

Transposed up an octave

Alma Redemptoris Mater

(Motetti de la corona Libro tertio, no. 10 / Ottaviano Petrucci, Fossombrone, 1519)

Edited by Simon Biazeck

Josquin des Prez
(c. 1450/1455–1521)

Superius (C3) Al - ma, _____ al
Canon ad unisonum

Altus (C3) Al

Tenor (C4)

Bassus (F4) Al - ma, _____ al

This system shows the beginning of the motet. The Superius and Bassus parts sing the opening 'Alma' in unison. The Altus part joins in on the second 'Al'. The Tenor part remains silent throughout this section.

6 ma Re dem - pto

-ma, _____ al

Resolutio

Al - ma, _____ al

ma, al

This system begins at measure 6. The Superius part sings 'ma' followed by a rest, then 'Re' and 'dempto'. The Altus part sings 'ma' followed by a rest, then 'al'. The Tenor part sings 'Resolutio'. The Bassus part sings 'Al' followed by a rest, then 'ma' followed by a rest, then 'al'.

11 ris Ma

ma Re - dem

ma

ma, al

This system begins at measure 11. The Superius part sings 'ris' followed by a rest, then 'Ma'. The Altus part sings 'ma'. The Tenor part sings 'Re' and 'dem'. The Bassus part sings 'ma' followed by a rest, then 'ma' followed by a rest, then 'al'.

16

ter, Ma
pto - ris Ma
Re - dem - pto - ris Ma
ma _____ Re - dem - pto - ris Ma ter,

ter, quae per
ter, quae per - vi - a cae -
ter, quae per
Ma ter, quae per -

vi - a cae li por - ta ma -
li por ta ma
vi - a cae li por
-vi - a cae - li por -

nes, et stel - la
nes, et
ta ma
ta ma

37

ma - ris, stel - la ma - ris,
et stel - et stel -
nes, et stel - la ma - ris,
nes, et stel - la ma - ris,

42

suc - cur re ca - den -
ris, suc - cu re ca - den - ti,
- la ma ris, suc - cur re ca - den -
ti, suc - cur re ca - den -

47

ti, sur ge - re qui cu -
sur ge - re qui cu - rat po - pu -
ti, sur ge - re qui cu -

51

rat po pu - lo.
lo, po pu - lo.
cu - rat po pu - lo.
rat po pu - lo.

Secunda pars

1

Tu quae ge - nu - i

6

sti, na - tu

sti, na - tu

ge - nu - i

ge - nu - i

11

mi - ran

ra mi - ran

na - tu ra

tu ra mi

16

-te, tu - um san

-te, tu - um san - ctum

mi - ran te tu

ran te, tu - um san

21

ctum Ge ni - to rem: _____
Ge ni - to rem: Vir -
um san - ctum Ge ni - to rem: _____
ctum Ge ni - to rem: Vir -

Vir go _____
go pri -
Vir go
go pri

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

ri - us, ac po ste -
ri - us, _____
ac po - ste - ri -
ri - us, Ga - bri - e
ste
ri - us, _____
Ga - bri - e
lis
ab o -

41

us,
Ga - bri - e - lis
lis ab o
re - su -
Ga - bri - e
lis ab o
re
re, ab o
re, ab o

46

re su - mens il - lud a -
mens il - lud a - ve,
su - mens il -
re su - mens il - lud a - ve,___

51

ve, pec - ca - to - rum mi - se -
pec - ca - to - rum mi - se - re -
lud a - ve, pec - ca - to -
pec - ca - to - rum mi - se -

56

re -
re, mi - se - re -
rum mi - se - re -
re -

A musical score for Josquin's *Alma Redemptoris Mater*. The score consists of four staves of music in G clef, common time, and a key signature of one flat. The music is divided into four voices: soprano, alto, tenor, and basso. The soprano and alto voices sing the first half of the phrase "Amen. A re. Amen. Amen.", while the tenor and basso voices sing the second half. The lyrics are written below the notes. Measure 59 begins with a dotted half note in the soprano staff.

Nurturing Mother of the Redeemer, who remain the open portal of heaven and the star of the sea,
come to the aid of your fallen people, who are anxious to rise again.

You who, to the astonishment of all creation, brought forth your holy Creator while being a virgin both before and afterwards,
claiming for yourself from Gabriel's mouth that 'Hail', have mercy on us sinners.