

Domine non est exaltatum cor meum

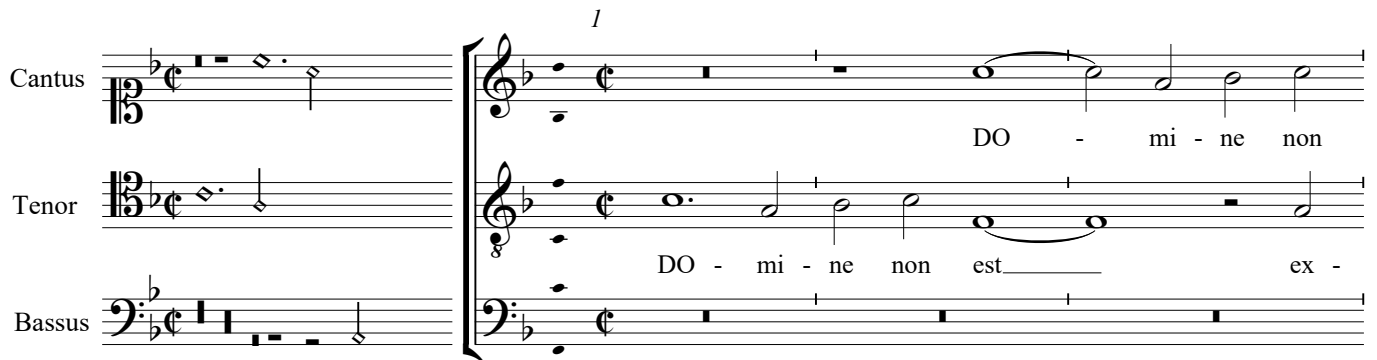
Motettarum trium vocum 1577 2, Magnum opus musicum 31

Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Prima pars, Trium vocum. XXXI.

1

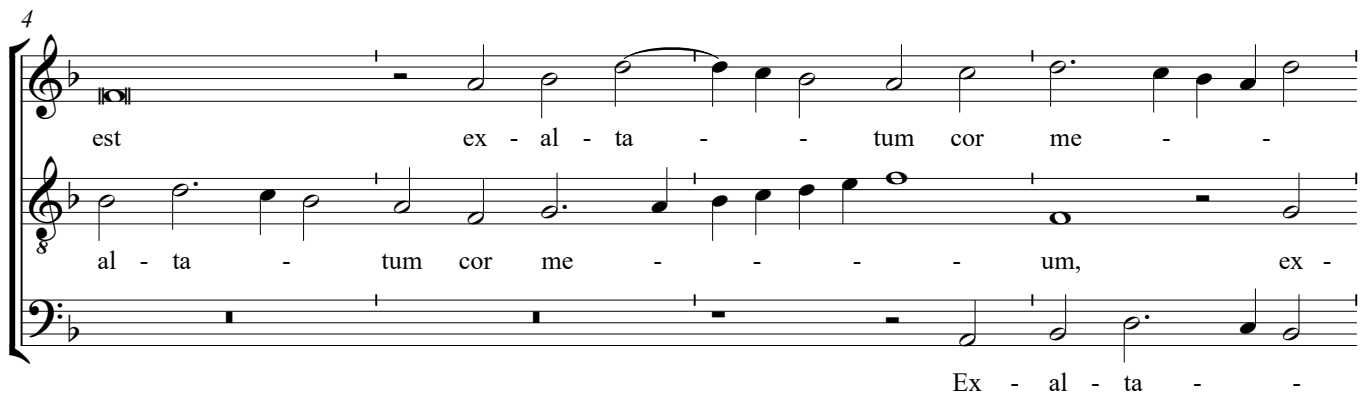


Cantus DO - mi - ne non

Tenor DO - mi - ne non est ex -

Bassus

4

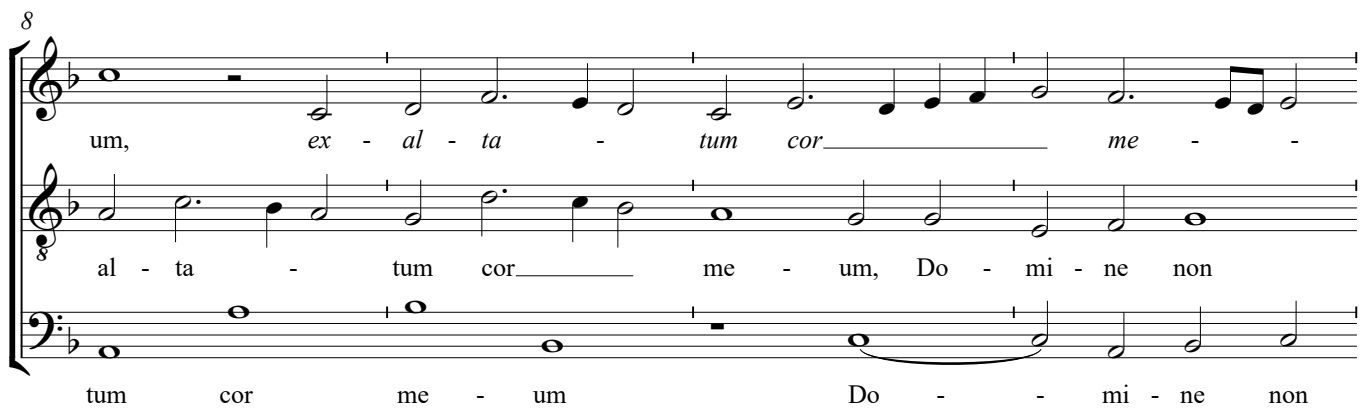


est ex - al - ta - - tum cor me - -

al - ta - tum cor me - - - - - um, ex -

Ex - al - ta - -

8

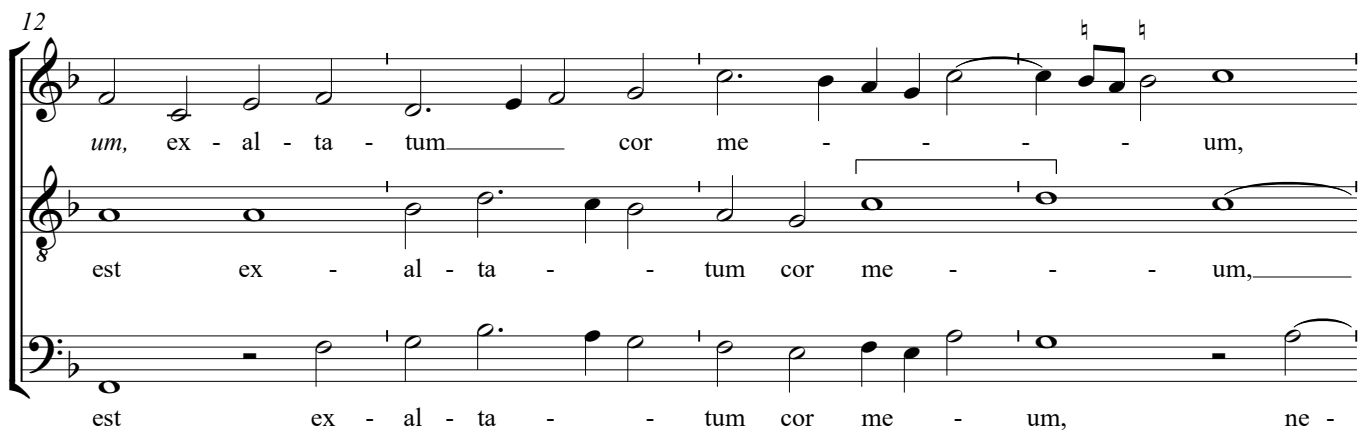


um, ex - al - ta - tum cor me - -

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

tum cor me - um Do - - mi - ne non

12



um, ex - al - ta - tum cor me - - - - - um,

est ex - al - ta - - tum cor me - - - - - um,

est ex - al - ta - - tum cor me - um, ne -

16

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

ne - que e - la - ti

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

20

- cu - li me - i, ne - que am - bu - la - ui in

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

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

24

ma - gnis, am - bu - la - ui in

- que am - bu - la - ui in ma - nis, ne - que

ne - que am - bu - la - ui in

28

ma - gnis, ne - que am - bu - la - ui,

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

ma - gnis, ne - que

32

ne - que am - bu - la - - vi in ma - -
 am - bu - la - - ui in ma - -
 am - bu - la - - vi in ma - gnis,

36

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

40

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

44

- per me, si non hu - mi - li - ter
 per me, si non hu - mi - li - ter sen -
 me, si non hu - mi - li - ter

48

sen - ti - e - bam, sed ex - al - ta - ui a - - ni -
 - ti - e - - bam sed ex - al - ta - ui
 sen - ti - e - bam, sed ex - al - ta - ui

52

mam me - - am, sed ex - al - ta - - ui, *sed*
 a - ni - mam me - am sed ex - al - ta -
 a - ni - mam me - am, *sed* ex - al - ta - vi a - ni -

56

ex - al - ta - vi, sed ex - al - ta - ui a - ni - mam
 ui a - - - - ni - mam, sed ex - al - ta - vi
 mam me - am, sed ex - al - ta - vi, *sed* ex - al - ta - vi

60

me - - - - am.
 a - - - - ni - mam me - - - - am.
 a - ni - mam me - - - - am.

64 Secunda pars.

SI - cut ab - lac - ta - tus est, si - cut

68

- lac - ta - tus est, si - cut ab - lac - ta - tus
ab - lac - ta - tus est, si - cut ab - lac - ta - tus est,
cut ab - lac - ta - tus est,

72

est, si - cut ab - lac - ta - tus est
si - cut ab - lac - ta - tus est su - per ma -
si - cut ab - lac - ta - tus est su - per

76

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

80

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

84

am, i - ta re - tri - bu - ti - o, i - ta am, i - ta re - tri - bu - - ti - o, i - ta re - i - ta re - tri - bu - ti - o, i - ta

88

re - - tri - bu - ti - o in a - ni - ma me - - tri - bu - ti - o in a - ni - ma me - re - tri - bu - - ti - o in a - ni - ma me -

92

- - - a, spe - ret I - sra - el, - - - a, spe - ret I - sra - el in Do - mi - no, spe - - a, spe - ret I - sra - el, spe -

96

spe - ret I - sra - el in
 - ret I - sra - el in Do - mi - no. spe -
 - ret I - sra - el in Do - mi - no, spe - ret I - sra -

100

Do - mi - no, spe - ret I - sra - el, spe - ret
 - ret I - sra - el in Do - mi - no, spe - ret I - sra -
 el, spe - ret I - sra - el, spe - ret

104

I - sra - el, spe - ret I - sra - el in Do - mi - no, ex hoc
 el, spe - ret I - sra - el in Do - mi - no
 I - sra - el, spe - ret I - sra - el in Do - mi - no ex hoc

108

nunc et vs - quae, ex hoc
 ex hoc nunc et vs - quae, ex hoc
 nunc et vs - que, ex hoc nunc

112

nunc et us - - que, ex hoc

nunc, ex hoc nunc, ex

ex hoc nunc, ex hoc

116

nunc, ex hoc nunc et vs -

hoc nunc, ex hoc

nunc, ex hoc nunc et vs -

120

- quae in sae - cu - lum, ex hoc

nunc et vs - que in -

- - quae in sae - cu - lum, ex hoc

123

nunc et vs - - - quae in sae - cu - lum.

sae - - - cu - lum.

nunc et vs - quae in sae - cu - lum.

This piece is number 2 in the edition by Peter Bergquist, *The complete motets*, nr. 11, Madison 1995, (A-R Editions), who used the edition by Adam Berg, München 1577. It is nr. 31 and 32 in the edition Proske - Haberl, *Sämtliche Werke I*, Regensburg 1894. In the edition by Le Roy and Ballard, Paris 1576, see below, it starts on fol 3v-4.

I scanned this last edition and edited it in Sibelius according to the edition by Ferdinand and Rudolph di Lasso, *Magnum opus musicum*, München 1604, included in IMSLP. In this edition the pieces in three voices are the numbers 25 - 48.

I compared the Cantus of this edition to the Discantus of the edition by Adam Berg, München 1577, which is accessible by internet; the other parts were not available to me. But I used a microfilm of all the three parts in the Utrecht University Library, 7 G38, of the Paris edition by Le Roy and Ballard, 1576: *Moduli/ Nondum prius editi/ Monachii Boioariae/ Ternis vocibus, AB/ Orlando Lasso/ Compositi./ LVTETIAE PARISIORUM./ Apud Adrianum le Roy, & Robertum Ballard,/ Regis Typographos sub signo/ montis Parnassi MDLXXVI./Cum privilegio Regis ad decennium.*

The names of the parts are Superius, tenor and bassus in this edition.

None of these editions has bar lines; I added them in my transcriptions for keyboard instrument or harp of this piece, as it was usual in contemporary keyboard intabulations.

I edited ten shorter pieces from Lassus's collection some years ago. They have been included in IMSLP and in my own site Ottaviano Petrucci, home.planet.nl/teuli049. In 2018 I added a collection of 6 motets in three voices which were not included in the 1576 and 1577 collections, with 7 intabulations for keyboard instrument or harp; I had to leave out one of the three voiced motets for copyright reasons, but with permission of the publisher I could give an intabulation of this particular piece. These collections are given elsewhere in this site. I now completed the collection with 7 larger motets. This are the numbers in the three collections, *Magnum opus musicum*, (Proske - Haberl/ Bergquist = München 1577): 31 (31-32/ B2), 34 (35-38/ B4), 36 (40-41/ B10), 37 (42-43/ B6), 40 (46-47/ B14), 41 (48-49/ B8), 42 (50-51/ B12). Proske - Haberl gave separate numbers to parts of one piece. The order in the editions Paris 1576 is different from both the other two.

There are inconsistencies in the spelling of the Latin text within each of these editions. I normalised the texts according to the usage of the period, but in the texts and translations below I normalised them to modern usage, with some exceptions. I removed the inconsistencies in the interpunction and the use of capitals. The repetitions in the texts are not fully printed in these three editions. They give texts and repetition signs at different places. I edited them according to the edition 1604 for practical reasons.

As to this piece: the spelling -quae for -que in vsquae bar 108 ff. only occurring in the edition 1604 implies in my opinion that it should be pronounced as English "a", and not as English "e" in "the" and the schwa in other Germanic languages and French. In the Tenor and Bassus vsque is as usual, but not consequently, abridged to vsq; the editions 1576 and 1577 give vsque in all cases.

At the bottom of the page with the first part of the Bassus is printed: VERTE, turn.

Tenor Bar 83 note 2-4: the Paris edition 1576 gives one brevis c'.

Text and translation: (Ps. 130 Vulgata, 1-3)

1 Domine, non est exaltatum cor meum, neque elati sunt oculi mei, neque ambulavi in magnis neque in mirabilibus super me.

2 Si non humiliter sentiebam sed exaltavi animam meam sicut ablactatus super matrem suam, ita retribulatio in anima mea.

3 Speret Israel in Domino ex hoc nunc et usquae in saeculum.

1 Lord, my heart is not exalted, nor are my eyes elevated, nor did I walk in greatness nor in splendour above my ability.

2 If I did not feel in a humble mood but exalted my soul: like a child moved away from above his mother's breast, so there is distress in my soul.

3 Let Israel hope in the Lord, now in the present and in eternity.

The piece may be performed by voices or instruments ATB.

Domine non est exaltatum cor meum

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Orlande de Lassus (Mons 1532 - München 1594)


Transcription Arnold den Teuling 2018

Prima pars, Trium vocum. XXXI. 1

DO - mi - ne non est
 ex - al - ta - tum cor me - um, ex -
 al - ta - tum cor me - um, ex - al - ta -
 tum cor me - um, ne - que
 e - la - ti sunt, o - cu - li me - i, o - cu - li me -
 i, ne - que am - bu - la - ui in ma -
 gnis, am - bu - la - ui in ma - gnis, ne - que
 am - bu - la - ui, ne - que am - bu - la -
 vi in ma - gnis, ne -
 que in mi - ra - bi - li - bus su - per me, in mi - ra - bi -
 li - bus su - per me, si non hu - mi - li -
 ter sen - ti - e - bam, sed ex - al - ta - ui a - ni -


52

 mam me - - - - am, sed ex - al - ta - ui, *sed*

56

 ex - al - ta - vi, sed ex - al - ta - ui

59

 a - ni - mam - - - - - am.

64 *Secunda pars.*

 SI - cut ab - lac - ta - tus est, _____

70

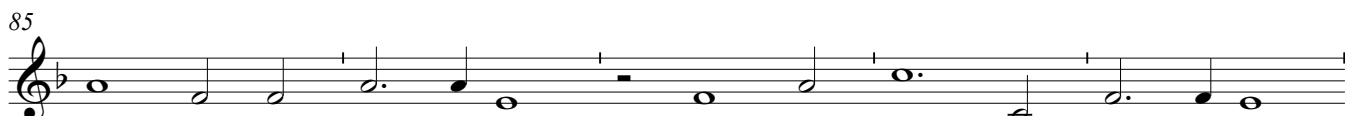
 - si - cut ab - lac - ta - tus est, si - cut ab - lac - ta - - - tus

75

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


80

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

85

 ta re - tri - bu - ti - o, i - ta re - tri - bu - ti - o

90

 in a - ni - ma me - - - a, spe - ret

95

 I - sra - el, _____ spe - ret I - sra -

99

 el in Do - mi - no, spe - ret I - sra - el, *spe - ret*

104

 I - sra - el, spe - ret I - sra - el in Do - mi - no, ex hoc _____

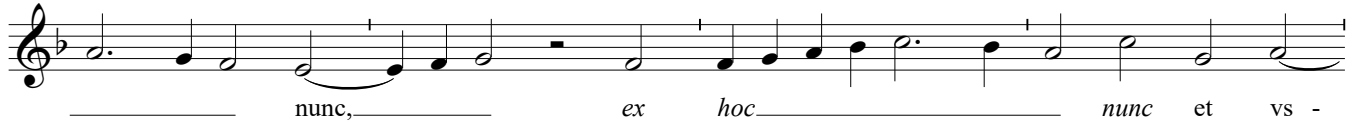
108



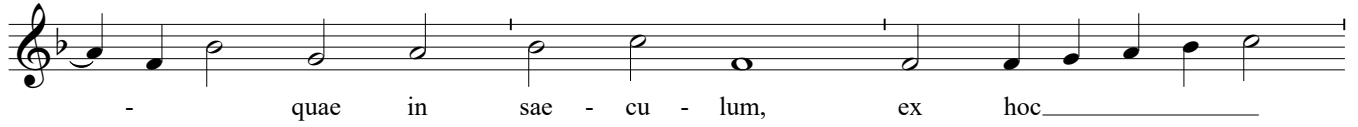
112



116



120



123



Tenor

Domine non est exaltatum cor meum

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Orlande de Lassus (Mons 1532 - München 1594)

Transcription Arnold den Teuling 2018

Prima pars, Trium vocum. XXXI.

1

DO - mi - ne non est ex -
al - ta - - - tum cor me - - - - - um, ex -
al - ta - - - tum cor me - um, Do - mi - ne non est ex -
al - ta - - - tum cor me - um, ne - que
e - la - ti sunt, ne - que e - la - ti sunt o - cu - li
me - i, ne - que am - bu - la - ui in ma - nis, ne - que
am - bu - la - vi in ma - gnis, ne - que am - bu - la -
- ui in ma - - - - - gnis, ne - que
in mi - ra - bi - li - bus su - - - - - per me, ne -
que in mi - ra - bi - li - bus su - per me, si
non hu - mi - li - ter sen - ti - e - - - - - bam sed
ex - al - ta - ui a - ni - mam me - am sed ex - al - ta -

V.S.

56

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

60

 a - - - - ni-mam me - - - - am.

64 *Secunda pars.*

 SI - cut ab - lac - ta - tus est, si - cut

68

 ab - lac - ta - tus est, si - cut ab - lac - ta - tus est, si - cut ab -

73

 lac - - - - ta - tus est su - per ma - - - - trem

77

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

82

 su - - - - am, i - ta re - tri - bu -

86

 - ti - o, i - ta re - - - - tri - bu - ti - o in

90

 a - ni - ma me - - - - a, spe - ret I - sra - el in

95

 Do - mi - no, spe - ret I - sra - el in Do - - - - mi - no.

99

 spe - ret I - sra - el in Do - mi - no, spe - ret I - sra -

104

 el, spe - ret I - sra - el in Do - mi - no ex hoc

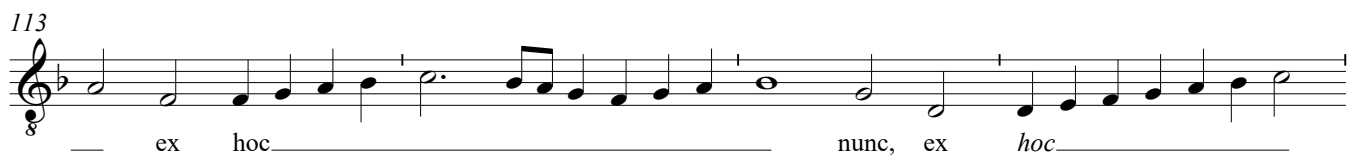
109



8 nunc et vs - - quae, ex hoc nunc,

Detailed description: This block contains the first line of musical notation, measures 109 through 112. It is written on a single staff in G major (one sharp) and 8/8 time. The melody consists of quarter and eighth notes, with some rests. The lyrics are: nunc et vs - - quae, ex hoc nunc,

113



8 ex hoc nunc, ex hoc

Detailed description: This block contains the second line of musical notation, measures 113 through 116. The melody continues with quarter and eighth notes. The lyrics are: ex hoc nunc, ex hoc

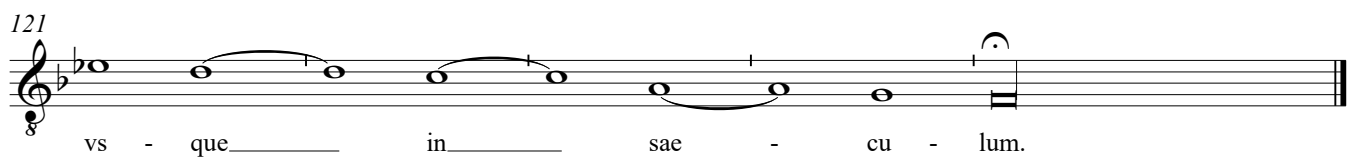
117



8 nunc, ex hoc nunc et

Detailed description: This block contains the third line of musical notation, measures 117 through 120. The melody features a long note with a slur in measure 117. The lyrics are: nunc, ex hoc nunc et

121



8 vs - que in sae - cu - lum.

Detailed description: This block contains the fourth line of musical notation, measures 121 through 124. The melody is mostly composed of half notes with slurs. The lyrics are: vs - que in sae - cu - lum.

Domine non est exaltatum cor meum

Motettarum trium vocum 1577 2, Magnum opus musicum 31

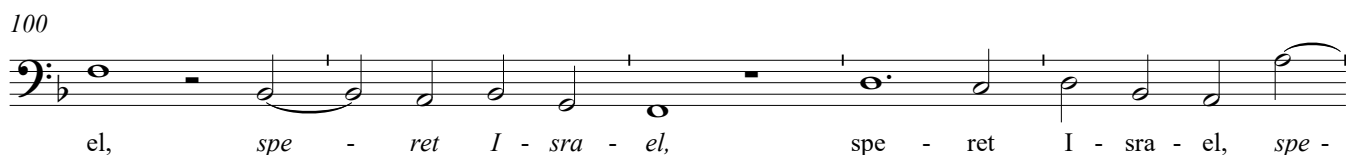
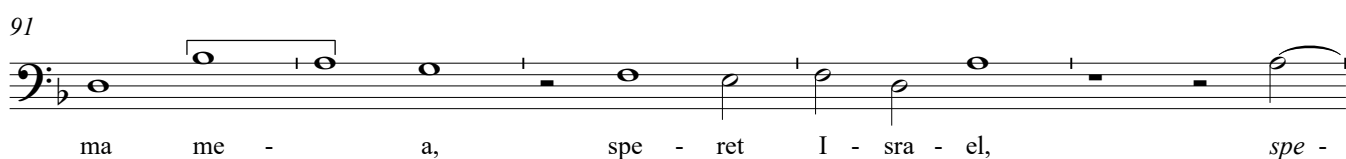
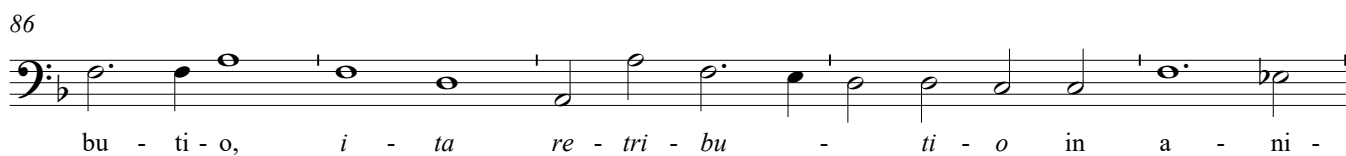
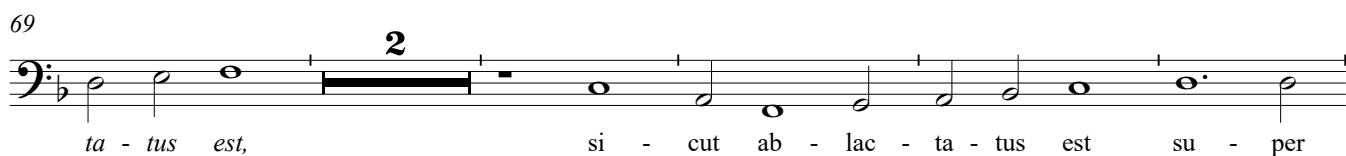
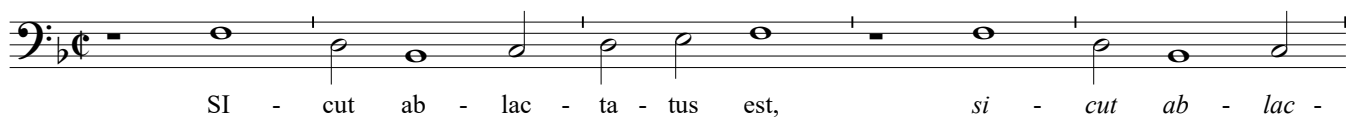
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Transcription Arnold den Teuling 2018

Prima pars, Trium vocum. XXXI.

5

9 Ex - al - ta - tum cor
me - um Do - mi - ne non est ex - al - ta -
14 tum cor me - um, ne - que e - la - ti sunt o -
18 - cu - li me - i, ne - que e - la - ti sunt o - cu - li
23 me - i, ne - que am - bu - la - ui in
28 ma - gnis, ne - que am - bu - la - vi
34 in ma - gnis, ne - que in mi - ra - bi - li - bus su -
39 per me, ne - que in mi - ra - bi - li - bus su - per
44 me, si non hu - mi - li - ter sen - ti - e - bam,
50 sed ex - al - ta - ui a - ni - mam me - am, sed
54 ex - al - ta - vi a - ni - mam me - am, sed ex - al - ta - vi, sed ex - al -
59 ta - vi a - ni - mam me - am.

64 Secunda pars.



121

musical notation for measure 121, bass clef, lyrics: sae - cu - lum, ex hoc _____ nunc et _____

124

musical notation for measure 124, bass clef, lyrics: _____ vs - quae in sae - cu - lum.