

Orlande de Lassus

7 pieces for 3 voices

intabulated for keyboard instruments or harp

by

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2018

Introduction

There are several 16th century editions of motets in three voices by Orlande de Lassus:

ORLANDI DE LASSO
Illustrissimi Bavariae Ducis AL-
BERTI Chori Magistri
LIBER MOTETTARUM Trium vocum,
Quae cum vivae voci tum omnis generis Instrumen-
tis Musicis commodissime appli-
cari possunt.

Summa diligentia compositae, correctae, et nunc primum in lucem aeditae.
by Adam Berg, Munich 1575, RISM 1575b: “Book containing motets in three voices that may be easily performed by voices as well as by instruments of all kinds, meticulously composed, corrected and now published for the first time.” It contains 15 motets.

An edition from 1577 also by Adam Berg, Munich (RISM 1577d) with the same title, changed and added to: Summa diligentia compositae, correctae, auctae, nuncque denuo in lucem aeditae, “Meticulously composed corrected, enlarged and now again published,” contains the same motets and three more. The 1577 edition has been reprinted in several places, a.o. Paris.

I edited pieces from these editions before, using Encore, for voices and instruments and a keyboard intabulation. They are in IMSLP and in my own website Ottaviano Petrucci, <http://home.planet.nl/~teuli049/> .

The edition by Ferdinand and Rudolph di Lasso, Magnum Opus Musicum, München 1604 (here after: MOM), reprinted them all as numbers 25 to 42, and added 6 more, numbered 43-48. The order diverged from the 1575 and 1577 editions.

Except number 43 they were not published before 1604. Nr 43, Adoramus te Christe, and a second Adoramus te Christe had been published in print in Paris, 1586, by Adrian Ballard & Robert Ballard, Beatissimae virginis Mariae octo cantica modis tonorum octo quaternisque vocibus distincta, adiectis ad haec duplici Salve regina, Missa quinti toni, Veni creator, Te Deum laudamus, Adoramus te Christe, 3 et 4 voc et Tibi laus.(RISM 1586f, reprint 1597a). This title means: “Eight canticles of the Holy Virgin Mary in eight moods and four voices, added to these ... Adoramus te Christe in 3 and 4 voices and ...”.

I did not edit the 4 voiced piece, but this keyboard edition provides all the 3 voiced pieces not in the 1575 ad 1577 editions, so it begins with the only piece

from 1586 and the rest from the 1604 edition. I had no access to the 1586 or 1597 editions. The arrangement of Lasso's first *Adoramus te Christe* is based on the following critical edition: *Orlando di Lasso: The Complete Motets 19: Motets from printed Anthologies and Manuscripts, 1580-1594*, edited by Peter Bergquist. Recent Researches in the Music of the Renaissance, vol. 130. Middleton, WI: A-R Editions, Inc., 2002. Used with permission. All rights reserved. www.areditions.com.

I also made an edition for three voices or instruments, with texts and translations, however leaving out the first one for copyright reasons, being edited the first time by Peter Bergquist, in the editions mentioned above, as nr. 33. His number 34 in the same volume is number 43 in MOM. Bergquist published the numbers 44-48 in his volume *The complete motets*, nr. 21, Madison 2006, (A-R Editions) as numbers 1-5.

All other pieces were published before by Franz Xaver Haberl (after Carl Proske) from MOM in: *Sämtliche Werke I*, Regensburg 1894, numbers 25-57; Haberl gave separate numbers to the second, third and fourth part of each work, so the numbers do not agree.

Some pieces have been provided with so called high clefs or *chiavette*. In these cases I added a version *alla quarta bassa* or *alla quinta bassa*, a fourth or a fifth down. I gave the subtitle *come stà* to the version in the printed pitch and *alla quarta bassa* to the version transposed down. I added bar lines as they were usual in contemporary keyboard intabulations.

I made my edition by scanning the *Sämtliche Werke I*, included in IMSLP, and correcting it with Sibelius from the facsimile of *Magnum Opus Musicum*, included in IMSLP as well. Arnold den Teuling, Assen (Netherlands) 2018

Content

Adoramus te Christe (1) (not in MOM, Bergquist 19-33) <i>come stà</i>	4
Adoramus te Christe (1) (not in MOM, Bergquist 19-33) <i>alla quarta bassa</i>	5
Adoramus te Christe (2) (MOM 43, Bergquist 19-34)	6
Adoramus te Christe (3) (MOM 44, Bergquist 21-1) <i>come stà</i>	7
Adoramus te Christe (3) (MOM 44) <i>alla quarta bassa</i>	8
Verbum caro panem verum (MOM 45, Bergquist 21-2) <i>come stà</i>	9
Verbum caro panem verum (MOM 45) <i>alla quarta bassa</i>	11
Agimus tibi gratias (MOM 46, Bergquist 21-3)	13
In pace in idipsum (MOM 47, Bergquist 21-4)	14
Ad te perenne gaudium (MOM 48, Bergquist 21-5)	16

Adoramus te Christe (1)

MOM deest
come stà

Orlande de Lassus (Mons 1532 - Munchen 1594)
Arrangement Arnold den Teuling 2018

This piece had been first published in print in 1586 by Adrian Ballard & Robert Ballard, *Beatissimae virginis Mariae octo cantica modis tonorum octo quaternisque vocibus distincta, adiectis ad haec duplici Salve regina, Missa quinti toni, Veni creator, Te Deum laudamus, Adoramus te Christe, 3 et 4 voc et Tibi laus.* (RISM 1586f, reprint 1597a). It has not been included in the edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, nor in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894. The arrangement of Lasso's first *Adoramus te Christe* is based on the following critical edition: *Orlando di Lasso: The Complete Motets 19: Motets from printed Anthologies and Manuscripts, 1580-1594*, edited by Peter Bergquist. Recent Researches in the Music of the Renaissance, vol. 130. Middleton, WI: A-R Editions, Inc., 2002. Used with permission. All rights reserved. www.areditions.com <<http://www.areditions.com>> .

The clefs of this piece are G2, G2 and C1, so high clefs or chiavette. Besides this version come stà (is notated pitch) I also give a version alla quarta bassa, a fourth down.

Adoramus te Christe (1)

MOM deest
alla quarta bassa

5

Orlande de Lasso (Mons 1532 - Munchen 1594)
Arrangement Arnold den Teuling 2018

This piece had been first published in print in 1586 by Adrian Ballard & Robert Ballard, *Beatissimae virginis Mariae octo cantica modis tonorum octo quaternisque vocibus distincta, adiectis ad haec duplici Salve regina, Missa quinti toni, Veni creator, Te Deum laudamus, Adoramus te Christe, 3. et 4. voc. et Tibi laus.* (RISM 1586f, reprint 1597a). It has not been included in the edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, nor in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894. The arrangement of Lasso's first *Adoramus te Christe* is based on the following critical edition: *Orlando di Lasso: The Complete Motets 19: Motets from printed Anthologies and Manuscripts, 1580-1594*, edited by Peter Bergquist. Recent Researches in the Music of the Renaissance, vol. 130. Middleton, WI: A-R Editions, Inc., 2002. Used with permission. All rights reserved. www.areditions.com <<http://www.areditions.com>> .

The clefs of this piece are G2, G2 and C1, so high clefs or chiavette. Besides this version *alla quarta bassa* (a fourth down), I also give a version *come stà*, its notated pitch.

Adoramus te, Christe (2)

Magnum opus musicum 43

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

1

4

7

10

13

17

20

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations. See my edition for voices or instruments for the text and translation, and some critical remarks. Bassus 21-23 Longa: in the 1588/1597 edition: 3 Breves.

Adoramus te, Christe (3)

Magnum opus musicum 44

come stà

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

7

5

8

12

16

18

The edition by Ferdinand and Rudolph di Lasso, Magnum opus musicum, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations.

See my edition for voices or instruments for the text and translation. The original seems to be provided with high clefs.

So I also give a transcription alla quarta bassa too: this is the edition come stà.

Adoramus te, Christe (3)

Magnum opus musicum 44

alla quarta bassa

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

5

8

12

16

18

The edition by Ferdinand and Rudolph di Lasso, Magnum opus musicum, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations.

See my edition for voices or instruments for the text and translation.

I present this transcription transposed a fourth down, because the original seems to give high clefs.

Verbum caro

Magnum opus musicum 45
come stà

Orlande de Lassus (Mons 1532 - München 1594)
Transcription Arnold den Teuling 2018

9

5

9

13

17

20

22

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations. See my edition for voices or instruments for the text and translation.

The original appears to be provided with high clefs. So I also give a transcription alla quarta bassa: this is the edition come stà.

Verbum caro

Magnum opus musicum 45
alla quarta bassa

Orlande de Lassus (Mons 1532 - München 1594)
Transcription Arnold den Teuling 2018

11

The musical score is written for a single melodic line and a basso continuo line. The key signature is G major (one sharp), and the time signature is 4/4. The score is divided into measures, with measure numbers 5, 9, 13, 17, 20, and 22 indicated at the beginning of their respective staves. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line at measure 22.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations. See my edition for voices or instruments for the text and translation.

The original appears to be provided with high clefs. So I also give a transcription *alla quarta bassa*: this is the edition *alla quarta bassa*.

Agimus tibi gratias

Magnum opus musicum 46

13

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

1

5

10

14

17

19

22

See also my edition for voices or instruments.

In pace in idipsum

Magnum opus musicum 47

Orlande de Lassus (Mons 1532 - München 1594)
Transcription Arnold den Teuling 2018

1

5

9

13

16

19

22

25

28

The image displays two systems of musical notation for a piece titled 'In pace' by Johann Sebastian Bach. The first system, labeled with the measure number '25' at the top left, contains measures 25, 26, and 27. The second system, labeled with the measure number '28' at the top left, contains measures 28, 29, and 30. Both systems are written for a single melodic line on a five-line staff, using a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The piece concludes with a double bar line at the end of measure 30.

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations. See my edition for voices or instruments for the text and translation.

Ad te, perenne gaudium

Magnum opus musicum 48

Orlande de Lassus (Mons 1532 - München 1594)
Transcription Arnold den Teuling 2018

1

5

9

The edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, does not give bar lines, but it was usual to use them in keyboard intabulations.

See my edition for voices or instruments for the text and translation.

In the edition by Peter Bergquist, *The complete motets*, nr. 21, Madison 2006, (A-R Editions) it is number 5 and in Proske - Habert, *Sämtliche Werke I*, Regensburg 1894 it is nr. 57.