

MULIER QUAE ERAT IN CIVITATE à 4

Motectorum pro festis totius anni (1585): No. 18

after Luke 7:37-38

Luca Marenzio (1556-1599)
ed. Ross Jallo

CANTUS

ALTUS

TENOR

BASSUS

8 Mu - li - er, quae e - rat in ci - vi - ta - te pec - ca -

Mu - li - er, quae e - rat in ci - vi - ta - te pec - ca -

Mu - li - er, quae e - rat in ci - vi - ta - te pec - ca -

- trix, mu - li - er, mu - li - er,

- trix, _____ mu - li - er, quae e - rat in ci - vi - ta - te pec - ca -

Mulier, quae erat in civitate peccatrix,
attulit alabastrum unguenti:
et stans retro secus pedes Domini,
lacrimis coepit rigare pedes ejus,
et capillis capitisi sui tergebat.

*A woman who was in the city, a sinner,
brought an alabaster box of ointment:
and standing behind the Lord at his feet,
began to wash his feet with her tears,
and wiped them with the hair of her head.*

Marenzio: *Mulier quae erat in civitate*

2

14

- trix, at - tu-lit a - la - ba - strum un - gu - en - ti, at - tu - lit a - la -
- trix, at - tu-lit a - la - ba - strum un - gu - en - ti, at - tu - lit a - la -
at - tu-lit a - la - ba - strum un - gu - en - ti, at - tu-lit a - la - ba -
- trix, at - tu-lit a - la - ba -

20

- strum un - guen - ti: et stans, et stans,
ba - strum un - gu - en - ti: et stans re - tro se - cus pe - des
strum un - gu - en - ti: et stans re - tro se - cus pe -
strum un - gu - en - ti: et stans, et

26

re - tro se - cus pe - des Do - - -
Do - mi - ni, se - cus pe - des Do - mi - ni, Do - - -
des Do - mi - ni, se - cus pe - des Do - - -
stans re - tro se - cus pe - des Do - - -

Marenzio: *Mulier quae erat in civitate*

3

31

- mi - ni, _____
- mi - ni, la - cri - mis _____ coe - pit ri - ga - re pe - des e -
- mi - ni, la - cri - mis coe - pit ri - ga - re pe - des e -
- mi - ni, la - cri - mis coe - pit ri - ga - re pe - des e -

38

et _____ stans _____ re - tro se - cuss pe - des Do -
jus, et stans _____ re - tro se - cuss pe - des Do -
jus, et stans re - tro se - cuss pe - des Do -
jus, et stans re - tro se - cuss pe - des Do -

44

- mi - ni, _____ la - cri - mis coe - pit ri - ga - re pe - des e -
- mi - ni, la - cri - mis coe - pit ri - ga - re pe - des
- mi - ni, la - cri - mis coe - pit ri - ga - re pe - des
- mi - ni, _____

Marenzio: *Mulier quae erat in civitate*

4

51

A musical score for four voices (SATB) in common time. The key signature changes from B-flat major (two flats) to G major (one sharp). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "jus, et ca - pil - lis ca - pi-tis su - i, et _____ ca - pil - jus, et ca - pil - lis ca - pi-tis su - i, et _____ ca - pil - jus, _____ et _____ ca - pil - lis ca - pi - et ca - pil - lis ca - pi-tis su - i, et _____ ca - pil -". The music consists of four staves, one for each voice part.

57

Continuation of the musical score for four voices (SATB) in common time. The key signature changes from G major to F major (one flat). The lyrics are: "lis ca - pi - tis su - i ter - ge - bat. ca - pil lis ca - pi - tis su - i ter - ge - bat. tis su - i, et ca - pil - lis ca - pi-tis su - i ter - ge - bat. lis ca - pi - tis su - i ter - ge - bat.". The music consists of four staves, one for each voice part.