

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 Phalesium ad insigne Davidis Regis. M. DCIX.

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F I N I S.

FINIS.

SUPERVIS:

Orlando LaRufio. 2



A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in ink on aged paper.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation includes various musical symbols such as stems, flags, and beams, indicating a lively and rhythmic melody. The system ends with a double bar line.

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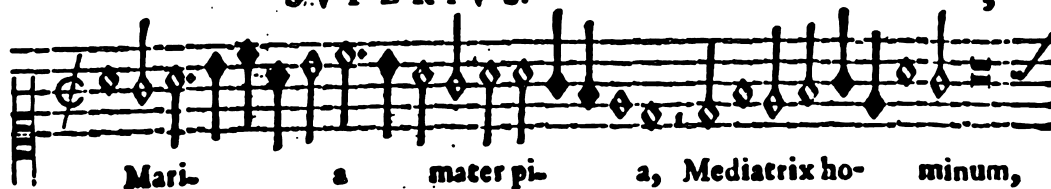
Orlando Lassusio.



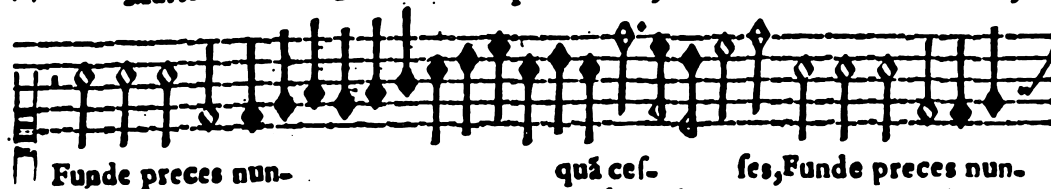
Easus Beatus homo qui inuenit, qui
 inue- nit sapientiam, & qui affluit pru- denti-
 am, melior melior est acquisitio e- ius negotia- tione argen- ti
 & au- ri primi & pu- rif- fimi.

SUPERIVS.

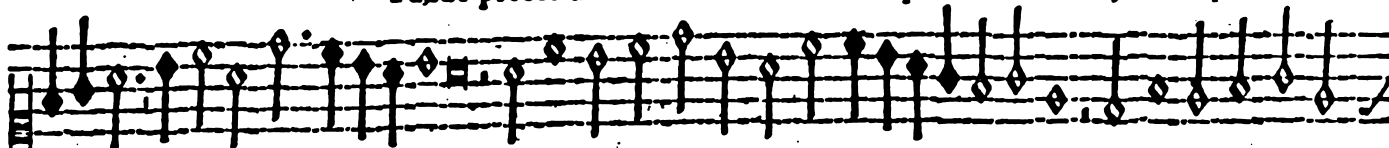
3



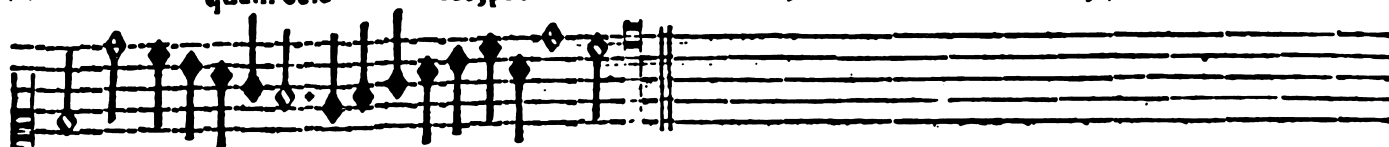
Mari- a mater pi- a, Mediatrix ho- minum,



Funde preces nun- quā ces- ses, Funde preces nun-

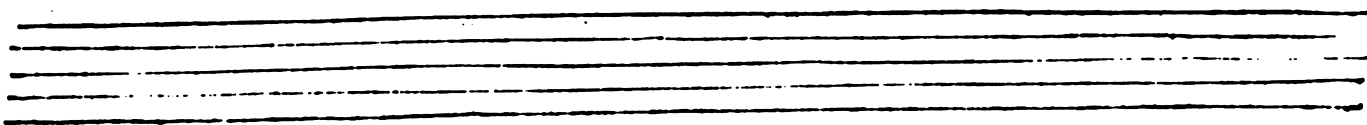


quam ces- ses, pro nobis ad Dominum, ad Do- minum, pro nobis ad Domi-



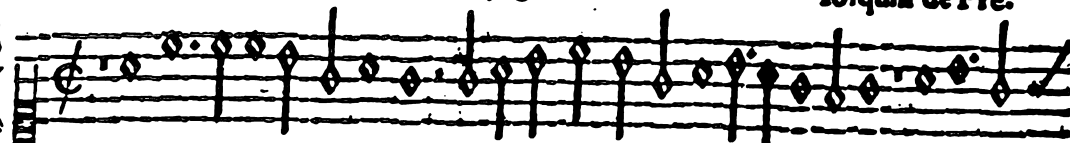
num, ad Do-

minum.

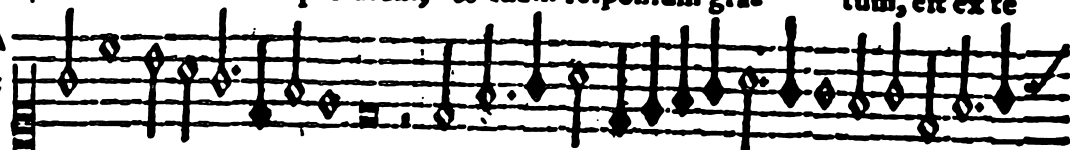


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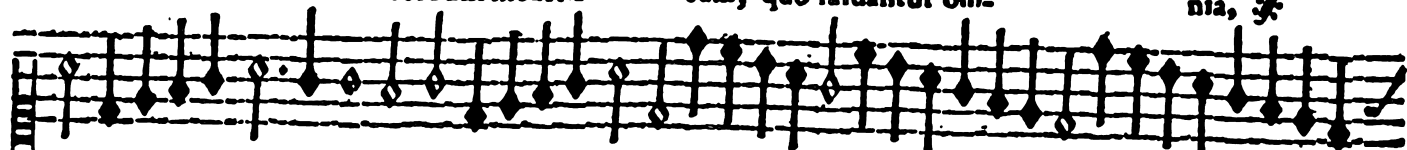
Isaquin de Pré.



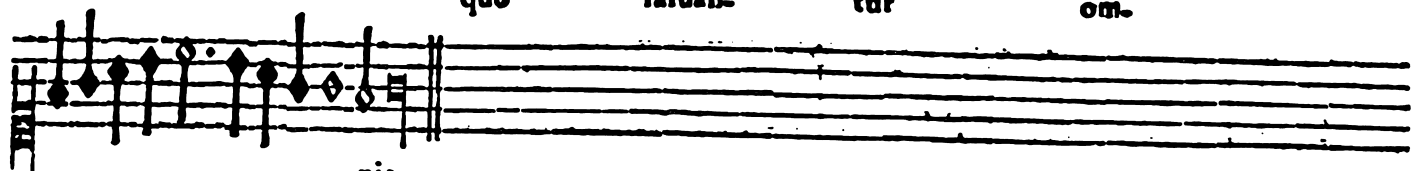
Er illud aue prolatum, & tuum responsum gra- tum, est ex te



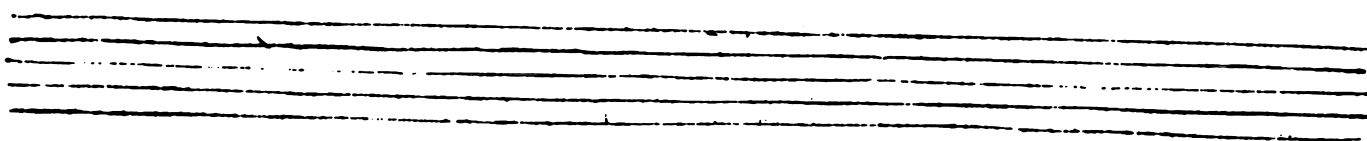
verbum incarna- tum, quo saluantur om- nia, ✠



quo saluan- tur om-



nia.



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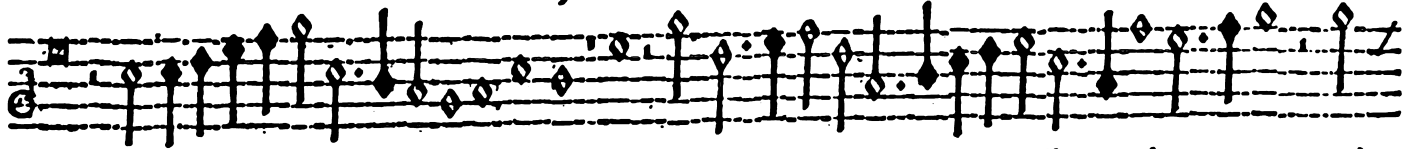
Orlando Lassusio. 4



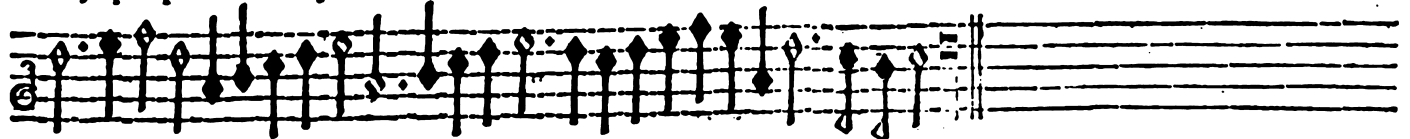
Culus non vi- dit, nec au- ris audi-



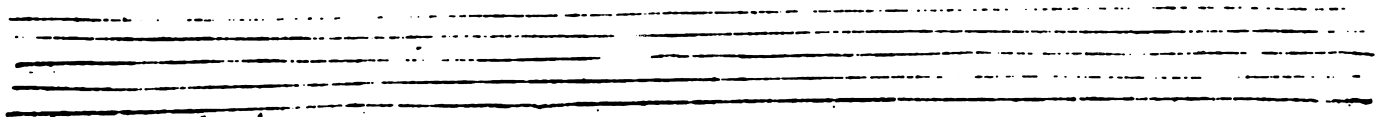
uir, nec in cor hominis ascen-



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

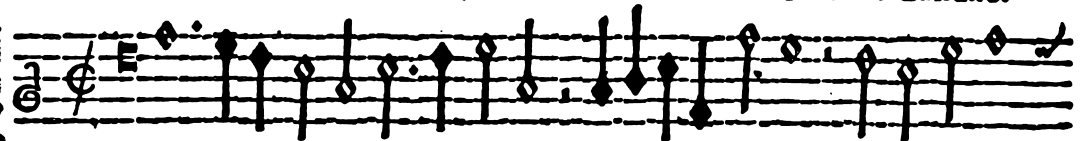


di- ligunt il- lum.



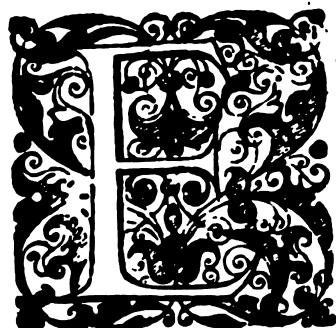
SUPERIUS.

Orlando Lassus.



SVPERIVS.

Orlando Lassus. 5



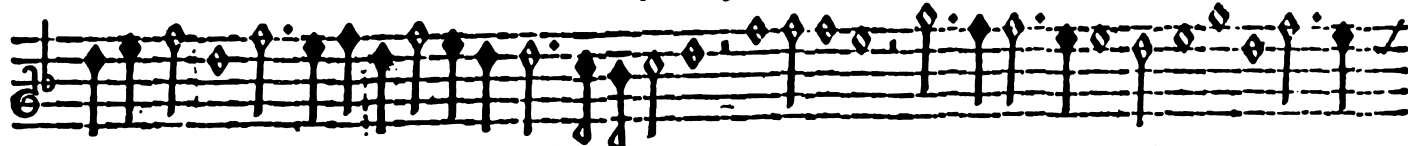
Xp̄ratio iusto-

rum la-



tia, spes au-

tem impio-



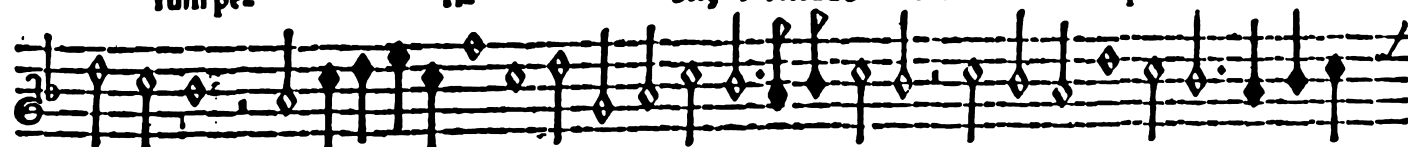
rum pe-

ri-

bit, fortitudo

sim-

plicis vias Do-



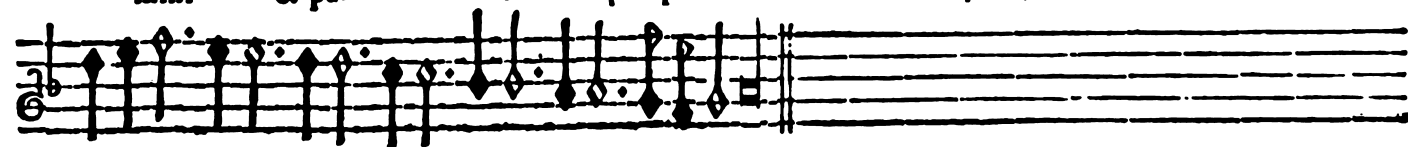
mini

& pa-

vor his qui operan-

tur qui operantur

ma-



lum.

B

SUPERIUS.

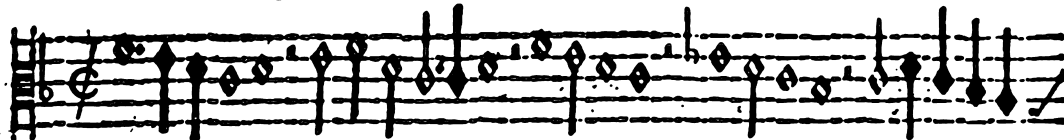
Orlando Lassus.



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

TENOR.

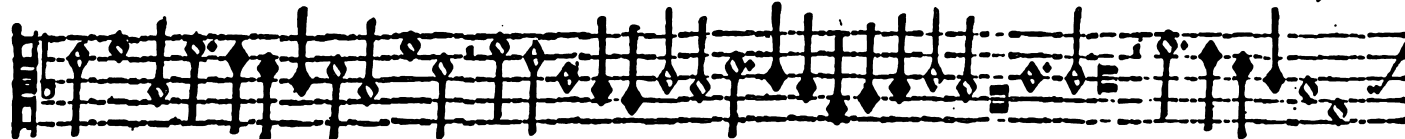
Orlando Lassus. 6



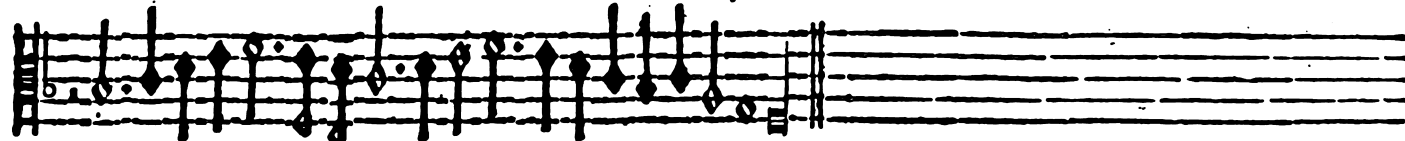
V. Si tulerunt spolia impiorum impiorum, & car-



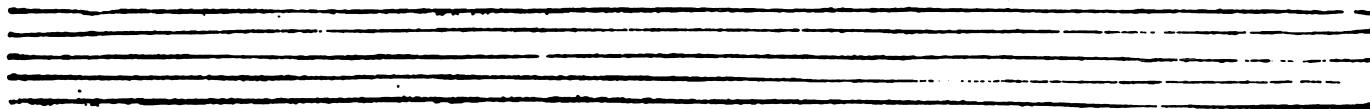
tauerunt Domine nomen san- ctum tu- um, &



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

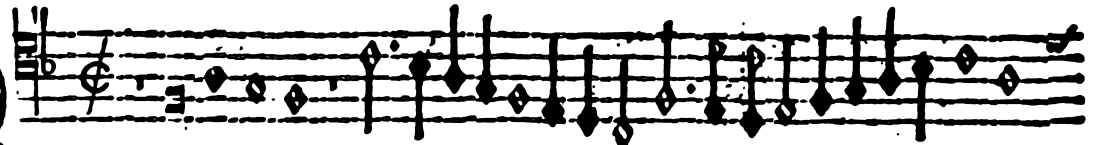


De- us no- ster.

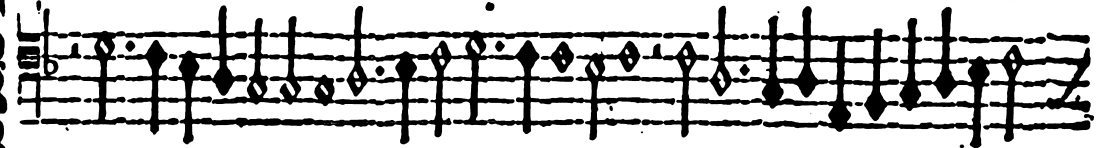


T E N O R.

Orlando Lassus.



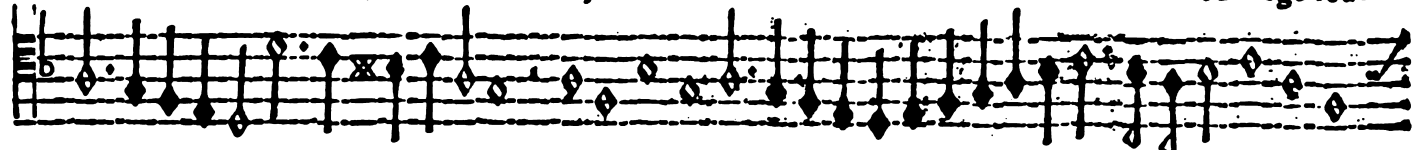
An- ti mei San- ti me- i



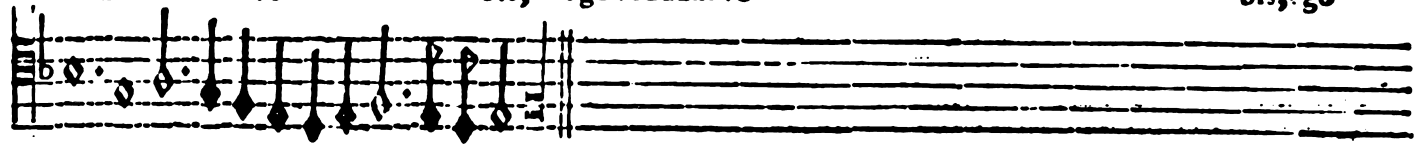
qui in isto se- culo cur- ra-



men ha- bui. tis, mercedem labo- rum et vi- stro- rum ego red-



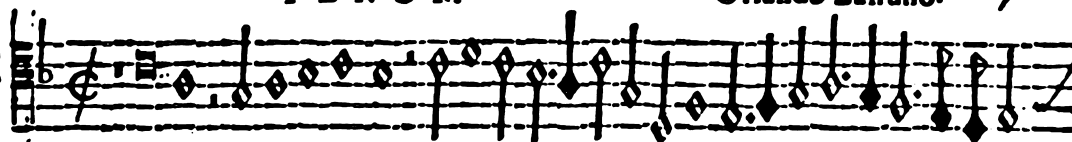
dam vo- bis, ego reddam vo- bis, ego



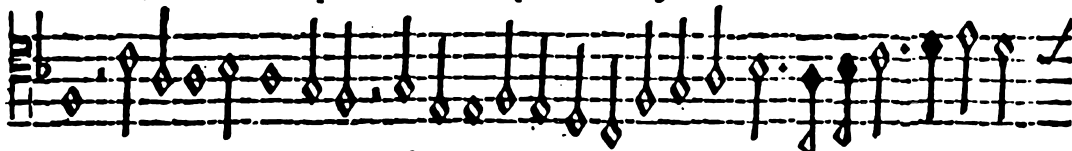
reddam vo- bis.

T E N O R.

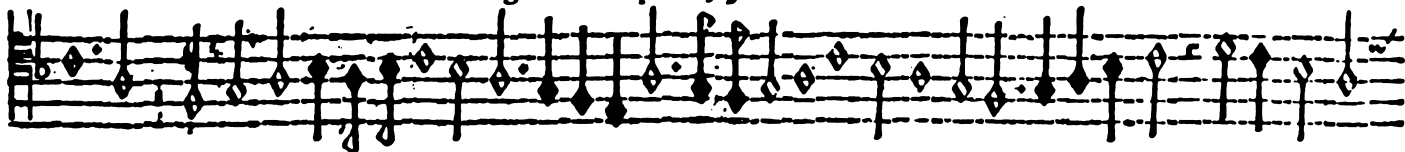
Orlando Lassusio. 7



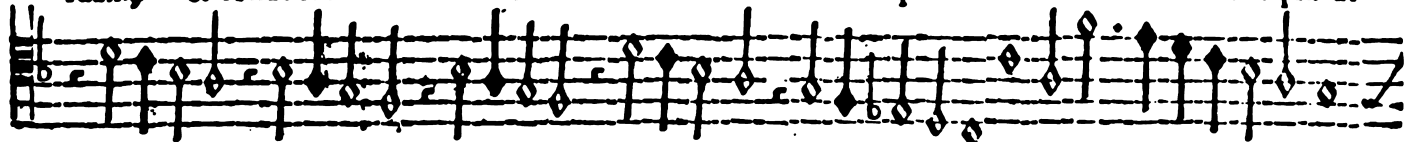
Vi vult venire post me venire post me



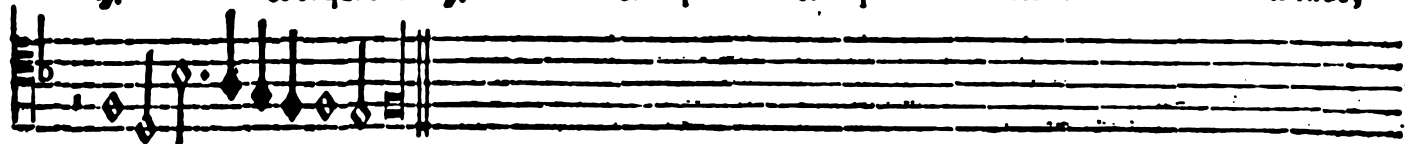
abneget semet ipsum, & tollat cru- cem



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

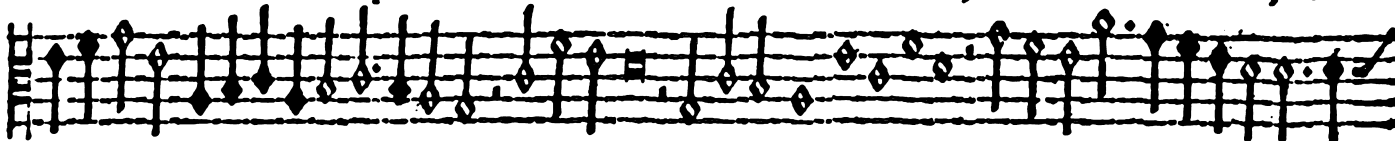


pau-

ca fuisti fide-

lis, fuisti fide-

lis, su-

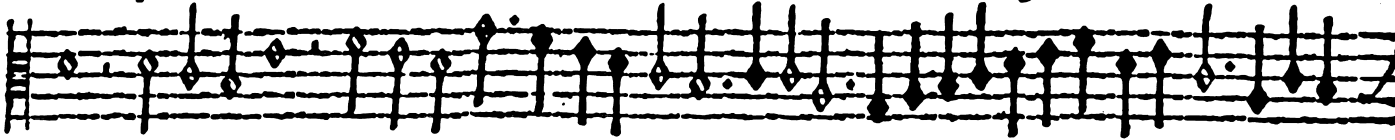


pra mul-

ta

te constituam, constituam, intra intra in gaudium

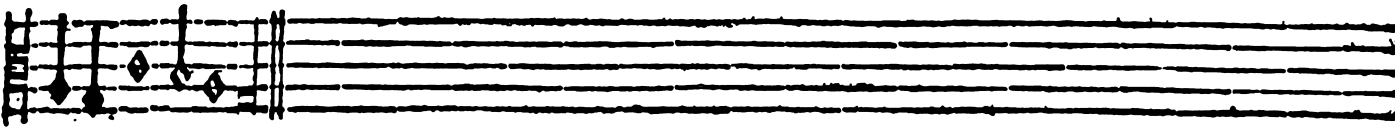
Domini



ni, in gaudium

in gaudium

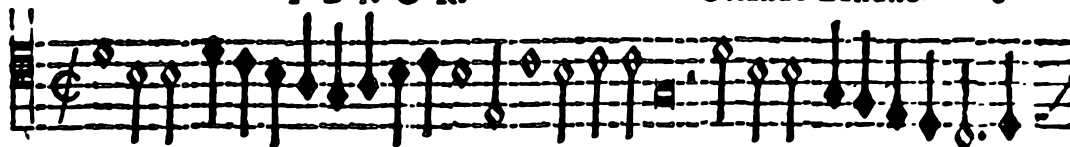
Domini De-



i tui.

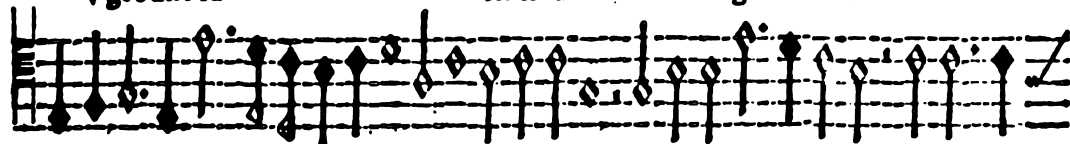
TENOR:

Orlando Lassus. 8

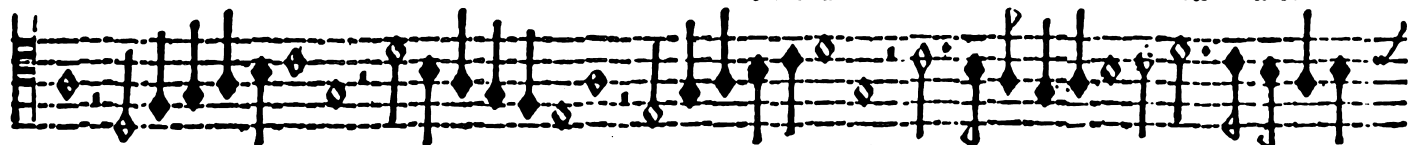


Vgebunt in-

ti sicut lilium fulgebunt in-



ti sicut lilium & sicut ro- sa in leri-



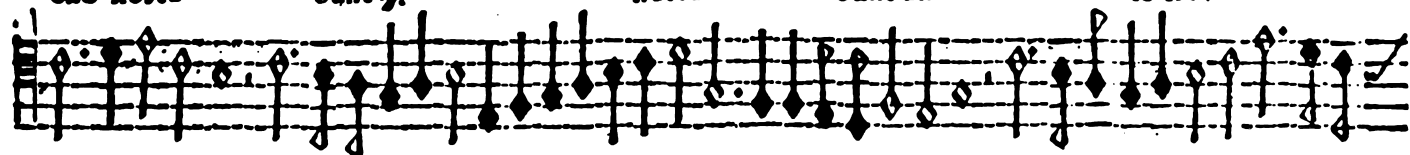
cho flore-

bunt ⁂

flore-

bunt an-

te De-



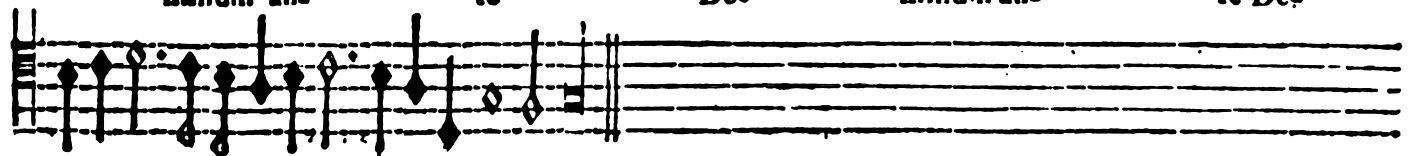
minum an-

te

Do-

minum an-

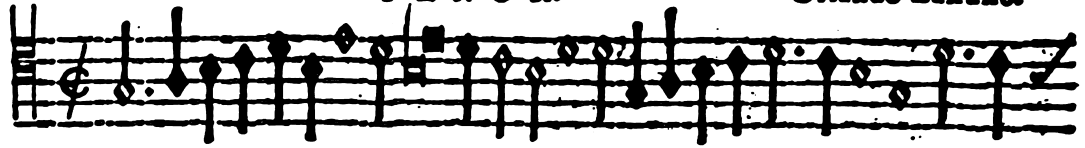
te De-



mingm.

T E N O R.

Orlando Lassusio.



L.

cut ro-

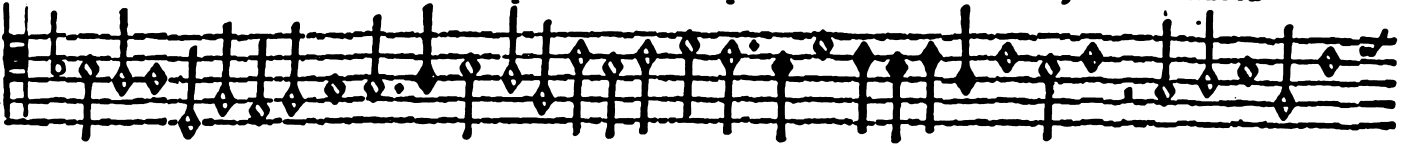
sa sicut ro-

sa in-



ter spinas illis addit spe-

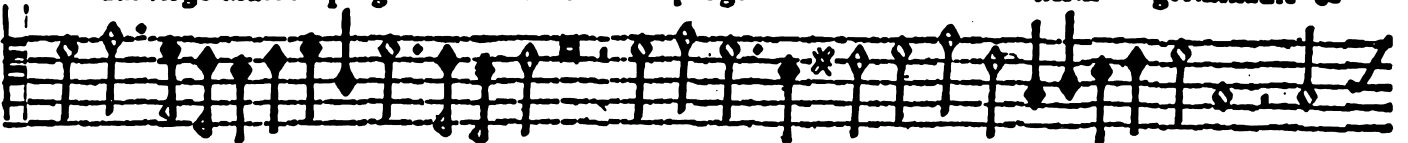
ciem, sic venustat fa-



am virgo Mariam proge-

niem Mariam proge-

niem germinavit e-

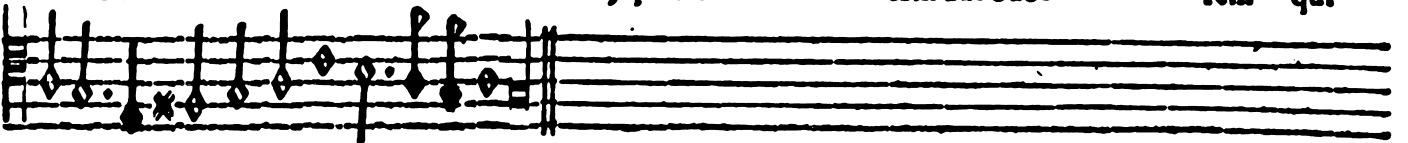


nim flo-

rem, qui vita-

lem dat odo-

rem qui



vita-

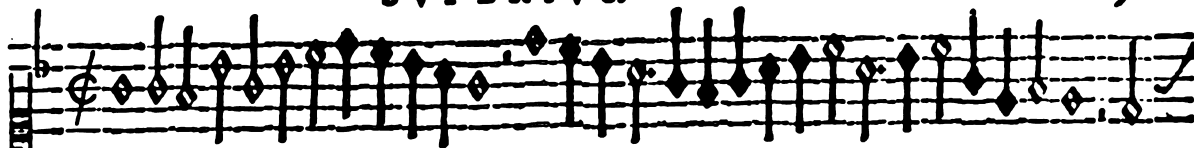
lem dat odo-

rem.

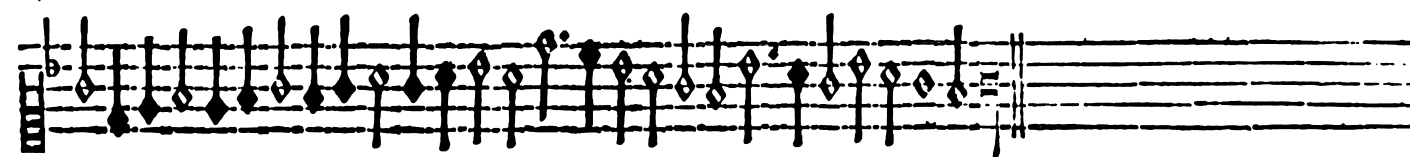
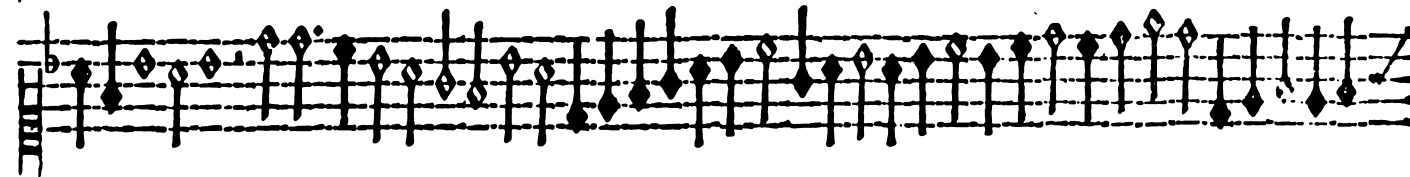
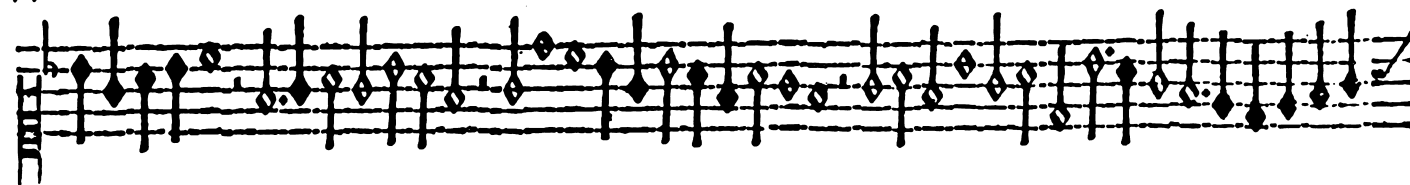
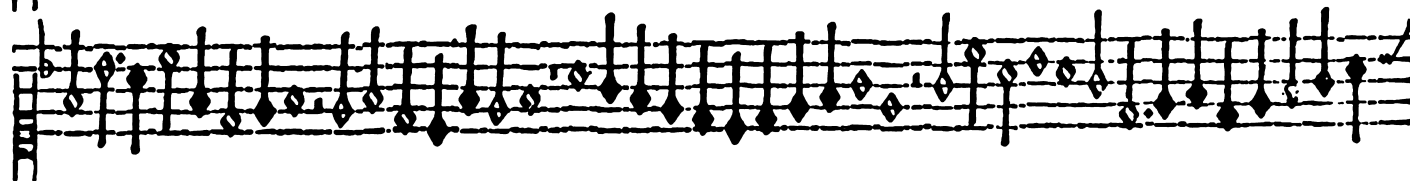
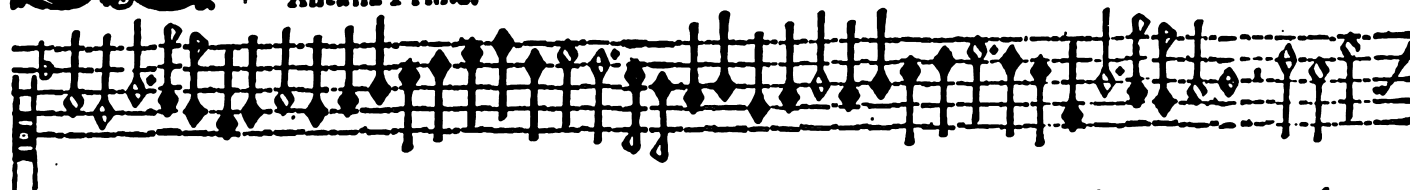
Quarta

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Orlando Lassus. 9

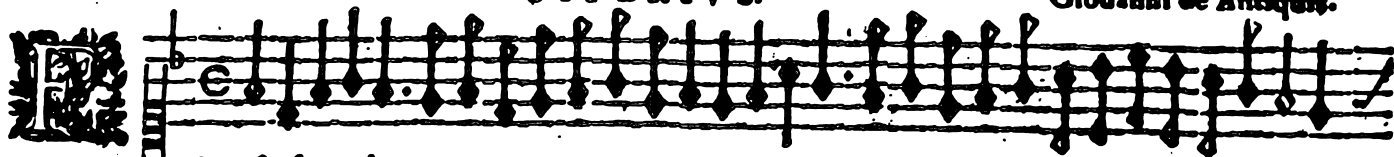


Antasia Prima.

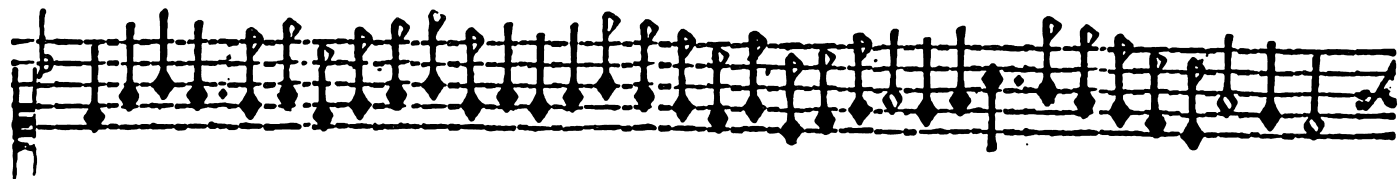


SYPERIVS.

Giouanni de Antiquis.

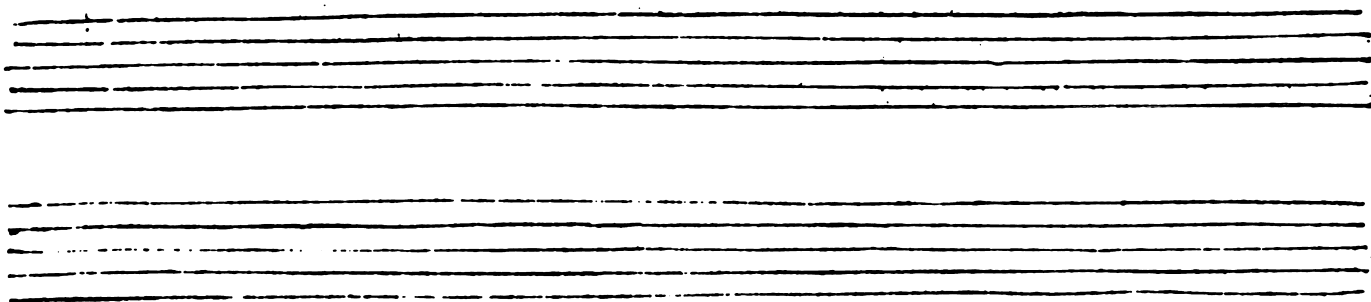
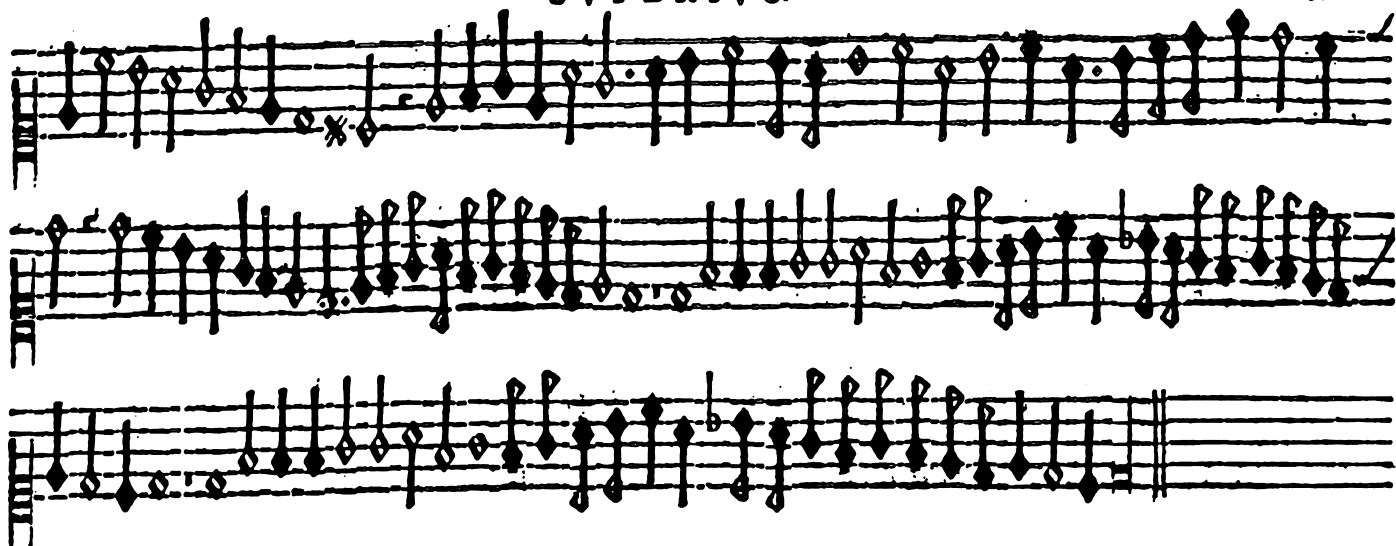


Antafia secunda.



SVPERIVS.

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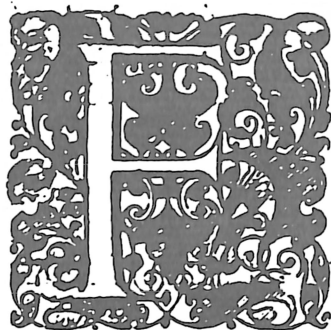


H z

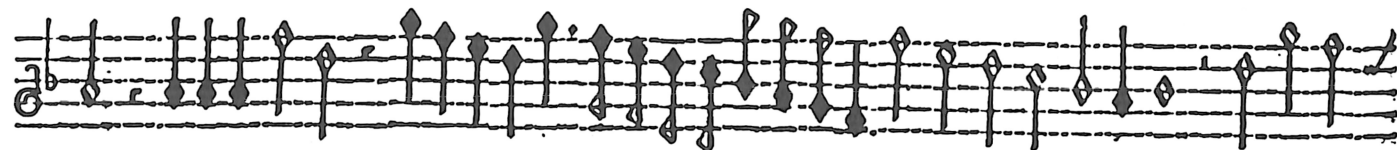
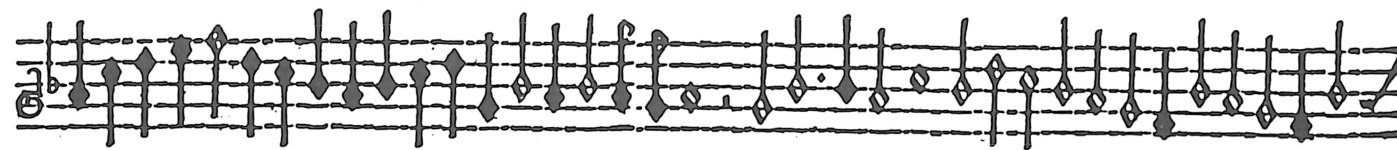
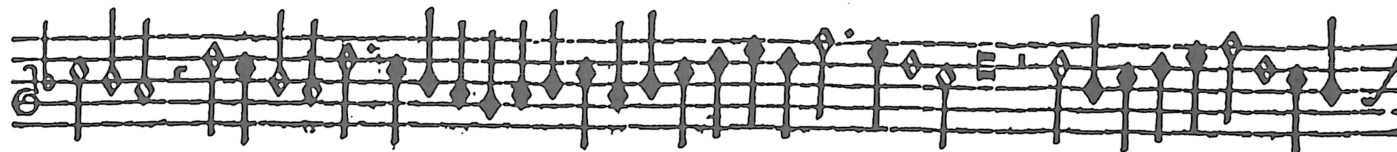
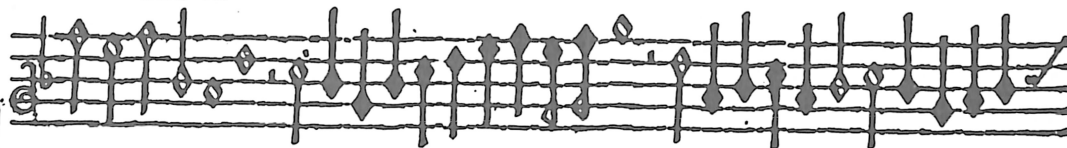
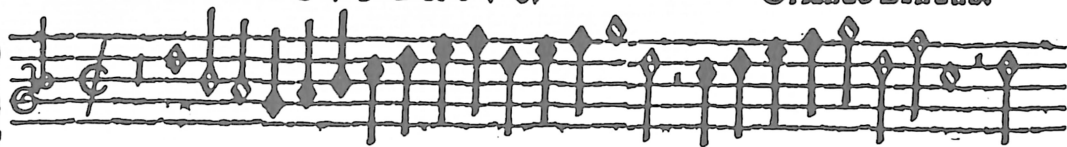
Prima (come 3^a)

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Orlando Lassus.

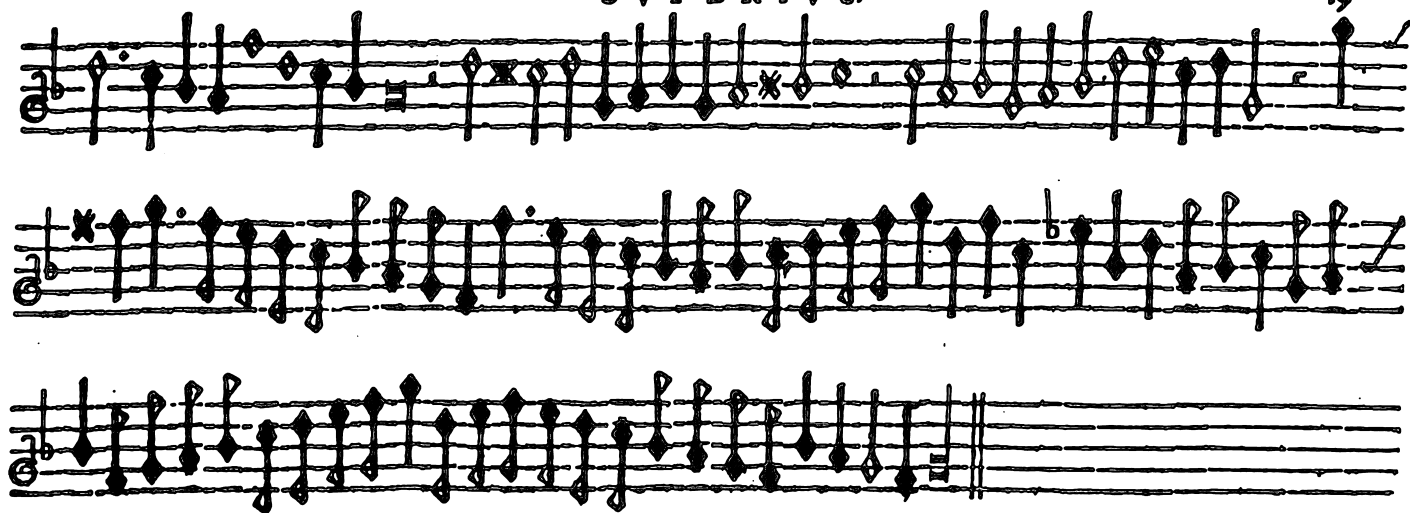


Antafia II.



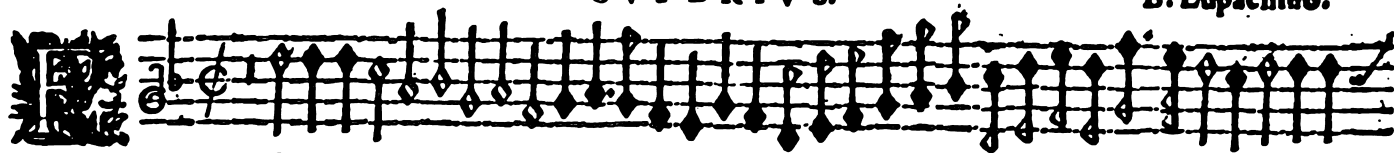
SVPERIVS.

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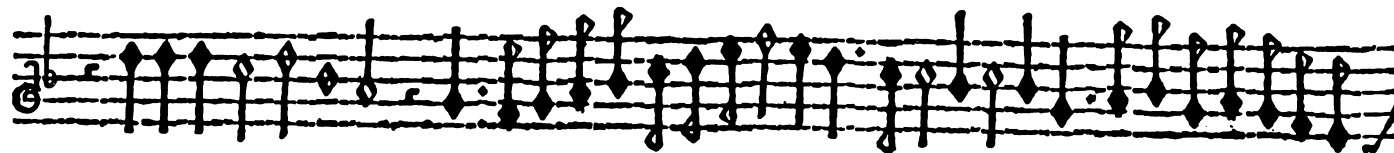
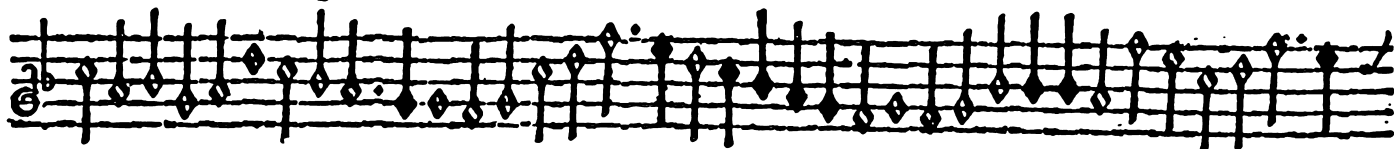


SVPERIVS.

B. Lupachino.



Antafia 12.



SVPERIVS.

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Secunda (cornista)

↓ *introduce sivamente*

SUPERIUS.

Orlando Lassus.

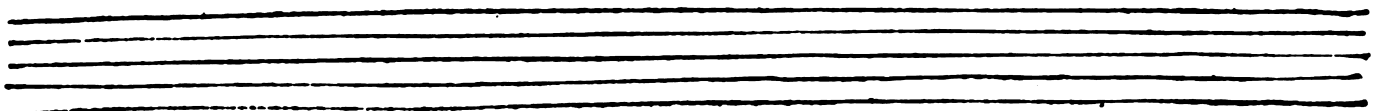
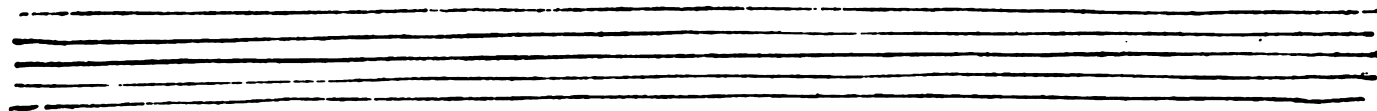
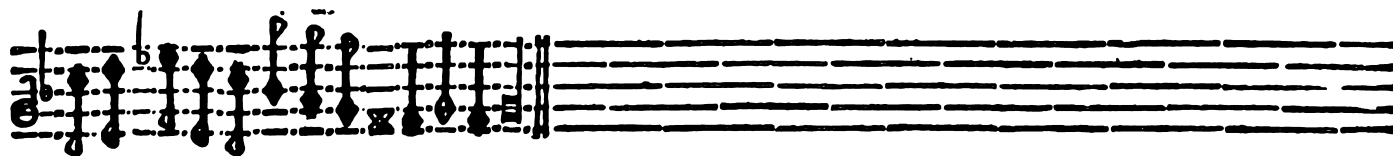
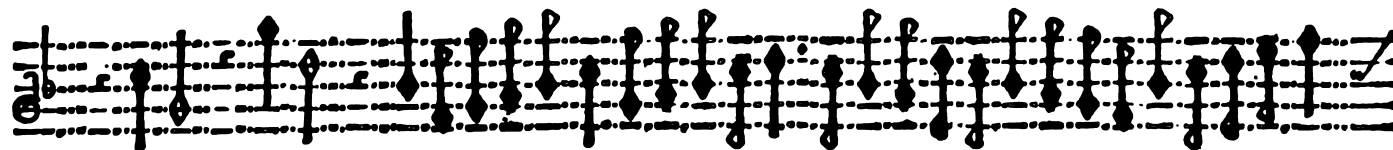
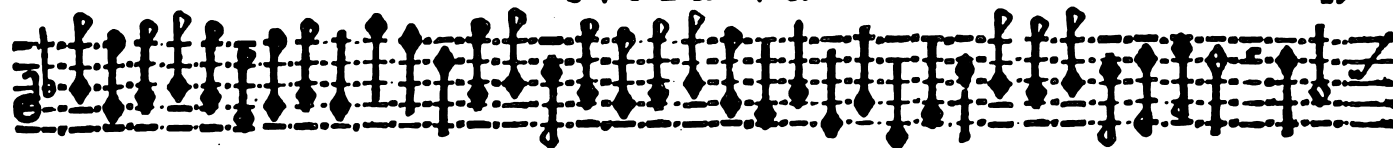


Antafia 13.

A musical score for a vocal or instrumental piece. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature 'C'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a style characteristic of the Renaissance or early Baroque period. The piece concludes with a double bar line and a repeat sign.

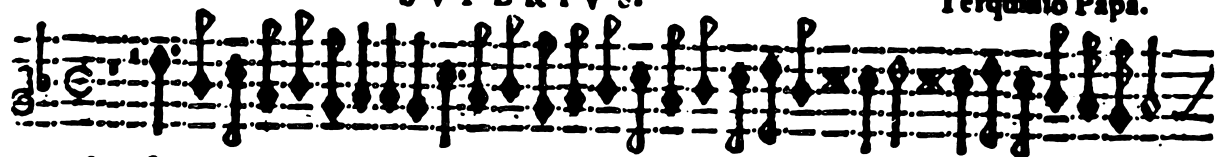
SVPERIVS.

21

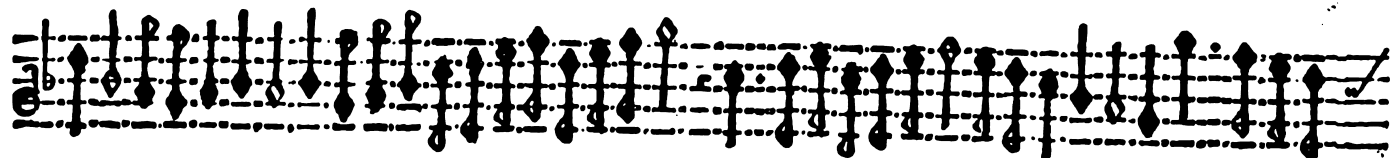
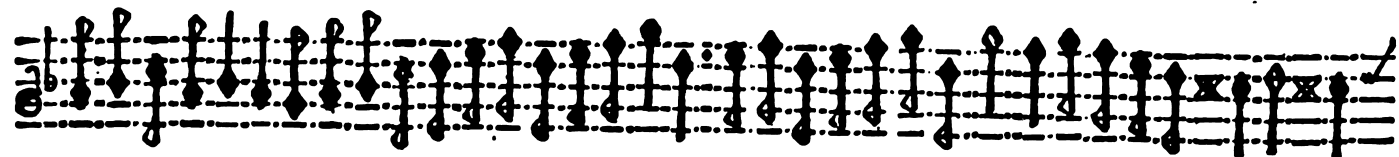
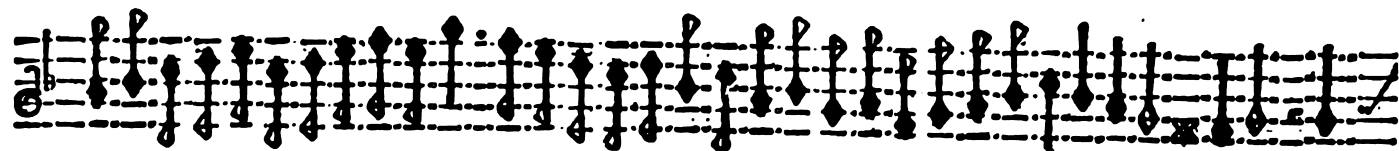
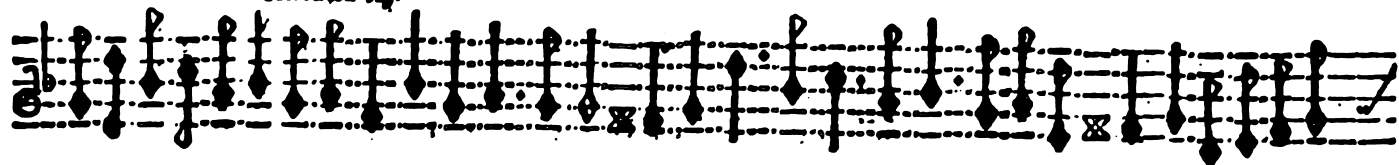


SVPERIVS:

Terquino Papa.

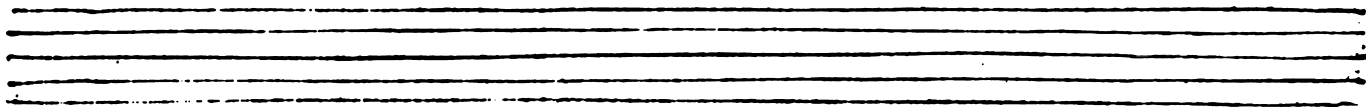
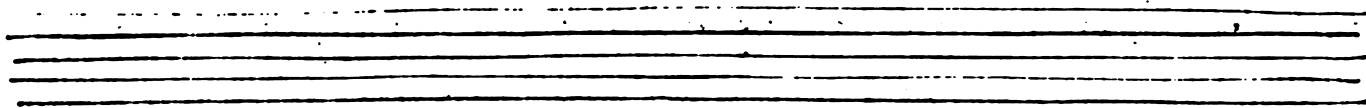
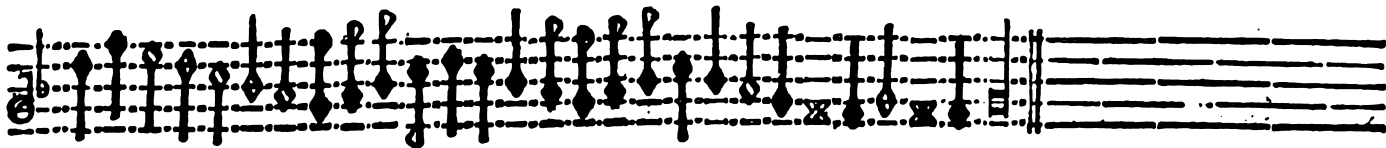
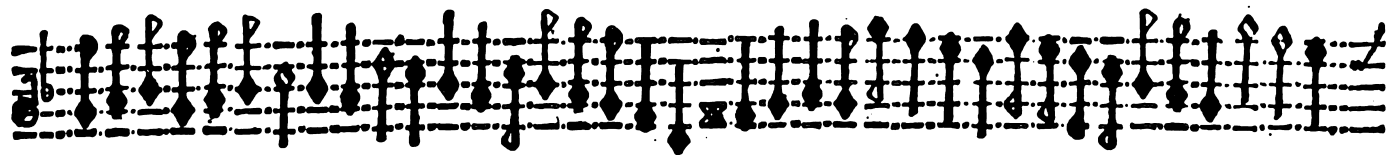
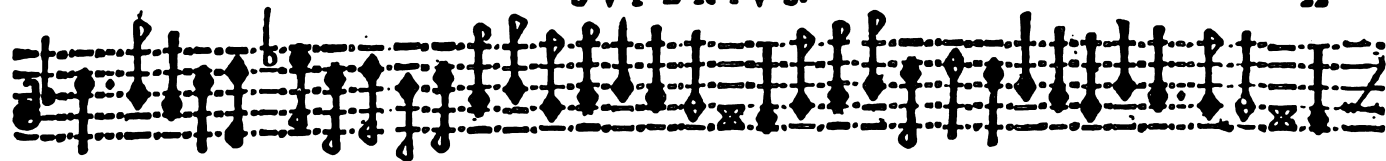


Antafia 14.



SVPERIVS.

22



F 1

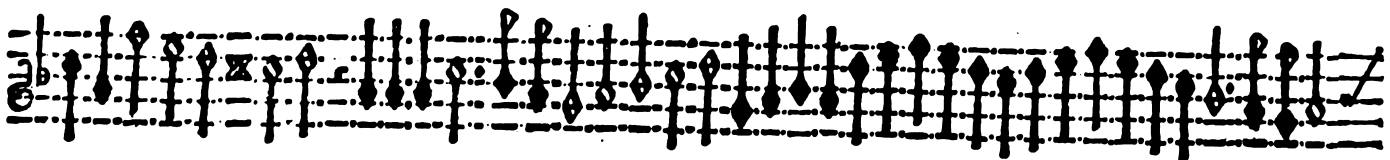
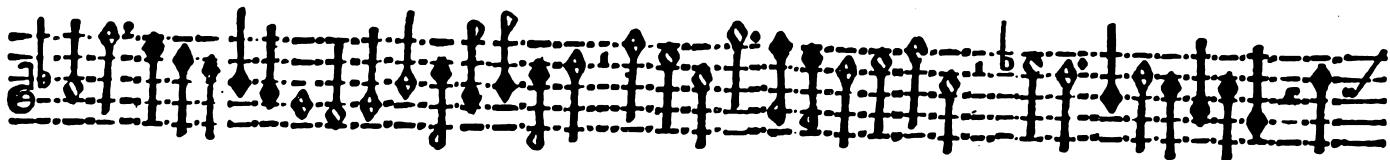
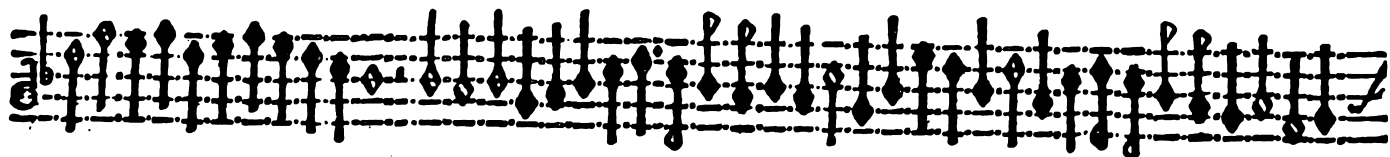
Terza (come Sta)

SVPERIVS.

Orlando Lassus.

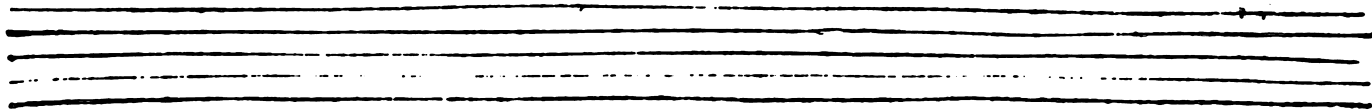
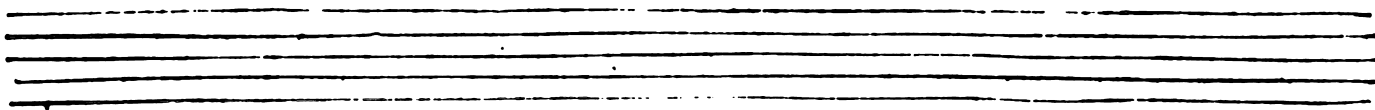
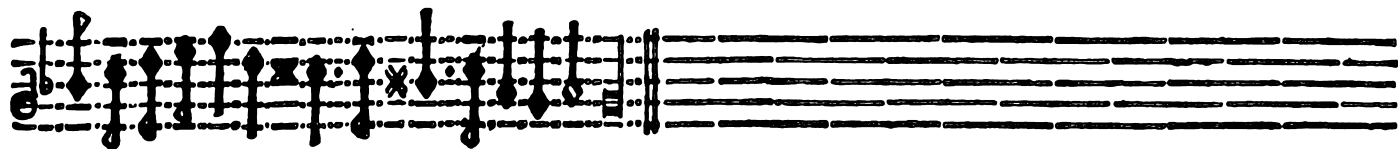
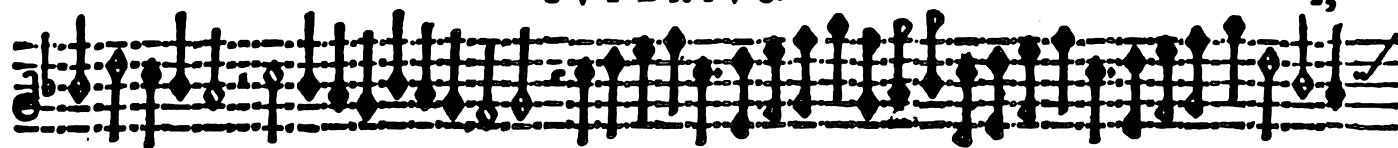


Antafia 15.



SVPERIVS.

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SUPERIVS.

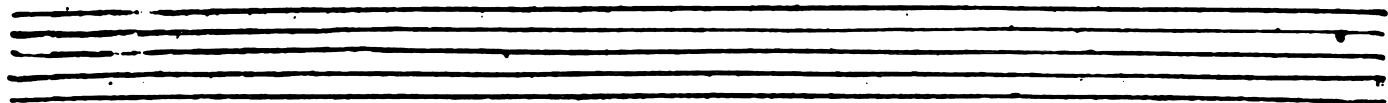
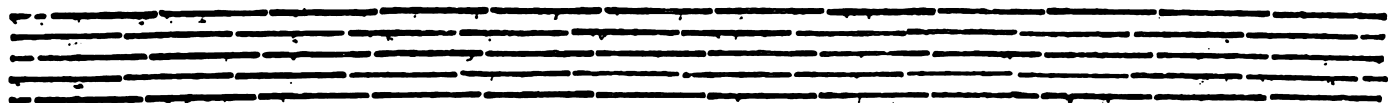
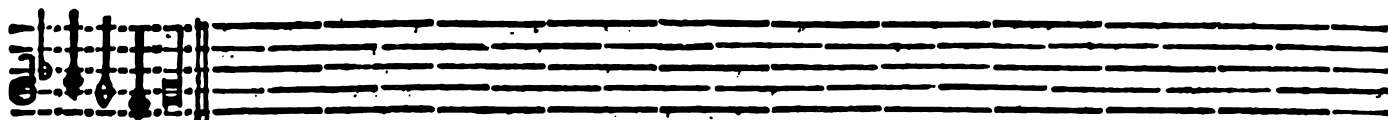
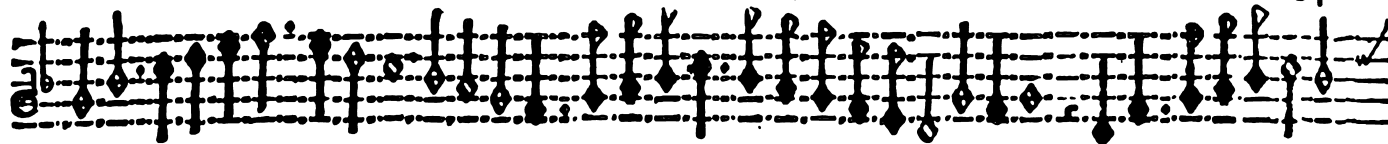
Gio. Maria Tasso.

Antafia 16.



SUPERIVS,

24

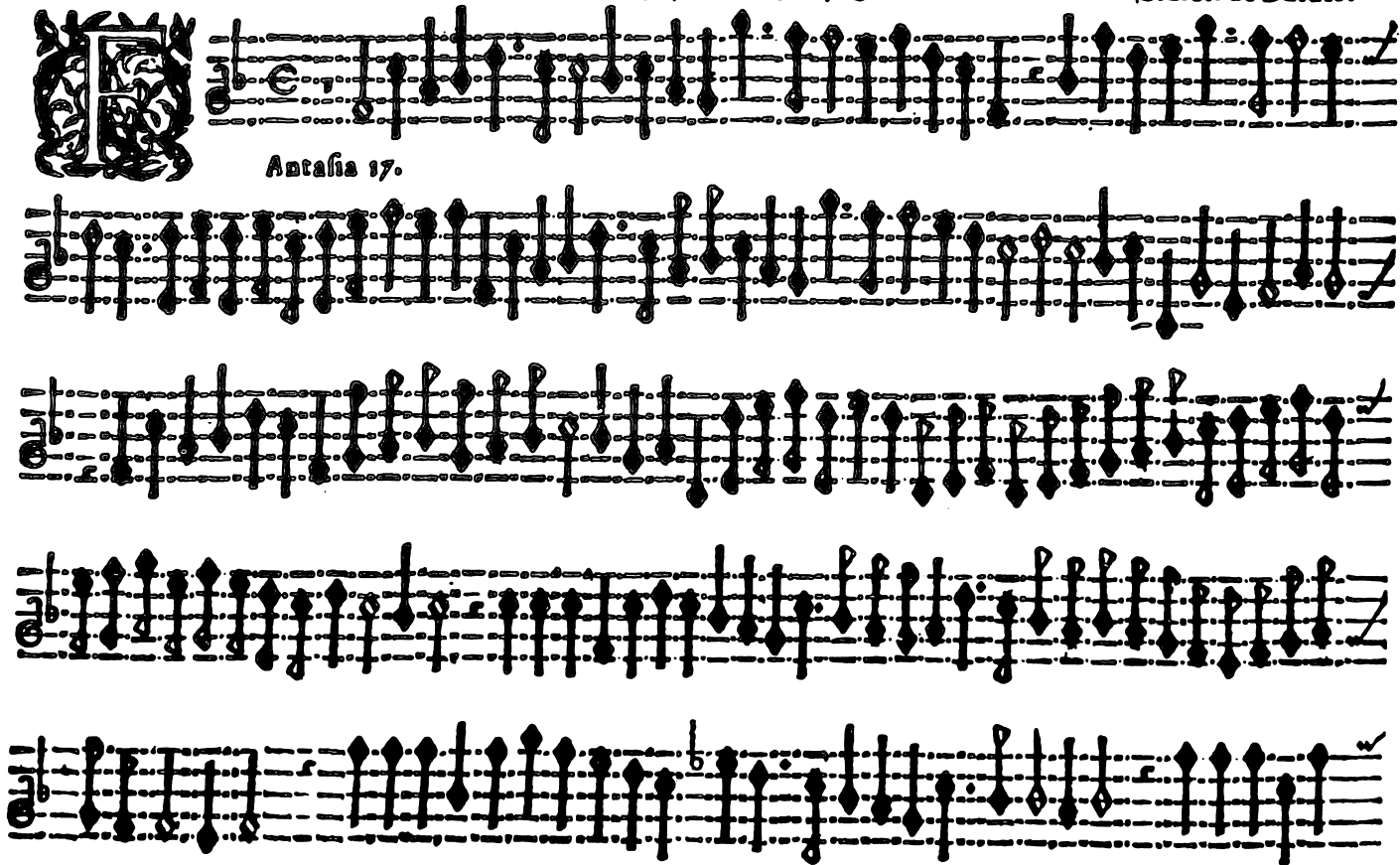


SVPERIVS:

Simon de Baldi:

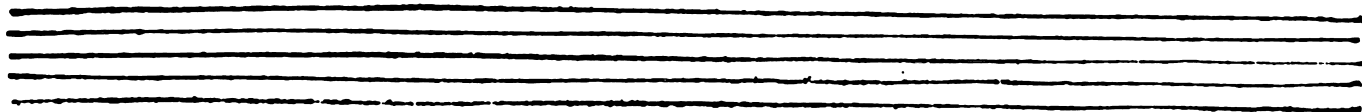
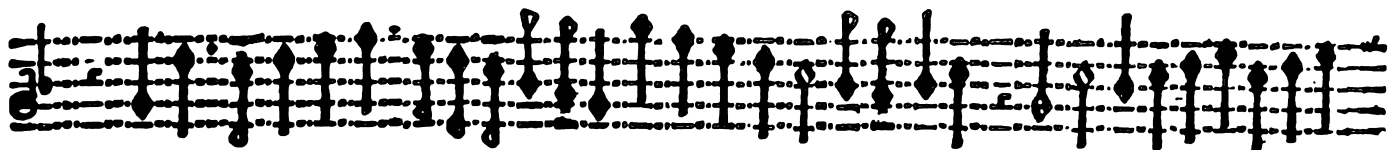
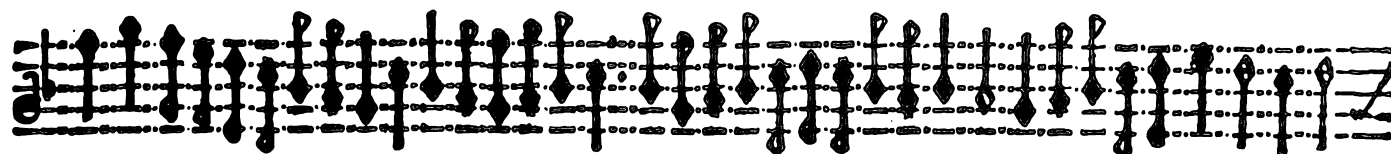
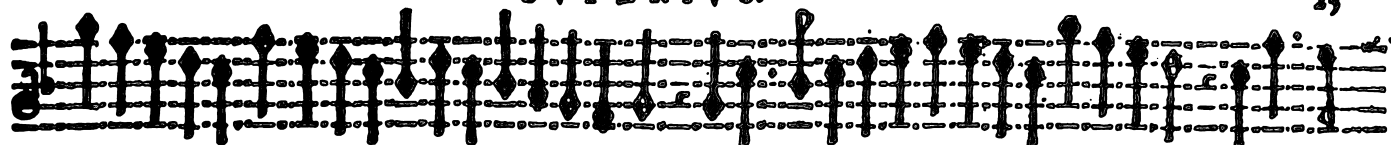


Antafia 17.



SVPERIVS:

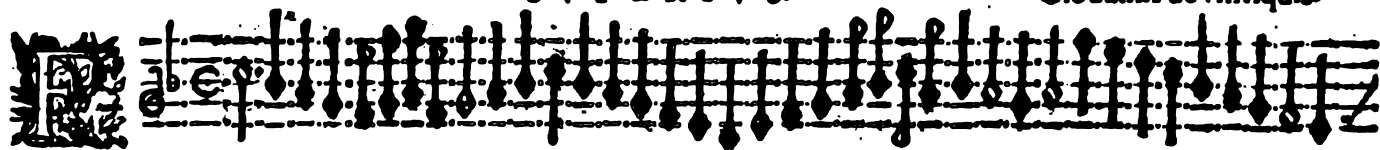
25



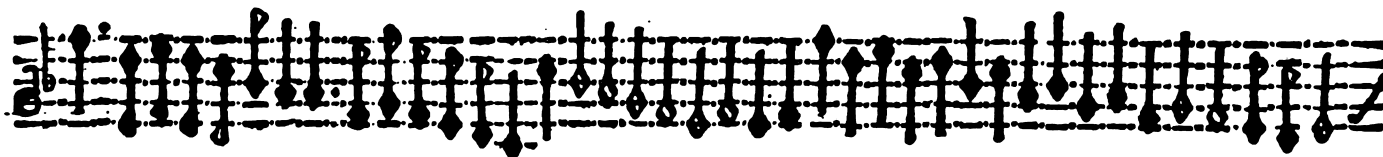
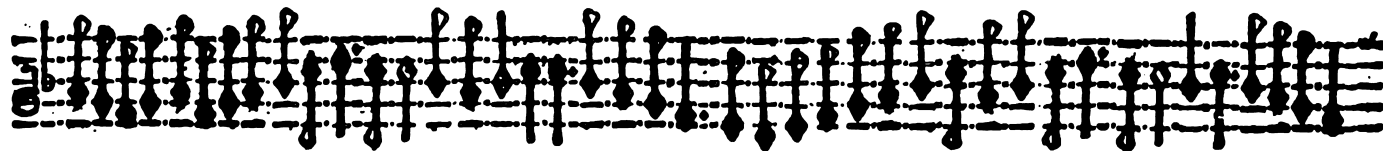
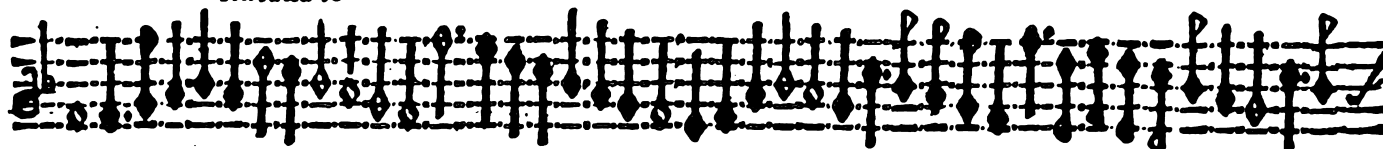
G

SUPERIVS.

Giovanni de Antiquis.

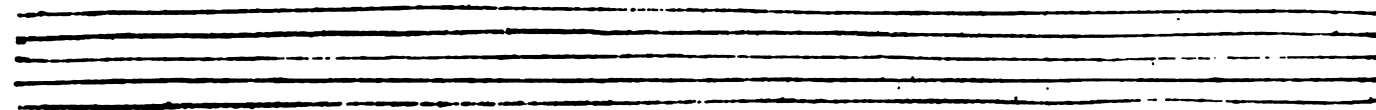
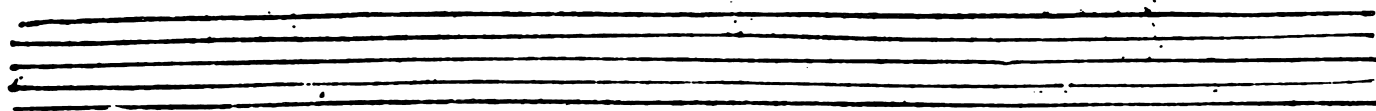
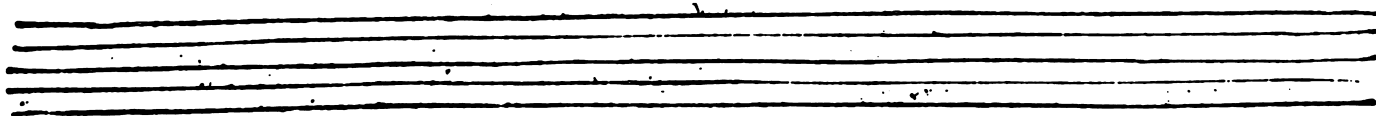
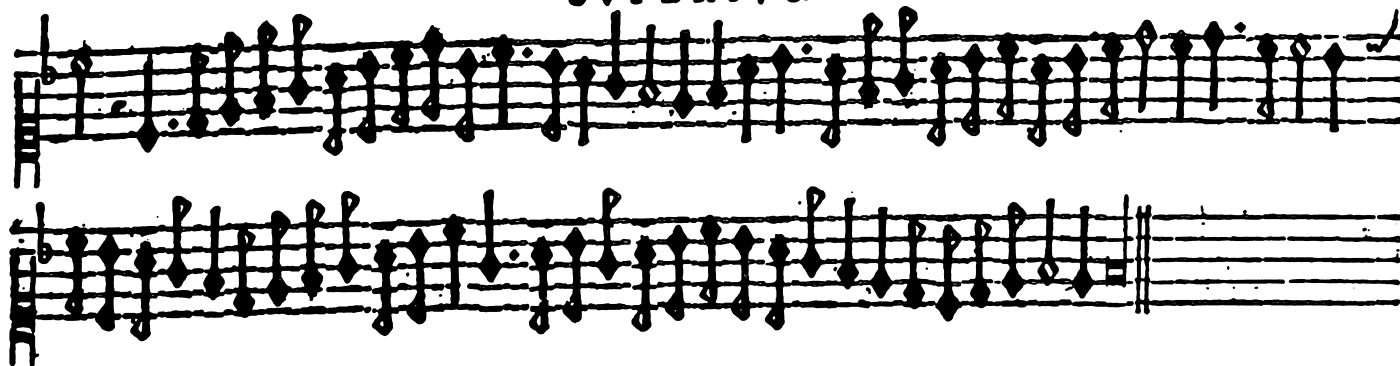


Antafia 18.



SUPERIVE

10



C 5

SVPERIVS.

B. Lupachino.

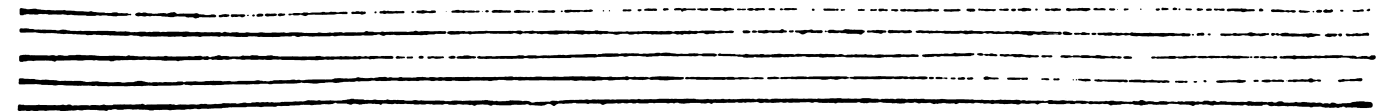
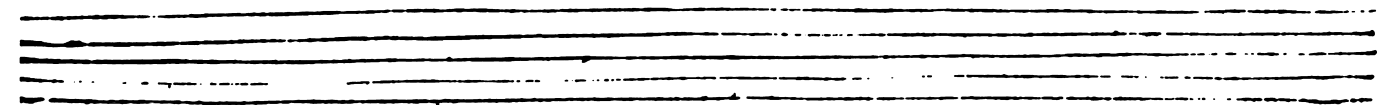
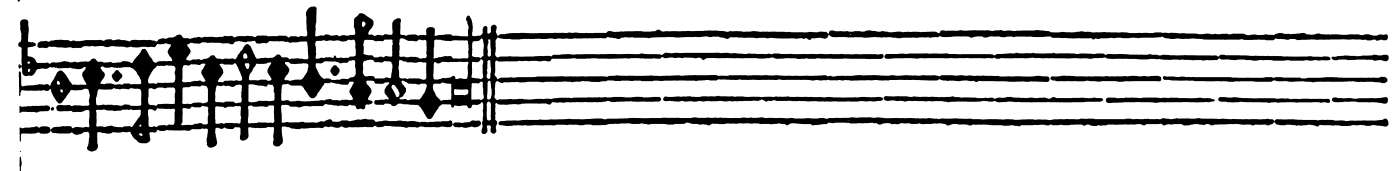
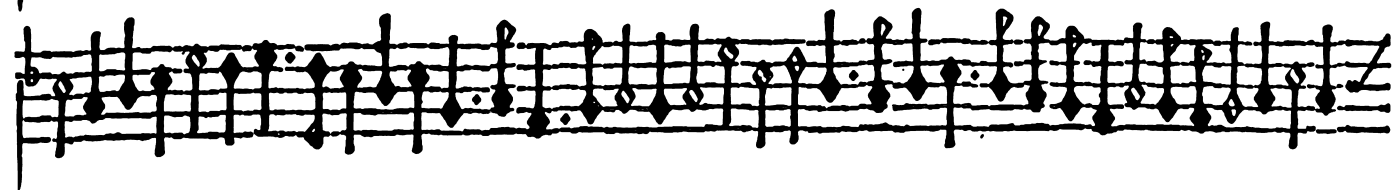
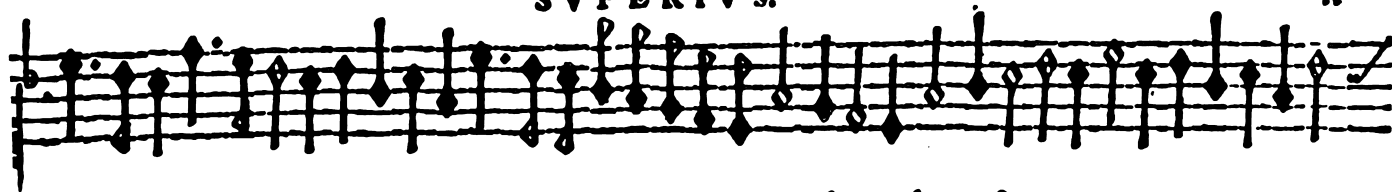


Antasia tertia.

A musical score consisting of five staves of music. The notation is written in a historical style, featuring a single-clef (C-clef) on the first line of each staff, a key signature of one flat (B-flat), and a common time signature (C). The music is composed of various note values, including minims, crotchets, and quavers, often beamed together in groups. The first staff begins with the decorative initial 'C'. The music is written in a style typical of 16th or 17th-century manuscript notation.

SVPERIVS.

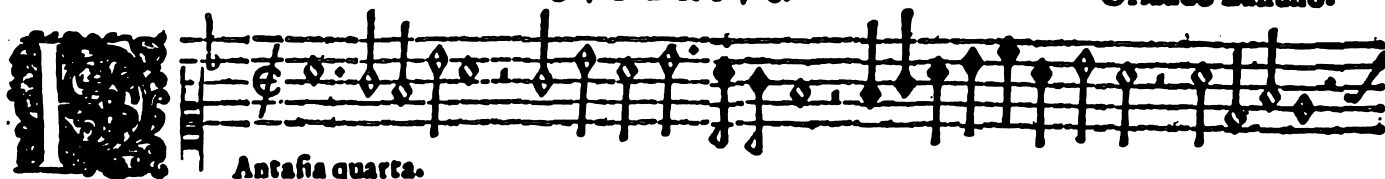
11



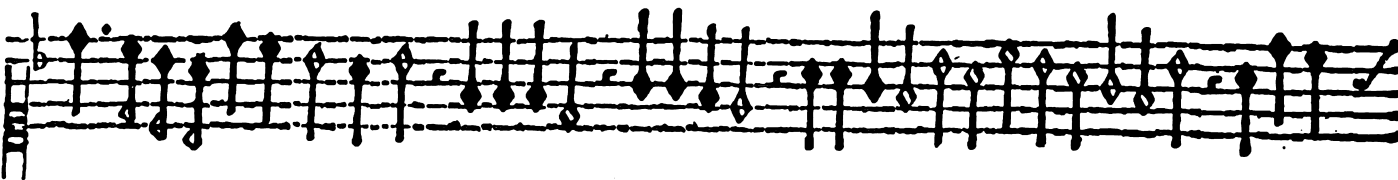
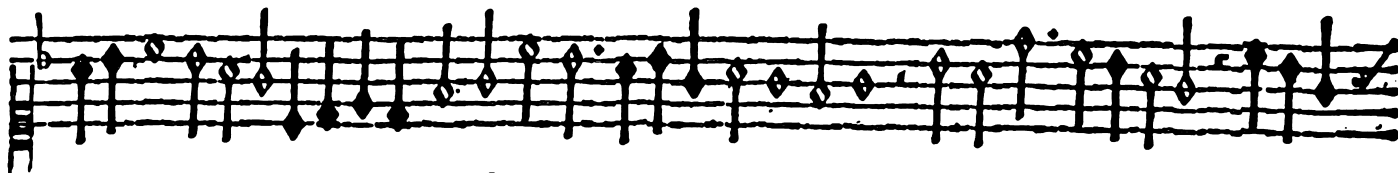
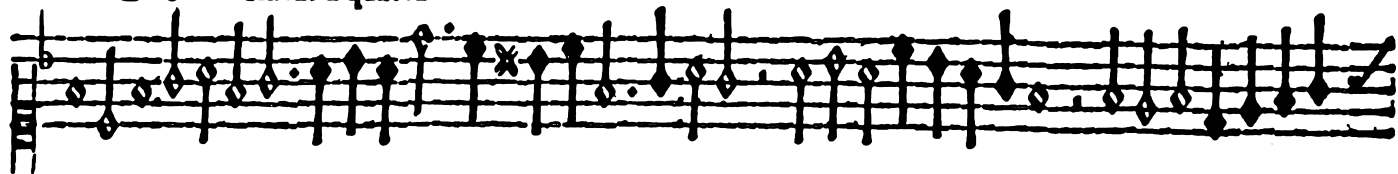
Quinta

SVPERIVS.

Orlando Lassus.



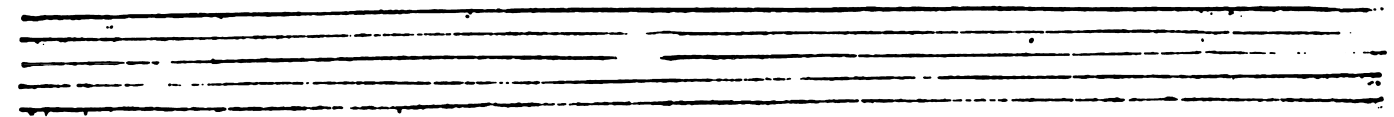
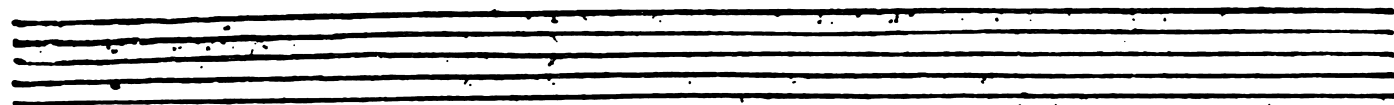
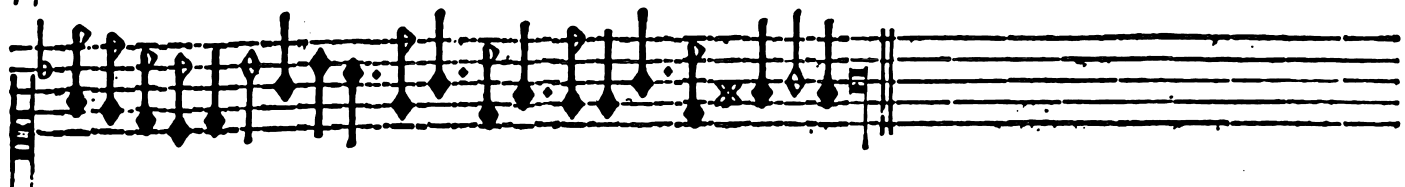
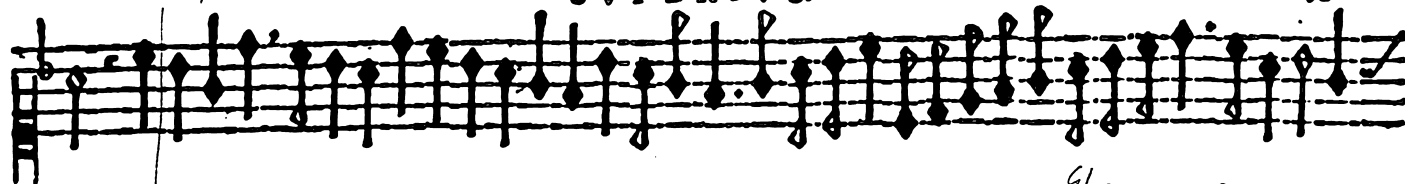
Antafia quarta.



34

SUPERIVS.

12



7
Sopra la Battaglia.

SVPERIVS.

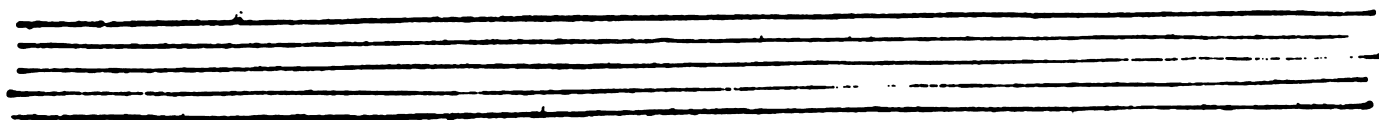
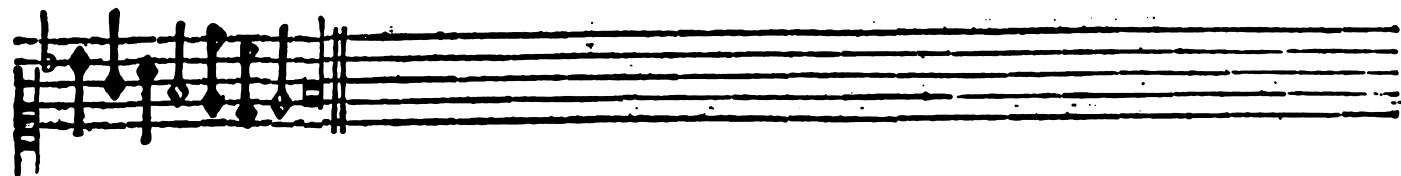
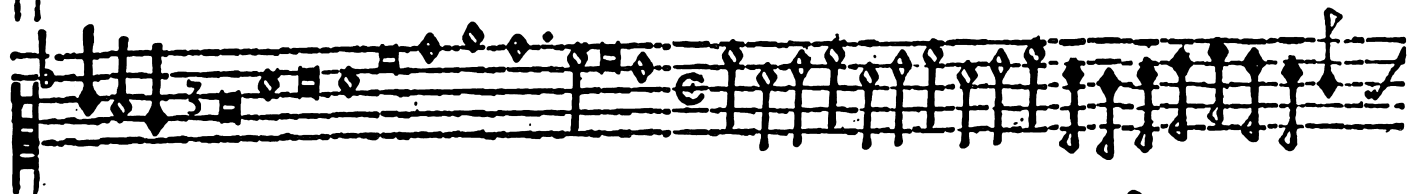
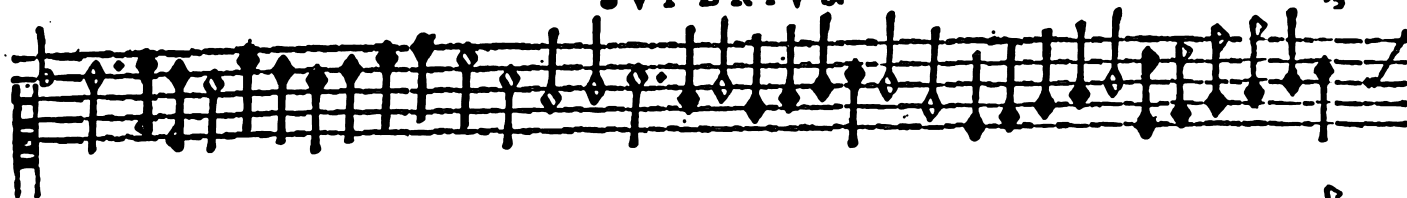
Gio. Maria Taffo.



Antafia quinta.

SVPERIVS.

13



B

Quinta modificata

SVPERIVS.

Orlando Lassus.

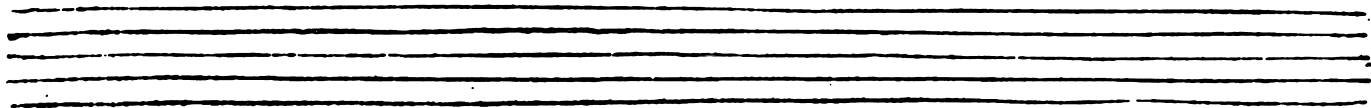
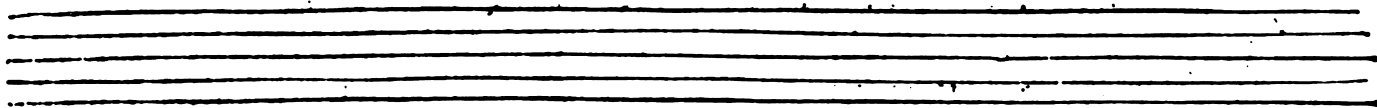
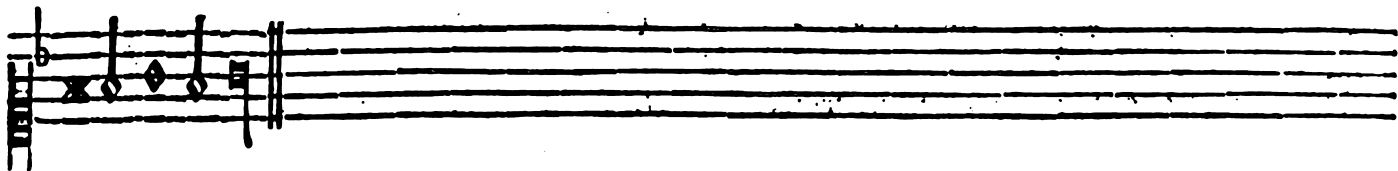
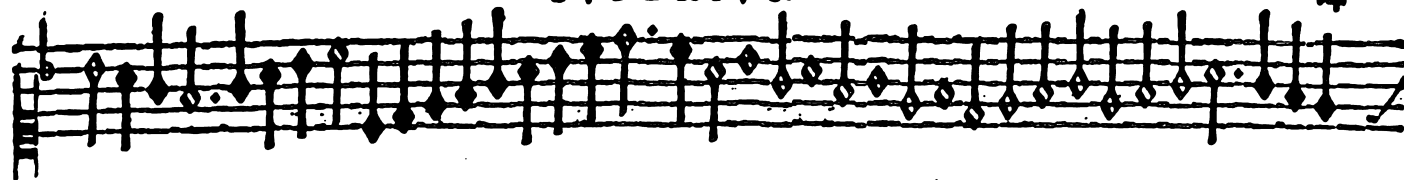


Antasia sexta.



SVPERIVS:

14

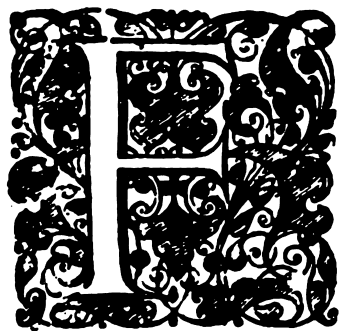


D z

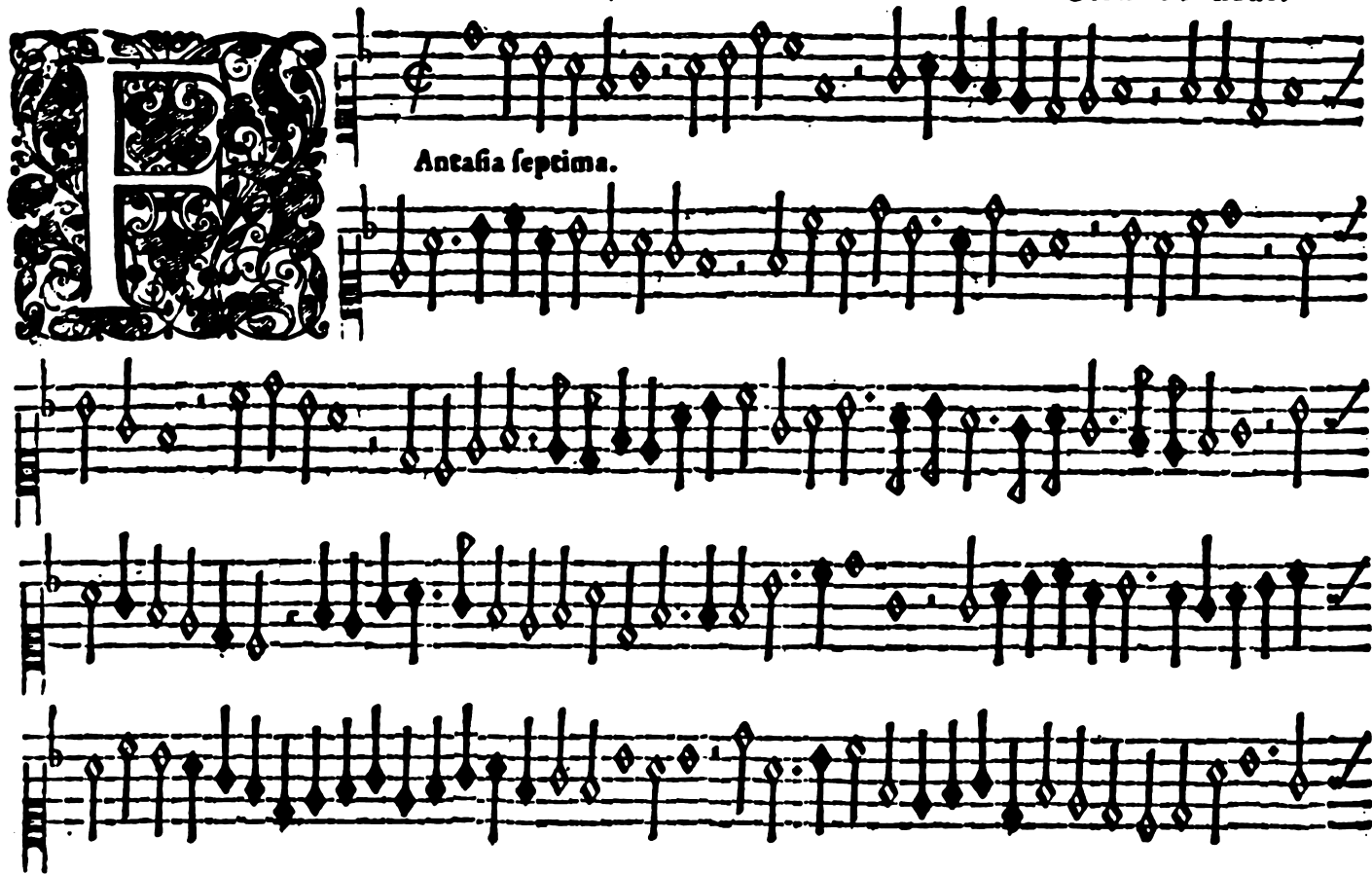
Se 2^a modificata

SUPERIVS.

Orlando Lasso.

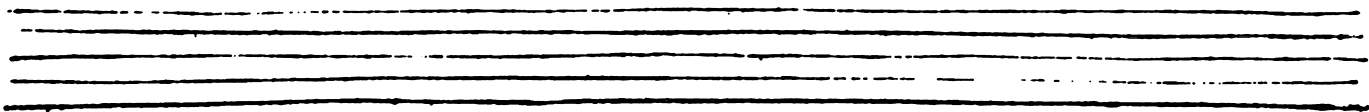
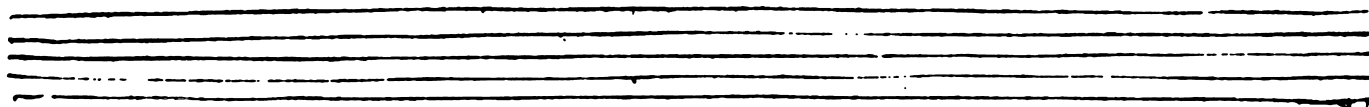
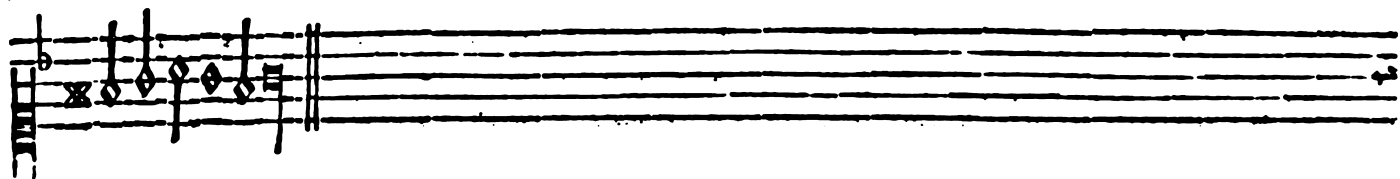
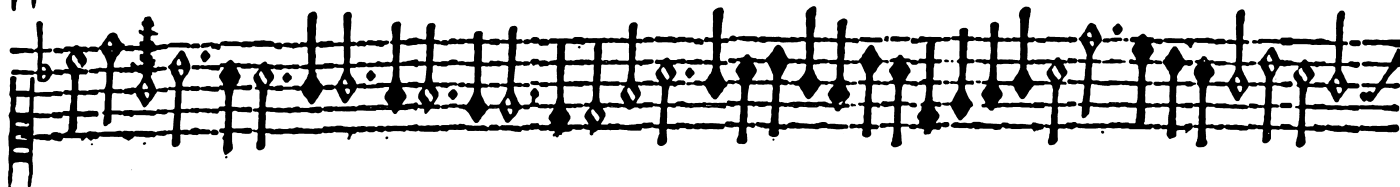
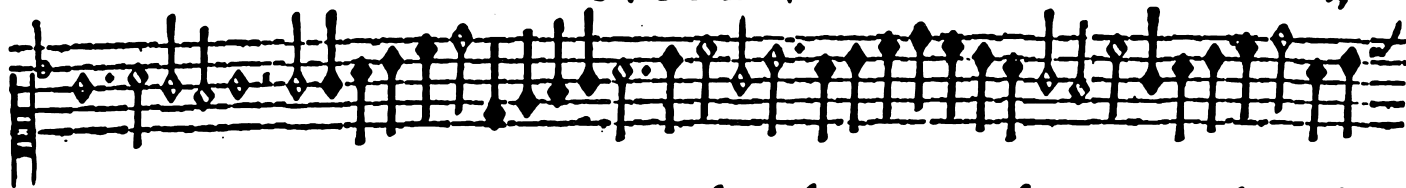


Antafia septima.



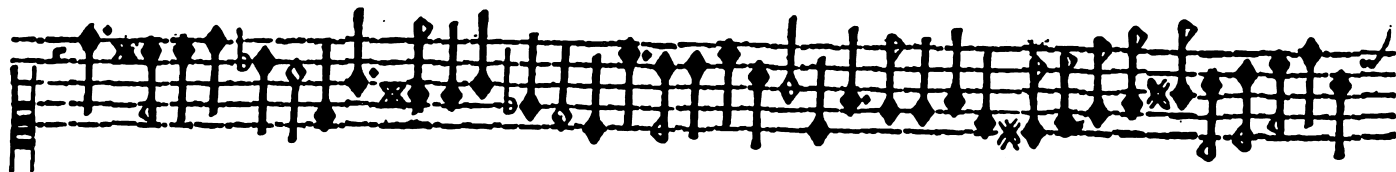
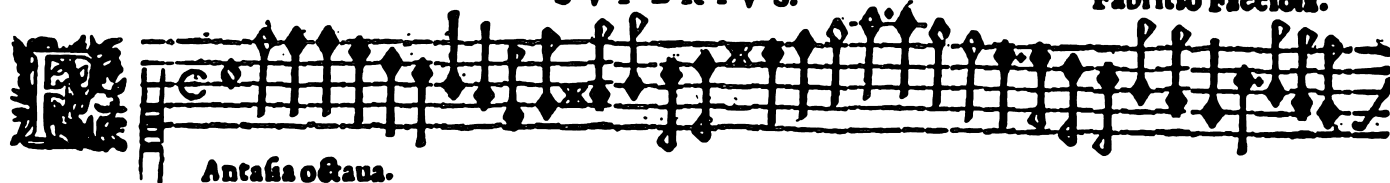
SVPERIVS.

17



SUPERIVS.

Fabritio Facciola:



SVPERIVS.

16



SVPERIVS.

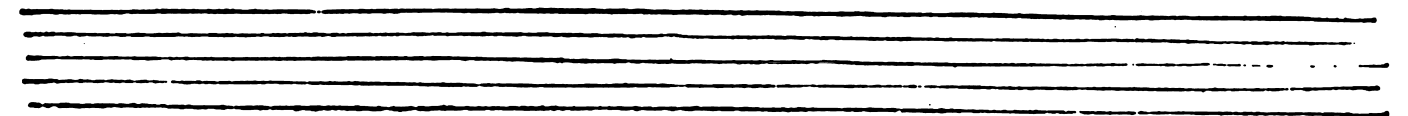
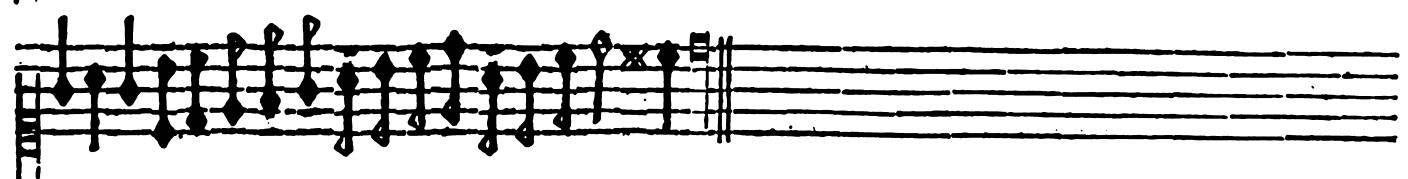
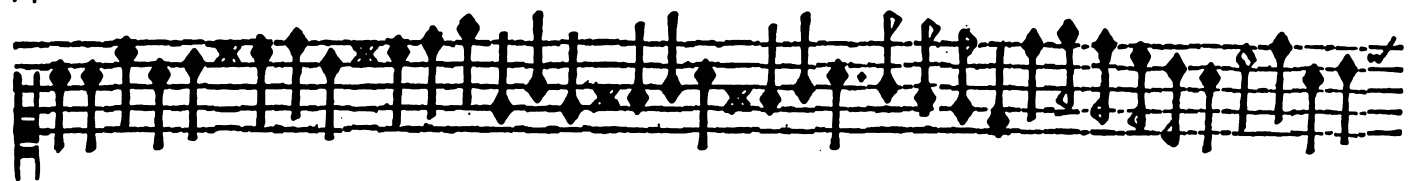
Oratio di Martino.



Antafia nona.

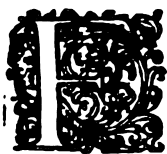


SVPERIVS.



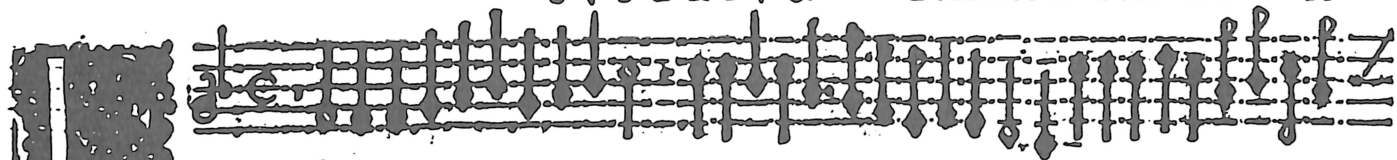
SVPERIVS.

B. Lupachino.

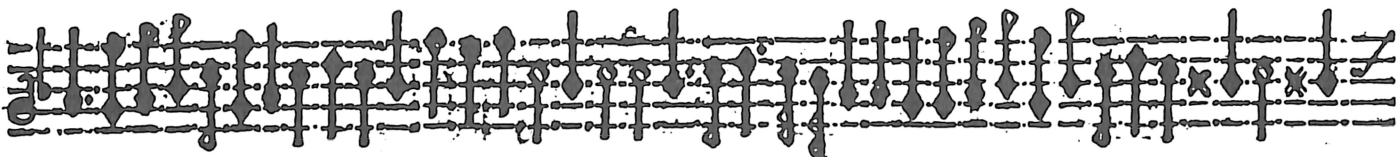


Antafia 10.





Antafia 19.

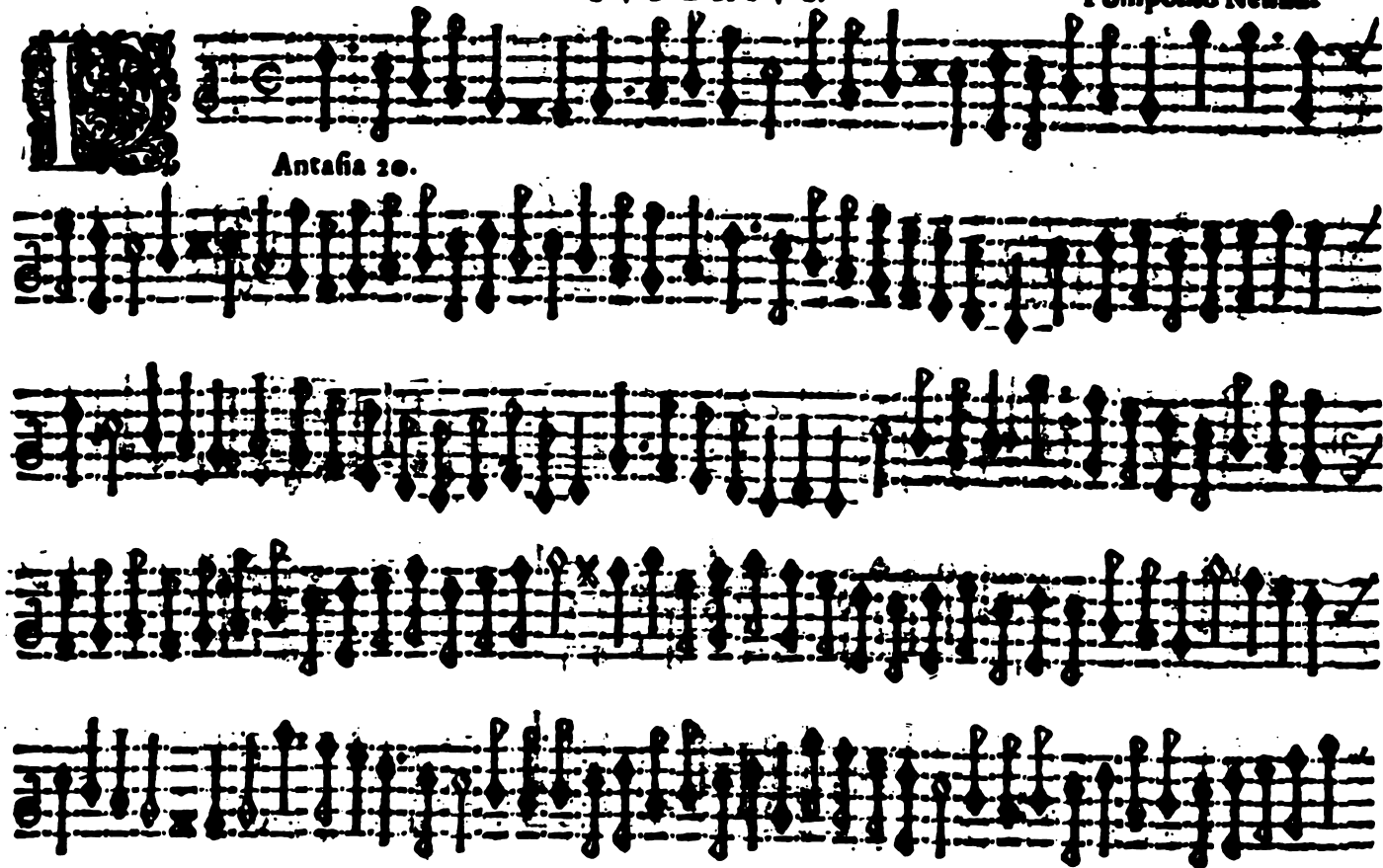


SVPERIVS.

Pomponio Nenna.

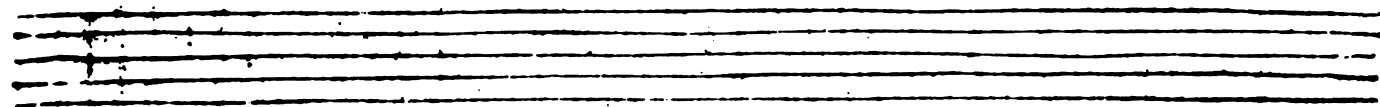
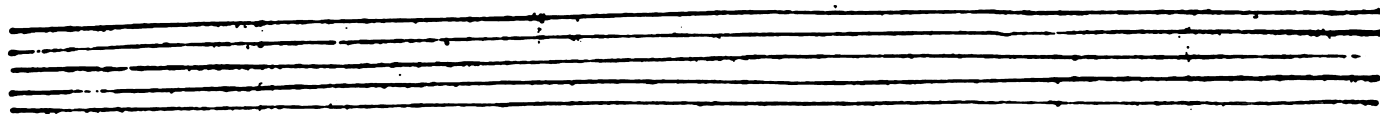
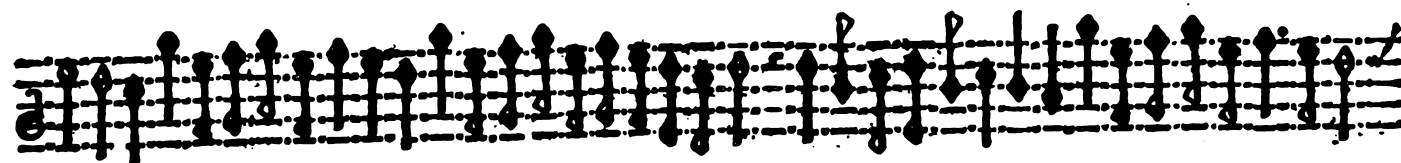
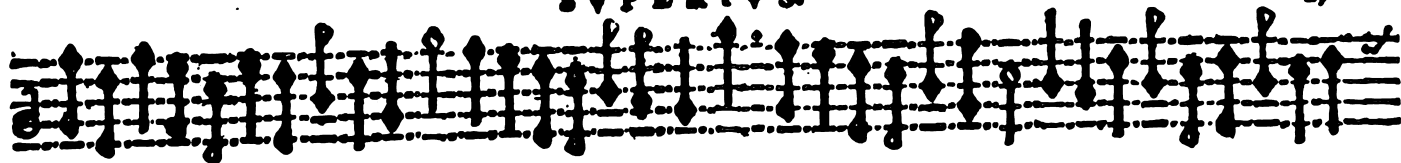


Antafia 20.



SVPERIVS.

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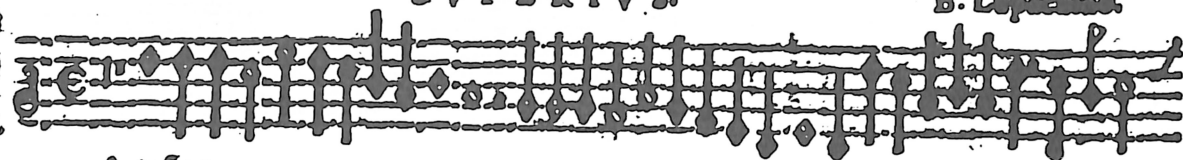




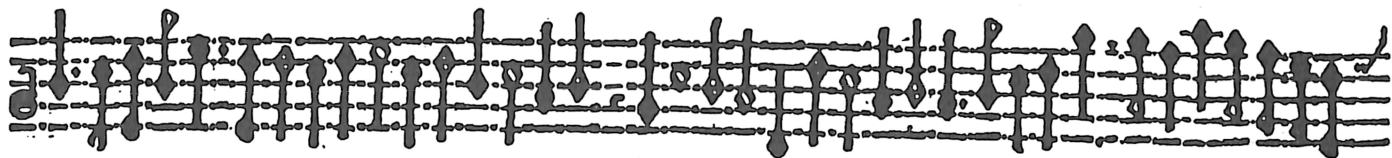
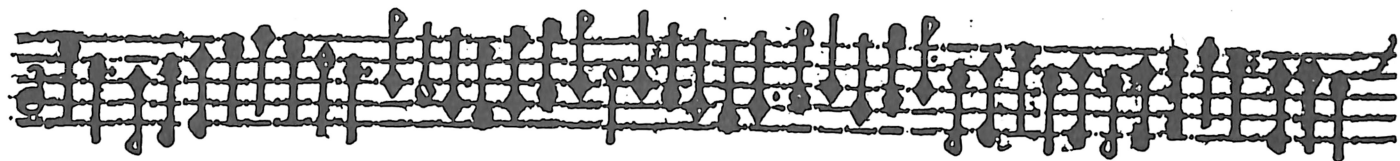
35

SVPERIVS.

B. Lopezino.

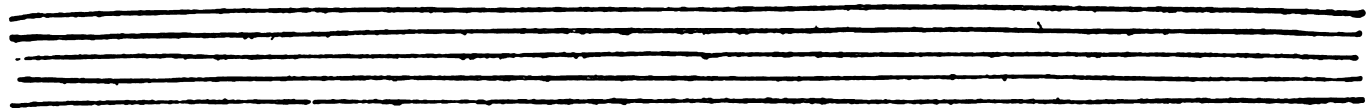
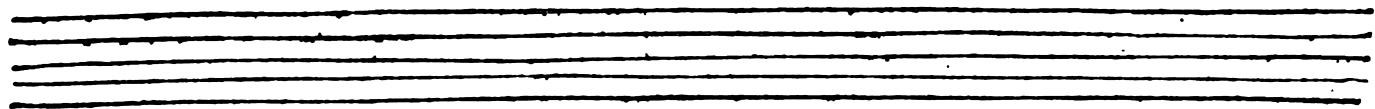
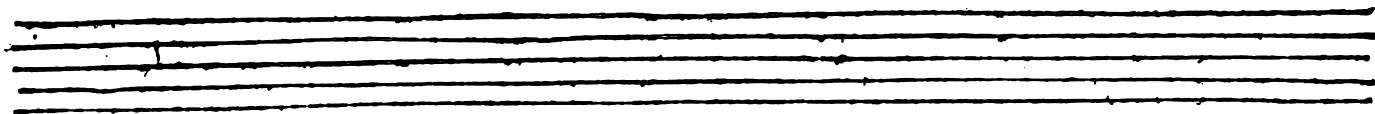
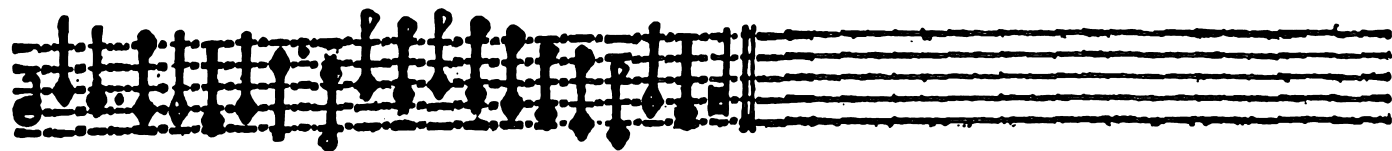
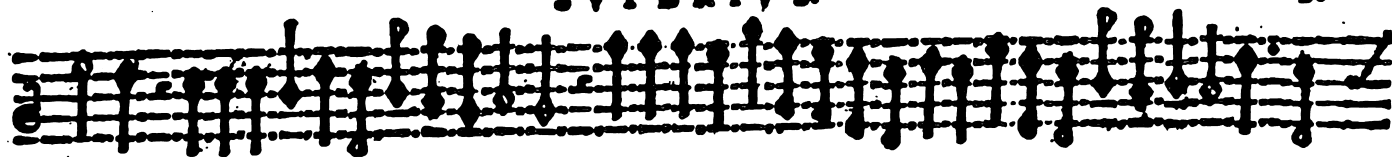


Antofia 34.



SVPERIVS:

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SVPERIVS:

Stefano Felis.

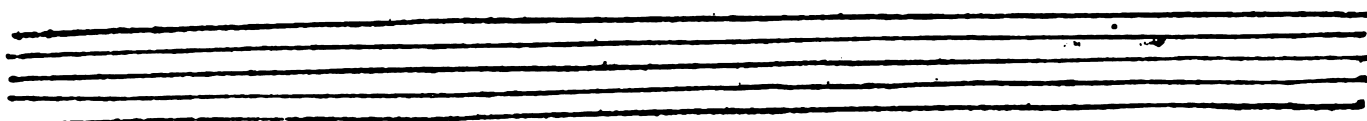
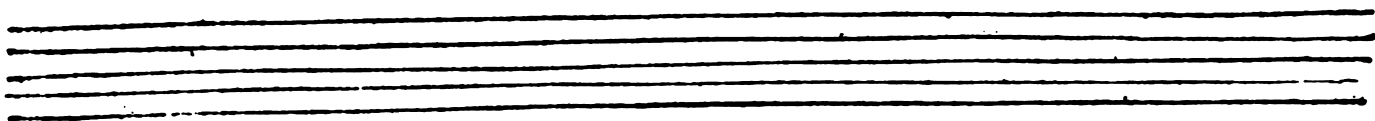
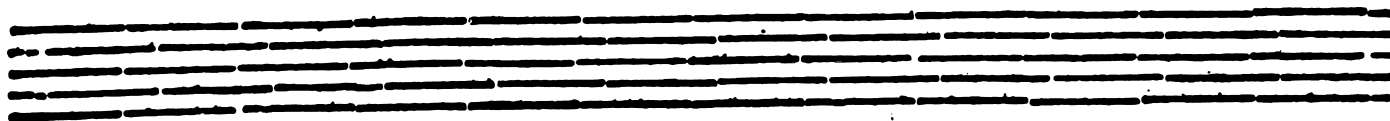
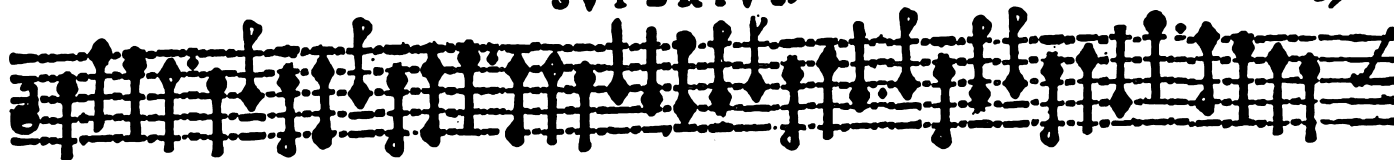


Antafia 22.



SUPERIUS.

29

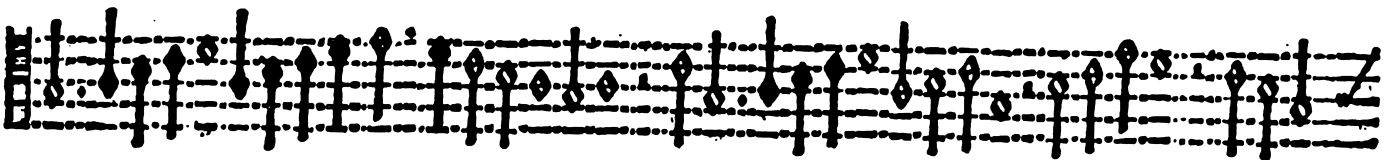
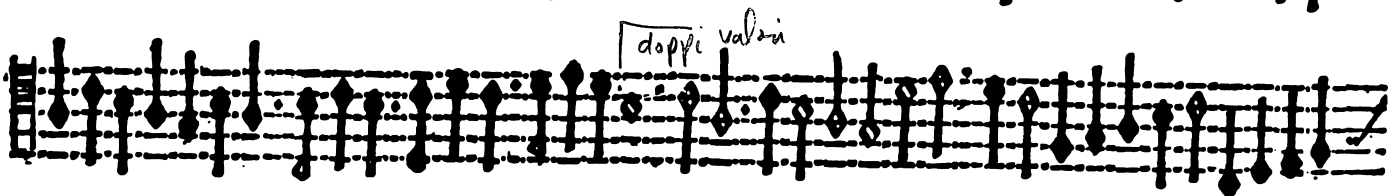
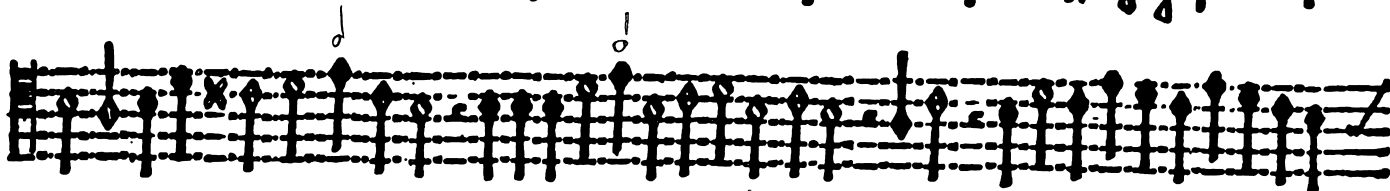
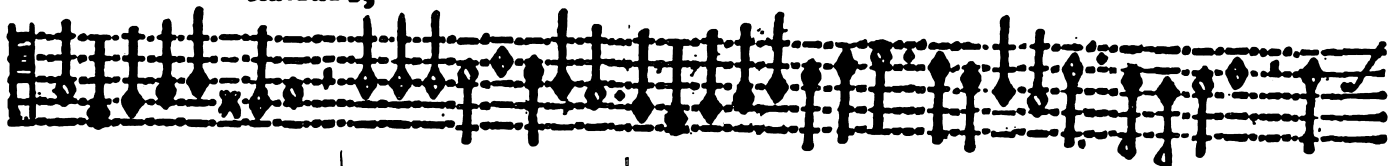
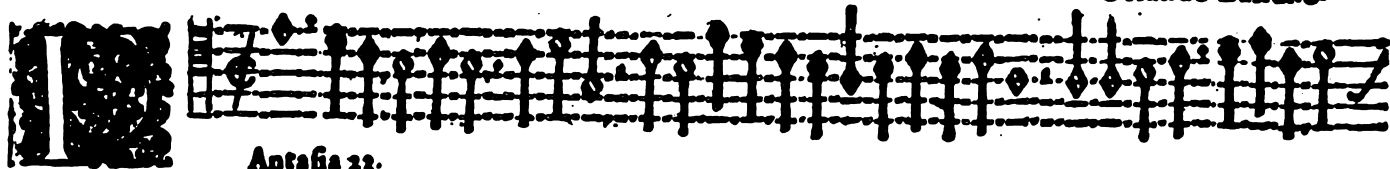


H

Settima (moltiplicata)

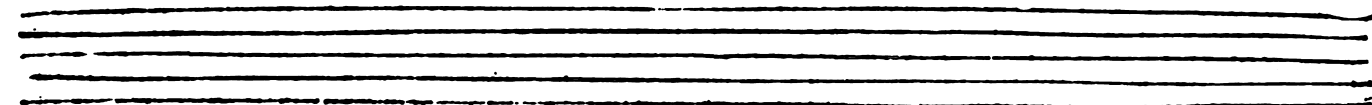
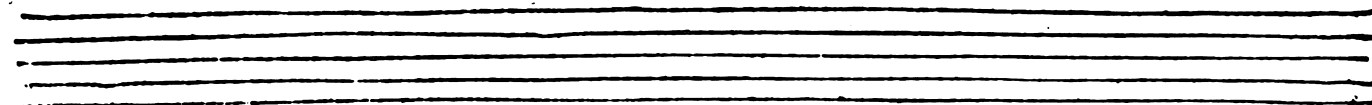
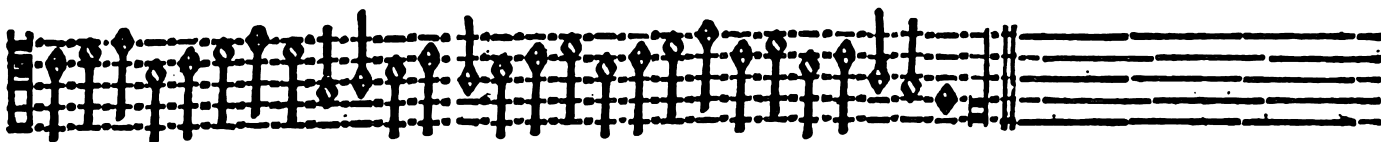
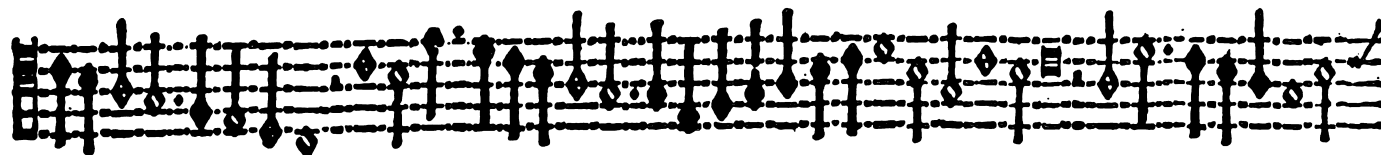
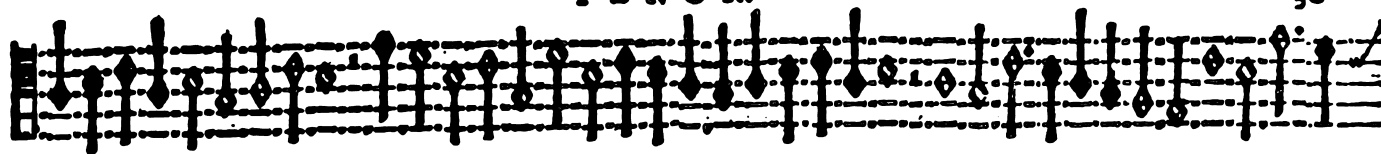
TENOR.

Orlando Lasso:



TENOR.

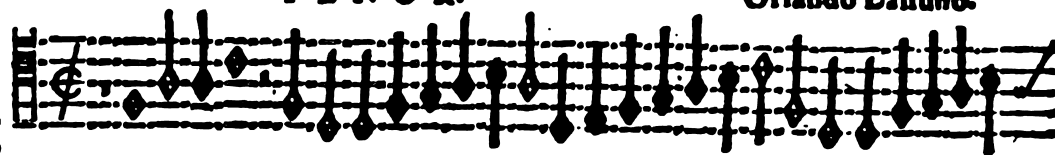
36



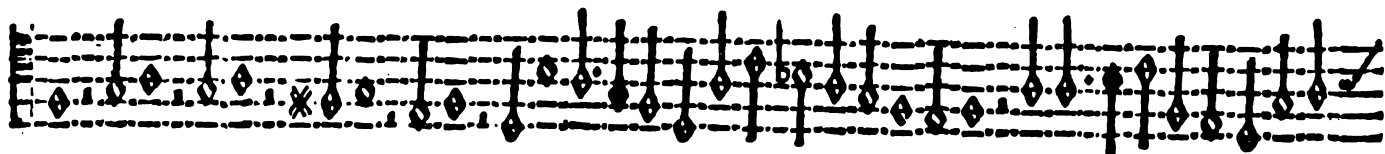
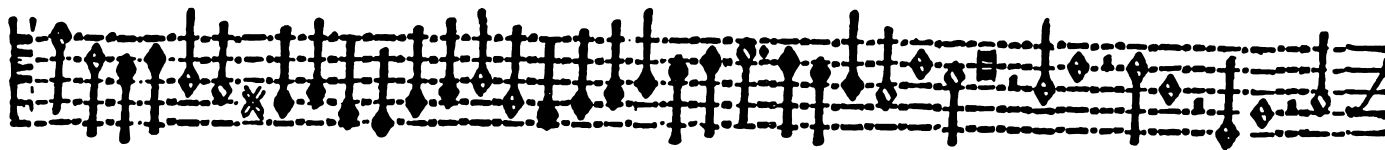
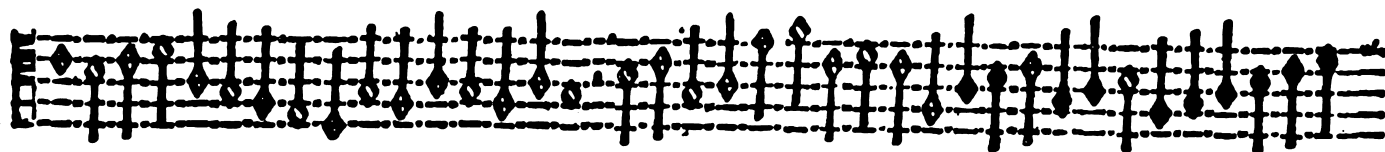
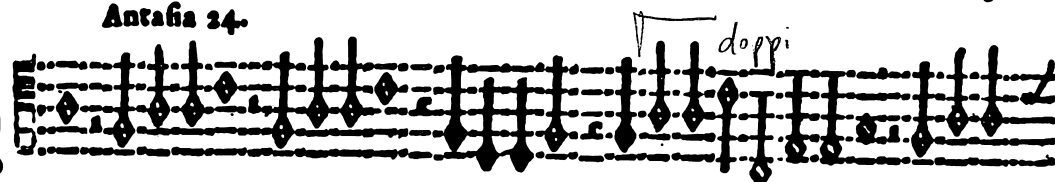
ottava (modificata)

TENOR.

Orlando Lussufo.

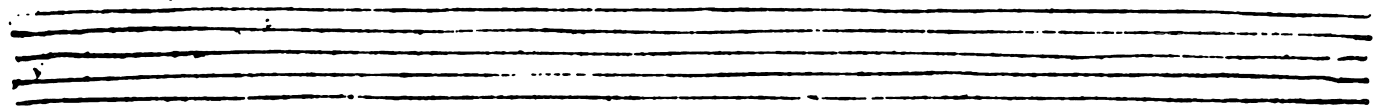
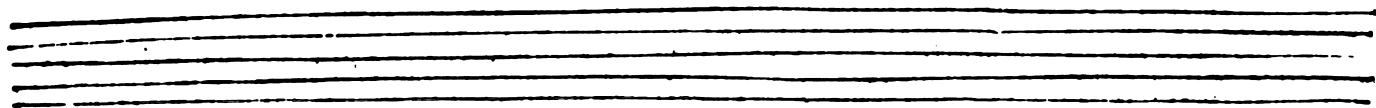
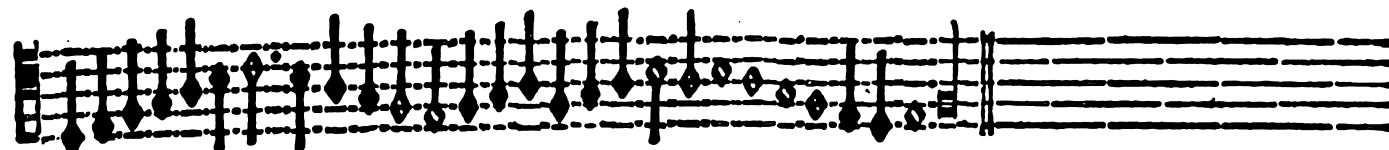
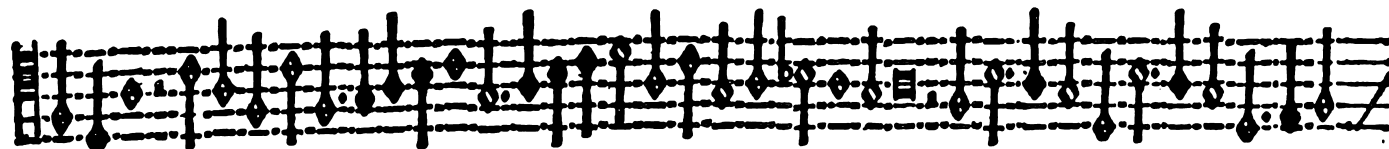
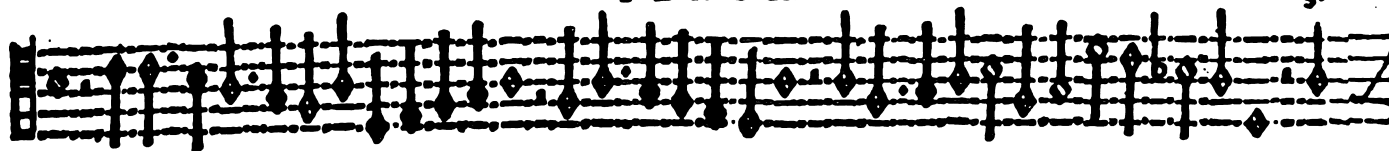


Antafia 24.



T E N O R.

31



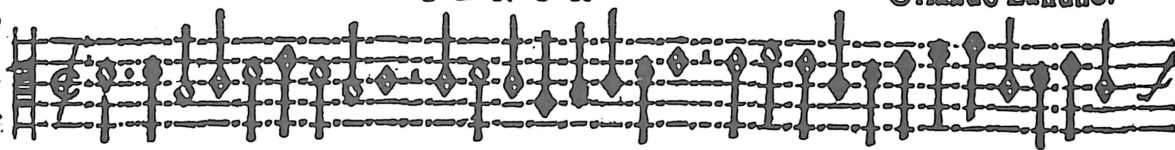
26 34

Mona (comista)

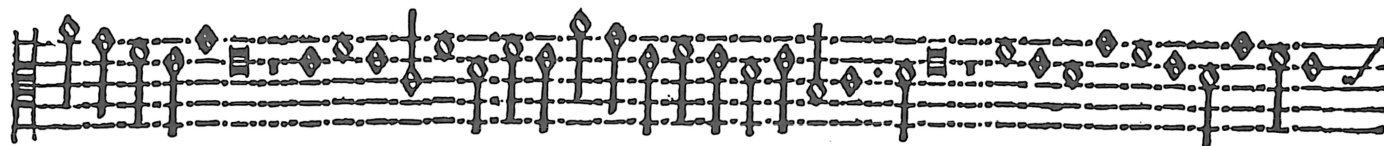
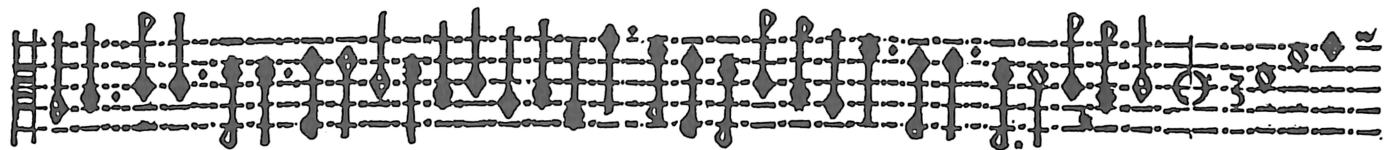
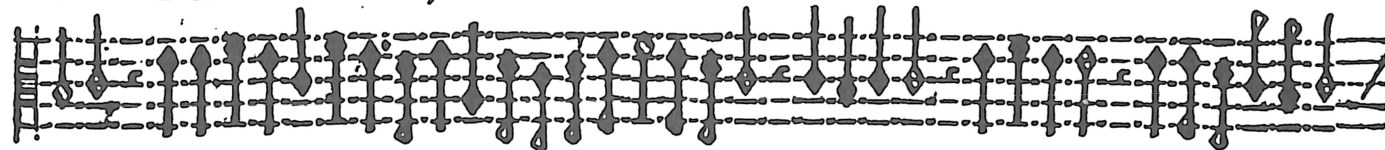


TENOR.

Orlando Lasfuso.

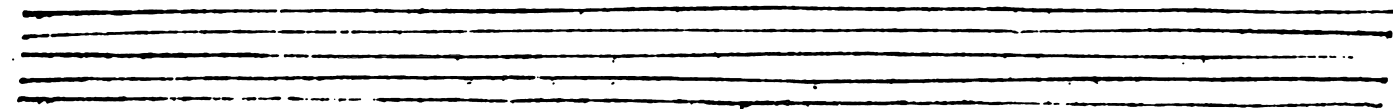
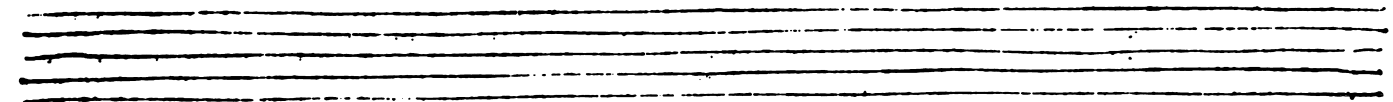
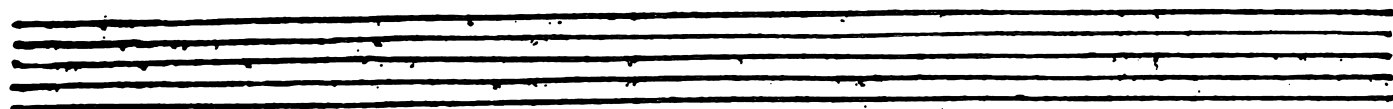
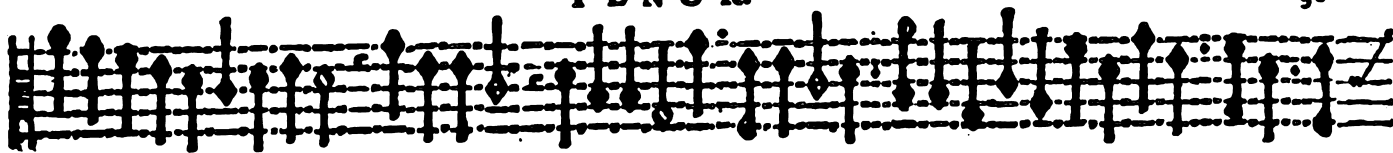


Antafia 25.



TENOR.

33



decima (modo fado)

TENOR:

Orlando Lassus:



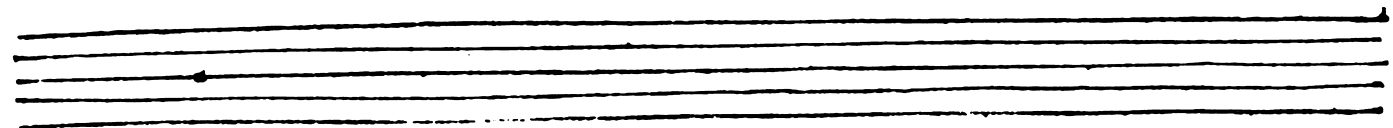
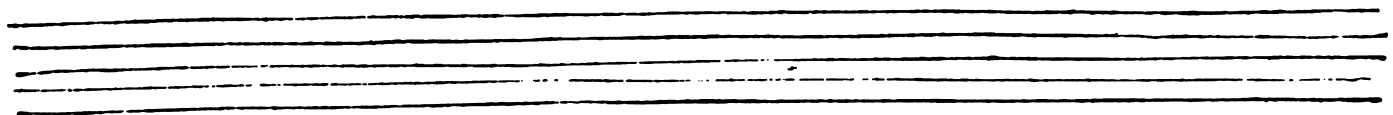
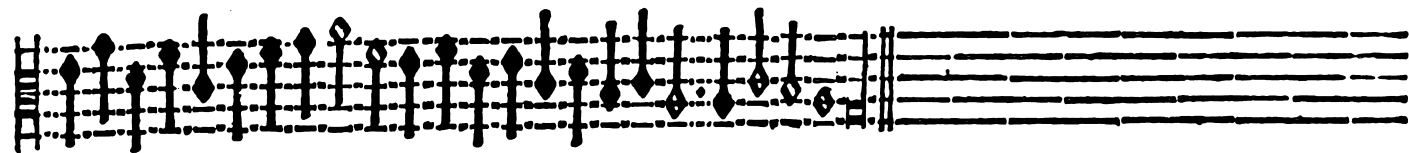
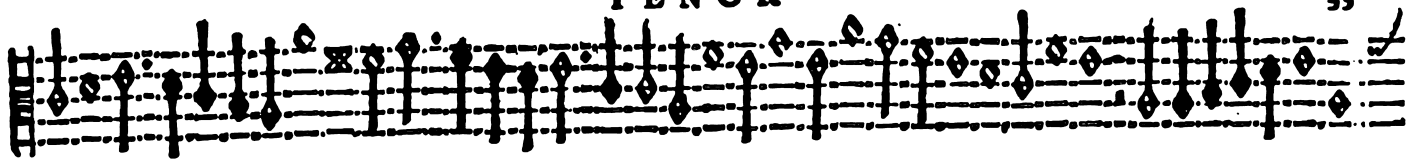
Antafia 26.

doppi



TENOR

33



Undicesima (come Sta)

TENOR.

Orlando Lasso.

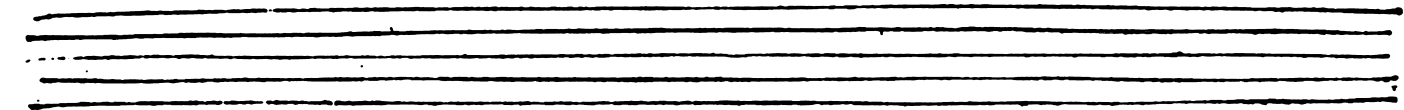
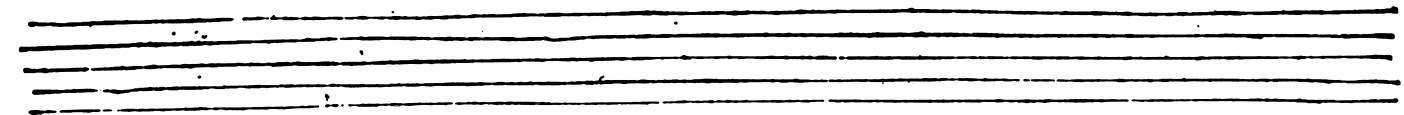
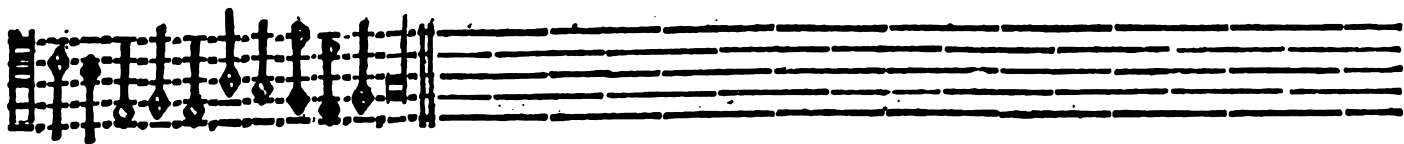
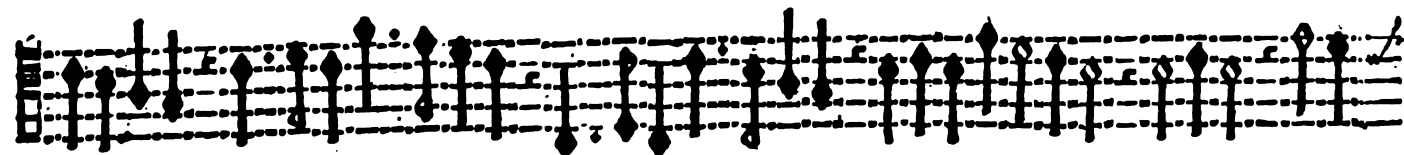
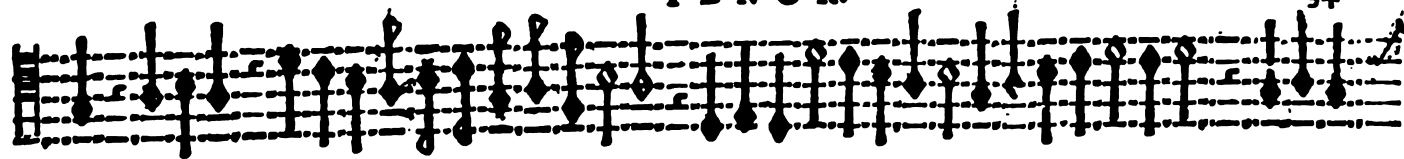


Antafia 27.



TENOR.

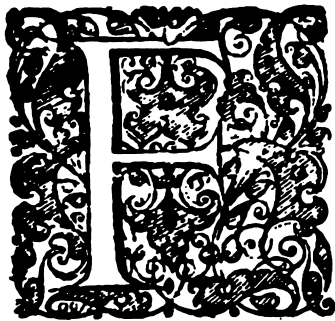
34



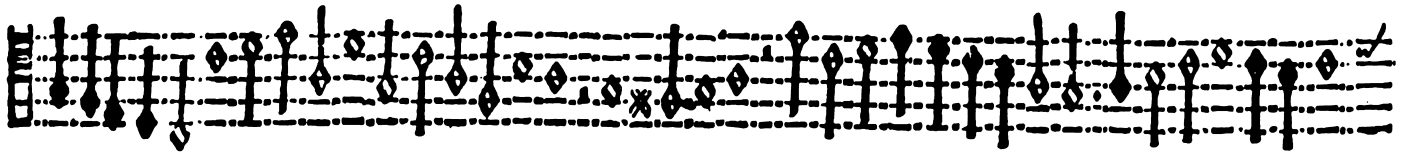
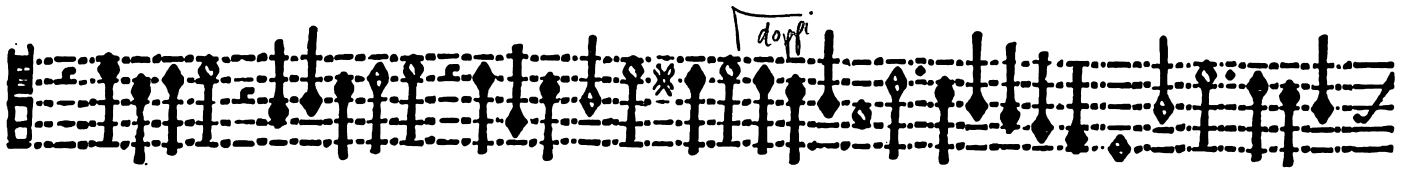
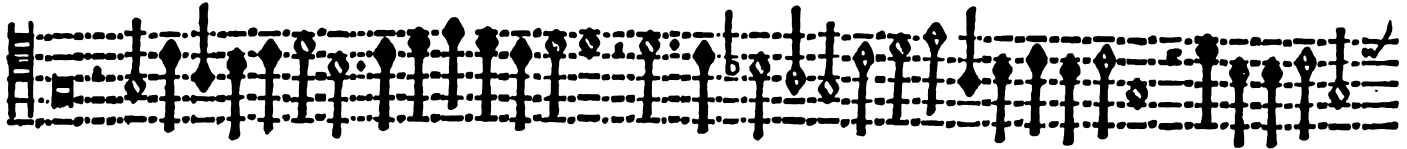
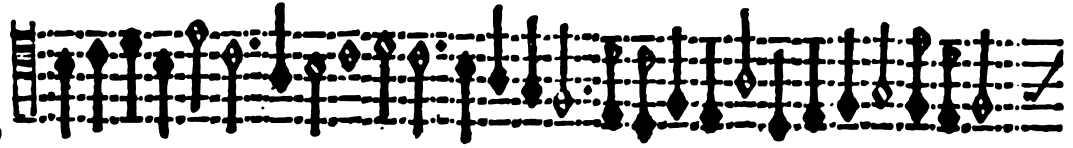
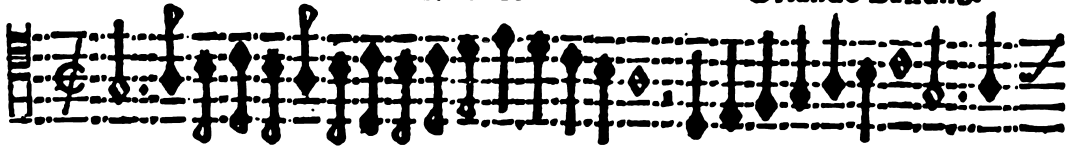
Adicesima

T E N O R.

Orlando Lasso.

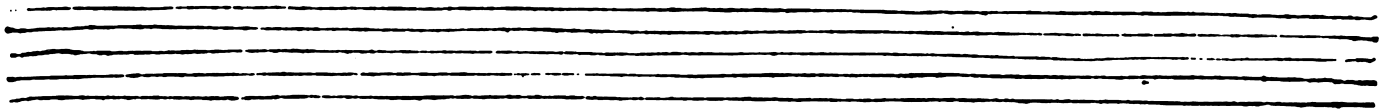
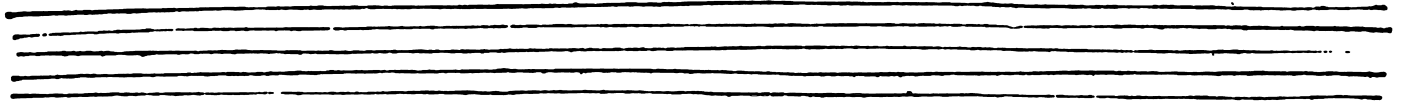
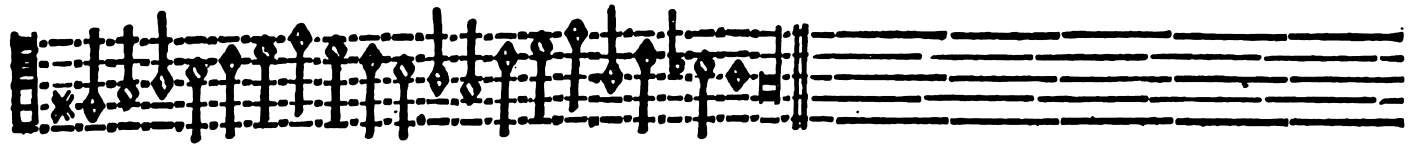
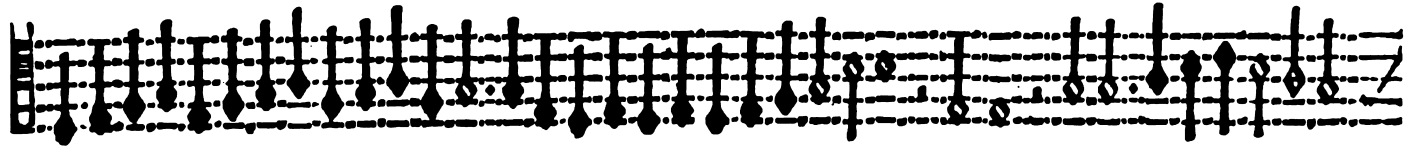


Antafia 28.



TENOR:

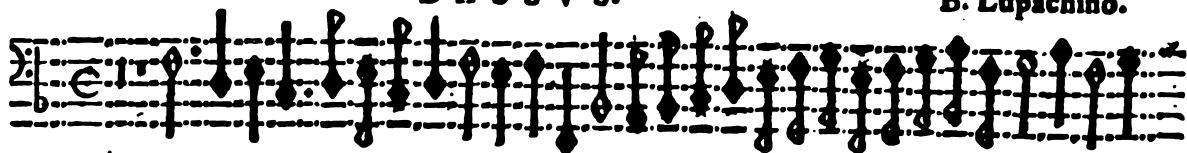
35



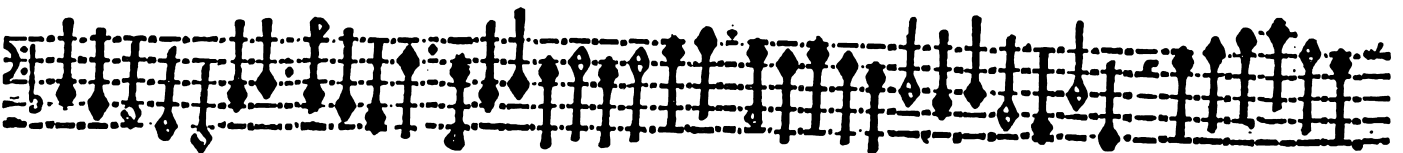
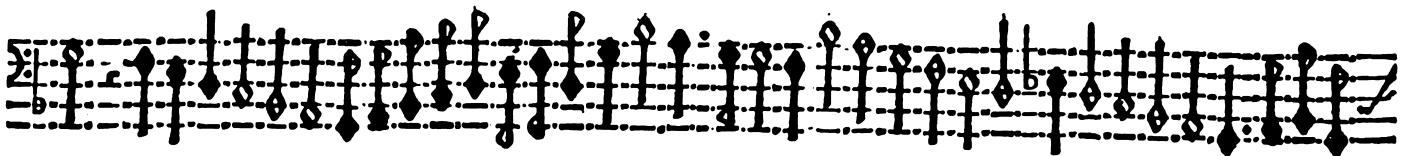
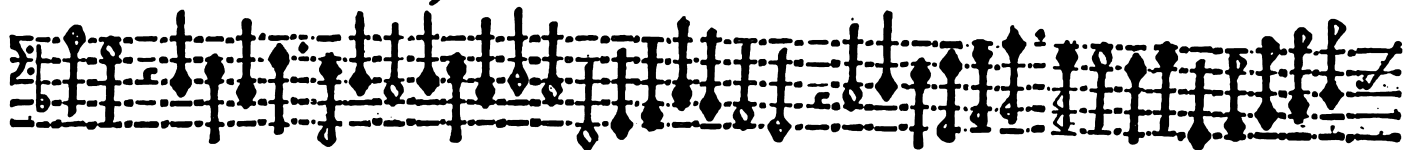


BASS V S.

B. Lupachino.

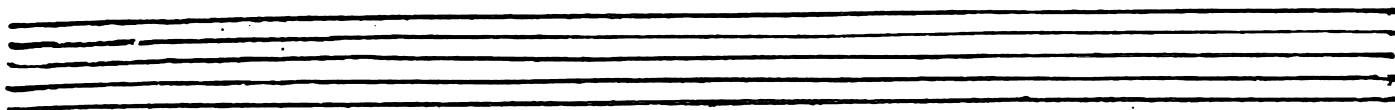
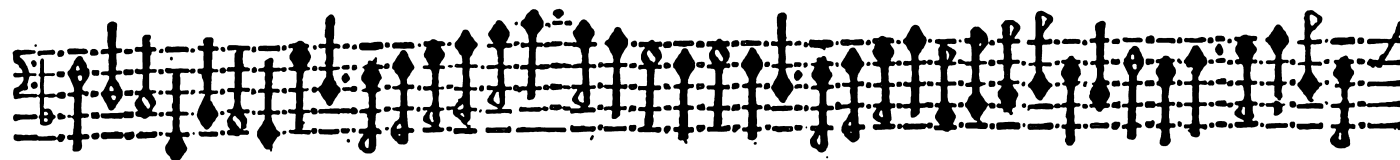
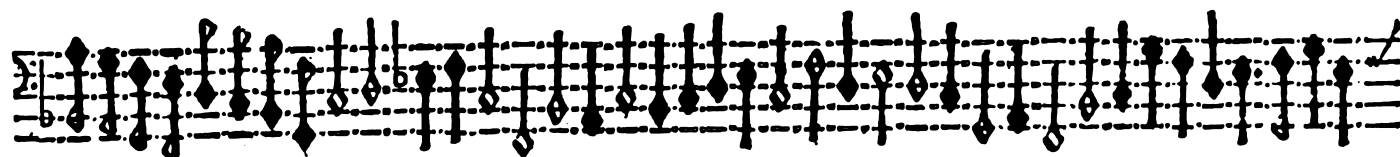
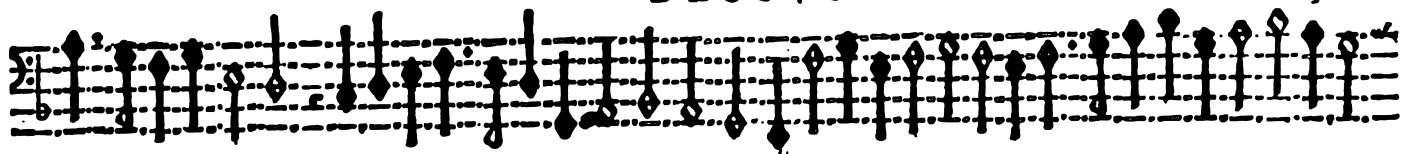


Antafia 29.



B A S S V S:

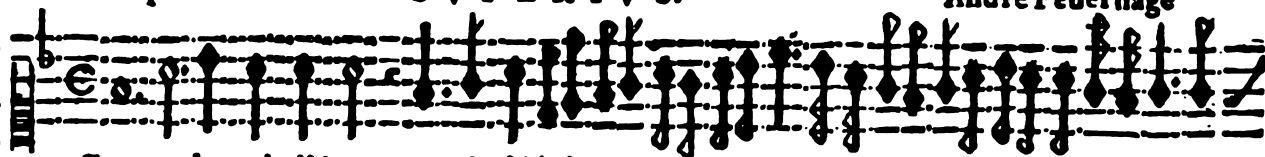
36



Prima parte.

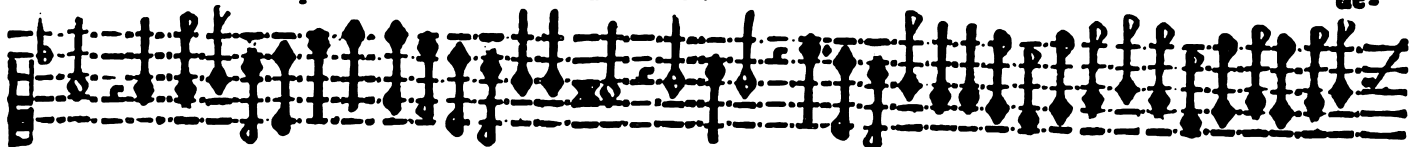
SUPERIVS:

André Peuernage



Eux que le trait d'Amour touche bié vi-

ue-

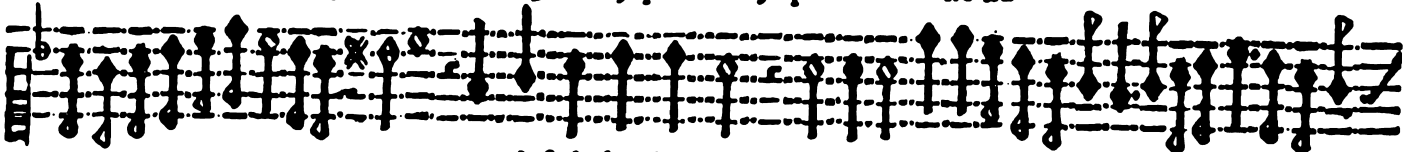


ment N'ôt rien

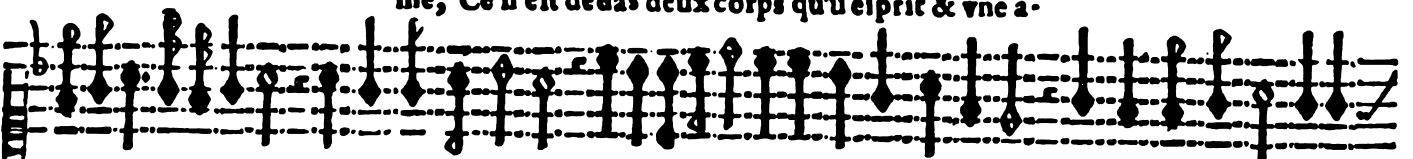
qu'û seul

penfer, qu'û defir, qu'v-

ne fla-

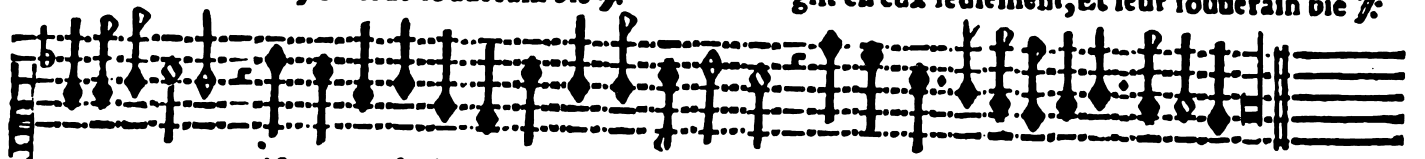


me, Ce n'est dedâs deux corps qu'û esprit & vne a-



me, Et leur fouverain bié ½

gift en eux seulement, Et leur fouverain bié ½



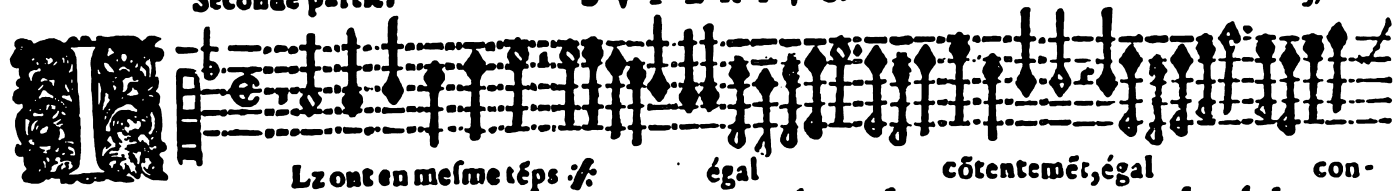
gift en eux seulemêt, Et leur fouverain bien gift en eux

seu. lement.

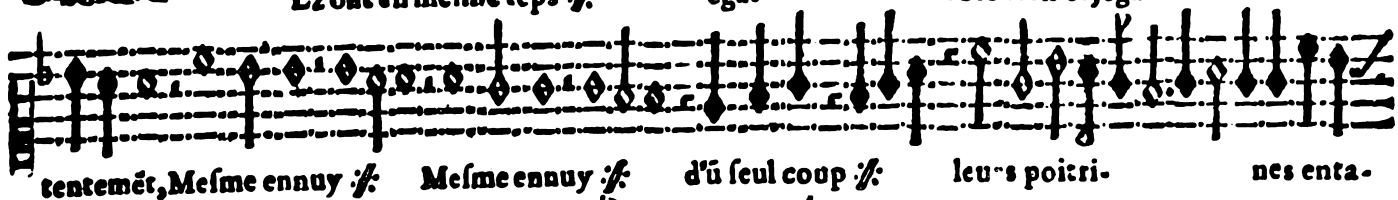
Seconde partie.

SUPERIVS.

37



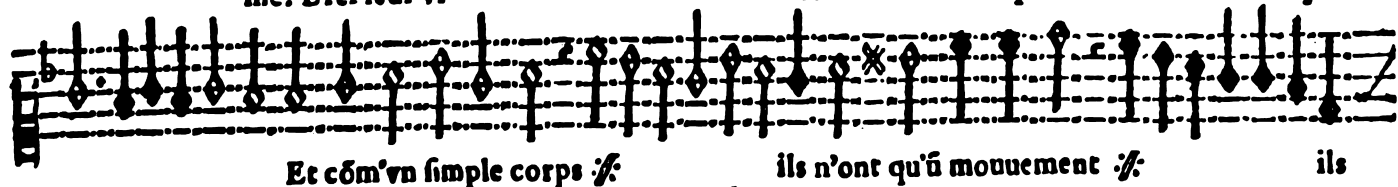
Lz ont en mesme téps :/ égal cōtentemēt, égal con-



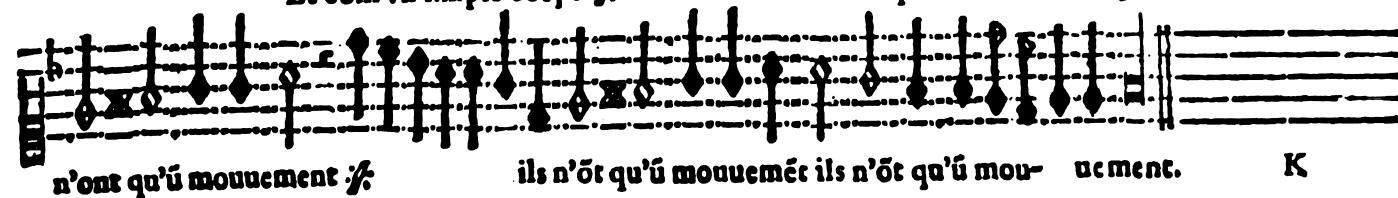
sentemēt, Mesme ennuy :/ Mesme ennuy :/ d'ū seul coup :/ leu-s poitri- nes enta-



mé: Bref leur vi- e & leur mort pēd d'vne seule trame :/



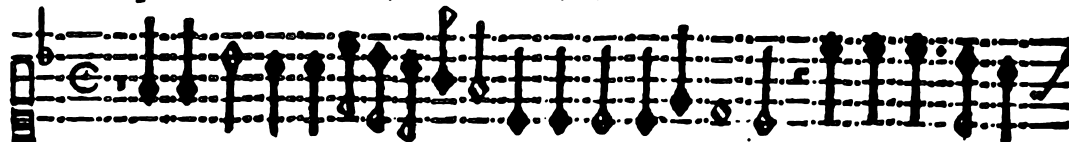
Et cōm'vn simple corps :/ ils n'ont qu'ū mouvement :/ ils



n'ont qu'ū mouvement :/ ils n'ōt qu'ū mouemēt ils n'ōt qu'ū mou- uement. K

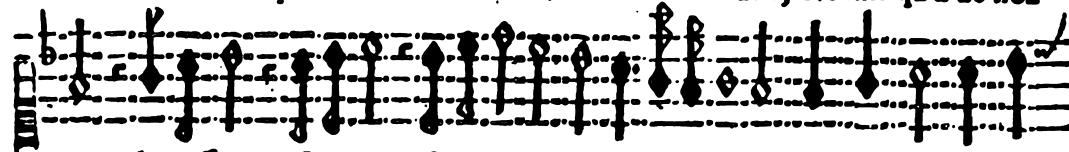
Tierce partie.

SUPERIVS.



!Est amour qui si ra-

se en la terre se treuve, Ne fait qu'û de nez

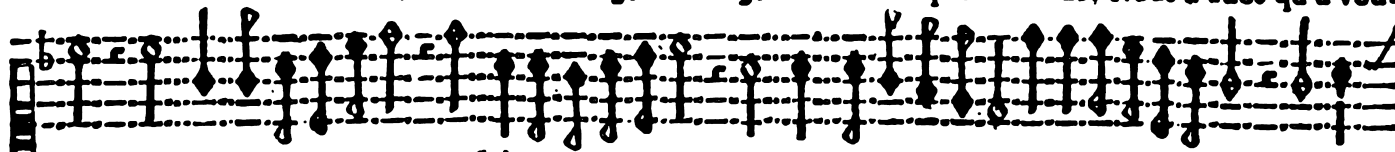


cœurs les effets



en fôt pren-

ue; Nous n'auds qu'û vou-



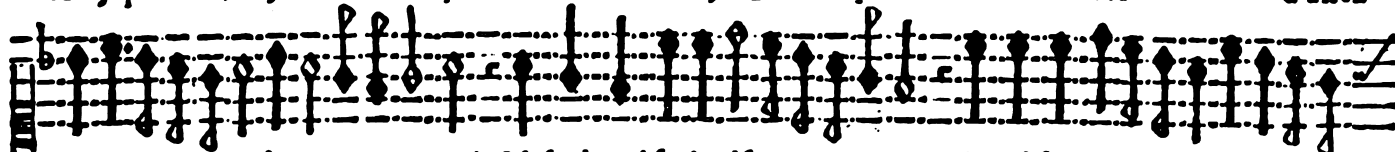
loir, qu'û ardeur,

qu'û de-

sir, Que nous peut

honorer

d'assez



digne

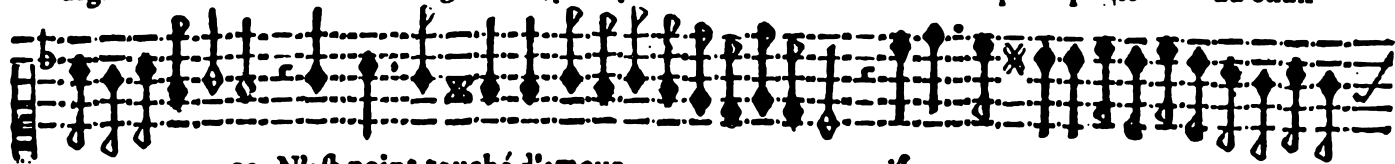
louan-

ge:

L'esprit qui se deuise

& qui se plaist

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.

SUPERIVS.

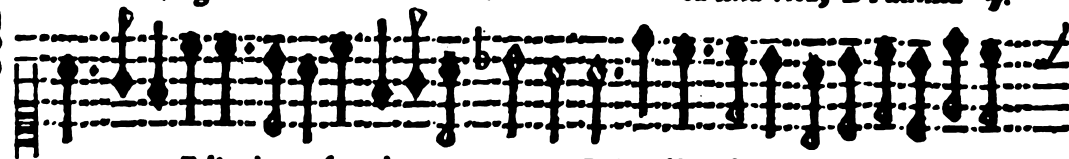
Cornelio Verdonch.



Vagì da voi

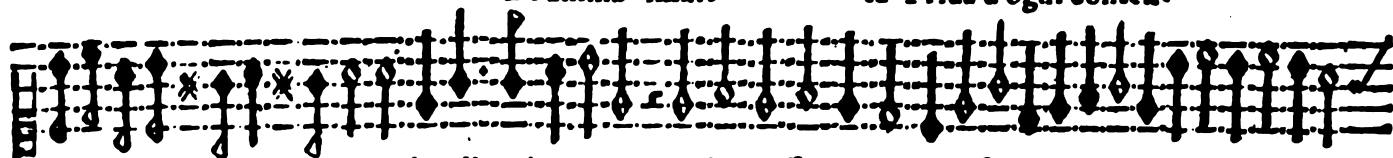
mia vi.

ta mia vita, E l'anima



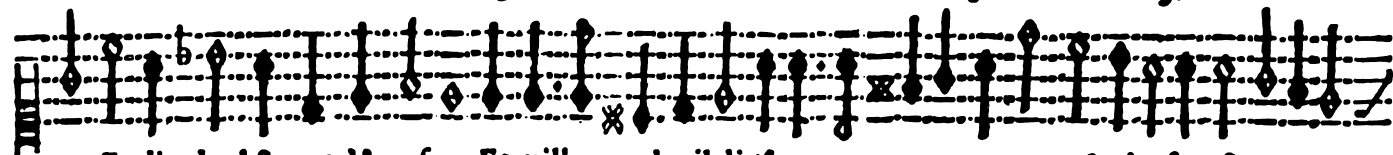
E l'anima smari-

ta Priua d'ogni contem-



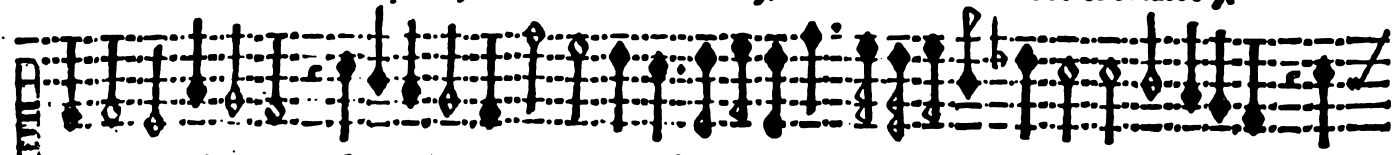
to Priua d'ogni cōtento In duro affanno estento

✂



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

more & rinasce



more & rinasce

✂

more & rinasce

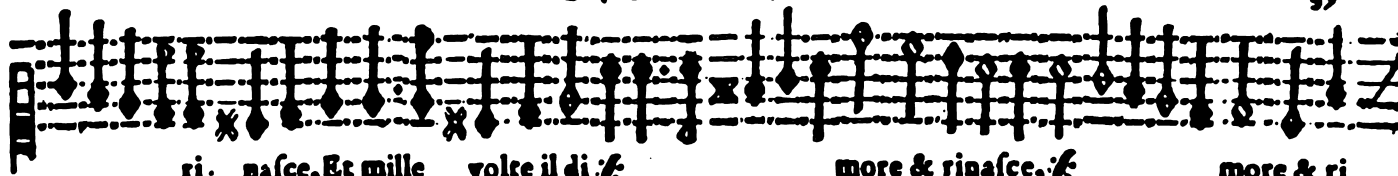
et

✂

✂

SUPERIVS.

39



ri. nasce, Et mille volte il di:

more & rinasce,

more & ri

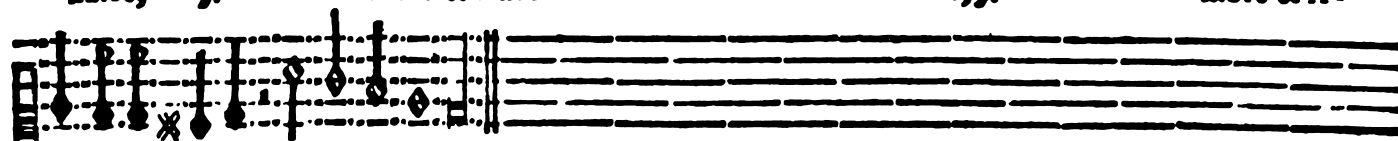


nasce,

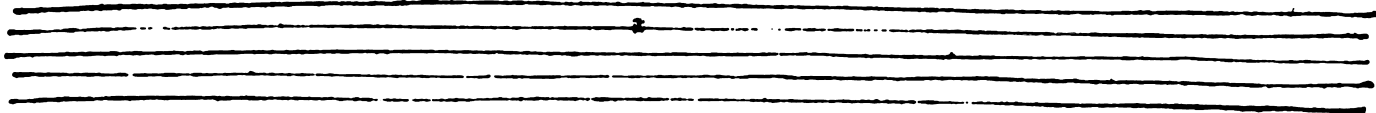
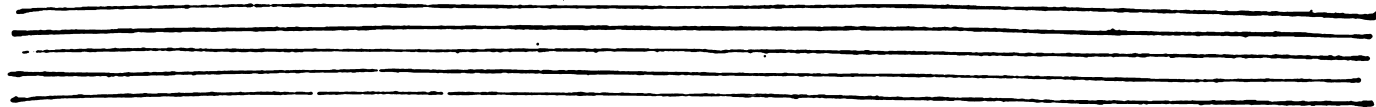
more & rinaf-

ce,

more & ri-



nasce, ri- nasce, mor' & rinasce.



TENOR.

André Fenervage.



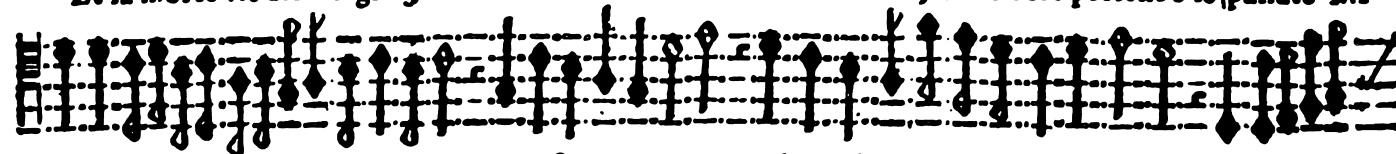
A vita fug-

ge & non s'arest'vn ho- ra



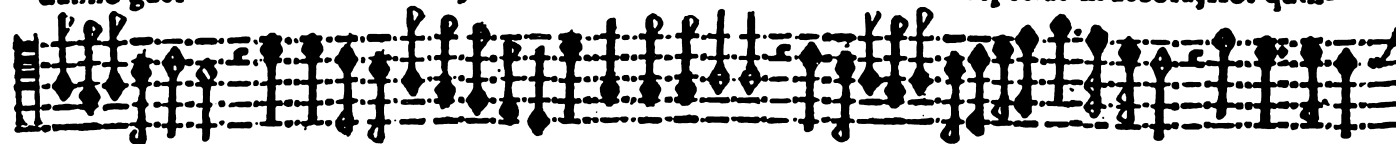
Et la morte vié diet'ra grà gioma-

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-

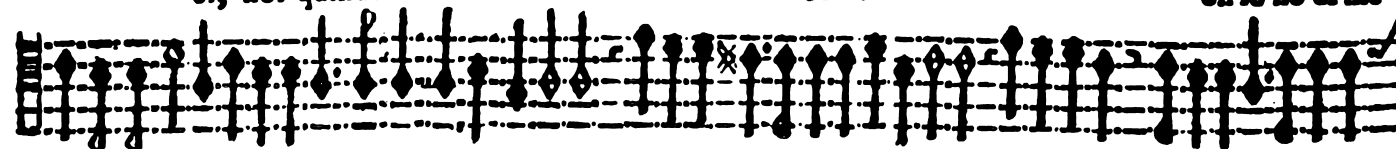


ci, hor quindi

fi ch'é veritate

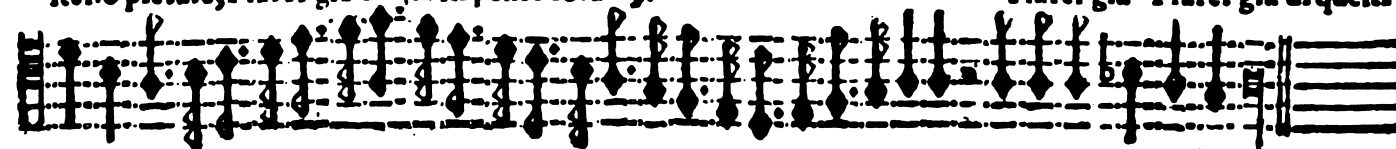
Se non

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

SVPERIVS.

Cornelio Verdonch. 40

