

# Haec quae ter triplici (1575)

Lassus (1532-94)

Cantus  
Haec quae ter tri- pli- ci ce- ci- ne- runt

Tenor  
8 Haec quae ter tri- pli- ci ce- ci- ne-

Bassus  
Haec quae ter tri- pli- ci ce- ci- ne- runt

7  
or- di- ne quon- dam, Ter tri- nus Cha- ry-

runt or- di- ne quon- dam, Ter tri- nus Cha-

or- di- ne quon- dam, Ter tri- nus Cha- ry-

12  
tum Pi- e- ri- dum- que cho- rus, Vuil- hel- mo, Vuil-

ry- tum Pi- e- ri- dum- que cho- rus, Vuil- hel- mo,

tum Pi- e- ri- dum- que cho- rus, Vuil- hel- mo, Vuil- hel-

18  
hel- mo, Fer- nan- do, Er- ne- sto, fra- tri- bus, al-

Fer- nan- do, Er- ne- sto, fra- tri- bus, al- mi,

mo, Fer- nan- do, Er- ne- sto, fra- tri- bus, al- mi,

24

mi, Qui et tri- ni re- fe- runt ma- xi- ma do- na De- i,  
 Qui et tri- ni re- fe- runt ma- xi- ma do- na De- i, San-

30

San- gui- ne quos di- vum San- gui- ne quos di- vum ge- nu- it ter  
 gui- ne quos di- vum ge- nu- it ter ma-  
 San- gui- ne quos di- vum ge- nu- it

35

ma- xi- mus il- le; Al- ber- tus Al- ber-  
 xi- mus il- le; Al- ber- tus Al- ber- tus  
 ter ma- xi- mus il- le; Al- ber- tus Al- ber-

40

tus pa- tri- i glo- ri- a pri- ma so-  
 Al- ber- tus pa- tri- i glo- ri- a pri- ma so-  
 tus pa- tri- i glo- ri- a pri- ma so-

Haec quae ter triplici (1575)

45

li, Per- pe- tu- ae fi- de- i mo- nu- men- tum et  
 li, Per- pe- tu- ae fi- de- i mo- nu- men-  
 li, Per- pe- tu- ae fi- de- i mo- nu- men- tum et

50

pi- gnus ho- no- ris, Can- di- du- la  
 tum et pi- gnus ho- no- ris, Can- di- du- la Las- sus men- te  
 pi- gnus ho- no- ris, Can- di- du- la Las- sus

55

Las- sus men- te a- ni- mo- que di- cat,  
 a- ni- mo- que di- cat, Las- sus men- te a- ni- mo- que  
 men- te a- ni- mo- que di- cat, Las- sus men- te Las-

60

Las- sus men- te a- ni- mo- que di- cat.  
 di- cat, Las- sus men- te a- ni- mo- que di- cat.  
 sus men- te a- ni- mo- que di- cat.

# Domine, non est exaltatum cor meum (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Do mi ne, non est ex al ta tum cor

Do mi ne, non est ex al ta tum cor me

ex-

7

me um: ex al ta tum cor me

um: ex al ta tum cor me um: Do mi ne, non

al ta tum cor me um: Do mi ne, non

12

um: ex al ta tum cor me um: ne que

est ex al ta tum cor me um: ne que

est ex al ta tum cor me um: ne que e

17

e la ti sunt o cu li me i, o cu li me i. Ne

ne que e la ti sunt ne que e la ti

la ti sunt o cu li me i, ne que e la ti

22

que am- bu- la- vi in ma- gnis, am- bu-  
sunt o- cu- li me- i. Ne- que am- bu- la- vi in ma-  
sunt o- cu- li me- i, Ne- que am- bu-

27

la- vi in ma- gnis, Ne- que am- bu- la- vi Ne- que am-  
gnis, Ne- que am- bu- la- vi in ma- gnis, Ne- que am- bu- la-  
la- vi in ma- gnis, Ne- que am- bu- la-

33

bu- la- vi in ma- gnis, ne-  
vi in ma- gnis, ne- que in mi- ra- bi-  
vi in ma- gnis, ne- que in mi- ra- bi- li- bus su-

39

que in mi- ra- bi- li- bus su- per me, in mi- ra- bi- li- bus su-  
li- bus su- per me, ne- que in mi- ra- bi- li- bus su-  
per me, ne- que in mi- ra- bi- li- bus su- per

44

per me. Si non hu-mi-li-ter sen-ti-e-

per me. Si non hu-mi-li-ter sen-ti-e-

me. Si non hu-mi-li-ter sen-ti-e-

49

bam: sed ex-al-ta-vi a-ni-mam me-am, sed

bam: sed ex-al-ta-vi a-ni-mam me-

bam: sed ex-al-ta-vi a-ni-mam me-am, e-

54

ex-al-ta-vi sed ex-al-ta-vi sed ex-al-ta-vi

am, sed ex-al-ta-vi a-ni-mam sed

bam: sed ex-al-ta-vi a-ni-mam sed ex-al-ta-vi sed ex-al-

59

a-ni-mam me-am.

ex-al-ta-vi a-ni-mam me-am.

ta-vi a-ni-mam me-am.

64

Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est,

Detailed description: This system contains six measures of music. The vocal line (top staff) begins with a rest for two measures, then sings 'Sic- ut ab- lac- ta- tus est,'. The second vocal line (middle staff) sings 'Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est, Sic-'. The bass line (bottom staff) sings 'Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est,'. The music is in a simple harmonic style with a bass clef and a key signature of one flat.

70

Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est,

Detailed description: This system contains five measures of music. The vocal line (top staff) sings 'Sic- ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus'. The second vocal line (middle staff) sings 'ut ab- lac- ta- tus est, Sic- ut ab- lac- ta- tus est,'. The bass line (bottom staff) sings 'Sic- ut ab- lac- ta- tus est,'. The music continues with the same harmonic structure as the previous system.

75

est, su- per ma- trem su- am, su- per ma- su- per ma- trem su- am, su- per ma- su- per ma- trem su-

Detailed description: This system contains five measures of music. The vocal line (top staff) sings 'est, su- per ma- trem su- am, su- per ma-'. The second vocal line (middle staff) sings 'su- per ma- trem su- am, su- per ma-'. The bass line (bottom staff) sings 'su- per ma- trem su- am, su- per ma- trem su-'. The music features a more active bass line in the later measures.

80

trem su- am, su- per ma- trem su- am, i- trem su- am, i- ta am, su- per ma- trem su- am, i- ta

Detailed description: This system contains five measures of music. The vocal line (top staff) sings 'trem su- am, su- per ma- trem su- am, i-'. The second vocal line (middle staff) sings 'trem su- am, i- ta'. The bass line (bottom staff) sings 'am, su- per ma- trem su- am, i- ta'. The system concludes with a final cadence.

85

ta re- tri- bu- ti- o i- ta re- tri- bu- ti- o in a-  
 re- tri- bu- ti- o i- ta re- tri- bu- ti- o in a- ni-  
 re- tri- bu- ti- o i- ta re- tri- bu- ti- o in a- ni-

91

ni- ma me- a. Spe- ret Is- ra- el  
 ma me- a. Spe- ret Is- ra- el in Do- mi- no, Spe-  
 ma me- a. Spe- ret Is- ra- el Spe-

96

Spe- ret Is- ra- el in Do- mi- no,  
 ret Is- ra- el in Do- mi- no, Spe- ret Is- ra-  
 ret Is- ra- el in Do- mi- no, Spe- ret Is- ra- el Spe-

101

Spe- ret Is- ra- el Spe- ret Is- ra- el Spe- ret Is- ra-  
 el in Do- mi- no, Spe- ret Is- ra- el Spe- ret Is- ra- el  
 ret Is- ra- el Spe- ret Is- ra- el Spe- ret Is- ra-



106

el in Do-mi- no, ex hoc nunc et us- que  
 in Do-mi- no, ex hoc nunc et us-  
 el in Do-mi- no, ex hoc nunc et us- que ex hoc

111

ex hoc nunc et us- que ex hoc  
 que ex hoc nunc ex hoc nunc ex  
 nunc ex hoc nunc ex hoc

116

nunc ex hoc nunc et us- que in  
 hoc nunc ex hoc nunc et  
 nunc ex hoc nunc ex hoc nunc et us- que in

121

sae- cu- lum, ex hoc nunc et us- que in sae- cu- lum.  
 us- que in sae- cu- lum.  
 sae- cu- lum, ex hoc nunc et us- que in sae- cu- lum.

# Ego sum resurrectio et vita (1575)

Lassus (1532-94)

Cantus

E- go sum re- sur- re- cti- o et vi- ta, e- go

Tenor

E- go sum re- sur- re- cti- o et vi- ta, re-

Bassus

re- sur- re- cti- o

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features three vocal parts: Cantus (Soprano), Tenor, and Bass. The Cantus part begins with a whole note 'E- go' followed by a half note 'sum', then a quarter rest, a quarter note 're-', a quarter note 'sur-', a quarter note 're-', a quarter note 'cti-', a quarter note 'o', a quarter note 'et', a quarter note 'vi-', a quarter note 'ta,', and finally a half note 'e- go'. The Tenor part starts with a whole rest, then a half note 'E- go', a half note 'sum', a quarter rest, a quarter note 're-', a quarter note 'sur-', a quarter note 're-', a quarter note 'cti-', a quarter note 'o', a quarter note 'et', a quarter note 'vi-', and a quarter note 'ta, re-'. The Bass part has a whole rest for the first two measures, then a quarter rest, a quarter note 're-', a quarter note 'sur-', a quarter note 're-', a quarter note 'cti-', and a quarter note 'o'.

7

sum re- sur- re- cti- o re- sur- re- cti- o et vi- ta, re-

sur- re- cti- o et vi- ta, re- sur- re- cti- o re- sur- re-

e- go sum re- sur- re- cti- o et vi- ta, e- go

The second system continues from measure 7. The Cantus part has a quarter rest, a quarter note 'sum', a quarter note 're-', a quarter note 'sur-', a quarter note 're-', a quarter note 'cti-', a quarter note 'o', a quarter note 're-', a quarter note 'sur-', a quarter note 're-', a quarter note 'cti-', a quarter note 'o', a quarter note 'et', a quarter note 'vi-', a quarter note 'ta,', and a quarter note 're-'. The Tenor part has a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta,', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 're- sur- re-'. The Bass part has a quarter note 'e- go', a quarter note 'sum', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta,', and a quarter note 'e- go'.

13

sur- re- cti- o re- sur- re- cti- o et vi- ta, re- sur- re- cti-

cti- o et vi- ta, re- sur- re- cti- o re- sur- re- cti- o et vi-

sum e- go sum re- sur- re- cti- o

The third system continues from measure 13. The Cantus part has a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 're- sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta,', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti-'. The Tenor part has a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta,', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 're- sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi-'. The Bass part has a quarter note 'sum', a quarter note 'e- go', a quarter note 'sum', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o'.

18

o re- sur- re- cti- o et vi- ta:

ta, re- sur- re- cti- o et vi- ta:

re- sur- re- cti- o et vi- ta, et vi- ta, qui

The fourth system continues from measure 18. The Cantus part has a quarter note 'o', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta:'. The Tenor part has a quarter note 'ta,', a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta:'. The Bass part has a quarter note 're-', a quarter note 'sur- re-', a quarter note 'cti- o', a quarter note 'et', a quarter note 'vi- ta,', a quarter note 'et', a quarter note 'vi- ta,', and a quarter note 'qui'.

23

qui cre- dit in me, e- ti- am, e- ti- am si mor-  
 8 qui cre- dit in me, e- ti- am, e- ti- am si mor-  
 cre- dit in me, e- ti- am, si mor-

29

mor- tu- us fu- e- rit, vi- vet, et o- mnis qui vi-  
 8 tu- us fu- e- rit, vi- vet, et o- mnis qui vi-  
 tu- us fu- e- rit, vi- vet, et o- mnis qui vi-

35

vit et cre- dit in me, et cre- dit, et  
 8 vit et cre- dit in me,  
 vit et cre- dit in me, et cre-

40

cre- dit in me, non mo- ri- e- tur in  
 8 et cre- dit in me, non  
 dit in me, et cre- dit in me, non mo- ri- e-

45

ae- ter- num, non mo- ri- e- tur, non mo- ri- e- tur  
 mo- ri- e- tur in ae- ter- num,  
 tur in ae- ter- num, non mo- ri- e- tur, non

50

in ae- ter- num, non mo- ri- e- tur, non mo- ri- e- tur  
 non mo- ri- e- tur in ae- ter- num, non  
 mo- ri- e- tur in ae- ter- num, non mo- ri- e-

55

tur, in ae- ter- num, non mo- ri- e- tur in ae- ter-  
 mo- ri- e- tur in ae- ter- num,  
 tur in ae- ter- num, non mo- ri- e- tur, non mo- ri-

60

num, non mo- ri- e- tur in ae- ter- num.  
 non mo- ri- e- tur in ae- ter- num.  
 e- tur, non mo- ri- e- tur in ae- ter- num.

## Laetatus sum (1575)

Lassus (1532-94)

Cantus

Lae- ta- tus sum, lae- ta- tus sum,

Tenor

Lae- ta- tus sum, lae- ta- tus sum, lae-

Bassus

Lae- ta- tus sum, lae-

The first system of the musical score is in 4/4 time and B-flat major. It features three vocal parts: Cantus (soprano), Tenor, and Bassus. The Cantus part begins with a melodic line on the word 'Lae- ta- tus sum, lae- ta- tus sum,'. The Tenor part enters with a similar line, and the Bassus part provides a harmonic foundation with a lower register line.

6

lae- ta- tus sum in his quae di-

ta- tus sum, lae- ta- tus sum in his quae

ta- tus sum, lae- ta- tus sum in his quae di- cta

The second system continues the vocal lines. The Cantus part has a more active melodic line. The Tenor and Bassus parts continue their respective lines, with the Bassus part showing some chromatic movement in the lower register.

11

cta sunt mi- hi in do- mum Do-

di- cta sunt mi- hi in do-

sunt mi- hi in do- mum

The third system shows the continuation of the text. The Cantus part has a more active melodic line. The Tenor and Bassus parts continue their respective lines, with the Bassus part showing some chromatic movement in the lower register.

16

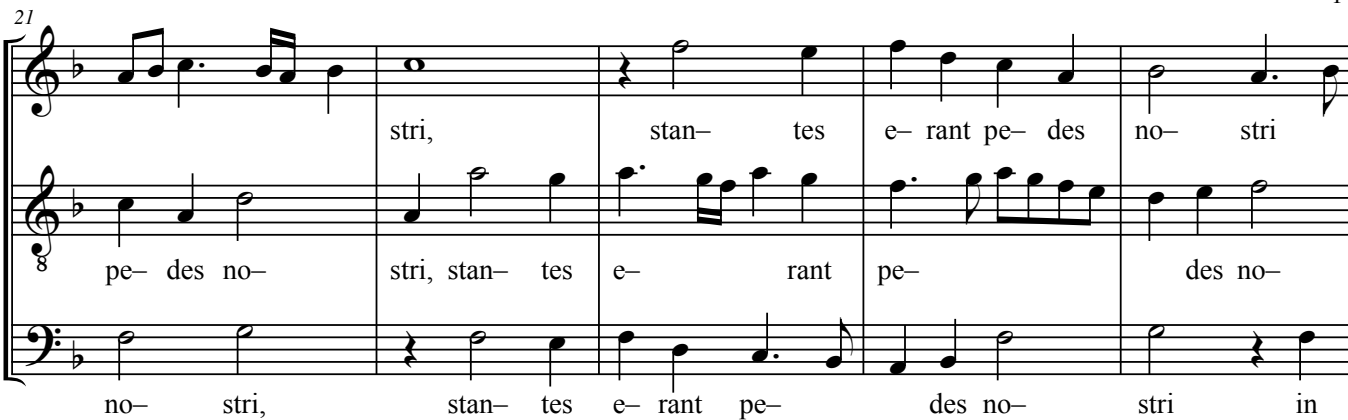
mi- ni i- bi- mus. Stan- tes e- rant pe- des no-

mum Do- mi- ni i- bi- mus. Stan- tes e- rant

Do- mi- ni i- bi- mus. Stan- tes e- rant pe- des

The fourth system concludes the phrase. The Cantus part has a more active melodic line. The Tenor and Bassus parts continue their respective lines, with the Bassus part showing some chromatic movement in the lower register.

21

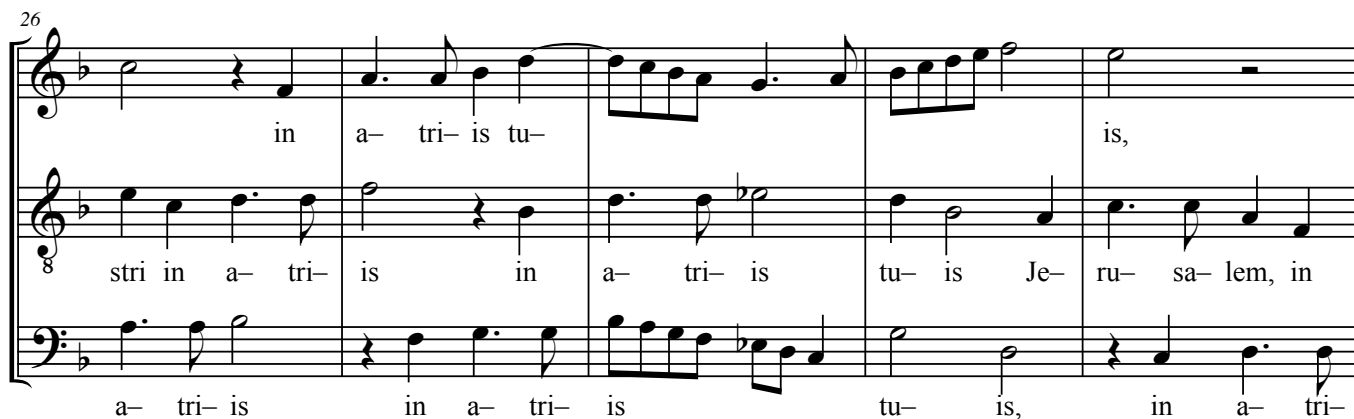


stri, stan-tes e-rant pe-des no-stri

pe-des no-stri, stan-tes e-rant pe-des no-

no-stri, stan-tes e-rant pe-des no-stri in

26



in a-tri-is tu-is,

stri in a-tri-is in a-tri-is tu-is Je-ru-sa-lem, in

a-tri-is in a-tri-is tu-is, in a-tri-

31




in a-tri-is tu-is Je-ru-sa-lem.

a-tri-is, in a-tri-is tu-is Je-ru-sa-lem.

is in a-tri-is tu-is Je-ru-sa-lem.

37 Secunda pars



Je-ru-sa-lem, quae ae-di-fi-

Je-ru-sa-lem, quae ae-di-fi-ca-tur ut

Je-ru-sa-lem, quae ae-di-fi-ca-tur ut

42

ca- tur ut ci- vi- tas: cu- jus par- ti- ci- pa- ti- o e- jus in id-

47

ti- o e- jus in id- i- psum. Il- luc e- nim, il- i- psum. Il- luc e- nim,

52

nim, il- luc e- nim a- scen- luc e- nim a- scen- de- runt il- luc e- nim a- scen- de-

57

de- runt tri- bus, tri- bus Do- mi- ni: runt tri- bus, tri- bus tri- bus Do- mi- ni:

63

te-sti-mo-ni-um Is-ra-el ad con-fi-ten-

ni: te-sti-mo-ni-um Is-ra-el ad con-fi-ten-

te-sti-mo-ni-um Is-ra-el ad con-fi-ten-dum no-

69

ad con-fi-ten-dum no-mi-ni Do-mi-ni, ad con-fi-ten-

dum no-mi-ni Do-mi-ni, ad con-fi-ten-dum no-mi-ni Do-mi-

mi-ni Do-mi-ni, ad con-fi-ten-dum no-mi-ni Do-mi-ni, ad

75

dum no-mi-ni Do-mi-ni, ad con-fi-ten-dum no-mi-ni Do-mi-ni.

ni, ad con-fi-ten-dum no-mi-ni Do-mi-ni. mi-ni.

con-fi-ten-dum no-mi-ni Do-mi-ni, no-mi-ni Do-mi-ni.

81 Tertia pars

Qui-a il-lic se-de-runt se-

Qui-a il-lic se-de-runt se-

Qui-a il-lic se-de-



86

des in ju-di-ci-o, se-des su-per do-

des in ju-di-ci-o, se-des su-per do-

runt se-des in ju-di-ci-o, se-des su-per do-

91

mum Da-vid.

mum Da-vid. Ro-ga-te quae ad pa-cem sunt

mum Da-vid. Ro-ga-te quae ad pa-cem sunt Je-

96

et a-bun-dan-ti-a di-li-gen-ti-bus te.

Je-ru-sa-lem: et a-bun-dan-ti-a di-li-gen-ti-bus te.

ru-sa-lem: et a-bun-dan-ti-a di-li-gen-ti-bus te. Fi-

102

Fi-at pax in vir-tu-te tu-a: et

Fi-at pax in vir-tu-te tu-a:

at pax in vir-tu-te tu-a:

108

a- bun- dan- ti- a et a- bun- dan- ti- a in tur- ri- bus tu- is, et  
 et a- bun- dan- ti- a in tur- ri- bus tu- is, et a-  
 et a- bun- dan- ti- a in tur- ri- bus tu- is, et

114

a- bun- dan- ti- a in tur- ri- bus tu- is.  
 bun- dan- ti- a in tur- ri- bus tu- is.  
 a- bun- dan- ti- a in tur- ri- bus tu- is.

Quarta pars

120

Pro- pter fra- tres me- os, Pro- pter fra- tres me- os,  
 Pro- pter fra- tres me- os, pro- pter fra- tres

126

os, et pro- xi- mos me-  
 pro- pter fra- tres me- os, et pro- xi- mos  
 me- os, et pro- xi- mos me-

131

os, lo- que- bar pa- cem de  
 me- os, lo- que- bar pa- cem de te: lo- que- bar pa- cem  
 os, lo- que- bar pa- cem de te:

136

te: pro- pter do- mum  
 de te: pro- pter do- mum pro- pter do- mum  
 pro- pter do- mum Do- mi- ni De- i no- stri,

141

Do- mi- ni De- i no- stri,  
 Do- mi- ni De- i no- stri, pro- pter do-  
 pro- pter do- mum Do- mi-

146

pro- pter do- mum Do- mi- ni De- i no- stri quae- si- vi  
 mum Do- mi- ni De- i no- stri  
 ni De- i no- stri quae- si- vi bo- na

151

bo- na ti- bi, quae- si- vi bo- na ti- bi,  
 quae- si- vi bo- na ti- bi, quae- si- vi bo-  
 ti- bi, quae- si- vi bo- na ti- bi,

155

bi, quae- si- vi bo- na, quae-  
 na ti- bi, quae- si- vi bo- na ti- bi,  
 quae- si- vi bo- na ti- bi, quae-

159

si- vi bo- na ti- bi, quae- si- vi bo- na ti- bi.  
 quae- si- vi bo- na ti- bi, quae- si- vi bo- na ti- bi.  
 si- vi bo- na ti- bi, quae- si- vi bo- na ti- bi.

# Deus, tu scis insipientiam meam (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

De- us, tu scis in- si- pi- en- ti- am

De- us, tu scis in- si- pi- en- ti- am me-

De- us, tu scis in- si- pi- en-

6

me- am: et de- li- cta me- a, et de- li- cta

am: et de- li- cta me- a, et de- li- cta

ti- am me- am: et de- li- cta me- a, et

11

me- a, et de- li- cta me- a a

me- a, et de- li- cta me- a a

de- li- cta me- a, et de- li- cta me- a

16

te non sunt abs- con- di- ta. Non e- ru-

te non sunt abs- con- di- ta. Non e- ru-

a te non sunt abs- con- di- ta. Non e- ru- be-

21

Non e- ru- be- scant, non e- ru- be- scant, non e- ru- be- scant, in me non e- ru- be- scant in

26

e- ru- be- scant, non e- ru- be- scant in me qui ex- spe- ctant in me

31

ctant te, Do- mi- ne, qui ex- spe- ctant te, Do- mi- ne, qui ex- spe- ctant te, Do- mi- ne, qui ex- spe- ctant te, Do- mi- ne,

36

te, Do- mi- ne, Do- mi- ne vir- tu- tum, qui ex- spe- ctant te, Do- mi- ne, Do- mi- ne, Do- mi- ne vir- tu- tum,

41

Do- mi- ne vir- tu- tum, Do- mi- ne vir- tu- tum, Do-

46

tum, Do- mi- ne vir- tu- tum, Do- mi- ne vir- tu- tum, mi- ne vir- tu- tum, Do- mi- ne

51

Do- mi- ne vir- tu- tum, Do- mi- ne vir- tu- tum, vir- tu- tum, Do- mi- ne vir- tu- tum, tu- tum, Do- mi- ne vir- tu- tum, tum.

# Ego sum pauper et dolens (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

E- go sum pau- per et do- lens,

E- go sum pau- per et do- lens, e- go sum pau- per et

E- go sum pau- per et do- lens, e-

7

e- go sum pau- per e- go sum pau- per et

do- lens, e- go sum pau-

go sum pau- per et do- lens, e- go sum pau-

12

do- lens: sa- lus tu- a, De-

per et do- lens: sa- lus tu- a, De-

per et do- lens: sa- lus tu- a, De- us,

17

us, sa- lus tu- a, sa- lus tu- a, De-

us, sa- lus tu- a, De- us, sa-

sa- lus tu- a, De- us,



22

us, su- sce- pit me, su- sce- pit  
 lus tu- a, De- us, su- sce- pit me, su-  
 sa- lus tu- a, De- us, su- sce- pit

27

me, su- sce- pit me, su- sce- pit me, su- sce- pit  
 sce- pit me, su- sce- pit me, su- sce- pit me,  
 me, su- sce- pit me, su- sce- pit me,

32

me, su- sce- pit me, su- sce- pit me, su- sce- pit  
 su- sce- pit me, su- sce- pit me,  
 su- sce- pit me, su- sce- pit me, su-

37

me, su- sce- pit me, su- sce- pit me, su- sce- pit me.  
 su- sce- pit me, su- sce- pit me, su- sce- pit me.  
 sce- pit me, su- sce- pit me, su- sce- pit me.

## 43 Secunda pars

43 Secunda pars

Lau- da- bo no- men De- i, lau- da- bo no- men De- i, lau- da- bo no- men De- i,

48

48

i, lau- da- bo no- men De- i, lau- da- bo no- men De- i, lau- da- bo no- men De- i, lau- da- bo no- men De- i,

53

53

no- men De- i cum can- ti- co: et mag- ni- fi- ca- bo e- um,

58

58

ti- co: et mag- ni- fi- ca- bo e- um,

63

ca- bo e- um, et mag- ni- fi-  
 et mag- ni- fi- ca- bo e- um,  
 um, et mag- ni- fi- ca- bo e- um,

68

ca- bo e- um in lau-  
 et mag- ni- fi- ca- bo e-  
 et mag- ni- fi- ca- bo e-

73

de, in lau- de, in lau-  
 um in lau- de, in lau-  
 um in lau- de, in lau-

78

de, in lau- de, in lau- de.  
 de, in lau- de, in lau- de.  
 de, in lau- de. de.

# Exaudi me, Domine (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Ex- au- di me, ex- au- di

Ex- au- di me, Do- mi- ne,

Ex-

6

me, Do- mi- ne, ex- au- di

ex- au- di me, ex- au- di me, Do-

au- di me, Do- mi- ne, ex- au- di

11

me, Do- mi- ne, ex- au-

mi- ne, ex- au- di me, ex- au-

me, Do- mi- ne, ex- au- di me, Do- mi-

16

di me, Do- mi- ne, ex- au- di me, Do- mi-

di me, Do- mi- ne, ex- au- di me, Do- mi-

ne, ex- au- di me, ex- au- di me, Do- mi-

21

ne, quo- ni- am be- ni- gna est mi- se- ri- cor- di-

8 ne, quo- ni- am be- ni- gna est mi- se- ri-

ne, quo- ni- am be- ni- gna est mi- se- ri- cor- di-

26

a tu- a, mi- se- ri- cor- di- a tu- a, mi- se- ri- cor- di-

8 cor- di- a tu- a, mi- se- ri- cor- di- a tu- a, mi- se- ri-

a tu- a, mi- se- ri- cor- di- a tu- a,

31

a tu- a: se- cun- dum mul- ti- tu- di- nem mi- se- ra- ti-

8 cor- di- a tu- a: se- cun- dum mul- ti- tu- di- nem mi- se-

mi- se- ri- cor- di- a tu- a:

36

o- num tu- a- rum,

8 ra- ti- o- num tu- a- rum, se- cun- dum mul- ti-

se- cun- dum, se- cun- dum mul-

41

mi- se- ra- ti- o- num tu- a-  
 tu- di- nem mi- se- ra- ti- o- num tu- a-  
 ti- tu- di- nem mi- se- ra- ti- o- num tu- a- rum

46

rum re- spi- ce in me,  
 rum, re- spi- ce in me, re- spi- ce in  
 re- spi- ce in me,

51

re- spi- ce in me, re- spi- ce in me, re-  
 me, re- spi- ce in me, re- spi- ce in  
 re- spi- ce in me, re- spi- ce in me,

56

spi- ce in me, re- spi- ce re- spi- ce in me.  
 me, re- spi- ce in me, re- spi- ce in me.  
 re- spi- ce in me, re- spi- ce in me.

# Exaudi, Deus, orationem meam (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Ex- au- di, De- us, o- ra- ti- o- nem me-

Ex- au- di, De- us, o- ra- ti- o-

Ex- au- di, De- us, o- ra- ti- o-

Detailed description: This system contains the first five measures of the piece. It features three vocal parts: Cantus (soprano), Tenor, and Bassus. The Cantus part begins with a rest in the first measure, then enters in the second measure with a half note G4. The Tenor part begins with a half note G3 in the first measure. The Bassus part begins with a half note G2 in the first measure. The lyrics are: Cantus: Ex- au- di, De- us, o- ra- ti- o- nem me-; Tenor: Ex- au- di, De- us, o- ra- ti- o- nem me-; Bassus: Ex- au- di, De- us, o- ra- ti- o- nem me-.

6

ra- ti- o- nem me- am, ex- au- di,

am, ex- au- di, De- us, o- ra- ti- o- nem ex- au- di,

ra- ti- o- nem me- am, ex- au- di, De- us, o- ra- ti- o- nem

Detailed description: This system contains measures 6 through 11. The Cantus part continues with a half note G4 in measure 6, then a quarter note A4 in measure 7, and a half note B4 in measure 8. The Tenor part continues with a half note G3 in measure 6, then a quarter note A3 in measure 7, and a half note B3 in measure 8. The Bassus part continues with a half note G2 in measure 6, then a quarter note A2 in measure 7, and a half note B2 in measure 8. The lyrics are: Cantus: ra- ti- o- nem me- am, ex- au- di,; Tenor: am, ex- au- di, De- us, o- ra- ti- o- nem ex- au- di,; Bassus: ra- ti- o- nem me- am, ex- au- di, De- us, o- ra- ti- o- nem.

12

De- us, o- ra- ti- o- nem me- am,

De- us, o- ra- ti- o- nem me- am,

ex- au- di, De- us, o- ra- ti- o- nem me- am, et

Detailed description: This system contains measures 12 through 16. The Cantus part continues with a half note G4 in measure 12, then a quarter note A4 in measure 13, and a half note B4 in measure 14. The Tenor part continues with a half note G3 in measure 12, then a quarter note A3 in measure 13, and a half note B3 in measure 14. The Bassus part continues with a half note G2 in measure 12, then a quarter note A2 in measure 13, and a half note B2 in measure 14. The lyrics are: Cantus: De- us, o- ra- ti- o- nem me- am,; Tenor: De- us, o- ra- ti- o- nem me- am,; Bassus: ex- au- di, De- us, o- ra- ti- o- nem me- am, et.

17

et ne de- spe- xe- ris de- pre-

et ne de- spe- xe- ris et ne de- spe- xe- ris

ne de- spe- xe- ris et ne de- spe- xe- ris de- pre-

Detailed description: This system contains measures 17 through 21. The Cantus part continues with a half note G4 in measure 17, then a quarter note A4 in measure 18, and a half note B4 in measure 19. The Tenor part continues with a half note G3 in measure 17, then a quarter note A3 in measure 18, and a half note B3 in measure 19. The Bassus part continues with a half note G2 in measure 17, then a quarter note A2 in measure 18, and a half note B2 in measure 19. The lyrics are: Cantus: et ne de- spe- xe- ris de- pre-; Tenor: et ne de- spe- xe- ris et ne de- spe- xe- ris; Bassus: ne de- spe- xe- ris et ne de- spe- xe- ris de- pre-.

22

ca- ti- o- nem de- pre- ca- ti- o- nem me-  
 de- pre- ca- ti- o- nem de- pre- ca- ti- o- nem me-  
 ca- ti- o- nem de- pre- ca- ti- o- nem me-

27

am: in- ten- de mi- hi, in- ten- de mi-  
 am: in- ten- de mi- hi, in- ten- de mi-  
 am: in- ten- de mi- hi, in- ten- de mi-

32

hi, et ex- au- di et ex- au- di me, et  
 hi, in- ten- de mi- hi, et ex- au- di me, et ex- au-  
 hi, in- ten- de mi- hi, et ex- au- di me,

37

ex- au- di me, et ex- au- di me.  
 di me, et ex- au- di me, et ex- au- di me.  
 et ex- au- di me, et ex- au- di me.



43

Con- tri- sta- tus sum in ex- er-  
 Con- tri- sta- tus sum in ex- er- ci- ta-  
 Con- tri- sta- tus sum in ex- er- ci-

48

ci- ta- ti- o- ne me- a, et con-  
 ti- o- ne me- a, et con- tur- ba-  
 ta- ti- o- ne me- a, et con- tur- ba- tus sum

53

tur- ba- tus sum et con- tur- ba-  
 tus sum et con- tur- ba- tus sum  
 et con- tur- ba- tus sum a vo-

58

tus sum a vo- ce i- ni- mi- ci,  
 a vo- ce i- ni- mi- ci, a vo-  
 ce i- ni- mi- ci, a vo- ce

63

a vo- ce i- ni- mi- ci, et a  
ce i- ni- mi- ci, et a tri- bu- la-  
i- ni- mi- ci, et a tri- bu- la- ti- o-

68

tri- bu- la- ti- o- ne a tri- bu-  
ti- o- ne a tri- bu- la-  
ne a tri- bu- la- ti- o- ne

73

la- ti- o- ne pec- ca- to-  
ti- o- ne pec- ca- to- ris, pec- ca- to-  
a tri- bu- la- ti- o- ne

78

ris, pec- ca- to- ris, pec- ca- to- ris,  
ris, pec- ca- to- ris, pec- ca- to- ris,  
pec- ca- to- ris, pec- ca- to- ris, pec- ca-

83

pec- ca- to- ris.

to- ris, pec- ca- to- ris.

ca- to- ris, pec- ca- to- ris.

The musical score consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are Latin: 'pec- ca- to- ris.' for the Soprano part, 'to- ris, pec- ca- to- ris.' for the Alto part, and 'ca- to- ris, pec- ca- to- ris.' for the Bass part. The music is written in a common time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The Soprano part begins with a whole rest in the first measure. The Alto part starts with a quarter note 'to-' followed by an eighth-note pair 'ris,'. The Bass part starts with a quarter note 'ca-' followed by a quarter note 'to-'. The piece concludes with a double bar line.

# Sancta et immaculata virginitas (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

San- cta et im- ma- cu- la- ta

San- cta et im- ma- cu- la- ta

6

vir- gi- ni- tas, san- cta

vir- gi- ni- tas, san- cta et im- ma- cu- la- ta

San- cta et im- ma- cu- la- ta vir-

11

cta et im- ma- cu- la- ta vir-

vir- gi- ni- tas, san- cta et im- ma- cu-

gi- ni- tas, et im- ma- cu- la- ta

16

gi- ni- tas, qui- bus te lau- di-

la- ta vir- gi- ni- tas, qui- bus te lau- di- bus

vir- gi- ni- tas, qui- bus te lau- di- bus

21

bus ef- fe- ram, nes- ci- o: qui- a quem cae- li  
 ef- fe- ram, nes- ci- o: qui- a quem cae- li  
 ef- fe- ram, nes- ci- o: qui- a quem cae-

26

a quem cae- li qui- a quem cae- li  
 qui- a quem cae- li qui- a quem cae- li  
 li qui- a quem cae- li qui-

31

qui- a quem cae- li ca- pe- re non po-  
 li qui- a quem cae- li ca- pe- re non po-  
 a quem cae- li ca- pe- re non po-

36

te- rant, tu- o gre- mi- o, tu- o gre- mi- o con- tu- li-  
 te- rant, tu- o gre- mi- o, tu- o gre- mi- o  
 te- rant, tu- o gre- mi- o, con-

41

sti, tu- o gre- mi- o con- tu- li- sti, tu- o gre-  
 con- tu- li- sti, con- tu- li- sti, tu- o gre- mi-  
 tu- li- sti, tu- o gre- mi- o, tu-

46

mi- o con- tu- li- sti, tu- o gre- mi-  
 o con- tu- li- sti, tu- o gre- mi- o con- tu- li-  
 o gre- mi- o, tu- o gre- mi- o con-

51

o con- tu- li- sti, tu- o gre- mi- o con-  
 sti, con- tu- li- sti, tu- o gre- mi- o  
 tu- li- sti, tu-

55

tu- li- sti, con- tu- li- sti.  
 con- tu- li- sti, con- tu- li- sti.  
 o gre- mi- o con- tu- li- sti.

# Cantate Domino canticum novum (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Can- ta- te Do- mi- no can- ti- cum no-

5

can- ti- cum no- vum, vum, can- ti- cum no-

9

can- ta- te Do- mi- no vum, can- ta- te Do- mi- no can- vum, can- ti-

13

can- ti- cum no- vum, ti- cum no- vum, can- ta- te Do- cum no- vum,

17

can- ta- te Do- mi- no  
mi- no can- ti- cum no-  
can- ta- te Do- mi- no can- ti- cum no-

Detailed description: This system contains measures 17 through 20. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a bass line in bass clef. The lyrics are: 'can- ta- te Do- mi- no' (measures 17-18), 'mi- no can- ti- cum no-' (measures 19-20).

21

can- ti- cum no- vum,  
vum, can- ti- cum no-  
vum, can- ti- cum no-

Detailed description: This system contains measures 21 through 24. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a bass line in bass clef. The lyrics are: 'can- ti- cum no- vum,' (measures 21-22), 'vum, can- ti- cum no-' (measures 23-24).

25

can- ti- cum no- vum:  
vum: can- ta- te Do- mi- no,  
vum: can- ta- te Do- mi- no, can-

Detailed description: This system contains measures 25 through 28. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a bass line in bass clef. The lyrics are: 'can- ti- cum no- vum:' (measures 25-26), 'vum: can- ta- te Do- mi- no,' (measures 27-28).

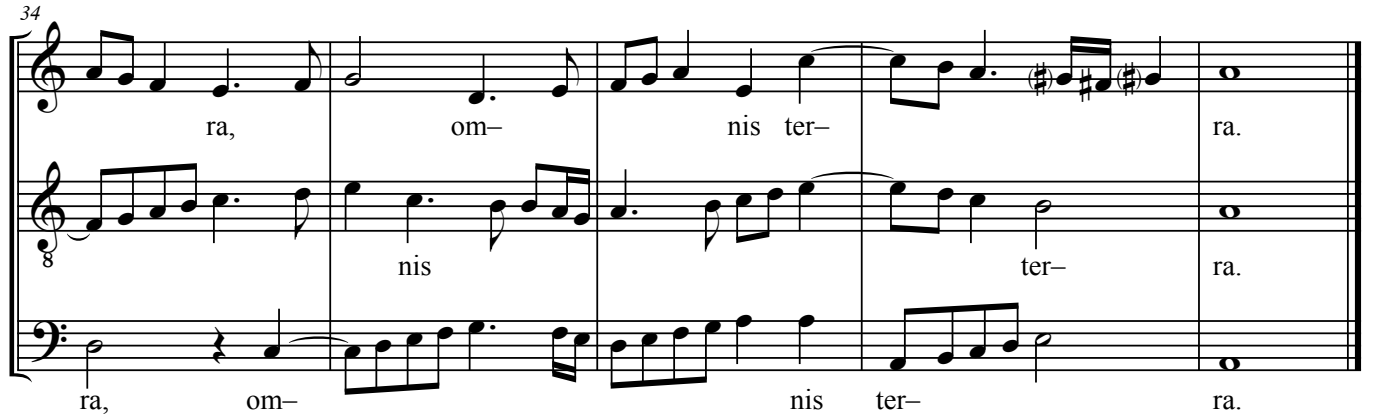
29

Do- mi- no, can- ta- te Do- mi- no om- nis ter-  
can- ta- te Do- mi- no om- nis ter- ra, om-  
ta- te Do- mi- no om- nis ter-

Detailed description: This system contains measures 29 through 32. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a bass line in bass clef. The lyrics are: 'Do- mi- no, can- ta- te Do- mi- no om- nis ter-' (measures 29-30), 'can- ta- te Do- mi- no om- nis ter- ra, om-' (measures 31-32).

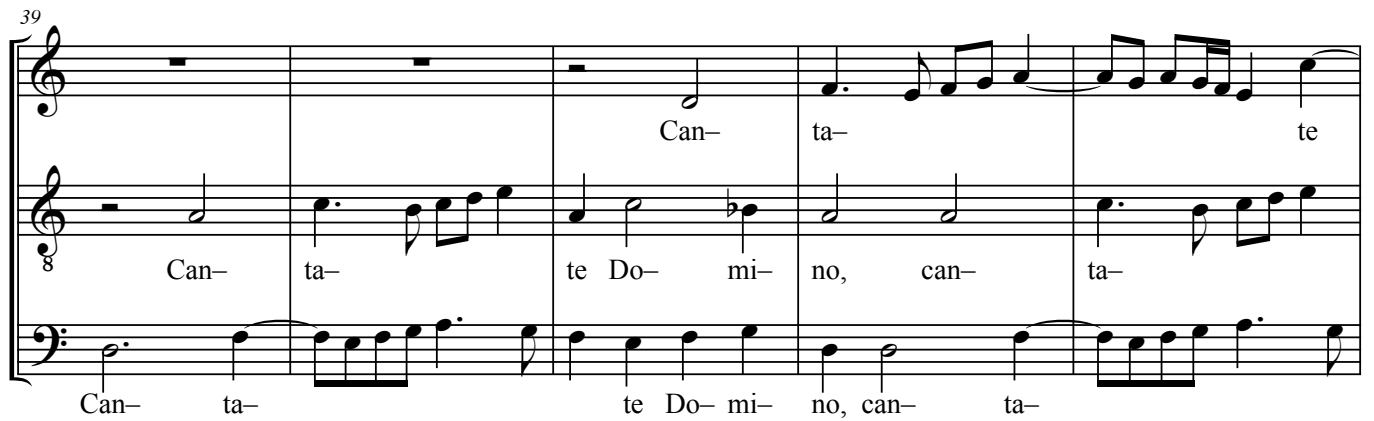


34



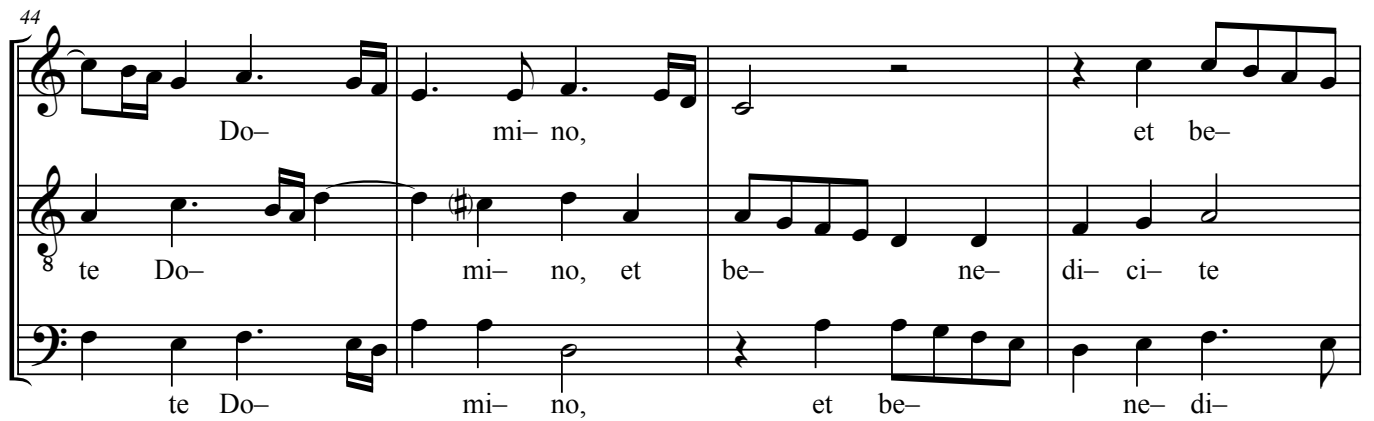
ra, om- nis ter- ra.  
 nis ter- ra.  
 ra, om- nis ter- ra.

39



Can- ta- te Do- mi- no, can- ta- te  
 Can- ta- te Do- mi- no, can- ta- te  
 Can- ta- te Do- mi- no, can- ta- te

44



Do- mi- no, et be-  
 te Do- mi- no, et be- ne- di- ci- te  
 te Do- mi- no, et be- ne- di-

48



ne- di- ci- te et be- ne- di-  
 et be- ne- di- ci- te et be- ne- di- ci-  
 ci- te et be- ne- di- ci- te et be- ne-

53

ci- te no- mi- ni e- jus, no- mi- ni e-  
 te no- mi- ni e- jus:  
 di- ci- te no- mi- ni e- jus: an-

57

jus: an- nun- ci-  
 an- nun- ci- a- te de di- e in di-  
 nun- ci- a- te de di- e in di-

61

a- te de di- e in di- em,  
 em, an- nun- ci- a- te de di- e in di-  
 em, de di- e in di- em, an-

65

an- nun- ci- a- te de di- e in  
 em de di- e in di- em de  
 nun- ci- a- te de di- e de di- e in

69

di- em  
 di- e in di- em sa- lu- ta- re  
 di- em sa- lu- ta- re

73

sa- lu- ta- re e- jus,  
 e- jus, sa- lu- ta- re e-  
 re e- jus,

77

sa- lu- ta- re e- jus,  
 sa- lu- ta- re e- jus,  
 sa- lu- ta- re e- jus,  
 sa- lu- ta- re e- jus,

81

sa- lu- ta- re e- jus.  
 ta- re e- jus.  
 lu- ta- re sa- lu- ta- re re e- jus.

# Christus resurgens ex mortuis (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Chri- stus re- sur- gens ex mor- tu- is,

Chri- stus re- sur- gens ex mor- tu- is, Chri-

Chri- stus re- sur- gens

Detailed description: This system contains the first five measures of the piece. It features three vocal parts: Cantus (Soprano), Tenor, and Bassus. The Cantus part begins with a treble clef and a 4/4 time signature. The Tenor part begins with a treble clef, an 8va marking, and a 4/4 time signature. The Bassus part begins with a bass clef and a 4/4 time signature. The lyrics are: 'Chri- stus re- sur- gens ex mor- tu- is,' for the Cantus; 'Chri- stus re- sur- gens ex mor- tu- is, Chri-' for the Tenor; and 'Chri- stus re- sur- gens' for the Bassus.

6

Chri- stus re- sur- gens ex

stus re- sur- gens ex

Chri- stus re- sur- gens ex mor-

Detailed description: This system contains measures 6 through 10. The Cantus part continues with the lyrics 'Chri- stus re- sur- gens ex'. The Tenor part continues with 'stus re- sur- gens ex'. The Bassus part continues with 'Chri- stus re- sur- gens ex mor-'. The lyrics are: 'Chri- stus re- sur- gens ex' for the Cantus; 'stus re- sur- gens ex' for the Tenor; and 'Chri- stus re- sur- gens ex mor-' for the Bassus.

11

mor- tu- is, jam non mo- ri- tur, jam non mo- ri- tur, jam non mo- ri-

mor- tu- is, jam non mo- ri- tur, jam non mo- ri-

tu- is, jam non mo- ri- tur, jam non mo- ri-

Detailed description: This system contains measures 11 through 15. The Cantus part begins with the lyrics 'mor- tu- is, jam non mo- ri- tur, jam non mo- ri- tur, jam non mo- ri-'. The Tenor part begins with 'mor- tu- is, jam non mo- ri- tur, jam non mo- ri-'. The Bassus part begins with 'tu- is, jam non mo- ri- tur, jam non mo- ri-'. The lyrics are: 'mor- tu- is, jam non mo- ri- tur, jam non mo- ri- tur, jam non mo- ri-' for the Cantus; 'mor- tu- is, jam non mo- ri- tur, jam non mo- ri-' for the Tenor; and 'tu- is, jam non mo- ri- tur, jam non mo- ri-' for the Bassus.

16

tur, mors il- li ul- tra, mors il- li ul-

tur, mors il- li ul- tra, mors il- li

tur, mors il- li ul- tra, mors

Detailed description: This system contains measures 16 through 20. The Cantus part begins with the lyrics 'tur, mors il- li ul- tra, mors il- li ul-'. The Tenor part begins with 'tur, mors il- li ul- tra, mors il- li'. The Bassus part begins with 'tur, mors il- li ul- tra, mors'. The lyrics are: 'tur, mors il- li ul- tra, mors il- li ul-' for the Cantus; 'tur, mors il- li ul- tra, mors il- li' for the Tenor; and 'tur, mors il- li ul- tra, mors' for the Bassus.

21

tra, mors il- li mors il- li ul- tra, mors il- li ul- il- li ul- tra, mors il- li ul-

26

tra non do- mi- na- bi- tur. Quod e- nim vi- tra non do- mi- na- bi- tur, non do- mi- na- bi- tur. Quod e- nim tra non do- mi- na- bi- tur, non do- mi- na- bi- tur. Quod e- nim

31

vit, quod e- nim vi- vit, quod e- nim vit, quod e- nim Quod e- nim vi- vit, quod e- nim vi- vit, vi- vit, quod e- nim vi- vit, quod e- nim vi-

36

vi- vit, vi- vit De- o, vi- vit De- vit De- o, vi- vit De- o, vi- vit De- vit, vi- vit De- o, vi- vit De- o, vi- vit De-

41

o, vi- vit De- o, al- le- lu- ia,  
 vit De- o, al- le- lu- ia, al-

46

al- le- lu- ia, al- le- lu- ia, al-  
 le- lu- ia, al- le- lu- ia, al- le-  
 le- lu- ia, al- le- lu- ia, al-

50

le- lu- ia, al- le- lu- ia, al-  
 lu- ia, al- le- lu- ia, al-  
 le- lu- ia, al- le- lu- ia, al-

54

le- lu- ia, al- le- lu- ia, al-  
 al- le- lu- ia, al- le- lu- ia, al-  
 le- lu- ia, al- le- lu- ia, al-

# Ego dixi: Domine, miserere mei (1575)

Lassus (1532-94)

Cantus

E- go di- xi, e- go di- xi, e- go

Tenor

E- go di- xi, e- go di- xi,

Bassus

E- go di- xi, e- go

The first system of the musical score is in 4/4 time. It features three vocal parts: Cantus (Soprano), Tenor, and Bass. The Cantus part begins with a half rest followed by a dotted quarter note 'E', a quarter note 'go', a half note 'di', and a quarter note 'xi'. The Tenor part has a half rest followed by a dotted quarter note 'E', a quarter note 'go', a half note 'di', and a quarter note 'xi'. The Bass part has a half rest followed by a dotted quarter note 'E', a quarter note 'go', a half note 'di', and a quarter note 'xi'. The lyrics are 'E- go di- xi, e- go di- xi, e- go' for Cantus, 'E- go di- xi, e- go di- xi,' for Tenor, and 'E- go di- xi, e- go' for Bass.

6

di- xi: Do- mi- ne, mi- se- re- re

e- go di- xi: Do- mi- ne, mi- se- re- re

8 di- xi, Do- mi- ne, mi- se- re- re

The second system of the musical score starts at measure 6. The Cantus part has a half rest followed by a dotted quarter note 'di', a quarter note 'xi', a half note 'Do', a quarter note 'mi', a half note 'ne', and a quarter note 'se'. The Tenor part has a half rest followed by a dotted quarter note 'e', a quarter note 'go', a half note 'di', and a quarter note 'xi'. The Bass part has a half rest followed by a dotted quarter note 'di', a quarter note 'xi', a half note 'Do', a quarter note 'mi', a half note 'ne', and a quarter note 'se'. The lyrics are 'di- xi: Do- mi- ne, mi- se- re- re' for Cantus, 'e- go di- xi: Do- mi- ne, mi- se- re- re' for Tenor, and 'di- xi, Do- mi- ne, mi- se- re- re' for Bass.

11

me- i, mi- se- re- re me- i:

me- i, mi- se- re- re me- i: sa- na

8 me- i, mi- se- re- re me- i: sa-

The third system of the musical score starts at measure 11. The Cantus part has a half rest followed by a dotted quarter note 'me', a quarter note 'i', a half note 'se', a quarter note 're', a half note 're', and a quarter note 'me'. The Tenor part has a half rest followed by a dotted quarter note 'me', a quarter note 'i', a half note 'se', a quarter note 're', a half note 're', and a quarter note 'me'. The Bass part has a half rest followed by a dotted quarter note 'me', a quarter note 'i', a half note 'se', a quarter note 're', a half note 're', and a quarter note 'me'. The lyrics are 'me- i, mi- se- re- re me- i:' for Cantus, 'me- i, mi- se- re- re me- i: sa- na' for Tenor, and 'me- i, mi- se- re- re me- i: sa-' for Bass.

16

sa- na a- ni- mam me-

a- ni- mam me- am, a- ni- mam me- am, sa-

8 na a- ni- mam me- am, a- ni- mam me- am,

The fourth system of the musical score starts at measure 16. The Cantus part has a half rest followed by a dotted quarter note 'sa', a quarter note 'na', a half note 'a', a quarter note 'ni', a half note 'mam', and a quarter note 'me'. The Tenor part has a half rest followed by a dotted quarter note 'a', a quarter note 'ni', a half note 'mam', a quarter note 'me', a half note 'am', a quarter note 'a', a half note 'ni', a quarter note 'mam', and a quarter note 'me'. The Bass part has a half rest followed by a dotted quarter note 'na', a quarter note 'a', a half note 'ni', a quarter note 'mam', a half note 'me', a quarter note 'am', a half note 'a', a quarter note 'ni', a half note 'mam', and a quarter note 'me'. The lyrics are 'sa- na a- ni- mam me-' for Cantus, 'a- ni- mam me- am, a- ni- mam me- am, sa-' for Tenor, and 'na a- ni- mam me- am, a- ni- mam me- am,' for Bass.

21

am, a-ni-mam me-am, sa-na a-ni-mam me-na a-ni-mam me-am, sa-na a-ni-mam me-sa-na a-ni-mam me-am, sa-na a-ni-mam me

26

am, qui-a pec-ca-vi ti-bi, am, qui-a pec-ca-vi ti-bi, qui-am, qui-a pec-ca-vi ti-bi, qui-

31

qui-a pec-ca-vi ti-bi, qui-a pec-a pec-ca-vi ti-bi, qui-a pec-ca-vi ti-bi, qui-a pec-ca-vi ti-bi, qui-a pec-ca-vi

36

ca-vi ti-bi, qui-a pec-ca-vi ti-bi, qui-a pec-ca-vi ti-bi, qui-a pec-ca-vi ti-bi, qui-a pec-ca-vi



41

ti- bi, qui- a pec- ca- vi ti- bi.

ti- bi, qui- a pec- ca- vi ti- bi.

ti- bi, qui- a pec- ca- vi ti- bi.

46

Con- ver- te- re, Do- mi- ne, us-

Con- ver- te- re, Do- mi- ne, us-

Con- ver- te- re, Do- mi- ne, us-

52

Con- ver- te- re, Do- mi- ne, us-

que- quo? con- ver- te- re, Do- mi- ne, us-

que- quo? con- ver- te- re, Do- mi- ne, us-

58

que- quo? et de-

que- quo? et de- pre- ca- bi- lis

us- que- quo? et de- pre- ca- bi- lis

63

pre- ca- bi- lis e-  
e- sto et de- pre- ca- bi-  
e- sto et de- pre- ca-

Detailed description: This system contains measures 63 through 67. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a basso continuo line in bass clef. The lyrics are: 'pre- ca- bi- lis e- sto et de- pre- ca- bi-'. The music is in a 16th-century style with a mix of eighth and sixteenth notes.

68

sto su- per  
lis e- sto su- per ser- vos tu-  
bi- lis e- sto su- per ser- vos tu- os,

Detailed description: This system contains measures 68 through 72. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a basso continuo line in bass clef. The lyrics are: 'sto su- per ser- vos tu- os,'. The music continues with similar rhythmic patterns and includes some chromaticism in the lute line.

73

ser- vos tu- os, su- per ser- vos su- per ser- vos  
os, su- per ser- vos su- per  
su- per ser- vos tu- os, su- per ser- vos tu- os,

Detailed description: This system contains measures 73 through 78. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a basso continuo line in bass clef. The lyrics are: 'ser- vos tu- os, su- per ser- vos su- per ser- vos os, su- per ser- vos su- per ser- vos tu- os, su- per ser- vos tu- os,'. The music shows a continuation of the melodic and harmonic themes.

79

tu- os, su- per ser- vos tu- os.  
ser- vos su- per ser- vos tu- os.  
su- per ser- vos tu- os.

Detailed description: This system contains measures 79 through 83. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a basso continuo line in bass clef. The lyrics are: 'tu- os, su- per ser- vos tu- os. ser- vos su- per ser- vos tu- os. su- per ser- vos tu- os.'. The system concludes with a final cadence in the lute and basso continuo parts.

# O Maria, clausus hortus (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

O Ma- ri- a, clau- sus hor- tus,

O Ma- ri- a, clau- sus hor- tus,

O Ma- ri- a, clau- sus hor- tus,

6

sus hor- tus, nau- fra- gan- tis mun-

O Ma- ri- a, clau- sus hor- tus, nau-

O Ma- ri- a, clau- sus hor- tus, nau- fra-

11

di, nau- fra- gan- tis, nau- fra- gan- tis mun- di por- tus, pla-

fra- gan- tis mun- di por- tus, nau- fra- gan- tis mun- di por-

gan- tis mun- di por- tus, nau- fra- gan- tis mun- di por- tus,

16

ca no- bis, pla- ca no- bis qui te fe-

tus, pla- ca no- bis qui te fe-

pla- ca no- bis qui te

20

cit, ma- ter si- bi, ma- ter si-  
 cit, ma- ter si- bi, ma-  
 fe- cit, ma- ter si- bi, ma- ter

24

bi quam e- le- git.  
 ter si- bi quam e- le- git.  
 si- bi quam e- le- git.

28

Ad e- sto jam sup- pli- ci- bus, tu- is fa- ven- do pre- ci- bus,  
 Ad e- sto jam sup- pli- ci- bus, tu- is fa- ven- do pre- ci- bus, ma-  
 Ad e- sto jam sup- pli- ci- bus, tu- is fa- ven- do pre- ci- bus, ma-

35

ma- num be- ni- gnam por- ri-  
 num be- ni- gnam, ma- num be- ni- gnam por- ri-  
 num be- ni- gnam, ma- num be- ni- gnam por- ri-

41

ge, vi-  
ge, vi- tam- que no- stram  
ge, vi- tam- que

45

tam- que no- stram vi-  
di- ri- ge, vi-  
no- stram di- ri- ge, vi-

49

tam- que no- stram di- ri- ge, vi-  
tam- que no- stram di- ri-  
tam- que no- stram di- ri- ge, vi-

53

tam- que no- stram di- ri- ge.  
ge, vi- tam- que no- stram di- ri- ge.  
tam- que no- stram di- ri- ge.

# Beati omnes qui timent Dominum (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Be- a- ti om- nes qui

Be- a- ti om- nes qui

Be- a- ti om- nes

6

ti- ment Do- mi- num, qui ti- ment Do- mi- num,

ti- ment Do- mi- num, qui am- bu-

qui ti- ment Do- mi- num, qui am- bu- lant in

11

qui am- bu- lant in vi- is e- jus.

lant in vi- is e- jus. La- bo- res ma- nu-

vi- is e- jus, in vi- is e- jus. La- bo- res ma-

16

La- bo- res ma- nu- um tu- a- rum qui-

um tu- a- rum qui- a

nu- um tu- a- rum qui- a

21

a man- du- ca- bis: be- a- tus es,  
 8 man- du- ca- bis: be- a- tus es, et  
 man- du- ca- bis: be- a- tus es,

26

et be- ne ti- bi e- rit. U- xor tu- a sic-  
 8 be- ne ti- bi e- rit. U- xor tu- a sic-  
 et be- ne ti- bi e- rit.

31

ut vi- tis a- bun- dans,  
 8 ut vi- tis a- bun- dans, in la- te- ri-  
 in la- te- ri- bus do-

36

Fi- li- i tu- i, fi- li- i  
 8 bus do- mus tu- ae. Fi- li- i tu- i, sic-  
 mus tu- ae. Fi- li- i tu- i,

41

tu- i sic- ut no- vel- lae o-  
 ut no- vel- lae o- li- va- rum, sic- ut no- vel- lae o- li- va-  
 sic- ut no- vel- lae o- li- va- rum, sic- ut no-

46

li- va- rum, sic- ut no- vel- lae o- li- va- rum, in  
 rum, sic- ut no- vel- lae o- li- va- rum,  
 vel- lae o- li- va- rum, in

51

cir- cu- i- tu men- sae tu- ae.  
 in cir- cu- i- tu men- sae tu- ae.  
 cir- cu- i- tu men- sae tu- ae.

Secunda pars

56

Ec- ce, ec- ce, ec- ce, ec-  
 Ec- ce, ec- ce,  
 Ec- ce,



61

ce, ec- ce sic be- ne- di- ce- ec- ce, sic be- ne- di- ce- tur ec- ce, sic be- ne- di- ce-

66

tur ho- mo qui ti- met Do- mi- num. Be- tur ho- mo qui ti- met Do- mi- num. Be- ne-

71

Be- ne- di- cat ti- bi Do- mi- nus ex Si- ne- di- cat ti- bi Do- mi- nus, be- ne- di- cat ti- bi Do- di- cat ti- bi Do- mi- nus ex Si- on, be- ne- di- cat ti- bi Do- mi-

76

on: et vi- de- as bo- na Je- ru- mi- nus ex Si- on, et vi- de- as bo- na nus ex Si- on: et vi- de- as bo- na Je-

81

sa- lem om- ni- bus di- e- bus vi- tae tu- ae,  
 Je- ru- sa- lem om- ni- bus di- e- bus vi-  
 ru- sa- lem om- ni- bus di- e- bus vi-

86

vi- tae tu- ae, vi- tae tu- ae: Et  
 tae tu- ae, vi- tae tu- ae: Et  
 tae vi- tae tu- ae: Et

91

vi- de- as fi- li- os fi- li- o- rum tu- o- rum pa-  
 vi- de- as fi- li- os fi- li- o- rum tu- o- rum pa- cem  
 vi- de- as fi- li- os fi- li- o- rum tu- o- rum

96

cem su- per Is- ra- el, et vi- de-  
 su- per Is- ra- el, et vi- de-  
 pa- cem su- per Is- ra- el, et vi- de-

101

as fi- li- os fi- li- o- rum tu- o- rum pa- cem  
as fi- li- os fi- li- o- rum tu- o- rum pa- cem su-  
as fi- li- os fi- li- o- rum tu- o- rum pa-

Detailed description: This block contains the musical notation for measures 101 through 105. It features three staves: a vocal line in treble clef, a lute line in treble clef with a '8' indicating the octave, and a bass line in bass clef. The lyrics are: 'as fi- li- os fi- li- o- rum tu- o- rum pa- cem' (top staff), 'as fi- li- os fi- li- o- rum tu- o- rum pa- cem su-' (middle staff), and 'as fi- li- os fi- li- o- rum tu- o- rum pa-' (bottom staff). The music is in a simple, homophonic style with a key signature of one sharp (F#).

106

su- per Is- ra- el.  
per Is- ra- el.  
cem su- per Is- ra- el.

Detailed description: This block contains the musical notation for measures 106 through 110. It features three staves: a vocal line in treble clef, a lute line in treble clef with an '8' indicating the octave, and a bass line in bass clef. The lyrics are: 'su- per Is- ra- el.' (top staff), 'per Is- ra- el.' (middle staff), and 'cem su- per Is- ra- el.' (bottom staff). The music continues in the same style as the previous block, with a key signature of one sharp (F#).

# Ave Regina caelorum (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

A- ve re- gi- na cae- lo- rum, cae- lo- rum,

A- ve re- gi- na cae- lo- rum, cae-

A- ve re- gi- na

Detailed description: This system contains the first three staves of the musical score. The Cantus part (top) begins with a treble clef and a 4/4 time signature. The Tenor part (middle) starts with a treble clef and an 8-measure rest. The Bassus part (bottom) starts with a bass clef and an 8-measure rest. The lyrics are distributed across the staves, with the Cantus and Tenor parts having overlapping lyrics.

7

a- ve Do- mi-

lo- rum, a- ve Do- mi-

cae- lo- rum, a- ve Do- mi- na

Detailed description: This system contains the next three staves. The Cantus part (top) has a 7-measure rest. The Tenor part (middle) continues with a treble clef. The Bassus part (bottom) continues with a bass clef. The lyrics continue across the staves.

12

na an- ge- lo- rum: Va- le,

na an- ge- lo- rum: Va- le, Va- le,

an- ge- lo- rum: Va-

Detailed description: This system contains the next three staves. The Cantus part (top) has a key signature change to one sharp (F#). The Tenor part (middle) continues with a treble clef. The Bassus part (bottom) continues with a bass clef. The lyrics continue across the staves.

17

stirps san- cta, per quam mun- di lux

stirps san- cta, per quam mun-

le, stirps san- cta, per quam mun- di lux

Detailed description: This system contains the final three staves. The Cantus part (top) has a key signature change to one flat (Bb). The Tenor part (middle) continues with a treble clef. The Bassus part (bottom) continues with a bass clef. The lyrics continue across the staves.

22

est or- ta: Va- le, glo- ri- o- sa,  
 di lux est or- ta: Va- le, glo-  
 est or- ta: Va- le, glo- ri- o- sa, va-

27

va- le glo- ri- o- sa,  
 ri- o- sa, va- le glo- ri- o- sa, su- per om-  
 le glo- ri- o- sa, su- per om-

32

su- per om- nes spe- ci- o-  
 nes spe- nes spe- ci- o- sa: Sal-  
 nes spe- ci- o- sa: Sal-

37

sa: Sal- ve, val- de de- co-  
 ci- o- sa: Sal- ve, val-  
 ve, val- de de- co-

42

ra, et pro no- bis  
de de- co- ra, et pro no- bis sem- per Chri- stum ex-  
ra, et pro no- bis sem- per Chri-

47

sem- per, et pro no- bis sem- per, et pro no- bis  
o- ra, et pro no- bis sem- per Chri-  
stum ex- ex- ex- et pro no- bis sem- per,

52

sem- per Chri- stum, et pro no- bis sem- per, et pro  
stum ex- o- ra, et pro no- bis sem- per, et pro no- bis sem- per,  
et pro no- bis sem- per, et pro no- bis sem- per, et pro

58

no- bis sem- per Chri- stum ex- o- ra.  
et pro no- bis sem- per Chri- stum ex- o- ra.  
no- bis sem- per Chri- stum ex- o- ra.

# Domine Deus meus, in te speravi (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Do- mi- ne De- us me-

Do- mi- ne De- us me- us,

Do- mi- ne

Detailed description: This system contains the first five measures of the piece. It features three vocal parts: Cantus (Soprano), Tenor, and Bassus. The Cantus part begins with a melodic line on 'Do- mi- ne' and continues with 'De- us me-'. The Tenor part enters in the second measure with 'Do- mi- ne' and continues with 'De- us me- us,'. The Bassus part enters in the third measure with 'Do- mi- ne'. The music is in 4/4 time with a key signature of one flat (B-flat).

6

us, Do- mi- ne De- us

Do- mi- ne De- us me- us, in te spe- ra-

De- us me- us, Do- mi- ne De- us me- us,

Detailed description: This system contains measures 6 through 10. The Cantus part continues with 'us, Do- mi- ne De- us'. The Tenor part continues with 'Do- mi- ne De- us me- us, in te spe- ra-'. The Bassus part continues with 'De- us me- us, Do- mi- ne De- us me- us,'. The musical notation includes various rhythmic values and rests.

11

me- us, in te spe- ra- vi, in te spe- ra-

vi, in te spe- ra- vi, in te spe-

in te spe- ra- vi, in te spe- ra- vi:

Detailed description: This system contains measures 11 through 15. The Cantus part continues with 'me- us, in te spe- ra- vi, in te spe- ra-'. The Tenor part continues with 'vi, in te spe- ra- vi, in te spe-'. The Bassus part continues with 'in te spe- ra- vi, in te spe- ra- vi:'. The music maintains its 4/4 time signature and B-flat key signature.

16

vi: sal- vum

ra- vi: sal- vum me fac,

sal- vum me fac,

Detailed description: This system contains measures 16 through 20. The Cantus part continues with 'vi: sal- vum'. The Tenor part continues with 'ra- vi: sal- vum me fac,'. The Bassus part continues with 'sal- vum me fac,'. The piece concludes in this system.

21

me fac, sal- vum me sal- vum me fac, sal- vum sal- vum me fac

25

fac ex om- ni- bus per- se- quen- ti- bus me fac ex om- ni- bus per- se- quen- ti- ex om- ni- bus per- se- quen- ti-

30

me, et li- be- ra me, et bus me, et li- be- ra me, bus me, et

34

li- be- ra, et li- be- ra me. et li- be- ra me, et li- be- ra me. li- be- ra me, et li- be- ra me.



# Justus es Domine (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Ju- stus es Do- mi- ne, Do- mi-

Ju- stus es Do- mi- ne, Do- mi- ne:

Ju- stus es Do- mi- ne: et

Detailed description: This system contains the first five measures of the piece. It features three vocal parts: Cantus (Soprano), Tenor, and Bassus. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: 'Ju- stus es Do- mi- ne, Do- mi- ne: et'.

6

ne: et re- ctum ju- di- ci- um tu- um. Man-

et re- ctum ju- di- ci- um tu- um.

re- ctum ju- di- ci- um tu- um. Man- da-

Detailed description: This system contains measures 6-10. The lyrics are: 'ne: et re- ctum ju- di- ci- um tu- um. Man- da-'. The Cantus part has a melodic flourish in measure 8.

11

da- sti jus- ti- ti- am te- sti- mo- ni- a

Man- da- sti jus- ti- ti- am te- sti- mo- ni-

sti jus- ti- ti- am te- sti- mo- ni- a tu- a: te-

Detailed description: This system contains measures 11-15. The lyrics are: 'da- sti jus- ti- ti- am te- sti- mo- ni- a tu- a: te-'. The Cantus part has a melodic flourish in measure 15. A triplet of eighth notes is marked in the Bassus part in measure 15.

16

tu- a: et ve- ri-

a tu- a: et ve- ri- ta- tem tu- am ni-

sti- mo- ni- a tu- a: et ve- ri- ta- tem et ve- ri-

Detailed description: This system contains measures 16-20. The lyrics are: 'tu- a: et ve- ri- ta- tem et ve- ri-'. The Cantus part has a melodic flourish in measure 16. The Bassus part has a triplet of eighth notes in measure 16.

Justus es Domine (1575)

21

ta- tem tu- am, et ve- ri- ta- tem tu- am,  
8 mis, et ve- ri- ta- tem tu- am, et ve- ri- ta-  
ta- tem tu- am, et ve- ri- ta- tem tu- am,

Detailed description: This system contains five measures of music. The first staff (treble clef) has lyrics: 'ta- tem tu- am, et ve- ri- ta- tem tu- am,'. The second staff (treble clef) has lyrics: '8 mis, et ve- ri- ta- tem tu- am, et ve- ri- ta-'. The third staff (bass clef) has lyrics: 'ta- tem tu- am, et ve- ri- ta- tem tu- am,'. A triplet of eighth notes is marked with a '3' in the second measure of the second staff.

26

et ve- ri- ta- tem tu- am ni-  
8 tem tu- am, et ve- ri- ta- tem tu- am  
et ve- ri- ta- tem tu- am

Detailed description: This system contains four measures of music. The first staff (treble clef) has lyrics: 'et ve- ri- ta- tem tu- am ni-'. The second staff (treble clef) has lyrics: '8 tem tu- am, et ve- ri- ta- tem tu- am'. The third staff (bass clef) has lyrics: 'et ve- ri- ta- tem tu- am'.

30

mis, et ve- ri- ta- tem tu- am ni- mis.  
8 ni- mis.  
ni- mis, et ve- ri- ta- tem tu- am ni- mis.

Detailed description: This system contains four measures of music. The first staff (treble clef) has lyrics: 'mis, et ve- ri- ta- tem tu- am ni- mis.'. The second staff (treble clef) has lyrics: '8 ni- mis.'. The third staff (bass clef) has lyrics: 'ni- mis, et ve- ri- ta- tem tu- am ni- mis.'. A key signature change to G major is indicated by a sharp sign on the F line in the first measure of the first staff.

# Diligam te, Domine (1575)

Lassus (1532-94)

Cantus

Tenor

Bassus

Di- li- gam te, Do- mi- ne, di- li- gam

Di- li- gam te, Do- mi- ne, di-

Di- li- gam te, Do- mi-

6

te, Do- mi- ne, di- li- gam te, Do- mi- ne, for- ti- tu-

li- gam te, di- li- gam te, Do- mi- ne,

ne, di- li- gam te, Do- mi- ne, for- ti- tu- do

11

do me- a, for- ti- tu- do me- a, for- ti- tu- do

for- ti- tu- do me- a, for- ti- tu-

me- a, for- ti- tu- do me- a, for-

16

me- a. Do- mi- nus

do me- a. Do- mi- nus fir- ma- men-

ti- tu- do me- a. Do- mi- nus fir-

21

fir- ma- men- tum me- um, et re- fu- gi- tum fir- ma- men- tum me- um, ma- men- tum me- um, et re-

26

um et re- fu- gi- um me- um, et re- fu- gi- um me- um, et re- fu- gi- um me- um, et re- fu- gi- um me-

31

gi- um me- um, et li- be- ra- tor me- um, et li- be- ra- tor me-

36

et li- be- ra- tor me- us, et li- be- ra- tor me- us, et li- be- ra- tor me- us, et li- be- ra- tor me-

41

us, et li- be- ra- tor me- us, et li- be- us, et li- be- ra- tor me-

45

tor me- us, et li- be- ra- tor me- us, et ra- tor me- us, et us, et us, et

49

li- be- ra- tor me- us. et li- be- ra- tor me- us.

Lassus: sources & translations of 3-part motets (1575)

1) Haec quae ter triplici

These [songs] which once in thrice-triple order the thrice-triple chorus of Graces and Muses sang, to the brothers Wilhelm, Ferdinand, Ernest, the propitious triad who bestow the greatest gifts of God, [and] whom that thrice greatest begat from the blood of gods, Albrecht, chief glory of the ancestral land, as a monument of perpetual faith and a pledge of honor, Lasso dedicates with most sincere mind and intent.

2) Domine, non est exaltatum cor meum (Ps. 130)

3) Ego sum resurrectio et vita (John 11:25-26)

4) Laetatus sum (Ps. 121)

5) Deus, tu scis insipientiam meam (Ps. 68:7-8)

6) Ego sum pauper et dolens (Ps. 68:34-35)

7) Exaudi me, Domine (Ps. 68:20)

8) Exaudi, Deus, orationem meam (Ps. 54:1-2)

9) Sancta et immaculata virginitas (Responsory 6, Nativity)

Holy and immaculate virginity, I know not with what praises to exalt thee; for whom the heavens were unable to contain, thou hast carried on thy lap.

10) Cantate Domino canticum novum (Ps. 95:1-2)

11) Christus resurgens ex mortuis (Rom. 6:9, 10b)

12) Ego dixi: Domine, miserere mei (Pss. 40:4, 89:15)

13) O Maria, clausus hortus

O Mary, enclosed garden / harbor of the shipwrecked world / reconcile to us him who made thee / O Mother whom he chose for himself / Be present now unto the supplicants / favoring them with your prayers / stretch forth your benign hand, / and direct our life.

14. Beati omnes qui timent Dominum (Ps.127)

15. Ave Regina caelorum

16. Domine Deus meus, in te speravi (Ps.7:1)

17) Justus es Domine (Ps.118:137-38)

18) Diligam te, Domine (Ps.17:1-2a)

Lassus: translations of 12 2-part motets (1577)