

Ottaviano Petrucci

**Motetti C, 1504**

ediert von

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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.

Alle Stücke sind qualitativ hoch zu bewerten. Nur in einigen Fällen sind die Komponisten bekannt. Nur zwei Motetten werden im Inhaltsverzeichnis zugeschrieben: Josquins Ave Maria Missus est Gabriel. Stilistische Untersuchungen würden sicher zu weiteren Zuschreibungen führen können. Eine Aufführung gerade dieser Stücke ist sehr zu empfehlen und steht leider aus.

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# Josquin: Ave Maria

Petrucci Motetti C Nr. 1

Süperius

Contratenor

Tenor

Bassus

9

a gratia plena domini natus tecum

18

natus tecum benedic tanta in mu-

26

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

34

tus ven - tris tu - i Je - sus Chris - tus fi - li - us de - i vi -  
i Je - sus Chris - tus fi - li - us de - i vi -

42

vi et be - ne - di - cta sint be - a - ta u - be - ra tu - a  
vi et be - ne - di - cta sint be - a - ta u - be -

51

que lac - ta - ve - runt re - ges re - gum  
ra tu - a que lac - ta - ve - runt re - ges re - gum et do -  
et do - mi - nus de - us no - strum

60

et do - mi - nus de - us no - strum  
mi - nus de - us no - strum  
et do - mi - nus de - us no - strum

~~

# Brumel: Ave celorum domina

Petrucci Motetti C Nr. 2

The musical score consists of three staves of music for four voices: Superius, Contratenor, Tenor, and Bassus. The music is written in common time, with a key signature of one flat. The vocal parts are represented by diamond-shaped note heads on five-line staves.

**Superius:** The top voice, starting with a C-clef. It sings the lyrics "A - ve e - lo - rum do - mi - na".

**Contratenor:** The second voice from the top, starting with a C-clef. It sings the lyrics "Ma - ri - a ple - na gra -".

**Tenor/Bassus:** The bottom two voices, sharing a single staff and starting with a C-clef. They sing the lyrics "ce - les - ti - a ter - res - tri - ti - a".

**Measure 9:** The music continues with the Tenor/Bassus voices singing "re - ples" and the Superius voice singing "a".

**Measure 19:** The music concludes with the Tenor/Bassus voices singing "no - va re - ples" and the Superius voice singing "re - ples".

28

le - ti - a A - ve cu - ius na - ti - vi - tas

37

no - stra fu - it so - lem - ni - tas ut lu - ci - fer lux o - ri -

46

ens ve - rum so - lem pre - ve -

55

ni - ens      A - ve pi - a      hu - mi - li - tas      si - ne

64

vi - ro fe - cun - di - tas cu - ius an - nun - ti - a - ti - o no - stra fu -

74

it re - demp - ti - o      in ma - cu - la - ta ca - sti -

A - ve ve - ra      vir - gi - ni - tas

83

tas no - stra fu - it pur - ga - ti - o  
cui - us pu - ri - fi ca - ti - o

93

A - ve pre - cla - ra om - ni - bus an - ge - li - cis vir -

103

tu - ti - bus cu - ius as - sump - ti - o no - stra fu -

113

it glo - ri - fi - ca - ti - o

# Josquin Desprez: Liber generationis

Petrucci Motetti C Nr. 3

The musical score consists of three staves of music for four voices: Superius, Contratenor, Tenor, and Bassus. The music is written in a Gothic musical notation system using square neumes on four-line staves. The key signature changes between common time (C), F major (F), and B-flat major (B-flat). The vocal parts are labeled on the left side of each staff.

**Superius:** The top staff, labeled "Superius" on the left. It starts with a common time signature (C) and a soprano vocal line. The lyrics include "Li-", "ber", "ge-", "ne-", "ra-", "ti-", "o-", "nis", and "Je-". The key changes to F major at measure 10, where it continues with "su", "Chri-", "sti", "Je-", "su", and "Chri-".

**Contratenor:** The second staff from the top, labeled "Contratenor" on the left. It follows the same vocal line as the Superius part, providing harmonic support.

**Tenor/Bassus:** The bottom two staves, labeled "Tenor" and "Bassus" on the left. They provide harmonic support, often singing sustained notes or simple patterns.

**Measure 10:** The music begins with a change in key signature to F major. The lyrics continue with "su", "Chri-", "sti", "Je-", "su", and "Chri-". The bassus staff shows a change in pitch, indicated by a sharp sign (F#) above the staff.

**Measure 19:** The music continues with a change in key signature back to common time (C). The lyrics include "sti", "fi-", "li-", "i", "Da-", "vid", "fi-", "li-", "i", "A-", and concludes with a final cadence.

29

bra - am A - bra - am au - tem ge - nu - it

38

I - sa - ac I - sa - ac au - tem ge - nu - it

47

Ja - cob au - tem ge - nu - it lu - dam et fra - tres e - ius  
Ja - cob lu - .

56

das au - tem ge - nu - it Pha - res et Za - ram de Tha - mar

64

res au - tem ge - nu - it Es - ron  
Es - ron

73

A - ram au -  
au - tem ge - nu - it A - ram

83

tem ge - nu - it A - mi - na - dab A - mi - na - dab au - tem ge -

92

nu - it Na - a - son Na - a - son au - tem ge -

102

nu - it Sal - mon Sal - mon au - tem ge - nu - it Bo - oz de Ra -

110

ab Bo - oz au - tem ge - nu - it O - beth ex Ruth

120

O - beth au - tem ge - nu - it les - se les - se au -

129

tem ge - nu - it Da - vid re - gem Da - vid au - tem rex

138

ge - nu - it Sa - lo - mo - nem ex

148

e - a que fu - it U - ri e

157

Contratenor

Tenor

Bassus

Sa - lo - mon au - tem ge - nu - it Ro - bo - am

165

Ro - bo - am au - tem ge - nu - it A - bi - am

174

A - bi - as A - bi - as A - bi - as au - tem ge - nu - it

183

A - sa A - sa au - tem ge - nu - it lo - sa - phat

192

lo - sa - phat au - tem ge - nu - it lo -

200

ram lo - ras au - tem ge - nu - it O - zi - am O -

208

zi - as au - tem ge - nu - it lo - a - than lo - a - than au -

216

tem ge - nu - it A - chaz A - chaz au - tem ge - nu - it E -

225

ze - chi - am E - ze - chi - as au - tem ge - nu - it Ma - nas -

233

sem A - mon au - tem ge - nu - it

Ma - nas - ses au - tem ge - nu - it A - mon

241

lo - si - am lo - si - as au - tem ge - nu -

3

248

it le - co - ni - am et fra - tres e - ius in trans - mi -

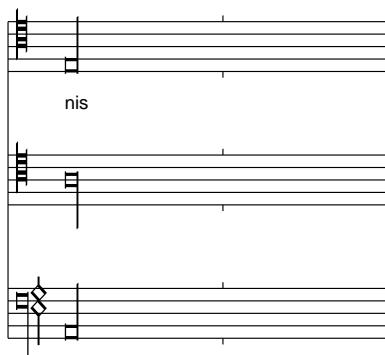
3

254

gra - ti - o - nem Ba - bi - lo - nis Ba - bi - lo -

3

261



263

Superius      C |      Et post trans - mi - gra - ti - o - nem

Contratenor    C |      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

Tenor           C |      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

Bassus          C |      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

271

Ba - bi - lo - nis      le - co - ni - as ge -

♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦      ♦ . ♦

281

nu - it ge - nu - it Sa - la - thi - el Sa - la - thi - el au -

290

tem ge - nu - it Zo - ro - ba - bel Zo - ro - ba - bel Zo - ro - ba -

299

bel Zo - ro - ba # bel Zo - ro - ba - bel au - tem ge - nu -

307

A - bi - ud au - tem ge -  
it A - bi - ud

314

nu - it E - li - a - chim  
E - li - a -

320

chim au - tem ge - nu - it A - zor A - zor au - tem  
b

327

327

ge -                    nu - it Sa - doch

334

334

doch au - tem ge - nu - it A - chim A - chim au - tem ge - nu - it E -

343

343

li - ud ge - nu - it E - le - a - zar E - le - a -  
E - li - uid au - tem ge - nu - it

351

zar u - tem ge - nu - it Ma - than Ma -

360

than au - tem ge - nu - it la - cob la - cob au - tem ge - nu - it Jo -

369

seph vi - rum Ma - ri - e de qua na - tus est

379

Je - sus Je - sus qui vo - ca - tur Chri -

389

stus Chri - stus

# Josquin des Pres: Factum est autem Petrucci Motetti C Nr. 4

The musical score consists of four staves, each representing a vocal part: Superius, Altus, Tenor, and Bass. The music is written in common time with a key signature of one sharp (F#). The notation uses square neumes on a four-line staff and diamond neumes on a five-line staff. The lyrics are written below the notes.

**Superius:** Fac - tum est au - tem cum bap - ti - za - re - tur

**Altus:** (No lyrics provided)

**Tenor:** (No lyrics provided)

**Bass:** (No lyrics provided)

**Measure 10:**

om - nis po - pu - lus et Je - su bap -

**Measure 20:**

ti - za - to et o - ran - te a - per - tum ce -

30

lum et de - scen - dit spi - ri - tus sanc - tus cor - po ra - li spe -

40

ci - e si - cut co - lum ba in ip - sum

50

et vox de ce - lo fac - ta est tu es

59

fi - li - us me - us di - lec - tus in te

68

com - pla - cu - it mi - hi et ip - se Je -

78

sus e - rat in - ci - pi - ens || an - no - rum tri - gin -

88

ut pu - ta - ba tur fi - li - us lo - seph  
ta

98

Qui fu - it He - ly qui fu - it Ma - than qui fu -

107

it Le - vi qui fu - it Mel - chi qui fu - it

116

lo - na qui fu - it lo - seph qui fu - it Men - ne qui  
qui fu - it A - mos qui fu - it Se - me -  
fu - it Ma - tha - thi - e qui fu - it He -  
qui fu - it Na - um

125

qui fu - it A - mos qui fu - it Se - me -  
fu - it Ma - tha - thi - e qui fu - it He -  
qui fu - it Na - um

134

i qui fu - it Me - ne qui  
li qui fu - it No - e qui fu - it Se - me - i  
qui fu - it A - mos

143

fu - it He - li qui fu - it lo -

151

seph qui fu - it lu - da qui fu - it lo - an - na

qui fu - it Ne - ri qui fu - it lu - da qui

160

qui fu - it Zo - ro - ba - bel

fu - it Zo - ro - ba - bel

169

Sa - la - thi - el qui fu - it Ne - ri

qui fu - it

177

qui fu - it Mel - chi qui fu - it Ad - di qui fu - it Co -

186

sam qui fu - it El - mo - dan qui fu - it qui

195

qui fu - it E - li - e - zar qui fu - it lo -  
fu - it Re - sa

204

ram qui fu - it Ma - that qui fu - it Le - vi

213

qui fu - it Si - me - on qui fu - it lu -

222

da qui fu - it lo - seph qui fu -

231

it E - li - a - chim qui fu - it Me - le - ha qui fu - it Men -

240

na qui fu - it Ma - tha - ti - e qui fu - it

249

Da - vid Da - vid qui fu - it les -

258

se

262

Qui fu - it O - beth qui fu - it Bo -

271

oz qui fu - it Sal - mon qui fu - it Na - a - son  
qui fu - it Sal - mon qui fu - it Na -

279

qui fu - it Es - ron qui  
a - son qui fu - it A - ram qui fu - it Pha - res

288

fu - it lu - da qui fu - it I - sa - ac  
qui fu - it la - cob

297

qui fu - it A - bra - e

qui fu - it Tha - re

qui fu - it Na - chor

306

qui fu - it E - ber

qui fu - it Sa - le

qui fu - it Se - ruch

315

fu - it Ca - y - nam

qui fu - it Ar - pha - xat

qui fu - it

324

Sem qui fu - it No - e qui fu - it La - mech qui

332

fu - it Ma - thu - sa - lem qui fu - it E - noch

341

qui fu - it Ya - reth  
Qui fu - it Ma - la - le - ci qui fu - it

350

Ca - y - nam qui fu - it E - nos qui fu -

359

qui fu - it Seth qui fu - it it Seth A - dam

368

De - i Je -

378

Musical score for Josquin des Pres's *Factum est autem*. The score consists of four staves of music for voices. The lyrics are written below the staves. The music features various note heads (diamonds, squares, and diamonds with dots) and rests.

sus au - tem ple - nus spi - ti - tu sanc - to re -

388

Musical score for Josquin des Pres's *Factum est autem*. The score consists of four staves of music for voices. The lyrics are written below the staves. The music features various note heads (diamonds, squares, and diamonds with dots) and rests.

gres - sus est a lor - da - ne

# Nicolas Craen: Tota pulcra es

Petrucci Motetti C, Nr. 5

Superius

Altus

Tenor

Bass

8

16

To - ta      pul -      cra      es

a -      mi -      ca me -

To - ta      pul -      cra      es

a      et ma - cu - la      non

et ma - cu - la

24

est in

32

te fa - vus di - stil - lans la - bi - a tu - a mel et lac sub

40

lin - gu - a tu - a sub lin - gu - a tu - a

48

48

Music score for measure 48. The score consists of four staves, each with five horizontal lines. The notes are represented by diamond shapes. The first staff has a single diamond at the top. The second staff has a single diamond in the middle. The third staff has a single diamond near the bottom. The fourth staff has a single diamond near the bottom. There are vertical stems extending from some of the diamonds.

56

56

Music score for measure 56. The score consists of four staves, each with five horizontal lines. The notes are represented by diamond shapes. The lyrics are written below the staves: "dor un - gu - en - to - rum tu - o -". There are vertical stems extending from some of the diamonds.

64

64

Music score for measure 64. The score consists of four staves, each with five horizontal lines. The notes are represented by diamond shapes. The lyrics are written below the staves: "rum su - per om - ni - a". There are vertical stems extending from some of the diamonds.

72

a - ro - ma - ta iam e - nim hi - ems

80

trans - i - it et

im - ber ab - i - it

88

re - ces - sit

95

Flo - res

104

a - pa - ru - e -

113

runt vi - ne - e flo - ren - tes de - de - runt

122

et vox tur -

132

tu - ris au - di - ta est

142

in ter - ra no - stra sur -

152

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

162

a et ve - ni de li - ba - no ve -

172

ni e - gre - di - a - mur fo - ras in a - grum

182

vi - de - a - mus si flo - ru - is - sent vi - ne - e

191

ger - mi - nas - sent ma - la pu - ni - ca

200

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

209

ro - na - be  
ris

: Davidica stirpe  
Petrucci Motetti C, Nr. 6

Superius

Altus

Tenor

Bassus

Da - vi - di - ca

Da - vi - di - ca stir -

10

stir - pe Ma - ri - pe

19

a or - ta est ge - ni - trix

28

glo - ri - o - sa ex qua pro -

37

ces - sit Chri - stus de - i fi - li - us al -

46

tis - si - mi pa - tris qui mor -

55

tem di - ram su - stu - lit pro no - bis

64

su - stu - lit pro no - bis pro no - bis pro no -

73

bis le - ta - re ma - ter Je -

83

su Chri - sti qui - a tu - so - la

92

me - ru - is - ti re - gem om - ni - um et

101

do - mi - num por - ta - re an - ge -

110

lo - rum

114

Er - go om - ni - um mu - lie -

124

rum pul - cher -

133

ri - ma      et do - mi - no gra - tis - si - ma

142

om - ni - bus di - lec - tis - si - ma vir - gi -

151

num      Ca - stis - si - ma in - ter cho -

160

ros                    an - ge - lo - rum                    glo -

169

ri - o - sis - si - ma                    te pre - ca - mur pi -  
te pre - ca - mur pi - is - si - ma

178

is - si - ma                    o de - lec - tis - si - ma  
is - si - ma

187

vir - go Ma - ri - a

196

a - pud fi - li - um tu - um

206

ve - ni - am im - pe - tra ut ad gau - di -

215

a ce le - sti - a per - ve - ni - re me - re -

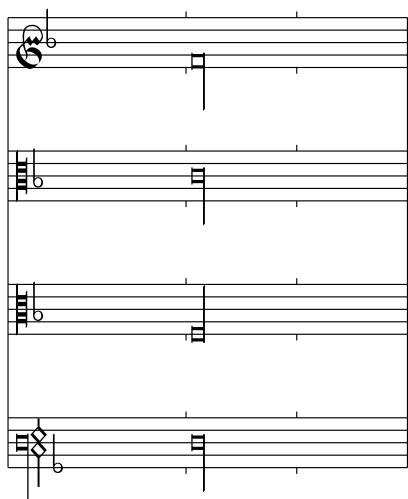
224

a - mur cum Chri - sto se - cu -

233

lo - rum A - men

242



# Beata dei genitrix

Petrucci Motetti C Nr. 7

Musical score for the first system of Beata dei genitrix by Petrucci. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one sharp. The vocal parts sing in a mix of square neumes (representing long and short sounds) and diamond neumes. The lyrics are: Be - a - ta de - i ge - ni - trix Ma - ri - a.

Musical score for the second system of Beata dei genitrix by Petrucci. The score continues with the same four staves. The music is in common time with a key signature of one sharp. The vocal parts sing in a mix of square and diamond neumes. The lyrics continue from the previous system: vir - go per - pe - tu - a.

Musical score for the third system of Beata dei genitrix by Petrucci. The score continues with the same four staves. The music is in common time with a key signature of one sharp. The vocal parts sing in a mix of square and diamond neumes. The lyrics continue from the previous systems: vir - go per - pe - tu - a.

30

tem - plum do - mi - ni sa - cra - tum

spi - ri - tus san -

cti so - la si -

This block contains three staves of musical notation for three voices. The notation uses square neumes on four-line staves. Measure 30 starts with a rest followed by a diamond-shaped note. Measures 31-32 show a sequence of notes and rests. Measures 33-34 feature vertical stems with diamonds at the top. Measures 35-36 show a return to the previous style. Measures 37-38 show a continuation of the pattern. Measures 39-40 show a return to the previous style. Measures 41-42 show a continuation of the pattern. Measures 43-44 show a return to the previous style. Measures 45-46 show a continuation of the pattern. Measures 47-48 show a return to the previous style. Measures 49-50 show a continuation of the pattern.

60

ne e -

69

xem - plo pla - cu - i -

79

sti re - gi - na Je -

89

su Chri - sto

99

o -

108

ra pro po - pu - lo

118

in - ter - ve - ni pro cle - ro

128

in - ter - ce - de pro de - vo - to

138

fe - mi - ne - o se -

147

xu

156

A - men A - men A -

165

men

# Josquin des Pres: Missus est angelus Gabriel Petrucci, Motetti C, Nr. 8

The musical score consists of four staves, each representing a vocal part: Superius, Altus, Tenor, and Bassus. The music is written in common time, with various note heads (diamonds, squares, and diamonds with stems) and rests. The key signature changes between staves and measures. The lyrics are provided below the notes in some measures.

**Superius:** Mis - sus est

**Altus:**

**Tenor:**

**Bassus:**

**Measure 9:** an - ge -

**Measure 18:** lus Ga - bri - el

27

ad Mariam virginem

36

nuntians ei verbum A-

45

nuntians ei verbum A-

54

na do - mi - nus te - cum be - ne -

dic - ta tu in mu - li - e - ri - bus Al -

le - lu - ia Al - le - lu - ia Al - le -

80

lu - ia Al - le - lu - ia

# Ergo sancti martyres

Petrucci Motetti C, Nr. 9

Superius

Altus

Tenor

Bassus

9

18

ti - res sanc - tis ve - stris pre -

ci - bus

28

su - pli - ca - te

37

re - gi ves - tro Je -

46

su Chri - sto re -

55

Musical score for measure 55. The music is written on three staves. The top staff has a bass clef, the middle staff has an alto clef, and the bottom staff has a soprano clef. The key signature is B-flat major (two flats). The lyrics "demp - to - ri" are written above the notes. The notation consists of vertical stems with small diamond shapes at the top, indicating pitch, and horizontal dashes indicating duration.

64

Musical score for measure 64. The music is written on three staves. The top staff has a bass clef, the middle staff has an alto clef, and the bottom staff has a soprano clef. The key signature changes to A major (no sharps or flats). The lyrics "no - stro ut" are written above the notes. The notation consists of vertical stems with small diamond shapes at the top, indicating pitch, and horizontal dashes indicating duration.

74

Musical score for measure 74. The music is written on three staves. The top staff has a bass clef, the middle staff has an alto clef, and the bottom staff has a soprano clef. The key signature changes to E major (one sharp). The lyrics "ex - u - tl" are written above the notes. The notation consists of vertical stems with small diamond shapes at the top, indicating pitch, and horizontal dashes indicating duration.

83

ter - re - stri - bus iun - ga - mur

92

ce - le - sti - bus

101

quo - rum vi -

110

This musical score consists of three staves of mensural notation. The top staff begins with a sharp sign, indicating F major. The lyrics are: vent no - mi - na a - pud re -. The middle staff begins with a sharp sign, indicating G major. The lyrics are: gem glo - ri - e in se - cu -. The bottom staff begins with a sharp sign, indicating A major. The lyrics are: la sem - pi - ter - . Measure 110 ends with a sharp sign. Measures 111 and 112 continue the vocal parts with various note heads (diamonds, squares, and diamonds with dots) and rests. Measure 113 begins with a sharp sign. Measures 114 and 115 continue the vocal parts. Measure 116 begins with a sharp sign. Measures 117 and 118 continue the vocal parts. Measure 119 begins with a sharp sign. Measures 120 and 121 continue the vocal parts. Measure 122 begins with a sharp sign. Measures 123 and 124 continue the vocal parts. Measure 125 begins with a sharp sign. Measures 126 and 127 continue the vocal parts. Measure 128 begins with a sharp sign. Measures 129 and 130 continue the vocal parts.

vent no - mi - na a - pud re -

gem glo - ri - e in se - cu -

la sem - pi - ter -

138

na

C.

C.

C.

# Concede nobis domine

Petrucci, Motetti C, Nr. 10

Superius

Altus

Tenor

Bassus

5

<quae - su - mus>

9

ve - ni - am de - lic - to - rum et

13

in - ce - den - ti - bus sanc - tis tu - is om - ni -

16

bus quo - rum ho - di - e so - lem - hi - a ce - le - bra -

19

mus su - cur - re no - bis rex glo -

23

ri - e et ta - lem no - bis tri - bu -

27

e de -

31

vo - ti - o - nem

35

de - vo - ti - o - nem

39

o - rum per - ve - ni - re me -

43

re - a - mur so ci -

47

e - ta - tem

50

Electi pontifices

Electi pontifices

Electi pontifices

59

||

68

This block contains three staves of musical notation, starting at measure 68. The notation uses diamond-shaped note heads and square note heads on a five-line staff system. Measure 68 begins with a half note on the first staff. Measures 69 and 70 follow with continuous patterns of note heads and rests.

77

This block contains three staves of musical notation, starting at measure 77. The notation uses diamond-shaped note heads and square note heads on a five-line staff system. Measure 77 begins with a half note on the first staff. Measures 78 and 79 follow with continuous patterns of note heads and rests.

86

This block contains three staves of musical notation, starting at measure 86. The notation uses diamond-shaped note heads and square note heads on a five-line staff system. Measure 86 begins with a half note on the first staff. Measures 87 and 88 follow with continuous patterns of note heads and rests.

96

106

115

125

A musical score for three voices. The top voice starts with a half note (diamond) followed by a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The middle voice has a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The bottom voice has a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The key signature changes from one sharp to two sharps.

134

A musical score for three voices. The top voice starts with a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The middle voice has a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The bottom voice has a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The key signature changes from one sharp to two sharps.

144

A musical score for three voices. The top voice starts with a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The middle voice has a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The bottom voice has a half note (diamond), a dotted half note (diamond), a quarter note (diamond), another dotted half note (diamond), and a half note (diamond). The key signature changes from one sharp to two sharps.

153

163

Der zweite Teil der Motette ist nicht textiert. Das Incipit bezieht sich auf das Responsorium zur Oktav nach Epiphanias:

Electi dei pontifices ecclesiarum Christi praecepta vite ab ipso tradita adimpleverunt et propter ea ostendit illis regnum suum.

Sancti per fidem vicerunt regna operati sunt justitiam

# Requiem eternam

Petrucci, Motetti C Nr. 11

Musical score for "Requiem eternam" by Petrucci, Motetti C Nr. 11, featuring four voices: Superius, Altus, Tenor, and Bassus. The music is written on four staves using square neumes on a four-line staff system. The vocal parts are as follows:

- Superius:** Starts with a whole note (open circle), followed by a series of eighth notes (diamonds) and sixteenth notes (black diamonds). The lyrics "Requiem eternam" appear below the staff.
- Altus:** Starts with a whole note (open circle), followed by a series of eighth notes (diamonds) and sixteenth notes (black diamonds). The lyrics "Requiem eternam" appear below the staff.
- Tenor:** Starts with a whole note (open circle), followed by a series of eighth notes (diamonds) and sixteenth notes (black diamonds). The lyrics "Requiem eternam" appear below the staff.
- Bassus:** Starts with a whole note (open circle), followed by a series of eighth notes (diamonds) and sixteenth notes (black diamonds). The lyrics "Requiem eternam" appear below the staff.

Continuation of the musical score for "Requiem eternam" starting at measure 6. The score consists of four staves (Superius, Altus, Tenor, Bassus) using square neumes on a four-line staff system. The music continues with a series of eighth notes (diamonds) and sixteenth notes (black diamonds), maintaining the harmonic progression established in the previous measures.

Continuation of the musical score for "Requiem eternam" starting at measure 11. The score consists of four staves (Superius, Altus, Tenor, Bassus) using square neumes on a four-line staff system. The music continues with a series of eighth notes (diamonds) and sixteenth notes (black diamonds), concluding with a final cadence.

16

21

26

This musical score consists of three staves of music, likely for a three-part choir or organ. The notation uses diamond-shaped note heads and square note heads. Measure 16 starts with a diamond on the first staff, followed by a square on the second staff, and a diamond on the third staff. Measure 21 begins with a square on the first staff. Measure 26 starts with a diamond on the first staff. The music includes various rests and dynamic markings like a sharp sign and a flat sign.

31

Musical score for page 3, system 31. It consists of four staves of music in common time. The first staff uses square neumes. The second staff uses diamond neumes. The third staff uses square neumes. The fourth staff uses diamond neumes. Measures 31 through 35 are shown.

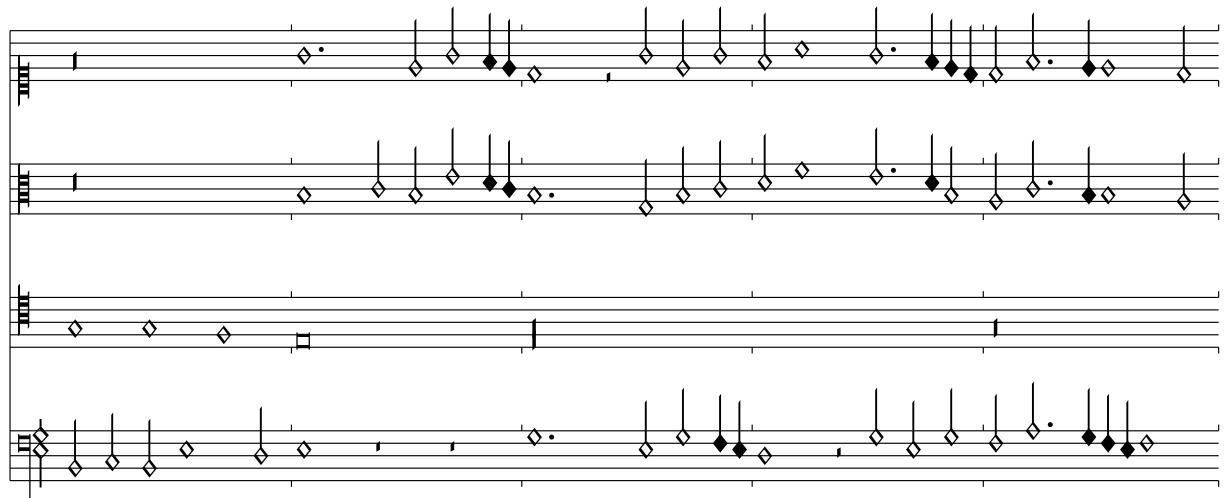
36

Musical score for page 3, system 36. It consists of four staves of music in common time. The first staff uses square neumes. The second staff uses diamond neumes. The third staff uses square neumes. The fourth staff uses diamond neumes. Measures 36 through 40 are shown.

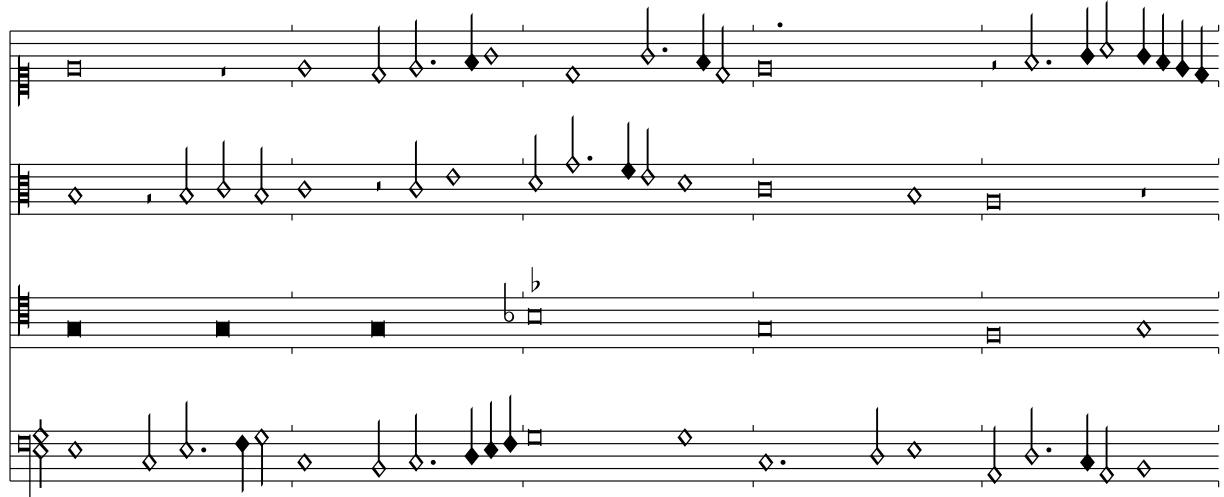
41

Musical score for page 3, system 41. It consists of four staves of music in common time. The first staff uses square neumes. The second staff uses diamond neumes. The third staff uses square neumes. The fourth staff uses diamond neumes. Measures 41 through 45 are shown.

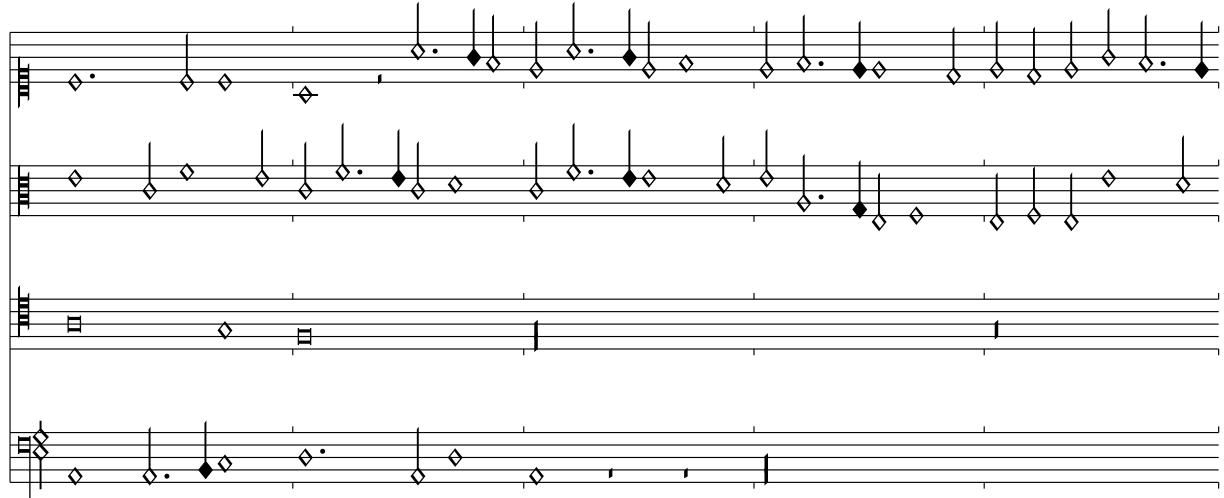
46



51



56



61

This page contains four staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a square note head. The second staff begins with a diamond note head. The third staff is mostly blank. The fourth staff begins with a square note head. Measure numbers 61 are present above each staff.

66

This page contains four staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a square note head. The second staff begins with a diamond note head. The third staff is mostly blank. The fourth staff begins with a square note head. Measure number 66 is present above each staff.

69

This page contains four staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a square note head. The second staff begins with a square note head. The third staff is mostly blank. The fourth staff begins with a square note head. Measure number 69 is present above each staff.

78

Musical score for page 6, system 1 (measures 78-86). The score consists of four staves of music for voices. Measure 78 starts with a soprano note (diamond) followed by a tenor note (square). Measures 79-80 show various combinations of soprano, alto, tenor, and basso (square) notes. Measures 81-82 continue this pattern. Measures 83-84 show soprano, alto, and basso notes. Measures 85-86 conclude the section with soprano, alto, and basso notes.

87

Musical score for page 6, system 2 (measures 87-95). The score consists of four staves of music for voices. Measures 87-88 show soprano, alto, and basso notes. Measures 89-90 continue this pattern. Measures 91-92 show soprano, alto, and basso notes. Measures 93-94 conclude the section with soprano, alto, and basso notes.

97

Musical score for page 6, system 3 (measures 97-105). The score consists of four staves of music for voices. Measures 97-98 show soprano, alto, and basso notes. Measures 99-100 continue this pattern. Measures 101-102 show soprano, alto, and basso notes. Measures 103-104 conclude the section with soprano, alto, and basso notes.

106

116

126

135

A musical score for three voices. The top voice consists of three staves of music with diamond-shaped note heads. The middle voice has two staves of music with square note heads. The bottom voice has two staves of music with square note heads. The key signature is one sharp, indicating G major.

144

A musical score for three voices. The top voice consists of three staves of music with diamond-shaped note heads. The middle voice has two staves of music with square note heads. The bottom voice has two staves of music with square note heads. The key signature is one sharp, indicating G major.

154

A musical score for three voices. The top voice consists of three staves of music with diamond-shaped note heads. The middle voice has two staves of music with square note heads. The bottom voice has two staves of music with square note heads. The key signature is one sharp, indicating G major.

163

This section contains three staves of musical notation. The top two staves begin with a common time signature, indicated by a 'C'. The first staff features a soprano vocal line with diamond-shaped note heads. The second staff features a basso continuo line with square note heads. The third staff begins with a treble clef and a 'B' flat key signature, indicating a change in key. Measures 163 and 164 show a melodic line primarily consisting of eighth-note pairs. Measure 165 introduces a new rhythmic pattern with sixteenth-note pairs. Measures 166 and 167 continue this pattern. Measure 168 concludes with a single eighth note followed by a repeat sign. Measures 169 and 170 show a return to the previous rhythmic pattern. Measure 171 ends with a single eighth note. Measures 172 and 173 conclude with a final eighth note.

173

This section continues the musical score from measure 173. It consists of three staves. The top two staves begin with a common time signature, indicated by a 'C'. The first staff features a soprano vocal line with diamond-shaped note heads. The second staff features a basso continuo line with square note heads. The third staff begins with a treble clef and a 'B' flat key signature, indicating a change in key. Measures 173 through 178 show a continuation of the melodic and harmonic patterns established in the previous measures, maintaining the eighth-note and sixteenth-note pair patterns seen earlier.

182

This section continues the musical score from measure 182. It consists of three staves. The top two staves begin with a common time signature, indicated by a 'C'. The first staff features a soprano vocal line with diamond-shaped note heads. The second staff features a basso continuo line with square note heads. The third staff begins with a treble clef and a 'B' flat key signature, indicating a change in key. Measures 182 through 187 show a continuation of the melodic and harmonic patterns established in the previous measures, maintaining the eighth-note and sixteenth-note pair patterns seen earlier.

192

This page contains four staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a black diamond followed by a white diamond. The second staff starts with a black square. The third staff has a single black diamond. The fourth staff ends with a black diamond. Measures are separated by vertical bar lines, and some notes have horizontal stems extending from them.

201

This page contains four staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a white diamond followed by a black diamond. The second staff starts with a black diamond. The third staff has a single black diamond. The fourth staff ends with a black diamond. Measures are separated by vertical bar lines, and some notes have horizontal stems extending from them.

<Ninot le Petit>: Psalite noe  
Petrucci Motetti C, Nr. 12

Superius      Altus      Tenor      Bassus

Psa - li - te no - e iu - de - i cre - di - te psa -

10

li - te no - e

pu - er na - us est

19

no - bis et fi - li - us da - tus

29

Musical score for measure 29 of the motet 'Psalite noe'. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a tablature-like system using diamond-shaped note heads. The lyrics 'est no -' appear below the first two staves, and 'bis' appears below the third staff. Measure 29 concludes with a fermata over the bass staff.

38

Musical score for measure 38 of the motet 'Psalite noe'. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a tablature-like system using diamond-shaped note heads. The lyrics 'te no - e iu - de - i cre - di - te psa - li - te no -' are written below the staves. Measure 38 concludes with a fermata over the bass staff.

48

Musical score for measure 48 of the motet 'Psalite noe'. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a tablature-like system using diamond-shaped note heads. The lyrics 'e an - ge - lus ad pa - sto - res a -' are written below the staves. Measure 48 concludes with a fermata over the bass staff.

57

it a - nun - ti - o vo - bis gau - di - um ma - gnun qui

**8**

**||** **||** **||**

**||** **||** **||**

66

na - tus est ho - di - e sal - va - tor mun - di al -

**8**

**||** **||** **||**

**||** **||** **||**

75

le - lu - ya Ec - ce Ma - ri - a

**8**

**||** **||** **||**

**||** **||** **||**

85

ge - nu - it vo - bis

94

sal - va - to - rem Psa - li - te no - e iu - de - i

103

cre - di - te psa - li - te no - e quem lo - ha -

113

nes vi - dens ex - cla - ma - vit di - cens

122

Ec - ce ag - nus de - i e - ce qui tol - lit

132

pec - ca - ta mun - di al - le - lu - ya

141

al - le - lu - ya Psa - li - te no - e iu - de - i

150

cre - di - te psa - li - te no - e

160

Pu - er vo - bis nas - ci - tur re - ctor an - ge - lo -

166

rum in hoc mun - do pa - ti -

172

tur do - mi - nus do - mi - no - rum

178

in pre - se - pe po - ni - tur sub se - no

184

a - si - no - rum cog - no - ve - runt do - mi - num

||

||

190

chri - stum re - gem ce - lo - rum Psa - li - te no - e

||

||

198

iu - de - i cre - di - te psa - li - te no - e

||

||

208

mag - num no - men do - mi - ni  
E - ma - nu - el

215

quod a - nun - ci a - tum est per Ga - bri -  
quod a - nun - ci a - tum est

222

el  
vir - go de - um ge - nu - it ge - nu -

229

Music for page 229:

Staff 1: E - ya e - ya

Staff 2: it si - cut di - vi - na vo -

Staff 3: (empty)

236

Music for page 236:

Staff 1: si - cut di - vi - na vo - ju - lu - it cle - men - ti -

Staff 2: lu - it

Staff 3: (empty)

243

Music for page 243:

Staff 1: a al -

Staff 2: al - le -

Staff 3: al - le - lu - ya

250

le - lu - ya Psa - li - te no - e iu - de - i

lu - ya

259

cre - di - te psa - li - te no -

269

e

# Si oblitus fuero

Petrucci Motetti C, Nr. 13

Musical score for the first system of the motet 'Si oblitus fuero'. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one flat. The vocal parts are represented by square neumes on four-line staves. The lyrics are written below the staves.

Superius: Si o - bli - tus fu - e - ro tu -

Altus:

Tenor:

Bassus:

Musical score for the second system of the motet 'Si oblitus fuero'. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one sharp. The vocal parts are represented by square neumes on four-line staves. The lyrics are written below the staves.

9

i Je - ru - sa - lem al - le - lu - ay o - bli - vi - sca - ris

Musical score for the third system of the motet 'Si oblitus fuero'. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one sharp. The vocal parts are represented by square neumes on four-line staves. The lyrics are written below the staves.

18

me dex - te - ra tu - a al - le - lu - ya

27

ad - he - re - at lin - gu - a me - a fau - ci - bus me - is

36

al - le - lu -  
al - le - lu - ya  
al - le - lu - ya

45

ya su - per flu - mi - na ba - bi - lo - nis fi - li - e se - di -

54

mus fle - vi - mus dum re - cor - da - re - mur tu - i Si - on

al - le - lu -

ya ym - num can - ta - te no - **bis**

81

in - ter - ra a - li - e -

90

na al - le - lu - ya al - le - lu - ya

99

il - lic in - te - ro - ga - ve - runt nos

108

qui cap - ti - vos dux - e - runt nos ver - ba can -

117

ti - o - num quo - mo - do can - ta - bi - mus can - ti - cum do - mi -

125

ni in ter - ra a - lie - na al - le -

134

lu - ya

137

De - can - ta - bat po - pu - li lau - dem al -

146

Et om - nis ex - er - ci - tus ca -

le - lu - ya

155

ne - bat le - gi - ti - me al - le - lu -

164

ya et Da - vid cum can - to - ri - bus ci - tha - ram per - cu -

173

ti - e - bat in do - mo do - mi -

182

ni Mo - y - ses et A - ron sa - cer - do - ti - bus e - ius

||| (repeated)

192

et Sa - mu - el in ter - e - os

||| (repeated)

201

et David cum can - to - ri - bus ci - tha - ram per - cu - ti - e -

||| (repeated)

||| (repeated)

210

bat in do - mo do - mi - ni

219

al - le - lu - ya bo - num est con - fi - te ri do - mi -

228

no in de - ca - cor - do psal - te - ri - o

et psa - le - re no - mi - ni e - ius

237

cum can - ti - co et ci - tha - ra in so - no tu - be in tim -

246

pa - no et cho - ro in cor dis et or - ga - no in cim - ba - lis be - ne so - nan - ti -

254

bus in cim - ba - lis iu - bi - la - ti - o - nis om - nis spi - ri - tus

263

lau - det do - mi - num al - le - lu -

271

ya

# Civitatem istam circumda

Petrucci Motetti C, Nr. 14

Musical score for the first system of the motet 'Civitatem istam circumda'. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is written in a Gothic musical notation system using square neumes on four-line staves. The vocal parts are as follows:

- Superius:** Starts with a whole note (open circle), followed by a half note (filled square), and then a series of eighth notes (diamonds) with vertical stems.
- Altus:** Starts with a half note (filled square), followed by a series of eighth notes (diamonds).
- Tenor:** Starts with a whole note (open circle) followed by a double bar line (double vertical lines).
- Bassus:** Starts with a half note (filled square) followed by a double bar line (double vertical lines).

The lyrics 'Ci - vi - ta - tem i -' are written below the staves.

Musical score for the second system of the motet 'Civitatem istam circumda'. The score continues with the same four staves: Superius, Altus, Tenor, and Bassus. The music is in Gothic notation. The vocal parts are as follows:

- Superius:** Starts with a half note (filled square), followed by a quarter note (open diamond), and then a series of eighth notes (diamonds) with vertical stems.
- Altus:** Starts with a half note (filled square), followed by a series of eighth notes (diamonds).
- Tenor:** Starts with a half note (filled square) followed by a double bar line (double vertical lines).
- Bassus:** Starts with a half note (filled square) followed by a double bar line (double vertical lines).

The lyrics 'stam' are written below the staves. The lyrics 'Ci - vi - ta - tem i -' are also present.

Musical score for the third system of the motet 'Civitatem istam circumda'. The score continues with the same four staves: Superius, Altus, Tenor, and Bassus. The music is in Gothic notation. The vocal parts are as follows:

- Superius:** Starts with a half note (filled square), followed by a quarter note (open diamond), and then a series of eighth notes (diamonds) with vertical stems.
- Altus:** Starts with a half note (filled square), followed by a series of eighth notes (diamonds).
- Tenor:** Starts with a half note (filled square) followed by a double bar line (double vertical lines).
- Bassus:** Starts with a half note (filled square) followed by a double bar line (double vertical lines).

The lyrics 'tu cir - cum - da' are written below the staves. The lyrics 'stam' are also present.

16

do - mi - ne

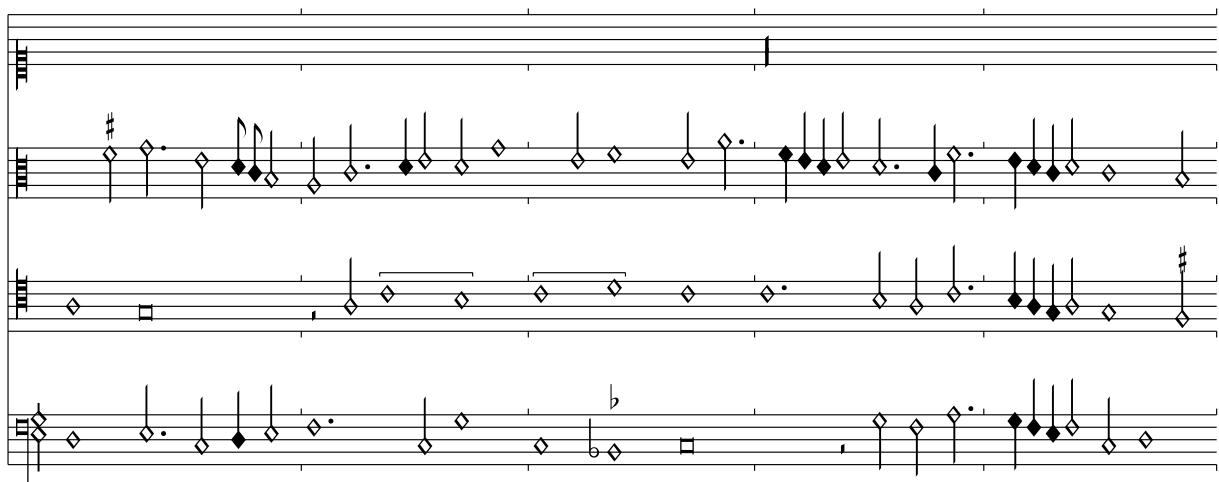
21

et an - ge - li tu - i cu - sto - di - an - te mu -

26

ros e - ius

31



36

Musical score for page 36, featuring three staves of music. The lyrics are written below the first staff: "Ex - au - di do - mi - ne". The music continues on the second and third staves.

41

Musical score for page 41, featuring three staves of music. The lyrics are written below the first staff: "po - pu - lum tu - um cum". The music continues on the second and third staves.

46

mi - se - ri - cor - di -  
tu - um cum mi - se -

51

a  
ri - cor - di - a a - ver - ta - tur fu - ror tu - us do - mi -  
ri - cor - di - a a - ver - ta - tur fu - ror tu - us do - mi -

56

Et  
ne a po - pu - lo tu - o Et a ci - vi - ta -  
ne a po - pu - lo tu - o Et a ci - vi - ta -

61

ci - vi - ta - te san - cta tu -  
te san - cta tu -

66

a  
a

70

Tu - a est po - ten - ti - a po - ten - ti -  
C |

79

a tu - um re - gnum

88

do - mi - ne do - mi - ne tu

97

es su - per om -

107

nes gen - tes om - nes gen - tes

116

da pa - cem do - mi - ne

125

in di - e - bus no - stris cre - a - tor om -

134

ni - um de - us ter - ri -

143

bi - lis et for - tis iu - stus et

152

mi - se - ri - cors Da pa -

162

cem do - mi - ne in di - e - bus no - stris

171

qui - a non est a - li - us qui pu - gnet pro  
qui - a non est a - li - us

180

no - bis ni - si tu de -

190

us no - ster

(Agricola?): Ut heremita solus  
Petrucci Motetti C, Nr. 15

Superius

Altus

Tenor

Bassus

6

11

The image displays three staves of musical notation, likely for three voices (SSA or SATB), arranged vertically. The notation is in a Gothic musical notation style, using diamond-shaped neumes on four-line staves. Measure numbers 16, 21, and 26 are indicated at the beginning of each group of staves.

**Measure 16:** The top staff begins with a vertical bar line, followed by a diamond note. The middle staff begins with a vertical bar line, followed by a diamond note. The bottom staff begins with a vertical bar line, followed by a square note.

**Measure 21:** The top staff begins with a vertical bar line, followed by a diamond note. The middle staff begins with a vertical bar line, followed by a diamond note. The bottom staff begins with a vertical bar line, followed by a square note.

**Measure 26:** The top staff begins with a vertical bar line, followed by a diamond note. The middle staff begins with a vertical bar line, followed by a diamond note. The bottom staff begins with a vertical bar line, followed by a square note.

31

36

41

46

51

56

This block contains three systems of musical notation, each consisting of three staves. The notation uses square and diamond-shaped note heads. Measure numbers 46, 51, and 56 are indicated at the beginning of their respective systems. The music is likely for three voices or instruments.

The image displays three staves of musical notation, likely for three voices (SSA or SATB), arranged vertically. The notation is in a Gothic musical notation style, using diamond-shaped neumes on four-line staves. Measure numbers 61, 66, and 71 are indicated at the beginning of each group of staves.

**Staff 1 (Top):**

- Measure 61: Four-line staff. Notes include open diamonds (long), filled diamonds (short), and a short vertical stroke (very short). A sharp sign is at the end of the staff.
- Measure 66: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.
- Measure 71: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.

**Staff 2 (Middle):**

- Measure 61: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.
- Measure 66: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.
- Measure 71: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.

**Staff 3 (Bottom):**

- Measure 61: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.
- Measure 66: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.
- Measure 71: Four-line staff. Notes include open diamonds, filled diamonds, and a short vertical stroke. A sharp sign is at the end of the staff.

76

81

85

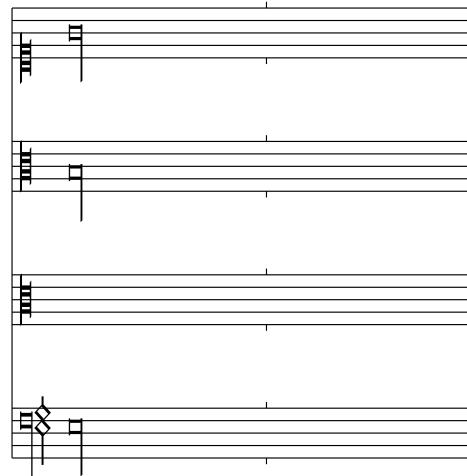
90

95

100

Musical score for page 8, measures 105-110. The score consists of four staves of music. Measure 105 starts with a fermata over the first staff. Measures 106-107 show a continuation of the musical line. Measure 108 begins with a fermata over the first staff. Measures 109-110 show a continuation of the musical line.

110



112

Musical score for page 8, measures 112-117. The score consists of four staves of music. Measure 112 starts with a C-clef and a common time signature. Measures 113-114 show a continuation of the musical line. Measure 115 begins with a fermata over the first staff. Measures 116-117 show a continuation of the musical line.

122

This musical score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6/8'). The music is written in a soprano range. The notes are represented by diamond shapes (open and filled) and square shapes. Measure 122 starts with a diamond on the first staff, followed by a filled diamond on the second staff, and a square on the third staff. The fourth staff begins with a square.

132

This musical score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6/8'). The music is written in a soprano range. The notes are represented by diamond shapes (open and filled) and square shapes. Measure 132 starts with a square on the first staff, followed by a diamond on the second staff, and a diamond on the third staff. The fourth staff begins with a square.

142

This musical score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6/8'). The music is written in a soprano range. The notes are represented by diamond shapes (open and filled) and square shapes. Measure 142 starts with a square on the first staff, followed by a filled diamond on the second staff, and a diamond on the third staff. The fourth staff begins with a square.

152

This musical score consists of three staves of music for three voices. The notation is in a square neume system. Measure 152 starts with a fermata over the first voice's note. Measures 153-154 show a continuation of the melodic line. Measure 155 begins with a fermata over the first voice. Measures 156-157 continue the pattern. Measure 158 starts with a fermata over the first voice. Measures 159-160 continue the pattern. Measure 161 starts with a fermata over the first voice. Measures 162-163 show a continuation of the melodic line. Measure 164 begins with a fermata over the first voice. Measures 165-166 continue the pattern. Measure 167 starts with a fermata over the first voice. Measures 168-170 show a continuation of the melodic line. Measure 171 begins with a fermata over the first voice. Measures 172-173 continue the pattern.

162

C ||

172

182

183

184

192

193

194

195

196

202

203

204

205

206

212

This system contains six measures of Gothic musical notation. The notation is based on a single staff with four-line horizontal grid lines. Vertical stems extend upwards from the grid, some ending in a small diamond shape (white note) and others in a small black diamond shape (black note). Small horizontal dashes or dots are placed on the stems to indicate pitch and duration. Measures 1-5 show a repeating pattern of notes. Measure 6 begins with a black note followed by a white note, then continues the pattern. A double bar line is positioned at the end of measure 6.

222

This system contains six measures of Gothic musical notation. The notation is based on a single staff with four-line horizontal grid lines. Vertical stems extend upwards from the grid, some ending in a small diamond shape (white note) and others in a small black diamond shape (black note). Small horizontal dashes or dots are placed on the stems to indicate pitch and duration. Measures 1-5 show a repeating pattern of notes. Measure 6 begins with a black note followed by a white note, then continues the pattern. A double bar line is positioned at the end of measure 6.

231

This system contains six measures of Gothic musical notation. The notation is based on a single staff with four-line horizontal grid lines. Vertical stems extend upwards from the grid, some ending in a small diamond shape (white note) and others in a small black diamond shape (black note). Small horizontal dashes or dots are placed on the stems to indicate pitch and duration. Measures 1-5 show a repeating pattern of notes. Measure 6 begins with a black note followed by a white note, then continues the pattern. A double bar line is positioned at the end of measure 6.

241

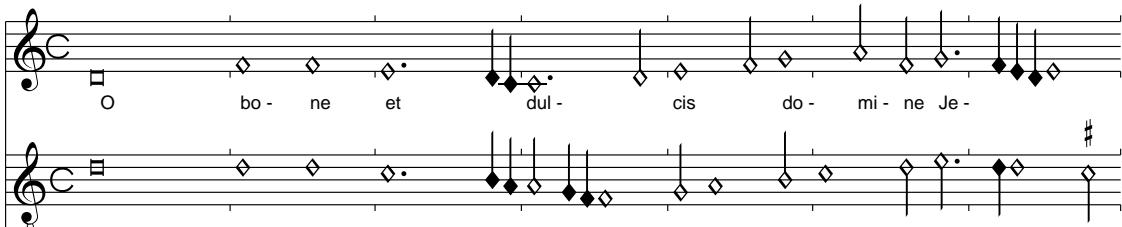
251

261

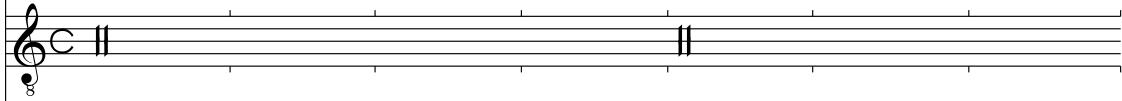
271

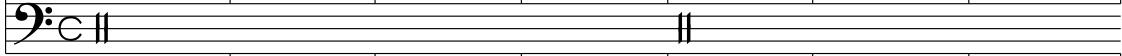
The musical score consists of three voices on five-line staves. The top voice starts with a square note, followed by a diamond note, another diamond note, a square note, a sharp sign, another sharp sign, and a square note. The middle voice starts with a diamond note, followed by a square note, another square note, a diamond note, a square note, and a sharp sign. The bottom voice starts with a square note, followed by a sharp sign, a square note, a diamond note, another diamond note, a sharp sign, and a square note. The score is numbered 271.

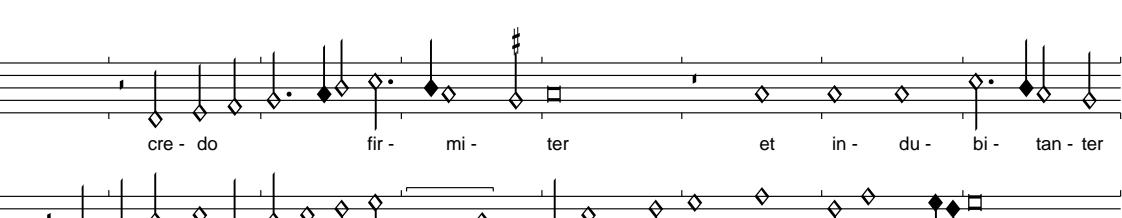
O bone et dulcis domine / Pater noster / Ave Maria  
 Petrucci Motetti C, Nr. 16

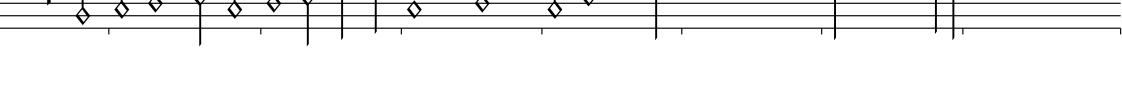
Superius      

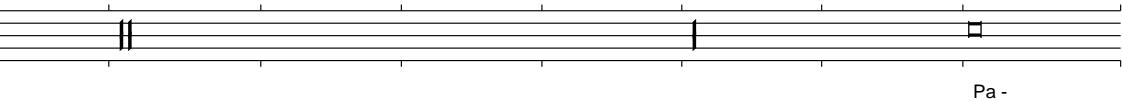
Altus      

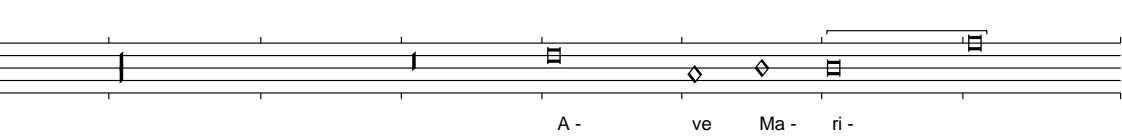
Tenor      

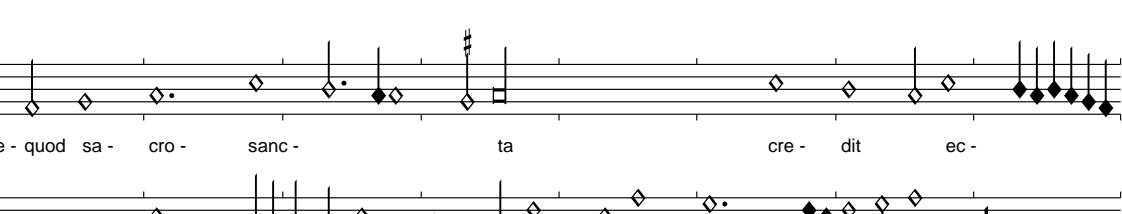
Bassus      

8      

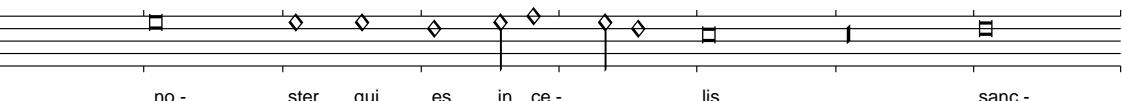


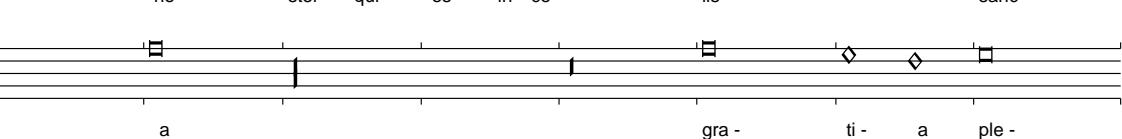




16      







24

cle - si - a d - pre - cor tu - am pi -  
ti - fi - ce - tur no - men tu - um  
na do - mi - nus te - cum

32

e - ta - tem et cle - men - ti - am fac me vi -  
ad - ve - ni - at reg - num tu - um fi - at vo - lun - tas tu -  
be - ne - dic - ta tu

39

ve - re et mo - ri  
a si - cut in ce - lo et in ter -  
in mu - li -

47

in - tu - a fi - de con - fi - te - or ta - men  
ra pa - nem no - strum quo - ti - di - a -  
e - ri - bus

54

co - ram ma - je sta - te tu - a et  
num da no - bis ho - di - e  
be - ne - dic - ta tu

62

sanc - tis an - ge - lis tu - is cum ser - vus  
et di - mit - te no - bis de - bi - ta no - stra si -

69

tu - us sum et que - quod mi -  
cut et nos di - mit - ti - mus de - bi - to - ri - bus  
in mu - li - e - ri - bus et be - ne -

77

hi ac - ci -  
no - stris et ne nos in - du - cas in ten - ta -  
dic - tus fruc - tus ven - tris

85

dat tu - us sum fi -  
ti - o - nem sed li - be - ra nos a ma - lo  
tu - i Je - sus Chris -

93

de - lis

A - men

tus

# Missus est Gabriel

Petrucci Motetti C, Nr. 17

The musical score consists of four staves, each representing a vocal part: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one sharp (F#). The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, corresponding to the vocal parts.

**Superius:** Mis - sus est an - ge - lus Ga - bri -

**Altus:** el ad Ma - ri - am vir - gi -

**Tenor:** nem des - pon - sa - tam lo - seph nun - ti - ans e - i ver - bum

**Bassus:** (empty staff)

**Measure 10:** el ad Ma - ri - am vir - gi -

**Measure 20:** nem des - pon - sa - tam lo - seph nun - ti - ans e - i ver - bum

29

A - ve      gra - i - a ple - na do - mi - nus te -

38

cum do - mi - nus te - cum

48

Laus sanc - ta - rum      a - ni - ma - rum

58

do - mi - nus te - cum ex - ce - len - tis - si - ma re - gi - na

67

ce - lo - rum do - mi - nus te - cum

76

do - mi - nus te - cum

85

do - mi - nus te - cum      in - ter      li - li - a qua - li - um me - di - a - trix de -

94

i et ho - mi - num in de - fi - ci - ens gau - di - um do - mi - nus te - cum

104

do - mi - nus te - cum      do - mi -

114

nus te - cum

118

Splen - dor in ex - tin - gu - bi - lis vir -

127

go cu - i non e - rit si - mi - lis

137

vir - go dul - cis Ma - ri - a

146

do - mi - nus te - cum lux pro - phe - ti - ca Sa - lo - mo - nis fa - bri - ca

154

ma - ter de - i vir - go in tac -

163

ta de - i fi - li - a laus ha - bi - ta - ti - o -

172

nis de - i - fi - ca do - mi - nus te - cum or - tus

181

con - clu - sus fons si - gna - tus a - que vi - ve pu - tens pa - ra - di -

191

191

sus po - mo - rum fru - cti - bus ve - lus ce - les - tis pro - fu -

201

201

sum do - mi - nus te - cum do - mi - nus te -

211

211

cum do - mi - nus te - cum

220

do - mi - nus te - cum      Aa - ron vir - ga

230

ma - ter et vir - go qui ge - nu - i - sti ve - rum de - um et ho - mi - nem

239

ve - rum de - um et ve - rum ho - mi - nem      qui de - us et ho - mo ven -

248

tu - rus est iu - di - ca - re vi - vos et mor - tu -

257

os et se - cu - lum per i - gnem A -

266

men

<Isaac>: Alma redemptoris mater  
Petrucci Canti C, Nr. 18

Superius

Altus

Tenor

Bassus

9

18

Al -

ma

re -

ris

demp -

27

to - ris ma - ter

36

qua per vi - a

45

ce - li

The image displays three staves of musical notation for three voices, likely for a three-part setting such as Treble, Alto, and Bass. The notation is in a square neume system, characteristic of early printed music.

**Staff 1 (Top):** This staff begins at measure 54. It consists of three five-line staves. The vocal parts are represented by diamond-shaped neumes. The lyrics "por - ta ma - nes ma -" are written below the top staff. The key signature changes from common time to F major (two sharps) and then to G major (one sharp).

**Staff 2 (Middle):** This staff continues from measure 54. The lyrics "nes et stel - la" are written below the middle staff. The key signature changes to B-flat major (one flat).

**Staff 3 (Bottom):** This staff begins at measure 63. The lyrics "nes et stel - la" continue from the previous staff. The key signature changes to A major (no sharps or flats).

**Staff 1 (Top):** This staff begins at measure 72. The lyrics "ma -" are written below the top staff. The key signature changes to E major (no sharps or flats).

**Staff 2 (Middle):** This staff continues from measure 72. The lyrics "ma -" continue from the previous staff. The key signature changes to D major (one sharp).

**Staff 3 (Bottom):** This staff begins at measure 72. The lyrics "ma -" continue from the previous staff. The key signature changes to C major (no sharps or flats).

The image displays three staves of musical notation for three voices, likely for a three-part setting. The notation is in mensural time, using vertical stems with diamond-shaped heads to indicate pitch and duration. The voices are represented by three different patterns of stems: one with vertical stems, one with stems angled upwards, and one with stems angled downwards.

**Staff 1:** This staff begins at measure 81. The lyrics "ris suc -" are visible. The music consists of three measures of three voices. The first measure has six voices. The second measure has five voices. The third measure has four voices.

**Staff 2:** This staff begins at measure 90. The lyrics "cur - re ca - den - ti sur - ge - re qui cu -" are visible. The music consists of three measures of three voices. The first measure has six voices. The second measure has five voices. The third measure has four voices.

**Staff 3:** This staff begins at measure 99. The lyrics "rat po -" are visible. The music consists of three measures of three voices. The first measure has six voices. The second measure has five voices. The third measure has four voices.

108

pu - lo

113

Tu que ge -

122

nu - i -

131

sti na - tu - ra

140

mi - ran - te tu - um san -

149

ctum ge - ni - to - rem

158

vir go pri

us ac po ste ri

us Ga

185

bri - e - lis ab o - re

194

204

su - mens il - lud a - ve

214

pec - ca - to - rum mis - se - re -

C

224

# Miles mire probitatis

Petrucci Motetti C, Nr. 19

Superius: Mi - les mi - re  
Altus: Mi - les mi - re  
Tenor: Mi - les mi - re  
Bassus: C

9 pro - bi - ta - tis Mar -  
Bassus: II

18 ti - nus lux san -  
Bassus: II

27

cti - ta - tis sa - cer - do - rum

36

glo - ri - a ar - mis ces - sit

45

te - nenes fi -  
va - ni - ta - tis

54

tri - ni - ta - tis  
dem

63

san - ctus ab in - fan - ti - a re - gu - la - ris

72

mi - li - ta - ris mi - li - ta -

81

ris      con - su - la - ris      sin -      gu - la -      ris

90

vi -      te      ful -      gens

99

ti -      bi      ca -      ris      dum      pre -      ca -      ris

108

ex - pers pa - ris qum pro - ba - ris

117

con - fer - re re - me - di - a

124

In no - cte scis

133

quod iam re - gnas in cor - de mun - do

142

in de - i pre - sen -

151

ti - a in de - i pre - sen - ti - a  
nunc

160

de - vo - te sup -

This musical score page contains three staves of music. The top staff has a clef, a key signature of one flat, and a tempo marking of 160. The middle staff begins with a fermata over a note. The bottom staff starts with a bass clef and a key signature of one flat. The lyrics "de - vo - te sup -" are written below the notes. The music consists of vertical stems with black diamond heads and white diamond heads.

169

pli - can - ti cho - ro

This musical score page contains three staves of music. The top staff has a clef, a key signature of one flat, and a tempo marking of 169. The middle staff begins with a fermata over a note. The bottom staff starts with a bass clef and a key signature of one flat. The lyrics "pli - can - ti cho - ro" are written below the notes. The music consists of vertical stems with black diamond heads and white diamond heads.

178

io - cun - dan - ti  
pro te

This musical score page contains three staves of music. The top staff has a clef, a key signature of one flat, and a tempo marking of 178. The middle staff begins with a fermata over a note. The bottom staff starts with a bass clef and a key signature of one flat. The lyrics "io - cun - dan - ti" and "pro te" are written below the notes. The music consists of vertical stems with black diamond heads and white diamond heads.

187

lar - gi re sub - si - di - a ut - que ti - bi sunt sub - iec -

196

ti per te du - ce

206

sint pro - tec - ti ab ho - stis a - stu - ri - a

216

Sed et sur- sum sint sub - ve - cti et cum san - ctis

225

sint re - fe - cti su - per - na le - ti - ti - a A -

234

men

# O decus - Ave regina celorum

Petrucci Motetti C, Nr. 20

Superius

Altus

Tenor

Bassus

O de - quis in - no -

Ave regina celorum

Ave regina celorum

9

cen - ti - e flos vir - gi - ni - ta - tis

18

ma - ter rel - gis glo - ri - e

27

tem - plum tri - ni - ta - tis re - gi -

ha cle men - ti - e re - gnans cum

be - a - tis pur - ga lux le - ti - e re - os

54

a pec - ca - tis

63

O ma - ter e - gre - gi - a tu -

72

trix or - pha - no -

81

rum por- tus spes

90

fi du ci a

99

fa-cta pec-ca-to-rum tu-a no-bis

108

gau - di - a in re - gno ce - lo - rum

117

gra - ta dent so - la - ti - a re - gis an - ge -

126

lo - rum

# Virgo precellens

Petrucci Motetti C, Nr. 21

Superius

Altus

Tenor

Bassus

Virgo pre cel -

9

lens de i ta tis ma ter no bis in ter -

18

ris ho di e

27

con - ce - das ut ti - bi pu - ri re -

36

45

50

An na te mun - do ge - nu - it be - ha - ta

59

tu bo - nam no - bis pe - pe - ris -

68

pa - cem nos ti - bi fu - si ve - ni -

77

am ro - ga - mus vir - go Ma - ri - a

This musical score consists of two staves, labeled 'a' and 'b'. Staff 'a' begins with a note on the first line, followed by a short rest, then a note on the second line. Staff 'b' begins with a note on the first line, followed by a short rest, then a note on the second line. The vocal parts continue with 'ga-' on staff 'a', 'mus' on staff 'b', 'vir-' on staff 'a', 'go' on staff 'b', 'Ma-' on staff 'a', 'ri-' on staff 'b', and 'a' on staff 'a'. The music concludes with a sharp sign on the final note.

87

Pa - cis in ter - ris cho - rum an - ge - lo - rum nun - ti - at tem -

This musical score consists of two staves, labeled 'a' and 'b'. Both staves begin with a note on the first line, followed by a short rest, then a note on the second line. This pattern repeats three times. The vocal parts begin with 'Pa-' on staff 'a', 'cis' on staff 'b', 'in' on staff 'a', 'ter - ris' on staff 'b', 'cho - rum' on staff 'a', 'an -' on staff 'b', 'ge -' on staff 'a', 'lo -' on staff 'b', 'rum' on staff 'a', 'nun -' on staff 'b', 'ti -' on staff 'a', and 'at tem -' on staff 'b'. The music concludes with a sharp sign on the final note.

95

Pa - cis in ter -

ris  
pus cu i bo na vo lun ta tis

104

cho rum an ge lo rum nun ti at tem pus cu i bo na vo lun ta

113

tis lau di bus qui te ve ne ra mur ve ne

122

ra - mur u - nam san - ctam Ma - ri - a san -

131

cta Ma - ri - a

135

Er - go te no - stre quo - ni - am sa - lu -

144

tis cau - sa pro - du -

153

xit mi - se - re - re ple - bis quam tu - us fe -

163

cit pu - er pro - cre - a - vit di - gna Ma -

172

ri - a di - gna Ma - ri - a

180

3 || Lam - mi - ne fer - re si - le - ant Et  
3 || Lam - mi - ne fer - re si - le - ant  
3 ||

188

no - stri sit ti - bi re - gis po - pu - li quam cu -

196

ra ut vi - am sem - per

205

te - ne - ant e - le - ctam di - gna Ma - ri - a

215

di - gna Ma - ri - a

# O sacrum convivium - Qui pacem ponit

Petrucci Motetti C, Nr. 22

Superius

Altus

Tenor

Bassus

9

vi - um con - vi - vi -

ponit

18

um in quo Chris -

27

A musical score for three voices. The top voice has a single diamond note. The middle voice has notes labeled "tus", "su", "mi", and "fines". The bottom voice has a single diamond note.

A musical score for three voices. The top voice has a single diamond note. The middle voice has a single diamond note. The bottom voice has notes labeled "fines".

36

A musical score for three voices. The top voice has two diamond notes. The middle voice has notes labeled "tur", "re", "co", "li", and "tur". The bottom voice has a single diamond note.

A musical score for three voices. The top voice has two diamond notes. The middle voice has a single diamond note. The bottom voice has notes labeled "tur", "re", "co", "li", and "tur".

45

A musical score for three voices. The top voice has notes labeled "me", "mo", "ri", and "a". The middle voice has notes labeled "ecclesie". The bottom voice has notes labeled "me", "mo", "ri", and "a".

54

pas - si - o -  
frumenti

64

nis e - ius mens

73

im - ple - tur gra - ti -  
ex adi

82

a Et fu - tu - re glo - ri - e  
pe faci at nos

91

No - bis pi - gnus da - tur al -  
dominus alle

100

le - lu - ya  
lu ya

# O admirabile comercium

Petrucci Motetti C, Nr. 23

Superius

O ad - mi - rab i - le co - mer - ci - um

This block shows the first two measures of the Superius part. The vocal line begins with a short note followed by a rest, then continues with a series of eighth-note pairs. The lyrics "O ad - mi - rab i - le co - mer - ci - um" are written below the notes.

2

Superius

Cre - a - tor

Altus

Tenor

Bassus

This block shows measures 2 through 3 of the four-part setting. The Superius part begins with a long note followed by a rest. The Altus part has a sustained note. The Tenor and Bassus parts provide harmonic support. The lyrics "Cre - a - tor" are written below the notes.

10

ge - ne - ris

This block shows measures 10 through 11 of the four-part setting. The Superius part has a sustained note. The Altus part features a melodic line with eighth-note pairs. The Tenor and Bassus parts provide harmonic support. The lyrics "ge - ne - ris" are written below the notes.

19

hu - ma - ni a - ni - ma - tum

28

a - ni - ma tum cor - pus su -

37

mens de vir - gi -

46

ne na - sci di - gna - tus est

56

et pro - ce - dens ho -

65

mo si - ne fe -

74

mi - ne

83

lar - gi - tus est no - bis su - am

92

de - i - ta -

101

tem de - i -

110

ta - tem

Im Superius musste in T. 108 der Rhythmus verdoppelt werden - einer der ganz wenigen Fehler in diesem Druck!

Der Text passt nur mit Mühe auf die Oberstimme, es ist von hier teils suggerierten Textwiederholungen auszugehen.

# Sancti dei omnes

Petrucci Motetti C, Nr. 24

The musical score consists of three systems of music for four voices: Superius, Altus, Tenor, and Bassus. The notation is in common time, with a key signature of one flat. The vocal parts are represented by four staves, each with a specific range and pitch level.

**System 1 (Measures 1-9):**

- Superius:** Range approximately G4 to A5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "Sanc - ti de - i om - nes o - ra - te pro - no - bis" are sung.
- Altus:** Range approximately E4 to G5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "Sanc - ti de - i om - nes o - ra - te pro - no - bis" are sung.
- Tenor:** Range approximately C4 to E5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "gau -" are sung.
- Bassus:** Range approximately A3 to C4. Starts with a whole note (F), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "B" (flat sign) are shown above the staff.

**System 2 (Measures 10-18):**

- Superius:** Range approximately G4 to A5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "a - ni - me sanc - to -" are sung.
- Altus:** Range approximately E4 to G5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "a - ni - me sanc - to -" are sung.
- Tenor:** Range approximately C4 to E5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "dent in ce - lis" are sung.
- Bassus:** Range approximately A3 to C4. Starts with a whole note (F), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "dent in ce - lis" are sung.

**System 3 (Measures 19-27):**

- Superius:** Range approximately G4 to A5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "rum Qui Chri - sti ve - sti - gi - a sunt" are sung.
- Altus:** Range approximately E4 to G5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "rum Qui Chri - sti ve - sti - gi - a sunt" are sung.
- Tenor:** Range approximately C4 to E5. Starts with a whole note (C), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "rum Qui Chri - sti ve - sti - gi - a sunt" are sung.
- Bassus:** Range approximately A3 to C4. Starts with a whole note (F), followed by a series of eighth notes (diamond shapes) and sixteenth notes (filled diamonds). The lyrics "rum Qui Chri - sti ve - sti - gi - a sunt" are sung.

28

se - qu - ti et qui - a pro e - ius a - mo - re san -

37

gui - nem su um su - de - runt

46

Cum Chris - tum re - gna - bunt in e - ter -

55

num sanc - ti de - i om - nes o - ra - te pro no - bis

64

lec - ta - mi - ni in do - mi - no et e - xul - ta - re iu - sti

73

et glo - ri - a - mi - ni om - nes re - ct i cor - de o - re -

82

mus in fir - mi - ta - tem no - stram que - su - mus do - mi - ne pro -

mus in fir - mi - ta - tem no - stram que - su - mus do - mi - ne pro -

91

pi - ti - us re - spi - ce et ma - la om - ni - a que iu - ste me - re - mur

pi - ti - us re - spi - ce et ma - la om - ni - a que iu - ste me - re - mur

99

om - ni - um sanc - to - rum in - ter - ces - si - o - ne a - ver - te sanc - ti de -

om - ni - um sanc - to - rum in - ter - ces - si - o - ne a - ver - te sanc - ti de -

107

i om - nes o - ra - te pro no - bis

114

Chri - ste au - di nos sanc -

123

ta tri - ni - tas u - nus de - us mi - se - re - re no - bis

132

sanc - ta Ma - ri - a o - ra pro

141

no - bis sanc - ti de - i om - nes o - ra - te pro no -

150

bis pro - pi - ti us e - sto par - ce no - bis do - mi - ne pro - pi - ti - us

159

pro - pi - ti - us e - sto li - be - ra nos

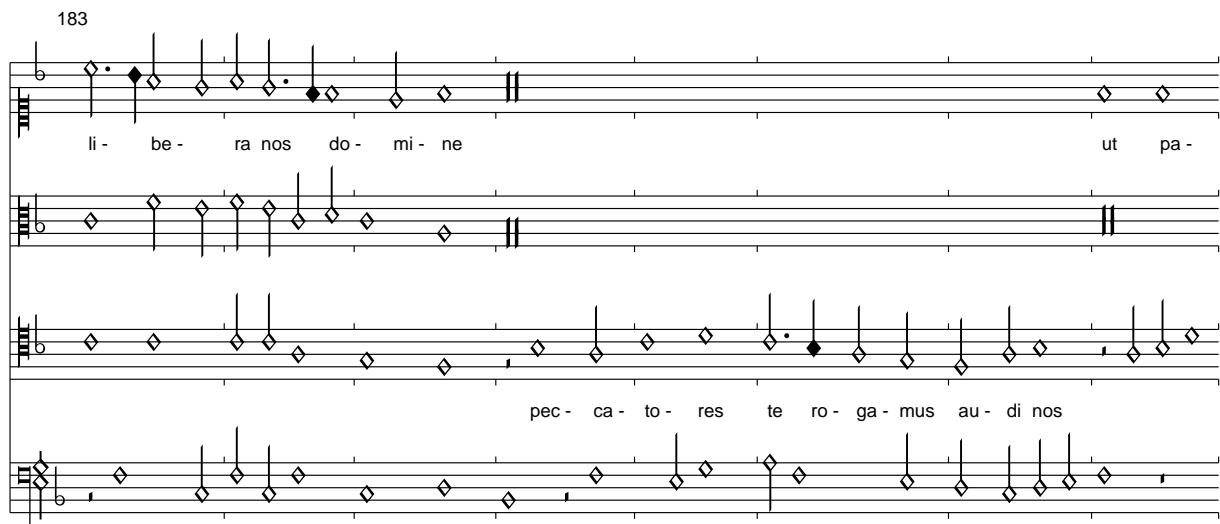
168

do - mi - ne ab in - si - di - is di - a - bo - li a ce - ci - ta -  
li - be - ra nos do - mi - ne

176

te cor - dis in di - e iu - di - ci - i  
li - be - ra nos do - mi - ne li - be - ra nos do - mi - ne

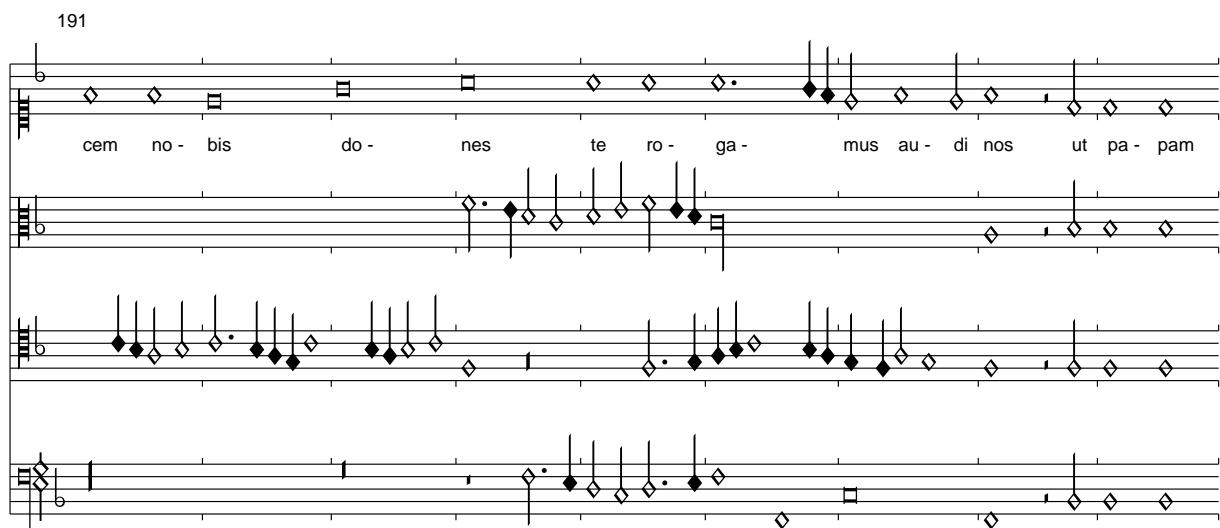
183



li - be - ra nos do - mi - ne      ut pa -

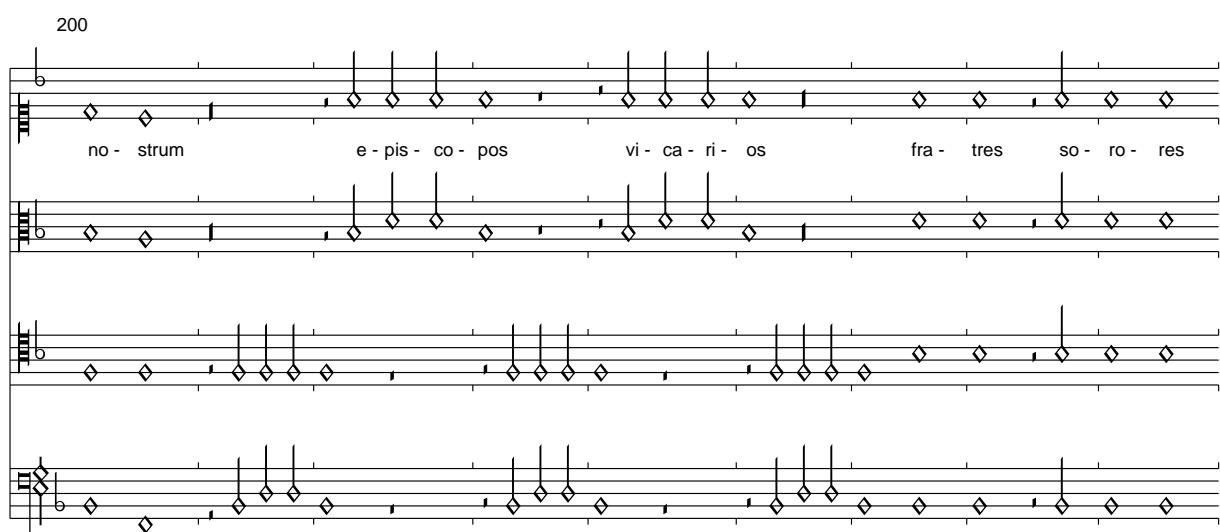
pec - ca - to - res te ro - ga - mus au - di nos

191



cem no - bis do - nes te ro - ga - mus au - di nos ut pa - pam

200



no - strum e - pis - co - pos vi - ca - ri - os fra - tres so - ro - res

209

pa - ren - tes be - ne fac - to - res no - stros con - ser - va - re di - gne - ris te ro -

217

ga - mus au - di nos sanc - ti de - i om - nes o - ra - te

226

pro no - bis A - men

# Confitemini domino

Petrucci Motetti C, Nr. 25

Superius

Altus

Tenor

Bassus

9

quo - ni - am in se - cu - lum mi - se - ni - cor - di - a e - ius con - fi -

18

te - mi - ni de - o de - o - rum con - fi - te - mi - ni do - mi - no do - mi -

27

qui fe - cit mi - ra - bi - li - a ma - gna so - lus qui fe - cit  
no - rum

36

ce - los in - tel - lec - tu qui fir - ma - vit ter - ram su - per a - quas qui

45

fe - cit lu - mi - na - ri - a ma - gna so - lem in po - tes - ta -

53

tem di - e - i lu - nam et stel - las in po - ten - ta - tem

62

no - ctis rex e - ter - ne glo - ri - e Qui per - cus - sit E - gip -

72

tum cum pri - mo - ge - ni - tis e - o - rum qui e - du - xit Is - ra - el de

80

me - di - o e - o - rum in ma - nu po - ten - ti et bra - chi - o ex - cel -

89

so laus ti - bi sit do - mi - ne rex e - ter - ne glo - ri - e

98

100

Qui di - vi - sit ma - re ru - brum in di - vi - si - o -

nes et e - du - xit l - sra - el per me - di - um e - ius et ex -

cus - sit pha - ra - o nem et vir - tu - tem e - ius in ma - ri

125

ru - bro qui tra - du - xit po - pu - lumm su - um per

134

de - ser - tum et oc - ci - dit  
per - cus - sit re - ges - ma - gnos

142

re - ges for - tes Se - on re - gem a - mor e - o - rum  
et Og re - gem Ba -

151

et om - ni - a re - gna Ca - na - am

sam

et de - dit ter - ram e - o - rum he -

159

he - re - di - ta - tem Is - ra - el ser - vo su - o qui - a

re - di - ta - tem

167

in hu - mi - li - ta - te no - stra me - mor fu - it no - stri et re - de - mit nos

in hu - mi - li - ta - te no - stra me - mor fu - it no - stri et re - de - mit nos

176

ab in - ni - mi - cis      no - stris      con - fi -  
dat es - cam om - ni ca - rni

184

te - mi - ni de - o ce - li      con - fi - te - mi - ni do b mi - no

193

do - mi - no - rum quo - ni - am in e - ter - num mi - se - ri - cor - di - a

202

e - ius

# Respice me infelicem

Petrucci Motett C, Nr. 26

Superius

Altus

Tenor

Bassus

10

O pi - e - tas in men -

19

sa re - spi - ce me cru -

28

de - lis - si - mum mi - se - ri - cor - di - a pu - bli -

37

ca de - so - la - tus ad om - ni - po -

46

ten - tem ve - ni - o

vul - ne -

55

ra - tus ad me - di - cum cur - ro

64

e - ta - tem man - su - e - tu - di - nis tu - e

73

qui tam di - u sus - pen - di - sti

82

gladi - um ul - ti - o - nis de - le

This musical score consists of three staves of square notation. Measure 82 begins with a single note on the first staff. The lyrics "gladi - um" are written below the notes. The second staff begins with a note, followed by a rest and a note. The lyrics "ul - ti - o - nis" are written below the notes. The third staff begins with a note, followed by a rest and a note. The lyrics "de - le" are written below the notes.

This section contains two staves of square notation, likely representing measures 83 and 84. The first staff starts with a note, followed by a rest and a note. The second staff starts with a note, followed by a rest and a note.

91

in nu - me - ro - si - ta - tem cri - mi - num mul - ti -

This musical score consists of three staves of square notation. Measure 91 begins with a single note on the first staff. The lyrics "in nu - me - ro - si - ta - tem cri - mi - num mul - ti -" are written below the notes. The second staff begins with a note, followed by a rest and a note. The third staff begins with a note, followed by a rest and a note.

101

tu - di - ne mi - se - ri - cor - di - a - rum

This musical score consists of three staves of square notation. Measure 101 begins with a single note on the first staff. The lyrics "tu - di - ne mi - se - ri - cor - di - a - rum" are written below the notes. The second staff begins with a note, followed by a rest and a note. The third staff begins with a note, followed by a rest and a note.

110

tu - a - rum A - men

Das Gebet um Vergebung der „grausamen Sünden“ durch Gott, der schon „sein Schwert gezückt“ hatte, findet sich im Aberdeen Psalter.

# Trinitas deitas unitas

Petrucci Motetti C, Nr. 27

Superius

Altus

Tenor

Bassus

10

na - ma - i es - tas et po - tes - tas pi - e - tas # e - ter -

19

na sol lu - men et nu -

28

men la - pis mons pe - tra fons flu - men pons et

37

vi - ta tu sa - tor cre - a - tor sal - va -

46

tor lux - que per - pe - tu - a tu de -

55

cor et can - dor splen -

63

dor et o - dor con - vi - vunt mor - ta - les

72

Tu ver - tex et a - pex

81

tu lux an - ge - li - ca quam co -

lunt quam a - do - rant quam lau -

dant ce - lo - rum ag - mi - na

90

lunt quam a - do - rant quam lau -

dant ce - lo - rum ag - mi - na

99

dant ce - lo - rum ag - mi - na

dant ce - lo - rum ag - mi - na

dant ce - lo - rum ag - mi - na

108

re - ge nos sa - va nos per - duc

||

||

117

nos ad ve - ra gau - di - a tu de - cus et vir - tus

||

||

126

tu ius - tus et ve - rus tu sanc - tus

||

||

135

et bo-nus tu rec-tus et sum-mus do-mi-

144

nus sit ti-bi glo- ri-a A-men

# <Compere>: Profitentes unitatem

Petrucci Motetti C, Nr. 28

Superius

Altus

Tenor

Bassus

9

tem

ve - ne - re - mur tri - ni - ta -

18

pa - ri re - ve - ren - ti - a tres per - so - nas

tem

27

af - fe - ren - tes      a - se di - fe - ren -  
per - so - na - les di - fe - ren - tes  
per - so - na - les di - fe - ren - tes

36

ti - a      cum sint u - num sub - stan -  
hec di - cun - tur re - la - ti - ve

45

ti - ve      si -  
non tri - a prin - ci - pi - a

54

ne di - cas tres vel tri - a sim - plex ta - men est u - sy - a  
non tri - plex es - sen - ti -

64

  
The letter 'a' appears below the first staff.

non tri - plex es - sen - ti - a sim - plex  
a

73

  
The letter 'a' appears below the first staff.

es - se sim - plex no -  
sim - plex es - se sim - plex vel -

81

se - e  
le sim - plex no - se - e cun - cta sunt sim - pli -

90

non u - ni - us quam du - a - rum  
ci - a si - ve tri - um

99

ma - ior ef - fi - ca - ti - a  
per - so - na - rum

109

Vim tran - scen - dit

Di - gne lo - qui de per - so - ni - a

118

ra - ti - o - nis ex - ce - dit in - ge - ni - a

127

u - num nu - men u - num lu -

u - unus splen - dor hoc u - na quod a - li - a

135

men hoc u - num quod a - li - a pa - tri - com - par fi - li -

145

o - que spi - ri - ta - lis pro -  
spi - ri - ta - lis ab u - tro - que

154

ce - dit con - ne - xi - o  
Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i

163

be - ne - di - ca - mus pa - trem et fi - li - um cum sanc - to spi - ri - tu Al - le -  
sanc - to

171

lu - ya Al - le - lu - ya <A - men>

# Filie regum in honore

Petrucci Motetti C, Nr. 29



Fi - li - e re - gum

2

Musical notation for four voices: Superius, Altus, Tenor, and Bassus. The music begins at measure 2. The Superius and Altus voices sing in unison, while the Tenor and Bassus voices provide harmonic support. The lyrics "In hono" are written below the notes.

Superius  
Altus  
Tenor  
Bassus

In hono

10

Musical notation for the same four voices continuing from measure 10. The lyrics "re tuo" are visible above the notes. The notation uses square note heads for the upper voices and diamond note heads for the lower voices.

re tuo

20

Musical score for measure 20. The music is written in four-line red neumes on a single staff. The notes are primarily open diamonds (breves) and filled diamonds (longs). The lyrics "astitit" are written below the staff.

30

Musical score for measure 30. The music is written in four-line red neumes on a single staff. The notes are primarily filled squares (breves) and open squares (longs). The lyrics "regi na" are written below the staff.

40

Musical score for measure 40. The music is written in four-line red neumes on a single staff. The notes are primarily open diamonds (breves) and filled diamonds (longs). The lyrics "a dex" are written below the staff.

50

tris

is

In ve

64

74

st

This section contains three staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a black diamond followed by a white diamond. The second staff begins with a white diamond followed by a black diamond. The third staff begins with a black diamond followed by a white diamond. The lyrics "st" are written below the first staff.

84

tu de aura

This section contains three staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a white diamond followed by a black diamond. The second staff begins with a black diamond followed by a white diamond. The third staff begins with a white diamond followed by a black diamond. The lyrics "tu de aura" are written below the first staff.

94

to circunda

This section contains three staves of musical notation. The notes are represented by diamond shapes. The first staff begins with a white square followed by a black square. The second staff begins with a black square followed by a white square. The third staff begins with a white square followed by a black square. The lyrics "to circunda" are written below the first staff.

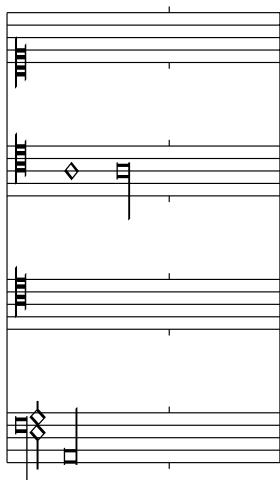
104

ta vari e

ta

te

134



Der Text ist eher inhaltlich als wirklich textiert angeführt. Das Stück basiert auf einem gregorianischen Offertorium unter Verwendung von Versen aus Psalm 44.

# Miserere mei

Petrucci Motetti C, Nr. 30

Superius: Mi - se - re - re me - i de -  
Altus: Mi - se - re - re me - i de - us mi - se - re -  
Tenor: Mi - se - re - re me - i de -  
Bassus: Mi - se - re - re me - i de -

10

us mi - se - re - re me -  
re me - i de - us mi - se - re - re me - i de -  
re me - i de -

19

i quo - ni - am in te  
us quo -

28

a - ni - ma me - a  
ni - lam in te con - fi - dit mi - se - re - re

37

re me - i de - us de -  
me - i de - us et ne di - spe - xe - ris

45

pre - ca - ti - o - nem me - am quo - ni - am  
de - pre - ca - ti - o - nem me - am quo -

54

in te spe - ra - vi do - mi - ne mi - se -  
ni - am in te spe - ra - vi do - mi - ne mi -

63

re - re me - i mi - se - re - re me - i  
se - re - re me - i et

72

et ex - au - di me ex - au - di me

# Si bona suscepimus

Petrucci Motetti C, Nr. 31

Superius

Altus

Tenor

Bassus

Si bona suscepimus de manu domini

10

20

29

This section contains four staves of musical notation. The notes are represented by diamond shapes. Measure 29 consists of four measures of music, each with a different key signature indicated by a symbol at the beginning of each staff. The music is divided into measures by vertical bar lines.

39

This section contains four staves of musical notation. The notes are represented by diamond shapes. Measure 39 consists of four measures of music, each with a different key signature indicated by a symbol at the beginning of each staff. The music is divided into measures by vertical bar lines.

49

This section contains four staves of musical notation. The notes are represented by diamond shapes. Measure 49 consists of four measures of music, each with a different key signature indicated by a symbol at the beginning of each staff. The music is divided into measures by vertical bar lines.

59

Musical score for measure 59. The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6/8'). The music is written in a soprano-like vocal style with diamond-shaped note heads. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The key signature changes from one staff to another, with sharps appearing in the later staves.

69

Musical score for measure 69. The score continues with four staves. The key signature has shifted to include sharps. The music maintains its soprano-like character with diamond-shaped note heads. The rhythm includes eighth and sixteenth notes, with a mix of common and 6/8 time signatures across the staves.

79

Musical score for measure 79. The score continues with four staves. The key signature remains with sharps. The music continues in the soprano-like style with diamond-shaped note heads. The time signature alternates between common and 6/8 time.

89

Musical score for measure 89. The score consists of four staves. The top staff has a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The music includes various note heads (diamonds, squares, diamonds with stems) and rests.

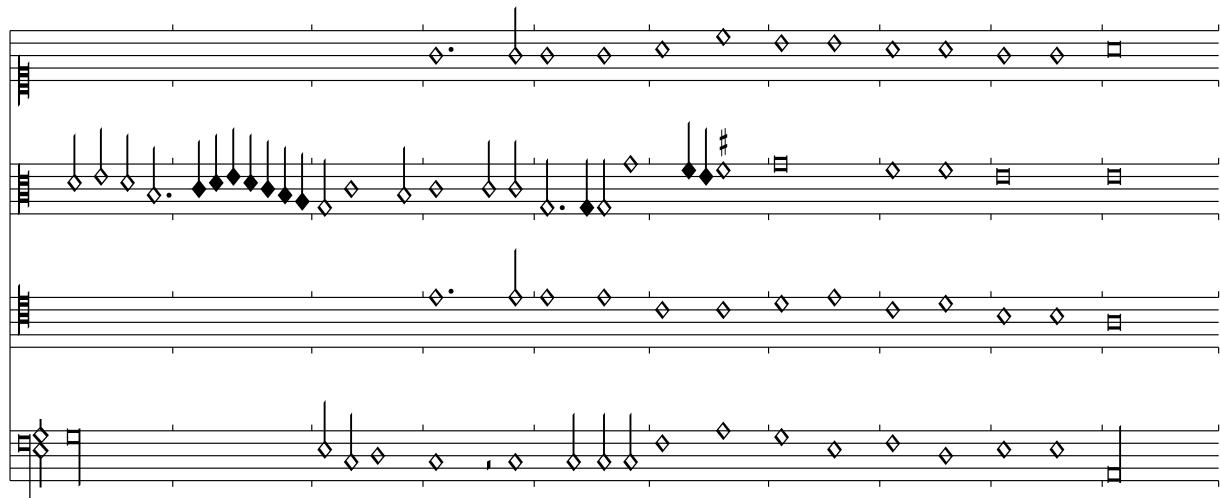
97

Musical score for measure 97. The score consists of four staves. The first staff starts with a common time signature (C). The second staff starts with a common time signature (C). The third staff starts with a common time signature (C). The fourth staff starts with a common time signature (C). The music includes various note heads (diamonds, squares, diamonds with stems) and rests. The lyrics "Adesto domine" are written below the third staff.

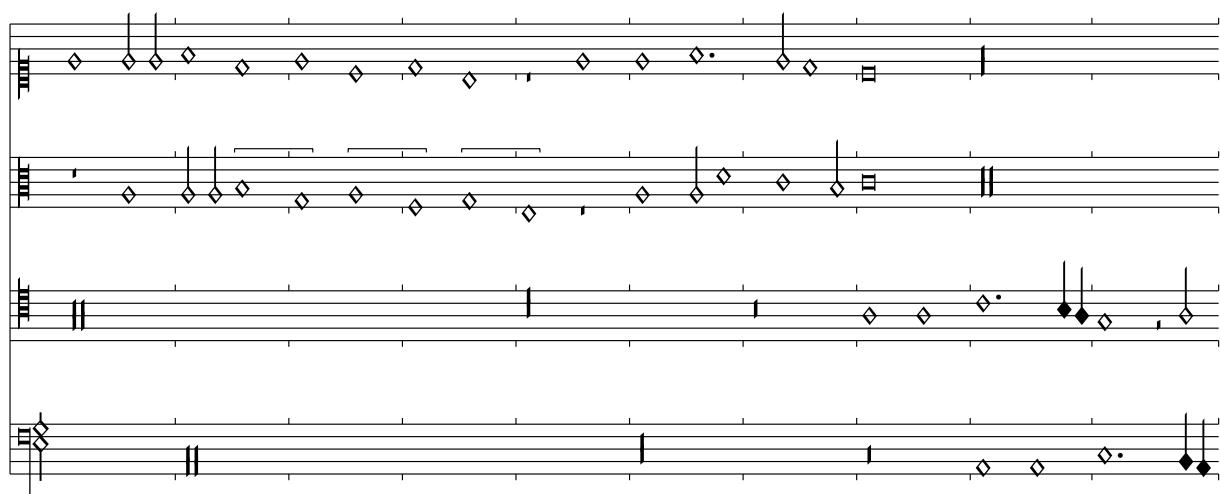
106

Musical score for measure 106. The score consists of four staves. The first staff has a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The music includes various note heads (diamonds, squares, diamonds with stems) and rests.

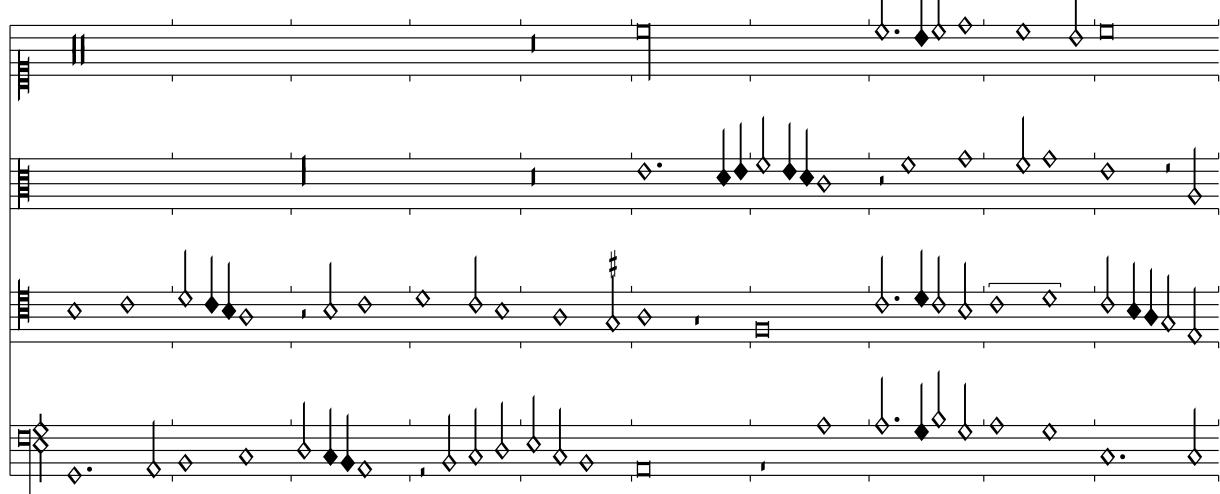
116



126



136

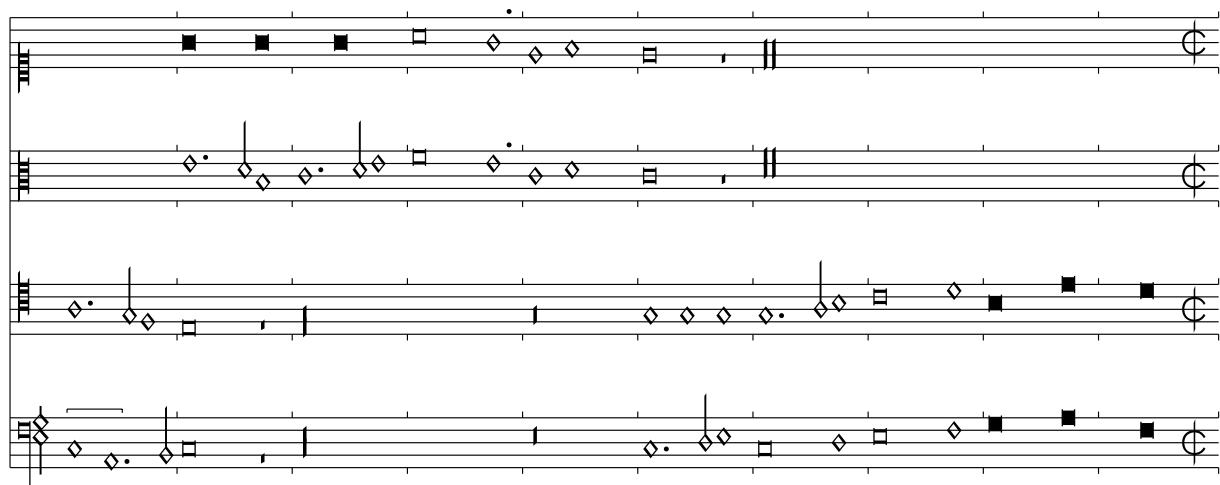


146

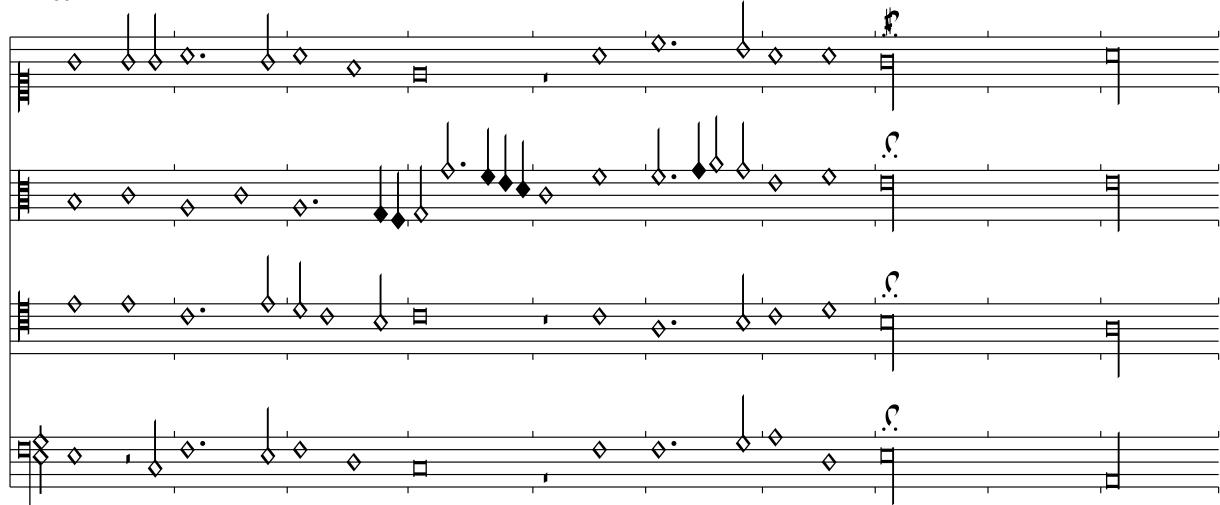
156

166

176



186



Das Incipit verweist auf das oft vertonte Responsorium der Totenmesse hin. Allerdings passt der Text keinesfalls auf die vielen syllabischen Noten! Das allein im Tenor vorhandene Incipit des zweiten Teils stammt nicht aus dem Responsorium. Vermutlich war ursprünglich ein anderer Text für diese Musik vorgesehen.

# <Josquin>: Magnus es tu domine

Petrucci Motetti C, Nr. 32

Superius

Altus

Tenor

Bassus

6

11

Ma - gnus est tu do - mi - ne

et ma - gnus

et ma - gnus no - men tu - um u - be - ri - no - men tu - um

me fons om - ni - um gra - ti - a - rum in - cli -

16

et de - us et de - us sum - me  
ta pro - les sum - mi de - i

21

bo - nus lan - guen -

26

su - a - ve re - fri - ge - ri - um la -  
tis a - ni - me

31

cri - man - tis dul - ce so - la - ti - um u - ni - ca mer - ces

36

su - per - no - rum ci - vi -

41

um

43

Tu pau - pe - rum re - fu - gi - um tu lan - go - ris re - me -

52

di - um spes ex - u - lum for - ti - tu - do la - bo - ran - ti -

61

um vi - a e - ran - ti - um  
ve -

70

Et nunc re - demp - tor do - mi - ne  
3      3

ri - tas et vi - ta

80

ad te so - lum con - fu - gi - o te ve - rum de - um a - do - ro in  
3      3

•

89

te spe - ro sa - lus me - a Je - su Chri - ste ad - iu - va  
3      3

in te con fi - do

98

me ne - un - quam ob - dor - mi - at in mor - te a - ni - ma - me -

107

a.

<Josquin?/le Petit>: Planxit autem David  
Petrucci Motetti C, Nr. 33

Superius

Altus

Tenor

Bassus

9

18

27

ra - el      ple - bis      qui mor - tu - i

36

sunt su - per ex - cel - sa tu - a      vul -

vul - ne - ra - ti

45

ne - ra - ti      ||

in - cli - ti      ls - ra - el      su - per mon - tes      tu - os      in - ter -

53

quo-, mo-, do ce-, ci-, de-, runt for-,  
fec-, ti, sunt quo-, mo-, do

62

tes, in pre-, li-, o, no-, li-, te, a-, nun-, ci-, a-

71

re, in, Geth, ne-, que, a-, nun-, ci-, a-, re, in

80

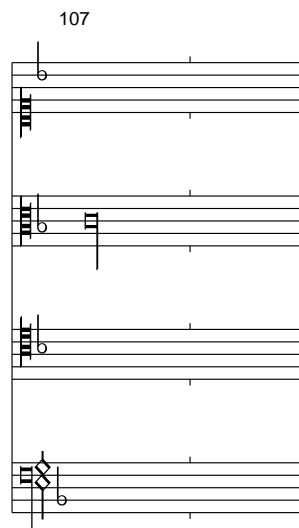
A-scha-lo-nis ne for-te le-ten-tur fi-  
con-pi-tis A-scha-lo-nis

89

li-e Phi-li-sti-im ne ex-ul-

98

tent in-cir-cum ci-so-rum



109

Mon - tes Gel - bo - e nec ros nec plu - vi - a

118

ve - ni - ant su - per vos ne - que sint a - gri

127

pri - mi - ci - a - rum      qui - a i - bi      ab - iec - tus est cli -

136

pe - us for - ti - um et cli - pe - us Saul

145

Qua - si non es - set unct - tus

154

o - le - o a - san - gu - ne in - ter - fec - to -

162

rum ab a - di - pe for - ti -

171

um

174

Sa - git - ta lo - na - the nun - quam re - di - it re - tro -

||

182

sum

et gla - di - us Saul non est re - ver -

||

190

non est re - ver - sus in - a - nis Saul et lo - na -

sus ma -

198

thas in - vi ta su - a in mor - te  
bi - les et de - co - ri

207

quo - que non sunt di - vi - si

216

le - o - ni - bus for - ti - o - res fi - li - e Is - ra - el

224

su - per Saul fle - te qui vos ve - sti - e - bat coc - ci - no

233

in de - li - ci - is su - is qui pree - be - bat or - na - men - ta au - re - a

242

cul - tu - i ve - stro

quo - mo - do ce - ci - de -

251

runt for - tes im - pre - li - o  
lo - na -

260

thas in ex - cel - sis tu - is oc - ci - sus

269

est

271

Do - le - o su - per te fra - ter mi lo - na - tha

280

de - co - re ni - mis et a - ma - bi - lis val - de

289

su - per a - mo - rem mu - li - e - rum si - cut ma - ter a - mat

298

u - ni - cum      fi - li -      um      fi - li - um      su -      um      sic

307

e - go      te      di -      li -      ge -      bam      quo -      mo -      do      ce -

316

ci - de - runt      ro - bus - ti      et      pe - ri -      e - runt      ar -

325

ma  
bel - li -

334

ca

# <Isaac>: Rogamus te - O Maria

Petrucci Motetti C, Nr. 34

Superius

Altus

Tenor

Bassus

9

18

Ro - ga - mus te pi - is - si - ma vir - go Ma - ri - a hu - mi -

liter que de tu is me ri tis mun -

Ma - ri -

do pa - cem con - tu - li - sti

a

27

ut no - bis pla - ca - bi - lem u -  
u - ni - ge - ni - tum tu - um  
O re - gi -

36

ni - ge - ni - tum tu - um ac pi - is - si - mum re - dem - pto -  
na

45

rem no - strum ut nos per - du - cat ad ve -  
O do - mi - na

54

ram di - le - cti - o - nem et pa - cem si - ne si - ne  
mi - ris - si -

63

man - su - ram  
ma

70

Pi - is -  
O Ma - ri - a O re - gi - na O do - mi - na  
O

79

si-ma ad-te con-fu-gi-mus in-te in-te con-fi-di-  
Ma-ri-a O re-gi-na

88

mus su-spi-ra-mus te-ge-men-tes in-  
in-vo-ca-  
O do-mi-na mi-tis-si-ma O Ma-ri-a O re-gi-na O

97

vo-ca-mus O Ma-ri-a O re-gi-na o  
mus  
do-mi-na mi-tis-si-ma O

106

do - mi - na      mi - tis - si - ma      e - sto no - bis      pro - pi - ti - a

do - mi - na      mi - tis - si - ma      E - sto no - bis      pro - pi - ti - a      in

116

in se - cu - lo - rum      se - cu - la      A - men

se - cu - lo - rum      se - cu - la      A - men

# Inviolata integra

Petrucci Motetti C, Nr. 35

Musical score for the first system of the motet 'Inviolata integra'. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The key signature is common time (indicated by a 'C'). The vocal parts are represented by black diamond-shaped note heads on a five-line staff. The bassus part begins with a long note followed by a series of eighth notes. The altus and tenor parts follow with eighth-note patterns. The superius part remains silent throughout this section.

8

Musical score for the second system of the motet 'Inviolata integra'. The score continues with the four voices: Superius, Altus, Tenor, and Bassus. The key signature changes to G major (indicated by a 'G'). The vocal parts begin singing, with lyrics appearing below the staff: 'In - vi - o - la - ta'. The bassus part features a sustained note with a fermata. The altus and tenor parts provide harmonic support with eighth-note patterns. The superius part remains silent.

15

Musical score for the third system of the motet 'Inviolata integra'. The score continues with the four voices: Superius, Altus, Tenor, and Bassus. The key signature changes to A major (indicated by a 'A'). The vocal parts begin singing, with lyrics appearing below the staff: 'in - te - gra - et - ca - sta'. The bassus part features a sustained note with a fermata. The altus and tenor parts provide harmonic support with eighth-note patterns. The superius part remains silent.

23

es Ma - ri - a

31

Que es e - le -

39

cta ful - gi - da ce -

47

li por - ta

55

O ma - ter al -

63

ma Chri - sti ca -

71

ris - si -

79

C  
ma

84

Altus      Bassus

Sus - ci - pe pi - a

91

lau - dum pre - co - ni - a b b

99

pre - co - ni - a

104

Superius      Altus      Tenor      Bassus

No - stra ut pu - ra pe - cto - ra

111

sint et cor - po - ra et cor -

119

po - ra

Te

127

nunc fla - gi -

135

tant de vo - ta

143

cor - da et o - ra

151

Superius

Altus

Tu - a per - pre - ca - ta

158

dul - cis so - na

165

Superius

Altus

Tenor

Bassus

No - bis con - ce - das

172

ve - ni - am per

180

se - cu - la

188

o be - ni -

196

gna

204

212

re - gi -

220

na re - gi -

na

o

228

na o

236

Ma - ri - a

a

o

244

Music for measure 244:

Three staves of music. The top staff starts with a large square note, followed by a diamond note, then a square note, then a large square note. The middle staff starts with a square note, followed by a diamond note, then a square note, then a large square note. The bottom staff starts with a square note, followed by a diamond note, then a square note, then a large square note.

Que so -

252

Music for measure 252:

Three staves of music. The top staff has lyrics: "la in - vi - o - la - ta per -". The middle staff starts with a square note, followed by a diamond note, then a square note, then a large square note. The bottom staff starts with a square note, followed by a diamond note, then a square note, then a large square note.

260

Music for measure 260:

Three staves of music. The top staff has lyrics: "man -". The middle staff starts with a square note, followed by a diamond note, then a square note, then a large square note. The bottom staff starts with a square note, followed by a diamond note, then a square note, then a large square note.

Key signature changes to B-flat major at the end of the measure.

268

sti

Im Abschnitt „Te nunc flagitant“ (T. 126ff.) wird im Tenor eine eigenartige Mensur angedeutet: Vor dem alla breve Zeichen ist eine Paus von drei Breves eingefügt die eine perfekte Mensur auf der Ebene Longa-Brevis angibt. Ich habe dies hier nur als O angeben können.

# Gloria laus et honor

Petrucci Motetti C, Nr. 36

The musical score consists of four staves, each representing a voice: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one sharp. The vocal parts are separated by vertical bar lines, and the lyrics are written below the notes. Measure numbers 10 and 20 are indicated on the left side of the score.

**Superius:** Starts with a C-clef, a sharp sign, and a double bar line. The lyrics "Glo - ri - a laus" appear at the end of the first measure.

**Altus:** Starts with a C-clef, a sharp sign, and a single bar line. The lyrics "et ho - nor" appear at the beginning of the second measure.

**Tenor:** Starts with a C-clef, a sharp sign, and a single bar line. The lyrics "ti - bi sit" appear at the beginning of the second measure.

**Bassus:** Starts with a bass clef, a sharp sign, and a single bar line. The lyrics "rex Chri - ste" appear at the beginning of the second measure.

**Measure 10:** The lyrics "et ho - nor ti - bi sit rex Chri - ste" continue. The Tenor and Bassus voices have longer notes in this measure.

**Measure 20:** The lyrics "re - demp - tor cu - i pu -" are shown. The Tenor and Bassus voices have longer notes in this measure.

29

e - ri - le de - cus promp -

38

sit O - san - na pi - um

47

ls - ra - el es tu

56

rex Da -

vi - dis et in -

cli - ta pro - les no - mi -

83

ne qui in do mi ni

92

rex be ne

101

dic te ve nis ve nis

110

Superius     

Tenor     

Bassus     

118

127

136

145

et mor - ta - lis ho -

154

mo et cunc - ta cre - a - ta

163

si - mul si - mul

170

Superius  
Altus  
Tenor  
Bassus

Plebs he-re-a

178

ti - bi cum

187

pal - mis ob - vi -

197

ave - nit      cum pre - ce

206

vo - to      ym - nis

216

ad - su - mus      ec - ce

225

ti - bi

Die etwas unschönen Quintparallelen in T. 195 sind so im Druck vorhanden.

# Gaudeamus omnes

Petrucci Motetti C, Nr. 37

Musical score for the first system of "Gaudeamus omnes". The score consists of four staves: Superius, Altus, Tenor, and Bassus. The key signature is common time (indicated by a 'C'). The vocal parts sing in a mix of soprano and basso continuo style, using diamond-shaped neumes on a four-line staff. The lyrics are: Gau - de - a - mus om -

Musical score for the second system of "Gaudeamus omnes". The score consists of four staves: Superius, Altus, Tenor, and Bassus. The key signature changes to F major (indicated by a 'F' with a sharp sign). The vocal parts sing in soprano and basso continuo style, using diamond-shaped neumes. The lyrics are: nes in do - mi - no di - em fe -

Musical score for the third system of "Gaudeamus omnes". The score consists of four staves: Superius, Altus, Tenor, and Bassus. The key signature changes to G major (indicated by a 'G' with a sharp sign). The vocal parts sing in soprano and basso continuo style, using diamond-shaped neumes. The lyrics are: stum sub ho -

24

no - re Ma - ri - e vir - gi -

... nis de cu - ius so - lemp - ni - ta -

31

... nis de cu - ius so - lemp - ni - ta -

39

te gau - dent

47

an - ge - li

55

et col - lau - dant

63

fi - li - um de - i

70

al - le - lu - ya al - le -

77

lu - ya Gau - de vir -

84

go ma - ter Chri - sti quem per au -

92

rem con - ce pi - sti Ga - bri - e - le nun -

100

ci - o de - o ple - na pe - pe -  
gau - de qui - a na

108

ri - sti si - ne pe - na cum pu - do - ris

116

li - li - o Gau - de qui - a ma -

124

gni do - na

tu - o na - to fe -

132

tu - o na - to fe - runt bo - na

runt

140

quem te - nes in gre - mi - o  
gau -

148

de qui - a est pre - sen -

156

fe - lix is - te tu - us na -  
ta - tus

164

tus le - gis - te - sti - mo - ni - o

172

Gau - de qui - a tu - i na -

180

ti quem do - le - bas mor - tem pa -

188

ful - get re - sur - rec - ti - o

sur - rec - ti - o gau - de Chri - sto

as - cen - den - te et in - ce -

196

sur - rec - ti - o gau - de Chri - sto

204

as - cen - den - te et in - ce -

212

lum te vi - den - te

mo -

220

mo -

tu fer - tur

228

tu fer - tur pro - pri -

236

Gau -

244

de que post ip - sum

252

scan - dis et

260

est ho - nor ti - bi gran - dis

||

268

in ce - li pa -

||

276

la - ti - o

||

284

u - bi fruc - tus

per te de -

tur no - bis

308

fru - i in per -

316

hen - ni gau - di - o

# Huc omnes pariter

Petrucci Motetti C, Nr. 38

Superius

Altus      Huc om - nes pa - ri - ter

Tenor

Bassus

10

ve - ni - te cap - ti quo fal - lax li - gat

19

im - pro - bis ca - the - nis Ter - re - nas ha - bi -

28

re - nas ha - bi - tas  
tans li - bi - do men - tes li - bi - do men -  
li - bi - do men -

38

li - bi - do men - tes  
tes hic e - rit vo - bis re - qui -

47

re - qui - es la - bo - rum  
es la - bo - rum hic port - tus

56

ma - nens qui e -  
pla - ci - da ma - nens qui - e - te

65

te  
qui - e - te hoc pa - tens u - num

74

mi - se - ris

83

a - sil - lum

90

quo re - gis      vi - get      quam vi -

Splen - dor      qui re - gi - tur

99

vi - tat      ob -

get      quam ce -

lum

108

scu ras a ni me ru i  
ob scu ras a ni me ru

117

nas hanc quis quis po te  
i nas hanc quis quis po te rit

127

rit no ta re lu cem

136

no - ta - re lu - cem lu - cem  
can - di - dos phe - bi

145

can - di - dos phe - bi ra - di - os ne - ga - bit

155

Huc om - nes pa - ri - ter quos fa - lax li -  
Huc om - nes pa - ri - ter ve - ni - te cap - ti

164

Der Superius im 1. Teil hat einen perfekten Modus, d. h. perfekte Longae. Dies kommt nur durch die colorierten Longae zum Ausdruck! entsprechend sind die Pausen zu verstehen, ich habe sie für ein leichteres Verständnis angepasst.

Der Text hat eine interessante Quelle, Boethius' „Trost der Philosophie“, X. Buch. Er drückt das Erstaunen darüber aus, wie Ungläubige angesichts des Lichtes der Sonne in ihren „falschen Ketten“ verbleiben können.

# O dulcissima pulcra

Petrucci Motetti C, Nr. 39

Musical score for the first system of the piece. The music is written in common time with a key signature of one flat. The voices are:

- Superius:** Starts with a C-clef, a sharp sign, and a common time signature. The lyrics "O dul - cis - si -" are written below the notes.
- Altus:** Starts with a C-clef, a sharp sign, and a common time signature.
- Tenor:** Starts with a C-clef, a sharp sign, and a common time signature.
- Bassus:** Starts with a C-clef, a sharp sign, and a common time signature. A flat sign is added at the end of the system.

Musical score for the second system, starting at measure 10. The lyrics "ma pul - cra su - per - ni re - gis a -" are written below the notes. The music continues with the same four voices and key signature as the first system.

Musical score for the third system, starting at measure 20. The lyrics "mi - ca qui spe - ci - o - sus et" are written below the notes. The music continues with the same four voices and key signature as the previous systems.

29

su - per om - nes rec - tor est or - bis il - le

37

de - co - ram te - que vi - dit

46

es - se pu - el - lam qui per Sa -

55

lo - mo - nem hec ti - bi sa - cra can - ti - ca mi -

64

sit

66

O me - a spon - sa de - li - ba -

74

no iam ci - to ve ni nem - pe pu -

82

do - ris tu di - a - de -

89

ma ca - ra te - ne - bis tu me - a dul - cis

96

ca - sta co - lum - ba Im - ma -

cu - la - ta A - men

104

cu - la - ta A - men

<Josquin>: Mittit ad virginem  
Petrucci Motetti C, Nr. 40

Superius

Altus

Tenor

Bassus

9

Altus

Tenor

Bassus

18

Altus

Tenor

Bassus

28

na - tu - re fa -  
pro no - bis nun - ci - um  
di - at pro no - bis nun - ci - um

37

ci - at ut pre - iu - di -

47

ti - um im par tu vir - gi - nis na - tu -

56

ram su - pe - ret na - tus

65

na - tu - ram su - pe - ret na -  
tus rex glo - ri - e  
re - gnet et im -  
tus

74

re - gnet et im - pe - ret tol -  
pe - ret

83

tol - lat de me - di - o  
lat de me - di - o  
su - per

92

col - la su - bli -  
bi - en - ti - um te - rat fa - sti - gi - a

101

mi - um cal - cer vi pro - pri - a po - tens im pre - li - o

110

fo - ras e - i - ci - at mun - da - num prin - ci - pem mi - tem quem fa - ci - at

118

se - cun - dum par - ti - ci - pem pa - tris im - pe - ri - i ex - i qui

ex - i qui mit -

127

mit - te - ris re - ve - la ve - te - ris ve -

te - ris hec do - na di - ce - re

136

la - ment lic - te - re vir - tu - te nun - ci -

145

um

148

Ac - ce - de nun - ti - a dic a - ve co - mi - nus dic ple - na gra - ti -

157

a te - cum do - mi - nus do - mi - nus et dic ne ti - me - as  
Vir - go su - sci -

166

pi - as de - i de - po - si - tum

174

in quo per - fi - ci - as ca - sta

181

pro - po - si - tum et vo - tum te - ne as

189

te - ne as au - dit et su - sci - pit pu - el - la nun - ci - um cre - dit et

195

con - ci - pit et pa - rit fi - li - um sed ad - mi - ra - bi - lem con - si - li - a - ti - um hu - ma - ni

201

ge - ne - ris      et pa - trem po - ste - ris      im pa - ce sta - bi - lem

207

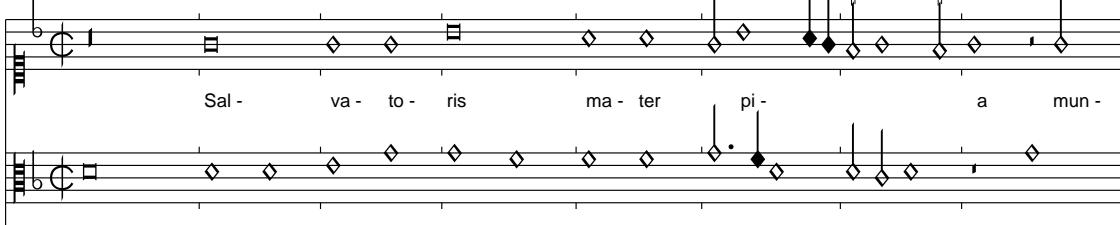
im pa - ce sta - bi - lem      qui nos sal - vet per om - ni -

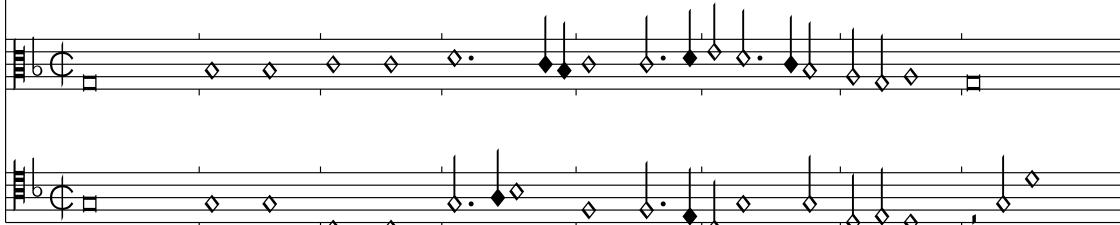
215

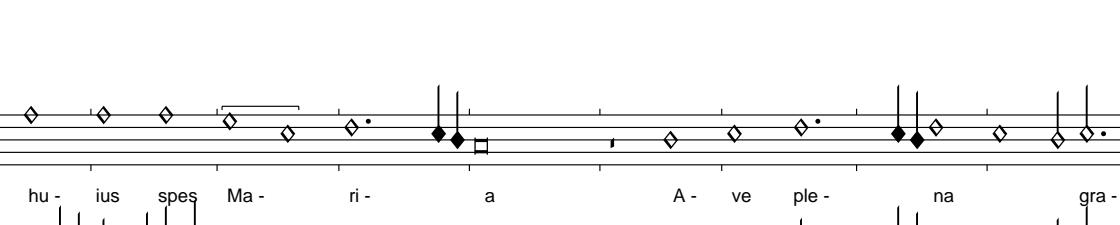
a se - cu - lo - rum se - cu - A - men

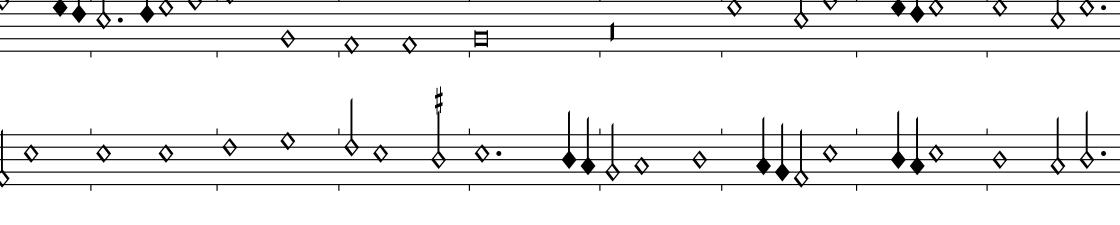
Ganz ausnahmsweise mussten Fehler korrigiert werden: im Tenor T. 214 muss die Pause von 2 auf eine Br verkürzt werden, der Schluss in allen Stimmen angeglichen werden.

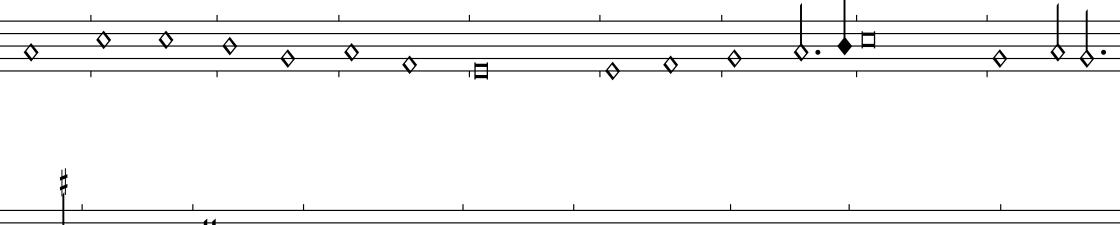
**Salvatoris mater**  
Petrucci, Motetti C, Nr. 41

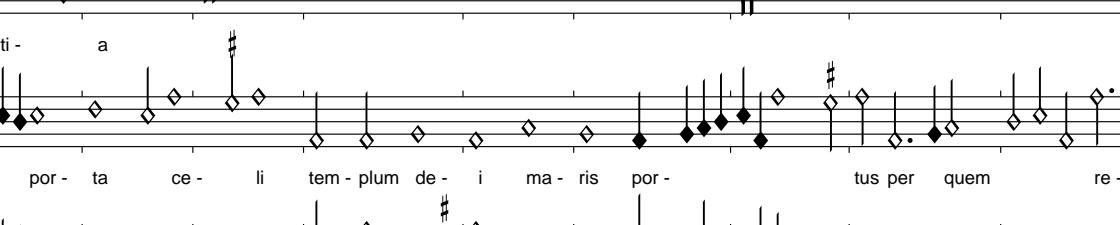
Superius      

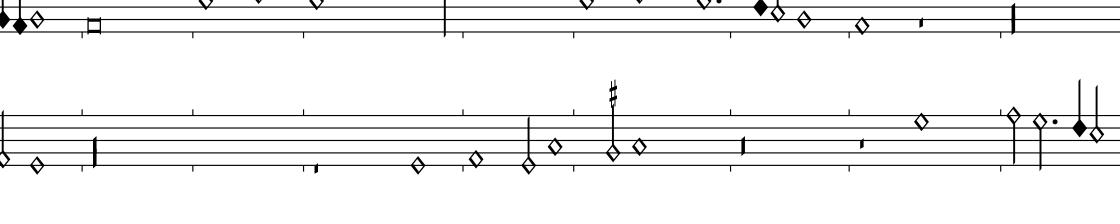
Altus      

Tenor      

Bassus      

9      

18      

19      

27

Sum - mi re - gis  
cur - runt cum fi - du - ci - a

35

spon - sa di - gna cunc - tis cle - mens et be - ni - gna o - pe -

44

rum su - fra - gi - o ce - cis lu - men clau - dis vi - a

54

mun - di Mar - ta et Ma - ri - a men - tis

64

de - si - de - ri - o Sal - ve de - cus vir - gi -

74

num sa - lu - tis pu - er - pe - ra  
me - di - a - trix ho - mi - num ad

83

si non du - cis  
te pi - a su - spi - ra - mus

92

de - vi - a - mus  
er - go do - ce quod a - ga -

102

post hunc fi - nem ut vi - va - mus cum sanc -  
mus

112

tis per - he - ni - ter per - he - ni -

he - ni -

ter ni - ter

121

ter

123

Di - gni - ta -

O Ma - ri - a stel - la ma -

ris

131

te sin - gu - la - ris  
su - per om - nes do - mi -

140

Or - di - nes ce - le - sti -  
na - ris

150

um In su - pre - mo si -

159

ta po - li nos ca - nen - da tu - e pro -

168

li ne ter - ro - res si - ve do - li nos sup - plan -

177

tent ho sti - um A - ve vir - go gra - ti - o -

187

sa vir - go ma - ter glo - ri - o - sa  
Ma - ter ple - na gra - ti - a A - ve de - i fi - li -

196

A - ve ro - sa spe - ci - o - sa sa - lu - tis pu - er - po - ra  
a

206

Je - su Chri - ste fi - li de - i to - ta sa - lus no - stre spe -

215

i tu - e ma - tris in - ter - ven - tu an - ge - lo -

224

rum nos con - cen - tu fac gau - de - iu - gi - ter A -

234

men

# In lectulo meo

Petrucci Motetti C, Nr. 42

Altus      In lec - tu - lo me - o per noc - tes que - si - vi quem

Tenor

Bassus

9      di - li - git a - ni - ma me - a que - si - vi il - lum et non

18      sur - gam et cir - cu - i - bo ci - vi - ta - tem  
in - ve - ni

28      per vi - cos et pla - te - as que - ram ut in - ve - ni - am quem di - li -

37

que - si - vi il - lum et non in ve -  
git a - ni - ma me - a

46

ni in - ve - ne - runt  
vo - ca - vi il - lum et non res - pon, dit mi - hi

56

me cu - sto - des ci - vi - ta - tis per - cus - se - runt me et vul - ne -  
ra - ve - runt me Tu - le - runt pa - li - um me - um

66

vi - gi - les

75

fi - li - e le - ru - sa - lem quem  
et cu - sto - des mu - ro - rum

84

di - li - git a - ni - ma me - a vi - di - sti et pau - lu - lum cum

93

per - tran - sis - em e - os in ve - ni quem di - li - git a - ni - ma me -

102

a te - nu - i il - lum nec di - mit - tam do - nec in - tro - du - cam il - lum in do - mum ma -

109

tris me - e et in cu - bi - cu - lum ge - ni - tri - cis me -

119

e

Es ist nicht ganz sicher, ob dieses Stück nicht doch ursprünglich vierstimmig war.  
Der Text entstammt dem Hohelied, Kapitel 3.