

# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Cantus (part 1 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Tu es Pe - trus et su - per hanc pe - -  
- - - - - tram, et su - per hanc pe - - -  
- - - - - tram, tu es Pe - trus et su - per hanc pe - - - tram et  
su - per hanc pe - - - tram, et su - per hanc pe - - - tram  
æ - di - fi - ca - bo ec - cle - si - am me - am, ec - cle - si - am me -  
- - - am æ - di - fi - ca - bo ec - cle - si - am me - - - am  
et por - tæ in - - - fe - ri, et por - tæ in - fe -  
- ri, et por - tæ in - fe - ri non præ - va - le - bunt  
ad - ver - sus e - - - am, non præ - va - le -  
- bunt ad - ver - sus e - am, ad - ver - sus e - am. Et ti - bi da - bo,  
et ti - bi da - bo cla - ves re - gni cæ - -

The image shows a musical score for a cantus piece. It consists of three staves of music in a single system, all written on a treble clef. The lyrics are written below the notes. The first staff starts with a measure rest and ends with a double bar line. The second staff begins with a measure rest, followed by a first ending bracket labeled '1' that spans two measures. The third staff begins with a measure rest and ends with a double bar line. Measure numbers 80, 85, and 90 are indicated above the staves. The lyrics are: '- lo - rum, et ti - bi da - bo cla - ves re - gni cæ - lo - rum, cla - ves re - gni cæ - lo - rum.' The lyrics are split across the staves: the first staff contains '- lo - rum, et ti - bi da - bo cla - ves re - gni cæ - lo -'; the second staff contains 'rum, cla - ves re - gni cæ - lo -'; and the third staff contains 'rum, cla - ves re - gni cæ - lo - rum.'

# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Altus I (part 2 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

2 5  
Tu es Pe - trus et su - per hanc pe -

10  
- - - tram, tu es Pe - - - trus et su - per

15  
hanc pe - - - tram et su - per hanc pe -

20  
- - tram et su - per hanc pe - tram, æ - di - fi - ca -

25  
bo ec - cle - si - am me - am, ec - cle - si - am

30  
me - am, æ - di - fi - ca - bo ec - cle - si - am me - - am, ec -

35  
cle - si - am me - - am et por - tæ in - fe - ri,

40 45  
et por - tæ in - fe - ri, non præ - va - le - bunt ad - ver - sus

50 55  
e - - am, ad - ver - sus e - am, non præ - va - le - bunt ad -

60 2  
ver - sus e - am, e - - am.

65

Tu es Petrus: (altus 1)

2  
70 4 75 80

Et ti - bi da - bo \_\_\_\_\_ cla - ves re - gni cæ -

1 85

lo - rum, et ti - bi da - - - bo 95 cla - ves re -

90 - gni \_\_\_\_\_ cæ - lo - rum, cla - ves re - gni cæ - lo - - - rum.

Detailed description: The image shows a musical score for the voice part of 'Tu es Petrus' for an alto. It consists of three staves of music. The first staff starts at measure 70 and ends at measure 80. The second staff starts at measure 85 and ends at measure 95. The third staff starts at measure 90 and ends at measure 95. The lyrics are written below the notes. The time signature is 4/4. The key signature has one flat (B-flat). The music is written in a simple, clear style with a treble clef.

# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Altus II (part 3 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Et su - per hanc pe - - - tram, tu es Pe - - trus, tu es Pe - trus, tu es Pe - trus et su - per hanc pe - tram æ - di - fi - ca - bo ec - cle - si - am me - - - am, æ - di - fi - ca - bo ec - cle - si - am me - am, ec - cle - si - am me - - am et por - tæ in - fe - ri, et por - tæ in - fe - ri, et por - tæ in - fe - ri non præ - va - le - bunt ad - ver - sus e - am, non præ - va - le - bunt ad - ver - sus e - am, Et ti - bi da - bo, et ti - bi da -

75 3 80 1

bo cla - ves re - gni, cla - ves re - gni cæ - lo - rum,

85 1

cla - ves re - gni cæ - lo - rum, cla - ves re - gni cæ -

90 95

lo - rum, cæ - lo - rum, cla - ves re - gni cæ - lo - rum, re - gni cæ - lo - rum.

Detailed description: This is a musical score for the voice part of 'Tu es Petrus' for an alto II. The score is written on three staves of music. The first staff begins at measure 75 and ends at measure 80. It contains the lyrics 'bo cla - ves re - gni, cla - ves re - gni cæ - lo - rum,'. Above the staff, the number '75' is above the first measure, '3' is above the third measure, '80' is above the eighth measure, and '1' is above the final measure. The second staff begins at measure 85 and ends at measure 90. It contains the lyrics 'cla - ves re - gni cæ - lo - rum, cla - ves re - gni cæ -'. Above the staff, the number '85' is above the first measure and '1' is above the final measure. The third staff begins at measure 90 and ends at measure 95. It contains the lyrics 'lo - rum, cæ - lo - rum, cla - ves re - gni cæ - lo - rum, re - gni cæ - lo - rum.'. Above the staff, the number '90' is above the first measure and '95' is above the final measure. The music is written in a treble clef with a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Tenor (part 4 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Et su-per hanc pe - - - tram,  
tu es Pe - - trus et su-per hanc pe -  
tram, tu es Pe-trus et su-per hanc pe - tram æ -  
di-fi-ca - bo, æ-di-fi-ca - bo ec-cle - si-am  
me - am, me - - - am, æ-di-fi-ca - bo ec-cle - si-am  
me - am et por - tæ in - fe - ri, et  
por - tæ in - fe - ri, et por - tæ in - fe - ri  
non præ - va - le - bunt ad-ver-sus e - am, ad - ver-sus  
e - am, non præ - va - le - bunt ad - ver-sus e - am.  
Et ti - bi da - bo cla - ves re - gni cæ - lo - rum,  
cla - ves re - gni cæ - lo - rum, cla - ves re - gni cæ - lo -

85 rum, cla - ves re - gni cæ - lo - rum, cla - ves re -

90 gni cæ - lo - rum, re - gni cæ - lo - rum.

The image shows a musical score for a tenor part. It consists of two staves of music. The first staff starts at measure 85 and ends at measure 90. The second staff starts at measure 90 and ends at measure 95. The lyrics are written below the notes. The first staff contains the lyrics: 'rum, cla - ves re - gni cæ - lo - rum, cla - ves re -'. The second staff contains the lyrics: 'gni cæ - lo - rum, re - gni cæ - lo - rum.'. The music is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The notes are mostly quarter and half notes, with some rests. There are bar lines at the end of each staff.



# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Quintus (part 5 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Et su - per hanc pe - tram,  
tu es Pe - trus, tu es Pe - trus et  
su - per hanc pe - tram a - di - fi - ca -  
bo ec - cle - si - am me - am, ec - cle - si - am me - am, ec - cle - si -  
am me - am, ec - cle - si - am me - am et por -  
- tae in - fe - ri, in - fe - ri,  
et por - tae in - fe - ri non pra - va - le - bunt ad - ver -  
- sus e - am, non pra - va - le - bunt ad - ver - sus e - am.  
Et ti - bi da - bo,  
et ti - bi da - bo et ti - bi da - bo cla - ves re - gni cae - lo -  
- rum, cla - ves re - gni cae - lo - rum, cla - ves

8 re - gni cæ - lo - rum, 90 cla - ves re - gni cæ - lo - rum. 95

The musical score is written on a single staff with a treble clef. It begins with a common time signature. The melody consists of quarter and eighth notes. Measure 8 starts with a half rest, followed by quarter notes for 're', 'gni', 'cæ', 'lo', and 'rum'. Measure 90 starts with a half rest, followed by quarter notes for 'cla', 'ves', 're', 'gni', 'cæ', 'lo', and 'rum'. Measure 95 contains a series of quarter notes with a slur over them, ending with a double bar line. The lyrics are written below the staff, with hyphens indicating syllables across measures.

# Tu es Petrus

Matthew 16:18-19

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Bassus I (part 6 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Et su-per hanc pe - tram,

15 tu es Pe - trus et su-per hanc pe - tram, pe - tram

25 æ - di - fi - ca - bo ec - cle - si - am me - am,

30 1

35 æ - di - fi - ca - bo ec - cle - si - am me - am

40 et por - tæ in - fe - ri, et por-tæ in - fe -

45 ri, et por-tæ in - fe - ri, et por - tæ in - fe - ri

50 2

55 non præ - va - le - bunt ad - ver-sus e - am, non

60 2

65 3 - præ-va - le - bunt ad - ver-sus e - am. Et ti - bi da -

70 bo, da - bo cla -

75 1

80 1 - ves re - gni cæ - lo - rum, cæ - lo - rum, et ti - bi da - bo

85 cla-ves re - gni cæ - lo - rum, cla-ves re - gni, cla-

Tu es Petrus: (bassus I)

2  
90

95

- ves re - gni cæ - lo - rum, cla - ves re - gni cæ - lo - rum.

# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Bassus I (part 6 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Et su-per hanc pe - tram,

tu es Pe - trus et su-per hanc pe - tram, pe - tram

æ - di - fi - ca - bo ec - cle - si - am me - am,

æ - di - fi - ca - bo ec - cle - si - am me - am

et por - tæ in - fe - ri, et por - tæ in - fe - ri

ri, et por - tæ in - fe - ri, et por - tæ in - fe - ri

non præ - va - le - bunt ad - ver - sus e - am, non

- præ - va - le - bunt ad - ver - sus e - am. Et ti - bi da -

bo, da - bo cla -

- ves re - gni cæ - lo - rum, cæ - lo - rum, et ti - bi da - bo

cla - ves re - gni cæ - lo - rum, cla - ves re - gni, cla -

Tu es Petrus: (bassus I)

2  
90

8 - ves re - gni cæ - lo - rum, 95 cla - ves re - gni cæ - lo - rum.

# Tu es Petrus

Matthew 16:18-19

Giovanni Pierluigi da Palestrina (c.1525-1594)

Bassus II (part 7 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)

Et su - per hanc pe - tram, —  
tu — es Pe - trus et su - per hanc —  
— pe - tram pe - tram æ - di - fi - ca - bo ec - cle - si - am  
me - am, æ - di - fi - ca - bo ec - cle - si - am me - am —  
— et por - tæ in - fe - ri, — et por - tæ in - fe - ri,  
et por - tæ in - fe - ri non —  
— præ - va - le - bunt ad - ver - sus e - am, non præ - va -  
le - bunt ad - ver - sus e - am. Et ti - bi da -  
bo, — da - bo — cla - ves re - gni cæ - lo -  
rum, et ti - bi — da - bo cla - ves re - gni, cla -

## Tu es Petrus: (bassus II)

90 2 95

- ves re - gni cæ - lo - rum, — cla - ves re - gni cæ - lo - rum.

The image shows a musical score for a bass voice part. It consists of a single staff with a bass clef. The music is written in a simple, homophonic style. The lyrics are: "- ves re - gni cæ - lo - rum, — cla - ves re - gni cæ - lo - rum." The score is divided into two phrases. The first phrase ends with a long horizontal line (fermata). Above the staff, there are measure numbers: '90' above the first measure of the second phrase, '2' above the first measure of the first phrase, and '95' above the fifth measure of the second phrase. There is a double bar line at the end of the second phrase.



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Bassus II (part 7 of 7)

*Liber primus motetorum* (Valerio e Dorico press, Rome, 1569)



Et su-per hanc pe - tram, tu es Pe - trus et su - per hanc pe - tram pe - tram æ - di - fi - ca - bo ec - cle - si - am me - am, æ - di - fi - ca - bo ec - cle - si - am me - am et por - tæ in - fe - ri, et por - tæ in - fe - ri, et por - tæ in - fe - ri non præ - va - le - bunt ad - ver - sus e - am, non præ - va - le - bunt ad - ver - sus e - am. Et ti - bi da - bo, da - bo cla - ves re - gni cæ - lo - rum, et ti - bi da - bo cla - ves re - gni, cla - ves re - gni cæ - lo - rum, cla - ves re - gni cæ - lo - rum.