass voices provide harmonic foundation.

**Staff 1 (Top):** Clef square, key signature B-flat major. Measures 32 through 37. The music shifts to a new section, indicated by a sharp sign above the staff. The soprano and alto voices begin with eighth-note pairs, followed by sustained notes and eighth-note pairs in the tenor and bass voices.

**Staff 2 (Second from Top):** Clef square, key signature B-flat major. Measures 32 through 37. This staff maintains the new harmonic and rhythmic patterns.

**Staff 3 (Third from Top):** Clef circle, key signature B-flat major. Measures 32 through 37. The soprano and alto voices lead with eighth-note pairs, supported by sustained notes and eighth-note pairs in the tenor and bass voices.

**Staff 4 (Bottom):** Clef circle, key signature B-flat major. Measures 32 through 37. The soprano and alto voices continue their eighth-note patterns, and the tenor and bass voices provide harmonic support.

The image displays three staves of musical notation for three voices, likely for a three-part madrigal or motet. The notation is in a square neume system, characteristic of early printed music. The staves are separated by vertical bar lines, and each staff begins with a clef (square, circle, or diamond) and a key signature.

**Staff 1 (Top):** Clef square, key signature one sharp. Measures 38-40 show a pattern of vertical stems with small dots above them. Measures 41-43 show a pattern of vertical stems with small diamonds above them. Measures 44-46 show a pattern of vertical stems with small diamonds above them. Measures 47-49 show a pattern of vertical stems with small diamonds above them. Measures 50-52 show a pattern of vertical stems with small diamonds above them.

**Staff 2 (Middle):** Clef square, key signature one sharp. Measures 38-40 show a pattern of vertical stems with small diamonds above them. Measures 41-43 show a pattern of vertical stems with small diamonds above them. Measures 44-46 show a pattern of vertical stems with small diamonds above them. Measures 47-49 show a pattern of vertical stems with small diamonds above them. Measures 50-52 show a pattern of vertical stems with small diamonds above them.

**Staff 3 (Bottom):** Clef square, key signature one sharp. Measures 38-40 show a pattern of vertical stems with small diamonds above them. Measures 41-43 show a pattern of vertical stems with small diamonds above them. Measures 44-46 show a pattern of vertical stems with small diamonds above them. Measures 47-49 show a pattern of vertical stems with small diamonds above them. Measures 50-52 show a pattern of vertical stems with small diamonds above them.

The image displays three staves of musical notation, likely for three voices (SSA or SATB), arranged vertically. The notation is in a historical tablature style using diamond-shaped note heads on a four-line staff. Measure numbers 57, 63, and 69 are indicated at the beginning of each group of staves. The music includes various rests, including square-shaped rests and vertical bar rests. Key changes are marked with a flat sign (b) and a sharp sign (#). The notation is set against a background of horizontal lines representing measure endings.

The image displays three staves of musical notation for three voices, likely for a three-part madrigal or motet. The notation is in a early printed music style, featuring diamond-shaped note heads and vertical stems.

**Staff 1 (Top):** This staff contains three voices. The top voice uses a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The key signature changes from no sharps or flats at the beginning to one sharp (F#) in the middle section, and back to no sharps or flats at the end. Measure 75 starts with a soprano note followed by a bass note. Measures 81 and 87 begin with bass notes. The notation includes vertical stems pointing up or down, and diamond-shaped note heads.

**Staff 2 (Middle):** This staff contains three voices. The top voice uses a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The key signature changes from no sharps or flats at the beginning to one sharp (F#) in the middle section, and back to no sharps or flats at the end. Measures 75, 81, and 87 all begin with a bass note. The notation includes vertical stems pointing up or down, and diamond-shaped note heads.

**Staff 3 (Bottom):** This staff contains three voices. The top voice uses a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The key signature changes from no sharps or flats at the beginning to one sharp (F#) in the middle section, and back to no sharps or flats at the end. Measures 75, 81, and 87 all begin with a bass note. The notation includes vertical stems pointing up or down, and diamond-shaped note heads.

(Nicolaes) Craen: Ave Maria  
Petrucci Motetti A, Nr. 20

1

Alto      Tenor      Bassus      Altus

A - ve Ma - ri - a      gra - ti -

A - ve Ma - ri - a

8

a ple - na do - mi -

gra - ti - a ple - na

16

nus te -

do - mi - nus te -

32

ta tu in mu - lie - ri - bus et

in mu - lie - ri - bus

40

be - ne - dic - tus fruc -

et be - ne - dic - tus fruc - tus

48

tus ven - tris tu - i Je - sus sanc -

ven - tris tu - i sanc - ta Ma -

ta Ma - ri - a o - ra

ri - a

56

ta Ma - ri - a o - ra

ri - a

pro no - bis pec - ca - to - ri - bus

pec - ca - to - ri - bus

64

pro no - bis pec - ca - to - ri - bus

pec - ca - to - ri - bus

pro no - bis pec - ca - to - ri - bus

pec - ca - to - ri - bus

# Brumel: Ave stella matutina

Petrucci Motetti A, Nr. 21

Soprano

1

A - ve stel - la ma - tu - ti - na pec - ca - to -

Tenor

Altus

Bassus

10

rum me - di - ci - na mun - di prin - ceps et re - gi -

19

na so - la vir - go dig - na di - di con - tra te -

29

la in - i - mi - ci  
cli - pe - um po - ne

38

sa - lu - tis tu - e ti - tu - lum vir - tu - tis tu es e - nim vir - ga

47

Jes - se Aa - ron a - mig -  
Aa - ron a - mig - da - lum

56

da - lum      mun - di - tol -  
 mun - di - tol -      lens scan - da - lum

65

lens scan - da - lum

74

3

Tu es a - re - a com - plo - ta  
 ce - le - ste ro -

3

3

83

ce - le - ste ro - re im - bu - ta  
re im - bu - ta sic - co

93

sic - co ta - men vel - le -  
ta - men vel - le - re

102

re tu nos in hoc car - ce - re so - la - re

111

pro - pi - ci - a de - i ple - na gra - ti - a o

120

spon - sa de - i e - lec - ta e - sto no - bis vi - a

129

ad e - ter - na glo - ri - a et  
rec - ta ti - bi pax et glo - ri - a

138

nos sem - per au - re pi - a du - cis ex -  
a du - cis ex -

148

au - di Ma - ri - a du - cis ex - au - di Ma - ri - a

157

# Gaspar van Weerbecke: Ibo mihi ad montem mirrhe

Petrucci Motetti A, Nr. 22

I - bo mi - hi ad mon - tem mir - rhe

Altus

Tenor

Bassus

6

et ad col - les li - ba - ni

11

to - ta spe - ci - o - sa a - mi - ca me - a et ma - cu - la non est

16

in te ve ni de Li ba no spon -

21

sa me a ve ni de Li ba no ve ni ens trans i -

26

bis ad mon tem Her mon a cu bi li bus le o ni

31

et a mon - ti - bus le - o - par - do - rum

Der Text ist dem Hohen Lied Kap. 4, 6-8 entnommen.

# Gaspar (van Weerbecke): Ave domina sancta Maria

Petrucci Motetti A, Nr. 22

A - ve do - mi - na sanc - ta Ma - ri -

Altus

Tenor

Bassus

10

a ma - ter de - i re - gi - na

20

ce - li por - ta pa - ra - di -

30

This musical score consists of three staves of music for three voices. The notation is in common time, with a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes. Measure 30 starts with a rest followed by a note in the first voice. Measures 31-32 show a more complex harmonic progression with multiple notes per beat. Measures 33-34 continue this pattern. Measures 35-36 show a return to a simpler harmonic scheme. Measures 37-38 show a continuation of the melodic line. Measure 39 begins with a rest followed by a note in the first voice. Measures 40-41 show a more complex harmonic progression. Measures 42-43 continue this pattern. Measures 44-45 show a return to a simpler harmonic scheme. Measures 46-47 show a continuation of the melodic line. Measure 48 begins with a rest followed by a note in the first voice.

si do - mi - na mun - di sin - gu - la -

ris pu - ra tu es vir - go tu con - ce -

pi - sti Je - sum si - ne pec - ca -

57

60

69

Detailed description: The image contains three sets of musical staves, each consisting of four staves. The music is written in a neumatic style using diamond-shaped note heads. Measure 57 has four staves. Measure 60 starts with a C-clef, followed by three more staves. Measure 69 starts with a C-clef, followed by three more staves. The lyrics are written in a simple, capital-lettered Gothic script below the staves.

78

du - bi - to li - be - ra me

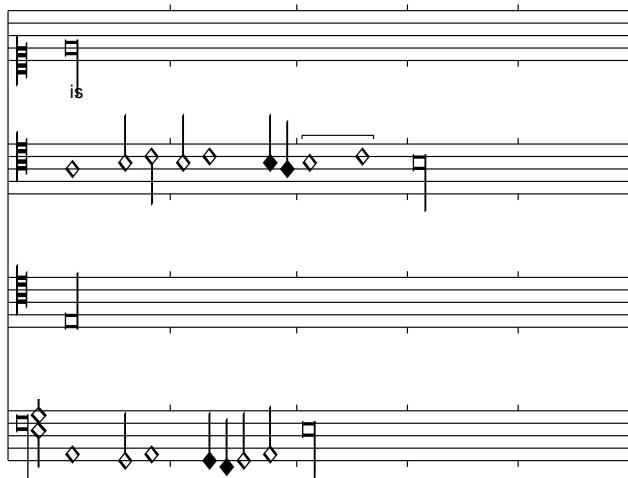
88

ab om - ni - bus ma - lis et o - ra

98

pro pec - ca - tis me -

107



# Gaspar (van Weerbecke): O pulcherrima mulierum

Petrucci Motetti A, Nr. 24

Alt  
Tenor  
Bassus

10

19

O pul - cher - ri - ma mu - lie - rum sur - ge pro - pe - ra

a - mi - ca me - a co - lum - ba me - a for - mo -

sa - me - a et ve - ni o - sten - de mi - hi fa - ci -

28

em tu - am so - net vox tu - a in au - ri -

bus me - is Vox e - nim tu -

a dul - cis et fa - ci - es tu - a de - co -

**Text:**

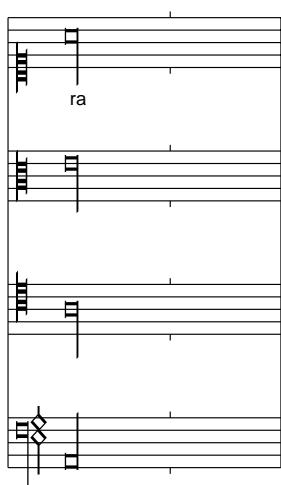
O pulcherrima mulierum  
O pulcherrima mulierum  
O pulcherrima mulierum  
O pulcherrima mulierum

**Measure 28:** The first two voices sing "em tu - am" and "so - net vox". The third voice begins with "tu - a". The lyrics continue with "in au - ri -". The music includes a sharp sign at the end of the first staff.

**Measure 37:** The first two voices sing "bus me - is". The third voice begins with "Vox e - nim". The lyrics continue with "tu -". The music includes a double bar line and a sharp sign at the end of the first staff.

**Measure 47:** The first two voices sing "a dul - cis" and "et fa - ci - es". The third voice begins with "tu - a". The lyrics continue with "de - co -". The music includes a double bar line and a sharp sign at the end of the first staff.

56



Der auch von anderen Komponisten vertonte Text ist frei aus dem Hohen Lied zusammengestellt.

# Stella celi

Petrucci Motetti A, Nr. 25



2

A musical score for four voices (Soprano, Alto, Tenor, Bass) on four-line staves. The vocal parts are represented by black squares. The lyrics 'ex - tir - pa - vit que lac - ta -' are written below the staves. Measure 2 starts with a common C-clef and a common time signature. Measures 3-6 show various key changes, including a shift to B-flat major in measure 4.

10

A musical score for four voices (Soprano, Alto, Tenor, Bass) on four-line staves. The vocal parts are represented by black squares. The lyrics 'vit do - mi - num mor - tis pe -' are written below the staves. Measures 10-14 continue the melodic line established in the previous measures, with some rhythmic variations and harmonic shifts.

19

stem quam plan - ta - vit pri - mus

28

pa - rens flo - mi - num ip - sa stel - la

38

nunc - dig - ne - tur si - de - ra con -

47

pe - sce - re quo - rum bel - la

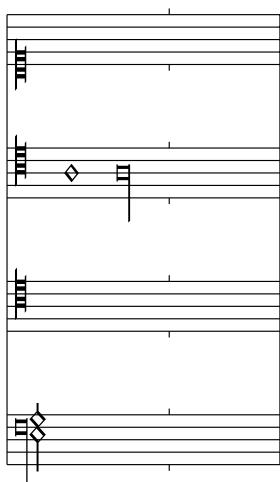
57

ple - bem scin - dunt di - re mor -

66

tis ul - ce - re

75



Der fast syllabisch umgesetzte Text im Tenor ist gleichwohl nicht auf die existierende gregorianische Melodie dieses Pest-Hymnus gelegt.

# Gaspar (van Weerbecke): Vidi speciosam

Petrucci Motetti A, Nr. 26

C3

Alt

Tenor

Bassus

10

19

Vi - di spe - ci - o - sam

Vi - di spe - ci - o - sam

Vi - di spe - ci - o - sam

sam si - cut co - lum - bam a - scen - den - tem

su - per ri - vos a - qua - rum Cu - ius in - es - te - ma - bi - lis o - dor e - rat

29

ni - mis in ve - sti - men - tis e - ius

39

cir - cum - da - bant e - am flo - res ro - sa - rum et

49

li - li - a con - val - li - um

Der Text arbeitet mit Motiven aus dem Hohen Lied; Die merkwürdige Mensur soll einen tänzerischen Duktus suggerieren.

# Ave vera caro Christi

Petrucci Motetti A, Nr. 27

A - ve ve - ra ca - ro Chri - sti que in cru - ce

pe - pen - di - sti cu - ius

pa - tri tu dix - i - sti ut

30

quod me ut quod me

40

de - re - li - qui - sti Sal - ve sanc - ta

50

per te sal - vi fi - ca - ro de - i per te sal -

59

unt re - i tu -

vi fi - unt re - i

68

um ser vum re - de - mi -

tu - um ser - vum re - de -

77

sti

mi - sti dum in cru -

86

dum in cru - ce pe - pen - di - ce

95

pen - di - sti O Je - su pi - e O dul -  
sti

105

cis fi - li vir - gi - nis Ma - ri - e mi - se - re -  
cis fi - li vir - gi - nis Ma - ri - e mi - se - re -

115

re no - bis

re no - bis

# Da pacem domine

Petrucci Motetti A, Nr. 28

Alt

Tenor

Bassus

9

do - mi - ne in di - e -

18

bus no - stris qui - a non

27

est a li us

36

qui pug nat pro no bis ni

45

si tu de us no

54

ster

Der Altus ist im Druck mit „ad libitum“ bezeichnet, ohne ihn wäre die Komposition aber nicht so attraktiv!

# Compere: Quis numerare queat-Da pacem

Petrucci Motetti A, Nr. 29

Musical score for the first section of Petrucci Motetti A, Nr. 29. The score consists of five staves: Superius, Alt, Tenor, Canon, and Bassus. The key signature changes from C major to B-flat major. The vocal parts sing the Latin text "Quis numerare queat-Da pacem". The music is written in a four-line staff system with diamond-shaped note heads.

Superius: Quis nu - me - ra - re que - at bel -

Alt: Da pa - cem

Tenor: ||

Canon: ||

Bassus: ||

Musical score for the second section of Petrucci Motetti A, Nr. 29. The score continues with the same five staves. The key signature changes to B-flat major. The vocal parts sing the Latin text "lo - rum se - na per ac - ta dam - na - e fer - ta ma - do - mi - ne in di - e - bus". The music is written in a four-line staff system with diamond-shaped note heads.

10

lo - rum se - na per ac - ta dam - na - e fer - ta ma -

do - mi - ne in di - e - bus

18

lis ir - re - pa - ra - bi - li - bus cen - se - at ip - se bo - nun per - pes - sus ta - li -  
no - stris qui - a non per -

26

a sum qui si - la si - bi in - tu - le - runt  
pes - sus ta - li - a sum qui si - la  
est a - li - us

35

cen - se - at ip - se ma - lus di - cat qui - quam - que hec  
no - bis de - us om - ni - a fe -  
qui pug - nat pro no - bis ni - si

43

cit no - stris pec - ca tis pre - mi - a dig - na fe - rens  
tu de - us no - ster

52

Da pa - cem

Canon 4 ta bassa

Altus Au - di - vit ip - se ta - men po - pu - li ge - mi - tus la - cri - mo -

Tenor

Bassus

60

do - mi - ne in di - e - bus

sos ad pa - cem ver - sus

69

no - stris qui -  
hic quam mi - ser - tus e - i pa - cem do - na - vit

78

a non est a - li - us  
e ce - li cul - mi - ne - sa - cram nec mor - ta -

87

les da - re suf - fi - ce - rent er - go om - nis po - pu - lus nunc

96

nat pro no - bis ni - si tu

cum ju - bi - lo mo - du - let et do -

106

de - us

mi - no lau - des ex - i - mi - as

re - fe - rat

115

no - ster

re - fe - rat

123

Fun - dant pre - ces I - ta - li ex - o - rent pre - ci -

The musical score consists of four staves. The first staff begins with a common time signature and a C-clef. The second staff begins with a common time signature and a C-clef. The third staff begins with a common time signature and a C-clef. The fourth staff begins with a common time signature and a C-clef. The music features square and diamond note heads.

132

bus om - nes quis - quam est in ter - ris na -

Da pa - cem do - mi - ne

The musical score consists of four staves. The first staff begins with a common time signature and a C-clef. The second staff begins with a common time signature and a C-clef. The third staff begins with a common time signature and a C-clef. The fourth staff begins with a common time signature and a C-clef. The music features square and diamond note heads.

141

ti - o fun - de pre - ces ad do - mi - num ut da -

in di - e - bus no - stris

150

ta pax sit du - ra - tu - ra per e - vum ne mo - di - co le -

qui - a non est a - li - us

160

ta tem - po - re de - in - de ge - mas mu - ne - ris et tan - ti  
qui pug - nat pro no - bis

169

ne si sis im me - mor ip - se lo - ra tra - hat qua -  
ni - si tu de - us no - ster

179

re pa - cis ha - be - na ca - dat A -

A - men

189

men

Diese Motette ist schon durch ihre Kunstfertigkeit in mehrfacher Hinsicht bemerkenswert. Sie schließt an die Da-pacem-Motette Nr. 28 an, vielleicht sind sie sogar zusammengehörig. Der Kanon liegt zuerst im Abstand von einer Sekunde im Tenor, was übrigens in der parallelen Quelle Cappella Sistina 15 nicht erwähnt wird. In beiden Quellen ist dann von einer Canon in der Oberquart die Rede, es ist aber einer in der Unterquart. Textdramaturgisch liegt der Kanon mit dem Friedenstext dann in den Oberstimmen, im dritten Teil wieder vom Tenor ausgehend. Das „Aufzählen“ der Schrecken des Krieges wird sowohl durch eine fast trommelartige Diktion in Minimae durch die Stimmen sowie durch die wiederholenden Formeln unterstrichen. Die Kanontechnik der Bitte um Frieden gewinnt Beschwörungscharakter.

Am Schluss fallen die Ketten in einer patethischen Terzfallsequent.

# Tinctoris: Virgo dei trono digna

Petrucci Motetti A, Nr. 30

1

Vir - go de - i thro - no di -

Tenor

Contra

9

gna Spes u - ni - ca

18

mu - si - co - rum

27

De - vo - te ple - bi can - to -

Musical notation for measure 36 of Tinctoris' Virgo dei trono digna. The music is written for two voices on four-line staves. The top staff begins with a square note, followed by a series of diamond-shaped notes. The lyrics "rum Es - to cle - mens et be -" are written below the notes. The bottom staff continues the musical line with diamond-shaped notes.

Musical notation for measure 45 of Tinctoris' Virgo dei trono digna. The music is written for two voices on four-line staves. The top staff begins with a diamond-shaped note, followed by a series of diamond-shaped notes. The lyrics "ni - gna" are written below the notes. The bottom staff continues the musical line with diamond-shaped notes.

Der Text ist im Druck nur als Incipit angegeben. Der Rest des Textes wird aus Mellon übernommen.

# Gaspar (van Weerbecke): Christi mater ave

Petrucci Motetti A, Nr. 31

Chi - sti ma - ter a -

Altus

Tenor

Bassus

8

ve sanc - tis - si - ma vir -

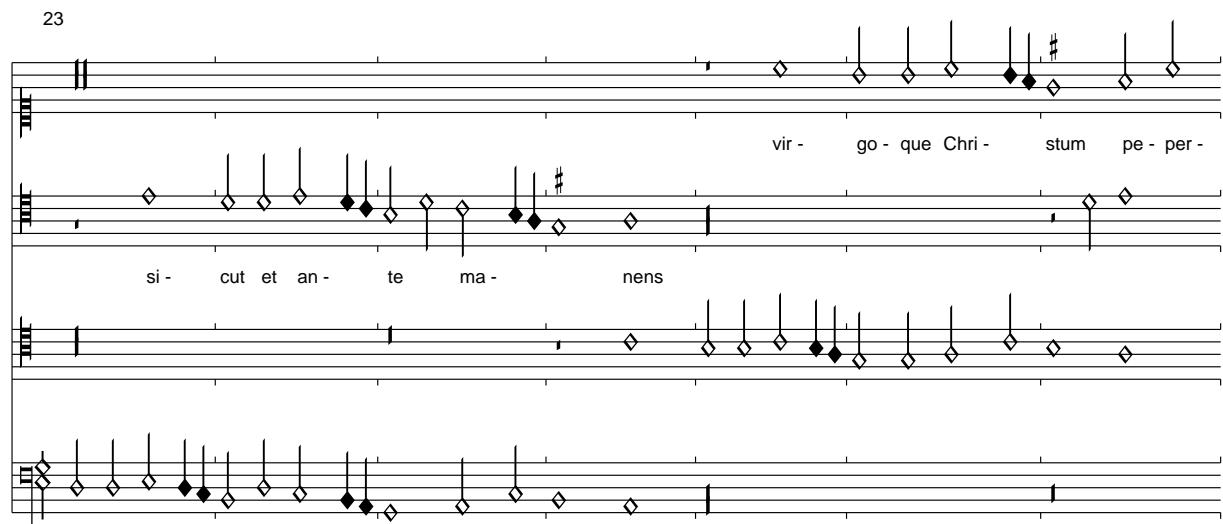
sanc - tis - si - ma vir - go Ma - ri - a

15

go Ma - ri - vir - go post par - tum

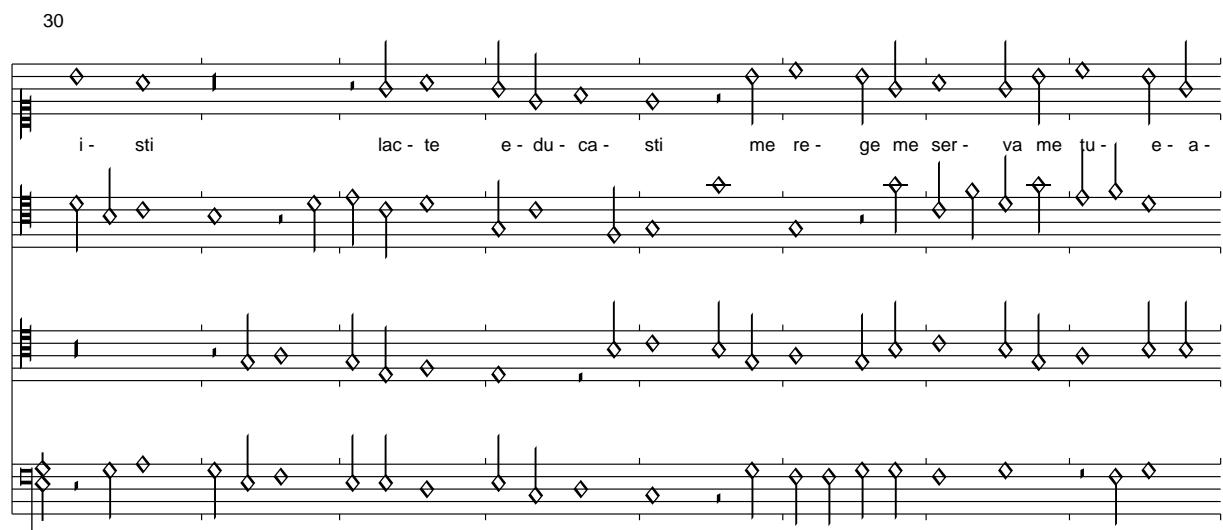
Bassus

23



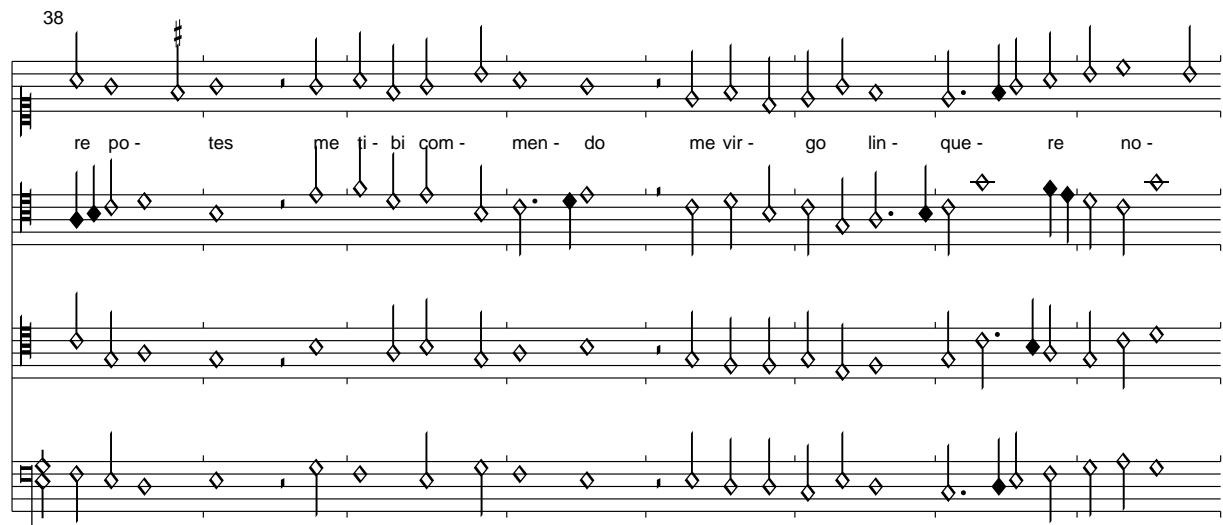
si - cut et an - te ma - nens  
vir - go - que Chri - stum pe - per -

30



i - sti lac - te e - du - ca - sti me re - ge me ser - va me tu - e - a -

38



re po - tes me ti - bi com - men - do me vir - go lin - que - re no -

46

li ne per - e am Chri - sto fun - de Ma - ri - a pre - ces

# Gaspar (van Weerbecke): Ave stella matutina

Petrucci Motetti A, Nr. 32

A - ve stel - la ma - tu - ti - na

Altus: vi - ta no - stra lux di - vi -

Tenor:

Bassus:

10

lu - cens om - ne se - cu - lum nos de - fen - de a ru - i - na

na

19

pec - to - rum om - ni - um au - res tu - as

que es no - stra me - di - ci - na

28

A musical score for 'La Divina Commedia' featuring four staves of music. The lyrics are written below each staff:

nun in - cli - na au - di no - stra can - ti -

cum pi - e - ta - te sis re - gi - na

37

ca qui - bus ti - bi no - stras vo - ces om - ni

sup - pli - ca - mus i - te du - ces

47

Handbell notation for four voices. The music consists of four staves, each with a different bell pattern. The lyrics are:

cum fa - mi - li - a

om - ni cum fa - mi - li - a

Handbell notation for four voices. The music consists of four staves, each with a different bell pattern. The lyrics are:

cum fa - mi - li - a

om - ni cum fa - mi - li - a

57

ut te du - ce sem - per tu - i  
sint et pos - sint per te du - ci te cum ad ce -

67

le - sti - a  
o glo - ri - o -

77

o glo - ri - o - sa  
ce - li re - gi - na  
au - di  
ex - au - di  
sa  
o be - ne - dic - ta

86

nos

vir - go Ma - ri - a

vir - go Ma - ri - a

Der Text ist nicht identisch mit Brumels Motette Nr. 21.

# Ghiselin: Anima mea liquefacta est

Petrucci Motetti A, Nr. 33

Music for four voices (Soprano, Alto, Tenor, Bassus) in common time. The key signature changes from C major to G major at measure 10. The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes.

Soprano (S): A - ni - ma me - a ii - que - fa -

Alto: A - ni - ma me - a

Tenor: A - ni - ma me - a

Bassus: A - ni - ma me - a

Music for four voices continuing from the first system. The key signature changes to F major at measure 10. The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes.

Soprano (S): cta est ut di - le - ctus

Alto: ut di - le - ctus

Tenor: ut di - le - ctus

Bassus: ut di - le - ctus

Music for four voices continuing from the second system. The key signature changes to D major at measure 19. The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes.

Soprano (S): lo - cu - tus est et non in - ve - ni il -

Alto: que - si - vi

Tenor: que - si - vi

Bassus: que - si - vi

29

lum in -  
vo - ca - vi et non re - spon - dit mi - hi

38

ve - ne - runt me

47

cu - sto - des ci - vi -

56

ta - tis per - cus - se - runt me

65

et vul - ne - ra - ve - runt pe

74

tu - le - runt pal - li -

84

um      me- um      cu - sto - des      mu -

93

ro - rum fi - li - e Ye -

103

ru - sa - lem      nun - ti - a - te di - le - cto me - o

113

qui - a a - mo - re lan - gue -

123

Ghiselin hat noch ein weiteres Mal diesen Text dreistimmig bearbeitet (Basevi Codex)

# Gaspar (van Weerbecke): Mater digna dei

Petrucci Motetti A, Nr. 34

The musical score consists of three staves representing the voices Altus, Tenor, and Bassus. The music is written in red neumes on four-line staves. The vocal parts are as follows:

- Altus:** The top staff, starting with a C-clef. It sings the lyrics "Ma - ter di - gna de - i".
- Tenor:** The middle staff, starting with a C-clef. It sings the lyrics "ve - ni - e vi - a dux - que di - e - i sis tu - te -".
- Bassus:** The bottom staff, starting with an F-clef. It sings the lyrics "la re - i dux - que co - mes - que me - i".

Measure numbers 10, 19, and 27 are indicated above the staves.

28

na - ta de - i mi - se - re - re - me -

38

i lux al - ma di - e - i dig - na co - li re -

47

gi - na po - li me lin - que - re no - li me ti - bi vir - go

57

pi - a ge - ni - trix com - men - do Ma - ri - a Je -

65

su fi - li de - i tu mi - se - re - me -

75

i

# Josquin: De tous biens

Petrucci Motetti A, Nr. 35

Cantus      (De tous biens plai - ne est ma mais -

Canon      Canon. Fuga per semibrevis in netesiminenon

Tenor et Contratenor      Tenor et Contratenor

8

16

24

lyrics: (De tous biens plai - ne est ma mais -  
Canon. Fuga per semibrevis in netesiminenon  
Tenor et Contratenor  
tres - se  
chas - cun lui doit tri - but don  
neur car as - sou -

32

vy - e est en va - leur

40

au - tant que ia - mais

48

fut de - es -

56

se)