

Missa „Laudate Dominum de cœlis”

Orlando di Lasso
1532–1594

Kyrie.

In usum rededit
P. Griesbacher.

Andante.

CANTUS. C

ALTUS.

TENOR. BASSUS.

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Chri - ste

Chri - ste e - - - lei -
p
 Chri - ste e - - - lei -
 i - son,
 lei - son,

- - - son, e - - - lé - i son.
rit. *p*
 - - - i - son, Chri - - -
 Chri - ste e - - - Chri - - -
 Chri - ste

Cantus.

Ký - ri - - - e -
 Tenor I.
 Ký - ri - - - e -
 Ký - ri - - - e -
 Tenor II.
 Bassus. Ký - - - e -

Ausgabequalität gegenüber Original evtl. gemindert
 leí - - - i - - - son.
 leí - - - son.
 leí - - - son.

Ossia.

Con moto.

Cantus. *Ký - rie* e - léi - - son, Ky - -
Tutti.

Altus. *Ký - rie* e - léi - - son,

Tenor. *Ký - rie* e - - léi - -
Tutti.

Bassus. *Ký - rie* e -

rie e - léi - - son.

Ký - rie e - léi - - son,

Ký - rie e - - léi - -
Tutti.

Ký - rie e - - léi - -
Tutti.

Ký - rie e - - son, Ky - -
Tutti.

Ký - rie e - - son, e - -
Tutti.

Ký - rie e - - son, Ky - -
Tutti.

Ký - rie e - - son. rit.

Ký - rie e - - son. rit.

Ký - rie e - - son. rit.

Gloria (in excelsis Deo).

Andante con moto.

Et in ter - ra pax ho - mí - ni -
 Et in ter - ra pax ho - mí - ni - bus
 Et in ter - ra pax ho - mí - ni - bus
 Et in ter - ra pax ho - mí - ni -

bus bo-næ vo-lun-tá - tis. *a tempo*
 bo - næ vo-lun-tá - tis. Lau-dámus te
 bo - næ vo-lun-tá - tis. Lau-dámus

te. Be-ne-dí - c' te
 mus te. Glo - ri - fi - cámus te.

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più mosso

Dó - mine De - us, Rex cœ - lé -

- mine De - - us, Rex

mf Dó - mine De - - us, Rex

stis, De - us Pa - ter o - mni - - po -

stis, De - us Pa - ter o - mni - - po -

cœ - lé - stis, De - us Pa - ter o - mni - - po -

cœ - lé - stis, De - us Pa - ter o - mni - - po -

tens. Dó - mine Fi - rit. li

tens. Dó - mi - ne Fi - - - ni - gé - ni - te, Je -

tens.

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su Dó - mi - ne De - us, A -

Dó - mi - ne De - us, A -

Fí - li - us Pa - tris.

Fí - li - us Pa - tris.

Fí - li - us Pa - tris.

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gnus De - i Fí - li - us Pa - tris.

gnus De - i Fí - li - us Pa - tris.

gnus De - i Fí - li - us Pa - tris.

Moderato.

Qui tol - lis,
Qui tol - lis,
Qui tol - lis,

Qui tol - lis,

Musical score for piano and voice. The piano part consists of two staves in G minor (two sharps). The vocal part is in G minor, with lyrics in Spanish. Measure 11 starts with a piano dynamic *mf*. The vocal line begins with "qui tol - lis pec-á - ta" followed by a fermata over the piano's eighth-note pattern. Measure 12 continues with "mu -" followed by another fermata. The vocal line ends on a note tied over to the next measure.

a tempo

se - - ré - re no - -
cresc. molto

mi - se - ré - re
di.

di,

gemindert • Evaluation Copy • Quality may

- bis.
Qui tol - - lis,
mf

no - bis.
mf Qui tol - - lis,

A musical score for voice and piano. The vocal line consists of a soprano part with lyrics: "Qui tol-lis pec-á-ta mun-di: rit.". The piano accompaniment features a bass line with sustained notes and chords. The score is set on a five-line staff with a key signature of one sharp (F#) and a common time signature. The vocal line starts on a high note, descends, and then ascends again. The piano part provides harmonic support throughout the phrase.

Con moto.

Qui se -

sú - sci - pe de - pre-ca - ti ó - nem no - stram. Qui se - des

Qui se -

sú - sci - pe de - pre-ca - ti ó - nem no - stram. Qui se Qui

des ad dé - xteram Pa - - - tris, mi - scré - vis

Qui se - des ad dé - xteram Pa - tris, mi - scré - vis.

ad dé - xteram Pa - tris, mi - scré - vis.

Qui se - des ad dé - xteram Quó - ni -

des, Quó - ni -

se - des, qui se - des dé - tris, mi - se - ré - re no - - bis.

Qui se - des, qui se - des dé - tris, mi - se - ré - re no - - bis.

Qui se - des, qui se - des dé - tris, mi - se - ré - re no - - bis.

più am

Ausgabequalität gegenüber Original evtl. gemindert.

Tuso-lus Dó - mi-nus.

Tuso-lus sanetus. Tu so - lus Dó - mi-nus.

Tuso-lus Al - tís -

am tu so-lus san - etus.

Tu so - lus Al -

A musical score page featuring two staves. The top staff is for the Soprano (S) and Alto (A) voices, both in G clef and common time. The lyrics "Je - su Chri - - rit," are written above the notes. The bottom staff is for the Bass (B) and Tenor (T) voices, also in G clef and common time. The lyrics "Je - si-mus," are written below the notes. The piano accompaniment is on the left, with a bass line in the bass clef staff. The dynamic marking "p" is present in several places. The vocal parts are separated by vertical bar lines.

Quality may be
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in gló-ri - a De - i Pa - trⁱ: A - - men.
gló-ri - a De - - - men.
in gló-ri - a De - - - men.
a, in gló-ri - - - men.

(in unum Deum).

Ausgabequalität gegenüber

trem, factorem cœli, vi-si-bí-lium ó-mni-

o-mnipo-téntem, et ter-ræ:

um et in - vi - si - bí - li - um. Et in u - num Je - sum Chri -
 Et in u - num Dó-mi - num, Je-sum

+ Fí-li - um De - i u - ni - gé - ni - tum.
 - stum, Fí - lium De - i u - ni - gé - nitum. Fí-li - um De -
 Chri-stum,

Et ex Pa-tre na - tum an - te ó - rr
 ni - gé - ni - tum. Et ex Pa-tre r - ó - mni-a sæ -
 um De - i u - ni - gé - nitum.
 i u - ni - ge - nitum.

poco rit. - eu - la. a tem ppiù lento
 - eu - la. Evaluation Copy - Quality may be reduced • Carus-Verlag
 e - o, lu - men de lú - mi - ne, De - um
 string.

Ausgabequalität gegenüber Original evtl. gemindert
 De - o rit. ve-ro. Gé - nitum non fa -
 De - de o ve - ro. Gé - nitum non
 ve - rum de De - o ve - ro. mf
 rit.

*) Es lässt sich kürzen durch Übergang von + zu +

- etum, con - sub-stan-ti - á - lem Pa - tri: per quem ó -

fa - etum, con - sub-stan-ti - á - lem Pa - tri: per quem

con - sub-stan-ti - á - lem Pa - tri: per quem ó -

- mni-a fa - eta sunt: *sostenuto* *p*

quem ó-mni-a fa-eta sunt: Qui propter nos hó-mi-nes

- mni-a fa - eta sunt: *p sostenuto*

- mni-a fa - eta sunt: *sostenuto* *p*

quem ó-mni-a fa-eta sunt: Qui pi - es, et propter nostram

- mni-a fa - eta sunt:

a tempo

sa - lú - tem de cœ - lis, rit. de cœ - lis.

sa - lú - t de cœ - lis, de scén - dit de cœ - lis.

rit. *p*

de - scén - dit de cœ - lis, rit. de cœ - lis.

de - scén - dit de cœ - lis, rit. de cœ - lis.

de - scén - dit de cœ - lis, rit. de cœ - lis.

de - scén - dit de cœ - lis, rit. de cœ - lis.

de - scén - dit de cœ - lis, rit. de cœ - lis.

de - scén - dit de cœ - lis, rit. de cœ - lis.

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Musical score for 'Et incarnatus est' from the Mass. The score includes two vocal parts (Soprano and Bass) and a piano part. The vocal parts are in soprano and bass clef, with dynamics like *mf*, *cresc. molto*, *f*, and *mf*. The piano part is in bass clef with dynamics like *mf*, *cresc. molto*, *f*, and *mf*. The lyrics 'Et incarnatus est' are written below the vocal parts.

A musical score page featuring a piano-vocal duet. The vocal part is in soprano range, and the piano part is in bass range. The music is in common time, with a key signature of two flats. The vocal line continues from the previous measure with the lyrics "Spí - ri - tu san - - - eto: ex Ma - ri". The piano accompaniment consists of sustained notes and dynamic markings of *p* (piano) and *pp* (pianissimo). The score is printed on five-line staves.

A musical score page featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal line begins with a dotted half note followed by eighth notes, with lyrics "gi - ne" below the notes. The piano part consists of eighth-note chords. The vocal line continues with "et" on a quarter note, "hó - r" on a half note, and "la" on a quarter note. The piano part continues with eighth-note chords. The vocal line concludes with "est." on a half note. The score includes dynamic markings like *mf* and *p*, and performance instructions like "Quality may be reduced".

Modus abbreviatus et alle

Altus. *un poco più mosso*

mf

Cru - ei - fí - xus é - ti - am pro no -

Tenor. *mf*

Bassus

Aussgabequalität gegenüber Original evtl. gemindert

Evaluation

bis: sub Pón - ti - o Pi - lá - to pas - sus.
 bis: sub Pón - ti - o Pi - lá - to
 - bis: sub Pón - ti - o Pi - lá - to pas - sus.
 no - bis: sub Pón - ti - o Pi - lá - to pas - sus.
 no - bis: sub Pón - ti - o Pi - lá - to
 - bis: sub Pón - ti - o Pi - lá - to

A musical score page featuring three staves of music. The first staff begins with a forte dynamic (f) and a melodic line starting on a low note. The lyrics "Et a-scén-dit in cœlum scripturas." are written below the notes. The second staff continues the melody. The third staff begins with a forte dynamic (ff) and the lyrics "Se-det ad se-cún-dum scripturas." The music consists of quarter and eighth notes on a standard staff system.

The image shows a page from a musical score for organ, page 3. It features two staves. The upper staff is for the organ, with a bass clef and a common time signature. The lower staff is for the voice, with a soprano clef and a common time signature. The vocal part continues with the lyrics 'Et ascéndit in cœ-lum: se-det in cœ-lum:'. The organ part begins with a bass line. The page number '3' is visible in the top right corner.

A musical score page featuring two staves. The top staff is for soprano voice, starting with a fermata over a note, followed by a dynamic marking *ff*, and ending with *rit.*. The lyrics are: "lum: se-det ad dé - xte-ram Pa - tris. dé - xte-ram Pa -". The bottom staff is for basso continuo, showing a continuous line of eighth-note patterns. The lyrics at the bottom are: "det ad dé - xte - ram Pa - rit. - tris."

A musical score page featuring two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The vocal part includes lyrics: "ad dé-xte-ram Pa-", "se-det ad dé-xte-ram Pa-", and "se-det ad dé-xte-ram Pa-". The piano part consists of a harmonic progression. The page number "12" is visible in the bottom right corner.

Tempo I.

Tutti.

Et i - - - te - rum

A musical score page for 'Et in te' from J.S. Bach's 'Te Deum'. The music is in common time, with a key signature of one flat. The vocal line consists of two parts: soprano and basso continuo. The soprano part begins with a melodic line, followed by a sustained note, and then continues with another melodic line. The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The lyrics 'Et in te' are written below the vocal lines. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'f' (fortissimo). A large, stylized letter 'P' is visible in the background of the score.

gló - ri - a
cum gló -
est
Original evtl. gemindert • Evaluation
f *gló - ri - a* *ju - di - cá - re* *vi - vos*
cum *gló -* *ri - a* *ju -* *di - cá - re* *vi -*
rit. *vi -* *vos*

F

Ausgabequalität gegenüber
et tu os: cu - jus re-gni non e - rit fi -
cu-jus re - gni non e - rit fi -
vos et mórtu - os: cu - jus re-gni non e - rit fi - nis.

più mosso

a tempo *mf* Et vi - tam ven - tú - ri,

rum. Et vi - tam ven - tú - ri.

rum. Et vi - tam ven - tú - ri.

rum. Et vi - tam ven - tú - ri.

a tempo *più mosso*

sæ - eu - li. A - rit.

tam ven - tú - ri sæ - eu - li. A -

sæ - eu - li. A -

ven - tú - ri

Sanctus

Moderato.

San - etus,

san - etus, Dó - mi - nus,

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- ctus, —

Dó - mi - nus De - us
Sá - ba - oth, Sá -

Dó - mi - nus De - us Sá - ba - oth, Sá -
Dó - mi - nus De - us
ba - oth.

oth.
ba - c

li et - li et ter -

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ri - a - tu - a, gló -

gló - ri - a tu - a.
tu - a.

Con moto.

Musical score for 'Ho-sán-na in ex-cél-sis' in G minor. The vocal parts are soprano, alto, tenor, and basso. The piano accompaniment provides harmonic support. The vocal parts sing in four-part harmony, with the piano providing basso continuo. The music consists of two staves of four measures each, with lyrics written below the notes.

Continuation of the musical score for 'Ho-sán-na in ex-cél-sis'. The vocal parts continue their harmonious singing, supported by the piano. The lyrics are repeated, showing the progression of the phrase.

Benedic

Adagio.

Duarum (vel trium) Vocab.

Musical score for 'Benedictus, qui' in G minor. It features three voices: CANTUS, ALTUS, and BASSUS. The CANTUS and ALTUS parts are for solo voices, while the BASSUS part is for the basso continuo. The piano accompaniment provides harmonic support. The vocal parts sing in three-part harmony, with the piano providing basso continuo. The music consists of two staves of four measures each, with lyrics written below the notes.

Continuation of the musical score for 'Benedictus, qui'. The vocal parts continue their harmonious singing, supported by the piano. The lyrics are repeated, showing the progression of the phrase.

in nō - mi - ne, in nō - mi - ne, in
 - mi - ni, in nō - mi - ne Dó - mi - ni, in nō - mi -
 nō - mi - ne Dó - mi - ni, in nō - mi - ne Dó -

nō - mi - ne, in nō - mi - ne Dó - rit.
 ne, in nō - mi - ne Dó -
 - mi - ni, in nō - mi - ne Dó -
 - mi - ni.

Con moto.

Tutti.

Ho - sán - na in ex - cé - sis,
 Ho - sán - na in ex - cé - sis,
 Ho - sán - na in ex - cé - sis,

in ex - cé - sis, ho -
 sán - na in ex - cé - sis, ho -
 sán - na in ex - cé - sis, ho -
 sis, ho - sán - na in ex - cé - sis, ho - sán -

sán - na in ex - cé - sis.
 sán - na ***ff*** in ex-cél - sis.
 sán - na in ex - cél - sis.
 na ***ff*** in ex - rit. - cé - sis.

Agnus Dei.

I. (Modus abbreviatus.)

Andante.

A - gnu - De - i, A - gnu -
 A - gnu - De - i, A - gnu -
 A - gnu - De -

i, qui tol - a mun -
 - i, qui tol - a mun -
 - i, qui tol - lis pec - cá - ta mun -

di: no - bis pa - cem.
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rit.

mi - se - ré - re no - bis pa - bis.
 do - na - no - bis pa - cem.
 mi - se - ré - re no - bis pa - bis.
 di: mi - se - ré - re no - bis pa - bis.

- di: mi - se - ré - re no - rit. - bis
 do - na - no - bis pa - - cem.

II.

Adagio.

A - gnu s De - i, qui tol - lis pec - cá -

Soli. *p* A - gnu s De - i, qui tol - lis pec - cá - ta mun -

A - gnu s De - i, A - gnu s De - i, qui tol - lis pec - cá - ta mun -

- ta mun - di: mi - re

- di, pec - cá - ta mun -

di, pec - cá -

di:

no - bis, mi - se - ré -

ré - re no - bis,

mi - se -

ris, mi - se - ré - re no rit. - bis.

III. (Modus or

Mc

Tutti.

A - gnu s De - i, A - gnu s De - i,

A - gnu s De - i,

A - gnu s

A - gnu s De - i, A - gnu s De -

Altnickol, J. Chr.: Befiehl du deine Wege. Messe und Motetten Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube	83.168	- III: Christus op. 97 / Drei Psalmen op. 78; Kyrie in d Kammerchor Stuttgart, F. Bernius	83.105
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- Kirchenwerke mit F. Bernius (Gesamteinspielung)		- XII: Miserere meum Dresdner Kammerchor, H.-Chr. Rademann	83.232
- I: Hör ...ein Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a. Ensemble '76, Kammerchor Stuttgart, F. Bernius	83.101	- XIII: Miserere meum Schubert: Sakontala D 701. Oper in 2 Akten	83.218
- II: Vom Himmel hoch, Te Deum, Ave maris stella Kammerchor Stuttgart, Württembergisches Kammerorchester		- XIV: Miserere meum Messe in Es · Mozart: Vesperae solennes de Confessore	83.249
Heilbronn, F. Bernius	83.104	- XV: Miserere meum Staatsoperchor, Staatskapelle Dresden, Sir Charles Mackerras	