

*A: Notes and sketches on various
motets*

Josquin Motets

mentioned in

page Recz: Music Rev.

- Baln 246 Munus esto verbi tui II 3. Ex. also, p. 259
- 247 Laudate pueri psalm tone⁵ paraphrase
- " Deus in nomine tuo psalm tone⁴ paraphrase
- 248 Nisi seruere. Ex. psalm of ant ostinato
- Domine Dominus noster Stationary ostinato long organ point
- 249 De profundis low register - non transposible Ex. points also p. 259
- Domine D Domus regnabit Parody
- 250 Rubrum quem viderat Moyses. points invitation
- X Tribulatio et angustia (footnote) also p. 259
- Qui habitat in adjutorio. Canon (quintuple - each one
verse note = 6) paraphrase
- 251 Veni Sancte Spiritus (sequence) blasmus paraphrase Variation
Inviolata integra Sequence Variatio - chm (chorus)
Victimae paschali laudes. I: Sup. Chorus d'agbte arias.
Variatio a - chm. II: Sup. Variation Hymn de bon
Benedicta es coelorum Regina Ex. chm. free place
- Mittit ad virginem: variations chm
- Christum ducem variations best two parts both vers.
var. in chm w/ other hymn. Contra
Dulces exuviae Homiletic william.
- Praeter rerum seriem - sequence
- 253 Ave maria. (4) + (6) ... Virgo serena. do 250
Stabat mater does not follow sequence form
Dulces exuviae tenor; Burghis breve flosse descriptio
- Salve Regina paraphrase + ostinato. [see Dow MT edition]
- 254 Alma Redemptoris Mater - An egg in celo. 5 Voices
Alma - Ave regina canticorum 4v. paraphrase in
Missus est Gabriel angelus. (also, P. 255) (II)
- Ave maria ... benedicta tu. paraphrase
Dominus non secundum peccata. (Treat Ash well)
- Liber generationis paraphrase
- Planxit autem David. paraphrase after b. 25
In principio erat verbum paraphrase 4 tone basso
(footnote) In principio erat verbum a free portion of Gospel Text LU 1:7

- 255 Huc me sydere - Plauget cum C.F.
 Lectio Actuum Apostolorum C.F. with diff. text.
 Ave verum text cf. some rhythmic features in Mass voices.
 Virgo prudentissima Cf. modified [ut sol]
 O bone et dulcis Iesu - Pater noster - Ave Maria. tempo metr. 2 C.F.
 Circum dederunt me Ex.
 Sic Deus dilexit { The above appears as C.F. in three / melody
 Christus mortuus } three voices
 also in Sanctus No. Hohe Note
 Ut Phoebi radiis. C.F. canon.
 In nomine Iesu S.t. b.v. a double canon.
 Ave Maria virgo serena against 2 free voices.
 O Virgo Genitrix present
 [O Iesu fili David] not in J.Mohr. Glareanus contraf. but in Descantwerk vol. 30
 O Virgo Genitrix (pluribus regetz) C.F. Welt-Wiechst 7
 257 Tulerunt Dominum meum {
 Lugebat David Absolon. pars I contratenor. Some music.
 Absolon fili mi magis 73 + minus 2nd relation of text from
 Ave Christe immolate minor 2nd 6th, absent.
 Qui relatus facie frusti I + II ac same parts
 Vultum tuum depreca buntur main parts: III
 Mente tota (pars IV) paired imitation
 See also Dominus regnatur
 258 O Domine Iesu Christe chordal writing
 Tu Solus, qui facis mirabilia chordal writing.
 Bene dicite omnia opera Domini conflict & accent.
 Ecce tu pulchra es, amica mea or above most
 Magnus es tu, Domine binary + ternary. Intersec-
 Germinarit radix Jesse tional beats.
 Word-pict.
 259 O admirabile commercium conflict 9 begin and end (baroque)
 Iudicium quoniam videlicet logos

Music in The Renaissance

Reese : Categorizations in discussion ? The Josquin motets & Josquin.

page

246 Psalms : psalm-tone paraphrase

The psalm

247 psalm-tone paraphrase

248 psalm and c.f. combined with ostinato
stationary ostinato; long organ-point

249 low register, non-transposable.
pervading mutation,
points of mutation.

250 mutation, general.

251 Sequences :

plainchant paraphrase

variation-chain

253 free composition.

r.f. symphonia (macaronic c.f. ed.)
metrical text.

Paraphrase technique

254 Cantus-firmus technique

Tenor C.F. with a different text.

triple motet.

256 Canon C.F. in canon.

Double-canon

Contrafacta

257 Contrapuntal-Harmonic factors (desc. 5th; dissonant treatment)

258 Form factors:

Partes - expert musical endings

Multi-partes.

paired mutation

- Paired mutation; four mutations
258 Chordal writing
Accentuation conflicts (rhythmic variants, ed.)
Sectional contrasts via "meter" (ed.)
- 259 ← ukkavallo loops that are unusual
7 Mode .

#76	Ave Christi Immaculata	2433
#1	Ave Maria	3335
#12	Ave Verum	1647
	De profundis.	220 2225-
w. Vol 4. p33	J25 (v) J28 Dominus regnabit (Ps. 92)	2433
#43	Miser (cordia) Domini.	2065
chorus	O Jesu fili David	2433
	Tribulatio et angustia.	1342
14 (4)	J ¹⁸ - Tu solies.	1075 2724
	Tulerunt Dominum nunc	2433
XII #49 (3)	J4 Veni sancte Spiritus	2225-
#37 (1)	Miserere mei, Deus	4175

Virgo Faud. J31

Illibata J31

SPARKS. C.F. MOTETS OF JOSQUIN.

382

Tenor cantus firmi

1. Stabat mater complete tenor of the chanson,
comme femme desconfitée, quoted cont.
through both parts of composition. Tenor scaffolding
long note values.
Other voices sometimes derived fr. c.f. 28-31
47-51

383

2. Missus est Gabriel Angelus tenor: Busnois,
A une dame j'ay fait vœu. only in double
augmentation, repeated once. Other voices, non-init.
3. Requiem (Deploration) Introit transposed
(LU 1807) from 6² tone to Phrygian. v. & respond: LU 1815
Other voices, free counterpoint.
4. Huc me sydereo descendere jussit Olympo —
— Ploraret eam 6 v. C.F. LU 735.

Tenor: true scaffolding of the rhythmic type, is
stated 3 times. Rhythmic layout of the 1st statement
is the basis of the other statements. In II, the
meas. of the tenor is reduced to imperfect time, &
the perf. longs become imperfect breves. In the
3rd statement they are exactly halved.
Other voices: imitative entries, but not
related to the c.f.

384

5. Ave nobilissima creatura - Benedicite c.f. Ant. Rom.
tu in mulieribus 164
Similar to #4.

384

6. Lectio

Jugurtha: Style

reduction in sections: mass

paired voices

points of imitation

declamatory techniques

parts in motets

structural unities

thematic unities

blending of paraphrase with other devices. Emphasis on parallel
consonance

word-music relationship.

ostinati

repetition (including imitation)

sequence - controlled.

special use of range (e.g. De Profundis)

no c.f. concentration

variation - chain techniques. (donohue version)

use of 5th relationship

fouillée.

importance of top line.

bass line.

E.F.

through Non-E.F.

Sequences / variation-chain

Counter-Tourne Style -

Paraphrase techniques.

1 Part or more Parts

with or without
through Compost / providing imitation.

featuring

Texture.
~~~~~

Reference.

C.F.

ostinato.

C.F.

double canon.

*not authentic*

44 Deus, in nomine

57 Deus pacis

74 Sancti Dei omnes

54 Tribulatio et angustia

88 Verbum caro factum est

=

\* 18 O bone et dulcis Dominus

63 Qui regis, Israhel

\* 62 Beati quarum remissio  
(unproved - + various)

# Sparks CF Motets

- 1 Stabat Mater Dux <sup>Très Chansonnay de xu.</sup> p.70 (36)  
Missus est Gabriel Angelus <sup>sec. tenor</sup> B.M.C. MA. 1942  
Requiem LU 1807 (Intr.) L.V. 1F15 (37)
- 135 Huc me sydereo descendere Olympo-Planget eum  
Ave nobilissima <sup>Ave. Rom. 164</sup> Benedicta in mulieribus (38)
- 184 Lectio actuum apostolorum-Dum Complerentur <sup>die</sup>  
O Jesu fili David (contrafactum of Coment peul)
- 173 Alma Redemptoris Mater
- 186 Inviolata, integra et casta es, Maria
- 180 Veni Sancte Spiritus LU 880 [Ex. 130]  
Praeter rerum seriem Butler An Old St. Andrew's <sup>Music Book</sup> f. 194  
Benedicta es, caelorum Regina Schubiger Ex 24 (p.23)
- 179 Virgo salutiferi-Ave Maria [Ex 131] Sp. ]
- 146 Miserere mei Deus  
Illibata Dei Virgo
- 176 Salve Regina  
Ut Pheobe radiis Ex. 132  
Qui velatus facie fuisti Pars VI-Christum ducer
- 180 Victimae paschali laudes Ex. 133
- 173 Alma Redemptoris Mater-Ave Regina Caelorum  
Ave Maria ...Virgo serena V.P. 46
- 143 Rubrum quem viderat Moyses  
Mittit ad Virginem V.P. 133

Homo quidam fecit Cf. in Proc. Mar. 105 [Ex 129 Sparks]

In my note: LU 1856

## Cadences.

7-6.  
4

4-3.

sustained tone —

6#6

factor two fermatas

4-3

Blended etc. → near end.

The discrimination of techniques of repetition. The omission from basic consideration of interphonnic repetition, especially at the beginning of compositions.

Consideration of the paraphrase technique as a possible source in repetitive motivic devices/ the significance of the mass as the first multi-unit composition, the nature of which may lead to the understanding of repetition in connection with the paraphrase technique. The element of variation is also involved in the sense that repeated paraphrase may result in linear variants on the same source.

What is the relationship of the isorhythmic motet to the practice of repetition? Actual consideration of the isorhythmic motet must be brought into the picture as an historical antecedent; but the influence must also be shown. There are obvious isorhythmic elements or similarities at any rate to be found in some Josquin works, such as the Salve Regina and also the Faisants Regrets. Some analysis of the nature of the repetitive aspect of the 13th and 14th century isorhythmic motet must be considered.

Is there any connection between the repetitive element and the problem of musica ficta? In looking at a number of scholarly editions I was appalled to find that some of the most obvious examples of ficta indications (indicated or omitted) ignored the whole matter of repetition which is exceedingly important. I do not wish to imply that this is in any way the complete solution, but there is no one factor conditioning all ficta considerations. I believe that the study of the repetitive process helps solve some problems in this area.

The utilization of sequence is the fusion of two elements,- the phenomenon of repetition and the direction of melodic line. Does this shed any light on constructive devices? What is the significance of the correlation of ~~design~~ design and direction?

If the composition is based on a source this necessitates discussion of the source itself from the point of view of its construction. Does its organization have any influence on the use of repetition? If a chant does have repetitive elements this will have a direct bearing on the polyphonic piece related to it. Source character must be analyzed.

Studies of the Variation technique ignore completely this historical area. They generally start in the later Renaissance, and instrumental compositions are generally considered. See for example the treatment by Nelson. Is not the cyclic mass a form of variation? There are other similar manifestations of this concept of repetition. What can be said about the ostinato figure, such as the well known Josquin Salve Regina?

Why does greater unity occur first in secular music? The matter of tonal or structural unity is a separate problem, and not ~~repetition~~ relevant to the immediate considerations. Repetition as a phenomenon which was form creating occurs in secular music first because of textual organization. Then the matter of textual organization in sacred music must be considered to find any relationships that might shed some light.

The statement of an idea, which is an important aspect of analysis of repetition must be determined. What constitutes an idea, or theme, as such? Frequently the text phrase is the key to the solution. Does the repetition sometimes indicate the idea? What is the source then of the motif?

The study of repetition may shed some light on the history of the fugue, about which there are misconceptions. The precursor of the fugue is the ricercar, according to conventional studies. Further, the first ricercari are by Willaert, and the source of the ricercar is the motet. The early ricercari have fugal beginnings but are not throughcomposed monothematically. Yet if we study the general motet writing of that time - c. 1530 - it is beginning to take on the "points of imitation" technique which we associate to some extent to such composers as Willaert, Gombert and Clemens. But if we turn back to mass pieces by Josquin, Mouton, and also Isaac (such as the last Agnus Dei of the Missa Carminum), is it not possible that here we find the true prototypes of the fugue? If we were to take the Missa Alleluia of Mouton (the Kyrie) and perform it for instruments only, would we not have a genuine fugue that is far more advanced than any of the mid-century ricercari, and even in some respects more advanced from this point of view than some of the Andrea Gabrieli Canzone and Ricercari? But this "precursor" type loses out to the "point of imitation" procedure, which breaks up the composition. Unity gives way to diversity. Here we see the influence of the textual phrase element. The development of repetition is not only essential to the expositional aspect (the motet style) but ~~the~~ to the concept of the fugue as a composition.

Contrafacta and motivic expansion. When the source ~~of~~ upon which a composition is based has certain motivic character, what is its significance to the contrafactum? Does the original provide an essential suggestion? Are the motifs taken up and expanded? If this occurs, then the original composition must be considered as the basic repetition-form source. E.g., the Brumel Mass, Je Nay Deuel: the motivic material found in the original chanson is intensified in the mass.

# ASSIGNMENTS

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Name

Date

Subject and Section

Instructor

QUEENS COLLEGE  
of The City University of New York

Feb 10

Feb 17

Feb 24

Mar 1

Backo 1-9

Bennett 10-20

Clark 21-29

Darsaw 30-39

Deadrich 40-48

Hoffefeld 49-57

Leaser 58-67

Parker 68-76

Schultz 79-90

(categories, no types)

2/10

Establis. 16 Lbs.

Catch 5. firms - no left.

Made

Information of beginning of putes. (ut:  
Purich in February)

same.

10-20 21-32

33-44

45-57

58-70

71-81

82-90

91-6+

50%<sup>n</sup>

1-9

10-20

## R

|             |                            |              |          |          |
|-------------|----------------------------|--------------|----------|----------|
| May 12 (#7) | Rubrum quem viderat Moyses | <u>I</u>     | p. 29-30 | Porter   |
| May 14 20   | Planxit autem David.       | <u>II</u>    | 95-105   | Bacho    |
| May 5 24    | Vultum tuum deprecabuntur  | <u>IV</u>    | 117-137  | Newer    |
| May 5 27    | Illibata Dei Virgo nutrix  | <u>II</u>    | 140-6    | Deudorix |
| May 5 53    | Benedicite omnia opera     | <u>XIII</u>  | 86-95    | Sabbat   |
| May 8 68    | Laudate pueri              | <u>XVIII</u> | 61-69    | Sabbath  |
| 28 70       | Levavi oculos meos         | <u>XVII</u>  | 83-90    | Durso    |
| 28 75       | Responde mihi              | <u>XX</u>    | 37-44    | Burnett  |
| Ap. 28 80   | Ave verum                  | <u>XXII</u>  | 90-97    | Clarke   |

Udthoff

#3 Chronology: ad Kongres Bischöf

IMG 1952 303-9

Pentecost Psalms: <sup>missa</sup>

- VI Domine ne in furore <sup>tuo</sup>
- XXXI Beati quoniam resurrexerunt
- XXVII Domine ne in furore . -  
                                                        <sup>quoniam</sup>
- L Misere et clamor
- C I Domine, exaudi orationes
- CXIX De profundis
- CXLII Domine, exaudi:  
                                                        <sup>... amibus</sup>

repeats at end 112 12

#3 M.H.R ad Virgine

#9 Ecce Maria semper

0  
Form 50  
(II)

Name

Date

Subject and Section

Instructor

QUEENS COLLEGE  
of The City University of New York

CHAPTER  
OF  
MOTETS.

CHAPTER 2

SEQUENCE MOTETS.

Victime Paschali laudes (4)

Victime Paschali laudes (6) (II) Sepulchrum.

Missa ad Virginem (4) (Abelina?)

IT Accende, mancia.

Christum ducem (4) eti. VI p' d'ri; relat'as

Subiecta Mater. (5)

Immolata, int'gra et casta es. (5) II III

Veni sancti spiritus (6)

Benedicta es, caelorum regina (6) II III

## CHAP. 3

A ntipharal motets  
and other latifidus mass

1. Double-fret: Alma Redemptoris Mater - ~~Sicut regna regna~~  
H. Regina Coelorum
2. Nesciens mater Virgo. (Magnificat antiphon  
for Christmas)
3. Regina Caeli
4. Leto actuam apostolorum (4) (Epistle for Assumption)  
C.F. has Antiphon (Pentecost) Dom Conspectus tuus
5. O Virgo Virginum (6) (urget before Christmas)  
II T. 1, ac Tenebrarum - Response.
6. O Antiphona - O Sapientia O Adorata  
O prudentissima (4) Fons & Cunctis
7. Alma Redemptoris Mater (4)
8. Misericordia Gabriel angelus (4) (Annunciation B.M.V.)
9. Salve Regina (4) (carm. matut.) Virgo de.
10. Salve Regina (5)

## No 11 Ayt intulissima creaturæ tunc

do

No 12 Virgo Salutifera

" 13 Inter notes mulierum non surrexit major Johanne Baptista.

14 It Domine, non secundum peccata nostra (passion)

15 Homo quidam fuit Germanus magnus

16 Liber gaudiacionis Jesu Christi.

17 Factum ut autem (lille psalmodia)

18 Responde mihi (Book of Psalms) Officium Defunctorum.

19 Absolve quae sumus Domine - Requiem aeternam

## CULANTUR 4

do

1. MAGNIFICAT Compliations 2. "Nunc Dimittis"

3. Hymns. 4 Ave verum Corpus! Praeter resurre

tionem

Magnificat 4<sup>th</sup> tone

Magnificat 3<sup>rd</sup> tone

1. Nunc dimittis beginning, 9 Doloris. Canticle  
of Simeon.

2. Morsa te esse matrem (4)

3. Virgo 4 venit An Maria stella.

3. Panis Liguria.

4 Ave verum corpus 4

5 Ave verum corpus 5 II III

6 Procul perire seruum / De mundo 9 The

Latin (Latin words) 10 vires soli

(7) vires soli

do

## CHAPTER 5

Notes of Prayers and Devotions on  
non-biblical texts. Peter Nistke Ave Maria

1. Illibata Dei Virgo.
2. Ut Phoebi radiis
3. Recendere, Virgo Mater
4. Tu solus qui facis mirabilia
5. Qui velatas facie fastisti.
6. O Domine Jesu Christe
7. Vultum tuum deprecabundus
8. Magnus es tu, Domine (y)
9. Beata Virge, Mater Christi.
10. Ave Maria, gratia plena ... Virgo serena
11. O bone et dulcissime Jesu.
12. Ave Maria, gratia plena ... benedicta tu.
13. Virgo salutifera
14. Ave nobilissima creatura.
15. O Virgo Prudentissima

## CHAPTER 6

16 Videute omnes populi nunc hanc p[ro]missionem

17 Are Christe, summittationem crucis atra

B[ea]ngelical restets ~~P[ro]phet~~  
Old Testament texts

1. Responsus accepit Simon Luke 1:17

2 In illo tempore sicut Jeray " "

3 Missus erat Gabriel Matthew 1:20, Luke 1:19

4 Scimus quoniam dilectus es Iesum Mark 1:10

5 In illo tempore assumperit Iesus Matthew 1:20

6 In principio erat Verbum John 1:1

7 spiritus et anima eius John 1:33

8 Plantavit autem David Psalms 132:13

9 dimicata ut os canagrum Psalms 132:14

10 sed scilicet agilis ab aliis Psalms 132:15

11 cum enim... analia atque, simul et cetera Psalms 132:16

12] adiutoribus tu iudea Psalms 132:17

13 adiutoriis, simul et cetera Psalms 132:18

14 iustitiae regis Psalms 132:19

15 iustitiae regis Psalms 132:20

Chapter 7

Ref.  
(Vulgate)

1. Vnde es spem salutis audeo diligere

2. Ave domine, dominus noster misericordia

3. Domine misericordia tua misericordia tua

4. Domine misericordia tua misericordia tua

5. Miserere mei, deus (I) I, II, III. 49-64 Ps. 118<sup>Ps.</sup>

6. Ps. 50.

7. Miserere mei, deus (II) I, II, III. 49-64 Ps. 118<sup>Ps.</sup>

8. Ps. 50.

9. Domine, ne in furore tu ergas me (I) Ps. 37 (shortened)

10. Domine, ne in furore tu ergas me (II) Ps. 37 (longer)

11. De profundis (I) [with triple canon.] Ps. 129

12. Ps. 129

13. In exiliis Israel I, II, III.

Ps. 113.

14. Domine habitat in adjutorio altissimi

Ps. 90

15. Usquequo, Domine, oblixeris me. (II)

Ps. 12

16. Caeli enarrant gloriae dei (I, II)

Ps. 18

17. Domine, he proicias me (II)

Ps. 18

18. Domine, ne in furore tu ergas me (II) Ps. 6

Ps. 6

19. Dominus regnavit (II) Et duxit nos

Ps. 92

20. Tu hunc duxisti nos

Ps. 92

21. Paratum cor meum (II, II)

Ps. 107

22. Ministralia testimonia tua, Domine

Ps. 118

23. Levavi oculos meos in montes (II)

Ps. 120

17. Domine, Dominus noster (S) P. 8
18. Domine, exaudi orationem meam P. 142
19. In Domino confido (B) P. 10
20. Cantate Domino, cantum (P) + Dox. P. 95
21. Laudate pueri, Dominum P. 112

# Jefferson.

14  
21  
12  
28

melodic shape : direction  
intervals. (slugs) direction  
and coming from?  
Connective loops - larger + smaller.  
+ direction.  
smaller values - functions  
a) fillers ↑ intervals  
b) ornamentation -  
~~not~~ well passing  
+ prolongation.

## figurations

84 Chord structure - called "Harmony"

90 Imagination + reality

92 Tension between The vertical and  
The "socal line".

the collision of These 2 forces:

The dissonance

## Dissonance

The passing dissonance

melodic  
I. Good at cadence (even this  
one in d minor 4<sup>th</sup>).

2. Intensity (vertical) in a 3

3. do not often form another

Dissonance or a <sup>Primary phenomenon</sup>  
~~self-sufficient structure~~  
self-existent reason

(not to be done f.  
following the upper tone which  
comes leaping in 5<sup>th</sup> in quality  
of timbre)

in a note super lie.

but A-B-A- is satisfying  
since there is no final rest.

## Necessities

Tritone

melodic line goes on without  
1. ~~sharp~~ at cadence (even the  
not only ~~sharp~~ this 4<sup>th</sup>).

2. tolerate (vertical) in a 6<sup>th</sup> position.

3. do not defer for another  
necessity or  
~~self evident reason~~  
self-evident reason.

[not to be done if  
nothing else can be done]  
flattening the copper tone would  
cause tearing to 5<sup>th</sup> immediately  
afterwards.

Below both 3<sup>rd</sup> & 4<sup>th</sup>  
should be left to 5<sup>th</sup> & 6<sup>th</sup> & 7<sup>th</sup>  
in a nota superba.

but B-A-B-A- is satisfying  
since there is no fast motion.  
should be fast enough to be  
more flowing when it is  
at cadences.

must have a resting point!

CAUSA PULCHERITUDINIS

perfect

moving into consonance -  
one voice moves or "leads" tone.  
"not only in cadences".

Also: La-sol-la, sol-fa-sol -  
Major Registrations should be  
F30 C69 A89 -  
Stay on fa-mi-fa.

major chord as last chord in a  
composition. - Then chromatic  
alteration, if necessary.

Helen Bush: 3rd in final  
chord - B flat 15-cent - 9%  
1500-1525 43%  
1525-1558 - 77%.

Garrison - "The upper few D's  
should be flat raised to B  
more plucky major 10%  
at cadences."

DO NOT RAISE a REPEATED TONE!

Univite  
£18

Easton pillar is \$30

---

Vine Sants dyerish #49

Hari Review  
£30 '69 Aldrich-

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Chimenea

#18

Ecate tu pulchra & #30

Venii Santa operosa. #45

1. Treatment of text
2. texture.
3. Mode.
4. Space.
5. Voices.
6. Spacing of phrases.
7. Separation of phrases.
8. use of paired voices.
9. range of upper line limited.
10. change in meter.
11. Repetitions: 2 types.  
Cadences - final cadence.
12. If 10<sup>th</sup>
13. dissonances. - to include 9-8, 7-6  
pairing &, 2-3. anticip. P. 4-3,
14. separations of IV not extended,  
motions to VII ~~but~~ not  
prolonged.

In Panperon

#96. or Bon.

#95 - Same Regis.

#94 Are main Stella.

Clark - sequence  
at (650.)

Tu pauperum.

# Das Chorwerk

— 18 —

- Ecce tu pulchra es  
Ave Christe immolata  
Veni Sancte Spiritus (6)  
Præter rerum seriem (6)

Blume

— 23 —

- 4 Evangelical Motets.  
(biblical texts)

- < In principio erat verbum (4)  
< Responsum accepit simon (6)  
Tulerunt dominum meum (8)

Blume

— 33 —

3 Psalms

Dominus regnabit 92

De profundis (high) 129

Domine, ne in furore 37

Blume

57

O bone et dulcissime Jesu

O virgo virginum

De Profundis (triple canon)

(Ostholz)

64

2 Psalms

Domine, Dominus noster P. 8

Domine, expandi orationem  
meam. P. 142

Memoirs to #31

stretto beginning.

2 / 2.

#35 C F B<sup>b</sup>  
II

46 II *Baenulites* n.s.  
D A E  
D A E.

(G)

David Stern.

- |   |                     |    |   |
|---|---------------------|----|---|
| x | 1. <u>Tributal.</u> | 27 | 5 |
|   | 2. Planxit          | 20 | 4 |
| ✓ | 3. Memor esto       | 31 | 4 |
| x | 4. Benedictus es    | 46 | 6 |
| ✓ | 5. Deforation       |    |   |

Medici (p 338) # 46

In  
Primärvier  
verbun

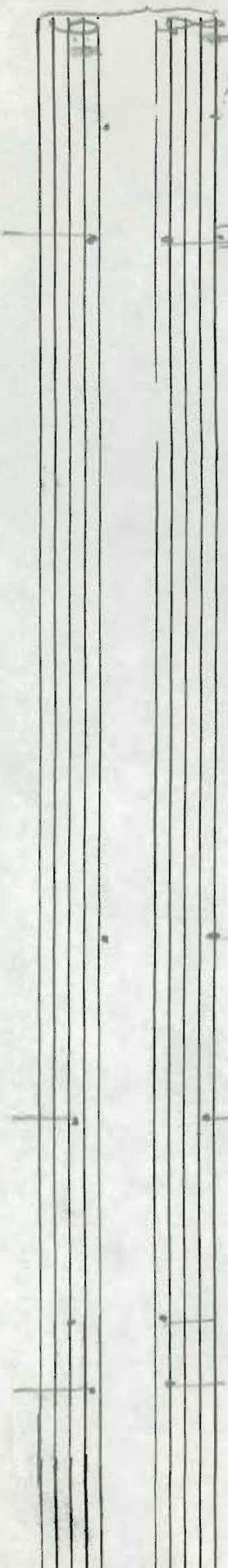
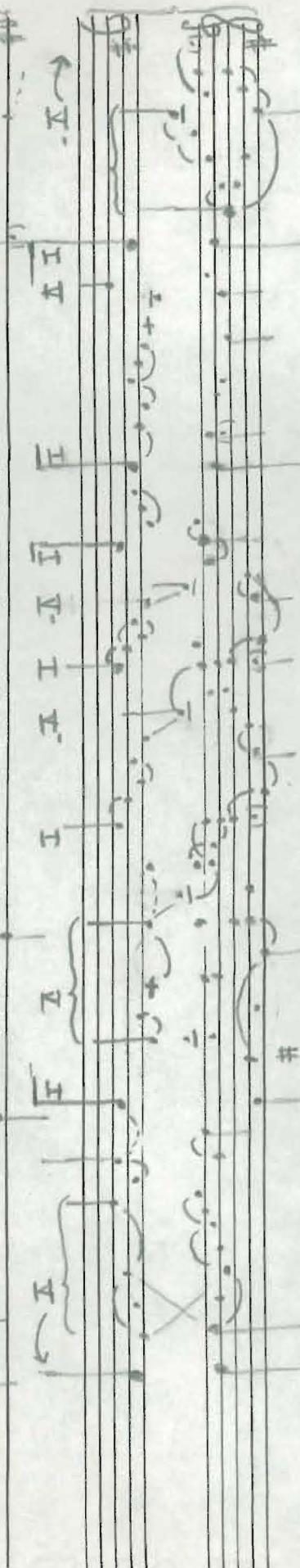
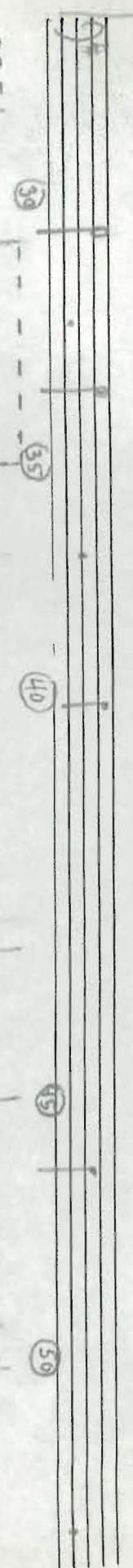
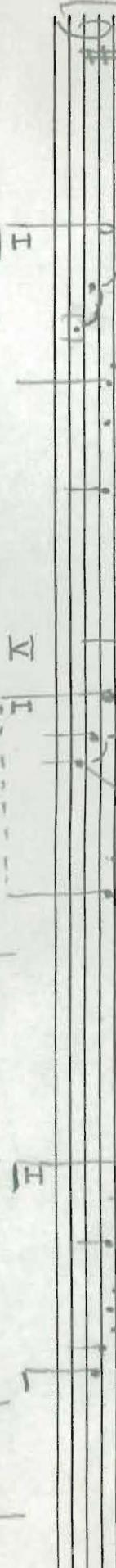
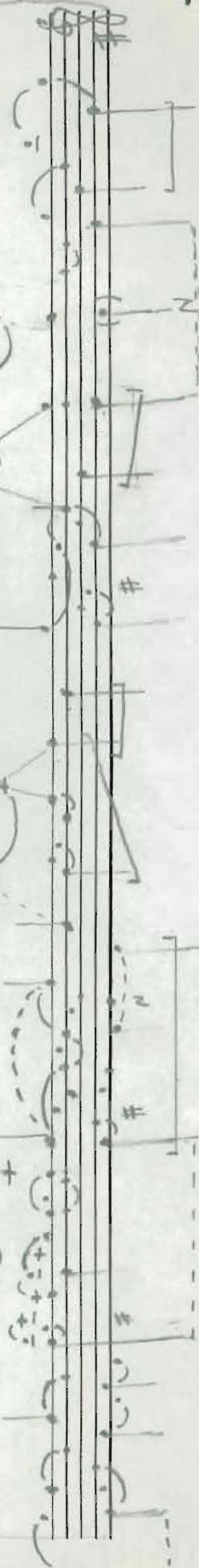
⑩

⑫

⑬

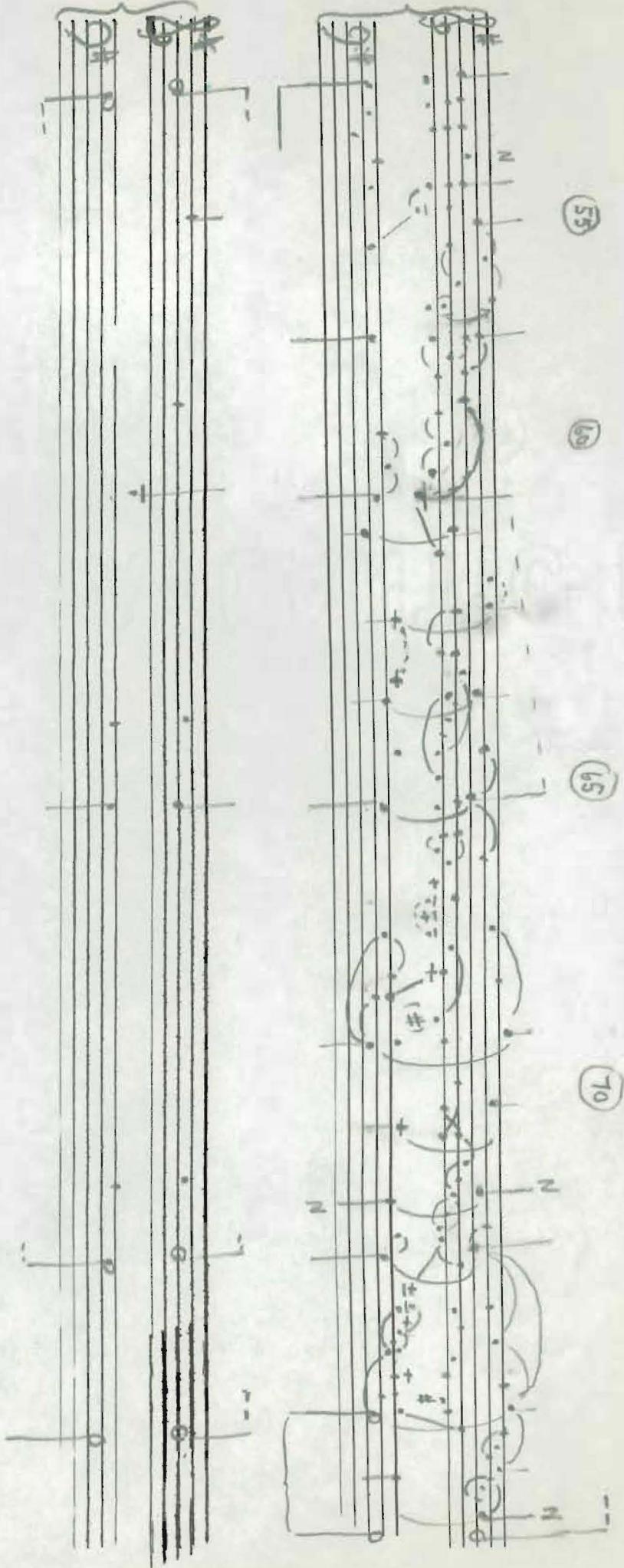
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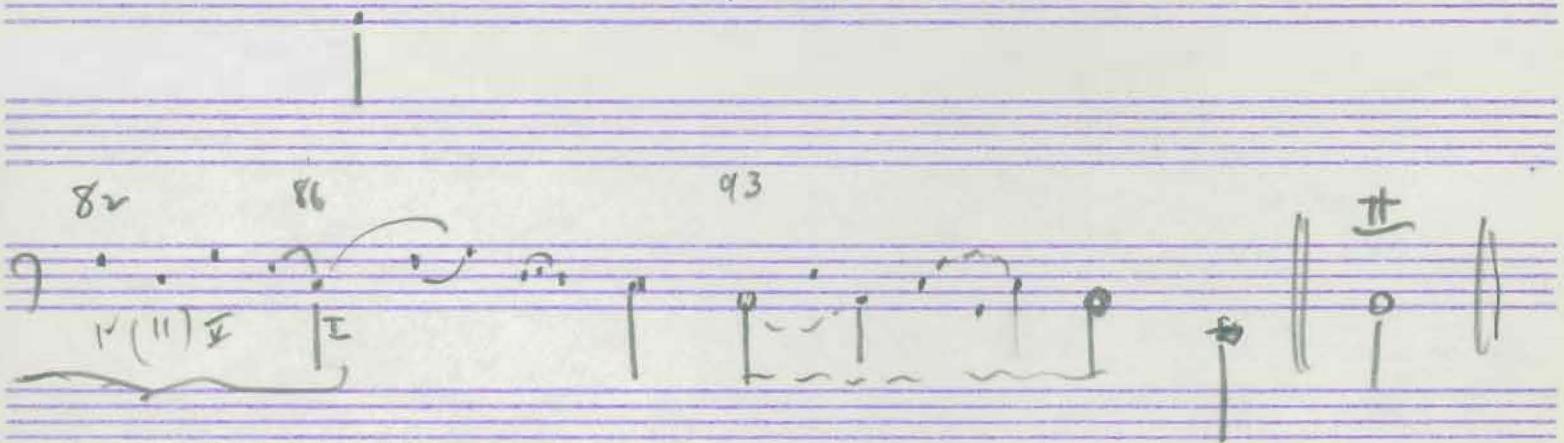
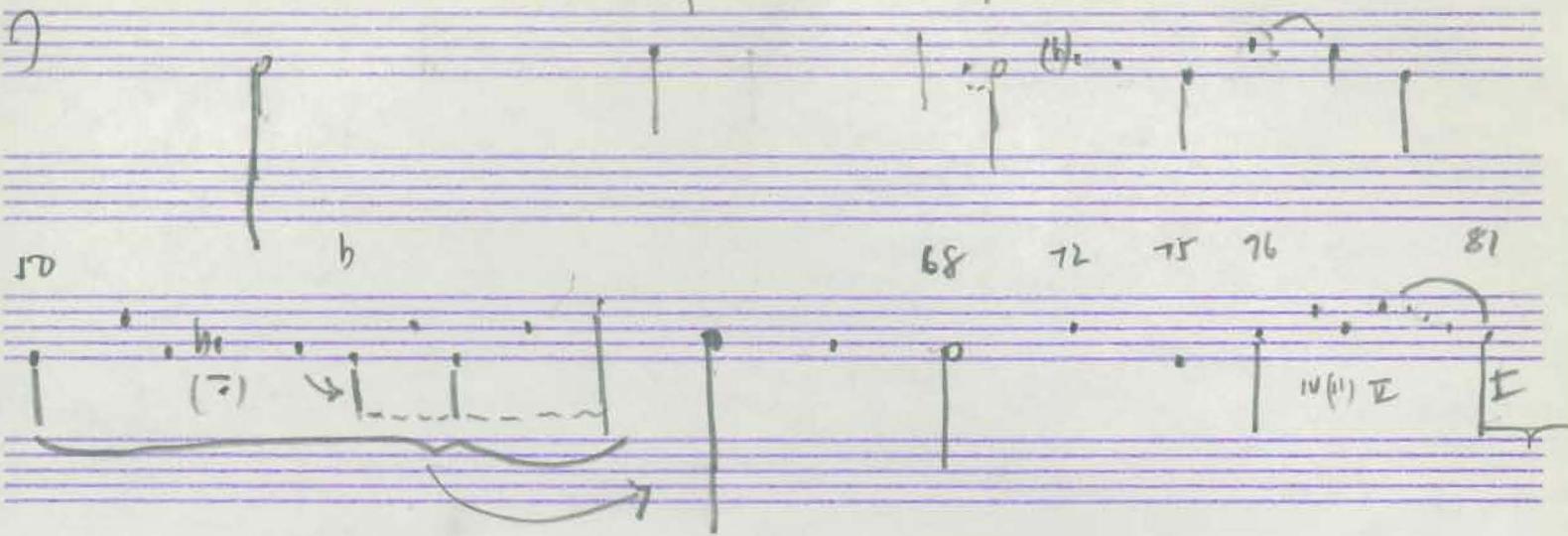
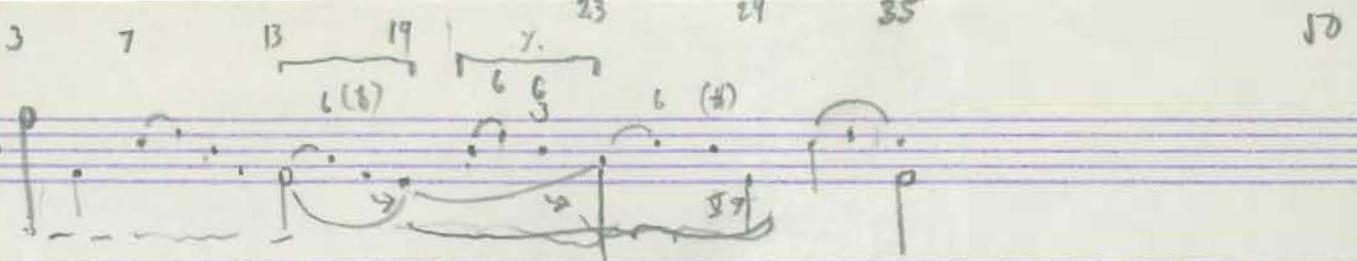
I



(Das Lied.) p.2

Tenor: Ein großer und verbum





#43

50 51 52 53 54 55  
  
 56 57 58 59 60 61  
 b.  
 1 2

#43