

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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32	Salve regina	
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34	Sic unda impellitur unda (Kanon)	

# Crispi(nus): Non lotis manibus

Petrucci Motetti B, Nr. 1

The musical score consists of four systems of music. The first system starts with the soprano staff in treble clef, followed by the alto, tenor, and bassus staves in treble clef, and concludes with a basso continuo staff in bass clef. The second system begins with the soprano staff in treble clef, followed by the basso continuo staff in bass clef. The third system begins with the soprano staff in treble clef, followed by the basso continuo staff in bass clef. The fourth system begins with the soprano staff in treble clef, followed by the basso continuo staff in bass clef.

**System 1:**

- Soprano: Treble clef, C major, common time.
- Alto: Treble clef, C major, common time.
- Tenor: Treble clef, C major, common time.
- Bassus: Treble clef, C major, common time.
- Basso continuo: Bass clef, C major, common time.

**System 2:**

- Soprano: Treble clef, C major, common time.
- Basso continuo: Bass clef, C major, common time.

**System 3:**

- Soprano: Treble clef, C major, common time.
- Basso continuo: Bass clef, C major, common time.

**System 4:**

- Soprano: Treble clef, C major, common time.
- Basso continuo: Bass clef, C major, common time.

**Text:**

Non lo - tis ma -  
ni - bus man - du - ca - re non  
co - in - qui - nat ho - mi - nem

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

Soprano: O do mi ne Je su Chri -

Altus:

Tenor:

Bassus:

12

ste a do ro te in cru ce pen den

Bassus:

24

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

Bassus:

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

148

a - do - ro te ut tu - a mors

160

a - do - ro te ut tu - a mors

172

Musical score for page 172. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music features square and diamond-shaped note heads. The lyrics are: sit vi - ta me - a.

180

Musical score for page 180. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music features square and diamond-shaped note heads. The lyrics are: o do - mi - ne Je - su Chri - ste pa - stor.

192

Musical score for page 192. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music features square and diamond-shaped note heads. The lyrics are: bo - ne ne ius - tos con - ser - va pec - ca - to - res.

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 -

226

ri

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

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music consists of diamond-shaped note heads on vertical stems. The lyrics "ce ma - xi - me in il - la ho - ra" are written below the notes. Measure numbers 266 are at the top left.

278

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

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music consists of diamond-shaped note heads on vertical stems. The lyrics "quan - do sanc - tis - si - ma ani - ma tu - a a -" are written below the notes. Measure number 278 is at the top left.

290

ni - ma tu - a e - gres - sa

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music consists of diamond-shaped note heads on vertical stems. The lyrics "ni - ma tu - a e - gres - sa" are written below the notes. Measure number 290 is at the top left.

302

Musical score for page 302. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' time signature, and the bottom staff is in bass clef. The music features square and diamond-shaped note heads. The lyrics are: est de cor - po - re tu - o.

313

Musical score for page 313. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' time signature, and the bottom staff is in bass clef. The music features square and diamond-shaped note heads. The lyrics are: mi - se - re - re a - ni - me me -.

325

Musical score for page 325. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' time signature, and the bottom staff is in bass clef. The music features square and diamond-shaped note heads. The lyrics are: e in e - gres - su su - o A -.

337

The musical score consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 8/8. The key signature changes from common time to A major (two sharps) at the end of the measure. The notation uses diamond-shaped note heads. The lyrics "men" are written below the third staff. The music is divided into measures by vertical bar lines.

# Josquin: Qui velatus facie fuisti

Petrucci Motetti B, Nr. 3

Qui ve - la - tus

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

88

98

ad sup - pli - ci - a

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

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

Musical score for Josquin's *Qui velatus facie fuisti*, page 5, system 128. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from common time to A major (one sharp) at measure 3. The lyrics are: sanc - tam - que vi - tam du - ce - re tu va - le - a - mus re - qui - e. The music features diamond-shaped note heads and square-shaped note heads.

137

Musical score for Josquin's *Qui velatus facie fuisti*, page 5, system 137. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from A major (one sharp) to F major (one flat) at measure 3. The lyrics are: fru - i ce - les - tis pa - tri - e. The music features diamond-shaped note heads and square-shaped note heads.

149

In fla - gel - lis po - tum fel - lis

161

bi - bi - sti a - ma - ris - si - mum om - ni gen - ti re - co -

173

len - ti tu - e mor - tis sup -

184

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

196

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

207

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

219

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

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 -

ni lu - mi - nis San - guis Chri -

260

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

ni lu - mi - nis San - guis Chri -

270

ni lu - mi - nis San - guis Chri -

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

ni lu - mi - nis San - guis Chri -

280

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

314

324

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 voices: soprano, alto, tenor, and basso. The soprano and alto parts are in treble clef, while the tenor and basso parts are in bass clef. The music is written on five-line staves. The soprano part begins with a dotted half note followed by eighth notes. The alto part enters with a half note. The tenor part has a sustained note. The basso part begins with a half note. The lyrics "et duc nos ad ce - les - ti - a" are written below the soprano staff. Measure 375 begins with a half note in the soprano part. The alto part has a sustained note. The tenor part has a sustained note. The basso part begins with a half note. The lyrics "e - ter - ne pa - cis gau - di - a" are written below the soprano staff.

375

Continuation of the musical score for Josquin's *Qui velatus facie fuisti*, page 13, measures 375-385. The score consists of four voices: soprano, alto, tenor, and basso. The soprano and alto parts are in treble clef, while the tenor and basso parts are in bass clef. The music is written on five-line staves. The soprano part begins with a dotted half note followed by eighth notes. The alto part enters with a half note. The tenor part has a sustained note. The basso part begins with a half note. The lyrics "e - ter - ne pa - cis gau - di - a" are written below the soprano staff. Measure 385 begins with a half note in the soprano part. The alto part has a sustained note. The tenor part has a sustained note. The basso part begins with a half note. The lyrics "e - ter - ne pa - cis gau - di - a" are written below the soprano staff.

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

437

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

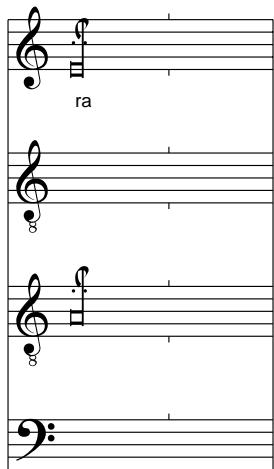
458

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

468

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

478



480

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

489

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

499

Musical score for Josquin's *Qui velatus facie fuisti*, page 18, measure 499. The score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music is written in a Gothic musical notation system using diamond-shaped neumes on four-line staves. The lyrics are: "e do - nis sal - va - tor nos in - e - bri - a ac e - li - am da - re ve - lis". Measure 499 concludes with a double bar line.

509

Musical score for Josquin's *Qui velatus facie fuisti*, page 18, measure 509. The score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music is written in a Gothic musical notation system using diamond-shaped neumes on four-line staves. The lyrics are: "be - a - ta no - bis gau - di - a". Measure 509 concludes with a double bar line.

Secundum multitudinem  
Petrucci Motetti B, Nr. 4

Musical score for the first system of the motet. It consists of four staves: Soprano, Alto, Tenor, and Basso. The vocal parts are written in a four-line staff with a treble clef. The basso part is written in a bass staff with a bass clef. The music is in common time. The lyrics are: Se - cun - dum mul - ti - tu -.

Musical score for the second system of the motet. It consists of four staves: Soprano, Alto, Tenor, and Basso. The vocal parts are written in a four-line staff with a treble clef. The basso part is written in a bass staff with a bass clef. The music is in common time. The lyrics are: di - nem do - lo - rum me - o -.

Musical score for the third system of the motet. It consists of four staves: Soprano, Alto, Tenor, and Basso. The vocal parts are written in a four-line staff with a treble clef. The basso part is written in a bass staff with a bass clef. The music is in common time. The lyrics are: rum in cor - de me - o.

30

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

40

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

51

ne qui Ca - na - ne am et

61

pu - bli ca - num vo - ca - sti ad pe - ni -

72

ten - ti - am et di - xi - sti

82

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

93

ut ma - gis con - ver - ta -

This musical score consists of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The music is in common time. The notes are represented by diamond shapes. The lyrics "ut ma - gis con - ver - ta -" are written below the staves.

103

tur et vi - vat

This musical score consists of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The music is in common time. The notes are represented by diamond shapes. The lyrics "tur et vi - vat" are written below the staves.

113

This musical score consists of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The music is in common time. The notes are represented by diamond shapes.

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

Treble      Alto      Tenor      Bassus

Te - ne - bre      fac - te

11

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

22

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

32

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

43

ma - gna De - us Pe - us me - us

54

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

65

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

76

go ac - ce - pis - ses ac - ce - tum dix - i - sti con -

87

su - ma - tum est

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

# Josquin: Ave verum corpus

Petrucci Motetti B, Nr. 6

A musical score for Josquin's *Ave verum corpus*. The score is written for four voices: Soprano, Tenor, Bass, and Contra. The music is in common time, with a key signature of one flat. The lyrics are in Latin, with some words underlined. Measure 10 starts with "A - ve ve - rum cor - pus na - tum ex Ma - ri - a vir - gi - ne ex Ma - ri - a vir - gi - ne". Measure 20 continues with "a vir - gi - ne". Measure 26 starts with "ve - re pas - sum im - mo - la - tum". The Tenor and Contra parts provide harmonic support, often using sustained notes or simple chords.

10

Soprano: A - ve ve - rum cor - pus na - tum ex Ma - ri - a vir - gi - ne ex Ma - ri - a vir - gi - ne

Tenor:                    Bass:                    Contra:                    

20

Soprano: a vir - gi - ne

Tenor:                    Bass:                    Contra:                    

26

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

Tenor:                    Bass:                    Contra:                    

Contra:

34

in cru - ce pro ho - mi - ne in cru -

44

ce pro ho - mi - ne

51

Cu - ius la - tus per - fo - ra - tum un -

Tenor

60

da flu - xit et san - gui -

69

ne

75

Tenor

Contra

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

83

tum mor - tis

92

in e - xa - mi - ne

99

o dul - cis o pi -

o

e

108

Je - su fi - li

e

vir - gi - nis Ma - ri - e

116

e

e

# Gaspar (van Weerbecke): Verbum caro factum est

Petrucci Motetti B, Nr. 7

Ver - bum ca - ro fac - tum est et ha - bi -

Altus

Tenor

Bassus

11

ta - vit in no - bis et vi - di - mus glo -

8

22

ri - am e - ius glo - ri - am qua - si u - ni - ge - ni -

8

32

ti a pa - tre ple - num gra -

43

ti - e et ve - ri - ta - tis

53

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

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 - cis

124

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

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

Musical score for the first system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bassus. The Treble staff begins with a whole note followed by a dotted half note. The Alto staff starts with a half note. The Tenor and Bassus staves both begin with a half note. The vocal parts sing "Do - mi -" and then continue with a series of eighth notes. The Alto staff includes a sharp sign indicating a key change.

Musical score for the second system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bassus. The Treble staff begins with a half note. The Alto staff starts with a half note. The Tenor and Bassus staves both begin with a half note. The vocal parts sing "ne" and then continue with a series of eighth notes. The Alto staff includes a sharp sign indicating a key change.

Musical score for the third system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bassus. The Treble staff begins with a half note. The Alto staff starts with a half note. The Tenor and Bassus staves both begin with a half note. The vocal parts sing "non se cun - dum pec - ca -" and then continue with a series of eighth notes. The Alto staff includes a sharp sign indicating a key change.

16

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

21

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

26

tes no - stras tes no -

31

re - tri - bu - as no - bis

stras

This section contains four staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a tenor G-clef, and the bottom staff a bass F-clef. The music consists of diamond-shaped note heads on vertical stems. The lyrics "re - tri - bu - as no - bis" are written below the top staff, and "stras" is written below the third staff. Measure 31 concludes with a fermata over the bass staff.

36

no - bis

This section contains four staves of music, continuing from measure 31. The soprano, alto, and tenor staves begin with a rest followed by a diamond note. The bass staff begins with a diamond note. The lyrics "no - bis" are written below the soprano staff. Measure 36 concludes with a fermata over the bass staff.

41

This section contains four staves of music, continuing from measure 36. All four staves are completely blank, with no notes or rests present.

42

Do - mi -

52

Ne me - mi -  
ne

62

ne - in - i - qui -  
ris

72

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

82

ti - qua - rum Ci - to an -

92

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

102

Three staves of music. The top staff has a treble clef, the middle staff has a treble clef with a 'G' below it, and the bottom staff has a bass clef. The music consists of square and diamond-shaped note heads. The lyrics 'e Qui a pau -' are written below the notes.

112

Three staves of music. The top staff has a treble clef, the middle staff has a treble clef with a 'G' below it, and the bottom staff has a bass clef. The music consists of square and diamond-shaped note heads. The lyrics 'pe - res fa - cti su -' are written below the notes.

122

Three staves of music. The top staff has a treble clef, the middle staff has a treble clef with a 'G' below it, and the bottom staff has a bass clef. The music consists of square and diamond-shaped note heads. The lyrics 'mus ni -' are written below the notes.

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

et pro - pi - ci -

3

185

us e - sto pec - ca - tis

This section contains three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of vertical stems with either open diamond shapes or solid black squares as note heads. The lyrics "us e - sto pec - ca - tis" are written below the notes.

195

no - stris prop - ter no - men

This section contains three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of vertical stems with either open diamond shapes or solid black squares as note heads. The lyrics "no - stris prop - ter no - men" are written below the notes.

205

tu - um

This section contains three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of vertical stems with either open diamond shapes or solid black squares as note heads. The lyrics "tu - um" are written below the notes.

220

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

235

236

237

238

239

240

# Vaqueras: Domine non secundum peccata mea

Petrucci, Motetti B, Nr. 9

1

Tenor      Bassus

Do - mi - ne non se - cun -

9

Tenor      Bassus

dum pec - ca - ta no -

18

Tenor      Bassus

stra que fe - ci -

27

Tenor      Bassus

mus nos ne - que se - cun - dum in -

47

i - qui - ta - tes no -

57

stras re - tri - bu - as no -

67

76

bis

79

Do - mi -

Altus

88

ne me mi - ne -

ris i ni qui - ta tum no -

98

stra rum an ti qua -

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

117

tu e

126

tu e

135

Qui - a pau - pe - res fac - ti su -

8

145

mus ni - mis

8

152

Ad - iu - va nos de - us

Altus

Tenor

Bassus

161

sa - lu - ta - ris

8

8

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

non se - cun - dum pec - ca - ta

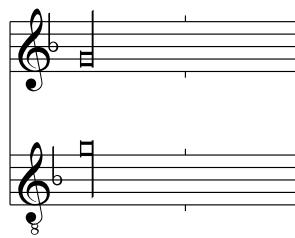
no - stra que fe - ci -

mus nos ne - que se - cun - dum

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

tri - bu - as no - bis

47



49

Tenor

Bassus

57

67

77

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

128

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

138

ris no -

148

158

ster prop - ter glo - ri - am no - mi -

168

nis tu - i do - mi - ne li - be -

178

ra nos

188

et propicius es-

198

et propicius es- to pec- ca -  
to

207

tis no - stris

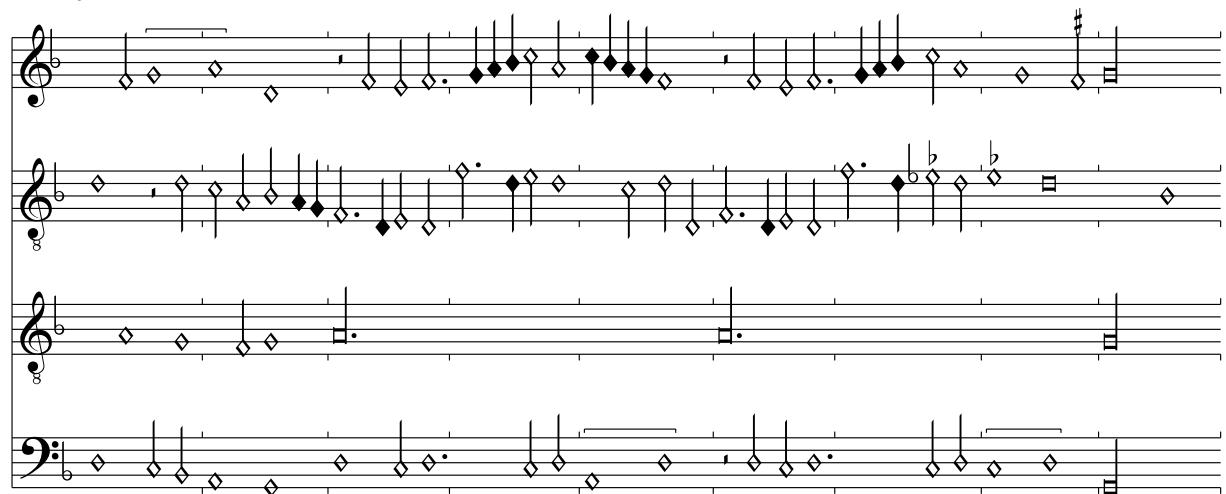
217

Prop - ter no - men

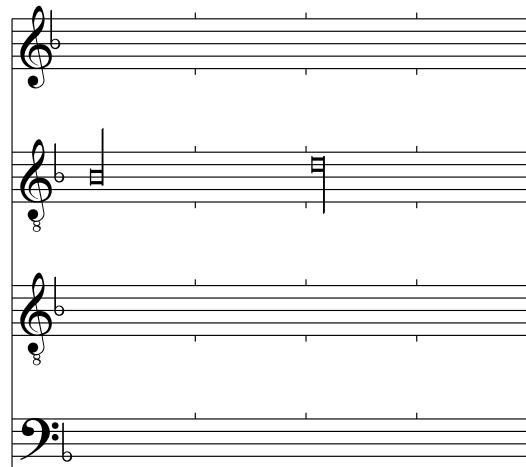
227

tu - um

237



246



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

Musical score for the first system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bass. The Treble staff has a treble clef and common time. The Alto staff has a treble clef and common time. The Tenor staff has a treble clef and common time. The Bass staff has a bass clef and common time. The vocal parts sing the Latin text "Tu - le - runt do -". The music features square neumes on the upper three staves and diamond neumes on the Bass staff.

Musical score for the second system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bass. The Treble staff has a treble clef and common time. The Alto staff has a treble clef and common time. The Tenor staff has a treble clef and common time. The Bass staff has a bass clef and common time. The vocal parts sing the Latin text "mi - num me -". The music features square neumes on the upper three staves and diamond neumes on the Bass staff. There are two sharp signs in the key signature.

Musical score for the third system of the motet. It consists of four staves: Treble, Alto, Tenor, and Bass. The Treble staff has a treble clef and common time. The Alto staff has a treble clef and common time. The Tenor staff has a treble clef and common time. The Bass staff has a bass clef and common time. The vocal parts sing the Latin text "um ne - sci - o". The music features square neumes on the upper three staves and diamond neumes on the Bass staff.

30

u - bi po - su - e -

40

runt e - um plan gent

50

plan - gent e - um qua - si

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 - demp -

100

tor me - us vi - vit

109

vi - vit in u - na

118

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

128

sur - rec - tu - rus sum

138

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

148

Musical score for measure 148. The score consists of three staves. The top staff has a soprano clef, the middle staff has an alto clef, and the bottom staff has a bass clef. The music uses square neumes on a four-line staff system. The lyrics are: le me - a et in - car - ne me - a Vi -. The measure ends with a double bar line.

157

Musical score for measure 157. The score consists of three staves. The top staff has a soprano clef, the middle staff has an alto clef, and the bottom staff has a bass clef. The music uses square neumes on a four-line staff system. The lyrics are: de - bo sal - va - to - rem me - um quem vi - su - rus sum er -. The measure ends with a double bar line.

167

Musical score for measure 167. The score consists of three staves. The top staff has a soprano clef, the middle staff has an alto clef, and the bottom staff has a bass clef. The music uses square neumes on a four-line staff system. The lyrics are: et o - cu - li - me - i go ip - se. The measure ends with a double bar line.

176

con - spec - tu - ri sunt

185

Re po si ta est

195

hec spes me a

205

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

8

me - is

8

me - is

8

me - is

8

215

me - is

8

me - is

8

me - is

8

me - is

8

# Obrecht: Parce domine Petrucci, Motetti B Nr. 12

Musical score for Obrecht's *Parce domine*, Petrucci, Motetti B Nr. 12, featuring three voices (Altus, Tenor, Bassus) and a basso continuo line.

The score consists of four systems of music:

- System 1 (Measures 1-8):** The Altus voice begins with a sustained note followed by a dotted half note. The Tenor and Bassus voices enter with eighth-note patterns. The lyrics "Par - ce do - mi - ne par -" are sung.
- System 2 (Measures 9-16):** The Altus voice begins with a sustained note followed by a dotted half note. The Tenor and Bassus voices enter with eighth-note patterns. The lyrics "ce po - pu - lo tu - o" are sung. A sharp sign is present above the staff.
- System 3 (Measures 17-24):** The Altus voice begins with a sustained note followed by a dotted half note. The Tenor and Bassus voices enter with eighth-note patterns. The lyrics "qui - a pi - us es et" are sung.
- System 4 (Measures 25-32):** The Altus voice begins with a sustained note followed by a dotted half note. The Tenor and Bassus voices enter with eighth-note patterns. The lyrics "qui - a pi - us es et" are sung again.

The score includes clefs (G, C, F), time signatures (common time), and a basso continuo line indicated by a bass clef and a double bar line.

29

Musical score for Obrecht's *Parce domine*. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. The vocal parts sing the words "mi - se - ri - cors ex - au - di". The bass part provides harmonic support. The notation uses diamond-shaped note heads and vertical stems.

38

Musical score for Obrecht's *Parce domine*. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. The vocal parts sing the words "nos in e - ter - num do - mi - ne". The bass part provides harmonic support. The notation uses diamond-shaped note heads and vertical stems.

: Pange lingua gloriosi  
Petrucci, Motetti B Nr. 13

Musical score for the first system of the motet 'Pange lingua gloriosi'. The score consists of four staves: Bassus (Bass), Tenor, Altus (Alto), and Soprano (Soprano). The music is in common time, with a key signature of one sharp (F#). The vocal parts are represented by diamond-shaped note heads. The lyrics 'Pan - ge lin - gu - a glo - ri - o -' are written below the soprano staff.

Musical score for the second system of the motet 'Pange lingua gloriosi'. The score continues with the same four staves: Bassus, Tenor, Altus, and Soprano. The music is in common time, with a key signature of one sharp (F#). The lyrics 'si' are written below the soprano staff. The measure number '10' is indicated at the top left.

Musical score for the third system of the motet 'Pange lingua gloriosi'. The score continues with the same four staves: Bassus, Tenor, Altus, and Soprano. The music is in common time, with a key signature of one sharp (F#). The lyrics 'cor - po - ris mi - ste - ri - um' are written below the soprano staff. The measure number '20' is indicated at the top left.

30

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

40

si mun - di pre - ci - um

50

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

60

Musical score for measures 60-64. The score consists of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a tenor G-clef, and the bottom staff a bass F-clef. Measure 60 starts with a soprano vocal line. The lyrics "ef - fu - dit gen -" are written below the notes. Measures 61-64 continue the vocal line, with the lyrics "gen -" followed by a long休止符 (rest) in measure 61, and "um" in measure 64.

70

Musical score for measures 70-74. The soprano staff begins with a melodic line. The lyrics "ti - um" are written below the notes. Measures 71-74 continue the vocal line, with the lyrics "um" followed by a long休止符 (rest) in measure 71, and "ti -" in measure 74.

# Ave domina sancta Maria

Petrucci, Motetti B Nr. 14

Musical score for Ave domina sancta Maria, Motetti B Nr. 14, featuring three staves: Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written in a soprano-like style with diamond-shaped note heads. The lyrics are:

A - ve do - mi - na sanc - ta

Musical score for Ave domina sancta Maria, Motetti B Nr. 14, featuring three staves: Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written in a soprano-like style with diamond-shaped note heads. The lyrics are:

Ma - ri - a ma - ter de - i

Musical score for Ave domina sancta Maria, Motetti B Nr. 14, featuring three staves: Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp. The vocal parts are written in a soprano-like style with diamond-shaped note heads. The lyrics are:

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

31

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

41

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

51

si - ne pec - ca - to Tu pe - pe - ri - sti

61

in quo non du -

71

ab om - ni - bus

81

3 3

91

The musical score consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (indicated by '8'). The key signature changes from C major (no sharps or flats) to F major (one sharp) at the end of the measure. The vocal parts are represented by various symbols: diamonds, squares, and dots. The lyrics 'stris' and 'A-' appear under the first two staves, and 'men' appears under the third staff. The fourth staff contains only musical symbols.

# Parce domine

Petrucci, Motetti B Nr. 15

The musical score consists of three staves representing the voices: Altus (soprano), Tenor, and Bassus (bass). The music is in common time and C major. The notation uses square neumes on four-line staves. The lyrics are written below the notes.

**Altus:** The top staff uses soprano C-clef. It starts with a whole note followed by a half note. The lyrics "Par - ce do - mi - ne par - ce po -" are written below the notes.

**Tenor:** The middle staff uses tenor C-clef. It starts with a half note followed by a whole note. The lyrics "ce do - mi - ne par - ce po -" are written below the notes.

**Bassus:** The bottom staff uses bass F-clef. It starts with a whole note followed by a half note. The lyrics "ce do - mi - ne par - ce po -" are written below the notes.

**Measure 10:** The music continues with the same voices and key signature. The lyrics "pu - lo tu - et ne tra -" are written below the notes. The Tenor staff shows a change in pitch level.

**Measure 20:** The music continues with the same voices and key signature. The lyrics "das nos in per - di - ci - o - nem pec -" are written below the notes. The Bassus staff shows a change in pitch level.

30

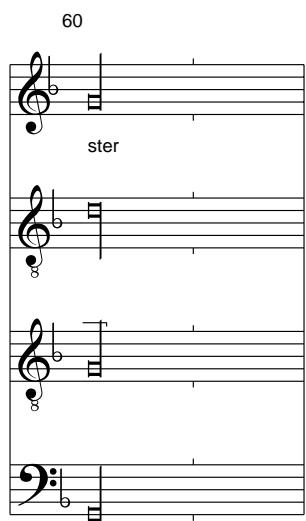
ca - vi - mus in - ius - te e - gi -

40

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

50

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



# Brumel: Lauda Syon

Petrucci, Motetti B Nr. 16

Treble

Altaus

Tenor

Bassus

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

10

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

20

can - ti - cis

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

tur

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

46

Sit laus ple na 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 men - sa no - vi re - gis no - vum

74

no - ve le - gis 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-

fa-ci-

fa-ci-

93

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

in su-i me-mo-ri-

in su-i me-mo-ri-

102

am

am

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

Bassus

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

156

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

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

166

Altus: Treble clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Tenor: Treble clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Bassus: Bass clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

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

175

Altus: Treble clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Tenor: Treble clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Bassus: Bass clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

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

184

Altus: Treble clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Tenor: Treble clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Bassus: Bass clef, common time. Key signature: one sharp. Notes: diamond-shaped heads, solid black heads.

Text: 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, Altus), Bass (Tenor), and C (Bassus). The lyrics "Pa-nis an-ge-li-cus sit pa-nis" are written below the notes. The music consists of short note values (eighth and sixteenth notes) and rests.

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 notes. The music continues with eighth and sixteenth notes and rests.

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-ris ter-mi-num O res mi-ra-bi-" are written below the notes. The music continues with eighth and sixteenth notes and rests.

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

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

latus per - fo - ra - tum un - da flu - xit

40

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

50

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

60

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

Musical score for the first system of the motet 'Aspice domine'. The score consists of four voices: Superius (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on five-line staves. The lyrics are: 'A - spi - ce do - mi -'. The vocal entries begin at different times, creating a polyphonic texture.

Musical score for the second system of the motet 'Aspice domine'. The score continues with the four voices: Superius, Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on five-line staves. The lyrics are: 'ne qui - a est de - so - la -'. The vocal entries continue from the previous system, maintaining the polyphonic texture.

Musical score for the third system of the motet 'Aspice domine'. The score continues with the four voices: Superius, Altus, Tenor, and Bassus. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on five-line staves. The lyrics are: 'ta de - so - la - ta ci - vi - tas ple -'. The vocal entries continue from the previous systems, maintaining the polyphonic texture.

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

am ni - si - tu de -

us no - ster ni - si - tu de -

64

us no - ster ni - si - tu de -

us no - ster ni - si - tu de -

73

us no - ster

us no - ster

us no - ster

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

Superius      Altus      Tenor      Bassus

A - ni - ma Chri - sti sanc - ti - fi - ca me cor - pus Chri - sti sal - va me

9

San - guis Chri - sti in e - bri - a me A - qua la - te - ris

18

Chri - sti la - va me pas - si - o Chri - sti con - for - ta me O bo - ne

27

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

36

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

44

me in ho - ra mor - tis vo - ca

52

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

60

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

68

men

# Compere: Officium de cruce

Petrucci Motetti B, Nr. 21

Musical score for the first system of the Officium de cruce. The score consists of four staves: Superius (soprano), Altus (alto), Tenor, and Bassus (bass). The music is in common time. The vocal parts sing in a mix of mensural notation (square neumes) and square neumes with dots. The lyrics are written below the notes. The key signature changes from common to F major (two sharps) at the end of the system.

Superius  
Altus  
Tenor  
Bassus

In no - mi - ne Je - su om -

Musical score for the second system of the Officium de cruce. The score continues with the same four staves. The music is in common time. The vocal parts sing in a mix of mensural notation (square neumes) and square neumes with dots. The lyrics are written below the notes.

10  
ne ge - nu - flec - ta - tur ce - les - ti -

Musical score for the third system of the Officium de cruce. The score continues with the same four staves. The music is in common time. The vocal parts sing in a mix of mensural notation (square neumes) and square neumes with dots. The lyrics are written below the notes. A key signature change to B-flat major (one flat) is indicated at the beginning of the system.

20  
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 ve - 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 - con -

8

8

8

191

spu - tunt lu - men ce - li gra -

8

8

8

200

tum

8

8

8

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

8

$\flat$

8

239

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

8

$\sharp$

8

248

me - ris ad lo -

8

8

8

257

ca - pe - na - rum

265

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

274

ce cla - va - tus et est

283

283

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

292

292

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

301

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

(no lyrics present in this section)

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

468

sti no - bi - le spes

8

8

8

478

478

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

8

8

8

487

487

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

8

8

8

496

Musical score for page 496. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' time signature, and the bottom staff is in bass clef. The music features diamond-shaped note heads. The lyrics are: scrip - tu - re iu - gis sit me - mo -

505

Musical score for page 505. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' time signature, and the bottom staff is in bass clef. The music features diamond-shaped note heads. The lyrics are: ri - a mor - tis mi - hi cu -

514

Musical score for page 514. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' time signature, and the bottom staff is in bass clef. The music features diamond-shaped note heads. The lyrics are: re

# Gregoire: Ave verum corpus-Ecce panis-O salutaris

Petrucci Motetti B, Nr. 22

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

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

Tenor      Bo - ne pas - tor pa - nis ve -

Bassus      O sa - lu - ta - ris

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 -

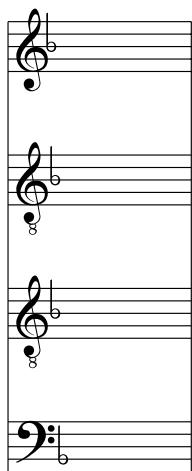
36

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

44

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

53



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

Superius

Altus

Tenor

Bassus

10

ri - tas que sub his fi - gu - ris

tas que sub his fi - gu - ris

que sub his fi - gu - ris

sub his fi - gu - ris

20

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

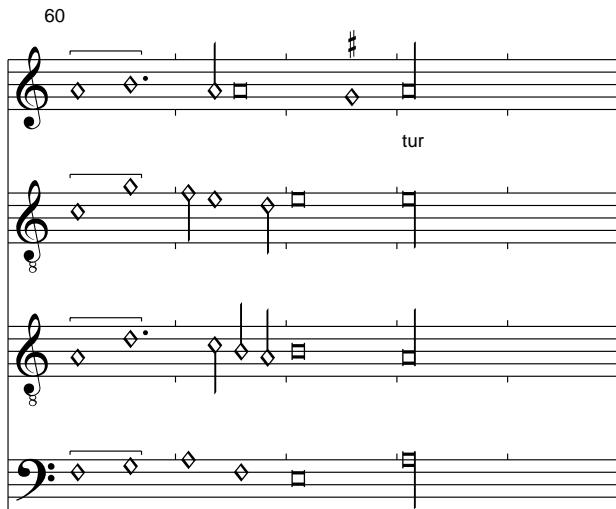
34

40

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

50

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

Musical score for Josquin's *Tu solus qui facis mirabilia*. The score consists of four voices: Superius, Altus, Tenor, and Bassus. The music is in common time, C major (indicated by a C with a circle), and consists of square neumes on four-line staves. The lyrics are written below the notes. Measure 1 starts with "Tu so - lus qui fa - cis mi - ra - bi - li - a". The bassus voice begins with a long note on the first beat.

Continuation of the musical score for Josquin's *Tu solus qui facis mirabilia*. The score continues with the same four voices and key signature. Measure 10 starts with "Tu so - lus cre - a - tor qui cre - a - sti nos". The bassus voice has a prominent bass note at the beginning of this measure.

Continuation of the musical score for Josquin's *Tu solus qui facis mirabilia*. The score continues with the same four voices and key signature. Measure 20 starts with "Tu so - lus re - demp - tor qui re - de - mi - sti nos". The bassus voice has a prominent bass note at the beginning of this measure.

30

san - gui - ne 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

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

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 stu - ti - ti - a et pec - ca - tum

gna es - set stu - 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

100

ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

ut ad tu - a ser - vi - ti - a Si - sta - mus cum le - ti - ti - a

110

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

A - ve Ma - ri -

Bassus

10

a

?

20

gra - ti - a ple -

30

na do - mi - nus te -

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

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from C major to F major at measure 85. The vocal parts consist of diamond-shaped note heads on a five-line staff. Measure 80 starts with the soprano on the first line, alto on the second line, and bass on the fourth line. Measures 81-84 continue this pattern with some variations in pitch. Measure 85 begins with a bass note on the fifth line, followed by soprano and alto entries.

90

A continuation of the musical score. The vocal parts (Soprano, Alto, Bass) are shown in diamond-shaped note heads on a five-line staff. The bass part is prominent in measures 90-94, while the other voices provide harmonic support. Measure 95 concludes the section.

# Agricola: Ave plucherrima regina

Petrucci Motetti B, Nr. 26

The musical score consists of four systems of three-part music. The voices are labeled Superius, Tenor, and Bassus. The music is written in common time, with a key signature of one sharp (F#). The notation uses diamond-shaped neumes on five-line staves. Measure numbers 9, 18, and 28 are indicated at the beginning of each system respectively.

**Measure 9:** Superius: A - ve pul - cher - ri - ma re - gi - na gra - ti - . Tenor: 8 A di - vi - na quam tri - na be - a - vit an - . Bassus: A di - vi - na quam tri - na be - a - vit an - .

**Measure 18:** Superius: te nec post cre - a - vit ma - io - rem te . Tenor: 8 te nec post cre - a - vit ma - io - rem te . Bassus: te nec post cre - a - vit ma - io - rem te .

**Measure 28:** Superius: spon - sam a iu - ven - tu - . Tenor: 8 spon - sam a iu - ven - tu - . Bassus: spon - sam a iu - ven - tu - .

38

48

57

66

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 me

# Sancta Maria quesumus

Petrucci Motetti B, Nr. 27

Musical score for Sancta Maria quesumus, Petrucci Motetti B, Nr. 27, featuring four voices: Superius, Altus, Tenor, and Bassus. The music is in common time, with a mix of treble and bass clefs. The lyrics are written below the notes.

Superius: Sanc - ta Ma - ri - a que - su - mus al - mum pos -

Altus: 8

Tenor: 8

Bassus: 8

8

ce - re re - gem iu - re me - men - to sal - vet ut om -

8

Bassus: 8

15

nes nos iu - bi - lan - tes Ky - ri - e e - ley -

8

Bassus: 8

22

son      qui      spe - ci - o - so      san - guine      mun - dum      e -

29

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

36

co - 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 Ockeghem's *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

19

per te fi - at ve - ni - a -

28

le om - ne quod com - mit - ti - mus  
om - ne quod com - mit - ti - mus  
3  
3

37

Tu no - bis es sin - gu - la - ris tu nos du - cas stel - la  
no - bis es sin - gu - la - ris tu nos du - cas stel - la  
3  
3

47

ma - ris tu nos sem - per tu - e - a - ris en ad te con - fu - gi -  
ma - ris tu nos sem - per tu - e - a - ris en ad te con - fu - gi -  
3  
3

57

mus con - fu - gi - mus

# Hec est illa dulcis rosa

Petrucci Motetti B, Nr. 29

Musical score for the first section of the motet. The music is in common time (indicated by 'C') and consists of four voices:

- Superius:** Treble clef, G major (indicated by a 'G' with a circle). The vocal line starts with a whole note followed by a half note.
- Altus:** Treble clef, G major. The vocal line starts with a whole note followed by a half note.
- Tenor:** Treble clef, G major. The vocal line starts with a whole note followed by a half note.
- Bassus:** Bass clef, C major (indicated by a 'C'). The vocal line starts with a whole note followed by a half note.

The lyrics for this section are: Hec est illa dulcis rosa.

Continuation of the musical score. The voices are still Superius, Altus, Tenor, and Bassus. The music continues with the lyrics: pul - chra ni - sa pul - chra ni - mis sed for - mo - sa.

Continuation of the musical score. The voices are still Superius, Altus, Tenor, and Bassus. The music continues with the lyrics: mis sed for - mo - sa qui tran - si - tis in - cli - na - te.

27

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

36

om - nes

45

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

54

The musical score consists of four staves. The top staff is in G clef, the second and third are in G clef with a '8' below them, and the bottom staff is in F clef. The music is in common time. The lyrics are: sa il - lam er - go sa - lu - ta te. The notation uses diamond-shaped neumes on a five-line staff.

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

# Crispinus (van Stappen): Ave Maria

Petrucci Motetti B, Nr. 30

Superius

Altus

Tenor

Bassus

10

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

20

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

30

A musical score for three voices (SATB) in common time. The key signature changes from C major to G major at measure 30. The vocal parts consist of four-line staves with black note heads and stems. The lyrics are written below the staves: "et be - ne - dic - tus fruc - tus lie - ri - bus". Measure 30 starts with a half note in the soprano part. Measures 31-32 show complex patterns with many note heads per beat. Measure 33 concludes with a half note in the soprano part.

40

A musical score for three voices (SATB) in common time. The key signature changes from G major to D major at measure 40. The vocal parts consist of four-line staves with black note heads and stems. The lyrics are written below the staves: "ven - tris tu - i". Measure 40 starts with a half note in the soprano part. Measures 41-42 show complex patterns with many note heads per beat. Measure 43 concludes with a half note in the soprano part.

# Gaude virgo

Petrucci Motetti B, Nr. 31

Musical score for the first system of "Gaude virgo". The score consists of four staves: Superius (soprano), Altus (alto), Tenor, and Bassus (bass). The key signature is common time (C). The vocal parts sing in a mix of mensural notation (diamond-shaped neumes) and common notation (square neumes). The lyrics are:

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

Musical score for the second system of "Gaude virgo". The score consists of four staves: Superius, Altus, Tenor, and Bassus. The key signature changes to F major (one sharp). The lyrics are:

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

Musical score for the third system of "Gaude virgo". The score consists of four staves: Superius, Altus, Tenor, and Bassus. The key signature changes to G major (one sharp). The lyrics are:

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

28

Musical score for measure 28 of 'Gaude virgo'. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (indicated by '8'). The vocal parts sing the Latin text: 'de-o ple-na pe-per-is-ti si-ne pe-na cum pu-'.

38

Musical score for measure 38 of 'Gaude virgo'. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature changes to A major (indicated by a sharp sign). The vocal parts sing the Latin text: 'do-ris li- li- o cum pu-do-ris li-'. The bass staff has a different vocal line than the treble staves.

48

Musical score for measure 48 of 'Gaude virgo'. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature changes to G major (indicated by a sharp sign). The vocal parts sing the Latin text: 'li- o'. The bass staff has a different vocal line than the treble staves.

52

Ave Mar - ri - a gra - ti - a ple - na do - mi - nus te - cum be - ne - dic - ta

59

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

66

Je - sus Sanc - ta Ma - ri - a ma - ter

73

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

81

ra mor - tis no - stre A -

89

men

# Salve regina

Petrucci Motetti B, Nr. 32

The musical score consists of three systems of music for four voices: Superius, Altus, Tenor, and Bassus. The notation uses square neumes on a four-line staff. The vocal parts are as follows:

- Superius:** Treble clef, C major, common time. Starts with a half note followed by a dotted half note.
- Altus:** Treble clef, C major, common time. Starts with a half note followed by a dotted half note.
- Tenor:** Treble clef, C major, common time. Starts with a half note followed by a dotted half note.
- Bassus:** Bass clef, C major, common time. Starts with a half note followed by a dotted half note.

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

- Text: Sal - ve re - gi - na
- Accidentals: None

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

- Text: ma - ter mi - se - ri - cor - di -  
vi - ta dul - ce - do et spes no - stra  
e
- Accidentals: B-flat in measure 12, B-flat in measure 14, sharp in measure 15.

**System 3 (Measures 20-28):**

- Text: sal - ve es - su - les fi - li -  
Ad te cla - ma - mus
- Accidentals: Sharp in measure 21, B-flat in measure 25.

30

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

40

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

50

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

60

cata 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

Quis da - bit ca - pi - ti me - o a - quam

10

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

18

rum da - bit ut noc - te fle -

27

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

36

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

45

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

Musical score for three voices (Soprano, Alto, Bass) at measure 55. The Soprano part consists of vertical stems with diamond shapes. The Alto part consists of vertical stems with square shapes. The Bass part consists of horizontal stems with diamond shapes. The lyrics are: ser mi - ser O do - lor O do - lor o

64

A musical score for three voices: Treble, Alto, and Bass. The Treble staff uses a G clef and has five horizontal lines. The Alto staff uses an F clef and has four horizontal lines. The Bass staff uses a C clef and has five horizontal lines. The vocal parts are as follows:

- Treble:** The first note is a dotted half note with a diamond-shaped head and a vertical stem pointing down. It is followed by a half note with a diamond-shaped head and a vertical stem pointing up. Then there is a half note with a vertical stem pointing down. After a short rest, there is a half note with a vertical stem pointing up. The word "do" is written below the first note, and "re" is written below the second note.
- Alto:** The first note is a half note with a diamond-shaped head and a vertical stem pointing up. It is followed by a half note with a diamond-shaped head and a vertical stem pointing down. Then there is a half note with a vertical stem pointing up. After a short rest, there is a half note with a vertical stem pointing down. The word "mi" is written below the first note, and "re" is written below the second note.
- Bass:** The first note is a half note with a vertical stem pointing up. It is followed by a half note with a vertical stem pointing down. Then there is a half note with a vertical stem pointing up. After a short rest, there is a half note with a vertical stem pointing down. The word "la" is written below the first note, and "do" is written below the second note.

68

38

Superius

Altus

Bassus

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

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

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

115

Superius  
Altus  
Tenor  
Bassus

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

124

Superius  
Altus  
Tenor  
Bassus

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

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

8 Sic unda impellitur unda

1

9

17

25

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.