

Vexilla regis prodeunt

Dominica in Passione

Tomás Luis de Victoria



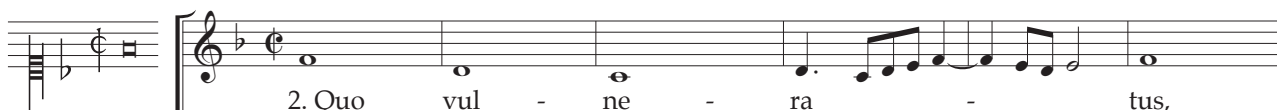
1. Ve-xil - la re - gis pro - de-unt: Ful-get Cru-cis my-ste - ri-um



Quo car - ne car - nis con - di - tor, Su-spen - sus est pa - ti - bu - lo.

5

Cantus



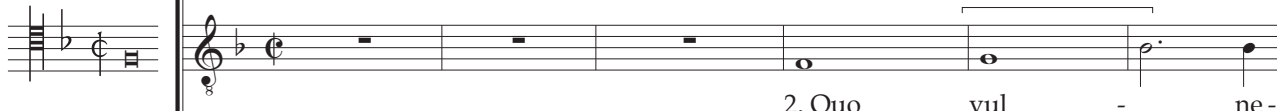
2. Quo vul - ne - ra - tus,

Altus



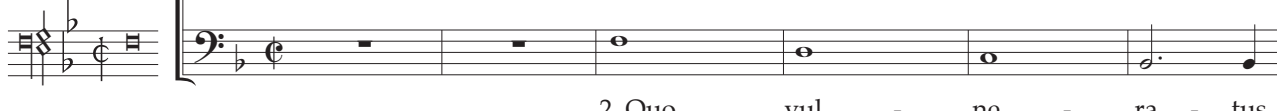
2. Quo vul - ne - ra - tus in -

Tenor



2. Quo vul - ne -

Bassus



2. Quo vul - ne - ra - tus

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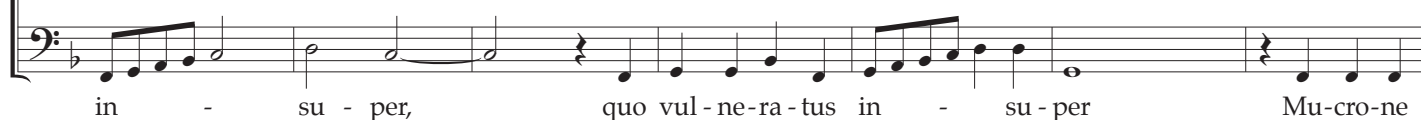
quo vul-ne - ra-tus in - su-per, in - su - per



su - per, quo vul-ne - ra - tus in - su - per Mu-cro-ne di - ro



ra - tus in - su - per Mu-cro - ne di -



in - su - per, quo vul - ne-ra-tus in - su - per Mu-cro-ne

18

Mu - cro - ne di - ro lan - ce - æ, Ut

lan - ce - æ, Ut nos la - va - ret

ro lan - ce - æ,

di - ro lan - ce - æ, Ut nos la - va - ret

24

nos la - va - ret cri - mi - ne, ut nos la - va - ret cri -

cri - mi - ne, ut nos la - va - ret cri -

Ut nos la - va - ret cri -

- ret cri - mi - ne, ut nos la - va - ret cri - mi - ne, cri -

30

mi - ne, Ma - na - vit un - d'et

mi - ne, Ma - na - vit un - d'et san - gui - ne,

mi - ne, Ma - na - vit un -

mi - ne, Ma - na - vit un - d'et san - gui - ne,

36

san - gui-ne ma - na - vit un - d'et san - gui - ne.
 ma - na - vit un - d'et san - gui - ne, san - gui - ne.
 - d'et san - gui - ne.
 ma - na - vit un - d'et san - gui - ne.

3. Im-ple - ta sunt quæ con - ci - nit Da-vid fi - de - lis car - mi-ne,

Di - cen - do na - ti - o - ni - bus: Re - gna - vit a li - gno De - us.

46

4. Ar - bor de - co - r'et ful gi - da, ar-bor de -
 4. Ar-bor de - co - r'et ful gi - da, ar-bor de -
 4. Ar - bor de - co - r'et ful gi - da, ar-bor de -

52

r'et ful - gi - da,
 co - r'et ful gi - da,
 co - r'et ful gi - da, Or - na - ta re - gis

58

Or - na - ta re - gis pur - pu - ra,

Or - na - ta re - gis pur - pu - ra, or - na - ta re - gis pur - pu - ra, E - le - cta

pur - pu - ra, or - na - ta re - gis pur - pu - ra, E -

64

E - le - cta di - gno sti -

di - gno sti - pi - te, e - le - cta di - gno

le - cta di - gno sti - pi - te, e - le - cta di - gno

70

- pi - te, Tam san -

sti - pi - te, Tam san - cta mem - bra tan - ge - re, tam

sti - pi - te, Tam san - cta mem - bra tan - ge - re, tam san - cta

76

cta mem - bra tan - ge - re, tam san - cta

san - cta mem - bra tan - ge - re, tam san - cta mem - bra

mem - bra tan - ge - re, tam san - cta mem - bra

mem - bra tan - ge - re.

tan - ge - re, tam tan - ge - re.

tan - ge - re, tam san - cta mem - bra tan - ge - re.

5. Be - a - ta cu - ius bra - chi - is Sæ - cli pe - pen - dit pre - ti - um,

Sta - te - ra fa - cta cor - po - ris, Præ - dam - que tu - lit Tar - ta - ri.

6. O crux,

6. O crux, o crux,

6. O crux, o crux,

6. O crux, o crux,

a - ve, spes u -
 a - ve, spes u - ni - ca, o crux, a - ve, spes
 a - ve, spes u - ni - ca, o crux, a -
 o crux, a - ve,

ni - ca, Hoc pas - si - o -

ve, spes u - ni - ca, Hoc pas-si - o - nis tem -

spes u - ni - ca, Hoc pas - si - o - nis tem -

pas - si - o - nis tem - po - re,

nis tem - po - re, hoc pas - si - o - nis tem - po - re,

- po - re, hoc pas - si - o - nis tem - po - re, Au -

- po - re, hoc pas - si - o - nis tem - po - re, Au - ge

[illegible]

The image displays a musical score for a four-part setting of the Requiem Mass. The score is written in G minor (three flats) and 4/4 time. It consists of four staves. The top staff is for Soprano, the second for Alto, the third for Tenor, and the fourth for Bass. The lyrics are in Latin: 'Requies aeternam dona eis, Domine'. The music features a variety of note values, including minims, crotchets, and quavers, with some passages marked with 'v' for vibrato. The key signature changes to one sharp (F#) at the end of the piece.

Requies aeternam dona eis, Domine

[illegible]

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na ve - ni - am.
do - na ve - ni - am.
re - is - que do - na ve - ni - am.
re - is - que do - na ve - ni - am.

1.
7. Te sum - ma De - us, Tri - ni - tas, Col - lau - det o - mnis Spi - ri - tus
Quos per cru - cis my - ste - ri - um Sal - vas, re - ge per sae - cu - la.
A - men.

1. Vexilla regis prodeunt,
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo.

*The banners of the king proceed:
now gleams the mystery of the cross,
that gibbet which upon was hung,
in flesh, the maker of all flesh.*

2. Quo vulneratus insuper
Mucrone diro lanceae,
Ut nos lavaret crimine,
Manavit unda et sanguine.

*The cross on which he, wounded too
by the dreaded lance's point,
blood and water forth did bleed
to cleanse us of our sin.*

3. Impleta sunt quae concinit
David fidelis carmine,
Dicendo nationibus:
Regnavit a ligno Deus.

*Now see fulfilled the prophecy
that faithful David sang,
saying to the nations this:
Upon a tree our God has reigned.*

4. Arbor decora et fulgida,
Ornata regis purpura,
Electa digno stipite
Tam sancta membra tangere.

*O lovely, shining tree, adorned
with purple of the King,
chosen, with your worthy trunk,
such sacred limbs to touch.*

5. Beata, cuius brachiis
Saecli pependit pretium,
Statera facta corporis,
Predamque tulit Tartari.

*Blessed tree, whose branches held
the treasure of the world:
a balance from his body made
to bear the prize of Tartarus.*

6. O crux, ave, spes unica,
Hoc passionis tempore,
Auge piis iustitiam,
Reisque dona veniam.

*Hail, O cross, our only hope,
now at this passiontide:
to the just give justice more,
and mercy sinners grant.*

7. Te summa, Deus, Trinitas,
Collaudet omnis Spiritus
Quos per crucis mysterium
Salvas: rege per saecula.
Amen.

*To you, O God the highest Trinity,
may every spirit sing forth praise,
whom by the mystery of the cross
you'd save: now ever be our King!
Amen.*

—Venantius Fortunatus,
second half of the 6th century

1. The 1581 print provides only a verbal cue for the final strophe: "Te summa Deus Trinitas, ut supra." These words, however, are not found elsewhere in the collection and must be supplied from another source. This is not difficult in the present case, since Fortunatus's hymn was so widely known, including prior polyphonic settings by Du Fay and Festa. The sources for Du Fay's setting include the chant Amen shown here.