

# Omnia quæ fecisti nobis

Introit for Pentacost XX

Orlando di Lasso (c.1532-1594)

Quintus (part 3 of 5)

*Sacræ cantiones* (Antonio Gardano press, Venice, 1562)

4 5

Om - ni - a quæ fe - ci - sti no -

10 15

bis Do - mi - ne, om - ni - a, om - ni - a quæ fe - ci - sti

20

no - bis Do - mi - ne, in ve - - ro ju -

25

di - ci - o fe - ci - sti, in ve - - ro ju - - di - ci - o fe -

30

ci - sti, in ve - - ro ju - di - ci - o fe - ci - - sti,

35 40

qui - a pec - ca - vi - mus ti - bi, qui - a pec - ca - vi - mus ti -

45

bi et man - da - tis tu - - is, et man - da - tis tu - is non o -

50

be - di - - vi - mus, non o - be - di - vi - mus, sed da

55 60

— glo - ri - am no - mi - ni tu - o, et fac no - bi - scum, et fac no - bi -

65 70

scum, et fac no - bi - scum se - cun - dum 75 mi - se - ri - cor - di - am tu - am, -

- mi - se - ri - cor - di - am tu - am, se - cun - dum mi - se - ri - cor - di - am tu -

# 80 b b b

- am, mi - se - ri - cor - di - am tu - am, mi - se - ri - cor - di - am tu - am.

Detailed description: This is a musical score for a Latin hymn. It consists of three staves of music in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, rhythmic style with quarter and eighth notes. Above the first staff, the number '65' is placed over the first measure, and '70' is placed over the eighth measure. Below the first staff, the lyrics 'scum, et fac no - bi - scum se - cun - dum' are aligned with the notes. A bracket labeled '75' spans the eighth measure. The second staff continues the melody and includes the lyrics 'mi - se - ri - cor - di - am tu - am, -' and '- mi - se - ri - cor - di - am tu - am, se - cun - dum mi - se - ri - cor - di - am tu -'. The third staff begins with a sharp sign (#) above the first measure, followed by the number '80' above the second measure. The lyrics '- am, mi - se - ri - cor - di - am tu - am, mi - se - ri - cor - di - am tu - am.' are written below. The key signature changes to two flats (B-flat and E-flat) for the remainder of the piece, indicated by 'b' signs above the notes. The piece concludes with a double bar line.