

SEX CANTIONES L.
NÆ QVATVOR, ADIVNCTO DIA-
LOGO OCTO VOCVM.

Sechs Deutsche Lieder mit vier / sampt einem
Dialogo mit 8. stimmen.

Six chansons Francoises nouuelles a quatre voix,
auecq vn Dialogue a huict.

Sei Madrigali nuoui a quattro, con. vn Dialogo
a otto voci. ij

Summa diligentia compositæ, correctæ, & nunc primum in lucem editæ;

A V T H O R E

Orlando di Lasso, Illustriss: Bauarie Ducis ALBERTI
Musici Chori Magistro.



Monachij excudebat Adamus Berg,

Cum gratia & priuilegio Cæs: Maiestatis.

M . D . LXXIII .

F.

ST: AC GENEROSIS

JU MINIS MARCO, IO ANNIS, HIERONYMO, ET IO.
 ANNI IACOBO, Dominis à Kierchberg & Vucissenhorn
 Fuggeris, Germanis Fratribus & Dominis, &c.
 perpetua reuerentia obser-
 uandis.



Væ dignitas & præstantia, Illustres ac Generosi Domini, artis, quæ concentus & sonos harmonicos complectitur, in quo denique pretio & delicijs apud omnes omnium ætatum sapientes semper fuerit, ante oculos, omnibusque notum esse existimo : Deo siquidem autore omnes honestas ingenuasque mentes non immerito ad cognitionem Musica allicit & inuitat. Et quantum hæc ars valeat ad cendos animos hominum, Orpheus, qui cantus suavitate arbores & raxisse fingitur, manifestissimè declarat: Nil enim aliud eo figmentuerunt maiores nostri significare, quam animos barbaros & agresuictiores reddi. Sic Achilles Dux Græcorum fortissimus, animi ægritudi-

EX
 BIBLIOTHECA
 REGIA ACADEM.
 GEORGIAE
 AUG.

egritudinem, quam ex consideratione leuitatis Agamemnonis conceperat, cantu Cythare lenisse, & in sacris literis à Saule spiritus malus Dauid ludente recelsisse dicitur. Cum itaque tanta sit prestantia huius artis magni principes, alijque sapientia & virtute prestantes viri huius patrocinium non immerito suscipiunt, summisque semper honoribus ornant: In quorum numero V. Illust: Mag: non infimum locum occupare omnium iudicio constat & manifestum est.

Dennach ich auch / Genedige Herren/ newlicher zeit verschinen/etliche Gesang inn viererley / Lateinischer / Teutscher / Französischer/ vnd Wallischer Sprachen/ meinem bestem vermögen nach/ in die Music verfasset: Und dieweil ich dieselben an das liecht zu geben vorhabens / hat mich für gut angesehen/ solches mein kleines werck der vier Sprachen/ E. G. vnd H. als vier Gebrädern/ so der vnd auch anderer Sprachen zum herligisten vnd hoch erfahren/ dediciren vnd zuschreiben/ mit vnderthengister butt/ E. G. vnd H. wollen dise mein Composition mit gnaden an vnd auffnemen/ vnd mich in günstigem beuelich zuhaben.

Quam gratiam & benevolentiam si consecutus fuero summis, ne ingratitudinis nota mihi inuratur, uiribus enitar. Interea Deus Opt: Max: V. Illust: Mag: Ecclesiae, Patriae, Musisq; omnibus dignetur diutissime conseruare superstites & incolumes. Datæ Monachij 30. Ianuarij. Anno M. D. LXXIII.

V. Illust: Mag:

Addictissimus

Habent pagin: 24.

Orlandus di

AA z



I.

Vare tristis es qua- re tristis es anima me-

a, & quare cōturbas me con- turbas me,

spera in De- o, quoniā adhuc confitebor illi quoniam adhuc confitebor illi confite-

bor il- li salutare vultus ^x mei ^{ij} salutare vul-

s me i, & Deus meus ^{ij} & Deus meus. ^{ij}

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes of varying sizes on a four-line staff. The first staff begins with a large note. The second staff begins with a small note. The third staff begins with a large note. The fourth staff begins with a small note. The text is written below the staves, corresponding to the notes. There are several fermatas (indicated by a small circle with a vertical line) and a single cross mark (x) above the word 'mei' in the third line. The first line contains two short lines of text: 'Vare tristis es qua-' followed by 're tristis es anima me-'. The second line contains two short lines: 'a, & quare cōturbas me con-' followed by 'turbas me,'. The third line contains three short lines: 'spera in De-' followed by 'o, quoniā adhuc confitebor illi' followed by 'quiniam adhuc confitebor illi confite-'. The fourth line contains three short lines: 'bor il-' followed by 'li salutare vultus' followed by '^x mei ^{ij} salutare vul-'. The fifth line contains three short lines: 's me i,' followed by '& Deus meus' followed by '^{ij} & Deus meus.' followed by '^{ij}'.



Vid estis pusilla- nimes & contristamini, qui fa-
 mela- bora- tis, an nescitis iustitiae ut sol fami
 vt sol fami relaxatas habe- nas possit denuo cohibe- re, i- pse enim dat e-
 scam omni carni, & im- plet omne animal be- ne- di- ctione
 & im- plet omne animal be- ne- di- ctione.



Omine ij secundū actum me- um

secundum actum me- um ij nolī

me nolī me iudicare, ij nihil di-

gnūm in con- spectu tuo e- gi, ideo deprecor deprecor maiestatem tu-

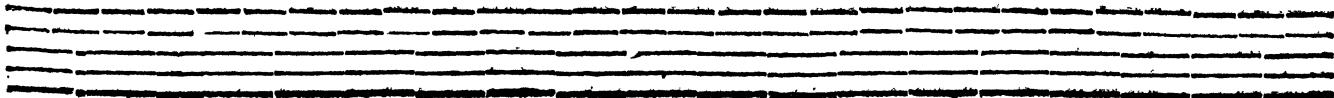
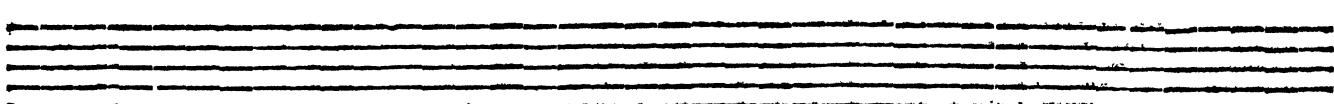
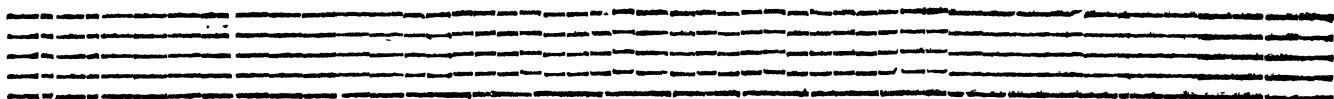
am, vt tu Deus deleas deleas vt tu Deus deleas iniquitatem meam i-



niquitatem me- am iniquitatem iniquita- tem



meam ij iniquita- tem me- am.



4.



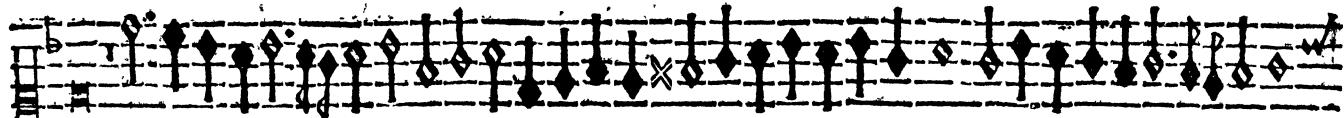
Allax gra- tia ij fallax gra-

tia gra- tia, & va-

na & va- na va- na pulchritu- do pulchri-

tudo, ij mulier mulier timens Deum i- pfa i-

pfa laudabitur ij i pfa ij



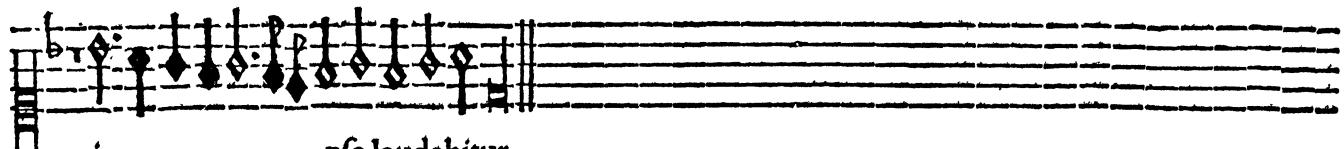
i.

pfa laudabitur

l.

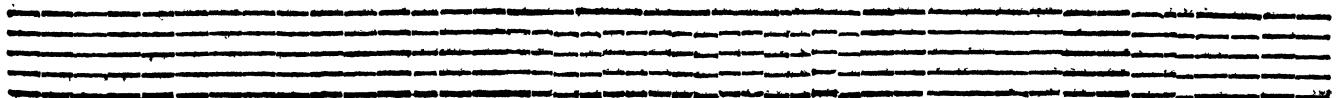
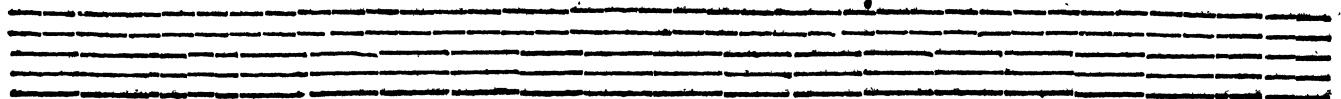
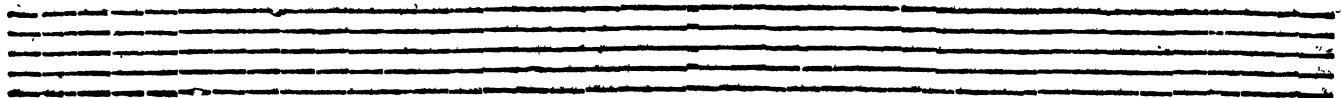
pfa

ij



l.

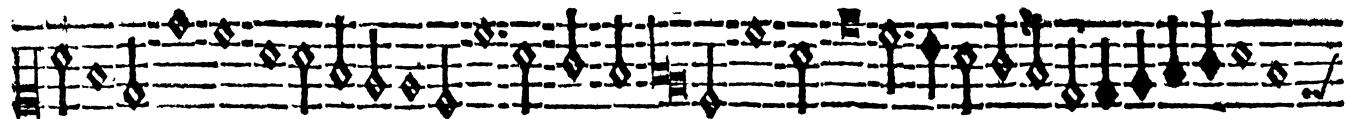
pfa laudabitur.



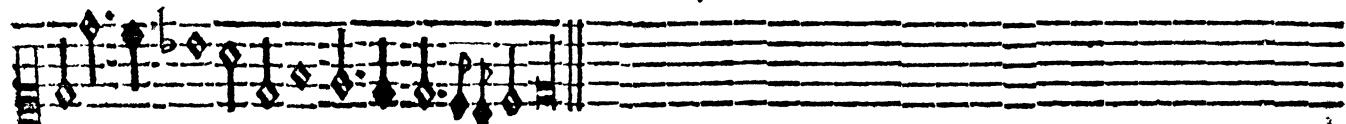
BB



Ripe me de inimicis
 ii
 de inimicis meis de inimicis
 ii de inimicis meis Domine,
 ad te con fugi ii doce me facere doce
 me facere voluntatem tuam ii voluntatem tuam ii



quia Deus meus es tu ii quia Deus meus es tu qui-



a De- us meus es tu.



Onorabile est in- ter om- nes ij
 inter omnes ij coniu- gium & cubi-
 le impollutum, scortatores scortatores autē scortatores au- tem & adulte-
 ros iudica- bit ij De- us iudica- bit
 ij De- us iudicabit Deus.

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line redigamus staves. The first staff begins with a large initial 'I'. The lyrics are written below the staves, corresponding to the neumes. The text is in Latin, referring to the honorability of the pure, the judgment of prostitutes, and the final judgment of God.



In Esel vnd d; Nüßbawm holsz/ darzu ein Weib prechtig vnd
 stolz/ kommen mit art ganz vberein/ dann wo nit schläg
 schläg verhanden seyn/ so gehe der Esel nit ein tritt/ der Nüßbawm gibt sein früchte
 nit/ das Weib wil seyn im Haß der Mañ/ wol dem der sein Weib ziehen kan/
 is wol dem der sein Weib ziehen kan.



Annelein du singst fein Annelein

du singst fein/froh/fröhlich kanst auch

seyn/ ij holdselig eugelein/ ij

geben lieblichen schein/ wünsch dir mein gruß

ins hers hin- ein wünsch dir mein gruß ins hers hin- ein ins hers hinein.

9.



Vñ gutem gründt/ von mund ich sing
 vnd sag/das
 kein mensch mag ij dñe kein mensch mag/jr hößlich zucht beschrei-
 ben/ man muß sie lassen ij bleiben/ein zier der schönen Weis-
 ben man muß sie lassen man muß sie lassen bleiben/ ein zier der schö-
 nen Welben.



S thut sich als verkeren/
 ij zu
 diser letzten zeit/ den reichen müssen nehren/ die ar-
 men hand-
 werchhleut/ die Henn krät vor dem Han/ wer nichts hat wil vil zehren/ der Narr der Narr
 den weisen lehren/ die Fraw schlegt jren Mann die Fraw ij die Fraw schlegt jren
 Mann ij die Fraw schlegt jren Mann.

II.



Em soll man jekund crawan/
 ij was
 schmal ist muß sein braid/der knecht schleft bey der frawe/der herr ligt bey der
 maid/der stul hupfft auf die hanck/der gspärig heist ein prasser/ der wein
 ist wol halbs
 wasser/ ist das nit gmisches franc
 ij ist das nit gmisches franc.
 ij ist das nit gmisches franc.

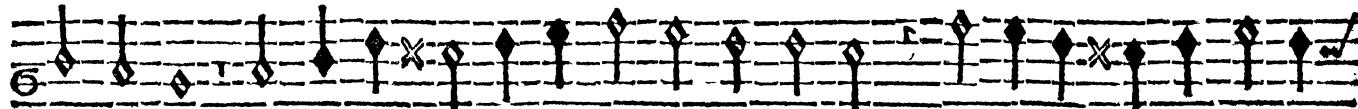
CC



Vdite no- ua.
 Der Bawr von Eselkirchen/ der hat ein faiste ga ga Gans/ das
 gyri gyri gaga Gans/ ii die hat ein langen/ faisten
 dicke/ waideli- chen Hals/ bring her die Gans/ hab dirts mein trauter
 Hans/ rupff sie/ zupf sie/ seud sie/ brat sie/ greiß sie/ friß sie/ das ist sanct Martins voglein/ dem



können wir nit feind seyn/ knecht Hainz bring her ein guten wein/vn schenck vns dapffer ein/ las



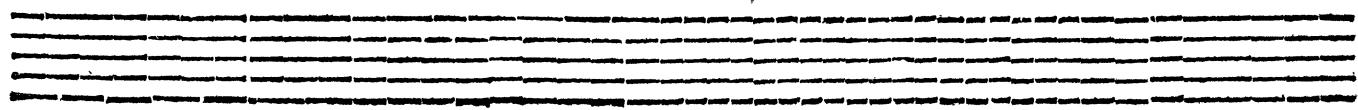
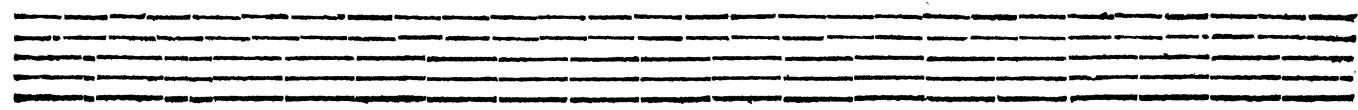
vmbher gahn/ in Gottes nam trincken wir gut Wein vnd Bier/ auff die gsotne Gans/auff die



bratue gans/auff die junge gans/d; sie vns nit scha

den mag.

ij





N ieune moine est sorti du conuent,
 il rencontra
 il rencontra vne nonnette au cors gent, lui a print ademander, s'elle voloit brinbaler, ou danser au
 petit pas ij belas vrai dieu vous ne brinbaleres moine, belas vrai dieu ij vous ne
 brinbaleres pas helas vrai dieu vous ne brinbaleres pas, He moine moine qu'apelles brinbaler, ma ieune dame baisser & acol-
 ler baisser & acoller, en nostre religion brinbaler nous apellons, cors a cors nus en deux draps ij helas vrai



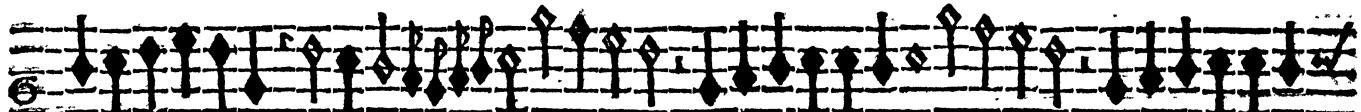
dies vous ne brinbaleres moine helas vrai dieu ij vous ne brinbaleres pas, helas vrai dieu vous ne



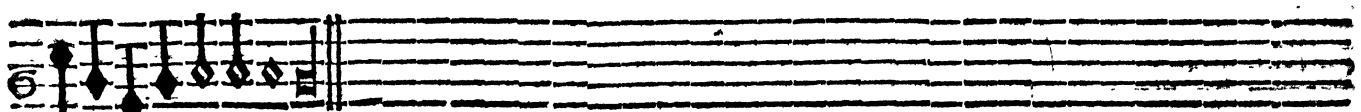
ne brinbaleres pas, He moine moine que dirōt voz abez ij il sont deceus tous & sont tr̄ebien ga-



bez, en lieu de bien entonner vous faites les litz branler, la rgle n̄ l'entend pas ne l'entend pas, helas vrai dieu, vous ne



brinbaleres moine, helas vrai dieu ij vous ne brinbaleres pas helas vrai dieu vous ne brinbaleres



pas.

ij



I4.

I du mal'heur vous auies cognoissance, dont ma vie est a rude mort con-

train- te verries a locil ma perdurable crainte d'esire oublie par la trop longue absen-

ce absent ie meurs, et en votre presence present aues de moi l'ame rauie helas he-

las c'est bien par diuine puissan- ce mourir aupres et loing perdre la vi-

e, mourir aupres et loing

perdre la vi-

ce



I ie suis brun et ma couleur trop noire, ce n'est pas merueille son me veut croi-
 rc car come phebus me hale par dehors me hale ij par de-
 hors me hale par dehors, ainsi me brule ij cupido dans le cors, ainsi me brule ij
 cupido dans le cors cupido dans le cors.

Seconde partie.



Music score for three voices, featuring three staves of musical notation with diamond-shaped note heads and vertical stems. The lyrics are written below each staff in French. The music consists of three measures per staff, separated by vertical bar lines. The first staff starts with a large 'E' and ends with a fermata. The second staff begins with a fermata. The third staff begins with a fermata and ends with a double bar line.

E vous soit étrange ij si ie suis noir car brûlé ic suis
ij de deux feux affauoir de phe- bus qui me hale ij
me hale par dehors, & cupido me brûle ij & cupido me brûle dans le cors, & cupido me brûle
ij & cupido me brûle dans le cors.



Vant vn cordier cordant, veut corder vne corde a vne corde accorde
 mais s'un cordon cordant ij de la corde décor de le
 cordon décordant fait décorder la corde fait décorder la corde.

The musical notation consists of three staves of tablature. The first staff shows a continuous line of vertical strokes (beams) with small diamonds and crosses indicating pitch and rhythm. The second staff begins with a vertical stroke, followed by a series of vertical strokes with diamonds and crosses. The third staff starts with a vertical stroke, followed by a series of vertical strokes with diamonds and crosses. The lyrics are written below each staff, corresponding to the musical patterns.



vi bien se mire, bien se voit, qui bien se voit, bien se cognoit, qui bien se voit ij
 bien se cognoit ij qui bien se cognoit ij peuse prise
 ij qui peu se prise ij dieu l'auise qui peuse prise ij dieu l'auis-
 se dieu l'auise.

The musical notation consists of four staves of music. The first three staves are in common time, indicated by a 'C'. The fourth staff begins with a 'G' (for 'Gloria') and continues in common time. The music uses a unique system of note heads, some with vertical stems and others with horizontal stems, all connected by horizontal bar lines. The lyrics are written below each staff, corresponding to the notes.



Ces tu dir l'au disoit il ouy disoit il di le moy di le moy disoit il
 quand bien ic dirai di ie moy disoit il ie dirai come tu di ie dirai come tu
 di disoit il disoit il disoit il.

The musical notation consists of two staves of five-line music. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. Both staves begin with a common time signature. The music features various note heads, including black diamonds, black dots, and crosses, with vertical stems extending either up or down. Some notes have horizontal dashes through them. Measures are separated by vertical bar lines. The lyrics are written below the notes, corresponding to the musical phrases.



I persona era tanto ben formata, quanto m'è finger san pittori indu-
 stri con bionda chioma longa & anno-
 data oro non è che piu
 rissplende e lustri, spargeasi per la guancia delicata misto color di rose e di ligu- stri di terzo a-
 uorio era la fronte lic- ta, che lo spatio finia con giusta metà che lo spatio finia con giusta me-
 ta con giusta metà.



Otto duo negri e sottiliſ ſimi archi ſon duo negri occhi anzi duo chiari ſor
 li, pioſi a riguardare a mo- uerpar- chi, in torno ſeu par ch' amorscher-
 zie vo- li, e ch'indi tutta la faretra ſcharchi- e che viſibilmente i cori inuo- li quindi il na-
 ſo per mezo il rifo ſcende, che non troua l'inuidia oue l'emen- de che non troua l'inuidia ij
 oue l'emende.



Olto que' sia quasi fra due vallette, la bocca sparsa di natio cinabro, qui-
 ui due filze son di perle elette, che chiude & apre vn bello e dolce la-
 bro quindi escon
 le cortesi pa- rolette da render molle ogni cor rozo e scabro, quiui si forma quel soue
 ri- so, ch' apre a sua posta in terra il paradi-
 so ch' apre a sua posta in terra il paradi- so.

The musical notation consists of four staves of early printed music. The notes are represented by diamond shapes (black and white) on a four-line staff system. The first two staves begin with a large, ornate initial 'S'. The third staff begins with 'ri-' and ends with 'so.'. The fourth staff ends with 'so.'.



The image shows a page from a historical music manuscript. On the left, there is a large, ornate initial 'B' with intricate floral and foliate patterns. To the right of the initial are four staves of musical notation, each consisting of five horizontal lines. The notation uses black diamond-shaped note heads and vertical stems. Below each staff is a line of Italian lyrics. The lyrics are as follows:

Lanca neue è il bel collo e'l petto latte ij il collo e tondo il petto è
col- mo e largo, due pome acerbe e pur d'auorio fatte vengono e van come onda al

primo mar- go quando piaceuol aura il mar combat- te, non potri.i l'altre parti ve-

der ar- go ben si puo giudicar che corrispon- de, a quel ch'appar di fuor ij a quel ch'ap-

par di fuor ij quel che s'ascon- de.



Ostran le braccia sue ij misura giusta e la cantida
 man fesso si vede longhetta al quanto e di lar ghezza angusta doue ne no-
 do appar ne ve na ec cede, si vede alfin de la persona augusta il breue asciutto e ritondetto
 piede gli angelici sembian ti na ti in cielo non si ponno celar ij non
 si ponno celar ij sotto alcun ve lo.

The musical notation consists of four staves of music. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the fourth staff a tenor C-clef. The music is written in common time. The notes are represented by various symbols: solid black dots for quarter notes, hollow circles for eighth notes, diamonds for sixteenth notes, crosses for thirty-second notes, and asterisks for sixteenth-note pairs. There are also vertical stems and horizontal dashes indicating pitch and rhythm. The lyrics are placed below each staff, corresponding to the notes.



Pesso in poueri alberghi e in picciol ter-
 ti, ne le calamita-
 die ne i
 dis-
 gi meglio s'aggiungon d'amicitia i
 petti, che fra richezze in-
 uidiose &
 agi, de le piene d'infidie e di sospetti, corti regali e splendidi palagi ij
 oue la caritade e in tutto eslin-
 ta ne si vede ami-
 citia ij
 se non fin-
 ter

Cantus secundus.

25.

Dialogus 8. vocum.



Isimus Isareo regna opulenta si tu, O so-
 ror Albertus nobis summa ocia fecit, Li- ber ab heresibus quo du-
 ce Bo- ia ma- net, Quo duce relligio Boiem moderatur habenas, Ingenium ingenium pal- las
 pax, animosq; re- git, Albertus superos relligione colit, Prospe- ritas doctri-
 na, salus vi- ta, ocia Mar- tis, Cum pietate fides Bauara regna te- nent,

Cantus primus.

Dialogus 8. vocum.



N. de reuerti- mini pax, relli- gio-
 que soro- res, Quæ fortu-
 na so- li vel quæ re- uerentia le- gis, Explicat Annae
 fides, paxq; togata iu- bar, An sua cor-
 litibus celebran- tur cantica Di- uis,

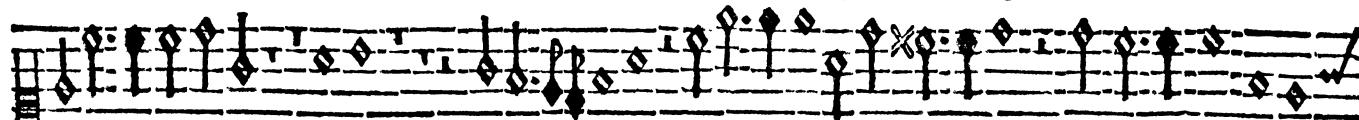
EE 2. Verte,

Cantus secundus.



O fœlix genus hoc hominum, ô fœlicia re-

gnæ, Quæ triade hac gau-



dent, pallade, pace, fide, Alber-

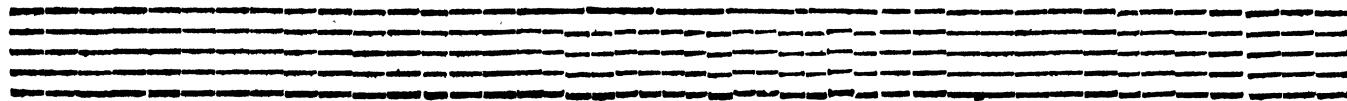
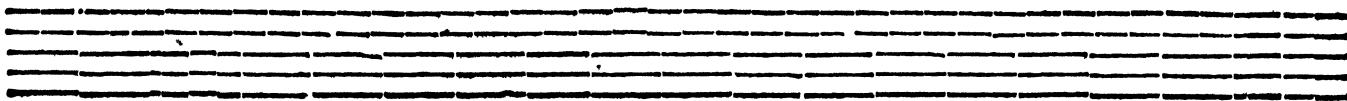
tus fœlicior ast quo principe quo principe regnant,



rellis

gio, pietas, intemera-

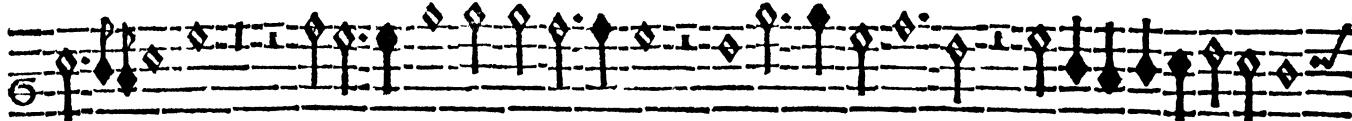
ta fides.



Cantus primus.



O fœlix genus hoc hominum, ô fœlicia regna, pallade, pace, fide, Al-



ber-tus fœlicior ast quo principe quo principe regnant, Relli-gio,



pietas, intemerata fides.

Cantus primus.

26.

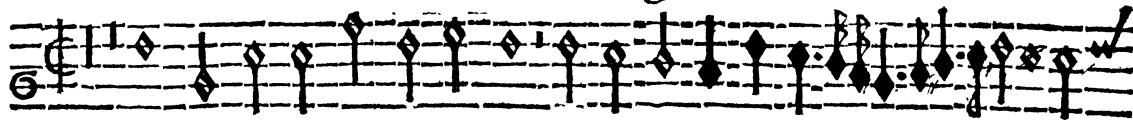
Dialogus 8. vocum.



Un grüß dich Got mein mündlein rot/ ich bin dir hold von her-
 hen/ ach Els ich bitt/ zu dienen bin ich dir bereit/
 du bist allein die mir gefelt/ am gelt es auch nit manglen sol/ das ist der
 sitt in diser Welt/das ist der sitt in diser Welt/wer bulen wil muß haben gelt/ gelt/wo
 das gebricht/ ist ganz vmb sunst/all weisheit/jugent/schön vnd kunst/jugent/schön vnd kunst.

Cantus secundus.

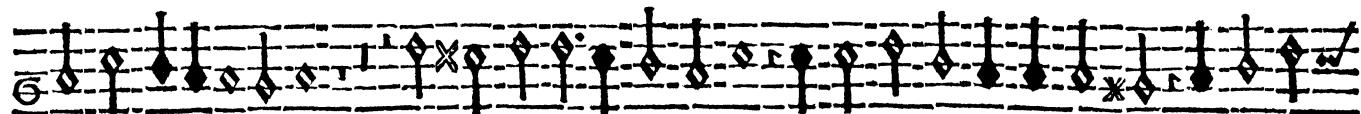
Dialogus 8. vocum.



As kümmerst mich/schaw du für dich/mit dir mag ich nit scher-
zen/dein



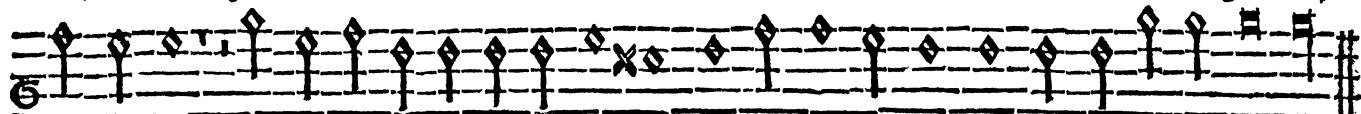
sieb die bringt mir schmerzen/ ich mag dein nit/ geh anderstwo/du hast dein bschaid/ ja wäss du



hetst im se- ckel gelt/ die wort sein gut/der müd ist vol/die seitten aber mich fast krëckt/daran der



läre heuttel henckt/das ist der sitt in diser welt/das ist der sitt in diser welt/ wer bulen wil/ gelt muß



haben gese/ wo dʒ gebricht ist ganz vmb sunst/all weisheit/jugent/schön vñ kunst/jugent schön vñ kunst.

Cantus primus.

27.

Dialogus 8.vocum.



I moi mon cuer quelle sera ma vie, lors qu'elogne serai de ses beaux yeux desquelz de-
 pēd et mō pis et mō micux, et qui seulz ont ma liberte rauic- c, mais
 quoi si iai touiours en la pensee cette beauté sans iamais la revoir affeure suis q'un cruel desespoir aurabien
 tost ma poure ame offence- e, non fera non ensemble avec l'amour qui te fers espérer q'un retour donra bien tost
 a les matres allegeras ce mais ce pendant ic viurai langoureux n'ait moien de lui faire paroître qu'en le

Cantus secundus.

Dialogus 8. vocum.



I moi: Ton viure helas seront * les passions du souuenir de ta
 belle maistresse d'un doux acueil d'une honeste caref- se bref d'un pen-
 ser de ses perfe- ctions, non fera non ij car touiours l'esperan-
 ce naître lon voit ensemble avec l'amour, qui te fe- ra esperer q'un re-
 tour ij donra bien tost a tes maux alle- geance,

FF

Verte

Cantus primus.

seruant ij ie n'ai desir que d'estre sien a iamais content ou malheu- reux il faudra

donc que durant mon absence, toi qui es sien lui aille souuerant, que tout mon bien d'autre lieu ne depend, & que sur

moi elle a toute puissance ic le frai & quoi qu'icelle face encontre moi ij iamais ne changerai

ains a iamais ij invincible serai come vn rocher qui pour flotz ij qui pour flotz ij qui pour

flotz ne deplac ce.

Cantus secundus.



A ton retour peut estre favorable amour sera diant piue de toy, de ton amour de ta loialle

foy, & si rendra ton seruice agreable, ic le ferai & quoi qu'icelle face, encontre moi a-

mais ne changerai ains a jamais ij invincible serai come un rocher qui pour flotz ij qui pour flotz

ij ne deplace.



v'na fedc: yn languir dolce s'honneste voglie gentil in gentil foco acce-
 sc, s'un lungo error in cicco laberinto, s'un pallor di viola e damor tinto,
 s'hauer altrui piu caro piu caro che se stesso, se lagrimar e soffrirar e soffrirar mai sempre pa-
 scendosi di duol d'i- rae d'affanno, o agghiacciar da prezzo, son le cagion, vostro don-
 na e'l peccato, o mio fia'l danno o mio fia'l danno i o mio fia'l danno:

Cantus primus.

Dialogus 8.vocum.



v'na fide amoros' vncor non finto vncor non finto, vn
 desiar cor- tese, s'un lungo error in cieco laberin- to, se
 ne la fronte ogni pensier depinto od in voci in- terrotte a pena intese, hor da paura horda vergogna offese, s'ha-
 uer altrù piu caro piu caro che se stesso che se stesso, s'arder da lungi, s'on le car-
 gion ch' amando i mi disempre, vostro donna el peccato e mio sia'l danno e mio sia'l danno e mio sia'l danno no.
 FF 3

INDEX CANTIONVM

QVÆ IN HOC LIBRO CON- TINENTVR.

- 1. Quare tristis es anima mea.
- 2. Quid estis pusillanimes.
- 3. Domine secundum actum meum,
- 4. Fallax gratia, & vana pulchritudo.
- 5. Eripe me de inimicis meis.
- 6. Inter omnes honorabile est.

- 7. Ein Esel vñ das Lüßbaum holz.
- 8. Annelein du singst fein.
- 9. Auf gutem grundt.
- 10. Es thut sich als verkeren.
- 11. Mem sol man jegund traven.
- 12. Audite noua: Der Bawer.

- 13. Vn tecune moine est sorti du conuent.
- 14. Si du mal-heur vous auies.
- 15. Si ie suis brun. 2.^e Partic. Ne vous sois.
- 16. Quant un cordier cordant.

- 17. Qui bien se mire bien se uoit.
- 18. Sces tu dir l'auc disoit il.

- 19. Di persona era tanto ben formata.
- 20. Sotto duo negri e sottilissimi archi.
- 21. Sotto quel sta quali fra due vallette.
- 22. Bianca neue è il bel collo.
- 23. Mostran le braccia sue misura giusta.
- 24. Spesso in poueri alberghi e in picciol tetti.

DIALOGVS.

- 25. Vnde reuertimini. 8.vocum.

- 26. Nun gruß dich Gott. Mit 8.

- 27. Di moi mon cuer. 8.uocum.

- 28. S'una fede amorosa. 8.vocum.