This motet, along with (among others) “Fremuit spiritu Jesus” by the same composer inspired musicologist Edward Lowinsky to theorize about a “secret chromatic art in the Netherlands motet”. The theory was severely criticised by many of his colleagues, and has been, if not disproved, at least shelved for lack of supporting evidence, as Richard Taruskin put it in his “History of western music”.

In this edition I first present the ‘au naturel’ version, with limited editorial accidentals. Most of it is the same as in Bernet Kempers CMM-edition. Mark the difference in key signature between the tenor parts and the other parts: the tenor parts (tenor and quinta pars) have three flats, the others two. The a-flat is required in the beginning of the motet, after that it has to be cancelled many times.

After that I present the Lowinsky version. The chromatic intervention starts at “Fundent oculi mei”, with a D-flat chord, which works very well, I must say. In order to avoid very many flats above the notes, I inserted a key signature of five flats there, only requiring occasional a’s as leading notes. From bar 80 C-flats are required to keep the harmony in control, ending the piece in G-flat.

The only available recording of the work I know of is by the Huelgas Ensemble. Apparently Paul van Nevel liked the waywardness of Lowinsky’s theory (and the sounding result), so he used his version, but with alterations. Most importantly, apparently he didn’t want to end in G-flat, so in bar 74 he seized the opportunity to have the superius and 5a pars sing D-naturals, thus returning to the initial mode(s). Before that however, still in five flats territory, from bar 50 he darkens the mood further by introducing C-flats in bass and tenor, and then a startling F-flat chord in bar 57. Very adventurous.

We don’t know what the text is about; Taruskin calls it “a Biblical cento, a patchwork of Bible quotations put together for votive, possibly even nonliturgical, expressive purposes.”

Text and translation:

Qui consolabatur me recessit a me
He that was comforting me departed from me

quaero quod volui et non invenio
I am looking for what I wanted and I do not find it

fundent oculi mei lacrimas
my eyes splash tears

quia reple tus sum amaritudine.
because I am filled with bitterness.

Bert Schreuder
Mez

\[\text{qui consola-batur me recessit a}\]

A

\[\text{la-batur me recessit a me,}\]

T1

\[\text{la-batur me recessit a me, qui}\]

T2

\[\text{me, qui consola-batur}\]

B

\[\text{me, recessit a me, recessit, recessit}\]

Mez

\[\text{me, qui consola-batur me}\]

A

\[\text{me, recessit a me, recessit, recessit}\]

T1

\[\text{qui consola-batur me recessit a}\]

T2

\[\text{con-sola-batur me recessit a}\]

B

\[\text{me recessit a me.}\]
Mez

27

23

re-ces-sit a me. Quae-ro quod

A

v o-lu-i, quod vo-lu-i, quae-ro quod

T1

me. Quae-ro quod vo-

T2

-

sit a me. Quae-ro quod vo-

B

Quae-ro quod vo-lu-i,
Mez

31

volu-i, quod volu-i et non

A

i, quae-roquod volu-i et non in-veni-o, et

T1

i, quod volu-i et non in-veni-o,

T2

ro, quae-roquod volu-i et non in-veni-o,

B

quae-roquod volu-i

Mez

36

in-veni-o, et non in-veni-o, et

A

non in-veni-o, et non in-veni-o,

T1

o, in-veni-o, et non in-veni-o,

T2

o, et non in-veni-o, et non in-veni-o, et non

B

et non in-veni-o,
a qui
ne, di
tum
a sum
tus
ple
re
a qui
ne, di
tum
a sum,
tus
ple
re
a qui
ne, di
tum
a sum,
tus
ple
re
a qui
ne, di
tum
a sum,
tus
ple
re
qui
a re-
pel-tus sum a-
ma-
ri-tu-
di-ne,
qui
a re-
pel-tus sum a-
ma-
ri-tu-
di-ne,
qui
a re-
pel-tus sum a-
ma-
ri-tu-
di-ne,
di-ne, a-ma-ri-tu-di-ne.

ri-tu-di-ne, a-ma-ri-tu-di-ne, a-ma-ri-tu-di-ne.

tu-di-ne, a-ma-ri-tu-di-ne, a-ma-ri-tu-di-ne, qui-a re-ple-tus sum a-ma-ri-tu-di-ne.
Mez: qui consola-batur me, reces-sit a

A: - la-batur me, reces-sit a me,

T1: - tur me, reces-sit a me, qui

T2: - la-batur me, reces-sit a me,

B: - la-batur me, qui consola-batur me.
Recisisitame. Quae ro quod a me. Quae ro quod vo me. Quae ro, quae -

- sit a me. Quae ro quod vol u -

Quae ro quod vo lu - i,
Mez
vo-lu-i, quod vo-lu-i et non
A
i, quae- roquod vo-lu-i et non in-ve-ni-o, et
T1
i, quod vo-lu-i et non in-ve-ni-o, et
T2
ro, quae- roquod vo-lu-i et non in-ve-ni-o, quae- roquod vo-lu-i
B

Mez
in-ve-ni-o, et non in-ve-ni-o, et
A
non in-ve-ni-o, et non in-ve-ni-o, non in-ve-ni-o, et non in-ve-ni-o, et
T1
o, in-ve-ni-o, et non in-ve-ni-o, o, in-ve-ni-o, et non in-ve-ni-o, et
T2
o, et non in-ve-ni-o, et non in-ve-ni-o, et non et non in-ve-ni-o, et non
Mez

41

non in-ve-ni-o.

et non in-ve-ni-o.  Fun-

et non in-ve-ni-o, et non in-

in-ve-ni-o.  Fundent o-cu-li me-i, in-

Mez

45

Fun-dent o-cu-li me-i la-cri-mas,

Fun-dent o-cu-li me-i la-cri-mas,

Fun-dent o-cu-li me-i la-cri-mas, Fun-dent o-cu-

Fun-dent o-cu-li me-i.
Mez

A

B

T1

T2

fun-
dent
oc-
uli
me-
i
la-
cri-
mas,

fun-
dent
oc-
uli
me-
i
la-
cri-
mas,

fun-
dent
oc-
uli
me-
i
la-
cri-
mas,

fun-
dent
oc-
uli
me-
i
la-
cri-
mas,

fun-
dent
oc-
uli
me-
i
la-
cri-
mas,
Mez

cri-mas, la-cri-mas

A

ocu-li-me-i la-cri-mas

T1

cri-mas qui-a re-pletus sum ama-

T2

cri-mas qui-a re-pletus sum ama-

B

qui-a re-pletus sum ama-

Mez

qui-a re-pletus sum

A

qui-a re-pletus sum ama-ri-tu-

T1

ri-tu-dine, qui-a re-ple-

T2

ma-ri-tu-dine, a- ma-ri-tu-dine,

B

ma-ri-tu-dine,
a-ma-ri-tu-di-ne,

di-ne, qui-a re-ple-tus sum a-ma-ri-tu-di

tus sum, qui-a re-ple-tus sum a-ma-ri-tu-di-

qui-a re-ple-tus sum a-ma-ri-tu-di-

qui-a re-ple-tus sum a-ma-ri-tu-di-

qui-a re-ple-tus sum a-ma-ri-tu-di-

re-ple-tus sum a-ma-ri-tu-di-ne,

tu-di-ne, qui-a re-ple-tus

tu-di-ne, qui-a re-ple-tus

ne, a-ma-ri-tu-di-ne, qui-a re-ple-tus sum a-
tu - di - ne, a - ma - ri - tu - di - ne.

sum a - ma - ri - tu - di - ne, a - ma - ri - tu - di - ne.

ma - ri - tu - di - ne, qui - a re - ple - tus