

BICINIA, SIVE
CANTIONES SVAVISSIMAE
DVARVM VOCVM, TAM DIVINÆ MVSICES
TYRONIBVS, QVAM EIVSDEM ARTIS PERITIORIBVS

*magnō usui futurae, nec non & quibusuis Instrumentis accommoda: ex
præclaris huius etatis Auctoriibus collecta: quarum Cata-
logum pagella sequens explicat.*

TENOR.

ANTVERPIÆ.

Excudebat Petrus Phalesius sibi & Ioanni Bellero.

1590.

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CVM TEXTV.

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Vous perdez temps

Contente vous

Mon cœur se recommande

Quand ie boy

Au ioly bois

En regardant

Prest est mon mal

Petite fleur

Incerti

Incerti

Gerardus Turnhout

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Giouan Gero

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M A D R I G A L I .

O com'e grand martire	Cornelio Verdoncq
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S I N E T E X T V Q V O R V M A V T O R E S S E Q V V N T V R .

Orlando di Lasso	19	Fabritio Facciola	24	Gio. de Antiquis	30	Pomponio Nenna	34
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C O N T R A T E N O R.

Orlando Lassus 3



C O N T R A T E N O R.
 Orlando Lassus 3

E- atus vir qui in sa- pien- tia mo-
 ta. bitur, Et qui in iu-
 sti- tia me- dita- bitur, & in sensu cogita-
 bit circunspectionem De- i circunspectionem De-
 i. Aa 2

The musical score consists of four staves of Gregorian chant notation. The first three staves are in common time, while the fourth staff begins with a breve followed by a common time signature. The notation uses black note heads and vertical stems, with some stems ending in diamond shapes. The lyrics are written below the notes, corresponding to the four staves. The first three staves begin with a large initial 'B' on the first note of the first staff.

C O N T R A T E N O R.

Orlando Lassusio.



E- atus beatus ho- mo qui inuenit
 qui inuen- nit sa- pi-
 en- tiam, & qui affuit prudentia, melior me- lior est acquisi- tio è-
 ius nego- cia- tio- ne argen- ti & au- ripimi &
 pu- ris- simi.

The musical score consists of four staves of music for Contratenor. The notation uses black note heads on a five-line staff system. The first two staves begin with a C-clef, while the third and fourth staves begin with an F-clef. The music features various note values including eighth and sixteenth notes, and rests. The lyrics are written below the notes, corresponding to the vocal parts.

S V P E R I V S.

3



Mari- a mater pia mediatrix hominum, Funde preces

nun-

quá cesses, Funde preces nun-



quam cesses, pro nobis ad Dominum, ad Do-

minum, pro nobis ad Dominum, pro



no-

bis ad Dominum.

C O N T R A T E N O R.

Isquin de Préz.



Eril- Iud aue pro- latum, & tuum responsuim gra- tum, est ex te
 verbum incar- natum, quo saluantur // omni a, quo saluan-
 tur omni a, quo saluan- eur omni a,
 nia.

The musical notation consists of four staves of Gregorian chant. The first staff begins with a large 'P'. The second staff starts with a 'C'. The third staff starts with a 'G'. The fourth staff starts with a 'B'. The music uses black note heads on a four-line staff system. The lyrics are written below the notes, corresponding to the beginning of the 'Te Deum' hymn.

C O N T R A T E N O R.

'Orlando Lassusio.

4



Culus non vi- dit, nec au-
di- uit, nec in cor hominis ascen-
dit, quæ
præ- pa- rauit De- us his quidi- ligunt
il- lum qui di- ligunt il- lum.

The musical score consists of four staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The first staff begins with a C-clef. The text below the music corresponds to the neumes. The fourth staff ends with a final cadence consisting of two F-clefs.

CONTRATENOR:

Orlando Lassus



Vstus cor su- um tra- det ad vigilandum dī-
 lu- calo ad Dō. minum, ad
 Do- minum qui fecit illum & in conspe- al- tis.
 mi de- preca- bitur, depreca- bitur, depreca- bitur.

The musical score consists of four staves of music for the Contratenor part. The notation uses black note heads on a five-line staff system. The lyrics are written below each staff, corresponding to the notes. The first staff begins with a large initial 'S'. The second staff starts with 'lu-' and ends with 'ad'. The third staff starts with 'Do-' and ends with 'al-'. The fourth staff starts with 'mi de-' and ends with 'bitur.'.

A L T V S.

Orlando Lassusio 5



Xpe- statio iusto- rum lati-
 tia, spes au- tem impio- rum pe-
 ribit, fortitudo simi- plicis vi-
 as Domini & pa- uor his qui operan- tut qui operantur ma-
 lum.

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black dots on a four-line staff. The first three staves begin with a large, ornate initial 'P' in a Gothic script. The fourth staff begins with a smaller 'P'. The music is in common time, indicated by a 'C' at the beginning of the first staff. The key signature is B-flat major, indicated by a 'Bb' at the beginning of the fourth staff. The lyrics are written below each staff, corresponding to the notes.

Bb
Canzo. diuerfi à 2. voci.

A L T Y S.

Orlando Lassus.



Vi sequitur me :// qui sequitur me, non am- bulat

non ambulat in

tenebris, sed habe-

bit

sed habe-

bit lu-

men

vi- rz, dicit Do-

minus di-

cit Do-

mias.

BASSVS.

Orlando Lassusio. 6



A musical score for the Bassus part, consisting of three staves of music. The music is written in a Gothic-style font with black note heads and stems. The lyrics are written below the notes. The first staff starts with a bass clef, the second with an alto clef, and the third with a soprano clef. The music is in common time.

V. si tulerunt spo- lia impiorum impiorum, &
can- tau- runt Domine nomen san- ctum tuum,
& victricem ma- num tuam laudiae- runt pariter Domine De- us
De- us no- ster.

B6 z

BASSVS.

Orlando Lassus.



BASSVS.

Orlando Lassus.

An- di me- i sa- ncti mei

qui in isto seculo certa-

men ha- bui- sis, mercedem labo- rum vestro-

rum ego reddam vo- bis ego reddam vo-

ego reddam vo- bis.

The musical score consists of five staves of basso continuo music. The notation uses black note heads on a four-line staff system. The first three staves have a common time signature, indicated by a 'C'. The fourth and fifth staves have a different time signature, indicated by a 'b'. The vocal parts are written below the staves, corresponding to the notes. The lyrics are in Latin, with some words in capital letters. The music includes several rests and a double bar line with repeat dots. The final two staves are mostly blank, suggesting a section of the piece.

BASSVS.

Orlando Lassufo. 7



Vi vult venire post me venire post me venire post
 me abneget semetipsum & tollat cru- cem
 suam & sequatur me & sequatur
 & se- quatur & sequatur & sequatur me, dicit Do-
 mi-
 nus dicit Do- minus.

The musical score consists of five staves of basso continuo music. The notation uses diamond-shaped note heads and vertical stems. The first three staves contain Latin text below them. The fourth staff contains two lines of text, with the first line continuing from the third staff. The fifth staff contains one line of text. The music is in common time, indicated by a 'C' at the beginning of the first staff. The bassoon part is written in bass clef, and the continuo part is written in bass clef with a 'C' (common time) and a 'G' (G-clef). The text is in a Gothic script font.



BASSVS

Orlando Lassus.

Eruc bone & fidelis, quia in pau- ca fuisti fide-
lis fuisti fide- lis su- pra mul- ta te
constituum constituum, intra intra in gaudium Do- mini in gaudium in gaudi-
um Domini De- tu- i.

B A S S V S:

Orlando Lassusio.

8



Vlgebunt iu-
sti sicut lilium fulgebunt ia.
sti sicut lilium, & sicut ro-
sa in Ie- richo flore- bunt flore- bunt // an-
te Do- minum an-
te Do- minum an-
te Dominum,

BASSVS.

Orlando Laffusio.



BASSVS.

Orlando Laffusio.

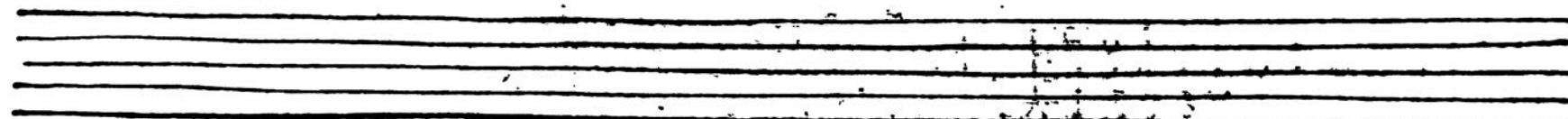
100

Icet no- fa fa- cutro- fa in-

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

am virgo Mariam progeniem Mariam progeniem, germinante enim flo-

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





Prima parte.

A L T O.

André Peuermage. 9

Eux que le trait d'Amour touche biévi-
uelement
N'ot rien qu'un seul penser, qu'un desir, qu'u-
ne flâ-
me, Ce n'est dedás deux corps qu'u esprit & vne a-
me,
Et leur souuerain bien gist en eux seulement, Et leur souuerain bien gist en eux seulement, Et leur souuerain
bien gist en eux seulement, gist en eux seu-

Canz. diversi à 2. voci.

Cc



Seconde partie.

A L T O.

André Pauemages

Lz ont en mesme tēps //

égal

cōtentemēt égal

contentemēt, Mesme ennuy //

Mesme ennuy //

dū 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 mouue-

mēt //

ils n'ōt qu'u mouuemēt //

ils n'ōt qu'u mouement.



'Est amour qui si ra- re en la terre se treu- ue, Ne fait qu'ū de noz cœurs: les effets

les effets // en font preu- ue: No^o n'aūos qu'ū vouloir, qu'ū ardeur, qu'ū desir, Que nous peut

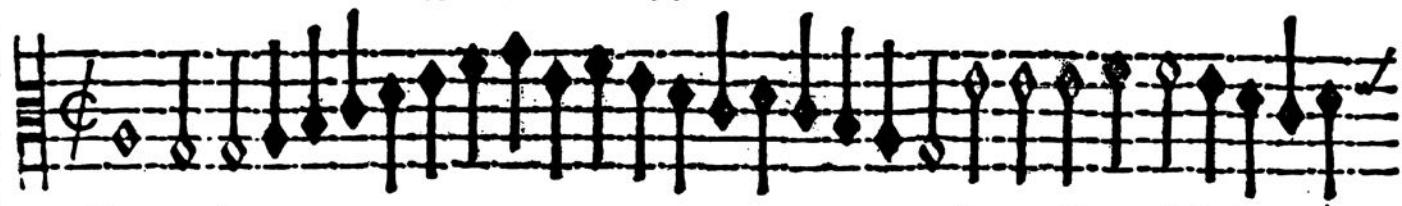
honoré d'assez digne louange! L'esprit qui se deuise & qui se plaist au chan-

ge, N'est poit touché d'amour mais d'u sale plaisir //

mais d'vn sale plaisir // N'est poit touché d'amour //

mais d'vn sale plaisir // mais d'vn sale plaisir // mais d'u sale plaisir.

A L T O.



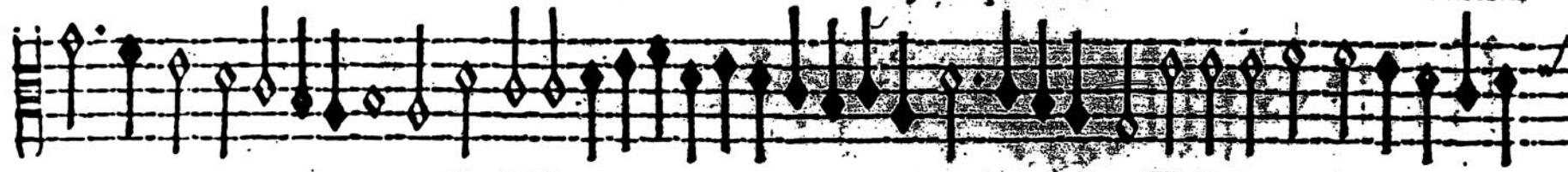
Ous perdez temps

de medire mal d'el-



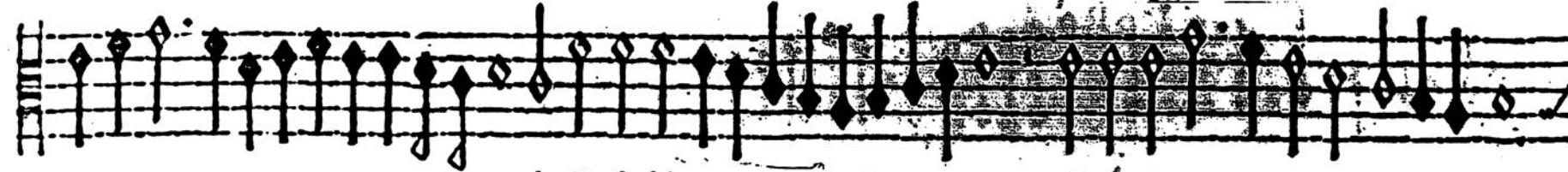
le, G'es qui voulez

diuettir



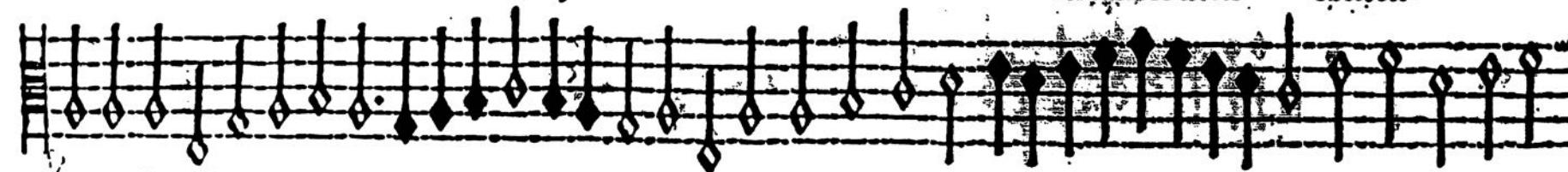
mon atten- te, Plus la blamez

plusie la trouue bel.



le, S'esbahit on

si tant ie men conten-



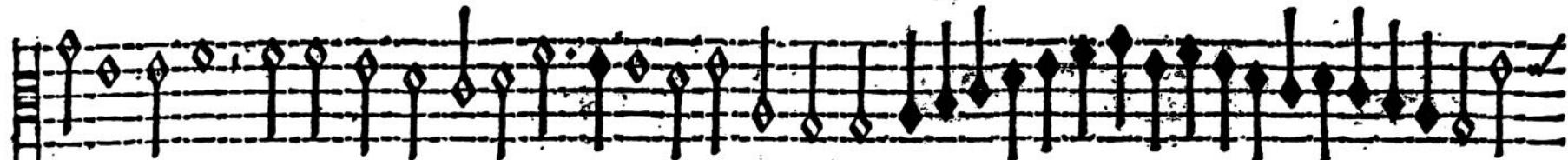
te, La fleur de sa icunelle

A vostre aduis rien n'est

ce, N'est ce rien de ces

A L T O:

11



graces Cessez cessez voz grādz auda-

ces Car mō amour

vain-

cra vostre mesdi-

re Tel en mesdit

qui pour soy.

la des-
si-

re, Tel en mesdit

qui pour soy la

des-
si-

re.



A L T O:

Ontentez vous amy de la pen-

sée, amy de la pen.

se-

e, jusques à tané

qu'à la peine impor-

tu-

ne, Sera

don-

né par l'heureuse for-

tune

Le temps &

lieu d'estre recompen-

sée, d'e-

stre

recom-

pensé-

e.

Le

S V P E R I V S.

Gerardus Turnhout. 12



On cœur se recommand' à vous

Mon cœur se recommand à vous

Mon;

tout plain d'ennuy & de martire

Au moins

en despit desialoux

faictes qu'adieu vous puissé dire, Ma bouche ma bouche

qui vous souloit rire, & compre propos gracieux, Ne faict maintenāt que mauldi-

ny de

vous yeux, Ceux;

re, Ceux qui m'ôt ban-



BASSVS.

Giotan Gero.



BASSVS.

Giovan Gero. 13

V ioly son du chafoniet se men dormi le men dormi Au ioly son du chansonerie
men dormil l'autre nuite & la ouy dire vn sou hait //

qui touchoit a mye, va si te marie //

va si te mari- e, Puis qu'ales a bien a lessai //

iamais iamais ie ne me matieray // iamais ie ne me marieray, ne: //

Canto. diversi à 2. voci. Dd

A L T O.

Gerardus Tumhout.



N regardant par vne traill-

le, par vne traillé //

le

vjs vne helle dame passer, le //

Qui me sembloit la

non pareil-

Je, la non pareille, la non pareille,

De beauté nō pouoit trouuer //

De beauté non pouoit trou-

uer Et ie luy pris à demander //

si son a-

mour auoir p^{re}toye, si son amour

si son amour auoir pourroye,

si son amour //

auoir pourroy-

A L T O.

14

c, Elle m'a dit en bref par- ler, Sire vous n'avez pas mon noye Sire vous

n'avez pas Sire vous n'avez pas monnoy- c, Elle m'a dit en bref par- ler, Sire vous n'avez pas monnoye,

Sire vous n'avez pas, Sire vous n'avez pas monnoye.

Bd 2



A L T O.

Cornelio Verdoncq.

Rest est mō mal :/ loin ie voi mō remedē Iesuis

guery Ie suis

Ie suis

guery fainement

languissant Je me deteste & me vas blandissant blan- dissant Je me deteste & me vas blandis-

sant Tout est à moy :/

Tout est à moy & rien ie ne possede rien ie n' posse-

de Tout est à

moy & rié ie ne possede, ie ne possé-

de, ie ne possede,

& rien

ie ne possede, ie ne possede.



S V P E R F V S;

Jean Verdonicq. 15

Etjte fleur coinq & ioly.

e, Petjte fleur coinq & ioly.

e, Las dire moy s'il vous m'aymez // il vous m'aymez

Auecq; moy // plus n'attendez Car il m'ennuye ma douc'amy-

amy- e, Car il m'ennuye ma douc'amy- e, // Car il m'ennuye ma douc'a-

my- e, // Car il m'ennuye ma douc'amy.

A L T A.

Cornelio Verdóndi,



Com'è grati märti- tegra martire. A celar suo desi-

O com'è gran märti- re A celar suo desi-

te O com'è gran märti- re

A celar suo desi-

re Qua.

do con pura fede s'ama chi non selcrede O mio soa- ue ardo- re O mio dolce desiò O mio so-

auc ardore

O mio dolce desiò

S'ogn'yn amar il suo core

Et voi sere il cor mi-

o Al-

A L T O.

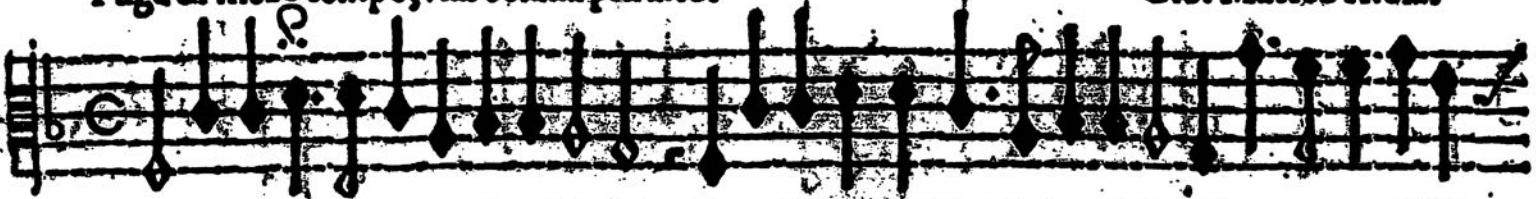
16.

l'hor si che non va mi Chevi- uer più non bra- mi Chevi-
uer più Chevi- uer più no bra- mi Al hor si che non va
mi Chevi- uer più no bra- mi Chevi- uer più Chevi-
uer più non bra- mi.

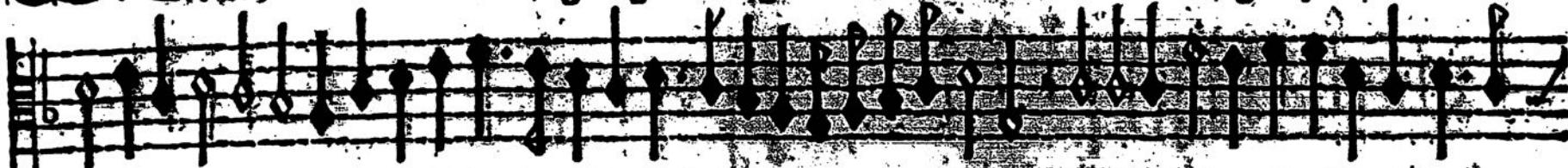


Fuga di mezo tempo, vna ottava più alte:

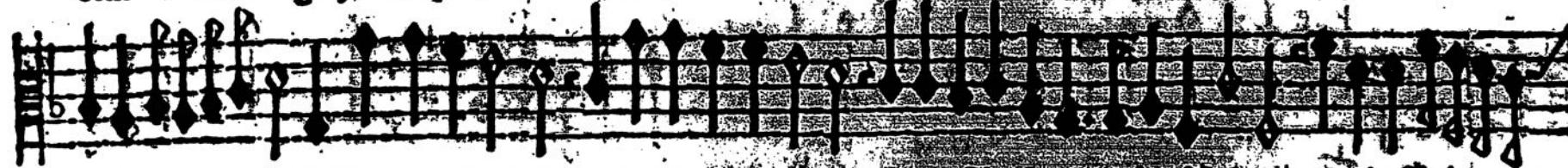
Gio. Matteo Asola



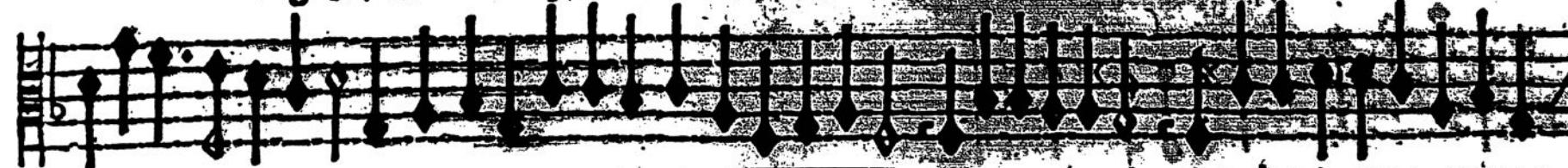
Antan fra ramì gliaugelletti vaghi Azzurri e bianchi e verdi e rossi e gialli, Marmurati ruf-



celli e cheti laghi, Di limpidezza virgino i crillati - Voi dolce aurade ri par che via-



ghi, Avia modo sempre dal suo stilo nō falli Facea si l'aria tremolar d'intorno Facea si l'



ria tremolar d'intorno Che nō potea noiar Che nō potea noiar Chē nō potea noiar caldo del



giorno Che nō potea noiar Chē nō potea noiar caldo del giorno Chē nō potea noiar caldo del giorno.



A L T O.

Cornelio Verdonch.

17

Issi à l'amata mia lucida stella, lucida stell.

la, Che più d'ogn'altra lir.

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 moriro cor mi-

o, si morirai morirò

//:

morirò cor mio, si morirai mi non permia de-

lio,

Canto di versi à 2. voci.

Ec

A L T O.

Giovan Gero.



On si vedra giamai stanza ne satiane fa-

tia Questa mia pen'amo-

re, a-

more, Difendenti signo- re Del

tuo cotant'

ho- nore alcu-

na gra-

ria. A qui pensau-

do

volentier si spa-

cia

Per la memoria 'core

Evede 'tue

va- lo- re Ond'e i prede vigor' & t'eringratia

Ond'e i prede vigor' & t'eringratia.



BASSO.

André Peuernage. 18

A vi- ta fug-
ra, Et la morte vien diet'r a grā giornā-
Midanno guer-
Horquin-
ci, horquindi;
ch'io ho di me stesso pietare,
sota, I farei già di questi pensier fo-

gé, & nō s'arrest'vn'ho.
té, Et le co- se present' et le passate
ra, & le fu- tur' anchora E'l riembrar et l'aspettar m'accora,
sich'en veritate Senon
I farei già I farei già I farei già di questi pensier
sota. Ee 3

A L T O.

Cornelio Verdonch.



Yngi da voi mia vi- ta mia via.
 E l'anima mia.
 Priua d'ogni conten-
 to Priua d'ogni conten- to, In duro affanno esten- to, In du-
 to 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 four staves of music. The first staff begins with a large, ornate initial 'I'. The second staff starts with a 'C'. The third staff starts with a 'G'. The fourth staff starts with a 'F'. The music uses black note heads and vertical stems. There are several rests indicated by 'X' marks. The lyrics are written below each staff, corresponding to the notes. The vocal part is labeled 'A L T O.' above the first staff.

A L T O

19



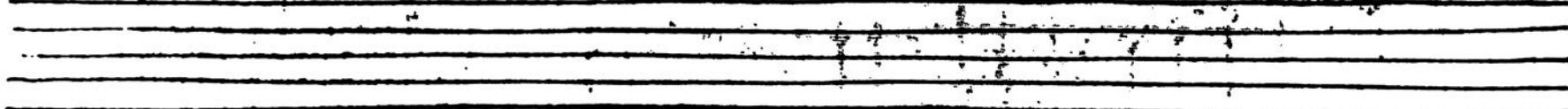
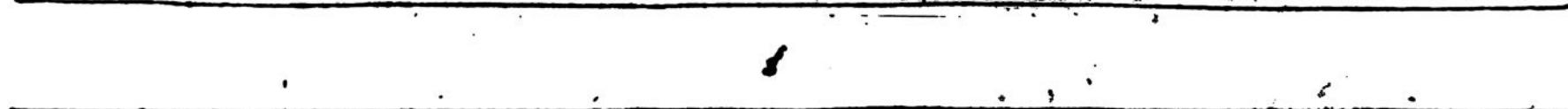
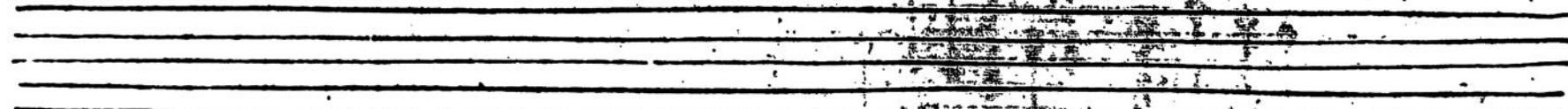
ce more & rinas- ce, Et mille volte il di, more & rinasce, :// Et mille volte il di more & ri-



nas- ce, Et mille volte il di more & rinas- ce, more & rinas-



ce, Et mille volte il di, more & rinasce :// more & rinas- ce, ://



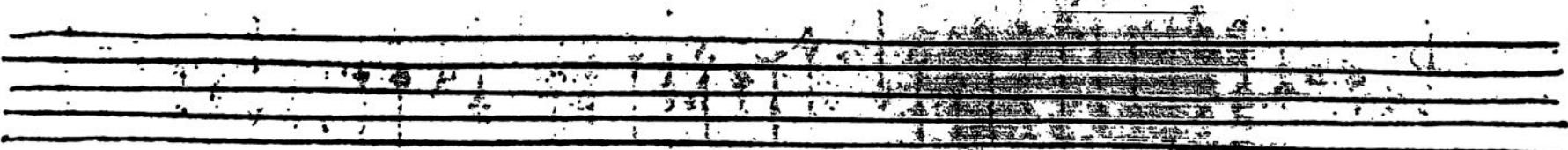
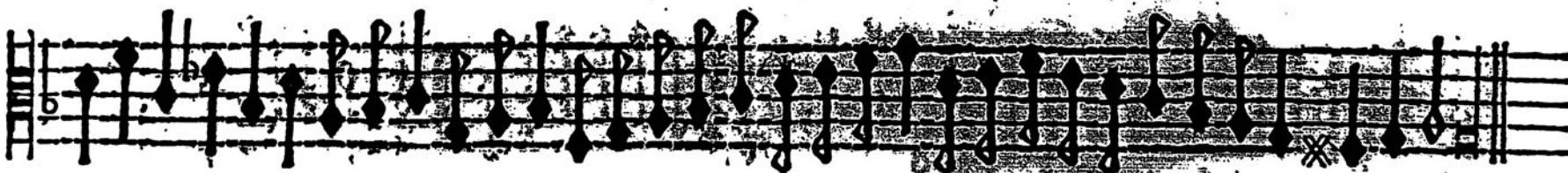
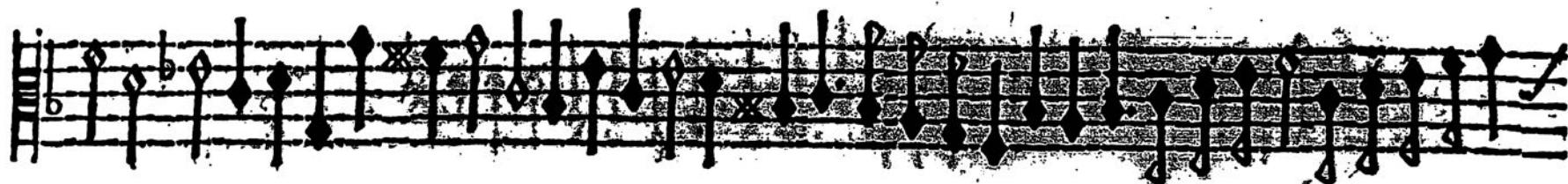
T E N O R E .

Orlando LassuGo.



TENORE.

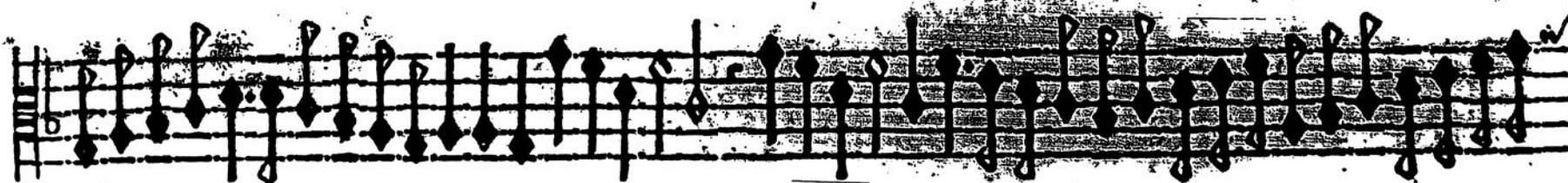
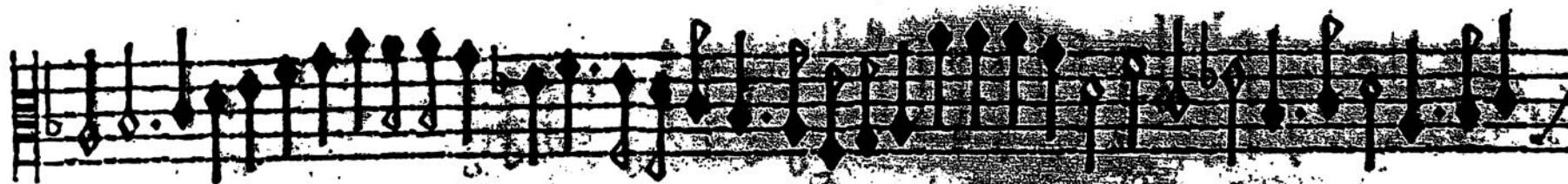
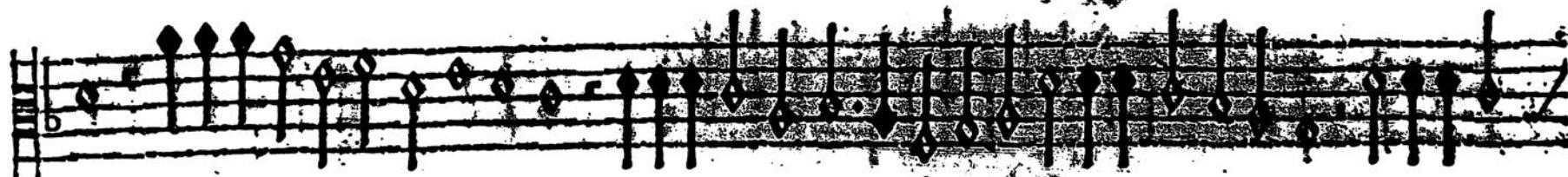
20



m. 1

A L T O:

B. Lupacchino!



A L T O.

21



- Canzo. diversi à 2. voci.

Ff

TENORE.

Orlando Lassusio,



TENORE

22



ff 2

Mus. no. 23

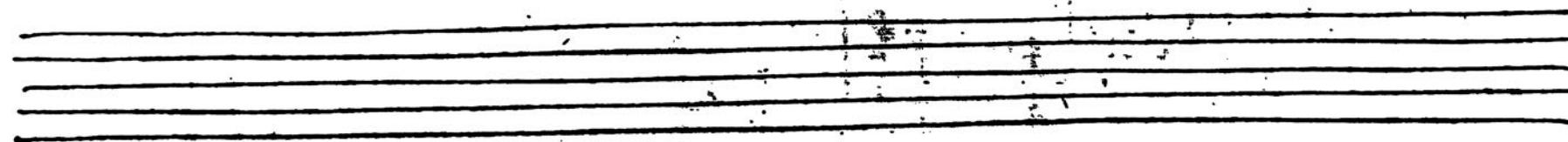
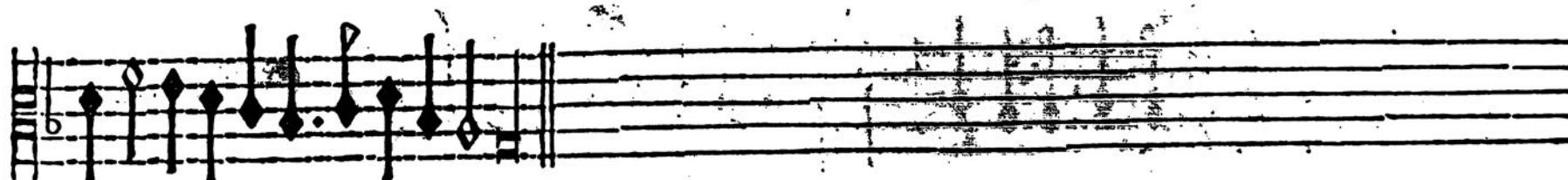
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Terquinio Papa.



TENORE.

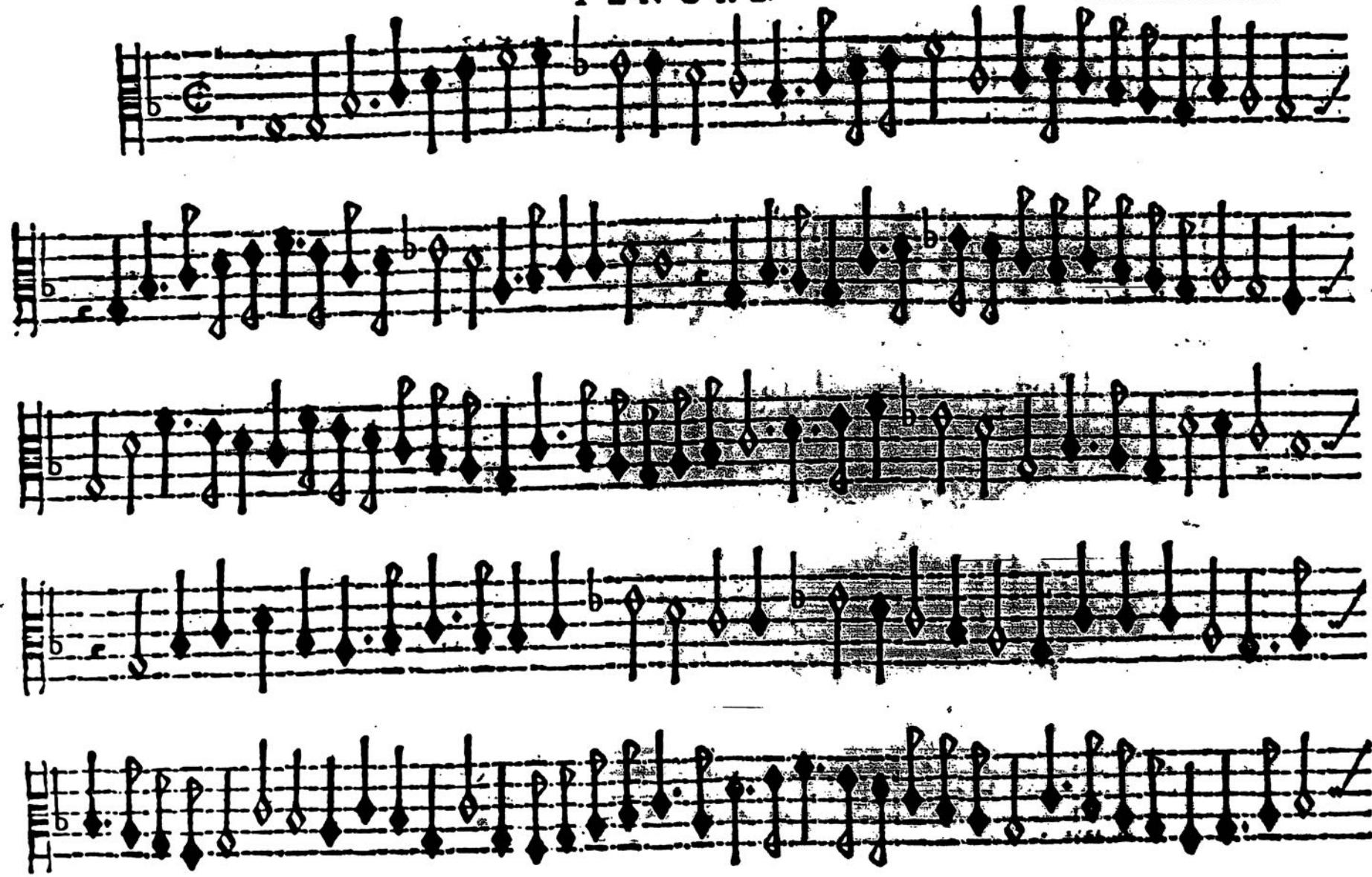
23



n. 3

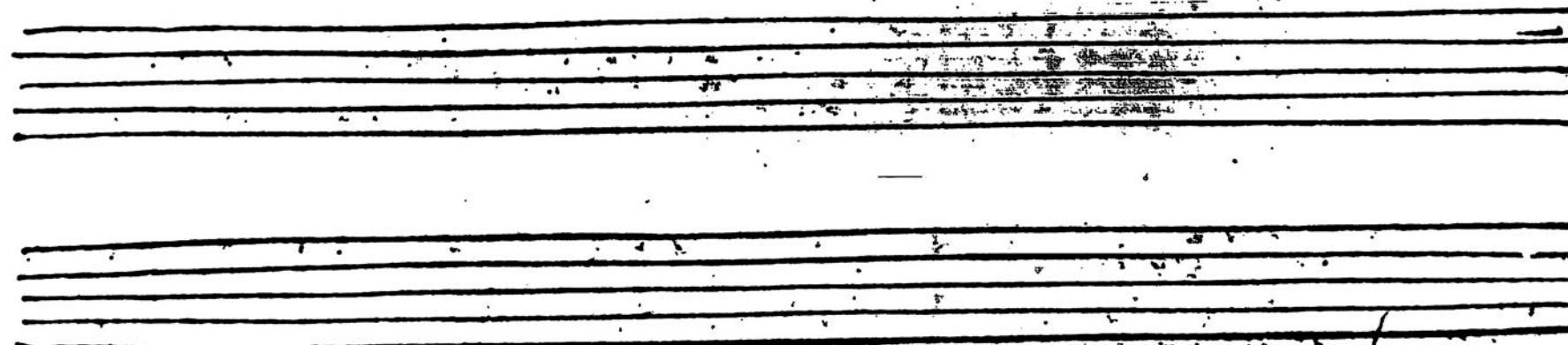
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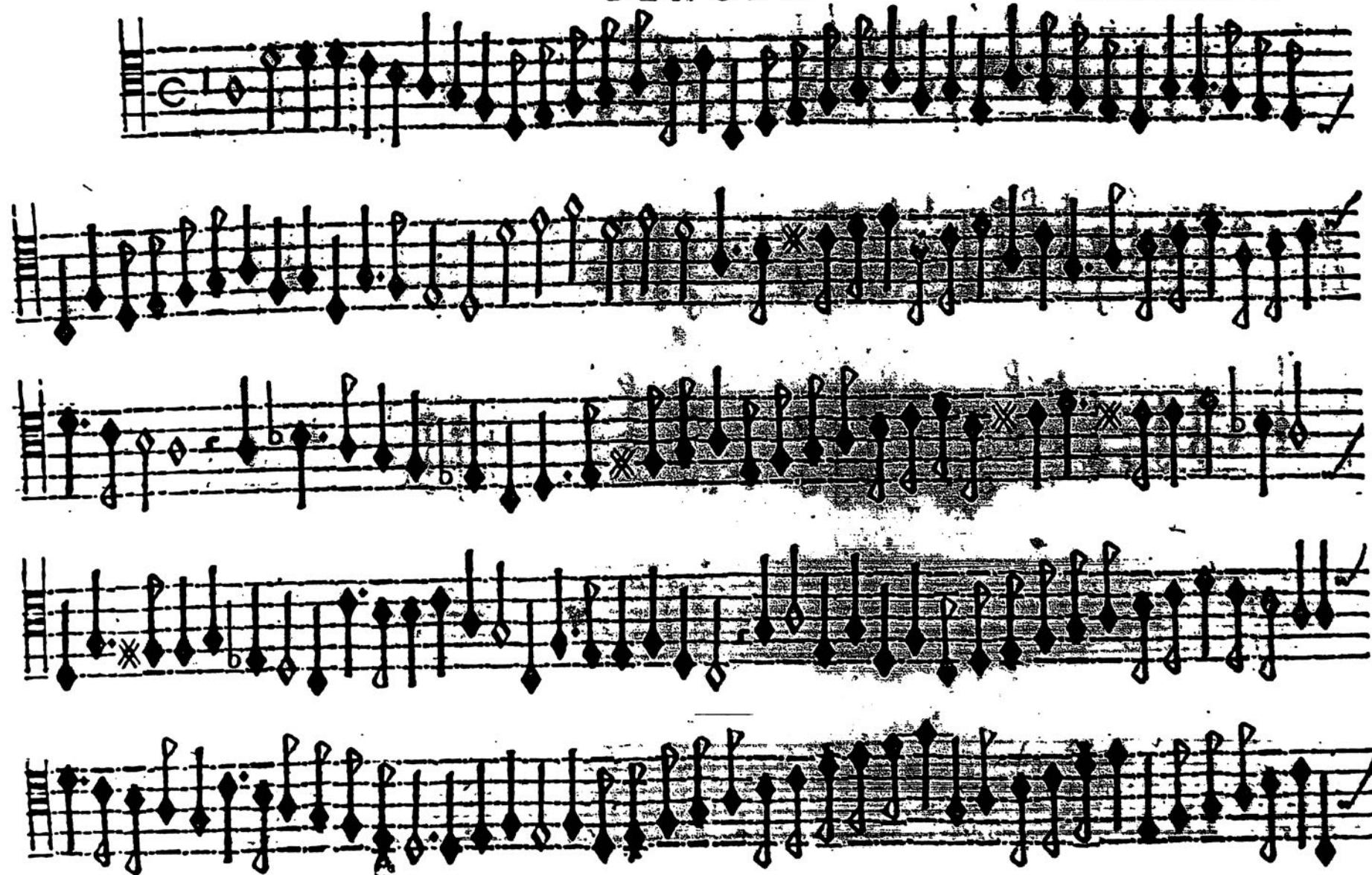
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24



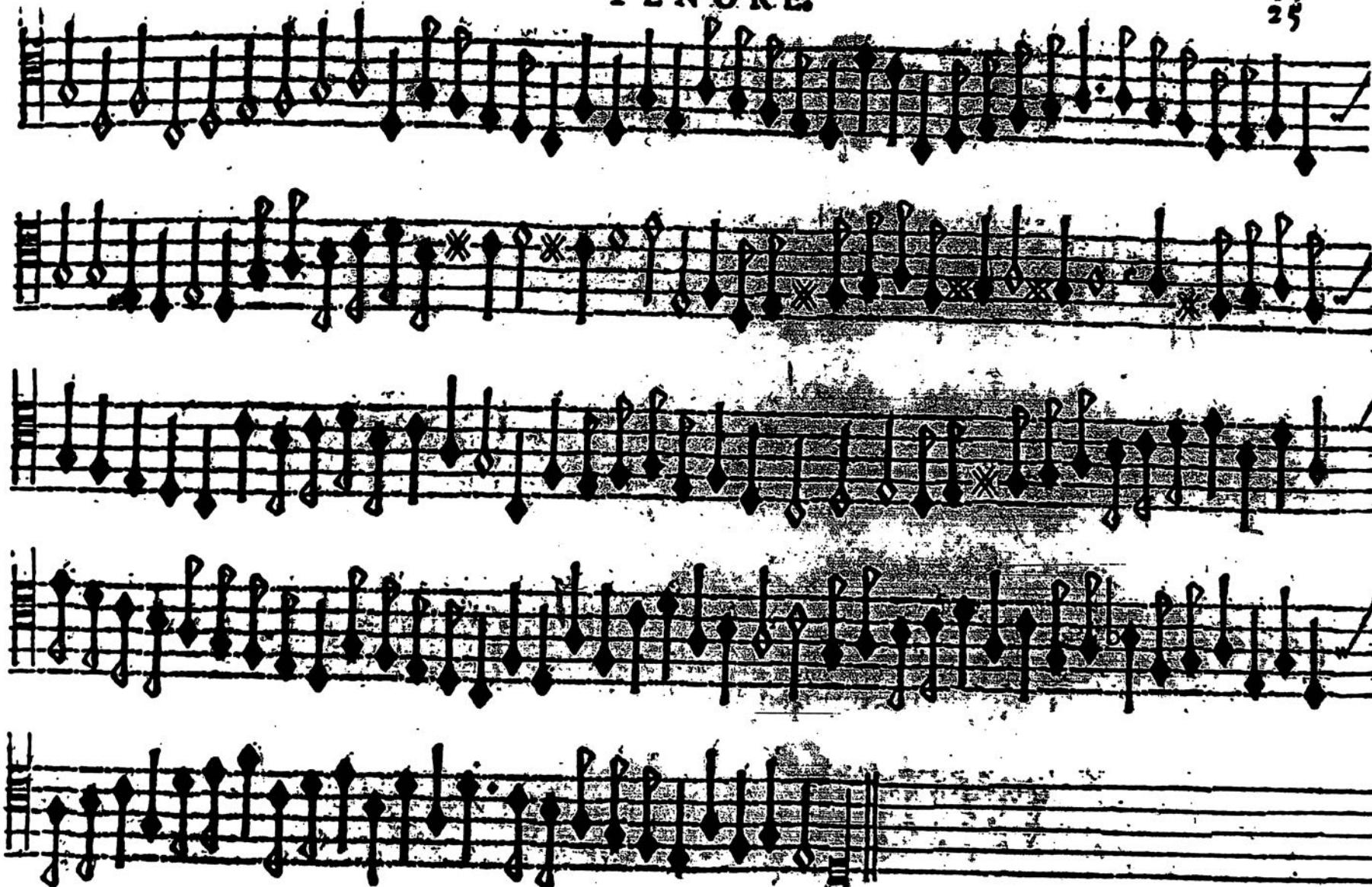
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TENOKE.

25

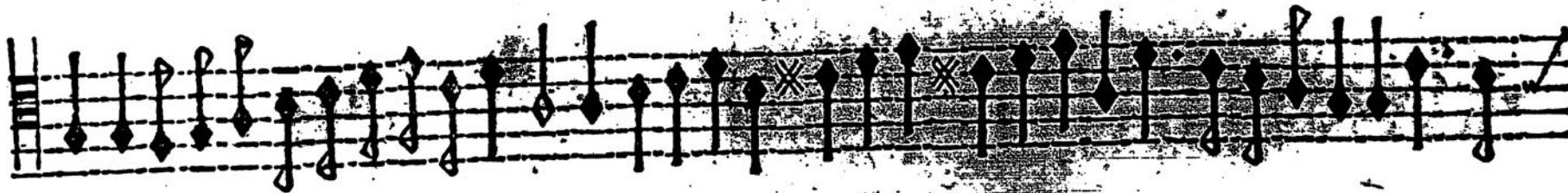


Canto. Allegretto. vol.

Gg

TENORE.

Oratio di Martino!



TENORE.

26

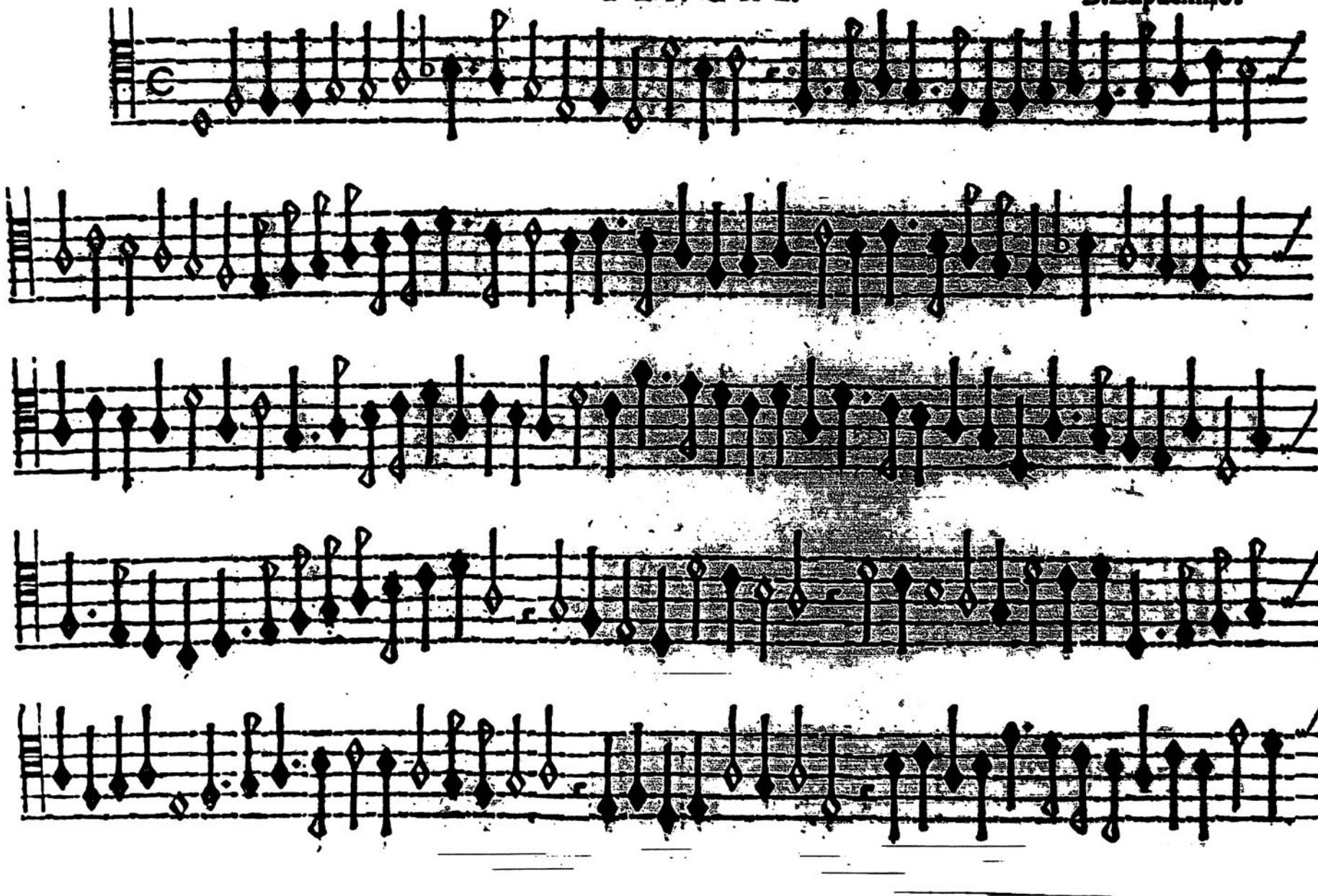


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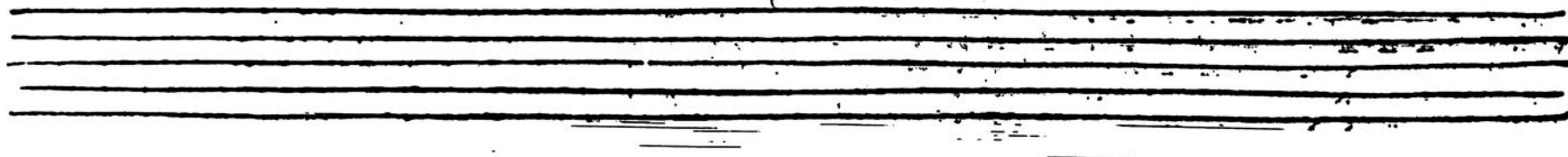
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B. Lupachino.



TENORE

27



Fantasia quinta

TENORE.

Orlando Lassusio:



TENORE.

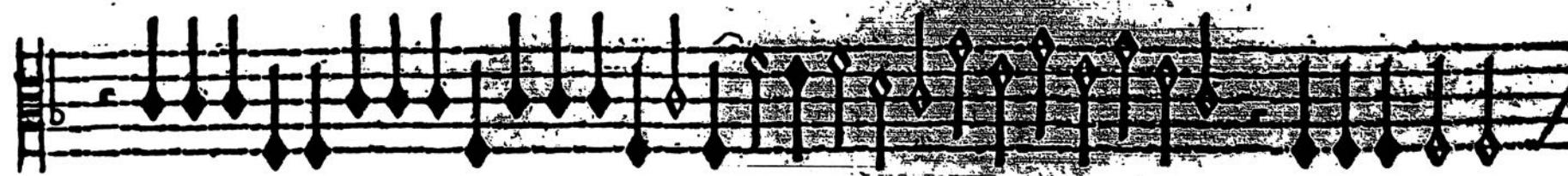
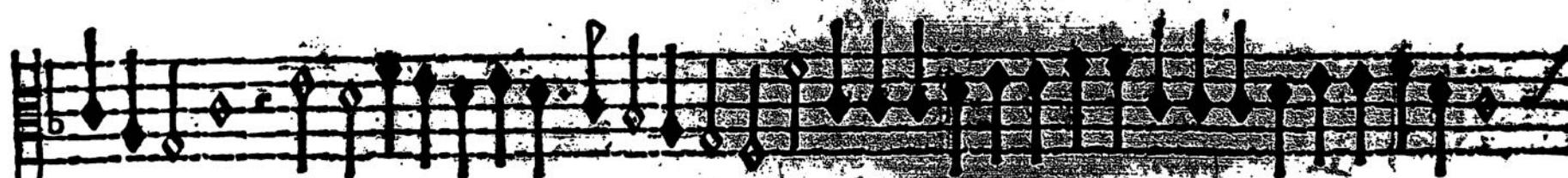
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Sopra la Battaglia.

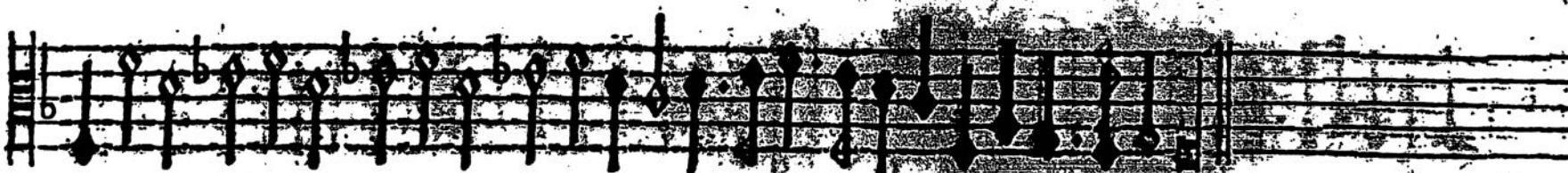
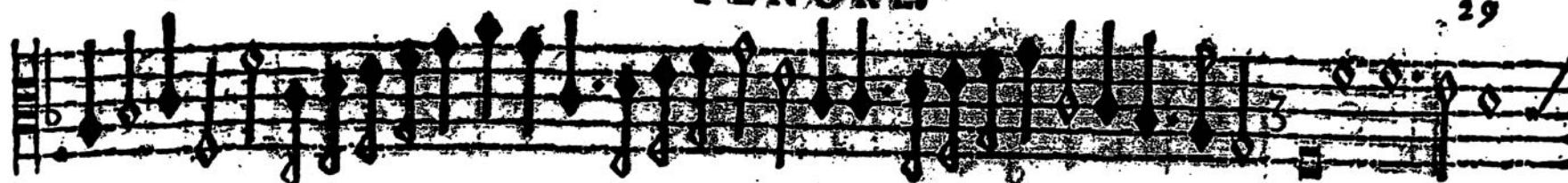
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Ioan Maria Tasso.



TENORE.

29

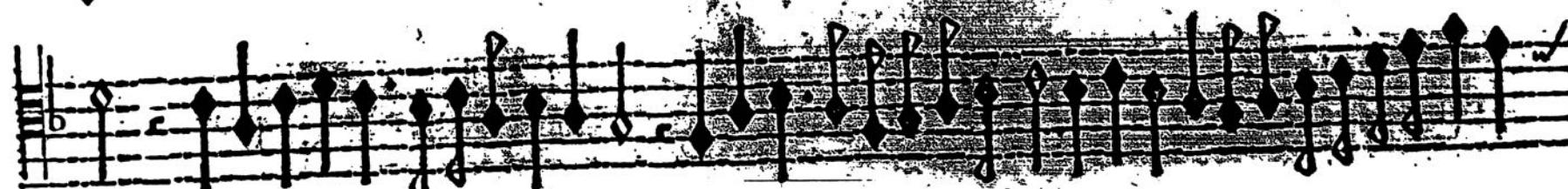
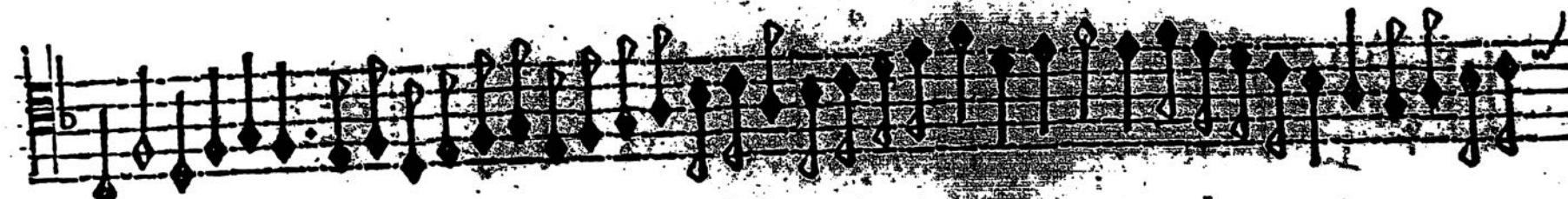
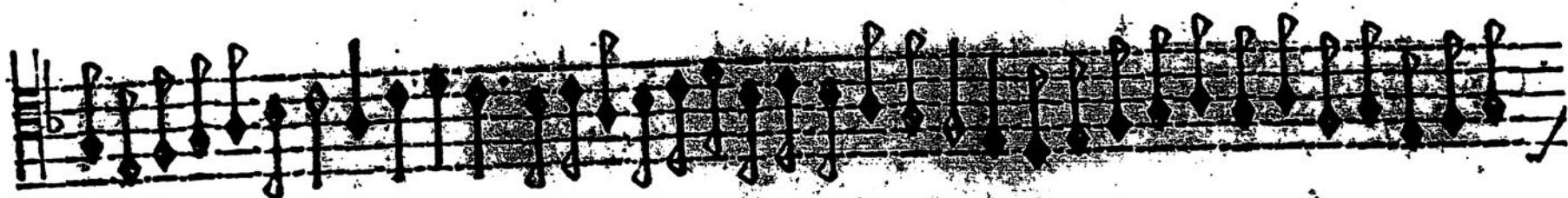
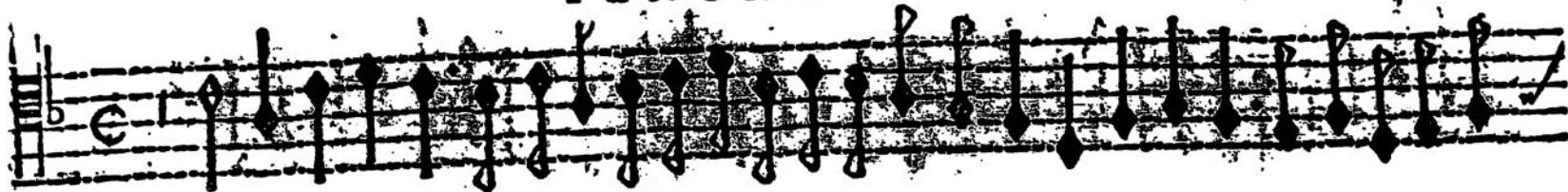


Cäcilie. d'Acier für 2. vord.

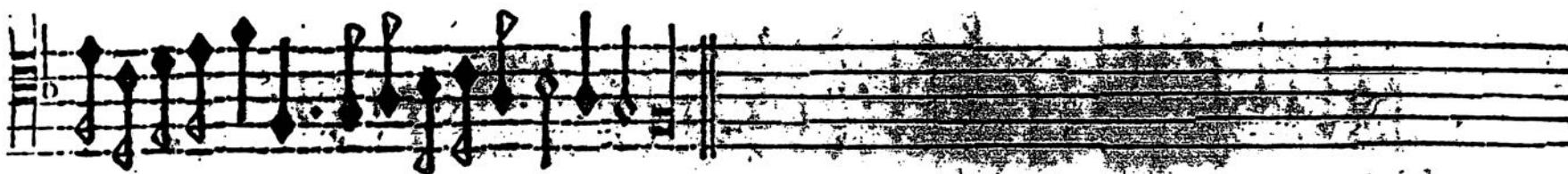
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TENORE.

Giovanni de Antiquis.



TENORE.



Pb 3

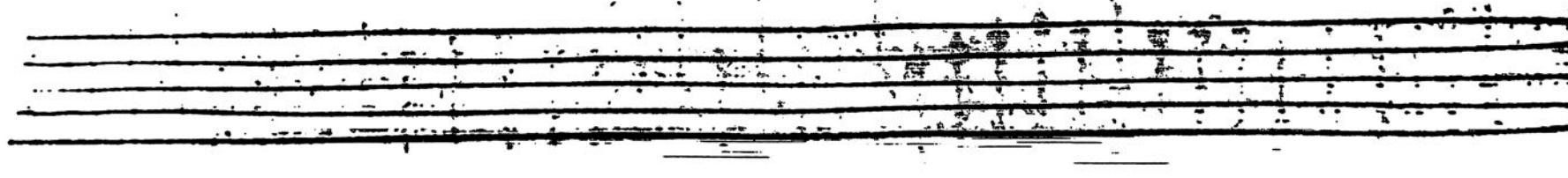
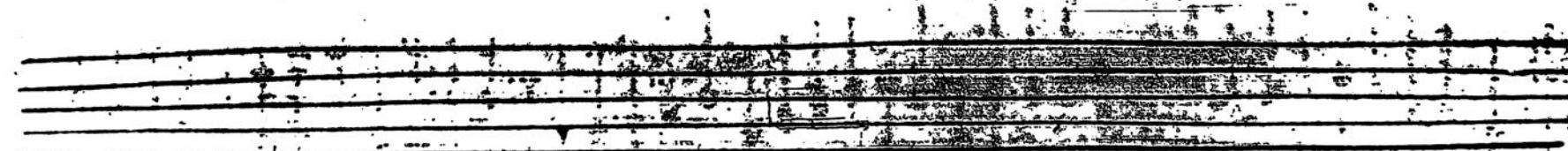
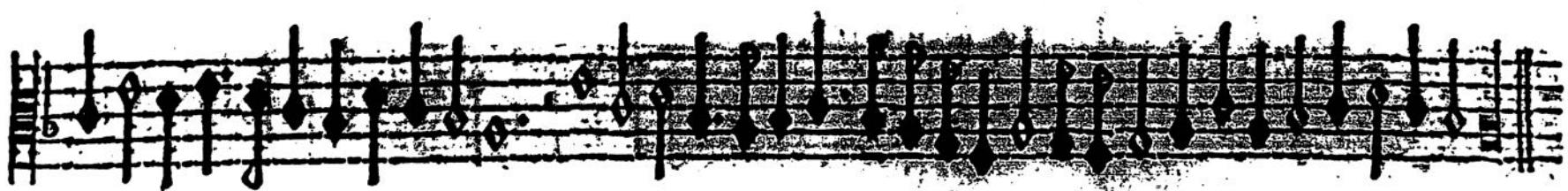
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TENORE.

B. Lupachino.

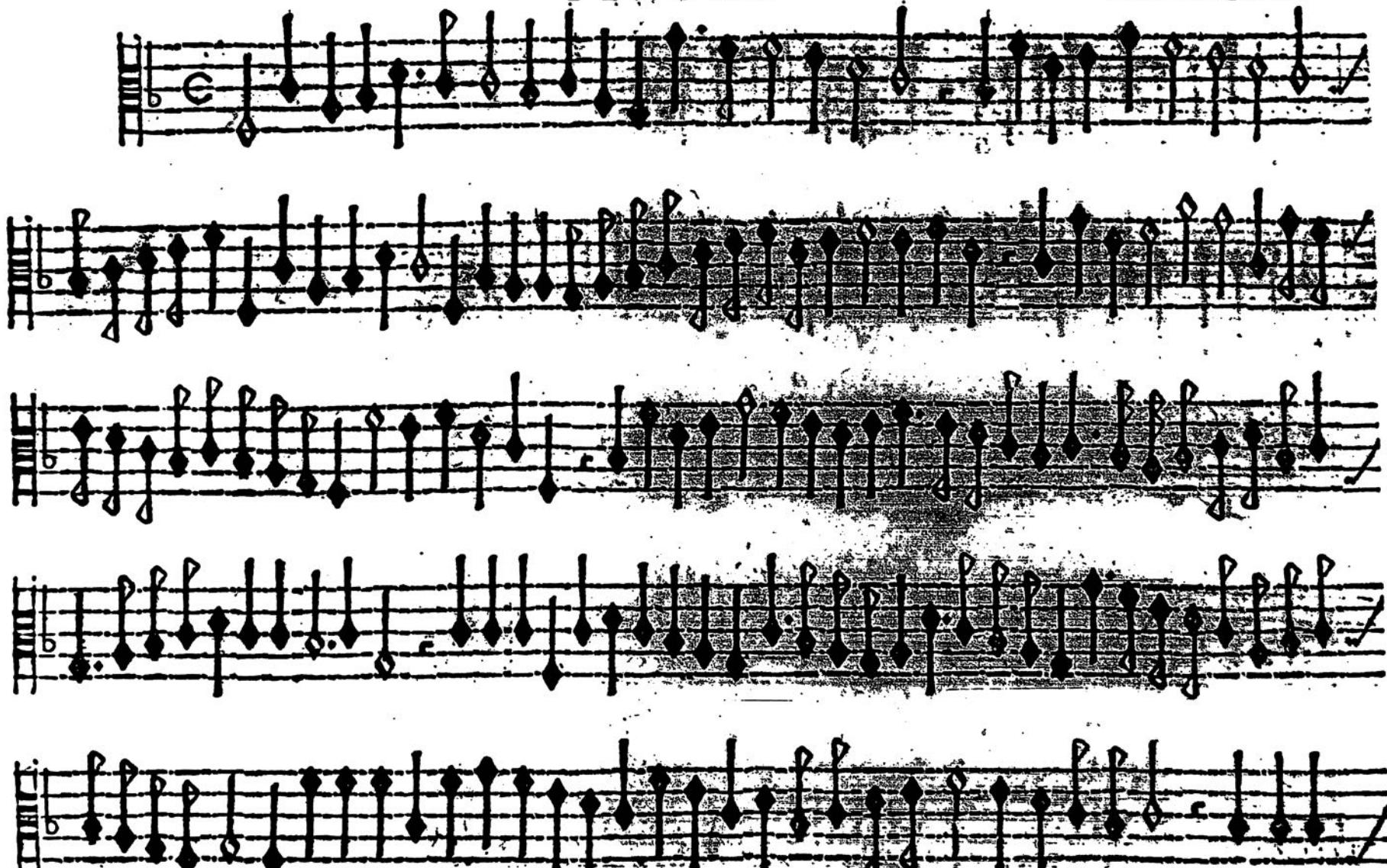


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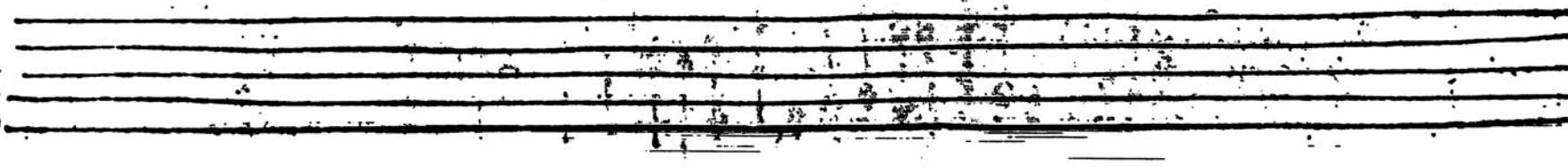
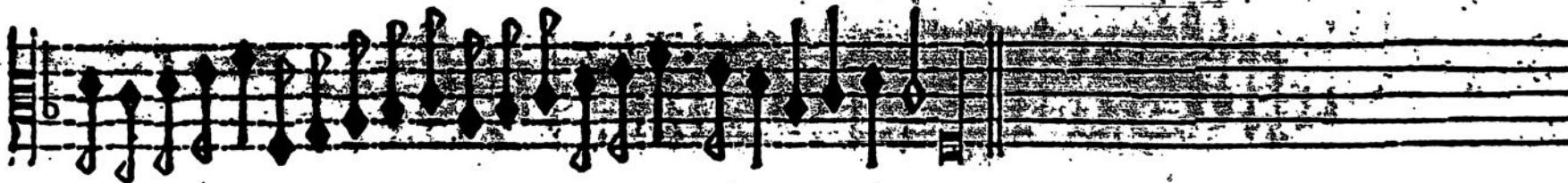
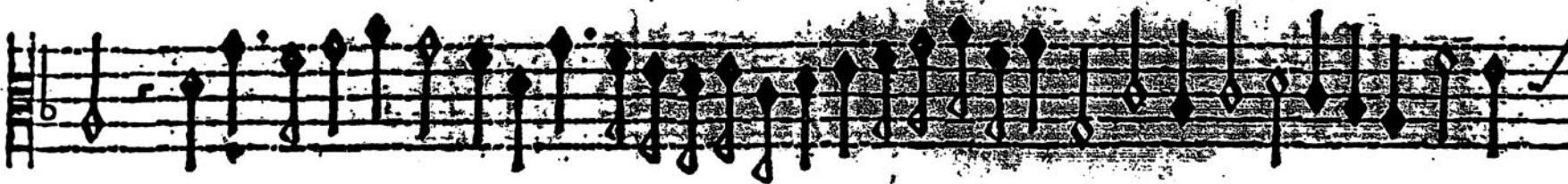


TENORE

Simon de Baldis

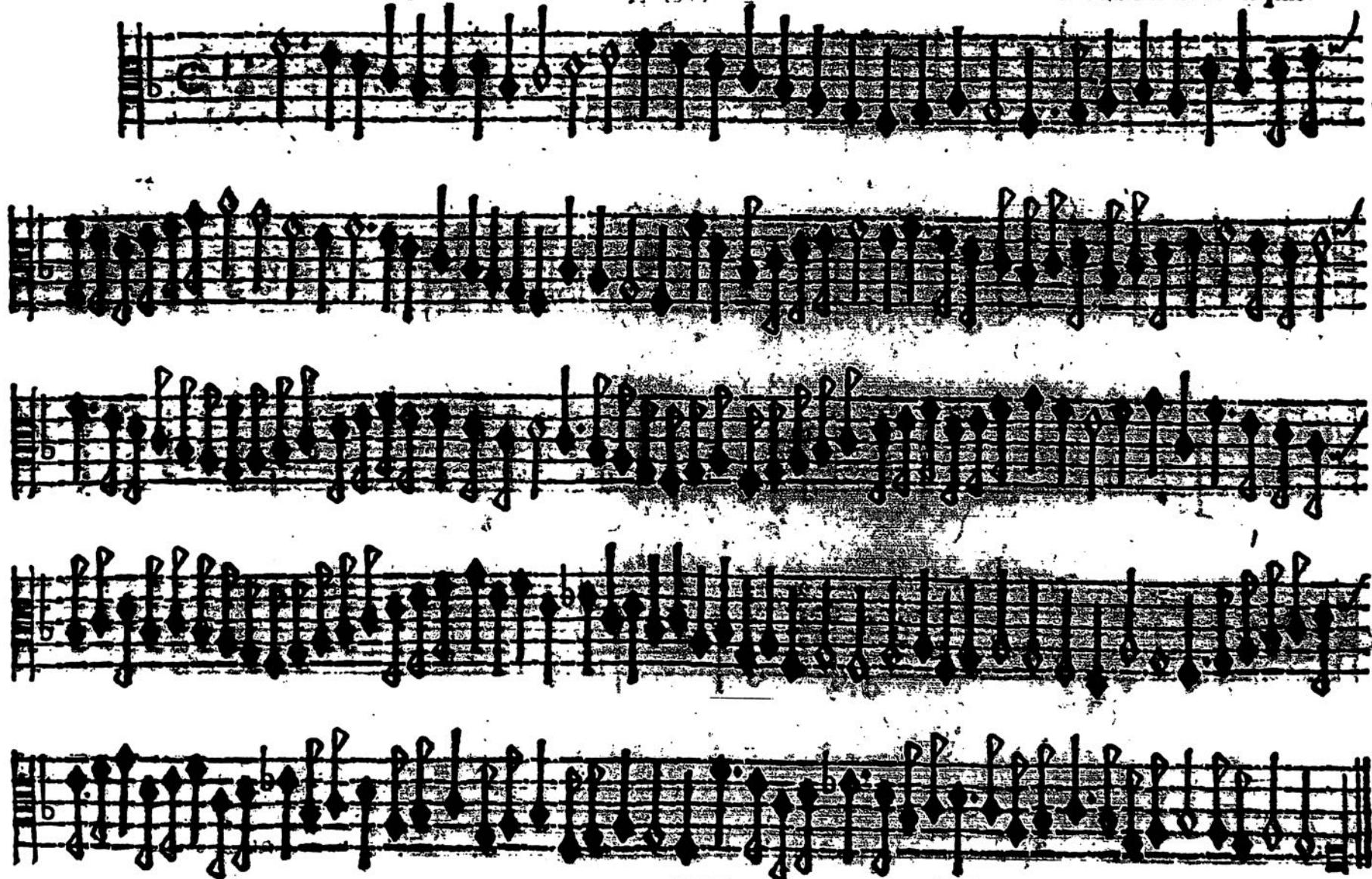


TENORE.



T E N O R E.

Giovanni de Antiquis.



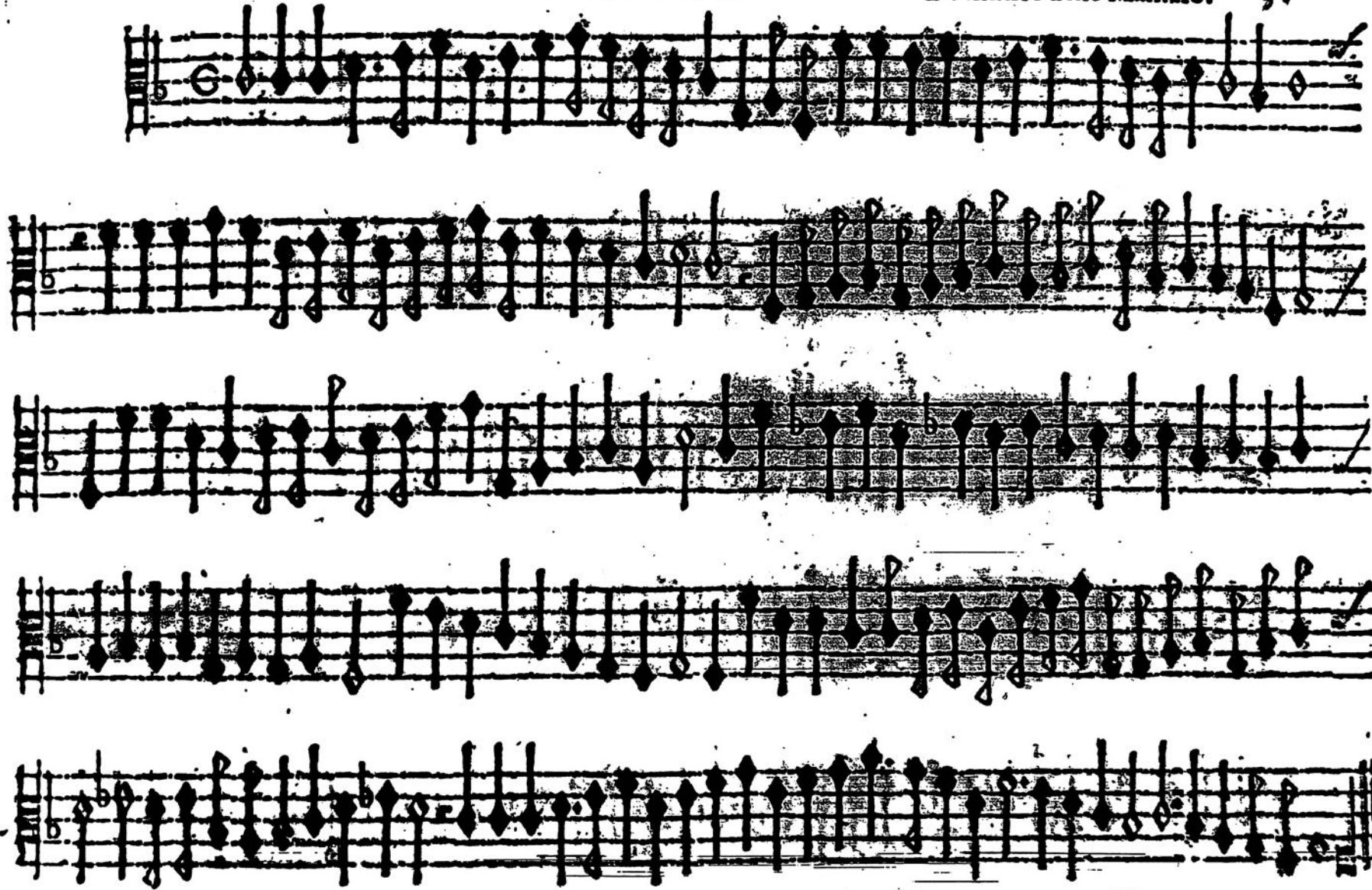
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33

T E N O R E.

Dominico dello Mansato.

31

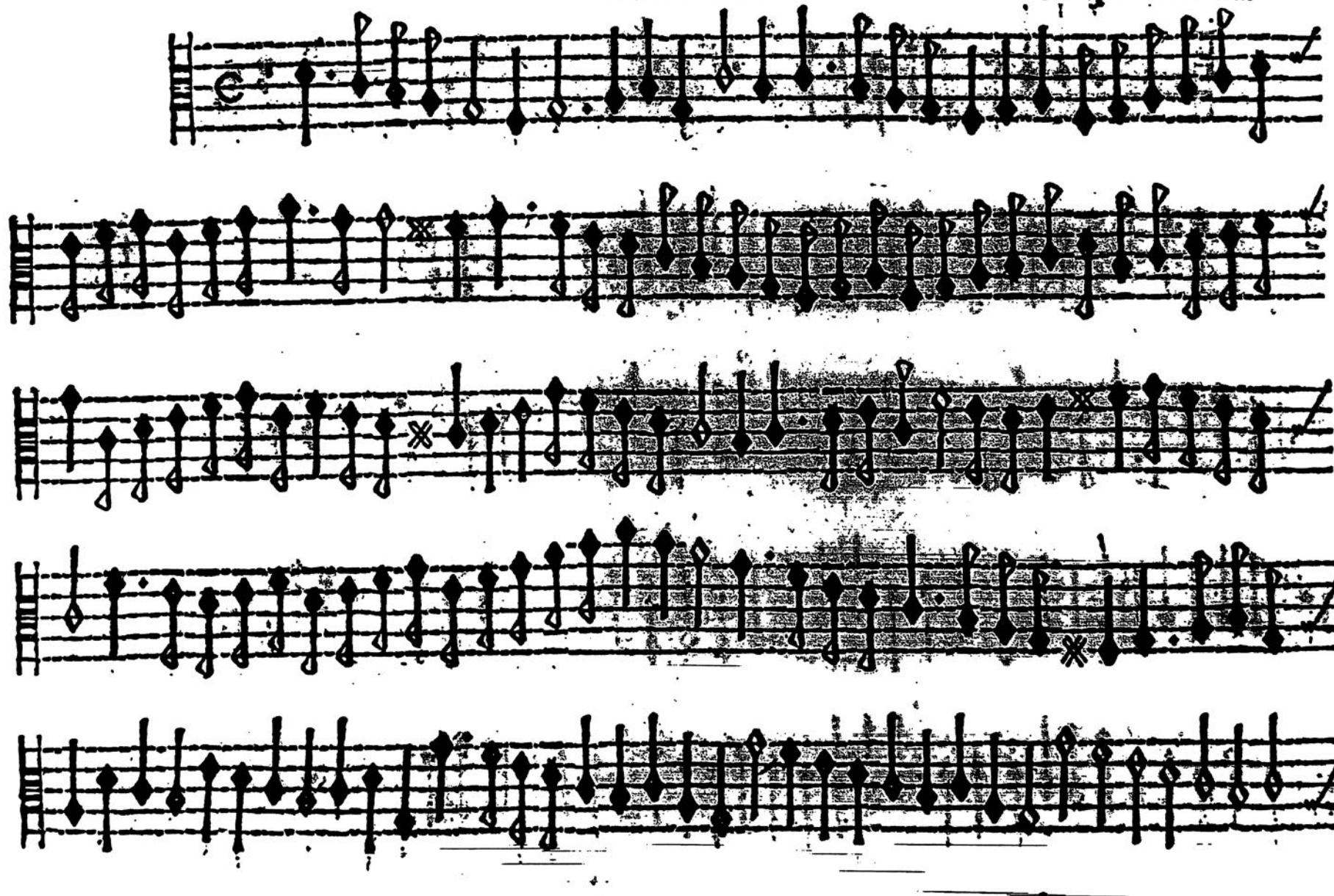


Canzo. diversi à 2. voci.

ii

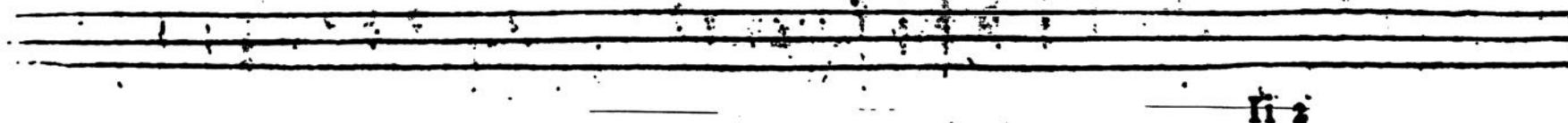
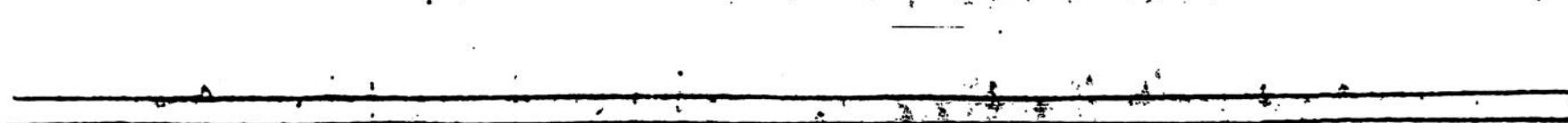
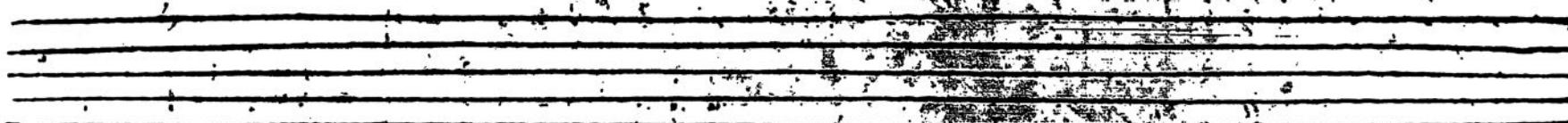
TENORE.

Pomponio Nenna.



TENORE.

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32

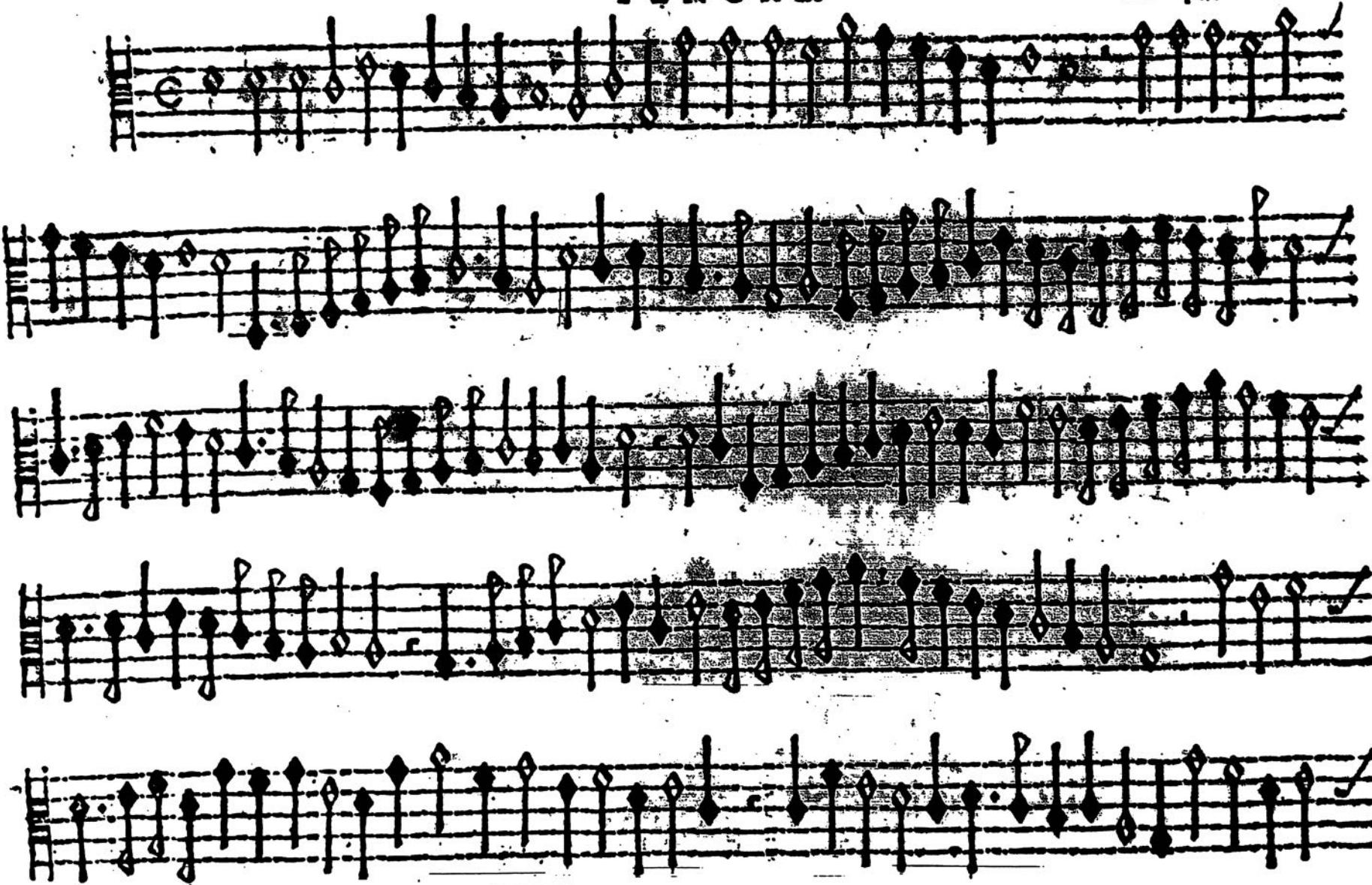


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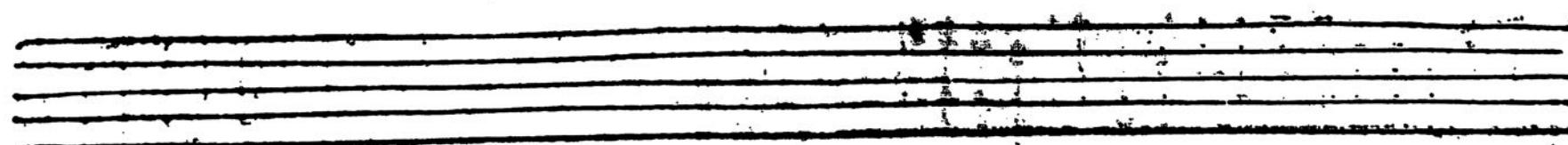
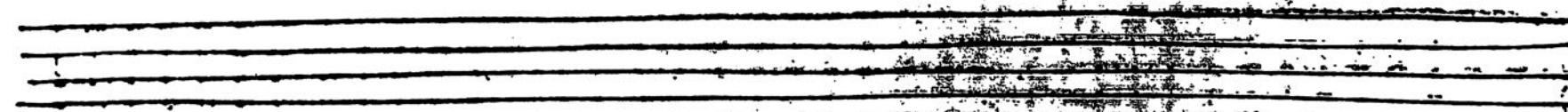
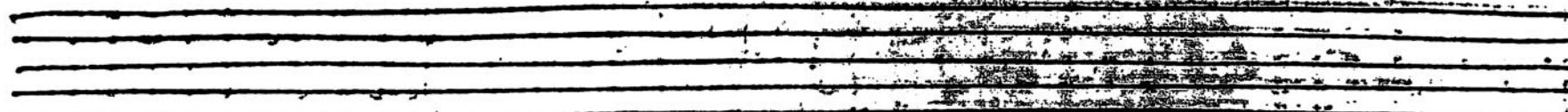
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TENORE.

B.Lupachino.



TENORE.



TENORE.

Stefano Felis.



TENORE.

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