

Si bene perpendi

Orlandus Lassus

Cantus

Si be - ne per - pen - di cau-sae quin - que, cau-sae

Quintus

Si be - ne per - pen - di cau-sae quin - que, cau-sae

Altus

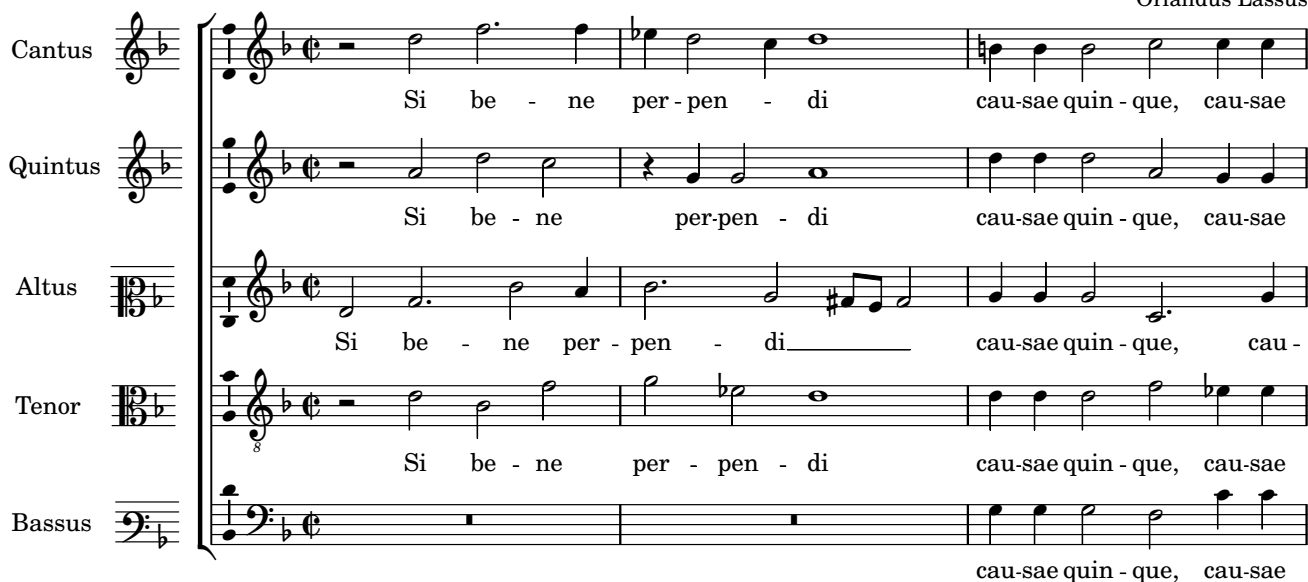
Si be - ne per - pen - di cau-sae quin - que, cau -

Tenor

Si be - ne per - pen - di cau-sae quin - que, cau-sae

Bassus

cau-sae quin - que, cau-sae

The first system of the musical score features five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. Each part is written on a staff with a treble clef (except for Bassus, which has a bass clef). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are printed below each staff, with hyphens indicating syllables that span across notes. The Cantus part begins with a whole note rest, followed by a half note 'Si', a quarter note 'be', a quarter note 'ne', a half note 'per', a quarter note 'pen', a quarter note 'di', a quarter note 'cau-sae', a quarter note 'quin - que', and a quarter note 'cau-sae'. The other parts follow a similar rhythmic pattern, with some variations in note values and rests.

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quin - que sunt bi-ben - di, bi-ben - di, ho - spitis ad - ven - tus,

quin - que sunt bi - ben - di, ho - spitis ad - ven - tus, ad - ven - tus,

sae quin - que sunt bi - ben - di, ho - spitis ad - ventus, ho - spi-tis ad - ven-tus,

quinque sunt bi - ben - di, bi-ben - di, ho - spi-tis adven - tus, si-tis

quin - que sunt bi - ben - di, ho - spitis ad - ven - tus,

The second system of the musical score continues the vocal parts from the first system. It begins with a measure rest (indicated by a '4' above the staff) followed by the lyrics. The Cantus part has a quarter note 'quin - que', a quarter note 'sunt', a quarter note 'bi-ben - di', a quarter note 'bi-ben - di', a quarter note 'ho - spitis', a quarter note 'ad - ven - tus'. The other parts follow a similar pattern, with some variations in note values and rests. The music continues in the same key signature and time signature.

8

si-tis prae - sens at-que fu - tu - ra, at - que fu-tu - ra, at -

si-tis prae - sens at - que fu-tu - ra, at - que fu-tu - ra, at - que

si-tis prae-sens at-que fu-tu - ra, at-que fu - tu - ra, at-que fu-tu -

prae - sens at - que fu-tu - ra, at - que fu-tu - ra, at-que fu-tu - ra, fu -

si-tis prae - sens at - que fu-tu - ra, at - que fu-tu - ra, fu-tu - ra, at -

The third system of the musical score continues the vocal parts from the second system. It begins with a measure rest (indicated by an '8' above the staff) followed by the lyrics. The Cantus part has a quarter note 'si-tis', a quarter note 'prae - sens', a quarter note 'at-que', a quarter note 'fu - tu - ra', a quarter note 'at - que', a quarter note 'fu-tu - ra', a quarter note 'at -'. The other parts follow a similar pattern, with some variations in note values and rests. The music continues in the same key signature and time signature.

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que fu-tu - ra, et vi - ni bo - ni - tas, et vi - ni bo-ni-tas. Ne
 fu - tu - ra, et vi - ni bo - ni - tas, et vi - ni bo-ni-tas. Ne per -
 ra, fu-tu - ra, et vi - ni bo - ni - tas, et vi - ni bo - ni - tas. Ne per - das, ne
 tu - ra, et vi - ni bo - ni - tas, et vi - ni bo-ni-tas. Ne per - das,
 que fu-tu - ra, et vi - ni bo-ni-tas, et vi - ni bo-ni-tas. Ne per -

16

per - das tu - a ju - ra, tu-a ju - ra, ac pro-pter pu - - - li -
 das tu-a, ne per - das tu - a ju - ra, ac pro-pter pu - - - li -
 per - das, ne per - das tu - a ju - ra, ac pro-pter pu - - - li -
 ne per - das, ne per - das tu-a ju - ra,
 das, ne per - das tu - a ju - ra,

20

ces mul - ti-pli-ca-to vi - ces, mul - ti-pli-ca-to vi - ces, mul - ti-pli-ca-to vi -
 ces mul-ti-pli-ca-to vi - ces, mul-ti-pli-ca-to vi - ces, mul -
 ces multi-pli-ca - to vi - - ces, multi-pli-ca-to vi - - ces, vi -
 multi-pli-ca-to vi - ces, mul-ti-pli - ca-to vi - ces, mul - ti-pli - ca - to vi -
 multi-pli-ca-to vi - ces, mul-ti-pli-ca-to vi - ces, mul - ti-pli-ca-to vi -

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ces, multi-pli - ca - to vi - ces, mul-ti-pli-ca - to, multi - pli-ca-to vi - ces,
ti-pli - ca - to vi - ces, mul-ti-pli-ca-to vi - ces, multi-pli - ca - to vi - ces,
- ces, multi-pli - ca - to vices, mul - ti - pli - ca-to vi - ces,
- - ces, multi - pli-ca-to vi - ces, mul - ti-pli-ca - to vi - ces, mul -
ces, mul - ti - pli - ca-to vi - ces, multi - pli-ca-to vi - ces, multi-pli-

28

mul - ti-pli-ca - to vi - ces, mul-ti-pli-ca-to vi - ces, mul - ti - pli - ca-to vi - ces, mul -
multi - pli - ca - to vi - ces, multi-pli-ca-to vi - ces, mul - ti-pli - ca - to
multi-pli - ca - to vi - ces, mul-ti-pli-ca-to vi - ces, vi - ces, mul -
ti-pli-ca-to vi - ces, mul-ti-pli-ca-to vi - ces, mul - ti-pli - ca - to vi -
ca-to vi - ces, mul - ti-pli-ca-to vi - ces, mul - ti - pli - ca-to vi - ces,

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ti-pli - ca - to vi - ces, mul - ti - pli-ca - to, mul-ti - pli - ca - to vi - ces.
vi - ces, mul - ti - pli-ca - to vi - ces, mul - ti - pli - ca - to vi - ces.
ti-pli - ca - to vices, mul - ti - pli - ca - to vi - ces.
ces, mul-ti - pli - ca - to vi - ces, mul - ti - pli - ca - to vi - ces.
mul - ti - pli - ca - to vi - ces, mul-ti - pli - ca - to vi - ces.