

# *Ad te clamamus <Thisys>*

Bologna Q 18, f. 79v-80r

Edited by Clemens Goldberg

(Isaac)

Musical score for three voices: Altus, Tenor, and Bassus. The score consists of four staves. The top staff is in treble clef, C major, common time, and has a key signature of one sharp. The second staff is labeled '(Altus)' and is in bass clef, F major, common time, with a key signature of one sharp. The third staff is labeled '(Tenor)' and is in bass clef, F major, common time, with a key signature of one sharp. The bottom staff is labeled '(Bassus)' and is in bass clef, B-flat major, common time, with a key signature of one sharp. The music features various note heads, including diamonds and dots, indicating specific performance techniques.

9

Continuation of the musical score. The score consists of four staves. The top staff is in treble clef, C major, common time, and has a key signature of one sharp. The second staff is in bass clef, F major, common time, with a key signature of one sharp. The third staff is in bass clef, F major, common time, with a key signature of one sharp. The bottom staff is in bass clef, B-flat major, common time, with a key signature of one sharp. The music continues with various note heads, including diamonds and dots, indicating specific performance techniques.

17

Continuation of the musical score. The score consists of four staves. The top staff is in treble clef, C major, common time, and has a key signature of one sharp. The second staff is in bass clef, F major, common time, with a key signature of one sharp. The third staff is in bass clef, F major, common time, with a key signature of one sharp. The bottom staff is in bass clef, B-flat major, common time, with a key signature of one sharp. The music continues with various note heads, including diamonds and dots, indicating specific performance techniques.

26

35

In T. 40 des Superius ist eine Figur zu viel wiederholt, sie wird eliminiert. Es handelt sich um einen Teil eines Salve regina. Mehrere Quellen, darunter die vorliegende, bringen davon auch wiederum nur den ersten Teil. Die Musik gibt mit seinen litaneiartigen Anrufungen perfekt den Text wieder: Ad te clamamus exules filii Hevae (Zu Dir rufen wir, die Söhne Evas im Exil). Dem Text sind auch die gezielt herbeigeführten Konflikte der Musica ficta zuzuschreiben, die kaum lösbar sind.