

Ottaviano Petrucci

Motetti A, 1503

ediert von

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mit Unterstützung der Goldberg-Stiftung

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Herausgeber

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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Nr.	Titel	Komponist
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3	O genitrix gloriosa	(Compere)
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5	Virgo prudentissima	Josquin
6	Crux triumphans	Compere
7	Propter gravamen et tormentum	Compere
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15	O florens rosa	Jo. de Ghiselin
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17	S(c)ile fragor	Compere
18	Ave Maria (Heiligenlitanei)	Compere
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20	Ave Maria	(Nicolaes) Craen
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22	Ibo mihi ad montem	Gaspar (van Weerbecke)
23	Ave domina sancta Maria	Gaspar (van Weerbecke)

24	O pulcherrima mulierum	Gaspar (van Weerbecke)
25	Stella celi	
26	Vidi speciosam	Gaspar (van Weerbecke)
27	Ave vera caro Christi	
28	Da pacem domine	
29	Quis numerare queat-Da pacem	Compere
30	Virgo dei trono digna	Tinctoris
31	Christi mater ave	Gaspar (van Weerbecke)
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: Misericordia et veritas obviaverunt sibi

Canon Altus

Canon Bassus

Bassus

Canon: iusticia et pax obsculate sunt

5

10

15

20

25

30

The musical score consists of four staves. The top two staves are for the soprano voice, indicated by a treble clef and common time. The bottom two staves are for the basso continuo, indicated by a bass clef and common time. The basso continuo staff also includes a bass staff below it. The music is written using diamond-shaped note heads on vertical stems. Some stems end in small squares, likely indicating sustained notes or specific performance instructions. The key signature changes from no sharps or flats in the first measure to one flat in the second measure.

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

Musical score for Josquin's Ave Maria, Petrucci Motetti A, Nr. 2, featuring four voices: Alto, Tenor, Bassus, and Altus. The music is in common time, with a mix of treble and bass clefs. The vocal parts are represented by diamond-shaped note heads. The lyrics "A - ve Ma - ri - a gra - ti - a" are written below the Alto part. The score includes measure numbers 1 through 10.

Continuation of the musical score for Josquin's Ave Maria, Petrucci Motetti A, Nr. 2, showing measures 10 through 18. The lyrics "ple - na do - mi - nus te -" are written below the Alto part. The score includes measure numbers 10 through 18.

Continuation of the musical score for Josquin's Ave Maria, Petrucci Motetti A, Nr. 2, showing measures 19 through 27. The lyrics "cum vir - go se - re -" are written below the Alto part. The score includes measure numbers 19 through 27.

28

na se - re - na a - ve ce - lo - rum do - mi - na

37

Ma - ri - a ple - na gra - ti - a ce - le - sti - a

47

ter - re - sti - a mun - dum re - plens le - ti - ci - a A - ve

56

cu - ius na - ti - vi - tas ut

no - stra fu - it so - lemp - ni -

65

lu - ci - fer lux o - ri - ens ve - rum so -

tas

74

lem pre - ve - ni - ens A - ve pi - a hu - mi - li - tas

si - ne vi - ro fe - cun -

83

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

di - tas

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

no - stra fu - it

sal - va -

92

a - ve ve - ra vir - gi - ni - tas in - ma - cu - la ta ca - sti -

ti - o 3

3

101

tas cu - ius pu - ri - fi - ca - ti - o no - stra fu - it pur - ga - ti - o

110

A - ve pre - cla - ra - om - ni - bus

119

an - ge - li - cis vir - tu - ti - bus cu - .

128

ius fu - it as - sump - ti - o no - stra glo - ri - fi - ca - .

137

Musical score for Josquin's Ave Maria, page 6, system 137. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff begins with a dotted half note followed by a half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note. The lyrics "ti - o" are written below the first staff, "O ma - ter de - i" below the second, and "me - men - to me" below the third.

147

Musical score for Josquin's Ave Maria, page 6, system 147. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first staff begins with a half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note. The lyrics "me - men - to me" are written below the first staff, and "men" is written below the fourth.

(Compere): O genitrix gloriosa Petrucci Motetti A, Nr. 3

10

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

Altus

Tenor

Bassus

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

19

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

28

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

37

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

47

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

56

tac - ta 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
qui te cre - a - vit pro - vi -

97

lac - ta - sti sa - cro u - be - re tu re - dis al - mo
de

quod E - va tri - stis ab - stu - lit

106

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

115

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

124

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

co - lum - ba me -

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 -
in ca - ver - na

47

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

57

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

66

vox e - nim tu - a
me - is vox

76

dul - cis et fa - ci -
.

86

es tu - a de - co -

95

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

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

Altus

Tenor

Bassus

10

Treble: quo pro gre de ris

Altus

Tenor

Bassus

19

28

qua - si au - ro - ra

37

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

46

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

55

64

73

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

Compere: Crux triumphans

Petrucci Motetti A, Nr. 6

Musical score for the first system of "Crux triumphans". The score consists of four staves: Bassus (Bass), Tenor, Altus (Alto), and Crux (Soprano). The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: Crux tri - um - phans de - cus po - ten - ti -.

Musical score for the second system of "Crux triumphans". The score consists of four staves: Bassus (Bass), Tenor, Altus (Alto), and Crux (Soprano). The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: um crux a Chri - sto sanc - ta et a -.

Musical score for the third system of "Crux triumphans". The score consists of four staves: Bassus (Bass), Tenor, Altus (Alto), and Crux (Soprano). The music is in common time, with a key signature of two sharps (D#). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: 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

63

pec - ca - to - res ni - mis

72

ut vi - ta no - stra ti - bi pos - sit es - se gra -

81

85

94

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 -
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-gnus tu-

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

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

149

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

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

10

men et tor - ment - tum que tor - tum

19

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

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 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
om nes - que vi -
cu - li - ob - scu - ra - bun - tur

92

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

101

fi - ci - ent

104

Me - men - to no - stri pi - is - si - ma ma - ter mi -

114

se - ri - cor - di - e

qui nunc con - fu - gi - mus ad au -

123

qui nunc con - fu - gi - mus ad au - res tu - e pi - e - ta - tis

res tu - e pi - e - ta - tis

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

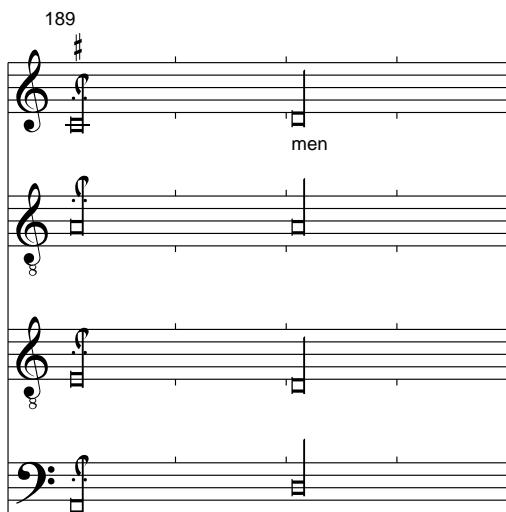
et ad celestis pa-tri-e
ce-le-stis pa-tri-e
ri-bus et ad celestis pa-tri-e

169

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

179

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



Nach der vorangehenden Kreuzesanbetung in der vorangehenden Motette Compères 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 Todestunde gebetet. Auch diese Motette könnte in der Karwoche gesungen worden sein.

Descendi in ortum meum

Petrucci Motetti A, Nr. 8

Musical score for the first system of the motet 'Descendi in ortum meum'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The Treble staff begins with a clef, a common time signature, and a key signature of one sharp. The lyrics 'De - scen - di in or - tum me - um' are written below the staff. The Alto staff follows with a similar clef and key signature. The Tenor and Bass staves begin with a treble clef, a common time signature, and a key signature of one sharp. The lyrics 'De - scen - di in or - tum me - um' are also present here.

Musical score for the second system of the motet 'Descendi in ortum meum'. The score continues with the same four staves: Treble, Alto, Tenor, and Bass. The Treble staff begins with a clef, a common time signature, and a key signature of one sharp. The Alto staff follows with a similar clef and key signature. The Tenor and Bass staves begin with a treble clef, a common time signature, and a key signature of one sharp. The lyrics 'De - scen - di in or - tum me - um' are present here.

Musical score for the third system of the motet 'Descendi in ortum meum'. The score continues with the same four staves: Treble, Alto, Tenor, and Bass. The Treble staff begins with a clef, a common time signature, and a key signature of one sharp. The Alto staff follows with a similar clef and key signature. The Tenor and Bass staves begin with a treble clef, a common time signature, and a key signature of one sharp. The lyrics 'ut vi - de - rem po - ma con va -' are written below the staff.

30

li - um

et in - spi - ce -

ce -

39

et in - spi - ce - rem

rem

si flu -

48

et ger - mi - nas - sent ma - la

ru - is - sent vi - ne - e

ne - e

58

pu - ni - ca

Re - ver - te - re

re - ver - te - re

su - na - mi -

67

re - ver - te - re

re - ver - te - re

su - na - mi - tis

re - ver - te - re

re - ver - te - re

77

re - ver - te - re

re - ver - te - re

ut

in -

re

re

86

tu - e - 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

9

18

27

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) nes

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

Musical score for the first system of the motet 'Adonay sanctissime'. The score consists of four staves: Altus (soprano), Tenor, Bassus (bass), and Bassus (bassoon). The music is in common time, with a key signature of one sharp (F#). The vocal parts sing 'A - do - nay sanc -' while the bassoon part provides harmonic support.

Musical score for the second system of the motet 'Adonay sanctissime'. The score continues with the four voices: Altus, Tenor, Bassus, and Bassus. The vocal parts sing 'tis - si - me' and 'de -'. The bassoon part continues to provide harmonic support.

Musical score for the third system of the motet 'Adonay sanctissime'. The score continues with the four voices: Altus, Tenor, Bassus, and Bassus. The vocal parts sing 'us do - mi - ne om -' and the bassoon part continues to provide harmonic support.

24

ex - au - di pre - ces ser -
ni - po - tens

32

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

40

cum pe - ni - ten - ti e

48

ca - nen - ti - um te do -

55

62

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

Musical score for Josquin's 'Victime paschalis-Dun autre-De tous biens' for four voices: Alto, Tenor, Bassus, and Altus. The music is in common time, treble clef for Alto, Tenor, and Bassus, and bass clef for Altus. The vocal parts are labeled below the staves. The lyrics are:

Dun aultre amer
 Vic - ti - me pa - scha - lis lau - des im - mo - lent
 Bassus

9

The continuation of the musical score. The lyrics are:

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

18

The final section of the musical score. The lyrics are:

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

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 - sti in

58

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

67

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

76

Sur - re - xit Chri - stus spes me - a pree - ce - det su - os

85

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

94

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

103

sur-re-xis-se ex mor-tu-is ve-re tu-no-bis Chri-

112

ste-res mi-se-re-re Al-le-lu-ia Al-le-lu-ia

Die Textierung des Tenors wurde durch München Staatsbibliothek 8o 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 (soprano), Tenor, and Bassus (bass). The music is written in common time (indicated by a 'C') and uses a four-line staff system with square neumes. The first staff (Altus) starts with a treble clef, the second (Tenor) with a soprano clef, and the third (Bassus) with a bass clef. Measure numbers 8, 9, and 18 are indicated above the staves. The lyrics are written below the notes, corresponding to the neume patterns.

Measure 8:

- Altus: Be - ne - dic - ta sit cre -
- Tenor: ♯
- Bassus: ♯

Measure 9:

- Altus: Be - ne - dic - ta sit cre - a - trix et gu -
- Tenor: a - trix
- Bassus: ♯

Measure 18:

- Altus: ber - na - trix om - ni - um sanc -
- Tenor: ♯
- Bassus: ♯

27

ta et in - di - vi - du -

36

a tri - ni - tas et nunc

45

et sem - per et per in - fi - ni - ta

54

se - cu - lo - rum se -

63

cu - 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

Re - gi - na ce - li le -

Altus

Tenor

Bassis

ta - re

al - le - lu - ya

27

qui - a quem me

36

ru - i - sti

46

por - ta - re al -

por - ta - re

56

le - lu - ya

66

Re - sur - rex - it si - cut

Re - sur - rex - it

76

dix - it al - le - lu - ya

86

ora - pro - no - bis de -

96

um al - le - lu - ya

105

115

125

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 -

ter om - nes mu - li - e - res

20

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

Bassus

Tenor

8

16

24

o flo -

ren ro - sa ma -

ter do - mi - ni spe -

ci - o - sa

32

o vir - go

40

mi - tis o

48

fe - cun - dis - si -

56

ma vi - tis

64

71

79

87

cl - ri - or au - ro -

ra pro no - bis iu -

gi - ter o -

ra

95

The musical score shows three staves of music. The top staff begins with a G clef, the middle staff with an F clef followed by a '8' (indicating eighth note value), and the bottom staff with a bass clef. The music is written in common time. The notation uses diamond-shaped note heads with vertical stems. Measure 95 starts with a half note on the first staff, followed by a quarter note on the second staff, and a half note on the third staff. The music continues with a series of eighth notes and sixteenth notes, with some sharp and double sharp signs appearing in the later part of the measure.

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

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in tenor clef, and the bottom staff is in bass clef. The music is in common time. The vocal parts are labeled "Ecce video celos apertos", "Tenor", and "Contra". The score is divided into measures by vertical bar lines. Measure numbers 10, 19, and 29 are indicated above the staves. The notation uses diamond-shaped note heads, likely representing a specific vocal technique or instrument.

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 von 1546 wird der Tenor mit „Osculetur me“ aus dem Hohen Lied unterlegt, allerdings nach den ersten vier Versen in freier Fortsetzung. Obwohl unser Druck viele Texte des Hohen Liedes bringt, ist dies eine sicher späte Neutextierung.

Compere: S(c)ile fragor

Petrucci Motetti A, Nr. 17

Musical score for the first system of the motet 'Compere: S(c)ile fragor'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is common time (C). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: Si - le fra - gor.

Musical score for the second system of the motet 'Compere: S(c)ile fragor'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The key signature changes to common time (C). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: ac ver - bo - rum t - mul - tus fu - ge pa -.

Musical score for the third system of the motet 'Compere: S(c)ile fragor'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The key signature changes to common time (C). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: 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 - dos ur -

47

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

56

re

cum ec - cle - si - a re - so -

re

re

re

65

nat dul - ce - re car - mi - nis no - stri et

75

vo - ces so - li - de au - di - en - ti - um

84

au - res de - mul - cent

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is written in common time. The lyrics "au - res de - mul - cent" are written below the notes. The notes are represented by diamond shapes with stems.

93

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

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is written in common time. The lyrics "Sus - ci - pe de - i - ta - tis ma - ter vo - cum pre -" are written below the notes. The notes are represented by diamond shapes with stems.

103

cor - di - a no - stra et na - to re - fun - de

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is written in common time. The lyrics "cor - di - a no - stra et na - to re - fun - de" are written below the notes. The notes are represented by diamond shapes with stems.

112

vo - ta que psal - li - mus om - nes tu

que psal - li - mus om - nes tu

que psal - li - mus om - nes tu

122

sa - crum tem - plum tu fons u -

u -

u -

132

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

141

de - tra - hit un - da si -

150

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 are written below the notes, corresponding to the neumes.

System 1 (Measures 1-7):

- Measures 1-7: "A - ve Ma - ri - a" (Altus), "gra - ti - a ple - na" (Tenor), "na" (Bassus).

System 2 (Measures 8-15):

- Measures 8-15: "do - mi - nus te - cum vir - go se - re - na" (Altus), "na" (Tenor), "na" (Bassus).

System 3 (Measures 16-23):

- Measures 16-23: "be - ne - di - cta tu" (Altus), "na" (Tenor), "na" (Bassus).

System 4 (Measures 24-31):

- Measures 24-31: "na" (Altus), "na" (Tenor), "na" (Bassus).

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 -

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

The musical score consists of four staves, each representing a voice: Treble (soprano), Tenor, Alto, and Bassus (bass). The music is written in common time, with a key signature of one sharp (F#). The notation uses diamond-shaped note heads, likely representing a specific pitch or performance technique.

Measure 1: The Treble staff begins with a dotted half note followed by a series of eighth notes. The Tenor staff has a single eighth note. The Alto staff starts with a dotted half note, followed by eighth notes. The Bassus staff starts with a dotted half note, followed by eighth notes.

Measure 7: The Treble staff has a dotted half note, followed by eighth notes. The Tenor staff has a single eighth note. The Alto staff starts with a dotted half note, followed by eighth notes. The Bassus staff starts with a dotted half note, followed by eighth notes.

Measure 13: The Treble staff has a dotted half note, followed by eighth notes. The Tenor staff has a single eighth note. The Alto staff starts with a dotted half note, followed by eighth notes. The Bassus staff starts with a dotted half note, followed by eighth notes.

19

25

32

38

45

51

57

63

69

75

81

87

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

The musical score consists of three systems of music for four voices: Soprano, Tenor, Altus, and Bassus. The music is in common time (indicated by a 'C'). The vocal parts are arranged vertically, with the Soprano at the top, followed by Tenor, Altus, and Bassus at the bottom.

System 1: The Soprano part begins with a single note followed by a rest. The lyrics are "A - ve Ma - ri - a gra - ti -". The Tenor part follows with "A - ve Ma - ri - a". The Altus part has a sustained note on the first beat, followed by "A - ve Ma - ri - a". The Bassus part begins with a sustained note on the first beat, followed by "A - ve Ma - ri - a".

System 2: The Soprano part begins with a sustained note on the first beat, followed by "a ple - na do - mi -". The Tenor part follows with "gra - ti - a ple - na". The Altus part has a sustained note on the first beat, followed by "gra - ti - a ple - na". The Bassus part begins with a sustained note on the first beat, followed by "gra - ti - a ple - na".

System 3: The Soprano part begins with a sustained note on the first beat, followed by "nus te -". The Tenor part follows with "do - mi - nus te -". The Altus part has a sustained note on the first beat, followed by "do - mi - nus te -". The Bassus part begins with a sustained note on the first beat, followed by "do - mi - nus te -".

Notes: The music uses diamond-shaped note heads. The bass clef is used for all voices. The bass clef for the Bassus voice includes a 'B' below it, indicating a basso continuo part. Measure numbers 1, 8, and 16 are indicated above the staves.

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 -

I ven - tris tu - i

I ven - tris tu - i

56

ta Ma - ri - a o - ra

ri - a

64

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

pec - ca - to - ri - bus

Brumel: Ave stella matutina

Petrucci Motetti A, Nr. 21

Musical score for the first system of Brumel's Ave stella matutina. The score consists of four voices: Tenor (C-clef), Altus (C-clef), Alto (F-clef), and Bassus (Bass-clef). The key signature is common time (indicated by a 'C'). The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes. The Tenor part begins with a long note followed by a short note, then a series of eighth-note pairs. The Alto part follows with a similar pattern. The Alto and Bassus parts continue with eighth-note pairs. The Tenor part then enters again with a series of eighth-note pairs. The Alto part concludes with a single eighth note.

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

Musical score for the second system of Brumel's Ave stella matutina. The score continues with the same four voices: Tenor, Altus, Alto, and Bassus. The key signature changes to common time with a sharp sign (indicated by a '#'). The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes. The Tenor part begins with a single eighth note, followed by a series of eighth-note pairs. The Alto part follows with a similar pattern. The Alto and Bassus parts continue with eighth-note pairs. The Tenor part then enters again with a series of eighth-note pairs. The Alto part concludes with a single eighth note.

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

Musical score for the third system of Brumel's Ave stella matutina. The score continues with the same four voices: Tenor, Altus, Alto, and Bassus. The key signature changes to common time with a sharp sign (indicated by a '#'). The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes. The Tenor part begins with a single eighth note, followed by a series of eighth-note pairs. The Alto part follows with a similar pattern. The Alto and Bassus parts continue with eighth-note pairs. The Tenor part then enters again with a series of eighth-note pairs. The Alto part concludes with a single eighth note.

na so - la vir - go dig - na di - ci 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 -
Aa - ron a - mig - da - lum

56

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

65

lens scan - da - lum
lens scan - da - lum
lens scan - da - lum

74

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

84

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

94

men vel - le - re
men vel - le - re
men vel - le - re

103

re tu nos in hoc car - ce - re so - la - re pro - pi - ci -
re tu nos in hoc car - ce - re so - la - re pro - pi - ci -
re tu nos in hoc car - ce - re so - la - re pro - pi - ci -

112

a de - i ple - na gra - ti - a O spon - sa de - i

8

8

8

122

e - lec - ta ad e - ter -

8

8

8

e sto no - bis vi - a rec - ta

131

na glo - ri - a et nos sem - per au -

8

8

8

ti - bi pax et glo - ri - a

8

8

8

140

Musical score for measures 140-149. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music is written in common time. Measure 140 starts with a dotted half note followed by a quarter note, then a half note with a sharp sign. The lyrics are: re pi - a du - cis ex - au - di. Measures 141-149 follow with various note heads (diamonds, squares, dots) and rests, ending with a half note with a sharp sign.

150

Musical score for measures 150-159. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music is written in common time. Measure 150 starts with a half note followed by a dotted half note, then a half note with a sharp sign. The lyrics are: Ma - ri - a du - cis ex - au - di Ma - ri - a. Measures 151-159 follow with various note heads (diamonds, squares, dots) and rests, ending with a half note with a sharp sign.

Gaspar van Weerbecke: Ibo mihi ad montem mirrhe

Petrucci Motetti A, Nr. 22

Musical score for the first system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bass. The vocal parts are written in a style typical of early printed music, using diamond-shaped note heads and vertical stems. The lyrics are written below the notes. The key signature changes from common time to G major at the end of the system.

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

Altus:

Tenor:

Bassus:

Musical score for the second system of the motet. It continues the four-part setting (Treble, Alto, Tenor, Bass) with a new section of lyrics. The notation remains consistent with the first system, featuring diamond-shaped note heads and vertical stems.

Treble: et ad col - les li - ba - ni

Altus:

Tenor:

Bassus:

Musical score for the third system of the motet. It concludes the piece with a final section of lyrics. The notation follows the established pattern of diamond-shaped note heads and vertical stems.

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

Altus:

Tenor:

Bassus:

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 -

29

si domina mun - di sin -

38

gu - la - ris pu - ra tu es vir - go tu

47

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

56

to

60

Tu pe-pe-ri - sti cre-a-to -

69

rem et sal - va - to - rem mun - di in quo - non

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

is

Soprano: $\text{F} \cdot \overline{\text{F}}$

Alto: $\text{D} \cdot \text{C} \text{ D} \text{ C} \text{ D}$

Bass: $\text{G} \cdot \text{F}$

Soprano: $\text{D} \text{ C} \text{ D} \text{ C} \text{ D}$

Alto: $\text{B} \text{ A} \text{ B} \text{ A}$

Bass: $\text{E} \text{ D} \text{ E} \text{ D}$

Gaspar (van Weerbecke): O pulcherrima mulierum

Petrucci Motetti A, Nr. 24

sur - ge pro - pe - ra

O pul - cher - ri - ma mu - lie - rum

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

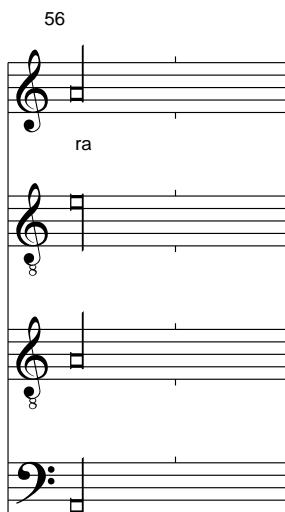
em tu - am so - net vox tu - a in au - ri -

37

bus me - is Vox e - nim tu -

47

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



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 staves. The vocal parts are represented by black diamonds on the staff. The lyrics "ex - tir - pa - vit que lac - ta -" are written below the staves. The key signature changes to one flat at the beginning of the second system.

Alt

Tenor

Bassus

ex - tir - pa - vit que lac - ta -

10

A musical score for four voices (Soprano, Alto, Tenor, Bass) on four staves. The vocal parts are represented by black diamonds on the staff. The lyrics "vit do - mi - num mor - tis pe -" are written below the staves. The key signature changes back to one sharp at the beginning of the third system.

vit do - mi - num mor - tis pe -

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

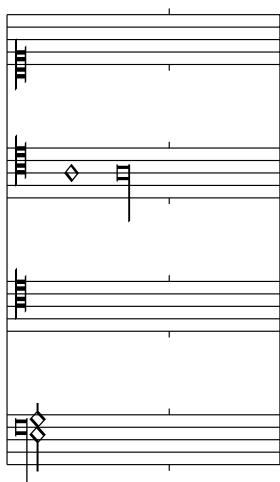
57

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

Musical score for the first system of the motet "Vidi speciosam". The score consists of four staves: Treble (C3), Alto (G3), Tenor (C3), and Bassus (C3). The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics are: Vi - di spe - ci - o - sam.

Musical score for the second system of the motet "Vidi speciosam". The score continues with the same four staves. The vocal parts sing in a mix of square and diamond neumes. The lyrics are: sam si - cut co - lum - bam a - scen - den - tem.

Musical score for the third system of the motet "Vidi speciosam". The score continues with the same four staves. The vocal parts sing in a mix of square and diamond neumes. The lyrics are: 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

48

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

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

Ave vera caro Christi

Petrucci Motetti A, Nr. 27

The musical score is divided into three systems. The first system (measures 1-9) includes lyrics for the Tenor part: "A - ve ve - ra ca - ro Chri - sti que in cru - ce". The second system (measures 10-19) includes lyrics for the Tenor part: "pe - pen - di - sti cu - ius". The third system (measures 20-29) includes lyrics for the Tenor part: "pa - tri tu dix - i - sti". Measure numbers 10, 20, and 29 are explicitly marked at the beginning of their respective systems.

10

20

pe - pen - di - sti cu - ius

pa - tri tu dix - i - sti

29

ut quod me ut quod

8

38

me de - re - li - qui - sti Sal -

8

48

per te sal -

ve sanc - ta ca - ro de -

8

i

per

57

te sal - vi fi - unt re -

65

i tu - um ser vum re - de -

74

mi - sti

ser - vum re - de - mi - sti dum

83

dum in cru - ce

in cru - ce

92

pe - pen - di - sti o Je -

pe - pen - di - sti o

101

su pi - e O dul - cis fi - li vir - gi - nis Ma -

Je - su pi - e O dul - cis fi - li vir - gi - nis Ma - ri -

111

ri - e mi - se - re - re no - bis

e mi - se - re -

re no - bis

no -

8

Da pacem domine

Petrucci Motetti A, Nr. 28

Musical score for four voices: Alt, Tenor, Bassus, and Treble. The score consists of four staves. The first staff (Treble) has a treble clef, common time, and lyrics "Da pa - cem". The second staff (Alt) has a treble clef, common time, and lyrics "do - mi - ne". The third staff (Tenor) has a treble clef, common time, and lyrics "in di - e -". The fourth staff (Bassus) has a bass clef, common time, and lyrics "bus no - stris qui - a non". The music features various note heads (diamonds, circles, squares) and rests.

Continuation of the musical score for four voices: Alt, Tenor, Bassus, and Treble. The score consists of four staves. The first staff (Treble) has a treble clef, common time, and lyrics "do - mi - ne". The second staff (Alt) has a treble clef, common time, and lyrics "in di - e -". The third staff (Tenor) has a treble clef, common time, and lyrics "bus no - stris qui - a non". The fourth staff (Bassus) has a bass clef, common time, and lyrics "bus no - stris qui - a non". The music features various note heads (diamonds, circles, squares) and rests.

Continuation of the musical score for four voices: Alt, Tenor, Bassus, and Treble. The score consists of four staves. The first staff (Treble) has a treble clef, common time, and lyrics "bus no - stris qui - a non". The second staff (Alt) has a treble clef, common time, and lyrics "do - mi - ne". The third staff (Tenor) has a treble clef, common time, and lyrics "in di - e -". The fourth staff (Bassus) has a bass clef, common time, and lyrics "bus no - stris qui - a non". The music features various note heads (diamonds, circles, squares) and rests.

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

Superius

Alt

Tenor

Canon

Bassus

Canon: uno post tonium

10

18

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

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

Canon 4 ta bassa

Canon: subdiate tessaronima

Soprano

Alto

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

Tenor

Bassus

61

mi - ne in di - e - bus

sos ad pa - cem ver - sus hic quam

70

no - stris qui - a
mi - ser - tus e - i pa - cem do - na - vit e ce - li

79

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

88

qui pug - nat

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

97

pro no - bis ni - si tu

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

107

de - us

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

116

no - ster

fe - rat

123

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

8

||

||

9

||

||

10

||

132

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

8

Da pa - cem do - mi - ne

8

C

Canon hipodiatesaronima <eigentlich sub>

8

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

189

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 (im dritten Teil). 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

18

Soprano: Vir - go de - no di -
Tenor: Thro -
Contra: 8

9

Soprano: gna Spes u - ni - ca
Tenor:
Contra: 8

18

Soprano: mu - si - co - rum
Tenor:
Contra: 8

27

Soprano: De - vo - te ple - bi can - to -
Tenor:
Contra: 8

36

45

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

Musical score for the first system of the motet 'Christi mater ave'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The vocal parts are written in a four-line staff with a treble clef. The bass part is written in a bass staff with a bass clef. The music is in common time. The lyrics are: Chi - sti ma - ter a -.

Musical score for the second system of the motet 'Christi mater ave'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The vocal parts are written in a four-line staff with a treble clef. The bass part is written in a bass staff with a bass clef. The music is in common time. The lyrics are: ve sanc - tis - si - ma vir - sanc - tis - si - ma vir - go Ma - ri - a.

Musical score for the third system of the motet 'Christi mater ave'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The vocal parts are written in a four-line staff with a treble clef. The bass part is written in a bass staff with a bass clef. The music is in common time. The lyrics are: go Ma - ri - vir - go post par - tum.

23

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

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

8

8

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

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

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

10

A - ni - ma me - a

Bassus

cta est ut di - le - ctus

ut di - le - ctus

lo - cu - tus est et non in - ve - ni il -

que - si - vi

19

Altus

Tenor

Bassus

29

lum in-

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

38

ve- ne- tunt me

47

cu- sto- des ci- vi-

56

ta - tis per - cus - se - runt me

65

et vul - ne - ra - ve - runt me

74

tu - le - runt pal - li -

83

um me - um cu - sto - des mu -

||

8

92

ro - rum fi - li - e Ye -

8

||

b

102

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

8

?

?

?

112

me - o qui - a a - mo - re lan -

122

gue - o

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

Gaspar (van Weerbecke): Mater digna dei
Petrucci Motetti A, Nr. 34

Musical score for the first system of the motet 'Mater digna dei'. The score consists of three staves: Altus (soprano), Tenor, and Bassus (bass). The key signature is common time (C). The vocal parts sing in a mix of long note heads (crotchets and quavers) and short note heads (semiquavers and sixteenth notes). The lyrics 'Ma - ter di - gna de - i' are written below the Altus staff.

10

Musical score for the second system of the motet 'Mater digna dei'. The score continues with three staves: Altus, Tenor, and Bassus. The key signature changes to G major (one sharp). The lyrics 've - ni - e vi - a dux - que di - e - i sis tu - te -' are written below the Altus staff. The notation includes a variety of note heads and rests.

19

Musical score for the third system of the motet 'Mater digna dei'. The score continues with three staves: Altus, Tenor, and Bassus. The key signature changes to F major (one flat). The lyrics 'la re - i dux - que co - mes - que me - i' are written below the Altus staff. The notation includes a variety of note heads and rests.

28

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

38

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 - 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 netesim enon

Tenor

Tenor et Contratenor

8

tres - se

16

chas - cun lui doit tri - but don -

24

neur car as - sou -

32

vy - e est en va - leur

40

tant que ia - mais

48

fut de - es -

56

se)