



*Nunc dimittis – primi toni*  
*"Susanne un jour"*

ORLANDO LASSUS

(*Nunc di- mittis servum tu- um Do- mi- ne:\_ secundum verbum tu- um in\_ pa- ce.*)

(*Qui-a vi-de- runt o- cu- li me- i, o- cu- li*)  
*Qui- a vi- de- runt o- cu- li me- i, o-*  
*Qui- a vi- de- runt o- cu- li me- i, \_\_\_\_\_ qui- a vi-*  
*Qui- a vi- de- runt o- cu- li me- i, \_\_\_\_\_ qui- a vi-*  
*Qui- a vi- de- runt o- cu- li me- i, \_\_\_\_\_ qui- a vi-*  
*Qui- a vi- de- - runt qui- a vi- de-*

7  
*me- i, o- cu- li me- i sa- lu- ta- re tu-*  
*- cu- li me- i, o- cu- li me- i sa- lu- ta- - re,*  
*de- runt o- cu- li me- - i sa- lu- ta- re tu- um,*  
*i, o- cu- li me- - i sa-*  
*runt, qui- a vi- de- runt o- cu- li me- i*

Source: Bayerische Staatsbibliothek, Munich. BSB Mus. ms. 22

Transposed down a tone. Note values halved. Original clefs: g2, [g2], c2, c3, c3, f3

Lassus used as the model for this setting of the *Nunc dimittis* his setting of the chanson, *Susanne un jour*. He also based a Magnificat and a Mass on the same material.

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re tu- - um, sa- lu- ta- re tu- um, sa- lu- ta- re tu- um.  
re tu- - um, sa- - lu- ta- re tu- - um.  
- um, sa- lu- ta- re, sa- - lu- ta- re tu- um.  
re tu- um, sa- lu- ta- re \_\_\_\_\_ tu- - um.  
sa- lu- ta- re \_\_\_\_\_ tu- um, sa- lu- ta- re tu- um.

A musical score for a single voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The vocal line begins with a melodic line consisting of eighth and sixteenth notes, followed by a short rest, and then continues with eighth and sixteenth notes. The lyrics "Quod para-sti" are written below the staff, with a vertical bar line separating the first two words from the rest of the phrase. The music concludes with a long sustained note.

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Lu- men ad re-ve-la-ti-o-nem gen-

Lu- men, lu- men ad re-ve-la-ti-o-nem, ad

Lu- men ad re-ve-la-ti-o-nem

29

- - - ti- um, ad re- ve- la- ti- o- nem \_\_\_\_\_ gen-  
**b**  
 re- ve- la- ti- o- nem gen- - - ti- um, ad re- ve- la- ti-  
**b**  
 gen- - ti- um, ad re- ve- la- ti- o- nem, \_\_\_\_\_ ad

34

- ti- um,  
ad re- ve- la- - - ti- o- nem gen- ti- um, et  
o- nem, ad re- ve- la- - - ti- o- nem gen- - - ti- um et  
re- ve- la- - - ti- o- nem gen- - - ti- um, et

Musical score for 'Gloria' (Measures 39-41). The score consists of three staves, each with a treble clef and a key signature of one flat. The lyrics are in Latin, repeated in three lines:

glo- ri- am\_\_\_\_ ple- bis tu- ae Is- ra- el, \_\_\_\_\_ et glo- ri-  
glo- ri- am\_\_\_\_ ple- - bis tu- ae Is- ra- el, \_\_\_\_\_ et glo-  
glo- ri- am\_\_\_\_ ple- bis\_\_\_\_ tu- ae Is- ra- el, \_\_\_\_\_ et glo- ri-

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am ple- bis tu- ae \_\_\_\_\_ Is- - - - ra- el.  
- ri- am ple- bis tu- - ae Is- - - - ra- el.  
am ple- bis tu- - - ae Is- ra- el.

A musical score in G clef, B-flat key signature, and common time. The vocal line begins with "Glo-ri-a Pa-tri\_ et Fi-li-o:\_ et Spir-i-tu-i Sancto.\_". The melody consists of eighth and sixteenth note patterns, with a fermata over the end of the phrase.

4

49

Si - - cut e - rat, si - cut e - rat, si - cut e - rat  
 Si - cut \_\_\_\_\_ e - rat, si - cut e - rat, si - cut e -  
 Si - cut e - rat, si - cut e - rat, si -  
 Si - cut e - - rat, si - - cut e - rat  
 Si - - cut e - - rat, si - cut e - rat \_\_\_\_\_ in\_ prin-ci-  
 Si - - cut e - rat, si -  
  
 in prin- ci - pi - o, in prin- ci - pi - o, in prin-  
 rat in prin- ci - pi - o, in prin- ci - pi - o, in prin-  
 cut e - - rat in prin- ci - pi - o, in prin- ci - pi - o, in prin-  
 in prin- ci - pi - o, in prin- ci - pi - o, in prin-  
 - - pi - o, in prin- ci - pi - - o  
 - cut e - rat in prin- ci - pi - o,  
  
 ci - pi - o et nunc et sem - per et in sae - cu - la  
 ci - pi - o et nunc \_\_\_\_\_ et sem - per \_\_\_\_\_ et in sae - cu -  
 ci - pi - o \_\_\_\_\_ et nunc et sem - per et \_\_\_\_\_ in sae - cu -  
 ci - pi - o \_\_\_\_\_ et nunc et sem - per, et nunc\_ et sem - - per  
 et nunc \_\_\_\_\_ et sem - per \_\_\_\_\_ et in sae - cu -  
 et nunc \_\_\_\_\_ et sem - per, et nunc\_ et sem - - per

65

sae- cu- lo- rum, sae- cu- lo- rum. A- men,  
la sae- cu- lo- rum. A- men, A- men, sae-  
la, et in sae- cu- la sae- cu- lo- rum. A-  
et in sae- cu- la sae- cu- lo- rum. A-  
la, et in sae- cu- la sae- cu- lo- rum. A- men,  
et in sae- cu- la sae- cu- lo- rum. A-  
men,

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sae- cu- lo- rum. A- men, et in sae- cu- la sae- cu-  
cu- lo- rum, A- men, et in sae- cu- la sae-  
men, sae- cu- lo- rum. A- men, et in sae- cu- la, et in sae- cu-  
men, et in sae- cu- la, et in sae- cu- la sae-  
sae- cu- lo- rum. A- men, et in sae- cu- la, et in  
men, et in sae- cu- la, et in

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lo- rum, et in sae- cu- la sae- cu- lo- rum. A- men.  
cu- lo- rum. A- men, sae- cu- lo- rum. A- men.  
la sae- cu- lo- rum. A- men.  
cu- lo- rum. A- men, sae- cu- lo- rum. A- men.  
sae- cu- la sae- cu- lo- rum. A- men.