

Adjuva nos, Deus

Psalm 79: 9

Thomas Crecquillon (c.1505-1557)
ed. Erik Sharman

The musical score consists of five staves. From top to bottom: Discantus (Alto), Contratenor (Tenor), Contratenor (Tenor), Tenor (Bass), and Bass (Bass). The Discantus and Contratenor (Tenor) staves begin with a treble clef, while the other three staves begin with a bass clef. The key signature is one flat. The music is in common time. The lyrics "Ad - ju - va____ nos, De - us sa - lu - ta - -" are written below the Discantus staff, and "Ad - ju - va____ nos, De - us sa - lu -" are written below the Contratenor (Tenor) staff. The Tenor and Bass staves are mostly blank, with the Tenor staff showing a single note in the first measure.

A. 5

T.

T.

B.

B.

A.

T.

T.

B.

B.

17

A. ter, et prop-ter glo - ri - - am,

T. ter, sa - lu - ta - ris nos - ter, et prop-ter glo - ri - am,

T. - ris nos - ter, et prop-ter glo - ri - -

B. sa - lu - ta - ris nos - ter, et prop-ter glo - ri -

B. sa - lu - ta - ris nos - ter, et prop-ter

24

A. et prop-ter glo - ri - am, et prop - ter glo - ri - am

T. prop - ter glo - ri - am

T. am, et prop - ter glo - ri - am, et prop - ter glo - ri -

B. - am, et prop - ter glo - ri - am no - mi - nis tu - i Do - mi -

B. glo - ri - am, et prop - ter glo - ri - am

30

A. 

T. 

T. 

B. 

B. 

36

A. 

T. 

T. 

B. 

B. 

Musical score for "Domine nobis misericordia" (Missa Salve regina). The score consists of five staves:

- A.** Treble clef, common time (42). Notes: Do-mi-ne, Do - - - mi ne li - be - ra nos, li - be -
- T.** Treble clef, common time (8). Notes: -i Do - mi-ne li - be - ra nos, li - be - ra nos, li - be - ra
- T.** Treble clef, common time (8). Notes: ne, no - mi-nis tu - - - i Do - mi - ne li - be - ra nos, li - be -
- B.** Bass clef, common time. Notes: ne, no - mi-nis tu - i Do - mi - ne li - be - ra nos, li - be - ra
- B.** Bass clef, common time. Notes: ne, no - mi-nis tu - i Do - mi - ne li - be -

A. 48

A. - ra nos, li - be - ra nos, _____

T. nos, li - be - ra nos, _____ li - be - ra nos, li - be - ra nos, _____

T. - ra nos, _____ et pro - pi - ti - us es - to, et pro - pi - ti -

B. nos, _____ li - be - ra nos, _____ et pro - pi - ti - us es -

B. nos, li - be - ra, li - be - ra nos, _____ et pro - pi - ti - us es -

54

A. et pro - pi - ti - us es - to pec - ca - tis nos -

T. et pro - pi - ti - us es - to, et pro - pi - ti - us es - to pec - ca - tis nos -

T. - us es - to, et pro - pi - ti - us es - to pec - ca -

B. - to pec - ca - tis nos - tris, pec - ca - tis nos -

B. - to pec - ca - tis nos - tris, pec - ca - tis nos -

61

A. tris, pec - ca - tis nos - tris prop - ter

T. tris, et pro - pi - ti - us es - to pec - ca -

T. - tis nos - tris, pec - ca - tis nos - tris

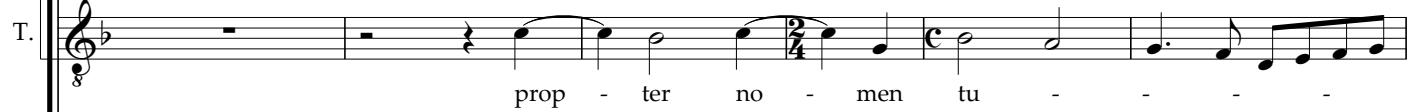
B. tris, et pro - pi - ti - us es -

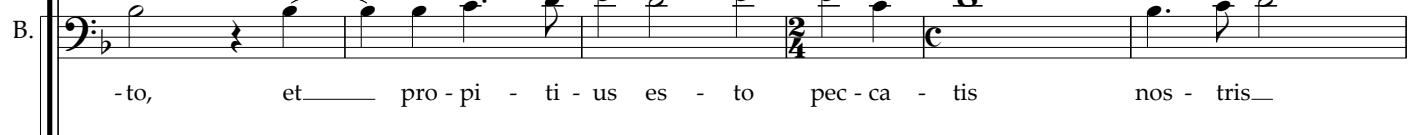
B. et pro - pi - ti - us es - to pec - ca - tis nos - tris

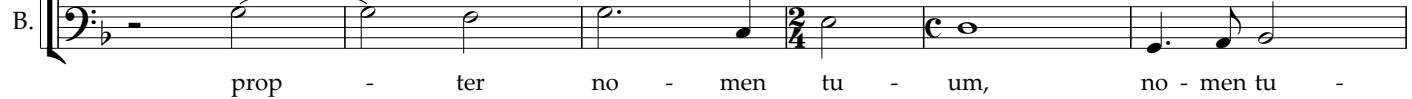
67

A. 

T. 

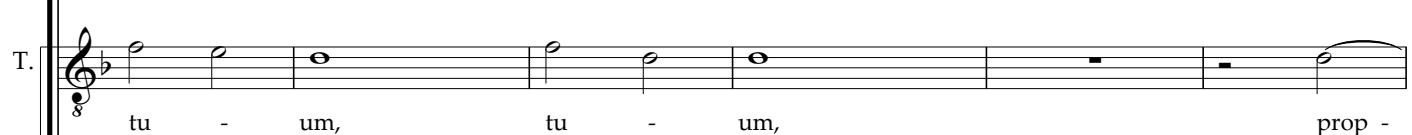
T. 

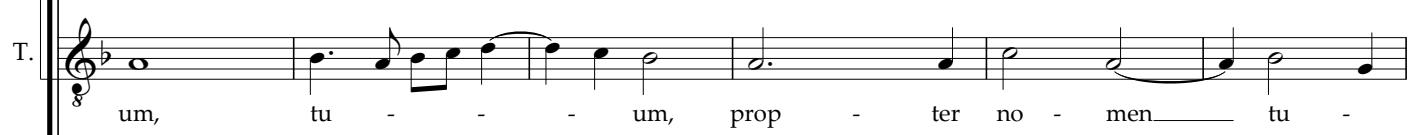
B. 

B. 

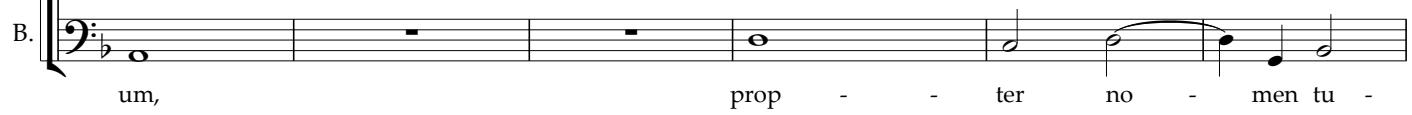
73

A. 

T. 

T. 

B. 

B. 

79

A. prop - ter no - men tu - um, no - men tu - um.

T. ter no-men tu - um.

T. um, prop - ter no - men tu - um, no - men tu - um.

B. tu - - - um.

B. um, tu - um, prop-ter no-men tu - um, no - men tu - um.

Source

"Leiden Choirbooks" (Koorboek D), NL-L MS 1441 (Leiden, The Netherlands, mid 16th century). Accessed at <https://www.erfgoedleiden.nl/schatkamer/koorboeken-pieterskerk/bladeren-in-koorboeken> via the Digital Image Archive of Medieval Music (www.diamm.ac.uk).

Edition notes

- Note values have been halved.
- Pitch is unchanged (voicing is editorial, and this piece could be transposed up or down to suit a number of voice combinations).
- Time signature is unchanged except for the 2/4 bars, which are editorial.
- Clefs and notation have been adapted to fit modern convention, including the addition of bar lines.
- Accidentals given above the stave are editorial.
- The exact positioning of underlay is largely editorial, although it is generally clear which line of the text should be sung to each musical phrase.
- The tied minims in bb. 70-71 (T1) and bb. 72-73 (A) are each two semibreves in the source - they have been tied here to match other iterations of this phrase with the same text.