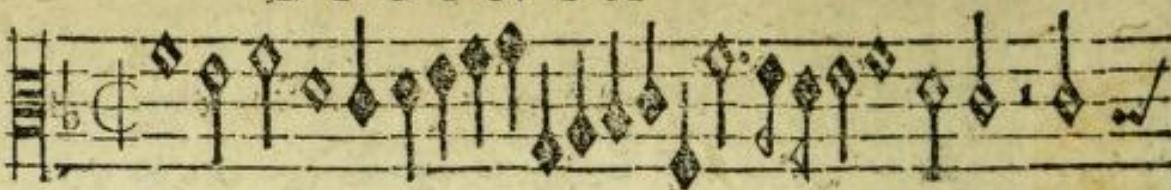


BICINIA ORLANDI

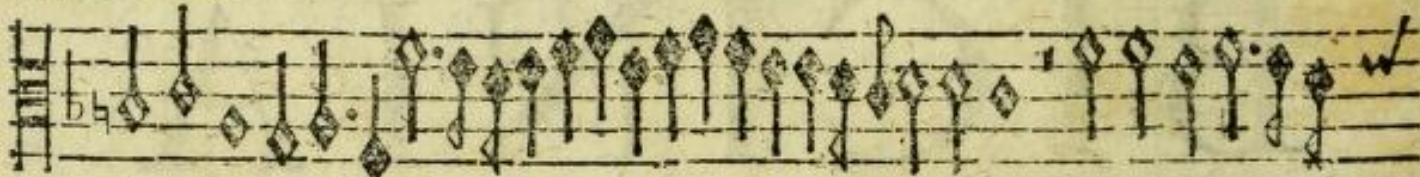


M. D C. X.

BICINIA



E deprecamur largius, te



deprecamur largius, nostris adau-



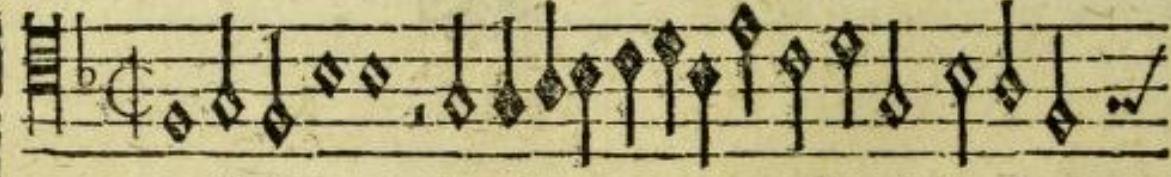
ge sen- sibus nescire pror- sus o-



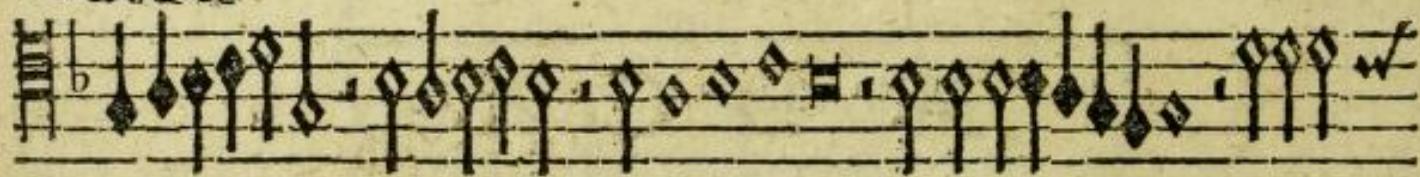
mnia corru- ptionis vulnera, corruptio- nis



vul- nera.



suri- entes imple- vit bonis, implevit



bo- nis, ij implevit bonis, & divites dimisit inanes,

ORLANDI.



E deprecamur, ij te deprecamur

largius nostris adauge

sensibus nescire pror sus o mnia, corrug

pti onis vul nera, corruptio nis vul

nera.



Surientes implevit bonis, implevit bonis,

implevit bonis, & divites dimisit ina

Ff;

nes,

BICINIA

in- anes, dimisit in- anes, dimisit in- anes, di-

misit in- anes.

Psa te cogat pi- etas, ut mala nostra
su- peres, parcendo, parcendo & vo-
ti com- potes, nos tuo vultu saties, sa- ties,
nos tuo vultu saties, nos tuo vultu sa-
ties.

ORLANDI

nes, dimisit in- anes, ij dimisit in-

a-

nes.



Psa te cogat pi- etas, ut mala no-

stra su-

peres, parcendo, parcendo

& voti com-

potes, nos tuo vultu sa-

ties, nos tuo vultu sa- ties,

nos tuo vultu sa-

ties.

BICINIA



Ntellectum

tibi da-

bo &

instruam te, & instruam te in via hac qua gradieris, hac qua

gradie- ris, firmabo, firmabo super te.

oculos meos, ij. oculos me-os..



Uditui meo da-

bis gau- diū &

læti- tiam, & exultabunt ossa humili-

ta essa humili- a- ta..

Intel-

ORLANDI.



In telectum tibi da bo & instru-
 am te, & instruam te in via hac qua gradieris, hac qua gradie-
 ris, firmabo, firmabo super te, oculos meos, ij
 o- culos me- os.
|||

The musical notation consists of four-line red staves. The first staff begins with a large 'I'. The second staff begins with a large 'T'. The third staff begins with a large 'R'. The fourth staff begins with a large 'O'. The music uses black note heads and vertical stems, with some horizontal strokes indicating pitch or rhythm. Measure lines divide the staves into measures.

Auditui me o da bis gau-
 dium & lati- tiam, & exultabunt, & exultabunt of-
 fa humiliata, ossa humiliata.
ta.

The musical notation consists of four-line red staves. The first staff begins with a large 'A'. The second staff begins with a large 'M'. The third staff begins with a large 'E'. The fourth staff begins with a large 'O'. The music uses black note heads and vertical stems, with some horizontal strokes indicating pitch or rhythm. Measure lines divide the staves into measures.

Gg

Efuriem-

BICINIA



Surien-
tes im-
plevit bo-
nis, implevit b8-
nis, & divites, ij
dimisit inanes, dimi-
sit in-
a-
nes, di-
misit ina-
nec.



Eata, beata cuius bra-
chiis seclipe-
pendit pre-
cium, secli pependit pre-
cium
statera fa-
cta corporis, statera facta cor-
poris,
predam.

ORLANDE.



Surientes implevit bo-
nis,
impiavit bo-
nis, & divites, ij
dimisit inanes, dimisit inanes, ij di-
misit ina-
nes,



Eata, beata cu-
jus brachiis secli pe-
pendit, secli pependit precium
statera.
facta corporis, statera facta cor-
poris, præ-
damque

B I C I N I A

prædamque tulit, prædamq; tulit tartari, ij
præ-
damque tulit tar- tari.

Isce- dite à me omnes qui operamini iniquita-
tem, qui operamini iniquitatem, quoniam, quoniam exaudivit Domi-
nue vo- cem fletus me- i, vocem fletus me- i.

Uoniam qui ta- li- a-
gunt, re- gnum De- i non

ORLANDI.

damque tulit, prædamque tulit tartari, ij præ-
damque tulit tar- tari.

Discedite à me o- mnies qui
operamini iniquita- tem, ij quoniam, quoniā exau-
divit Do- min' vo- cem fletus mei, vocem fletus mei.

Quo- niam qui ta- li- a a-
gunt, re- gnum Dei, re-
Gg ; gnum,

BICINIA

i, re- gnum Dei non consequen- tur, non
con- sequen- tur, non consequen-
tur.

E- cit poten- tiam in brachio
su- o, dispersit superbos, disper-
sit superbos, ij. mente cordis sui, ij. ij.
ij. mente cordis sui.

Non aver-

ORLANDI.

gnum, re- gnum De- i non consequen-
tur, non consequen- tur, non consequen-
tur.

Ecit potentiam in brachio su-
o, dispersit superbos, disper- sit superbos, ij mente
cordis sui, mente cordis su- i, mente cordis
sui, mente cordis su- i.

Non aver-

B I C I N I A



On aver tas fa-

ciem tu- am à me, in quacunque die tribulor, ij

inclina ad me au- rem tu-

am inclina ad me, inclina ad me au- rem tuam.

 Four-line musical staff with black note heads and vertical stems. The music consists of two measures followed by a repeat sign and two more measures.


Ota die ij exprobrabat mihi inimici

mei, ij i-nimici mei, & qui laudabat me, adversum me, adversum

me, ij jurabat adversum me, jurabat, ij ij ij jurabant.

Non aver-

 Four-line musical staff with black note heads and vertical stems. The music consists of three measures followed by a repeat sign and three more measures.

ORLANDI.

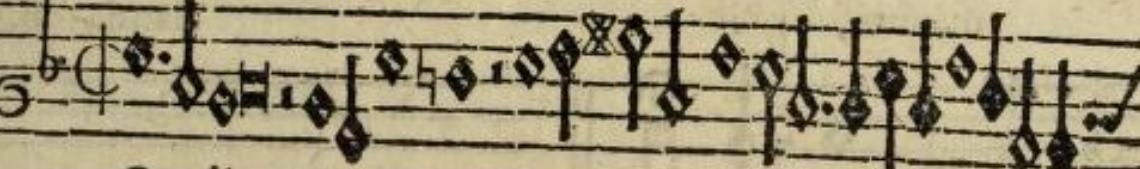


On aver- tas faciem

tuam a me, in qua cunq; die tribulor, in qua cunque die

tribulor, inclina ad me aurem tu- am, inclina ad me, in-

clina ad me au- rem tuam.



Ota die ij exprobrabat mihi inimici mei, ini-

mici mei, ij & qui laudabat me, adversum me,

adversum me, ij jurabant, jurabant, adversum me

jurabant, ij jurabant, jurabant.

Hh

Scriban-

BICINIA



Cribantur hæc in genera-
ti-o-ne
al- tera, in generati- one altera, & populus qui crea-
bitur, laudabit Do-
minum, laudabit Do-
minus, ij
lauda- bit Do-
minum.



Ecit potentiam in brachio su-
o, in
brachio suo, in brachio su-
o, disper-
sit su-

ORLANDI.



Cribantur hæc in generatione altera, in

generatione altera, & populus qui crea-

bitur, laudabit Do- minum, laudabit Do-

minum, laudabit Do- minum, laudabit Do-

minum,



Ecit potentiam in brachio suo,

in brachio suo,

ij.

Hh 2 dispersit superbos

BICINIA



i, mente cordis sui, ij



Su- rientes, Esfrientes imple-



Egra

ORLANDI

perbos mente cordis su-i, mente cordis, mente cordis
 su-i, mente cordis su-i, mente cordis sui, ij
 ij mente cordis su-i.

Surientes. Esurientes imple-vit bo-nis, & di-vites dimisit, dimi-sit inanes. dimisit, dimi-sit
 in-a-nes.

BICINIA



Egra cur- rit ad me dicum,

vas ferens aroma- ticum, & à morbo multi- plici ver-

bo curatur, verbo curatur medici, verbo

curatur, verbo curatur me- dici.



Xpectatio justo- rum læti-

tia, spes au- tem impio- rum

per- ibit, fortitudo sim- pli- cis

ORLANDI.



Egra cur- rit ad me- dicum, vas fe-
 renz aroma- ticum, & à morbo multi- plici verbo
 curatur, verbo curatur me- dici ver-
 bo curatur, verbo curatur me- dici.



Xpectatio justo- tum latti-
 tia spes au- tem impio-
 rum per- i- bit fortitudo sim- pli-
 cis

B I C I N I A

The image shows a page from a historical musical manuscript. It features two staves of music. The top staff is for the soprano voice, indicated by a 'S' at the beginning. The bottom staff is for the basso continuo, indicated by a 'B' at the beginning. Both staves use a soprano C-clef and common time. The music consists of vertical stems with diamond-shaped note heads. Below the music, there is Latin text in a cursive Gothic script. The soprano part has three lines of text: 'cis vi-' (on the first measure), 'z Domini & pa-' (on the second measure), and 'vor his qui operan-' (on the third measure). The basso continuo part has two lines of text: 'tur, qui operantur ma-' (on the first measure) and 'lum.' (on the second measure).



Culus non vi- dit, nec au-
ris au- di- vit, nec in cor homini sa- scen-
dit, quæ præ- pa- ravit De-
us his qui di- ligunt il- lum, qui di- li-
gunt il- lum.

Justus

ORLANDI.

cis via Do- mini & pa- vor his qui operan- tur, qui
operantur ma- lum.



Culus non vi- dit, nec au-

ris au- di- vit, nec in cor hominis a- scen-

dit, quæ præ- pa- ravit Deus

his qui di- ligunt il- lum, qui di- li-

gunt il- lum.

B I C I N I A



Ustus cor su- um tra- det ad
 vigilandum di- lu culo ad Do-
 minum, ad Do- minum, qui fecit illum, & in con-
 spe- au Al- tif- simi de-
 preca- bitur, depreca- bitur, depreca- bitur.

This block contains four staves of Gregorian chant notation. The first three staves are in common time, while the fourth is in 6/8 time. The notation uses black neumes on four-line red staves. The lyrics are in Latin, referring to the Paschal Mystery and the Ascension of Christ. The first staff begins with a large decorative initial 'I'.



Ecit potentiam, fe- cit poten- ti-
 am ia brachio suo, in brachio su- o, dispersit su-
 perbos

This block contains three staves of Gregorian chant notation. The first two staves are in common time, while the third is in 6/8 time. The notation uses black neumes on four-line red staves. The lyrics describe the power and might of God, particularly in reference to the Ascension and the scattering of the proud.

ORLANDI

Iustus corsu- um tra- det ad vigi-
 landum di- lu- culo ad Do-
 minum, ad Do- minum, qui fecit illum, & in conse-
 stu Al- tissimi depreca- bitur, depre-
 ca- bitur, depreca- bitur.

Ecit potentiam in brachio su-
 o, in brachio su- o, di-
 li 2 spersit

B I C I N I A



perbos, dispersit superbos mente cordis su- i, mente cor-

dis su-

i, mente cordis su- i.



Iicut locutus est ad Patres no- stros,

Abraham & semini ejus in se- cula, in se- cula.



Xpandi manus me- as adite, a- ni-ma

me- a, a- ni-ma me- a sicut terra si- ne

a- qua tibi, sine aqua ti- bi.

Putrue-

ORLANDI.

spersit superbos, ij mente cordis su- i, mente cordis sui,
men- te cor- dis su- i.

I- cut locutus est ad Patres no- stros,

Abraham & sejmini ejus in secu- la.

Xpandi manus me- as ad te,

a-ni-mame- a, ani- ma me a sicut terra sine a-

qua ti- bi.

Ii ;

Putrue-

BICINIA ORLANDI.

P

U- truerunt & corru- ptæ sunt

cicatri-

ces me-

æ à

fa- cie insipientiæ me-

æ, insipientiæ me-

æ.

P

U- truerunt & corru-

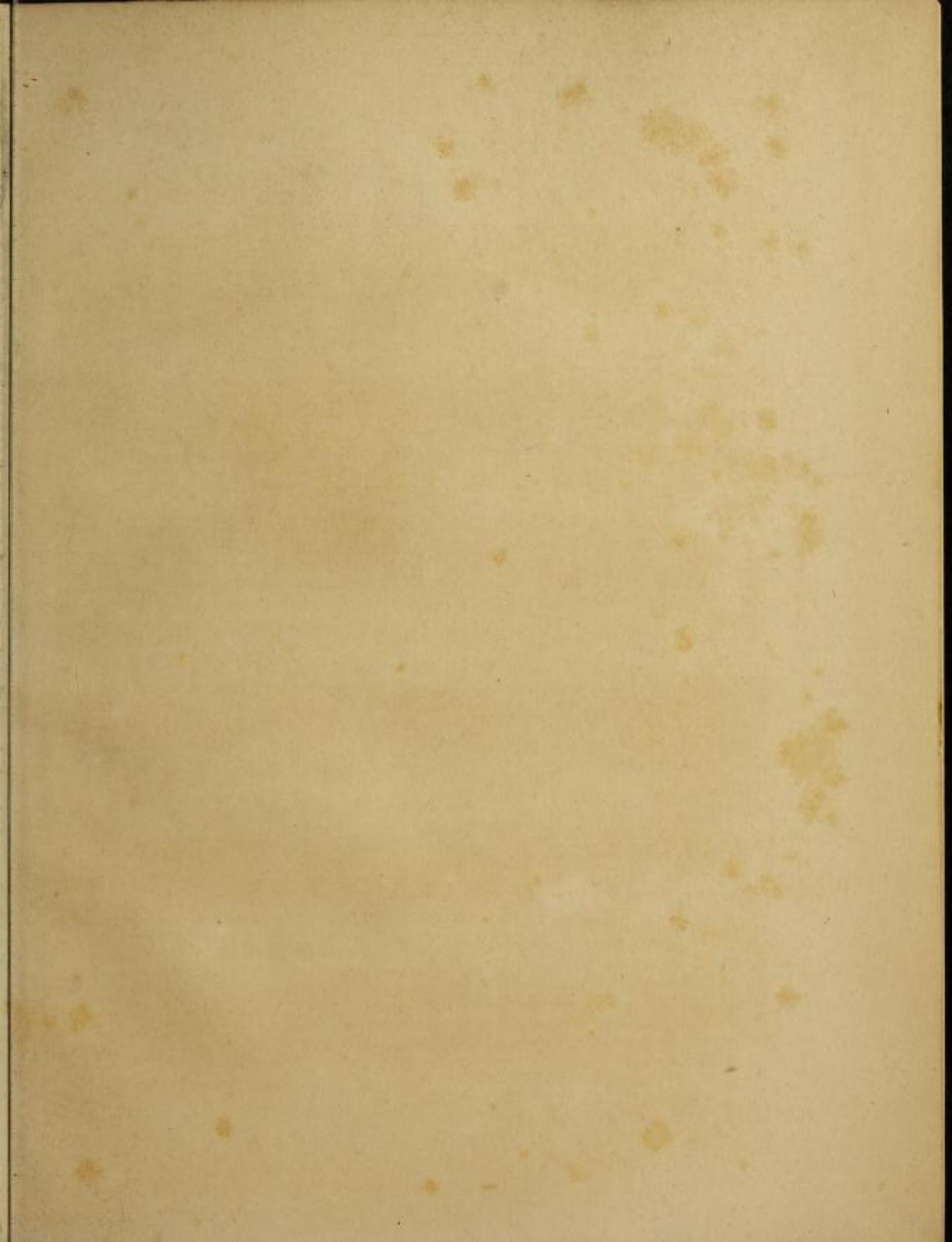
ptæ sunt cicatrices

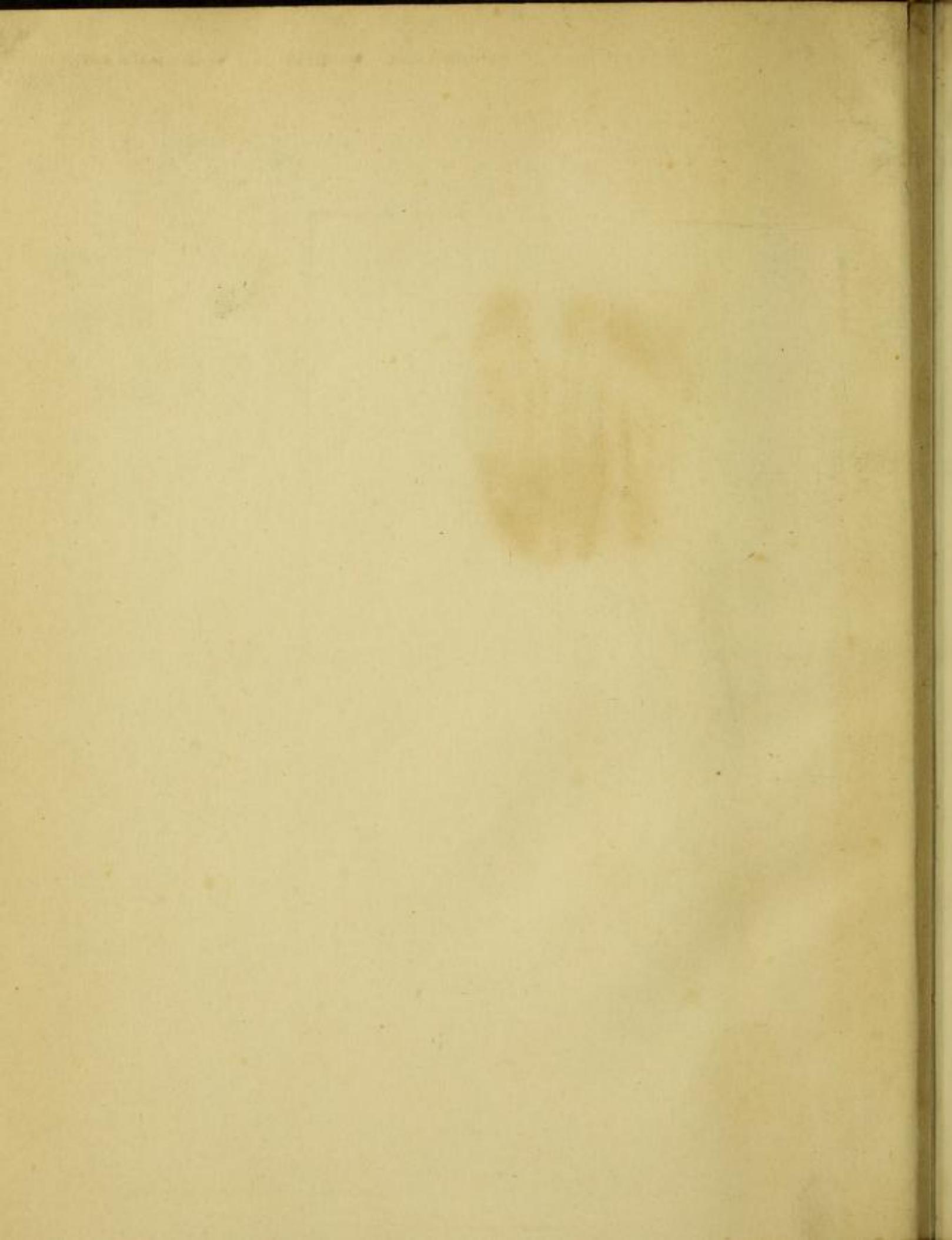
me-

a, à fa -cie insipientiæ me-

æ.

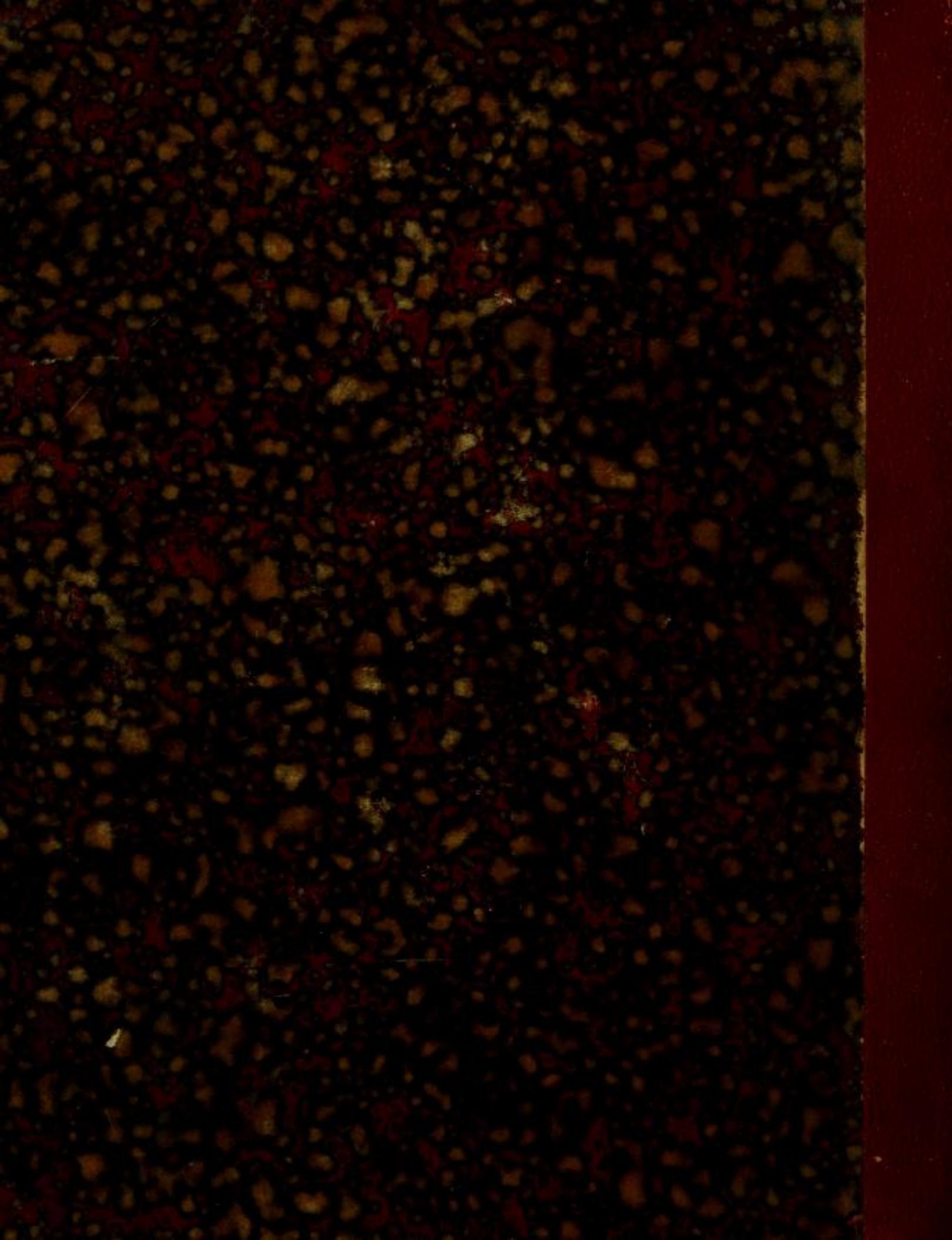
F I N I S.





B.P.L. Dingley
SEP 18 1886





Musicae : das ist der freyen lieblichen Singkunst erster und anderer
Beringer, Maternus, author; Bates, Joshua, 1788-1864, former owner
BRLL

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May 02, 2016

