

Ave mater matris Dei

Nicolai Gomberti musici excelentissimi...
Liber primus, Venice, 1552, n° 21

Nicolas Gombert (c. 1495- c. 1560)
Transcribed & Edited by Jorge Martín

Musical score for Ave mater matris Dei, measures 1-6. The score is for five voices: Cantus, Altus, Tenor 1, Quintus (Tenor 2), and Bassus. The lyrics are: A - - ve ma - ter ma - - - A - - - ve ma - - - ter ma - A - - - ve ma - ter, [a - - - ve ma - ter] ma - A - - ve ma - ter ma - - - -

Musical score for Ave mater matris Dei, measures 7-10. The score is for five voices: Cantus (C), Altus (A), Tenor 1 (T1), Tenor 2 (T2), and Bassus (B). The lyrics are: tris De - - i, a - ve ma - ter ma - tris De i, ma - tris De - - - - i, a - ve ma - ter ma - tris De - i, a - ve ma - tris De - i, [a - ve ma - ter,] a - ve ma - ter ma - tris De - i, ma - tris De - - - - i, [a - ve ma - ter ma - tris De - - - - i,] tris De - - - - i, a - ve ma - ter ma - tris De - i, [a - ve ma -

C tris De - i, per quam sal - vi fi - unt re - - i, [per quam sal - vi

A ma - ter ma - tris De - i, per quam sal - vi fi - unt re -

T1 tris De - i, per quam sal - vi fi - unt re - i, per quam

T2 per quam sal - vi, per quam sal - vi fi - unt re - i,

B ter ma - tris De - i,] per quam sal - vi fi -

19 C - fi - unt re - - i,] per quam sal - vi fi - unt,

A i, per quam sal - vi fi - unt re -

T1 sal - vi fi - unt re - i, sal - vi fi - unt re - - i, per quam sal - vi fi - unt

T2 per quam sal - vi fi - unt re - - i,

B unt, per quam sal - vi fi - unt re - i,

25 C [per - quam sal - vi fi - unt re - i,] sal - vi fi - unt re - - i. A - ve

A i, per quam sal - vi fi - unt re - i. A -

T1 re - i, [per quam sal - - vi fi - unt re - - - - -

T2 per quam sal - vi fi - - unt re - - - - - i.

B [per quam sal - vi fi - unt re - i.] A ve pro - le

C
pro - le, a - ve pro - le fe - cun - da - ta, a - ve pro - le

A
ve - pro - - - le, a - ve pro - le fe - cun - da - ta, a - ve pro -

T1
- - i.] A - ve pro - le fe - cun - da - - - ta,

T2
A - ve - pro - - - - - le fe - cun - da - ta, fe - cun -

B
fe - cun - da - ta, [a - ve pro - le fe - cun - da - ta,] a -

37

C
fe - cun - da - ta, fe - cun - da - ta, An - na De - o de -

A
le - fe - cun - da - - - - - ta, An - na de -

T1
a - ve pro - le fe - cun - da - - - ta, a - - - ve pro - le

T2
da - - - - ta, fe - cun - da - ta, An - na De - o de - di -

B
ve pro - - - - le fe - cun - da - - - - - ta,

43

C
di - ca - ta, de - di - ca - ta, An - na De - o de - di -

A
di - ca - ta, An - na De - o de - di - ca - - - ta, An - na De - o de -

T1
fe - cun - da - ta, An - na De - o de - di - ca - ta, An - na De - o

T2
ca - - - ta, An - na De - o, An - na De - o de - di -

B
An - na De - o de - di - ca - - - - - ta,

C
ca - ta, De-o de di - ca - ta pro fi - de li ple-be to -

A
di - ca - ta, de - di - ca - ta pro fi - de - li ple be to -

T1
de - di - ca - ta, de - di - ca - ta pro fi - de - li, pro fi - de - li,

T2
ca - ta, de - di - ca - ta, de - di - ca - ta, de - di - ca - ta

B
De - o de - di - ca - ta, De - o de - di - ca - ta pro fi - de -

56
C
ta, ple - be to - ta, pro fi - de - li ple - - - be

A
- - ta, pro fi - de - li ple - be to - - - ta

T1
pro fi - de - li ple - be to - ta, [pro fi - de - li ple - - - be to - - -

T2
pro fi - de - li ple - be, pro fi - de - li, pro fi - de - li ple - be to - ta,

B
li ple - be to - ta, pro fi - de - li ple - - - - be to -

63
C
to - ta a-pud Chri - stum sis - de - vo - ta,

A
a-pud Chri - stum sis - de - vo - ta, [a - pud Chri - stum sis - de - vo - -

T1
ta] a - pud Chri - stum sis de - vo - ta.

T2
pro fi - de - li ple - be to - ta a - pud Chri - stum sis de - vo - -

B
ta, ple - be to - ta, [ple - be - to - - ta] a -

C
a - pud Chri - stum sis de - vo - ta. Al - le - lu - ia,

A
ta.] Al - le - lu ia, al - le - lu -

T1
Al - le - lu - ia, al - le - lu -

T2
ta, [a-pud Chri - stum sis de - vo - ta.] Al - le - lu - ia, al - le - lu -

B
pud Chri - stum sis de - vo - ta. Al - le - lu - ia, al - le - lu -

77

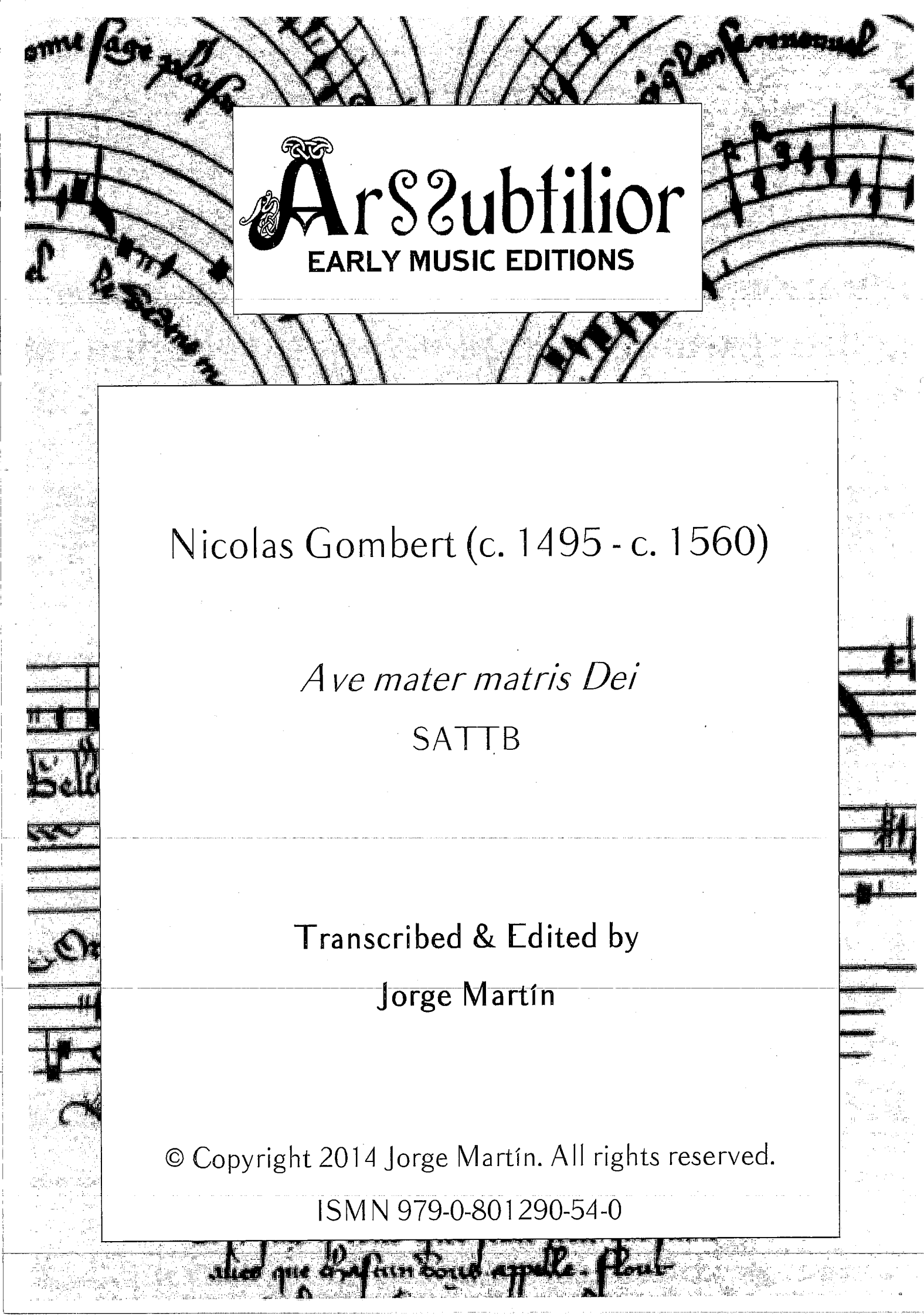
C
al - le - lu - ia, al - le - lu - ia.

A
ia, al - le - lu - ia, al - le - lu - ia.

T1
ia, al - le - lu - ia, al - le - lu - ia.

T2
ia, al - le - lu - ia, al - le - lu - ia.

B
ia, al - le - lu - ia, [al - le - lu - ia.]



Ars subtilior
EARLY MUSIC EDITIONS

Nicolas Gombert (c. 1495 - c. 1560)

Ave mater matris Dei

SATTB

Transcribed & Edited by

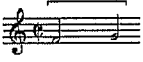
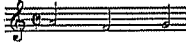
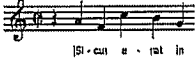
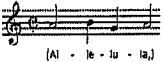








Jorge Martín

© Copyright 2014 Jorge Martín. All rights reserved.

ISMN 979-0-801290-54-0

... que Profeta David appelle flout

Legenda

Symbol	Example	Meaning
—		Ligature
- - - -		Coloration (the shape marks the beginning and the end)
[Text]		Text repetition indicated in source (<i>ij</i> or <i>symbol</i>). (The brackets mark the beginning and the end of the repetition)
(Text)		Text repetition not indicated in source (added by editor)
		Passage reconstructed by editor, partially or completely lost in the source because of ink corrosion.
		Passage changed or added by editor due to mistakes in the source made by the copyist or printer.
+		Note transcribed exactly as found in the source, considered as an exception to the rule and not a mistake (= <i>sic</i>)
		Cautionary diesis indicated in source (B or E natural)
S.		Canon beginning or end in <i>dux</i> (<i>signum congruentiae</i>)

Equivalence is always $\text{H}=\text{O}$ for both binary and ternary meters. Otherwise it is indicated

Unless indicated, the transcription is in original pitch