Ottaviano Petrucci

Motetti A, 1503

ediert von

Clemens Goldberg

mit Unterstützung der Goldberg-Stiftung

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Der Druck Petruccis ist ein außerordentlich exaktes Dokument mit fast keinen Fehlern. Grundsätzlich sind fast immer alle Stimmen textiert. Ich habe hier nur den Superius textiert. Nur wenn er aussetzt und andere Stimmen den fehlenden Text bringen wird die oberste dieser Stimmen textiert. So kann für eine Aufführung eine eigene Textierung leichter eingefügt werden. Der Text wurde in der Schreibung der Quelle übernommen, lediglich Eigennamen zur besseren Erkennbarkeit mit Großschreibung versehen. In der Quelle sind alle Eigennamen klein geschrieben.
Bisher liegt nur eine komplette Ausgabe dieser Motetten durch Chester F. Patrick aus dem Jahr 2019 vor. Diese arbeitet jedoch mit rhythmischen Verkürzungen der Grundwerte und vor allem mit die Struktur gänzlich verunklarenden Überbindungen. Eine Teilausgabe liegt von Richard Sherr mit ähnlichen Problemen vor (Garland 1991).
Eine allgemein zugängliche Neuausgabe war daher vorzuziehen. Sie gibt in der Ausgabe der originalen Schlüssel auch die Hälse genau so wieder, wie sie bei Petrucci erscheinen.
Inhaltlich stammen die meisten Stücke entweder aus dem Hohen Lied oder sind Marienmotetten, wobei erstere natürlich in Bezug auf Maria zu verstehen sind.

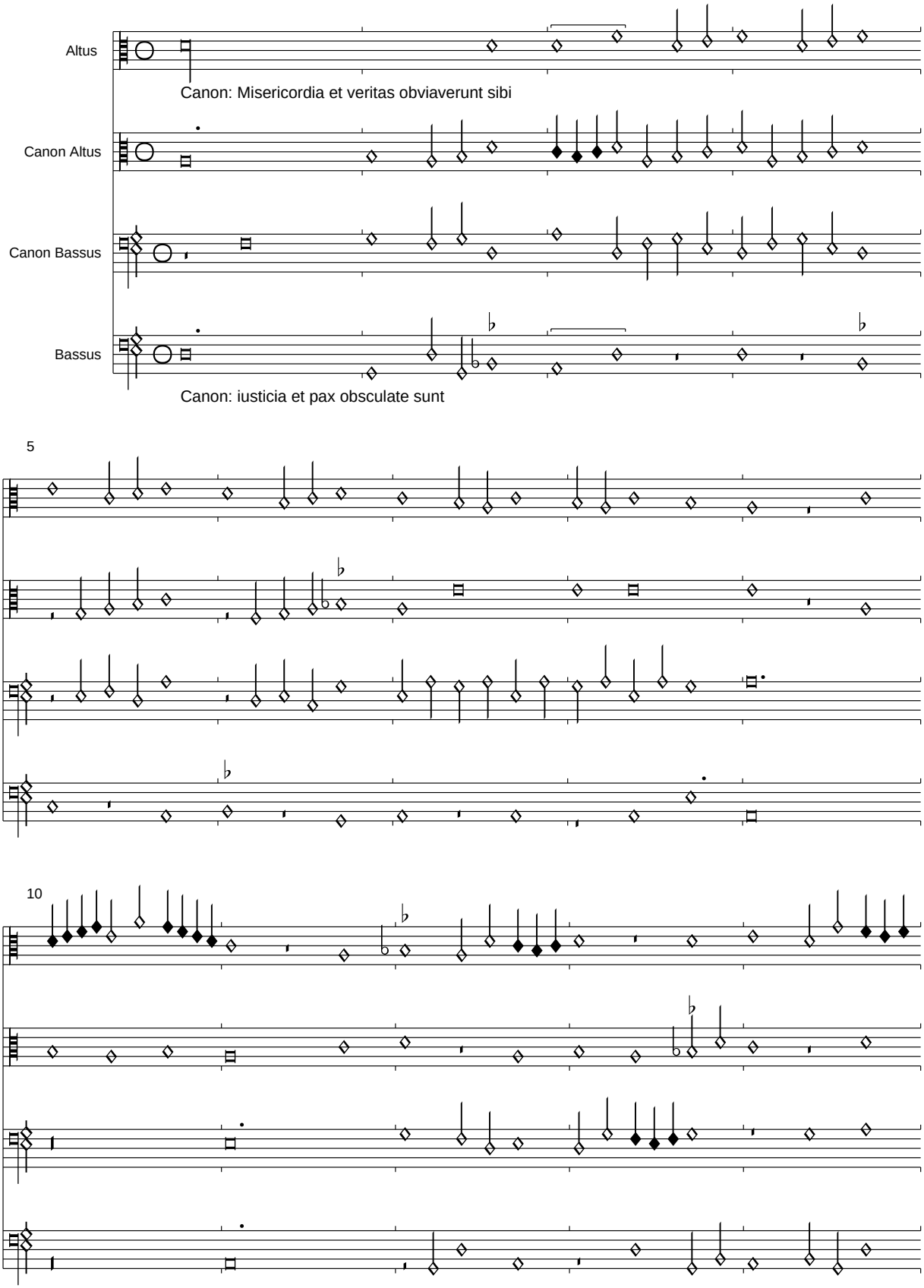
Inhalt

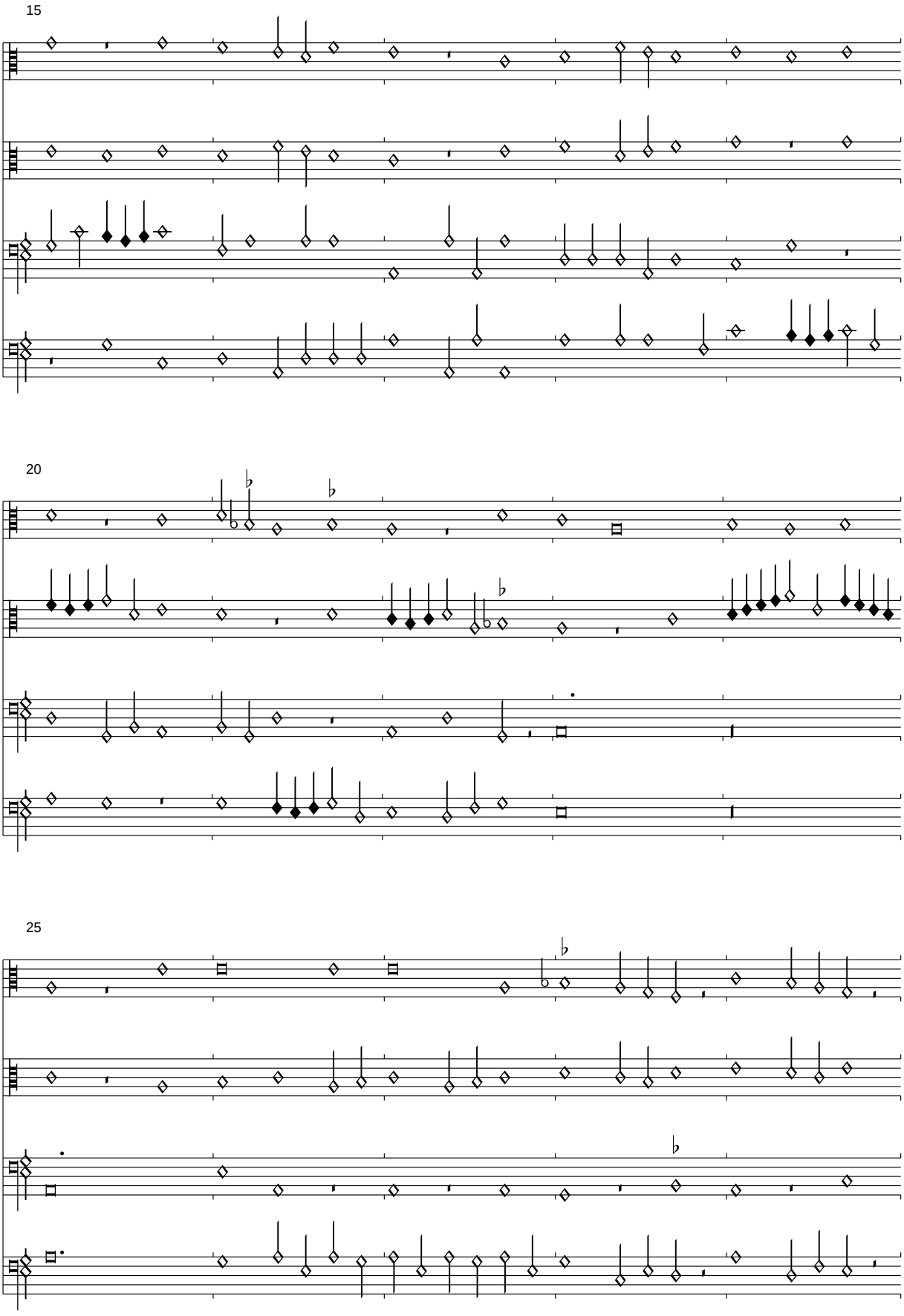
Nr.	Titel	Komponist
1	Canones Misericordia-Iustitia	
2	Ave Maria virgo serena	Josquin
3	O genitrix gloriosa	(Compere)
4	Surge propera amica mea	Jo. de Pinarol
5	Virgo prudentissima	Josquin
6	Crux triumphans	Compere
7	Propter gravamen et tormentum	Compere
8	Descendi in ortum meum	
9	O quam glorifica luce corus	Agricola
10	Adonay sanctissime	Gaspar (van Weerbecke)
11	Vicime paschalis-Dun ature amer-De tous biens	Josquin
12	Benedicta sit creatrix	(Josquin)
13	Regina celi letare	Brumel
14	Virgo Maria	Gaspar (van Weerbecke)
15	O florens rosa	Jo. de Ghiselin
16	Ecce video celos apertos	(Nicolaes) Craen
17	S(c)ile fragor	Compere
18	Ave Maria (Heiligenlitanei)	Compere
19	La spagna	Jo. Ghiselin
20	Ave Maria	(Nicolaes) Craen
21	Ave stella matutina	Brumel
22	Ibo mihi ad montem	Gaspar (van Weerbecke)
23	Ave domina sancta Maria	Gaspar (van Weerbecke)

24	O pulcherrima mulierum	Gaspar (van Weerbecke)
25	Stella celi	
26	Vidi speciosam	Gaspar (van Weerbecke)
27	Ave vera caro Christi	
28	Da pacem domine	
29	Quis numerare queat-Da pacem	Compere
30	Virgo dei trono digna	Tinctoris
31	Christi mater ave	Gaspar (van Weerbecke)
32	Ave stella matutina	Gaspar (van Weerbecke)
33	Anima mea liquefacta est	Gaspar (van Weerbecke)
34	Mater digna dei	Gaspar (van Weerbecke)
35	De tous biens plaine	Josquin

Misericordia et veritas - Iusticia et pax

Petrucci Motetti A, Nr. 1

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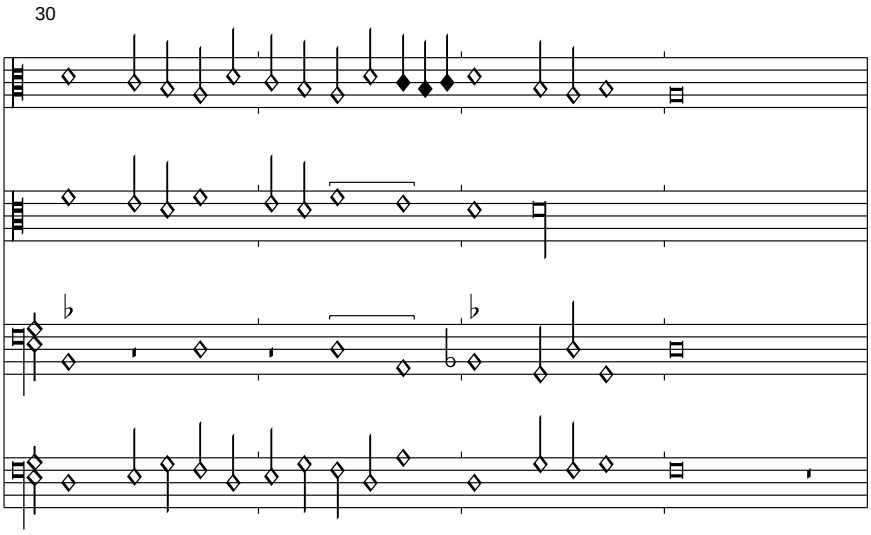
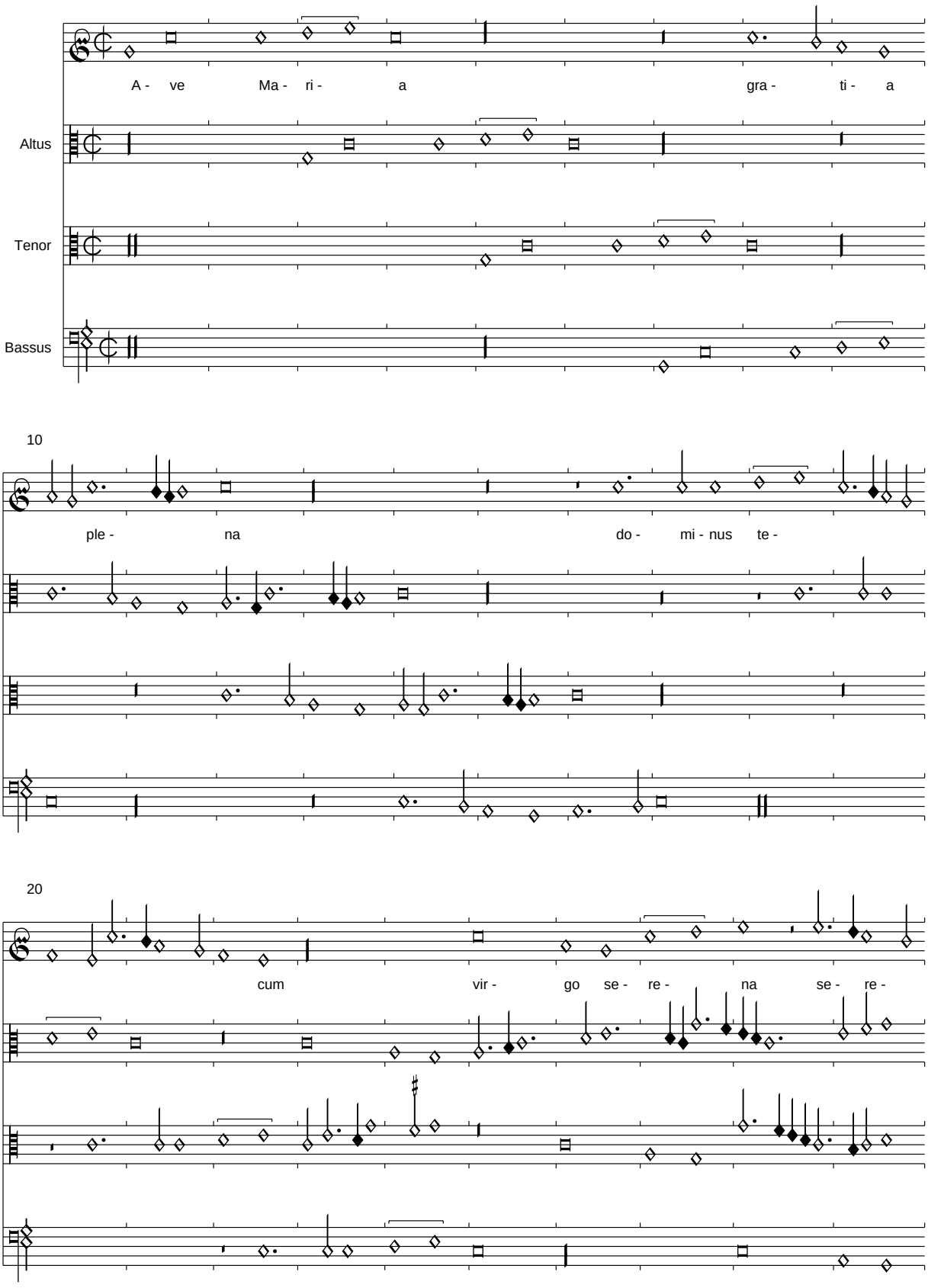
20
25



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

Josquin: Ave Maria
Petrucci Motetti A, Nr. 2



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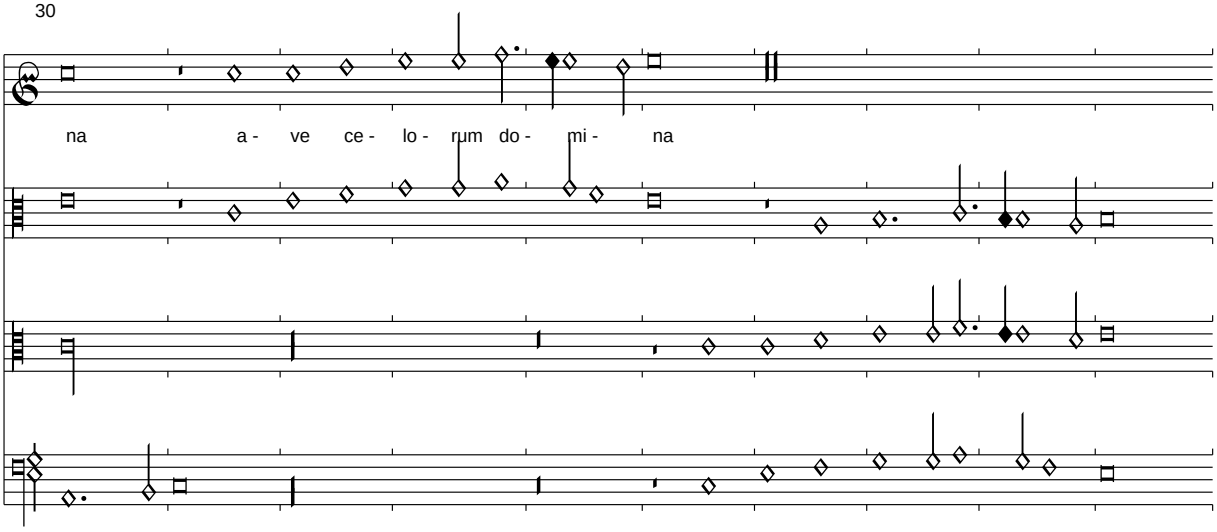
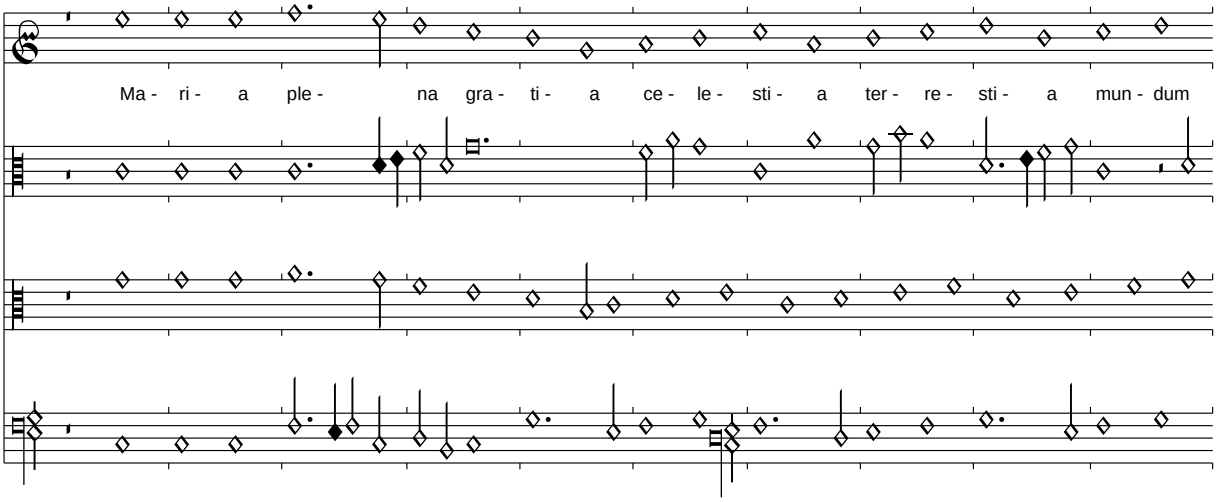
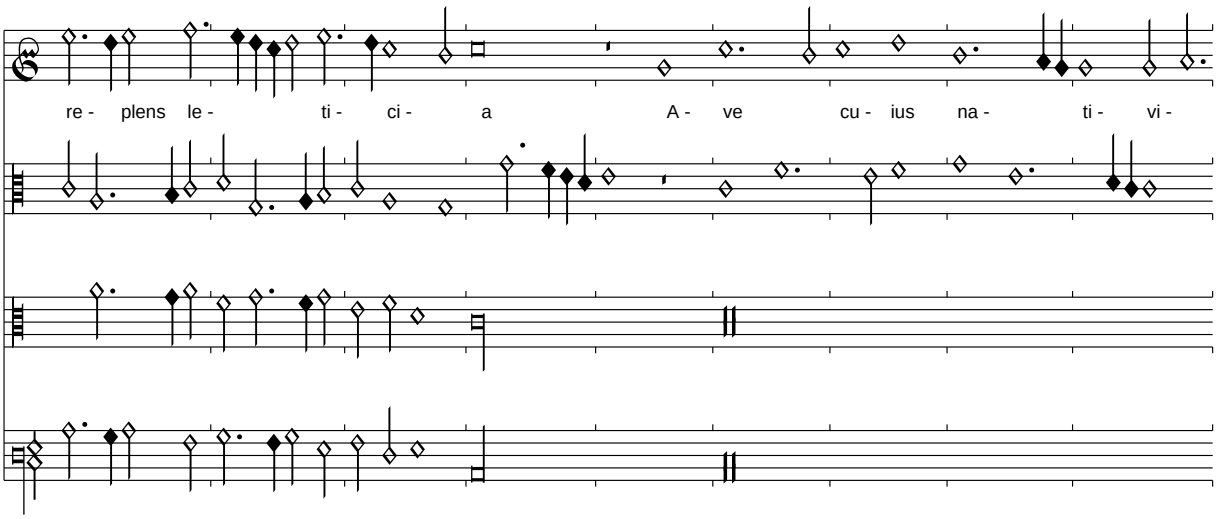
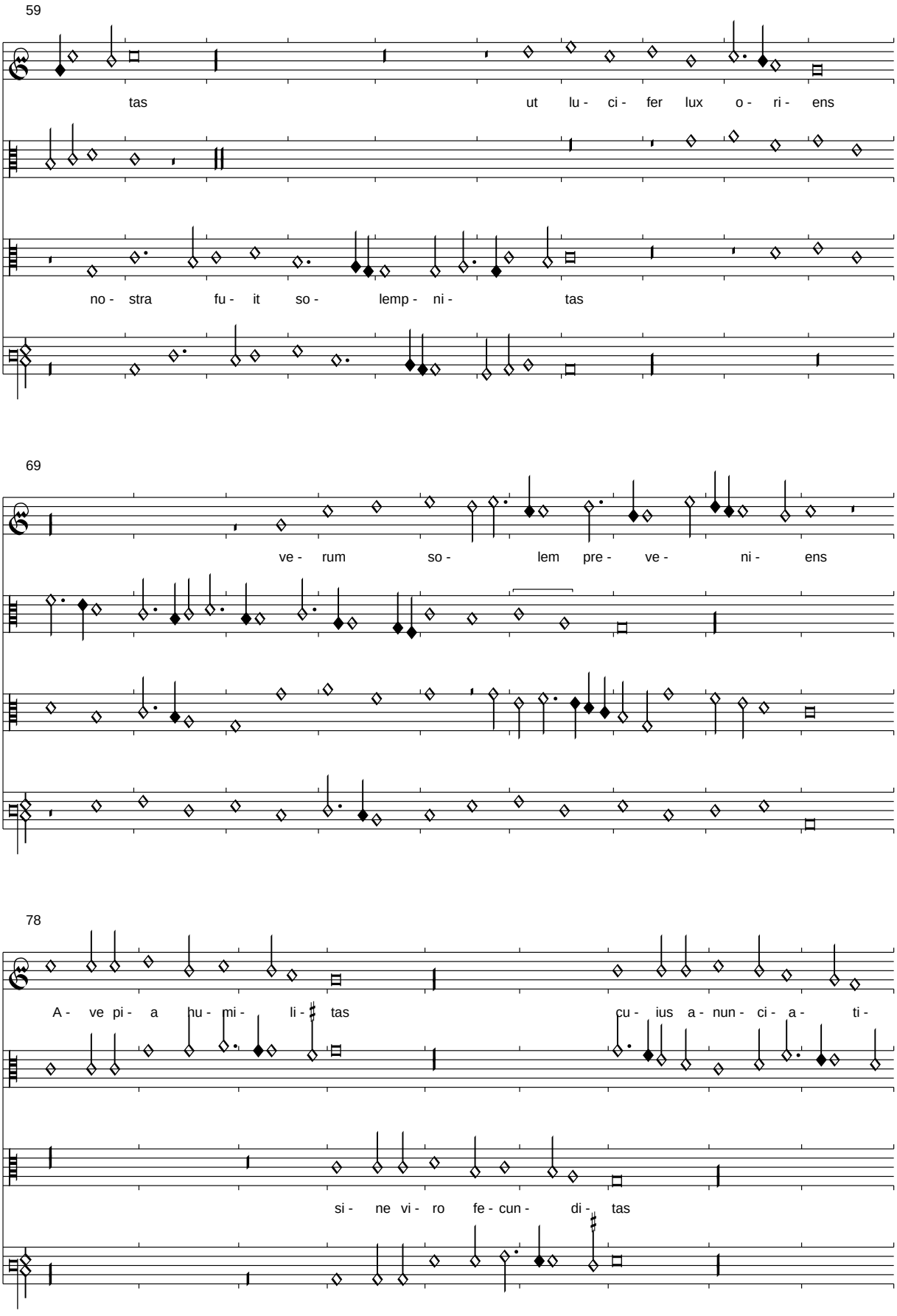

na a - ve ce - lo - rum do - mi - na

40

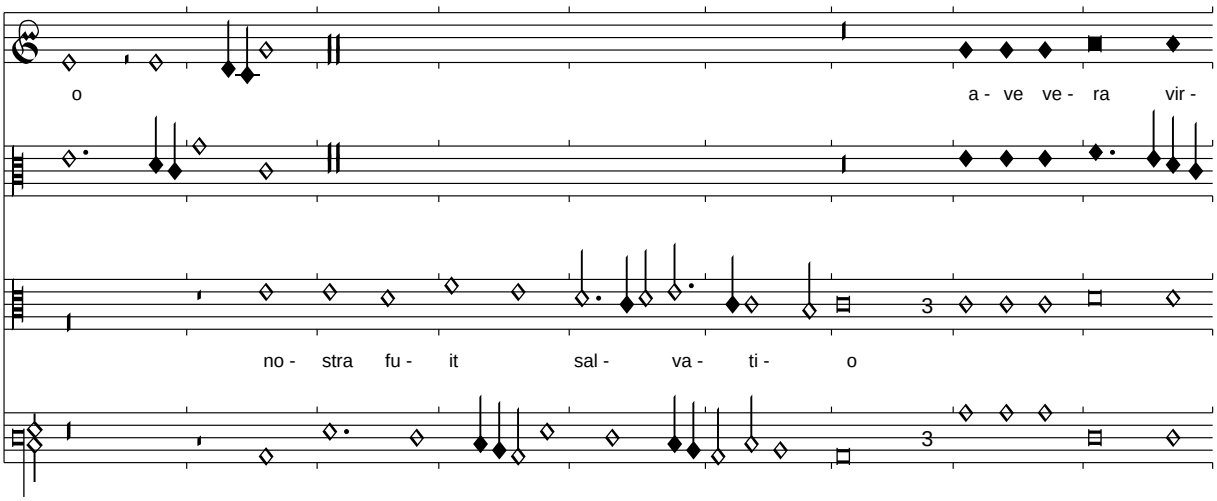

Ma - ri - a ple - na gra - ti - a ce - le - sti - a ter - re - sti - a mun - dum

50

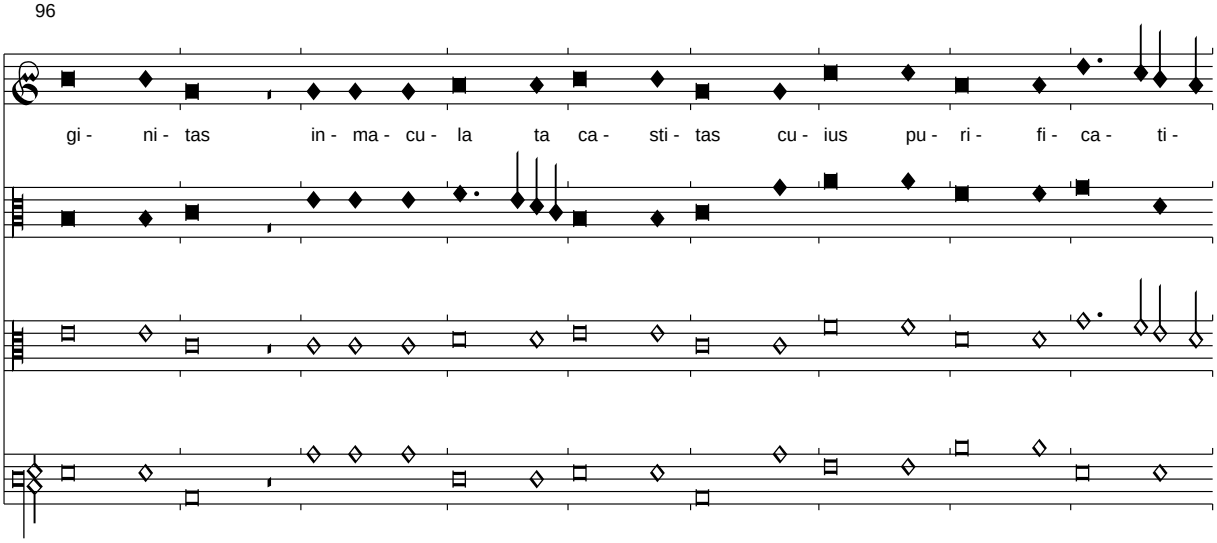

re - plens le - ti - ci - a A - ve cu - ius na - ti - vi -


59
tas ut lu - ci - fer lux o - ri - ens
no - stra fu - it so - lemp - ni - tas
69
ve - rum so - lem pre - ve - ni - ens
78
A - ve pi - a hu - mi - li - tas cu - ius a - nun - ci - a - ti -
si - ne vi - ro fe - cun - di - tas

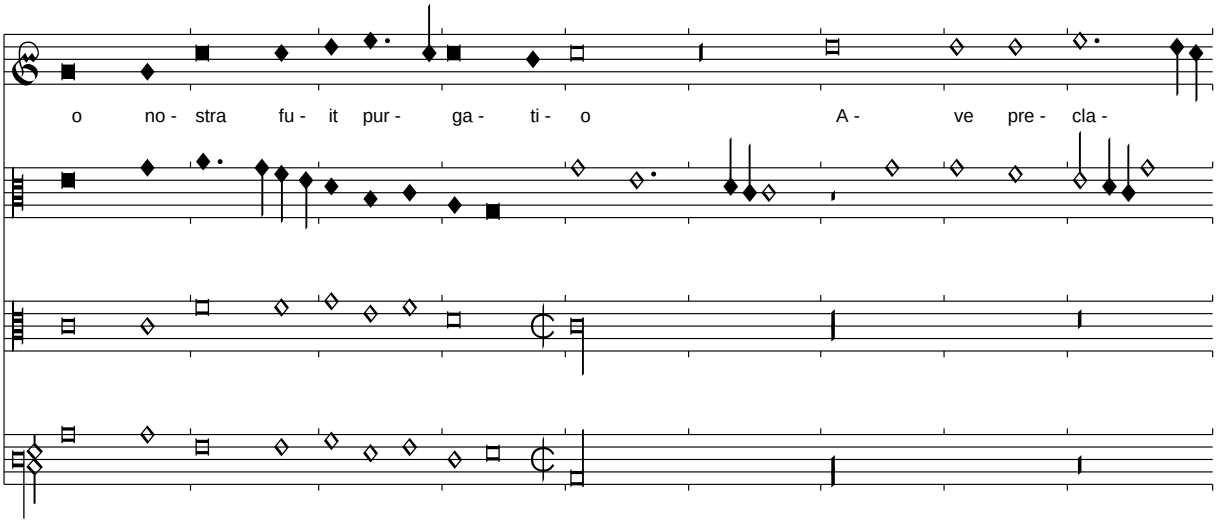
87


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

96


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

105


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

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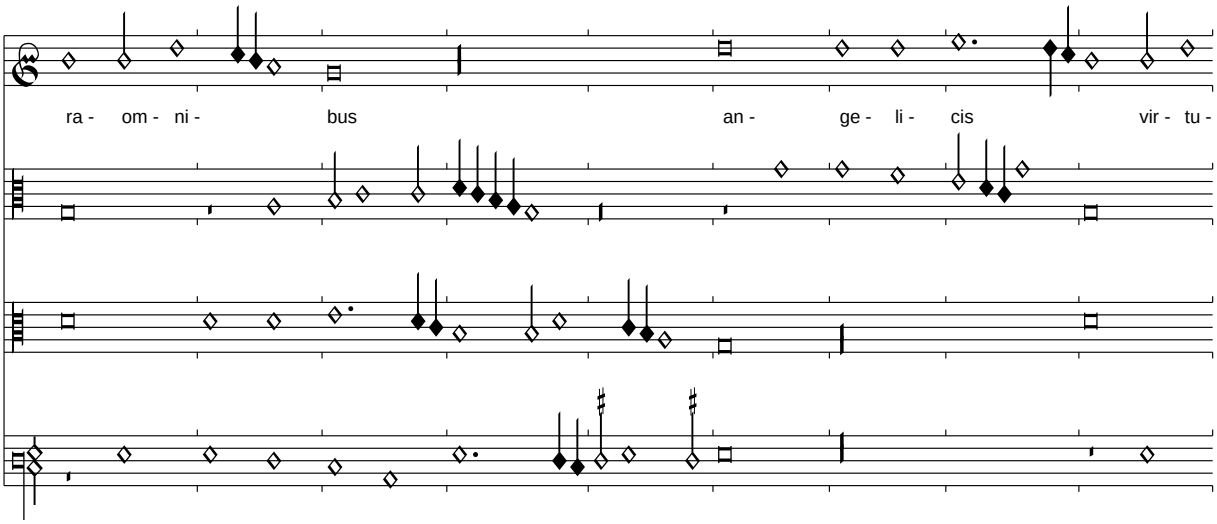
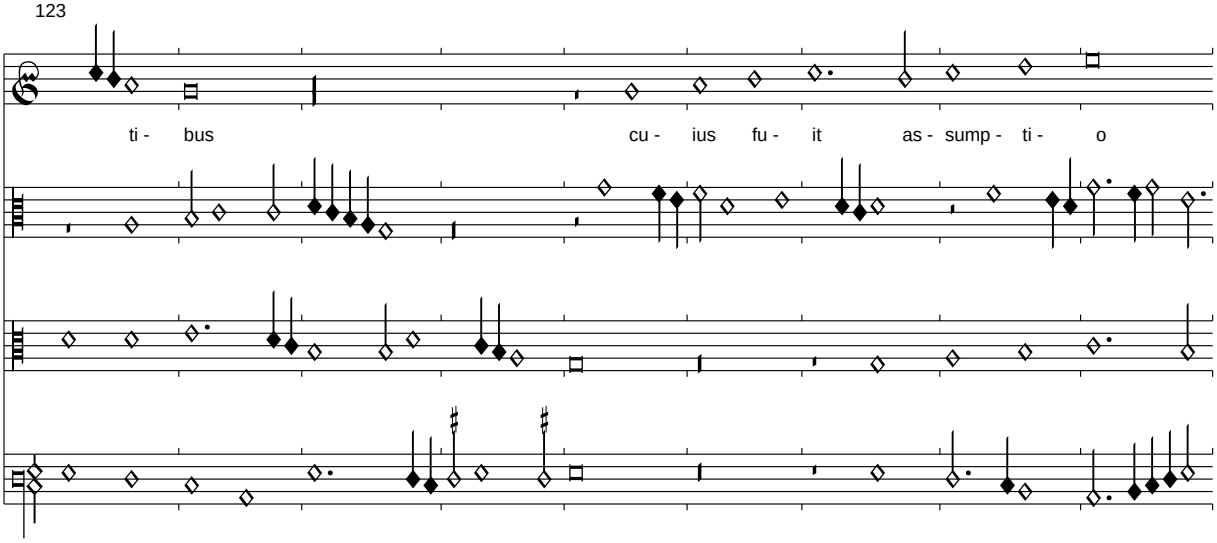
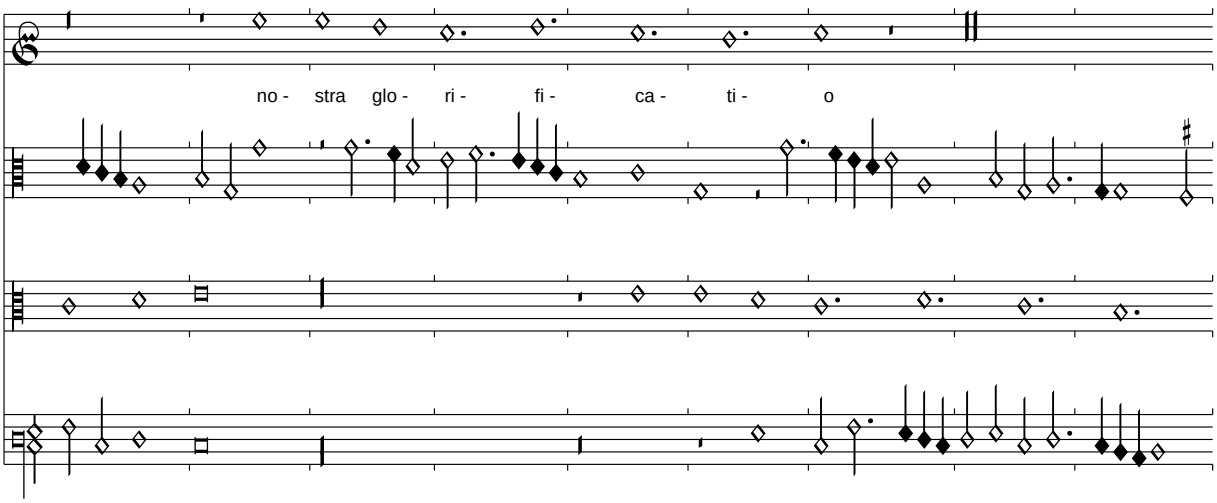

ra - om - ni - bus an - ge - li - cis vir - tu -

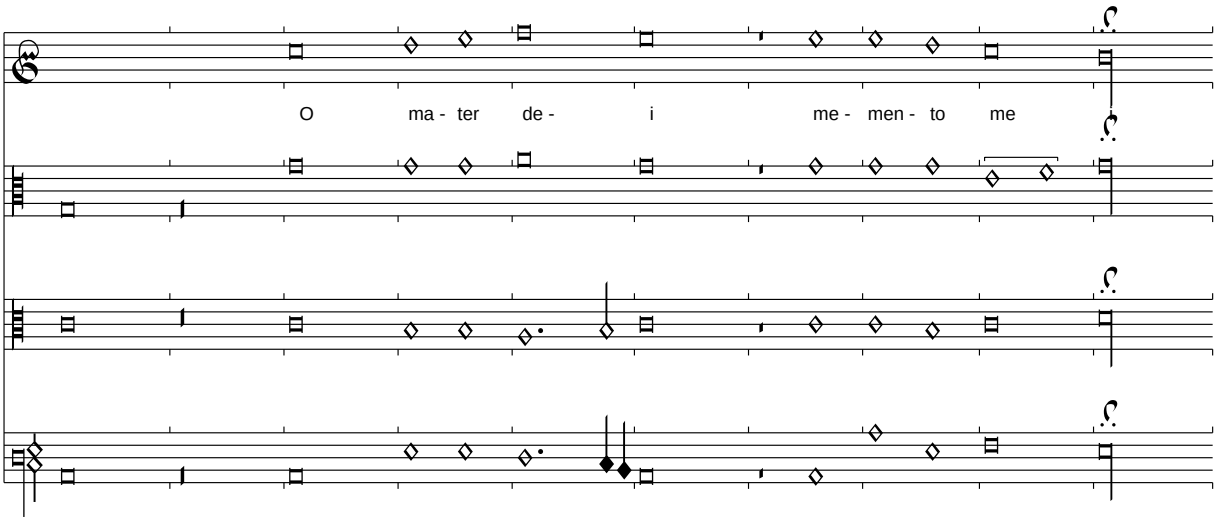
123


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

132


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

141



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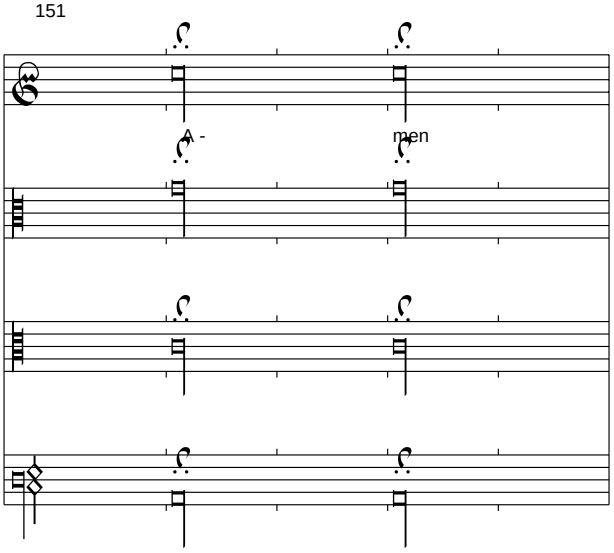
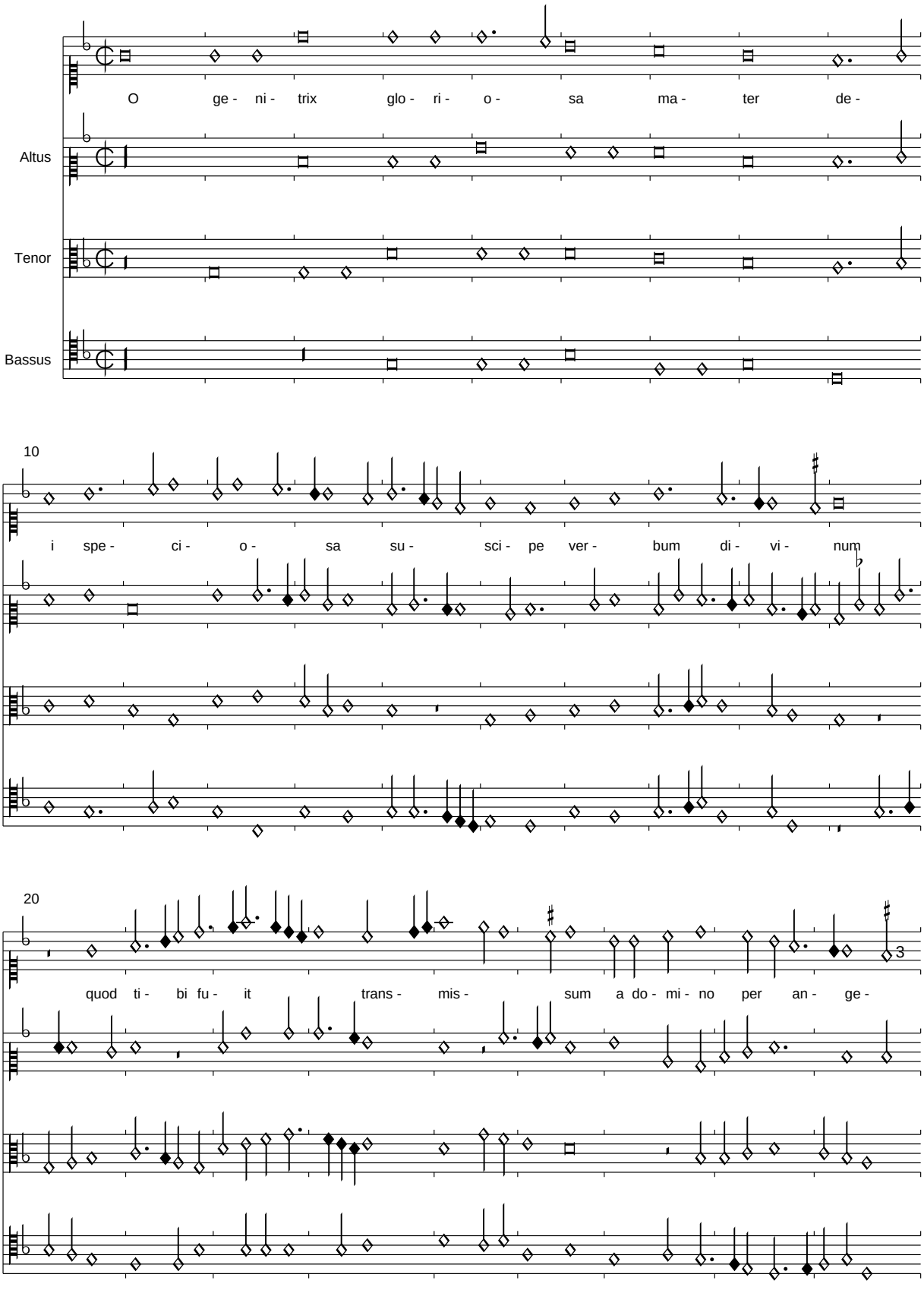
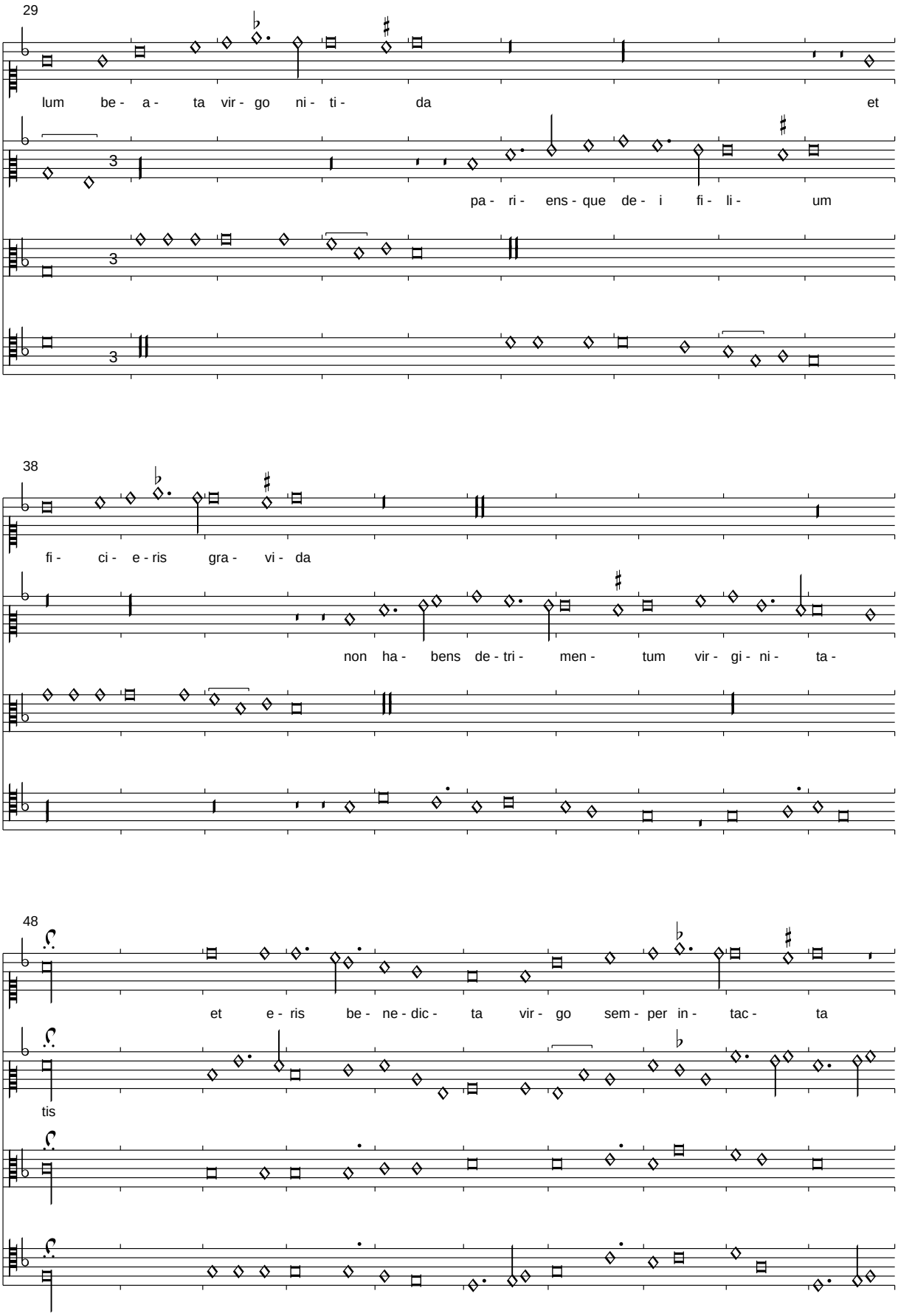
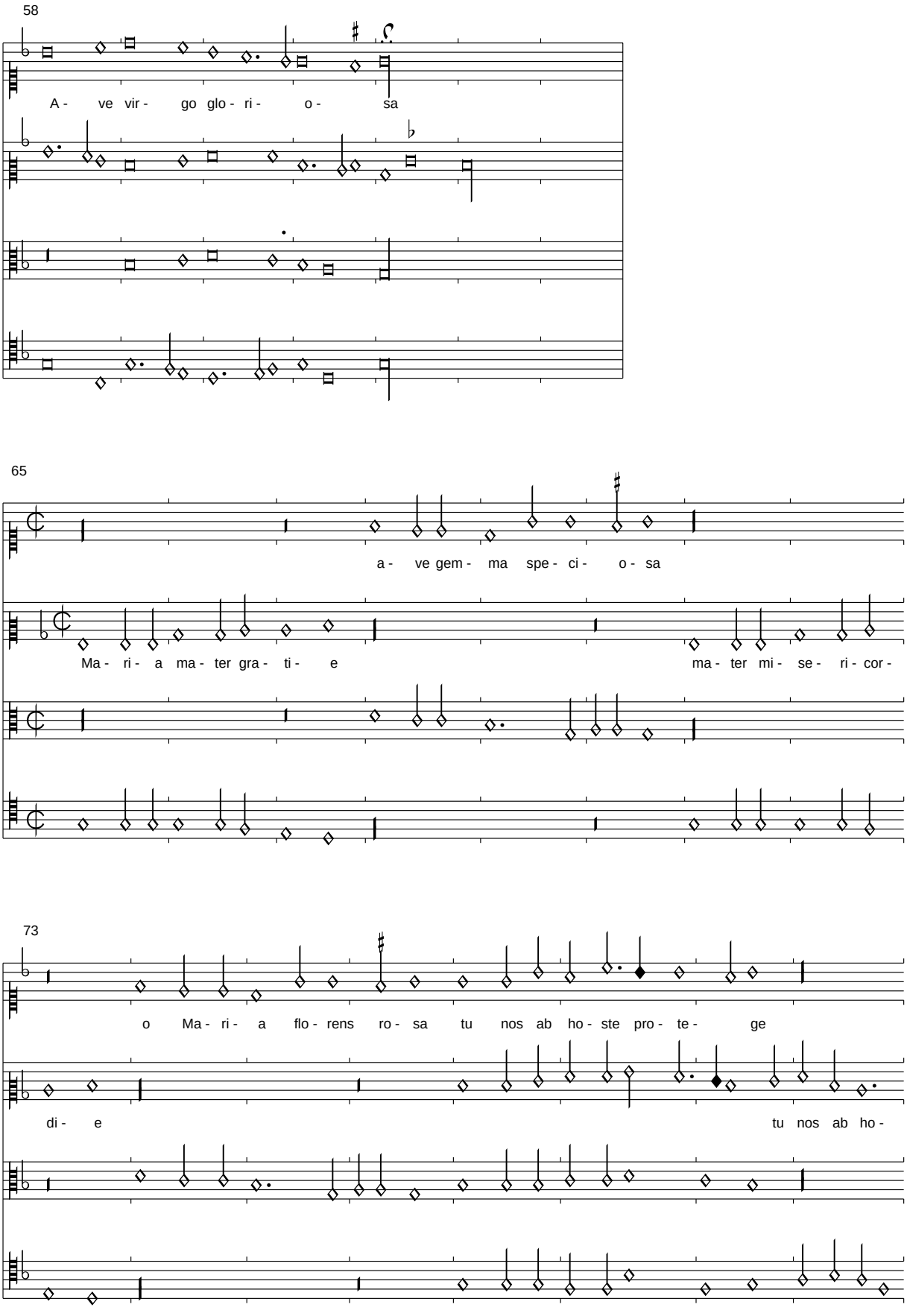


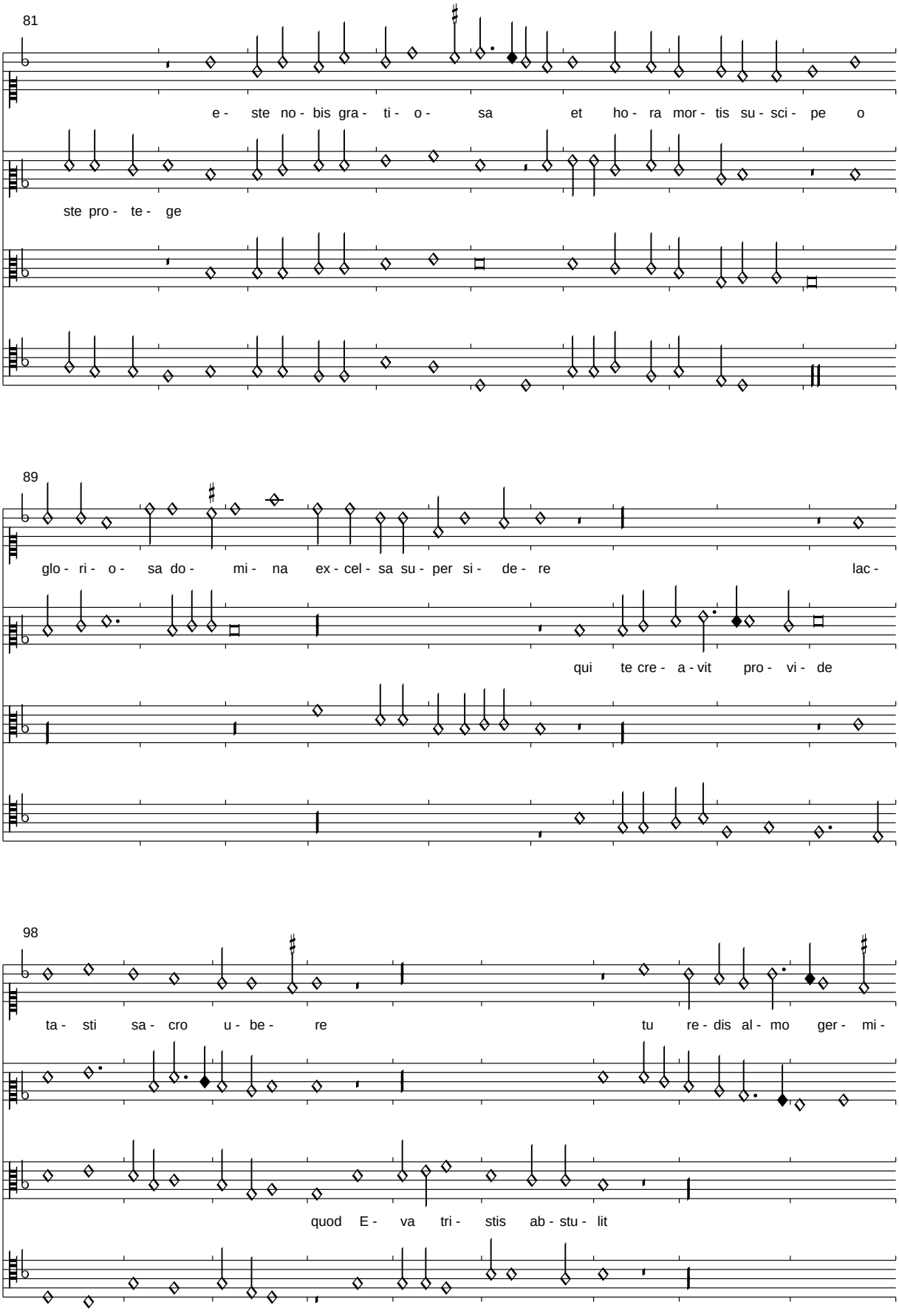
(Compere): O genitrix gloriosa

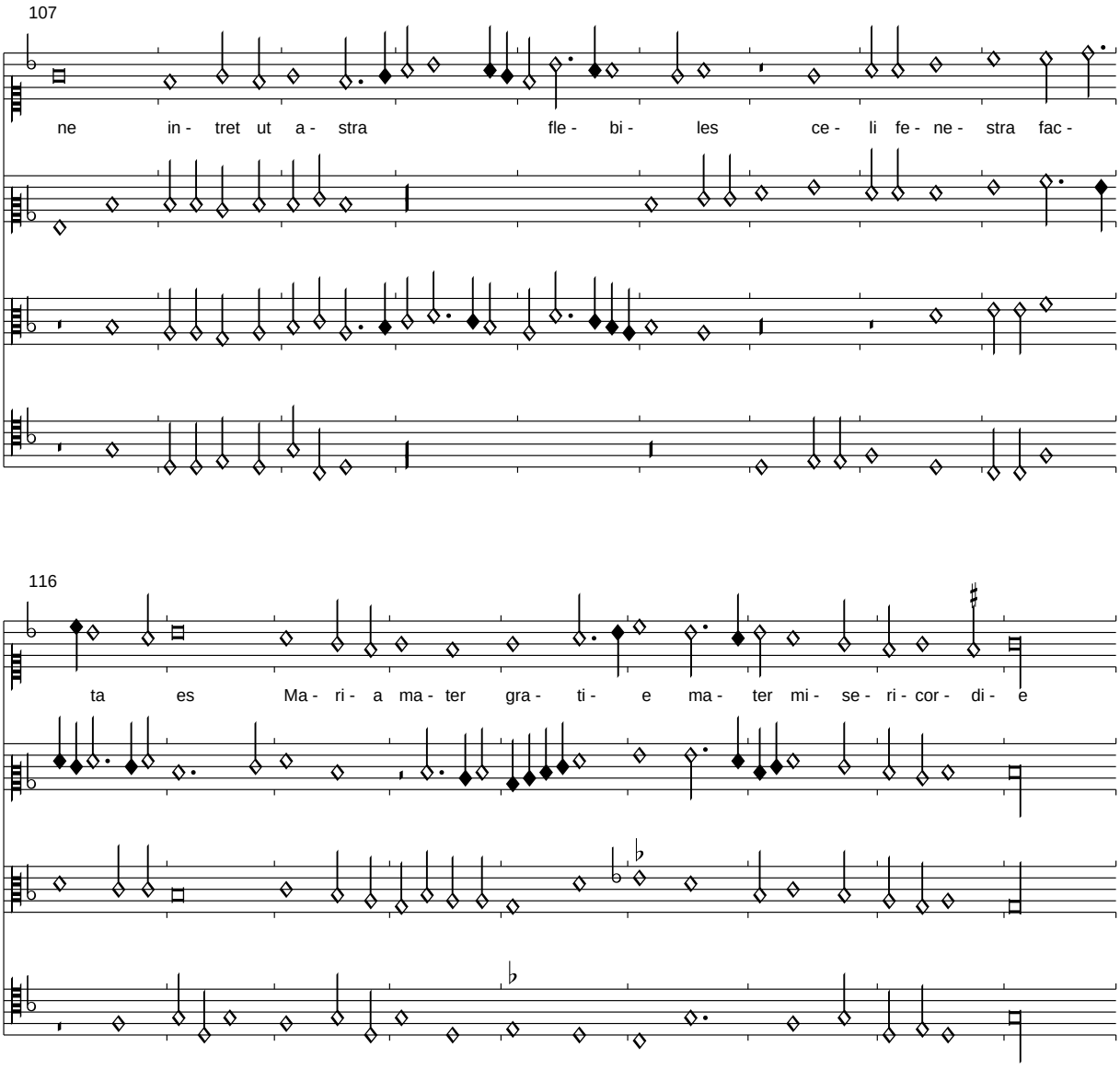
Petrucci Motetti A, Nr. 3




29
lum be - a - ta vir - go ni - ti - da et
pa - ri - ens - que de - i fi - li - um
38
fi - ci - e - ris gra - vi - da
non ha - bens de - tri - men - tum vir - gi - ni - ta -
48
et e - ris be - ne - dic - ta vir - go sem - per in - tac - ta
tis


58
A - ve vir - go glo - ri - o - sa
65
a - ve gem - ma spe - ci - o - sa
Ma - ri - a ma - ter gra - ti - e
ma - ter mi - se - ri - cor -
73
o Ma - ri - a flo - rens ro - sa tu nos ab ho - ste pro - te - ge
di - e
tu nos ab ho -

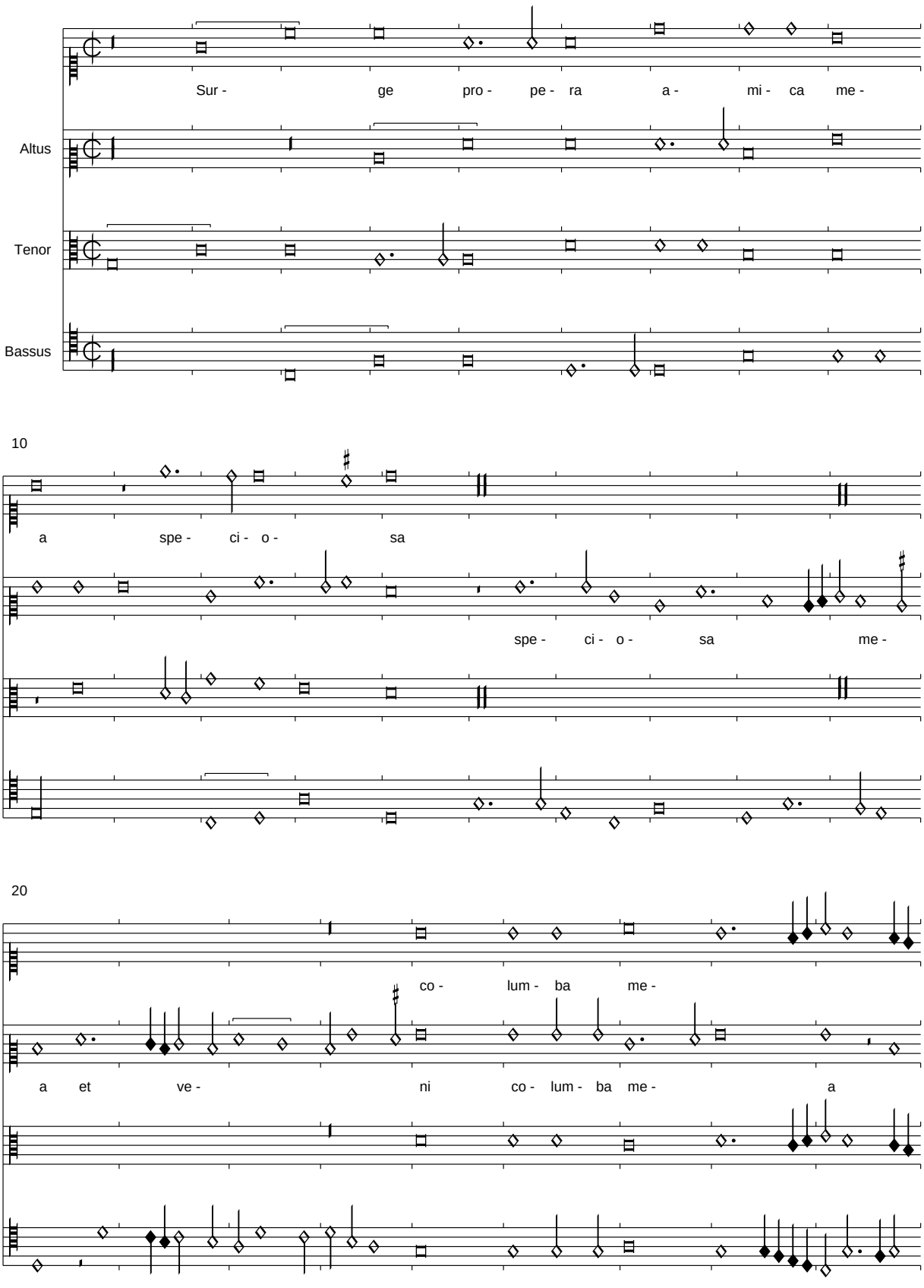

81
e - ste no - bis gra - ti - o - sa et ho - ra mor - tis su - sci - pe o
ste pro - te - ge
89
glo - ri - o - sa do - mi - na ex - cel - sa su - per si - de - re lac -
qui te cre - a - vit pro - vi - de
98
ta - sti sa - cro u - be - re tu re - dis al - mo ger - mi -
quod E - va tri - stis ab - stu - lit

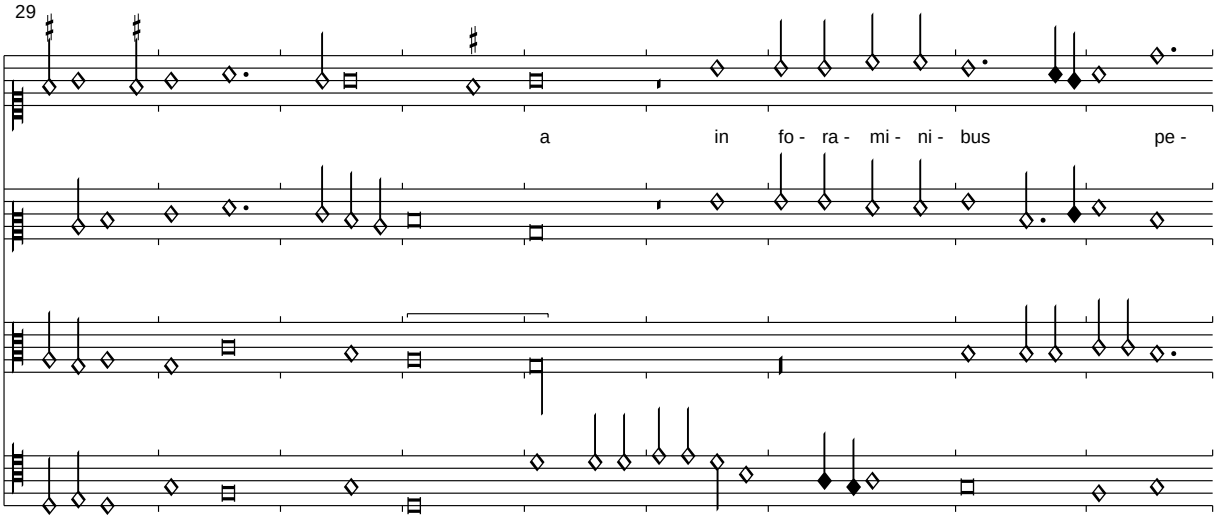


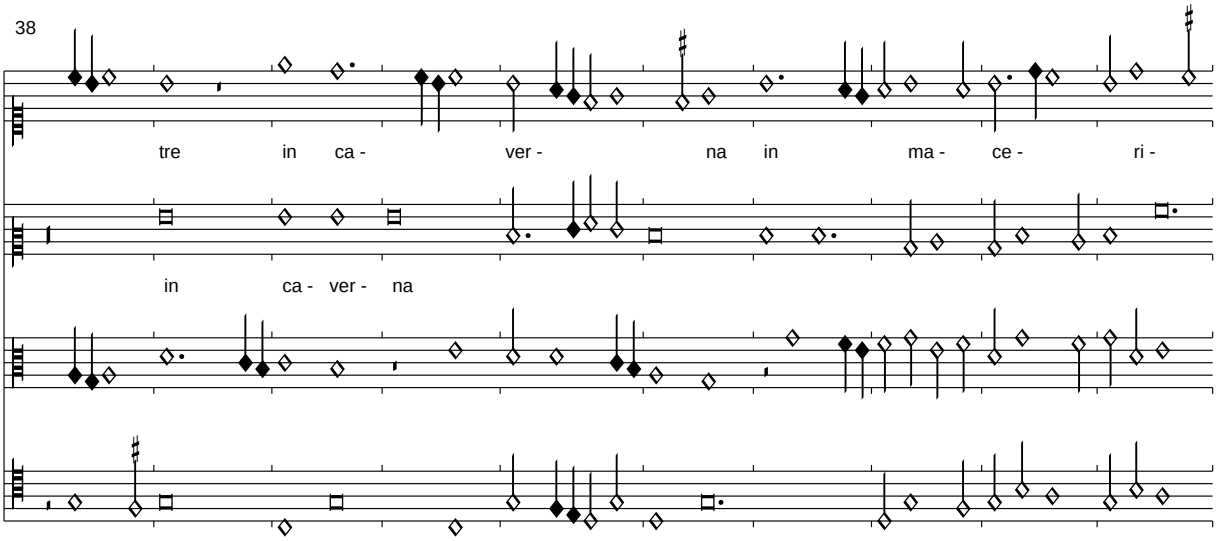
Der Text basiert teilweise auf dem Responsorium des 3. Adventssonntags.

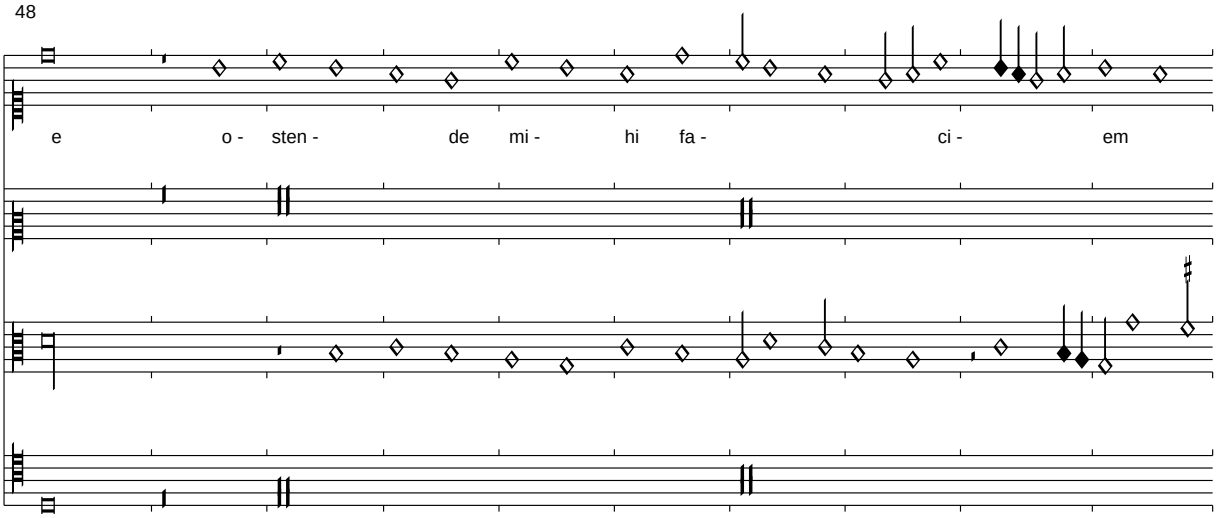
Jo. de Pinarol: Surge propera

Petrucci Motetti A, Nr. 4

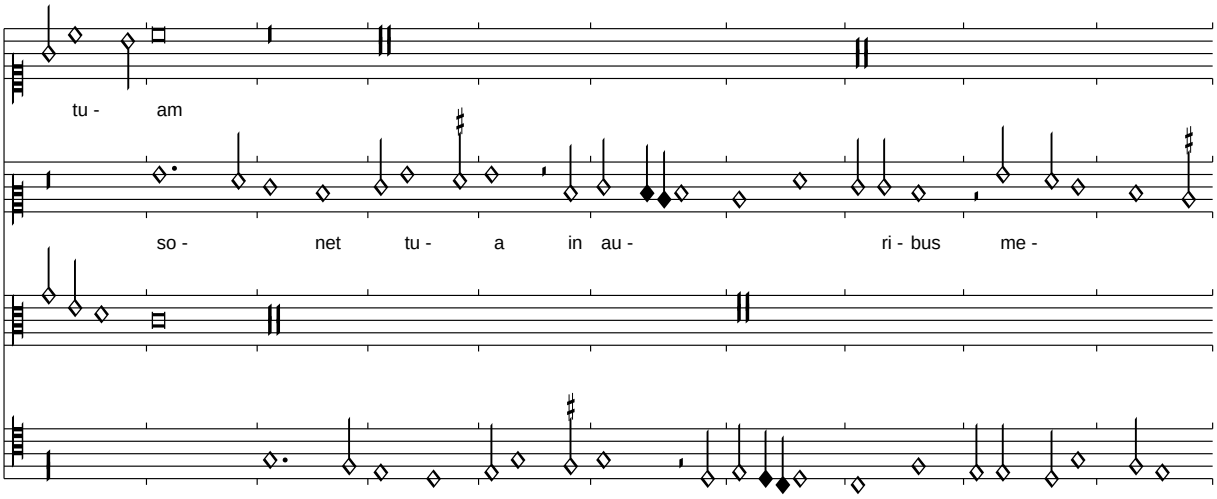



29
a in fo - ra - mi - ni - bus pe -

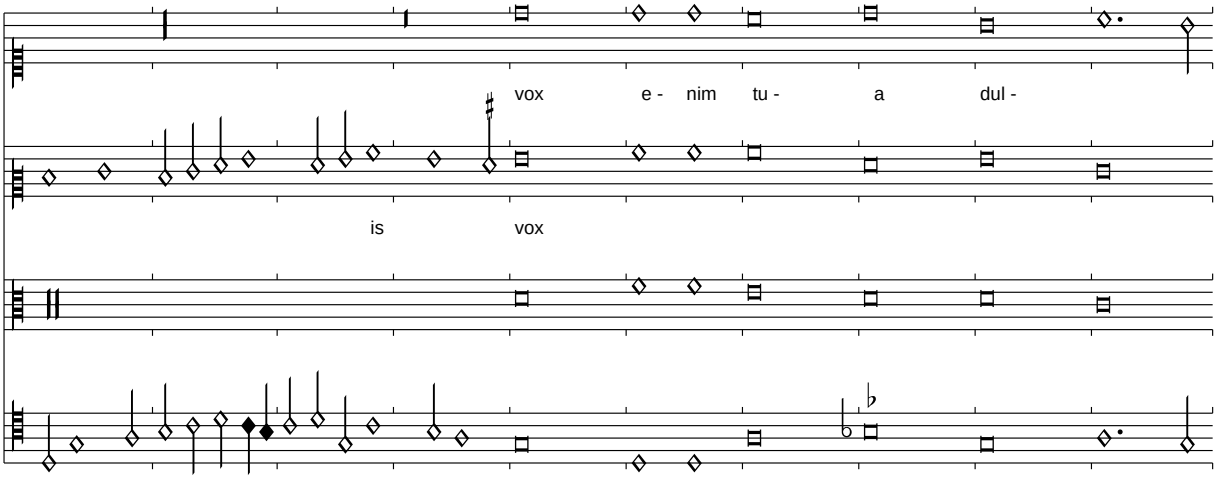

38
tre in ca - ver - na in ma - ce - ri -
in ca - ver - na


48
e o - sten - de mi - hi fa - ci - em

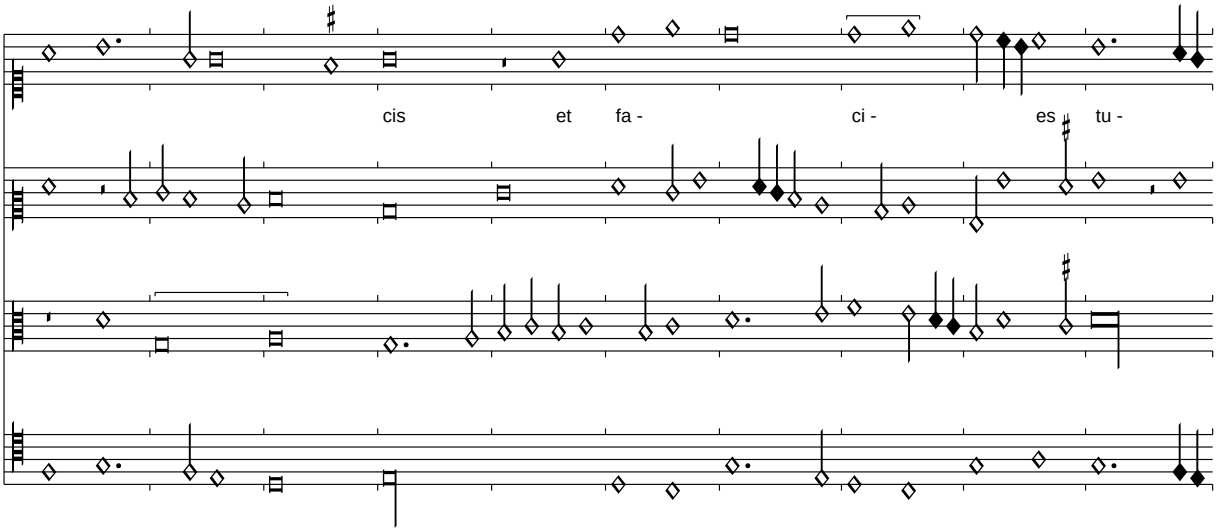
58

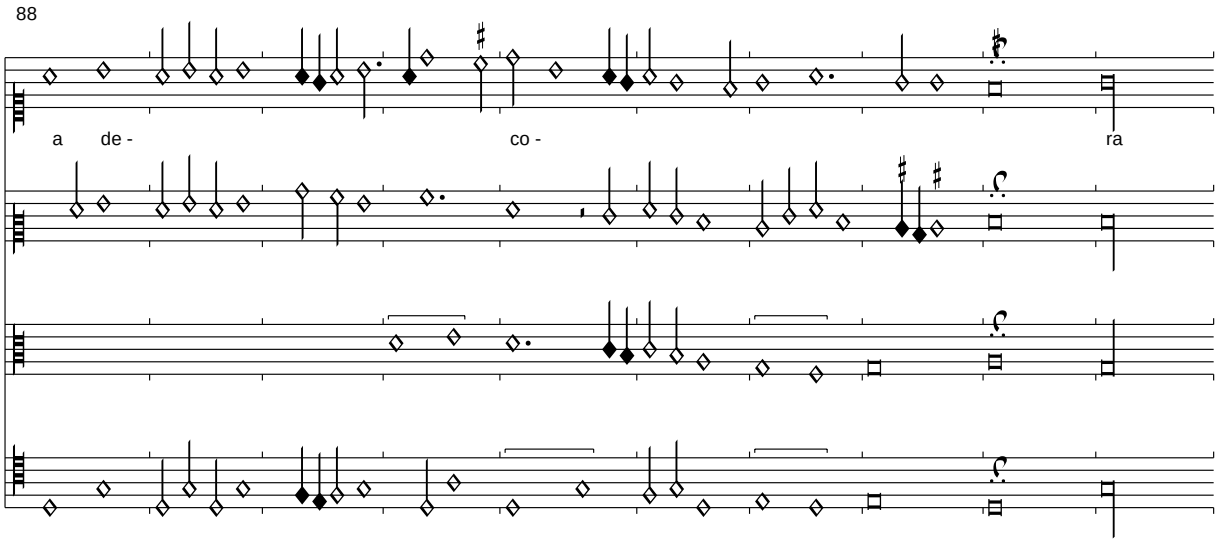

tu - am
so - net tu - a in au - ri - bus me -

68


vox e - nim tu - a dul -
is vox

78

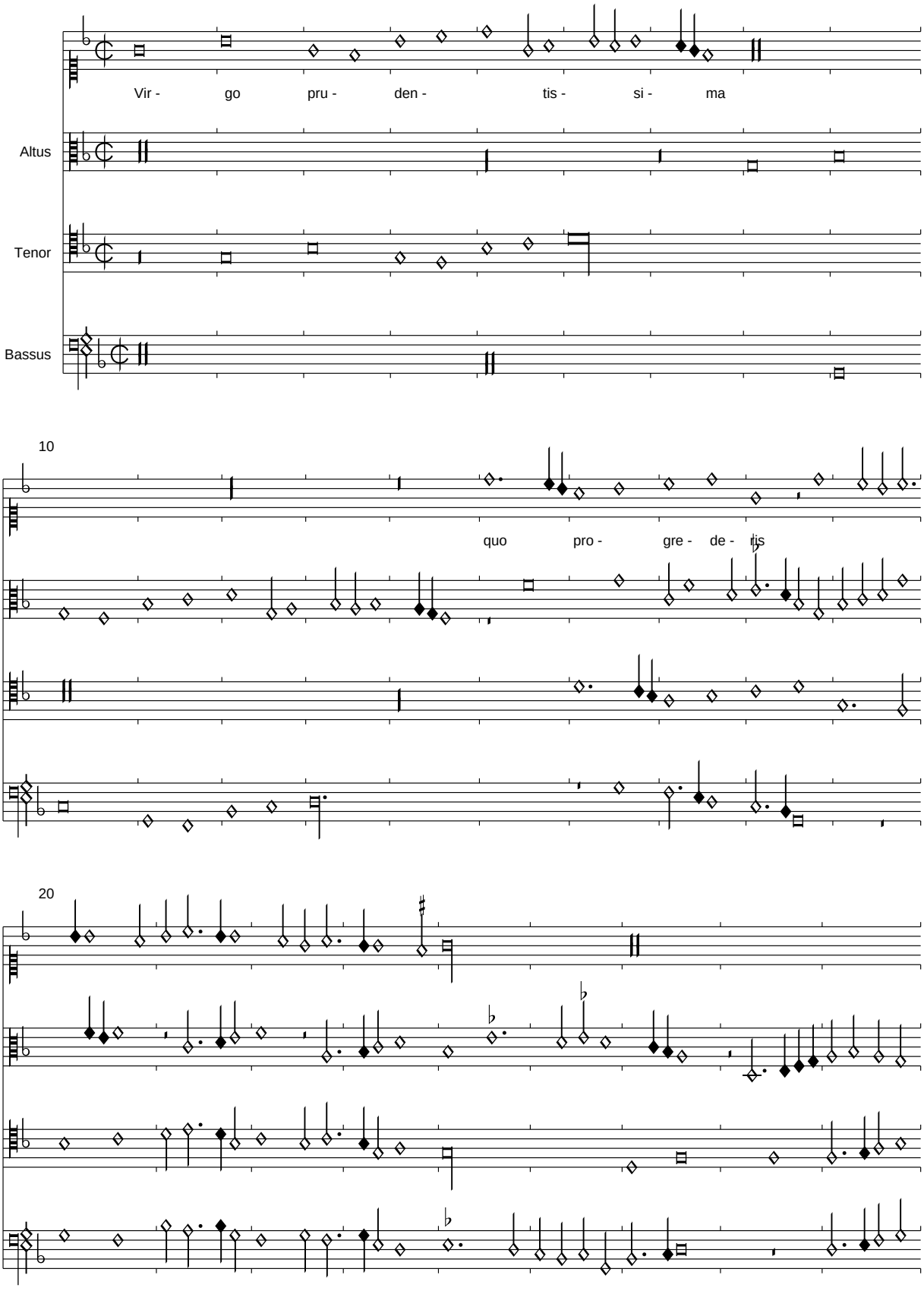

cis et fa - ci - es tu -

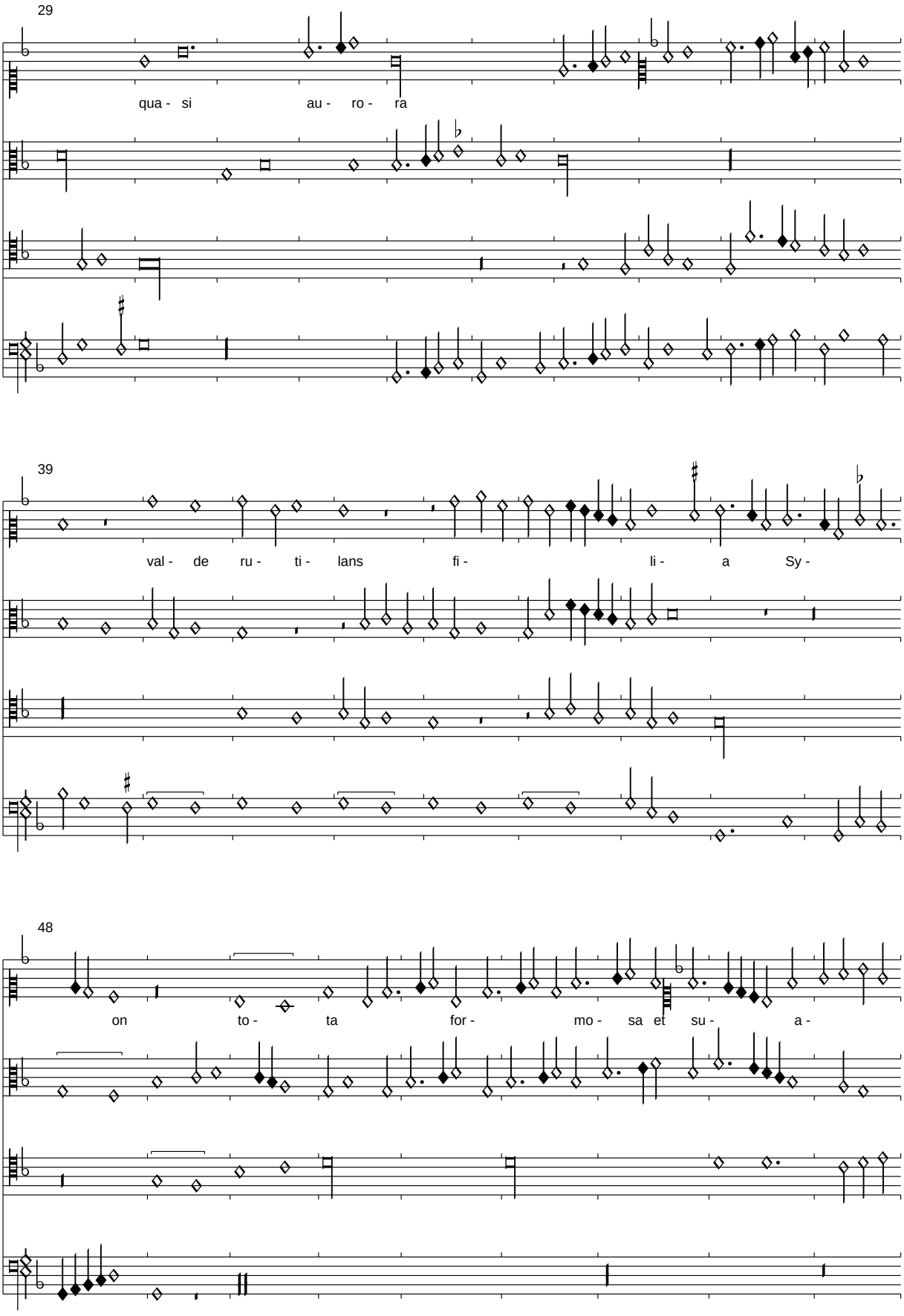


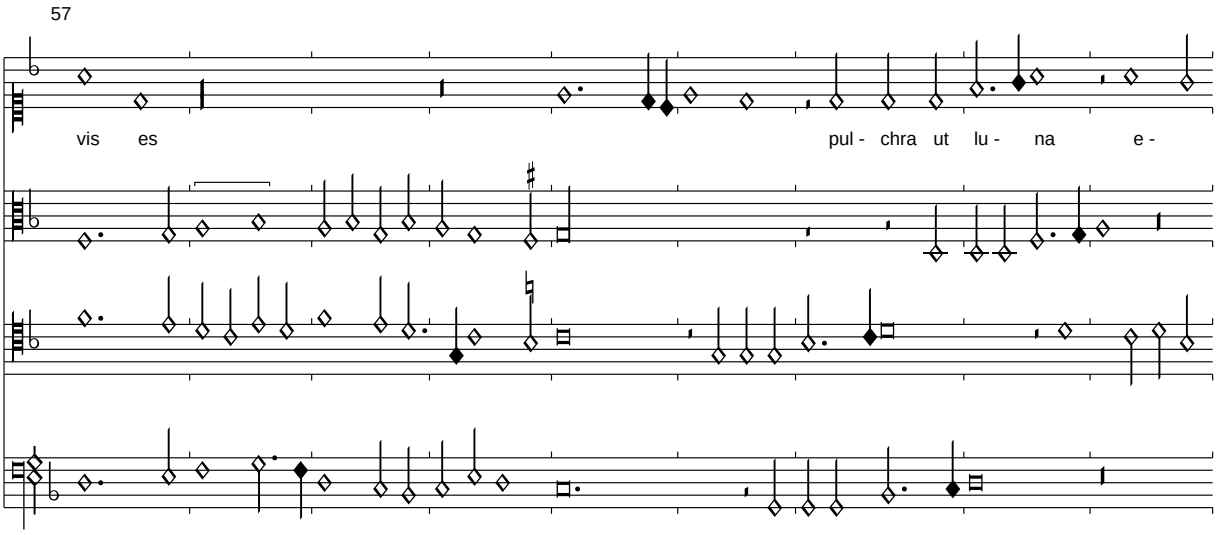
Der Komponist ist außerhalb des Drucks Petrucci A nicht belegt. Er setzt eindrucksvoll zwei Momente des Ausschnitts aus dem Hohen Lied um: das „Aufstehen“ am Anfang und die „süße der Stimme“ der Geliebten, einerseits harmonisch, dann „verziert“.

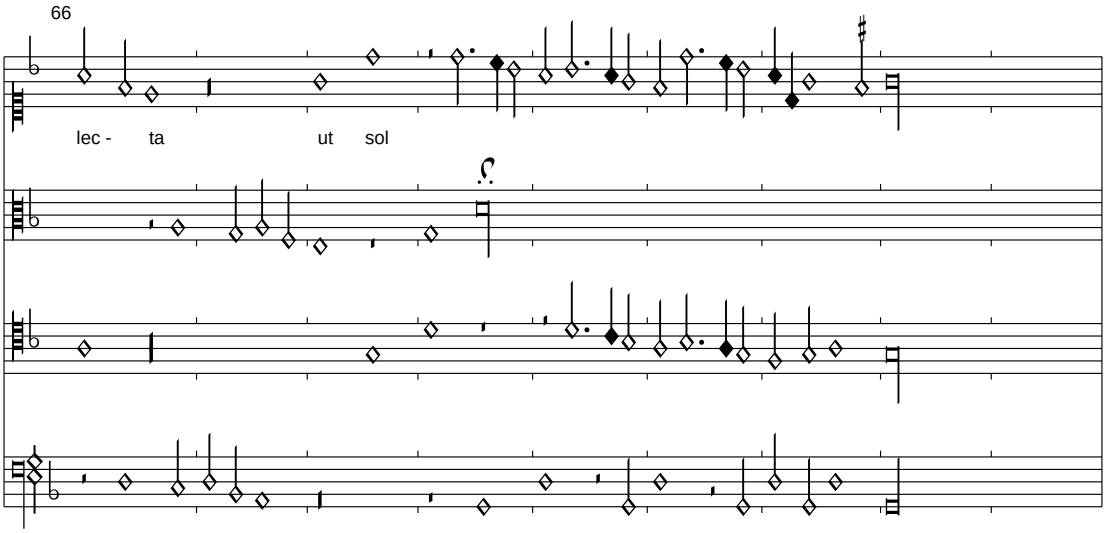
Josquin: Virgo prudentissima

Petrucci Motetti A, Nr. 5




29
qua - si au - ro - ra
39
val - de ru - ti - lans fi - li - a Sy -
48
on to - ta for - mo - sa et su - a -

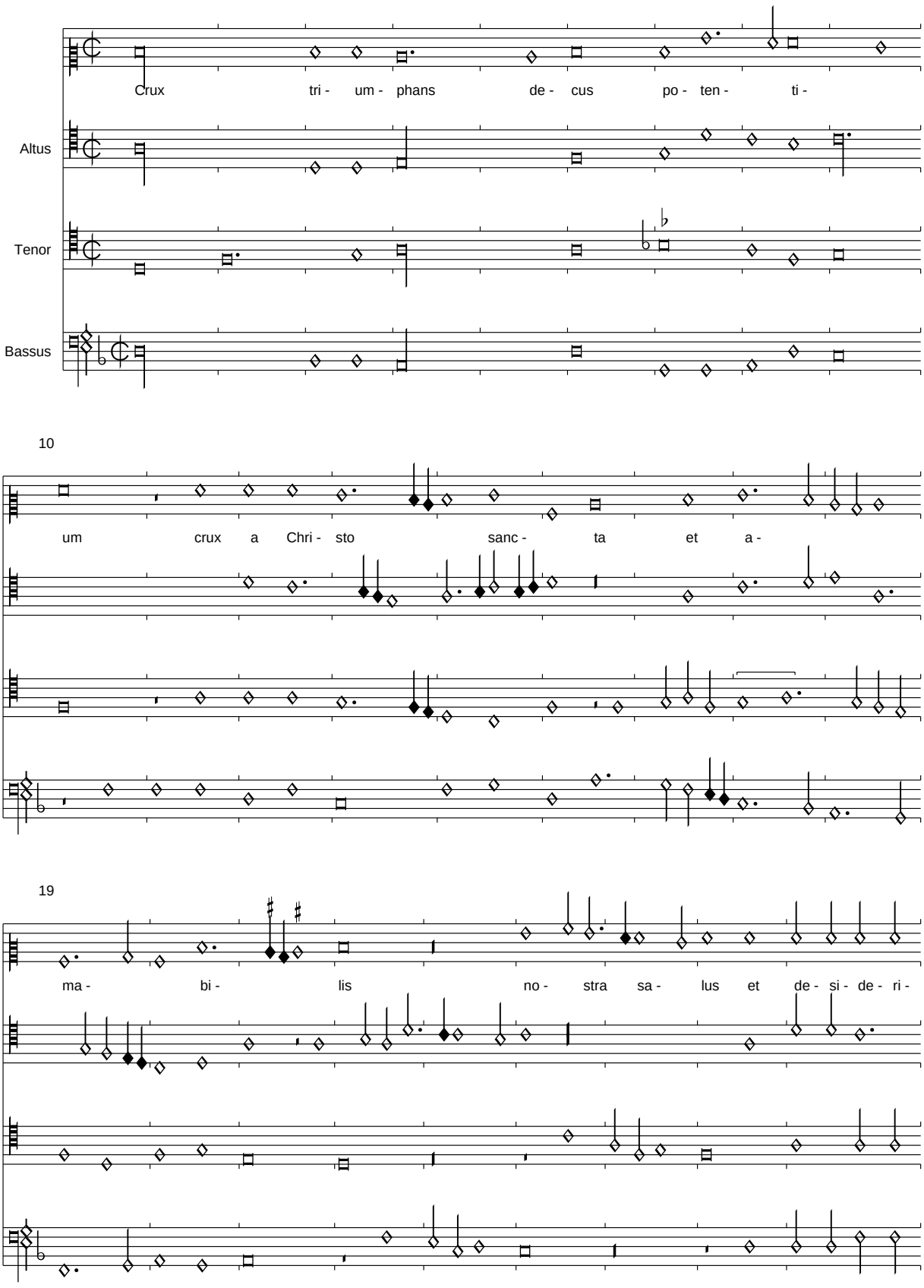


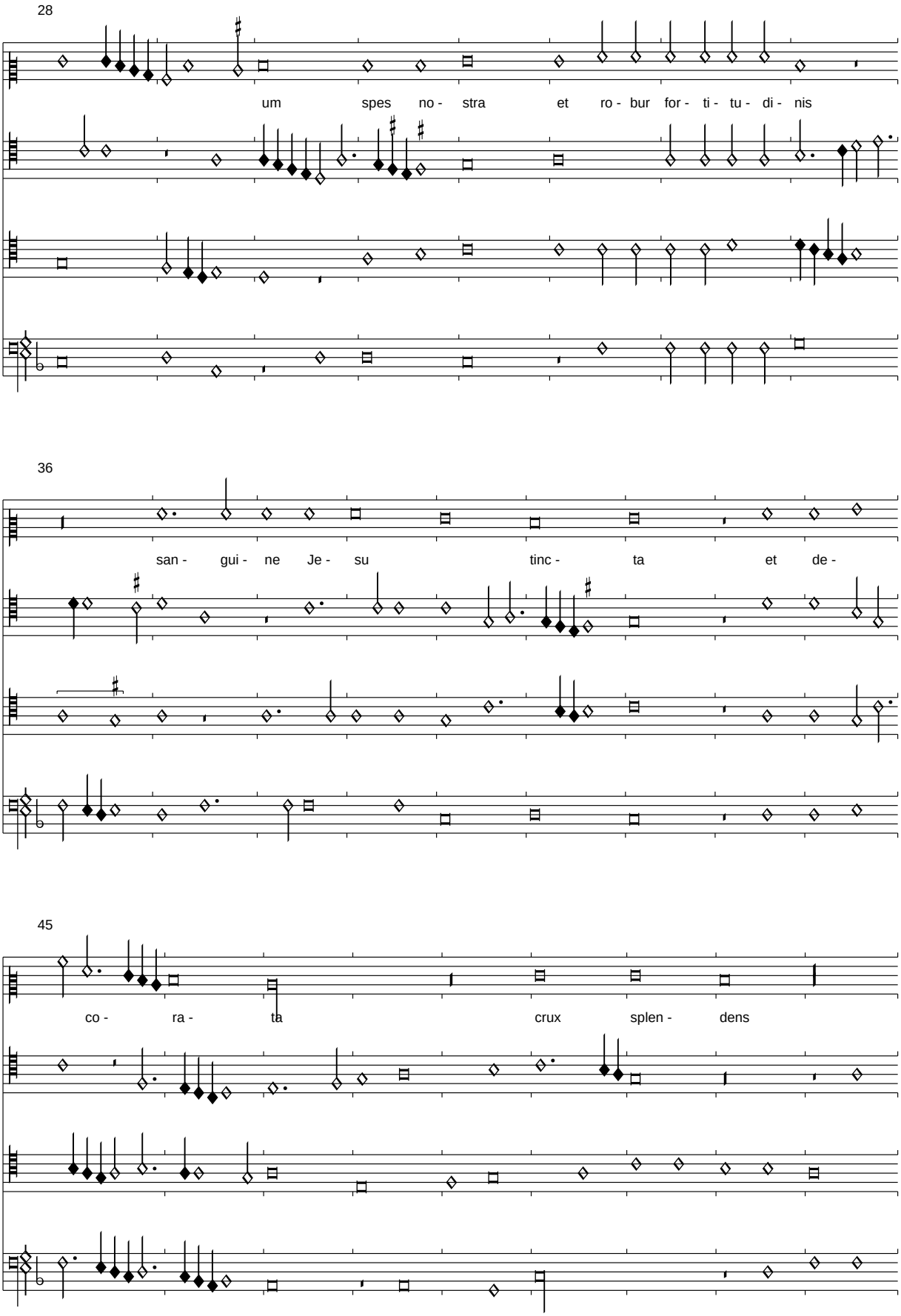


Der Text entstammt wie bei der vorangehenden Motette dem Hohen Lied (Kap. 6 Vers 9).

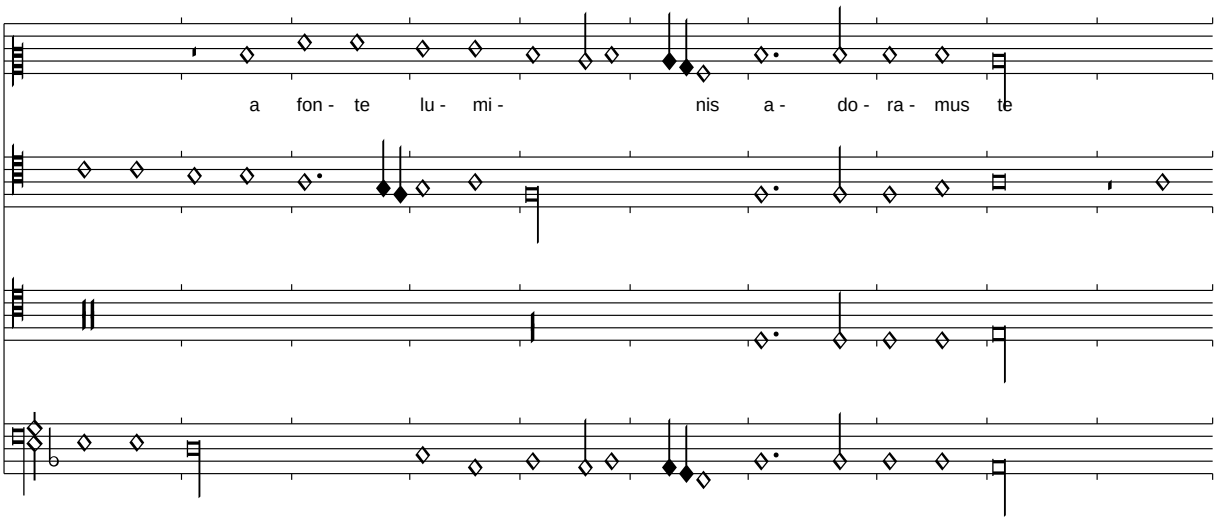
Compere: Crux triumphans

Petrucci Motetti A, Nr. 6

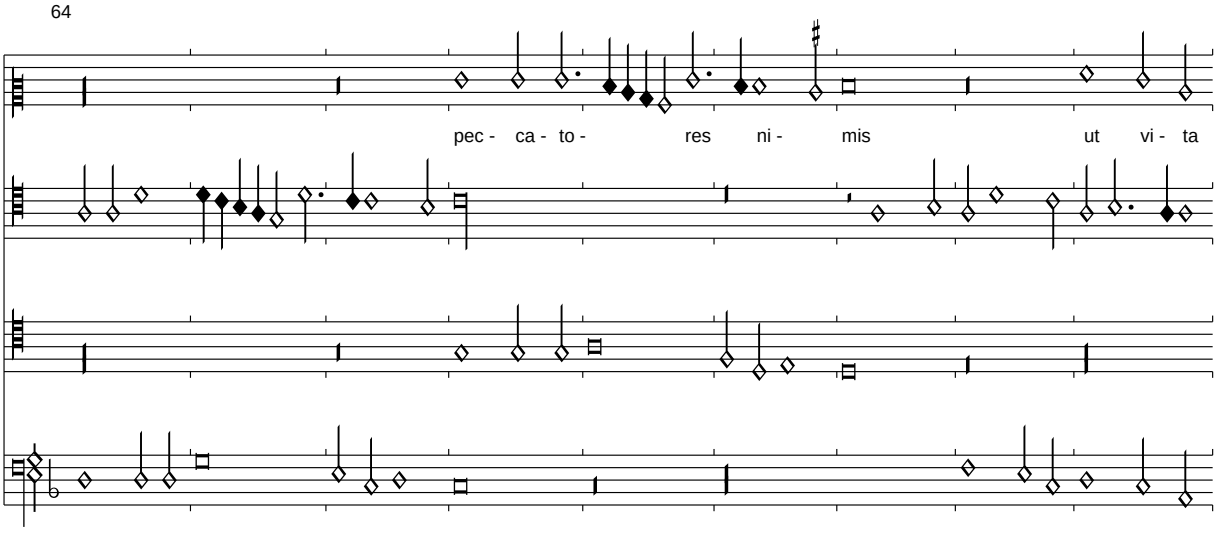



28
um spes no - stra et ro - bur for - ti - tu - di - nis
36
san - gui - ne Je - su tinc - ta et de -
45
co - ra - ta crux splen - dens

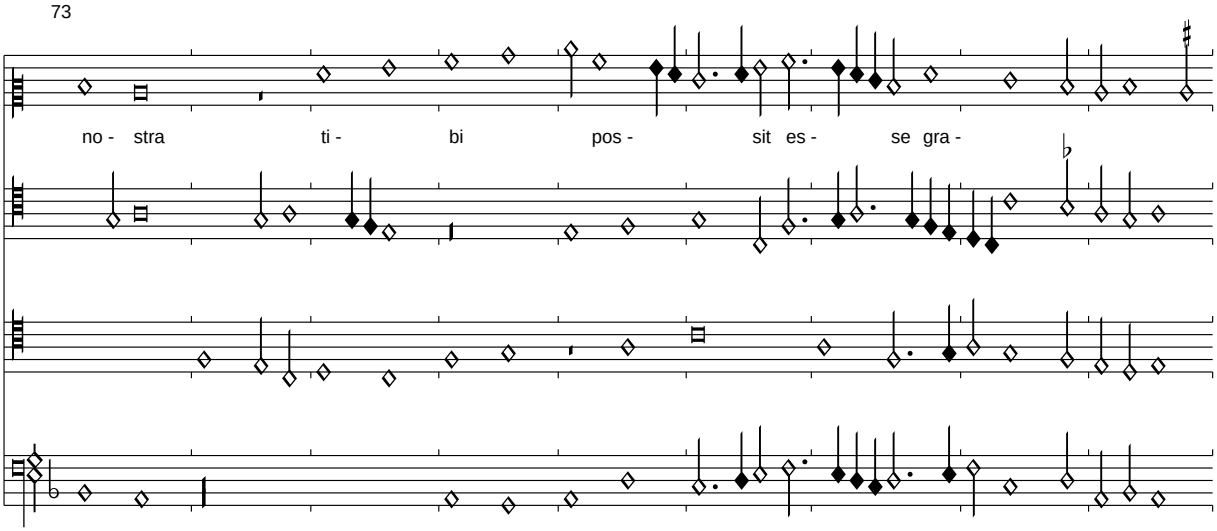
54


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

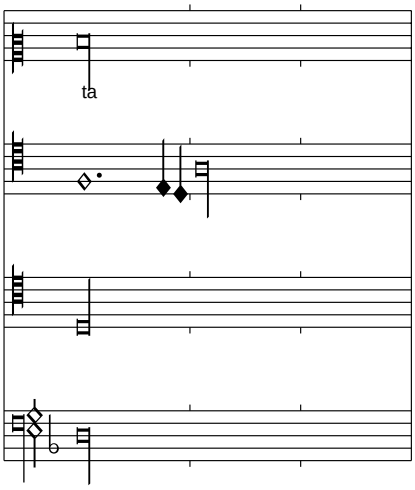
64


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

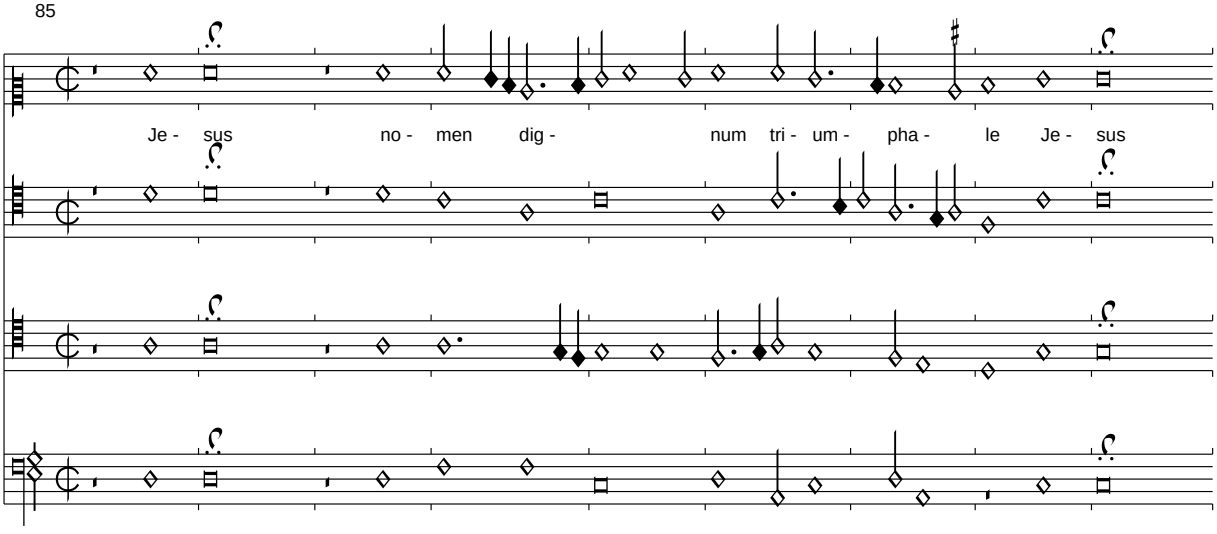
73


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

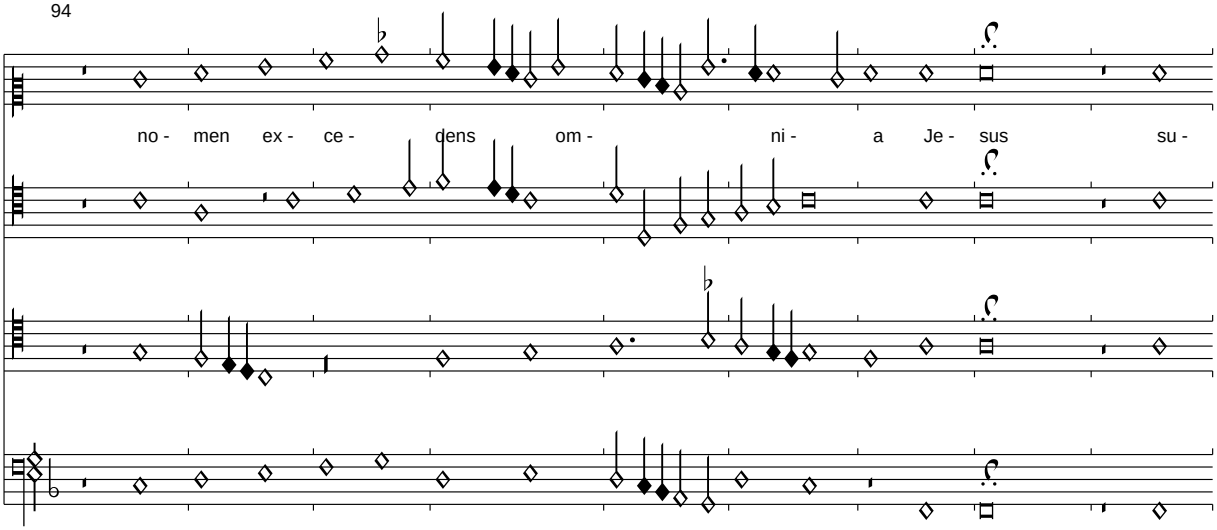
82

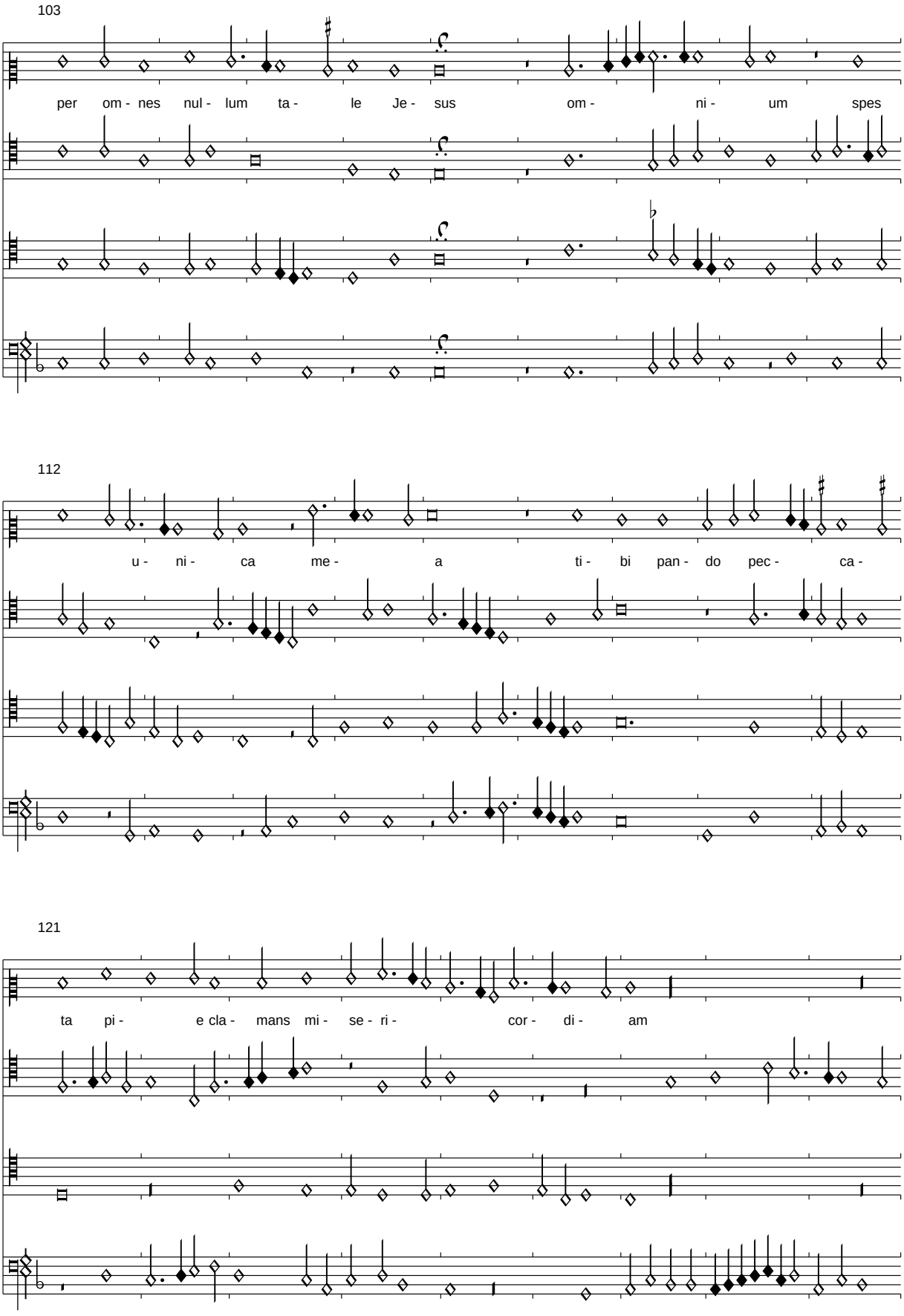

ta

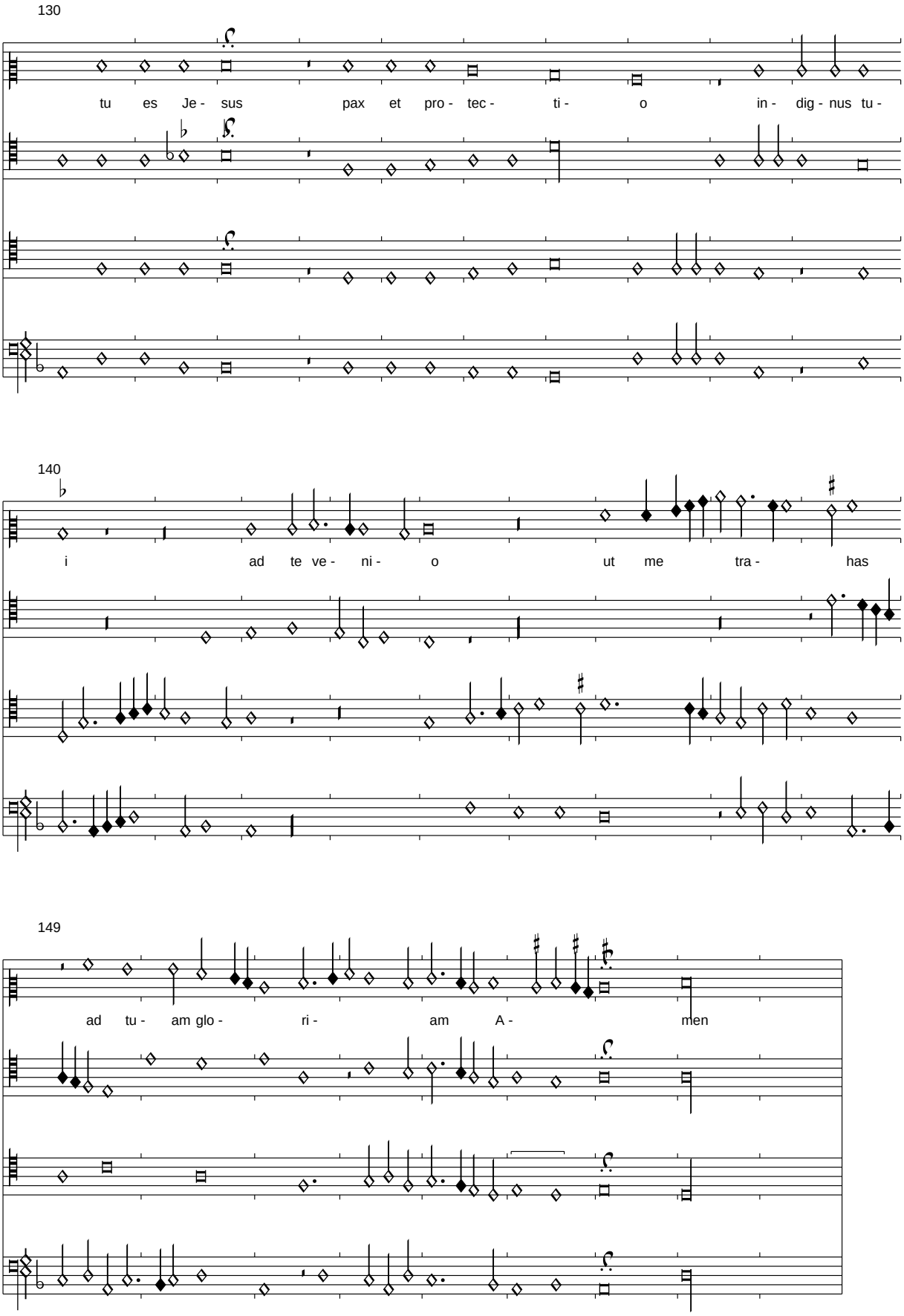
85


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

94


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

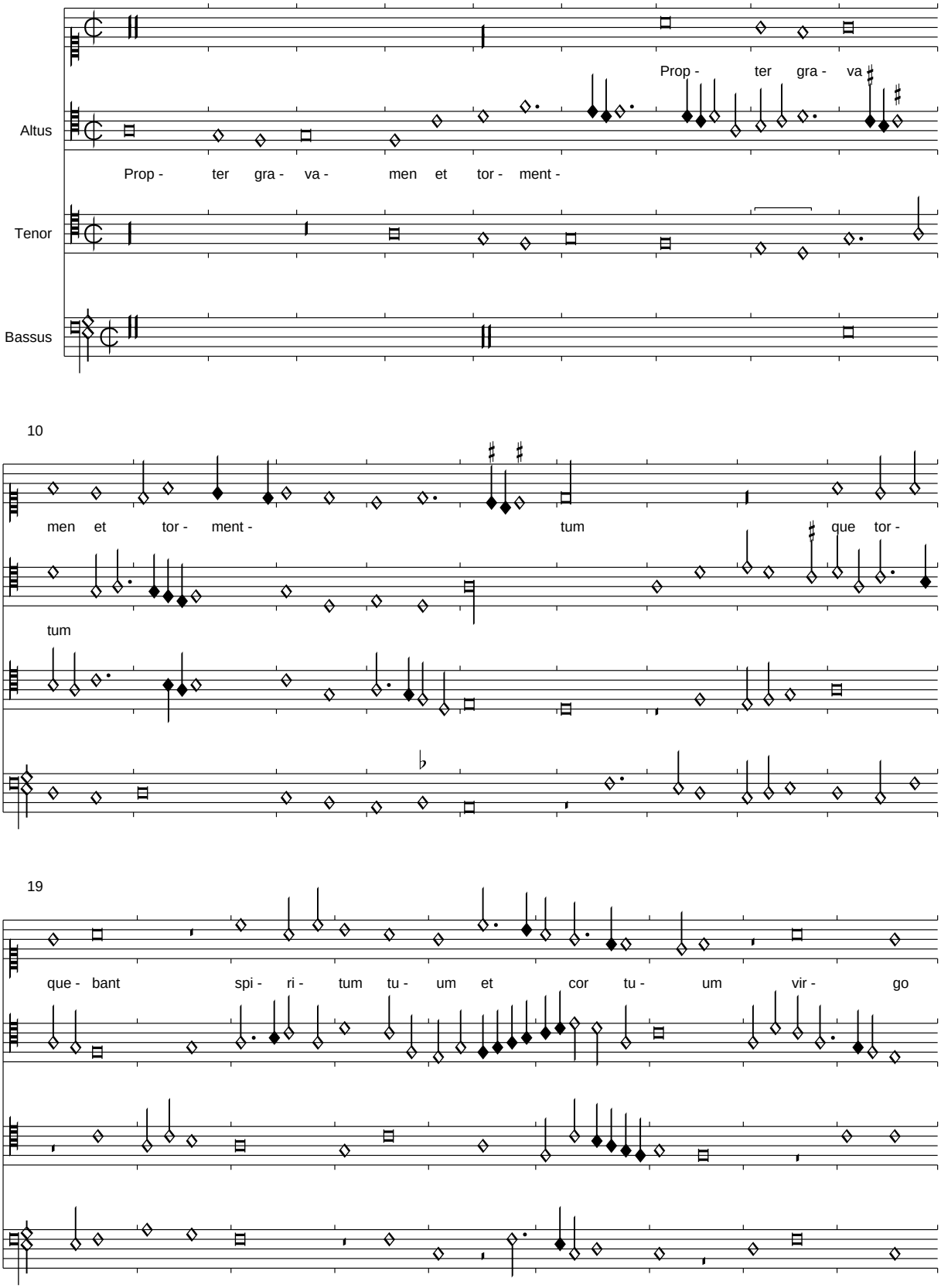

103
per om - nes nul - lum ta - le Je - sus om - ni - um spes
112
u - ni - ca me - a ti - bi pan - do pec - ca -
121
ta pi - e cla - mans mi - se - ri - cor - di - am

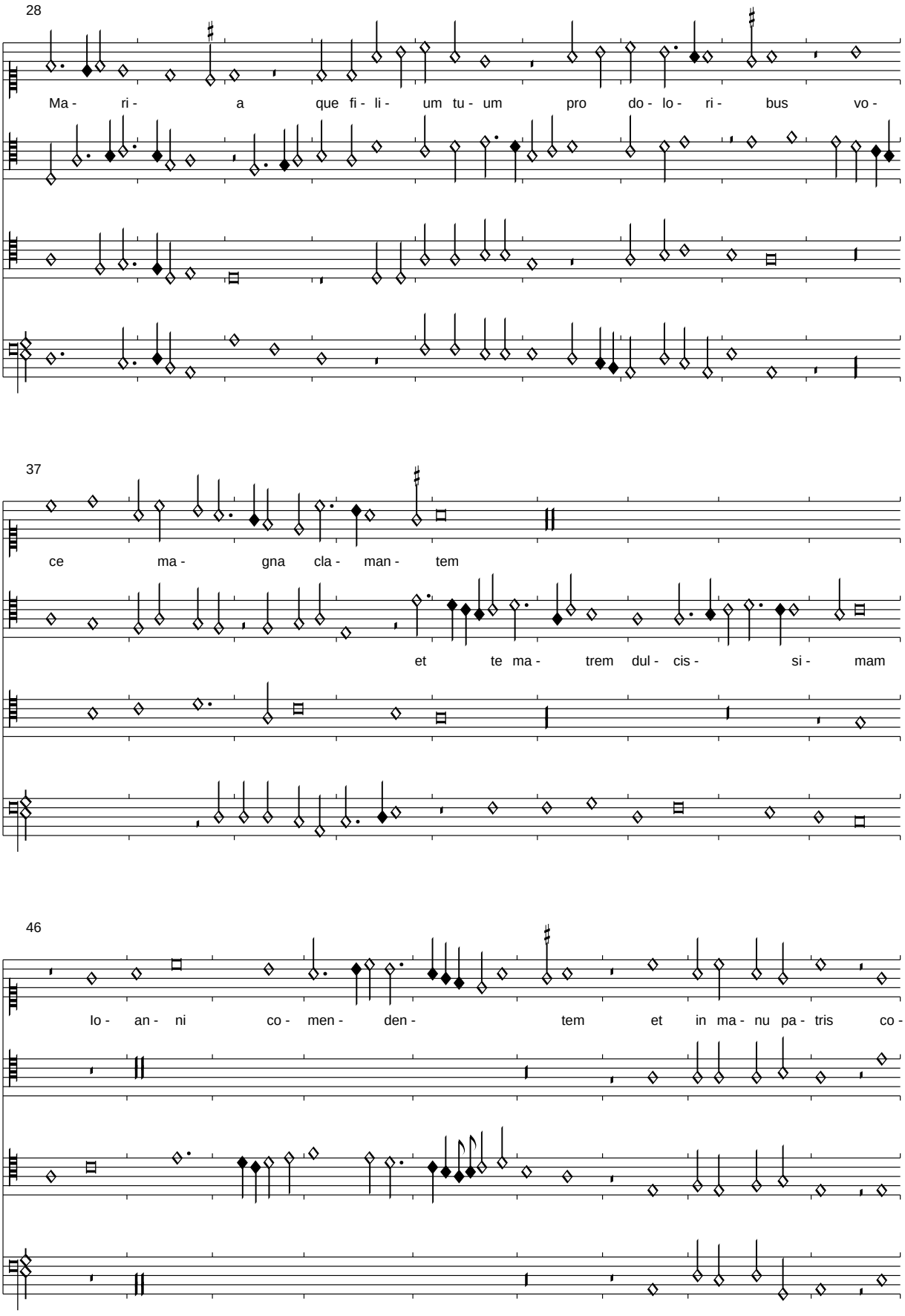


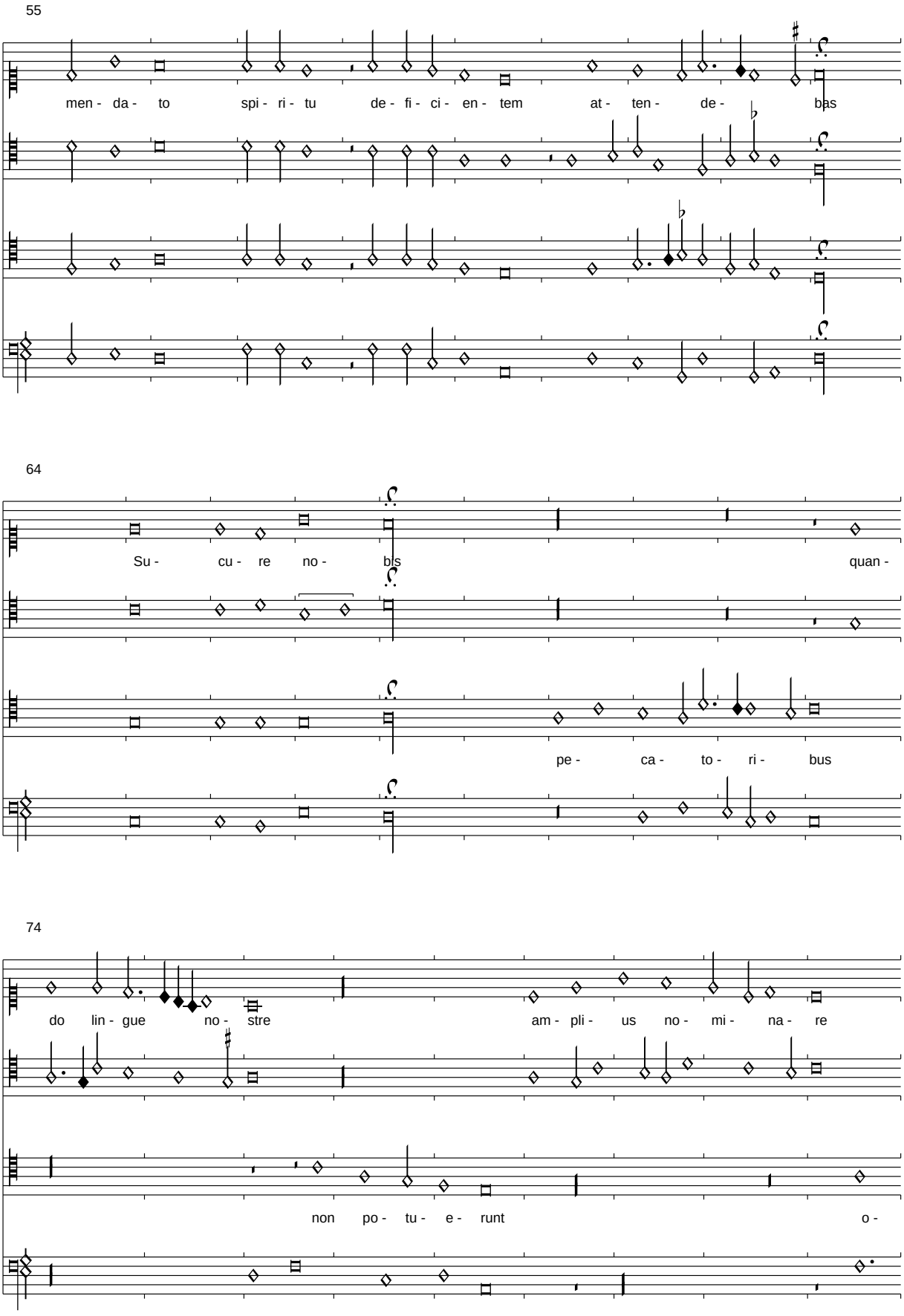
Die Textquelle ist nicht bekannt. Das Stück wurde vermutlich zur Kreuzesanbetung während der Karwoche gesungen, worauf auch die fast homophone Anbetungshaltung zurückzuführen ist.

Compere: Propter gravamen et tormentum

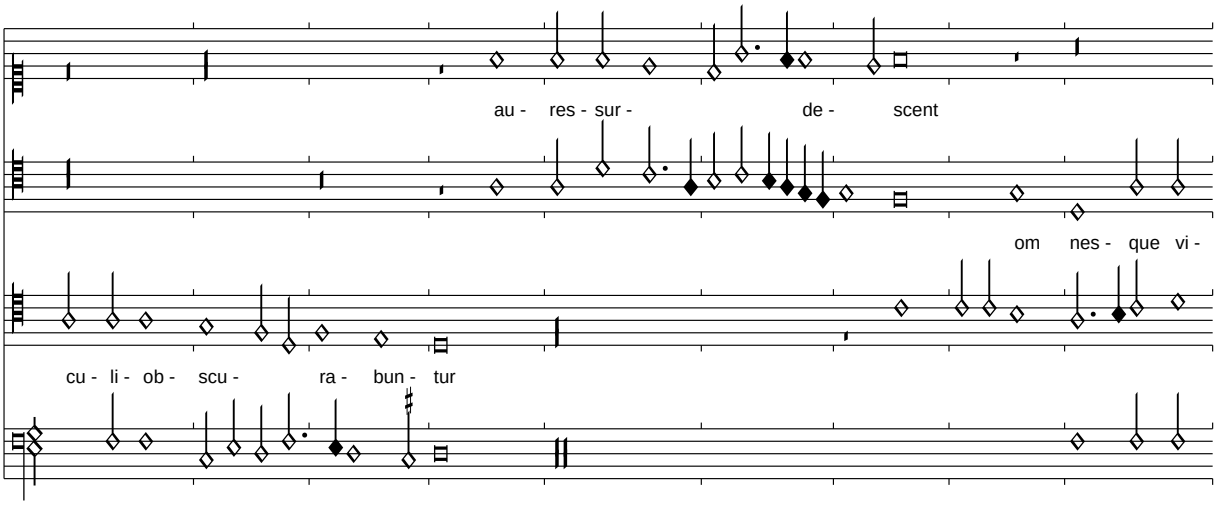
Petrucci Motetti A, Nr. 7



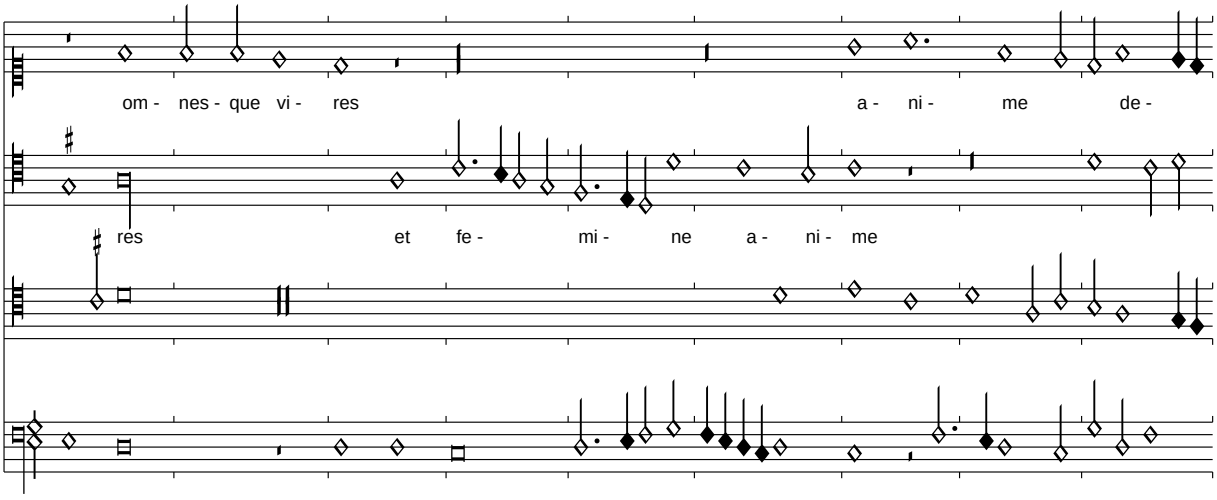

28
Ma - ri - a que fi - li - um tu - um pro do - lo - ri - bus vo -
37
ce ma - gna cla - man - tem
et te ma - trem dul - cis - si - mam
46
lo - an - ni co - men - den - tem et in ma - nu pa - tris co -


55
men - da - to spi - ri - tu de - fi - ci - en - tem at - ten - de - bas
64
Su - cu - re no - bis quan -
pe - ca - to - ri - bus
74
do lin - gue no - stre am - pli - us no - mi - na - re
non po - tu - e - runt o -

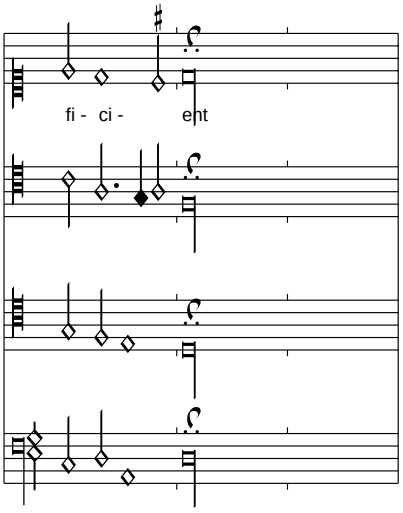
83

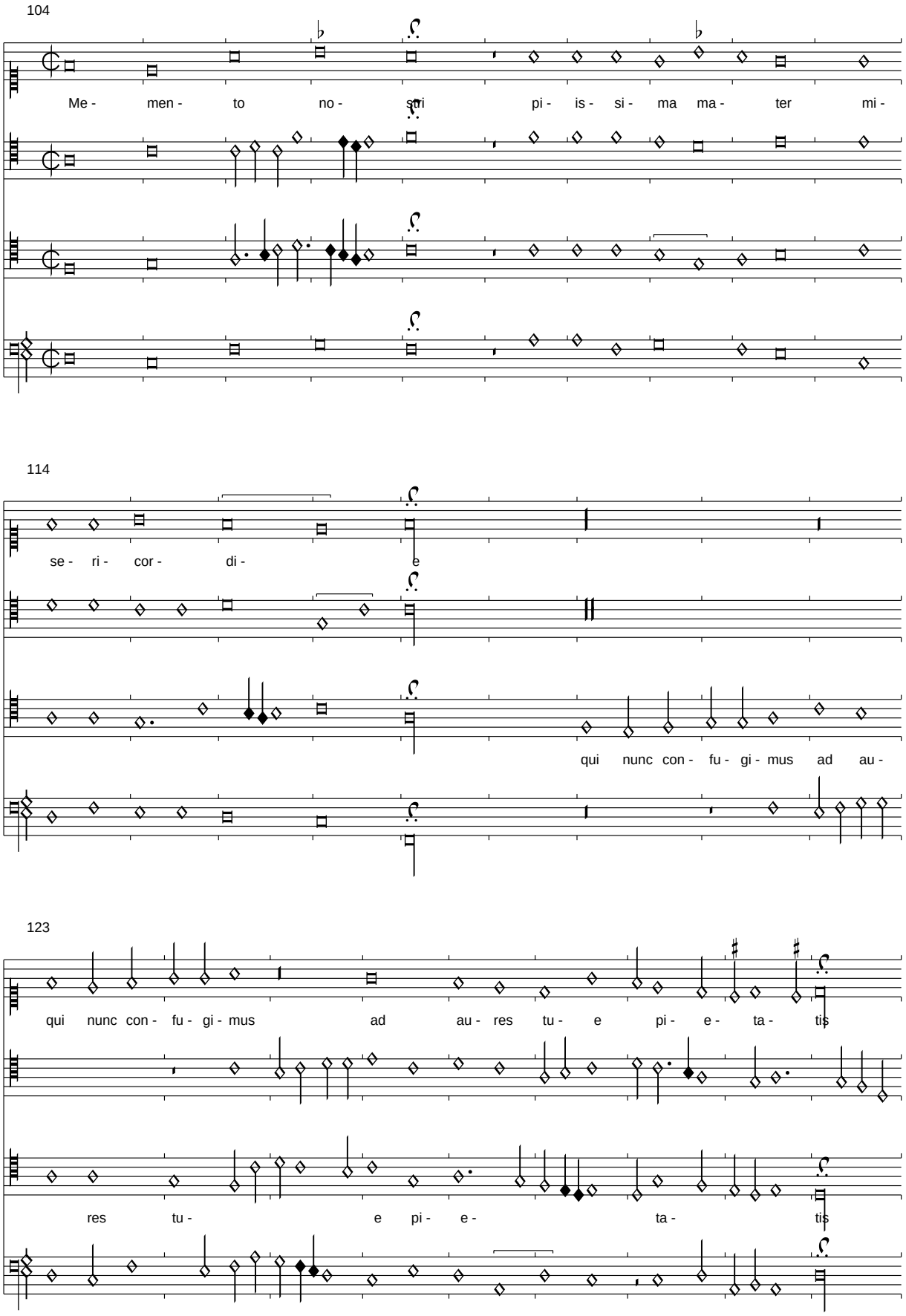

au - res - sur - de - scent
om nes - que vi -
cu - li - ob - scu - ra - bun - tur

92

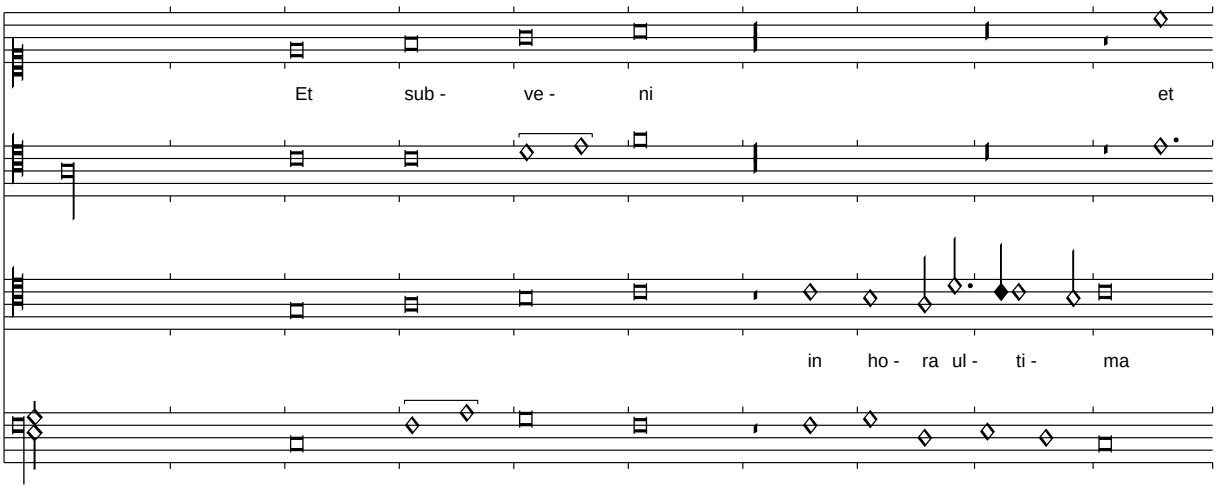

om - nes - que vi - res a - ni - me de -
res et fe - mi - ne a - ni - me

101

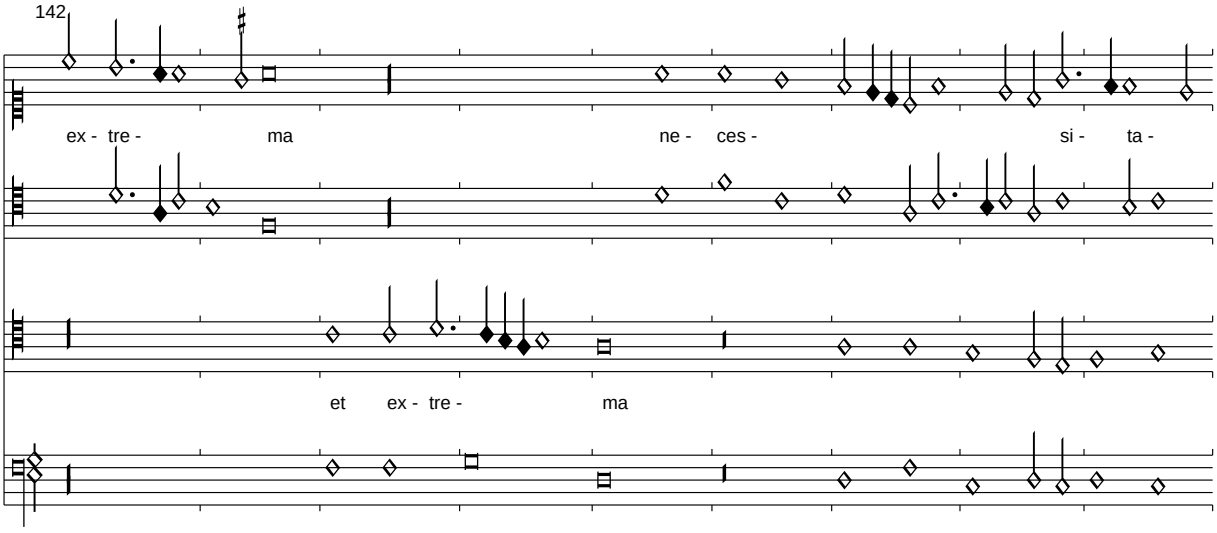

fi - ci - ent


104
Me - men - to no - stri pi - is - si - ma ma - ter mi -
114
se - ri - cor - di - e
qui nunc con - fu - gi - mus ad au -
123
qui nunc con - fu - gi - mus ad au - res tu - e pi - e - ta - tis
res tu - e pi - e - ta - tis

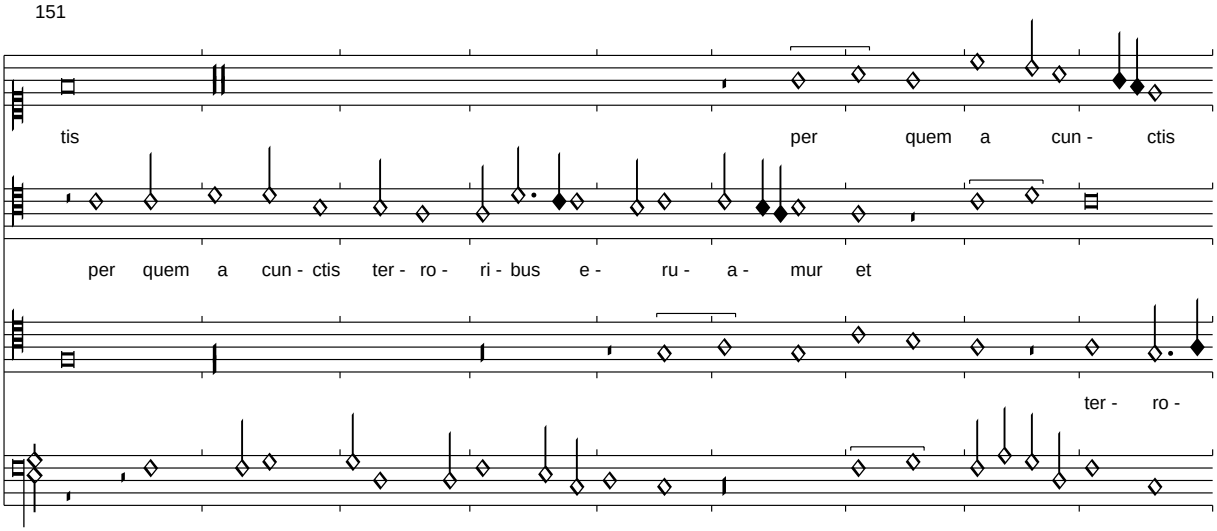
132

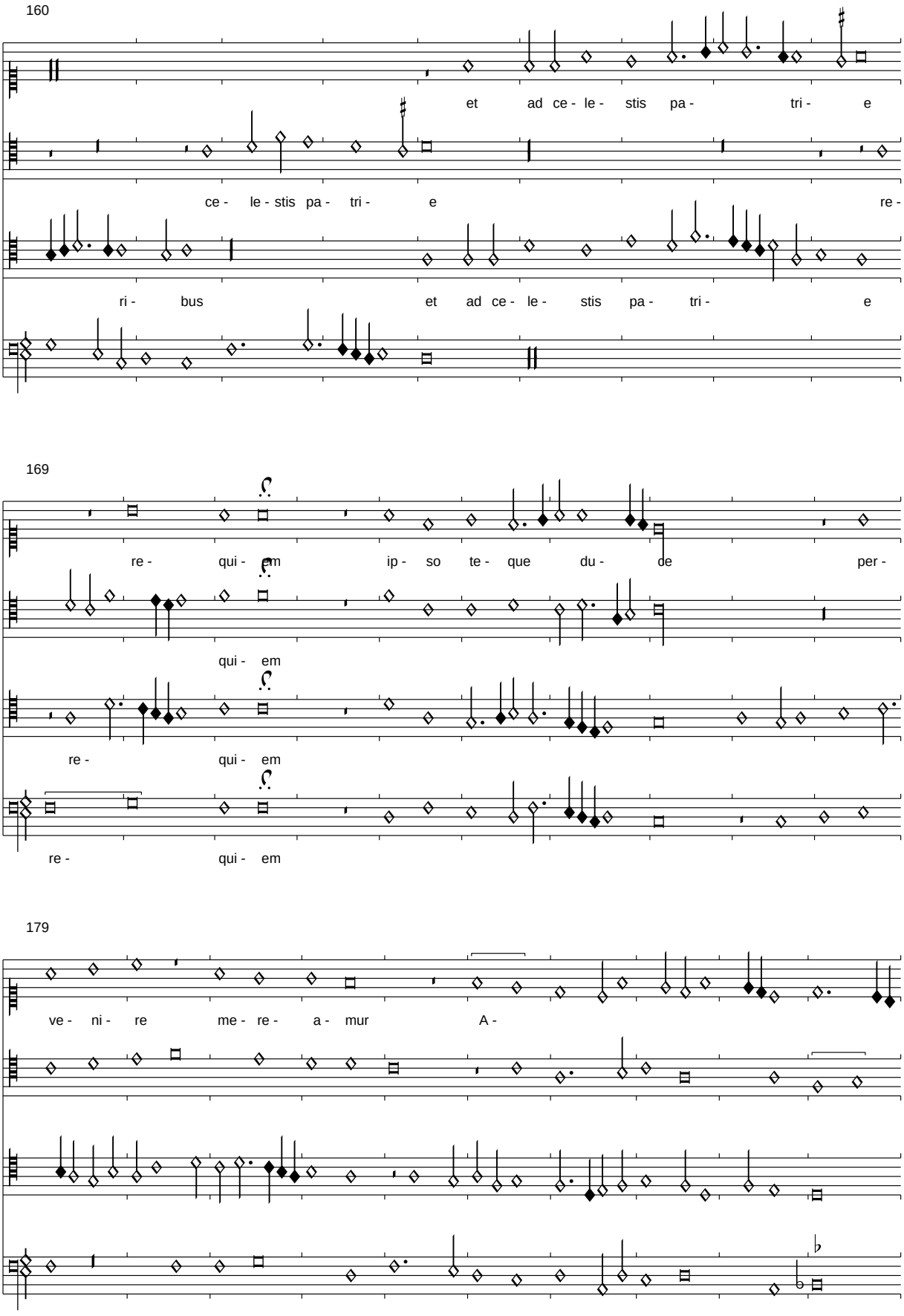

Et sub - ve - ni et
in ho - ra ul - ti - ma

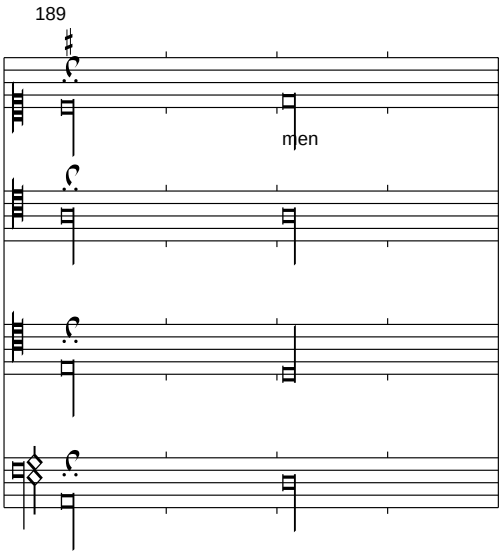
142


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

151


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

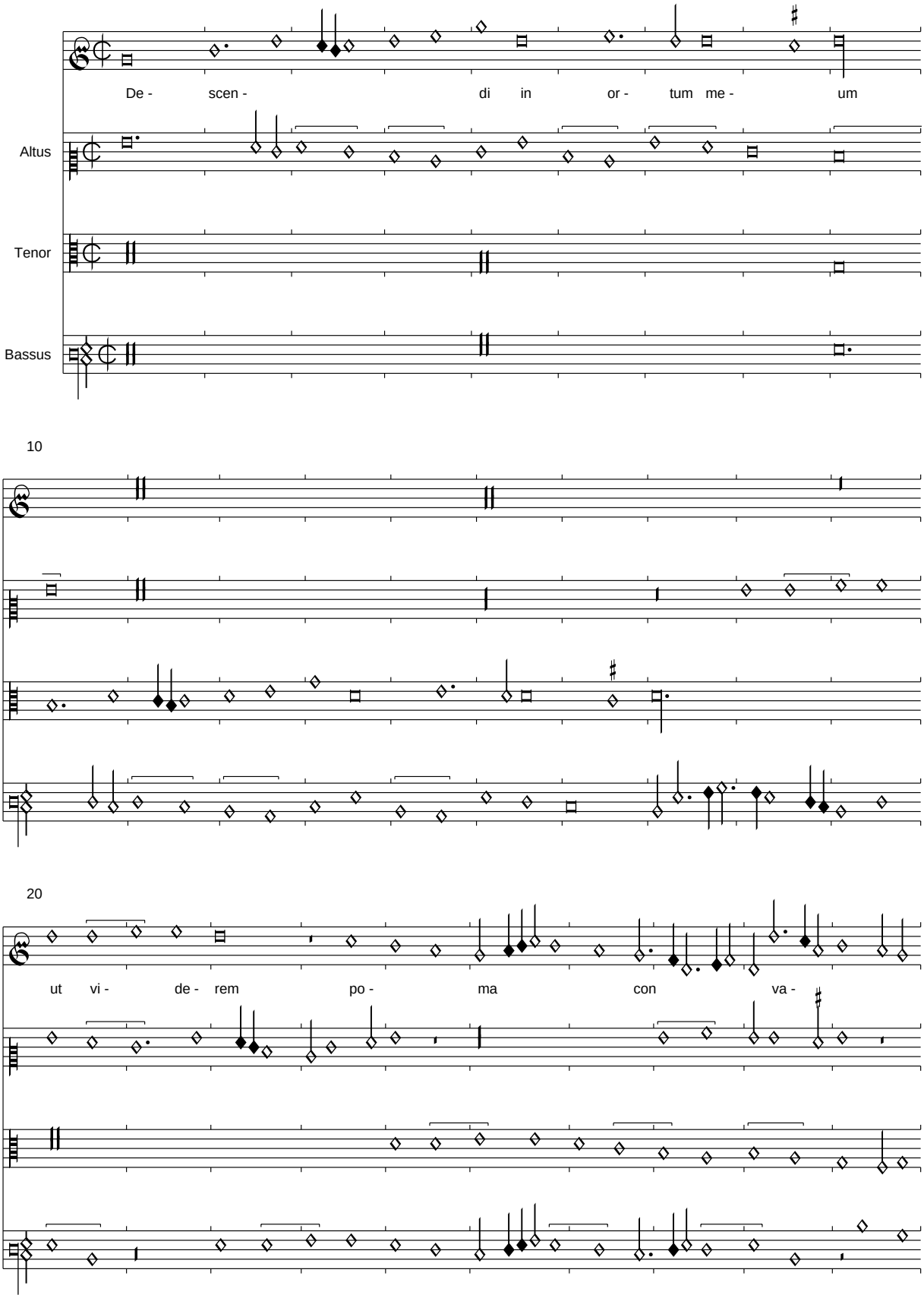

160
et ad ce - le - stis pa - tri - e
ce - le - stis pa - tri - e re -
ri - bus et ad ce - le - stis pa - tri - e
169
re - qui - em ip - so te - que du - de per -
qui - em
re - qui - em
re - qui - em
179
ve - ni - re me - re - a - mur A -

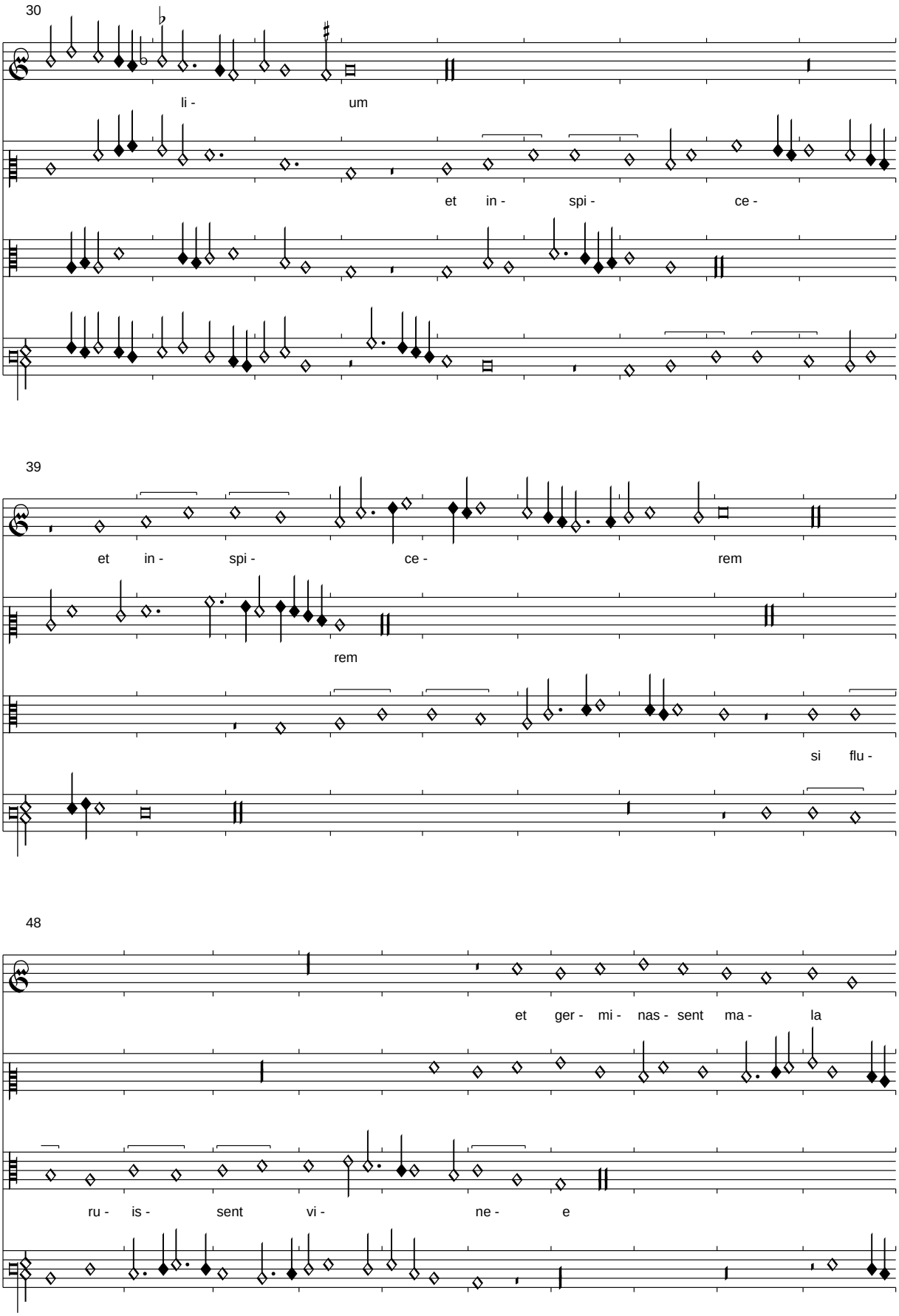


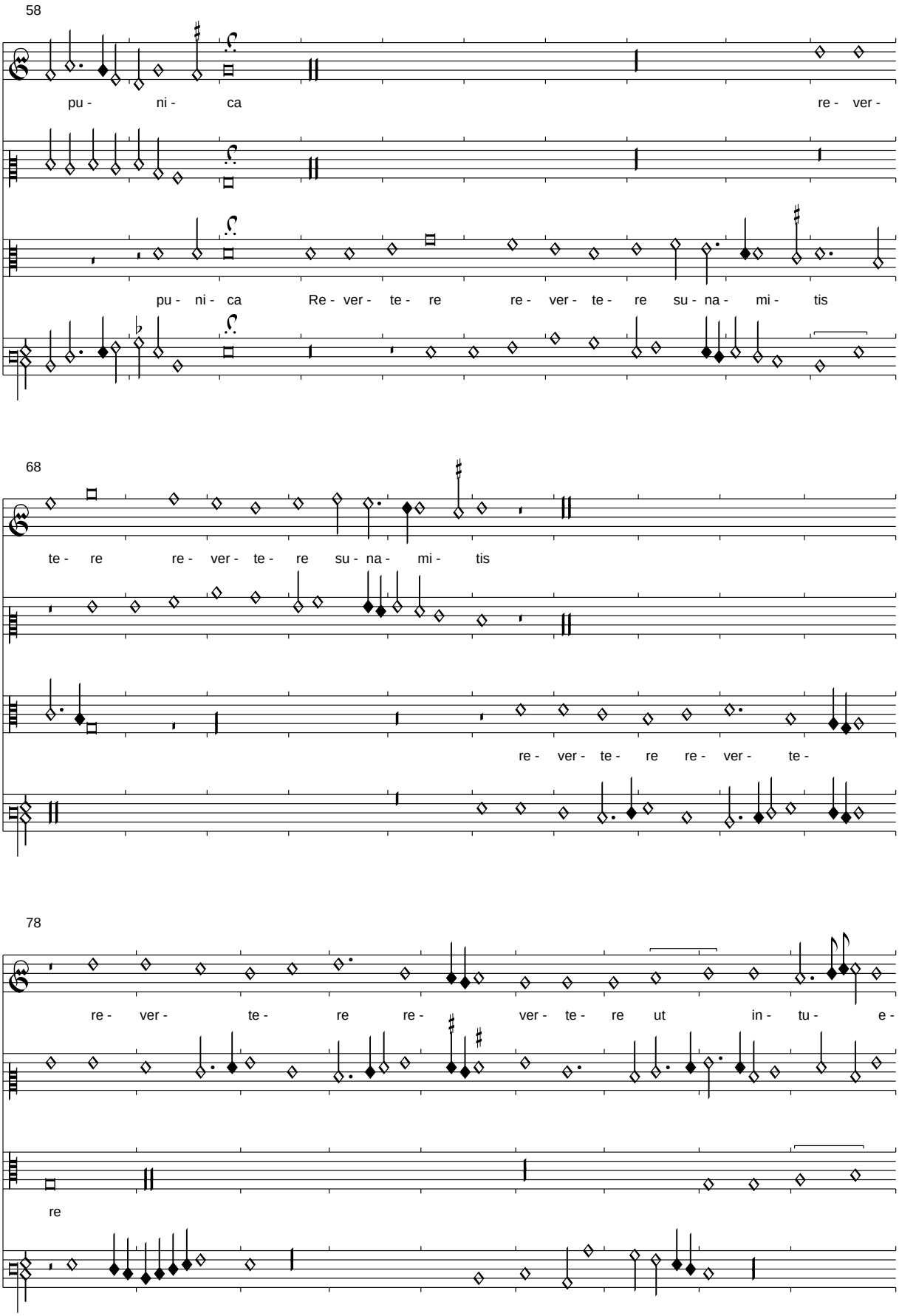
Nach der vorangehenden Kreuzesanbetung in der vorangehenden Motette Comperes finden wir uns hier in der Szene unter dem Kreuz mit Maria und Johannes. Im zweiten Teil der Motette wird um die Vermittlung durch Maria in der Todesstunde gebetet. Auch diese Motette könnte in der Karwoche gesungen worden sein.

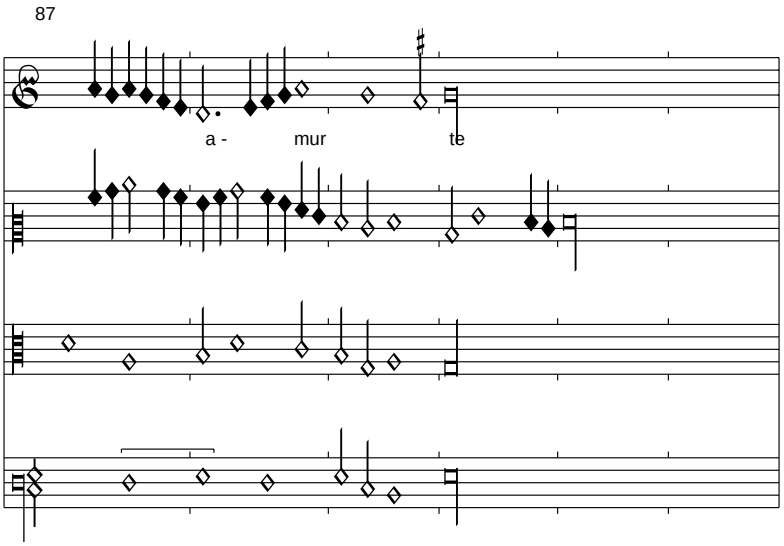
Descendi in ortum meum

Petrucci Motetti A, Nr. 8




30
li - um
et in - spi - ce -
39
et in - spi - ce - rem
rem
si flu -
48
et ger - mi - nas - sent ma - la
ru - is - sent vi - ne - e

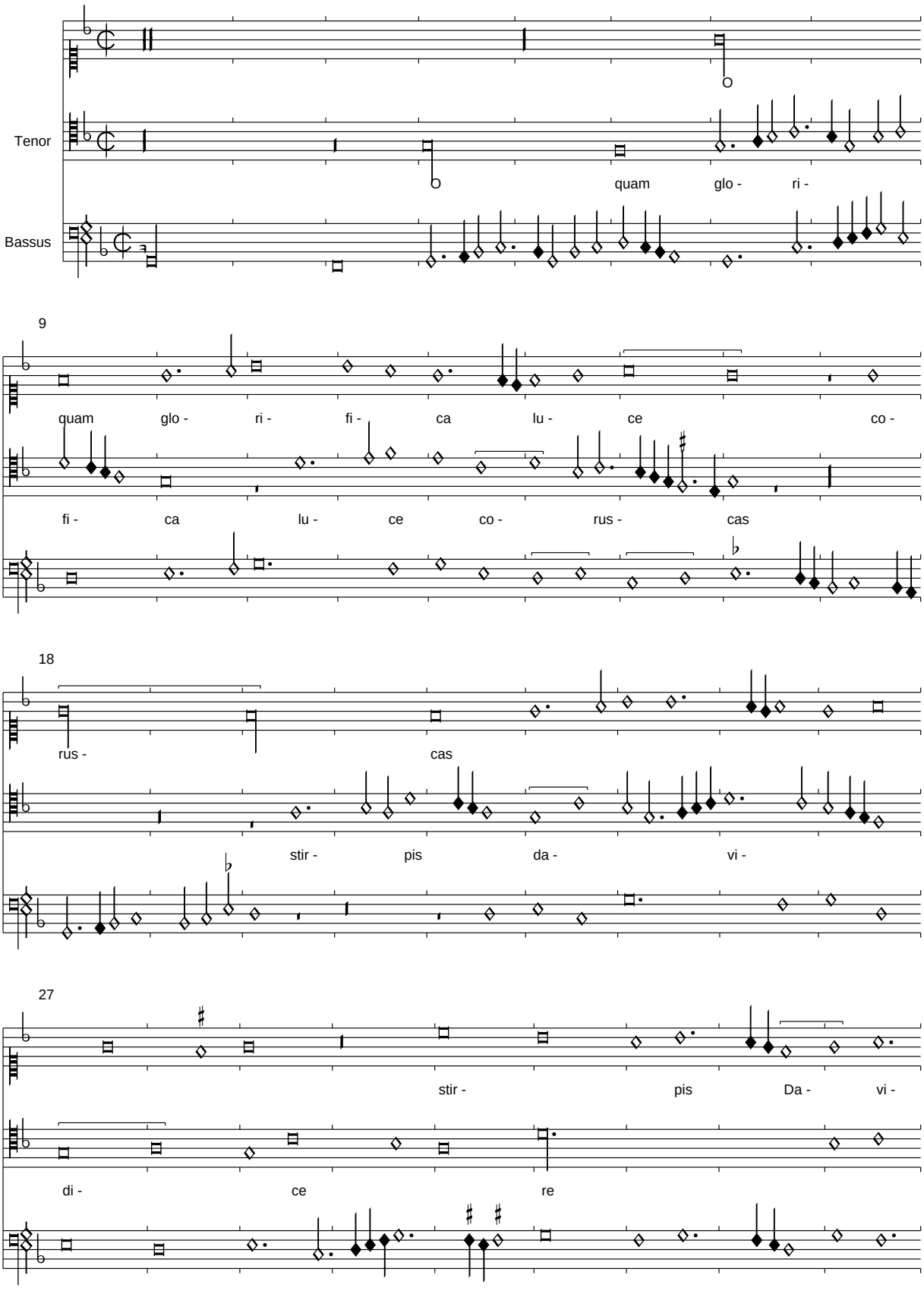

58
pu - ni - ca re - ver -
pu - ni - ca Re - ver - te - re re - ver - te - re su - na - mi - tis
68
te - re re - ver - te - re su - na - mi - tis
re - ver - te - re re - ver - te -
78
re - ver - te - re re - ver - te - re ut in - tu - e -
re

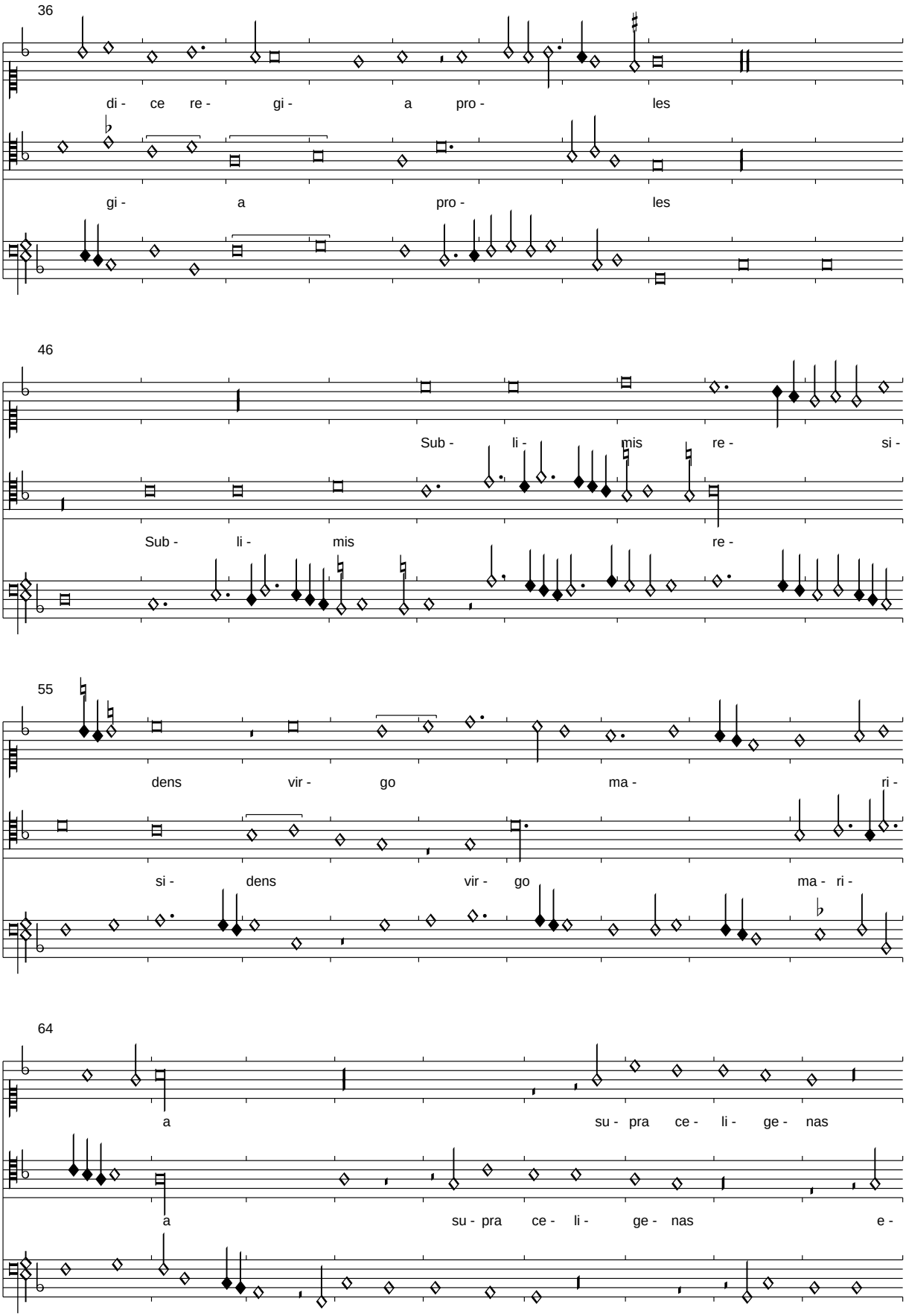


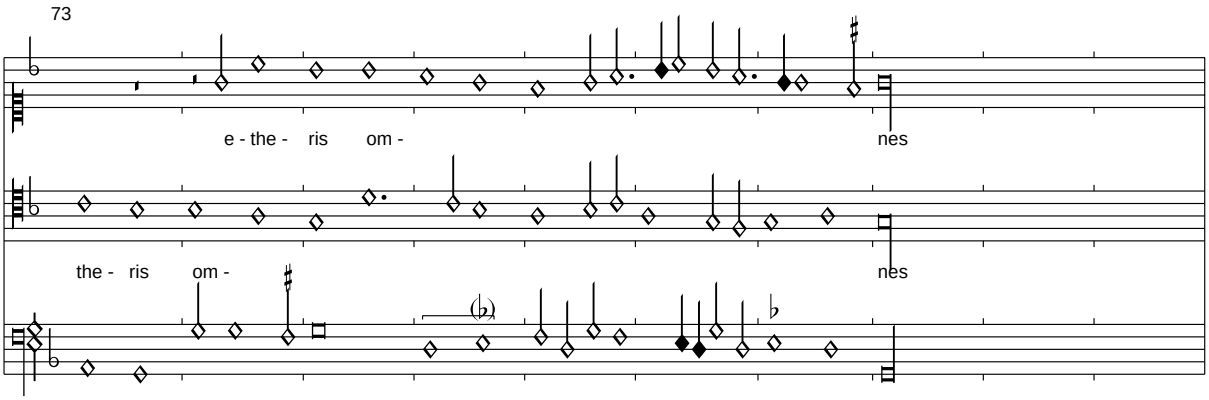
Der Text entstammt einmal mehr dem Hohenlied, Kapitel 6 Vers 10. In anderen berühmten Beispielen dieses Textes wird gern der Anfang dem Text gemäß abwärts genommen. Hier wird der Weg zumindest im Superius aufwärtts genommen!

Agricola: O quam glorifica luce coruscas

Petrucci Motetti A, Nr. 9



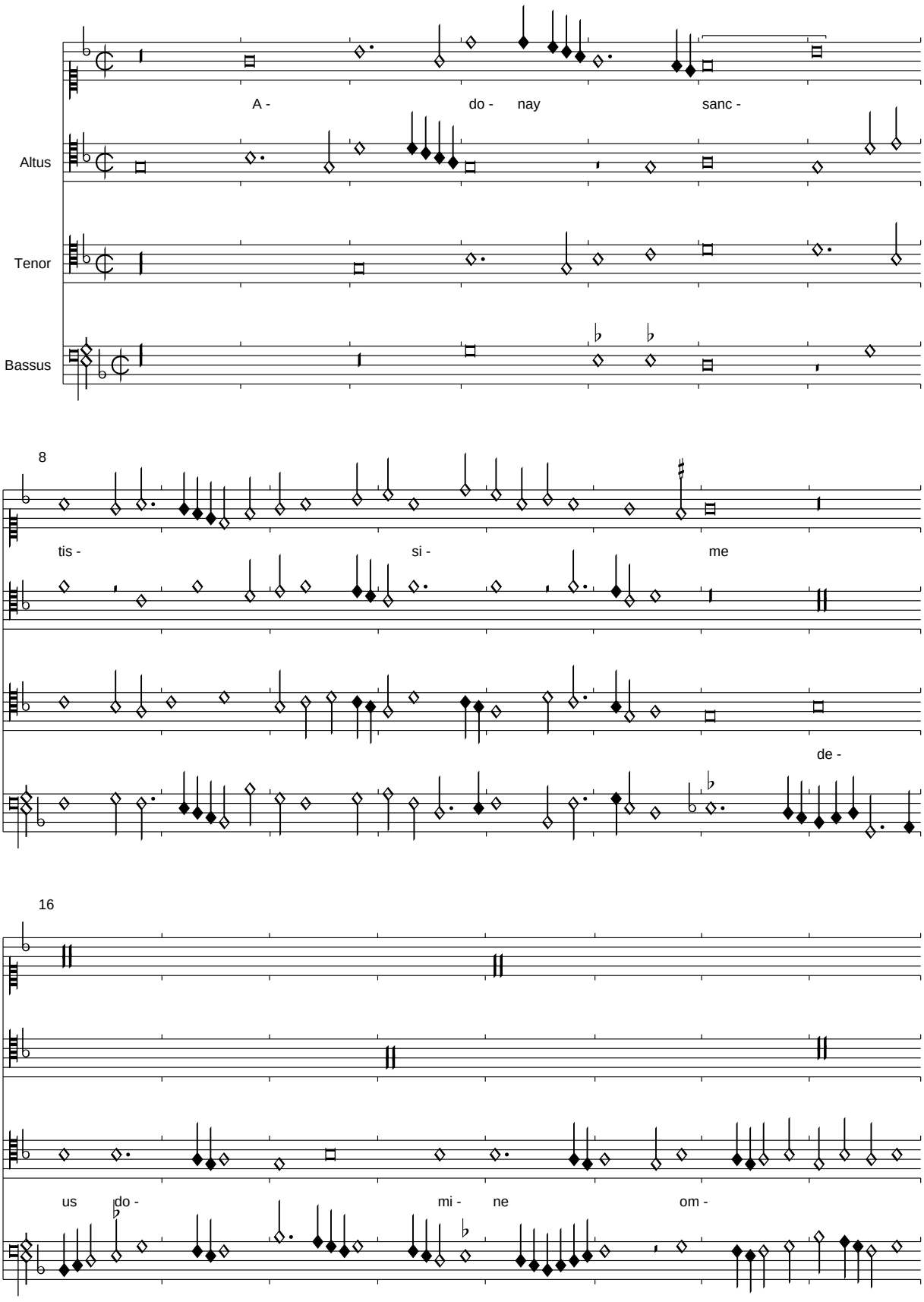

36
di - ce re - gi - a pro - les
gi - a pro - les
46
Sub - li - mis re - si -
Sub - li - mis re -
55
dens vir - go ma - ri -
si - dens vir - go ma - ri -
64
a su - pra ce - li - ge - nas
a su - pra ce - li - ge - nas e -

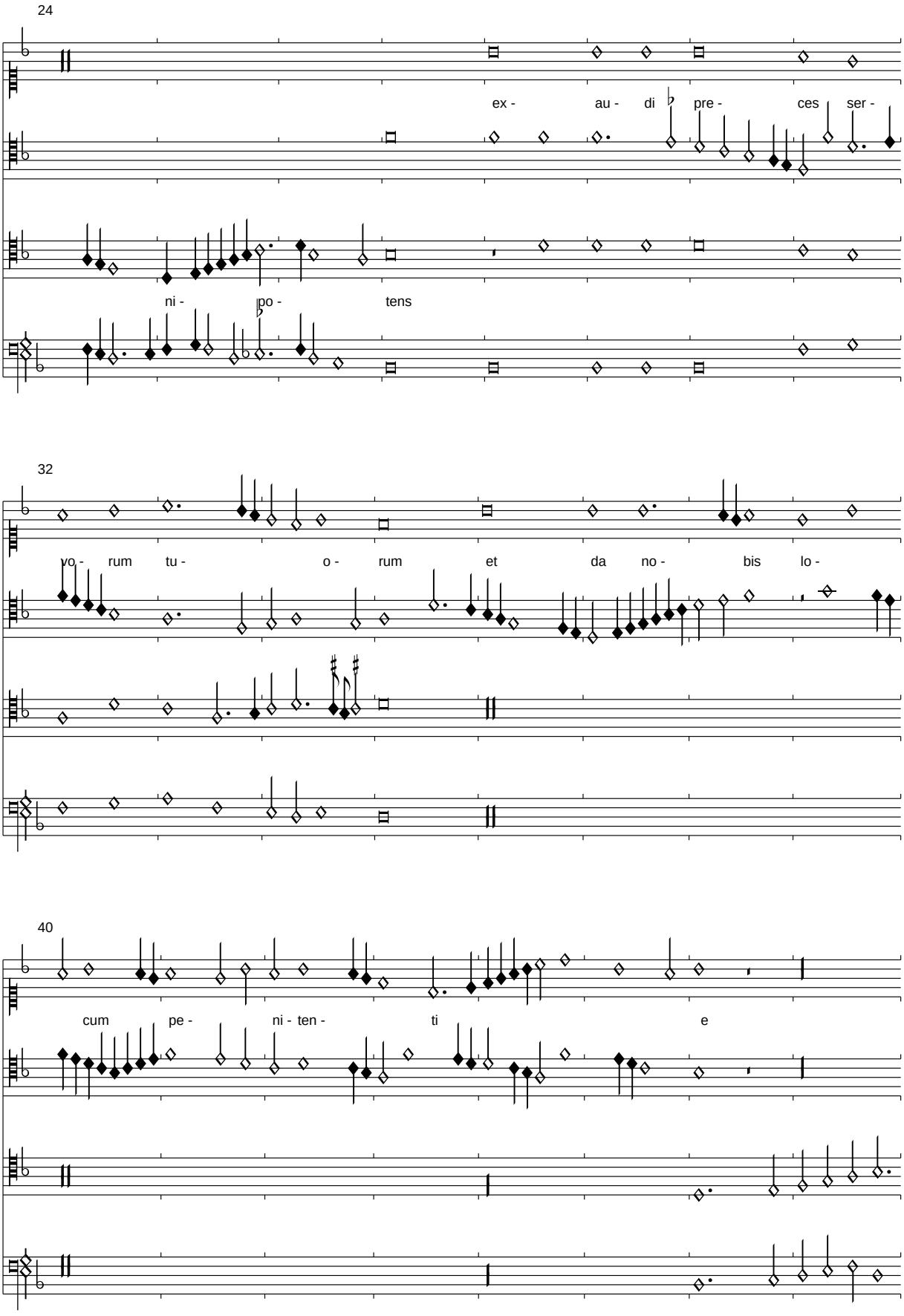


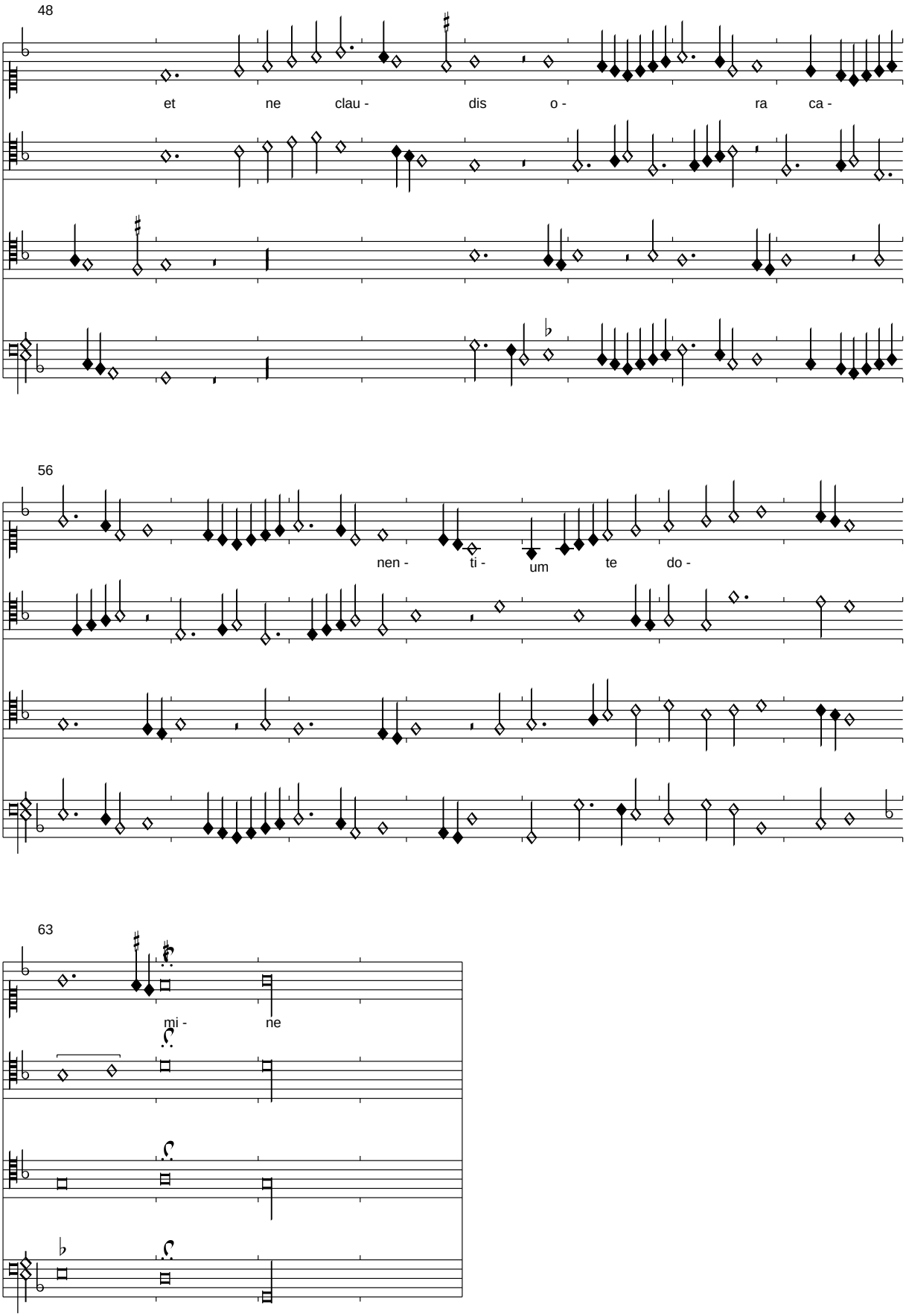
Im Druck findet sich nur das Incipit. Der Text wird aus Paris 1597 (Chansonnier de Loraine) übernommen. Es handelt sich um einen Marien-Hymnus von Hucbaldus de Sancto Amando (840-930).

Gaspar (van Weerbecke): Adonay sanctissime

Petrucci Motetti A, Nr. 10



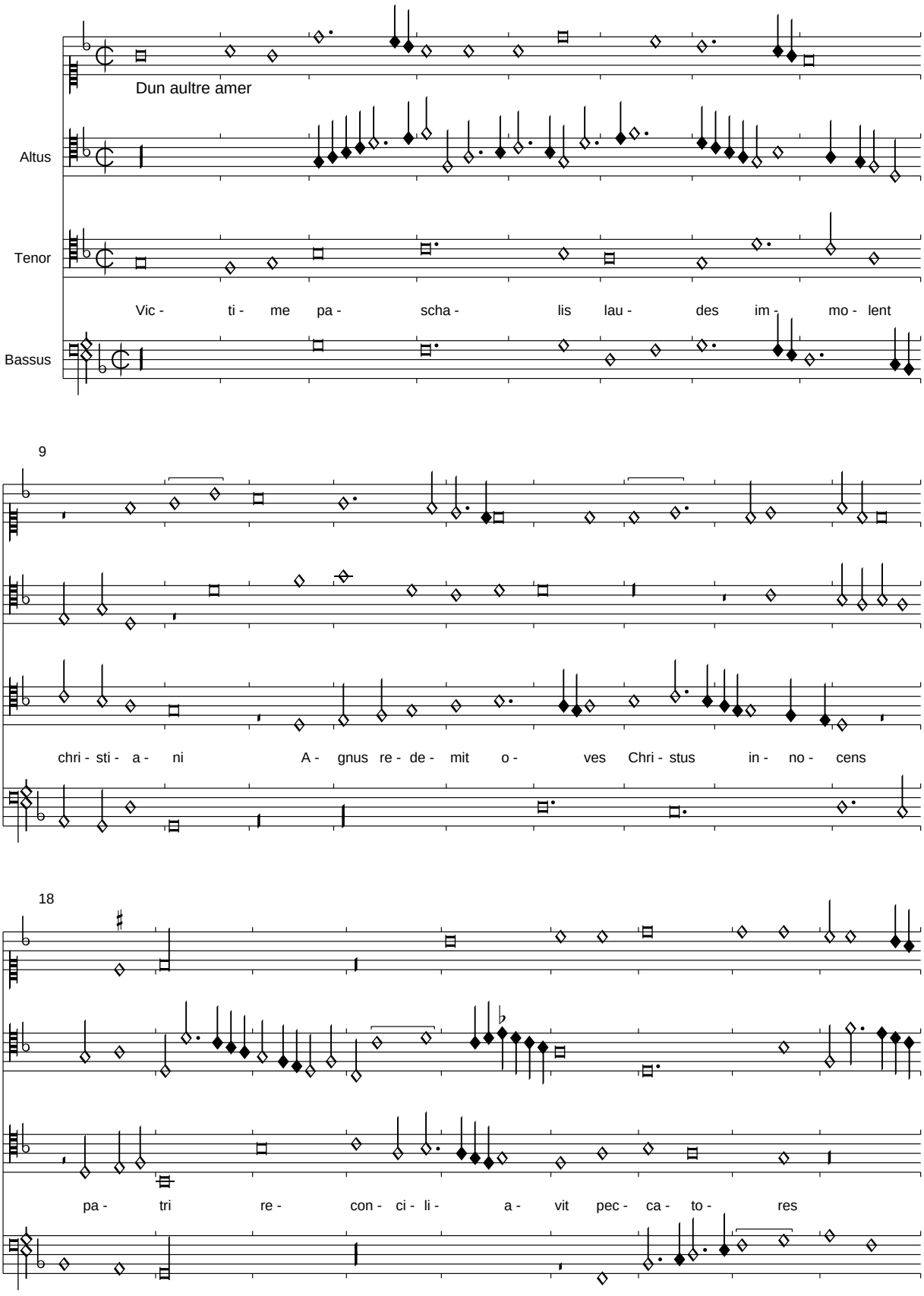

24
ex - au - di pre - ces ser -
ni - po - tens
32
vo - rum tu - o - rum et da no - bis lo -
40
cum pe - ni - ten - ti e

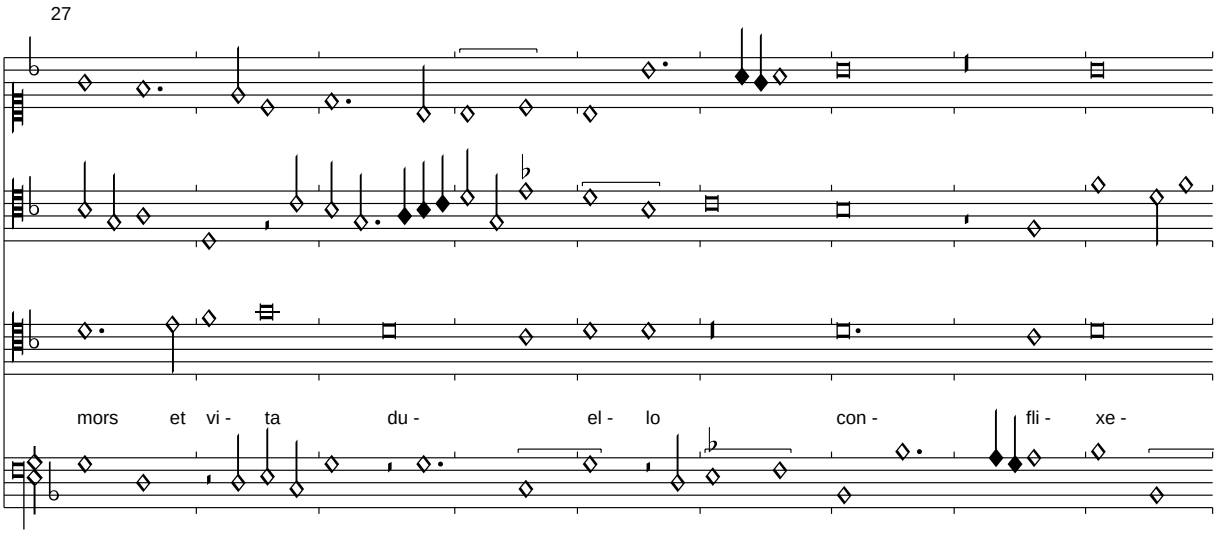


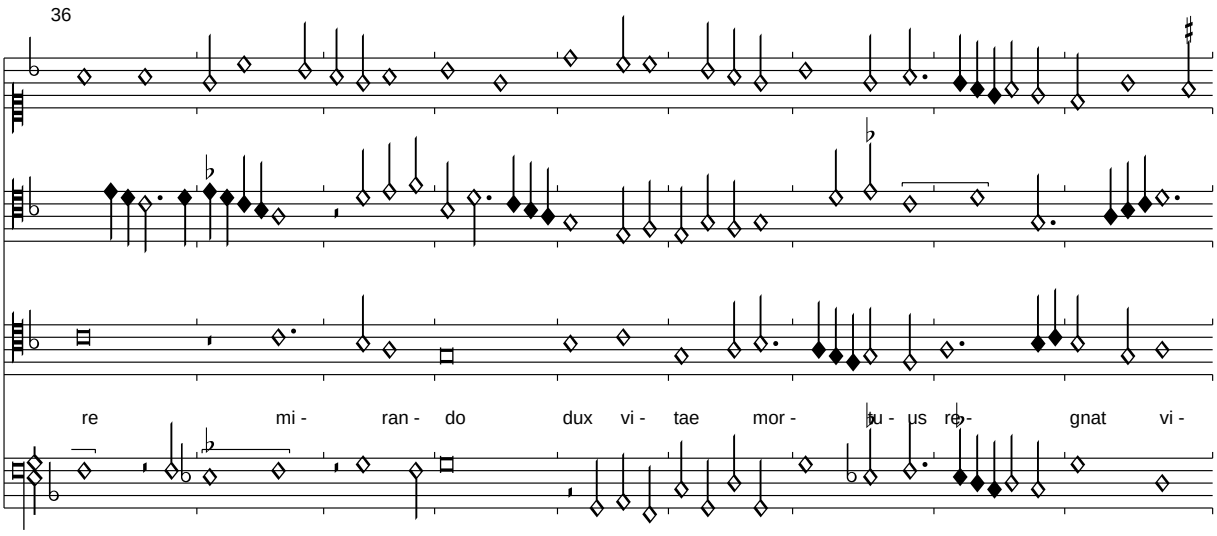
Diese Motette Weerbeckes ist eine typische „Sängermotette“, bei der Virtuosität der Figurationen einerseits der Anbietung, andererseits der Darstellung der Kunstfertigkeit des Komponisten und der im Text erwähnten Sänger ist.

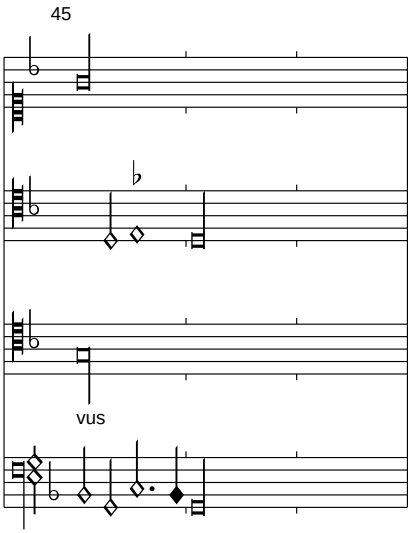
Josquin: Victime paschalis-Dun autre-De tous biens

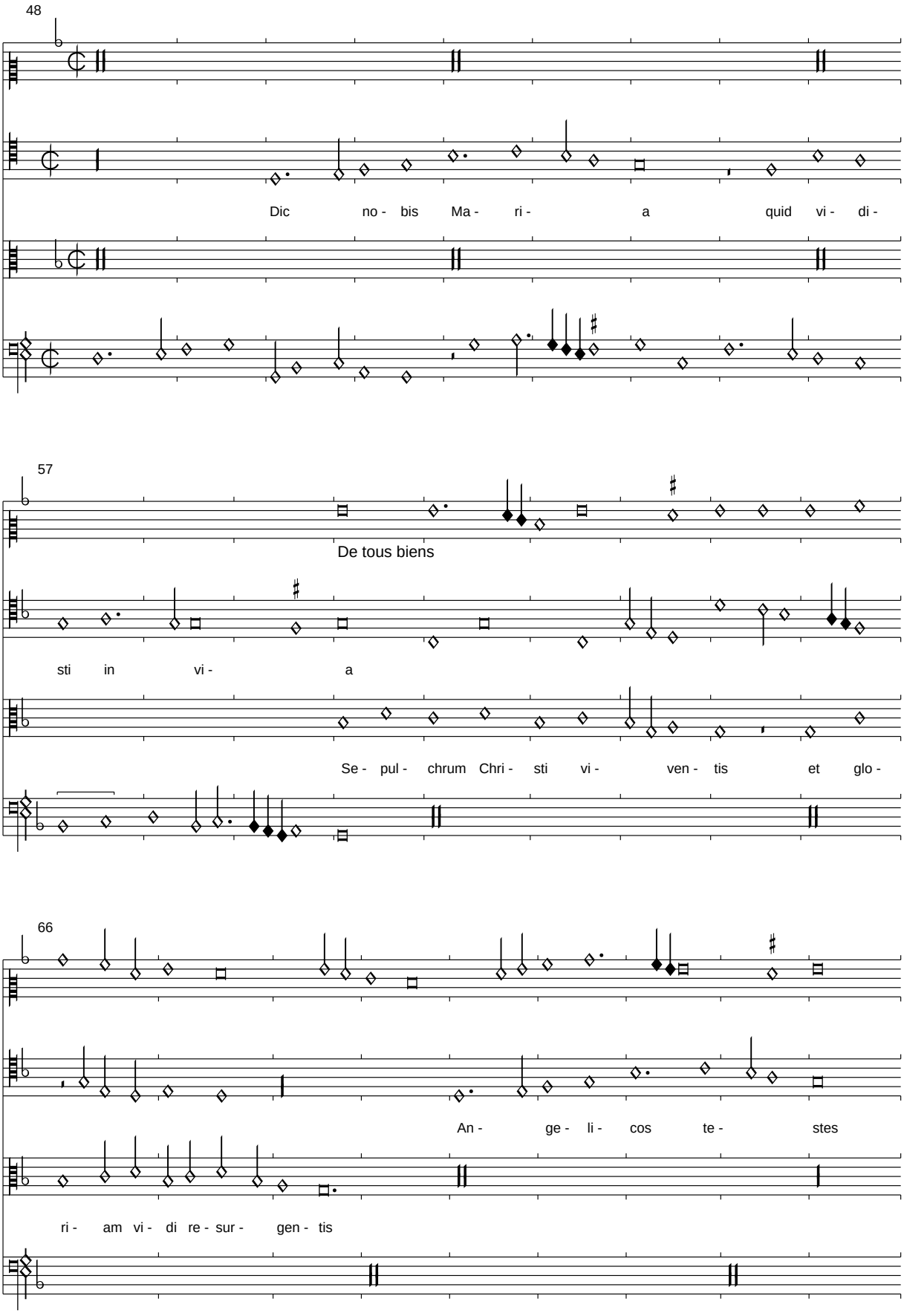
Petrucci, Motetti A, Nr. 11

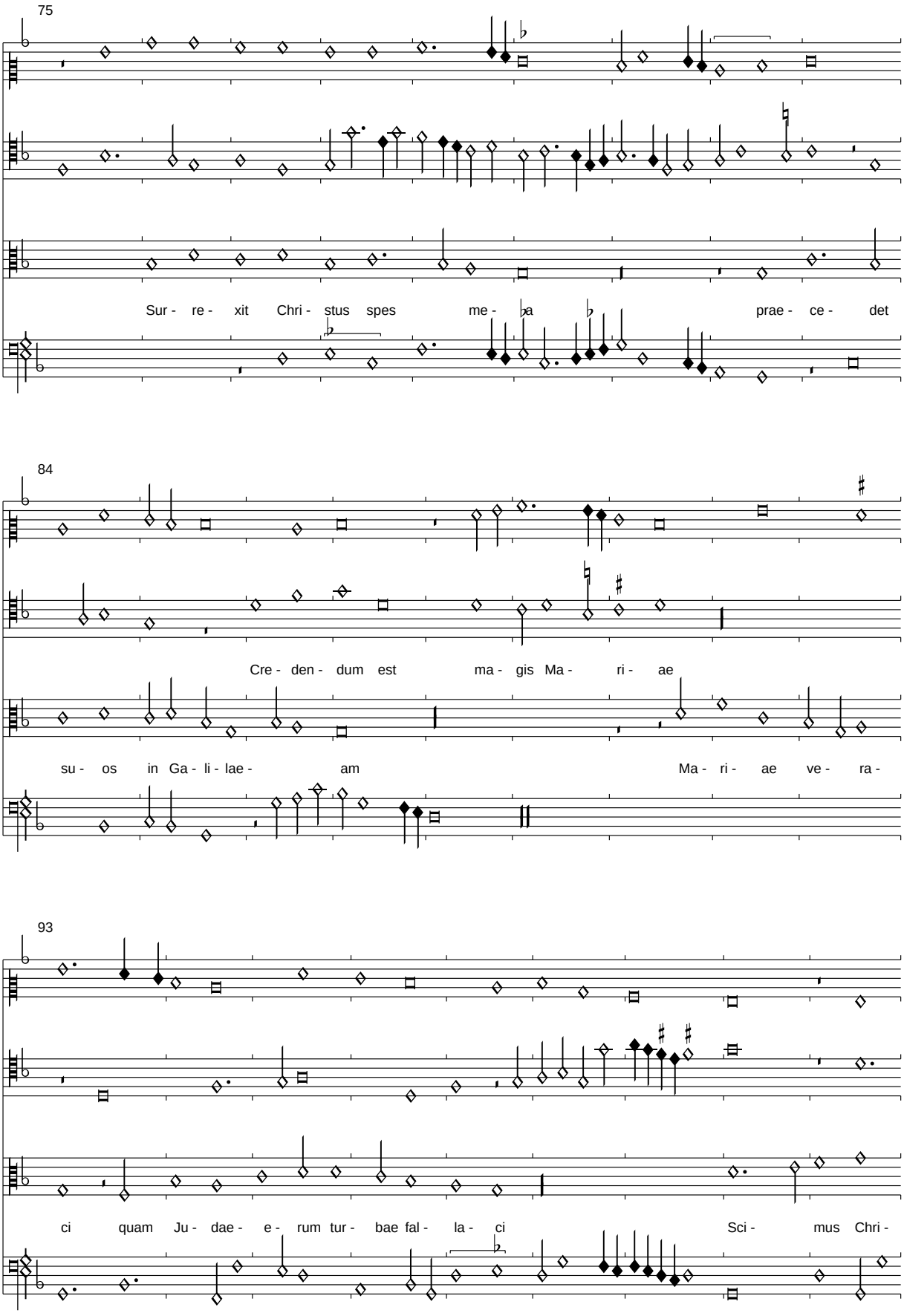


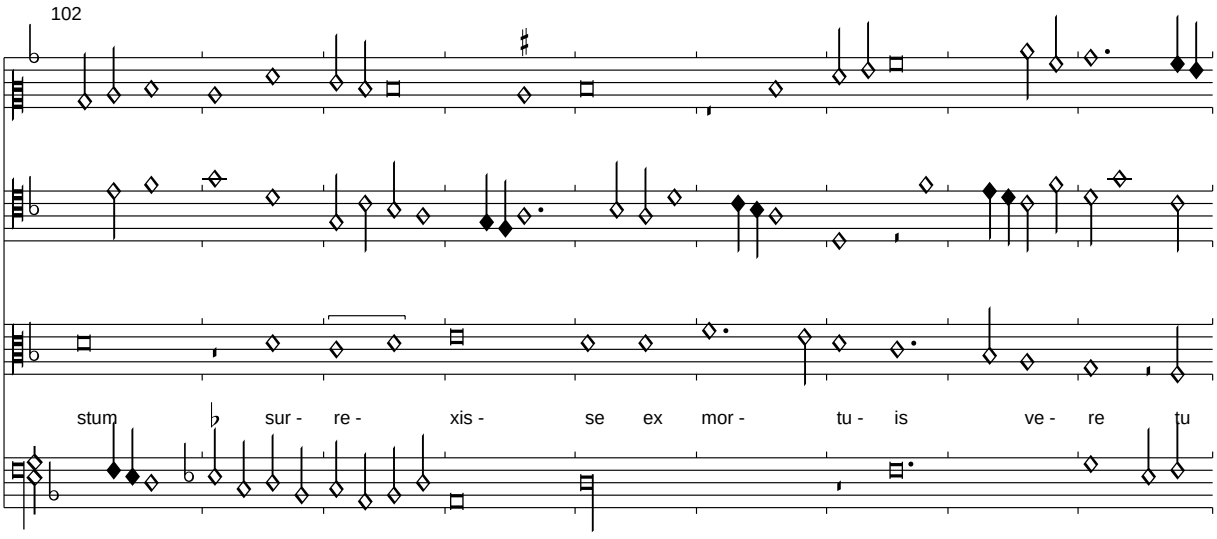

27
mors et vi - ta du - el - lo con - fli - xe -

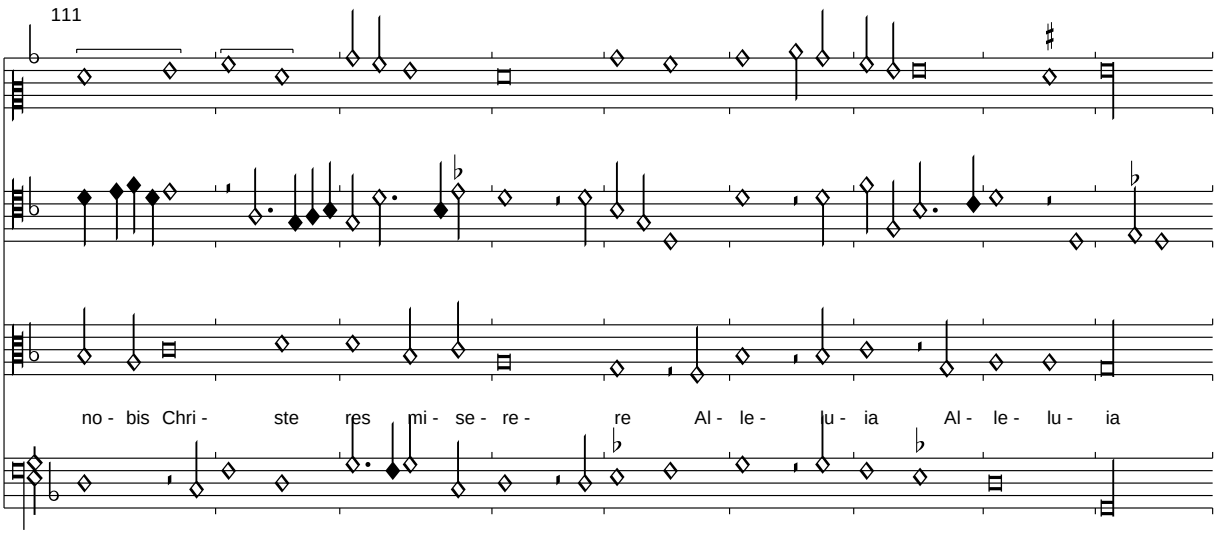

36
re mi - ran - do dux vi - tae mor - tu - us re - gnat vi -

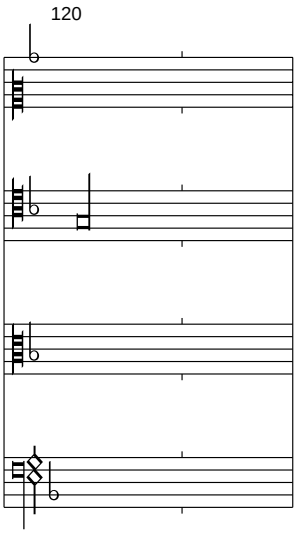

45
vus


48
Dic no - bis Ma - ri - a quid vi - di -
57
De tous biens
sti in vi - a
Se - pul - chrum Chri - sti vi - ven - tis et glo -
66
An - ge - li - cos te - stes
ri - am vi - di re - sur - gen - tis


75
Sur - re - xit Chri - stus spes me - a prae - ce - det
84
Cre - den - dum est ma - gis Ma - ri - ae
su - os in Ga - li - lae - am Ma - ri - ae ve - ra -
93
ci quam Ju - dae - e - rum tur - bae fal - la - ci Sci - mus Chri -



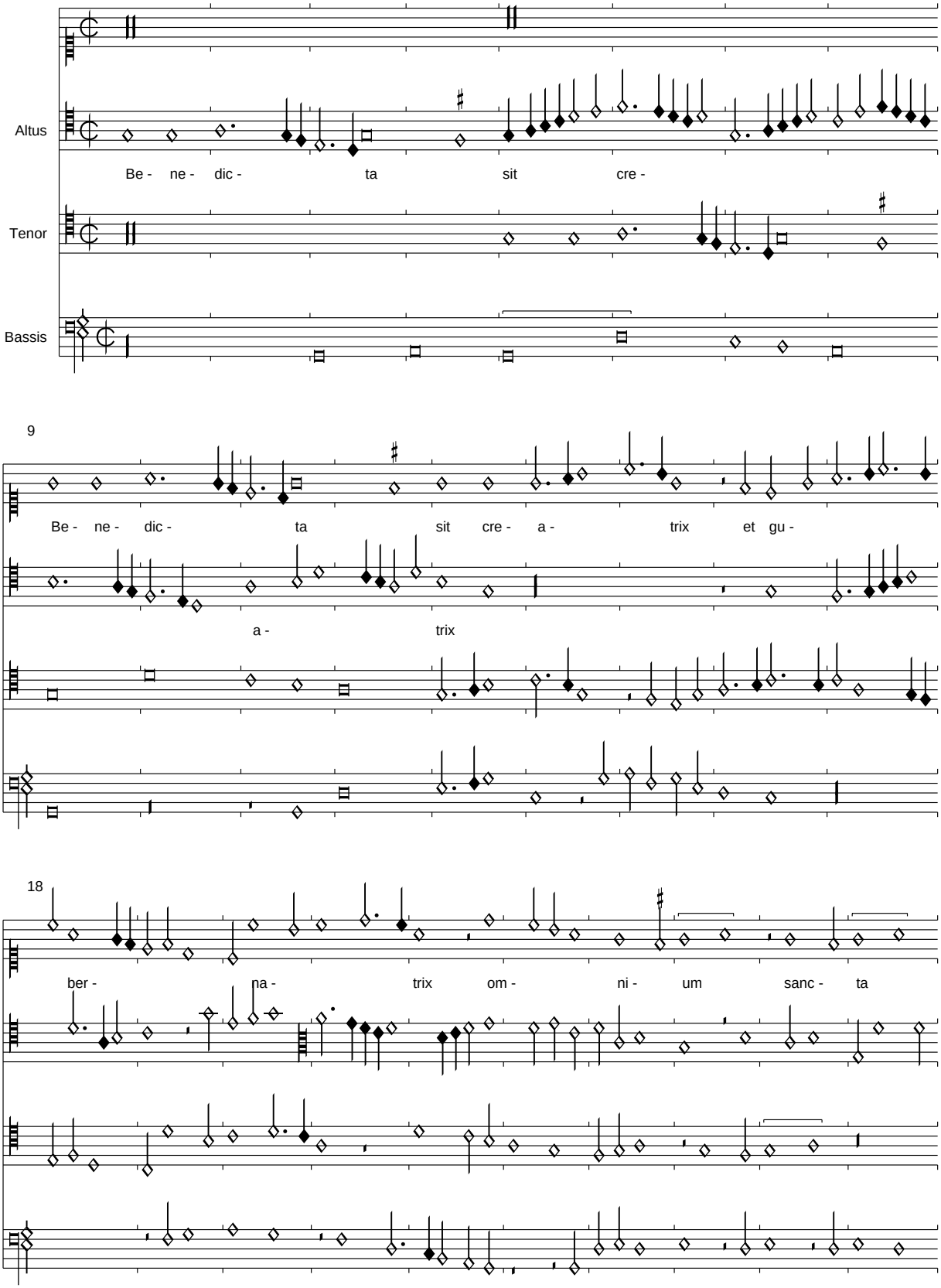




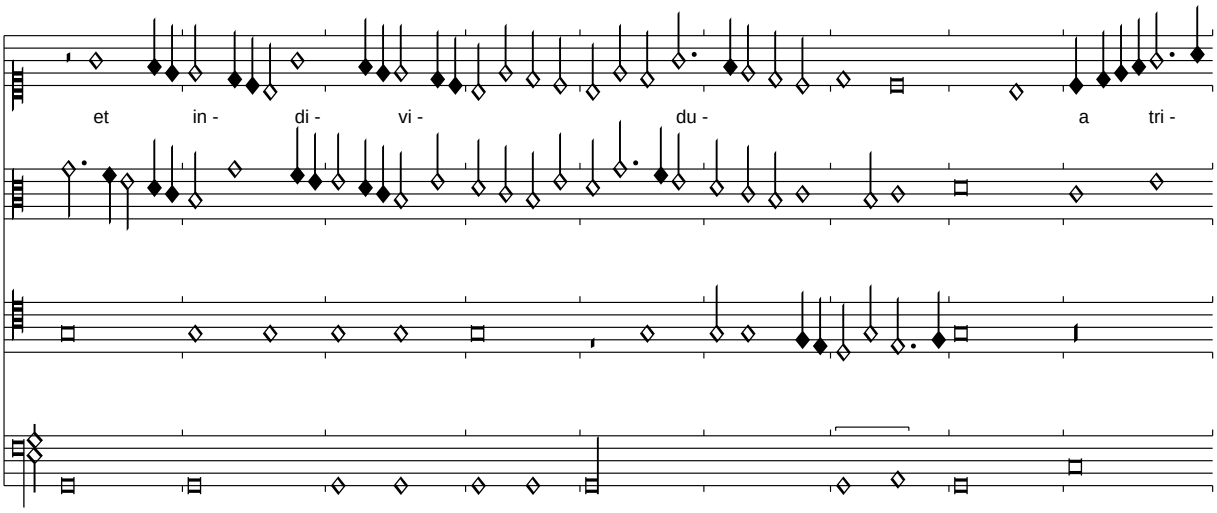
Die Textierung des Tenors wurde durch München Staatsbilibothek 8o 322 ergänzt. Die Chanson-Oberstimmen von Ockeghem und Ghizeghem können gut mit deren Text gesungen werden, da sie sich auch zeittypisch religiös verstehen lassen. „Dun autre amer“: Niemals werde ich einen anderen als Gott lieben. „De tous biens pleine“: Meine Herrin (Maria) hat alle denkbaren guten Eigenschaften.

(Josquin): Benedicta sit creatrix

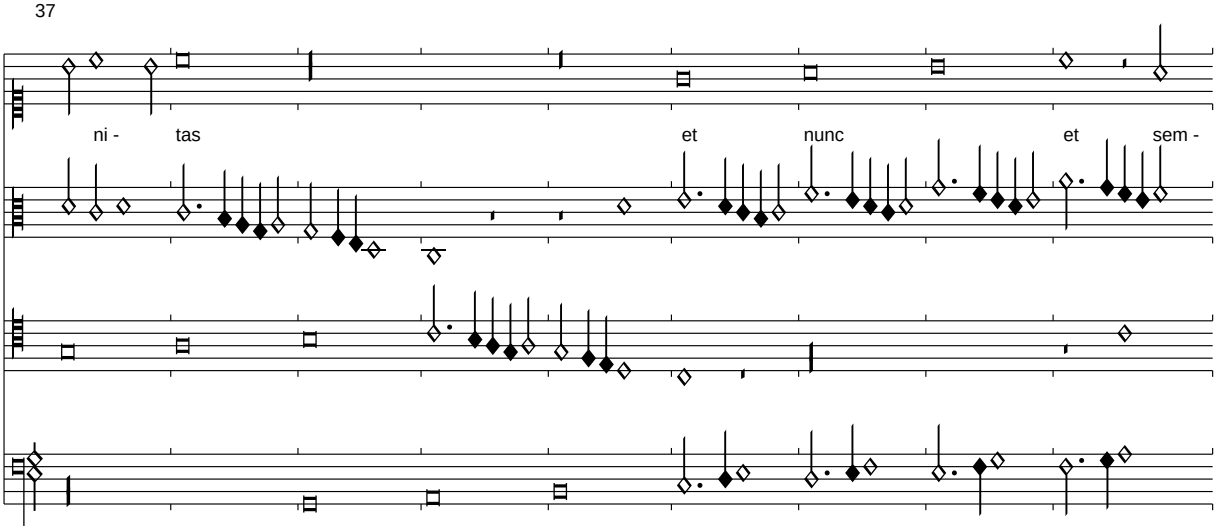
Petrucci Motetti A, Nr. 12



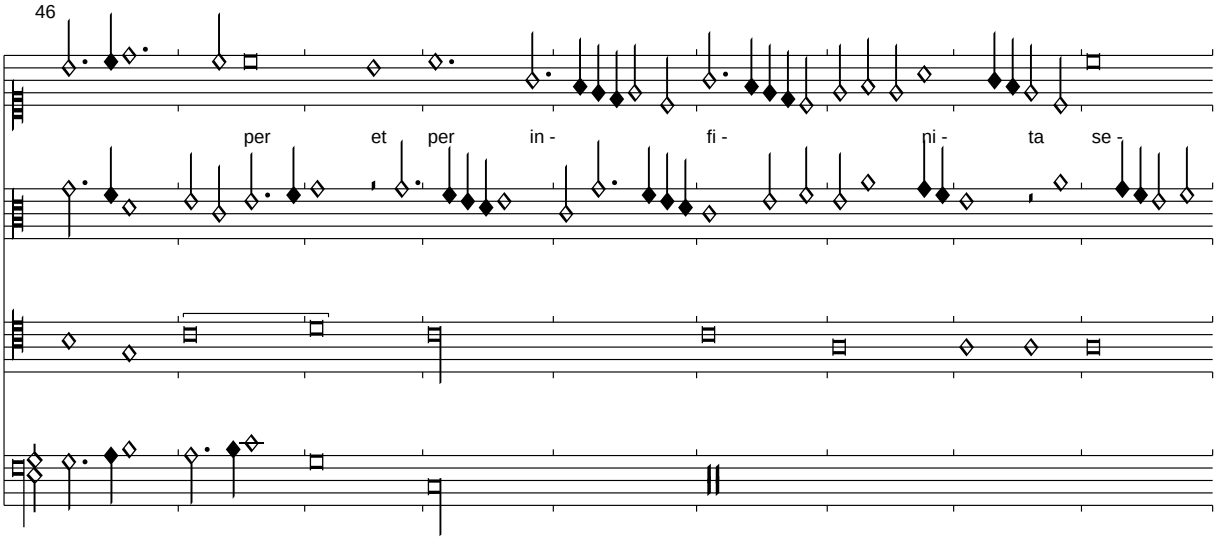
28

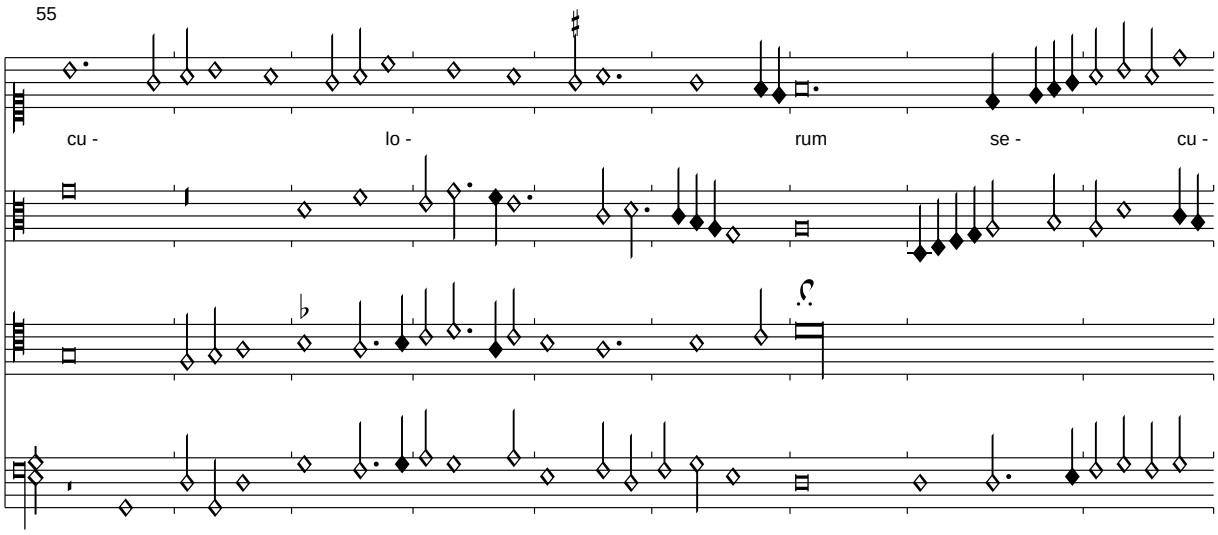


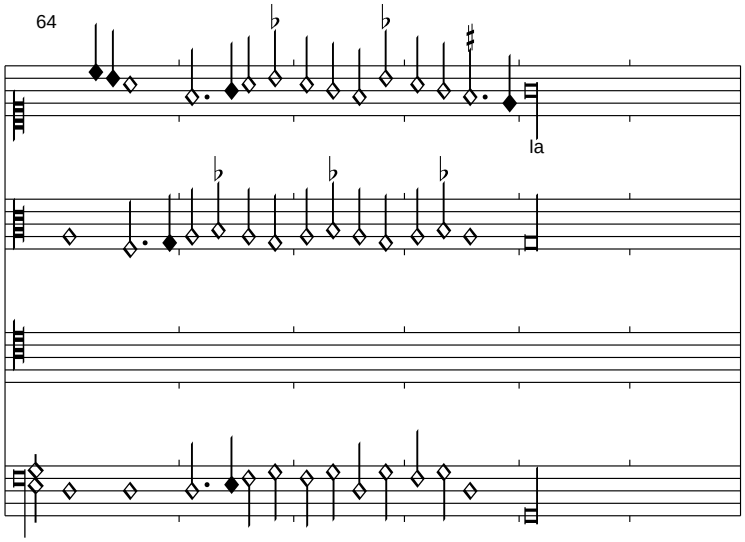
37



46



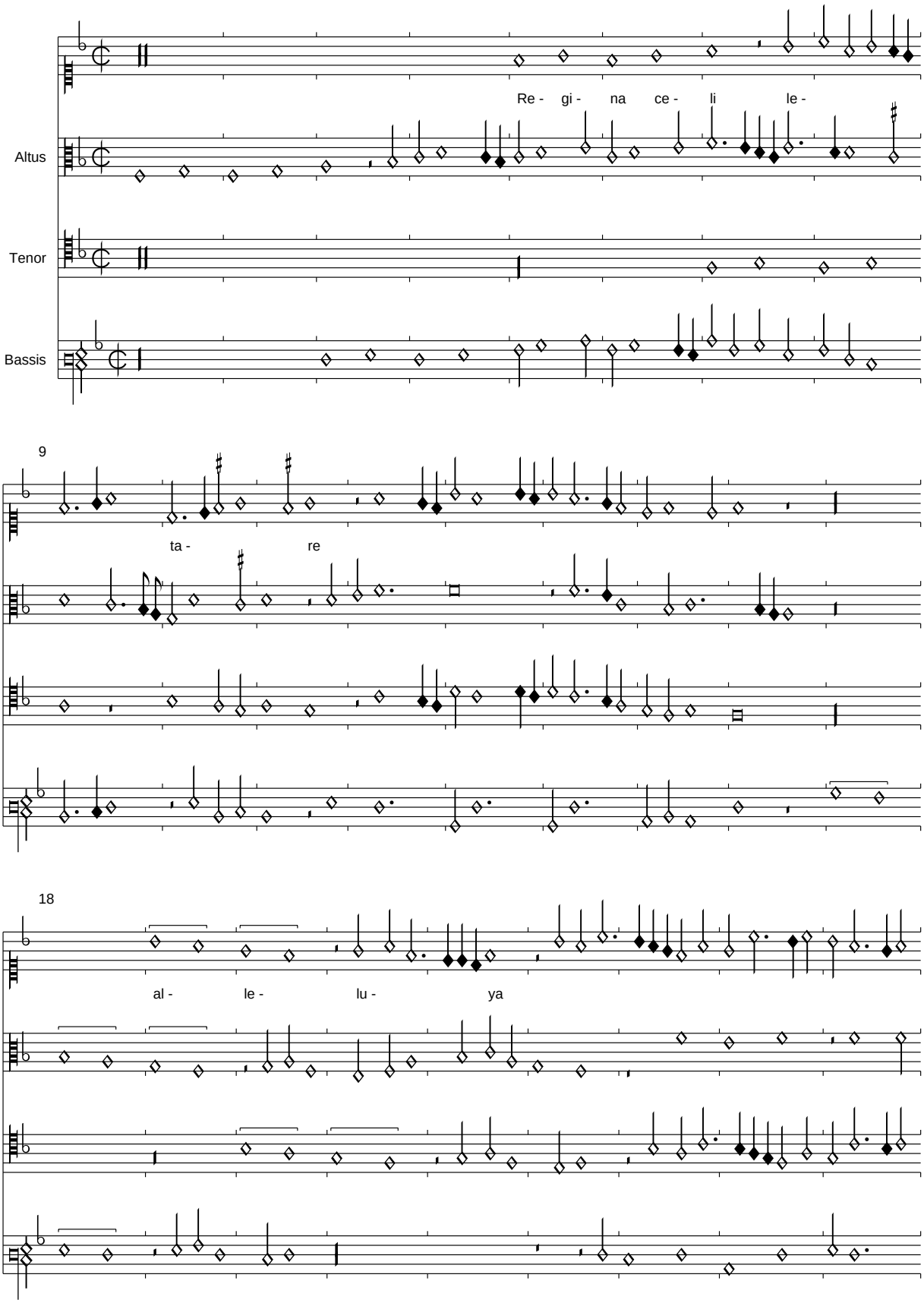


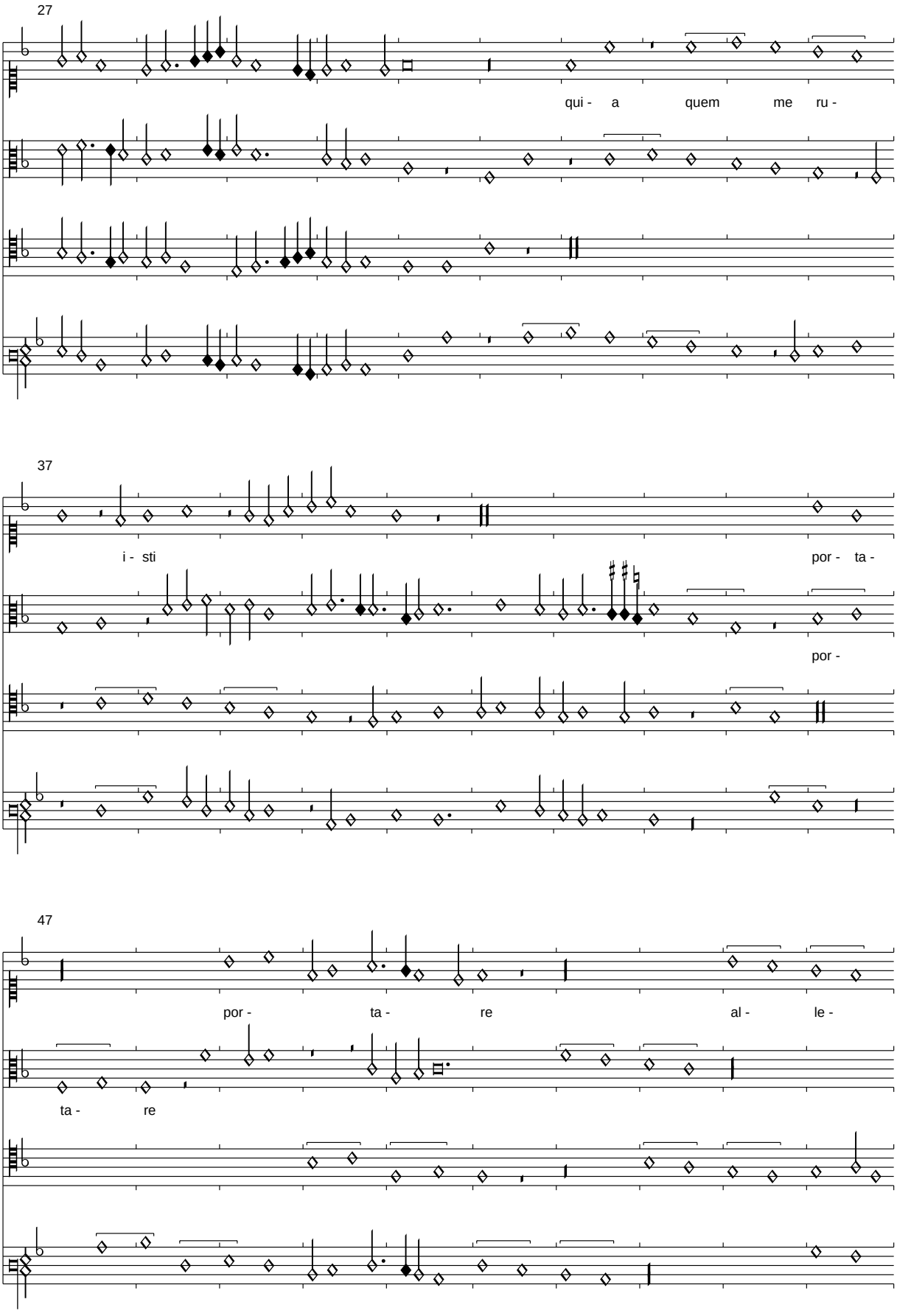


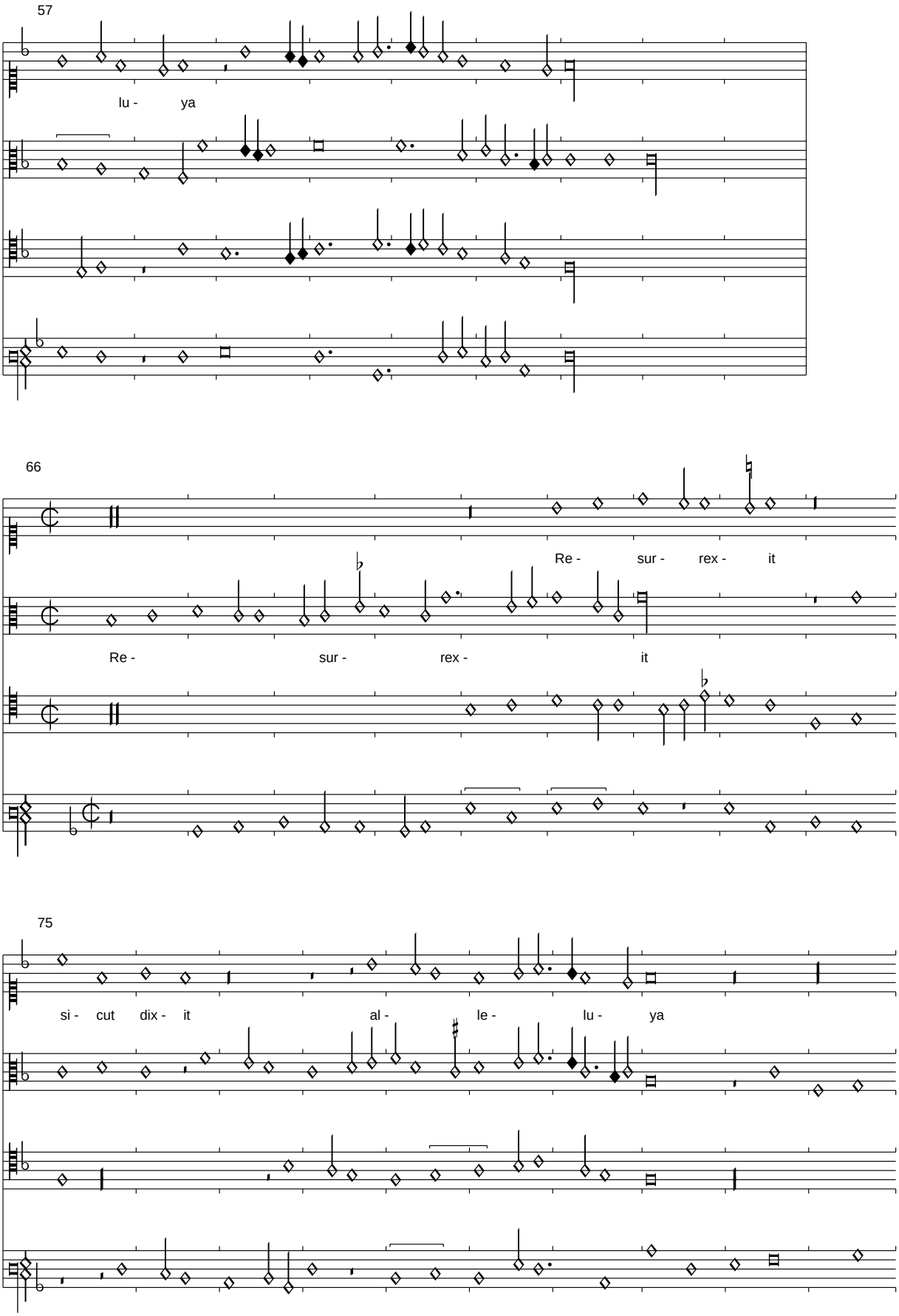
Josquin erweist sich hier eindrucksvoll als Klangmaler: die Unteilbarkeit der Dreifaltigkeit wird durch die fast gehämmerten G-Oktaven der Unterstimmen dargestellt. Die Unendlichkeit der Jahrhunderte wird einersseits durch die sich überlappenden „unendlich“ wiederholten Motive, andererseits durch den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

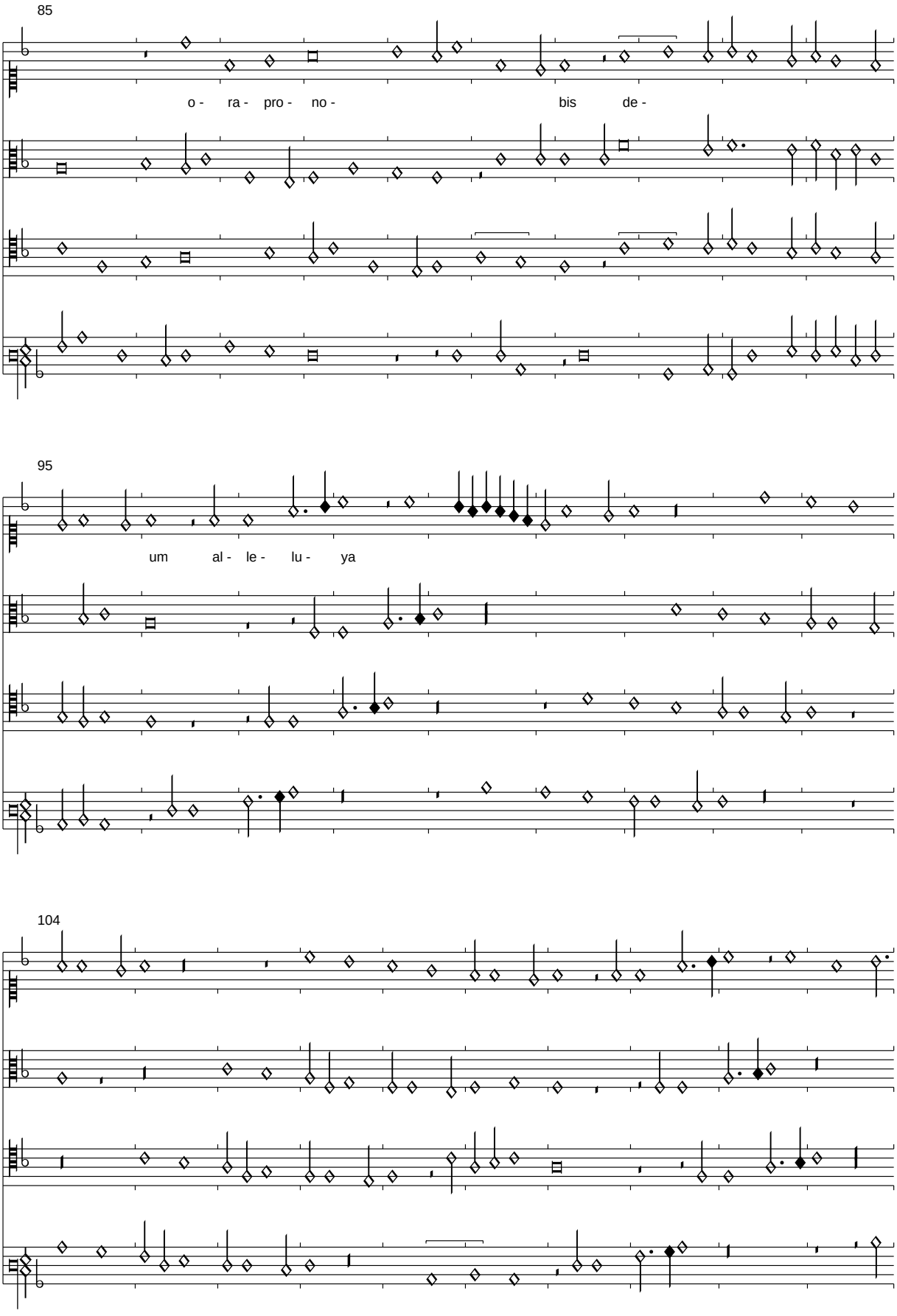
Brumel: Regina celi letare

Petrucci Motetti A, Nr. 13




27
qui - a quem me ru -
37
i - sti
por - ta -
por -
47
por - ta - re al - le -
ta - re


57
lu - ya
66
Re - sur - rex - it
Re - sur - rex - it
75
si - cut dix - it al - le - lu - ya


85
o - ra - pro - no - bis de -
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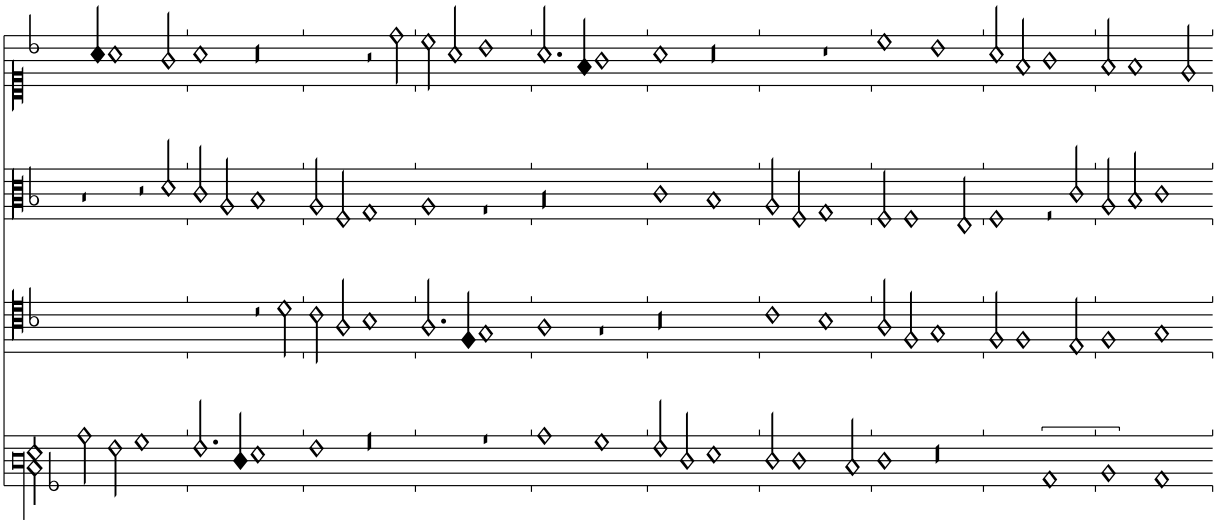
um al - le - lu - ya
104

114



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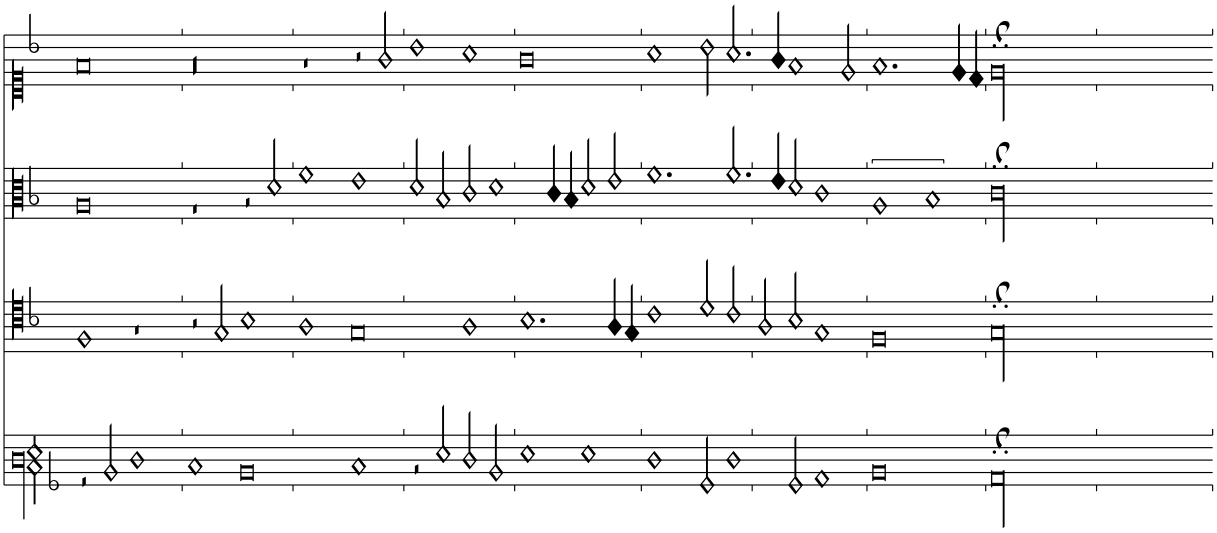

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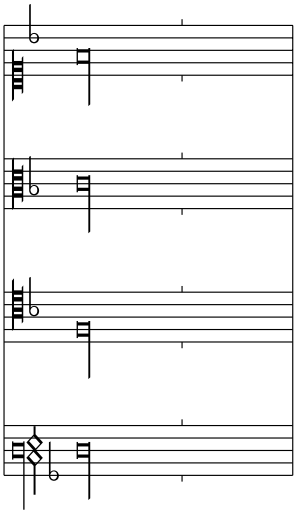
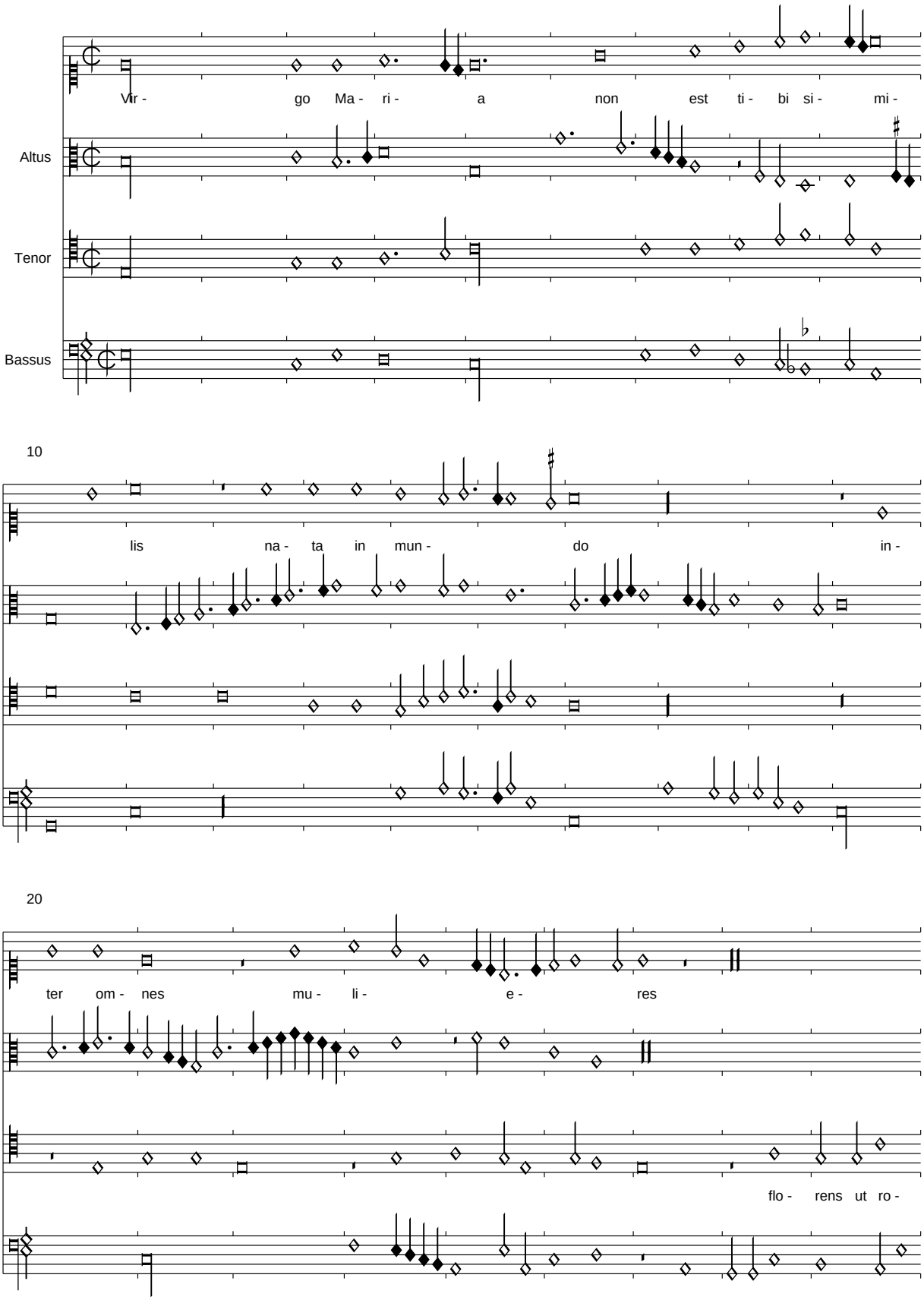
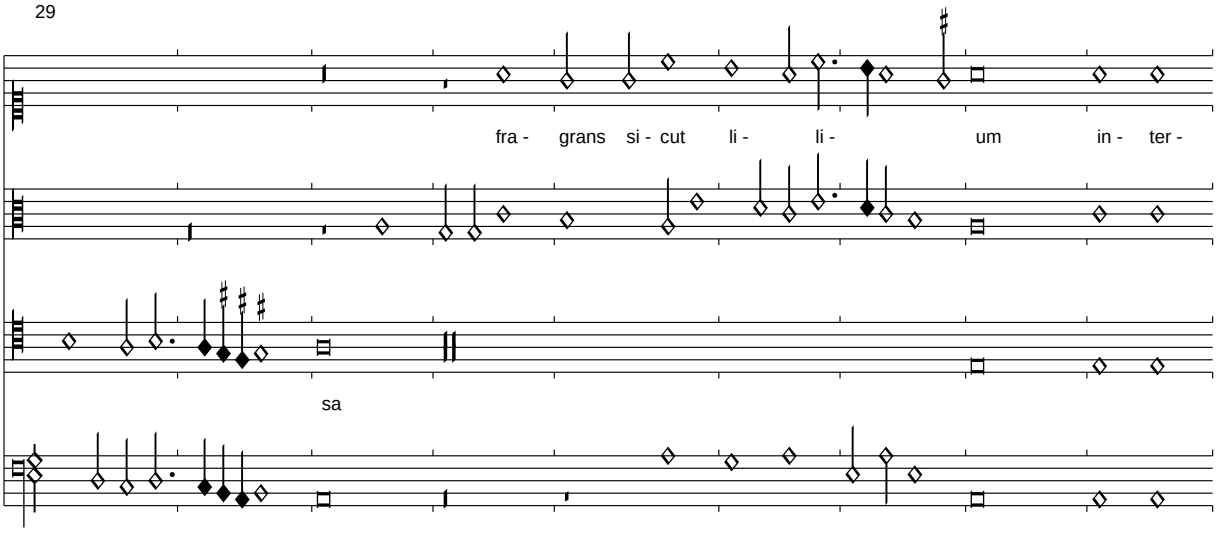


Gaspar (van Weerbecke): Virgo Maria

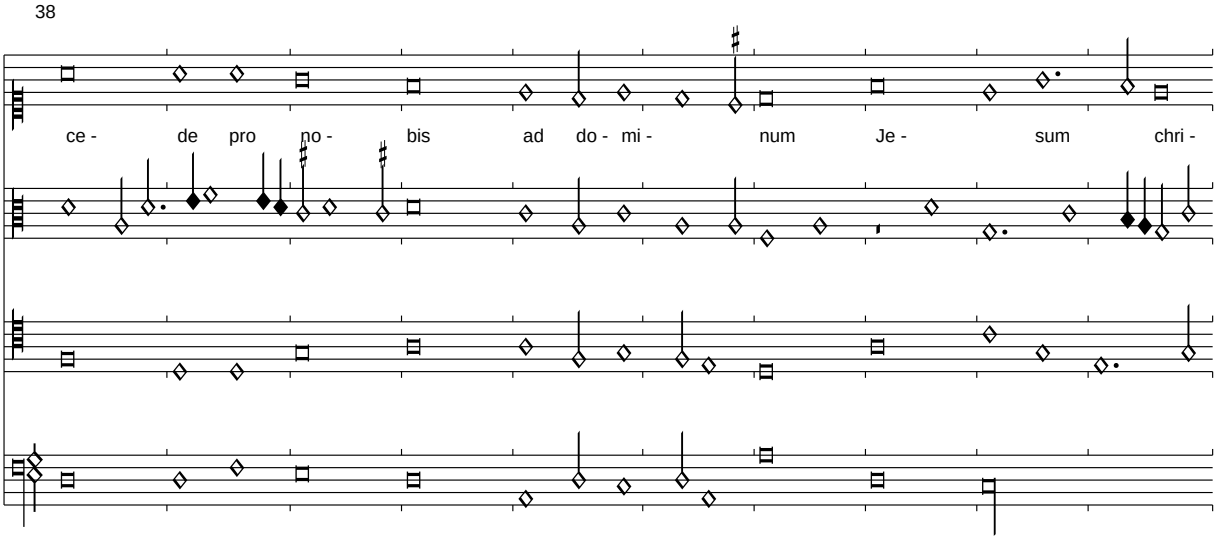
Petrucci Motetti A, Nr. **14**



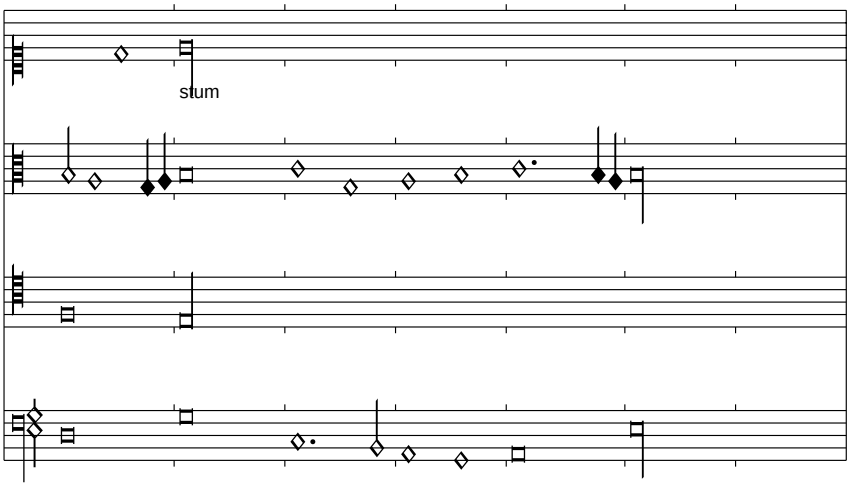
29


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

38

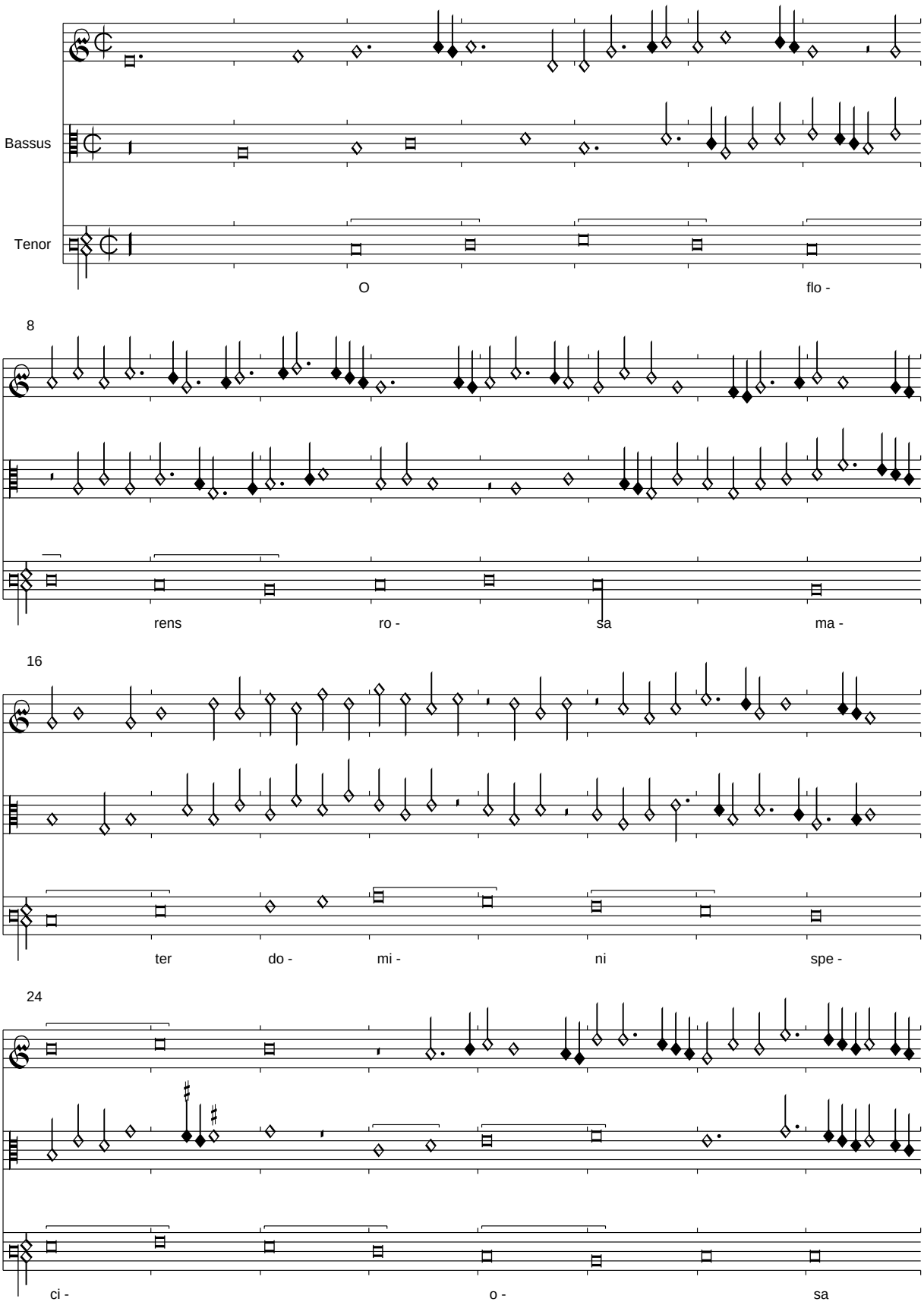

ce - de pro no - bis ad do - mi - num Je - sum chri -

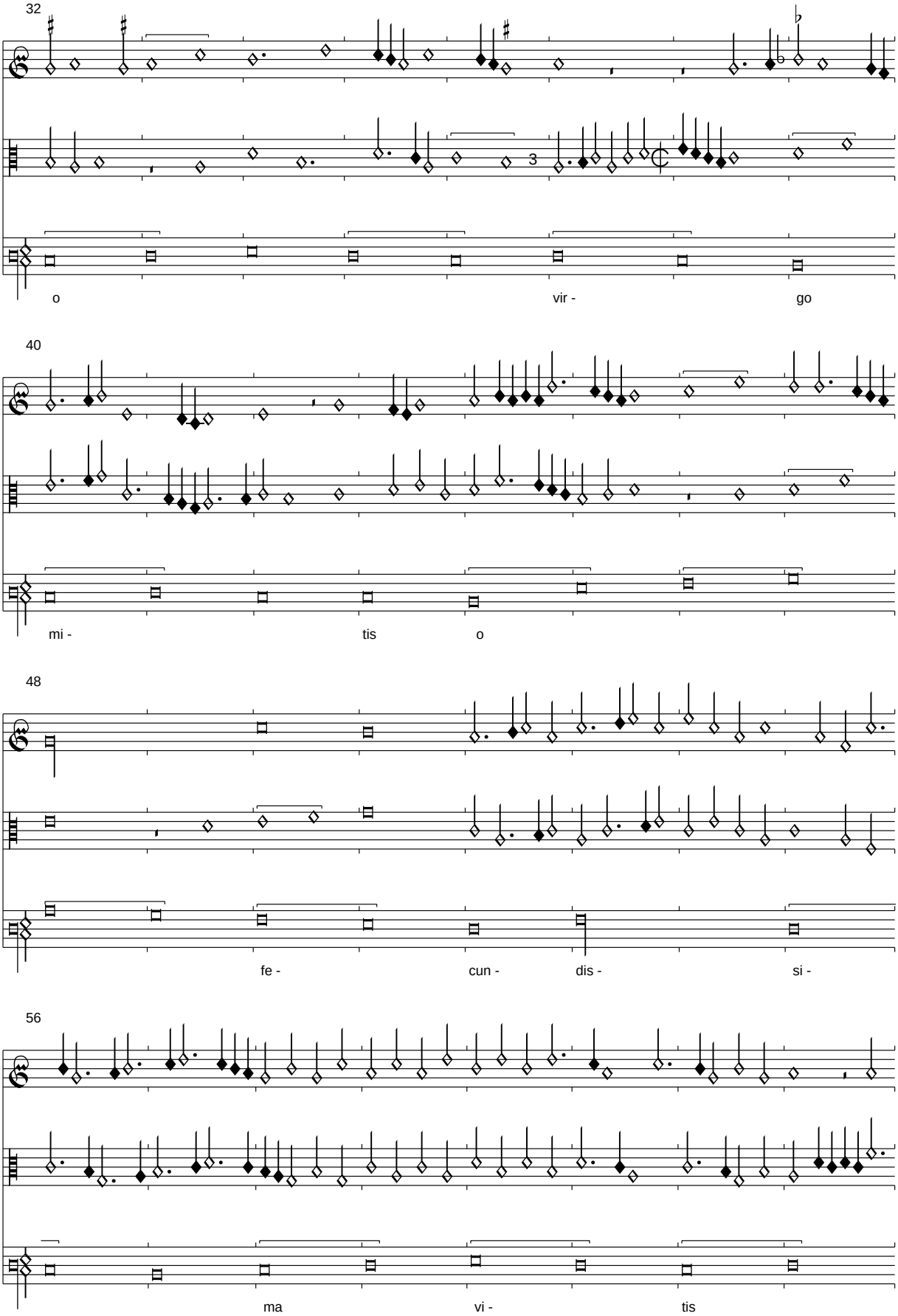
48


stum

Jo. de Ghiselin: O florens rosa

Petrucci Motetti A, Nr. 15




32
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40
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48
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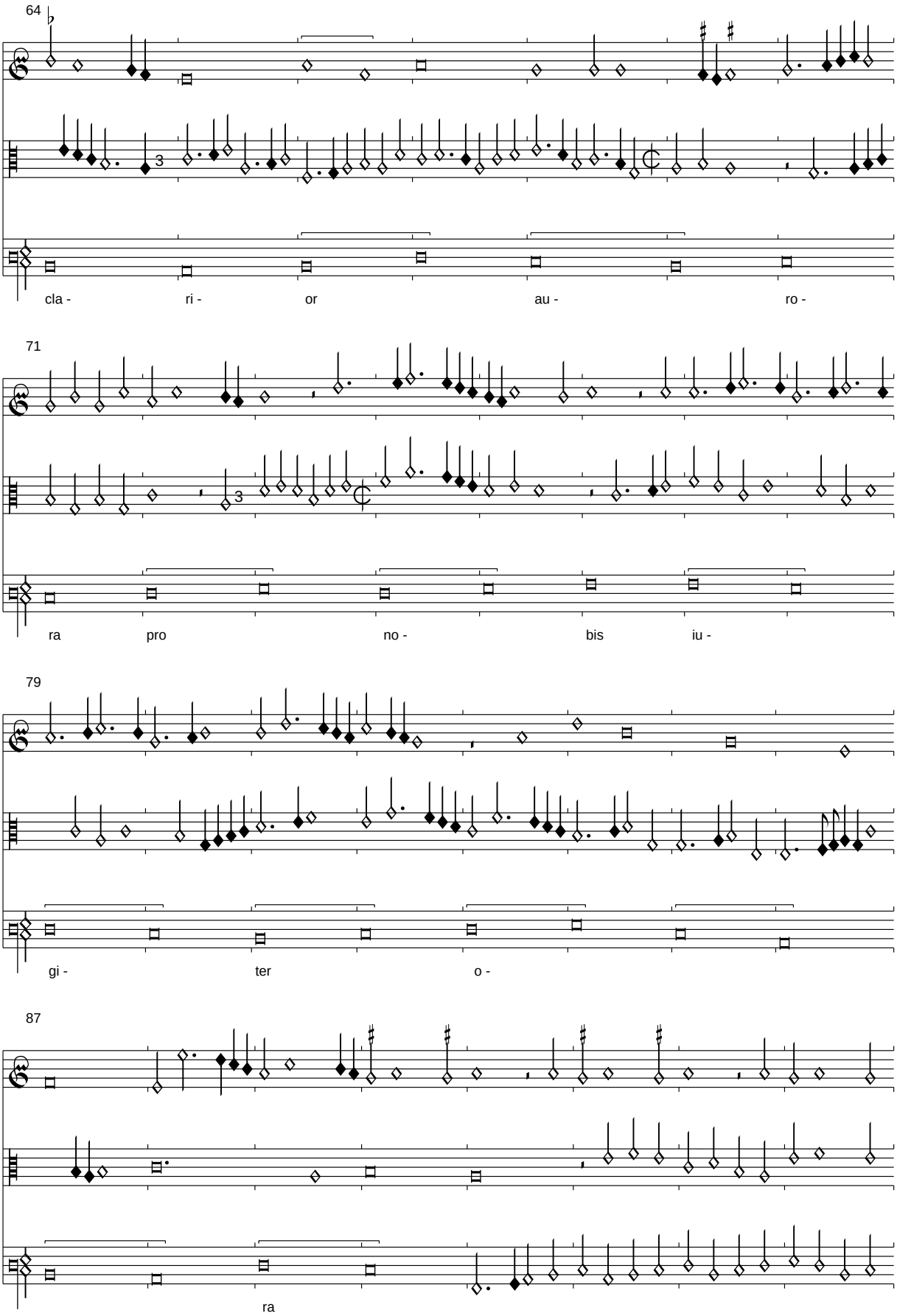
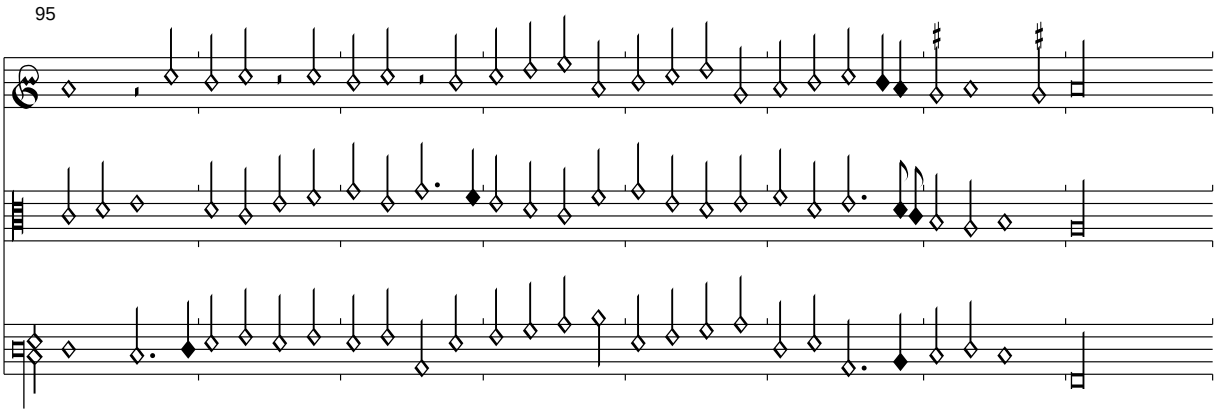
dis -
si -
56
ma
vi -
tis

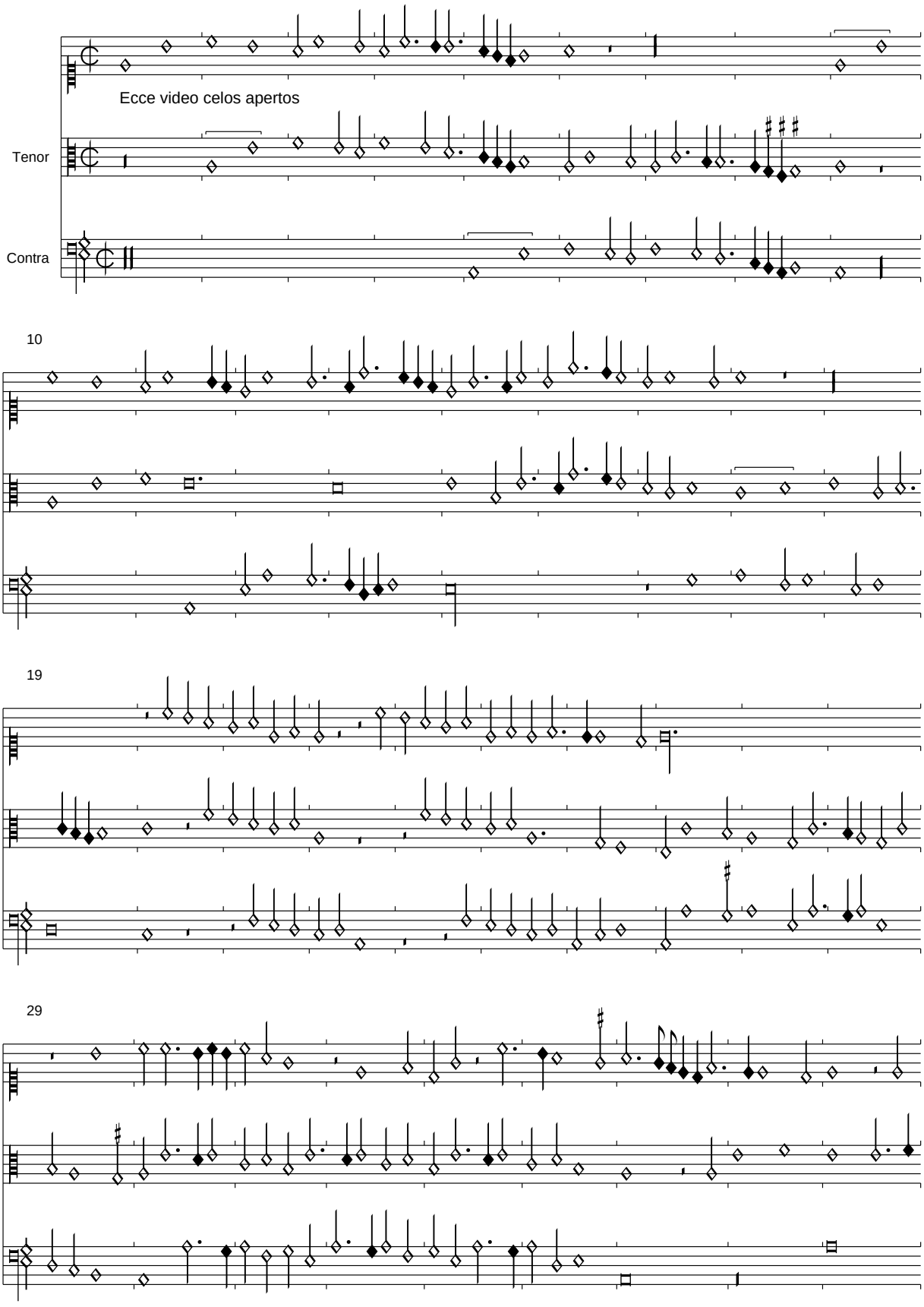

64
cla - ri - or au - ro -
71
ra pro no - bis iu -
79
gi - ter o -
87
ra

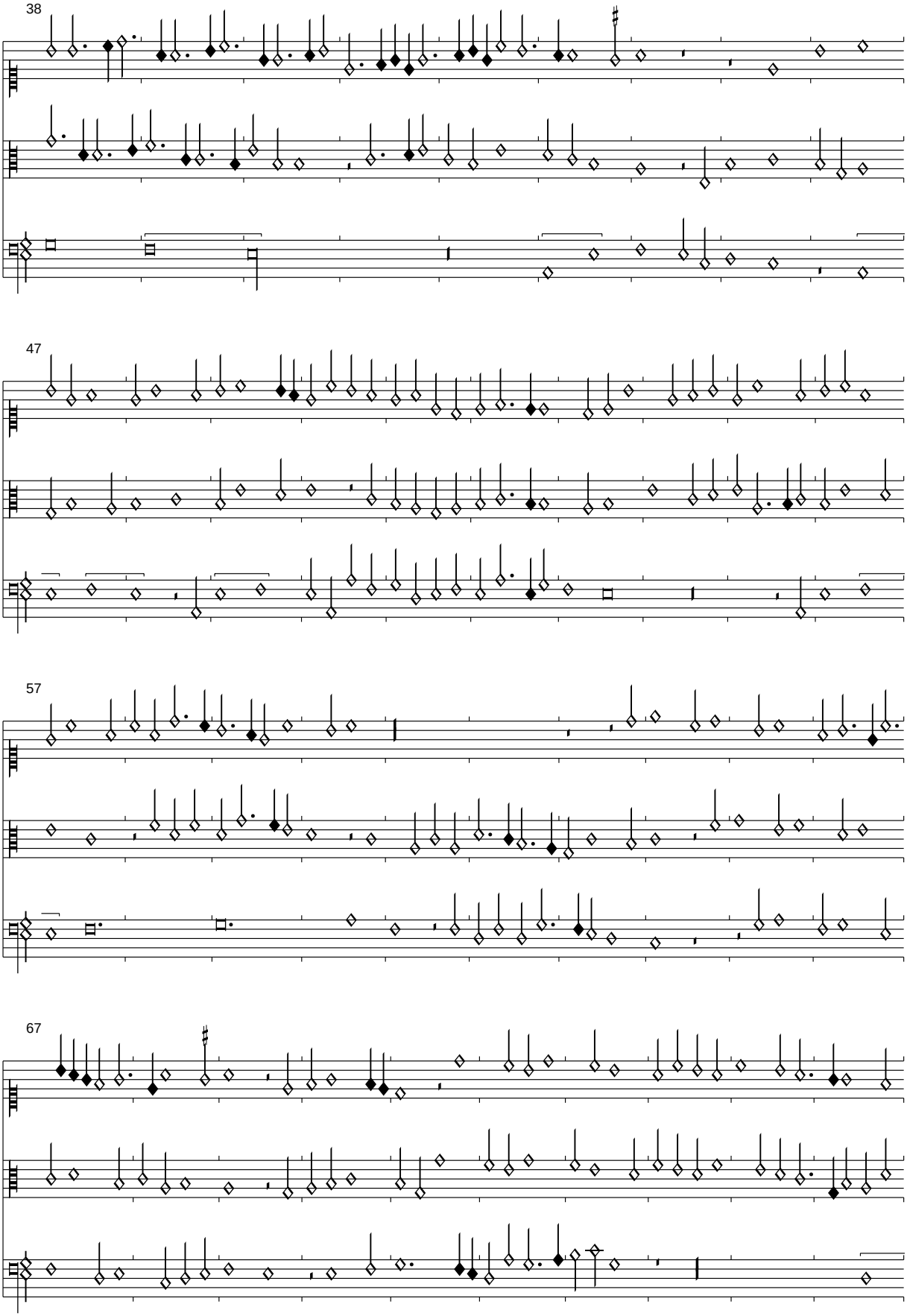


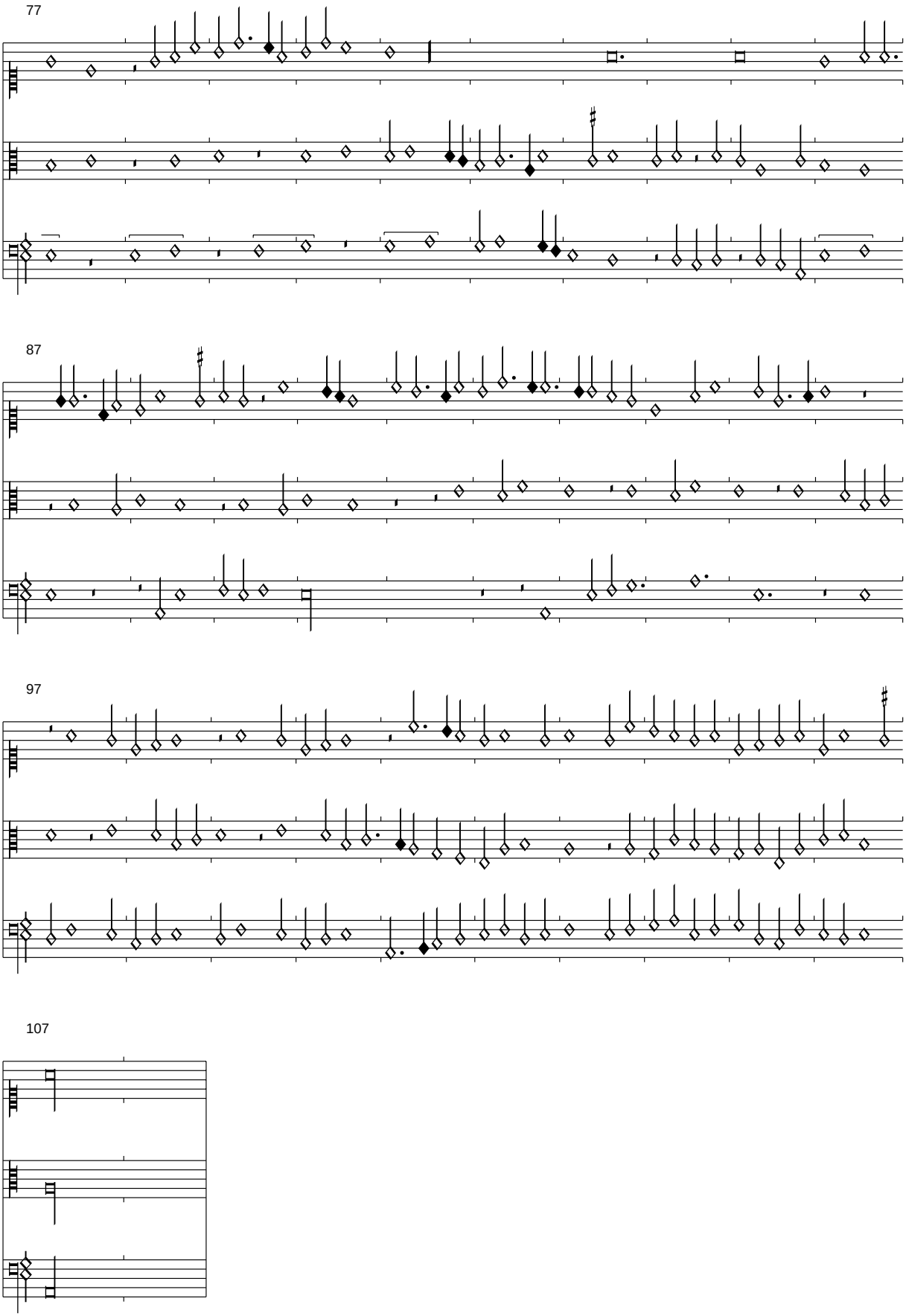
Da der Tenor fast immer unter der mit „Bassus“ bezeichneten Stimme liegt, habe ich die Stimmen entsprechend vertauscht, wie dies im übrigen auch im Basevi-Codex der Fall ist. Von dort stammt auch die fehlende Textierung des Tenors.

(Nicolaes) Craen: Ecce video celos apertos

Petrucci Motetti A, Nr. 16



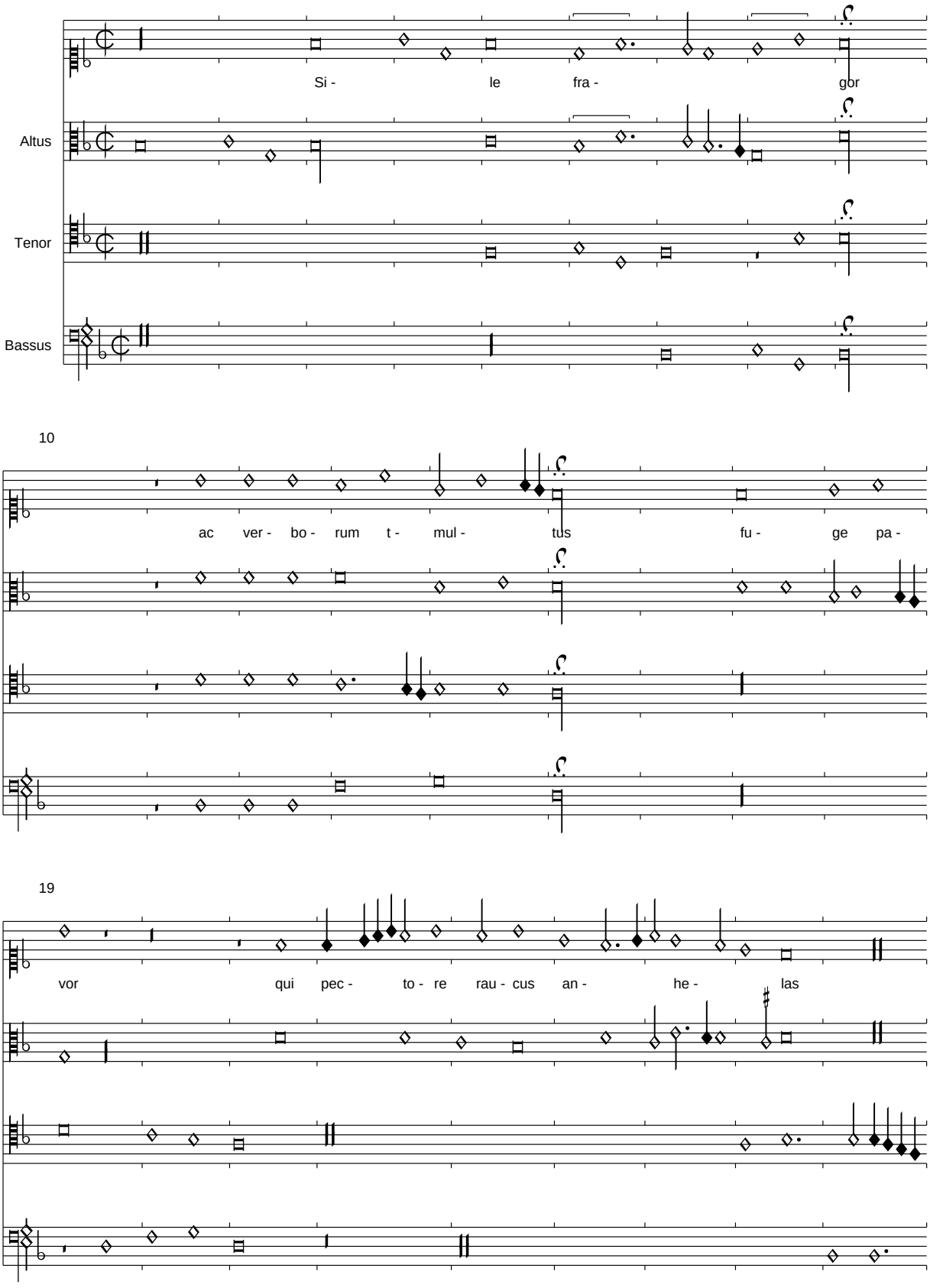

38
47
57
67

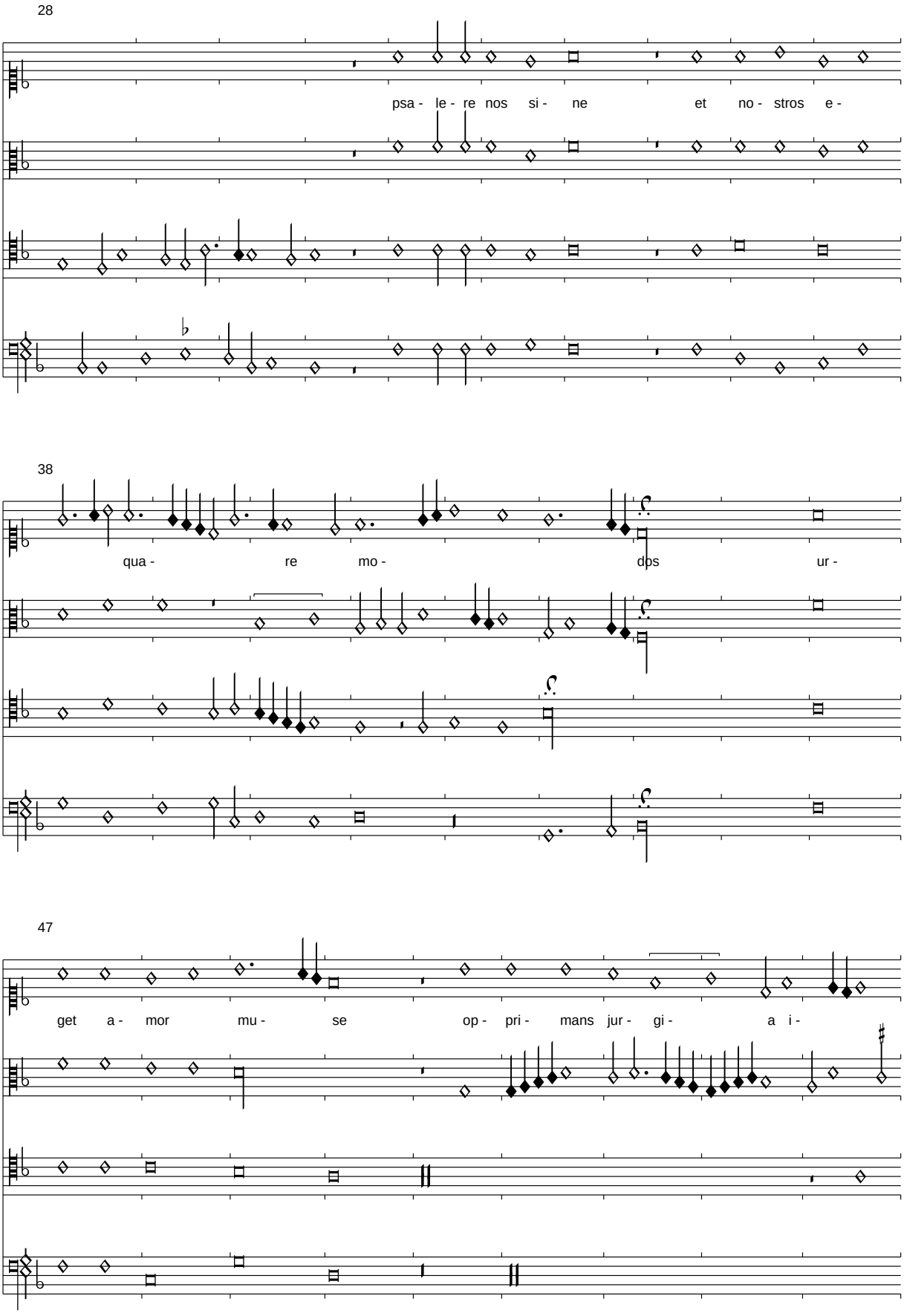


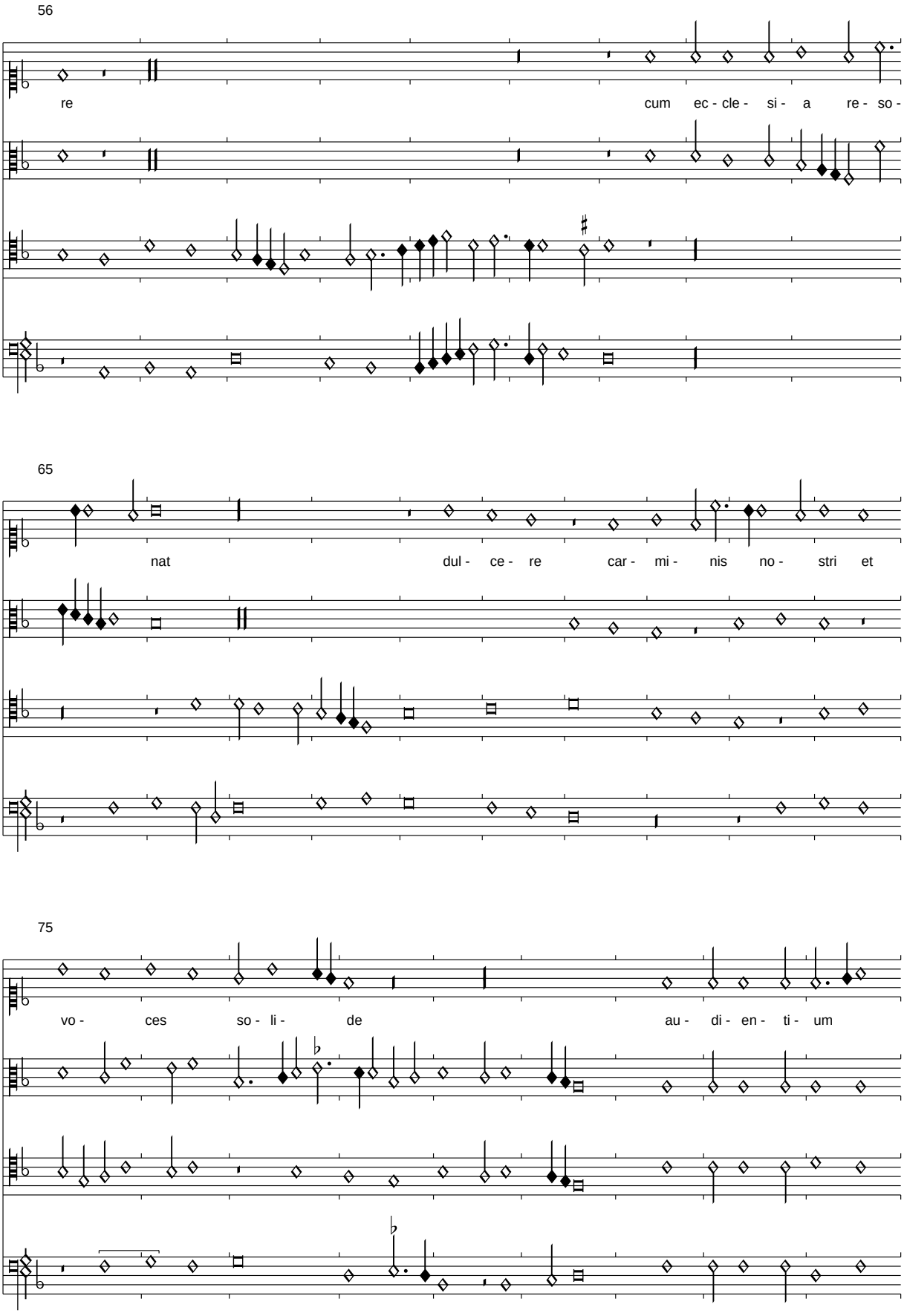
Das Stück wird auch wenig überzeugend in anderen Quellen Josquin zugeschrieben. In Cambrai Bibliothèque municipale 125-8 wird der Tenor mit „Osculetur me“ aus dem Hohen Lied unterlegt, allerdings nach den ersten vier Versen in freier Fortsetzung.

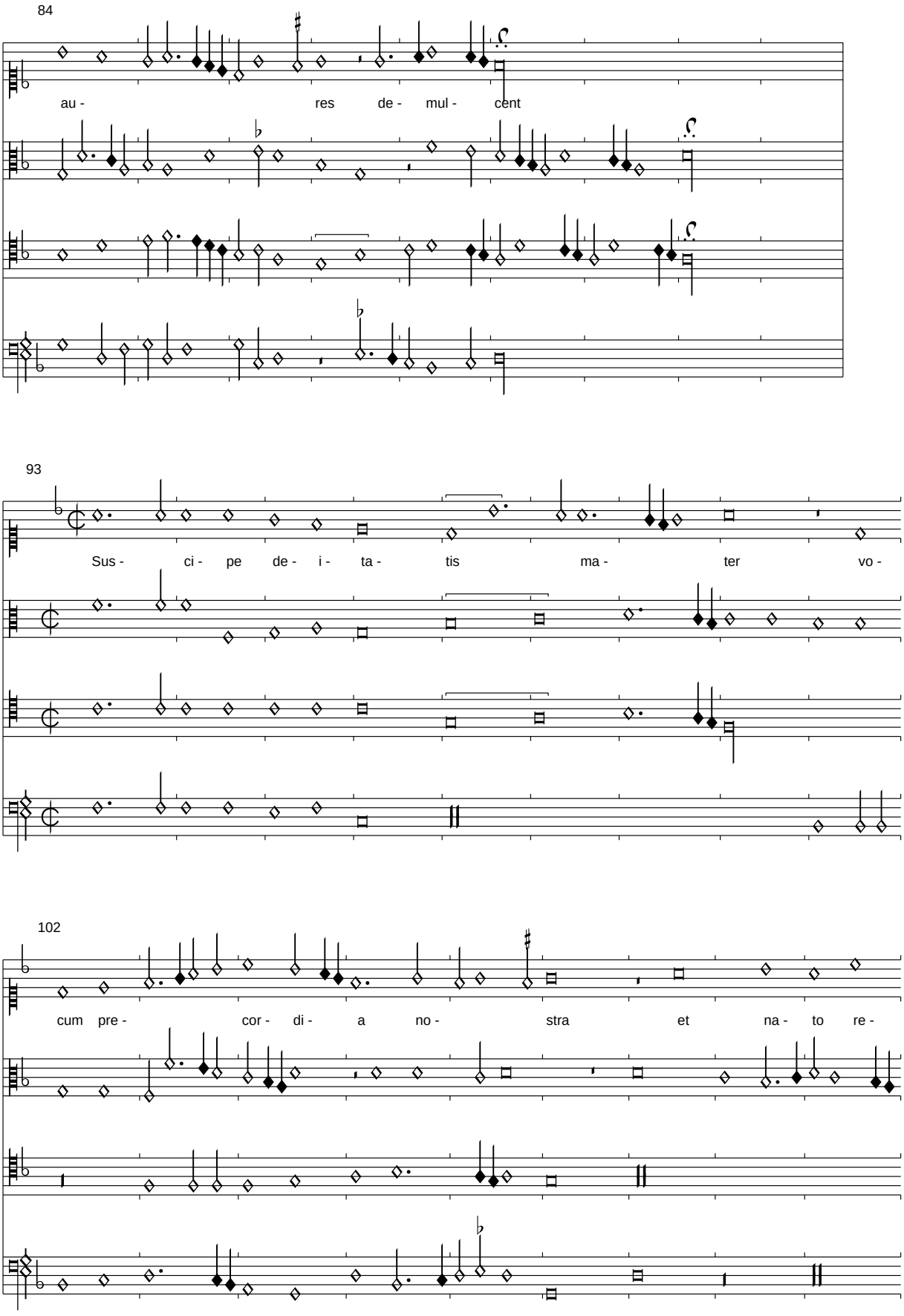
Compere: S(c)ile fragor

Petrucci Motetti A, Nr. 17

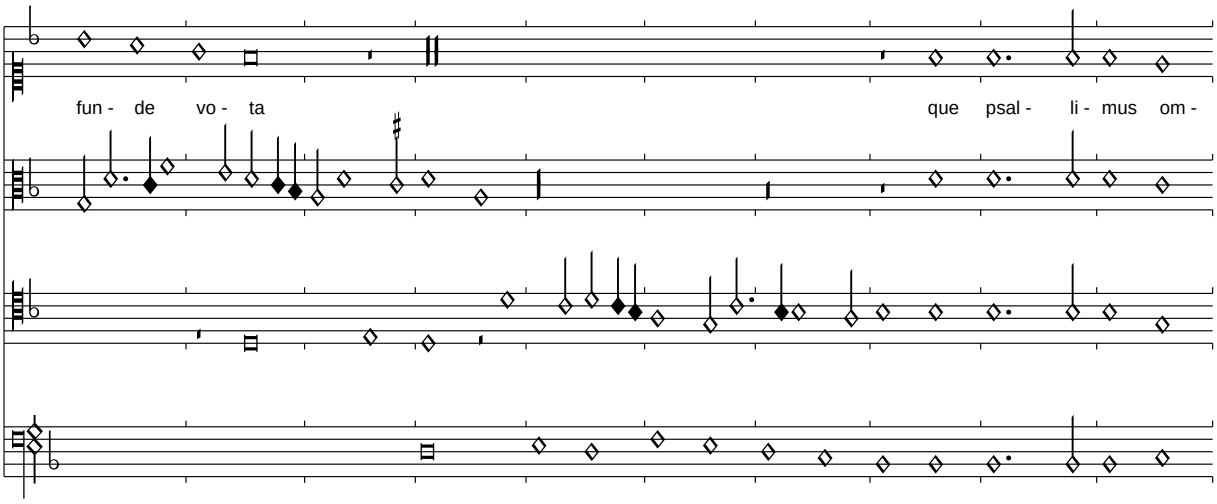



28
psa - le - re nos si - ne et no - stros e -
38
qua - re mo - dos ur -
47
get a - mor mu - se op - pri - mans jur - gi - a i -

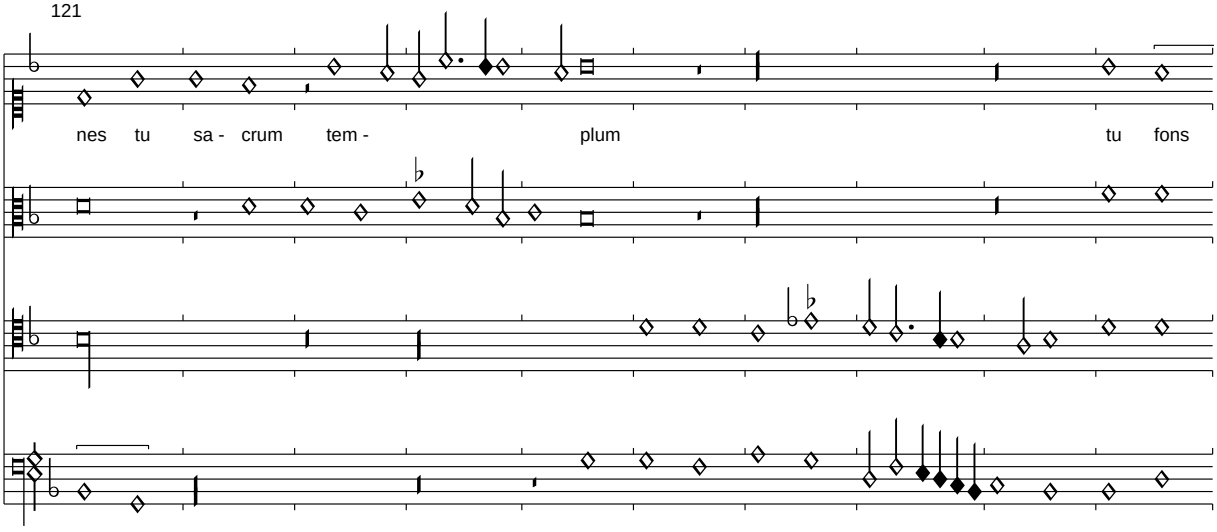

56
re
cum ec - cle - si - a re - so -
65
nat
dul - ce - re car - mi - nis no - stri et
75
vo - ces so - li - de
au - di - en - ti - um


84
au - res de - mul - cent
93
Sus - ci - pe de - i - ta - tis ma - ter vo -
102
cum pre - cor - di - a no - stra et na - to re -

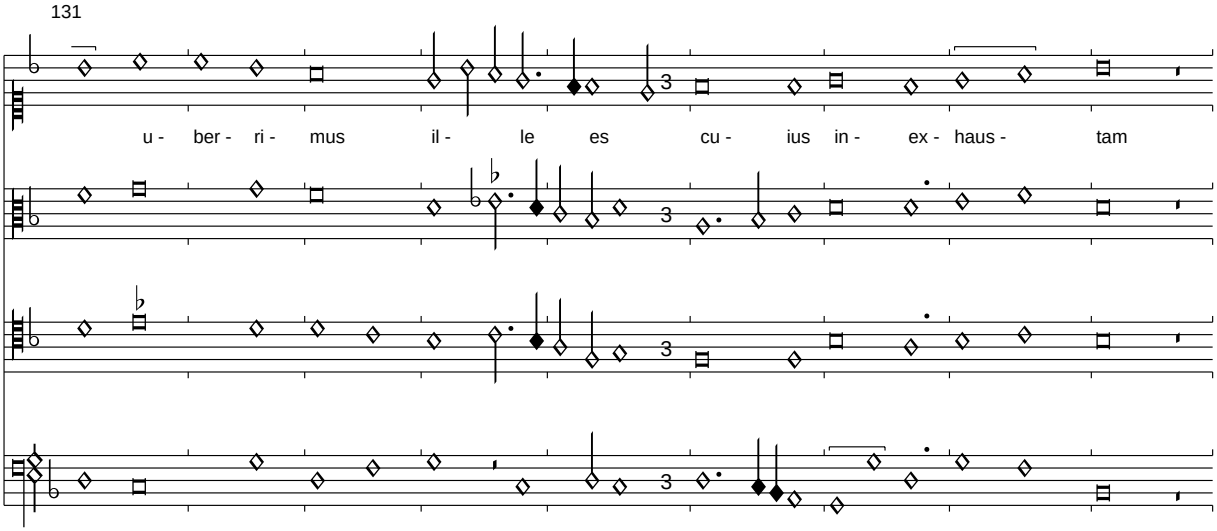
111

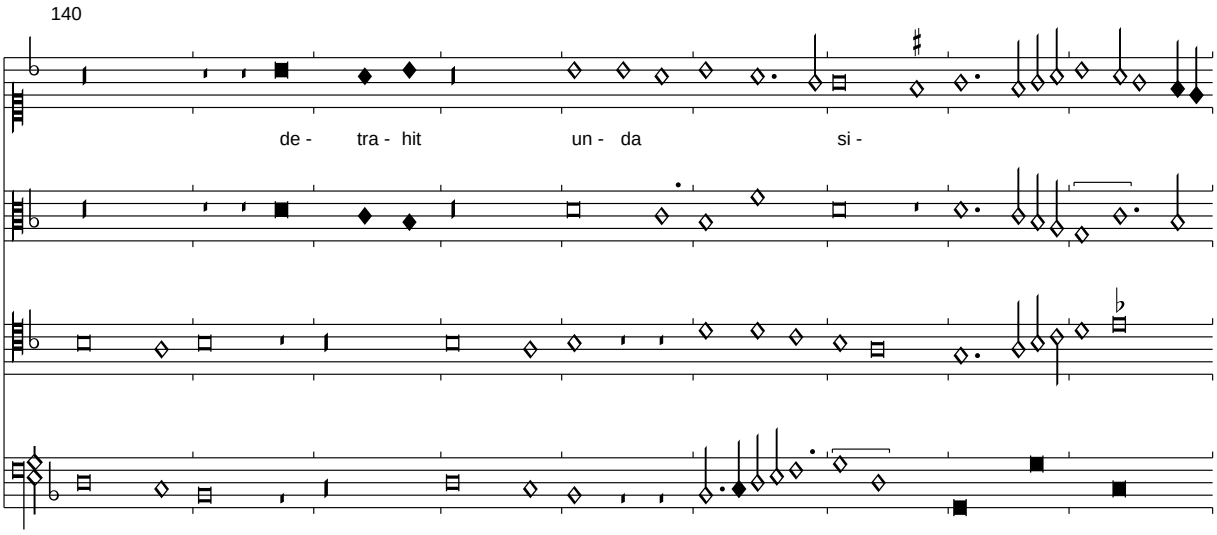

fun - de vo - ta
que psal - li - mus om -

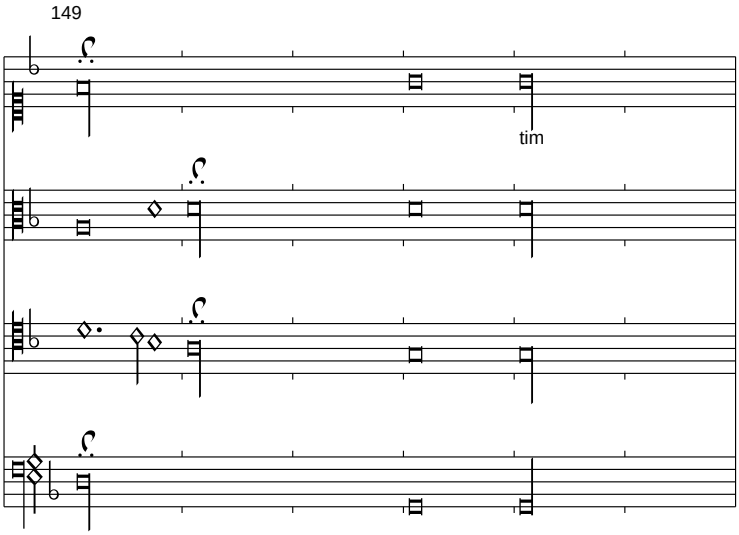
121


nes tu sa - crum tem -
plum
tu fons

131


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



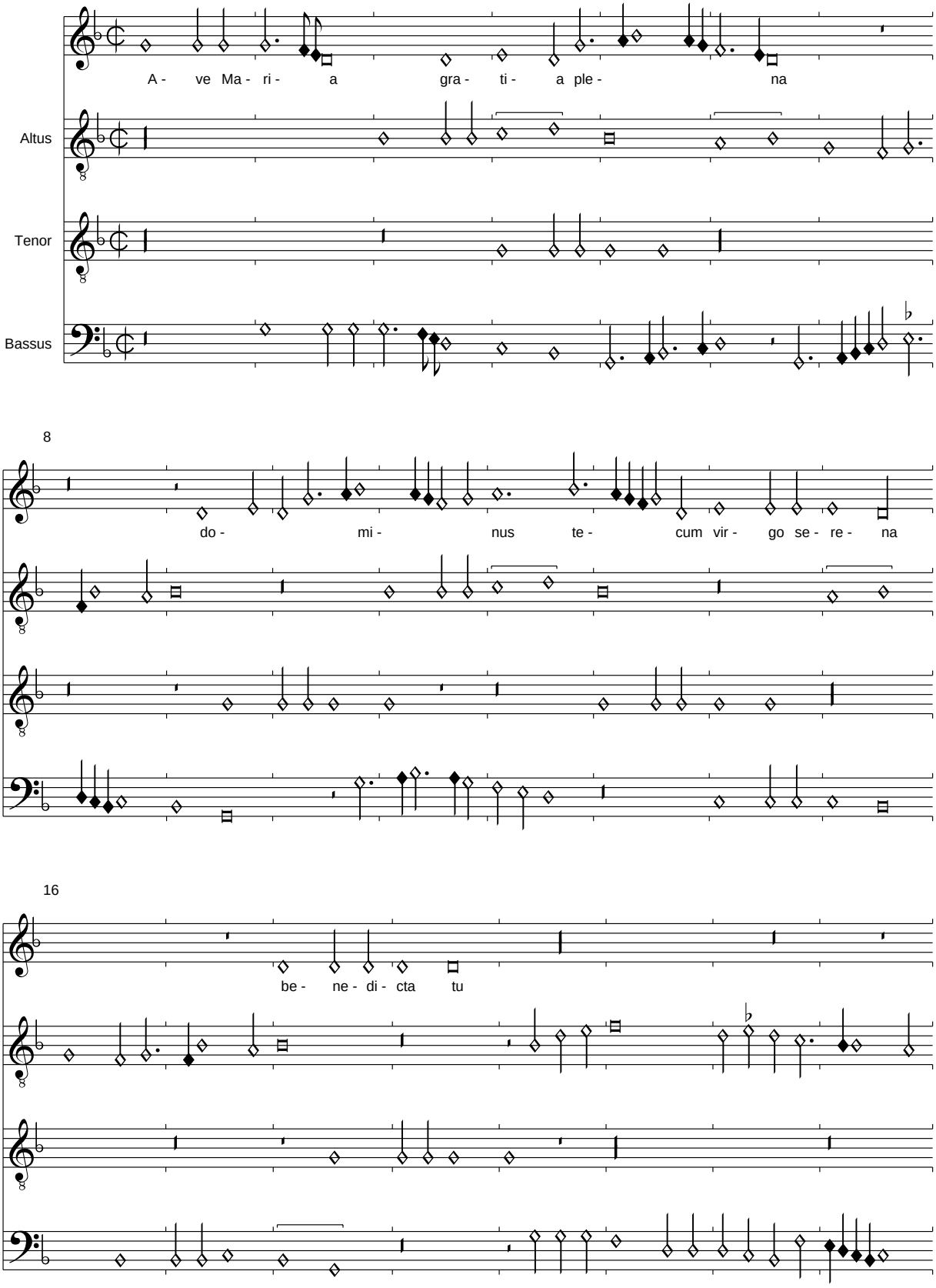


Der erste Teil des Textes besingt die Wirkung der Musik auf heftige Emotionen wie Zorn und Angst, aber auch wie die Musik den ganzen Körper durch und durch erfüllt. Die Version bei Petrucci macht diese Wirkung in der Paenultima vor dem zweiten Teil durch Wiederholungen eines Motivs sinnlich erfahrbar.

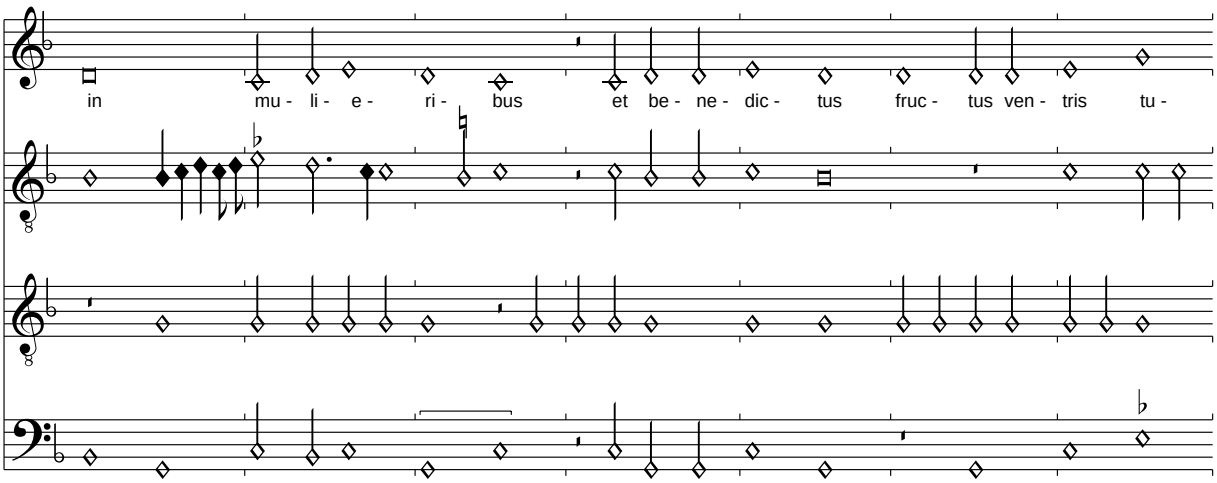
In der Version im Codex Chigi und in Cappella Sistina 15, vermutlich die ursprüngliche, entfällt diese Ausformung. Der zweite Teil ist dort eine Huldigung erst an Maria, der Quelle allen Heils, dann an Bacchus! die Gläubigen in die Schänke zum Wein führt. Diese ganz unmögliche Kombination wurde bei Petrucci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

Compere: Ave Maria (Heiligenlitanei)

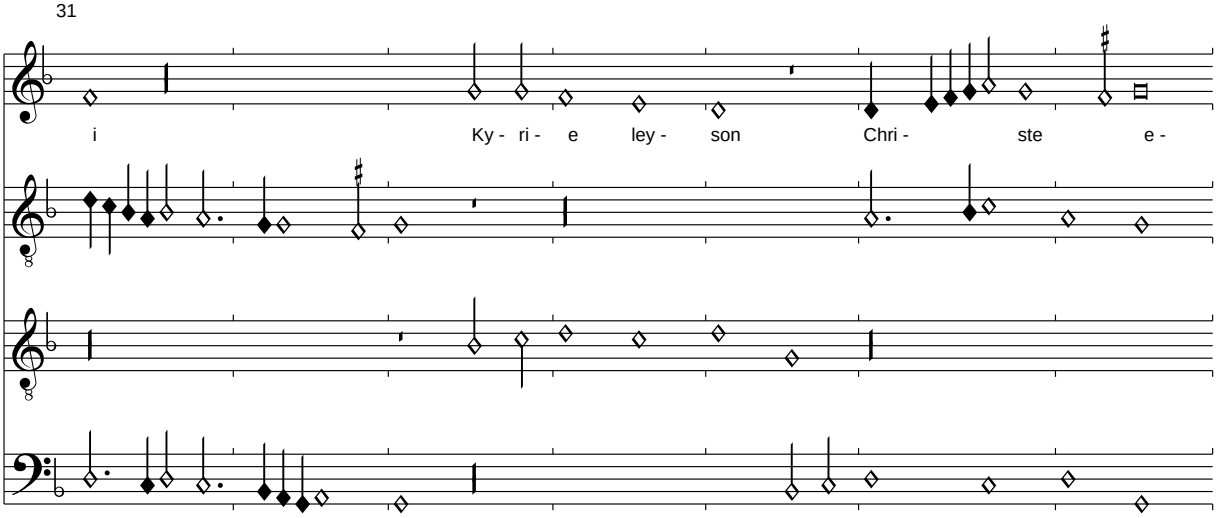
Petrucci Motetti A, Nr. 18



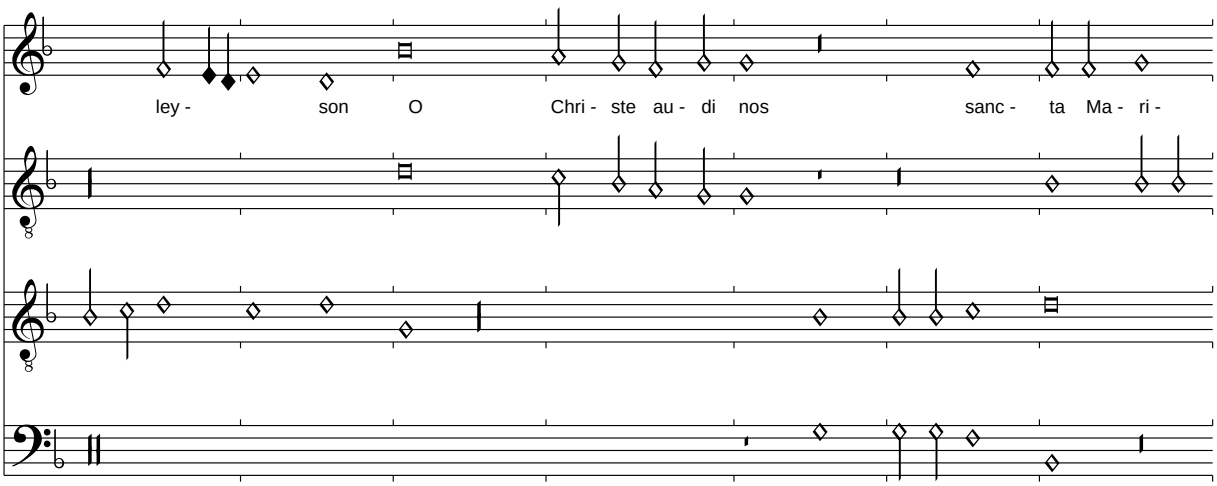
24


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

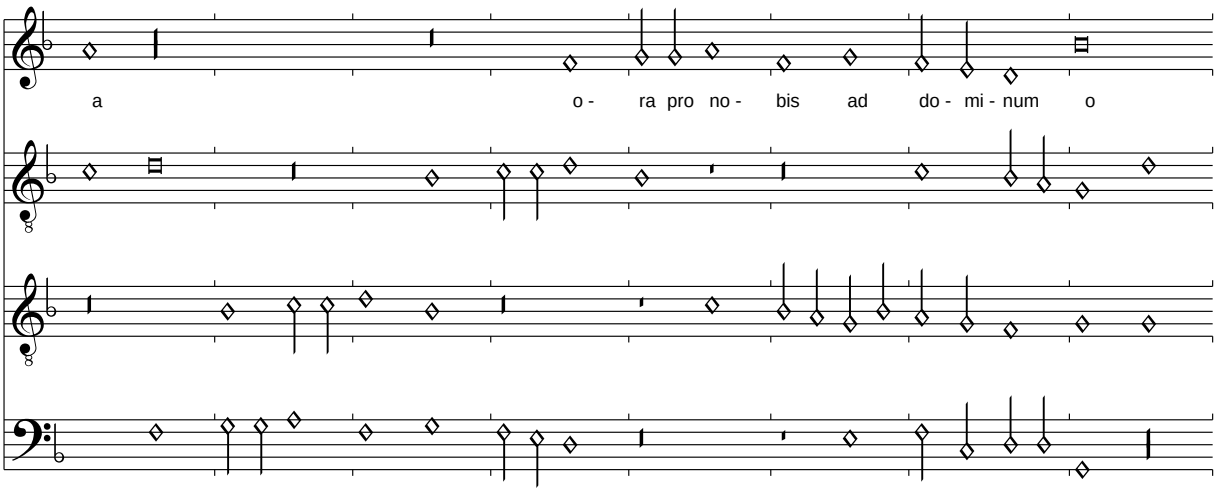
31


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

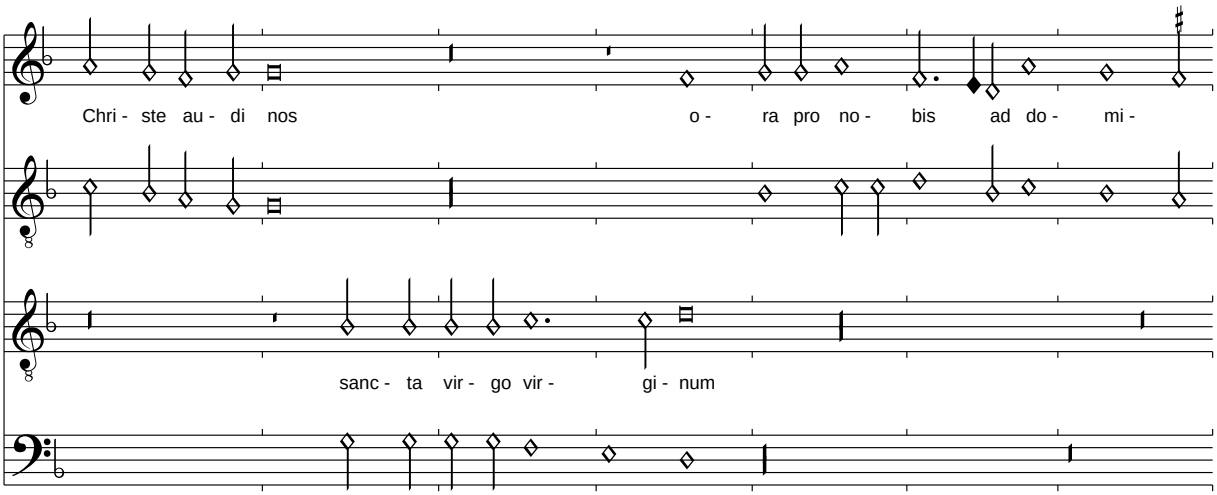
38


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

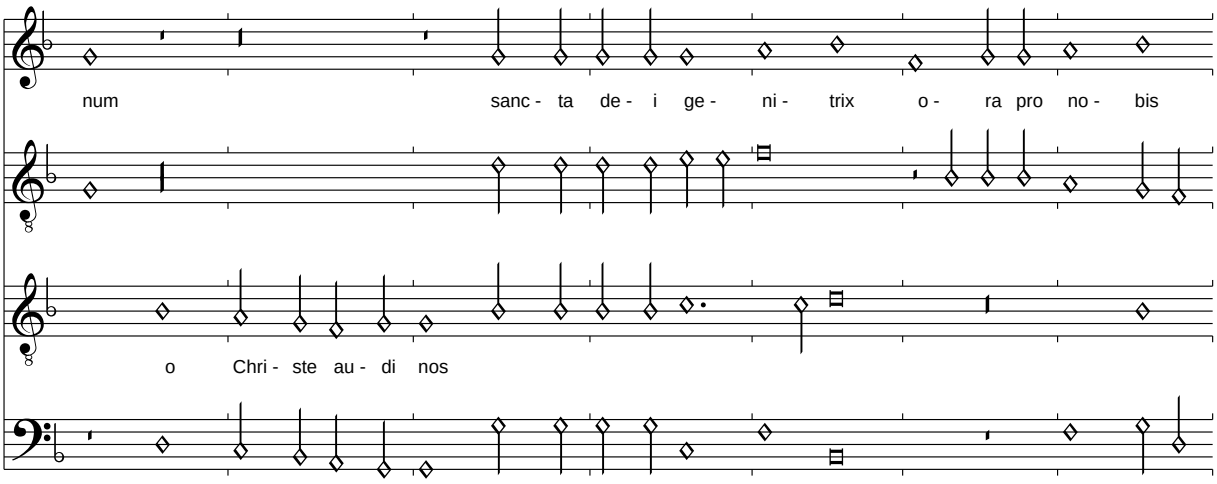
45


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

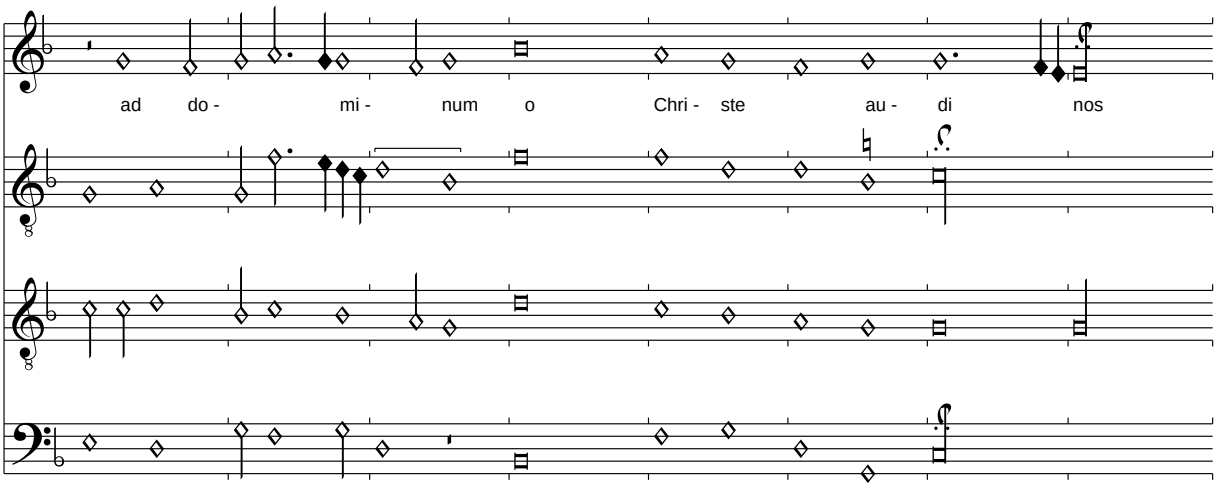
53


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

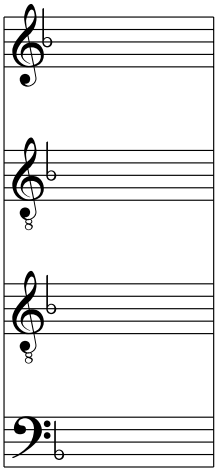
60


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

67


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

75



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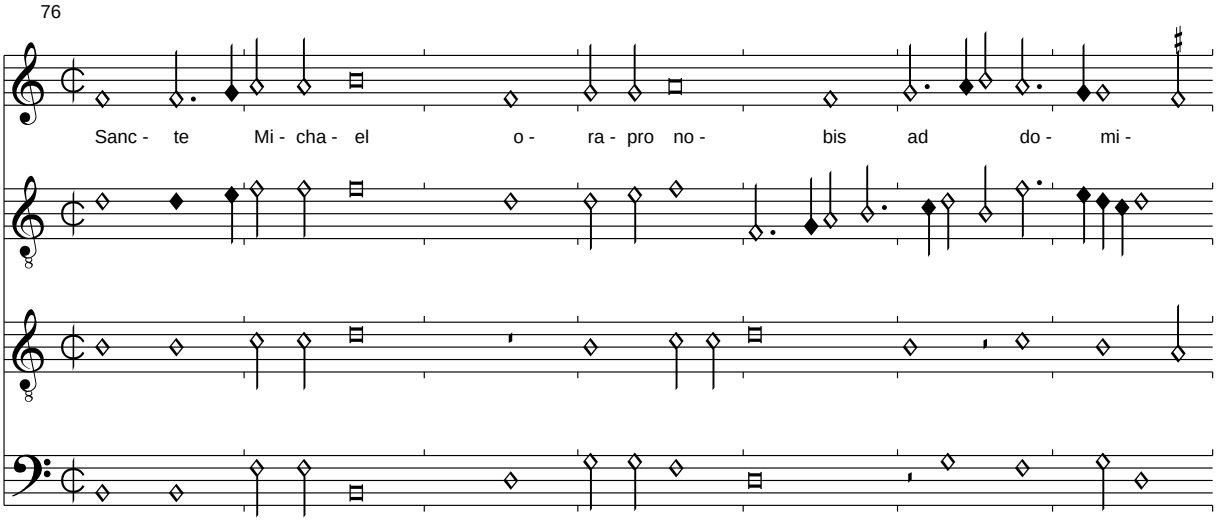
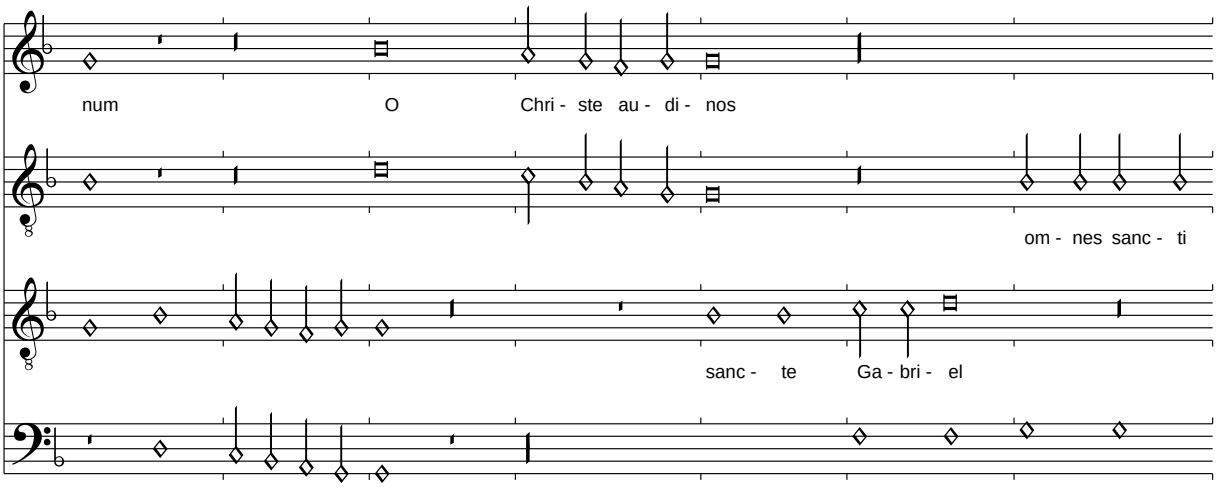
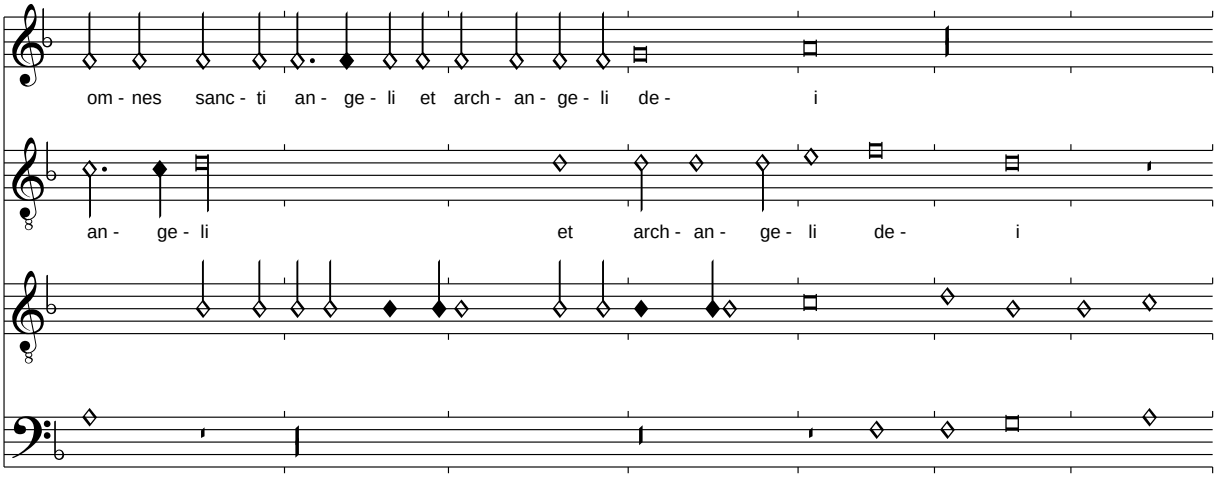

Sanc - te Mi - cha - el o - ra - pro no - bis ad do - mi -

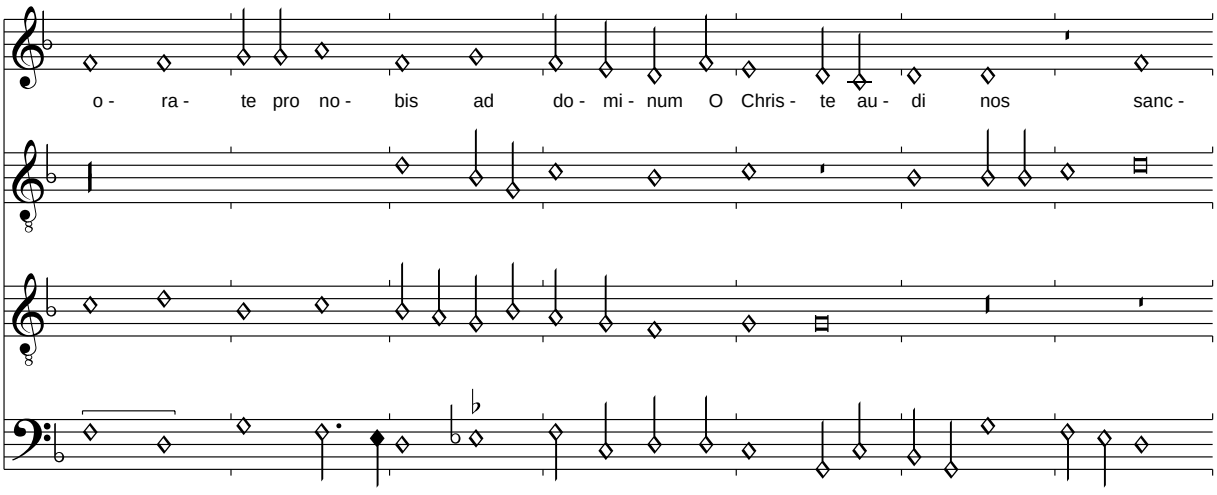
83


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

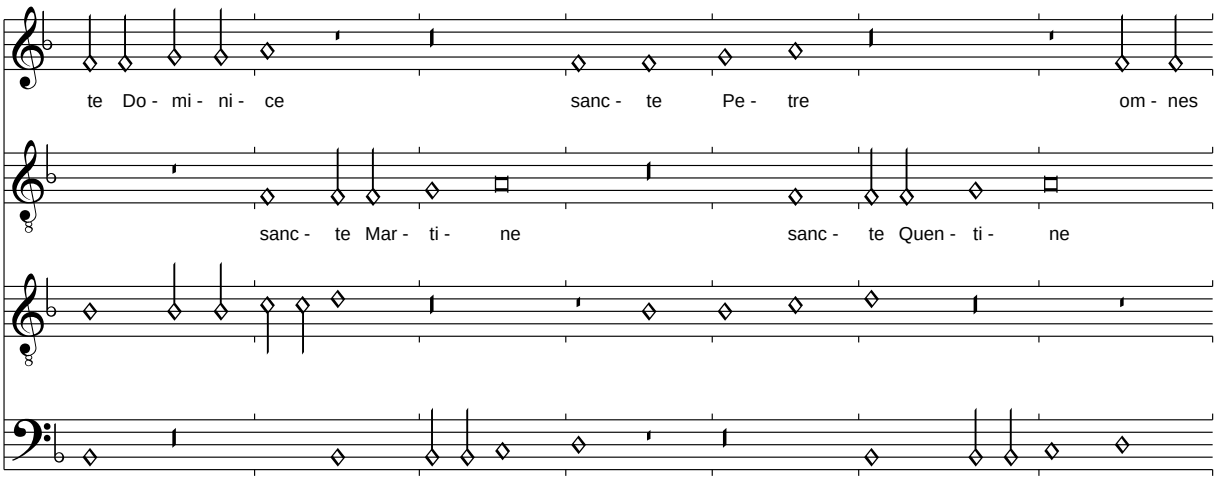
90


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

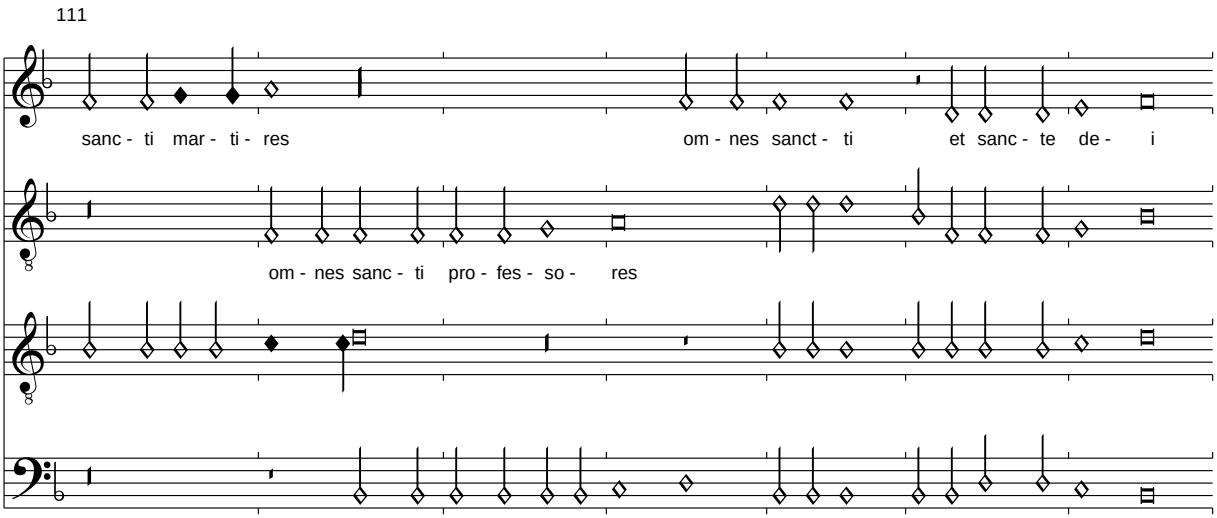
97


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

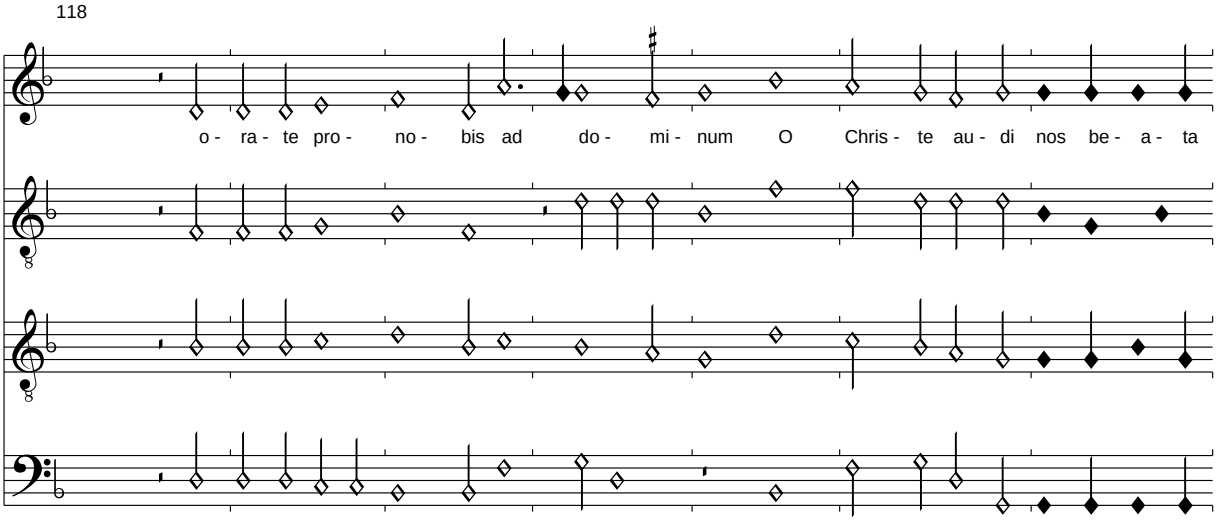
104


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

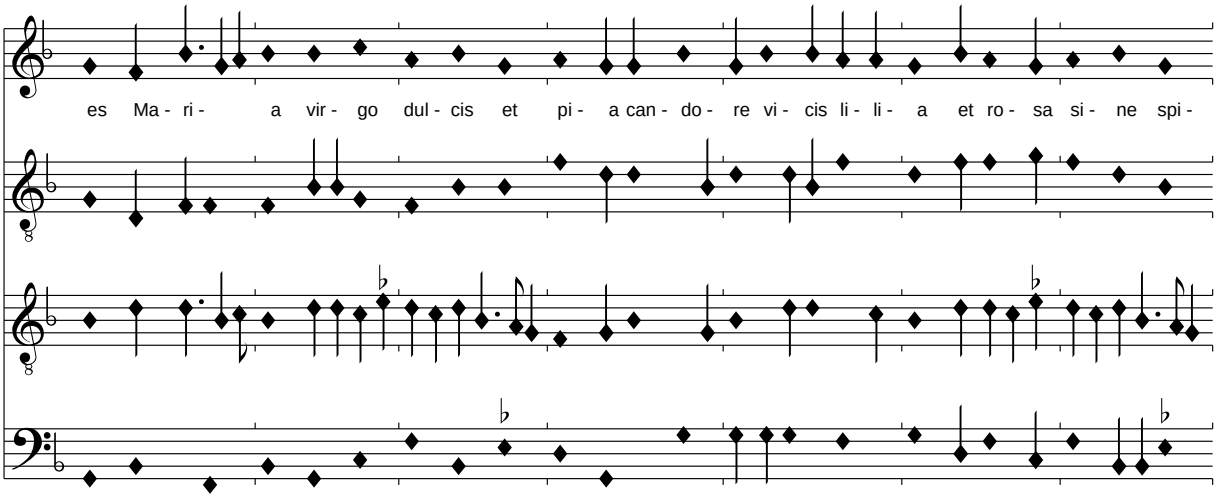
111


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

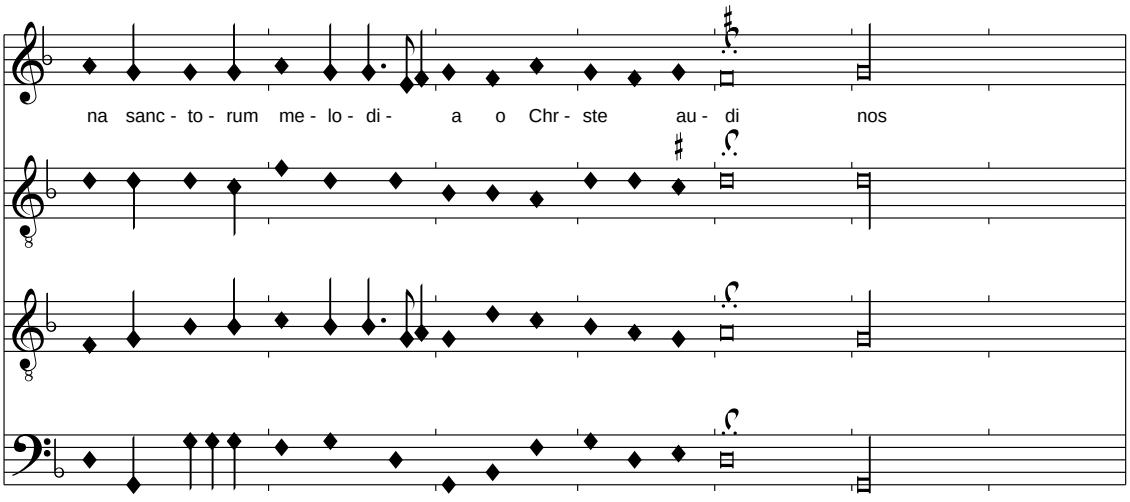
118


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

125

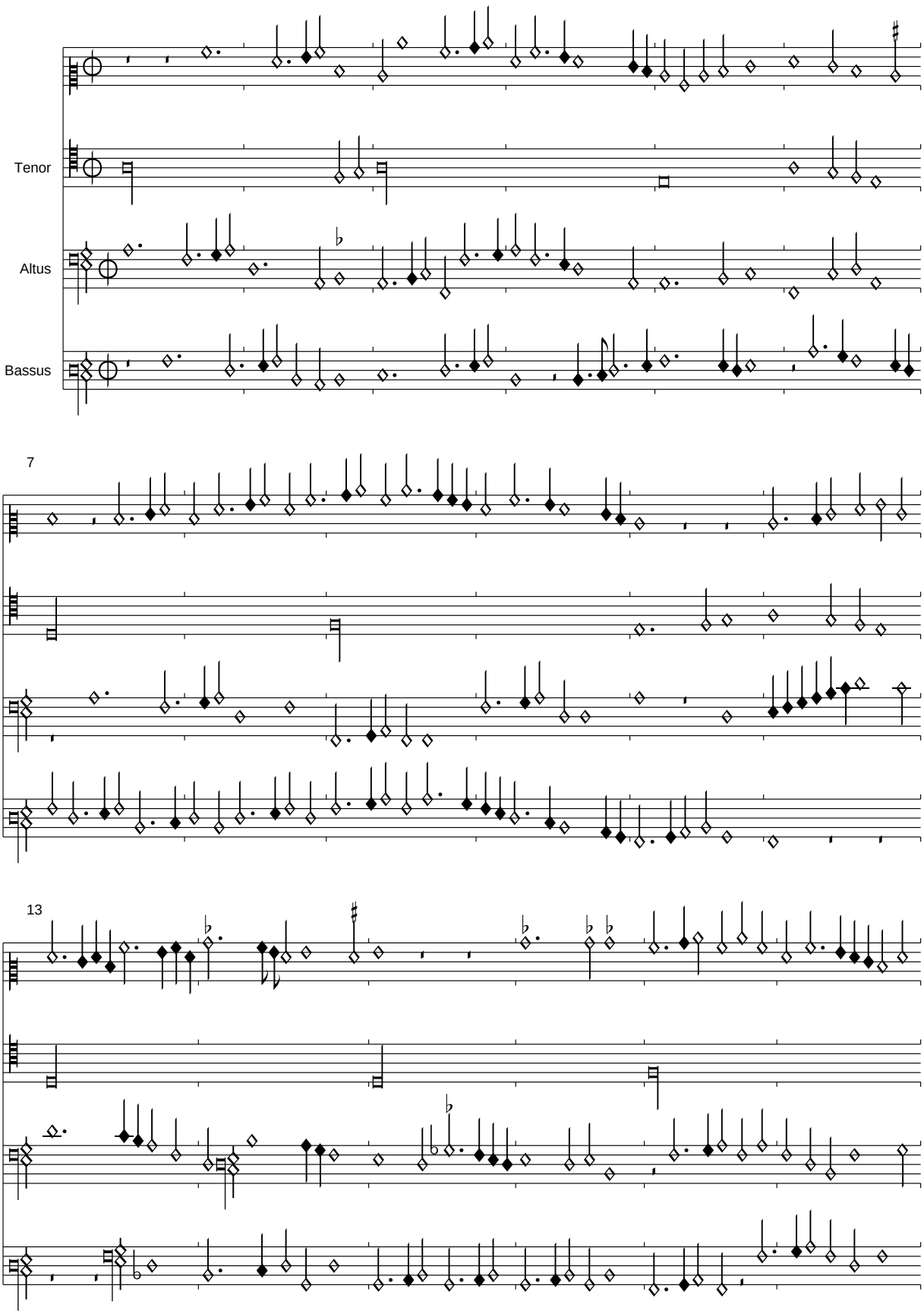

es Ma - ri - a vir - go dul - cis et pi - a can - do - re vi - cis li - li - a et ro - sa si - ne spi -

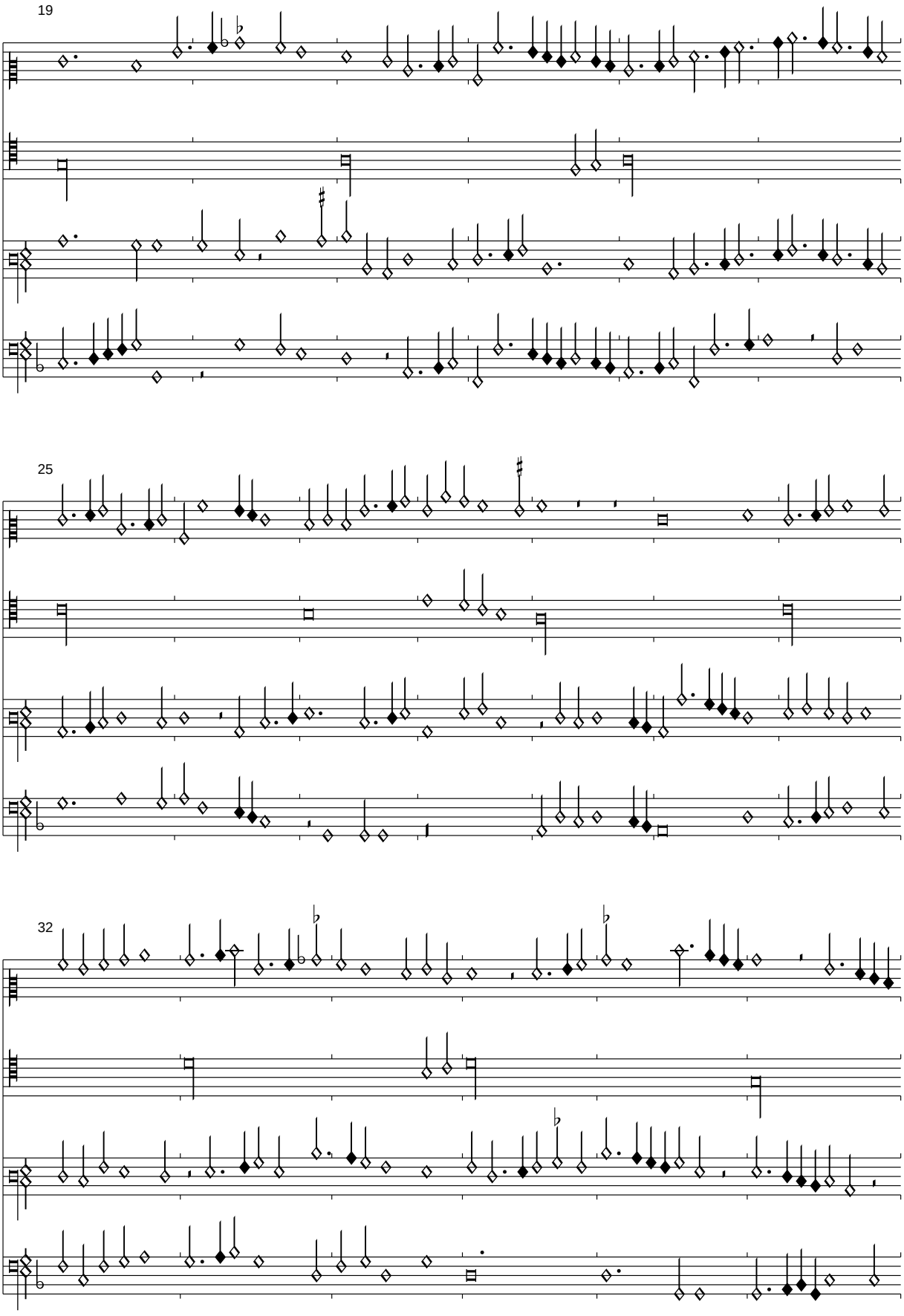
132


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

Jo. Ghiselin: La spagna

Petrucci Motetti A, Nr. 19

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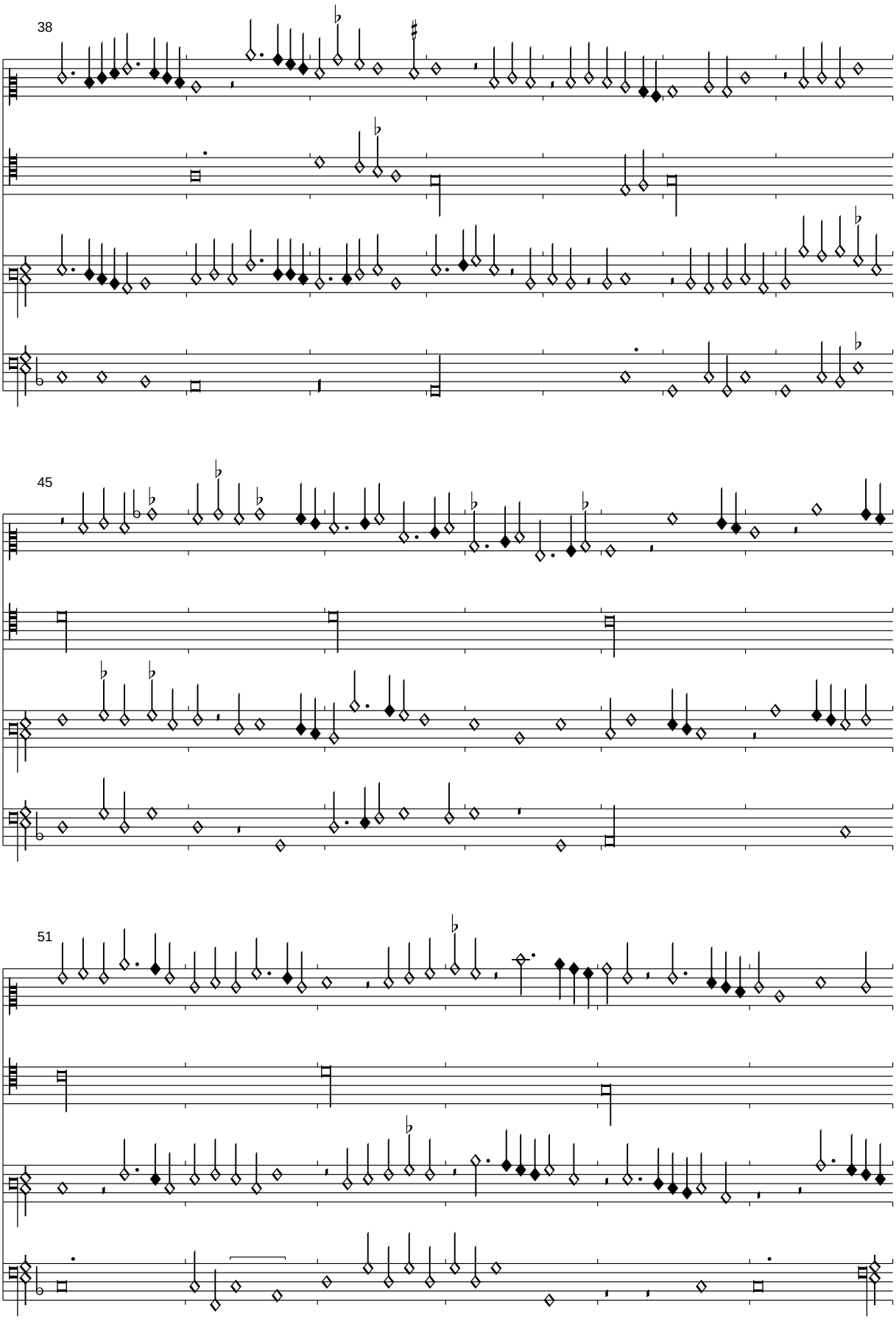
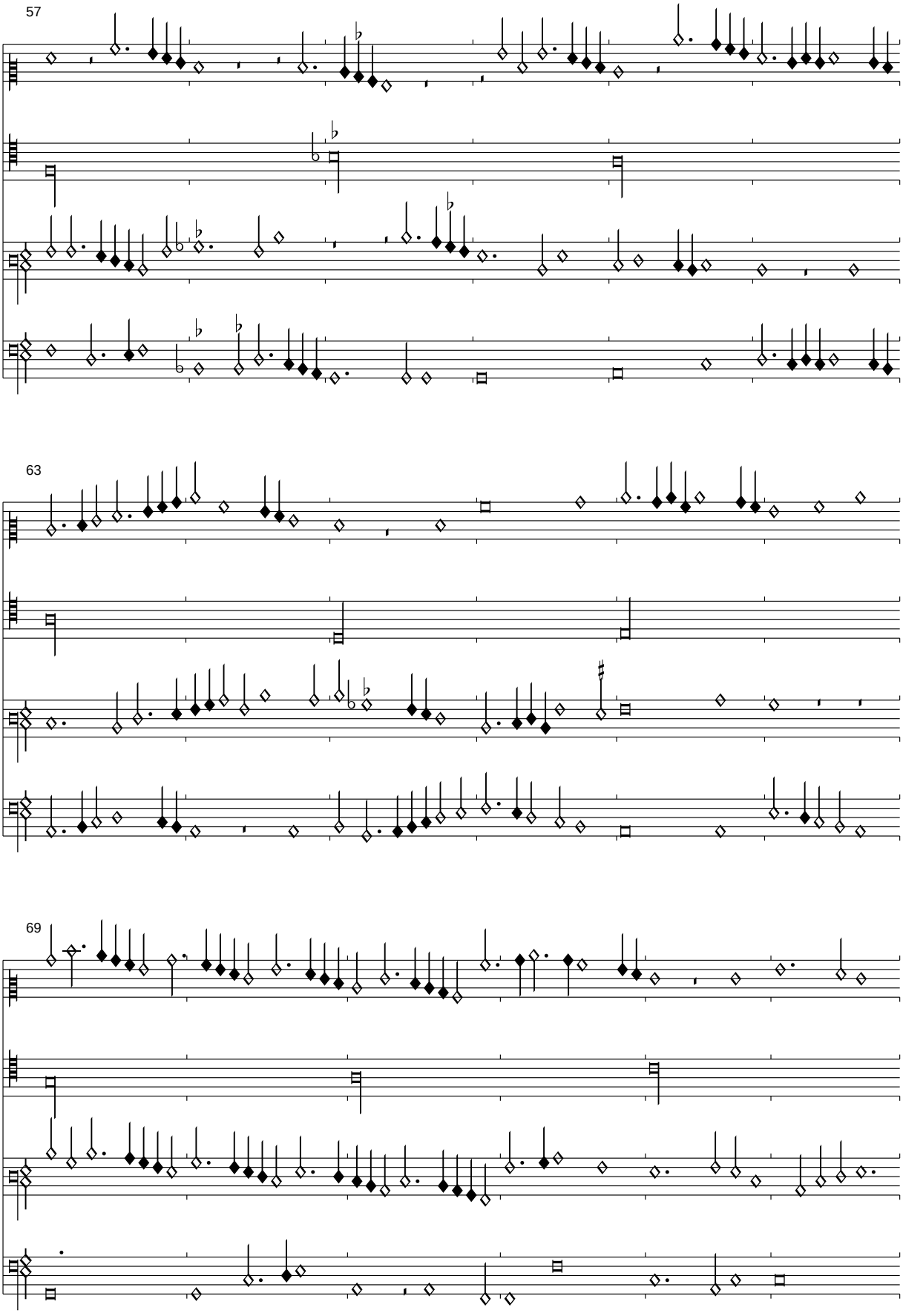
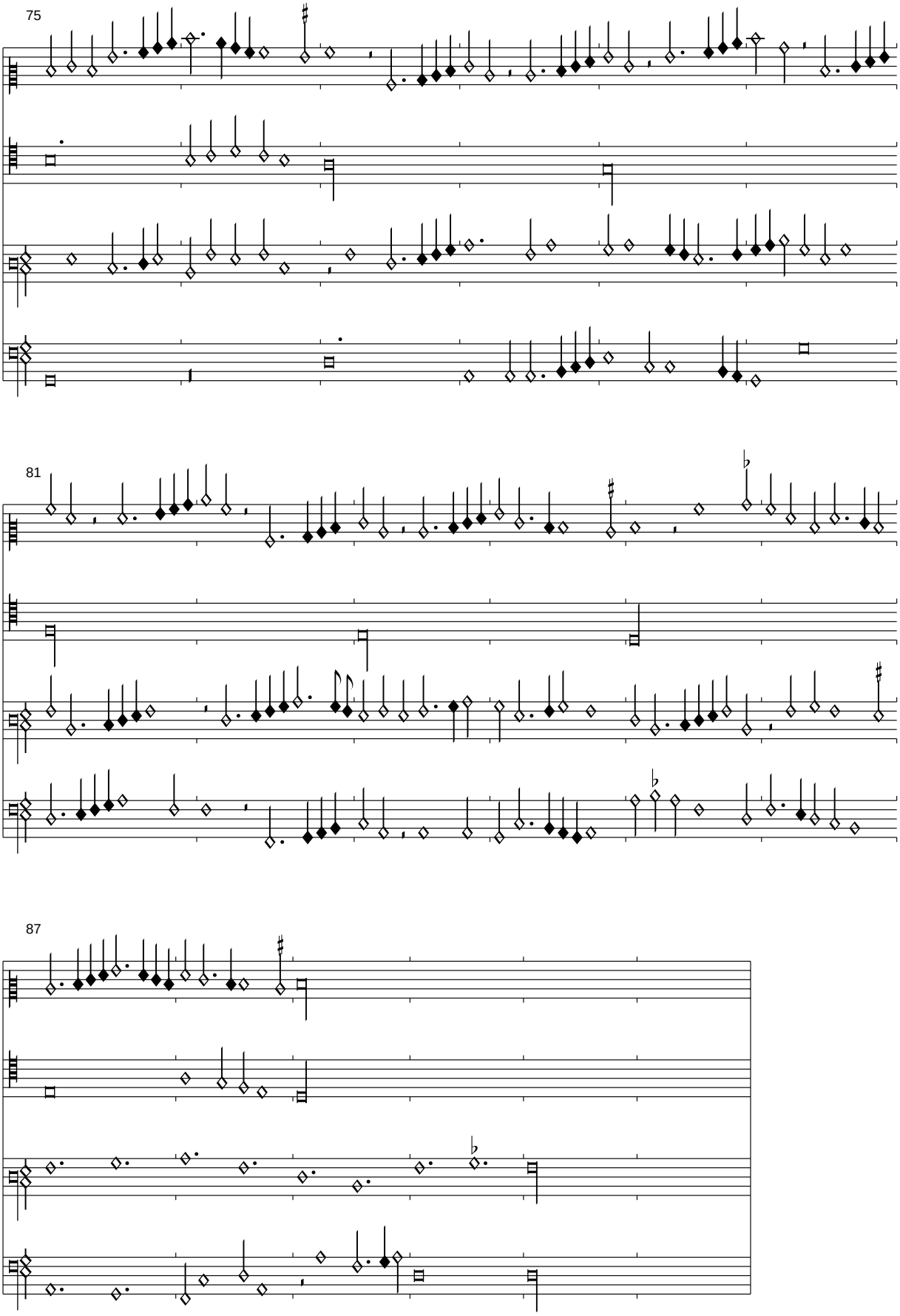
25
32

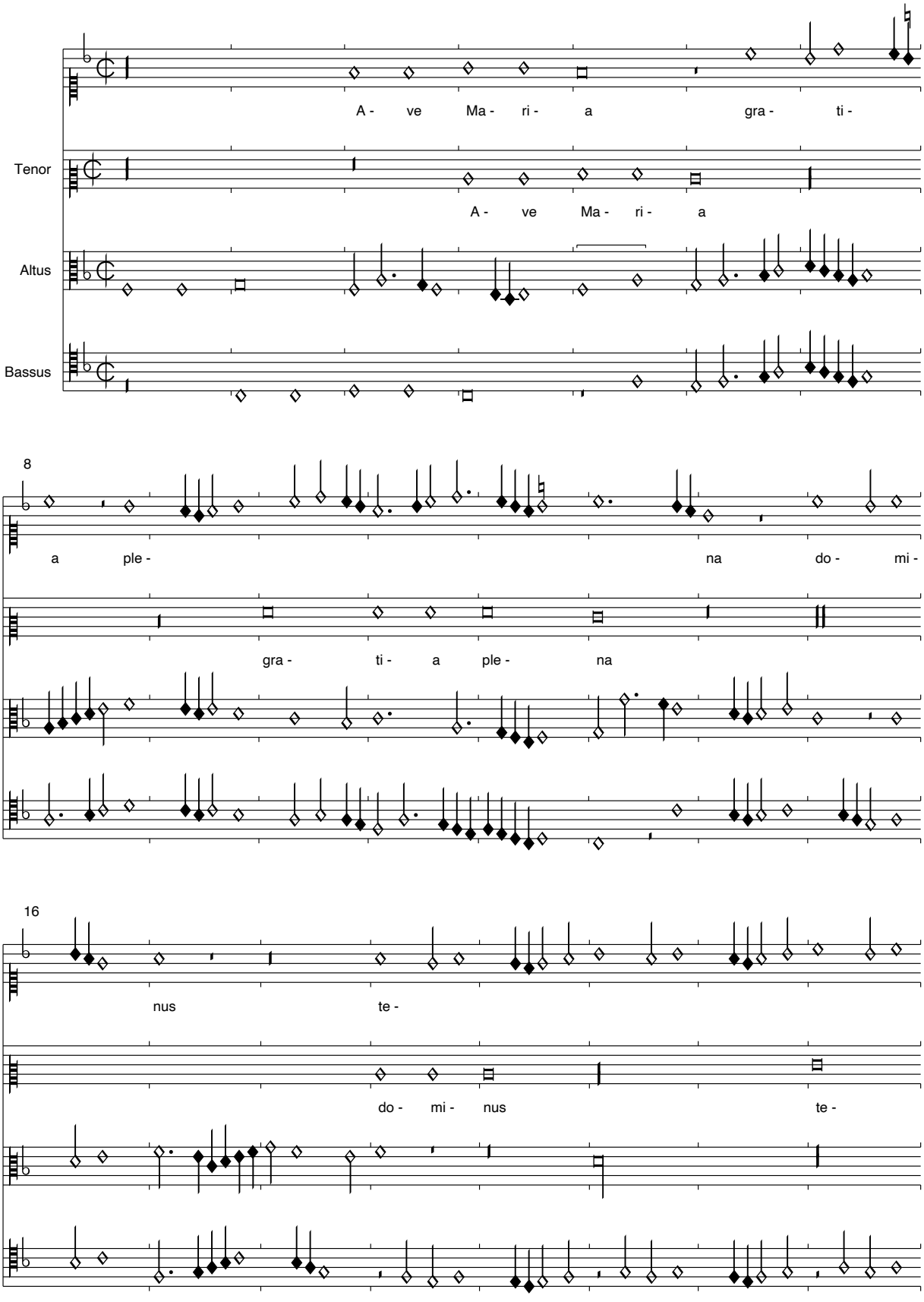

38
45
51

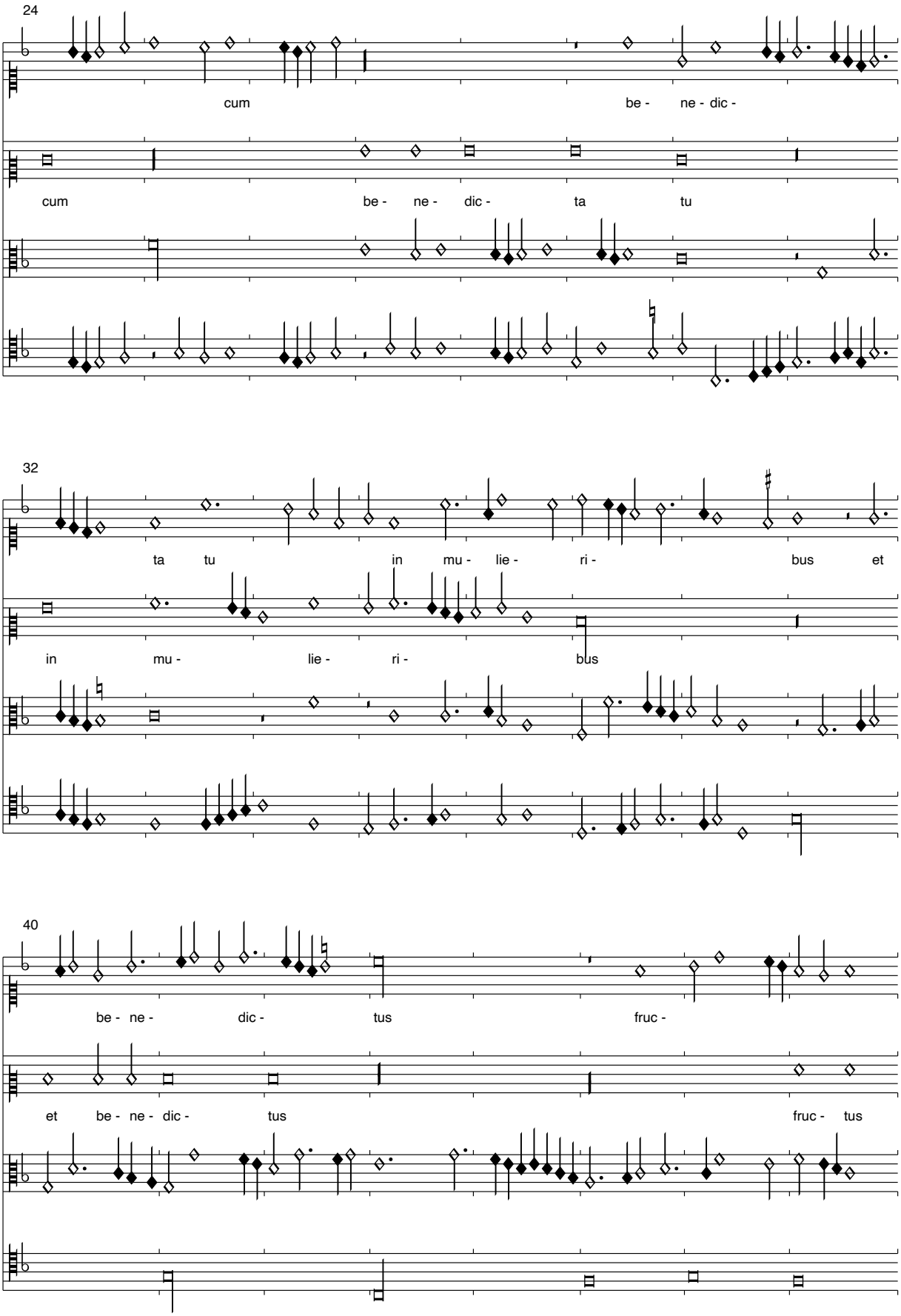

57
63
69

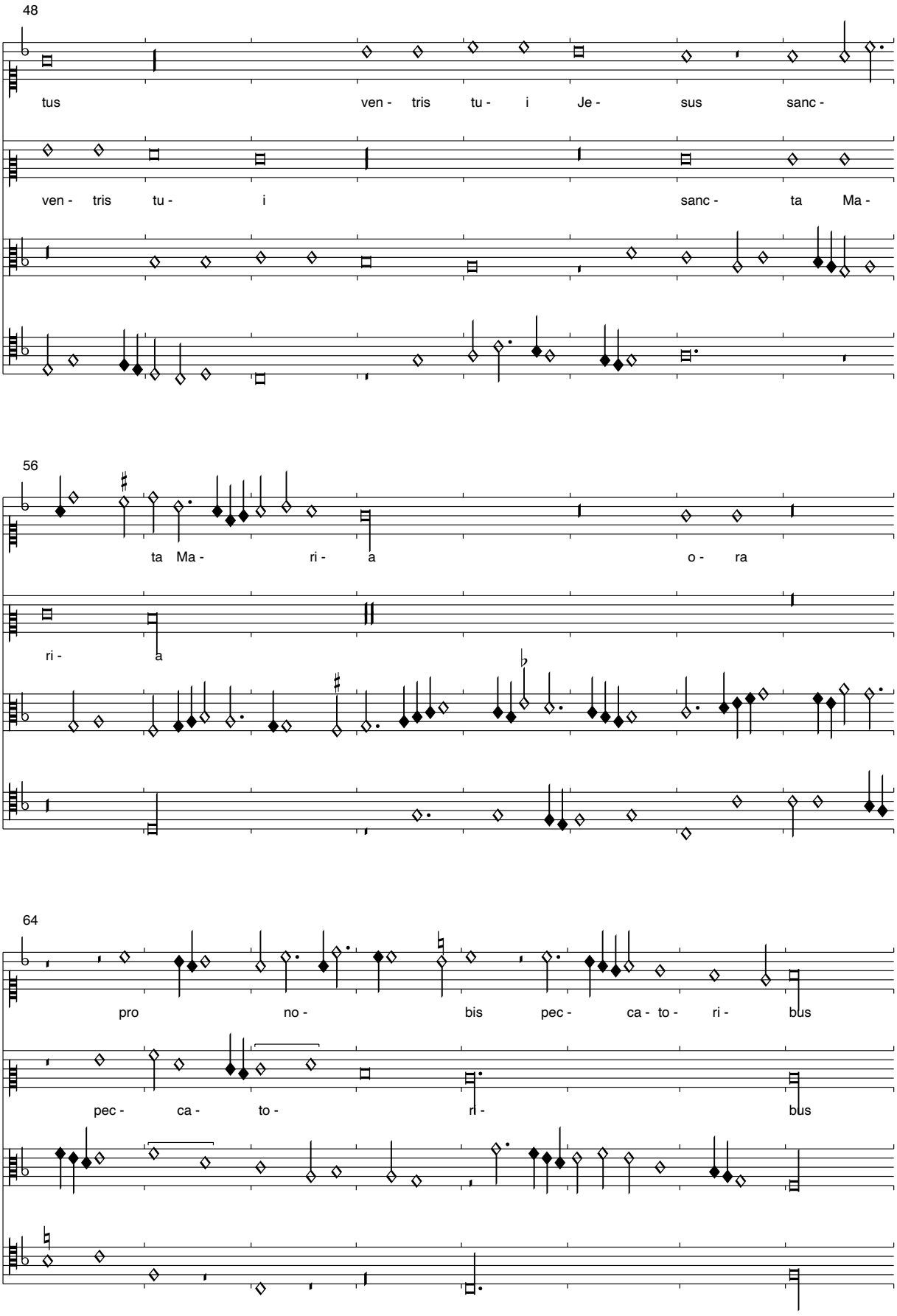

75
81
87

(Nicolaes) Craen: Ave Maria

Petrucci Motetti A, Nr. 20

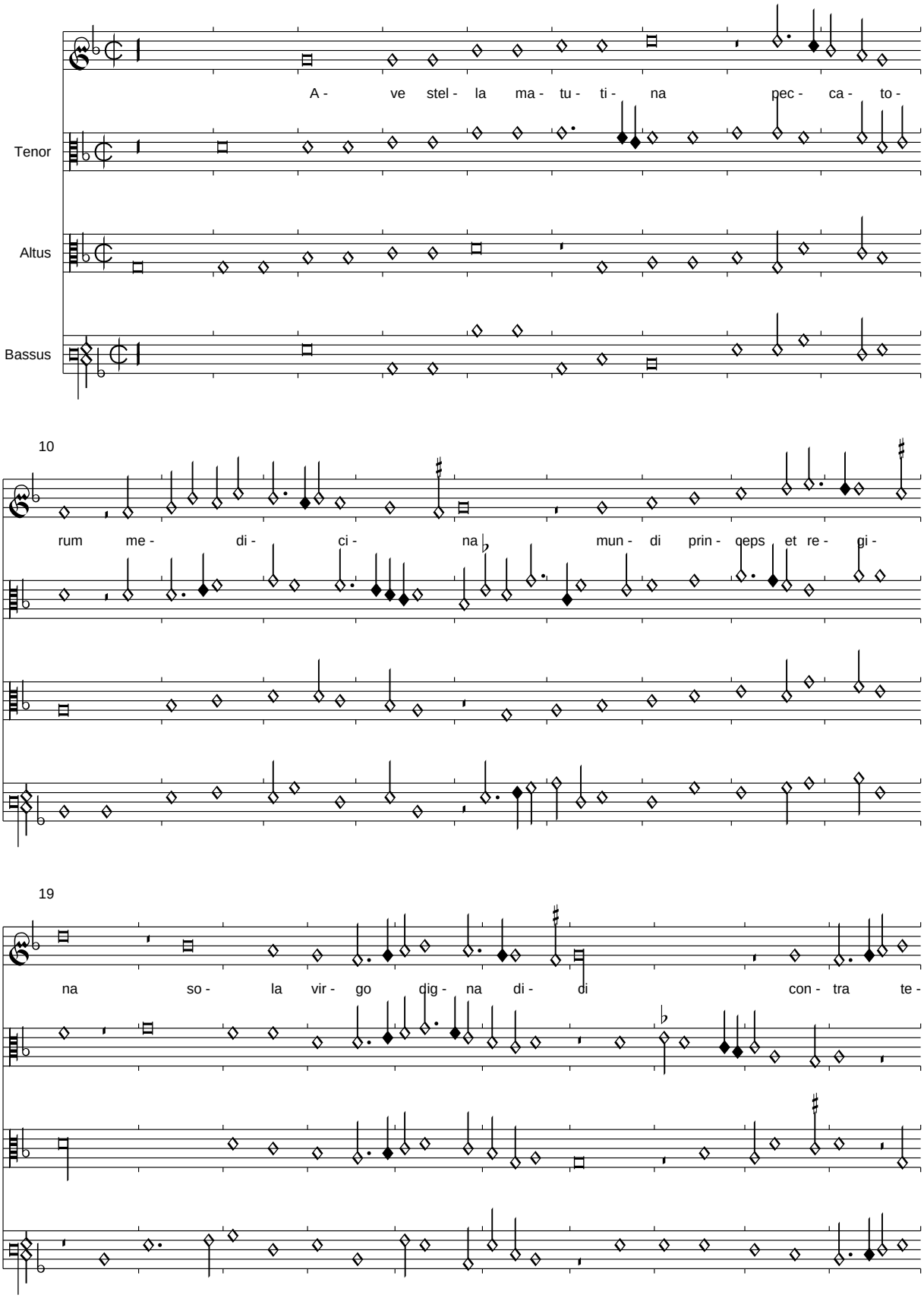


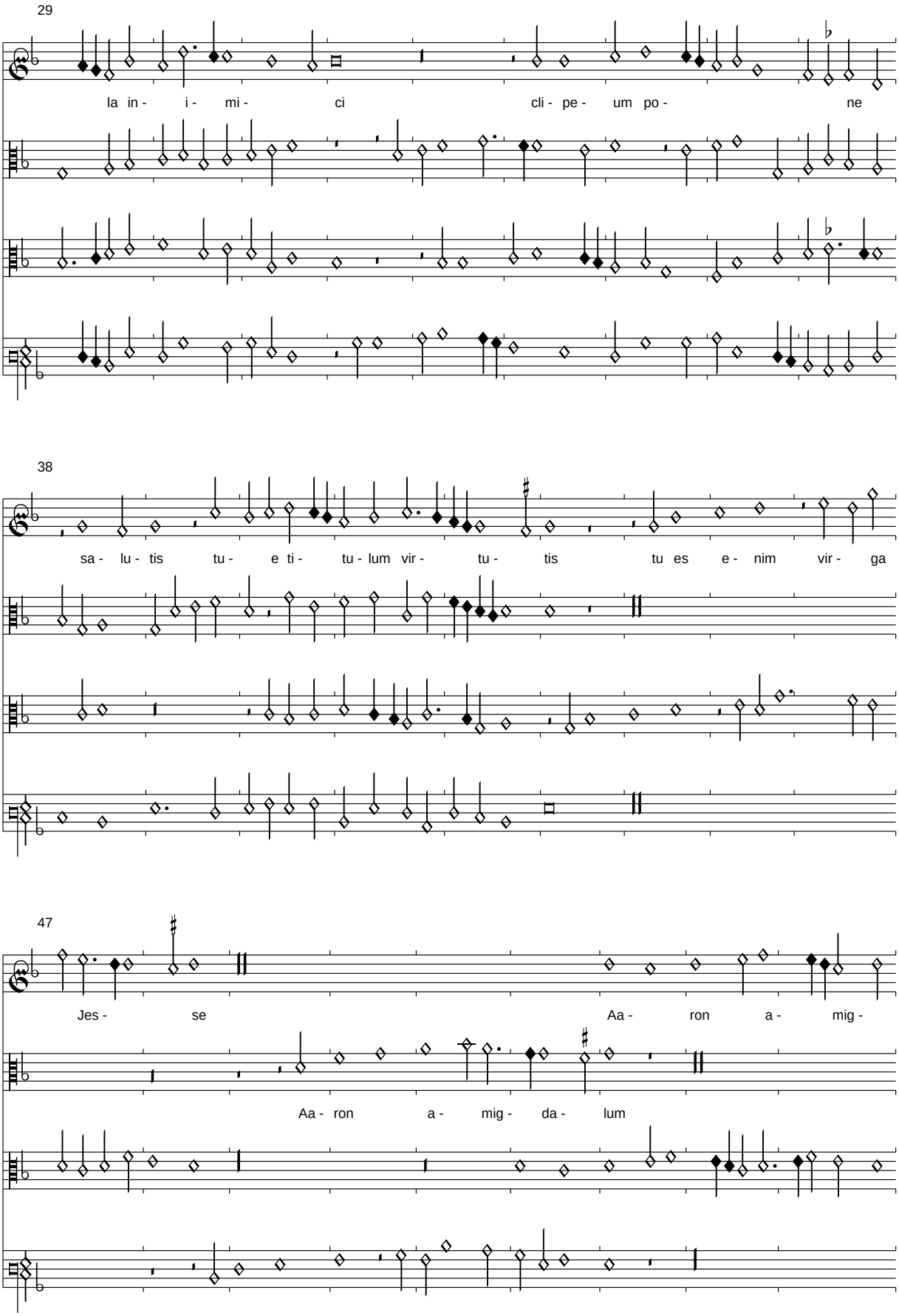

24
cum be - ne - dic -
cum be - ne - dic - ta tu
32
ta tu in mu - lie - ri - bus et
in mu - lie - ri - bus
40
be - ne - dic - tus fruc -
et be - ne - dic - tus fruc - tus

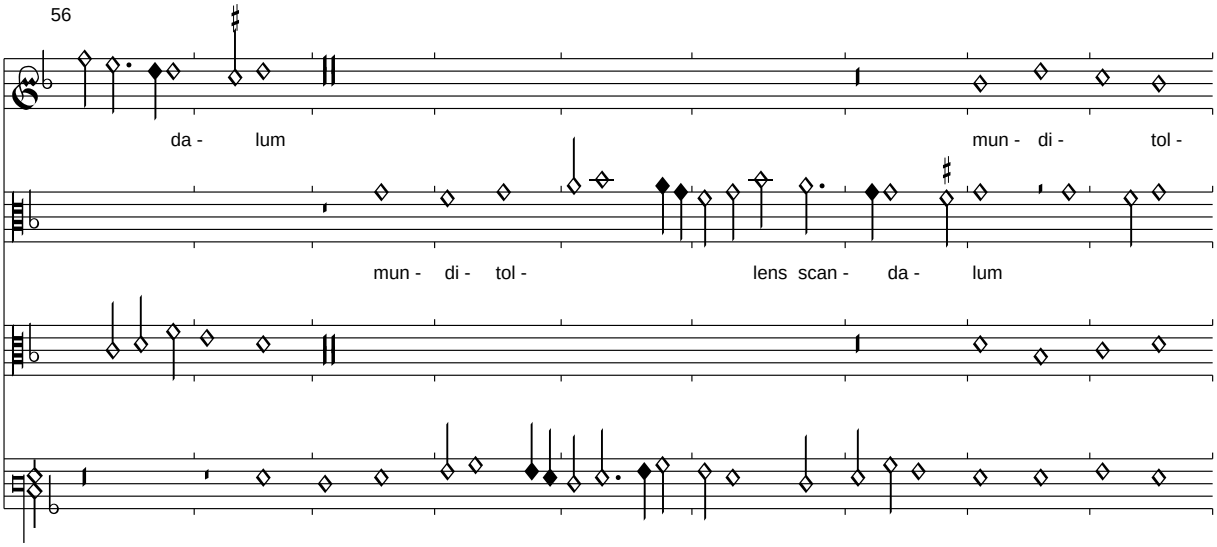

48
tus ven - tris tu - i Je - sus sanc -
ven - tris tu - i sanc - ta Ma -
56
ta Ma - ri - a o - ra
ri - a
64
pro no - bis pec - ca - to - ri - bus
pec - ca - to - ri - bus

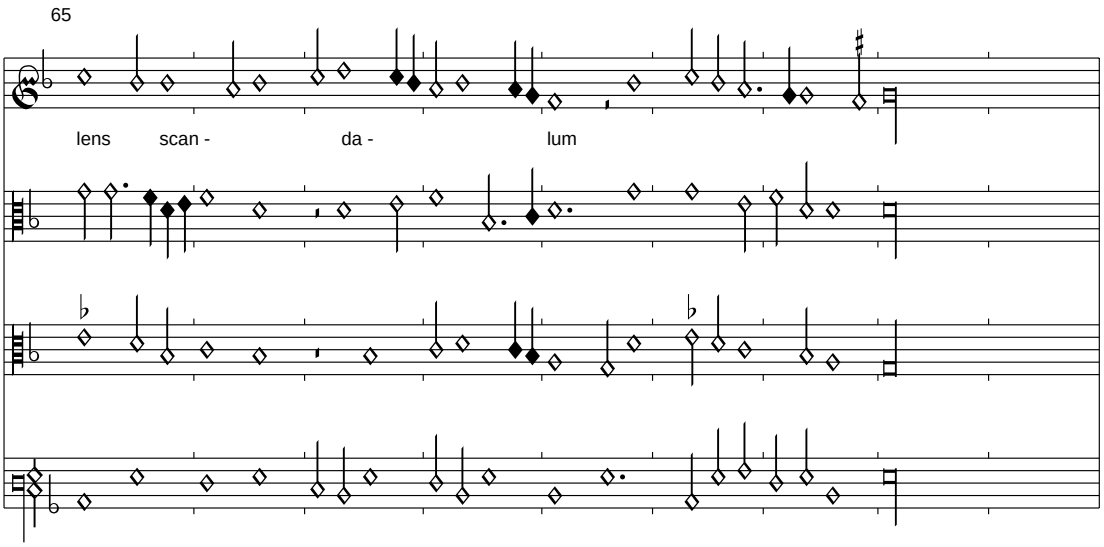
Brumel: Ave stella matutina

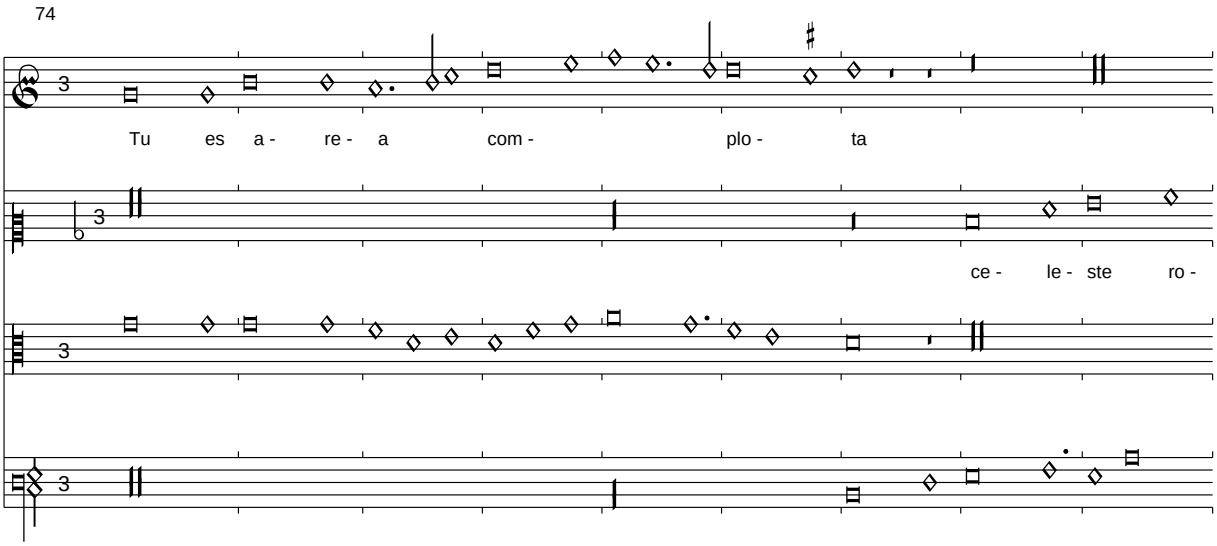
Petrucci Motetti A, Nr. 21



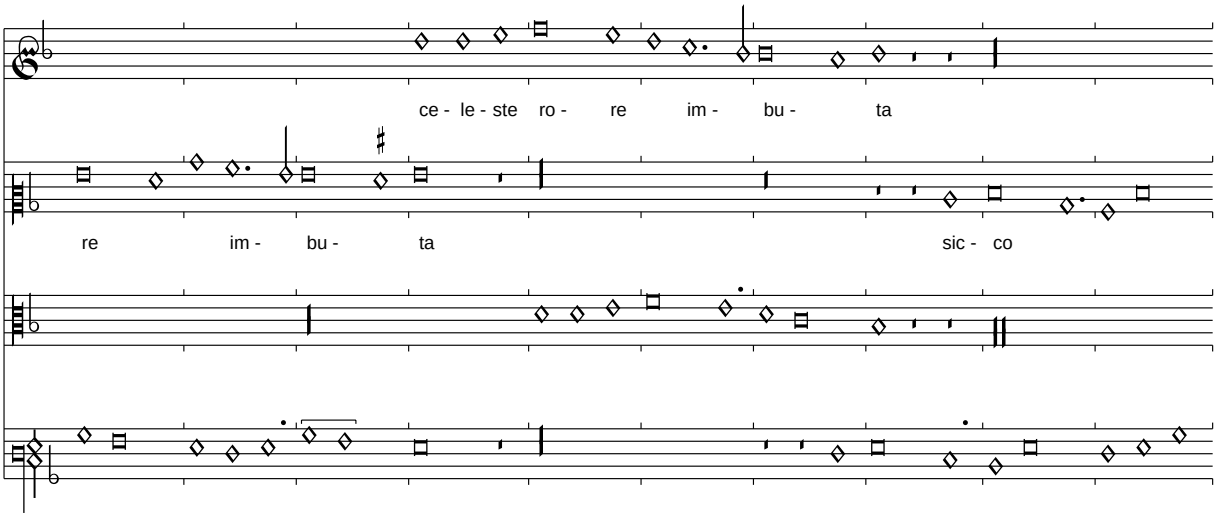

29
la in - i - mi - ci cli - pe - um po - ne
38
sa - lu - tis tu - e ti - tu - lum vir - tu - tis tu es e - nim vir - ga
47
Jes - se Aa - ron a - mig -
Aa - ron a - mig - da - lum


56
da - lum
mun - di - tol -
mun - di - tol -
lens scan - da - lum

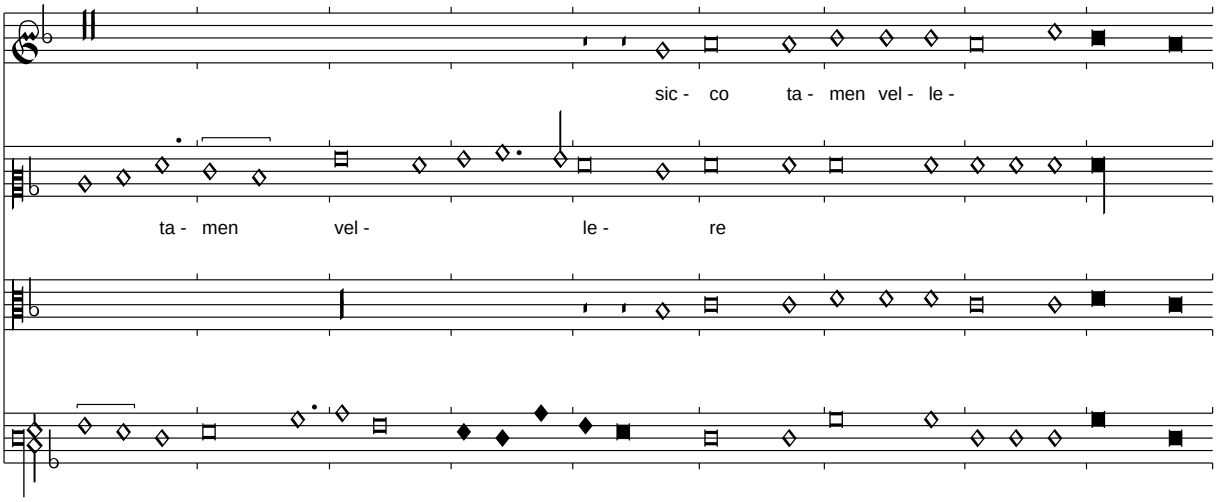

65
lens scan - da - lum


74
Tu es a - re - a com - plo - ta
ce - le - ste ro -

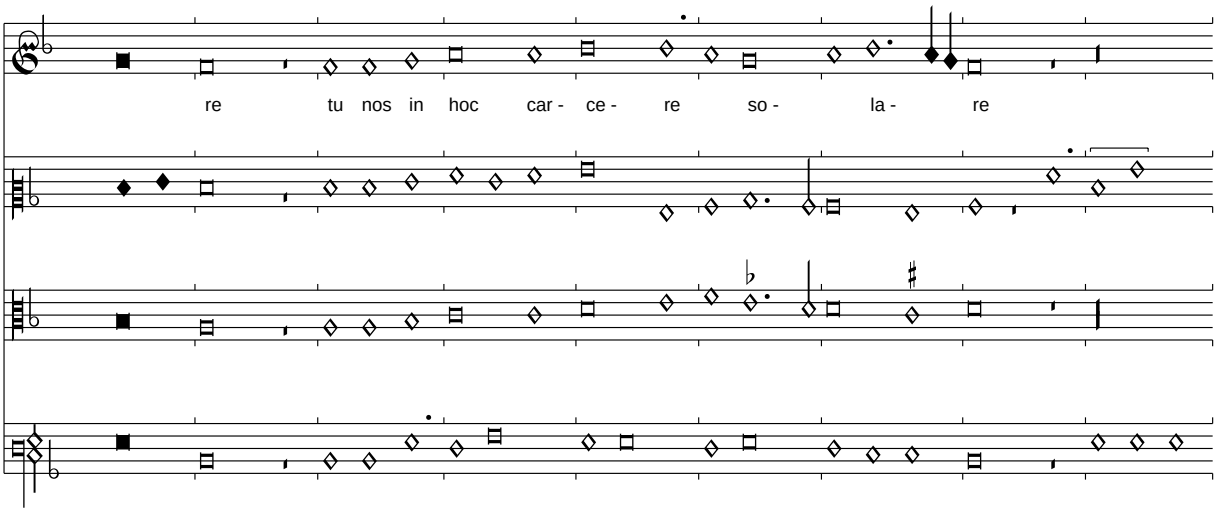
83


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

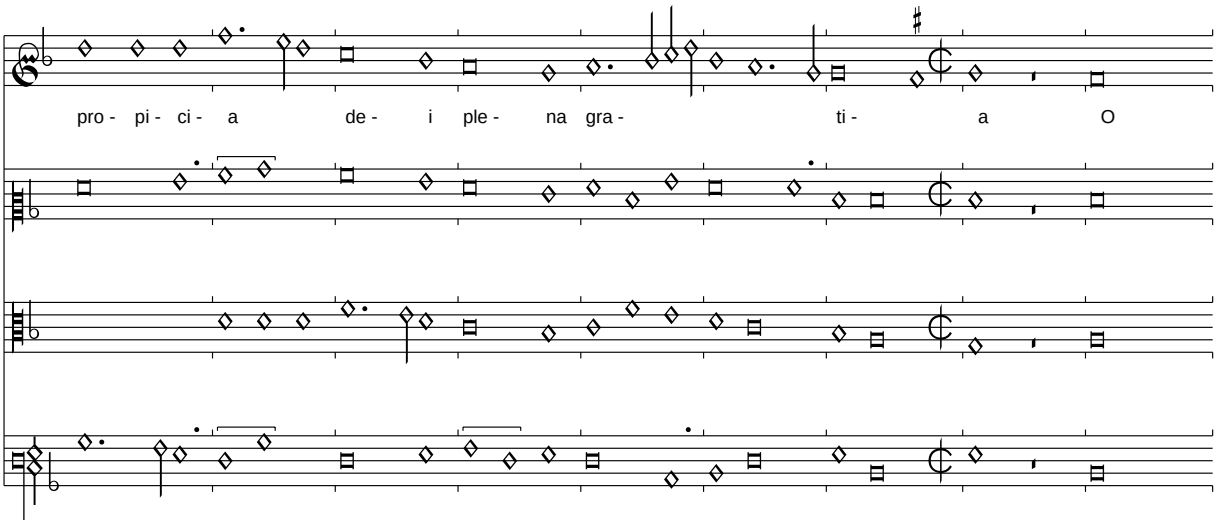
93


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

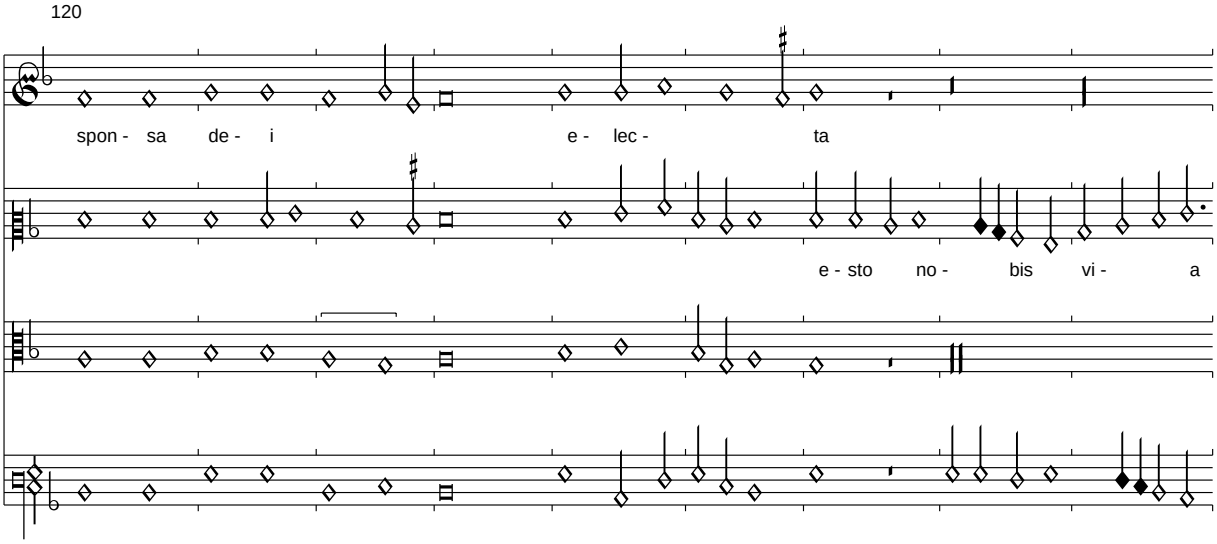
102


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

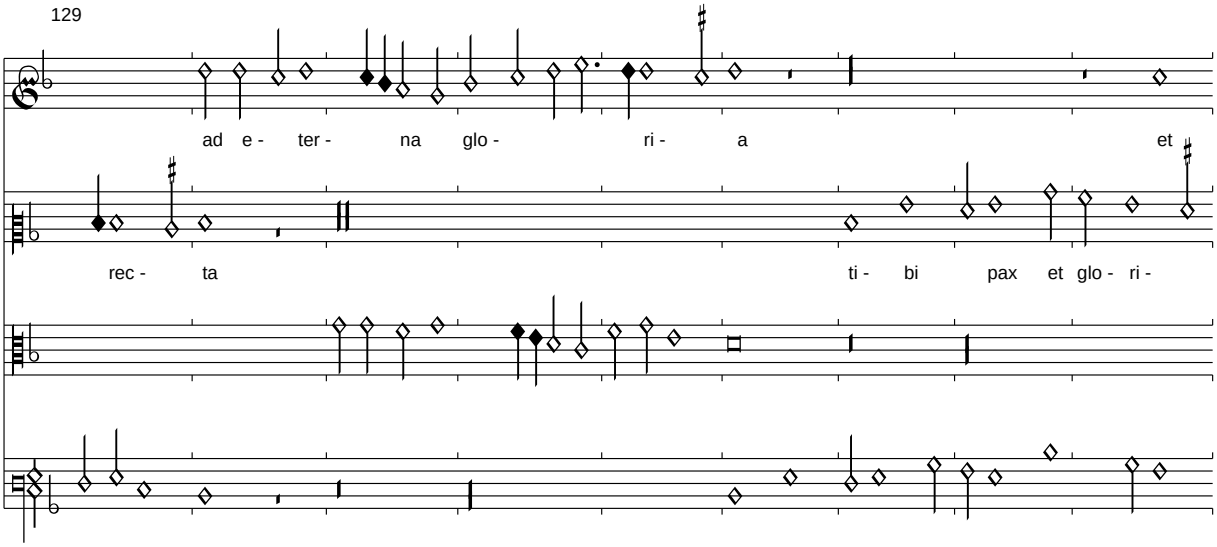
111


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

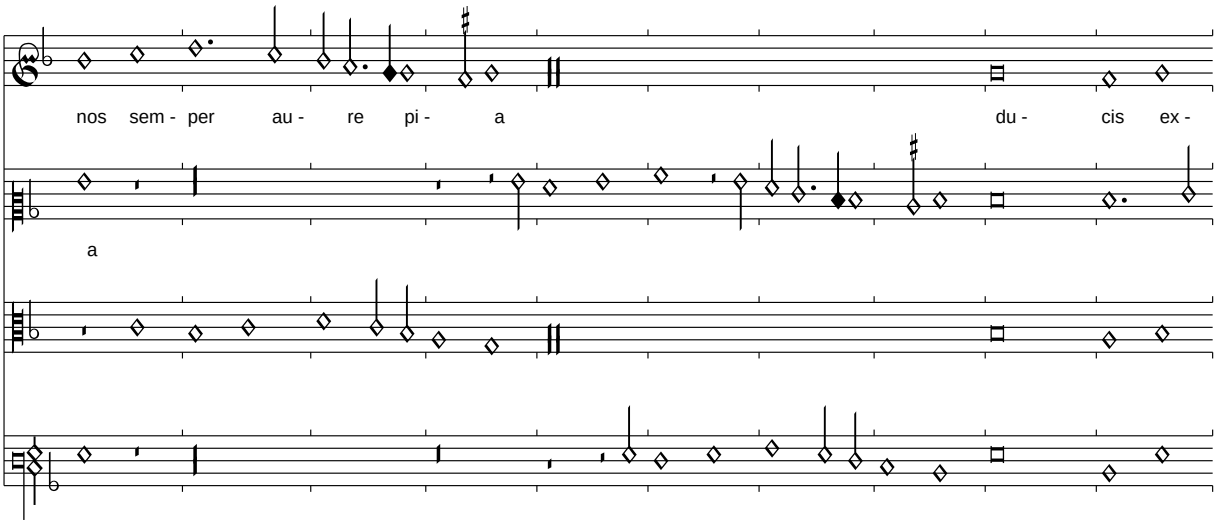
120


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

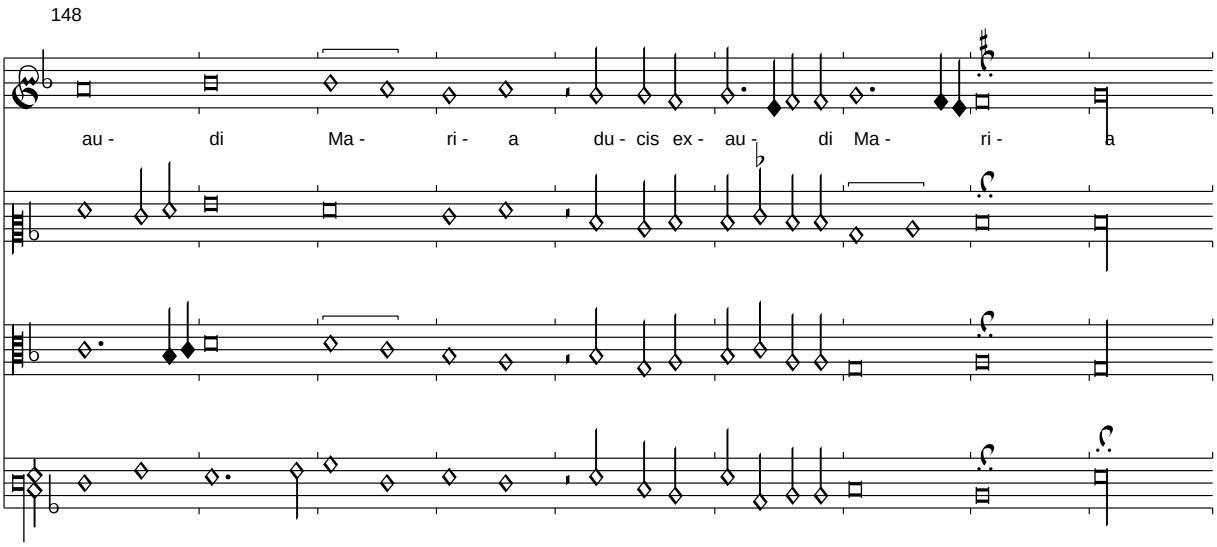
129


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

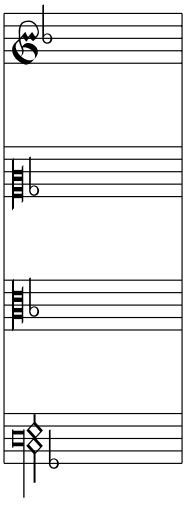
138



148

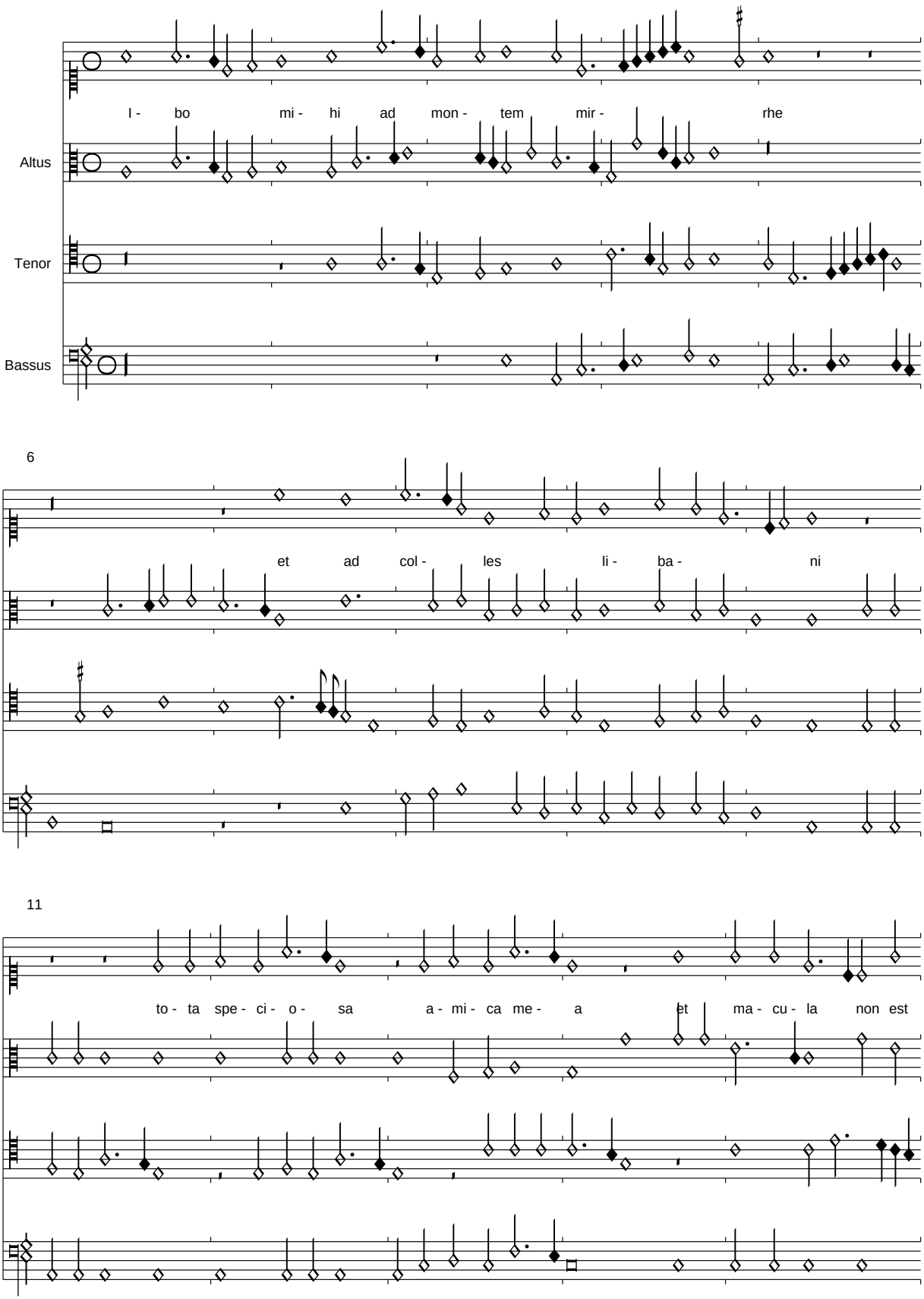


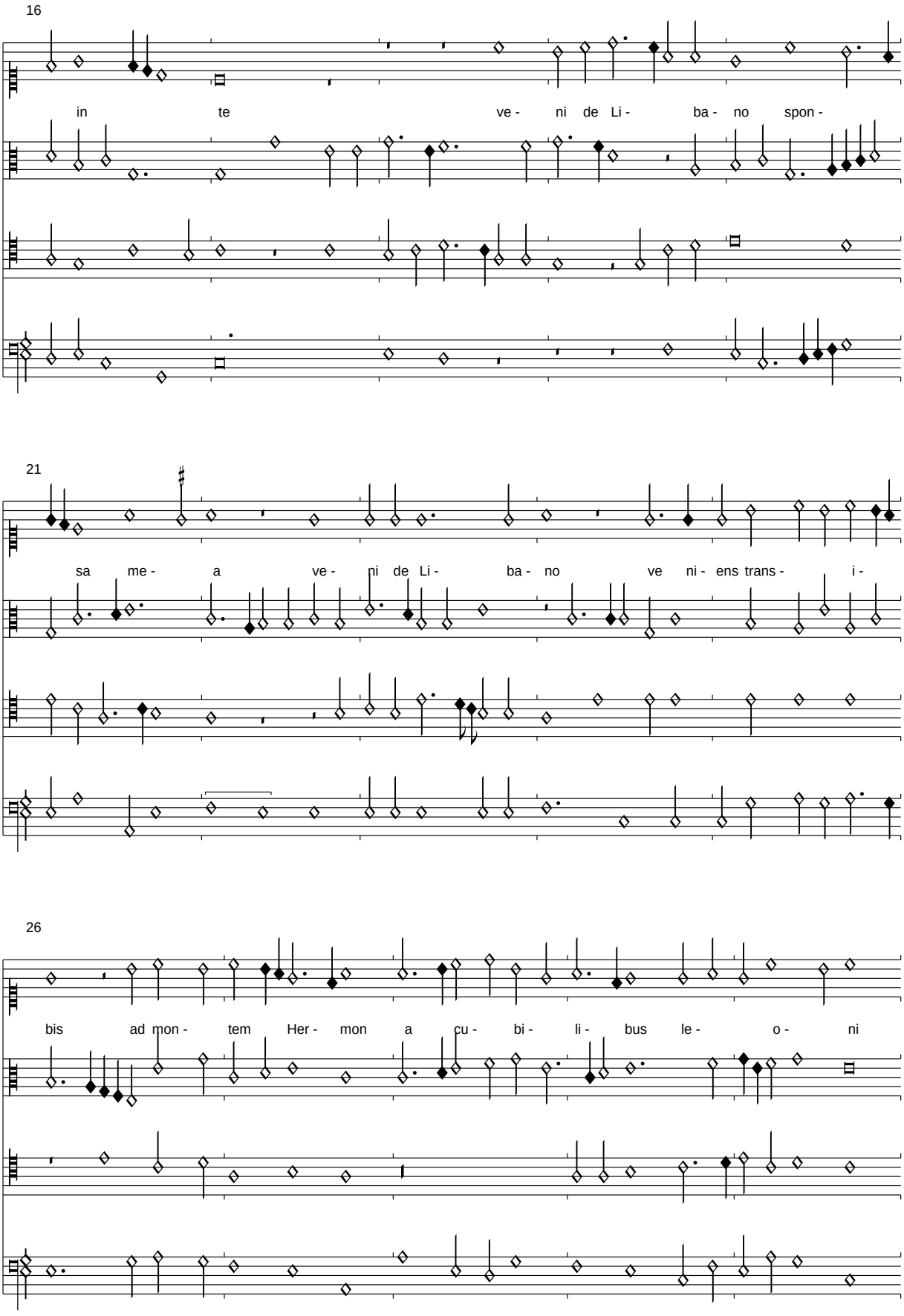
157

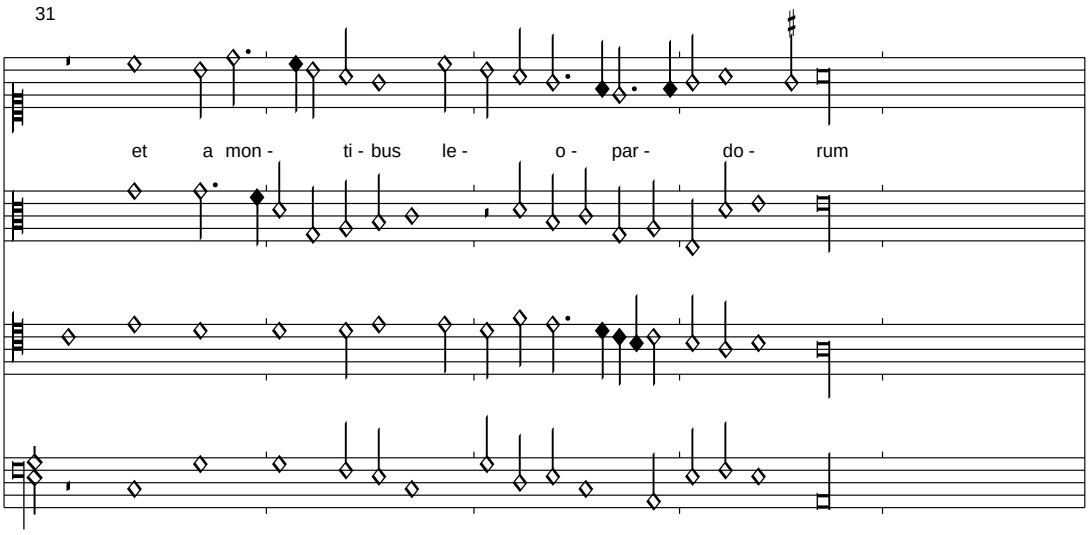


Gaspar van Weerbecke: Ibo mihi ad montem mirrhe

Petrucci Motetti A, Nr. 22



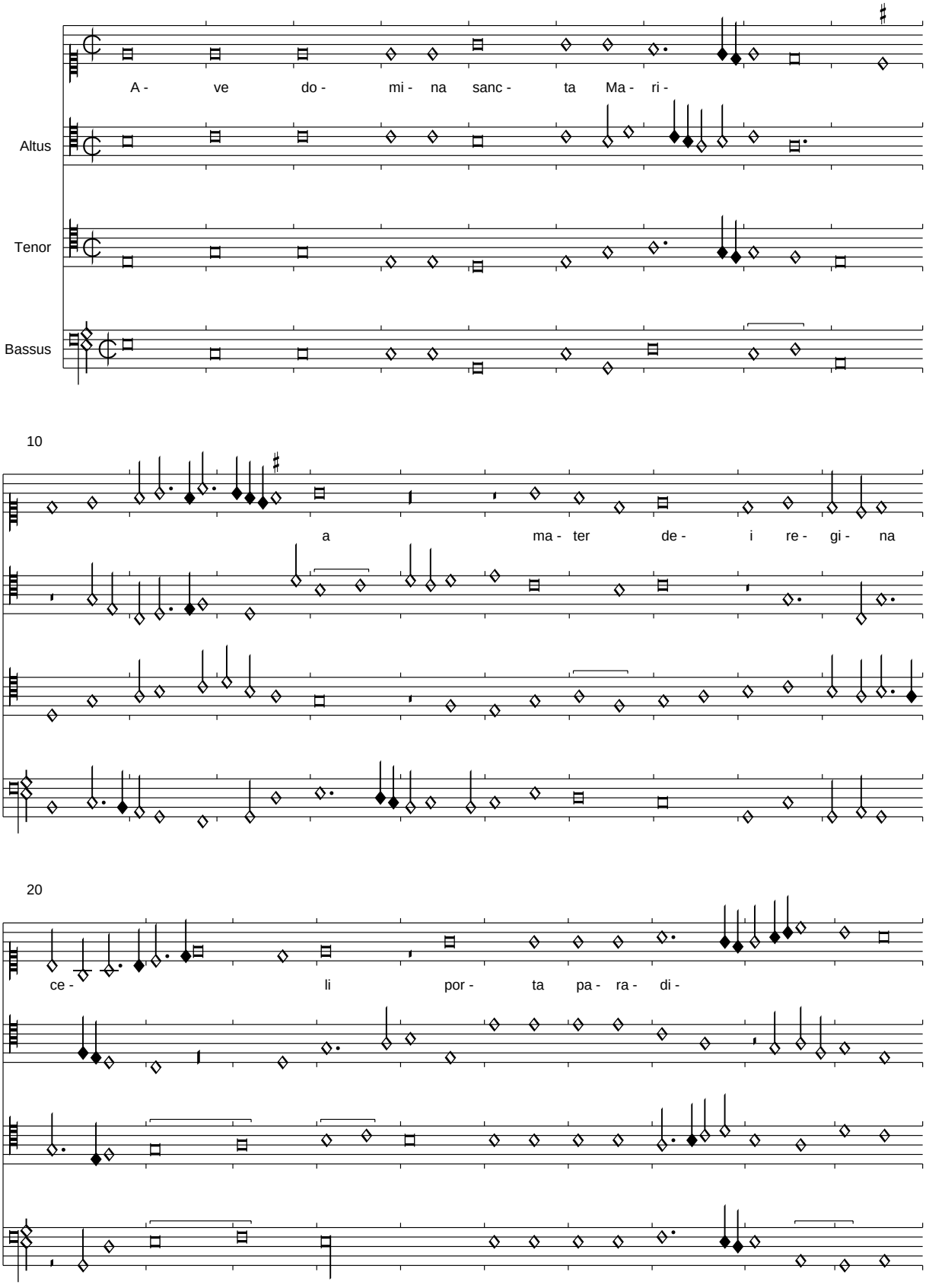

16
in te ve - ni de Li - ba - no spon -
21
sa me - a ve - ni de Li - ba - no ve ni - ens trans - i -
26
bis ad mon - tem Her - mon a cu - bi - li - bus le - o - ni



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

Gaspar (van Weerbecke): Ave domina sancta Maria

Petrucci Motetti A, Nr. 22



30

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

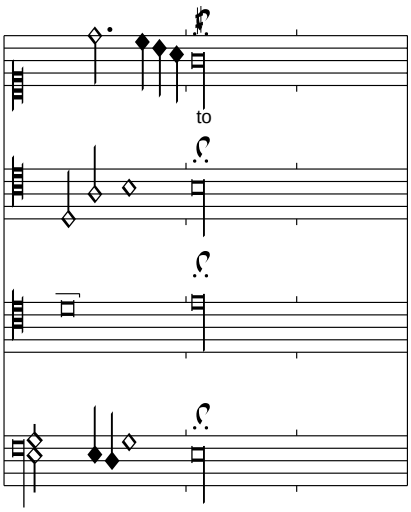
39

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

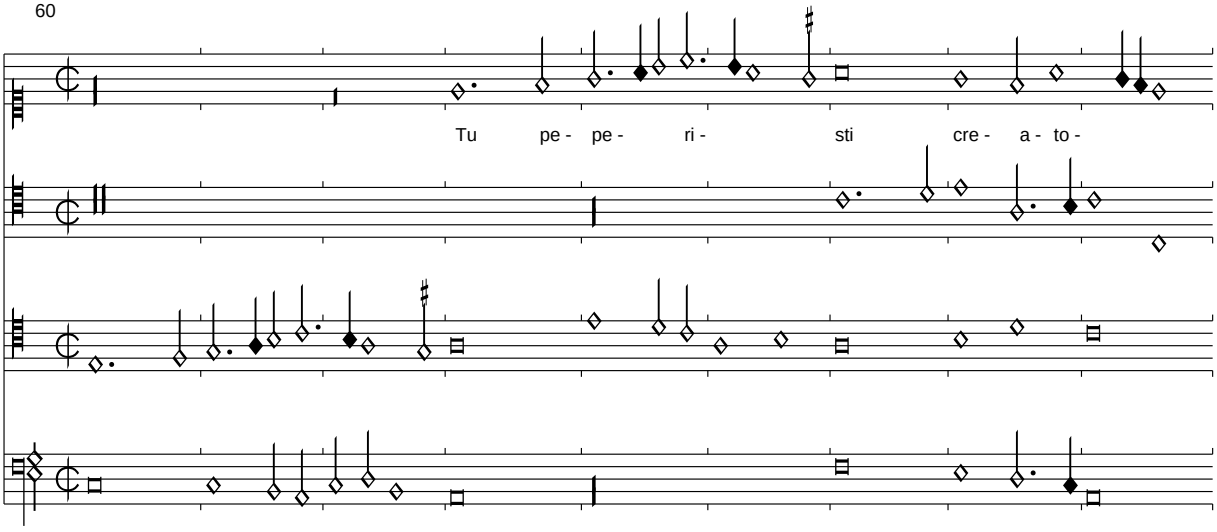
48

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

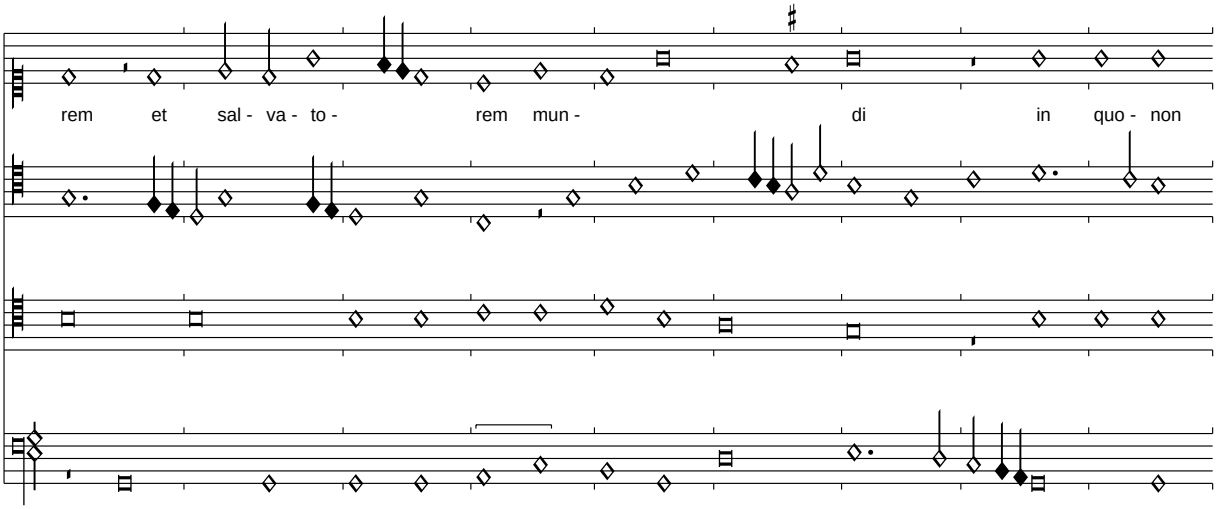
57

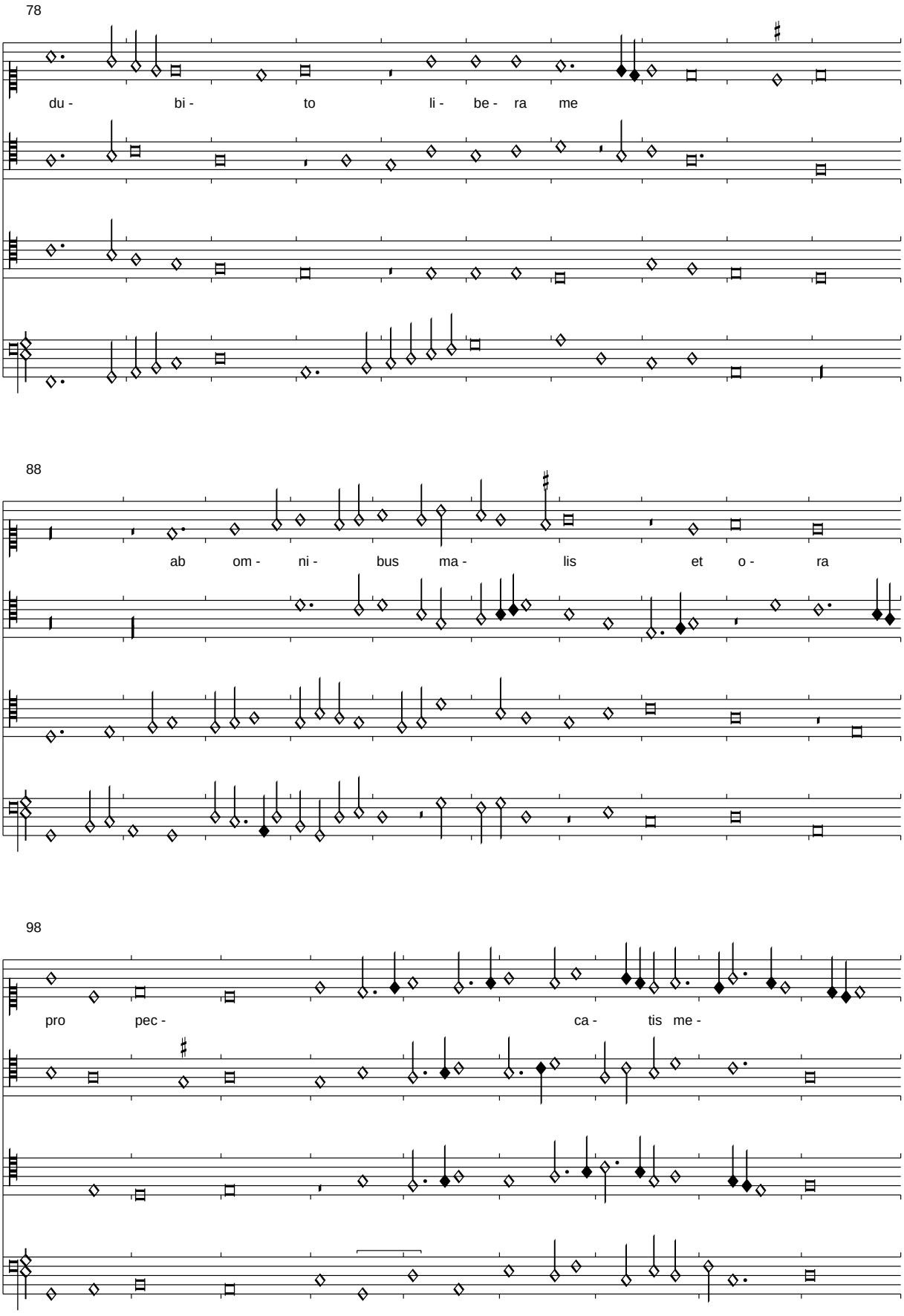


60

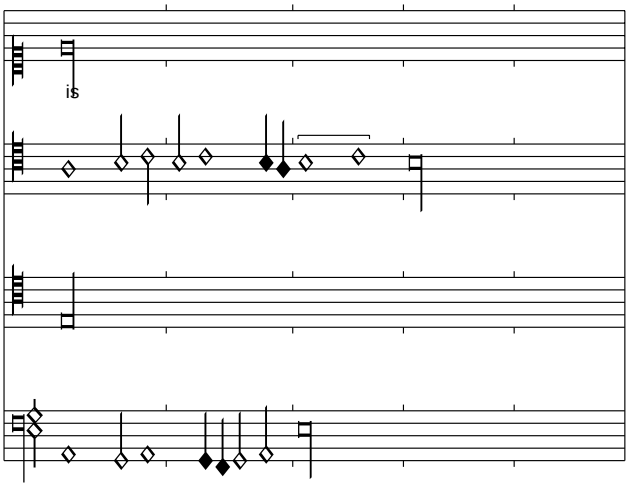


69



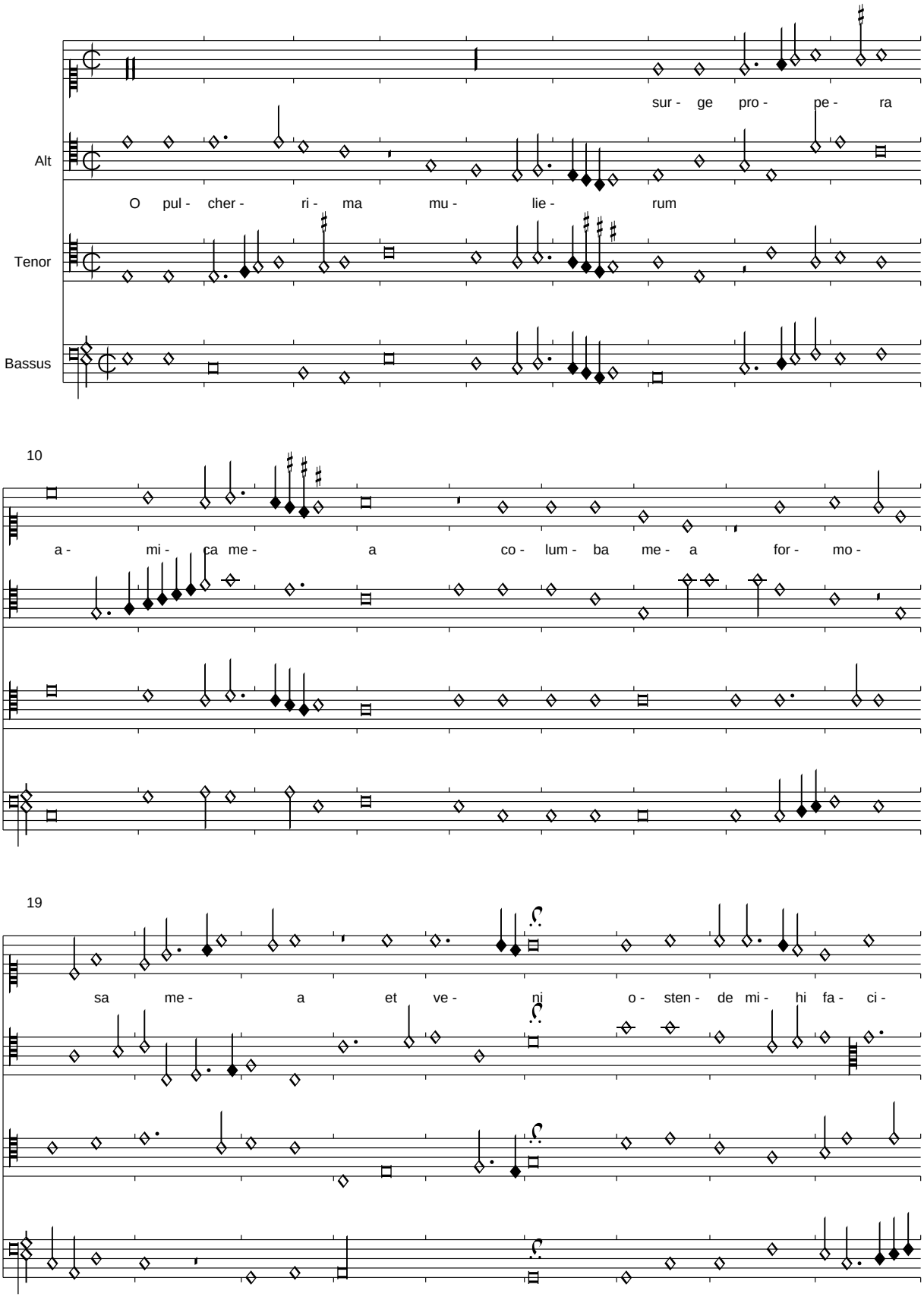

78
du - bi - to li - be - ra me
88
ab om - ni - bus ma - lis et o - ra
98
pro pec - ca - tis me -

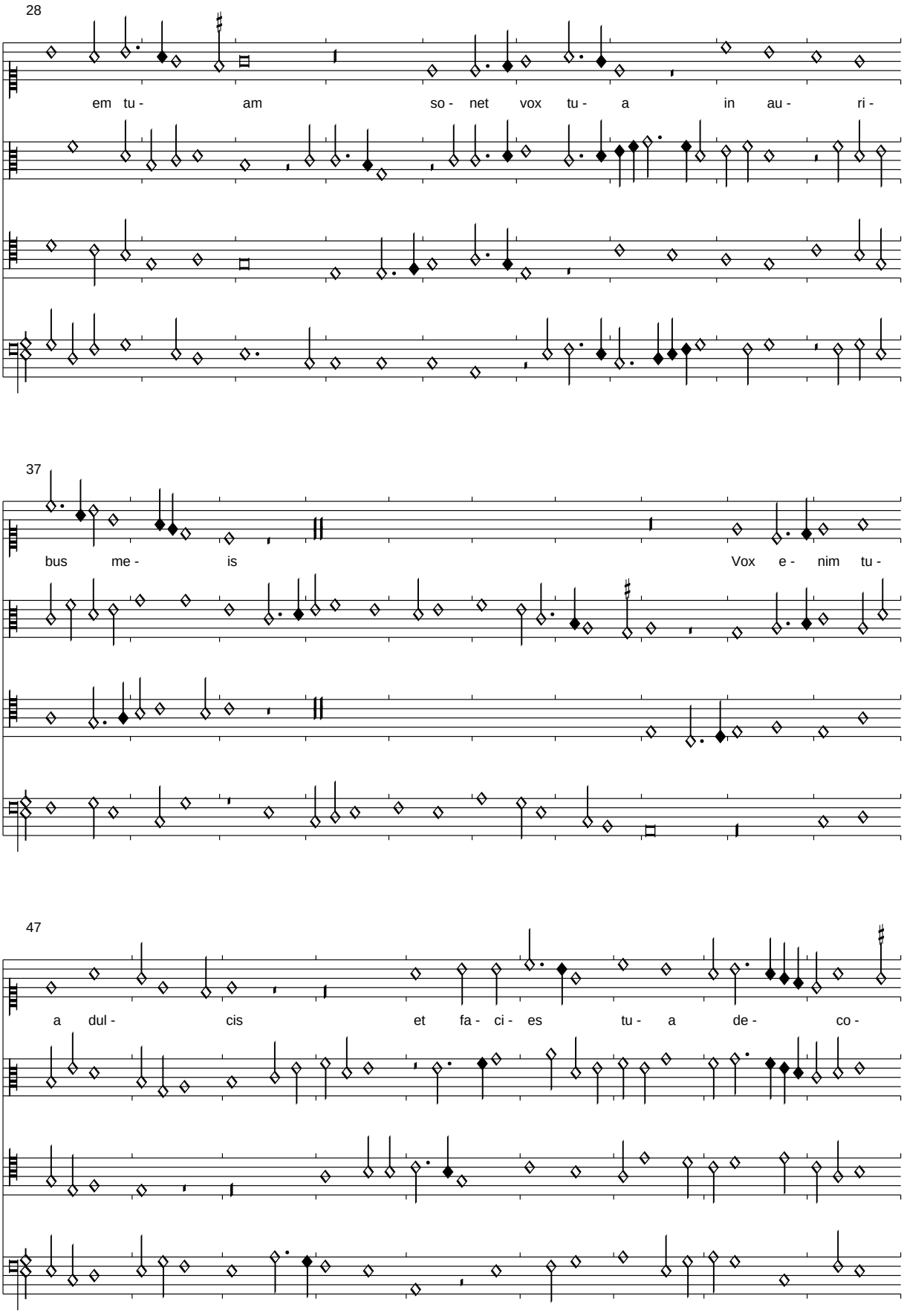
107



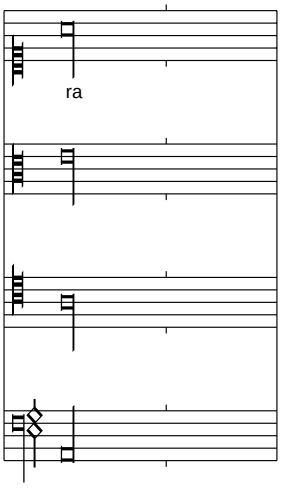
Gaspar (van Weerbecke): O pulcherrima mulierum

Petrucci Motetti A, Nr. 24




28
em tu - am so - net vox tu - a in au - ri -
37
bus me - is Vox e - nim tu -
47
a dul - cis et fa - ci - es tu - a de - co -

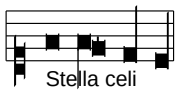
56

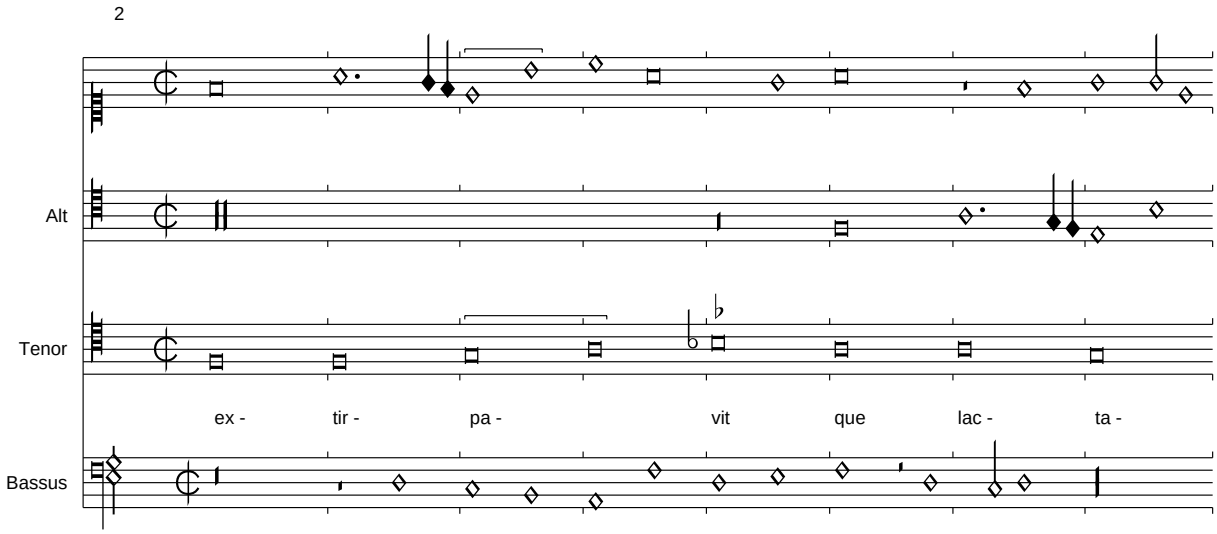


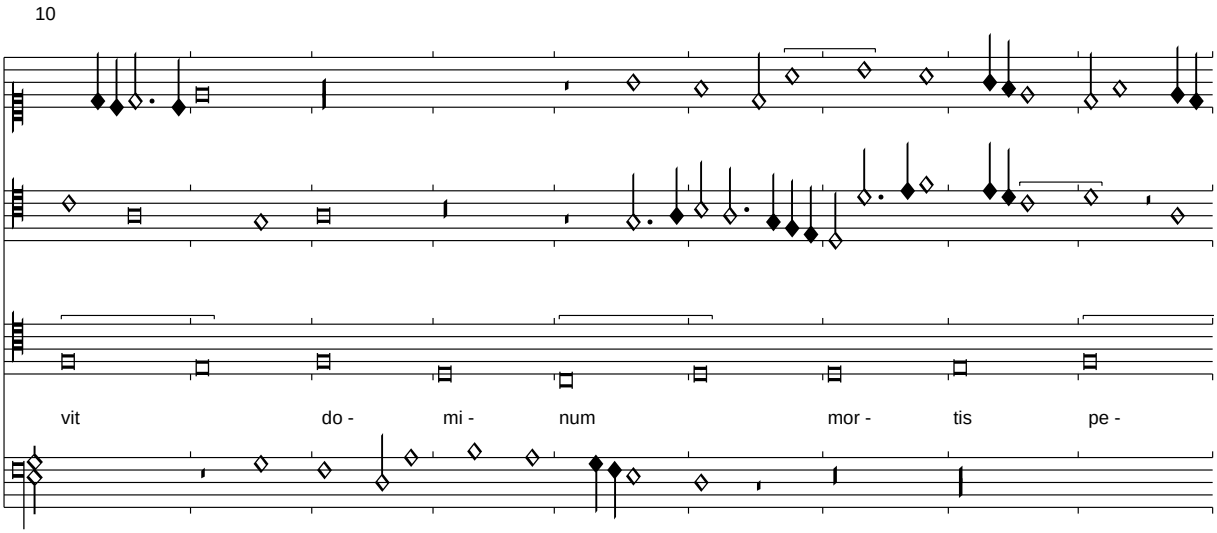
Der auch von anderen Komponisten vertonte Text ist frei aus dem Hohen Lied zusammengestellt.

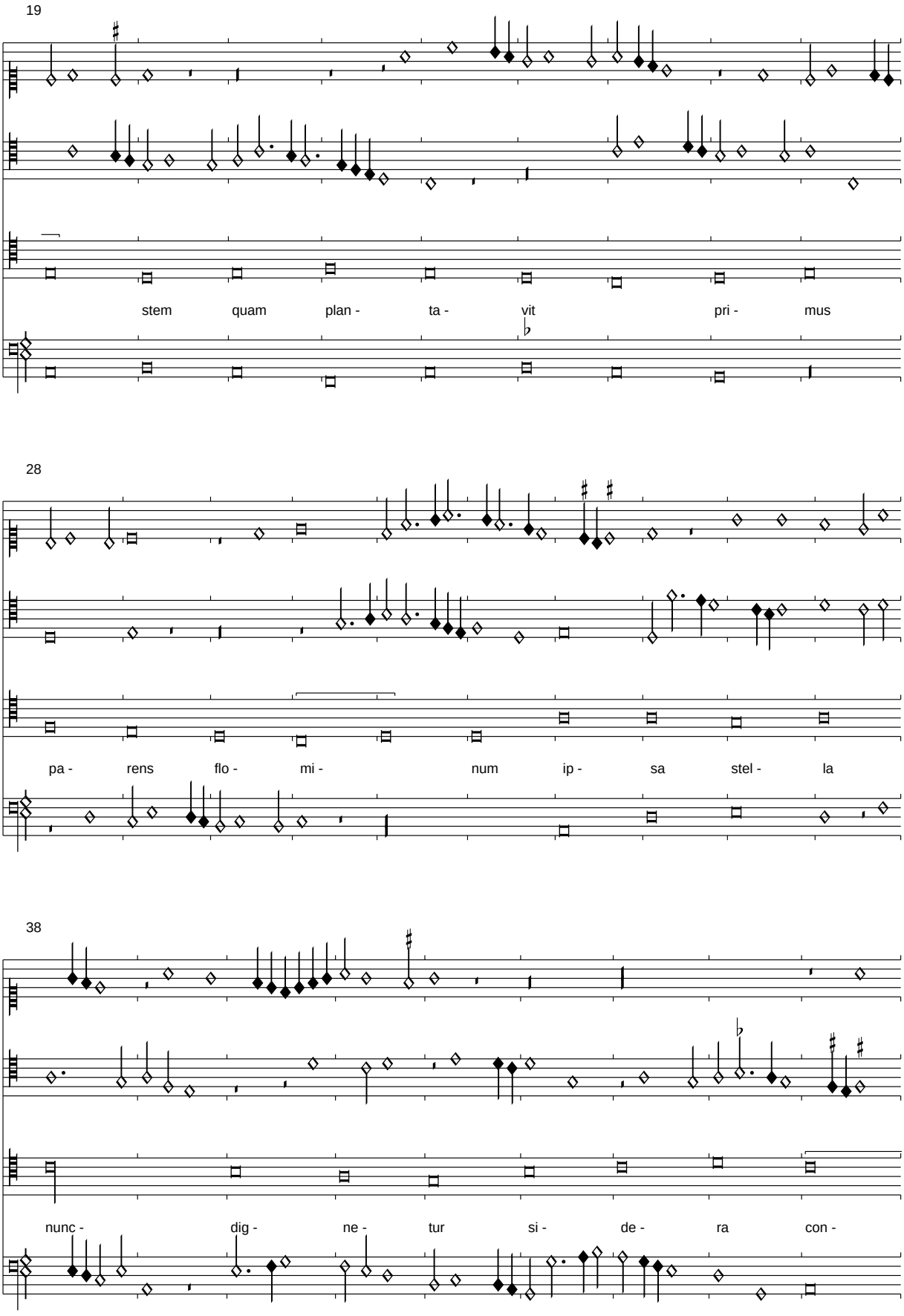
Stella celi

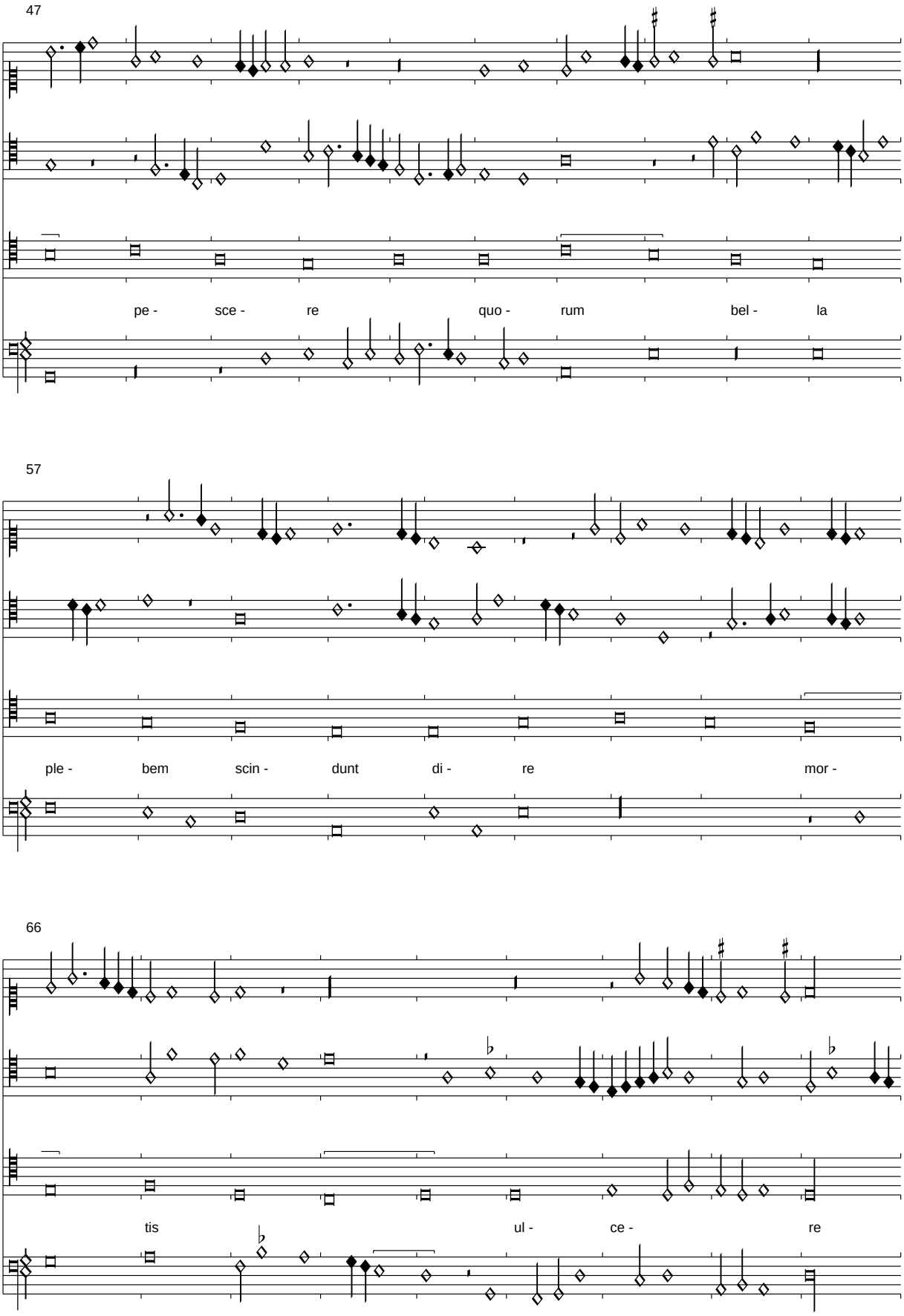
Petrucci Motetti A, Nr. 25



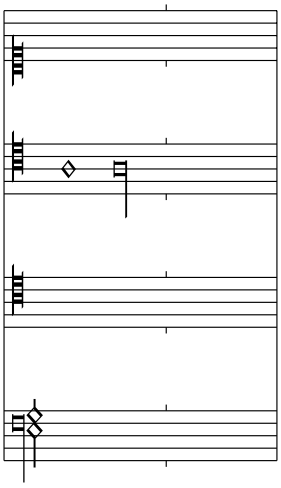





19
stem quam plan - ta - vit pri - mus
28
pa - rens flo - mi - num ip - sa stel - la
38
nunc - dig - ne - tur si - de - ra con -


47
pe - sce - re quo - rum bel - la
57
ple - bem scin - dunt di - re mor -
66
tis ul - ce - re

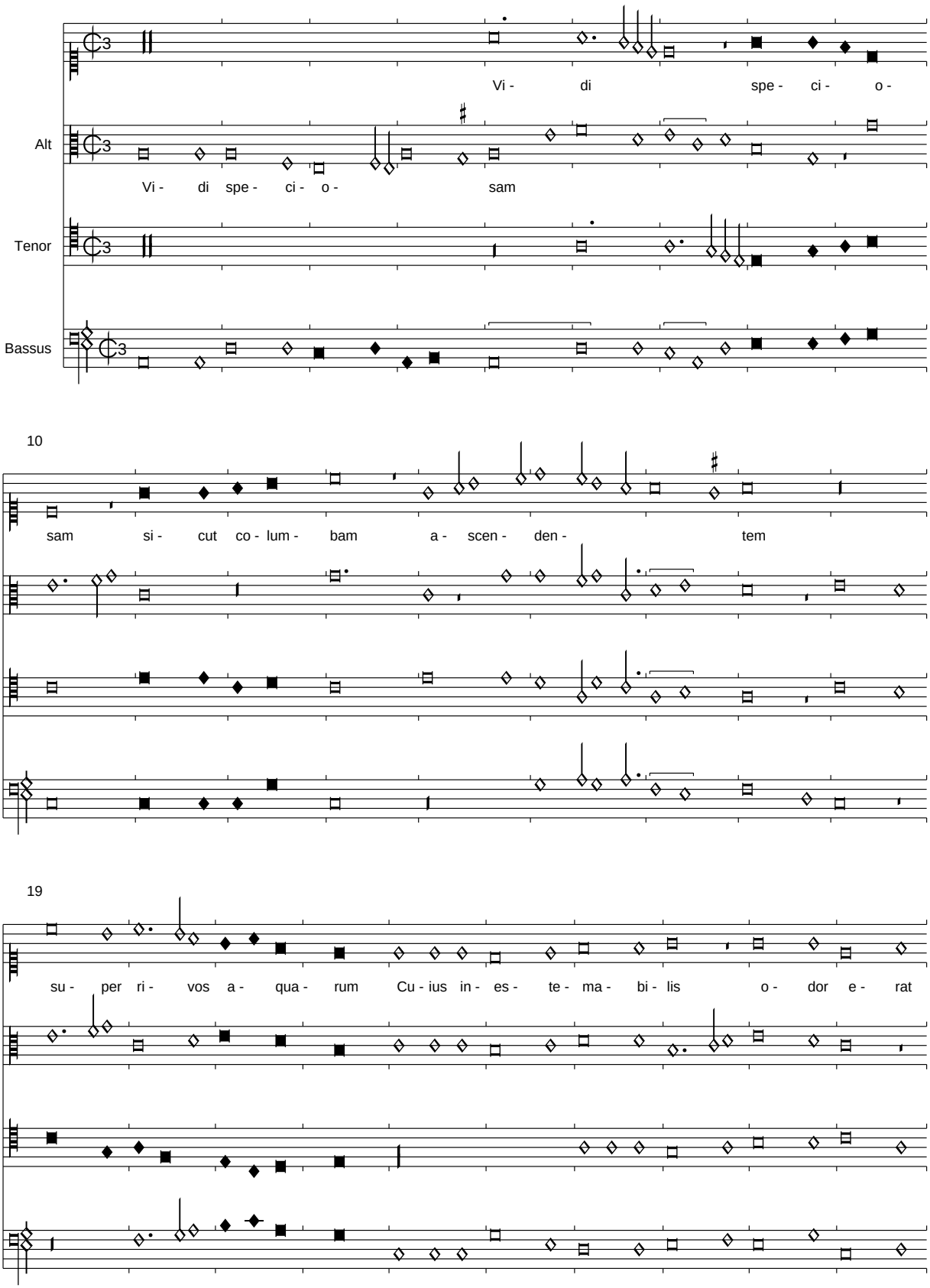
75

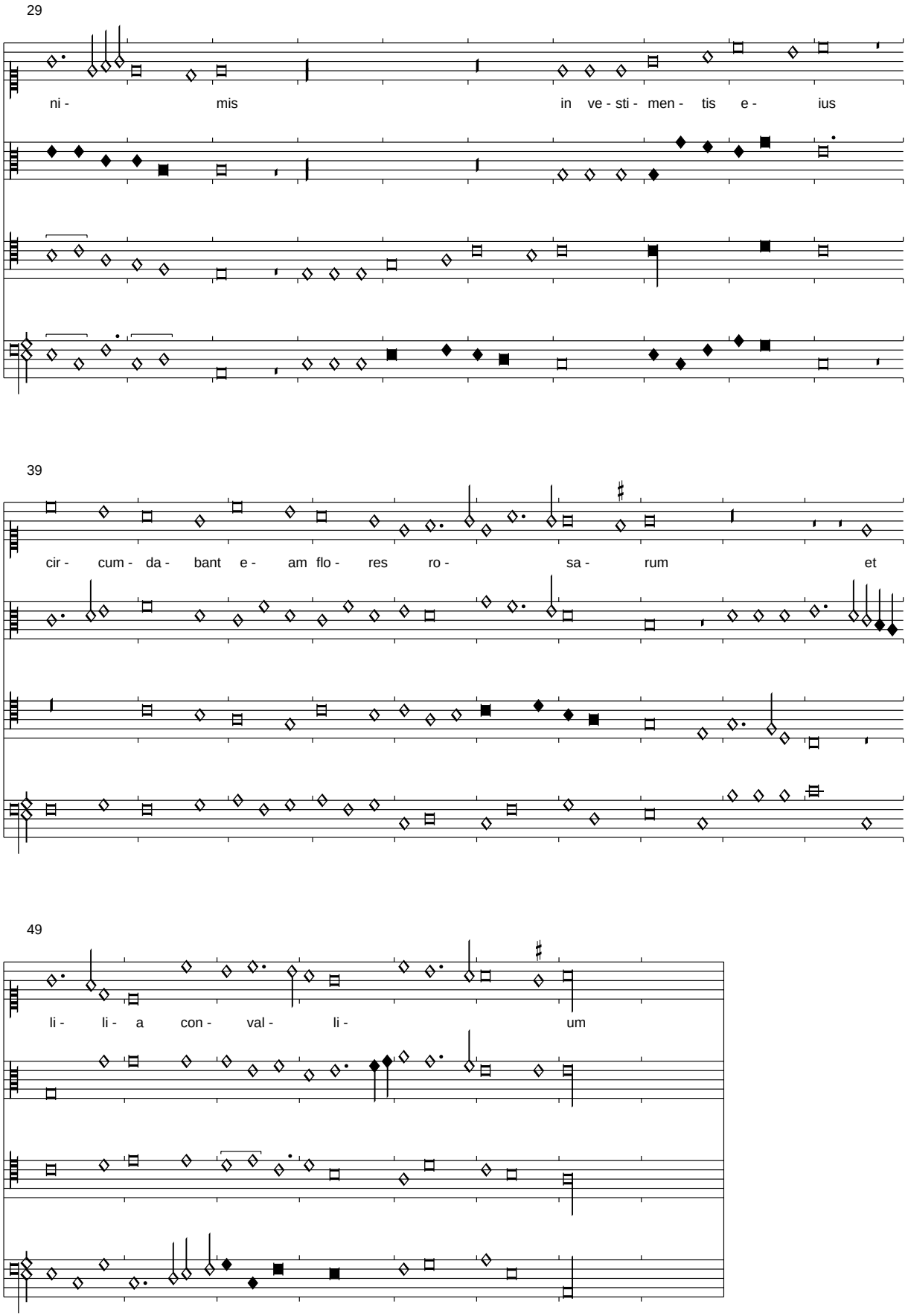


Der fast syllabisch umgesetzte Text im Tenor ist gleichwohl nicht auf die existierende gregorianische Melodie dieses Pest-Hymnus gelegt.

Gaspar (van Weerbecke): Vidi speciosam

Petrucci Motetti A, Nr. 26

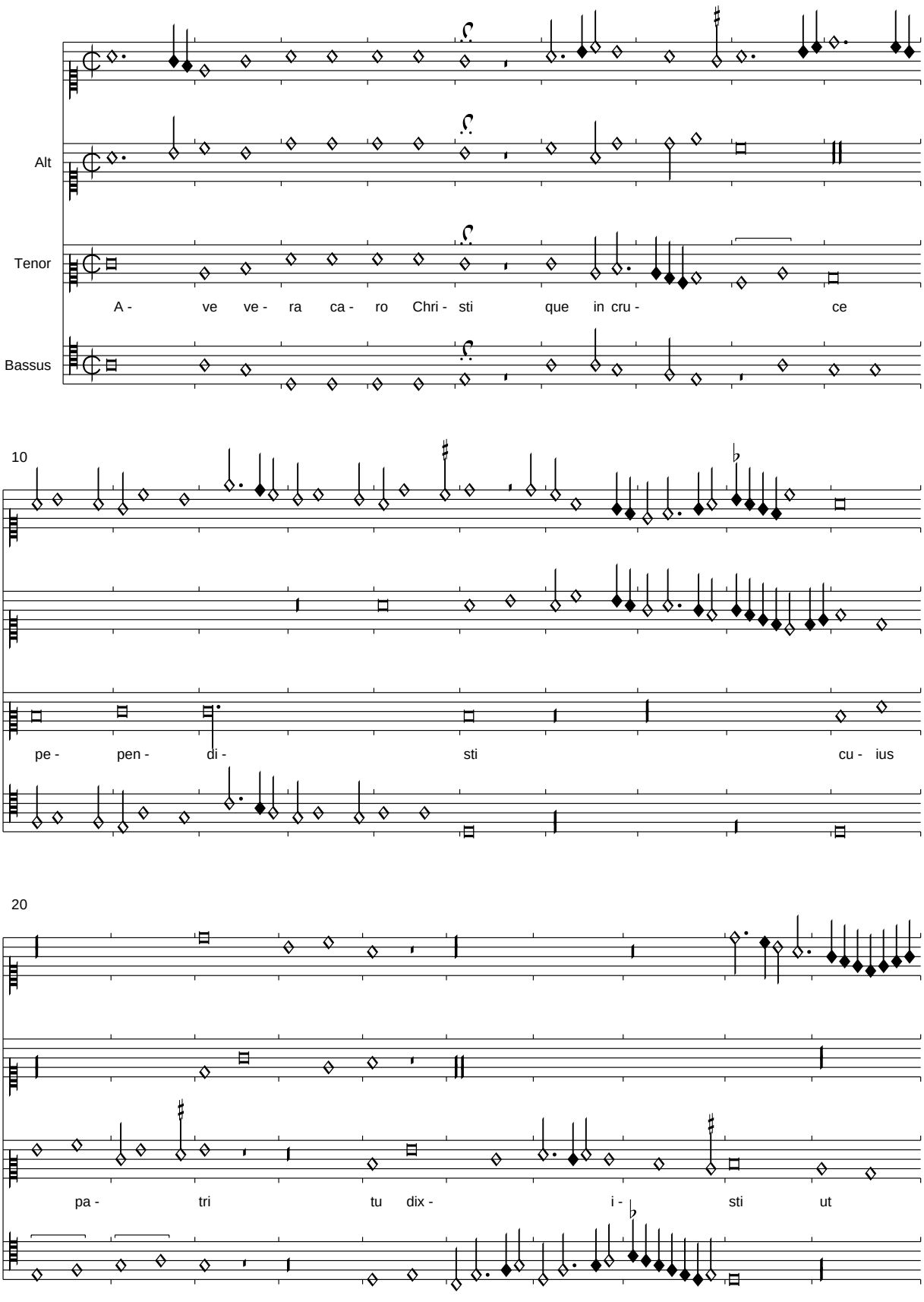


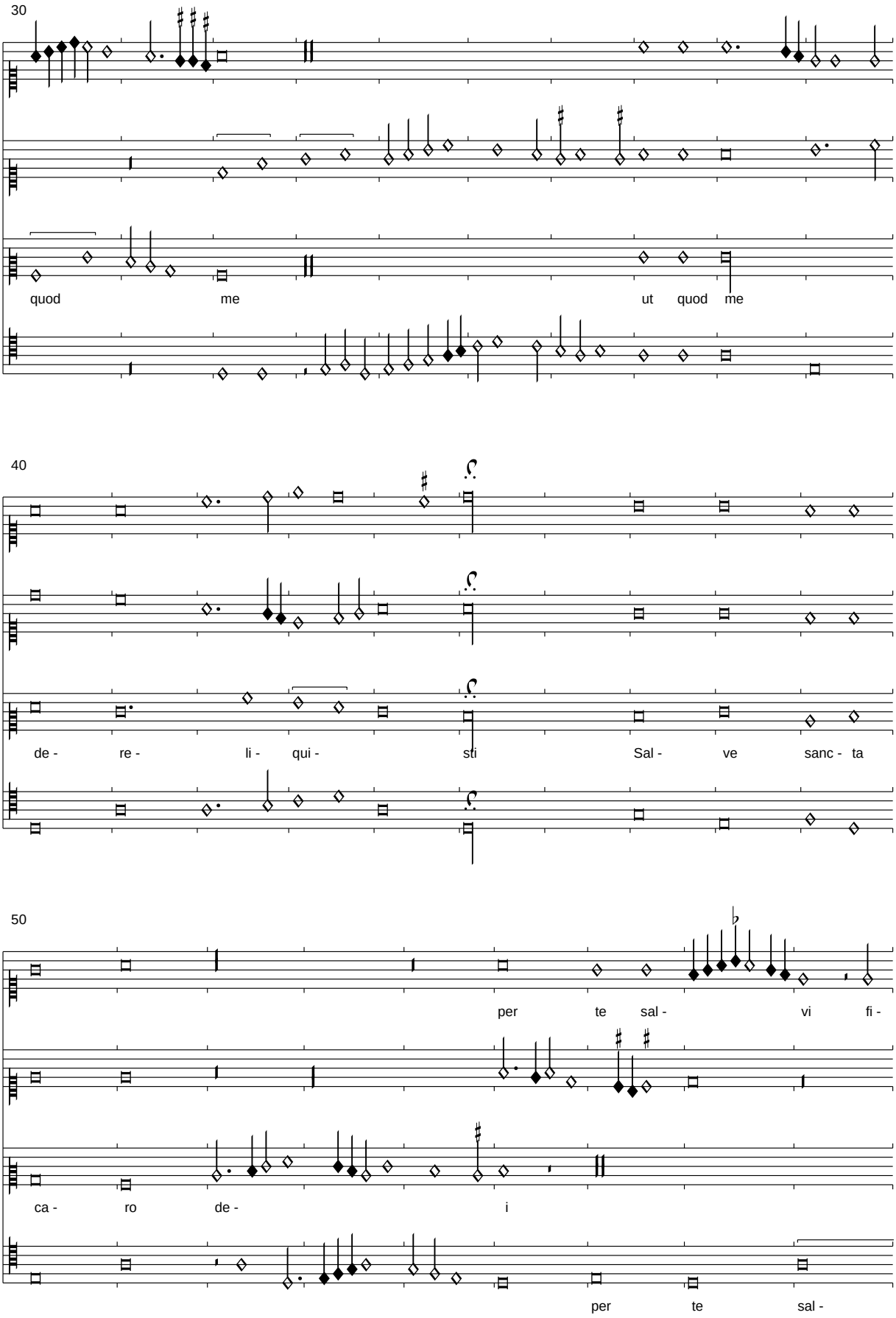


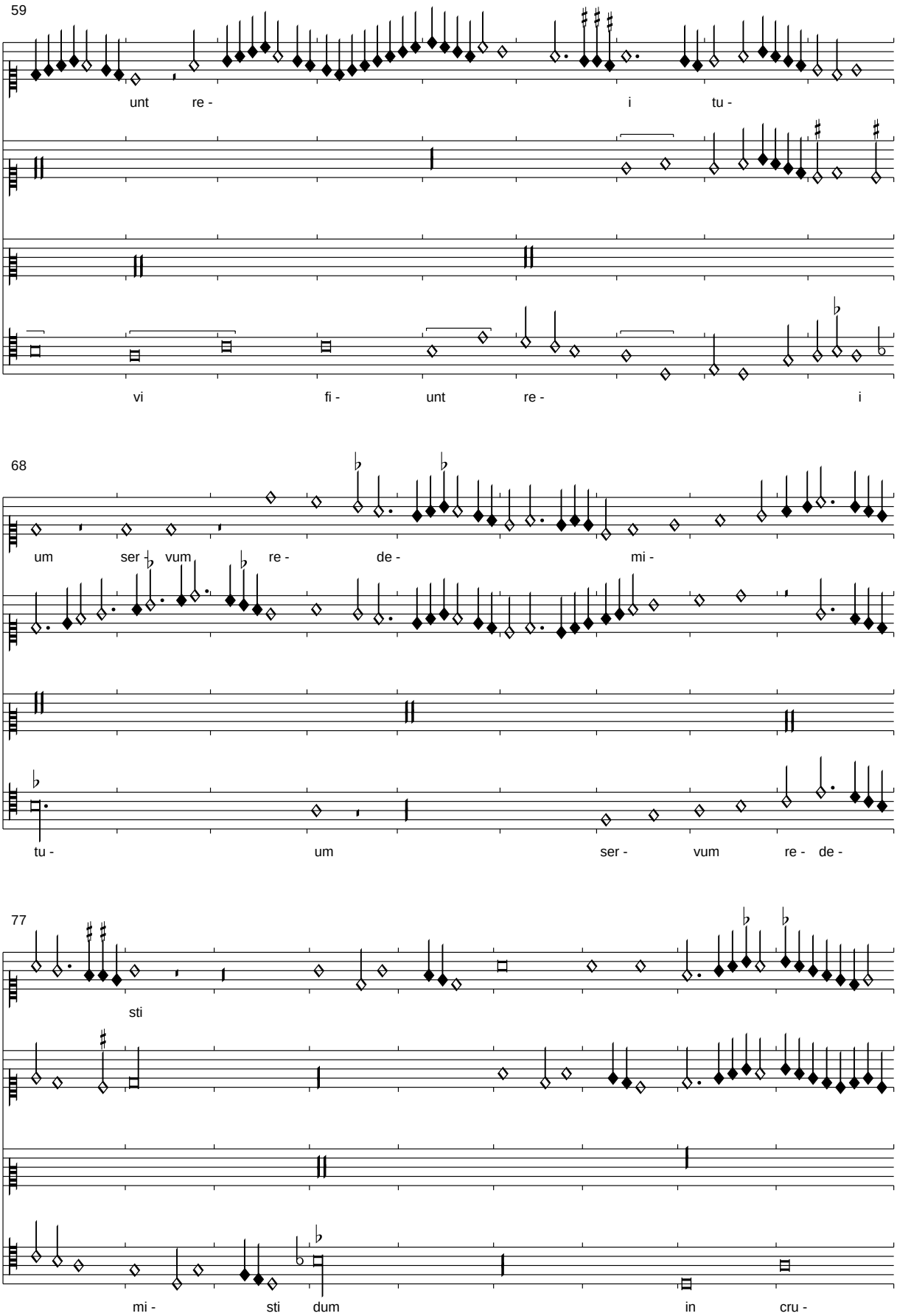
Der Text arbeitet mit Motiven aus dem Hohen Lied; Die merkürdige Mensur soll einen tänzerischen Duktus suggerieren.

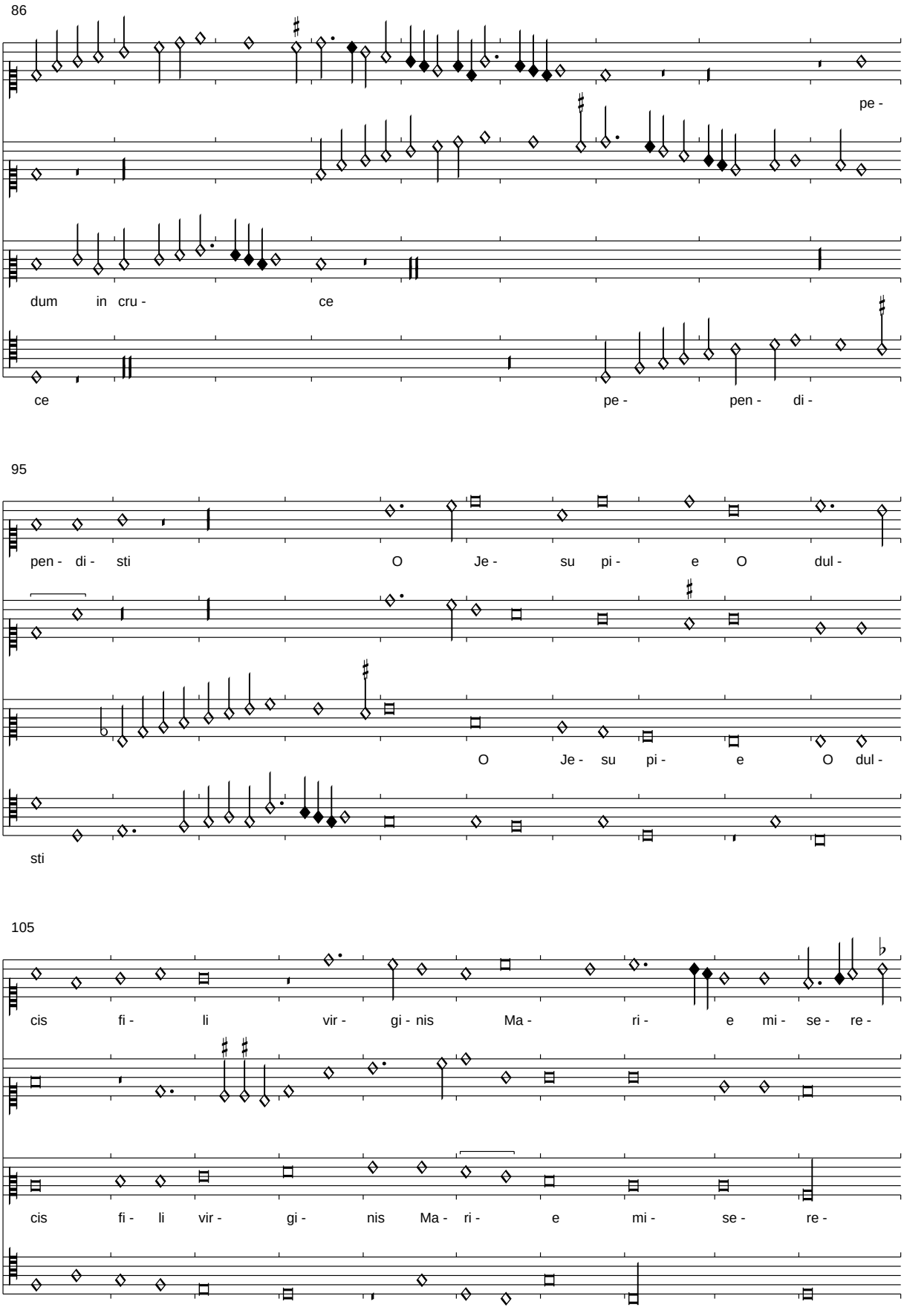
Ave vera caro Christi

Petrucci Motetti A, Nr. 27

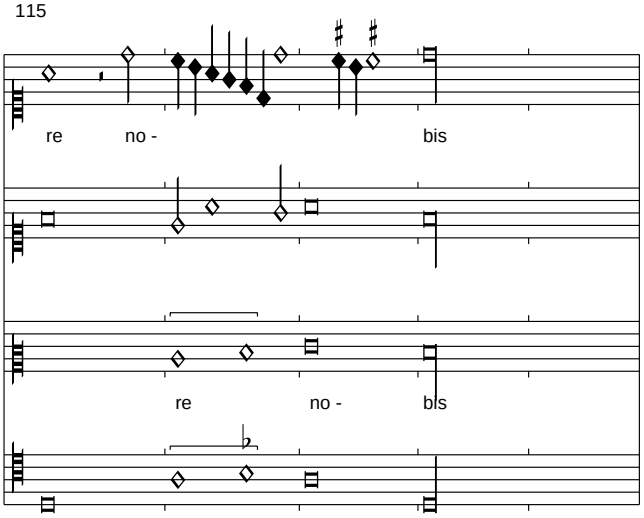



30
quod me ut quod me
40
de - re - li - qui - sti Sal - ve sanc - ta
50
per te sal - vi fi -
ca - ro de - i
per te sal -


59
unt re - i tu -
vi fi - unt re - i
68
um ser - vum re - de - mi -
tu - um ser - vum re - de -
77
sti
mi - sti dum in cru -

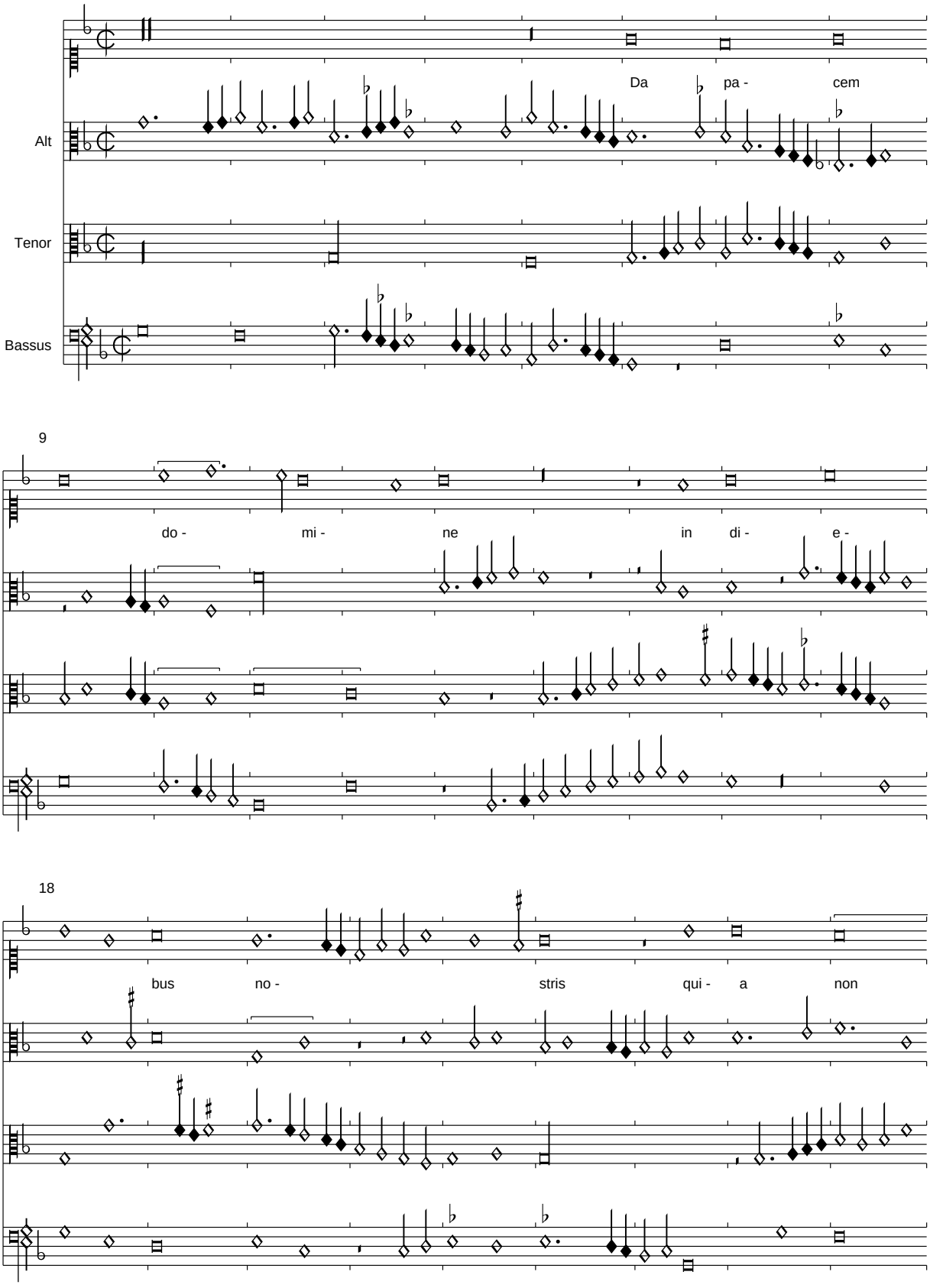

86
pe -
dum in cru - ce
ce pe - pen - di -
95
pen - di - sti O Je - su pi - e O dul -
O Je - su pi - e O dul -
sti
105
cis fi - li vir - gi - nis Ma - ri - e mi - se - re -
cis fi - li vir - gi - nis Ma - ri - e mi - se - re -

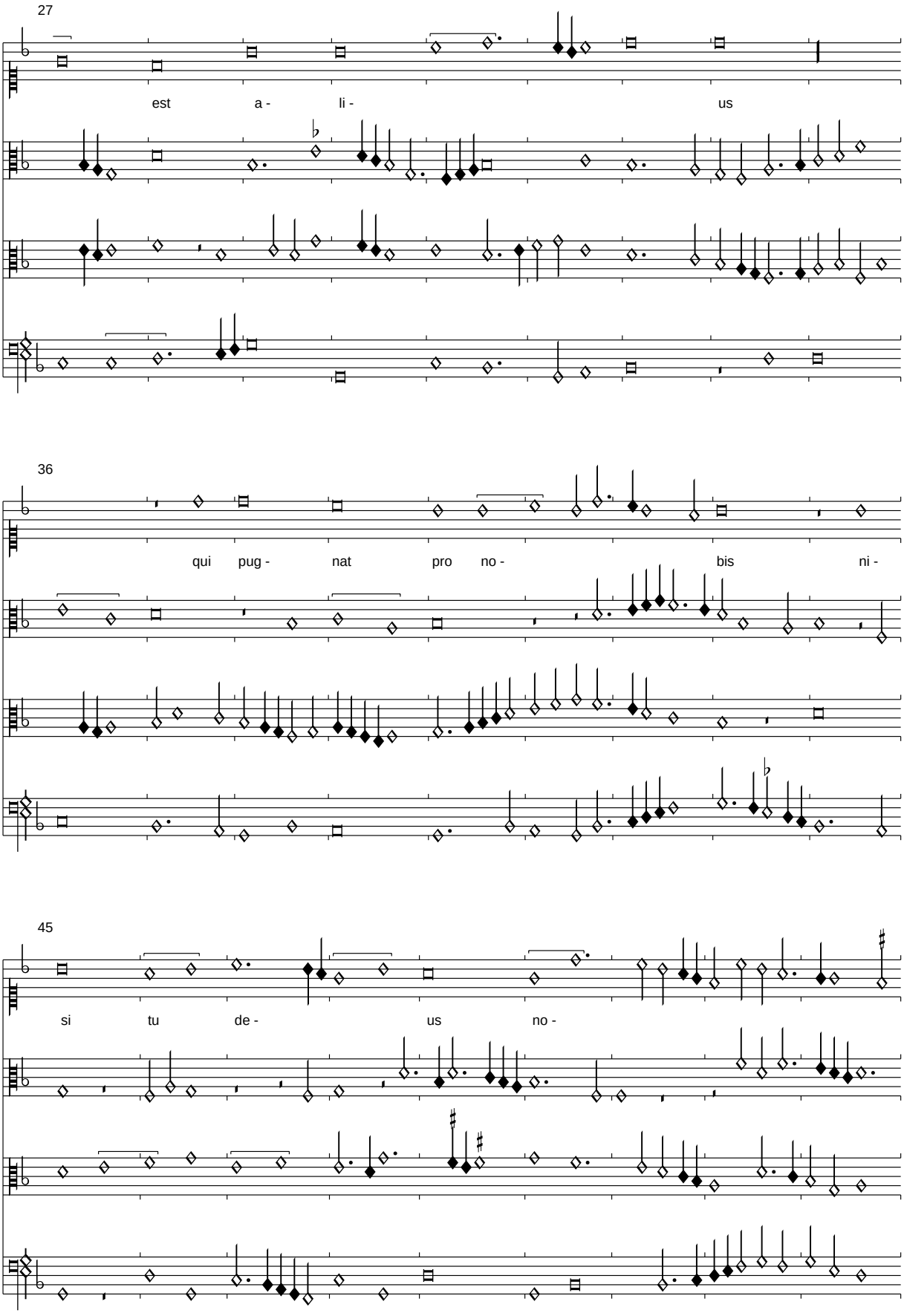
115

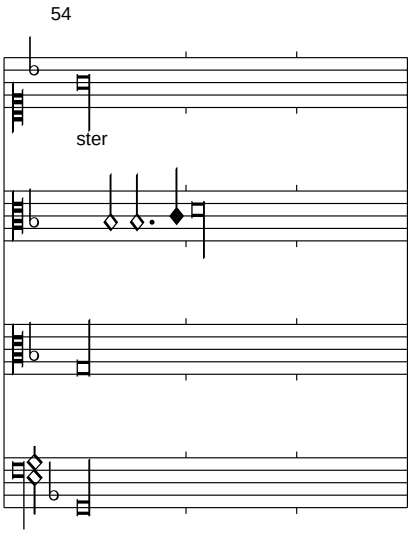


Da pacem domine

Petrucci Motetti A, Nr. 28



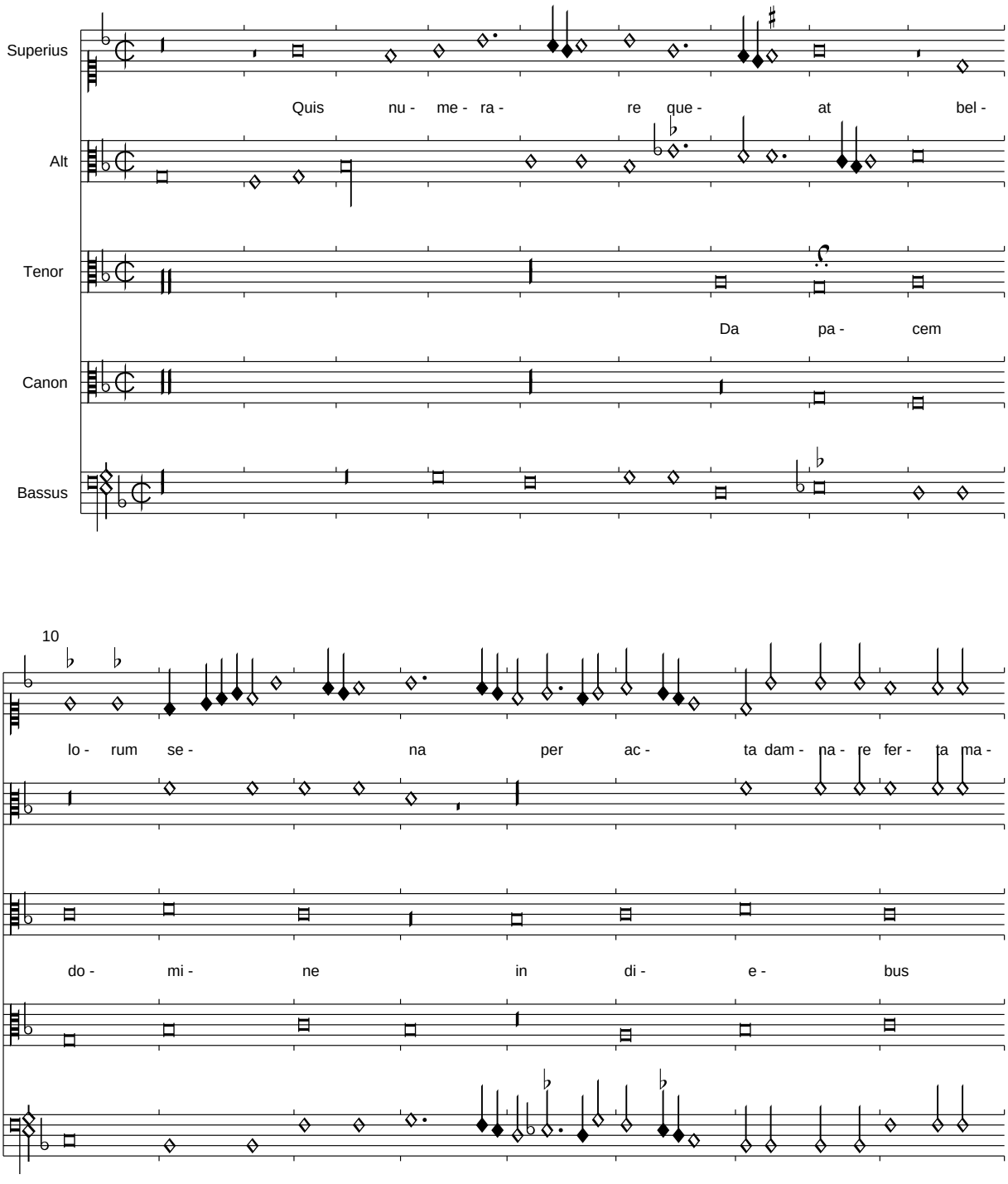

27
est a - li - us
36
qui pug - nat pro no - bis ni -
45
si tu de - us no -

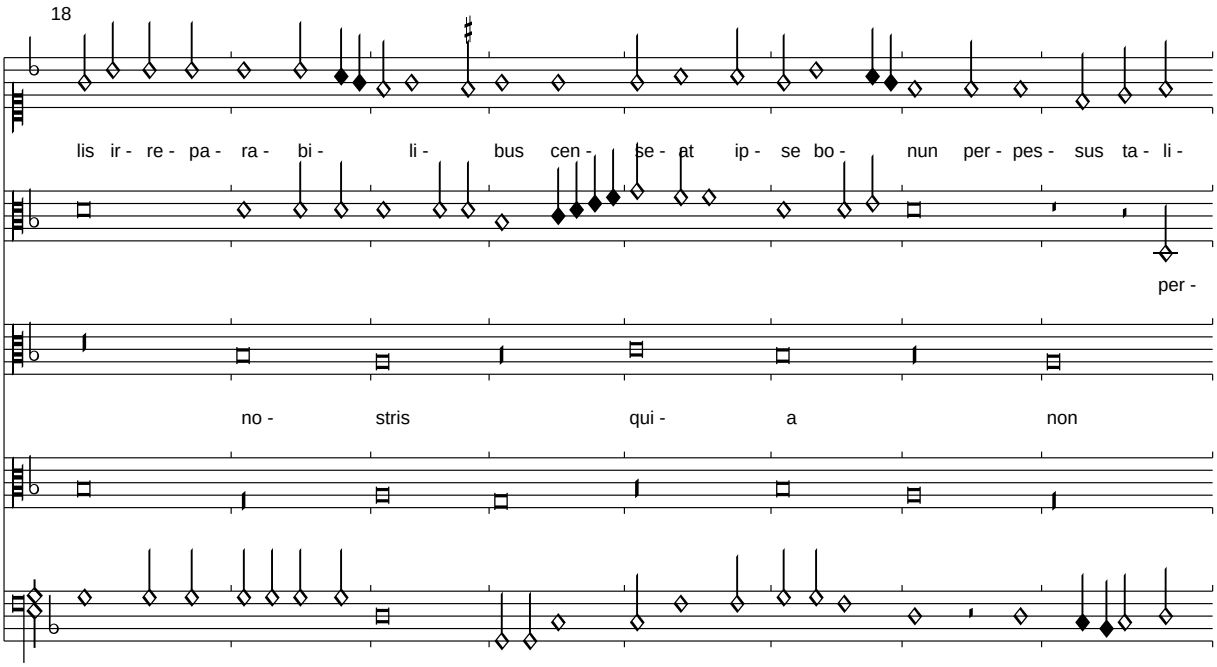


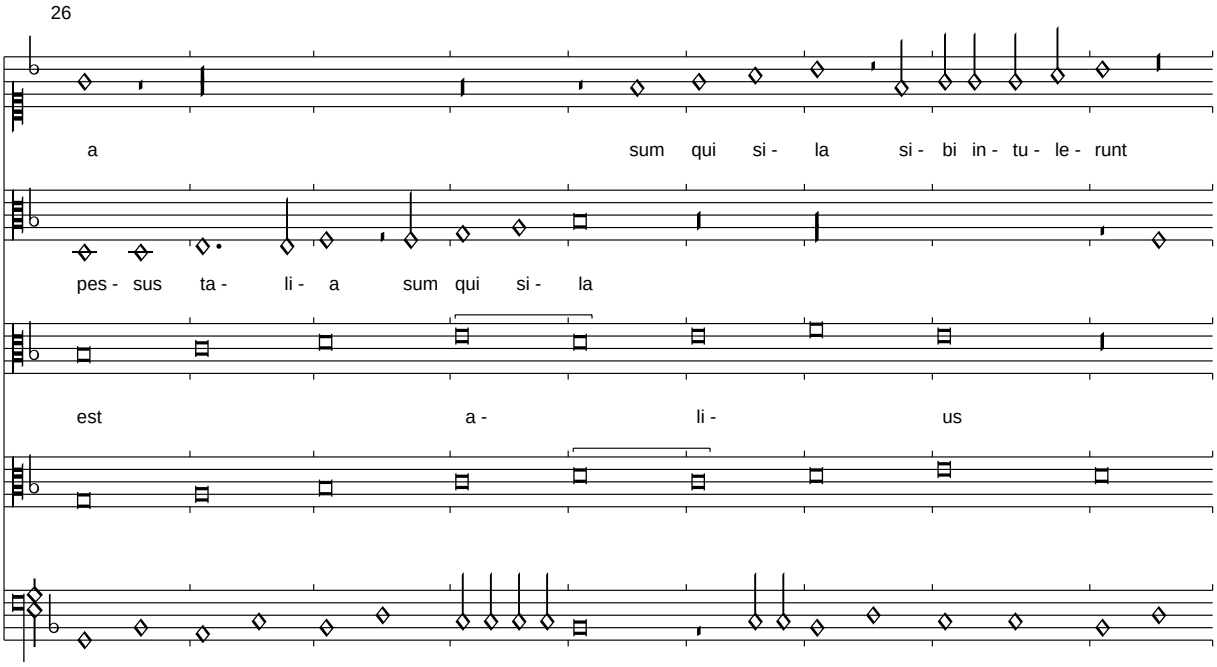
Der Altus ist im Druck mit „ad libitum“ bezeichnet, ohne ihn wäre die Komposition aber nicht so attraktiv!

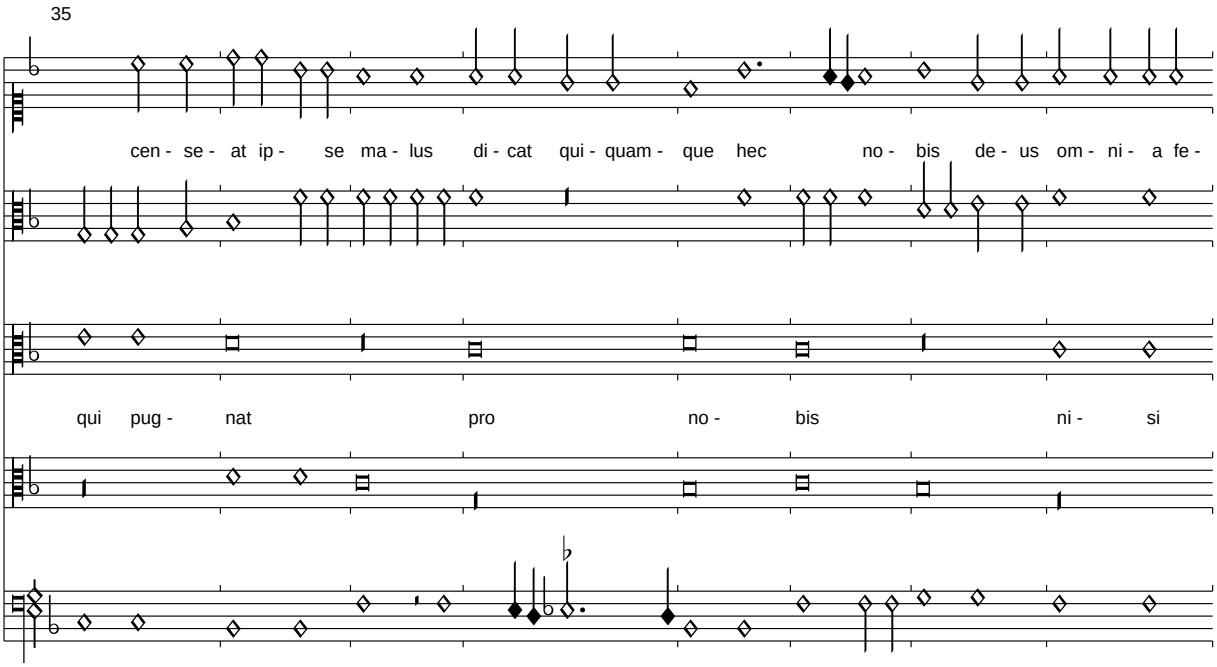
Compere: Quis numerare queat-Da pacem

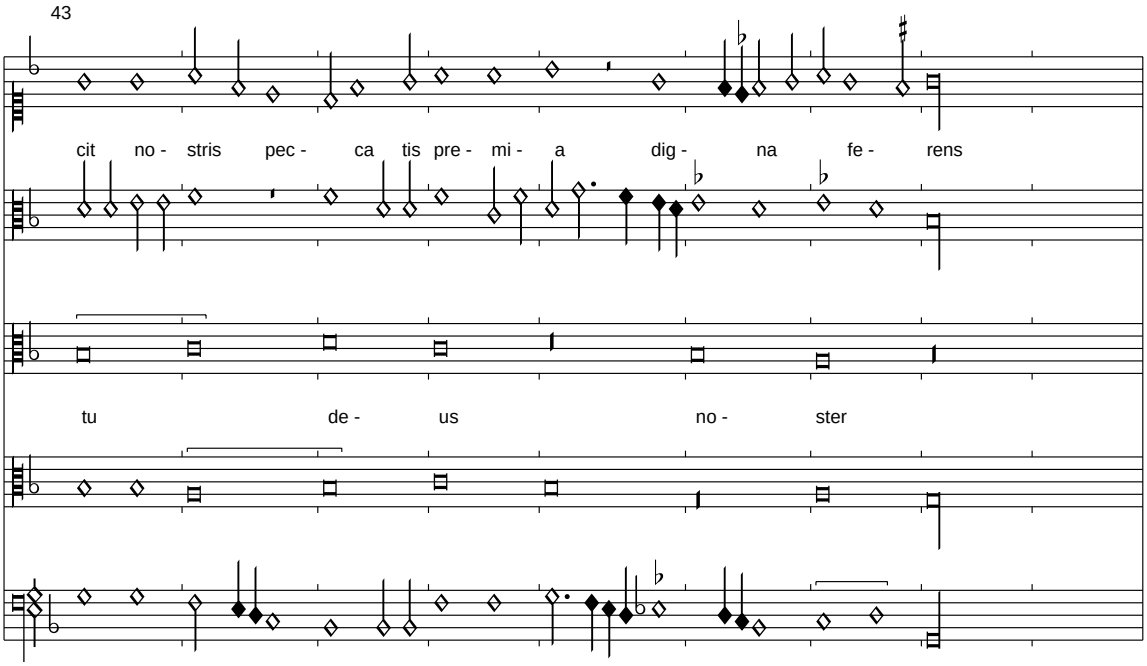
Petrucci Motetti A, Nr. 29



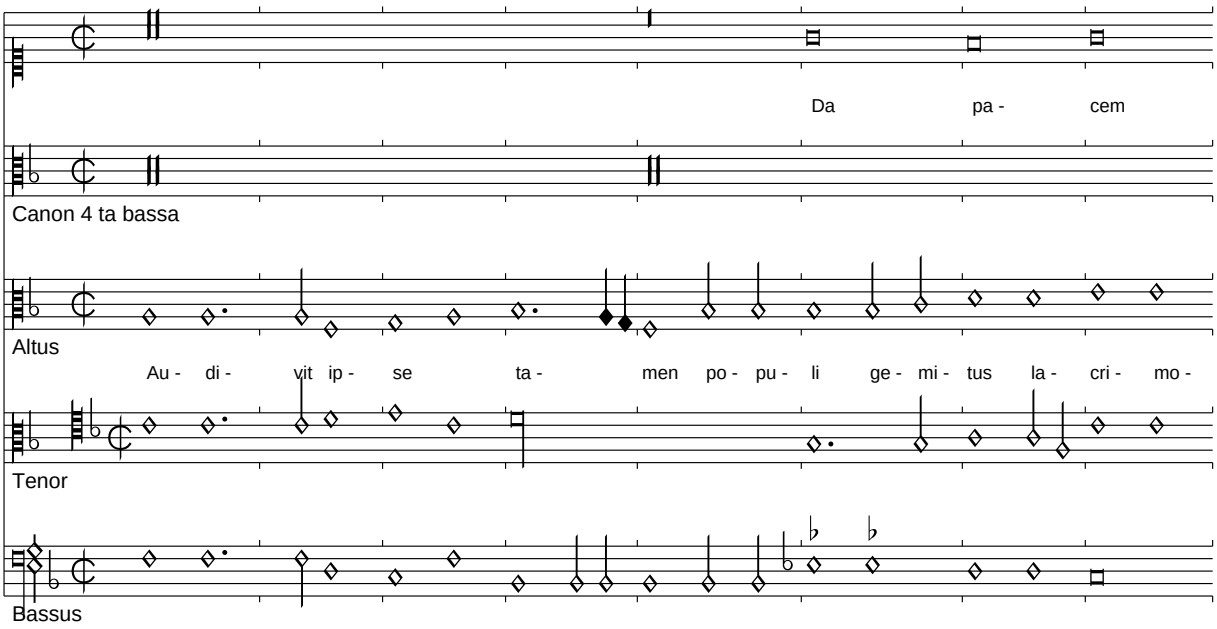

18
lis ir - re - pa - ra - bi - li - bus cen - se - at ip - se bo - nun per - pes - sus ta - li -
per -
no - stris qui - a non


26
a sum qui si - la si - bi in - tu - le - runt
pes - sus ta - li - a sum qui si - la
est a - li - us

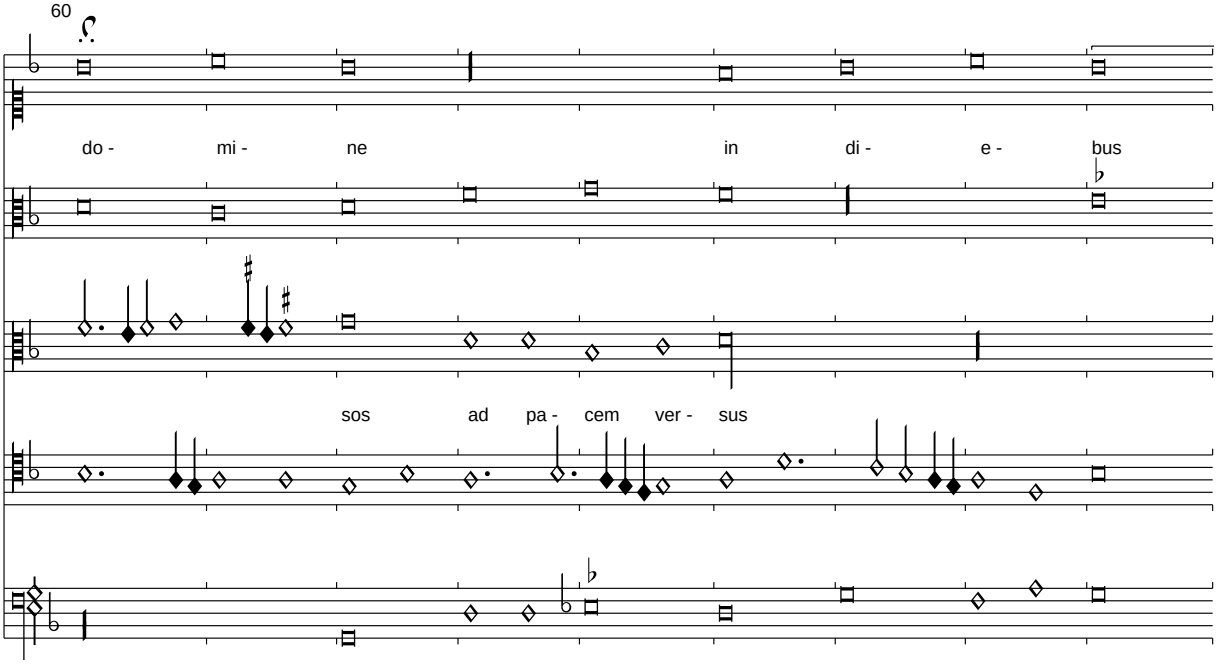

35
cen - se - at ip - se ma - lus di - cat qui - quam - que hec no - bis de - us om - ni - a fe -
qui pug - nat pro no - bis ni - si

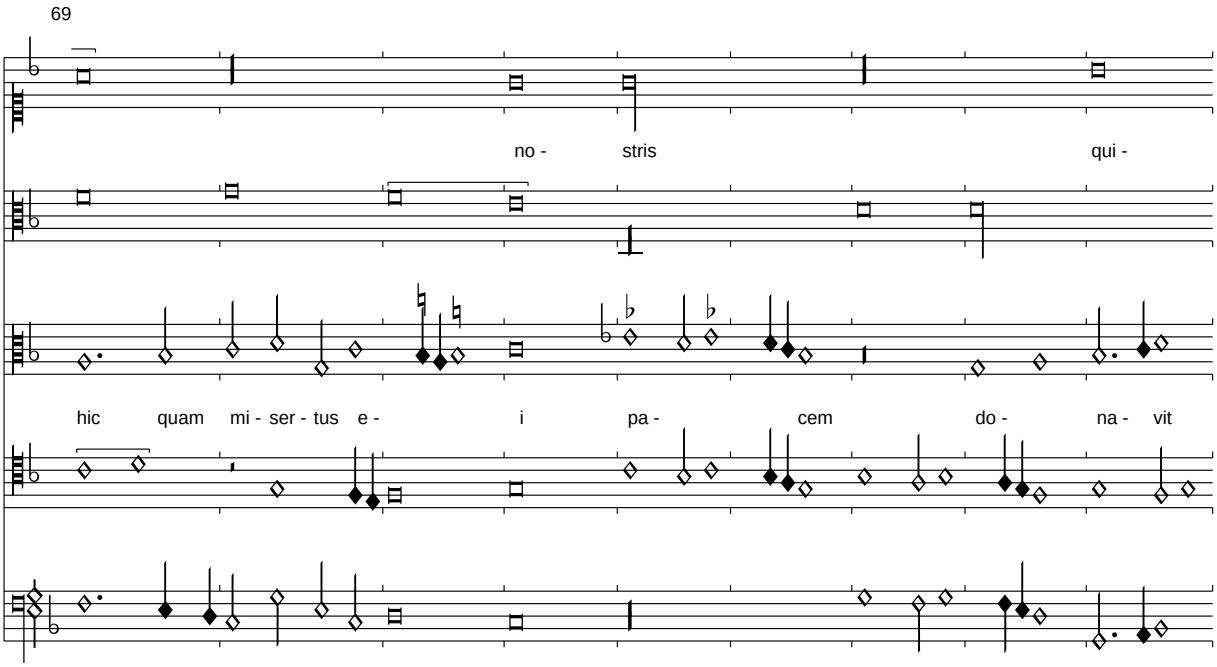

43
cit no - stris pec - ca tis pre - mi - a dig - na fe - rens
tu de - us no - ster

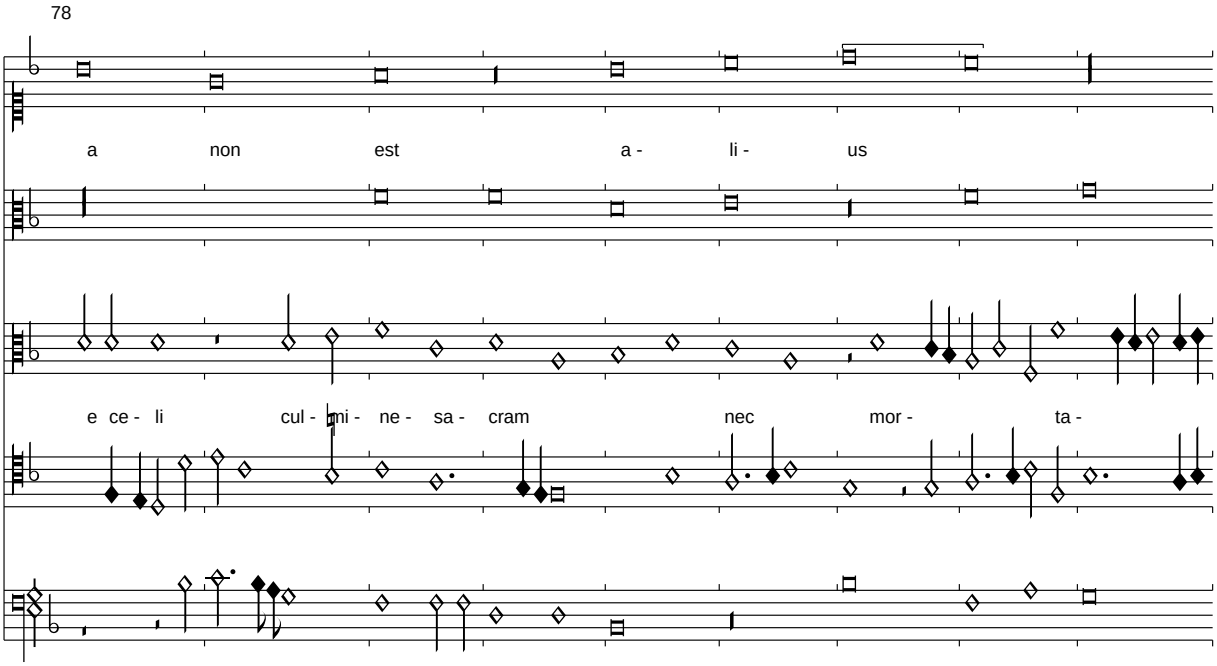
52

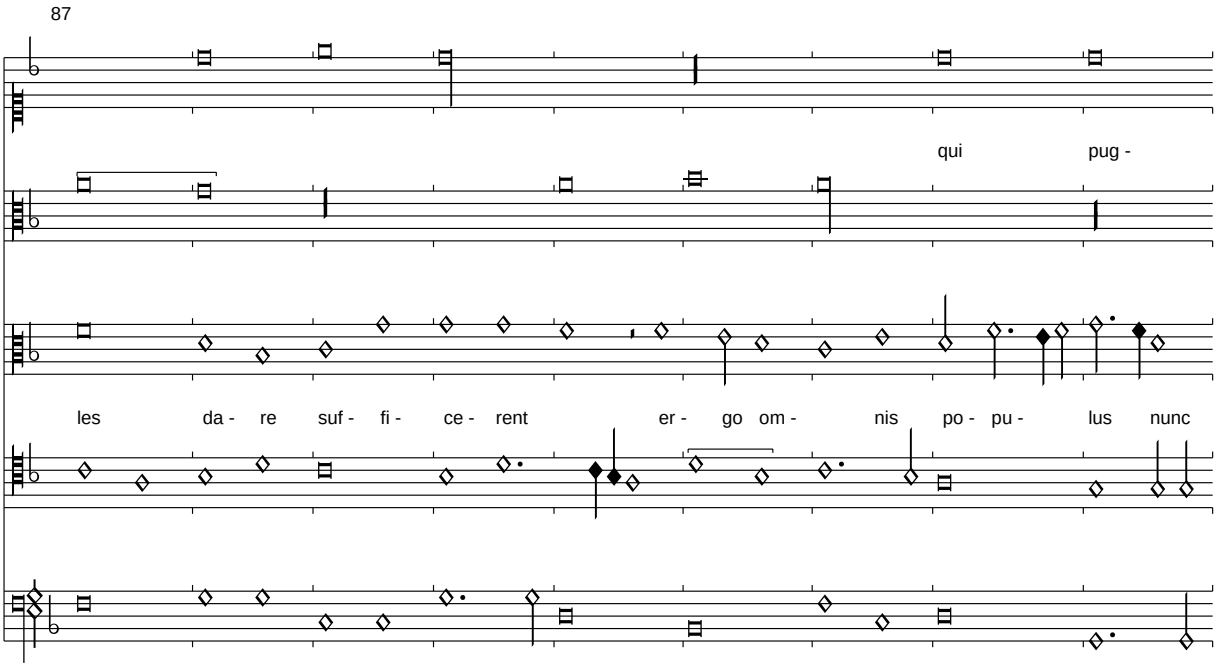

Da pa - cem
Canon 4 ta bassa
Altus
Au - di - vit ip - se ta - men po - pu - li ge - mi - tus la - cri - mo -
Tenor
Bassus

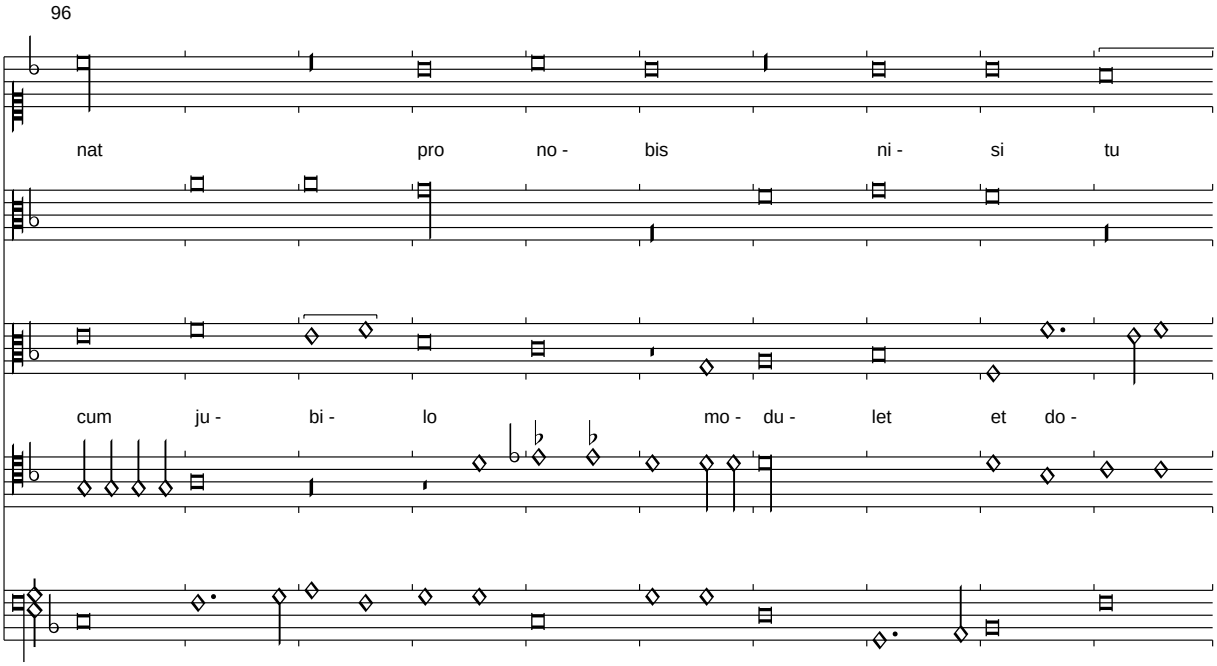
60


do - mi - ne in di - e - bus
sos ad pa - cem ver - sus

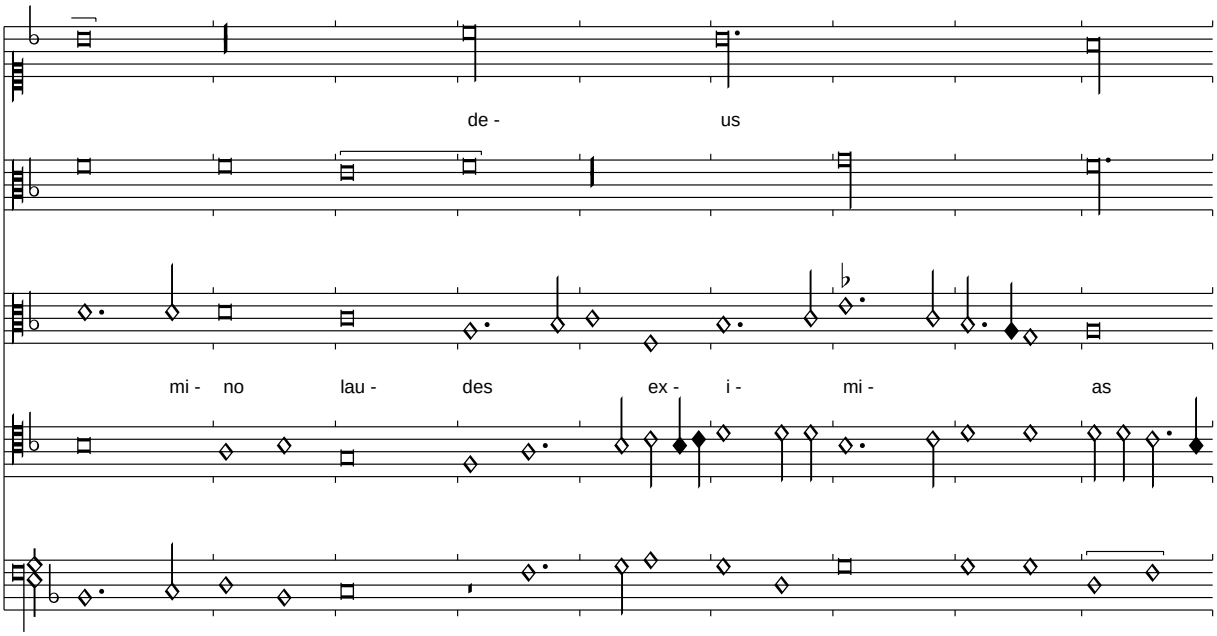

69
no - stris qui -
hic quam mi - ser - tus e - i pa - cem do - na - vit


78
a non est a - li - us
e ce - li cul - mi - ne - sa - cram nec mor - ta -

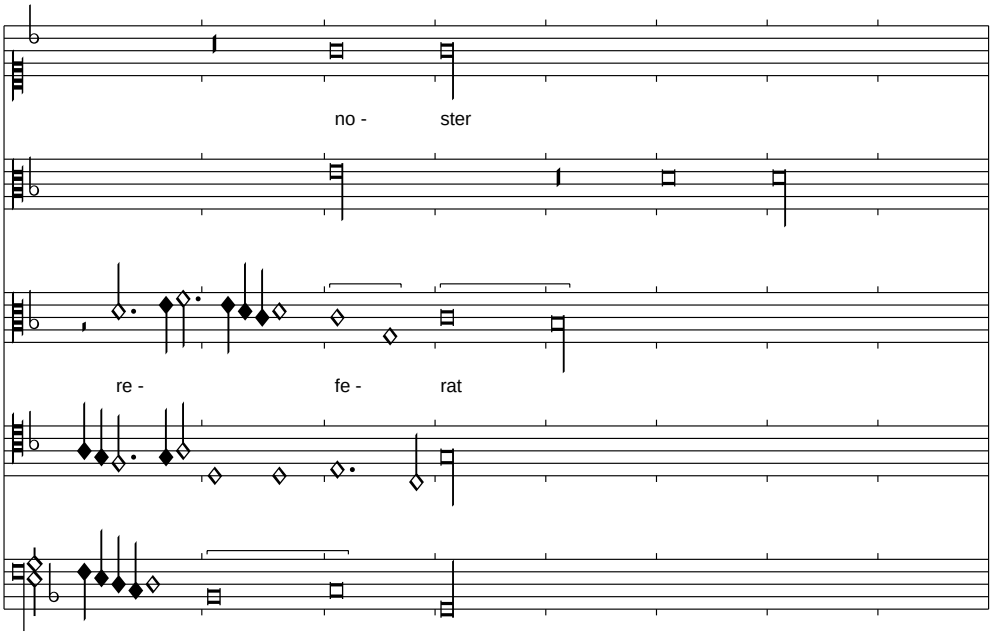

87
qui pug -
les da - re suf - fi - ce - rent er - go om - nis po - pu - lus nunc


96
nat pro no - bis ni - si tu
cum ju - bi - lo mo - du - let et do -

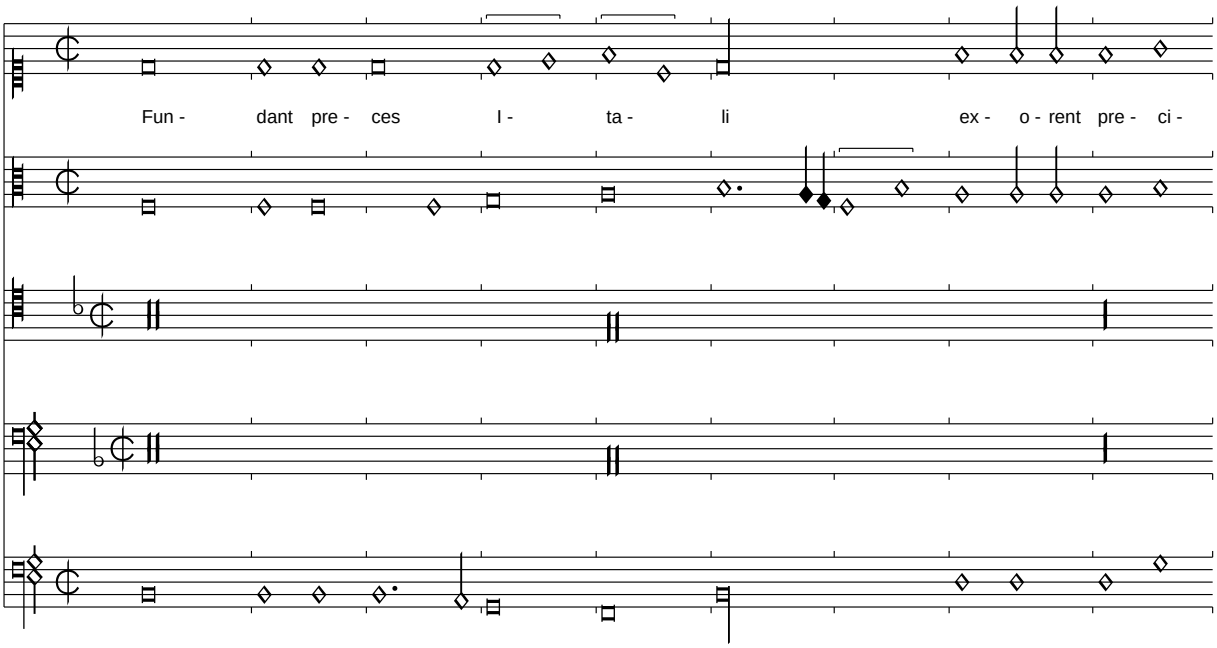
106



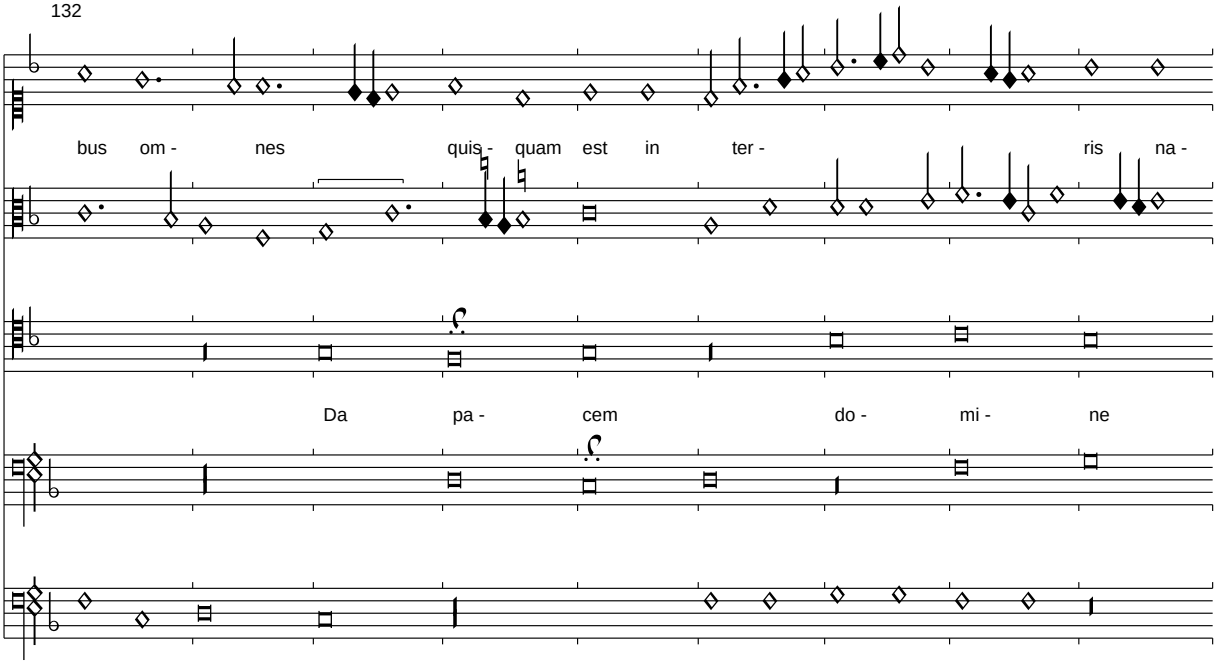
115

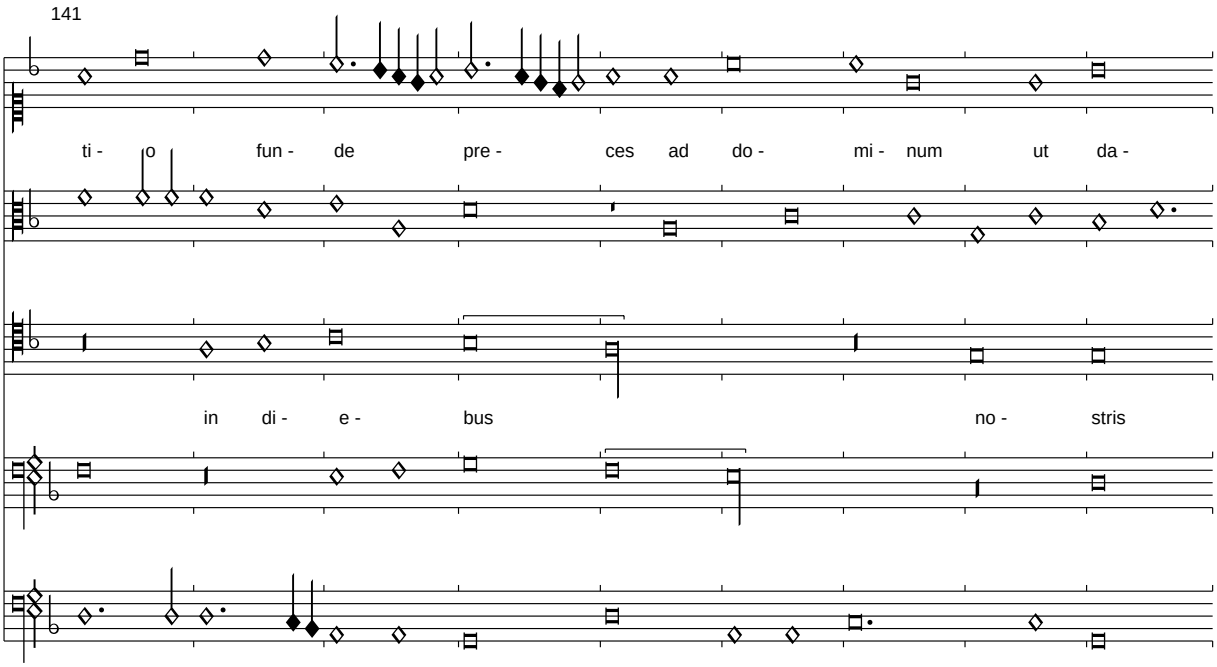


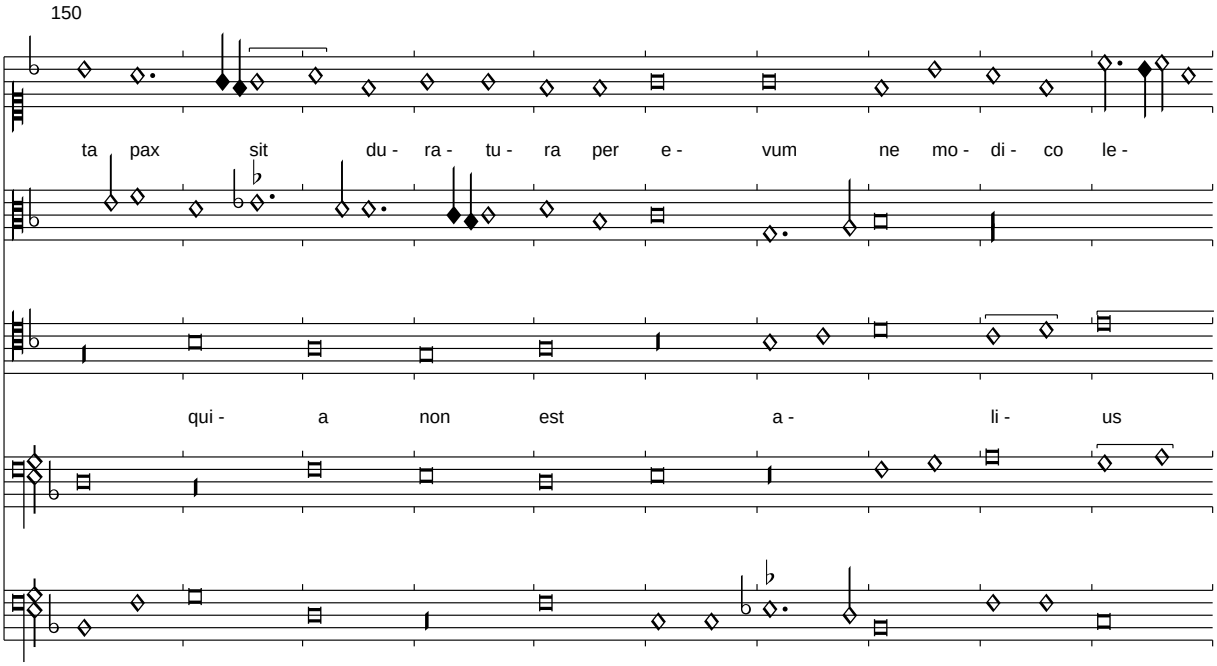
123

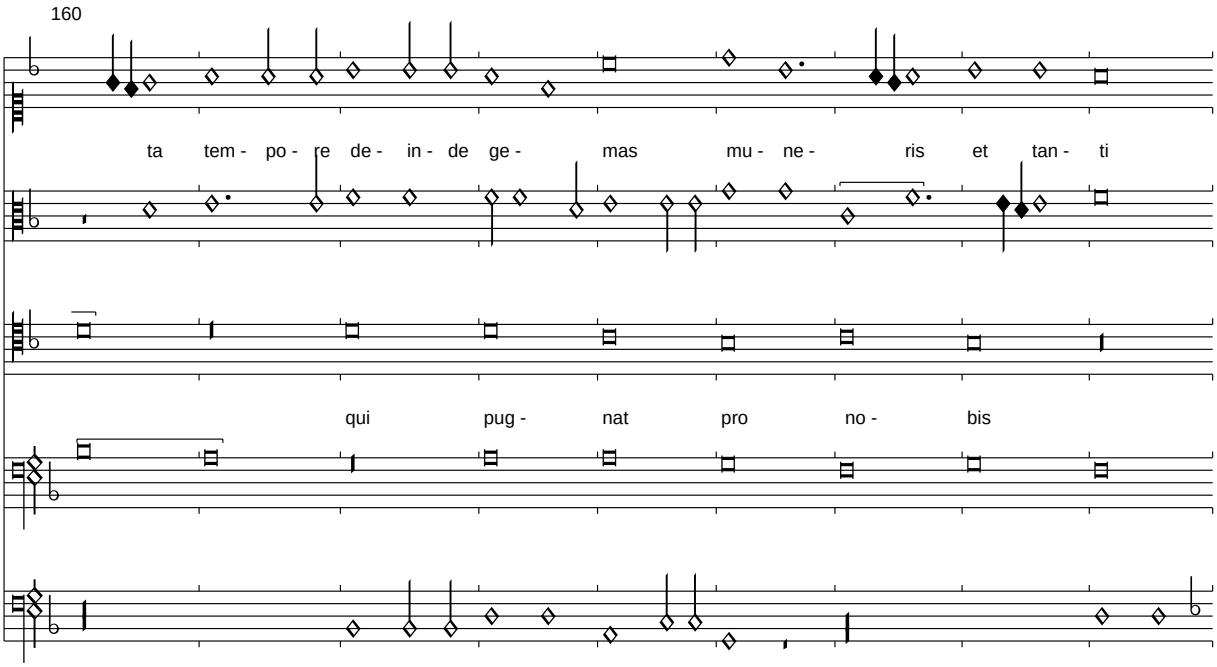

Fun - dant pre - ces I - ta - li ex - o - rent pre - ci -

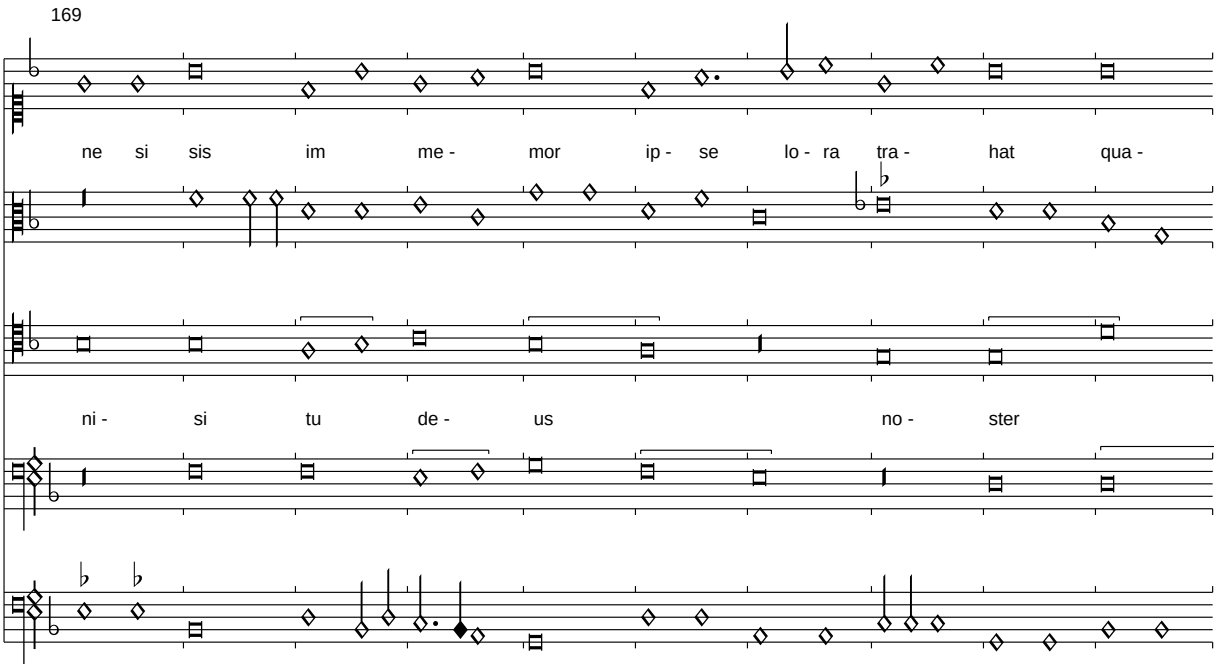
132

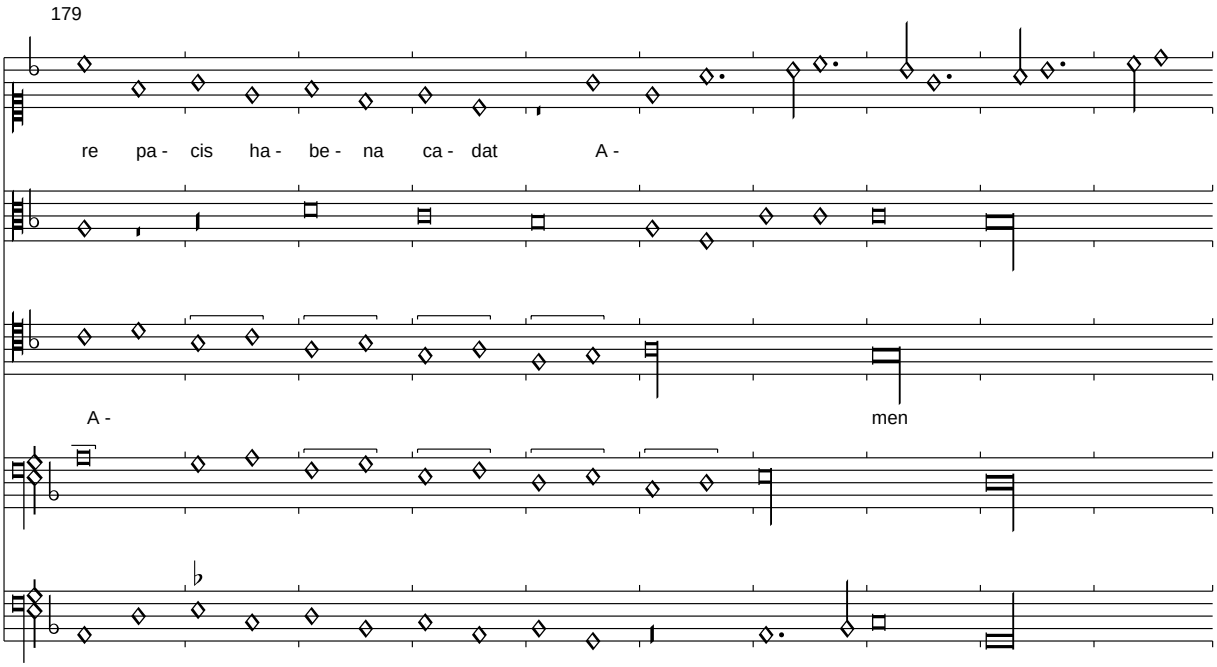

bus om - nes quis - quam est in ter - ris na -
Da pa - cem do - mi - ne

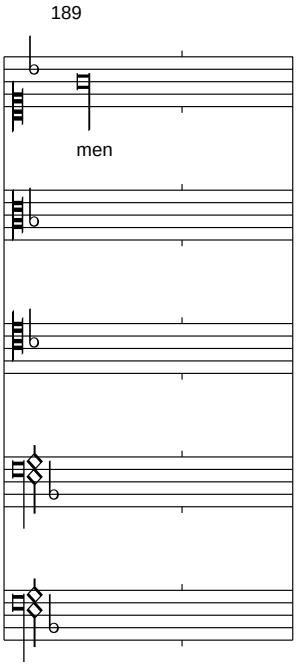

141
ti - o fun - de pre - ces ad do - mi - num ut da -
in di - e - bus no - stris


150
ta pax sit du - ra - tu - ra per e - vum ne mo - di - co le -
qui - a non est a - li - us


160
ta tem - po - re de - in - de ge - mas mu - ne - ris et tan - ti
qui pug - nat pro no - bis


169
ne si sis im me - mor ip - se lo - ra tra - hat qua -
ni - si tu de - us no - ster

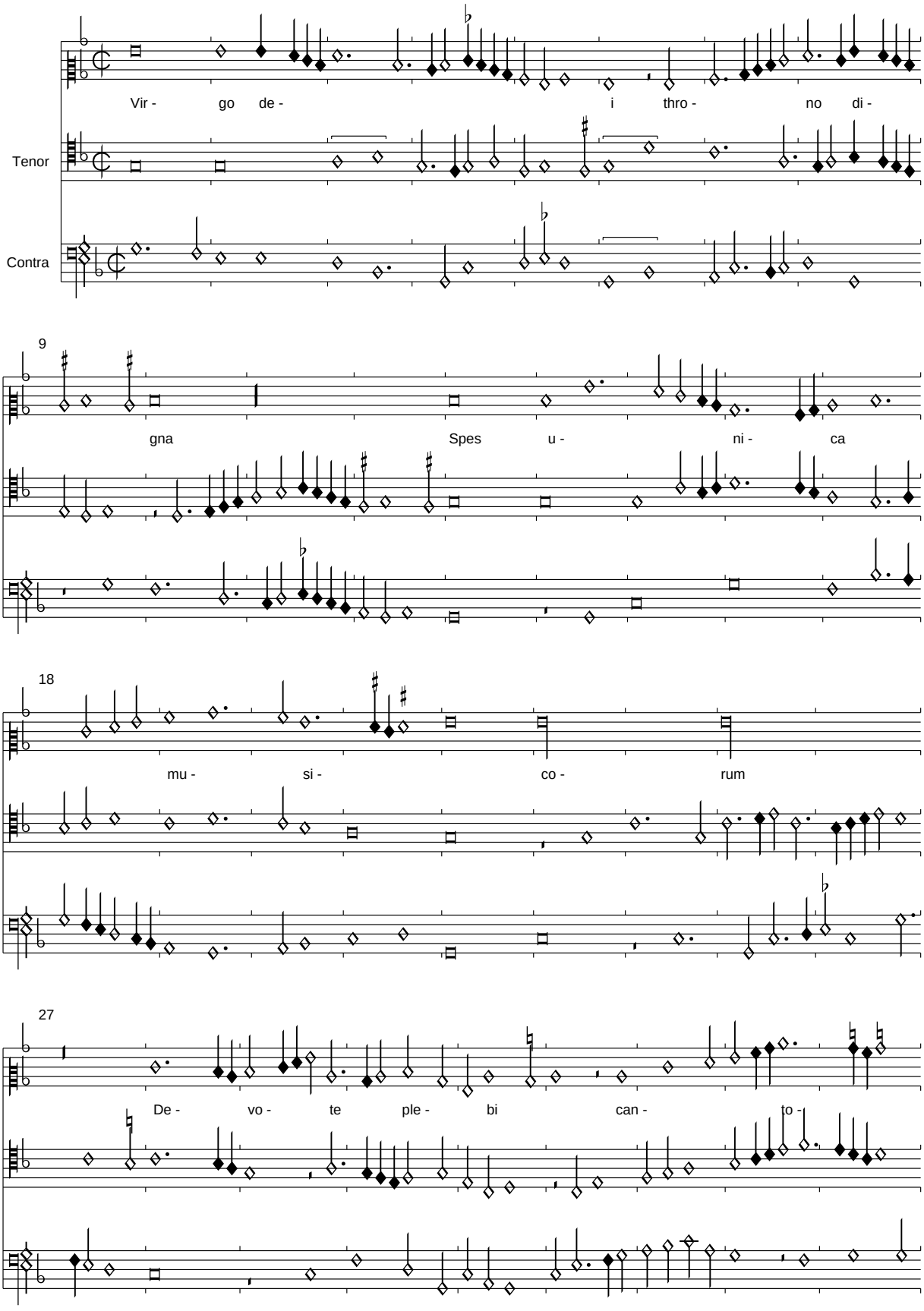


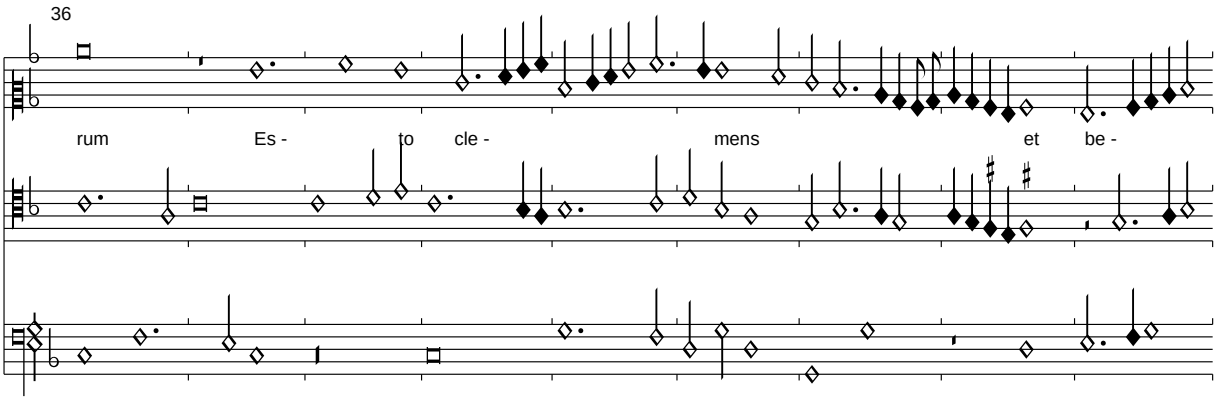


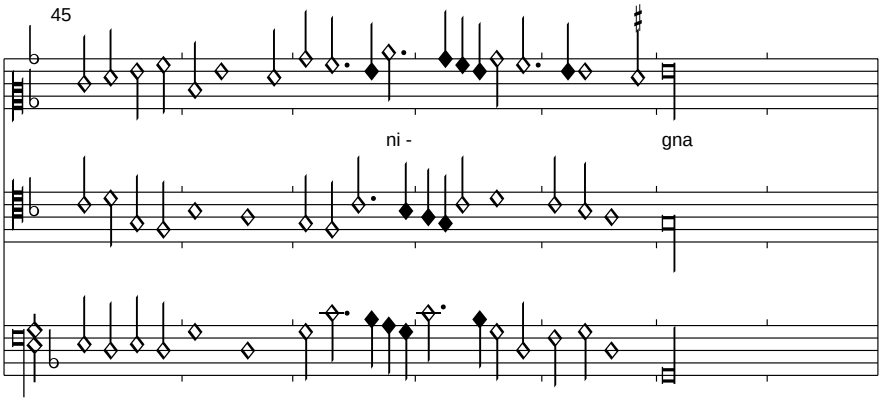
Diese Motette ist schon durch ihre Kunstfertigkeit in mehrfacher Hinsicht bemerkenswert. Sie schließt an die Da-pacem-Motette Nr. 28 an, vielleicht sind sie sogar zusammengehörig. Der Kanon liegt zuerst im Abstand von einer Sekunde im Tenor, was übrigens in der parallelen Quelle Cappella Sistina 15 nicht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

Tinctoris: Virgo dei trono digna

Petrucci Motetti A, Nr. 30



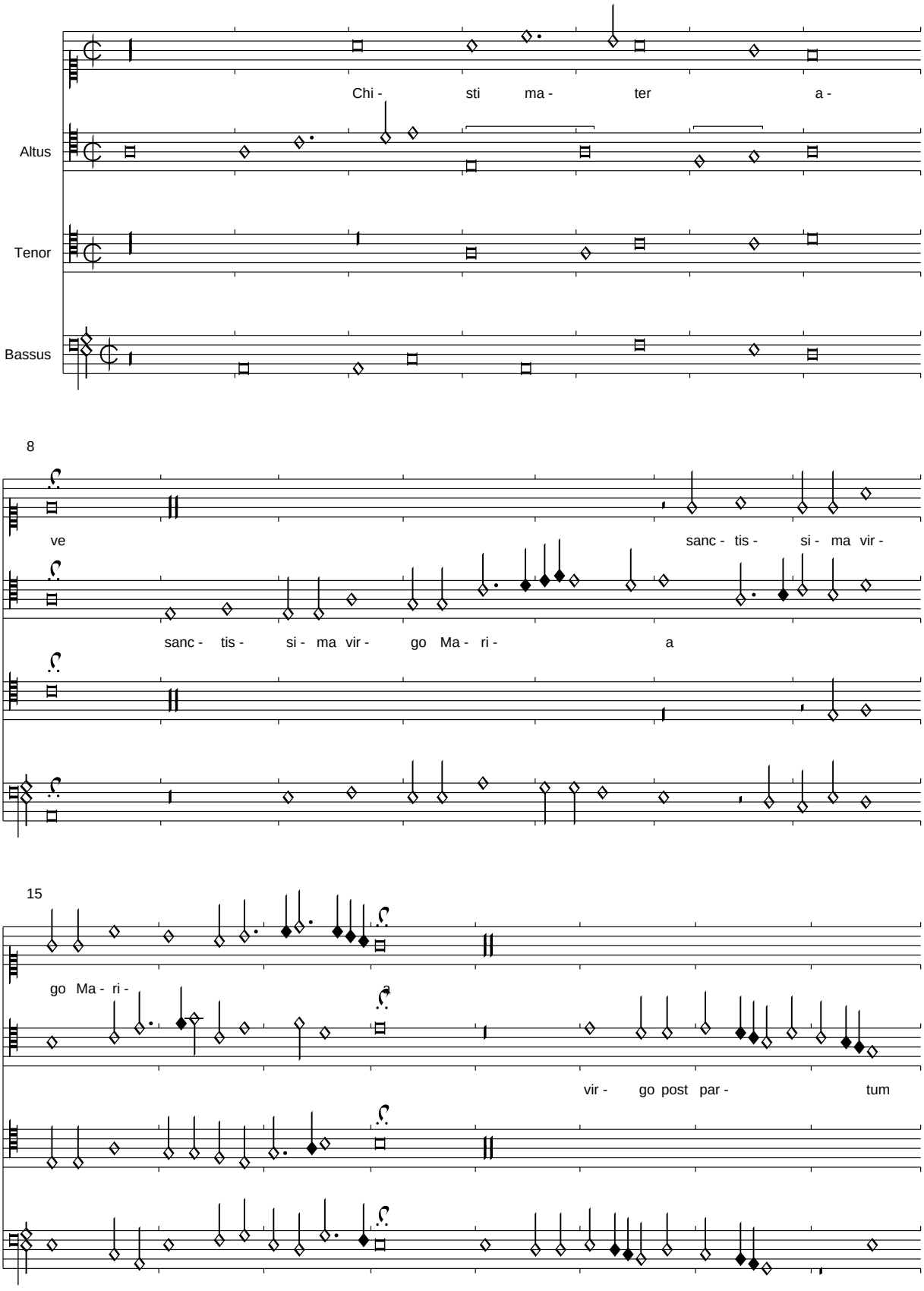


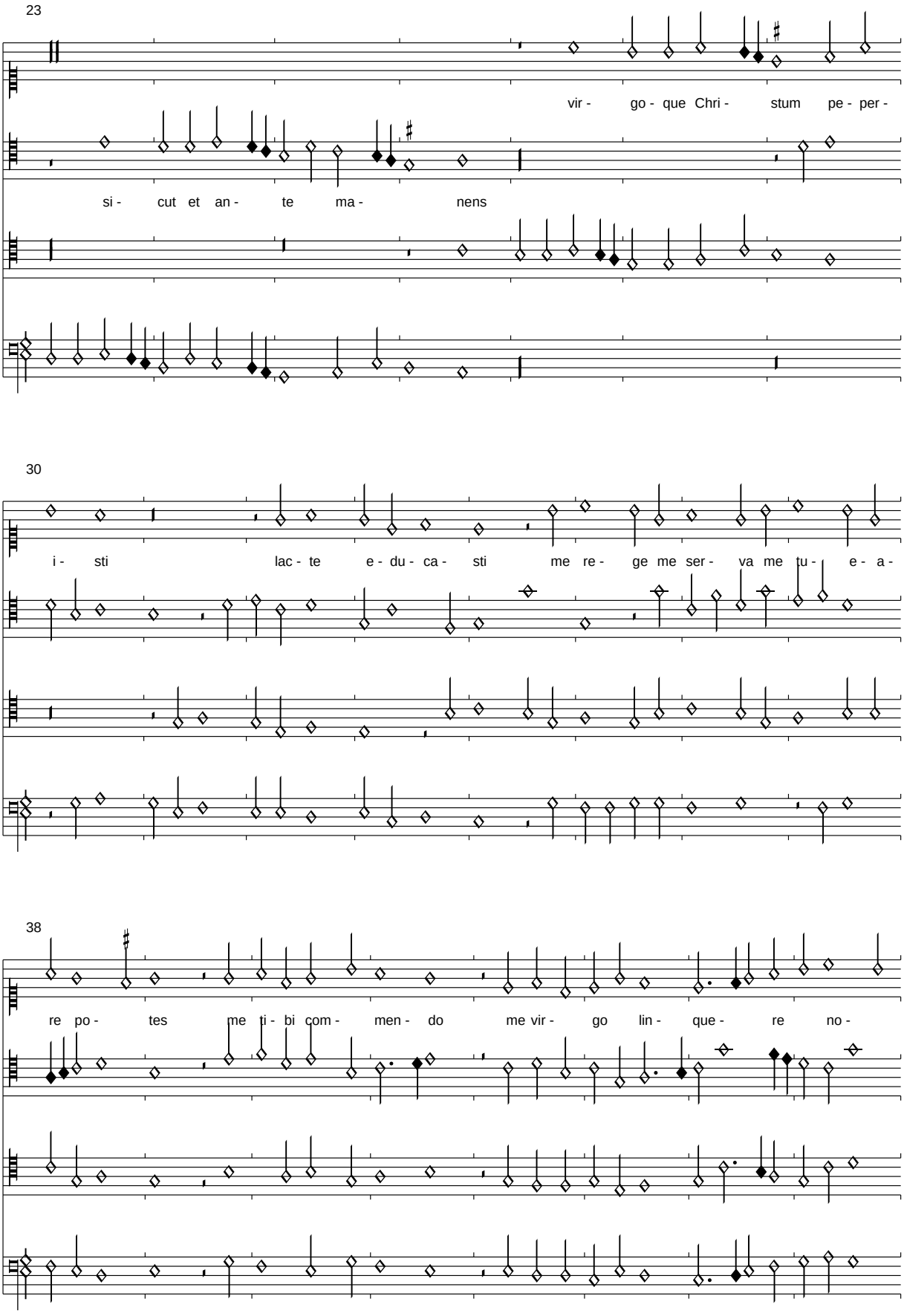


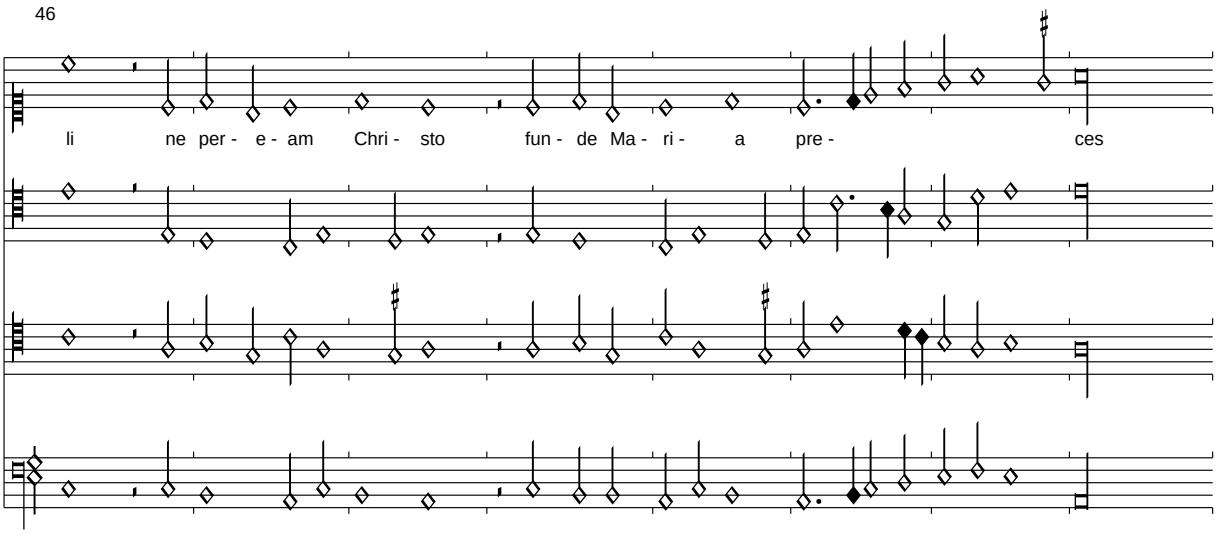
Der Text ist im Druck nur als Incipit angegeben. Der Rest des Textes wird aus Mellon übernommen.

Gaspar (van Weerbecke): Christi mater ave

Petrucci Motetti A, Nr. 31

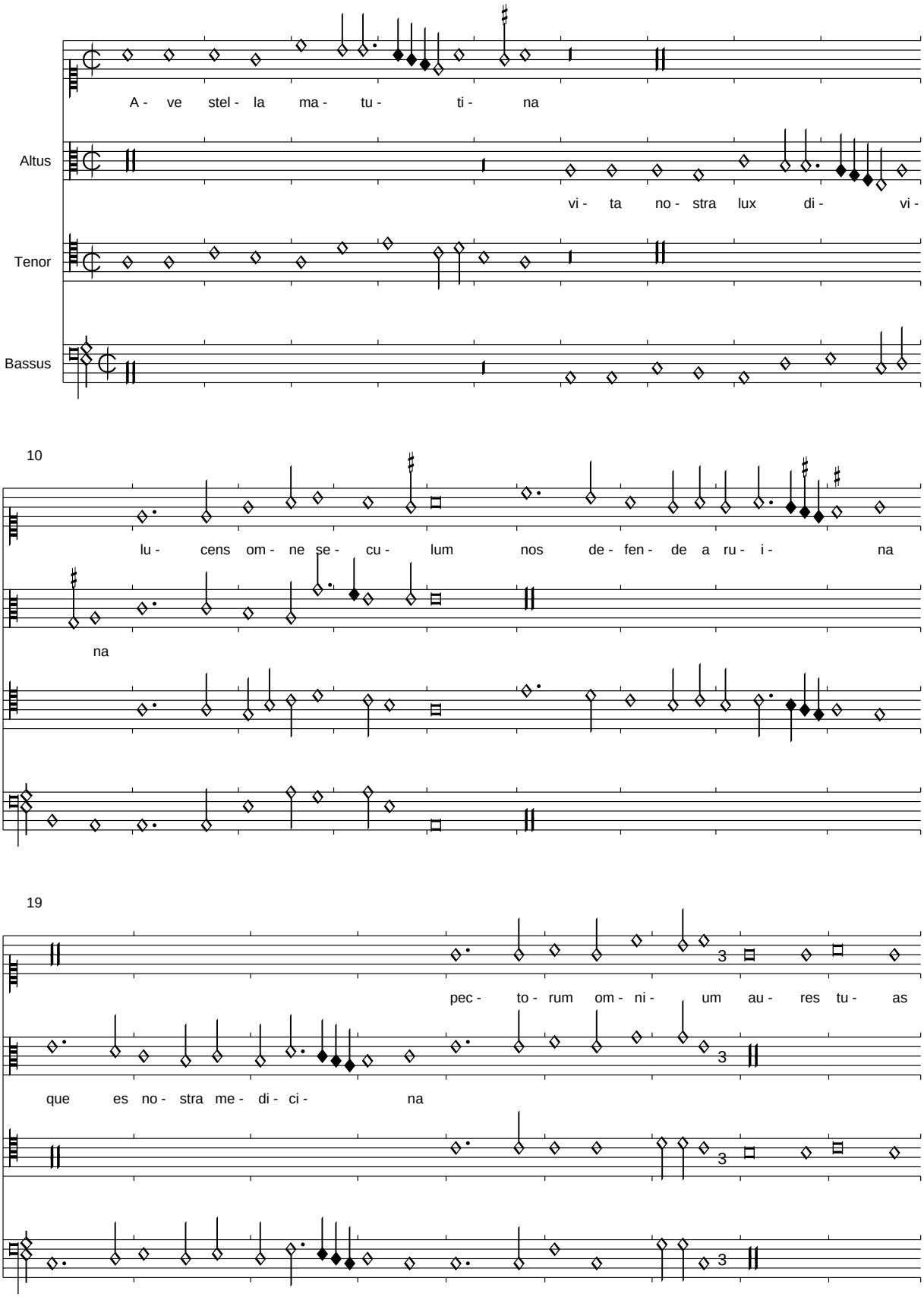



23
vir - go - que Chri - stum pe - per -
si - cut et an - te ma - nens
30
i - sti lac - te e - du - ca - sti me re - ge me ser - va me tu - e - a -
38
re po - tes me ti - bi com - men - do me vir - go lin - que - re no -

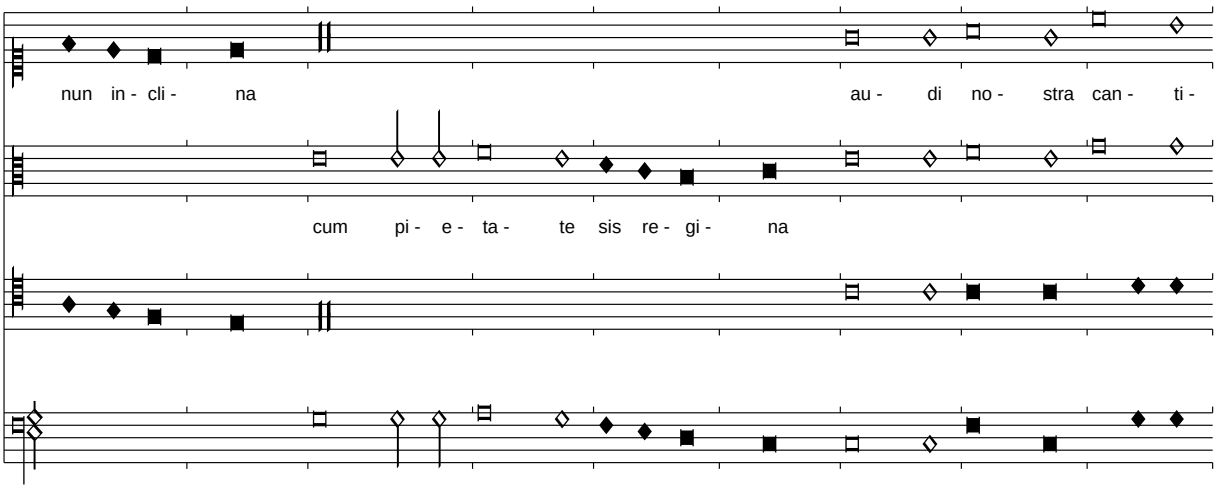

46
li ne per - e - am Chri - sto fun - de Ma - ri - a pre - ces

Gaspar (van Weerbecke): Ave stella matutina

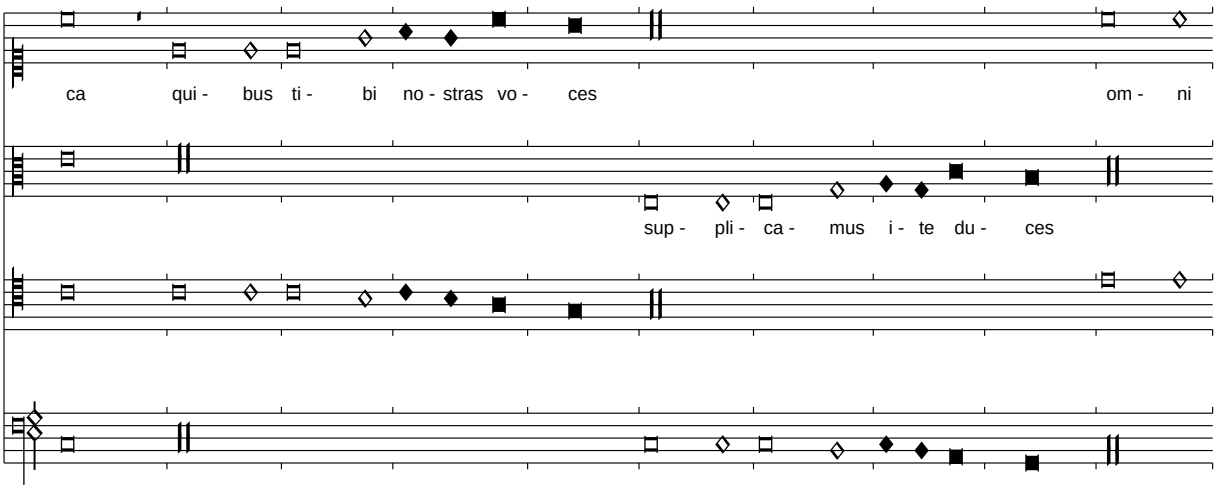
Petrucci Motetti A, Nr. 32



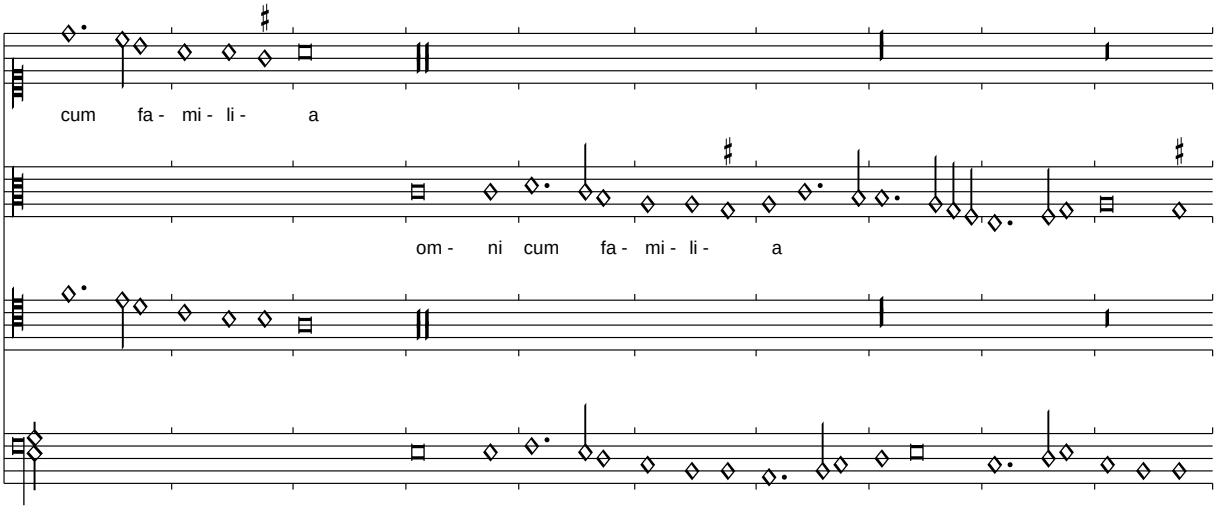
28


nun in - cli - na
au - di no - stra can - ti -
cum pi - e - ta - te sis re - gi - na

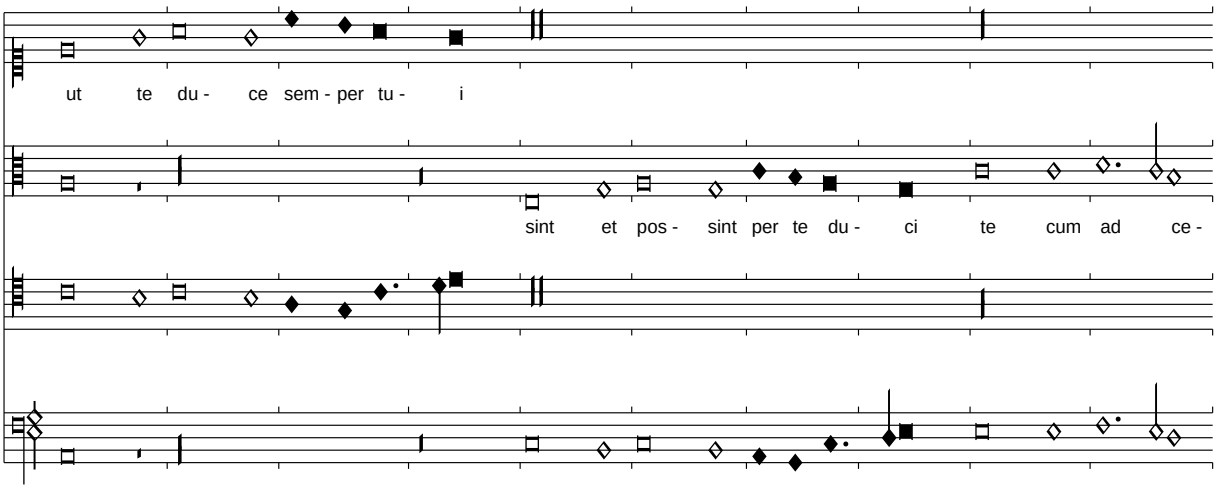
37


ca qui - bus ti - bi no - stras vo - ces
om - ni
sup - pli - ca - mus i - te du - ces

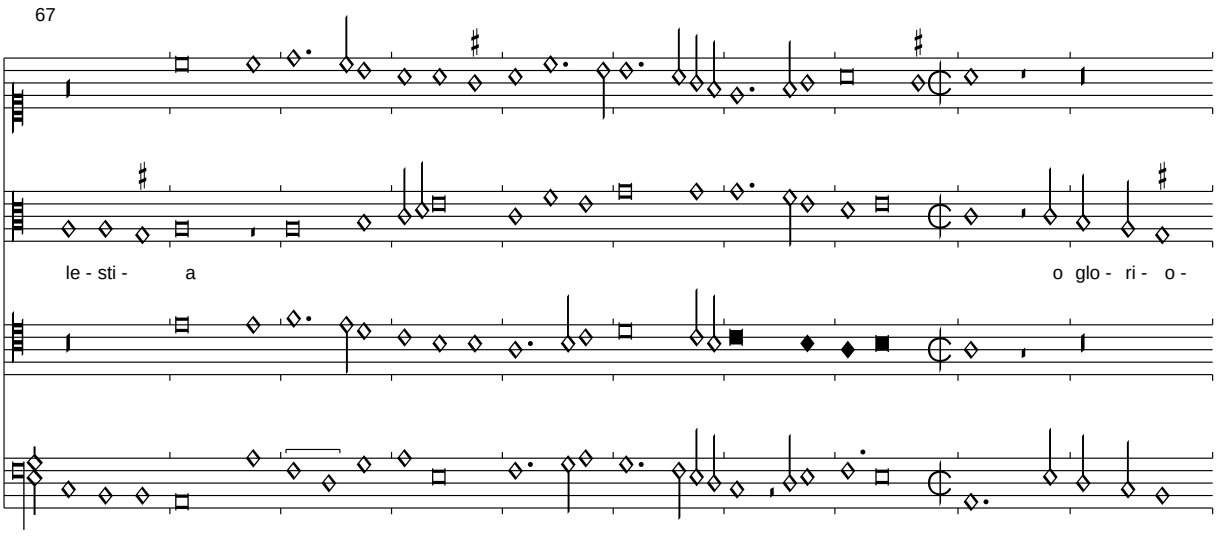
47


cum fa - mi - li - a
om - ni cum fa - mi - li - a

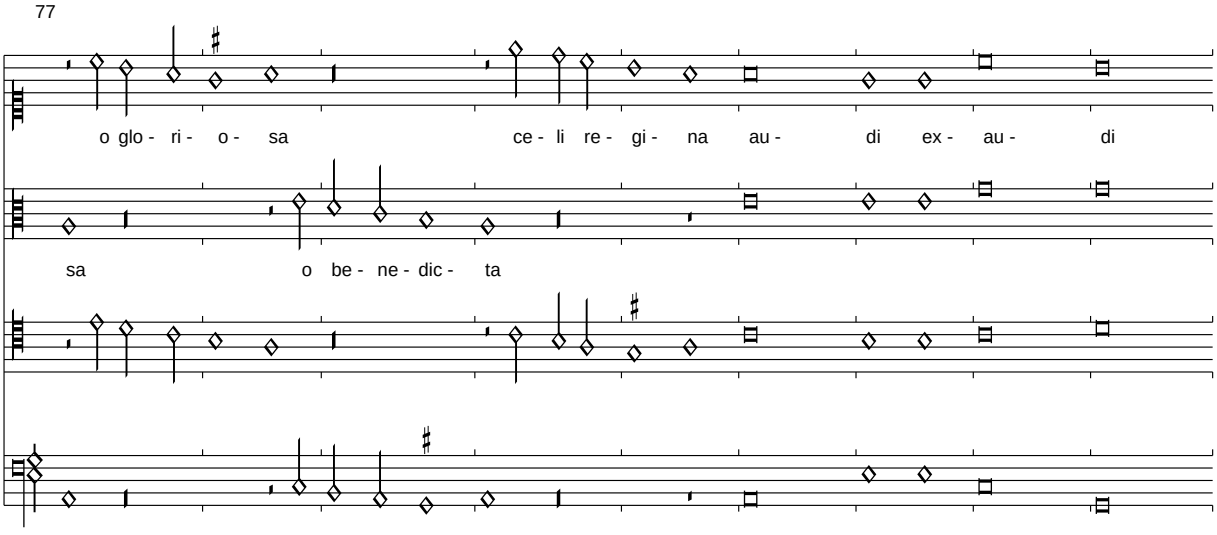
57

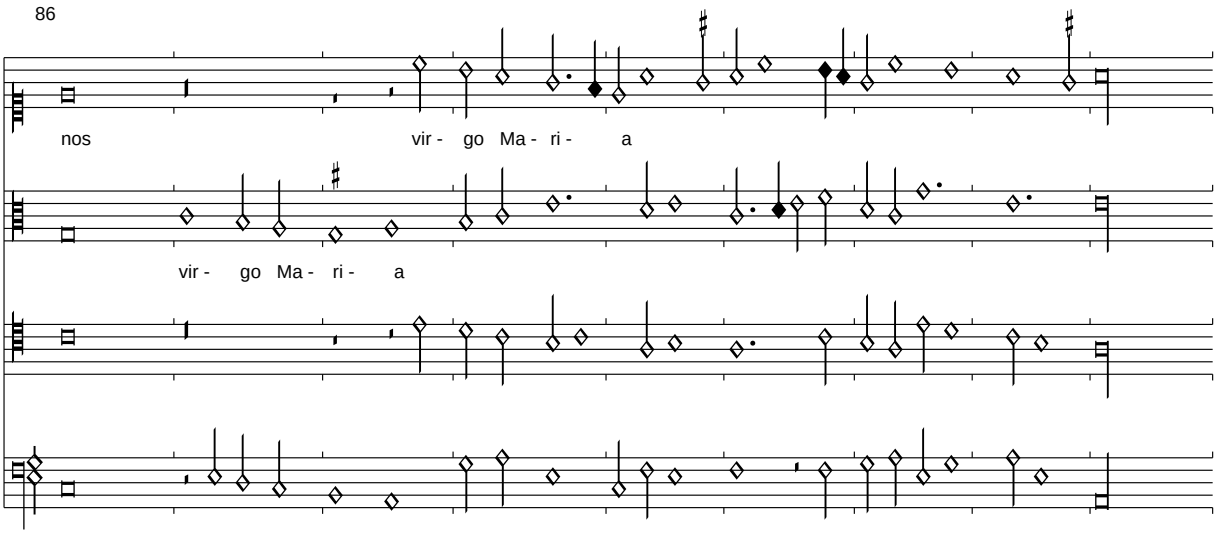

ut te du- ce sem- per tu- i
sint et pos- sint per te du- ci te cum ad ce-

67


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

77

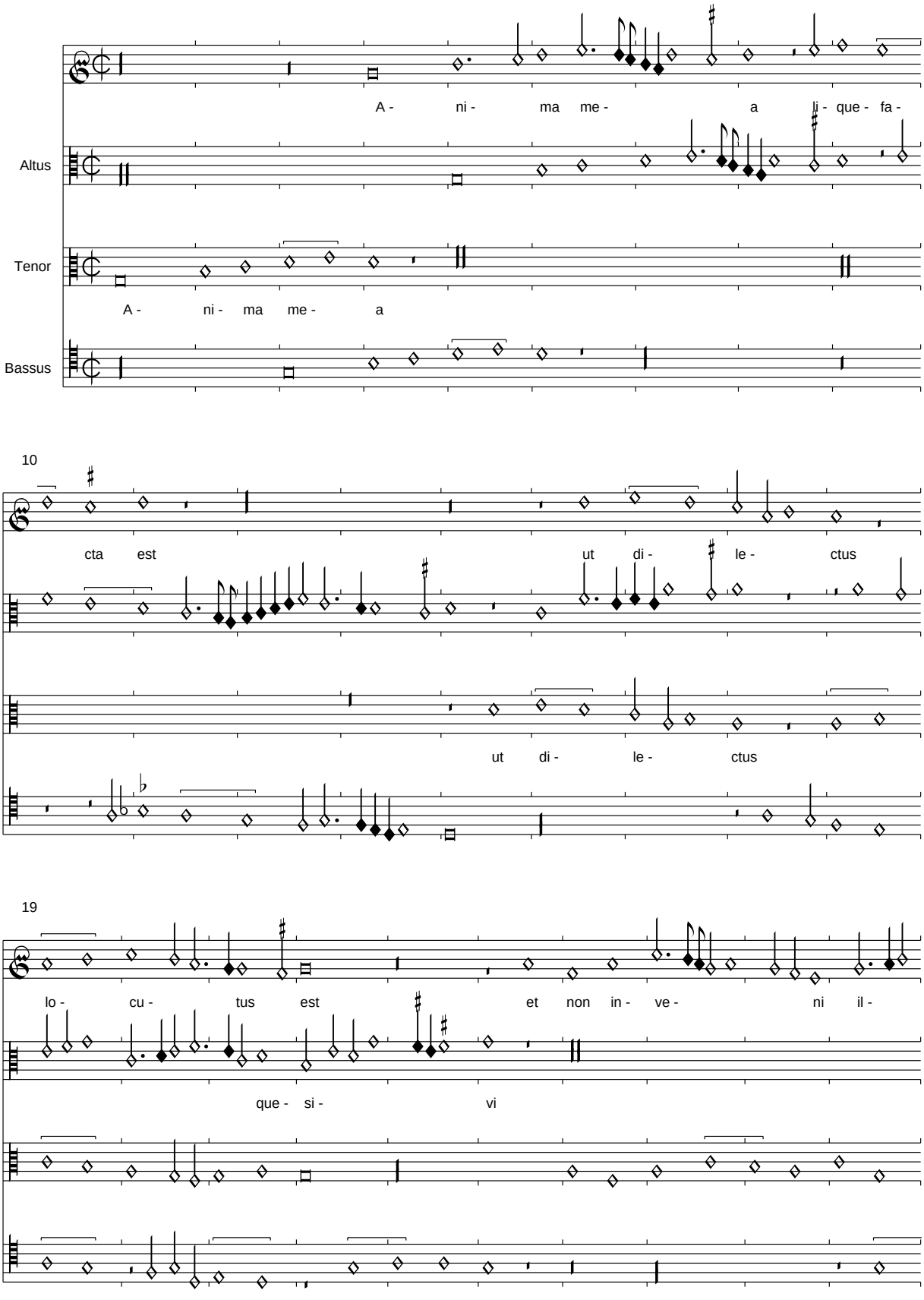

o glo- ri- o- sa ce- li re- gi- na au- di ex- au- di
sa o be- ne- dic- ta

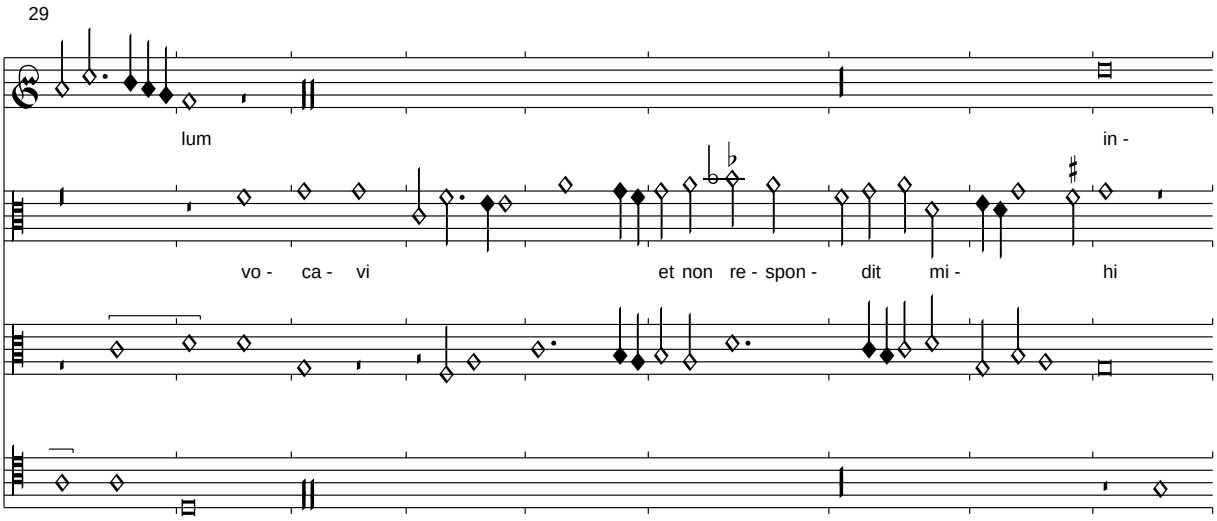


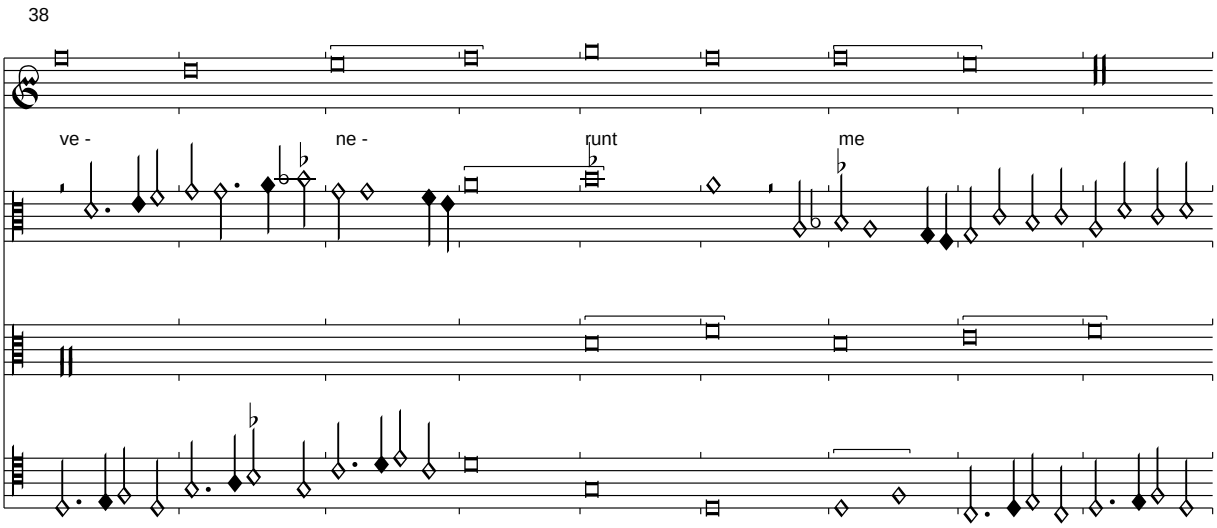
Der Text ist nicht identisch mit Brumels Motette Nr. 21.

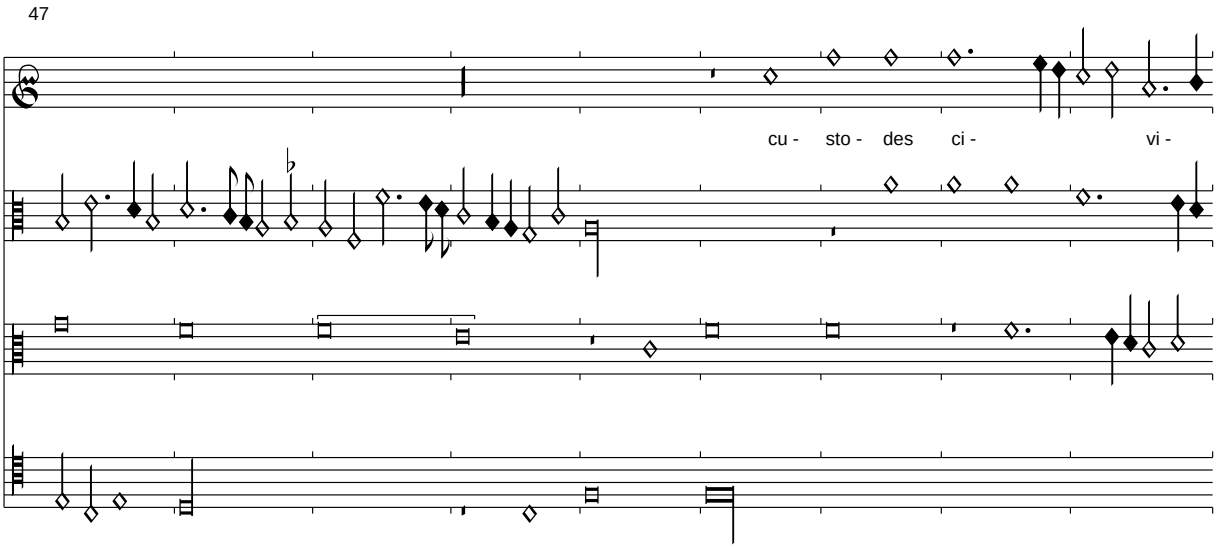
Ghiselin: Anima mea liquefacta est

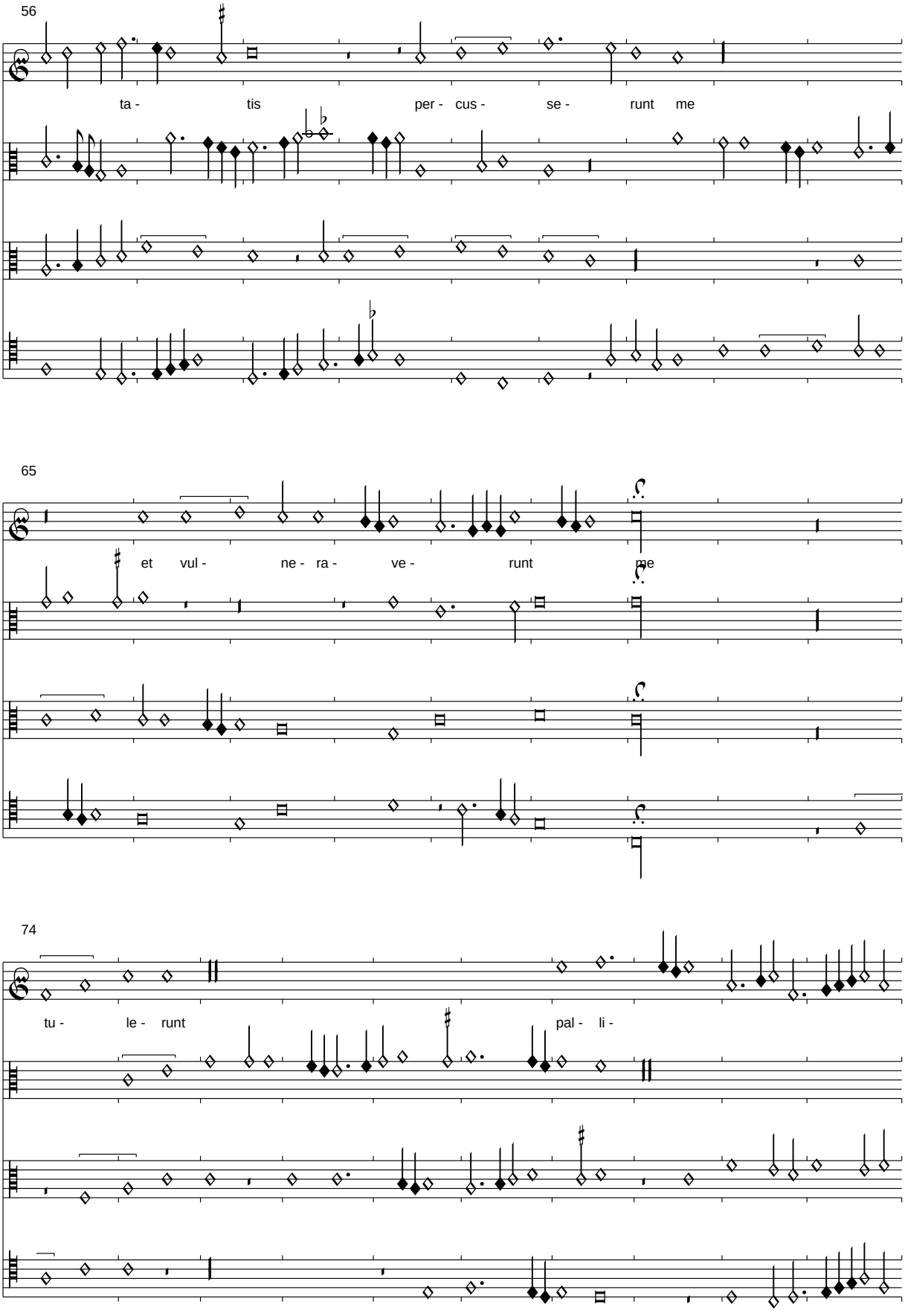
Petrucci Motetti A, Nr. 33

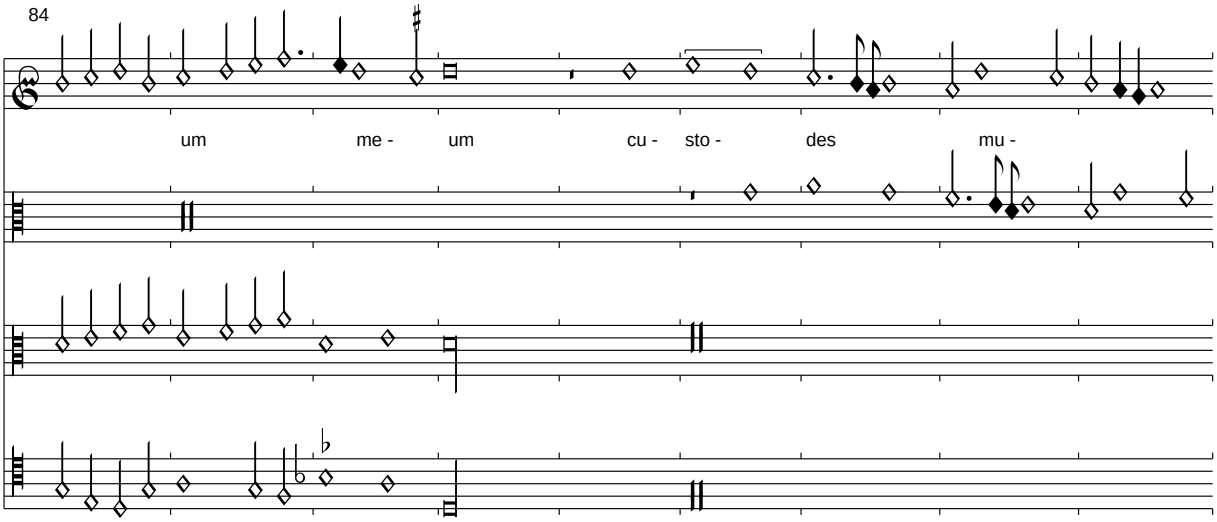


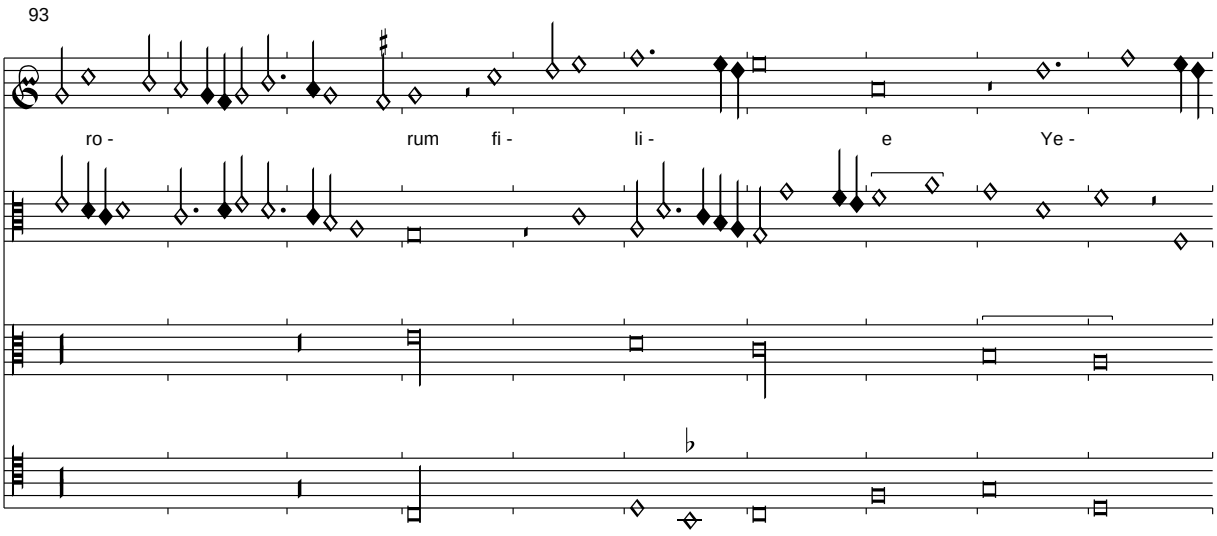

29
lum
in -
vo - ca - vi
et non re - spon - dit mi - hi

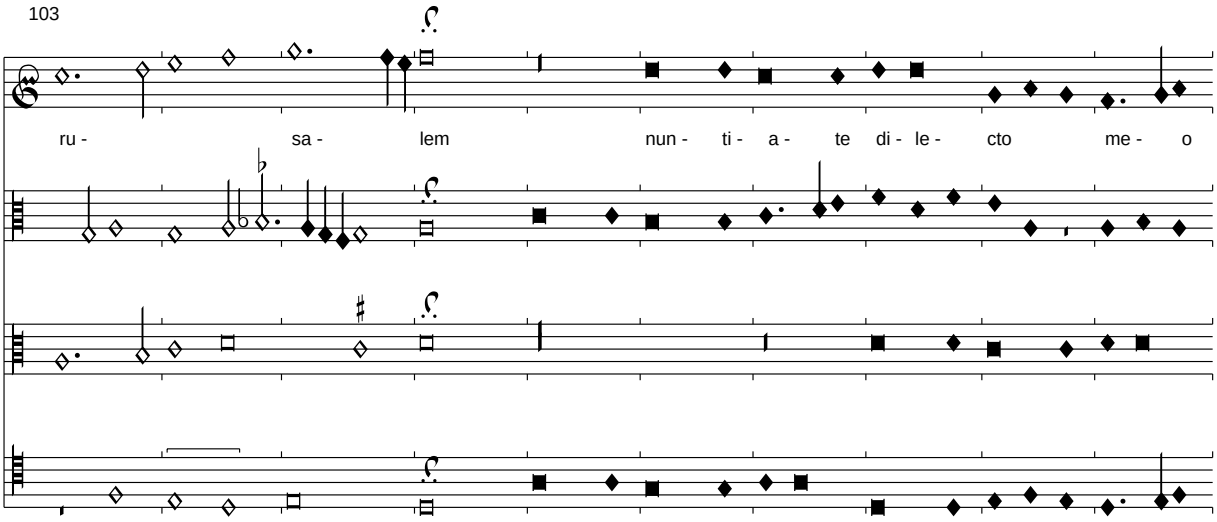

38
ve -
ne -
runt
me

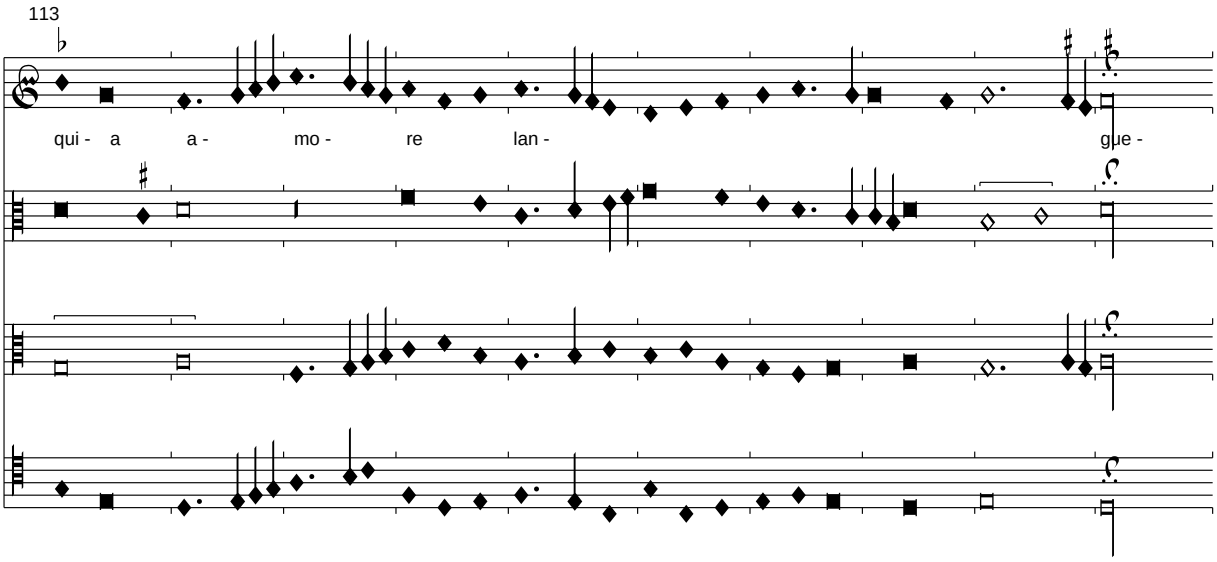

47
cu - sto - des ci -
vi -

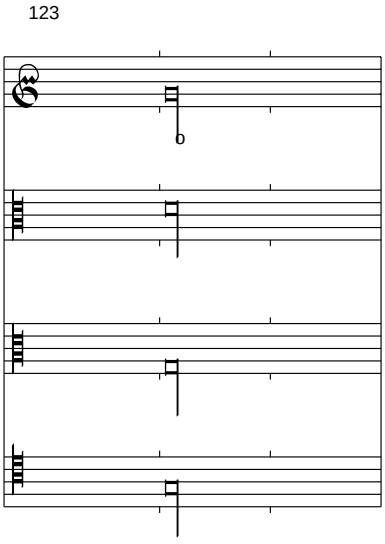

56
ta - tis per - cus - se - runt me
65
et vul - ne - ra - ve - runt me
74
tu - le - runt pal - li -


84
um me - um cu - sto - des mu -


93
ro - rum fi - li - e Ye -


103
ru - sa - lem nun - ti - a - te di - le - cto me - o

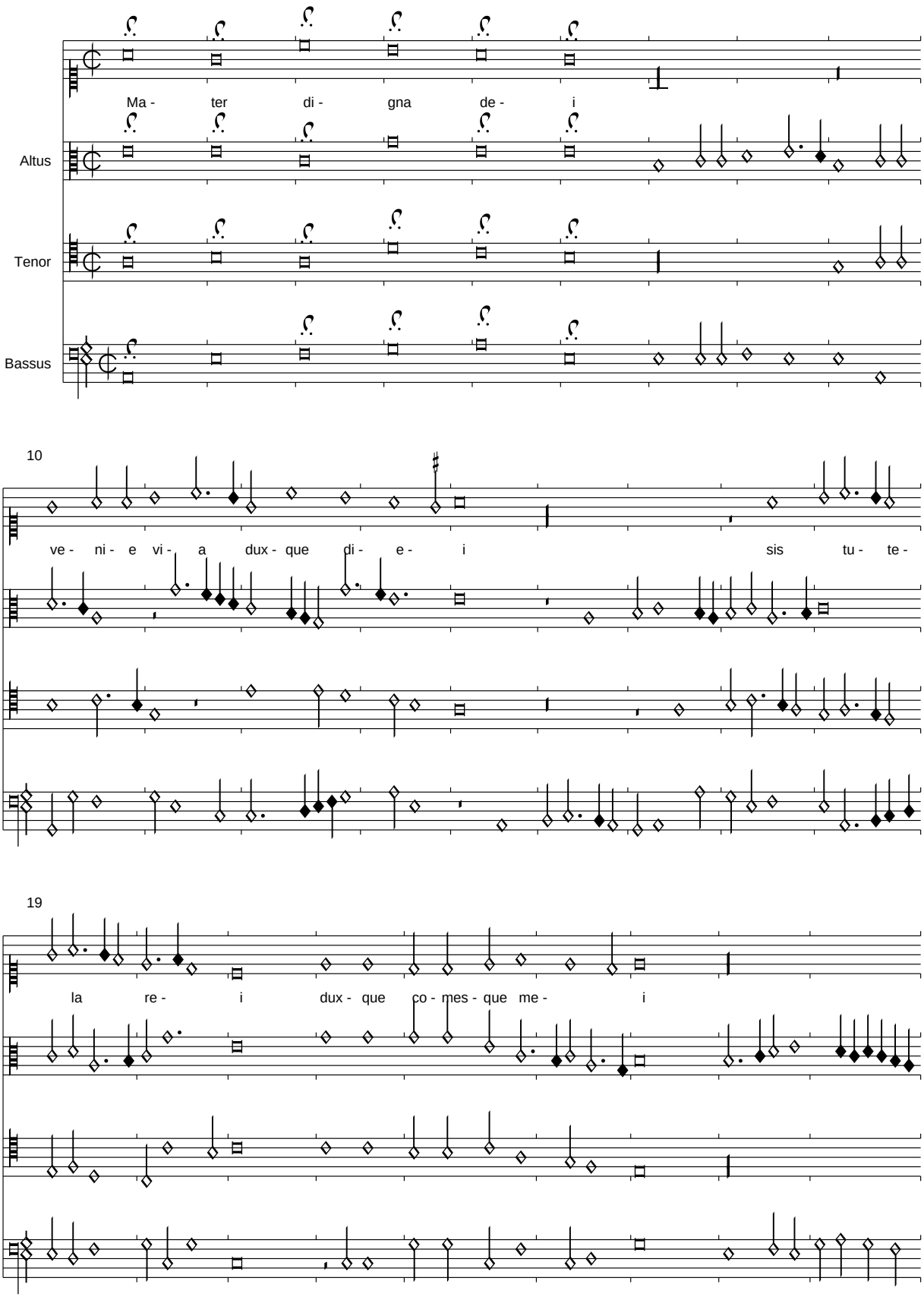




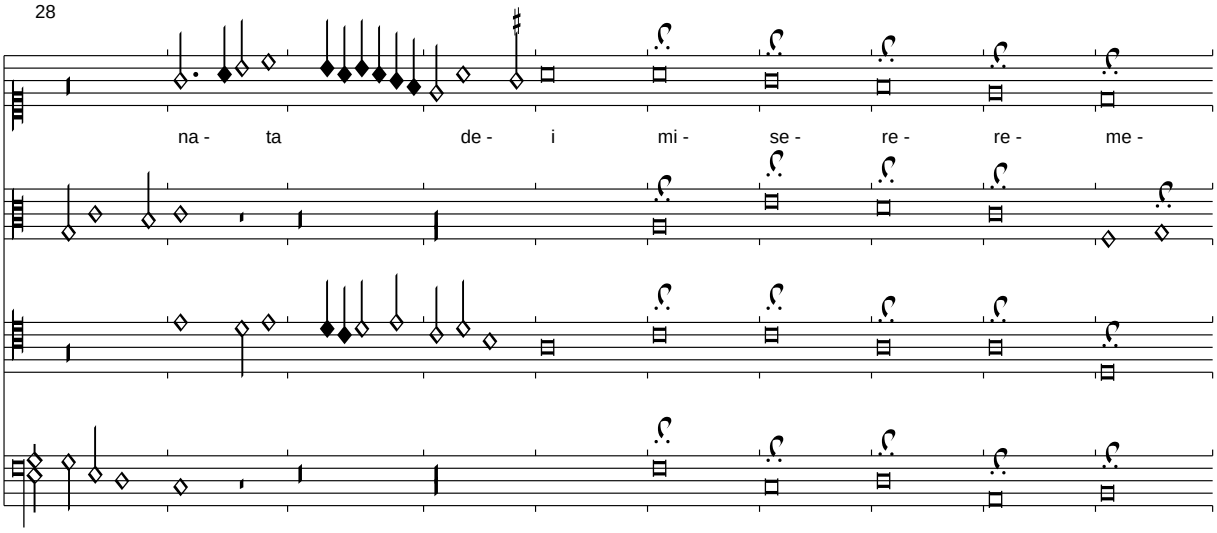
Ghiselin hat noch ein weiteres Mal diesen Text dreistimmig bearbeitet (Basevi Codex)

Gaspar (van Weerbecke): Mater digna dei

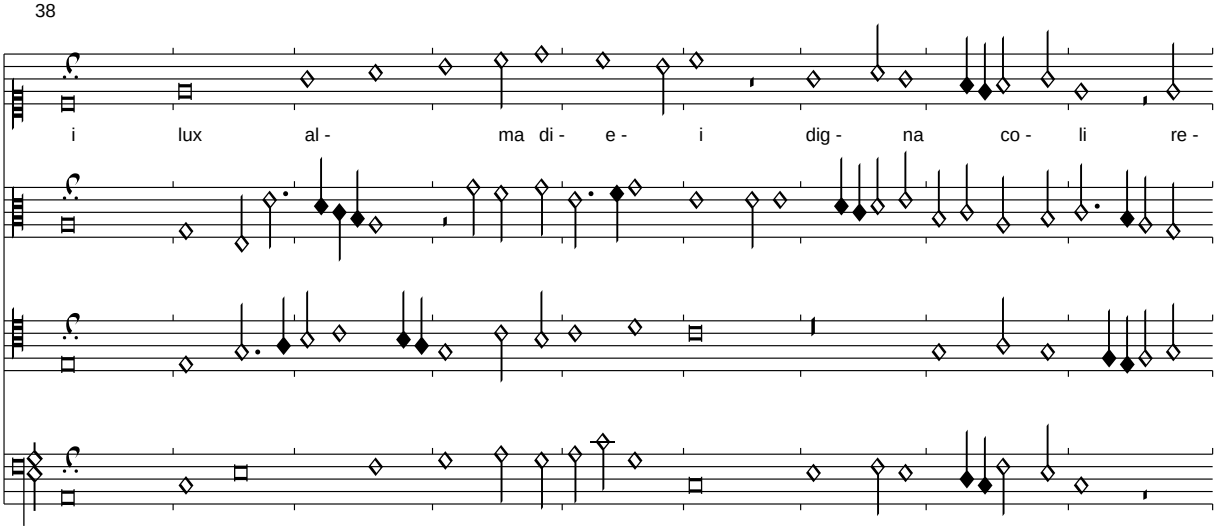
Petrucci Motetti A, Nr. 34



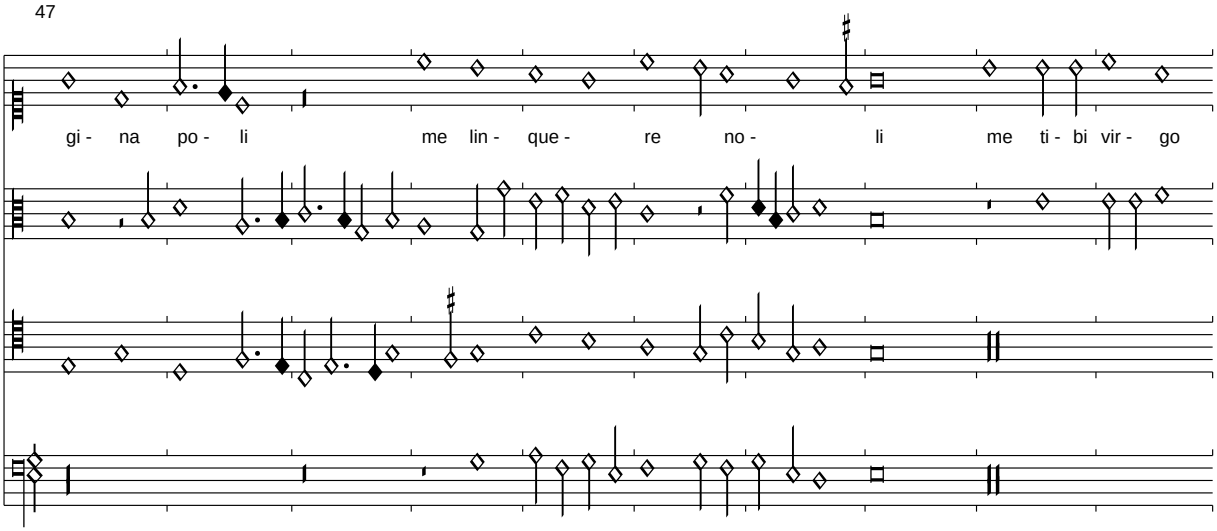
28

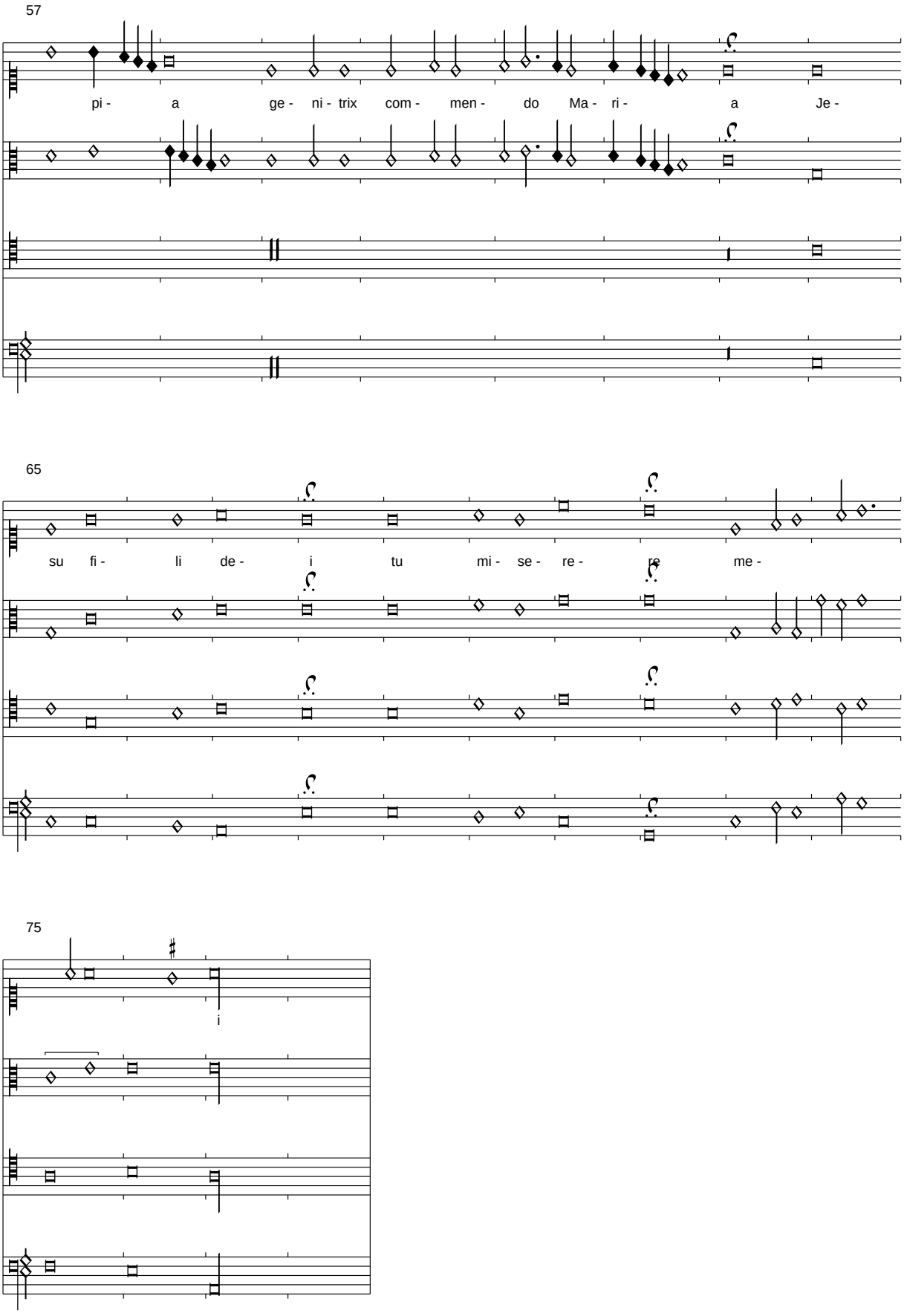

na - ta de - i mi - se - re - re - me -

38

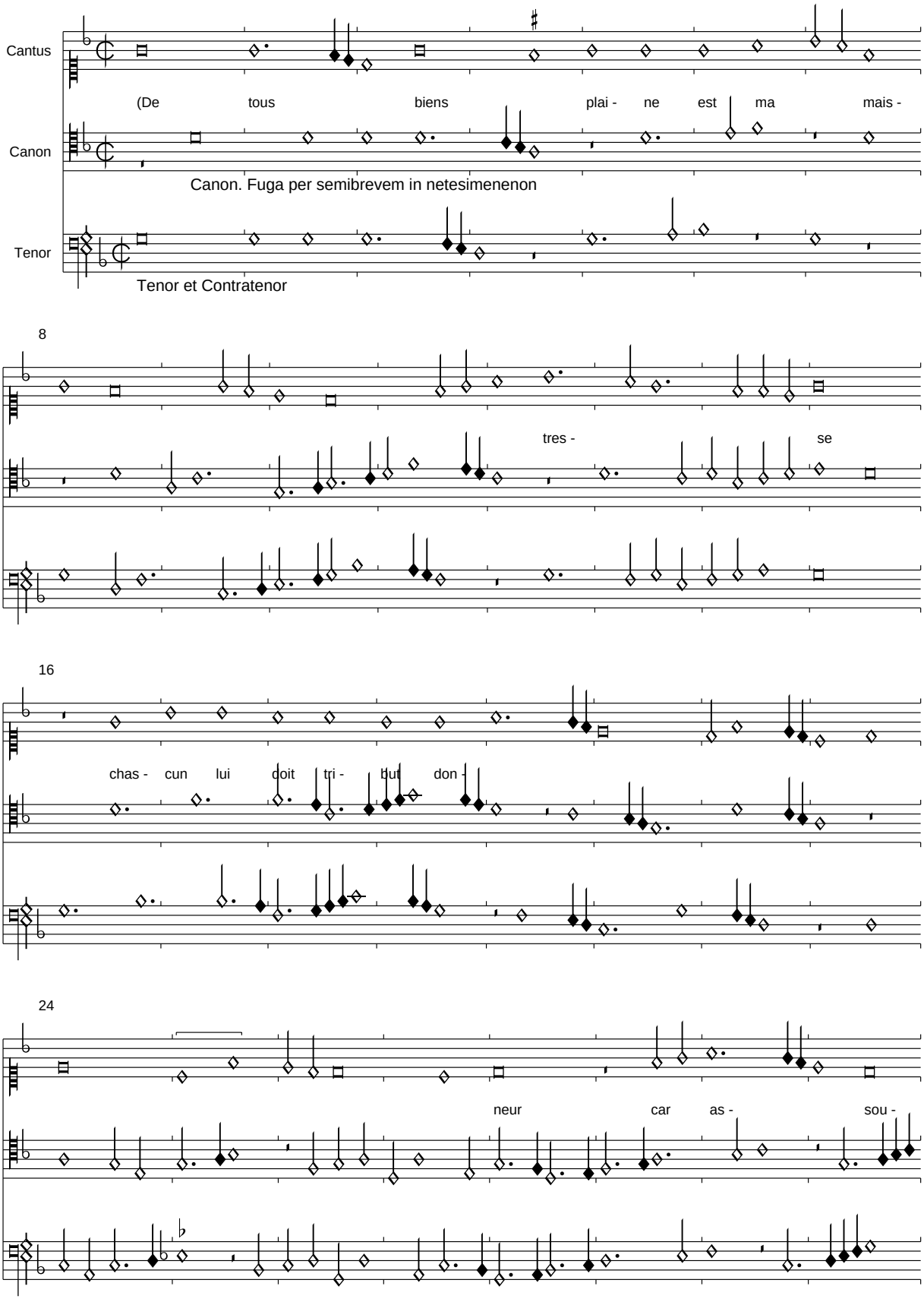

i lux al - ma di - e - i dig - na co - li re -

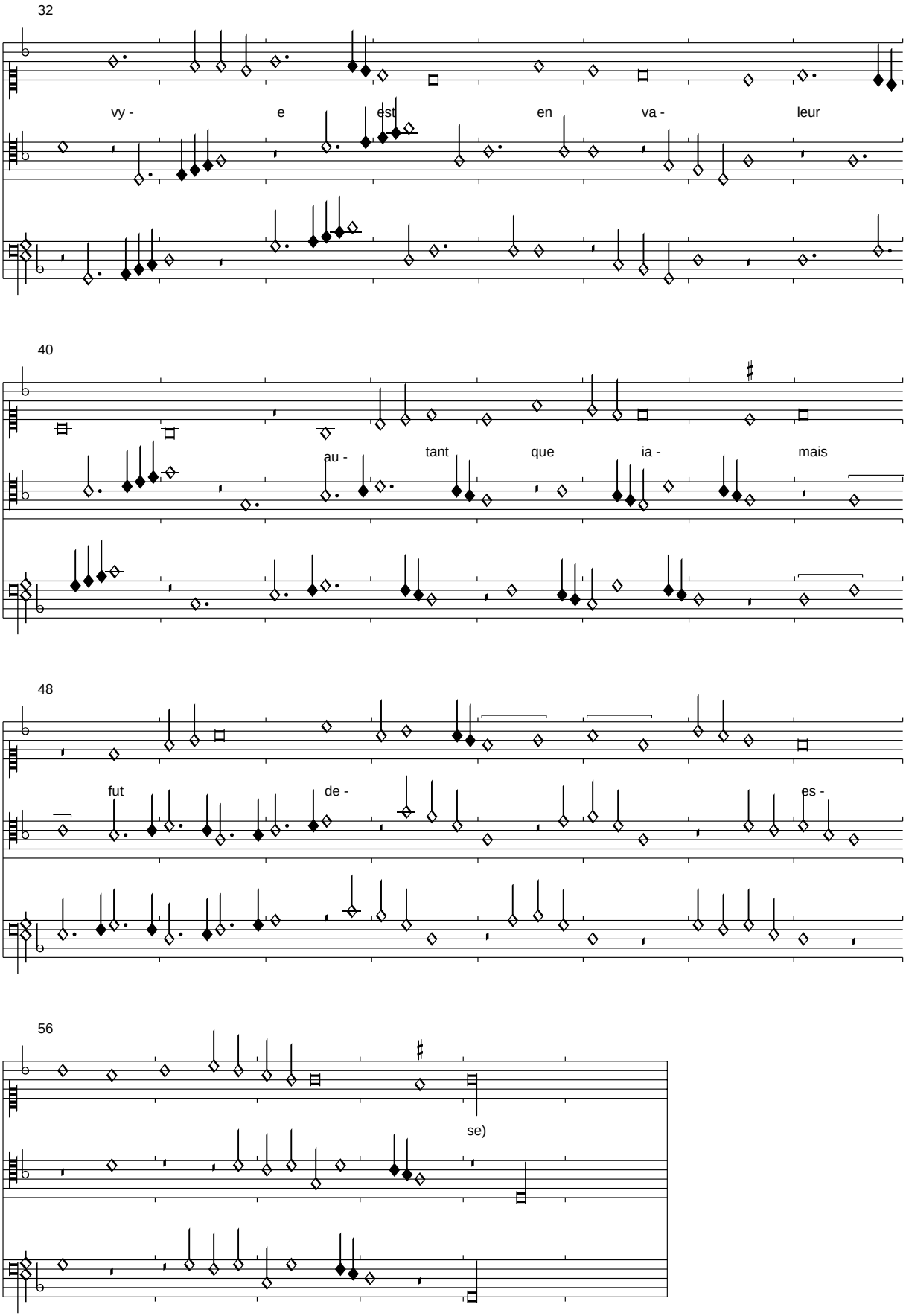
47


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


57
pi - a ge - ni - trix com - men - do Ma - ri - a Je -
65
su fi - li de - i tu mi - se - re - re me -
75
i

Josquin: De tous biens
Petrucci Motetti A, Nr. 35




32
vy - e est en va - leur
40
au - tant que ia - mais
48
fut de - es -
56
se)