

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

12.

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

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

AVTHORE

ORLANDO DE LASSO, Musicorum apud Sereniss:
Bauariae Ducem GUILIELMVM, &c. Rectore.

SEXTA VOX.

Monachij excudebat Adamus Berg.

Cum Priuilegio Sacræ Cæs: Maiestatis, &c. peculiari, cuius
Argumentum pagina versa indicabit.

Anno Dni M. D. LXXXII.

EXTRACTVS PRIVILEGII CÆS: MAIEST:



*Autum est Priuilegio Cæsareæ Maiestatis peculiari,
Pragæ 15. Iunij Anno 1581. scripto, ne in posterum
vlla 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 subieclas ditiones pos-
sint, sub pæna Marcarum auri decem, & amissione Exemplarium om-
nium. Quod eos, quorum interesse potest, hisce admonere opportunum
vifum est.*

Signatum,

Rhudolphus.

V. S. Vieheuser. D.

ad mandatum,&c.

Ærstenberger.

ILLVSTRI VIRO, DOMINO
IACOBO FVGGERO, 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;
sextatores debeant, tam vulgatum est, vt neq; mea, neq; ullius homi-
nis commemoratione sit opus. Atq; vt præterea reliquos, de meq;
solo verbo faciam, à quo tempore tibi primùm notus esse cœpi, tot
tantaq; 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 vñq; gratius, optatiusq; mihi accidere potuerit, quām gratiam ob-
sequio reponere, ijsq; à quibus in me aliquid fit profectum, animum meum non ingra-
tissimum esse aliquo saltem argumento declarare: illius verò aduersum te præstandi, nulla
mihi sit hactenus oblata occasio: hanc ego fortè arripui, vt quos mihi à mensibus non-
nullis ingenium fructus protulerat, cūm eos in publicum vellem emittere, tibi consecra-
rem: non quidem quòd tu à Musicis libris non sis instructissimus: scio enim quām nul-

AAaz

lis vñ-

lis vnqup 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, officiumque aliquo modo deseruisse videri possim. Spero itaque planeque confido, nisi à pristina tua in me benevolentia deflexeris, hanc meam voluntatem ac beneficiorum memoriam tibi acceptam charamque futuram. Id autem ubi ex te quoque intellectuero, nouo me beneficio tibi deuinctum existimabo. Vale, & me, Musicosque omnes tuo fauore, vt haec tenus prosecutus es sedulò, etiam posthac prosequi ne define. Datæ Monachij, 12. Calendis Martij, Anno M. D. LXXXII.

Illustris D:^{nis} Tuæ

Obseruantissimus

Orlandus Lassus.

I.



Er- ta ï certa fortiter certa cer- ta certa fortiter:

O- ra feruen- ter: Labora ï labora diligen-

ter: ï Stu- de stu- de stu- de frequenter: Tace ta-

ce liben- ter: Su- stine su- stine

su- stine patienter patienter ï patien- ter.

AAA 3

II.



Glorio- fa Do- mina,



excelsa su- per sydera, qui te creauit prouide



pro- uide, lactasti sacro v- bere, quod Eua tristis ab- stulit, tu



reddis almo ger- mine, in- trent ut a-



stra fle- biles, cœli fenestra cœli fenestra facta es.

III.

SECVNDA PARS.

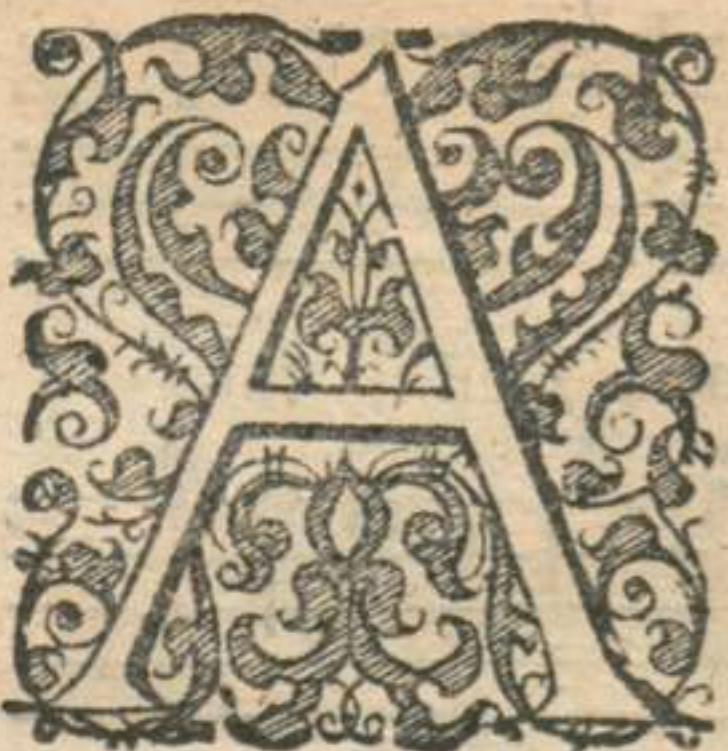


V regis al- ti ianua, & porta lucis fulgi-
 da, vitam datam per virginem, gen-
 tes gen- tes redem- ptę plaudite. Gloria tibi Domine,
 qui natus es de virgine, cum patre & sancto Spiritu, in sempiter-
 na secula in sempiterna se- cula, Amen.

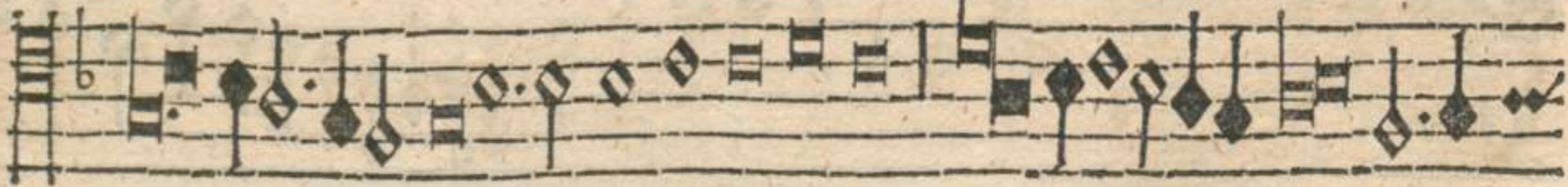
ij.

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes (neumes) on a four-line staff system. The first two staves begin with a sharp sign (F#) and the third and fourth staves begin with a flat sign (Bb). Measure endings are indicated by small numbers (1, 2, 3) above the staff. The text is written below the staves, corresponding to the neumes.

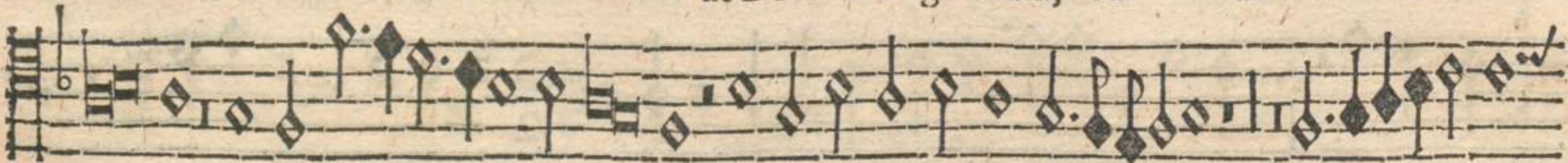
III.



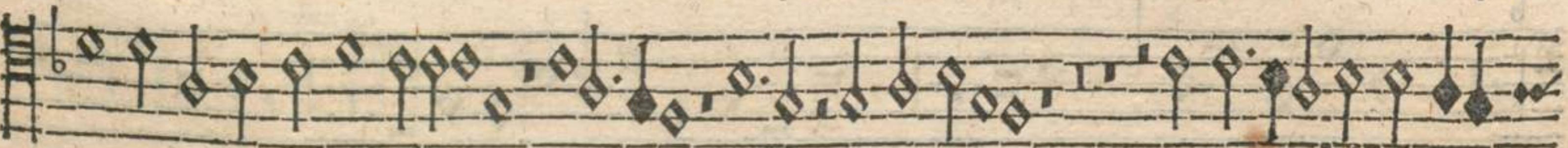
Ve Regina cœlorum Regina cœlo- rum,



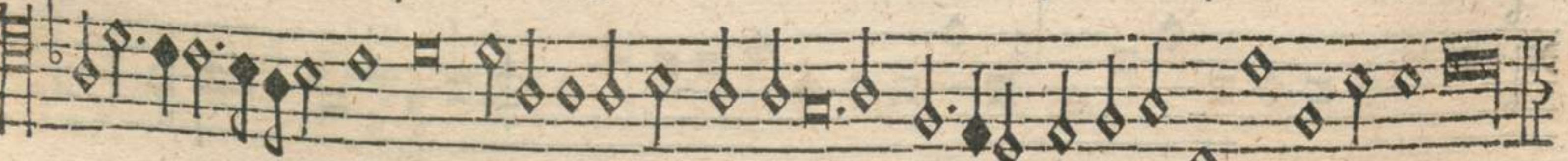
A- ue Domina angelorum, Sal- ue fal-



ue salue ra- dix sancta, ex qua mundo lux est or- ta, su- per



omnes super omnes speciosa: Vale vale valdè decora, & pro nobis



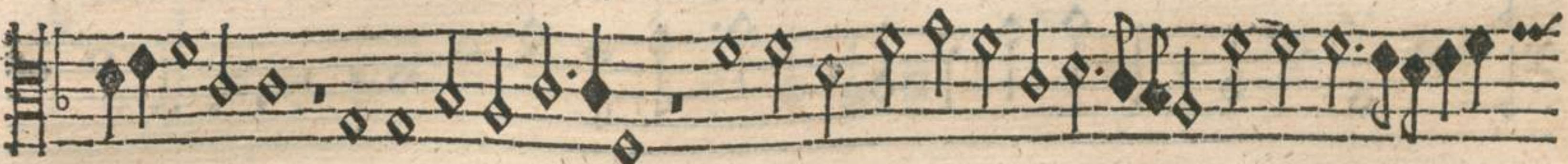
sem- per Christū exora Christum exora Chri- stum exora Christum exora.



A pacem Domine in di- ebus in diebus no-



stris, quia non est alias non est a-



lius ï qui pugnet pro nobis ï

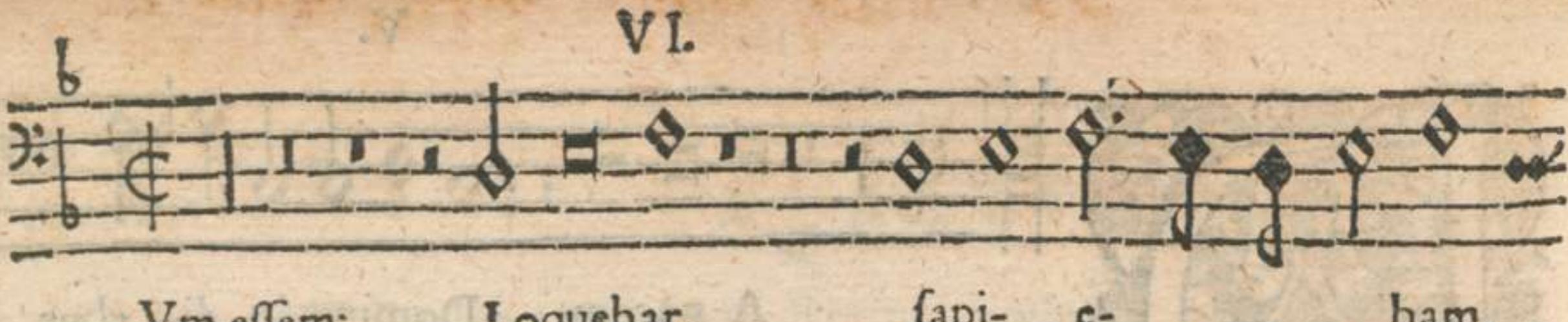


qui pugnet pro nobis, nisi tu Deus no- ster nisi tu Deus no-

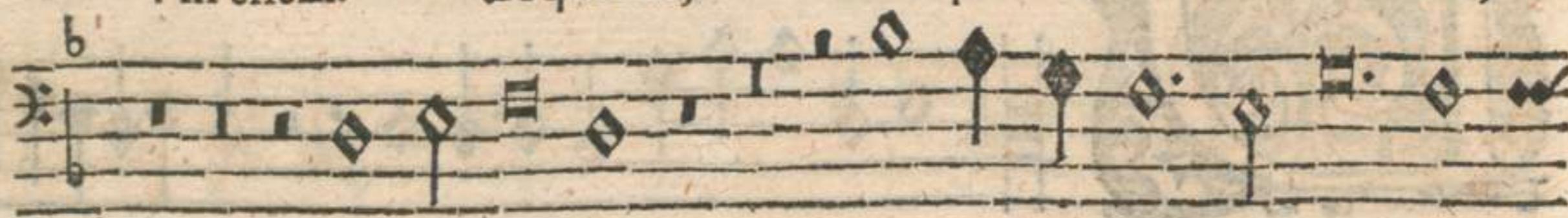


ster ï nisi tu Deus noster nisi tu Deus noster.
BBb

VI.



Vm essem: Loquebar, sapi- c- bam,



cogi- tabam, Quan- do autem



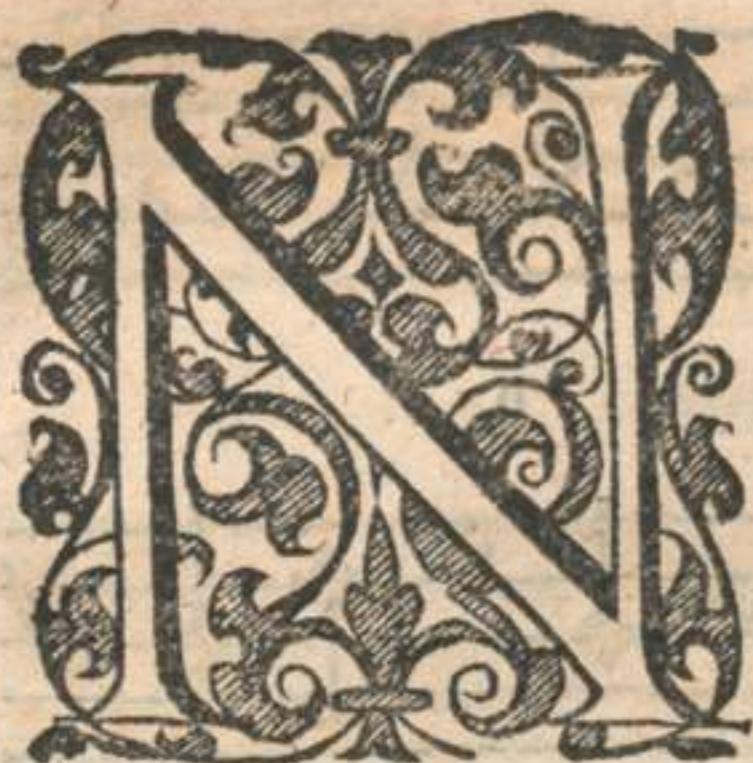
factus sum vir, euā- cuā- ui quæ erant, vide-



mus nunc per speculum in ænigma te, Tunc autem tunc



autem faci- e ad faci- em faci- e ad faci- em.



Vnc cognosco ex par-

te, Tunc autem cognoscam, si- cut &

co gnitus sum, Fides, Spes, Charitas, Ma-

ior au tem ma ior autem horum est Chari-

tas Charitas.

VIII.



Vlneraisti: Soror mea sponsa,
 vulne- rasti cor meum
 in vno oculorum
 tuo- rum, Quia pul- chræ
 so- ror mea
 soror mea soror mea sponsa

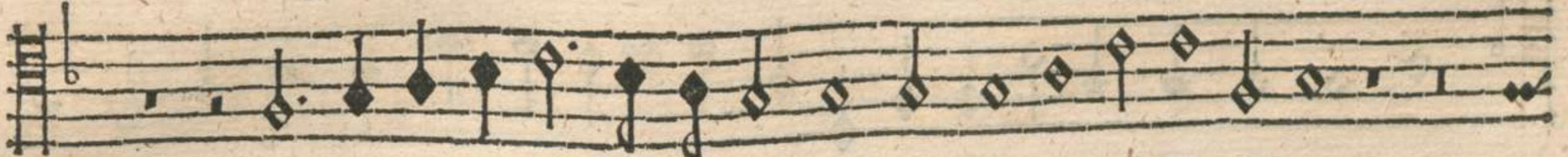
The music consists of four staves of Gregorian chant notation. The first staff begins with a large 'C' (Clef) and a 'C' (Common Time). The second staff begins with a small 'C' (Fifteenth Note). The third staff begins with a small 'C'. The fourth staff begins with a small 'C'.



pul- chrio- ra sunt v- bera tua vi- no, &



odor vnguento- rum tuorum super omni- a



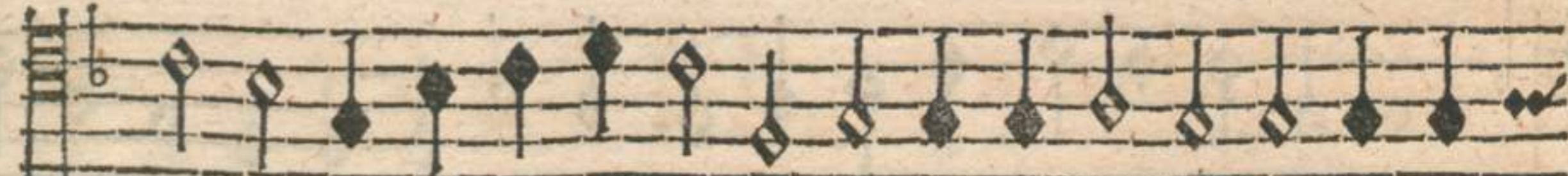
a- odio rom- ta super omni- a



a- ro- mata aro- mata.



Decus: Nate Titanum Louis vna virtus, Te quis o-



rator mitra sancte dignis laudibus ornet. ♩



Te Deum toto vene- ramur orbe, Tu parens nostro



popu- lo salutem, Numine sancto. ♩



Reddimus lati- bi quod dedi- sti, Hoc die nobis pius Assu-



erum, Marte potentem.

Hunc pie serua pius vt vo-



casti, Nomen æternum cupi- di rogamus,

Quo dare cures



ii quo dare cu- res.



Omine: Quid multipli- cati sunt, qui tribulant me, multi in-
 surgunt aduersum me, multi dicunt ani- mæ me-
 ã, non est salus ij ipsi in Deo eius: Glori- a
 mea, & exaltans caput me- um, de monte sancto suo. E-
 go dormiui, & sopora- tus sum, & exurre- xi, quia Dominus suscepit

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff system. The first staff begins with a large initial note. The second staff starts with a small note. The third staff begins with a small note. The fourth staff starts with a small note. The fifth staff begins with a small note. The music is in common time, indicated by a 'C' with a vertical line through it. The notes are primarily black diamonds, with some white diamonds and small black dots indicating different pitch levels or specific musical techniques. The lyrics are written below each staff, corresponding to the notes.



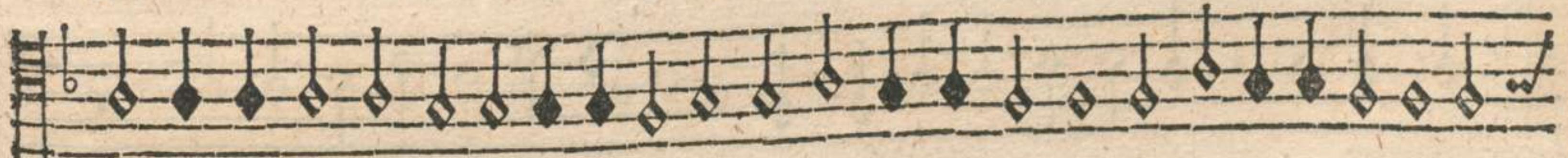
me. Non timebo millia populi circundantis me: saluum me fac Deus



meus, quo- niam tu percus- fisti omnes aduersantes mihi sine



cau- fa. Domi- ni est salus, & super



populum tuum benedi- ctio tua: Domi- ni est salus, &



& super populum tuum bene- dicti- o tua bene- dicti- o tua.
CCe



Auda mater eccl^{sia} lauda ma-
 ter eccl^{sia} lauda mater ec-
 cle-^{sia}, lauda Christi clementi- am lauda Christi cle-
 menti- am, qui septem purgat vi- tia, per septiformem gratiam,
 ab ipsa fau- ce tarta- ri, redit ad vi-

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 'A' and 'M'. The second staff starts with a 'C'. The third staff starts with a 'T'. The fourth staff starts with a 'C'. The fifth staff starts with a 'B'. The music is in common time, indicated by a 'C' at the beginning of the first staff. The notes are primarily square neumes, with some diamond-shaped neumes and breve-like shapes. The lyrics are written below each staff, corresponding to the notes.

tex li- mina, post fluxæ carnis scandala, fit ex lebe-
te phia- la, in vas translata glori- æ, de vase contu- meli- æ.

SECVNDA PARS, tacet.

XIII. TERTIA PARS.



Vrgentem surgentem cum victo- ria, Iefum

videt ab infe- ris, prima mere- tur gaudia, quæ plus ar-

de- bat cæteris, v- ni Deo sit gloria, pro multi formi grati-

a, qui culpas & suppli- cia remit- tit remittit & dat

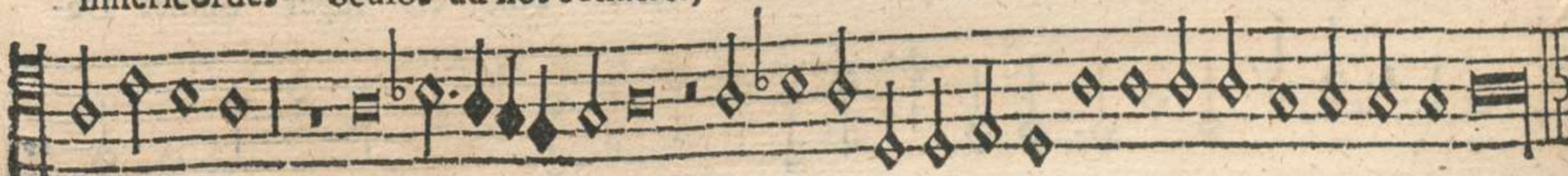
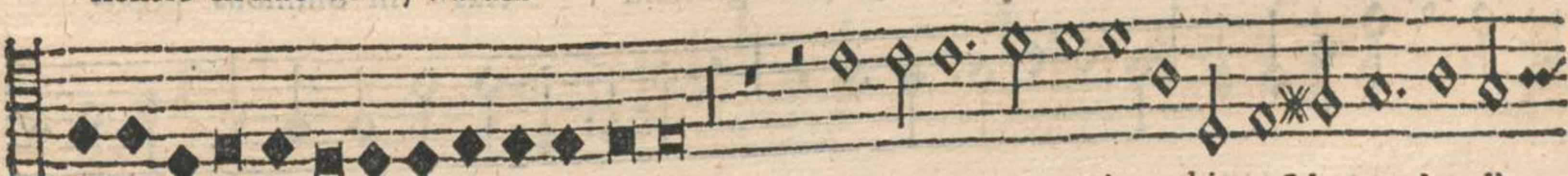
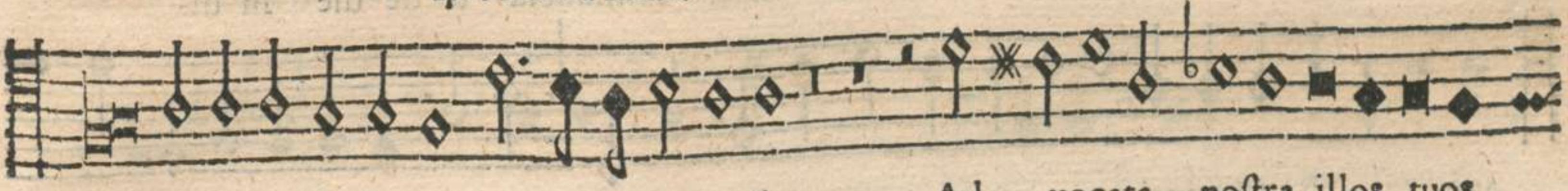
præmia, A-

men A-

men A-

men,

XIII.



CCc 3

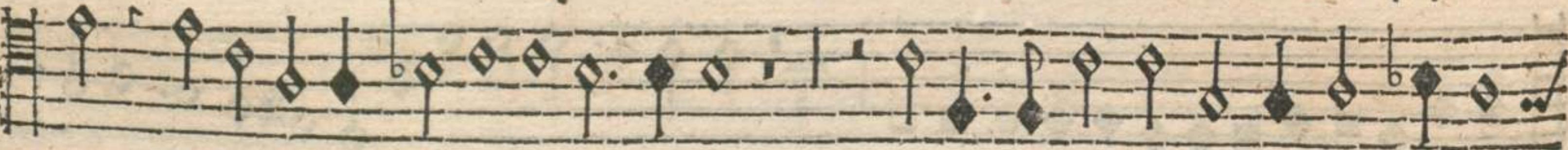


Antate: Omnis ter- ra, & bene-

dicte nomini eius: Annuncia- te de die in di-



em: Annunci- ate inter gentes gloriam eius in omnibus popu-



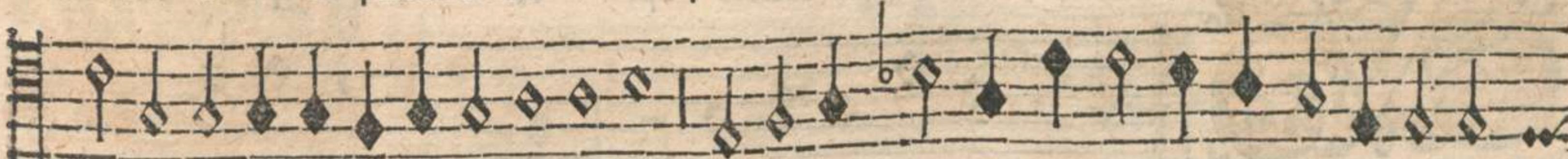
lis mira- bili- a eius: Quoniam terri- bilis est super omnes De-



os, dæmo- nia: Dominus au- tem cœlos fecit:



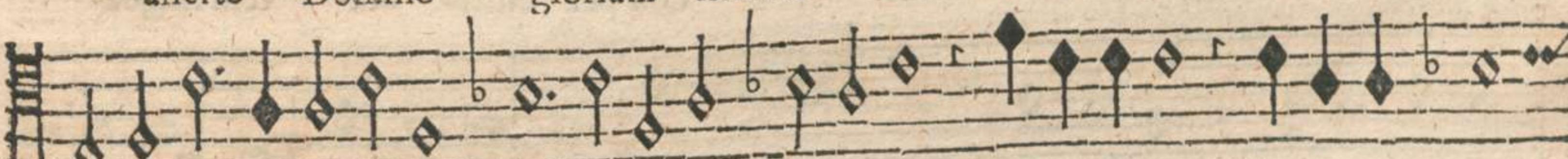
Confel- sio & pulchritudo in conspectu eius, sanctimon- a & magnificen- ti-



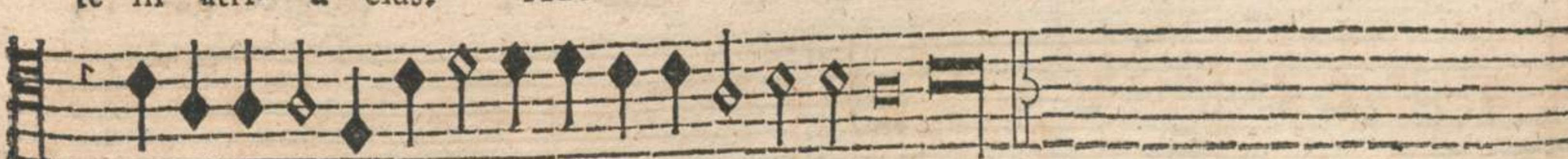
a in sanctifi- cati- one eius. Afferre Domino gloriam & honorem,



afferte Domino gloriam nomini eius: Tolli- te ho- stias, & introi-



te in atria eius: Ado- rate Dominum in atrio ii



in atrio sancto eius in atrio sancto eius.

XVI.



E- ni sancte Spi- ri- tus, replie tuo-

rum corda fide- lium, & tui amo- ris

in c- is ignem ac- cende: Qui per diuer- sita- tem lingua-

rum cunctarum gentes in vni- ta- te fide- i congre- ga- sti,

Allc- luya Al- lelu- ia.



Altitu- do O al- titudo O altitu-
 do diui- tiarum, sa- pien- u-
 x sapien- tia, & scienti- x De- i, quam incomprehensi- lia quam incóprehen-
 fibi- lia incomprehensi- lia sunt iudi- cia eius, & inuesti- gables
 vi- x e- ius vi- x cius vi- x cius.
 DDD

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes with vertical stems, typically found in early printed music. The first staff begins with a large 'O' note. The second staff starts with a 'do' note. The third staff starts with a 'sa' note. The fourth staff starts with a 'x' note. The lyrics are written below each staff, corresponding to the notes. The music is in common time, indicated by a 'C' at the beginning of the first staff. The notation uses a four-line staff system with a sharp sign indicating the key signature.

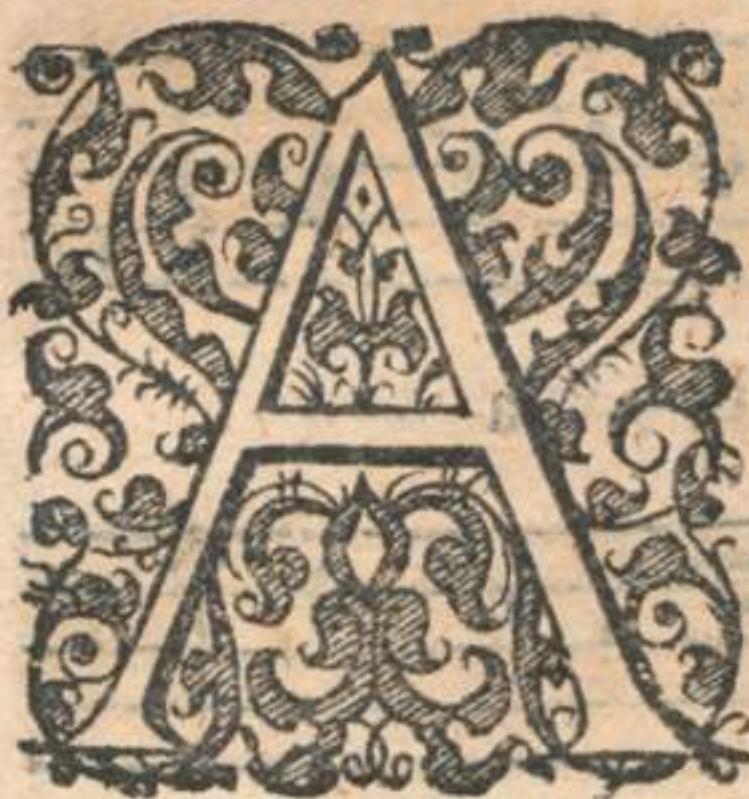
XVIII.

SECUNDA PARS.

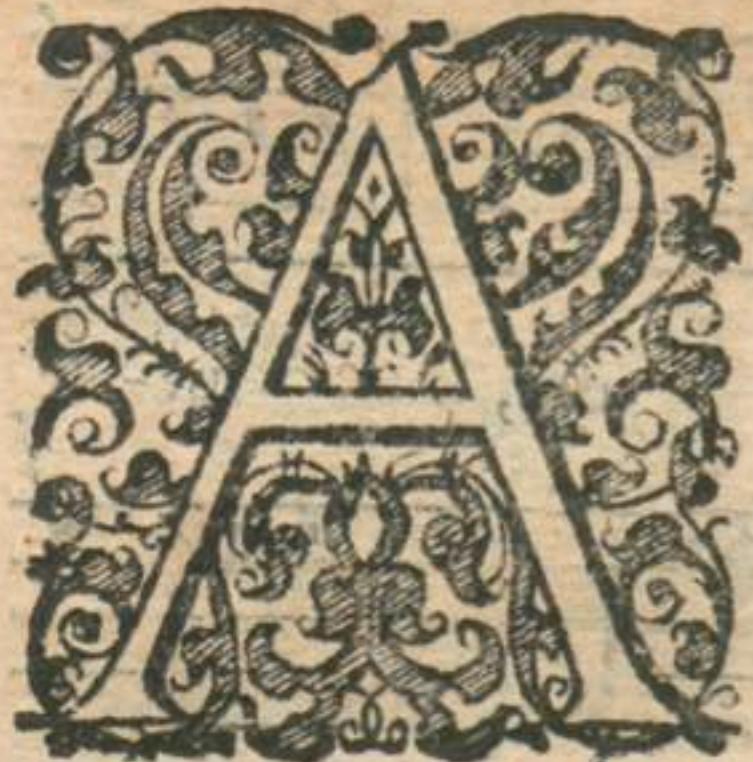


Vis enim cognoscit sensum Domini,
 aut quis consiliarius eius fuit,
 & retribuatur ei, Quoniam ipse per ipsum sunt
 omnia: ipsi honor & gloria, in secula se-
 culorum in secula seculorum in secula
 seculorum, Amen,

The musical notation consists of four staves of Gregorian chant in black square neumes on four-line red staves. The first staff begins with a large initial 'Q'. The second staff starts with 'Vis enim'. The third staff starts with 'mini,'. The fourth staff starts with '& retribu-'. The fifth staff starts with 'etur e-'. The sixth staff starts with 'i, Quoniam'. The seventh staff starts with 'omnia: i-'. The eighth staff starts with 'psi honor & gloria, ij'. The ninth staff starts with 'in secula se-'. The tenth staff starts with 'culo-'. The eleventh staff starts with 'rum in secu-'. The twelfth staff starts with 'la - secu-'. The thirteenth staff starts with 'lorum in secula'. The fourteenth staff starts with 'seculo-'. The fifteenth staff starts with 'rum, Amen,'.



Lma redemptoris mater, porta ma- nes, suc-
 curre or in caden- ti, surgere qui curat populo,
 tu- ra miran- te, tuum sanctum genito- rem, sumens
 il- lud a- ue, peccatorum miserere mis- rere.
 miserere peccatorum miserere peccatorum miserere mis- rere.
 D D d 2



D te leua- ui a-
 nimam meam, Deus meus, in te confi- do, non e-
 rube- scam, Neq; irri- deant me i- nimi- ci me-
 i i- nimi- ci mei, Ete- nim vniuer-
 si qui te expa Etant qui te expectant, non confun- dentur

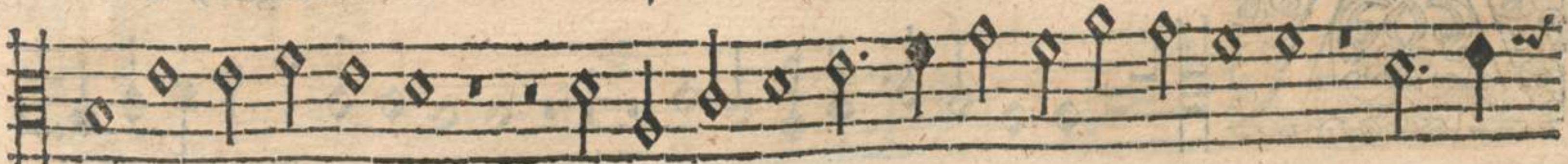


non confundentur

ii

non confundentur

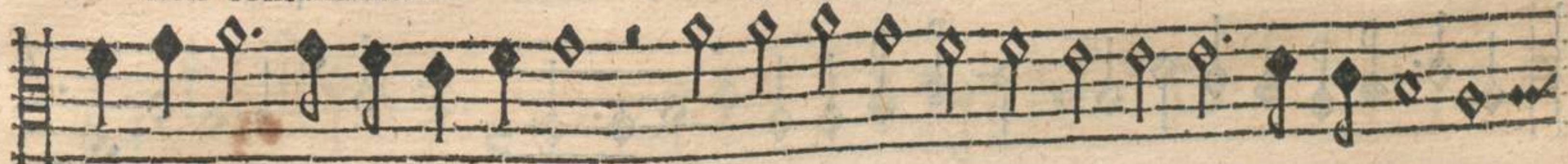
ii



non confundentur

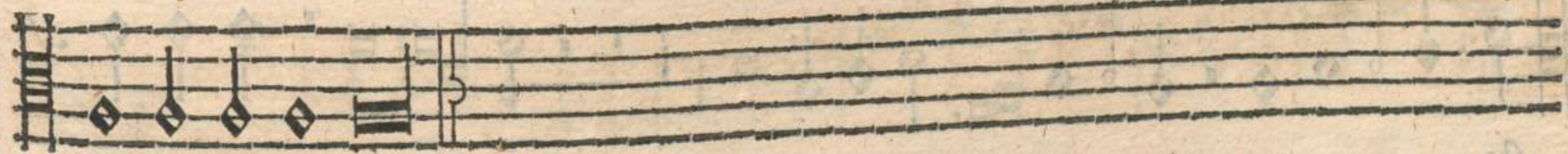
ii

non confundentur non



non confundentur

ii



non confundentur.

DDd 3

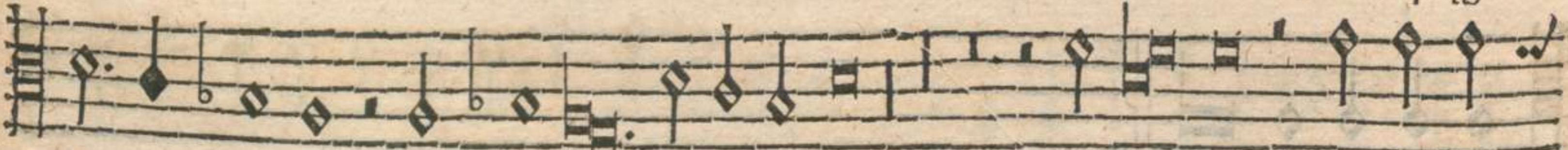


Vc verum: De Maria vir- gine, verè

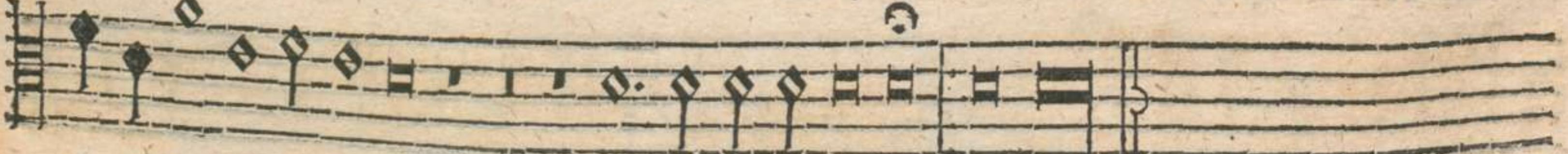
non passum immola- tum, cuius latus perfo-



ra- tum, vn- da fluxit sanguine, Esto no- bis pregu-



sta- tum in mortis exa- mine, O Ie- su O Iesu



fi- li Mariæ, mise- rere mei, Amen.



203 Odie completi sunt

ii

hodie hodie completi sunt dies Pen-

teco-

stes, Alleluia.

ii

Hodie Spiritus

sanctus

ii

in igne discipulis apparuit, & tribuit eis & tribuit eis & tribuit

o-

is Carismatum dona

ii

Cari-

smatum Carismatum dona.



I- sit eos
 mi- fit eos
 in vni- uersum mundum, præ-
 di-
 care, & testi- fica- ri,
 Qui credi- derit
 & bapti- zatus

The musical score consists of five staves of Gregorian chant notation. Each staff uses a single-line staff with a vertical bar line in the middle. The notes are represented by black diamond shapes with stems. The music is divided into measures by vertical bar lines. The lyrics are placed below the staves, aligned with the notes. The first two staves begin with a large initial 'M'. The third staff begins with 'in vni-'. The fourth staff begins with 'care,'. The fifth staff begins with 'Qui credi-'. The lyrics 'fit eos' appear twice, once between 'I-' and 'mi-' and once between 'mi-' and 'in vni-'. The lyrics 'præ-' appear once between 'uersum' and 'mundum'. The lyrics 'di-' appear once after 'mundum'. The lyrics 'testi- fica- ri,' appear once between 'care,' and 'Qui credi-'. The lyrics 'Qui credi- derit' appear once at the bottom. The lyrics '& bapti- zatus' appear once at the bottom. The lyrics 'care,' appear once between 'care,' and 'Qui credi-'. The lyrics 'Qui credi- derit' appear once at the bottom. The lyrics '& bapti- zatus' appear once at the bottom.



EEe

XXIII.



E- us meus, in simpli- cita- te
 cordis mei lætus ob- tuli vni-
 uersa lætus obtu- li vni- uersa, & populum tuum
 & populum tuum, qui repertus est, vi- di
 vi- di cum ingen- ti gaudi- o, Deus If-

The musical score consists of four staves of Gregorian chant notation. The first staff begins with a common time signature (C). The notes are represented by black diamond shapes with vertical stems. The second staff begins with a different time signature, indicated by a vertical bar and a dot. The third staff begins with another time signature, indicated by a vertical bar and a dot. The fourth staff begins with a common time signature (C). The lyrics are written below the staves, corresponding to the musical phrases.

rael,

custo- di hanc voluntatem

custodi hanc volunta- tem, Do- mine

us Domine De-

Do- mine De- us.



Ene- didi- o, & clari- tas, & sa-
 pien- tia, & grati- arum & grati- arum
 a- ctio, ho- nor ho-
 nor ho- nor, vir- tus,
 & fortitudo & fortitudo, in

The musical score consists of five staves of Gregorian chant notation. Each staff uses a single-line staff with square neumes. The music is divided into measures by vertical bar lines. The notes are primarily black diamonds (neumes) and some white diamonds (rests). The lyrics are written below each staff, corresponding to the musical phrases.



secu- la secu- lorum in secu- la in secu- la secu- lorum,



Amen Amen

A-

men A-

men,



Eus: In adiu- tōrium meum intende, ad

adiuuandum me festi- na. Confundantur & re-

ucre- antur, Auertan- tur retrorsum, qui volunt mihi mala, auer-

tantur statim cru- bescentes, qui dicunt mihi, Euge euge. Exul- tent

& lātentur in te, qui quārunt me, & dicant semper, magni- fice-

tur Dominus, salu-tare tuum: Ego vero ege-nus &

pauper sum, Deus adiu-ua me, Adiutor meus, & Libe-

ra-tor meus es tu, Domi-ne, ne moreris

Domine, ne more- ris ne more- ris.

INDEX CANTIONVM, QVÆ IN HOC LIBRO CONTINENTVR.

- I. Certa fortiter.
- II. O gloriofa 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,

- XIII. Salve Regina.
- XV. Cantate Domino canticum nouum.
- XVI. Veni sancte Spiritus.
- XVII. O altitudo diuitiarum.
- XVIII. Quis enim cognouit 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.

