

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

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

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

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

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

A V T H O R E

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



Monachij excudebat Adamus Berg,

Cum gratia & priuilegio Cæs: Maiestatis.

M . D . LXXIII .

F.

ST: AC GENEROSIS

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



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

EX
 BIBLIOTHECA
 MAGIA ACADEM.
 GEORGIAE
 AUG.

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

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

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

V. Illust: Mag:

Addictissimus

Orlandus di

Habent pagin: 24.

AA z



I.

Vare tristis es qua- re tristis es anima me-

a, & quare cōturbas me con- turbas me,

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

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

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

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes (claves) on a four-line staff. The first staff begins with a large G-clef. The second staff begins with a C-clef. The third staff begins with a G-clef. The fourth staff begins with a C-clef. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, corresponding to the notes. The first two staves contain the same text: "Vare tristis es qua- re tristis es anima me- a, & quare cōturbas me con- turbas me,". The third and fourth staves contain the same text: "spera in De- o, quoniā adhuc confitebor illi quoniam adhuc confitebor illi confite- bor il- li salutare vultus ^x mei ^{ij} salutare vul- s me i, & Deus meus ^{ij} & Deus meus. ^{ij}". The lyrics are in Latin, with some words in capital letters (e.g., "RE", "X") and some with diacritical marks (e.g., "cōturbas", "vultus"). The music is characterized by its rhythmic patterns and the use of the clavis notation system.



Vid estis pusilla- nimes & contristamini, qui fa-

mela- bora- tis, an nescitis iustitiae ut sol fami

ut sol fami relaxatas habe- nas possit denuo cohibe- re, i- pse enim dat e-

scam omni carni, & im- plet omne animal be- ne- di- ctione

& im- plet omne animal be- ne- di- ctione.



Omine ij secundū actum me- um

secundum actum me- um ij nolī

me nolī me iudicare, ij nihil di-

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

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

niquitatem me- am iniquitatem iniquita- tem

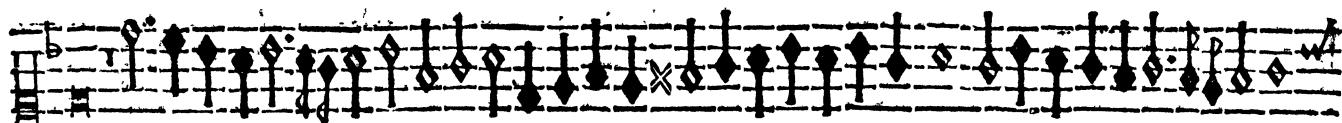
meam ij iniquita- tem me- am.

4.



Allax gra- tia ij fallax gra-
 tia, & va-
 na & va- na va- na pulchritu- do pulchri-
 tudo, ij mulier mulier timens Deum i- pfa i-
 pfa laudabitur ij i pfa ij

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line redigamus staves. The first staff begins with a large initial 'P'. The lyrics are written below each staff, corresponding to the neumes. The text includes Latin words and some abbreviations like 'ij' (iunctio) and '&' (et). The music is divided into measures by vertical bar lines.



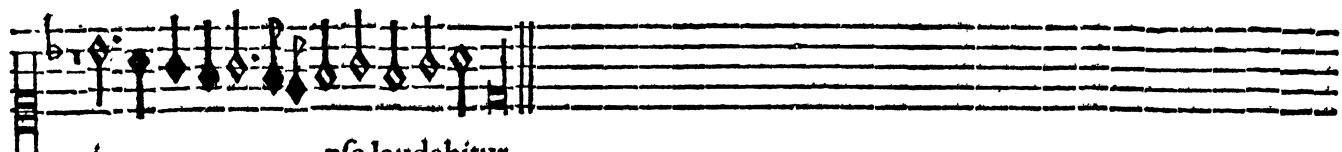
i

pfa laudabitur

i

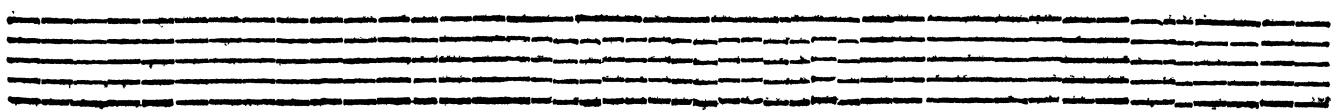
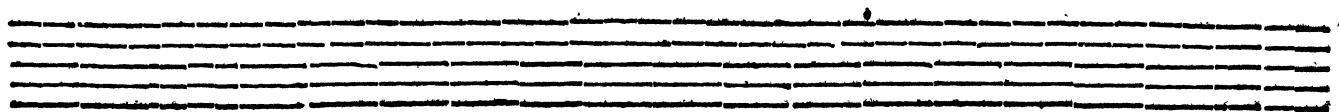
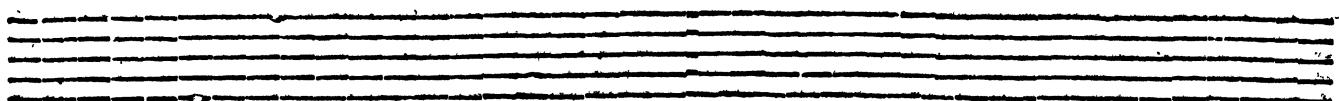
pfa

ij



i

pfa laudabitur.

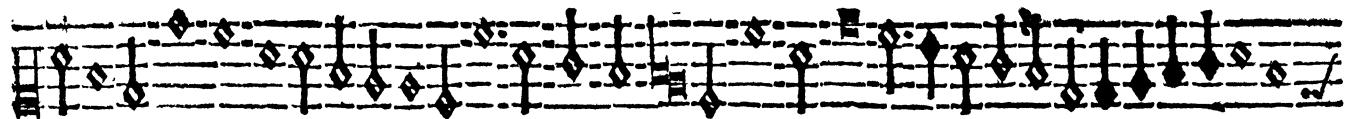


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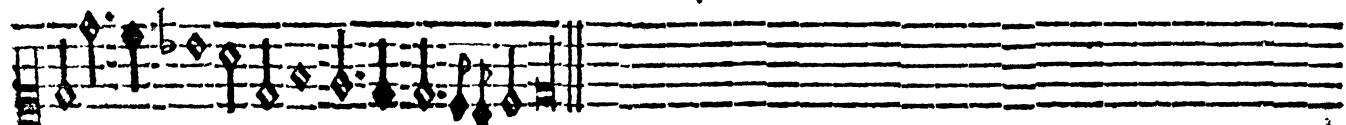


Ripe me de inimicis ij
 de inimicis meis de inimicis
 ij de inimicis meis Domine,
 ad te con fugi ij doce me facere doce
 me facere voluntatem tuam ij voluntatem tuam ij

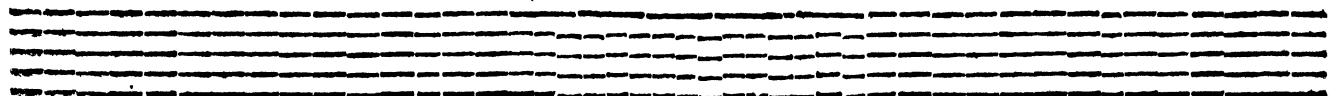
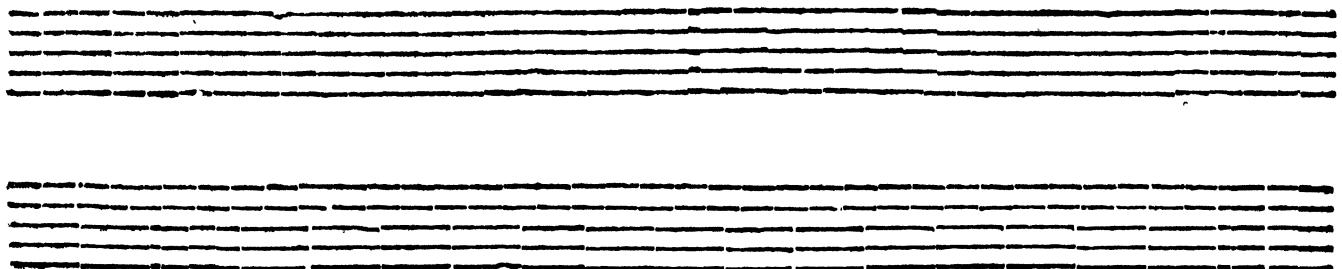
The musical notation consists of four staves of Gregorian chant. The first staff begins with a large initial 'B'. The notes are represented by vertical stems with small circles at the top, and the music is divided by vertical bar lines. The text 'Ripe me' appears above the first two staves, followed by 'de inimicis' repeated twice. The third staff begins with 'ij' (a fermata). The fourth staff begins with 'de inimicis' followed by 'meis' and 'de inimicis'. The fifth staff begins with 'ij' (a fermata). The sixth staff begins with 'de inimicis' followed by 'meis' and 'Domine,'. The seventh staff begins with 'ad te con' followed by 'fugi' and 'ij' (a fermata). The eighth staff begins with 'doce me facere' followed by 'doce'. The ninth staff begins with 'me facere' followed by 'voluntatem tuam' and 'ij' (a fermata). The tenth staff begins with 'voluntatem tuam' and 'ij' (a fermata).



quia Deus meus es tu ij quia Deus meus es tu qui-



a De- us meus es tu.



6.



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

The musical notation consists of four staves of Gregorian chant. The first staff begins with a large initial 'I'. The notes are represented by black dots (heads) and vertical strokes (stems). The second staff starts with a smaller 'i'. The third staff starts with a small 'j'. The fourth staff starts with a small 'i'. The music is written in common time with a mix of quarter and eighth note values. The lyrics are integrated into the musical lines, with some words placed above or below the notes.

7.



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

8.



Annelein du singst fein Annelein

du singst fein/froh/fröhlich kanst auch

seyn/ ij holdselig eugelein/ ij

geben lieblichen schein/ wünsch dir mein gruß

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

9.



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



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

II.



Em soll man jehund cravent/ ij was
 schmal ist muß sein braid/ der knecht schleft bey der frawe/ der hertz lige bey der
 maid/ der stul hupfft auf die hanck/ der gspärig heist ein prasser/ der wein
 ist wol halbs
 wasser/ ist das nit gmischtes trancf ii ist das nit gmischtes
 trancf ij ist das nit gmischtes trancf.

CC



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

The musical notation consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a style with vertical stems and diamond-shaped note heads. The lyrics are placed below the notes, corresponding to the beginning of each staff.

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

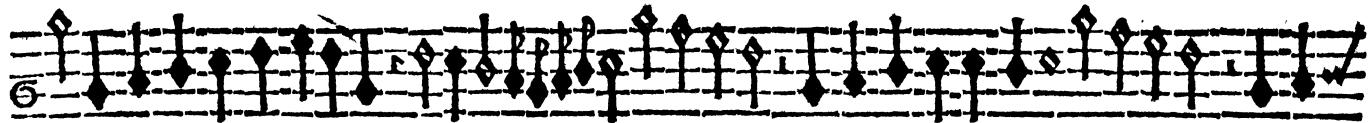
vmbher gahn/ in Gottes nam trincken wir gut Wein vnd Bier/ auff die gsotne Gans/auff die

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

ij



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



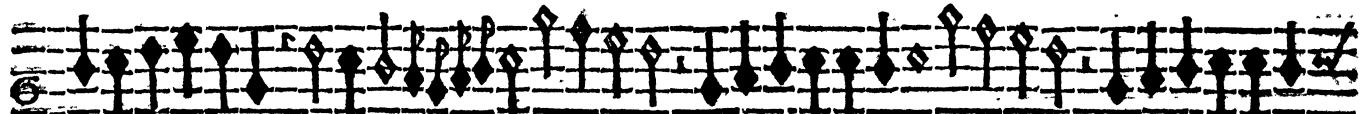
dies vous ne brinbaleres moine helas vrai dieu ij vous ne brinbaleres pas, helas vrai dieu vous ne



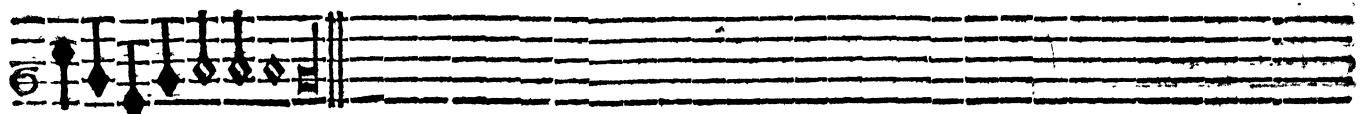
ne brinbaleres pas, He moine moine que dirōt voz abez ij il sont deceus tous & sont très bien ga-



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



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



pas.

ij



I4.

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

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

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

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

perdre la vi-

ce



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

Seconde partie.



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

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



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

The musical notation consists of three staves of tablature. The first staff uses vertical stems with dots and dashes. The second staff uses vertical stems with diamonds and crosses. The third staff uses vertical stems with dots and dashes. The lyrics are written below the staves, corresponding to the musical segments.



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

The musical notation consists of four staves of music. The first three staves are in common time, indicated by a 'C' at the beginning of each. The fourth staff begins with an asterisk (*) and is in common time. The music uses a unique system of note heads, some with vertical stems and others with horizontal stems, and includes various rests and bar lines. The lyrics are written below the notes, corresponding to the musical phrases.



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

The musical notation consists of two staves of five-line music. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. Both staves begin with a common time signature. The notes are represented by vertical stems with diamond-shaped heads, some of which have small horizontal strokes or asterisks through them. The lyrics are written below the notes, corresponding to the musical phrases.



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



Otto duo negri e sottili- simi archi son duo negri occhi anzi duo chiari so-
 li, pietosi a riguardare a mo- uer par- chi, in torno seui par ch' amor scher-
 zie 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 troua l'inuidia oue l'emen- de che non troua l'inuidia ij
 oue l'emende.



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



Ianca neue è il bel collo e'l petto latte i il collo e tondo il petto è

col- mo e largo, due pome acerbe c' pur d'auorio fatte vengono e van come onda al

primo mar- go quando piacevol aura il mar combat- te, non potria l'altre parti ve-

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

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



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

The musical notation consists of four staves of music. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the fourth staff a tenor C-clef. All staves have common time indicated by a 'C'. The music is written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration. Some strokes have small diamond or cross marks at their ends. The lyrics are placed below the staves, corresponding to the beginning of each musical phrase.



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

EE

Cantus secundus.

25.

Dialogus 8. vocum.



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

Cantus primus.

Dialogus 8. vocum.



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

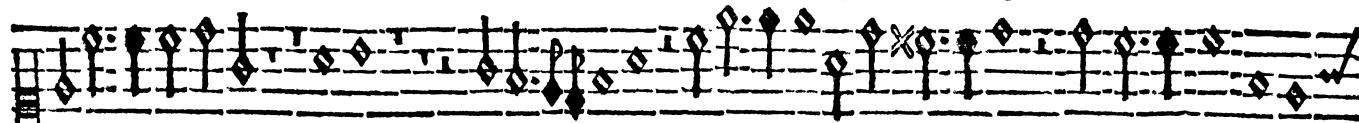
EE 2. Verte.

Cantus secundus.



O fœlix genus hoc hominum, ô fœlicia re-

gnæ, Quæ triade hac gau-



dent, pallade, pace, fide, Alber-

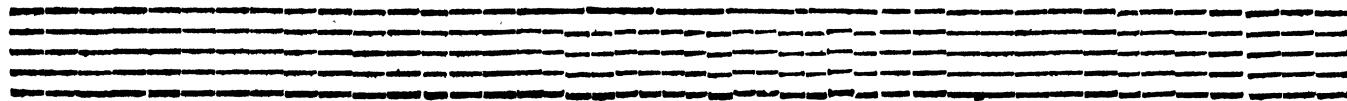
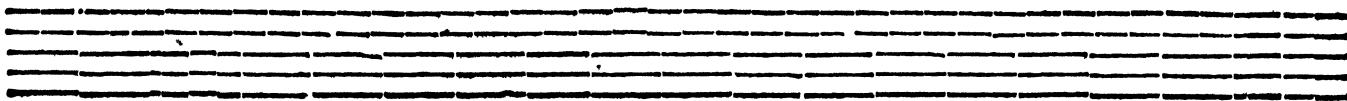
tus fœlicior ast quo principe quo principe regnant,



rellis

gio, pietas, intemera-

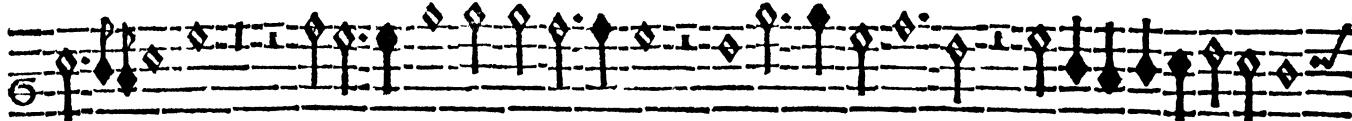
ta fides.



Cantus primus.



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



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



pietas, intemerata fides.

Cantus primus.

26.

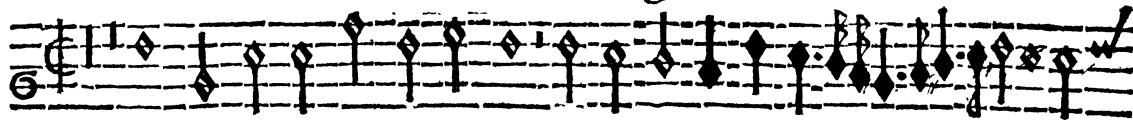
Dialogus 8. vocum.



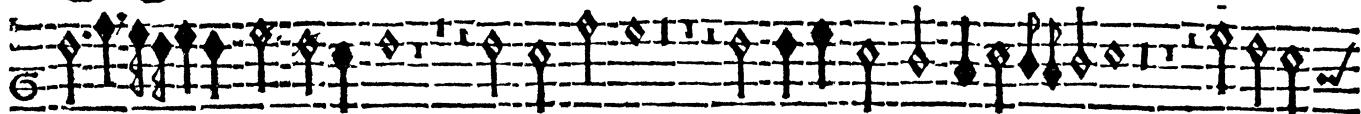
Un grüß dich Got mein mündlein rot/ ich bin dir hold von her-
 hen/ ach Els ich bitt/ zu dienen bin ich dir bereit/
 du bist allein die mir gefelt/ am gelt es auch nit manglen sol/ das ist der
 sitt in diser Welt/das ist der sitt in diser Welt/wer bulen wil muß haben gelt/ gelt/wo
 das gebricht/ ist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

Cantus secundus.

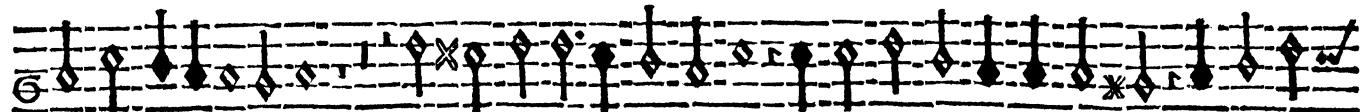
Dialogus 8. vocum.



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



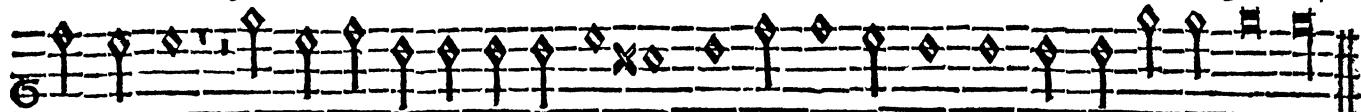
sieb die bringt mir schmerzen/ ich mag dein nit/ geh anderstwo/du hast dein bschaid/ ja wäss du



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



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



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

Cantus primus.

27.

Dialogus 8.vocum.



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

Cantus secundus.

Dialogus 8. vocum.



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

FF

Verte

Cantus primus.

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

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

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

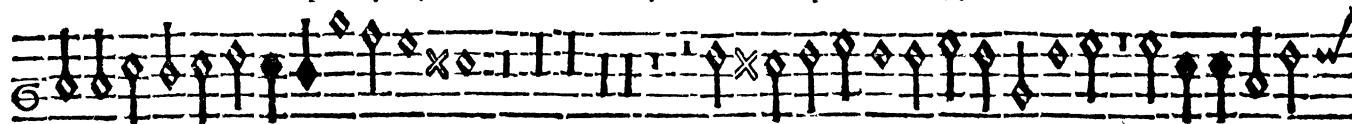
ains a iamais ij invincible serai come vn rocher qui pour flotz ij qui pour flotz ij qui pour

flotz ne deplac ce.

Cantus secundus.



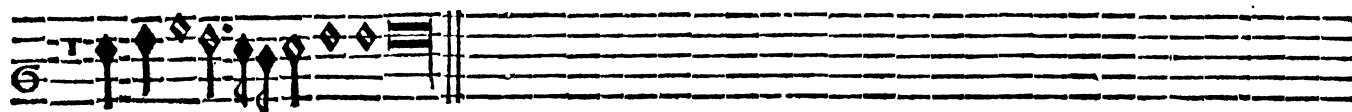
A ton retour peut estre favorable amour sera diant piue de toy, de ton amour de ta loialle



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



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



ij ne deplace.



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

Cantus primus.

Dialogus 8.vocum.



v'na fide amoro's vncor non finto vncor non finto, vn
 desiar cor- tese, s'un lungo error in cieco laberin- to, se

ne la fronte o gni pensier depinto od in voci in- terrotte a pena intese, hor da paura horda vergogna offese; s'ha-

uer altrù piu caro piu caro che se stesso che se stesso, s'arder da lungi, s'on le ca-

gion cb' amando i mi disempre, vostro donna el peccato e mio fia'l danno

e mio fia'l danno e mio fia'l danno

FF 3

no.

INDEX CANTIONVM

QVÆ IN HOC LIBRO CON- TINENTVR.

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

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

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

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

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

DIALOGVS.

- 25. Vnde reuertimini. 8.vocum.

- 26. Nun gruß dich Gott. Mit 8.

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

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