

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

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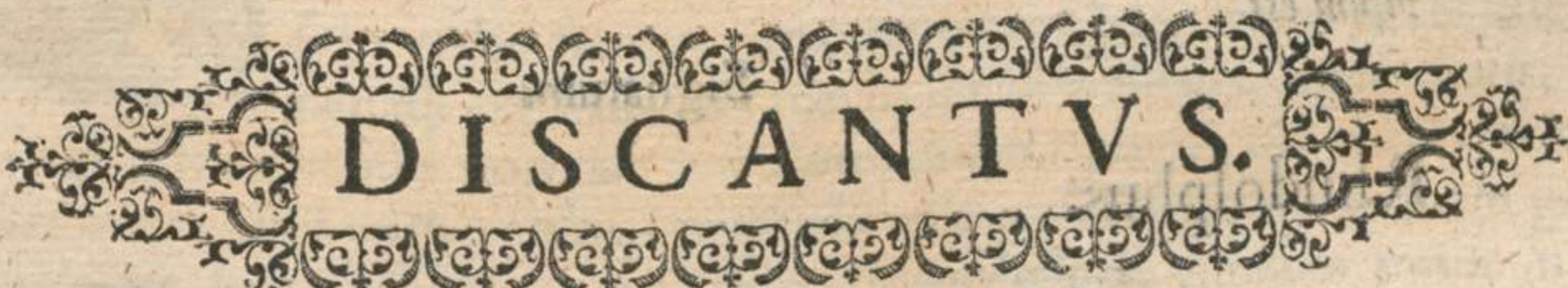
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**MOTTETTA, SEX VOCVM,  
TYPIS NONDVM VSPIAM EXCVSA: SIN-  
GVLARI AVTHORIS INDVSTRIA IAMPRIDEM  
COMPOSITA, ET PRAELO  
SVBMISSA.**

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

AVTHORE

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



Monachij excudebat Adamus Berg.

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

Anno Dñi 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, excusâne post il-  
lud tempus distrahi, aut venundari per Sacrum Imperium, aut Cæsa-  
reæ Maiestatis hæreditarias, vel illi quouis modo subiectas ditiones pos-  
sint, sub pæna Marcarum auri decem, & amissione Exemplarium om-  
nium. Quod eos, quorum interesse potest, hisce admonere opportunum  
visum est.*

Signatum

Rhudolphus.

V. S. Vicheuser. 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 præteream reliquos, de meq;  
solo verbo faciam, à quo tempore tibi primùm notus esse cœpi, tot  
tantaq; expertus sum tux in me liberalitatis, humanitatis, summaq;  
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 cb-  
sequio reponere, ijsq; à quibus in me aliquid sit profectum, animum meum non ingra-  
tissimum 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 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-

AA z

lis vn-

lis vñq; 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, officiumq; aliquo modo deseruisse videri possim. Spero itaq; planeq; confido, nisi à pristina tua in me benevolentia deflexeris, hanc meam voluntatem ac beneficiorum memoriam tibi acceptam charamq; futuram. Id autem vbi ex te quoq; intellexero, nouo me beneficio tibi deuinctum existimabo. Vale, & me, Musicosq; omnes tuo fauore, vt haetenus prosecutus es sedulò, etiam posthac prosequi ne desine. Datæ Monachij, 1z. Calendis Martij, Anno M. D. LXXXII.

Illustris D<sup>n</sup>is Tuæ

Obseruantissimus

Orlandus Lassus.

I.



Er- ta ij fortiter cer- ta ij fortiter: O-

ra fer- uenter

ferueter:Labo-

ra diligen-

ter ij diligenter: Stu- de stu- de frequenter: Tace ta-

ce liben-

ter: Su- stine

su- stine ij

su- stine

patien-

ter patien- ter.

AA 3



Glo- riosa Do- mina, ex-  
celsa fu- per sydera, quite crea-

uit prouide, lactasti sacro v- bere, quod Eua tristis ñ ab- stu-

lit, tu reddis almo ger- mine, in-

trent ut a- strafle- biles, cœli fenestra ñ facta es.

## III.

## SECVNDA PARS.



V regis alti ia- nua, & porta lu- cis  
& porta lucis ful- gida, vi- tā da- tā per  
virginem, gen- tes redem- pte plau- dite. Gloria ti-  
bi Domine, qui natus es de virgine, cum patre & san- eto Spiritu, in  
sempiter- na secula in sempiterna se- cula, Amen.

## III.



Ve Regina cœlo- rum, Aue Domina angelō-  
 rum, Sal- ue fal- ue salve ra- dix ra-  
 dix san-cta, gau- de glori- osa,  
 su- per omnes specio- fa: Vale valdē decora vale valdē deco-  
 ra, & pro nobis semper Chri- stum exo- ra Christum exo- rā.

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes of various sizes on a four-line staff. The first staff begins with a large note on the fourth line. The second staff begins with a small note on the third line. The third staff begins with a small note on the fourth line. The fourth staff begins with a small note on the third line. The lyrics are written below each staff, corresponding to the notes.

V.



pacem Domine da pacem da  
 pas cem Domine in diebus no stris, n  
 quia non est alius quia non est n qui pugnet  
 pro no bis, n nisi tu De us no  
 ster n nisi tu Deus nisi tu De us noster.

BB

## VI.



Vm essem par-  
 uulus, vt par-  
 uulus vt  
 par-  
 uulus, fa-  
 etus sum vir, eu-  
 cu- ui quæ erant par-  
 uuli, in ænig-  
 mate, tunc autem  
 i faci- e ad faciem faci- s ad faci- em.

The musical score consists of five staves of Gregorian chant notation. Each staff begins with a large square neume. The music is written in common time with a key signature of one sharp (F#). The notes are primarily black diamond shapes (neumes) on four-line red staves. The lyrics are written below each staff, corresponding to the notes above them. The first staff starts with 'Vm essem par-' followed by 'uulus, vt par-'. The second staff continues with 'uulus vt' and ends with 'par-'. The third staff begins with 'uulus, fa-' followed by 'etus sum vir, eu-'. The fourth staff starts with 'cu- ui quæ erant par-' followed by 'uuli, in ænig-'. The fifth staff concludes with 'mate, tunc autem' followed by 'i faci- e ad faciem faci- s ad faci- em.'.



Vnc cognosco ex par-  
 te, tunc autem cognoscam, si- cut si-  
 cut & cognitus sum, Fi- des,  
 Spes, Charitas, tri- a hæc, Ma- ior autem ma-  
 ior au- tem ho- rum est Charitas Charitas Charitas.  
 BB 2

The musical score consists of five staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The first staff begins with a large initial 'N'. The second staff starts with 'Vnc'. The third staff starts with 'te, tunc autem'. The fourth staff starts with 'cognosco ex par-'. The fifth staff starts with 'sum, Fi-'. The sixth staff starts with 'des,'. The seventh staff starts with 'cut & cognitus'. The eighth staff starts with 'Spes, Charitas, tri-'. The ninth staff starts with 'a hæc, Ma-'. The tenth staff starts with 'ior autem ma-'. The eleventh staff starts with 'ior au-'. The twelfth staff starts with 'tem ho-'. The thirteenth staff starts with 'rum est Charitas'. The fourteenth staff starts with 'Charitas'. The fifteenth staff starts with 'Charitas'.

## VIII.



Vln- rasti cor meum, foror me- a sponsa  
 foror mea sponsa, ñ  
 vulnerasti cor meum cor me- um in vno  
 oculorum tuo- rum, & in vno crine colli  
 tui, matus, & foror mea sponsa foror mea

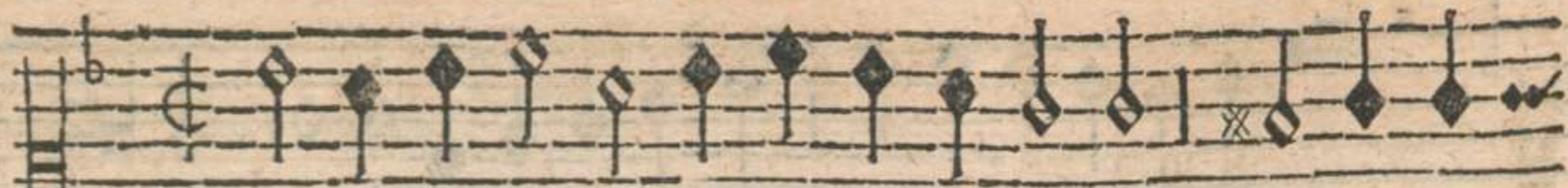
The music consists of four staves of Gregorian chant notation. The first three staves are in common time (indicated by a 'C') and the fourth is in 6/8 time (indicated by a '6'). The notation uses black neumes on four-line red staves. The lyrics are written below each staff, corresponding to the notes. The first three staves have identical lyrics, while the fourth staff has a different set of lyrics starting with 'tui,'.

spon-sa, pulchriora sunt v- bera tua vi-no, &

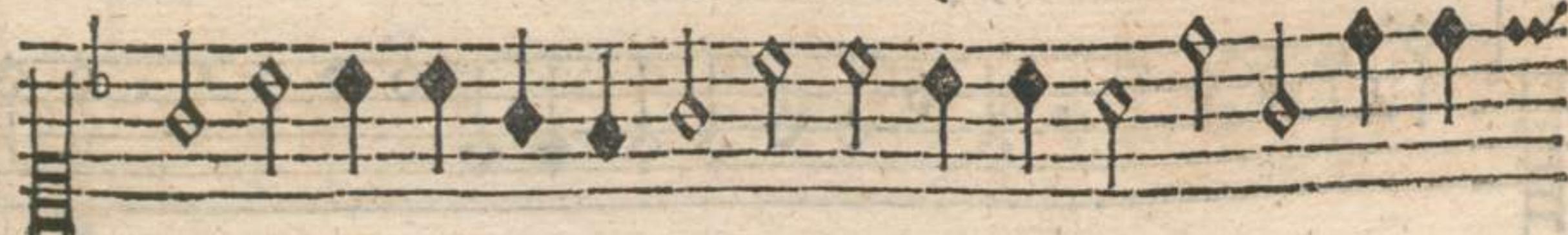
o- dor & odor vnguentorum tuorum super omnia

a- roma- ta super omnia a-

roma- ta aro- mata.



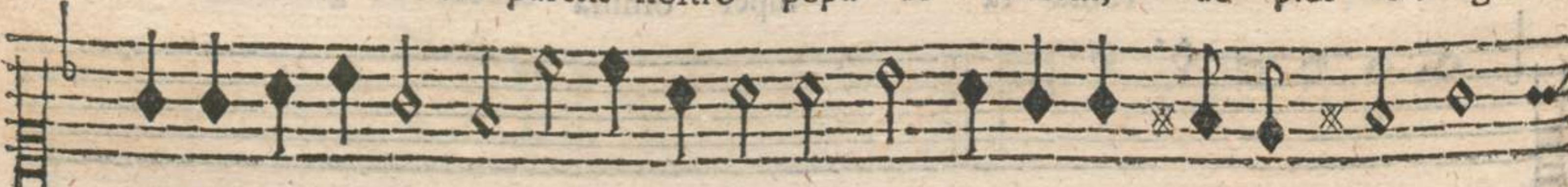
Decus celsi genus atq; cœli, Te quis o-



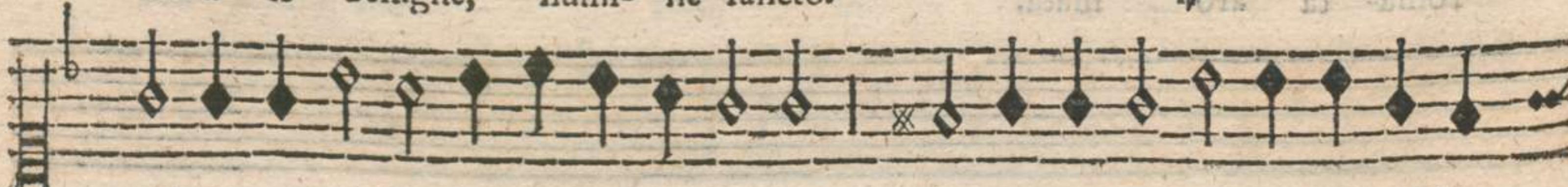
rator mitra sancte dignis, laudibus ornet, ñ



Tu parens nostro popu- lo salutem, ac pios res ges



tribu- is benignè, numi- ne sancto.



Maximas ipsi tamcn ore grates, Hoc die nobis pius Assu-



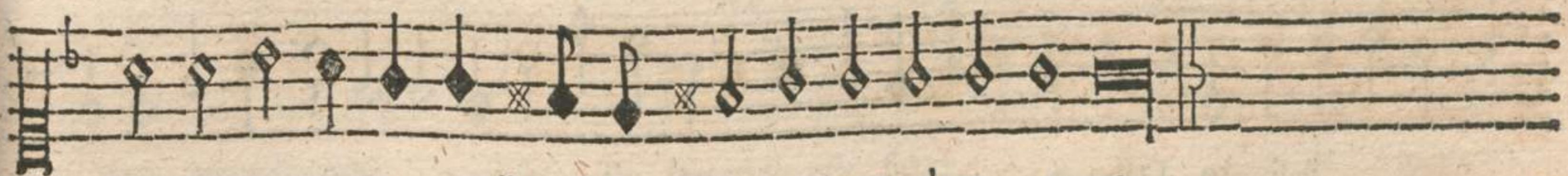
erum, Marte potentem,

ii

Nomen aeternum



cupi- di rogamus, gesta quæ tan- tum deceant monarcham, quo dare



cures

ii

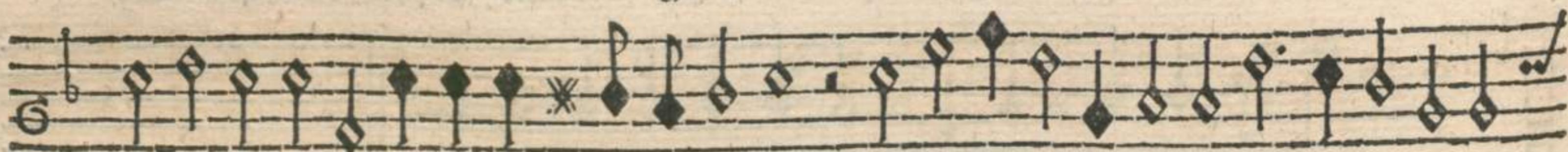
quo dare cures.



Omi- ne quid multiplica- ti sunt qui tribulant me,



multi insurgunt, multi dicunt, non est salus ♫



ipſi in Deo e- ius: Tu autem Domine ſuscepitor meus es,



glori- a mea: Voce mea ad Dominum clamaui, & exau- diuit me de



monte sancto su- o: Et exurre- xi, quia Dominus ſuscepit

me, non timebo millia populi circundantis me: Exurge Domi- ne, saluum  
me fac Deus meus, percussisti omnes aduersantes mi- hi: Den-  
tes peccatorum contriui- sti: Domini est salus, ij & super  
populum tuum benedi- cto tua, Domini est salus, ñ  
& super populum tuum benedi- cto tua benedi- cto tua. CC



Auda mater ecclesia  
lauda mater ec-  
clesia eccl- fia,  
lauda Christi cle- menti-

am, qui septē purgat vi- tia, per septiformem gra- tiam, Maria soror Lazari, quæ tot com-  
mi- sit cri- mina, redit ad vitę li- mina, post fluxę carnis post fluxę  
car- nis scandala, fit ex lebete phia- la, in vas translata glorię, de vase contume- lix.

## Duo.

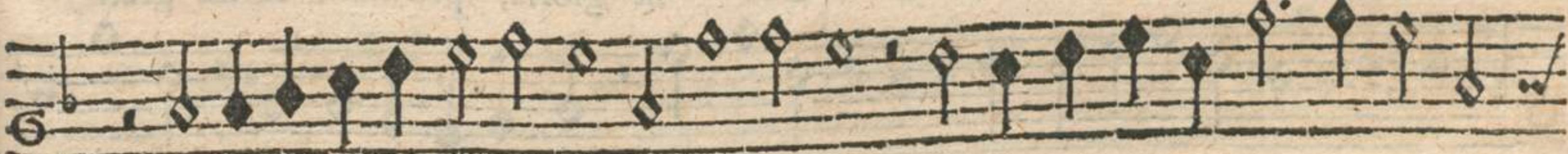
## XII. SECUNDA PARS.



dicum, vas ferens aro- ma- ticum,



& à morbo multi- plici, verbo curatur



verbo curatur medi ci verbo curatur



verbo

curatur me-

dis ci.  
CC 3

## XIII.

## TERTIA PARS.



Vr- gentem cum victo- ria, Ie- sum videt ab

in- feris, prima mere- turgau- di-

a, quę plus ardebat cäte- ris. Vni Deo sit gloria, pro multi formi grati-

a, qui culpas & supplicia remittit re- mittit, ij

& dat premia, Amen ij Amen Amen A- men. Amen.

## XIII.



Alue Regina, mater misericor- diæ, vita, dulcedo, &

spes nostra sal-

ue, Ad te clamamus exu- les fi- lij

Euæ.

Eia er-

go Aduoca- ta nostra, illos tuos

misericordes oculos ad nos conuerte, & Iesum benedictum fructū ventris tui,

O cle-

mens,

O dulcis virgo Ma-

ria virgo Mari- a.  
CC 3



Antate Domi- no canticum nouum, cantate Domino om-  
 nis ter- ra: Cantate Domino, & benedi- cite nomi-  
 ni e- ius, saluta- re e- ius: Annuncia- te inter gentes glori-  
 am eius, in omni- bus popu lis mirabi- lia eius: Quoniam  
 magnus Dominus, & laudabilis ni- mis, super omnes Deos: Quoniam omnes

Dij gentium dæmo- nia, Dominus autem cœlos fe- cit: san-

ctimoni- a & magnifi- centi- a in sanctifi- cati- one e-

ius: Afferte Domino patriæ gentium: Afferte Domino gloriam nomini

eius: Tollite hostias, & intro- ite in atrii a eius: Ado- rate

Dominum in atrio sancto

ij

in atrio sancto e- ius.


E- ni ve- ni vc-  
ni san- cte veni sancte Spi- ritus,  
re- ple tuorum reple tuorum corda fide- lium, &  
tu- i amoris & tui a-  
moris in cis i- gnem accende, Qui per diuer- sitatem linguarum cunctorum

The musical score consists of four staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The first staff begins with a large initial 'V'. The second staff starts with a 'C' symbol. The third staff starts with a 'T' symbol. The fourth staff starts with a 'P' symbol. The lyrics are written below each staff, corresponding to the neumes. The music is in common time, indicated by a 'C' at the top of the first staff.

lingua-rum cuncta-rum gentes in vi-ni-

tate gentes in vni-ta-te fi-dei con-

gregasti congregasti, Alle-luia Al-le-lu-ia ijj

Alle-luia ijj Alle-luia.

DD

## XVII.



Alti- tudo ñ diui- tia-

rum diui- tia- rum, sa- pi-

enti- x, &amp; scientiæ Dei, quam incomprehensibilia quam incomprehensi- bilia

sunt quam incomprehensibi- lia sunt iudi- cia eius, &amp; inuestigabiles vi-

x eius vi- x e- ius ñ vi- x eius.



Vis e- nim cognouit sen-  
 sum Domini, aut quis pri- or de- dit il-  
 li, quoniam ii quoniam ex ipso, & peri- psum, & in i- pso sunt  
 om- nia: I- psi honor & glori- a & glori-  
 a in secula seculorum in secu- la seculorum in secula seculo- rum, Amen.  
 DD 2



Lma redempto- ris ma- ter, quæ per vi- a cœli,

& stel-

la ma-

ris, surge- te qui curat popu- lo, tu quæ ge-

nui-

si tuum san-

Etum geni- to-

rem, vir-

go prius ac poste-

rius,

Gabrie-

lis ab ore su-  
mens illud a-  
uc.  
pecca- torum mi- scer- re  
pecca- torum mi- scer- re  
pecca- torum mi- scer- re

sere- re

DD 3



D te leua ui a nimam

me am, Deus meus in te confi do,

non e rube scam, Neq irri deant me

i nimi ci mei i nimi ci mei: E tenim vni uer-

ū

qui te expe-

stant, non confundentur

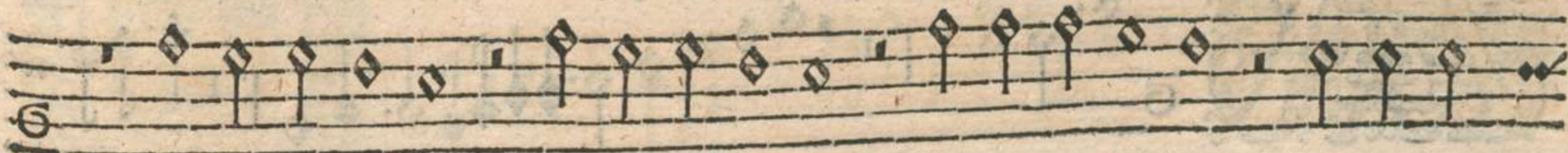
ij



non confun-

dentur

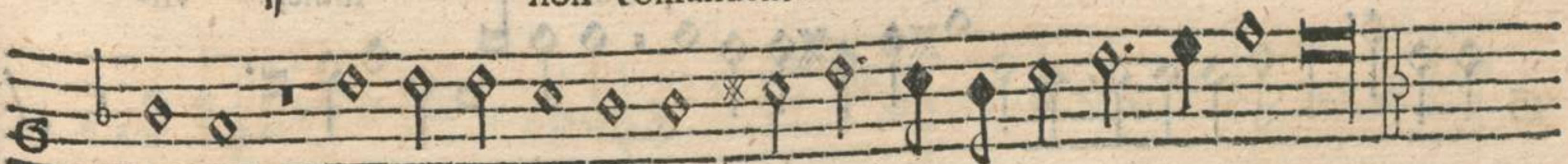
non confundentur



ij

non confundentur

non confun-



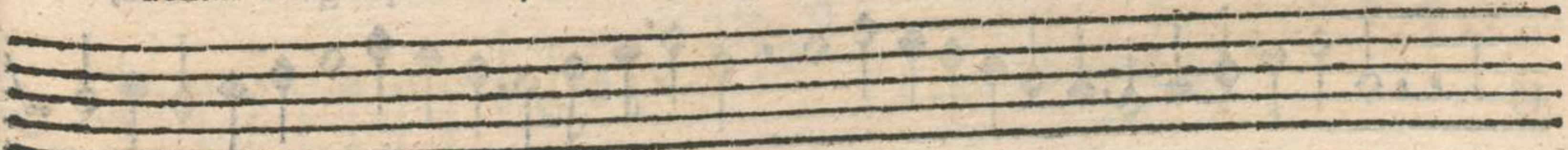
dentur

ij

non confun-

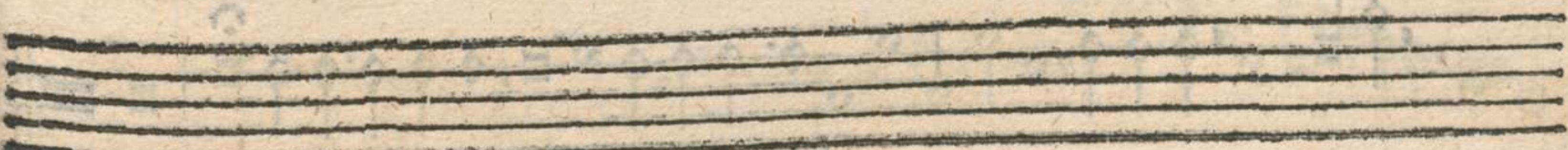
den-

tur.

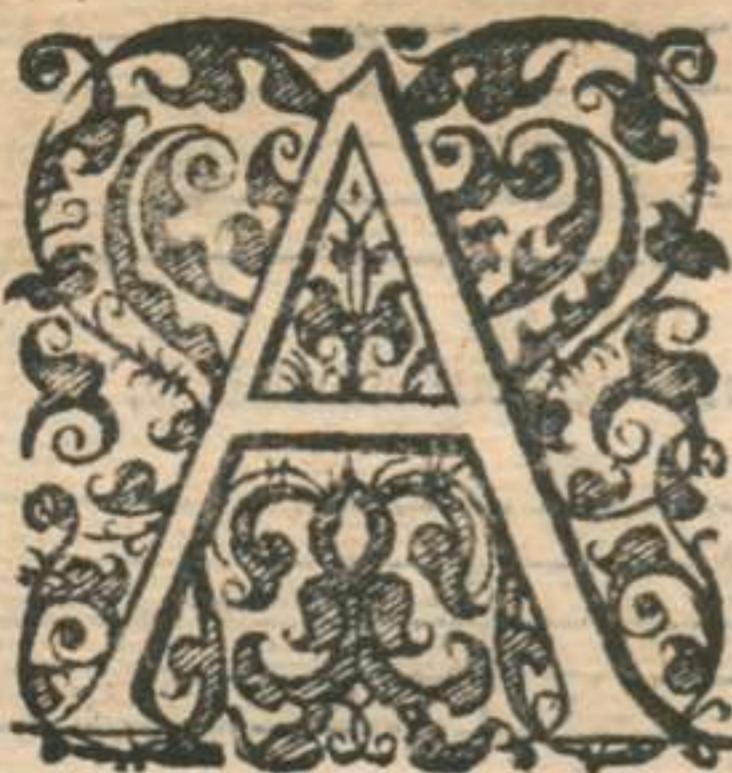


ij O

ij O



ij O ij O ij O ij O



Vc verum cor- pus natum de Ma- ri- a  
 dulces non virgine, in cruce pro ho- mine, vn-  
 da flu- xit sanguine san- guine, esto no- bis prægusta- tum,  
 O dul- cis, O pi-  
 e, O Ie- su O Iesu fili Mariæ, misericorde mei, Amen.

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 music is in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a large initial note. The second staff starts with a note followed by a short melodic line. The third staff begins with a note followed by a more complex melodic line. The fourth staff begins with a note followed by a series of eighth-note-like strokes. The lyrics are written below the staves, corresponding to the musical phrases.



Odi- e completi sunt hodie completi sunt hodie

hodie com- pleti sunt dies Pentecostes,

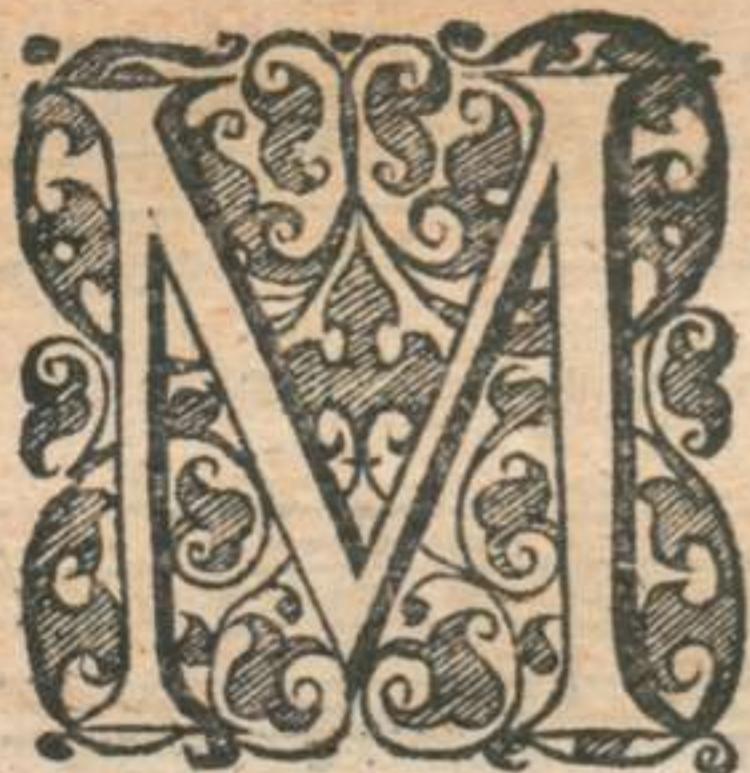
Alle- luia.      ii      Hodie      ii      Spiritus sanctus in igne in i-

gne discipulis apparuit, & tribuit eis      ii      Carismatum

dona

Carismatum dona

Carismatum do-  
na,  
EE



I- fit eos mi-  
 fit eos ï  
 in vni- uersum mundum, prædica- re, & testis ficas ri  
 & testi- fica- ri & testi- fi- cari:  
 Qui credi- derit & baptiza- tus ï

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large 'I-' followed by 'fit eos mi-'. The second staff begins with 'fit eos' followed by an 'ï'. The third staff begins with 'in vni- uersum mundum, prædica-' followed by 're, & testis ficas ri'. The fourth staff begins with '& testi- fica- ri' followed by '& testi- fi- cari:'. The fifth staff begins with 'Qui credi- derit' followed by an 'ï'. The sixth staff begins with '& baptiza-'. The music is set against a background of decorative floral patterns and a large initial 'M'.

fuerit, saluus erit, Alleluia Alleluia  
ia.      Alleluia.      ia.

EE 2



Eus meus, ñ in simplicitate cor- dis mei lä-  
 tus obtuli vniuer- sa latus obtuli vniuersa, &  
 populum tuum, ñ qui repertus est, vi- di vidi vi- dicū ingen-  
 tu gaudio, Deus Is- rael, custodi ñ custodi  
 hanc voluntatem custodi hanc volunta- tem, Do- mine Deus  
 Do- mine Domine Do- mine De- us Domine Deus.

The musical score consists of five staves of Gregorian chant notation. Each staff uses a soprano C-clef and a common time signature indicated by a 'C'. The music is written in black ink on light-colored paper. The notes are represented by vertical stems with small diamond shapes at their tops, and there are various rests and ligatures. The lyrics are written below each staff in a Gothic script, corresponding to the musical phrases above them.



Ene- di- etio, & cla- ritas, & fa-

pien- tia, & gra- tiarum

etio, ho-

nor ho- nor, ii virtus vir- tus vir- tus, & forti-

tu- do & fortitudo & fortitudo Deo no- stro, in secula seculorum in

secula seculorum in secula, A-

men Amen A-

men A- EE 3

men.



Eus in adiu- tori- um meum inten- de. Domi-

ne ad adiuuandum me fe- stina.

Confundantur

& reue- reantur, qui quærunt ani- mam meam,

& eru- bescant,

Auer- tantur statim, qui dicunt mihi, Euge Euge: Exul- tent

& latentur in te, qui quærunt te,

& dicant semper, magnifi- ce-

tur Dominus, qui diligunt salu- tare tu-

um: Ego vero c-

genus & pauper sum,

Deus Aduitor meus,

& Libe- rator meus es tu, Domine, ne more- ris, Domi-

ne, ne more- ris ne more- ris.

# INDEX CANTIONVM, QVÆ IN HOC LIBRO CONTINENTVR.

- |       |                                    |        |                                       |
|-------|------------------------------------|--------|---------------------------------------|
| I.    | Certa fortiter.                    | XIII.  | Salve Regina.                         |
| II.   | O gloriosa Domina.                 | XV.    | Cantate Domino canticum nouum.        |
| III.  | Tu regis alta.                     | XVI.   | Veni sancte Spiritus.                 |
| III.  | Ave Regina Cœlorum.                | XVII.  | O altitudo diuitiarum.                |
| V.    | Da pacem Domine in diebus nostris. | XVIII. | Quis enim cognovit sensum Domini.     |
| VI.   | Cum essem parvulus.                | XIX.   | Alma redemptoris mater.               |
| VII.  | Nunc cognosco ex parte.            | XX.    | Ad te leuaui animam meam.             |
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| IX.   | O decus celsi.                     | XXII.  | Hodie completi sunt dies Pentecostes  |
| X.    | Domine quid multiplicati sunt.     | XXIII. | Misit eos in uniuersum mundum.        |
| XI.   | Lauda mater Ecclesia.              | XXIII. | Deus meus in simplicitate cordis mei. |
| XII.  | Aegra currit ad medicum.           | XXV.   | Benedictio & claritas.                |
| XIII. | Surgentem cum victoria.            | XXVI.  | Deus in adiutorium meum intende.      |

FINIS.