

SEX CANTIONES LATI.
NÆ QVATVOR, ÄDIVNCTO DIA-
LOGO OCTO VOCVM.

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

Six chansons Francoises nouuelles a quatre voix,
avecq vn Dialogue a huit.

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

Summa diligentia compositæ, correctæ, & nunc primum in lucem æditæ,
AVTHORE

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



Monachij excudebat Adamus Berg.

Cum gratia & priuilegio Cæs: Maiestatis.

M . D. LXXIII.

F.

ILLVST:AC GENEROSIS

D. DOMINIS MARCO, IOANNI, HIERONYMO, ET IO.

ANNI IACOBO, Dominis à Kierchberg & Vucissenhorn

Fuggeris, Germanis Fratribus & Dominis, &c.

perpetua reverentia obser-
uandis.

EX
BIBLIOTHECA
REGIA ACADEM.
GEORGIAE

AUG.



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 sui cognitionem Musica allicit & inuitat. Et quantum hæc ars valeat ad mulcendos animos hominum, Orpheus, qui cantus suauitate arbores & saxa traxisse fingitur, manifestissimè declarat: Nil enim aliud eo figmento voluerunt maiores nostri significare, quam animos barbaros & agrestes mansuetiores reddi. Sic Achilles Dux Græcorum fortissimus, animi ægritudi-

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

Demnach ich auch / Genedige Herren/ newli-
cher zeit verschinen/cliche Gesang inn viererley / Lateinſcher / Deutſcher / Franzöſischer/ vnd Wüſtſcher
Sprachen/ meinem bestem vermögen nach/ in die Music verfasset: Und dieweil ich dieselben an das licht zu
geben vorhabens/hat mich für gut angesehen/folches mein kleines werck der vier Sprachen/ E. G. vnd H.
als vier Gebrüdern/ſo der vnd auch anderer Sprachen zum heiligsten vnd hoch erfaren/ dediciren vnd zu-
zuschreiben/mit vnderthengifter bitt/ E. G. vnd H. wollen diſe mein Composition mit gnaden an vnd
auffnemen/vnd mich in günstigem beuelch zuhaben.

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

V. Illust: Mag:

Addictissimus

Orlandus di Lassus.

Habent pagin: 24.

a z



Vare tristis es ij anima me-
 a, & quare conturbas me, ij spera in De- o, quoniam ad-
 hu-
 c confitebor il- li quoniām adhuc quoniām adhuc confite- bor illi salu-
 tare vul- tus ij mei salutare vultus me- i, ij
 & Deus meus ij & Deus meus. ij



Vid estis pusilla- nimes & contristamini, qui fame la- bo-

ratis la- boratis, an nescitis iustitiae ut sol fami relaxatas habenas, possit

denuo co- hibere, ipse enim dat escam dat escā omni carne, & im- plēt

ij omne animal be- ne- di- ctiō- ne, & im-

plet ij omne animal be- ne- di- ctiō- ne.



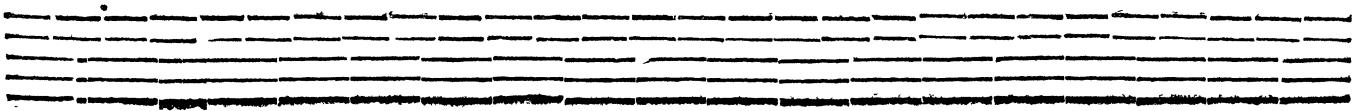
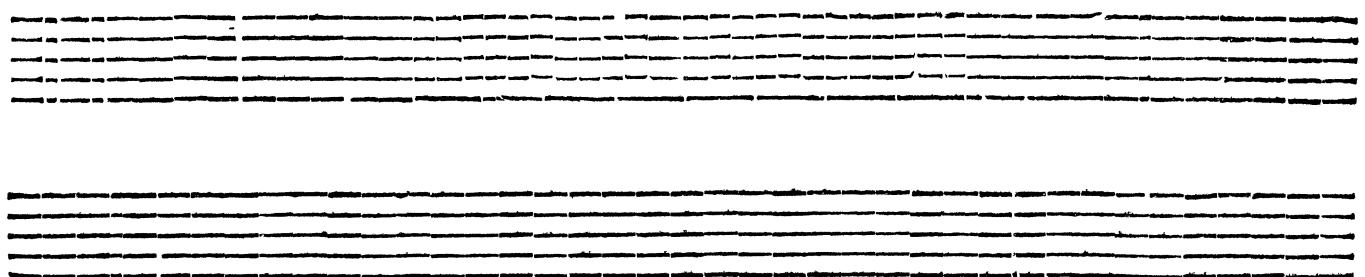
Omine secundum actum me- um ij
 secundum actū me- um ij
 noli me noli me iudica- re noli me iudicare, nihil
 di- gnum ij in con- spectu tuo egi, ideo depre-
 cor de- precor maiestatem tu- am, vt tu Deus ij dele-

The musical score consists of five staves of Gregorian chant notation. Each staff uses a soprano C-clef and a common time signature. The notes are represented by black dots (for longs) and white dots (for breves), with vertical stems extending downwards. The first three staves begin with a breve, while the fourth and fifth staves begin with a long. The lyrics are written below each staff, corresponding to the notes. The text is in Latin, with some words like 'ij' (iunctio) and 'dele' indicating specific musical techniques or endings.



as iniquitatem meam iniquitatem meam ñ iniquitatem meam

iniquitatem iniquitatem meam. ñ





Allax gra- tia gra- tia fallax grati-
 a gra- tia fallax gra- tia, & va-
 na & vana pul- chritudo ij
 pulchritu- do, ij mulier mulier ti- mens Deum, i-
 pfa ij l pfa ij laudabi-

This block contains four staves of musical notation in black and white. The notation uses vertical stems with small dots or diamonds at the top, indicating pitch. The lyrics are written below each staff. The first staff starts with 'Allax gra-'. The second staff starts with 'a gra-'. The third staff starts with 'na & vana'. The fourth staff starts with 'pulchritu-'. The fifth staff starts with 'do, ij'. The sixth staff starts with 'mulier'. The seventh staff starts with 'mens'. The eighth staff starts with 'Deum, i-'. The ninth staff starts with 'pfa'. The tenth staff starts with 'ij'. The eleventh staff starts with 'l'. The twelfth staff starts with 'pfa'. The thirteenth staff starts with 'ij'. The fourteenth staff starts with 'laudabi-'.



tur ij laudabitur i- psa i- psa laudabitur ipsa laudabitur i-



psa laudabitur i- psa lauda- bitur.

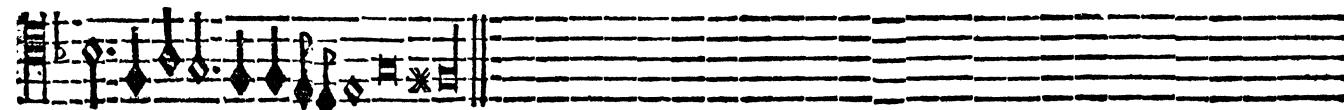


Ripe me de inimicis meis ij
 eripe me de inimicis de inimicis meis, ij
 Do- mine, ad te con- fugi, ij
 doce me fa- cere doce me doce me facere ij
 voluntatem tuam ij voluntatem tuam, quia Deus qui-

The musical notation consists of four staves of Gregorian chant in square neumes on four-line redigible staves. The first three staves begin with a large note, while the fourth staff begins with a smaller note. The music is set against a background of vertical bar lines and horizontal repeat signs.



a De- us meus es tu quia Deus me- us es tu quia Deus



me- us es tu.

6.



N- ter om- nes honorabile est in- ter om-
 nes in- ter omnes con- iugium, &
 cubi- le impollu- tum, scortatores ij autem scortatores autē & adulteros
 iudicabit iudica- bit De- us iudica- bit
 De- us iudicabit Deus.

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black dots (neumes) on four-line red staves. The first staff begins with a large initial 'D'. The second staff starts with a 'C'. The third staff starts with a 'G'. The fourth staff starts with a 'D'. The music is divided into measures by vertical bar lines. The neumes are primarily square neumes, with some triangular neumes appearing in the later staves.



In Esel vnd das Nüßbawm holz/darzur ein Weib
 prechtig vnd stolz/ kommen mit art ganz ubr-
 ein/dann wo mit schläg schläg verhanden seyn/ so geht der Esel mit ein tritt/der Nüßbawm
 gibt sein früchte nit/das Weib wil seyn im Hauf der Maan/wol dem der sein Weib zichen
 kan wol dem wol dem der sein Weib zichen kan.



8.

Nunlein du singst fein /
fröhlich kanst auch sehn /

fröhlich kanst auch sehn /

Nunlein geben lieblichen schein / wünsch dir mein gruß /

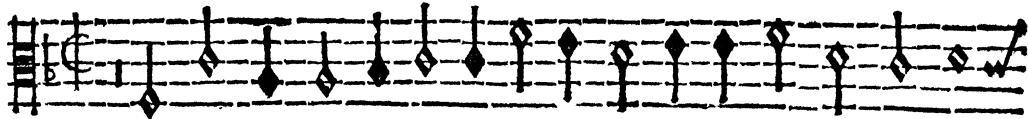


W gutem grunde ij von mund ich
sing vnd sag/ daz kein mensch mag/ ij
ir hōflich zucht beschreiben/ man muß sie lassen bleiben/ ij
ein zier ein zier der schönen Weiben man muß sie lassen bleiben ij
ein zier ein zier der schönen Weiben.

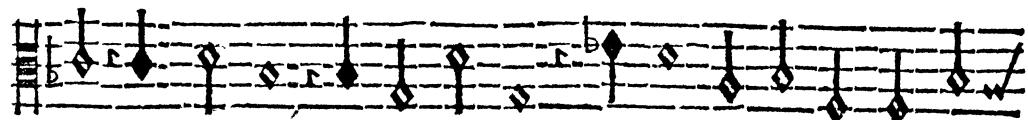
The musical notation consists of four staves of square neumes on a four-line staff system. The first three staves begin with a clef symbol resembling a 'C'. The fourth staff begins with a clef symbol resembling a 'G'. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, corresponding to the musical phrases. The text is in German and includes several instances of the word 'zier' (beauty).



Schut sich als verkeren zu diser lekten
 zeit/den reichen müssen neh- ren die ar- men hand-
 werchkleut/die Hennkrat vor dem Han/ wer nichts hat wil vil zeh-
 ren/ der Narr der Narr den weisen lehren/ die fraw schlägt jren mañ ij
 die Fraw schlägt jren Mañ. ij



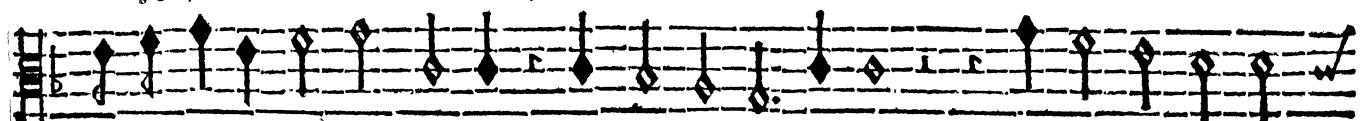
Em sol man jehund trawen jehund trawen/was schmal ist muß seyn



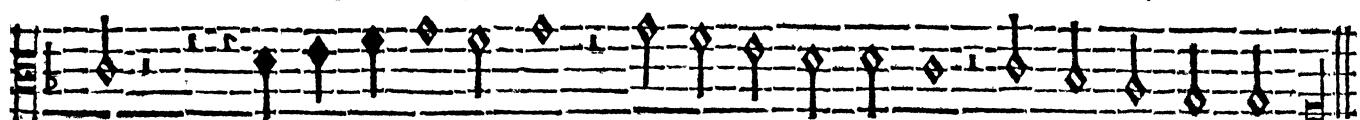
braidt/der knecht schlefft bey der Frawen/ der Herr ligt bey der Maide/der



Stul hupft auf die Banck/der Gspärig heist ein Präf- ser/ der Wein



ist wol halbs Wasser/ ist das nit gmischtet tranc*ij*



ist das nit gmischtet tranc*ij*

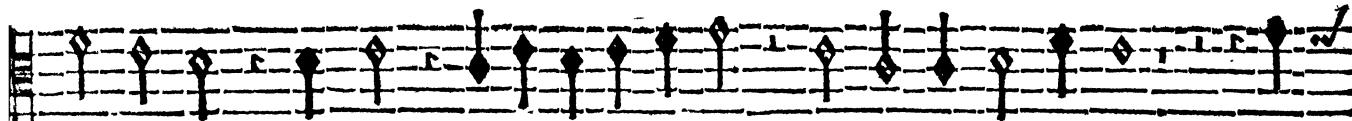


ist das nit gmischtet tranc*c*

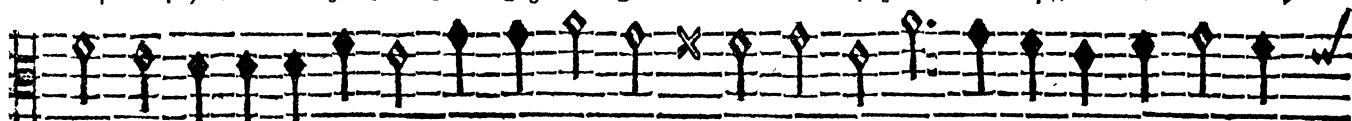


Vdite audite no ua. Der Bawr von Eselfkir-
 chen der hat ein faiste ga ga Gans/ das gyri gyri ga ga
 Gans/ das gyri gyri gaga Gans/ die hat ein langen faisten/ dickeu/ wei-
 delichen hals/ hab dirs mein trau- ter Hans hab dirs mein trauerter Hans/rupf sie/zupff
 sie/ seud sie/ brat sie/ greiß sie/ friß sie/ das ist sanct Martins vöglein/ dem können wir

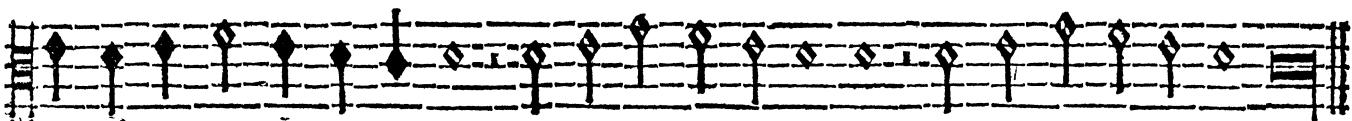
The musical notation consists of four staves of neumes on a four-line staff system. The first two staves begin with a soprano C-clef. The third and fourth staves begin with a soprano F-clef. The music is in common time, indicated by a 'C' at the beginning of the first staff. The lyrics are written below the staves, corresponding to the musical phrases.



nit seind seyn/ Knecht Hainz bring her ein guten Wein/ vnd schenck vns dapffer ein/ laß



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



bratne Gans/auff die junge Gans/ dasz sie vns nit schaden mag dasz sic vns nit schaden mag.



N ieune moine est sorti du couvent est sorti du couvent, il récontra vne
 nonette au cors gent vne nonette au cors gent lui a print a demander s'elle voloit brimbaler
 ou danser au petit pas helas vrai dieu vous ne brimbaleres moine helas vrai dieu vous ne brimbaleres pas vous ne brimbale-
 res pas ij vous ne brimbaleres pas, He moine moine qu'apelles brimbaler ma ieune dame biser & acoller
 en nostre religion brimbaler nous ar- pellons, cors a cors nus en deux draps, helas vrai dieu, vous ne brimbaleres moine



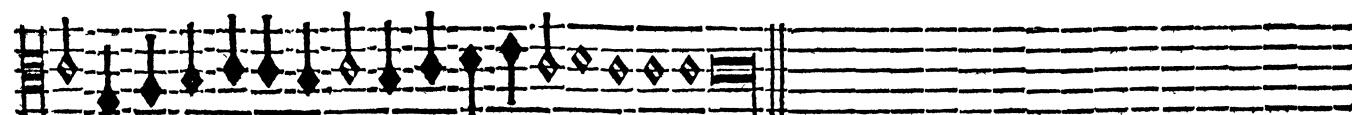
helas vrai dieu vous ne brinba'eres pas ij vous ne brinbaleres pas, ij He moine moine que diront



voz abez, ij il sont deceus tous & sont tr̄ebien gabez, en lieu de biē entonner vous faites les litz brā-



ler la rgle ne l'entend pas, helas vrai dieu vous ne brinbaleres moine, helas vrai dieu vous ne brinbaleres pas ij



vous ne brinbaleres pas ij pas pas pas.



14.

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

trainte verries a loeil ma perdurable crainte d'estre oublié par la trop longue ab- sen- ec,

ab- sent ie meurs & en votre presen- ce present aues de moi l'ame rauie helas ne-

las c'est bien par diuine puis san- ce mourir aupres & loing perdre la vi-

mourir apres & loing perdre la vie.



I ie suis brun & ma couleur trop noire ce n'est pas merucille s'on me
 veut croi- re car come phebus me hale par dehors me hale ij me
 hale par dehors ainsi me brule ij cupido ij dans le cors ainsi me brule ij
 cupido cupido dans le cors cupido dans le cors.

The musical notation consists of four staves of music. The first staff begins with a large 'S' and uses a soprano C-clef. The second staff uses an alto F-clef. The third staff uses a bass G-clef. The fourth staff uses a tenor C-clef. All staves have a common time signature. The music is written in a Gothic script, with note heads being small circles or diamonds. Some notes have vertical stems, while others have horizontal stems pointing right. There are also some irregular note heads. The lyrics are written below each staff, corresponding to the notes.



14.



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

trainte verries a loeil ma perdurable crainte d'estre oublié par la trop longue ab- sen- ce,

ab- sent ie meurs & en votre presen- ce present aues de moi l'ame rauie helas ne-

las c'est bien par diuine puis san- ce mourir aupres & loing perdre la vi-

mourir apres & loing perdre la vie.



I ie suis brun & ma couleur trop noire ce n'est pas merucille s'on me
 veut croire car come phebus me hale par dehors me hale ij me
 hale par dehors ainsi me brule ij cupido ij dans le cors ainsi me brule ij
 cupido cupido dans le cors cupido dans le cors.

Seconde partie.



Music score for three voices, featuring neumes on four-line staves. The lyrics are in French.

The score consists of four systems of music. The first system starts with "E vous soit étrange". The second system starts with "de deux feuz assauoir de phebus qui me hale". The third system starts with "hors, & cupido me brule". The fourth system starts with "cors & cupido me brule".

Text from the score:

E vous soit étrange ij si ie suis noir car brûlé ie suis ij
de deux feuz assauoir de phebus qui me hale me hale ij par de-
hors, & cupido me brule ij & cupido me brule me brûlé dans le cors & cupido me brûlé ij
& cupido me brûlé me brûlé dans le cors.



Vant vn cordier cordant ij veut corder vne corde a trois cordons cor-
 dant a vne corde accorde, mais s'un cordon cordant ij de la corde
 décordé le cordon décordant, fait décorder ij fait décorder la corde ij
 cor- de corde.



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



Ces tu dir l'aue disoit il oui disoit il di le moy disoit il quand bien
 ie dirai di le moy disoit il ie dirai come tu di come tu di
 ie dirai come tu di disoit il disoit il disoit il.

The musical notation consists of three staves of neumes on four-line redigamus staves. The first staff begins with a large 'S'. The second staff starts with a diamond-shaped note. The third staff starts with a note marked with an 'X'. The notes are represented by various combinations of dots and dashes, with some having small stems or horizontal bars. There are also some 'x' marks and asterisks (*). The lyrics are written below each staff.



I persona era tanto ben formata ben forma-
 ta, quanto m'e finger.
 san pittori industri con bionda chioma lon-
 ga & annodata oro non è che
 piu rispconde e lustri, spargeasi per la guancia deli-
 cata misto color, di rose e di ligustri, ij di terso a-
 uo- rio era la fronte lieta, che lo spatio fi- nia con giusta me-
 ta, che lo sba- tio finia
 con giusta me- ta con giusta me- ta.



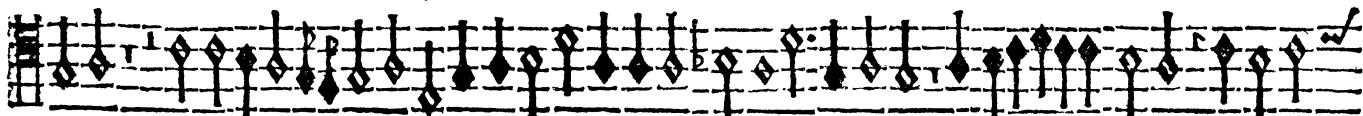
Otto duo negri ij e sottilissimi archi, son duo negri occhi anzi duo
 chiani soli pietosi a riguardare a mouer parchi, in torno acui per
 ch'amor scher- zi e vo- li, e ch'indi tutta la faretra scharchi, e che visibilmente i cori inuo-
 li, quindi il na- so per mezo il viso scende, che non tro- ua l'inui- dia ij
 che non troua l'inuidia oue l'emende.

The musical score consists of five staves of neumes on a four-line staff system. The neumes are represented by various symbols such as dots, diamonds, and crosses. The first staff begins with a large 'S' and a asterisk (*). The second staff has a 'C' at the beginning. The third staff has a 'G' at the beginning. The fourth staff has a 'B' at the beginning. The fifth staff ends with a 'W' at the end of a note.



Osto quel sta quasi fra due vallette, la bocca sparsa di natio cina-

bro, quiui due fil-



ze son di perle elet- te, che chiude & apre vn bello e dolce labro q'indi escon le cortesi parolette da render



molle ogni cor rozo e scabro, quiui si forma quel soave ri-

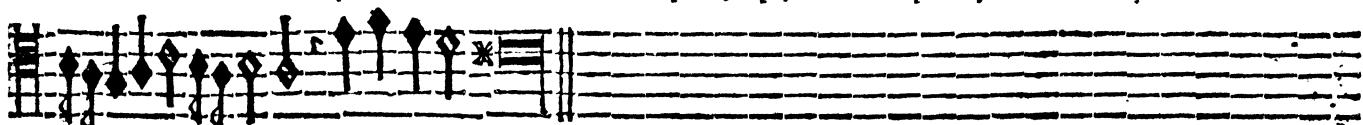
so, ch'apre a sua posta in terra il paradiiso



ij

ch'apre a sua posta in terra il paradiiso

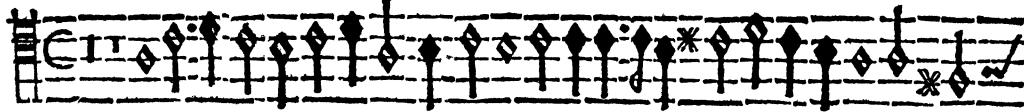
ij



il paradi- so.



Ianca neue è il bel collo e'l petto lat-
 te il
 collo e tondo il petto è colmo e lar-
 go due pome acerbe e pur d'auorio fatte ven-
 gono e van come onda al primo mar zo, quando piaceuol aura il mar combatte il mar combat-
 te, non
 potria l'altre parti veder argo ben si può giudicar che corrisponde a quel ch'appardi fuor quel che s'ascon-
 de a quel ch'appar di fuor quel che s'asconde quel che s'asconde.



Ostran le braccia sue misura giusta, e la candida man spesso si vede spes-



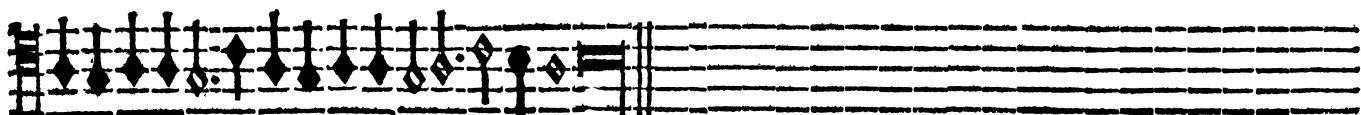
so si vede longhetta al quanto e di larghezza angusta, dove ne nodo appar ne vena ecce-



de ne vena eccede si vede al fin de la persona angusta il breue asciutto e ritondetto piede gli angeli-



ci sembiati ti nati in cielo non si ponno celar sotto alcun velo non si ponno celar i



non si ponno celar sotto alcun velo.



Pezzo in poueri alberghi e in picciol tetti, ne le calamitadi e ne i disagi,
 gi meglio s'aggiungon d'amicitia i petti, che fra richezz' inuidiosagi,
 de le piene d'insidie e di sospetti corti regali, e splendidi palagi
 ue la caritade e in tutto estinta, ne si vede amicitia ne si vede amicitia se non finita,

Tenor secundus.

25.

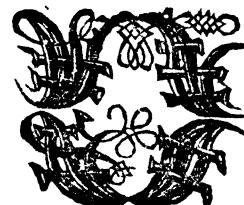
Dialogus 8. vocum.



Nde reuer: Vismus Isareo regna opulenta situ,
O so-
ror Albertus nobis summa ocia fecit,Li- ber ab hæresibus quo du-
ce boia manet,quo duce reli- gio boiq moderatur habe- nas, Ingenium pal-
las,pax,animosq
regit, Albertus superos relligione colit,Prospe- ritas do-
ctrina, salus vi- ta, ocia Mar- tis,Cum pietate fides Bauara regna tenent.

Tenor primus.

Dialogus 8. vocum.



N- de reuerti- mini pax relli- gio-
 que soro- res, Quæ fortu- na so-
 li vel quæ reueren- tia legis, Explicit Annæ si-
 des, paxq; togata iu- bar. An sua cœlitibus
 celebrantur cantica di- uis,

Tenor secundus.

The image shows three staves of musical notation for the Tenor secundus part. The notation is in a Gothic script style, typical of early printed music. The first staff begins with a long note followed by a series of shorter notes. The second staff starts with a note tied from the previous staff. The third staff ends with a double bar line and repeat dots. Below the staves, the Latin text of the hymn is written in two-line measures, corresponding to the notes above:

O fœlix genus hoc hominum, ô fœlicia regna, quæ triade hac gau-
dent pallade, pace, fide, Alber- tus fœlicior ast quo príncipe re- gnant,
relligio, pietas, intemerata fides.

Tenor primus.

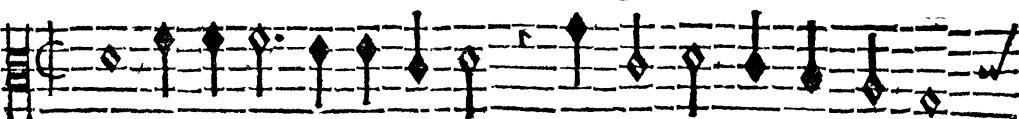
The musical score consists of three staves of music for the Tenor primus part. The lyrics are written below the music in a Gothic script. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music features various note heads, including diamonds and crosses, and rests. The lyrics are as follows:

O felix genitus hoc hominum ô fœlicia regna, pallade, pace, si-
de, Alber-tus fœlicior ast quo príncipe regnāt, relligio, pietas, intemerata
intemera-ta fides.

Tenor primus.

26.

Dialogus 8.vocum.



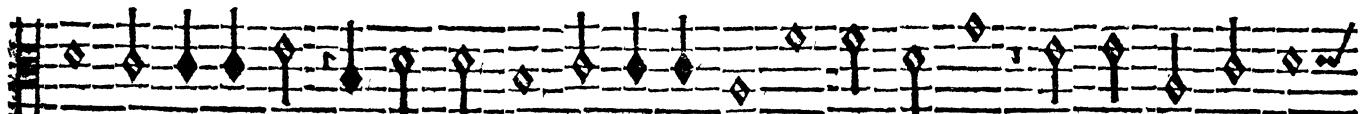
Un grüß dich Gott mein mündlein rot/ ich bin dir hold von herzen/



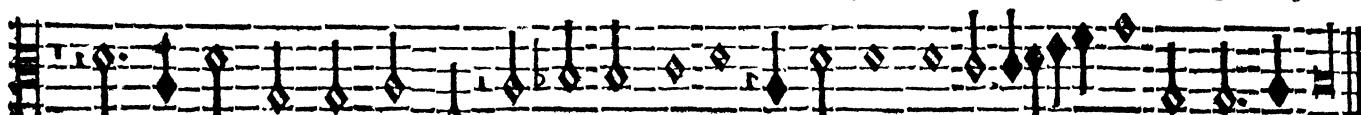
ach Els ich bitt/ zu dienen bin ich dir bereit/ du



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/



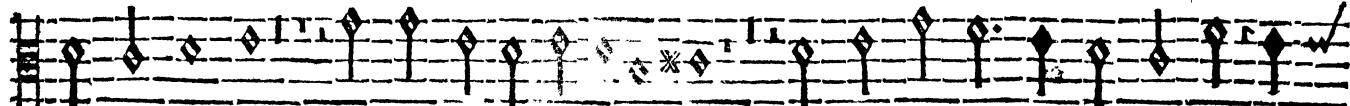
ist ganz vmb sunst/all weisheit all weisheit/jugent/ all weisheit/juget/schöf³ vnd kunst.

Tenor secundus.

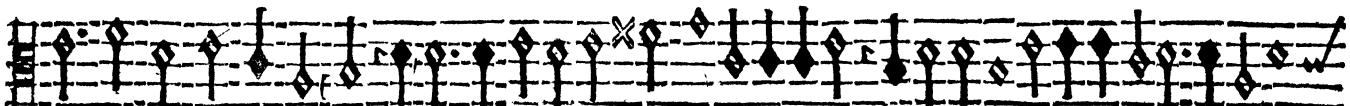
Dialogus 8. vocum.



Als kümmerst mich/ schwä du für dich/ mit dir mag ich nit
scher- sen scher- sen/dein lieb die bringt mir schmerzen/ ich mag dein nit/ geh anderwo/



du hast dein bschaid/ ja wann du hetst im seckelt gelt/ die wort seyn gut/der mund ist voll/ die



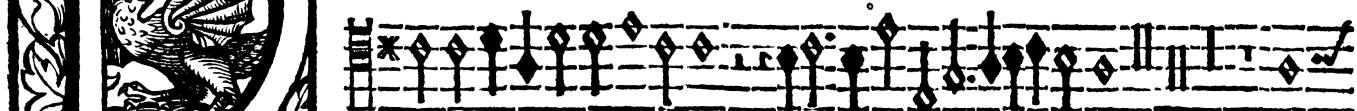
seitten aber mich fast frenckt/daran der läre beutel heckt/dz ist der sitt in diser welt dz ist der sit in diser welt/



wer bulen wil/gelt mus habē gelt/wo dz gebrist/ist gäz vñ sunst/al weisheit/juget/schö vñ küst. ij




 I moi mon cuer quelle sera ma vie, lors qu'elogne serai de ses beaux yeux def-


 quelz defend & mō pis & mō mieux, & qui seulz ont ma liberte rauie. Mais


 quoi si iai touours en la pensee cette beaute sans iamais la reuoir assure suis q'un cruel deschoir, aura bien


 tost ma poure ame offencee non fera non ensemble avec l'amour, qui te fera eesperer ij q'un retour don-


 rabent tost, a tes maux allegiance, mais ce pendant je viurai langoureux, n'ifiant moi de lui faire paroître, qu'en la

rabent tost, a tes maux allegiance, mais ce pendant je viurai langoureux, n'ifiant moi de lui faire paroître, qu'en la

Tenor secundus.

Dialogus 8. vocum.



I moi:

Ton viure helas seront les paſſi- ons du

ſouuenir de ta belle maîtrefſe d'un doux acueil, d'une honeſte ca-

reſſe bref d'un penſer deſes perfections'

non fré non non non car

touiuors l'er ſperance naître lon voit enſemble avec l'amour, qui te fera eſperer q'un re-

tous eſperer q'un retouſe donra bien tōſt à tes maux à tes maux allegeance,

f Verte.

Tenor primus.



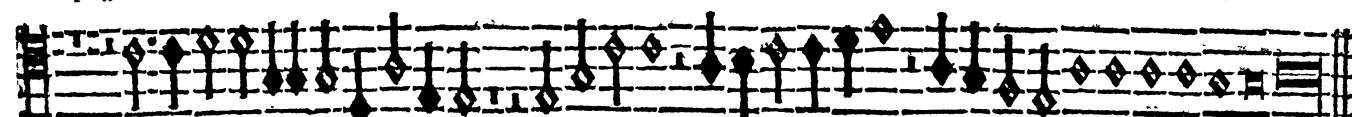
seruant ij ie n'ai desir que d'estre sien a iamais content ou malheu-
reux, il faudra donc que



durant mon a'sence toy qui es sien lui aille souuenant, que tout mō bien d'autre lieu ne depēd, et que sur moi ij elle a tout-



te puissan- ce ie le ferai & quoi qu'icelle face, encontre moi iamais encontre moi iamais ne chan gerai



ains a iamais invincible serai, come un rocher qui pour flotz ij qui pour flotz ne deplace ne deplace.

Tenor secundus.



A ton retour peut estre favorable amour sera ayant pte de toy, de ton amour de ta loialle foy .



et si rendra ton seruice agreable, ie le ferai et quoi qu'icelle face et quoi qu'icelle



face encontre moi iamais encontre moi iamais ne changerai, ains a iamais invincible serai, come un rocker



qui pour flotz ij qui pour flotz ne deplace ij qui pour flotz ne deplace,

Tenor secundus.

28.

Dialogus 8. vocum.



V'na fede: Vn languir dolce s'honeste voglie ingentil foco acce- se, s'un lungo er-
 ror s'u lugo error in cieco laberito in cicco laberito, s'un pallor di viola & d'amor tinto
 s'hauer altrui piu caro piu caro che se stesso,, se lagrimar e sospirar e sospirar mai sempre pascendosi di duol
 di- ra e d'affan- no er agghiacciar da presso, son le cagion vostro donna e'l peccato ij
 & mio fia'l dan- no & mio fia'l danno ij & mio fia'l danno.

Tenor primus.

Dialogus 8. vocum.



V'na fde a- moros'ncor non finto vncor non finto vn
 defiar cortese, s'un lungo error ij in cieco laberin-
 to, se ne la fronte ogni pensier depinto od in voce interrotte a pena intese, hor da paura hor da vergogna offese, s'ha-
 uer altrui. piu caro: piu caro che se stesso che se stesso, s'arder da lunge, son le cagion ch'a-
 mando i mi distem- pre vostro donna'l peccato & mio fia'l daimo & mio fia'l danno ij & mio fia'l danno.
 f 3

INDEX CANTIONVM

QVÆ IN HOC LIBRO CON- TINENTVR.

- | | | | |
|-----|---|-----|--|
| 1. | Quare tristis es anima mea. | 17. | <i>Qui bien se mire bien se uoit.</i> |
| 2. | Quid estis pusillanimes. | 18. | <i>Sces tu dir l'ave disoit il.</i> |
| 3. | Domine secundum actum meum, | 19. | <i>Di persona era tanto ben formata.</i> |
| 4. | Fallax gratia, & vana pulchritudo. | 20. | <i>Sotto duo negri e sottilissimi archi.</i> |
| 5. | Eripe me de inimicis meis. | 21. | <i>Sotto quel sta quasi fra due vallette.</i> |
| 6. | Inter omnes honorabile est. | 22. | <i>Bianca neue è il bel collo.</i> |
| 7. | Ein Esel vñ das Lüßbaum holz. | 23. | <i>Mostran le braccia sue misura giusta.</i> |
| 8. | Annelein du singst fein. | 24. | <i>Spesso in poueri alberghi e in picciol tetti.</i> |
| 9. | Auf gutem grundt. | | DIALOGVS. |
| 10. | Es thut sich als verkeren. | 25. | Vnde reuertimini. 8.vocum. |
| 11. | Wem sol man jegzund trawen. | | DIALOGVS. |
| 12. | Audite noua: Der Hawer. | 26. | Nun gruß dich Gott. Mit 8. |
| 13. | Vn ieune moine est sorti du conuene. | | DIALOGVS. |
| 14. | Si du mal'heur vous auies. | 27. | Di moi mon cuer. 8.vocum. |
| 15. | Si ic suis brun. 2. ^e Partie. Ne vous soit. | | DIALOGVS. |
| 16. | Quant un cordier cordant. | 28. | S'unafedç amorosa. 8.vocum. |