

T E N O R
IOAN: PETRALOYSII
P R A E N E S T I N I
M O T T E T O R V M
Quinq; Vocibus
LIBER QVARTVS, EX CANTICIS

Salomonis, Nunc denuo in lucem æditus.



Venetijs Apud Angelum Gardanum.

M. D. LXXXVII.

D

SANCTISSIMO D. N. GREGORIO XIII.
PONI. MAX.



Xtant nimis multa poetarum carmina, nullo alio, nisi amorum Christiana professione, & nomine alienorum argumenta: ea vero ipfa carmina hominum verè furore correptorum, ac iuuentutis corruptorum magna musicorum pars, artificij, industriæque suæ materiam esse voluerunt, qui quantum ingenij laude floruerunt, tantum materiæ vitio apud bonos, & graues viros offendierunt. Ex eo numero aliquando fuisse me, & erubesco, & doleo. Sed quando præterita mutari non possunt, nec reddi infecta, quæ facta iam sunt, consilium mutaui. Itaque & antea elaborauit in ijs, quæ de laudibus Domini nostri Iesu Christi, Sanctissimæque eius Matris, & Virginis Mariæ carminibus scripta erant, & hoc tempore ea delegi, qui diuinum Christi, sponsæque eius animæ amorem continerent, Salomonis nimirum cantica. Usus sum genere aliquanto alacriore, quam in ceteris Ecclesiasticis cantibus uti soleo: Sic enim rem ipsam postulare intelligebam. Volui autem hoc quid quid est operis offerre Sanctitati tue, cui, si minus re ipsa, at certe voluntate & conatu, satisfactum iri non dubito. Sed si, quod utinam contingat, re etiam ipsa satisfecero, incitabor ad alia edenda, quæ tuę Sanctitati grata fore existimabo. Conseruet nobis Deus quamdiutissime Gregorium Pastorem vigilantissimum, suiq; gregis amantissimum, cumuletq; omni felicitate.

Humilis Seruus

Ioannes Petrus Aloysius Prænestinus.

Auctoris Apud Augenm. Cridesimus.

D. M. D. LXXXVII.



TENOR

Sculetur me osculo oris tui o-

ris tu i Osculetur me osculo oris tu-

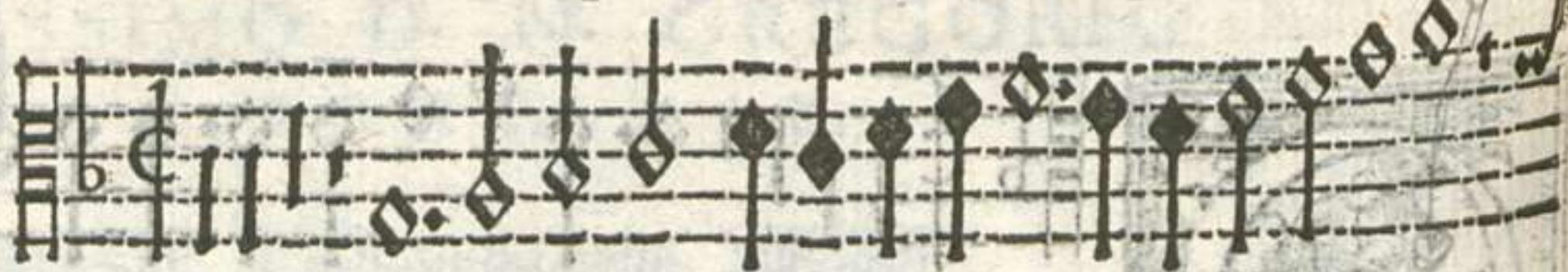
i quia meliora sunt vbera tua vi no fra-

grantia vnguentis optimis optimis oleum effusum nomen

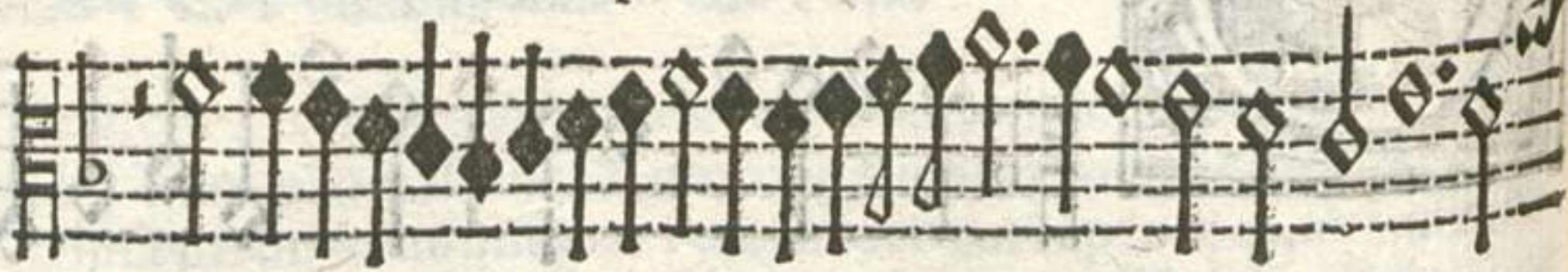
adolescentule dilexerunt te ideo

adolescentule **dilexerunt te** **ideo** **adolescentule** **dilexerunt te.**

TENOR



Rahe me post te

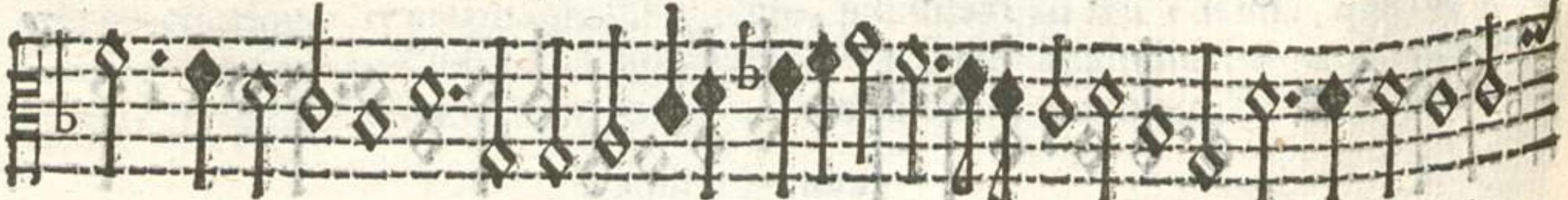


-us 210 olcurre mus ij

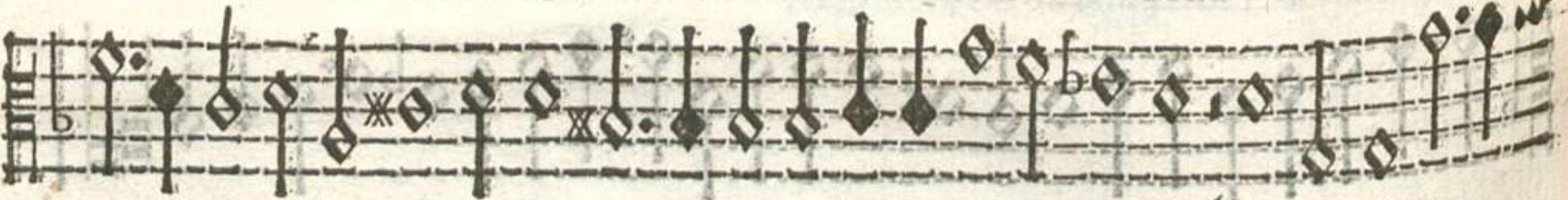
in odorem vnguento. iv in odorem vnguentorum tuorum:



namon multib vnguen torum tuorum introduxit merex



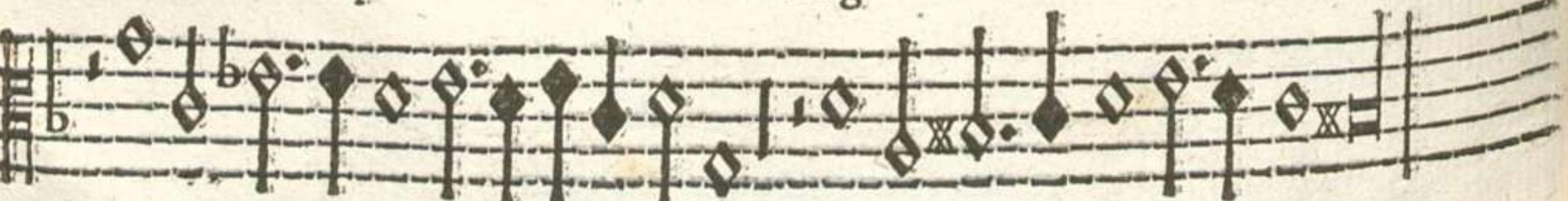
in cellaria obi in cellaria lib suis su jobe a Exultabimus & la-



tabimus in te memores uberum tuorum super vinum memores vbe-



rum tuorum super vi num Recti diligunt te



Recti diligunt te

Recti diligunt te.



Igra sum sed formosa Ni
gra sum sed for-
mo filia fa filia Hierusalem ij
sicut tabernacula cedar sicut tabernacula cedar
cedar sicut pelles Salomonis ij Salomo-
nis nolite me considerare quod fusca sim ij quia de-
colorauit me sol filij ma in tris meæ pugnauerunt
contra me posuerunt me out custodem in vineis posuerunt
me custodem in vineis posuerunt me custodem in vineis.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black diamond shapes (claves) on four-line red staff lines. The music is in common time, indicated by a 'C' at the beginning of each staff. The notation uses a mix of square and triangular claves. The text is written below the staves, corresponding to the musical phrases. The first staff begins with 'Igra sum sed formosa Ni'. The second staff begins with 'gra sum sed for-'. The third staff begins with 'mo filia fa'. The fourth staff begins with 'filia Hierusalem ij'. The fifth staff begins with 'sicut tabernacula cedar'. The sixth staff begins with 'cedar sicut pelles Salomonis ij'. The seventh staff begins with 'Salomo-'. The eighth staff begins with 'nis nolite me considerare'. The ninth staff begins with 'quod fusca sim ij'. The tenth staff begins with 'quia de-'. The eleventh staff begins with 'colorauit me sol filij'. The twelfth staff begins with 'ma in tris meæ pugnauerunt'. The thirteenth staff begins with 'contra me posuerunt me'. The fourteenth staff begins with 'out custodem in vineis posuerunt'. The fifteenth staff begins with 'me custodem in vineis posuerunt'. The sixteenth staff begins with 'me custodem in vineis'.



In eam meam nō custodiui non
custodiui indica
mihi quem
diligit anima mea Vbi paschas vbi cubas in meridie vbi
paschas vbi cubas in meridie ne vaga
ri incipiam ne vagari ne vaga
cipiam post greges sodalium tuo rum post greges sodali-
um tuo rum.

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes of varying sizes on a four-line staff system. The music is in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a large note followed by a series of smaller notes. The second staff starts with a note followed by a series of smaller notes. The third staff begins with a note followed by a series of smaller notes. The fourth staff starts with a note followed by a series of smaller notes. The fifth staff begins with a note followed by a series of smaller notes.



I ignoras te o pulchra inter mulie-
 res egredere & abi post vestigia
 gregū tuorum post vestigia gregū tuo rū & pasce hædos tu os
 he dos tuos iuxta tabernacula ij pasto-
 rum Equitatui meo in cur ribus Phara-
 onis Pharaonis assimilaui te amica mea amica
 mea assimilaui te amica mea amica me a.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by vertical stems with small horizontal dashes at the top, indicating pitch and rhythm. The music is written in common time, with a key signature of one flat. The vocal part is labeled 'TENOR'. The lyrics are in Latin, with some words in Spanish ('os', 'a.') and French ('ij'). The notation is on four-line red staves, with a large initial 'S' on the first staff.



Vlchrē sunt gene tuæ ij
 sicut turturis ij
 collum tuum sicut mo-
 nilia sicut monilia
 renulas aureas facie mus tibidij Vermiculatas
 ar gento Dum esset Rex in accubitu suo
 ijj nardus nardus mea de dicit nardus
 mea dedit odorem suavitatis odorem suavitatis.

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black dots of varying sizes on a four-line staff system. The music is in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a large 'P' and continues with the lyrics 'Vlchrē sunt gene tuæ ij'. The second staff begins with 'sicut turturis ij'. The third staff begins with 'collum tuum sicut mo-'. The fourth staff begins with 'nilia sicut monilia'. The fifth staff begins with 'renulas aureas facie'. The sixth staff begins with 'mus tibidij Vermiculatas'. The seventh staff begins with 'ar gento Dum esset Rex in accubitu suo'. The eighth staff begins with 'ij nardus nardus mea de dicit nardus'. The ninth staff begins with 'mea dedit odorem suavitatis odorem suavitatis.'.

TENOR

7 8



Asciculus myr rhæ dilectus meus

ij mihi, inter vbera mea

commora bitur. Botrus cypri dilectus meus dilectus meus mi-

hi in vineis Engad di Ecce tu pulchra es, amica

mea, amica mea Ecce tu pul chra oculi

tu i ij columba rum. ij

oculi tui columba rum.



Cce tu pulcher es dile
ete mi, Ec
 ce tu pulcher es dilecte mi, dilecte
 mi, & decorus. Lectulus noster floridus: Lectulus noster flori-
 dus: tigna domorum nostra rum ce drina, tigna domorum
 nostrarum cedrina, laquearia cy pressina. Ego flos cam-
 pi & lilium conuallium. Ego flos cam pi & lilium con-
 ual lium. & lilium con ual lium.

TENOR



Ota pulchra es amica mea, Tota pulchra

100 iſſionis V. es ami ca me a, & macula non

est in te nō est in te. & macula non est in te. Veni de Liba-

no sponsa mea, Veni de Libano ve ni coronaberis de

capite Amana de capite Amana de vertice Sanir & Her-

mon de cubilibus leo num de montibus pardorum. de monti-

bus pardo rum. de montibus pardorum de montibus pardorum.



10

TENOR

Vulnerasti cor me
um cor me-
um soror mea spon
sa, Vulnerasti cor

me um in vno oculorum tuorum, & in vno

2

crine col li tu i. Quā pulchre sunt māmæ tuae.

ij

soror mea soror mea sponsa. Pulchriora

3

sunt vbera tua vi no, vbera tua vino, & odor vnguento-

4

rū tuorum super omnia omnia aromata: & odor vnguen-

5

torum tuorum super omnia aromata, super omnia aromata.



Icut lilym interspinas, in ter
 spinas inter spinas, sic amica mea in ter
 filias. sic amica mea inter filias Sicut malus inter ligna syl-
 uarum sic dilectus meus sic sic dilectus meus inter fi
 os. inter fi lies. Sub umbra illius que desiderauem
 ram que desideraueram sedi & fructus eius ius e-
 ius & fructus eius ius dulcis gutturi meo. & fructus eius dul-
 cis gutturi me o & fructus eius dulcis gutturi meo.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by vertical stems with small circles at the top, indicating pitch. The music is written in common time, with a mix of quarter and eighth note values. The notation is in a single-line staff system, typical of medieval musical notation. The lyrics are written below each staff, corresponding to the notes above them. The text is in Latin, featuring several instances of the word 'sic' (thus) and descriptive phrases like 'lilym interspinas' and 'malus inter ligna syluvarum'. The overall layout is that of a historical printed music book.



TENOR
 Ntroduxit me Rex in cellam vinarium: intro-
 duxit me Rex in cellam vinarium: ordinavit
 in me ordinavit in me caritatem: i carita tem: Fulci-
 te me floribus, stipate me malis: stipate me malis: quia
 amo re langueo. Fulcite me floribus, ij stipa-
 te me malis: ij quia amore amore langueo.
 (Repeating lines)

The music consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small circles at the top, indicating pitch. The notation is in common time, with a mix of long and short note values. The text is written below the notes, corresponding to the musical phrases. The first staff begins with a long note, followed by a series of shorter notes. The second staff starts with a short note. The third staff begins with a long note. The fourth staff starts with a short note. The lyrics are in Latin, referring to being led into a wine cellar by the King, being ordained, and being upheld by flowers and branches.



Eua eius sub capite me

Et dextera illius illius amplexabitur me.

ij amplexabitur me. Adiuro vos ij filie le-

rusalem filie Ierusalem per capreas ceruosque camporum, per

capreas ceruosque camporum, ne suscitetis neque cui-

gilare faciatis faciatis quo ad vsque ipsa velit. ij

quo ad vsque ip sa velit.



Ox vox Vox dilecti mei. Ecce iste
 venit saliens in montibus saliens in
 montibus transi liens col les col-
 les. Similis est dilectus meus capreæ hinnuloque ceruorū. hinnulo-
 que cer uorum. En ipse stat post parietem nostrū respici-
 ens per fenestram prospiciens per cancellos. En dilectus
 meus loquitur mihi En dilectus meus loquitur mihi.



ge propera a-
 mica mea columba mea formosa mea
 ni iam enim hiems transiit, imber
 abijt & recessit. & re cessit Flores apparuerunt in terra
 no stra, in terra nostra tempus putationis adue-
 nit: vox turturis audita est inter rano stra, fi-
 cus protulit grossos su os, vineæ florentes dederunt dederunt o-
 derem suum, odorem suum.

Mot. Ioan. Petro Aloysij Prænestini A 5. Lib. 4.



ge amica me-
 mica mea spetiosa me-
 ni columba mea ij
 a specio same a & ve
 pe tra in foraminibus petre in cauerne maceri-
 e ij ostende mihi faciem tu-
 am faciem tu am sonet vox tua ij in aur-
 bus meis: ij vox enim tua dulcis
 & facies tua decora & facies tua deco ra deco

Vr a a

12



edictio 12

TENOR

Ileaus meus mihi & ego il li,
 & ego il li, qui pascitur inter lili-

a donec aspiret dies & inclinetur vmbrae & inclinetur &

inclinetur vmbrae. Reuertere Reuertere sup dilecte mi capre-

x melli ioldup hinnuloque ceruorum super mon tes Be in thel.

In lectulo meo per noctes quæsiui per noctes quæsiui quæ dili-

git anima mea. quæsiui illum & non inueni. & non in ueni.



18

TENOR

Vr gam & circuibo ciuita-
 tem Sur gam & circuibo ciuitatem: 'per vi-
 cos & plate as ij
 pervicos & plateas que ram queram que dili-
 git anima me a. que diligit anima mea quæsiui illum
 & non inueni. & non & non inue ni quæsiui illum
 & non inueni & non in ue ni. ij

TENOR

19



Diuro vos filia Ierusalem

si inueneritis dilectum meum ut nuncietis

e i quia amore lan gueo. amore langueo Qualis

est dilectus tuus ex dilecto o pulcherrima

mulier rum mulier rū qualis est dilectus tuus

ex dilecto? quia sic adiurasti nos? ij

Dilectus meus candidus & rubicundus Dilectus meus candidus & rubi-

cun

dus electus ex millibus. ij



Aput eius aurū optimū Comæe ius ij:
sicut elatæ palmarū, ij
palma rū, elatæ palmarū, nigrę qua sīcor uus. Oculi
eius Oculi eius sicut columbę super riulos super riulos
aqua rū aquarum quæ lacte sunt lo tē & resident iuxta fluen-
ta plenis sima. & resident iuxta fluenta plenis sima. &
resident iuxta fluenta plenissima fluenta plenissima.

20



Ilectus meus descendit in hortū su-
um ad areolam aromatum vt ibi pascatur in
hor tis vt ibi pascatur in hor tis &
lilia col ligat. Ego dilecto me & dilectus meus mihi ij & dilectus meus
mihi qui pascitur inter lilia. qui pascitur inter li lia. ij



TENOR
 22
 Ulchra es amica me a amica me-
 a pul chra es amica me a pulchra
 es amica mea suavis & decora ij sicut Ierusa-
 lem suavis & decora sicut Ierusalem sicut Ierusalem Terribi-
 lis ut castrorum Terribilis ut ca strorum acies ordi-
 na ta. Auerte oculos tuos a me oculos tuos a me quia ip-
 si me auolare fecerunt. quia ipsi me auolare fecerunt. quia ip-
 si me auolare fecerunt me auolare fecerunt.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by vertical stems with small diamond shapes at their tops. The music is written in common time, with a key signature of one sharp (F#). The voices are labeled as Tenor. The page number 22 is printed above the staff lines. The lyrics are in Latin, with some words like 'amica', 'pulchra', 'suavis', 'decora', 'Ierusalem', 'Terribilis', 'castrorum', 'auolare', and 'fecerunt' repeated across the staves. The first staff begins with a large decorative initial 'P'.



Ve est ista qua progre
 ditur que
 est ista qua progre
 ditur,
 - qua est i
 sta qua progre
 ditur me
 quasi aurora
 consurges, quasi aurora consurgens, pulchra ut luna
 na, pulchra ut luna, electa ut sol, electa ut sol,
 vt
 sonit
 sol, terribilis
 terribilis
 rum
 terribilis
 rum acies
 ordina
 ta?
 ta?
 acies
 ordina
 ta? ordinata?
 Mot. Ioan. Petri Aloysij Prænestini A. 5. Lib. 4. H

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black dots on four-line red staff lines. The music is in common time. The vocal part is labeled 'TENOR'. The lyrics are written below each staff, corresponding to the notes. The first two staves begin with a large decorative initial 'Q'. The third staff begins with a smaller 'Q'. The fourth staff begins with a 'P'. The fifth staff begins with a 'T'. The sixth staff begins with a 'C'.



Escendi in hortū meū um in hortū me-
 um vt vide rem poma conuallium, descendī in hortū
 meum in hortū meum vt viderem poma conuallium, vt viderem poma con-
 uallium, & inspicere si florisset vinea,
 si florisset vinea si florisset vi nea, & inspic-
 rem si florisset si florisset si florisset vinea
 & germinassent mala pu nica, & germinassent mala punica,
 germinassent mala pu nica, pu nica, anibio

TENOR



Vā pulchri sunt gres sus tui in calceamentis quā pulchri

suant gressus tu i in calceamentis i in calceamentis i in calce-

amen oledo H tis filia ilic principis. ij Iuncturæ fēmorum tuorum

Iuncturæ fēmorum tuo rum sicut monilia quæ fabricata sunt ma-

nu artificis. Vmbilicus tuus crater tornatilis, crater tornatilis, nunquā

indigens poculis. Venter taus sicut acceruus tri-

tici sicut acceruus tritici valla tus lilijs. val-

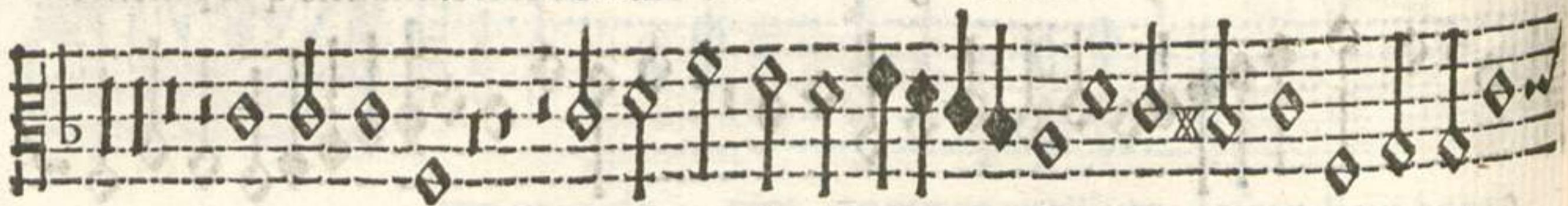
la tus valla tus lilijs ij H a

TENOR



26

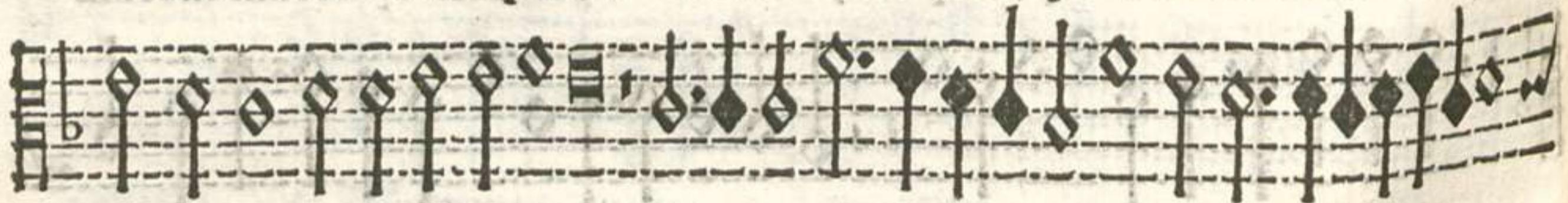
Vobis verá an tu



Collum tuum sicut turris eburnea. turris eburnea.



Oculi tui sicut piscinæ in Hesebon sicut piscinæ in Hebeson quæ



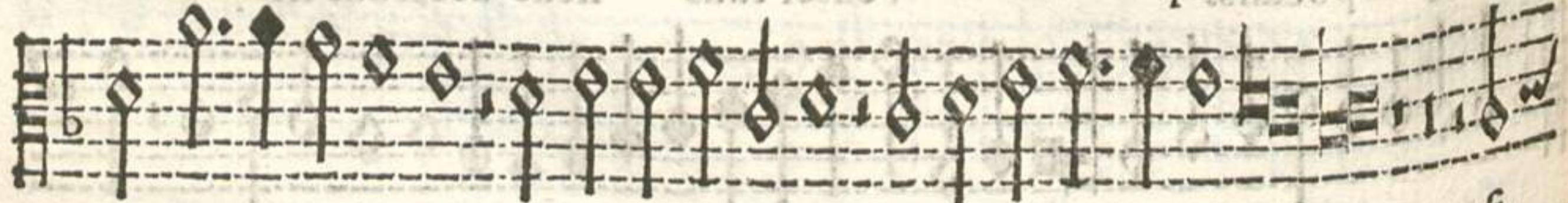
sunt in porta ij filiae multitudinis. multitudinis.



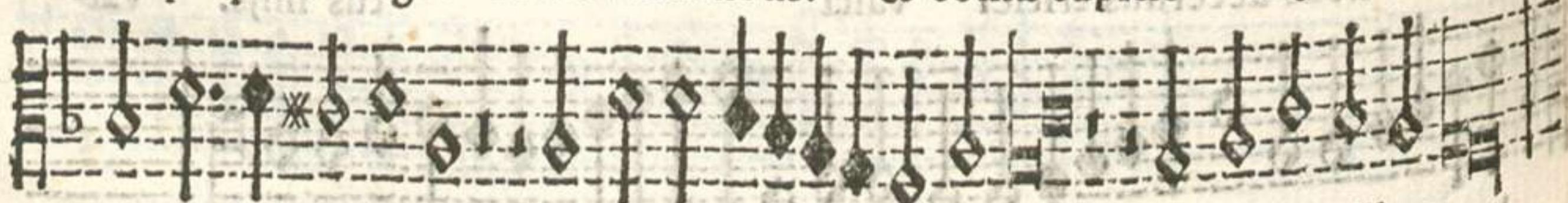
Nasus tuus sicut turris Libani sicut turris Libani quæ respicit



contra Damascū contra Dama scum. & comæ capit is tui, si-



cut purpura regis iuncta canalibus: & comæ capit is tui, si-



cut purpura Regis iuncta cana libus. iuncta canalibus.

TENOR

27



Vā pulchra es & quā deco ra ij

charisfima: in delitijs Sta-

tura tua assimilata est pal mētatura tu

assimilata est pal oem m̄x, ib & vbera tua

bo tris. Dixit ascen dam in pal mam, in pal-

mam, & erunt opera tua sicut botri vineæ vi-

neæ & odor oris sui

sicut odor malorum. ij



Vttur tuus si cut vinū o pti-
 mū Guttur tuus sicut vi-
 nū Guttur tuus si cut vinū sicut vinū optimum dignū dile&o
 meo ad potandum dignū dilecto meo ad potan-
 dum, labijsque, & dentibus illius ad ruminan-
 dum. Ego dilecto me fitod o, & ad me con-
 uersio eius Ego dilecto meo, dilecto meo, & ad
 me & ad me conuersio e ius.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black diamond shapes of varying sizes on a four-line staff system. The music is in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a large 'G' (decorative initial). The lyrics are written below the staves, corresponding to the musical phrases. The text is in Latin, with some words in French ('ad', '&'). The notation uses a mix of long and short note values, typical of medieval musical notation.



Eni veni dilecte mi egredi-
 amur in agrū ij Cōmore-
 mur in villis. in vil lis. Mane surgamus ad vi neas,
 ad vineas, videamus si floruit vi nea: videamus vide-
 amus si floruit vi nea si flores fructus parturiunt: si floru-
 erunt mala punica Ibi dabo tibi vbera mea
 vbera me a Ibi dabo tibi v bera mea.

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