

BICINIA,  
SIVE CANTIONES

SVAVISSIMÆ DVARVM VOCVM, TAM

DIVINÆ MVSICES TYRONIBVS, QVAM EIVS DEM

Artis peritioribus magno vsui future, nec non & quibusuis Instrumentis  
accommodæ: ex præclaris huius ætatis Authoribus collectæ.

TENOR.



ANTVERPIÆ

Apud Petrum Phalesium ad insigne Dauidis Regis: M. DCIX.

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## Orlando Lassusio.

Q Maria  
Per illud aue

Incerti.  
Ioſquin de Pré.

3  
3

## CHANSONS.

Deux que le trait  
2. partie. Ilz ont.  
3. partie. C'est amouz.  
Lungi da voi  
La vita fugge  
Dils i a l'amata mia

André Peuernage. 36  
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## F I N I S.

Settima  
Otava  
nona  
decima  
undecima

## A L T V S:

Orlando Lassusio. 3



Et atus vir qui in sa- pien- tia mea  
 52- bitur, Et qui in iu-  
 ri- tia mea ditas bitur, & in sensu cogita-  
 bit circumspectionem De- i, circumspectionem De-  
 i.  
 Aa 1

The musical score consists of three staves of Gregorian chant notation. The top staff begins with a sharp sign, indicating G major or F# minor. The notation uses black note heads and vertical stems. The lyrics are written below the notes. The middle staff begins with a sharp sign and continues the melody. The bottom staff begins with a sharp sign and concludes the piece. The lyrics are written in a mix of Latin and German words, likely from a Mass setting.

## A L T V S.

Orlando Laflusio.



Eatus Beatus ho-  
 mo qui inuenit,  
 qui inue- nit sa- pi-  
 en- tiam, & qui astuit prudentiam, melior melior est acquisicio e-  
 ius negotia- tione argen- ti & au- ri primi &  
 pu- rif- sumi.

## S V P E R I V S.

3



Mari. a mater pia, Mediatrix hominum, Funde preces  
nun. quā cesses, Funde preces nun.

quam cesses, pro nobis ad Dominum, ad Do- minum, pro nobis ad Dominum, pro  
no- bis ad Dominum.



A L T V S

Iosquin de Pte.

Er illud aue pro- latum, & tuum responsum gratum, est ex te  
verbum incar- natum, quo salvantur. om- nia, quo salvan-  
tur omni- a, quo salvan- tur om.  
nia.

The musical notation is in redigamus (square) notation, typical of early printed music. It features vertical stems extending from the top of the square heads. The music is divided into measures by vertical bar lines. The first staff begins with a large initial 'P' enclosed in a decorative frame, followed by a measure of music. The lyrics 'Er illud aue pro-' appear under the first measure. The second staff begins with 'latum, & tuum responsum gratum, est ex te' and continues with 'verbum incar- natum, quo salvantur.' The third staff begins with 'om- nia, quo salvan-'. The fourth staff begins with 'tur omni- a, quo salvan-'. The fifth staff begins with 'tur om.' and ends with 'nia.'

A L T V S.

Orlando Lassusio.

4



Eulus non vi- dit, nec au- ris au-

di- uit, nec in cor hominis ascen-

dir, que

præ- pa- rapit De-

us his qui di- ligunt

il- lum, qui di- ligunt

il-

lum.

A L T V S.

Orlando Lassus.



Vtus corsu. um tra- det ad vigilandum di-  
lu- cule ad Do. minum, ad

Do- minum qui fecit illum & in conspe. & u al. tis. g.  
mi de- preca- bitur, depreca- bitur, depreca- bitur.

Music score for three voices (ALTUS) featuring square neumes on four-line staves. The first staff begins with a large initial 'I'. The lyrics are written below the notes. The score consists of five staves, with the fourth and fifth staves being blank.

A L T V S.

Orlando Lassusio.

5



Xpesta- tio iusto- rum Leti-  
tia, spes au- tem impio- rum pe-  
ribit, fortitudo sim- plicis vi-  
as Domini & pa- uor his qui operan- tur qui operantur ma-  
lum.

Bb

A L T V S.

Orlando Lassus.



vi sequitur me # qui sequitur me non ambu-

lat non ambulat in tenebris, sed habe-

bis, sed habe- bisi lu- men

vi- ræ, dicit Do- mius di- cit Do-

minus.

## BASSVS.

Orlando Lassus.

6



V. sti tolerant spolia impiorum impotum, &  
can- tae- runt Domine nomen san- dum tuum  
& victricem ma- num tuam laudave- runt pariter Domine De-  
us De- us no- ster.

The musical score consists of four staves of music for basso continuo. The notation uses black note heads on five-line staves, with vertical stems pointing downwards. The bassoon part is on the top staff, followed by the violoncello/bass viol, double bass, and finally the harpsichord or organ on the bottom staff. The vocal parts are integrated into the instrumental parts, with the Latin text placed below the corresponding notes.

Bb 2



B A S S V S.

Orlando Laflufio.

An-  
qui  
men ha-  
rum ego reddam vo-

ai  
ia isto  
bui,  
bui,

me.  
ris, mercedem labo-  
bis, ego reddam vo-

i,  
seculo certa-

Sancti mei  
rum vestro-  
bis, ego

rum ego reddam vo-  
bis.

## B A S S V S.

Orlando Lassusio.

7



Vi vult venire post me venire post me venire post  
me abneget semet ipsum, & tollat crucem

suam, & sequatur me, & sequatur &

& sequatur & sequatur me, dicit Do- minus, di-  
cit Do- mīns.

music notation: Bassus part of a polyphonic setting by Orlando Lassus. The music uses a bass clef and common time. The vocal line consists of long notes with short dashes indicating rhythmic subdivisions. The lyrics are in Latin, alternating between the first person singular and the second person singular. The notation includes vertical bar lines and a double bar line at the end of the piece.



B A S S V S.

Orlando Lassus.

Erue bone & fidelis, quia in pau- ca fuisti fide-

lis, fuisti fide- lis, su- pra mul- ta te

constituum, constituum, intra in gaudium Do- mini,in gaudium in gaudi-

um Domini De- i tu- i.

Music score for Bassus (BASSVS) by Orlando Lassus. The score consists of four staves of music in common time, featuring black note heads and vertical stems. The lyrics are written below each staff. The first staff begins with a large initial 'S'. The second staff starts with 'lis, fuisti fide-'. The third staff starts with 'constituum, constituum, intra in gaudium'. The fourth staff starts with 'Domini De-'. The music concludes with a final staff consisting of ten empty five-line staves.

## B A S S V S.

Orlando Lassusio.

8



Vlgebunt iu-  
 si sicut liliu<sup>m</sup>, Fulgebunt ia-  
 si sicut liliu<sup>m</sup> & sicut ro-  
 se in Iericho flore- bunt, flore,  
 bunt &  
 te Do- minum, an-  
 te Do- minum, an-  
 te Dc- minum, an-  
 te Dominum.

The musical score consists of five staves of music for Bass voices. The notation uses a unique system of vertical stems and small circles or dots to represent pitch and rhythm. The first staff begins with a large 'I' from the title page. The lyrics are written below each staff, corresponding to the musical phrases.



B A S S V S.

Orlando Lettusio.

Icut ro- sa si- cut ro- sa in-

ter spi- nas illis addit spe- ciem, sic venustat sa-

am virgo Mariam progeniem, Mariam progeniem, germinauit enim flo-

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

Fantasia IV

T E N O R.

Orlando Lassusio.

9



Antafia Prima.

The musical score consists of five staves of music for the Tenor part. The notation is in common time, with a key signature of one flat. The notes are represented by vertical stems with small circles at the top, some of which have diamond-shaped dots inside them. The first staff begins with a whole note followed by a half note. The subsequent staves continue the melodic line, with varying note durations and rests. The music concludes with a double bar line and repeat dots at the end of the fifth staff.

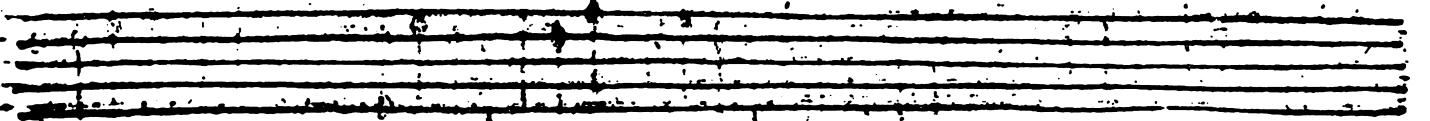
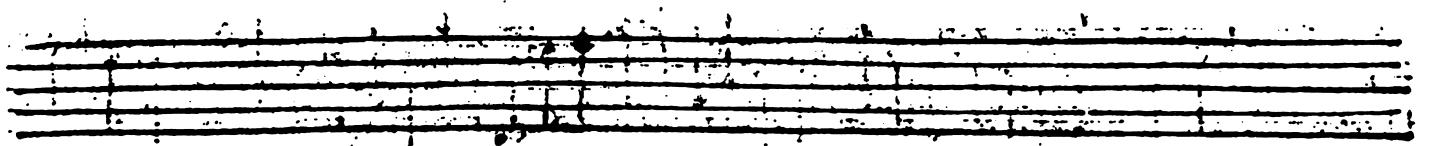
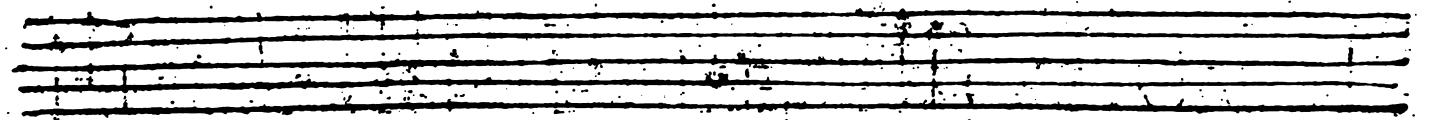
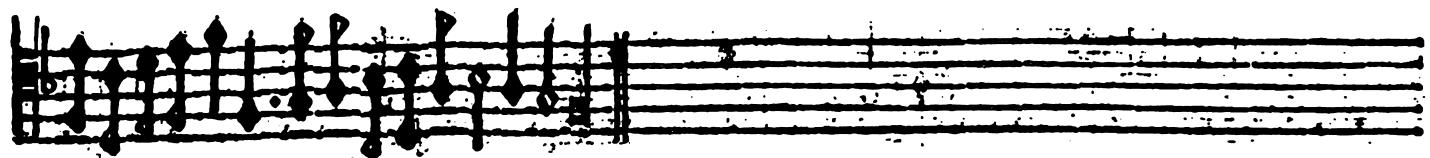
## TENOR.

## Giovanni de Antiquis.



TENOR.

50



66

T A N G R.

B. Lupachino.

Antasia tercia.



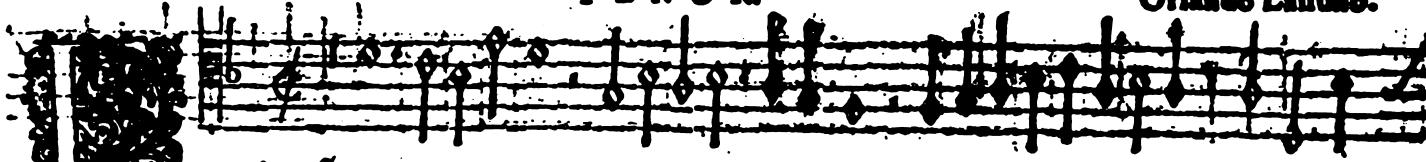
## T E N O R.



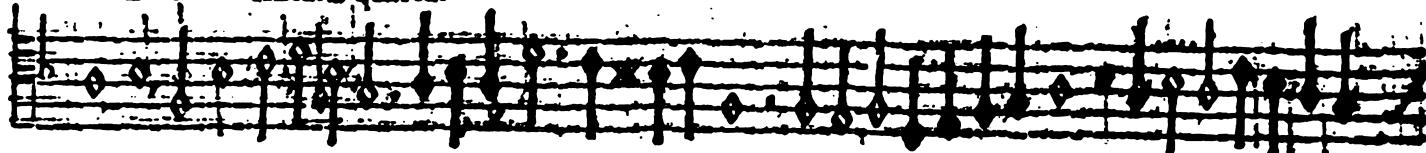
Fantasia quinta

T E N O R.

Orlando Lettoldo:

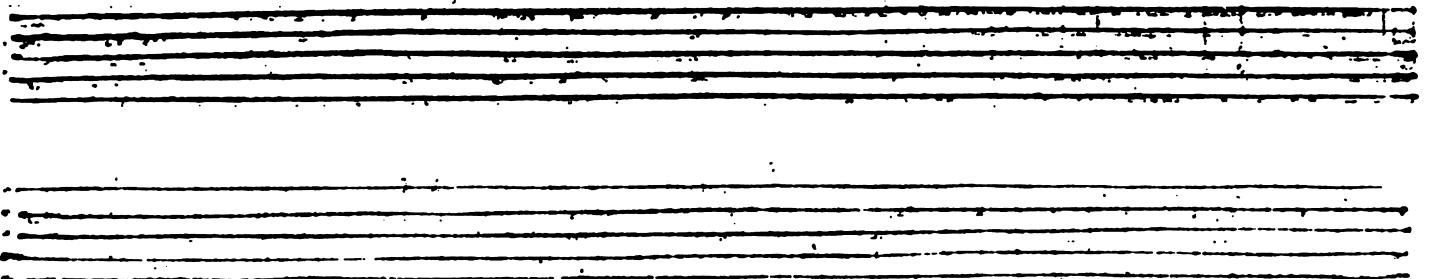
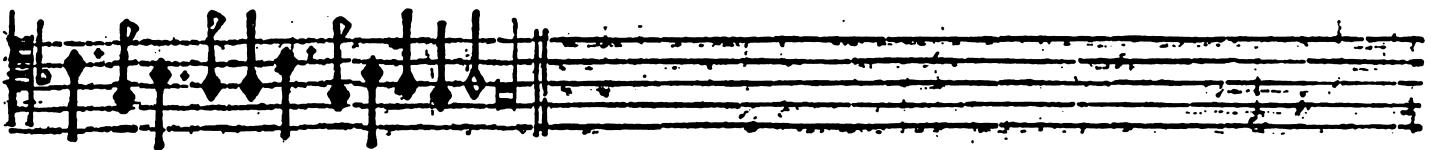
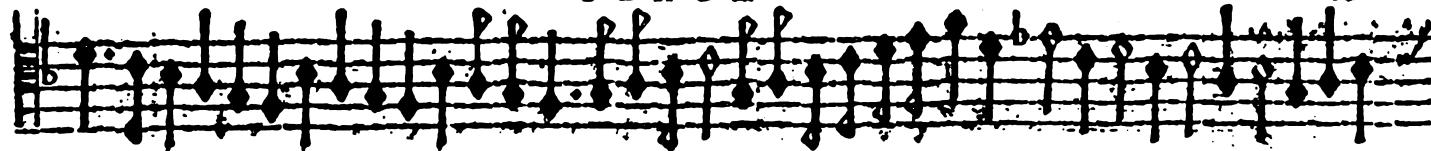


Antaflo quarta.



TENOR.

12



*Sopra la Battaglia.*

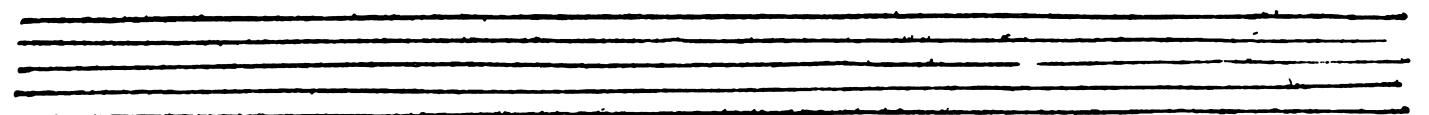
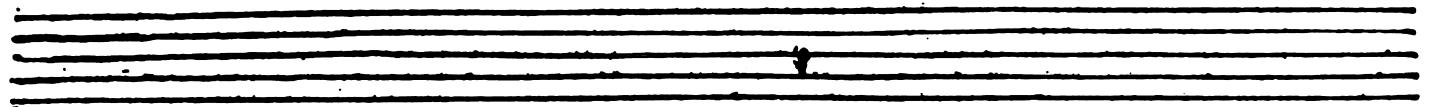
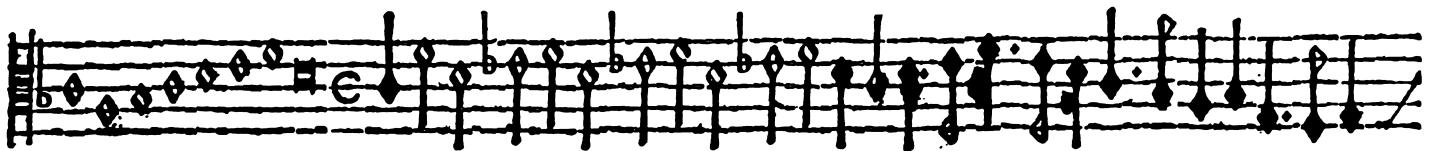
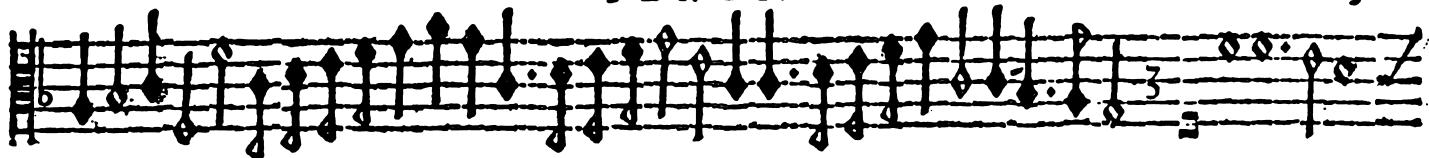
T E N O R.

Gio. Maria Tasso.



TENOR.

13



Dd



Fantasia quinta. bis modif. fida

T E N O R.

Orlando Lassusio.

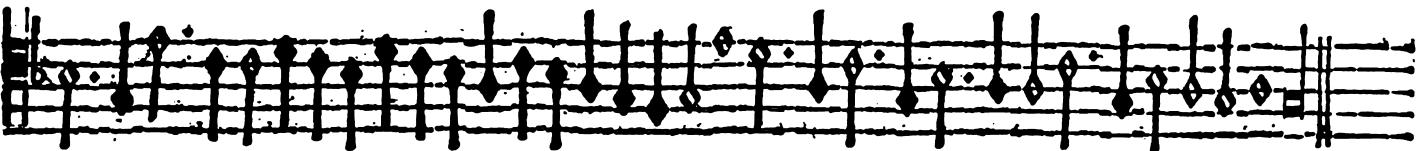
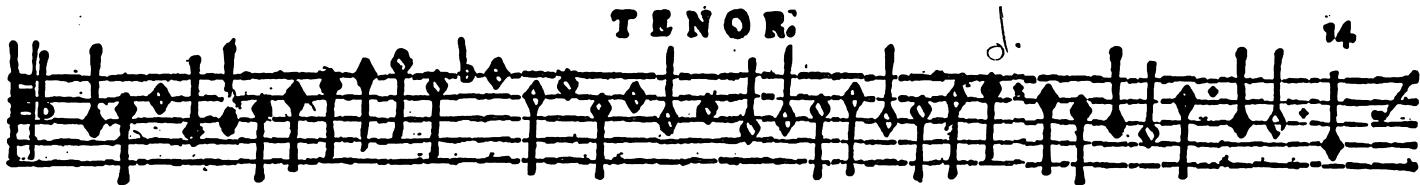
Fantasia sexta.

doppi

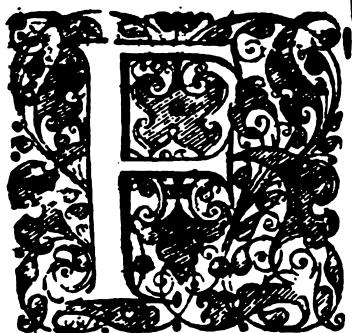
The musical score consists of five horizontal staves, each with five lines. The first staff begins with a large decorative initial letter 'T'. The music is written in common time (indicated by a 'C'). The notation uses a unique system of note heads, some solid black and some hollow white, often with small dots or dashes. In the third staff, there is a bracket over two notes with the handwritten instruction 'doppi' (double). The fifth staff ends with a small flourish.

TENOR.

14



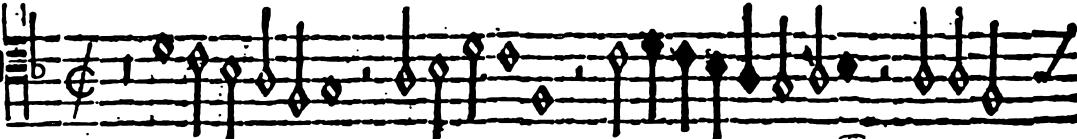
Dd f



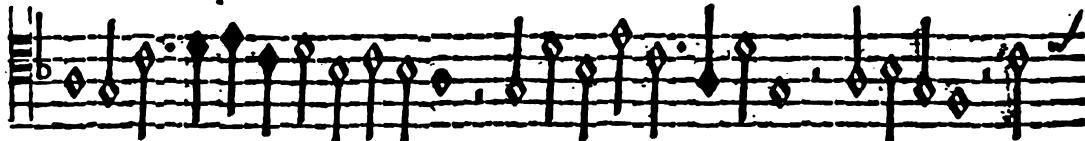
Fantasia sexta

T E N O R.

Orlando Lassusio.



Fantasia septima.

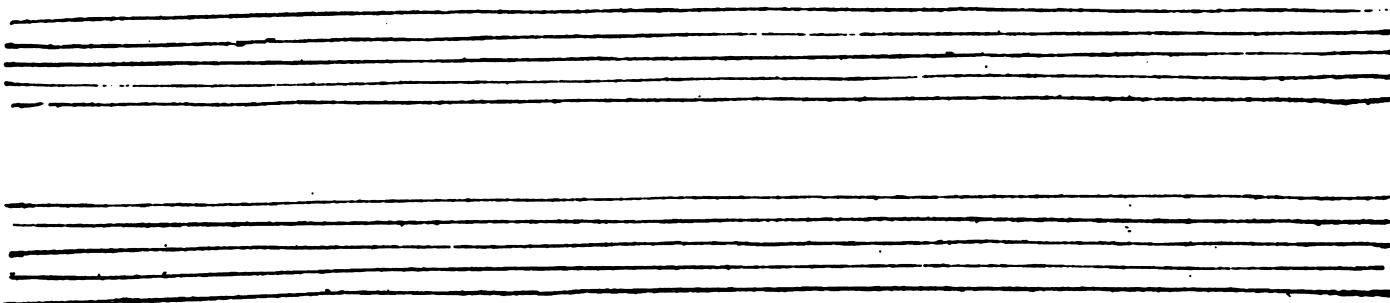
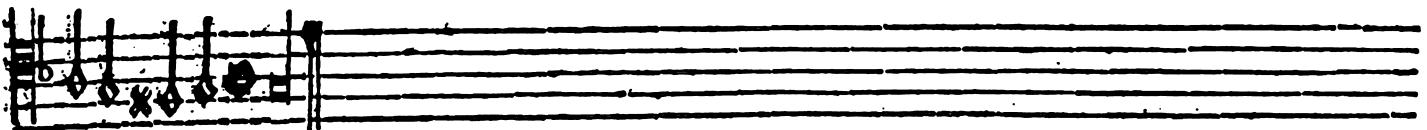
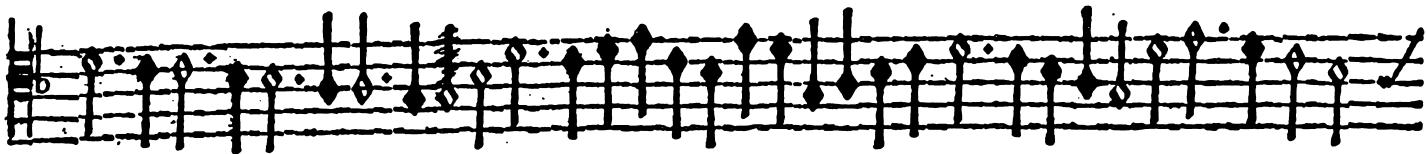
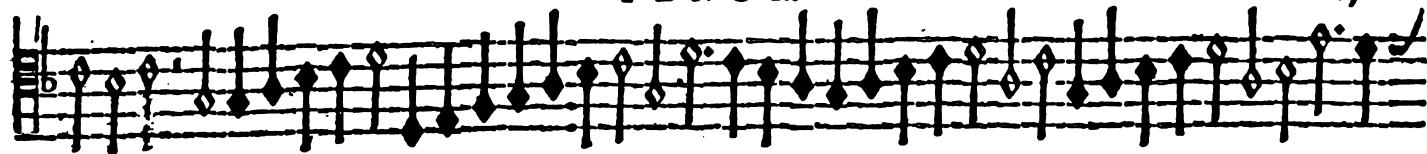


*allarga*



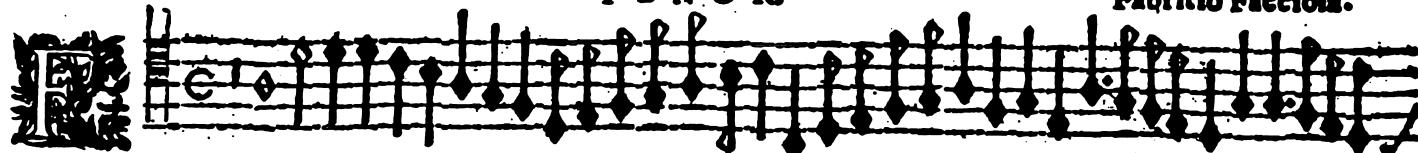
TENOR.

15

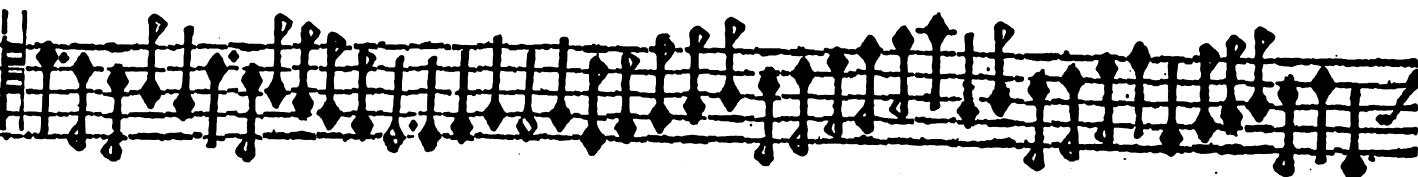
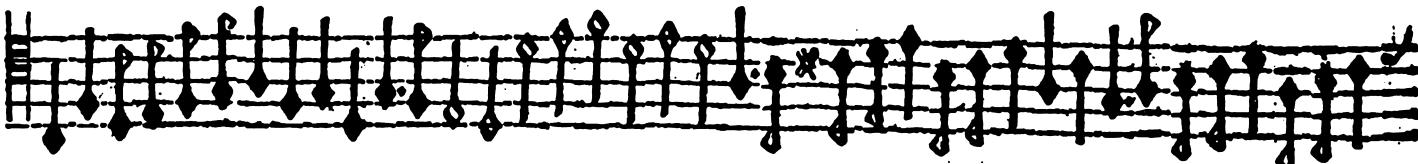


T E N O R.

Fabritio Facciola:



Antafia o Staua.



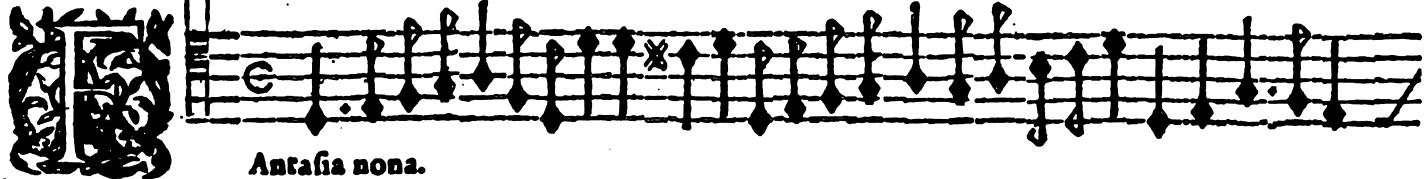
## TENOR.

16

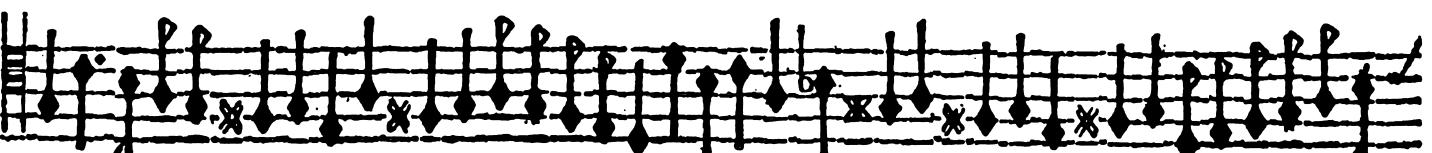
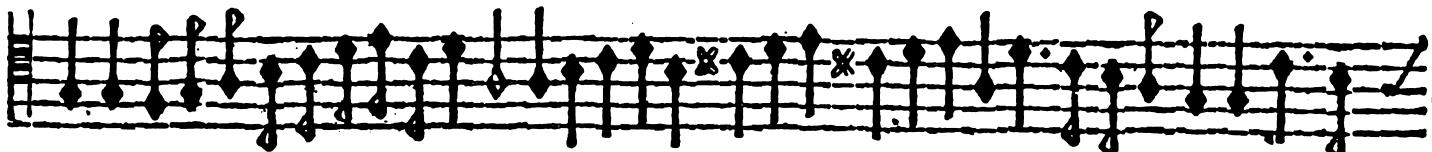


T E N O R.

Oratio di Martino.

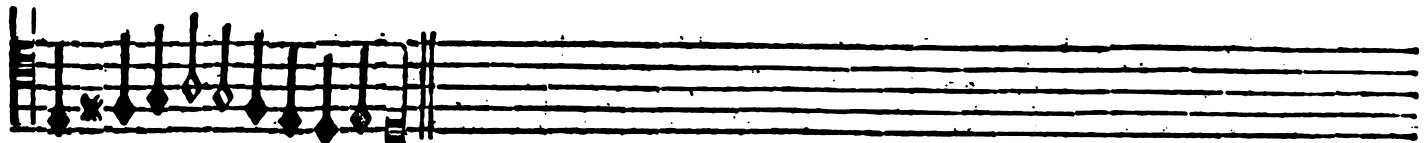
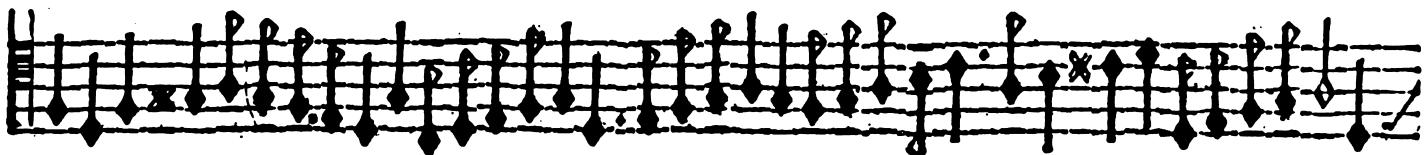
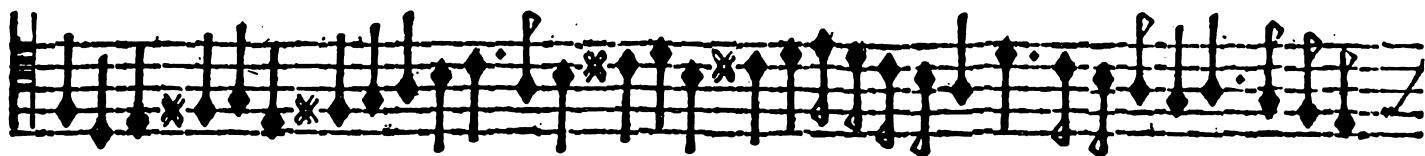
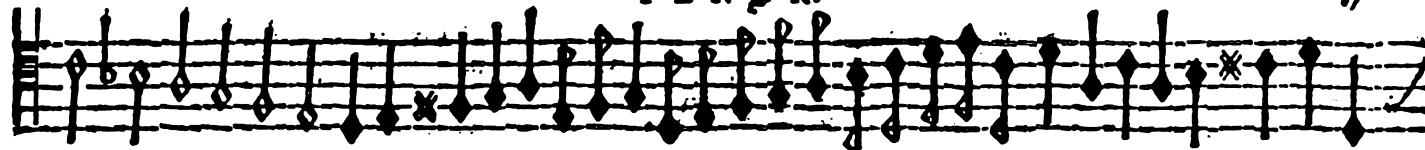


Antasia nona.



TENOR

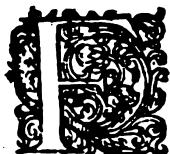
17



B.

T E N O R.

B. Lupachino.



Antagia 10.

The musical score consists of five staves of music for the Tenor voice. Each staff begins with a clef (either C or F), followed by a key signature, and a time signature of common time (indicated by 'C'). The music is written in a style characteristic of early printed music, using black note heads and vertical stems. The first staff starts with a large 'D' in a decorative font. The subsequent staves are numbered 10 at the beginning.

TENOR.

18

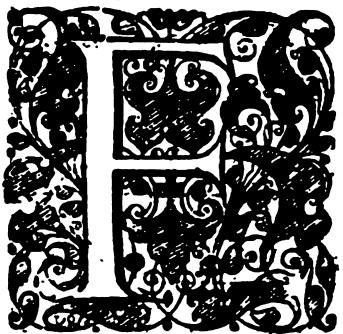


Re 2

*prima*      *immodita*

T E N O R.

Orlando Lassus.



*Antafia 11*



TENOR.

19



T E N O R.

B. Lupachino.

Antarua 12.

The musical score consists of five staves of music for the Tenor voice. The notation is unique, using vertical stems with small diamond shapes at their ends to represent pitch and rhythm. The first staff begins with a decorative initial 'A'. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The vocal part is labeled 'TENOR.' above the first staff, and the composer's name, 'B. Lupachino.', is written to the right of the fifth staff.

TENOR.

20



*Fantasia seconda immutata*

T E N O R.

Orlando Lassuio.

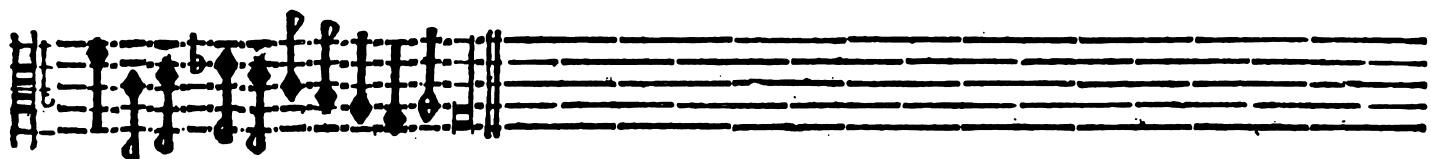
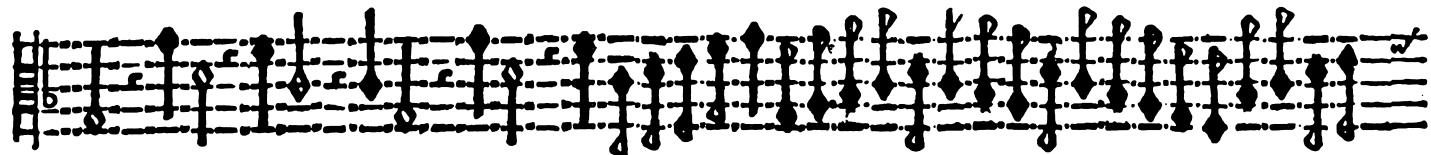
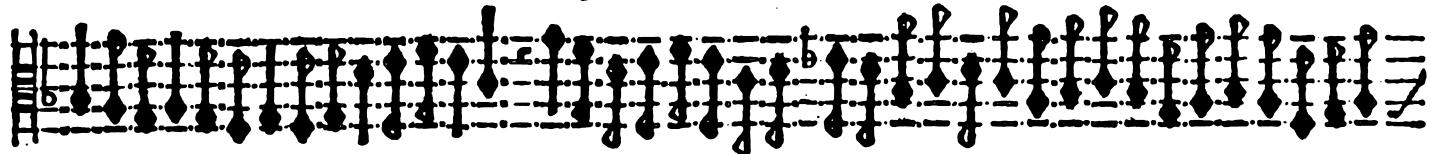


*Fantasia 13.*

The musical score consists of five staves of music for the Tenor voice. The notation is in common time, with a key signature of one flat. The notes are represented by black diamond shapes with stems. The first staff begins with a whole note followed by a half note. The second staff starts with a half note. The third staff begins with a half note. The fourth staff starts with a half note. The fifth staff begins with a half note. The music features various rhythmic patterns and rests. There are several sharp and flat symbols placed above the staff lines to indicate临时调 (tempo changes). The notation is dense and continuous across all five staves.

T E N O R.

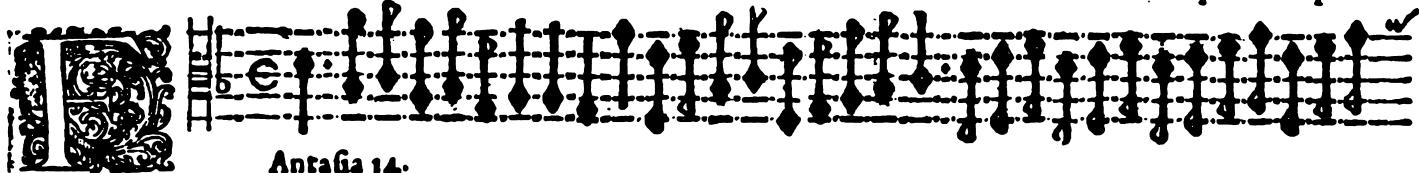
31



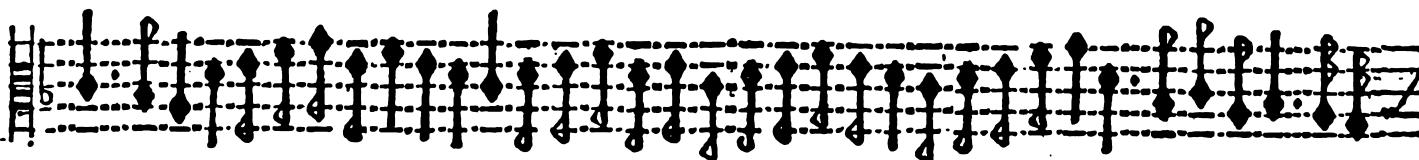
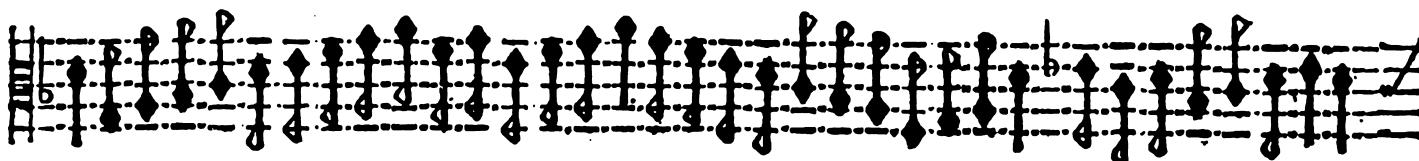
Ff

T B N O R.

Terquinio Papa.



Antigua 14.



T E N O R.

22



Ff 2

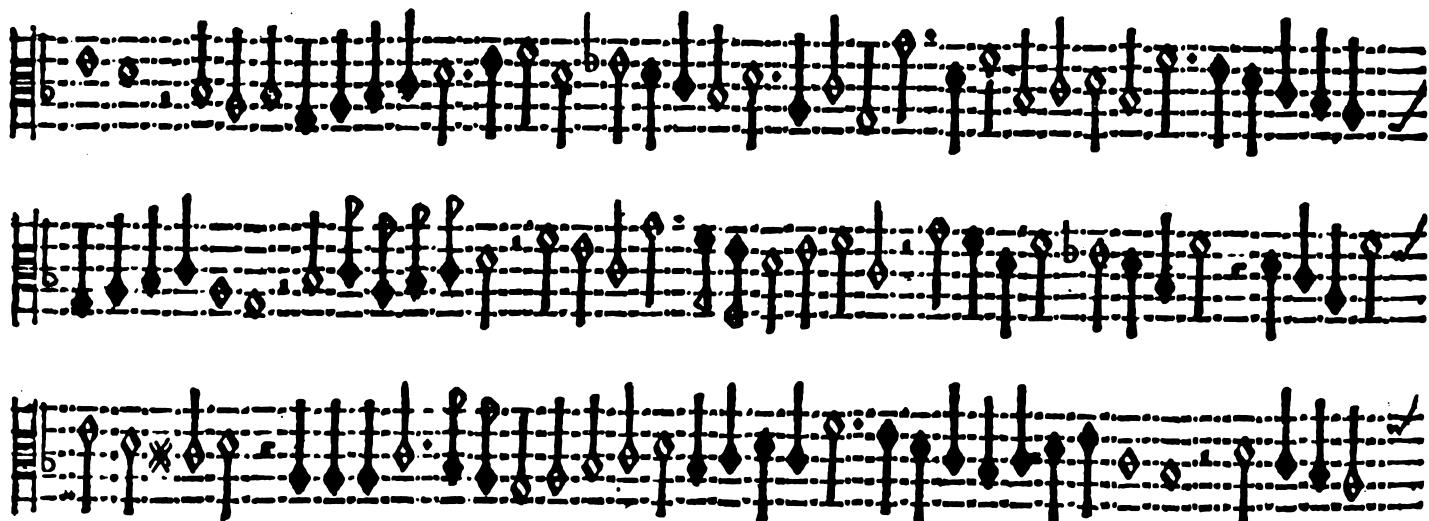
Fantasia Terza immobile

T E N O R.

Orlando Lassusio.



Fantasia 15.



TENOR.

23





T E N O R.

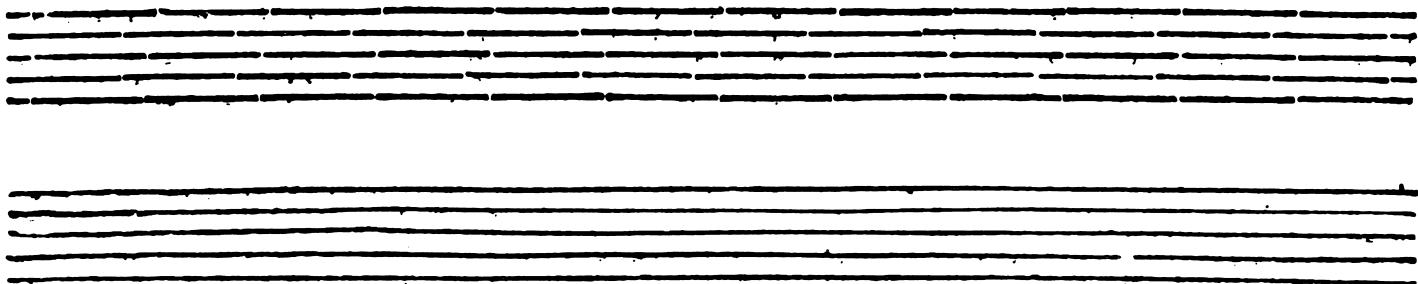
Gio. Maria Tasso.

Antasia 16.

The musical score consists of five staves of music for Tenor. Each staff begins with a vertical bar line and a clef symbol. The music is written in common time. The notes are represented by vertical stems with diamond-shaped note heads, indicating pitch and duration. The first staff starts with a note on the fourth line. The second staff starts with a note on the fifth line. The third staff starts with a note on the fourth line. The fourth staff starts with a note on the fifth line. The fifth staff starts with a note on the fourth line. The music is divided into measures by vertical bar lines, and the notes are connected by horizontal beams.

T E N O R.

24



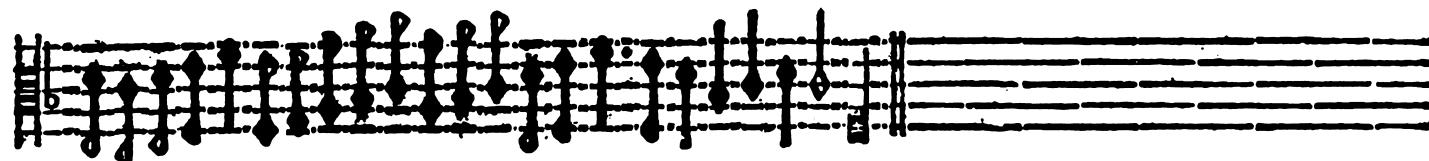
T E N O R.

Simon de Baldis.



TENOR.

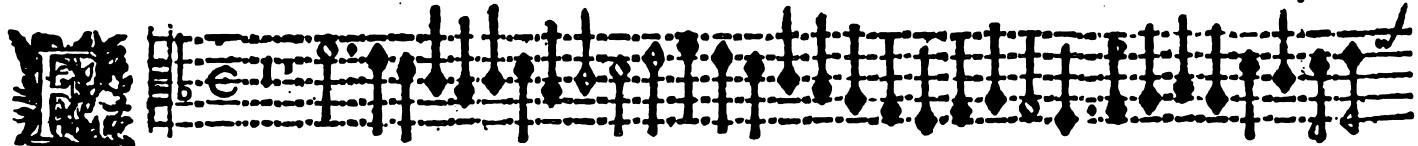
25



C<sub>5</sub>

T E N O R.

Giovanni de Antiquis.

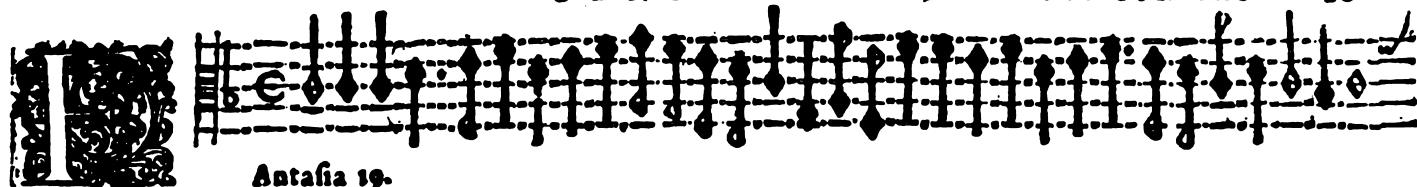


Antafia 18.

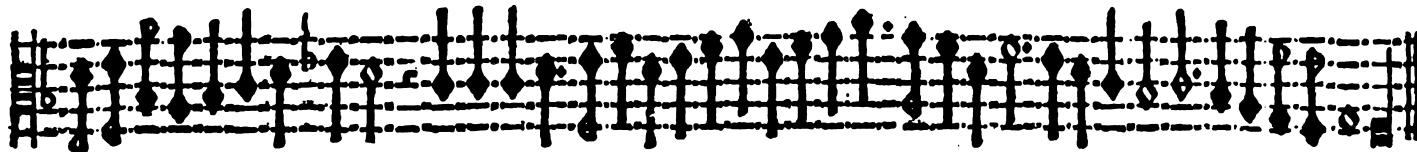
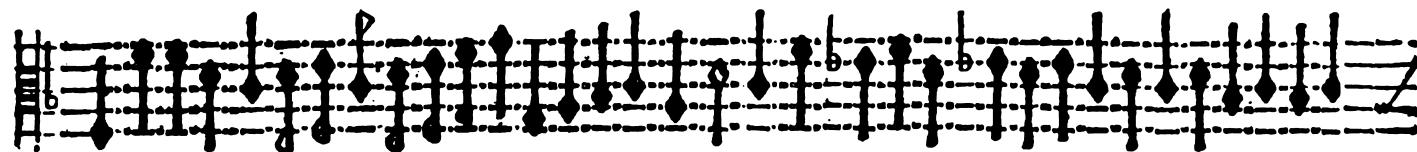
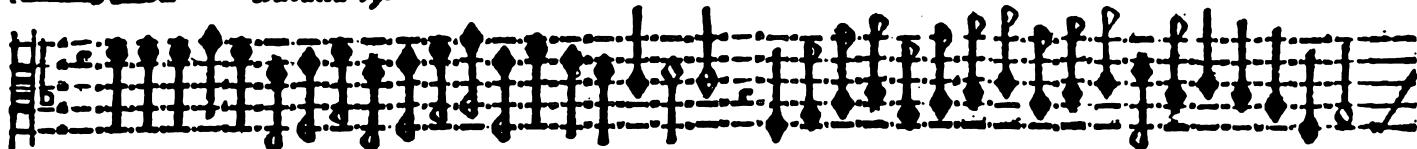


T E N O R.

Dominico della Mansaro. 26



Antasia 19.



Gg 2

T E N O R.

Pomponio Nenna.

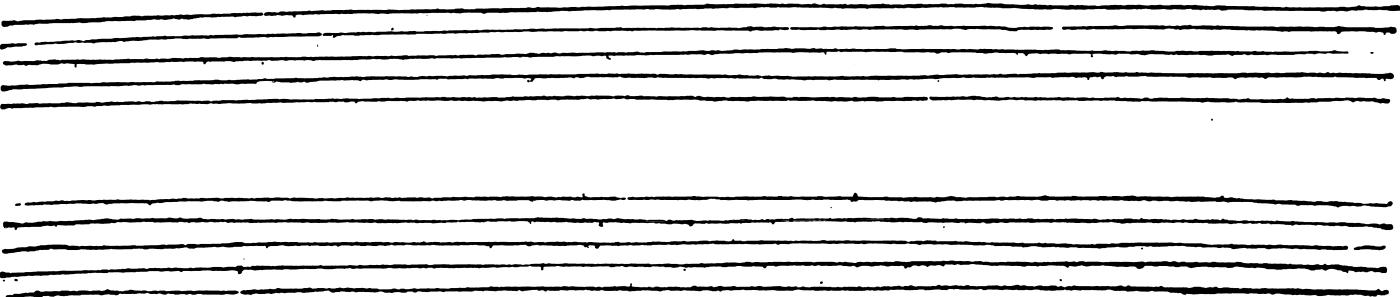


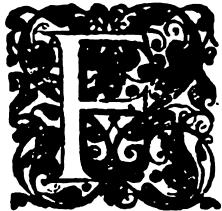
Antasia 20.

A musical score for the Tenor part, consisting of five staves of music. The music is written in a rhythmic notation using vertical stems and dots. The first staff begins with a large initial 'B'. The subsequent staves continue the musical line, with some notes marked with an 'X' or a 'Z' symbol. The notation is dense and continuous across all five staves.

TENOR.

27





T E N O R.

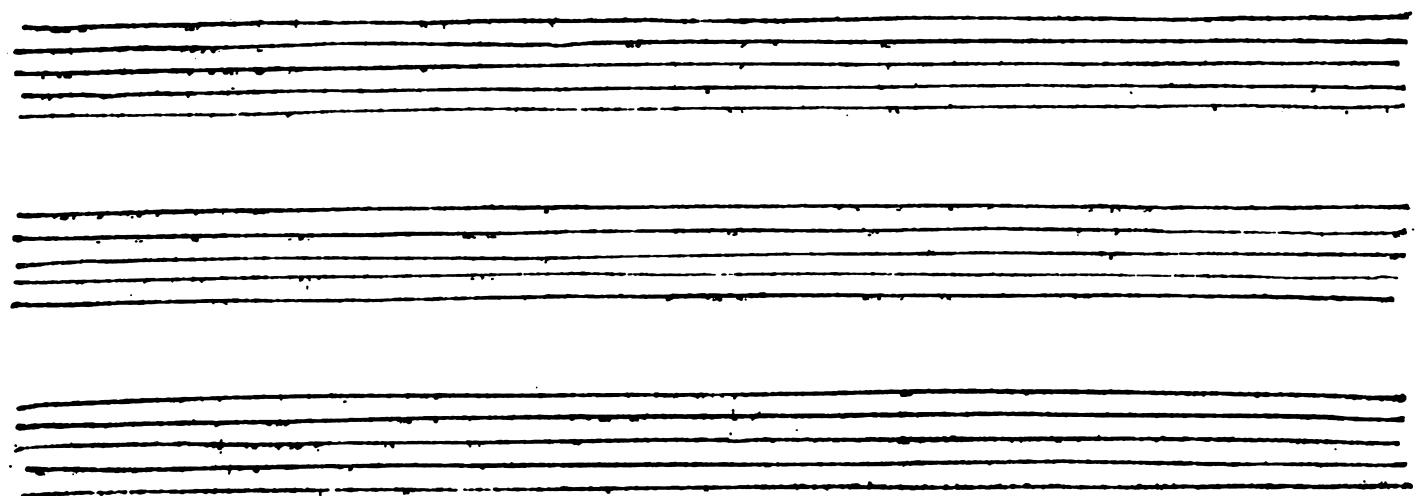
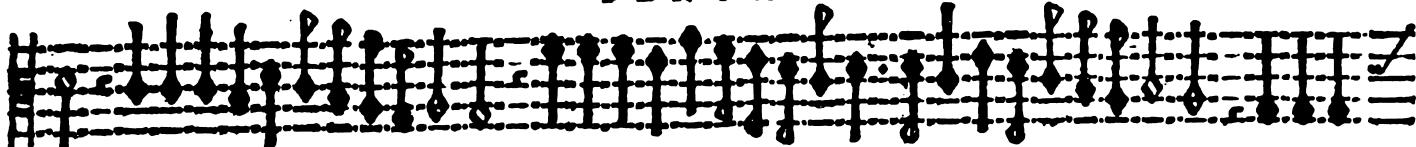
B. Lupachino.

Antafia 21.

The musical score consists of five staves of music for Tenor voice. The notation is unique, using vertical stems with small circles at the top and bottom, and diamond shapes at the junctions, all set against a background of horizontal dotted lines. The first staff begins with a large decorative initial 'T'. The second staff starts with 'Antafia 21.' The third staff ends with a large checkmark. The fourth staff ends with a small checkmark. The fifth staff ends with a checkmark and a diagonal slash.

T E N O R.

28

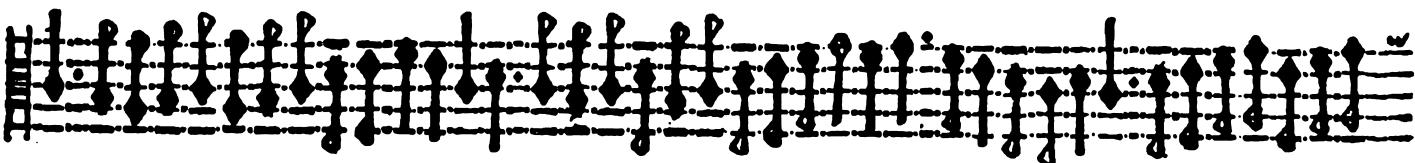
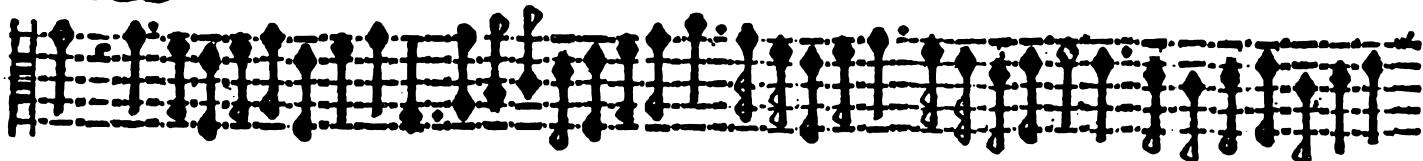


T E N O R.

Stefano Felis.

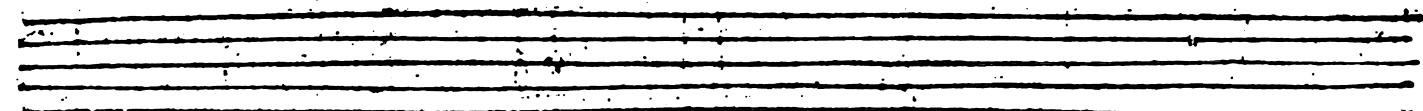
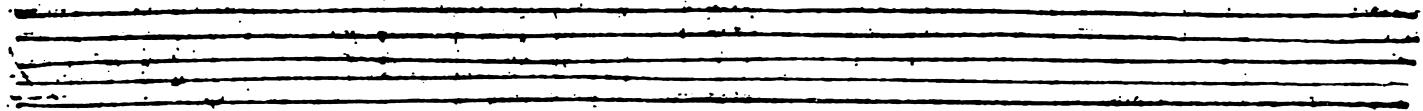
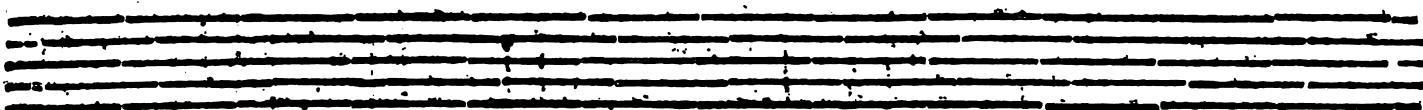
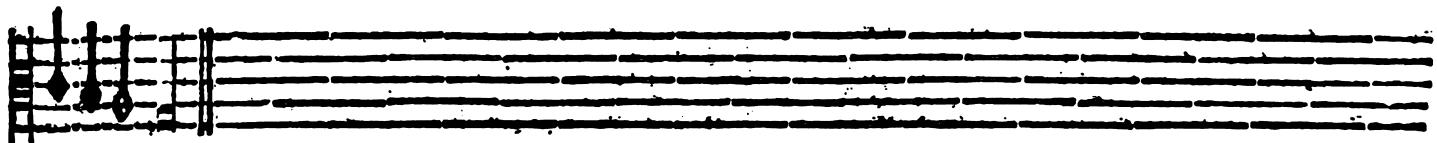
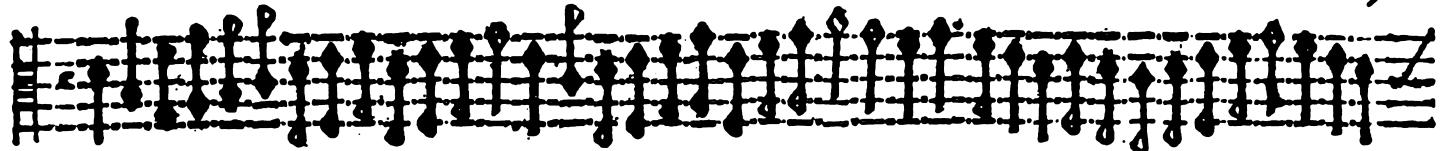


Antasia 22.



TENOR.

29



Hb

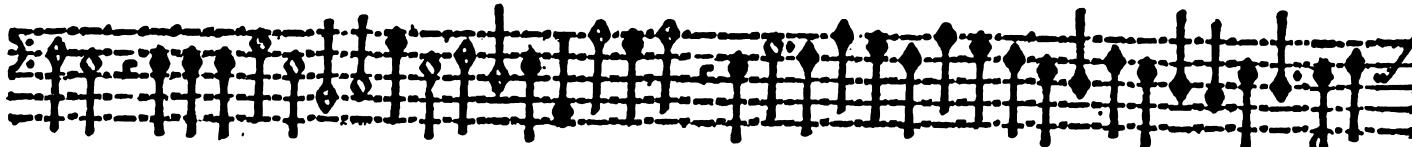
Settimana

BASSVS.

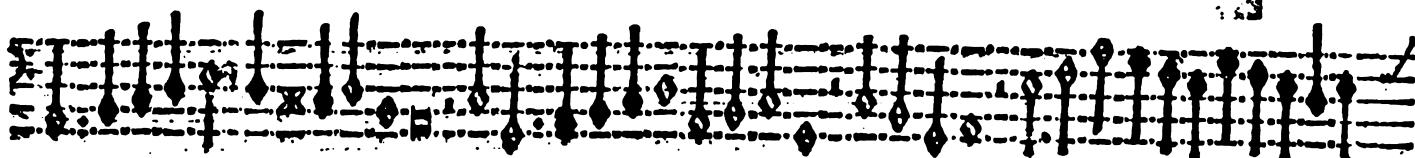
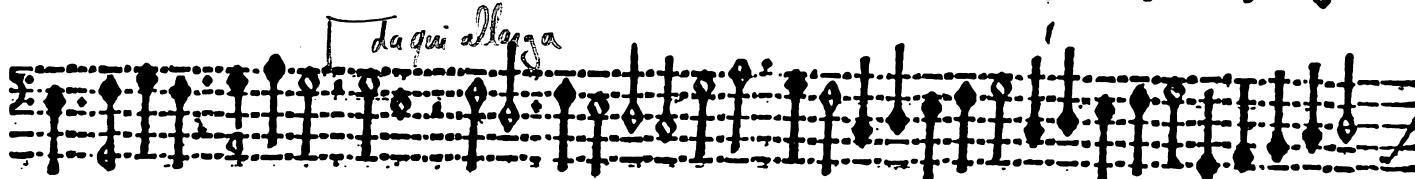
Orlando Lassusio.



Antasia 23.



[da qui alla ga]



BASSVS.

36

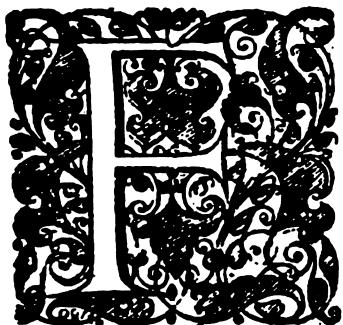


Hb 2

Ottava volta all'organo.

BASSO.

Orlando Lassus.

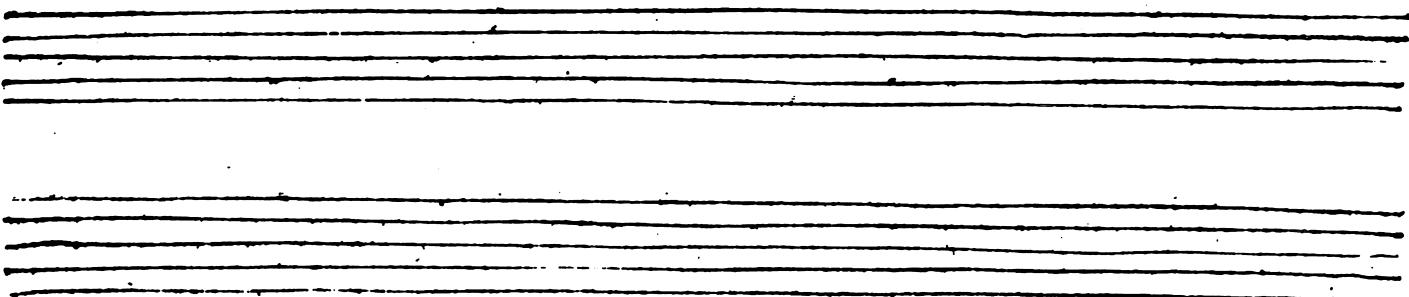
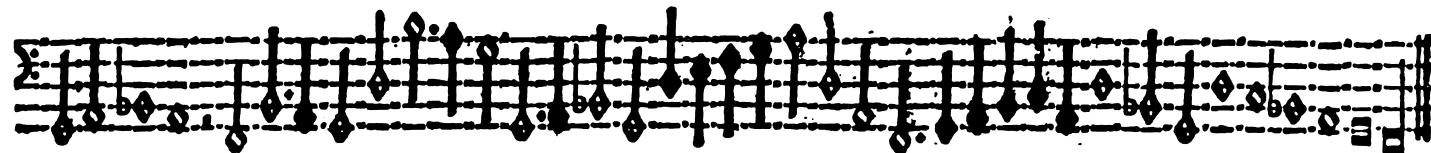
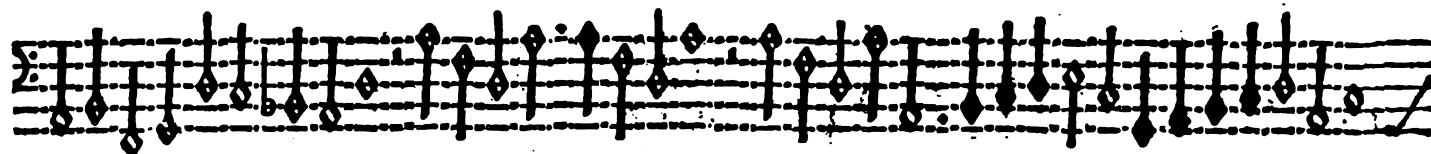
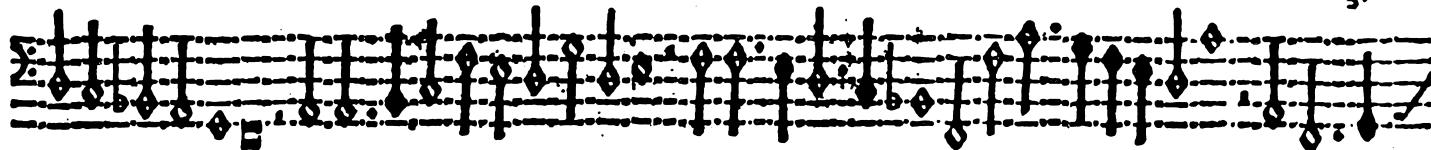


Antasia 24.

The musical score consists of five horizontal staves, each representing a single line of music for the basso continuo. The notation is characterized by black note heads and small diamond-shaped dots placed above or below them, likely indicating specific pitch or rhythmic values. The first staff begins with a bass clef. The music is divided into measures by vertical bar lines. The overall style is consistent with early printed music notation.

BASSVS.

31



Noma (ugach)

BASS V. 8.

Orlando Lassus.

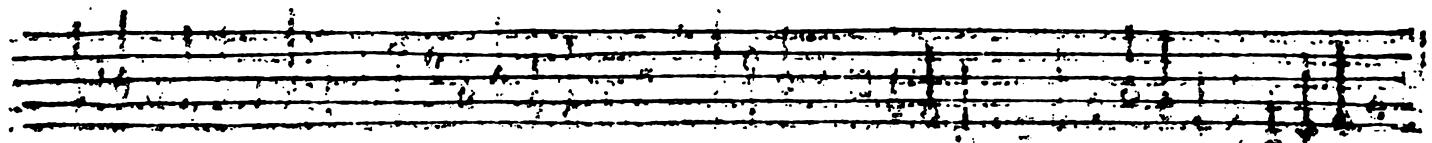
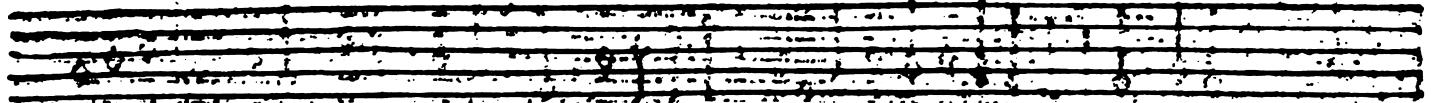
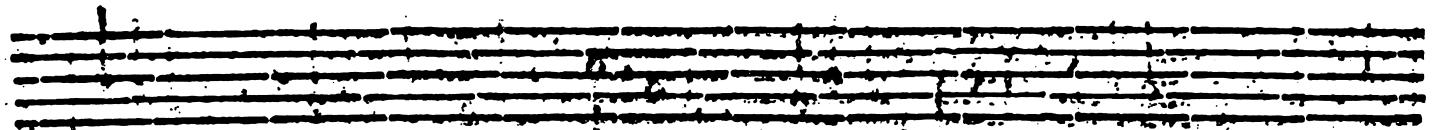
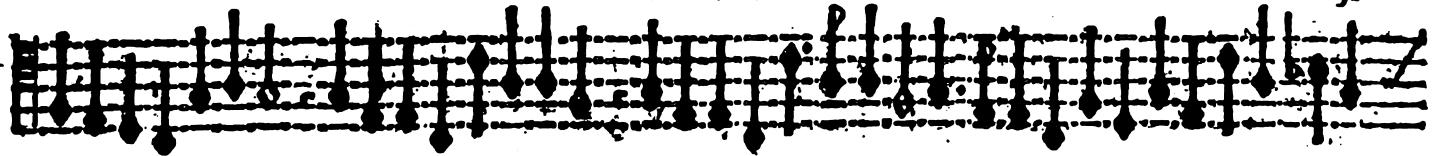


Antafia 25.

The musical score consists of five horizontal staves, each representing a different instrument or voice part of a basso continuo ensemble. The notation is based on a system of dots and dashes, characteristic of early printed music. The first staff begins with a large decorative initial 'B'. The second staff is labeled 'Antafia 25.' The third staff contains a single note with a vertical stem and a small circle at its base. The fourth staff features a series of notes with vertical stems and small circles. The fifth staff concludes with a single note followed by a vertical bar line and a small number '3' below it.

BASSVS.

33



decima

BASSVS.

*de qui a Margr.*

Orlando Lassus.

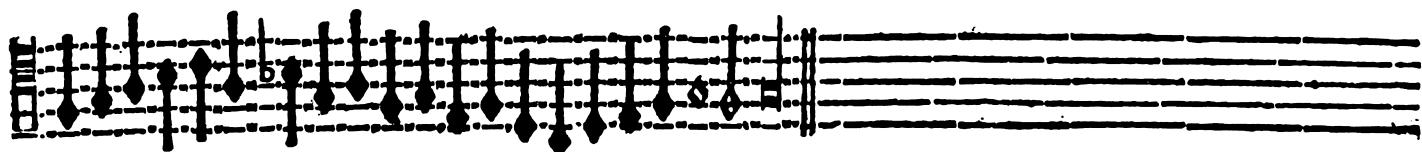
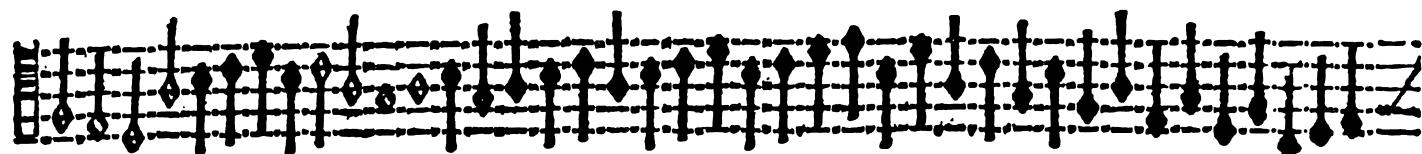
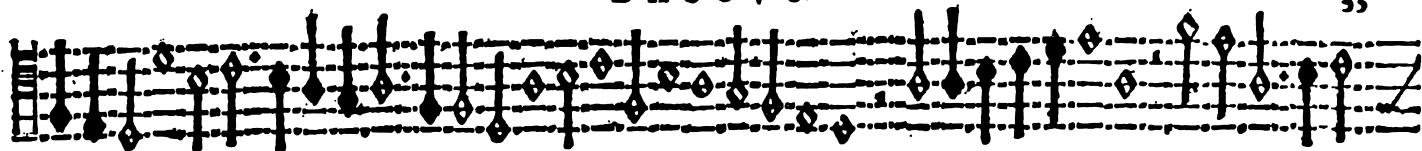


Antafia 26.

The musical score consists of five horizontal staves, each representing a different instrument or voice part of a basso continuo ensemble. The notation uses a unique system of black dots and dashes on a five-line staff. The first staff begins with a large decorative initial 'B'. The subsequent staves are separated by short vertical bar lines. The music is divided into measures by vertical bar lines, and the notes are connected by horizontal stems. The overall style is characteristic of early printed music notation.

BASSVS.

33



ii

*Indicetima*

BASSVS.

Orlando Lassus.

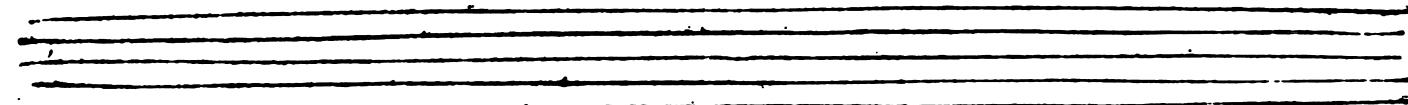
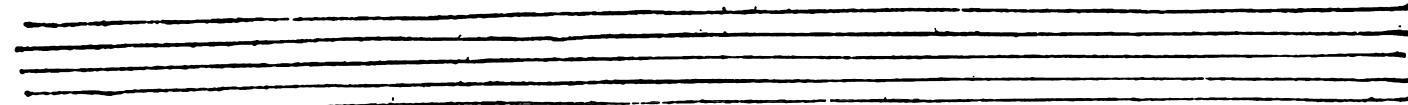
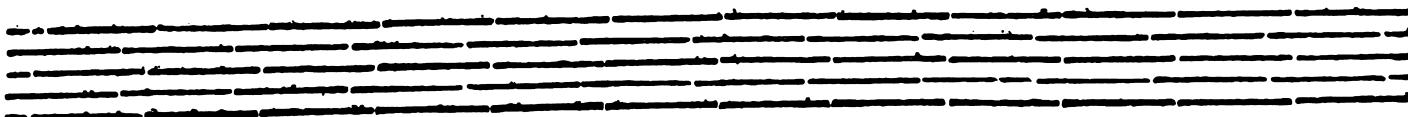
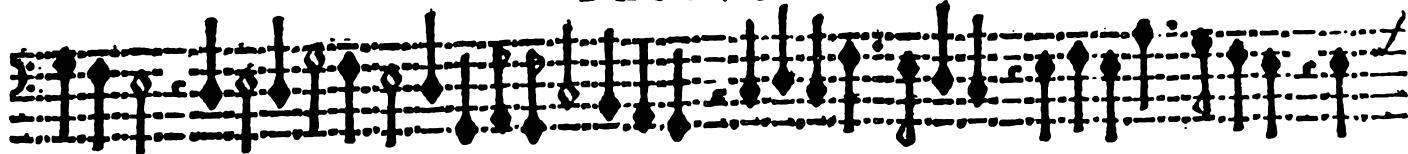


Antafia 27.

A musical score consisting of five staves of basso continuo music. Each staff uses a bass clef and a common time signature. The music is written in a style characteristic of early printed music, using vertical stems and small dots or dashes to indicate pitch and rhythm. The first staff begins with a large initial 'B' decorated with a floral pattern.

BASSVS.

34



II 3

dodicesima (cambridge)

B A S S V S.

Orlando Lassus.

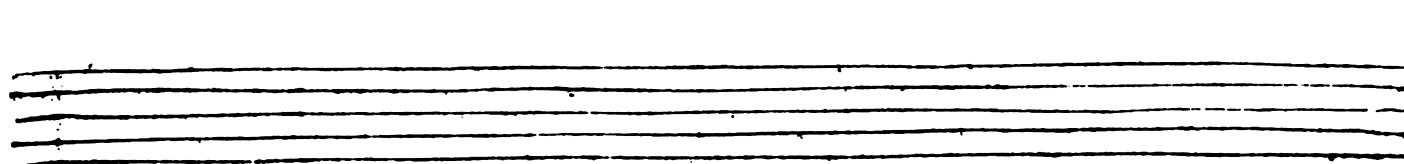
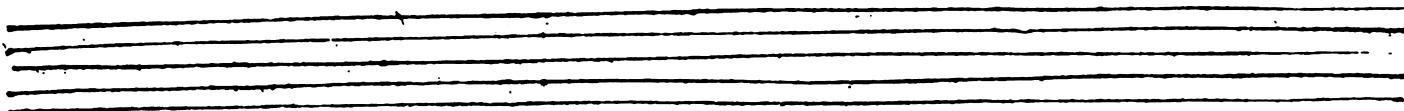
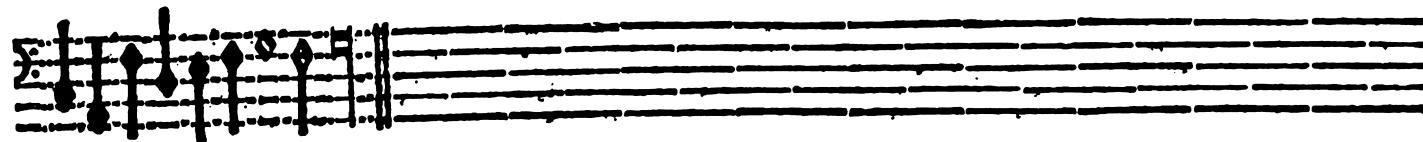
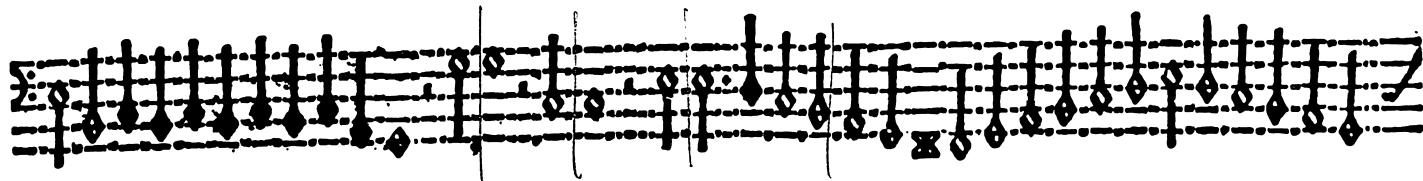
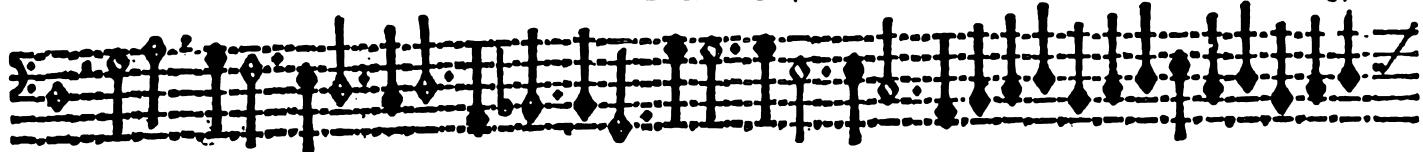


Antasia 28.

Allegro

BASSVS.

35





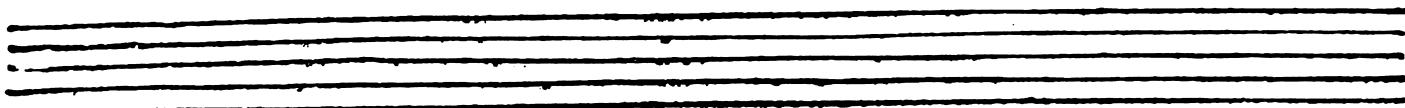
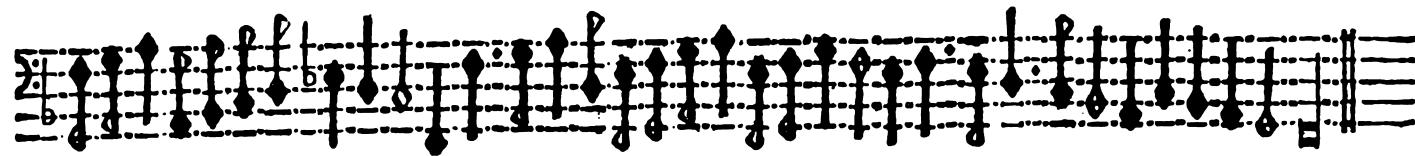
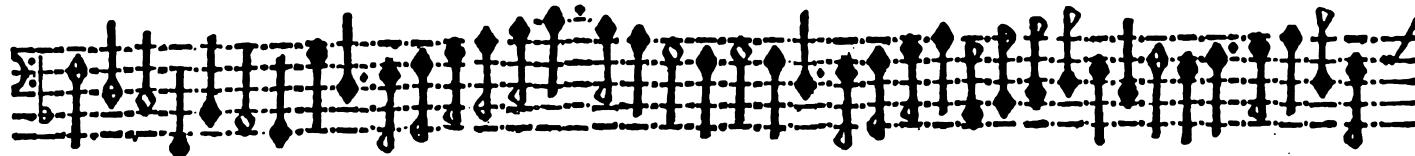
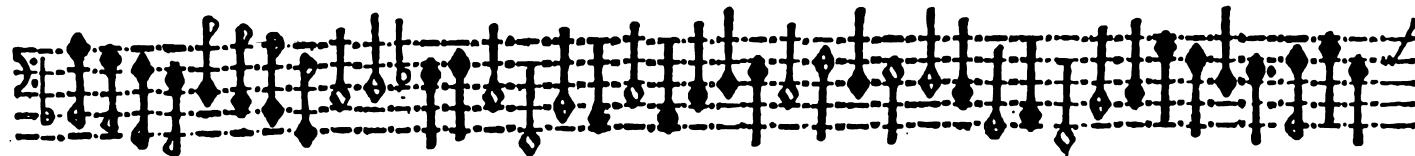
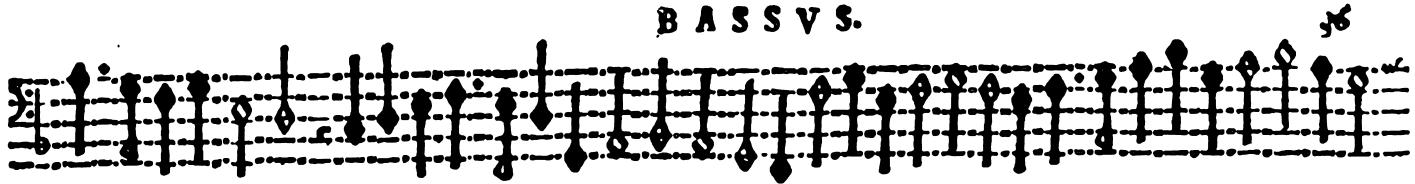
BASSVS.

B Lupachino.

Antasia 29.

The image displays five staves of musical notation for bassoon (Bassus). Each staff begins with a large, ornate initial 'B'. The notation consists of vertical stems with small dots or dashes indicating pitch and direction. The staves are separated by horizontal lines, and the music is divided into measures by vertical bar lines. The overall style is that of a historical musical score.

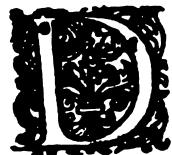
BASSVS.



Prima parte.

A L T O.

André Peuernage.



Eux que le trait d'Amour touche bié vi-

vement

N'ot rien qu'u seul penser, qu'u desir, qu'u- ne fla-

me, Ce n'est dedas deux corps qu'u esprit & vne a-

me,

Et leur souverain bien gît en eux seulement, Et leur souverain bié gît en eux seulement, Et: :

gît en eux seulement gît en eux seu-

lement.

## Seconde partie.

A L T O.

37

Lz ont en mesme tēps :  
égal  
cōtentement, égal

contentemēt, Mesme ennuy :  
Mesme ennuy :  
d'u seul coup :  
leurs poitr-

nes enta-  
mē: Bref leur vi-  
e & leur mort pēd d'vne seule

trame :  
Et cōm'vn simple corps :  
ils n'ōt qu'u mouuemēt :

\*  
ils n'ōt qu'u mouuemēt :  
ils n'ōt qu'u mouuemēt. Kk

## Tierce partie.

## A L T O.

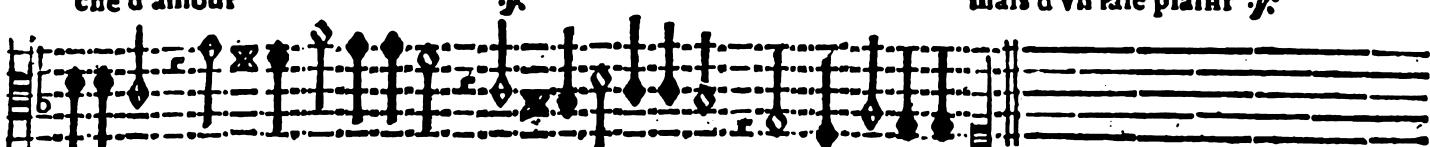
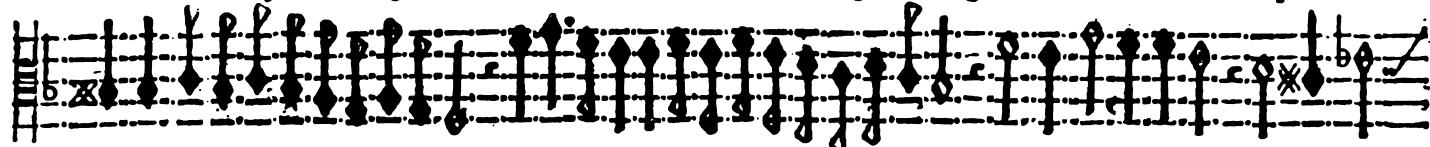
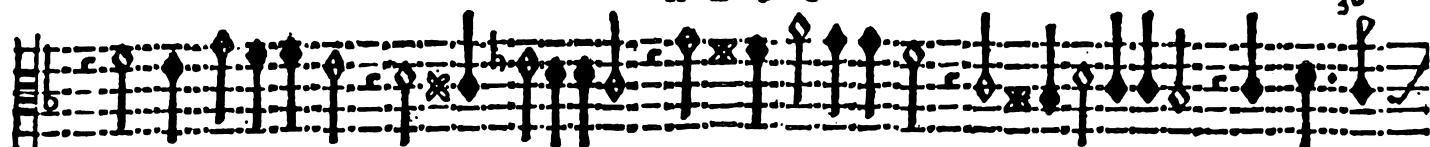


'Est amour qui si ra-  
 se en la terre se treu-  
 ue,  
 Ne fait qu'u de noz cœurs les effets :||. :||. en fōt preu-  
 ue: Nous n'aqd̄s qu'u vouloir, qu'u ardeur,  
 qu'u desir, Que nous peud  
 honorer d'assez digne louange! L'esprit qui se deuise & qui se plaist  
 au chan- ge, N'est point touché d'amour :||.

The musical score consists of four staves of music for Alto (A L T O) in common time. The notes are represented by vertical stems with small dots or dashes indicating pitch and duration. The lyrics are written below the staves, corresponding to the musical phrases. The first staff begins with a large 'C' decorated with a floral pattern. The second staff starts with 'Ne fait qu'u'. The third staff starts with 'ue: Nous n'aqd̄s'. The fourth staff starts with 'honorer d'assez digne'.

A L T O.

38



## A L T O.

Cornelio Verdonch.

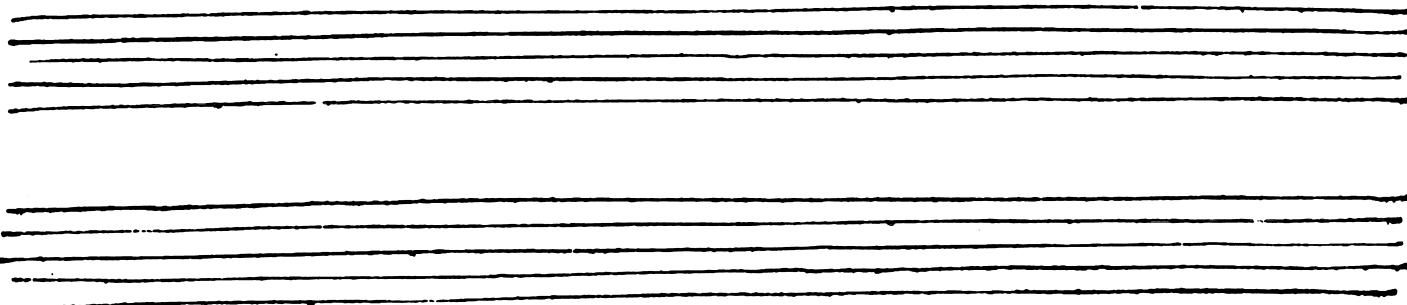
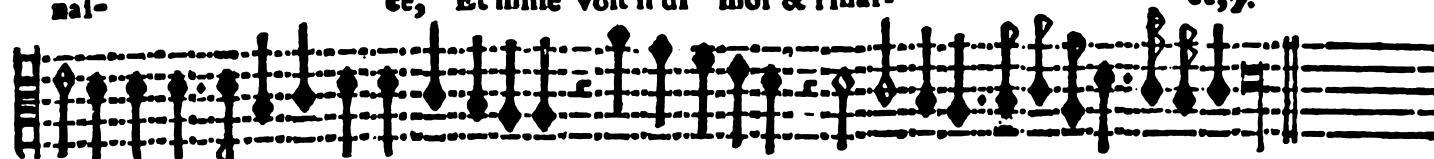
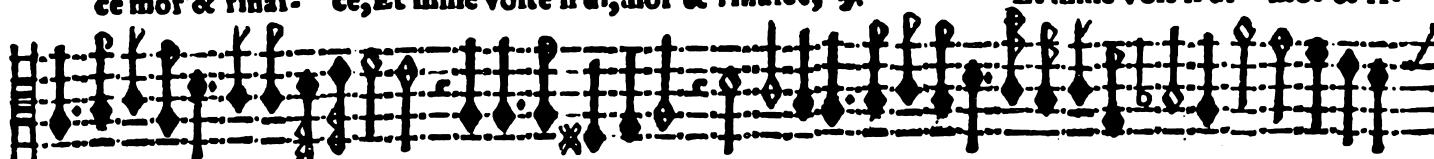
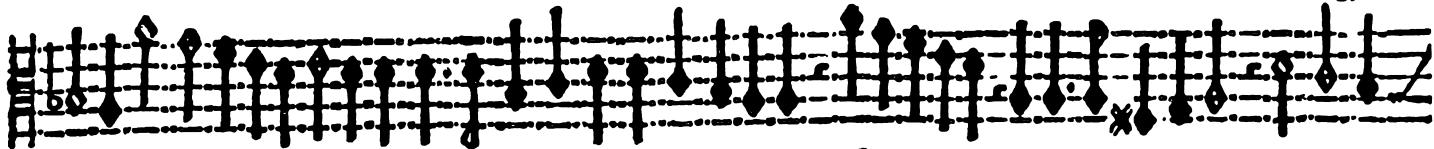


Vngi da voi mia vi. ta mia vi. ta,  
 E l'anima E l'anima smari.  
 ta Priua d'ogni conten.  
 to Priua d'ogni conten. to In duro affanno esten. to In du.  
 ro affanno esten. to Et di duol si nutr' & pas. ce, Et mille volte il di  
 more & rinas. ce Et mille volte il di more & rinas.

The musical score consists of six staves of music for Alto voice. The notation is in a unique system using vertical stems and dots to represent pitch and rhythm. The vocal line follows a repeating pattern of three measures, each containing a melodic fragment and lyrics. The lyrics are written below the notes in a cursive script. The first staff begins with a large decorative initial 'B'. The music is divided into sections by short rests and measure lines.

## A L T O.

39



## BASSO.

André Peuernage.



A vi. ta fug.

ge &amp; ho s'arest'vn ho.



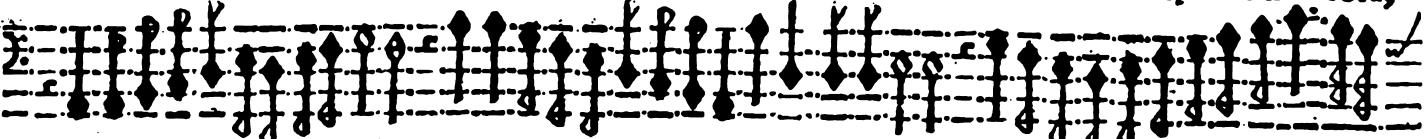
ra Et la morte vié diet'r'a grā gioma-

te, Et le cose present'e le passate



Mi dāno guer-

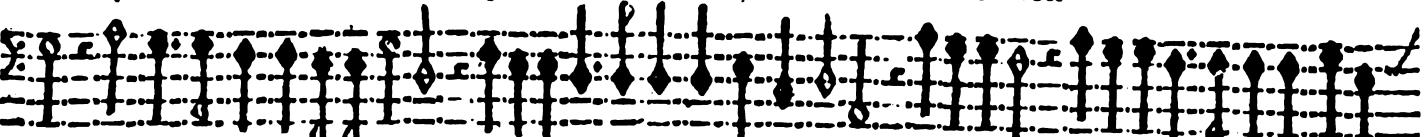
ra, &amp; le futur' anchora E'l timébrat et l'aspettar m'accora,



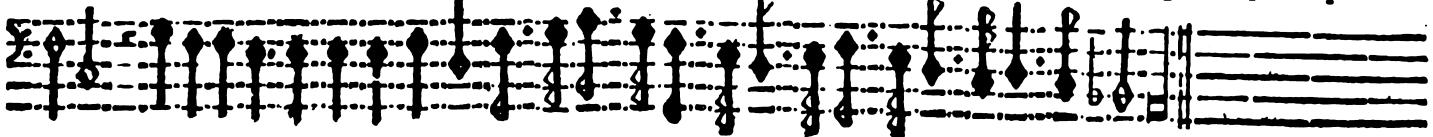
Hor quin-

ci, hor quindi

si ch'é veritate Se non



ch'io ho di me stesso pierate, I sarei già di questi pésier fora Isarei già I sarei già di questi pésier

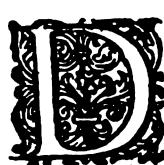


fora, I sarei già di questi pésier so

## A L T O.

Cornelio Verdonch:

40



Issi a l'amata mia lucida stella lucida stel-  
 la Che piu d'ogn'altra lu.  
 ce, Et al mio cor addu- ce // Fiam. me stra- li & cate. ne Et  
 al mio cor adduce adduce Fiam- me stra- li & cate. ne Ch'ogn'hor mi  
 dano pe- ne // Ch'ogn'hor // mi dano pene Deh moriro // cor mi-  
 o, si si morirai moriro // moriro cor mio si mor- ai, ma non per mio de- sio.

 The musical score consists of five staves of music for the Alto voice. The notation is in a cursive Gothic script. The first staff begins with a large decorative initial 'D'. The vocal line is supported by a basso continuo line at the bottom, indicated by a bass clef and a 'C' symbol. The music is set in common time, with various note values including eighth and sixteenth notes, and rests. The lyrics are written below the notes, corresponding to the vocal line.