





Magnum

OPVS MUSICVM

ORLANDI DE

LASSO CAPELLÆ BA-

VARICÆ QVONDAM

MAGISTRI.

COMPLECTENS OMNES

CANTIONES QVAS MOTETAS

vulgo vocant, tam antea editas quam hæcenus nondum

publicatas I. III. IV. V. VI. VII.

II. IX. X. XII.

vocum.

A

FERDINANDO SERENISSI-
MI BAVARIÆ DVCIS MAXIMILIANI

Musicorum præfecto, & RVDOLPHO, eidem Principi

ab Organis; Authoris filijs summo studio col-

lectum, & impensis eorundem

Typis mandatum.

✦

QVINTA VOX.

Cum grat: & Priuil: Sac: Cas: Maieft: Authori concessæ.

MONACHII,

Ex typographia Nicolai Henrici.

M. DC IV.



SERENISSIMO PRINCIPI, AC DOMINO,

DOMINO MAXIMILIANO COMITI

PALATINO RHENI, VTRIVSQUE

BAVARIÆ Duci, Domino

nostro clementissimo.



RLANDVM de Lasso, in disciplinis
musicis ita excelluisse, ut quàm plurimos, qui in illis
laudem meruere, longè post se reliquerit, pares admo-
dum paucos, superiores multò pauciores habuerit, id
verò vel ipsa fateri debet invidia. Non pudet nos
Ser.^{tem} V.^{am} hac cū laude parentis nostri affari, quin
addere ad hanc, aliam non dubitamus, ex innumeris
nempe musica cultoribus, quorum quidem notitia ad nos peruenerit,
nullum extitisse, qui cantiones plures, pluribus linguis composuerit, id
quod lucubrationes eius Latinè, Germanicè, Italicè, & Gallicè editæ,
testatum faciunt. Quàm verò gratiosus ille non solum apud Ser.^{mos}
Bavariæ Duces, Albertum, & Guilielmum Ser.^{tis} V.^{træ} auum, & pa-
rentem, quibus à iuuentute ad vitæ usq; exitum seruiuit, verum etiam
apud nostri cui Cæsares Augustos, reges, aliosq; omnium penè natio-
num, ac gentium principes ac magnates fuerit, uti commemorare hoc
loco, tanquam omnibus notissimum, necesse non est, ita silentio præterire
non possumus, modulos eius usq; adeò suauiter auribus hominum influe-
re, ut typis mandati emptores illicò inueniant, atq; recusī (quod paucis
alijs contingit) protinus desiderari soleant: quæ de re cum typographos
ac bibliopolas, aliosq; Orlandina musica studiosos conqueri subinde au-
diuissimus, cogitatio subire nos cœpit, gratiam ab illis non mediocrem
iniri, simulq; gloriæ parentis nostri consuli posse, si cantiones eius Latinas
omnes (motetas vocant) collectas, emendatasq; ac multarum necdum
editarum accessione, ceu nouo quasi comitatu auctiores, in lucem dare-
mus. Quod consilium, licet magna cum ratione susceptum, diuq; cum
animis nostris versatum, effectum tamen nō reddidissimus, nisi id Ser.^{ti}
V.^{træ} probari, ex nobili & clarissimo viro D. Thoma Mermanno co-
gnouissimus. Porro assensus huiusce fiducia, inclytum quoq; Ser.^{tis} V.^{træ}
nomen in operis ipsius fronte inscribere non sumus veriti, consisi nempe
ipsam æquo animo laturam, primùm ut ei splendoris ac dignitatis non

parum inde accedat, deinde verò, ut superciliosi aliqui musica contemptores intelligant, se gravi in errore versari, dum illã aspernantur scientiam, quam optimus, & sapientissimus sæculi nostri princeps *MAXIMILIANVS* Bavarie Dux, maiorum, suorum vestigia secutus, & magnificat, & egregia liberalitate, ingentem musicorum multitudinem lautis alens stipendijs, prosequitur. Apage igitur ac procul facesse musicorum contemptrix turba, nescia primos illos humani generis parentes, ac principes, *DEVM* totius orbis conditorem, & votis suscipiendis, & gratijs agendis, cantu venerari consuevisse: quod (si prisca legere historias placuisset) vel solus *Moses*, vel fatidicus ille rex *David*, viri, qui toti cum Deo erant, afflatu, ac spiritu cœlesti plenissimi, docere eos facile potuissent. sic tu *MAXIMILIANE* Mecœnas noster, non solus in templis publicis, inq; sacello regia tua privato, laudes *DEO* bonorum omnium largitori, suavi concentu decantari jubes quotidie, verum etiã curã & labore fatigatum animum, cithara & cantu subinde recreare non dedignaris, quod & *Achillem* in medijs factitasse armis legitur. Viue igitur Heros in clyte, cum coniuge *Ser.^{ma}* incolumis, florens, felix, nosq; pro summa benignitate tua commendatos habe. *Monachij* die 1. Ianuarij, Anno *MDCLIV*.

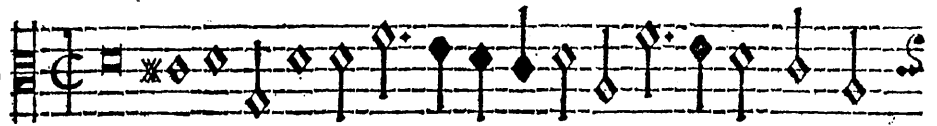
Serenitati Vestræ

deuotissimi ac humillimi clientes

Ferdinandus }
Rudolphus } de *LASSO* germani fratres.

CANTIONES DVVM VOCVM.

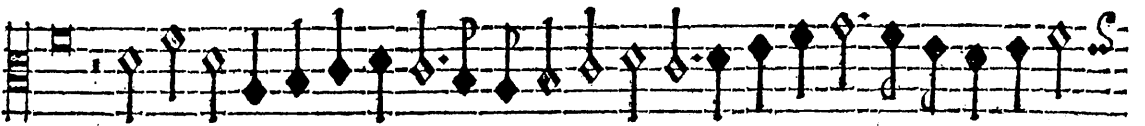
I.



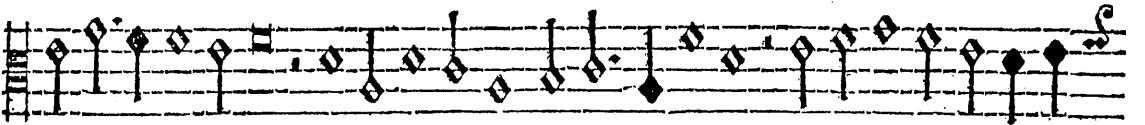
E- atus vir qui in fa- pien- ti- a



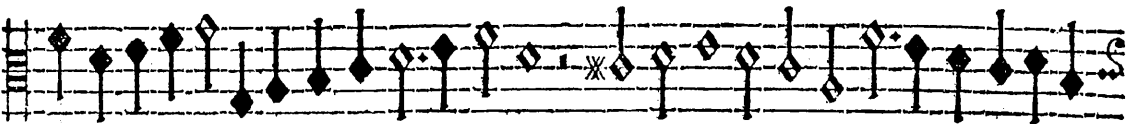
mo- ra- bitur



& qui iniusti- tia me-



dita- bitur & in sensu cogi- ta- bit circumspeditionem.



De- i circumspeditionem De-



i.

Duūm vocum.

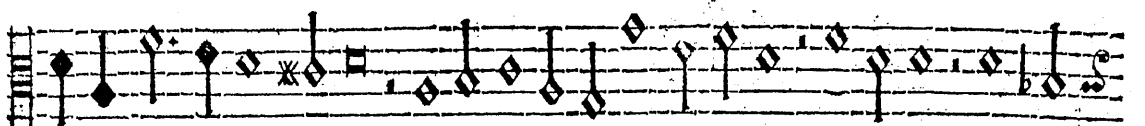
II.



Eatus, beatus ho- mo qui in-



uenit qui inue- nit fa- pi-



en- tiam & qui afflu- it prudentia. melior, me- li-

QVINTA VOX.

AAAa 3



or est acqui- sio e- ius nego- ti- ati-
 one argen- ti & au- ri primi & pu-
 rif- simi.

Duūm vocum.

III.



Calus nō vi- dit nec au-
 ris au- di- uit nec in cor hominis af- cen-
 dit que præ- pa- ravit De-
 us his qui di- ligunt il- lum qui di- li-
 gunt il- lum.

Duūm vocum.

IV.



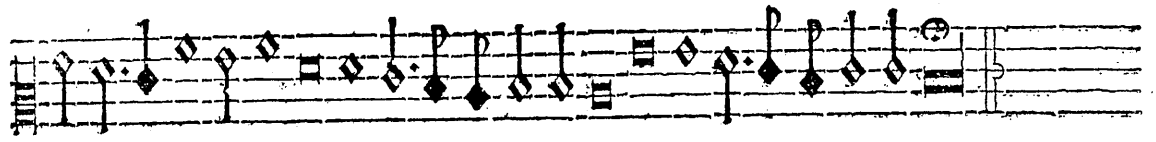
Vit- tus cor fu- um tra- det ad
 vigila- dum di- lu- culo, ad Do-



minum, quifecit illum & in con-



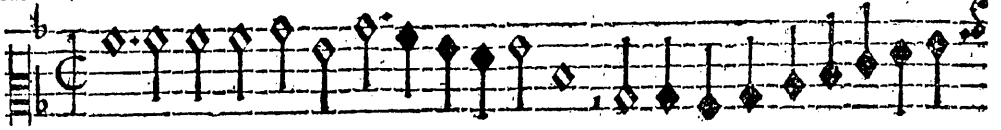
spe- etual- tif- fimi de-



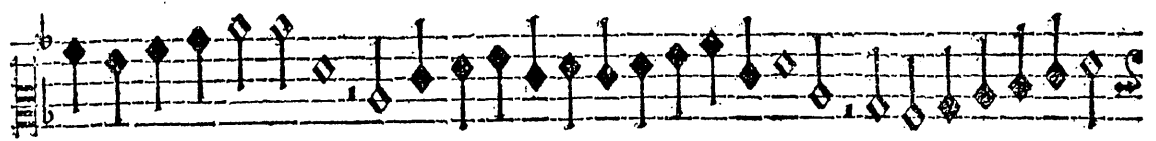
præca- bitur, depræca- bitur.

Duūm vocum.

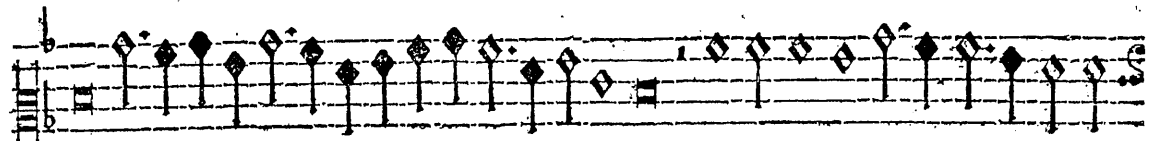
V.



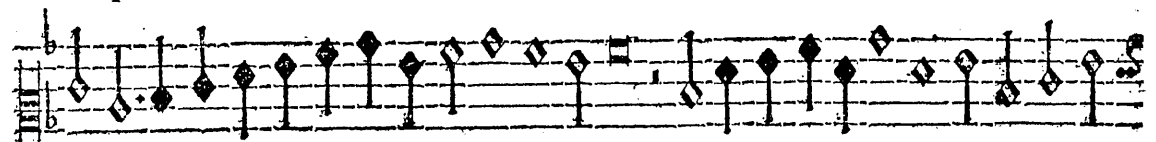
Xpēta- tio iusto- rum læti-



tia spes au- tem impio-



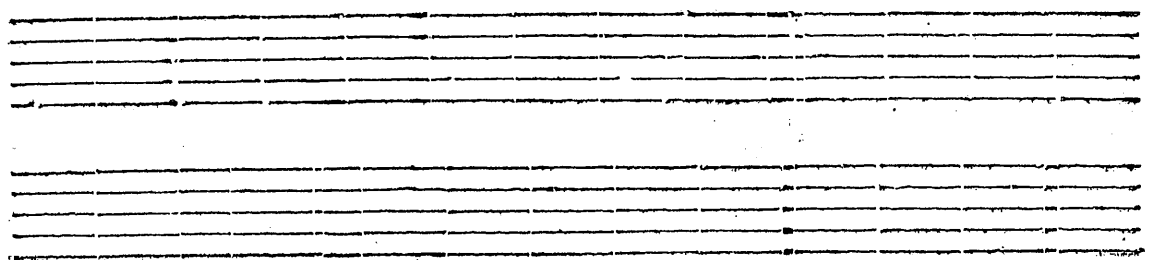
rum per- ibit forti- tudo sim- pli-



cis vi- as Domini & pa- uorhis, qui ope-



ran- tur, ma- lum.



Duūm vocum.

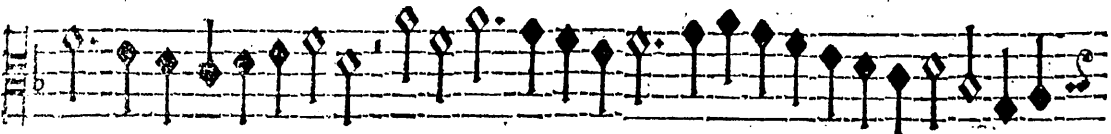
V I.



Vife-quitur me, qui sequitur me,



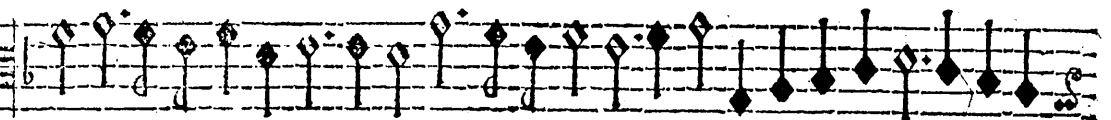
non am-bulat, in tenebris. sed ha-



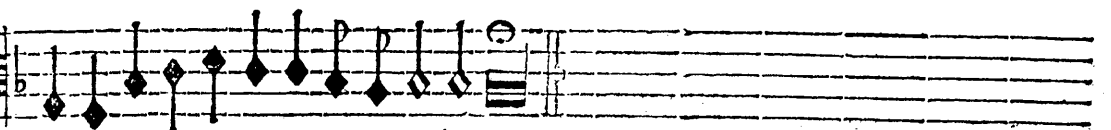
be-bit, Lu-



men vi-tæ di-



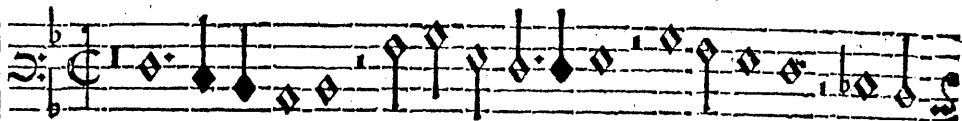
cit Do-minus di-cit Do-



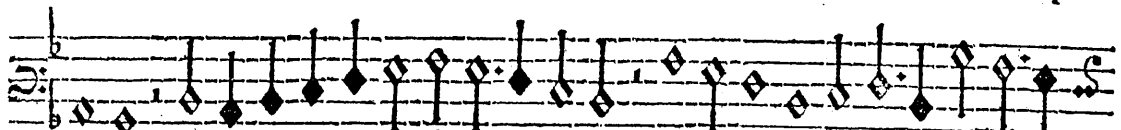
minus.

Duūm vocum.

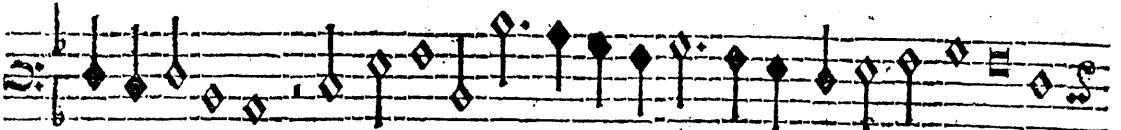
VII.



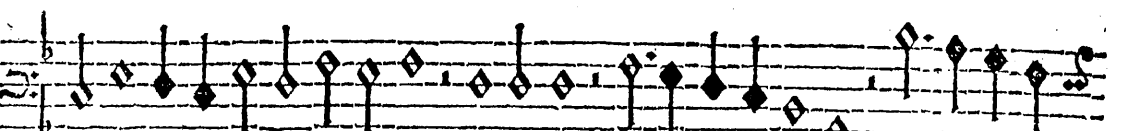
V- sti tulerunt spolia, impiorum, impi-



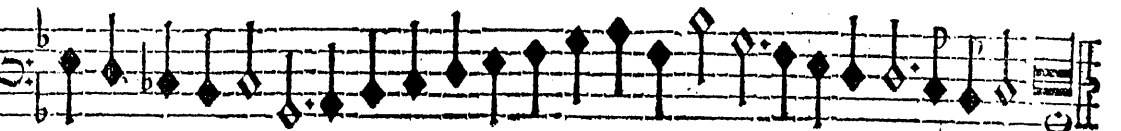
orum & can-taue-runt Dominenomē fa-ctum



tuum & victricem ma-num tuam lau-



daue-runt pariter Domino De-us, De-



us no-ster.

Duūm vocum.

VIII.

An-cti me-i
qui in isto secu-
lo certa- men ha- bui-
tis mercedē labo- rum vestro- rum, ego reddā vo-
bis,
ego, ego reddam vo- bis.

Duūm vocum.

IX.

Vivite venire post me, venire post me, ve:
abneget semetipsum,
& tollat cru- cem suam,
& sequatur me, & sequatur, & se- quatur

Musical staff with notes and lyrics: & sequatur & sequatur me, dicit Do-

Musical staff with notes and lyrics: minus

Duūm vocum.

X.



Musical staff with notes and lyrics: Er- ue bone & fi- delis quia in pau-

Musical staff with notes and lyrics: ca, fui- sti fide- lis

Musical staff with notes and lyrics: pramul- ta te, constituam

Musical staff with notes and lyrics: in gaudium Do- mini, in gaudium

Musical staff with notes and lyrics: Domini De-

Musical staff with notes and lyrics: tu-

Duūm vocum.

XI.



Musical staff with notes and lyrics: Vlgebunt ju- sti sicut lilium.

Musical staff with notes and lyrics:

& sicut Rosa in Hiericho, flore- bunt.

flore- bunt, ante Do- minum.

an- te Do- minum.

an- te Do- minum.

Duūm vocum.

XII.

S I- cut ro- sa,

in- ter spi- nas il- lis addit spe- ci- em sic venustac fu- am virgo Mari- a, progeniem Maria.

progeniem germinavit enim flo- rem qui vita- lem dat odo- rem.

qui vita- lem dat odo- rem.

qui vita- lem dat odo- rem.

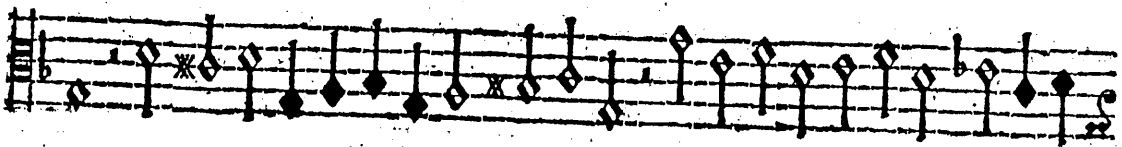
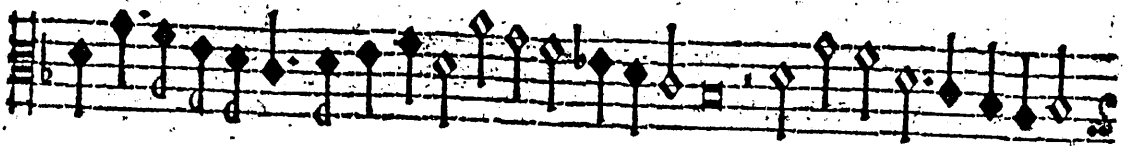
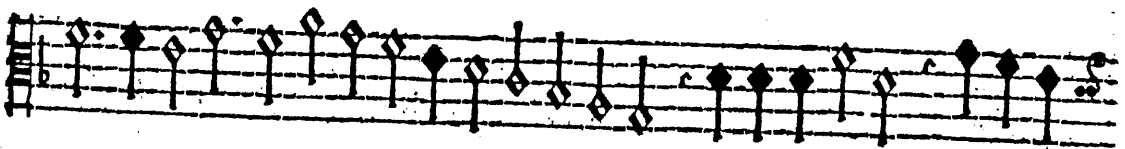
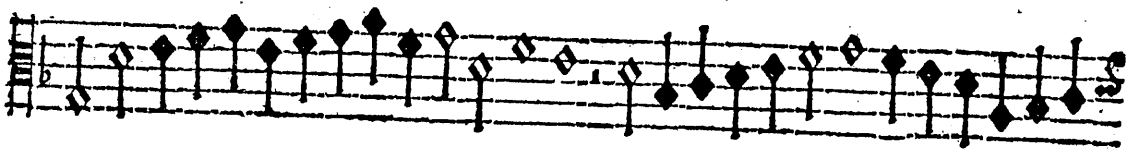
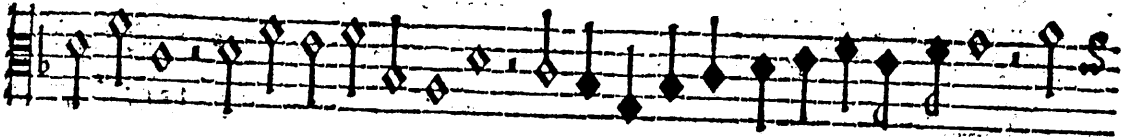
qui vita- lem dat odo- rem.

F I N I S.

SEQVNTVR CAN-
TIONES SINE TEXTV.

Duūm vocum.

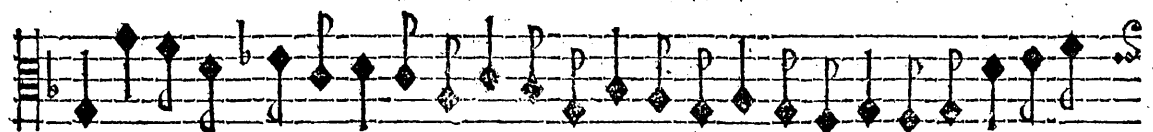
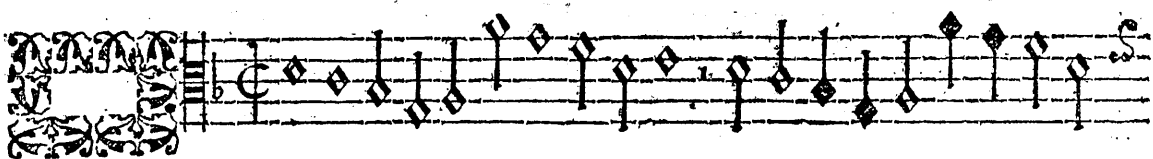
XIII.





Duūm vocum.

XIV.



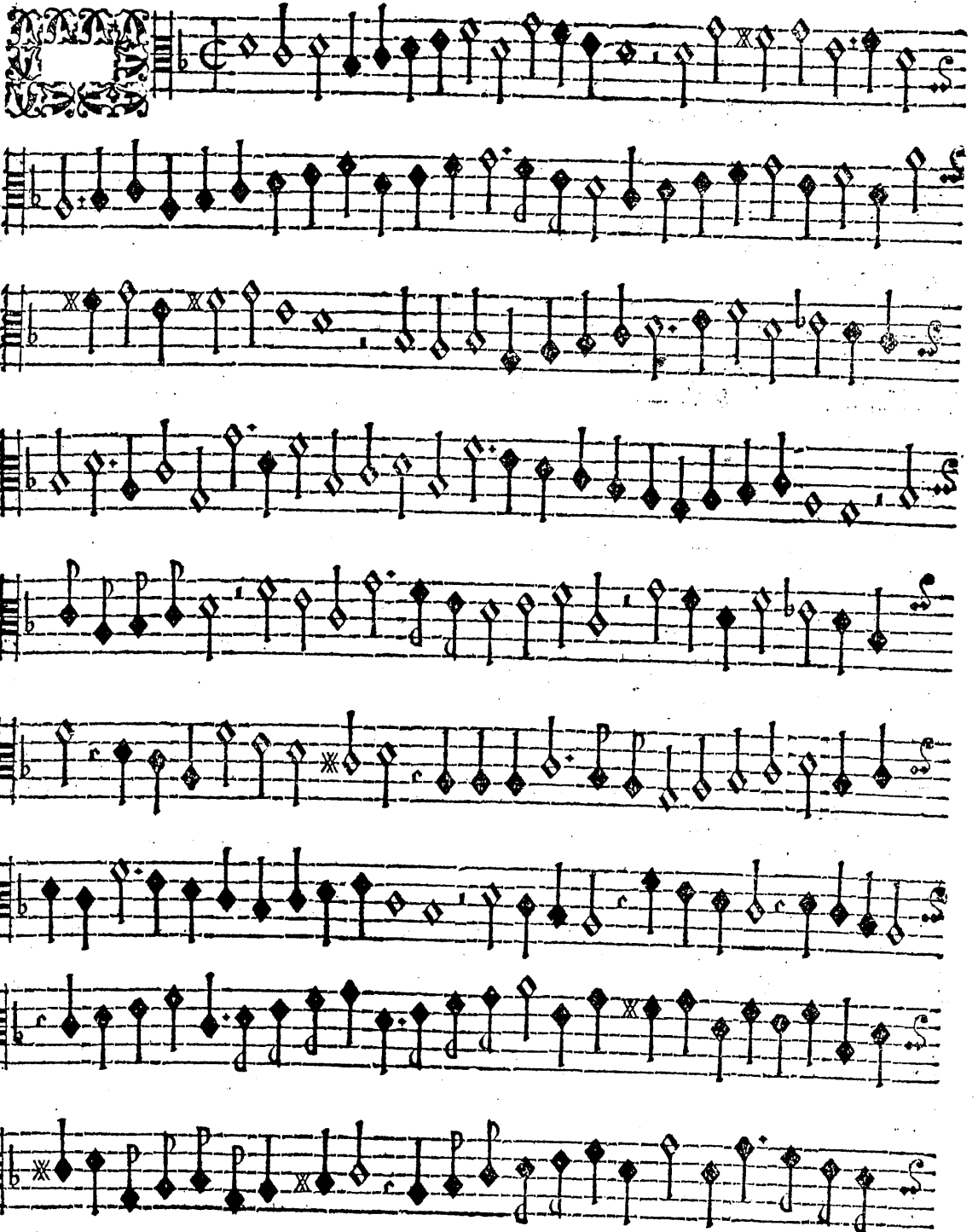
QVINTA VOX.

BBBB



Duūm vocum.

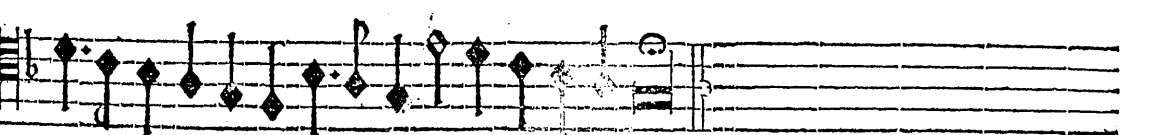
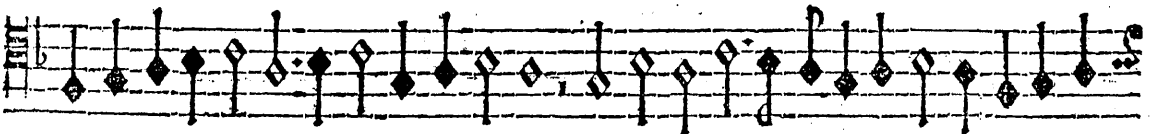
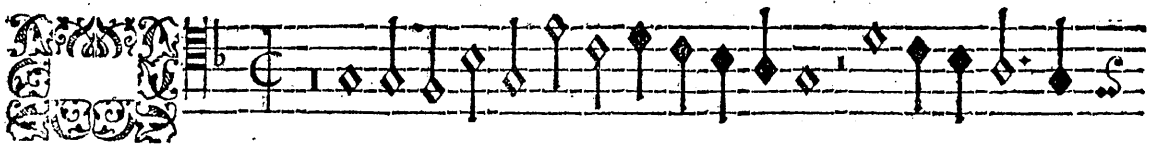
X V.





Duūm vocum.

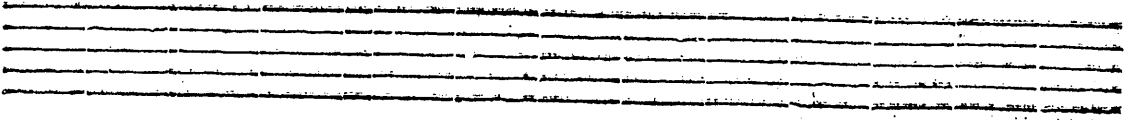
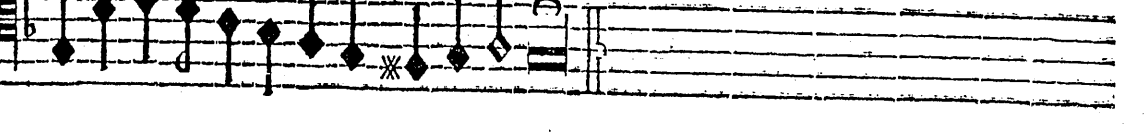
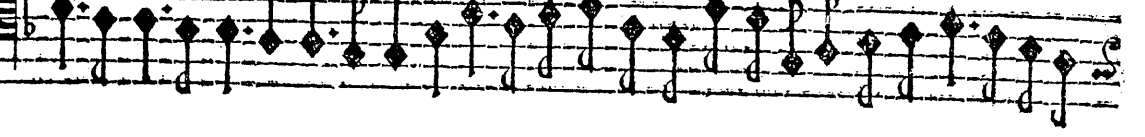
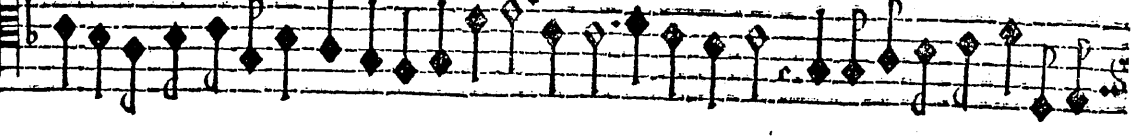
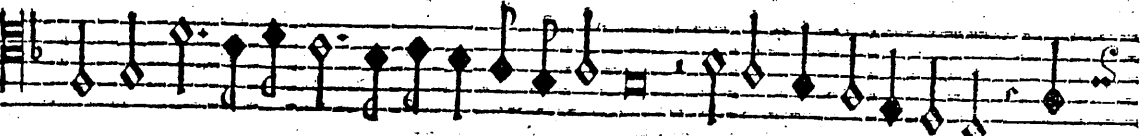
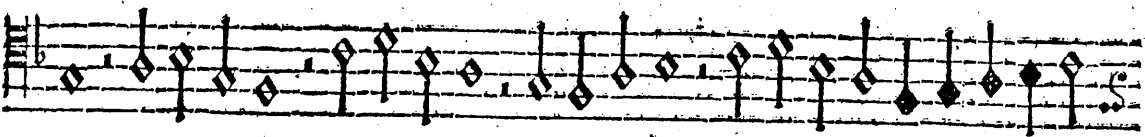
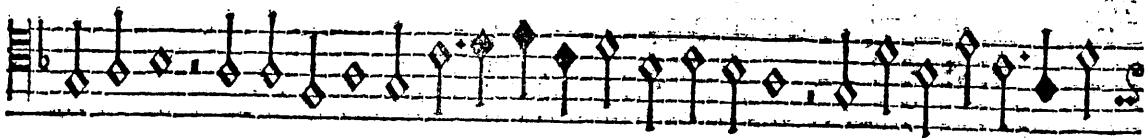
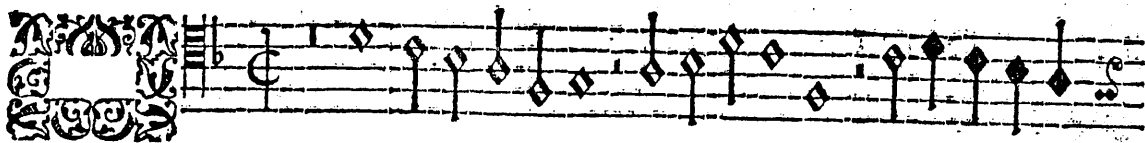
XVI.



QVINTA VOX.

BBBb 2

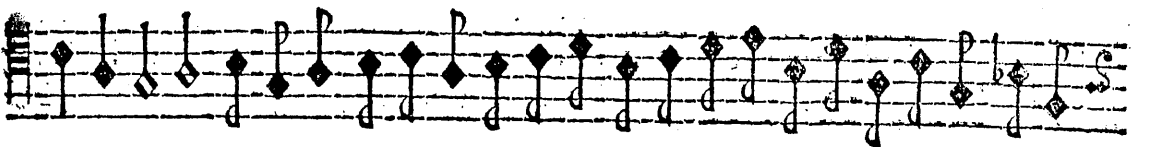
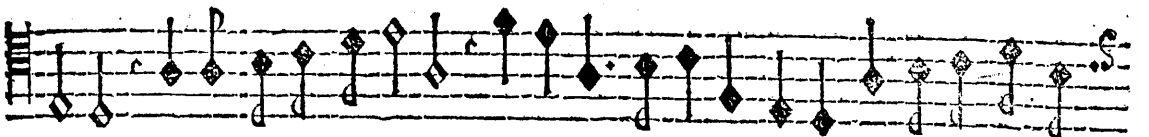
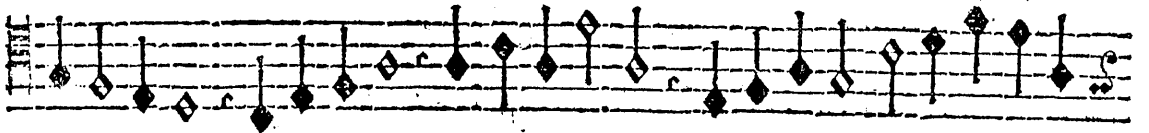
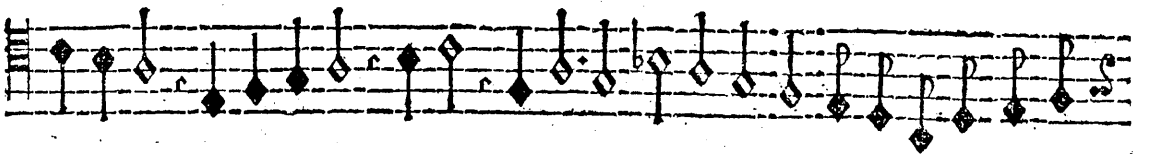
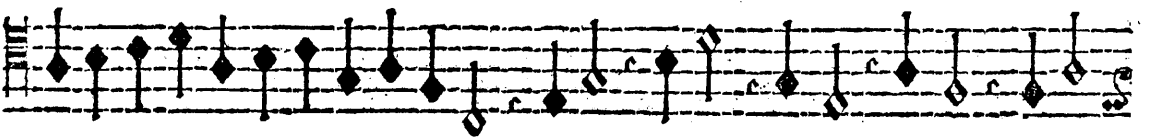
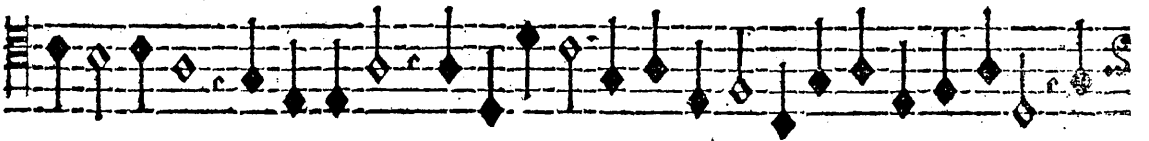
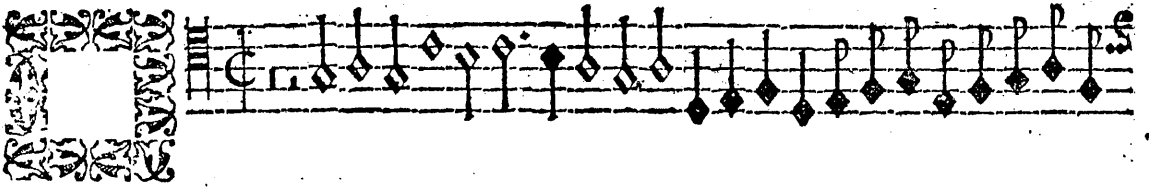
This musical score consists of ten staves of notation. The first staff begins with a large, ornate initial letter 'G' in a decorative font. The notation is written in a style characteristic of 17th-century manuscript books, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests and accidentals. The score concludes with a double bar line and a repeat sign. Below the ten staves of music, there are three additional empty staves.

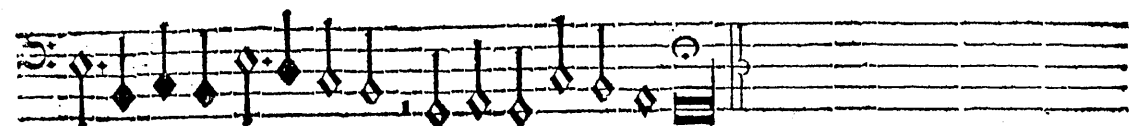
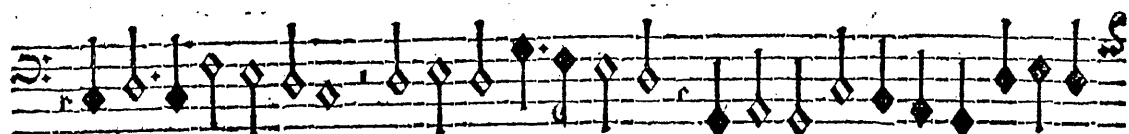
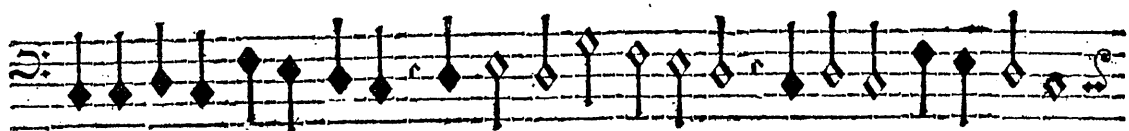
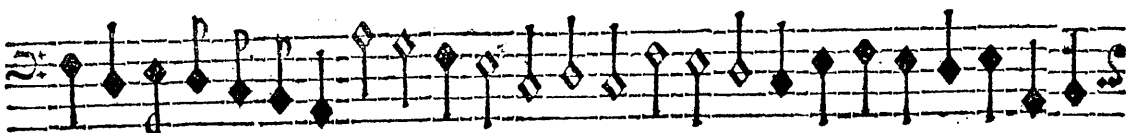
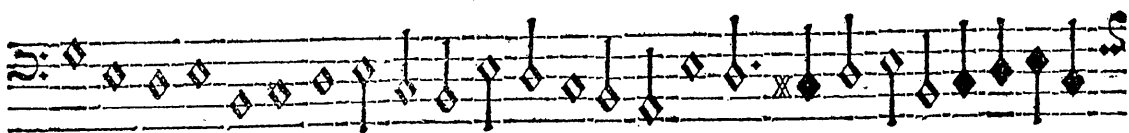
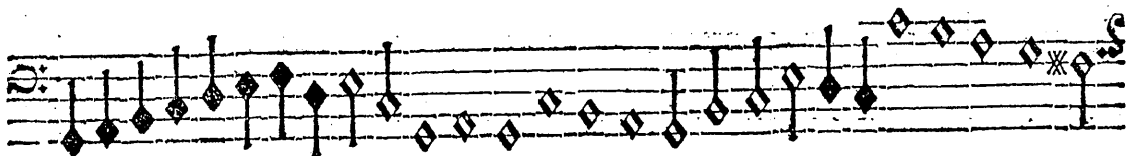
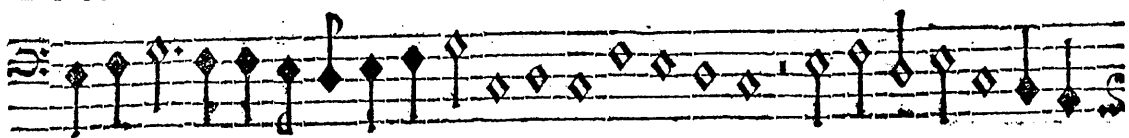
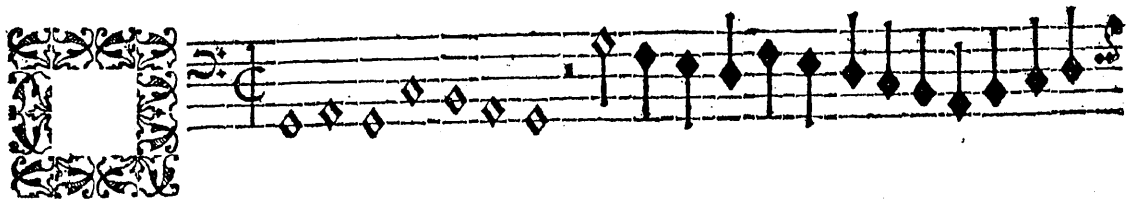


A musical score for two voices, consisting of 12 staves. The first staff begins with a decorative initial 'A' and a treble clef. The second staff begins with a soprano clef. The music is written in a style with diamond-shaped notes and stems. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also asterisks and 'x' marks on some notes. The piece concludes with a double bar line and a repeat sign at the end of the twelfth staff.

The image displays a musical score for two voices, titled "Duūm vocum." and numbered "XX." The score consists of ten staves of music. The first staff begins with a large, ornate decorative initial letter "D" in a square frame. The music is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. The notation includes various rhythmic values and accidentals. The piece concludes with a double bar line and a final cadence symbol.

A musical score for two voices, consisting of ten staves. The first staff begins with a large, ornate initial 'A' decorated with floral patterns. The notation is in a historical style, featuring diamond-shaped notes and stems. The first staff has a common time signature (C). The second staff has a treble clef. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. The score is written in a historical style, likely from a 16th or 17th-century manuscript.





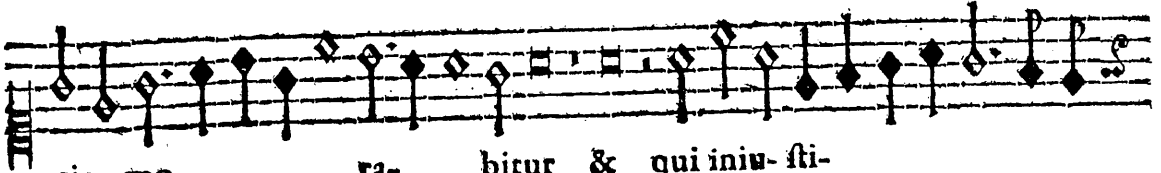
The musical score consists of ten staves. The first staff begins with a large, ornate initial 'Missa' in a decorative script. The music is written in a mensural style with diamond-shaped notes and stems. The first staff has a treble clef and a common time signature. The subsequent staves have a soprano clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'P' (piano forte). There are also asterisks (*) and a double bar line with repeat dots at the end of the piece.

CANTIONES DVVM VOCVM.

I.



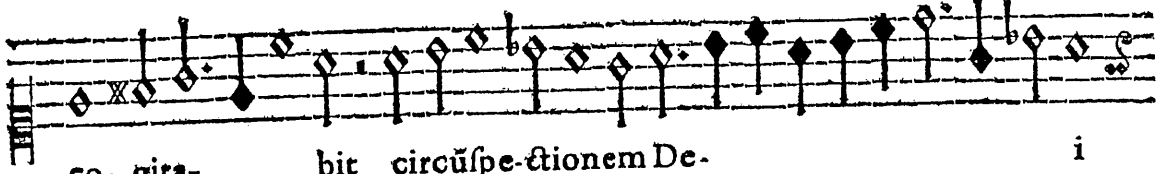
E- atus vir qui in sa- pien-



tia mo- ra- bitur & qui iniu- sti-



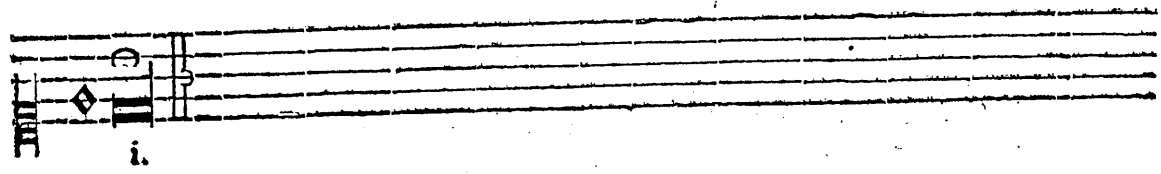
tia me- dita- bitur & in sensu



co- gita- bit circūspe- ctionem De- i



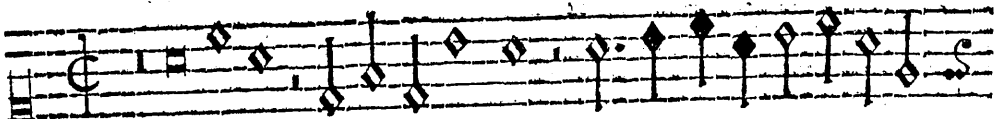
circūspe ctionem De-



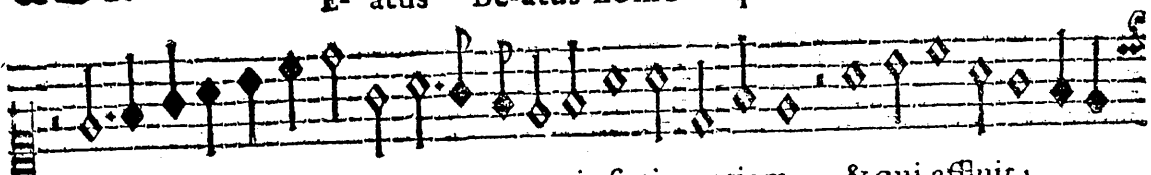
i.

Duūm vocum.

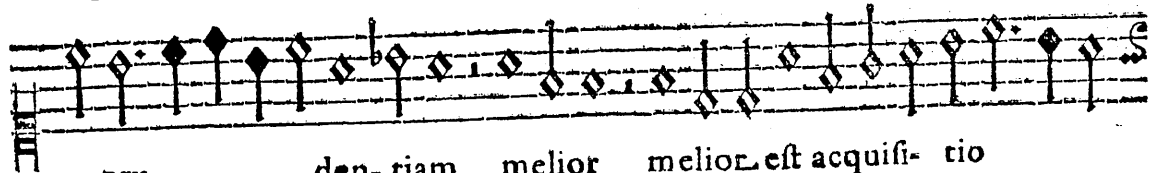
II.



E- atus Be- atus homo qui inuenit



qui inue- nit sapi- entiam & qui affluit



pru- den- tiam melior melior est acqui- sio

SEXTA VOX

a A A A a 3



e- ius negoti- ati- one argen- ti & au-
 ri primi & pu- rif-
 fimi.

Duūm vocum.

III.

Culus nō vi- dit nec au-
 ris audi- uit nec in cor hominis ascen-
 dit que prae- pa- ravit Deus his qui
 di- ligunt il- lum qui di- ligunt
 il- lum.

Duūm vocum.

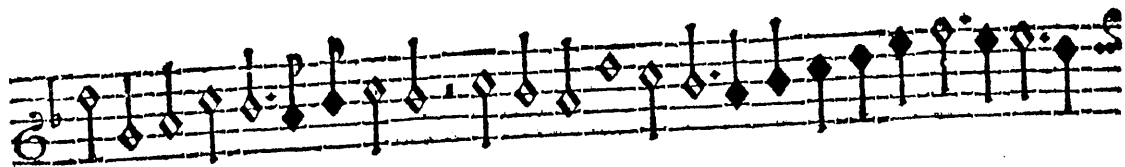
I V.

Virtus cor fu- um tra- det ad
vigilandum di- lu- sulo, ad
Do- minum, qui fecit
illum & in conspo- etu al- tis- si-
mi, depra- bitur,
depra- bitur.

Duūm vocum.

V.

Xpe- etatio iusto- rum læti-
tia- spes au- tem
impio- rum pe- ri- bic fortitu-
do sim- plicis vias Do- mini & pa- uor



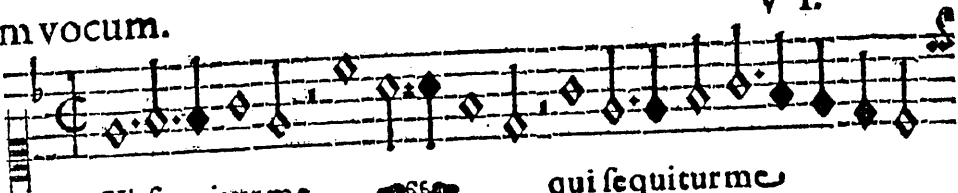
his, qui operan- tur, ma



lum.

Duūm vocum.

VI.



Vi sequitur me, qui sequitur me



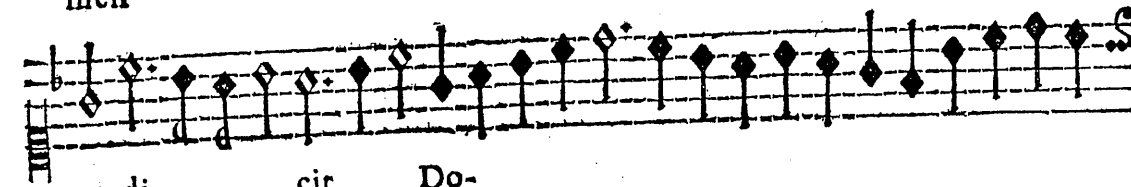
non ambulat, in te- nebris, sed ha-



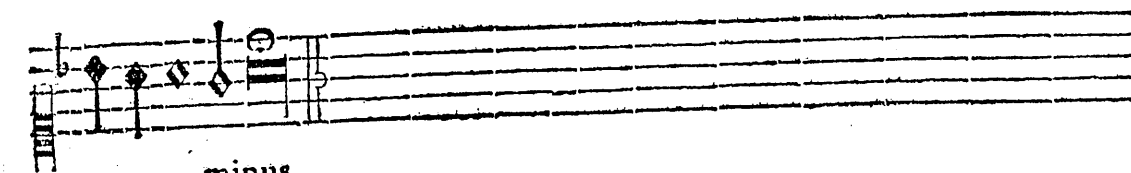
bit, Lu-



men vi- ræ dicit Do- mi-



nus di- cit Do-



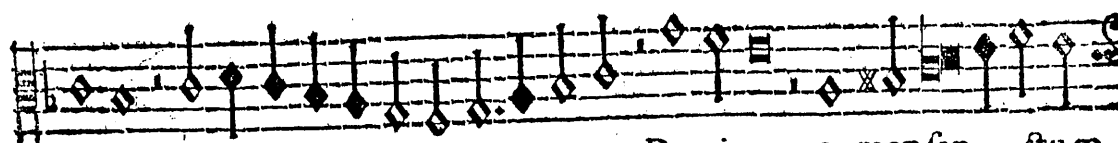
minus.

Duūm vocum.

VII.



V. sti tulerunt spolia, impi- orum, impi-



orum & can- taue- runt Domine no- men fan- ctum

tu- um & victicem ma- num tuam laudaue-
 runt pa- riter Domine De- us, De-
 us noster.

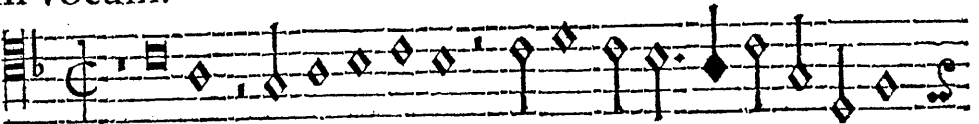
Duûm vocum.

II X.

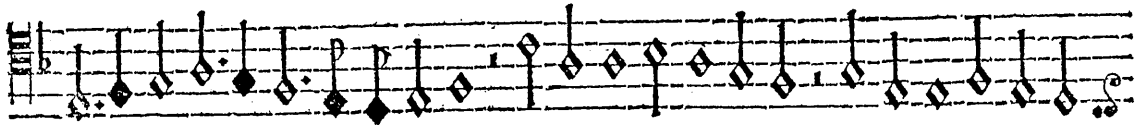
Anci mei,
 qui in isto se- culo certa-
 men ha- bui- stis mercedé labo-
 rum vestro- rum, ego reddam vo- bis,
 ego reddam
 vo- bis.

Duūm vōcum.

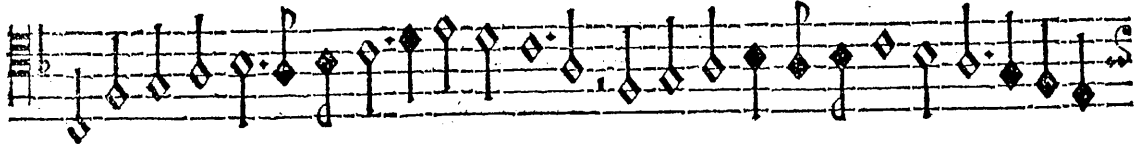
I X.



Vivult venire post me veni-re post me veni-



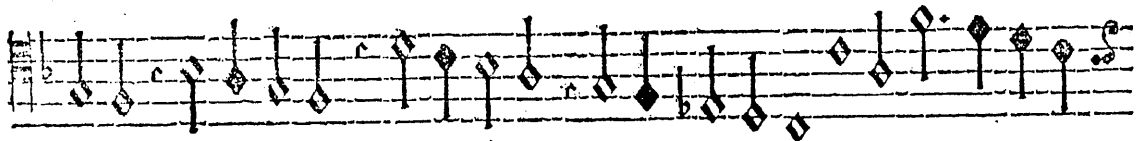
re post me, abneget semetipsum, ♪♪



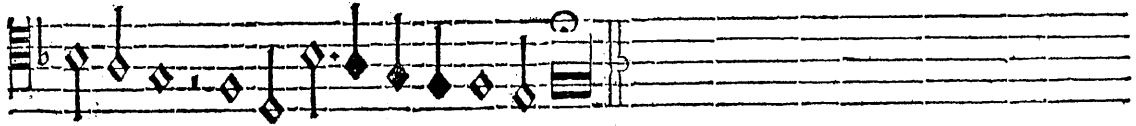
& tollat cru- cem suam, ♪♪



& sequatur me, & sequatur, ♪♪ & se-



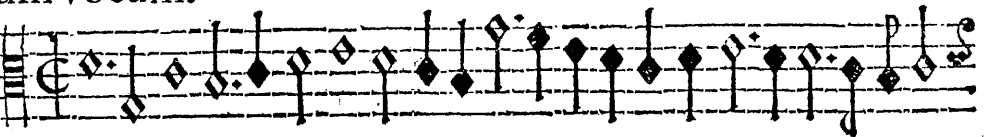
quatur, ♪♪ & sequatur, ♪♪ me, dicit Do-



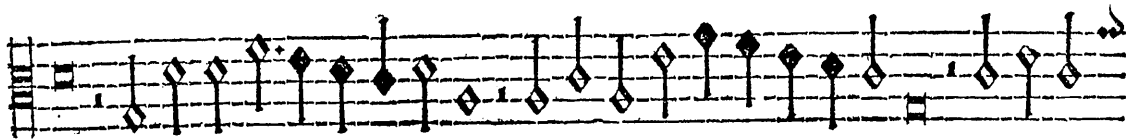
minus dicit Do- mius.

Duūm vōcum.

X.



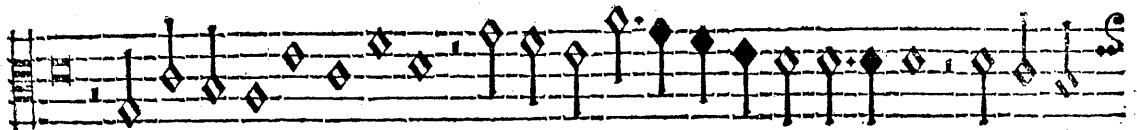
Erue bone & fide-



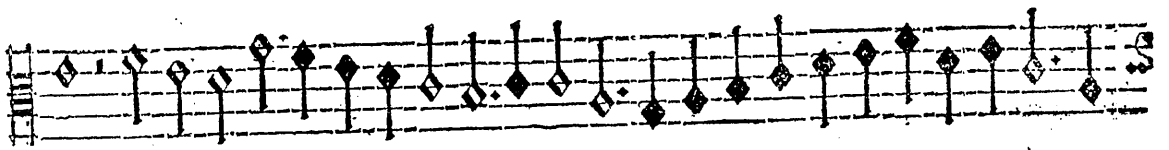
lis quia in pau- ca, fui- sti fide- lis, ♪♪



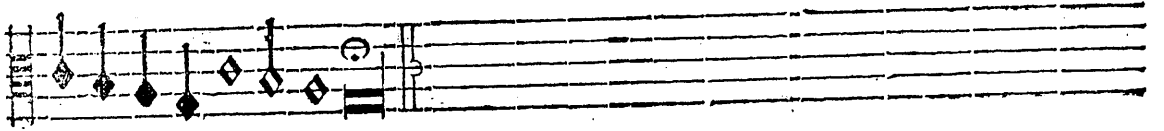
su- pra mul- ta te constitu-



am constituā, intra, intra in gaudium. Domini, in gaudi-



um, in gaudium Domini De-



i tui.

Duūm vocum.

XI.



Ugebunt ju-

sti sicut lilium, ful-



gebunt ju-

sti sicut lilium, &

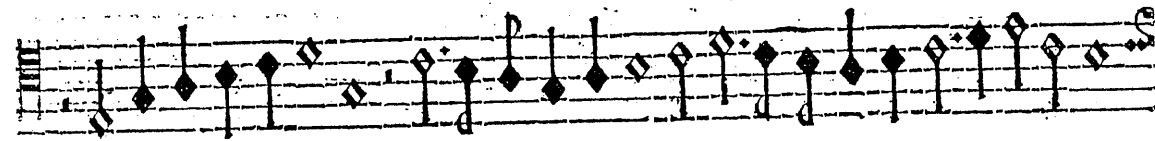


sicut ro-

se in Hiericho flore-

bant, flore-

būt,



an-

re Do-

minum,

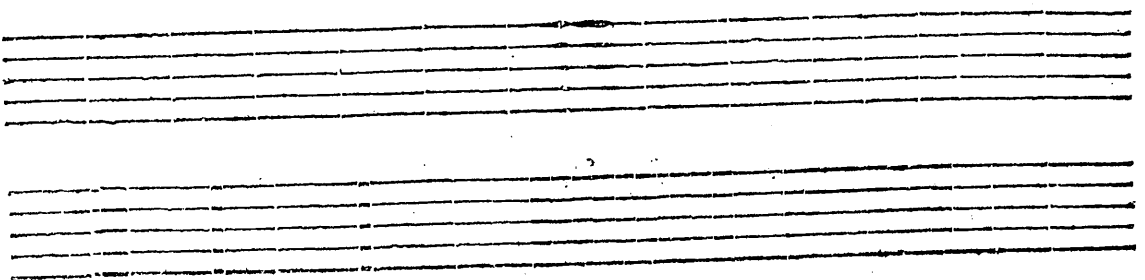


an-



re Do-

minum.



I- cut ro- fa,

in- ter spinas illis addit spe- ciam

fic venustat su- am virgo Mariam proge- niem Ma-

riam proge- niem germi- navit enim flo-

rem, qui vita- lem dat odo- rem, qui:

F I N I S.

SEQVENTVR CANTIGNES SINE TEXTV.

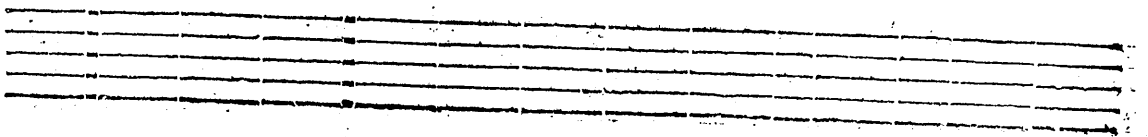
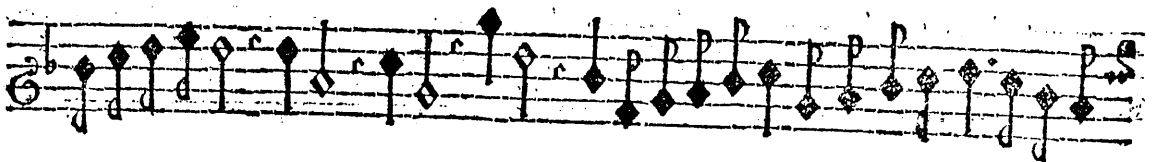
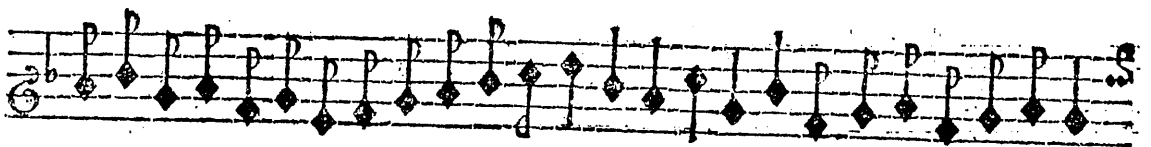
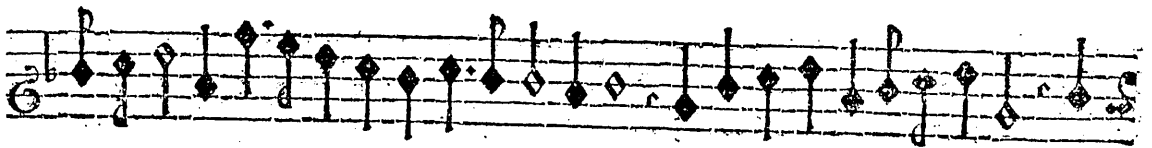
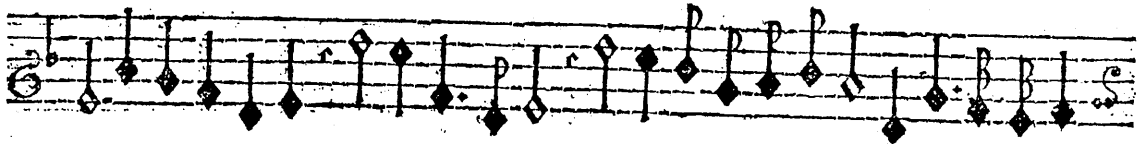
Duū m vocum.

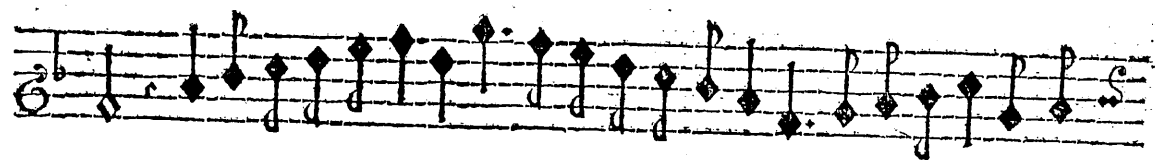
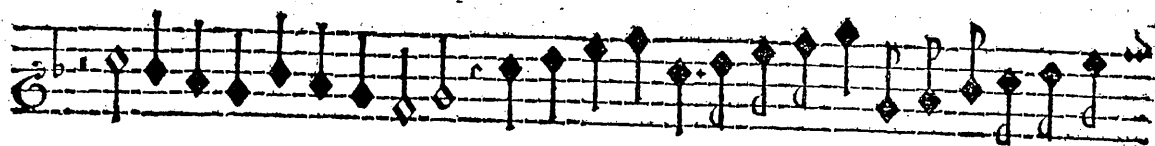
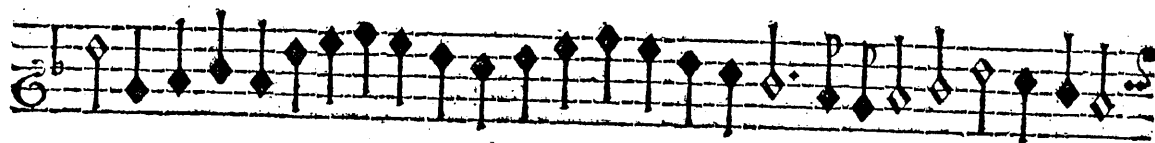
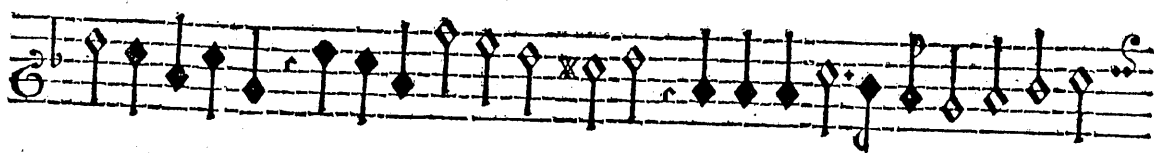
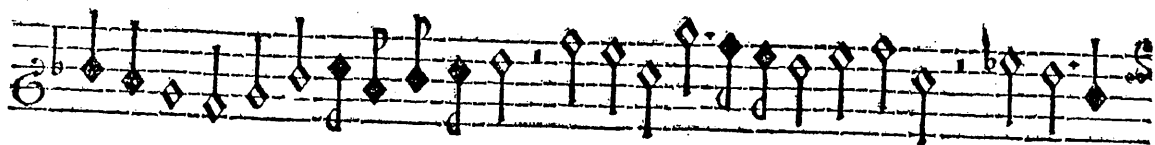
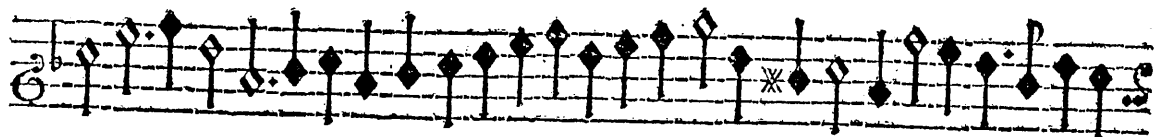
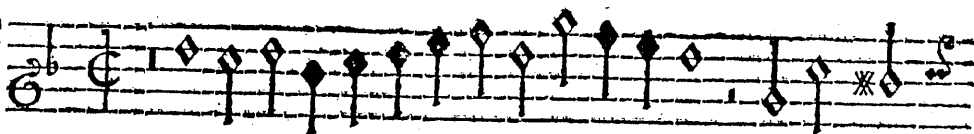
XIII.

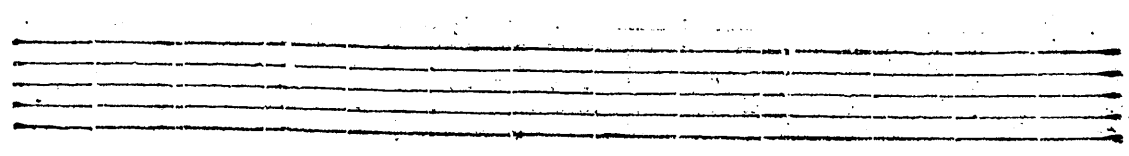
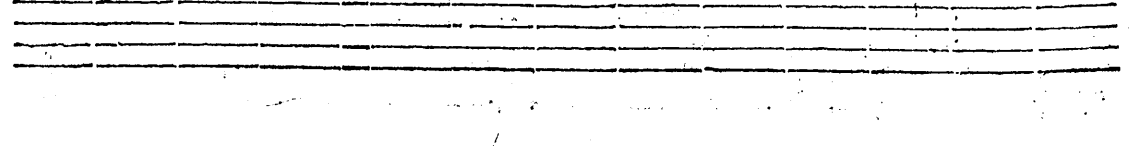
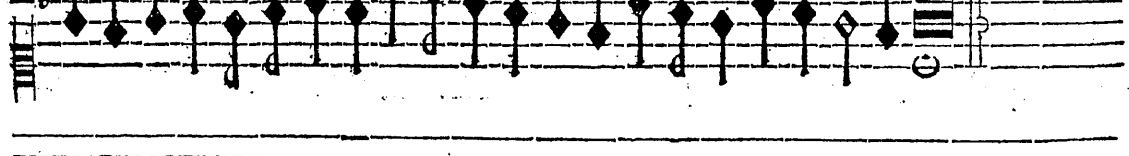
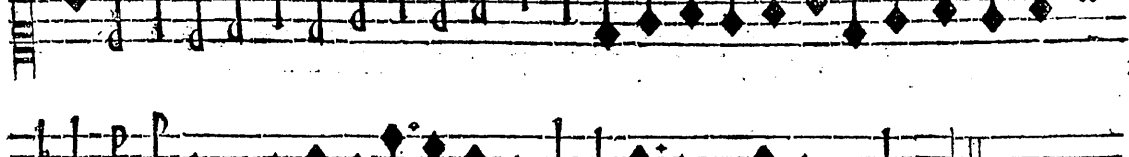
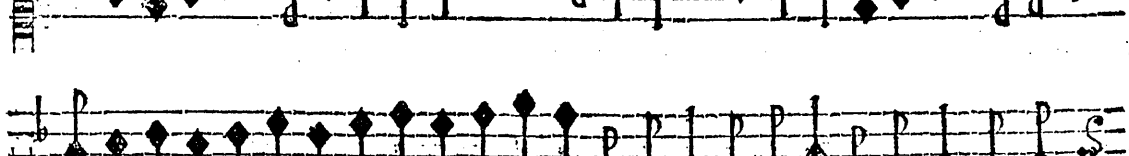
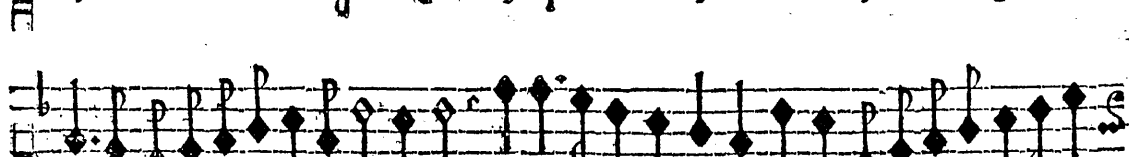
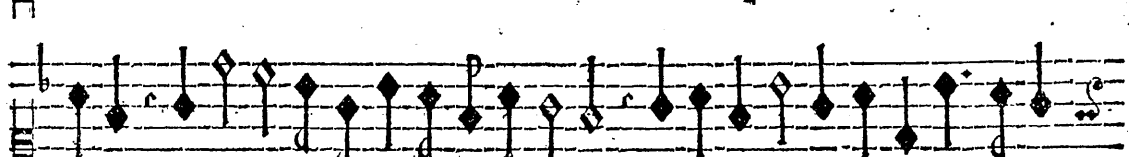
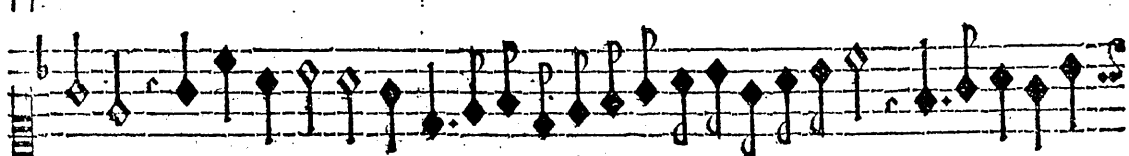
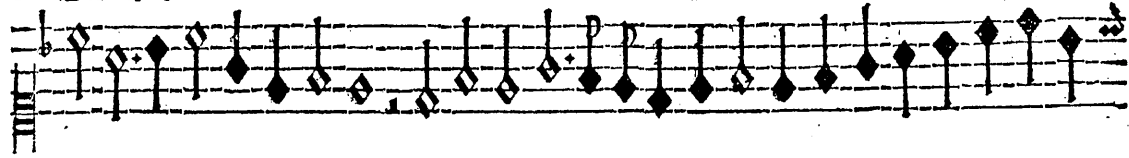
The image displays a musical score for a single voice part, identified as the sixth voice (SEXTA VOX). The score consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notation is a form of square-note mensural notation, where the vertical stems of the notes are decorated with diamond-shaped ornaments. The music is written on a five-line staff. The first staff begins with a large, ornate initial letter 'D' that spans across the first two staves. The notation includes various rhythmic values, such as minims and crotchets, and rests. The score concludes with a double bar line and a final cadence symbol.

SEXTA VOX.

b b b b b

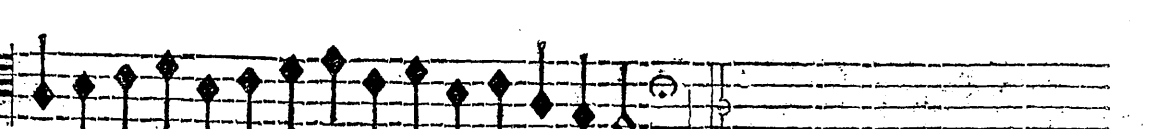
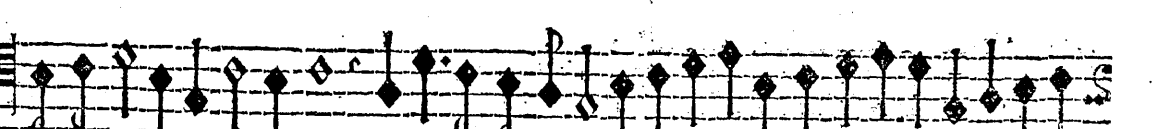
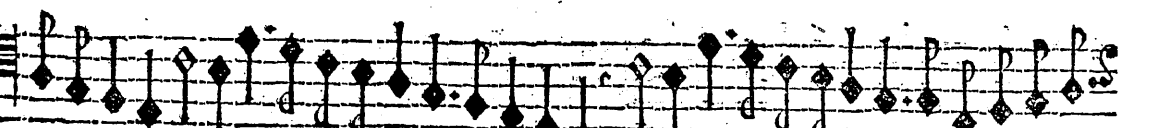
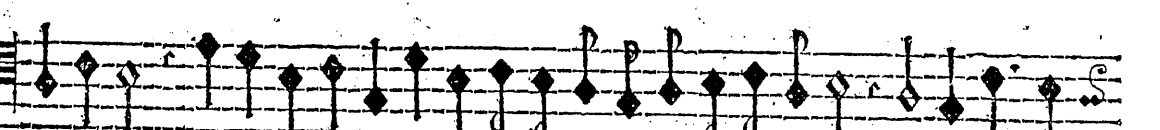
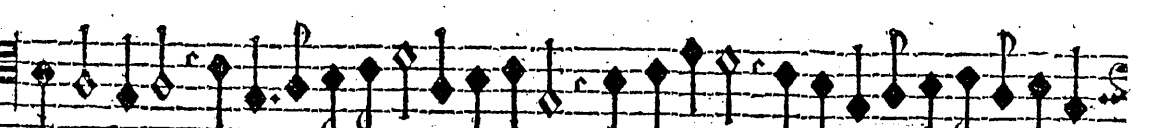
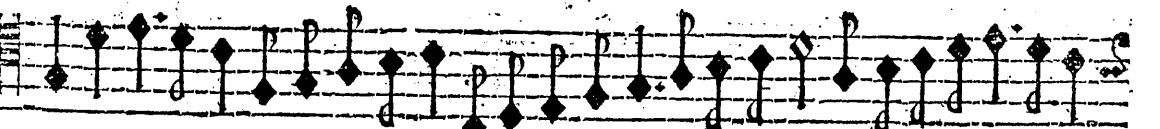
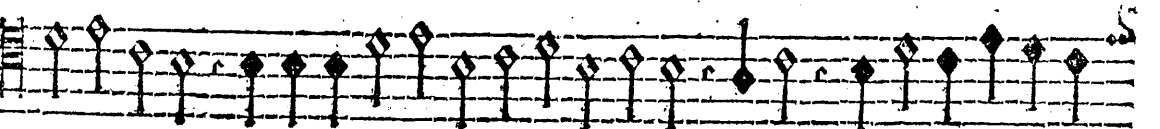
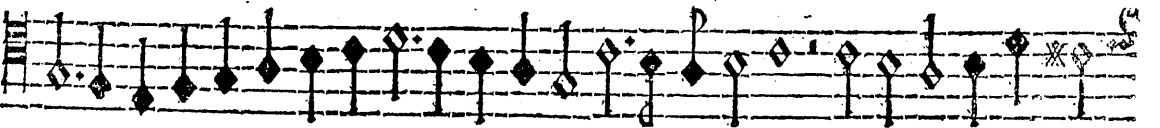
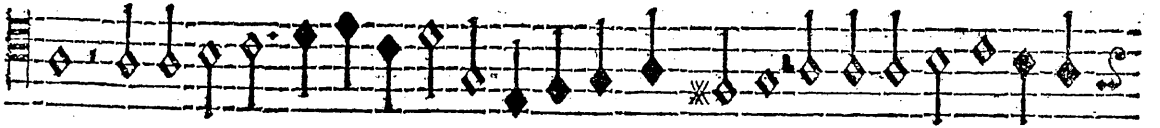
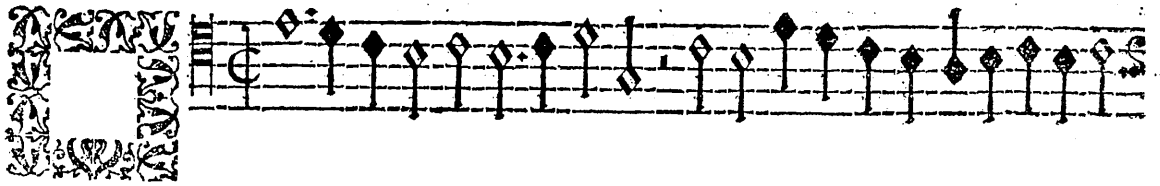






The image displays a musical score for a six-part vocal setting. The title at the top left is "Duim vocum." and the page number is "XVII." at the top right. The score consists of ten staves of music. The first staff begins with a large, ornate initial letter "S" in a decorative frame. The music is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. The notes are placed on the lines and spaces to represent fret positions. The first staff starts with a treble clef and a common time signature (C). The music is written in a single melodic line. The second staff contains a sharp sign (#) above a note. The final staff of the score ends with a double bar line and a common time signature (C). Below the ten staves of music, there are three empty staves.

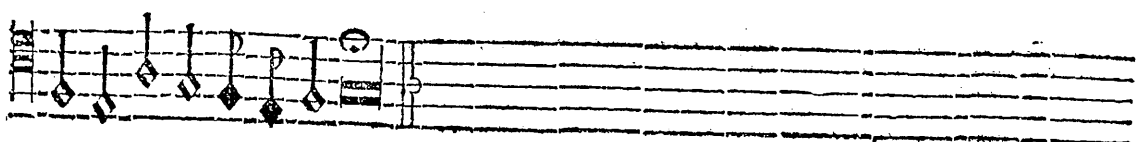
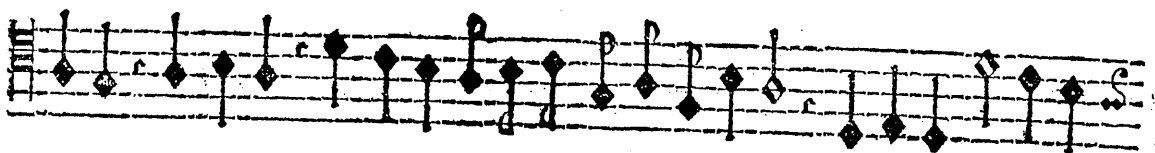
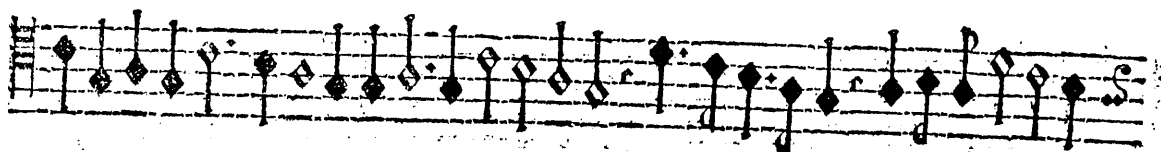
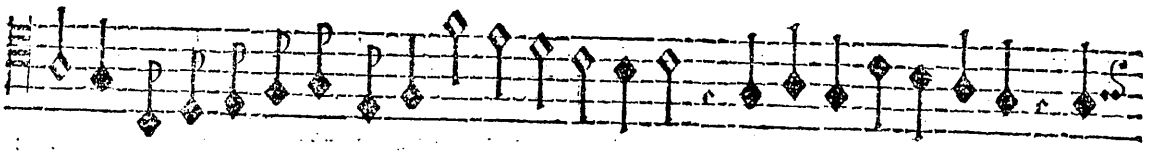
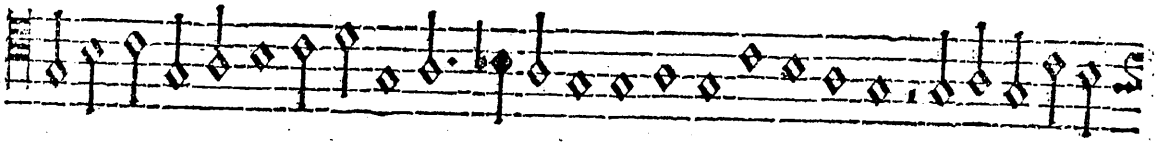
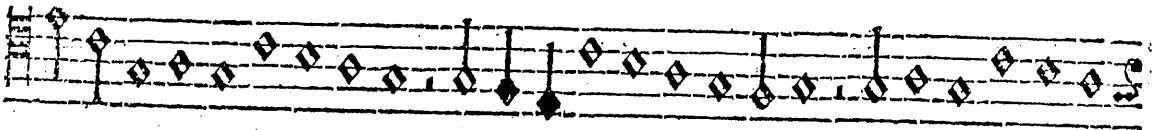
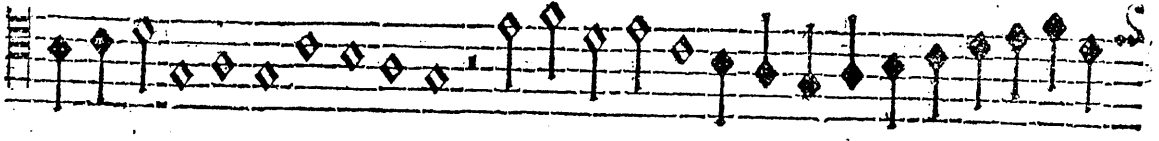
This page contains a musical score for two voices, labeled 'Duūm vocum.' and 'XVIII'. The score is written on ten staves. The first staff begins with a large, ornate initial 'D' that spans across the first two staves. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'P' (Piano). The piece concludes with a double bar line and a repeat sign on the tenth staff. The bottom of the page shows three empty staves.

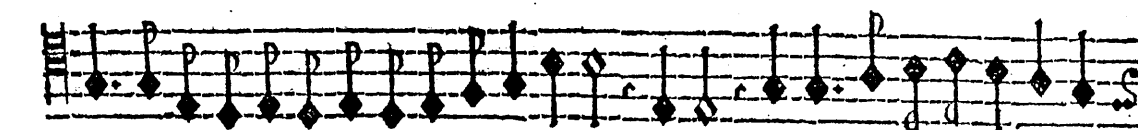
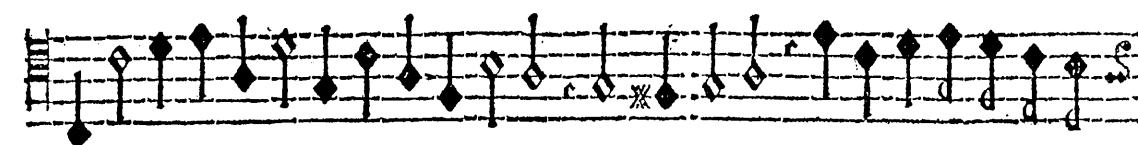
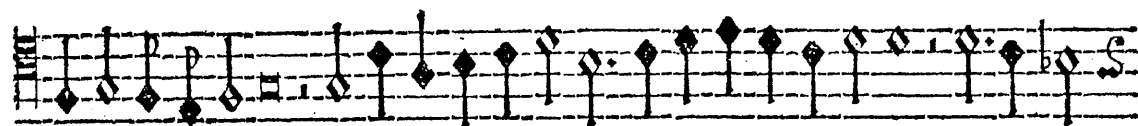


This page contains ten staves of musical notation for a two-voice setting. The notation is written on five-line staves. The first staff begins with a decorative initial 'D' and a treble clef. The music consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with some rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are placed above the notes. There are also asterisks (*) on some staves, possibly indicating specific performance instructions or editorial marks. The notation concludes with a double bar line and a repeat sign at the end of the tenth staff.

This page contains ten staves of musical notation for two voices. The notation is written on five-line staves. The first staff begins with a decorative initial 'D' in a square frame. The music consists of rhythmic patterns using various note values, including minims, crotchets, and quavers. Some notes are marked with 'p' for piano. The notation includes stems, beams, and various rhythmic flags. The piece concludes with a double bar line and a final cadence symbol.

This page contains ten staves of musical notation for two voices. The notation is written in a historical style, likely from the 16th or 17th century. The first staff begins with a large, ornate initial letter 'D' that spans across the first two staves. The music consists of rhythmic patterns and melodic lines, with various note values and rests. The notation includes stems, flags, and beams, and is set against a five-line staff. The piece concludes with a double bar line and a final cadence symbol at the end of the tenth staff.





Finis Cantionum Duūm Vocum.



INDEX OMNIUM

CANTIONVM ORLANDI DE
LASSO, IN HOC OPERE,
secundum ordinem Alpha-
beti.

CANTIONES DVVM VOCVM.

Quarantur.

IN QVINTA ET SEXTA VOCA.

B.

Beatus vir.

Beatus homo.

E.

Expectatio iustorum.

F.

Fulgebunt iusti.

I.

Iustus cor suum tradet.
Iusti tulerunt spolia.

O.

Oculus non vidit.

Q.

Qui sequitur me.

Qui vult venire post me,

S.

Sancti mei.

Serue bonæ & fidelis.

Sicut rosa inter spinas

SINE TEXTV.

13.

14.

15.

16.

17.

18.

19.

20

21.

22.

23.

24.

TRIVM VOCVM.

Quarantur.

IN CANTV, TENO- RE, ET BASSO.

A.

Aue Regina cœlorum.

28

Adoramus te Christe.

43

Adoramus te Christe.

44

Agimus tibi gratias.

46

Ad te perenne gaudium.

48

B.

Beati omnes.

40

II. Ecce sic benedicetur.

C.

Christus resurgens.

27

Cantate Domino canticū nouū.

36

II. Cantate Domino.

D.

Domine non est exaltatum.

31

I I. Sicut ablactatus est.

Domine DEVS meus.

32

DEVS tu scis insipientiam.

35

Diligam te Domine.

39

E.

Ego sum resurrectio.

26

Ego sum pauper.

57

II. Laudabo nomen Dei.

Exaudi me Domine.

38

Exaudi DEVS orationem.

41

II. Contristatus sum.

Ego dixi Domine miserere.

42

II. Convertere Domine.

H.

Hecque ter triplici.

25

I.

Iustus es Domine.

33

In pace in idipsum.

47

L.

Lætatus sum in hjs.

34

II. Hierusalem.

III. Quia illic sederunt.

IV. Propter fratres meos

O.

OMARIA clausus ortus.

30

S.

Sancta & immaculata.

29

V.

Verbum caro panem verum.

45

QVATVOR VOCVM.

A.

Alleluia laus & gloria.

51

Aue Regina cœlorum.

53

Adorna thalamum.

57

Audi dulcis amica.

60

A VE MARIA.

61

Adoramus te CHRISTE.

66

Amen Amen dico vobis.

68

Agimus tibi gratias.

74

Aue mater matris Dei.

75

Alme DEVS.

138

B.

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F I N I S.

E P I T A P H I V M O R L A N D I D E L A S S O.

O R L A N D I cineres, eheu, modò dulce loquentes
Nunc mutos, eheu, flebilis urna premit.
Lasse sunt flendo Charites tua funera, Lasse,
Principibus multum chareq̃, Cesaribus.
Belgica quem tellus genitrix dedit ingeniorum,
Ingeniorum altrix Boia fouit humus.
Corporis exuias eadem quoq̃, Boia texit,
Post lustra, ac hyemes, sena bis acta, duas.
Robora, saxa, feras Orpheus, at hic Orphea traxit,
Harmoniaq̃, Duces perculit Harmonia.
Nunc quia compleuit totum concentibus orbem,
Victor cum superis certat apud superos.

