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.

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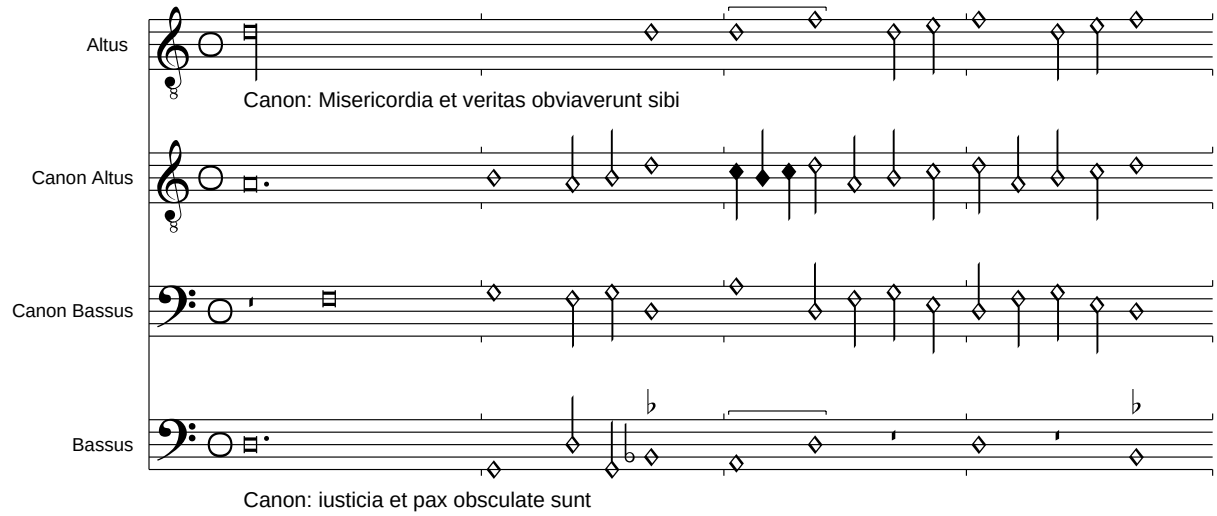
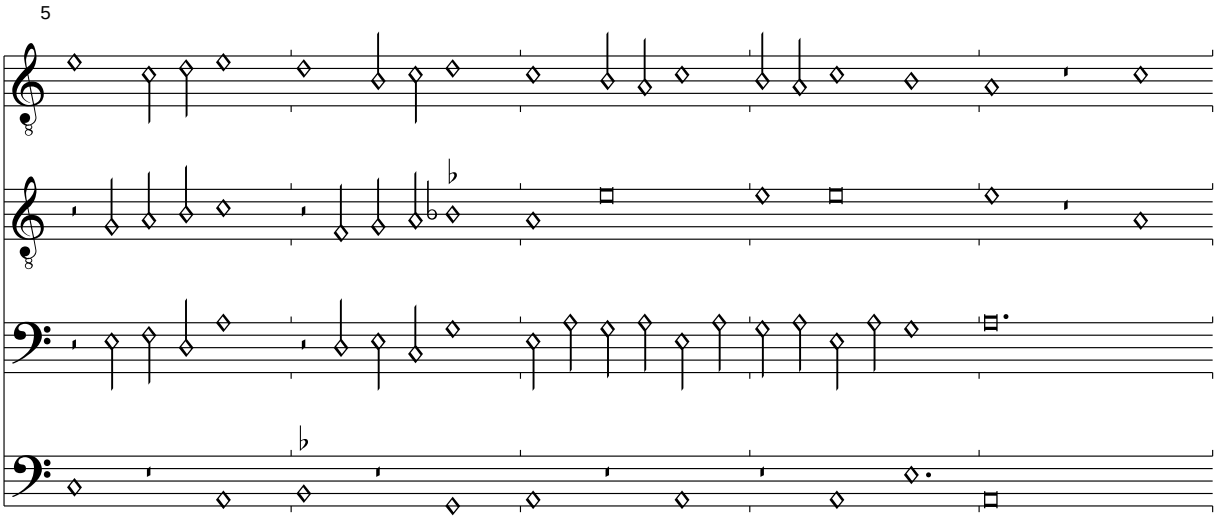
| 2 | Ave Maria virgo serena | Josquin |
| 3 | O genitrix gloriosa | (Compere) |
| 4 | Surge propera amica mea | Jo. de Pinarol |
| 5 | Virgo prudentissima | Josquin |
| 6 | Crux triumphans | Compere |
| 7 | Propter gravamen et tormentum | Compere |
| 8 | Descendi in ortum meum | |
| 9 | O quam glorifica 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) |

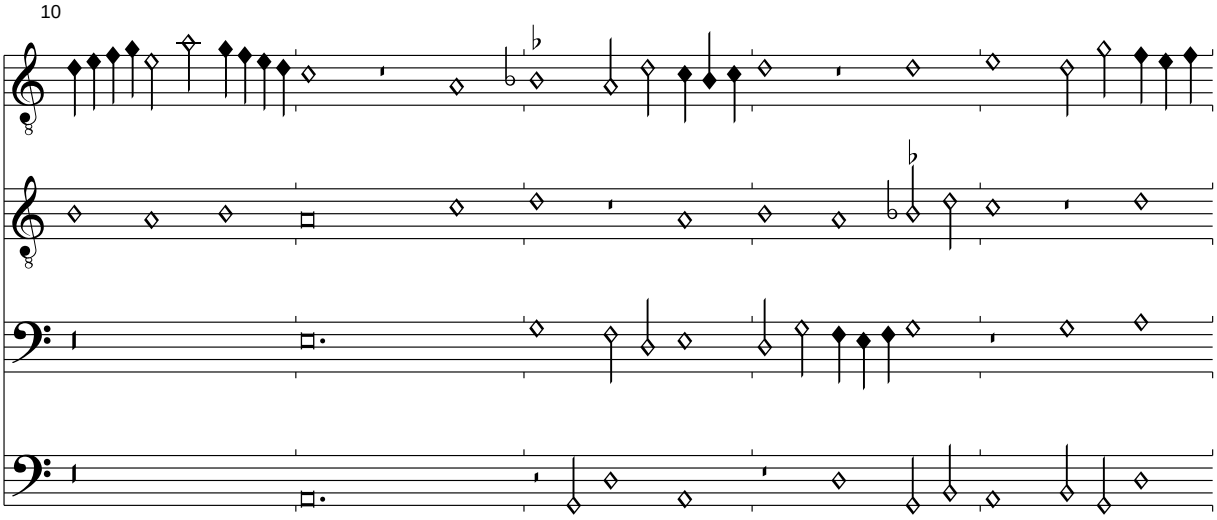
| | | |
|---|---|---|
| 24 | O pulcherrima mulierum | Gaspar (van Weerbecke) |
| 25 | Stella celi | |
| 26 | Vidi speciosam | Gaspar (van Weerbecke) |
| 27 | Ave vera caro Christi | |
| 28 | Da pacem domine | |
| 29 | Quis numerare queat-Da pacem | Compere |
| 30 | Virgo dei trono digna | Tinctoris |
| 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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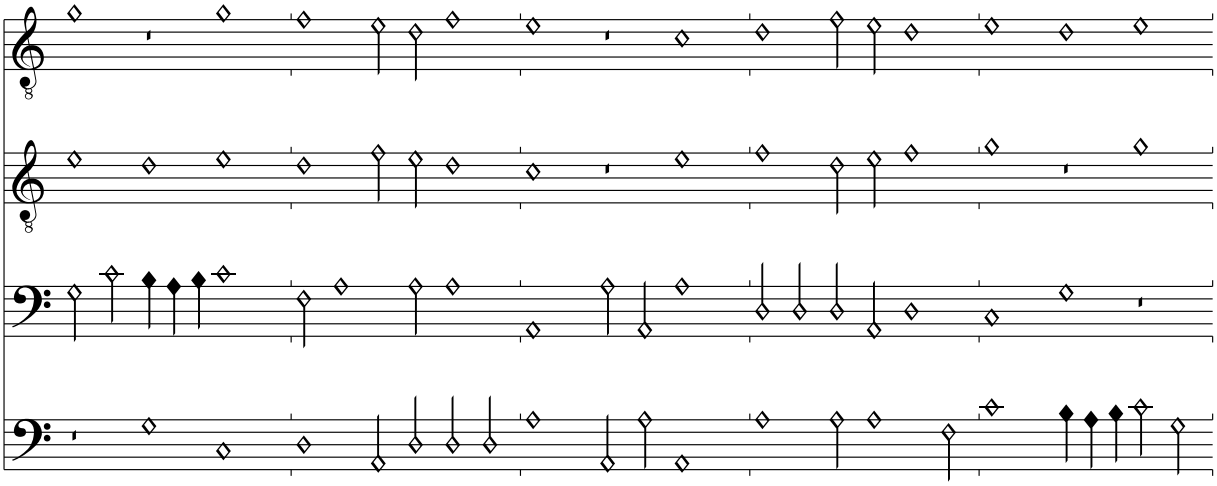

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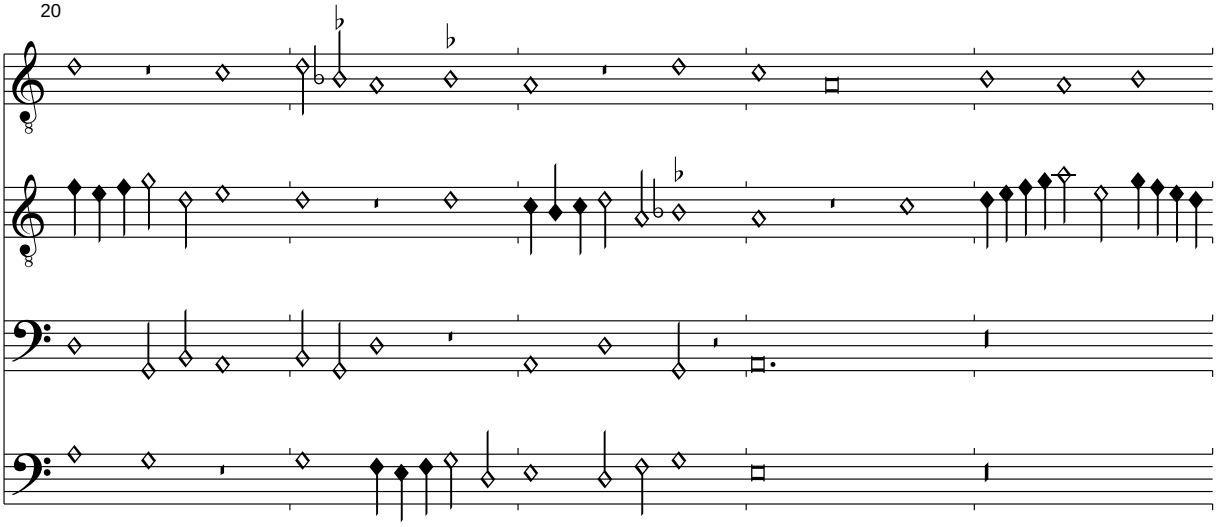

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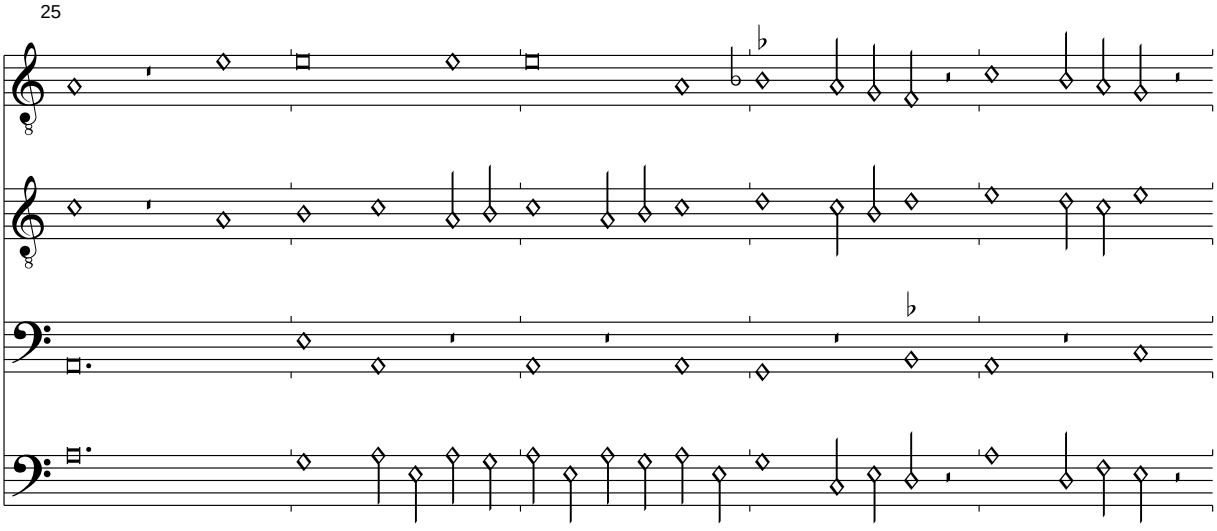
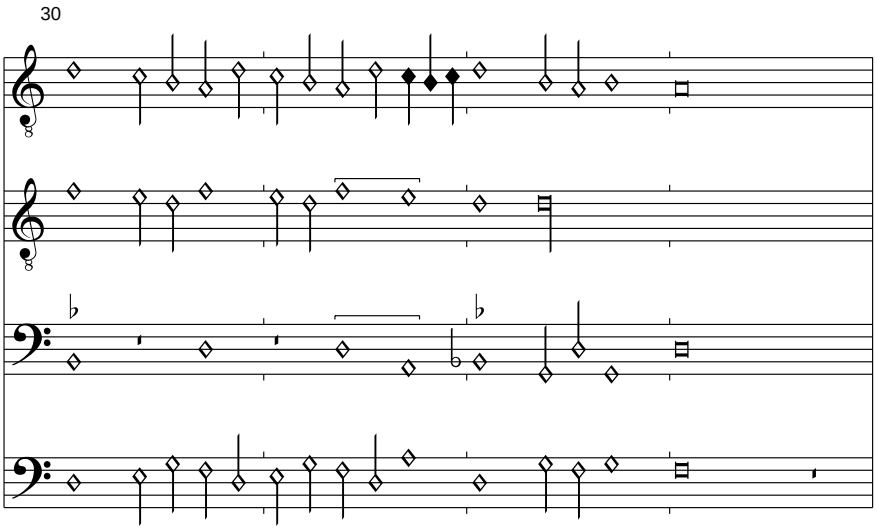
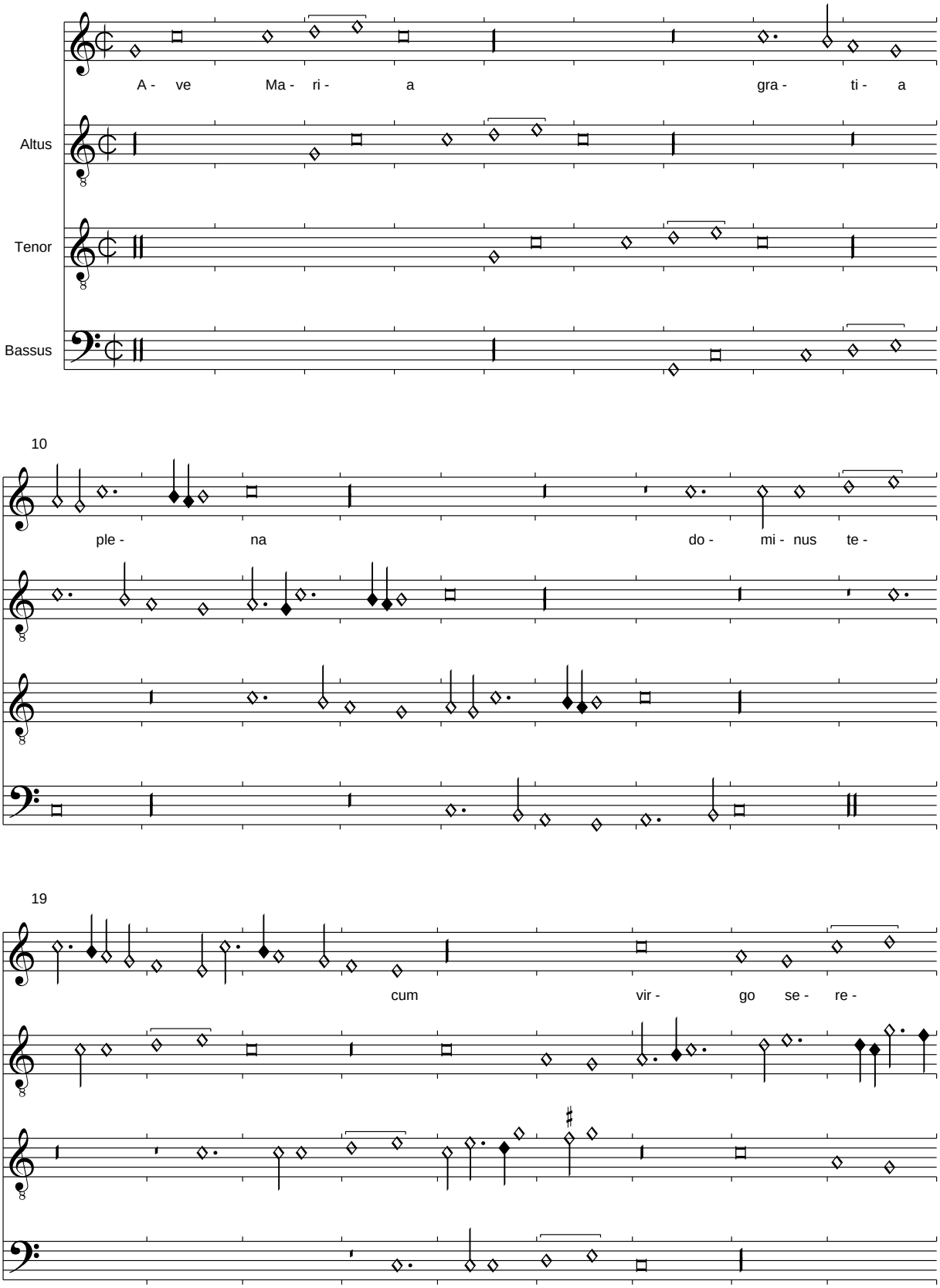





In höchst kunstvoller Form beginnen hier zwei Kanonpaare gleichzeitig, die Kanonstimme ist jeweils ein Krebskanon. Beide Kanonvorschriften entstammen dem Psalm 84,11: „Mitleid und Wahrheit haben sich getroffen“ und „Gerechtigkeit und Frieden haben sich geküsst“.

# Josquin: Ave Maria
## Petrucci Motetti A, Nr. 2



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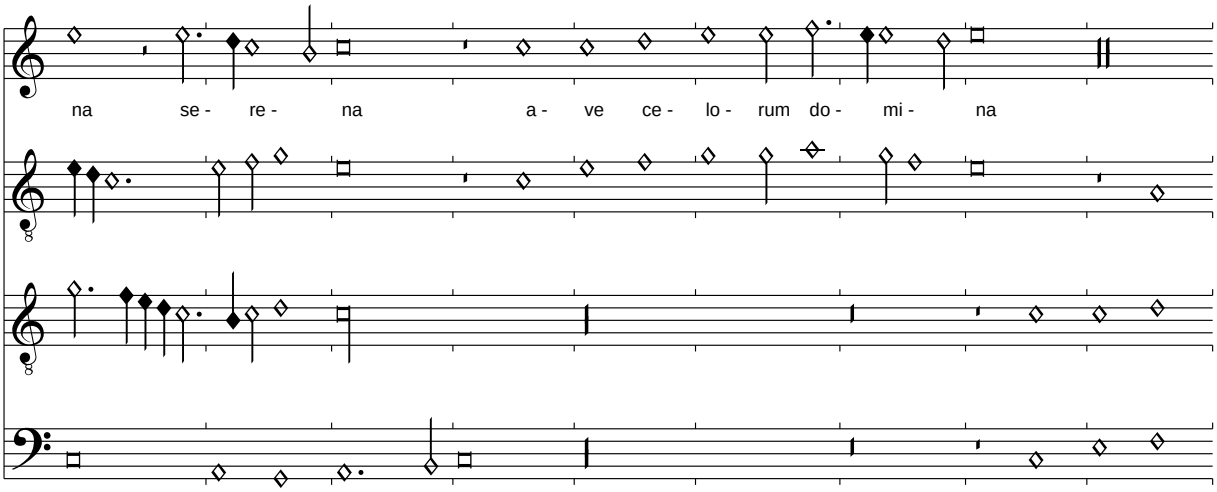
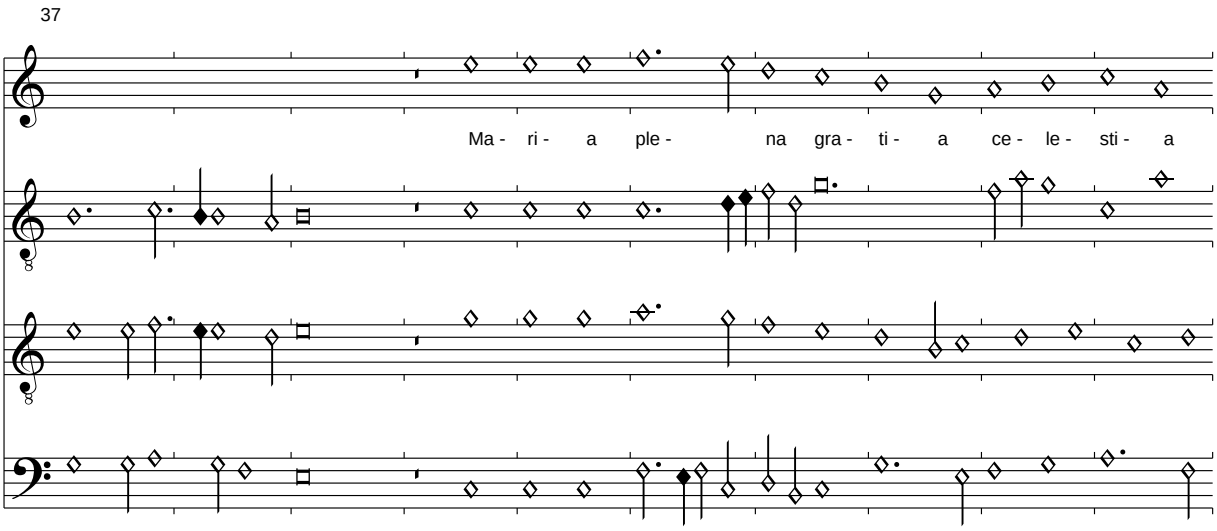
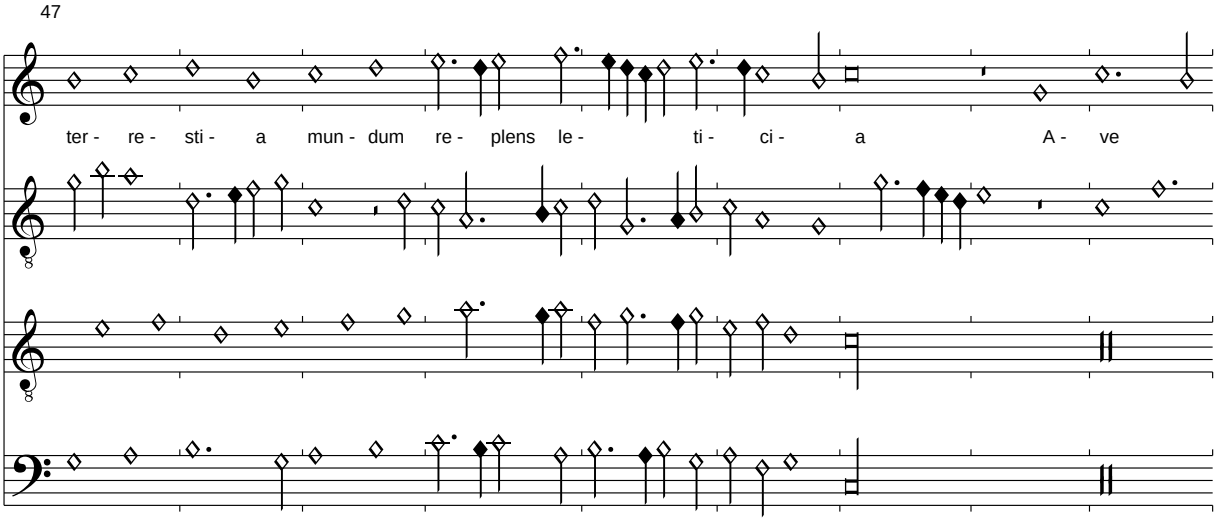
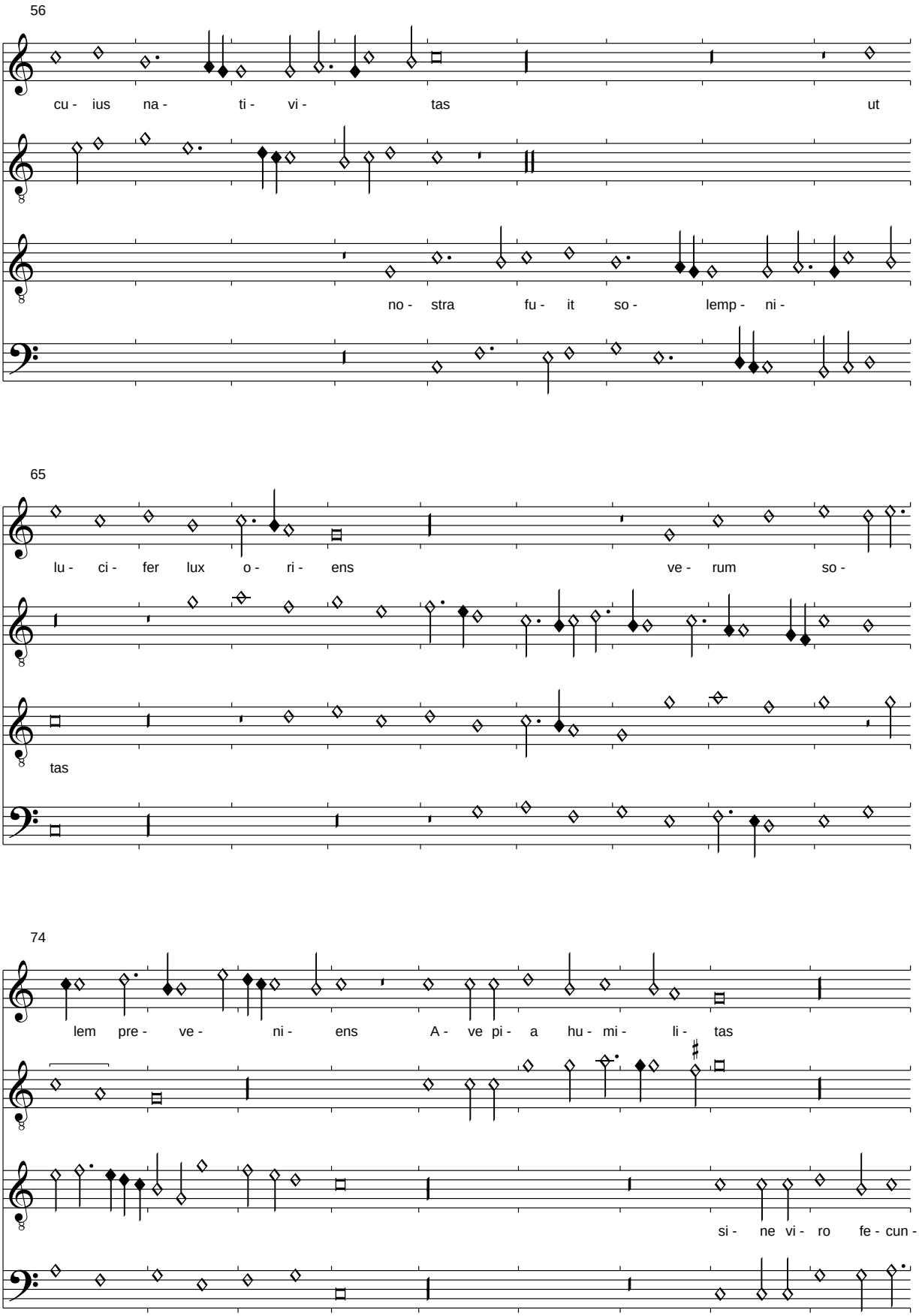

na se - re - na a - ve ce - lo - rum do - mi - na

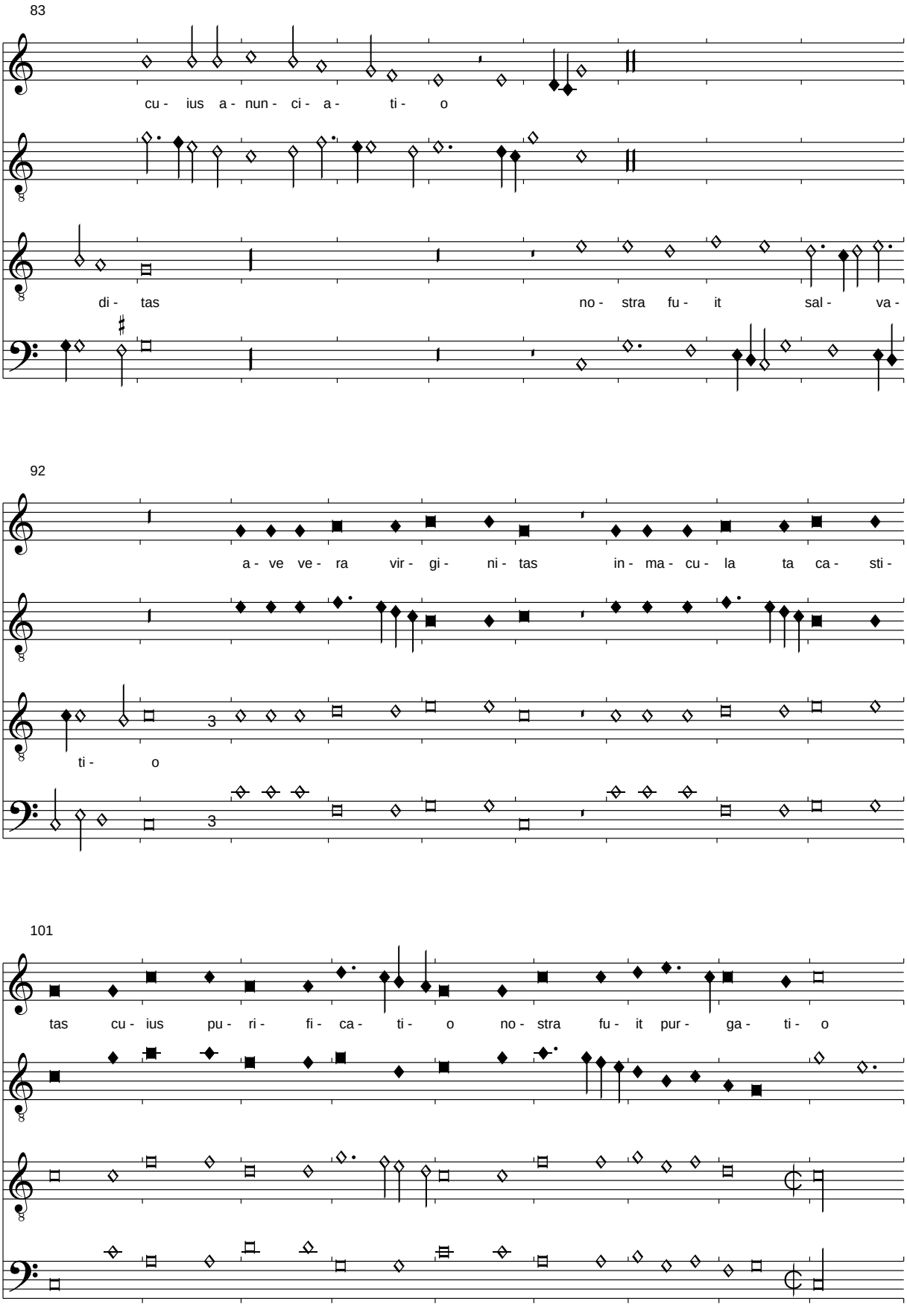
37


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

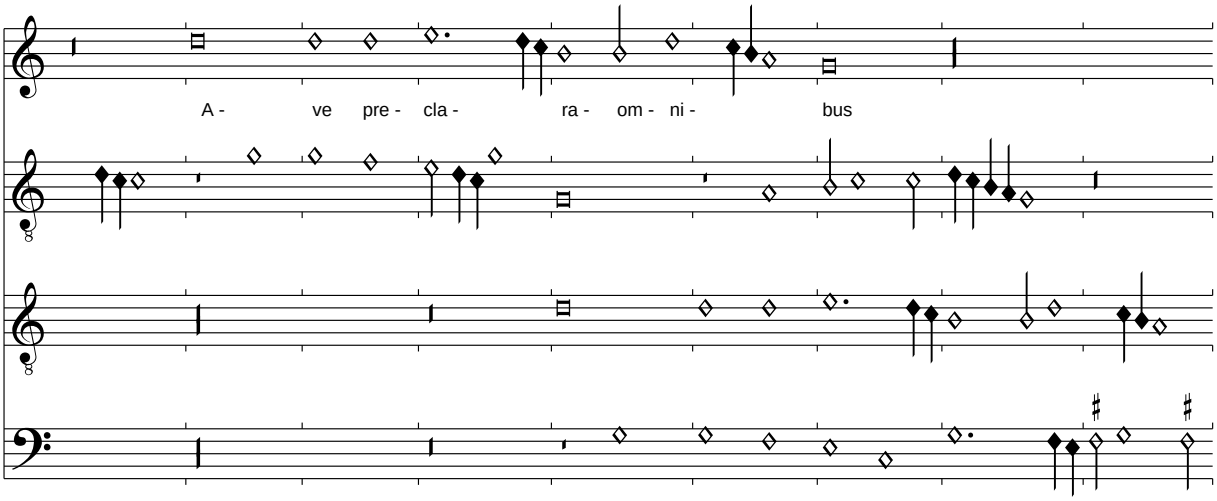
47


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

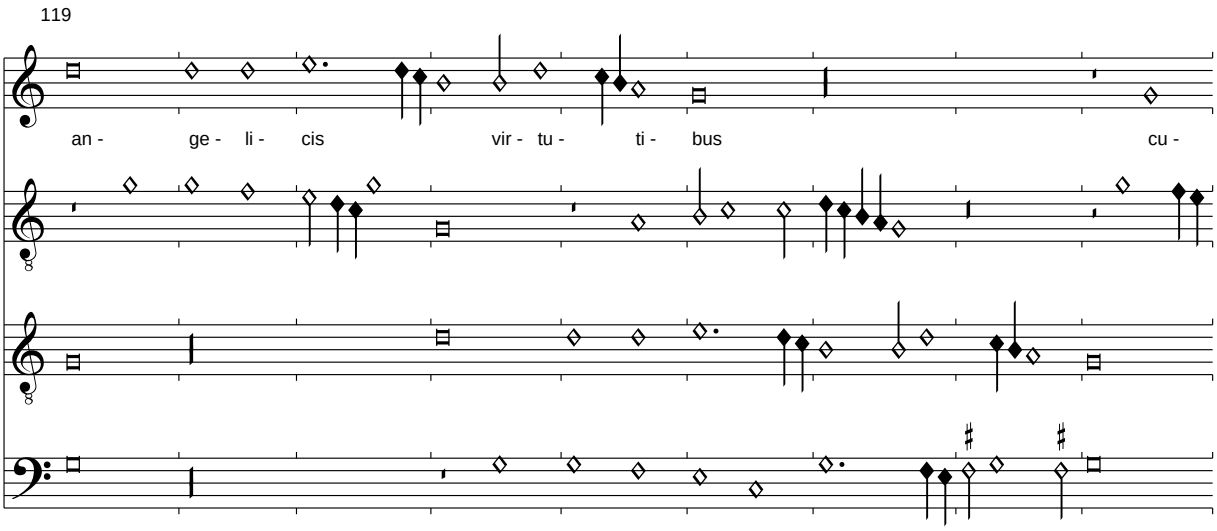

56
cu - ius na - ti - vi - tas ut
no - stra fu - it so - lemp - ni -
65
lu - ci - fer lux o - ri - ens ve - rum so -
tas
74
lem pre - ve - ni - ens A - ve pi - a hu - mi - li - tas
si - ne vi - ro fe - cun -


83
cu - ius a - nun - ci - a - ti - o
di - tas no - stra fu - it sal - va -
92
a - ve ve - ra vir - gi - ni - tas in - ma - cu - la ta ca - sti -
3
ti - o
3
101
tas cu - ius pu - ri - fi - ca - ti - o no - stra fu - it pur - ga - ti - o

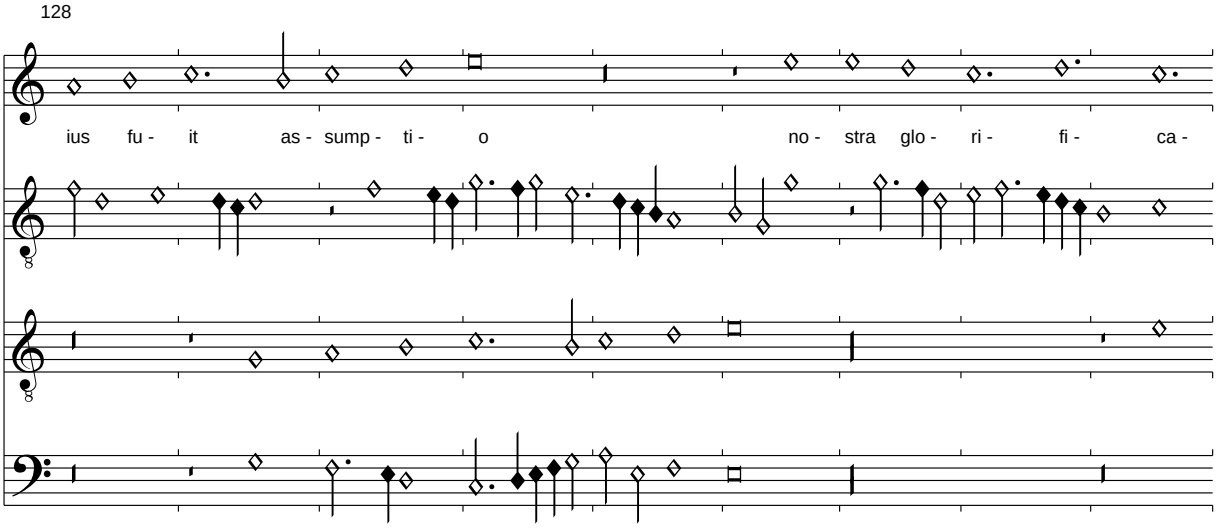
110


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

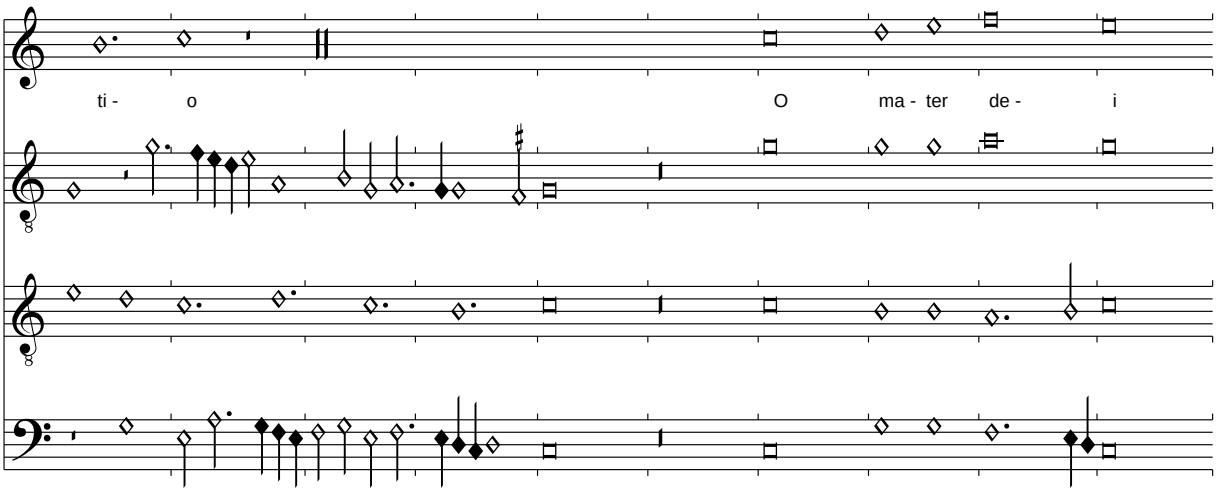
119


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

128


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

137

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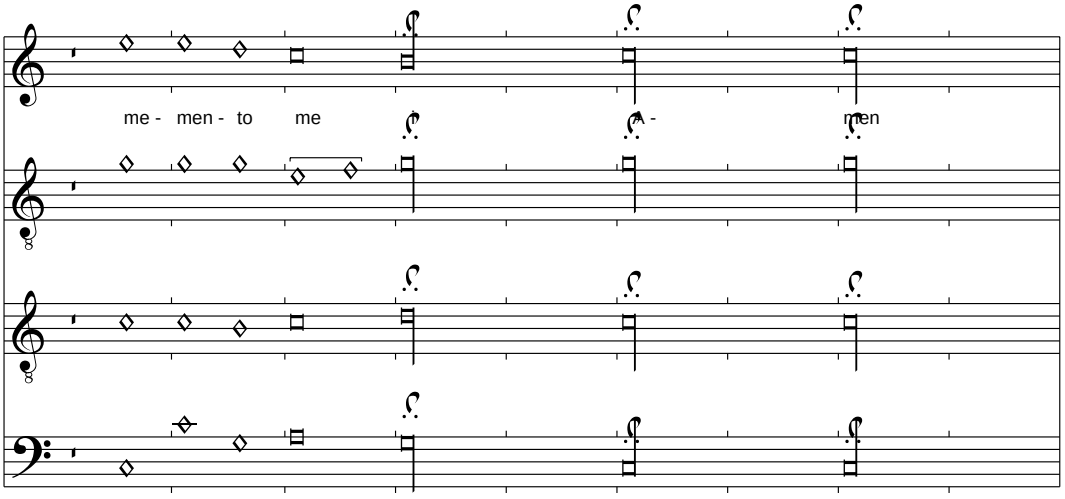
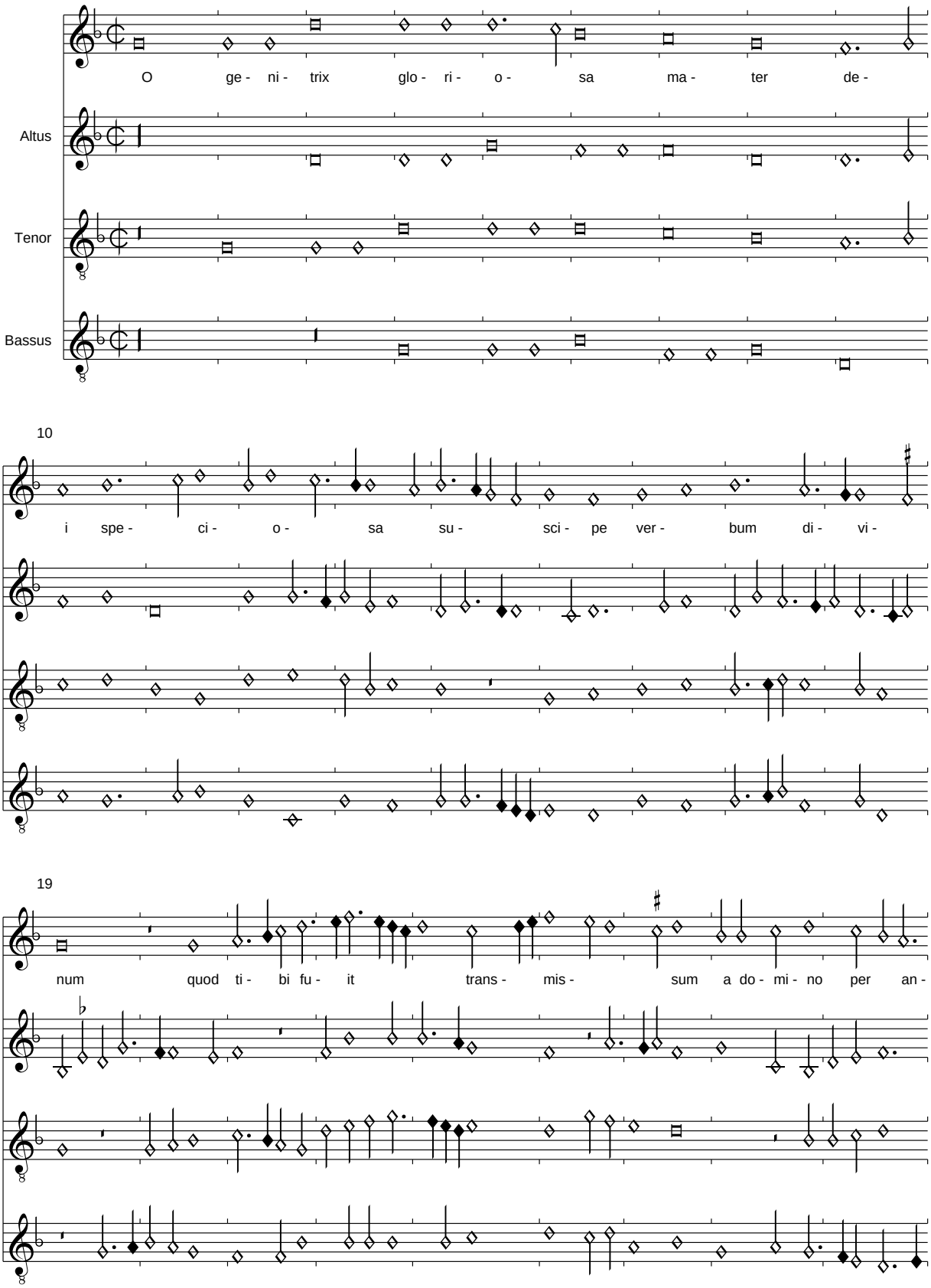
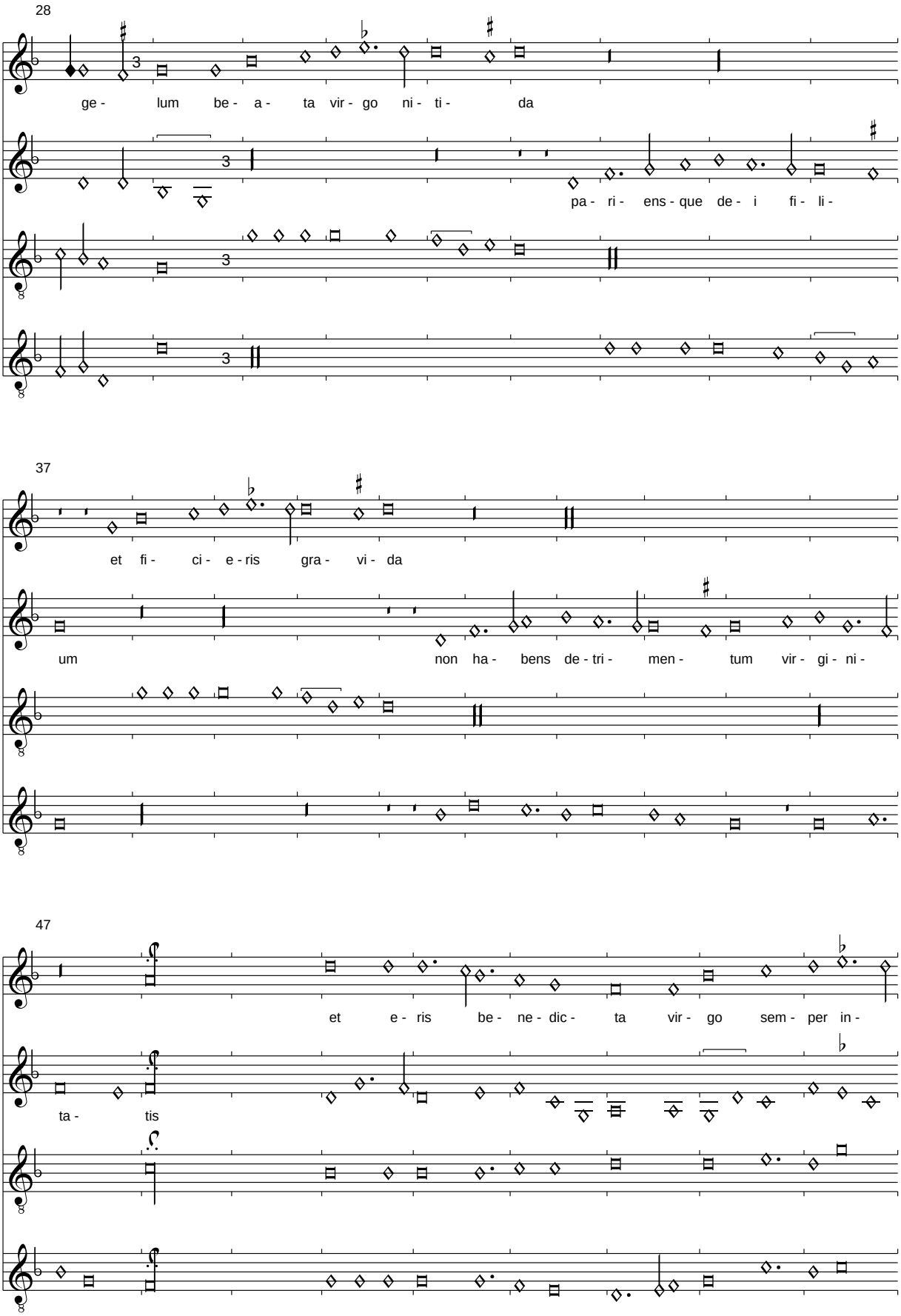
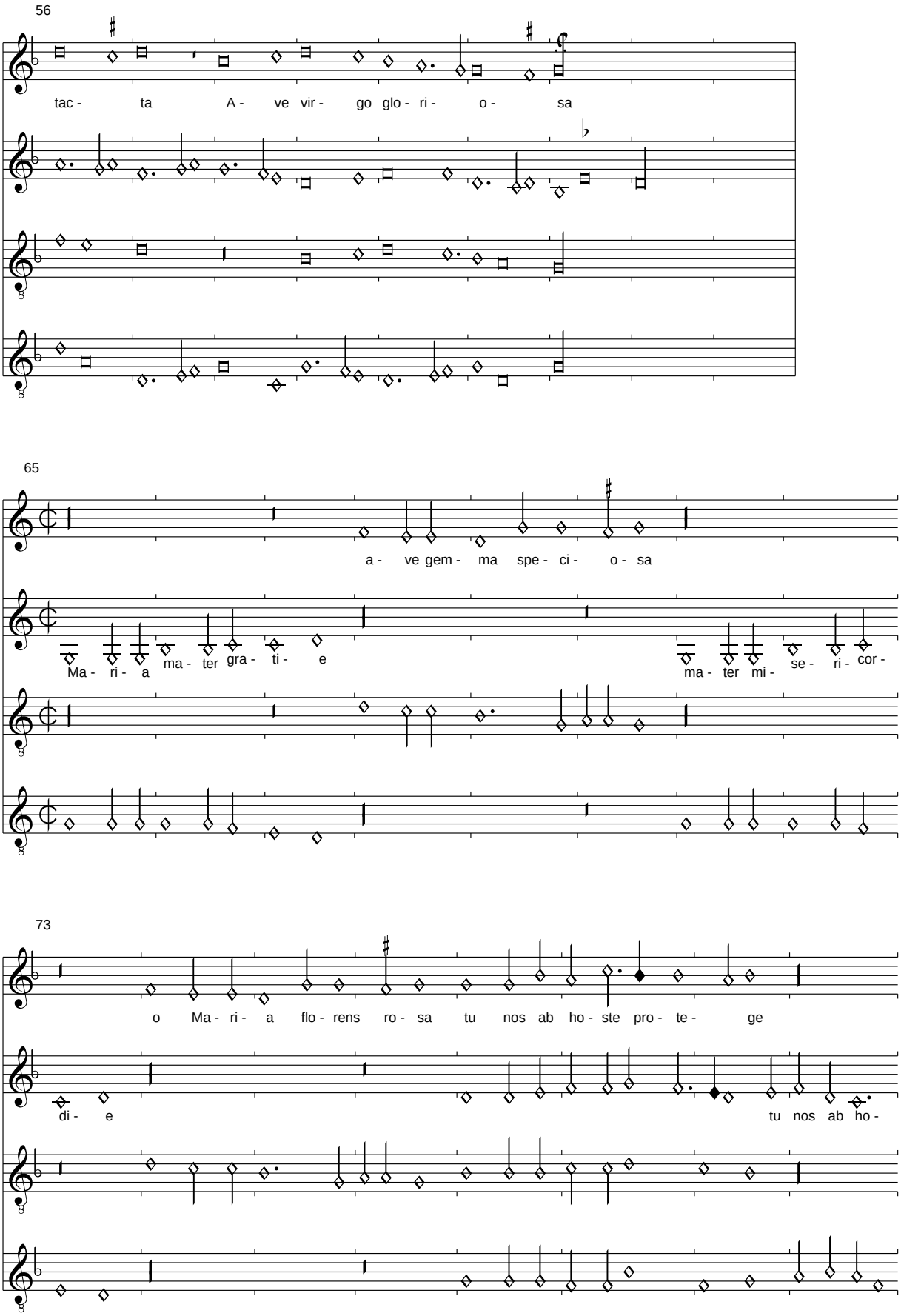


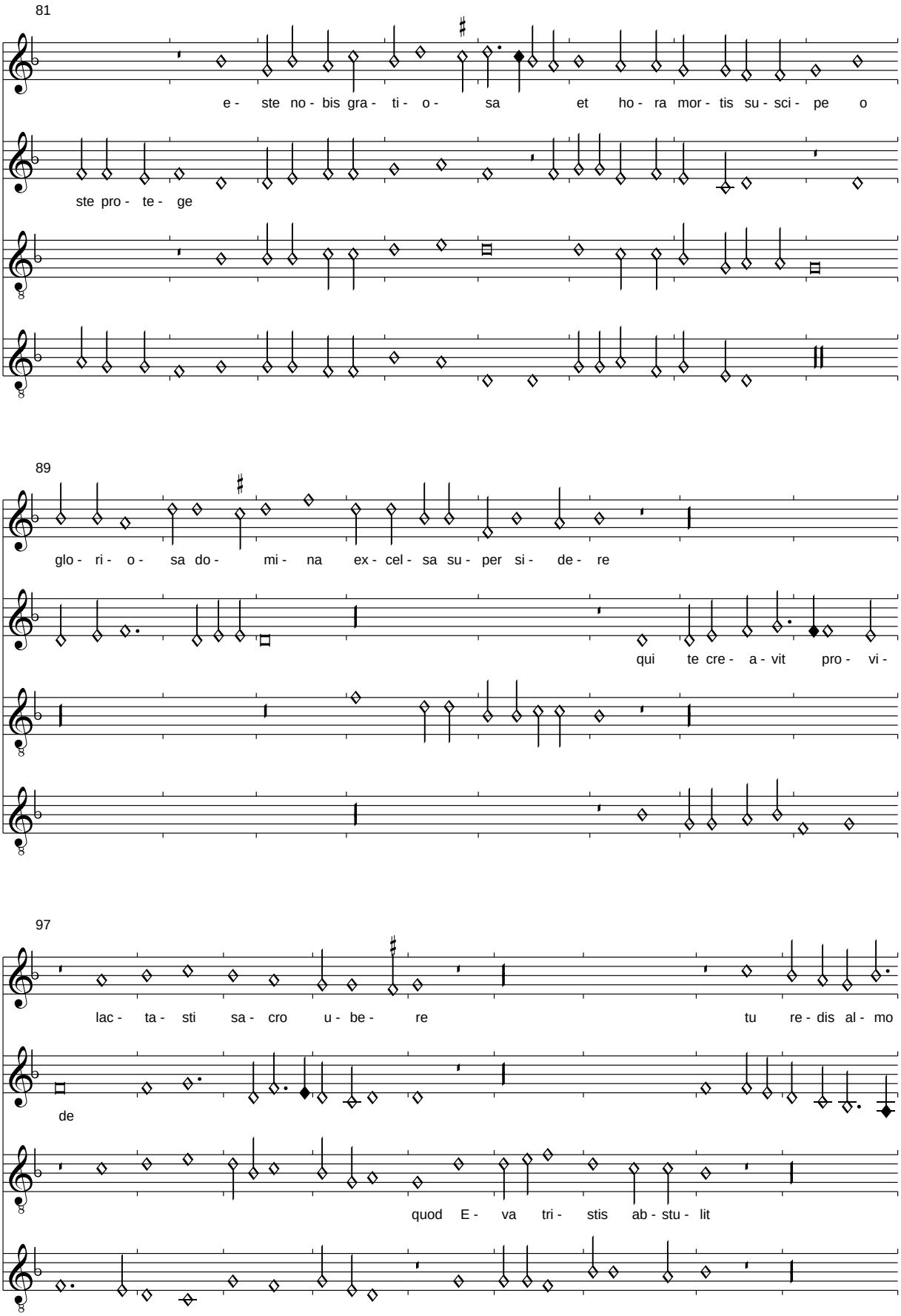
# (Compere): O genitrix gloriosa

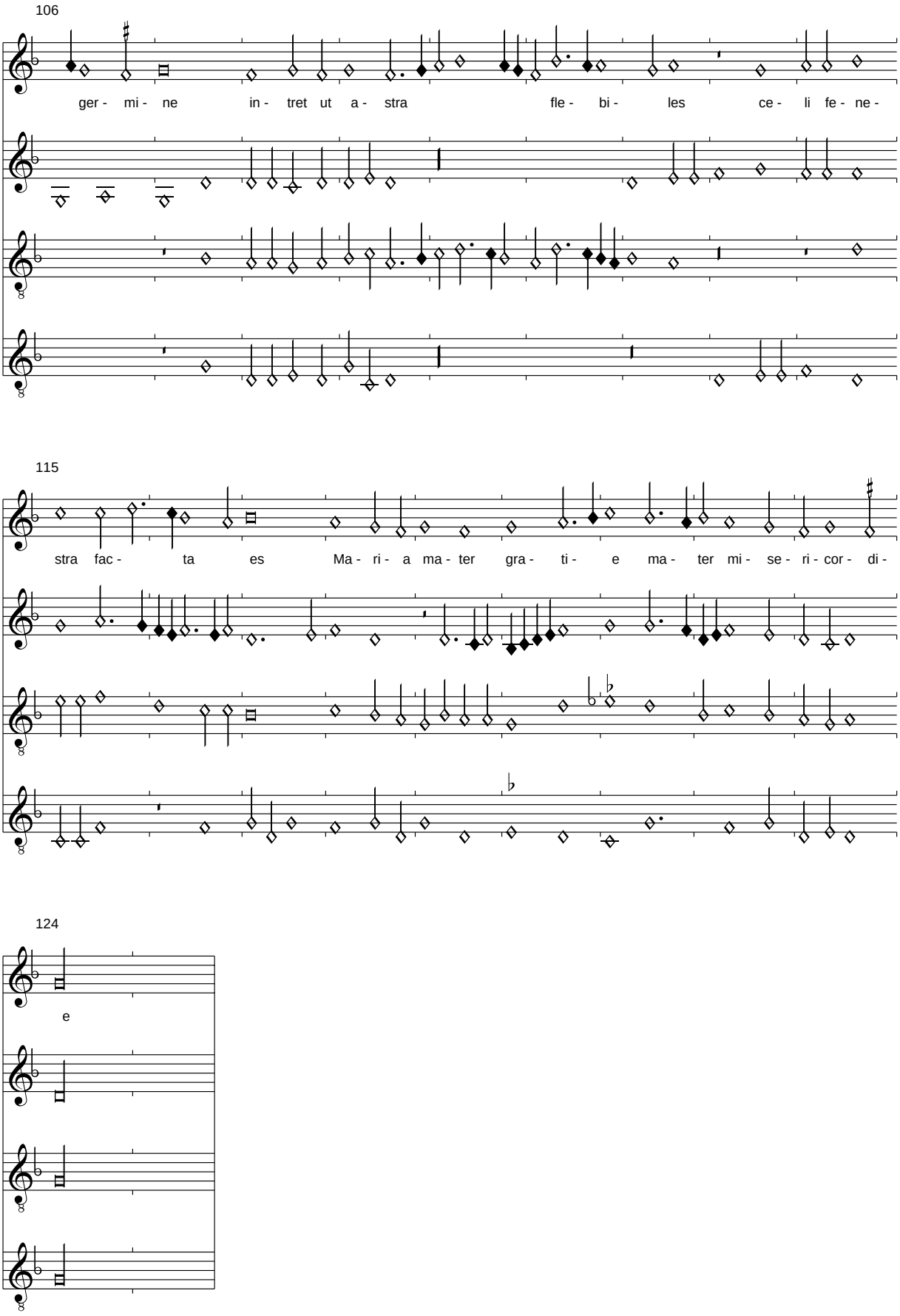
## Petrucci Motetti A, Nr. 3




28
ge - lum be - a - ta vir - go ni - ti - da
pa - ri - ens - que de - i fi - li -
37
et fi - ci - e - ris gra - vi - da
um non ha - bens de - tri - men - tum vir - gi - ni -
47
et e - ris be - ne - dic - ta vir - go sem - per in -
ta - tis


56
tac - ta A - ve vir - go glo - ri - o - sa
65
a - ve gem - ma spe - ci - o - sa
Ma - ri - a ma - ter gra - ti - e
ma - ter mi - se - ri - cor -
73
o Ma - ri - a flo - rens ro - sa tu nos ab ho - ste pro - te - ge
di - e
tu nos ab ho -

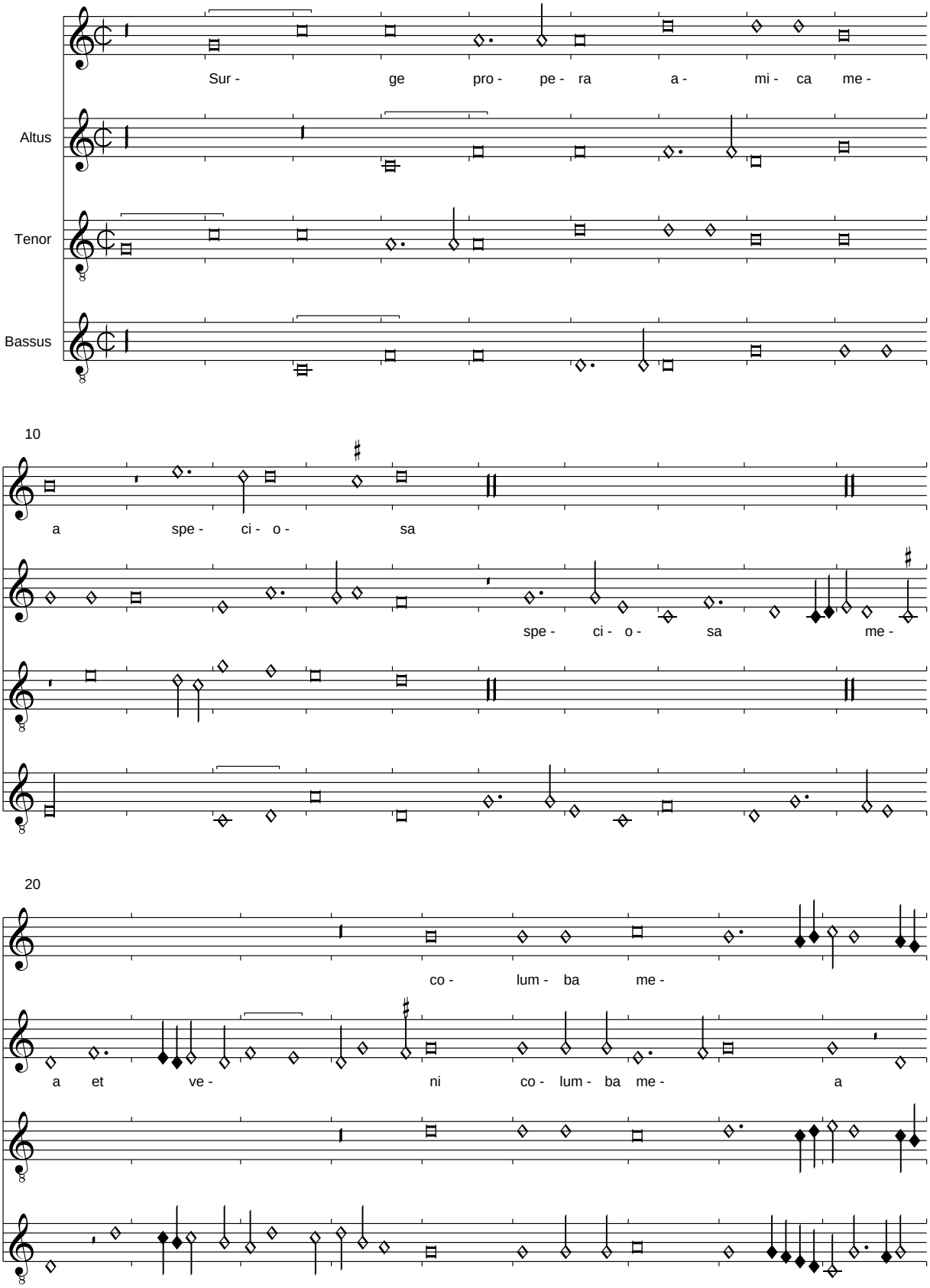

81
e - ste no - bis gra - ti - o - sa et ho - ra mor - tis su - sci - pe o
ste pro - te - ge
89
glo - ri - o - sa do - mi - na ex - cel - sa su - per si - de - re
qui te cre - a - vit pro - vi -
97
lac - ta - sti sa - cro u - be - re tu re - dis al - mo
de
quod E - va tri - stis ab - stu - lit

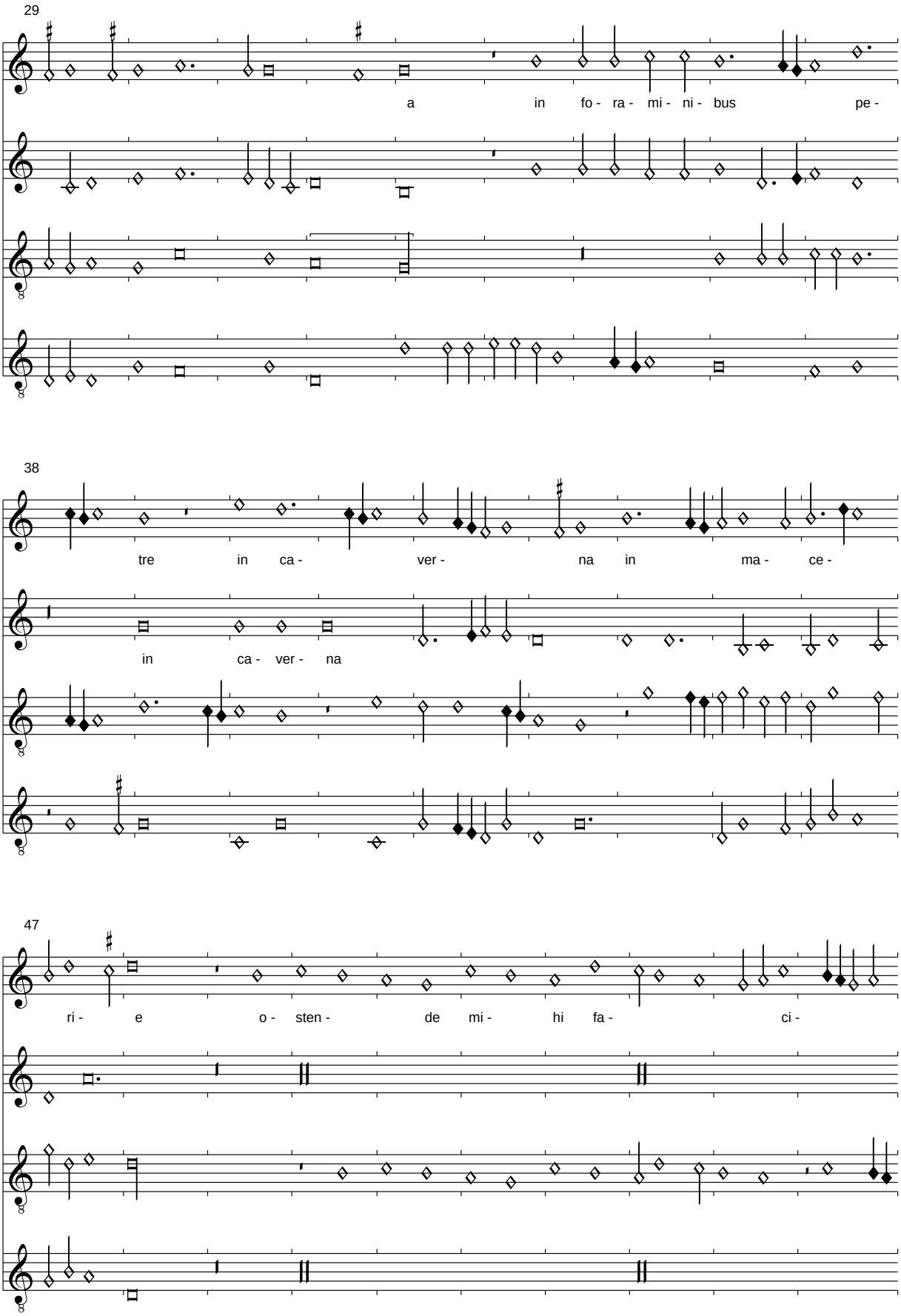


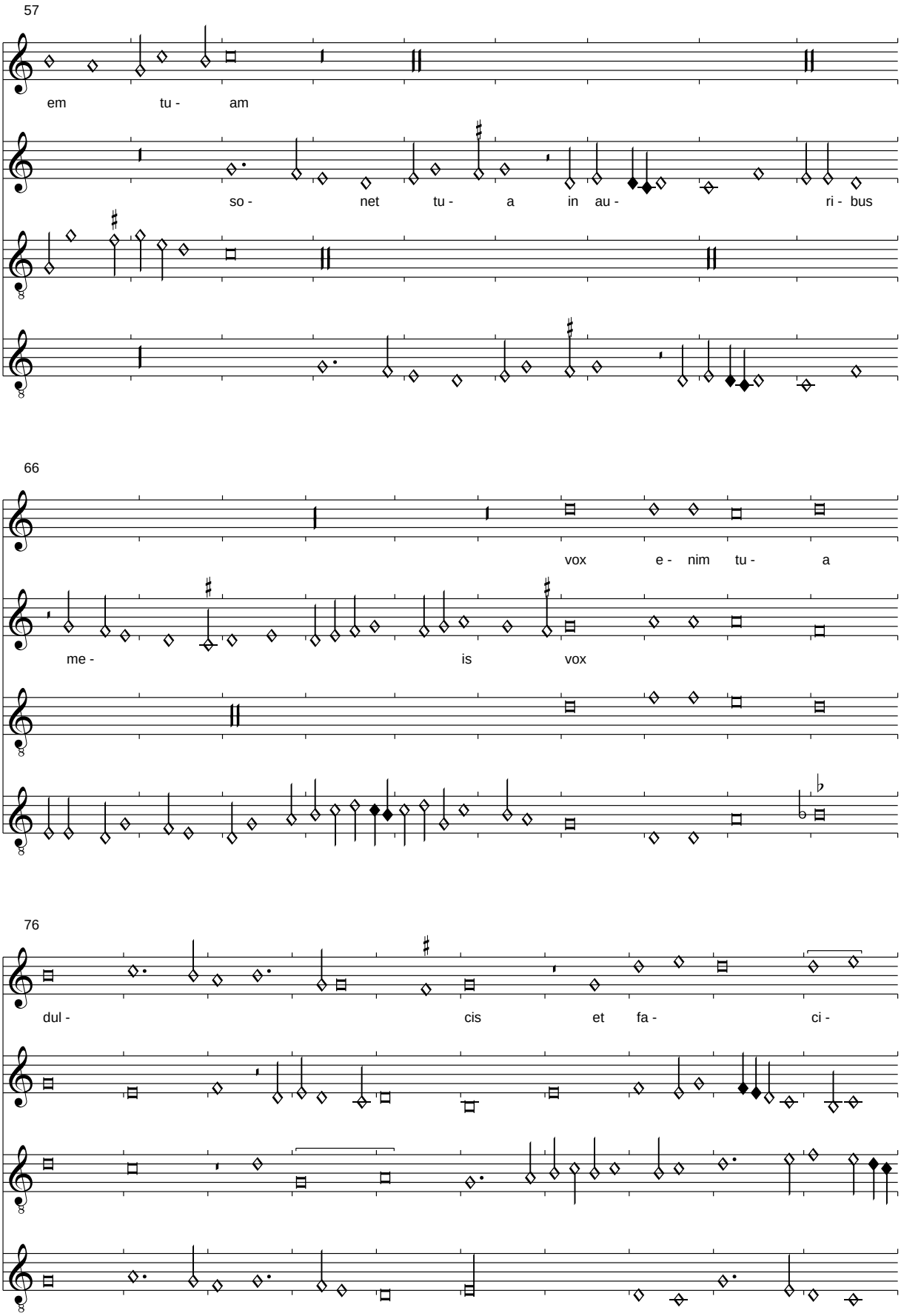

Der Text basiert teilweise auf dem Responsorium des 3. Adventssonntags.

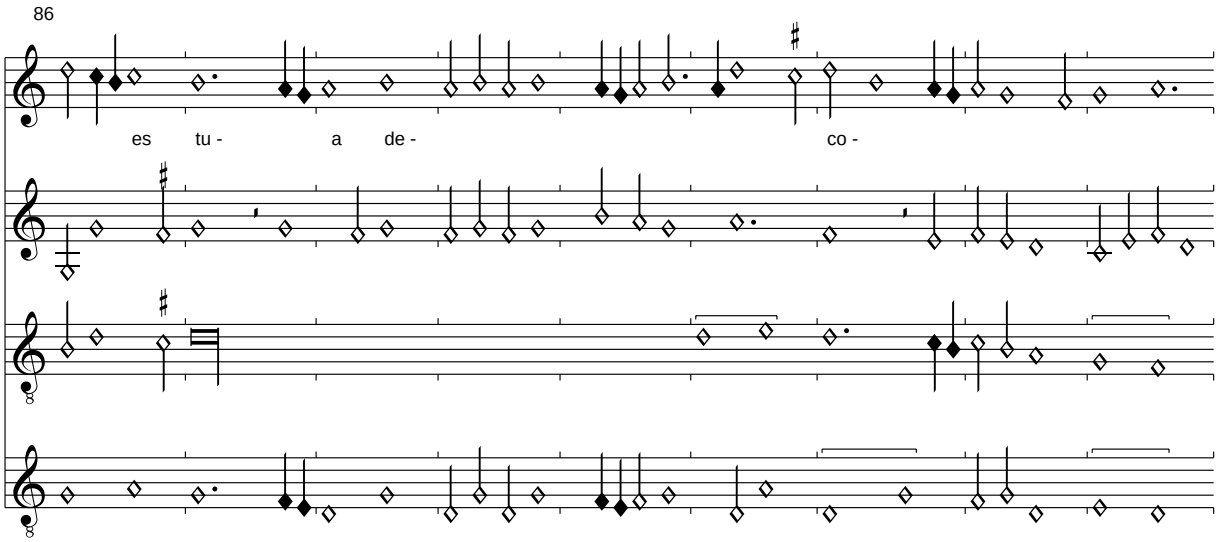
# Jo. de Pinarol: Surge propera

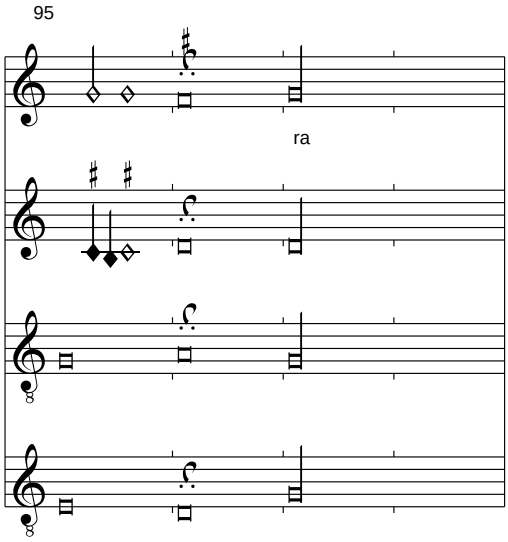
## Petrucci Motetti A, Nr. 4




29
a in fo - ra - mi - ni - bus pe -
38
tre in ca - ver - na in ma - ce -
in ca - ver - na
47
ri - e o - sten - de mi - hi fa - ci -


57
em tu - am
so - net tu - a in au - ri - bus
66
vox e - nim tu - a
me - is vox
76
dul - cis et fa - ci -

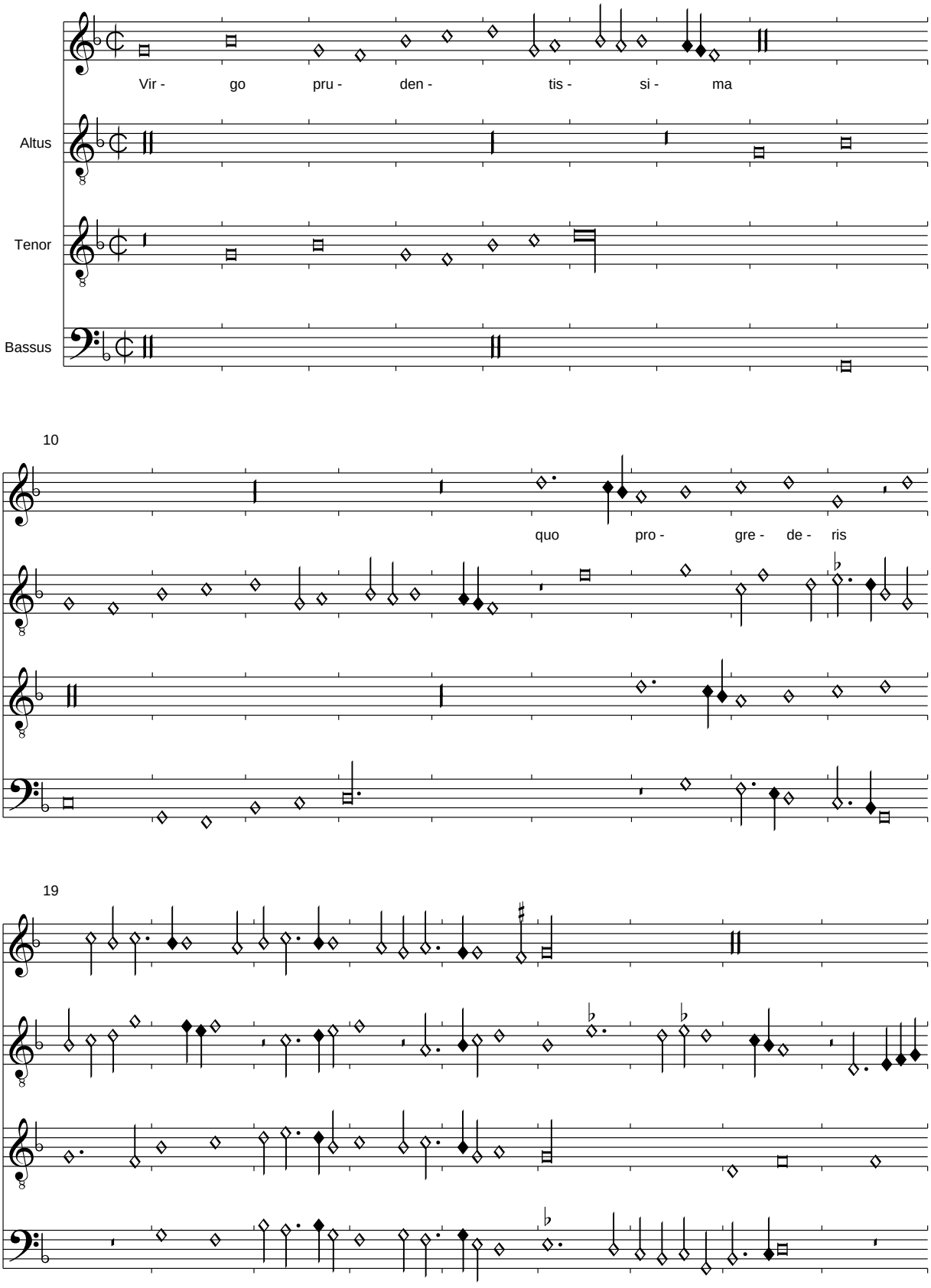



Der Komponist ist außerhalb des Drucks Petrucci A nicht belegt. Er setzt eindrucksvoll zwei Momente des Ausschnitts aus dem Hohen Lied um: das „Aufstehen“ am Anfang und die „süße der Stimme“ der Geliebten, einerseits harmonisch, dann „verziert“.

# Josquin: Virgo prudentissima

## Petrucci Motetti A, Nr. 5



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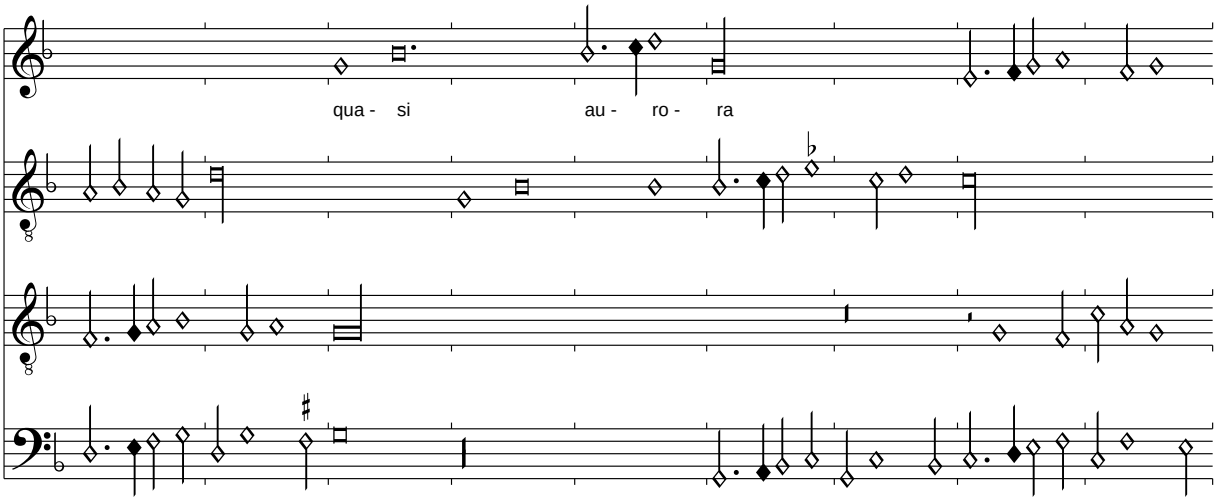


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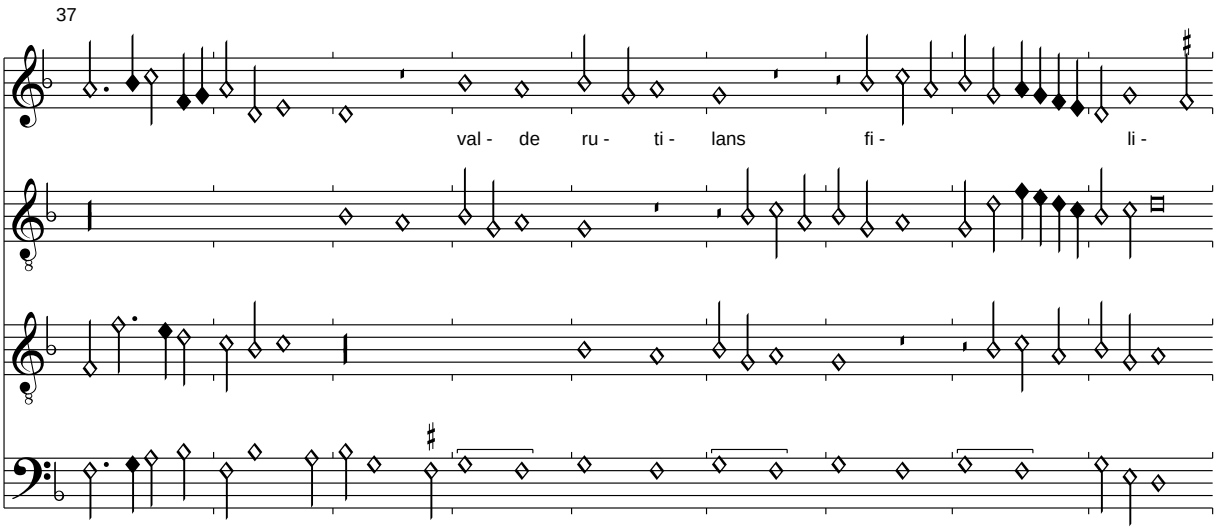


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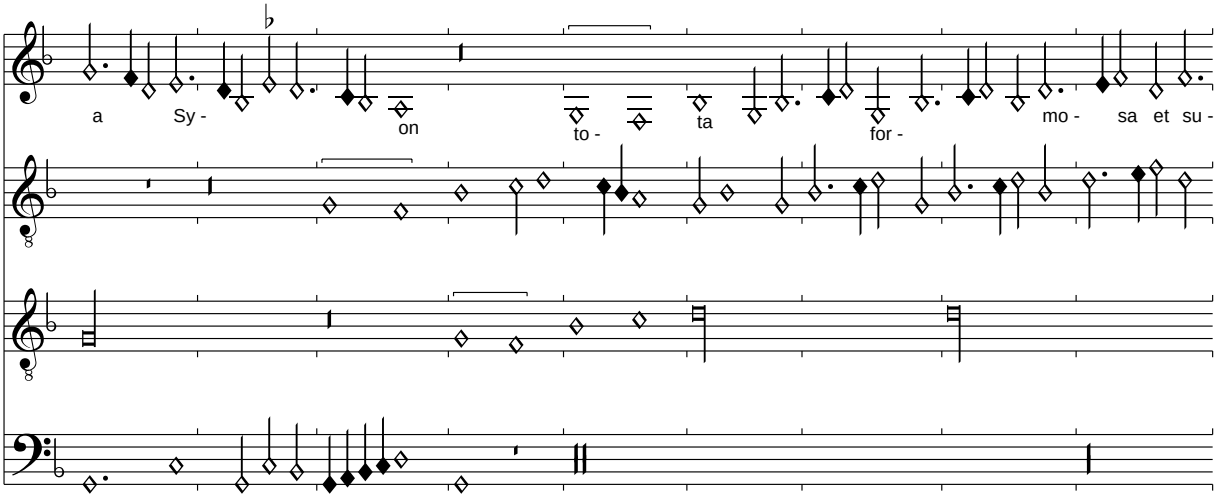
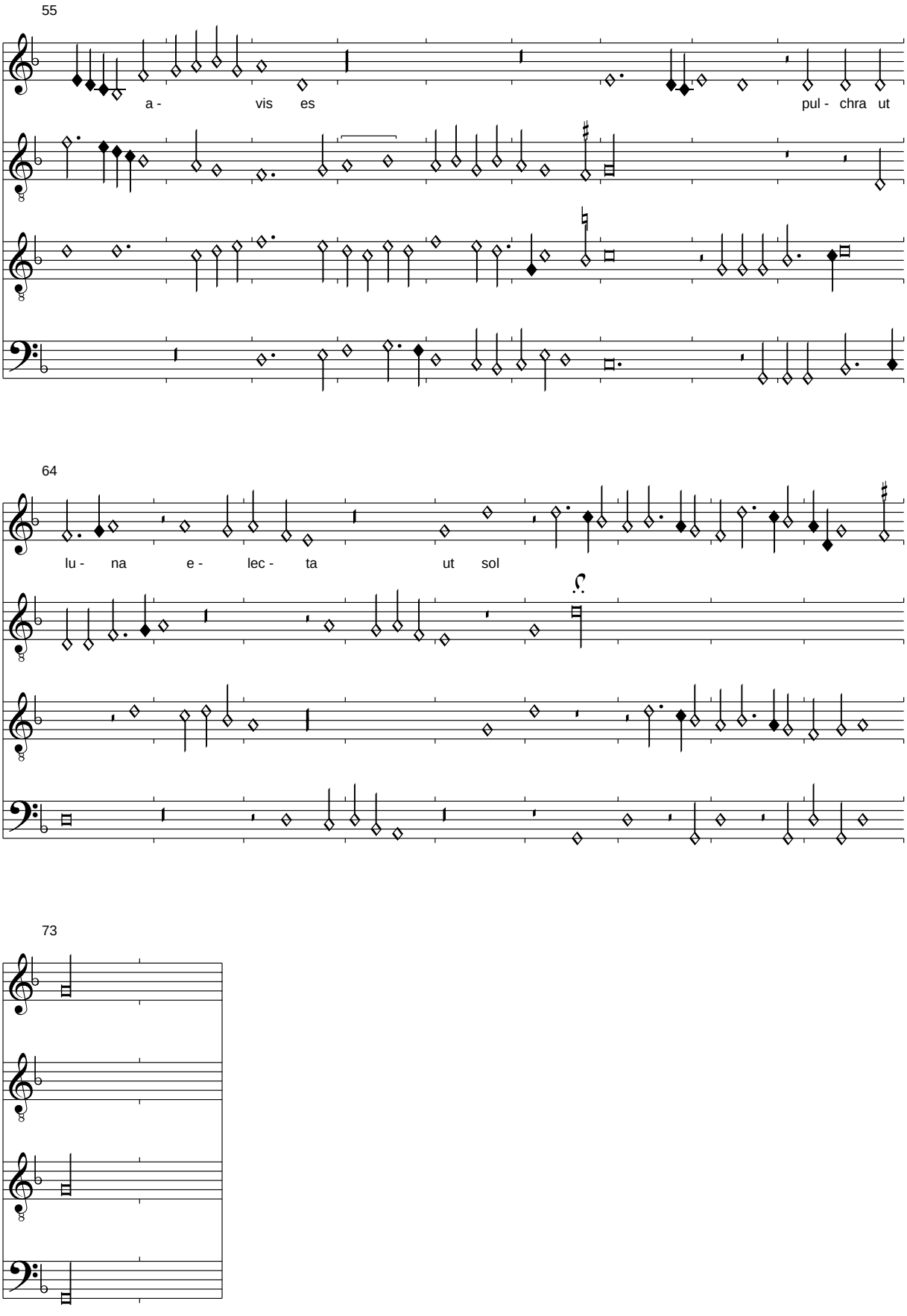
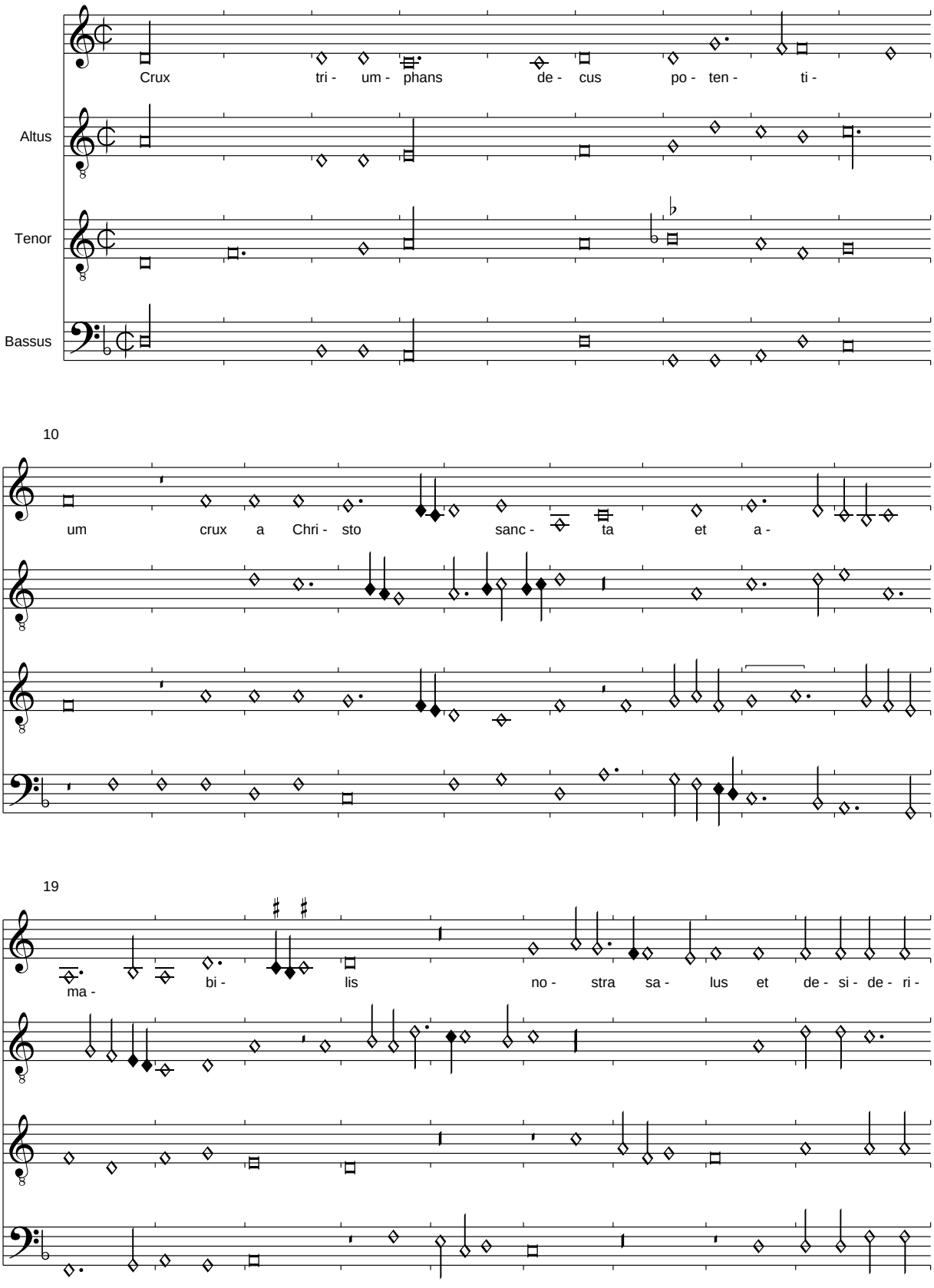





Der Text entstammt wie bei der vorangehenden Motette dem Hohen Lied (Kap. 6 Vers 9).

# Compere: Crux triumphans

## Petrucci Motetti A, Nr. 6



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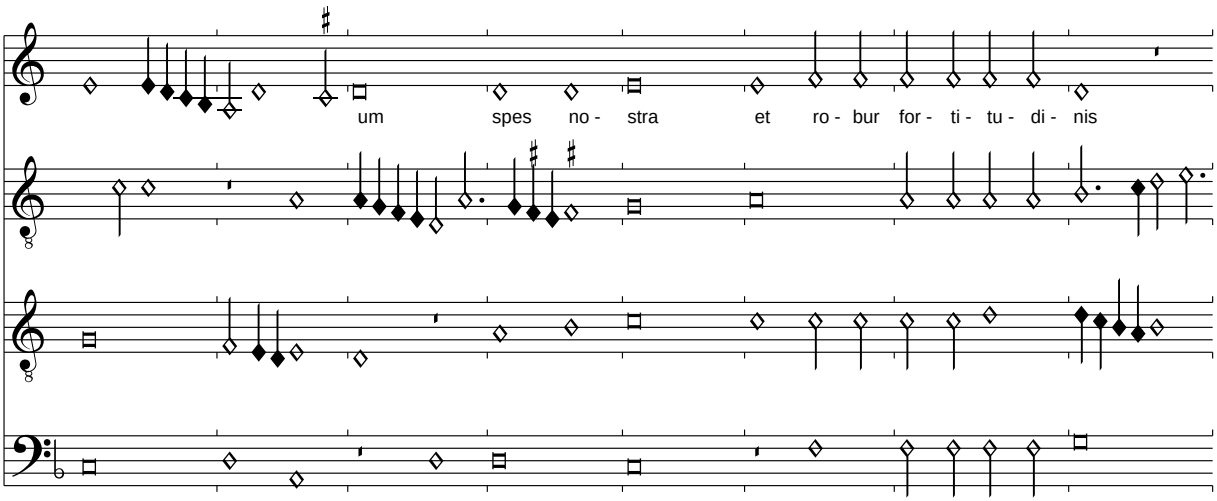
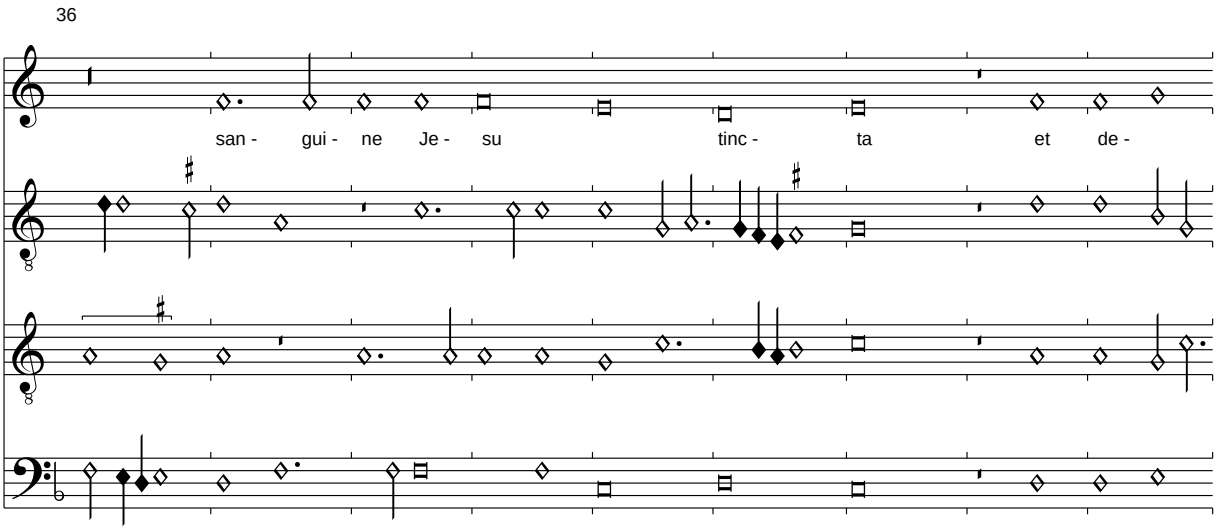
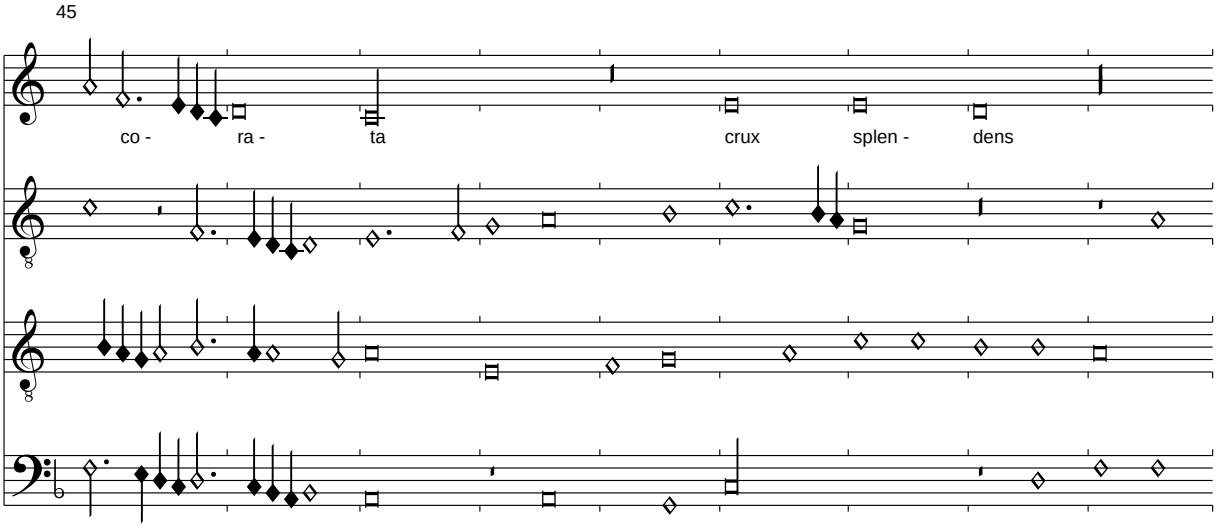

um spes no - stra et ro - bur for - ti - tu - di - nis

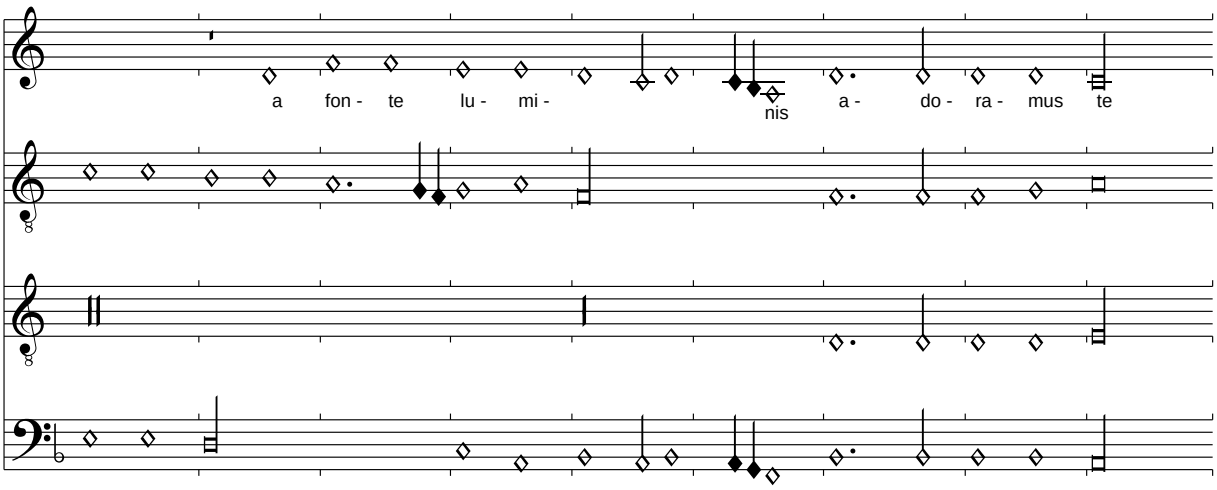
36


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

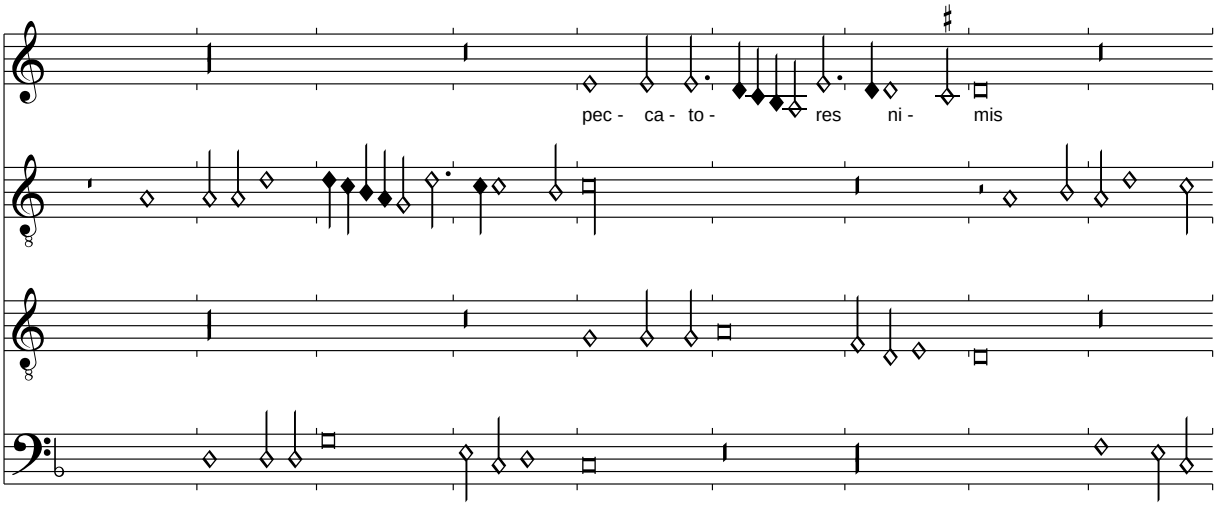
45


co - ra - ta crux splen - dens

54


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

63


pec - ca - to - res ni - mis

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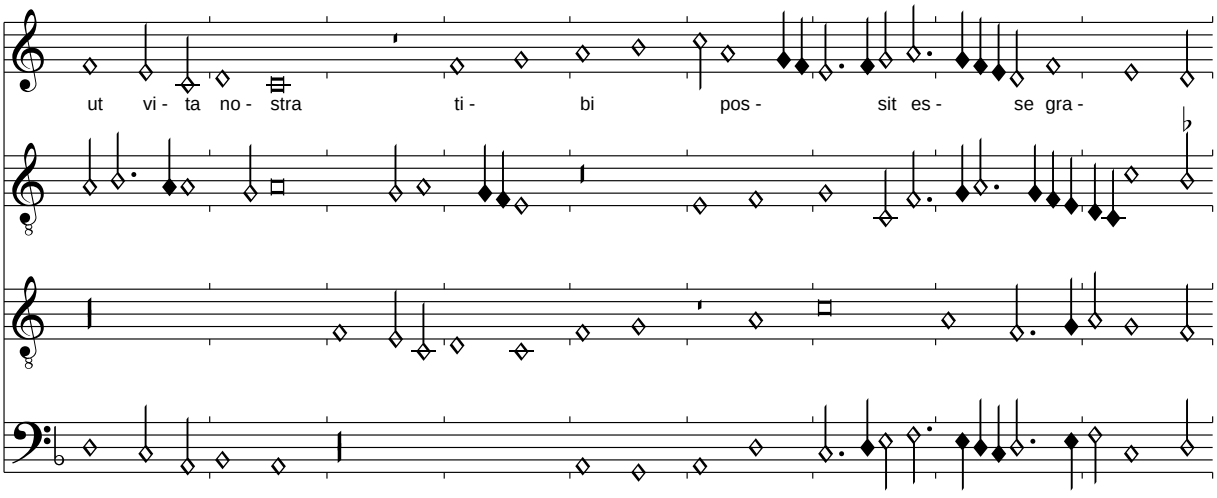
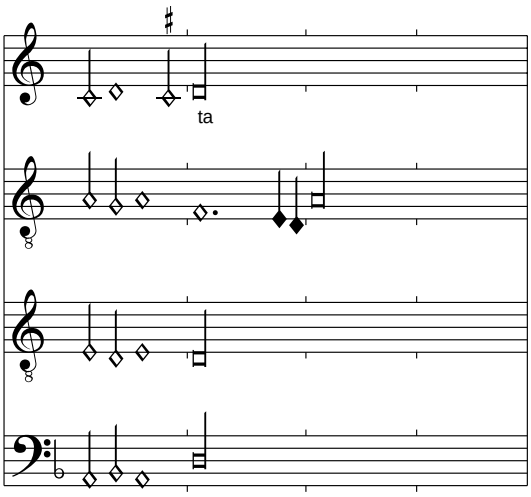
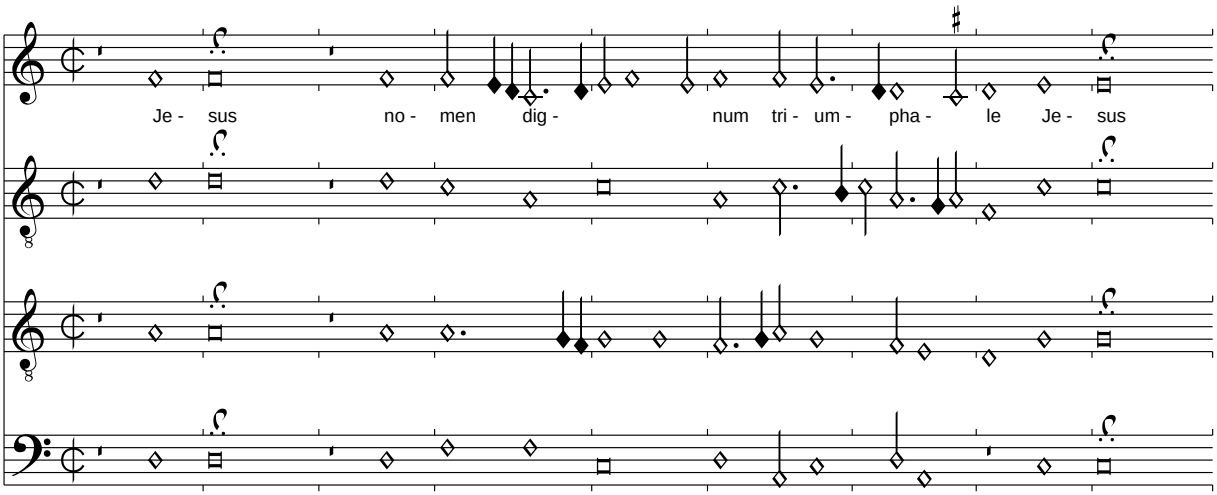

ut vi - ta no - stra ti - bi pos - sit es - se gra -

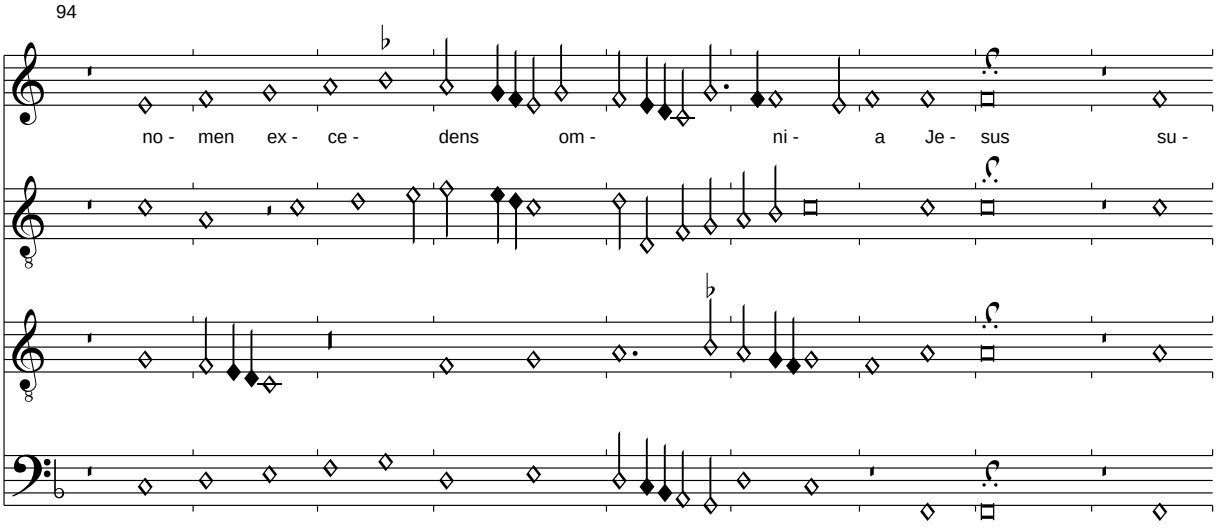
81


ta

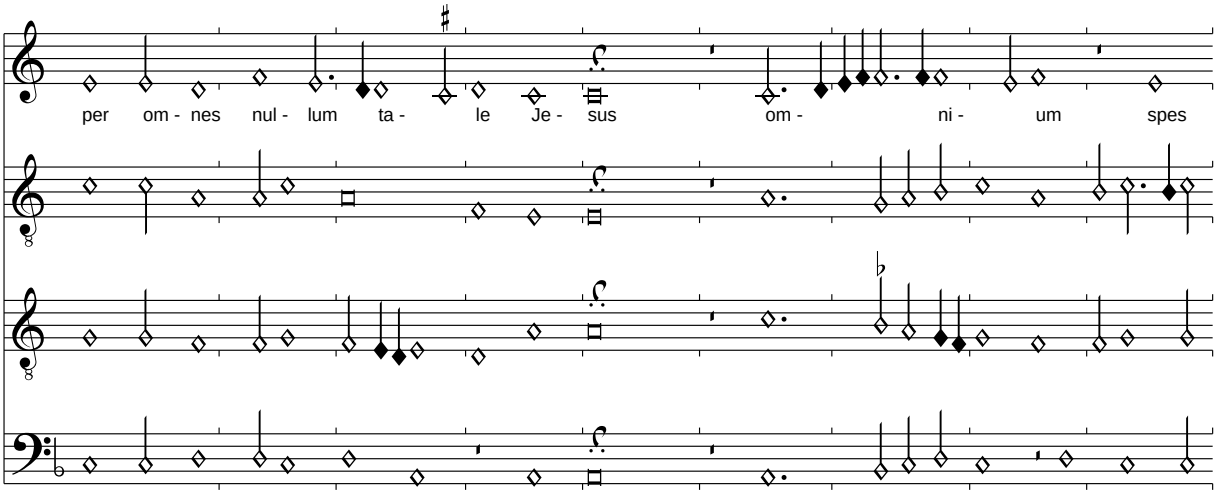
85


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

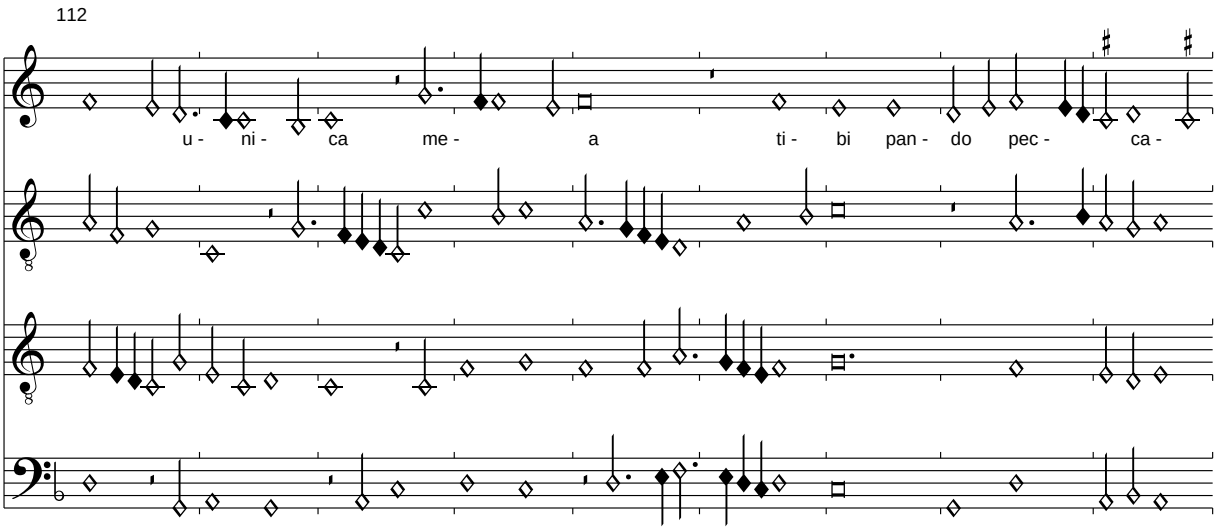
94


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

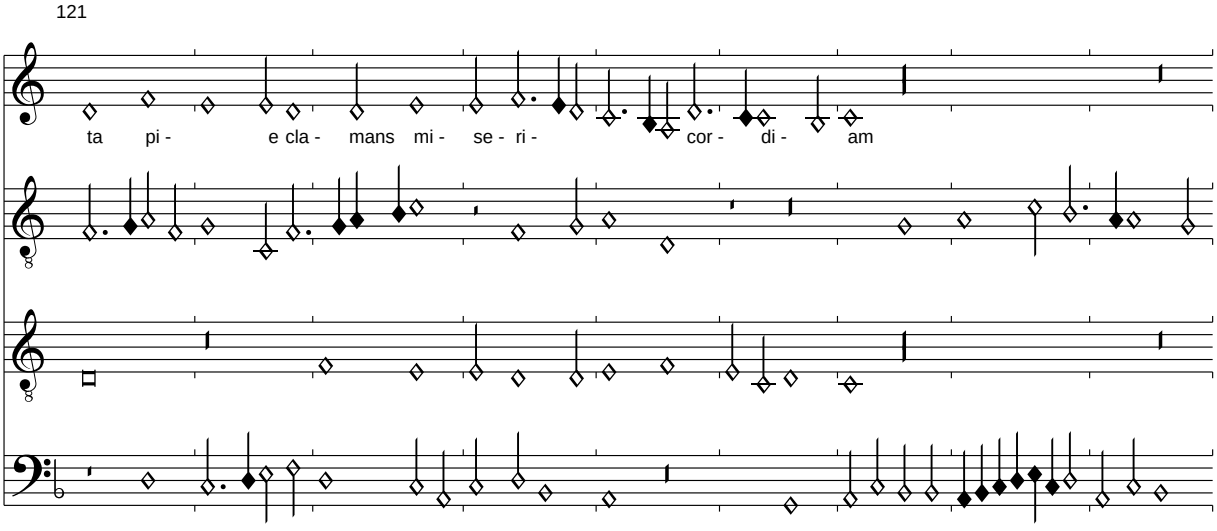
103

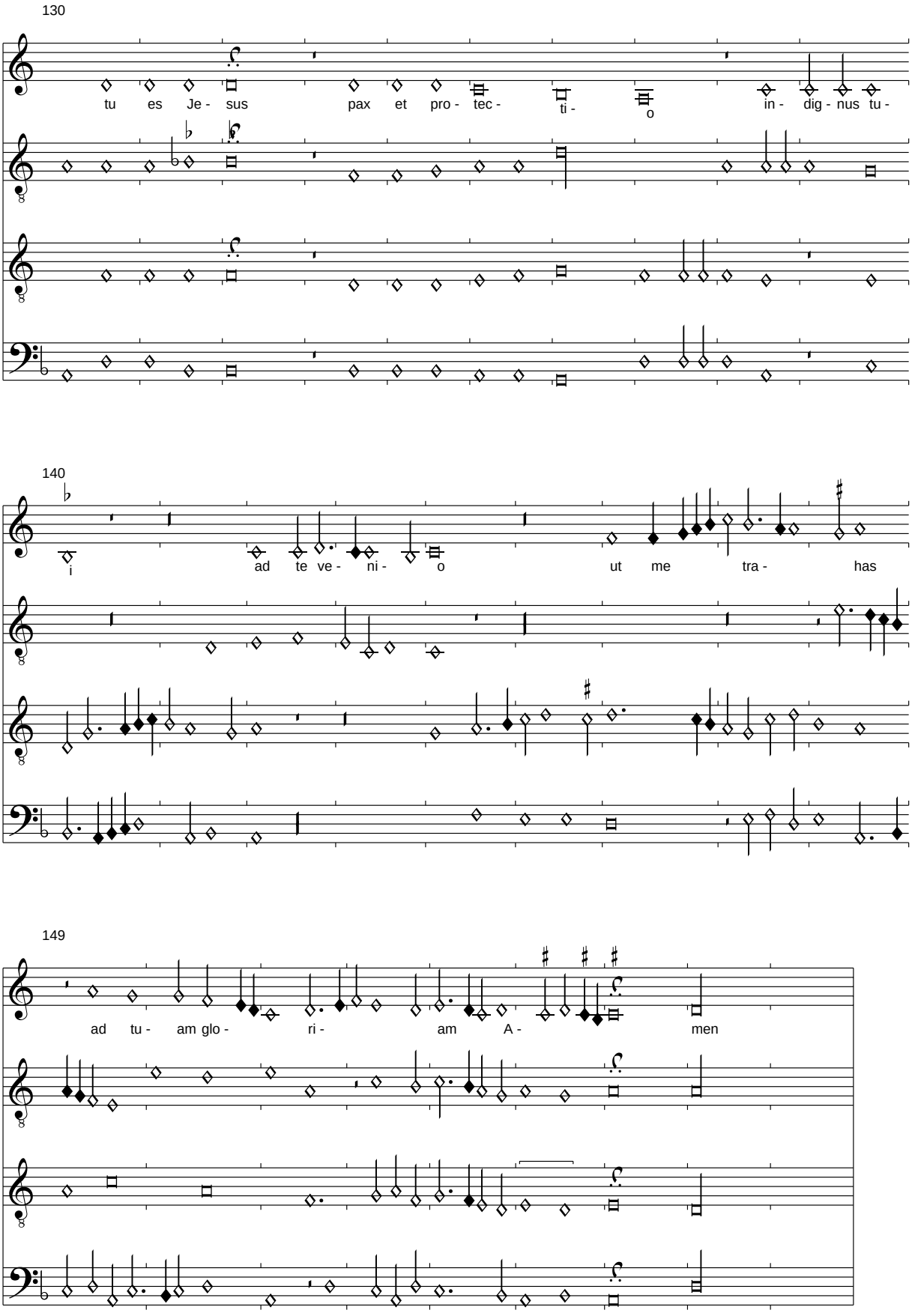

per om - nes nul - lum ta - le Je - sus om - ni - um spes

112


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

121

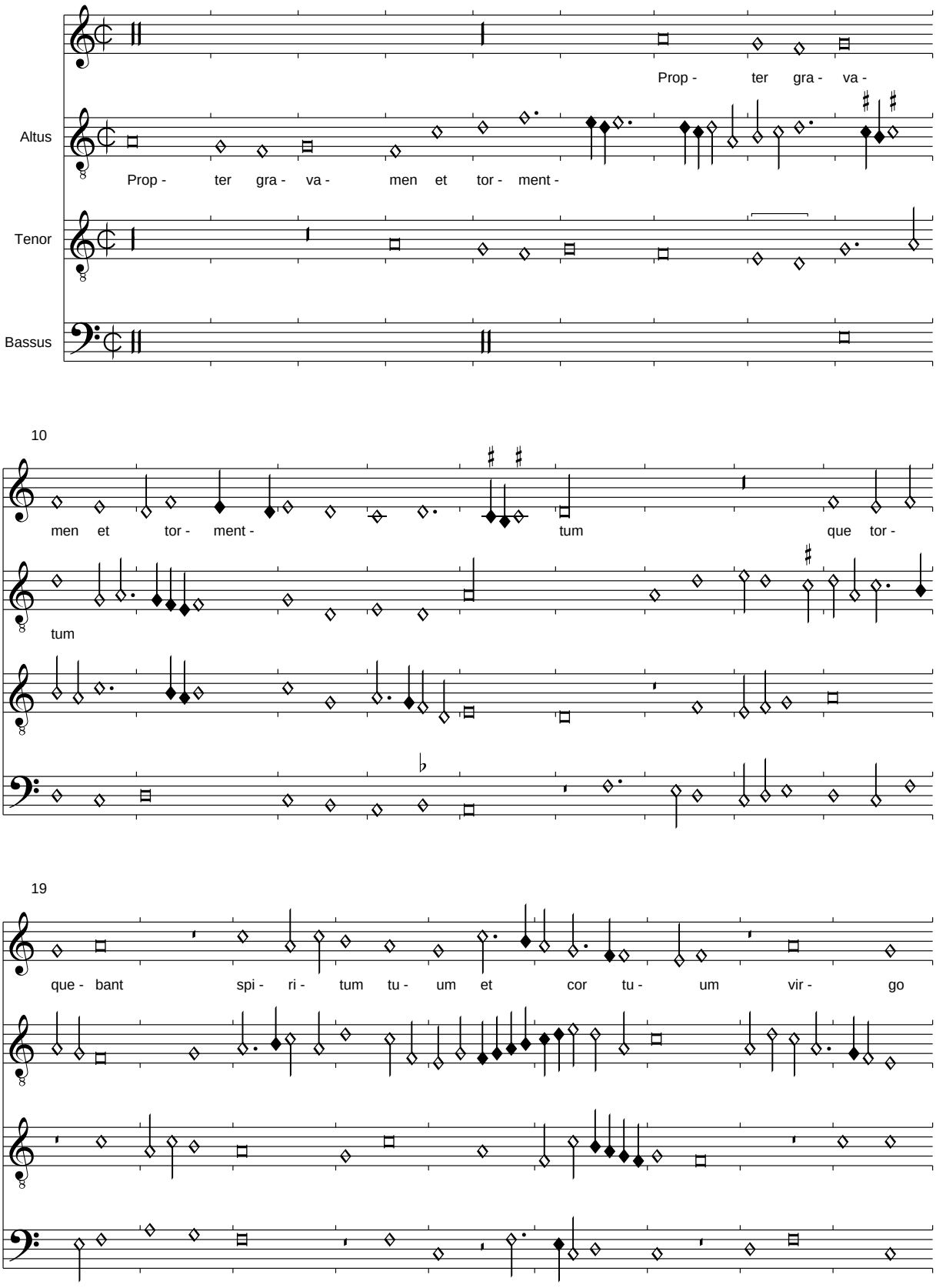

ta pi - e cla - mans mi - se - ri - cor - di - am



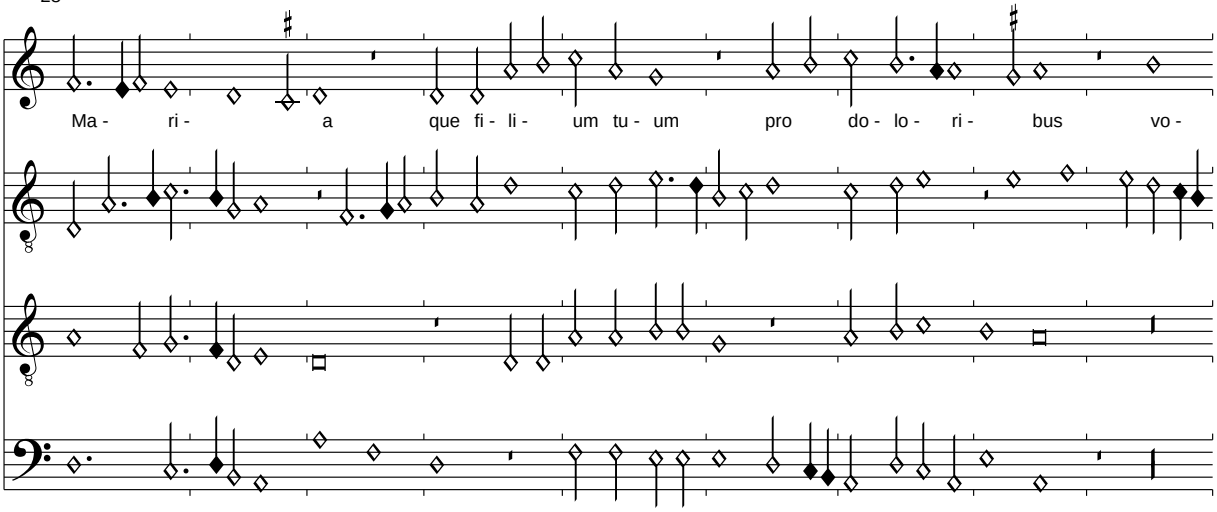

Die Textquelle ist nicht bekannt. Das Stück wurde vermutlich zur Kreuzesanbetung während der Karwoche gesungen, worauf auch die fast homophone Anbetungshaltung zurückzuführen ist.

# Compere: Propter gravamen et tormentum

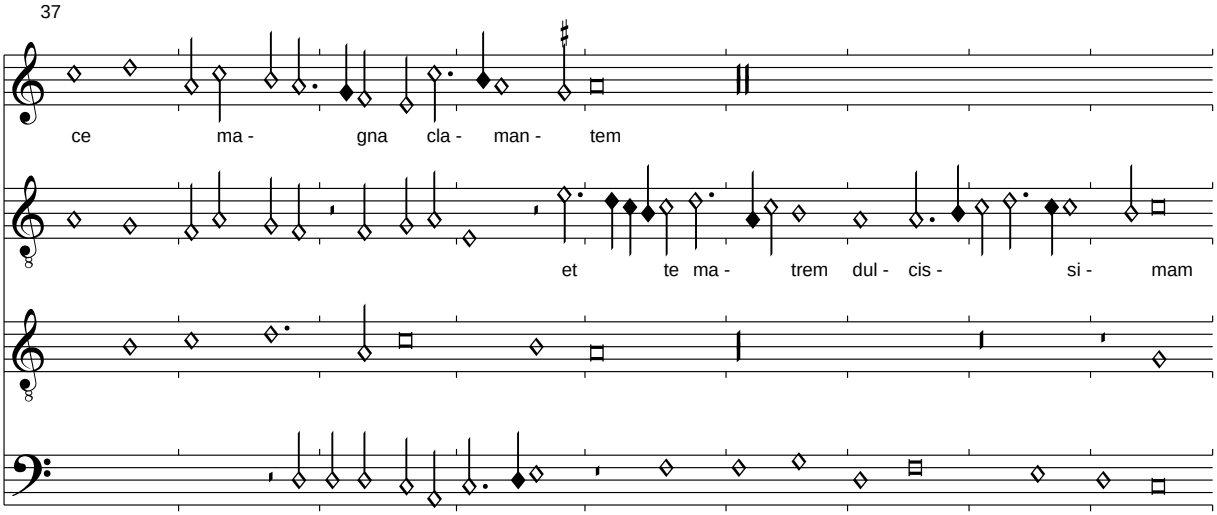
## Petrucci Motetti A, Nr. 7



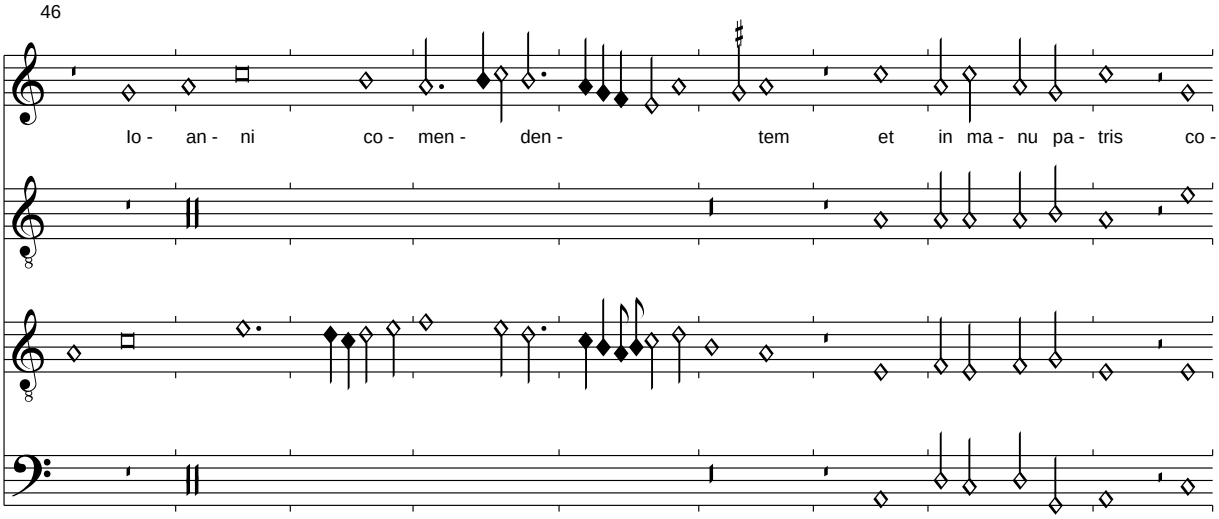
28


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

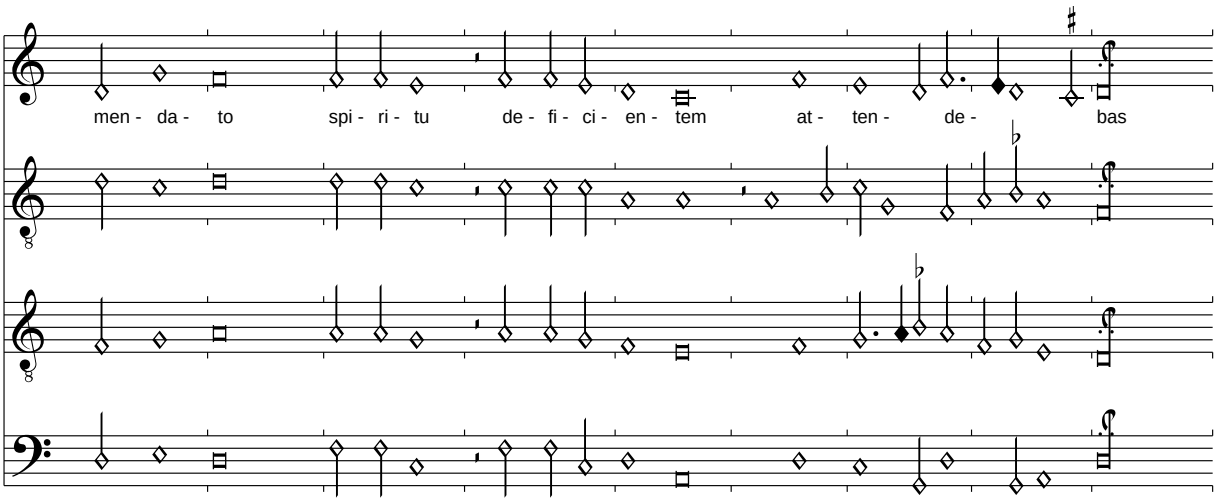
37


ce ma - gna cla - man - tem
et te ma - trem dul - cis - si - mam

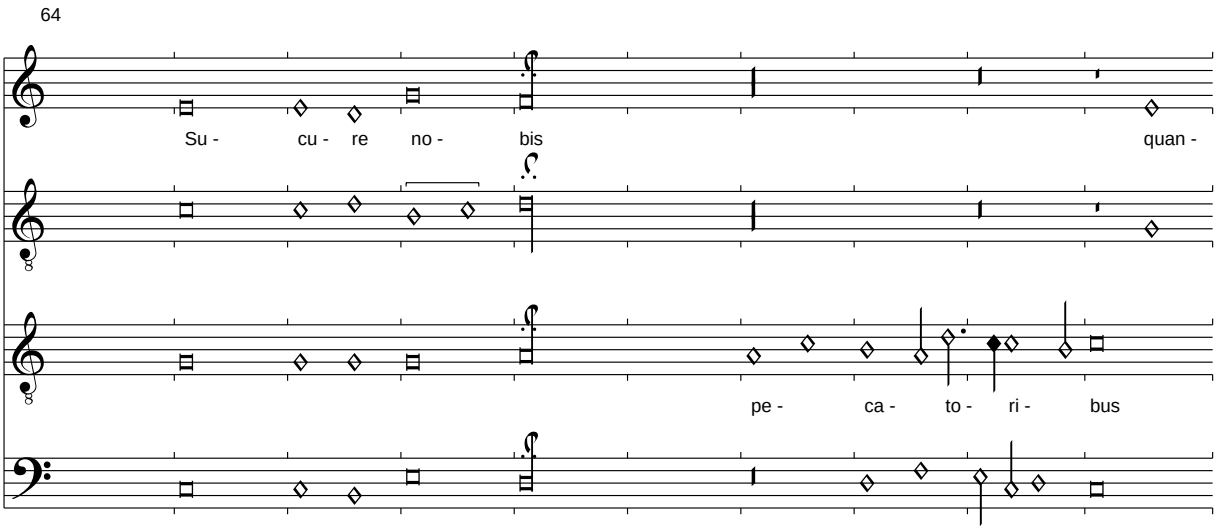
46


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

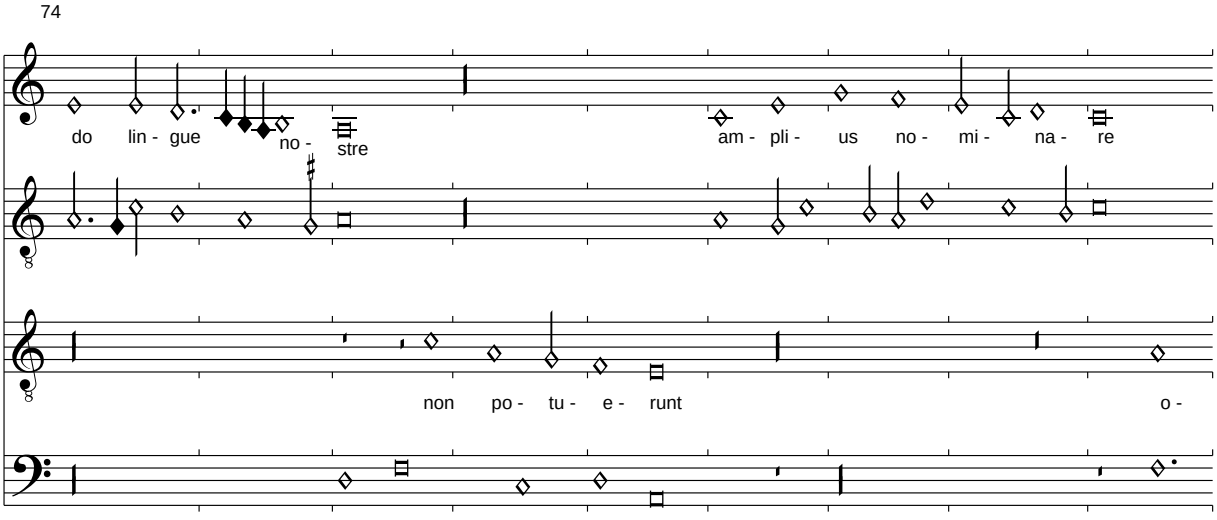
55


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

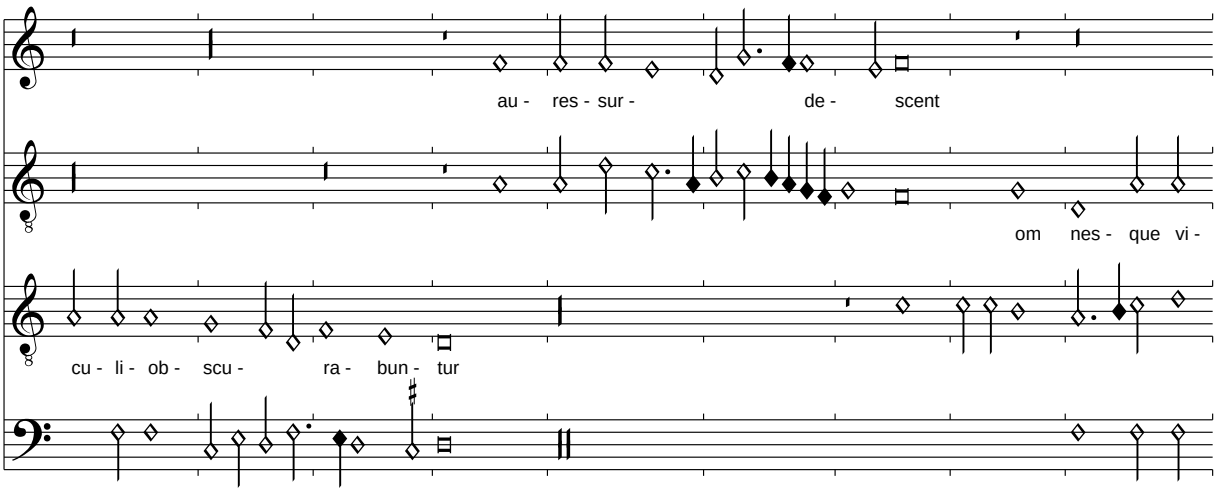
64


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

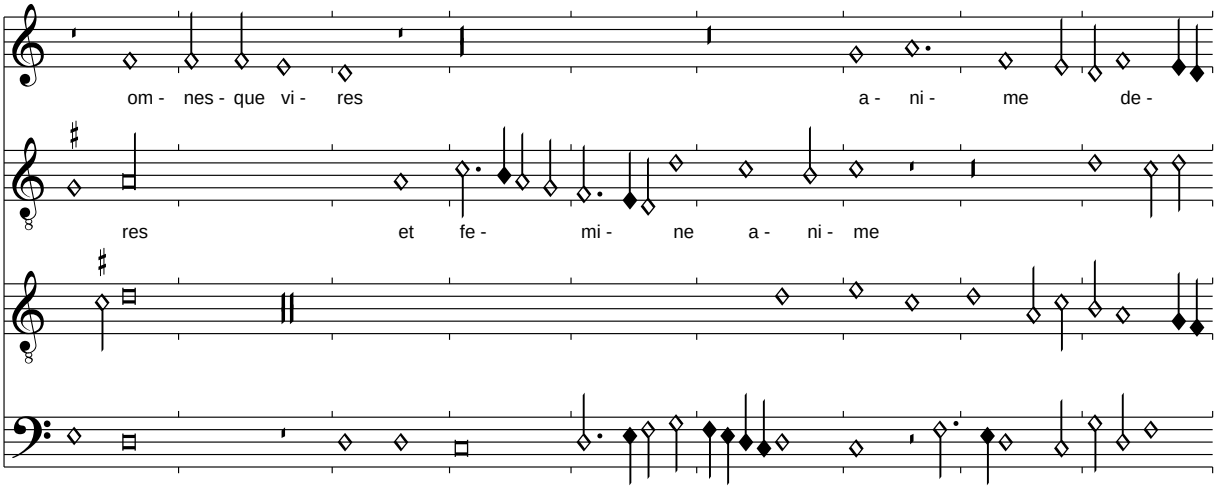
74


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

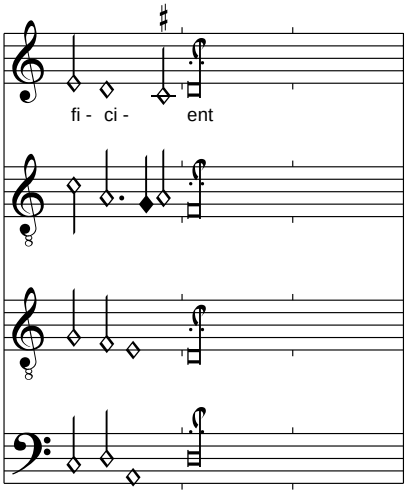
83


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

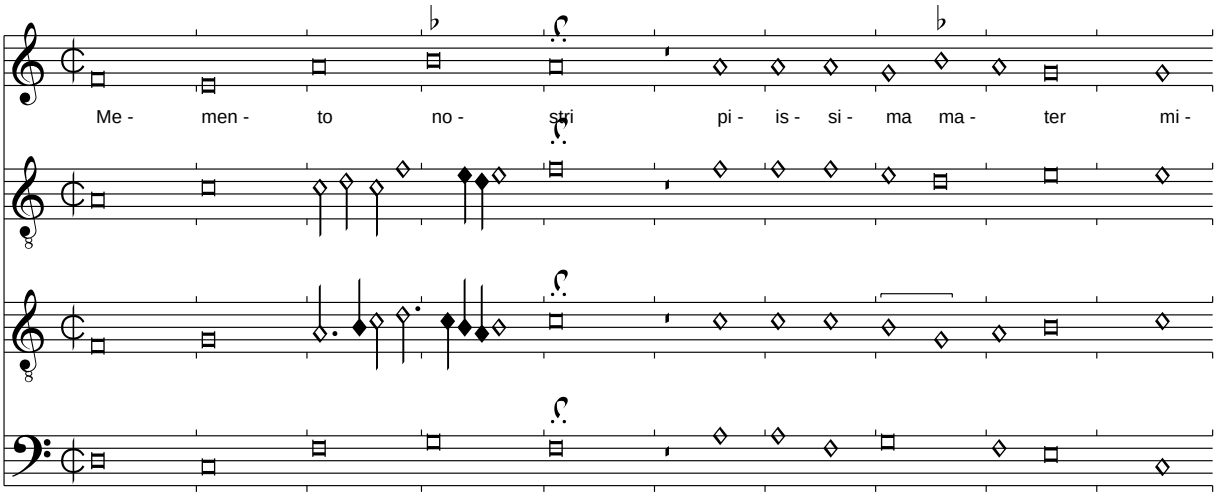
92


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

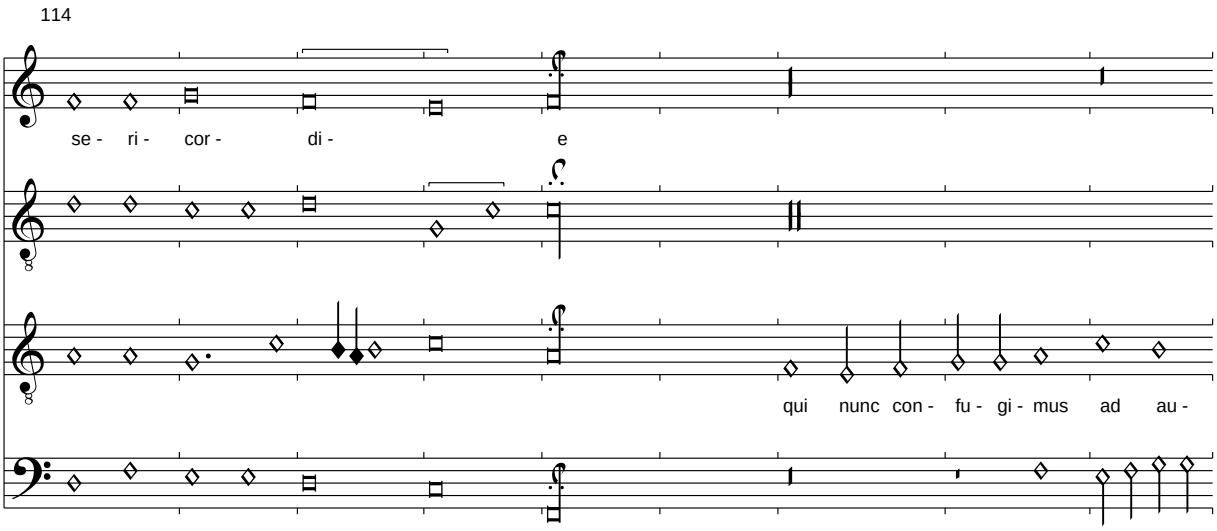
101


fi - ci - ent

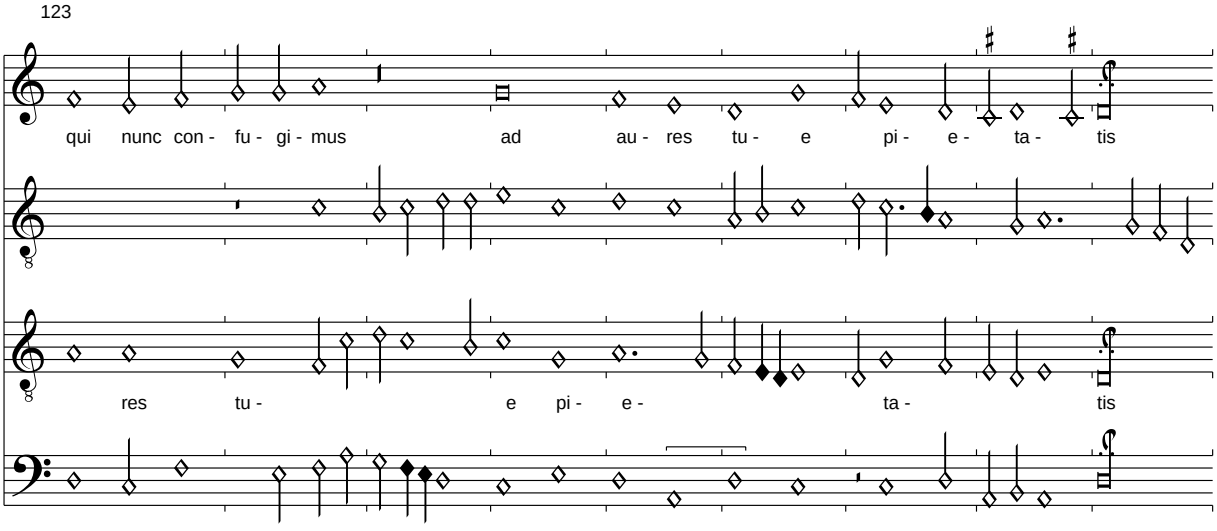
104

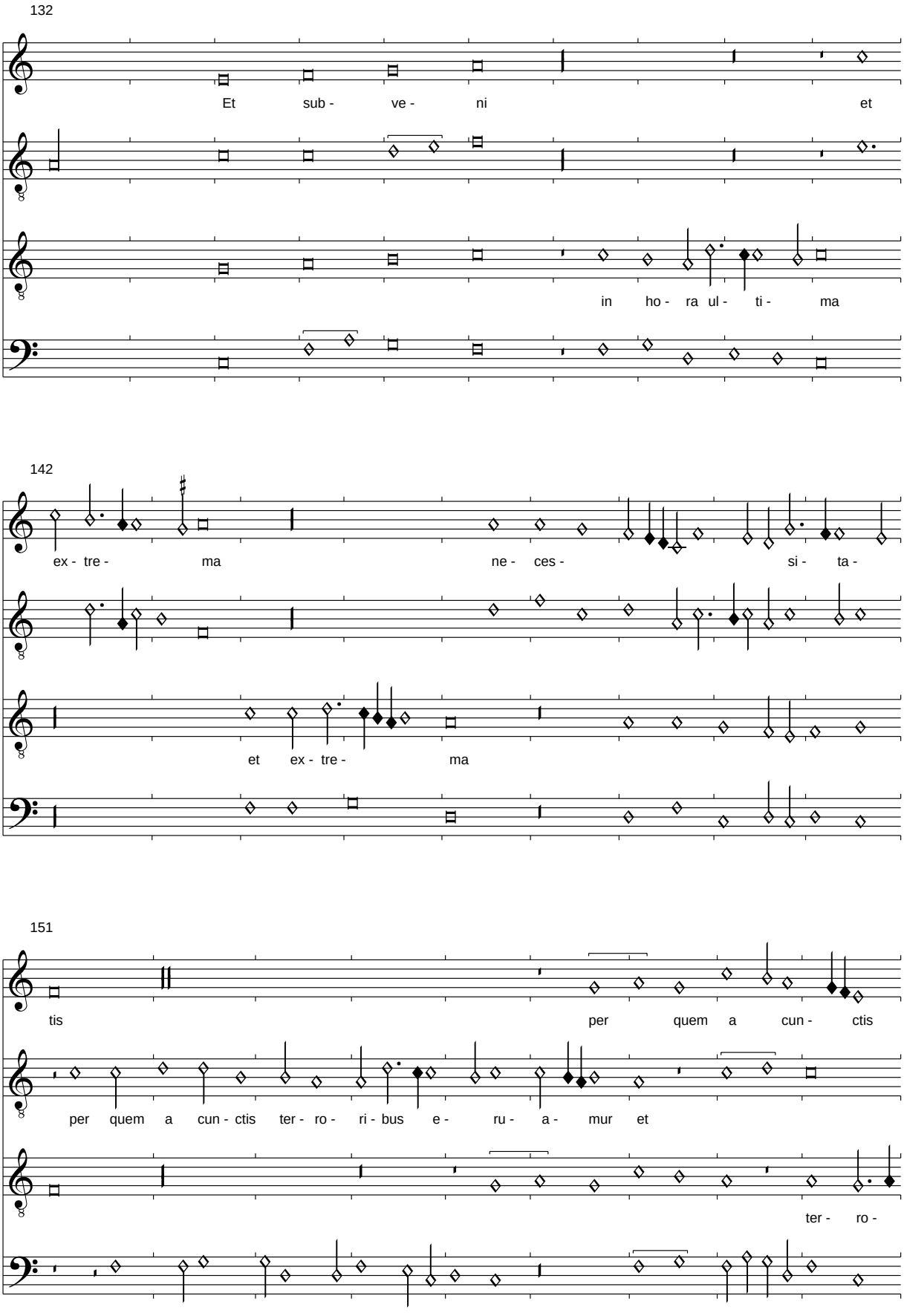

Me - men - to no - stri pi - is - si - ma ma - ter mi -

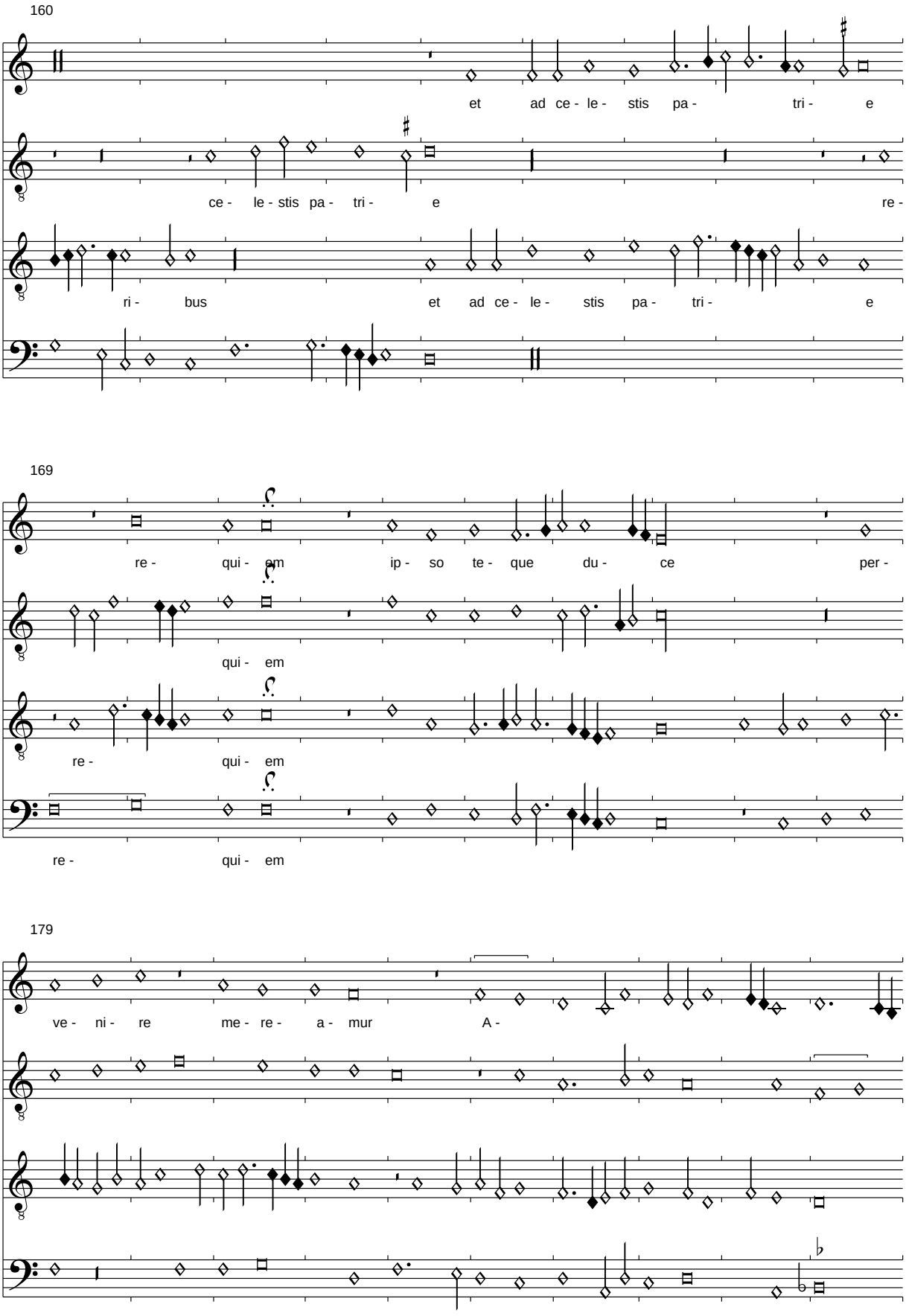
114

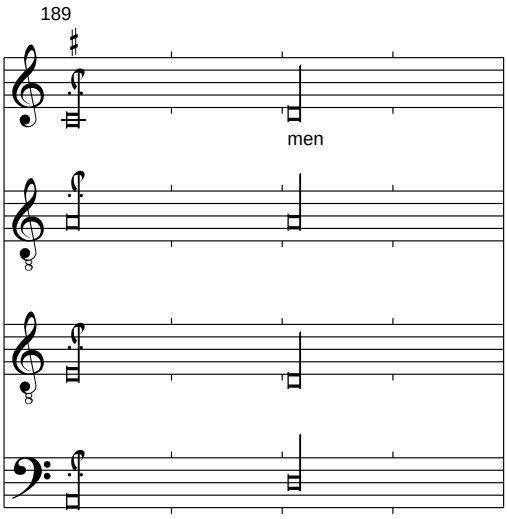

se - ri - cor - di - e
qui nunc con - fu - gi - mus ad au -

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 -

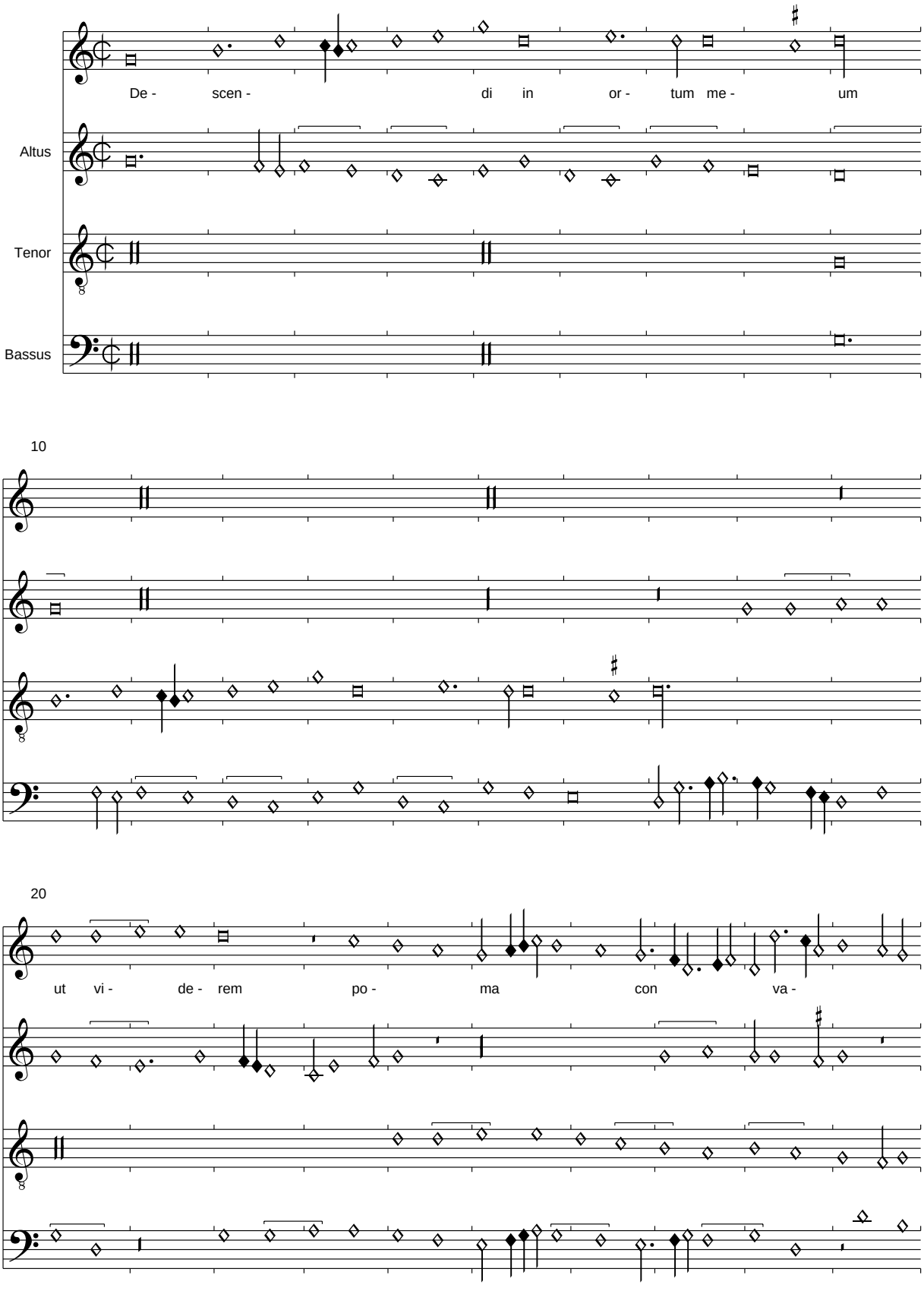

160
et ad ce - le - stis pa - tri - e
ce - le - stis pa - tri - e re -
ri - bus et ad ce - le - stis pa - tri - e
169
re - qui - em ip - so te - que du - ce per -
qui - em
re - qui - em
re - qui - em
179
ve - ni - re me - re - a - mur A -

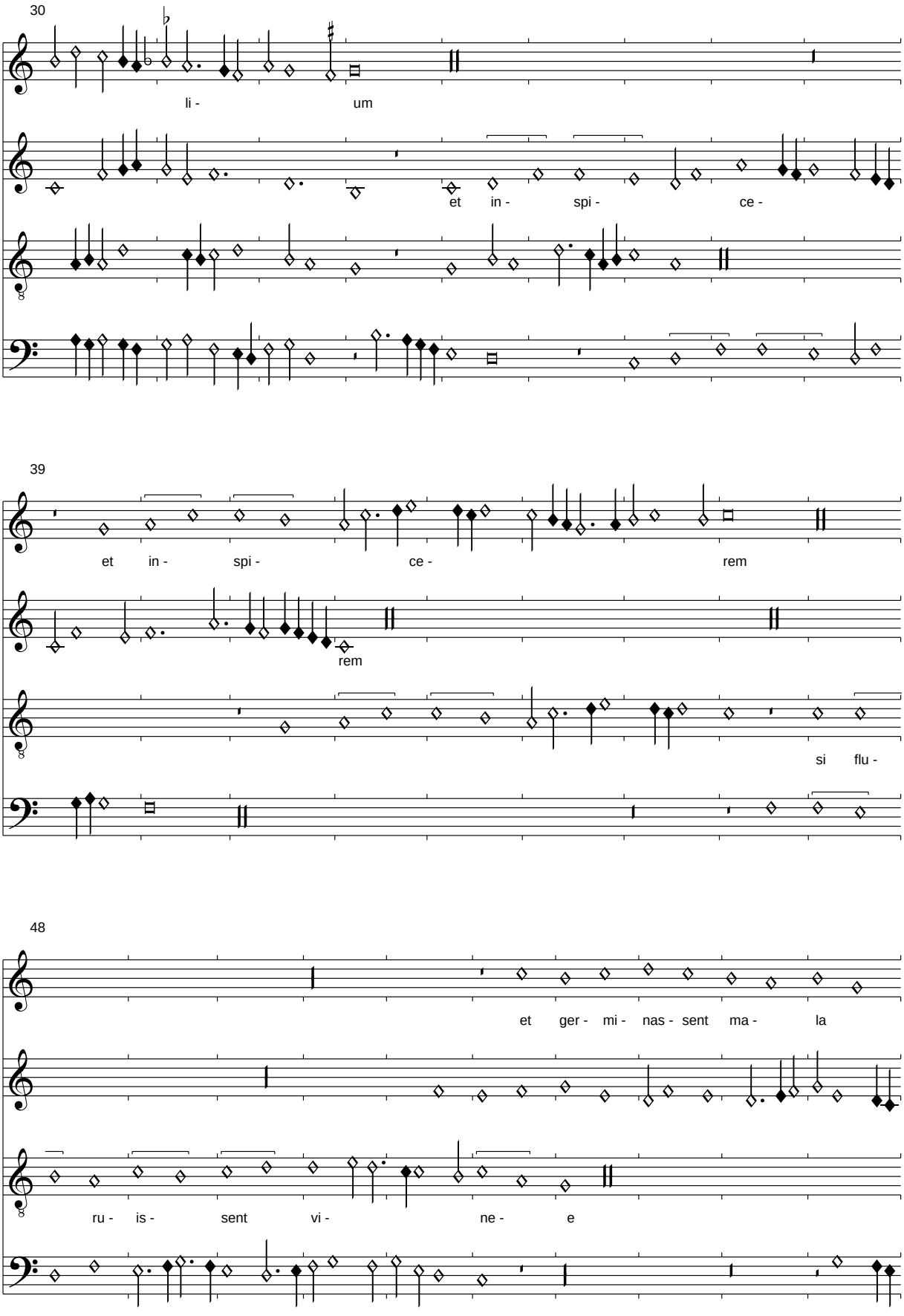


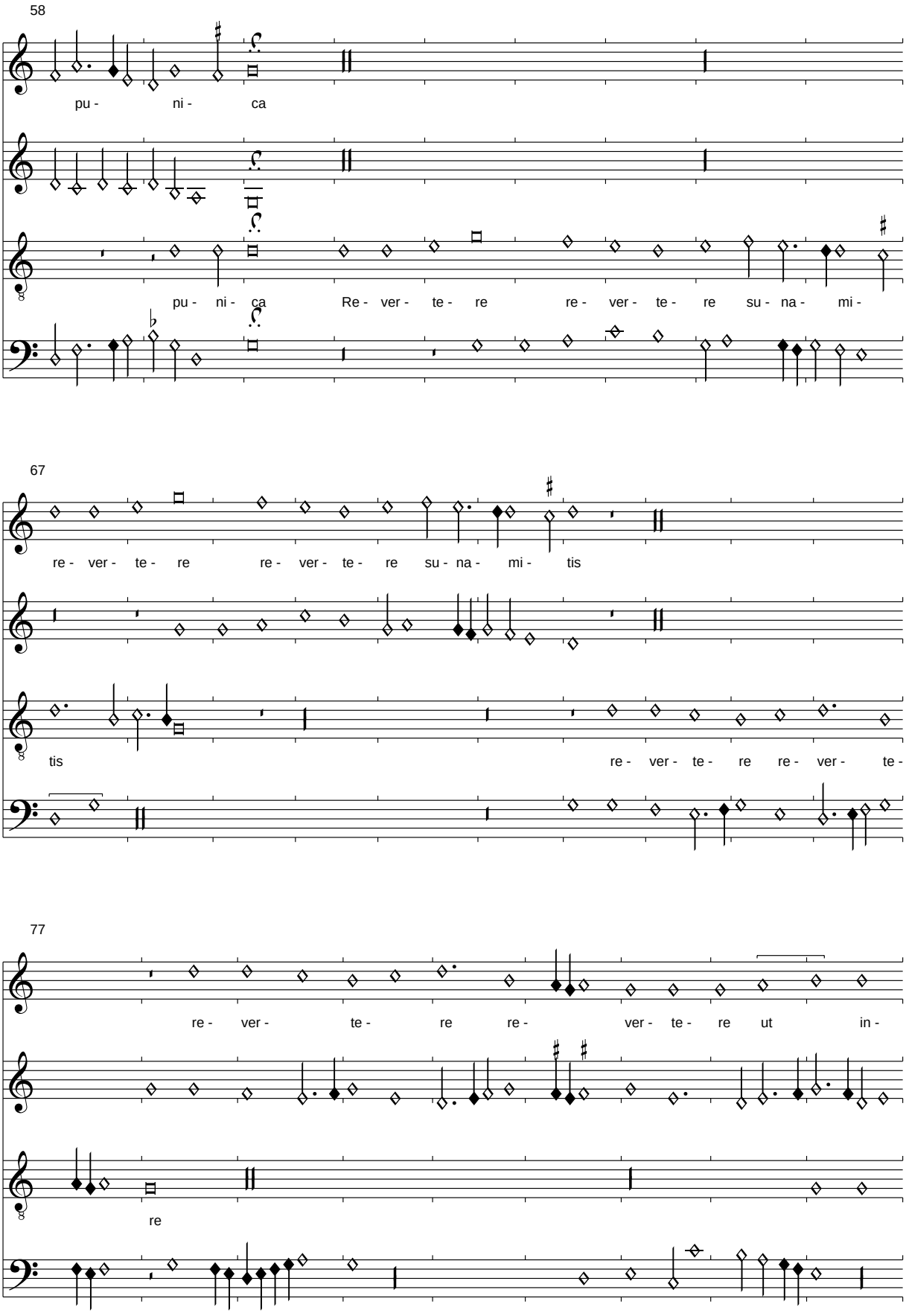

Nach der vorangehenden Kreuzesanbetung in der vorangehenden Motette Comperes finden wir uns hier in der Szene unter dem Kreuz mit Maria und Johannes. Im zweiten Teil der Motette wird um die Vermittlung durch Maria in der Todesstunde gebetet. Auch diese Motette könnte in der Karwoche gesungen worden sein.

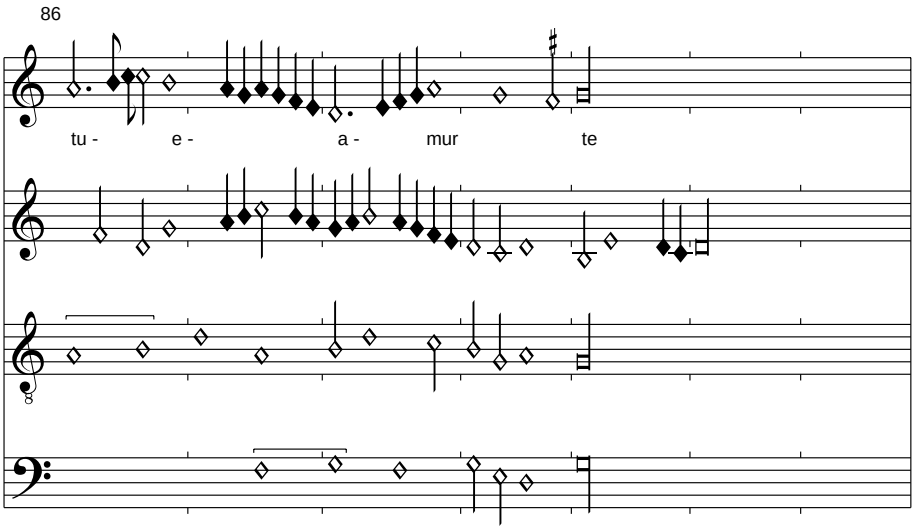
# Descendi in ortum meum

## 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

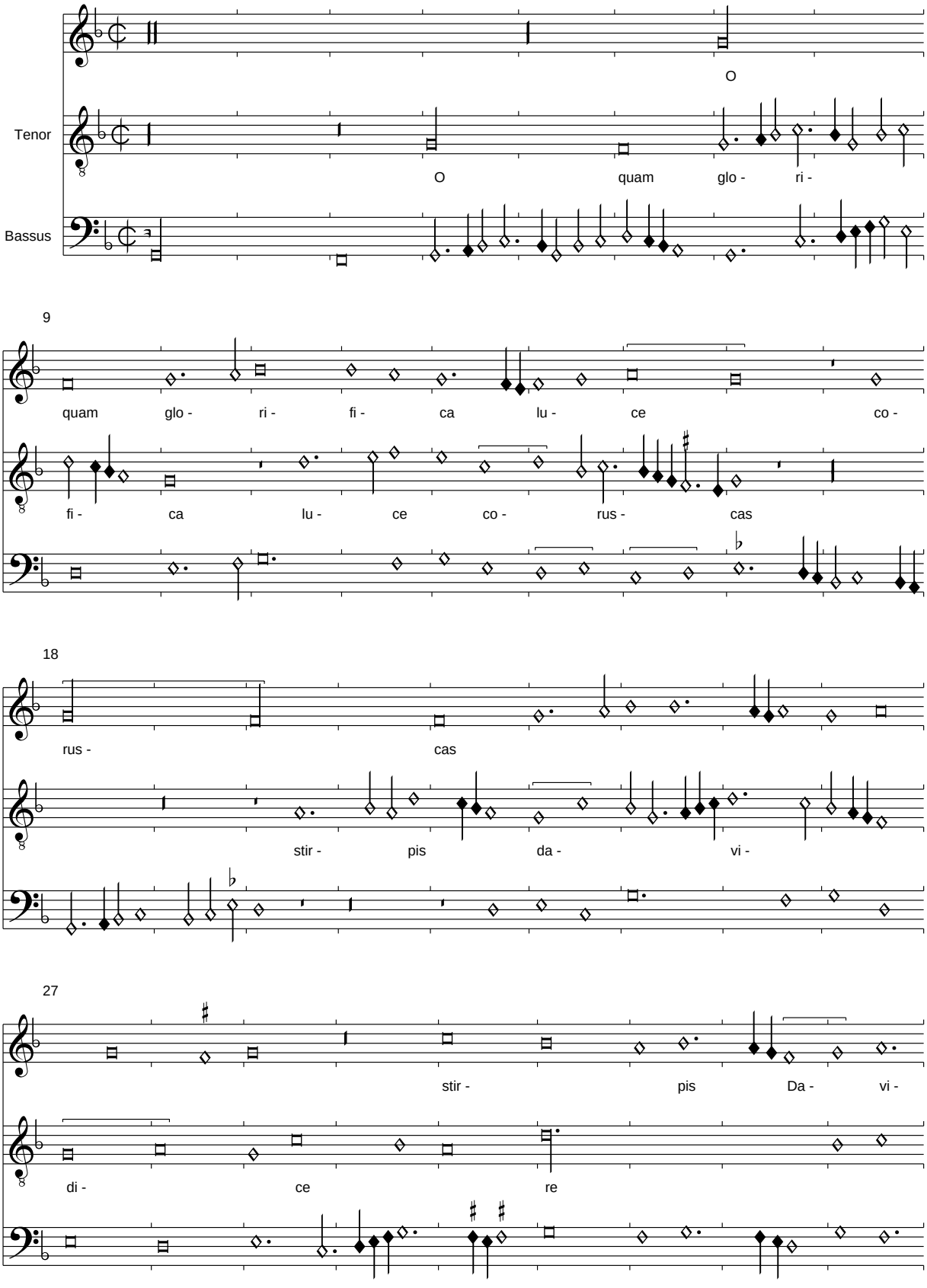

58
pu - ni - ca
pu - ni - ca Re - ver - te - re re - ver - te - re su - na - mi -
67
re - ver - te - re re - ver - te - re su - na - mi - tis
tis re - ver - te - re re - ver - te -
77
re - ver - te - re re - ver - te - re ut in -
re

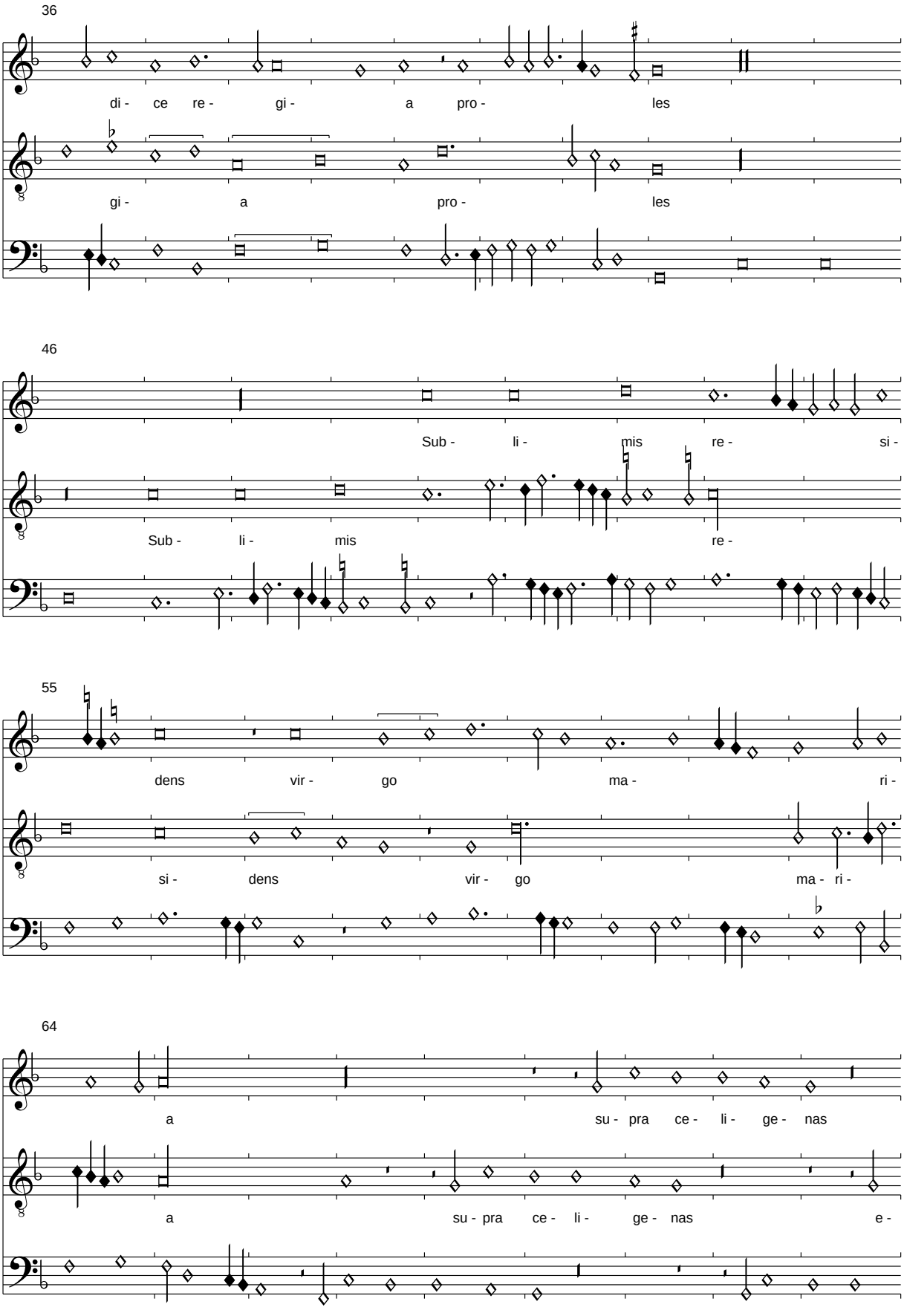


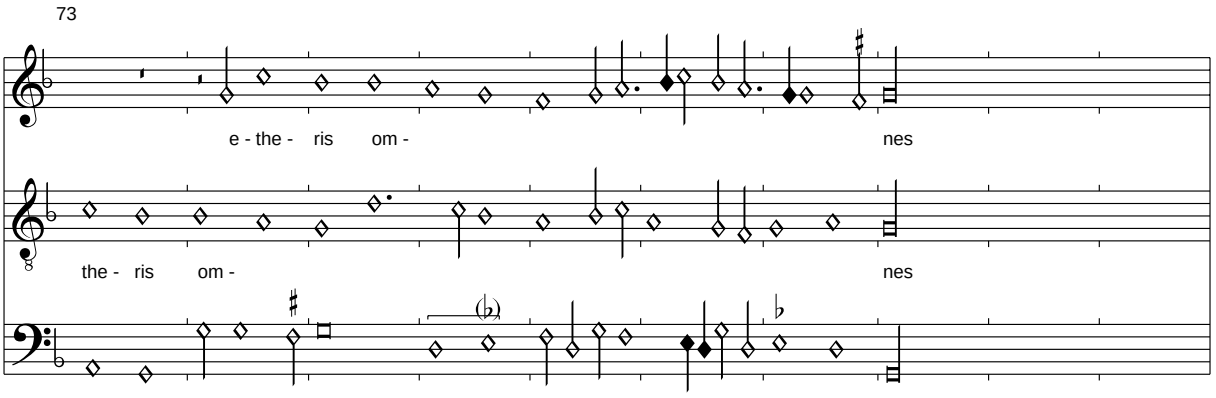

Der Text entstammt einmal mehr dem Hohenlied, Kapitel 6 Vers 10. In anderen berühmten Beispielen dieses Textes wird gern der Anfang dem Text gemäß abwärts genommen. Hier wird der Weg zumindest im Superius aufwärtts genommen!

# Agricola: O quam glorifica luce coruscas

## Petrucci Motetti A, Nr. 9



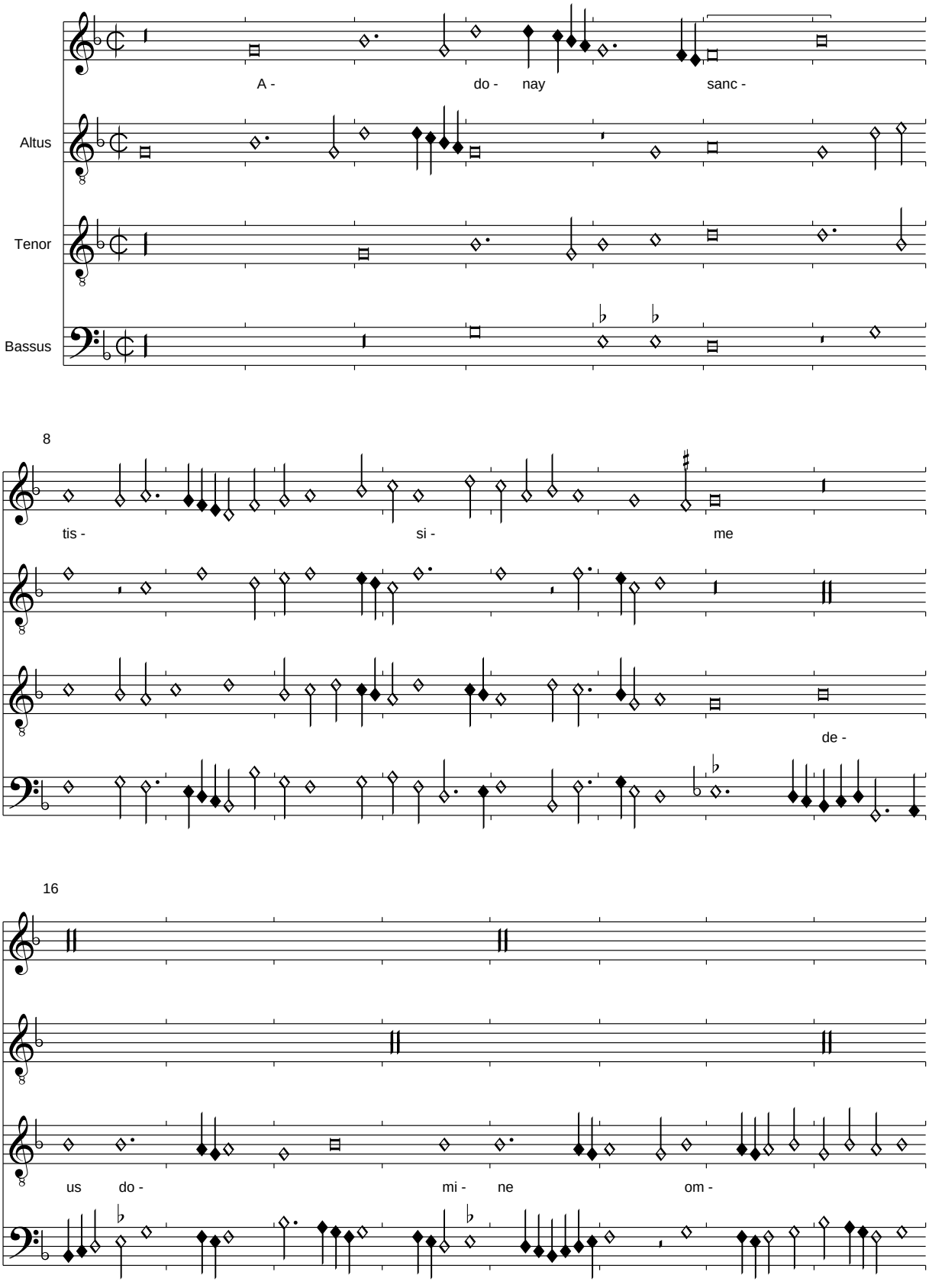

36
di - ce re - gi - a pro - les
gi - a pro - les
46
Sub - li - mis re - si -
Sub - li - mis re -
55
dens vir - go ma - ri -
si - dens vir - go ma - ri -
64
a su - pra ce - li - ge - nas
a su - pra ce - li - ge - nas e -

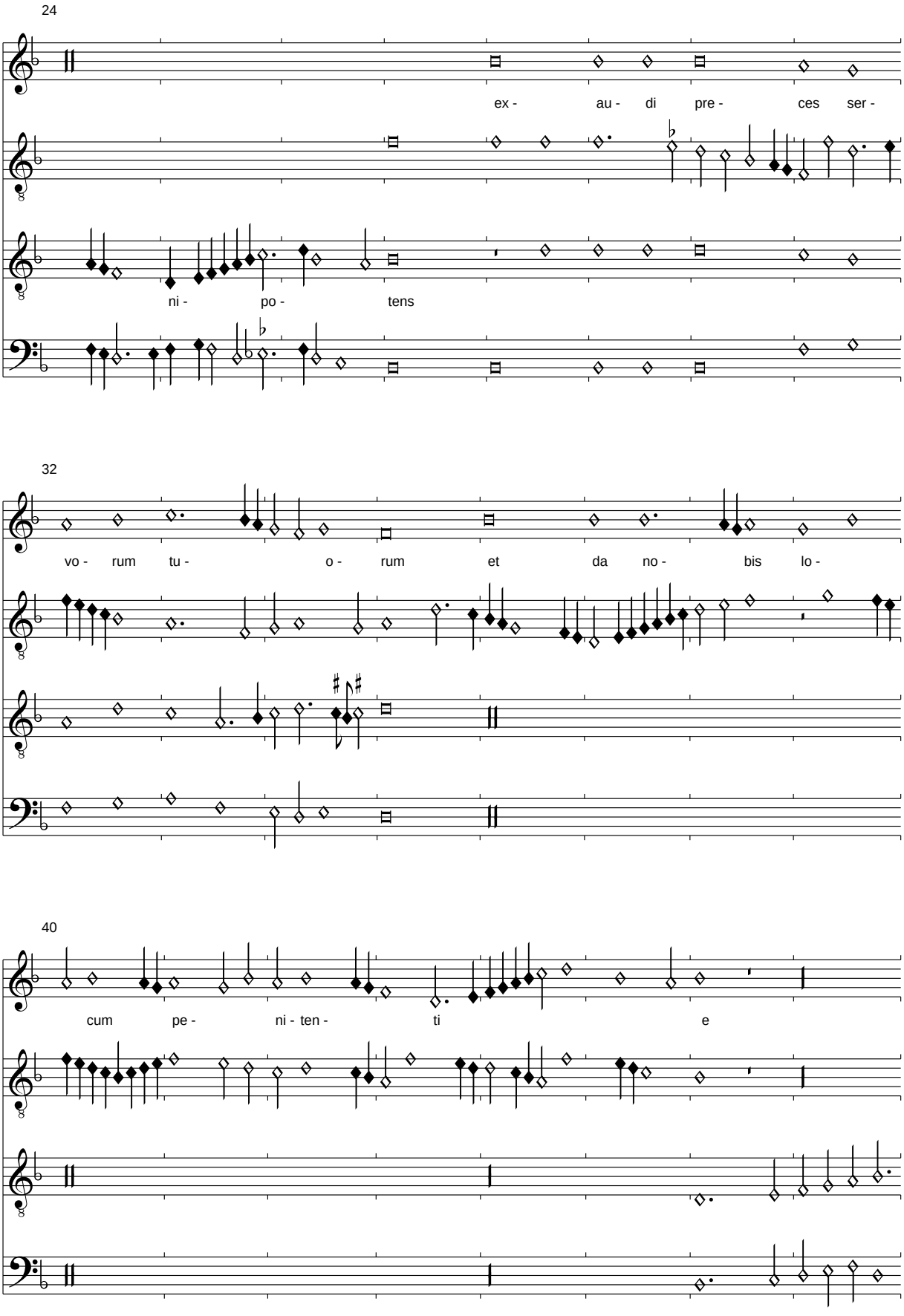


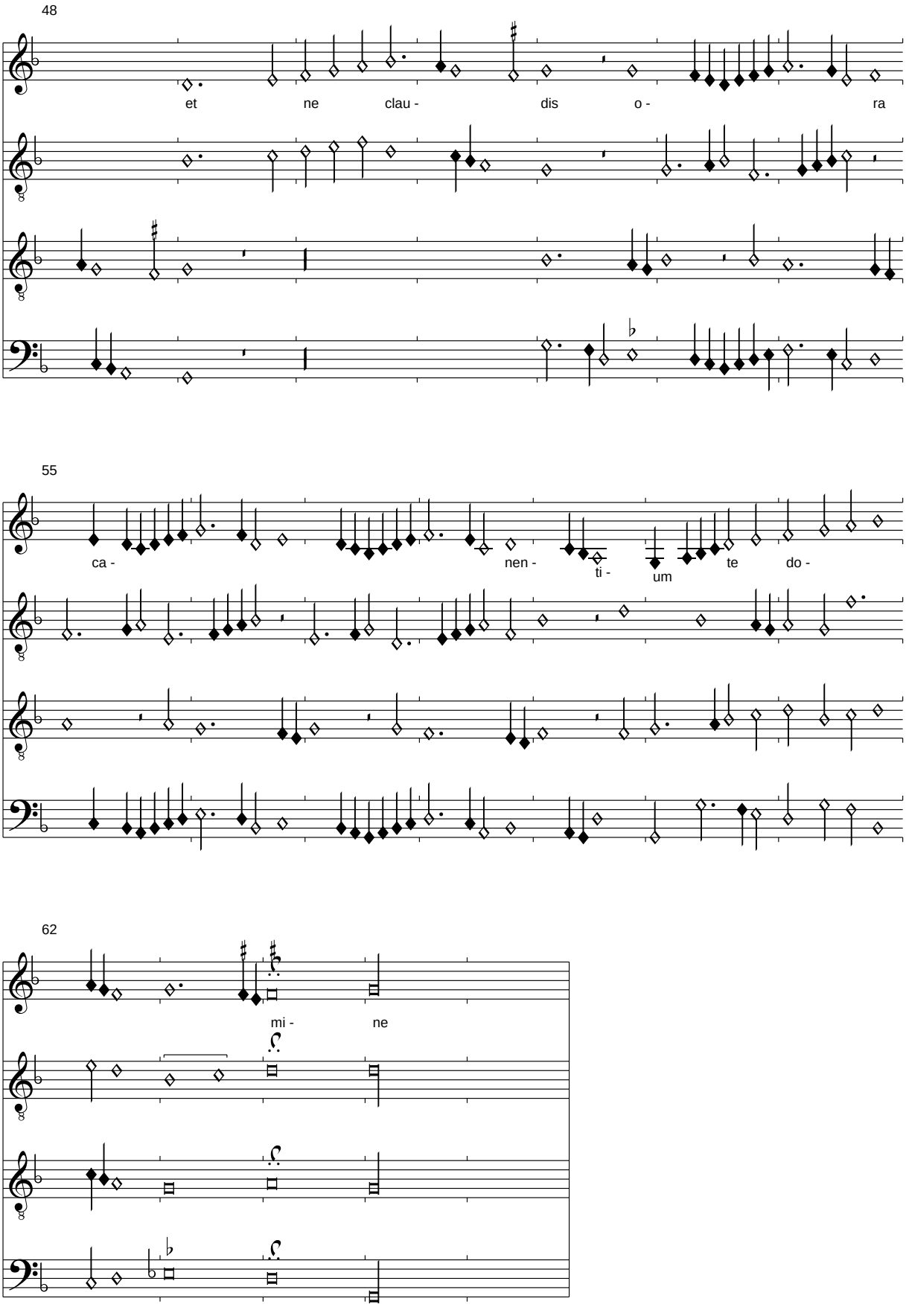

Im Druck findet sich nur das Incipit. Der Text wird aus Paris 1597 (Chansonnier de Loraine) übernommen. Es handelt sich um einen Marien-Hymnus von Hucbaldus de Sancto Amando (840-930).

# Gaspar (van Weerbecke): Adonay sanctissime

## Petrucci Motetti A, Nr. 10



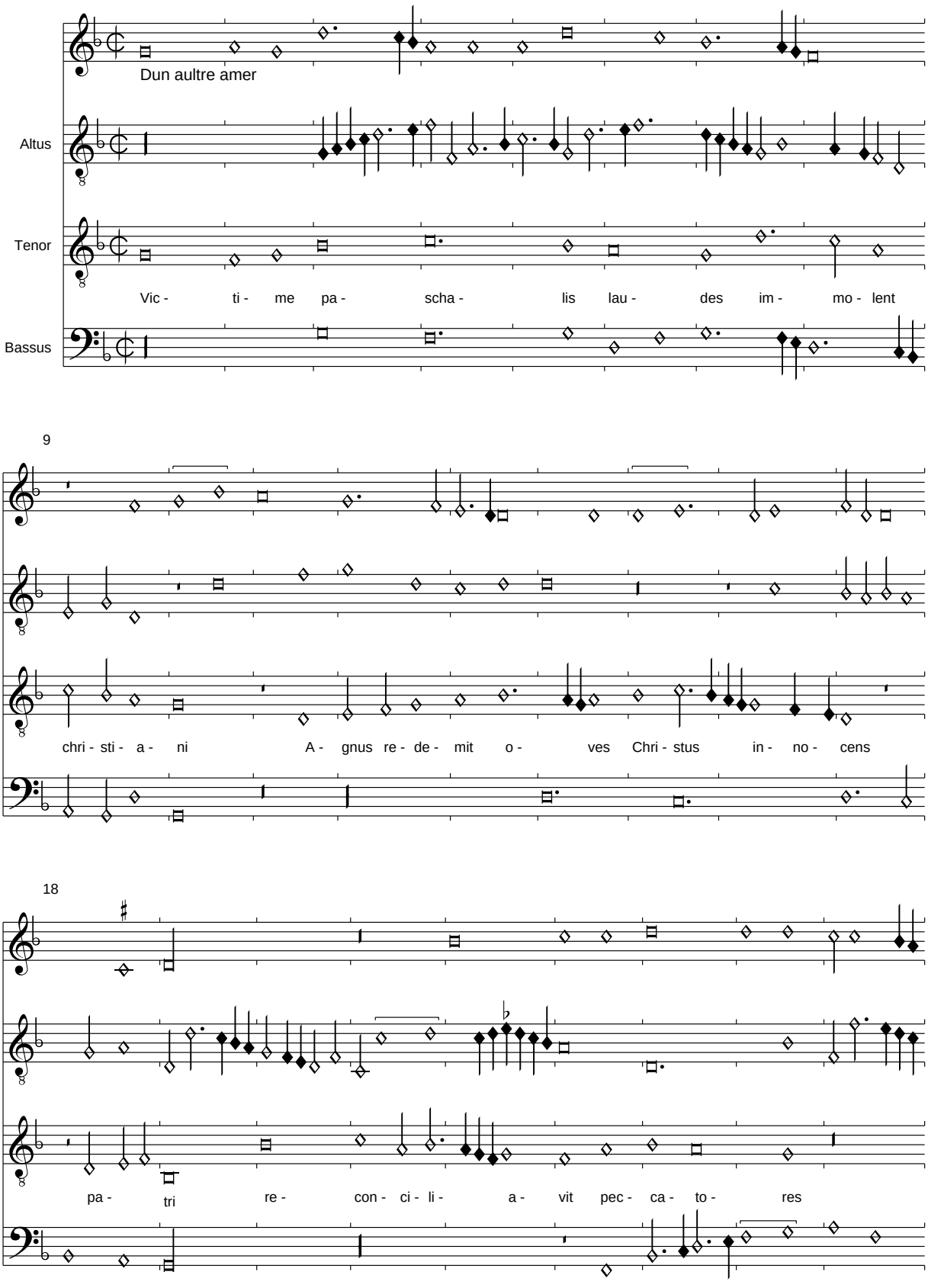

24
ex - au - di pre - ces ser -
ni - po - tens
32
vo - rum tu - o - rum et da no - bis lo -
40
cum pe - ni - ten - ti e



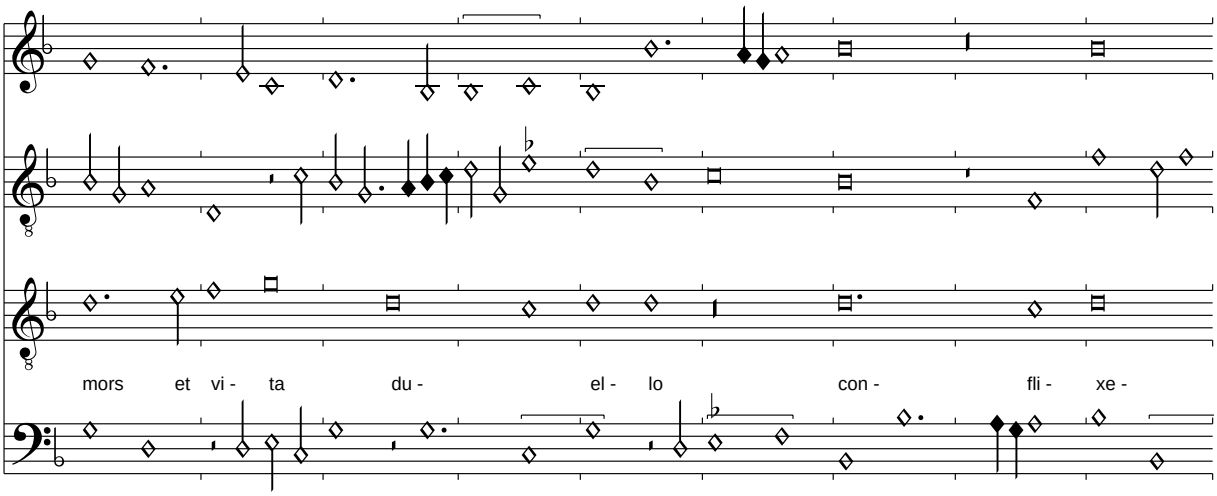

Diese Motette Weerbeckes ist eine typische „Sängermotette“, bei der Virtuosität der Figurationen einerseits der Anbietung, andererseits der Darstellung der Kunstfertigkeit des Komponisten und der im Text erwähnten Sänger ist.

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

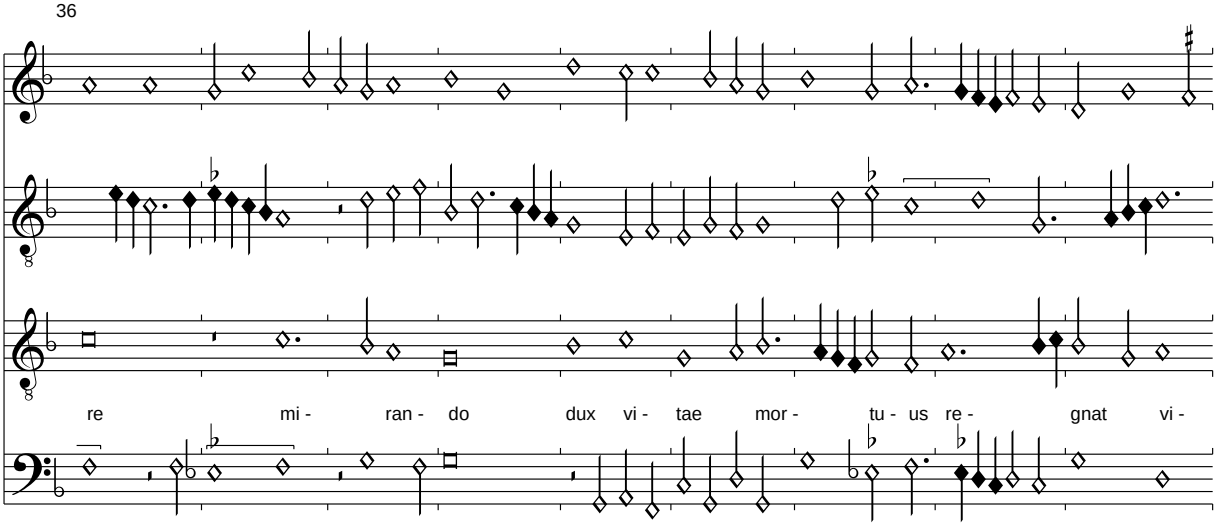
## Petrucci, Motetti A, Nr. 11



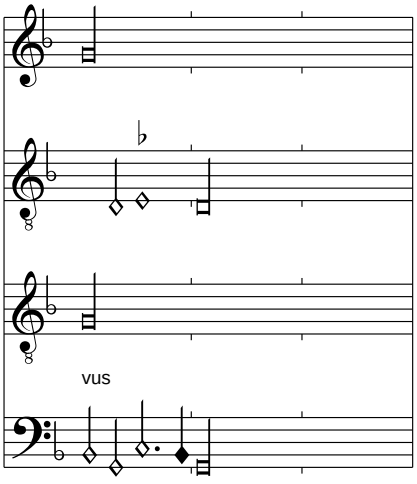
27

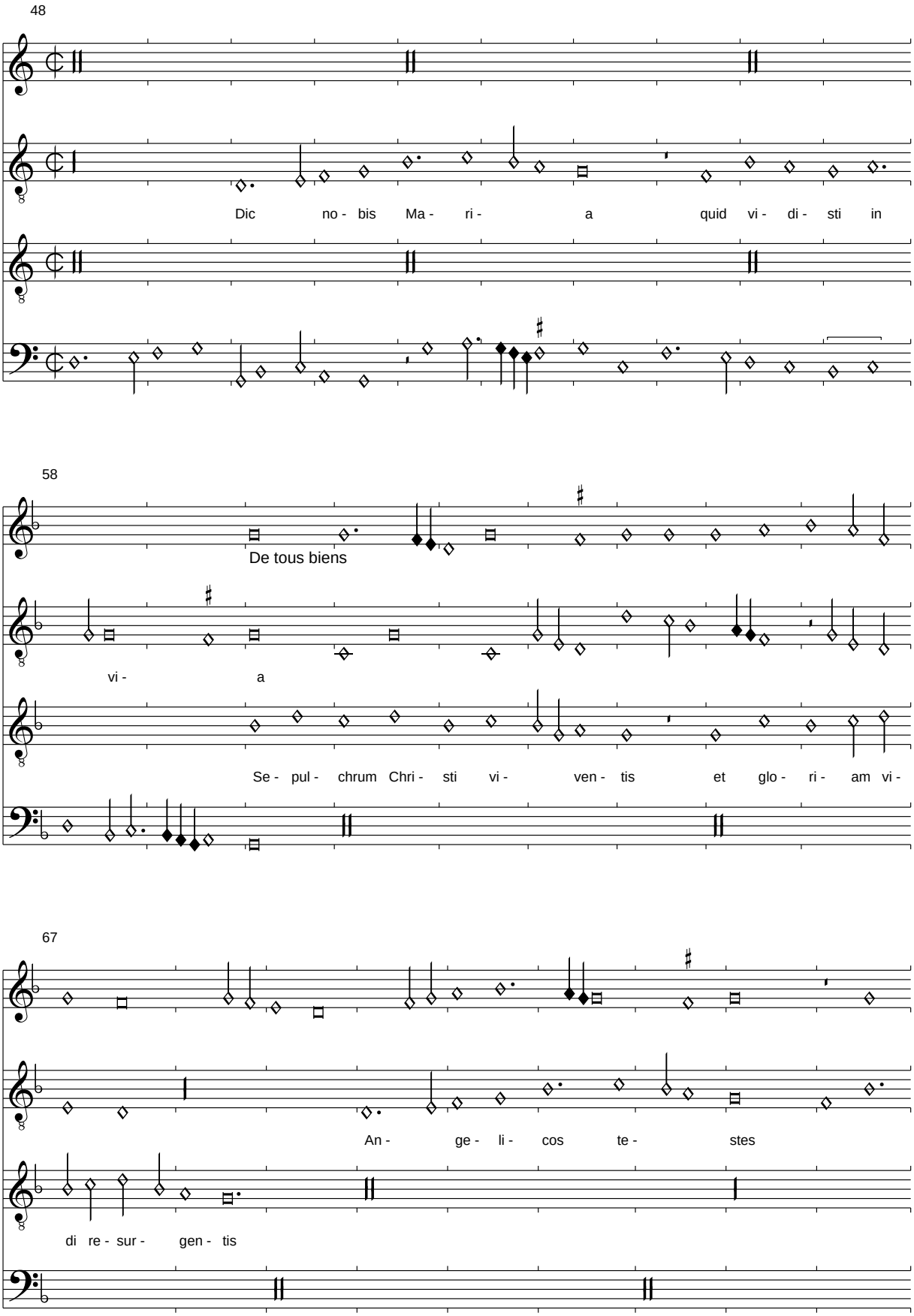

mors et vi - ta du - el - lo con - fli - xe -

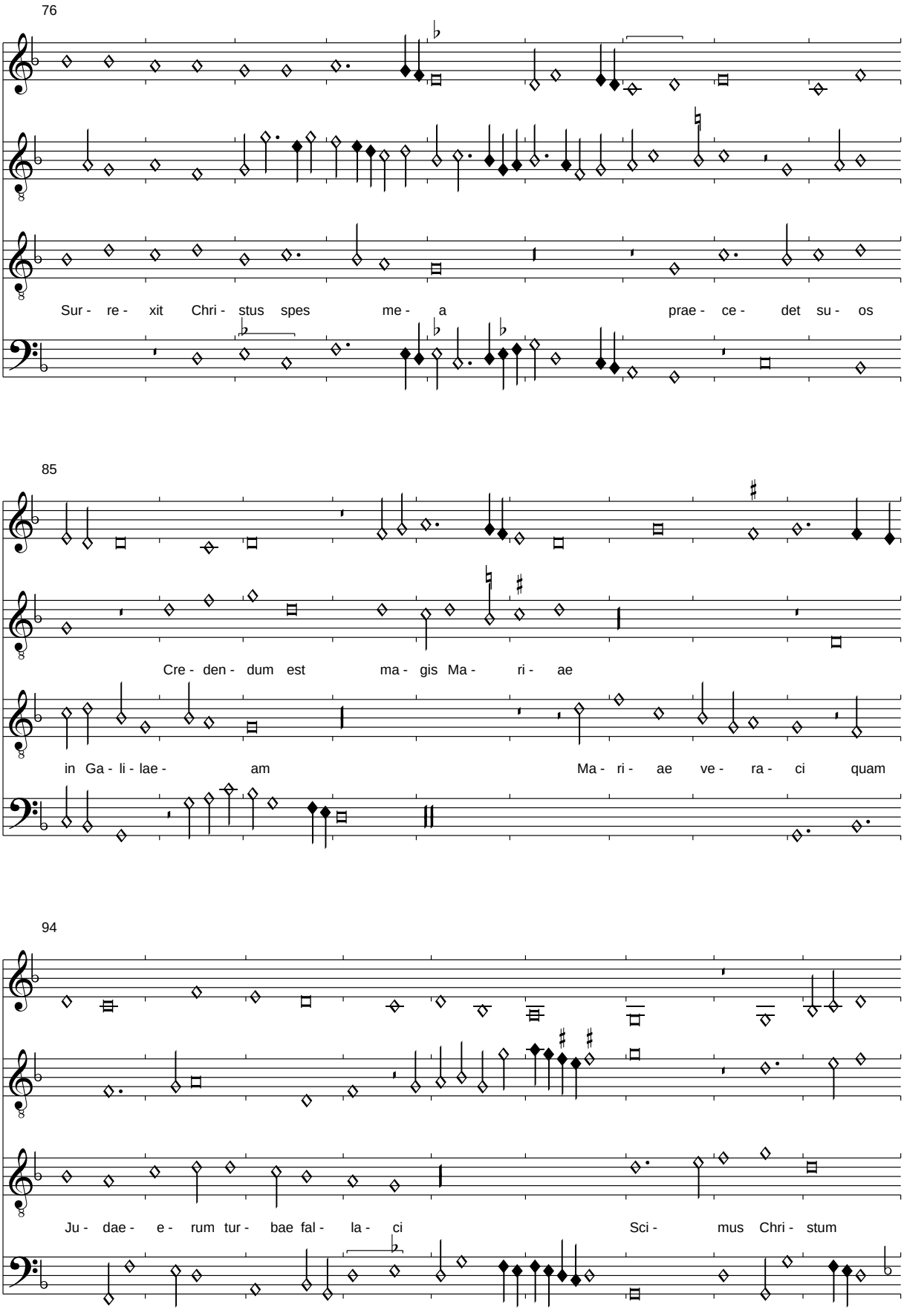
36

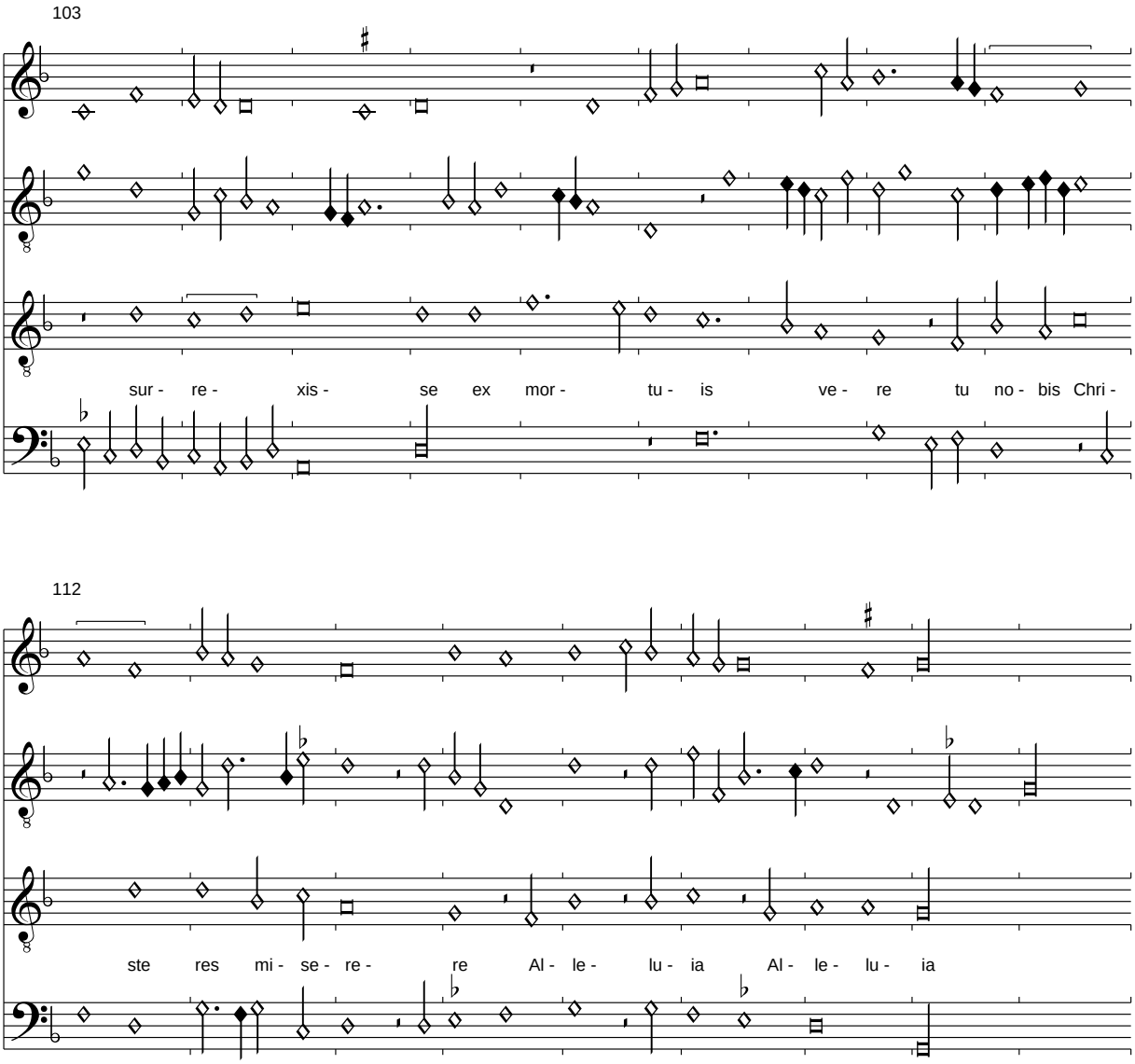

re mi - ran - do dux vi - tae mor - tu - us re - gnat vi -

45


vus


48
Dic no - bis Ma - ri - a quid vi - di - sti in
58
De tous biens
vi - a
Se - pul - chrum Chri - sti vi - ven - tis et glo - ri - am vi -
67
An - ge - li - cos te - stes
di re - sur - gen - tis

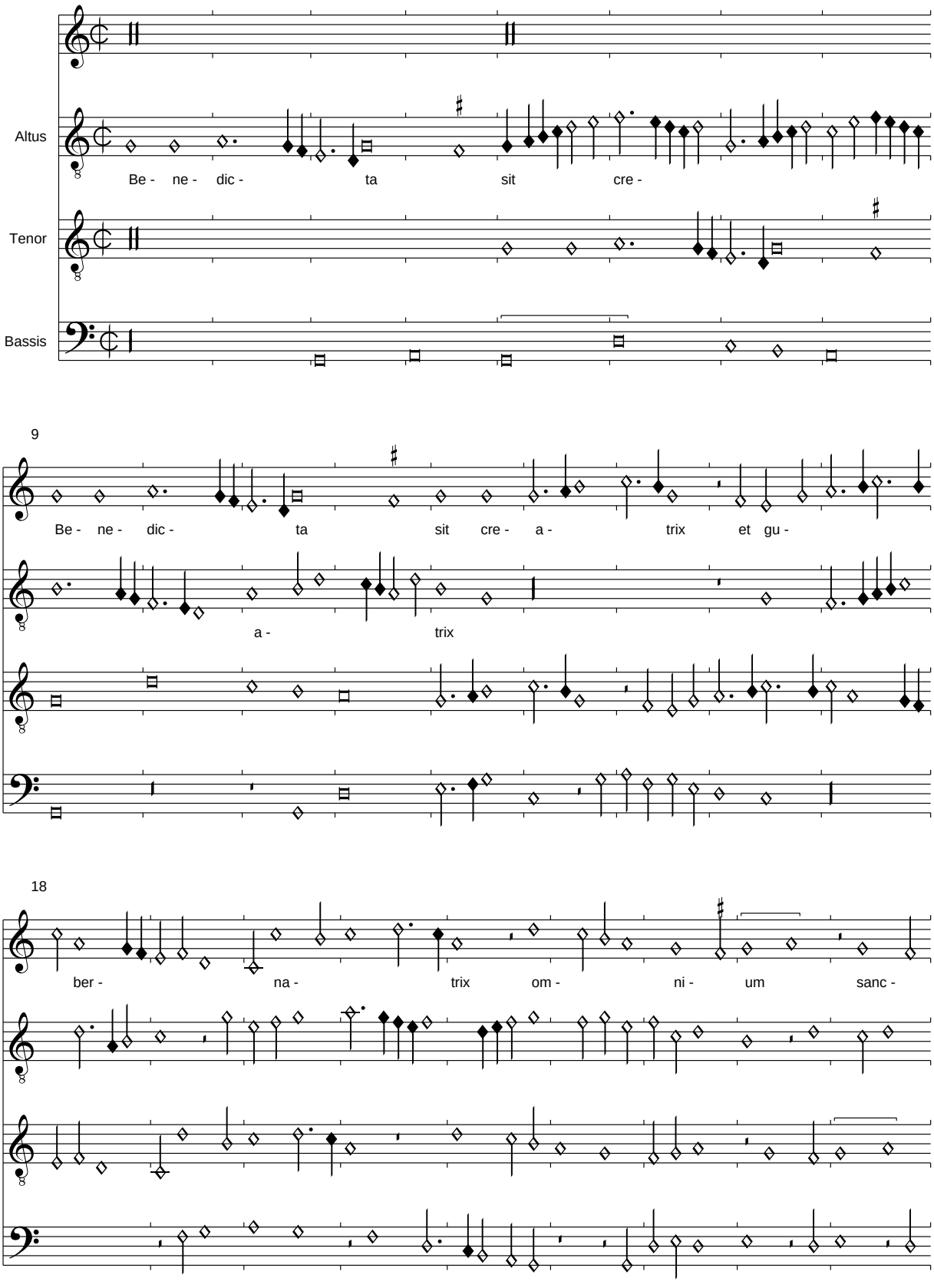

76
Sur - re - xit Chri - stus spes me - a prae - ce - det su - os
85
Cre - den - dum est ma - gis Ma - ri - ae
in Ga - li - lae - am Ma - ri - ae ve - ra - ci quam
94
Ju - dae - e - rum tur - bae fal - la - ci Sci - mus Chri - stum



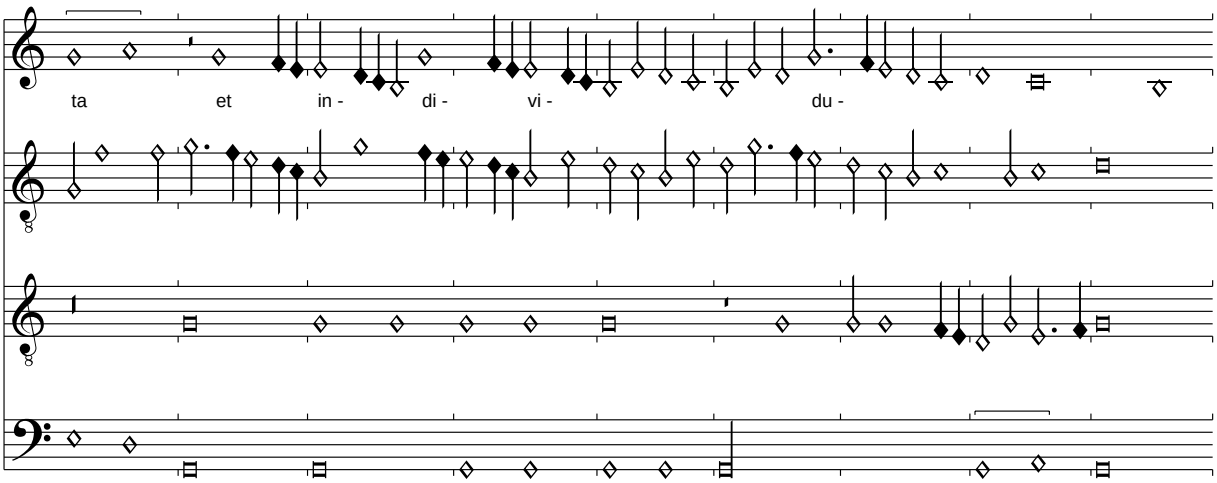

Die Textierung des Tenors wurde durch München Staatsbilibothek 8o 322 ergänzt. Die Chanson-Oberstimmen von Ockeghem und Ghizeghem können gut mit deren Text gesungen werden, da sie sich auch zeittypisch religiös verstehen lassen. „Dun autre amer“: Niemals werde ich einen anderen als Gott lieben. „De tous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

# (Josquin): Benedicta sit creatrix

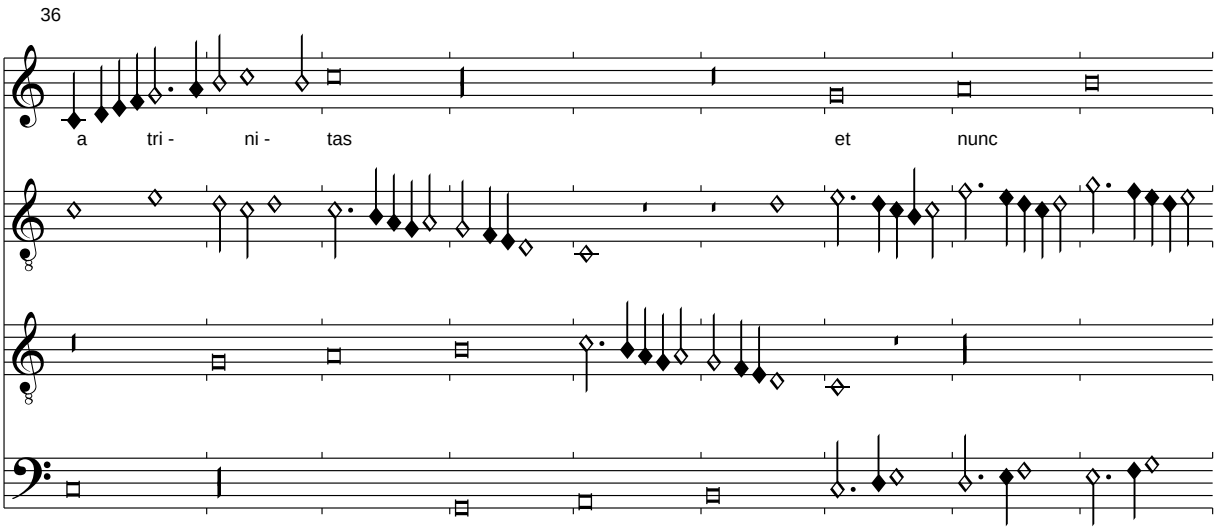
## Petrucci Motetti A, Nr. 12



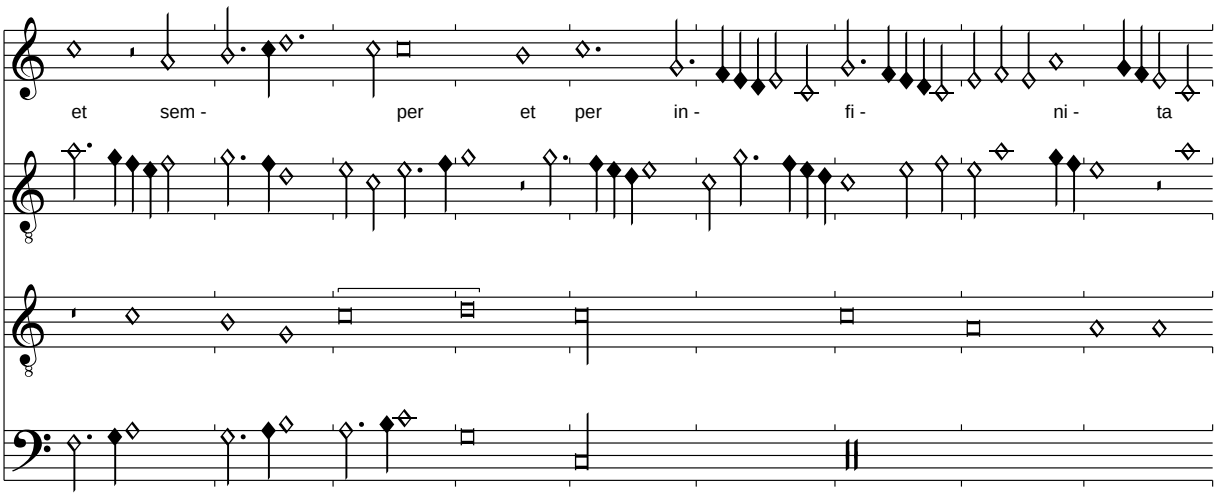
27

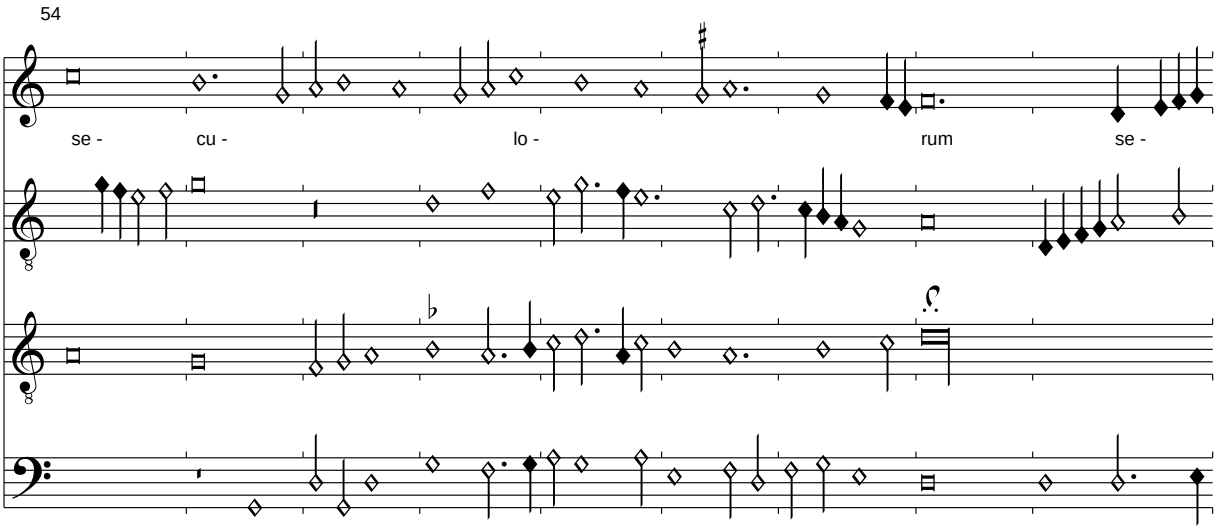


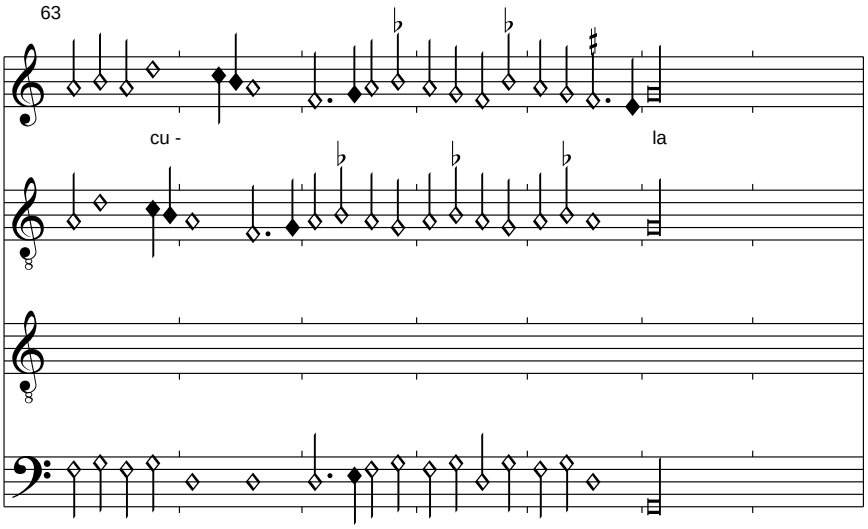

36




45



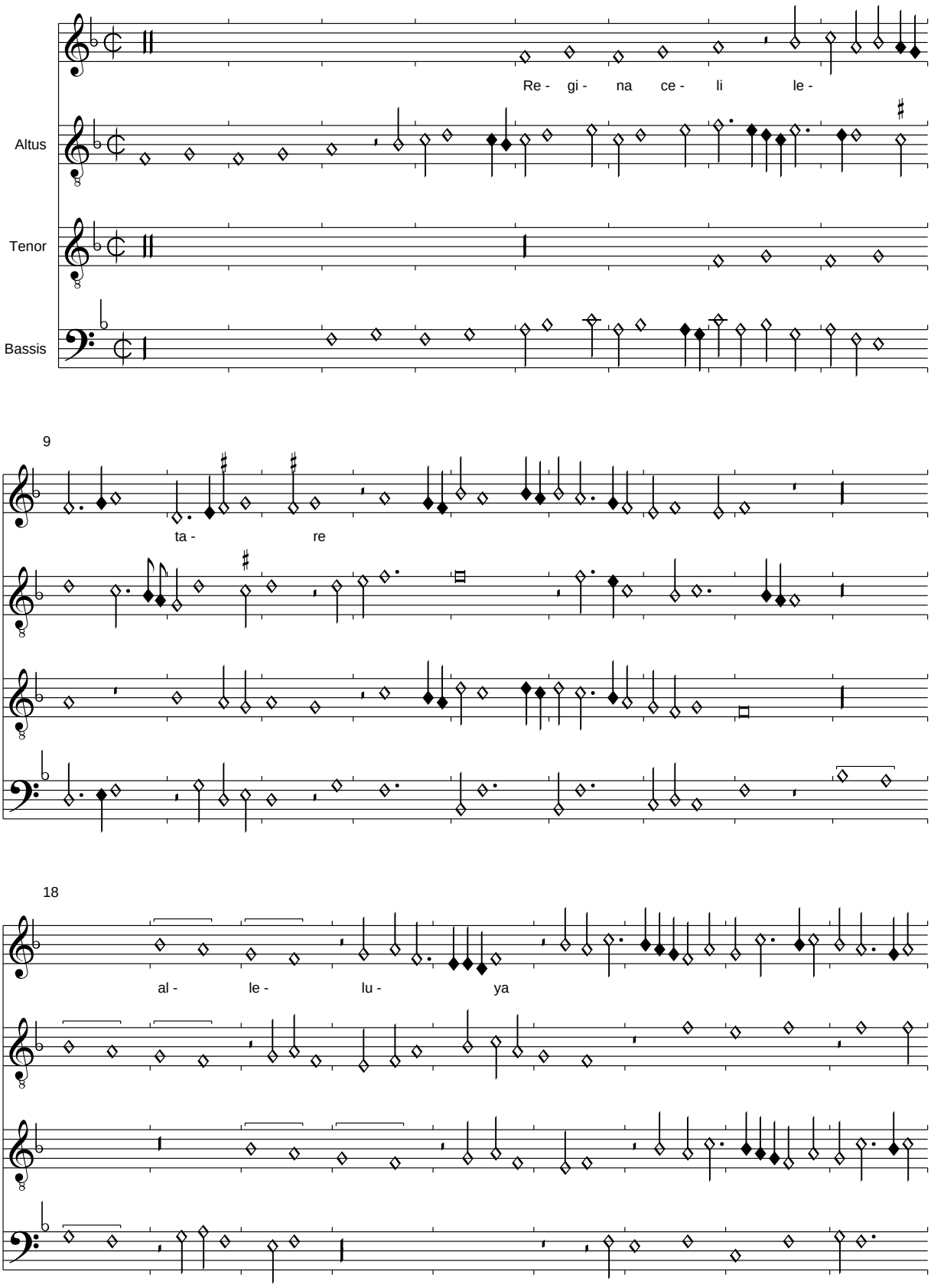



Josquin erweist sich hier eindrucksvoll als Klangmaler: die Unteilbarkeit der Dreifaltigkeit wird durch die fast gehämmerten G-Oktaven der Unterstimmen dargestellt. Die Unendlichkeit der Jahrhunderte wird einersseits durch die sich überlappenden „unendlich“ wiederholten Motive, andererseits durch den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

# Brumel: Regina celi letare

## Petrucci Motetti A, Nr. 13



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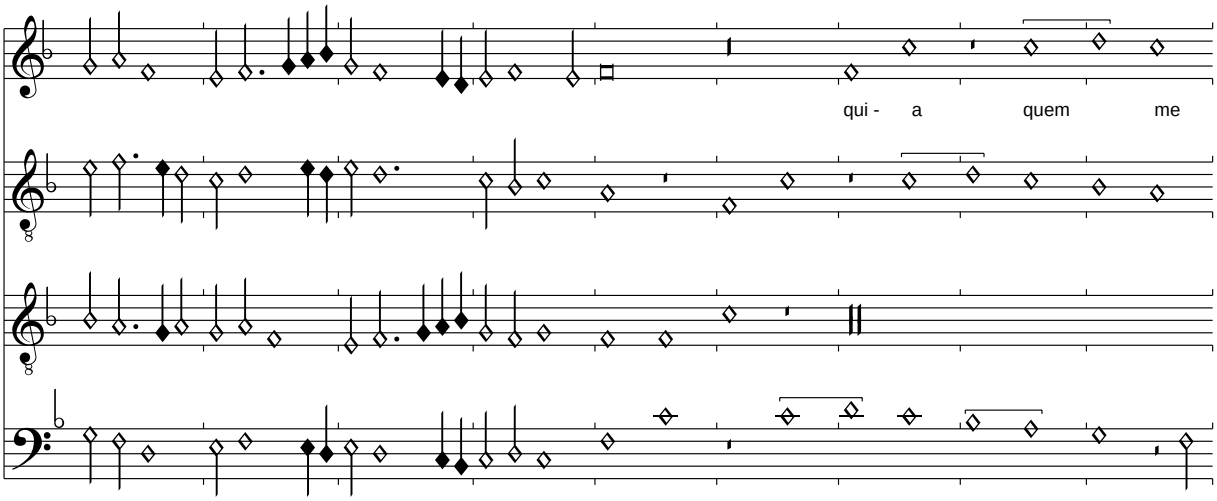


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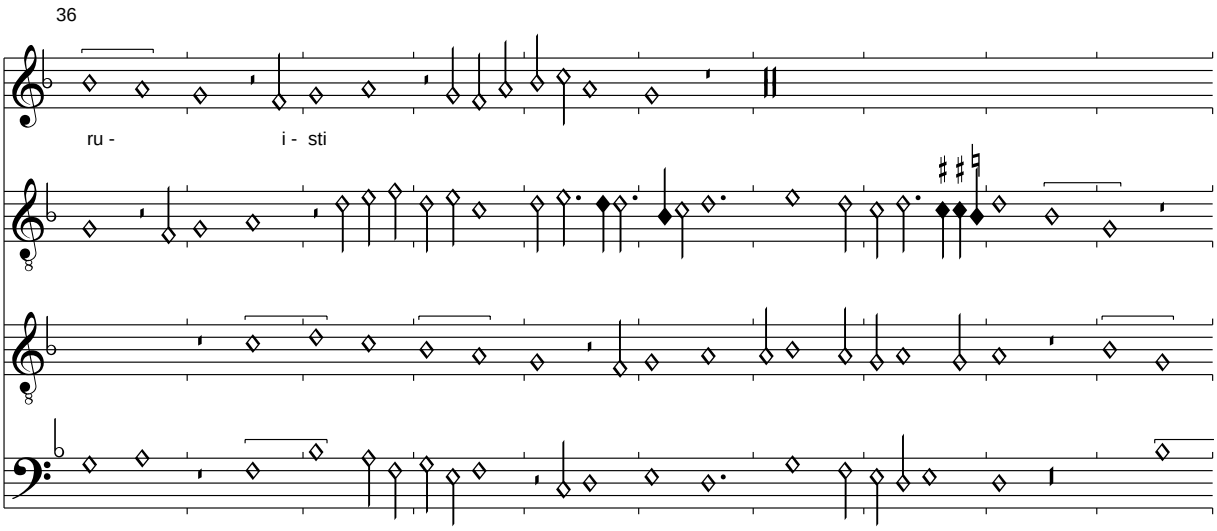


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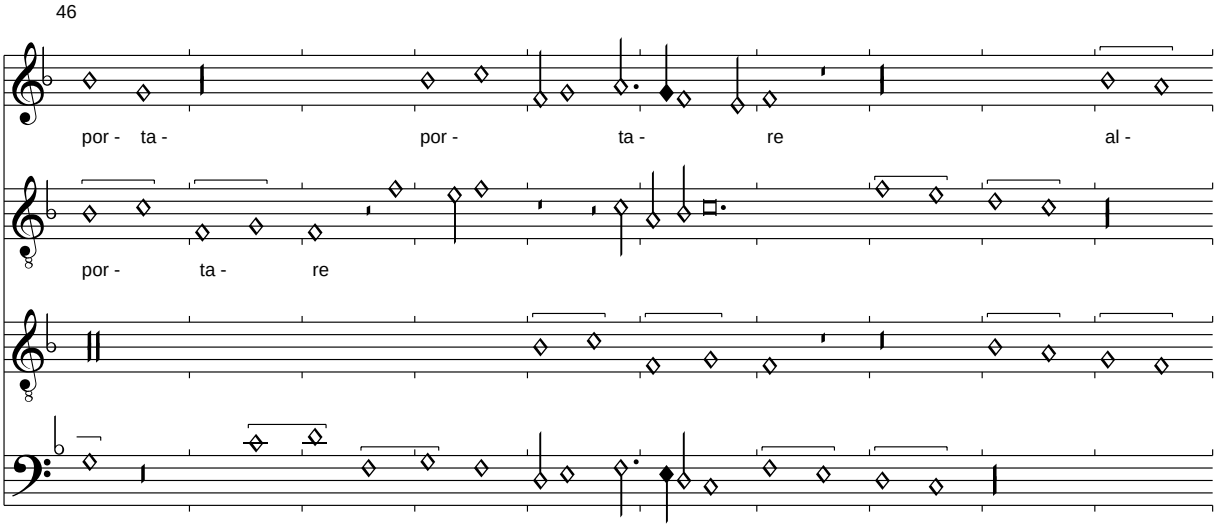

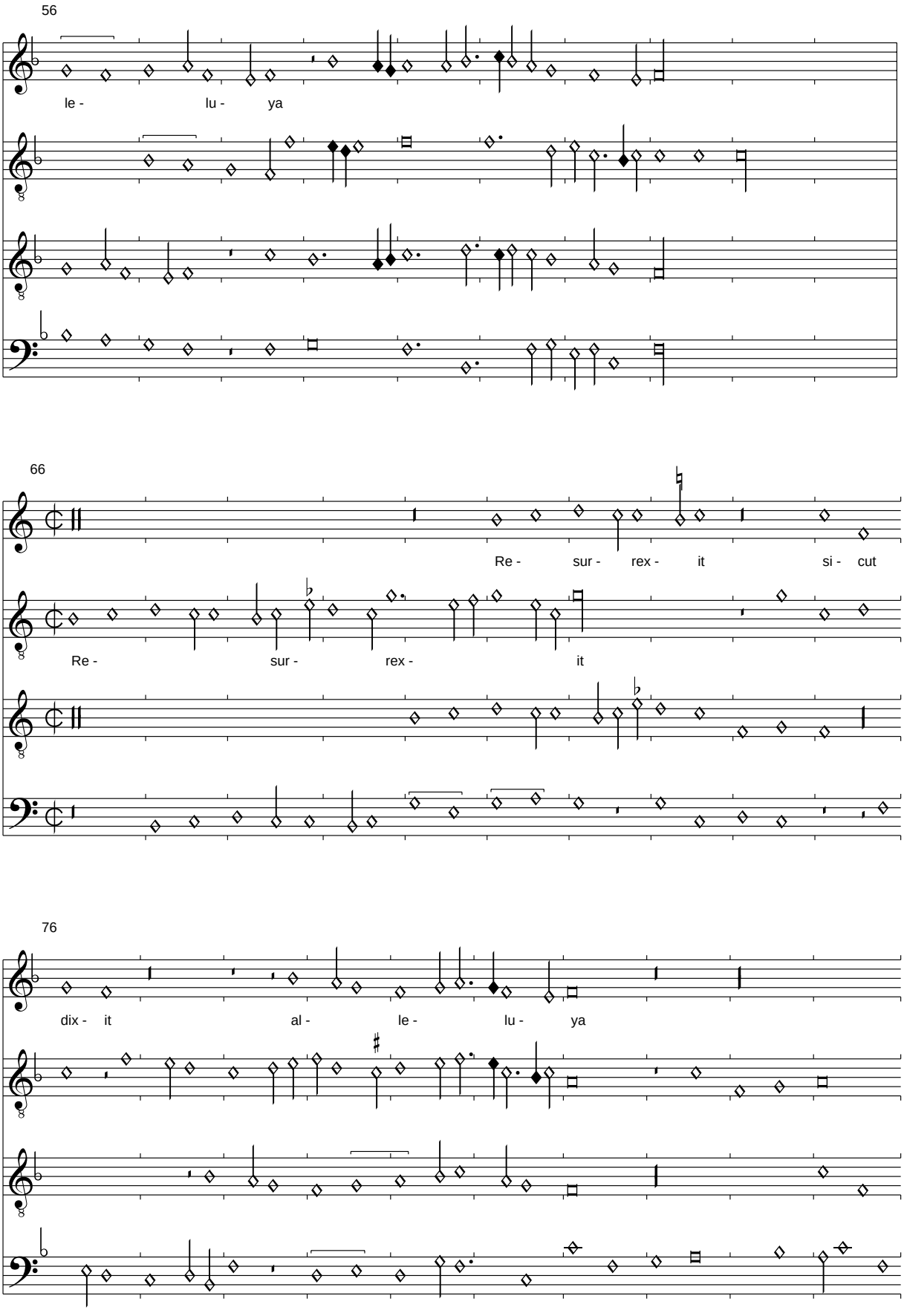
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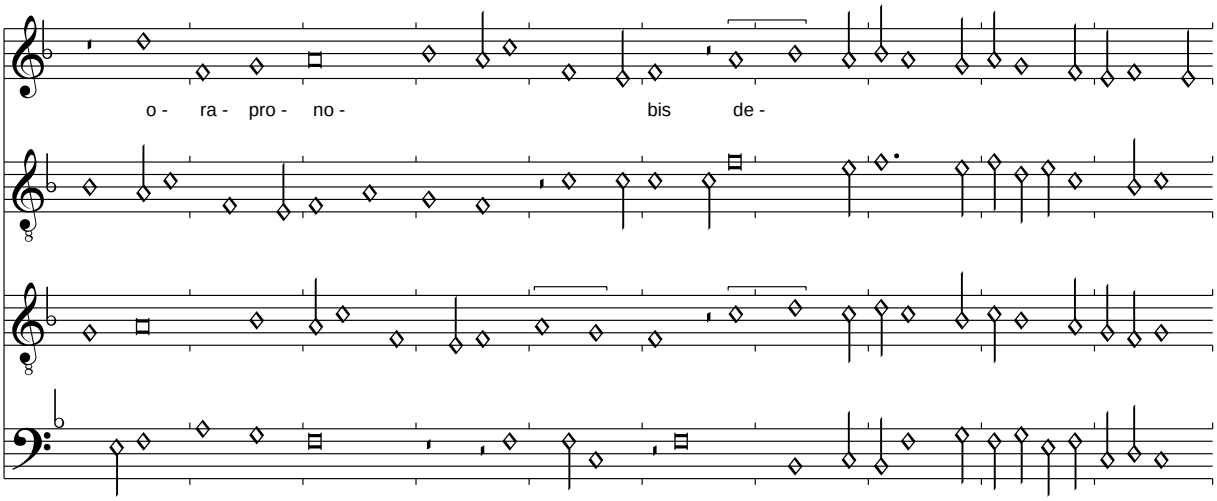


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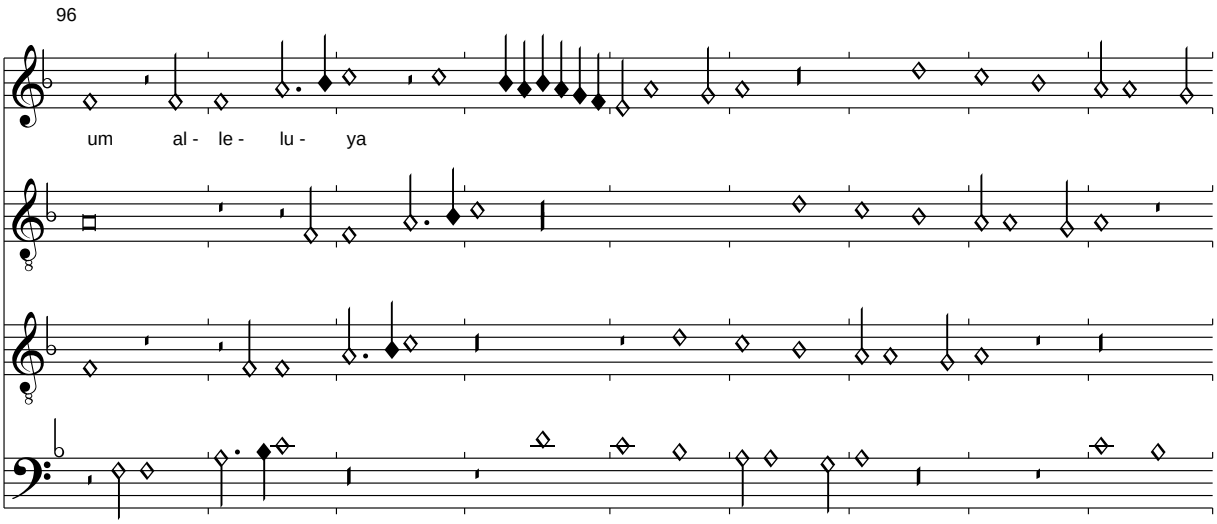


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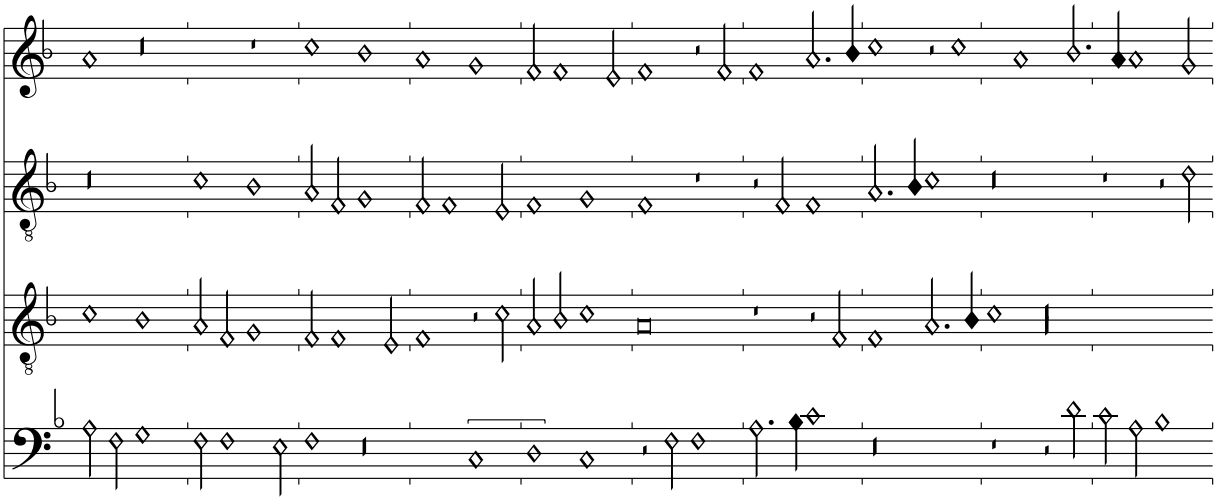

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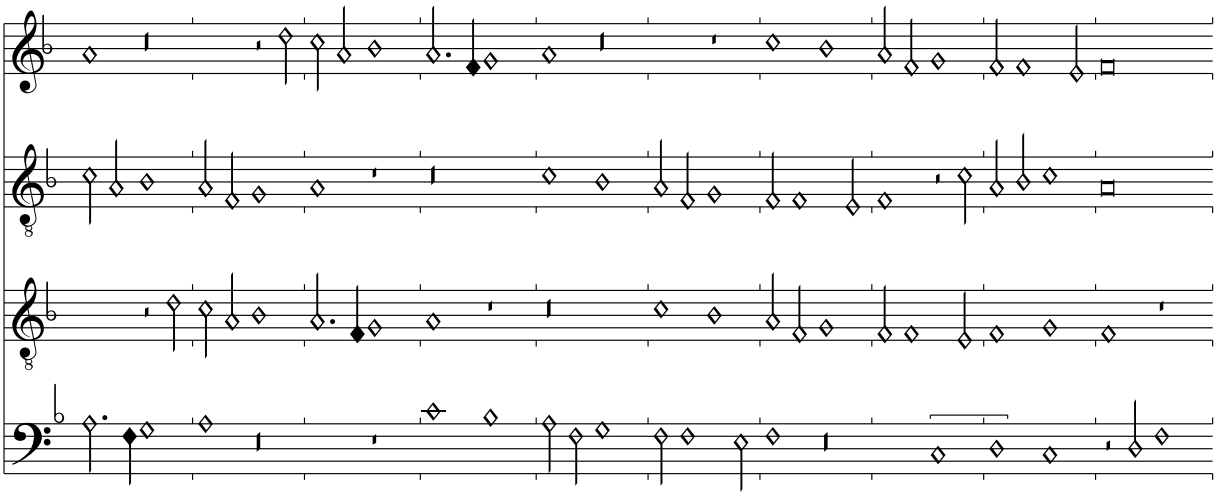

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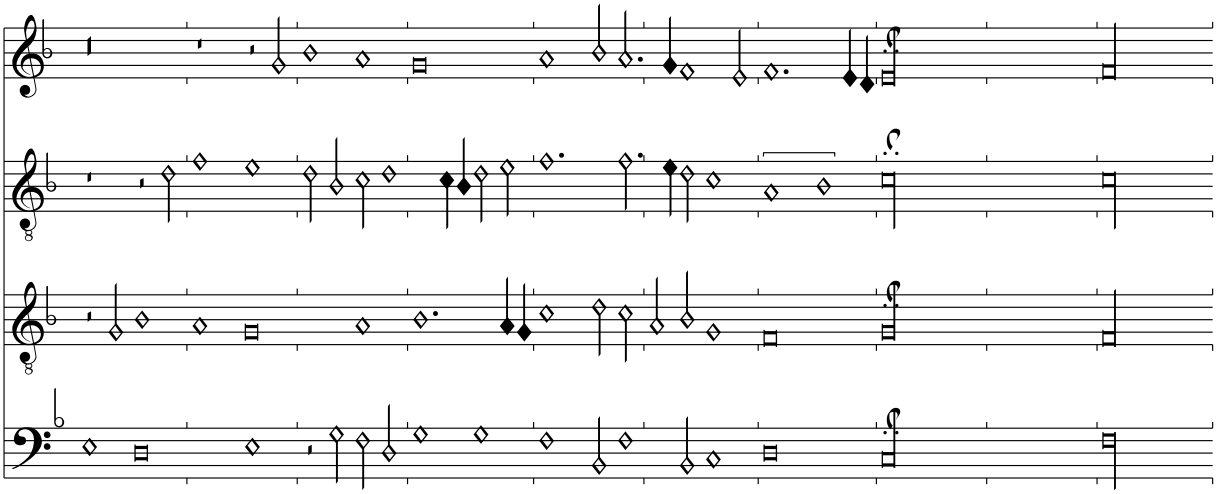
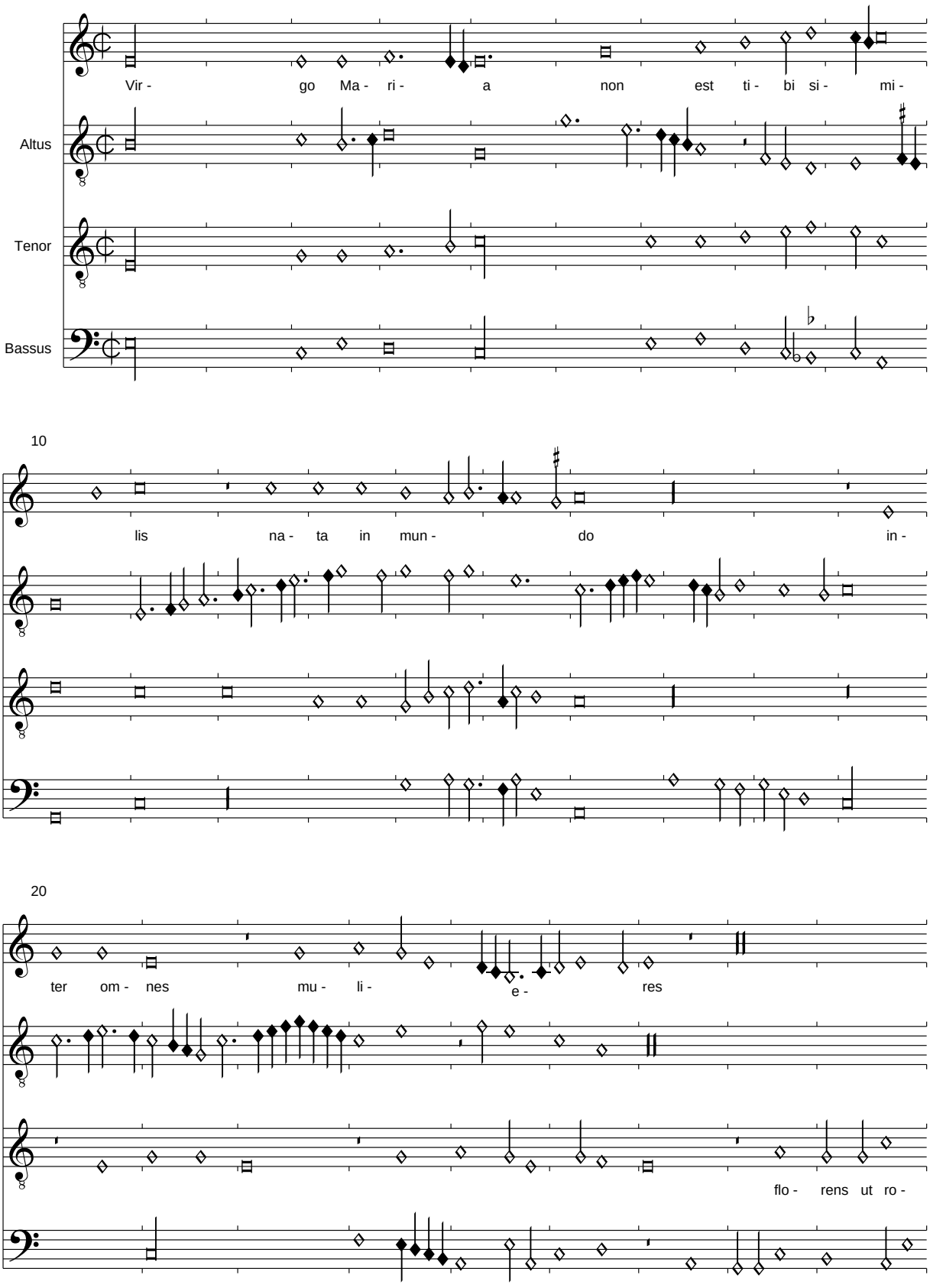


# Gaspar (van Weerbecke): Virgo Maria

## Petrucci Motetti A, Nr. 14



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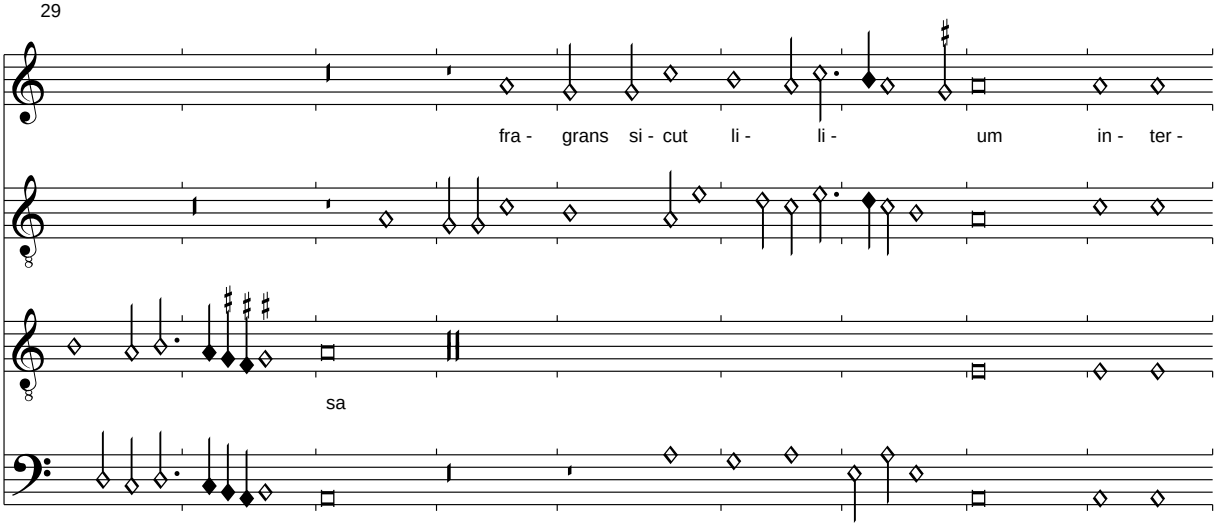
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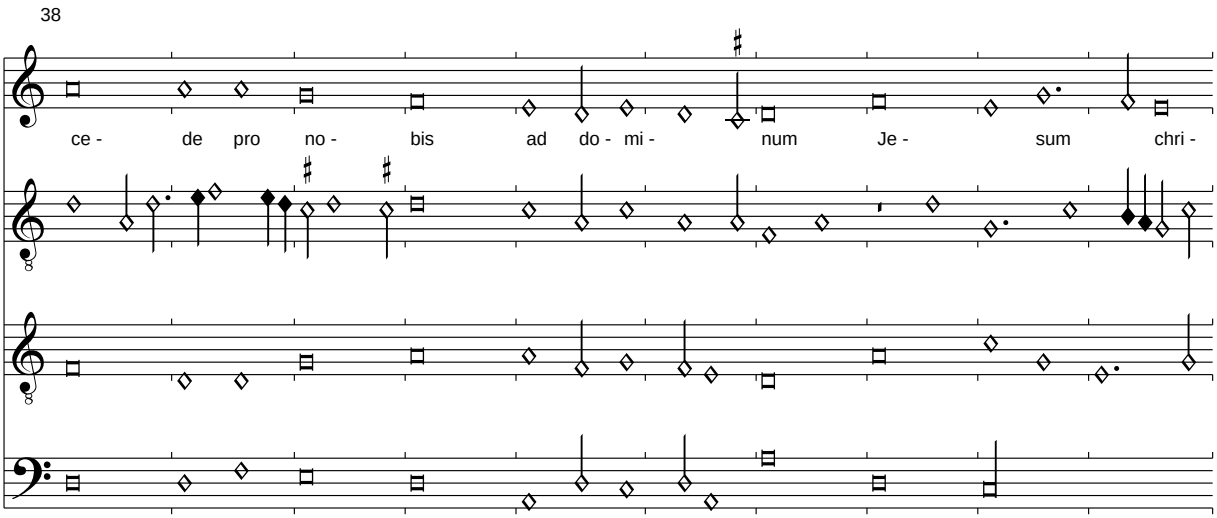
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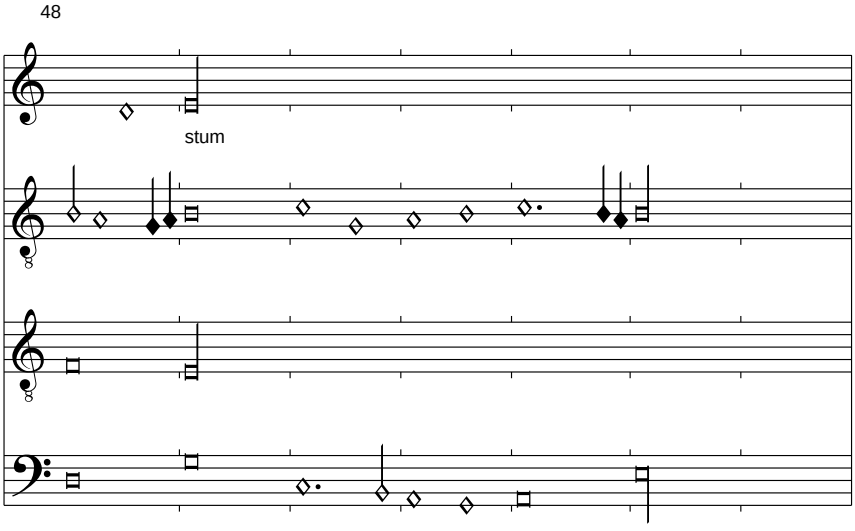
48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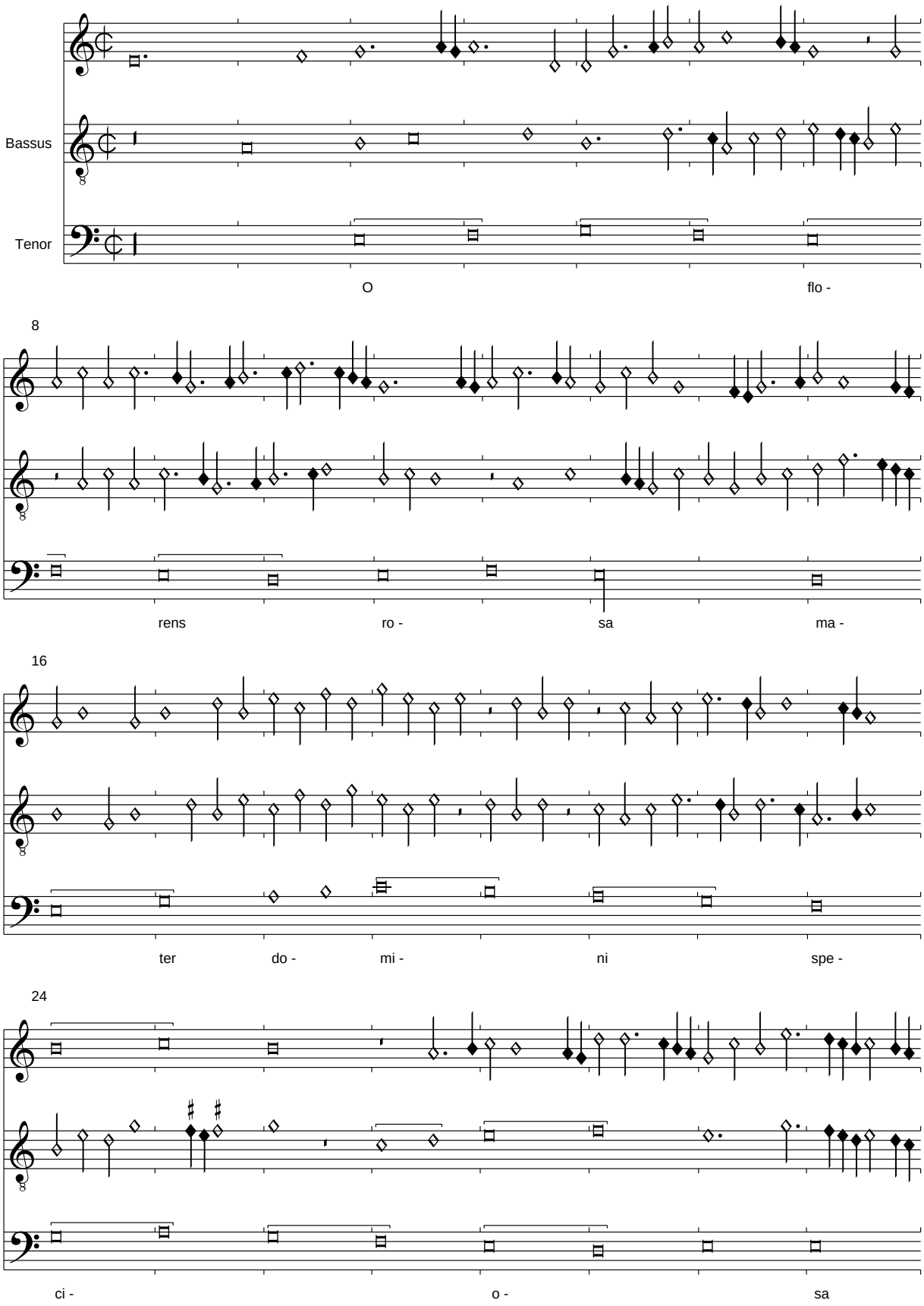
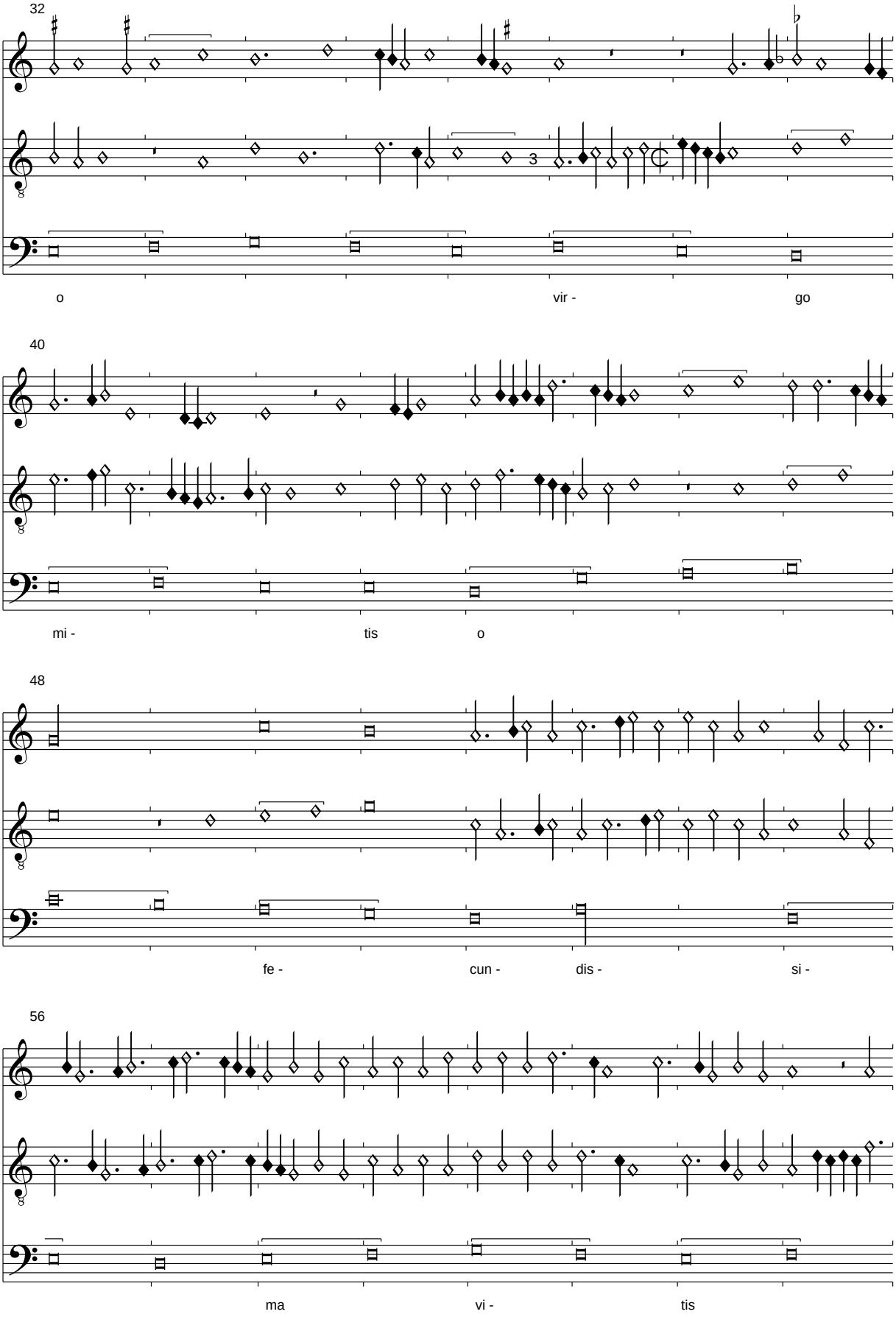
# Jo. de Ghiselin: O florens rosa

## Petrucci Motetti A, Nr. 15

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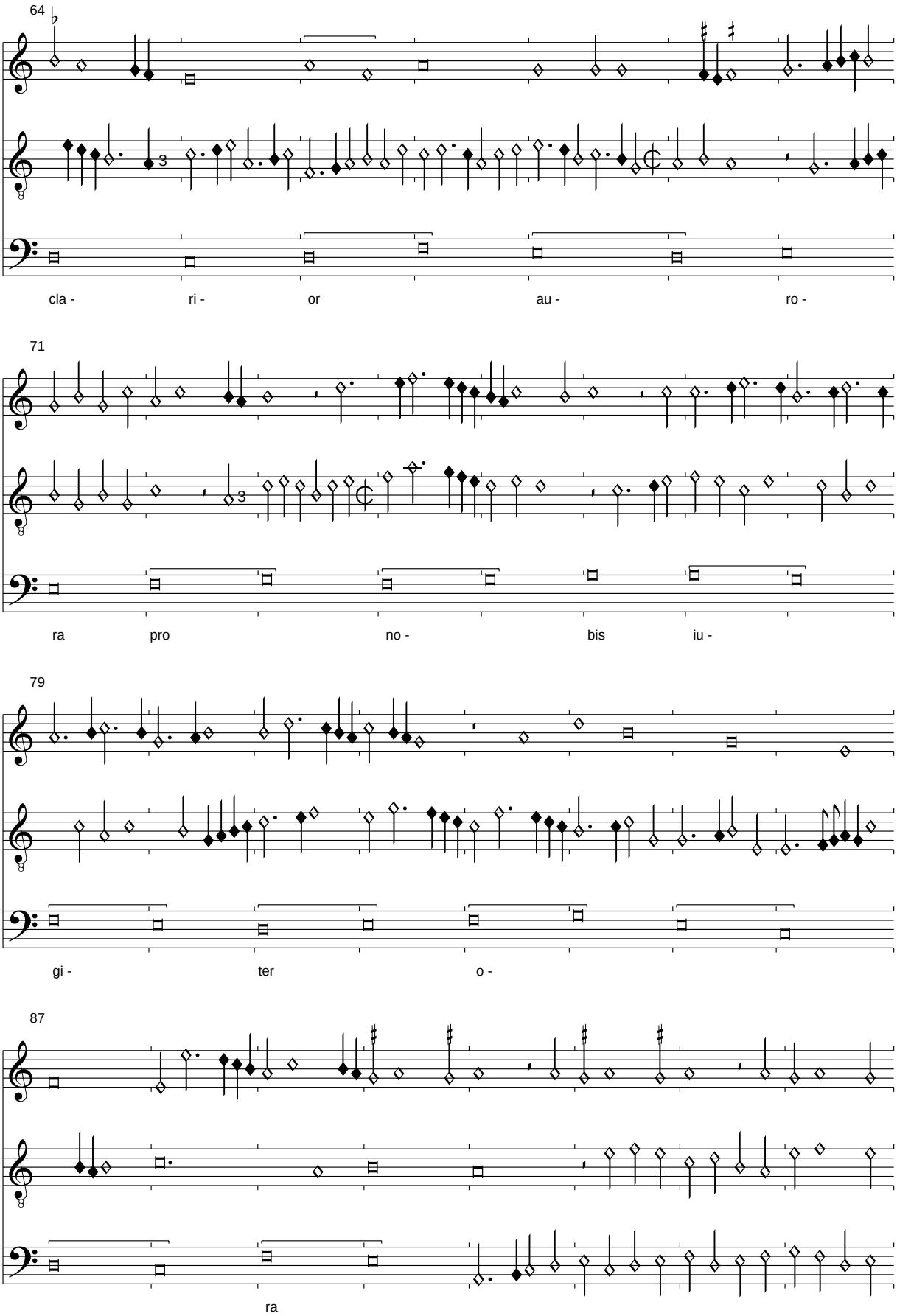
64
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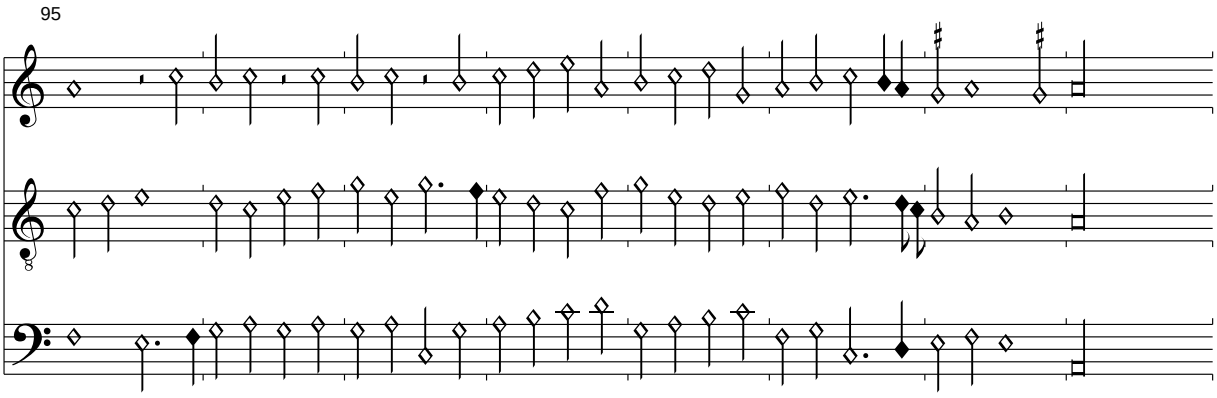
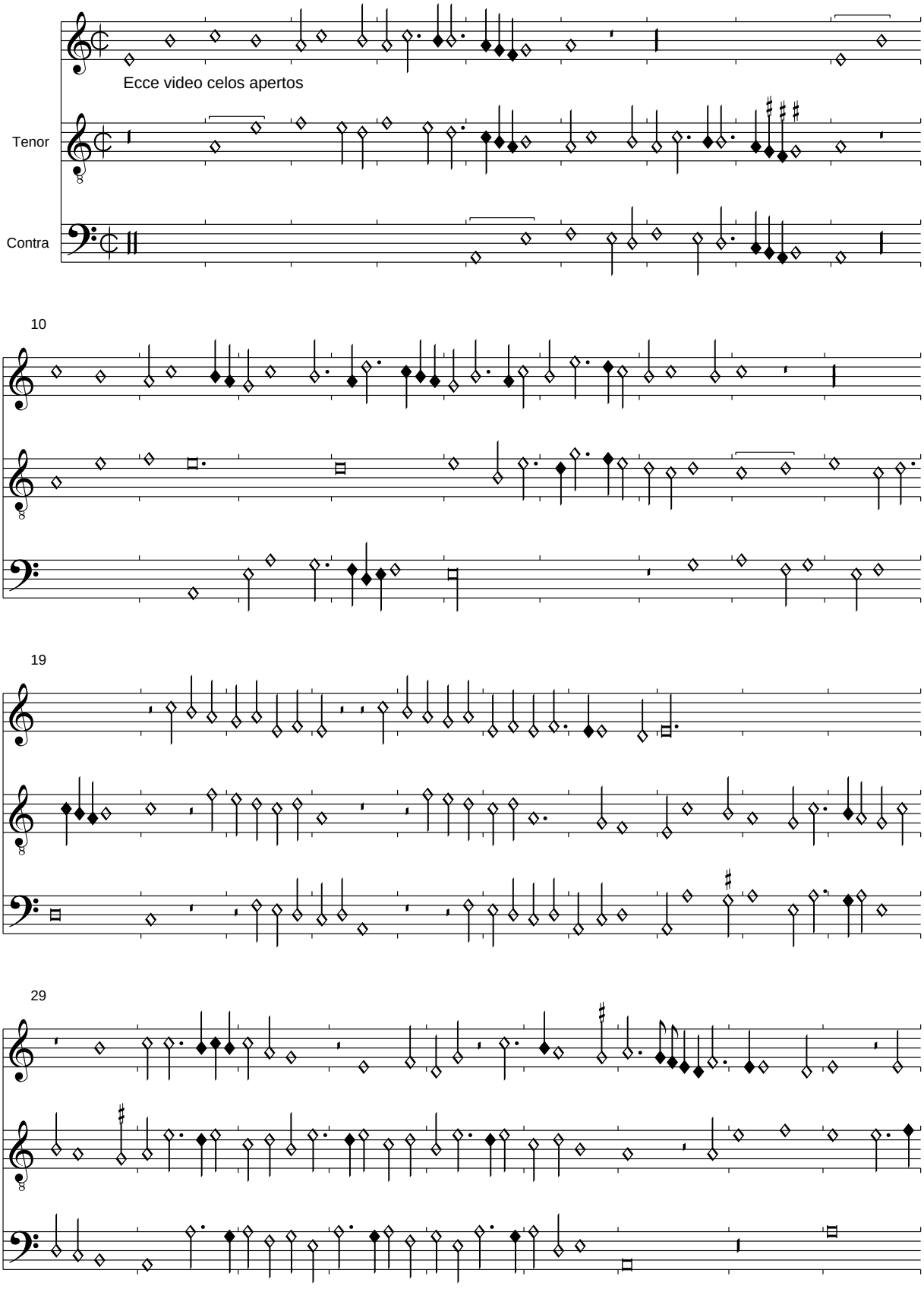



Da der Tenor fast immer unter der mit „Bassus“ bezeichneten Stimme liegt, habe ich die Stimmen entsprechend vertauscht, wie dies im übrigen auch im Basevi-Codex der Fall ist. Von dort stammt auch die fehlende Textierung des Tenors.

# (Nicolaes) Craen: Ecce video celos apertos

## Petrucci Motetti A, Nr. 16



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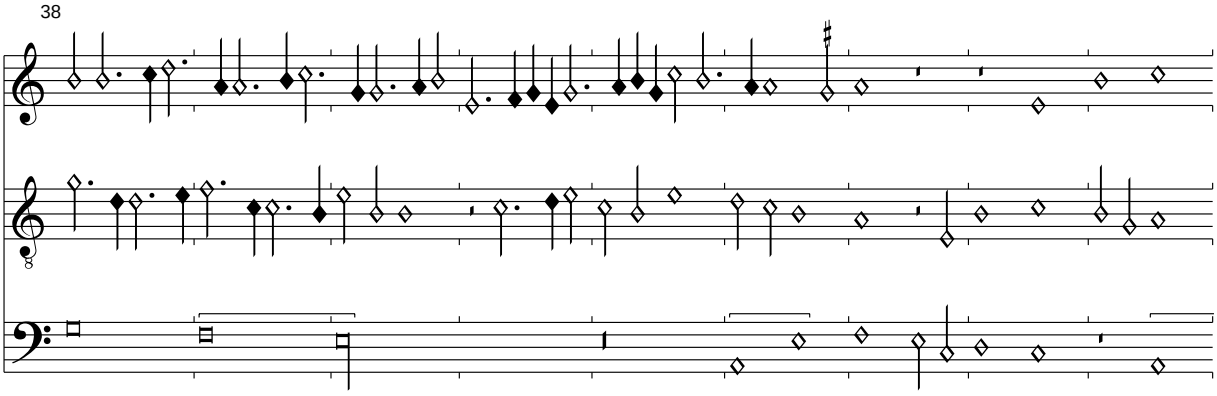
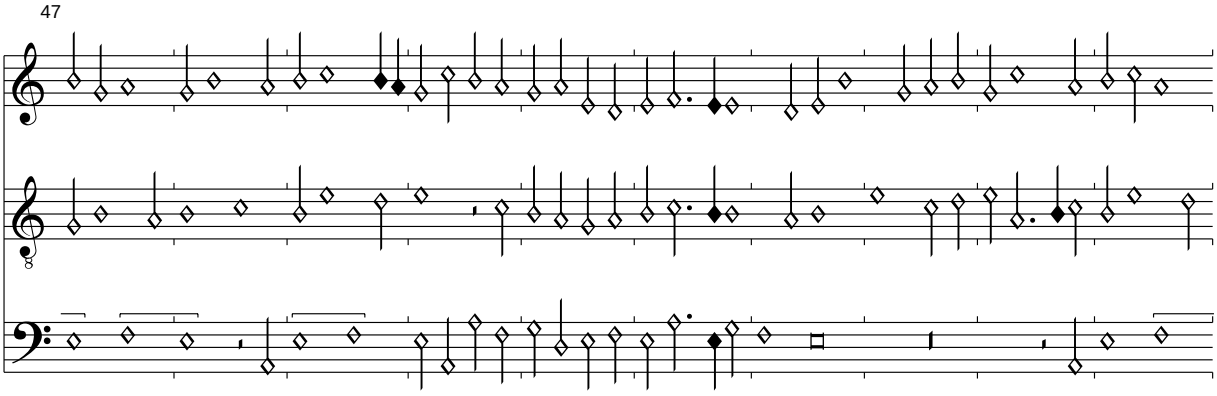
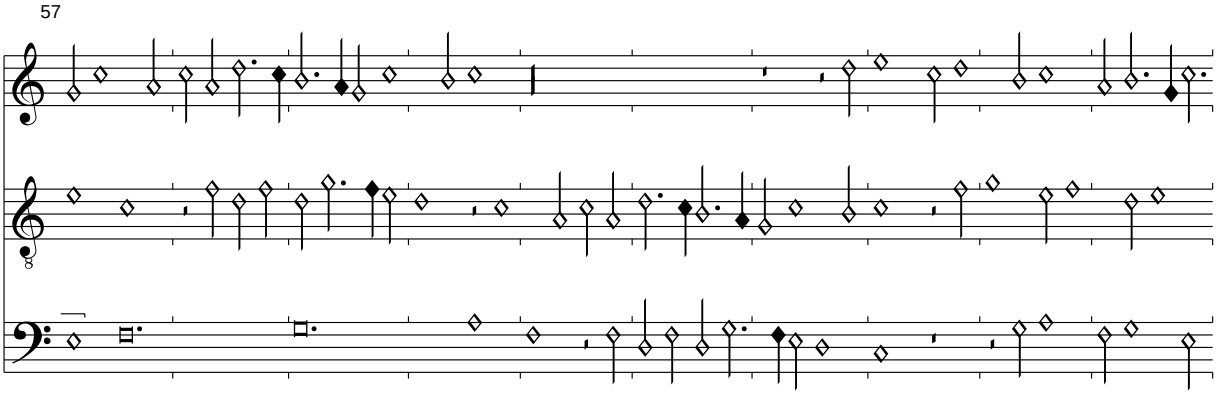


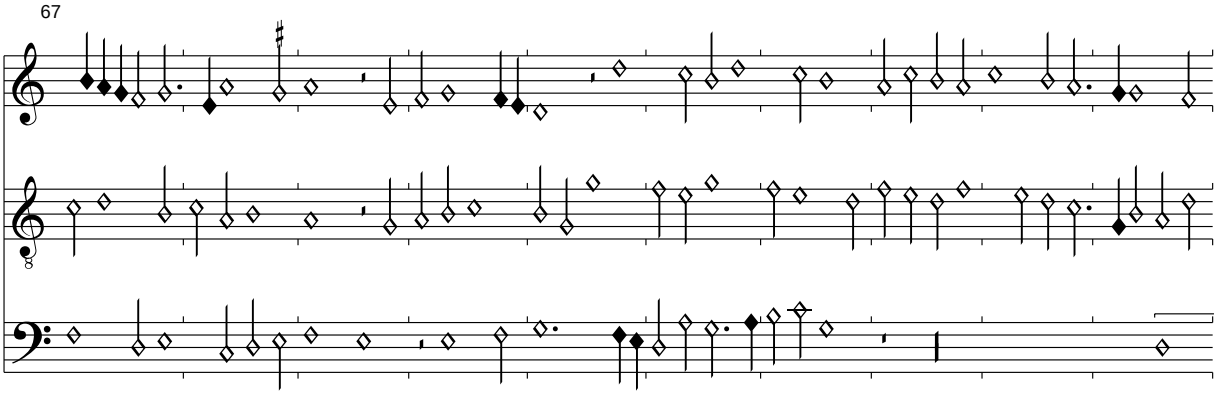
47



57



67



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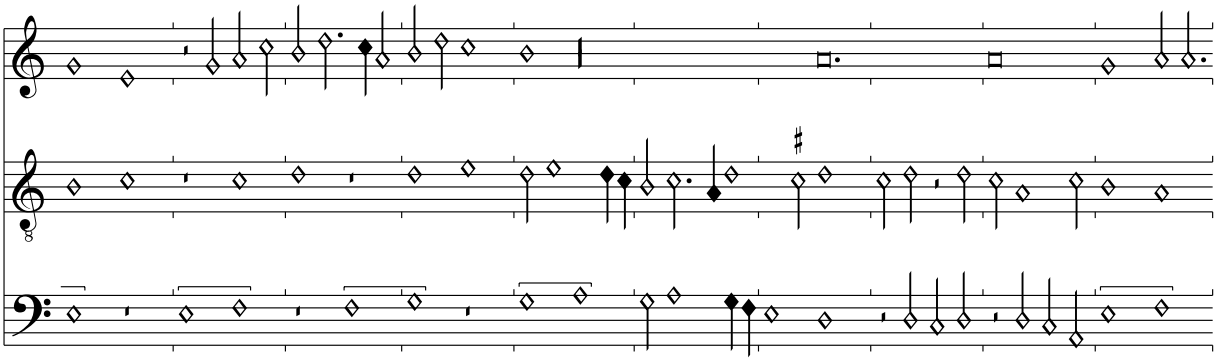
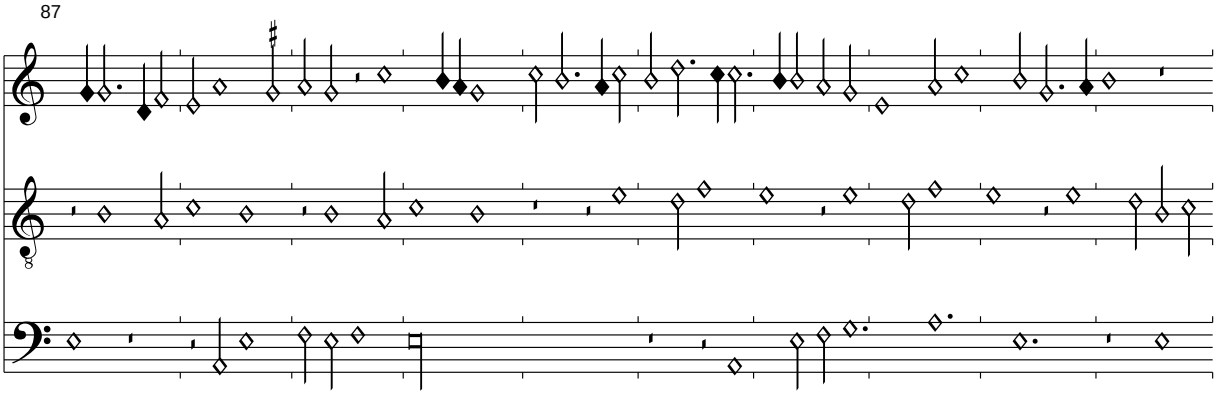


87



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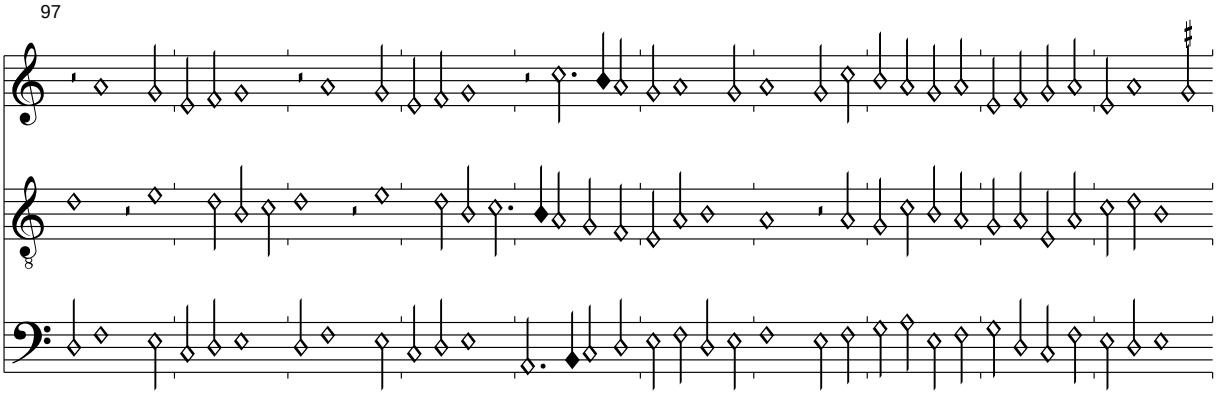
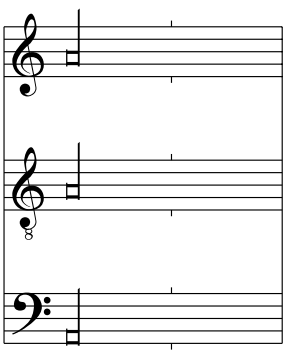


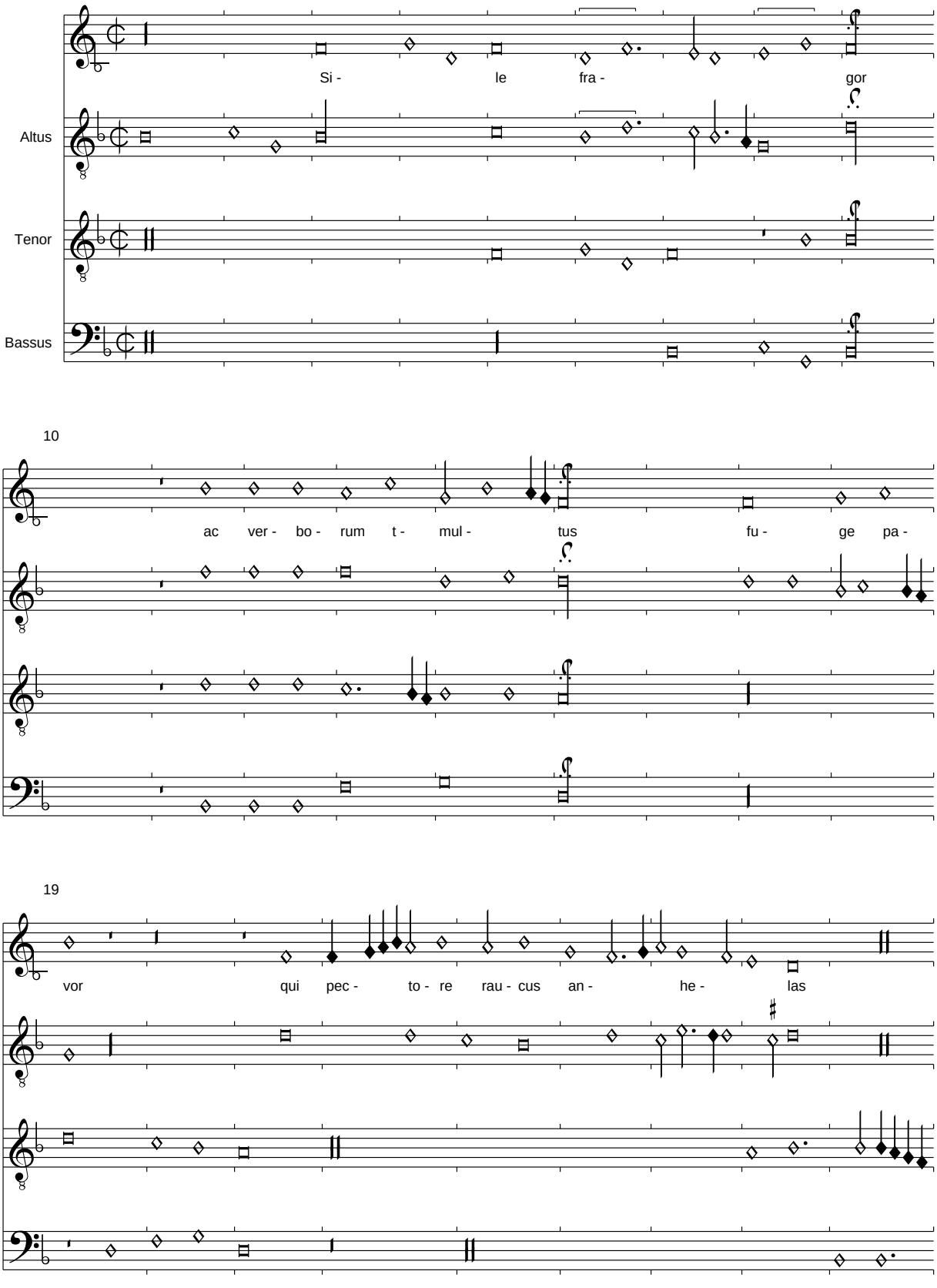
107



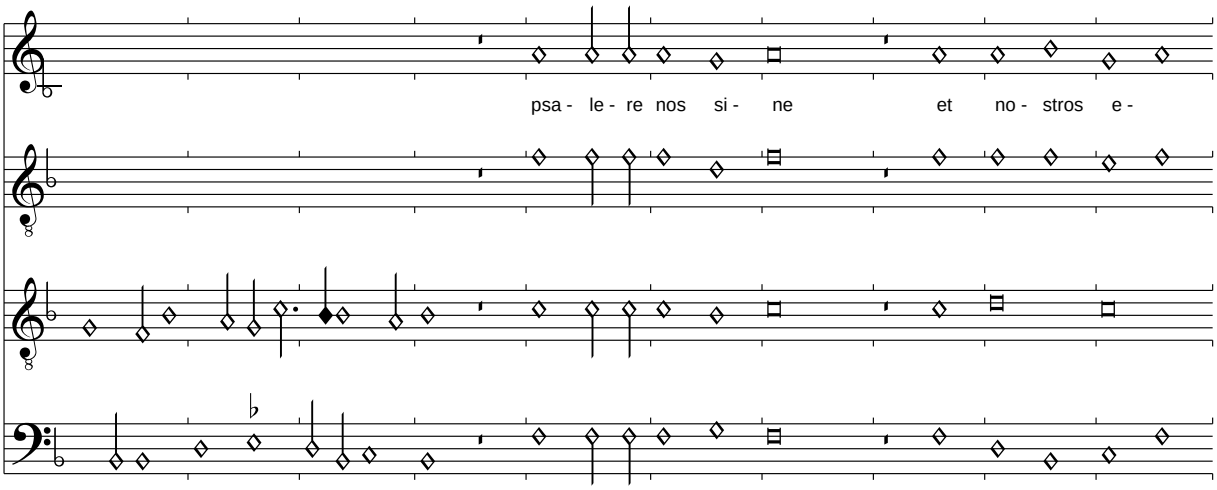
Das Stück wird auch wenig überzeugend in anderen Quellen Josquin zugeschrieben. In Cambrai Bibliothèque municipale 125-8 von 1546 wird der Tenor mit „Osculetur me“ aus dem Hohen Lied unterlegt, allerdings nach den ersten vier Versen in freier Fortsetzung. Obwohl unser Druck viele Texte des Hohen Liedes bringt, ist dies eine sicher späte Neutextierung.

# Compere: S(c)ile fragor

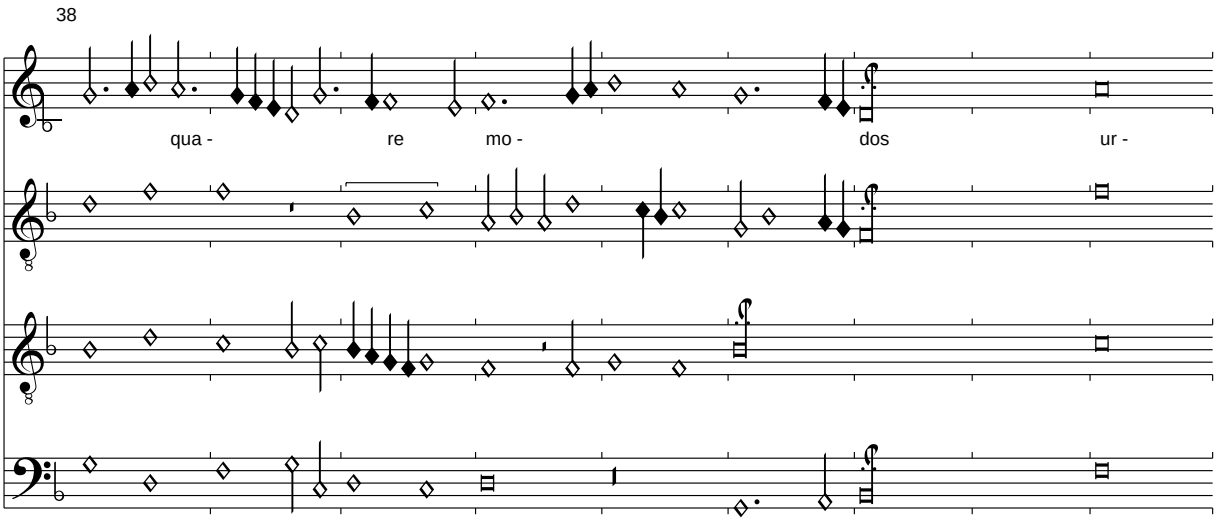
## Petrucci Motetti A, Nr. 17



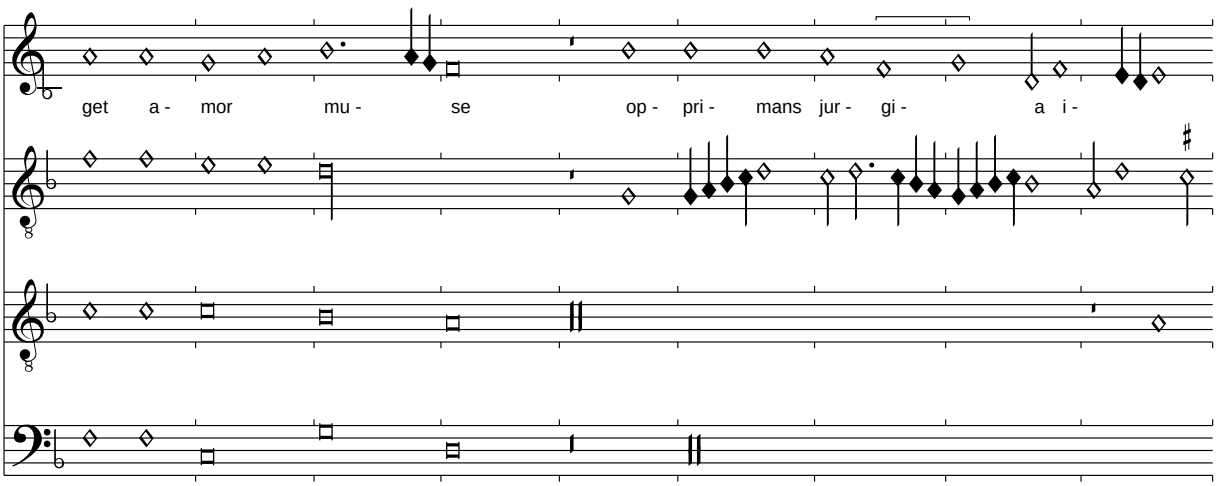
28

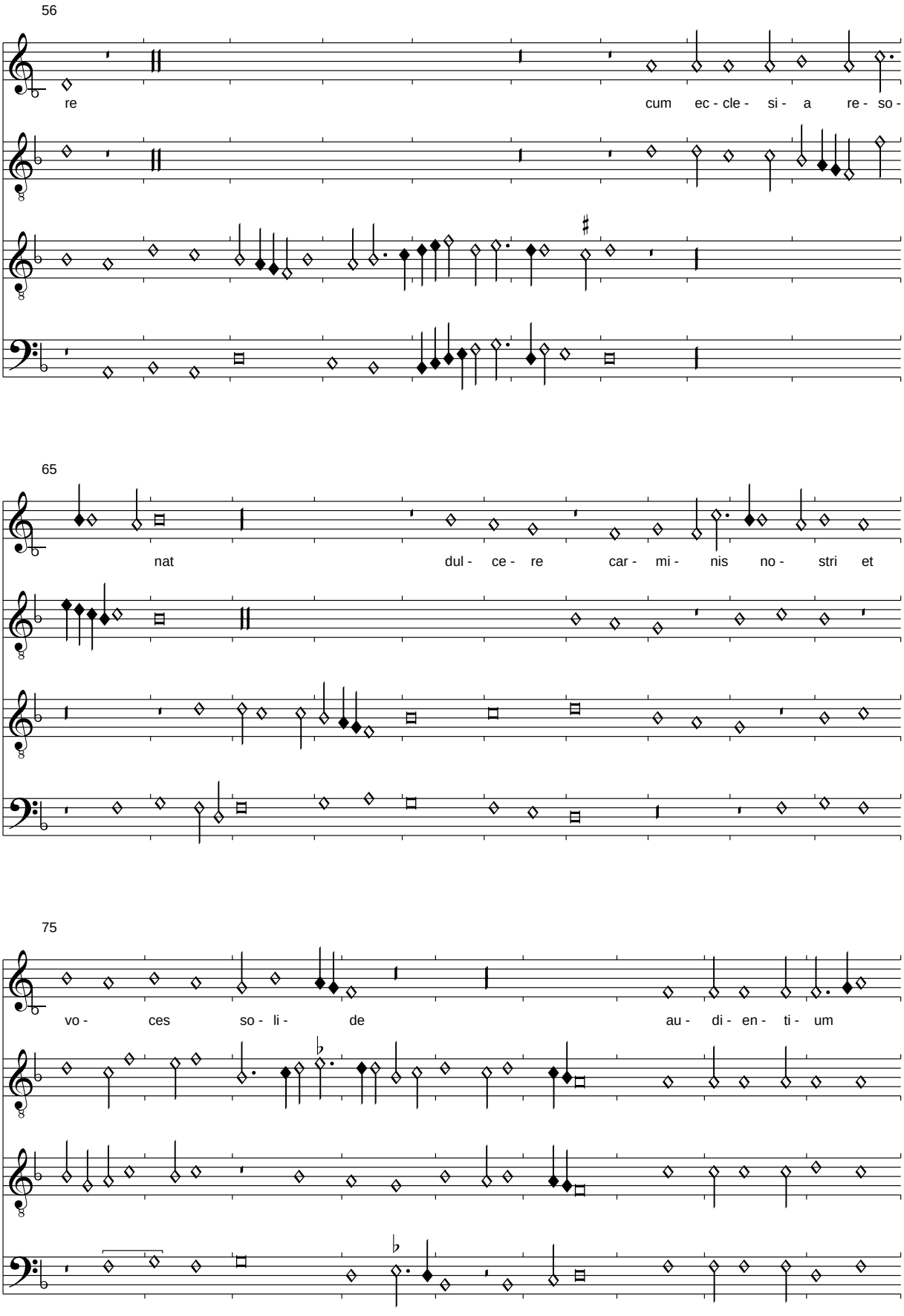

psa - le - re nos si - ne et no - stros e -

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 -
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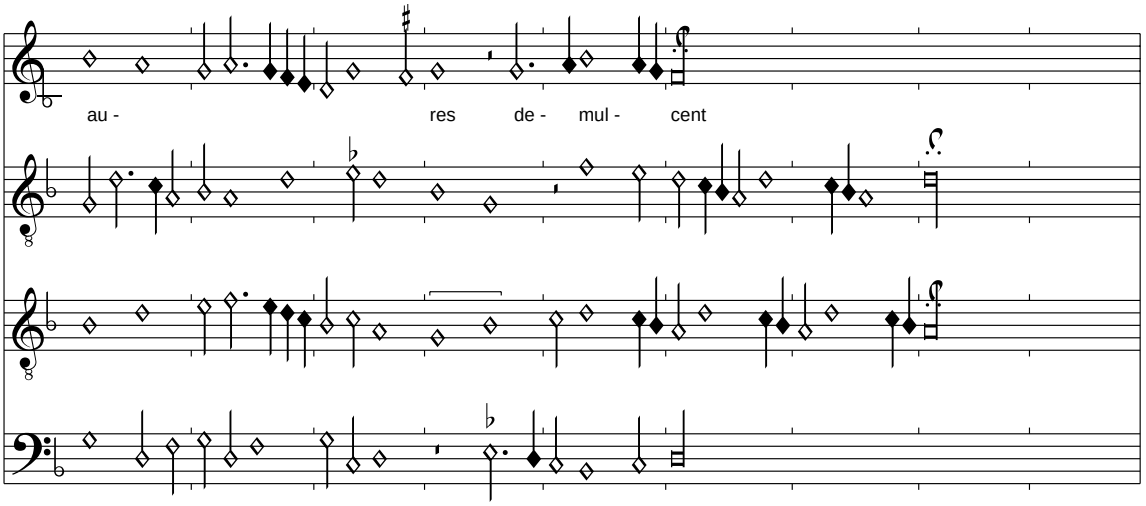
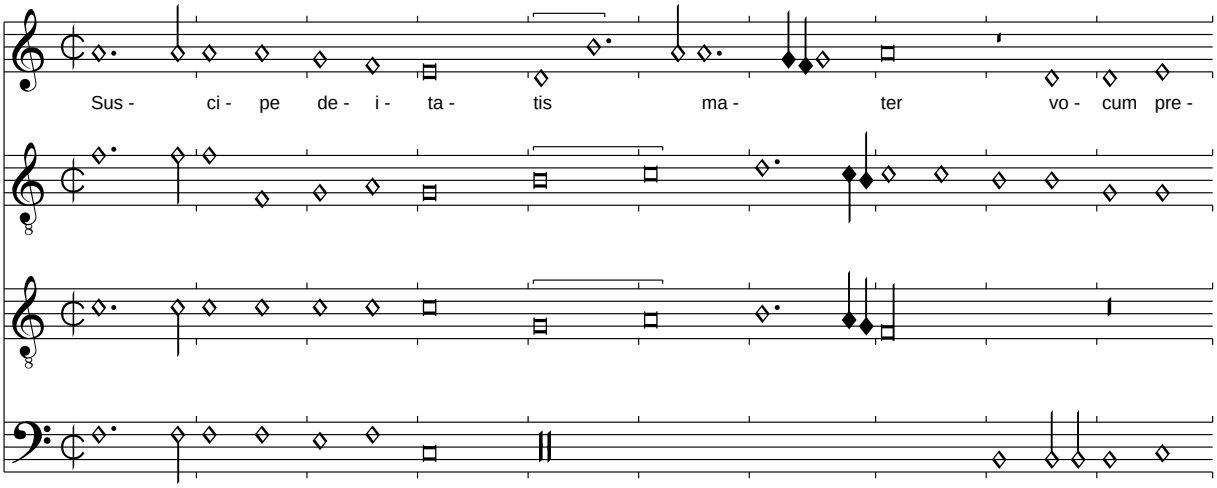
au - di - en - ti - um

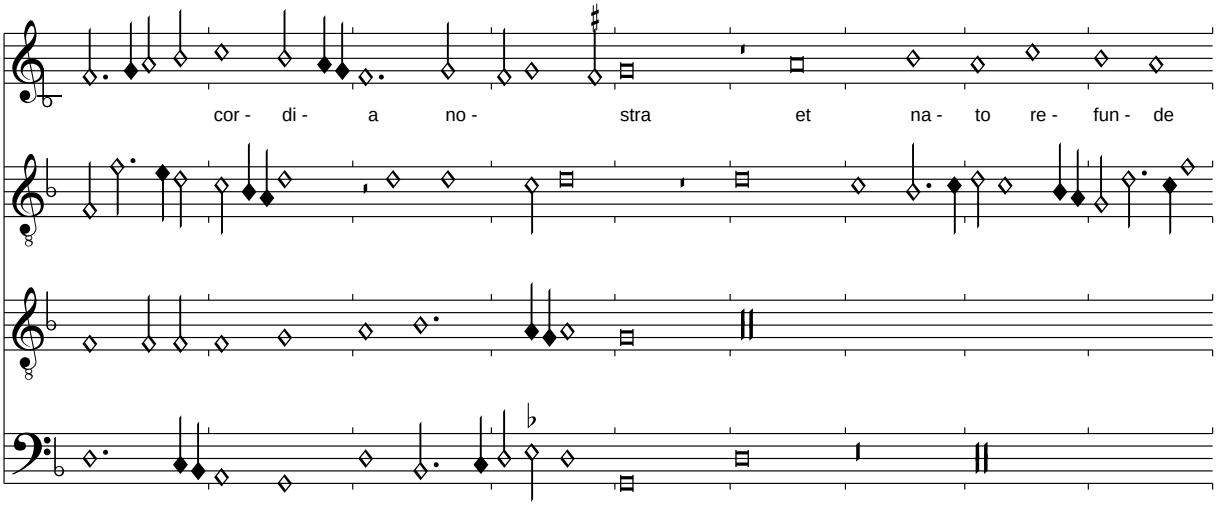
84


au - res de - mul - cent

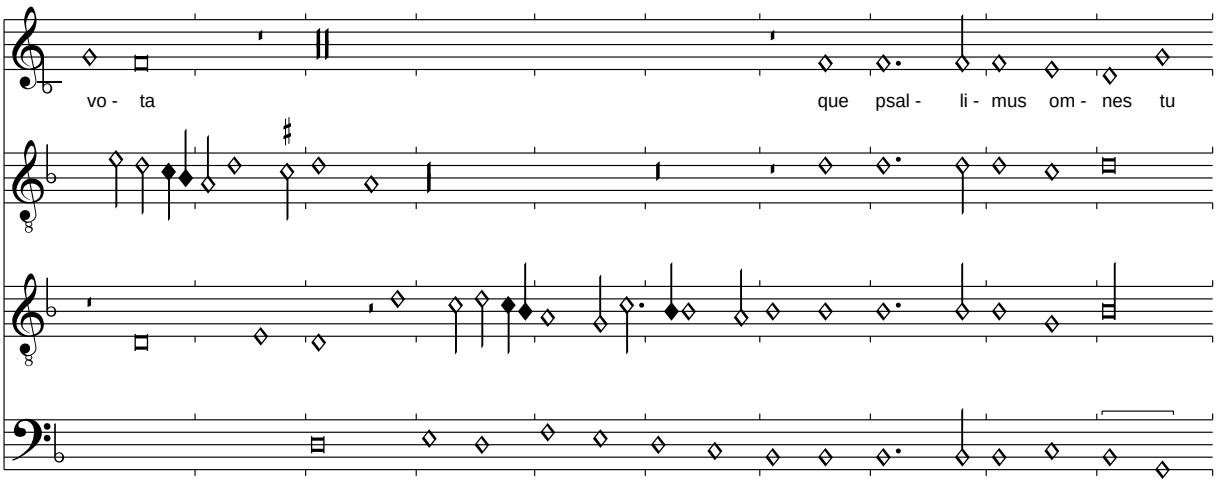
93


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

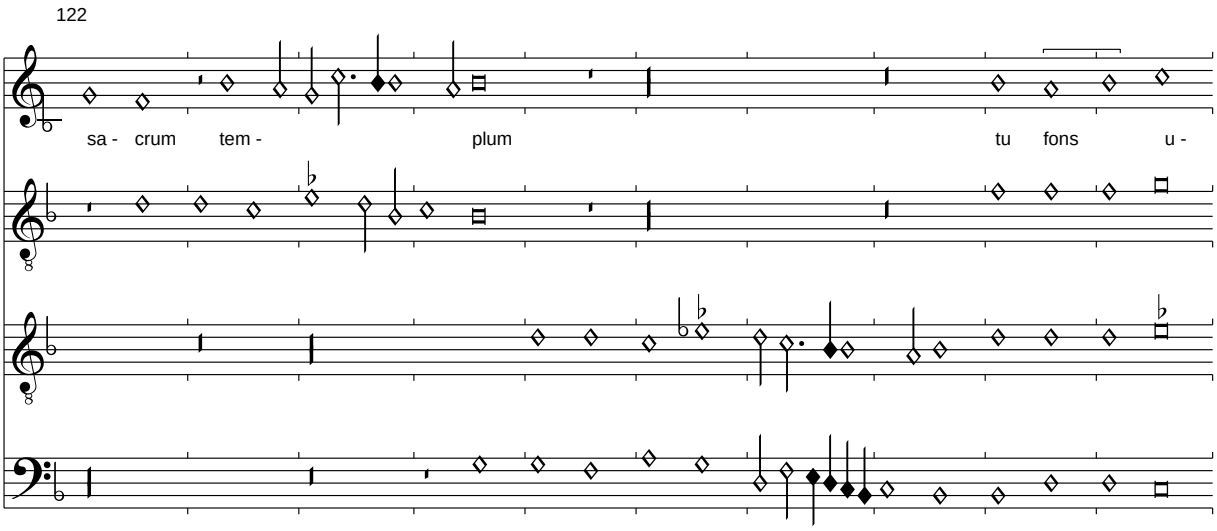
103


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

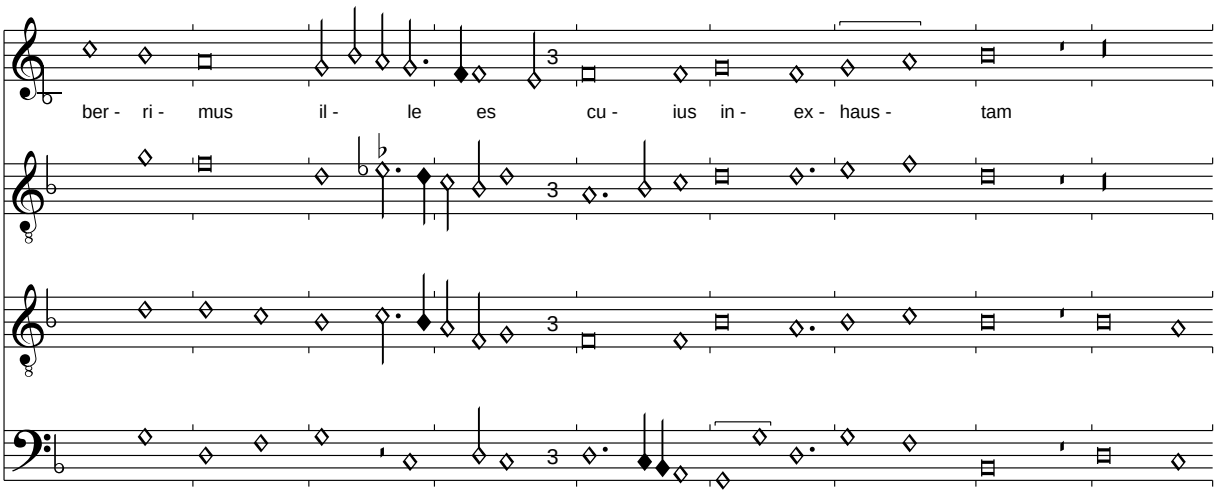
112

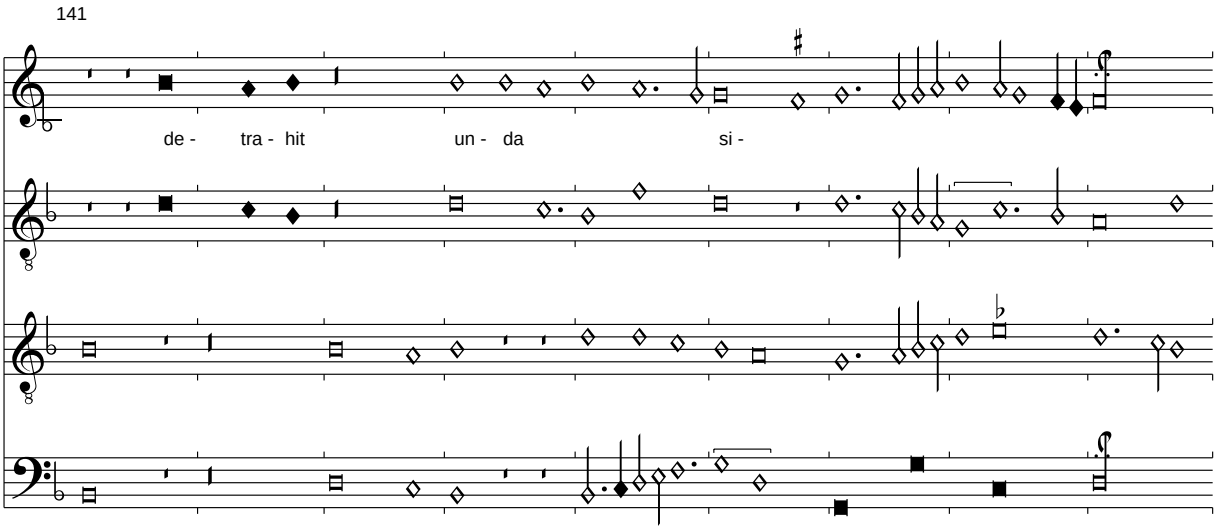

vo - ta
que psal - li - mus om - nes tu

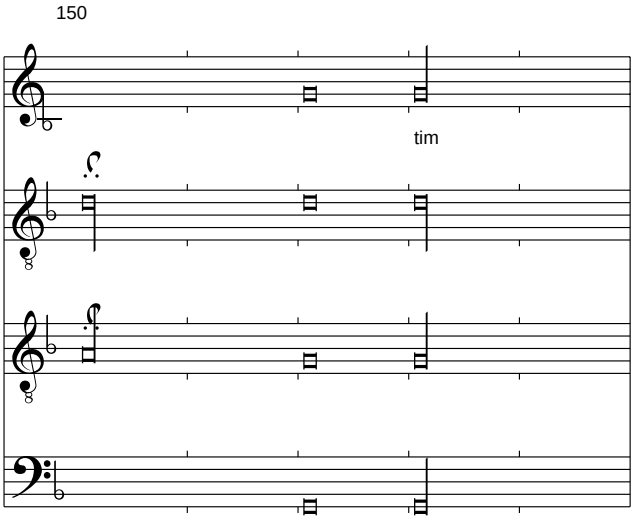
122


sa - crum tem - plum
tu fons u -

132


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



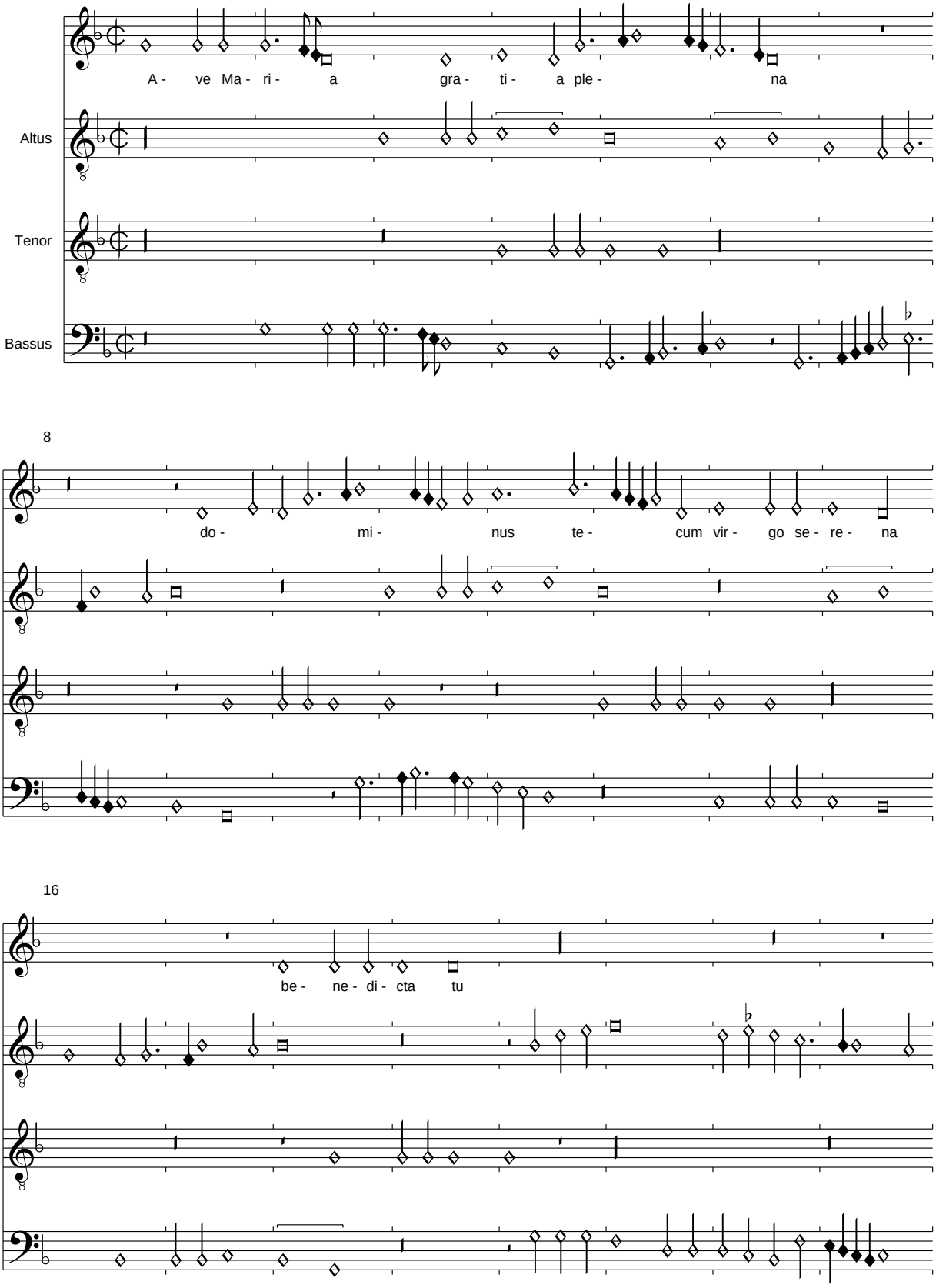




Der erste Teil des Textes besingt die Wirkung der Musik auf heftige Emotionen wie Zorn und Angst, aber auch wie die Musik den ganzen Körper durch und durch erfüllt. Die Version bei Petrucci macht diese Wirkung in der Paenultima vor dem zweiten Teil durch Wiederholungen eines Motivs sinnlich erfahrbar.

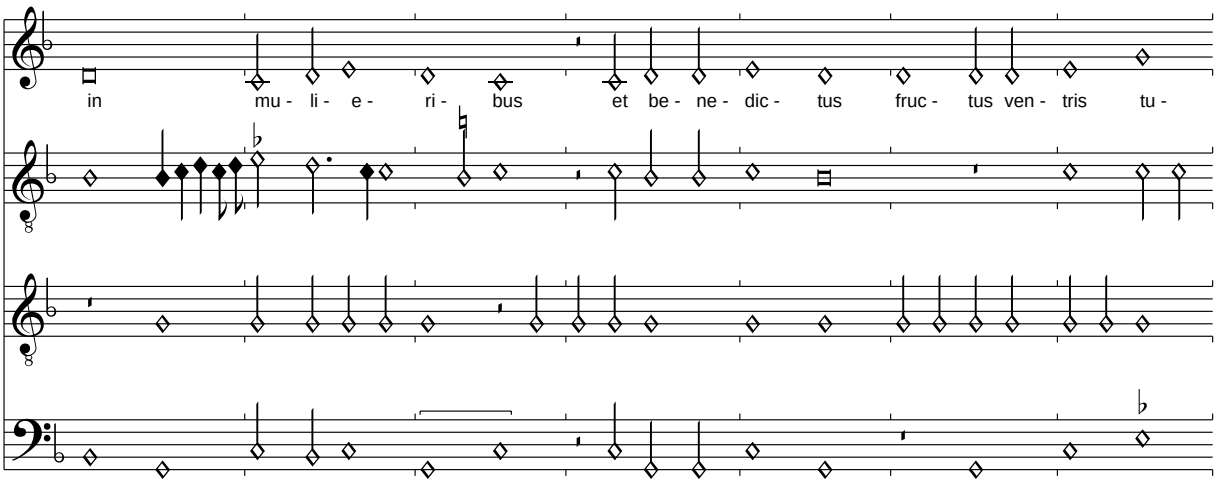
In der Version im Codex Chigi und in Cappella Sistina 15, vermutlich die ursprüngliche, entfällt diese Ausformung. Der zweite Teil ist dort eine Huldigung erst an Maria, der Quelle allen Heils, dann an Bacchus! die Gläubigen in die Schänke zum Wein führt. Diese ganz unmögliche Kombination wurde bei Petrucci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

# Compere: Ave Maria (Heiligenlitanei)

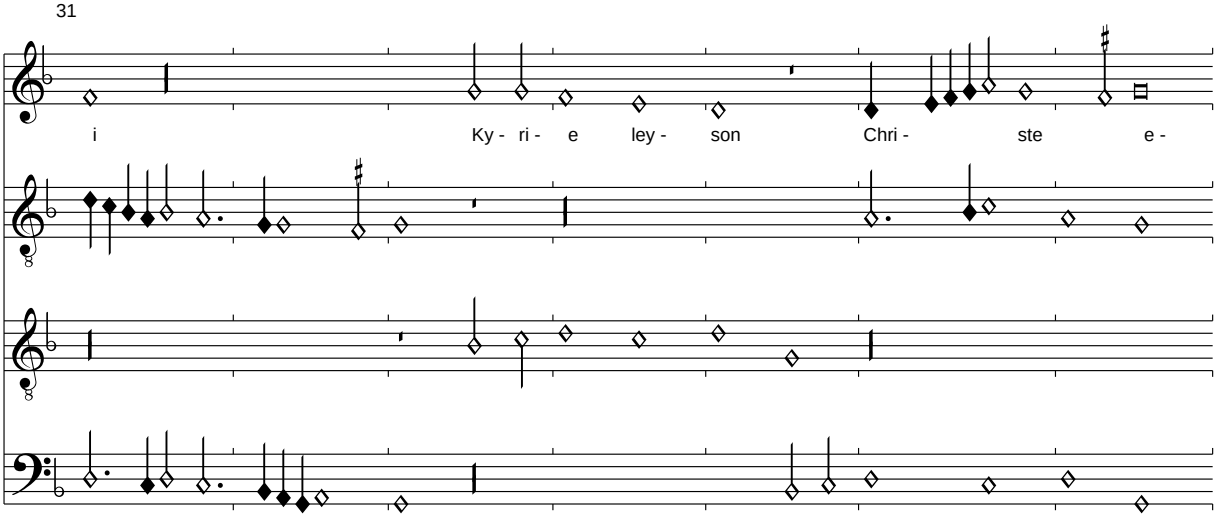
## Petrucci Motetti A, Nr. 18



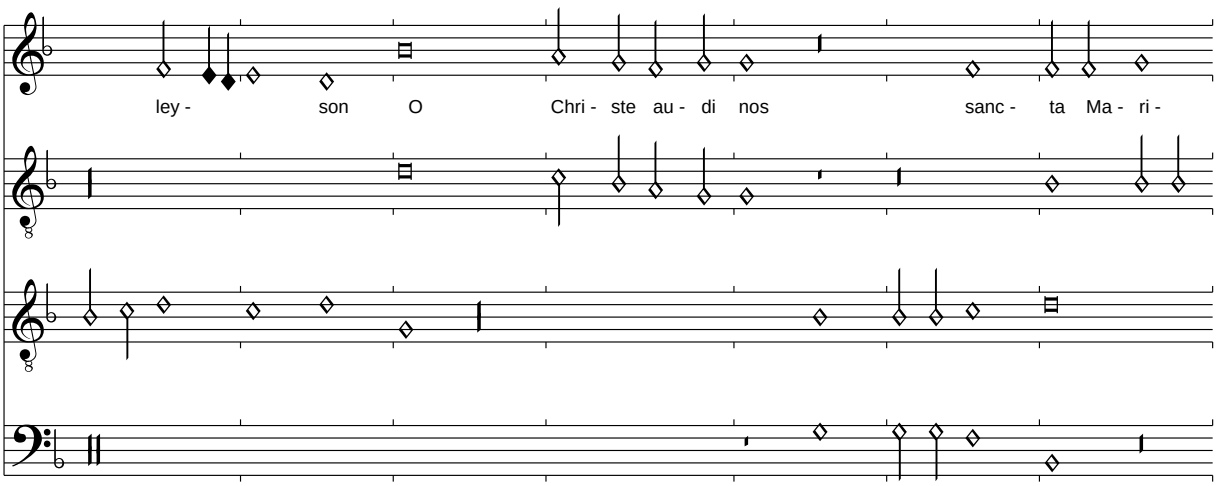
24


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

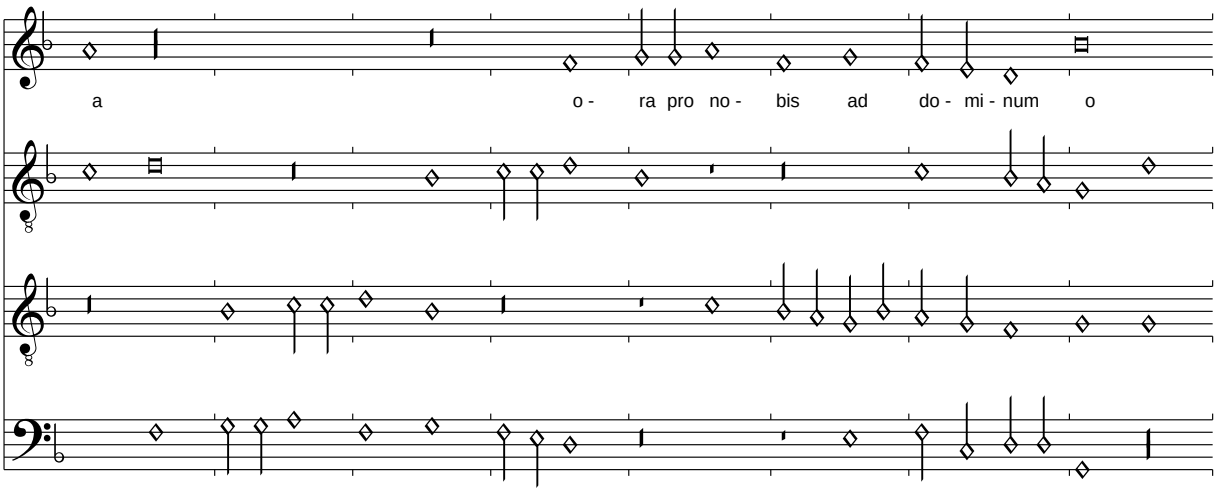
31


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

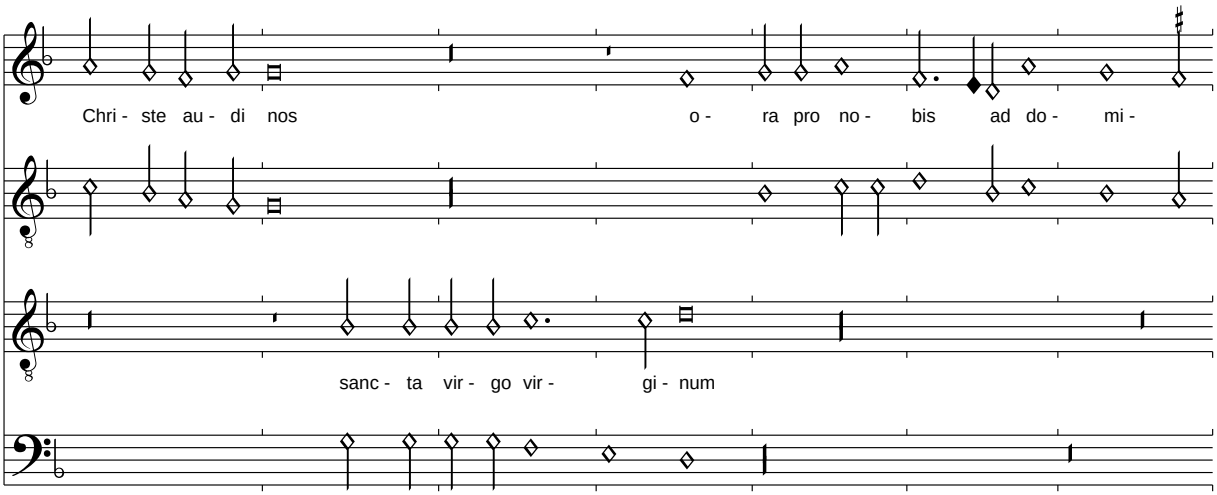
38


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

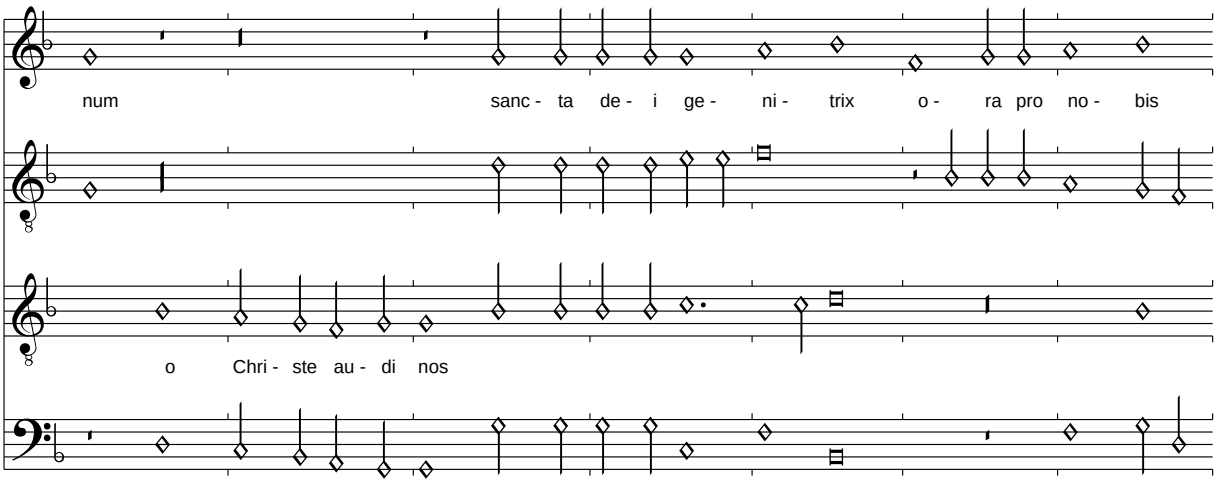
45


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

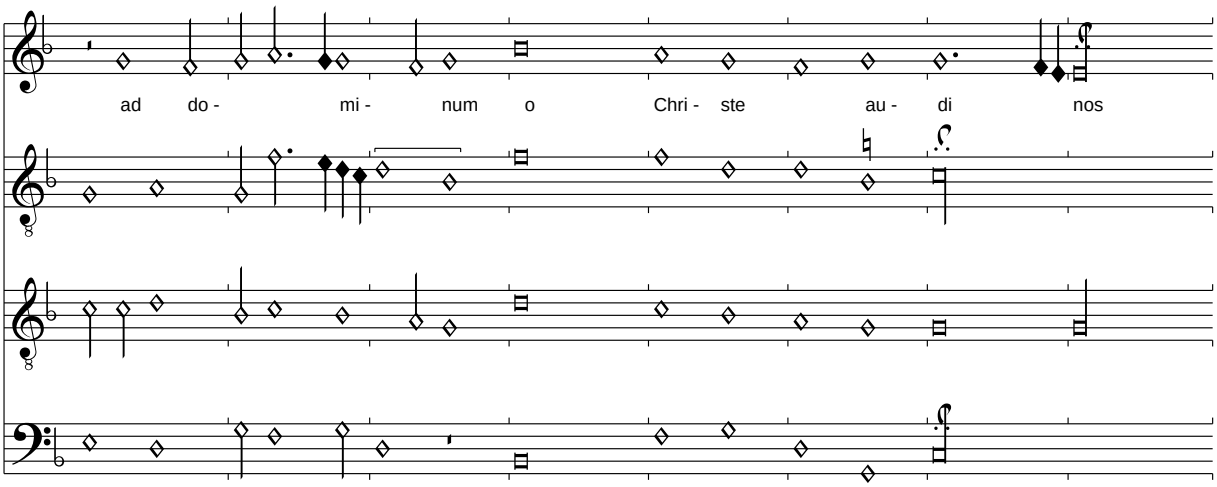
53


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

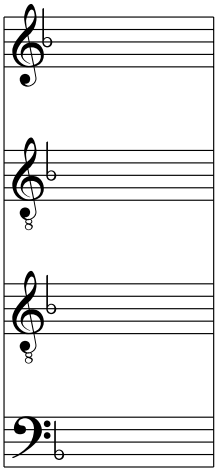
60


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

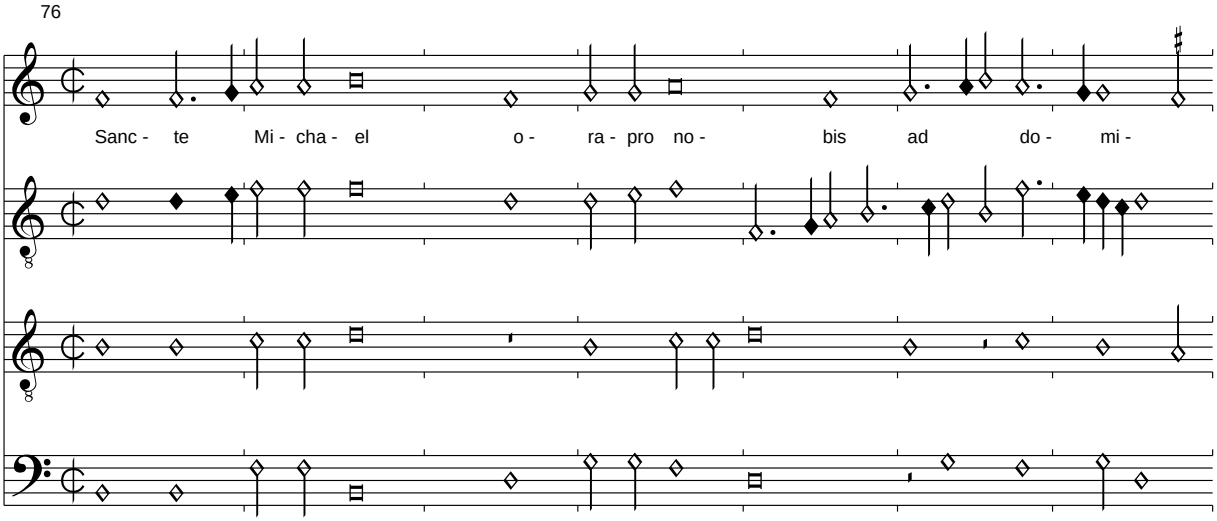
67


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

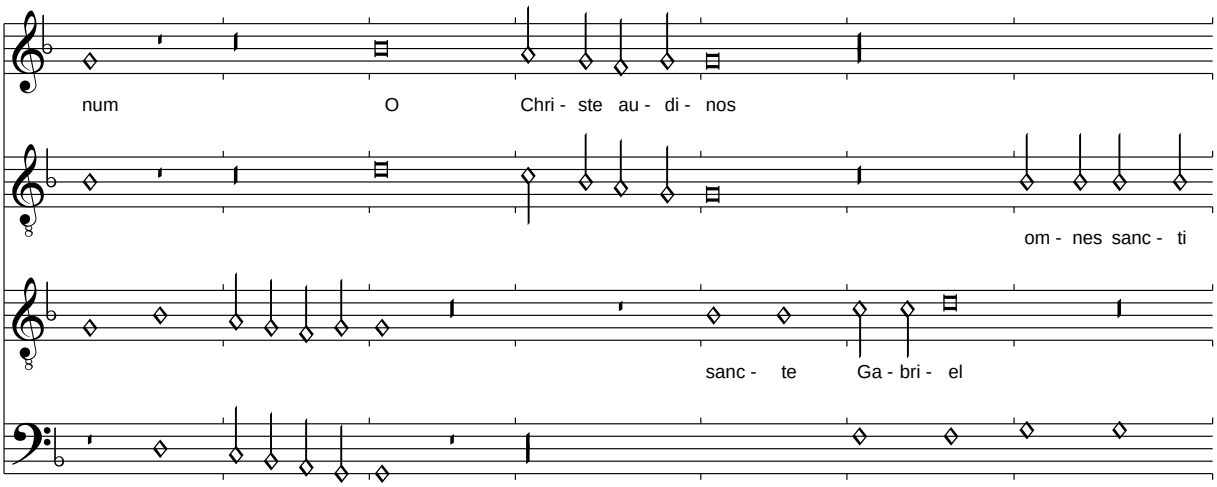
75



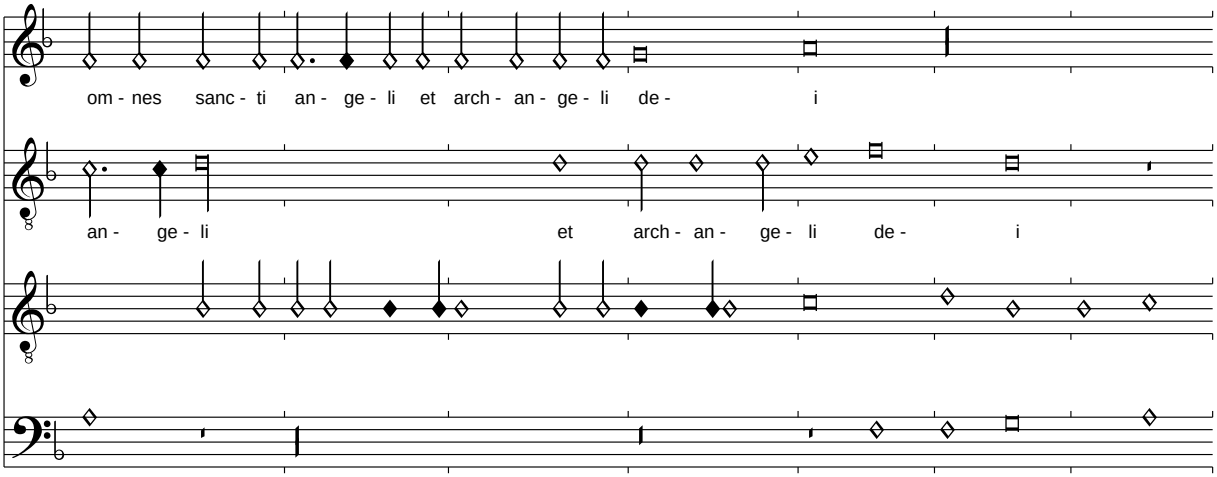
76


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

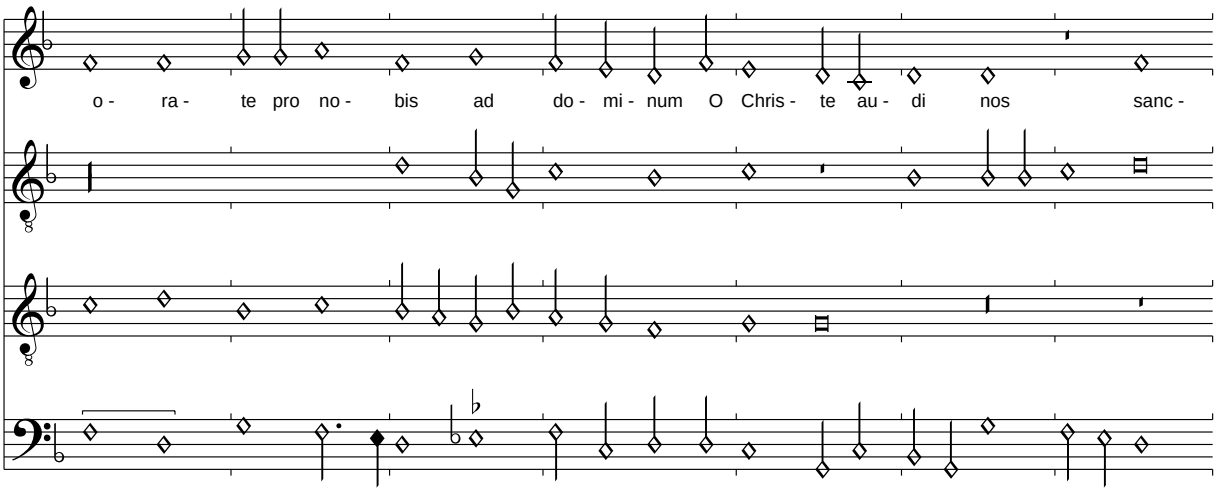
83


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

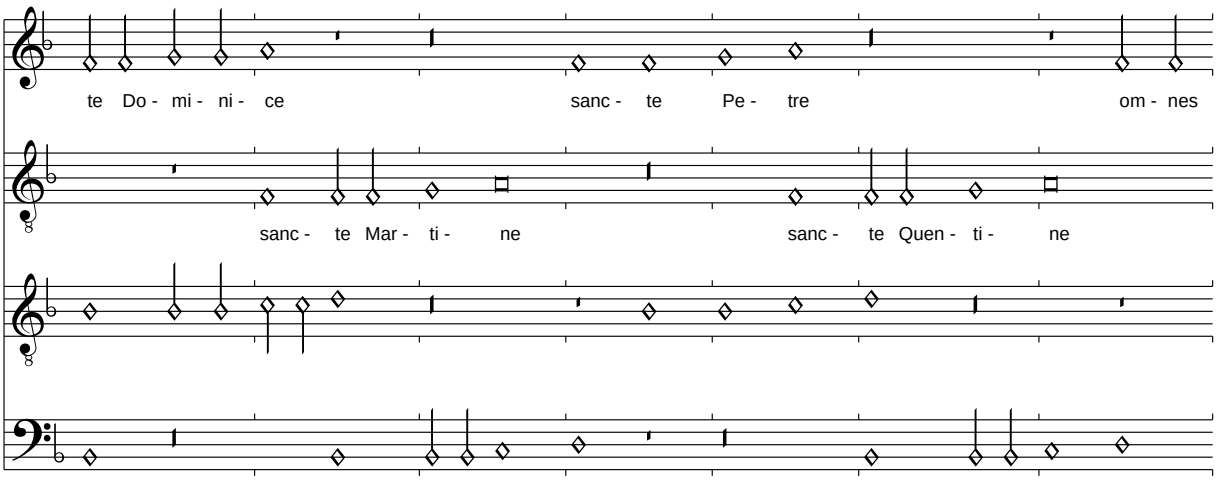
90


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

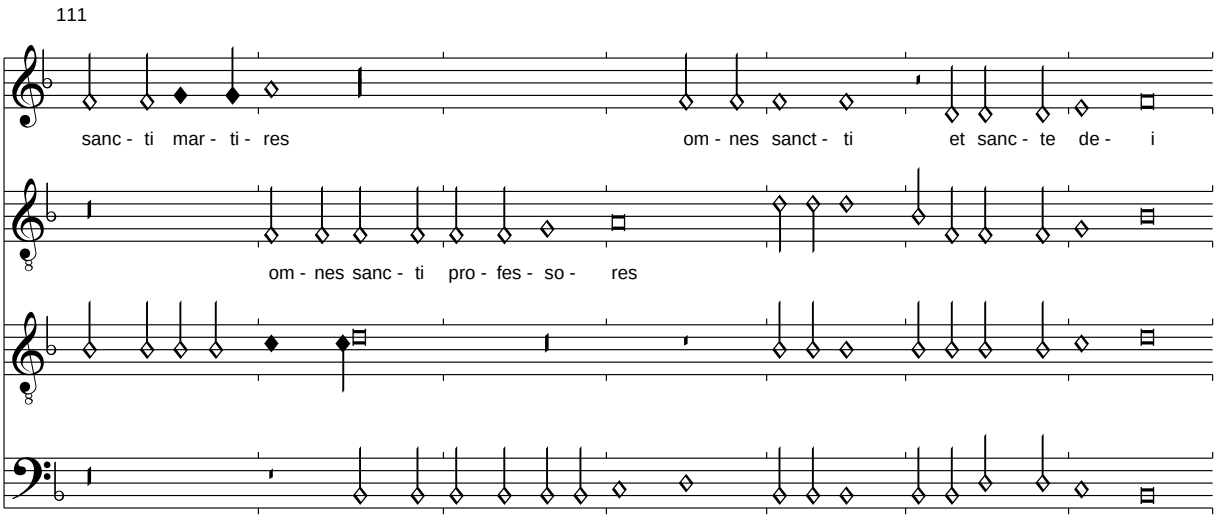
97


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

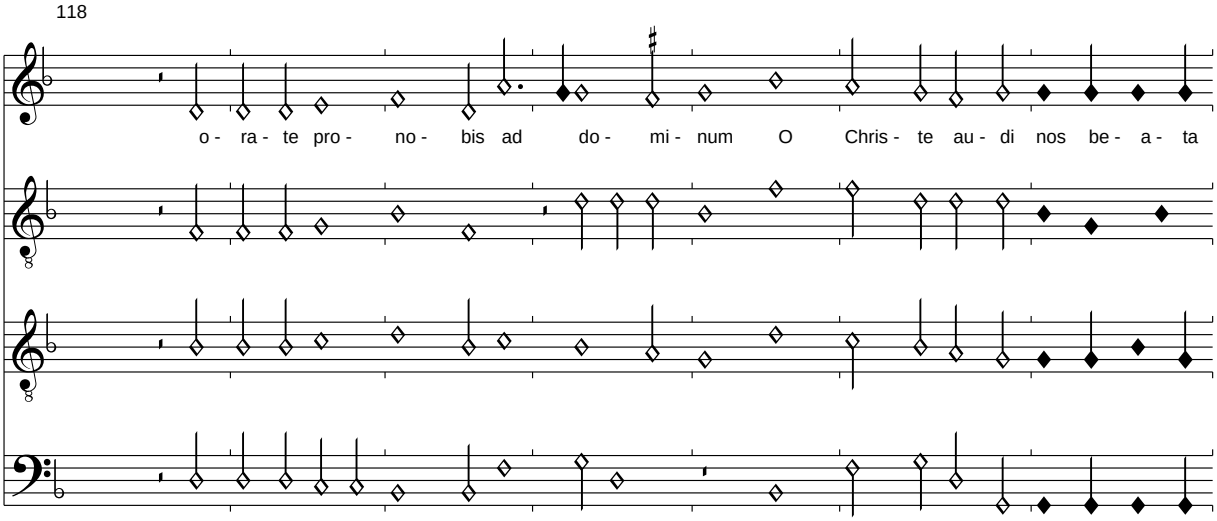
104


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

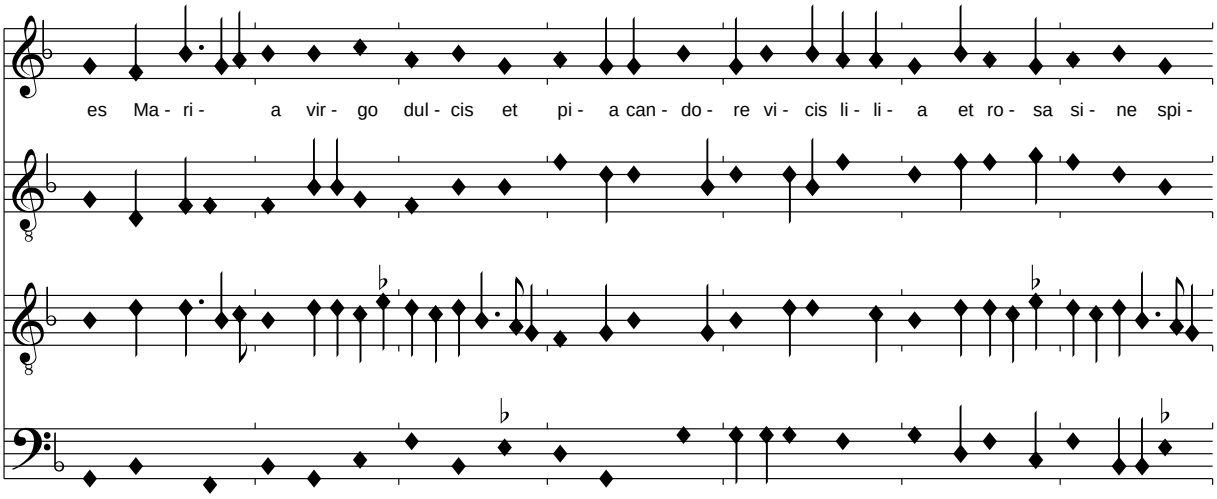
111


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

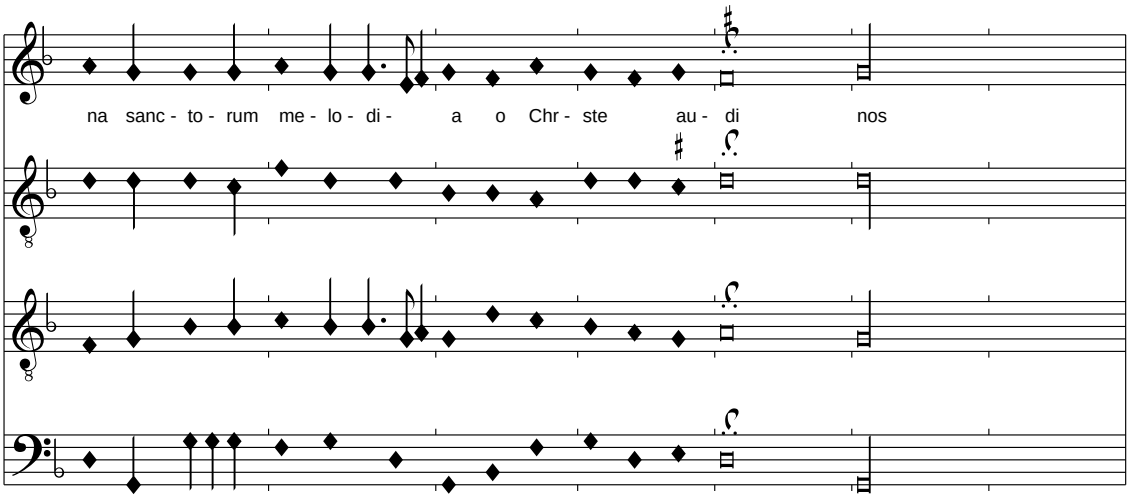
118


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

125

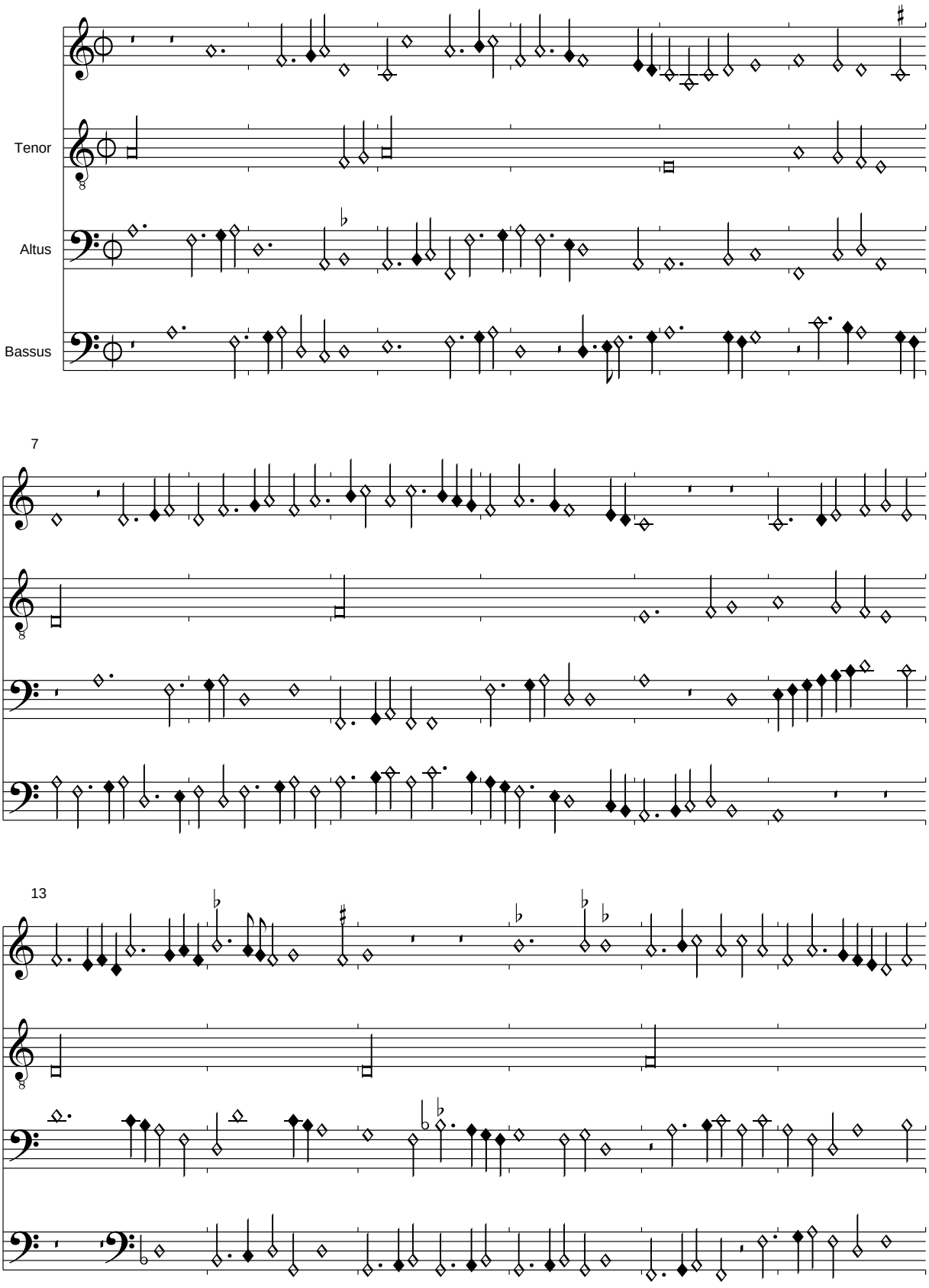

es Ma - ri - a vir - go dul - cis et pi - a can - do - re vi - cis li - li - a et ro - sa si - ne spi -

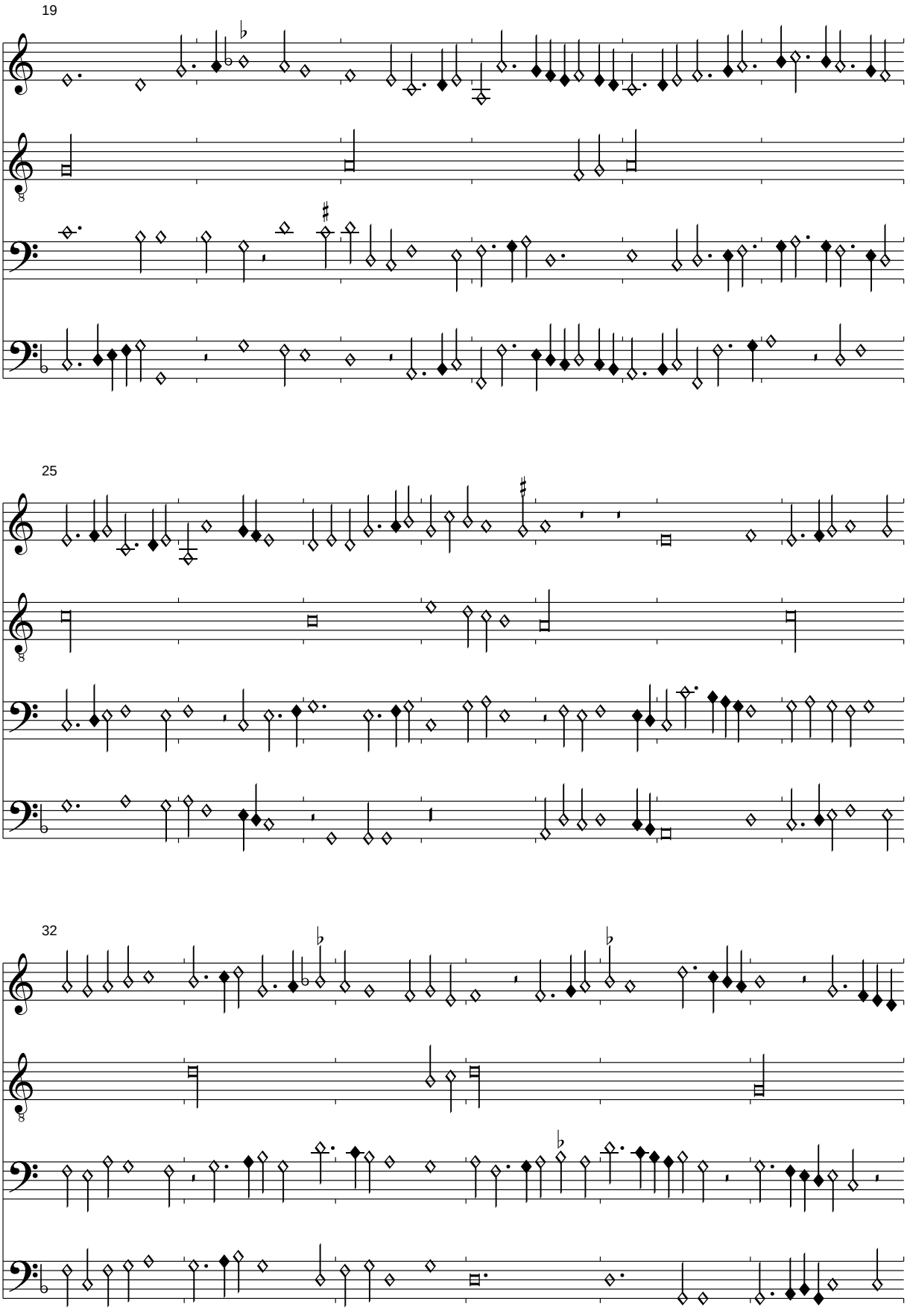
132

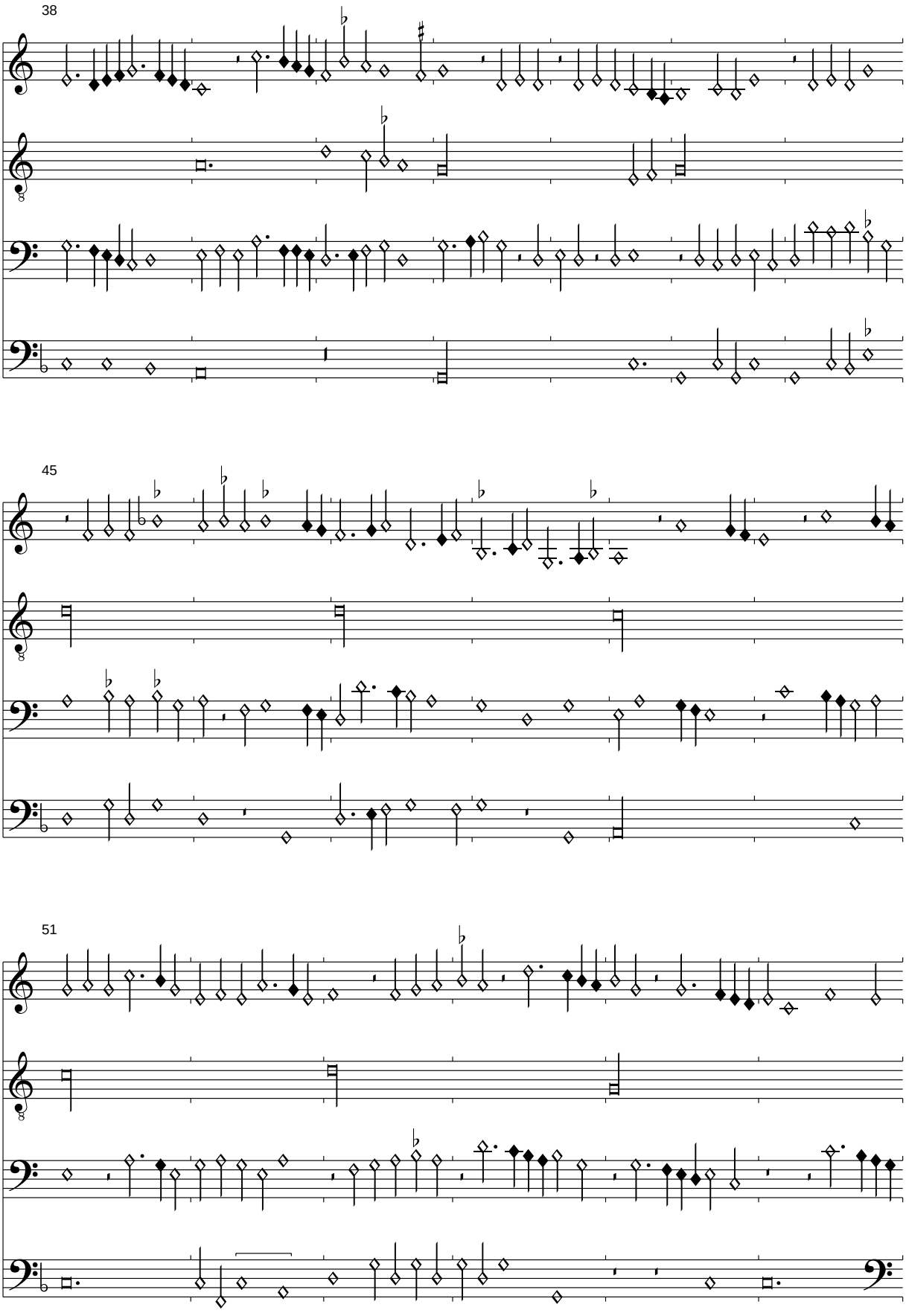

na sanc - to - rum me - lo - di - a o Chr - ste au - di nos

# Jo. Ghiselin: La spagna

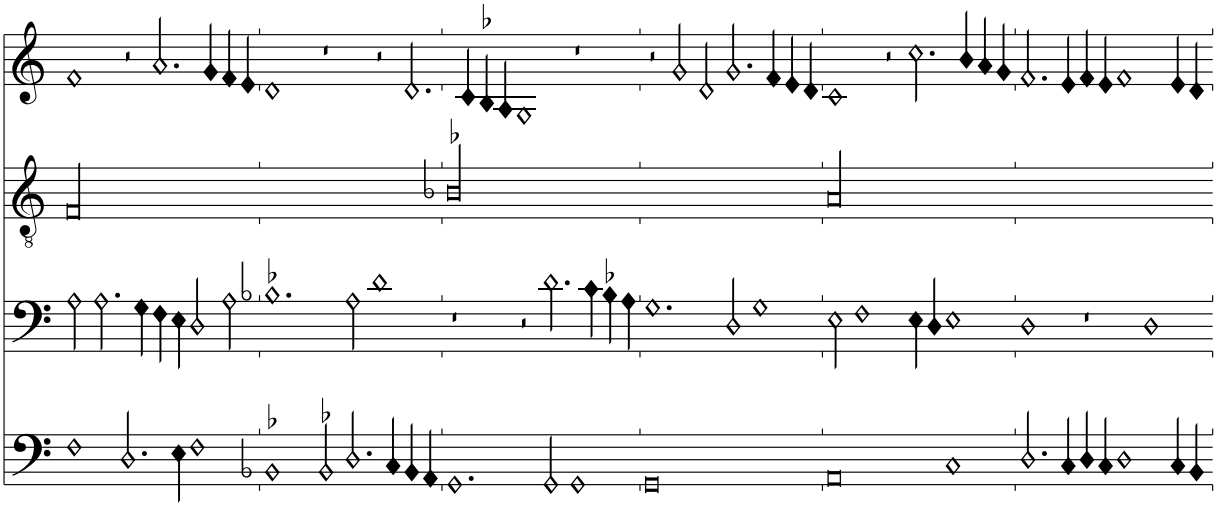
## Petrucci Motetti A, Nr. 19



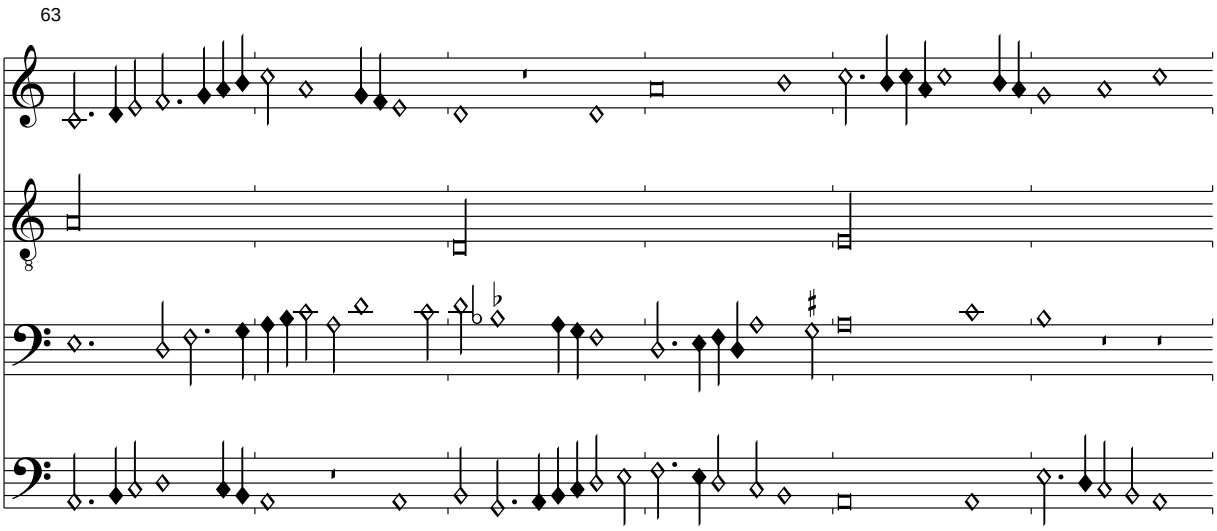

19
25
32


38
45
51

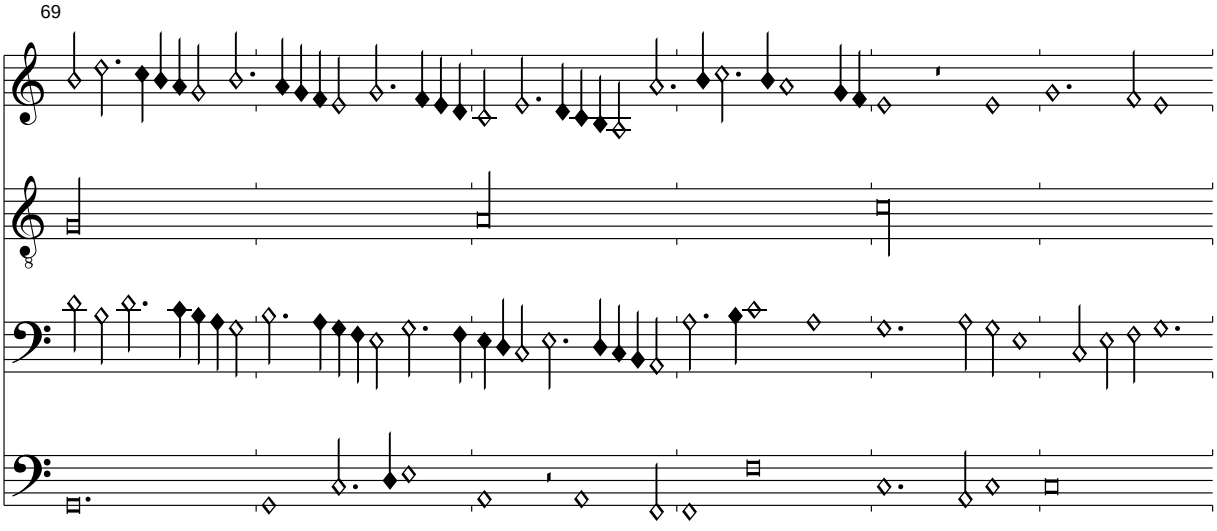
57



63



69



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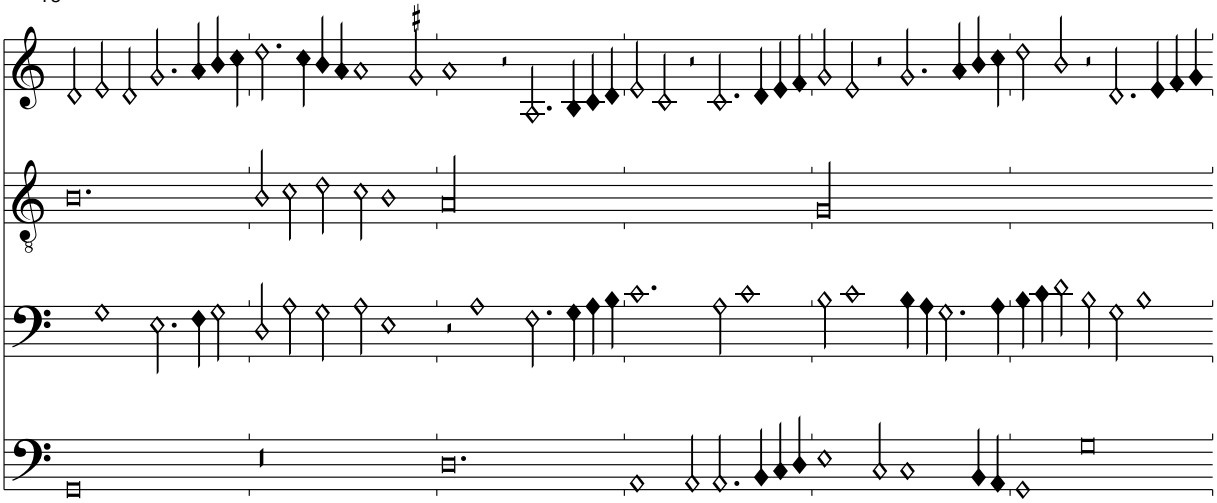
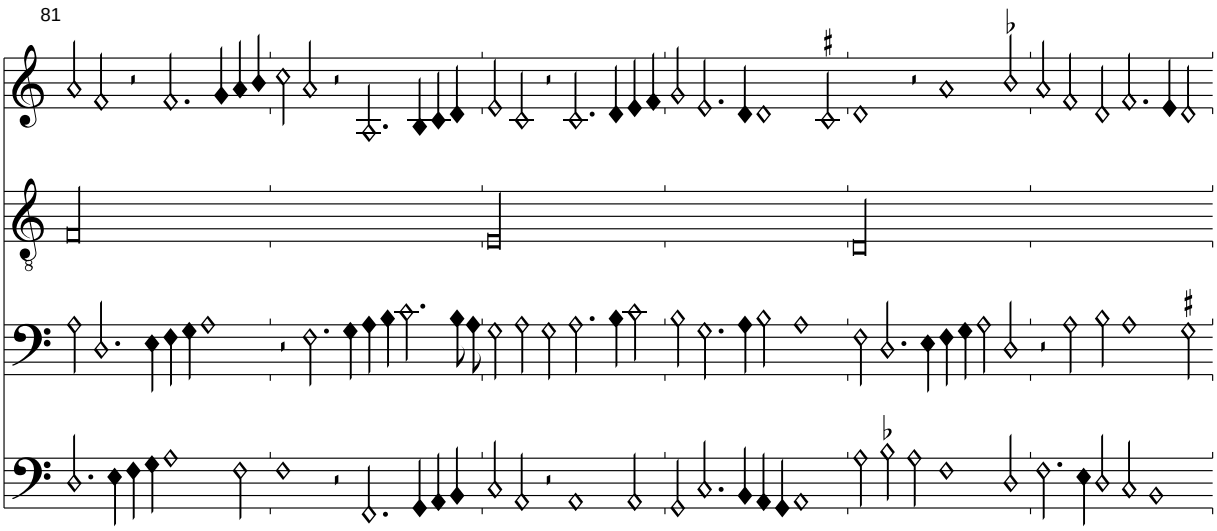
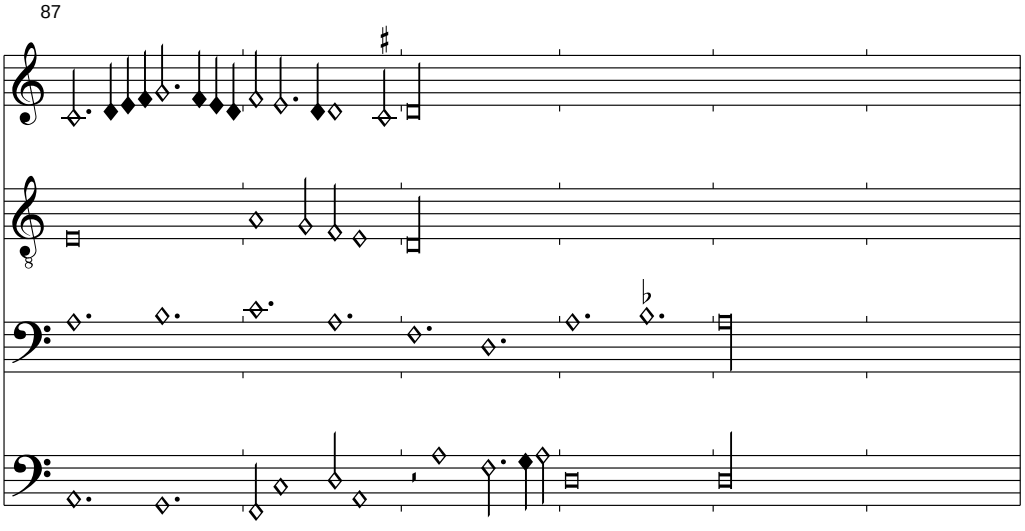


81

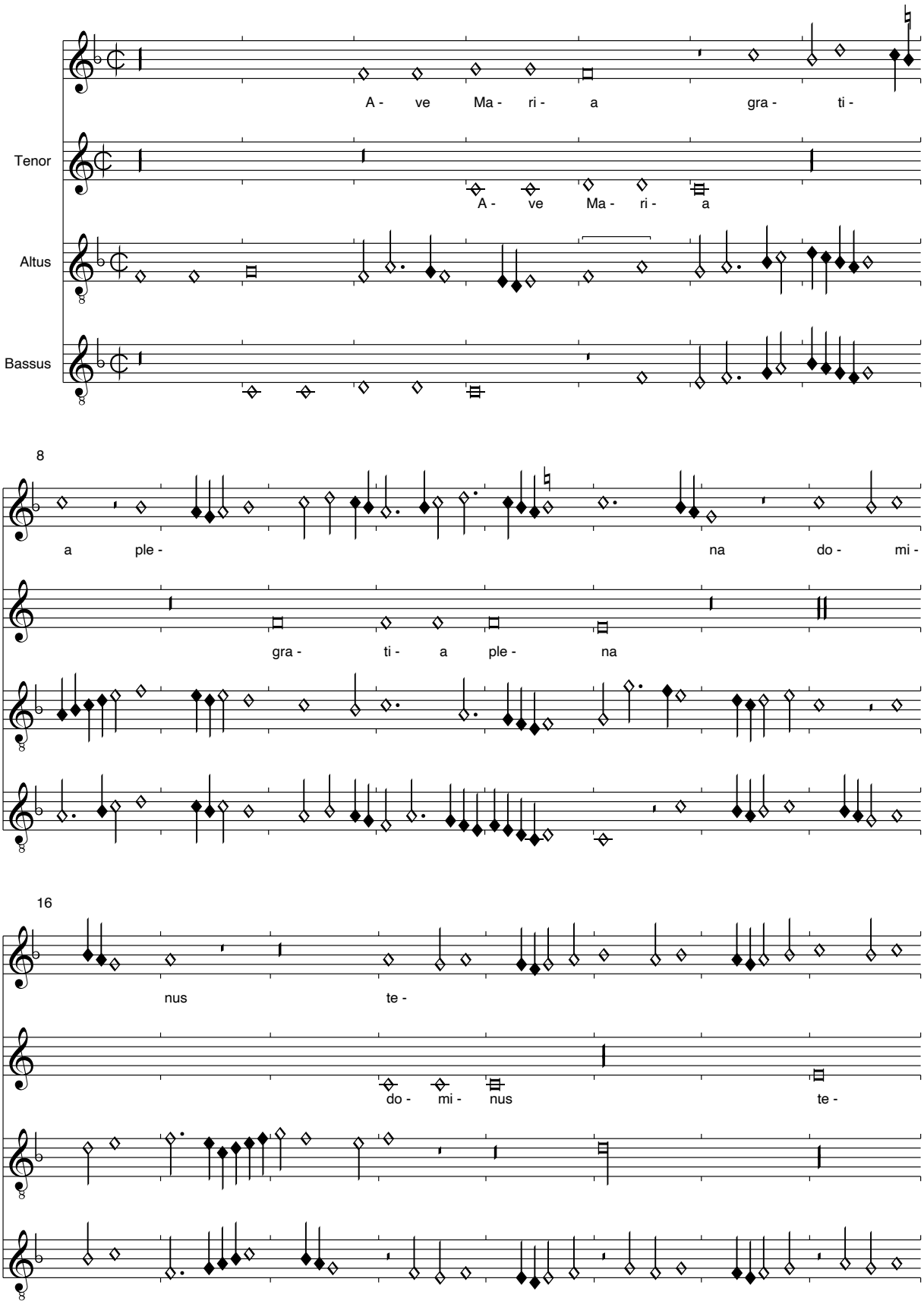


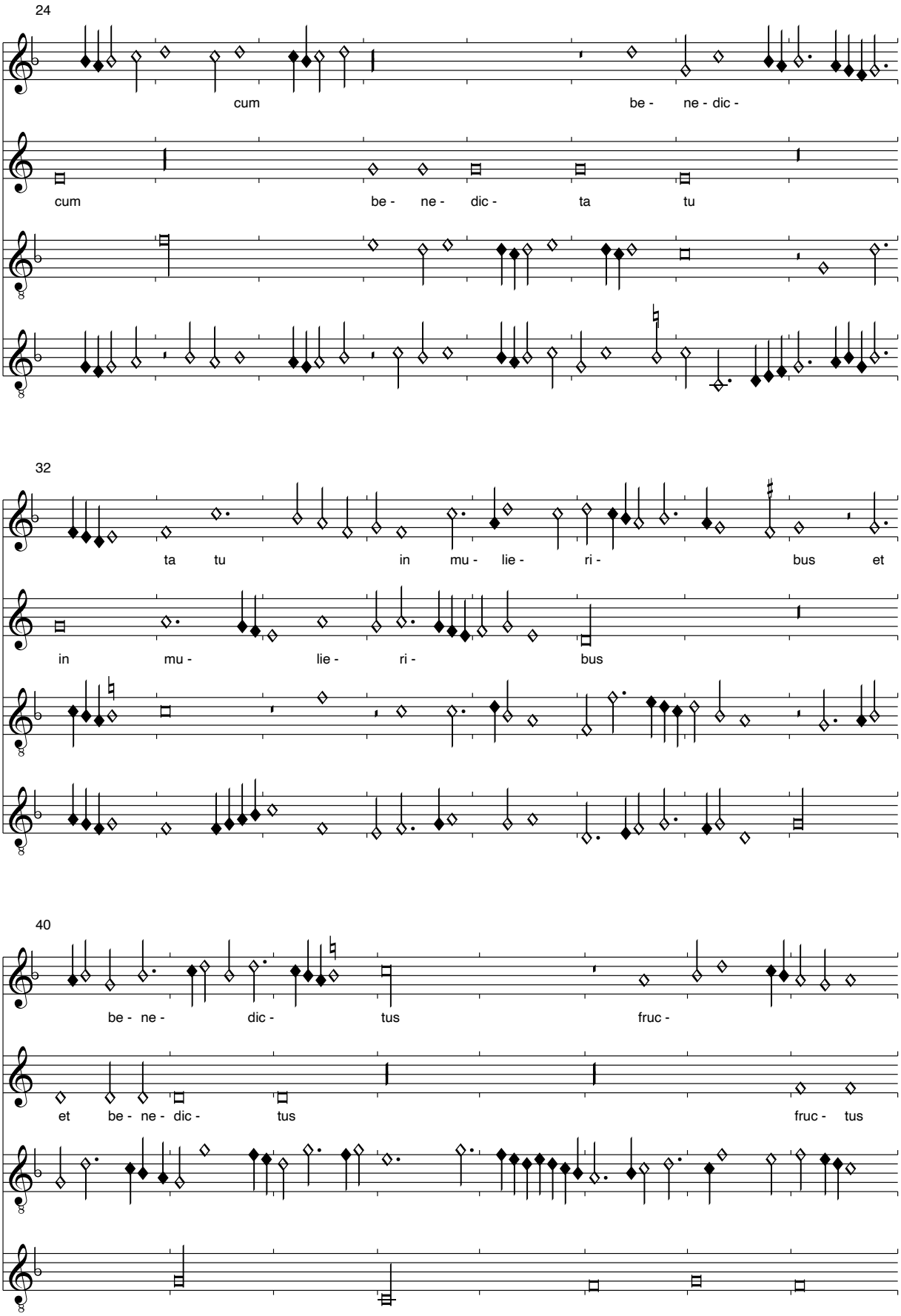
87

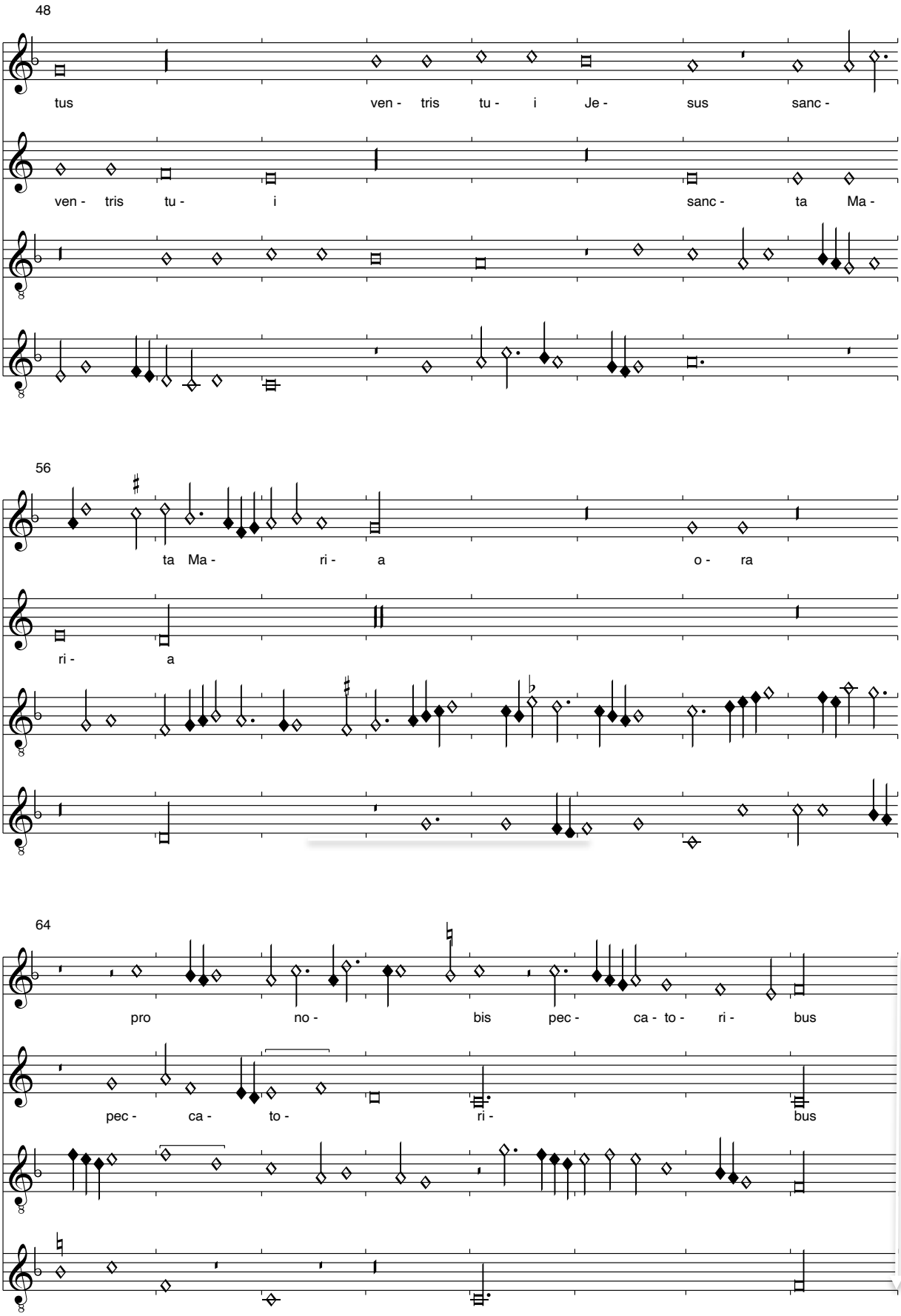


# (Nicolaes) Craen: Ave Maria

## Petrucci Motetti A, Nr. 20

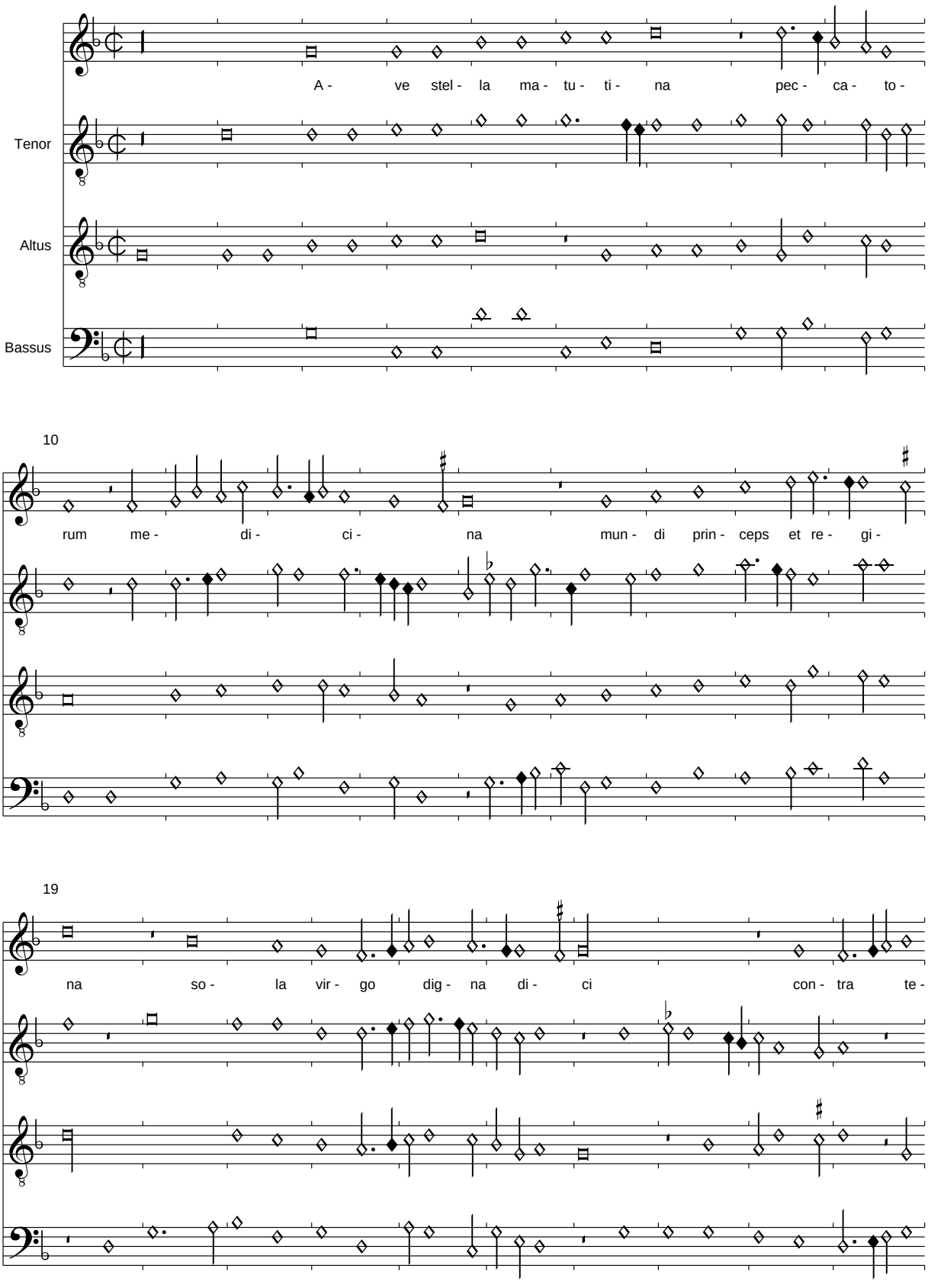



24
cum be - ne - dic -
cum be - ne - dic - ta tu
32
ta tu in mu - lie - ri - bus et
in mu - lie - ri - bus
40
be - ne - dic - tus fruc -
et be - ne - dic - tus fruc - tus

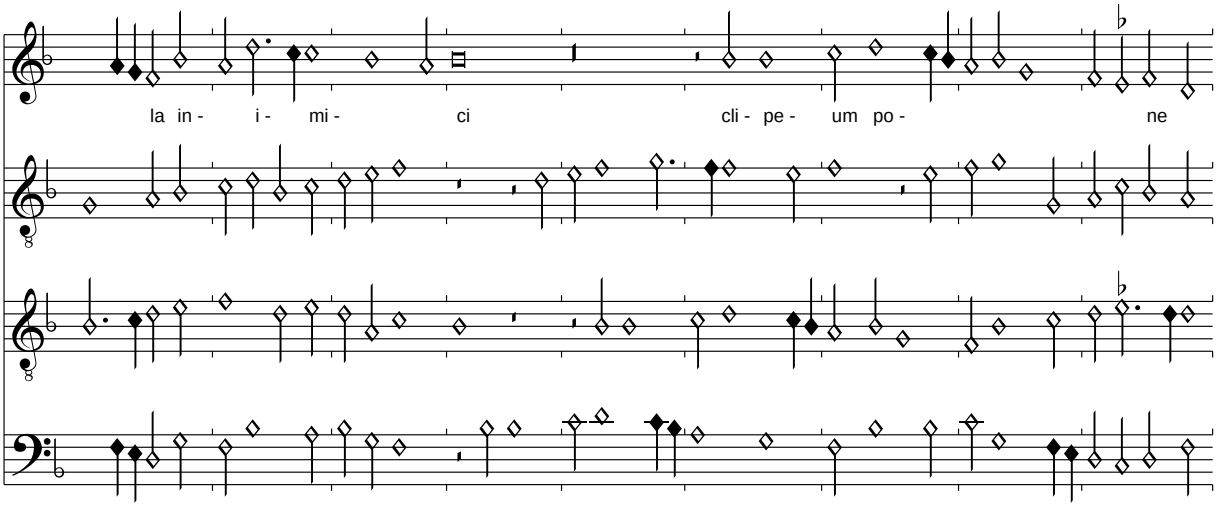

48
tus ven - tris tu - i Je - sus sanc -
ven - tris tu - i sanc - ta Ma -
56
ta Ma - ri - a o - ra
ri - a
64
pro no - bis pec - ca - to - ri - bus
pec - ca - to - ri - bus

# Brumel: Ave stella matutina

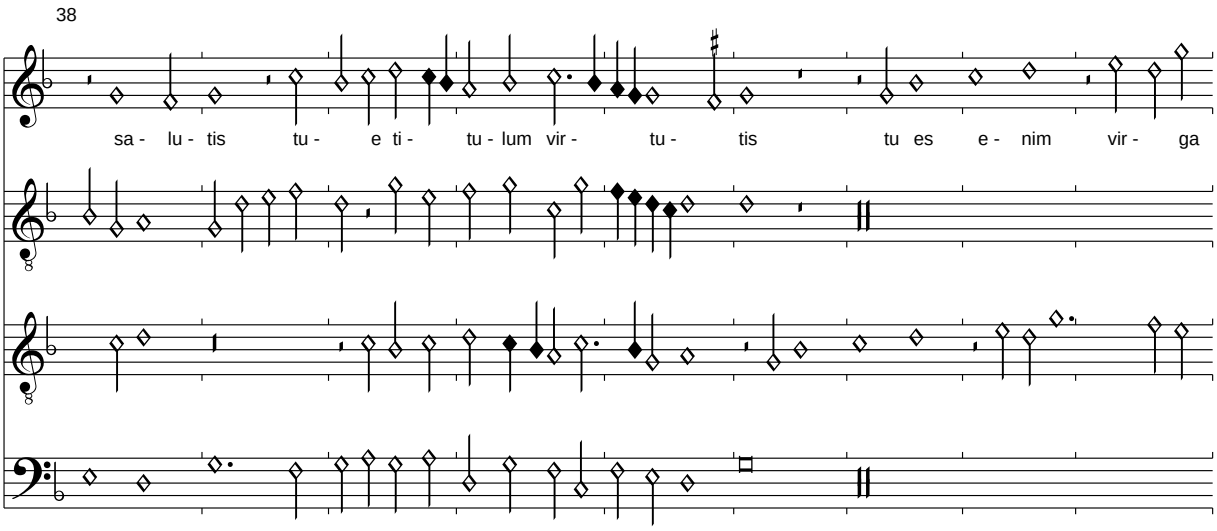
## Petrucci Motetti A, Nr. 21



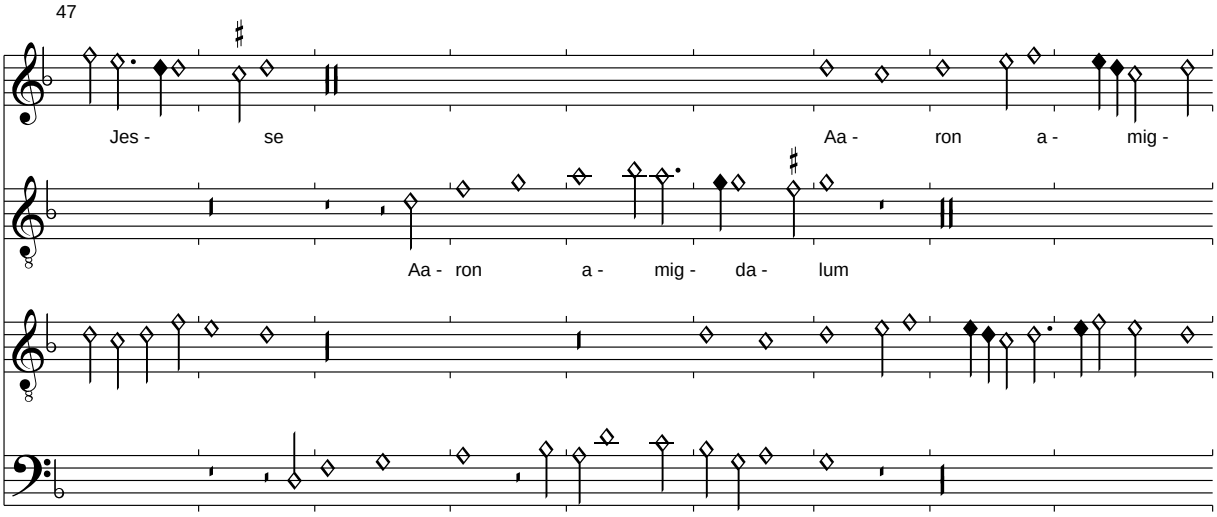
29

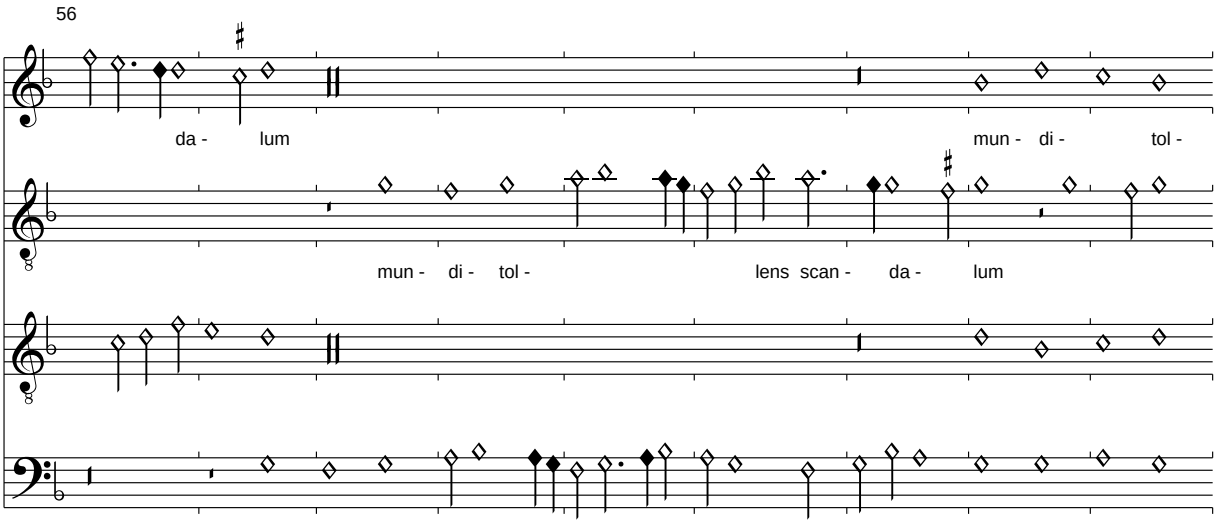

la in - i - mi - ci
cli - pe - um po - ne

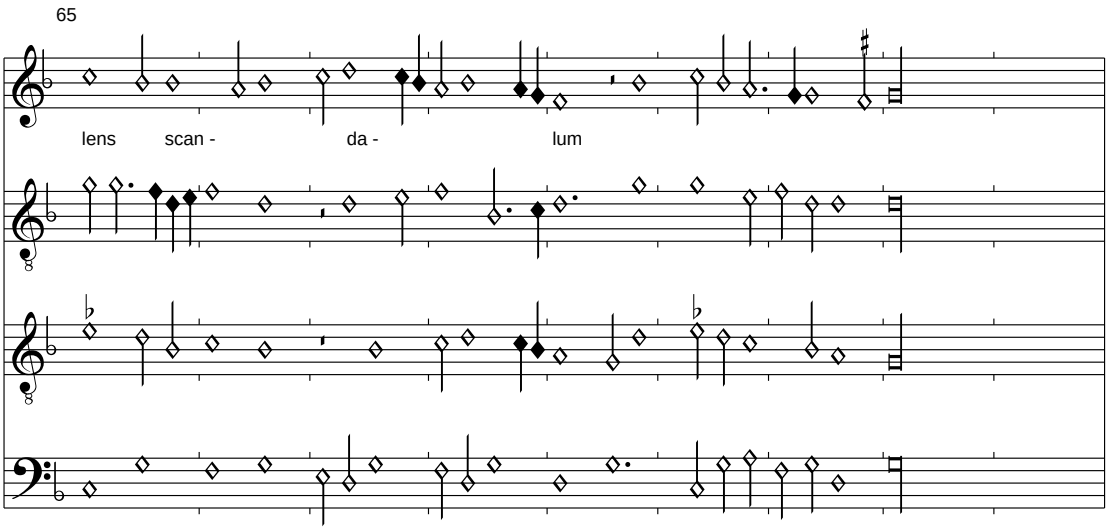
38

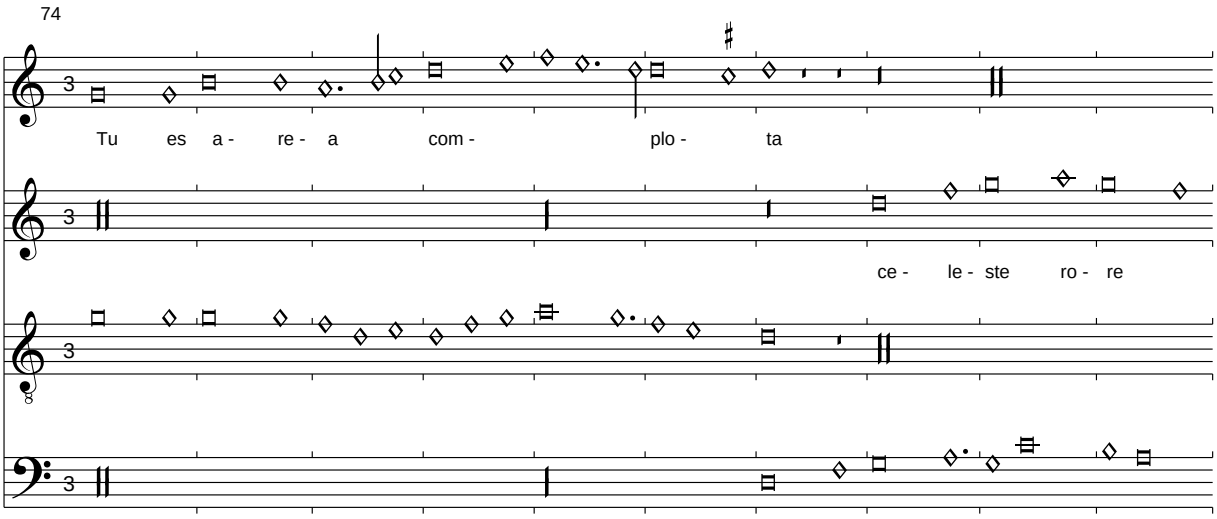

sa - lu - tis tu - e ti - tu - lum vir - tu - tis tu es e - nim vir - ga

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 - re

84

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

im - bu - ta sic - co ta -

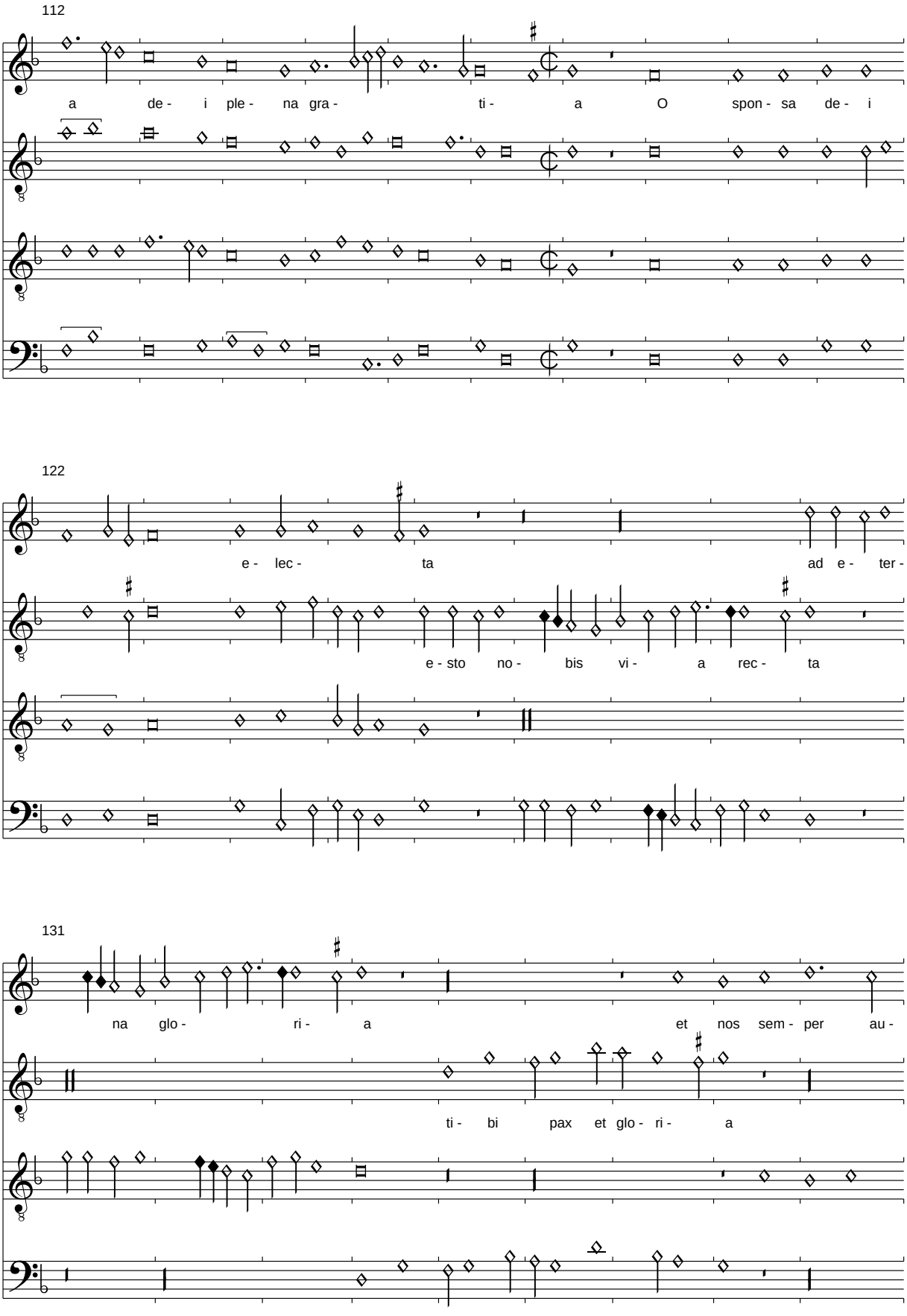
94

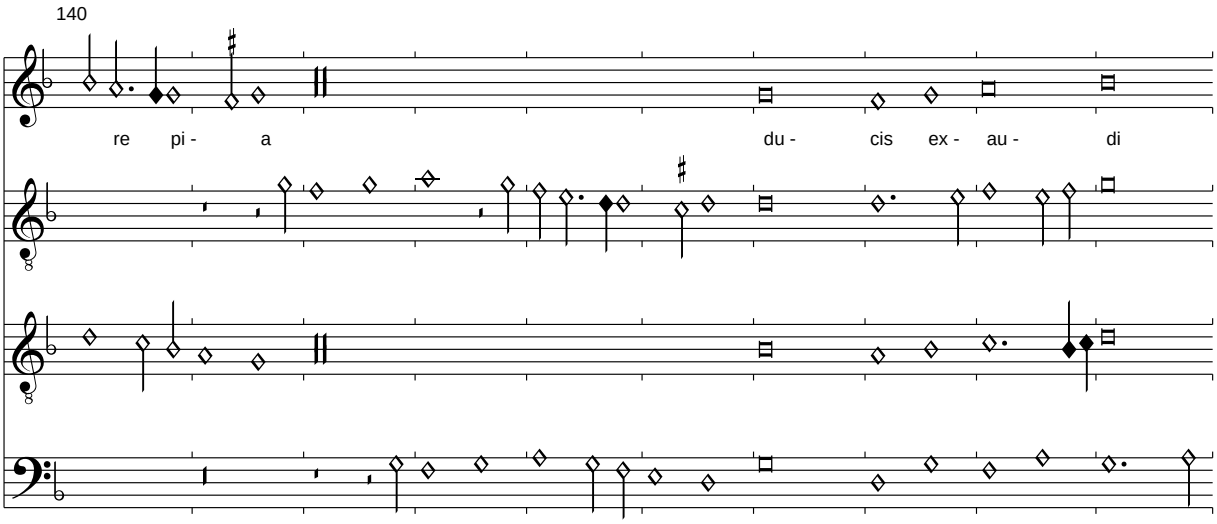
sic - co ta - men vel - le -

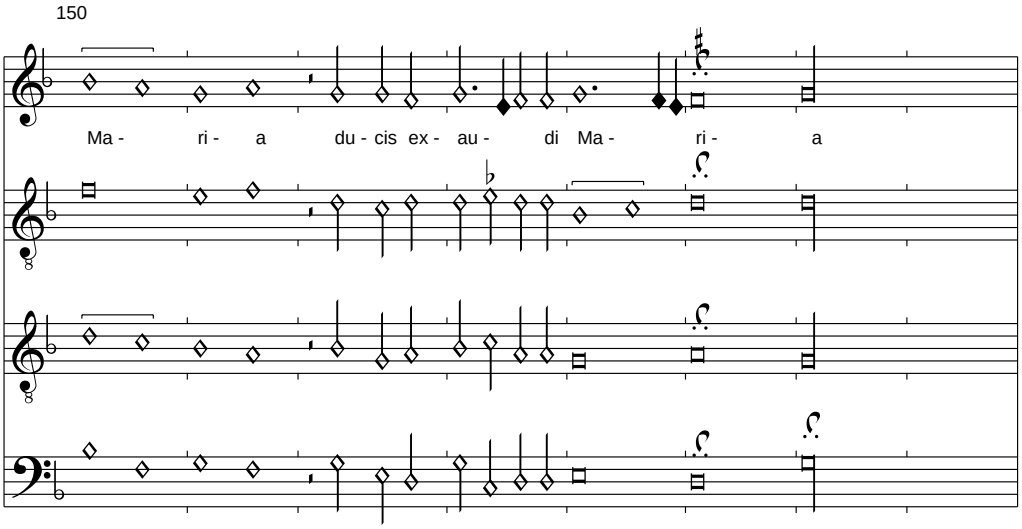
men vel - le - re

103

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

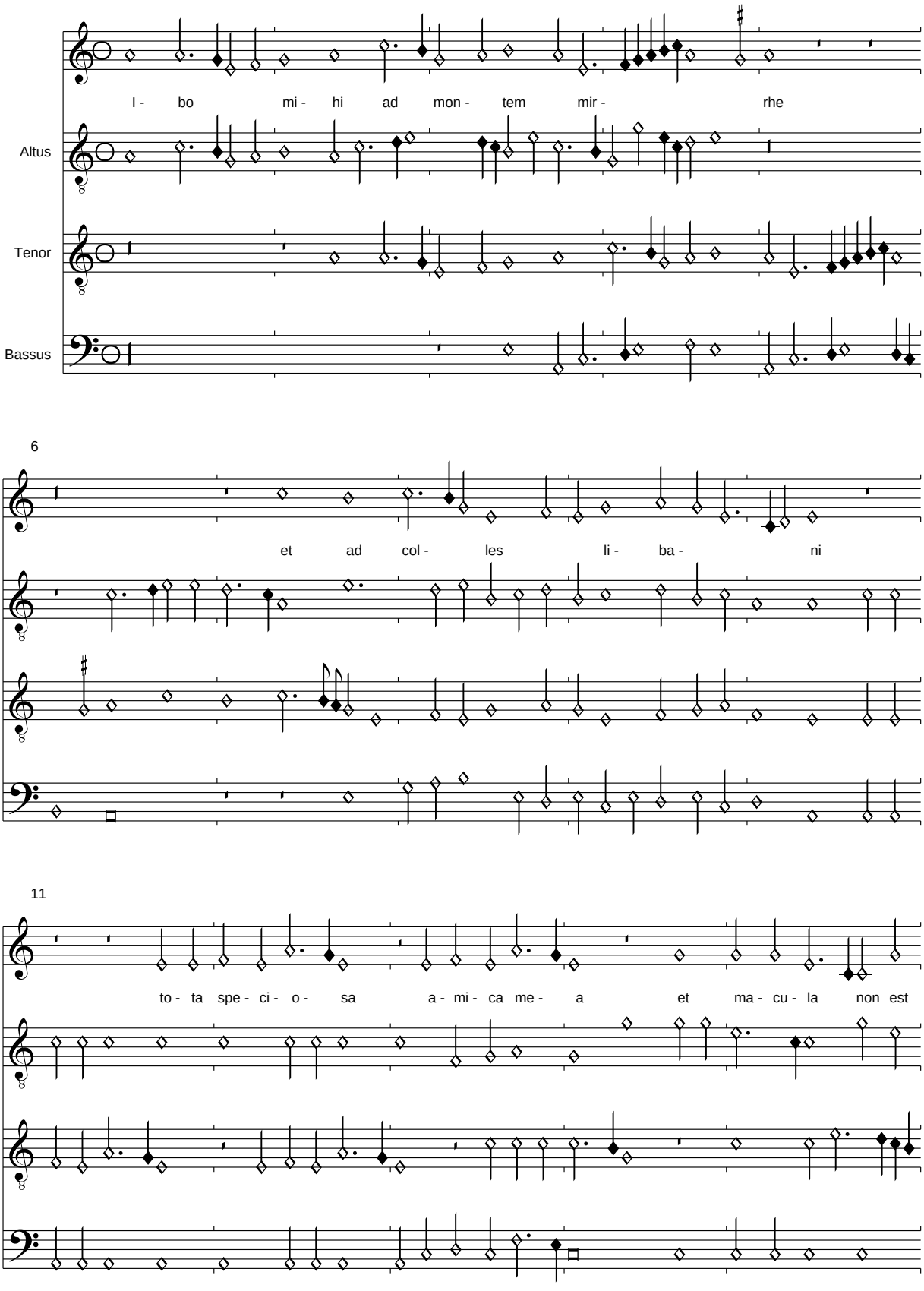

112
a de - i ple - na gra - ti - a O spon - sa de - i
122
e - lec - ta ad e - ter -
e - sto no - bis vi - a rec - ta
131
na glo - ri - a et nos sem - per au -
ti - bi pax et glo - ri - a


140
re pi - a du - cis ex - au - di

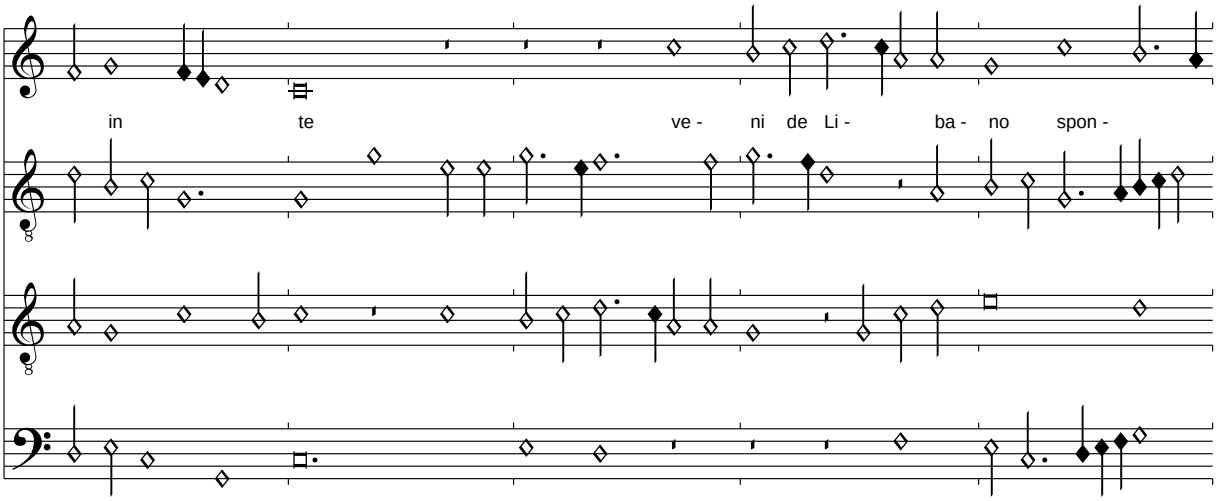

150
Ma - ri - a du - cis ex - au - di Ma - ri - a

# Gaspar van Weerbecke: Ibo mihi ad montem mirrhe

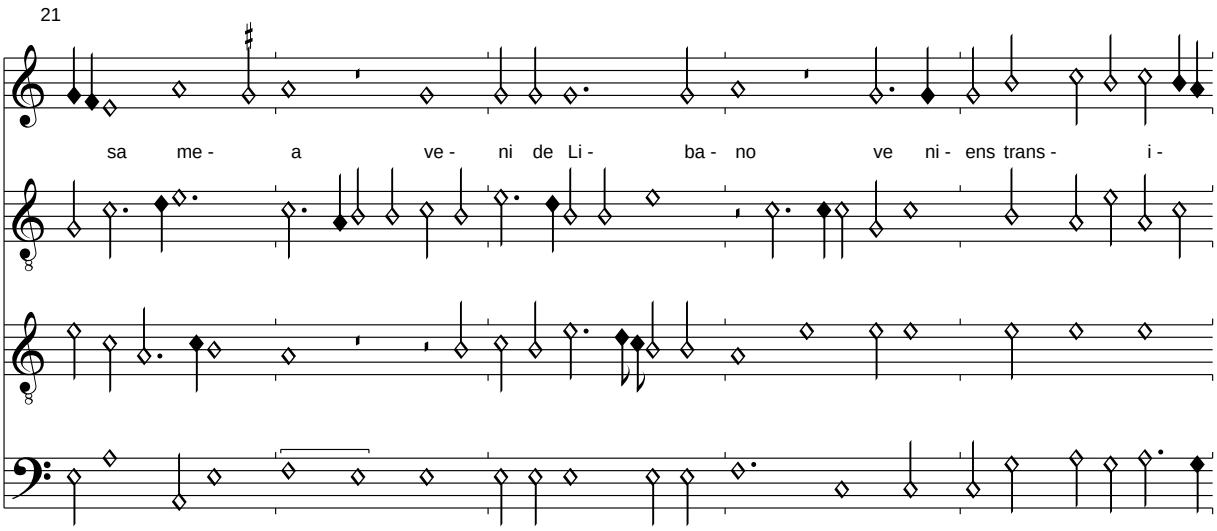
## Petrucci Motetti A, Nr. 22



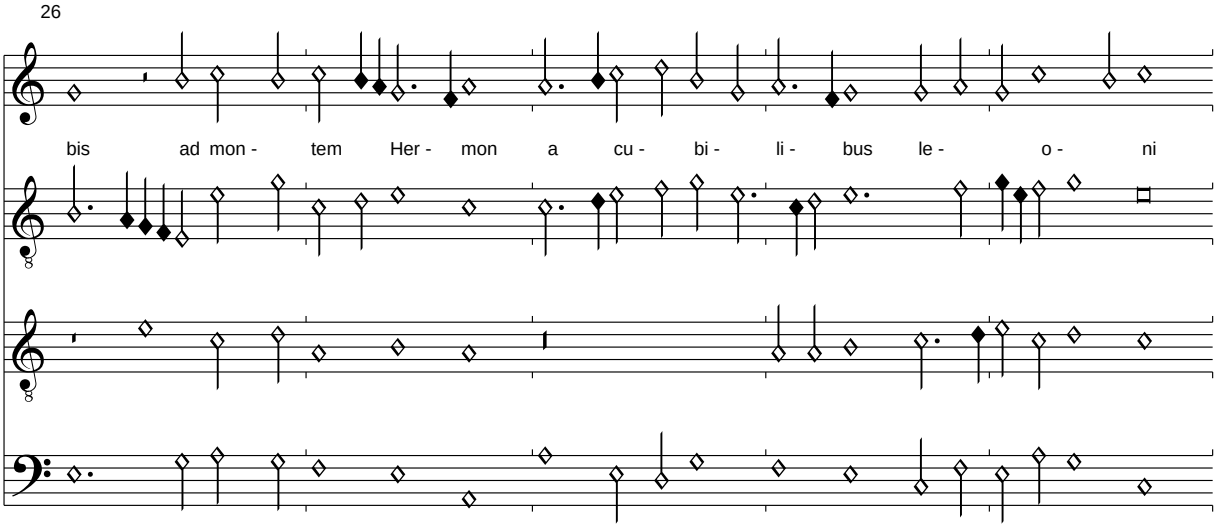
16

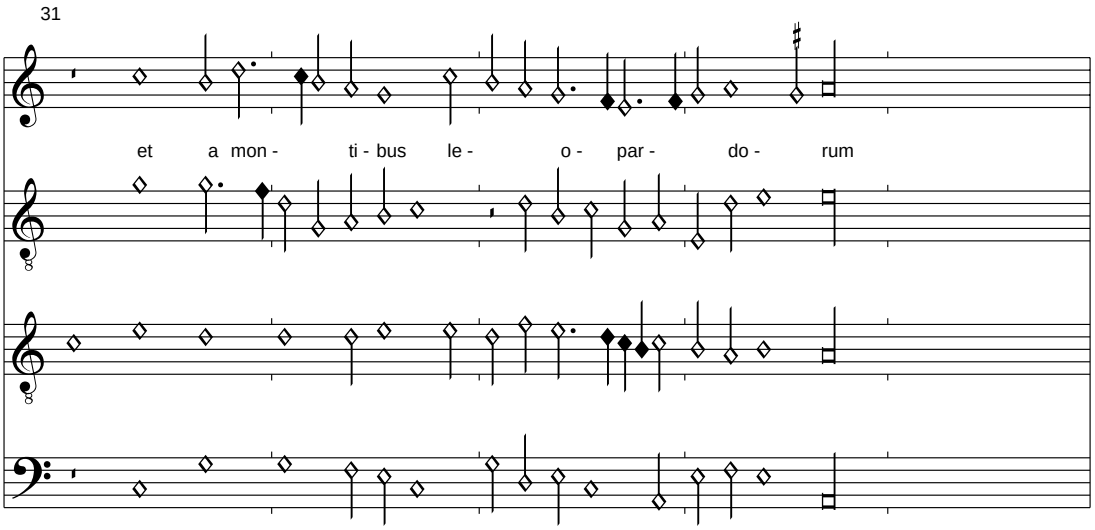

in te ve - ni de Li - ba - no spon -

21


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

26

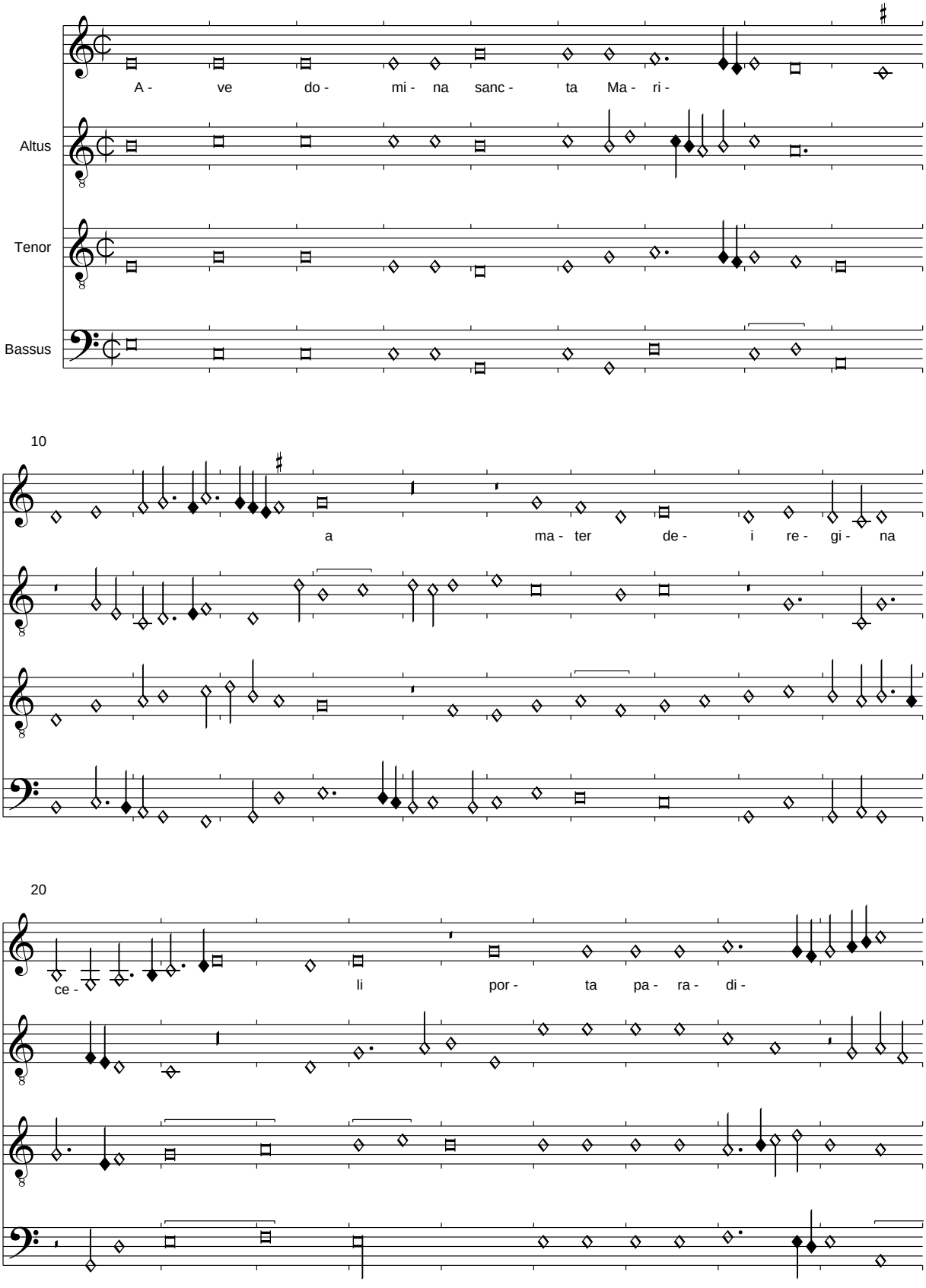

bis ad mon - tem Her - mon a cu - bi - li - bus le - o - ni

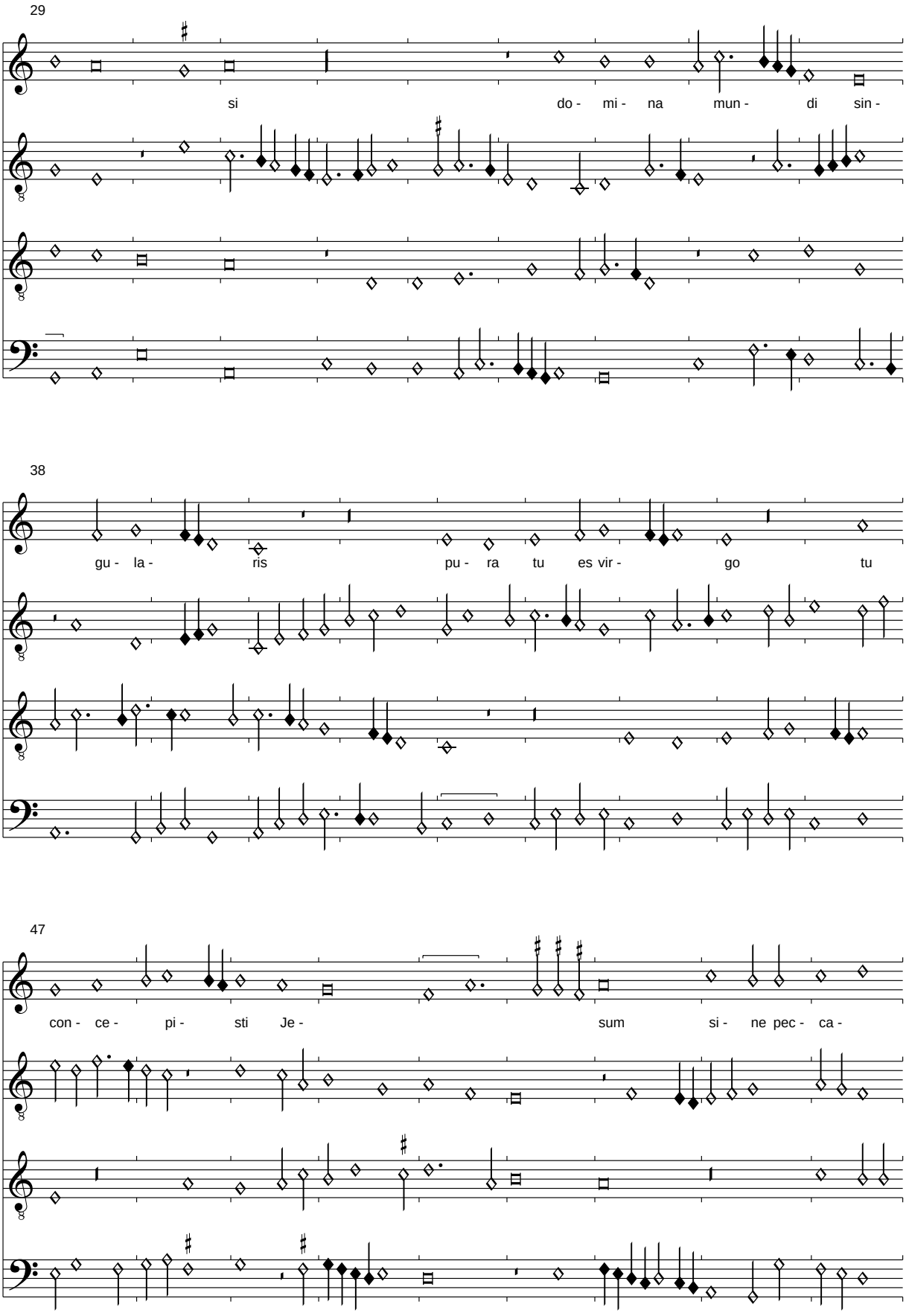


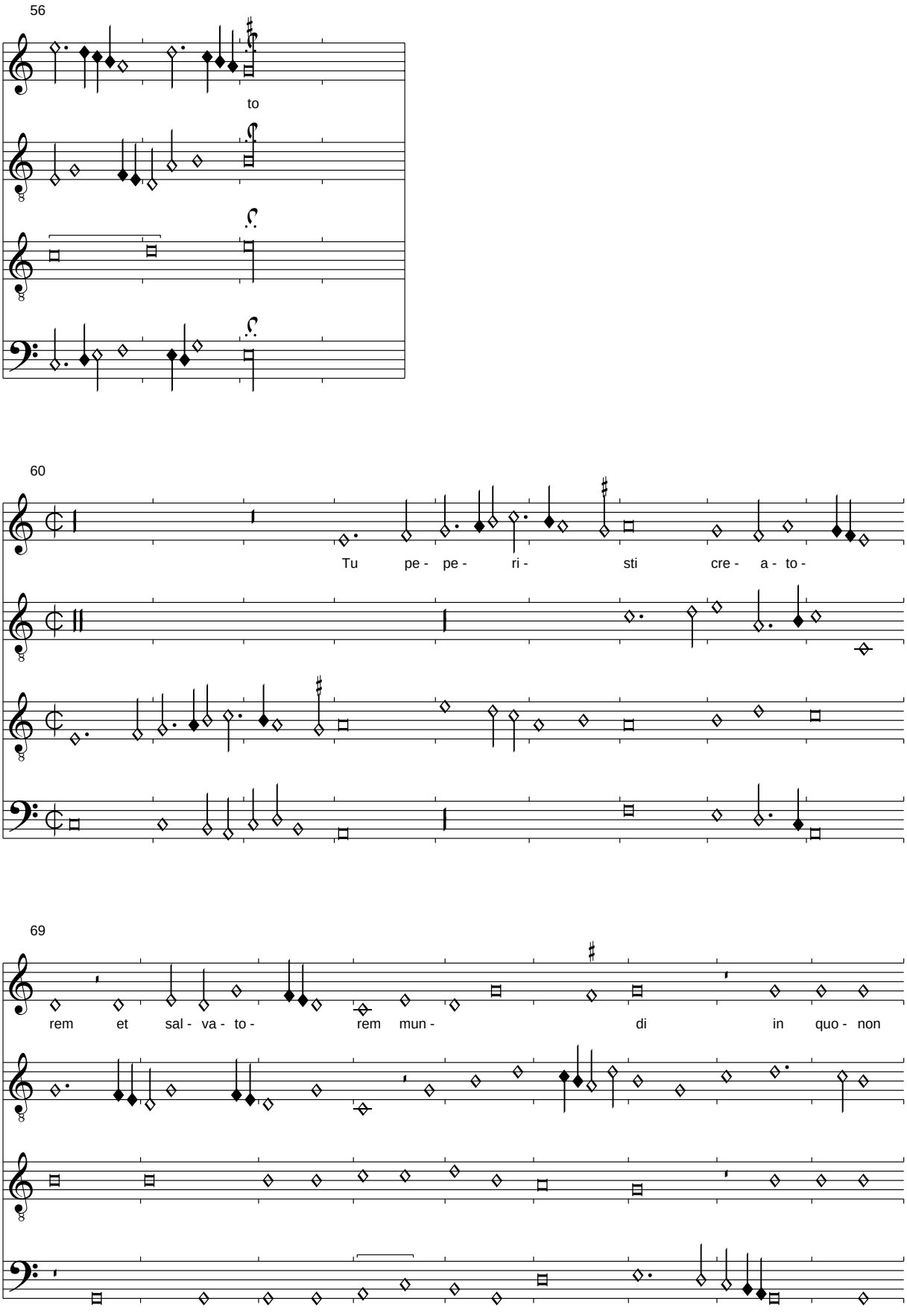

Der Text ist dem Hohen Lied Kap. 4, 6-8 entnommen.

# Gaspar (van Weerbecke): Ave domina sancta Maria

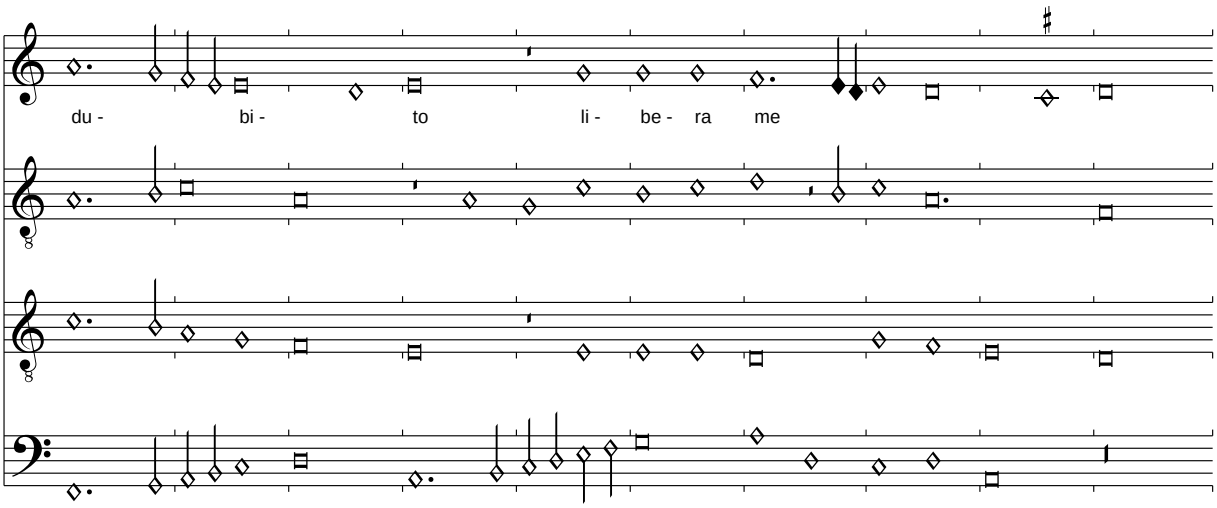
## Petrucci Motetti A, Nr. 22



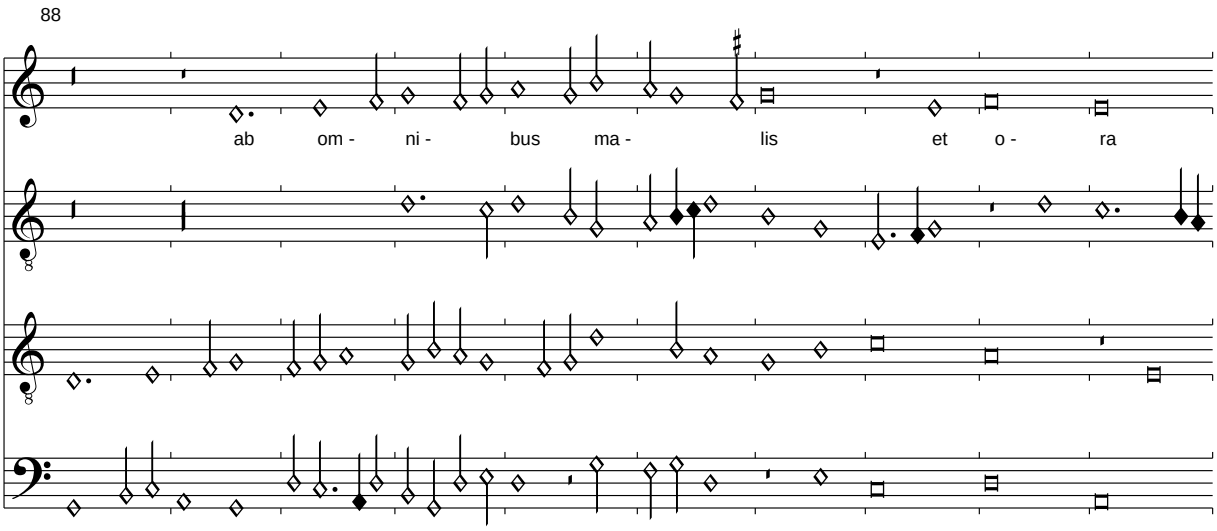

29
si do - mi - na mun - di sin -
38
gu - la - ris pu - ra tu es vir - go tu
47
con - ce - pi - sti Je - sum si - ne pec - ca -


56
to
60
Tu pe - pe - ri - sti cre - a - to -
69
rem et sal - va - to - rem mun - di in quo - non

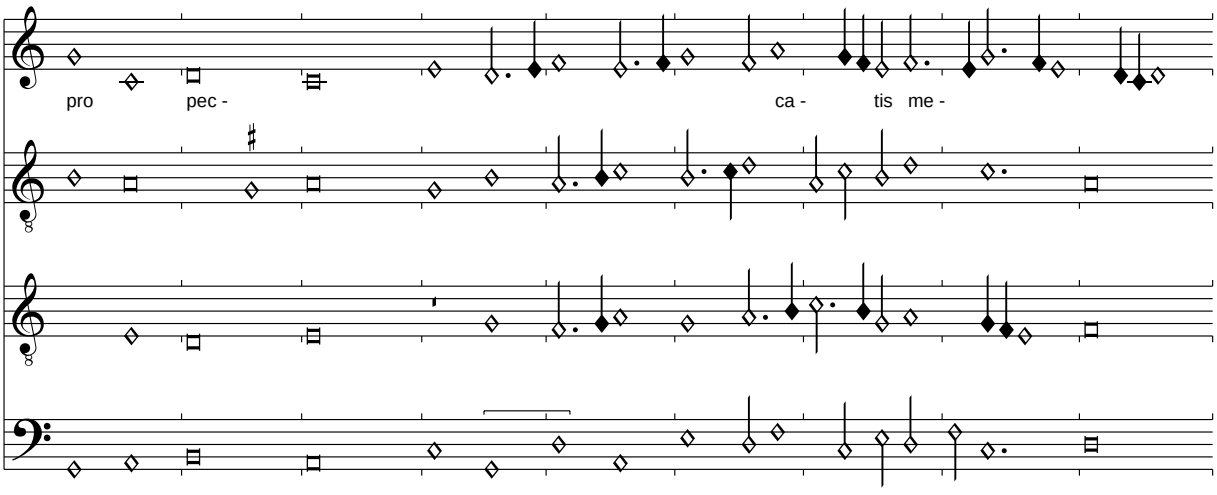
78

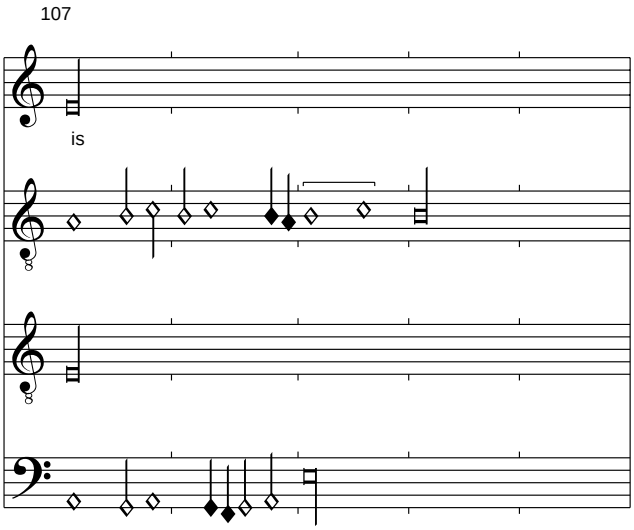



88



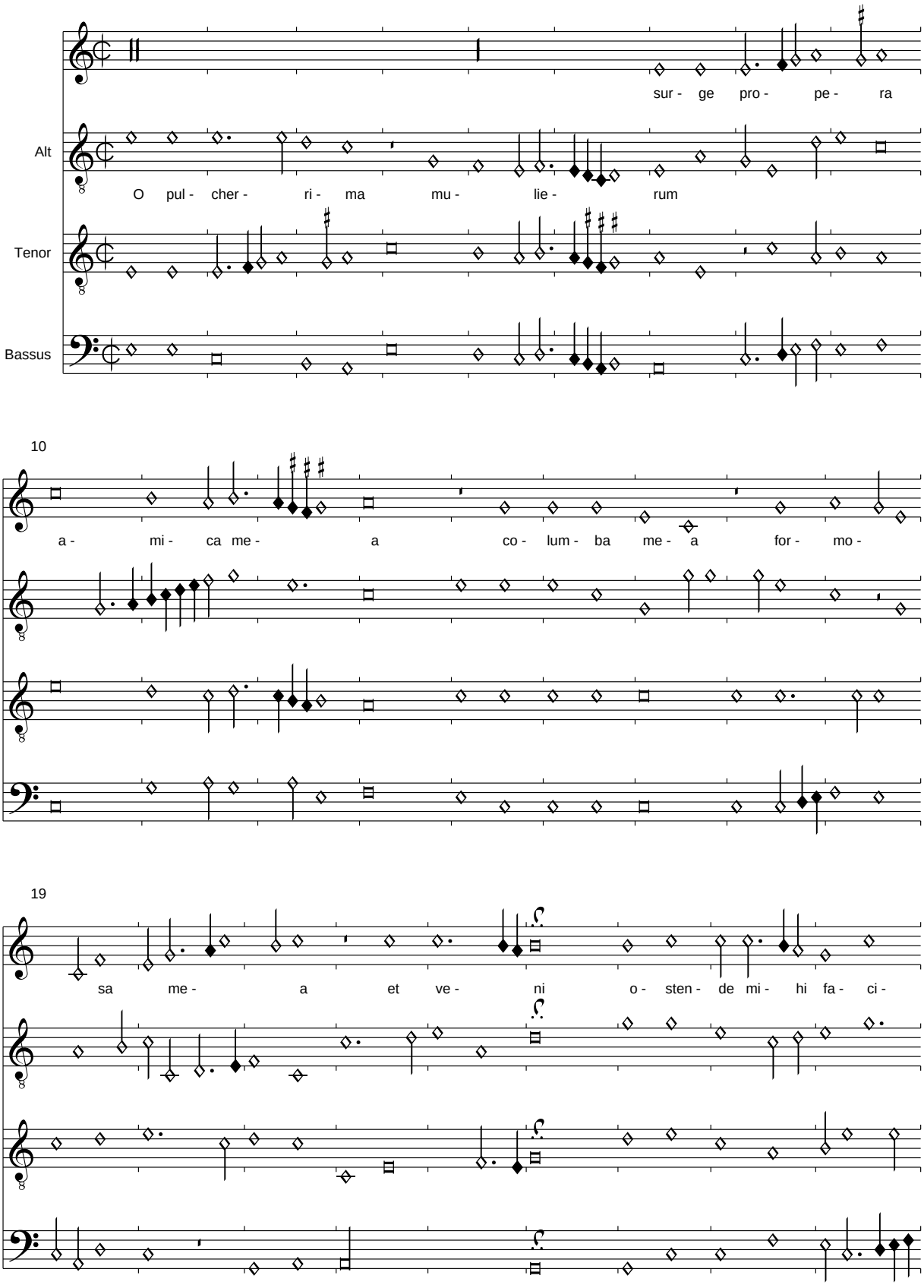

98

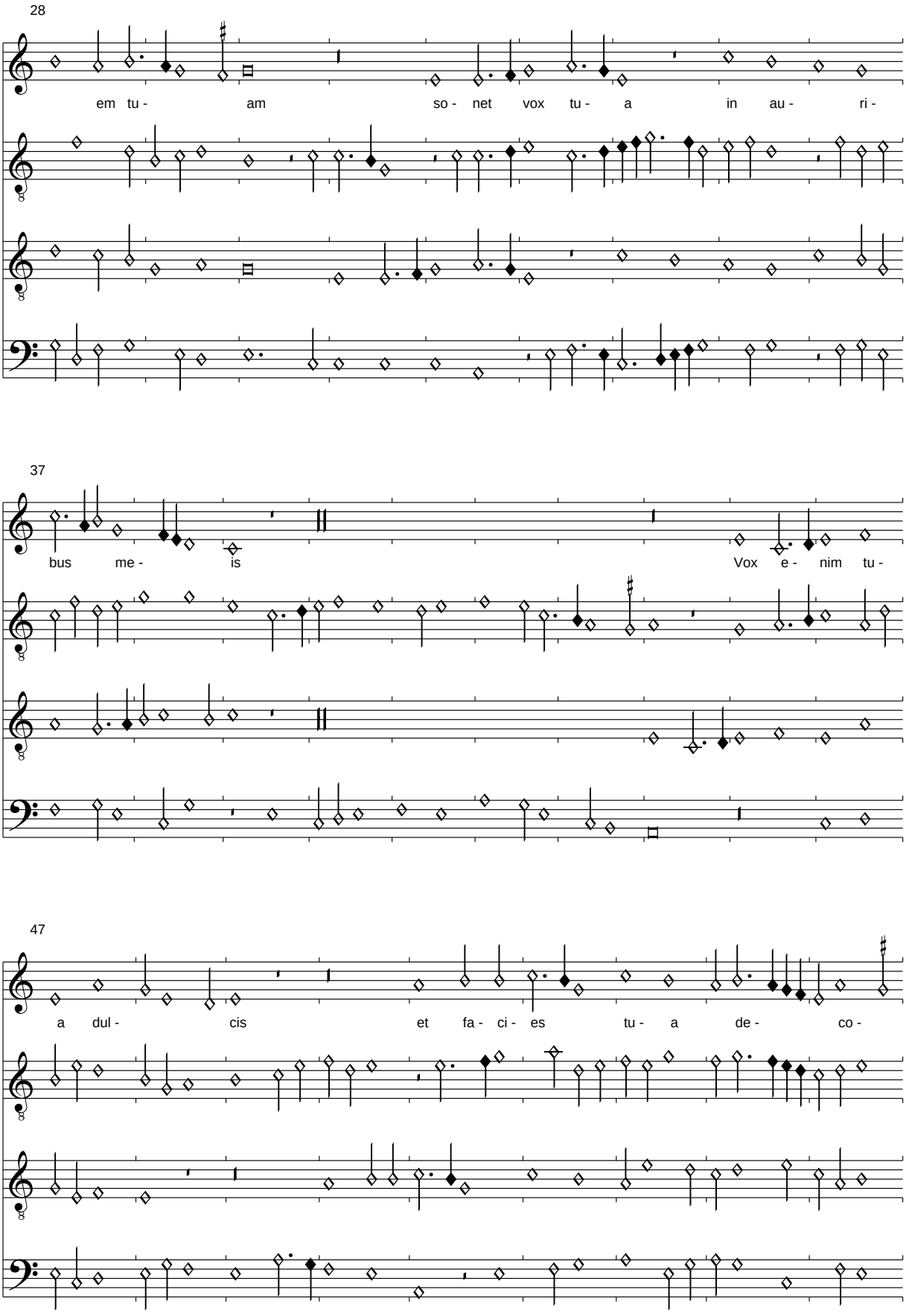


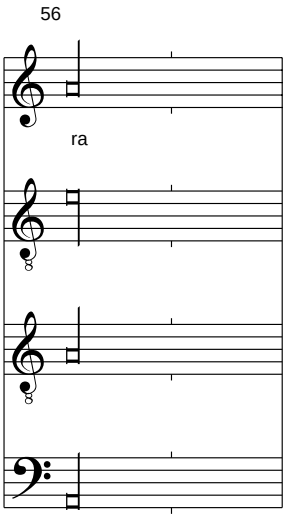

107
is

# Gaspar (van Weerbecke): O pulcherrima mulierum

## Petrucci Motetti A, Nr. 24



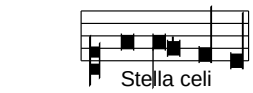

28
em tu - am so - net vox tu - a in au - ri -
37
bus me - is Vox e - nim tu -
47
a dul - cis et fa - ci - es tu - a de - co -

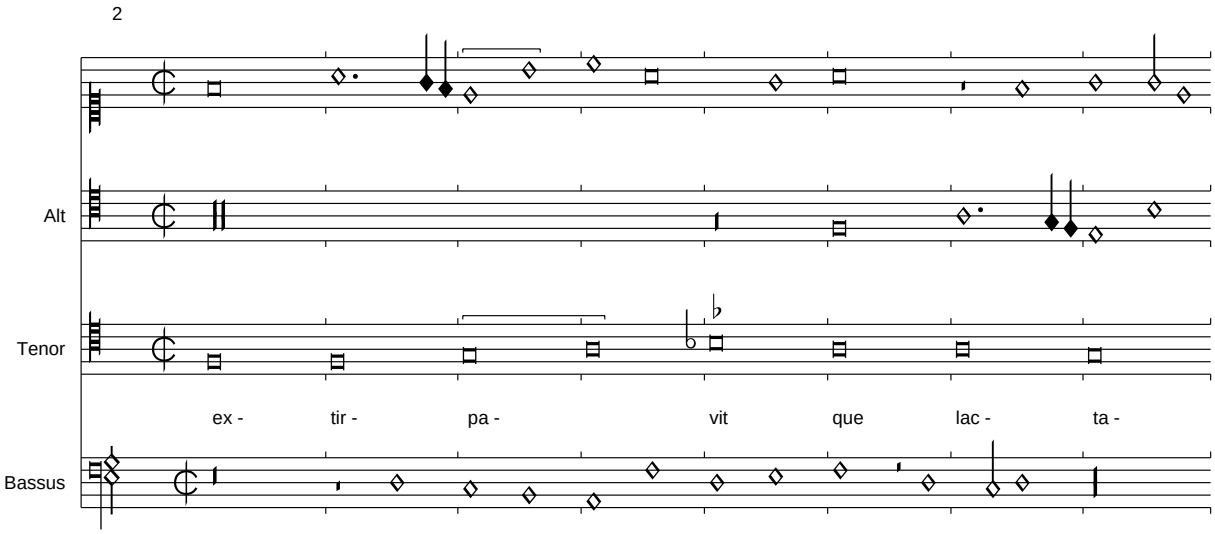


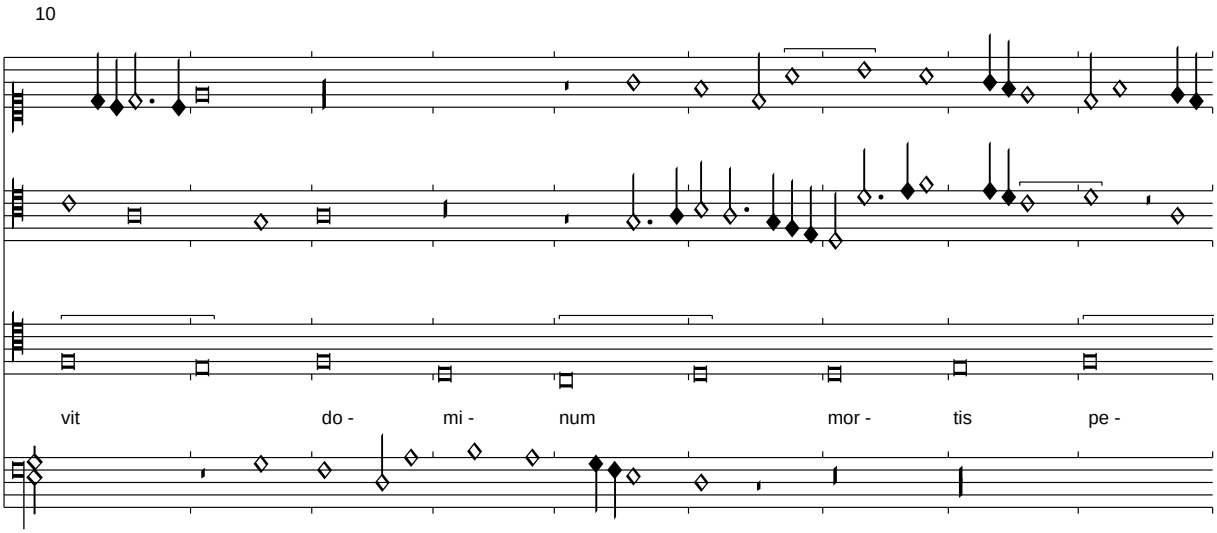

Der auch von anderen Komponisten vertonte Text ist frei aus dem Hohen Lied zusammengestellt.

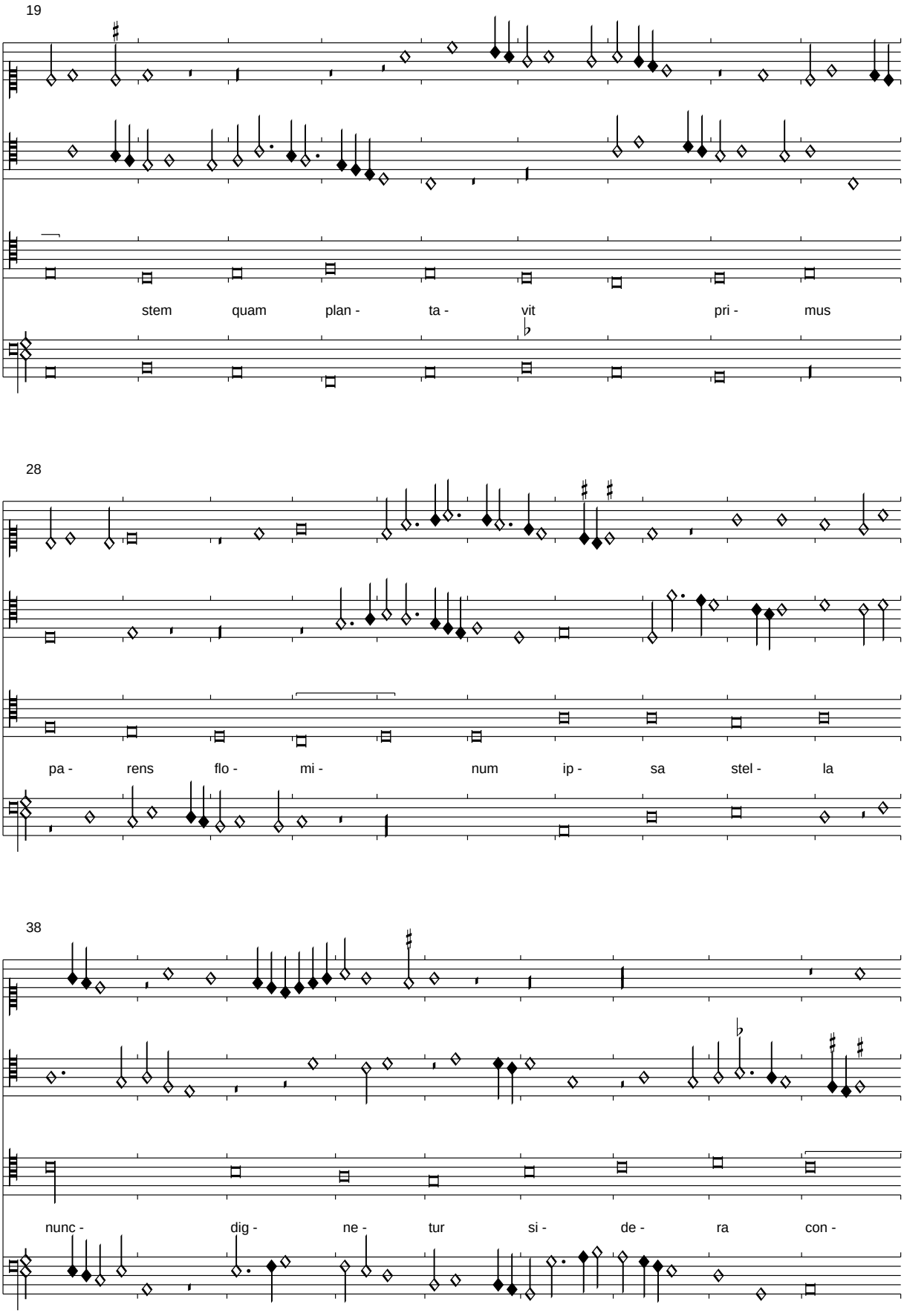
# Stella celi

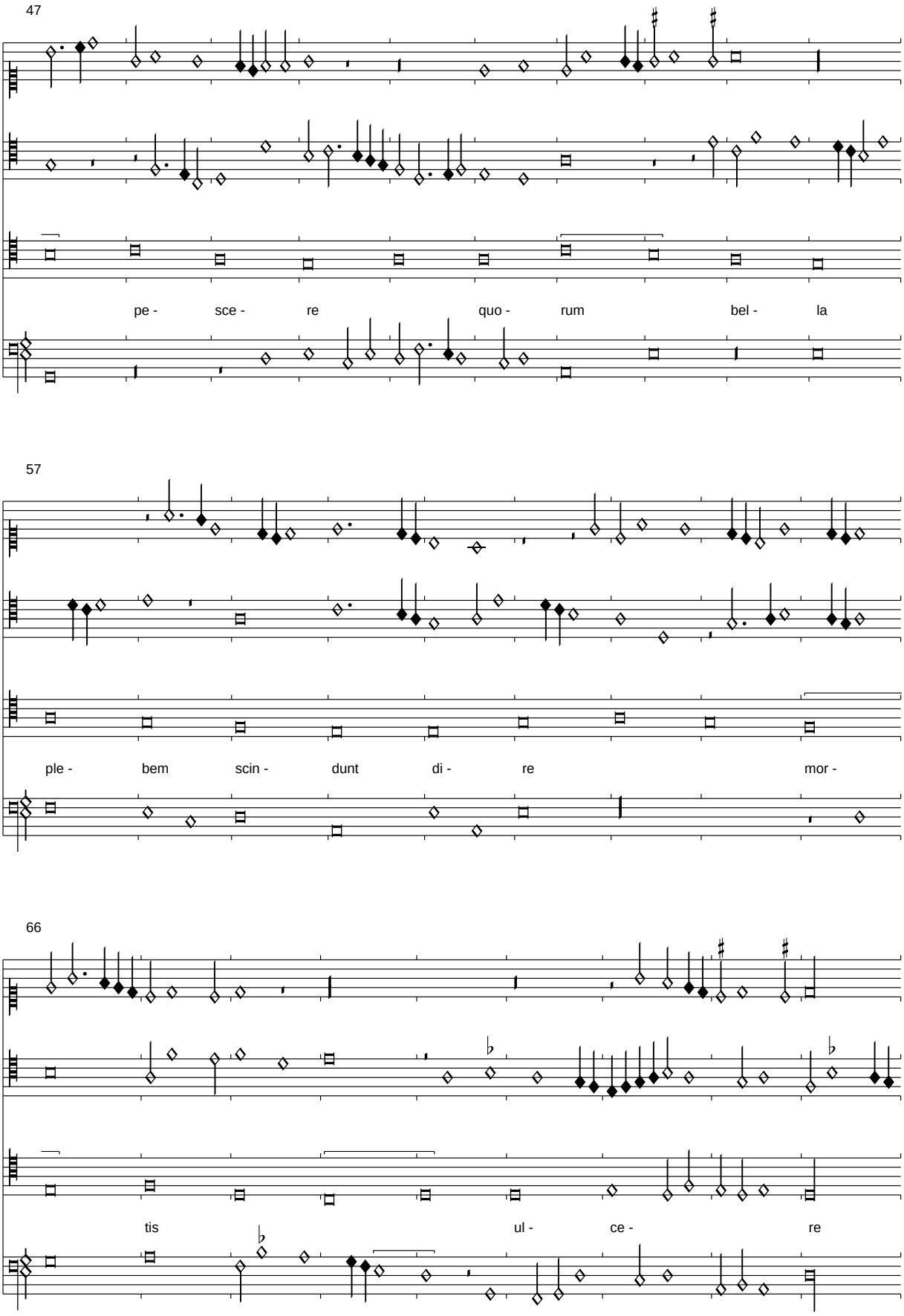
## Petrucci Motetti A, Nr. 25



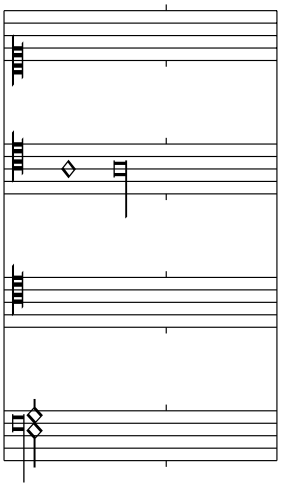




19
stem quam plan - ta - vit pri - mus
28
pa - rens flo - mi - num ip - sa stel - la
38
nunc - dig - ne - tur si - de - ra con -


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

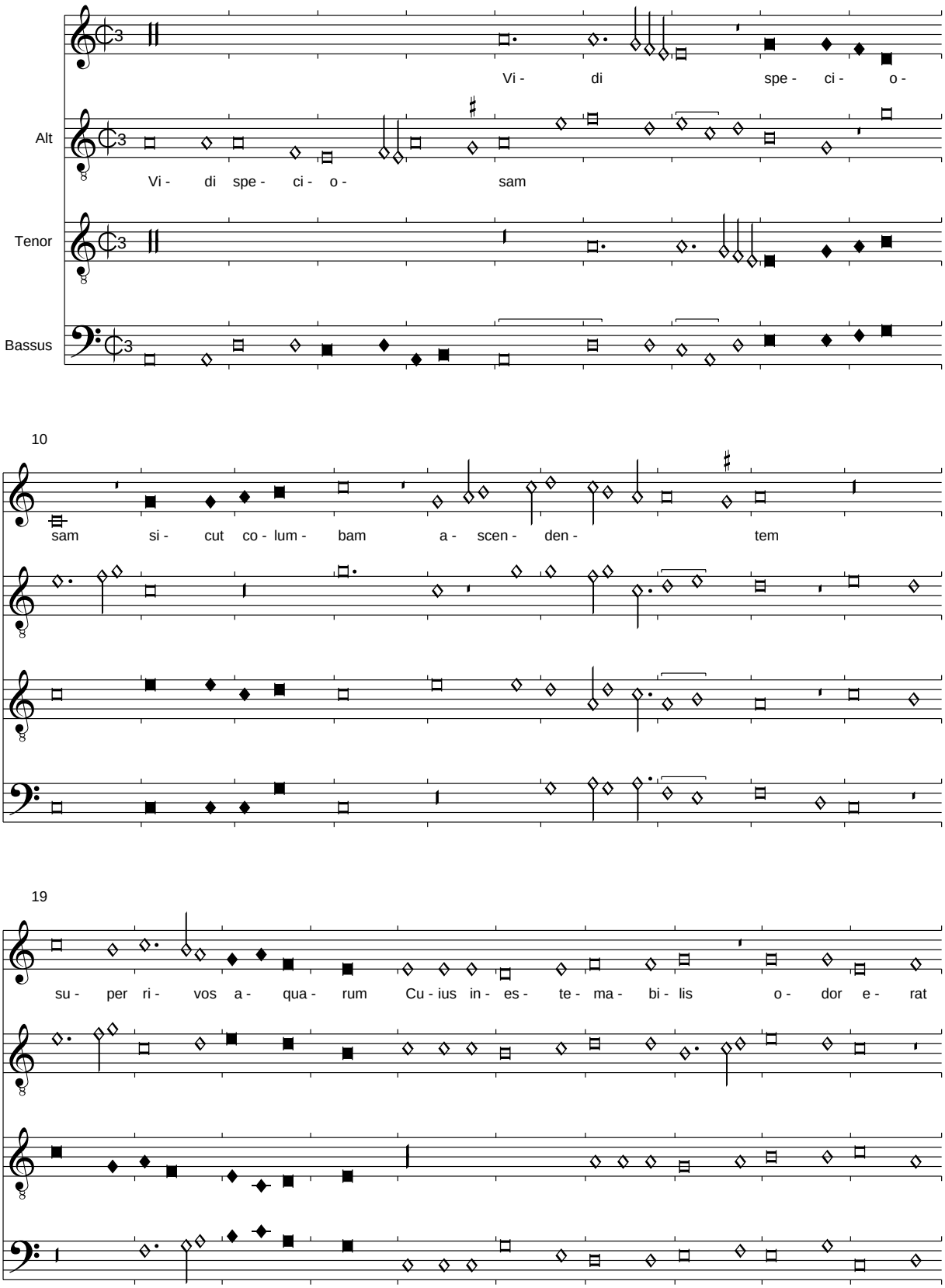
75

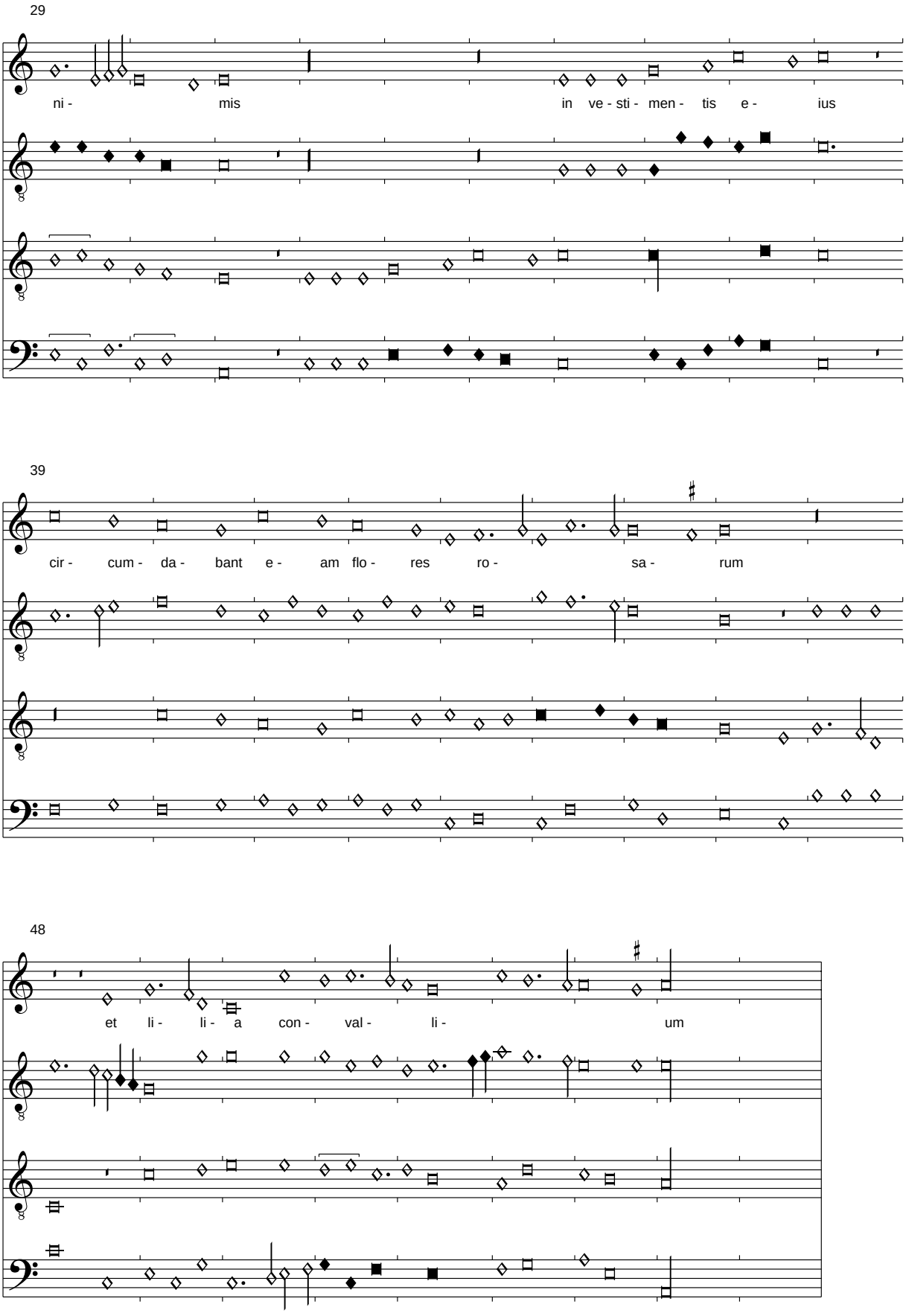


Der fast syllabisch umgesetzte Text im Tenor ist gleichwohl nicht auf die existierende gregorianische Melodie dieses Pest-Hymnus gelegt.

# Gaspar (van Weerbecke): Vidi speciosam

## Petrucci Motetti A, Nr. 26

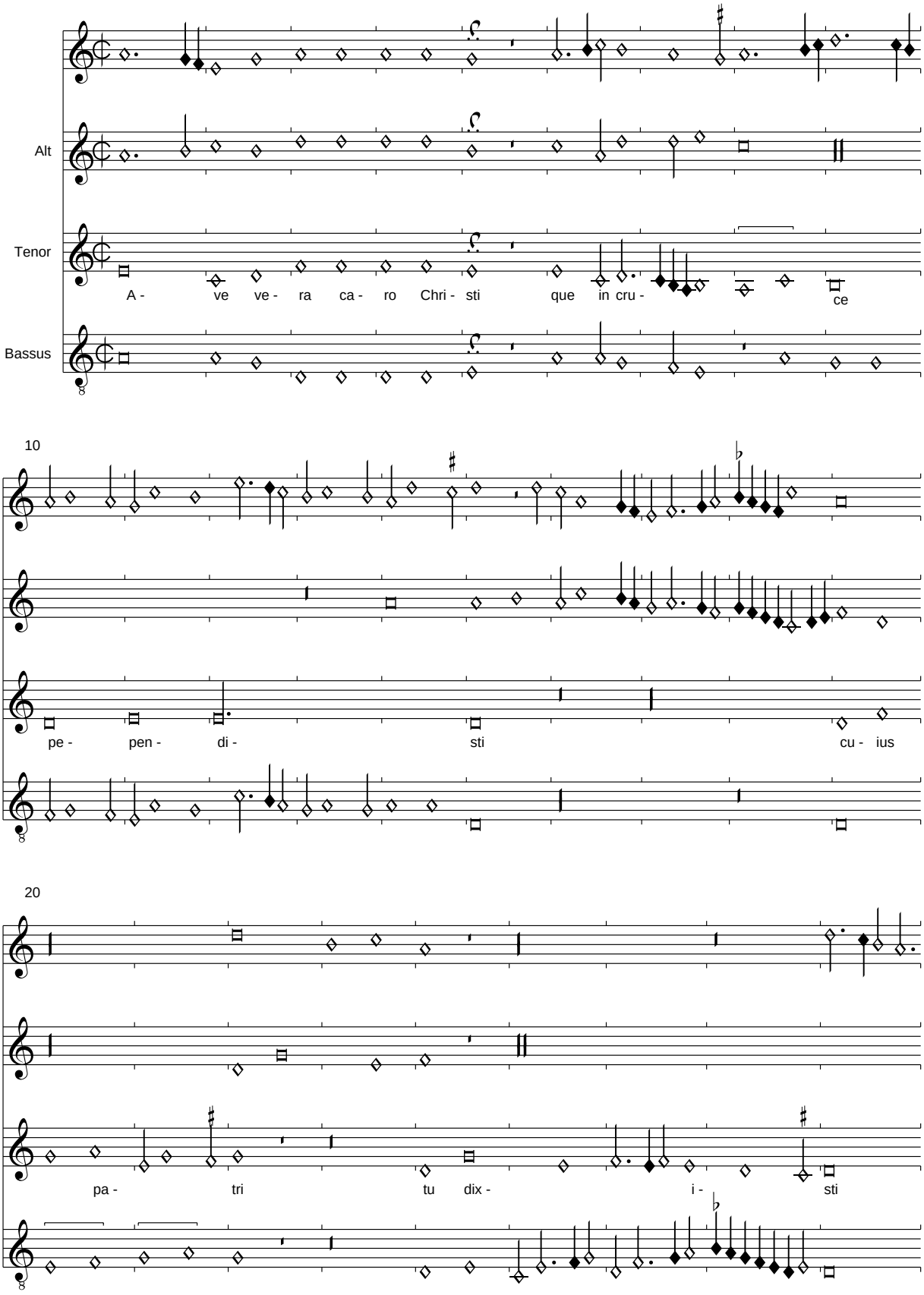


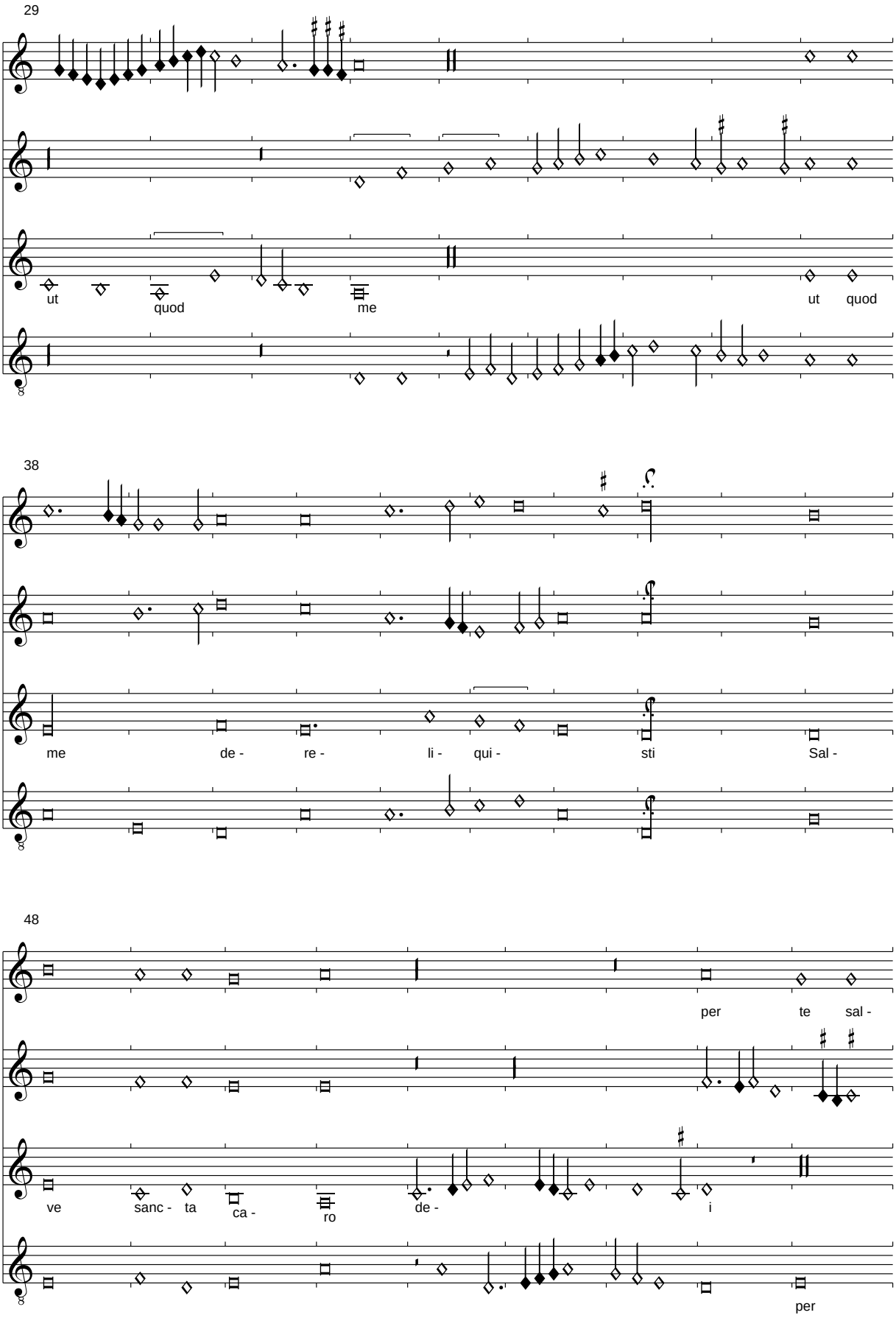


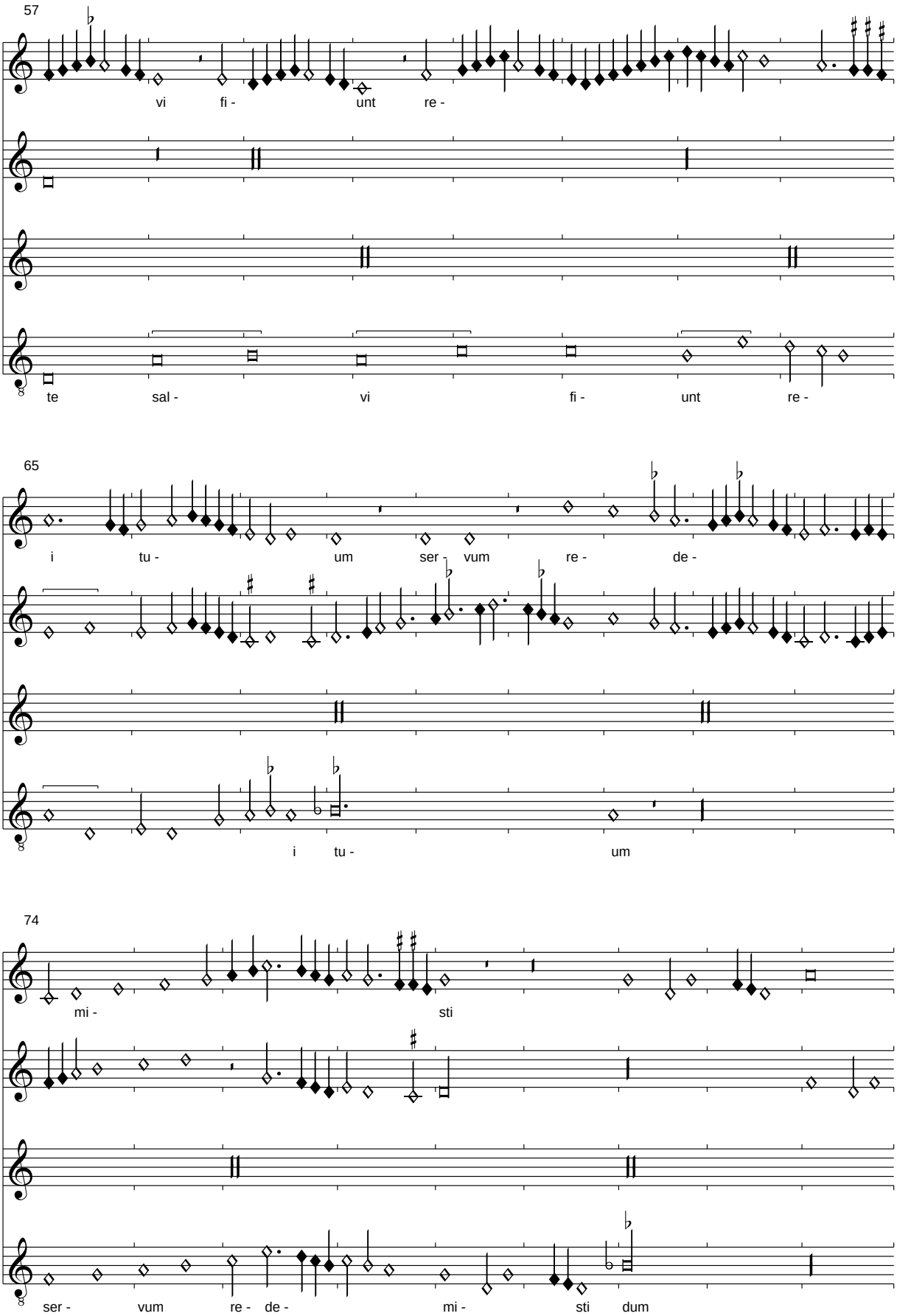

Der Text arbeitet mit Motiven aus dem Hohen Lied; Die merkürdige Mensur soll einen tänzerischen Duktus suggerieren.

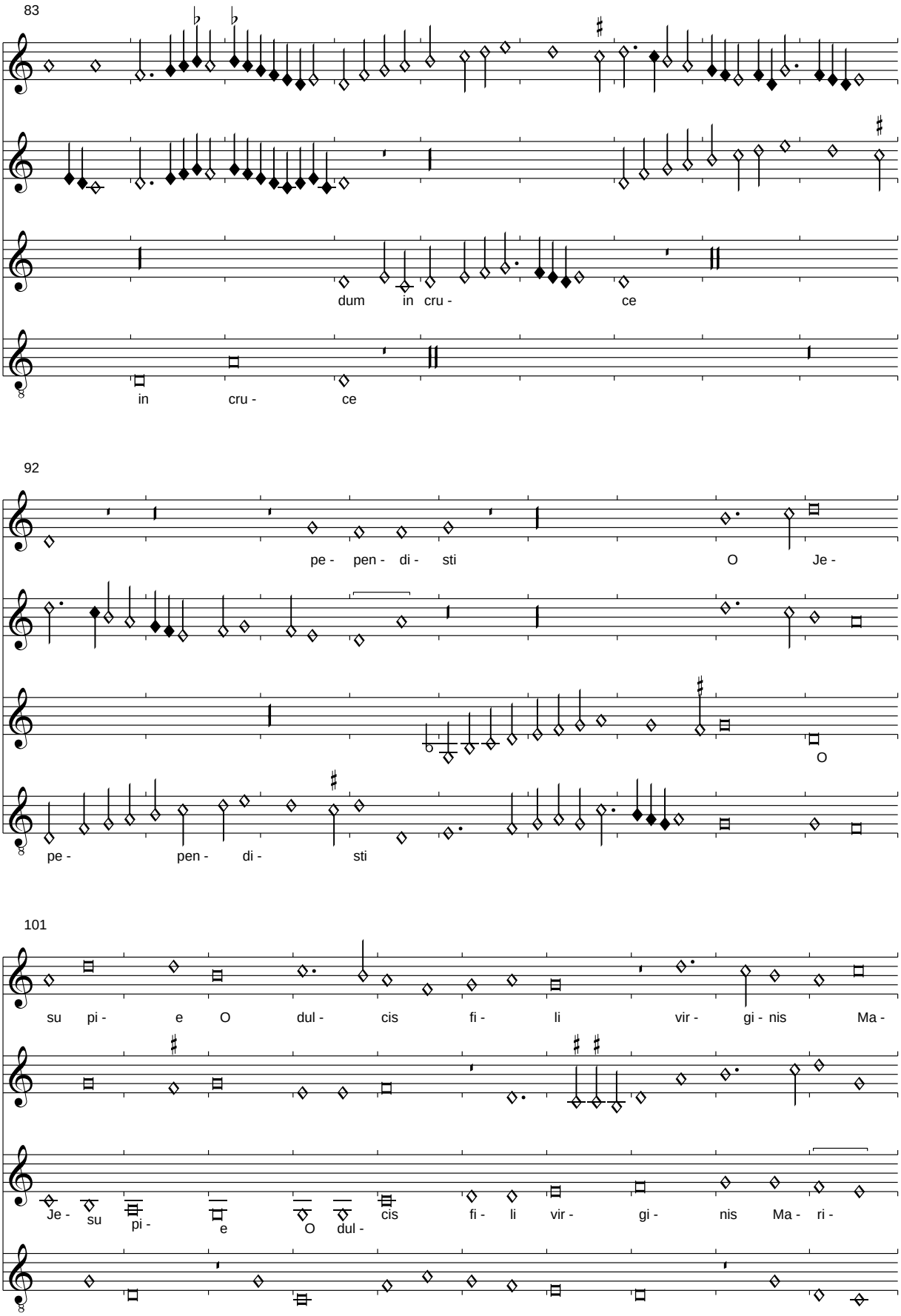
# Ave vera caro Christi

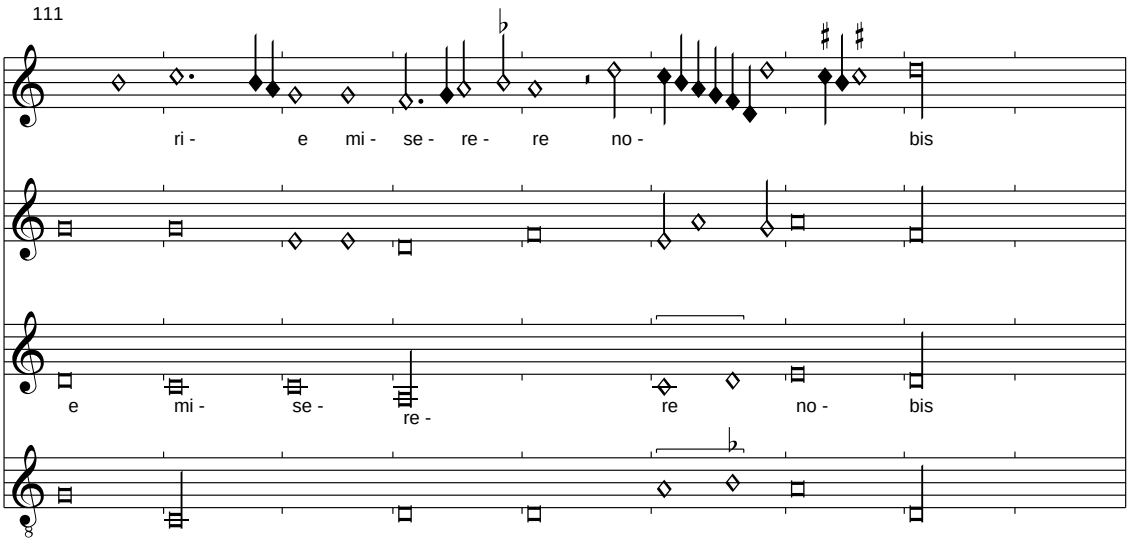
## Petrucci Motetti A, Nr. 27




29
ut
quod
me
ut
quod
38
me
de -
re -
li -
qui -
sti
Sal -
48
per
te
sal -
ve
sanc -
ta
ca -
ro
de -
i
per

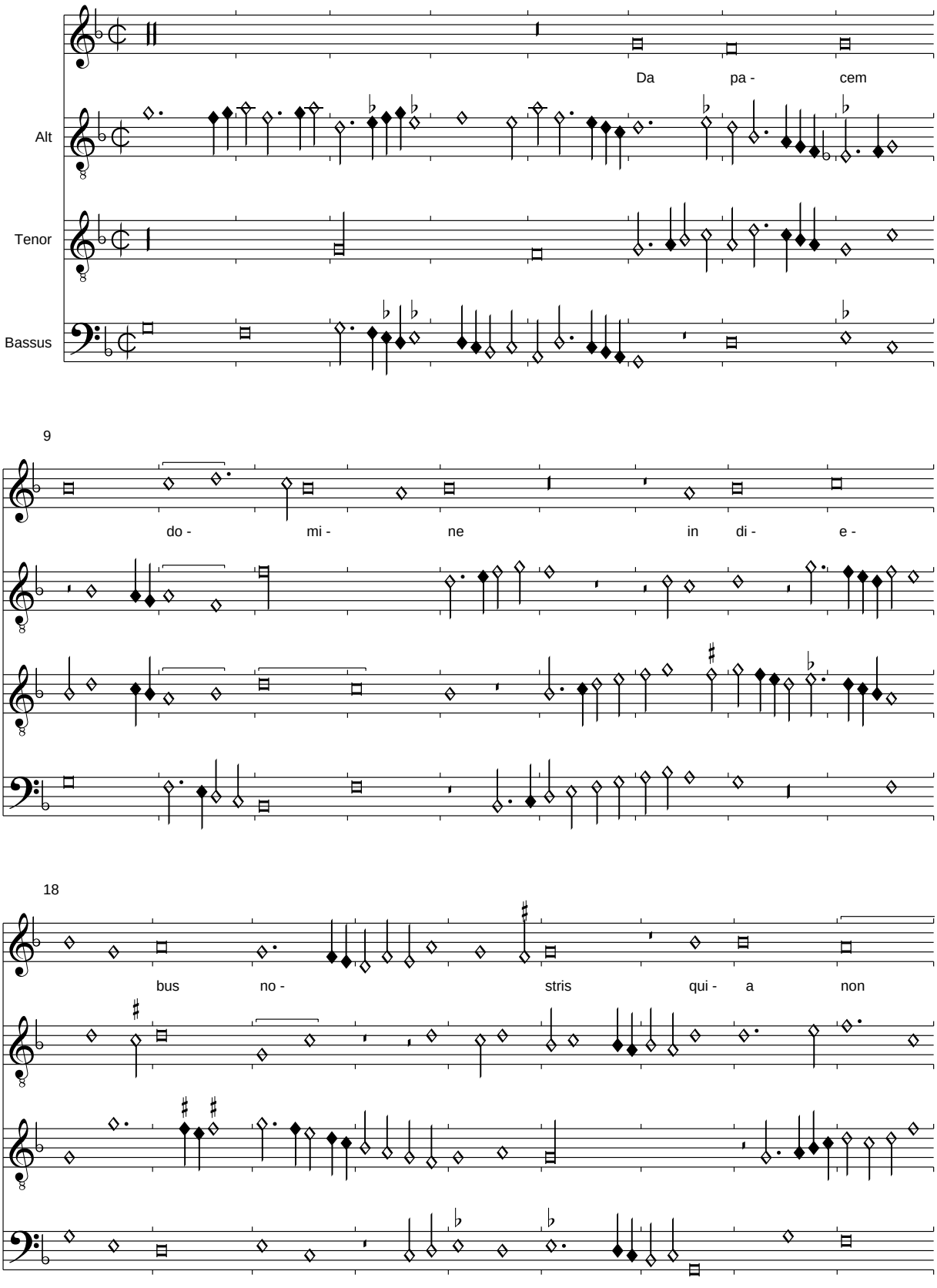

57
vi fi - unt re -
te sal - vi fi - unt re -
65
i tu - um ser - vum re - de -
i tu - um
74
mi - sti
ser - vum re - de - mi - sti dum


83
dum in cru - ce
in cru - ce
92
pe - pen - di - sti O Je -
O
pe - pen - di - sti
101
su pi - e O dul - cis fi - li vir - gi - nis Ma -
Je - su pi - e O dul - cis fi - li vir - gi - nis Ma - ri -

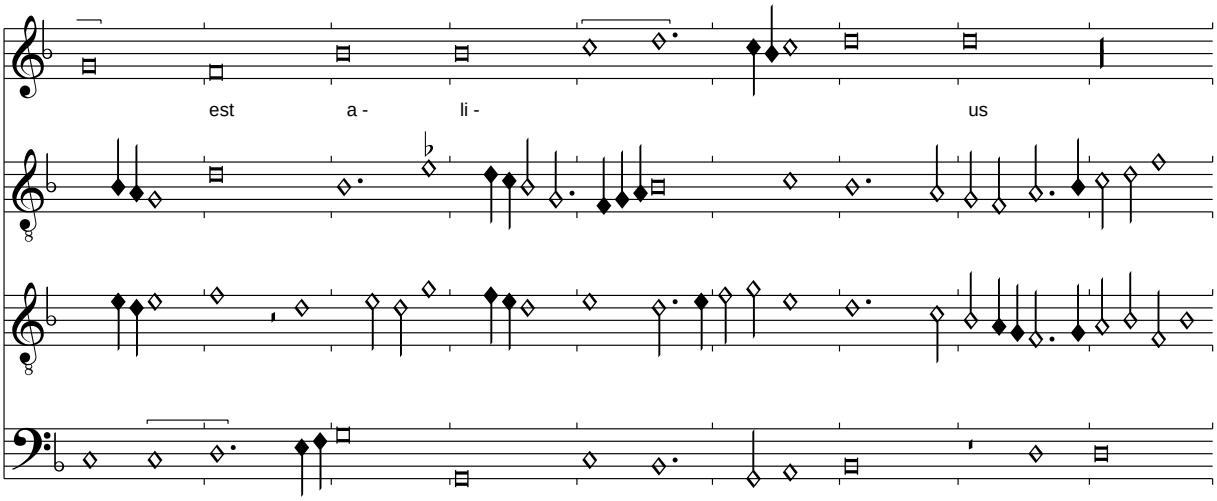

111
ri - e mi - se - re - re no - bis
e mi - se - re - re no - bis

# Da pacem domine

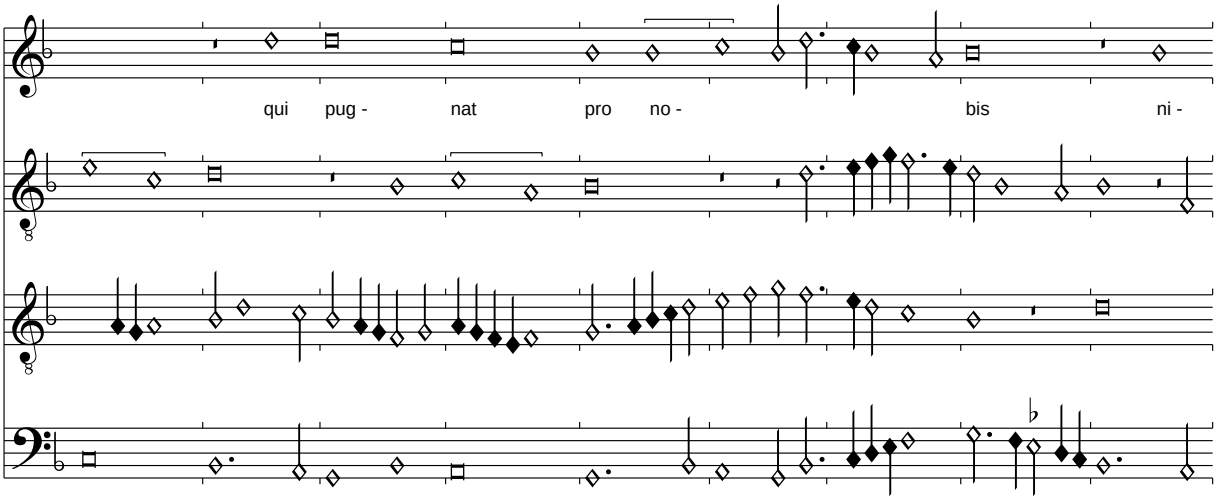
## Petrucci Motetti A, Nr. 28



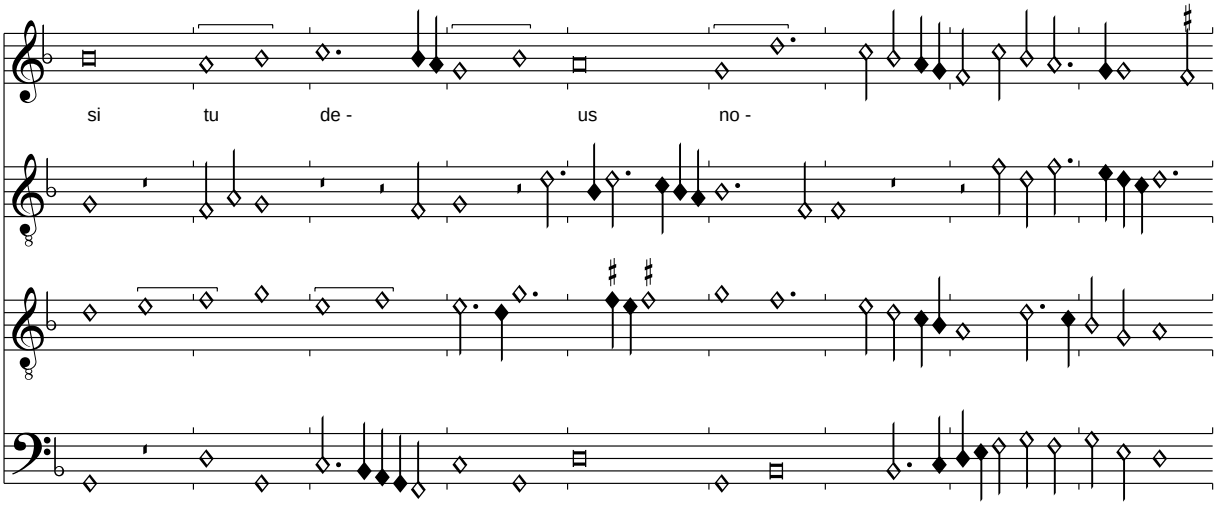
27

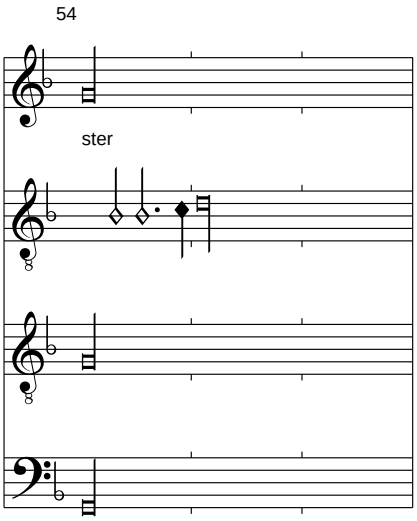



36




45

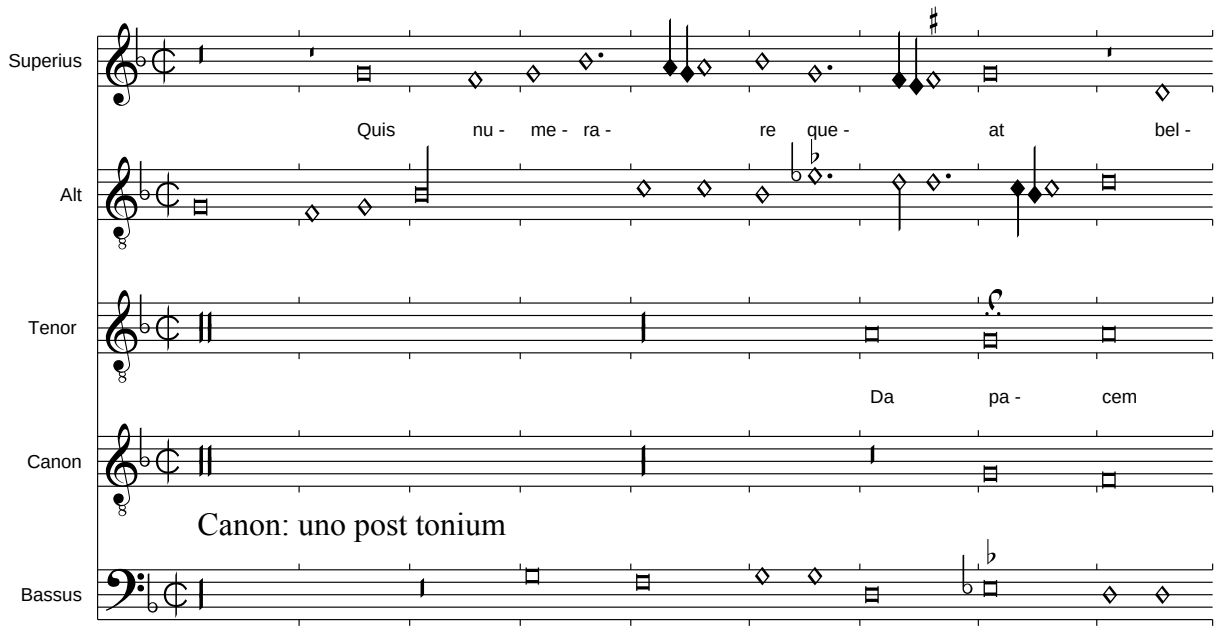


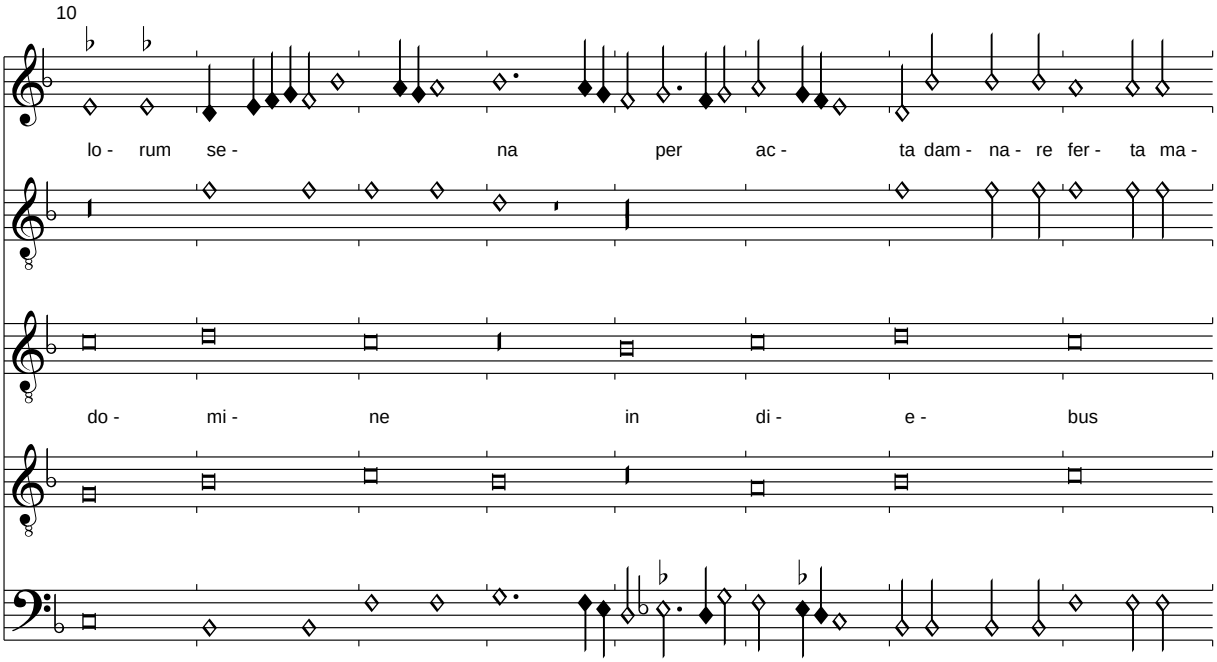


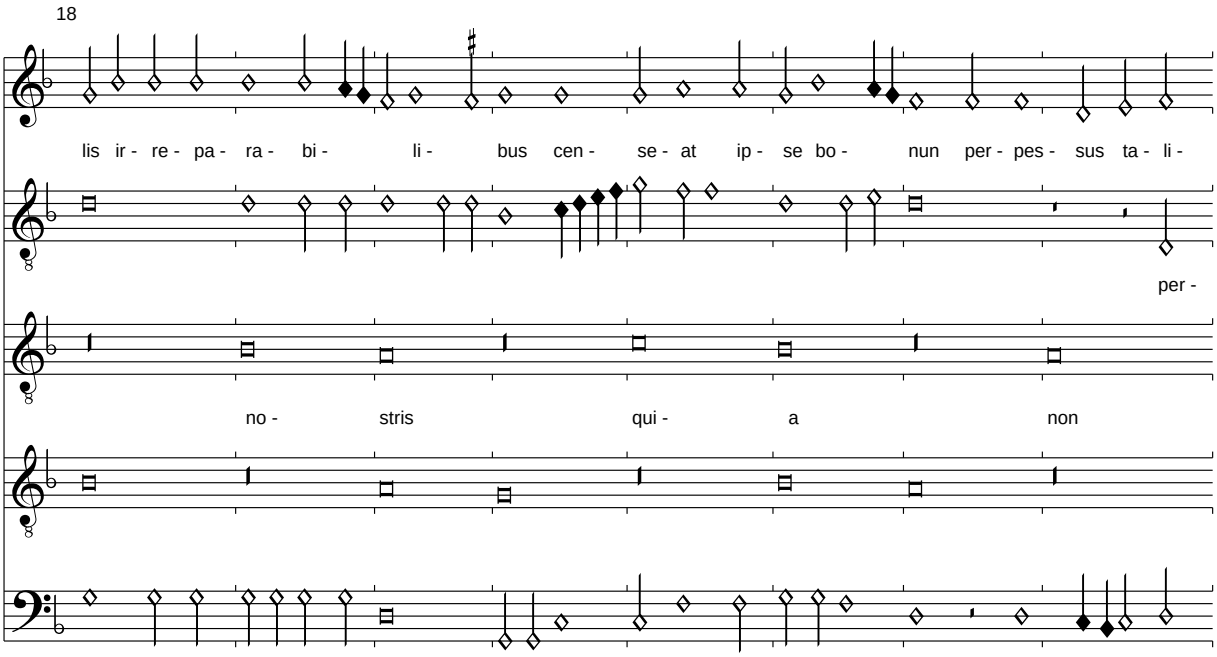

Der Altus ist im Druck mit „ad libitum“ bezeichnet, ohne ihn wäre die Komposition aber nicht so attraktiv!

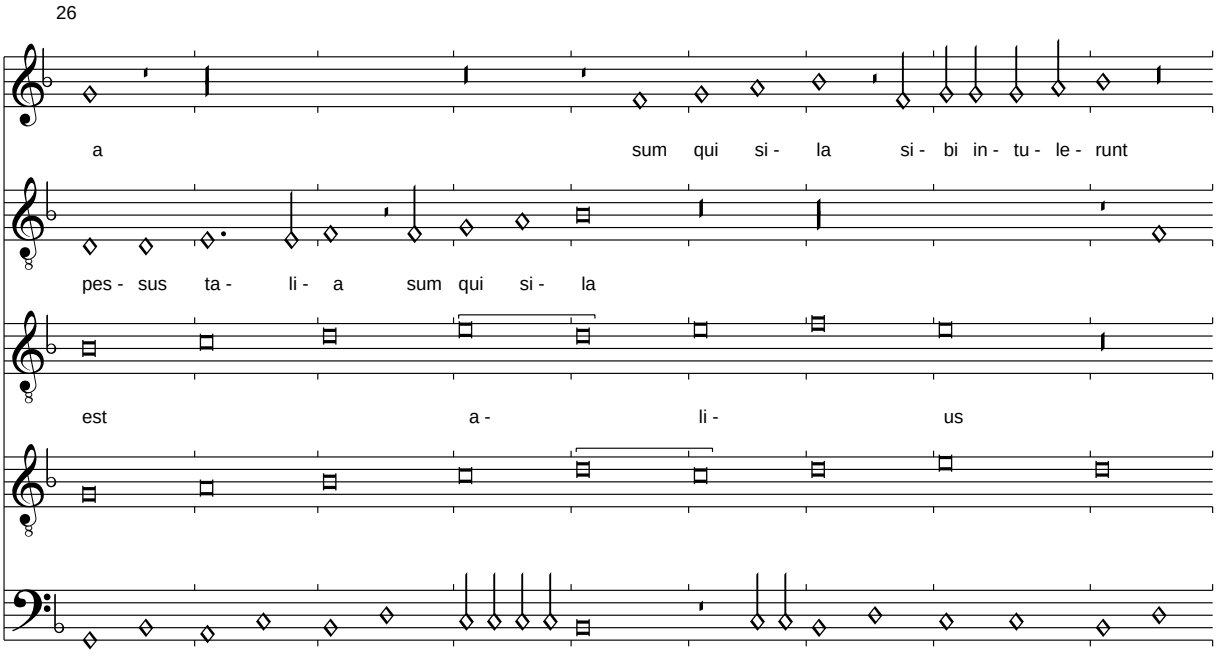
# Compere: Quis numerare queat-Da pacem

## Petrucci Motetti A, Nr. 29

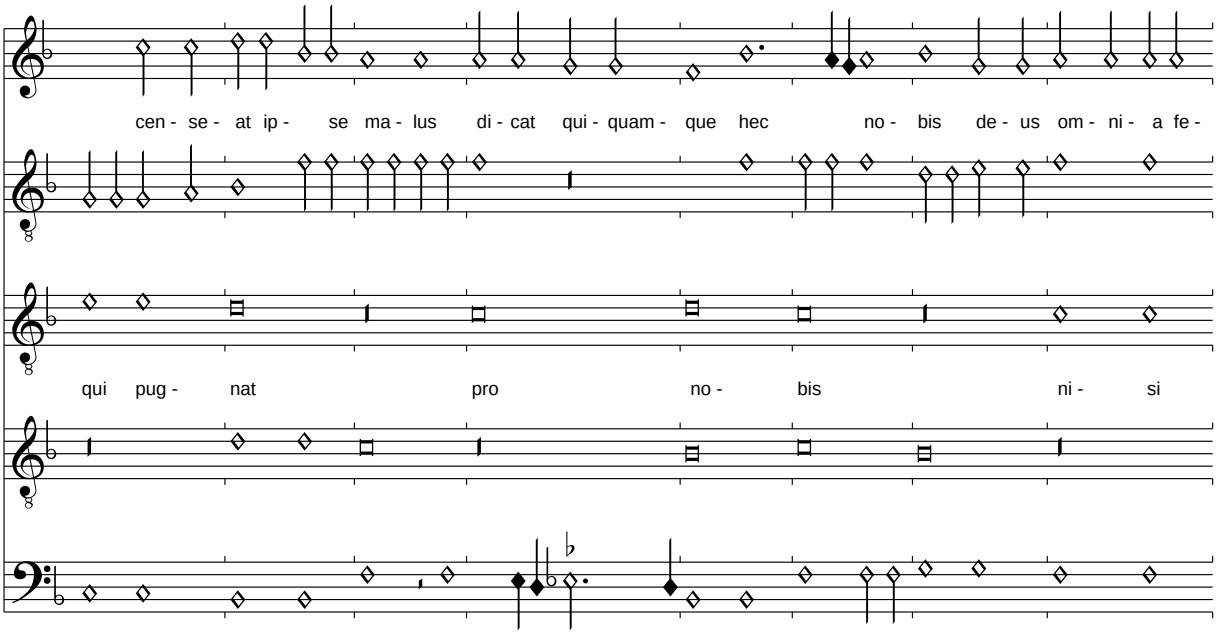


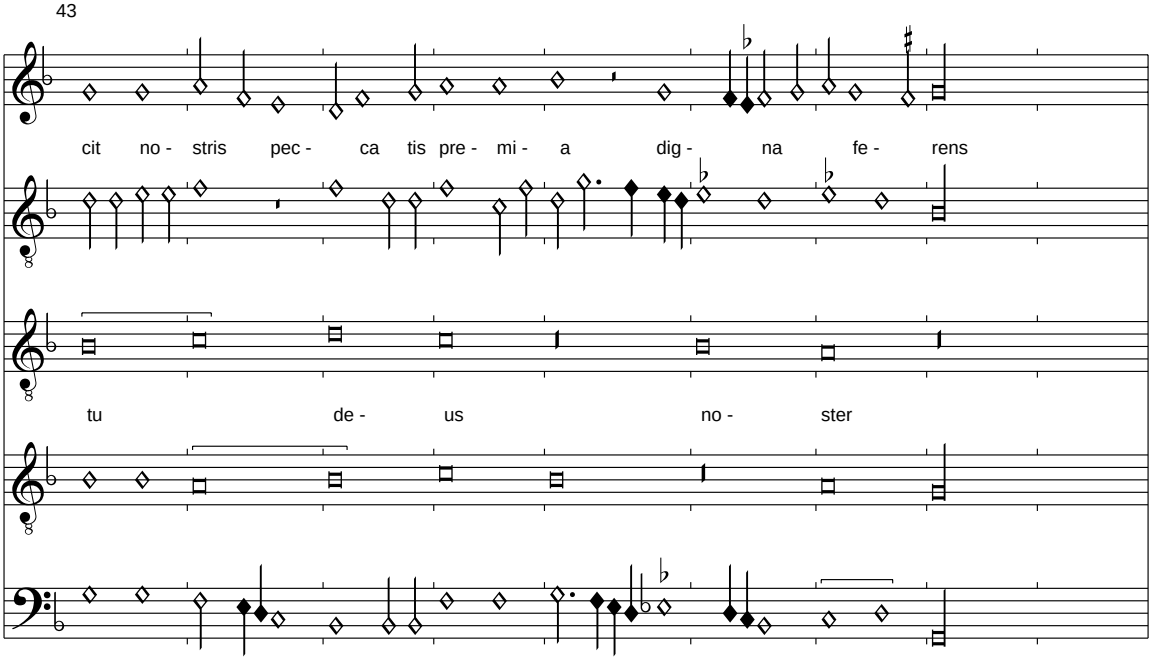

18
lis ir - re - pa - ra - bi - li - bus cen - se - at ip - se bo - nun per - pes - sus ta - li -
per -
no - stris qui - a non

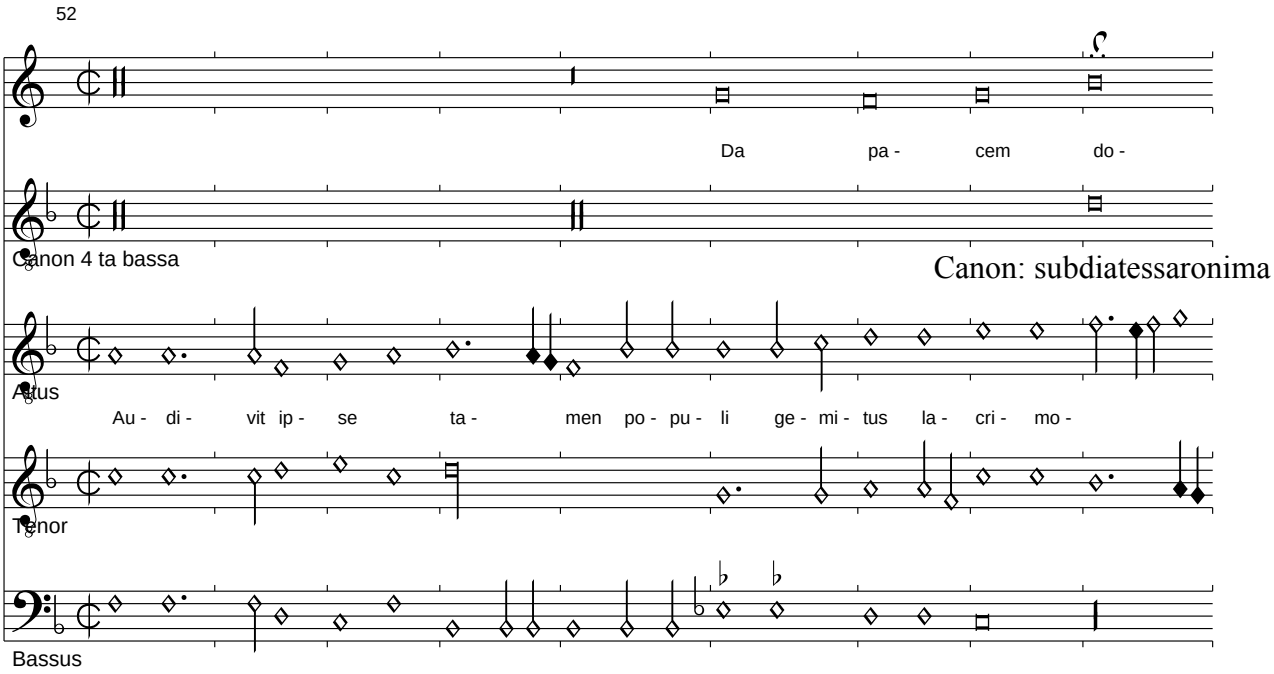

26
a sum qui si - la si - bi in - tu - le - runt
pes - sus ta - li - a sum qui si - la
est a - li - us

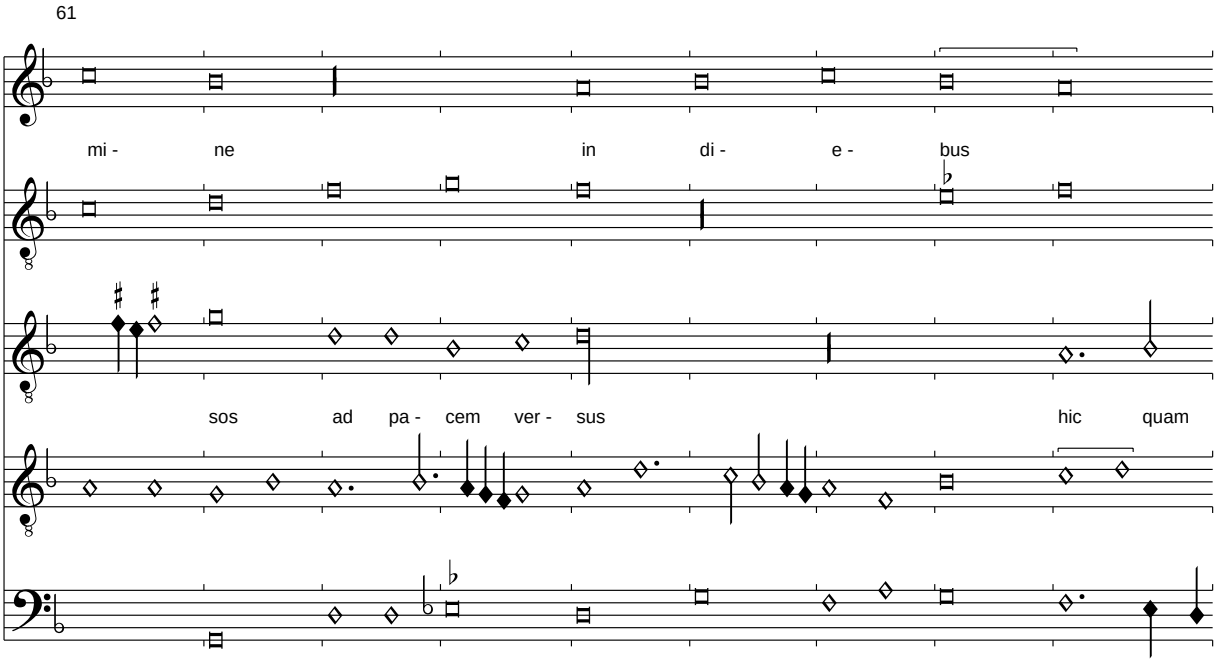
35


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

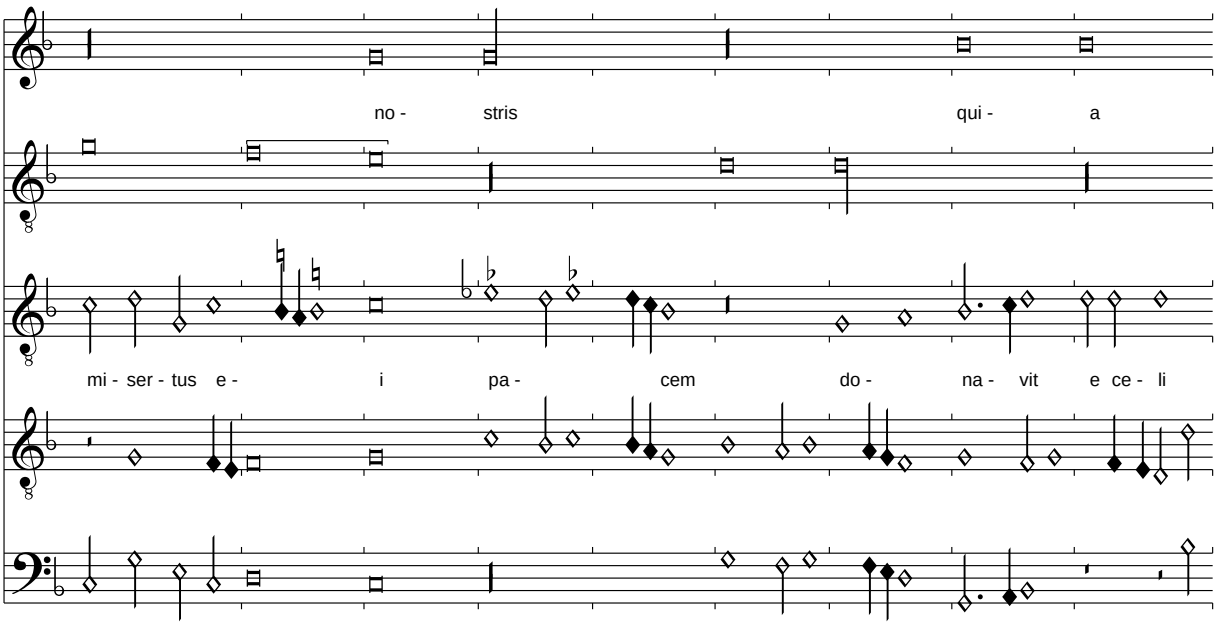
43


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

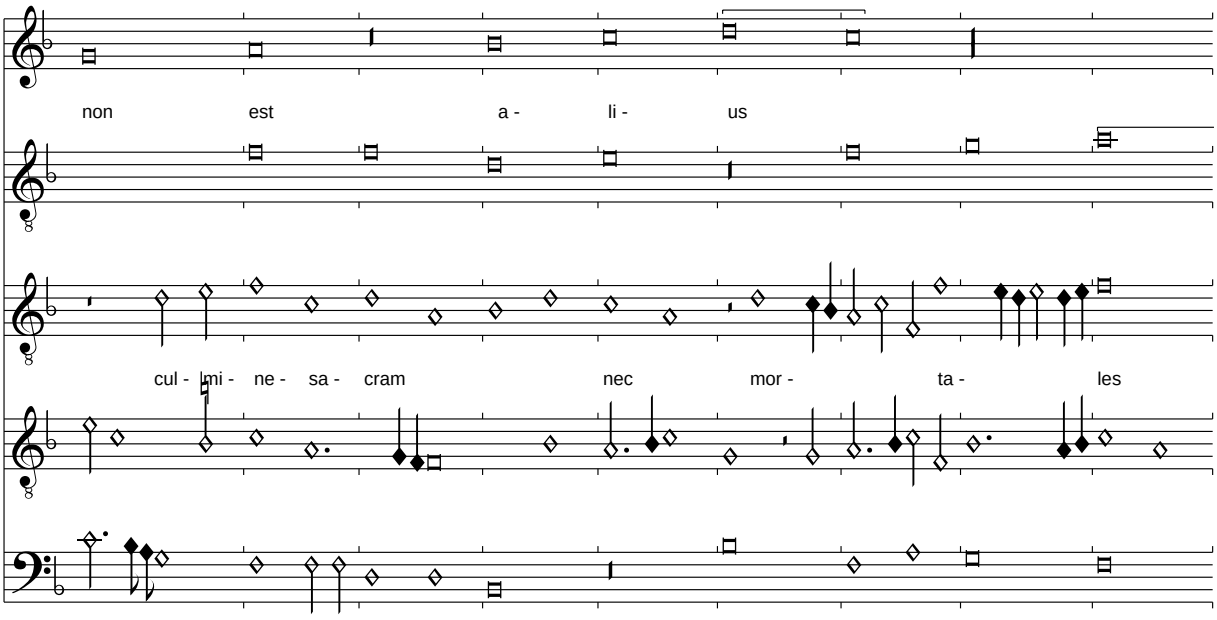

52
Da pa - cem do -
Canon 4 ta bassa
Canon: subdiatessaronima
Altus
Au - di - vit ip - se ta - men po - pu - li ge - mi - tus la - cri - mo -
Tenor
Bassus


61
mi - ne in di - e - bus
sos ad pa - cem ver - sus hic quam

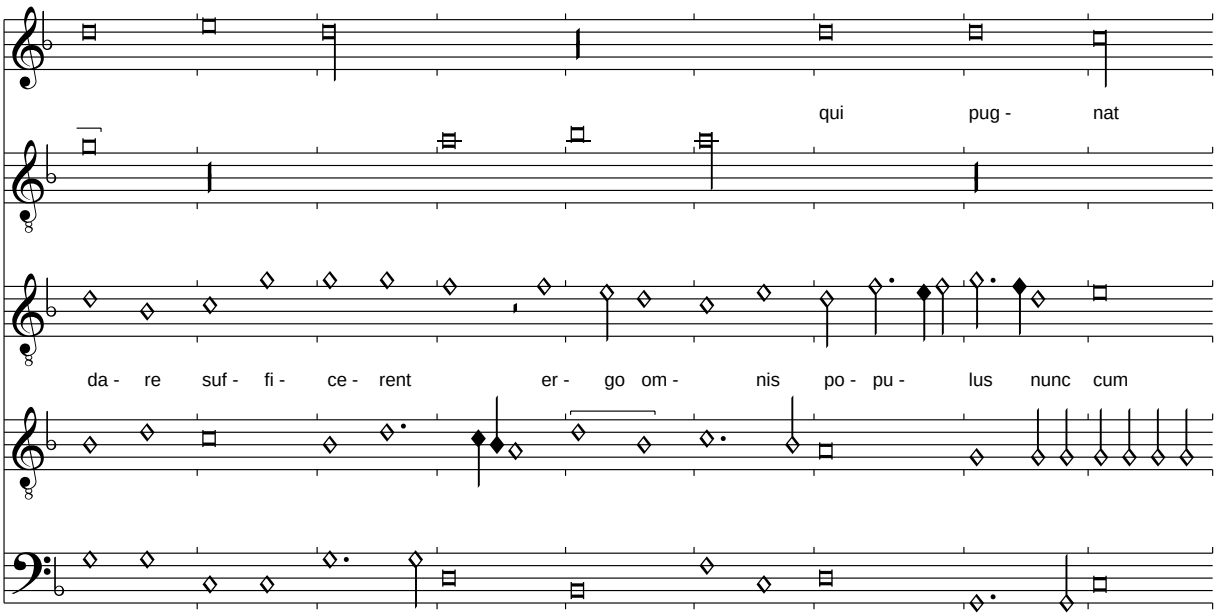
70


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

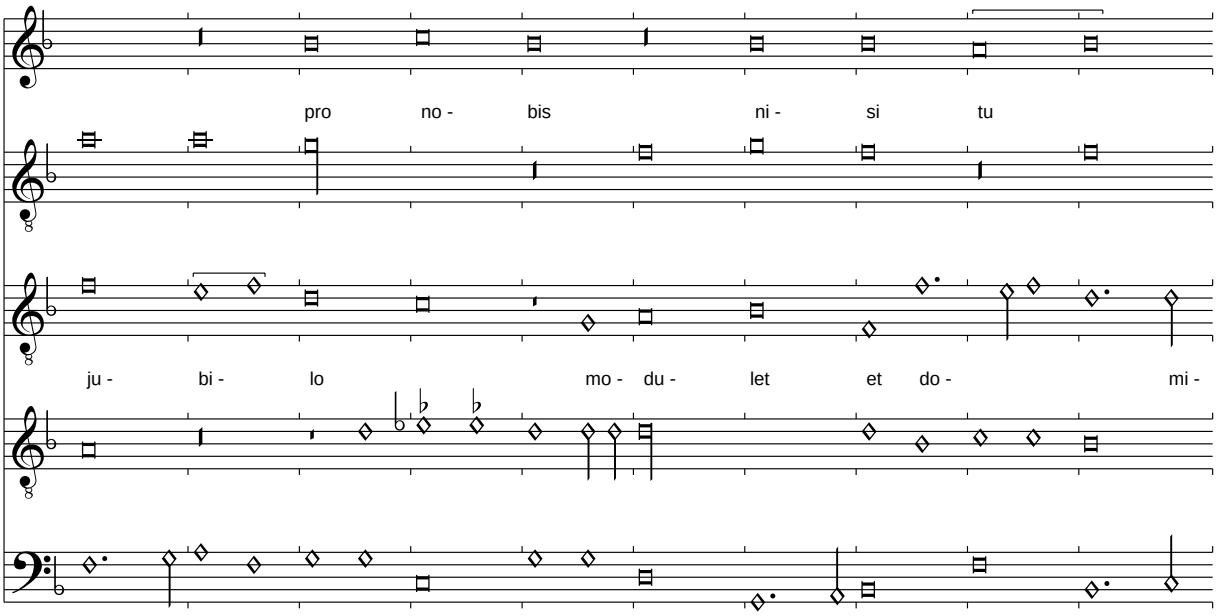
79


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

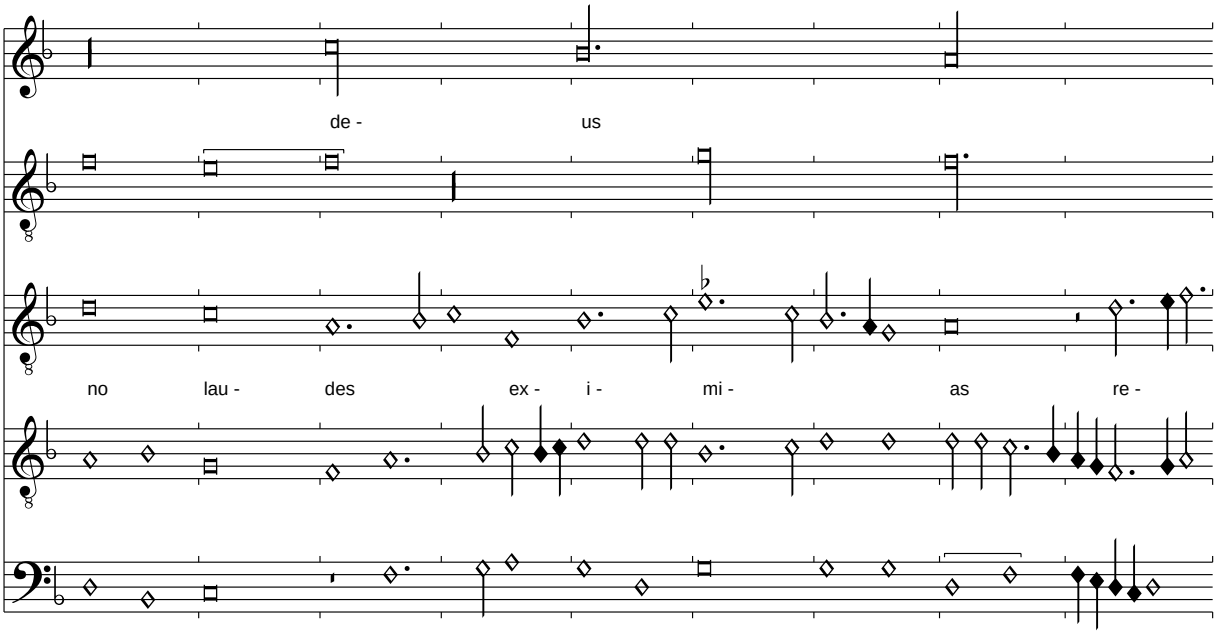
88


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

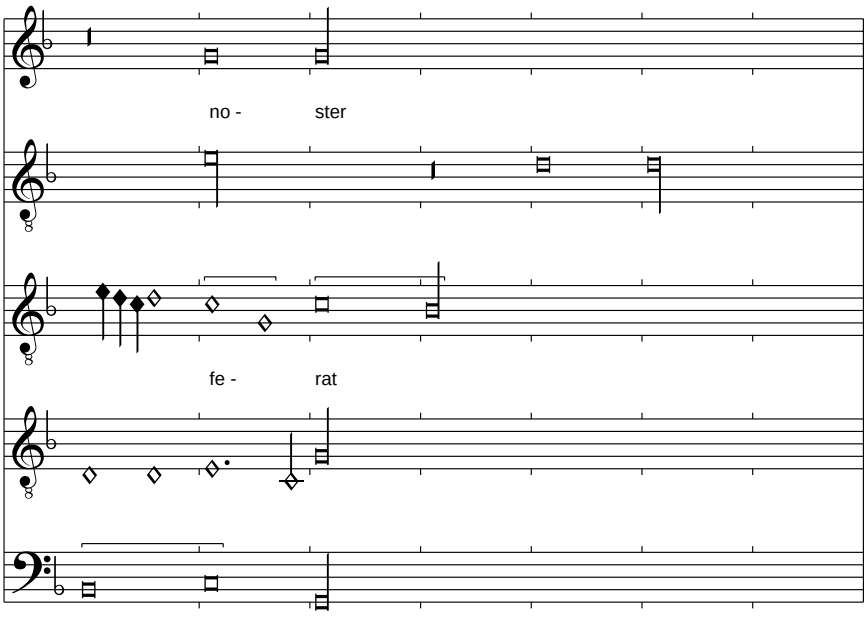
97


pro no - bis ni - si tu
ju - bi - lo mo - du - let et do - mi -

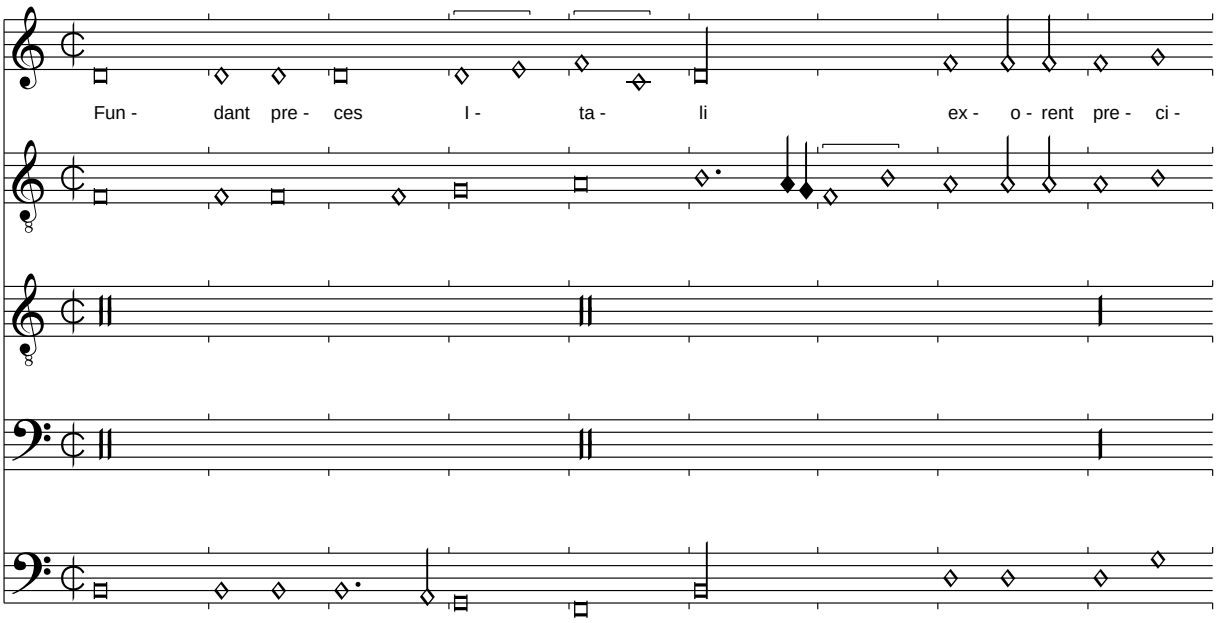
107



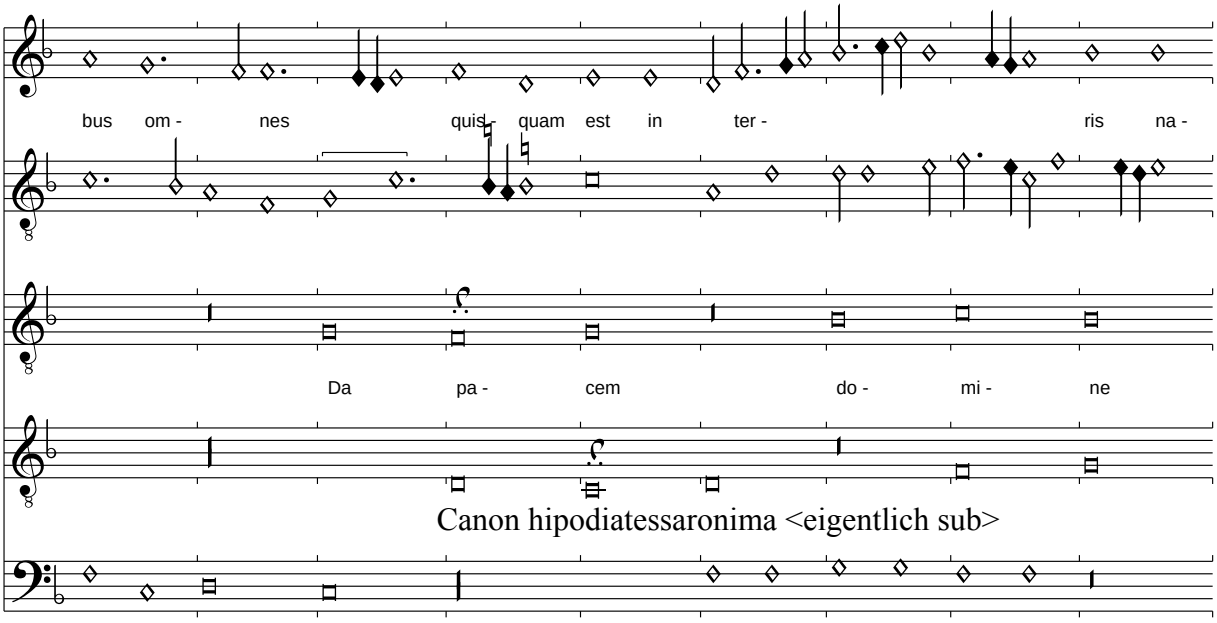

116



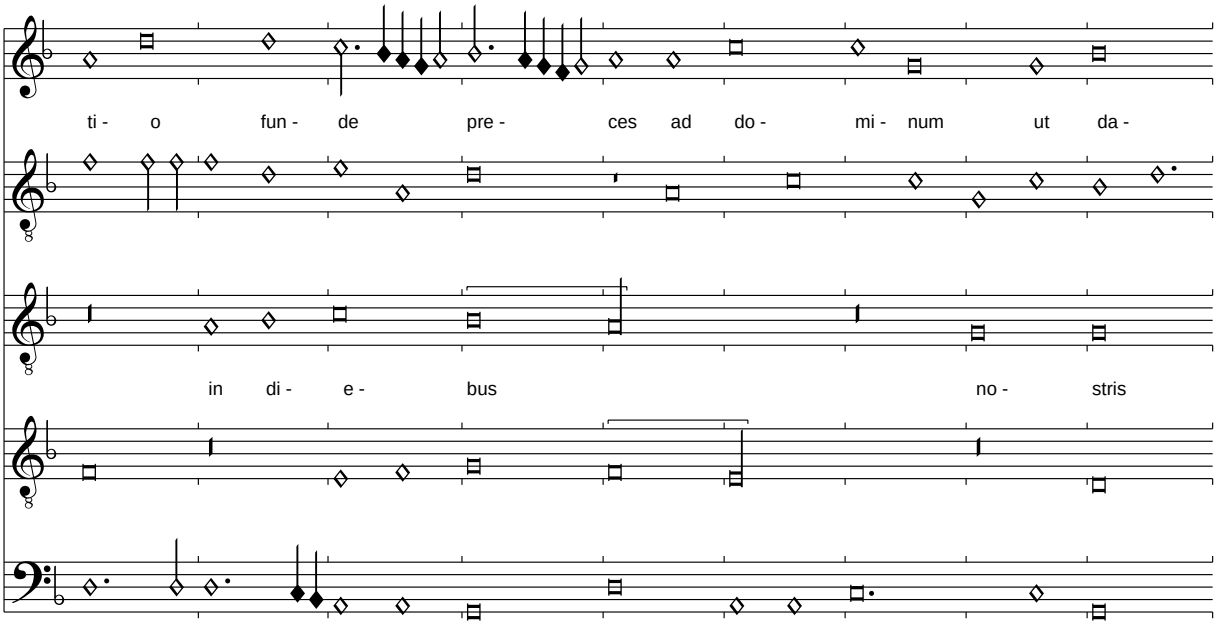
123


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

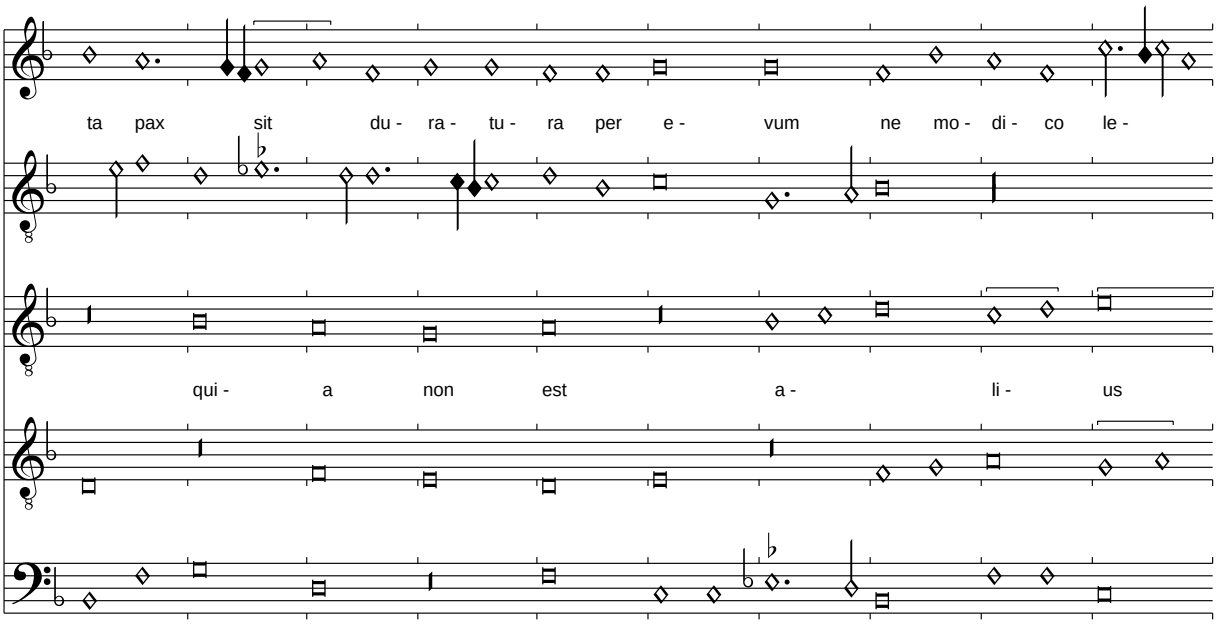
132


bus om - nes quis quam est in ter - ris na -
Da pa - cem do - mi - ne
Canon hipodiatessaronima <eigentlich sub>

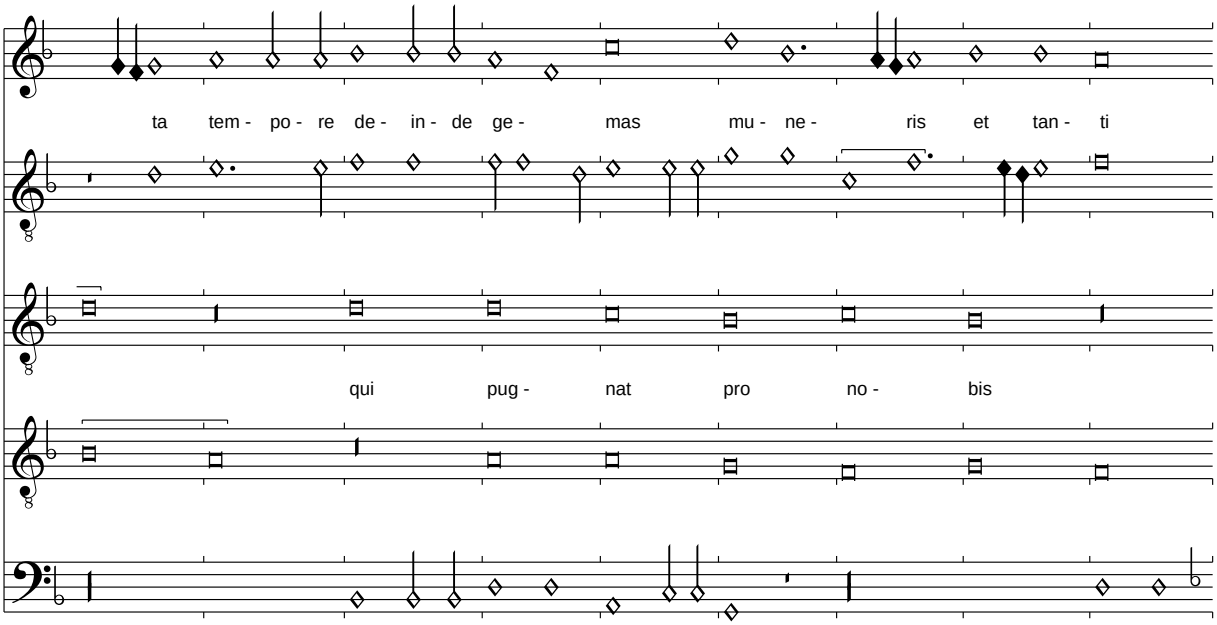
141


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

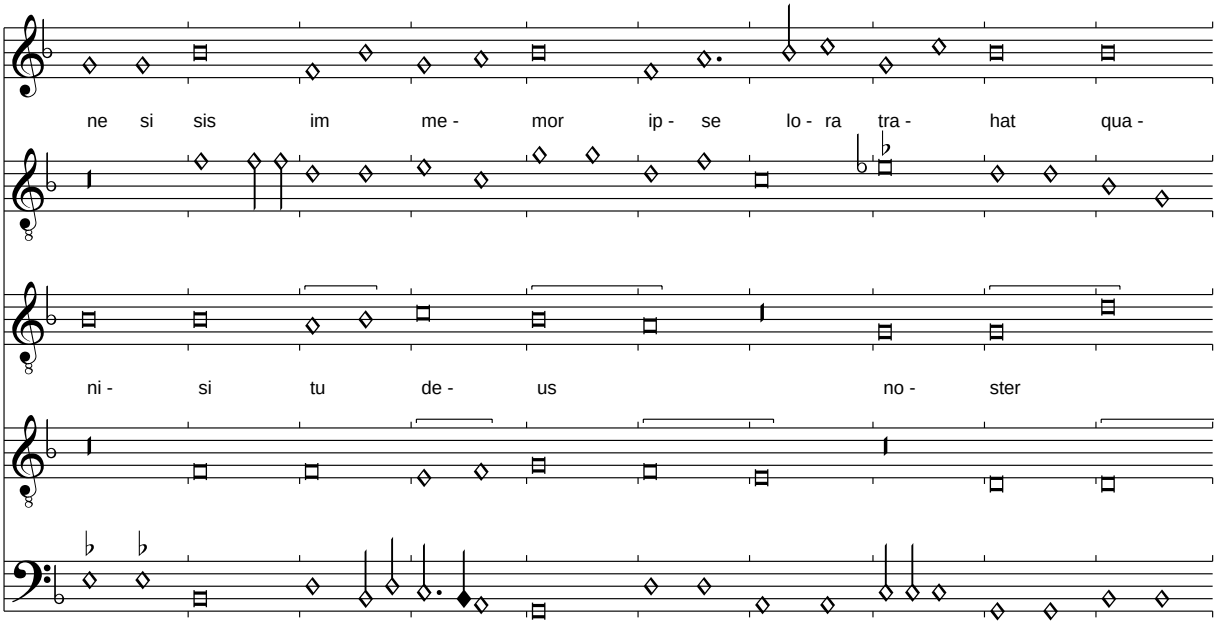
150

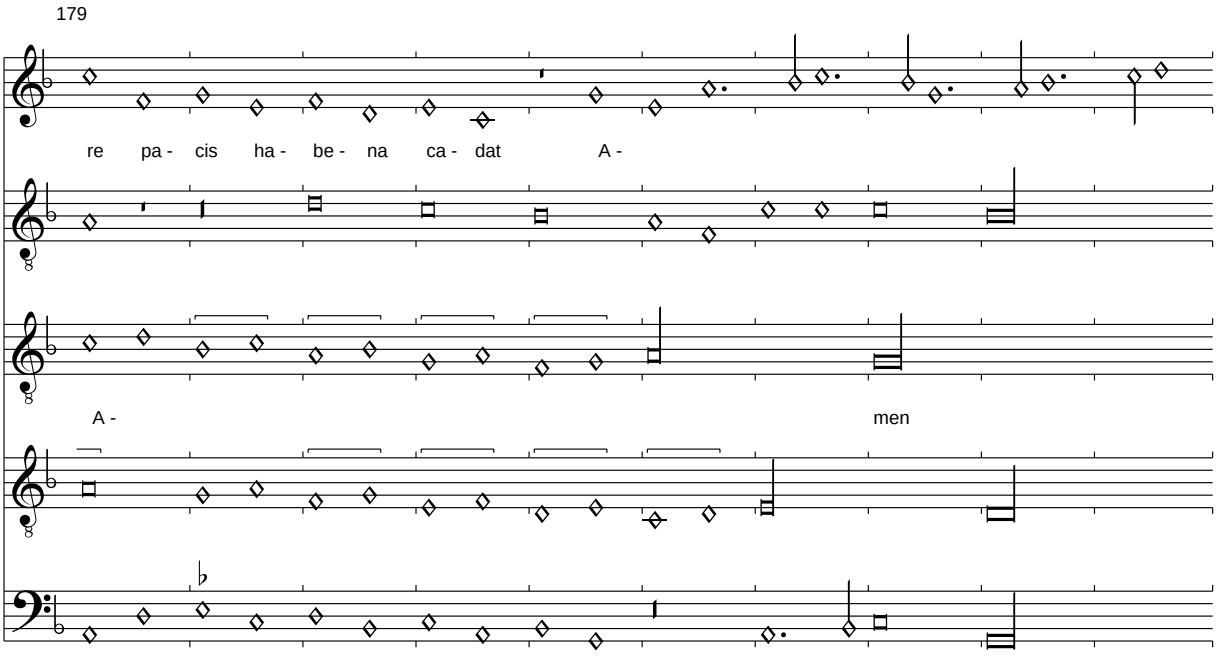

ta pax sit du - ra - tu - ra per e - vum ne mo - di - co le -
qui - a non est a - li - us

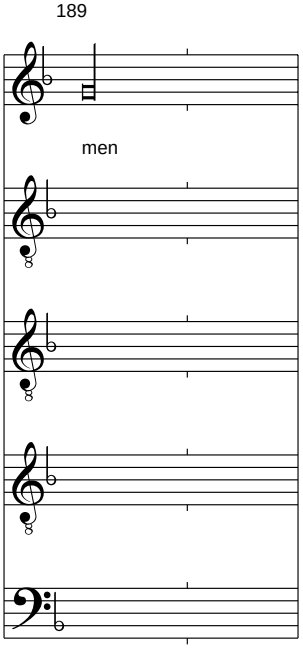
160


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



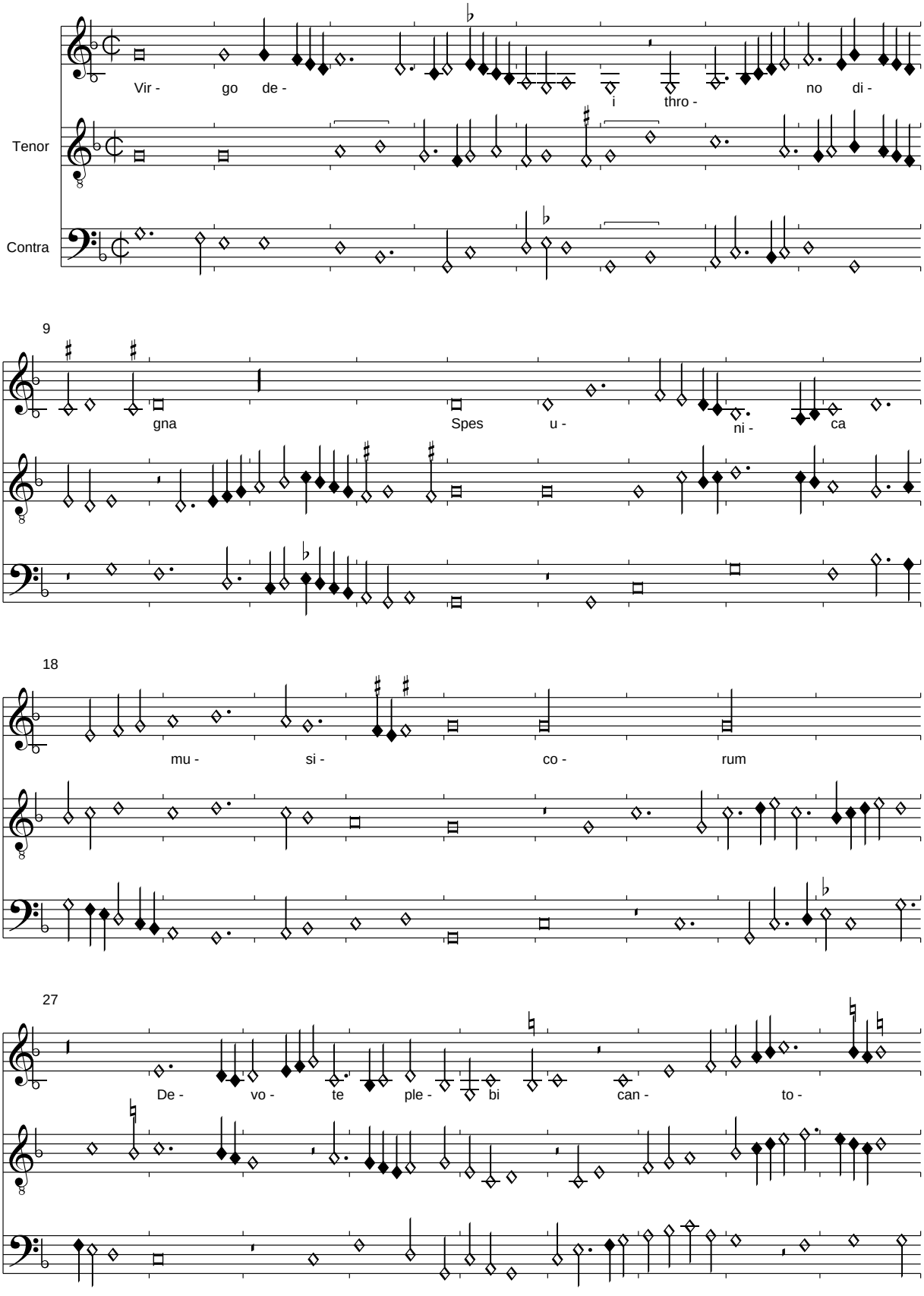



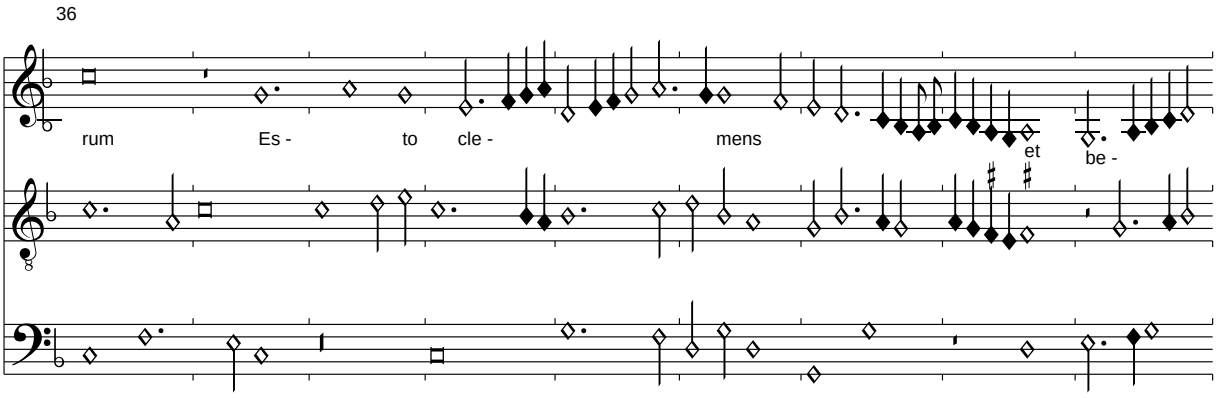

Diese Motette ist schon durch ihre Kunstfertigkeit in mehrfacher Hinsicht bemerkenswert. Sie schließt an die Da-pacem-Motette Nr. 28 an, vielleicht sind sie sogar zusammengehörig. Der Kanon liegt zuerst im Abstand von einer Sekunde im Tenor, was übrigens in der parallelen Quelle Cappella Sistina 15 nicht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

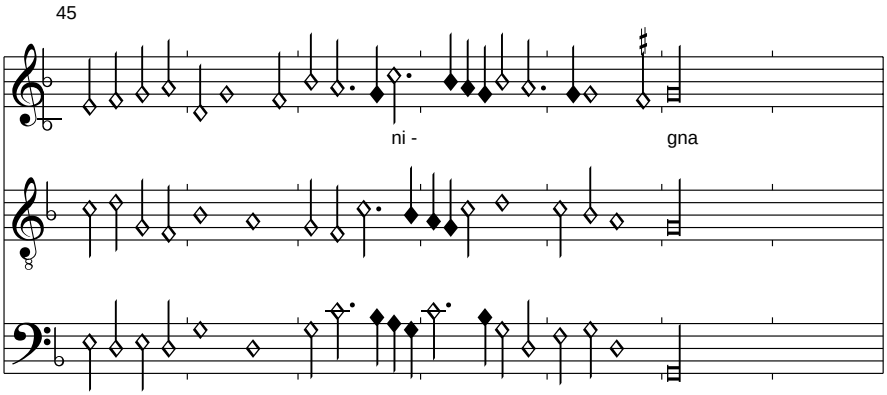
Am Schluss fallen die Ketten in einer patethischen Terzfallsequent.

# Tinctoris: Virgo dei trono digna

## Petrucci Motetti A, Nr. 30



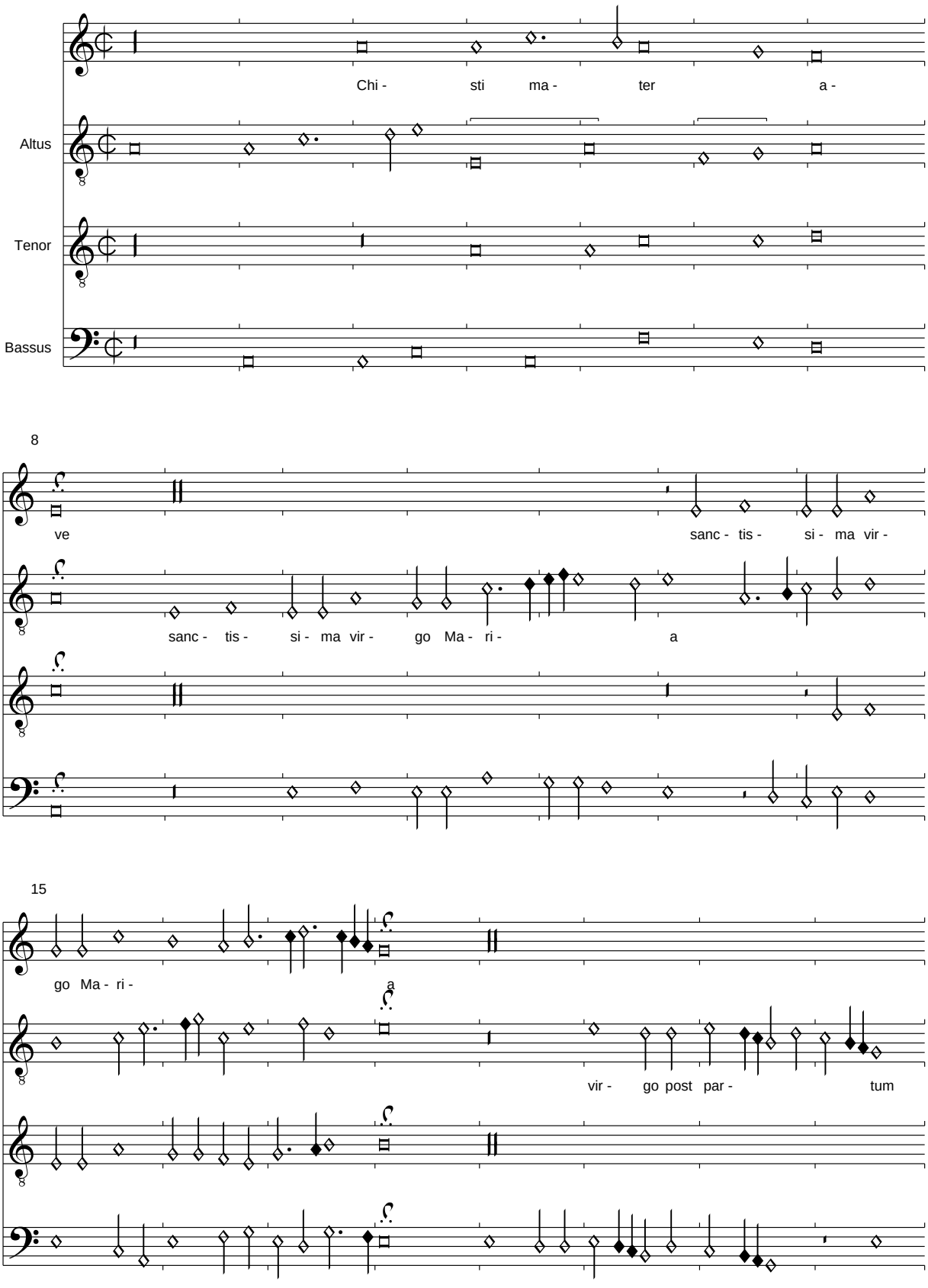


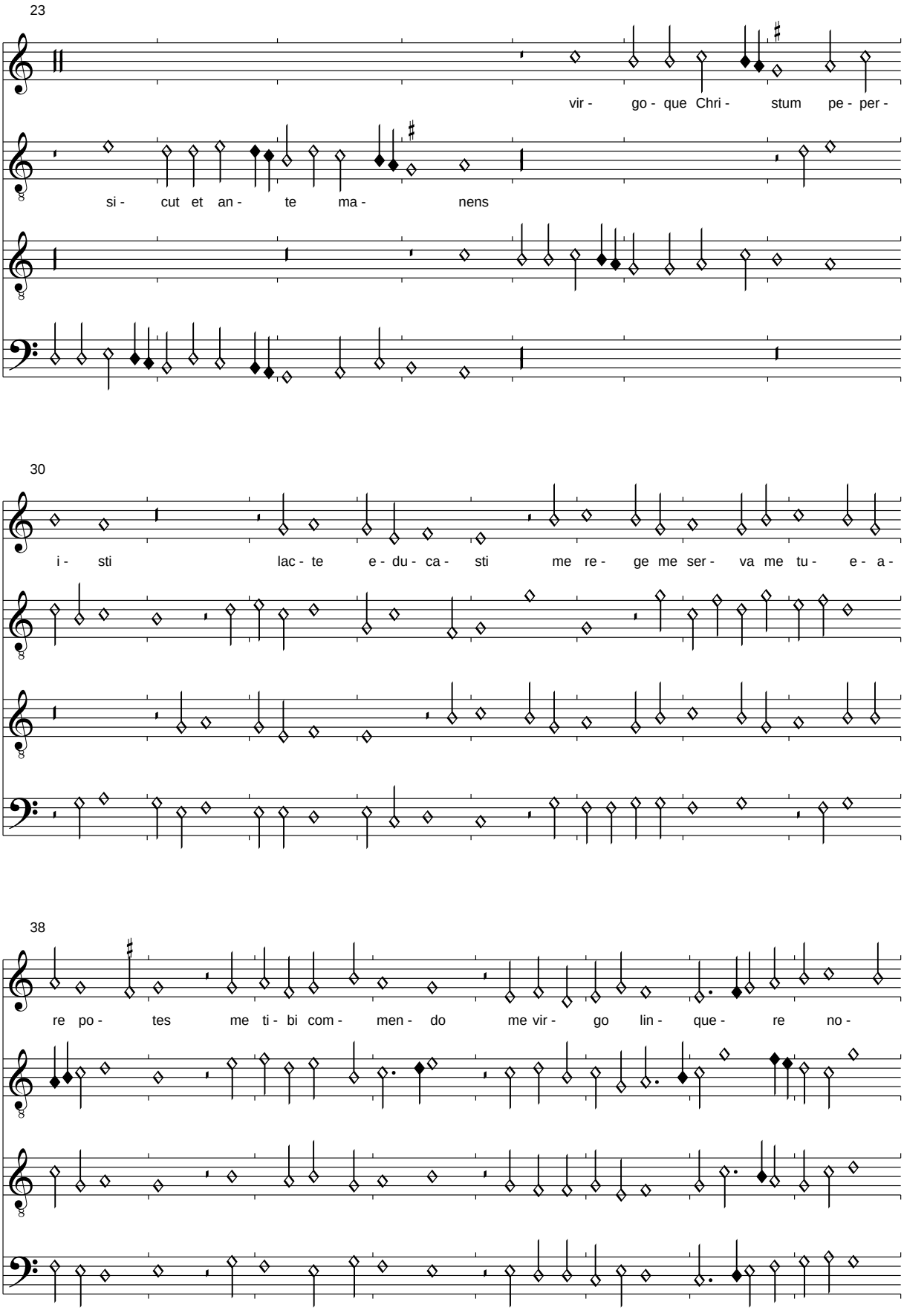



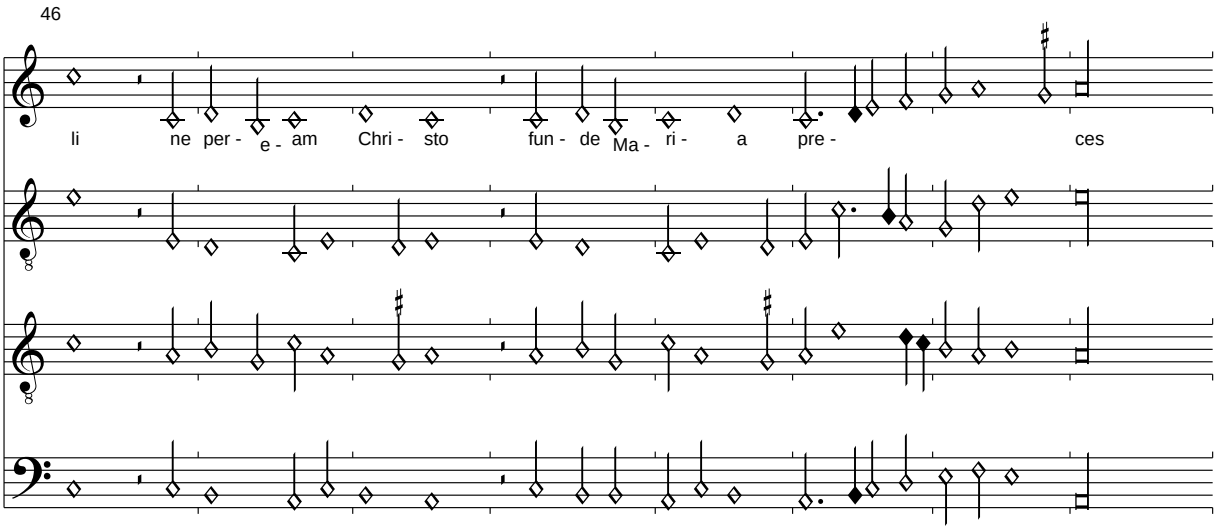

Der Text ist im Druck nur als Incipit angegeben. Der Rest des Textes wird aus Mellon übernommen.

# Gaspar (van Weerbecke): Christi mater ave

## Petrucci Motetti A, Nr. 31

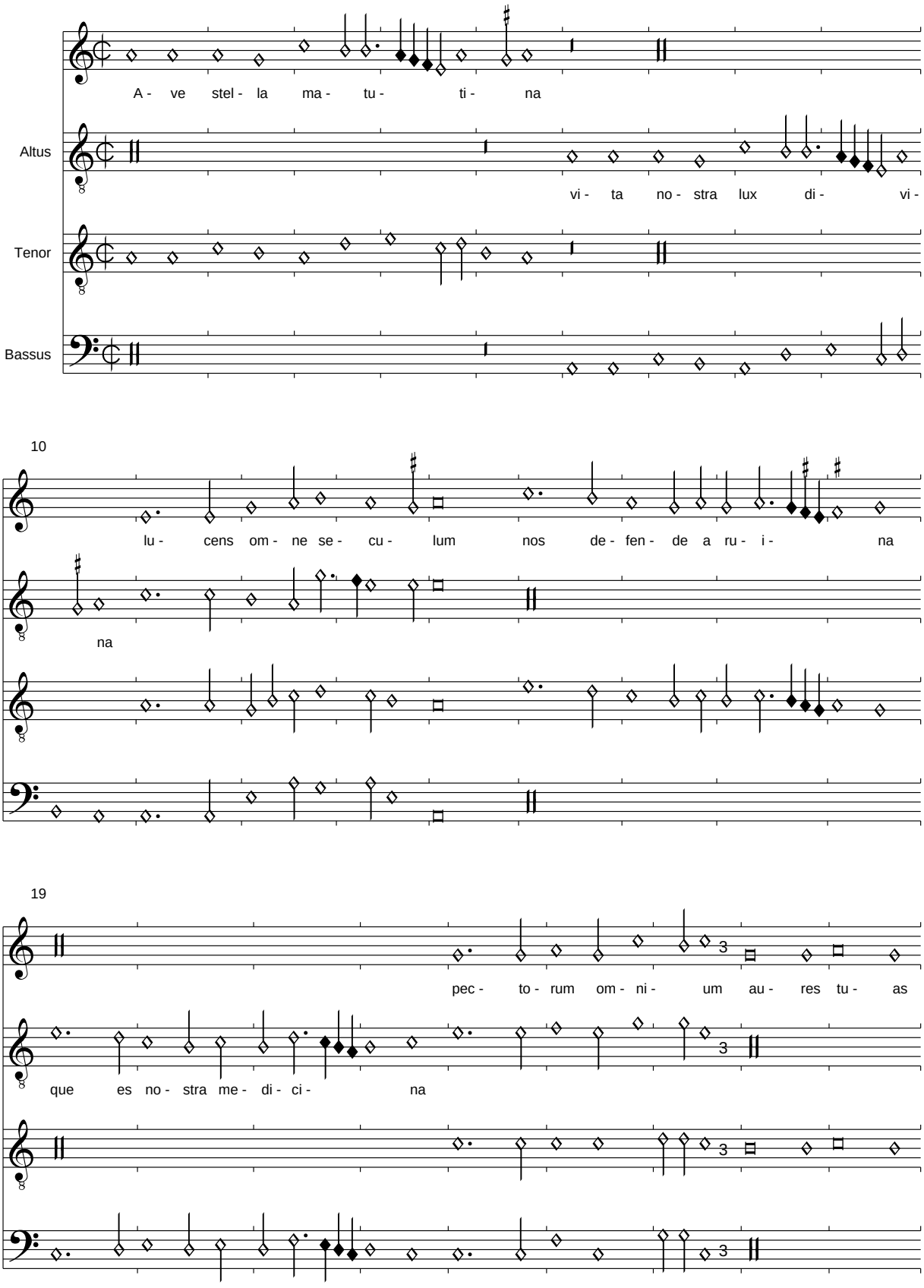



23
vir - go - que Chri - stum pe - per -
si - cut et an - te ma - nens
30
i - sti lac - te e - du - ca - sti me re - ge me ser - va me tu - e - a -
38
re po - tes me ti - bi com - men - do me vir - go lin - que - re no -

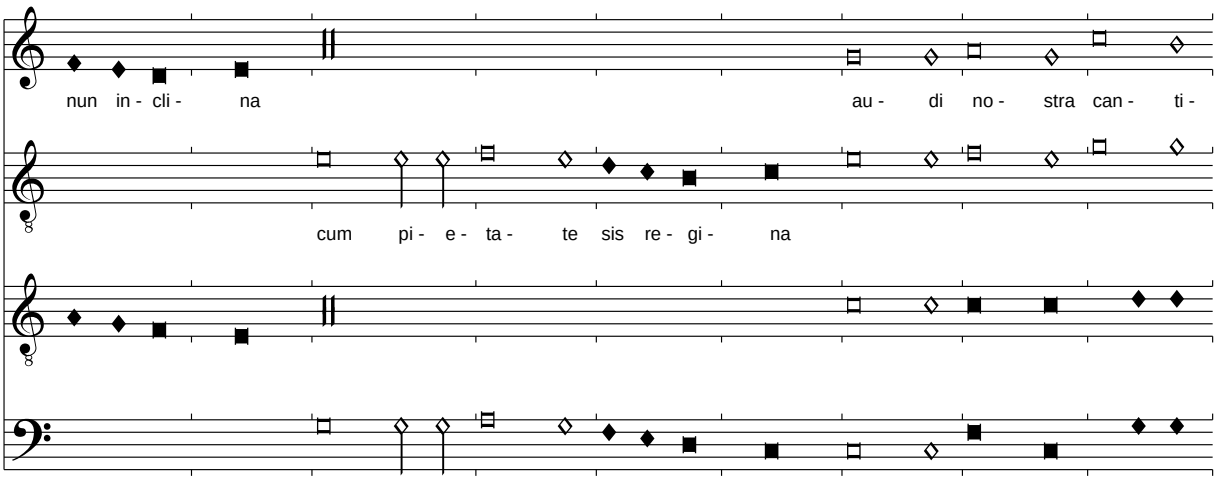

46
li ne per - e - am Chri - sto fun - de Ma - ri - a pre - ces

# Gaspar (van Weerbecke): Ave stella matutina

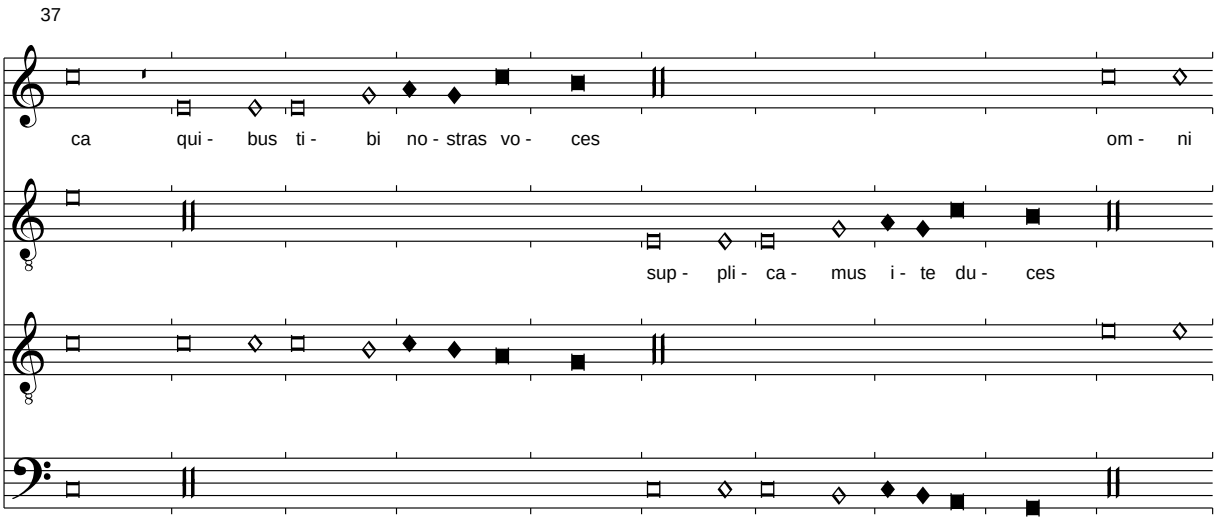
## Petrucci Motetti A, Nr. 32



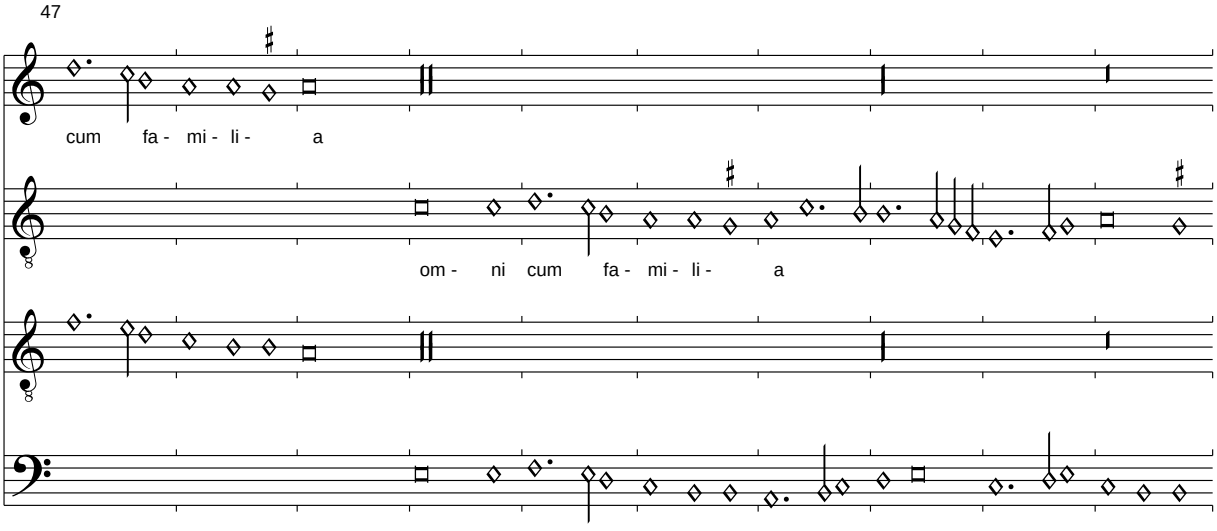
28

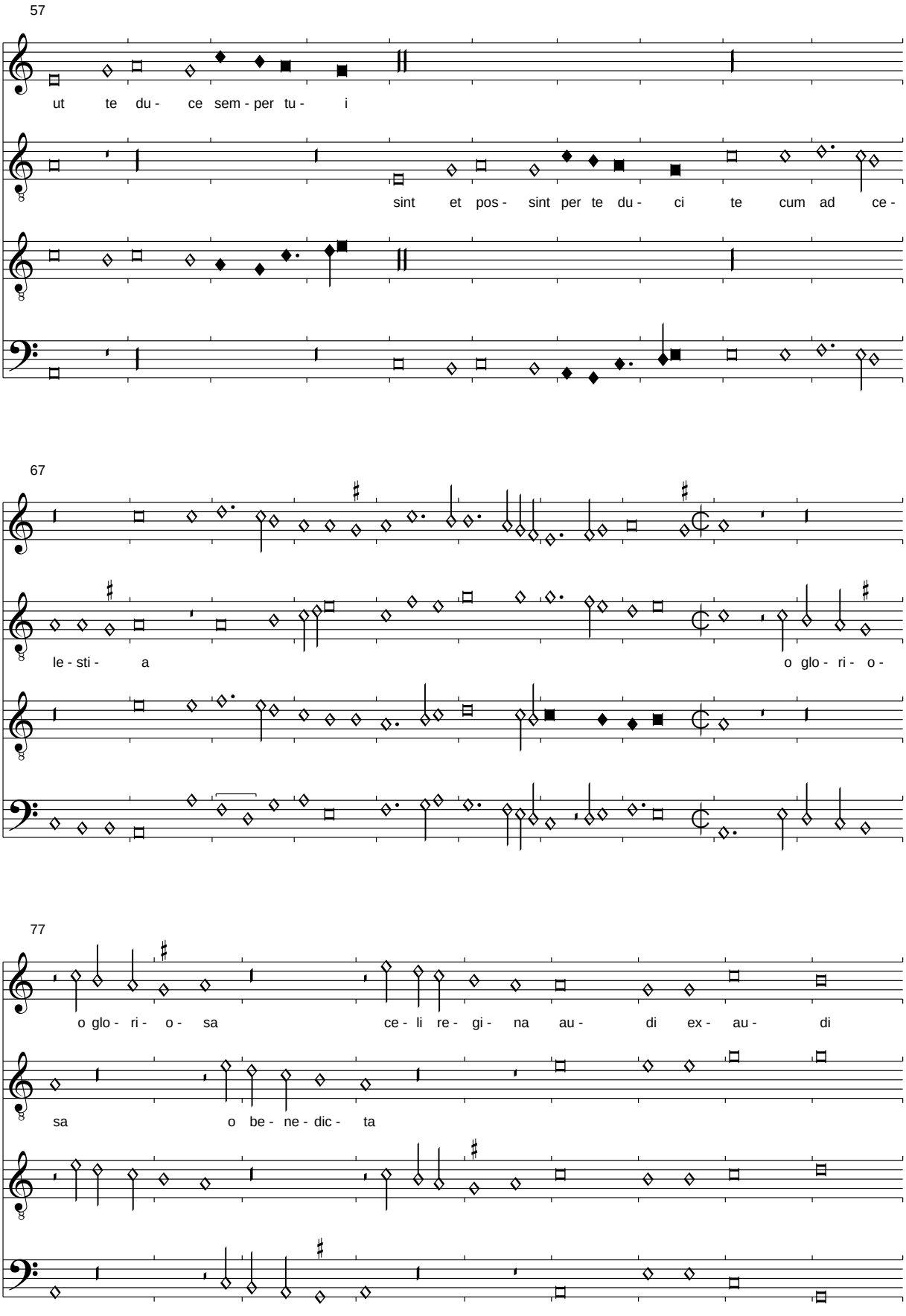

nun in - cli - na
au - di no - stra can - ti -
cum pi - e - ta - te sis re - gi - na

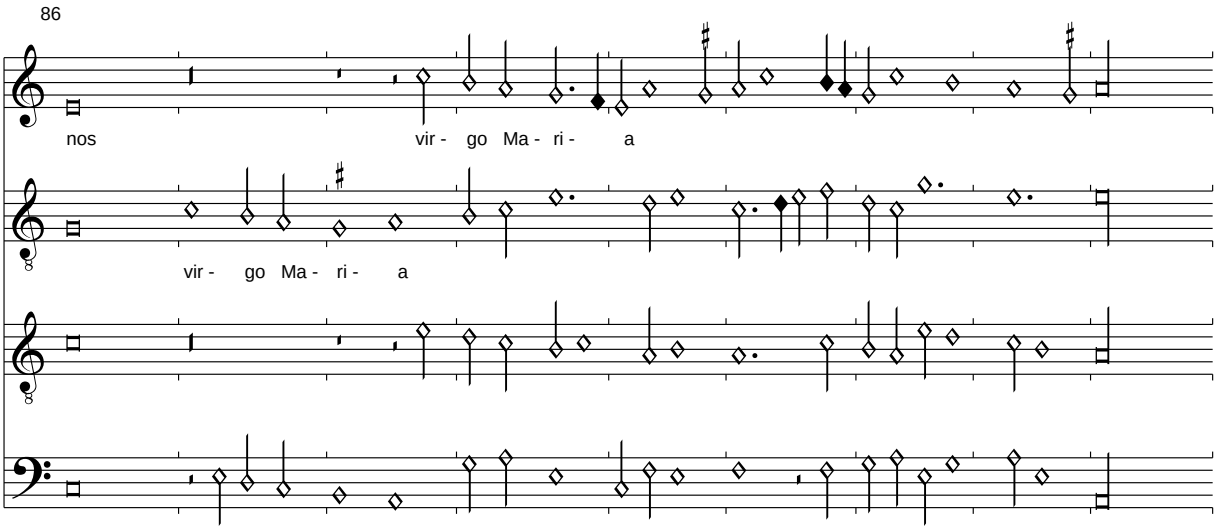
37


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

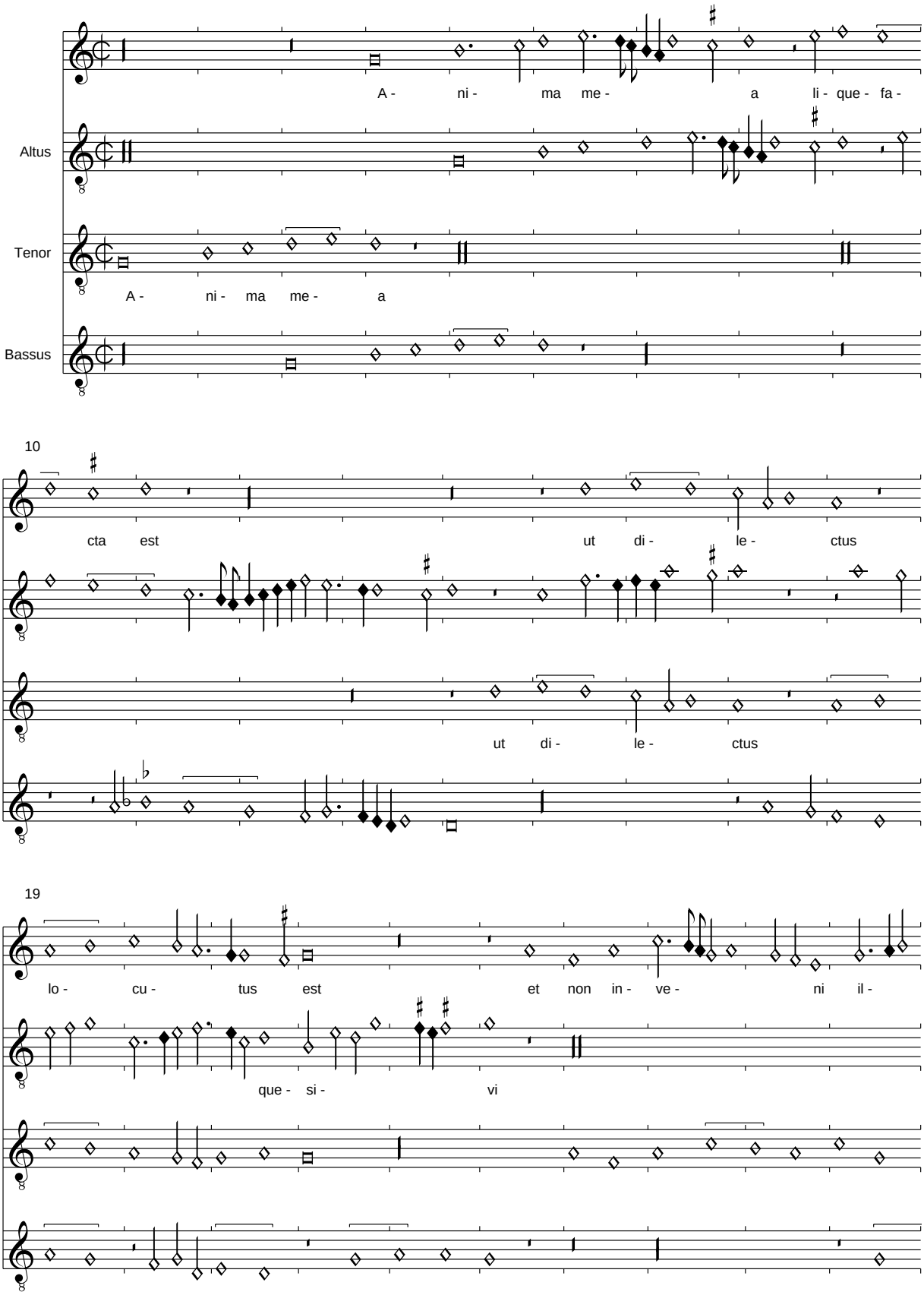

57
ut te du- ce sem- per tu- i
sint et pos- sint per te du- ci te cum ad ce-
67
le- sti- a
o glo- ri- o-
77
o glo- ri- o- sa
ce- li re- gi- na au- di ex- au- di
sa
o be- ne- dic- ta

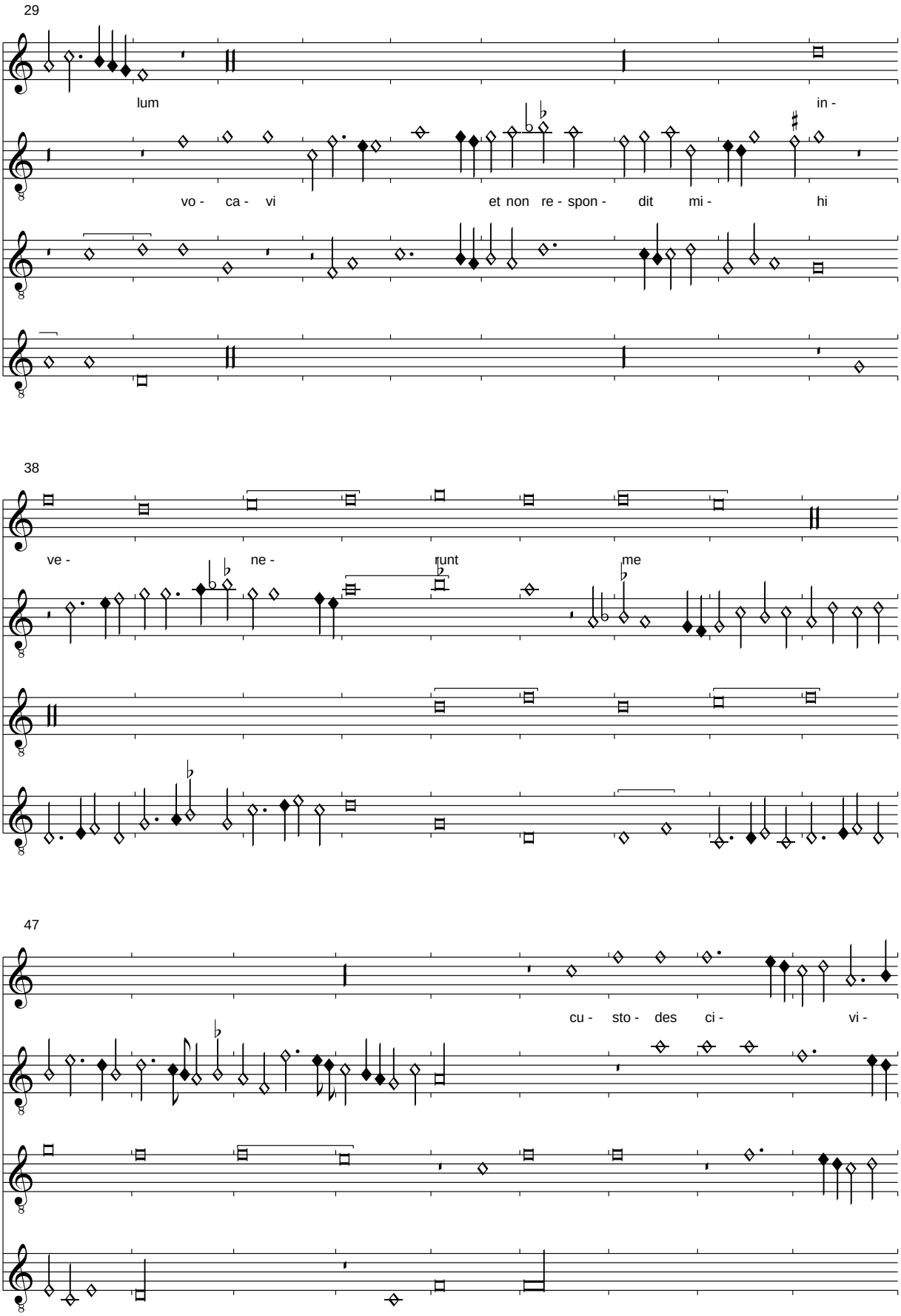


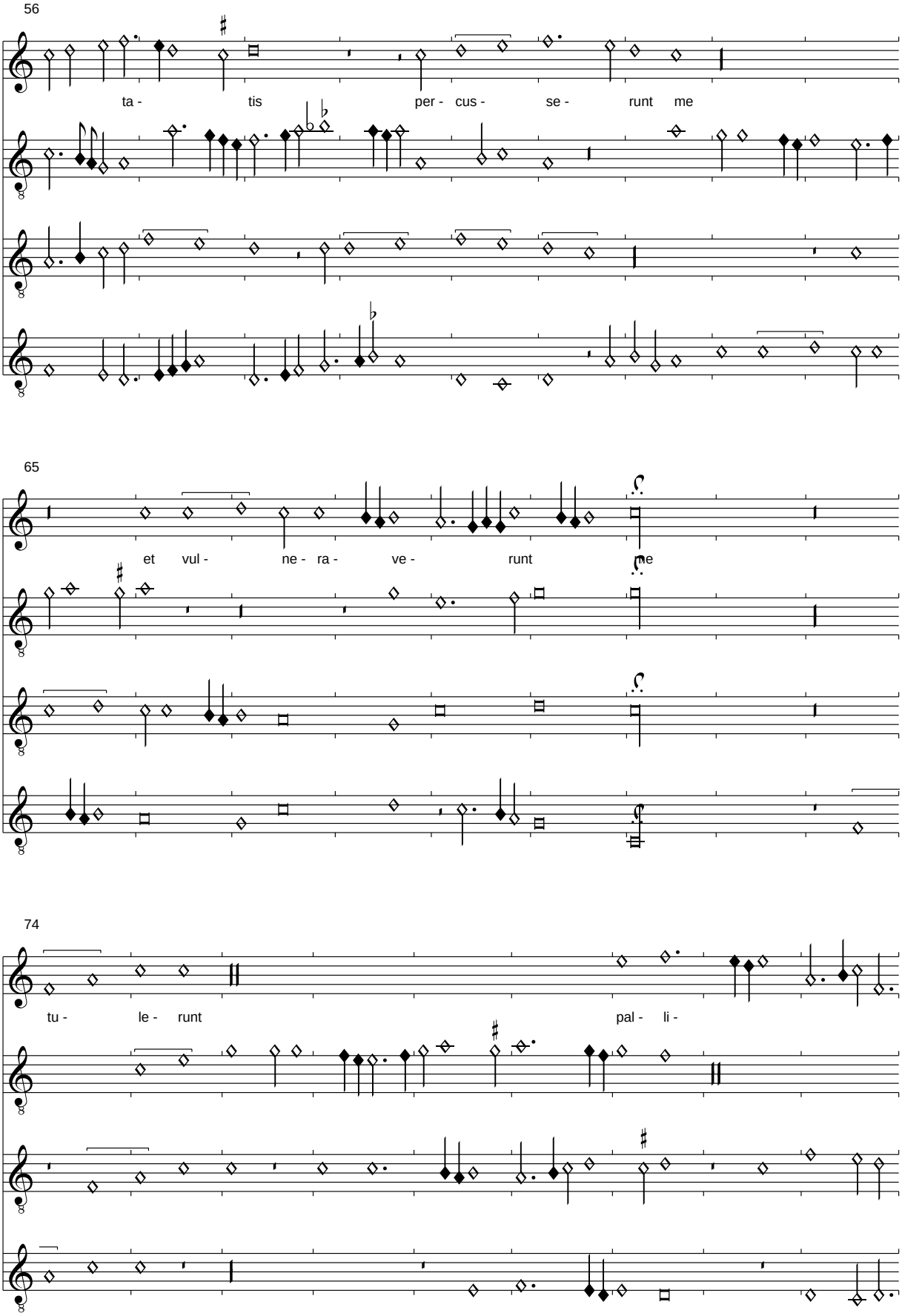

Der Text ist nicht identisch mit Brumels Motette Nr. 21.

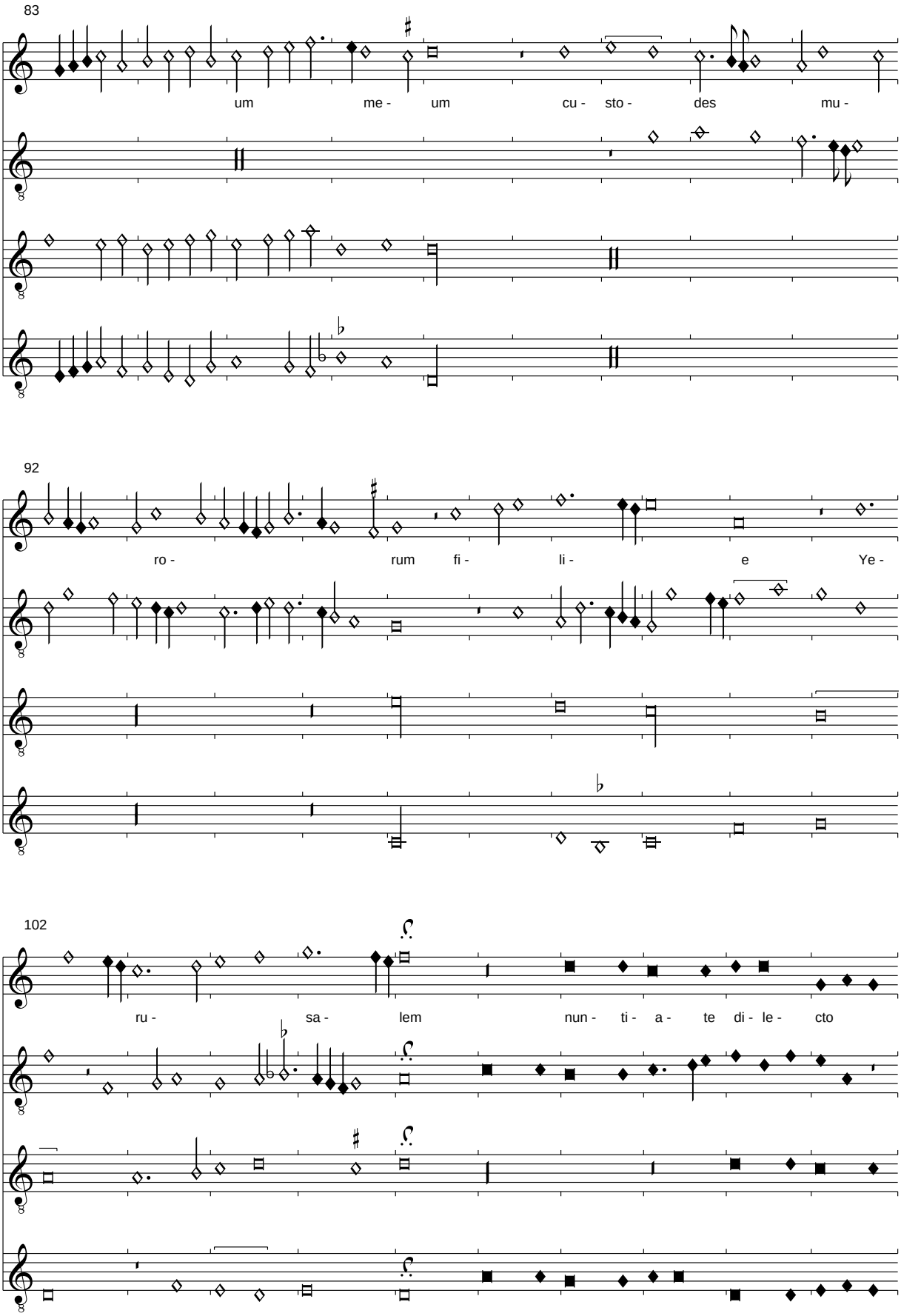
# Ghiselin: Anima mea liquefacta est

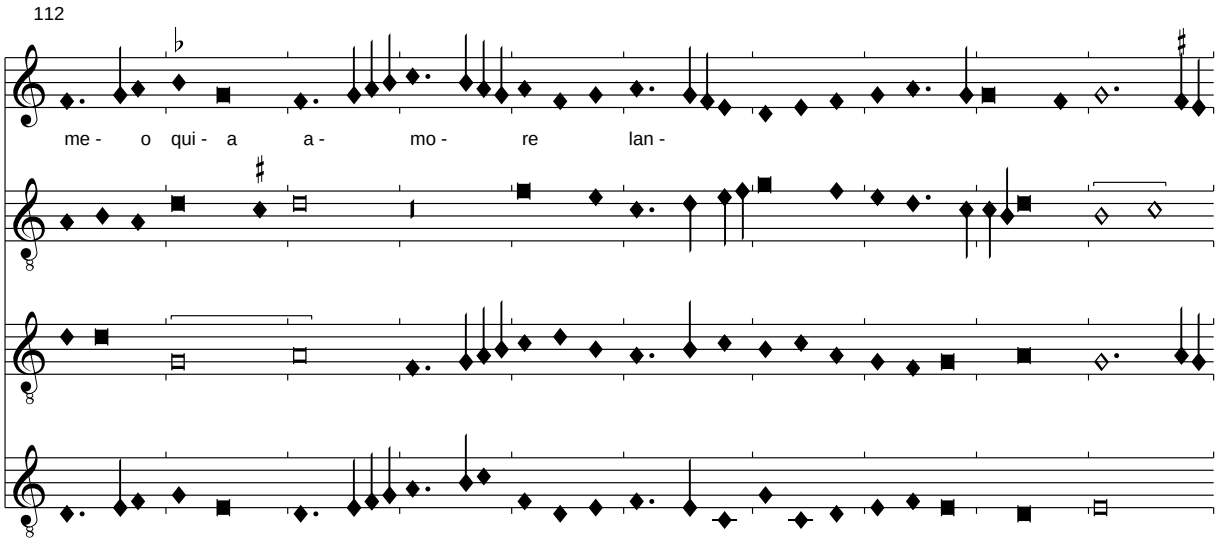
## Petrucci Motetti A, Nr. 33

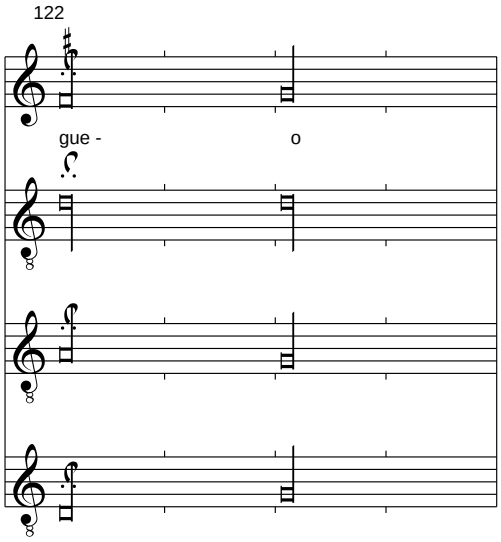



29
lum
in -
vo - ca - vi
et non re - spon - dit mi - hi
38
ve -
ne -
runt
me
47
cu - sto - des ci - vi -


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


83
um me - um cu - sto - des mu -
92
ro - rum fi - li - e Ye -
102
ru - sa - lem nun - ti - a - te di - le - cto

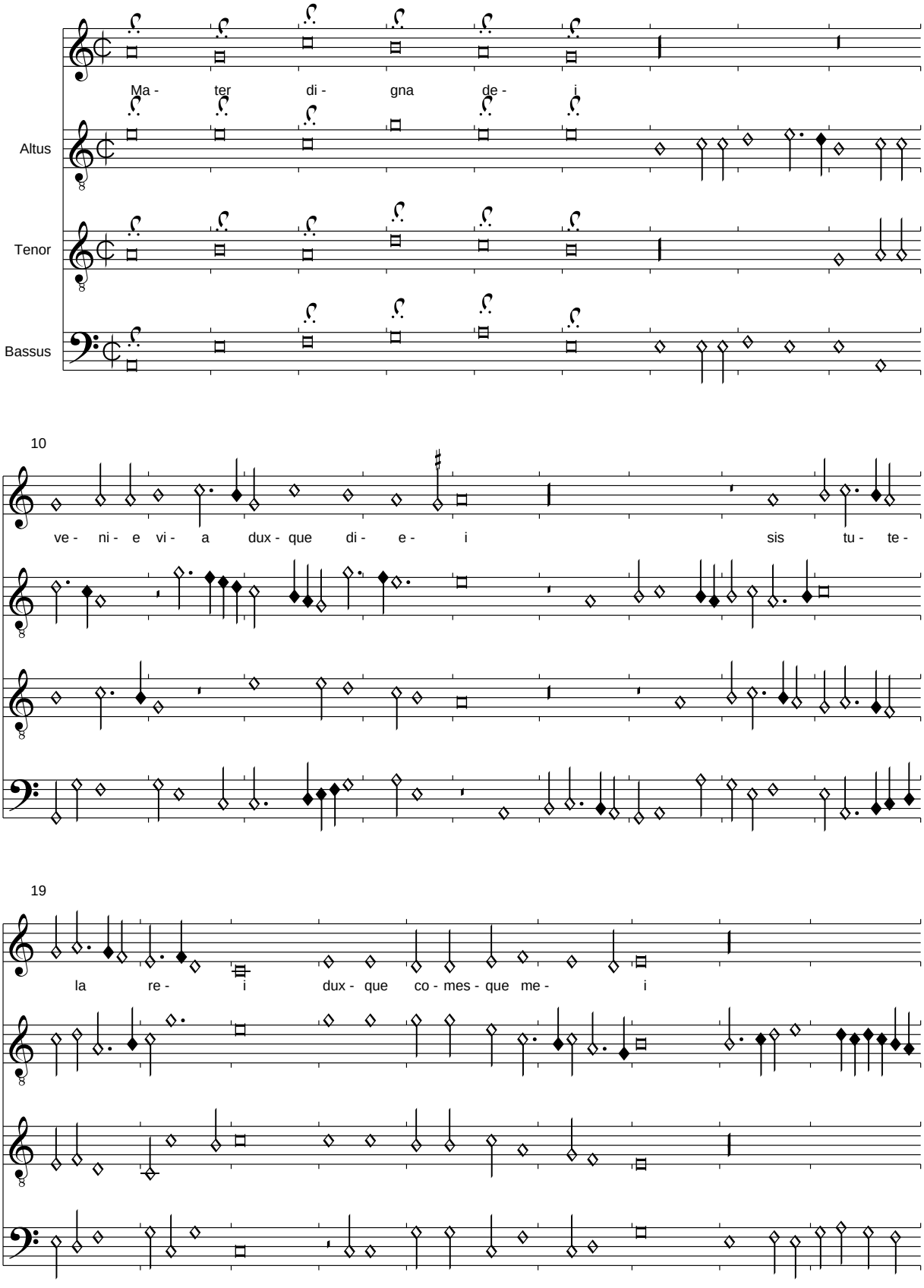


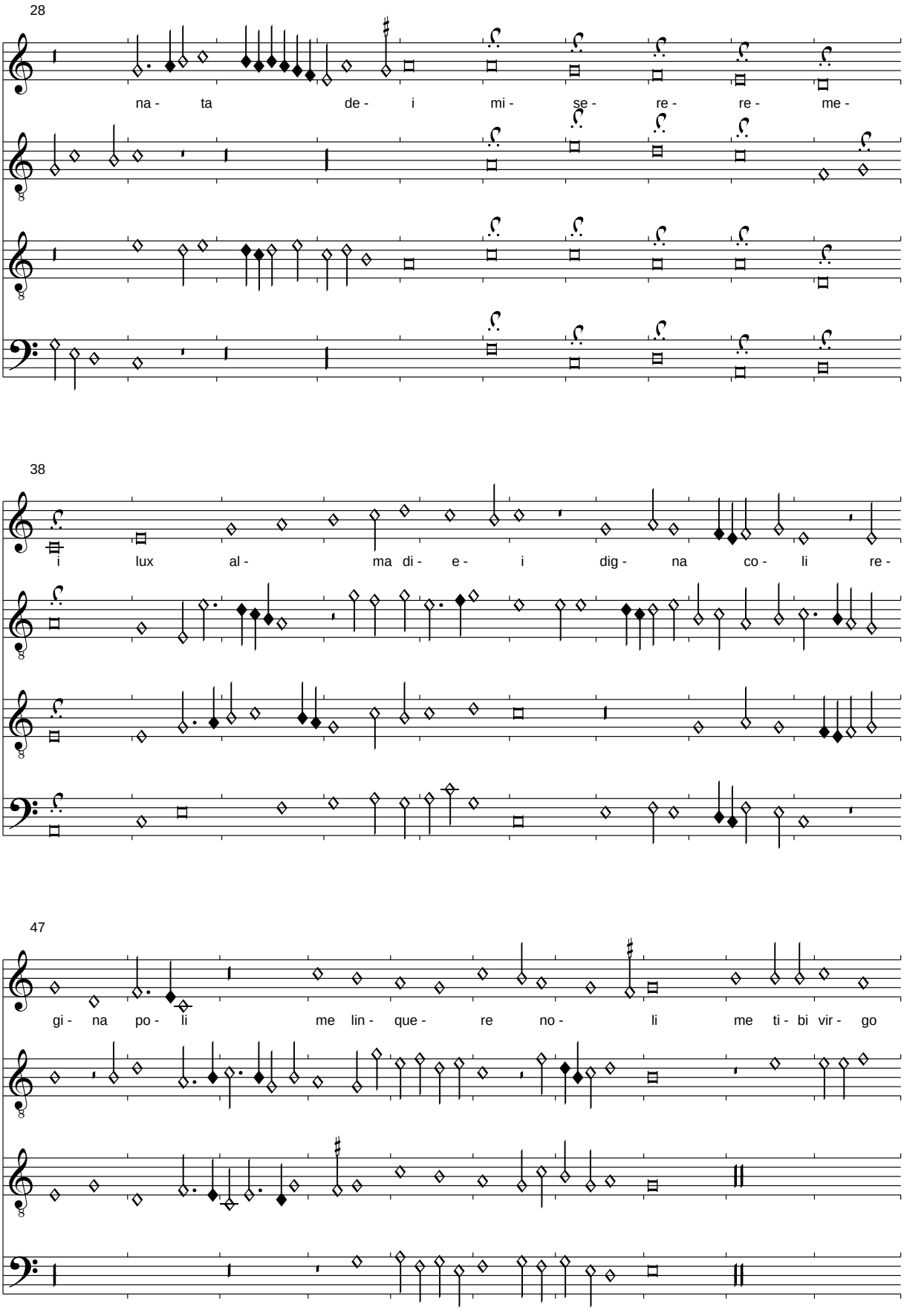




Ghiselin hat noch ein weiteres Mal diesen Text dreistimmig bearbeitet (Basevi Codex)

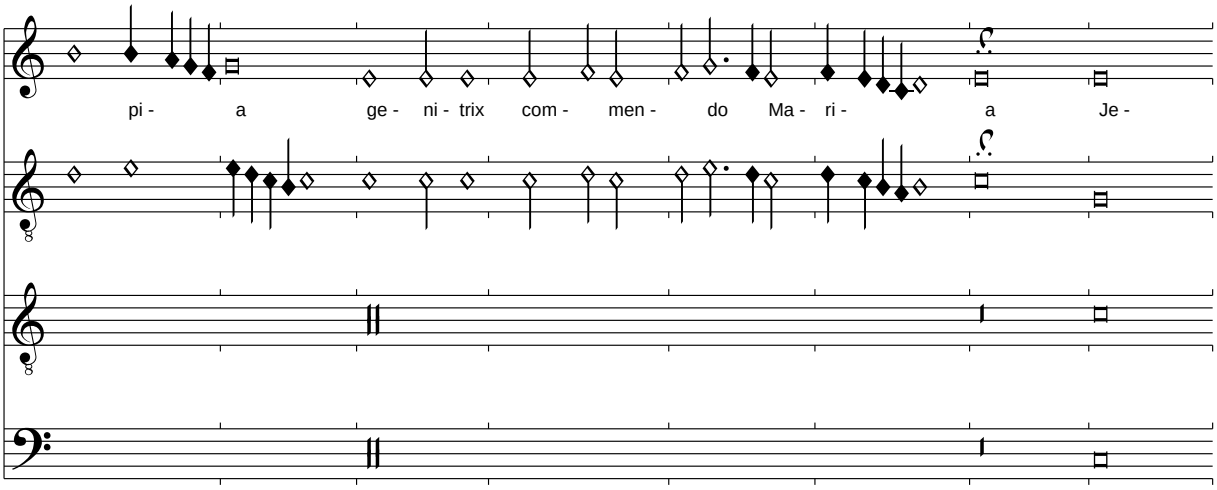
# Gaspar (van Weerbecke): Mater digna dei

## Petrucci Motetti A, Nr. 34

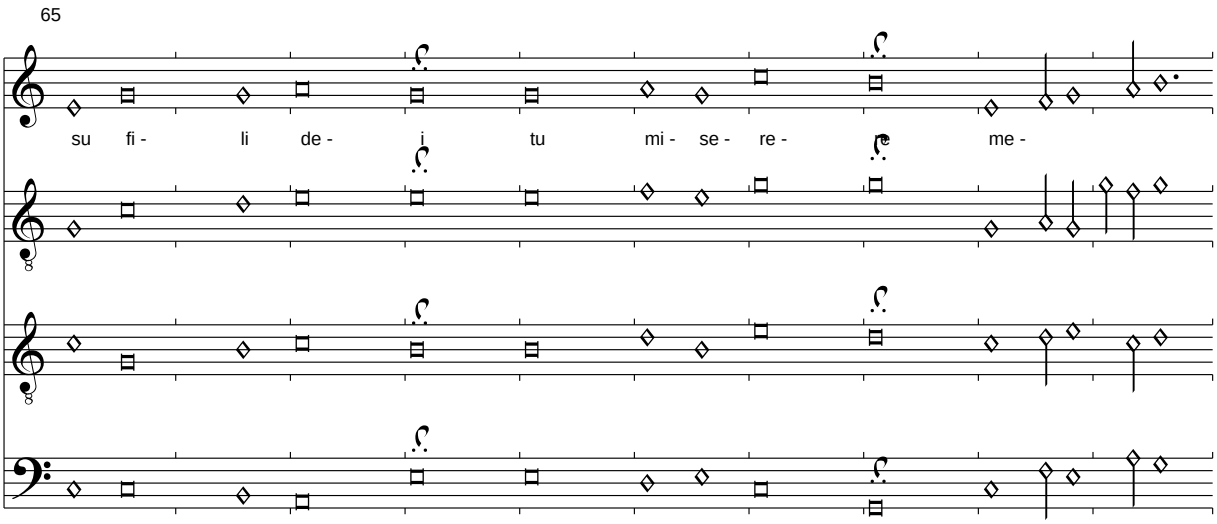



28
na - ta de - i mi - se - re - re - me -
38
i lux al - ma di - e - i dig - na co - li re -
47
gi - na po - li me lin - que - re no - li me ti - bi vir - go

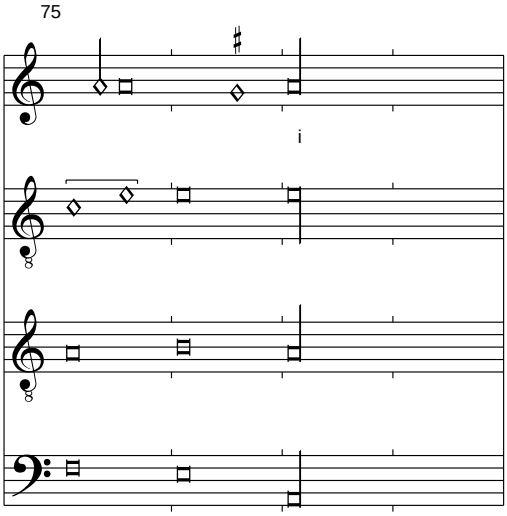
57



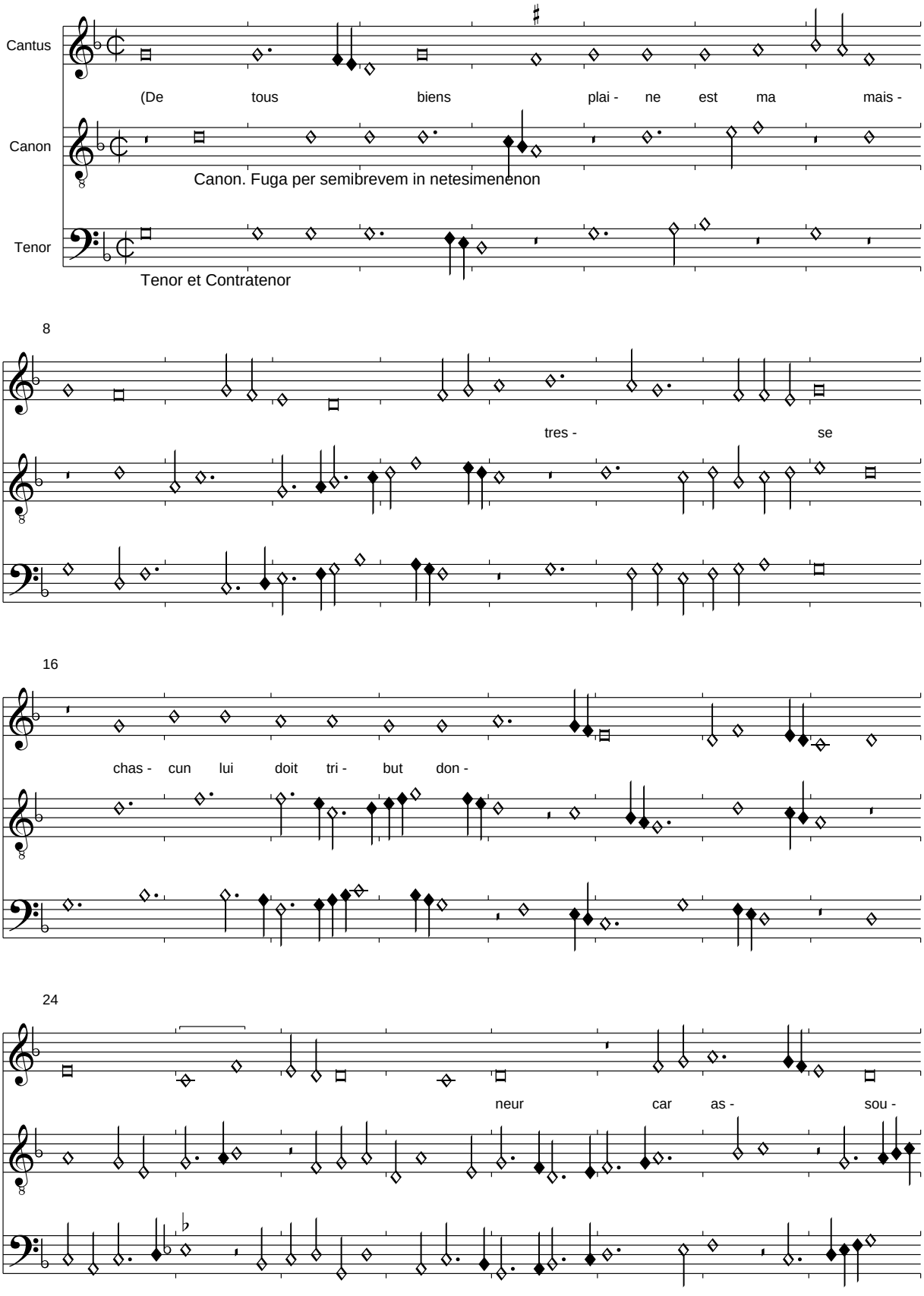

65



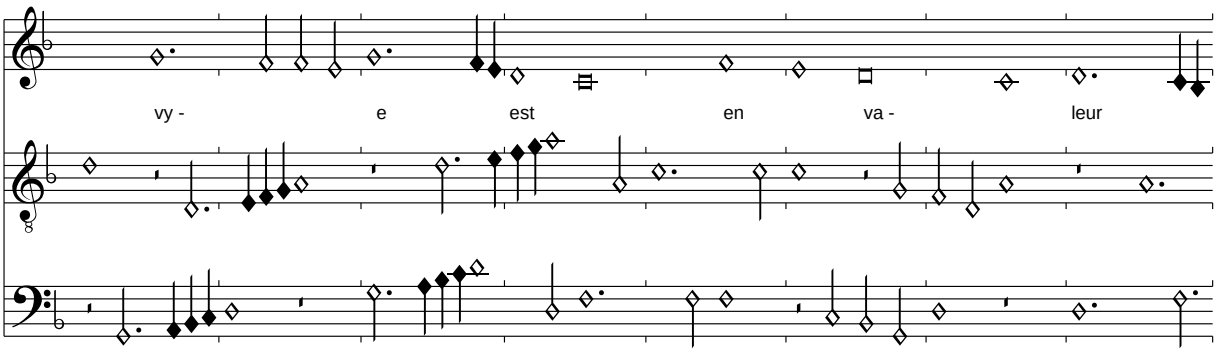

75



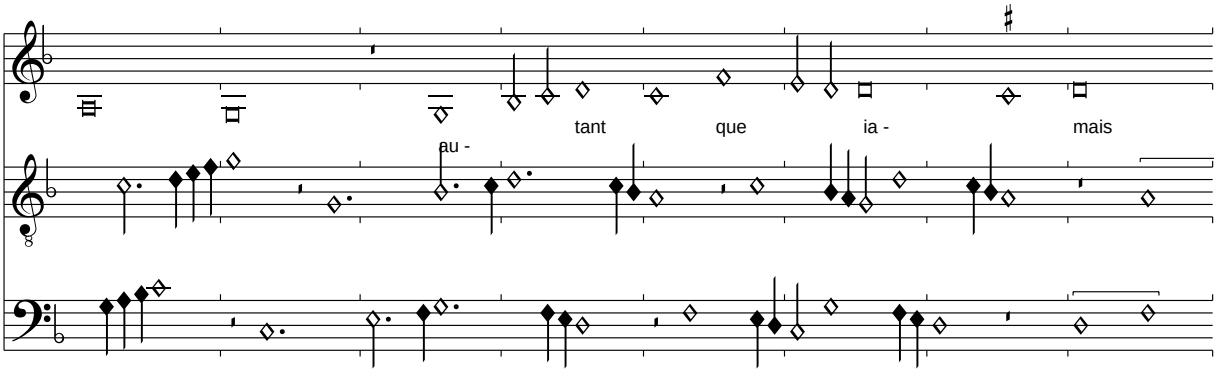
# Josquin: De tous biens
## Petrucci Motetti A, Nr. 35



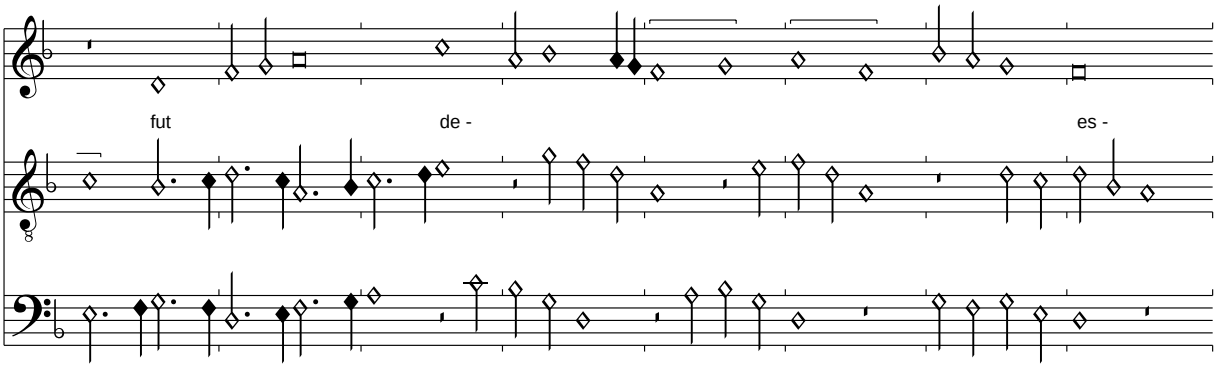
32

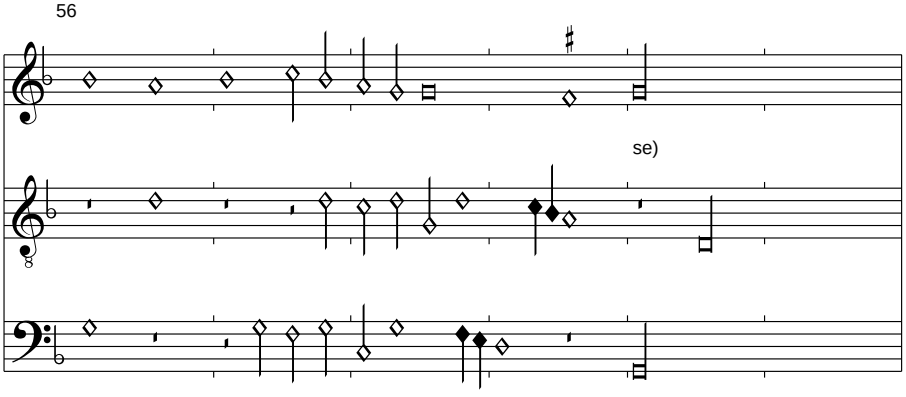



40




48




56