

Orlande de Lassus

6 pieces for 3 voices

or instruments

by

Arnold den Teuling

2018

Introduction

There are several 16th century editions of motets in three voices by Orlande de Lassus:

ORLANDI DE LASSO
Illustrissimi Bavariae Ducis AL-
BERTI Chori Magistri
LIBER MOTETTARUM Trium vocum,
Quae cum vivae voci tum omnis generis Instrumen-
tis Musicis commodissime appli-
cari possunt.

Summa diligentia compositae, correctae, et nunc primum in lucem aeditae.

by Adam Berg, Munich 1575, RISM 1575b: “Book containing motets in three voices that may be easily performed by voices as well as by instruments of all kinds, meticulously composed, corrected and now published for the first time.” It contains 15 motets.

An edition from 1577 also by Adam Berg, Munich (RISM 1577d) with the same title, changed and added to: Summa diligentia compositae, correctae, auctae, nuncque denuo in lucem aeditae, “Meticulously composed corrected, enlarged and now again published,” contains the same motets and three more. The 1577 edition has been reprinted in several places, a.o. Paris.

I edited a number of pieces from these editions before, using Encore, for voices and instruments and a keyboard intabulation. They are in IMSLP and in my own website Ottaviano Petrucci, <http://home.planet.nl/~teuli049/> .

The edition by Ferdinand and Rudolph di Lasso, Magnum Opus Musicum, München 1604 (here after: MOM), reprinted them all as numbers 25 to 42, and added 6 more, numbered 43-48. The order diverged from the 1575 and 1577 editions.

Except number 43 they were not published before 1604. Nr 43, Adoramus te Christe, and another Adoramus te Christe had been published in print in Paris, 1586, by Adrian Ballard & Robert Ballard, Beatissimae virginis Mariae octo cantica modis tonorum octo quaternisque vocibus distincta, adiectis ad haec duplici Salve regina, Missa quinti toni, Veni creator, Te Deum laudamus, Adoramus te Christe, 3 et 4 voc et Tibi laus.(RISM 1586f, reprint 1597a). This

title means: “Eight canticles of the Holy Virgin Mary in eight moods and four voices, added to these ... Adoramus te Christe in 3 and 4 voices and ...”. One of the three voiced pieces was not included in MOM.

I did not edit the 4 voiced piece: this edition provides all the 3 voiced pieces in MOM, not in the 1575 ad 1577 editions, but except the only piece from 1586. Because I had no access to the 1586 or 1597 editions, Adoramus te Christe (1) is missing in this edition.

This piece has been edited the first time by Peter Bergquist, The complete motets, nr. 19, Madison 2002, (A-R Editions) as nr. 33. I edited an arrangement for keyboard instrument or harp elsewhere on this site, with the permission of the editor. His number 34 in the same volume is number 43 in the MOM. Bergquist published the numbers 44-48 in his volume The complete motets, nr. 21, Madison 2006, (A-R Editions) as numbers 1-5.

All other pieces were published before by Franz Xaver Haberl (after Carl Proske) from MOM in: Sämtliche Werke I, Regensburg 1894, numbers 25-57; Haberl gave separate numbers to the separate parts of each work, so the numbers do not agree.

Some pieces have been provided with so called high clefs or chiavette. In these cases I added a version alla quarta bassa or alla quinta bassa, a fourth or a fifth down,

I made my edition by scanning the Sämtliche Werke I by Proske -Haberl, included in IMSLP, and correcting it with Sibelius from the facsimile of the original Magnum Opus Musicum, included in IMSLP as well.

Arnold den Teuling, Assen (Netherlands) 2018

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Adoramus te, Christe (1)

Magnum opus musicum 43

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXIII

1

Cantus

Tenor

Bassus

AD - o - ra - mus

AD - o - ra - - -

AD - o - ra - - - mus

3

te Chri - - - - ste, et be -

mus te Chri - - - - ste et

te Chri - ste et be - ne -

7

- ne - di - ci - mus ti - - bi qui - a per

be - ne - di - ci - mus ti - - - bi qui - a per

di - ci - mus ti - bi, qui - aper tu - - -

11

tu - am san - - ctam cru - - - - cem re -

tu - am san - - ctam cru - - - - cem

- am san - ctam cru - cem

14

de - mi - sti mun - dum, Do - mi -

re - de - mi - sti mun - dum, Do - mi - ne

re - de - mi - sti mun - dum Do - mi - ne

18

ne, mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

— mi - se - re - re no - bis.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, and all previous editions do not give bar lines, and so I avoided them too. This piece had been first published in print in 1586 by Adrian Ballard & Robert Ballard, *Beatissimae virginis Mariae octo cantica modis tonorum octo quaternisque vocibus distincta, adiectis ad haec duplici Salve regina, Missa quinti toni, Veni creator, Te Deum laudamus, Adoramus te Christe, 3. et 4. voc. et Tibi laus.* (RISM 1586f, reprint 1597a)

In the edition by Peter Bergquist, *The complete motets*, nr. 19, Madison 2002, (A-R Editions) it is nr. 34. There is one more version in 3 voices of this text, not included in MOM, but only in the same prints by Le Roy & Ballard. I had no access to this print. It is nr. 33 in the mentioned edition by Bergquist. I cannot edit it here for copyright reasons. Number 32 in this edition, another piece with the same text, is in 4 voices. In the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894, MOM 43 is nr. 52.

Bergquist does not indicate the places where the texts must be added, presumably because his source gives the complete text. In other pieces he does use indicating brackets. Apparently the Tenor and Bassus parts have been switched in MOM.

Bergquist gives a flat for Cantus bar 15 note 2 (e") from the edition 1588. I give it as editorial.

Bassus 21-23: in MOM one final Longa, Bergquist (Tenor): three Breves f', with text: -bis, no-bis.

Translation:

We adore you Christ, and we praise you, because by your holy cross you have redeemed the world: Lord have mercy upon us.

The piece may be performed by voices, or instruments A T T.

Adoramus te, Christe (2)

Magnum opus musicum 44

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXIII.

Cantus

Tenor

Bassus

AD - o - ra -

AD - o - ra - mus te -

AD - o - ra - mus te Chri -

4

mus te Chri - ste et be - ne - di - ci - mus ti -

- Chri - ste et be - ne - di - ci - mus ti -

- ste et be - ne - di - ci - mus ti -

8

- bi, qui - a per sanc - tam cru - cem tu -

- bi qui - a per sanc - ta cru - cem tu - am

- bi qui - a per sanc - ta cru - cem tu -

12

am re - de - mi - sti mun - dum, Do - mi -

re - de - mi - sti mun - dum Do - mi -

am re - de - mi - sti mun - dum Do - mi - ne

16

ne mi - se - re - - -

ne mi - se - re - - -

mi - - - se - re - - - re

18

- - - - - re no - - - bis.

- - - - - re no - - - bis.

no - - - - - bis.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, and so I avoided them too.

It is number 1 in the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) and nr 53. in *Proske - Haberl, Sämtliche Werke I*, Regensburg 1894.

Translation: We adore you Christ, and we praise you, because by your holy cross you have redeemed the world: Lord have mercy upon us.

As this original seems to be provided with high clefs I also give a transcription *alla quarta bassa*, a fourth down; this is the edition *come stà*.

The piece may be performed by voices, or instruments ATB or SSA.

Adoramus te, Christe (2)

Magnum opus musicum 44

alla quarta bassa

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXIII.

Cantus

Tenor

Bassus

AD - o - ra -

AD - o - ra - mus te -

AD - o - ra - mus te Chri -

4

mus te Chri - ste et be - ne - di - ci - mus ti -

- Chri - ste et be - ne - di - ci - mus ti -

- ste et be - ne - di - ci - mus ti -

8

- bi, qui - a per sanc - tam cru - cem tu -

- bi qui - a per sanc - ta cru - cem tu - am

- bi qui - a per sanc - ta cru - cem tu -

12

am re - de - mi - sti mun - dum, Do - mi -

re - de - mi - sti mun - dum Do - mi -

am re - de - mi - sti mun - dum Do - mi - ne

16

ne mi - se - re - - - - -

ne mi - se - re - - - - -

mi - - - - - se - re - - - - - re

18

- - - - - re no - - - - - bis.

- - - - - re no - - - - - bis.

no - - - - - bis.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, and so I avoided them too.

It is number 1 in the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) and nr 53. in Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894.

Translation:

We adore you Christ, and we praise you, because by your holy cross you have redeemed the world: Lord have mercy upon us.

As this original seems to be provided with high clefs I give a transcription alla quarta bassa here, a fourth down; there is an edition come stà too.

The piece may be performed by voices, or instruments TBB or SAA.

Verbum caro

Magnum opus musicum 45

Orlande de Lassus (Mons 1532 - München 1594)
Transcription Arnold den Teuling 2018

Trium vocum. XXXXV.

1

Cantus

Tenor

Bassus

VER - bum ca - co pa -

VER - bum ca - ro pa - nem ve -

VER - bum ca - - ro pa - nem

4

- - nem ve - rum, ver - bo car - nem ef - - fi -

- - - rum ver - bo car - nem ef - fi -

ve - rum ver - bo car - nem ef - - fi -

8

cit, fit - que san - - guis Chri - sti me -

cit fit - que san - guis Chri - ti me -

cit fit - que san - guis Chri - sti me -

12

rum et si sen - sus de - fi - cit ad fir - man - dum cor sin - ce - rum,

rum et si sen - sus de - fi - cit ad fir - man - dum cor sin - ce -

rum et si sen - sus de - fi - cit ad fir - man - dum cor sin - ce -

17

so - la fi - des suf - - - - -

- - - rum so - la fi - des suf - - - - -

- rum so - la fi - des suf - fi -

21

- fi - cit - - - - - fi - cit.

- fi - cit suf - - - - - fi - cit.

cit, suf - - - - - fi - cit.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, and so I avoided them too. It is number 2 in the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) and nr. 54 in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894. The text is stanza nr. 4 of the hymn *Pange lingua gloriosi*.

Translation: The word, being flesh, makes the real bread to be flesh by (God's) word, and the wine becomes the blood of Christ, and if the senses fall short, the very faith suffices to convince a pure heart.

As this original seems to be provided with high clefs I also give a transcription *alla quarta bassa*, a fourth down; this is the edition *come stà*. The piece may be performed by voices, or instruments SSA or AAT.

Verbum caro

Magnum opus musicum 45

alla quarta bassa

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXV.

1

Cantus

Tenor

Bassus

VER - - bum

VER - - bum ca -

VER - bum ca - - - ro

3

ca - co pa - - - nem ve - rum, ver - bo car - nem ef -

ro pa - nem ve - - - rum ver - bo car - nem

pa - - nem ve - rum ver - bo car - nem ef -

7

- - fi - cit, fit - que san - - guis Chri -

ef - fi - cit fit - que san - guis Chri -

- - fi - cit fit - que san - guis Chri -

11

- sti me - rum et si sen - sus de - fi - cit ad

ti me - - rum et si sen - sus de - fi - cit ad

sti me - rum et si sen - sus de - fi - cit ad

15

fir - man - dum cor sin - ce - rum, so - la fi - des

fir - man - dum cor sin - ce - - - rum so - la fi -

fir - man - dum cor sin - ce - - - rum

19

suf - - - - - fi - cit

des suf - - - - - fi - cit suf -

so - la fi - des suf - fi - cit, suf - -

22

suf - - - - - fi - cit.

- - - - - fi - cit.

- - - - - fi - cit.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, and so I avoided them too. It is number 2 in the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) and nr. 54 in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894. The text is stanza nr. 4 of the hymn *Pange lingua gloriosi*.

Translation: The word, being flesh, makes the real bread to be flesh by (God's) word, and the wine becomes the blood of Christ, and if the senses fall short, the very faith suffices to convince a pure heart.

As this original seems to be provided with high clefs I also give a transcription *alla quarta bassa*, a fourth down; this is the edition *alla quarta bassa*. The piece may be performed by voices, or instruments SSA or AAT.

Agimus tibi gratias

Magnum opus musicum 46

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXVI.

1

Cantus

Tenor

Bassus

A - Gi - mus ti - - -

A - gi - mus ti - - bi

A - Gi - mus ti - - -

4

-bi gra - - - ti - as, Rex om -

gra - - - ti - as Rex

-bi gra - ti - as, Rex om - - ni -

8

ni - - po - tens D - - - us pro u - ni -

om - ni - po - tens De us pro u - ni -

- po - tens De - us pro u - ni -

12

ver - sis be - ne - fi - ci - is tu - - is qui vi - vis

ver - sis be - ne - fi - ci - is tu - is qui vi - -

ver - sis be - ne - fi - ci - is tu - - is qui

15

et reg - nas, per om - ni - a se - cu - la se -
 - vis et reg - nas per om - ni - a sae - cu - la sae -
 vi - vis et reg - nas, per om - ni - a se - cu - la se -

18

- cu - lo - rum per om - ni - a se - cu - la se -
 - cu - lo - rum per om - ni - a sae - cu - la sae -
 cu - lo - rum per om - ni - a se - cu - la se -

21

cu - lo - rum A - men, A - men.
 - cu - lo - rum A - men.
 - cu - lo - rum A - men.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, and so I avoided them too. It is number 3 in the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) and nr. 55 in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894.

Translation:

We express thanks to you, King, almighty God, for all your benefactions, you who lives and reigns from everlasting to everlasting. Amen

The piece may be performed by voices or instruments SAA.

In pace in idipsum

Magnum opus musicum 47

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXVII

1

Cantus

Tenor

Bassus

In pa - ce in id -

IN pa - ce in id

4

i - psum dor - mi - am et re -

i - - - psum dor - mi - am et

i - psum dor - mi - am et

9

- qui - es - cam quo - ni - am tu Do -

re - qui - es - cam quo - ni - am tu

re - - qui - es - cam quo - ni - am tu

14

- mi - ne, sin - gu - la - ri - ter in spe, sin - gu - la - ri - ter in

Do - mi - ne sin - gu - la - ri - ter in spe, sin - gu - la - ri - ter in

Do - mi - ne, sin - gu - la - ri - ter in spe, sin - gu - la - ri - ter in

19

spe con - sti - - - - - tu - i - - -

spe con - sti - - - - - tu - i - sti

spe con - sti - - - - - tu - i - - - sti

23

- sti me, con - sti - - - - - tu - i - -

me con - sti - - - - - tu - i - sti

me, con - sti - - - - - tu - i - - -

27

- - - - - sti me. con - sti - tu -

me, con -

- sti me, con - sti - - -

29

i - - - - - sti me.

sti - - - - - tu - i - sti me.

- - - - - tu - i - sti me.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, and so I avoided them too. It is number 4 in the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) and nr. 56 in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894. The text is Psalm 4, 9-10.

Translation: In peace, in the very place, I shall sleep and rest because you, Lord, specially put me in a place of hope.

The piece may be performed by voices or instruments SSA

Ad te, perenne gaudium

Magnum opus musicum 48

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Trium vocum. XXXXVIII

I

Cantus

Tenor

Bassus

AD te per - en - ne gau - di - um. re -

AD te per - en - ne gau - di - um. re -

AD te per - en - ne gau - di - um. re -

4

rum - que sum - mus ar - ti - fex cur - sum per an - nos

rum - que sum - mus ar - ti - fex cur - sum per an - nos

rum - que sum - mus ar - ti - fex cur - sum per an - nos

8

ten - di - mus lae - ti tro - phe - is ho - sti - um.

ten - di - mus lae - ti tro - phe - is ho - sti - um.

ten - di - mus lae - ti tro - phe - is ho - sti - um.

The edition by Ferdinand and Rudolph di Lasso, Magnum opus musicum, München 1604, does not give bar lines, and so I avoided them too.

In the edition by Peter Bergquist, The complete motets, nr. 21, Madison 2006, (A-R Editions) and nr 57. in the edition Proske - Haberl, Sämtliche Werke I, Regensburg 1894.

According to the Introduction to this edition pp. XVI and XXIII notes 8, 9, 14 and 15 Franz Körndle in "Ad te perenne gaudium", Lassos Musik zum Iudicium ultimum", in: Die Musikforschung 53 (2000) p.69 identified this piece as a setting of a motet in Stefano Tucci's musical drama Christus Judex, first performed in 1569, published in Rome, 1673 and performed in München and/or Graz in 1589.

The prophets Elijah, Enoch, and John, beheaded by the Antichrist, ascend to heaven, singing:

To you, perpetual joy and highest creator of things, we direct our course through the years, enjoying the trophies of the enemies.

The stanza consists of four lines in a four feet iambic metre.

The piece may be performed by voices, or instruments A/T TB.