

BICINIA,  
SIVE CANTIONES  
SVAVISSIMÆ DVARVM VOCVM, TAM  
DIVINÆ MVSICES TYRONIBVS, QVAM EIVSDEM  
Artis peritioribus magno vsui futuræ, nec non & quibuscum instrumentis  
accommode: ex præclaris huius ætatis Authoribus collectæ.

SUPERIVS.



ANTVERPIÆ  
Apud Petrum Phalesium ad insigne Davidis Regis. M. DCIX.

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**Orlando Lassusio.**

O Maria  
Per illud ave

Incerti:  
Isquino de Pré.

3

**CHANSONS.**

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

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**F I N I S.**

## S V P E R I V S.

Orlando Lassusio. 2



Eatus vir qui in fax pien- tia mo- ra- bi-  
tur, Et qui in iustic ei me-  
ditabitur, & in sensu co- gita- bis circunspe&ctionem De-  
i, circunspe&ctionem De- i:

A 2

## S V P E R I V S.

Orlando Lassus.



Eatus Beatus homo qui inuenit, qui

icue nit sapientiam, &amp; qui afficit pra denti.

am, melior melior est acquisitione. ius negotiar tione argen ti

&amp; au-

ri primi &amp;

pu-

ris.

fimi.

SUPERIUS.



Mari- a mater pi- a, Mediatrix ho- minum,  
Funde preces nun- quā ces- ses, Funde preces nun-  
quam cel- ses, pro nobis ad Dominum, ad Do- mianm, pro nobis ad Domi-  
num, ad Do- minum.

3

SUPERIVS.

Iosquin de Psl.



Et illud sue prolatum, & tuum responsum gra-

tum, est ex te

verbum incarna-

tum, quo saluantur om.

nia, ☩

quo

saluan-

tar

om-

nia.

## S V P E R I V S.

Orlando Lassusio. 4



Culus non vi-      dic, nec      au-      ris audi-  
uir, nec in cor hominis ascen-  
dir, quæ pra-      pa-      rauit Deus his qui di-      ligunt      il-      lum,      qui  
di-      ligunt      il-      lum.

## S V P E R I V S.

Orlando Lassus.



E  
 Vltus corsu- um tra- det ad vigilan-  
 dum di- lu- culo ad Do-  
 minum, ad Do- minum qui fecit illum in conspe- tu  
 al. tif. sumi depreca- bitur, depreca-  
 bitur, depreca- bitur.

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line redigamus staves. The first staff begins with a soprano C-clef and a common time signature. The second staff begins with a soprano F-clef. The third staff begins with a soprano C-clef. The fourth staff begins with a soprano F-clef. The music is divided into measures by vertical bar lines. Below each staff, the Latin text of the chant is written in a cursive Gothic script. The first measure contains the words 'Vltus corsu- um tra- det ad vigilan-'. The second measure contains 'dum di- lu- culo ad Do-'. The third measure contains 'minum, ad Do- minum qui fecit illum in conspe- tu'. The fourth measure contains 'al. tif. sumi depreca- bitur, depreca-'. The fifth measure contains 'bitur, depreca- bitur.'.

## SYPERIVS.

Orlando Lassus. 5



Expectatio iusto-  
rum laeti-

tia, spes au-  
tem impio-

rump-  
si-  
bit, fortitudo simo  
mini & pa-  
vor his qui operan-  
tur qui operantur ma-

plicis vias De-

Iun.

B

## S V P E R I V S.

Orlando Lassus.



Vi sequitur me : qui sequitur me, non ambulat  
 non ambulat in te. nebris, sed habe.  
 bis sed habe. bit lu. men vi.  
 se, dicit Do. minus di. cir, Do.  
 minus.

The musical score consists of four staves of Gregorian chant notation. The notation uses black note heads on five-line staves, with vertical stems extending either upwards or downwards. The first three staves begin with a large, ornate initial 'S'. The fourth staff begins with a smaller 'S'. The music is in common time, indicated by a 'C' at the start of each staff. The lyrics are written below the notes, corresponding to the musical phrases. The text is in Latin, with some words in capital letters.

## T E N O R.

Orlando Lassus6

V. Ati tulerunt spolia impiorum impiorum, & car.  
satis. ruh Domine nomen san. Qum tu- um, &  
victorem ma- dum eum laudare. runt pa- ricer Domine De- us  
Deo. us doftor.

## T E N O R.

Orlando Lassus.



An̄ti mei San. . . . .  
 qui in isto se- culo certa-  
 men ha- bui. stis, mercedem labo- ruin vi stro- sum ego red-  
 dam vo- bis, ego reddam vo- bis, ego  
 reddam vo- bis.

The musical score consists of five staves of music for Tenor. The notation uses a soprano C-clef, common time, and a key signature of one flat. The vocal line is accompanied by a piano-like instrument, indicated by a treble clef and a bass clef above the staff, with various note heads and stems. The lyrics are written below the notes, corresponding to the vocal line.

## T E N O R.

Orlando Lassusio. 7



Vi vult venire post me venire post me :  
 abnegat semet ipsum, & tollat cru- cem  
 suam, & tollat cru- cem su- am & sequatur me & sequatur  
 & sequatur & sequatur & sequatur me dicit Do- minus,  
 dicit Do- minus.

The musical score consists of four staves of music for Tenor. The notation uses a soprano C-clef, common time, and a key signature of one flat. The music is written in a style characteristic of early printed music, using black note heads and vertical stems. The lyrics are placed below the notes, corresponding to the vocal parts.



## TENOR.

Orlando Lassus:

Brue bone & fide.  
lis, quia  
pau. ca fuisti fide. lis, fuisti fide. lis, fu.  
prae mul- ta te confitcam, constitvam, intea intea in gaudium Domi.  
ni, in gaudium in gaudium Domini De.  
i tui.

## T E N O R.

Orlando Lassus. 8



Vgebunt iudei  
sicut lilium fulgebunt iudei  
sicut lilium & sicut ro  
te in Ierusalem  
cho flore-bune  
Aure-bune  
te Do  
minum an-te  
Do minum an-te Do  
mingm.

## TENOR.

**Orlando Laffosie.**



Sicut erat  
ter spinas illis addit spe- ciem, sic venustat su-  
am virgo Mariam proge- niem Mariam proge- niem germinauit e-  
nim flo- rem, qui vita- lem dat odo- rem qui vica.  
lem dat odo- rem.

*Quarta*

SUPERIUS.

Orlando Lassus.



Antasia Prima.

The musical score consists of five staves of music. The top staff is labeled "SUPERIUS." and "Orlando Lassus." The second staff is labeled "Antasia Prima." The music is written in common time with a key signature of one sharp. The notation uses various note heads (diamonds, circles, squares) and rests, typical of early printed music notation.

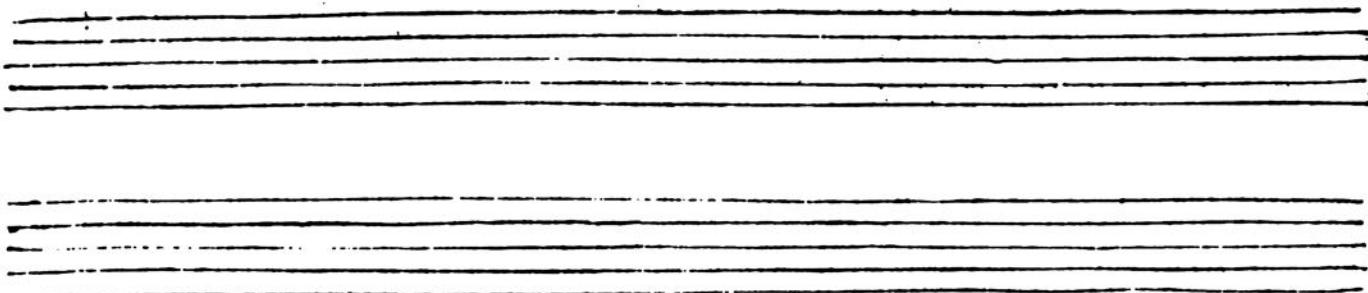
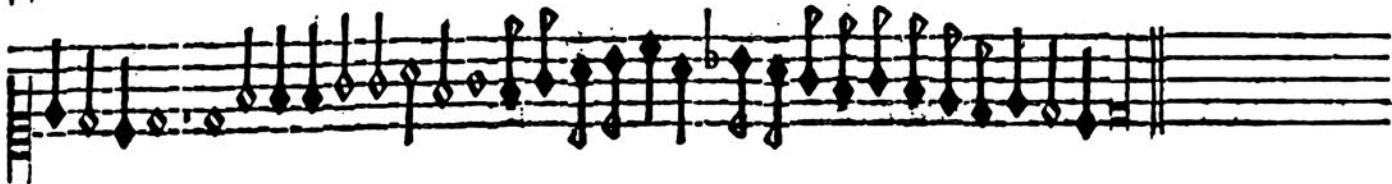
S Y P E R I V S.

Giovanni de Antiquis.

Antafia secunda.

SUPERIVS.

18

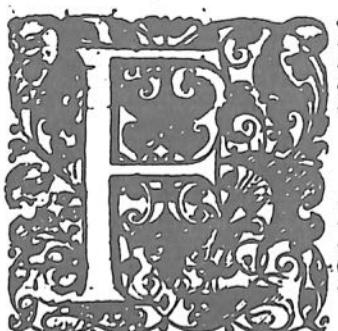


E 2

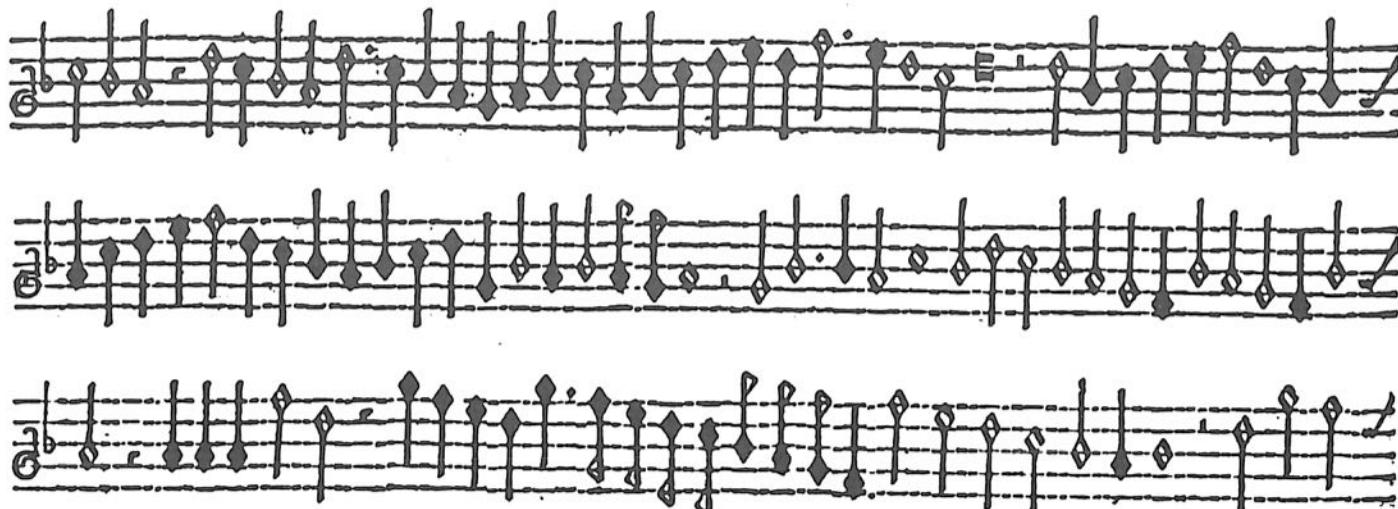
Prima (come sta)

SUPERIVS.

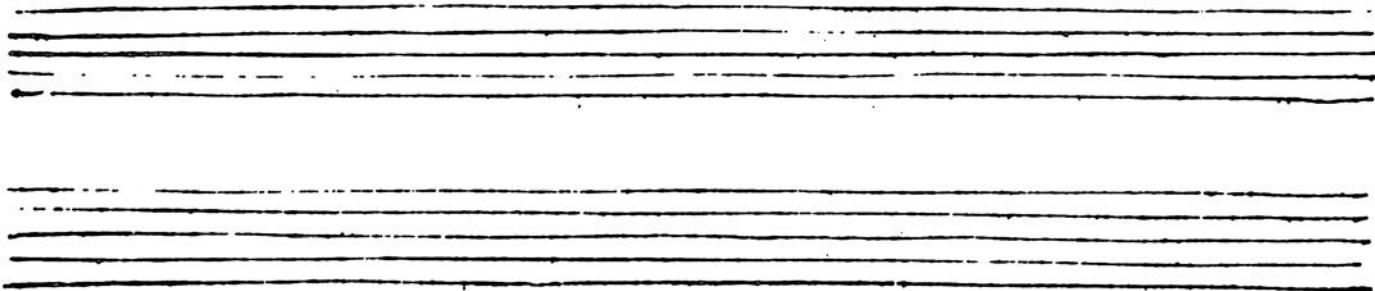
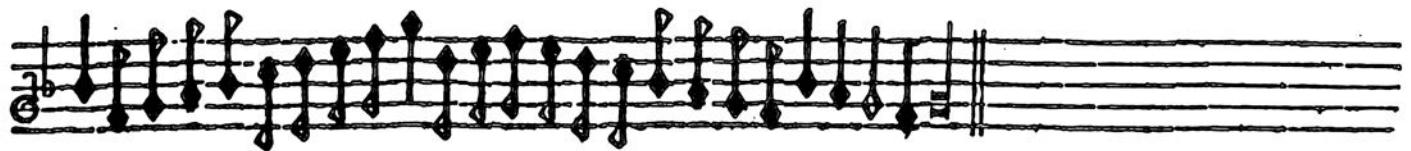
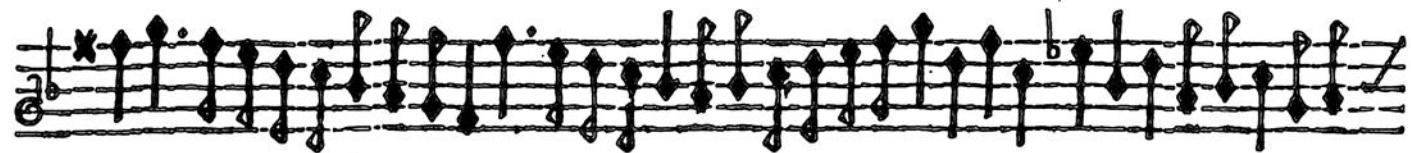
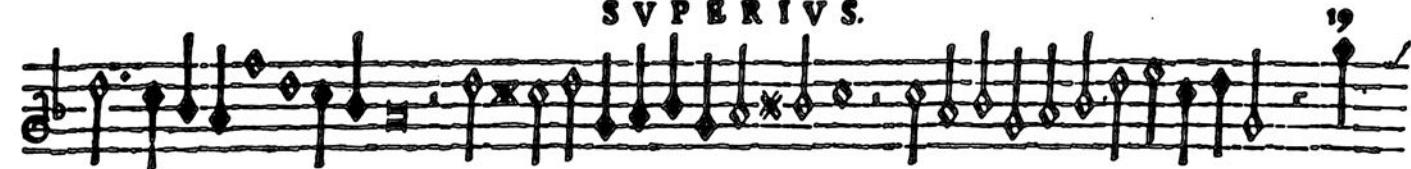
Orlando Lasso.



Antafia II.



SUPERIUS.



SUPERIUS.

B. Lupachino.



Antafia 12.



SUPERIUS.

20



Secunda (comes 3<sup>a</sup>)

↓ antico siccavando SVPERIVS.

Orlando Lassus.

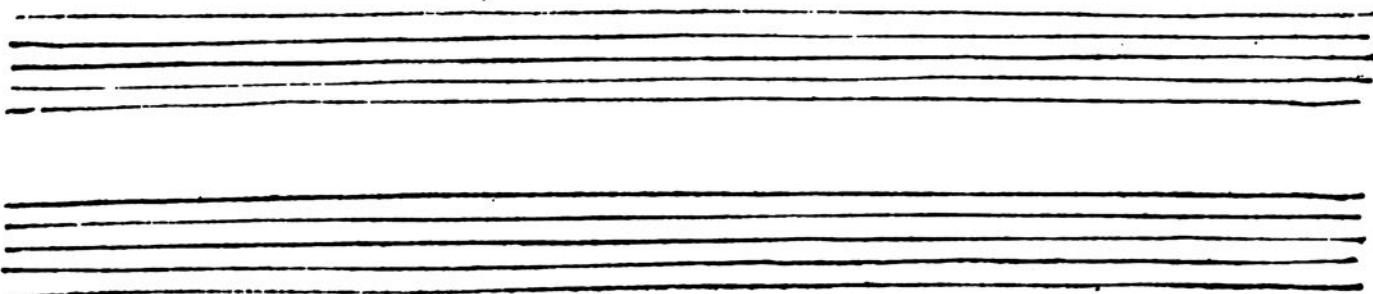
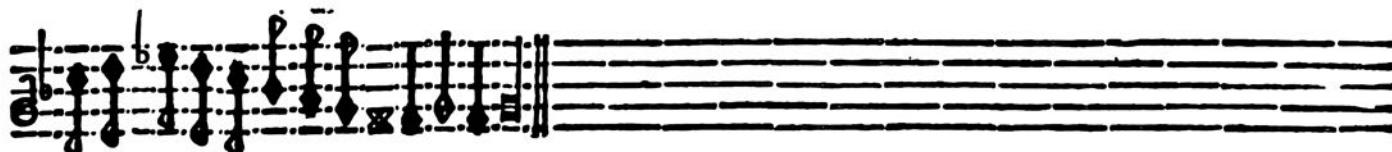


Antafia 13.

The musical score consists of four staves of music. The first staff begins with a large decorative initial 'B'. The notation uses vertical stems with small dots or dashes indicating pitch and rhythm. The music is in common time, indicated by a 'C' at the beginning of the first staff. The vocal line starts with 'SVPERIVS.' followed by a series of eighth-note patterns. The subsequent staves continue this pattern of eighth-note rhythms across all four staves.

SUPERIVS.

21



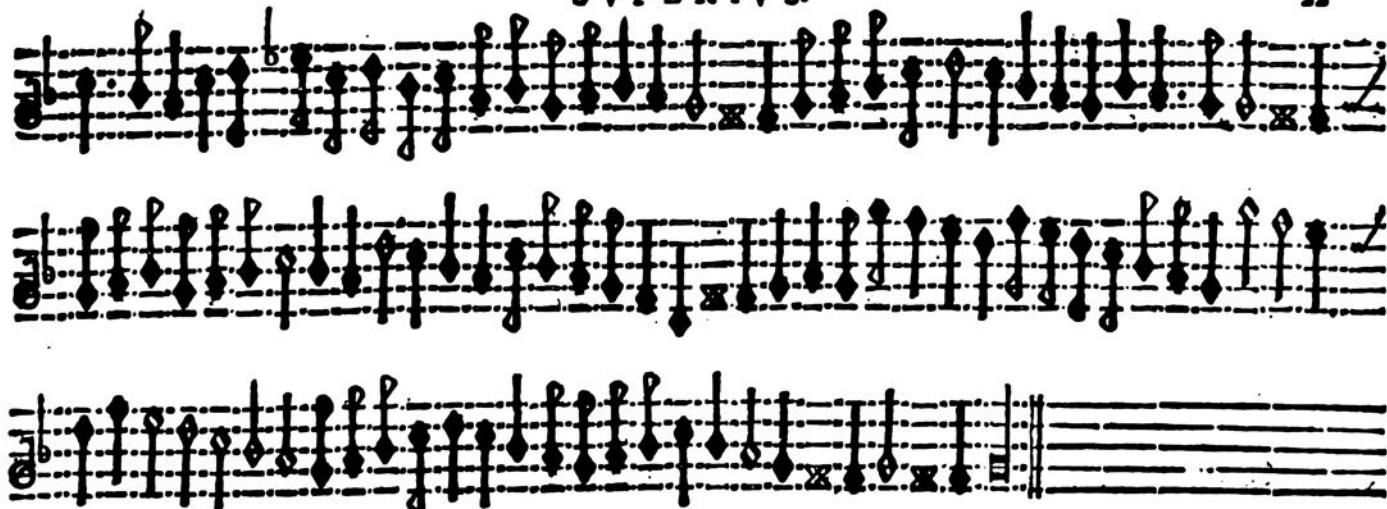
SUPER I V S

Terquincio Papa.



SUPERIUS.

22



F 3

Terza (come sta)

S V P E R I V S.

Orlando Lassufo.

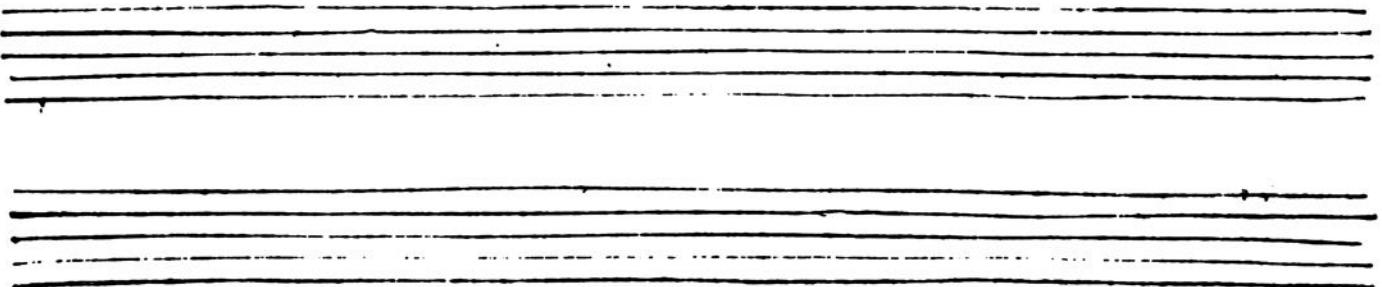
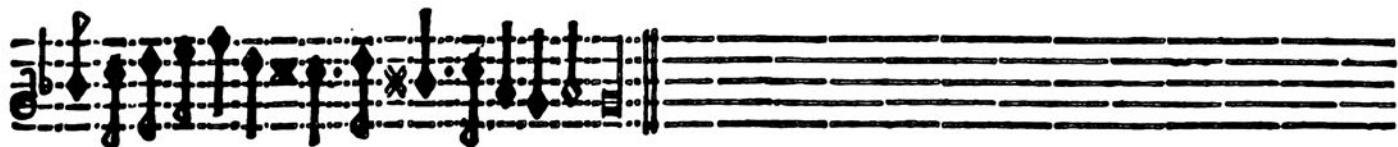
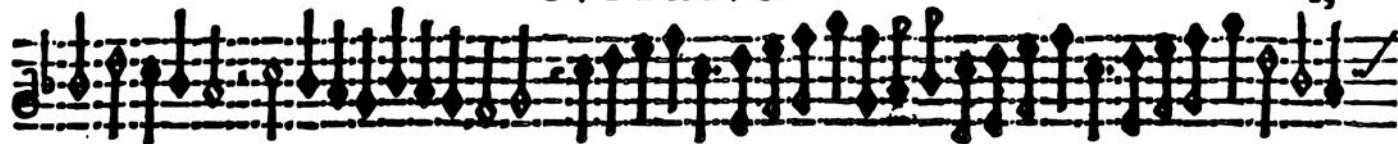


Antafia 15.

Four staves of musical notation in black and white, featuring vertical stems and small dots indicating pitch or rhythm. The notation is typical of early printed music.

SUPERIVS.

23



SUPERIUS.

Gio. Maria Tasso.

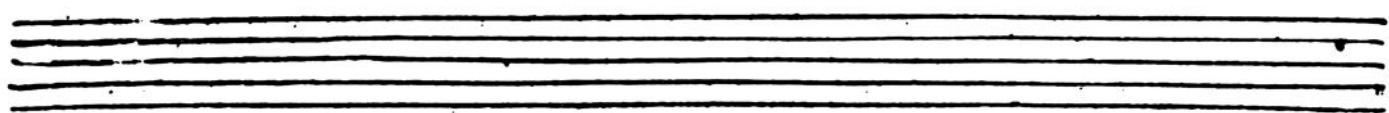
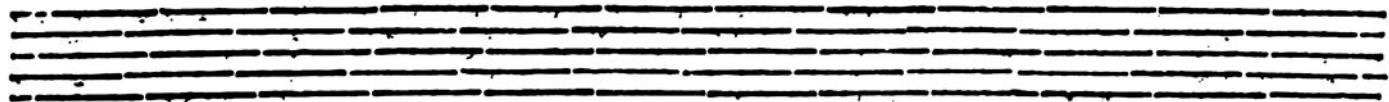
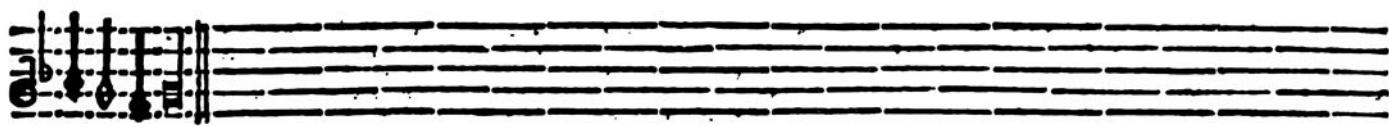
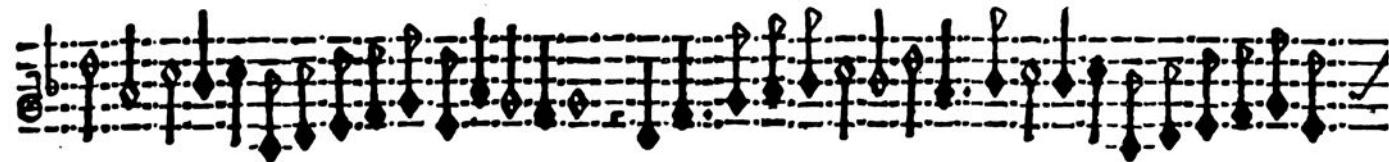


Antafia 16.

The musical score consists of five staves of music. The first staff begins with a large, ornate initial letter 'H'. The subsequent four staves are identical in length and pitch, indicated by a single clef and key signature. The music is written in a rhythmic style using vertical stems and small diamond-shaped heads at the top of each stem. The notation is dense and continuous across all five staves.

SUPERIVS,

24



SUPERIVS:

Simon de Baldis:



Antafia 17.



SUPERIUS.

35



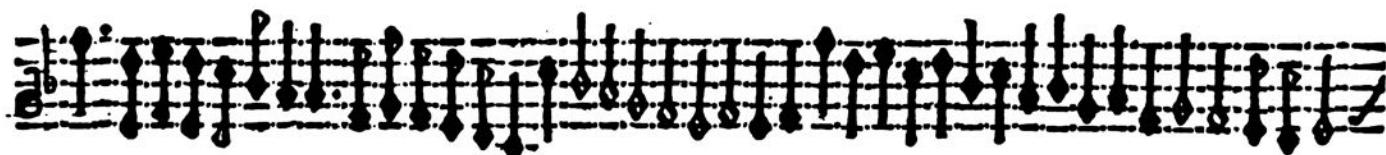
G

S V P P E R I V S.

Giovanni de Antiquis.

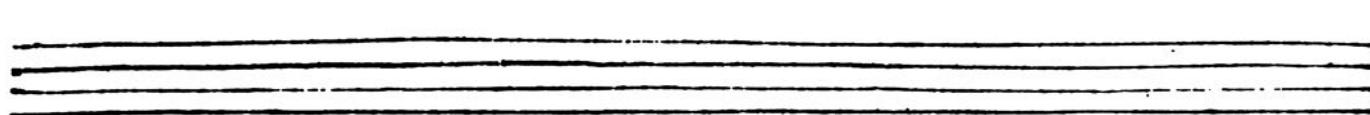
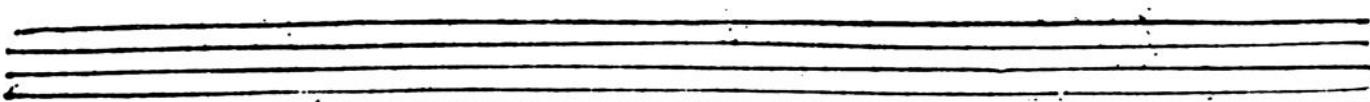
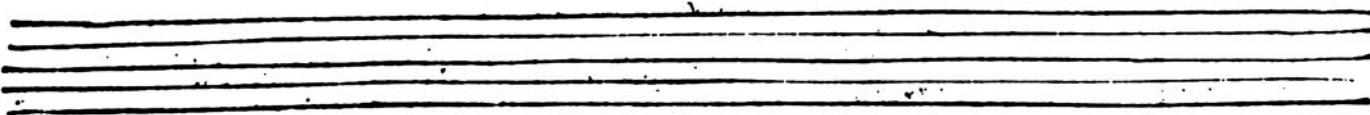
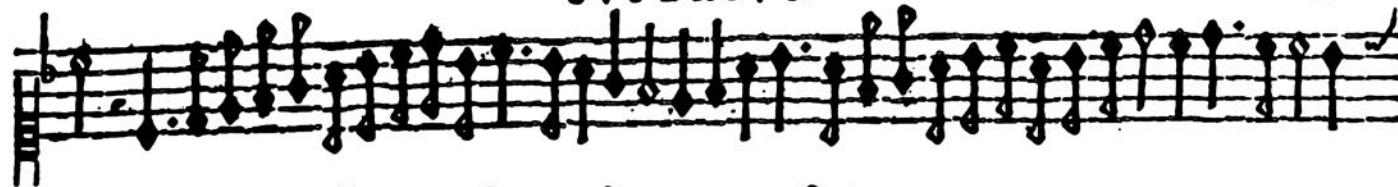


Antafia 18.



SUPERIVE

10



C s

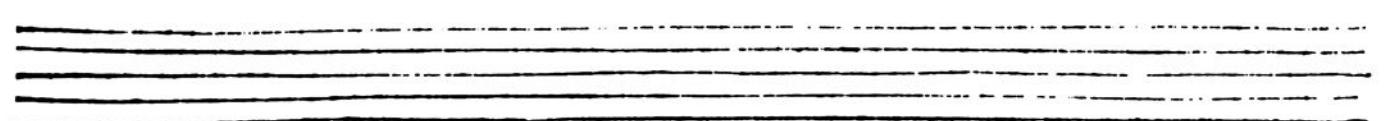
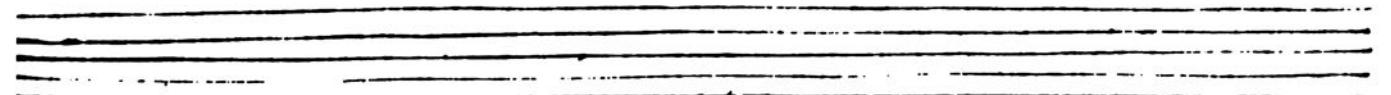
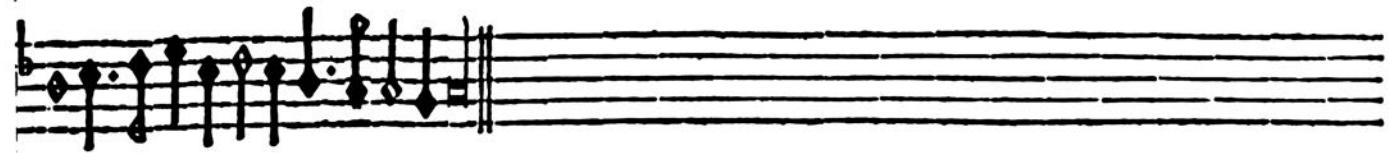
**SUPERIVS.**

**B. Lupachino.**

*Antasia tercia.*

The musical score consists of five staves of music. The first staff begins with a large, ornate initial 'S'. The notation uses vertical stems with small dots or dashes indicating pitch and rhythm. The key signature is C major (one sharp). The time signature varies between common time and 6/8 throughout the piece. The vocal parts are labeled 'SUPERIVS.' and 'B. Lupachino.' at the top right, and 'Antasia tercia.' below the first staff. The music is divided into five systems by vertical bar lines.

SUPERIVS.



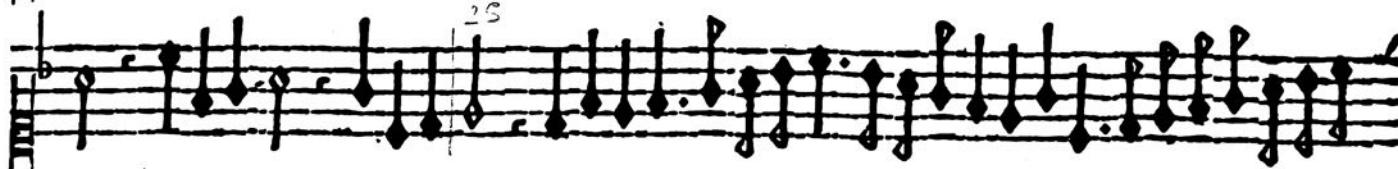
*Quinta*

SUPERIVS.

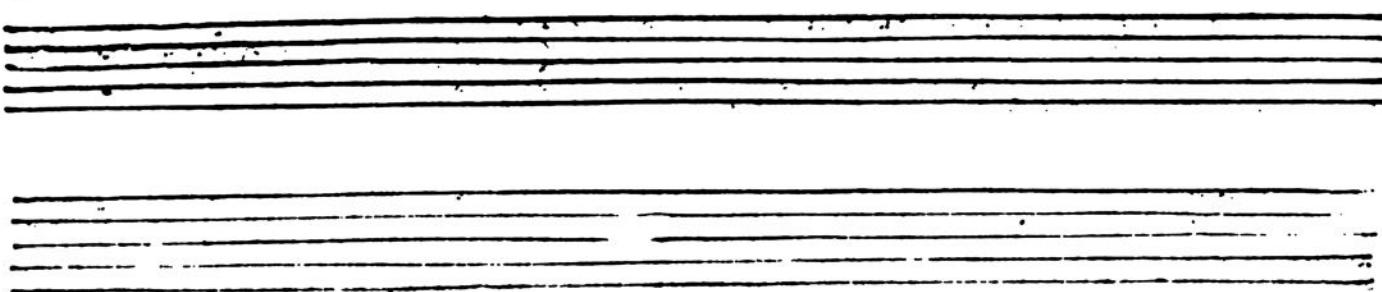
Orlando Lassolo.



Antafia quarta.



SUPERIUS.





Sopra la Battaglia.

S V P E R I V S.

Gio. Maria Tasso.

Antafia quinta.

The musical score consists of five staves of music. The first staff begins with a large decorative initial 'G'. The second staff starts with a 'C' clef. The third staff starts with an 'A' clef. The fourth staff starts with a 'B' clef. The fifth staff starts with a 'D' clef. All staves are in common time. The key signature is B-flat major. The music is composed of short vertical strokes (dots) of varying heights, representing different note values. The notation is dense and continuous across all five staves.

SUPERIVS.

11



B

*Quinta modificta.*

SUPERIUS.

Orlando Lassus.

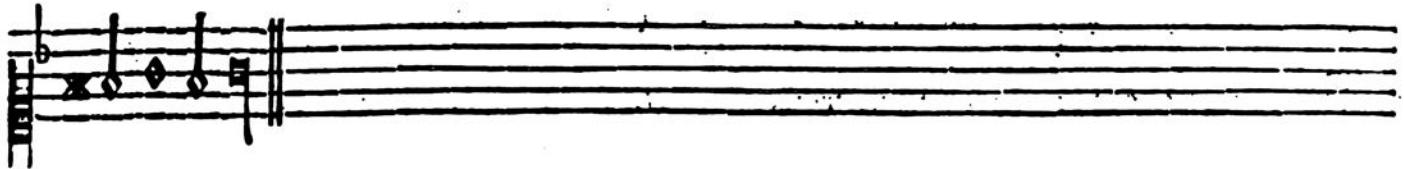
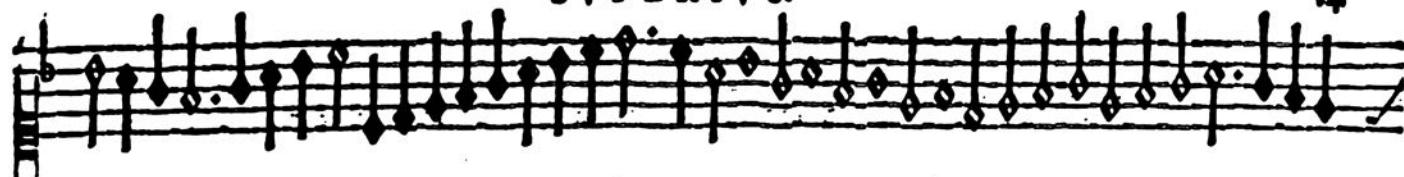


Antasia sexta.

The musical score consists of five staves of Gregorian chant notation. The notation is based on a single pitch level, using vertical stems and diamond-shaped note heads. The first staff begins with a large, ornate initial 'S'. The second staff starts with a 'C' and ends with a 'G'. The third staff starts with a 'G' and ends with a 'C'. The fourth staff starts with a 'C' and ends with a 'G'. The fifth staff starts with a 'G' and ends with a 'C'. The notation is rhythmic, with each stem representing a single beat. The music is divided into measures by vertical bar lines. The entire score is written in black ink on five-line staff paper.

SUPERIVS:

14



D z

*Sed modi finit.*

SUPERIUS.

Orlando Lettoho.



Antafia septima.



SUPERIVS.

15



SUPERIVS.

Fabritio Facciola:



Antafia octaua.

SUPERIVS.

16

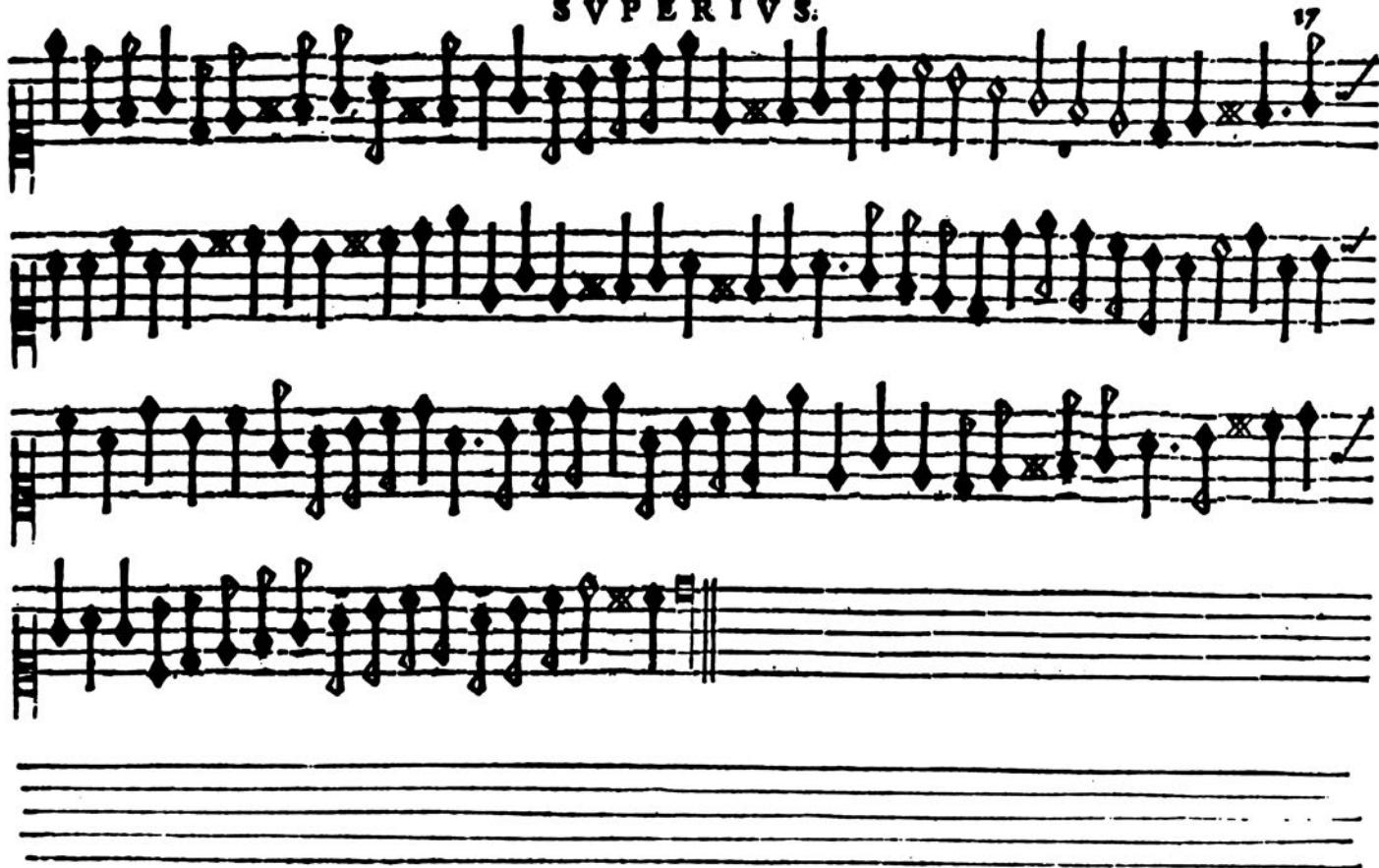


SUPERIVS.

Oratio di Martino.



SUPERIUS.



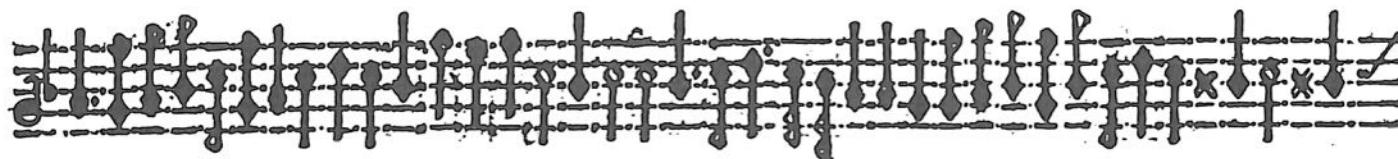
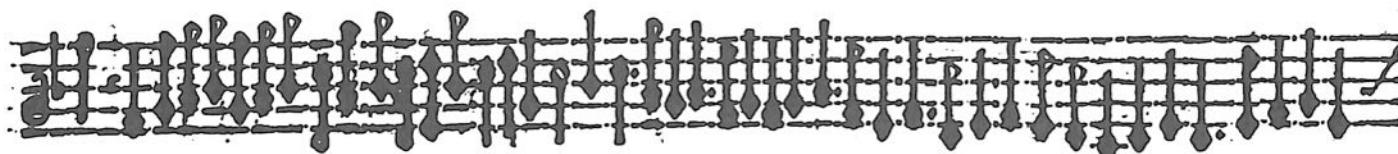
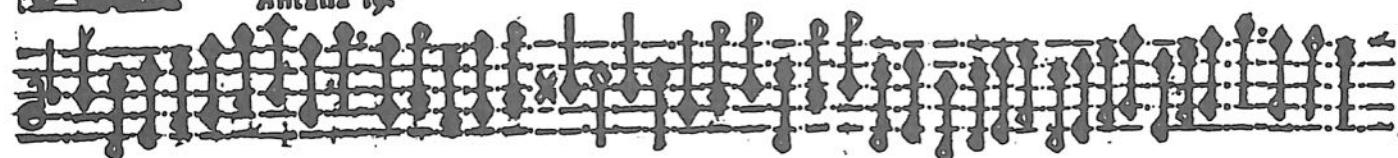
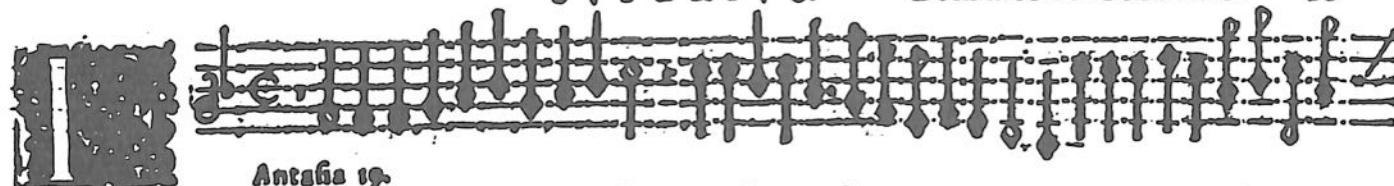
SUPERIVS.

B. Lupachino.



30 33  
S V P E R I V S.

Dominico della Mansaro. 26



G 2

SUPERIVS.

Pomponio Nenna.

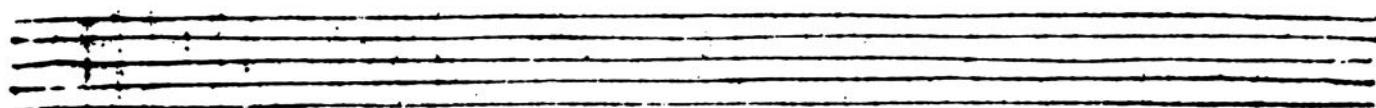
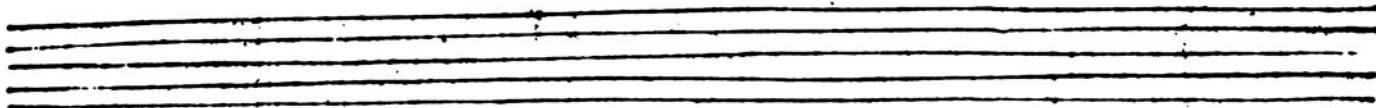
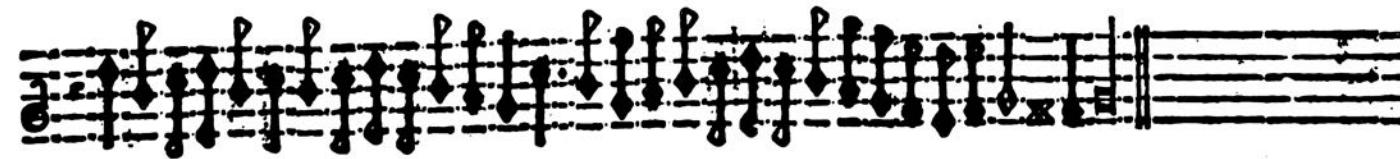


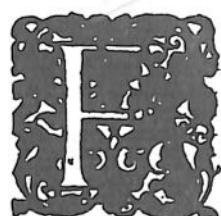
Antafia 20.



SUPERIVS.

27



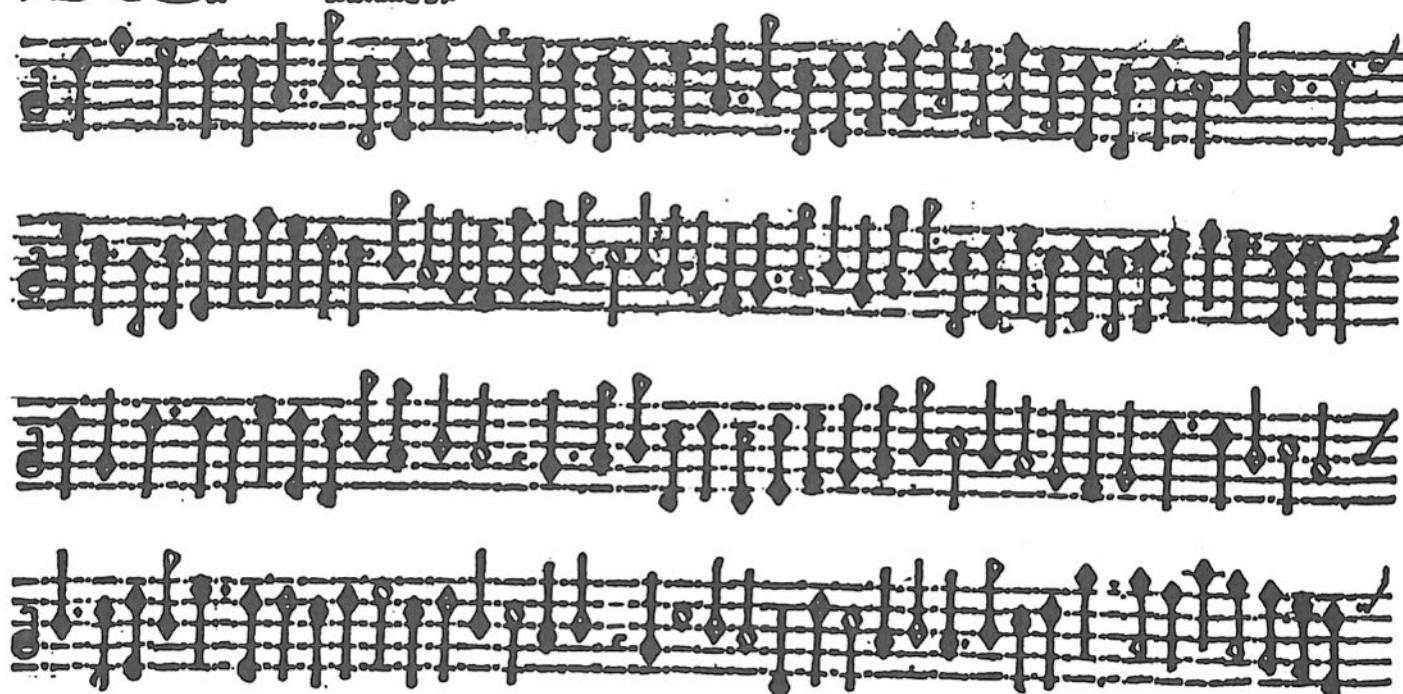


35

S V P E R I V S.

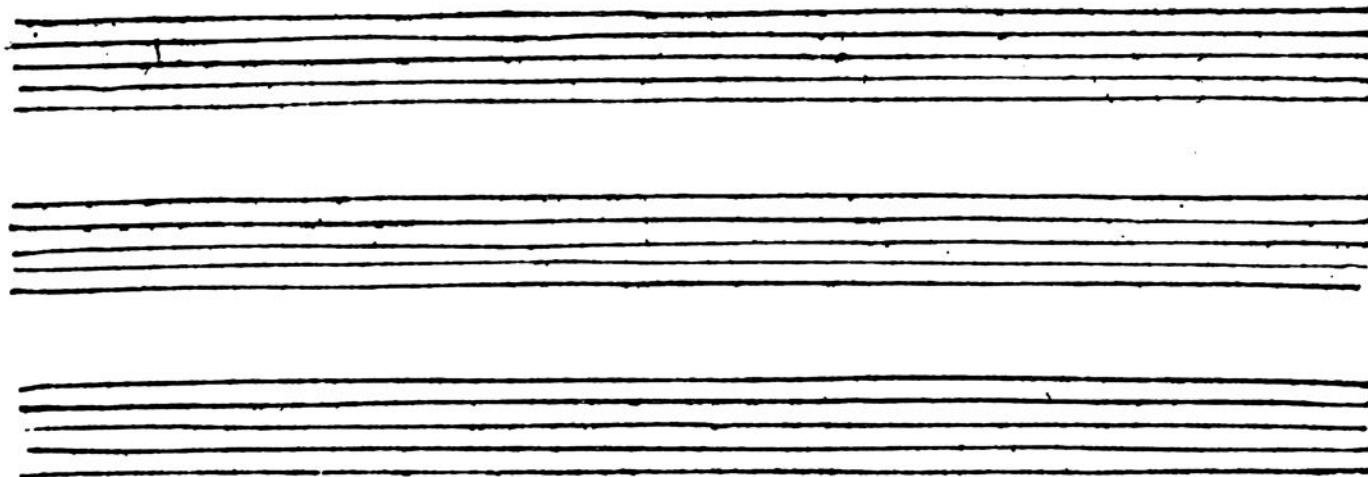
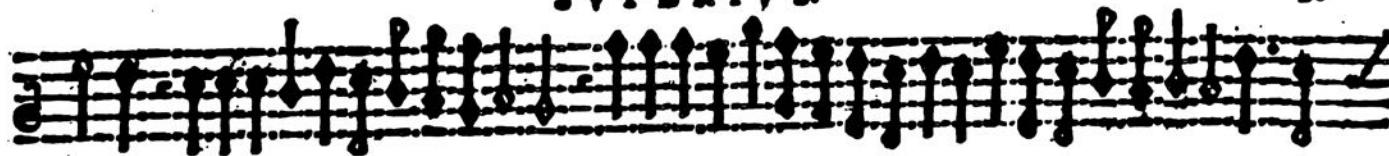
B. Lopachino.

Antafia 31.



SUPERIUS

28



SUPERIUS

Stefano Felis.

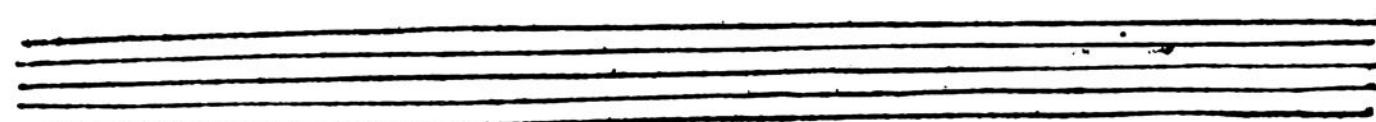
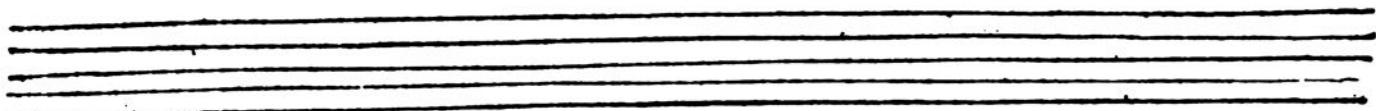
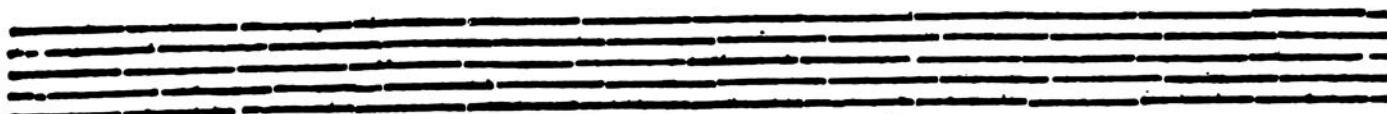
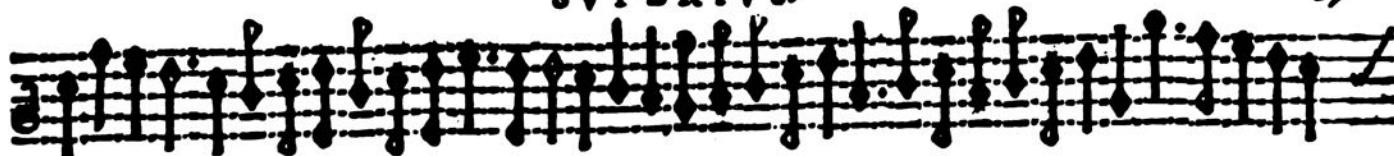


Antafia 22.

The musical score consists of five staves, each with a common time signature. The notation uses vertical stems with small dots or dashes indicating pitch and rhythm. The first staff begins with a large decorative initial 'S'. The subsequent staves are standard musical staves.

SUPERIUS

29



H

Settima (mollificata)

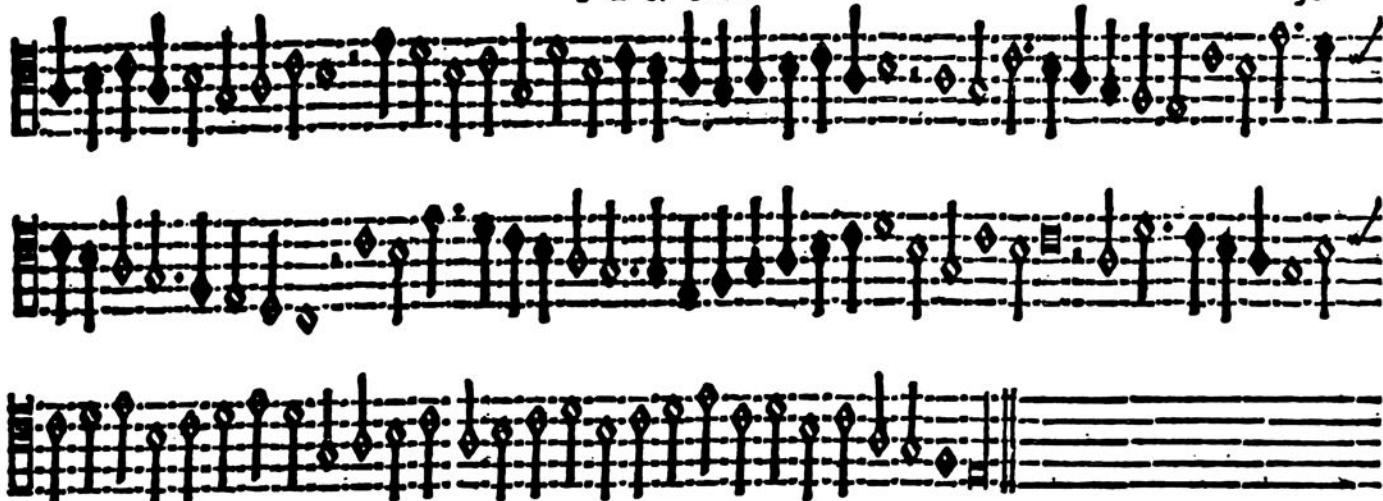
T E N O R.

Orlando Lassus.

A handwritten musical score for the Tenor part of a piece by Orlando Lassus. The score consists of five staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in a cursive style with vertical stems and diamond-shaped note heads. The first staff begins with a large bass clef. The second staff starts with a soprano clef and includes the instruction "Antafia 23.". The third staff begins with a soprano clef and has two small downward arrows above the notes. The fourth staff begins with a soprano clef and contains the handwritten note "doppi valori". The fifth staff begins with a soprano clef. The score is titled "Settima (mollificata)" at the top left and "TENOR." in the center. The composer's name, "Orlando Lassus.", is at the top right.

TENOR.

30



H 2

ottava (modificata)

T E N O R.

Orlando Lassus.

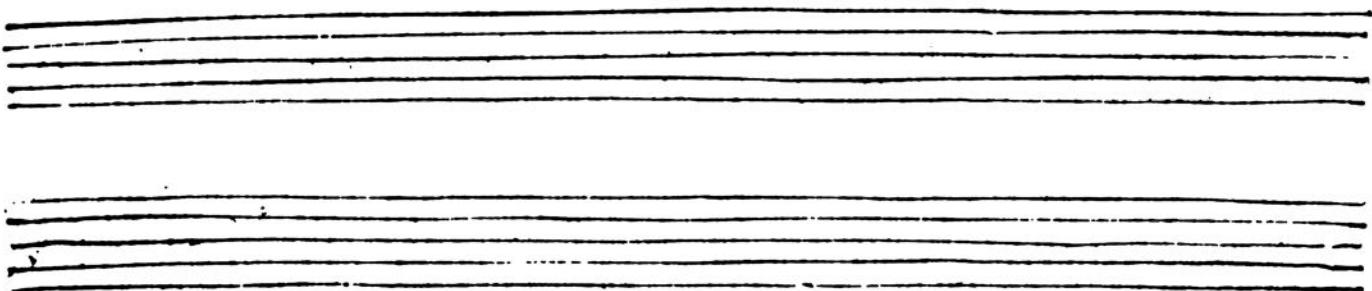
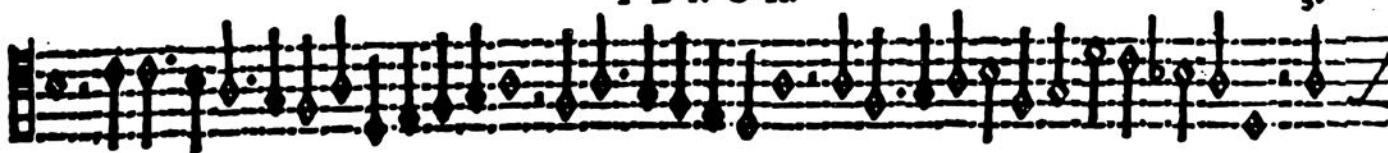


Antafia 24.

doppi

T E N O R.

31

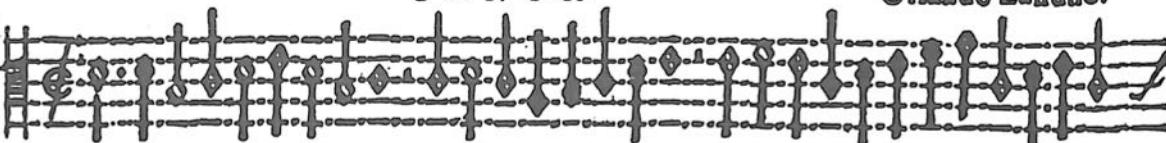


26 31

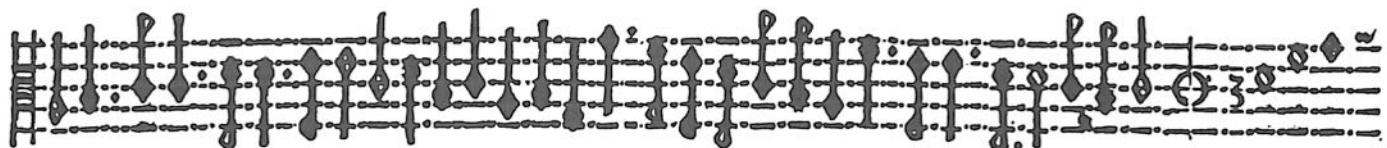
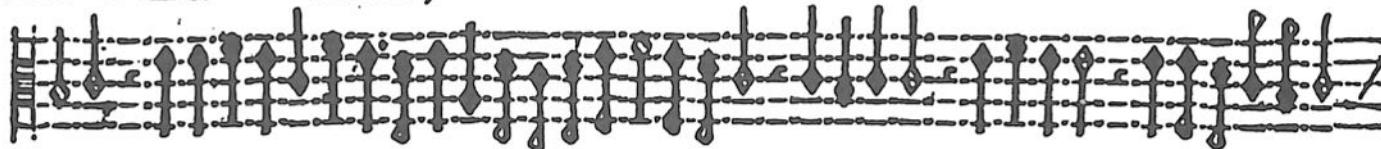
Missa (cantus)

T E N O R.

Orlando Lassus.

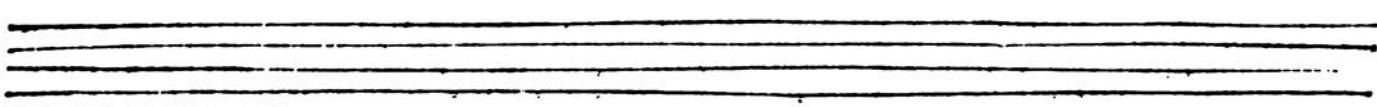
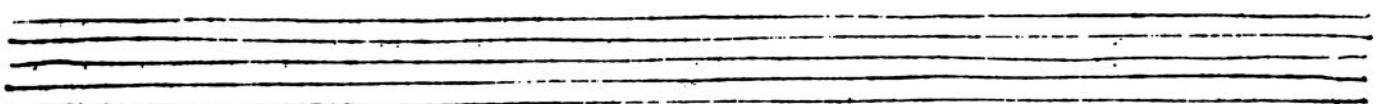
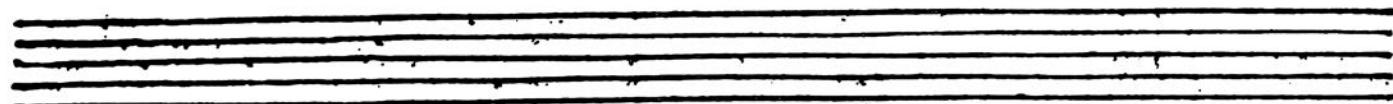
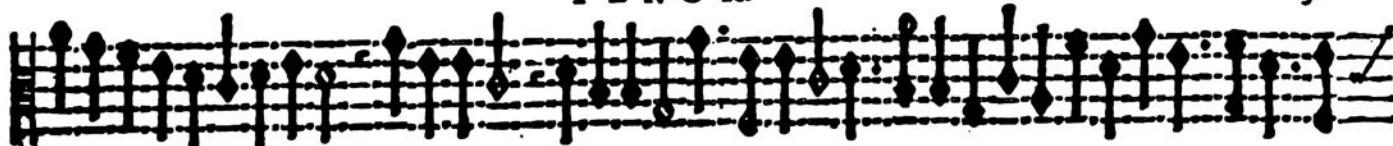


Antafia 25.



TENOR.

33



decima (modificata)

T E N O R.

Orlando Lassuolo



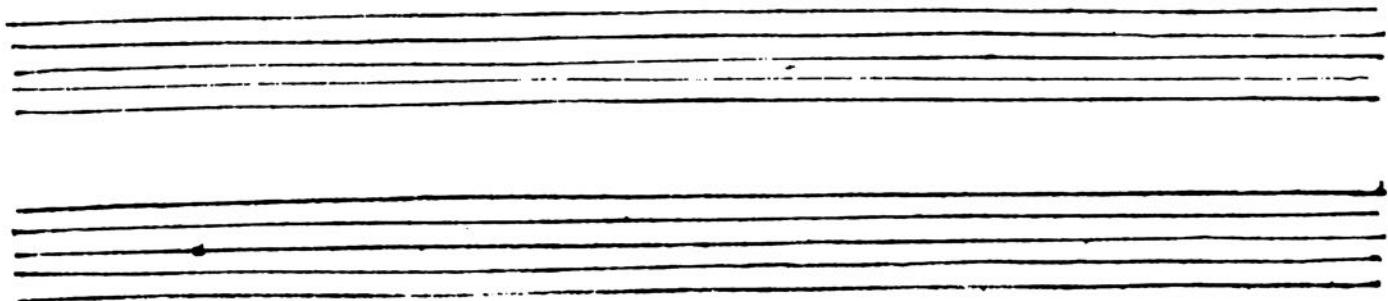
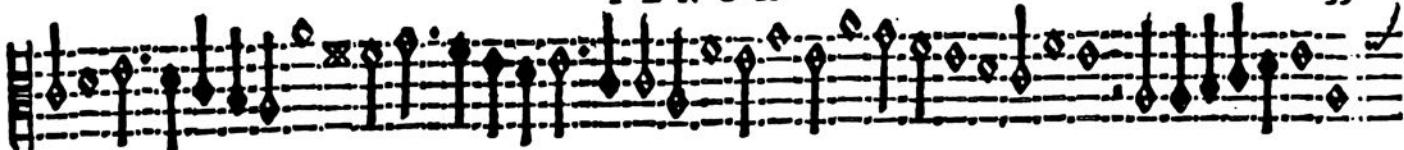
Antafia 26.

doppio

The musical score consists of four staves of music for the Tenor voice. The notation is in a cursive Gothic script. The first staff begins with a large initial 'T'. The second staff starts with a fermata over a note. The third staff starts with a sharp sign. The fourth staff ends with a fermata over a note. The music features various note heads, stems, and rests, typical of early printed music notation.

TENOR

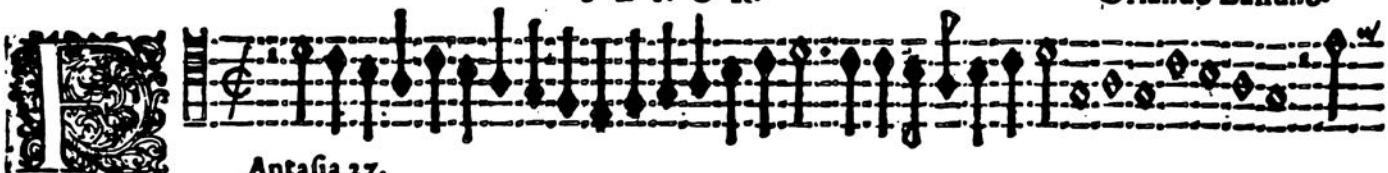
33



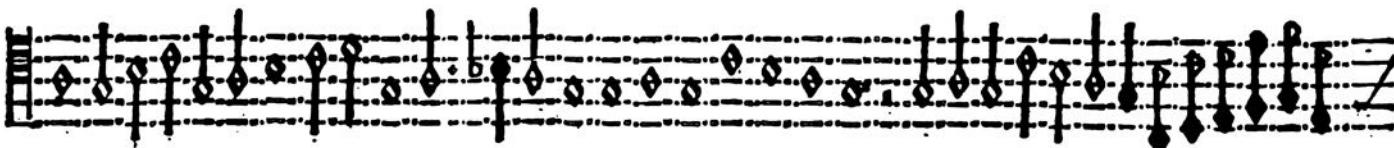
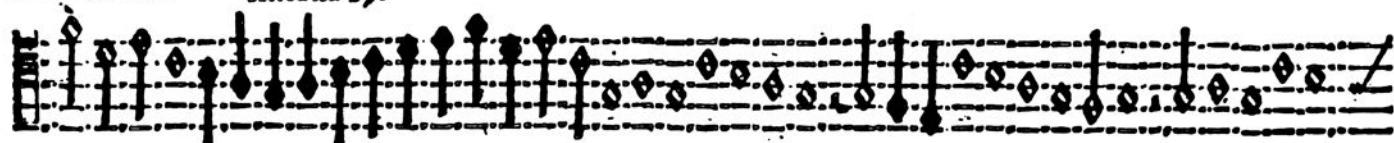
Undicesima (cune Na)

T E N O R.

Orlando Lassus.

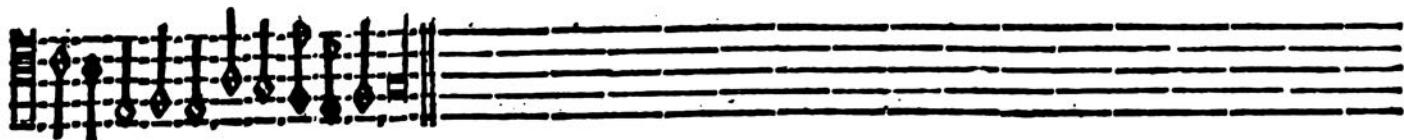
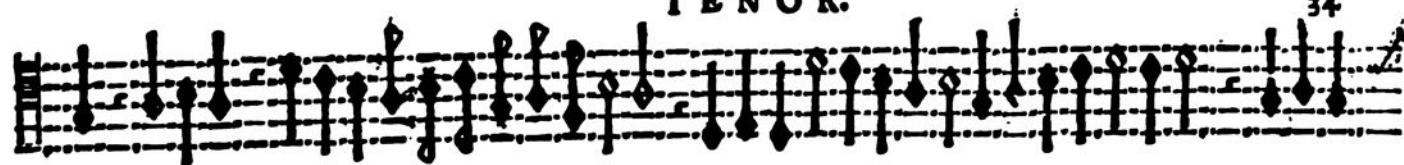


Antasia 27.



TENOR.

34



*dodicesima*

T E N O R.

Orlando Lasso.

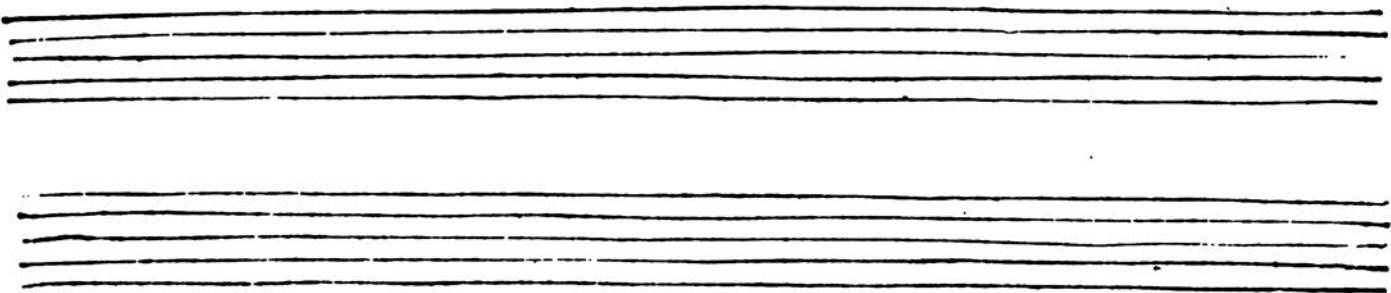


Antafia 28.

*doppio*

TENOR:

35





BASSVS.

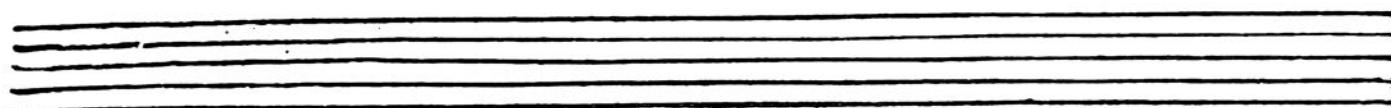
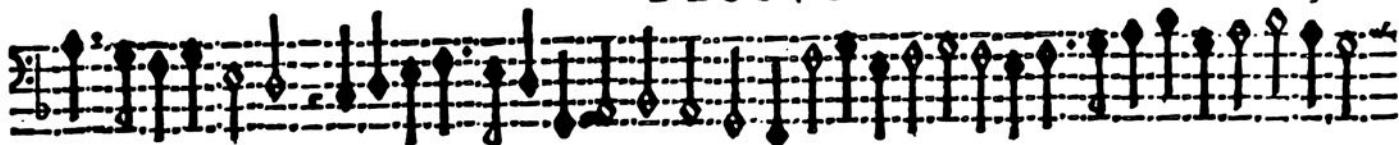
B. Lupachino.

Antaga 29.



BASSVS:

36



Prima parte.

S V P E R I V S.

André Peuernage



The musical score consists of three staves of music. The top staff is labeled 'Prima parte.' and 'S V P E R I V S.'. The bottom staff is labeled 'André Peuernage'. The lyrics are written below the notes in French. The music is in common time, with a mix of quarter and eighth note values. The vocal parts are separated by vertical bar lines.

Eux que le trait d'Amour touche bié vi-  
ue-  
ment N'ôt rien qu'u seul penser, qu'u désir, qu'u- ne flâ.  
me, Ce n'est dedâs deux corps qu'u esprit & vne a-  
me, Et leur souverain bié / gît en eux seulement, Et leur souverain bié /  
gît en eux seulement, Et leur souverain bien gît en eux seu. lement.

## Seconde partie.

## S V P E R I V S.

37

Iz ont en mesme tēps :/ égal cōtentemēt, égal con-

tentemēt, Mesme ennuys :/ Mesme ennuys :/ d'u seul coup :/ leus poitri-

nes enta-

mé: Bref fleur vi-

e & leur mort péd d'vne seule trame :/

Et cōm'vn simple corps :/ ils n'ont qu'u mouuement :/ ils

n'ont qu'u mouuement :/ ils n'ōt qu'u mouuemēt ils n'ōt qu'u mou- uement.

K

## Tierce partie.

## S V P E R I V S.



!E st amour qui si ra-  
 ge en la terre se tenuue, Ne fait qu'u de noz  
 cœurs les effets & en sot pren- ue; Nous n'audos qu'u vou-  
 loir, qu'u ardeur, qu'u de- sir, Que nous peut honorer d'assez  
 digne louan- ge! L'esprit qui se deuise & qui se plait au chan-  
 ge, N'est point touché d'amour

&

S V P E R I V S.

3

mais d'u sale plaisir

mais d'ven sale plaisir

N'est point toti.

ché d'amour

mais d'ven sale plaisir

\*

mais d'ven sale plaisir

mais d'ven sale

plaisir.

K 2

## S V P E R I V S.

Cornelio Verdonach.



Vegi da voi mia vi. ta mia vita, E l'anima \*

E l'anima smari. ta Priua d'ogni conten.

to Priua d'ogni cōtent. In duro affanno estento \*

Et di duoli nutr' &amp; pasce, Et mille volte il di \*

more &amp; rinasce \*

more &amp; rinasce \*

more &amp; rinas-

ce \*

\*

## S V P E R I V S.

39

si. nasce, Et mille volte il di

more &amp; rinascce,

more &amp; ri

nasce,

more &amp; rinasc.

ce,

more &amp; ri -

nalce, ri - nasce, mor' &amp; rinascce.

## T E N O R.

André Feuernage.



A vita fug.

ge &amp; non s'arest'vn ho- ra

Et la morte vié dietr'a grá gioma-

te, Et le cose present'e le passate Mi

danno guer.

ra, &amp; le futur' anchora E'l rimebrar et l'aspettar m'accora, Hor qui-

ci, hor quindi

si ch'é veritate

Se non

ch'io ho di me

Ressò pietate, I sarei già di questi pésier fora

I sarei già I sarei già di questi

pester fo-

te, di questi pester fora

**D**

Issia l'amata mia lucida stel·  
 la Che piu d'ogn'altra lu· cr., Et  
 al mio cor adduce f.  
 Fiam· me stra· li & cate· ne Fiam· me  
 tra· li & cate· ne cate· ne Ch'ogn'hor mi dāno  
 pene Ch'ogn'hor mi dāno pene Ch'ogn'hor f. mi dāno pene Deh moriro f. cor mio, si  
 si morirai moriro f. si morirai moriro si morirai, ma nō per mio de· si o.