





*Magnum*

OPVS MUSICVM

ORLANDI DE

LASSO CAPELLÆ BA-

VARICÆ QVONDAM

MAGISTRI.

COMPLECTENS OMNES

CANTIONES QVAS MOTETAS

*vulgo vocant, tam antea editas quam hæctenus 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: Caf: 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.



**R**LANDVM 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.<sup>tem</sup> V.<sup>am</sup> hac cū laude parentis nostri affari, quin  
addere ad hanc, aliam non dubitamus, ex innumeris  
nempe musica cultoribus, quorum quidem notitia ad nos peruenit,  
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.<sup>mos</sup>  
Bavariæ Duces, Albertum, & Guilielmum Ser.<sup>tis</sup> V.<sup>træ</sup> 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.<sup>ti</sup>  
V.<sup>træ</sup> probari, ex nobili & clarissimo viro D. Thoma Mermanno co-  
gnouissimus. Porro assensus huiusce fiducia, inclytum quoq; Ser.<sup>tis</sup> V.<sup>træ</sup>  
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 graui in errore versari, dum illã aspernantur scientiam, quam optimus, & sapientissimus seculi nostri princeps *MAXIMILIANVS* Bauariae 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 consueuisse: quod (si prisca legere historias placuisset) vel solus *Moses*, vel fatidicus ille rex *Dauid*, 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 priuato, laudes *DEO* bonorum omnium largitori, suauis 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.<sup>ma</sup>* incolumis, florens, felix, nosq; pro summa benignitate tua commendatos habe. *Monachij* die 1. Ianuarij, Anno *MDCLIV*.

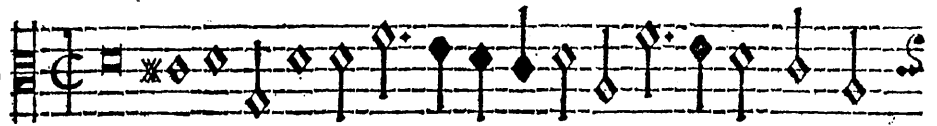
Serenitati Vestrae

deuotissimi ac humillimi clientes

Ferdinandus }  
Rudolphus } de *LASSO* germani fratres.

# CANTIONES DVVM VOCVM.

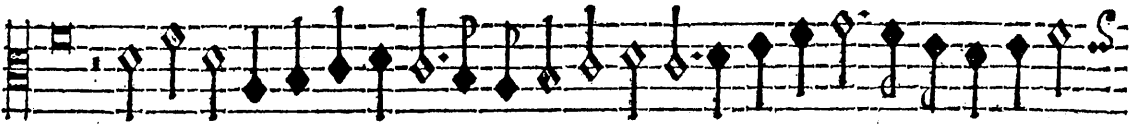
I.



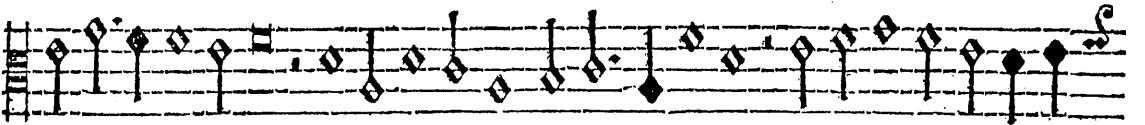
E- atus vir qui in fa- pien- ti- a



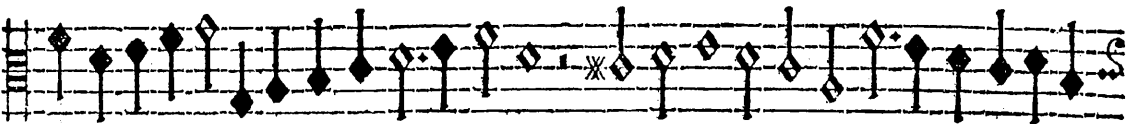
mo- ra- bitur



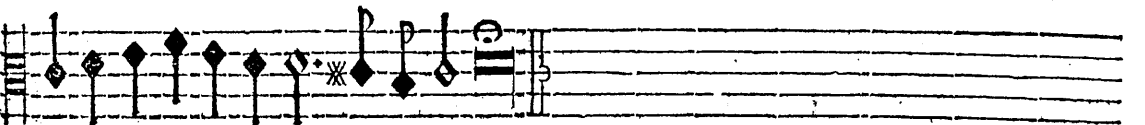
& qui iniusti- tia me-



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



De- i circumspectionem De-



i.

Duūm vocum.

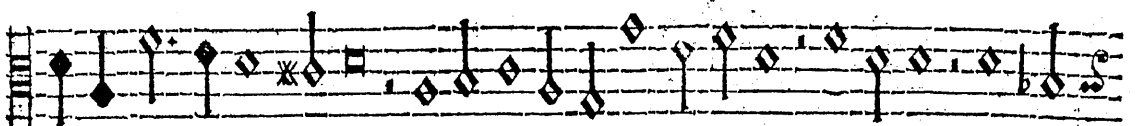
II.



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.



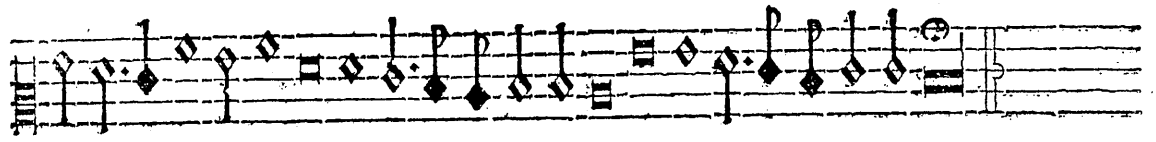
Vit- tus cor fu- um tra- det ad  
 vigila- dum di- lu- culo, ad Do-



minum, quiefcit illum & in con-



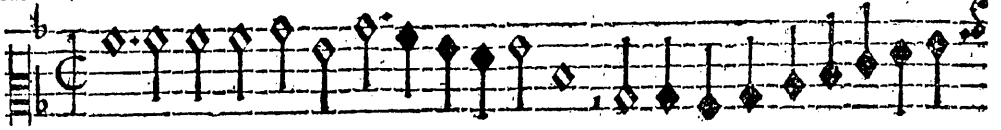
spe- etual- tif- fimi de-



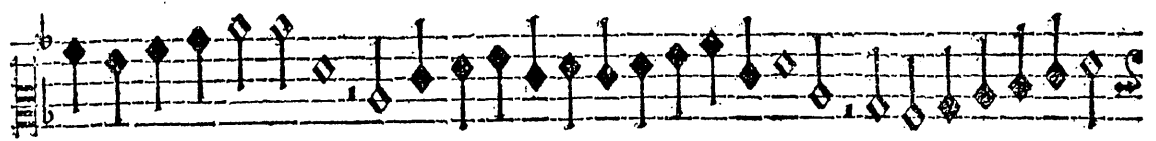
præca- bitur, depræca- bitur.

Duūm vocum.

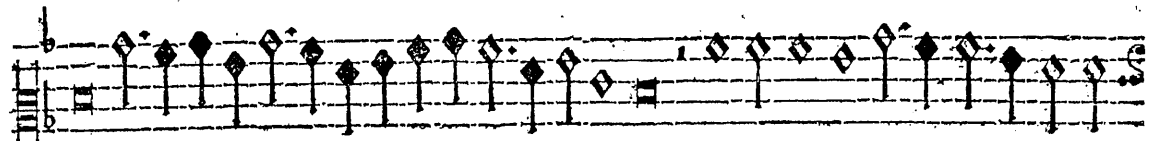
V.



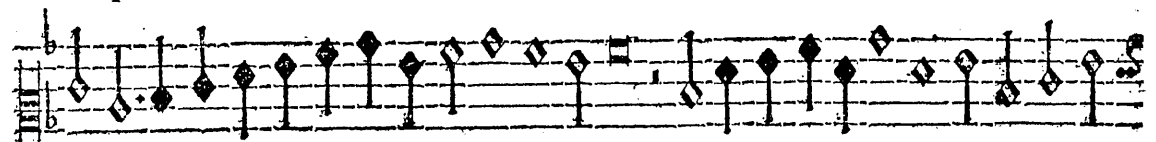
Xpēta- tio iusto- rum læti-



tia spes au- tem impio-



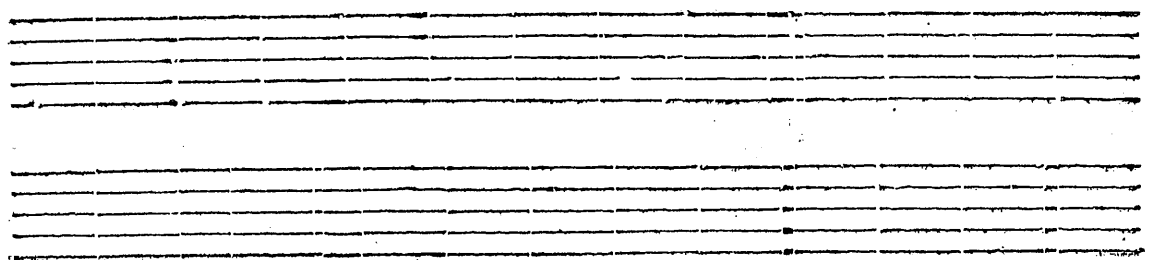
rum per- ibit forti- tudo sim- pli-



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



ran- tur, ma- lum.





Duūm vocum.

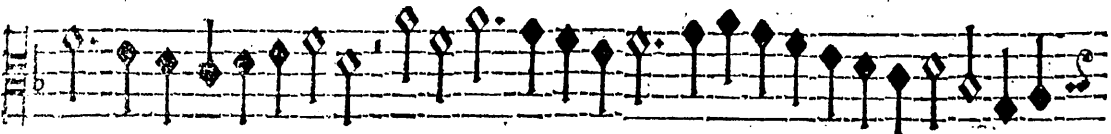
V I.



Vife-quitur me, qui sequitur me,



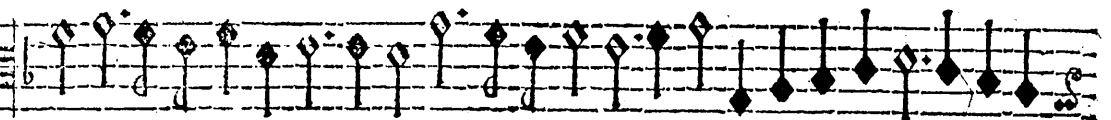
non am-bulat, in tenebris. sed ha-



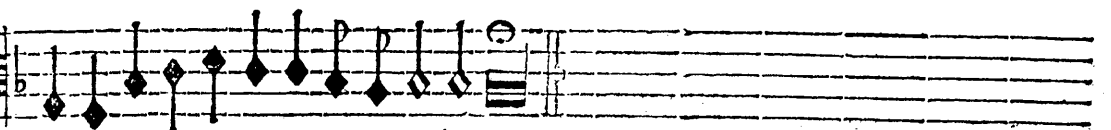
be-bit, Lu-



men vi-tæ di-



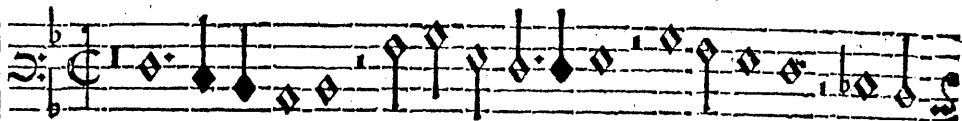
cit Do-minus di-cit Do-



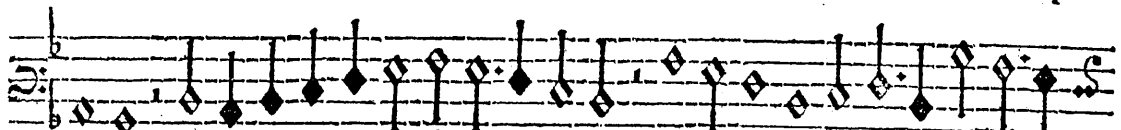
minus.

Duūm vocum.

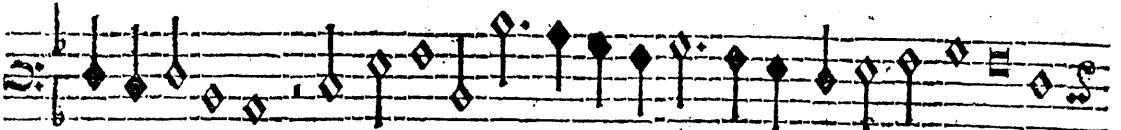
VII.



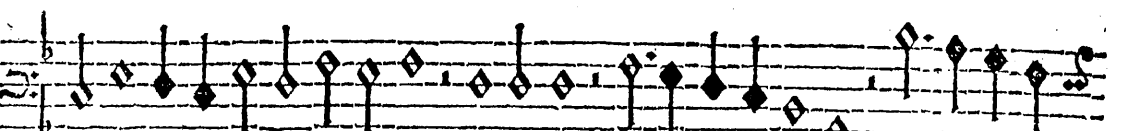
V- sti tulerunt spolia, impiorum, impi-



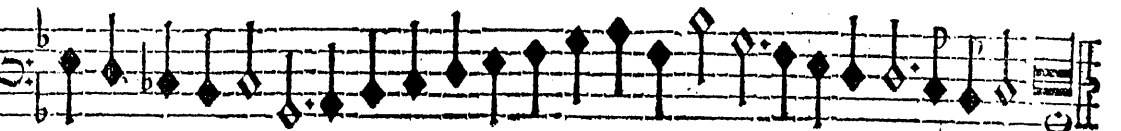
orum & can-taue-runt Dominenomē fa-ctum



tuum & victricem ma-num tuam lau-



daue-runt pariter Domino De-us, De-



us no-ster.

Duūm vocum.

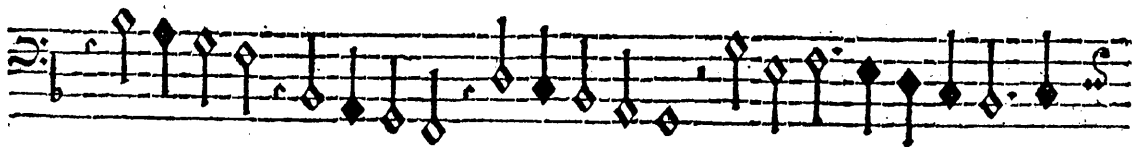
VIII.


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.

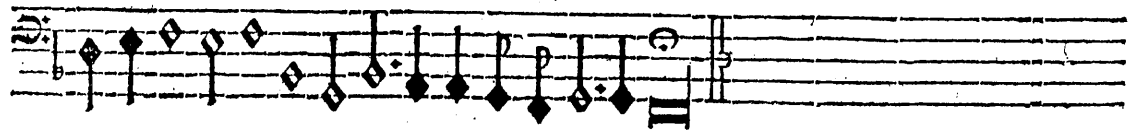
Duūm vocum.

IX.

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



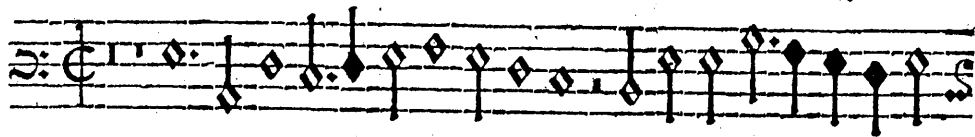
& sequatur  & sequatur me, dicit Do-



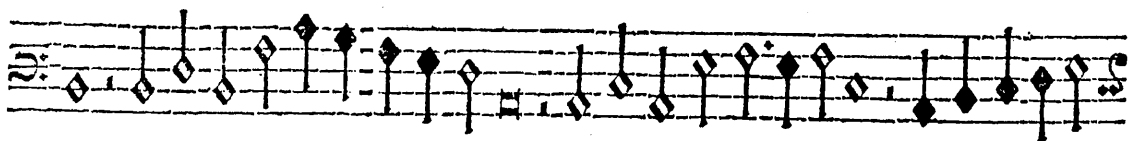
minus 


Duūm vocum.

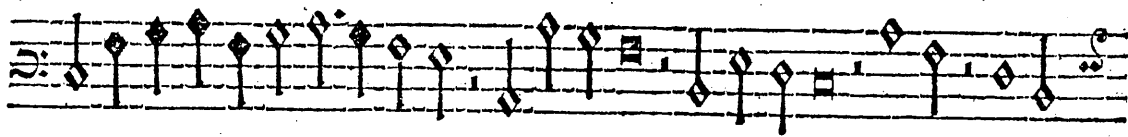
X.





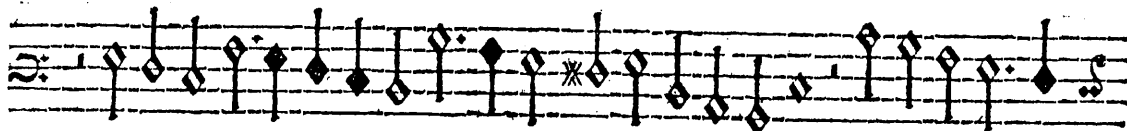
Er- ue bone & fi- delis quia in pau-



ca, fui- sti fide- lis  fu-



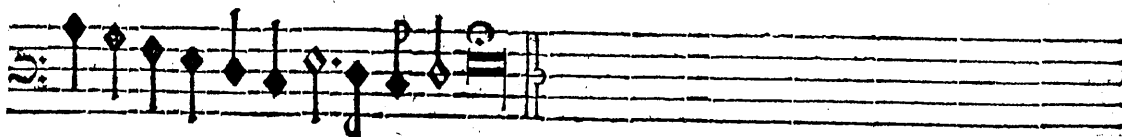
pramul- ta te, constituam  intra 



in gaudium Do- mini, in gaudium 



Domini De- i



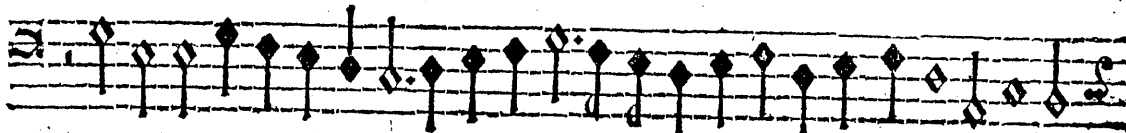
tu- i

Duūm vocum.

XI.



Ugebunt ju- sti sicut lilium,





& 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.

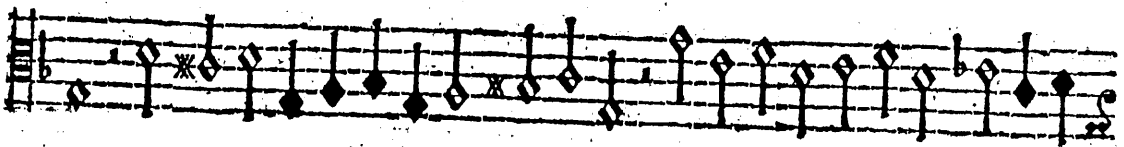
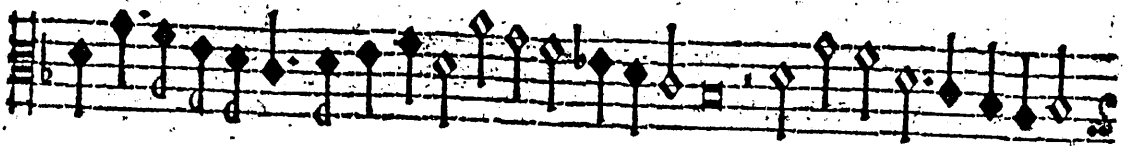
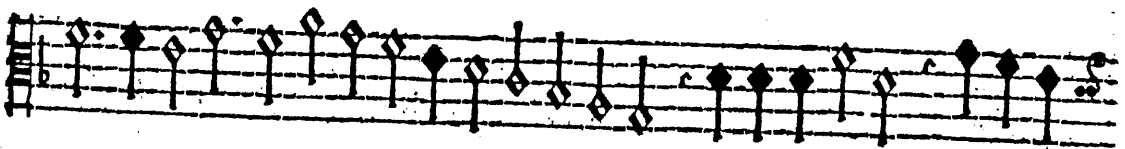
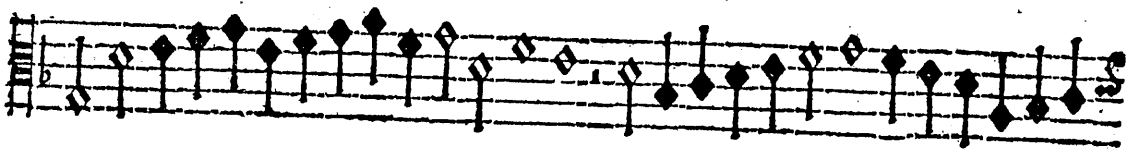
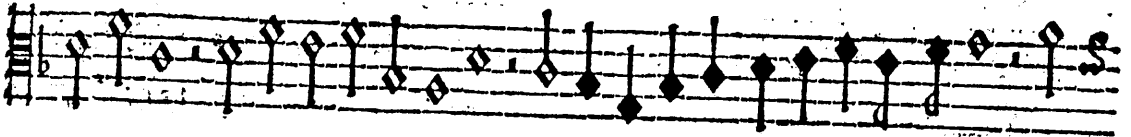
qui vita- lem dat odo- rem.

F I N I S.

SEQVNTVR CAN-  
TIONES SINE TEXTV.

Duim vocum.

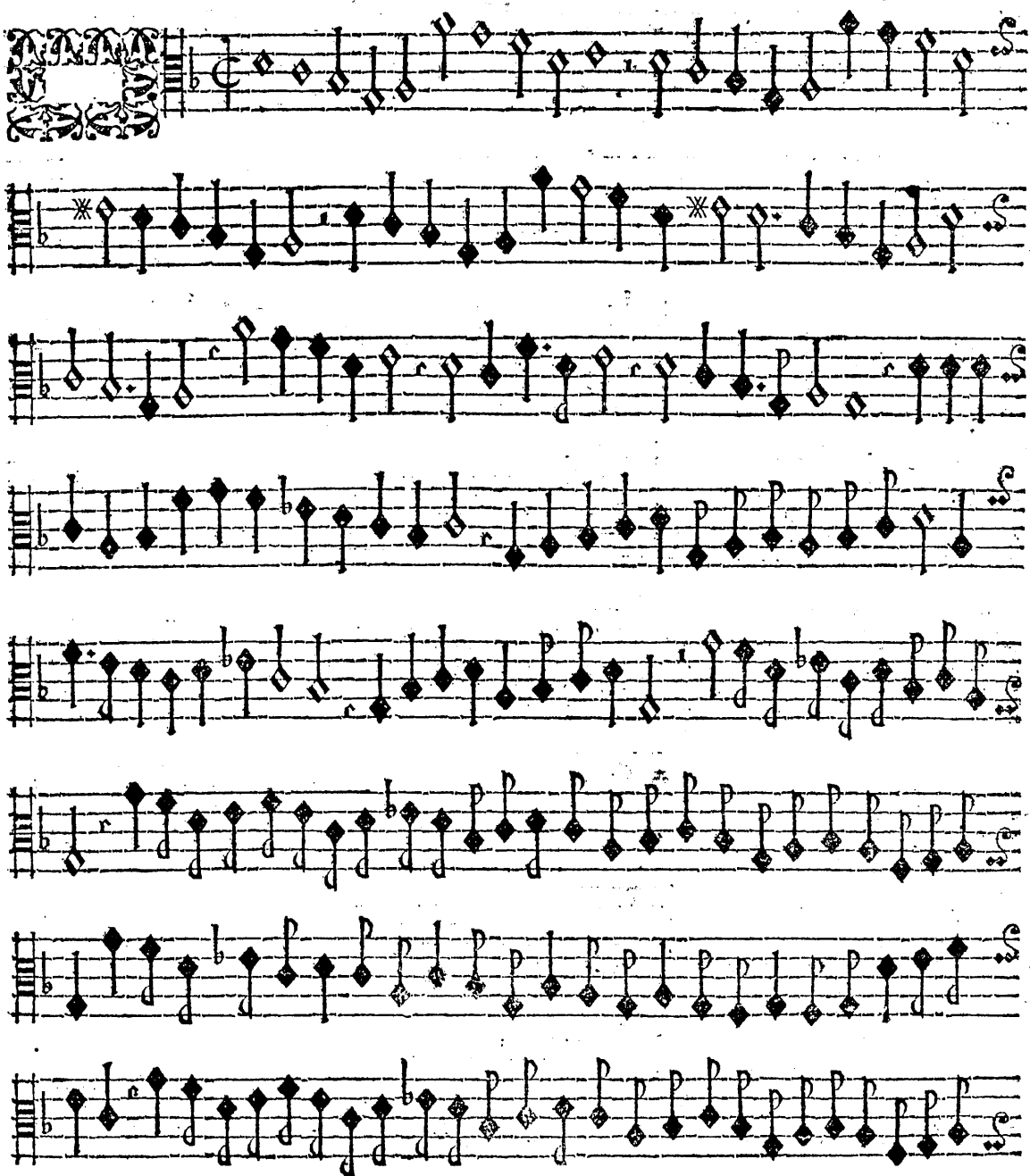
XIII.





Duūm vocum.

XIV.



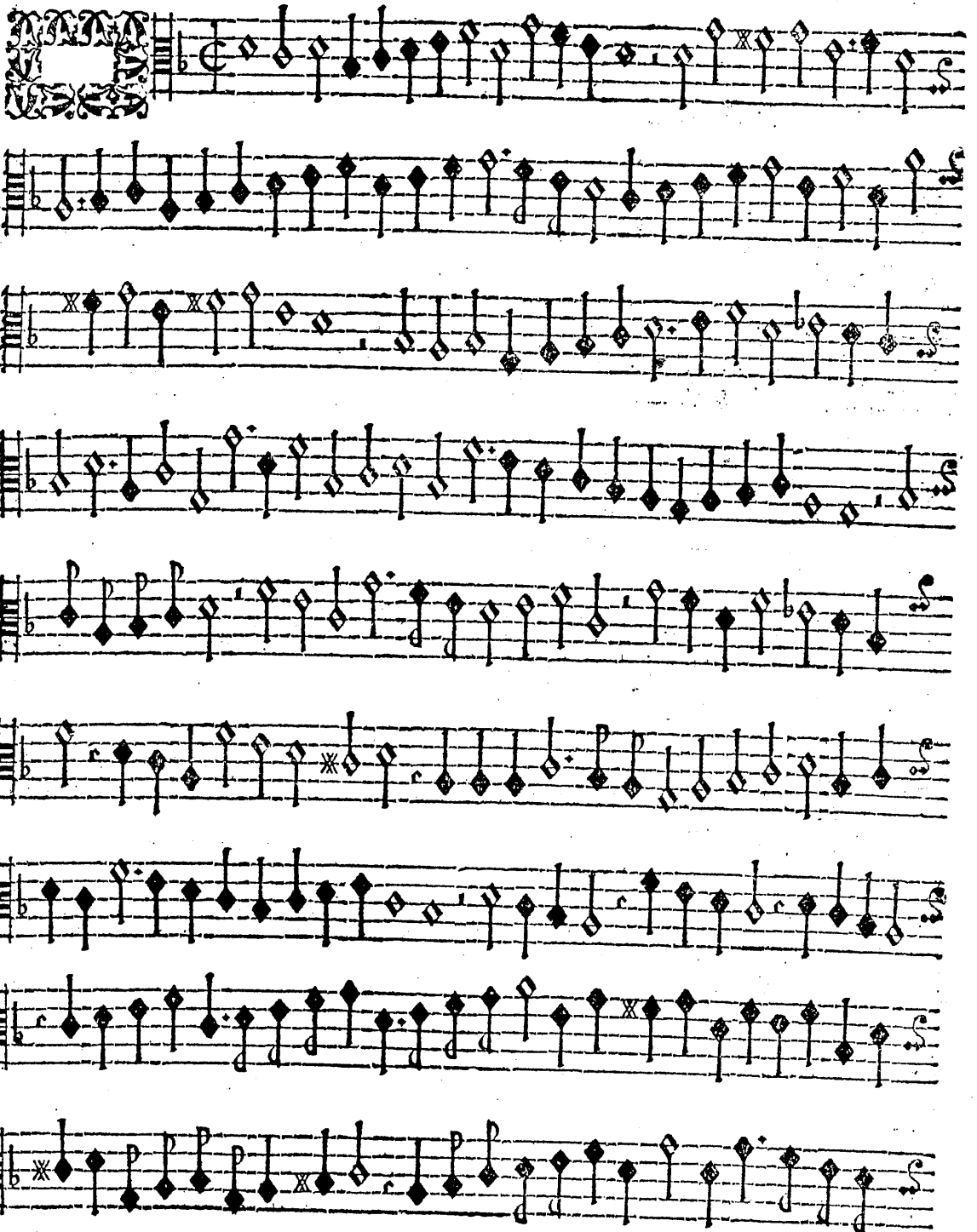
QVINTA VOX.

BBBB



Duūm vocum.

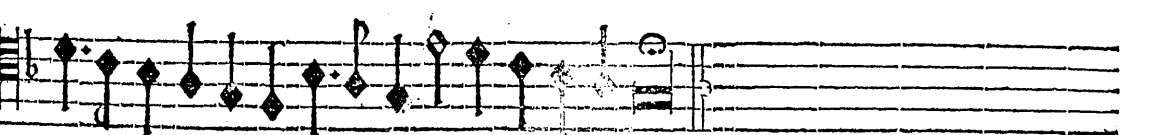
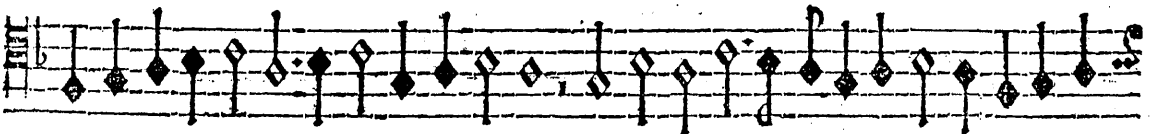
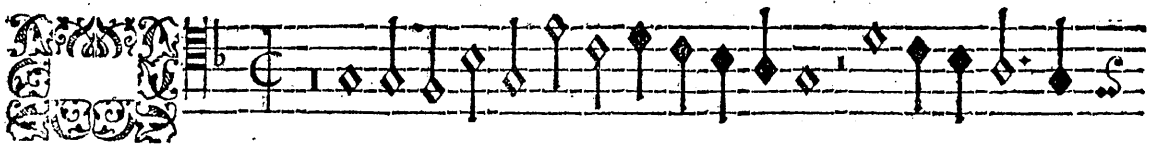
X V.





Duūm vocum.

XVI.



QVINTA VOX.

BBBb 2



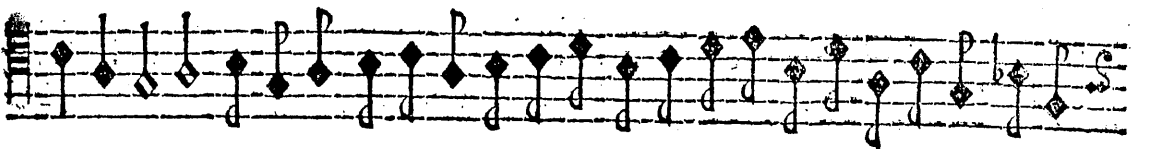
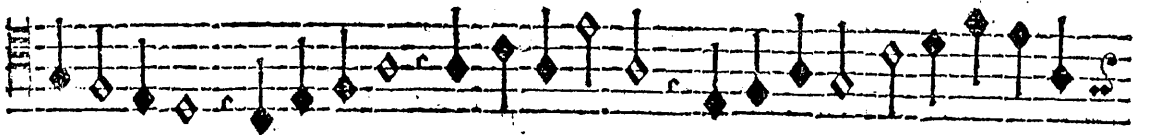
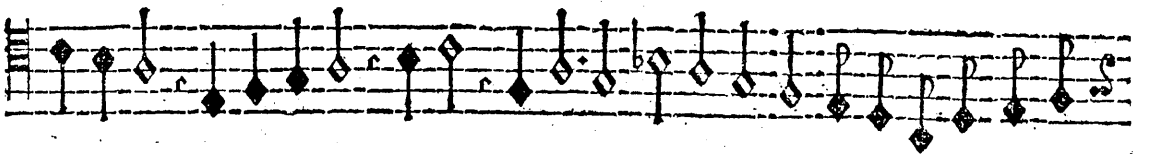
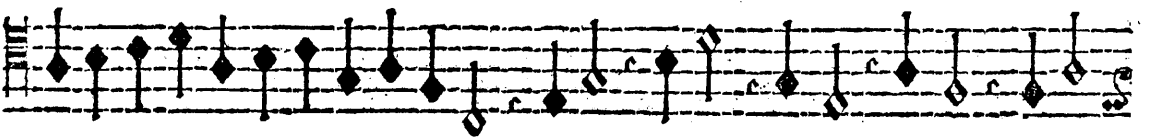
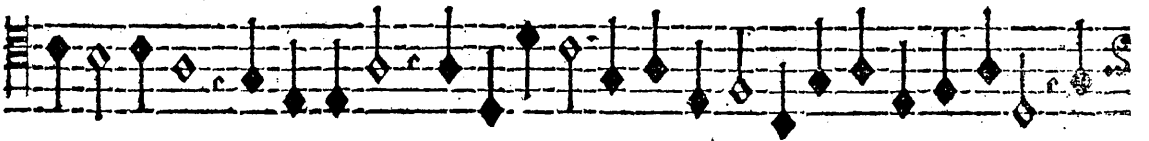
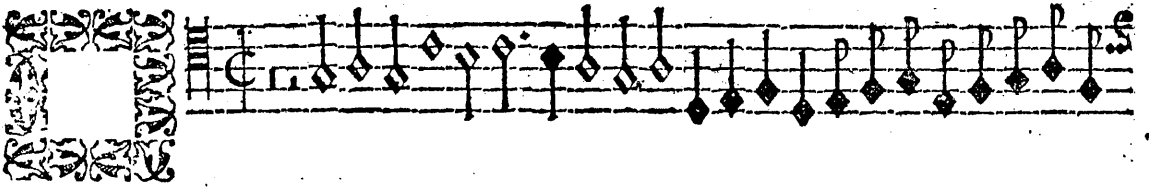
This page contains a musical score for a piece titled "Duim vocum." The score is numbered "XVII." and consists of ten staves of music, followed by three empty staves at the bottom. The music is written in a single system, with each staff beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The first staff is decorated with an ornate initial "G" in the left margin. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

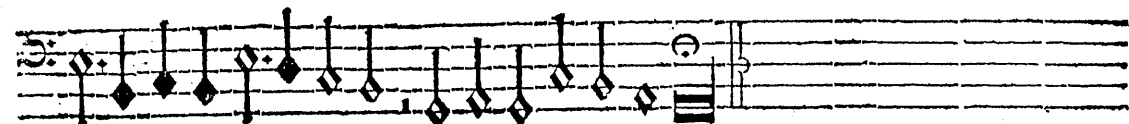
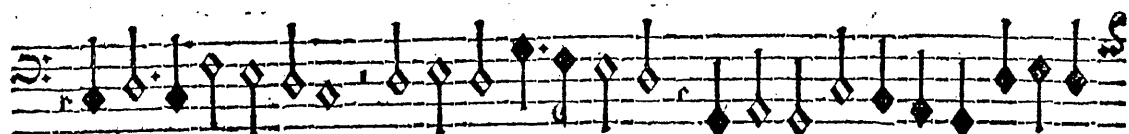
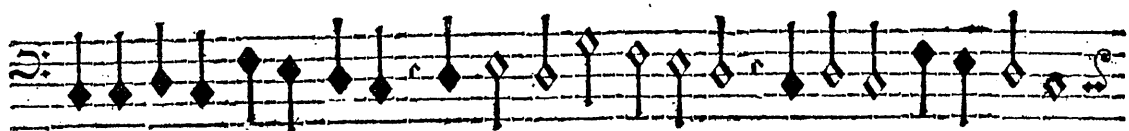
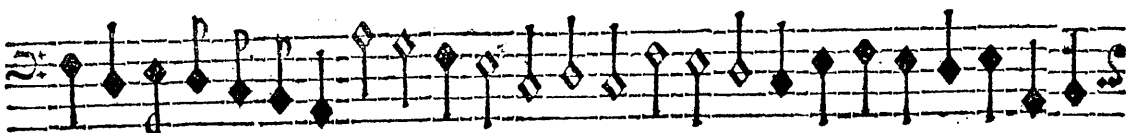
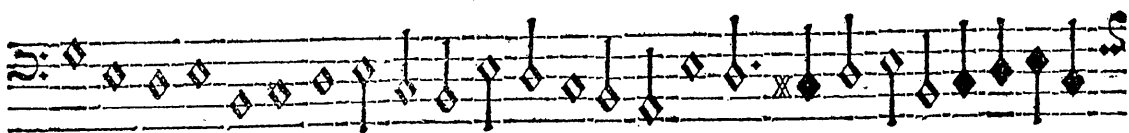
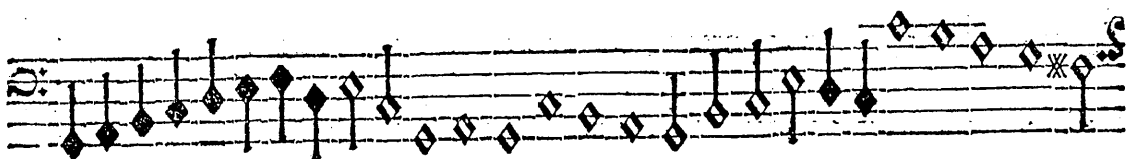
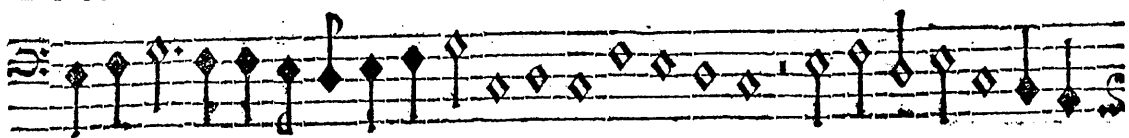
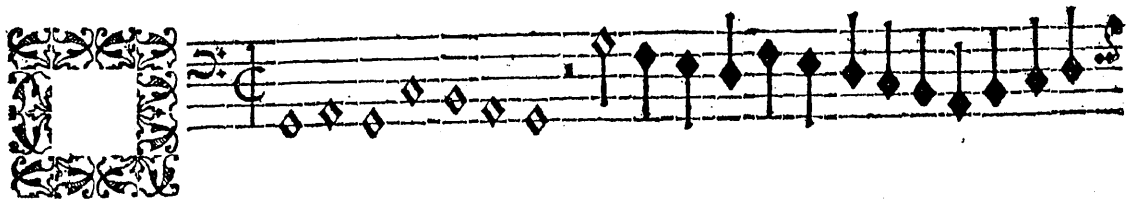
The musical score consists of ten staves of music. The first staff begins with a decorative initial 'D' and a treble clef. The notation includes various note values such as minims, crotchets, and quavers, along with rests. The piece concludes with a double bar line and a repeat sign.

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 characteristic of 16th-century manuscripts, featuring diamond-shaped notes and stems. The score includes various musical notations such as clefs, notes, rests, and ornaments. The piece concludes with a double bar line and a final cadence symbol.

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.

Musical score for two voices, titled "Duūm vocum." (Page XXI). The score consists of ten staves of music. The first staff begins with a large, ornate initial "A" decorated with floral patterns. The music is written in a historical style with diamond-shaped notes and stems. The first staff has a common time signature "C". The fifth staff has a time signature of 3/2. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.





The musical score consists of ten staves of music. The first staff begins with a large, ornate initial 'Missa' in a decorative script. The notation is written in a style characteristic of early printed music, using diamond-shaped notes and stems. The music is arranged in two parts, likely for two voices, as indicated by the title 'Duūm vocum'. The notation includes various rhythmic values and rests, with some notes marked with a 'p' for piano. The score concludes with a double bar line and a final note.

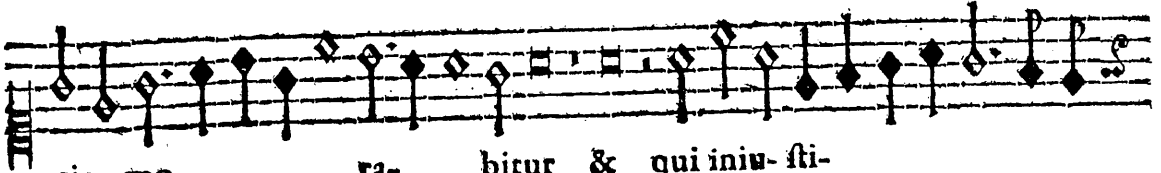


# CANTIONES DVVM VOCVM.

I.



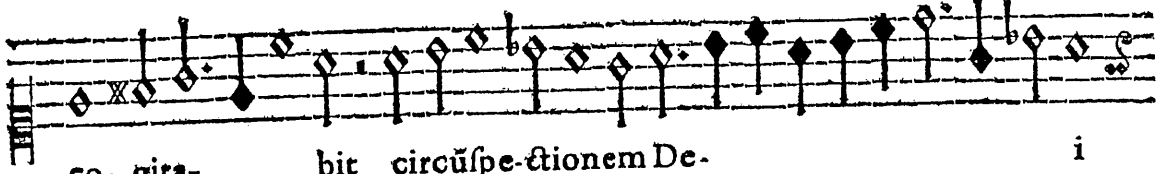
E- atus vir qui in sa- pien-



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



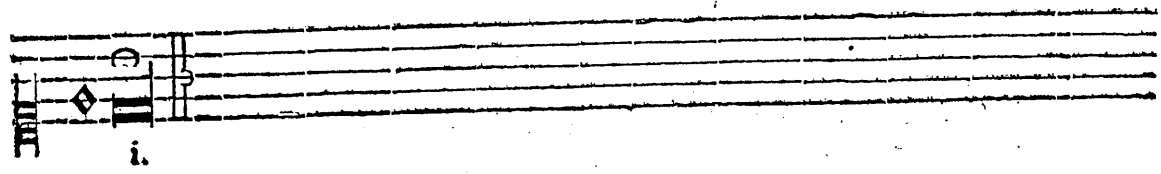
tia me- dita- bitur & in sensu



co- gita- bit circūspe- ctionem De- i



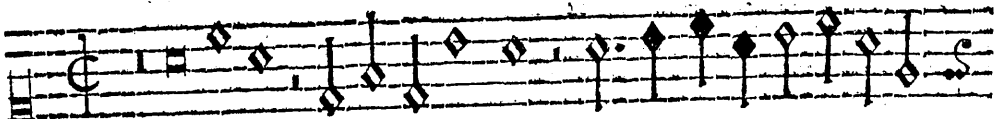
circūspe- ctionem De-



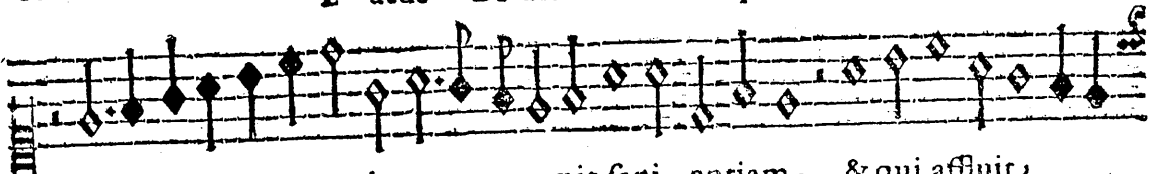
i.

Duūm vocum.

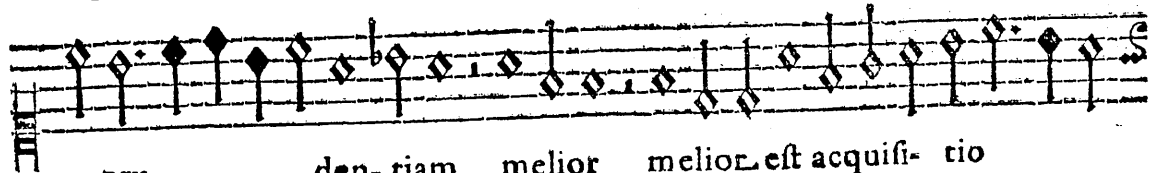
II.



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.

**C**ulus 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.

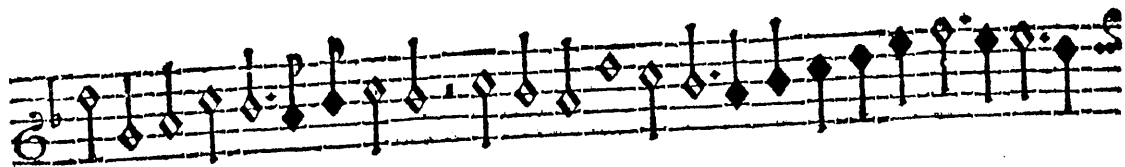
I V.

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



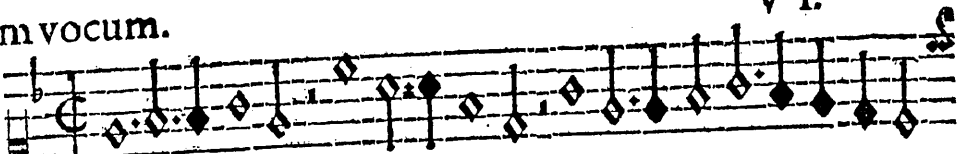
his, qui operan- tur, ma



lum.

Duūm vocum.

VI.



Vi sequitur me, qui sequitur me



non ambulat, in te- nebris, sed ha-



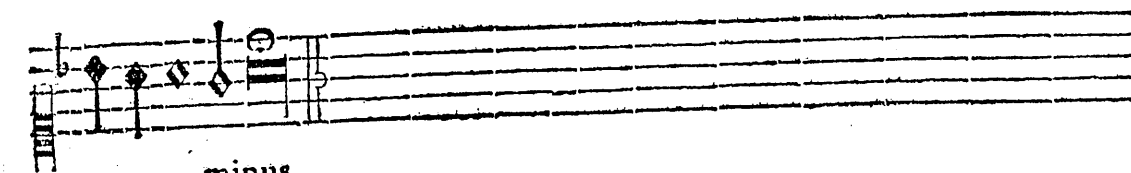
be- bit, Lu-



men vi- ræ dicit Do- mi-



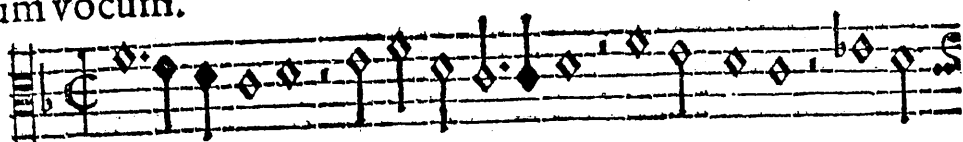
nus di- cit Do-



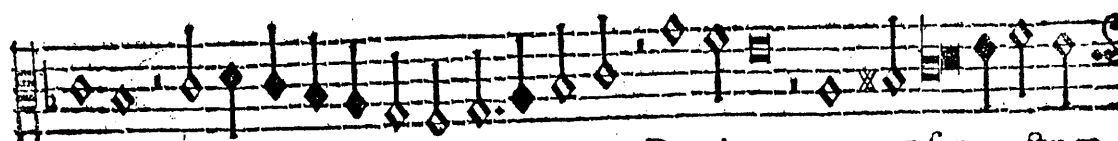
minus.

Duūm vocum.

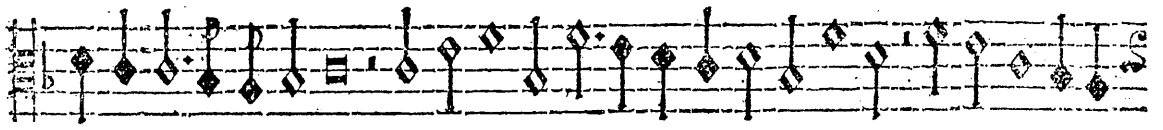
VII.



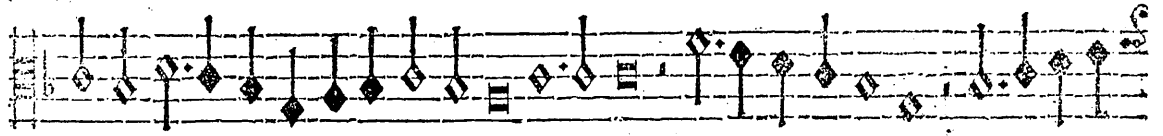
v. sti tulerunt spolia, impi- orum, impi-



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



tu- um & victricem ma- num tuam laudaue-



runt pa- riter Domine De- us, De-



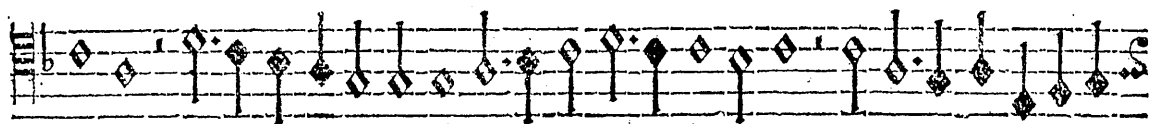
us noster.

Duûm vocum.

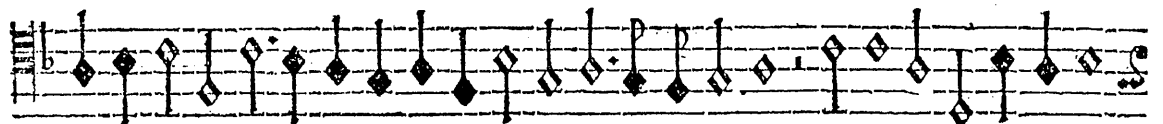
II X.



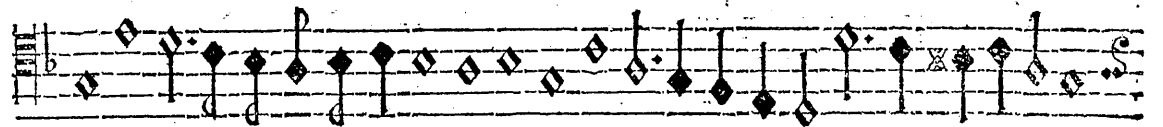
Ancti mei,



qui in isto fe- culo certa-



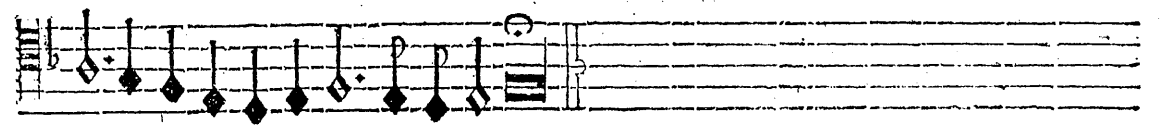
men ha- bui- stis mercedé labo-



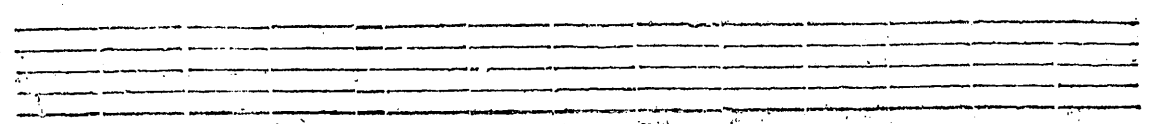
rum vestro- rum, ego reddam vo- bis,



ego reddam

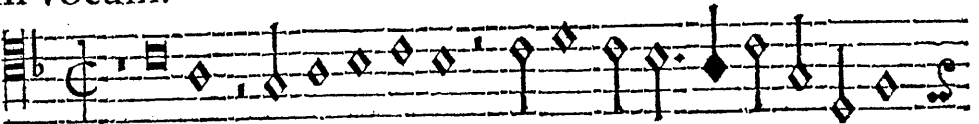


vo- bis.

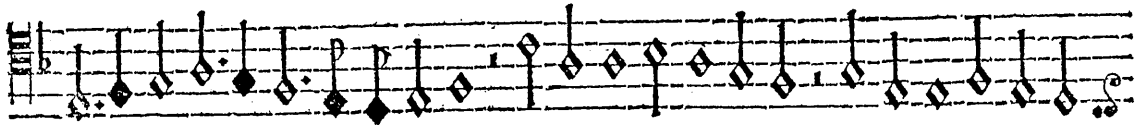


Duūm vōcum.

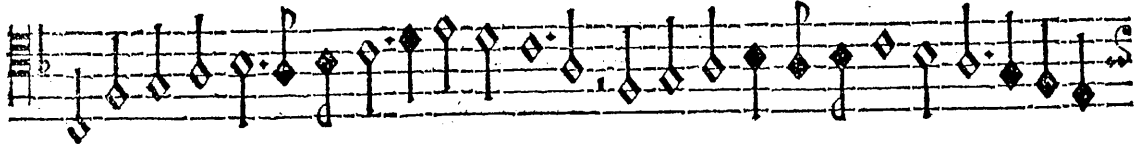
I X.



Vivult venire post me veni-re post me veni-



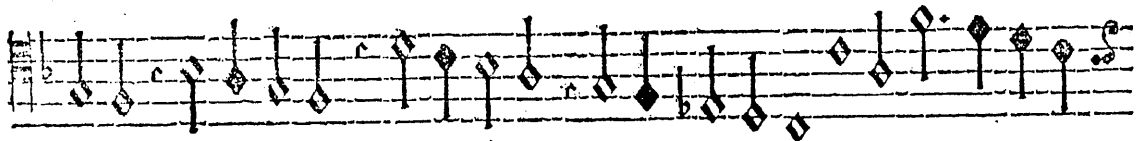
re post me, abneget semetipsum, ♪♪



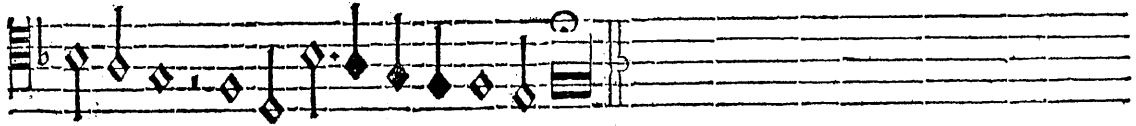
& tollat cru- cem suam, ♪♪



& sequatur me, & sequatur, ♪♪ & se-



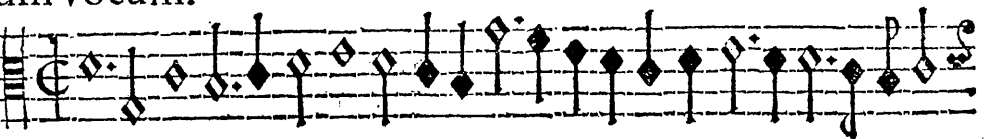
quatur, ♪♪ & sequatur, ♪♪ me, dicit Do-



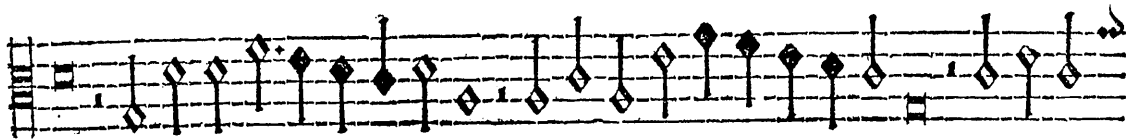
minus dicit Do- mius.

Duūm vōcum.

X.



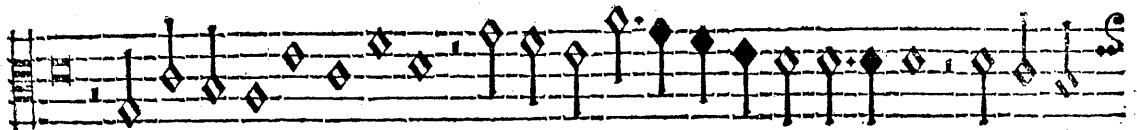
Erue bone & fide-



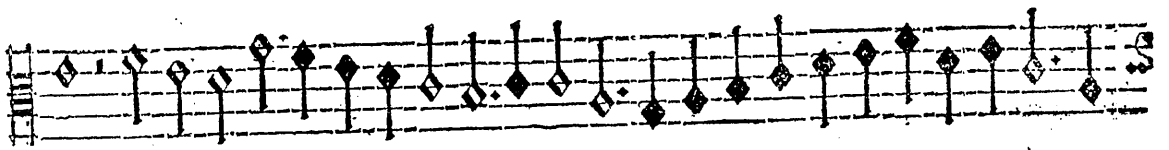
lis quia in pau- ca, fui- sti fide- lis, ♪♪



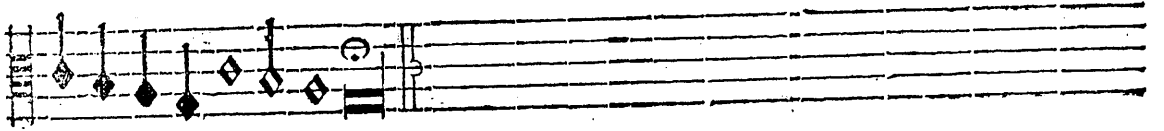
su- pra mul- ta te constitu-



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



um, in gaudium Domini De-



i tui.

Duūm vocum.

XI.



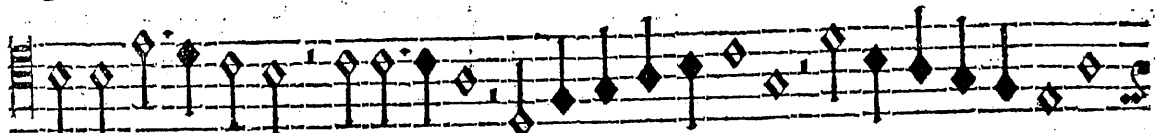
Ugebunt ju-

sti sicut lilium, ful-



gebunt ju-

sti sicut lilium, &

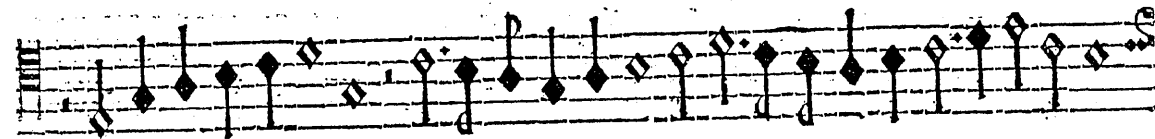


sicut ro-

se in Hiericho flore-

bant, flore-

būt,



an-

re Do-

minum,

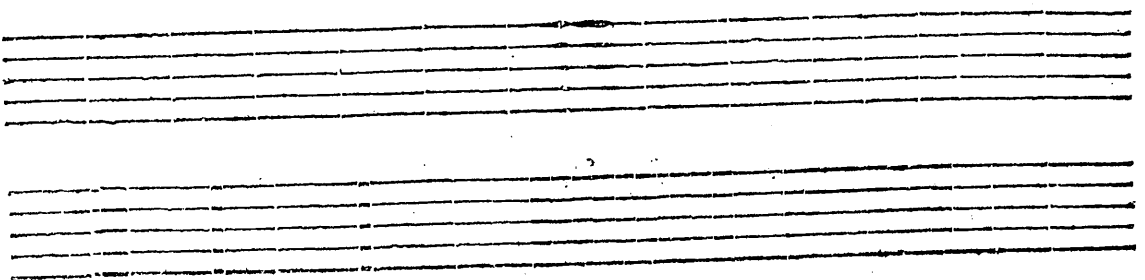


an-



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.

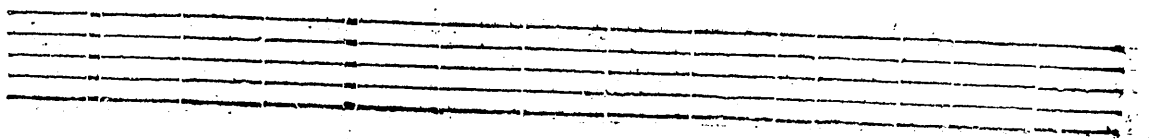
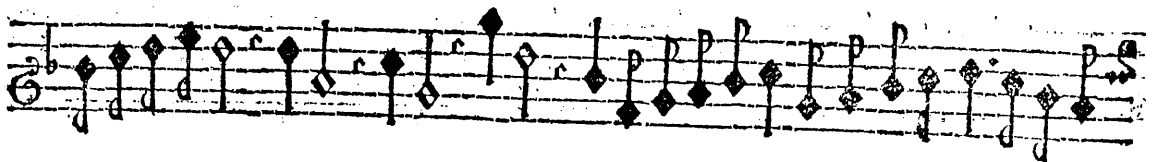
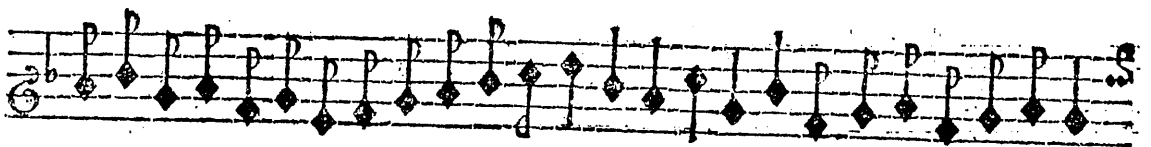
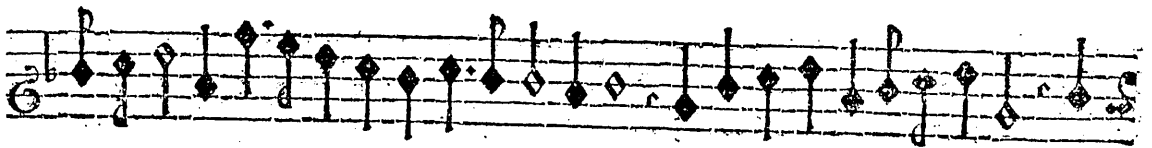
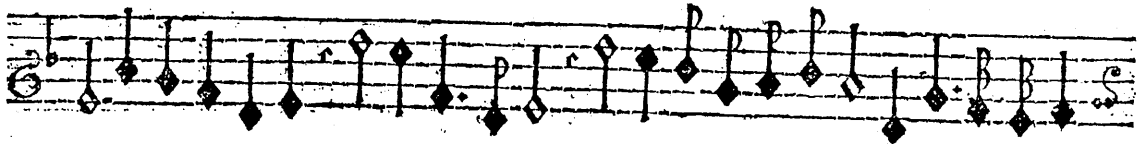
Dum vocum.

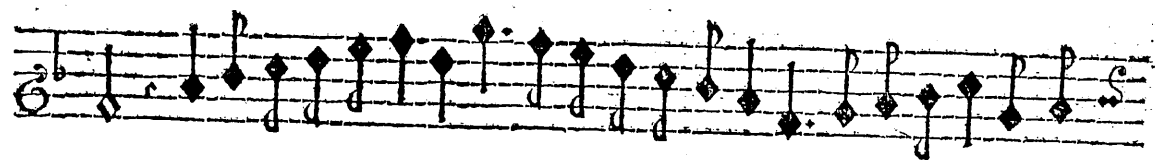
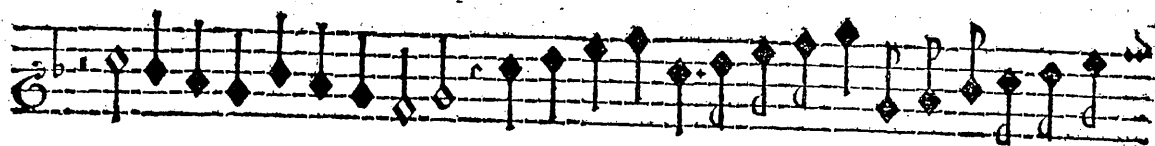
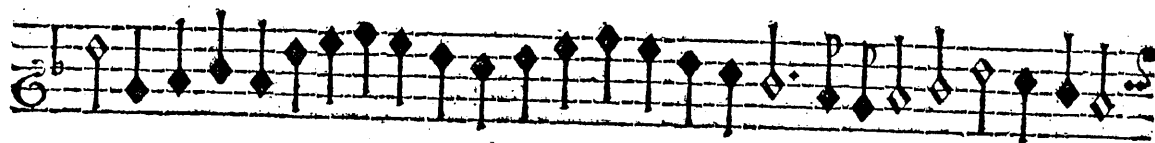
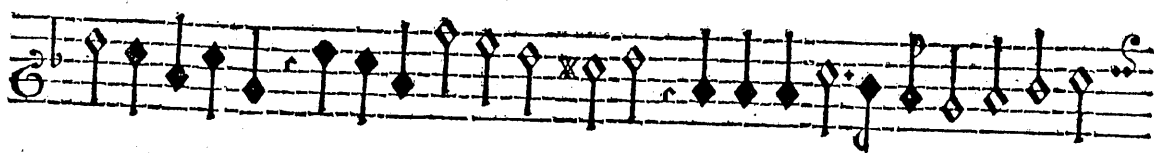
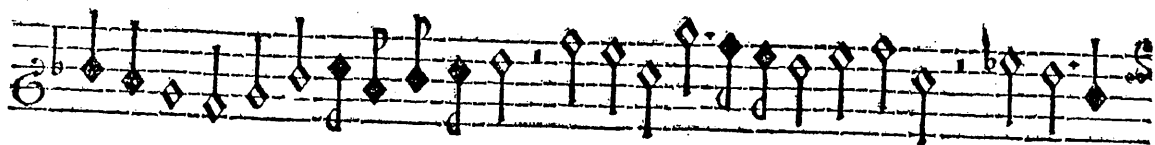
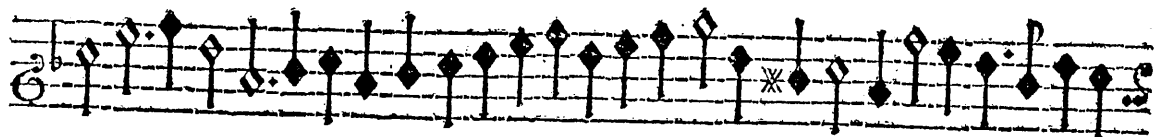
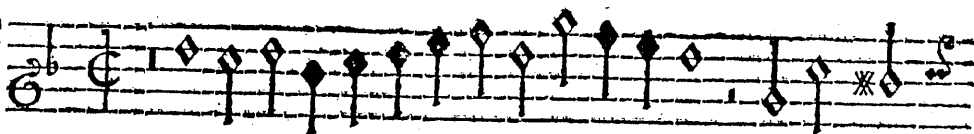
XIII.

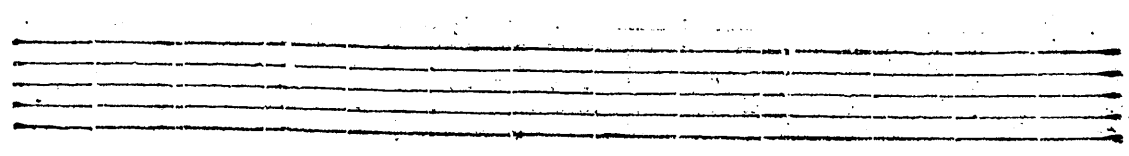
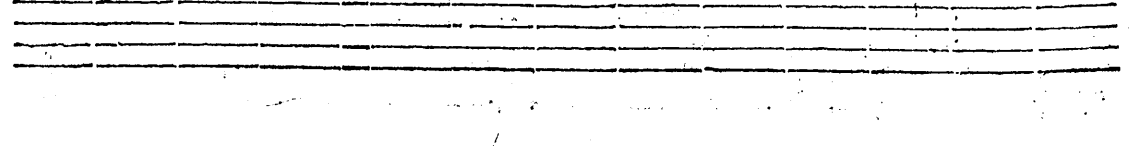
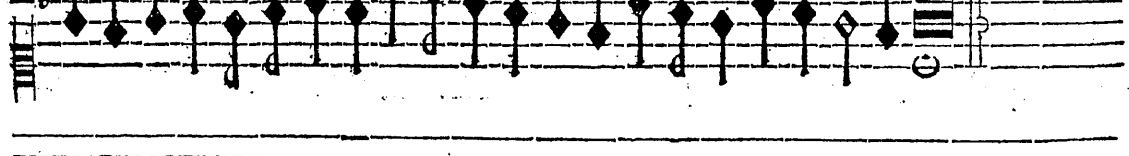
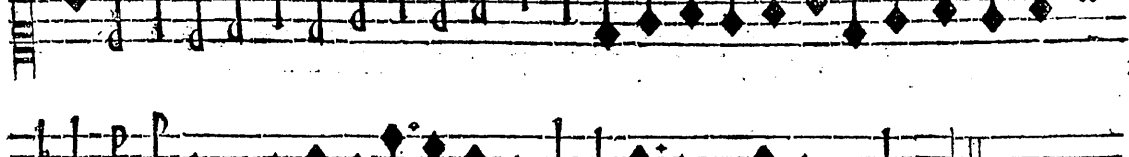
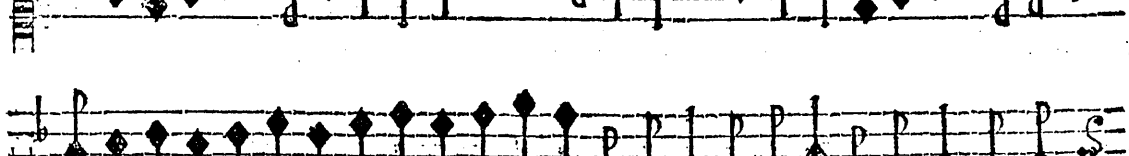
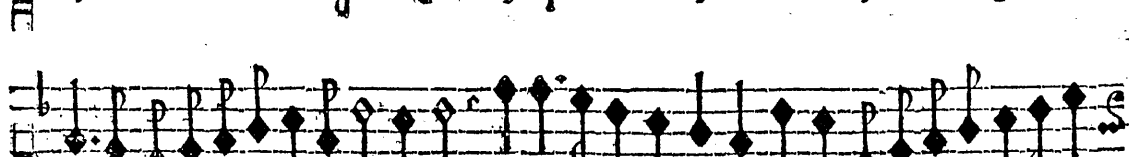
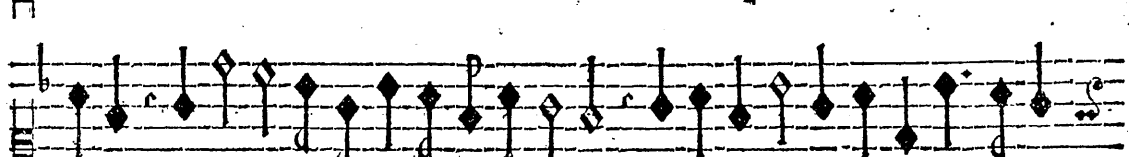
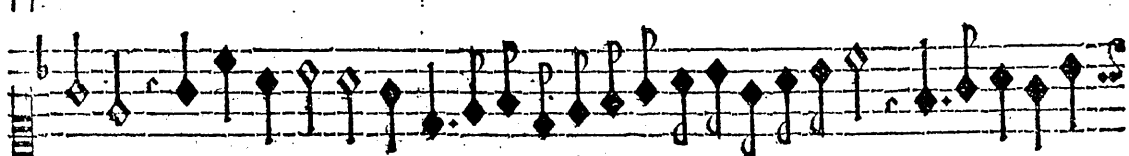
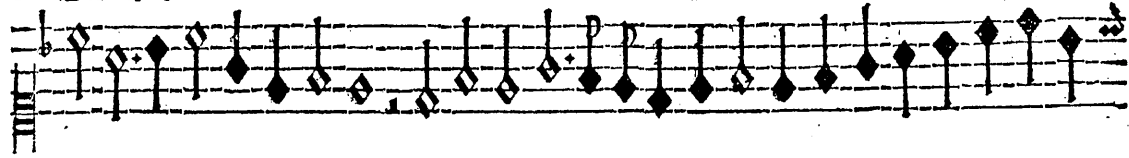
The image displays a musical score for the sixth voice part of a sequence of canticles. The score is written on ten staves of five-line musical notation. The first staff begins with a large, ornate initial letter 'D' that spans across the first two staves. The music is written in a style characteristic of early printed music, using diamond-shaped note heads and stems. The notation includes various rhythmic values, such as minims and crotchets, and rests. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line and a repeat sign.

SEXTA VOX.

b b b b b







Musical score for a six-part vocal setting. The score consists of ten staves of music. The first staff begins with a large, ornate initial 'D'. The music is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a six-line staff. The key signature is three flats (B-flat, E-flat, A-flat). The piece concludes with a double bar line and a repeat sign on the tenth staff. Below the tenth staff 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.

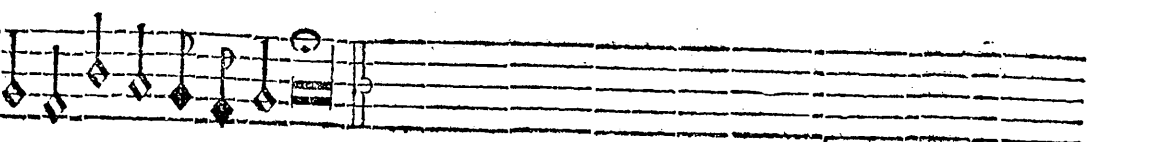
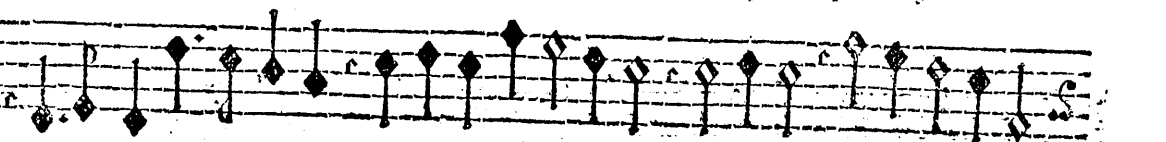
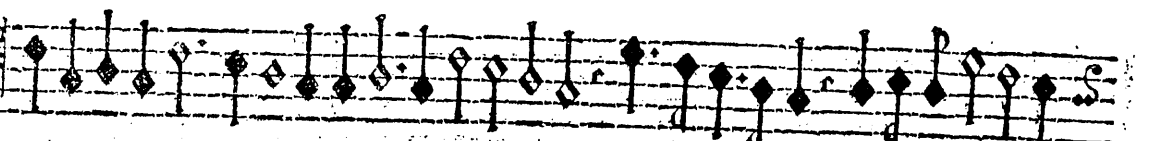
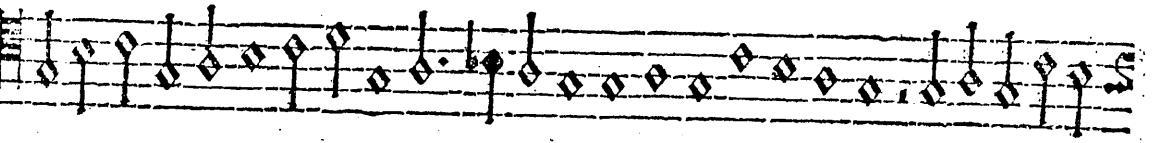
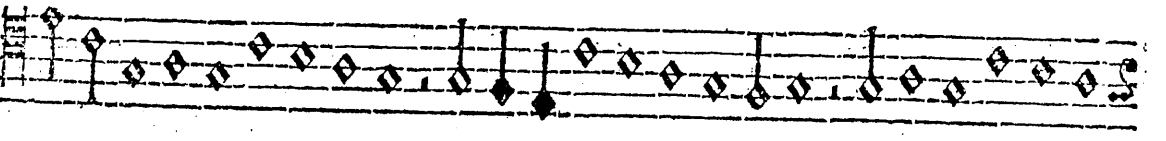
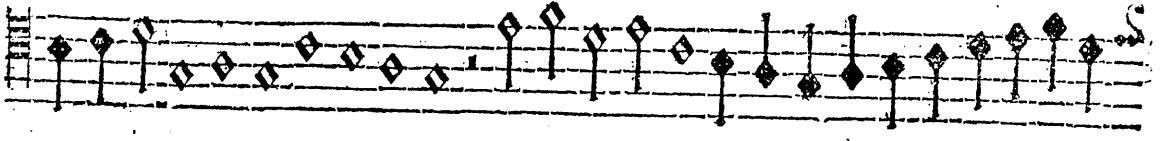
The image displays a musical score for two voices, titled "Duūm vocum." and numbered "XIX." The score consists of ten staves of music. The first staff begins with a decorative initial "M" in a square frame. The notation is written on five-line staves with a treble clef and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. There are several asterisks (\*) and a double asterisk (\*\*) scattered throughout the score, likely indicating specific performance instructions or ornaments. The music concludes with a double bar line and a repeat sign at the end of the tenth staff.

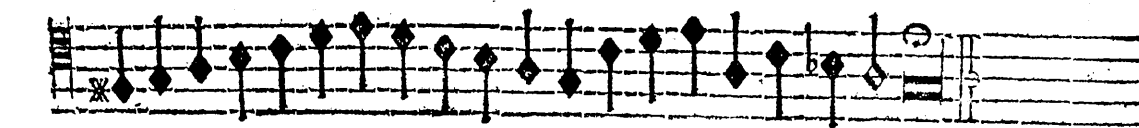
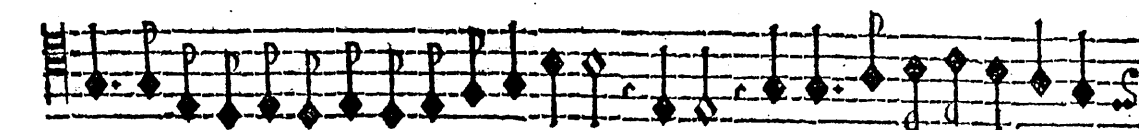
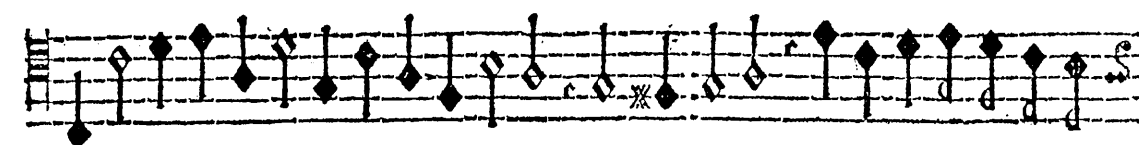
This page contains ten staves of musical notation for two voices. The notation is written in a historical style, likely from the 16th or 17th century. The first staff begins with a decorative initial 'D' and a treble clef. The music consists of a series of notes, many of which are beamed together, indicating a melodic line. There are several rests throughout the piece. Dynamic markings such as 'p' (piano) and 'f' (forte) are used to indicate volume changes. The notation includes various note values, including minims, crotchets, and quavers. The piece concludes with a double bar line and a repeat sign.



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 decorative initial 'D' that frames the first few notes. The music consists of rhythmic patterns using various note values, including minims, crotchets, and quavers. The notation is organized into two systems of five staves each. The first system includes a time signature of 'C' (C-clef) and a common time signature 'C'. The second system includes a time signature of '3/2'. The notation is dense and fills most of the page.

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 is written in a single system on ten staves. The notation includes various note values, rests, and clefs. The piece concludes with a double bar line and a final cadence on 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. 1

Beatus homo. 2

*E.*

Expectatio iustorum. 5

*F.*

Fulgebunt iusti. 11

*I.*

Iustus cor suum tradet. 4  
Iusti tulerunt spolia. 7

*O.*

Oculus non vidit. 3

*L.*

Qui sequitur me. 6  
Qui vult venire post me, 9

*S.*

Sancti mei. 8

Serue bonæ & fidelis. 10  
Sicut rosa inter spinas 12

### 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. 31

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. 38

Exaudi me Domine. 41

Exaudi DEVS orationem.

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 hīs. 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.*

Benedic anima mea Domino. 85

Benedicite gentes. 88

Benedictus es Domine. 112

Beatus vir, Psal. 113

Benedictus es Domine. 119

Benedicam Dominum. 125

*C.*

Cognoui Domine. 83

II. Veniant mihi.

Confitebor tibi Domine. 97

Custodi me Domine. 134

Confortamini. 135

Christe Dei soboles. 139

II. Accipe daque mihi.

*D.*

Diliges proximum tuum. 67

II. Quoniam qui talia DVVM.

III. Fructus autem spiritus.

Dextera Domini. 89

Domine secundum actum meū. 96

Domine conuertere. 98

Domine ad adiuuandum me. 107

Domine exaudi orationem. 108

DEVS in nomine tuo. 111

Domine fac mecum. 118

Domine labia mea aperies. 120

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Domine DEVS salutis meæ. 136

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Mmmmm



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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 chareq̄, Cesaribus.*  
*Belgica quem tellus genitrix dedit ingeniorum,*  
*Ingeniorum altrix Boia fouit humus.*  
*Corporis exuias eadem quoq̄, Boia texit,*  
*Post lustra, ac hyemes, sena bis acta, duas.*  
*Robora, saxa, feras Orpheus, at hic Orphea traxit,*  
*Harmoniaq̄, Duces perculit Harmonia.*  
*Nunc quia compleuit totum concentibus orbem,*  
*Victor cum superis certat apud superos.*

