

21. Veni in hortum meum

(Orlando di Lasso)

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First system of musical notation. It consists of a treble staff, a bass staff, and a lute tablature line. The treble and bass staves show rests. The tablature line contains rhythmic notation and letters:
 | $\text{r r b r a r a b a b } \delta$ | $\text{a b a r } \delta \text{ r a } \delta \text{ b a}$

Second system of musical notation. It consists of a treble staff, a bass staff, and a lute tablature line. The lyrics "Ve- ni" are written above the treble staff. The tablature line contains rhythmic notation and letters:
 $\text{r a b a r a } \delta \text{ r a}$ | $\text{b a b } \delta \text{ b a b } \delta \text{ b a b } \delta \text{ b a}$ | a a h

Third system of musical notation. It consists of a treble staff, a bass staff, and a lute tablature line. The lyrics "in hor- tum me- um, ve- ni in" are written above the treble staff. The tablature line contains rhythmic notation and letters:
 $\text{h f e r e f e f e f e f e f e r e}$ | $\text{g g g i g f g i g f g i g f}$ | h f a

Fourth system of musical notation. It consists of a treble staff, a bass staff, and a lute tablature line. The lyrics "hor- tum me- um, ve- ni in hor- tum" are written above the treble staff. The tablature line contains rhythmic notation and letters:
 a f a | $\text{r } \delta \text{ f } \delta \text{ r a}$ | $\text{a r } \delta \text{ r}$ | $\text{a a b } \delta \text{ b r a b } \delta \text{ a b } \delta$

um, so-

me- um, so- ror me- a spon- sa, so-

15

ror me- a spon- sa, so-

- ror me- a spon- sa,

ror me- a spon- sa.

so- ror me- a spon-

20

Mes- su- i myr- rham me- am, mes- su- i myr-

sa. Mes- su- i myr- rhamme- am, mes- su- i

rham me- am,

myr- rham me- am, cum a-ro-ma- ti-

cum a-ro-ma-ti-bus me- is,

bus me- is, cum a-ro-ma-ti-bus me- is.

cum

Co-me-di fa-vum me- um,

1)

mel- le me-

cum

1) a in orig.

o. Bi- bi vi- num me-

mel- le me-

um, Bi- bi vi- num me-

40 cum la- cte me- o,

um, cum la- cte

43 cum la- cte me-

me- o-

o. Co- me- di-

Co- me- di-te, a-

refer

fer f e f e f e f e r e a

b a b d b d a r

r r r r r r

a a

50

te, a- mi- ci, et bi- bi- te, et bi- bi- te,

mi- ci, et bi- bi- te, et bi- bi- te, et

ref ref h g r e g h h h r a r d f e f h f h f e h e

a a r a a d d d a a

e a a e f a a

r h h r h h a

a

55

et in e- bri- a- mi- ni, et in e- bri- a- mi- ni

in e- bri- a- mi- ni, et in e- bri- a- mi- ni, cha- ris- si-

a r a r a r d d a h f e r e f f h

a e r e f f a f e e f f a f e d d a h f e a r e f f h

e r e f f a f e e f f a f e d d a h f e a r e f f h

e e a a a a

60

cha- ris- si- mi, et in e- bri- a- mi- ni cha- ris- si- mi, cha- ris- si- mi,

mi, et in e- bri- a- mi- ni, et

a r a d f d d r r h h a a a a b a a r a f d r r a

a a f e e f f a f a f a r r d d d d d d r a r

a a h a e e a r a e e a a

et in e-bri-a mi-ni, et in e-bri-a mi-

in e-bri-a mi-ni, et in e-bri-a mi-ni, cha-ris-si-

65

ni cha-ris-si-mi, cha-ris-si-

mi, et in e-bri-a mi-ni, cha-ris-si-mi,

mi, cha-ris-

et in e-bri-a mi-ni cha-

70

- si-mi.

ris-si-mi.