

BICINIA,
SIVE CANTIONES
SVAVISSIMÆ DVARVM VOCVM, TAM

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

T E N O R.



ANTVERPIÆ

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

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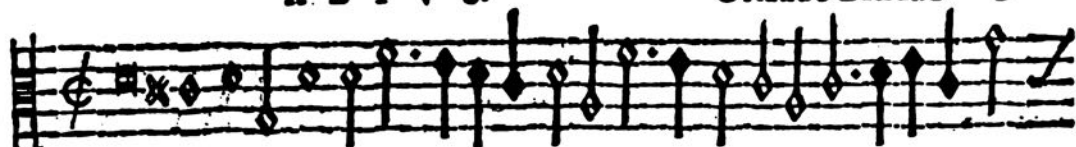
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FINIS.

A L T V S:

Orlando Lassus. 2



E- atus vir qui in sa- pientia mo-



ra-

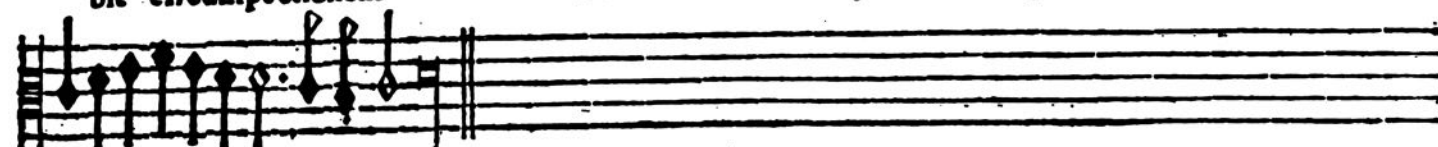
bitur, Et qui in iu-



ri- tia me- dita- bitur, & in sensu cogita-



bit circumspectionem De- i, circumspectionem De-



i:

Aa 1

A L T V S,

Orlando Lassus.



Eatus Beatus homo qui invenit,

qui inue- nit fa- pi-

en- tiam, & qui affluit prudentiam, melior melior est acquisitio e-

ius negocia- tione argen- ti & au- ri primi &

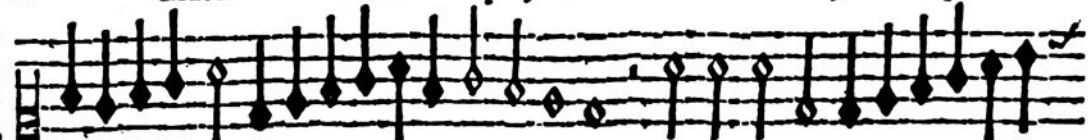
pu- ris- simi.

SVPERIVS.

3



Mari- a mater pia, Mediatrix hominum, Funde preces

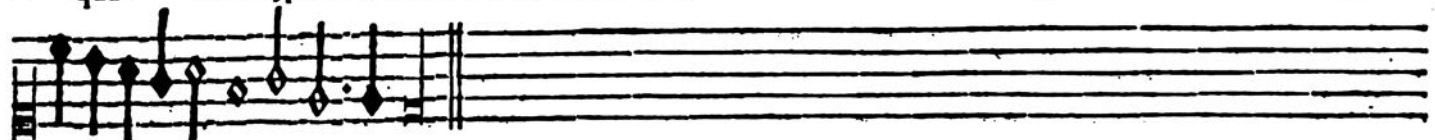


nun- quā cesses, Funde preces nun-

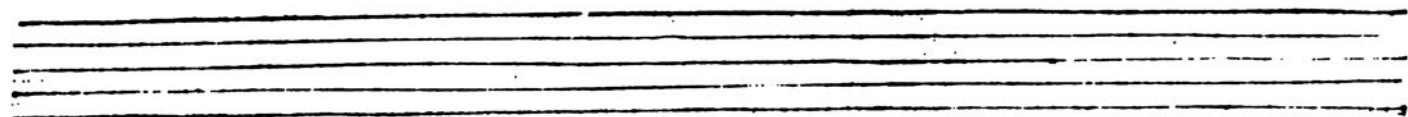


quam cesses, pro nobis ad Dominum, ad Do-

minum, pro nobis ad Dominum, pro

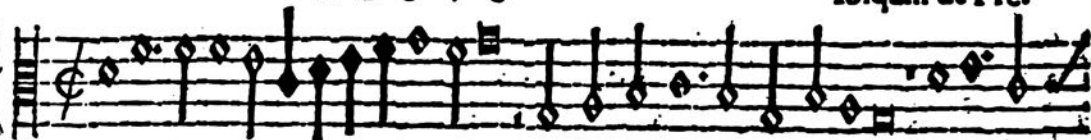


no- bis ad Dominum.



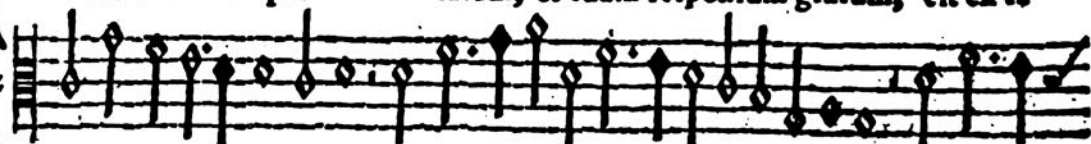
A L T V S

Isaquin de Pré.



Er illud aus pro-

latum, & tuum responsum gratum, est ex te



verbum incar-

natum, quo saluantur

om- nia, quo saluan-

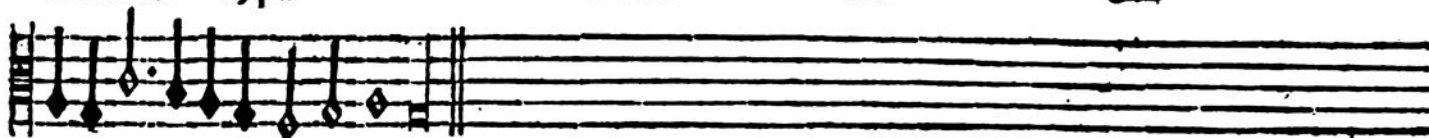


tur omni- a, quo

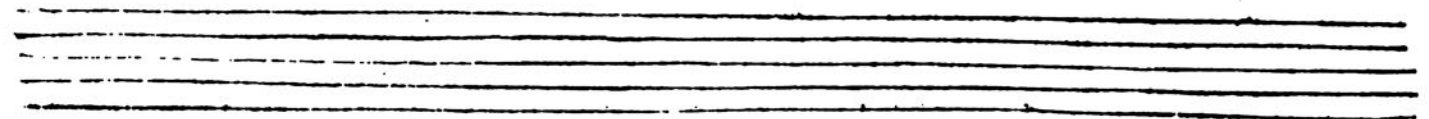
saluan-

tur

om-



nia.



A L T V S.

Orlando Lassusio. 4



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

di- uit, nec in cor hominis ascen- dir, quæ

pra- pa- rapit De- us his qui di- ligunt

il- lum, qui di- ligunt il- lum.

A L T V S.

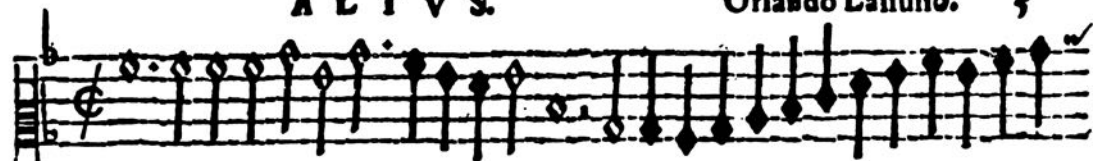
Orlando Lassus.



Vltus corfu- um tra- det ad vigilandum di-
 lu- culo ad Do- minum, ad
 Do- minum qui fecit illum & in conspe- ctu al- tis- si-
 mi de- preca- bitur, depreca- bitur, depreca- bitur.

A L T V S.

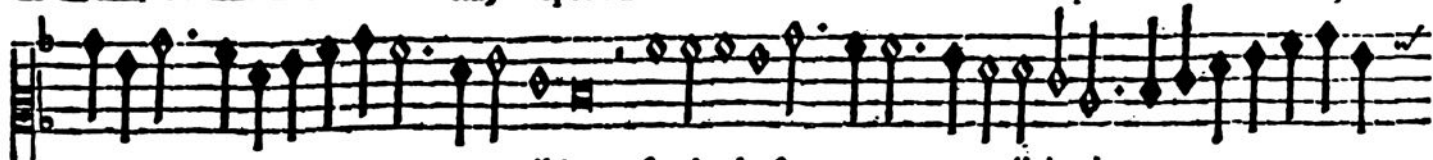
Orlando Lassus. 5



Xpe-ctatio iusto- rum lati-



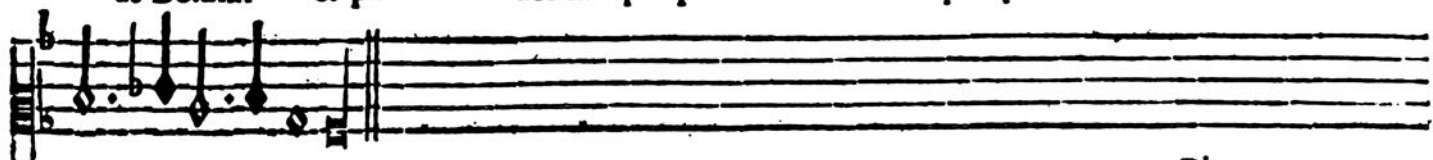
tia, spes au- tem impio- rum pe-



ribit, fortitudo sim- plicis vi-



as Domini & pa- uor his qui operan- tur qui operantur ma-

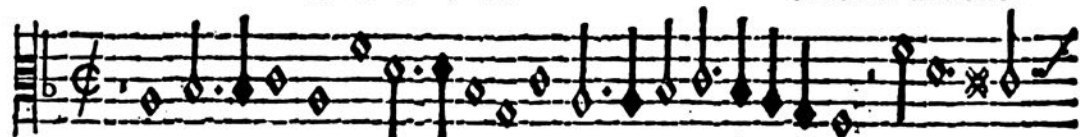


lum.

Bb

A L T V S.

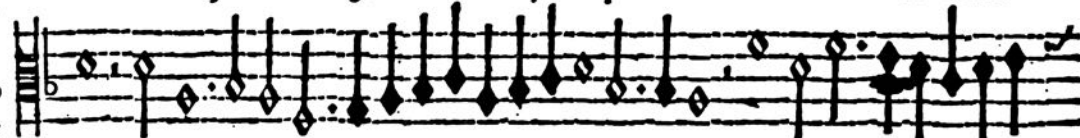
Orlando Lassus.



Vi sequitur me ⁝

qui sequitur me-

non ambu-



lat non ambulat in

tenebris, sed habe-



bit, sed habe-

bit lu-

men

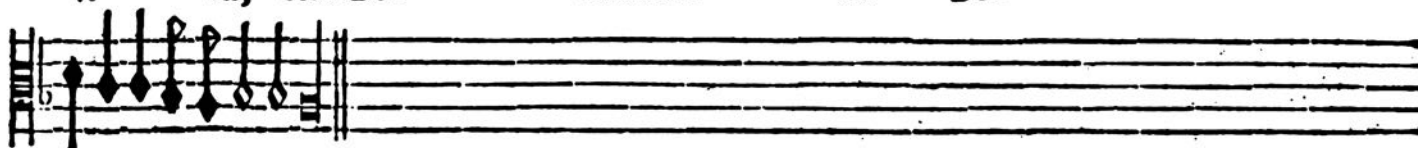


vi- tz, dicit Do-

minus di-

cit

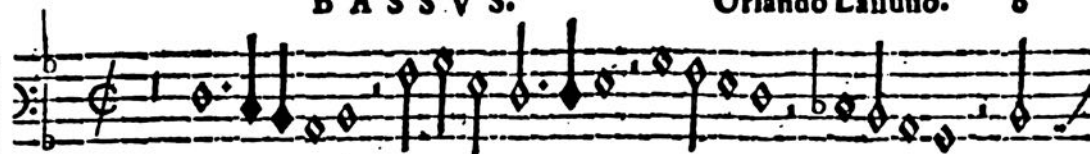
Do-



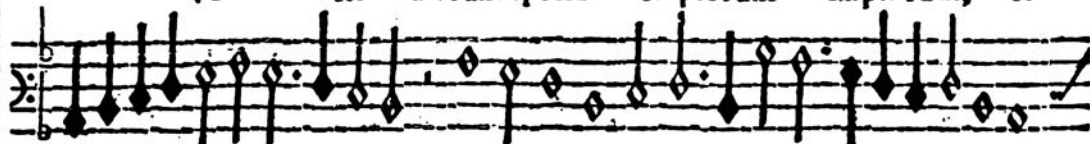
minus.

BASS V S.

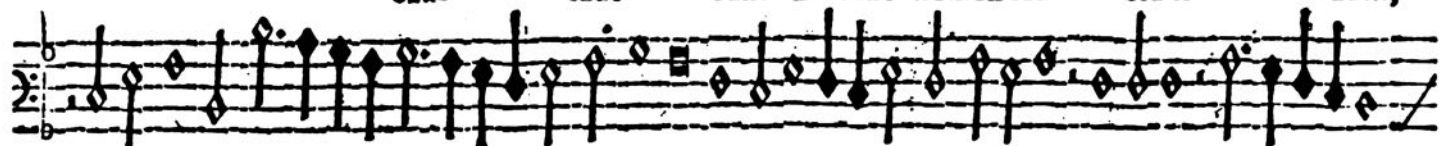
Orlando Lassus. 6



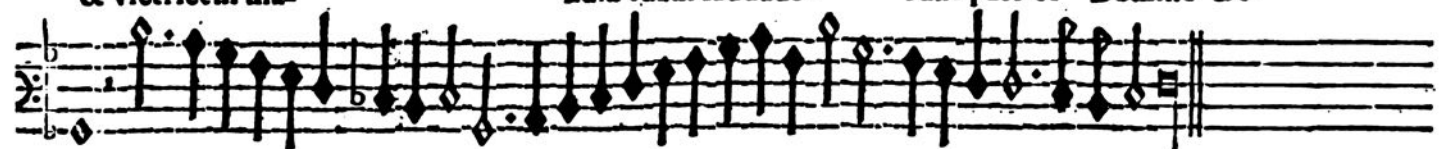
V. Iſi tolerunt ſpolia impiorum impiorum, &



can- taue- runt Domine nomen ſan- ctum tuum,



& viſtricem ma- num tuam laudaue- runt pariter Domine De-



us De-

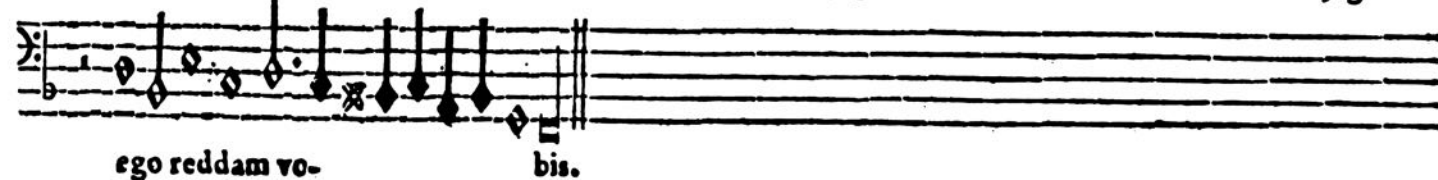
us

no-

ſter.

BASS V S.

Orlando Lassus.

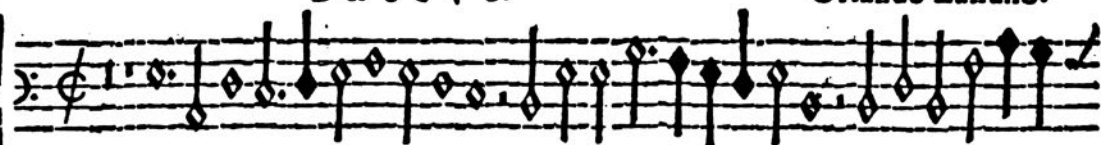




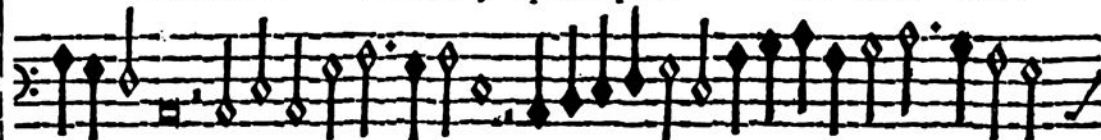
Vi vult venire post me venire post me venire post
 me abneget semet-ipsu, & tollat cru- cem
 suam, & sequatur me, & sequatur
 & sequatur & sequatur & sequatur me, dicit Do-
 mingu, dicit Do- mingu.

B A S S V S.

Orlando Lassusio.



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



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



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



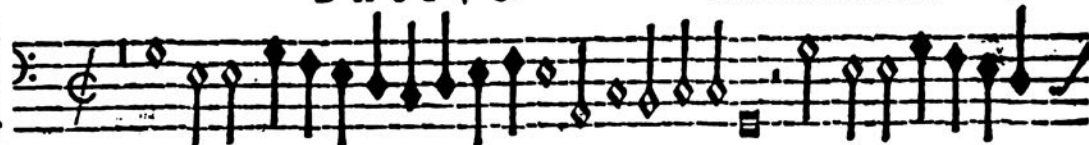
um

Domini De-

i tu-

i.





Vlgebunt iu-

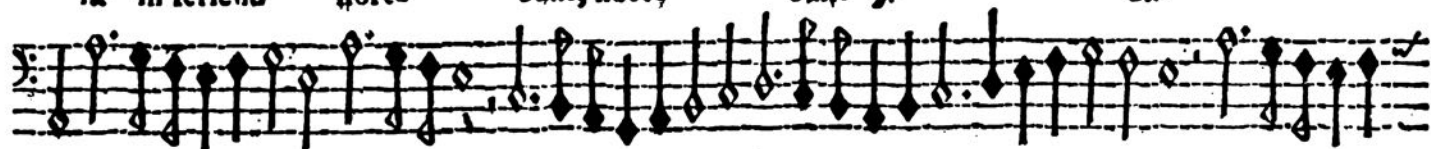
si sicut lilium, Fulgebunt iu-



si sicut lilium & sicut ro-



sa in Iericho flore- bunt, flore- bunt & an-



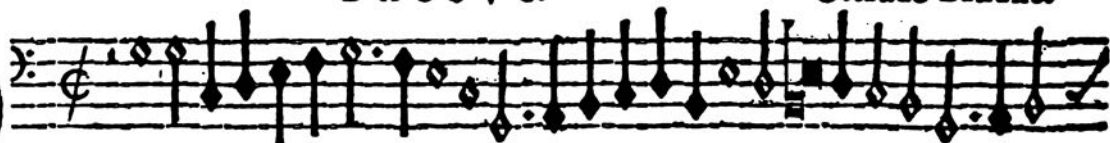
te Do- minum, an- te Do- minum, an-



te Do- minum, an- te Dominum.

B A S S V S.

Orlando Lassus.



Icut ro-

sa fi-

cut ro-

sa in-

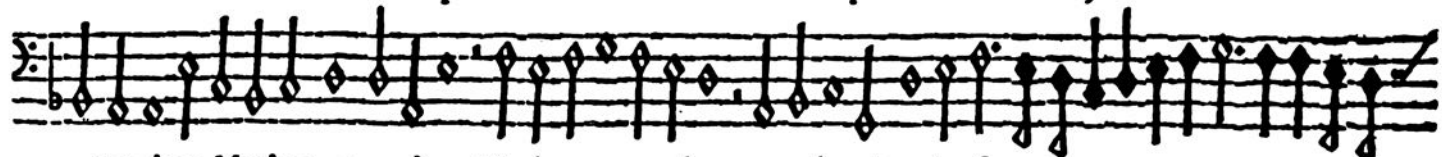


ter spi-

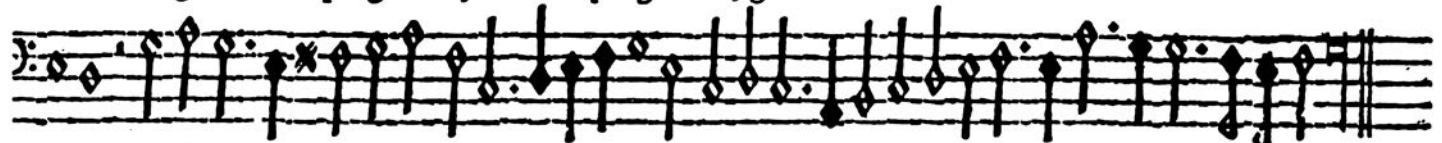
nas illis

addit spe-

ciem, sic venustat su-



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



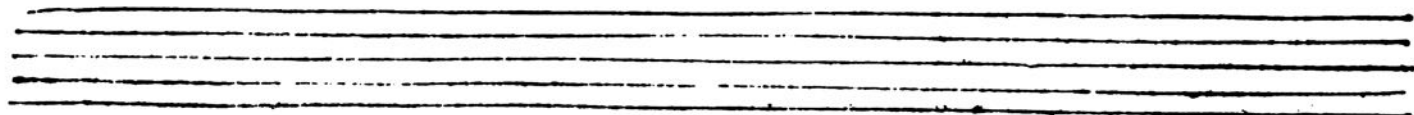
rem qui vita-

lem dat odo-

rem, qui vita-

lem dat odo-

rem.



Antafia 11



TENOR.

Orlando Lassusio. 9

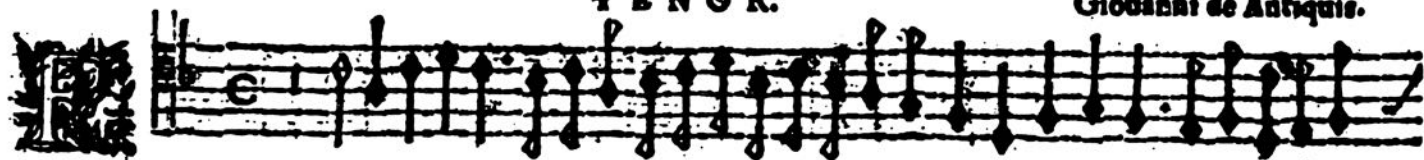


Antafia Prima.



TENOR.

Giouanni de Antiquis.

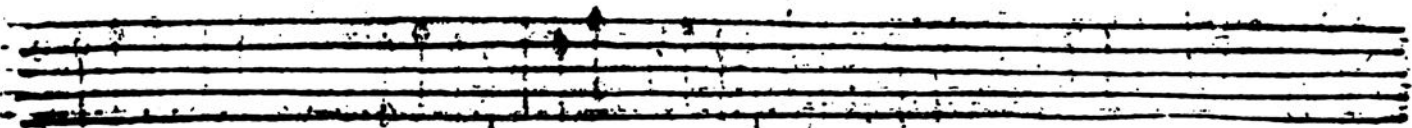
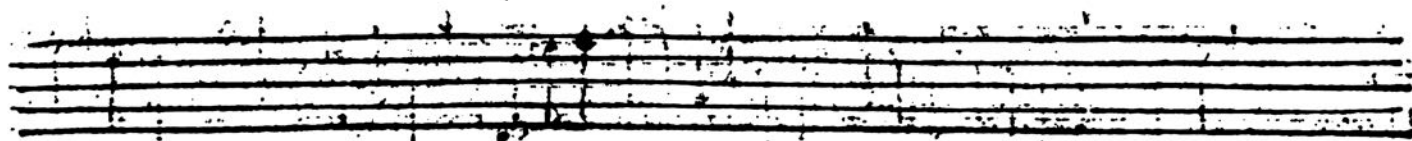
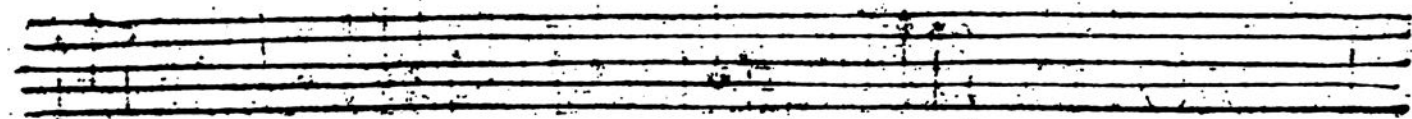
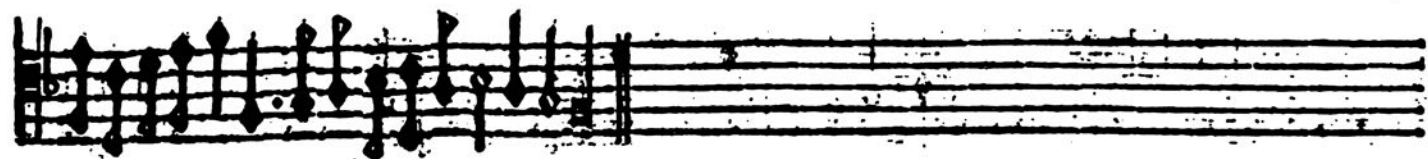
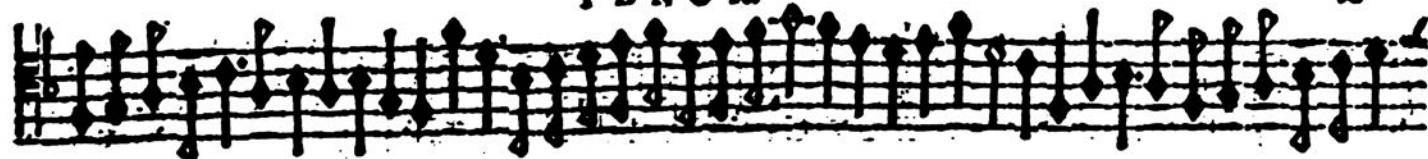


Antafia secunda.



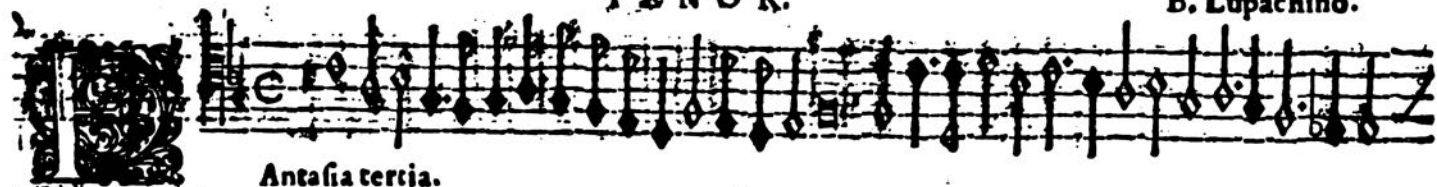
TENOR.

10



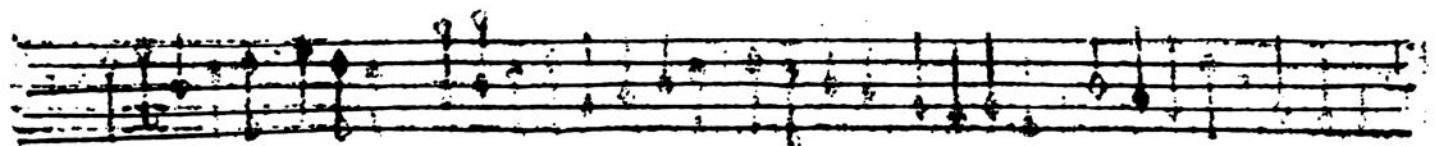
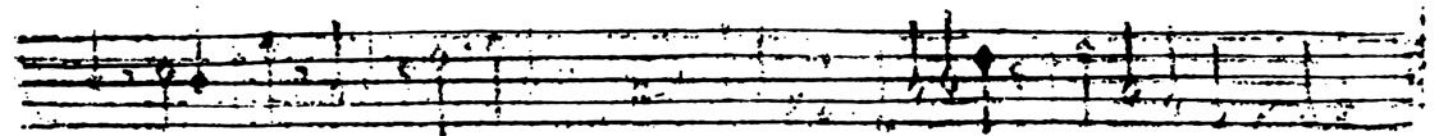
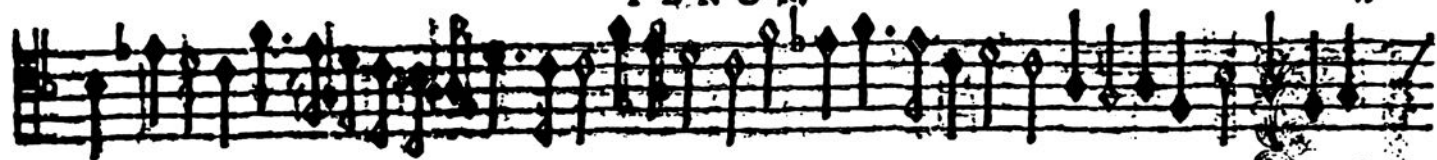
TENOR.

B. Lupachino.



TENOR.

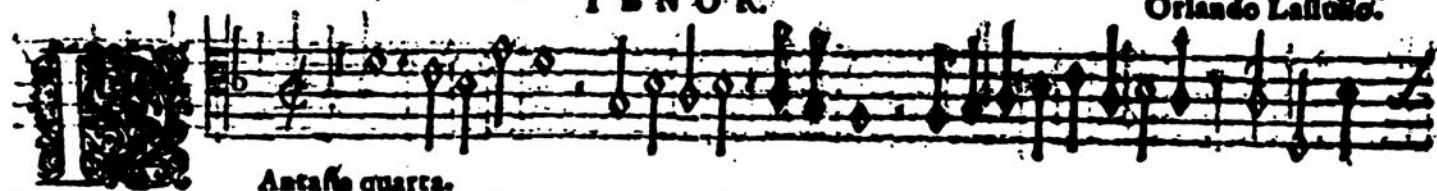
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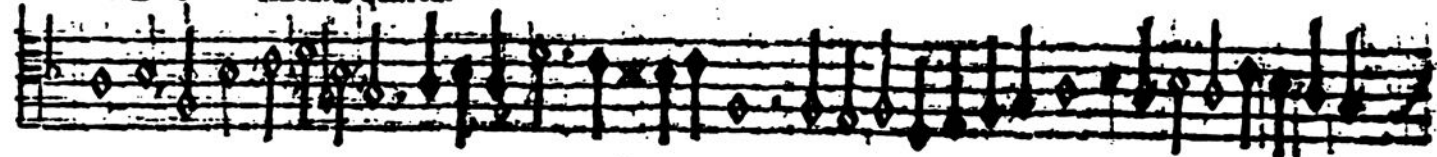
Fantasia quinta

TENOR.

Orlando Lassus.

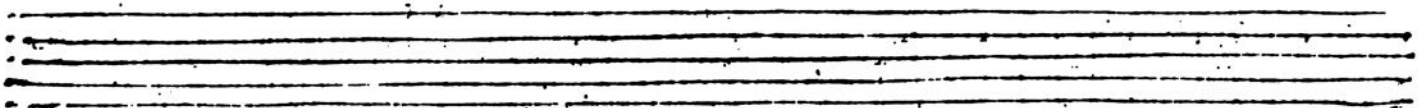
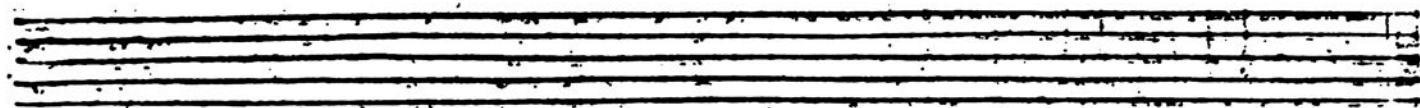
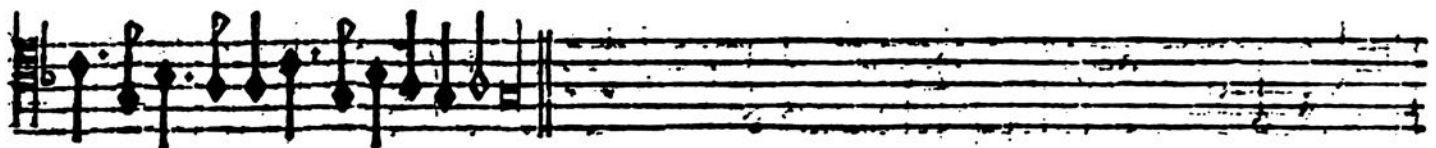


Antaflo quarta.



TENOR.

12



Sopra la Battaglia.

TENOR.

Gio. Maria Taffo.

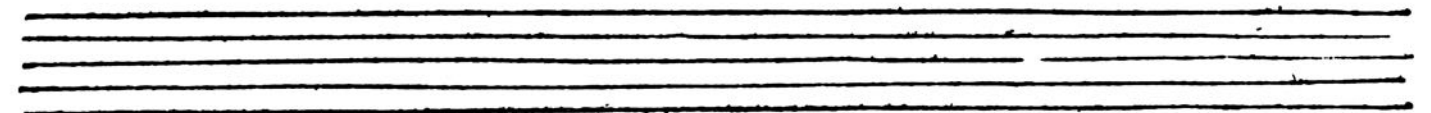
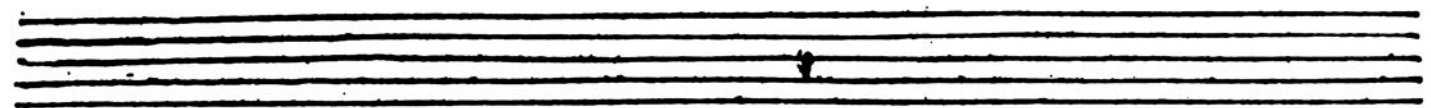
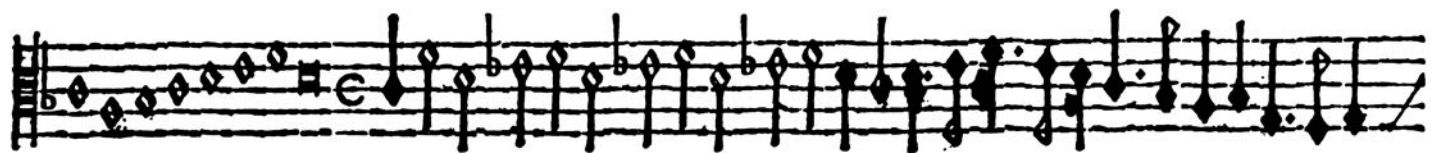
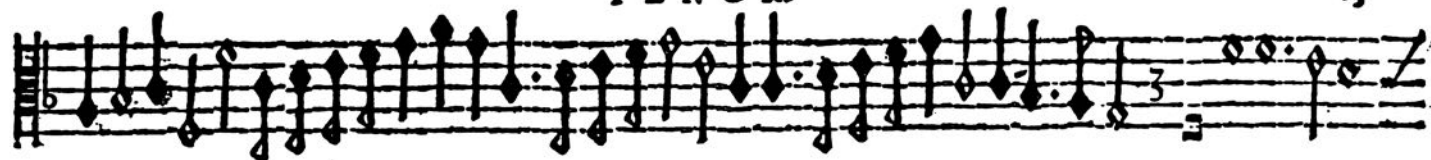


Antafia quinta.



TENOR.

13



Dd

Fantasia quinta bis modificata

TENOR.

Orlando Lassus.

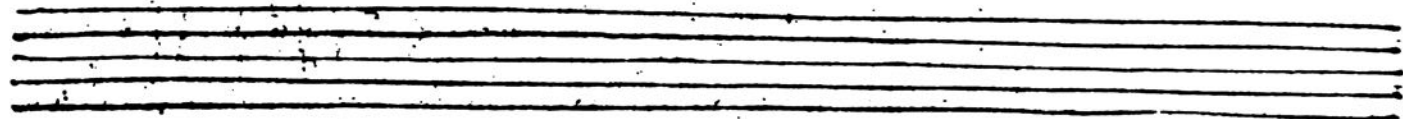
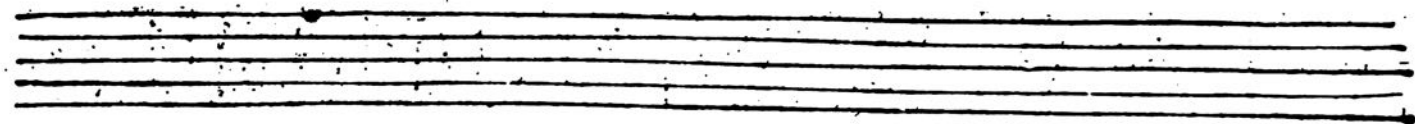
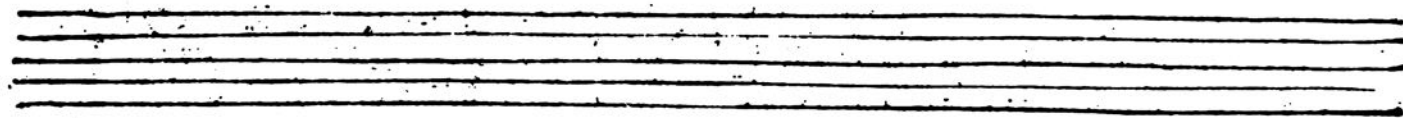
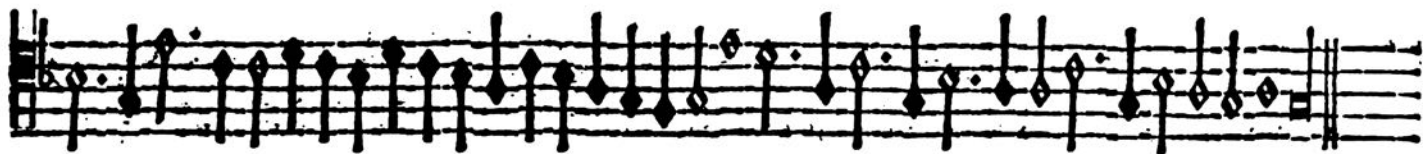
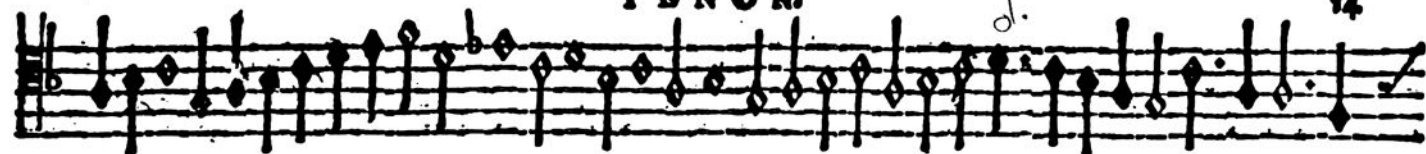


Antafia sexta.



TENOR.

14

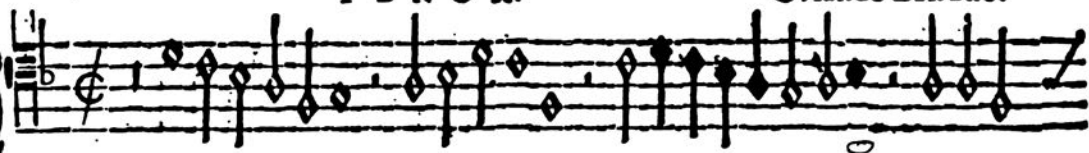


Dd 3

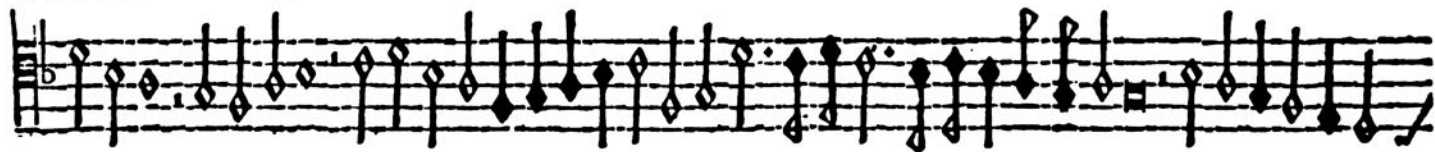
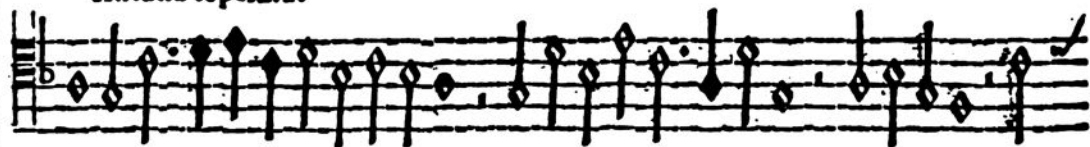
Fantasia sexta

TENOR.

Orlando Lassusio.

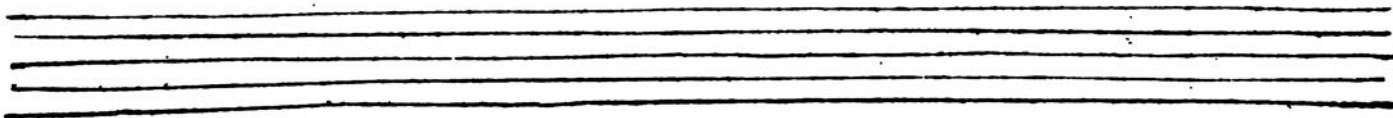
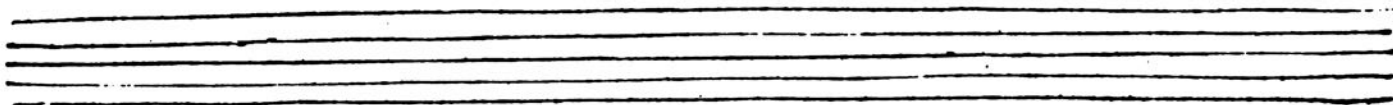
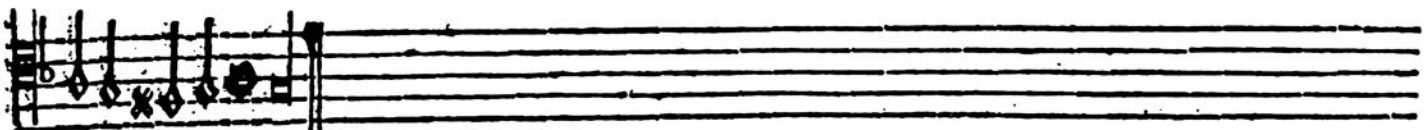
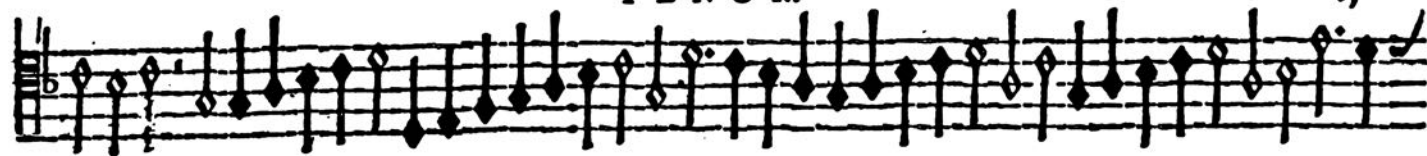


Antafia septima.



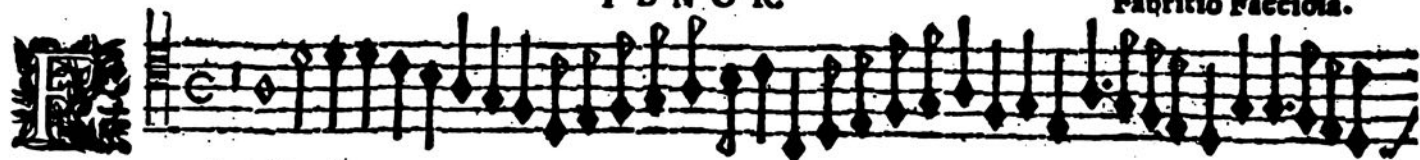
TENOR.

15



TENOR.

Fabritio Facciola.



Antafia o Gtau.



T E N O R.

16



T E N O R.

Oratio di Martino.

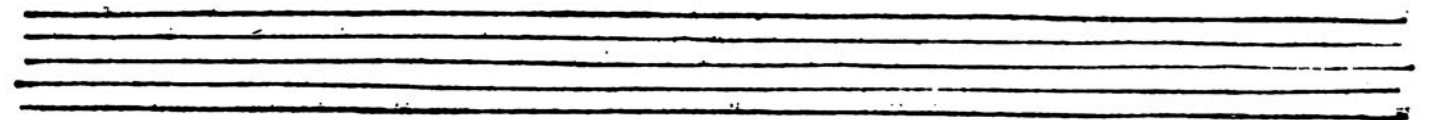
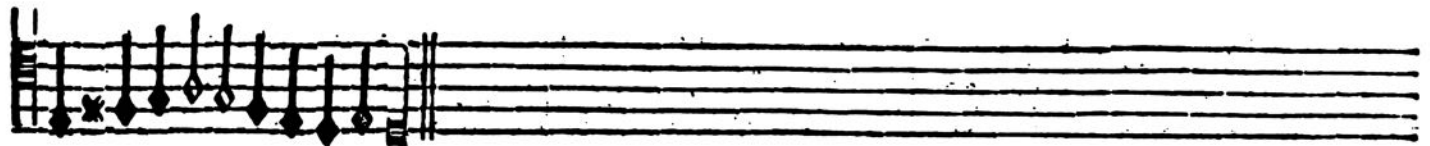
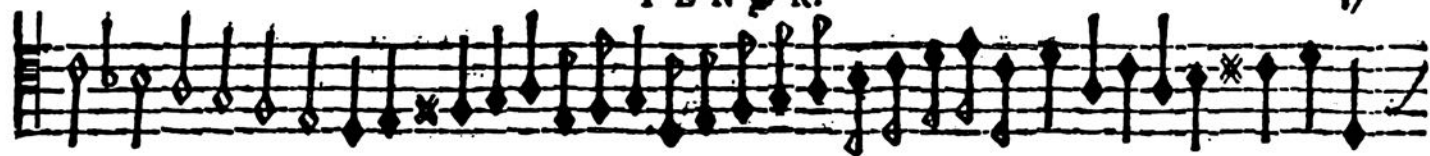


Anafia nona.

The musical score is written for a Tenor voice. It consists of five staves of music. The first staff begins with a decorative initial 'A' and the text 'Anafia nona.' below it. The music is written in a single system with five staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The key signature is one flat (B-flat). The time signature is common time (C). The music ends with a double bar line and a repeat sign.

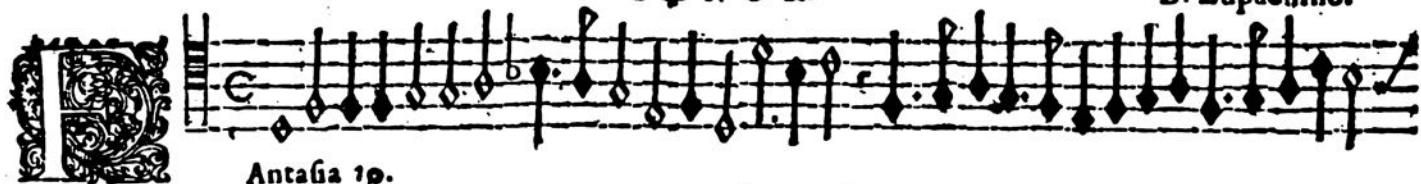
TENOR.

17



T E N O R.

B. Lupaehino.

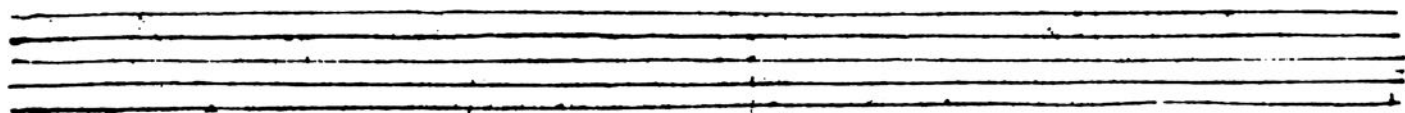
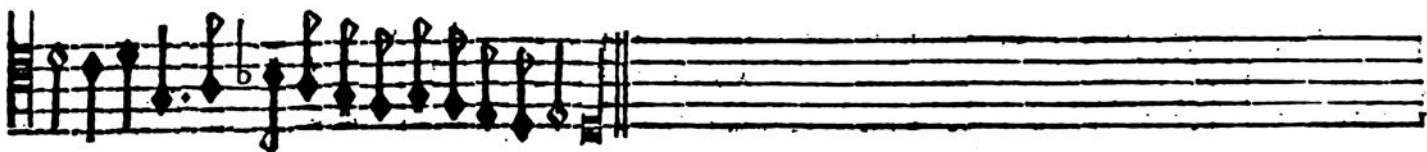
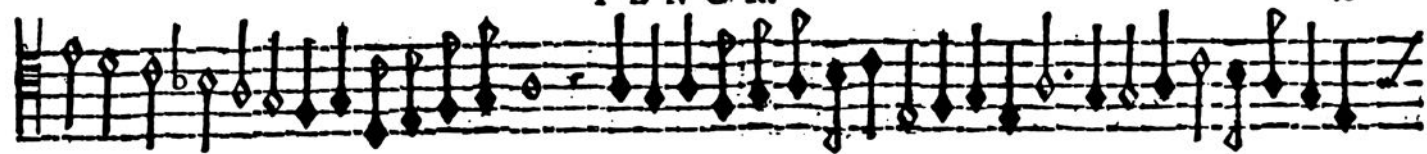


Allegro 10.



T E N O R.

18



prima

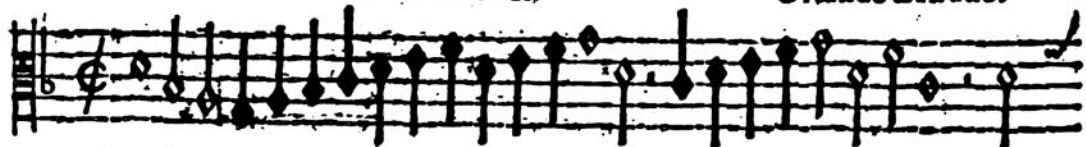
immediata

TENOR.

Orlando Lassus.

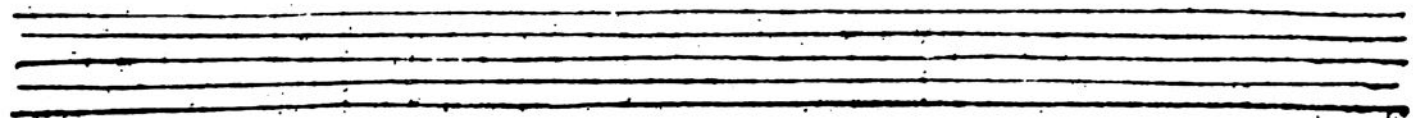
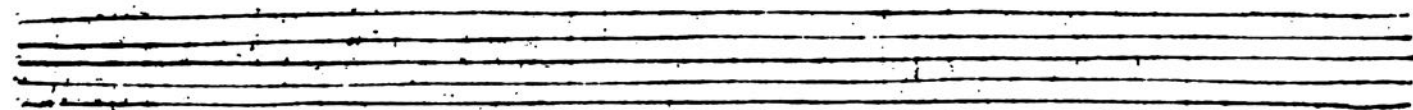
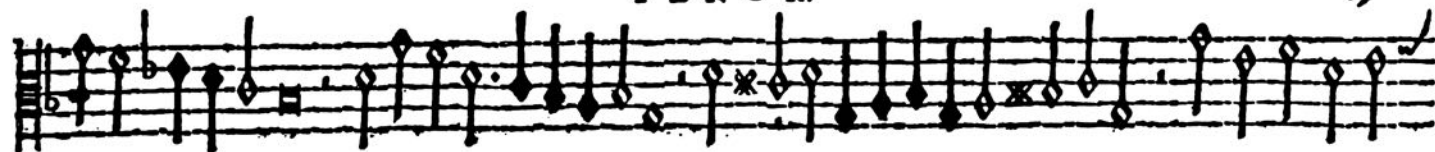


Antafia II



TENOR.

19



T E N O R.

B. Lupachino.



Antafia 12.



TENOR.

20



fantasia seconda in un'ala

TENOR.

Orlando Lassus.

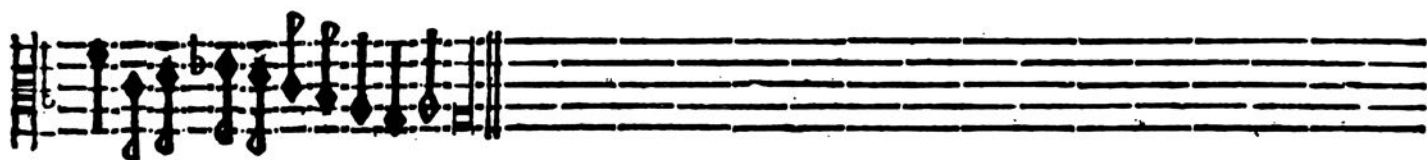
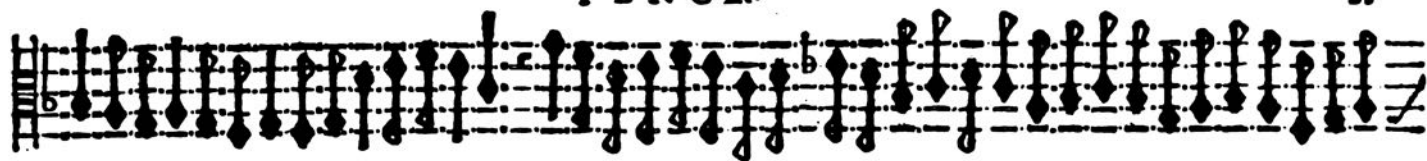


Antafia 13.



TENOR.

31



ff

T E N O R.

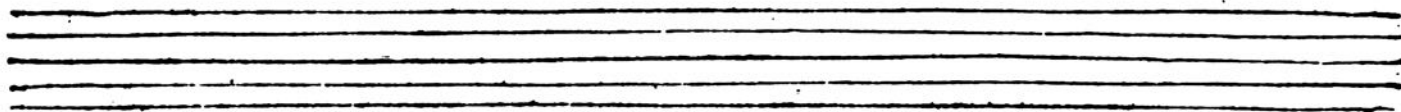
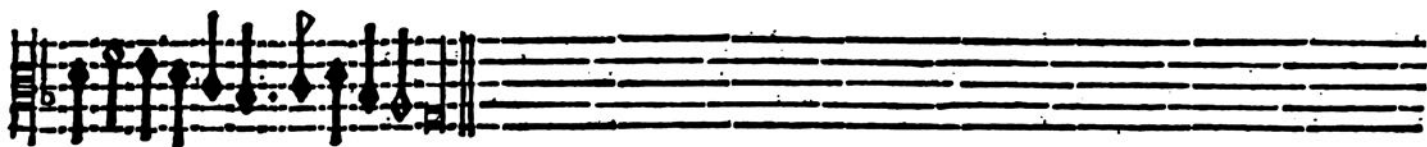
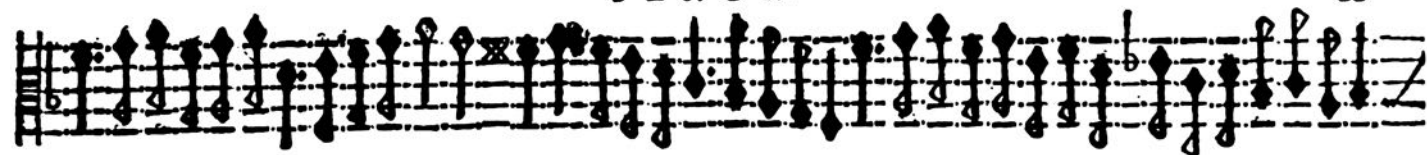
Terquinio Papa.



Antafia 14.

TENOR.

22



Ff 2

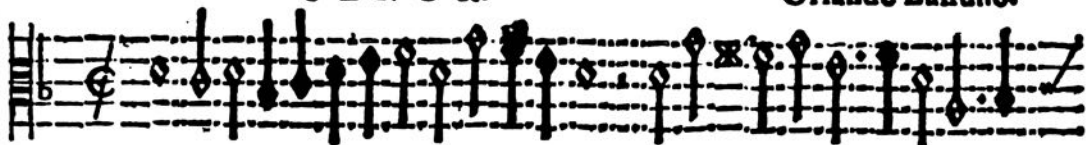
Antasia terza in un'Xa

TENOR.

Orlando Lussufo.

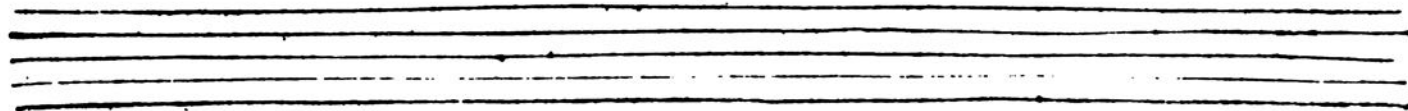
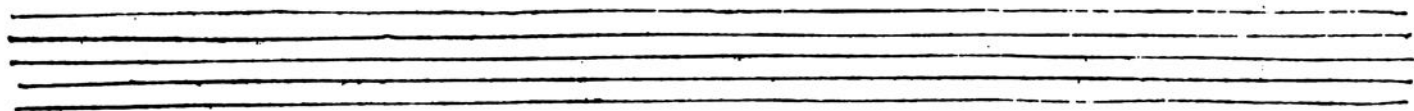
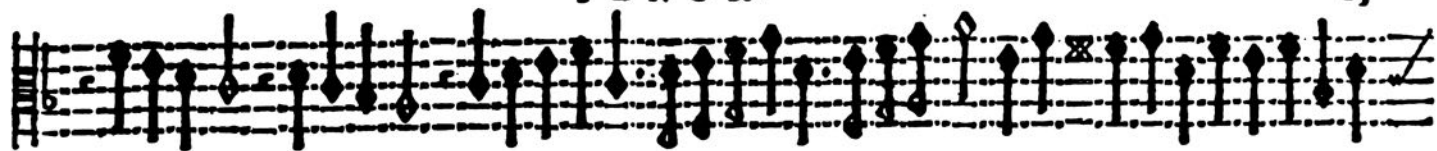


Antasia 15.



TENOR.

23

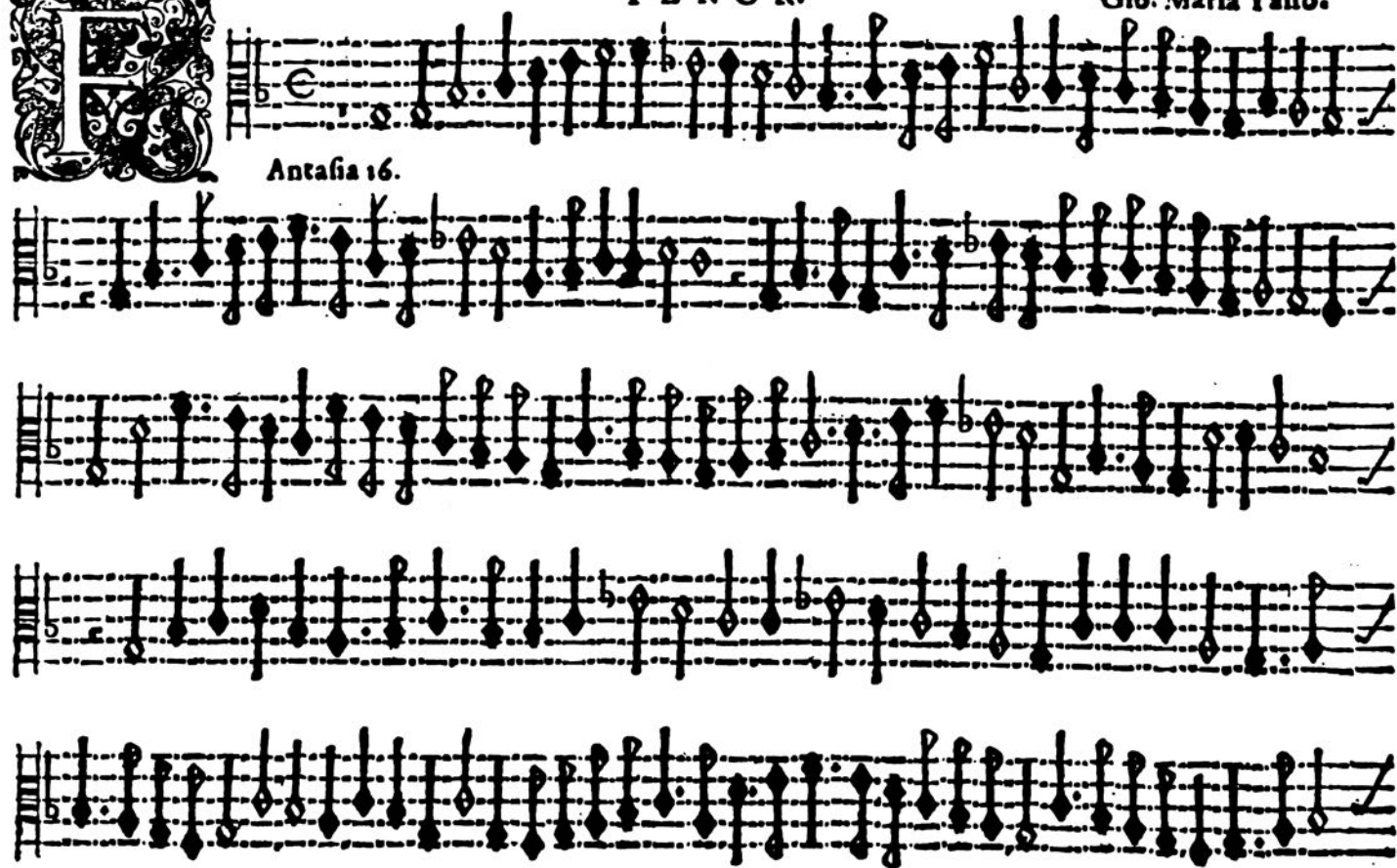




T E N O R.

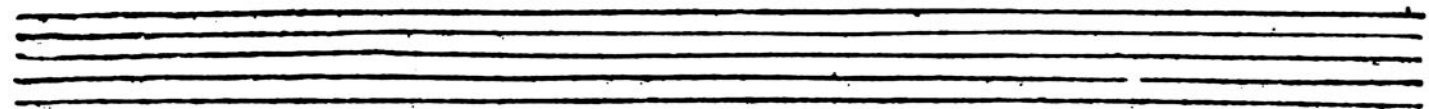
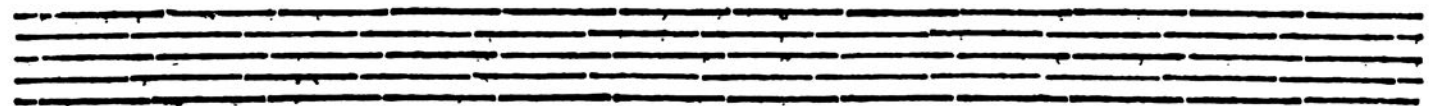
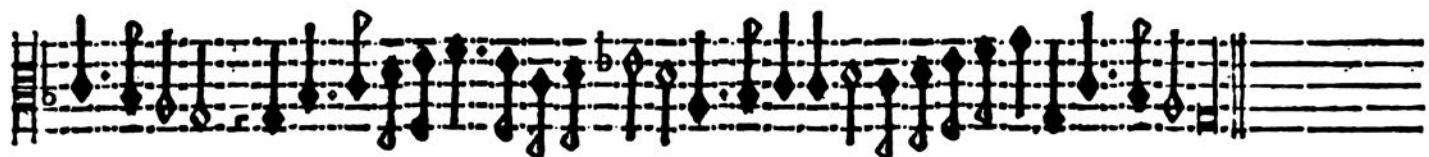
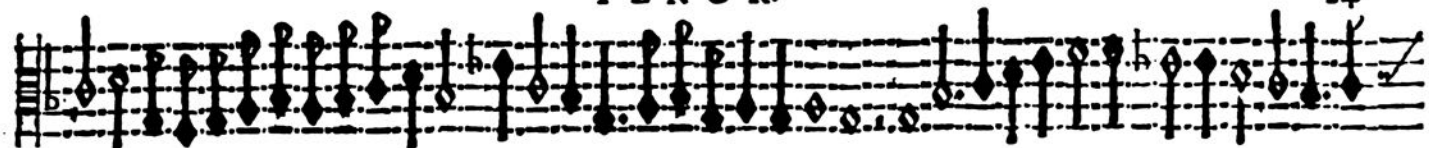
Gio. Maria Tasso.

Antafia 16.



T E N O R .

24

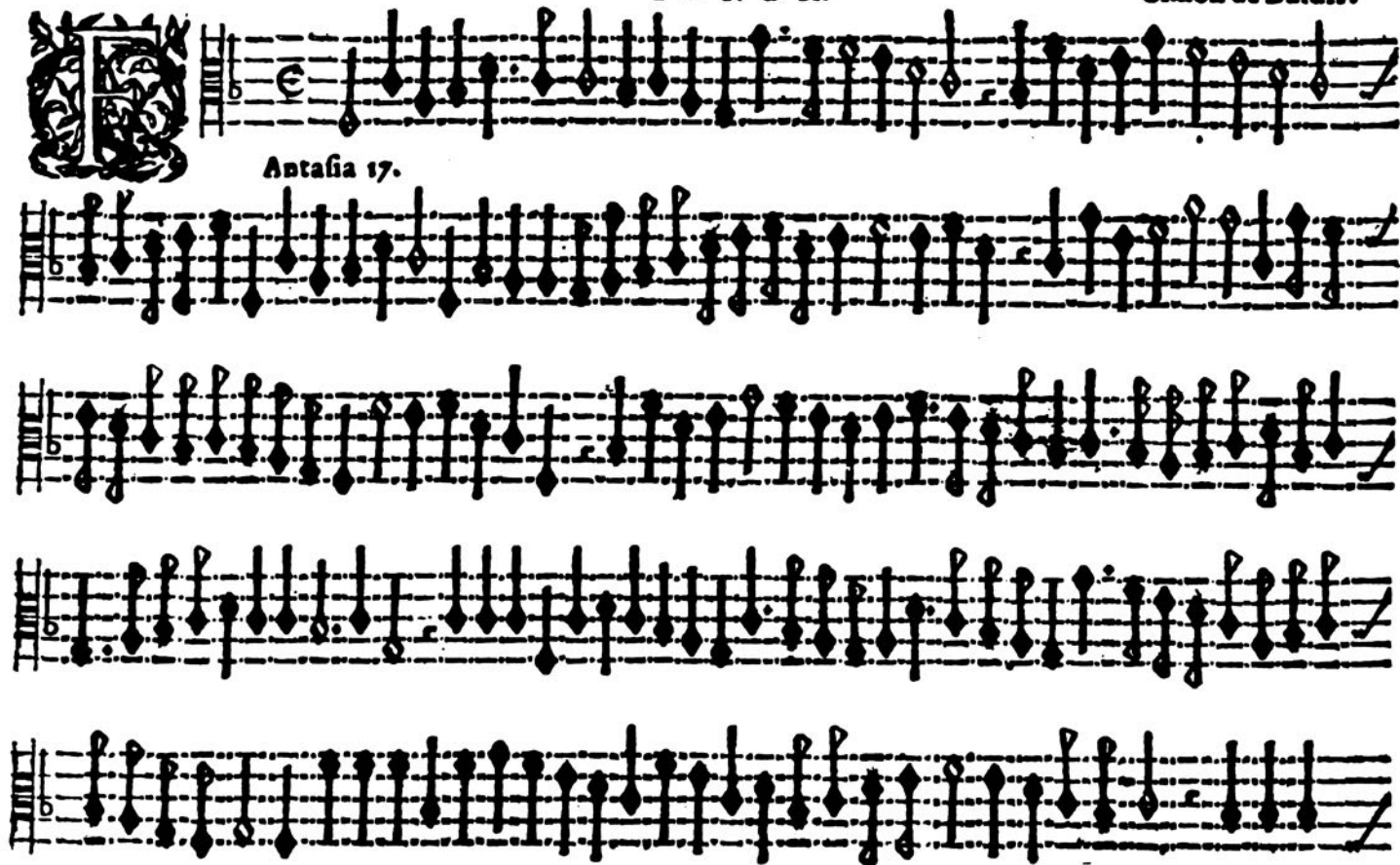


T E N O R.

Simon de Baldi.

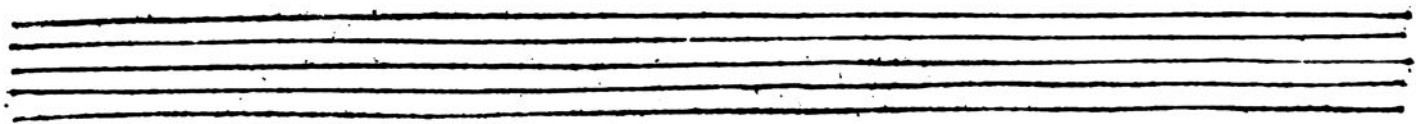
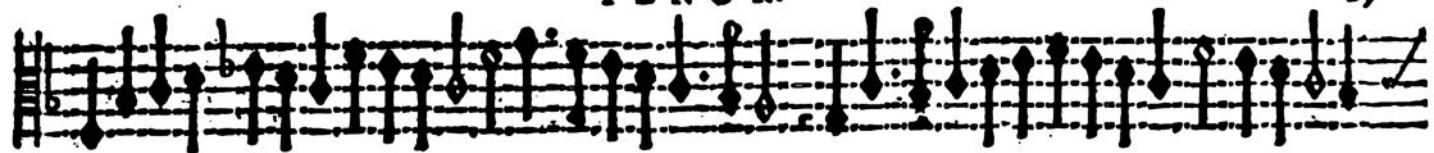


Antafia 17.



TENOR.

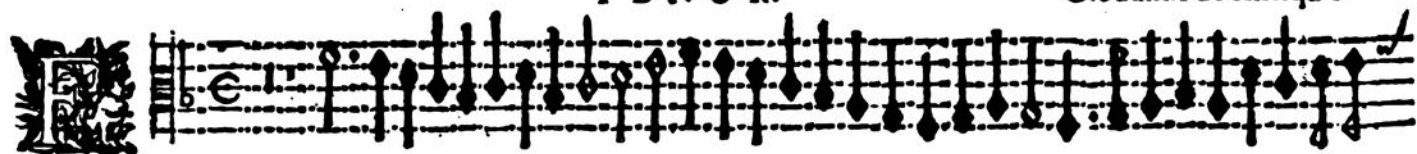
27



G_F

T E N O R.

Giouanni de Antiquis.

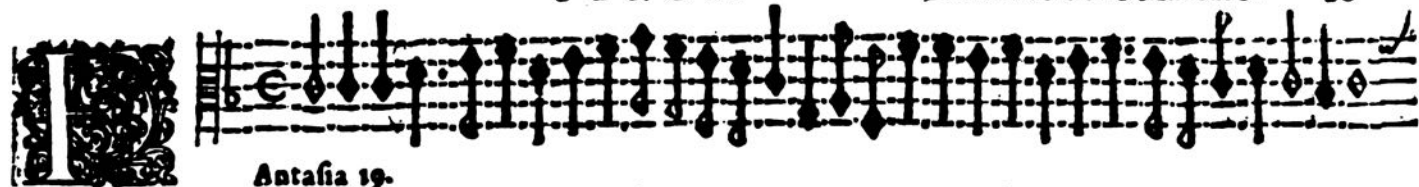


Antafia 18.



T E N O R.

Dominico dello Manfaro. 26



Antafia 19.



G 2

T E N O R.

Pomponio Nenna.

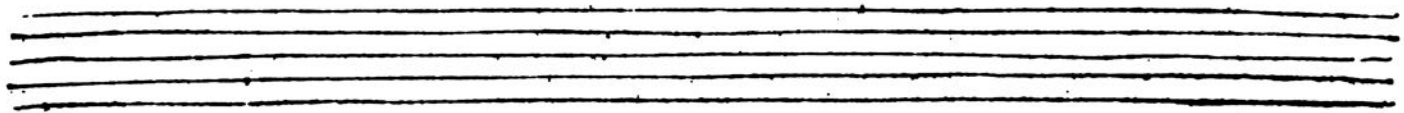
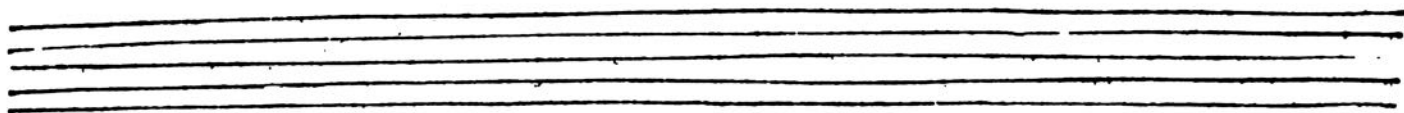
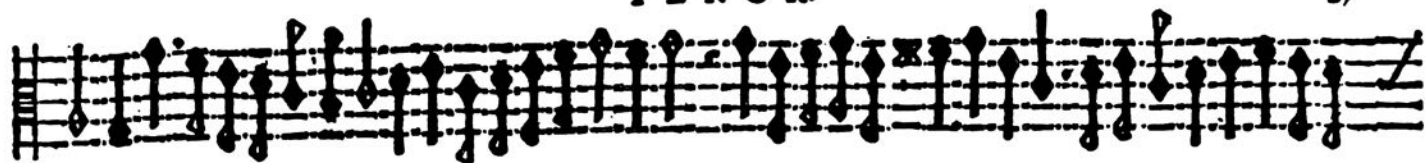


Antafia 20.

A musical score for a Tenor part, consisting of five staves of music. The notation is in a historical style, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including minims, crotchets, and quavers, and rests. The score is decorated with a large initial 'P' and a title 'Antafia 20.' below the first staff. The composer's name 'Pomponio Nenna.' is at the top right. The music ends with a double bar line and a repeat sign.

TENOR.

27

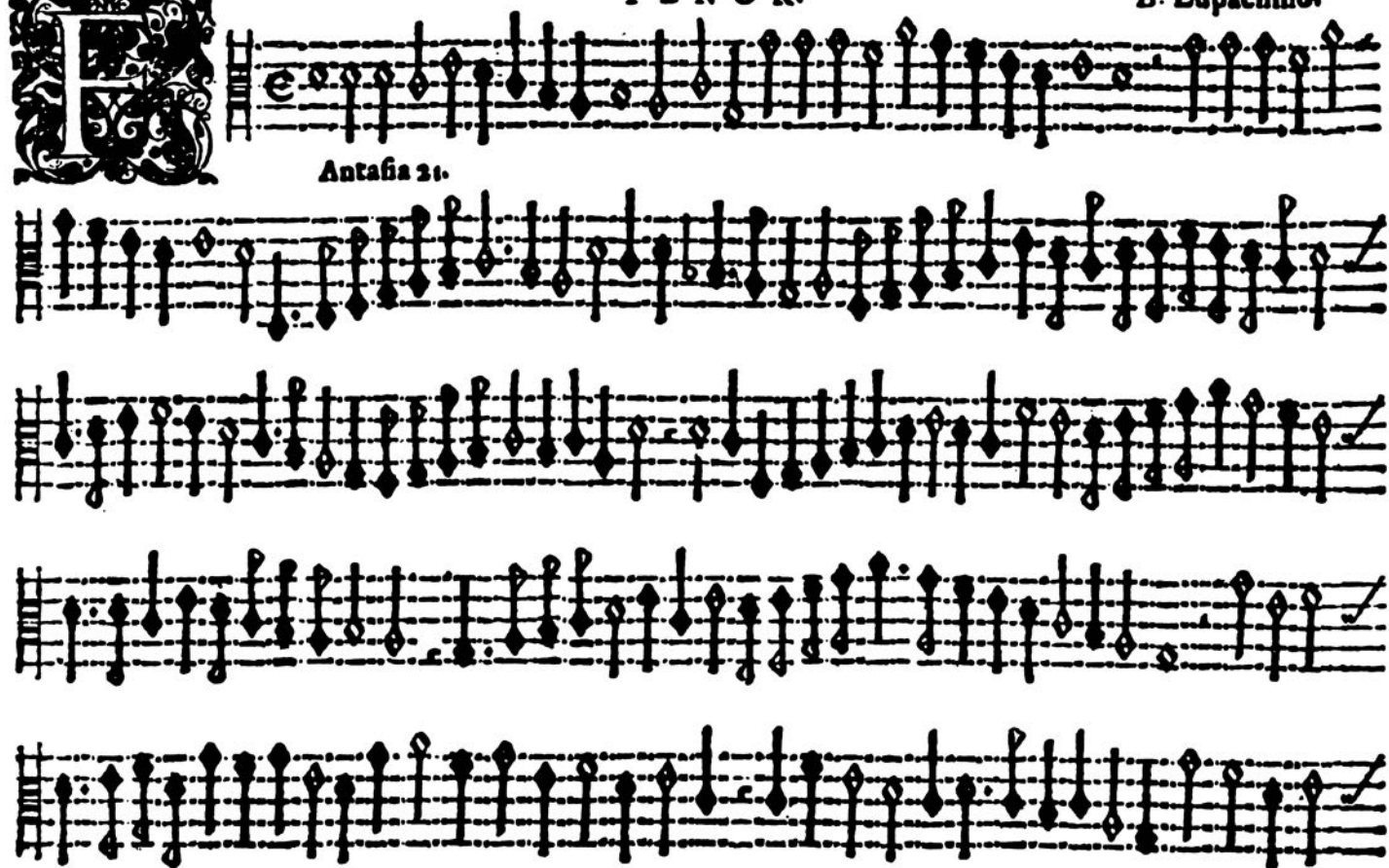




TENOR.

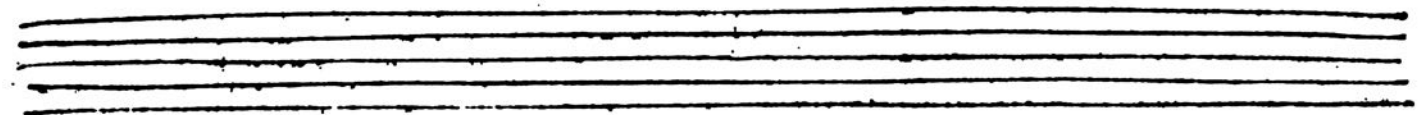
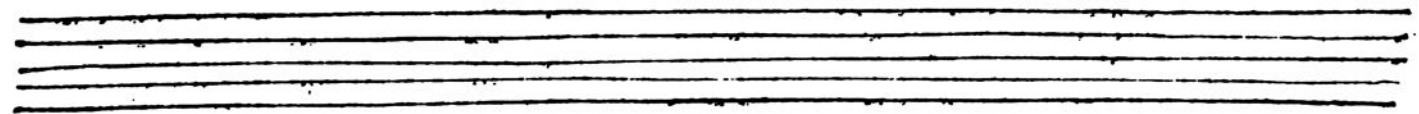
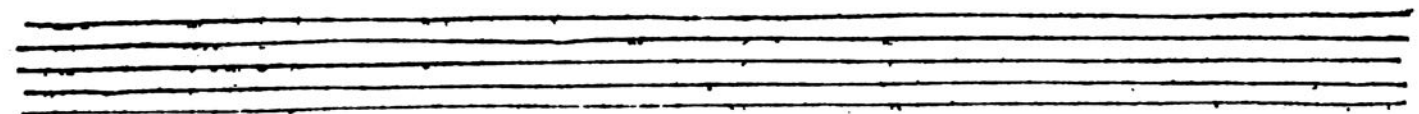
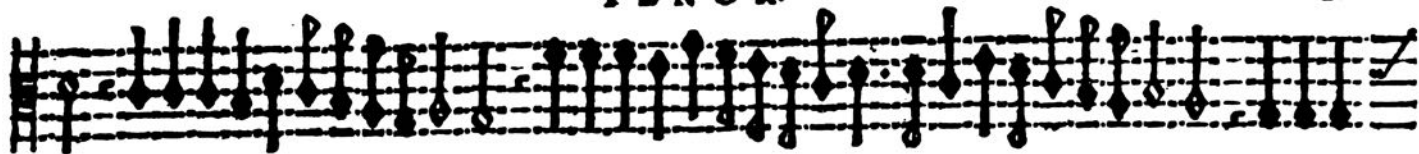
B. Lupachino.

Antafia 21.



TENOR.

28

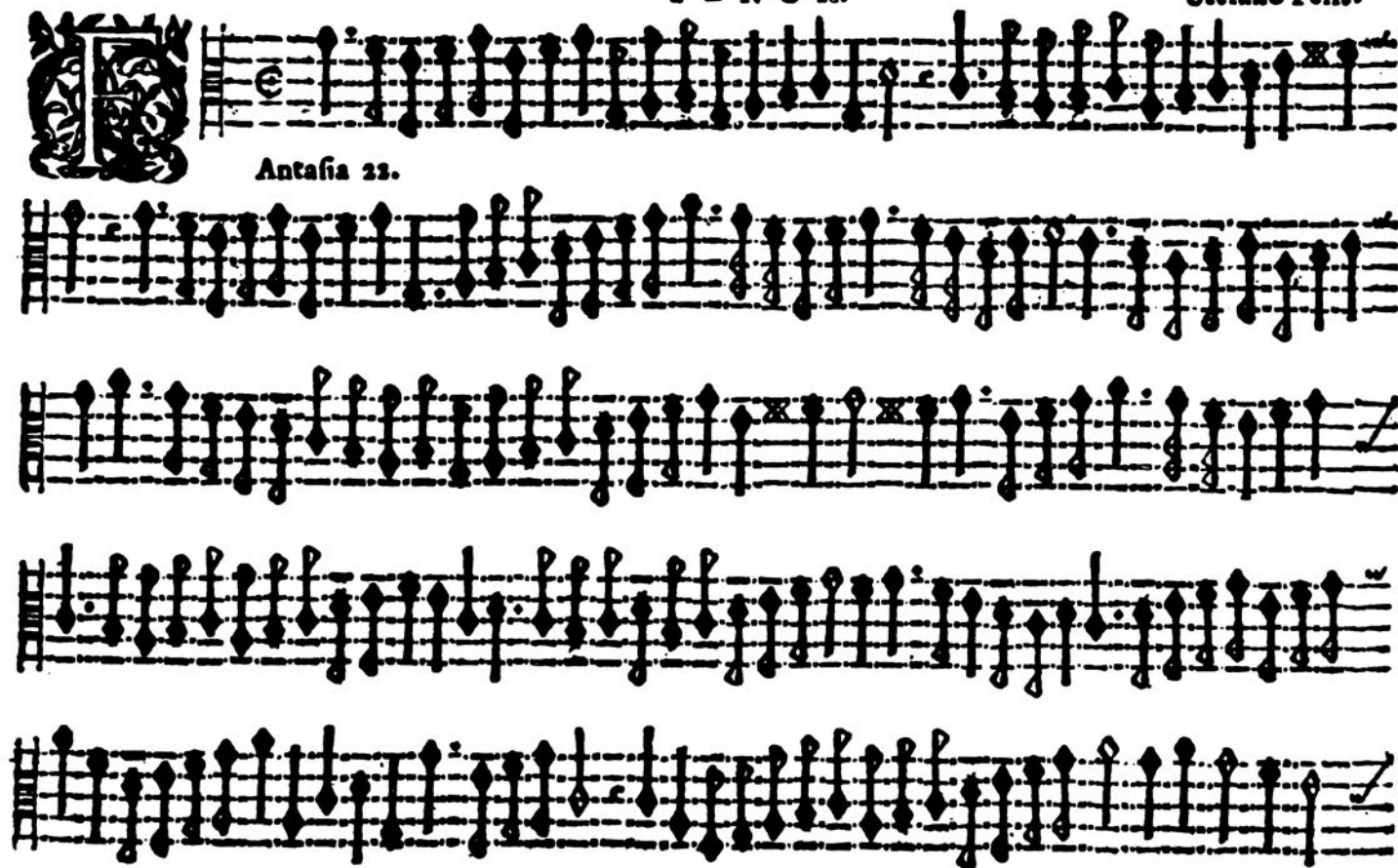


TENOR.

Stefano Felis.

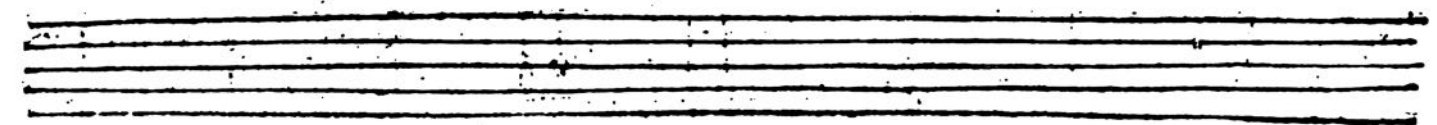
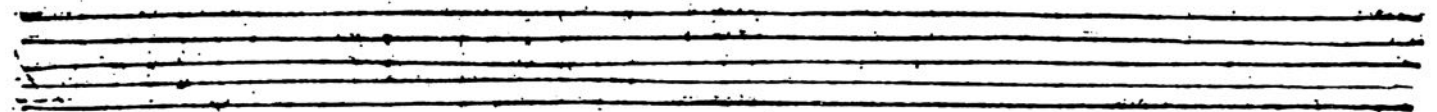
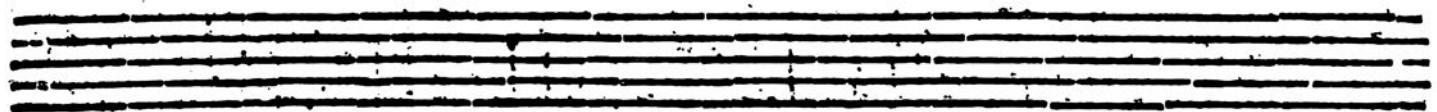
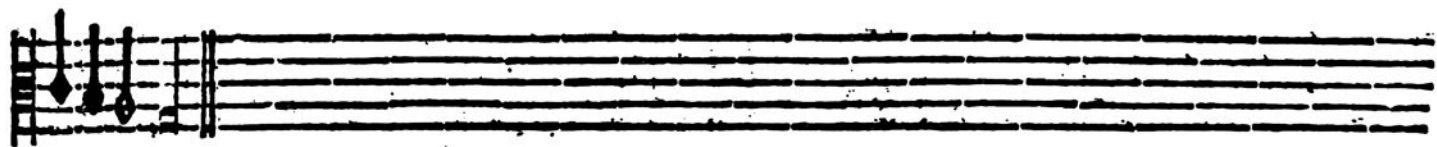
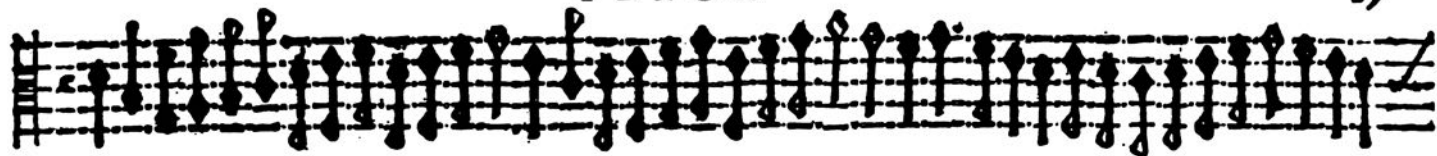


Antafia 22.



TENOR

29

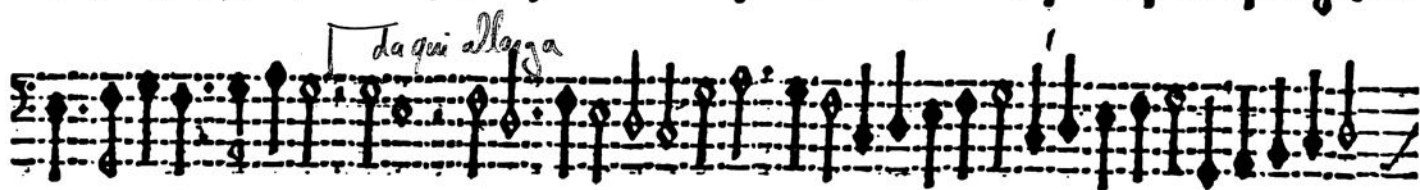
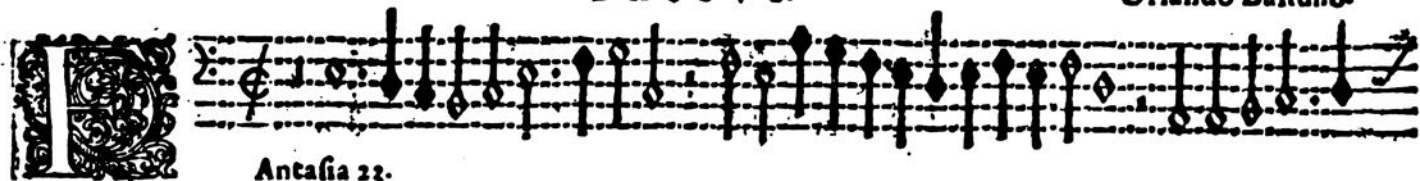


Hh

Settima

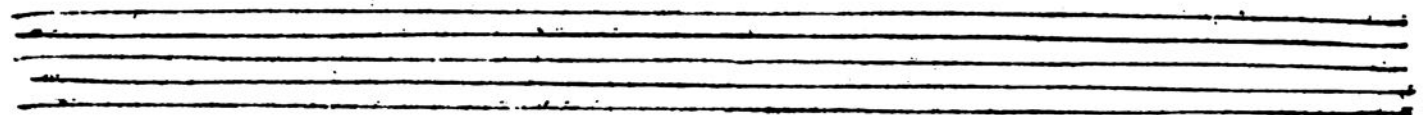
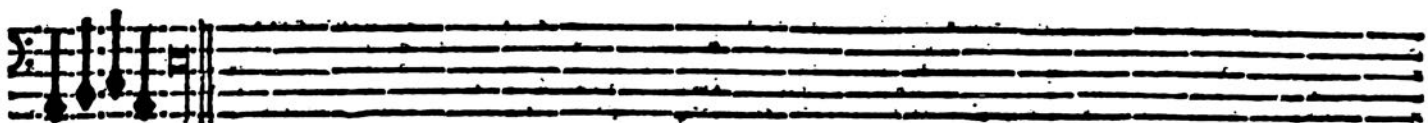
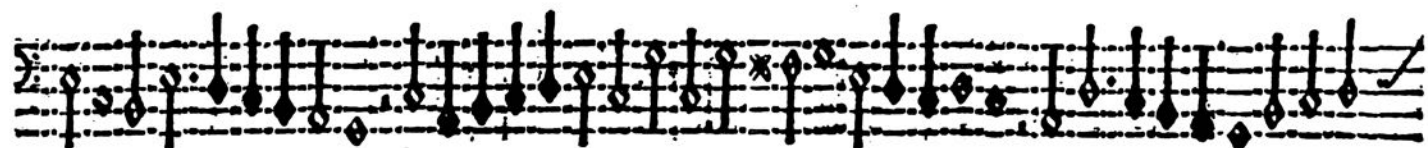
BASSUS.

Orlando Lassus.



BASS V S.

36



Hb 2

ottava veloci allargando

BASS V S.

Orlando Lassusio.



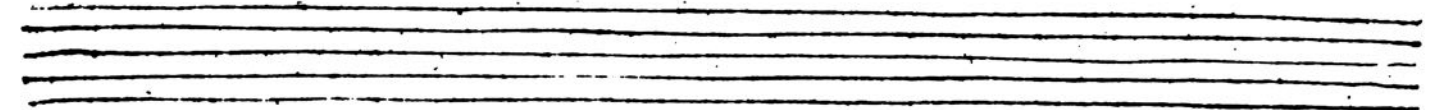
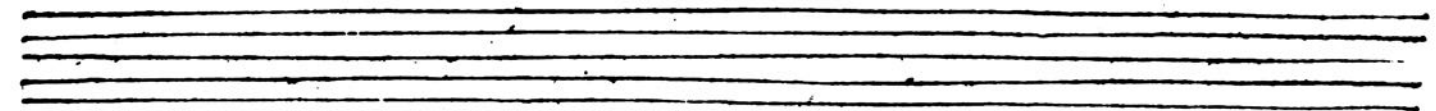
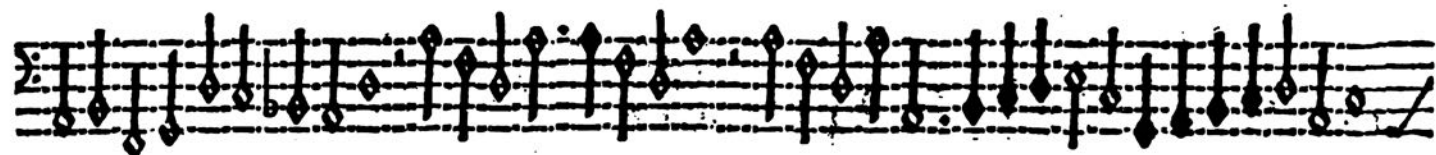
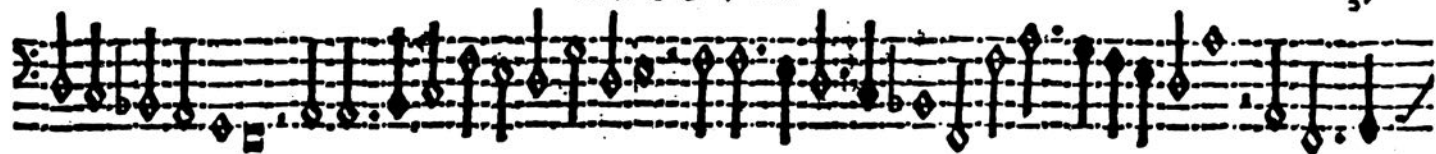
Antafia 24.

da qui allarga



BASS V.S.

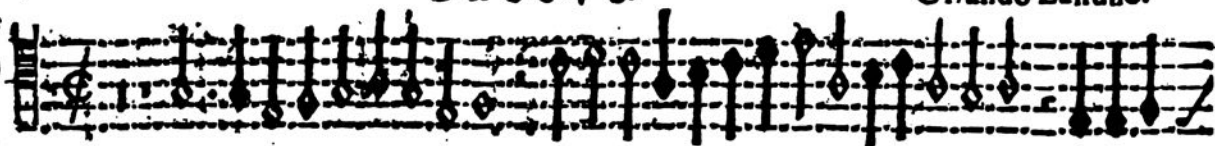
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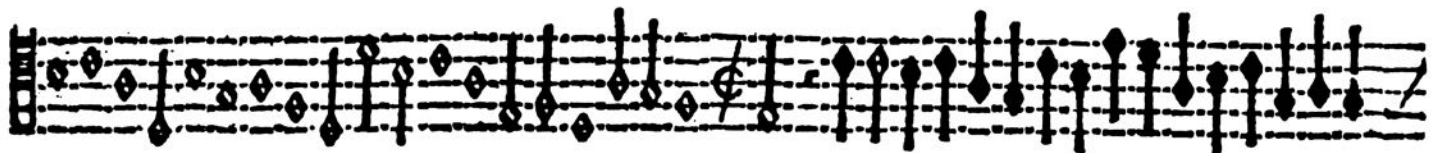
Noma (ugue)

BASS V³.

Orlando Lassus.

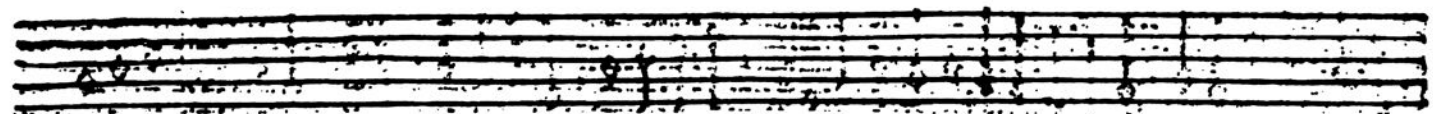
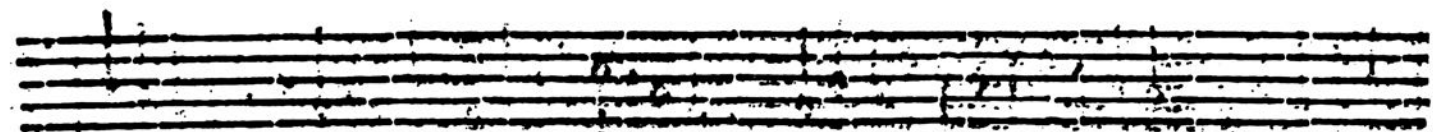
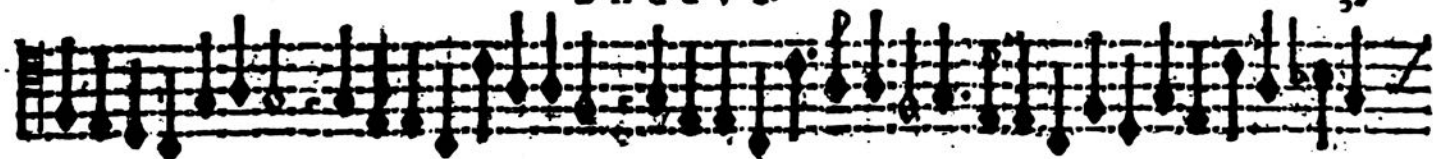


Antafia 25.



BASS V S.

33



decima

BASSVS.

do qui a Merga.

Orlando Lassus.

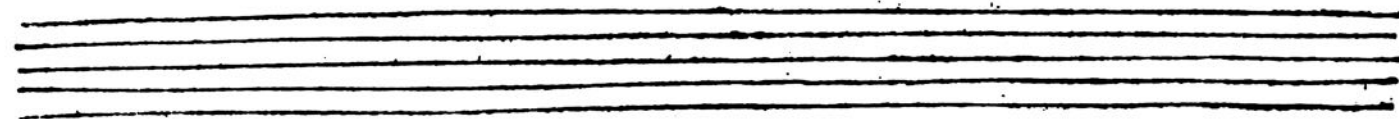
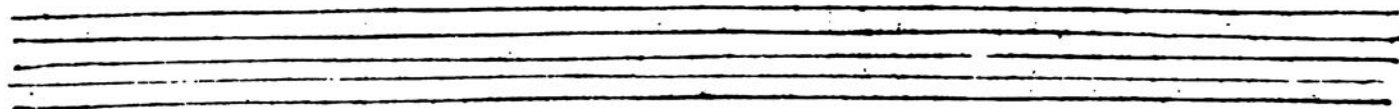
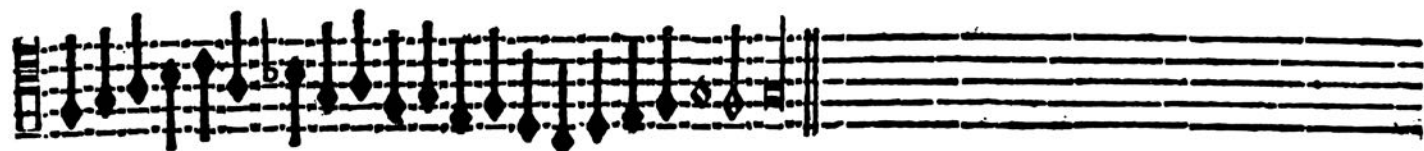
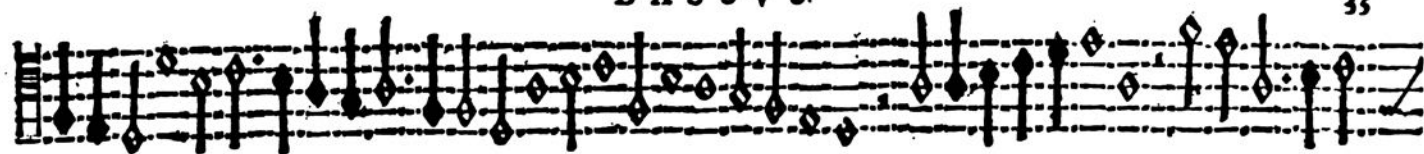


Antafia 26.



BASS V S.

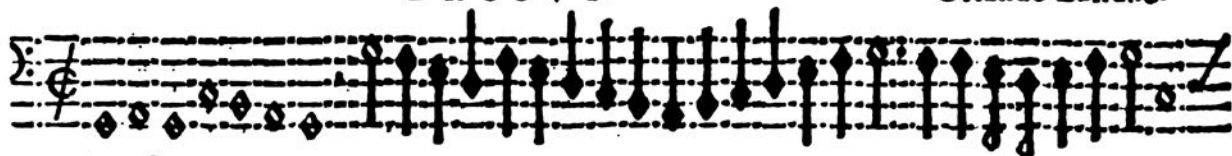
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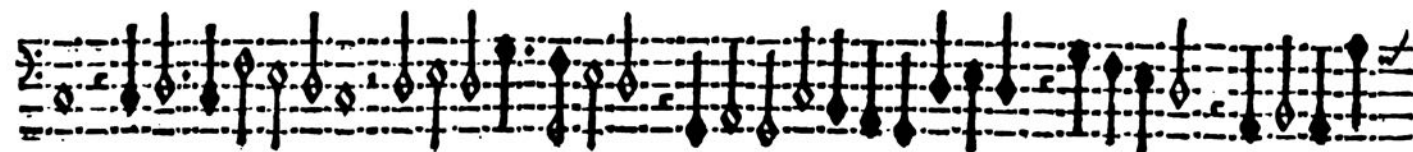
Indiesima

B A S S V S.

Orlando Lassus.

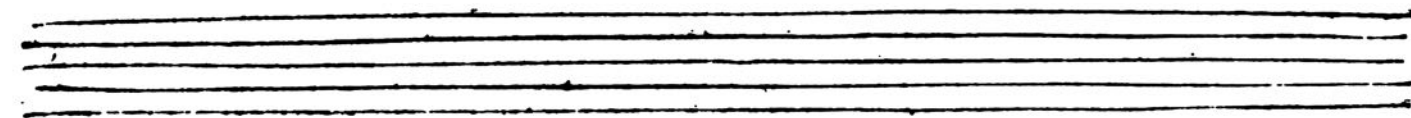
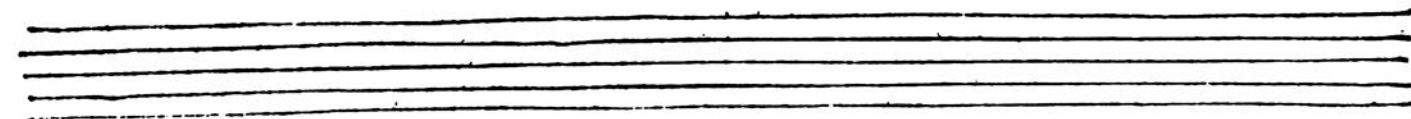
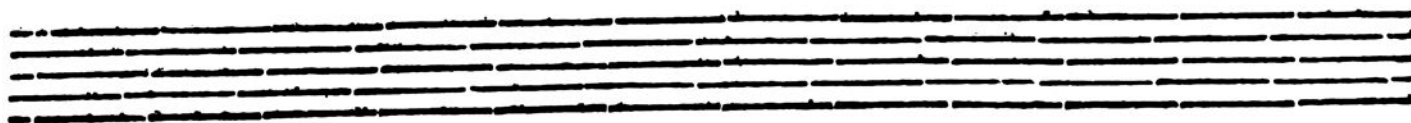
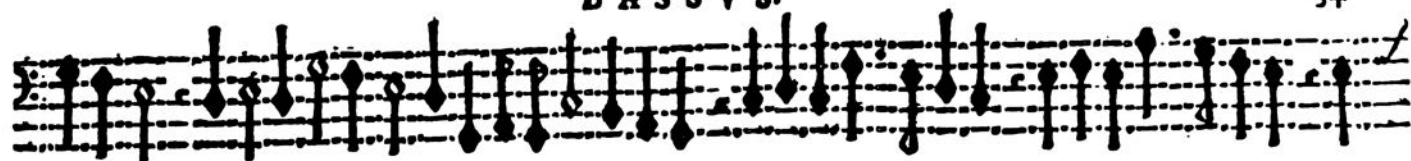


Antağa 27.



BASS V.S.

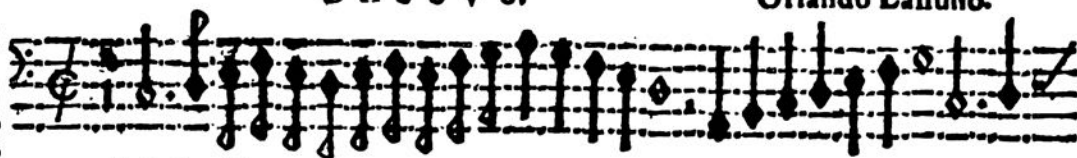
34



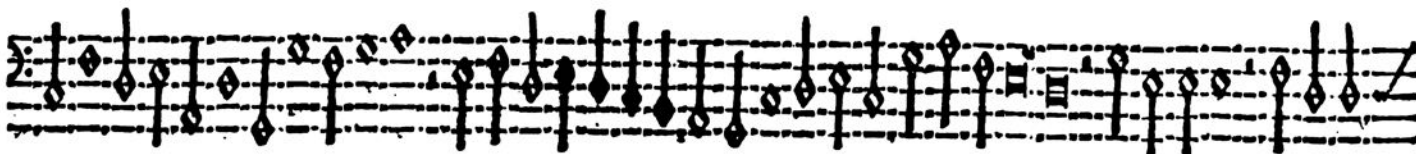
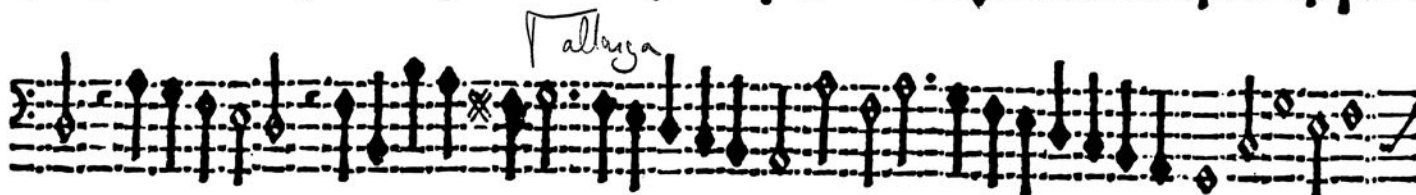
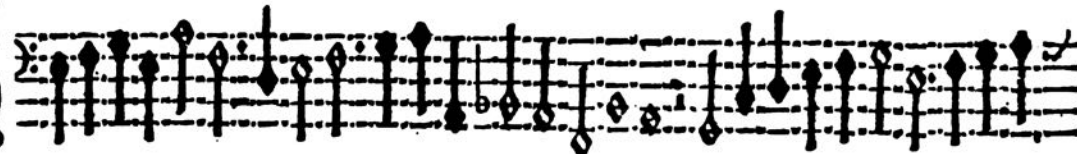
dotizima (canliu)

BASSVS.

Orlando Lassusio.

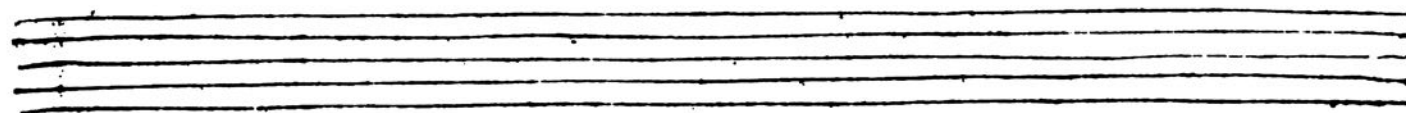
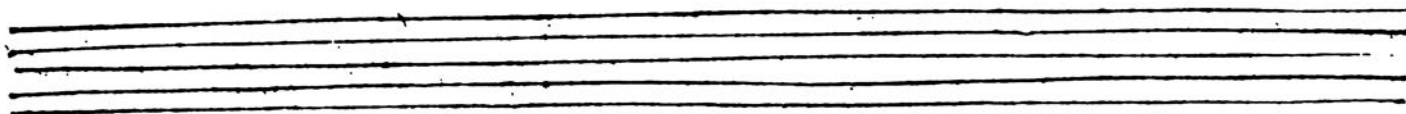
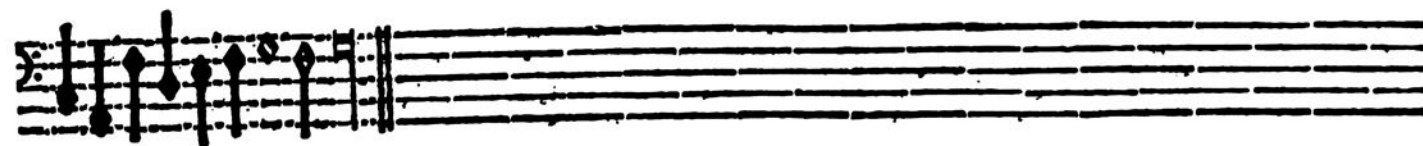
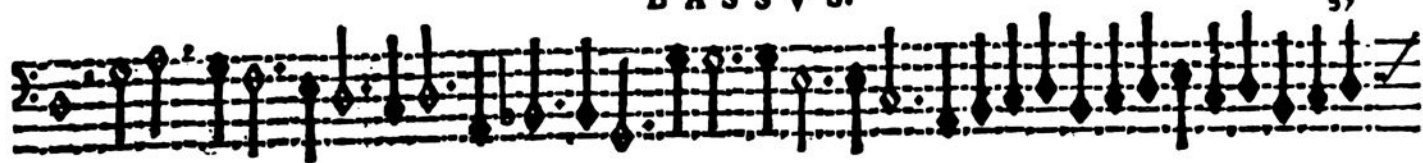


Antafia 28.



BASS V S.

35





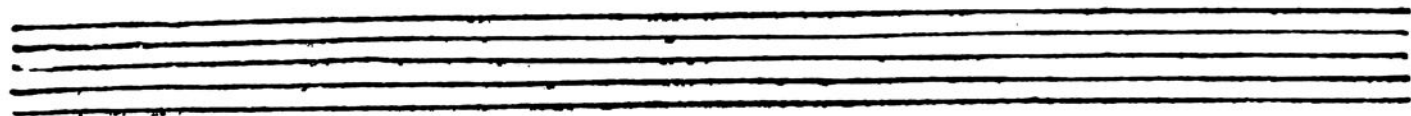
BASSVS.

B Lupachino.

Antafia 29.



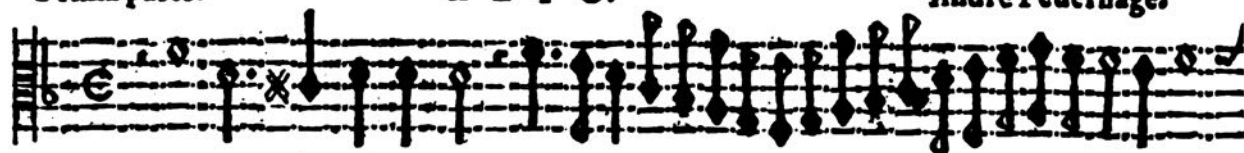
BASS V S.



Prima parte.

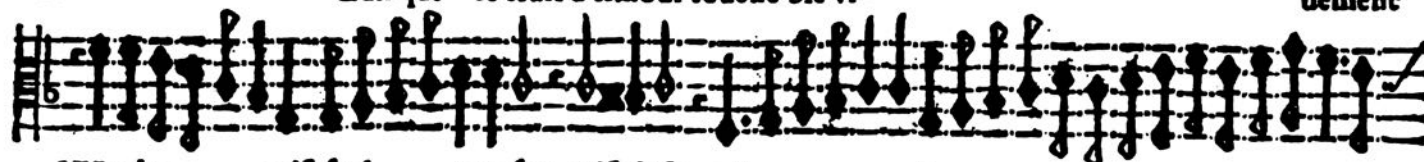
A L T O.

André Peuernage.



Eux que le trait d'Amour touche bié vi-

uement

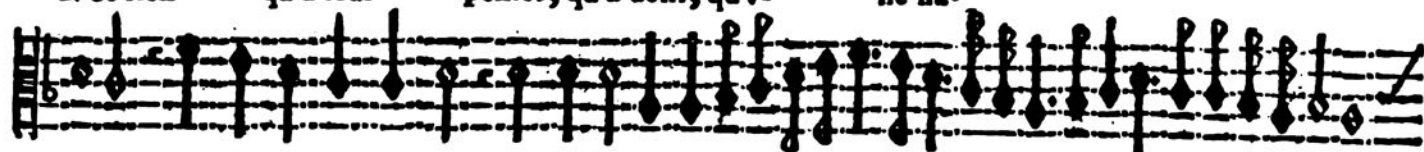


N'ôt rien

qu'ũ seul

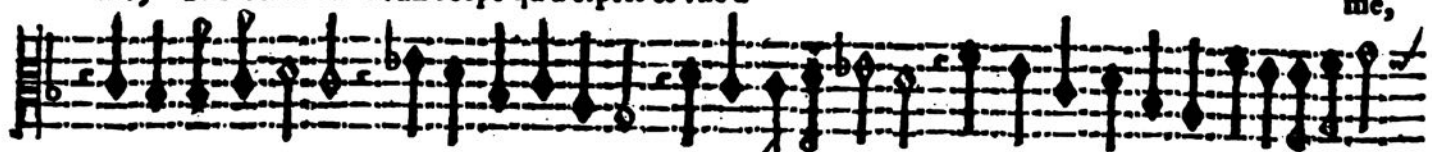
penſer, qu'ũ deſir, qu'v-

ne ſa-

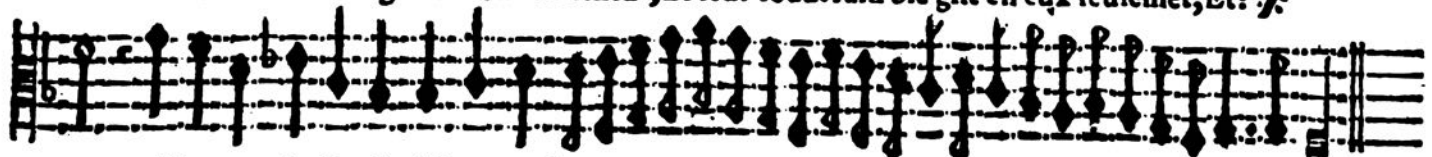


me, Ce n'eſt dedãs deux corps qu'ũ eſprit & vne a-

me,



Et leur ſouuerain bien giſt en eux ſeulement, Et leur ſouuerain bié giſt en eux ſeulement, Et: //



giſt en eux ſeulement giſt en eux ſeu-

lement.

Seconde partie.

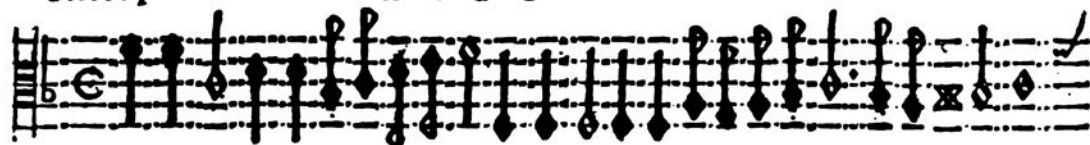
A L T O.

37

Lz ont en meſme tēps :/ égal cōtētement, égal :/ contentemēt, Meſme ennuy :/ Meſme ennuy :/ d'ū ſeul coup :/ leurs poitri- :/ nes enta- :/ mé: Bref leur vi- :/ e & leur mort pēd d'vne ſeule :/ trame :/ Et cōm'vn ſimple corps :/ ils n'ōt qu'ū mouuemēt :/ ils n'ōt qu'ū mouuemēt :/ ils n'ōt qu'ū mouuement. Kk'

Tierce partie.

A L T O.



'Est amour qui si ra-

re en la terre se treu-

ue,



Ne fait qu'û de noz cœurs les effets

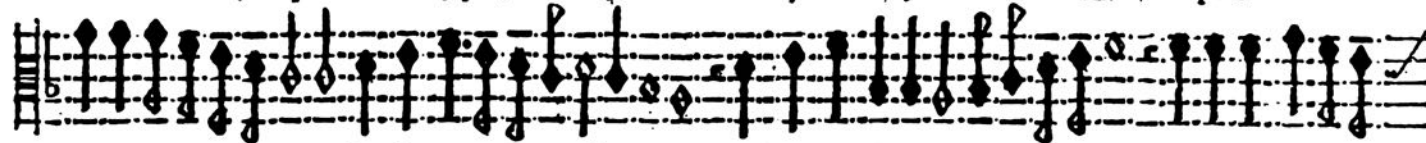
en fôt preu-



ue: Nous n'aûds qu'û vouloir, qu'û ardeur,

qu'û desir,

Que nous peut

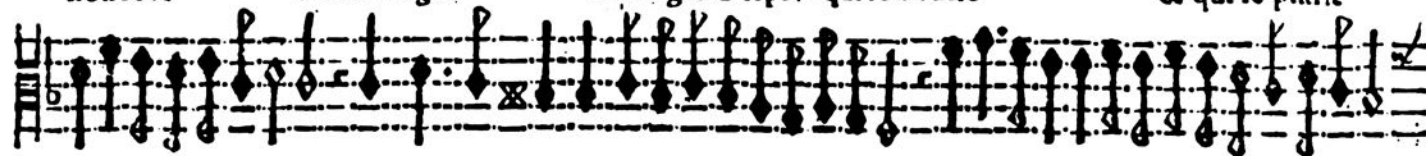


honorer

d'assez digne

louange? L'esprit qui se devise

& qui se plaît



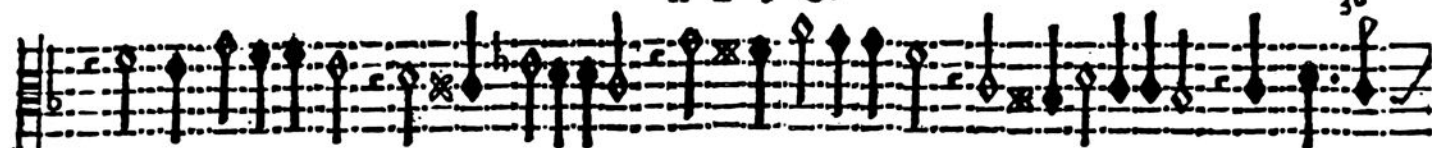
au chan-

ge, N'est point touché d'amour

/

A L T O.

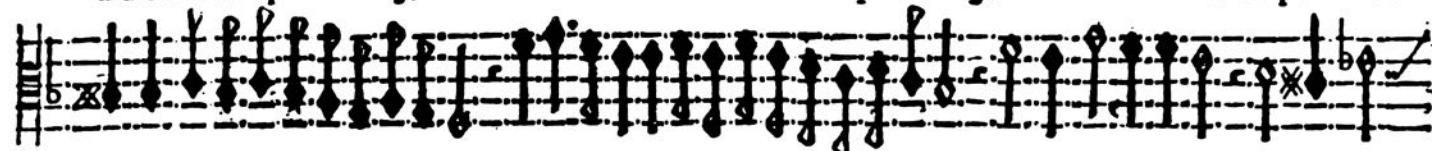
38



mais d'û fale plaisir ♪

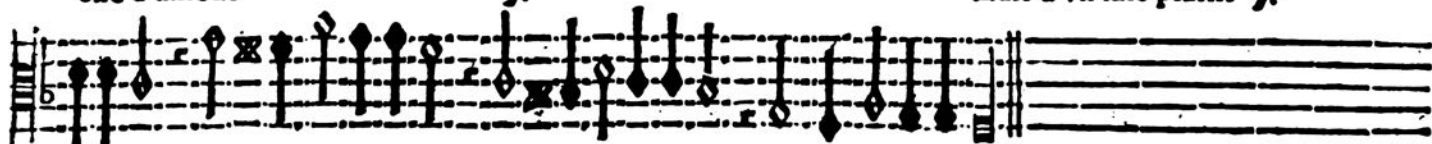
mais d'vn fale plaisir ♪

N'est point tou.



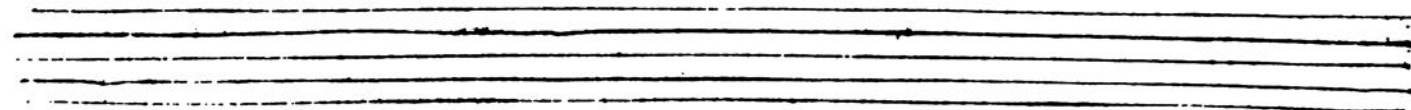
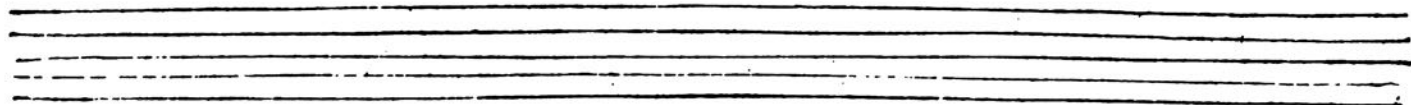
ché d'amour ♪

mais d'vn fale plaisir ♪



mais d'vn fale plaisir ♪

mais d'vn fale plaisir.



A L T O.

Cornello Verdonch.



Vngi da voi

mia vi-

ta mia vi-

ta,



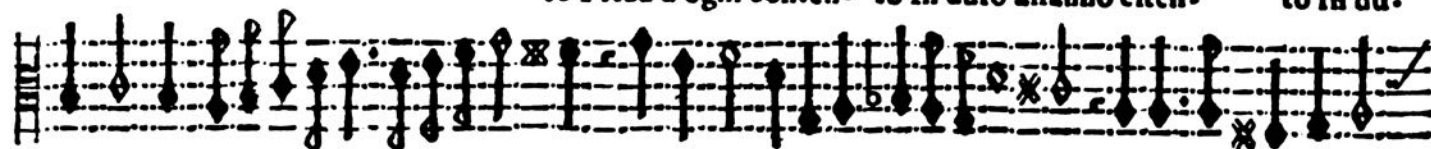
E l'anima E l'anima smari-

ta Priua d'ogni conten-



to Priua d'ogni conten- to In duro affanno esten-

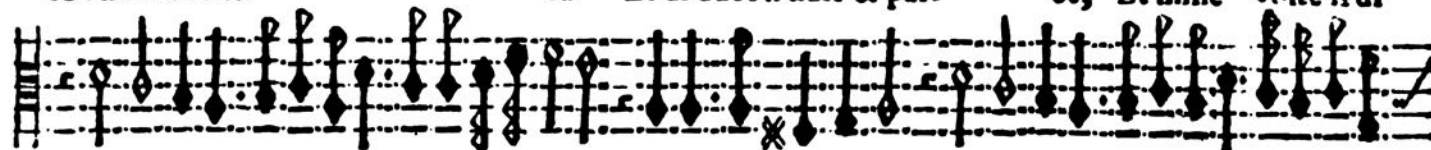
to In du-



ro affanno esten-

to Et di duol si nutr' & pas-

ce, Et mille volte il di

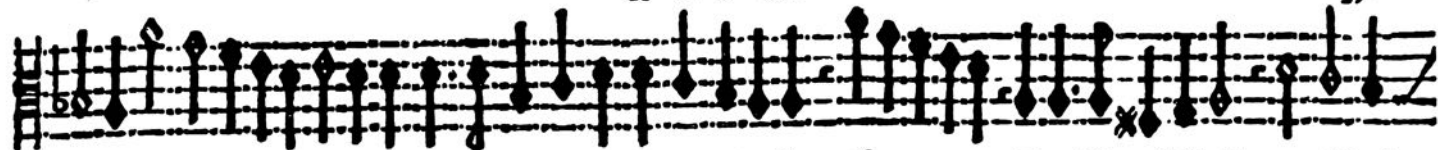


more & rinaf-

ce Et mille volte il di more & rinaf-

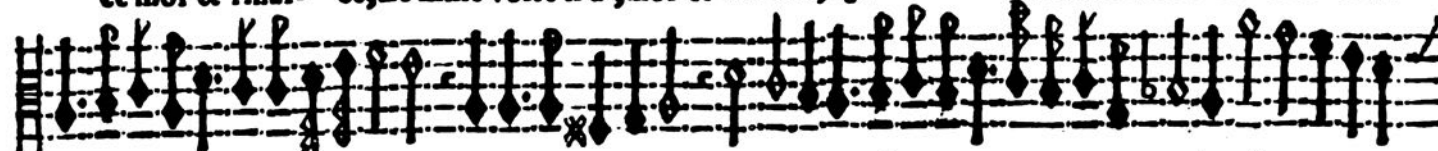
A L T O.

39



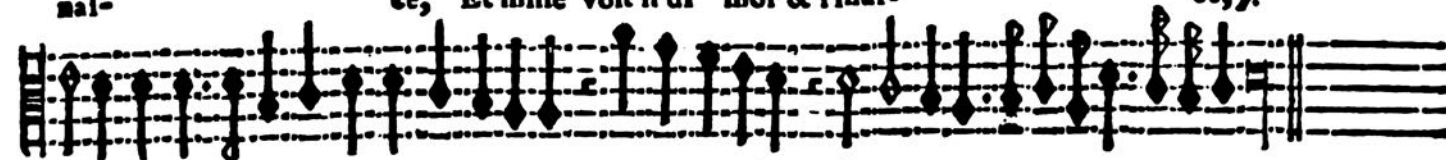
ce mor' & rinaf- ce, Et mille volte il di, mor' & rinafce, ♯

Et mille volt' il di mor' & ri.

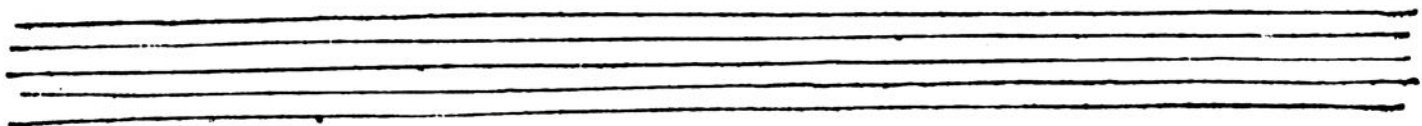
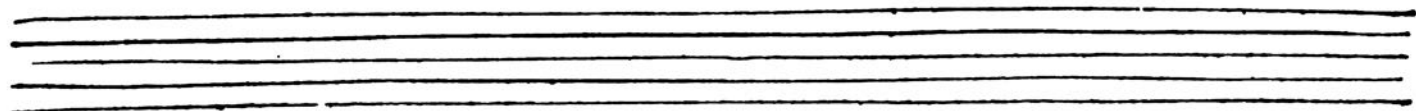


maf- ce, Et mille volt' il di mor' & rinaf-

ce, ♯



Et mille volt' il di, mor' & rinafce, mor' & rinafce. ♯



BASSO.

André Peuernage.



A vi- ta fug-

ge & hō s'arest'vn ho-



ra Et la morte viē dietr'a grā gioma-

te, Et le cose present'e le passate



Mi dāno guer-

ra, & le futur'anchora E'l rimēbrat et l'aspettar m'accora,



Hor quin-

ci, hor quindi

si ch'è veritate Se non



ch'io ho di me stesso pierate, I farei già di questi pēsier fora I farei già I farei già di questi pēsier



fora, I farei già di questi pensier fo

ra.



Isi a l'amara mia lucida stella lucida stel-

la Che piu d'ogn'altra lu-



ce, Et al mio cor addu- ce ♯

Fiam- me stra-

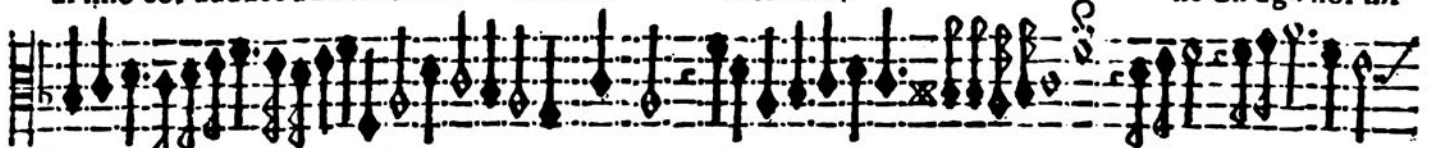
li & cate- ne Et



al mio cor adduce adduce Fiam- me stra-

li & cate-

ne Ch'ogn'hor mi



dáno pe-

ne ♯

Ch'ogn'hor ♯ mi dáno pene

Deh moriro ♯ cor mi-



o, si si morirai moriro ♯

moriro cor mio si mor' ai, ma non per mio de- fio.