

4.  
133/3

HIEREMIAE PROPHETAE  
**LAMENTATIONES, ET**  
ALIÆ PIÆ CANTIONES: NVN-  
QVAM ANTEHAC VISAE.

AB IPSO AVTORE  
ORLANDO DI LASSO, Sereniss: Bauariæ Ducis  
GVILIELMI, &c. Sacelli Magistro  
Recens singulari industria compositæ, & in lucem sine menda editæ.  
QVINQVE VOCVM.

**QVINTA VOX.**

MONACHII EXCVDEBAT ADAMVS BERG.  
Cum Priuilegio Sac: Cæs: Maiest: peculiari, cuius Argumentum pagina versa indicabit.  
ANNO SALVTIS M. D. LXXXV.



# EXTRACTVS PRIVILEGII CÆS: MAIEST:



A V T V M est Priuilegio Cæsareæ Maiestatis peculiari, Pragæ 15. Junij Anno 1581. scripto, ne in posterum vlla ORLANDI LASSI Opera, siue iam dudum composita, siue posthac componenda, à quoquam, sine Authoris consensu, typis excudi, excusaue post illud tempus distrahi, aut venundari per Sacrum Imperium, aut Cæsareæ Maiestatis hæreditarias, vel illi quoquis modo subiectas ditiones possint, sub pæna Marcarum auri decem, & amissione Exemplarium omnium. Quod eos, quorum interesse potest, hisce admonere opportunum visum est.

Signatum.

Rhudolphus.

V. S. Vieheuser. D.

ad mandatum, &c.

Ærstenberger.

AD MODVM REVERENDO IN  
CHRISTO PATRI, DOMINO IOANNI BENEDICTO, CE-  
LEBERRIMI BENEDICTOBVRANI MONASTERII ABBATI VI-  
GILANTISSIMO PARITER ET DIGNISSIMO, DOMINO  
MIHI PLVRIMVM OBSER-  
VANDO.



INTER omnes quos Pauidia Prelatos habet, habet autem permultos plurimis maximisq; tam animi quam ingenij virtutibus ornatos, neminem ego certè noui, rei Musicæ tam addictum, atq; est Paternitatis Vestræ Reuerentia. Neq; enim ipsa solùm in ea arte excellit, et Musicis concentibus oblectatur, sed diligentiam etiam adhibet, vt qui eius curæ creditus est optimorum & omni scientiarū genere præstans morum Monachorum cœtus, cùm à studijs grauioribus relaxare animum aliqua ex parte permittitur, Musicæ vel exercenda vel addiscenda tempus impendat, quod studium illud non modò aures suariter demulceat, & vitæ humanæ tœdia soletur atq; emolliat, sed fractas etiam diuturna vel lectione vel commentatione, aut rerum diuinorum contemplatione animi vires restituat, & ad labores denuò alacrius suscipiendos instauret, vt taceam (quod R. quoq; P. Vestrā spectare non est dubium) nullum esse aliud quod ad diuinas laudes in choro maiore sive decore sive deuotione concelebrandis (non minimam monasticæ curæ partem) sit magis idoneum, ne dicam necessarium. Cùm igitur meus hasce lucubratiōes ad diuinum cultum mea quoq; industria propagandum atq; promouendum in vulgus emittere decreuisse, iamdudum autem de R. P. V. quam ob Musices summum amorem impensè amo, aliquo mei predij fructu donanda cogitasse, nihil ei gratius hoc ipso munusculo futurum existimauit, hoc præsertim tempore, quo eius usus aliquis in suo templo futurus est nimirum ad Ecclesiæ, luctum etiam harmonia mœstiore aptius exprimendum. Hoc itaq; ex optimo atq; R. P. Vestræ studiosissimo animo profectum obsequium ut boni consulat, & Musicam eiusq; alumnos & asseclis fauore perpetuò prosequi souereq; ne desinat, etiam atq; etiam oro, meq; eius humanitati commendo. Monachij 1. Martij, Anno 1585.

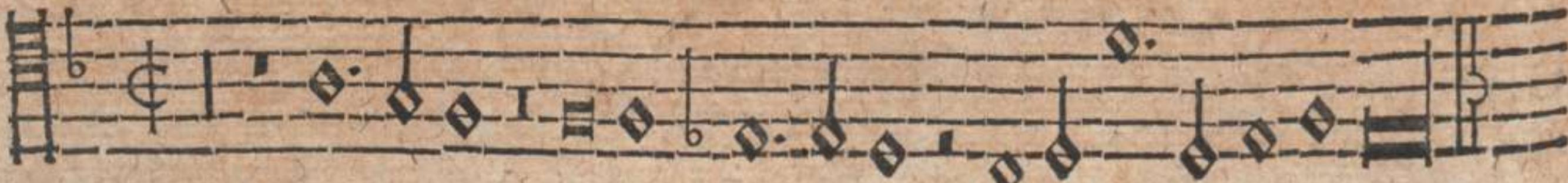
R. P. Vestræ

Addictissimus

Orlandus di Lassus.

## I.

## LAMENTATIO PRIMA



Nci- pit lamen- tati- o Hiere- miæ Prophetæ.



Leph A- leph. ij



Quomodo se- det so- la ci- ui-



tas plena po- pulo: facta est quasi vidu- a Domina gen- tium:



princeps prouin- ciarum facta est sub tribu- to.

PRIMI DIEI.



Eth

ij

Beth.

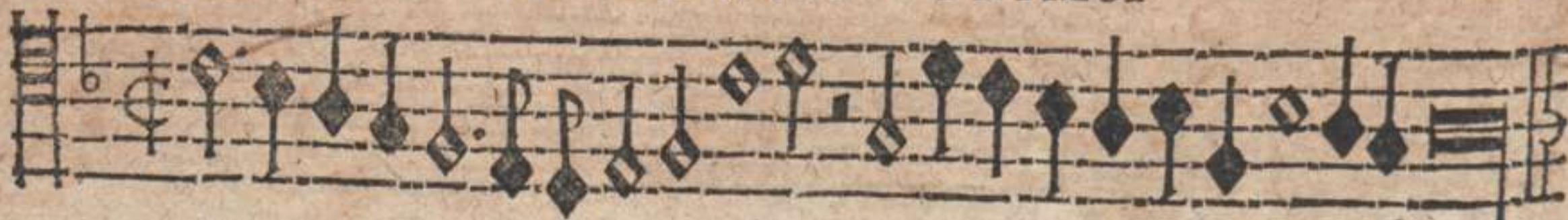


Lorans plorauit in no-  
cte, & la- chrymæ eius

in maxillis e-  
ius: ex omnibus caris e-

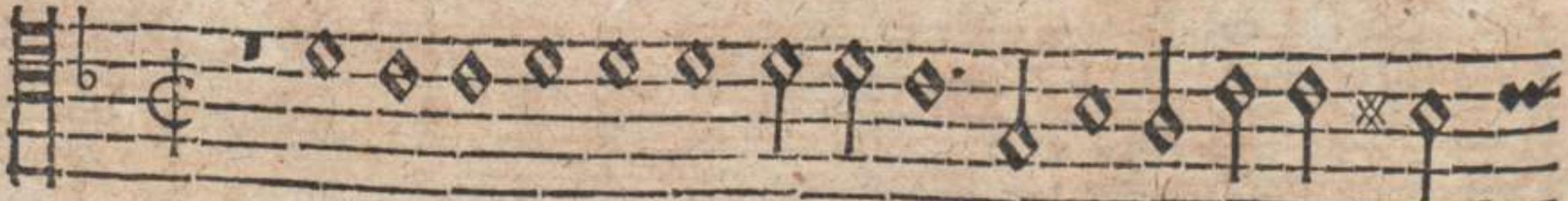
ius, Omnes amici cius spcuerunt e-  
am, & facti sunt ei ini- mi- ci,  
Aa;

LAMENTATIO PRIMA



I-

mel ij Gimel.



Migravit Iudas propter affli-  
ctionem, & multi-



tudinem ferui- tu- tis: habita- uit inter gentes, nec inue- nit re- qui-



em. Omnes

perse- cutores eius apprehende-

runt e-



am inter angu- stias inter angu- stias.

PRIMI DIEI.

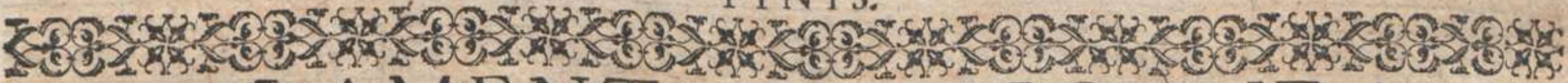


Ie- rusalem. ij



Onuertere ij ad Dominum Deum tuum.

FINIS.

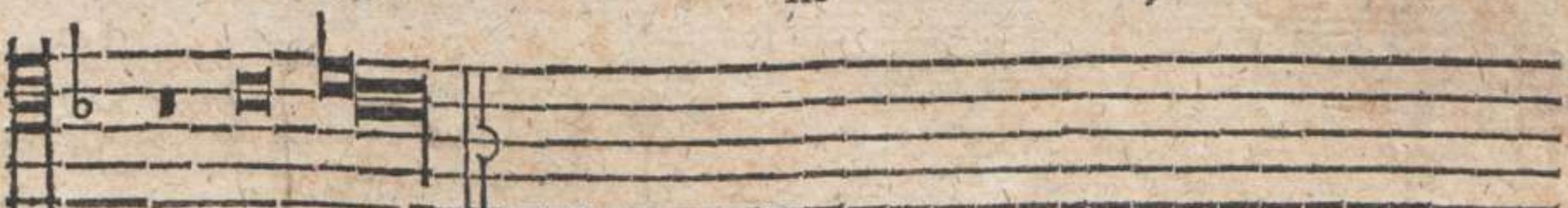


## LAMENTATIO SECUNDA

PRIMI DIEI.



A- in ij



Zain.



LAMENTATIO SECUNDÆ

Ecordata: Hierusalem die- rum affli- ctio- nis su- x,  
omni- um desi- dera- bili- um suo-  
rum, quæ habu- erunt à die- bus anti- quis: in ma-  
nu hosti- li, & non es- set auxi- lia-  
tor. Viderunt eam hostes, & deri- serunt & deri- serunt sabbatha eius.

PRIMI DIEI.



Eth.

ij



Peccatum

ii

pecca- uit Hieru- salem,



proptere- a:

Omnes qui glori- ficabant cam, spreuerunt illam,



Quia viderunt igno- mini- am eius, Ipsa autem gemens, & conuer-



sa & conuersa est retrorsum.

Bb

LAMENTATIO SECUNDÆ



Eth

ij

Teth.

Quatuor.



Sordes cius in pedi- bus e-



ius: nec recor- data est fi- nis su-



i. De- posita est vehemen- ter:



non habens conso-

lato- rem.

PRIMI DIEI.



Ide Do- mine affli- ctio- nem meam:



quoniam cre- c tus est, cre- c tus est ini- micus.



Ieru- salem ij. Hieru- salem.



Conuer- tere ad Dominum Deum tuum.

FINIS.





# LAMENTATIO TERTIA PRIMI DIEI.

A- med. ñ

O vos omnes qui transitis per viam, At-

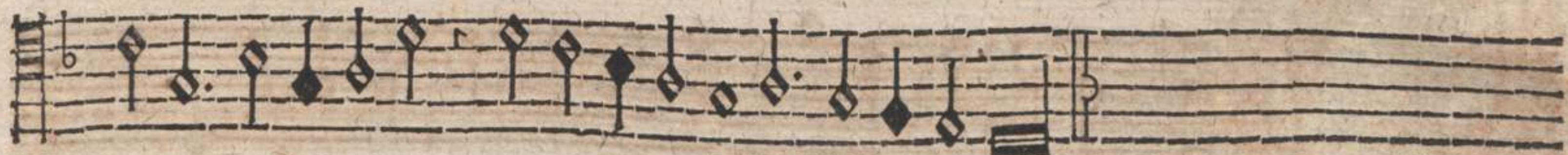
tendi- te & vide- te, & vide- te, si est dolor, si

est dolor, si est do- lor, sicut do- lor, sicut dolor meus, quoni-

LAMENTATIO TERTIA PRIMI DIEI.



am vindemi- a- uit me, vt locutus cst Dominus in die i-



rx furo- ris sui furoris sui.

ij



Em

ij

Mem. ij

ij



*LAMENTATIO TERTIA*



Vn

Nun.

Vi- gila- uit iugum i- niqui- tatum, i-

niqui- ta- tum mearum: in manu eius conuo- lutæ

sunt, & impo- sitæ collo meo. Infir- mata

cst:

dedit me Do-

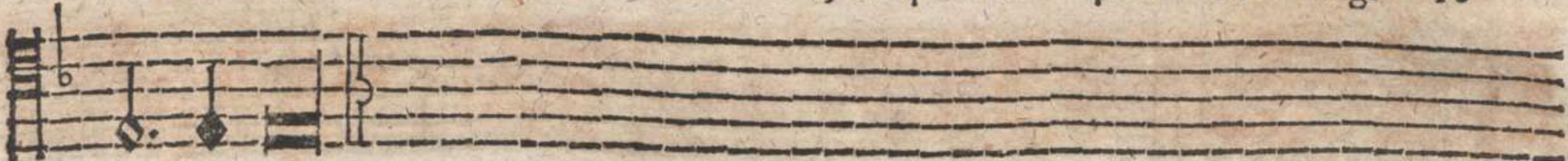
mi-

PRIMI DIEI.



nus in ma-

nu, de qua non pote- ro surge- re



surge- re.



Ieru- salem

ij

Hie-



rusalem.

ij



Onuertere

ij

ad Dominum

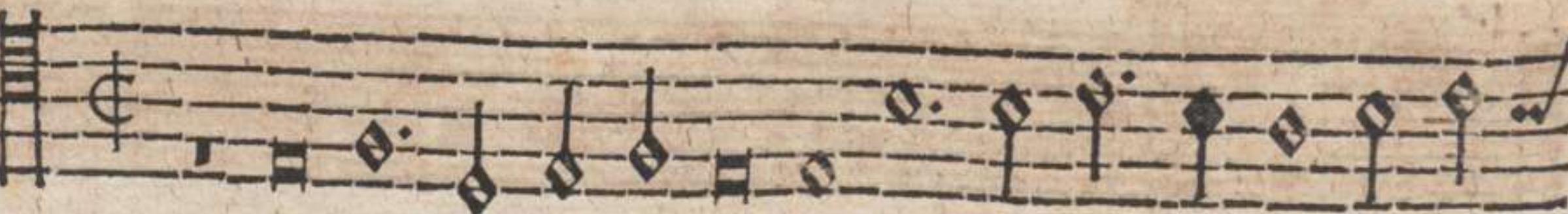
De-

um tuum.

FINIS.



# LAMENTATIO PRIMA SECUNDI DIEI.



phc-  
ta.



Eth. ij Cogi- ta-



uit Dominus dissip- re murum fili- a Si- on, te-

LAMENTATIO PRIMA SECUNDI DIEI.

tendit fu- niculum suum, & non auer- tit ma- num suam  
à perdi- tio- ne: luxitque ante mura- le, & murus pa- riter  
dissi- pa- tus est.



Eth                      ij                      Teth

Teth.                      ij                      Cc

LAMENTATIO PRIMA



E fixæ sunt in terra portæ eius: perdi- dit, & con-

tri- uit vectes eius: Regem eius & Princi-

pes e- ius in gentibus.

Trium.



On est Lex: Non inue- nerunt vi- si-

onem à

Domino,

SECVNDI DIEI.



Od ij Iod  
ij Iod.

Musical notation on three staves using black note heads and vertical stems. The first two staves have a common time signature, while the third staff begins with a common time signature and ends with a C-clef. The lyrics 'Od', 'ij', and 'Iod' are placed below the first, second, and fourth measures respectively.

Sederunt in ter- ra: conticu- erunt senes

fi- liæ Sion: consperserunt cine- re capi- ta sua, accincti sunt cili- ci-

Musical notation on three staves. The lyrics 'fi- liæ Sion: consperserunt cine- re capi- ta sua, accincti sunt cili- ci-' are written below the first, second, and fourth measures of the third staff.

is: abiece- runt in terra capi- ta sua virgines Iu- da.

Cc 2



LAMENTATIO PRIMA SECUNDI DIEI.



Ierusalem

ij

Hierusalem.



Onuertere

ij

ad Dominum

Deum tuum.

FINIS.



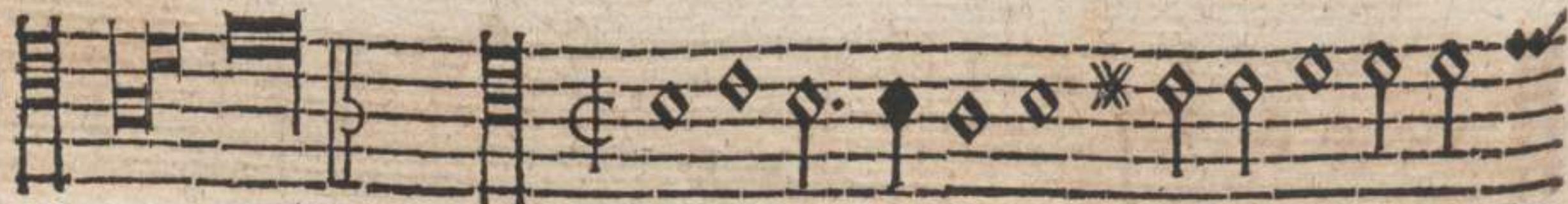
LAMENTATIO SECUNDA  
SECUNDI DIEI.



Em

ij

Mem.



ij

Cui comparabo te, vel cui as-

LAMENTATIO SECUNDIA SECUNDI DIEI.

simi-labo te fi- lia Hieru-salem?  
cui ex-e-quabo te, &

conso-labor te virgo fili-a Sion? Magna est

enim ij velut ma-re contri-ti

o tu-a: quis mede-bitur tu-i? quis mede-bitur tu-i?

bitur tu-i?

## LAMENTATIO SECUNDÄ



Vn.

ij

Prophetæ tui vi- derunt tibi ij fal-



fa,

&amp; stulta: nec ape- ri- ebant ini- quitatem tu-



am, vt te ad pœ-

nitent- tiam prouocarent: vi- derunt au-



tem ti- bi assump- ptiones falsas, &amp; cic-

ctio- nes.

## SECUNDI DIEI.



A-

mech

ij



Sa-

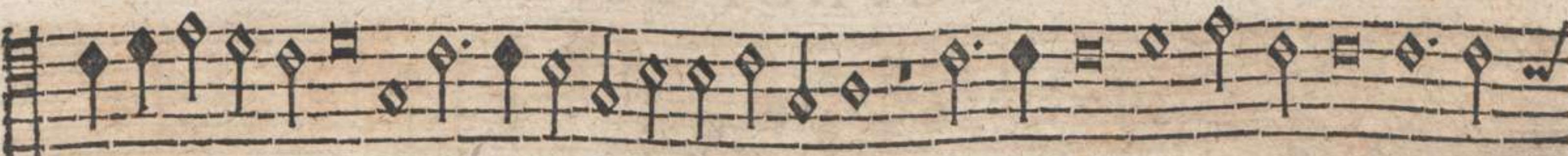
mech.

Plauferunt su-



per te manibus omnes transeuntes per vi-

am: sibilauerunt, &amp; mouerunt



caput suum super filiam Hierusalem. Hæcine est vrbs, dicentes, per-



fe-

Eti deco-

ris, gaudium vniuer-

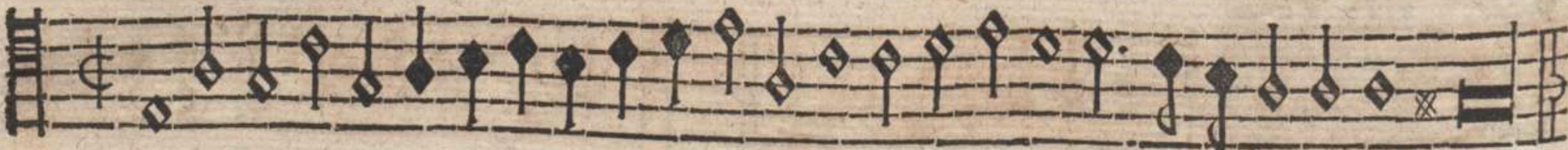
ſæ ter-

ta,

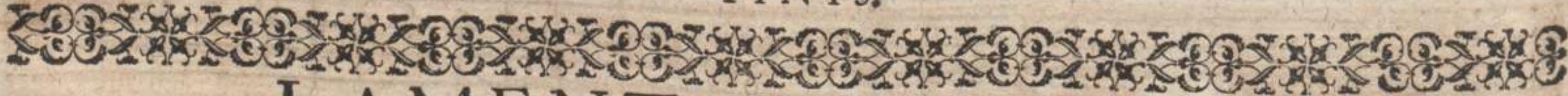
LAMENTATIO SECUNDA SECUNDI DIEI.



Ie- rusalem ij Hieru- salem.



Conuertere conuer-  
tere ad Dominum De-  
um tu- um.  
FINIS.



LAMENTATIO TERTIA  
SECUNDI DIEI.



Leph ij



A- leph. ij

LAMENTATIO TERTIA SECUNDI DIEI.

Three-line musical staff with Gothic neumes (square strokes) and a clef symbol. The lyrics are written below the staff.

Go: Pauper-tatem me-  
am, in vir-  
ga indi- gnati- onis eius. Me minauit, & addu-  
xit in tenebras, & non & non in lu- cem.

Three-line musical staff with Gothic neumes and a clef symbol. The lyrics are written below the staff.

Eth

Beth,

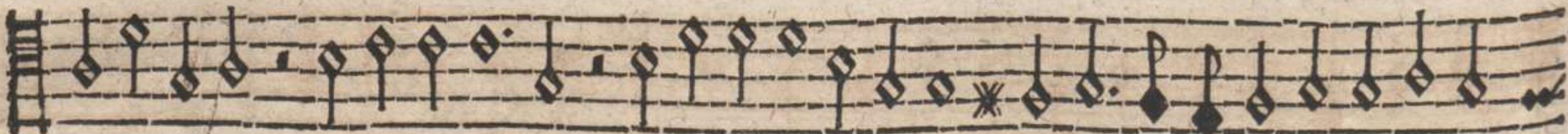
ij

Dd

LAMENTATIO TERTIA



Et uslam fecit pellem meam, & carnem meam, contriuit of-



sa mea. Aedifi- cavit i in gy- ro me- o, & circun-



dedit me fel- le & labo- re.



I-

mcl Gi-



mcl,

SECUNDI DIES.

Quatuor.



Ircum- adi- fica-

uit ad- uersum me, ad- uersum me, vt

non ingre- diar, aggraua- uit

aggraua- uit compedem meum.

LAMENTATIO TERTIA SECUNDI DIEI.



Onclusit vias me- as lapi-

dibus quadris, semi- tas meas subuer- tit, semi- tas meas sub-

uertit,  
subuer-  
tit.



Ierusalem

Hierusalem.

Conuertere ad Do-

minus Deum tu-

um.



# LAMENTATIO PRIMA TERTII DIEI.



E lamen- tati- o- ne Hiere- mi-

æ Prophe- tæ.



Eth ij

ij

Heth.

LAMENTATIO PRIMA



Ife- ricor- diæ Domini, quia non sumus consumpti: quia non



defece-

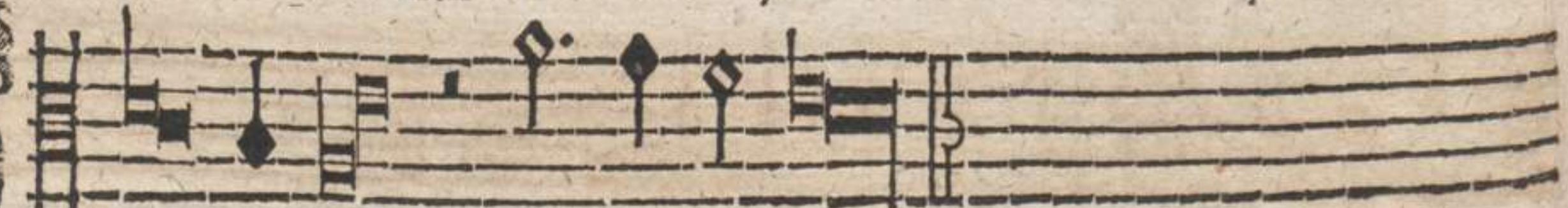
runt misera- tiones eius.



Oui: Multa est fides tu- a.



Eth ij ij



Teth.

## TERTII DIEI.



Onus est Dominus speranti- bus in e- um, speranti-  
 bus in cum, ani- mæ quæren- ti quæren-  
 ti il- lum. Bonum est ij præstola- ri cum  
 silen- tio salu- tare De- i. Bonum est bonum est  
 viro ab ado- lescen- tia sua,

LAMENTATIO PRIMA



Od

Iod



Iod

ij

Iod.

Trium.



E-

de-

bit foli-

tari- us



& tace-

bit: quia leua-

uit se

super

sc.



Onet in pulue- re os suum, si forte

sit spes.



TERTII DIEL.



Dabit percu- tien- ti se maxillam: satu- rabi- tur



satu- rabi- tur oppro- brijs op- probri- is.



Ieru- salem.

ij



Conuer- tere

ij

ad Dominum Deum tuum.

F I N I S.



Ec



# LAMENTATIO SECVnda TERTII DIEI.

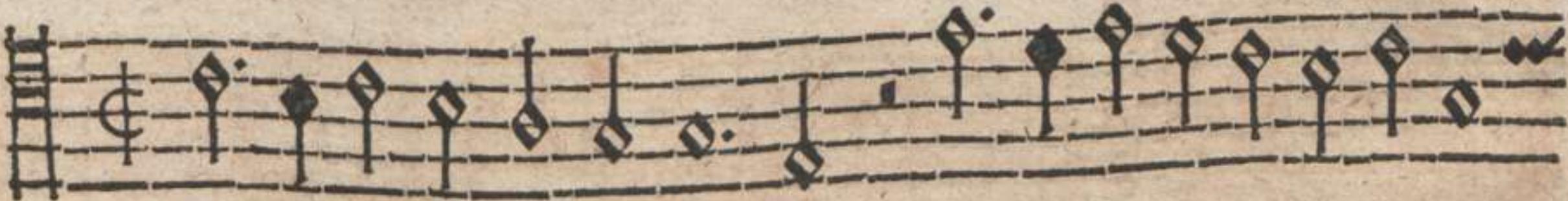
LAMENTATIO SECUNDA TERTII DIEI.



Eth.

ij

ij



I-

mel ij

Gi-

mel



ij

Gi-

mel



Gi-

mel

Gi-

mel.

Ee 2



Filij Sion, tacet.

LAMENTATIO SECUNDA TERTII DIEI.

Three staves of musical notation in black ink on light-colored paper. The notation uses a soprano C-clef, common time, and consists of vertical stems with small diamond-shaped heads. The lyrics are written below the notes.

Ed & lami- a nuda- uerunt mammam, lactaue-  
runt  
catu- los su- os: quasi Stru- thio in  
deser- to.

Three staves of musical notation in black ink on light-colored paper. The notation uses a soprano C-clef, common time, and consists of vertical stems with small diamond-shaped heads. The lyrics are written below the notes.

Ieru- salem Hierusalem.  
Conuertere ad Dominum ad Dominum ij Deum tu- um.

FINIS.



# LAMENTATIO TERTIA TERTII DIEI.

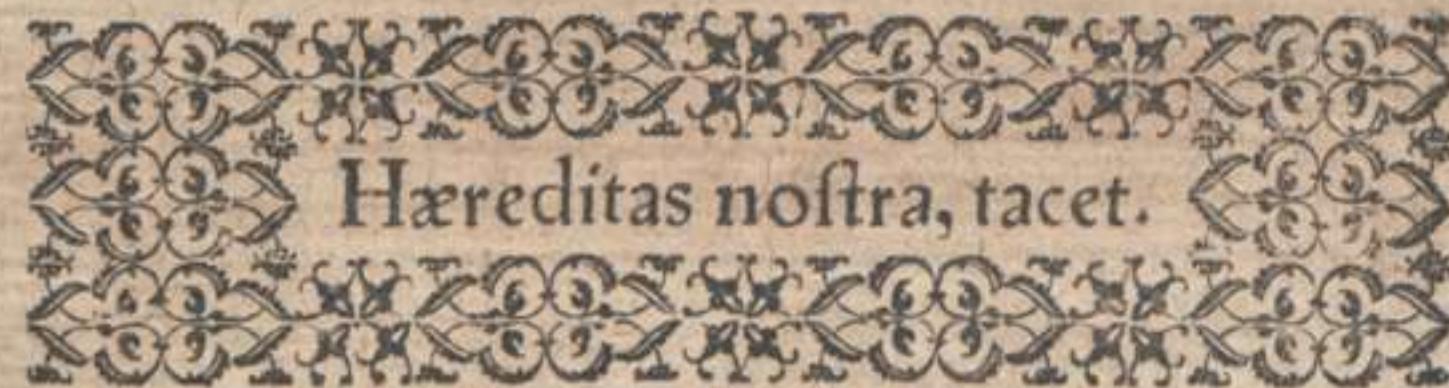


Nci- pit ora- tio Hiere- miæ Pro-  
phe- ta.



Ecor- dare Domine, quid acciderit nobis: intu- ere, & respi-

cc opprobrium no- strum.



Trium.



LAMENTATIO TERTIA

Vpilli fa- eti sumus absq; pa-

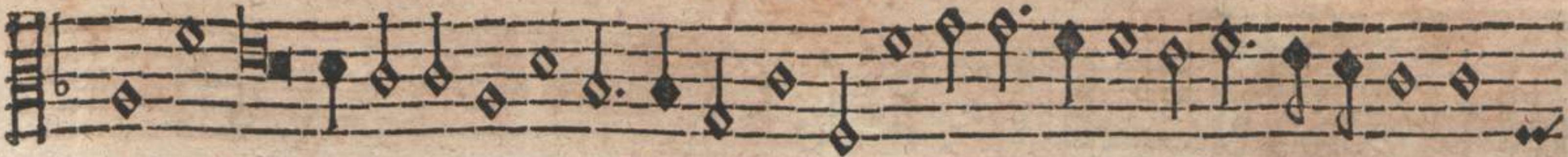
tre: matres no- stræ quasi vidu- a qua-

si vidu- a.

Quam nostram pecuni- a bibimus, ligna nostra preti- o

comparauimus. Ceruicibus nostris mi- nabamur: lassis non da-

TERTII DIEI.



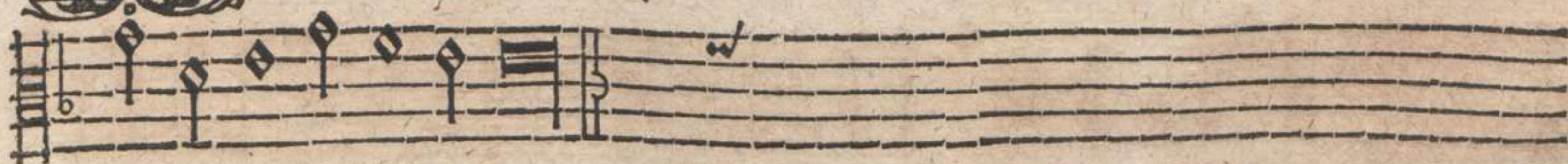
batur re- quies. Aegypto dedimus manum & Assy- rijs, vt



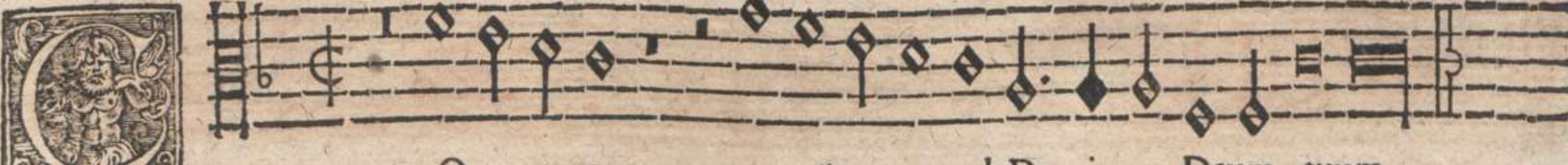
saturemur pane vt sature- mur pane. ij



Ieru- salem ij Hieru- salem ij



Hieru- salem.



Onuertere ij ad Dominum Deum tuum.

FINIS.



Ixi ergo in corde meo: vadām, & afflu-  
 am deli- cijs, & fruar bonis: Et vidi quod hoc  
 quoque esset vani- tas, vani- tas. Et gaudi- o dixi: quid frustra de-  
 cipe- ris? cogi- taui in corde meo abstrahe- re à vino  
 carnem meam, vt transferrem ani- mum meum ad sapi- enti- am:

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes of various sizes on a four-line staff. The first staff begins with a large 'C' (common time). The second staff has a small 'x' at the beginning of the third measure. The third staff has a small 'b' at the beginning of the fourth measure. The fourth staff has a small 'b' at the beginning of the fifth measure.



donec viderem quid esset vtile filii hominum, quo



facto opus est sub sole numero die rum vitae suæ: Magnifi-



caui ope ra mea, ædi fica ui mihi domos, & plan-



taui & plantaui vine as & plantaui plantaui vine as.



Ossedi seruos: Multamque familiam habui, armenta quo-

que & magnus ouium greges ultra omnes qui fuerunt ante me



in Hierusalem: Coaceruauit mihi argen- tum & aurum, & substans



regum & prouinciarum, feci mihi Cantores Canto-



res

ij

& Cantatri-

ces

&



Cantatri- cces, & de- lici- as fili-



orum hominum, Scy- phos & Vrceos in ministe- rio ad vina



fundenda, & supergressus sum opibus omnes qui ante me fuerunt in Hic-



rusalem, Sapien- tia quoque perseue- rauit, sapien- tia quo-



que, sapi- enti- a quoque perseue- rauit per- seue- rauit mecum.



T omni- a quæ desi- dera- uerunt ocu- li me-  
 i, non negaui eis, nec prohi- bui cor meum, quin om-  
 ni volupta- te fruere- tur, & oblecta- ret se in his &  
 oble- Etaret se in his quæ præpa- raueram: Si  
 vte- rer la- bore labo- re meo, cumque me conuertissem ad

The musical score consists of five staves of Gregorian chant notation. Each staff uses a single-line staff with square neumes. The music is in common time, indicated by a 'C' at the beginning of each staff. The key signature is C major, indicated by a 'G' at the start of the first staff. The notation includes various neume patterns such as 'longa' (a vertical line), 'brevis' (a short vertical line), 'clivis' (a diagonal line), and 'sol' (a horizontal line). The music is divided into measures by vertical bar lines.

vni- uersa ope- ra,                    quæ fecerant manus meæ, & ad labo-

res & ad labores, in qui- bus frustra suda- ueram, vi- di in

omnibus vani- tatem vani- tatem, & affli- eti- onem ani-

mi, & nihil permane- re & ni- hil permane- re sub so-

le, & nihil permane- re & ni- hil permane- re sub so- le.

v.

**N**ostre  
 Orstu- a, ij mors mors Christi,  
 frausterræ, glori- a cœ- li, Et dolor & dolor  
 infer- ni sunt meditanda tibi. Vi- ue diu, sed vi- ue De-  
 o, nam viuere ij mundo, Mortis opus vi- ua est ij  
 viue- re ij viuere vita De- o, viue- re viue- re vita Deo.



Vic- quid erit tandem me- a spes est vni- ca

Chri- stus, Huic viuo, huic moriar, cæte- ra

cu- ro nihil.

Quid gloria? ij quidue tri-

umphus? Post miserum fu- nus puluis & vmbra puluis & vmbra sumus,

ij

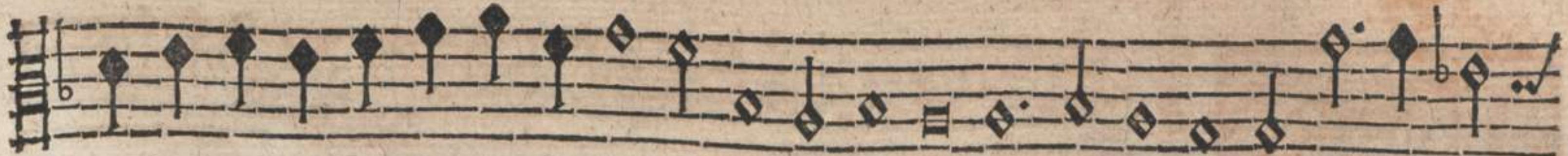
puluis & vmbra sumus.

ij.



O- mine Deus fore- sime,  
 ma- gne po-  
 tens, ma- gnus consi- lio, & incomprehen- sibi lis  
 cogi- tatu, cu-  
 ius oculi aper- ti

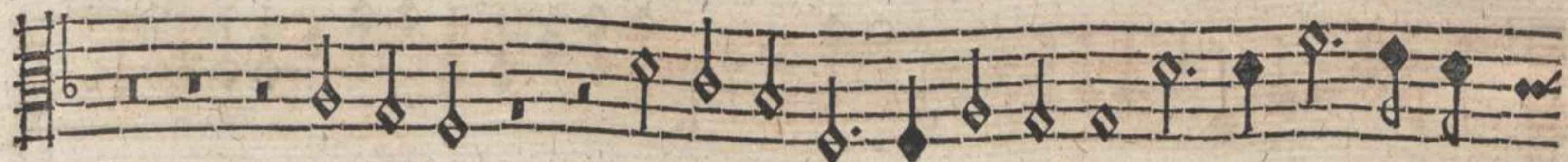
The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. A key signature of one sharp (F#) is indicated at the beginning. The music is divided into measures by vertical bar lines. The lyrics are placed below the staves, corresponding to the notes.



sunt super omnes fi- lios Adam fili- os



Adam, vt reddas vni- cui- que vt reddas vni- cui- que



secundum ij ope- ra sua ope- ra



sua ope- ra su- a.

Gg



Ancta Mari- a, omnes Sancti Dei, Sancta Mari-

a, omnes San- eti De-

i, interce- dite ij interce- dite pro

nobis, pro no- bis pro no- bis ad Do- minum, ij

ij vt mereamur ab eo ij vt mereamur

The music consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line redigamus staves. The first two staves begin with a sharp sign (F#) and a common time signature (C). The third staff begins with a flat sign (B-) and a common time signature (C). The fourth staff begins with a sharp sign (F#) and a common time signature (C). The lyrics are written below the staves, corresponding to the musical phrases. The text is in Latin, referring to the Virgin Mary, all saints, and God the Father, asking for intercession and salvation.

ab e- o iuu- ri & salua- ri & fal- ua-

ri & fal- uari & faluari. Qui viuit & re-

gnat ij & re- gnat per omnia secula seculorum, a-

men amen. Qui viuit & regnat, qui viuit & regnat & re- gnat per omnia secula seculorum, a- men.

Gg 2



Vocunque loco fue- ro, Iesum me-  
 cum de-  
 side- ro, Quā lœ-  
 tus ij cum inuene- ro,  
 quam fe- lix cum tenu- ero, Tunc amplexus, tunc o- scula, quæ vincát mel-  
 lis pocula, Sed in his parua moru- la, Ie- sum se-  
 quar se-  
 quar per secu- a.

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes of varying sizes on a five-line staff system. The first two staves begin with a large note followed by a series of smaller notes. The third staff begins with a small note followed by larger ones. The fourth staff begins with a medium note followed by a series of smaller notes. The lyrics are written below each staff, corresponding to the notes above them.

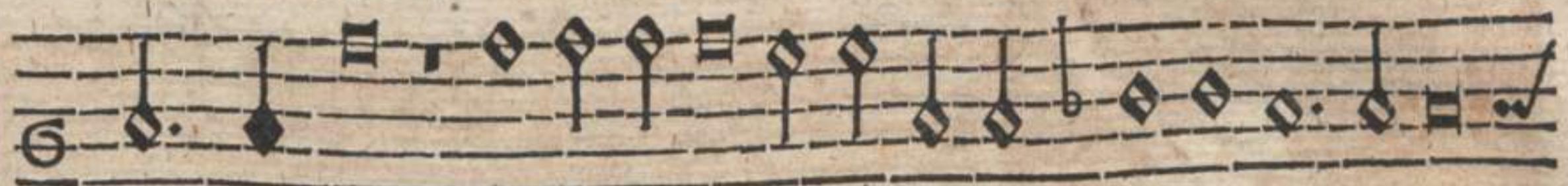


x.

SECVNDÆ PARS.



Am quod quæsi- ui video, quod quæsiui



vide- o, quod concupiui ij tene- o,



Amore Iesu amore Ie- su lan- gueo lan- gueo, & cor-



de totus arde- o & corde totus arde- o ij



& corde to- tus arde- o.

Gg 3



Omi- ne Iesu Christe, ij  
 Domine Ie-  
 su Chri- ste,  
 pastor bo-  
 ne,  
 semi- nator casti  
 semi- na- tor casti consi- lij, ij  
 susci- pe seminum fru-

The musical score consists of four staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The first two staves begin with a large 'G' (for 'Gloria') and a common time signature. The third staff begins with a small 'G' and a common time signature. The fourth staff begins with a small 'G' and a common time signature. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, corresponding to the musical phrases.

ctus, quos in Ceci- lia

quos in Ceci- lia semi- nasti

quos in Ce- cili- a semi- nasti, Ceci- lia Ceci- li- a

famu- la tua

Domi- ne quasi apis ar-

gumento- sa

tibi de- seruit de- seruit tibi

de- seruit ti- bi deser-

uit.

FINIS.

# INDEX CANTIONVM, QVÆ IN HOC LIBRO CONTI- NENTVR.

- I. *Lamentationes Hieremiæ Prophetæ.*
- II. *Dixi ergo in corde meo.*
- III. *Possedi seruos & ancillas.*
- IV. *Et omnia quæ desiderauerunt.*
- V. *Mors tua, mors Christi.*
- VI. *Quicquid erit tandem.*
- VII. *Domine Deus fortissime.*
- VIII. *Sancta Maria.*
- IX. *Quocunq; loco fuero.*
- X. *Iam quod quæsiui video.*
- XI. *Domine Iesu Christe.*