

4.  
133/3

HIEREMIAE PROPHETAE  
**LAMENTATIONES, ET**  
ALIÆ PIÆ CANTIONES: NVN-  
QVAM ANTEHAC VISAE.

AB IPSO AVTORE  
ORLANDO DI LASSO, Sereniss: Bauariæ Ducis  
GVILIELMI, &c. Sacelli Magistro,  
Recens singulari industria compositæ, & in lucem sine menda editæ.  
QVINQUE VOCVM.

**A L T V S.**

MONACHII EXCVDEBAT ADAMVS BERG.  
*Cum Priuilegio Sac: Cæs: Maiest: peculiari, cuius Argumentum pagina versa indicabit.*

ANNO SALVTIS M. D. LXXXV.



# EXTRACTVS PRIVILEGII CÆS: MAIEST:



A VTVM est Priuilegio Cæsareæ Maiestatis peculiari, Pragæ 15. Junij Anno 1581. scripto, ne in posterum vlla ORLANDI LASSI Opera, siue iam dudum composita, siue posthac componenda, à quoquam, sine Authoris consensu, typis excudi, excusaūe post illud tempus distrahi, aut venundari per Sacrum Imperium, aut Cæsareæ Maiestatis hæreditarias, vel illi quoquis modo subiectas ditiones possint, sub pæna. Marcarum auri decem, & amissione Exemplarium omnium. Quod eos, quorum interesse potest, hisce admonere opportunum visum est.

Signatum.

Rhudolphus.

V. S. Vieheuser. D.

ad mandatum, &c.

Ærstenberger.

# ADMODVM REVERENDO IN CHRISTO PATRI, DOMINO IOANNI BENEDICTO, CE- LEBERRIMI BENEDICTOBVRANI MONASTERII ABBATI VI- GILANTISSIMO PARITER ET DIGNISSIMO, DOMINO MIHI PLVRIMVM OBSER- VANDO.



INTER omnes quos Pauaria Prælatos habet, habet autem permultos plurimis maximisq; tam animi quam ingenij virtutibus ornatos, neminem ego certè noui, rei Musicæ tam addictum, atq; est Paternitatis Vestræ Reuerentia. Neq; enim ipsa solùm in ea arte excellit, et Musicis concentibus oblectatur, sed diligentiam etiam adhibet, ut qui eius curæ creditus est optimorum & omniscientiarū genere præstantissimorum Monachorum cœtus, cùm à studijs grauioribus relaxare animum aliqua ex parte permittitur, Musicæ vel exercenda vel addiscenda tempus impendat, quod studium illud non modò aures suaviter demulceat, & vitæ humanæ tœdia soletur atq; emolliat, sed fractas etiam diurna vel lectione vel commentaryone, aut rerum diuinarum contemplatione animi vires restituat, & ad labores denuò alacrius suscipiendo instauret, ut taceant (quod R. quoq; P. Vestrā spectare non est dubium) nullum esse aliud quod ad diuinas laudes in choro maiore sive decore sive deuotione concelebrandis (non minimam monasticæ curæ partem) sit magis idoneum, ne dicam peccarium. Cùm igitur meas hasce lucubrationes ad diuinum cultum mea quoq; industria propagandum atq; promouendum in vulgus emittere decreuisset, iamdudum autem de R. P. V. quam ob Musices summum amorem impensè amo, aliquo mei predij fructu donanda cogitasse, nihil ei gratius hoc ipso munusculo futurum existimavi, hoc præsertim tempore, quo eius usus aliquis in suo templo futurus est nimirum ad Ecclesiæ, luctum etiam harmonia mœstiore aptius exprimendum. Hoc itaq; ex optimo atq; R. P. Vestræ studiosissimo animo profectum obsequium ut boni consulat, & Musicam eiusq; alumnos & asseclis fauore perpetuò prosequi souereq; ne desinat, etiam atq; etiam oro, meq; eius humanitati commendo. Monachij 1. Martij, Anno 1585.

R. P. Vestræ

Addictissimus

Orlandus di Lassus.

I.

## LAMENTATIO PRIMA



Nci- pit inci- pit la- menta- tio lamen-



ta- tio Hieremi- æ Prophe- tæ.



Leph ij A- leph. ij



Quomodo sedet ple- na populo: facta est quasi



vidu- a domina

gentium: princeps prouinciarum facta est sub tri- bu- to.

PRIMI DIEI.



Eth.

ij



Plo- rans plorauit

in no-



&te, & lachrymæ c-

ius

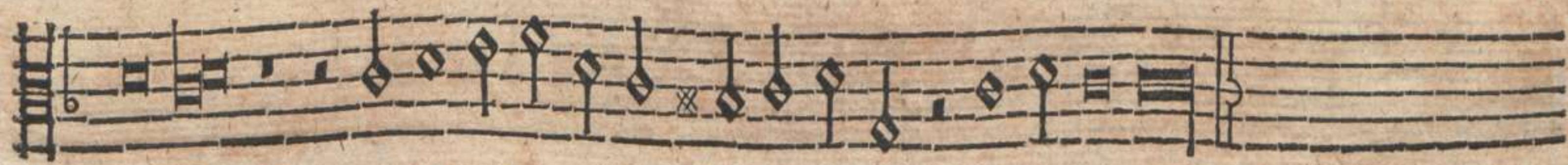
in maxillis eius: non



est qui consoletur e-

am, ex omnibus caris e-

ius, Omnes ami- ci



eius,

& facti sunt ei

ini- mici

ini- mici.

aa;



I.

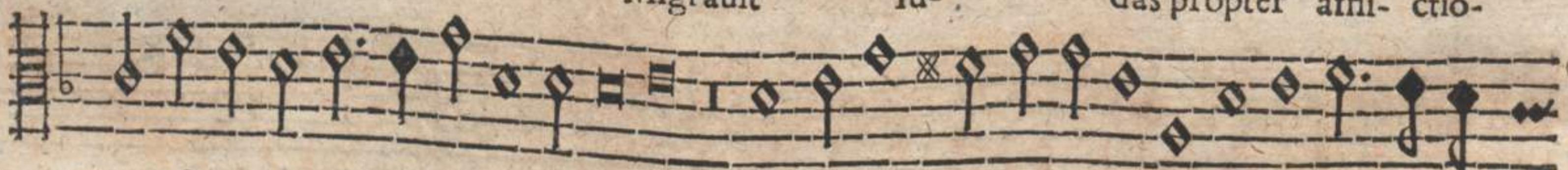
## LAMENTATIO PRIMA



I- mel ij Gimel.



Migravit Iu- das propter affli- ctio-



nem,&amp; multitu- dinem serui- tutis: habi- ta- uit inter gentes,nec inue-



nit re- quiem. Om- nes omnes persecu- tores eius apprehen-



de- runt e- am inter angu- stias angu- sti- as.



PRIMI DIEI.



Ieru- salem Hieru-  
salem.



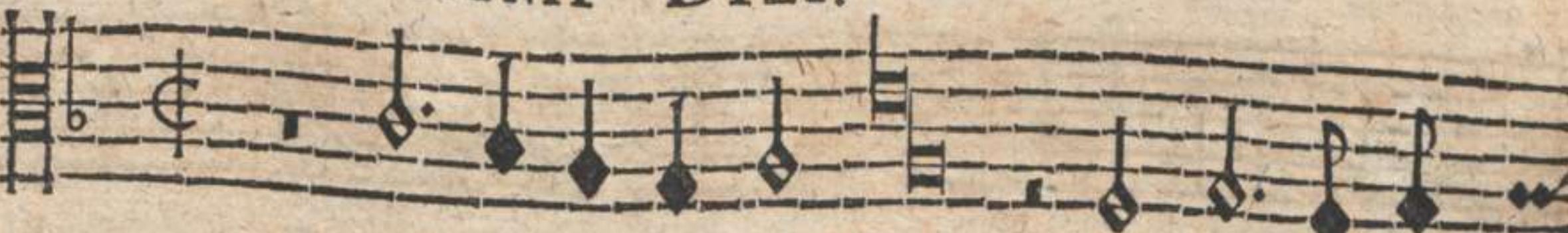
Onuer- tere ad  
Dominum Deum tuum.

FINIS.



## LAMENTATIO SECVND A

PRIMI DIEI.



A- in Za- in



Za- in.



LAMENTATIO SECUNDA

Ecorda- ta est Hierusa- lem di- crum  
affli- ctio- nis suæ, & præua- rica- tio-

nis omnium desi dera- bili- um suorum, Cum caderet populus e-  
ius in ma- nu ho- sti- li, & non esset au- xili-  
a- tor. Viderunt eam hostes, & deriserunt, & deriserunt sabbatha eius.

PRIMI DIEI.



Eth. ij

Peccatum.

peccauit Hierusa- lem, própterea insta- bilis fa-



cta est: Omnes qui glorifi- cabant e- am, spreuerunt il- lam, qui-



a viderunt ignomi- niam e- ius: Ipsa autem ge-



mens, & con- uersa est retror- sum.

bb

LAMENTATIO SECVNDIA



Quatuor.



PRIMI DIEI.



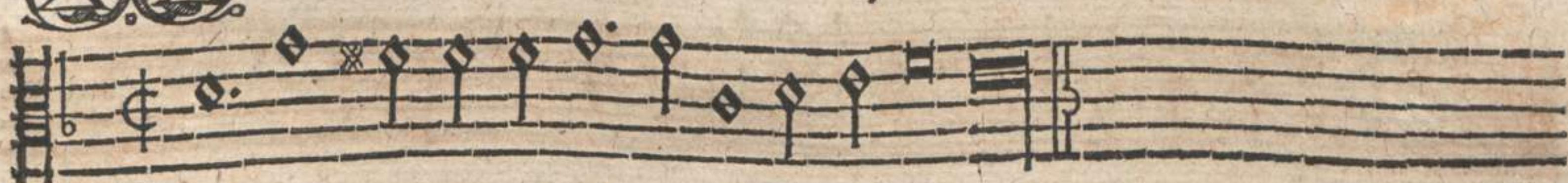
I de Domine affli ctionem meam, quoniam



cre- etus est i nimi- cus.



Ieru salem ij Hicru sa lem.



Conuer- tere ad Dominum Deum tuum.

F I N I S.

bb 2

LAMENTATIO TERTIA



A-

med La-

med.

O vos omnes qui transitis per vi-

am, Attendi- te, & vide- te, si est dolor si est dolor ij

sicut dolor meus: Quoniam vendemiauit me, vt locutus est vt locu- tus

est Dominus in die i- ræ furoris furo- ris sui furoris su- i.

PRIMI DIEI.



ij Mem.

De excelfo misit

ignem, misit ignem in ossibus me-

is, & cru- diuit me, expandit

rete pedibus meis, conuertit

me

re-

trorsum, posuit me

desola-

tam tota die mœrore

cons

fectam.

LAMENTATIO TERTIA

N  
Vn. ij  
Vigi- lauit iugum i- ni- quita- tum  
mea- rum ini- quitatum mea- rum in manu e-  
ius, con- uolu- tæ sunt, & impo- sitæ collo me- o,  
vir- tus me- a, in manu

PRIMI DIEL.



de qua non po- tero surge- re sur- ge- re.

A musical staff consisting of four horizontal lines. It features black note heads with stems and vertical dashes, and a decorative symbol resembling a stylized letter 'P' or a cross.

Ieru- salem ij



Hie- ru- salem.

A musical staff consisting of four horizontal lines. It features black note heads with stems and vertical dashes, and a decorative symbol resembling a stylized letter 'P' or a cross.

Onuer- tere ad Dominum Deum tuum.

F I N I S.

LAMENTATIO PRIMA SECUNDI DIEI.



E lamen- tati- o- ne Hiere-



Eth.

Cogi- ta-

uit Dominus dissi- pare mu- rum fili-



Si-

on teten- dit funi- culum suum, & non auer- tit

LAMENTATIO SECUNDÆ SECUNDI DIEI.



ma- num suam à perdi- tio- ne, luxitque ante mu-



rale, & murus pari- ter dissipa-



tus

est.



Eth

ij



Teth.

cc

LAMENTATIO PRIMA

A musical staff consisting of four horizontal lines. It features black note heads with vertical stems, some with small dots or dashes indicating pitch or rhythm. The staff begins with a large 'D' and ends with a small 'E' at the end of the first line of text.

Efi- xæ sunt in terra porta cius,  
perdidit & contriuit vectes e- ius, regem e- ius, &

A musical staff consisting of four horizontal lines. It features black note heads with vertical stems, some with small dots or dashes. The staff begins with an 'E' and ends with a small 'E' at the end of the second line of text.

principes e- ius in gentibus.

A musical staff consisting of four horizontal lines. It features black note heads with vertical stems, some with small dots or dashes. The staff begins with a large 'N' and ends with a small 'E' at the end of the third line of text.

Trium. On est lex, & Prophetæ eius

A musical staff consisting of four horizontal lines. It features black note heads with vertical stems, some with small dots or dashes. The staff begins with a small 'E' and ends with a small 'E' at the end of the fourth line of text.

non inuenierunt non inuenie- runt visionem à Do- mino.

## SECUNDI DIEI.



H C      Od      Iod      ij  
 Iod.      ij      Sederunt  
 in ter-      ra,      conticuerunt      sc-      nes fi-      liæ Si-      on, Consperserunt  
 cinere      capita      su-      a, Accin-      eti sunt ci-      li-      cijs, Abiecerunt  
 in terra      capita      sua      virgines      virgines      Iu-      da.  
 cc 2

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first two staves begin with a sharp sign (F#) and a common time signature. The third staff begins with a common time signature. The fourth staff begins with a common time signature. The lyrics are written below each staff, corresponding to the neumes. The first two staves have large decorative initials 'S' and 'C' at the beginning. The third staff has a small decorative initial 'I' at the beginning. The fourth staff has a small decorative initial 'J' at the beginning. The lyrics are in Latin and describe scenes from the Bible, specifically the crucifixion of Jesus Christ.



LAMENTATIO PRIMA SECUNDI DIEI.

Ieru- salem ij Hierusalem. ij

Conuer- ters ij ad Dominum Deum tu- um. FINIS.

LAMENTATIO SECUNDA  
SECUNDI DIEI.



Em ij ij

Mem.



LAMENTATIO SECUNDA SECUNDI DIEI.

VI comparabo te, vel cui assi- milabo te fili-

a Hierusalem? Cui exc- 3 quabo te, & consola-

bor te & conso- labor te vir- go fili- a Sion, Magna est

enim velut mare contri- tio tu-

a.

Quis mede- bitur tui, quis mede- bitur tu-

i?

LAMENTATIO SECUNDA



Vn. ij ī  
Prophetæ tu- i viderunt ti- bi falsa



&

stul- ta, nec ape- riebant ini- quitatem



tuam,

vt ad te pœnitentiam prouoca-

rent, vi- derunt au-



tem ti-

bi falsas

& ele- ctio- nes.

SECUNDI DIEI.



A-

mech

ij

Samech.

Plauscrunt super te manibus, omnes transentes per

viam, sibi- lauerunt & moue-

runt ca- put su-

um super

filiam Hierusalem. Hæc cine est vrbs dicen-

tes perfe-

cti

deco-

ris gaudium vni- uersæ vni- uersæ terræ,

LAMENTATIO SECVNDI SECVNDI DIEI.



Ieru- salem ij Hierusa- lem. Conuerte-



re conuertere ad Dominum De- um tuum. FINIS.

LAMENTATIO TERTIA  
SECVNDI DIEI.



Leph ij A.



leph ij A- leph.



LAMENTATIO TERTIA SECUNDI DIEI.



in vir- ga indigna- tio- nis c- ius, me mi-



nauit, & adduxit in tenebras, & non in lucem.



¶

Beth.

dd

LAMENTATIO TERTIA



Et uslam

fecit pellem me-

am, & carnem me-

am, contriuit ossa mea, adi-

fica-

uit in gi-

ro me-

o, & circundedit me fel-

le & la-

bore.



I.

mel ii Gi-

mel Gi-

mcl.

SECUNDI DIEI.

Quatuor.



Ircumæ- difica- uit ad- uersum  
me ad- uer- sum me, vt non ingre- di-



ar, vt non ingre- diar, aggraua- uit compedem me- um.



Onclusit vias me- as lapi- dibus [quadris, semitas



meas sub- uertit:

ij

dd 2



LAMENTATIO TERTIA SECUNDI DIEI.

Two staves of musical notation. The top staff begins with a sharp sign (F#) and ends with a double bar line. The bottom staff begins with a sharp sign (F#) and ends with a double bar line. Both staves use black square neumes on four-line staffs.

Ieru- salem ï Hieru- salem ï

Hierusa- lem. Conuertere ad Dominum Deum tu- um.

FINIS.

LAMENTATIO PRIMA  
TERTII DIEI.



Two staves of musical notation. The top staff begins with a sharp sign (F#) and ends with a double bar line. The bottom staff begins with a sharp sign (F#) and ends with a double bar line. Both staves use black square neumes on four-line staffs.

E lamen- tati- o- ne Hier-  
mia Pro-

phetz.

LAMENTATIO PRIMA TERTII DIEI.



Eth                      ñ                      Heth.

Misericor dia Do mini, quia non su-

mus consumpti, quia non defecerunt miseri rati ones e ius.



Oui di lu culo,

multa est fides tu-

a.

LAMENTATIO PRIMA

The page contains four staves of Gregorian chant notation. The first staff begins with a large, ornate initial 'B'. The text below the staves is as follows:

Eth      ï      ï  
Teth.      ï      Bonus est Do-  
minus sperantibus in eum in e-      um, Ani- mæ  
quaren-      ti      illum:      ij      bonum est ij  
bonum      est pre-      stolari cum silen-      tio sa-      lu-

TERTII DIEI.



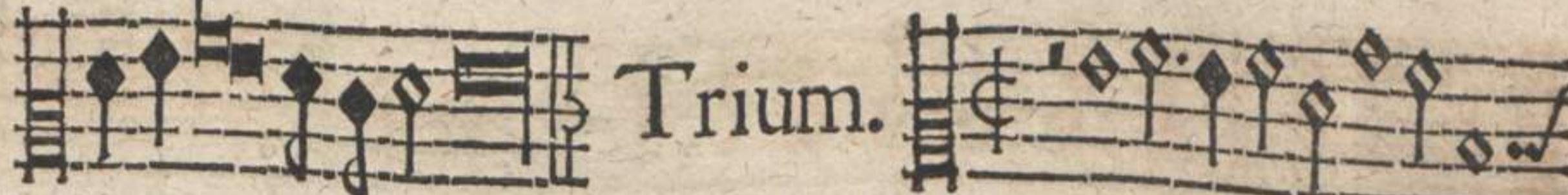
tari Dei: bo- num cft bonum est viro cum portaue-



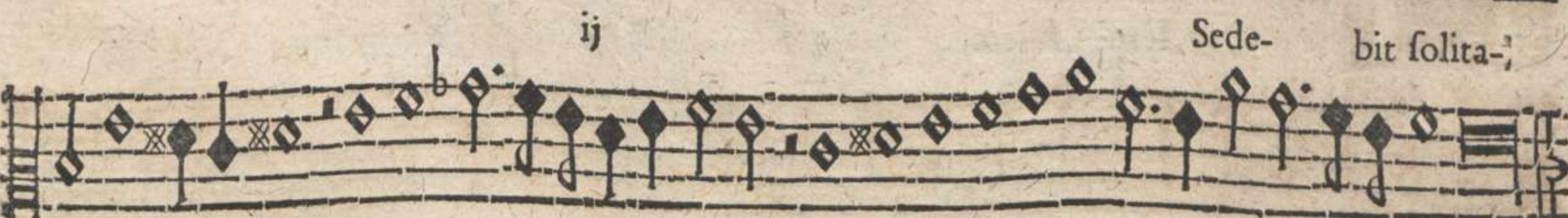
rit iu- gum ab ado- lescen- tia su- a.



Od ij Iod Iod



Trium.



rius, & tace- ij Sede- bit solita-  
bit, quia leuauit se su- per se.

LAMENTATIO PRIMA TERTII DIEI.



Onet in puluc- re os su- um, si for-

<sup>te</sup> sit spes, dabit percu- tien- ti se ma- xil-

lam, satu- rabitur satu- rabitur op- pro- brijs.



Ieru- salem.

ij

Conuerte- re ij conuer- te- re ad Do- minum Deum tuum.

FINIS.

LAMENTATIO SECUNDA TERTII DIEI.



A-

Leph ij



leph.

Quomo- do obscur ratum est aurum,

mutatus est co-



lor o- ptimus, disper- si sunt ij lapi- des sanctua- rij



in capi- te omni- um plate- arum.

LAMENTATIO SECUNDA



A single-line musical staff. The lyrics are: ij Beth. ij. The word 'Trium.' appears at the beginning of the line.

A single-line musical staff. The lyrics are: I- lij Si- on in-

A single-line musical staff. The lyrics are: cliti, & amicto au- ro pri- mo, quomodo

A single-line musical staff. The lyrics are: reputa- ti sunt in vasa testea, opus manuum fi- guli.

TERTII DIEI.

I- mel ij Gimel ij  
 Gi- mel ij Gi- mel  
 ij ij ij Gimel. Sed & lani- x  
 nuda- uerunt mammam, fi- lia popu- li me-  
 i, cru- de- lis, quasi struthio in deser- to.



LAMENTATIO SECUNDA TERTII DIEI.

Ieru-salem ij Hierusalem  
Hierusalem. Conuer- tere ij ad Dominū ad Dominū Deum tuum.

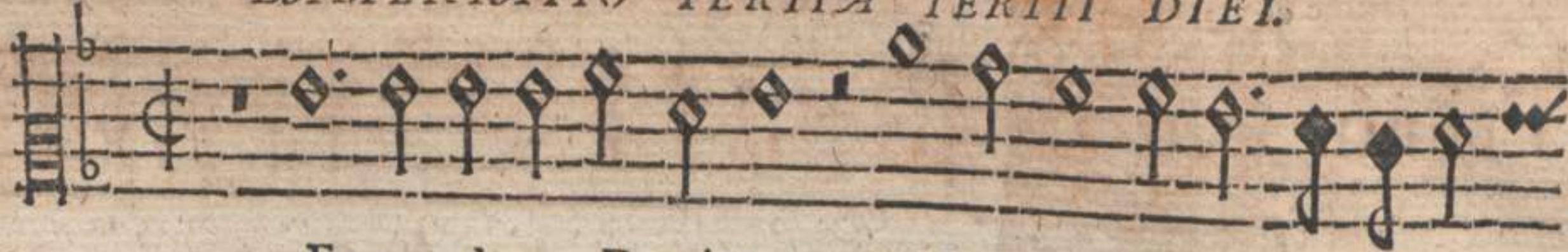
FINIS.

LAMENTATIO TERTIA  
TERTII DIEI.

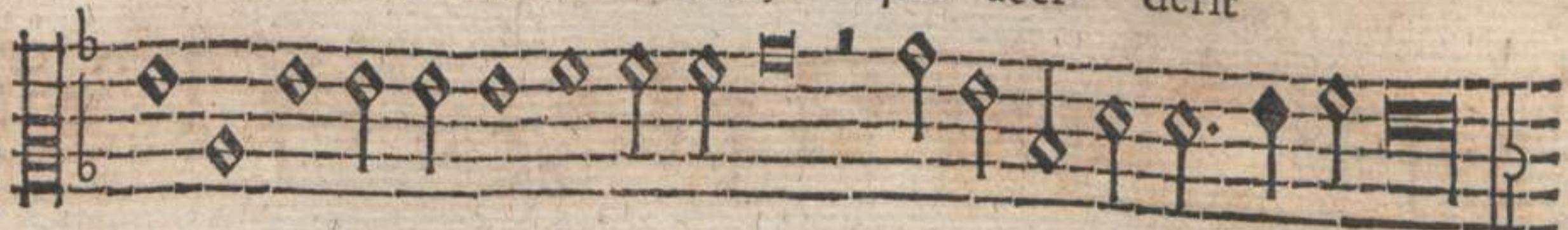


Nci- pit o- ra- ti- o Hiere- miæ  
Prophe- ta.

LAMENTATIO TERTIA TERTII DIEI.



Ecor- dare Domine, quid acci- derit



nobis, intu- ere, & respice opprobrium no- strum.

Trium.



E- redi- tas no- stra versa



est ad a- li- enos, domus no- stræ



ad

extra-

neos.

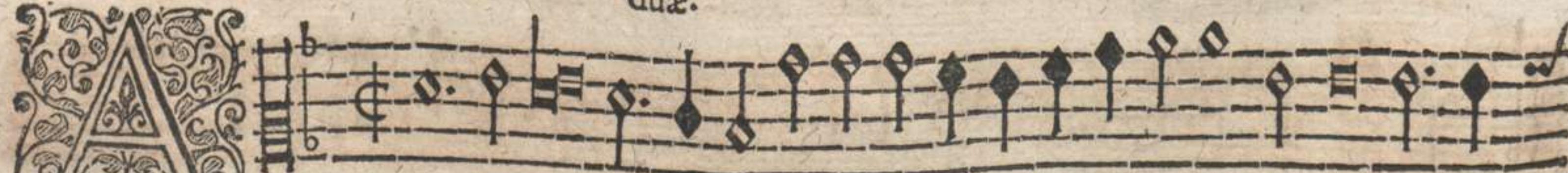
## LAMENTATIO TERTIA

Trium.

Vpil- li facti su-  
mus absq;pa-  
tre: Matres nostræ quasi vidu- æ qua-

fi vi-

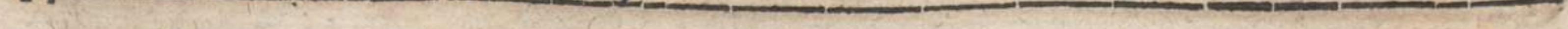
dux.



Quam nostram pecu- nia bibimus, ligna



nostræ pretio comparauimus, cerui- cibus no- stris mina-



## TERTII DIEI



bamur, lassis non dabatur re quies, Aegypto dedimus manum



& Af syri- is, vt satu- re mur pa- ne vt satu-



remur

pane.



Ieru- salem ij Hierusa- lem. ij



Conuertere ad Dominum Deum tuum, ad Dominum Deum tu-

um.  
FINIS.



Ixi ergo in corde meo: vadam & afflu-

am de- lici- is, & fruar bo- nis, & vidi

quod hoc quoq; es- set vanitas, vani- tas: Ri- sum repu-

taui erro- rem,& gaudio di- xi: quid frustra deciperis?

cogita- ui in corde me- o abstrahere à vino carnem meam,

Music notation: The page features five staves of Gregorian chant notation. The first staff begins with a large initial 'I'. The notation uses black neumes on four-line red staves. A sharp sign is present at the beginning of the first staff, and a key signature of one sharp is indicated above the staff lines. The music consists of two-line phrases, with some lines being longer than others. The lyrics are integrated directly into the musical lines.



vt animum meum transferrem ad sapientiam, deuitare meque stul-



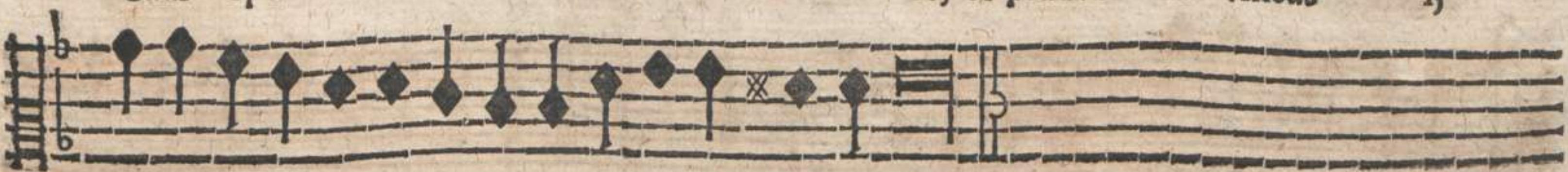
ti- tiam, donec viderem quid esset utile filius hominum,



quo facto opus est sub sole numero dierum vitae suæ, magnifi-



caui opera mea, ædificauis mihi domos, & plantaui vineas ij



& plantaui plantauis.

ff



Oſſe- di ſeruos & ancil-

las, multamque

fami- liam habu- i, armenta quoque, & magnus o- uium

greges, vltra omnes qui fuerunt ante me in Hierusalem, Coacer- uaui mihi

argentum & aurum, & ſubſtantias regum & prouinci- arum feci mi- hi Can-

te-

egi

ij

Canto-

res

ij



& Cantatri-

ces & Cantatri-

ces

ñ

&



Cantatrices, & deli- cias fili- orum hominum, Scy- phos & Vrceos, &



Vrceos in mini- steri- o ad vina fundenda, & super- gressus sum opibus,



omnes qui ante me fuerunt in Hierusa- lem, Sapien- tia quoque perseue-



ravit mecum Sapien- tia quoque perseue- ravit mecum.

ff 2



T omnia quæ deside- rauerunt o- culi me-



i, non nega- ui eis, nec prohi- bui cor meum, quin



omni volupta- te frue- retur, & oble-



cta- ret se in his quæ præpa- raueram, & hanc ratus



sum par- tem meam, si vte- rer la- bore me-



o, cumque me conuer- sa ope- ra quæ fecerant manus meæ,



& ad labores, in

quibus frustra fuda- ueram, vidi in



omnibus va-

nitatem, & afflictionem ani- mi,



& nihil permane- re permane- re sub sole, & nihil & nihil permane-



re permanere sub sole.



v.

Ors tu- a mors tu- a, ij  
mors Chri- sti, fraus terræ, gloria cœli,  
Et dolor & dolor inferni sunt meditanda ti- bi. Viue diu, sed  
vi- ue sed viue De- o, nam viuere mun-  
do, Mor- tis opus vi- ua est vi- ua vi- ua  
est, viuere vita De- ij viue- re vita De- .

The musical notation consists of four staves of Gregorian chant in black ink on light-colored paper. The notes are represented by vertical stems with small dots or dashes indicating pitch and rhythm. The first staff begins with a large initial 'M'. The text is written in a Gothic script below the music. The first two lines of text are 'Ors tu- a mors tu- a, ij' and 'mors Chri- sti, fraus terræ, gloria cœli,'. The third line starts with 'Et dolor & dolor inferni sunt meditanda ti- bi. Viue diu, sed'. The fourth line starts with 'vi- ue sed viue De- o, nam viuere mun-'. The fifth line starts with 'do, Mor- tis opus vi- ua est vi- ua vi- ua'. The sixth line starts with 'est, viuere vita De- ij viue- re vita De- .' The music is in common time, indicated by a 'C' at the beginning of the first staff.



Vicquid erit tan-  
dem mea spes est vnica Chri-

stus, Huic viuo, huic moriar, cætera curo  
nihil. Quid va-

let hic mun-  
dus? quid gloria? quid-  
ue triumphus? Post

miserum fu-  
nus, puluis & vmbra su-  
mus, & vmbra sumus, puluis

& vmbra sumus, puluis & vmbra ij puluis et vmbra sumus. ij



Omi- ne De- us fortis- sime, ma-  
 gne magne po- tens ma- gnus ma-  
 gnus con- fili- o, & incomprehen-  
 sibi- lis, & incomprehen- sibi- lis co- git-  
 tu, cu- ius cu- ius cu-

The musical score consists of five staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. A key signature of one sharp (F#) is indicated at the beginning of the first staff. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the neumes. The first two staves begin with a large initial 'D'. The third staff begins with a small initial 'o'. The fourth staff begins with a small initial 'f'. The fifth staff begins with a small initial 's'.



ius ocu- li aper- ti funt super omnes



fi- li- os fi- lios Adam,



vt reddas v- nicu- ique



secundum ij ope- ra sua ij



ope- ra

su- a.

## VIII.



Sancta Ma- ria, omnes Sancti Dei, sancta Ma-  
 ria, ij omnes Sancti Dei, inter-  
 cedi te pro no- bis, interce- dite ij interce- dite  
 pro nobis pro nobis ad Dominum, ij vt mereamur ab eo ab eo ab  
 eo, vt mereamur ab eo iuuari & saluari, &

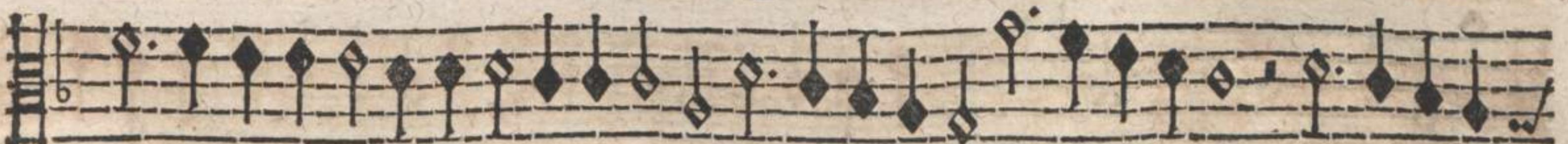
The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff system. The music is divided into measures by vertical bar lines. The first two staves begin with a common time signature (C), while the third and fourth staves begin with a different time signature (likely common time). The lyrics are written below the staves, corresponding to the musical phrases.



salua-      ri &      saluari &      salua-      ri, iu-



uari &      fal-      uari. Qui viuit & regnat, qui viuit      & re-



gnat per omnia secula seculorum, a-      men      a-



men. ii      Qui viuit & regnat qui viuit      & regnat per omnia secula



seculorum, a-      men      a-      men amen      a-      men.



Vocunque loco fue- ro, Iesum mecum desi- dero, Quam

löe- tus cum inuene- ro, quam felix ij

cum tenu- ero, Tunc amplexus,

tunc oscu- la, que vincant quæ

vincant mellis pocu- la, sed in his parua morula, Ie- sum se-

quar, se-

quar, se-

quar per se- cula.



X.

SECUNDÆ PARS.

Am quod quæsiui vi- deo, quod quæsiui vi-

deo, quod concipi- ui te

neo,

A- more Iesu i langue- o langueo,

& corde totus ar- deo i & corde totus arde-

o, & corde to- tus ar- deo arde- o.



Omi- ne Iesu Chri-  
ste, pastor bo-

ne, Domine Iesu Christe, pastor bone

pastor bone, Domine Iesu Christe, pastor bo-

ne, semi na- tor semi nator casti

semi nator casti confi lij, susci pe seminum

The musical score consists of five staves of Gregorian chant notation. The notation uses black square neumes on four-line red staves. A key signature of one sharp (F#) is indicated at the beginning of the first staff. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the notes. The text is in Latin, referring to Jesus Christ as the Good Shepherd (pastor). The score is labeled with the number 'xi.' at the top right.

seminum fru-  
ctus, quos in Ceci- lia semi- nasti semi-

nasti quos in Ceci- lia semi- nasti, Ceci- lia Ceci- li-

a famu- la tua Domine, quasi apis ij ar-

gumento- fa, tibi deser-

uit tibi deser- uit ij tibi deser- uit deser- uit.

FINIS.

INDEX CANTIONVM, QVÆ  
IN HOC LIBRO CONTI-  
NENTVR.

- I. *Lamentationes Hieremiæ Prophetæ.*
- II. *Dixi ergo in corde meo.*
- III. *Possedi seruos & ancillas.*
- IV. *Et omnia quæ desiderauerunt.*
- V. *Mors tua, mors Christi.*
- VI. *Quicquid erit tandem.*
- VII. *Domine Deus fortissime.*
- VIII. *Sancta Maria.*
- IX. *Quocunq; loco fuero.*
- X. *Iam quod quæsiui video.*
- XI. *Domine Iesu Christe.*