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**Sammelmappe: Kyrie-Qui tollis-Sanctus. Matona mia cara :
Schloßkirchengemeinde Schwerin, MU 093 IV-76, MU 093 IV-77**

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Musikhandschrift

Freier  Zugang





1. Kyrie,
Qui tollis und] aus der Missa: *Puisque j'ay
Sanctus* perdu.

4 vocum von Part,
Orlandus Lassus. 10 Lieder.
Soprano
Alto
Tenor
Bass

2. Matona mia cara: [anzonetta

4 vocum von Part,
Orlandus Lassus: 2 Lieder.
Soprano
Alto
Tenor
Bass

[Doppelte Stimmexemplare]



Grossherzogl. Schlosschor
1893.

238

a) Kyrie eleison. Missa V.

Orlandus de Lassus

"Puisque j'ay perdu".

1. 2. 3. 4.

5. 6. 7. 8.

Handwritten lyrics and musical notation for three voices (SATB) in common time. The music consists of four systems of four measures each. The vocal parts are:

- Soprano (S):** Ky - ri - e e - lei - son, Ky - ri - e
- Alto (A):** Ky - ri - e e - lei - son, Ky - ri - e e - lei -
- Bass (B):** Ky - ri - e e - lei -

The lyrics continue in a repeating pattern across the systems, with some variations in the Alto part.

2.

9.

10.

11-

12

13

14

157

16

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music, each with a treble clef, common time, and a key signature of one sharp. The vocal parts are written in cursive script, with lyrics such as "Kj-ri-e e-lei-son" and "Kj-ri-e e-lei-son". The piano part is indicated by a treble clef and a bass clef, with various dynamics and rests. The score is written on five-line staff paper.



3.

17.

18.

Handwritten musical score for voices and piano. The score consists of two systems of music. The top system (measures 17-18) has four staves. The first staff starts with a treble clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a sharp sign, and finally a double bar line. The second staff starts with a bass clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The third staff starts with a treble clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The fourth staff starts with a bass clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The lyrics "son." are written below each staff. The bottom system (measures 19-22) has three staves. The first staff starts with a treble clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The second staff starts with a bass clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The third staff starts with a treble clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The lyrics "Chri - - ste e - - lei - son, Chri - - ste e - -" are written below the first staff, "Chri - ste e - - - lei - son, Chri - - ste e - - lei -" below the second staff, "Chri - - ste e - - - lei - - - son, Christe e -" below the third staff, and "Chri - - ste e - - - - lei - - - son, e -" below the fourth staff.

19.

20.

21.

22.

Handwritten musical score for voices and piano, continuing from the previous page. The score consists of four systems of music. The top system (measures 19-22) has four staves. The first staff starts with a treble clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The second staff starts with a bass clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The third staff starts with a treble clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The fourth staff starts with a bass clef, a key signature of one sharp, and common time. It contains a single note followed by a rest, then a double bar line. The lyrics "Chri - - ste e - - lei - son, Chri - - ste e - -" are written below the first staff, "Chri - ste e - - - lei - son, Chri - - ste e - - lei -" below the second staff, "Chri - - ste e - - - lei - - - son, Christe e -" below the third staff, and "Chri - - ste e - - - - lei - - - son, e -" below the fourth staff.

4.

23.

24.

25.

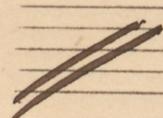
26.

lei - - . son, Chri - ste e - - . lei - - -

son, Chri - ste e - - - lei - - - son, Chri - ste e - - -

lei - - . son e - lei - - - son, Chri - ste e -

lei - - - - - - - son, Chri - ste e - - -



27.

28.

29.

30.

son, Chri - ste e - - -

lei - - -

lei - - - son, Chri - ste e - - - son, Chri -

lei - - - son, Chri - ste e - - - lei - - -



31.

32.

33.

lei - - - -

- son, Chri - ste e - lei - - - son.

- ste e - lei - - - - - son.

- son, Christe e - - lei - - - son.

34.

35.

36.

37.

Kyr - ri - e e - - - lei - son Kyr -

Kyr - ri - e e - - - lei - son, Kyr - ri - e e - - - lei -

Kyr - ri - e e - - - lei -

Kyr - ri - e e - - - lei - son, Kyr - ri - e

6.

38.

39.

40.

41.

ri-e e - - - leison.
- - - lei-son, Ky-ri-e e - - - lei-son.
- son, Ky-ri-e e - - - - - lei-son.
e - - - lei-son. — e-lei - - son, Ky-
—

42.

43.

44.

45.

ri-e e - - - lei-son, Ky-ri-e e - - - lei-son.
Ky-ri-e e-lei-son, e- lei -
Ky-ri-e e - - - lei-son. — Ky - - - - - ri-

7

46.

47.

48.

49-


 A handwritten musical score for "Kij-ri-e" consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Kij-ri-e" are written below the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "son, Kij-ri-e" are written below the notes. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "son, Kij-ri-e" are written below the notes. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "son, Kij-ri-e" are written below the notes. The score concludes with a double bar line and two diagonal lines at the bottom left.

50.

51.

52-

53.

A handwritten musical score for four voices (SATB) on five staves. The music consists of measures divided by vertical bar lines. The lyrics are written below each staff in cursive script. The first staff starts with a half note followed by three quarter notes. The second staff begins with a dotted half note followed by a quarter note and a half note. The third staff starts with a half note followed by a quarter note. The fourth staff begins with a dotted half note followed by a quarter note and a half note. The fifth staff starts with a half note followed by a quarter note.

Ky-ri-e e — lei-son, Ky-ri-e e —
— lei-son, Ky-ri-e e — lei —
- ri-e e — lei-son, Ky-ri-e e- lei-son, Ky-
e — lei-son, Ky-ri-e e- lei-son,



8.

54.

55.

56.

lei son.

son

- ri - e - - - lei - son.

son.

(b.) Cui tollis.

1.

2.

3.

4.

Qui tollis pec - ca - ta mun - di, mi -

Qui tol - lis pec - ca - ta mun - - di, mi -

Qui tol - lis pec - ca - ta mun - di, mi - se - re -

Qui tol - lis pec - ca - ta - - mun - di, mi - se - re -



9.

5. 6. 7. 8.

- se-re-re no - bis. Qui tol -

- se - - re - re no - - - bis. Qui tol -

re, misere-re no - bis. Qui tol -

- re no-bis, mi - sere-re no - bis. Qui tol -

II

9. 10. 11. 12.

- lis pec-ca-ta mun-di, su - sci-pe de -

- lis pec-ca-ta mun-di, su - sci-pe, su - sci-pe -

- lis pec-ca-ta mun-di, su - sci-pe de -

- lis pec-ca-ta mun-di, su - sci-pe de -

10.

13.

14.

15.

16.

Handwritten musical score for four voices (SATB) on five-line staves. The vocal parts are:

- Bass (B):** The bass part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).
- Soprano (S):** The soprano part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).
- Alto (A):** The alto part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).
- Tenor (T):** The tenor part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).

The lyrics are written below the staves:

pre - ca - ti - o - nem no -
 - de - pre - ca - ti - o - nem no -
 - pre - ca - ti - o - nem no -
 - pre - ca - ti - o - nem no - stram

17.

18.

19.

20.

Handwritten musical score for four voices (SATB) on five-line staves. The vocal parts are:

- Bass (B):** The bass part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).
- Soprano (S):** The soprano part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).
- Alto (A):** The alto part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).
- Tenor (T):** The tenor part consists of two staves. The first staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D). The second staff starts with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), and a half note (D).

The lyrics are written below the staves:

- stram. Qui se - des ad de - xte - ram Pa - tris.
 - stram. Qui se - des ad de - xte - ram Pa - tris.
 - stram. Qui se - des ad de - xte - ram Pa - tris.
 Qui se - des ad de - xte - ram Pa - tris,



11.

21.

22.

23.

24.

21. mi —

22. sl - re -

23. re no —

24. no —

25.

26.

27.

28.

25. bis.

26. bis.

27. ni-am

28. tu so-lus san

2.

29.

30.

31.

32.

Handwritten musical score for four voices (SATB) and piano. The score consists of two systems of music. The top system (measures 29-32) has a key signature of one sharp (F#), common time, and a bass clef. The bottom system (measures 33-36) has a key signature of one sharp (F#), common time, and a bass clef. The vocal parts sing in unison. The piano part is mostly rests or simple harmonic support. The lyrics are written below the notes.

Top System (Measures 29-32):

- Measure 29:** Tu so-lus Do - mi-nus, tu
- Measure 30:** Tu so-lus Do - mi-nus, tu
- Measure 31:** — etus.
- Measure 32:** tu so - tu

Bottom System (Measures 33-36):

- Measure 33:** so-lus al-tis si-mus, Fe —
- Measure 34:** so-lus al-tis si-mus, Fe —
- Measure 35:** — lus al-tis si-mus, Fe —
- Measure 36:** so-lus al-tis si-mus, Fe —

Handwritten musical score for four voices (SATB) and piano, continuing from the previous system. The score consists of two systems of music. The top system (measures 33-36) has a key signature of one sharp (F#), common time, and a bass clef. The bottom system (measures 33-36) has a key signature of one sharp (F#), common time, and a bass clef. The vocal parts sing in unison. The piano part is mostly rests or simple harmonic support. The lyrics are written below the notes.

Top System (Measures 33-36):

- Measure 33:** so-lus al-tis si-mus, Fe —
- Measure 34:** so-lus al-tis si-mus, Fe —
- Measure 35:** — lus al-tis si-mus, Fe —
- Measure 36:** so-lus al-tis si-mus, Fe —

Bottom System (Measures 33-36):

- Measure 33:** so-lus al-tis si-mus, Fe —
- Measure 34:** so-lus al-tis si-mus, Fe —
- Measure 35:** — lus al-tis si-mus, Fe —
- Measure 36:** so-lus al-tis si-mus, Fe —



37.

38.

39.

40.

O su Chri - ste, cum san -

-su - Chri - ste, cum san -

-su - Chri - ste, cum san -

-su Chri - ste, cum san -

41.

42.

43.

44.

cto Spi - ri - tu in glo-ri-a - De -

cto Spi - ri - tu in glo-ri-a -

cto Spi - ri - tu in glo-ri-a De -

cto Spi - ri - tu in glo-ri-a - De -

14.

45-

46.

47

48

49

D-i, in glo-ri-a — De-i Pa-tris, in glo-ri-a -
 — De-i, in glo-ri-a De — — — i Pa
 - i Pa-tris, A-men, in glo-ri-a De-i, in
 - i, in glo-ri-a — De-i in glo-ri-a - De-



50.

51.

52..

— De - - i Pa-tris, in
 - tri, A - - mess, in glo-ri-a —
 glo-ri-a De - - - i Pa-tris, A -
 - i, in glo-ri-a — De-i, in glo-ri-



53.

54.

55.

56.

glo-ri-a. in glo-ri-a De-i Pa-tris et-
 — De-i Pa — triis, in glo-ri-a De-i
 - men, in glo-ri-a De- - - i Pa-tris et-
 - a - - De-i Pa - - triis, A-men, De-i Pa-

57.

58.

— — — men.
 Pa-tris, A - men.
 — — — men.
 - triis, A - men.

16.

(c.) *Sanctus.*

1.

2.

3.

4.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a mix of quarter and eighth notes. The vocal parts are labeled "San" or "Sanctus, San" below them. The score consists of four systems of music, numbered 1 through 4 above the staves.

5.

6.

7.

8.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a mix of quarter and eighth notes. The vocal parts are labeled "Sanctus, San" below them. The score consists of four systems of music, numbered 5 through 8 above the staves.

9. 10. 11. 12.

Soprano: San - etus Do - mi - nus
Alto: San - etus Do - mi - nus De -
Tenor: San - etus Do - mi - nus
Bass: San - etus Do - mi - nus

13. 14. 15. 16.

Soprano: De - us Sa - ba - oth.
Alto: De - us Sa - ba - oth. Do -
Tenor: De - us Sa - ba - oth.
Bass: De - us Sa - ba - oth.

18.

17.

18.

19.

20.

Do - mi - nus De - us Sa -

- mi - nus - De - u Sa - ba - oth, Do -

Do - mi - nus De - us Sa - ba - oth, Do - mi -

Do - mi - nus De - us Sa -

Do - mi - nus De - us Sa - ba - oth.

21.

22.

23.

ba - oth.

mi - nus De - us Sa - ba - oth.

nus De - us Sa - ba - oth.

Sa - ba - oth.

24.

25.

26.

27.

28.

Ple - ni sunt coe - li

29.

30.

31.

32.

33.

et ter - ra glo ri-a tu - -

et ter - ra glo ri-a tu - -

et ter - ra glo ri-a tu -

et ter - ra glo ri-a tu -

20.

34

35.

36.

37.

38.

The musical score is handwritten on five staves. The first staff (Soprano) starts with a quarter note 'c' followed by a dotted half note 'g'. The second staff (Alto) starts with a quarter note 'o'. The third staff (Tenor) starts with a quarter note 'e'. The fourth staff (Bass) starts with a quarter note 'o'. The fifth staff (Bass) starts with a quarter note 'e'. The lyrics are written below each staff: 'a. glo - ri - a tu - d.', 'a. glo - ri - a tu - a.', 'a. glo - ri - a tu - a.', 'a. glo - ri - a tu - a.'.

(d) Kyrie eleison.

Sopran
Orlandus de Lassus



21

Ky - ri - e l - lei - son, Ky - ri - e
 e - lei - son, Ky - ri - e l -
 - lei - son, Ky - ri - e l - lei -
 - son, - Ky - ri - e e - lei - son, Ky - ri - e
 e - lei - son.
 Chri - ste e - lei - son, Chri - ste e -
 - lei - son, Chri - ste e -
 - lei -
 - son, Christe e - lei - son.
 Alt 34. Sopran 35. 36.
 Ky - ri - e e - - - Ky - ri - e l -
 - lei - son, Ky - ri - e e - lei - son.

Sopran.

41. 42. 43. 44.
45. 46. 47. 48.
49. 50. 51. 52.
53. 54. 55. 56.

(b.) Cui tollis.

1. 2. 3. 4.
5. 6. 7. 8.
9. 10. 11. 12.
13. 14. 15. 16.
17. 18. 19. 20.
21. 22. 23. 24.

Sopran.

25 Tenor. 26 27 28
 - bis. tu so - lus san - - -
 29 Sopran. 30 31
 - etos Tu so lus Do
 32 33 34 35
 - mi-nus, tu so-lus al - tis si - mus,
 36 37 38 39
 Fe - su Chri - ste, eum
 40 41 42
 san - cto Spi - ri -
 43 44 45
 - tu in glo-ri - d - De - i, in glo-ri -
 46 47 48 49
 - a - De - i Pa - tris, in gloria -
 50 51 52 53
 - De - i Patris, - in glori - a,
 54 55 56 57 58
 - in glo-ri - a De - i Pa - tris et men.

(c.) *Janetius*.

A handwritten musical score for a single melodic line. The score begins with a treble clef and a common time signature. The melody consists of six measures, each labeled with a number from 1 to 6 above the staff. Measure 1 contains a whole note followed by a half note. Measure 2 contains a half note followed by a quarter note. Measure 3 contains a quarter note followed by an eighth note. Measure 4 contains an eighth note followed by a sixteenth note. Measure 5 contains a sixteenth note followed by a thirty-second note. Measure 6 contains a thirty-second note followed by another thirty-second note. The name "Jan" is written below the staff.



Sopran.

7 8 9 10
 Do - mi - nus De - us.
 11 12 13. 14
 Sa - ba - oth. Do - mi - nus De -
 15 16 17 18
 - us Sa -
 19 20 21 22
 ba - oth.
 23
 24 25 26 27 28
 Ple - ni sunt coe - li
 29 30 31 32.
 et ter - ra glo - ri - a -
 33 34 35
 tu a, glo ri - a -
 36 37 38
 tu a.

(a) Kyrie eleison.

Alt.

25

Orlando de Lassus.

Handwritten musical score for Alto (Alt.) part of Orlando de Lassus' Kyrie eleison. The score consists of eight staves of music with corresponding lyrics in German. The lyrics are:

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Christe e-lei-son, Christe e-lei-son, Christe e-lei-son, Christe e-lei-son, Christe e-lei-son, Christe e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son.

The score includes a large circular library stamp from "SCHLOSSKIRCHEN-GEMEINDE SCHWERIN".



Alt.

41 42 43 44

- lei-son, Ky-ri-e leison, e-
son, e- lei son, Ky-ri-

45 46 47 48

- ri-ell lei-son, Ky-ri-e
lei son.

49 50 51 52

53 54 55 56

57 58 59 60

(b.) Cui tollis.

1 2 3 4

Cui tol-lis pec-ca-ta mun-di — di, mi-

5 6 7 8

se — re — re no — bis Cui tol-

9 10 11 12

lis pec-ca-ta mundi, su — sci-pe, su — sci-pe —

13 14 15 16

de-pre-cat-i — o-neon no —

17 18 19 20

stram. Cui se-des ad de-xete-ram Pa-tris,

21 22 23 24 25

mi — se-re — re — no — obis.



Alt.

Senor 26

24

28

tu so has san

Alt. 29

30

36

Jü so Ius Do

- minus, tu so-lus al-tis-si-mus

A handwritten musical score for organ, page 10, featuring four measures of music. The key signature is B-flat major (two flats). Measure 36 starts with a bass note. Measure 37 begins with a bass note followed by a soprano note. Measure 38 begins with a bass note followed by a soprano note. Measure 39 begins with a bass note followed by a soprano note.

A handwritten musical score for soprano voice. The vocal line begins with the lyrics "san" followed by a long dash. The first note is labeled "43". The next note is "cto" with a label "44" below it. The third note is "Spi" with a label "45" below it. The vocal line continues with a short dash, followed by "tu" on a low note, "in glo-ri-a" on a higher note, and "De-i" on a final note. The music consists of a single melodic line on a staff with vertical bar lines.

A handwritten musical score for soprano voice on five-line staff paper. The vocal line begins with a whole note followed by a half note, both in common time. The lyrics "in glori" are written below the staff. The next measure starts with a half note, followed by a quarter note, and then a dotted half note. The lyrics "a" and "Die" are written below the staff. The third measure consists of a dotted half note followed by a quarter note. The lyrics "i Pa" are written below the staff.

A handwritten musical score for organ and choir. The top staff shows the organ part with a treble clef, common time, and a melodic line consisting of eighth and sixteenth notes. The bottom staff shows the choir part with a bass clef, common time, and a harmonic line consisting of sustained notes and short dashes. The score includes lyrics in Latin: "men, in glori - a De" in measure 54, "i Pa" in measure 55, "tris, in glo - ri - a De - i" in measure 56, "Pa - tris, A-men" in measure 57, and "De" in measure 58. Measure numbers 54 through 58 are written above the staves.

(c) *Janetius*.

A handwritten musical score for a single melodic line. The key signature is common C, and the time signature is common time. The score consists of four measures, each ending with a vertical bar line. The first measure contains a whole note followed by a half note. The second measure contains a half note followed by a quarter note. The third measure contains a quarter note followed by an eighth note. The fourth measure contains an eighth note followed by a sixteenth note. Below the staff, the lyrics "Dan Dan Dan" are written, corresponding to the notes. Above the staff, the measures are numbered 1, 2, 3, and 4.



Alt.

(d.) Kyrie eleison.

Tenor.
Orlandus de Lassus.

The musical score is for Tenor voice, featuring ten staves of music. The lyrics are written in German, with some words underlined. The score includes a large circular seal at the top center.

Lyrics from the score:

- Ky - ri - e e - lei -
- son, Ky - ri - e e - lei - son, Ky - ri - e
- lei - son, Ky - ri - e - lei - son, Ky -
- ri - e - lei - son.
- Chri - ste - lei - son, Christe e -
- lei - son e - lei - son, Christe e -
- lei - son, Christe e - lei - son, Chri -
- ste - e - lei - son.
- All. Ky - ri - e - lei -
- son, Ky - ri - e - lei -



Tenor.

41 42 43 44
 lei-son, Kjü-ri-e e-leison, — Kjü-ri-e
 45 46 47 48
 e — lei-son, Kjü-ri-e e — lei
 49 50 51 52.
 - son, Kjü-ri-e e — lei-son, Kjü-ri-e
 53 54 55 56
 e — lei-son, Kjü-ri-e e — lei-son.
 (b.) *Cui tollis.*

1. 2. 3. 4.
 Cui tol — lis pee- ea-ta mun-di, misere-
 5. 6. 7. 8.
 re, mi-se-re-re no — — — bis. Cui tol-
 9. 10. 11. 12.
 lis pee- ea-ta mun-di, su-sci-pe de-
 13. 14. 15. 16.
 pre- ed- ti-o-nem no-
 17. 18. 19. 20.
 stram. Cui se- des ad de- aete-ram Pa-tris
 21. 22. 23. 24.
 mi-se-re — re no — — — bis. Cui-

Tenor.

31

25 26 27 28
 ni-am tu so-lus san
 29 Sopran 30 31 Tenor 32
 etas, ³⁰ - lus Do - - - - - tu so-
 33 34 35
 - lus al-tis si-mus,
 36 37 38 39
 Je-su - su - Chri - ste, eum san
 40 41 42 43
 eto Spi - ri-tu in
 glo-ri-a De - i Pa-tris, A-men, in glo-ri-
 44 45 46 47
 a De - i, in glo-ri-a De - i
 48 49 50 51
 Pa-tris, A-men, in glo-ri-a De - i
 52 53 54 55
 Pa-tris, A - men.

(c) Sanctus.

1 2 3 4
 San

Tenor.

5 6 7 8.

- etus, san - etus,

9 10 11

San - etus Do - mi -

12 13 14 15 16.

- nus De - us Sa - ba - oth.

17 18 19

Do - mi - nus De - us Sa - ba - oth.

20 21 22 23.

Do - mi - nus De - us Sa - ba - oth.

24 25 26 27 28

Ple - ni sunt col - li

29 30 31. 32.

et ter - ra glo - ri -

33 34 35.

- a tu a glo - ri -

36 37 38

a tu a.



(a.) Kyrie eleison.

Orlandus de Lassus.

Bass.

33

GROSSH. SCHLOSSKIRCHE
1851
GROSSWIESEN

33

Kyrie eleison.
Kyrie eleleison.
Kyrie eleleison, Kyrie ele-
Kyrie elelei son.
Chri-ste elelei son, e-son.
Chri-ste elelei son, Christe ele-
Kyrie elelei son.
Kyrie elelei son, Kyrie ele-
Kyrie elelei son, e-lei-



Bass.

41. - son, Ky - ri - e - lei - son.
 42. - Ky - ri - e - lei
 43. - son, Ky - ri - e - lei - son - Ky -
 44. - ri - e - lei - son.

(b.) Cui tollis.

1. Cui tol - lis pec - ca - ta - mun - di, mi - se - re -
 2. re no - bis, mi - se - re - re no - bis. Cui tol -
 3. lis pec - ca - ta mundi, su - sei - pe de -
 4. pre - ca - ti - o - nem no - stram.
 5. Cui se - des ad de - xte - ram Pa - tris,
 6. mi - se - re - re no - bis.

Bass.

35

25. 26. 27. 28.

 29. *Sopran* 30. 31. 32. *Bass.*
 estas, ... lus Do ... mi ... tu
 33. 34. 35.
 solus altis si ... mus.
 36. 37. 38. 39.
 Te - su Christi ste, cum san ...
 40. 41. 42. 43.
 cto Spi ri-tu in glo-ri -
 44. 45. 46. 47.
 a De-i, in glo-ri-a De-i.
 48. 49. 50. 51.
 in glo-ri-a De-i, in glo-ri-a De -
 52. 53. 54. 55.
 i, in glo-ri-a De-i Pa -
 56. 57. 58.
 tris, A-men, De-i Pa - tris, A - men.

(c.) Sanctus.

San ... etas, San ...

Bass.

5 etus, San 6. etus, San
 8 9 10 11
 12 13 14 15 16 etus Do - mi -
 17 18 19 20
 21 22. 23
 24 25 26 27
 28 29 30 31
 32 33 34 35
 36 37 38

- etus, San - etus, San -
 etus Do - mi -
 - nus, De - us Sa - ba - oth,
 Do - mi - nus De - us
 Sa - ba - oth.
 Ple - ni sunt eoe -
 - li et ter - ra
 glo - ri - a tu - a. - glo -
 - ri - a tu - a.

von Orlandus Lassus.

1.

2.

3.

4.

Ma-to-na mi - d
Mädchen! du bō gna-den... ca-ra mi fol-le.
Ma-to-na mi - a ca-ra mi fol-le.
Ma-to-na mi - d - ea-ra mi folle.
Ma-to-na mi - d ea-ra mi fol-le.



re can - zon Ma-to-na mi - a
Knecht ge - nad Mädchen du gna - den.
re can - zon Ma-to-na mi - a
Knecht ge - nad Mädchen du gna - den.
re can - zon Ma-to-na mi - a
Knecht ge - nad Mädchen du gna - den.
re can - zon Ma-to-na mi - a

9. 10. 11. 12.

ca - ra
- reiches

mi fol-le-re 27 can - zon canz
mir armen Knecht gen ad! ein

ea - ra mi fol-le- re can - zon can-

ea - ra mi fol - le - re can - zon can-

ea - ra mi fol - le - re can - zon canz
mir armen Knecht ge - nad ein

13. 14. 15. 16.

tar sot-to fi - ne - stra Lan - tze buon com - pa -
Landsknecht unterm Fenster ist dir gut Ka - me -

tar sot-to fi - ne - stra Lan - tze buon com - pa -

tar sot-to fi - ne - stra Lan - tze buon com - pa -

tar sot-to fi - ne - stra Lan - tze buon com - pa -
Landsknecht unterm Fen. ster ist dir gut Ka - me ..

17. 18. 19. 20.

gnon don don don diri diri dondon don don don
- rād,

gnon don don don diri diri don dondon don don don

gnon don don don diri diri dondon don don don don

gnon don don don diri diri don don don don don
- rād

///

21. 22. 23. 24.

don diri diri dondon don don ti pregomascol-
thust gut auf mich zu

don diri diri don don don don don ti pregomascol-

don diri diri don don dondon don don ti pregomascol-
thust gut auf mich zu

25.

26.

27.

28.

ta-re che mi can-tar de bon ti
 ta-re che mi can-tar de bon ti
 ta-re che mi can-tar de bon ti
 ta-re che mi can-tar de bon ti

29.

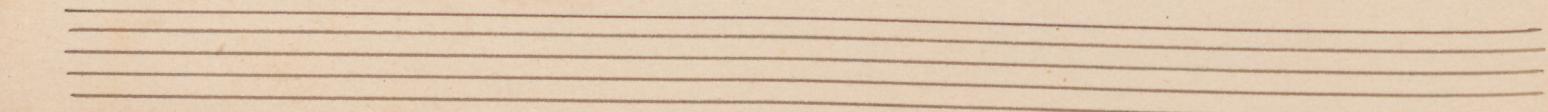
30.

31.

32.



prego m'ascol-ta-re che mi can-tar de
 prego m'ascol-ta-re che mi can-tar de
 prego m'ascol-ta-re che mi can-tar de
 prego m'ascol-ta-re che mi can-tar de





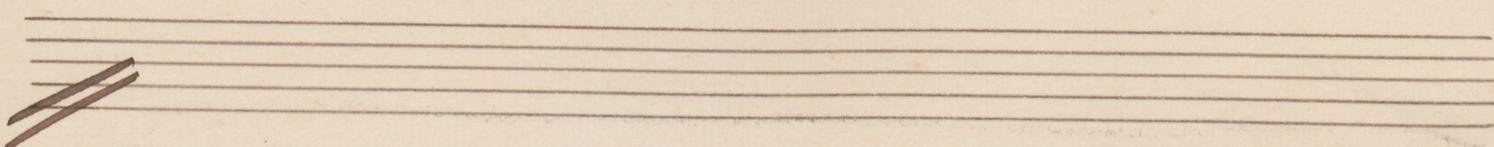
33.

34.

35.

36.

bon e mi ti foller be - ne co - me gre -
bon e mi ti foller be - ne co - me
bon e mi ti foller be - ne co - me gre -
bon e mi ti foller be - ne co - me gre -



37

38.

39.

40.

- coe ca - pon don don don di - ri di - ri don don don
grecoe ca - pon don don don di - ri di - ri don dondon
— coe ca - pon don don don di - ri di - ri don don don don
- coe ca - pon don don don di - ri di - ri don don

41.

42.

43.

44

don don don don diri di-ri don don don don co-

don don don don diri di-ri don don don don co-

don don don don diri di-ri don don don don co-

don don don don diri di-ri don don don don co-

45.

46.

47.

48.

- màndar al-le edz - ze cazz - zar cazz - zar con

- màndar al-le cazz - ze cazz - zar cazz - zar con

- màndar al-le cazz - ze cazzar cazzar con

- màndar al-le cazz - ze cazzar cazzar con

49. *Cazze*

50. *Cazze*

51. *Cazze*

52. *Cazze*

le fal - con co - manda ral - le caz - ze caz -
 - le fal - con co - manda ral - le caz - ze caz -
 le fal - con co - manda ral - le caz - ze
 le fal - con co - manda ral - le caz - ze

53. *Cazzar*

54. *Cazzar*

55. *Cazzar*

56. *Cazzar*

- zar caz - zar con - le fal - con mi
 - zar caz - zar con - le fal - con mi
 cazzar cazzar con le fal - con mi
 cazzar cazzar con le fal - con

57.

58.

59.

60

grasse co - me ro -

ti por-tar bee- eaz - ze

69

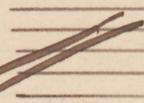
ti por-tar bee- eaz - ze

grasse co - me ro -

ti por-tar bee- eaz - ze

grasse co - me ro -

grasse co - me ro -



61.

62.

63.

64.

- gnon don don don diri diri don don don don don don don

- gnon don don don diri diri don don don don don don don

- gnon don don don diri diri don don don don don don don

- gnon don don don diri diri don don don don don don

65.

66.

67.

68.

don diri diri don don don don : si mi non saper
 don diri diri don don don don si mi non saper
 don diri diri don don don don don si mi non saper
 don diri diri don don don don don si mi non saper

69.

70.

71.

72.

di - re tan - te bel - le ra — zon si
 di - re tan - te bel - le ra — zon si
 di - re tan - te bel - le ra - zon si
 di - re tan - te bel - le ran - zon si

73. 74. 75. 76.

mi non saper di - re tan-te bel - le ra -

mi non saper di - re tan-te bel - le ra -

mi non saper di - re tan-te bel - le ra -

mi non saper di - re tan-te bel - le ra -

77 78 79. 80

- zon Pe- trarcha mi - non sa - per ne

- zon Pe- trarcha mi - non sa - per ne

- zon Pe- trarcha mi - non sa - per ne

- zon Pe- trarcha mi - non sa - per ne

81.

82.

83.

84.

fon-te d'He-li - con don don don diri diri
 fon-te d'He-li - con don don don diri diri
 fon-te d'He-li - con don don don diri diri
 fon-te d'He-li - con don don don diri diri

85.

86.

87.

88.

don don don don don don don don diri diri don don don
 don don don don don don don don diri diri don don don
 don don don don don don don don diri diri don don don
 don don don don don don don diri diri don don

89.

90.

91.

92.

don se ti mi follerbe - ne
 don se ti mi follerbe - ne mi
 don se ti mi fol - lerbe — ne mi
 don se ti mi follerbe - ne mi

93

94

95

96

mi non es - ser pol - tron se ti mi
 non es - ser pol - tron se ti mi
 non es - ser pol - tron se ti mi fol -
 non es - ser pol - tron se ti mi

97. 98. 99. 100.

follerbe - ne mi non es- ser pol -
foller be - ne mi non es- ser pol -
ler be - ne mi non es - ser pol -
foller be - ne mi non es - ser pol -

~~101~~

101 102. 103. 104.

- tron mi friccar tutta no - te ur - tar
- tron mi friccar tut - ta notte ur - tar ur -
- tron mi friccar tutta not - te ur - tar ar -
- tron mi friccar tutta not - te urtar

105. 106. 107. 108.

109. 110. 111. 112.

51

113. 114. 115. 116.

don don don don don don don.

don don don don don don don.

don don don don.

don don don don diri diri dondon don don.



Sopran.

von Orlando Lassus.

Ma-to-na mi-d ca-
 rd
 mi fol-le-re — can-zon
 Ma-to-na mi-d ca-
 rd
 mi fol-le-re — can-zon can-
 tar sot-to fi-ne-stra Lan-tze
 buon com-pa-gnon dondon don diri diri
 don don don don dondon don diri diri
 don don don don ti prego mascol-
 - ta-re che mi can-tar de
 bon ti prego mascol- ta-re
 che mi can-tar de bon e



 1 2. 3.
 4. 5. 6.
 7. 8. 9.
 10. 11. 12.
 13. 14. 15.
 16. 17. 18.
 19. 20. 21.
 22. 23. 24.
 25. 26. 27.
 28. 29. 30.
 31. 32. 33.

Sopran.

mi ti foller be-ne eo-me gre-
 - coe ca-pon don don don diri diri
 don don don don don don don diri diri
 don don don don eo-màndar al-le
 caz-ze caz-zar caz-zar con
 le fal-con eo-màndar al-le
 caz-ze caz-zar caz-zar con
 le fal-con mi ti por-tar bec-
 - caz-ze grasse eo-me ro-
 - gnor don don don diri diri don don don
 don don don don diri diri don don don

Soperan.

57

67 don si mi non saper di - re
 68 tan-te bel-le ra — zon si
 69 mi non saper di - re tan-te bel-
 70 le ra — zon Pe-trarcha mi-
 71 — non sa-per ne fon-te
 72 73 74 75
 76 77 78
 79 80 81
 82. 83 84
 85 86 87
 88 89 90
 91 92 93
 94 95 96
 97 98 99

don don don don don don diri diri
 don don don don don don don diri diri
 don don don don se ti mi
 foller be-ne mi non es-
 ser pol-tron se ti mi
 foller be-ne mi non es-

Sopran.

100. 101. 102.
 ser pol - tron mi friccar tutta
 103. 104. 105.
 no - te ur-tar urtar
 106. 107. 108.
 come mon-ton dondon don diri diri
 109. 110. 111.
 don don don don don don diri diri
 112. 113. 114.
 don don don don don don don
 115. 116.
 don don don.





Alt

von Orlando Lassus.

57

Ma - to - na mi - a ca - ra
mi fol - le - re can - zon
Ma - to - na mi - a ca - ra
mi fol - le - re can - zon can -
tar sot - to fi - ne - stra Lan - tye buone com -
pa - gnon don don don di - ri di - ri
don don don don don don don diri diri
don don don don ti prego mascol.
- ta - re che mi can - tar de
bon ti prego mascol - ta - re che
mi can - tar de bon e



All.

mi ti soller be - ne co - me
 gre coe ca - pon don don don diri di-ri
 don don don don don don don diri diri
 don don don don co - mandar al - le
 caz - ze caz - zar caz - zar con -
 — le fal - con co - mandar al - le
 caz - ze caz - zar caz - zar con -
 — le fal - con mi ti por - tar bec -
 = caz - ze grasse co - me ro -
 - gnon don don don diri diri don don don
 don don don don diri diri don don don

Alt.

67. 68. 69.

don si - mi non saper di - re

70. 71. 72.

tan - te bel - le ra - zon si

73. 74. 75.

mi non saper di - re tan - te bel -

76. 77. 78.

— le ra - zon Pe = trarcha mi -

79. 80. 81.

— non sa - per ne — fonte

82. 83. 84.

d'He - li - eon don don don diri diri

85. 86. 87.

don don don don don don diri diri

88. 89. 90.

don don don don se ti mi

91. 92. 93.

foller be - ne mi non es -

94. 95. 96.

- ser pol - tron se ti mi

97. 98. 99.

foller be - ne mi non es -

Alt.

100 101 102
 - ser pol - tron mi friccar tut-
 103 104 105
 - ta notte ur - tar ur - tar ur -
 106 107 108
 - tar come mon - ton dondon don diri diri
 109 110 111
 don don don don don don don diri diri
 112 113 114
 don don don don don don don
 115 116
 don don don.

♩



Tenor.

Orlandus Lassus.

Ma-to-na mi-a ca-ra
 mi fol-le-re can-zon
 Ma-to-na mi-a ca-ra
 mi fol-le-re can-zon can-
 - tar sot-to fi-ne-stra Lan-tze
 buon compa-gnon don don don diri diri
 don don don don don don don diri diri
 don don don don don ti prego mascol-
 - ta-re che mi can-tar de
 bon ti prego mascol-ta-re che
 mi can-tar de bon e

1 2 3
 4 5 6
 7 8 9
 10 11 12
 13 14 15
 16 17 18
 19 20 21
 22 23 24
 25 26 27
 28 29 30
 31 32 33



Tenor.

mi ti foller bo-ne co-me gre-
 —— coe ca-pion don don don diri diri
 don don don don don don don diri di-ri
 don don don don don co-màndar al-le
 caz-ze cazzar cazzar con
 le fal-con co-màndar alle
 caz-ze cazzar cazzar con
 le fal-con mi ti por-tar bee-
 - eaz-ze grasse co-me ro-
 - gnon don don don diri diri dondon
 don don don don diri diri dondon

Tenor.

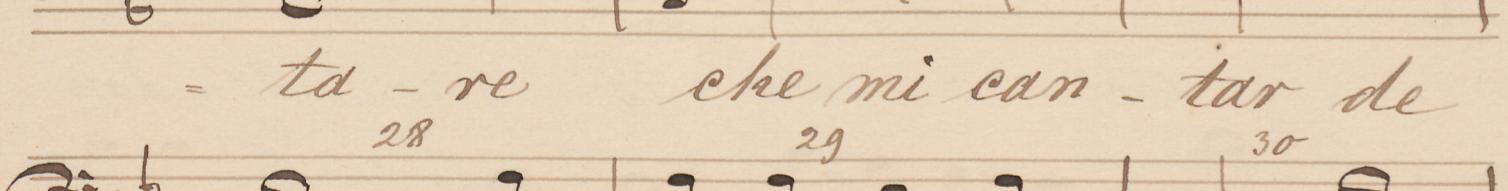
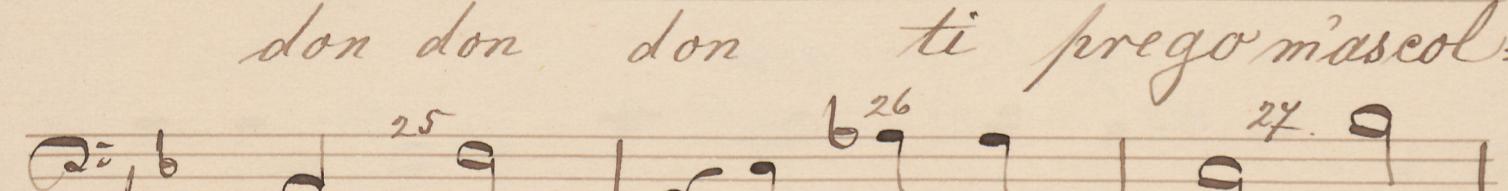
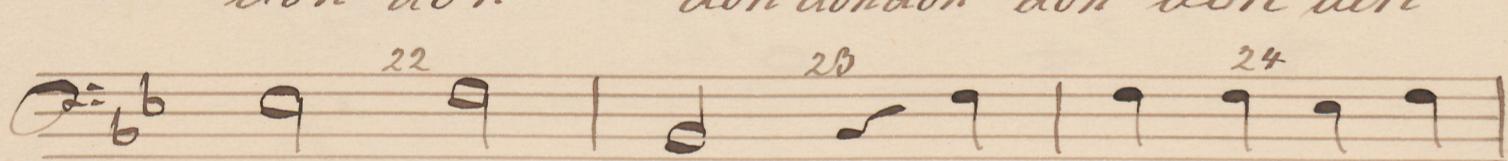
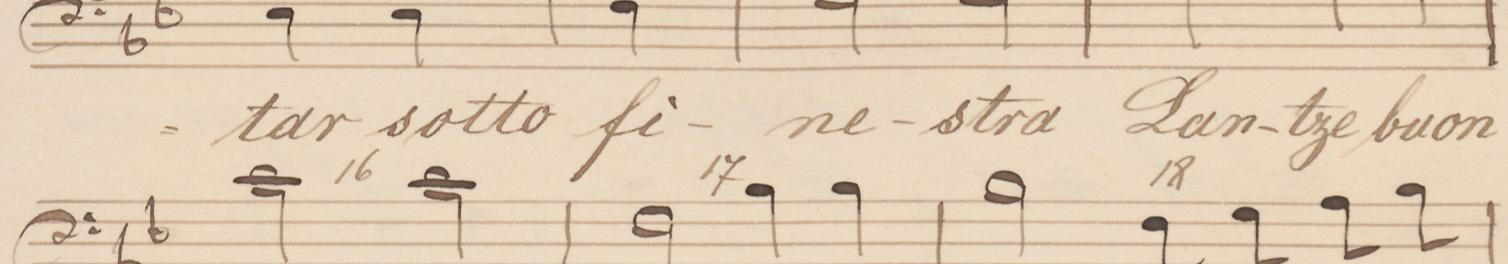
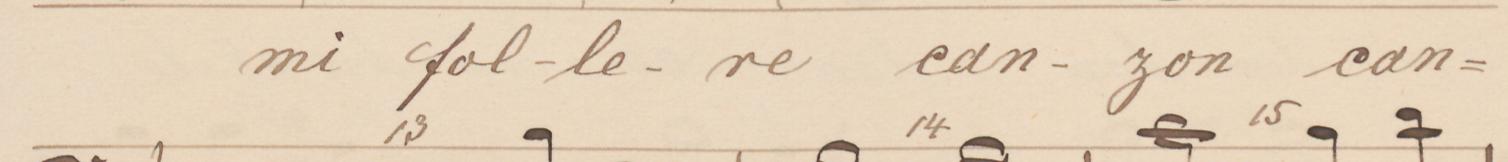
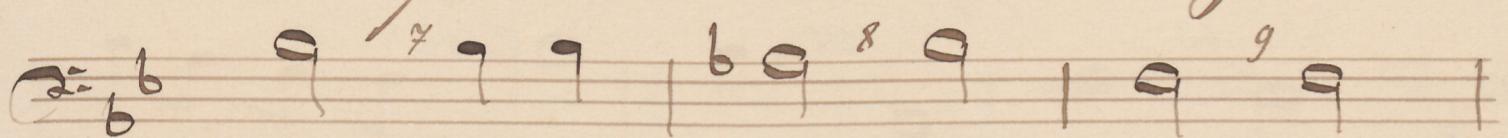
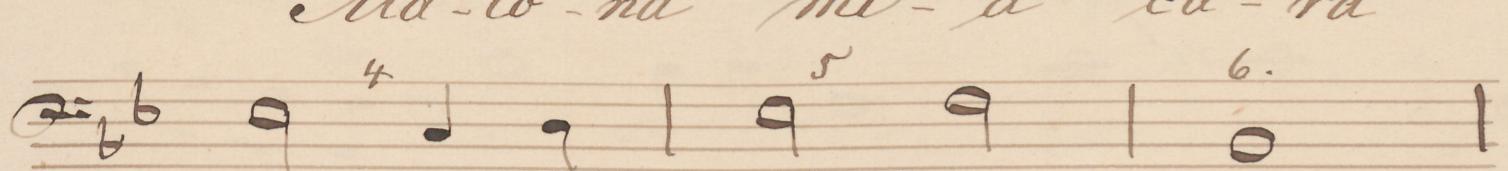
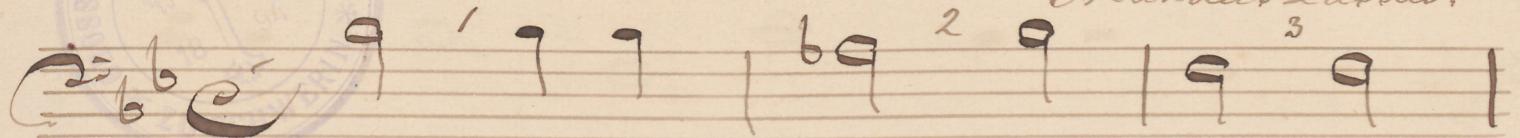
67 | 68 | 69 |
 don si mi non saper di-re
 70 | 71 | 72 |
 tan-te bel-le ra-zon si
 73 | 74 | 75 |
 mi non saper di-re tan-te bel-
 76 | 77 | 78 |
 = le ra-zon Pe-trarcha mi-
 79 | 80 | 81 |
 — non sa-per ne fon-te
 82 | 83 | 84 |
 d'He-li-con don don don diri diri
 85 | 86 | 87 |
 don don don don don don don don diri diri
 88 | 89 | 90 |
 don don don don don se ti mi fol-
 91 | 92 | 93 |
 - ler be ne mi non es-
 94 | 95 | 96 |
 — ser pol-tron se ti mi fol-
 97 | 98 | 99 |
 = ler be ne mi non es-

Tenor.

ser pol- tron mi friccar tutta
 not te ur- tar ur- tar ur-
 - tar come mon- ton don don don diri diri
 don don don don don don don diri diri
 don don don don don don don
 don.

Bass.

Orlandus Bassus.



Bdss.

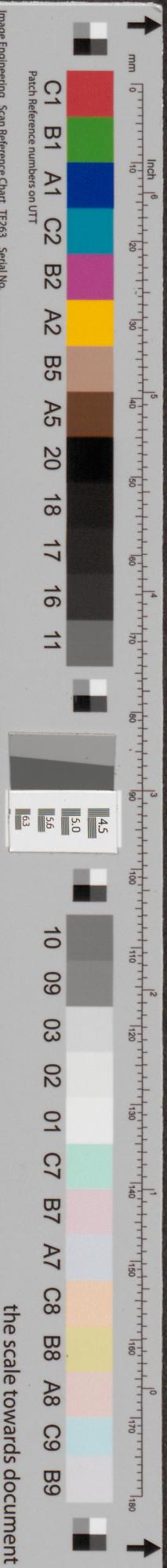
mi ti foller be - ne co - me gre -
 - coe ca - pon don don don diri diri
 don don don don don don diri diri
 don don don co - mändar al - le
 caz - ze cazzar cazzar con
 le fal - con co - mändar alle
 caz - ze cazzar cazzar con
 le fal - con
 grande co - me ro - gnon don don
 don diri diri don don don don
 don di - ri diri don don don si

Bass

C:6 6 | 7 7 6 7 + | 9 69 9 | 9 70.
 mi non saper di - re tan - te bel -
 C:6 6 9 71 9 | 9 72 9 | 9 73 6 9 + |
 - le ran - zon si mi non saper
 C:6 6 9 74 9 | 9 75 | 9 76 | 9 9 |
 di - re tan - te bel - le ra -
 C:6 6 d 77 9 | 9 78 9 | 9 79 6 9 |
 - zon Pe - trarcha mi - non sd -
 C:6 6 9 80 9 | 9 81 9 | 9 82 |
 = per ne fon - te d'He - li -
 C:6 6 9 83 9 | 9 84 2 2 2 2 | 9 9 |
 = eon don don don diri diri don don
 C:6 6 d 86 9 | 9 87 2 2 2 2 | 9 88 9 |
 don don don don diri diri don don
 C:6 6 d 89 9 | 9 90 9 | 9 91 9 |
 don se ti mi foller be -
 C:6 6 9 92 9 | 9 93 9 | 9 94 9 |
 - ne mi non es - ser pol -
 C:6 6 9 95 9 | 9 96 9 | 9 97 9 |
 - tron se ti mi foller be -
 C:6 6 9 98 9 | 9 99 9 | 9 100. 9 |
 - ne mi non es - ser pol -

Bass.

- tron mi friccar tutta not-te
 urtar urtar co-me mon =
 - ton dondon don diri diri don don
 don don don don diri diri don don
 don don don don diri diri
 115. 116.



MU 093 IV-76

MU 093 IV-77

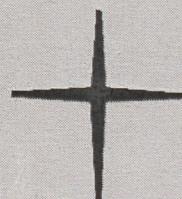
[Sammelmappe: Orlando di Lasso, Kyrie-Qui tollis-Sanctus/Matona mia]

MU 093 IV-76 O. di Lasso, Kyrie/Qui tollis/Sanctus

MU 093 IV-77 O. di Lasso, Matona mia cara



Schloßkirchen-Gemeinde



Ev.-Luth. Schloßkirchengemeinde
Schwerin

Evangelisch-Lutherischer
Kirchenkreis Mecklenburg

Depositum in der Bibliothek des
Landeskirchenamts Schwerin
<https://nordkirche.bibliotheca-open.de/>



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Schwerin

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Mecklenburg
Vorpommern

