

BICINIA,
SIVE CANTIONES
SVAVISSIMÆ DVARVM VOCVM, TAM

DIVINÆ MUSICES TYRONIBVS, QVAM EIVSDEM
Artis peritioribus magno vsui futuræ, nec non & quibusvis Instrumentis
accommodæ: ex præclaris huius ætatis Authoribus collectæ.

SVPERIVS.



ANTVERPIÆ

Apud Petrum Phalefium ad insigne Davidis Regis. M. DCIX.

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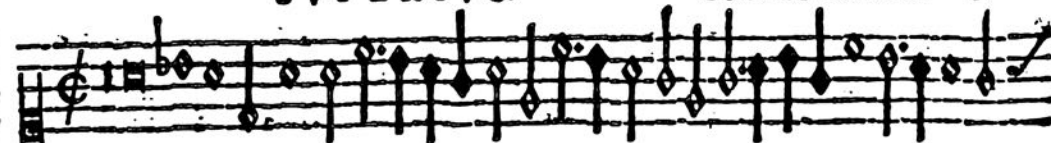
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F I N I S.

FINIS.

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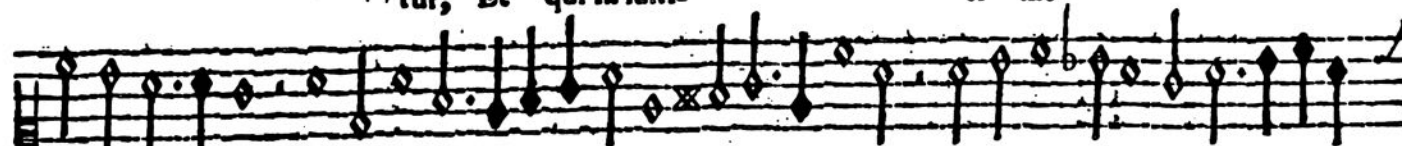
Orlando Lassus. 2



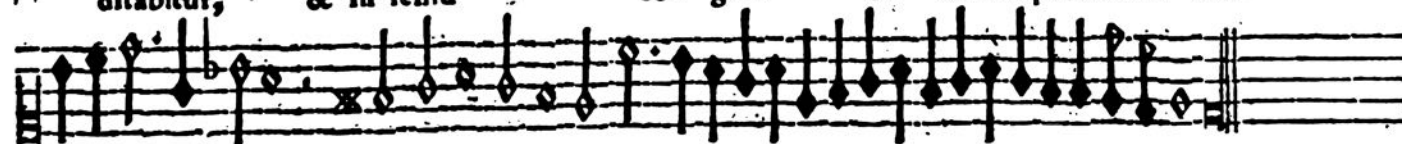
Eatus vir qui in sa- plen- tia mo- ra- bi-



tur, Et qui in iustis ei me-

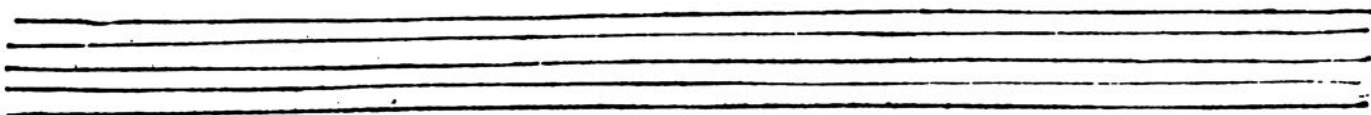


ditabitur, & in sensu co- gita- bis: circumspectionem De-



i, circumspectionem De-

i.



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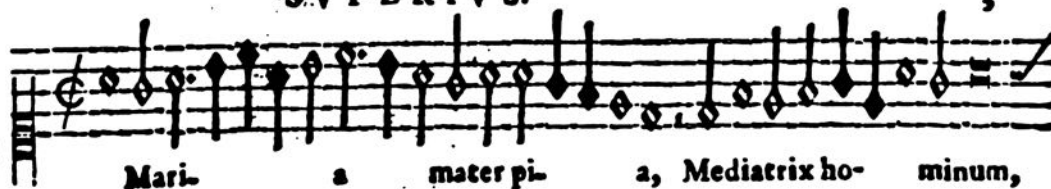
Orlando Lassusio.



Easus Beatus homo qui inuenit, qui
 inue- nit sapientiam, & qui affuit pru- denti-
 am, melior melior est acquisitio e- ius negotia- tione argen- ti
 & au- ri primi & pu- rif- fimi.

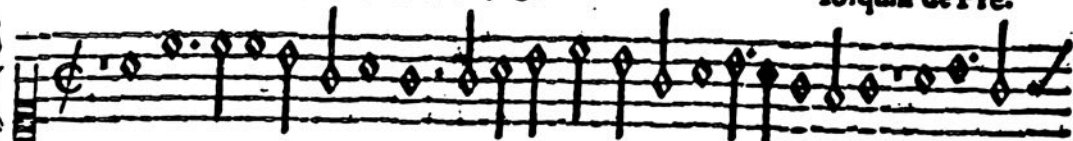
SUPERIVS.

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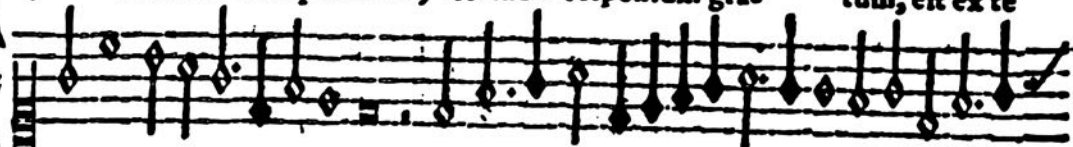


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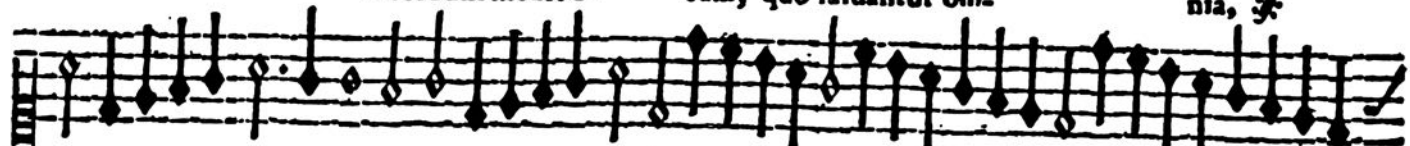
Isaia de Pré.



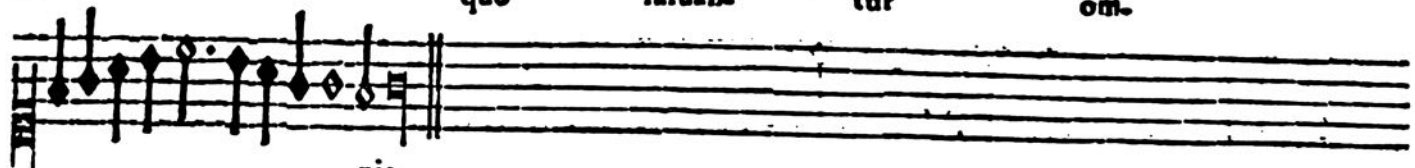
Er illud aue prolatum, & tuum responsum gra- tum, est ex te



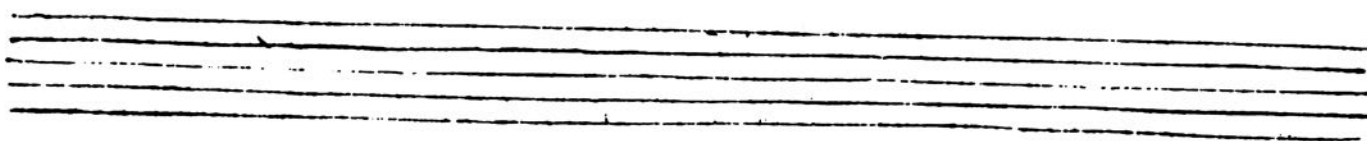
verbum incarna- tum, quo saluantur om- nia, ✠



quo saluan- tur om-



nia.



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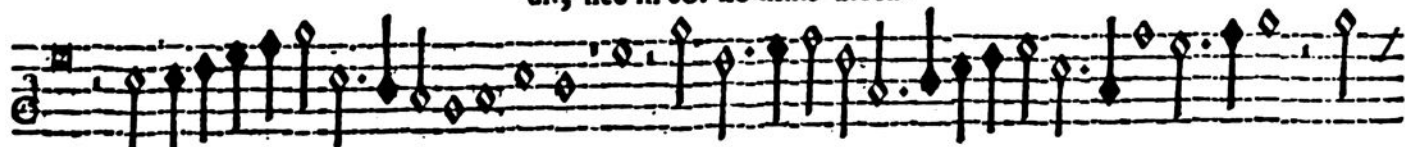
Orlando Lassusio. 4



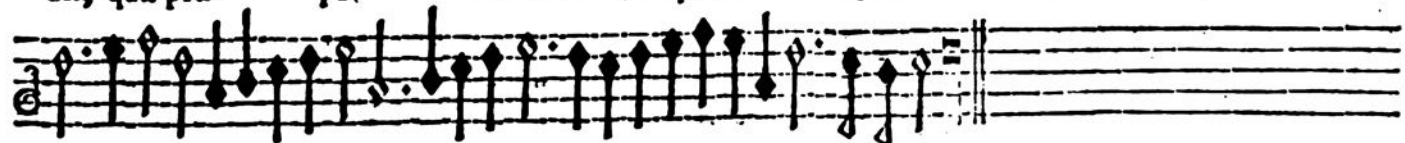
Culus non vi- dit, nec au- ris audi-



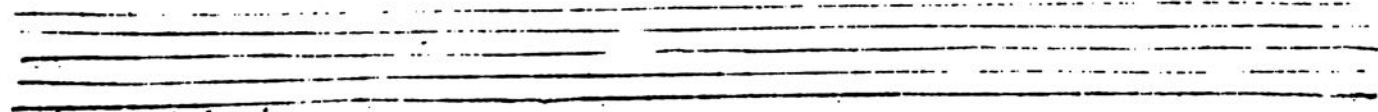
uir, nec in cor hominis ascen-



dit, quæ præ- pa- rauit Deus his qui di- ligunt il- lum, qui

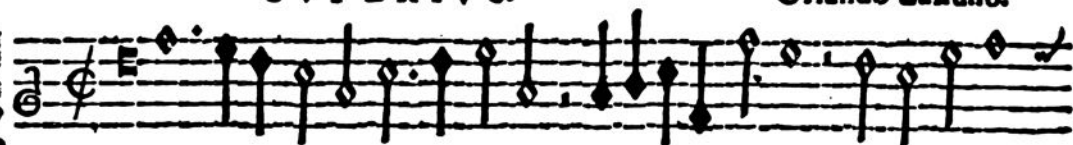


di- ligunt il- lum.

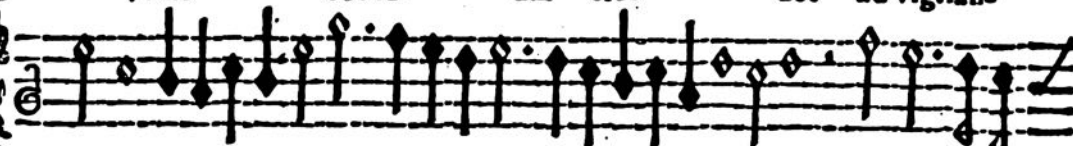


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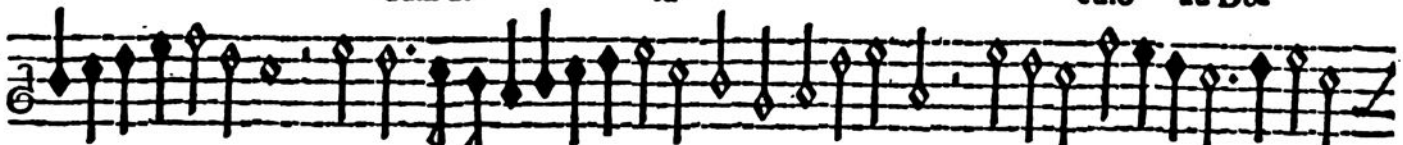
Orlando Lassus.



Virtus confu- um tra- det ad vigilan-



dum di- lu- culo ad Do-



minum, ad Do- minum qui fecit illum in conspe- cu



al- tif- fimi deprecabi- tur, deprecabi-



bitur, deprecabi-

bitur.

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Orlando Lassus. 5



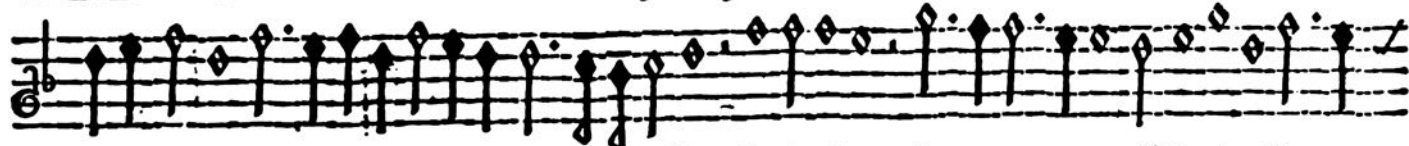
Xp̄ratio iusto-

rum la-



tia, spes au-

tem impio-



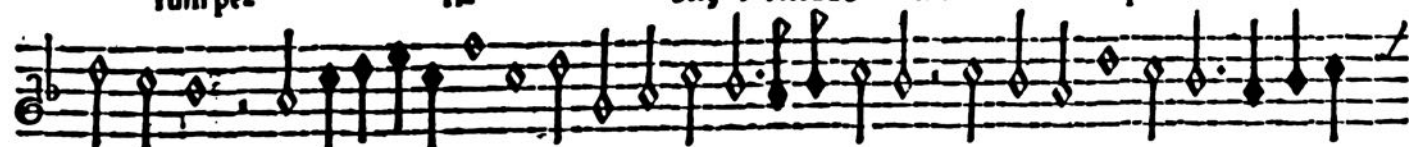
rum pe-

ri-

bit, fortitudo

fim-

plicis vias Do-

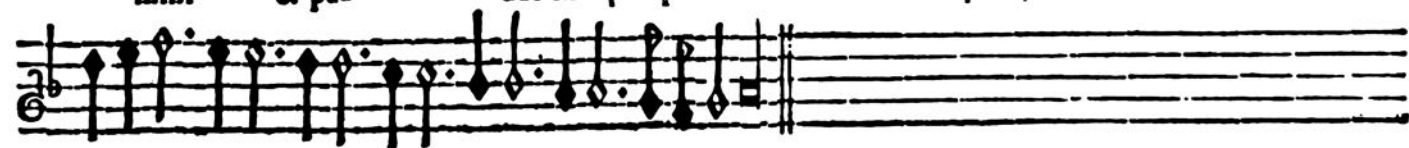


mini

& pa-

vor his qui operan-

tur qui operantur ma-



lum.

B

SVPERIVS.

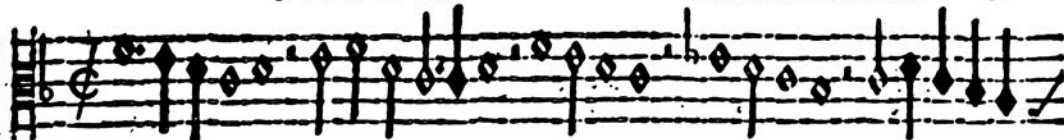
Orlando Lassus.



Vi sequitur me ⁜ qui sequitur me, non ambulat
non ambulat in te- nebris, sed habe-
bis sed habe- bis lu- men vi-
te, dicit Do- minus di- cit, Do-
minus.

TENOR.

Orlando Lassus. 6



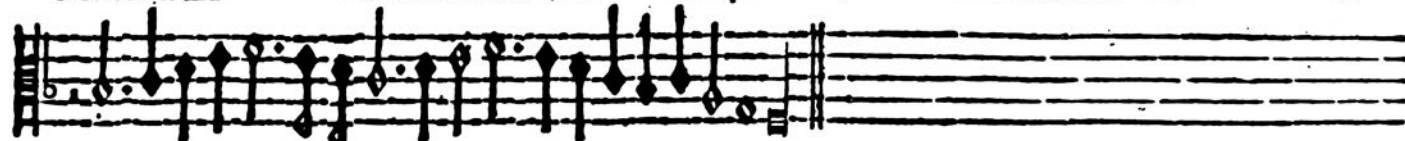
V. si tulerunt spolia impiorum impiorum, & car-



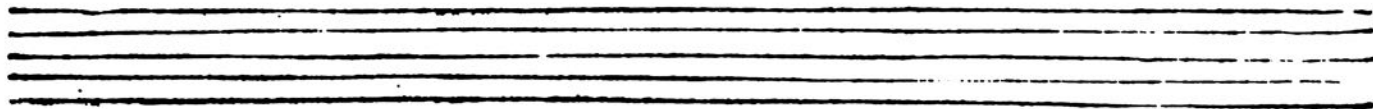
taude: runt Domine nomen san- ctum tu- um, &



victoriam ma- num tuam laudave- runt pa- riter Domine De- us



De- us no-ster.



T E N O R.

Orlando Lassus.



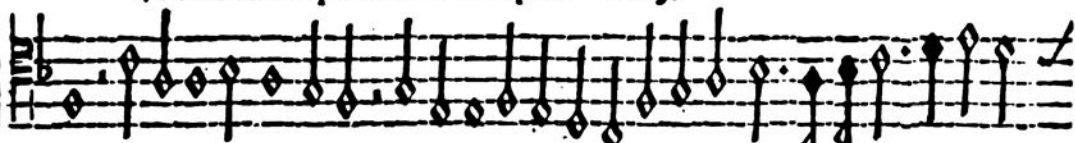
An- ti mei San- ti me- i
 qui in isto se- culo cur- ra-
 men ha- bui. stis, mercedem labo- rum et vi- stro- rum ego red-
 dam vo- bis, ego reddam vo- bis, ego
 reddam vo- bis.

T E N O R.

Orlando Lassusio. 7



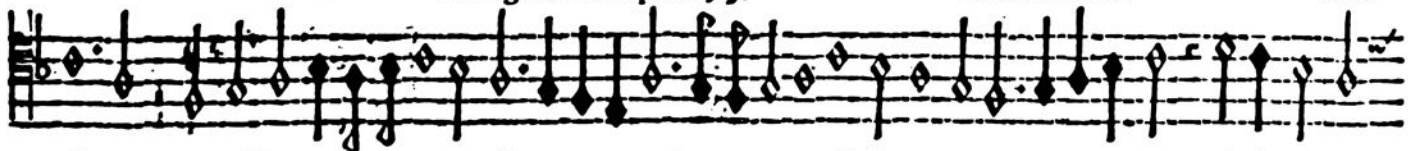
Vi vult venire post me venire post me



abneget semet ipsum,

& tollat cru-

cem



suam, & tollat cru-

cem su-

am & sequatur me

& sequatur



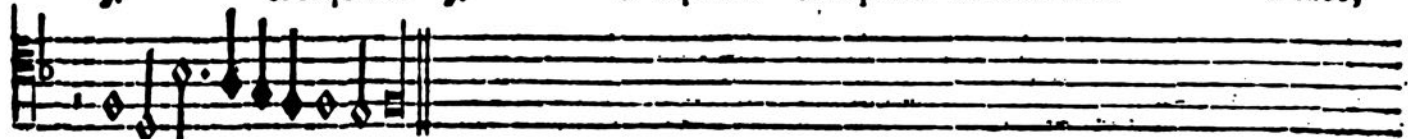
✱

& sequatur ✱

& sequatur

& sequatur me dicit Do-

minus,



dicit Do-

minus.

TENOR

Orlando Lassus:



Erue bone

& fide-

lis, quia in



pau-

ca fuisti fide-

lis, fuisti fide-

lis, su-



pra mul-

ta

te constituam, constituam, intra intra in gaudium

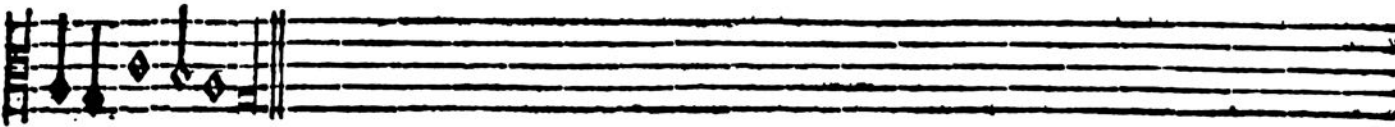
Domini



ni, in gaudium

in gaudium

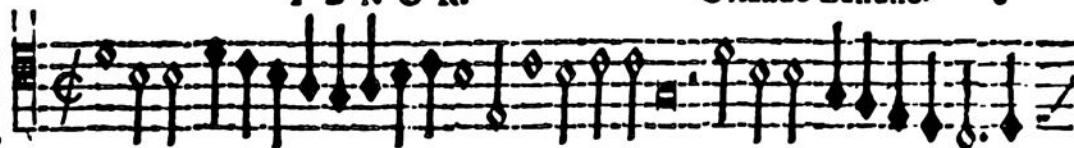
Domini De-



i tui.

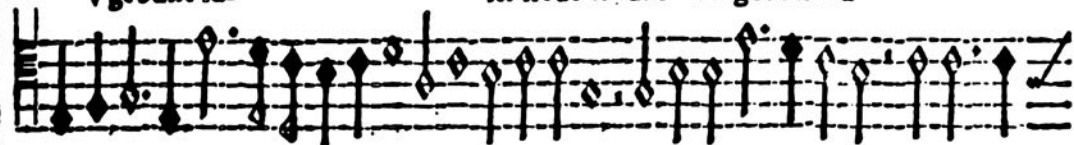
TENOR:

Orlando Lassus. 8



Vgebunt in-

ti sicut lilium fulgebunt in-



ti sicut lilium & sicut ro- sa in leri-



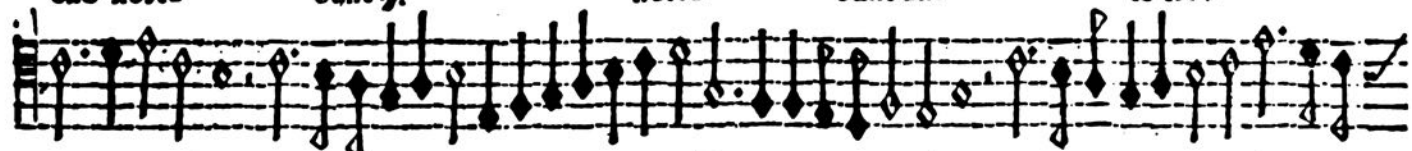
cho flore-

bunt ⁂

flore-

bunt an-

te De-



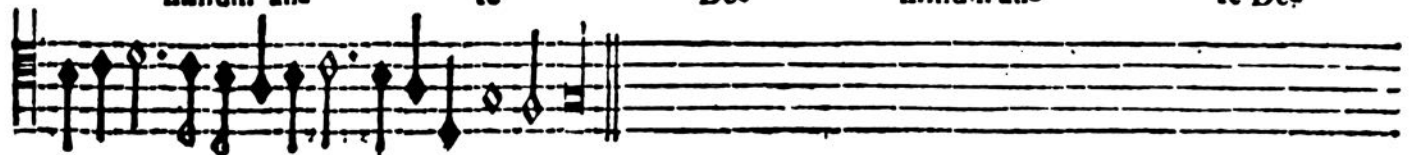
minum an-

te

Do-

minum an-

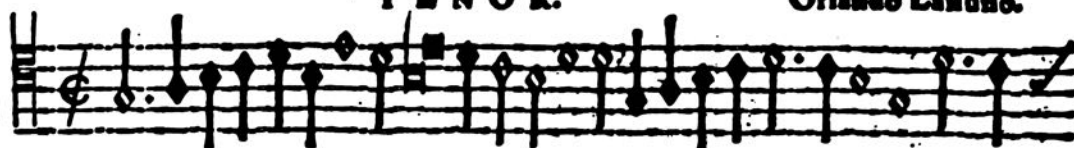
te De-



mingm.

TENOR.

Orlando Lassusio.



L.

cut ro-

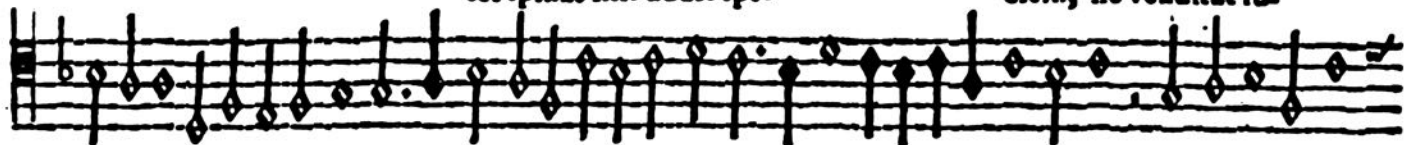
sa sicut ro-

sa in-



ter spinas illis addit spe-

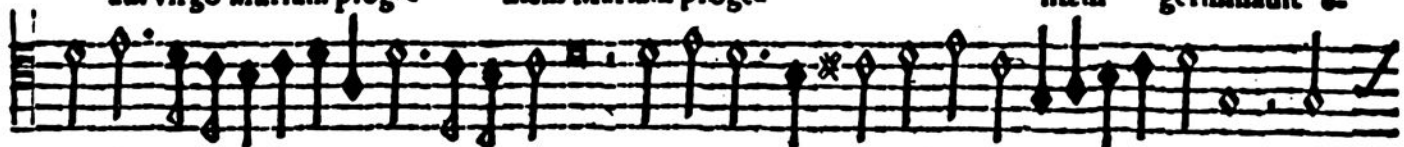
ciem, sic venustat fa-



am virgo Mariam proge-

niem Mariam proge-

niem germinavit e-

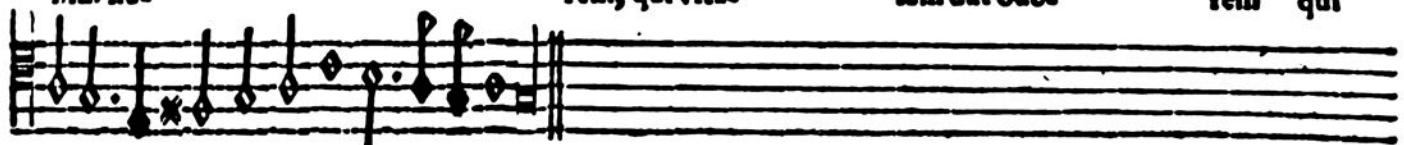


nim flo-

rem, qui vita-

lem dat odo-

rem qui



vita-

lem dat odo-

rem.

Quarta

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Orlando Lassus. 9

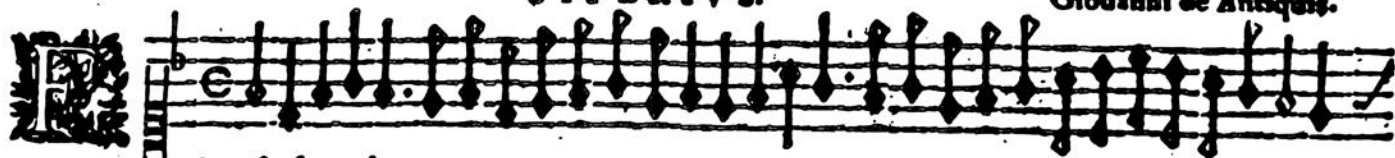


Antasia Prima.

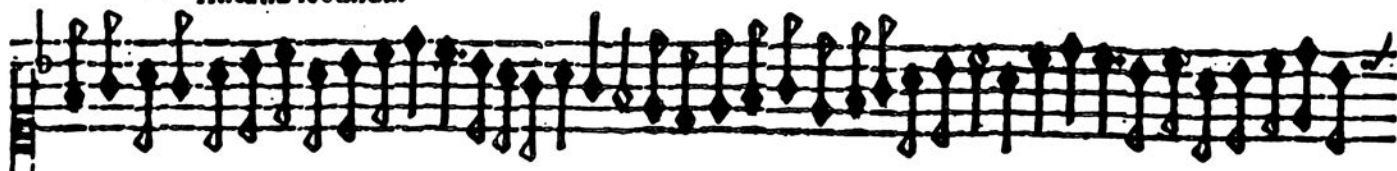


SYPERIVS.

Giouanni de Antiquis.

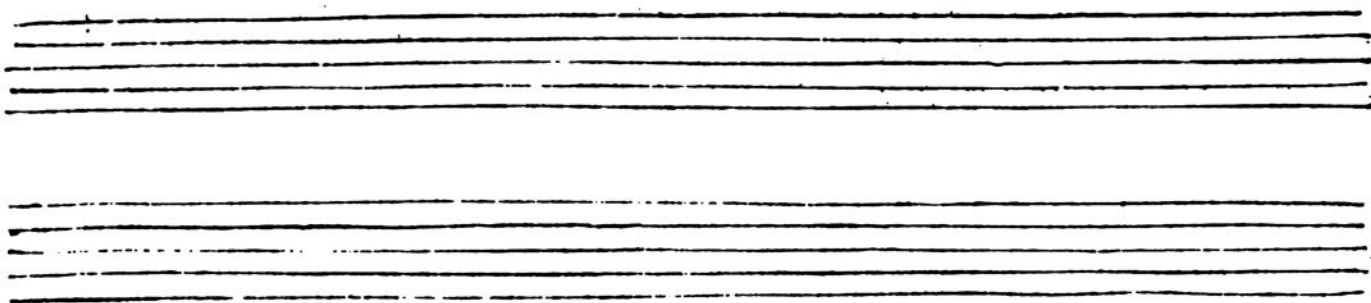
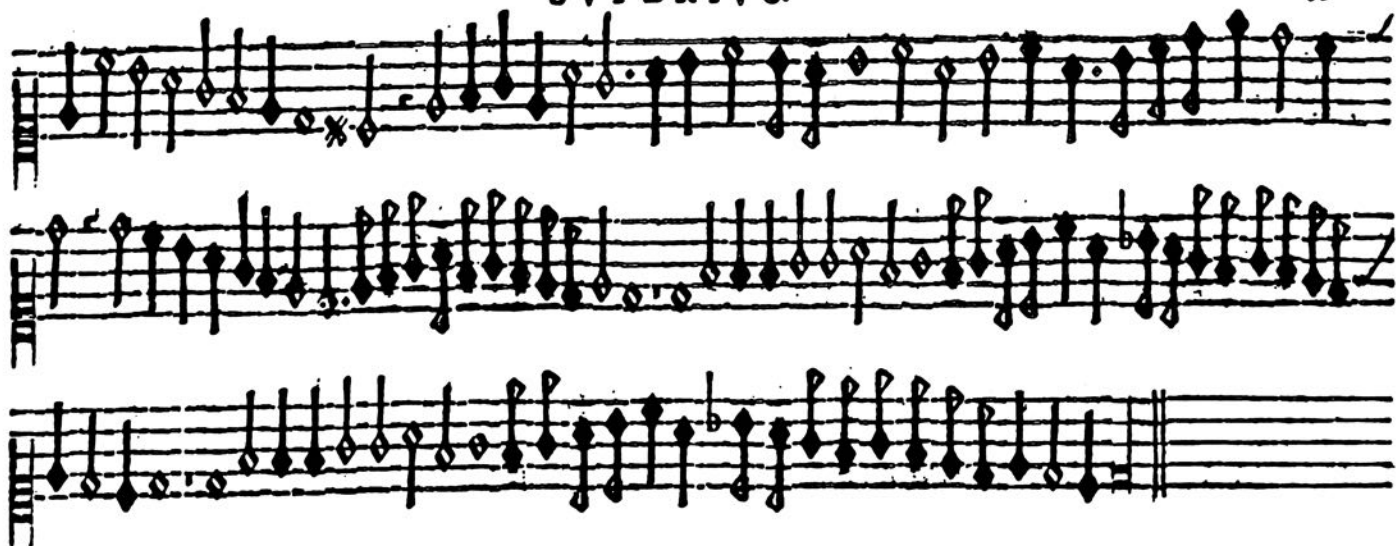


Antafia secunda.



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18



H z

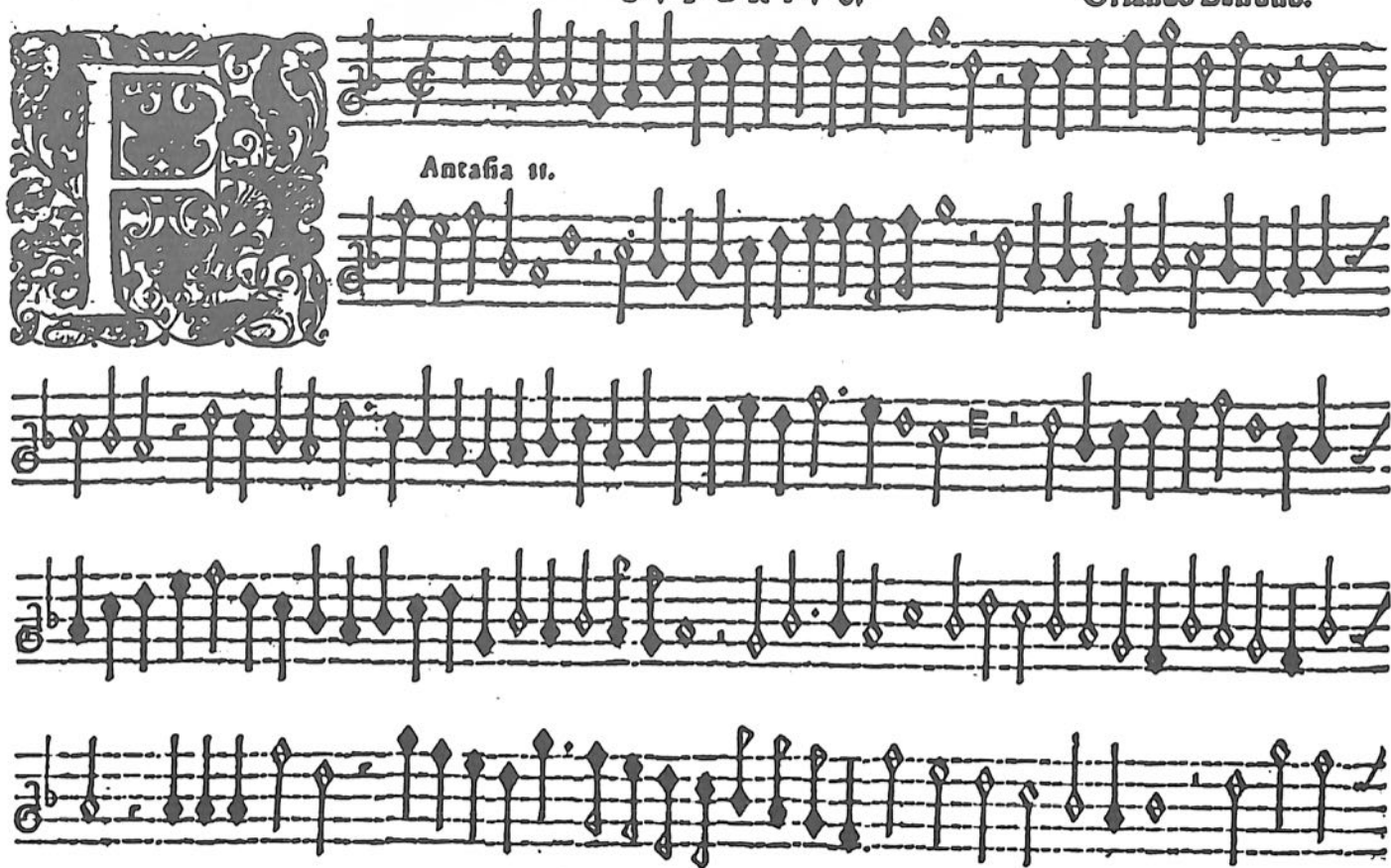
Prima (come 5^a)

SVPERIVS.

Orlando Lassus.

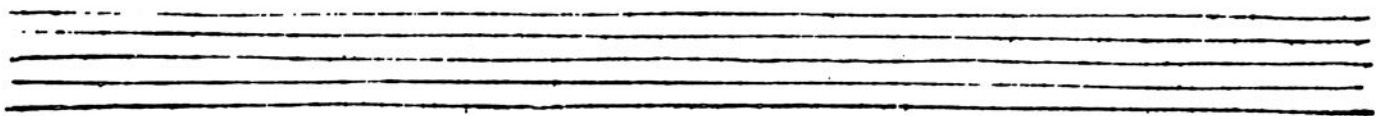
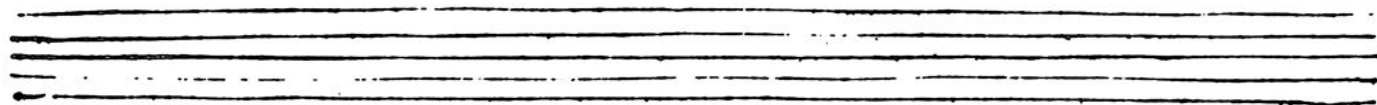


Antafia II.



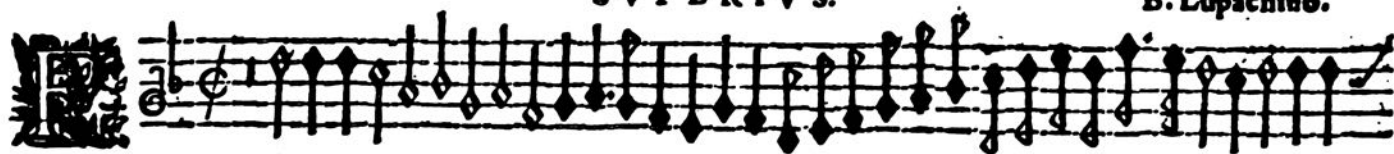
SVPERIVS.

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SVPERIVS.

B. Lupachino.



Antafia 12.



SVPERIVS.

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Secunda (cornista)

↓ *intende sicuramente*

SUPERIVS.

Orlando Laffutio.

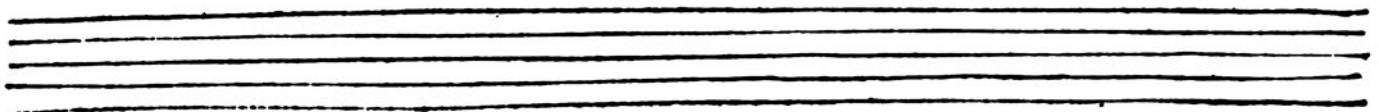
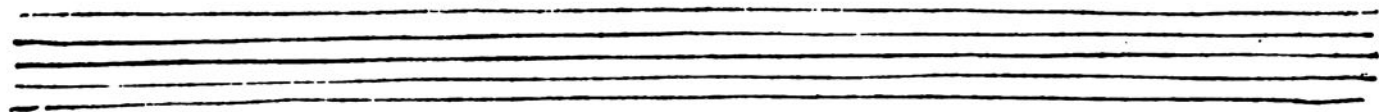
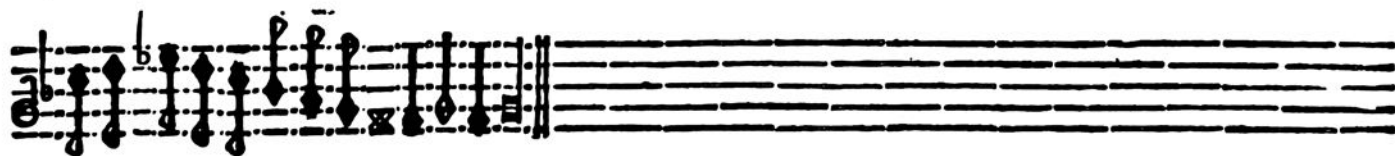
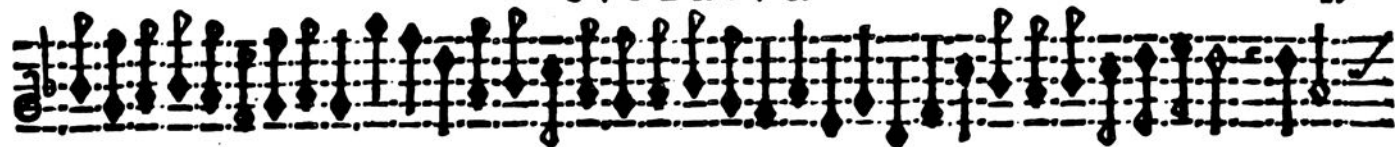


Antafia 13.



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Terquino Papa.

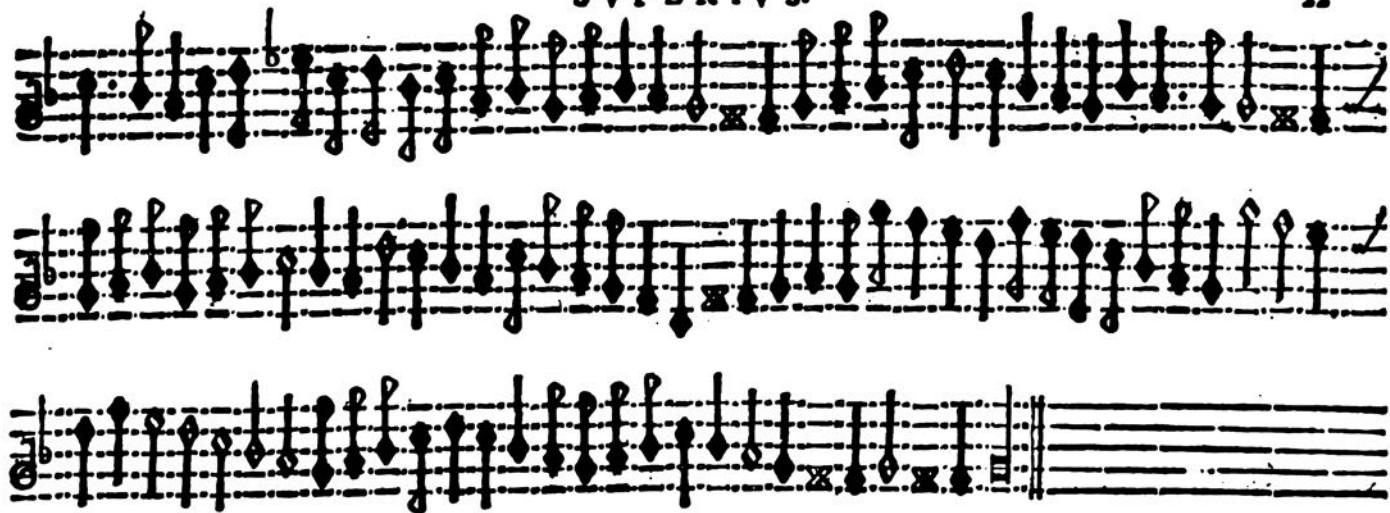


Antafia 14.



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F 2

Terza (come Sta)

SVPERIVS.

Orlando Lassusio.

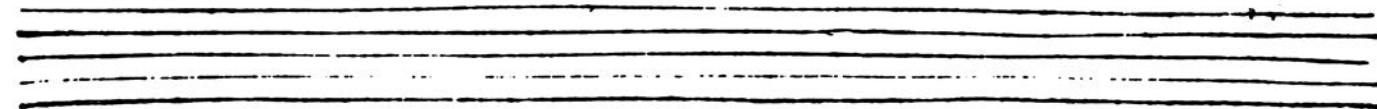
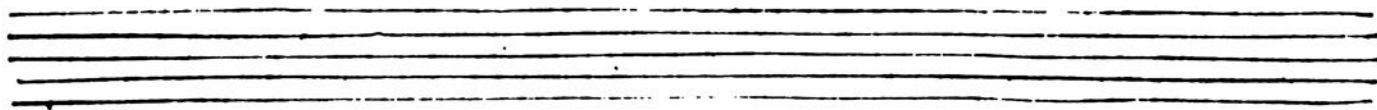
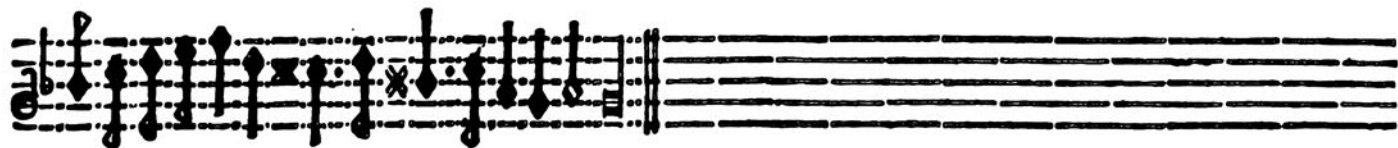
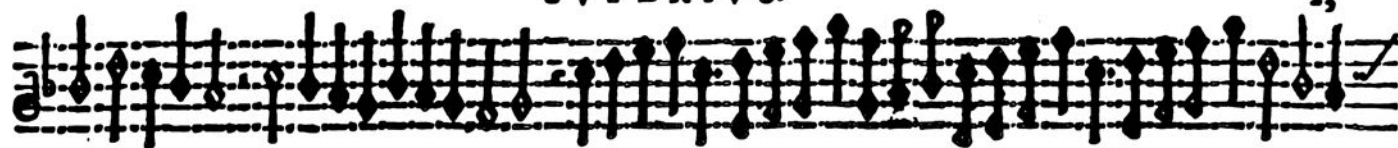


Antafia 15.



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SUPERIVS.

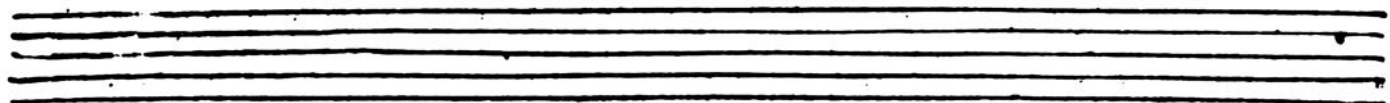
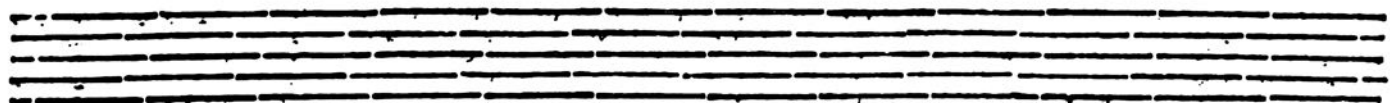
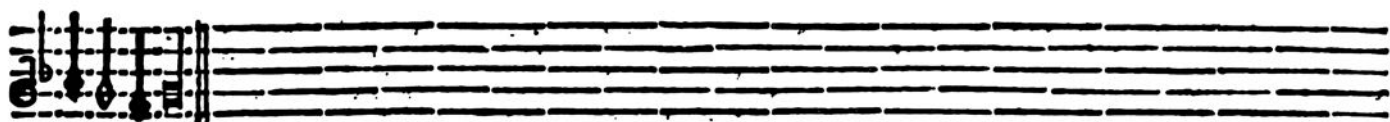
Gio. Maria Tasso.

Antafia 16.



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S V P E R I V S:

Simon de Baldi:

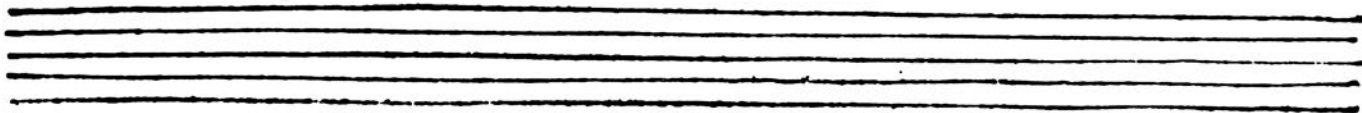
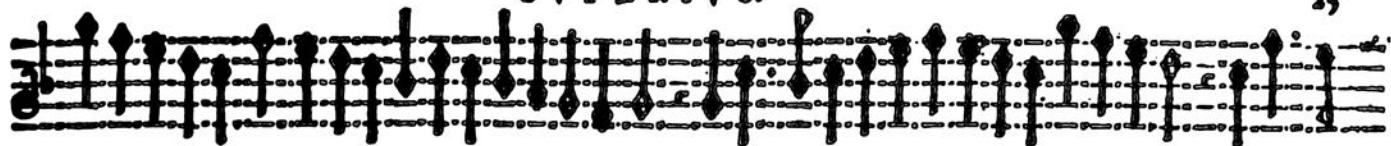


Antafia 17.



SVPERIVS:

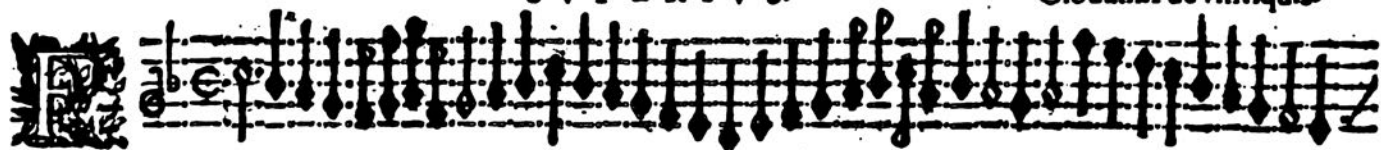
25



G

S V P E R I V S.

Giovanni de Antiquis

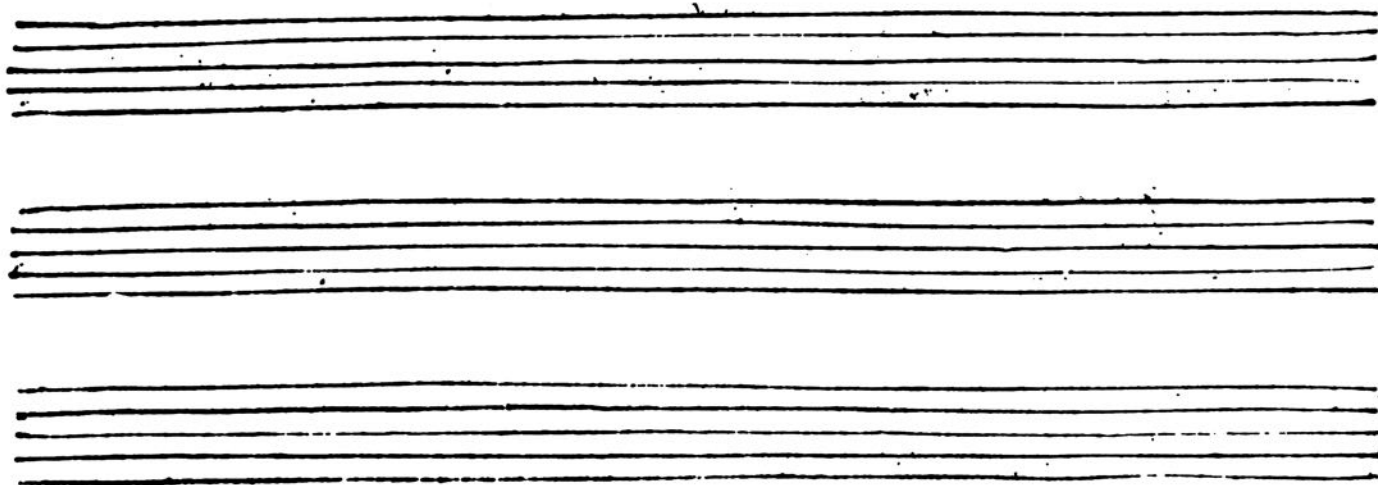


Antafia 18.



SVPERIVE

10



C 5

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B. Lupachino.

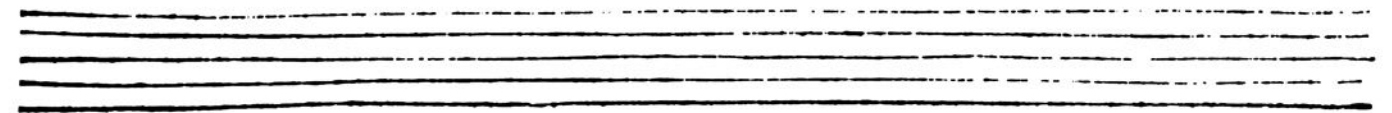
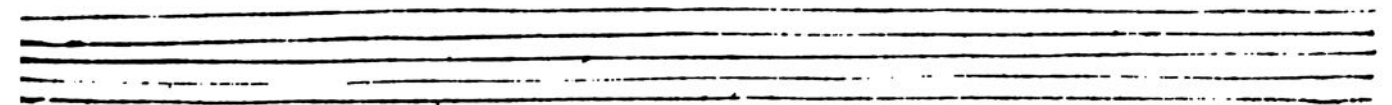
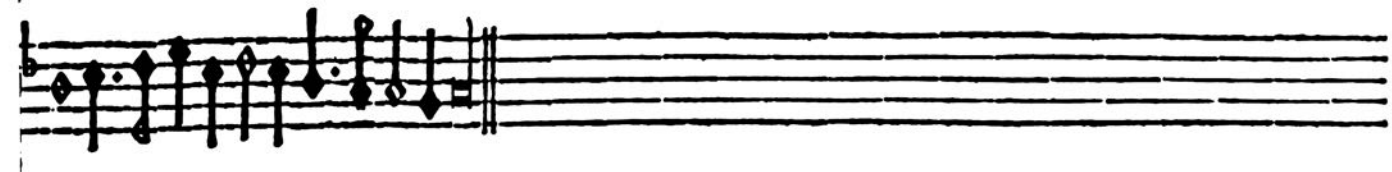
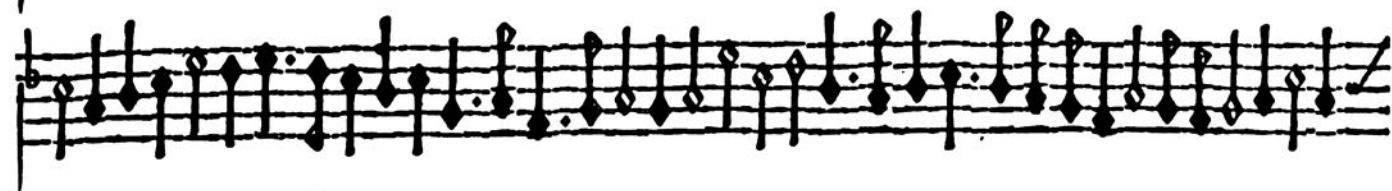
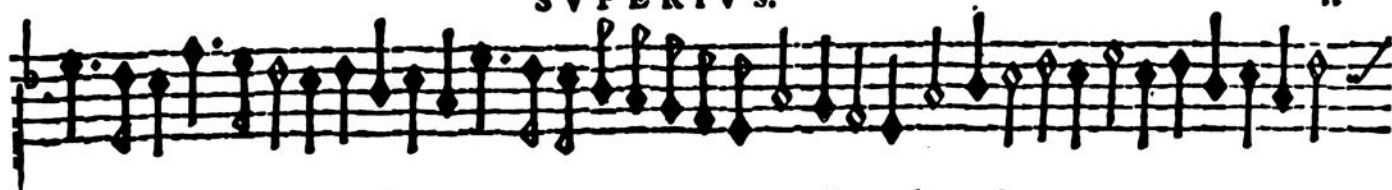


Antafia tertia.

The musical score consists of five staves of music. The first staff begins with a large, ornate initial 'C' and a common time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings like 'p' (piano). The key signature has one flat (B-flat).

SVPERIVS.

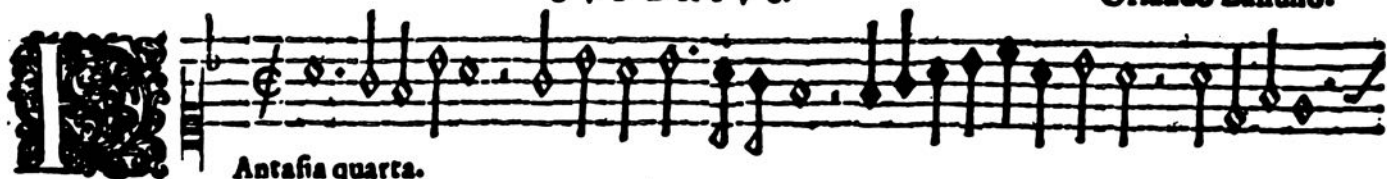
11



Quinta

SVPERIVS.

Orlando Lassus.



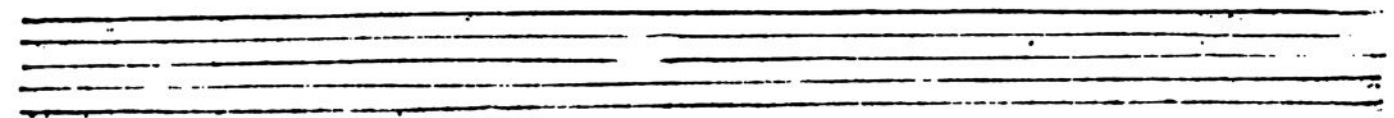
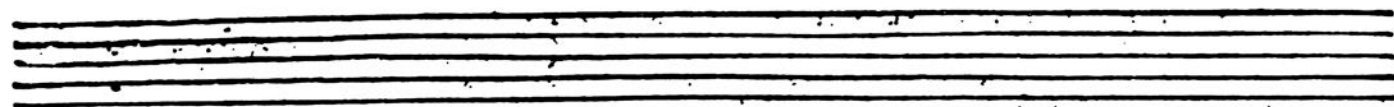
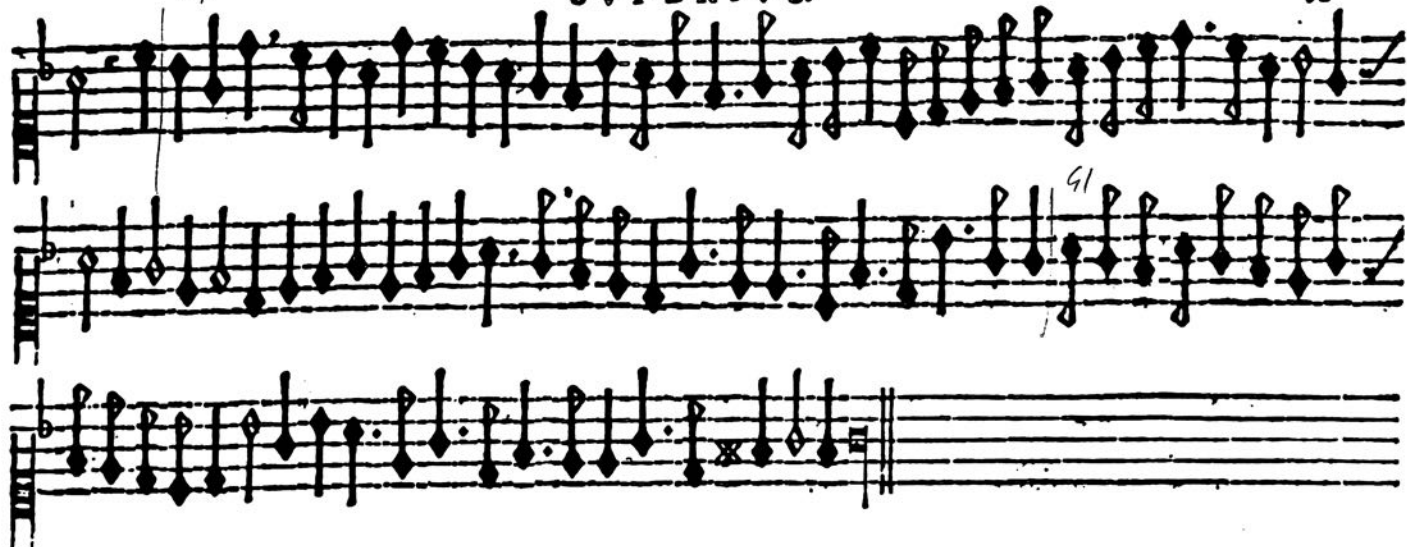
Antafia quarta.



SVPERIVS.

34

12



7
Sopra la Battaglia.

SVPERIVS.

Gio. Maria Taffo.

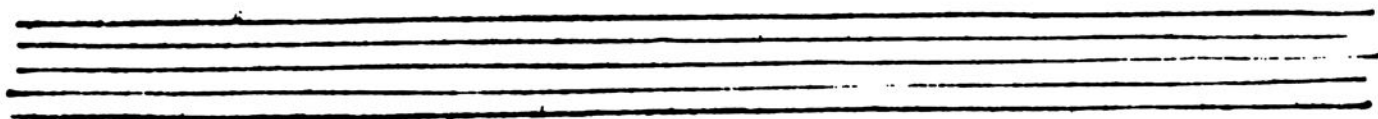
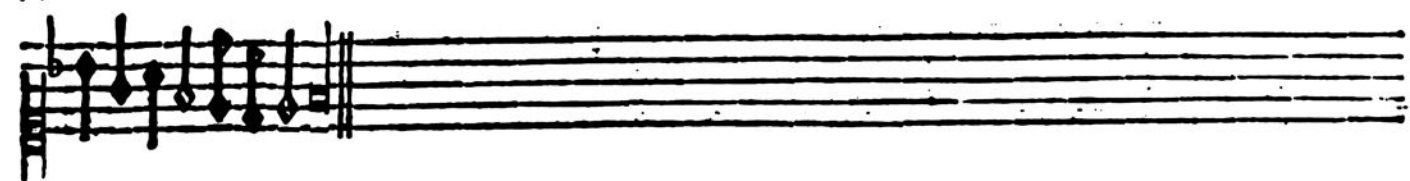
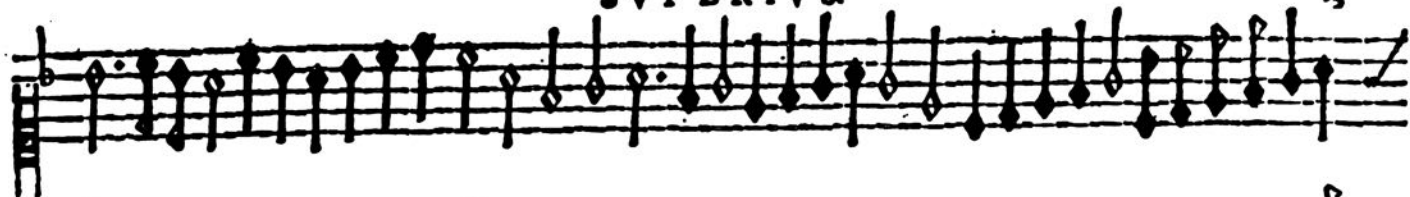


Antafia quinta.



SVPERIVS.

13



B

Quinta modificata

SVPERIVS.

Orlando Lassus.

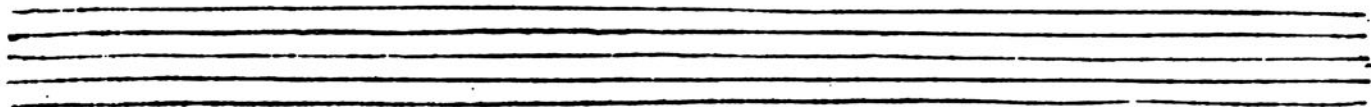
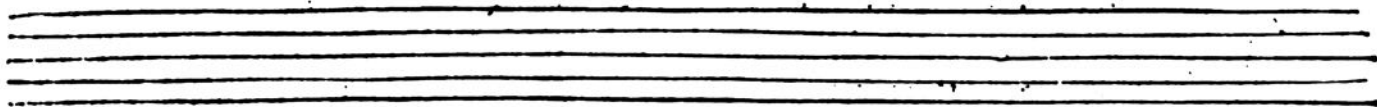
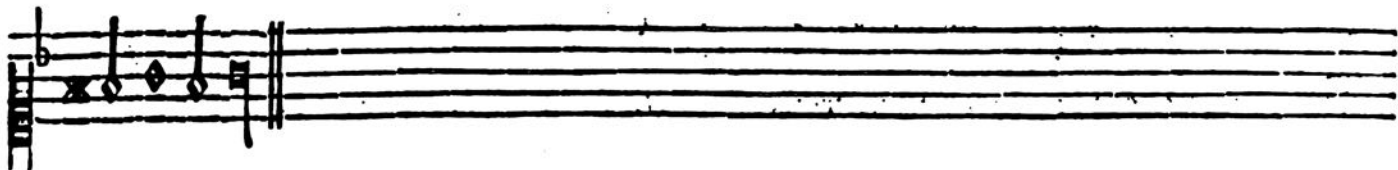


Antasia sexta.



SVPERIVS:

14



D z

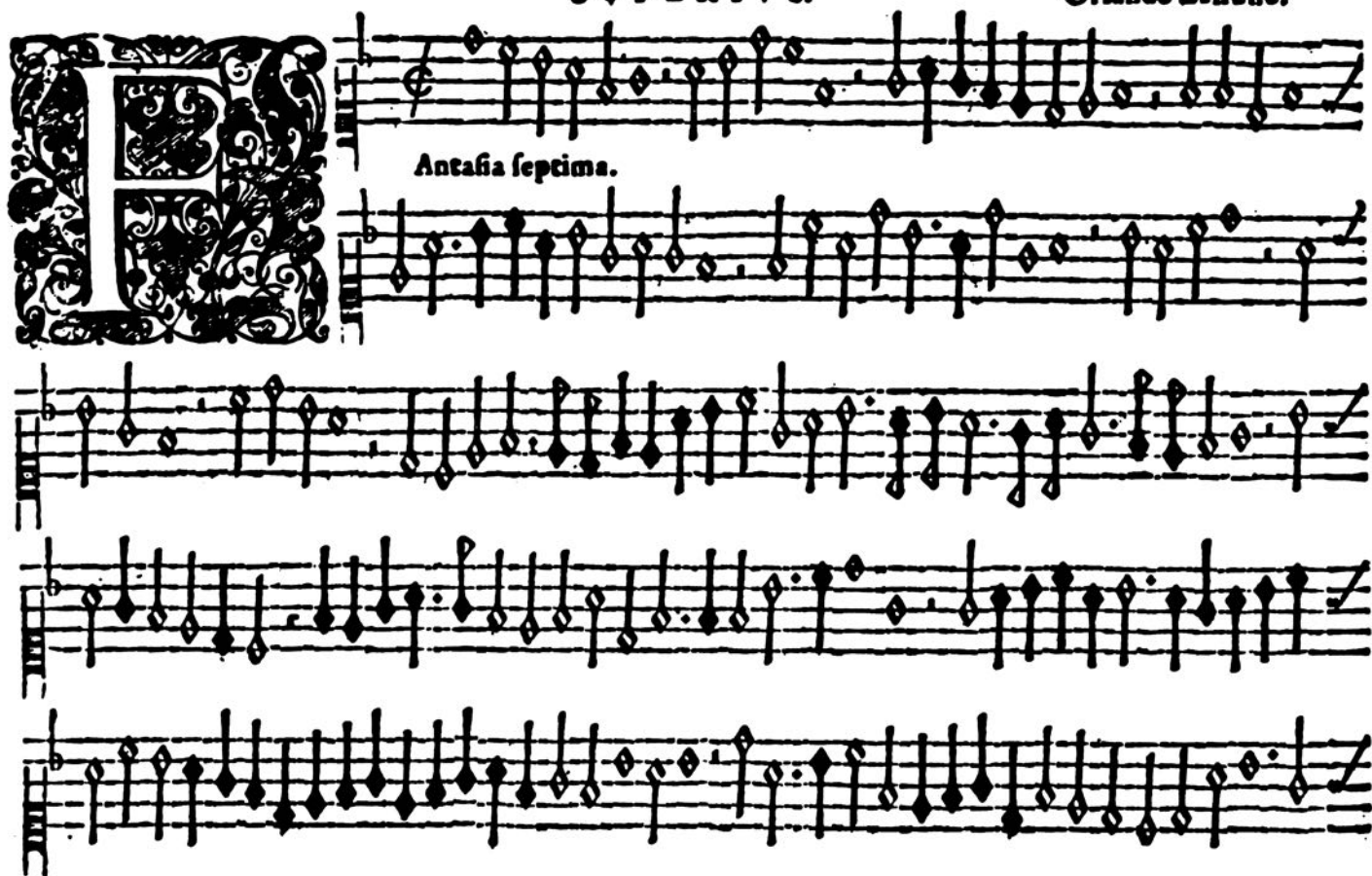
Se 2^a modificata

SVPERIVS.

Orlando Lasso.

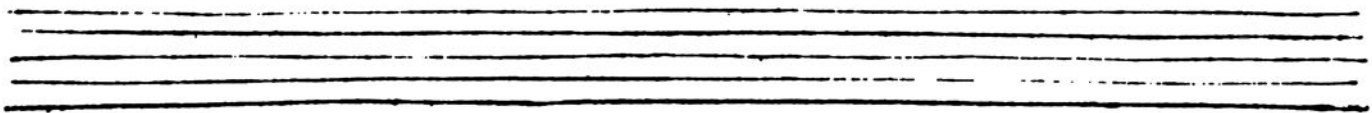
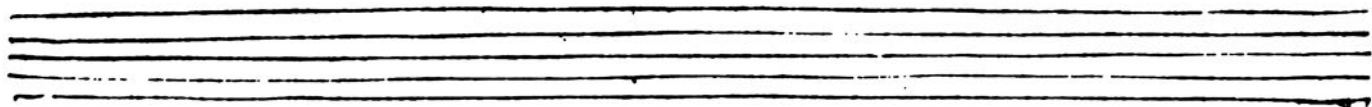
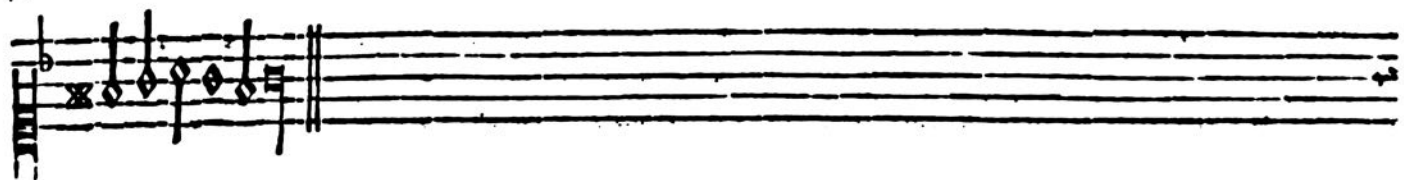
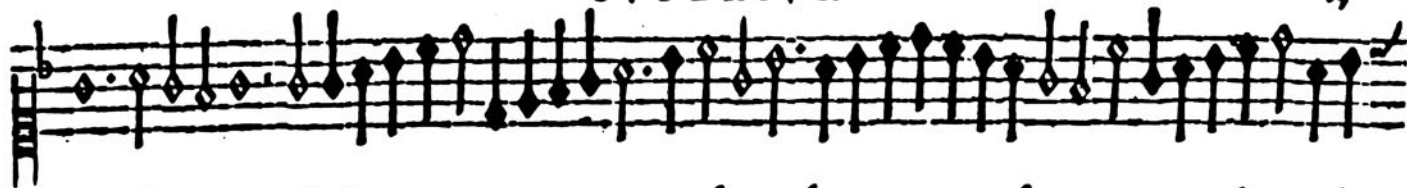


Antafia septima.



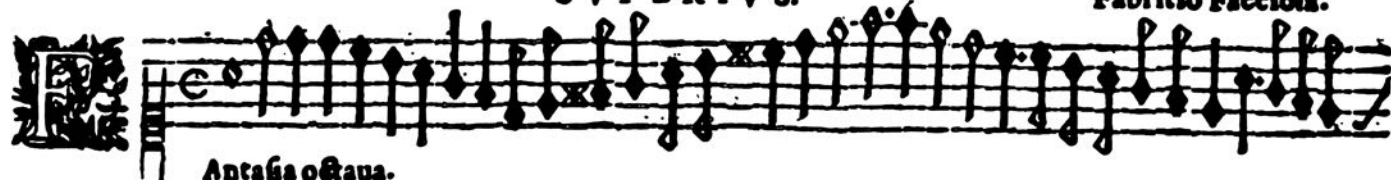
SVPERIVS.

17



SUPERIVS.

Fabritio Facciola.



SVPERIVS.

16



SVPERIVS.

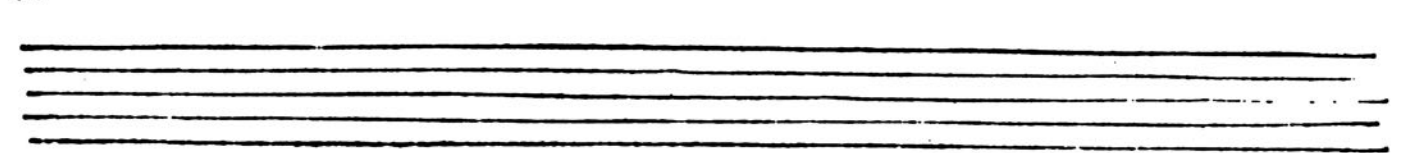
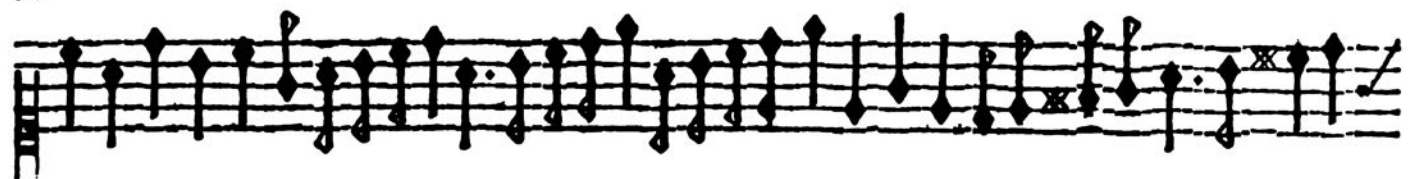
Oratio di Martino.



Antafia nona.



SVPERIVS.



SVPERIVS.

B. Lupachino.

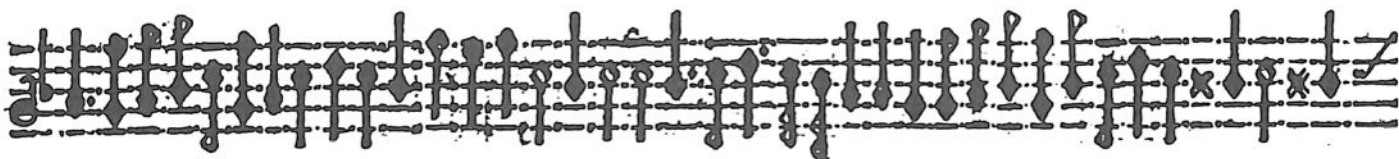
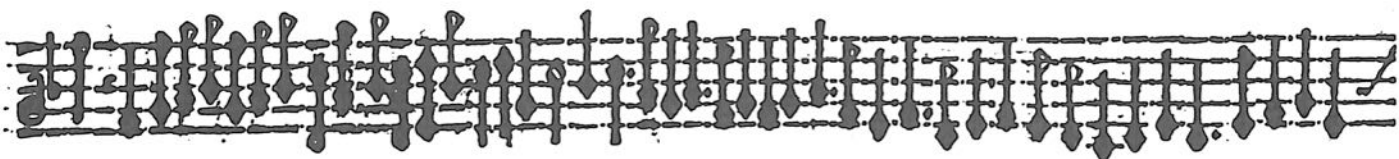
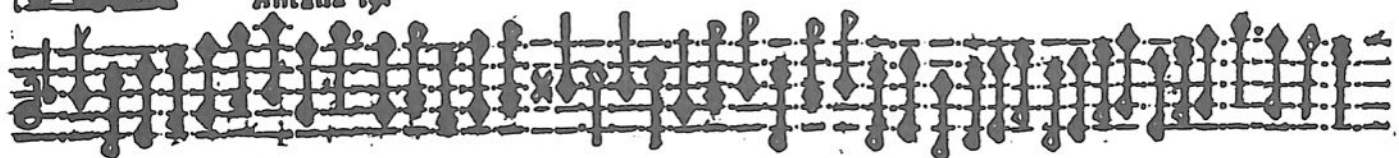


Antafia 10.





Antafia 19.

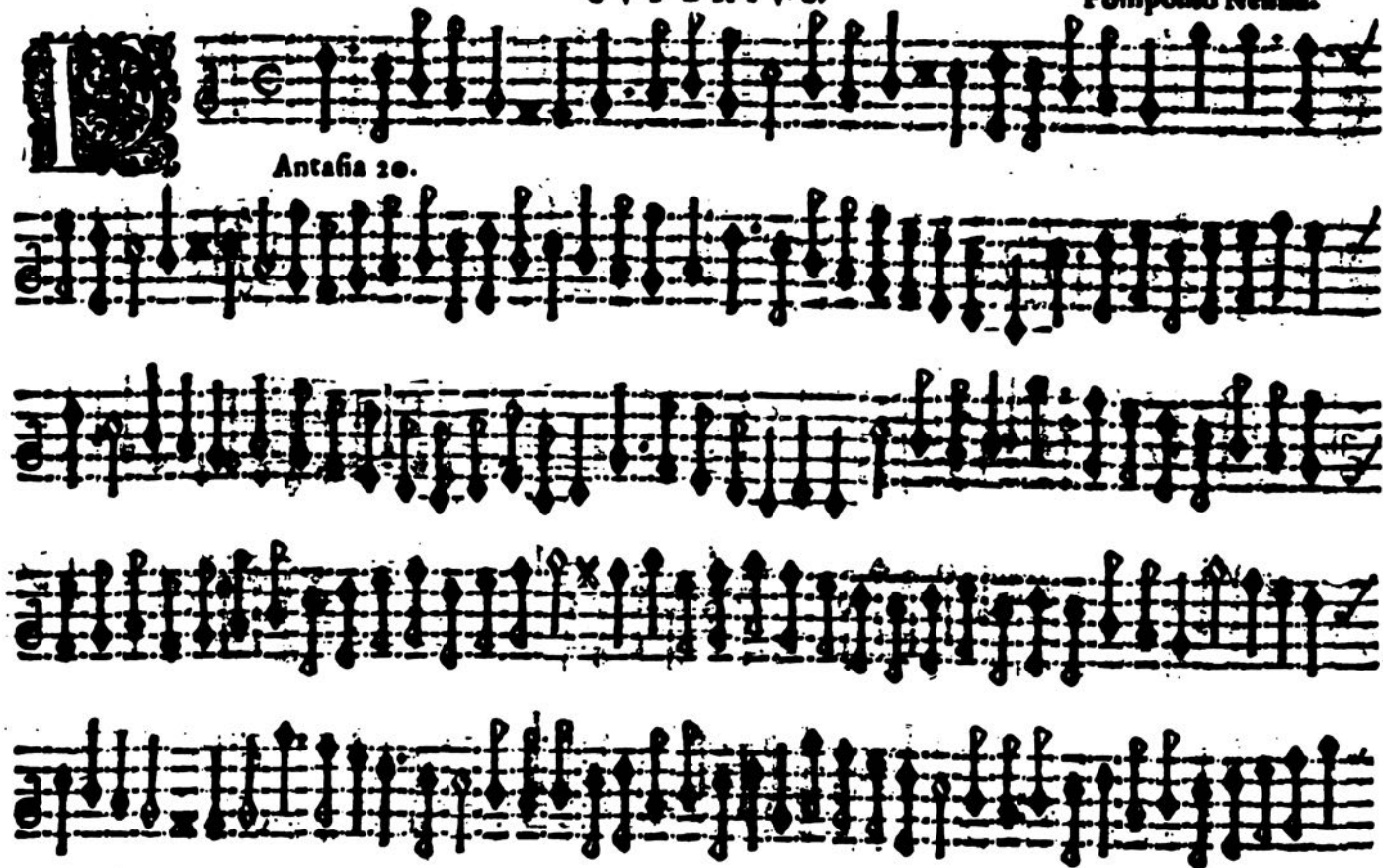


3 V P E R I V S.

Pomponio Nenna.

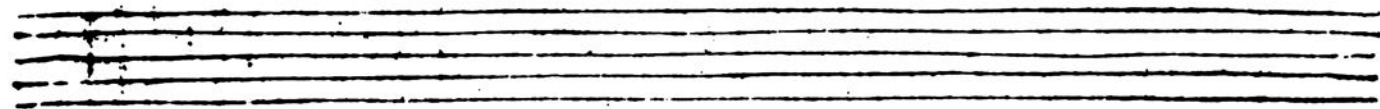
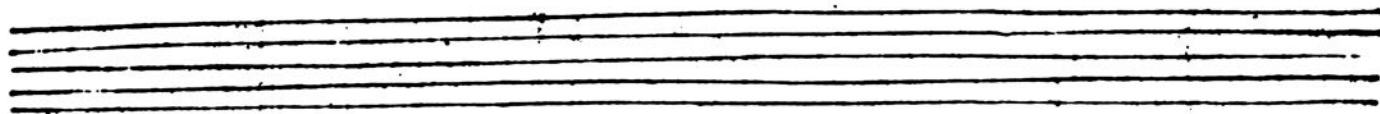
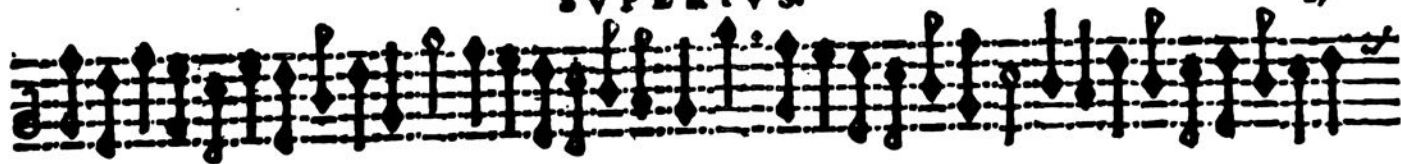


Antafia 20.



SVPERIVS.

27

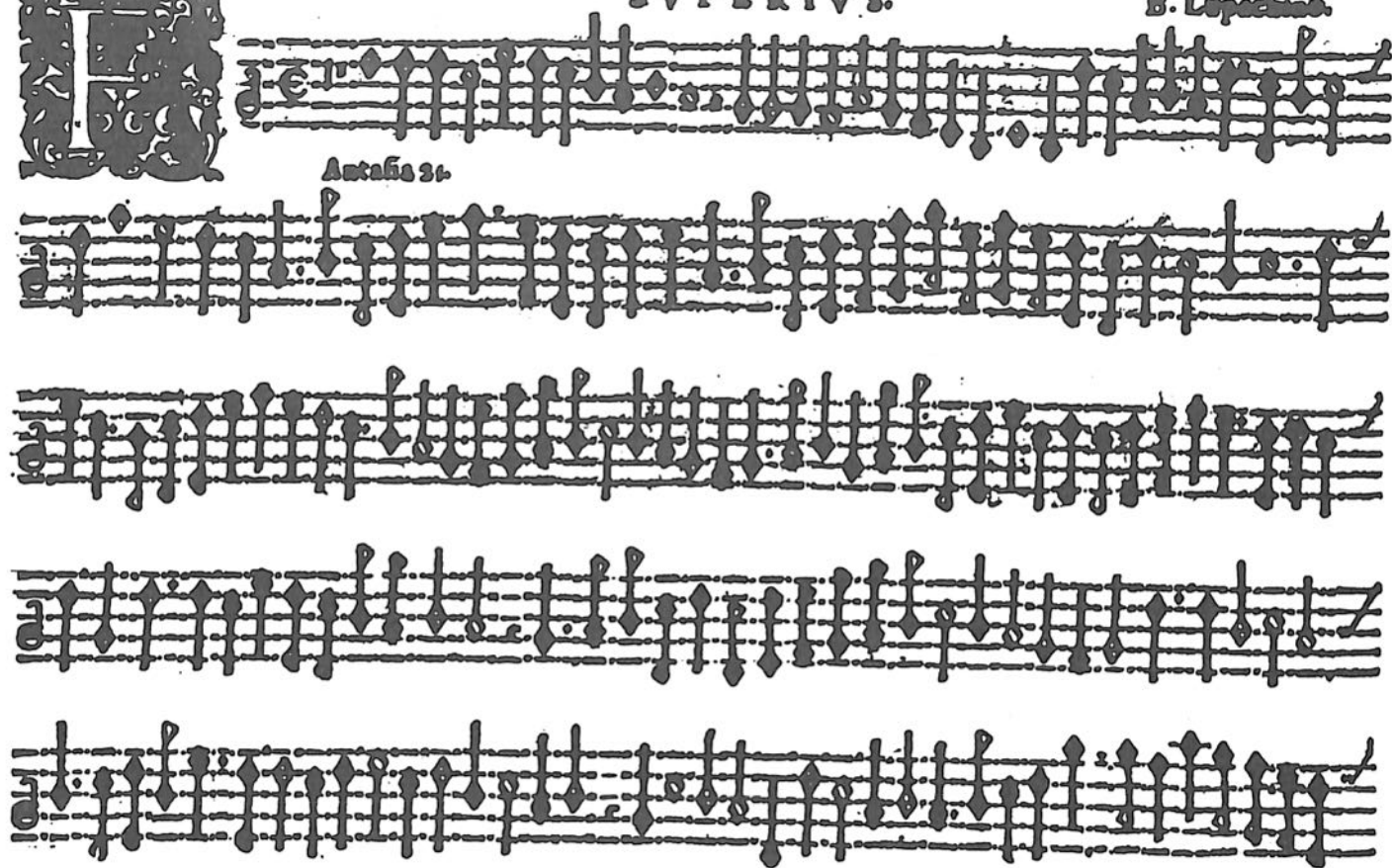




SVPERIVS.

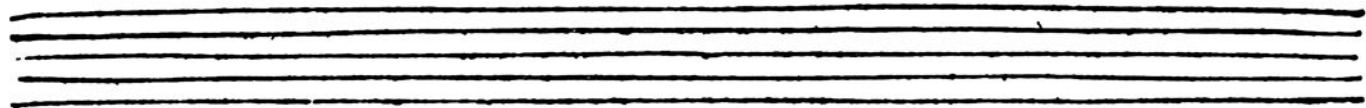
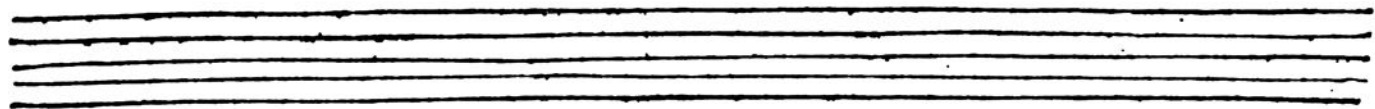
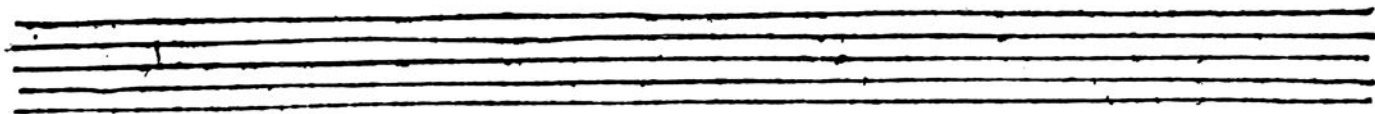
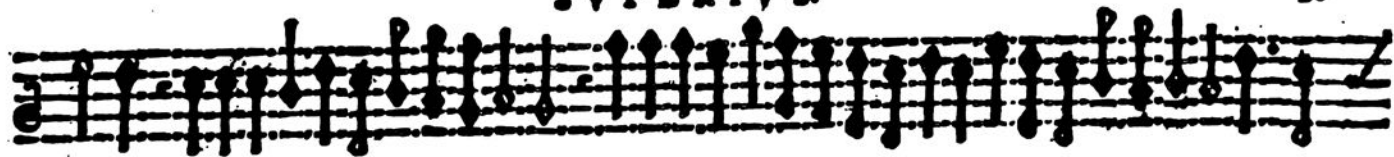
B. Lopezino.

Antafio 34.



SVPERIUS:

57

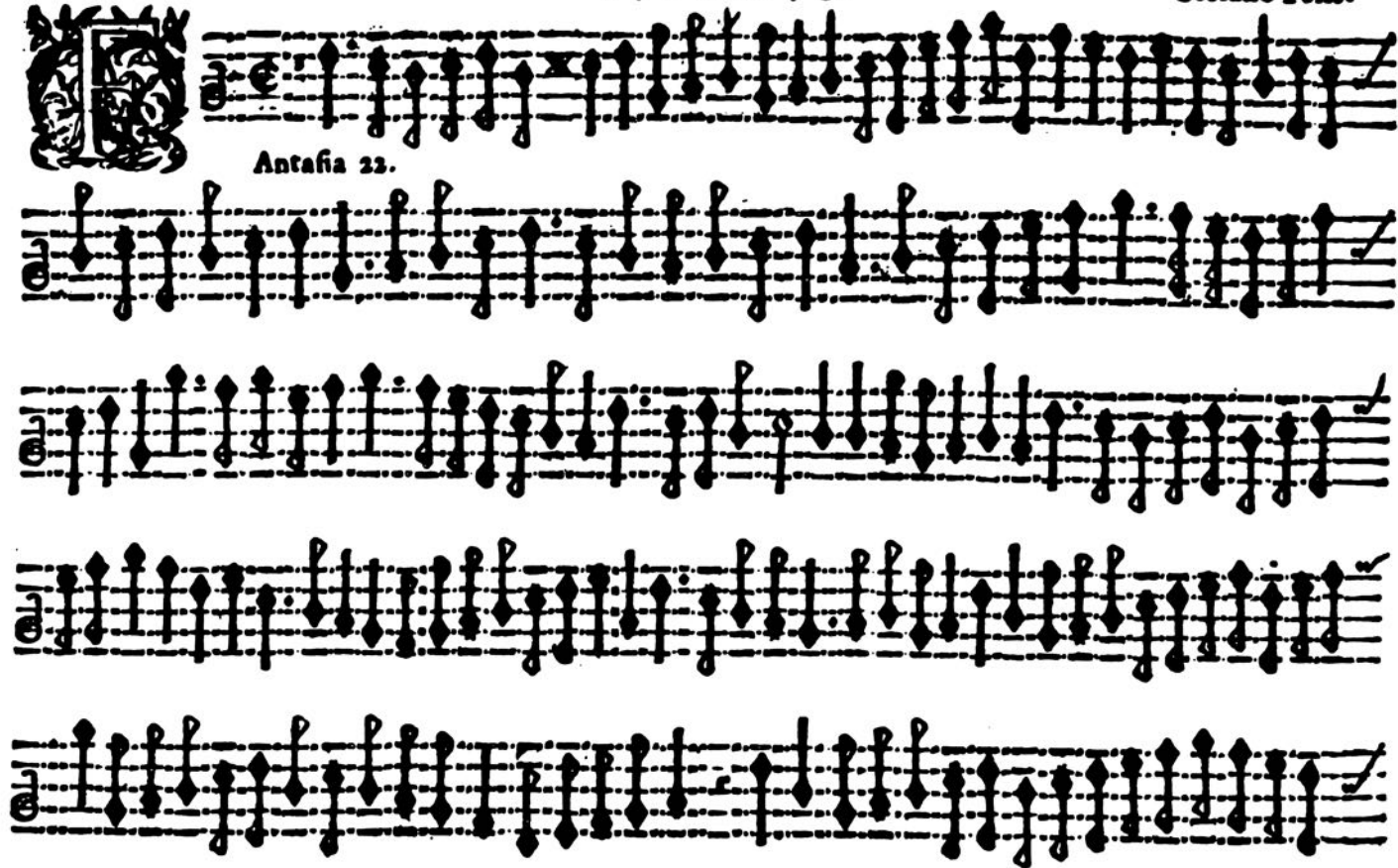


SVPERIVS:

Stefano Felis.

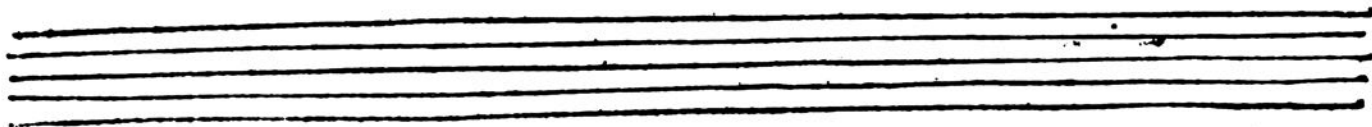
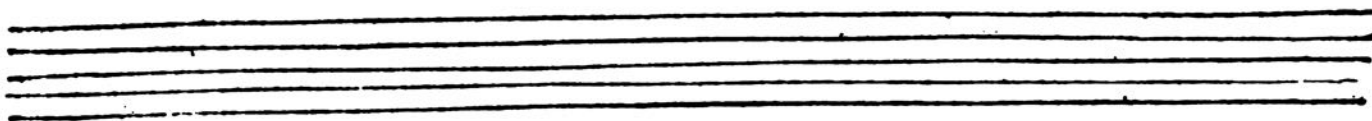
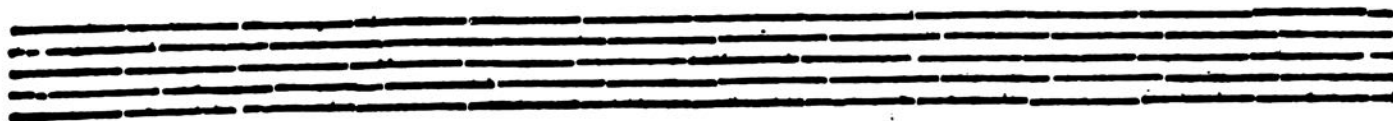
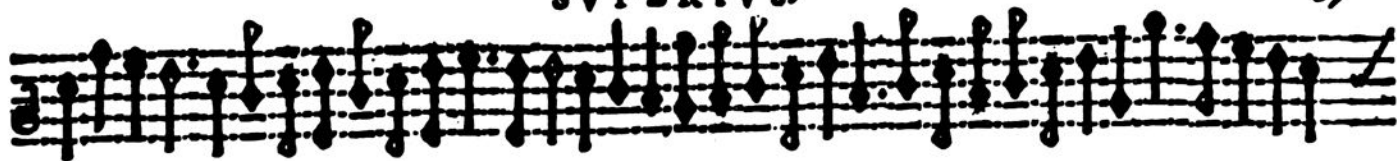


Antafia 22.



SUPERIUS.

29

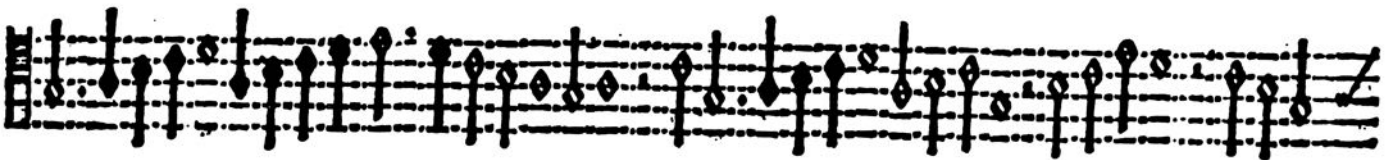
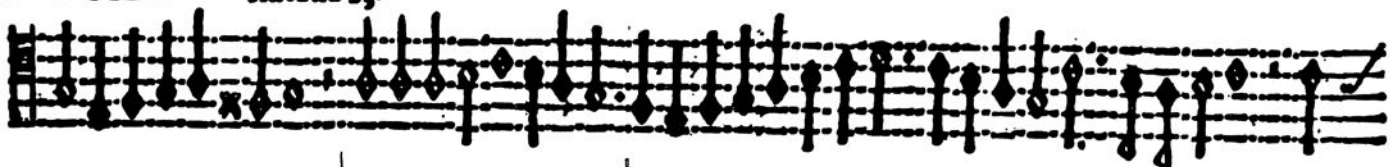
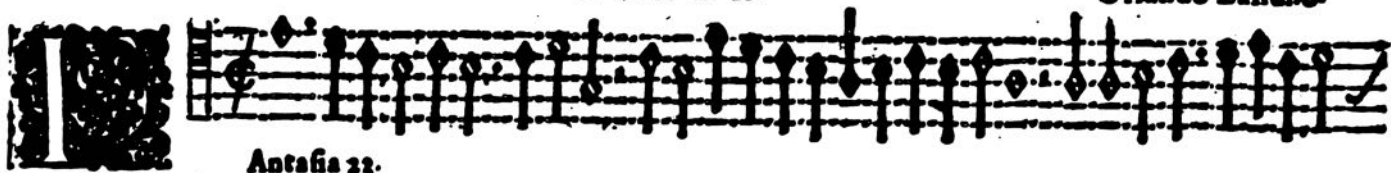


H

Settima (moltiplicata)

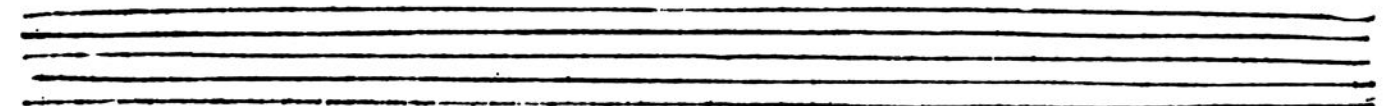
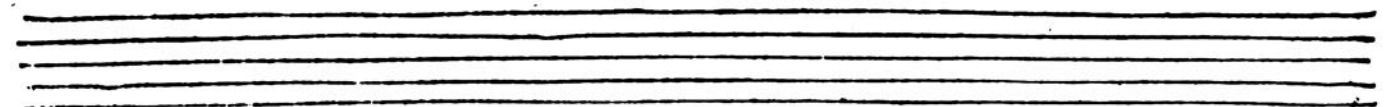
TENOR.

Orlando Lasso:



TENOR.

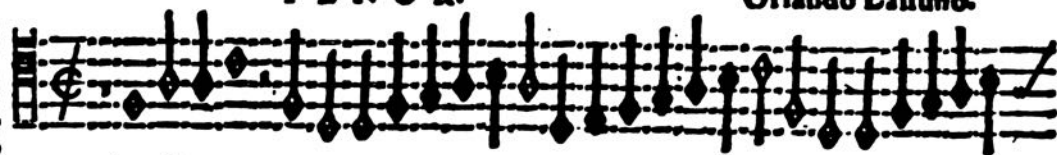
36



ottava (modificata)

TENOR.

Orlando Lussufo.

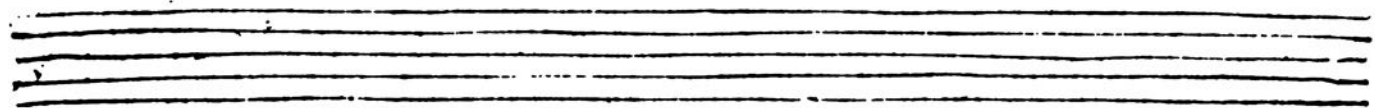
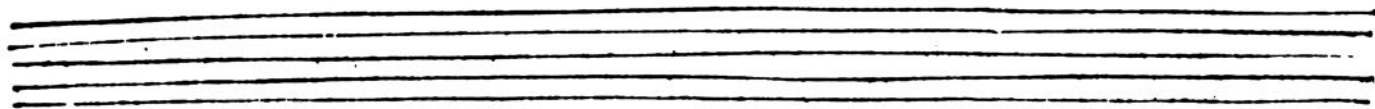
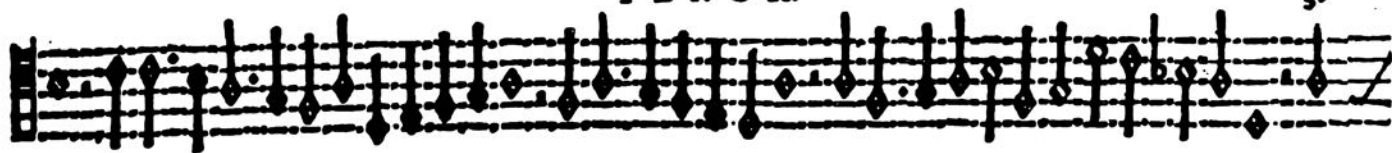


Antafia 24.



TENOR.

31





TENOR.

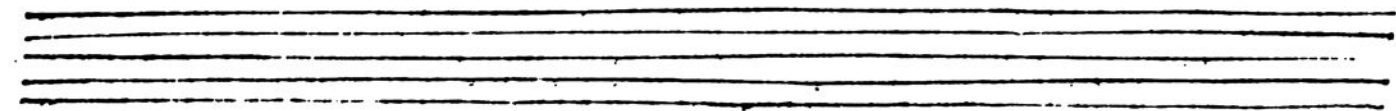
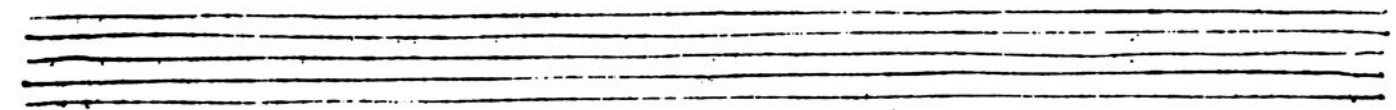
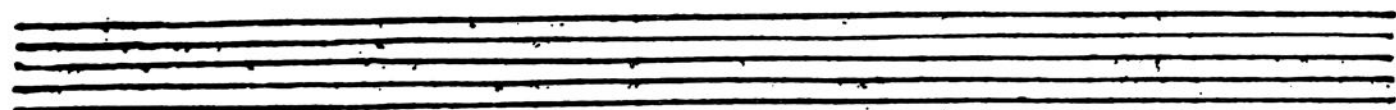
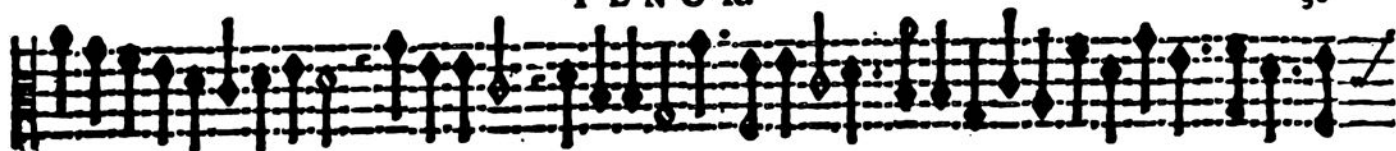
Orlando Lassus.

Antafia 25.



TENOR.

33



decima (mod. fiola)

TENOR:

Orlando Lassus:



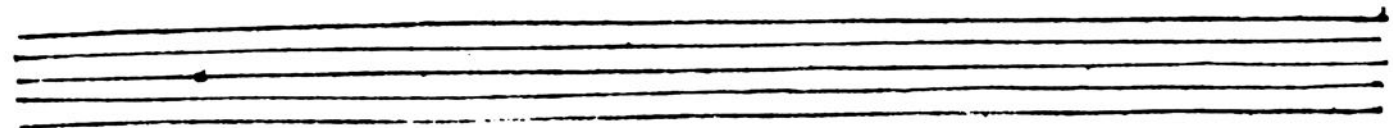
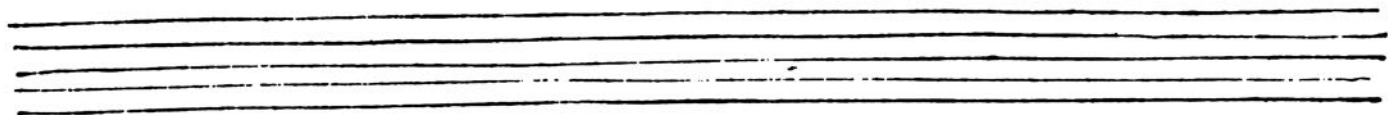
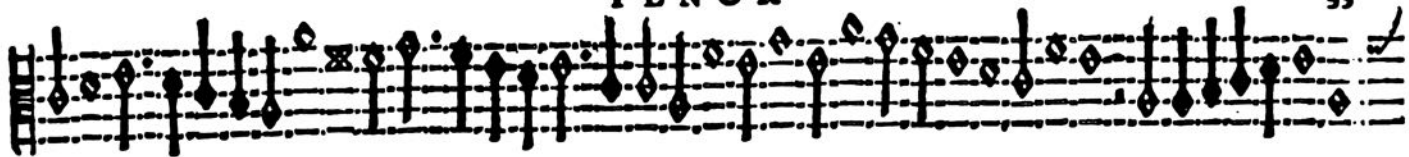
Antafia 26.

doppi



TENOR

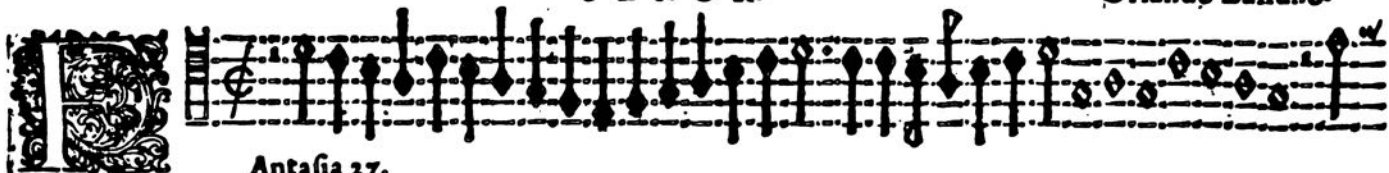
33



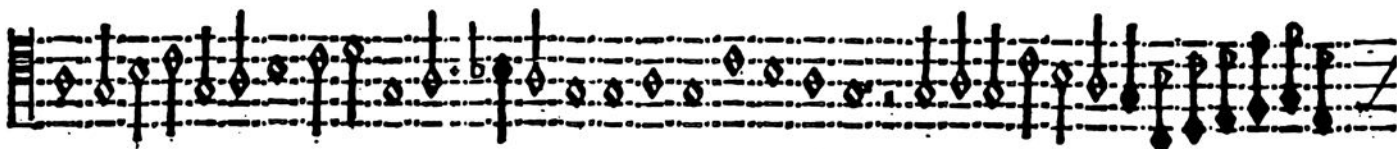
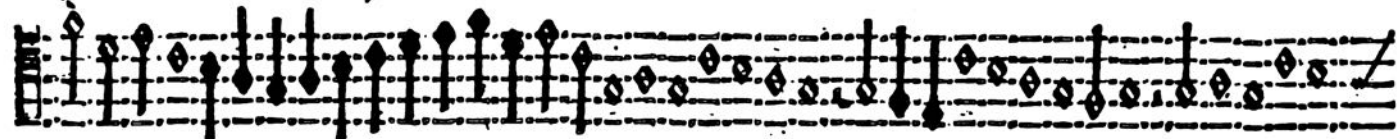
Undicesima (come Sta)

TENOR.

Orlando Lasso.

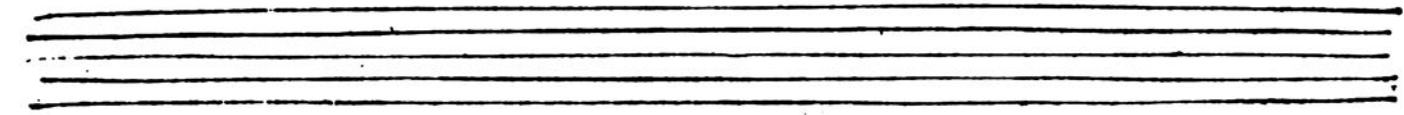
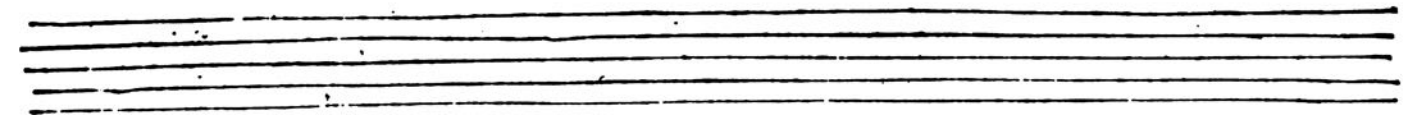
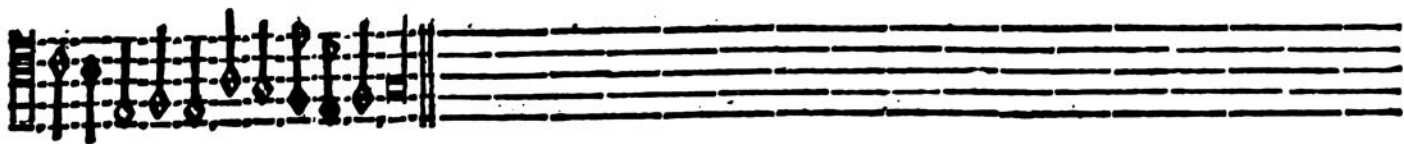
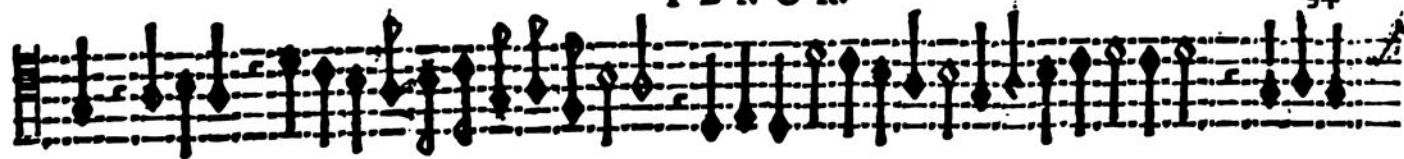


Antafia 27.



TENOR.

34



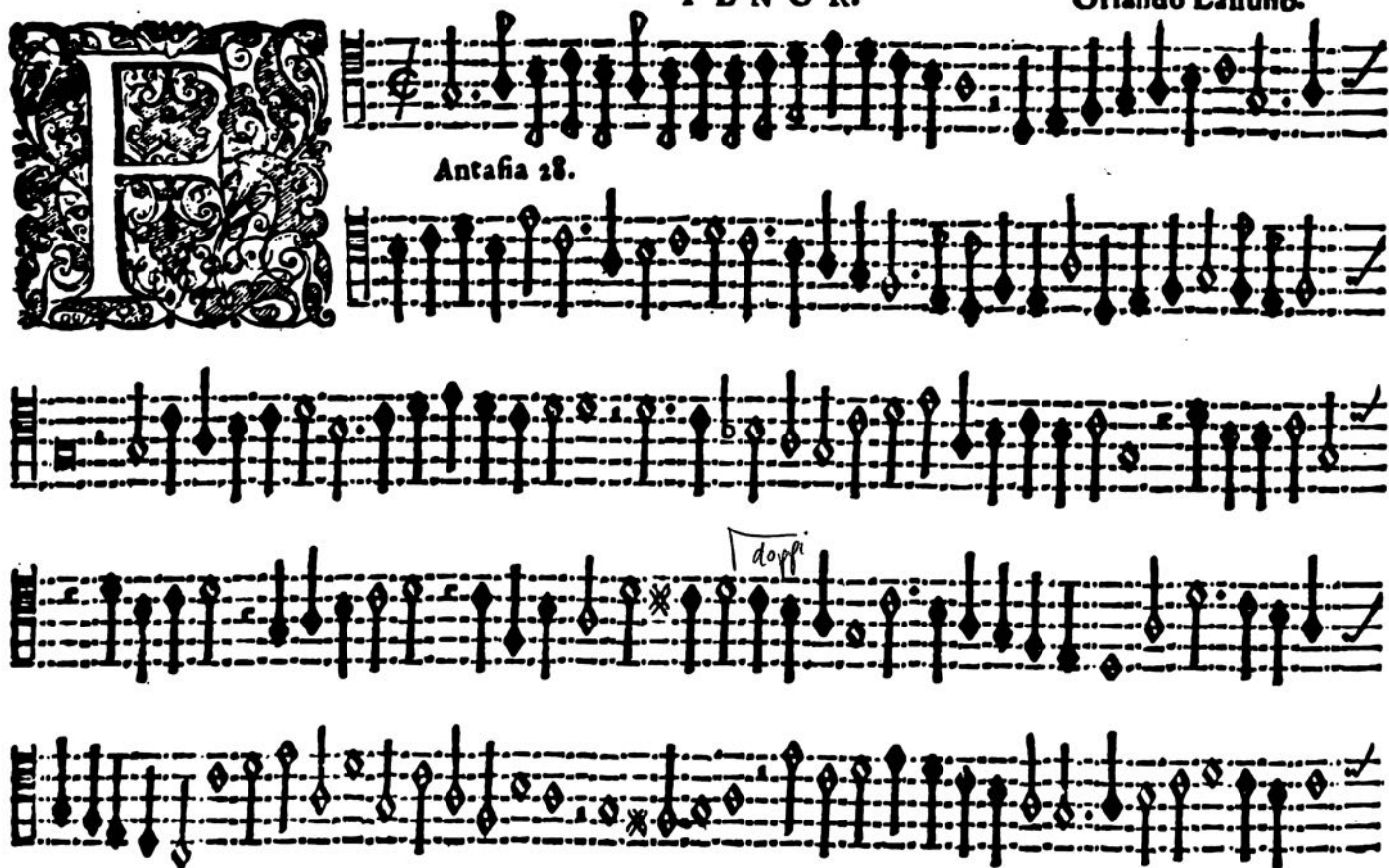
Adicesima

T E N O R.

Orlando Lasso.

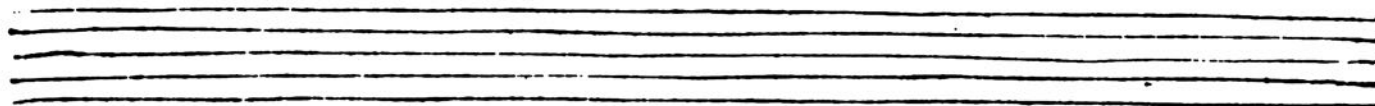
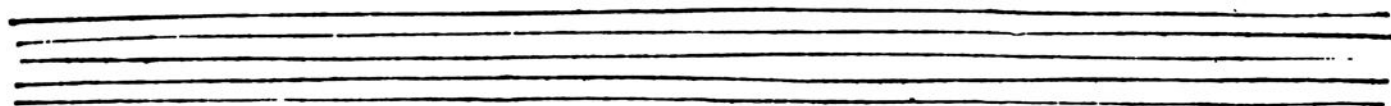
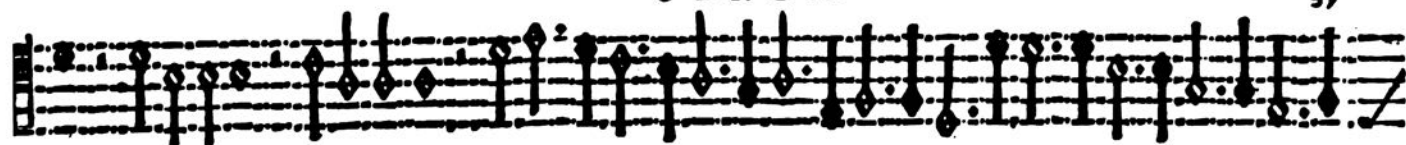


Antafia 28.



TENOR:

35





BASS V S.

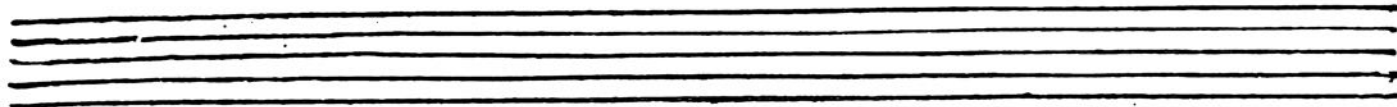
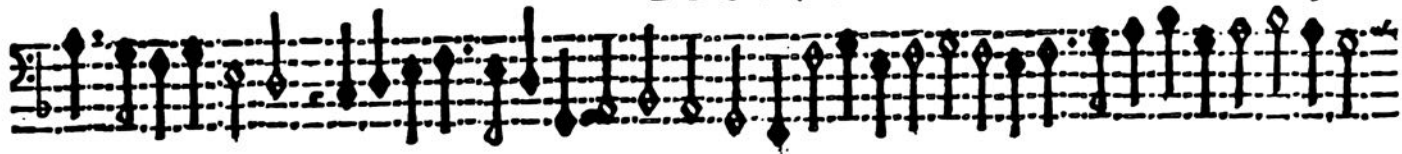
B. Lupachino.

Antafia 29.



BASS:

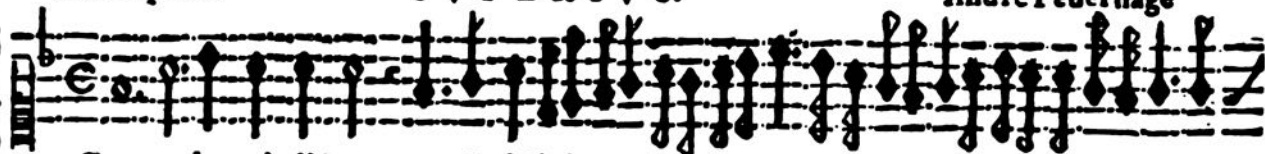
36



Prima parte.

SUPERIUS.

André Peuernage



Eux que le trait d'Amour touche bié vi-

ue-

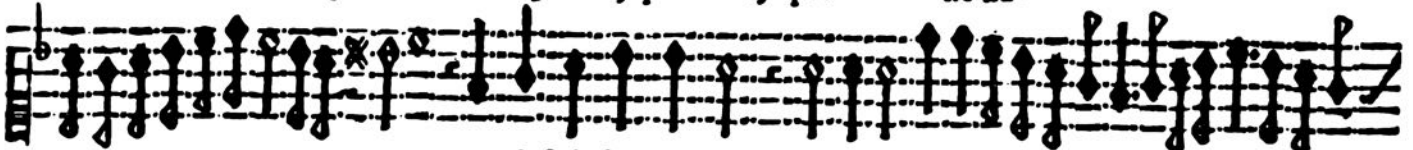


ment N'ôt rien

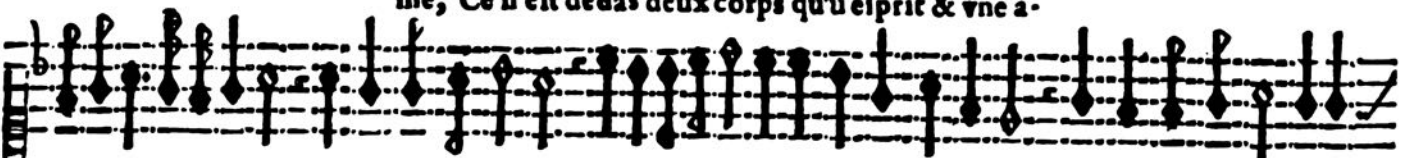
qu'û seul

penfer, qu'û defir, qu'v-

ne fla-

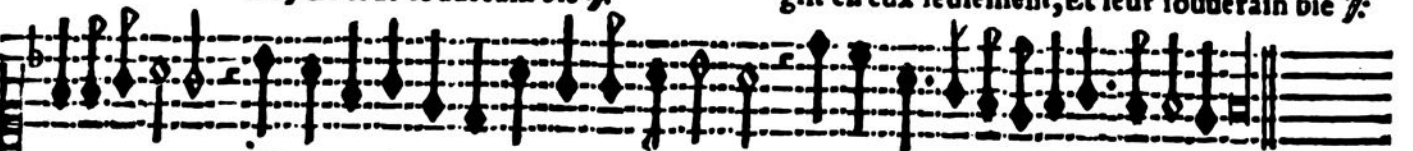


me, Ce n'est dedâs deux corps qu'û esprit & vne a-



me, Et leur fouverain bié ½

gift en eux feulement, Et leur fouverain bié ½



gift en eux feulemêt, Et leur fouverain bien gift en eux

feu. lement.

Seconde partie.

SUPERIVS.

37

Lz ont en mesme téps :/: égal cōtentemēt, égal con-
tentemēt, Mesme ennuy :/: Mesme ennuy :/: d'ū seul coup :/: leur's poitri- nes enta-
mé: Bref leur vi- e & leur mort pēd d'vne seule trame :/:
Et cōm'vn simple corps :/: ils n'ont qu'ū mouvement :/: ils
n'ont qu'ū mouvement :/: ils n'ōt qu'ū mouemēt ils n'ōt qu'ū mou- uement. K'

Tierce partie.

S V P E R I V S.



? Est amour qui si ra- re en la terre se treuve, Ne fait qu'ü de nez
 cœurs les effets * * en fôt pren- ue; Nous n'auös qu'ü vou-
 loir, qu'ü ardeur, qu'ü de- sir, Que nous peut honorer d'assez
 digne louan- ge: L'esprit qui se deuise & qui se plaißt au chan-
 ge, N'est point touché d'amour *

SUPERIUS.

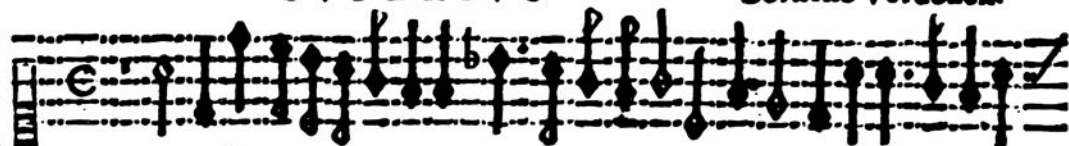
mais d'un sale plaisir ✕ mais d'un sale plaisir ✕ N'est point tout.

ché d'amour ✕ mais d'un sale plaisir

✕ mais d'un sale plaisir ✕ mais d'un sale plaisir.

SVPERIVS.

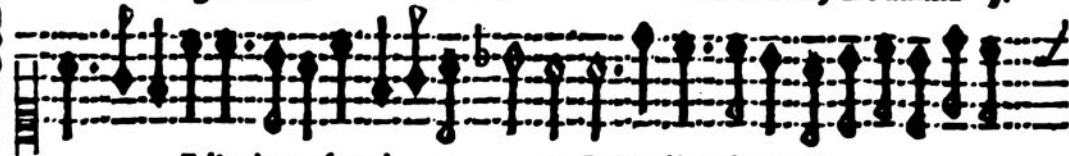
Cornelio Verdonch.



Vagì da voi

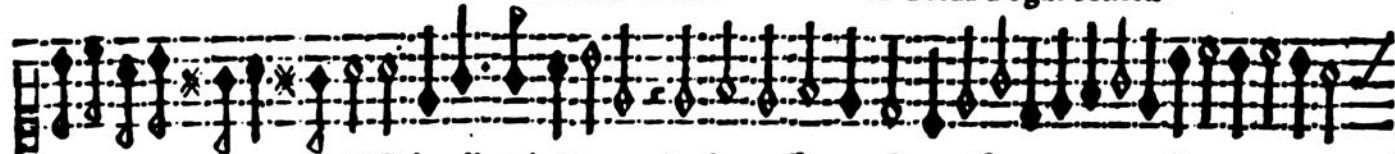
mia vi.

ta mia vita, E l'anima



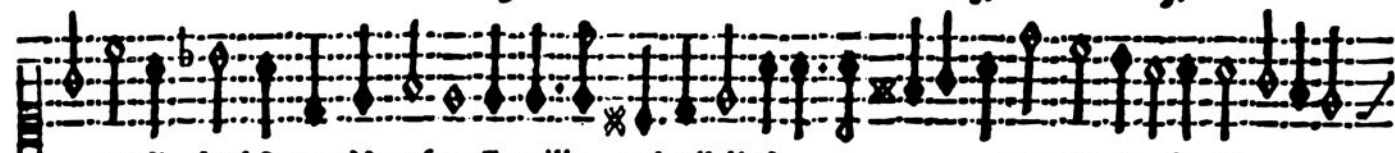
E l'anima smari-

ta Priua d'ogni contem-



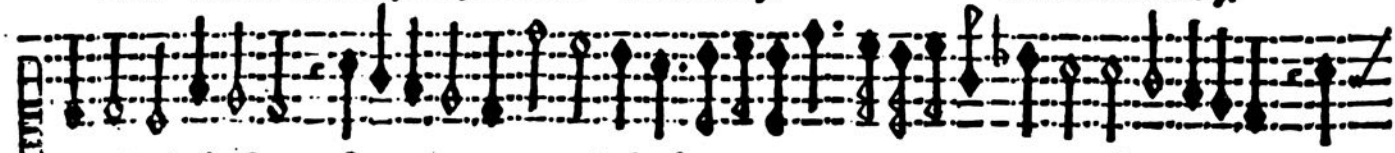
to Priua d'ogni cōtento In duro affanno estento

✂



Et di duol si nutr' & pasce, Et mille volte il di

more & rinasce



more & rinasce

✂

more & rinaf.

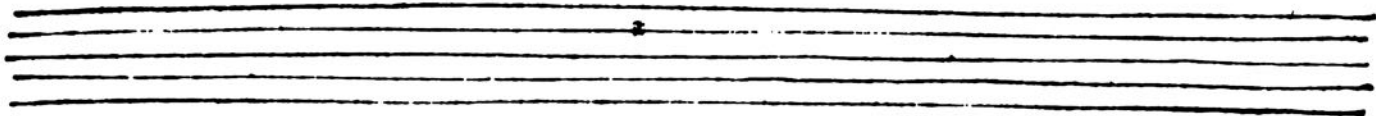
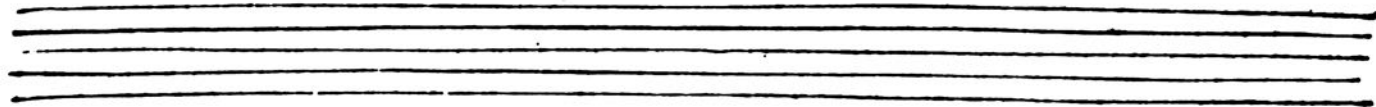
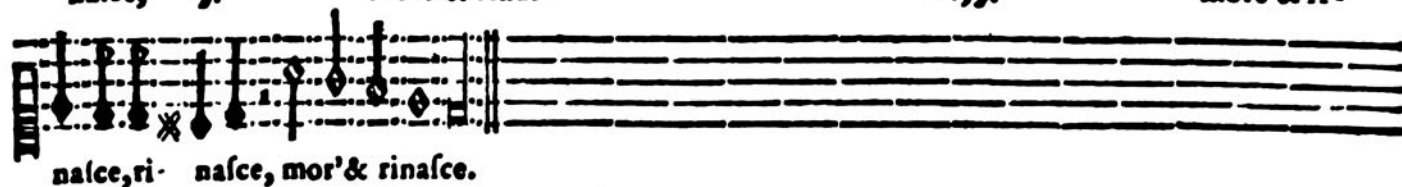
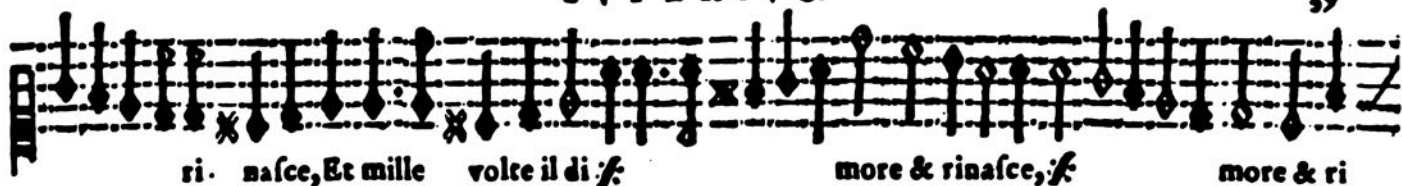
ce

✂

✂

SUPERIUS.

39



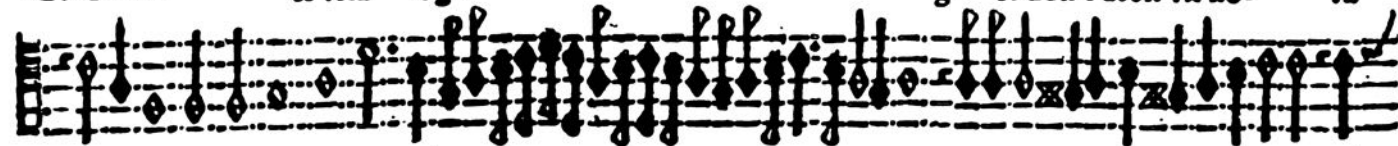
TENOR.

André Fournage.



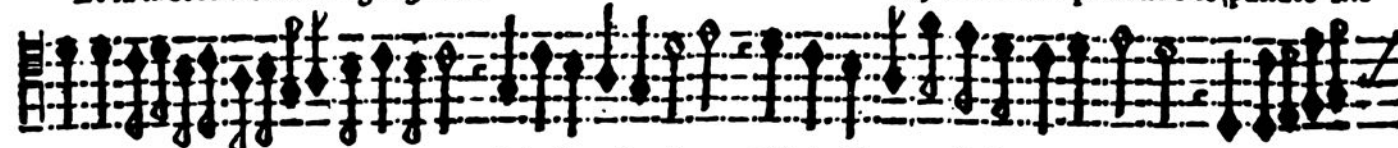
A vita fug-

ge & non s'arest'vn ho- ra



Et la morte vié diet'ra grà gioma-

te, Et le cose present'e le passate Mi



danno guer-

ra, & le futur'anchora E'l rimèbrar et l'aspettar m'accora, Hor quin-



ci, hor quindi

fi ch'é veritate

Se non

ch'io ho di me



Reffo pietate, I farei gia di questi pèsier fora

I farei gia I farei gia di questi



pensier fo-

ra, di questi pensier fora

S V P E R I V S.

Cornelio Verdonch. 49

