

Ottaviano Petrucci

**Motetti de passione, de Cruce, de
sacramento, de beata virgine et
huiusmodi B 1503**

ediert von

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mit Unterstützung der Goldberg-Stiftung

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Der Druck Petruccis ist ein außerordentlich exaktes Dokument mit fast keinen Fehlern. Grundsätzlich sind fast immer alle Stimmen textiert. Ich habe hier nur den Superius textiert. Nur wenn er aussetzt und andere Stimmen den fehlenden Text bringen wird die oberste dieser Stimmen textiert. So kann für eine Aufführung eine eigene Textierung leichter eingefügt werden. Der Text wurde in der Schreibung der Quelle übernommen, lediglich Eigennamen zur besseren Erkennbarkeit mit Großschreibung versehen. In der Quelle sind alle Eigennamen klein geschrieben.

Bisher liegt nur eine komplette Ausgabe dieser Motetten durch Chester F. Patrick aus dem Jahr 2019 vor. Diese arbeitet jedoch mit rhythmischen Verkürzungen der Grundwerte und vor allem mit die Struktur gänzlich verunklarenden Überbindungen. Eine Teilausgabe liegt von Richard Sherr mit ähnlichen Problemen vor (Garland 1991).

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

Die Werke dieser Sammlung geben ein hervorragenden Einblick in die Musikpraxis während der Passionszeit.

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Nr.	Titel	Komponist
1	Non lotis manibus	Crispi.(nus van Stappen)
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3	Qui velatus facie	Josquin
4	Secundum multitudinem	
5	Tenebre facte sunt	Gaspar (van Weerbecke)
6	Ave verum corpus	Josquin
7	Verbum caro factum est	Gaspar (van Weerbecke)
8	Domine non secundum peccata nostra	de Orto
9	Domine non secundum peccata nostra	Vaueras
10	Domine non secundum peccata nostra	Josquin
11	Tulerunt dominum meum	(Isaac?/Presenti?)
12	Parce domine	Obrecht
13	Pange lingua	
14	Ave domina sancta Maria	
15	Parce Domine	
16	Lauda Syon	Brumel
17	Panis angelicus	Gaspar (van Weerbecke)
18	Ave verum corpus	Gaspar (van Weerbecke)
19	Aspice domine	de Biaumont

20	Anima Christi	Gaspar (van Weerbecke)
21	Officium de cruce	Compere
22	Ave verum corpus	Gregoire
23	Adoro te	
24	Tu solus qui facis mirabilia	Josquin
25	Ave Maria	Regis
26	Ave pulcherrima	Agricola
27	Sancta Maria quesumus	
28	Ave decus virginale	Jo. Martini
29	Hec est illa	
30	Ave Maria	Crispinus
31	Gaude virgo	
32	Salve regina	
33	Quis dabit capiti meo	
34	Sic unda impellitur unda (Kanon)	

Crispi(nus): Non lotis manibus

Petrucci Motetti B, Nr. 1

Non lo - tis ma -

Altus

Tenor

Bassus

10

ni - bus man - du - ca - re non

Bassus

19

co - in - qui - nat ho - mi - nem

Tenor

Der Text gregorianischen Antiphon entstammt Matthäus Kep. 5, 16: „Mit ungewaschenen Händen zu essen verunreinigt den Menschen nicht“.

Josquin: Officium de passione

Petrucci Motetti B, Nr. 2

o do - mi - ne Je - su Chri -

Altus

Tenor

Bassus

12

ste a - do - ro te in cru - ce pen - den

24

tem et co - ro - nam spi - ne - am in ca - pi - te por - tan -

36

tem de - pre - cor te ut ip - sa crux li - be -

48

ret me ab an - ge - lo per - cu - ti - en - te

59

o do - mi - Je - su Chri -

70

ste a - do - ro te in cru - ce vul -

82

ne - ra - tum fe - le et a -

94

ce - to po - ta - tum de - pre - cor

106

te ut tu - a vul - ne - ra sint re - me - di - um a - ni - me

118

me - e

124

o do - mi - ne Je - su Chri - ste

136

a - do - ro te in se - pol - cro po - si -

tum myr - rha et a - ro - ma - ti - bus con - di -

tum de - pre - cor - te ut tu - a mors

172

Three staves of musical notation. The first staff has lyrics: sit vi - ta me - a. The second staff has a short horizontal bar above it. The third staff begins with a bass clef and a key signature of one flat.

180

Three staves of musical notation. The lyrics are: o do - mi - ne Je - su Chri - sie pa - stor. The first staff starts with a C-clef. The second staff starts with a C-clef. The third staff starts with a bass clef and a key signature of one flat.

192

Three staves of musical notation. The lyrics are: bo - ne ne ius - tos con - ser - va pec - ca - to - res. The first staff starts with a C-clef. The second staff starts with a C-clef. The third staff starts with a bass clef and a key signature of one flat.

204

iu - sti - fi - ca om - ni - bus fi - de - li - bus mi - se - re - re

215

et pro - pi - ci - us e - sto mi - hi pec - ca - to -

227

231

Do - mi - ne Je - su Chri - ste

242

pu - pil - lam a - ma - ri - tu - di - nem

254

quam pro me su - sti - nu - i - sti in cru -

266

ce ma - xi - me in il - la ho - ra

278

quan - do sanc - tis - si - ma a - ni - ma tu - a a -

290

ni - ma tu - a e - gres - sa

302

est de cor - po - re tu - o

313

mi - se - re - re a - ni - me me -

325

e in e - gres - su su - o A -

337

men

Josquin: Qui velatus facie fuisti Petrucci Motetti B, Nr. 3

Qui ve - la - tus

Altus

Tenor

Bassus

12

fa - ci - e fu - i - sti

Et pe - nu - ri - as sub - sti - nu - i - sti Sol iu - sti - ci - e fle -

36

xis i - lu - sus ge - ni - bus ce - sus quo - que ver - be - ri - bus te pe -

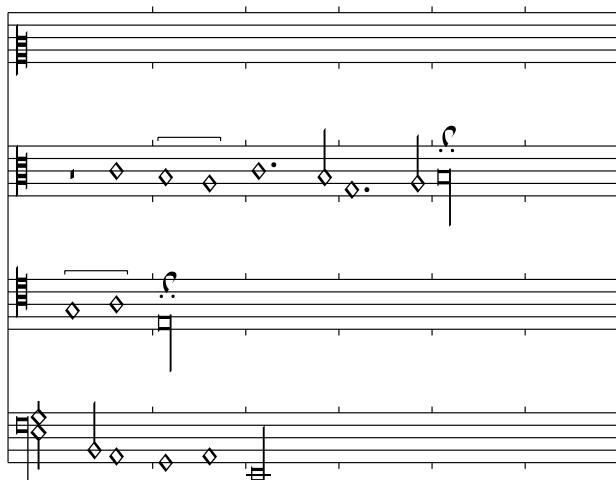
48

ti - mus at - ten - ti - us e - sto no - bis pro - pi - ci - us et per -

60

tu - am cle - men - ti - am per - du - cas nos ad glo - ri - am

72



78

Musical score for page 78, featuring four staves of music. The first staff begins with a C-clef and a double bar line. The second staff begins with a C-clef. The third staff begins with a C-clef. The fourth staff begins with an F-clef. The lyrics "Ho - ra qui du - ctus" are written below the second staff.

88

Musical score for page 88, featuring four staves of music. The first staff begins with a C-clef. The lyrics "ter - ti - a" are written below the first staff. The second staff begins with a C-clef. The lyrics "fu - fu - i - sti" are written below the second staff. The third staff begins with a C-clef. The lyrics "qui" are written below the third staff. The fourth staff begins with an F-clef. The lyrics "vel" are written below the fourth staff.

98

ad sup - pli - ci - a

108

Chri - ste fe - ren - do hu - me - ris cru - cem pro no - bis mi - se -

118

ris fac sic te - nos di - li - ge - re

128

sanc - tam - que vi - tam du - ce - re tu va - le - a - mus re - qui - e

137

fru - i ce - les - tis pa - tri - e

149

160

172

183

sup - pli - ci - um da vir - tu - tem et sa - lu - tem

195

Chri - ste re - demp - tor om - ni - um

207

Ho - nor et be - ne - dic - ti - o sit

219

cru - ci - fix - o fi - li - o qui su - o sup - plio - ci - o

231

nos re - de - mit ab in - fer - no

240

In a - ma - ra cru - cis a -

250

ra fu - di - sti ri - vus san - gui - nis Je -

su Chri - ste rex be - nig - ne con - sors pa - ter -

ini lu - mi - nis San - guis Chri -

280

sti qui fu - i - sti per - emp -

289

tor ho - stis in - vi - di fac nos i - re et ve - ni - re

299

et ve - ni - re ad ce - nam a - gni pro -

309

vi - di

314

Qui ia - cu - i - sti mor - tu - us

324

in pe - tra rex in - no - cu - us

335

fac nos in te qui - es - ce - re sem -

345

per - que lau - des red - de - re suc - cur - re no - bis do - mi -

355

ne quos re - de - mi - sti san - gui - ne

365

Musical score for Josquin's *Qui velatus facie fuisti*, page 13, measures 365-375. The score consists of four staves of music for voices. The lyrics are written below the staves. Measure 365 starts with a soprano note followed by a tenor note. The lyrics are: et duc nos ad ce - les - ti - a. Measure 366 begins with a bass note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 367 starts with a soprano note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 368 begins with a bass note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 369 starts with a soprano note. The lyrics are: et ter - ne pa - cis gau - di - a.

375

Continuation of the musical score for Josquin's *Qui velatus facie fuisti*, page 13, measures 375-385. The score consists of four staves of music for voices. The lyrics are written below the staves. Measure 375 starts with a soprano note followed by a tenor note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 376 begins with a bass note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 377 starts with a soprano note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 378 begins with a bass note. The lyrics are: et ter - ne pa - cis gau - di - a. Measure 379 starts with a soprano note. The lyrics are: et ter - ne pa - cis gau - di - a.

386

Chri - stum du - cem re - de - mit nos
qui per cru - cem re - de -

396

ab ho - sti - bus lau - det ce - tus
mit nos ab ho - sti - bus

407

ex - ul - tet ce - lum lau - di - bus
no - ster le - tus

417

pe - na for - tis tu - e mor - tis et
pe - na for - tis
pe - na for - tis
pe - na for - tis

427

san - gu - nis ef - fu - si - o cor - da te - rant

437

ut te que - rant le - su no - stra re - demp -

447

ti-o per fe-li-ces spu-ta fla-gel-
ci-ca-tri-ces

458

la-ver-be-ra no-bis gra-
spu-ta fla-gel-la-ver-be-ra

468

ta e-ter-na chri-sti mu-ne-ra
sint col-la-ta

480

No - strum tan - gat cor ut plan - gat tu - o - rum san - guis vul - ne - rum in quo to -

ti si - nus le - ti Con - di - tor al - me si - de - rum Pas - si - o - nis tu -

489

ti si - nus le - ti Con - di - tor al - me si - de - rum Pas - si - o - nis tu -

ti si - nus le - ti Con - di - tor al - me si - de - rum Pas - si - o - nis tu -

499

e do - nis sal - va - tor nos in - e - bri - a ac e - li - am da - re ve - lis

509

be - a - ta no - bis gau - di - a

Secundum multitudinem
Petrucci Motetti B, Nr. 4

The musical score consists of three systems of music for four voices: Altus, Tenor, Bassus, and a soprano line. The music is written in common time. The vocal parts are represented by four-line staves with square neumes. The soprano part is indicated by a soprano C-clef, while the other three voices are indicated by a bass F-clef. The first system starts with a soprano C-clef, followed by a bass F-clef, then a soprano C-clef, and finally a bass F-clef. The lyrics for the first system are: Se - cun - dum mul - ti - tu -. The second system starts with a soprano C-clef, followed by a bass F-clef, then a soprano C-clef, and finally a bass F-clef. The lyrics for the second system are: di - nem do - lo - rum me - o -. The third system starts with a soprano C-clef, followed by a bass F-clef, then a soprano C-clef, and finally a bass F-clef. The lyrics for the third system are: rum in cor - de me - o . Measure numbers 10, 20, and 30 are marked above the staves.

31

tri - bu - la - rer si ne - sci -

41

rem mi - se - ri - cor - di - as tu - as do - mi -

52

ne qui Ca - na - ne am et pu - bli

62

ca - num vo - ca - sti ad pe - ni - ten -

73

ti - am et di - xi - sti

84

no - lo mor - tem pec - ca - to - ris sed ut ma -

95

A musical score for three voices. The top voice has a sharp sign above the staff. The lyrics are: gis, con - ver - ta - tur et. The middle voice has a sharp sign above the staff. The bottom voice has a sharp sign above the staff. The music consists of diamond-shaped note heads on vertical stems.

106

A musical score for three voices. The top voice has a sharp sign above the staff. The lyrics are: vi - vat. The middle voice has a sharp sign above the staff. The bottom voice has a sharp sign above the staff. The music consists of diamond-shaped note heads on vertical stems.

Gaspar (van Weerbecke): Tenebre facte sunt Petrucci Motetti B, Nr. 5

Te - ne - bre fac - te

Altus

Tenor

Bassus

11

sunt o bo - ne Je - su dum te cru -

22

ci - fix - is - sent iu - de - et cir - ca ho -

33

rem no - nam ex - cla - ma - sti vo - ce ma -

44

gna De - us Re - us me - us ut

55

quod de - re - li - qui - sti me et in - cli - na - to ca - pi -

66

te e - mi - si - sti spi - ri - tus Cum er - go

||
ac - ce - pis - ses ac - ce - tum dix - i - sti con - su -

77

||
ma - tum est

88

||
ma - tum est

Die Worte „Deus deus meus“ sind im Druck mit Trennungsstrichen versehen.

Josquin: Ave verum corpus

Petrucci Motetti B, Nr. 6

Soprano (Soprano C-clef):

Alto (Alto C-clef):

Tenor (Bass F-clef):

Basso continuo (Bass F-clef):

Measure 1:

A - ve ve - rum cor - pus na -

Measure 10:

tum ex Ma - ri - a vir - gi - ne ex Ma - ri -

Measure 20:

a vir - gi - ne

Measure 26:

ve - re pas - sum im - mo - la - tum

Labels: Tenor, Contra

35

in cruce pro nomine in cruce

45

pro nomine

51

Cuius latutus perforatum un-

Tenor

60

da flu-xit et san-gui-

Musical score for organ, page 10, system 69. The score consists of two staves. The top staff uses a soprano C-clef, has a key signature of one sharp, and a time signature of common time. The bottom staff uses a bass F-clef, has a key signature of one sharp, and a time signature of common time. The music features various note heads (diamonds, circles, squares) and rests, with some notes having stems pointing up and others down. Measure 69 begins with a soprano note followed by a bass note. The soprano part continues with a series of eighth-note patterns, while the bass part follows with its own eighth-note patterns. The music concludes with a soprano note and a bass note.

75

Soprano

Tenor

Contra

Es - to no - bis pre - gus - ta -

Musical score for "The Star-Spangled Banner" featuring three staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The middle staff begins with a bass clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. Measure 83 starts with a half note on the first staff. Measures 84 and 85 continue with various notes (half notes, quarter notes, eighth notes) and rests, including a prominent eighth-note rest in measure 85. The lyrics "tum mor - tis" are written below the top staff. The score concludes with a bass clef, a common time signature, and a key signature of one flat.

92

in - e - xa - mi - ne

99

O dul - cis o pi -

108

e o Je - su fi - li

116

vir - gi - nis Ma - ri - e

Gaspar (van Weerbecke): Verbum caro factum est Petrucci Motetti B, Nr. 7

The musical score consists of three staves, each representing a voice: Altus, Tenor, and Bassus. The music is written in square neumes on four-line staves. Measure numbers 11 and 22 are indicated at the beginning of their respective sections.

Measure 11:

- Altus:** Starts with a C-clef, common time. The lyrics are: Ver - bum ca - ro fac - tum est et ha - bi -
- Tenor:** Starts with a C-clef, common time. The lyrics are: ta - vit in no - bis et vi - di - mus glo -
- Bassus:** Starts with a F-clef, common time. The lyrics are: ri - am e - ius glo - ri - am qua - si u - ni - ge - ni -

Measure 22:

- Altus:** Starts with a C-clef, common time. The lyrics are: ta - vit in no - bis et vi - di - mus glo -
- Tenor:** Starts with a C-clef, common time. The lyrics are: ri - am e - ius glo - ri - am qua - si u - ni - ge - ni -
- Bassus:** Starts with a F-clef, common time. The lyrics are: ta - vit in no - bis et vi - di - mus glo -

32

ti a pa - tre ple - num gra -

43

ti - e et ve - ri - ta - tis

53

3 A - ve ve - rum cor - pus na - tum ex Ma -

3

3 ||

63

ri - a vir - gi - ne ve - re pas - sum im - mo - la -

73

tum in cru - ce pro ho - mi - ne

Cu - ius la - tus

83

per - fo - ra - tum un - da flu - xit et san -

93

es - to no - bis pre - gus - ta - tum
gui - ne

103

mor - tis in e - xa - mi - ne
O cle - mens
O

113

pi - O Je - su dul - cts

124

fi - li vir - gi - nis Ma - ri - e

de Orto: Domine ne secundem peccata nostra
Petrucci Motetti B, Nr. 8

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

System 1: The score begins with the lyrics "Do - mi -". The Altus part starts with a note on the first line, followed by a breve rest. The Tenor part enters with a note on the fourth line, followed by a breve rest. The Bassus part enters with a note on the fourth line, followed by a breve rest. The vocal parts continue with various note heads (diamonds and diamonds with stems) and rests, separated by vertical bar lines.

System 2: The score continues with the lyrics "ne". The Altus part has a note on the first line, followed by a breve rest. The Tenor part has a note on the fourth line, followed by a breve rest. The Bassus part has a note on the fourth line, followed by a breve rest. The vocal parts continue with various note heads and rests, separated by vertical bar lines.

System 3: The score continues with the lyrics "non se - cun - dum pec - ca -". The Altus part has a note on the first line, followed by a breve rest. The Tenor part has a note on the fourth line, followed by a breve rest. The Bassus part has a note on the fourth line, followed by a breve rest. The vocal parts continue with various note heads and rests, separated by vertical bar lines.

System 4: The score begins with the number "11" above the staff. The Altus part has a note on the first line, followed by a breve rest. The Tenor part has a note on the fourth line, followed by a breve rest. The Bassus part has a note on the fourth line, followed by a breve rest. The vocal parts continue with various note heads and rests, separated by vertical bar lines.

16

ci - mus nos
stra que fe - ci - mus nos

21

ne - que se - cun - dum in - i - qui - ta -
in - i - qui - ta -

26

tes no - stras
tes no -

Musical score for three voices (SSB) showing three staves of music with square neumes on a four-line staff system.

Staff 1 (Soprano):

- Measure 31:
 - Text: re - tri - bu - as no - bis
 - Key signature: B-flat major (two flats)
 - Time signature: Common time
 - Neumes: A mix of open diamonds and filled diamonds, with vertical stems.
- Measure 36:
 - Text: no - bis
 - Key signature: B-flat major (two flats)
 - Time signature: Common time
 - Neumes: A mix of open diamonds and filled diamonds, with vertical stems.
- Measure 41:
 - Key signature: B-flat major (two flats)
 - Time signature: Common time
 - Neumes: All staves are blank.

Staff 2 (Middle Voice):

- Measure 31: B-flat major (two flats), Common time, open diamonds.
- Measure 36: B-flat major (two flats), Common time, open diamonds.
- Measure 41: B-flat major (two flats), Common time, blank.

Staff 3 (Bass):

- Measure 31: B-flat major (two flats), Common time, open diamonds.
- Measure 36: B-flat major (two flats), Common time, open diamonds.
- Measure 41: B-flat major (two flats), Common time, blank.

42

Musical score for measure 42. The score consists of three staves. The top staff has a common time signature and a key signature of one sharp. The middle staff has a common time signature and a key signature of one sharp. The bottom staff has a common time signature and a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads. The lyrics "Do - mi -" are written below the middle staff.

52

Musical score for measure 52. The score consists of three staves. The top staff has a common time signature and a key signature of one sharp. The middle staff has a common time signature and a key signature of one sharp. The bottom staff has a common time signature and a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads. The lyrics "Ne me - mi - ne" are written below the middle staff.

62

Musical score for measure 62. The score consists of three staves. The top staff has a common time signature and a key signature of one sharp. The middle staff has a common time signature and a key signature of one sharp. The bottom staff has a common time signature and a key signature of one sharp. The vocal parts are represented by diamond-shaped note heads. The lyrics "ne - ris in - i - qui -" are written below the middle staff.

72

ta - tum no - stra - rum no - stra - rum an -

This musical score page contains three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one sharp. The time signature is common time. The music consists of vertical stems with diamond-shaped note heads. The lyrics "ta - tum no - stra - rum no - stra - rum an -" are written below the notes.

This is a continuation of the musical score from measure 72, showing the next section of the piece.

82

ti - tua - rum Ci - to an -

This musical score page contains three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes to one flat. The time signature is common time. The music consists of vertical stems with diamond-shaped note heads. The lyrics "ti - tua - rum Ci - to an -" are written below the notes.

This is a continuation of the musical score from measure 82, showing the next section of the piece.

92

ti - ci - pent nos mi - se - ri - cor - di - e tu -

This musical score page contains three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes to one sharp. The time signature is common time. The music consists of vertical stems with diamond-shaped note heads. The lyrics "ti - ci - pent nos mi - se - ri - cor - di - e tu -" are written below the notes.

This is a continuation of the musical score from measure 92, showing the final section of the piece.

102

A musical score page featuring three staves of square notation on five-line staves. The notation consists of black squares and diamonds. Measure 102 starts with a square, followed by a diamond, then a square, then a diamond, then a square. The lyrics "e Qui a pau" are written below the staves. Measures 103 and 104 show more complex patterns of squares and diamonds, with measure 104 ending with a square.

This block contains measures 103 and 104 from the previous page. Measure 103 begins with a square, followed by a diamond, then a square, then a diamond, then a square. Measure 104 continues the pattern, ending with a square. The lyrics "e Qui a pau" are repeated here.

112

A musical score page featuring three staves of square notation on five-line staves. The notation consists of black squares and diamonds. Measure 112 starts with a diamond, then a square, then a square, then a diamond, then a square. The lyrics "pe res fa cti su" are written below the staves. Measures 113 and 114 show more complex patterns of squares and diamonds, with measure 114 ending with a diamond.

122

A musical score page featuring three staves of square notation on five-line staves. The notation consists of black squares and diamonds. Measure 122 starts with a square, then a diamond, then a square, then a diamond, then a square. The lyrics "mus ni" are written below the staves. Measures 123 and 124 show more complex patterns of squares and diamonds, with measure 124 ending with a diamond.

132

mis

138

Ad - iu - va

148

nos de - us sa - lu - ta - ris

157

no - ster
glo -
et prop -

166

no - mi - nis tu i li - be -
ri - am
ter

176

ra nos 3 et pro - pi - ci -
3

185

us e - sto pec - ca - tis

no - stris prop - ter no - men

tu - um

195

205

Musical score for four staves, measures 220-221. The score consists of four staves, each with a different instrument's part. Measure 220 starts with a rest followed by various notes (diamonds, squares, and rectangles) and rests. Measure 221 continues with a similar pattern of notes and rests, with some changes in the notes and rests between the staves.

Musical score for four staves, measures 235-238. The score consists of four staves, each with a different clef (Bass, Treble, Alto, Tenor) and key signature (F major). Measure 235: Bass staff has a square at the first note. Treble staff has a diamond at the first note. Alto staff has a square at the first note. Tenor staff has a square at the first note. Measure 236: Bass staff has a square at the first note. Treble staff has a diamond at the first note. Alto staff has a square at the first note. Tenor staff has a square at the first note. Measure 237: Bass staff has a square at the first note. Treble staff has a diamond at the first note. Alto staff has a square at the first note. Tenor staff has a square at the first note. Measure 238: Bass staff has a square at the first note. Treble staff has a diamond at the first note. Alto staff has a square at the first note. Tenor staff has a square at the first note.

Vaqueras: Domine non secundum peccata mea Petrucci, Motetti B, Nr. 9

10

Tenor Bassus

Do - mi - ne non se cun - dum

19

Tenor Bassus

pec - ca - ta no -

28

Tenor Bassus

stra que fe - ci - mus

38

Tenor Bassus

nos ne - que se cun - dum in -

47

i - qui - ta - tes no -

57

stras re - tri - bu - as no -

67

77

bls

79

Do - mi -

Altus

88

ne me - mi - ne -

98

ris i - ni - qui - ta - tum no -

108

stra - rum an - ti - qua -

117

rum ci - to an - ti - ci - pent nos mi - se - ri - cor - di - e

126

tu - e

136

qui - a pau - pe - res fac - ti su - mus
ni - mis

146

Ad - iu - va nos de - us

152

Ad - iu - va nos de - us

Altus

Tenor

Bassus

161

sa - lu - ta - ris

171

no - ster

181

prop - ter glo - ri - am no - mi - nis tu - i

191

do - mi - ne li - be - ra nos et pro - pi -

201

ci - us

211

es - to pec - ca - tis no - stris

221

Prop - ter no - men tu - um tu -

231

um tu - um

Die im letzten Teil durchweg erforderlichen Eb in Bassus und Altus wurden ergänzt.

Josquin: Domine ne secundum peccata nostra

Petrucci, Motetti B Nr. 10

Do - mi - ne

2

non se - cun - dum pec - ca - ta

Altus

10

no - stra que fe - ci -

20

tus nos ne - que se - cun - dum

29

i - ni - qui - ta - tes no - stras re - tri -

39

bu - as no - bis

49

Tenor Bassus

Do - mi - ne

57

me - mi - ne -

67

ris i - ni - qui -

77

ta - tum no - stra - rum an - ti -

86

qua - rum ci - to an - ti - ci - pent nos

96

mi - se - ri - cor - di - e tu -

106

e

110

qui - a pau - pe - res

Altus

Tenor

Bassus

qui - a pau - pe - res fac - ti su - mus

119

fac - ti su - mus ni - mis

ni - mis

Altus

Tenor

Bassus

128

Ad - iu - va nos de - us sa - lu - ta -

ris no -

138

148

The musical score consists of three staves of music for voices. Measure 128 starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics "Ad - iu - va nos de - us sa - lu - ta -" are written below the top staff. Measure 138 begins with a G-clef, a common time signature, and a key signature of one flat. The lyrics "ris no -" are written below the middle staff. Measure 148 begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff continues from measure 148.

158

ster prop - ter glo - ri - am no - mi -
nis tu - i do - mi - ne li - be -
ra nos

The musical score consists of three staves of music for voices. Measure 158 starts with a rest followed by a soprano note. The lyrics "ster" appear above the staff. Measures 159-160 show various vocal entries with lyrics "prop - ter", "glo - ri - am", "no - mi -". Measure 161 begins with a bass note. Measures 162-163 show more vocal entries with lyrics "nis", "tu - i", "do - mi - ne", "li - be -". Measure 164 starts with a bass note. Measures 165-166 show more vocal entries with lyrics "ra", "nos". Measure 167 begins with a bass note. Measures 168-170 show more vocal entries. Measure 171 begins with a bass note. Measures 172-174 show more vocal entries. Measure 175 begins with a bass note. Measures 176-178 show more vocal entries.

188

et pro - pi - ci - us es -

188

et pro - pi - ci - us es - to pec - ca -

198

to

tis no - stris

207

217

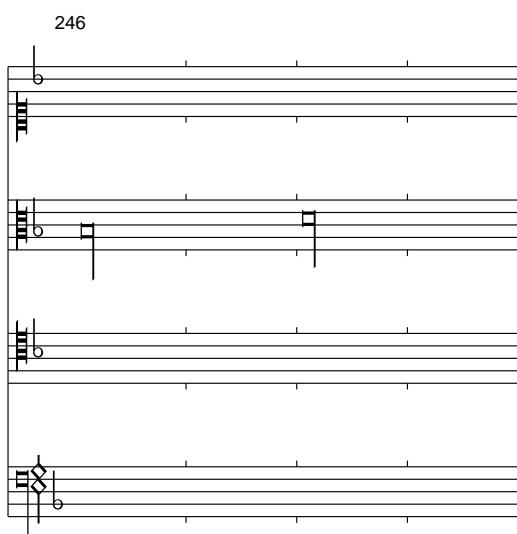
Prop - ter no - men

227

tu - um

237

tu - um



(Isaac, Pesenti?): Tulerunt dominum meum
Petrucci, Motetti B Nr. 11

Tu - le - runt do -

Altus

Tenor

Bassus

10 mi - num me -

um ne - sci -

20

30

u - bi po - su - e -

runt e - um plan gent

plan - gent e - um qua - si

40

50

60

u - ni - ge - ni - tum qui - a in -

70

no - cens do - mi - nus oc -

80

ci - sus est

90

Sci - o e - nim quod re -

99

demp - tor me - us vi - vit

109

vi - vit in u - na di -

119

de ter - ra sur - e de ter - ra sur - rec - tu - rus sum

129

rec - tu - rus sum cir - cum -

139

cir - cum - da - bor pel - le me - da - bor pel - le me - a

149

a et in - car - ne me - a Vi - de - bo

II

sal - va - to - rem me - um quem vi - su - rus sum er -

II

168

et o - cu - li - me - i con -

go ip - se

177

spec - tu - ri sunt

186

Re - po - si - ta est hec

196

spes me - a in

206

si - nu me - o et in pre - cor - di - is me -

216

is

Obrecht: Parce domine Petrucci, Motetti B Nr. 12

The musical score consists of three staves representing the voices: Altus, Tenor, and Bassus. The music is written in a Gothic musical notation system using square neumes on four-line staves.

Altus: The top staff, labeled "Altus". It begins with a C-clef, a common time signature, and a key signature of one sharp (F#). The lyrics "Par - ce do - mi - ne par -" are written below the notes.

Tenor: The middle staff, labeled "Tenor". It begins with a C-clef, a common time signature, and a key signature of one sharp (F#). The lyrics "ce po - pu - lo tu - o" are written below the notes.

Bassus: The bottom staff, labeled "Bassus". It begins with a bass clef (B), a common time signature, and a key signature of one sharp (F#). The lyrics "qui - a pi - us es et" are written below the notes.

Measure 9: The Tenor staff shows a melodic line with several grace notes and a change in pitch. The lyrics "ce po - pu - lo tu - o" continue.

Measure 19: The Bassus staff shows a melodic line with grace notes and a change in pitch. The lyrics "qui - a pi - us es et" continue.

29

A musical score for three voices. The top voice has lyrics: "mi - se - ri - cors ex - au - di". The middle voice has lyrics: "ri - cors ex - au - di". The bottom voice has lyrics: "ex - au - di". The music consists of vertical stems with diamond-shaped heads, some with dots or dashes, indicating pitch and rhythm. A sharp sign is placed above the top staff at the end of the measure.

38

A musical score for three voices. The top voice has lyrics: "nos in e - ter - num do - mi - ne". The middle voice has lyrics: "in e - ter - num do - mi - ne". The bottom voice has lyrics: "do - mi - ne". The music consists of vertical stems with diamond-shaped heads, some with dots or dashes, indicating pitch and rhythm. A sharp sign is placed above the top staff at the end of the measure.

: Pange lingua gloriosi

Petrucci, Motetti B Nr. 13

Pan - ge lin - gu - a glo - ri - o -

Altus

Tenor

Bassus

10

si

cor - po - ris mi - ste - ri - um

20

30

San - gui - nis - que pre - ci - o -

si mun - di pre - ci - um

fruc - tus ven - tris ge - ne ro - si rex

60

A musical score for three voices. The top voice has lyrics: "ef - fu - dit gen -". The middle voice has lyrics: "gen - um". The bottom voice has lyrics: "ti - um". The music consists of vertical stems with diamond-shaped heads, some with dots or dashes, and square heads.

70

A musical score for three voices. The top voice has lyrics: "ti - um". The middle voice has lyrics: "um". The bottom voice has lyrics: "ti - um". The music includes vertical stems with diamond-shaped heads, some with dots or dashes, and square heads. There are also horizontal bars above the stems.

Ave domina sancta Maria

Petrucci, Motetti B Nr. 14

11

12

13

21

A - ve do - mi - na sanc - ta

Altus

Tenor

Bassus

Ma - ri - a ma - ter de i

Re - gi - na ce - li por - ta pa - ra - di - si do - mi - na

31

mun - di sin - gu - la - ris pu - ra tu es

42

vir - go Tu con - ce - pi - sti le - sum si -

52

ne pec - ca - to Tu pe - pe - ri - sti cre - a - to -

63

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

73

ta - mus li - be - ra me ab om - ni - bus ma -

83

lis et o - ra pro pec - ca - tis no - stris

93

A - men

Parce domine

Petrucci, Motetti B Nr. 15

The musical score consists of three staves, each representing a different voice: Altus, Tenor, and Bassus. The music is written in a Gothic musical notation system using square neumes on four-line staves. The lyrics are written below the staves in Latin. The score is divided into three systems by measure numbers 10, 20, and 30.

System 1 (Measures 1-10):

- Altus:** Starts with a C-clef, common time. The lyrics are "Par - ce do - mi - ne par - ce po -".
- Tenor:** Starts with a C-clef, common time. The lyrics are "ce do - mi - ne par - ce po -".
- Bassus:** Starts with a C-clef, common time. The lyrics are "do - mi - ne par - ce po -".

System 2 (Measures 11-20):

- Altus:** Starts with an F-clef, common time. The lyrics are "pu - lo tu - o et ne tra -".
- Tenor:** Starts with a C-clef, common time. The lyrics are "lo tu - o et ne tra -".
- Bassus:** Starts with a C-clef, common time. The lyrics are "tu - o et ne tra -".

System 3 (Measures 21-30):

- Altus:** Starts with an F-clef, common time. The lyrics are "das nos in per - di - ci - o - nem pec -".
- Tenor:** Starts with a C-clef, common time. The lyrics are "das nos in per - di - ci - o - nem pec -".
- Bassus:** Starts with a C-clef, common time. The lyrics are "nos in per - di - ci - o - nem pec -".

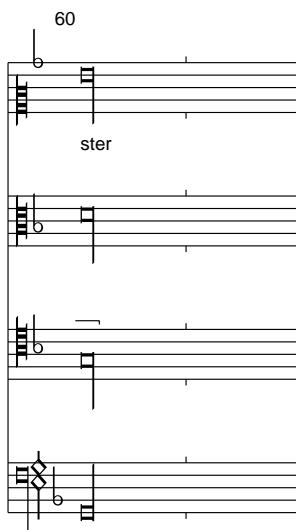
The image shows three staves of musical notation for three voices, likely for a three-part madrigal or motet. The notation uses square neumes on four-line staves. The first staff begins at measure 30, the second at 40, and the third at 50. The music consists of three voices, each with its own staff. The notation includes various neume patterns, some with vertical stems, and a few sharp signs indicating key changes.

30

ca - vi - mus in - ius - te e - gi -

mus pla - ca - re do - mi - ne in ten -

de et mi - se - re - re no - stri de - us no -



Brumel: Lauda Syon

Petrucci, Motetti B Nr. 16

The musical score consists of three staves, each representing a voice: Altus, Tenor, and Bassus. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are represented by diamond-shaped note heads on five-line staves. The lyrics are written below the notes, corresponding to the vocal parts.

Measures 1-9:

Lau - da Sy - on sal - va - to - rem

Measures 10-19:

lau - da du - cem et pas - to - rem in hym - nis et

Measures 20-28:

can - ti - cis

Text at the bottom:

Quantum potes, tantum aude,
Quia maior omni laude,
Nec laudare sufficis

25

Lau - dis the - ma spe - ci - a - lis

34

pa - nis vi - vus et vi - ta - lis ho - di - e pro - po - ni -

43

Quem in sacræ mensa cœnæ
Turbæ fratrum duodenæ
Datum non ambigitur.

46

Sit laus plena sit so - no - ra sit io -

55

cun - da sit de - co - ra men - tis iu - bi - la - ti - o

Dies enim solemnis agitur
 In qua mensæ prima recolitur
 Huius institutio.

65

In hac mensa novi regis novum

74

nove legis pha-se ve-tus ter-mi-nat
pa-scha no-ve le-gis

Vetustatem novitas,
Umbram fugat veritas,
Noctem lux eliminat

84

Quod in ce - na Chri - stus ges - sit fa - ci -

93

en - dum hoc es - pres - sit in su - i me - mo - ri -

102

am

Docti sacris institutis
Panem, vinum in salutis
Consecramus hostiam

105

Dog - ma da - tur chri - sti - a - nis

114

quod in car - men tran - sit pa - nis et vi - num in san -

123

gui - nem

Quod non capis, quod non vides,
Animosa firmat fides
Præter rerum ordinem

128

Sub di - ver - sis spe - ci - e - bus si - gnis tan - tum et non

Tenor

137

rere - bus la - tent res ex - i - mi -

146

Caro cibus, sanguis potus,
Manet tamen Christus totus
Sub utraque specie

148

Altus

A - su - men - te non con - ci - sus non con - frac - tus non di -

Bassus

157

vi - sus in - te - ger ac - ci - pi - tur

Sumit unus, sumunt mille,
Quantum isti, tantum ille,
Nec sumptus consumitur.

166

Altus

Tenor

Bassus

Su - munt bo - ni su - munt ma - li

175

sor - te ta - men in - e - qua - li vi - te vel in - te - ri -

184

tus

Mors est malis, vita bonis,
Vide paris sumptionis
Quam sit dispar exitus

187

Fra - cto de - mum sa - cra - men - to

196

non va - cil - les sed me - men - to tan - tum es - se sub

205

frag - men - to quan - tum to - to te - gi - tur

Nulla rei fit scissura,
 Signi tantum fit fractura,
 Qua nec status nec statura
 Signati minuitur

214

Ec - ce pa - nis an - ge - lo -

224

rum fac - tus ci - bus vi - a - to - rum

234

non mit - ten -

243

dus ca - ni - bus

In figuris praesignatur,
Cum Isaac immolatur,
Agnus Paschæ deputatur,
Datur manna patribus.

249

Bo - ne pa - stor pa - nis ve - re Je - su no -

258

stri mi - se - re - re Tu nos pas - ce nos tu - e - re Tu

267

nos bo - na fac vi - de - re in ter - ra vi - ven -

276

ti - um

Tu qui cuncta scis et vales,
 Qui nos pascis hic mortales,
 Tuos ibi commensales,
 Cohæredes et sodales
 Fac sanctorum civium.

280

A - men

Dieser berühmte Fronleichnamshymnus von Thomas von Aquin wird im Wechsel polyphon und gregorianisch gesungen, die gregorianische Melodie ist auch in der Polyphonie zu finden.

Gaspar (van Weerbecke): Panis angelicus

Petrucci Motetti B, Nr. 17

Musical score for the first system of Panis angelicus, featuring four voices: Superius, Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are represented by four staves, each with a different clef: Treble (Superius), Alto (Altus), Bass (Tenor), and Bass (Bassus). The lyrics "Pa-nis an-ge-li-cus sit pa-nis" are written below the staves. The notation uses square neumes on a four-line staff.

Musical score for the second system of Panis angelicus, continuing from measure 11. The voices are the same: Superius, Altus, Tenor, and Bassus. The lyrics "ho-mi-num dat pa-nis ce-li-cus fi-" are written below the staves. The notation uses square neumes on a four-line staff.

Musical score for the third system of Panis angelicus, continuing from measure 21. The voices are the same: Superius, Altus, Tenor, and Bassus. The lyrics "gu-ri-s ter-mi-num O res mi-ra-bi-" are written below the staves. The notation uses square neumes on a four-line staff.

32

lis man - du - cat do - mi - num

3

8

3

3

3

42

pau - per ser - vus et hu - mi -

8 pau - per ser - vus et hu - mi -

lis hu -

3

3

3

51

lis

8 mi - lis

3

Es handelt sich um einen weiteren Fronleichnams-Hymnus von Thomas von Aquin.

Gaspar (van Weerbecke): Ave verum corpus

Petrucci Motetti B, Nr. 18

Superius
A - ve ve - rum cor - pus na - tum

Altus

Tenor

Bassus

10
ex Ma - ri - a vir - gi - ne ve - re pas - sum im - mo - la -

20
tum in cru - ce pro ho - mi - ne Cu - ius

30

la - tus per - fo - ra - tum un - da flu - xit

et san - gui - ne es - to no - bis pre - gus - ta - tum

in mor - tis e - xa - mi - ne O cle - mens o

60

pi - e O Jes - su dul - cis fi - li

vir - gi - nis Ma -

ri - e

Dieser Hymnus war als stilles Gebet der Gläubigen oder des Priesters zur Wandlung bestimmt.

de Biaumont: Aspice domine
Petrucci Motetti B, Nr. 19

Superius

Altus

Tenor

Bassus

9

ne qui - a est de - so - la -

18

ta de - so - la - ta ci - vi - tas ple -

27

na di - vi - ci - is se -

36

det in tri - sti - ci - a do mi - na gen -

45

ti - um non est qui con - so - le - tur e -

54

64

73

Der Text entstammt den Klageliedern Jeremiae Kapitel 1, 1-2 und wird in der Karsamstagsliturgie eingesetzt.

Gaspar (van Weerbecke): Anima Christi

Petrucci Motetti B, Nr. 20

The musical score consists of four staves, each representing a voice: Superius, Altus, Tenor, and Bassus. The music is written in four-line staff notation, using diamond-shaped note heads. The vocal parts are as follows:

- Superius:** Starts with a C-clef, a common time signature, and a key signature of one sharp. The lyrics include "A - ni - ma Chri - sti sanc - ti - fi - ca me cor - pus Chri - sti sal - va me".
- Altus:** Starts with a C-clef, a common time signature, and a key signature of one sharp. The lyrics continue from the Superius part.
- Tenor:** Starts with a C-clef, a common time signature, and a key signature of one sharp. The lyrics continue from the Superius part.
- Bassus:** Starts with a F-clef, a common time signature, and a key signature of one sharp. The lyrics continue from the Superius part.

Measure 9: The lyrics are "San - guis Chri - sti in e - bri - a me A - qua la - te - ris". The music continues with the same four voices in four-line staff notation.

Measure 18: The lyrics are "Chri - sti la - va me pas - si - o Chri - sti con - for - ta me O bo - ne Je -". The music continues with the same four voices in four-line staff notation.

28

su ex - au - di - me Ne per - mit - tas me se -

37

pa - ra - ri a te ab ho - ste ma - li - gno de - fen - de me

45

in ho - ra mor - tis vo - ca me

53

et po - ne me iux - ta te ut cum an - ge - lis tu - is

61

lau - dent te in se - cu - la se - cu - lo - rum A -

69

men

Compere: Officium de cruce

Petrucci Motetti B, Nr. 21

Musical score for the first system of Officium de cruce by Compere. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics for this section are: In no - mi - ne Je - su om -

Musical score for the second system of Officium de cruce by Compere. The score continues with the same four staves. The music is in common time, with a key signature of one sharp. The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics for this section are: ne ge - nu - flec - ta - tur ce - les - ti -

Musical score for the third system of Officium de cruce by Compere. The score continues with the same four staves. The music is in common time, with a key signature of one sharp. The vocal parts sing in a mix of square neumes and diamond neumes. The lyrics for this section are: um ter - re - stri - um et in - fer -

29

no - rum qui - a do - mi - nus fac - tus est pro no - bis

38

o - be - di - ens us - que ad mor - tem

48

au - tem cru -

57

cis

60

A - do - ra - mus te Chri - ste et be - ne - di - ci - mus

68

ti - bi qui - a per sanc - tam cru - cem tu - am

77

re - de - mi - sti mun - dum

86

qui pas - sus es pro no - bis

95

mi - se - re - re mi - se - re - re no - bis

105

Pa - tris sa - pi - en - ti - a ave - ri - tas di -

114

vi - na de - us ho - mo cap -

123

tus est ho - ra ma tu - ti - na No - tis a

132

di - sci - pu - lis ci - to de - re - lic - tus a iu - de -

141

is tra - di - tus ven - di - tus et af -

150

flic - tus

155

Ho - ra pri - ma duc - tus est Je - sus ad

164

Pi - la - tum et a fal - sis tes - ti - bus mul - tum ac - cu - sa -

173

tum co - la - phis per - cu - ti - unt

182

ma - ni - bus li - ga - tum vul - tum de - i con -

191

spu - tunt lu - men ce - li gra -

200

tum

203

Cru - ci - fi - ge cru - ci - fi - ge cru - ci - fi - ge

212

ho - ra ter - ti - a - num II - lu - sus

221

in - du - it ves - te pur - pu - ra - rum

230

ca - put e - ius pun - git co - ro - na

239

spi - na - rum cru - cem por - tans hu -

248

me - ris ad lo -

257

ca pe - na - rum

265

Ho - ra sex - ta Je-sus est in cru -

274

ce cla - va - tus et est

283

cum la - tro - ni - bus mor - ti de - pu -

292

ta - tus pre - tor - men - tis si ri -

301

ens fe - le sa - tu - ra - tus a - gnus cri -

310

men di - lu - ens sic in - di - fi - ca -

319

tus

324

Ho - ra no - na do - mi - nus Je - sus ex -

334

pi - ra - vit he - li he - li cla -

344

mans spi - ri - tum pa - tri co -

353

men - da - vit la - tus e - ius lan - ce - a mi - le - i

362

per - fo - ra - vit ter - ra tunc con -

371

tre - mu - it et sol ob - scu - ra - vit

380

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

387

De cru - ce de - po - ni -

397

tur ho - ra ma - tu - ti - na for - ti - tu -

406

do la - tu - it in men - te

415

di - vi - na ta - lem mor - tem sub - i - it

424

vi - te me - di - ci - na heu co - ro -

433

na glo - ri - e ia - cu -

442

it su - pi - na

449

Ho - ra com - ple -

458

to - ri - i da - tur se - pul - tu re cor - pus Chri -

468

st i no - bi - le spes

478

vi - te fu - tu - re con - di -

487

tum a - ro - ma - te com - ple - tur

496

scrip - tu - re iu - gis sit me - mo -

505

ri - a mor - tis mi - hi cu -

514

re

Gregoire: Ave verum corpus-Ecce panis-O salutaris

Petrucci Motetti B, Nr. 22

Superius

Altus

Tenor

Bassus

10

ri - a vir - gi - ne ve - re pas - sum im - mo - la - rum fac - tus ci - bus

re ve - re Je - ho - sti - a qui ce -

19

tum in cru - ce pro ho - mi - ne cu - ius la - vi - a - to - rum ve - re pa - nis fi - li - o - su no - stri mi - se - re - li - pan - dis ho - sti - um

28

tus per - fo - ra - tum ve - ro flu - xit san -
rum non mit - ten - dus ca - ni -
re tu nos pas - ce nos tu - e - re tu nos
bel - la pre - munt ho - sti -

36

gui - ne es to no - bis pre - gu -
bus mi - se - re - re nos - tri de - us A -
bo - na fac vi - de - re in ter -
li - a da ro - bur fer au -

45

sta - tum mor - tis in ex - a - mi - ne
men
ra vi - ven - ti - um
xi - li - um

Gregoire: Adoro te devote Petrucci Motetti B, Nr. 23

Superius

Altus

Tenor

Bassus

10

ri - tas que sub his fi - gu - ris

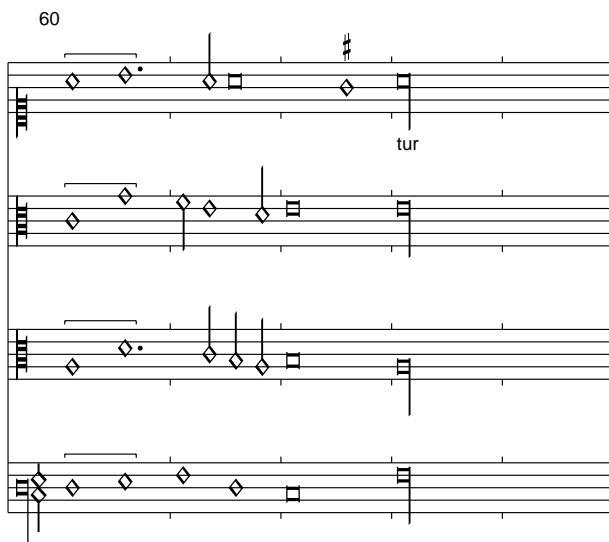
ve - re la - ti - tas Ti - bi se cor me - um

30

to - tum sub - i - cit
Et in te con - temp - lans to - tum

de - fi - cit
Vi - sus tac - tus
gu - stus in - te fal - li -

tur
Sed au - ti - tu
so - lo tu - te cre - di -



Es handelt sich hier um den Anfang eines Fronleichnamshymnos von Thomas von Aquin.

Josquin: Tu solus qui facis mirabilia

Petrucci Motetti B, Nr. 24

Superius

Altus

Tenor

Bassus

10

20

Tu so - lus qui fa - cis mi - ra - bi - li - a

Tu so - lus cre - a - tor qui cre - a - sti nos

Tu so - lus re - demp - tor qui re - de - mi - sti nos

30

san - guine tu - o pre - ci - o - sis - si - mo

40

In te so - lum con - fi - di - mus nec

Ad te so - lum con - fu - gi - mus

48

a - li - um ad - o - ra - mus Je - su Chri - ste

55

Ex - au - di quod sup - pli - ca - mus et con - ce -
Ad te pre - ces ef - fun - di - mus

64

de quod pe - ti - mus Rex be - ni - gne

72

Dun autr' a - mer
No - bis es - set fal - la - ci - a
Ma -

82

et pec - ca - tum

Ma - gna es - set stul - ti - ti - a et pec - ca - tum

gna es - set stul - ti - ti - a et pec - ca - tum

gna es - set stul - ti - ti - a et pec - ca - tum

90

Au - di no - stra su - spi - ri - a Re ple - nos tu - a gra - ti - a o rex

Au - di no - stra su - spi - ri - a Re ple - nos tu - a gra - ti - a o rex

Au - di no - stra su - spi - ri - a Re ple - nos tu - a gra - ti - a o rex

Au - di no - stra su - spi - ri - a Re ple - nos tu - a gra - ti - a o rex

100

re - gum Ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

re - gum Ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

re - gum Ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

re - gum Ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

110

in e - ter - num

In Modena A ist die Motette im Anschluss an die Missa Dun autre amer wiedergegeben, allerdings ausgerechnet nicht mit dem Teil, der die Chanson verwendet!

Regis: Ave Maria

Petrucci Motetti B, Nr. 25

The musical score is composed of four staves, each representing a different vocal part:

- Treble (Top Staff):** This staff contains diamond-shaped note heads. It begins with a C-clef and a common time signature. The lyrics "A - ve Ma - ri - a" are written below the notes.
- Alto (Second Staff):** This staff also contains diamond-shaped note heads. It begins with a C-clef and a common time signature. The lyrics "A - ve Ma - ri - a" are written below the notes.
- Bass (Third Staff):** This staff contains diamond-shaped note heads. It begins with a C-clef and a common time signature. The lyrics "A - ve Ma - ri - a" are written below the notes.
- Bassus (Bottom Staff):** This staff contains diamond-shaped note heads. It begins with a C-clef and a common time signature. The lyrics "Bassus" are written above the staff, and the staff itself is labeled with a bass clef.

Measure numbers are indicated on the left side of the score:

- Measure 10: The lyrics "a" appear below the notes.
- Measure 20: The lyrics "gra - ti - a ple -" are written below the notes.
- Measure 30: The lyrics "na do - mi - nus te -" are written below the notes.

Accidentals such as sharps and flats are placed above or below the note heads to indicate pitch changes. Measure lines and repeat signs are also present to structure the piece.

40

cum te -

50

cum be - ne - dic - ta tu in mu - lie -

60

ri - bus et be - ne -

70

dic - tus fruc - tus ven -

80

tris tu - i

This musical score consists of three staves. The top staff begins with a diamond-shaped note followed by a dot, with vertical stems extending upwards. The middle staff begins with a square rest followed by a diamond-shaped note with a dot. The bottom staff begins with a square rest followed by a diamond-shaped note with a dot. The lyrics "tris tu - i" are written below the middle staff.

90

This musical score consists of three staves. The top staff has four empty horizontal lines. The middle staff begins with a diamond-shaped note with a dot, followed by a square rest, another diamond-shaped note with a dot, and a square rest. The bottom staff begins with a diamond-shaped note with a dot, followed by a square rest.

Agricola: Ave plucherrima regina

Petrucci Motetti B, Nr. 26

Superius

A - ve pul - cher - ri - ma re - gi - na gra - ti -

Tenor

Bassus

9

a di - vi - na quam tri - na be - a - vit an -

18

te nec post cre - a - vit ma - io - rem te

28

spon - sam a iu - ven - tu -

38

te tra - xit ad se

48

Mi - rares an - ge - lus e - mi - se - rat tan - tum

57

Ple - na es gra - ti - a dix - e - rat vir - go

pla - cu - i - sti

66

con - ce - pi - sti

di - e - rum mul - to - rum pri - mo - rum vir - tu -

75

vir - go per - man - si - sti dix - i -
te

84

sti se - cun - dum ver - bum tu - um io - cun - dum fi - at

94

in rhe

Sancta Maria quesumus

Petrucci Motetti B, Nr. 27

The musical score consists of four staves, each representing a vocal part: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one flat. The notation uses diamond-shaped note heads and vertical stems. The lyrics are written below the notes.

Superius: Starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics include "Sanc - ta Ma - ri - a que - su - mus al - mum pos -".

Altus: Starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics continue "ce - re re - gem iu - re me - men - to sal - vet ut om -".

Tenor: Starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics continue "ce - re re - gem iu - re me - men - to sal - vet ut om -".

Bassus: Starts with a bass clef, a common time signature, and a key signature of one flat. The lyrics continue "ce - re re - gem iu - re me - men - to sal - vet ut om -".

Continuation:

Superius: Starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics include "nes nos iu - bi - lan - tes Ky - ri - e e - ley -".

Altus: Starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics continue "nes nos iu - bi - lan - tes Ky - ri - e e - ley -".

Tenor: Starts with a C-clef, a common time signature, and a key signature of one flat. The lyrics continue "nes nos iu - bi - lan - tes Ky - ri - e e - ley -".

Bassus: Starts with a bass clef, a common time signature, and a key signature of one flat. The lyrics continue "nes nos iu - bi - lan - tes Ky - ri - e e - ley -".

22

son qui spe - ci - o - so san - gui - ne mun - dum e -

29

ri - pu - i - sti de ma - le - dic - ti fau - ce dra - co -

37

nis

Das Stück wurde vermutlich zu den Umzügen an Christi Himmelfahrt gesungen, bei denen Drachen mitgeführt und zertreten wurden. Erstaunlich ist der Anfang, der mit dem sicherlich damals allgemein bekannten Anfang von Ockeghems *Fors seulement* gestaltet ist.

Jo. Marti.(ni): Ave decus virginale templum

Petrucci Motetti B, Nr. 28

Superius

Altus

Tenor

Bassus

10

na - le temp - lum de - i spe - ci - a - le

20

per te fi - at ve - ni - a - le om - ne

30

quod com - mit - ti - mus

Tu no - bis es sin -

3

3

39

gu - la - ris

tu nos du - cas stel - la ma - ris

49

tu nos sem - per tu - e - a - ris en ad te con - fu - gi - mus con -

58

fu - gi - mus

Hec est illa dulcis rosa

Petrucci Motetti B, Nr. 29

The musical score consists of four staves, each representing a vocal part: Superius, Altus, Tenor, and Bassus. The music is written in common time with a key signature of one flat. The notation uses square neumes on four-line staves. The lyrics are written below the notes, corresponding to the vocal parts.

Superius: Starts with a C-clef, a key signature of one flat, and a common time signature. The lyrics include "Hec est il - la dul - cis ro -".

Altus: Starts with a C-clef, a key signature of one flat, and a common time signature. The lyrics continue from the Superius part.

Tenor: Starts with a C-clef, a key signature of one flat, and a common time signature. The lyrics continue from the Superius part.

Bassus: Starts with a C-clef, a key signature of one flat, and a common time signature. The lyrics continue from the Superius part.

Measure 9: The music continues with the bassus part leading. The lyrics include "sa pul - chra ni - pul - chra ni - mis sed for - mo - sa".

Measure 18: The music continues with the bassus part leading. The lyrics include "mis sed for - mo - sa qui tran - si - tis in - cli - na - te".

27

su - per
hec est ve - re gra - ti - o - sa

36

om - nes

45

su - per om - nes spe - ti - o -

54

sa il-lam er-go sa-lu-ta-te

1

Crispinus (van Stappen): Ave Maria

Petrucci Motetti B, Nr. 30

Superius
A - ve Ma - ri - a

Altus

Tenor

Bassus

10
gra - ti - a ple - na do - mi - nus te -

20
cum be - ne - dic - ta tu in mu -

30

et be - ne - dic - tus fruc - tus
lie - ri - bus

40

ven - tris tu - i

Gaude virgo

Petrucci Motetti B, Nr. 31

Superius

Altus

Tenor

Bassus

9

19

Gau - de vir - go ma - ter Chri - sti qui per au - rem con - ce -

pi - sti Ga - bri - e - le nun - ci - o Ga - bri -

e - le nun - ci - o Gau - de qui - a de - o

29

ple - na pe - per - is - si - ne pe - na cum pu - do - ris

39

li - li - o cum pu - do - ris li - li -

49

52

A - ve Ma - ri - a gra - ti - a ple - na do - mi - nus te - cum be - ne - dic - ta

C

C

$\text{b} \ C$

$\text{b} \ C$

59

tu in mulieribus et benedictus fructus ventris tui

66

Je - sus Sancta Maria Mater de -

The musical score consists of three staves representing the voices: Soprano (S), Alto (A), and Bass (B). The Soprano staff has a key signature of one sharp (F#) and a tempo of 66. The Alto staff has a key signature of one sharp (F#) and a tempo of 66. The Bass staff has a key signature of one sharp (F#) and a tempo of 66. The lyrics are written below the staves. The music includes various note heads (diamonds, squares, and black diamonds) and rests.

74

i o - ra pro no - bis pec - ca - to - ri - bus nun et in ho - ra mor -

82

tis no - stre A - men

Salve regina

Petrucci Motetti B, Nr. 32

The musical score consists of four staves, each representing a vocal part:

- Superius:** The top staff, starting in common time with a key signature of one sharp (F#). It contains diamond-shaped note heads.
- Altus:** The second staff from the top, also in common time with one sharp. It contains diamond-shaped note heads.
- Tenor:** The third staff from the top, in common time with one sharp. It contains diamond-shaped note heads.
- Bassus:** The bottom staff, in common time with one sharp. It contains diamond-shaped note heads.

Text: The lyrics are written below the notes, corresponding to the vocal parts. The score is divided into three systems:

- System 1 (Measures 1-9):** Sal - ve re - gi - na
ma - ter mi - se - ri - cor - di -
- System 2 (Measures 10-18):** vi - ta dul - ce - do et spes no - stra
e
- System 3 (Measures 19-28):** sal - ve es - su - les fi - li -
Ad te cla - ma - mus

30

i E - ve ad te su - spi - ra - mus ge -

men - tes et flen - tes in hac la - cri - ma - rum

40

val - le e - ia er - go ad - vo -

50

val - le e - ia er - go ad - vo -

60

ca - ta - no - stra il - los tu - os mi - se - ri - cor - des

70

o - cu - los ad nos con - ver - te

79

Et le - sum be - ne - di - ctum fru - ctum ven - tris

89

tu - i no - bis post hoc ex - si - li - um

99

o - sten - de o cle -

109

mens o pi - a o dul - cis vir -

119

go Ma - ri - a in - ter - ce - de pro -

129

no - bis ad do - mi - num

(Isaac): *Quis dabit capiti meo aquam*
Petrucci Motetti B, Nr. 33

Superius

Altus

Tenor

Bassus

10

Quis o - cu - lis me - is fon - tem la - chri - ma -

18

rum da - bit ut noc - te fle -

27

am ut lu - ce fle - am Sic tur - tur vi - du - us so -

so - let sic cy - gnus mo - ri - ens so - let

37

let sic cy - gnus mo - ri - ens so - let

47

sic lu - sci - ni - a con - que - ri heu mi - ser mi -

56

ser O do - lor O do - lor o do -

65

lor

68

Superius

Altus

Bassus

Lau - rus im - pe - tu ful mi - nis il - la

Et re - qui - es - ca - mus in pa - ce Et

76

il - la ia - cet su - bi - to lau -
re - qui - es - ca - mus in pa - ce

Et re - qui - es - ca - mus in pa -

85

rus om - ni - um ce - le - bris
ce Et re - qui - es - ca - mus in pa - ce Et

94

mu - sa - rum cho - ris mym - pha - rum cho -
re - qui - es - ca - mus in pa - ce Et re - qui - es - ca - mus

102

ris
in pa - ce

106

Superius
Altus
Tenor
Bassus

Sub cui-us pa-tu-la co-ma et

cu-

115

Phe-bi li-ra blan-di-us in-so-nat

ius

124

et vox blan-di-us nunc mu-ta om-ni-potens pa-tu-la et vpx

133

a nunc sur - da nunc sur - da om - ni - a
blan - di - us

142

Heinrich Isaac schreibt diese Motette anlässlich des Todes von Lorenzo dem Prächtigen 1492. Die geistlichen Passionsmusiken erhalten in diesem Schlussstück also eine gewissermaßen politische Wendung zur Staatstrauer, die zwar schon lange vorbei war, aber durch die schrecklichen Wirren nach dem Tod Lorenzos sicherlich ihre Wirkung auch Jahre später nicht verfehlten! Den Text im Bassus des Mittelteils, der die Trauer noch verstärkt, übernehme ich entgegen Petrucci aus Cappella Giulia. Der Text insgesamt, eine Paraphrase auf Klagelieder Jeremiae Kp. 9 Vers 1ff. stammt von Angelo Poliziano.

Nähere Ausführungen finden sich bei Silke Leopold:

<file:///Users/clemensgoldberg/Downloads/18046-Artikeltext-43883-1-10-20150113.pdf>

Sic unda impellitur unda

Petrucci Motetti B, Nr. 34

The musical score consists of three systems of music, each with three staves. The top staff of each system is labeled 'C', the middle 'I', and the bottom 'II'. The music is written in a soprano-like vocal range using diamond-shaped note heads. The first system starts with the lyrics 'Sic unda impellitur unda' and continues with 'C I II'. The second system begins at measure 9. The third system begins at measure 17. Measure numbers 25 and later measures are present at the start of the third system. The music features various rhythmic values and rests, with some notes having vertical stems extending upwards or downwards.

33

41

49

Dieser Kanon bietet eine Art philosophische Nachbetrachtung: so wie die Wellen die nachfolgenden Wellen erzeugen, so geht die Zeit (Kanon!) über alles hinweg. Das Zitat stammt aus Ovid, Metamorphosen.