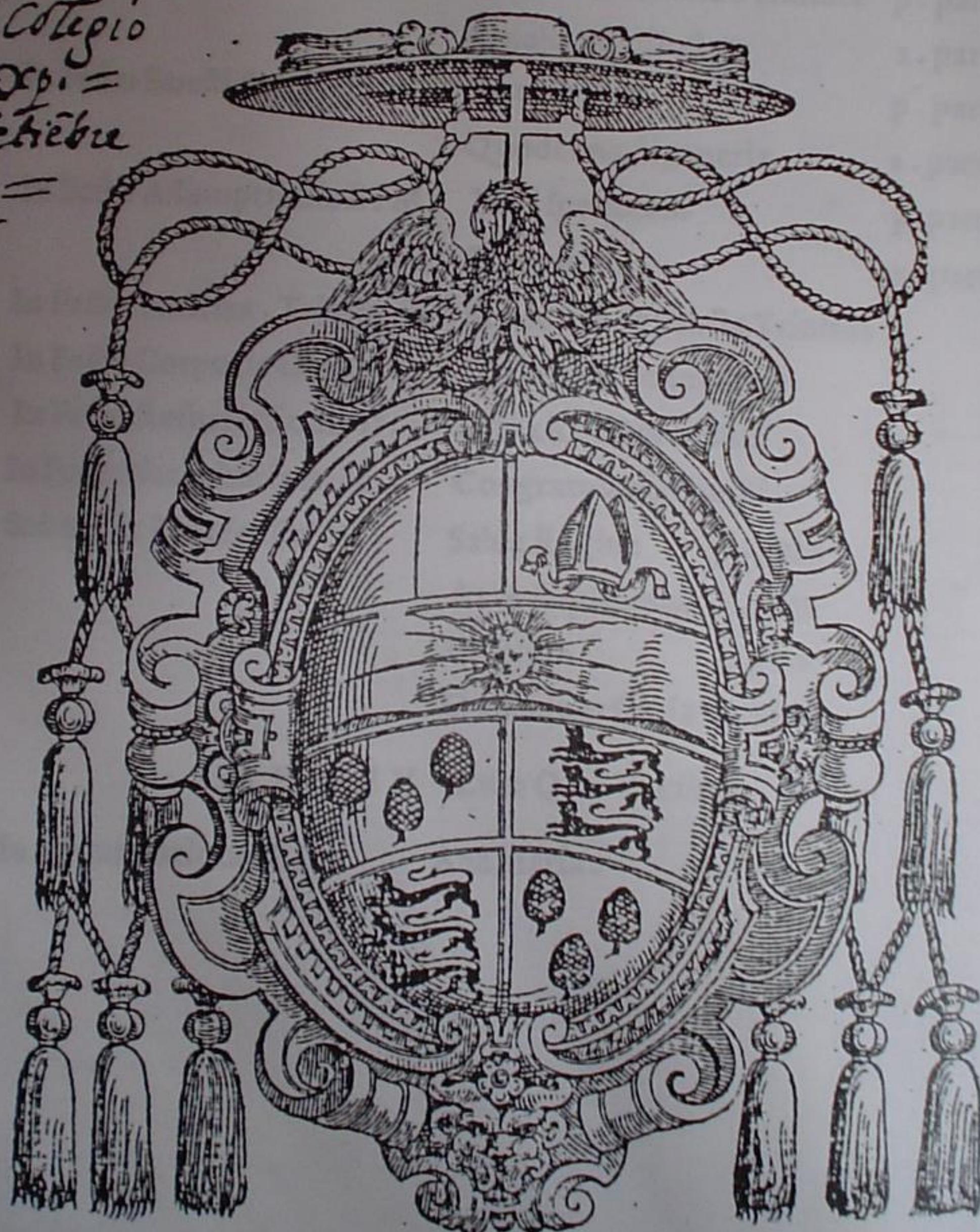


TOMÆ LUDOVICI DE
VICTORIA AB VLENSIS,
MOTECTA

QVE SENIS VOCIBVS
CONCINVNTVR.

*Don Diego Vique
Siruio conseruos
Libros al Colegio
de corpus Christi =
a 27 detectis
= 1641 =*



SEX

T V S

Venetijs Apud Filios Antonij Gardani.

ILLVSTRISS. AC REVEREN.
D. D. OTHONI TRVCHSES
CARDINALI AVGUSTANO AMPLISSIMO,
PATRONO COLENDISSIMO.



Quidem, Cardinalis Amplissime, in Musica arte, quam constat laudatissimam esse, iamdiu tuo frctus patrocinio ita versor, vt si voluntati par fuisset ingenium, non me (credo) laboris, operæ diligentiaeq; meæ peniteret. Nunc vera quoniam recte agentem nihil vñquam frustrari aut fallere potest, decti me optima spe niti, cui nihil præter Dei Opt. Max. gloriam, & communem hominum utilitatem propositum fuit, fore, vt hoc meum qualecunque studium optimo cuique maximè probetur. Interim vero, quasi specimen quoddam, aut pignus meæ in te voluntatis pias quasdam Cantiones Musico artificio elaboratas (Motecta vulgo appellant) quas ad bonorum omnium, atque in primis huius scientiæ studiosorum utilitatem ædere placuit, tuo nomini consecraui. Neq; sanè iniuria. id enim, ut facerem, multa erant quæ suaderent. primum quod mei suscepto patrocinio nihil omnino eorum omittis, quæ ad me augendum, atq; honestandum pertinere videantur. & me, qui tibi semper fidelissimo benevolentia, & obseruantia vinculo fui obstrictus quæ à te officia profecta sunt, & nunc maxime proficiscuntur quo animo, hoc est, quām libenti, quām grato excipientur, aliquo item minime vulgaris officiorum genere, tum ipsi tibi, tum cæteris omnibus testatum relinqueremaxime decebat. Deinde Musicæ Cantiones, & Cantiones piaæ, ad quem obsecro potius mitti par fuit, quām ad eum, qui & cantu præcipue delectatur, & diuinarum rerum studia in toto suæ vitæ cursu cunctos opibus, atq; honoribus anteposuit? cui vero meorum laborum primum hunc fructum magis, quām tibi persoluere æquum erat, à quo, ut id possim præstare, acceperam, & quicquid est in me huiusc cognitionis, si quid tamen est, aut etiam quodcunq; est, profectum esse intelligo? Quare me quidem præter cæteros tantum tibi debere facio, quantum vix homini hominem debere fas sit. In cuius rei testimonium hos meos qualecunque labores, ingenijq; primitias tuo potissimum inscriptas nomine, in publicam utilitatem ædere constituī. Quas si tibi probari cognovero, hoc tuo iudicio contentus, aggrediar ad alia & quid cæteri de me vel sentiant vel loquantur, non laborabo. In interim quoniam iam hoc tribuisti humanitatil tuę, ut me in tuam clientelam suscipes, tribue idem constantiæ, vt suscepsum tuearis, ac ornes. Vale.

Humilimus Seruus.

Thomas Ludouicus de Victoria.

N.

I N D E X Cum Sex Vocibus.

34

In Feste Natalis Domini	Quem vidistis Pastores	p. pars	35
	Dicite quid nam vidistis	2. pars	36
In planctu Beatiss. Virg. M.	Vadām & circuibo ciuitatē	p. pars	37
	Qualis est dilectus	2. pars	38
In Feste Sancti Petri	Tu es Petrus	p. pars	39
	Quodcunq; ligaueris	2. pars	40
In Feste Assumptionis B. M.	Vidi spetiosam	p. pars	41
	Que est ista	2. pars	42
In Feste Sanctiss. Trinitatis	Benedicta sit Sancta Trinitas		43
In Feste Corporis Christi	O Sacrum Coniuium		44
In Feste Resurrectionis D.	Surexit Pastor bonus		45
In Feste Nativitatis B. M.	Congratulamini mihi		46
Sabato in Pentecoste	Salve Regina	p. pars	47
	At te suspiramus	2. pars	48
	Et Iesum	3. pars	49
	O Clemens O pia	4. pars	50

I N D E X Cum O&o Vocibus.

In Annuntiatione B. M. Aue Maria.

53



Vem uidi sis pasto res di-
 cite dicite dici-
 te dicite annuntiate no bis quis aparuit quis aparu-
 it quis apa ruit natum ^{asid} midimus &
 choros angelorum & choros angelo rum & choros angelorum
 collaudantes dominum collaudantes dominum collaudantes domi-
 num alle luya ij
 alle rr-
 ya ij

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first three staves begin with a large initial 'Q'. The fourth staff begins with a small circle containing '3'. The fifth staff begins with a small circle containing '2'. The sixth staff begins with a small circle containing '1'. The music is divided into sections by text, with some sections repeated. The text is in Latin and includes 'Vem uidi', 'sis pasto', 'res di-', 'cite', 'dicite', 'dici-', 'te dicite annuntiate no bis', 'quis aparuit', 'quis aparu-',

Secunda pars 6. Voc.

36

Cantus secundus



Icite quid nā uidistis Dicite quid nā ui-
di stis Dicite Dicite quid nā uidistis
Et annuntiate no bis Et annuntiate no-
bis Christi nativitatem Christi nativitatem natum uidi-
mus natum uidimus & choros angelo rum & choros angelo-
rum & choros ange lorum collaudantes dominum collaudātes domi-
num collaudantes dominum alle lu-
ya ij alle lu ya ij lu
ya ij alle lu ya ij



dā & circuibo ci uita tem
 & circuibo ciuita tem per vi-
 cos & plate as querā quē diligit anima me-
 a querā quē diligit anima me a quesui illum &
 nō inueni & nō inue ni adiuro uos ij fili-
 e Hieru salem Si inuenieritis dilectum me um di-
 le etū me um ut annuncietis e i ut an-
 nuncietis ei quia amore langueo quia amore lan-
 gueo quia amore langueo quia amore lan-
 gue o.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black diamond shapes of varying sizes on a four-line staff system. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the notes. The first staff begins with 'dā & circuibo ci uita tem'. The second staff continues with '& circuibo ciuita tem per vi-'. The third staff starts with 'cos & plate as querā quē diligit anima me-'. The fourth staff has 'a querā quē diligit anima me a quesui illum &'. The fifth staff begins with 'nō inueni & nō inue ni adiuro uos ij fili-'. The sixth staff starts with 'e Hieru salem Si inuenieritis dilectum me um di-'. The seventh staff continues with 'le etū me um ut annuncietis e i ut an-'. The eighth staff begins with 'nuncietis ei quia amore langueo quia amore lan-'. The ninth staff continues with 'gueo quia amore langueo quia amore lan-'. The tenth staff ends with 'gue o.'.

Secunda pars 6. Voc.

38

Cant' Secundus



Valis est. Dilectus meus candidus & ru-
bi cun dus electus ex mil-
libus talis est talis est dilectus me us & est amicus me-
us filie Hieru salem quo abijt quo abijt di-
lectus tuus dilectus tuus o pulcherrima mu lie rum o pul-
cherrima mulierum quo declina uit quo declina uit &
queremus eum te cū & queremus & queremuse um te-
cum ascendit in pal man & apprehendit fructus eius & apre-
hendit fructus eius & apprehendit fru etuse ius.



V es Petrus Tu es Petrus & super hāc petrā &
 super hāc pe tram edifica bo e-
 difica bo Eccle siam meam & porte inferi &
 porte in feri non preuale būt non preuale-
 bunt aduersus e am aduersus e am & tibi
 da bo & tibi dabo claves regni celorum & tibi
 dabo claves regni celo rum claves regni ce-
 lorum celo rum ce lo rum.

Secunda pars. 6. Voc.

40

Cantus Secundus



Vodcumq; ligaueris su per
 ter ram erit ligatum & in
 ce lis & quod cumq; solueris super terram erit solutum
 & in celis & in ce lis & in celis Et tibi dabo
 claves Regni Celo rum claves Regni Celo rum Et
 tibi dabo claves Regni Celo rum claves Regni Celorum Ce-
 lorum Ce lo rum.

In Assumptione Beatiss: Virg: Mariæ. 6. Voc. 41 Cantus Secundus



I di spe ciosam sicut co-
 lumbā ascenden tem sicut colum bam
 sicut columbā ascenden tem desuper riuos aqua rum
 desuper riuos a quarum cuius in estimabilis odor erat
 odor e rat nimis in uestimentis eius & sicut dies uer-
 ni & sicut dies uerni circundabat am flo res rosa-
 rum & sicut dies uerni circudabat am flores ro-
 fa rum & lilia & lilia con uallum & lilia conual-
 lium & lilia & lilia conual li um.

The musical score consists of eight staves of Gregorian chant notation. Each staff uses a soprano C-clef and a common time signature. The notation is in black ink on five-line staves. The lyrics are written below each staff in a Gothic script. The first staff begins with a large initial 'V'. The music features various note values including long, short, and dotted notes, along with rests.

Secunda pars. 6. Voc.

Cantus Secundus



Ve est ista que ascendit per deser-
 tum que ascendit per de-
 sertum sicut uirgula fumi sicut uirgula fu mi fu mi ex
 aromatibus myrre & thu ris myrre & thu ris myr-
 re & thuris & sicut dies uerni & sicut dies uerni circundabante-
 am flo res rosa rum & lilia & lilia con ualli-
 dabante am flores rosa rum & lilia & lilia con ualli-
 um & lilia conual lium & lilia &
 lilia conual li um.

M M ij



Enedicta sit sancta Trinitas Benedi-
 ta sit san &a Trinitas san &a Trini-
 tas atque in diuisa v nitas Confi-
 tebimur e i confitebimur
 cum quia fecit nobis i quia fecit nobis-
 cum misericor di-
 am suam misericordiam su am misericordiam suam alle-
 luia alle lu ya alle-
 lu ya.

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'B'. The text is in Latin, referring to the Holy Trinity. The score is for two voices, indicated by 'Altus Secundus' above the second staff. The music is in common time, with a key signature of one flat. The lyrics are placed below each staff, corresponding to the notes.

In Feste Corporis Christi. 6. Voc.

44

Altus Secundus



Sacrū conui
uium O sacrū con-
uium in quo Xps su-
mitur recolitur memoria recolitur recolitur me mo-
ria recolitur memo ria passionis eius passi-
o nis eius mēs impletur gratia mēs impletur gratia
& future glo rie nobis pignus datur nobis pignus
datur nobis pignus datur alle luya allelu ya
alleluya al luya alle luya.

The musical score consists of six staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The music is in common time, indicated by a 'C' at the beginning of the first staff. The key signature is B-flat major, indicated by a 'B' with a flat sign. The vocal parts are labeled 'Altus Secundus' and 'Tonus Quartus'. The lyrics are written below the staves in Latin, corresponding to the musical phrases. The score is divided into three systems by vertical bar lines.

In Feste Resurectionis Domini. 6. Voc. 45 Cantus Secundus



Vrrexit pa stor bo nus
 Surrexit pa storbo-
 nus qui animam suam qui animam suam po su-
 it po sicut pro ouibus su is pro ouibus
 suis pro ouibus suis & pro grege su o & pro grege
 suo pro grege suo mori digna-
 tus est mori digna tus est digna-
 tus est allelu ya alleluya alleluya al-
 leluya alleluya alle lu ya.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black dots on a four-line staff system. The music is in common time, indicated by a 'C' at the beginning of each staff. The voices are labeled 'Cantus Secundus' and '6. Voc.'. The lyrics are written below the notes, corresponding to the musical phrases. The first two staves begin with 'Vrrexit pa' and 'Surrexit pa'. The third staff begins with 'nus qui animam suam'. The fourth staff begins with 'it po sicut pro ouibus su'. The fifth staff begins with 'suis pro ouibus suis & pro grege su'. The sixth staff begins with 'suo pro grege suo mori digna-'. The lyrics continue in a repeating pattern with 'tus est mori digna', 'allelu ya alleluya alleluya al-', and 'leluya alleluya alle lu ya.'

In Feste Natiuitatis Beatę Marię. 6. Voc.

46

Cantus Secundus



Ongratulamini Congratulamini mihi om-
nes qui diligitis Do minum
qui diligitis Do minum quia cum essem
par uula quia cum essem par-
uula placui placui altis- fi-
mo altissimo al tissimo altis simo & de
meis uisce ribus genui Deum & ho minem
genui De um & hominem genui Deum genui Deum & homi-
nem alle luya alle lu ya alle luya.

The musical score consists of six staves of Gregorian chant notation. The notes are represented by black dots on a four-line staff system. The music is in common time, indicated by a 'C' at the beginning of each staff. The voices are labeled 'Cantus Primus' (top), 'Cantus Secundus' (second from top), 'Cantus Tertius' (third from top), 'Cantus Quartus' (fourth from top), 'Cantus Quintus' (fifth from top), and 'Cantus Sextus' (bottom). The lyrics are written below the staves, corresponding to the notes. The first two staves begin with a large initial 'C'. The third staff begins with 'par'. The fourth staff begins with 'uula'. The fifth staff begins with 'mo altissimo'. The sixth staff begins with 'meis uisce'.



8
6

Alue Salue Sal-

8
6

ue Salue Salue Salue

8
6

Salue.

8
6

Secunda pars. 6. Voc.

48

Cancus Secundus



8 | 1 1 1 | 1 * 1 1 1 : |
G | 1 1 1 | 1 1 1 1 : |
D te suspiramus. Salve Salve.

Tertia pars. Cum Quatuor Vocibus.

49

Cantus Secundus



T Iesum Et Ie sum bene-

di ctū benedictum fru-

ctū uentris tui uentris tu i uentris tu-

i uentris tui Nobis post hoc exilium stende Nobis

post hoc exilium osten de osten de o-

osten de.



8 | Cle mens O cle-

8 | més O clemens o pi a o pi a

8 | Virgo Mari a o dulcis Virgo Mari-

8 | a o dulcis Virgo Mari a.

8 |