

# Giovanni Brunetti

(2. H. 16. Jh. – 1631)

„*Ad Dominum cum tribularer clamavi*“

**C.A.T.T.B.**

aus

**MOTETTI  
CONCERTATI**

A DVE TRE QVATTRO CINQUE ET SEI VOCI

Con le Letanie della Madonna a cinque.

DI GIOVANNI BRUNETTI

MAESTRO DI CAPELLA

NELL'ARCIVESCOVADO D'VRBINO

LIBRO SECONDO

DEDICATI

AL SERENISSIMO SIGNORE IL SIG. D. ALFONSO D'ESTE  
PRINCIPE DI MODENA. ETC.

(Wappen des Widmungsträgers)

**IN VENETIA,**

Appresso Alessandro Vincenti. **MDCXXV.**

Um 1625 hatte Brunetti einen Gönner gefunden, der ihm die Drucklegung einer ganzen Reihe seiner Werke ermöglichte. Sollte es der Kardinal Francesco Maria del Monte (1549-1627) gewesen sein, Protektor der *Capella Pontificia*, dann verdichteten sich die Indizien, dass Brunetti hinter dem „Filippo Kesperle“ stecken könnte, der ebenfalls 1625 in einem aufwendigen Partiturdruk „*Alcuni Psalmi...*“ von Vincenzo de Grandis einer pedantischen, zum Teil überflüssigen, teilweise aber auch gerechtfertigten Kritik unterzog (vgl. MGG<sup>2</sup>, Personenteil, Art. Vincenzo de Grandis I).

herausgegeben von Gunther Morche, Heidelberg, August 2011  
gesetzt von Hermann Hinsch mit M-Tx

Das Kopieren ist nur für den nicht kommerziellen Gebrauch erlaubt.

First system of a musical score. It consists of six staves. The top staff (C1) is a vocal line with a treble clef and common time signature, containing three whole rests. The second staff (C3) is a vocal line with a treble clef and common time signature, containing the lyrics "Ad Do - mi - num cum tri - bu - la - rer cla - ma - vi". The third staff (C4) is a vocal line with a treble clef and common time signature, containing three whole rests. The fourth staff (C4) is a vocal line with a treble clef and common time signature, containing the lyrics "Ad Do - mi - num". The fifth staff is a bass line with a bass clef and common time signature, containing three whole rests. The sixth staff is a piano accompaniment line with a bass clef and common time signature, containing a whole note chord (F2, C3, G2) followed by a half note chord (F2, C3, G2, F#2) and a whole note chord (F2, C3, G2).

Second system of a musical score, starting with a measure number '4' above the first staff. It consists of six staves. The top staff (C1) is a vocal line with a treble clef and common time signature, containing the lyrics "et e - xaudi - - - vit me". The second staff (C3) is a vocal line with a treble clef and common time signature, containing three whole rests. The third staff (C4) is a vocal line with a treble clef and common time signature, containing the lyrics "Ad Do - mi - num cum tribu - la - rer cla - ma -". The fourth staff (C4) is a vocal line with a treble clef and common time signature, containing the lyrics "cum tribu - la - rer cla - ma - - vi et exau - di -". The fifth staff is a bass line with a bass clef and common time signature, containing three whole rests. The sixth staff is a piano accompaniment line with a bass clef and common time signature, containing a whole note chord (F2, C3, G2), a half note chord (F2, C3, G2, F#2), a whole note chord (F2, C3, G2), and a whole note chord (F2, C3, G2).

7

ad Do-mi-num cum tribula - rer cla-ma - vi,  
 ad Do-mi-num cum tribula - rer cla - ma - vi  
 vi ad Do-mi-num cum tribula - rer cla - ma -  
 - - - vit me  
 Ad Do-mi-num cum tribula - - - rer cla -

10

cla-ma - vi  
 et exaudi - - - vit me et  
 vi et exaudi -  
 et exaudi - - - vit me  
 ma - - vi et exaudi - - - vit

13

et exaudi - - - vit me Do -  
 exaudi - vit me, et exaudi - - - vit me \_\_\_\_\_  
 - - - vit me et exaudi - - - vit me  
 et exaudi - - - vit me  
 me et e - xau - di - - vit me

16

- mi-ne, Do - mi - ne li - bera, li - bera a-nima me-a a la - bi-is in-i -  
 et \_\_\_\_\_

quis  
Do - mi-ne, Do - mi-ne li - bera  
et a lin - gua do - - lo - - sa

et a lin - gua do - lo - sa,  
li - bera a - nima me-a a la - bi-is in-i - quis  
et a

27

et a lin - - gua do - - lo - sa Quid de-tur ti - bi

lin - gua do - lo - - sa Quid de-tur ti - bi aut

lin - gua do - lo - - sa. Quid de-tur ti - bi

*b6* *5*

31

quid de-tur ti - - bi aut quid appona - tur,

quid de-tur ti - bi

— quid appona - tur ti - bi, quid de-tur ti - bi

— quid appona - tur ti - - bi, quid de-tur ti - bi

quid de-tur ti - bi aut quid appona -

*#*

34

aut quid appona - tur ti - - bi

quid de-tur ti - bi aut quid appona -

quid de-tur ti - bi aut quid appna -

quid de-tur ti - bi, quid de-tur ti - bi

tur, aut quid appona-tur ti - - bi quid de-tur ti - bi

37

ad lin - guam ad lin - guam do - lo - - sam

tur ti - bi ad lin - guam, ad lin - guam do - lo - - sam

tur ti - - bi ad lin - guam do - - - lo - sam

ad lin - - guam do - lo - - sam sa -

ad lin - guam do - lo - - sam

41

sa - git - tae, sa - git - tae po - ten - - tis a - cu - - tae

sa - git - tae po - ten - tis a - cu - - tae

cum

git - tae

cum car - bo - ni - bus

b # b

44

cum carbo - nibus desola - to - ri -

cum carbo - ni - bus \_\_\_ deso - lato - riis

car - bo - nibus desola - to - - - ri - is

\_\_\_ desola - to - riis

cum carbo - nibus desolato - - - ri -

sa -

# b b b #



47

is cum car-bo - ni-bus

sa - git - tae cum

sa - git-tae po-ten-tis a-cu - - tae

is sa - git-tae po-ten - - tis a-cu - - tae

git - tae sa - git - tae po - ten - - tis a - cu - - tae

50

— de-so-la-to - ri-is

car - bo - ni-bus de-so-la-to - ri-is

cum car - bo - ni-bus — de-so-la-to - ri-is, de - so -

cum car - bo - ni-bus de-so-la -

cum car - bo - ni-bus de - so - la - to - ri -

