

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

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12.

MOTTETTA, SEX VOCVM,  
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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:  
Bauariae Ducem GUILIELMVM, &c. Rectore.

A L T V S.

Monachij excudebat Adamus Berg.

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

Anno Dñi M. D. LXXXII.

EXTRACTVS PRIVILEGII  
CÆS: MAIEST:



MICROFILM  
LIBRARY

*Autum est Privilegio 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, excusâe 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 on-  
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 FVGGERO, LIBERO BARONI A KIRCH.  
BERG ET VVEISSENHORN, BABENHVSII DO-  
MINO, DOMINO MIHI OMNI  
OFFICIO CQ.  
LEN.



Vantum tibi præter cæteras liberales disciplinas, quas  
omnes tuo fauore benignissimè amplecteris, Musica scientia, eiusque  
sextatores debeant, tam vulgatum est, vt neque mea, neque ullius homi-  
nis commemoratione sit opus. Atque vt præteream reliquos, de meque  
solo verbo faciam, à quo tempore tibi primùm notus esse cœpi, tot  
tantaque expertus sum tux in me liberalitatis, humanitatis, summæque  
benevolentiae officia, vt illis non tam cumulatus, quām obrutus esse mihi videar. Quare  
cūm in omni vita nihil vncque gratius, optatiusque mihi accidere potuerit, quām gratiam ob-  
sequio reponere, ijsque 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: hanec 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-

A 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 ubi ex te quoq; intellexero, nouo me beneficio tibi deuinctum existimabo. Vale, & me, Musicosq; omnes tuo fauore, vt hactenus prosecutus es sedulò, etiam posthac prosequi ne desine. Datæ Monachij, 1z. Calendis Martij, Anno M. D. LXXXII.

**Illustris D<sup>n</sup>is Tux**

**Obseruantissimus**

**Orlandus Lassus.**



Er- ta ij cer- ta certa fortiter certa cer- ta certa fort-  
 ter: O- ra feruen- ter o- rafer- uenter: La-  
 bo- ra diligenter ij diligenter: ij Stu- de stu-  
 de ij fre- quen- ter: Tace tace tace liben- ter:  
 Su- stine su- stine su- stine pa- tienter  
 ij pa- tienter.

A 3



Glorio-

sa Domina, excelsa

su- per sydera, qui te creauit prouide proui-

de, lactasti sacro v- bere, quod Eua tristis ij quod Eua tristis abflu-

lit, tu reddis al- mo germine, intrent vt a- strafe-

biles, intrent, cœli fenestra ij cœli fenestra facta es.

## III.

## SECUNDA PARS.



V regis alti ia- nua, & porta lucis ful- gi-  
da & porta lucis fulgida fulgida, vi- tam

da- tā p virginem, gen- tes redēptę plaudite redēptę plaudi- te. Gloria tibi Domi-

ne, qui natus es de virgine, cū patre & sancto Spiritu,

in sempi-  
terna se- cula in sempiterna se- cula,

¶

Amen.

## III.



Ve Regina cœlo-  
 rum R<sub>c</sub> gina cœlo-  
 rum, Aue a- ue Domina an- gelo- rum, Sal-  
 ue ñ salue salue salue ra- dix sancta, ex qua mundo lux  
 est orta: Gau- de glorio- fa, su- per omnes spe-  
 cio- fa: Vale valdè decora, & pro nobis sem- per & pro  
 nobis semper Christum ex- ora Christum exora exo- ra Christum exo- ra.

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. The first staff begins with a large initial 'A'. The second staff starts with a common time signature (C). The third staff starts with a common time signature (C). The fourth staff starts with a common time signature (C).

V.



A

pacem Domine da

pacem Domine ii

in diebus nostris, ii

quia non est alius

quia nō est a- lius

qui pugnet

qui pugnet pro no-

bis,

ii

nisi tu

Deus noster

ii

ni-

si tu Deus noster

ii

nisi tu Deus noster.

ii

B

## VI.



Vm essem par-  
 uulus, vt  
 par-  
 uulus vt par-  
 uulus factus sum vir, eu- cu- ui  
 quæ erant par-  
 uuli, videmus nunc per speculum  
 in ænigmate, tunc autem  
 iij tunc autem facie ad faciem facie ad faciem,

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 common time signature (C). The second staff begins with a G clef. The third staff begins with a B clef. The fourth staff begins with a C clef. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, corresponding to the musical phrases.



Vnc cognosco ex par-  
 te,  
 tunc au- tem cognoscam, si- cut &  
 co- gnitus sum, Nunc autem manent Fides, Spes,  
 Cha- ritas, ma- ior autem  
 ma- ior autem horum est Charitas Charitas Charitas.

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 duple time (indicated by a '2'). The notation uses black neumes on four-line red staves. The lyrics are written below each staff, corresponding to the neumes. The first three staves begin with a large initial 'N' with decorative flourishes. The fourth staff begins with a smaller 'C'.

## VIII.



Vlne- rasti cor meum, foror mea sponsa so-  
 ror mea foror mea sponsa,  
 ii  
 vulne- rasti cor me- um cor me- um  
 in vno oculorum in vno oculorum tu-  
 orum, & in vno crine colli tui, quia pul-

chræ foror mea sponsa foror mea foror mea

spon- fa pul chrio- ra sunt v- bera tua vi-

no, & odor ij vnguentorum tuorum super omni-

a aro- mata super omni- a

super omni- a aro- mata.



Decus celsi genus atq[ue] cœli, Nate Titanium



Iouis vna virtus, te quis ora- tor mitra sancte



dignis laudibus ornet.

ij

Te Deum toto veneramur



orbe, tu parens nostro popu- lo sa- lutem, ac pios reges tribu- is be-



nignè, numi- ne sancto.

ij

Maximas ipsi tamen ore



grates, reddimus lœti tibi quod dedi- sti hoc die nobis pius Assu-



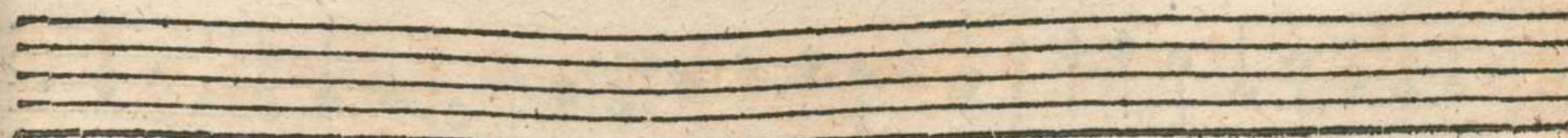
erum, Marte potentem.      ii      Hunc piè scrua pius vt vo-



casti, nomen æternum cupi di rogamus, gesta quæ tantum deceant mo-



narcham, quo dare cures      ii      quo dare cures.

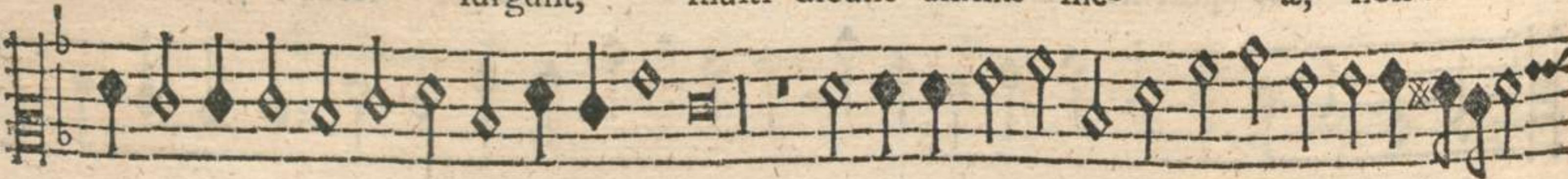




Omi- ne quid multipli- ti sunt qui tribulant me, multi in-



surgunt, multi dicunt animæ me- æ, non est sa-



lus ñ ipsi in Deo eius, gloria mea, & exaltans caput me-



um, & exau- diuit me de monte sancto su-

o: Ego dormi- ui, &



soporatus sum, & exurre- xi, quia Dominus suscepit me, non timebo milli-

a populi circundantis me, exurge Domine, saluum me fac Deus me-

us, quoniam tu percussisti omnes aduersantes mihi, den- tes pecca-

torum contriuisti: Domini est salus, & super populum tuum

benedi- c<sup>tio</sup> tua, Domini est salus & super populum

tuum benedici- c<sup>tio</sup> tua benedici- c<sup>tio</sup> tu-

2.

C

## XI.



Auda mater eccl<sup>esi</sup>

a lauda ma- ter eccl<sup>esi</sup> a, lauda

Christi clemen- tiam lauda Chri- sti clemen- tiam, qui septem

purgat viti- a, per septiformem gra- ti- am, Mari- a fo-

rōr

Lā- zari, quē tot commis

crimina,

ab ipsa fauce tarta- ri, redit ad vitæ limi- na ad  
vitæ limi- na, post fluxę car- nis post fluxę car-  
scandala, fit ex lebe- te phia- la, in vas translatā glori- x,  
de vase contu- meli- x contu- meli- x.

SECVNDA PARS, tacet.

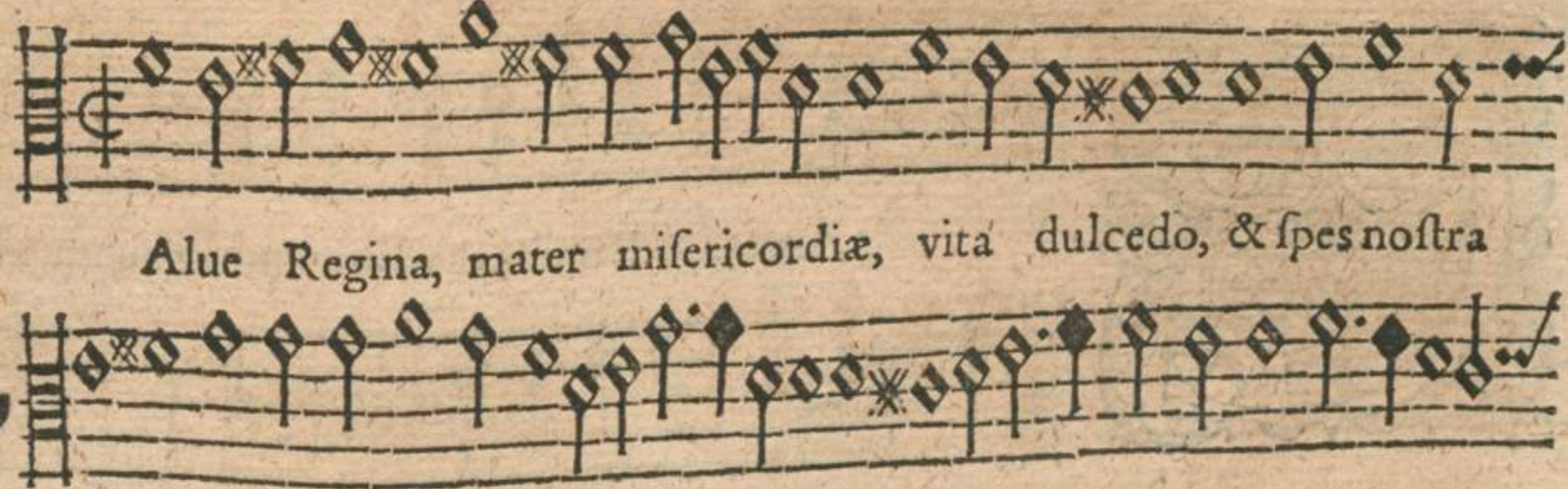
## XIII. TERTIA PARS.



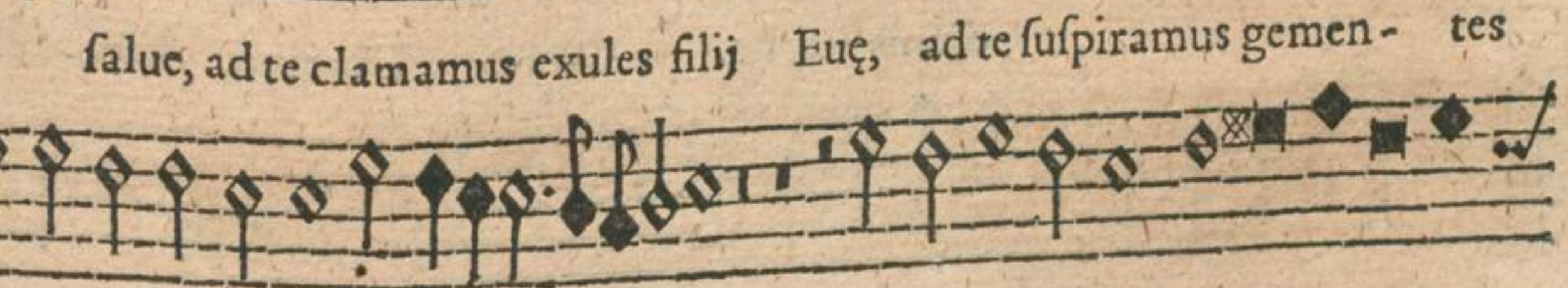
Vrgentem cum victori- a Ie-  
 sum vi- det ab infe- ris, prima mere- tur gaudi-  
 a, quæ plus ardebat cæteris, v- ni Deo sit glo- ria, pro multi formi  
 grati- a, qui culpas & sup- plici- a remittit, & dat præmi- a  
 & dat præmi- a, Amen Amen Amen

ii

## XIII.



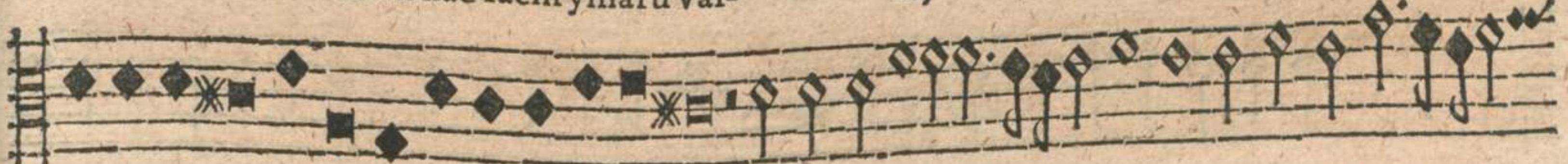
Alue Regina, mater misericordiæ, vita dulcedo, & spes nostra



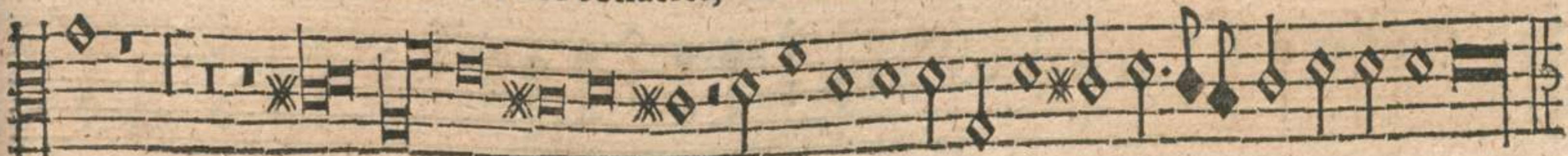
salutem, ad te clamamus exules filij Euę, ad te suspiramus gemen- tes



& flen- tes in hac lachrymarū val- le, Aduocata nostrā, illos tuos



miseri- cordes oculos ad nos conuerte, & Iesum benedi- cтum fructus ventris tu-



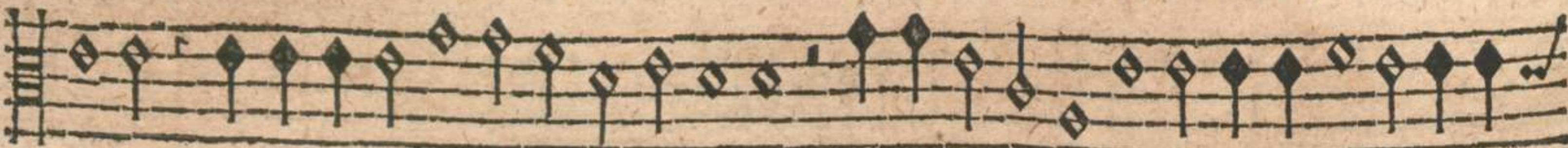
i. O clemens, O pi- a, O dulcis virgo O dulcis vir- go Maria.



Antate Domino canticum nouum, cantate Domino



omnis terra: Cantate Domino, & be-nedi-cite nomini



eius: Annuncia-te de die in diem, salu-tare eius: Annuncia-te inter



gentes gloriam eius, in omni-bus populis mira-bili-a e- ius: Quoniam



magnus Dominus, & laudabilis nimis, super omnes De- os, Quoniam omnes di-

j gentium dæmonia, Dominus autem cœlos fecit, Confessio & pulchritudo in

conspicere eius, sanctimonia & magnificencia in sanctifica- tione eius, Af-

ferte Domino patriæ gentium, afferete Domino gloriam & honorem, Afferite Domino

gloriam nomini eius: tollite hostias, & introi- te in a- tria e- ius:

Adora- te Dominum in atrio sancto eius in atrio sancto eius in atrio sancto eius.



E- ni sancte ve-  
 ni sancte Spiritus veni sancte Spi- ritus,  
 reple tu- o- rum corda fide- li-  
 um, & tui amo- ris & tui amo- ris in eis  
 ignem accen- de, qui per diuersi-

The musical score consists of six staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. A common time signature is indicated by a 'C'. The first staff begins with a large initial 'V'. The lyrics are integrated into the music, with some words placed above or below the notes.

ta- tem lingua-

rum cunctarum

cunctarum

linguarum

cuncta-

rum,

gentes in vni- tate

gentes in v- nita-

te

fi- dei congrega-

sti, Alle- luia

Alle- luia

Al-

le- lu-

ia

ii

Alle- luia

ii

Alle- luia.

D



Altitude diuitiarum O altitudo  
 diuitiarum O altitudo diuitiarum diuitia-  
 rum, sa- pien- tiæ & scientiæ De- i, quam incom-  
 prehensibilia sunt ij iudi- cia eius iudicia eius, & inuestigabi-  
 les viæ & eius viæ vi- & eius vi- & eius, ij

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 initial 'C'. The second staff starts with a 'F' sharp. The third staff starts with a 'G' sharp. The fourth staff starts with a 'B' sharp. The music is in common time.

## XVIII.

## SECUNDA PARS.



Vis enim cognouit sen- sum Do- mini,

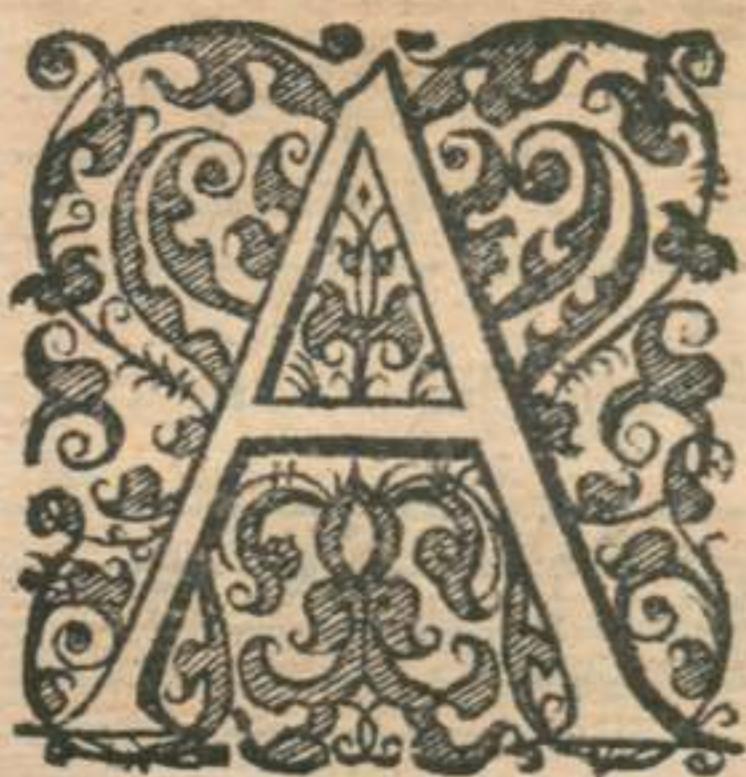
aut quis consilia- rius eius fu- it, & retribuetur ei, Quoni-

am ij ex i- pso, & per ipsum, & in ipso sunt

omnia: I- pso honor, & gloria, ij

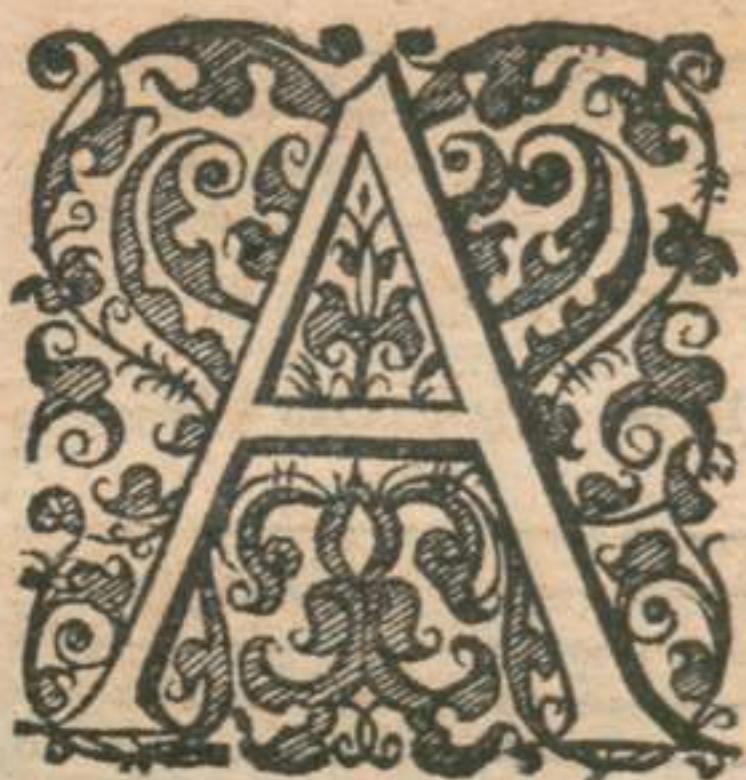
in secula seculo- rum ij in secu- la seculo- rum, Amen.

D 2



Lma redemptoris mater quæ per via  
 cœ- li porta ma- nes, suc- curre ca-  
 den- ti succurre cadenti, surgere qui curat po- pulo,  
 tu quæ ges nu- ifsti, natu- ra mi- rante, tuum sanctum, geni-  
 to- rem, virgo pri- us ac poste- rius, Ga-

brie- lis ab ore su- mens sumens il-  
lud a- ue, peccato- rum mis- re- re pecca- to-  
rum mis- rere pecca- torum mis- re- re peccato- rum  
mis sere- re peccato- rum mi- sere- re.



D te leua- ui a- nimam meam  
 animam mea, Deus meus in te confi- do,  
 non cru- be- scam, Neq; irri- deant me  
 ini- mici mei ini- mici mei, E- tenim vni-  
 uersi qui te expectant, non confundentur

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 dots or dashes indicating pitch and rhythm. The first staff begins with a large 'A' and ends with 'ui'. The second staff begins with 'animam mea,' and the third with 'non cru- be-'. The fourth staff begins with 'ini- mici mei' and ends with 'non confundentur'. The music is set against a background of horizontal lines and vertical bar lines, with some decorative elements like crosses and dots on the staves.



non con-

fundentur

ij

non



confun-

dentur

ij

non confundentur

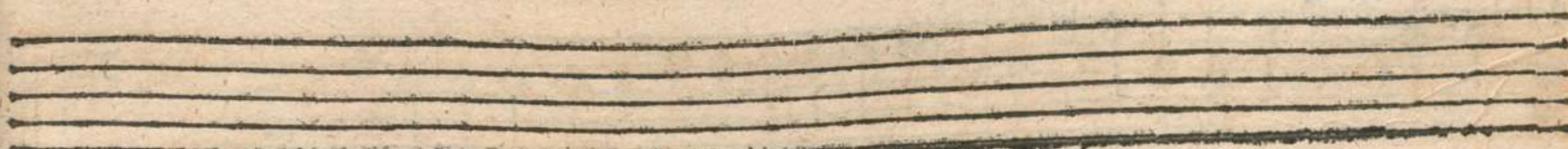
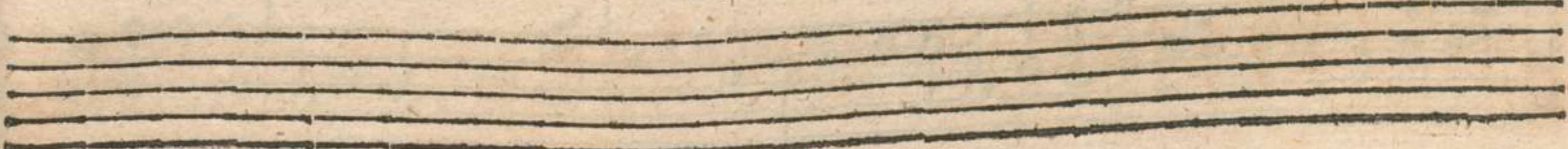
ij



non

confudentur.

ij





Ve verum cor- pus, na- tum de Mari- a  
 vir- gine, verè passum, immolatum in cruce pro homi-  
 ne,  
 vn- da fluxit sanguine vnda fluxit sanguine, esto nobis pregu-  
 sta- tum in mor- tis exa- mine. O pi- c, O Iesu O Iesu fi-  
 li Ma- riæ fili Mari- æ, miserere mei miserere me- i, Amen.

The music consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes with stems, placed on a four-line staff system. The first staff begins with a large initial 'A'. The second staff starts with a sharp sign. The third staff starts with a flat sign. The fourth staff ends with a fermata. The lyrics are written below each staff, corresponding to the notes.



Odi- c completi sunt com- pleti sunt,

hodie comple-

ti sunt

di- es Penteco- stes, Alle- luia Alleluia. Hodie

Spiritus sanctus in igne in igne disci- pulis apparuit, & tribuit eis

Carismatum dona

Carismatum dona.

E



I- fit eos  
 misit e- os abo i in  
 vni- uersum mundum, præ- dica- re prædica- re, & te-  
 stifi- catio studia ob diuersaque riq & testi- fica- ri: i  
 Qui credi- derit, i & bapti- zatus

fu- erit, ij fal-

uus erit fal- uus erit, Alle- luia ij

ij Al-

Alle- lu- ia Al- lelu- ia.



Eus meus, ij in simplicitate cordis mei latus obtuli  
 vniuersa latus obtuli vniuersa, & populum tuum ij  
 populum tuum, qui repertus est, vi di cum ingenti gaudio cum ingenti gaudi-  
 o, Deus If- rael Deus If- rael, custodi hanc voluntatem  
 custodi hanc voluntatem, Do- mine Domine  
 Deus Do- mine Deus.

The musical notation consists of four staves of Gregorian chant in black ink on light-colored paper. The notes are represented by diamond shapes with vertical stems. The first staff begins with a large initial 'B'. The text is integrated into the music, with some words placed above or below the notes. The notation uses a system of four-line staves with vertical bar lines dividing measures. The overall style is that of a printed liturgical book from the early modern period.



E- nedi&ti- o, & claritas, & sapien- tia, & fa-  
 pien- tia, & gra- tiarum acti- o acti- o, ho-  
 nor ho- nor, virtus vir- tus vir-  
 tus, & fortitu- do & fortitudo Deo nostro, in secula seculorum in  
 secula seculorum in secula seculorum, A- men Amen A- men.  
 E 3



E- us in adiu- torium meum intende. Domine ad

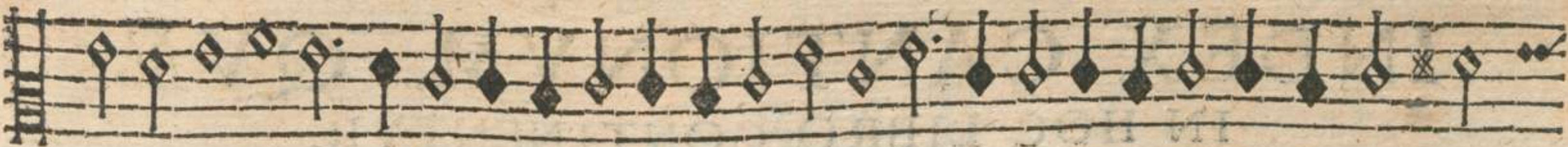
adiuuandum me festina.

Confundantur & reuere- an-

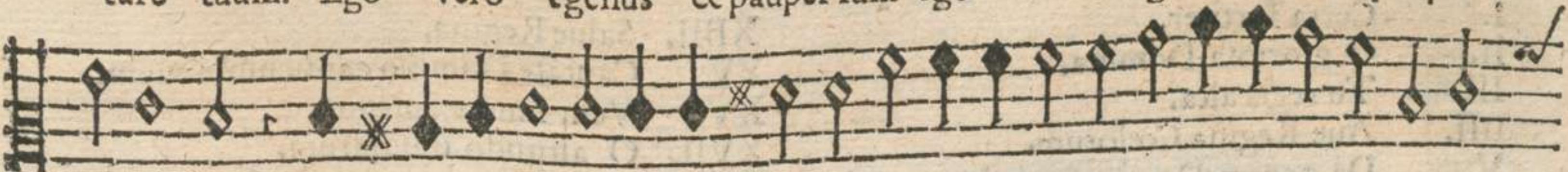
tur qui querūt animam meam, & erubescant qui volunt mihi mala: Auertantur

statim erube- scentes qui dicunt mihi, Euge Euge: Exultent & lātentur in te, qui

querunt te, & dicant semper, magnifice- tur Dominus, qui diligunt salu-



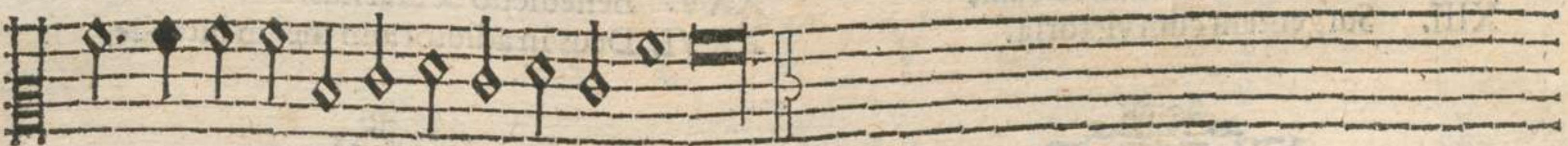
tare tuum: Ego vero egenus & pauper sum ego vero egenus & pauper



sum: Deus ad iuuia me: Adiutor meus, & Liberator meus



es tu, Domine ne iij ne moreris Domine, ij



ne moreris ij ne moreris.

# INDEX CANTIONVM, QVÆ IN HOC LIBRO CONTINENTVR.

- I. Certa fortiter.
- II. O gloriosa Domina.
- III. Tu regis alta.
- IV. Ave 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. Ave 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.