

# Da pacem, Domine

Introit for Pentecost XVIII

Cipriano de Rore (c.1515-1566)

Cantus (part 1 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)

The musical score is written in a single system with ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests and ties. Measure numbers are placed above the staves at intervals of 5 measures, starting from 2 and ending at 75. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The text is in Latin and is a prayer for peace.

Da pa - cem, da pa - cem, Do -  
- mi - ne, Do - mi - ne, in di - e -  
bus no - stris, in di - e - bus no - stris, in di - e - bus no - stris  
Qui - a, qui - a non est a - li - us, qui - a, qui -  
- a non est a - li - us, non est a - li - us Qui pu -  
gnet pro no - bis, qui pu - gnet pro no -  
- bis Ni - si tu De - us,  
ni - si tu De - us no - ster,  
ni - si tu De - us, ni - si tu De - us no -  
- ster, ni - si tu De - us no - ster.

# Da pacem, Domine

Introit for Pentecost XVIII

Cipriano de Rore (c.1515-1566)

Altus (part 2 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)

The musical score is written for the Altus part in 4/2 time, featuring a single treble clef and a key signature of one flat (B-flat). The piece consists of 75 measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 marked at the beginning of their respective lines. The lyrics are: "Da pacem, da pacem, da pacem, Do - mi - ne, Do - mi - ne, in di - e - bus no - stris, in di - e - bus no - stris, in di - e - bus no - stris Qui - a, qui - a non est a - li - us, non est a - li - us, qui - a non est a - li - us, Qui pu - gnet pro - no - bis, qui pu - gnet pro - no - bis Ni - si tu De - us, ni - si tu De - us no - ster, ni - si tu De - us no - ster, ni - si tu De - us no - ster, ni - si tu De - us no - ster, ni - si tu De - us no - ster." The score includes various musical notations such as rests, notes, and bar lines, with some measures containing first endings (marked with a '1' above the staff).

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Cipriano de Rore (c.1515-1566)

Altus (part 2 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)

The musical score is written for the Altus part in 4/2 time, featuring a single melodic line on a five-line staff. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 marked above the staff. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The text is: "Da pa - cem, da pa - cem, da pa - cem, Do - - mi - ne, Do - mi - ne, in di - e - bus no - stris, in di - e - bus no - stris, in di - e - bus no - stris Qui - a, qui - a non est a - li - us, non est a - li - us, qui - a non est a - li - us, Qui pu - gnet pro no - bis, qui pu - gnet pro no - bis Ni - si tu De - us, ni - si tu De - us no - ster, ni - si tu De - us no - ster, ni - si tu De - us no - ster, ni - si tu De - us no - ster." The score includes various musical notations such as rests, notes, beams, and slurs.

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Cipriano de Rore (c.1515-1566)

Quintus (part 3 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)

Da pa - - - - - cem, da pa - - - - - cem,  
Do - - - - - mi - ne, Do - - - - - mi - ne, Do - - - - - mi -  
ne, in di - e - bus no - stris, in di - e - bus no - stris, in  
di - e - bus no - stris Qui - a  
non est a - li - us, qui - a non est a - li - us, non  
est a - li - us Qui pu - gnet pro no - bis, qui pu -  
gnet pro no - bis, qui pu - gnet pro no - bis Ni -  
si tu De - us, ni - si tu De - us no - ster, ni - si tu  
De - us, ni - si tu De - us, ni - si tu De -  
us no - - - - - ster, ni - si tu De - us no - ster.

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Cipriano de Rore (c.1515-1566)

Quintus (part 3 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)

Da pa - - - - - cem, da pa - - - - - cem,  
10 Do - - - - - mi - ne, Do - - - - - mi - ne, Do - - - - - mi -  
20 ne, in di - e - bus no - stris, in di - e - bus no - stris, in  
30 di - e - bus no - stris Qui - a -  
40 non est a - li - us, qui - a non est a - li - us, non  
45 est a - li - us Qui pu - gnet pro no - - - - - bis, qui pu -  
50 gnet pro no - bis, qui pu - gnet pro no - - - - - bis Ni -  
60 si tu De - us, ni - si tu De - us no - ster, ni - si tu -  
65 - De - us, ni - si tu De - us, ni - si tu De -  
75 us no - - - - - ster, ni - si tu De - us no - ster.

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Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)



3 5 1 10  
Da pa - cem, da pa - cem, Do - -

15 1  
- mi - ne, Do - mi - ne, Do - - mi - ne,

20 25  
in di - e - bus no - stris, in di - e - bus, in di - e - bus

30  
- no - stris Qui - a non est a - li - us, non est a -

35 40  
- li - us, non est a - li - us, qui - a, qui - a non

45  
est a - li - us Qui pu - gnet pro no - bis, qui pu - gnet pro no -

1 50  
bis, qui pu - gnet pro no - bis Ni - si tu De -

55 60  
us, ni - si tu De - us, ni - si tu De - us no -

1 65 70  
ster, ni - si tu De - us, ni - si tu De -

75  
us no - ster, ni - si tu De - us no - ster.

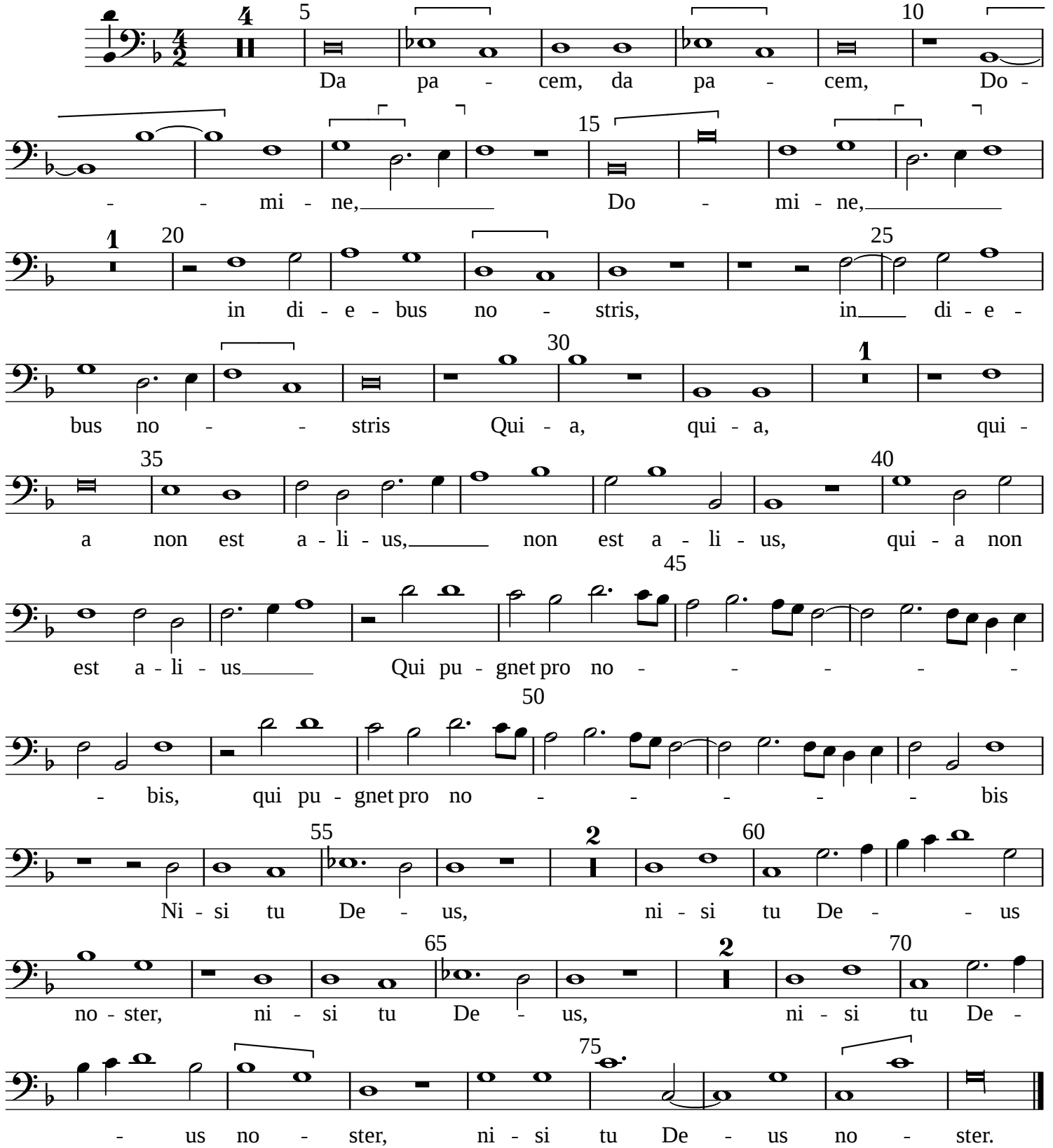
# Da pacem, Domine

Introit for Pentecost XVIII

Cipriano de Rore (c.1515-1566)

Bassus (part 5 of 5)

*Sacrae Cantiones quae dicuntur motecta* (Gardano press, Venice, 1595)



Da pa - cem, da pa - cem, Do -  
- mi - ne, Do - mi - ne,  
in di - e - bus no - stris, in di - e -  
bus no - stris Qui - a, qui - a, qui -  
a non est a - li - us, non est a - li - us, qui - a non  
est a - li - us Qui pu - gnet pro no -  
- bis, qui pu - gnet pro no - bis  
Ni - si tu De - us, ni - si tu De - us  
no - ster, ni - si tu De - us, ni - si tu De -  
- us no - ster, ni - si tu De - us no - ster.