

Nobis Datus

Edited by Daniel S. Clark

Anonymous

Superius I


Soprano I



Superius II
Soprano II



Altus
Alto



Tenor



Bassus
Bass



No - bis da - tus,
No - bis da - tus,
No - bis da - tus, no - bis na - tus,
No - bis da - tus, no - - -
No - bis da - tus, no -

Keyboard Reduction:
For rehearsal use only

Nobis Datus

2

S 1
No - bis nat - - - tus, No - bis da - - - tus. No - bis na - - -

S 2
no - - - bis na - - -

A
(No - bis da - tus no - bis na - tus.) no - - - bis

T
8 - - bis na - - - tus, no - bis na - tus, (no - bis

B
- - - bis na - tus, (no - bis da - - - tus

S 1
- - - - - tus ex in - tac - ta vir - -

S 2
- - - - - tus.

A
na - - - - - tus ex in - tac - ta vir - gi -

T
8 da - tus no - bis na - tus.) Ex in - tac - ta vir -

B
no - - - bis na - tus.) Ex

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3

S 1
gi - ne, (ex in - tac - ta vir - gi - ne,) vir - - -

S 2
ex - - - in - tac - - - ta

A
ne. (ex in - - - - tac - ta vir - - - -

T
- gi - ne, (ex in - tac - ta vir - gi - ne, ex in -

B
in - tac - ta vir - - - - gi - ne.

S 1
- - gi - ne, Et in mun - do con - ver - sa -

S 2
vir - - - gi - ne, et in

A
gi - ne.) Et in mun - do con - ver - sa - - - - - tus

T
- - tac - ta vir - - - - - gi - ne.) Et in mun - do

B
Ex in - tac - - - ta vir - gi - ne. Et in -

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S 1
tus, con - ver - sa - - - - -

S 2
mun - - - do con - - - ver - sa - - - - -

A
et in mun - do con - ver - sa - - - - tus

T
con - ver - sa - tus, (et in mun - do con - ver - sa -

B
- mun - do con - ver - sa - - - - tus, con - ver - sa -

18

S 1
tus spar - so ver - bi, spar - so ver - - -

S 2
tus. Spar - - - so ver - - - bi

A
- Spar - so ver - - - bi se - - - mi - ne.

T
tus.) Spar - so ver - bi se - - - mi - - - ne, Spar - - -

B
tus. Spar - so ver - bi se - - - mi - ne. Spar - so

27

S 1
bi se - mi - ne. ver - bi se - mi - ne. Su - i

S 2
se - mi - ne.

A
Spar - so ver - bi se - mi - ne. Su -

T
so ver - bi se - mi - ne.

B
ver - bi se - mi - ne se - mi - ne su - i mor - as

24

S 1
mor - as in - co - la - tus. su - i mor -

S 2
Su - i

A
i mor - as in co - la - tus. in - co - la - tus.

T
Su - i mor - as in - co - la - tus Su -

B
in - co - la - tus. (su - i mor - as in - co - la -

Nobis Datus

6 27

S 1 as in - co - la - tus.

S 2 mor - - - as in - - - co - la - - -

A (in - - - co - - - la - tus.)

T - - i mor - as in - co - la - - - tus, in - co - la -

B tus.) in - co - la - - - - tus, in - co - la - - - tus,

30

S 1 (Su - i mor - as in - - - co - la - tus.) Mi - ro

S 2 - - - - - tus,

A sui mor - as in - co - la - - - tus, in - co - la -

T tus, in - co - la - - - - tus mi - ro clau - - - -

B in - - - co - la - - - tus, Mi - - - - ro

33

S 1 clau - sit, mi - ro clau -

S 2 mi - ro clau - - - sit or - - - di -

A tus. Mi - ro clau - sit or - di - ne, (or -

T 8 sit or - di - ne, mi - ro clau - sit or - - - di

B clau - sit or - di - ne, Mi - ro clau - - - sit or - di -

33

36

S 1 sit or - - - di - ne.

S 2 ne.

A di

T 8 ne.

B ne, or - - - di - ne.

36

TRANSLATION

Nobis Datus

Nobis datus, Nobis natus,	Given to us, born for us
Ex intacta virgine,	Of a stainless Virgin,
Et in mundo conversatus,	He abided on earth;
Sparso verbi, semine.	The seed of the word having been sown,
Sui moras incolatus,	He concluded His earthly sojourn
Miro clausit, ordine.	In a wondrous way.

CRITICAL NOTES

Nobis Datus: Anonymous
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Source: The source for this hymn is found in manuscript and microfilm. The manuscript was prepared in the middle of the seventeenth century and is located in the archives in the Cathedral of Puebla de los Angeles, Mexico. Copies of the original manuscript can be found in the University of South Carolina Music Library and the Library of Congress in the form of microfilm.

Editorial Method: The incipit, which comes before the first measure, indicates original clefs, mensural signature, note values, the first pitch (preceded by any rests) and the original mode for the hymn. *Musica ficta* is placed above the notes and courtesy accidentals are in parentheses within the music. A solid line bracket indicates ligatures and a dotted line bracket shows coloration. Any text underlay by the editor is in parentheses and stressed syllables are in bold text.

Performance Suggestions: A keyboard reduction is provided for rehearsal purposes; however, if support is needed in performance a light organ sound, preferable a portative, would be appropriate. Occasionally, the range of the alto line is low and the tenor line high, they may need the support of one or two of the other voice part.