

20

se - se ti - bi de - di - can - tes A - spi - ce ser -

25

- vos Vir - go Ma - ri - a.  
- ce ser - vos Vir - go Ma - ri - a.

This is fairly odd, too. But Petrucci had put two five-voice pieces near the beginning of his *Odhecaton A*, so perhaps he thought it would be nice to have one here (though there is another at no. 32). It is remarkably short for a five-voice motet, as though composed specially for inclusion here. Its text translates as: “Virgin, decorated by heavenly birth, always compassionate to the human race who continually dedicate themselves to you: look down upon your servants, o virgin Mary.” The Tenor is compact but neat: six rests followed by six notes rising through the “soft” hexachord, first in perfect *breves*, then in imperfect *breves*, and lastly in *semibreves* followed by an extended last note. Presumably this voice is called “Tenor Secundus” because it ends not on the final (G) but on its fifth (D). Before the Tenor enters, the Altus has the same figure in whole notes (nobody knows why they are in full black notation, which is irrelevant except for the D). Ludwig Finscher neatly identified the Tenor Primus melody as paraphrasing the hymn tune *Iste confessor*.