

1. O NOTACIJI (dvoglasje)

The diagram illustrates voice ranges and color coding for counterpoint. It features several musical staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). A central piano accompaniment is shown with notes labeled 'c', 'c1', 'c2', and 'c3'. Callout boxes identify voice ranges: 'VISOKA LEGA (SA)' for Soprano and Alto, 'SREDNJA LEGA (AT)' for Alto and Tenor, and 'NIZKA LEGA (TB)' for Tenor and Bass. A cloud-shaped box contains the instruction: 'PRI UČENJU KLJUČEV SI POMAGAJ Z BARVANJEM ČRT: C – RDEČA, F – ZELENA, G – MODRA'. Dotted lines connect the callout boxes to the corresponding notes on the staves.

VISOKA LEGA (SA)

PRI UČENJU KLJUČEV SI POMAGAJ Z BARVANJEM ČRT:
C – RDEČA
F – ZELENA
G – MODRA

SREDNJA LEGA (AT)

NIZKA LEGA (TB)

S
A
S
A
A
T
T
B

c c1 c2 c3

A

SISTEM S H (DURALITER)
SISTEM Z B (MOLLARITER)

MENZURALNA NOTACIJA TAKTNIC

LOK NADOMEŠČA NOTO S PIKO PREKO TAKTNIČNE NOTE, KI JIH NE MOREMO ZAPISATI S PIKO, NE MOREMO ZAPISATI NITI Z LOKOM!

Palestrina: odlomek iz Oratio Hieremiae

A I. Pu - pil - li fá - cti sú - mus áb - sque pá - - - - tre,

A II. Pu - pil - li fá - cti sú - mus áb - sque pá - - - - tre,

SPODNJI PRIMER JE ENAK GORNJEMU, VENDAR V DRUGAČNEM PREPISU IN SODOBNI TRANSPOZICIJI!

B

Palestrina: odlomek iz Oratio Hieremiae

A I. Pu - pil - li fá - cti sú - mus áb - sque pá - - - - tre,

A II. Pu - pil - li fá - cti sú - mus áb - sque pá - - - - tre,

PRI NAŠIH NALOGAH UPORABLJAMO SOSEDNJA GLASOVA. GORNJI PRIMER BI ZAPISALI TAKOLE:

C

Palestrina: odlomek iz Oratio Hieremiae

A I. Pu - pil - li fá - cti sú - mus áb - sque pá - - - - tre,

A II. Pu - pil - li fá - cti sú - mus áb - sque pá - - - - tre,

OBLIKOVANJE MELODIJE

OSNOVE OBLIKOVANJA MELODIJE

ZNAČILNI TONI MELODIJE (MELODIČNI RELIEF IN MELODIČNE KOTE)

(Missa: Salvum me fac, Kyrie, tenor)

Ky - ri e e - léi - - - - - son.

Annotations:

- OBLIKA MELODIČNE LINIJE: LOK
- MELODIČNI PREVOJ (TON, V KATEREM MELODIJA SPREMENI SMER)
- KULMINACIJI (VRH, DRUGI JE AGOGIČNO POUDARJEN)
- DELNA KULMINACIJA (DELNI VRH)
- OBSEG LINIJE MED NAJNIŽ. IN NAJVIŠ. TONOM (AMBITUS LINIJE)
- KLAVZULA
- ZAČETNI TON
- PRED PREDZADNJI TON (ANTE PAENULTIMA)
- PREDZADNJI TON (PAENULTIMA)
- ZADNJI TON (ULTIMA, NOTA FINALIS)

INTERVALNI RAZRED IN RAZRED TONSKIH VIŠIN

(Missa: Salvum me fac, Kyrie, tenor)

Ky - ri e e - léi - - - - - son.

Annotations:

- MOŽNI SPLOŠNI TIPI:
 - 1) POSTOPNO GIBANJE
 - 2) AKORDIČNA GIBANJA
 - 3) INTERVALNI SKOKI
 - 4) KOMBINIRANA GIBANJA
- INTERVALNI RAZRED: INTERVALNI ODNOSI MED TONI MELODIJE (SPODNJI PRIMER: 3↑-2↑-2↑-2↑-2↑-3↓-3↓-2↓-2↓-2↓-2↑-2↓, PREVLAJUJE POSTOPNO GIBANJE, TRI OBMOČJA TERČNIH SKOKOV)
- RAZRED TONSKIH VIŠIN: ODNOS MED TONI MELODIJE IN USTREZNIM TONSKIM SISTEMOM (GORNJI PRIMER: AVTENTIČNI DORSKI »MOLLARITER«)
- MOŽNOSTI RENESANČNE KOMPOZICIJE:
 - 1) DVANAJST MODUSOV
 - 2) SISTEM DURALITER – MOLLARITER
 - 3) OBSEGI:
 - a. AVTENTIČNI
 - b. PLAGALNI
 - c. KOMBINIRANI

PREGLED OSNOVNIH INTERVALNIH MOŽNOSTI (INTERVALNI RAZRED)

1. INTERVALNO GIBANJE PO RASTOČEM SEKUNDNEM POSTOPU
(brevis, celinka, polovinka)



2. INTERVALNO GIBANJE PO RASTOČEM SKOKU
(brevis, celinka, polovinka)



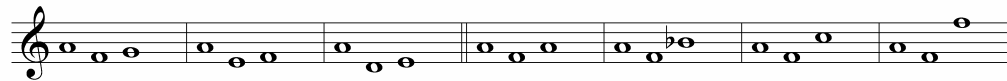
3. INTERVALNO GIBANJE PO RASTOČEM SEKSTNEM IN OKTAVNEM
SKOKU (brevis, celinka, polovinka)



4. INTERVALNO GIBANJE PO PADAJOČEM SEKUNDNEM POSTOPU
(brevis, celinka, polovinka)



5. INTERVALNO GIBANJE PO PADAJOČEM SKOKU
(brevis, celinka, polovinka)



MELODIČNI RELIEF – OSNOVNE KONTURE

1. LOK

a. OSNOVNI LOK (ARKADA)

Ho - - - sán - - - - na in ex - cæl - sis.

b. OBRNJENI LOK (INVERZNA ARKADA)

Et re - sur - ré - xit tér - ti - a di - e.

»MELODIČNE KOTE«:

- MELODIČNA KULMINACIJA (VRH (VIŠEK))
- MEL. ANTI KULMINACIJA (MEL. DOL, NIŽEK)
- MELODIČNI PREVOJ (SPODNJI, ZGORNJI, DELNA KULMINACIJA)

2. OS

a. SPODNJA

Sú - sci - pe ver - bum, Vir - go Ma - ri - a.

b. SREDNJA

10 (Mottetto: Gaudent in cœlis., cantus)

Gau - dent in cœ - - - - - lis,

c. ZGORNJA

Et in ter - ra pax ho - mi - ni - bus, ho - mi - - - - - ni - bus.

3. ENOSMERNE KONTURE

a. RASTOČA (ASCENDENČNA)

San - - - - - ctus.

b. PADAJOČA (DESCENDENČNA)

6 (Missa: O regem cœli, Credo, tenor)

de - scén - dit de cœ - - - - - lis.

PRIMERI LINIJ BREZ ČETRTINK

Giovanni Pierluigi da Palestrina: „Ego sum panis vivus“

7b 13 8c

Pa - tres ve - stri mandu - ca - verunt man - na

Giovanni Pierluigi da Palestrina: „Stabat mater“

8d 8c

Fac ut por - tem Chri - sti mor - tem, pas - si - o - - - nis

Giovanni Pierluigi da Palestrina: „Stabat mater“

12b 10b

Jux - ta cru - cem te cum sta - re, et me ti - bi

Giovanni Pierluigi da Palestrina: „Lapidabant Stephanum“

14 8b

ac - ci - pe - spi - ri - tum me - - - um

Giovanni Pierluigi da Palestrina: „Ave Maria“

11d

gra - ti - a ple - na Do - mi - nus te - cum Do - mi - nus te - cum

Giovanni Pierluigi da Palestrina: „Ave Maria“

10c

be - ne - di - cta tu in mu - li - e - ri - bus,

Giovanni Pierluigi da Palestrina: „Jesus junxit“

15a

vi - - a, et i - bat cum il - lis

Giovanni Pierluigi da Palestrina: „Loquebantur variis linguis apostoli“

15b 8d

et coe - perunt lo - - - qui, pro - ut spi - ri - tus

Giovanni Pierluigi da Palestrina: „Benedicta sit sancta Trinitas“

7c 14

be - ne - di - cta sit san - cta Trini - tas

Giovanni Pierluigi da Palestrina: „Gaudent in coelis“

Gau - dent in coe - - - - - lis gaudent in coe - lis
et qui - - a pro e - - - - - jus a - mo - - - - re

Giovanni Pierluigi da Palestrina: „Isti sunt viri sancti“

et de - dit il - lis glo - ri - am sem - pi - - ter - - - - - nam

Giovanni Pierluigi da Palestrina: „Tribus miraculis“

Tri - bus mi - ra - cu - lis or - na - tum di - - em sanctum

Giovanni Pierluigi da Palestrina: „Jesus junxit“

o stul - ti et tar - - di cor - - de

Giovanni Pierluigi da Palestrina: „O rex gloriae“

ne de - re - lin - quas nos or - pha - nos,

Giovanni Pierluigi da Palestrina: „Loquebantur variis linguis apostoli“

pro - ut spi - ri - tus san - ctus

Giovanni Pierluigi da Palestrina: „Magnum haereditatis mysterium“

non est pol - lu - tus ex e - a non est pol - lu - tus ex e - - - - - a

Giovanni Pierluigi da Palestrina: „Ave Maria“

dul - cis et pi - a et pi - a, o ma - ter De - i

Giovanni Pierluigi da Palestrina: „Salve Regina“

dul - ce - - do et spes no - stra, sal - ve;

(povzeto po Claus Ganter, Kontrapunkt für Musiker)

NALOGE

1. IZPIŠI VSE TEORETIČNE OBSEGE GLASOV:

- sopran v violinskem g ključu (h) d – g² (h²) _____
- sopran v sopranskem c ključu _____
- alt v altovskem c ključu _____
- tenor v tenorskem c ključu _____
- bas v basovskem f ključu _____

2. KOLIKO TONOV OBSEGA TEORETIČNI TONSKI SISTEM RENESANČNE GLASBE?

3. Opiši razlike med zapisoma dvoglasnega primera 1/A in 1/B:

4. Analiziraj melodično linijo (melodični relief) in primere linij brez četrting!

(Palestrina: Mottetto: Unus ex duobus, cantus)

5. Zapiši nekaj melodij, upoštevaj intervalni razred, razred tonskih višin in ritmiko renesančne polifonije:

- a. arbitrarni cantus firmus brez besedila
- b. cantus firmus brez besedila po gregorijanskem napevu
- c. arbitrarni cantus firmus z besedilom
 - i. Amen. (A-men)
 - ii. Allelúia. (Al-le-lú-ia.)
 - iii. Ave María, grátia pléna. (Á-ve Ma-rí-a, grá-ti-a plé-na.)
 - iv. Páter nóster qui es in cóelis. (Pá-ter nó-ster qui es in cóe-lis.)
 - v. Kýrie eléison. (Ký-ri-e e-lé-i-son.)
 - vi. Chríste eléison. (Chrí-ste e-lé-i-son.)
 - vii. Ágnus Déi, qui tóllis peccáta mún-di, miserére nóbis. (Á-gnus Dé-i, qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis.)
 - viii. Véni Sáncte Spíritus. (Vé-ni Sán-cte Spí-ri-tus.)
- d. cantus firmus brez besedila po gregorijanskem napevu
- e. floridus brez četrting in brez besedila
- f. floridus brez četrting z besedilom (glej c.)

OBLIKOVANJE DVOGLASJA

HARMONSKO IN MELODIČNO GIBANJE

Harmonsko gibanje je sočasno (simultano) gibanje dveh linij

OSNOVNE LASTNOSTI

SKUPNO GIBANJE:

1. POSTOPNO (KONJUNKTIVNO – ZVEZNO) ALI
2. SKOKOVITO (DISJUNKTIVNO – NEZVEZNO)
 1. RASTOČE (ASCENDENČNO) ALI
 2. PADAJOČE (DESCENDENČNO)

DVE OBLIKI ISTOSMERNEGA GIBANJA:

1. RAZNOLIČNO (HETEROGENO)
2. ENOLIČNO (HOMOGENO) ALI PARALELNO (VZPOREDNO)

1. ISTOSMERNO GIBANJE (direktno g., enako g.– MOTUS RECTUS (lat. *rectus* raven, pravi, navpičen)

VZPOREDNO (PARALELNO) GIBANJE (8-6)

ISTOSMERNO GIBANJE (8-6)

	OBIČAJNO GIBANJE	POGOJNO UPORABNO	NESPREJEMLJIVO, BREZPOGOJNO NEUPORABNO
POPOLNA KONSONANCA V POPOLNO KONSONANCO			
1-1			X
5-5			X
8-8			X
1-8			X
8-1			X
5-8		! ? 	
8-5			
POPOLNA KONSONANCA V NEPOPOLNO KONSONANCO			
1-3			
5-3 5-6		? 	
8-6	X		

NEPOPOLNA KONSONANCA V POPOLNO KONSONANCO			
3-1			
3-5			
3-8			X
6-5			
6-8			
NEPOPOLNA KONSONANCA V NEPOPOLNO KONSONANCO			
3-3			
6-6			
3-6 6-3			

OSNOVNE LASTNOSTI

GLASOVA GRESTA SKUPAJ ALI NARAZEN

1. POSTOPNO (KONJUNKTIVNO – ZVEZNO) ALI
2. SKOKOVITO (DISJUNKTIVNO – NEZVEZNO)

DVE OBLIKI PROTISMERNEGA GIBANJA:

1. RAZNOLIČNO (HETEROGENO)
2. ENOLIČNO (HOMOGENO) ALI ANTIPARALELNO (PROTI VZPOREDNO)

2. PROTISMERNO GIBANJE (indirektno g., raznosmerno g., neenako g.)
– MOTUS CONTRARIUS (lat. *contrarius* nasproten, nasproti ležič)

Pa - ter no - ster qui es in coe - lis.

ANTIPARALELNO GIBANJE
(PROTIVZPOREDNO)

RAZNOLIČNO PROTISMERNO
GIBANJE

Pa - ter no - ster qui es in coe - lis.

	OBIČAJNO GIBANJE	POGOJNO UPORABNO	NESPREJEMLJIVO, BREZPOGOJNO NEUPORABNO
POPOLNA KONSONANCA V POPOLNO KONSONANCO			
1-5			
1-8			
5-1			
5-8			
8-1			
8-5			
POPOLNA KONSONANCA V NEPOPOLNO KONSONANCO			
1-3			
1-6			
5-3			
8-3			
8-6			

NEPOPOLNA KONSONANCA V POPOLNO KONSONANCO		
3-1		
3-5		
3-8		
6-1		
6-8		
NEPOPOLNA KONSONANCA V NEPOPOLNO KONSONANCO		
3-6		
6-3		

3. STRANSKO GIBANJE – MOTUS OBLIQUUS (lat. *obliquus* stranski)

Pa - ter no - ster qui es in coe - lis.

Pa - ter no - ster qui es in coe - lis.

»RITMIZIRAN«
BORDUN

Pa - ter no - ster qui es in coe - lis.

Pa - ter no - ster qui es in coe - lis.

BORDUN –
ničta
melodična linija
kontrapunkta

Pa - ter no - ster qui es in coe - lis.

Pa - - - ter no - - - - - - - - - ster.

najpreprostejši
kontrapunkt v
stranskem
gibanju

	OBIČAJNO GIBANJE	POGOJNO UPORABNO	NESPREJEMLJIVO, BREZPOGOJNO NEUPORABNO
POPOLNA KONSONANCA V POPOLNO KONSONANCO			
1-5			
1-8			
5-1			
5-8			
8-1	X		
8-5			
POPOLNA KONSONANCA V NEPOPOLNO KONSONANCO			
1-3			
1-6	X		
5-3			
8-6			
NEPOPOLNA KONSONANCA V POPOLNO KONSONANCO			
3-1			
3-5			
3-8			
6-1		X	
6-5			
6-8			
NEPOPOLNA KONSONANCA V NEPOPOLNO KONSONANCO			
3-6			
6-3			

Melodično gibanje je zaporedno (sukcesivno) gibanje dveh ali več glasov, npr. pri imitaciji; več o tem pri imitaciji!

1. ISTOSMERNNA IMITACIJA – IMITATIO AEQUALIS MOTUS
2. PROTISMERNNA IMITACIJA – IMITATIO INAEQUALIS MOTUS
3. RETROGRADNA IMITACIJA – IMITATIO RETROGRADA, IMITATIO CANCRIZANS, PER MOTUM RETROGRADUM
4. PROTISMERNNA IN RETROGRADNA IMITACIJA – IMITATIO CANCRIZANS MOTU CONTRARIO

Palestrina: maša "Primi Toni"

UPORABA SOZVOČIJ

BREVIS, CELINKE, POLOVINKE 1:1 – SAMO KONSONANCE

POLOVINKE V STRANSKEM GIBANJU – PREHAJALNA DISONANCA NA LAHKO

ZAČETEK V DVOGLASJU – POPOLNA KONSONANCA (1, 5 (SAMO V ZGORNJEM GLASU IN EOLSKI ZAČETEK V FRIGIJSKEM MODUSU), 8)

KLAVZULA – Z DISONANČNO SINKOPO (2-3-1 IN 7-6-8)

PRIMERI DVOGLASJA IZ PALESTRINE

Palestrina: Motetus Ascendit Deus

Palestrina: motet "Cantabo Domine"

Palestrina: motet Quem vidistis, pastores

PRIMERI DVOGLASNIH MOTETOV IZ LITERATURE

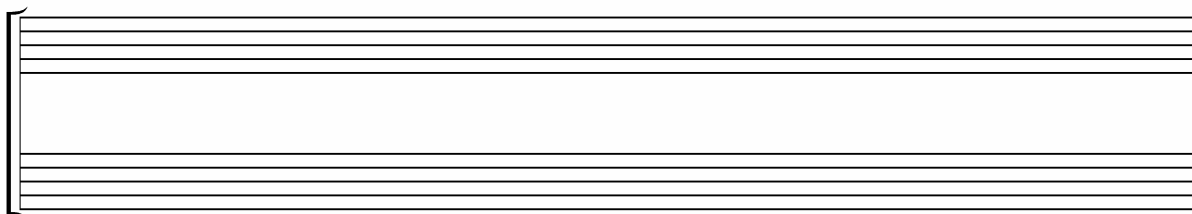
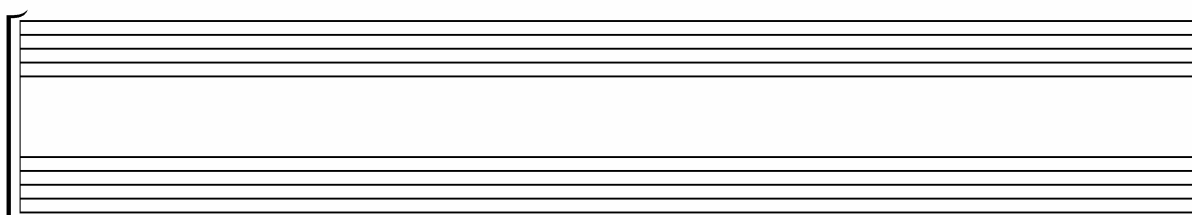
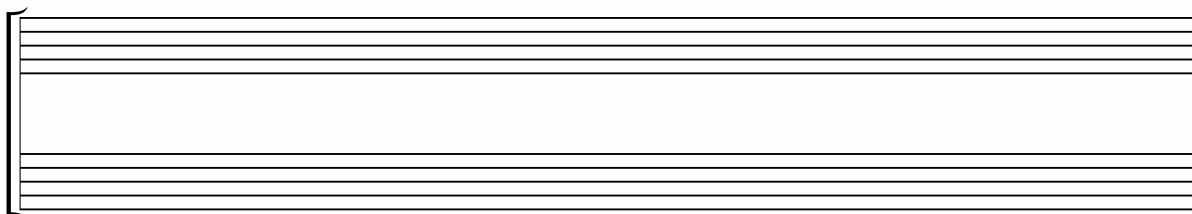
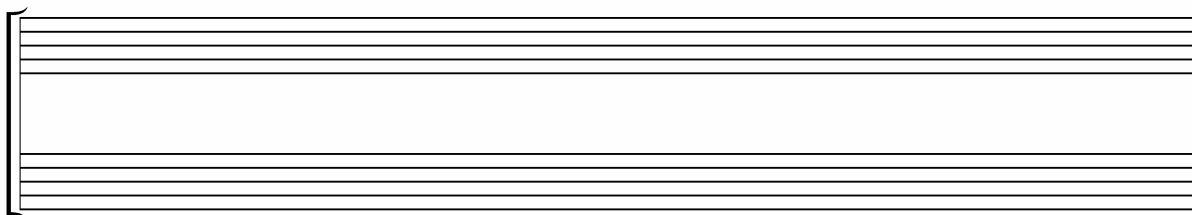
Lassus: Oculus non vidit, bicinium iz "Magnum opus musicum"

The image shows a musical score for a two-part motet by Heinrich Lassus. The score is written for Cantus (C) and Altus (A) voices. The lyrics are in Latin and describe the limitations of human sight and hearing in understanding the divine. The score is divided into systems, with measure numbers 5, 9, 14, 19, 24, and 28 marked at the beginning of each system. The lyrics are as follows:

O - cu - lus non vi - - - dit, nec
 - - - cu - lus non vi - - - -
 - au - - - ris au - di - - -
 dit, nec - - - au - - - ris au - - - di -
 vit, nec in cor ho - mi - nis a - - - scen - - -
 vit, nec in cor ho - mi - nis a - - - scen -
 dit, quae prae - pa - - ra -
 dit, quae prae - - - pa - - - ra - vit
 vit De - us his, qui di - li - gunt
 De - - - - us his, qui di - - - li - gunt
 il - - - lum, qui di - - - li - gunt
 - il - - - lum, qui di - - - li - gunt
 - il - - - lum.

NALOGA

1. Premisli vse vrste harmonskih gibanj.
2. Analiziraj dvoglasne primere Palestrina na str. 16.
3. Analiziraj skladbo Lassusa *Oculus non vidit*.
4. Na cantus firmus prejšnje naloge izdelaj dvoglasj s floridnim kontrapunktom brez četrtink!



1. POSTOPEK IZDELAVE DVOGLASNEGA MOTETNEGA MADRIGALA

- 1.) IZBERI PRIMERNO LJUDSKO PESEM (Vsi so venci veili, Staro leto je minolo ...)

NE JOUČI ZA MENE Prekmurje
Vaneča

$\text{♩} = 96$

Ne jou-či za me-ne, ma-ti, kaj v ta-bor nam

- 2.) IZDELAJ PRIMERNO TEMO ZA IMITACIJO (UPOŠTEVAJ BESEDILO!) IN SKICIRAJ IMITACIJO

- 3.) SKICIRAJ DVOGLASJE

- 4.) IZDELAJ DVOGLASJE

- 5.) PODLOŽI BESEDILO – USTREZNO PREUREDİ IN PREOBLIKUJ DVOGLASJE

Ne jou-či za me - nema - - - ti, za me-ne ma - ti.

Ne jou-či za me - ne ma - - - ti.

6.) LAHKO PODLOŽIŠ TUDI LATINSKO, LITURGIČNO BESEDILO

Ky - ri - e - - - e-le - - - i - son, e - le - i - son.

Ky - ri - e - - - e-le - - - i - son.

2. IZDELAVA TRIGLASNEGA MOTETNEGA MADRIGALA

PODOBNO, KOT DVOGLASNI MOTETNI MADRIGAL, IZDELAJ TUDI TRIGLASNEGA. Spodnji primer je primer za prosto polifonijo.

Ne - - - jou - - - či - - - za me - ne ma - - - ti.

Ne jou - - - či za me - ne ma - - - ti.

Ne jou - - - či za me - ne ma - - - ti.

1. Preberi in prevedi odlomek; komentiraj besedilo!

P R E F A C E

The *Ricercars* by Adrian Willaert, printed here for the first time in a complete edition for practical use, have been published not less than thrice in the course of half a century and prove by this fact their unusual popularity and importance. Our text uses the Venetian print of 1559 bearing the significant title:

Fantasie Ricercari Contrapunti a tre voci . . . appropriati per Cantare & Sonare d'ogni sorte di Stromenti.

The *Ricercars* are instrumental works which follow in their formal structure mostly the vocal-polyphonic compositions of the Renaissance, which have received their definite setting by the great Dutch and Italian masters of masses and motets. The *Ricercars* have a variety of themes and a multipartite form, which they have taken from the motets that imitate throughout, but they have changed them for mere instrumental purposes quite wilfully according to their selfmade laws. As the contrapuntal structure of the *Ricercars* is dovetailed so deftly and interwoven and shaped so consistently by numberless melodious and rhythmical relations, the visible imitations often appear to be scarcely more than forces which sustain the whole. Furthermore the intentional renouncement of a given melody and the free invention of purely musical motives is of importance: at one time they are the result of a wonderfully prolific fancy restlessly pressing forward, at another time they have their origin in a conception of art which is more constructive and which builds in a matter of fact manner. All pieces however are governed by the super-individual laws of the Gregorian scales mentioned at the beginning and a rhythm flowing on majestically sweeping away all supports.

The score uses the musical text handed down to us in three separate part scores; however, the value of the notes has been reduced throughout to a half (♢ = ♩), in the three time bar to a quarter (♢ = ♪), and the original keys indicated at the beginning of the staves have been replaced by the keys now in use. The right angles with full drawn and dotted lines (∟ !") illustrate the heterogeneous and partly incomprehensible structure of the *Ricercars*, and may help the player in performing. The signs illustrate the construction: ∟ points out the most important lines of music, mostly of an imitative kind, whilst !" indicates the more secondary relations; sometimes they have the aim of marking certain melodious movements as contrasts or as transformations and variations. Likewise the ∟∟ . . . ∟∟ call attention to greater repetitions, of which the actually repeated part is moreover marked as "Ripresa". The sign ∟∟, employed only in the last number, points to the common melodious substance by means of which the bass becomes the most important bearer of the connecting link. All additions have been printed in the score above the musical text and are thus recognizable as quite apparent supplements or suggestions of the editor.

Besides the above-mentioned aids of interpretation the parts contains a "sign of breathing" (>) which, without being a sign of phrasing in the strict sense of the word, indicates a further synthesis of the run of melody. With a clumsy, accentuated "setting off" or a marking of the theme in the modern sense, the meaning of the "sign of breathing" would, however, be thoroughly misunderstood.

2. ANALIZIRAJ POLIFONI STAVEK RICERCARA (teksturna in oblikovna analiza: poišči teme, ugotovi vrsto imitacije, opredeli odnose med glasovi, določi tematske sklope – oblikovne dele)

IX Ricercari

Herausgegeben von
Hermann Zenck

1

Adrian Willaert

Cantus

Tenor

Bassus

7

15

23

31

39

Musical score for measures 39-46. Treble clef, bass clef, and alto clef. Key signature: one flat. Measure numbers 39, 40, 41, 42, 43, 44, 45, 46 are indicated.

47

Musical score for measures 47-54. Treble clef, bass clef, and alto clef. Key signature: one flat. Measure numbers 47, 48, 49, 50, 51, 52, 53, 54 are indicated.

Musical score for measures 55-62. Treble clef, bass clef, and alto clef. Key signature: one flat. Measure numbers 55, 56, 57, 58, 59, 60, 61, 62 are indicated.

63

Musical score for measures 63-70. Treble clef, bass clef, and alto clef. Key signature: one flat. Measure numbers 63, 64, 65, 66, 67, 68, 69, 70 are indicated.

71

Musical score for measures 71-78. Treble clef, bass clef, and alto clef. Key signature: one flat. Measure numbers 71, 72, 73, 74, 75, 76, 77, 78 are indicated.

79

Musical score for measures 79-86. Treble clef, bass clef, and alto clef. Key signature: one flat. Measure numbers 79, 80, 81, 82, 83, 84, 85, 86 are indicated.

87

96

105

114

123

132

3. Primerjaj Willaertov (1480-90–1562) in Frescobaldijev (1583–1643) ricercare!

RECERCAR NONO⁽¹⁾

con quattro sogetti⁽²⁾

Révision, annotations, doigtés
de **ROLANDE FALGINELLI**
Professeur d'Orgue
au Conservatoire National de Paris

Girolamo FRESCOBALDI
Organiste de Saint-Pierre de Rome
(1583 - 1643)

(♩ = 76)

II Princip. 8, 4
Nasard, Oct. 2
Larigot 1 1/3
I Montre 8, Prest. 4
Quinte 2 2/3
Doublette 2, I-II
Pd. Fonds 16, 8 dx
II

1. 9^{ème} Ton, mode éolien, ancienne dénomination du mode hypodorien devenu le deuxième Ton plagal du Plain-chant grégorien.

2. Les quatre Thèmes

Paris, S. BORNE MANN, Editeurs
15, rue de Tournon

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3

Th. I 5 [1] 4 Th. II 3 1
Th. II 1 3 [1] 3
3 5 - 4 3
Th. III 1 2 4
1 4 2
Th. I 3 1
Th. IV Th. III

Detailed description: This system contains the first four measures of the piece. It features three staves: Th. I (top), Th. II (middle), and Th. III (bottom). The bass line is also present. Fingerings and articulations are indicated throughout. A measure rest is shown in the first measure of the top staff.

Th. III 5 [1] 2 4 5 3 4 5
Th. IV 3 2 1 3 2 3
Th. IV 4
Th. I 4 [1] 2 [1] 4 2
Th. I

Detailed description: This system contains measures 5 through 8. It features three staves: Th. I (top), Th. II (middle), and Th. III (bottom). The bass line is also present. Fingerings and articulations are indicated throughout.

Th. IV 3 1 5 [1] 1 2 3 1 2 1
Th. II 3 1 3 1 4 5 2 3 [1 2 1]
Th. III 2 2 1 3 2 4
Th. III Th. IV

Detailed description: This system contains measures 9 through 12. It features three staves: Th. I (top), Th. II (middle), and Th. III (bottom). The bass line is also present. Fingerings and articulations are indicated throughout.

Th. III 3 5 Th. III 1 2 4 5 3 1 4 Th. IV 1 2
Th. I Th. II 3 5 1 4 2 [1] 5
Th. III Th. IV Th. III

Detailed description: This system contains measures 13 through 16. It features three staves: Th. I (top), Th. II (middle), and Th. III (bottom). The bass line is also present. Fingerings and articulations are indicated throughout.

The musical score is organized into five systems, each consisting of three staves. The instruments are indicated by labels: Th. I, Th. II, Th. III, Th. III (fr.), Th. IV, Th. VI, I + Montre 16, and II + Cymbale. The notation includes various rhythmic values, accidentals, and articulation marks (accents, slurs, and breath marks). Fingerings are indicated by numbers 1-5. Dynamic markings such as *mf* and *mfz* are present. The score concludes with a double bar line and a sharp sign (#) on the top staff of the final system.

4. Dopolni manjkajoče glasove!

(Palestrina: Missa "O regem coeli", Sanctus)

1

Plé - ni sunt coé - - - li, plé - ni

Plé - ni sunt coé - - - li, plé - ni sunt

Plé - ni sunt coé - - -

(Palestrina: Missa "O regem coeli", Sanctus)

2

Ple - ni sunt coe-li et - - - ter - ra, et

Ple - ni sunt coe-li et ter - - - ra,

Ple - ni sunt coe - li et - - - ter

(Palestrina, Missa "Virtute magna")

3

Altus

Tenor

Bassus

Cru -

Cru - ci - fi - xus é - ti - am pro no -

Cru - ci - fi - xus é - ti - am pro no -

ci - fi - xus é - ti - am pro no - bis, sub Pón -

bis, pro no bis: sub Pón - ti -

bis, Cru - ci - fi - xus é - ti - am pro no - bis,

UVOD V INŠTRUMENTALNI KONTRAPUNKT

PREMISLI SPODNJA PRIMERA

VOKALNA ZASEDBA:
 - OBSEG LINIJ
 - RAZMIK MED GLASOVI
 - UPORABA INTERVALOV

TEMATSKA GRADNJA
 (ASIMETRIČNOST, AMOTIVIČNOST)

RITMIČNA GRADNJA
 (NI TAKTA, NEKONTRASTJE, HETERORITMIKA ETC.)

HARMONIJA
 (DIATONIKA, MODALNOST, KONSONANČNOST, STROG NADZOR NAD UPORABO DISONANCE, FUNKCIONALNI ODNOS NI SISTEMATIČNO UVELJAVLJEN)

INŠTRUMENTALNA ZASEDBA:
 - OBSEG LINIJ
 - RAZMIK MED GLASOVI
 - UPORABA INTERVALOV

TEMATSKA GRADNJA
 (SIMETRIČNOST, MOTIVIČNOST, SEKVENCE)

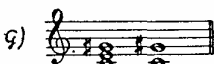
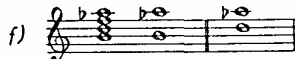
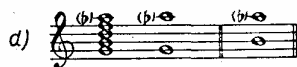
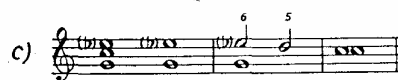
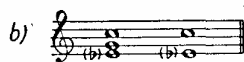
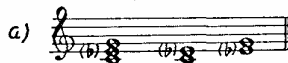
RITMIČNA GRADNJA
 (TAKT, HOMOGENA RITMIKA (MEHANSKA MOTORIKA), KONTRASTNE MENJAVE RITMA ETC.)

HARMONIJA
 (VEČ KROMATIKE, DUR-MOL, ŠIRŠA UPORABA DISONANCE, FUNKCIONALNI ODNOS – PREVLADUJEJO GLAVNE FUNKCIJE, HARMONSKI RITEM, ETC.)

T S T D T S D T

ZASTOPSTVO AKORDOV V DVOGLASJU (PO L. M. ŠKERJANCU)

9. notni primer



BACH, INVENCIJA ŠT. 1 (ANALIZA: HARMONIJA, OBLIKA, glej legendo na str. 7)

BWV 772

NEAKORDIČNI

C: T D

8

C: T D⁴ - T - D - T

G: S a: d - t - D - t T IV+ DD

MODULACIJSKA SEKVENCA: C - G

5

G: D T S (D) Tp (D) T S T KAD.: S - D -

7

G: T D

9

G: T-D(S) S

C: D - - - - - T

d: D (dP) dP d - - - - - (D)-t

a: D (tP) tP

d: D - t - D - t

d: t - VI - D

F: T IV+ V+

MOD. SEKVENCA:

d: t - III+ -D(d)-d

a: s - VI - D - t D t D t VI D

a: t D t s D t KAD.:D - t d(s) - - - - - (D) -

MOD. SEKVENCA: a - C

d: - s D (tP)

C: Sp D D - - - - -

C: T S

F: D T D - (T - D) - Tp III - (T - D) -

MIKSOLIDJSKA SEPTIMA (D(S))

F: - T

C: D - (T - D) - T D T D(S) S D T KAD.:S-D - T

MOD. SEKVENCA: F - C

UGOTOVI HARMONSKI RITEM IN DOLOČI NEAKORDIČNE TONE

1.

(J.S.Bach)

Musical score for exercise 1, consisting of two systems of two staves each. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The second system continues the piece with similar notation.

2.

(J.S.Bach)

Musical score for exercise 2, consisting of two systems of two staves each. The key signature is two sharps (F# and C#). The notation includes various rhythmic values and slurs.

3.

Musical score for exercise 3, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, and G#). The notation includes complex rhythmic patterns and fingerings.

IZDELAVA NALOGE 1:1, 2:1

1. Najprej harmoniziraj cantus firmus,
2. v skladu s harmonizacijo skiciraj kontrapunkt in
3. izdelaj kontrapunkt.
4. Naredi več primerov v zvezek, najuspešnejšo pa prepisi na delovni list.

1. (2:1)

Musical score for exercise 1. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/2. The treble staff contains a cantus firmus melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass staff is empty.

2. (2:1)

Musical score for exercise 2. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/2. The key signature has two sharps (F# and C#). The treble staff contains a cantus firmus melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass staff is empty.

3. (1:1)

Musical score for exercise 3. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/2. The treble staff contains a cantus firmus melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass staff is empty.

4. (1:1)

Musical score for exercise 4. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/2. The key signature has two sharps (F# and C#). The treble staff contains a cantus firmus melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass staff is empty.

GRADIVO ZA ANALIZO (Bach: Invencija št. 8)

(Analiziraj: harmonski ritem, določi neakordične tone, gradnjo melodije, obliko)

The image displays five systems of musical notation for Bach's Invention No. 8, arranged in a grand staff format (treble and bass clefs). The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingering and articulation markings (e.g., slurs, accents, and finger numbers 1-5). The systems are numbered 1, 4, 7, 10, and 13, indicating the starting measure of each system. The key signature is one flat (B-flat), and the time signature is 3/4. The notation shows a complex interplay between the two hands, with the right hand often playing more melodic lines and the left hand providing harmonic support and rhythmic patterns.

16

1 1 3 3 3 2 3 2 1

19

5 2 4 2 1 2

22

3 2 2 2 1 2 4

25

2 4 1 1 5 2 4 2 1 2 1

28

1 4 1 2 4 2 1 3 4 4

31

3 4 4 4 1 1 1 1

Legenda:

Pri harmonski analizi uporabljaj:

1. velike črke za durove in male za molove funkcije;
2. pomni, da je (malo)terčno sorodstvo v duru padajoče (C→a, F→d, G→e), v molu pa rastoče (a→C, d→F, e→G); vse paralelne funkcije v duru so molove, v naravnem molu pa durove;
3. stopnjo, na katero ne moremo postaviti konsonančnega akorda, označimo z ustrežno rimsko številko;
4. dominantna funkcija je večinoma durova – za harmonizacijo uporabljamo harmonski in melodični mol (mikro nivojski pomen), dominantna tonaliteta mola pa je molova – za harmonizacijo uporabljamo naravni mol (makro nivojski pomen);
5. harmonsko gibanje določa menjava akordov glavnih funkcij (T, D, S), paralelne funkcije običajno nadomeščajo vlogo glavnih (substituti), nastopajo pa lahko tudi samostojno, npr. v sekvencah.

RIMSKA ŠTEVILKA
= NA STOPNJI NE
MOREMO
POSTAVITI
DUROVEGA ALI
MOLOVEGA
KVINTAKORDA

AKORD V
OKLEPAJU JIH
OBIČAJNA
ZAMENJAVA ZA
DOLOČENO
FUNKCIJO

ZAMENJAVO AKORDA
V OKLEPAJU Z
VPRAŠAJEM
OBRAVNAVAMO
PAZLJIVO, GLEDE NA
MESTO, KI GA IMA
AKORD V
AKORDIČNEM

DUR: mala
črka=molov
kvintakord paralelne
funkcije

DUR: VELIKA
ČRKA=DUROV
KVINT.
GLAVNE FUNKCIJE

mol: mala
črka=molov
kvintakord glavne
funkcije

mol: VELIKA ČRKA =
DUROV KVINT.
PARALELNE
FUNKCIJE

T Sp Dp S D Ip VII T

(S) (T?) (D?) (T) (D)

t II tP s d sP dP t

(t) (s)

t II III s D sP VII t

o(D) (t?) (s) (D)

t II III s D VI VII t

o(D) (t?) (DD?) (D)

1. IZDELAJ NALOGI IZ PROSTE POLIFONIJE!

- a. Najprej melodijo harmoniziraj!
- b. Glede na harmonizacijo skiciraj kontrpunkt!
- c. Po postopku komplementarnosti izdelaj kontrpunkt!

a

b

c

Cp. 2

Cp. 1

Rit. vred. kompl. gib.

C. F.

Harmonizacija

2. NA DANO HARMONIJO OBLIKUJ PROSTO DVOGLASJE!

Primer:

2/4 C-dur: T S DD D D(Tp) Tp	D T - D(s) S - D ^{6/4-5/3} T
a: D T D (II ⁵⁺) II ⁵⁺	f: D - T - DD
h: D T sP	

2. Postopek izdelave:

1) Ugotovi harmonski ritem in izdelaj osnovni načrt poteka dvoglasja.

C: T S DD D D D(Tp) Tp D T T D(S) S S D D T
 a: D T D(II⁵⁺)II⁵⁺ F: D T T DD
 h: D T

2) Izdelaj ali poišči izhodiščni motiv ene ali obeh melodičnih linij.

C: T S DD D D D(Tp) Tp D T T D(S) S S D D T
 a: D T D(II⁵⁺)II⁵⁺ F: D T T DD
 h: D T

3) Glede na harmonski ritem in potek skiciraj potek obeh linij. Upoštevaj zakonitosti zastopstva akordov v dvoglasju.

C: T S DD D D D(Tp) Tp D T T D(S) S S D D T
 a: D T D(II⁵⁺)II⁵⁺ F: D T T DD
 h: D T

4) Izdelaj kontrapunktično dvoglasje.

Allegro
f

IZDELAJ NALOGO!

1. glas	
Harmonizacija	G: T S Tp D(S) S Tp D T
	a: D T e: D T C: D T D: D T e: D T
2. glas	

DVOGLASNA PROSTA, INSTRUMENTALNA POLIFONIJA NA DANI LJUDSKI NAPEV

1. IZBERI LJUDSKO PESEM (CANTUS FIRMUS OZ. CANTO DATO)

2. HARMONIZIRAJ, PREMISLI HARMONSKI RITEM

3. SKICIRAJ OPORNE TOČKE (MELODIČNI SKELET KONTRAPUNKTA)

4. OBLIKUJ KONTRAPUNKT

5. PREMISLI, DOPOLNI, IZDELAJ

TRIGLASNA POLIFONIJA

K OBSTOJEČEMU DVOGLASJU DODAJ ŠE EN KONTRAPUNKT (GLEJ MOŽNOSTI, NAVEDENE NA NASLEDNJIH STRANEH)

1. Počasna, umirjena kontrapunktična linija, oblikovana po akordičnih tonih.

2. Kontrapunktična linija je še bolj upočasnjena.

3. K spodnji liniji je v splošnem dodana linija v paralelnih terciah.

4. Kontrapunktična linija ima tone zadržkov.

5. Kontrapunktična linija v paralelnih terciah sledi spodnjemu glasu in danemu napevu.

6. Druga kontrapunktična linija je še nekoliko bolj samostojna – prost imitacijska vpeljava srednjega glasu, heteroritmična oblikovanost.

7. Izdelava komplementarnega dvoglasja. V sredini je ritmična rezultanta komplementarnega gibanja – osminko gibanje, ki ga strogo izmenično dosejata oba glasova.

NALOGA:

1. Izberi ljudsko pesem,
2. izdelaj kontrapunkt – dvoglasni instrumentalni stavek,
3. dodaj še tretji glas – izdelaj triglasni instrumentalni stavek.

NEKAJ MOŽNIH TIPIČNIH TEKSTURNIH ODNOSOV V TRIGLASNI IN ŠTIRIGLASNI BACHOVI POLIFONIJ (PRIMERI PO V. PERIČIČ: INSTRUMENTALNI KONTRAPUNKT)

A. KOMPLEMENTARNO GIBANJE IN KOMBINACIJE S KOMPLEMENTARNIM GIBANJEM

1. POPOLNA KOMPLEMENTARNOST (MOTETNI IN RIČERKARNI STAVEK)

202

a) Bach, Umetnost fuge, fuga br. 1

2. POPOLNA KOMPLEMENTARNOST S SAMOSTOJNIMI RITMIČNIMI FIGURAMI, KI SO SI »KOMPLEMENTARNE«

b) Bach, Koralna predigra "Der Tag, der ist so freudenreich"

3. DVEMA KOMPLEMENTARNIMA GLASOVOMA JE DODAN GLAS MEHANSKE MOTORIKE V DALJŠIH RITMIČNIH VREDNOSTIH

198

Bach, Umetnost fuge, fuga br. 9

4. DVEMA KOMPLEMENTARNIMA GLASOVOMA JE DODAN GLAS MEHANSKE MOTORIKE V KRAJŠIH RITMIČNIH VREDNOSTIH

200

a) Bach, W. Kl. I, preludijum h-moll

b) Bach, W. Kl. II, fuga e-moll

5. KOMPLEMENTARNOST MED DVEMA PAROMA GLASOV

199 Bach, Umetnost fuge, fuga br. 4



6. NESISTEMATIČNA KOMPLEMENTARNOST

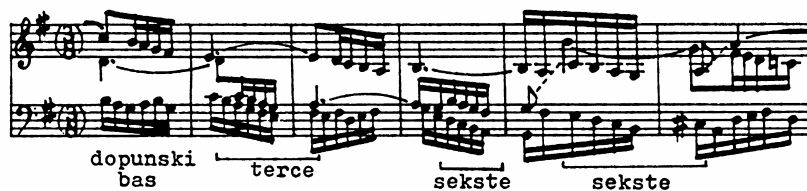
203 Bach, Francuska svita G-dur, Alemanda



B. DODAJANJE PARALELNIH GLASOV V TERCAH, DECIMAH ALI SEKSTAH

1. DVEMA GLAVNIMA GLASOVOMA JE IZMENOMA DODAJAN TRETJI GLAS V PARLELNIH INTERVALIH

193 Bach, Goldberg-varijacije, var. 6 (kanon u sekundi)
kanonski par



2. OBEMA GLAVNIMA GLASOVOMA STA V TERCAH »PRIKLJUČENA« DVA GLASOVA

194 Bach, W. Kl. II, fuga g-moll



3. IZMENIČNO GIBANJE V PARALELNIH INTERVALIH
(KOMPLEMENTARNO GIBANJE)

195 Bach, W. Kl. I, fuga fis-moll



4. PROSTO, NESISTEMATIČNO IZMENJAVANJE GLASOV V PARALELNIH INTERVALIH

196

Bach, Troglasna invencija G-dur

Musical score for Bach's Three-Part Invention in G major. The score is written for three voices (treble, alto, and bass clefs) in G major. It illustrates voice exchange between the staves, where the melodic line moves from one voice to another in parallel intervals.

C. MOTIVIČNA IN FIGURALNA IMITACIJA

1. ALTERNACIJA KARAKTERISTIČNE FIGURE MED GLASOVI

204

Bach, W. Kl. I, fuga f-moll

Musical score for Bach's Fugue in F minor from the Well-Tempered Clavier, Book I. The score shows the alternation of a characteristic melodic figure between different voices.

2. ALTERNACIJA KARAKTERISTIČNE FIGURE MED GLASOVI, GLAS MEHANSKE MOTORIKE Z MENJAVANJEM FIGURE MED PREOSTALIMA GLASOVOMA

201

Bach, W. Kl. I, fuga Cis-dur

Musical score for Bach's Fugue in C major from the Well-Tempered Clavier, Book I. The score illustrates the alternation of a characteristic figure between voices, with mechanical motorics (repeating rhythmic patterns) and changes in the figure among the remaining voices.

D. »GNEZDENJE« – VSAK GLAS SE GIBLJE ENAKOMERNO V SVOJI RITMIČNI RAVNINI (2 šest. gnezdita v osminki, 2 osminki gnezdita v četrtniki)

205

Bach, W. Kl. I, fuga E-dur

Musical score for Bach's Fugue in E major from the Well-Tempered Clavier, Book I. The score demonstrates 'nesting' (»GNEZDENJE«) where each voice moves more uniformly in its own rhythmic plane, with two sixteenth-note groups in eighth notes and two eighth-note groups in quarter notes.

E. KOMBINIRANO, STRANSKO, PARALELNO IN PROTISMERNO GIBANJE

197

Bach, Troglasna invencija C-dur

Musical score for Bach's Three-Part Invention in C major. The score shows combined movements: combined, transverse, parallel, and antiparallel.

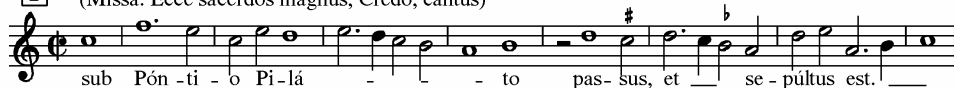
LINIJE S ČETRTINKAMI

LINIJE Z ENO ČETRTINKO

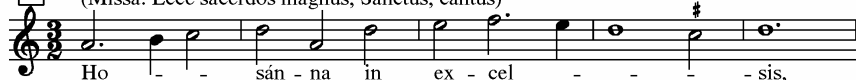
1 (Missa: Ecce sacerdos magnus, Credo, bassus)



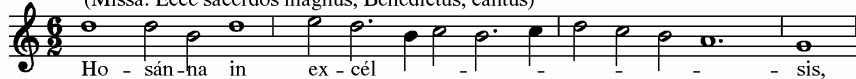
2 (Missa: Ecce sacerdos magnus, Credo, cantus)



3 (Missa: Ecce sacerdos magnus, Sanctus, cantus)



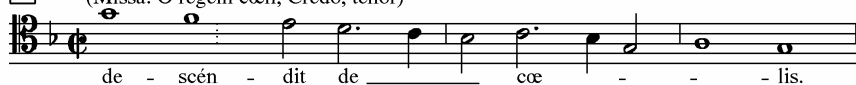
4 (Missa: Ecce sacerdos magnus, Benedictus, cantus)



5 (Missa: Ecce sacerdos magnus, Agnus Dei III., bassus)



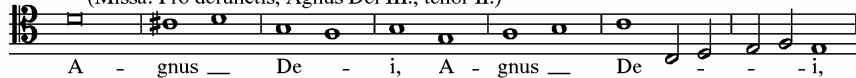
6 (Missa: O regem cœli, Credo, tenor)



7 (Missa: O regem cœli, Credo, tenor)



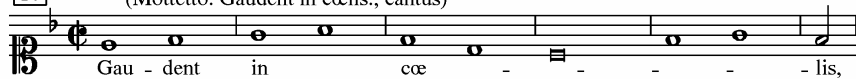
8 (Missa: Pro defunctis, Agnus Dei III., tenor II.)



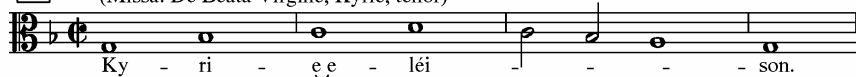
9 (Mottetto: Jesus junxit se., cantus)



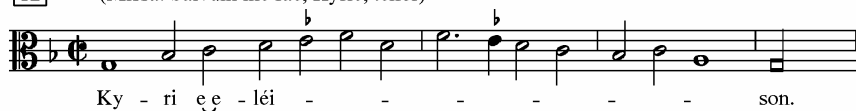
10 (Mottetto: Gaudent in cœlis., cantus)



11 (Missa: De Beata Virgine, Kyrie, tenor)



12 (Missa: Salvum me fac, Kyrie, tenor)



13 (Missa: Papæ Marcelli, Benedictus, altus)



LINIJE Z DVEMA ČETRTINKAMA

1 (Palestrina: Missa: Viri Galilaei, Sanctus, altus I)

San - ctus, San - ctus,

2 (Palestrina: Missa: Viri Galilaei, Credo, tenor I)

Fi - li - um De - i u - ni - ge - ni - tum.

3 (Palestrina: Missa: "Ut, Re, Mi, Fa, Sol, La", Gloria, tenor)

in gló - ri - a De - i Pa - tris. A - men, (a - - men,)

4 (Palestrina: Missa: "L'homme arme", Gloria, cantus)

(cum Sancto Spi - ri - tu,) in gló - ri - a De - i Pa - tris. A - men.

5 (Palestrina: Missa: "de Feria", Kyrie, cantus)

(e - lé - i - son,) (e - léi - son,)

6 (Palestrina: Missa: Spem in alium, Sanctus, altus)

gló - ri - a tu - a, (gló - ri - a tu - a,)

7 (Palestrina: Mottetto: Tu es Petrus, altus)

cla - ves re - gni coe - lí - rum, et ti - bi da - bo

8 (Palestrina: Missa: Missa Papae Marcelli, Agnus Dei I, tenor I)

(A - gnus De - i,)

9 (Palestrina: Missa: Inviolata, Kyrie, bassus)

Kù - ri - e e - léi - son,

10 (Palestrina: Missa: O regem coeli, Credo, tenor)

Et a - scén - dit in coe - lum,

11 (Palestrina: Missa: Ecce sacerdos magnus, Gloria, altus)

Et in - ter - ra pax ho - mí - ni - bus, ho - mí - ni - bus

1 (Palestrina: Mottetto: Veni sponsa Christi, altus)

Ve - ni spon - sa Chri - sti,

2 (Palestrina: Inno(Hymnus): In festo Sanctorum Innocentium, cantus)

qui na-tus es de Vir-gi - ne, cum Pa - tre et San-cto Spí-ri - tu,

3 (Palestrina: Mottetto: Vineam meam non custodivi, altus)

Vi - ne-am me - am non cu-sto - dí - vi, non cu - sto-dí - vi,

4 (Palestrina: Mottetto: O quam metuendus est, tenor II.)

O quam me - tu - én - dus est lo - cus i - ste,

5 (Palestrina: Mottetto: Benedicta tu, tenor I.)

Be - ne - dí - cta tu,

6 (Palestrina: Missa: L'Homme arme, Credo, cantus)

Et in Spí - ri - tum San - ctum, Dó - mi - num,

7 (Palestrina: Missa: Spem in alium, Kyrie, cantus)

(Kù - ri - e e - lé - i - son.)

8 (Palestrina: Mottetto: Tu est Petrus, altus II.)

et por - tae ín - fe - ri,

9 (Palestrina: Mottetto: Venit Michael Archangelus, altus)

ut per - dú - cat e - as

10 (Palestrina: Missa: O regem coeli, Credo, bassus)

Cru - ci - fi - xus é - ti - am pro no - bis,

11 (Palestrina: Missa: Ecce sacerdos magnus, Sanctus, cantus)

ho - sán-na in ex - cé - sis, ho-sán-na in ex - cé - sis,

12 (Palestrina: Missa: Ecce sacerdos magnus, Credo, bassus)

fa - ctó - rem coe - li et ter - rae,

LINIJE S ŠTIRIMI ČETRTINKAMI

1 (Palestrina: Missa: Tertia (Jesu nostra redemptio), altus)

(Kù-ri - e - léi - - - - - son.)

2 (Palestrina: Mottetto: Pater noster, altus)

san - cti - fi - cé - tur no - men tu - - - - - um,

3 (Palestrina: Missa: Primi toni, Gloria, cantus II.)

Fi - li - us Pa - - - - tris, Pa - - - - tris,

4 (Palestrina: Mottetto: Venit Michael Archangelus, tenor)

in pa - ra - di - sum ex - sul - ta - ti - - - - ó - nis,

5 (Palestrina: Mottetto: Venit Michael Archangelus, altus II.)

Ve - nit Mí - cha-el ____ Ar - chán - - - - ge - lus,

6 (Palestrina: Mottetto: O admirabile commercium, altus)

o ad - mi - rá - - - - bi - le com - mér - ci - um!

7 (Palestrina: Mottetto: Hodie beata Virgo, altus)

Hó - di - e be - á - ta Vir - go Ma - ri - - - - a,

8 (Palestrina: Missa: Pro defunctis, Agnus Dei III., tenor)

A - - - - gnus De - - - - i,

9 (Palestrina: Missa: Virtute magna, Sanctus, bassus)

Plé - ni sunt ____ coé - - - - li,

10 (Palestrina: Missa: O regem coeli, Benedictus, tenor)

be - ne - di - - - - ctus

11 (Palestrina: Missa: O regem coeli, Kyrie, cantus)

Kù - ri - e e - lé - - - - i - son. ____

12 (Palestrina: Missa: Ecce sacerdos magnus, Agnus Dei III, altus)

A - - - - gnus ____ De - - - - i, ____

13 (Palestrina: Missa: Ecce sacerdos magnus, Sanctus, tenor)

gló - ri - a tu - - - - a

14 (Palestrina: Missa: Ecce sacerdos magnus, Credo, bassus)

se - det ad dex - te - ram Pa - - - - tris,

LINIJE S PETIMI, SEDMIMI, DEVETIMI, IN ENAJSTIMI ČETRTINKAMI

1 (Palestrina: Mottetto: Ecce nunc benedicite Dominum, bassus II)

qui fe-cit coe-lum et ter-ram, coe-lum et ter-ram,

2 (Palestrina: Missa: O rex gloriae, Gloria, cantus)

Je-su Chri-ste.

3 (Palestrina: Mottetto: Erat Joannes in deserto, altus II)

E-rat Jo-an-nes in de-ser-to,

4 (Palestrina: Mottetto: Ego rogabo Patrem, cantus)

Al-le-lú-ja, (al-le-lú-ja.)

5 (Palestrina: Mottetto: Ascendo ad Patrem, tenor I)

A-scén-do ad pa-trem me-um,

6 (Palestrina: Mottetto: Corona aurea, cantus)

co-ró-na áu-re-a su-per ca-put e-jus,

7 (Palestrina: Mottetto: Maria Virgo, cantus)

Ma-rí-a Vir-go, Ma-rí-a Vir-go,

8 (Palestrina: Mottetto: Quam pulchri sunt, cantus)

Quam pul-chri sunt gres-sustu-i,

9 (Palestrina: Mottetto: Panis quem ego dabo, altus)

al-le-lú-ia, (al-le-lú-ia.)

10 (Palestrina: Missa: Papae Marcelli, Sanctus, Tenor I)

San-ctus,

11 (Palestrina: Missa: Sine nomine, Credo, cantus)

ex Ma-rí-a Vir-gi-ne: et ho-mo fa-ctus est.

12 (Palestrina: Missa: Ecce sacerdos magnus, Credo, cantus)

Cru-ci-fi-xus é-ti-am pro no-bis:

LINIJE S ŠESTIMI, OSMIMI, DESETIMI, IN DVANAJSTIMI ČETRTINKAMI

[1] (Palestrina: Mottetto: Viri Galilaei, cantus II)

al - - le - - - - - lú - ja.

[2] (Palestrina: Mottetto: O lux et decus Hispaniae, altus)

O lux et de - cus Hi - spá - - ni-ae, Hi - spá - - - ni-ae, _____

[3] (Palestrina: Mottetto: Pater noster, tenor)

pa - ter no - - ster, qui es _____ in coe - lis:

[4] (Palestrina: Mottetto: Beata Barbara, altus)

Be - á - ta Bár - ba - ra _____

[5] (Palestrina: Mottetto: O magnum mysterium, cantus II)

Al - le - lú - ia, al - le - lú - ia, _____

[6] (Palestrina: Mottetto: Ascendit Deus, cantus II)

A - scén - dit De - us in ju - bi-la - ti - ó - - - - ne,

[7] (Palestrina: Mottetto: Sicut lilium, tenor)

sic - - ut lí - li - um in - - - - ter spi - nas,

[8] (Palestrina: Mottetto: Crucem sanctam subiit, altus II)

Al - le - - - lú - ia, al - le - lú - ia, _____

[9] (Palestrina: Mottetto: Stella quam viderant Magi, cantus)

in o - ri - én - - - - te, _____

[10] (Palestrina: Mottetto: Hodie beata Virgo, bassus)

Hó - di - e be - á - ta Vir - go Ma - rí - - - - a,

[11] (Palestrina: Missa: Ad coenam agni providi, Kùrie, tenor)

Kù - - ri - e e - lé - - - - i - son,

[12] (Palestrina: Missa: Ecce sacerdos magnus, Benedictus, tenor)

Be - ne - dí - - - ctus qui ve - - - - nit,

[13] (Palestrina: Missa: Ecce sacerdos magnus, Credo, bassus)

Et a - scén - dit in _____ coe - - - - lum: