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VEREENIGING VOOR
NOORD-NEDERLANDS MUZIEKGESCHIEDENIS

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DERTIGSTE AFLEVERING

MOTETTEN

BUNDEL IV



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INLEIDING

Deze aflevering sluit voorloopig de Obrecht-uitgave af. Eenige onvolledig bewaard gebleven motetten, de in Petrucci's „Motetti a cinque” in 1505 afgedrukte stukken:

Mater matris

O preciosissima sanguis

worden tot later bewaard. Misschien brengen systematische onderzoeken van Italiaansche bibliotheken de nog ontbrekende partij aan het licht. Minder hoop bestaat er op het terugvinden der altus-partij der Zwickauer handschriften LXXX, 1—2. Daarom is aan het aan deze bundels ontleende „Discubuit Jesus” een vrij gecomponeerde partij toegevoegd. Een kleiner notentype duidt aan wat het supplement is.

Als bronnen voor het in deze aflevering bijeengebrachte materiaal komen de navolgende werken in aanmerking:

I. Handschriften

1. Berlijn, Pr. Staatsbibliotheek, Mus. Ms. 40026 (Z 26).

Het tabulatuurboek van Leonhard Kleber. Verg. Hans Löwenfeld: »Leonhard Kleber und sein Orgeltabulaturbuch«. Berlin 1897.

Nr. 27. Si sumpsero In ut (manualiter 105 tempora).

2. Brussel, K. Bibl., Ms. 11239.

Een kodex op perkament uit het begin der 16^{de} eeuw in 8^{vo} (14,4×20,1 cm), gebonden in hout met zwart-linnen bekleeding en rood-lederen rug en het vergulden opschrift: Chansons de Marguerite. Het wapen van Margareta, versiert in eene gekleurde houtsneede de binnenkant van het eerste plat. De inhoud bestaat uit 3 en 4stemmige chansons van Alexander Agricola, A. Bruhier, Brumel, Compère, Pierre de la Rue, h. Ysac en ongenoemden. Aanwijzen kan men nog Josquin des Prés, Obrecht en Ockeghem.

fol. 33^v—35^r Si sumpsero.

3. Florence, Bibl. Naz. Centr. cl. XIX, 107.

Verg. de beschrijving in O. W. I, 3.

fol. 35^v—36^r O vos omnes.

4. Greifswald, Univ.-Bibl. Eb 133.

Verg. de beschrijving in de inleiding tot de wereldlijke werken O. W. IV.

Nr. 12. Si sumpsero.

5. Heilbronn, Gymn.-Bibl. X, 2.

Ingebonden met den „Bassus Carminum Trium Vocum. Norimbergae apud Johan. Petreium Anno MDXLI” bevindt zich in drie vellen van vier dubbele bladen de bas van eene verzameling van composities uit de eerste helft der 16^{de} eeuw in handschrift. Als componisten worden genoemd: Adrianus Wilhart, Thomas Sporer, Lud. Senfle, Henri Isaac, J. Heygel, Obrecht, Arnol. Schlick, Erasmus Lapidicida (!), Matthe. Greitter, Thiel Ungewitter, Compère, Craen, Henslein von Cöln en Brumel.

fol. 7^v—8^r. Nr. 8: Obrecht, Si sumpsero.

6. Londen, Royal College of Music Ms. 1721.
 Verg. „Library of the Sacred Harmonic Society. Catalogue” (London 1872) Blz. 200.
 Een papieren handschrift der 16^{de} eeuw. 134 bl. in 4^{to} (18,7×28,5 cm) met Latijnsche motetten en drie later bijgevoegde chansons. Als componisten worden genoemd: Josquin en Jac. obreth.
 Jac. obreth. Alma Redemptoris Mater.
7. Londen, Brit. Museum Add. Mss. 35087.
 Een perkamenten handschrift uit het begin der 16^{de} eeuw. 95 bladen (19,4×29,3 cm) bevatten Latijnsche motetten, Fransche chansons en Nederlandsche liederen. (Vergl. Uitg. XXX der Ver. voor Noord Nederl. Muziekgeschiedenis, 1910.) De volgende componisten worden genoemd: Jo de Vyzeto, Agricola, Laurentius d. a., Verbonnet, Jo. Mouton, Loyset compère en Anthoine fevin. Herkenbaar zijn bovendien Obrecht en Robert Fabri.
 fol. 1^v—2^r: O vos omnes.
8. Regensburg, Proske-Bibl. Ms. B. 117.
 Drie stemboeken uit de 16^{de} eeuw in 8^{vo} (21×14,5 cm) in geperst bruin-lederen banden met de opschriften: Prima vox — Secunda — Tertia. Inhoud: Latijnsche missen, motetten, hymnen en Duitsche kerkliederen. Bij „Wo got der Herr nit bey vns helt” staat de naam Justus Jonas. Als componisten worden vermeld: H. Isaac, ἁδελφον, Jacobus Obrecht, Johannes Stomius de Muling en Henricus Finck.
 Salve regina misericordiae.
9. St. Gallen, Stiftsbibl. Ms. 462.
 Verg. de beschrijving in de inleiding tot de wereldlijke werken. O. W. IV.
 Si sumpsero. Jonicus.
10. St. Gallen, Stiftsbibl. Ms. 463.
 Verg. de beschrijving in O. W. II, 2.
 Nr. 19. Jacobus obrecht: O vos omnes.
11. Zwickau, Ratsschulbibl. Ms. LXXXI, 2.
 Verg. de beschrijving in de inleiding tot de wereldlijke werken. O. W. IV.
 Nr. 103. Jacobus obrecht: Discubuit Jesus (4 v.) De Alt ontbreekt.

II. Drukken

1. Petrucci, Canti B. numero cinquanta. Venetiis: Octavianus Petrutius 1501.
 Verg. Eitner, Bibliographie der Musiksammelwerke. Berlin 1877, blz. 2.
 fol. 42^v. Obrecht: Si sumpsero.
2. Petrucci, Motetti C. Venetiis: Octavianus Petrutius 1504.
 Verg. Eitner, Bibliographie blz. 3.
 Requiem aeternam.
3. Hans Newsidler, Ein Newgeordent Künstlich Lautenbuch, ander theil 1536.
 Verg. de beschrijving in de inleiding tot de wereldlijke werken. O. W. IV.
 fol. H IIII^r—J II^r. Jacobus Obrecht: Si sumpsero.
4. Formschnyder, Trium vocum carmina. Nürenberge 1538.
 Verg. de beschrijving in O. W. I, 4.
 Nr. 12. Si sumpsero.
5. Rhau, Tricinia. Wittembergae 1542.
 Nr. 26. Ja. Obrecht, Ego sum Super Alma Redemptoris.

EINLEITUNG

Diese Lieferung schließt vor der Hand die Obrecht-Ausgabe ab. Einige unvollständig erhaltene Motetten, die in Petrucci's »Motetti a cinque« 1505 abgedruckten Tonsätze:

Mater matris

O preciosissima sanguis

werden zurückgestellt werden. Vielleicht fördern systematische Durchforschungen italienischer Bibliotheken doch noch das fehlende Stimmbuch an den Tag. Geringer ist die Hoffnung auf die Auffindung des Altus der Zwickauer Manuskripte LXXX, 1—2. Daher ist bei dem diesen Bänden entnommenen »Discubuit Jesus« der Versuch einer unverbindlichen Ergänzung gemacht worden. Kleine Stichnoten heben diese von den überlieferten Stimmen ab.

Als die Quellen des in dieser Lieferung vorgelegten Materials kommen folgende Werke in Betracht:

I. Handschriften

1. Berlin, Pr. Staatsbibl., Mus. Ms. 40026 (Z 26).

Das Tabulaturbuch von Leonhard Kleber. Vergl. Hans Löwenfeld: »Leonhard Kleber und sein Orgeltabulaturbuch«. Berlin 1897.

Nr. 27. Si sumpsero In ut [manualiter 105 tempora].

2. Brüssel, Kgl. Bibliothek, Ms. 11239.

Ein Pergamentkodex aus dem Anfang des 16. Jahrhunderts in 8^o (14,4 × 20,1 cm), gebunden in Holzdeckel mit schwarzem Leinenüberzug und rotem Lederrücken mit dem Goldaufdruck: Chansons de Marguerite. Das Wappen der Margarete zielt in koloriertem Holzschnitt die erste innere Deckelseite. Der Inhalt besteht aus drei- bis vierstimmigen Chansons von Alexander Agricola, A. Bruhier, Brumel, Compère, Pierre de la Rue, h. Ysac und Ungenannten. Nachweisen lassen sich noch Josquin des Prés, Obrecht und Ockeghem.

fol. 33^v—35^r Si sumpsero.

3. Florenz, Bibl. Naz. Centr. cl. XIX, 107.

Vergl. die Beschreibung in O. W. I, 3.

fol. 35^v—36^r O vos omnes.

4. Greifswald, Universitäts-Bibliothek Eb 133.

Vergl. die Beschreibung in der Einleitung zu den weltlichen Werken O. W. IV.

Nr. 12. Si sumpsero.

5. Heilbronn, Gymnasial-Bibliothek X, 2.

Angebunden an den »Bassus Carminum Trium Vocum. Norimbergae apud Johan. Petreium Anno MDXLI« findet sich in drei Lagen von je vier Doppelblättern der Baß einer handschriftlichen Sammlung von Kompositionen aus der ersten Hälfte des 16. Jahrhunderts. Als Komponisten genannt sind: Adrianus Wilhart, Thomas Sporer, Lud. Senfle, Henri Isaac, J. Heygel, Obrecht, Arnol. Schlick, Erasmus Lapidicida [?], Matthe. Greitter, Thiel Ungewitter, Compère, Craen, Henslein von Cöln und Brumel.

fol. 7^v—8^r. Nr. 8: Obrecht, Si sumpsero.

6. London, Royal College of Music Ms. 1721.

Vergl. »Library of the Sacred Harmonic Society. Catalogue« (London 1872) S. 200.
Eine Papierhandschrift des 16. Jahrhunderts. 134 Bl. in 4⁰ (18,7×28,5 cm) mit lateinischen Motetten und drei später eingefügten Chansons. An Verfasseramen begegnen Josquin und Jac. obreth.

Jac. obreth: Alma Redemptoris Mater.

7. London, British Museum Add. Mss. 35087.

Eine Pergamenthandschrift aus dem Anfang des 16. Jahrhunderts. Auf 95 Blättern mit den Maßen 19,4×29,3 cm liegen lateinische Motetten, französische Chansons und niederländische Lieder vor (vergl. »Uitgave XXX der Vereeniging voor Noord-Nederlands Muziek-geschiedenis« 1910). Folgende Verfasser sind genannt: Jo. de Vyzeto, Agricola, Laurentius d. a., Verbonnet, Jo. Mouton, Loyset compère und Anthoine fevin. Noch nachweisbar sind Obrecht und Robert Fabri.

fol. 1^v—2^r: O vos omnes.

8. Regensburg, Proske-Bibliothek Ms. B. 117.

Drei Stammbücher des 16. Jahrhunderts in 8⁰ (21×14,5 cm) in gepreßten braunen Lederbänden mit den Aufschriften: Prima vox — Secunda — Tertia. Inhalt: Lateinische Messen, Motetten, Hymnen und deutsche Kirchenlieder. Bei »Wo got der Herr nit bey vns helt« steht der Name von Justus Jonas. Als Komponisten werden aufgeführt: H. Isaac, ὁδῆλον, Jacobus Obrecht, Johannes Stomius de Muling und Heinrich Finck.

Salve regina misericordiae.

9. St. Gallen, Stiftsbibliothek Ms. 462.

Vergl. die Beschreibung in der Einleitung zu den weltlichen Werken O. W. IV.
Si sumpsero. Jonicus.

10. St. Gallen, Stiftsbibliothek Ms. 463.

Vergl. die Beschreibung in O. W. II, 2.
Nr. 19. Jacobus obrecht: O vos omnes.

11. Zwickau, Ratsschulbibliothek Ms. LXXXI, 2.

Vergl. die Beschreibung in der Einleitung zu den weltlichen Werken O. W. IV.
Nr. 103. Jacobus obrecht: Discubuit Jesus (4 v.) [Es fehlt der Altus].

II. Drucke

1. Petrucci, Canti B. numero cinquanta. Venetiis: Octavianus Petrutius 1501.

Vergl. Eitner, Bibliographie der Musiksammlerwerke. Berlin 1877, S. 2.
fol. 42^v. Obrecht: Si sumpsero.

2. Petrucci, Motetti C. Venetiis: Octavianus Petrutius 1504.

Vergl. Eitner, Bibliographie S. 3.
Requiem aeternam.

3. Hans Newsidler, Ein Newgeordent Künstlich Lautenbuch, ander theil 1536.

Vergl. die Beschreibung in der Einleitung zu den weltlichen Werken O. W. IV.
fol. H IIII^r—J II^r. Jacobus Obrecht: Si sumpsero.

4. Formschneyder, Trium vocum carmina. Nürenberge 1538.

Vergl. die Beschreibung in O. W. I, 4.

Nr. 12. Si sumpsero.

5. Rhau, Tricinia. Wittembergae 1542.

Nr. 26. Ja. Obrecht, Ego sum Super Alma Redemptoris.

REVISIONSBERICHT

16. Salve, Regina misericordiae

Quelle: Regensburg, Proske-Bibliothek Ms. B. 117 (Neudruck Ambros, Musikgeschichte V, 46 ff.).

Cantus. Ligiert 176/177₁₁.

Tenor. Ligiert 53₅₋₆, 257₂—258.

Bassus. Ligiert 8₁₋₂, 38₂—39₁₁, 86, 175—177.

Vergl. die Antiphona ad Completorium Salve Regina, mater misericordiae im Liber Antiphonarius (Solesmis 1891) S. 54.

17a. Alma Redemptoris Mater

Quelle: London, Royal College of Music Ms. 1721.

Altus. Ligiert 94—95₁₁.

Bassus. Ligiert 13—19, 43—47, 48—51₁₁.

Siehe die Antiphona ad Completorium Alma Redemptoris Mater im Liber Antiphonarius (Solesmis 1891) S. 51.

17b. Super Alma Redemptoris (Ego sum)

Quelle: Rhau, Tricinia 1542 Nr. 26.

Altus. 159 *d'*.

Bassus. 54₁₋₂ semibreves; 159—160₁₁ *h*.

18. O vos omnes

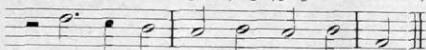
Quellen: Florenz, Bibl. Naz. Centr. cod. ms. cl. XIX Nr. 107.

St. Gallen, Stiftsbibliothek Ms. 463.

London, British Museum Add. Mss. 35087.

Die Grundlage der Veröffentlichung bildet die Fassung Florenz. In ihr hat Takt 48 des Cantus zwei semibreves. Die Takte 13—15, 21—23, 24—28 des Basses sind ligiert, die Takte 43 und 50 zusammengezogen. Die Quelle St. Gallen trägt die Tonartbezeichnung Hypoaeolius; Takt 34 des Cantus ist zusammengezogen. Nicht unbedeutend weicht ab Quelle London:

Cantus. 6—7₁₁ nicht ligiert; 24₃—25 ersetzt durch : 26—28 zusammengezogen; 29₂—30₂ ersetzt durch brevis *a'*; 30₃—31₃ ersetzt durch brevis *g'*; 37₄—38₁₁ getrennt; 58—59₁₁ zusammengezogen.

Altus. Zusammengezogen 8—9, 28, 35, 43; 39,4—40,2 ersetzt durch semibrevis d' ;
 63,1—2 
 Bassus. 6—8 brevis, longa; 16—17 zusammengezogen; 21 ligiert; 36,1—2 semibreves;
 39,1 ersetzt durch punktierte Halbe f , Viertel d ; 66 

19. Si sumpsero

Quellen: Petrucci, Canti B numero Cinquanta 1501.

Brüssel, Kgl. Bibl. Ms. 11239.

St. Gallen, Stiftsbibl. Ms. 462.

Heilbronn, Gymnasialbibl. X, 2.

Greifswald, Universitätsbibl. Eb 133.

Formschneyder, Trium vocum carmina 1538.

Der Ausgabe ist die Fassung Petrucci zugrunde gelegt. Formschneyder bringt den Satz eine Quinte tiefer. Aus Fassung Brüssel interessieren, abgesehen von einer reicheren Ligierung, folgende Abweichungen:

Oberstimme: 9,5—6 Halbe h' ; 28,2—3 ersetzt durch Ganze d' ; 59,4 f' ; 69,3—70,3 ersetzt durch semibreves $g'' f''$; 70,4—71,2 ersetzt durch semibrevis e'' ; 102,2—103,2 ersetzt durch semibrevis d'' .

Tenor. 22,5 zerlegt in Achtel ba ; 26 zerlegt in zwei semibreves c' ; 68,2 d' ; 75,1—2 Halbe.

Bassus. 82,1—3 Halbe, Viertel, Viertel.

St. Gallen legt die Tonart als Jonicus fest; 72—74 ersetzt durch Ganze d' und Pausen.

Heilbronn: Bassus. 13 und 20 nicht ligiert; 28,2 zerlegt in Halbe, Viertel.

20. Requiem aeternam

Quelle: Petrucci, Motetti C 1504.

21. Discubuit Jesus

Quelle: Zwickau, Ratsbibliothek Ms. LXXX, 2.

Der Altus ist hinzugefügt. — Tenor. 88,2—3 $d' c'$.

16. Salve, Regina misericordiae.



Cantus. Sal - - - - -

Tenor. Sal - - - - -

Bassus. Sal - - - - -

ve Re - - - - - gi - - - - -

ve Re - - - - -

ve Re - - - - - gi - - - - - na, Re - - - - -

na mi - - - - - se - - - - - ri - cor - - - - -

gi - - - - - na mi se - - - - - ri - cor - - - - -

gi - - - - - na mi - - - - - se - - - - - ri - cor - - - - - di - ae, - - - - -

di - - - - - ae.

di - - - - - ae.

mi - se - ri - cor - - - - - di - - - - - ae.

15

Vi - ta dul - ce - do, dul - ce -

20

do et spes no - stra sal - ve. Ad te

25

te cla - ma - mus, ex - u - les fi -

30

ex - u - les fi - li i E - vae. Ad te

te su - spi - ra - mus ge - men - tes et

35

tes et flen - tes, et flen -
men - tes et flen - tes, in
flen - tes, et flen -

40

tes in hac la - chry - ma -
hac la - chry - ma -
tes in hac la - chry - ma - rum val - le,
tes in hac la - chry - ma - rum val - le,

45

chry - ma -
in hac la - chry - ma - rum val -

rum val - le,
rum val - le, in hac la -
le, in hac la -

50

in hac la - chry - ma - rum val -
chry - ma - rum val - le,
chry - ma - rum val - le,

55

le, in hac lacrymarum valle.

la chryma rum val le.

le.

70

go, er -

go

a er - go, ei -

75

a er - go, er - go, ad - vo - ca - ta no.

80

ta no - stra, ad - vo - ca - ta

ci - a er - go ad - vo - ca - ta, ad - vo - ca

85

no - stra il - los tu -

ta no - stra il - los

90

95

os mi - se -

tu - os mi - se - ri - cor -

100

ri - cor - des, mi -

des, il - los tu - os mi - se - ri - cor - des, mi -

105

se - ri - cor -

se - ri - cor -

115

con-ver - - - - - se - ri - cor - - des o - - cu - los ad nos ad nos

te,

con - ver - - - te,

con - - - ver - - - - -

120

con - ver - te, ad
- te, ad nos con - ver - te, ad nos

125

con - ver - te.

nos con - ver - te.

con - ver - te.

130

Et Je - - - - - sum be - - - - - ne -

Et Je - - - - - sum,

135

- sum be - - - - - ne di - - - - - ctum fru - - - - -

- di - - - - - ctum fru - - - - -

et Je - - - - - sum be -

140

- ctum, be - - - - - ne di - ctum fru - - - - -

- ctum, be - - - - - ne di - ctum fru - ctum ven - - - - -

- ne - - - - - di - - - - - ctum fru - - - - -

145

- ctum ven - - - - - tris tu - - - - - i

- tris, ven - - - - - tris tu - - - - - i no - - - - -

- ctum ven - - - - - tris tu - - - - - i

150

no - - - - -

no - - - - -

160

bis, no - bis, no - bis post

165

post hoc ex - i - li - post hoc ex -

170

um, li - um, post hoc ex - i - li - um

175

i - li - um o - sten - de, o -

180

sten - de, o - sten - de, o - sten - de, o -

185

de, o - sten - - - - - sten de,

190

de, o - sten de, o - - - - - sten de.

200

O cle - - - - - cle

205

- mens, o cle - - - - - mens,

mens, o cle - - - - - mens, o cle - - - - - mens,

210 215

mens, o cle mens, o cle mens. mens. mens. mens. mens.

220

O O pi -

pi - a, pi -

235

a, pi - a, o pi -

230

pi - a, pi - a.

235

O — dul — — — — — cis, o

240

- cis, — o — dul — — — — — cis, — o

dul — cis, — o — dul — — — — — cis, — o

dul — — cis, — dul — — cis, o dul — cis, — o dul — — — — —

245

dul — — — — — cis, dul — — — — — cis

dul — — — — — cis

- cis, dul — — cis, o dul cis, dul — — cis, dul — — cis, — dul —

255

vir — — — — — go, vir — — — — —

vir — — go — — — — — Ma — ri — — — — —

- cis — — — — — vir — — — — — go, vir — — — — — go Ma —

260

go Ma ri — — — — — a, Ma ri — — — — —

- a, — — — — — dul — — cis, — — o — dul —

- ter Ma — ri — — — — — a,

265

a, Ma ri - - - a, vir - - -
- - - cis - - - vir - go Ma - - -
Ma ri - - - a, - - - Ma ri - - -

Musical score for three voices (Soprano, Alto, Bass) starting at measure 270. The music is in G major and 3/8 time. The lyrics are "go Ma - ri - a, Ma - ri - a, Ma - ri - a".

275

ri - - - - -

ri - - - - - a, Ma - - - - - ri - - - - - a, - - - - -

a, Ma.ri - - - - - a, Ma - - - - - ri - - - - - a, Ma - - - - -

280

Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, o Ma - ri -

This musical score is for the hymn 'Ma - ri - a'. It is written for three voices: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a repeat sign and a first ending bracket. The lyrics are 'Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, o Ma - ri -'. The Soprano part has a final 'a' in the last measure. The Alto and Bass parts have a final 'a' in the last measure. The score is numbered 280.

285

Ma - ri - a, Ma - ri - a, Ma - ri - a.

Ma - ri - a, Ma - ri - a, Ma - ri - a.

- a, - Ma - ri - a, Ma - ri - a, Ma - ri - a.

17^a Alma Redemptoris Mater.

Cantus. *Al* - - - - - *5* *#*

Altus. *Al* - - - - -

Bassus. *Al* - - - - -

ma *Re* - - - - - *10* *#* *dem* - - - *pto* - -

ma *Re* - - - - - *dem* *pto* - - - *ris*

ma *Re* - - - - - *dem* *pto* - - - *Re* - *dem* - -

ris *Ma* - - - - - *15* *ter*, *al* -

Ma - - - - - *ter*, *al* -

pto *ris* *ma* - - - - -

ter, *al* - - - - - *ma*, *al* - - - - - *ma*

ter

20

ma Re dem

Re dem.pto

Re

25

ptō

ris Ma ter, al ma Re

dem pto ris

30

ris Ma

dem.pto.ris Ma ter Quae

Ma

35

ter

per vi a coe li por ta ma nes, quae

ter Quae

40

Quae per vi a, quae

per vi

50

- a, quae per - vi - a

55

a coe - li por - ta, per - vi - a coe - li

60

li por - ta coe - li por - ta, quae per - vi - a

65

li por - ta ma - nes. a coe - li por - ta ma - nes. nes.

70

Et stel - la ma - Et stel - la, et stel - la, et Et stel - la

75 80 #

ris, stel - la ma -

stel - la ma - ris, stel - la

ma -

85

ris suc - cur - re, suc - cur - re, suc -

ma - ris, suc -

ris suc - cur - re

90 #

cur - re suc - cur -

cur - re, suc - cur - re ca - den -

ca -

95

re ca - den - ti sur -

ti sur - ge re, ca - den - ti sur - ge re

den - ti sur - ge re qui

100

ge - re qui - cu - rat po -

qui - cu - rat po -

cu - rat po - pu - lo

105

pu - lo, po - pu - lo. o.

110

Tu quae ge - nu - i - sti Tu quae ge - nu - i - sti

120

sti na - tu - ra mi - ran - te tu - na - tu - ra mi - ran - te

125

um san - ctum ge - te tu - um san - ctum tu - um san - ctum

130

ni - to - rem, tu quae ge - nu - i - ge - ni - to - rem, tu quae ge - nu - i - ge - ni - to - rem, tu quae

135

sti na - tu - ra mi - ran - te
sti na - tu - ra mi - ran - te tu - - - - um
ge - nu - i - sti san - ctum ge - ni - to - - - -

140

tu - um san - ctum ge - - - - ni - to - - - - rem.
san - ctum ge - - - - ni - to - - - - rem.
rem.

145

Vir - - - - go pri - - - -
Vir - - - - go pri - - - -
Vir - - - - go pri - - - -

150

go pri - - - - us
go pri - - - - us
go pri - - - - us

155

us ac po - ste - - - -
us ac po - ste - - - - ri - - - -
ac po - - - - ste - - - -

160

us Ga bri e ri

ri us

165

us Ga bri

lis, Ga bri e

Ga bri e lis

170

e lis ab o re

lis ab o re

ab o re

180

Su mens il

Su mens, su

Su mens

185

lud, il lud, il

mens il lud il

il lud

190

lud, il lud a

a

195

ve

200

ve pec ca to

pec ca to

205

rum mi

rum mi se re

210

se re re. A men.

re. A men.

17^b Super Alma Redemptoris.

Tricinia, Rhau 1542 Nr. 26

Discantus. Tenor. Bassus.

E - go sum, e - go

E - go sum, e - go

E - go sum, e -

sum Do - mi - nus De - us tu - us,

sum, e - go sum Do - mi -

- go - sum Do - mi - nus De - us

De - us tu - us, De - us

- nus De - us tu -

tu - us,

tu - us for - tis Ze -

- us, for - tis

for - tis

25

lo - tes, vi -
Ze - lo - tes, vi -
Ze - lo - tes,

30 35

si - tans, i - ni -
vi - si - tans

40

vi - si - tans i - ni - qui -
qui - ta - tem pa - i - ni - qui - ta - tem

45

ta - tem pa - trum, pa -
trum, in fi - pa - trum,

50

trum, pa - li - os, fi -
in fi - li - os,

55

fi - li - os, fi - li - os, trem in

60

fi - li - os, in fi - li - os, in fi - li - os

65

fi - li - os, fi - li - os, fi - li - os

70

In ter - ti am, in ter - ti am et

75

ti - am et quar - tam, et et quar - tam

80 #

tam, et quar - - - tam, et quar - - -

quar - - - tam, et

- tam, et quar - - -

85

tam, et quar - - - tam ge - ne - ra - ti - o - - -

quar - - - tam, et quar - - - tam ge - ne - ra -

- tam ge - ne -

90 #

-nem e - o - - - rum, e - - - o - - -

-ti o - - - nem e - - - o - - - rum qui

- ra - - - ti o - - - nem e - - - o - - - rum qui

95

- rum, e - - - o - - - rum qui o - - -

o - - - de - - -

o - - - de - - - runt

100

- de - - - runt me, o - de - - - runt me.

- - - runt me, o - de - - - runt me.

me.

110 115

Et fa - ci - ens mi - se - ri - cor - di -
Et fa - ci - ens

120

-am in mi - li - a his
mi - se - ri - cor - di - am in mi - li -
- cor - di - am in mi - li - a, in mi - li -

125

qui di - li - gunt me et
li - a his qui di -
a his qui di - li - gunt me

130

cu - sto - di - unt prae - cep - ta me -
li - gunt et cu - sto - di - unt
et cu - sto - di - unt prae -

135

a, me - a,
prae - cep - ta me -
- cep - ta me - a, me -

140

me - a.

a, me - a.

a.

145

Non as - su - mes,

Non

150

as - su - mes

non as - su - mes no - men Do -

as - su - mes no - men Do -

155

no - men Do - mi - ni, Do -

mi - ni De -

mi - ni De -

mi - ni De - i

i - tu - i

i tu

160

tu - i in

in va - num, in va -

i in

165

va -

num, in va -

va -

170

num, in va - num.

num, in va - num.

num.

180

Nec e - nim ha - be -

Nec e - nim ha - be - bit,

Nec e - nim

185

bit, ha - be - bit, ha - be -

ha - be - bit, ha - be - bit in -

ha - be

190

bit, ha-be-bit in-son-tem Do bit in

195

tem Do mi-nus e-um, e-son-tem Do mi-nus e-um

200

um qui as-ump-se-rit um, qui as-ump-sit no-men qui as-ump-sit no-men

205

no-men Do mi-ni De Do mi-ni De-i su Do mi-ni De-i su

210

i su-i fru-stra i fru-stra i fru-stra

18. O vos omnes.

Cantus. 5

O vos o - - - mnes

Tenor. 5

O vos o - - - mnes

Bassus. 5

Vos

10 15

Qui trans-i-tis per vi - - - am

Qui trans-i-tis per vi - - - am, at ten - - -

qui trans - - - i - - -

20

At ten - - - di-te et vi-de - - -

- - - di-te, at-ten-di-te et vi - - -

- tis, at - - ten-di-te et vi - - -

25 30

- - - te, at - - ten - - di-te et

- de - - te, at-ten-di-te et vi-de - - te

- de - - te, at-ten-di-te

35

vi - de - te, vi - de -
et vi - de - te, et vi - de -

40 45

te Si est do - lor, si
te Si est do - lor, si est do -

50

est do - lor, si est do -
do - lor, do - lor, si est do -

55 60

lor si - cut do - lor
lor si - cut do - lor me -

65

me - us, do - lor me - us.
-us, do - lor me - us.
-us, do - lor me - us.

19. Si sumpsero.

Si sum-pse-ro, si sum-pse-ro, si

Tenor. Si sum-pse-ro, si

Contra.

sum - - - - - pse -

sum - pse - ro si

Si sum - pse - ro,

-ro, si sum - - - - - pse -

sum - - - - - pse-ro,

si sum - - pse - ro, si sum - pse -

-ro, si

si sum - - - - - pse-ro,

-ro, si sum - - - - - pse-ro, si

25 30

sum - - - - - pse -

si - - - - - sum - - - - - pse -

sum - - - - - - - - - - - pse - ro

35

- ro pen - - - - -

- ro pen - - - - - nas me - - - - -

pen - - - - - nas - - - - -

40

- - - - - nas me - - - - - as

- - - - - as di - - - - - lu - - - - -

me - - - - - as di - - - - - lu - - - - -

45

- - - - - di - - - - - lu - cu lo - - - - - pen - nas

- - - - - cu lo, pen - - - - -

- - - - - cu lo, pen - - - - - nas me - - - - - as

50

me - - - - - as di - - - - - lu -

- - - - - nas me - - - - - as di lu cu lo et ha -

di - - - - - lu - - - - - cu lo et ha - bi - ta -

55

- cu lo

- bi ta ve ro et ha bi ta ve

- ve ro et ha bi ta ve

60

et ha bi ta ve ro

- ro in

- ro, et ha bi ta ve ro et ha bi ta

65

in ex tre mis ma ris

- ex tre mis ma

- ve ro in ex tre

70

in ex tre mis ma

- ris, in ex tre mis ma

- mis ma ris,

75

ris in

- ris in ex tre mis ma

80

ex - tre - mis ma - ris, in ex -

85

ris in ex - tre - mis ma - ris, in ex - tre - mis

90

ma - ris. Non ti - me - bo, non ti - me - bo, non

95

me - bo, non ti - me - bo ma - la ti - me - bo ma - la, quo - ni - am -

100

bo ma - la, quo - ni - am tu me - cum es. la, quo - ni - am tu me - cum es. tu me - cum es, quo - ni - am tu mecum es.

20. Requiem aeternam.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, 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G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, 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Musical score for measures 30-34. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and sharps). The music is in a common time signature.

35

Musical score for measures 35-39. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and sharps). The music is in a common time signature.

40

Musical score for measures 40-44. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and sharps). The music is in a common time signature.

45

Musical score for measures 45-49. The score is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and sharps). The music is in a common time signature.

50

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65

Musical score for measures 65-69. The system consists of four staves. The top staff (treble clef) contains a melody with eighth and sixteenth notes, including a trill in measure 66. The second staff (treble clef) provides harmonic support with chords and moving lines. The third staff (treble clef) contains sustained chords. The bottom staff (bass clef) features a bass line with eighth and sixteenth notes. The key signature has one sharp (F#).

70

Musical score for measures 70-74. The system consists of four staves. The top staff (treble clef) continues the melody with eighth and sixteenth notes. The second staff (treble clef) has a more active line with eighth notes and slurs. The third staff (treble clef) shows sustained chords. The bottom staff (bass clef) has a bass line with eighth notes and slurs. The key signature has one sharp (F#).

75

Musical score for measures 75-79. The system consists of four staves. The top staff (treble clef) features a melody with a sharp sign above the first measure and a slur. The second staff (treble clef) has a more active line with eighth notes and slurs. The third staff (treble clef) shows sustained chords. The bottom staff (bass clef) has a bass line with eighth notes and slurs. The key signature has one sharp (F#).

80

Musical score for measures 80-84. The system consists of four staves. The top staff (treble clef) continues the melody with eighth and sixteenth notes. The second staff (treble clef) has a more active line with eighth notes and slurs. The third staff (treble clef) shows sustained chords. The bottom staff (bass clef) has a bass line with eighth notes and slurs. The key signature has one sharp (F#).

85

90

First system of musical notation, measures 85-90. The system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines.

95

Second system of musical notation, measures 95-100. The system consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines. A triplet of eighth notes is marked with a '3' in measure 98.

100

Third system of musical notation, measures 100-105. The system consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines. A sharp sign (#) is present in the top staff in measure 105.

105

Fourth system of musical notation, measures 105-110. The system consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines. A triplet of eighth notes is marked with a '3' in measure 108.

110

System 110: Four staves (Soprano, Alto, Tenor, Bass) in G major. The Soprano staff begins with a melodic line of eighth notes. The Alto and Tenor staves provide harmonic support with chords and single notes. The Bass staff has a simple accompaniment of eighth notes.

115

120

System 115-120: Continuation of the piece. The Soprano staff has a melodic line with some rests. The Alto and Tenor staves have chords and single notes. The Bass staff has a simple accompaniment of eighth notes.

125

System 125: Continuation of the piece. The Soprano staff has a melodic line with a trill. The Alto and Tenor staves have chords and single notes. The Bass staff has a simple accompaniment of eighth notes. A triplet of eighth notes is marked in the Alto staff.

130

System 130: Continuation of the piece. The Soprano staff has a melodic line with a trill. The Alto and Tenor staves have chords and single notes. The Bass staff has a simple accompaniment of eighth notes. A triplet of eighth notes is marked in the Alto staff.

135

140

145

150

155 160

This system contains measures 155 through 160. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). Measure 155 starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note G3. Measure 156 has a treble staff with a half note C5 and a quarter note B4. The bass staff has a whole note A2. Measure 157 has a treble staff with a half note A4 and a quarter note G4. The bass staff has a whole note F2. Measure 158 has a treble staff with a half note F4 and a quarter note E4. The bass staff has a whole note E2. Measure 159 has a treble staff with a half note D4 and a quarter note C4. The bass staff has a whole note D2. Measure 160 has a treble staff with a half note C4 and a quarter note B3. The bass staff has a whole note C2.

165

This system contains measures 165 through 170. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). Measure 165 starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note G3. Measure 166 has a treble staff with a half note C5 and a quarter note B4. The bass staff has a whole note A2. Measure 167 has a treble staff with a half note A4 and a quarter note G4. The bass staff has a whole note F2. Measure 168 has a treble staff with a half note F4 and a quarter note E4. The bass staff has a whole note E2. Measure 169 has a treble staff with a half note D4 and a quarter note C4. The bass staff has a whole note D2. Measure 170 has a treble staff with a half note C4 and a quarter note B3. The bass staff has a whole note C2.

170

This system contains measures 170 through 175. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). Measure 170 starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note G3. Measure 171 has a treble staff with a half note C5 and a quarter note B4. The bass staff has a whole note A2. Measure 172 has a treble staff with a half note A4 and a quarter note G4. The bass staff has a whole note F2. Measure 173 has a treble staff with a half note F4 and a quarter note E4. The bass staff has a whole note E2. Measure 174 has a treble staff with a half note D4 and a quarter note C4. The bass staff has a whole note D2. Measure 175 has a treble staff with a half note C4 and a quarter note B3. The bass staff has a whole note C2.

175 180

This system contains measures 175 through 180. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one flat (B-flat). Measure 175 starts with a treble staff containing a half note G4, a quarter note A4, and a half note B4. The bass staff has a whole note G3. Measure 176 has a treble staff with a half note C5 and a quarter note B4. The bass staff has a whole note A2. Measure 177 has a treble staff with a half note A4 and a quarter note G4. The bass staff has a whole note F2. Measure 178 has a treble staff with a half note F4 and a quarter note E4. The bass staff has a whole note E2. Measure 179 has a treble staff with a half note D4 and a quarter note C4. The bass staff has a whole note D2. Measure 180 has a treble staff with a half note C4 and a quarter note B3. The bass staff has a whole note C2.

(b) 185

This system contains measures 185 through 188. It features four staves: three treble clefs and one bass clef. The music is written in a key with one flat (B-flat). Measure 185 begins with a half note G4 in the first treble staff, followed by a half note A4 in the second, and a half note B-flat4 in the third. The bass staff has a whole note G3. Measure 186 continues with similar melodic lines. Measure 187 shows a more active melody in the first treble staff. Measure 188 concludes the system with a final chord across all staves.

190 195

This system contains measures 190 through 195. Measures 190 and 191 show a melodic line in the first treble staff with a half note G4 and a half note A4. Measure 192 features a half note B-flat4. Measure 193 has a half note G4. Measure 194 has a half note A4. Measure 195 concludes the system with a half note B-flat4 in the first treble staff and a half note G3 in the bass staff.

200

This system contains measures 200 through 205. Measures 200 and 201 show a melodic line in the first treble staff with a half note G4 and a half note A4. Measure 202 features a half note B-flat4. Measure 203 has a half note G4. Measure 204 has a half note A4. Measure 205 concludes the system with a half note B-flat4 in the first treble staff and a half note G3 in the bass staff.

205

This system contains measures 205 through 210. Measures 205 and 206 show a melodic line in the first treble staff with a half note G4 and a half note A4. Measure 207 features a half note B-flat4. Measure 208 has a half note G4. Measure 209 has a half note A4. Measure 210 concludes the system with a half note B-flat4 in the first treble staff and a half note G3 in the bass staff.

21. Discubuit Jesus.

Cantus.

Altus.

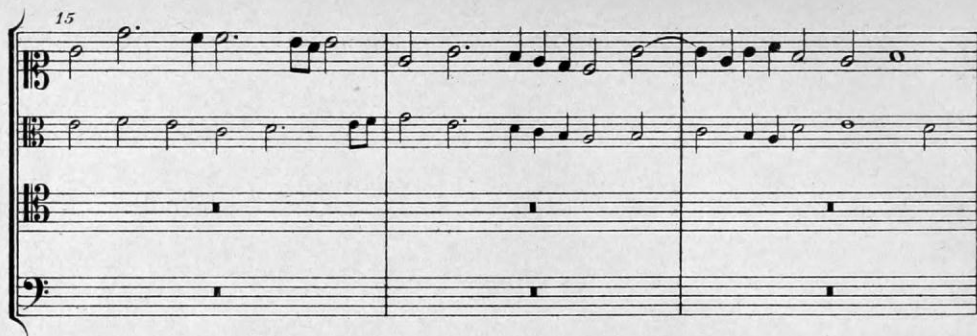
Tenor.

Bassus.

5

10

15



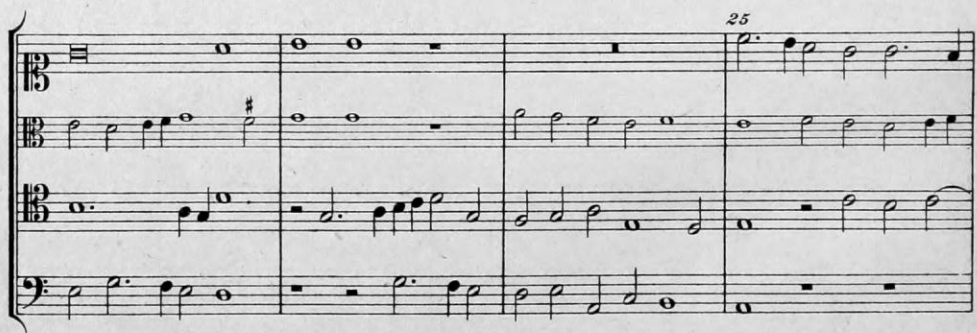
System 15: Four staves. Treble 1: Melodic line with eighth and sixteenth notes. Treble 2: Harmonic accompaniment. Treble 3: Bass line. Bass 4: Bass line.

20

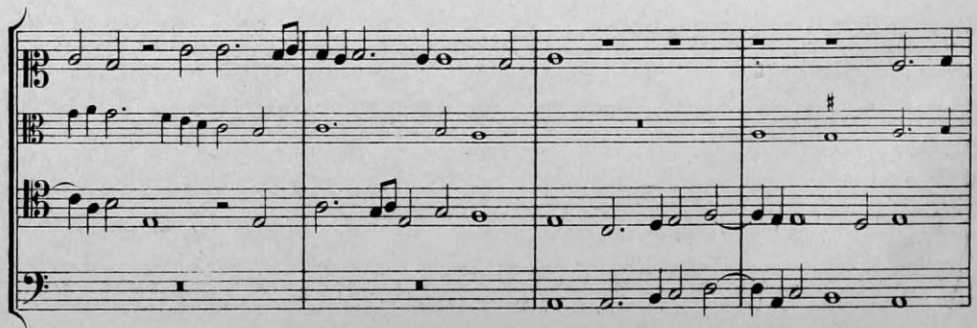


System 20: Four staves. Treble 1: Melodic line with eighth and sixteenth notes. Treble 2: Harmonic accompaniment. Treble 3: Bass line. Bass 4: Bass line.

25



System 25: Four staves. Treble 1: Melodic line with eighth and sixteenth notes. Treble 2: Harmonic accompaniment. Treble 3: Bass line. Bass 4: Bass line.



System 30: Four staves. Treble 1: Melodic line with eighth and sixteenth notes. Treble 2: Harmonic accompaniment. Treble 3: Bass line. Bass 4: Bass line.

30



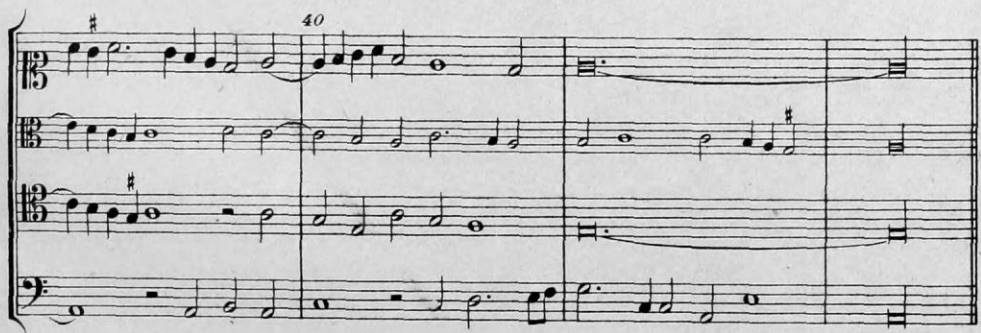
System 30: Four staves of music. The first staff (treble clef) begins with a key signature change to one sharp (F#). The music consists of various note values including quarter, eighth, and sixteenth notes, with some rests. The second and third staves (alto and tenor clefs) continue the melodic lines. The fourth staff (bass clef) provides a harmonic foundation with longer note values and rests.

35



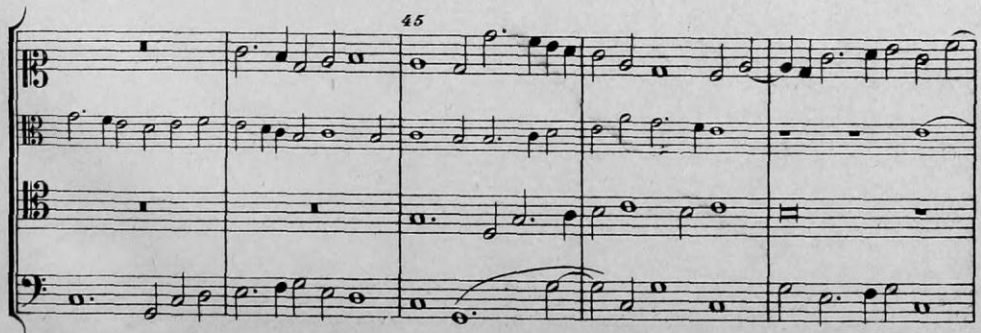
System 35: Four staves of music. The first staff (treble clef) features a more active melodic line with many eighth and sixteenth notes. The second and third staves (alto and tenor clefs) also show more movement. The fourth staff (bass clef) continues with a steady harmonic accompaniment.

40



System 40: Four staves of music. The first staff (treble clef) has a key signature change to two sharps (F# and C#). The music continues with similar rhythmic patterns. The second and third staves (alto and tenor clefs) show some rests and then enter with new melodic fragments. The fourth staff (bass clef) maintains the harmonic support.

45



System 45: Four staves of music. The first staff (treble clef) continues the melodic development. The second and third staves (alto and tenor clefs) have more rests in this system. The fourth staff (bass clef) shows a more active bass line with eighth and sixteenth notes.

50

First system of music, measures 50-53. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

55 #

Second system of music, measures 54-57. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music continues with various note values and rests.

#

Third system of music, measures 58-61. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music continues with various note values and rests.

60

Fourth system of music, measures 62-65. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music continues with various note values and rests.

Cantus. 65 70

Tenor.

75

80 85

90

95

100

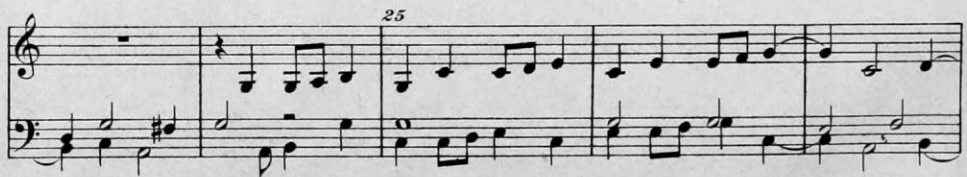
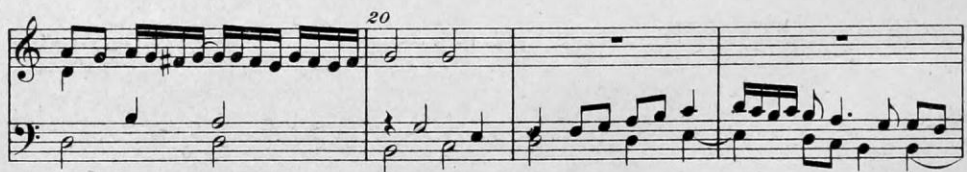
105

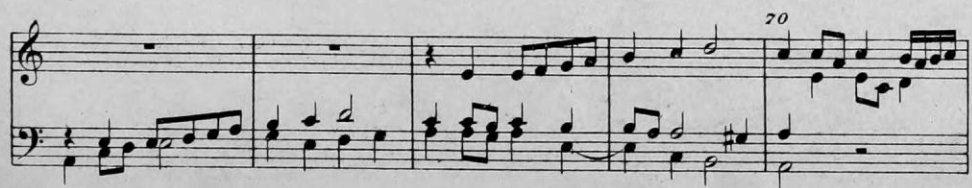
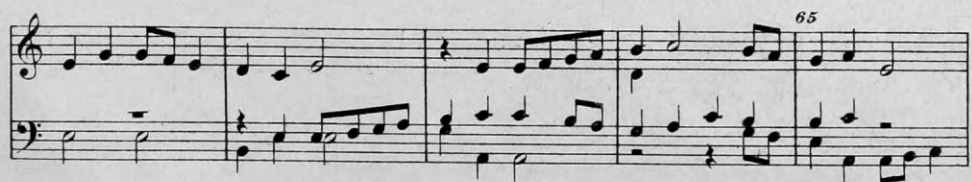
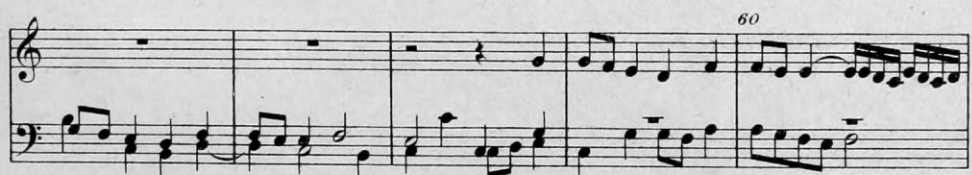
Aanhangsel.

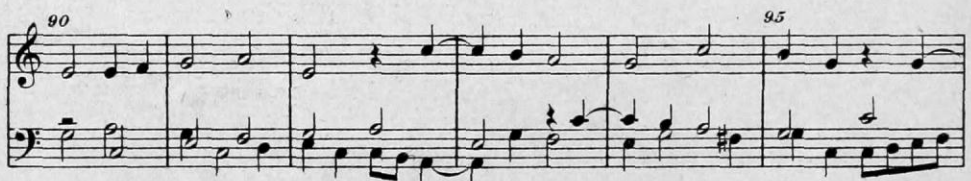
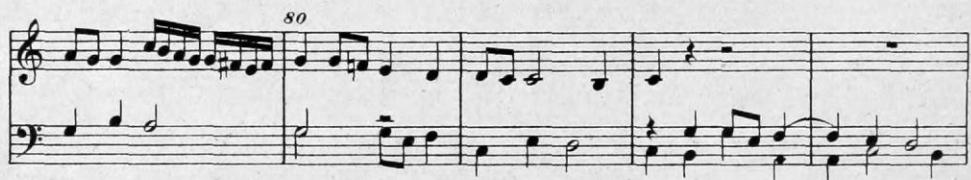
1. Jacobus Obrecht: Si sumpsero.

Hans Newsidler,

Ein Newgeordent Künstlich Lautenbuch,
ander theil (Nurmberg, Jo. Petreius, 1536) fol. H III^r - I II^r







2. Si sumpsero.

In ut manualiter. 105 tempora.

Leonhard Kleber's Tabulaturbuch
 Berlin, Pr. Staats Bibl. Mus. ms. 40026 fol. 37r-39v

The image displays a handwritten musical score for a piece titled '2. Si sumpsero.' The score is written on six systems of five-line staves, each system containing a treble and a bass staff. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The piece is marked 'In ut manualiter. 105 tempora.' and is attributed to Leonhard Kleber's Tabulaturbuch, Berlin, Pr. Staats Bibl. Mus. ms. 40026 fol. 37r-39v. The score includes measure numbers 5, 10, 15, and 20, indicating the progression of the piece. The notation is dense and characteristic of early printed music manuscripts.

25

30

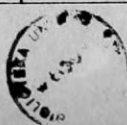
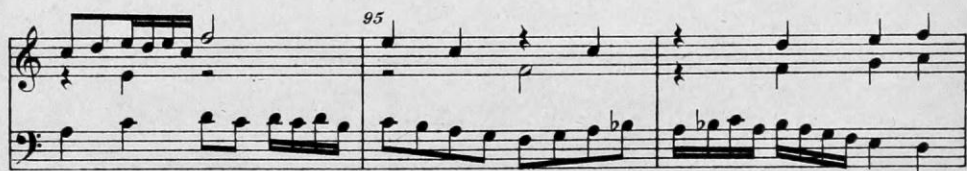
35

40

45

50





VEREENIGING VOOR
NOORD-NEDERLANDS MUZIEKGESCHIEDENIS

WERKEN VAN
J A C O B O B R E C H T

UITGEGEVEN DOOR PROF. DR. JOHANNES WOLF

MOTETTEN

DEEL II



AMSTERDAM
G. ALSBACH & Cie.

LEIPZIG
BREITKOPF & HÄRTEL

INHOUD

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BEATA ES, MARIA (4 v.)	" 69
DISCUBUIT JESUS (4 v.)	" 189
EGO SUM SUPER ALMA REDEMPTORIS (3 v.)	" 165
FACTOR ORBIS (5 v.)	" 15
HAEC DEUM COELI (5 v.)	" 46
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LAUDEMUS NUNC DOMINUM (5 v.)	" 49
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MAGNIFICAT (4 v.)	" 136
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