

Lasso, Orlando di

MOTTETTA, SEX VOCVM, TYPIS NONDVM VSPIAM EXCVSA: SINGVLARI AVTHORIS
INDVSTRIA IAMPRIDEM COMPOSITA, ET PRAELO SVBMISSA Quibus tam voces humanae,
quàm cuiusuis generis Instrumenta Musica concentu non iniucundo applicari
possunt

Monachii 1582

4 Mus.pr. 137#Beibd.1

urn:nbn:de:bvb:12-bsb00093473-6

VD16 ZV 19382

MOTTETTA, SEX VOCVM,
 TYPIS NONDVM VSPIAM EXCVSA: SIN-
 GVLARI AVTHORIS INDVSTRIA JAMPRIDEM
 COMPOSITA, ET PRAELO
 SVBMISSA.

Quibus tam voces humanæ, quam cuiusvis generis Instrumenta Musica
 concentu non iniucundo applicari possunt.

AVTHORE
ORLANDO DE LASSO, Musicorum apud Sereniss:
 Bauariæ Ducem GVLIELMVM,&c. Rectore.

T E N O R.

Monachij excudebat Adamus Berg.

Cum Priuilegio Sacrae Cæs: Maiestatis,&c. peculiari, cuius
 Argumentum paginæ versa indicabit.

Anno Dñi M. D. LXXXII.

EXTRACTVS PRIVILEGII
CÆS: MAIEST:



M V D O N V X R A E T H T O M
MI
*Autum est Privilegio Cæsareæ Maiestatis peculiari,
Pragæ 15. Iunij Anno 1581. scripto, ne in posterum
ulla ORLANDI LASSI Opera, siue iam
dudum composita, siue posthac componenda, à quoq; si-
ne Authoris consensu, typis excudi, excusaue post il-
lud tempus distrahi, aut venundari per Sacrum Imperium, aut Cæsa-
reæ Maiestatis hæreditarias, vel illi quouis modo subiectas ditiones pos-
sint, sub pœna Marcarum auri decem, & amissione Exemplarium om-
nium. Quod eos, quorum interesse potest, hisce admonere opportunum
visum est.*

Signatum,

Rhudolphus.

V. S. Vieheuser. D.

ad mandatum, &c.

Ærstenberger.

ILLVSTRI VIRO, DOMINO
IACOBO FUGGERO, LIBERO BARONI A KIRCH.
BERG ET VVEISSENHORN, BABENHVSII DO-
MINO, DOMINO MIHI OMNI
OFFICIO CO-
LEN.



Vantum tibi præter cæteras liberales disciplinas, quas omnes tuo fauore benignissimè amplecteris, Musica scientia, eiusq; sectatores debeant, tam vulgatum est, vt neq; mea, neq; ullius hominis commemoratione sit opus. Atq; vt præterea reliquos, de meq; solo verbo faciam, à quo tempore tibi primùm notus esse cæpi, tot tantacq; expertus sum tuæ in me liberalitatis, humanitatis, summæq; benevolentiae officia, vt illis non tam cumulatus, quām obrutus esse mihi videar. Quare cūm in omni vita nihil vncq; gratius, optatiusq; mihi accidere potuerit, quām gratiam obsequio reponere, ijsq; à quibus in me aliquid sit profectum, animum meum non ingratiissimum esse aliquo saltem argumento declarare: illius verò aduersum te præstandi, nulla mihi sit hactenus oblata occasio: hanc ego forte arripui, vt quos mihi à mensibus nonnullis ingenium fructus protulerat, cūm eos in publicum vellem emittere, tibi consecram: non quidem quòd tu à Musicis libris non sis instructissimus: scio enim quām nul-

a z

lis vn-

Iis vñq̄ sumptibus pepercenis, vt eorum, qui aliquam saltem in re Musica laudem adepti sunt, opera omnia tibi conquirerentur : sed saltem ne nihil ego ad gratitudinem erga te meam testificandam fecisse, officiumq̄ aliquo modo deseruisse videri possim. Spero itaq̄ planeq̄ confido, nisi à pristina tua in me benevolentia deflexeris, hanc meam voluntatem ac beneficiorum memoriam tibi acceptam charamq̄ futuram. Id autem vbi ex te quoq̄ intellectexero, nouo me beneficio tibi deuinctum existimabo. Vale, & me, Musicosq̄ omnes tuo fauore, vt haecenus prosecutus es sedulò, etiam posthac prosequi ne desine. Datae
Monachij, 1z, Calendis Martij, Anno M. D. LXXXII.

Illustris D:^{nis} Tuz

Obseruantissimus

Orlandus Lassus.



Er- ta certa cer- ta fortiter cer- ta certa cer- ta
 fortiter: O- ra feruenter o- ra feruenter: Labo-
 ra diligenter ñ diligenter: Stu- de frequenter stu- de fre-
 quenter: ñ Tace tace tace liben- ter:
 Su- stine su- itine su- stine
 patien- ter patienter ñ patien- ter.

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes (neumes) on four-line red staves. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the neumes. The first staff begins with a large initial 'C'. The second staff starts with 'ra' and ends with 'ra'. The third staff starts with 'diligenter' and ends with 'de frequenter'. The fourth staff starts with 'quenter' and ends with 'ter'. The fifth staff starts with 'Su' and ends with 'stine'. The lyrics are in Latin, with some words like 'O', 'ra', and 'ter' appearing in both the first and second staves.



Glo- rio- fa Do- mi-
 na, excelsa su- per sydera,
 qui te crea-
 uit prouide, lactasti sacro v- bere, quod Eua tristis ab-
 stu-
 lit, tu reddis almo
 ger- mine, intrent
 vt a- stra fle-
 biles, cœli fenestra ij facta es-

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes (claves) on a four-line staff. The first three staves begin with a sharp sign, indicating G major. The fourth staff begins with a flat sign, indicating A minor. The music is written in common time. The lyrics are in Latin and are aligned with the notes, with some words on separate lines. The notation uses a mix of long and short notes, separated by vertical bar lines.

III. I.

SECVNDA PARS.



V regis alti ia- nua, & porta

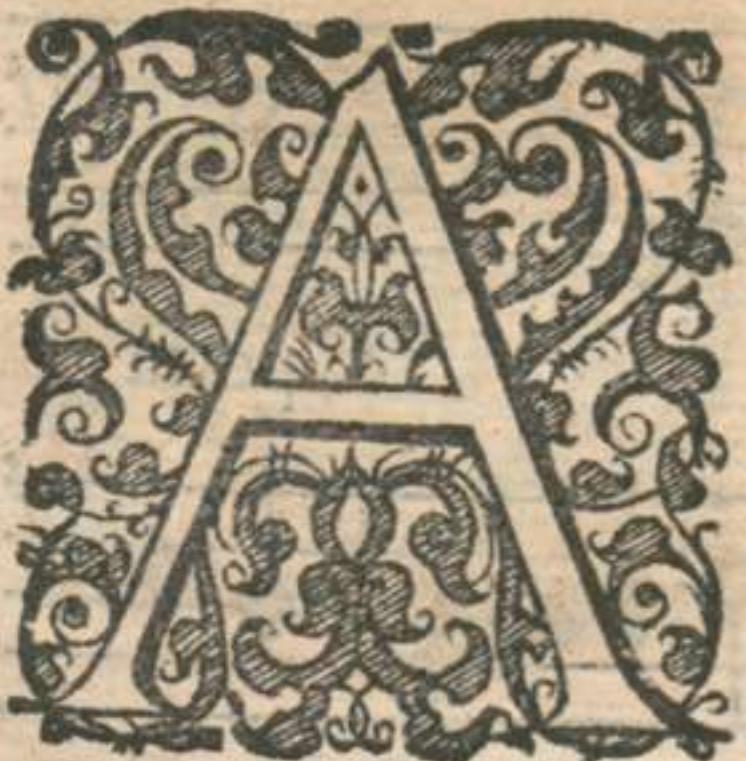
lucis fulgida, vi- tam da-

Glory to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen.

bi Domine, qui natus es de virgine, cum patre & sancto Spiritu.

in sempiterna secula in sempiterna secula, Amen.

III.



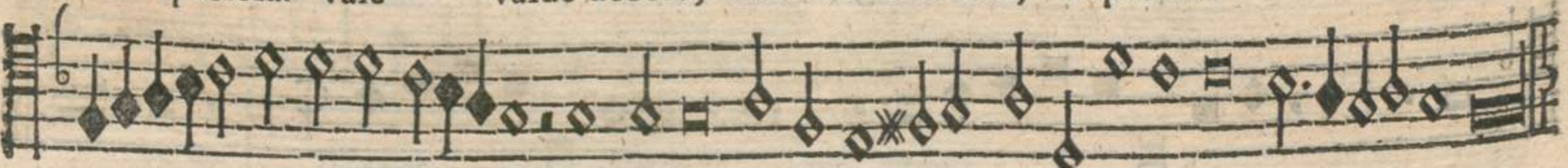
Angelorum, Sal- ue fal- ue fal- ue ra-



dix sancta, ex qua mun- do lux est orta, super omnes specio-



sa speciosa: vale valdè decora, vale valdè decora, & pro no- bis sem-



per & pro nobis semper Christum exora Christum exora Christum exora.

V.



A pacem Domine in dic-

bus nostris, Quia non est alius

qui pugnet pro nobis, nisi

tu Deus noster nisi tu Deus noster.

The musical notation consists of four staves of Gregorian chant in common time. The first staff begins with a large 'D' and a common time signature. The second staff starts with a 'C'. The third staff starts with a 'B'. The fourth staff starts with a 'B'. The music uses black note heads and vertical stems, with some stems extending upwards. The lyrics are written below each staff, corresponding to the notes.



Vm essem: Loque- bar, sapi- e- bam, co-
 git- bam, quan- do autem
 factus sum vir, tua- cu- ui quæ e- rant:
 Videmus nunc per spe- culum: Tunc autem ij tunc
 autem faci- e ad faci- em faci- e ad faci- em,

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black dots (neumes) on four-line red staves. The first staff begins with a large 'C' (decorated with a scrollwork border). The second staff starts with a 'G'. The third staff starts with a 'G'. The fourth staff starts with a 'G'. The music is divided into measures by vertical bar lines. There are several rests indicated by 'X' marks. The text is written below the staves, corresponding to the musical phrases.



Vnc cognosco ex par-
 te, Tunc autem cognoscam, si- cut & cognitus sum &
 cognitus sum:nunc autem manent, Fi des, Spes, Cha- ritas,
 tri- a hac: Ma- ior autem ma- ior au-
 tem ho- rum est Cha- ritas Charitas Charitas.
 b 2

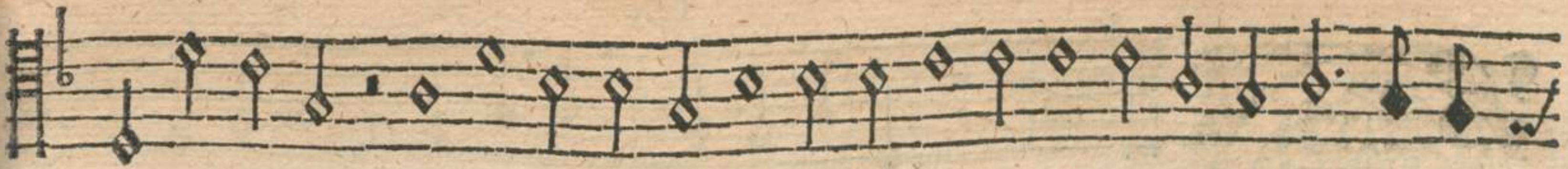
The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'N'. The text below the music corresponds to the neumes, with some words written above the notes. The staves are separated by vertical bar lines, and there are several rests indicated by vertical dashes.

VIII.



Vlnerasisti: Soror mea sponsa
 vulne- rasti cor meum
 in vno oculorum tuo-
 rum, & in vno cri- ne colli tui, quia pulchræ, so-
 ter mea sponsa, Et odor

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes (neumes) on four-line red staves. The music is in common time, indicated by a 'C' at the beginning of the first staff. The first staff starts with a long note followed by a series of shorter notes. The second staff begins with a short note. The third staff starts with a long note. The fourth staff begins with a short note. The fifth staff starts with a long note. The lyrics are written below each staff, corresponding to the notes. The text is in Latin, referring to the Song of Songs. The first line 'Vlnerasisti: Soror mea sponsa' corresponds to the first staff. The second line 'vulne- rasti cor meum' corresponds to the second staff. The third line 'in vno oculorum tuo-' corresponds to the third staff. The fourth line 'rum, & in vno cri- ne colli tui, quia pulchræ, so-' corresponds to the fourth staff. The fifth line 'ter mea sponsa, Et odor' corresponds to the fifth staff. There are several fermatas (indicated by a small 'f') placed above certain notes, particularly in the first, third, and fifth staves.



vnguentorum & odor vnguentorum tuo- rum super omni- a



a-

roma- ta super omni- a



a-

roma- ta aro- mata.



Decus celsi genus atq; cœli, Nate Ti-



tanum Iouis vna virtus, laudibus ornet. ♫



Te Deum toto vene- ramur orbe, Tu parens nostro po- pulo sa-



lutem, Ac pios reges tribu- is be- nignè, Numine sancto. ♫



Maximas ipsi tamen ore grates, Reddimus lati tubi quod de-



di- sti, Marte potentem.

Hunc pie serua pius ut vo-



casti, Nomen æternum cu- pidi rogamus, Gesta quæ tantum dece- ant mo-



narcham, Quo dare cures

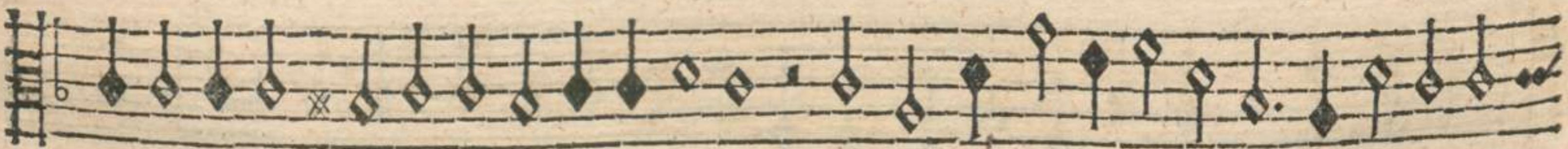
quo dare cures.



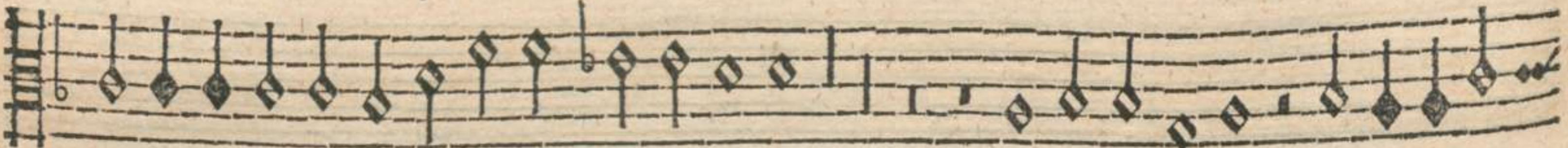
Omi- ne quid multiplica- ti sunt, multi insurgunt



aduersum me, multi dicunt animæ me- c, non est sa-



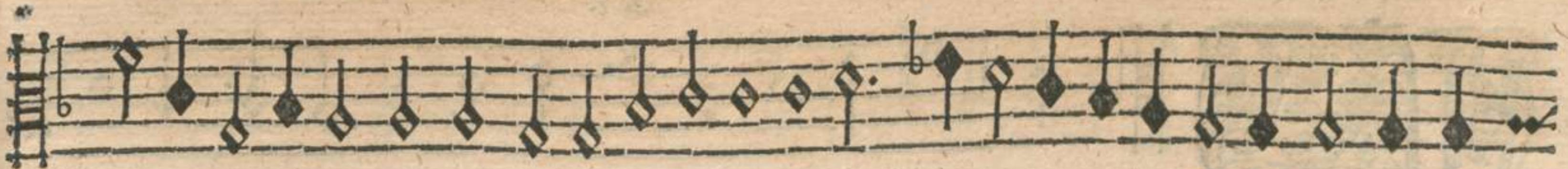
lus ñ ipfi in Deo cius. Tu autem Domine susceptor meus es,



glori- a mea, & exaltans caput meum: Ego dormiui, & sopora-

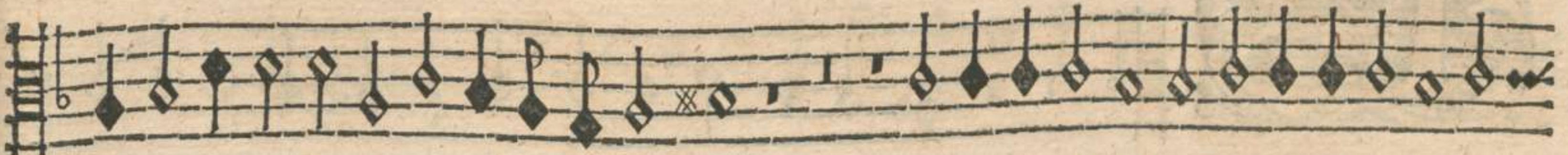


tus sum, & exur- rexii: Non timebo milli- a populi circundantis me: Ex-



urge Domine, saluum me fac Deus meus: quo-

niam tu percussisti omnes ad-



uersantes mihi sine cau-

sa:

Domini est salus,

¶

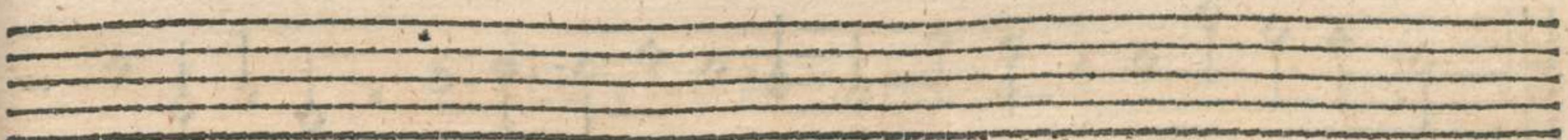


& super populum tu- um benedi- ctio tua: Domini est salus,

¶



& super populum tu- um benedi- ctio tua benedictio tua.





Auda mater eccl^{esi}-ia
lauda mater eccl^{esi}-ia,
lauda Christi cle-
mentiam, qui septem
purgat viti- a, per septifor-
mem gratiam, Mari- a soror
La-
zari, quæ tot commi-
sic crimina, ab ipsa fau-

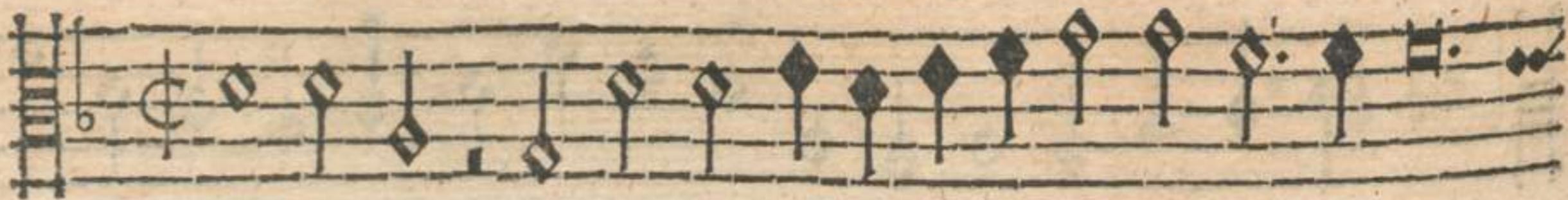
The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a common time signature (C). The second staff begins with a G-clef. The third staff begins with a F-clef. The fourth staff begins with a C-clef. The fifth staff begins with a G-clef. The lyrics are written below each staff, corresponding to the notes above them.

ce tar-
tari, redit ad vi-
ta redit
ad vitæ limi- na, post fluxæ car-
nis scandala, fit
ex lebe- te phi- ala, in vas translatæ glori-
æ, de vase contume- liæ.

SECVND A PARS, tacet.

XIII.

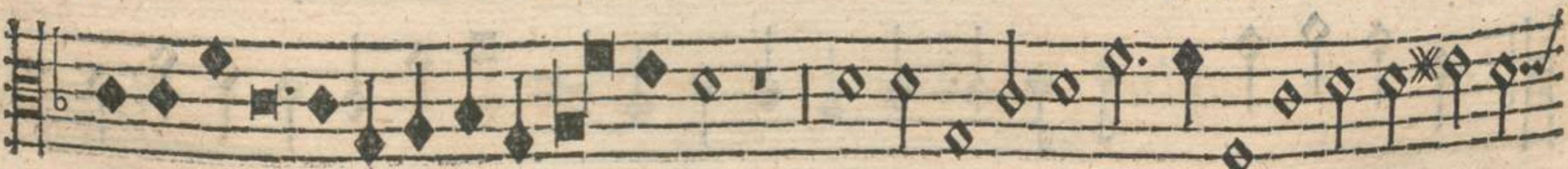
TERTIA PARS.



Vrgentem surgentem cum victo- ria,



Iesum videt ab infe- ris,



prima meretur gau- dia; Vni Deo sit gloria, pro multi formi



grati- a, qui culpas & supplicia remittit remittit, & dat pre- mi-



a & dat pre- mⁱa, A- men A- men.

XIII.



Alue. Regina, mater miseri- cordiax, & spes nostra

salue, Ad te clamamus exu- les fili- j Euæ: Ad te suspira-

mus gemen- tes & flen- tes in hac lachrymarum val- le. Illos tuos

misericordes oculos ad nos conuerte, & Iesum benedictum fructu ventris tui nobis

post hoc exilium ostend- de, O pi- a, O dulcis virgo Maria.



Antate Dño: Canticum nouum, cantate Domino omnis
 terra: **¶** Cantate **la** Domino, & benedi- cite
 nomi- ni eius: Annunci- ate de die in di- em: **An-**
 nunci- a- te inter gentes, in omnibus populis **polito** mira- bili- a
 eius, quoniam magnus Dominus, & lauda- bilis nimis, terri- bilis est su-

per omnes Deos.

Dominus autem cœlos fecit: confessio & pulchritu-

do in conspectu eius, in sanctifi- cati- one eius. Afferete Domino pa-

triæ gentium, affer- te Domino gloriam & honorem, affer- te Domi-

no gloriam nomini eius: Ado- rate Dominum in atrio

ii

sancto

in atrio

ii

sancto eius.

XVI.



Eni sancte Spir-
 ritus veni sancte Spiritus, reple tuo-
 rum corda fides lium, & tui a-
 moris & tui amoris in eis ignem
 in eis ignem ac- cende: Qui per

The music consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff. The first staff begins with a large initial note. The second staff starts with a sharp sign (F#). The third staff starts with a double sharp sign (G##). The fourth staff starts with a triple sharp sign (A###). The lyrics are written below each staff, corresponding to the notes.

diuer- sita- tem linguarum linguarum cunctarum gentes

in v- nita- te gentes in vni- tate fide- i congre-

ga- sti, Alle- luia ii

Alle- luia ii Alle- luia.



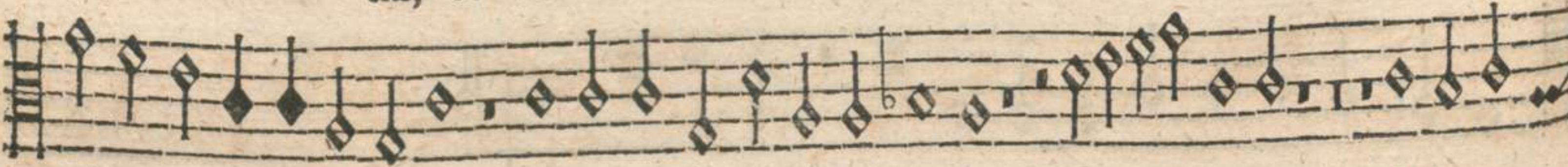
Altis tu^s do diui- tia- rum



O alti- tudo O altitudo diuiti- a- rum, sa-



pien- tiæ, & scientiæ De^s i, quam incomprehen- sibia sunt quam



incomprehensi- bili- a incomprehensi- bili- a sunt iuditia eius, & inue-



stigabi, les vi- z e- ius vi- z eius vi- z e- ius.



Vis e- nim cognouit sen-

sum Domini, aut quis consili- arius eius fu- it, aut

quis pri- or dedit illi, & retribuetur ei: Quoniam $\ddot{\eta}$ ex i- pso, & in

ipso sunt $\ddot{\eta}$ omnia: i- psi ho- nor & glori- a, $\ddot{\eta}$

in secu- la seculorum in secula se- cularum in secula seculo- rum, Amen.



Lma redemptoris mater, quę per via cœli porta manes, succur-
 re ca- den- ti, surgere qui curat populo,
 tu quæ genuisti, natu- ra mirante, tuum sanctum ge- nito- rem,
 sumens illud sumens illud aue, peccatorum mi- serere peccatorum
 mi- ferere peccatorum miserc- re ñ mi- se- rere.

The musical notation consists of four staves of Gregorian chant in black ink on light-colored paper. The notes are represented by vertical stems with small diamond shapes at their tops. The first staff begins with a large initial 'A'. The second staff starts with a 'C' in a square. The third staff starts with a 'P'. The fourth staff starts with a 'B'. The lyrics are written below the notes, corresponding to the beginning of each staff. The music is in common time, indicated by a 'C' at the start of the first staff.



te confido, nō erube- scā, neç̄ irrideant me ī



non cōfundentur ī non non cōfundentur ī



d 3



d 3



Vc verum corpus natum de Mari- a virgine

verè passum immo- latum, obumus cuius latus per-



foratum vn- da flu- xit sanguine, in



mortis exa- mine, non O Iesu fili Mari- a, mis-.



rere mei mis- rere me- i, Amen.

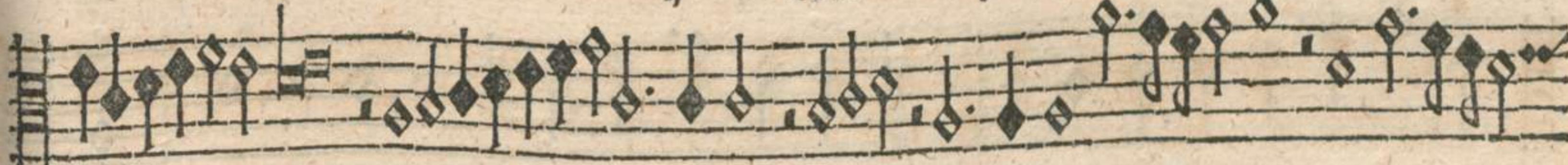


Odie completi sunt

ij hodie completi sunt



ij com- pleti sunt dies pentecostes, Al-



le- lulia. Hodie Spiritus hodie Spiritus san- ctus in i-



gne discipulis appa- ruit, & tribu- it eis ij & tribu- it eis ..



Carismatum do-

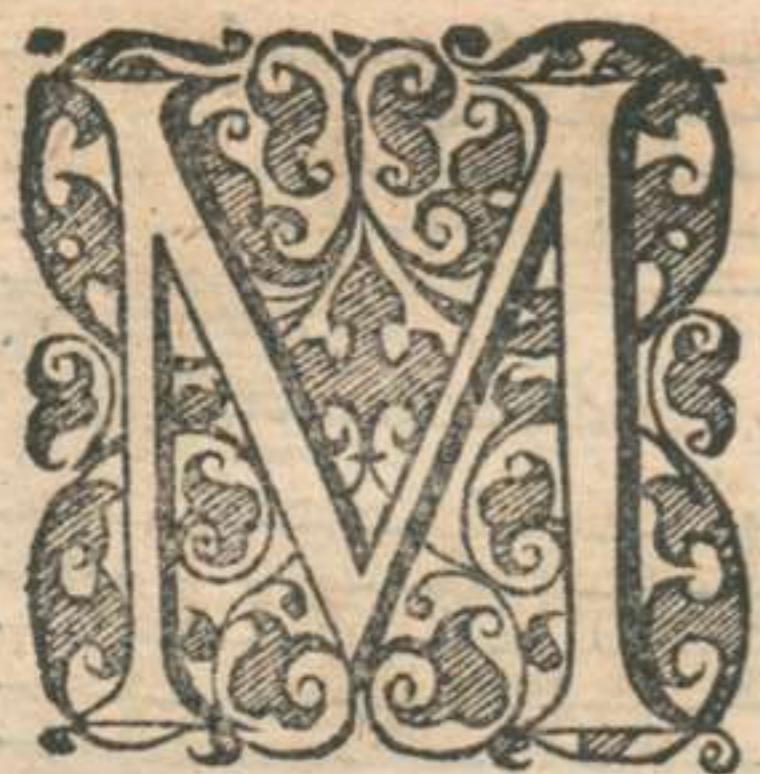
na

ij

Carismatum dona,

ij

XXIII. SECVNDA PARS.



I- fit mi- fit
 cos ij ij
 mi- fit cos in vni- uer- sum mundum, prædica-
 re ij & te- stifi- cari ij
 & testi- fica- ri, Qui credi- derit & bapti- zatus

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes on four-line staff lines. The first staff begins with a large initial 'M'. The second staff starts with 'I-'. The third staff starts with 'mi-'. The fourth staff starts with 'sum mundum,'. The fifth staff starts with 're'. The lyrics are written below each staff, corresponding to the notes. The notation uses a mix of square and pointed note heads, typical of early printed music. The text is in Latin, referring to the Great Commission (Matthew 28:19-20).





Eus meus *ij* in simplici- tate
 cor- dis mei latus obtu- li vni- uer-
 fa latus obtu- li vni- uer- fa obtu- li vni- uerfa, &
 populum tuum, *ij* qui reper- tus est,
 vi- di cum ingen- ti gaudi- o, *ij*

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. A common time signature is indicated by a 'C'. The first staff begins with a large 'D' initial. The lyrics are written below the staves, corresponding to the neumes. The text is in Latin, with some words in all caps and 'ij' indicating a melisma or a specific vocal technique. The music is likely for a solo voice or a small ensemble.

Deus Deus If rael, cu-

stodi hanc voluntatem custodi hanc voluntatem hanc vo- lun-

tatem, Do- mine De- us Do- mine

Do- mine Deus

Domine Deus.



E- ne- di- ctio, & clari- tas, & fa-
 -oy oned to pien- ti- a & fa- pien- tia, & grati- a-
 rum & grati- arum acti- o acti- o, ho- nor
 ho- nor honor, vir- tus
 vir- tus, & forti- tudo & forci-

The music consists of five staves of Gregorian chant notation. The notes are represented by black dots on four-line staff lines. The first staff begins with a large initial 'B'. The second staff starts with a 'C' sharp sign. The third staff starts with a 'C' natural sign. The fourth staff starts with a 'C' sharp sign. The fifth staff starts with a 'C' natural sign. The lyrics are written below each staff, corresponding to the notes.

tudo & fortitudine Deo nostro, in se- cu-

la secu- lorum,

A.

men

A-

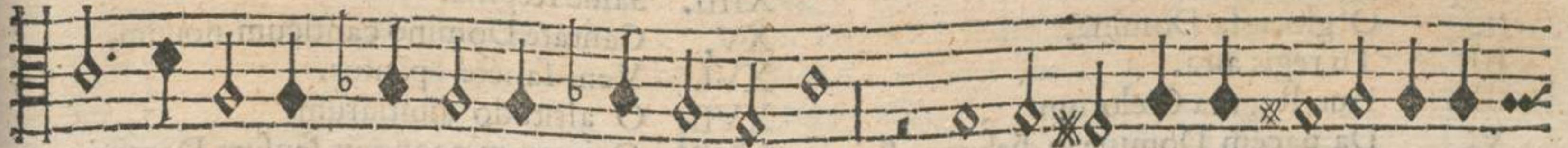
men Amen.



Eus in adiu- torium meum intende. Domi-
 ne ad adiuuandum me fe- stina. Confun-
 dantur & reue- reantur. Auertantur retrorsum, qui volunt
 mihi mala: Auertantur statim eru- bescen- tes, Euge Euge:
 Exul- tent & lalentur in te, qui quaerunt te, & dicant semper,



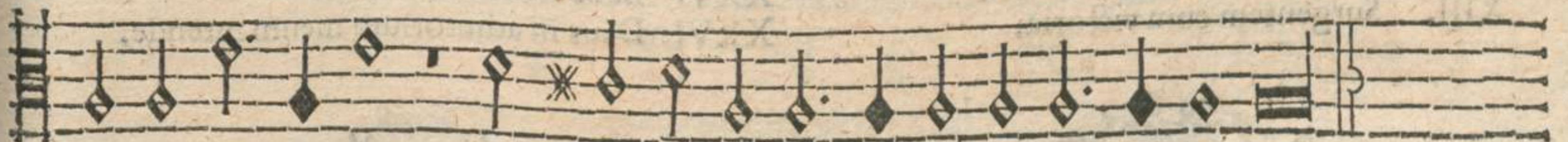
magnifi- cetur Dominus, qui diligunt salu- tare tuum:



Ego vero cge- nus & pauper sum, Deus adiuua me, Adiutor



meus, & Libe- rator meus es tu, Domine, ne mo-



reris, Domine, ne moreris ne moreris.

INDEX CANTIONVM, QVÆ IN HOC LIBRO CONTINENTVR.

- I. Certa fortiter.
- II. O gloriosa Domina.
- III. Tu regis alta.
- III. Aue Regina Cœlorum.
- V. Da pacem Domine in diebus nostris.
- VI. Cūm essem paruulus.
- VII. Nunc cognosco ex parte.
- VIII. Vulnerasti cor meum.
- IX. O decus celsi.
- X. Domine quid multiplicati sunt.
- XI. Lauda mater Ecclesia.
- XII. Aegra currit ad medicum.
- XIII. Surgentem cum victoria.

- XIV. Salve Regina.
- XV. Cantate Domino canticum nouum.
- XVI. Veni sancte Spiritus.
- XVII. O altitudo diuitiarum.
- XVIII. Quis enim cognovit sensum Domini.
- XIX. Alma redemptoris mater.
- XX. Ad te leuaui animam meam.
- XXI. Aue verum corpus.
- XXII. Hodie completi sunt dies Pentecostes.
- XXIII. Misit eos in vniuersum mundum.
- XXIII. Deus meus in simplicitate cordis mei.
- XXV. Benedictio & claritas.
- XXVI. Deus in adiutorium meum intende.

FINIS.