

1981

A Practical Choral Edition of Motets from a Sixteenth Century Choirbook

Kathleen Rose Stone

Eastern Illinois University

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A PRACTICAL CHORAL EDITION OF MOTETS

FROM A SIXTEENTH CENTURY CHOIRBOOK

(TITLE)

BY

KATHLEEN ROSE STONE

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THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1981
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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ABSTRACT

A Practical Choral Edition of Motets from a Sixteenth Century Choirbook

The purpose of this paper is to outline some techniques for adapting Renaissance vocal music to fit the needs of a modern SATB vocal ensemble.

General Background. The music selected for this study is the Liber selectarum canticionem, published in 1520 by the firm of Grimm and Wyrzburg of Augsburg and edited by Ludwig Senfl. The composers represented include: Josquin, Heinrich Isaac, Jacob Obrecht, Pierre de la Rue, and Senfl. There are a total of 24 motets and a canon in the collection, including three motets by anonymous composers.

The Liber selectarum canticionem contains eight motets in six voices, eight in five voices, eight in four voices and a four-voice canon. The book was printed by the double impression process and is laid out in choirbook format.

Performance Practice. The tempo of music in the Renaissance was linked to human physiology: the pace of walking and the rate of the heartbeat. This yields a tempo of 60 to 80 semibreves per minute, depending on the character of the piece, where it is performed, technical difficulties and so forth. The dynamic level should range between pianissimo and mezzo-forte, and should follow the rise and fall of individual lines.

Vibrato in singing is not mentioned until around 1600, 80 years after this choirbook was published. The motets of this period were intended to be performed by a choir of twenty to thirty singers and without instrumental accompaniment.

Editing the Motets. The motets in the Liber selectarum canticionem are written for the combination of one or two descant voices, several tenor voices, and one or two bass voices. In some motets, one of the tenor voices consistently lies in the alto range. Some of these motets are practical for SATB ensembles as they are, the others when transposed.

In the majority of the motets in this choirbook, although one of the tenor voices is usually in the alto range, the voices sometimes cross and another tenor voice takes over the alto range. In order to create

an alto part from two tenor voices, the original parts are switched as necessary. This technique also works for other combinations of voices and sometimes for three voices.

Another technique which can be used if the voices cannot be switched is to transpose a portion of one of the tenor voices up an octave. Care must be taken, however, to see that the descant lies high enough so that the middle voice does not rise above the descant; and if the original part is very low, that transposing the part up an octave does not create six-four chords.

Either of these techniques works best when an entire phrase can be switched or transposed. Next best is a cadence point. If neither of these is possible, when switching voices, a common note is a good pivot point as long as it does not result in an unusually long or short phrase in a voice; and in transposing a voice up an octave, a wide skip can be a logical pivot point.

In conclusion, although the music discussed in this paper is from one source, the same techniques can be used with other music from the earlier and especially from the later Renaissance.

Appendix A: Facsimile of a page of the original. Appendix B: Diagram and transcription of the canon. Appendix C: Transpositions for motets requiring no other changes. Appendix D: Three complete motets demonstrating the techniques discussed above. Appendix E: Sections of other motets demonstrating said techniques. Appendix F: Modern sources of the motets in the Liber selectarum cantionem.

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1981

TABLE OF CONTENTS

PREFACE	ii
Part	
I. GENERAL BACKGROUND	1
Music Selected Performance Practice	
II. EDITORIAL PROCEDURE	9
III. EDITING THE MOTETS	10
General Problems and Solutions	
Specific Problems	
The Canon	
APPENDICES:	
A. Facsimile of the Original	19
B. The Canon	21
C. Transpositions for the Motets	24
D. Three Complete Motets	27
E. Sections of Motets	95
F. Modern Sources	130
BIBLIOGRAPHY	133

PREFACE

The purpose of this paper is to outline some techniques by which the sacred music of the Renaissance can be made accessible to modern choral ensembles. The typical college, community, or church choral ensemble of today is made up of men and women; however, the church choir of the Renaissance consisted of men and boys. Although it is realized that performance by a mixed ensemble is not entirely authentic in performing medium, it can be authentic in style and interpretation and can provide musicians with valuable insight into the sacred music of the Renaissance.

PART I

General Background

Music Selected

The music selected for this project is from the Liber selectarum cantionem quas vulgo mutetas appellant sex quinque et quatuor vocum (hereafter referred to as the Liber selectarum cantionem), published in 1520 by the firm of Grimm and Wyrsung of Augsburg and edited by Ludwig Senfl.¹ It is apparently the only music book published by this firm² and there are 13 copies extant.³ Although the book is dedicated to Matthäus Lang,⁴ the Prince-Archbishop of Salzburg at the time, the book is a memorial to Emperor Maximilian I, and Maximilian is even mentioned by name in the motet Virgo prudentissima by Heinrich Isaac.⁵ The other composers whose works appear in the Liber selectarum cantionem are Josquin, Jacob Obrecht, Pierre de la Rue, and Senfl, making this collection representative of the period. The collection also contains three compositions by anonymous composers.

¹Ludwig Senfl, ed., Liber selectarum cantionem quas vulgo mutetas appellant sex quinque et quatuor vocum (Augsburg: Grimm and Wyrsung, 1520; London: The British Library, Reference Division Reprographic Services, n.d.), p. 1.

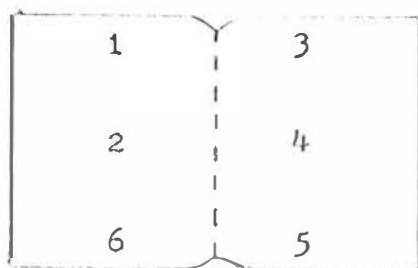
²Répertoire international des sources musicales (Munich-Duisberg: G. Henle Verlag, 1960), vol. 1: Recueils imprimés XVIe-XVIIe Siècles, ed. François Lesure, part 1: Liste chronologique, p. 601.

³Ibid., p. 100. ⁴Senfl, Liber, p. 1.

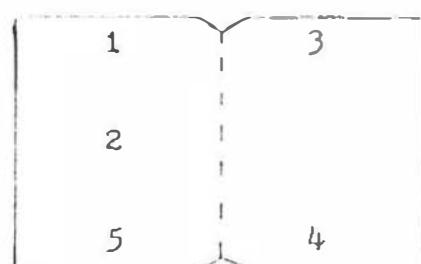
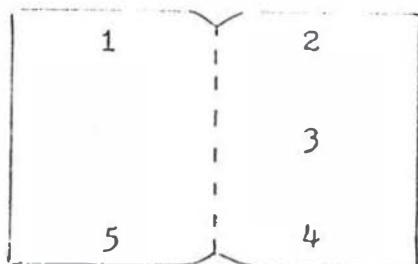
⁵Louise Cuyler, The Emperor Maximilian I and Music (London: Oxford University Press, 1973), p. 191.

In the Liber selectarum cantionem there are eight motets in six voices, eight in five voices, eight in four voices, and one four-voice canon, bringing the total to 25. The only organization within each section is that Senfl placed his own works at the end of each section. The book was printed by the double impression process and is laid out in choirbook format.¹ (The voices are numbered here from highest in range to lowest in range).

Six-voice motets

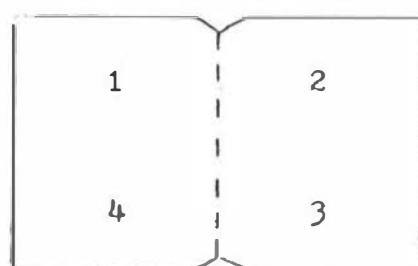


Five-voice motets



In the Liber selectarum cantionem the arrangement on the left is more common. The arrangement on the right indicates two descant voices; the arrangement on the left indicates one descant voice.

Four-voice motets



For the canon, all four voices are scored on the same lines.²

¹See Appendix A.

²See Appendix B.

Following is a listing of all 24 motets and the canon in the order in which they are printed in the Liber selectarum cantionem. The composer's name is given as it appears in the original.

Six-voice motets

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Optime pastor	Henricus Yzac	uses two canti firmi simultaneously: <u>Da pacem</u> and <u>Sacerdos et pontifex</u> ¹
Praeter rerum seriem	Josquin	variation chain sequence, ² based on melody also found in MS Wolfenbüttel 677 ³
Virgo prudentissima	Henricus Yzac	text by Vadian, alludes to Maximilian I ⁴
O virgo prudentissima	Josquin	
Anima mea liquefacta est	[Anonymous]	
Benedicta es	Josquin	variation chain sequence, cantus firmus: <u>Benedicta es</u> ⁵
Pater de coelis	Petrus de la Rue	contains a canon in three voices ⁶
Sancte pater divum	L[udwig] S[enfl]	

¹Gustave Reese, Music in the Renaissance, rev. ed. (New York: W.W. Norton & Co., 1959), p. 216.

²In the variation chain sequence, the melodic treatment varies with each repetition of individual sections of a sequence. This technique may have been invented by Josquin. See Reese, Renaissance, pp. 251-253.

³Reese, Renaissance, p. 252.

⁴Cuyler, Maximilian I, p. 191.

⁵Reese, Renaissance, p. 251.

⁶Geistliche Musik des 15. und 16. Jahrhunderts: Franko-Flämische Schule (Hannover: Münstermann-Druck, 1978), vol. 4: Jacob Obrecht, Pierre de la Rue: Motetten, with a Foreword by Peter Kiesewetter, p. 2.

Five-voice motets

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Miserere mei deus	Josquin de Press	part for a sixth voice is found in St. Gallen, Stiftsbibliothek, MS 463 ¹
Inviolata integra	Josquin de Press	variation chain sequence, ² the cantus firmus, <u>Inviolata integra</u> , is presented in canon ³
Salve crux arbor vitae	Jac. Motrechit	uses two canti firmi: O crux, lignum triumphale and Per signum crucis
Lectio actuum apostolorum	[Josquin]	cantus firmus: Dum completerentur ⁴
Stabat mater	Josquin	cantus firmus: Comme femme by Binchois ⁵
Missus est Gabriel	Mouton [Josquin] ⁶	cantus firmus: A une dame j'ay fait veu by Busnois ⁷
Anima mea liquefacta est	[Anonymous]	
Gaude Maria virgo	L[udwig] S[enfl]	

¹ Josquin, Werken van Josquin Des Prés, cd. A. Smijers (Amsterdam: n.p., 1922-1964), series 2: Motetten, vol. 2:58.

² Reese, Renaissance, p. 251.

³ Edgar H. Sparks, Cantus Firmus in Mass and Motet 1420-1520 (Berkeley: University of California Press, 1963), p. 387.

⁴ Ibid., p. 384.

⁵ Reese, Renaissance, p. 253.

⁶ The Liber selectarum cantionem attributes this motet to Jean Mouton; however, it appears in three manuscripts and in two published collections attributed to Josquin. See Josquin, Werken, Motetten, 2:89.

⁷ Sparks, Cantus Firmus, p. 383.

Four-voice motets

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Ave sanctissima Maria	Hen. Yzac	paraliturgical text ¹
De profundis	Josquin	
Prophetarum maxime	H. Yzac	
Deus in adiutorium	[Anonymous]	
O Maria, mater Christi	H. Yzac	material from the beginning reappears at the end ²
Discubuit Hiesus	L [udwig] S [enfl]	
Usquequo Domino	L [udwig] S [enfl]	
Beati omnes	L [udwig] S [enfl]	

Canon

<u>Title</u>	<u>Composer</u>	<u>Remarks</u>
Salve sancta parens	L [udwig] S [enfl]	canon: "Notate verba et signate mysteria" ³

Performance Practice

Tempo

The tempo of music in the Renaissance was linked to human physiology: the pace of walking and the rate of the heartbeat (the heartbeat provided the standard as early as 1482).⁴ Either of these applied to the

¹Geistliche Musik des 15. und 16. Jahrhunderts: Franko-Flämische Schule (Hannover: Münstermann-Druck, 1978), vol. 6: Mouton, Isaac, Compère, Brumel: Motetten, with a Foreword by Martin Staehelin, p. 2.

²Friedrich Blume and Kurt Gudervill, eds., Das Chorwerk (Wolfenbüttel: Möseler Verlag, 1929—), vol. 100: Heinrich Isaac: Vier Marienmotetten, ed. Martin Just, p. iii.

³Senfl, Liber, p. 272.

⁴Curt Sachs, Rhythm and Tempo: A Study in Music History (New York: W.W. Norton & Co., 1953), p. 203.

original note values will yield a tempo of 60 to 80 semibreves per minute¹ (semibreves are reduced to half notes in the transcriptions contained in this paper). However, as Curt Sachs warns:

The existence of such a norm, or any other, must not mislead. Variants were always taken for granted as the inevitable consequences of individual and national temperaments, of technical difficulties, and of the particular character of the pieces performed.²

Dynamics and phrasing

The dynamic level for this music should range between pianissimo and mezzo-forte, and should follow the rise and fall of the individual lines. No one particular voice should predominate due to the polyphonic nature of the music.³

Vibrato

Vibrato in singing is not mentioned until around 1600, 80 years after the publication of the Liber sclectarum cantionem and more than 100 years after the composition of some of the motets found in it.

Around 1600 vibrato is mentioned either to be used as an ornament⁴ or as a technique to aid facility in beginning rapid passages.⁵ However, both Praetorius and Zacconi stress that "tremolo" is to be used

¹ Curt Sachs, "Some Remarks about Old Notation," Musical Quarterly 34:367.

² Sachs, Rhythm, p. 203.

³ John Newton Maharg, "The Development and Appraisal of a Course in Choral Music" (D.Ed. thesis, University of Illinois, 1968), pp. 71-72.

⁴ Michael Praetorius, Syntagma musicum III, quoted in The Interpretation of Early Music, Robert Donington, new version (New York: St. Martin's Press, 1974), p. 231.

⁵ Ludovico Zacconi, from "Prattica di musica," in Readings in the History of Music in Performance, trans. and ed. Carol MacClintock (Bloomington, Ind.: University of Indiana Press, 1979), p. 73.

"with especial moderation" (Praetorius) and that "the tremolo should be short" (Zacconi). The present author recommends, therefore, that vibrato be kept to a minimum.

Size of performing group

Unlike madrigals, motets were intended to be performed with more than one singer on a part. The choirbooks of the Renaissance were large enough that a choir of twenty to thirty singers could read from one copy.¹ Further proof can be found in the Liber selectarum cantionum itself. At the final cadence of the prima pars in the motet Discubuit Hiesus the second voice divides into three notes.² Motets of this period were intended to be performed without instrumental accompaniment.³

Pitch

Based on descriptions of voice ranges by Schlick and Praetorius, it can be seen that pitch in the Renaissance ranged from three to four semitones below modern pitch to three to four semitones above modern pitch, depending on such things as: the strength of the choir,⁴ the composer of the work, the place, and the organ used to give pitches.⁵

Although the use of certain combinations of clefs ("chiavette") to indicate transposition by a third has been discounted, there is

¹ Denis Stevens, "Some Observations on Performance Practice," Current Musicology 14:160.

² Senfl, Liber, p. 248.

³ Manfred Bukofzer, "On the Performance of Renaissance Music," Music Teachers National Association Proceedings 1941:228.

⁴ Schlick, Spiegel der Orgelmacher und Organisten, quoted in "Pitch in the 16th and Early 17th Centuries," Part 1, Arthur Mendel, Musical Quarterly 34:33.

⁵ Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," Part 1, Musical Quarterly 34:33.

evidence that the combination of the treble, mezzo-soprano, alto, and tenor or baritone clefs indicates that transposition down a fourth or fifth is possible.¹ The motet Beati omnes by Ludwig Senfl, found in the Liber selectarum cantionem, supports this theory.² As written, it would appear to be for an entirely different combination of voices than the other motets in the choirbook; however, when transposed downward it matches the other motets in the combination of voices.

In conclusion, transposition does not violate the authenticity of performance in most cases.

¹Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," Part 3, Musical Quarterly 34:336-357; summarized in Reese, Renaissance, pp. 531-533.

²Senfl, Liber, p. 264.

PART II

Editorial Procedure

The ratio of reduction used is 1:2 ($\lambda = \phi$). Ligatures are indicated by closed brackets: | — | and coloration by open brackets: | — | (not to be confused with modern triplet indication: | --- |). Mensurations and proportions are indicated in the incipit; changes are indicated above the staff. Initial rests have been omitted in the incipit. Partial signatures are indicated in the incipit; changes in signature are indicated by a flag: | \flat | above the staff. Voice names are absent in the original and so are not given in the incipit.

Accidentals within the staff are original, accidentals above the staff are editorial, and accidentals in parentheses above the staff are precautionary.

Where the voice parts have been shifted, the original is shown in smaller notes; where this is in effect, brackets for ligatures and coloration are shown only for the original part.

The text underlay is usually precisely indicated in the Liber selectarum cantionem. Variant spellings have been preserved when uniform throughout the voices. Words in brackets are editorial suggestions. Where the voice parts have been shifted, the text of the original is shown in smaller letters.

The metronome markings are given in brackets and are editorial.

PART III

Editing the Motets

General Problems and Solutions

The motets in the Liber selectarum cantionem are written for the combination of one or two descant voices, several tenor voices, and one or two bass voices. In some motets, one of the tenor voices consistently lies in the alto range. Some of these motets are practical for SATB ensembles as they are, the others when transposed.

In the majority of the motets in this choirbook, although one of the tenor voices is usually in the alto range, the voices sometimes cross and another tenor voice takes over the alto range. In order to create an alto part from two tenor voices, the original parts are switched as necessary. This technique also works for other combinations of voices (soprano and alto, tenor and bass) and sometimes for three voices.

Another technique which can be used if the voices cannot be switched is to transpose a portion of one of the tenor voices up an octave. Care must be taken, however, to see that the descant lies high enough so that the middle voice does not rise above the descant; and if the original part is very low, that transposing the part up an octave does not create six-four chords.

Either of these techniques works best when an entire phrase can be switched or transposed. Next best is a cadence point. If neither of these is possible, when switching voices, a common note is a good pivot point as long as it does not result in an unusually long or short phrase

in a voice; and in transposing a voice up an octave, a wide skip can be a logical pivot point.

Appendix C contains transpositions for the motets which need no other changes. Appendix D contains three complete motets which demonstrate the techniques discussed above. Appendix E contains sections of the remaining motets which need to be edited. Appendix F contains a list of modern sources for the motets in the Liber selectarum cantionem.

Specific Problems

Following are the voice ranges of each motet, numbered as they appear in the original. The canon will be considered separately.

(1.) Optime pastor

(2.) Praeter rerum seriem

(3.) *Virgo prudentissima*

(4.) O virgo prudentissima

(5.) Anima mea liquefacta est

(6.) Benedicta es

(7.) Pater de coelis



(8.) Sancte pater divum



(9.) Miserere mei deus



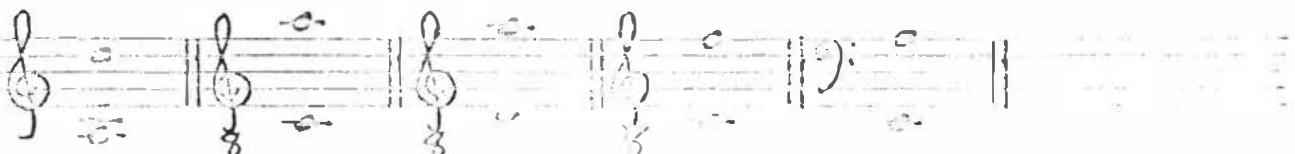
(10.) Inviolata integra



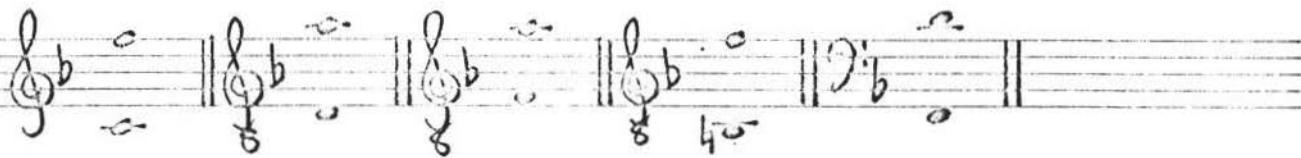
(11.) Salve crux arbor vitae



(12.) Lectio actuum apostolorum



(13.) Stabat mater



(14.) Missus est Gabriel



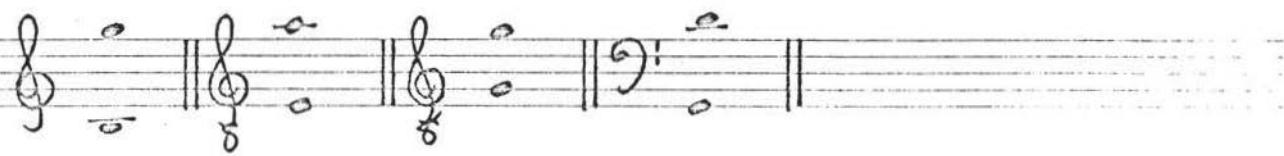
(15.) Anima mea liquefacta est



(16.) Gaude Maria virgo



(17.) Ave sanctissima Maria



(18.) De profundis



(19.) Prophetarum maxime



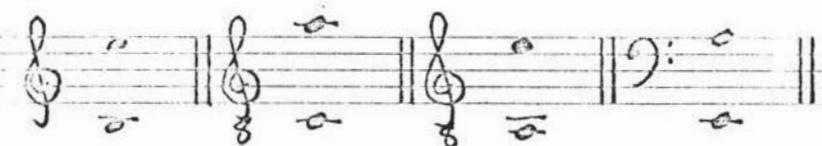
(20.) Deus in adiutorium



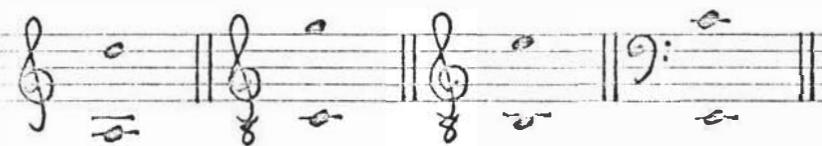
(21.) O Maria, mater Christi



(22.) Discubuit Hiesus



(23.) Usquequo Domino



(24.) Beati omnes



Motets requiring no changes

Missus est Gabriel (No. 14) and Deus in adiutorium (No. 20) can be performed as they are. O virgo prudentissima (No. 4) can be performed without changes by reassigning voice parts.

Missus est Gabriel	SSATB
Deus in adiutorium	SATB
O virgo prudentissima	SSTATB

Motets requiring transposition only

Virgo prudentissima (No. 3), Prophetarum maxime (No. 19), and Beati omnes (No. 24) can be performed as they are or can be transposed. (See Appendix C)

Virgo prudentissima (up a step)	SSAATB or SSATTB
Prophetarum maxime (down a step)	SATB
Beati omnes (down a step)	SATB

Optime pastor (No. 1), Pater de coelis (No. 7), Salve crux arbor vitae (No. 11), and Discubuit Hiesus (No. 22) need to be transposed. (See Appendix C)

Optime pastor (up a minor third)	SAATBB
Pater de coelis (up a fourth)	SSATTB
Salve crux arbor vitae (up a fourth)	SAATB
Discubuit Hiesus (up a fourth)	SATB

Motets requiring editing

Most of the remaining motets need to be edited by switching voice parts or transposing an inner voice up an octave. (See Appendix D for

Benedicta es, Stabat mater, and O Maria, mater Christi, see Appendix E
for the others)

Practer rerum seriem (No. 2) (up a fourth, switch S and A, T and B)	SSAATB or SSATTB
Anima mea liquefacta est (No. 5) (up a step, switch A and T)	SAATBB
Benedicta es (No. 6) (up a step, switch S, A, and T)	SSATBB
Sancte pater divum (No. 8) (transpose A up, switch T and B)	SSATTB
Miserere mei deus (No. 9) (up a step, transpose A up, switch A and T)	SAATB or SATB
Inviolata integra (No. 10) (switch A and T)	SSTAB
Lectio actuum apostolorum (No. 12) (up a minor third, switch A and T)	SAATB
Stabat mater (No. 13) (transpose A up)	SAATB
Gaude Maria virgo (No. 16) (up a fourth, switch T and B)	SAATB
Ave sanctissima Maria (No. 17) (switch A and T)	SATB
O Maria, mater Christi (No. 21) (up a step, switch A and T)	SATB
Usquequo domino (No. 23) (up a minor third, switch A and T)	SATB

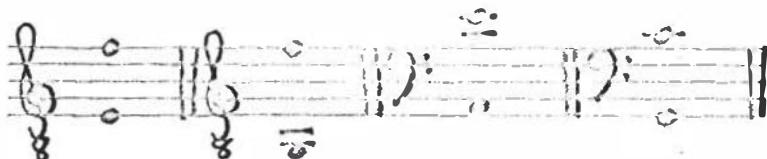
Motets not adaptable to modern performance

The five-voice motet Anima mea liquefacta est is written for a choir of tenors and basses. De profundis is written with all voices in a low range to reflect the mood of the text.¹ However, it can be transposed up a fourth to make it suitable for SATB. (See Appendix C)

¹Glarean, Dodecachordon, p. 266.

The Canon

Voice ranges:



The canon, Salve sancta parens, is intended for a choir of tenors and basses or baritones and basses. The canon is laid out on six four-line staves, each staff divided into six measures. The canon itself reads: "Notate verba, et signate mysteria" [Note the words and understand the mystery]. Starting in the upper left hand corner and reading across the first three lines will yield the same text as starting in the same corner and reading down the first three columns. Two more parts with the same text can be derived by starting in the lower right hand corner and reading the bottom three lines backward and reading the three right-hand columns from bottom to top, right to left.¹ See Appendix B for a diagram of the canon and a transcription of it.

In conclusion, although the music discussed in this paper is from one source, the same techniques can be used with other music from the earlier and especially from the later Renaissance.

¹For other solutions, see Kenneth Creighton Roberts, Jr., "The Music of Ludwig Senfl: A Critical Appraisal" (Ph.D. thesis, University of Michigan, 1965; Ann Arbor, Mich.: University Microfilms, 66-6687, n.d.)

APPENDIX A

Facsimile of the Original

Following is a facsimile of page 85 of the Liber selectarum cantionem, showing the first page of Sancte pater divum by Senfl.

A page from a medieval manuscript featuring four-line musical staves. The staves are written in black ink on light-colored paper. The notation consists of vertical stems with small horizontal dashes, representing early musical notation. The first staff on the left begins with a large, decorative initial 'S' and includes the text 'z. e. stolt'. The second staff contains the text 'en ce'. The third staff contains the text 'en ce cum'. The fourth staff contains the text 'en ce'. The fifth staff on the right contains the text 'en ce' and 'ca sonum'. The sixth staff on the right contains the text 'ca sonum'.

APPENDIX B

The Canon

CANON. Notate verba, et signate mysteria. L. S.

Salve	sancta	parens	dulcis	amor	meus
sancta	virgo	pia	salus	mundi	amor
parens	pia	coeli	porta	salus	dulcis
dulcis	salus	porta	coeli	pia	parens
amor	mundi	salus	pia	virgo	sancta
meus	amor	dulcis	parens	sancta	Salve

M. D. XX.

Salve sancta parens

Seafl

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves with note heads and stems. The lyrics are written below each staff.

Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
Sal- ve san-cta pa-rens dul-cis a-mor me-us							
Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
Sal- ve san-cta pa-rens dul-cis a-mor me-us							
Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
Sal- ve san-cta pa-rens dul-cis a-mor me-us							

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves with note heads and stems. The lyrics are written below each staff.

Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
san-cta vir-go pi-a sa-lus mun-di a-mor							
Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
san-cta vir-go pi-a sa-lus mun-di a-mor							
Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
san-cta vir-go pi-a sa-lus mun-di a-mor							

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves with note heads and stems. The lyrics are written below each staff.

Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
pa-rens pi-a coe-li por-ta sa-lus dul-cis.							
Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
pa-rens pi-a coe-li por-ta sa-lus dul-cis.							
Soprano:	\circ						
Alto:	\circ						
Bass:	\circ						
pa-rens pi-a coe-li por-ta sa-lus dul-cis.							

APPENDIX C

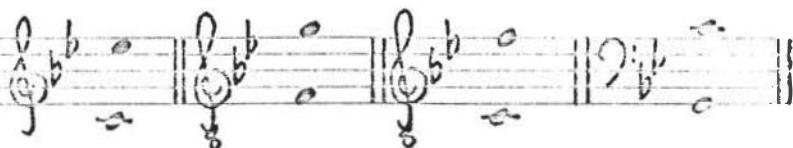
Transpositions for the Motets

(3.) Virgo prudentissima	25
(19.) Prophetarum maxime	25
(24.) Beati omnes	25
(1.) Optime pastor	25
(7.) Pater de coelis	25
(11.) Salve crux arbor vitae	25
(22.) Discubuit Hiesus	26

(3.) Virgo prudentissima



(19.) Prophetarum maxime



(24.) Beati omnes



(1.) Optime pastor



(7.) Fater de coelis



(11.) Salve crux arbor vitae



(22.) Discubuit Hierosus



APPENDIX D

Three Complete Motets

- | | | |
|-------|----------------------------------|----|
| (6.) | Benedicta es | 28 |
| (13.) | Stabat mater | 49 |
| (21.) | O Maria, mater Christi | 73 |

Benedicta es, coelorum regina

Josquin

[A=65]

Be- ne- di-
Be- ne- di-
Be- ne- di-
Be- ne- di-

di- cta es,
Be- ne-
Be- ne-
Be- ne-
Be- ne-
Be- ne-
Be- ne- di-

[8]

Handwritten musical score for voice and piano, page 29, system 8.

The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C').

Piano (Bottom Staff):

- Measures 1-4: Four measures of piano accompaniment consisting of eighth-note chords.
- Measure 5: Measures 5-6: Measures 5-6 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 7: Measures 7-8: Measures 7-8 show a continuation of sixteenth-note patterns.
- Measure 9: Measures 9-10: Measures 9-10 show a return to eighth-note chords.
- Measure 11: Measures 11-12: Measures 11-12 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 13: Measures 13-14: Measures 13-14 show a continuation of sixteenth-note patterns.
- Measure 15: Measures 15-16: Measures 15-16 show a return to eighth-note chords.
- Measure 17: Measures 17-18: Measures 17-18 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 19: Measures 19-20: Measures 19-20 show a continuation of sixteenth-note patterns.
- Measure 21: Measures 21-22: Measures 21-22 show a return to eighth-note chords.
- Measure 23: Measures 23-24: Measures 23-24 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 25: Measures 25-26: Measures 25-26 show a continuation of sixteenth-note patterns.
- Measure 27: Measures 27-28: Measures 27-28 show a return to eighth-note chords.
- Measure 29: Measures 29-30: Measures 29-30 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 31: Measures 31-32: Measures 31-32 show a continuation of sixteenth-note patterns.
- Measure 33: Measures 33-34: Measures 33-34 show a return to eighth-note chords.
- Measure 35: Measures 35-36: Measures 35-36 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 37: Measures 37-38: Measures 37-38 show a continuation of sixteenth-note patterns.
- Measure 39: Measures 39-40: Measures 39-40 show a return to eighth-note chords.
- Measure 41: Measures 41-42: Measures 41-42 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 43: Measures 43-44: Measures 43-44 show a continuation of sixteenth-note patterns.
- Measure 45: Measures 45-46: Measures 45-46 show a return to eighth-note chords.
- Measure 47: Measures 47-48: Measures 47-48 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 49: Measures 49-50: Measures 49-50 show a continuation of sixteenth-note patterns.
- Measure 51: Measures 51-52: Measures 51-52 show a return to eighth-note chords.
- Measure 53: Measures 53-54: Measures 53-54 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 55: Measures 55-56: Measures 55-56 show a continuation of sixteenth-note patterns.
- Measure 57: Measures 57-58: Measures 57-58 show a return to eighth-note chords.
- Measure 59: Measures 59-60: Measures 59-60 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 61: Measures 61-62: Measures 61-62 show a continuation of sixteenth-note patterns.
- Measure 63: Measures 63-64: Measures 63-64 show a return to eighth-note chords.
- Measure 65: Measures 65-66: Measures 65-66 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 67: Measures 67-68: Measures 67-68 show a continuation of sixteenth-note patterns.
- Measure 69: Measures 69-70: Measures 69-70 show a return to eighth-note chords.
- Measure 71: Measures 71-72: Measures 71-72 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 73: Measures 73-74: Measures 73-74 show a continuation of sixteenth-note patterns.
- Measure 75: Measures 75-76: Measures 75-76 show a return to eighth-note chords.
- Measure 77: Measures 77-78: Measures 77-78 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 79: Measures 79-80: Measures 79-80 show a continuation of sixteenth-note patterns.
- Measure 81: Measures 81-82: Measures 81-82 show a return to eighth-note chords.
- Measure 83: Measures 83-84: Measures 83-84 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 85: Measures 85-86: Measures 85-86 show a continuation of sixteenth-note patterns.
- Measure 87: Measures 87-88: Measures 87-88 show a return to eighth-note chords.
- Measure 89: Measures 89-90: Measures 89-90 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 91: Measures 91-92: Measures 91-92 show a continuation of sixteenth-note patterns.
- Measure 93: Measures 93-94: Measures 93-94 show a return to eighth-note chords.
- Measure 95: Measures 95-96: Measures 95-96 show a transition with eighth-note chords followed by sixteenth-note patterns.
- Measure 97: Measures 97-98: Measures 97-98 show a continuation of sixteenth-note patterns.
- Measure 99: Measures 99-100: Measures 99-100 show a return to eighth-note chords.

Voice (Top Staff):

The vocal line follows the piano accompaniment, with lyrics written below the notes. The lyrics are:

- Measures 1-4: di- (repeated)
- Measures 5-6: Ber- ne- di- cta
- Measures 7-8: Be- ne- di- cta
- Measures 9-10: Ber- ne- di-
- Measures 11-12: (di-) cta
- Measures 13-14: coe- lo- rum re- gi-
- Measures 15-16: ne- di- cta] [cs
- Measures 17-18: es coe- los
- Measures 19-20: es coe-
- Measures 21-22: cta
- Measures 23-24: es
- Measures 25-26: coe- los
- Measures 27-28: es coe-
- Measures 29-30: cta
- Measures 31-32: es
- Measures 33-34: coe- los
- Measures 35-36: es coe-
- Measures 37-38: cta
- Measures 39-40: es
- Measures 41-42: coe- los
- Measures 43-44: es coe-
- Measures 45-46: cta
- Measures 47-48: es
- Measures 49-50: coe- los
- Measures 51-52: es coe-
- Measures 53-54: cta
- Measures 55-56: es
- Measures 57-58: coe- los
- Measures 59-60: es coe-
- Measures 61-62: cta
- Measures 63-64: es
- Measures 65-66: coe- los
- Measures 67-68: es coe-
- Measures 69-70: cta
- Measures 71-72: es
- Measures 73-74: coe- los
- Measures 75-76: es coe-
- Measures 77-78: cta
- Measures 79-80: es
- Measures 81-82: coe- los
- Measures 83-84: es coe-
- Measures 85-86: cta
- Measures 87-88: es
- Measures 89-90: coe- los
- Measures 91-92: es coe-
- Measures 93-94: cta
- Measures 95-96: es
- Measures 97-98: coe- los
- Measures 99-100: es

[16]

na,

coe- lo- rum re- gi- na,

coe- lo- rum re- gi-

coe- [lo-] rum re- gi-

coe- lo- rum re- gi-

coe- lo- rum re- gi-

muh- et muh- to- ti- us do- ni-

na, et mun- et di to- ti- us do- ni- na-

na, et mun- et muh- di to- ti- us do- ni- na-

na, na,

et

muh- di to- ti- us do- ni-

[24]

124

na et mun- di to- fi- us do- mi- na
na et mun- di to- fi- us do- mi- na
na mun- di to- fi- us do- mi- na
(et) mun- di to- ti- us do- mi- na
na

125

c- gris
na.
na.

na et e- gris me- di- ci- na.
na.
na et e- gris
na.

[32]

Handwritten musical score for voice and piano, page 32.

The score consists of two systems of music. The top system starts with a vocal line and continues with piano accompaniment. The bottom system begins with piano accompaniment and continues with vocal entries.

Top System:

- Vocal Line:** The vocal line uses soprano C-clef and common time. The lyrics are: "et e gris me-di-ci-na." This is followed by "(et) e gris me-di-ci-na." and then "et e gris".
- Piano Accompaniment:** The piano part consists of four staves. It features eighth-note patterns and rests. The lyrics "et e gris" appear above the piano parts in the middle section.

Bottom System:

- Vocal Line:** The vocal line uses soprano C-clef and common time. The lyrics are: "Tu grae-cla-", followed by "Tu grae-cla-", then "Tu grae-cla-", and finally "Tu grae-cla-".
- Piano Accompaniment:** The piano part consists of four staves. It features eighth-note patterns and rests. The lyrics "Tu grae-cla-" appear above the piano parts in the middle section.

Text: The lyrics are written below the notes in both systems. The vocal parts are in French, while the piano parts contain some German-like words like "grae-cla-".

[10]

cl-a-
ra
(cl-a)
ra
(cl-a-)
ra
a
Tu
ra
ma-
ris
ra
ma-
ris
cl-a-
ra
ma-
ris
stel-
la
stel-
la
la
vo- ca-
la
vo- ca-
la
vo- ca-
ra
ma-
ris
stel-
la
vo- ca-
vo- ca-
ris
tet- la
vo- ca-
vo- ca-
ris
que
sa-
lem

[48]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp (F#), featuring vocal parts and lyrics.

Soprano (S)

- Measures 1-10: "ris que so len iu-
- Measures 11-12: (ca) ris
- Measures 13-14: (ca-) ris que so len iu-
- Measures 15-16: (std) la vo- ca- ris
- Measures 17-18: (ca-) ris
- Measures 19-20: iu- sti- ci- ae
- Measures 21-22: sti- ci- ae pa-
- Measures 23-24: sti- ci- ae pa- ris
- Measures 25-26: sti- ci- ae pa- que
- Measures 27-28: sti- ci- ae pa- que ris que
- Measures 29-30: que so- len iu-
- Measures 31-32: que so- len iu- sti-

Alto (A)

- Measures 1-10: (ca) que
- Measures 11-12: (ca) que
- Measures 13-14: (ca) que
- Measures 15-16: (ca) que
- Measures 17-18: (ca) que
- Measures 19-20: (ca) que
- Measures 21-22: (ca) que
- Measures 23-24: (ca) que
- Measures 25-26: (ca) que
- Measures 27-28: (ca) que
- Measures 29-30: (ca) que
- Measures 31-32: (ca) que

Tenor (T)

- Measures 1-10: que
- Measures 11-12: que
- Measures 13-14: que
- Measures 15-16: que
- Measures 17-18: que
- Measures 19-20: que
- Measures 21-22: que
- Measures 23-24: que
- Measures 25-26: que
- Measures 27-28: que
- Measures 29-30: que
- Measures 31-32: que

Bass (B)

- Measures 1-10: que
- Measures 11-12: que
- Measures 13-14: que
- Measures 15-16: que
- Measures 17-18: que
- Measures 19-20: que
- Measures 21-22: que
- Measures 23-24: que
- Measures 25-26: que
- Measures 27-28: que
- Measures 29-30: que
- Measures 31-32: que

56

so- lem iu- sti- ci- ae pa-

so- lem iu- sti- ci- ie

so- lem iu- sti- ci- ie

(sti-) ci- ie

so- lem iu-

qui- so- lem iu-

ri- o il- li- ri- in-

ris a quo il-

pa- ris a quo il-

ae pa- ris a quo il-

ri- a quo il-

ri- a quo il-

ri- a quo il-

st- ci- ae pa- ris

[64]

(na) ris,
 lu- mi- na- ris,
 lu- mi- na- ris, quo il- lu- mi- na-
 lu- mi- na- ris, quo il- lu- mi- na-
 mi- na- ris, il- lu- mi- na- ris]
 lu- mi- na-
 ris, quo il- lu- mi- na-
 lu- mi- na-
 ris] il-
 lu- mi- na- ris] il-
 lu- mi- na-
 ris]
 a quo il- lu- mi- na- ris,
 a quo il- lu- mi- na- ris.
 ris

[72]

(na) ris].
 la- mi- na- Tu de- ris. us pa- ter.
 ris]. Tu de- us pa- ter.
 la- mi- na- ris. Tu de- us
 Tu de- us pa- ter,
 ter, ut der-i ma- ter, fi-
 pa- ter, ut der-i ma- ter, fi-
 ut de- i ma- ter, fi- e- res

[so]

e- res et i-pse fra- ter, cu- ius e-
 et i-pse fra- ter, cu- ius e-
 et i-pse fra- ter, cu- ius e-
 San- di- San-
 San- di- San-
 fi- li- a, cu- ius e- rat fi- li- a.
 rat fi- li- a.
 rat fi- li- a, cu- ius e- rat fi- li- a.

[88]

ca-vit san- sanctam ser-va-tit
 eti-fi-ca-vit san-ctam ser-va-tit sanctam ser-va-tit
 eti-fi-ca-vit san-ctam ser-va-tit sanctam ser-va-tit
 San-ctam ser-va-tit San-ctam ser-va-tit
 eti-fi-ca-vit San-ctam ser-va-tit
 San-ctam ser-va-tit San-ctam ser-va-tit
 eti-fi-ca-vit San-ctam ser-va-tit
 San-ctam ser-va-tit San-ctam ser-va-tit
 et mit-tens et mit-tens et mit-tens et mit-tens
 va-vit et mit-tens tens sic sa-lu-ta-
 va-vit et mit-tens tens sic sa-lu-ta-
 va-vit et mit-tens tens sic sa-lu-ta-
 va-vit et mit-tens tens sic sa-lu-ta-

[96]

Handwritten musical score for four voices (SATB) and piano, page 40, system 96.

The score consists of ten staves. The top three staves are for the Soprano (S), Alto (A), and Tenor (T) voices. The bottom three staves are for the Bass (B) voice. The piano part is on the bottom staff.

Key: Common time, F major (indicated by a circle with a 'F' and a sharp sign).

Pitches: Notes are represented by vertical stems and horizontal dashes indicating pitch level. Higher stems indicate higher pitch, lower stems indicate lower pitch.

Text: The vocal parts sing the Latin text "vit sic salu-ta- vit. A-", which repeats several times. The piano part also has text entries: "ve ple- ma", "ve ple- ma", "ve ple- ma", "ve ple- ma", and "A- ve ple- ma".

Performance: The vocal parts enter in pairs (Soprano and Alto, then Tenor and Bass). The piano part enters after the vocal entries. The vocal parts sing eighth-note patterns, while the piano part provides harmonic support with sustained notes and chords.

[104]

Handwritten musical score for six voices (Soprano, Alto, Tenor, Bass, Bassoon, and Cello) in 2/4 time, key signature of A major (no sharps or flats). The vocal parts sing "gra-ti-a." in unison. The bassoon part has a sustained note on "a" with a fermata. The cello part has a sustained note on "a" with a fermata. The vocal parts sing "gra-ti-a." again in unison.

Secunda pars

12

[C:72] [108]

Per il-lud a- ve pro-la-
 Per il-lud a- ve pro- la-

tum et fur-un re- sparsum da-
 tum et fur-un re- sparsum

tum ex-te ver-bus
 da-tum ex-te ver-

in-car-na-tum quo sal-vantur
 tum in-car-na-tum quo sal-vantur

van-tur om-ni-a quo sal-vantur om-
 om-ni-a quo sal-vantur om-

ni-a.

[132.]



Tertia pars

[136]

136

Nunc mar- ter ex ora na- tum

Nunc mar- ter ex ora na- tum

Nunc mar- ter ex ora na- tum

ra na- tum

Nunc mar- ter ex ora na- tum

Nunc mar- ter ex ora na- tum

ex ora na- tum

na- tum

Nunc mar- ter ex ora

[144]

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Bass) in common time, key signature of one sharp (F#). The vocal parts are arranged in two systems of four measures each.

System 1:

- Soprano:** Notes: G^1 , A^1 , B^1 , C^2 , D^2 , E^2 , F^2 , G^2 , A^2 , B^2 , C^3 , D^3 , E^3 , F^3 , G^3 , A^3 , B^3 , C^4 , D^4 , E^4 , F^4 , G^4 , A^4 , B^4 , C^5 , D^5 , E^5 , F^5 , G^5 , A^5 , B^5 , C^6 , D^6 , E^6 , F^6 , G^6 , A^6 , B^6 , C^7 , D^7 , E^7 , F^7 , G^7 , A^7 , B^7 , C^8 . Text: "ut no- strum", "ut no- strum tol-", "lat re- a-", "tum", "(tum)", "ut no- strum tol-", "ra", "na-", "tum".
- Alto:** Notes: E^1 , F^1 , G^1 , A^1 , B^1 , C^2 , D^2 , E^2 , F^2 , G^2 , A^2 , B^2 , C^3 , D^3 , E^3 , F^3 , G^3 , A^3 , B^3 , C^4 , D^4 , E^4 , F^4 , G^4 , A^4 , B^4 , C^5 , D^5 , E^5 , F^5 , G^5 , A^5 , B^5 , C^6 , D^6 , E^6 , F^6 , G^6 , A^6 , B^6 , C^7 , D^7 , E^7 , F^7 , G^7 , A^7 , B^7 , C^8 . Text: "tol-", "lat", "re- a-", "tum", "ut no- strum tol-", "lat", "re- a-", "tum".
- Tenor:** Notes: B^1 , C^1 , D^1 , E^1 , F^1 , G^1 , A^1 , B^1 , C^2 , D^2 , E^2 , F^2 , G^2 , A^2 , B^2 , C^3 , D^3 , E^3 , F^3 , G^3 , A^3 , B^3 , C^4 , D^4 , E^4 , F^4 , G^4 , A^4 , B^4 , C^5 , D^5 , E^5 , F^5 , G^5 , A^5 , B^5 , C^6 , D^6 , E^6 , F^6 , G^6 , A^6 , B^6 , C^7 , D^7 , E^7 , F^7 , G^7 , A^7 , B^7 , C^8 . Text: "tol-", "lat", "re- a-", "tum", "ut no- strum tol-", "lat", "re- a-", "tum".
- Bass:** Notes: D^1 , E^1 , F^1 , G^1 , A^1 , B^1 , C^2 , D^2 , E^2 , F^2 , G^2 , A^2 , B^2 , C^3 , D^3 , E^3 , F^3 , G^3 , A^3 , B^3 , C^4 , D^4 , E^4 , F^4 , G^4 , A^4 , B^4 , C^5 , D^5 , E^5 , F^5 , G^5 , A^5 , B^5 , C^6 , D^6 , E^6 , F^6 , G^6 , A^6 , B^6 , C^7 , D^7 , E^7 , F^7 , G^7 , A^7 , B^7 , C^8 . Text: "ut no- strum tol-", "lat", "re- a-", "tum", "ut no- strum".
- Bass:** Notes: G^1 , A^1 , B^1 , C^2 , D^2 , E^2 , F^2 , G^2 , A^2 , B^2 , C^3 , D^3 , E^3 , F^3 , G^3 , A^3 , B^3 , C^4 , D^4 , E^4 , F^4 , G^4 , A^4 , B^4 , C^5 , D^5 , E^5 , F^5 , G^5 , A^5 , B^5 , C^6 , D^6 , E^6 , F^6 , G^6 , A^6 , B^6 , C^7 , D^7 , E^7 , F^7 , G^7 , A^7 , B^7 , C^8 . Text: "ut no- strum".

[152]

Handwritten musical score for four voices (SATB) in common time, G major, and treble clef. The vocal parts are arranged in two staves of two voices each. The lyrics are in Latin.

The score consists of two systems of music, each with four measures. The lyrics are as follows:

System 1:

- Measure 1: (tum) et re-gnum
- Measure 2: et re-
- Measure 3: re-a-tum
- Measure 4: (tum)
- Measure 5: et re-gnum
- Measure 6: tol-lat-re-a-tum

System 2:

- Measure 1: det no-bis pa-ra-tum
- Measure 2: et re-gnum
- Measure 3: grum det no-bis pa-ra-tum
- Measure 4: et re-gnum
- Measure 5: et re-
- Measure 6: det no-bis pa-ra-tum
- Measure 7: et re-gnum

[160]

Handwritten musical score for four voices (SATB) and piano, page 160.

Key Signature: G major (one sharp).
Time Signature: Common time (indicated by a 'C').
Piano Part: The piano part is on the right side of the page, featuring a basso continuo style with sustained notes and occasional chords. It includes dynamic markings like p (piano), f (forte), and ff (double forte). The piano part also includes vocal entries for 'Amen' and 'A-'.

Vocal Entries:

- Soprano:** The soprano part consists of two staves. The first staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'in coe- le- sti pa- tri-'. The second staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'in coe- le- sti pa- tri-'. The soprano part concludes with the lyrics 'det no- bis pa- ra- tum'.
- Alto:** The alto part consists of two staves. The first staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'det no- bis pa- ra- tum'. The second staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'det no- bis pa- ra- tum'.
- Tenor:** The tenor part consists of two staves. The first staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'in coe- le- sti pa- tri-'. The second staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'in coe- le- sti pa- tri-'. The tenor part concludes with the lyrics 'det no- bis pa- ra- tum'.
- Bass:** The bass part consists of two staves. The first staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'in coe- le- sti pa- tri-'. The second staff begins with a melodic line, followed by a rest, and then continues with the lyrics 'in coe- le- sti pa- tri-'. The bass part concludes with the lyrics 'det no- bis pa- ra- tum'.

Lyrics: The lyrics are written below each staff, corresponding to the vocal parts. The lyrics include 'in coe- le- sti pa- tri-', 'det no- bis pa- ra- tum', and 'Amen'.

Handwritten musical score for two voices and piano.

Top System:

- Key signature: F major (one sharp).
- Time signature: Common time.
- Piano part: Dynamics include p , f , ff , and $\text{f} \text{ f}$.
- Voice 1 lyrics: "Einen", "men", "men", "men", "men", "men", "men", "men".
- Voice 2 lyrics: "(A-)" (repeated), "men", "men", "men", "men", "men", "men", "men".

Bottom System:

- Key signature: C major.
- Time signature: Common time.
- Piano part: Dynamics include p , f , ff , and $\text{f} \text{ f}$.
- Voice 1 lyrics: "men", "men", "men", "men", "men", "men", "men", "men".
- Voice 2 lyrics: "men", "men", "men", "men", "men", "men", "men", "men".

Stabat Mater dolorosa

Josquin

[d=72]

Stabat Mater dolorosa
cum saepe fave.

Stabat Mater dolorosa
cum saepe fave.

ro- sa
Stabat Mater dolorosa
Stabat Mater dolorosa
bat mar- ter do- lo- ro- sa
bit mar- ter do- lo- ro- sa
iu-

[8]

iu- xta cru- com la- chri- mo- sa
 xta cru- com la- chri- mo- sa
 g (ma-) ter
 xta cru- com la- chri- mo- sa
 xta cru- com la- chri- mo- sa.

dum pen- der- lat fi- li- us. Cu- ius a-
 dum pen- der- lat fi- li- us. Cu-
 do- lo- ro-
 dum pen- der- lat fi- li- us.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are written on five-line staves.

Soprano (Top Voice):

- Measures 1-4: $\text{G} \quad \text{D} \quad \text{D}$, $\text{P} \quad \text{P}$, $\text{D} \quad \text{E} \quad \text{D}$, $\text{D} \quad \text{D}$. Text: ni-mam ge-men-tem con-tri-stan-
- Measures 5-8: $\text{P} \quad \text{P}$, $\text{D} \quad \text{P}$, $\text{D} \quad \text{P}$, $\text{D} \quad \text{D}$. Text: ius a-ni-mam ge-men-tem con-tri-
- Measures 9-12: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. (ro-) ss
- Measures 13-16: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. cur ius a-ni-mam ge-men-tem
- Measures 17-20: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. ius a-ni-mam ge-men-tem con-
- Measures 21-24: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. tem et do-ten- tem per-
- Measures 25-28: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. stan-tein et do-ten- tan per-tin-
- Measures 29-32: D , D , D . Ju-
- Measures 33-36: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. con-tri-stan-tem et lo-
- Measures 37-40: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$. tri-stan-tem et do-ten-tem

Alto (Middle Voice):

- Measures 1-4: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 5-8: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 9-12: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 13-16: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 17-20: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 21-24: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 25-28: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 29-32: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 33-36: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 37-40: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.

Bass (Bottom Voice):

- Measures 1-4: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 5-8: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 9-12: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 13-16: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 17-20: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 21-24: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 25-28: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 29-32: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 33-36: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.
- Measures 37-40: $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$, $\text{D} \quad \text{D}$.

(per-) tran - si - vit gla - di -
 (tran-) si - vit gla - di -
 (Ju-)
 (do) len - tam per - tran - si - vit gla - di -
 per - tran - si - vit gla - di - us,
 us. o quam tri - stis et
 us. o quam tri - stis et
 xta cru -
 us. o quem tri -
 o quem tri -
 et et af - fli -

[32]

Handwritten musical score for three voices (SATB) and piano, page 32. The score consists of six systems of music, each with three staves: soprano (S), alto (A), tenor (T), bass (B), and piano (P). The vocal parts are in common time, and the piano part is in 2/4 time. The vocal parts are mostly in G major, while the piano part is in C major.

System 1:

- Soprano: (et) af-fli-cta fur-it il-la be-
- Alto: (et) af-fli-da fur-it il-la be-ne-
- Tenor: (cru-)
- Bass: stis et af-fli-cta fur-it il-la be-
- Piano: (li-) cta fur-it il-la be-

System 2:

- Soprano: ne-di-cta ma-ter u-ni-ge-ni-ti
- Alto: di-cta ma-ter u-ni-ge-ni-ti que
- Tenor: (II)
- Bass: ne-di-cta ma-ter u-ni-ge-ni-ti que
- Piano: cem

System 3:

- Soprano: ne-di-cta ma-ter u-ni-ge-ni-ti que
- Alto: ne-di-cta ma-ter u-ni-ge-ni-ti que
- Tenor: (II)
- Bass: ne-di-cta ma-ter u-ni-ge-ni-ti que
- Piano: que

Handwritten musical score for four voices (SATB) in common time, featuring a soprano, alto, tenor, and basso continuo part.

Soprano (S)

- Measures 1-4: Dynamics: (pp) me- re- bat et do- le- bat et
- Measure 5: Dynamics: (ccm)
- Measures 6-9: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 10-13: Dynamics: (pp) me- re- bat et do- le- bat et

Alto (A)

- Measures 1-4: Dynamics: (pp) me- re- bat et do- le- bat et
- Measure 5: Dynamics: (ccm)
- Measures 6-9: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 10-13: Dynamics: (pp) me- re- bat et do- le- bat et

Tenor (T)

- Measures 1-4: Dynamics: (pp) me- re- bat et do- le- bat et
- Measure 5: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 6-9: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 10-13: Dynamics: (pp) me- re- bat et do- le- bat et

Bass (Bc)

- Measures 1-4: Dynamics: (pp) me- re- bat et do- le- bat et
- Measure 5: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 6-9: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 10-13: Dynamics: (pp) me- re- bat et do- le- bat et

Chorus (C)

- Measures 1-4: Dynamics: (pp) me- re- bat et do- le- bat et
- Measure 5: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 6-9: Dynamics: (pp) me- re- bat et do- le- bat et
- Measures 10-13: Dynamics: (pp) me- re- bat et do- le- bat et

Text:

l'ame me-re bat et do-le bat et
tre-me bat dum vi-de bat et
la- chri-
tre-me bat dum vi-de bat
tre-me bat dum vi-de bat

[48]

Handwritten musical score for four voices (SATB) and piano, page 48.

The score consists of two systems of music. The top system continues the vocal parts from the previous page, while the bottom system begins a new section.

Top System:

- Voice 1 (Soprano):** Starts with a rest, followed by a melodic line with dynamic markings like p , f , and d .
- Voice 2 (Alto):** Enters with a rhythmic pattern of eighth and sixteenth notes.
- Voice 3 (Tenor):** Enters with a rhythmic pattern of eighth and sixteenth notes.
- Voice 4 (Bass):** Enters with a rhythmic pattern of eighth and sixteenth notes.
- Piano:** Accompaniment consists of eighth-note chords.

Bottom System:

- Voice 1 (Soprano):** Continues with the vocal line.
- Voice 2 (Alto):** Continues with the vocal line.
- Voice 3 (Tenor):** Continues with the vocal line.
- Voice 4 (Bass):** Continues with the vocal line.
- Piano:** Continues with eighth-note chords.

Text:

The lyrics are written below the vocal parts. The top system includes:

- Line 1: *na- ti poe-nas in- cly-*
- Line 2: *ti poe-nas in- cly- ti.*
- Line 3: *mo-*
- Line 4: *na- ti poe-nas in- cly- ti.*
- Line 5: *na- ti poe-nas in- cly-*
- Line 6: *ti poe-nas in- cly-*
- Line 7: *ti, na- ti poe-nas in- cly- ti.*
- Line 8: *quis est ho- mo qui non fle- ret*
- Line 9: *sa*
- Line 10: *in- cly- ti.*

The bottom system includes:

- Line 1: *ti.*
- Line 2: *quis est ho-*

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano.

Voices:

- Soprano (S): Treble clef, key signature of one sharp (F#). Notes: (sa), Quis est ho-, mo qui non fle- ret, (ho-) mo qui non fle- ret.
- Alto (A): Treble clef, key signature of one sharp (F#). Notes: Chri- sti ma- trum si, trem si, vi- de- ret in tan- to sup- pli- ci-
- Bass (B): Bass clef, key signature of one sharp (F#). Notes: dum, in tan- to sup- di- ci- o, in tan- to sup- pli- ci-

Piano:

- Right hand: Treble clef, key signature of one sharp (F#). Notes: (sa), Quis est ho-, mo qui non fle- ret, (ho-) mo qui non fle- ret, trem si, vi- de- ret in tan- to sup- pli- ci-, dum, in tan- to sup- di- ci- o.
- Left hand: Bass clef, key signature of one sharp (F#). Notes: (sa), Quis est ho-, mo qui non fle- ret, (ho-) mo qui non fle- ret, trem si, vi- de- ret in tan- to sup- pli- ci-, dum, in tan- to sup- di- ci- o.

[64]

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music.

System 1:

- Soprano:** Clef: G. Dynamics: \circ , \circ , \circ , \circ , p , p . Text: pen-, pi-am ma-, pi-am.
- Alto:** Clef: G. Dynamics: \circ , \circ , \circ , \circ , p , p . Text: quis non pos-sit con-tri-sta-ri.
- Bass:** Clef: F. Dynamics: d , \circ . Text: quis non pos-sit con-tri-sta-ri.
- Piano:** Dynamics: p , f .

System 2:

- Soprano:** Clef: G. Dynamics: \circ , \circ . Text: trem, contem-pla-ri.
- Alto:** Clef: G. Dynamics: p , p , f , f , f , f , p , p . Text: mar-trem, contem-pla-ri.
- Bass:** Clef: F. Dynamics: p , p , \circ , \circ , \circ , \circ , \circ , \circ . Text: bat, fi-
- Piano:** Dynamics: p , p .

Bottom System:

- Soprano:** Clef: G. Dynamics: \circ , \circ . Text: do-len-
- Alto:** Clef: G. Dynamics: \circ , \circ . Text: do-len-
- Bass:** Clef: F. Dynamics: \circ , \circ . Text: do-len-
- Piano:** Dynamics: p , p .

72

pro pec-ca-tis
 ten-tum cum fi-li-o pro pec-ca
 tem cum fi-li-o pro pec-ca-tis sur-
 tam cum fi-li-o pro pec-ca-car-
 su-ae gen-tis
 tis vi-dit Je-sus in tor-men-tis et fla-gel-tis
 li-
 ae gen-tis et fla-
 tis su-ae gen-tis vi-dit Je-sus

[80]

vi-dit sur um dul-cem na-tum mor-ri-

sub-di-tum

(li)

geli-lis sub-di-tum

vi-dit sur um dul-can na-tum mor-

on-tim de-so-la-tum dum e-mi-sit spi-ri-

mor-ri-en-tim de-so-la-tum dum e-mi-sit

on-tim de-so-la-tum dum e-mi-sit spi-ri-

ri-en-tim de-so-la-tum dum e-mi-sit

[88]

A handwritten musical score for five voices, numbered 1 through 5 from top to bottom. The music is in common time. The vocal parts are as follows:

- Voice 1: Treble clef, pitch A, dynamic forte (f), sustained.
- Voice 2: Bass clef, pitch D, dynamic forte (f), sustained.
- Voice 3: Bass clef, pitch G, dynamic forte (f), sustained.
- Voice 4: Bass clef, pitch C, dynamic forte (f), sustained.
- Voice 5: Bass clef, pitch F, dynamic forte (f), sustained.

The lyrics are:

- Voice 1: tum.
- Voice 2: spi- ri-tum.
- Voice 3: (us)
- Voice 4: tum.
- Voice 5: spi- ri-tum.

There are vertical bar lines between the voices and a double bar line with repeat dots at the end of the measure.

Seconda pars

[d=72] [90]

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time (indicated by '2'). The key signature is one sharp (F#). The vocal parts are labeled with 'Soprano', 'Alto', and 'Bass' respectively.

The score consists of ten staves of music. The vocal parts sing in a call-and-response style, with lyrics appearing below the notes. The lyrics are:

- Stave 1: Ey- a ma- ter
- Stave 2: Ey- a ma-
- Stave 3: Ey-
- Stave 4: Ey- a ma- ter fons a- mor-
- Stave 5: Ey- a ma- ter
- Stave 6: fons a- mor- ris
- Stave 7: ter fons a- mor-
- Stave 8: a
- Stave 9: ma- ris
- Stave 10: fons a- mor- ris

Accompanying figures are present in the bass staff, particularly in the later staves.

[98]

me sun ti-

(mo-) ris me

a a a

(ma-) ter

(ris) me sch- ti- re vim do- lo-

(ris) me sen- ti-

re vim lo- lo- sis sic at le-

sen- ti- re vim do- lo- ris

ris

ris

re vim lo- lo- ris sic at le-

[106]

Musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score consists of six systems of music, each with lyrics in Latin. The vocal parts are as follows:

- Soprano (Top Staff):** Cum, lu-, ge-
- Alto (Second Staff):** (ter), lu-, ge-am, lu-, ge-
- Tenor (Third Staff):** (lc), cum, lu-, ge-
- Bass (Bottom Staff):** am, fec, ut, ar-, de-at cor
fac, ut, ar-, de- at, cor, me-
fons
am, fac, ut, ar-, de- at, cor, me-
am

The score includes dynamic markings such as p , f , and $p.$ The vocal parts are separated by vertical bar lines, and the lyrics are placed below the notes. The key signature changes between systems, indicated by clef and key symbols.

[114]

mer um in a-man-

um in a-man- do in a-man- do Chri-

(fons)

um in a-man- do Chri-stan de- um

in a-man- do in a-man-

do Chri- stum ut si-

stum de- um ut si- bi

a- mo-

ut

do Chri- stum de- um.

[12.2]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five staves. The vocal parts are labeled with their names above the staves.

Soprano:

- Line 1: "bi" (pitch C), "com-pla-", "ce-", "ce-am."
- Line 2: "com-", "pla-", "ce-", "ce-am."
- Line 3: "(mo-)" (pitch A), "ris" (pitch G), "ce-am."
- Line 4: "si-", "bi com-pla-", "ce-am."

Alto:

Line 1: "am." (pitch E)

Tenor:

Line 1: "am." (pitch D)

Bass:

Line 1: "am." (pitch C)

Line 2: "Vir-

Soprano:

- Line 1: "am." (pitch E)
- Line 2: "am." (pitch D)
- Line 3: "am." (pitch C)
- Line 4: "go vir- gi-num pre-cla-
- Line 5: "go vir- gi-num pre-cla-

Alto:

- Line 1: "am." (pitch E)
- Line 2: "am." (pitch D)
- Line 3: "am." (pitch C)
- Line 4: "go vir- gi-num pre-cla-
- Line 5: "go vir- gi-num pre-cla-

Tenor:

- Line 1: "am." (pitch E)
- Line 2: "am." (pitch D)
- Line 3: "am." (pitch C)
- Line 4: "go vir- gi-num pre-cla-
- Line 5: "go vir- gi-num pre-cla-

Bass:

- Line 1: "am." (pitch E)
- Line 2: "am." (pitch D)
- Line 3: "am." (pitch C)
- Line 4: "go vir- gi-num pre-cla-
- Line 5: "go vir- gi-num pre-cla-

Performance Instructions:

- Line 1: Dynamics: p , f , p , f .
- Line 2: Dynamics: p , f , p , f .
- Line 3: Dynamics: p , f , p , f .
- Line 4: Dynamics: p , f , p , f .
- Line 5: Dynamics: p , f , p , f .

[130]

Iam mi-hi non sis a-man-

Iam mi-hi non sis a- man-

me sen-

ra

ra fac me ter cum plan- ger

ra fac me te- cum plan- ger

ti-

fac me ter cum plan- ger

fac me ter cum plan- ger

[138]

A handwritten musical score for four voices (SATB) on five staves. The music is in common time, with a key signature of one flat. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in Latin.

The score consists of five staves of music. The first four staves are soprano, alto, tenor, and bass respectively. The fifth staff is a basso continuo staff, indicated by a bass clef and a 'C' (common time).

Measure 1:

- Soprano: re
- Alto: re
- Tenor: fac
- Bass: ut por-tam Chri-sti mor-
- Basso continuo: pas-

Measure 2:

- Soprano: re
- Alto: re
- Tenor: fac
- Bass: ut por-tam Chri-sti mor-
- Basso continuo: tem

Measure 3:

- Soprano: re
- Alto: si-o-nis ci-us for-
- Tenor: tem
- Bass: pas-

Measure 4:

- Soprano: si-o-nis ci-us for-
- Alto: tem et
- Tenor: vi-gas re-
- Bass: vim

Measure 5:

- Soprano: si-o-nis ei-us for-
- Alto: tem
- Tenor: et pla-
- Bass: gas re-

[146]

Handwritten musical score for four voices (SATB) on five staves. The vocal parts are:

- Soprano (S):** "fac me plangis" (mezzo-forte dynamic)
- Alto (A):** "(re)co- le- re fac me plangis" (mezzo-forte dynamic)
- Tenor (T):** "co- le- re" (mezzo-forte dynamic)
- Bass (B):** "fac me plangis" (mezzo-forte dynamic)

The vocal parts are divided by vertical bar lines. The bass part includes a vocalise "(vim)" on the first staff.

Handwritten musical score for four voices (SATB) on five staves. The vocal parts are:

- Soprano (S):** "vul- ne- ra- ri" (fortissimo dynamic), followed by a melodic line with sixteenth-note patterns.
- Alto (A):** "vul- ne- ra- ri" (fortissimo dynamic), followed by a melodic line with sixteenth-note patterns.
- Tenor (T):** "do- lo- ris" (mezzo-forte dynamic)
- Bass (B):** "gis vul- ne- ra- ri" (mezzo-forte dynamic), followed by "cru- ce hac" (mezzo-forte dynamic)

The vocal parts are divided by vertical bar lines. The bass part includes a vocalise "(vim)" on the first staff.

[154]

ce hac in e- bri- a- ri ob a- mo-rem

e- bri- a- ri ob a- mo-rem

8 (ris) fac

in e- bri- a- ri ob a-

ce hac in e- bri- a- ri ob a- mo-rem

fi- li- i in- fla- mar ³tus et ac- cen- sus per te vir-

8 fi- li- i in- fla- mu- ³tis et ac- cen- sus per te vir-

ut

mo-rem fi- li- i in- fla- ma- ³tus et ac- cen- sus per te vir-

fi- li- i in- fla- ma- ³tus et ac- cen- sus per te vir-

[162]

go sim de-fen-sus Fac me cru-

go sim de-fen-sus in-di-e iu-di-ci-i

(te) cum

go sim de-fen-sus in-di-e iu-di-ci-i

go sim de-fen-sus Fac me cru-

ce cu-sto di-ri mor-te chri-sti pre-mu-ni-ri con-for-mer-

ce cu-sto di-ri mor-te chri-sti pre-mu-ni-ri con-fo-ve-

14.

ce cu-sto di-ri mor-te chri-sti pre-mu-ni-ri

[170]

ri gra- ti- a Quan-do cor-pus mo-ri- e- tur fac ut a-

ri gra- ti- a Quan-do cor-pus mo-ri- e- tur fac ut a-

(lu-)

ge-

Quan-do cor-pus mo-ri- e- tur fac ut a-

Quan-do cor-pus mo-ri- e- tur fac ut a-

ni- mae do-nie- tur par- ra- di- si

ni- mae do-nie- tur par- ra- di- si glo- ri-

am

ni- mae do-nie- tur par- ra- di- si glo- ri-

ni- mae do-nie- tur par- ra- di- si glo- ri-

[178]

A handwritten musical score for five voices, numbered 1 through 5 from top to bottom. The music is in common time (indicated by 'C') and includes a key signature of one flat (indicated by a 'F' with a sharp). The vocal parts are: 1. Tenor (T), 2. Bass (B), 3. Alto (A), 4. Soprano (S), and 5. Bass (B). The lyrics are written below each staff. Measure 1: T: 'glor-ri-' (with a fermata over the 'i'), B: 'a.', A: 'A.', S: 'meh.', B: 'a.'. Measure 2: T: 'a.', B: 'a.', A: 'A-', S: 'meh.', B: 'a.'. Measure 3: T: '(am).', B: 'a.', A: 'A-', S: 'meh.', B: 'a.'. Measure 4: T: 'a.', B: 'a.', A: 'A-', S: 'meh.', B: 'a.'.

O Maria, mater Christi Isaac

[d=76]

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

[12]

Ma-
ri-

Ma-

Ma-
ri-

ri-

Ma-
ter

a

ri-

ma-
ter

Chri-

ri-

a

ma-
ter

Chri-

sti

Chri-
sti

vir-

sti

vir-

ma-
ter Chri-

sti

vir-

vir-

90

[24]

Handwritten musical score for four voices (SATB) in G major, 2/4 time. The vocal parts are:

- Soprano (S):** The top voice, starting with a dotted half note.
- Alto (A):** The second voice from the top, featuring a prominent bassoon-like line.
- Tenor (T):** The third voice from the top, providing harmonic support.
- Bass (B):** The bottom voice, also featuring a bassoon-like line.

The lyrics are written below the notes, divided by vertical bar lines. The vocal parts often sing different words at the same time, creating a polyphonic effect. The score includes dynamic markings such as *go*, *pi-*, *vir-*, *rum*, *me-*, *sto-*, *con-*, and *so-*.

Key lyrics visible in the score include:

- Line 1: *go pi- vir- go pi- a*
- Line 2: *vir- go pi- a*
- Line 3: *a me- sto- rum*
- Line 4: *a me- sto- sto-*
- Line 5: *me- sto- me- sto- me- sto-*
- Line 6: *con- so- la-*
- Line 7: *rum con- so- la-*
- Line 8: *rum con- so- la- trix con-*
- Line 9: *rum*

[36]

(la-) trix pau- pe-

trix con- so- la- trix pau- pe-

so- la- trix

con- so- la- trix

rum ad- iu- trix

rum ad- iu- trix

ad- iu- trix

ad- iu- trix

per- di- to- trix per- di- to-

ad- iu- trix per- di- to-

per- di- to-

trix per- di- to-

trix per- di- to-

trix per- di- to-

trix per- di- to-

[48]

rum
(to-)

[rum]

re-stau-

rum re-stau-

ra-

ra-

trix

la-

trix la- pso-rum-que

la-

psa-rum-que

trix

la-psa-rum-que

psa-rum-que

pi-a

pi-a

re-re

que

pi-a

re-le

pi-a

[pi-a]

[pi-a]

[60]

le-va-trix
le-va-trix
va-trix lan-guen-ti
(a) re-le-va-trix lan-guen-

lan-guen-ti-um cu-ra-
um cu-
ra-

ti-um cu-
ra-

no-strae sa-lu-tis a-
trix no-strae sa-lu-tis
trix no-
strae sa-
lu-

[12]

tis
a-dam-a-trix.
o (a-) da- ma- trix
a-da-ma-
strae sa- lu-tis a-da-mar
trix.

tis
a- da-mar
trix.
trix.

Secunda pars

[d: = c] 17

A- ve do- mi- na
A- ve do- mi- na
A- ve do- mi- na
A- ve do- mi- na

De- i

de- i- ta- tis cel- lu- la
 de- i- ta- tis cel- lu- la
 ta- tis cel- lu- la

cel- lu- la
 in- ter om-
 in- ter om-
 in- ter om-

[89]

Handwritten musical score for four voices (SATB) in G major, 4/4 time. The vocal parts are:

- Soprano (S):** Starts with a rest, then enters with "vir-gi-nes".
- Auxiliary Soprano (AS):** Enters with "[nes]" (in parentheses).
- Alto (A):** Enters with "(om-)".
- Bass (B):** Enters with "nes".

The lyrics continue as follows:

- Soprano (S):** "car-stis-si-
- Auxiliary Soprano (AS):** "vir-gi-nes car-stis-si-
- Alto (A):** "vir-gi-nes car-stis-
- Bass (B):** "nes car-stis-
- Soprano (S):** "ma-te per-ti-mus no-
- Auxiliary Soprano (AS):** "si-ma te per-ti-mus no-
- Alto (A):** "ma te per-ti-mus no-
- Bass (B):** "si-ma te per-ti-mus no-
- Soprano (S):** "no-stra de-le fa-
- Auxiliary Soprano (AS):** "per-ti-mus no-stra de-le fa-
- Alto (A):** "no-stra de-le fa-
- Bass (B):** "no-stra de-le fa-
- Soprano (S):** "stra-de-le fa-
- Auxiliary Soprano (AS):** "le fa-
- Alto (A):** "fa-
- Bass (B):** "fa-

Accents and dynamic markings (e.g., p , f) are present throughout the score.

[101]

Handwritten musical score for four voices (SATB) in common time, featuring a mix of Gregorian chant notation and standard musical notation. The score consists of eight staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is primarily in G major (one sharp), with some sections in F major (no sharps or flats). The lyrics are in Latin, with some words in parentheses indicating alternative forms. The score includes dynamic markings such as p (piano), f (forte), and pp (pianissimo). The vocal parts are labeled with their respective names: Soprano, Alto, Tenor, and Bass.

The lyrics are as follows:

- Stave 1: (ci-) no- ra
- Stave 2: ci- no- ra
- Stave 3: ci- no- ra
- Stave 4: no- ra
- Stave 5: que es coe- lis al- ti-or ter- ris
- Stave 6: que es coe- lis al- ti-or ter- ris
- Stave 7: que es coe- lis al- ti-or ter- ris ta-
- Stave 8: que es coe- lis al- ti-or ter- ris
- Stave 9: la- ti-or - a- bys-so pro-
- Stave 10: la- ti-or - a- bys-so pro-
- Stave 11: la- ti-or ist- lis pu- ri- or a- bys-so pro-
- Stave 12: la- ti- or ist- lis pu- ri- or -

[113]

[d=60]

fun-di- or Ma-

fun di- or Ma-

fun di- or Ma-

Ma- ri- a cun- ctis san-

ri- a cun- ctis san-

ri- a cun- ctis san-

ctis cs san- dir- or.

ctis es sun- ctis es sun- ctis

ctis es sun- ctis es sun- ctis

ctis

[125]

Handwritten musical score for four voices in 2/4 time, key signature of A major (no sharps or flats). The score consists of four staves. The top staff has a soprano clef, the second has an alto clef, the third has a tenor clef, and the bottom has a bass clef.

Measure 1: Soprano has a dotted half note followed by a quarter note, with "or." below it. Alto has a half note, Bass has a half note.

Measure 2: All voices have a half note.

Measure 3: All voices have a half note.

Measure 4: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 5: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 6: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 7: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 8: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 9: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 10: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 11: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 12: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 13: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 14: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 15: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 16: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 17: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 18: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 19: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Measure 20: Soprano has a half note, Alto has a half note, Tenor has a half note, Bass has a half note.

Tertia pars

85

[d=60] [128]

43

[d=60]

43

io-cun- do io-cun-

da tu es A-a-ron

tu es A- a- ron

da tu es A- a- ron vir-

43

vir-gur ia fru-cti- fer-ra

ron vir-gu-la fru-cti- fer-ra que

vir-gur ia fru-cti- fer-ra

gu-la fru-cti- fer-ra

[140]

Chri-stum no-tae
fru-dum vi-tae
quac fru-ctum vi-tae
bis pro-tu-lit
chri-stum no-bis
pro-tu-lit om-ni-ma
Chri-stum no-bis pro-tu-lit om-ni-ma
hes vir-nes tu-tu-tes
om-ni-vir-nes tu-tu-tes
[om-ni-vir-nes] tu-tu-tes
hes vir-nes tu-tu-tes

[52]

(vir) tu- tcs a-ni- um la- pi-
 (tes) om- ni- um pi- la-
 um om- ni- um la- pi-
 - om- ni- um la- pi- dum
 dum at- que cum- cta-
 pi- in se con- se con- ti- nens at-
 dum in se con- se con- ti- nens at-
 in se con- ti- nens
 rum her-
 que cum- cta- rum
 - at- que cum- cta-
 at- que cum- cta-

[164]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are written on four staves. The lyrics are written below each note.

Soprano (Top Staff):

- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: ba-, rum, vim, re-
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: (rum), her-, bar-, rum, vim, re-
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: (cta.), rum, her-, bar-rum, vim, re-
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: (cta.) rum, vim, re-

Alto (Second Staff):

- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: ba-, rum, vim, re-
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: (rum), her-, bar-, rum, vim, re-
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: (cta.), rum, her-, bar-rum, vim, re-
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: (cta.) rum, vim, re-

Tenor (Third Staff):

- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: ti-, nens.
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: ti-, nens.
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: ti-, nens.

Bass (Bottom Staff):

- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: ti-nens.
- Notes: D, D, D, D, E, F#, G, A, A, B, C, D, D, D, D
- Lyrics: [re- ti- nens.]

Quarta pars

[71] [d=76]

Handwritten musical score for four voices (SATB) in common time, key signature of one sharp (F major), and tempo d=76. The vocal parts are:

- Soprano (S):** A- ve san- ctis- si- ma
- Alto (A):** A- ve sun- ctis- si- ma
- Tenor (T):** A- ve sun- ctis- si- ma
- Bass (B):** ve sun- ctis- si- ma de-

The music consists of two systems. The first system concludes with a fermata over the bass note. The second system continues with the lyrics:

- Soprano (S):** le pre- ca- mi- na
- Alto (A):** le pre- ca- mi- na
- Tenor (T):** le pre- ca- mi- na
- Bass (B):** mi- na re- pri- me no-

Accents and dynamic markings (e.g., p , f) are present throughout the score.

[183]

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are written on five-line staves. The lyrics are in Spanish.

Soprano Part:

- Measures 1-4: "re pri-me no xi-"
- Measures 5-8: "xi- a"
- Measures 9-12: "a"
- Measures 13-16: "sen- sus"
- Measures 17-20: "sus no-
- Measures 21-24: "sen- sus no-
- Measures 25-28: "no- stros sen- sus"
- Measures 29-32: "stros vi-
- Measures 33-36: "vi- si- ta et stros vi- si- et"
- Measures 37-40: "stros vi- si- et"
- Measures 41-44: "sus no- stros vi- si- et"

Alto Part:

- Measures 1-4: "re pri-me no xi-"
- Measures 5-8: "xi- a"
- Measures 9-12: "a"
- Measures 13-16: "sen- sus"
- Measures 17-20: "sus no-
- Measures 21-24: "sen- sus no-
- Measures 25-28: "no- stros sen- sus"
- Measures 29-32: "stros vi-
- Measures 33-36: "vi- si- ta et stros vi- si- et"
- Measures 37-40: "stros vi- si- et"
- Measures 41-44: "sus no- stros vi- si- et"

Bass Part:

- Measures 1-4: "re pri-me no xi-"
- Measures 5-8: "xi- a"
- Measures 9-12: "a"
- Measures 13-16: "sen- sus"
- Measures 17-20: "sus no-
- Measures 21-24: "sen- sus no-
- Measures 25-28: "no- stros sen- sus"
- Measures 29-32: "stros vi-
- Measures 33-36: "vi- si- ta et stros vi- si- et"
- Measures 37-40: "stros vi- si- et"
- Measures 41-44: "sus no- stros vi- si- et"

[195]

Handwritten musical score for four voices (SATB) and piano, page 91, measure 195.

Top System:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Voices: Soprano (S), Alto (A), Tenor (T), Bass (B).
- Piano part: Treble clef, indicated by a 'P'.
- Text: The lyrics are in French: "fla- ta gi- ta fla- et fla- gi- ta fla- et fla- gi- ta et fla- gi- ta".

Middle System:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Voices: Soprano (S), Alto (A), Tenor (T), Bass (B).
- Piano part: Treble clef, indicated by a 'P'.
- Text: The lyrics are in French: "ut gau- di- a ut gau- di- a".

Bottom System:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Voices: Soprano (S), Alto (A), Tenor (T), Bass (B).
- Piano part: Bass clef, indicated by a 'P'.
- Text: The lyrics are in French: "ut gau- di- a ut gau- di- a".

Final Notes:

- The score ends with the text "pos- si- de- a- mus coe- li".
- A small bracket groups the words "gau- di- a" in the middle system.
- A small bracket groups the words "pos- si- de- a- mus" in the bottom system.

[207]

pos-si-de-a-mus coe-li-ca
pos-si-de-coe-li-ca

post-car-
a-reus coe-li-ca post car-

nis e-xi-
nis e-xi-li-nis e-xi-

[1.19]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are written on five-line staves. The lyrics are written below the notes.

Soprano:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Lyrics: (xi-) [li- um]. Measure 1: 3. Measure 2: 2. Measure 3: 3. Measure 4: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Lyrics: (xi-) li- um. Measure 1: 3. Measure 2: 2.0.
- Melody 3: Notes: D, E, F, G, A, B, C, D. Lyrics: (xi-) li- um. Measure 1: 3. Measure 2: 2.0.

Alto:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: 3. Measure 2: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: 3. Measure 2: 2.0.

Tenor:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: 3. Measure 2: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: 3. Measure 2: 2.0.

Bass:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: 3. Measure 2: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: 3. Measure 2: 2.0.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are written on five-line staves. The lyrics are written below the notes.

Soprano:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: Ma-. Measure 2: [ri-]. Measure 3: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: Ma-. Measure 2: ri-. Measure 3: 2.0.
- Melody 3: Notes: D, E, F, G, A, B, C, D. Measure 1: Ma-. Measure 2: ri-. Measure 3: 2.0.

Alto:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: 2.0. Measure 2: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: 2.0. Measure 2: 2.0.

Tenor:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: 2.0. Measure 2: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: 2.0. Measure 2: 2.0.

Bass:

- Melody 1: Notes: D, E, F, G, A, B, C, D. Measure 1: 2.0. Measure 2: 2.0.
- Melody 2: Notes: D, E, F, G, A, B, C, D. Measure 1: 2.0. Measure 2: 2.0.

[231]

A handwritten musical score for four voices. The music is in common time, with a key signature of one sharp. The vocal parts are labeled '(a)' below their staves. The top two voices sing sustained notes, while the bottom two voices provide harmonic support with eighth-note patterns. Measure 231 concludes with a final cadence.

APPENDIX E

Sections of Motets

Following are the specific measures of motets in which the voices are switched or transposed up an octave.

- | | | |
|-------|------------------------------------|-----|
| (2.) | Praeter rerum seriem | 96 |
| (5.) | Anima mea liquefacta est | 103 |
| (8.) | Sancte pater divum | 105 |
| (9.) | Miserere mei deus | 109 |
| (12.) | Inviolata integra | 118 |
| (16.) | Gaudie Maria virgo | 121 |
| (17.) | Ave sanctissima Maria | 123 |
| (23.) | Usquequo domine | 128 |

Praeter rerum seriem

Josquin

The score includes lyrics for the basso continuo part:

Prae-
ter re-
rum se-

[22]

Handwritten musical score for voice and piano, page 22.

Top System (Measures 1-10):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Piano part (right hand): Starts with a sustained note on the first staff, followed by eighth-note patterns.
- Voice part: Sings "em" (pitch A4), "(em)" (pitch G4), "(em)" (pitch F#4), "(em)" (pitch E4), "pa-", "rit de-", "um", "pa-", "(em)" (pitch D4), "pa-", "rit de-", "um".
- Piano part (left hand): Provides harmonic support with sustained notes and eighth-note chords.

Bottom System (Measures 11-20):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Piano part (right hand): Eighth-note patterns.
- Voice part: Sings "de-", "(de-) um", "et", "ho-", "de-", "um", "et", "ho-", "rit de-", "um", "et", "(de-) um pa-", "rit de-", "um", "et", "ho-", "pa-", "rit de-", "um", "et", "ho-".
- Piano part (left hand): Provides harmonic support with eighth-note chords.

[57]

Handwritten musical score for four voices (SATB) in common time, key signature of one flat. The vocal parts are:

- Soprano:** (ma-) ter, Nec vir tan- git, Nec vir tan- git vir- gi-nam.
- Alto:** (ma-) ter, Nec vir tan- git vir- gi-nam.
- Tenor:** (ma-) ter, Nec vir tan- git vir- gi-nam.
- Bass:** Nec vir tan- git vir- gi-nam.

The lyrics are written below the notes, with some words in parentheses indicating alternative forms or specific diction.

[74]

Handwritten musical score for four voices (SATB) in common time, key signature of one flat. The vocal parts are:

- Soprano:** Nec pro- lis, Nec pro- lis, Nec pro- lis.
- Alto:** Nec pro- lis, Nec pro- lis, Nec pro- lis.
- Tenor:** Nec pro- lis, Nec pro- lis.
- Bass:** gi- nem, gi- nem, gi- nem.

[84]

Handwritten musical score for five voices (SATB plus bassoon) in common time, key signature of one flat. The vocal parts are in soprano, alto, tenor, bass, and bassoon. The vocal parts sing homophony. The bassoon part provides harmonic support.

The lyrics are:

ter.
no- vit ter.
no- vit pa- ter.
pa- ter.
ter no- vit pa- ter.

Handwritten musical score for five voices (SATB plus bassoon) in common time, key signature of one flat. The vocal parts are in soprano, alto, tenor, bass, and bassoon. The vocal parts sing homophony. The bassoon part provides harmonic support.

The lyrics are:

o- pus il-
o- pus
o- pus
o-
spi- ri- tus
tus [spi- ni-] tus o-
ri- tus o- pus

109

Handwritten musical score for voice and piano, page 109.

Top System (Measures 1-6):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by '4').
- Notes: The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords.
- Text: The lyrics are in Latin, appearing below the vocal line. The first section includes "pe-ra-tur", "(coe)li-tus", "ra-tur", "o-pe-", "ra-tur", "o-pe-", "ra-tur", "li-tus", "o-pe-", "ra-tur", and "o-pe-ra-tur".

Bottom System (Measures 7-12):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by '4').
- Notes: The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords.
- Text: The lyrics continue in Latin: "tus", "o-pe-ra-", "(et) e-xi-tus", "par-tus", "tu-par-i", "tu-i", "par-tus", "par-tus", "tu-par-i", "tu-i", "par-tus", "et e-xi-tus", "par-tus", "(e-) xi-tus", "par-tus", "tu-par-i", "tu-i", "par-tus", "par-tus", "tu-par-i", "tu-i", "par-tus".

[135]

Musical score for voice and piano, page 101, measure 135.

The vocal line consists of four staves of music. The lyrics are:

quis scru- ta- tur
 (scrut) ta- quis scrur- tur ta- quis scrur-
 (scrut) tur ta- quis scrur- tur ta- quis scrur-
 ta- tur quis scrur-
 (ta-) tur, tur scru-ta- quis tur scru-ta-
 quis scrur- ta-

[42]

Musical score for voice and piano, page 101, measure 42.

The vocal line consists of five staves of music. The lyrics are:

den- ti- a
 den- ti- a
 den- ti- a
 de- i pro- vi- den- ti-
 de- i pro- vi- den- ti-
 de- i pro- vi- den- ti-

[166]

Handwritten musical score for voice and piano, page 102, measures 166-182.

Measure 166: Treble clef, key signature of B-flat major (two flats), common time. The vocal line consists of sustained notes and short melodic fragments. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics begin with "tu-", followed by a series of words starting with "pu-", "er", and "ri-", repeated in a rhythmic pattern.

Measure 167: The vocal line continues with "pe- ri- a". The piano accompaniment maintains its harmonic function.

Measure 168: Treble clef changes to bass clef, key signature changes to A major (no sharps or flats), common time. The vocal line begins with "ve". The piano accompaniment provides harmonic support.

Measure 169: The vocal line continues with "ma- ter a- ve.". The piano accompaniment maintains its harmonic function.

Measure 170: The vocal line begins with "ve." The piano accompaniment maintains its harmonic function.

Measure 171: The vocal line continues with "ve.". The piano accompaniment maintains its harmonic function.

Measure 172: The vocal line begins with "ve.". The piano accompaniment maintains its harmonic function.

Measure 173: The vocal line continues with "ve.". The piano accompaniment maintains its harmonic function.

Measure 174: The vocal line begins with "ve.". The piano accompaniment maintains its harmonic function.

Measure 175: The vocal line continues with "ve.". The piano accompaniment maintains its harmonic function.

Measure 176: The vocal line begins with "ve.". The piano accompaniment maintains its harmonic function.

Measure 177: The vocal line continues with "ve.". The piano accompaniment maintains its harmonic function.

Measure 178: The vocal line begins with "ve.". The piano accompaniment maintains its harmonic function.

Measure 179: The vocal line continues with "ve.". The piano accompaniment maintains its harmonic function.

Measure 180: The vocal line begins with "ve.". The piano accompaniment maintains its harmonic function.

Measure 181: The vocal line continues with "ve.". The piano accompaniment maintains its harmonic function.

Measure 182: The vocal line begins with "ve.". The piano accompaniment maintains its harmonic function.

1 2
4 3
6 5

Anima mea liquefacta est

[Anon.]

A handwritten musical score for three voices. The top voice (Soprano) starts with a forte dynamic (F) and a common time signature (C). The middle voice (Alto) begins with a half note (A). The bottom voice (Bass) starts with a half note (D). The music consists of six staves of music, each ending with a repeat sign and a double bar line. The vocal parts are labeled with numbers 1 through 6 above them. The lyrics "Anima mea liquefacta est" are written below the vocal entries. The score concludes with a final section of six staves.

Secunda pars

104

A handwritten musical score for voice and piano. The score consists of five systems of music, each with a vocal line and a piano line below it. The key signature changes between systems: system 1 is G major (no sharps or flats), system 2 is A major (one sharp), system 3 is B major (two sharps), system 4 is C major (no sharps or flats), and system 5 is D major (one sharp). The time signature is common time (indicated by 'C') in all systems. The vocal parts have lyrics written underneath them. The piano parts consist of simple harmonic accompaniments.

The lyrics for the vocal parts are:

- System 1: De- scen-
- System 2: De- scen-
- System 3: di, de-
- System 4: scen-
- System 5: di

The piano parts are indicated by simple harmonic patterns, such as eighth-note chords or sustained notes.

Sancte pater divum

Senfl

A handwritten musical score for six voices. The score consists of six systems of music, each with a different vocal range indicated by a soprano (S), alto (A), tenor (T), or bass (B) clef. The key signature varies from C major to B-flat major. The time signature is mostly common time (indicated by 'C'). The vocal parts are labeled 'San-' followed by their respective initials (S, A, T, B). The music includes various note heads, stems, and rests, with some notes having vertical dashes through them. Measures are separated by vertical bar lines, and there are several measures of rests. The score is written on five-line staff paper.

[12.]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano, page 106, section 12.

Voices:

- Soprano:** Ho-minum que Gre-
- Alto:** cte Gre-
- Tenor:** cus ho- mi-num que Gre-go-
- Bass:** San- cte que Gre-go-

Piano:

- Left Hand:** que de- (num) que cus ho- mi- num que Gre- que Gre- go- go-
- Right Hand:** que de- (num) que cus que ho- mi- num que Gre- que Gre- go- go-

Section 13:

Soprano: (per) ae- the- ra can- bus

Alto: no-

Tenor: can- tus te du- ce

Bass: (sto)

Piano:

- Left Hand:** (su) per ae- the- Te du-
- Right Hand:** (su) per ae- the- Te du-

Final Notes: ae-the-ra su-per ae- the- ra Te du- ce

[135]

(b) $\text{P} \cdot \text{p}$ Di- ce- ris ar- cha- nos coe-
 (pi-) $\text{a} \cdot$
 ce- ris ar- cha- nos coe-
 —
 (chia-) $\text{d} \cdot$
 Di- ce- ris ar- cha- nos coe-

[136]

(quic) quid com- pre- hen- dit ny-
 con- fes- sor do-
 quic- quid com- pre- hen-
 - con- fes- sor
 (quic-) quid com- pre- hen- dit ny-
 (quic-) quid com- pre- hen- dit, com- pre- hen-

[183]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts are written on five-line staves.

The lyrics are:

- Soprano: (my-) sti- ca
- Alto: mi- ni pre-
- Tenor: dit my-
- Bass: do- mi- ni pre-
- Soprano: (my-) sti- ca sa- cra
- Alto: dit my- sti- ca sa-

[148]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts are written on five-line staves.

The lyrics are:

- Soprano: se- cun-
- Alto: (pre-) sint fa- ta
- Tenor: (pre) sint fa- ta se-cund-
- Bass: (re-) bus pre- sint fa- ta
- Soprano: bus pre- sint fa- ta

Miserere mei deus

Josquin

Musical score for "Miserere mei deus" by Josquin. The score is written on five staves. The first four staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are labeled with "Mi-" and "se-" under their respective notes. The lyrics "Mi- se- re- re me- i Mi- se-" are written below the notes.

[39]

(ton) me-am. Mi-se-re-re-me-i-de
(me-) am. Mi-se-re-re-me-i
-- Mi-se-re-re-me-i
Mi-se-re-re-me-i

(de-) us. Am-pli
i de- us. Am-pli-us
de- us.
de- us. Am-pli-us
de- us.

[56]

me-o mun-da da me.

me da me Mi-se-

Mi-se-re-re

da me me Mi-se-

(me) Mi-

[116]

(de-) us. Ec-ce e-him ve-

us. Ec-ce e-him ve-

(us.)

us. Ec-ce e-him ve-

us.

148

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major (two sharps). The vocal parts are written on five-line staves. The lyrics are in French.

Soprano (Top Staff):

- Measure 1: hy- son po et mun- da-
- Measure 2: (do) mi ne hy- so- po
- Measure 3: (do)
- Measure 4: (do) mi ne hy- so- po
- Measure 5: (do) mi ne hy- so- po et

Alto (Second Staff):

- Measure 1: -
- Measure 2: -
- Measure 3: -
- Measure 4: -
- Measure 5: -

Bass (Bottom Staff):

- Measure 1: -
- Measure 2: -
- Measure 3: -
- Measure 4: -
- Measure 5: -

156

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major (two sharps). The vocal parts are written on five-line staves. The lyrics are in French.

Soprano (Top Staff):

- Measure 1: et su- per ni- u- em de- al-
- Measure 2: et su- per ni- u- em de al- ba- bor
- Measure 3: -
- Measure 4: -
- Measure 5: -

Alto (Second Staff):

- Measure 1: -
- Measure 2: -
- Measure 3: -
- Measure 4: -
- Measure 5: -

Bass (Bottom Staff):

- Measure 1: lau- a- bis me et sur- per ni- u- am de
- Measure 2: ni- u- em - de

[160]

(al.) ba- bor. Mi- se- re- re
fi- al- ba- bor. Mi- se-
Mi- se- re- re
(de) al- ba- bor. Mi-
al- ba- bor. Mi-

[232]

ti- ci- am sa- lu- ta- ris tu- et
(ti-) ci- am sa- lu- ta- ris tu- i
sa- lu- ta- ris tu- i
am sa- lu- ta- ris tu- i

280

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major (one sharp). The vocal parts are written on five-line staves. The lyrics are in Latin.

Soprano:

- Line 1: am tu- | am. Mi- se-re-re
- Line 2: sti- ci- am tu- | am. Mi- se-re-re
- Line 3: (empty staff)
- Line 4: iu- sti- ci- am tu- | am. Mi- se-re-re
- Line 5: (empty staff)

Alto:

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)
- Line 5: (empty staff)

Bass:

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)
- Line 5: (empty staff)

284

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major (one sharp). The vocal parts are written on five-line staves. The lyrics are in Latin.

Soprano:

- Line 1: me- i de- us, mi- se- re-re me- i.
- Line 2: me- i de- us, mi- se- re-re me- i.
- Line 3: (empty staff)
- Line 4: me- i de- us.
- Line 5: (empty staff)

Alto:

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)
- Line 5: (empty staff)

Bass:

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)
- Line 5: (empty staff)

At the bottom right, it says "(us.)"

[341]

Soprano:

spi- ri- tus con-tri-bu- la-

Alto:

8 Spi- ri- tus con- tri- bu- la-

Bass:

(He-) um de- o.

Soprano:

ri- tu- us con- tri- bu- la-

Alto:

ri- tu- us con- tri- bu- la-

Bass:

Spি- ri- tu- us con- tri- bu- la-

Soprano:

um de- o.

[354]

Soprano:

a- tum de- us non de- spi- ci-

Alto:

8 a- tum de- us non de- spi- ci-

Bass:

a- tum de- us non de- spi- ci-

Soprano:

li- a- tum de- us non de- spi- ci-

Alto:

8

Bass:

li- a- tum de- us non de- spi- ci-

[361]

es.

de- de- us non de- spin- es. Mi-

de- de- us non de- spin- ci- es. Mi- Se-

de- de- us non de- spin- ci- es. es.

de- us non de- spin- ci- es.

[393]

(pfa) bis sa- cri- fi- ci- um iu-

pfa- bis sa- cri- fi- ci- um iu-

his sa- cri- fi- ci- um iu-

his sa- cri- fi- ci- um iu-

[418]

A handwritten musical score for voice and piano. The score consists of five systems of music, each with a vocal line and a piano line below it. The vocal parts are written in soprano clef, and the piano parts in bass clef. The key signature is F major (one sharp). The tempo is indicated as Pd. (Presto).

The lyrics are as follows:

- System 1: (mi) se-re-re me-i de-us.
- System 2: re-re Mi- se-re-re me-i.
- System 3: (us.)
- System 4: Mi-re-re, se-re-re me-mi-se-re-re me-i.
- System 5: (mi) se-re-re me-i de-us.

There are several fermatas and grace notes throughout the score.

1	2
4	
5	3

Inviolata integra

Josquin

A handwritten musical score for five voices. The score is divided into two systems by a vertical bar. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics "In-", "vi-", "o-", and "la-" are written below the notes. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The score consists of five staves, each representing a different voice. The voices are: 1) Treble (top), 2) Alto, 3) Bass (bottom), 4) Tenor, and 5) Bass (second bottom). The music includes various note heads (circles, squares, diamonds) and rests, with some notes having stems pointing up or down.

[119]

Handwritten musical score for four voices (SATB) in G major, 4/4 time. The vocal parts are:

- Soprano (S):** "ri- que so- la in- vi- o-
- Aalto (A):** "a que so- que so- la in- vi- or
- Tenor (T):** "ri- a que so- que la so- la in- vi- o-
- Bass (B):** "a que so- la in- vi- o-

The lyrics are written below the notes. Measure 119 consists of two measures of music followed by a bar line, then three measures of music with lyrics.

[123]

Handwritten musical score for four voices (SATB) in G major, 4/4 time. The vocal parts are:

- Soprano (S):** "que so- la in- vi- o-
- Aalto (A):** "la in- vi- o- la- ta
- Tenor (T):** "in- la- vi- o- la- ta in- vi- o- la- ta per-
- Bass (B):** "la- sh- vi- o- la- in- vi- o- la- ta per- man- si- sti (fa)

The lyrics are written below the notes. Measure 123 consists of four measures of music with lyrics.

139

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are written on five-line staves. The lyrics are as follows:

Soprano: (per) man- si- sti.
 Alto: (sti.)
 Tenor: per man- si- sti. sti.
 Bass: man- si- sti. sti.
 (sti)
 per-

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are written on five-line staves. The lyrics are as follows:

Soprano: (sti.)
 Alto: (sti.)
 Tenor: (sti.) (sti.)
 Bass: (sti.) (sti.)
 man- si- sti.

Lectio actuum apostolorum

Josquin

The musical score is handwritten on five staves. The first staff begins with a common time signature (C), followed by a measure with a key signature of one flat (F#). The second staff starts with common time (C), followed by a measure with a key signature of two flats (B-flat). The third staff begins with common time (C), followed by a measure with a key signature of three flats (A-flat). The fourth staff starts with common time (C), followed by a measure with a key signature of two flats (B-flat). The fifth staff begins with common time (C), followed by a measure with a key signature of one flat (A-flat). The tempo is marked 'f' (fast). The lyrics 'Le-cti-o' are written below the notes in each staff.

[135]

Handwritten musical score for four voices (SATB) in G clef, 2/4 time, and B-flat key signature. The vocal parts are arranged vertically. The lyrics are written below the notes, aligned with the vocal entries.

The score consists of six systems of music, each starting with a measure of rest followed by a vocal entry. The vocal parts are:

- Soprano (Top):** Starts with a rest, then enters with "et".
- Alto (Second from Top):** Enters with "et".
- Tenor (Third from Top):** Enters with "men- te".
- Bass (Bottom):** Enters with "con-".

System 1: Soprano: et; Alto: et; Tenor: men- te; Bass: con-

System 2: Soprano: tu- do; Alto: et; Tenor: men- te; Bass: con-

System 3: Soprano: (tu-) do; Alto: il- los lo- quen-

System 4: Soprano: los il- los lo- quen-

System 5: Soprano: a il- quen- los lo- quen-

System 6: Soprano: a

Gaude Maria Virgo

Senfl

A handwritten musical score for five voices. The music is written on five systems of five-line staves each. The key signature varies across the staves: the first two staves start with a major key (indicated by a 'C' with a sharp sign), the third staff starts with a minor key (indicated by a 'B' with a flat sign), and the fourth and fifth staves start with another minor key (indicated by a 'C' with a flat sign). The time signature is common time throughout. The vocal parts are labeled with their names: 'Soprano', 'Alto', 'Tenor', 'Bass', and 'Double Bass'. The lyrics 'Gaude Maria Virgo' are written below the notes in a cursive hand. The score includes various musical markings such as fermatas, slurs, and dynamic signs.

[79]

sti

(um) et ho-mi-nem ge-

(nem)

(de-) um ge- nu-i-ge- nu-

ho- mi- nem ge- nu- i- nu-

[85]

(sti) ge-

(sti)

(ge-)

(sti)

(sti)

(sti) ge- ge- nu- i-

[128]

Ga- bri- e- lem

Ga- bri- e- lem

Ga- bri- e-

Ga- bri- e- lem ar-

Ga- bri- e- lem ar-

[136]

(lum) cre-

(mus) di- vi- ni- tus

chan- ge- lum cre-

(ge.) (mus) lum cre- di- mus

(mus) (ge-) lum cre- di- mus

Ave sanctissima Maria

Isaac

A handwritten musical score for "Ave sanctissima Maria" by Isaac. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a single melodic line with various note heads and stems. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains a single melodic line. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The music concludes with a final cadence on the fifth staff, which is mostly blank except for a single note head.

[53]

(mun-)

di.

mun-

di.

mun-

di.

mun-

di.

Usquequo domine

SenfI

Handwritten musical score for four voices:

- Soprano:** Treble clef, mostly C major (one F#), one G major (one D#).
- Alto:** Alto clef, mostly A major (one E#), one F# major.
- Tenor:** Bass clef, mostly D major (one A#), one G major (one E#).
- Basso continuo:** Bass clef, mostly G major (one E#), one F# major.

The lyrics are written below the notes:

us- que- quo do-

Dynamic marking: b.p.

[190]

(do-) mi-no qui bo-na tri-

(mi-) no qui bo-na tri-

(do-) mi-no qui bo-na tri-

(mi-) no qui bo-na tri-

(do-) mi-no qui bo-na tri-

(mi-) no qui bo-na tri-

APPENDIX F

Modern Sources:

A transcription of the entire Liber selectarum cantionem is found in:

Roberts, Kenneth Creighton Jr. "The Music of Ludwig Senfl: A Critical Appraisal." Ph.D. thesis, University of Michigan, 1965. Ann Arbor, Mich.: University Microfilms, 66-6687, n.d.

Following is a list of other modern sources for the motets in the Liber selectarum cantionem.

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Vol. 2, p. 21	Praeter rerum seriem
Vol. 3, p. 1	O virgo prudentissima
Vol. 3, p. 11	Benedicta es
Vol. 2, p. 58	Miserere mei deus
Vol. 2, p. 111	Inviolata integra
Vol. 2, p. 99	Lectio actuum apostolorum
Vol. 2, p. 51	Stabat mater
Vol. 2, p. 89	Missus est Gabriel
Vol. 3, p. 20	De profundis

Blume, Friedrich and Gudervill, Kurt, eds. Das Chorwerk. Wolfenbüttel: Mösele Verlag, 1929—. Vol. 18: Josquin Deprez: Vier Motetten, edited by Friedrich Blume.

P. 23 Praeter rerum seriem
(a major third higher than the original)

Smijers, A., ed. Van Ockeghem tot Sweelinck. Amsterdam: G. Alsbach & Co., 1949-1956.

No. 44 Benedicta es

Glarean, Heinrich. Dodecachordon. Translated by Clement A. Miller. U.S.A.: American Institute of Musicology, 1965.

P. 447 De profundis

Isaac

Blume, Friedrich and Gudervill, Kurt, eds. Das Chorwerk. Wolfenbüttel: Möseler Verlag, 1929--. Vol. 120: Vier Staatsmotetten des 16. Jahrhunderts, edited by Albert Dunning.

P. 1 Optime pastor

Vol. 100: Heinrich Isaac: Vier Marienmotetten, edited by Martin Just.

P. 9 Ave sanctissima Maria
P. 17 O Maria, mater Christi

Adler, Guido, ed. Denkmäler der Tonkunst in Österreich. Vienna and Graz: Akademische Druck--u.Verlagsanstalt, 1894--. Vol. 32: Heinrich Isaac: Weltliche Werke, edited by Johannes Wolf.

P. 208 Virgo prudentissima

Cuyler, Louise. The Emperor Maximilian I and Music. London: Oxford University Press, 1973.

P. 194 Virgo prudentissima

The complete works of Isaac are being prepared in:

Carapetyan, Armen. Corpus Mensurabilis Musicae. American Institute of Musicology, 1947--. No. 65: Henrici Isaac: Opera Omnia, edited by Edward R. Lerner.

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P. 3 Sancte pater divum
P. 73 Usquequo domine
P. 43 Beati omnes

Future volumes of this series will contain the other motets by Senfl.

La Rue

La Rue, Pierre de. Motets of Pierre de la Rue. Edited by N. Davison. Bryn Mawr, Penn.: 1966.

Fater æ coelis

Obrecht

Obrecht, Jacobus. Opera Omnia. Amsterdam: G. Alsbach & Co., 1956.
Vol. 2: Motetti, edited by A. Smijers.

P. 17 Salve crux arbor vitae

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Glaearan, Heinrich. Dodecachordon. Translated by Clement A. Miller. U.S.A.: American Institute of Musicology, 1965.

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