

'De Domina' (Ave sanctissima Maria)

Cornelius Canis (1510-1561)

Source: Liber septimus ecclesiasticarum cantionum quinque vocum, vulgo moteta vocant., Susato, Antwerp, 1553, folios xi-xii

Ed. Mick Swithinbank

Superior (C1)
(c'-d'')

Contra tenor (C3)
(d-g')

Tenor (C4)
(c-e')

Quinta pars (C4)
(c-d')

Bassus (F4)
(F-b flat)

A - - ve sanc - tis - si -
A - ve sanc - tis - si - ma Ma -

Detailed description: This system contains the first five staves of the musical score. The Superior part (C1) begins with a whole note on C5. The Contra tenor part (C3) starts with a half note on G4, followed by quarter notes on F4, E4, D4, C4, B3, A3, and G3. The Tenor part (C4) has a whole rest. The Quinta pars part (C4) has a whole rest. The Bassus part (F4) has a whole rest. The lyrics 'A - - ve sanc - tis - si -' are written under the Superior staff, and 'A - ve sanc - tis - si - ma Ma -' are written under the Contra tenor staff.

5

ma Ma - ri - a, a - ve sanc - tis - si -
ri - - - - a, a - ve sanc -
A - - ve sanc - tis - si - ma Ma - ri -
A - - ve sanc - tis - si -

Detailed description: This system contains staves 6 through 10. The Superior part (C1) continues with quarter notes on G4, F4, E4, D4, C4, B3, A3, and G3, ending with a whole note on G3. The Contra tenor part (C3) has a half note on G3, followed by quarter notes on F3, E3, D3, C3, B2, A2, and G2. The Tenor part (C4) has a whole note on C4, followed by quarter notes on B3, A3, G3, F3, E3, D3, C3, and B2. The Quinta pars part (C4) has a whole rest. The Bassus part (F4) has a whole rest. The lyrics 'ma Ma - ri - a, a - ve sanc - tis - si -' are written under the Superior staff, 'ri - - - - a, a - ve sanc -' under the Contra tenor staff, 'A - - ve sanc - tis - si - ma Ma - ri -' under the Tenor staff, and 'A - - ve sanc - tis - si -' under the Bassus staff.

9

ma Ma - ri - - - a, a -
- tis - si - ma a - ve sanc - tis - - - si -
a, a - ve sanc -
ma Ma - ri - - - -
A - - ve sanc - tis - si - ma

Detailed description: This system contains staves 11 through 15. The Superior part (C1) has a whole note on G3, followed by quarter notes on F3, E3, D3, C3, B2, A2, and G2. The Contra tenor part (C3) has a half note on G2, followed by quarter notes on F2, E2, D2, C2, B1, A1, and G1. The Tenor part (C4) has a whole note on C4, followed by quarter notes on B3, A3, G3, F3, E3, D3, C3, and B2. The Quinta pars part (C4) has a whole rest. The Bassus part (F4) has a whole note on F3, followed by quarter notes on E3, D3, C3, B2, A2, and G2. The lyrics 'ma Ma - ri - - - a, a -' are written under the Superior staff, '- tis - si - ma a - ve sanc - tis - - - si -' under the Contra tenor staff, 'a, a - ve sanc -' under the Tenor staff, 'ma Ma - ri - - - -' under the Quinta pars staff, and 'A - - ve sanc - tis - si - ma' under the Bassus staff.

13

ve sanc - tis - si - ma Ma - ri - a, a - ve sanc - tis - si - ma Ma - ri - a, a - ve sanc - tis - si - ma Ma - ri - a,

17

a - ma - ter De - i, a, a - ve sanc - tis - si - ma Ma - ri - a, sanc - tis - si - ma Ma - ri - a, Ma - ri - a, ma - a - - ve sanc - tis - si - ma Ma - ri - a,

21

ma - ter De - i, ma - ter De - a, ma - ter De - i, ma - ter De - i, ma - ter De - i, ma - ter De - i,

25

i, ma - ter De - i, re - gi - na cae - li, re - gi - na cae -
 - ter De - i, re - gi - na cae - li, re - gi - na cae -
 i, ma - ter De - i, re - gi - na cae -
 - ter De - i, re - gi - na cae - li, re - gi - na cae -

30

re - gi - na coe - li, por - ta pa - ra - di - si, pa -
 - li, re - gi - na cae - li, por - ta pa - ra -
 li, re - gi - na cae - li, por - ta pa - ra -
 di - si, do - ta pa - ra - di - si, do - mi - na mun - di
 di - si, por - ta pa - ra - di - si, do -

34

ra - di - si, do - ta pa - ra - di - si, do - mi - na mun - di
 di - si, do - ta pa - ra - di - si, do -
 do - mi - na mun - di

38

mi - na mun - di sin - gu - la - ris,
 sin - gu - la - ris, pu - ra tu es vir -
 do - mi - na mun - di sin - gu - la - ris, pu - ra tu es
 mi - na mun - di sin - gu - la - ris, pu - ra tu es vir - -
 sin - gu - la - - - - ris, pu - ra tu es vir - -

43

tu con - cep - ta si - ne pec - ca - to con -
 - go, tu con - cep - ta con - ce - pi - sti Je -
 vir - go, tu con - cep - ta si - ne pec - ca - to
 - go, tu con - cep - ta,
 - go, tu con - cep - ta si - ne pec -

48

ce - pi - sti Je - sum, con - ce - pi - sti Je -
 - - - - sum,
 con - ce - pi - sti Je - sum, tu con - cep - ta
 con - ce - pi - sti Je - sum si -
 ca - to, con - ce - pi -

52

sum si - ne ma - cu - la tu pe - pe -
 con - ce - pi - sti Je - sum si - ne ma -
 si - ne pec - ca - to si - ne ma -
 ne ma - cu - la, si - ne ma - cu - la,
 - sti Je - sum si - ne ma - cu - la, si - ne

56

ri - sti, tu
 - cu - la tu pe - pe - ri - sti, tu pe - pe -
 - cu - la tu pe - pe - ri - sti, tu pe - pe -
 tu pe - pe - ri - sti, tu pe -
 ma - cu - la, tu pe - pe - ri - sti

60

pe - pe - ri - sti cre - a - to - rem et
 - sti cre - a - to - rem et
 ri - sti
 pe - ri - sti
 cre - a - to - rem et sal - va - to -

64

sal - va - to - - - rem mun - di in quo non
 sal - va - to - rem mun - di, sal - va - to - rem mun -
 cre - a - to - rem et sal - va - to -
 cre - a - to - rem et sal - va - to - rem mun - -
 rem mun - - - - - - - di, cre - a - to -

68

du - bi - to, in
 di in quo non du - - - bi - - -
 - rem mun - - - - - - - di
 - di in quo non du - - - - - - -
 rem et sal - va - to - - - rem mun - di in quo non

72

quo non du - bi - to, ab
 - to, in quo non du - bi - to, non du - bi - to,
 in quo non du - bi - to, in quo non du - -
 - bi - - - to, ab om - ni
 du - bi - to, ab om - ni ma - lo li - - -

76

om - ni ma - lo li - be - ra me,
 ab om - ni ma - lo li - be - ra me, ab
 - bi - to, ab om - ni ma -
 ma - lo li - be -
 - be - ra me,

* Bassus's first note in bar 76 is a B flat in the source.

80

ab om - ni ma - lo
 om - ni ma - lo li - be - ra
 - lo li - be - ra me, li - be - ra
 ra me, li - be - ra me, ab om - ni ma -
 ab om - ni ma - lo li - be - ra

84

li - be - ra me, ab om - ni ma - lo li -
 me, li - be - ra me, et o -
 me, et o - ra pro pec - ca -
 - lo li - be - ra me
 me et

88

be - ra me, et
 ra pro pec - ca - tis me - is, et o - ra
 tis me - is, pro pec - ca - tis me -
 et o - ra pro pec - ca - tis me - is,
 o - ra pro pec - ca - tis me - is, et o - ra pro

92

o - ra pro pec - ca - tis me - is,
 pro pec - ca - tis me - is, et
 is, et o - ra
 et o - ra pro pec - ca - tis me -
 pec - ca - tis me - is, et o - ra pro pec -

96

et o - ra pro pec - ca - tis me -
 o - ra pro pec - ca - tis, et o - ra pro pec -
 pro pec - ca - tis me - is, et o -
 ca - tis me - is, et o -

100

ca - - - tis me - - - is. A -

- - - is. A - - -

ra pro pec - ca - tis me - - is.

pro pec - ca - tis me - is. A -

Detailed description: This block contains the first system of a musical score, measures 100-102. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in a minor key with a common time signature. The lyrics are: 'ca - - - tis me - - - is. A -', '- - - is. A - - -', 'ra pro pec - ca - tis me - - is.', and 'pro pec - ca - tis me - is. A -'. The piano accompaniment consists of a simple harmonic line.

103

A - - - - - men.

- - - - - men.

- - - - - men.

A - - - - - men.

men, a - - - - - men.

Detailed description: This block contains the second system of a musical score, measures 103-105. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music continues from the previous system. The lyrics are: 'A - - - - - men.', '- - - - - men.', '- - - - - men.', 'A - - - - - men.', and 'men, a - - - - - men.'. The piano accompaniment continues with a simple harmonic line.