

BICINIA,  
SIVE CANTIONES  
SVAVISSIMÆ DVARVM VOCVM, TAM

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

SVPERIVS.



ANTVERPIÆ

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

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FINIS.

SVPERIVS:

Orlando Lassus. 2

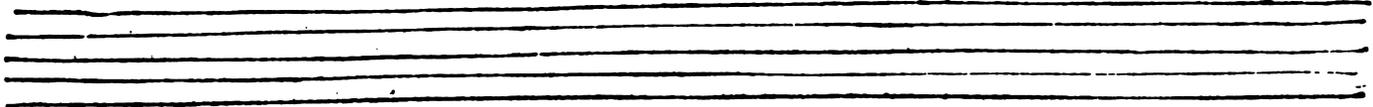


A musical staff in G-clef with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are: Eatus vir qui in sa- pien- tia mo- ra- bi-

A musical staff in G-clef with a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: tur, Et qui in iusti- ei me-

A musical staff in G-clef with a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: ditabitur, &amp; in sensu co- gita- bis circumspectionem De-

A musical staff in G-clef with a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: i, circumspectionem De- i.

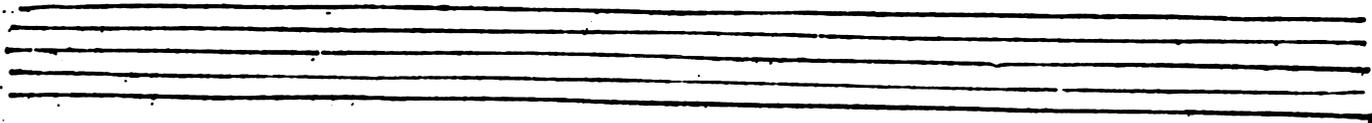


SUPERIUS.

Orlando Lassus.



Eastus Beatus homo qui inuenit, qui  
inuenit sapientiam, & qui affluit pro-  
denti-  
am, melior melior est adquisitio e-  
ius negotia- tione argen- ti  
& au- ri primi & pu- rif- simi.



SUPERIVS.

3

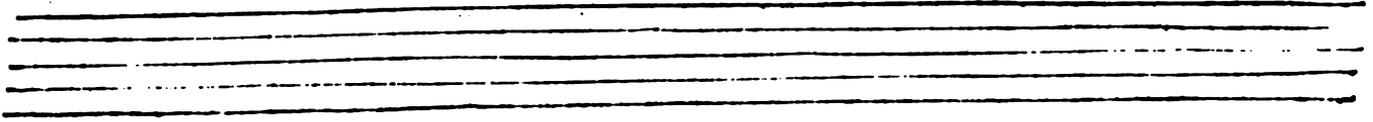


Mari- a mater pi- a, Mediatrix ho- minum,

Funde preces nun- quã ces- fes, Funde preces nun-

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

num, ad Do- minum.



SVPERIVS.

Iosquin de Pré.



A musical staff with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes. The lyrics 'Er illud aue prolatum, &amp; tuum responsum gra-' are written below the staff.

Er illud aue prolatum, & tuum responsum gra-

A musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes. The lyrics 'tum, est ex te' are written below the staff.

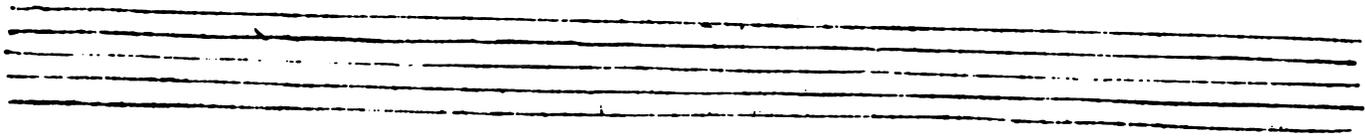
verbum incarna- tum, quo saluantur om- nia, ✠

A musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes. The lyrics 'quo saluan-' are written below the staff.

quo saluan- tur om-

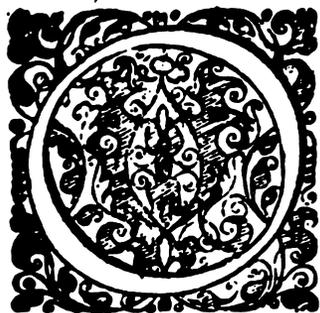
A musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes. The lyrics 'nia.' are written below the staff.

nia.



SVPERIVS.

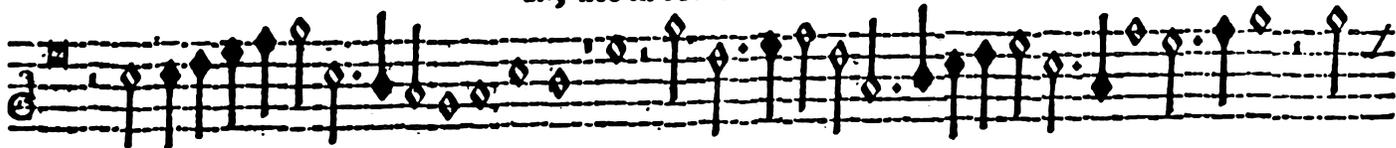
Orlando Lassusio. 4



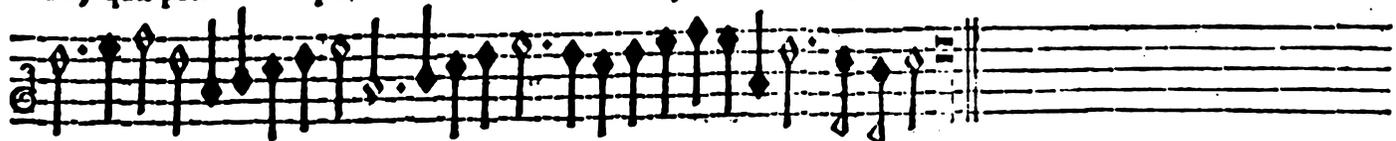
Culus non vi- dit, nec au- ris audi-



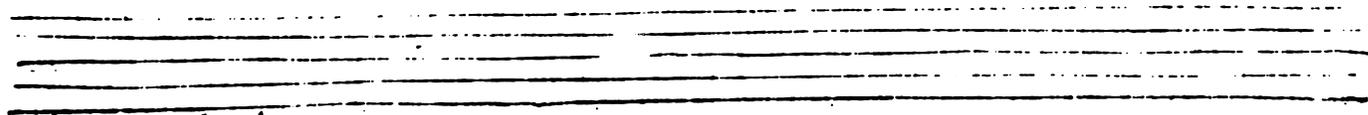
uir, nec in cor hominis ascen-



dit, que pra- pa- rauit Deus his qui d- ligunt il- lum, qui



di- ligunt il- lum.



SUPERIUS.

Orlando Lassus.



A single musical staff in G-clef and 6/8 time, containing the first line of the vocal melody. The notes are mostly quarter and eighth notes.

Virtus cor su- um tra- det ad vigilan-

A single musical staff in G-clef and 6/8 time, containing the second line of the vocal melody.

dum di- lu- culo ad Do-

A single musical staff in G-clef and 6/8 time, containing the third line of the vocal melody.

minum, ad Do- minum qui fecit illum in conspe- & tu

A single musical staff in G-clef and 6/8 time, containing the fourth line of the vocal melody.

al- tif- simi depreca- bitur, depreca-

A single musical staff in G-clef and 6/8 time, containing the fifth line of the vocal melody, ending with a double bar line.

bitur, depreca- bitur.

SUPERIVS.

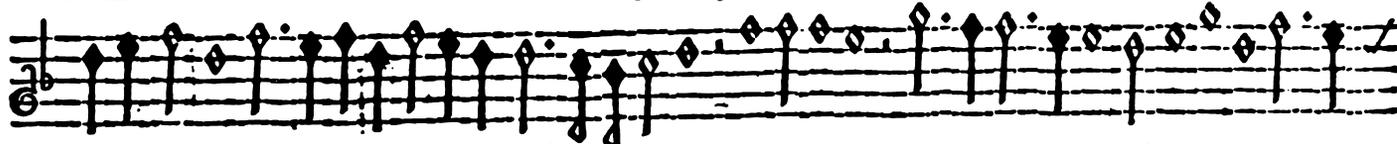
Orlando Lassus. 9



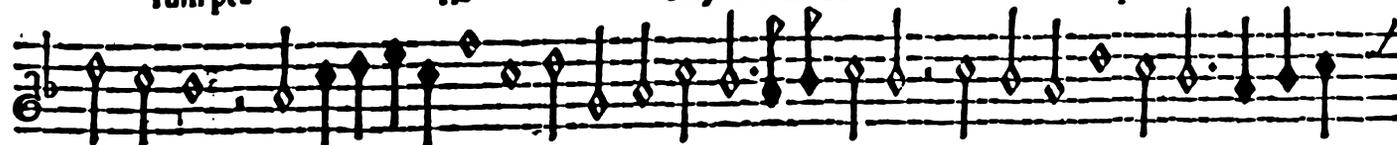
Xp̄ratio iusto- rum iusti-



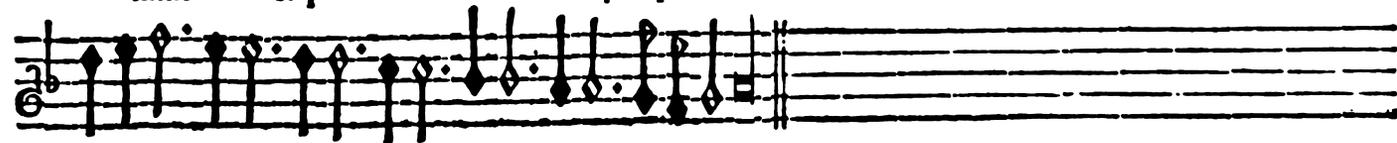
tia, spes au- tem impio-



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  $\text{♩}$ :

qui sequitur me,

non ambulat

non ambulat in

te-

nebris, sed habe-

bit sed habe-

bit lu-

men

vi-

ta, dicit Do-

minus di-

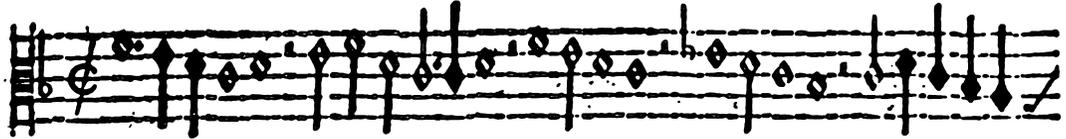
cit,

Do-

minus.

TENOR.

Orlando Lassuño. 6



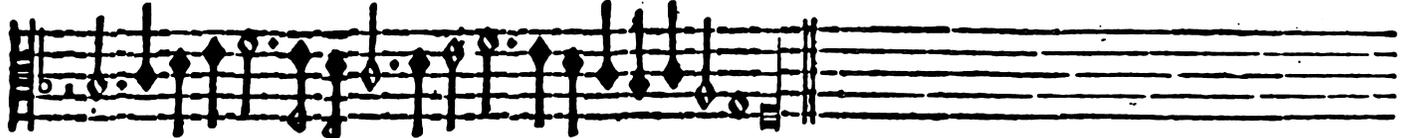
V. si tulerunt spolia impiorum impiorum, & car-



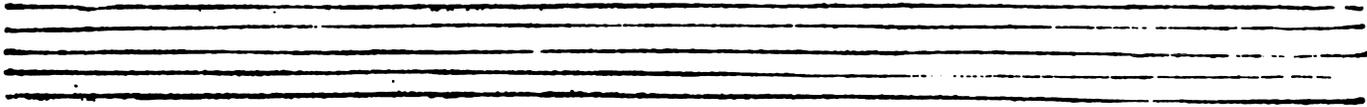
taute: runt Domine nomen fan- tum tu- um, &



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



De- us nofter.



T E N O R.

Orlando Lassus.



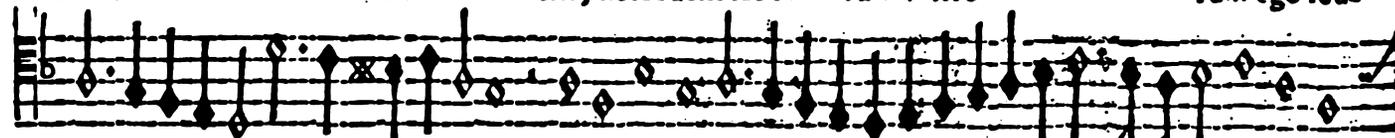
An- ti mei San- ti me- i



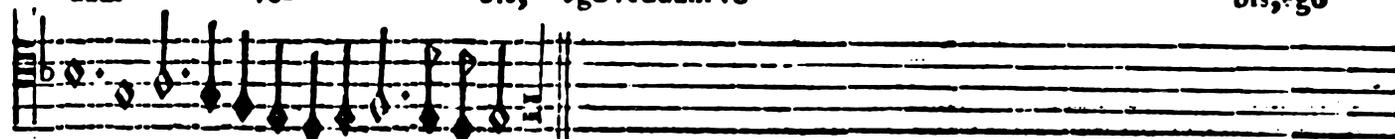
qui in isto se- culo curra-



men ha- bui. stis, mercedem labo- rum et stro-



rum ego red- dam vo- bis, ego reddam vo-



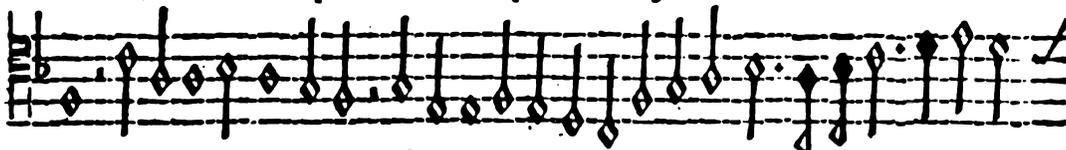
reddam vo- bis.

T E N O R.

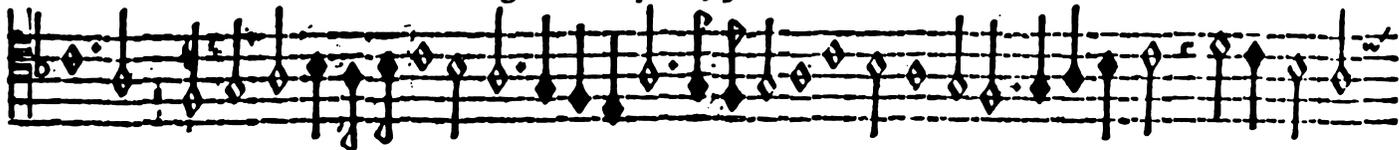
Orlando Lassus. 7



Vi vult venire post me venire post me



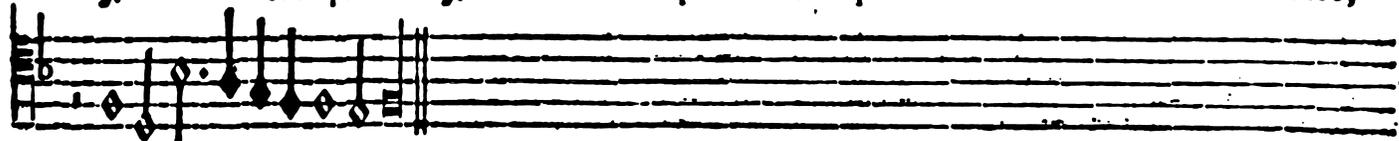
abneget semet ipsum, & tollat cru- cem



suam, & tollat cru- cem su- am & sequatur me & sequatur



& sequatur & sequatur & sequatur me dicit Do- minus,



dicit Do- minus.

TENOR

Orlando Lasso:



Erue bone & fide-

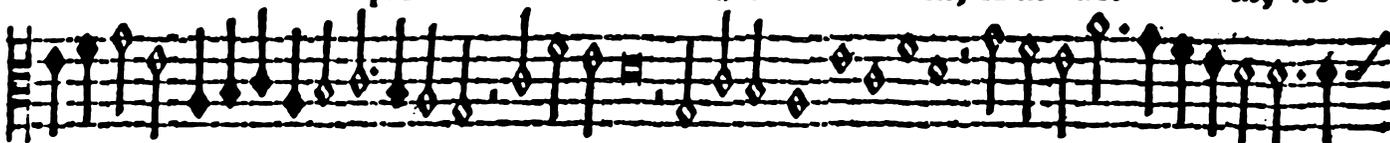
lis, quia in



pau- ca fuisti fide-

lis, fuisti fide-

lis, su-



pra mul-

ta te confiteam, confiteam, intra intra in gaudium

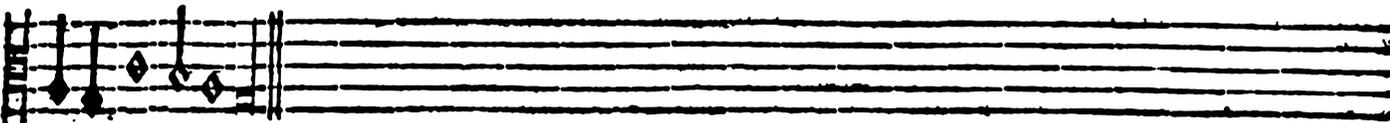
Domini



ni, in gaudium

in gaudium

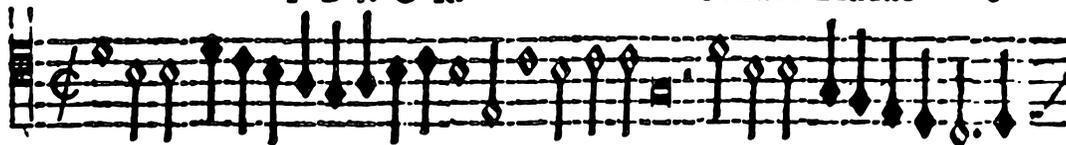
Domini De-



i cui.

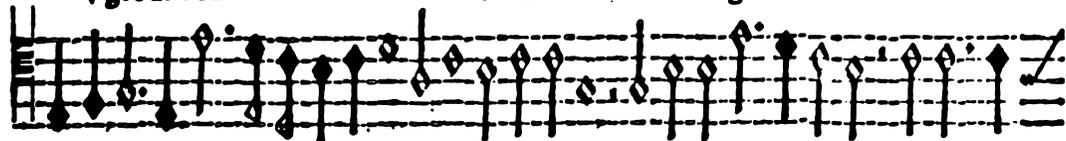
TENOR:

Orlando Lassus. 8

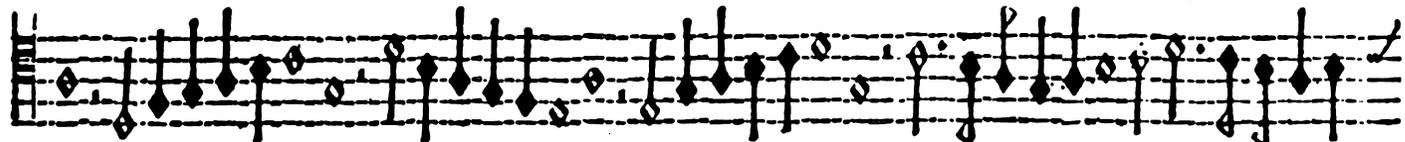


Vgebuat iu-

si sicut lilium fulgebunt iu-



si sicut lilium & sicut ro- sa in teri-



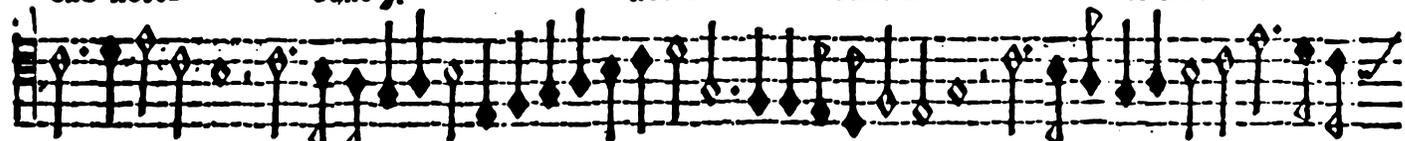
cho flore-

bunt:

flore-

bunt an-

te Do-



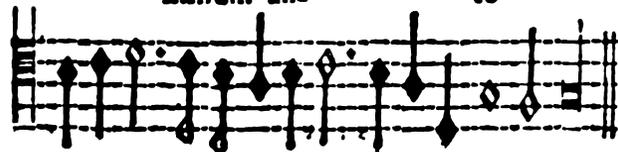
minum an-

te

Do-

minum an-

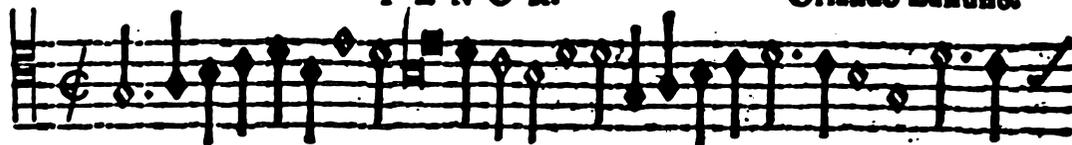
te Do-



minim.

T E N O R.

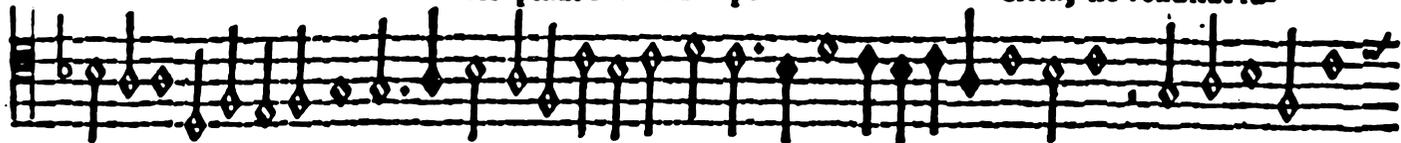
Orlando Lassus.



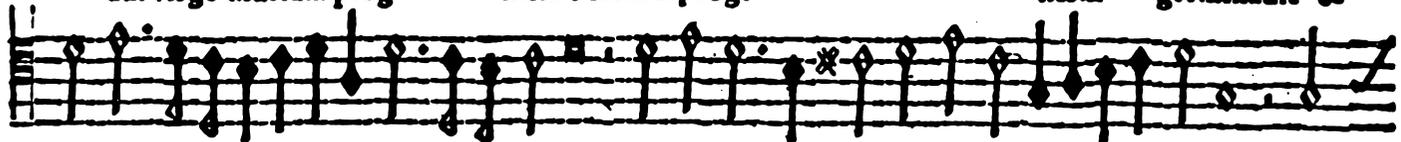
Luci- ficut ro- sa in-



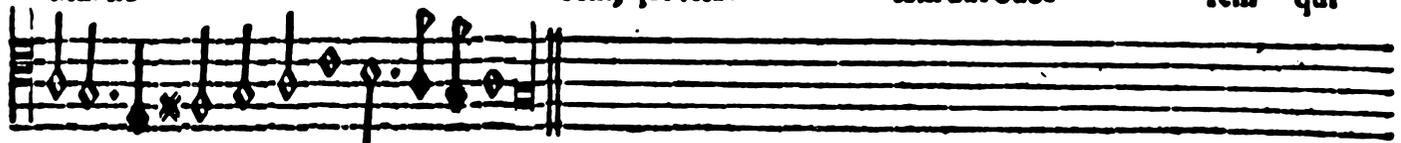
ter spinas illis addit spe- ciam, sic venustat fru-



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.

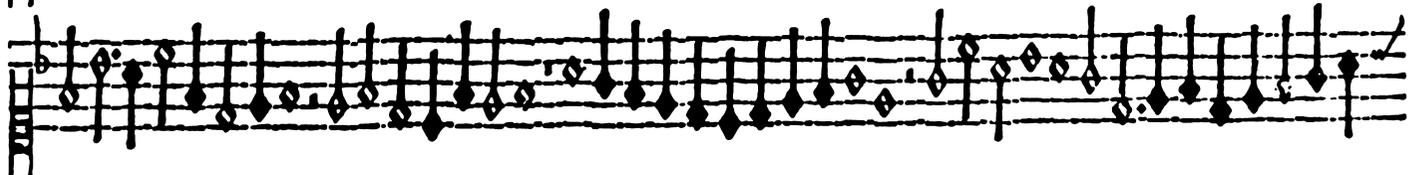
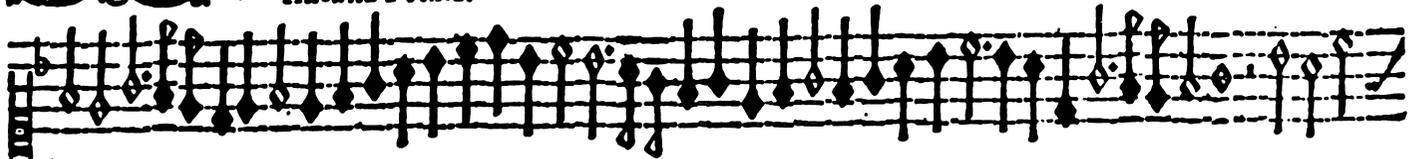
Quarta

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Orlando Lassus. 9

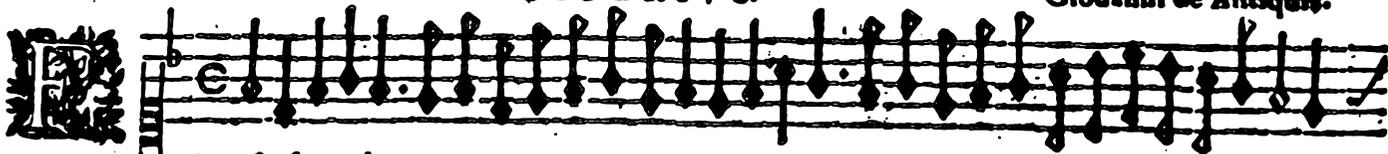


Antafia Prima.

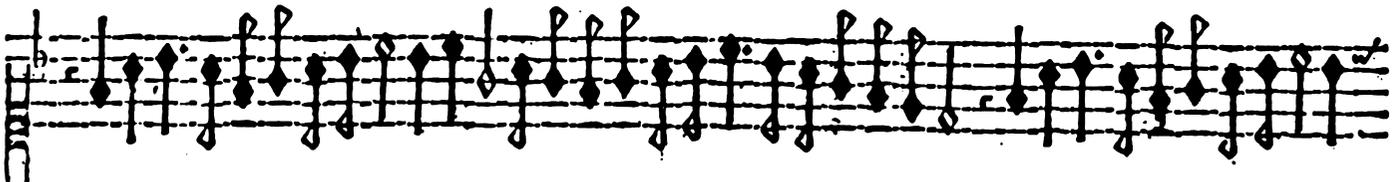
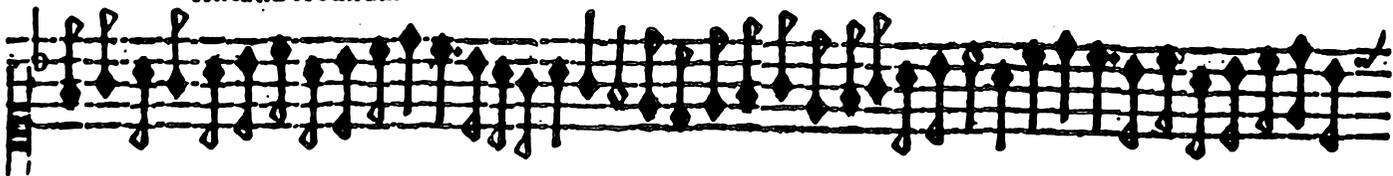


SYPERIVS.

Gioanni de Antiquis.

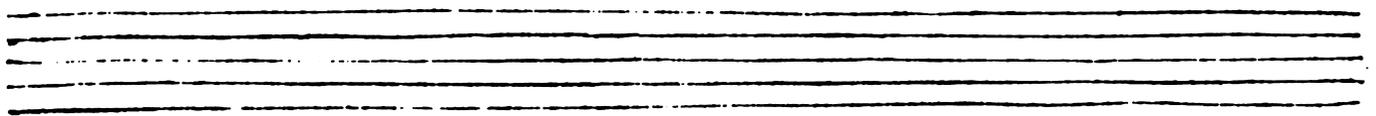
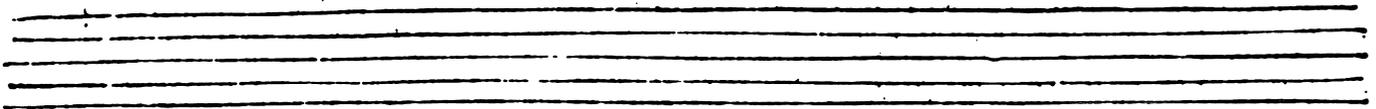
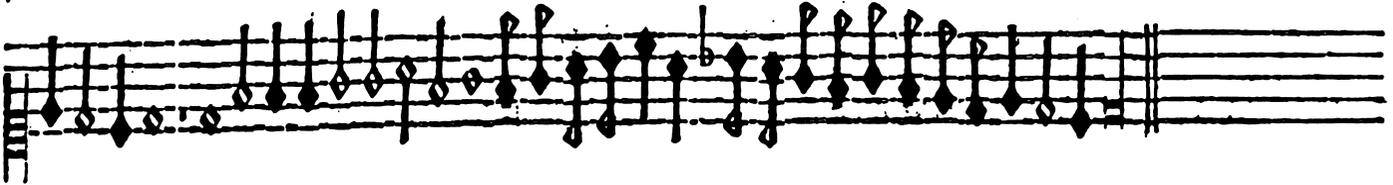
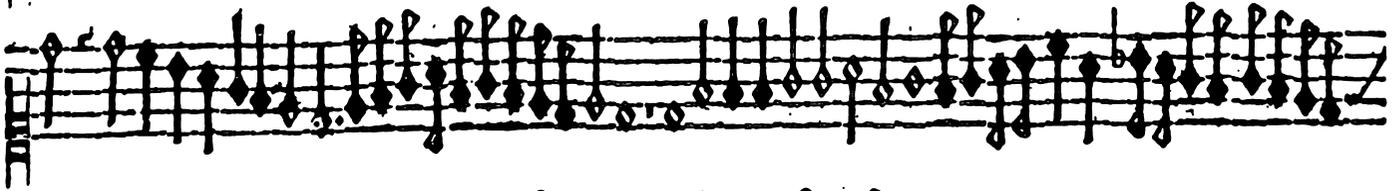


Antafia secunda.



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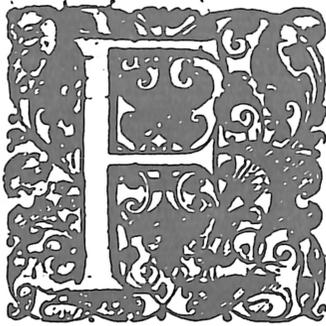
18



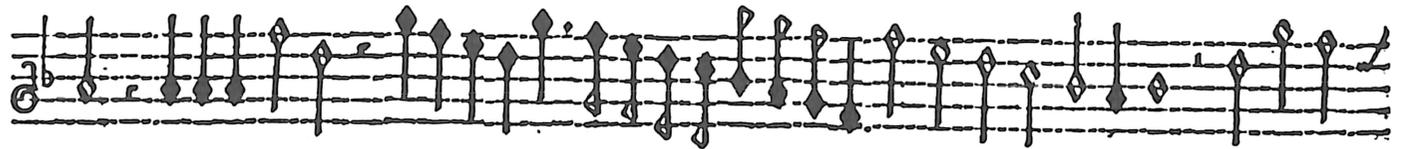
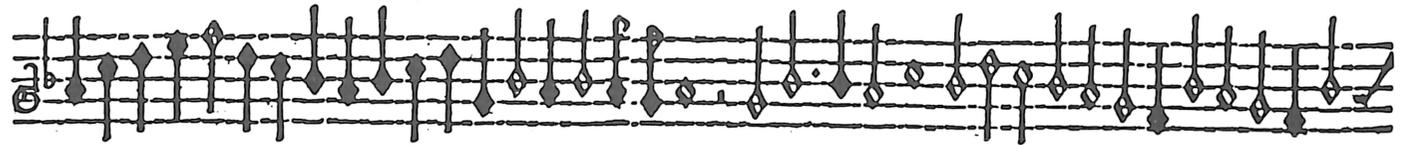
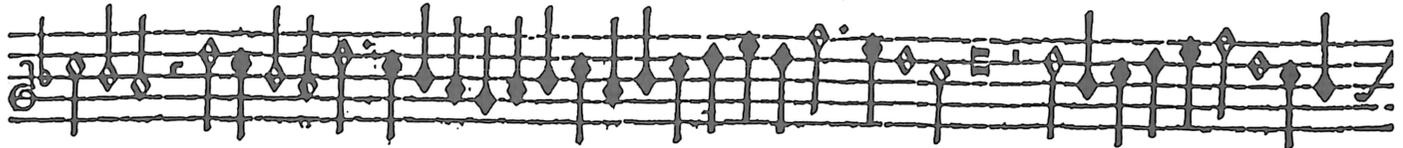
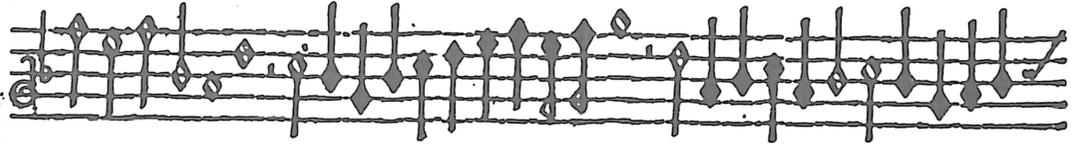
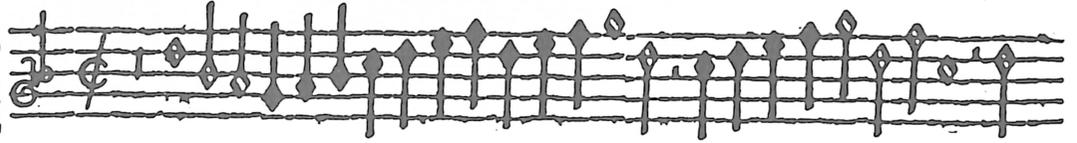
Prima (come sta)

SVPERIVS.

Orlando Lasso.



Antafia II.



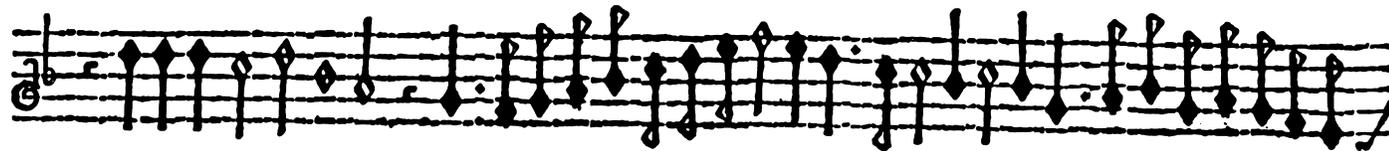
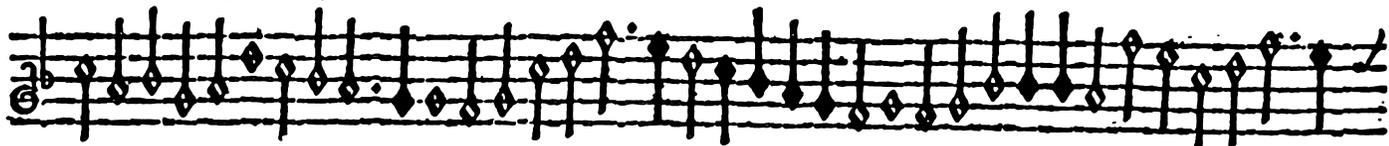


SVPERIVS.

B. Lupachino.

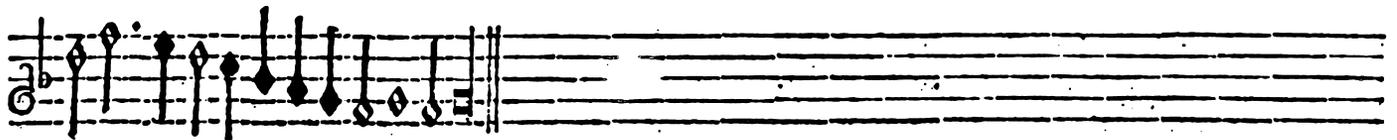
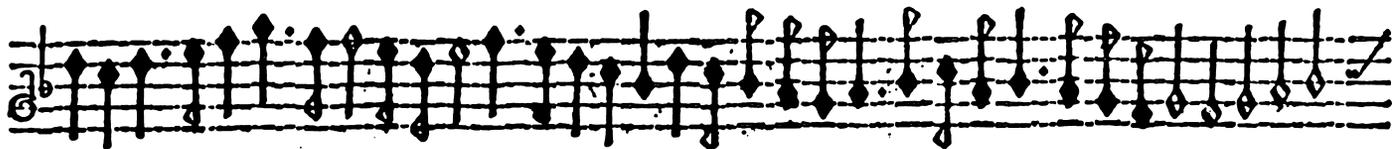
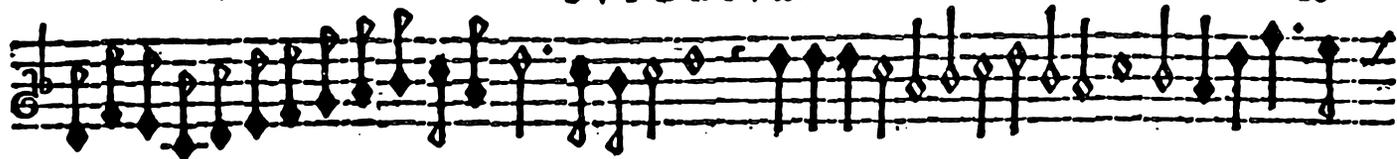


Antafia 12.



SVPERIVS.

20



Secunda (cornista)

↓ *ritardo siccamente*

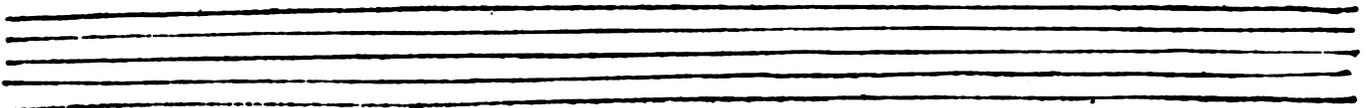
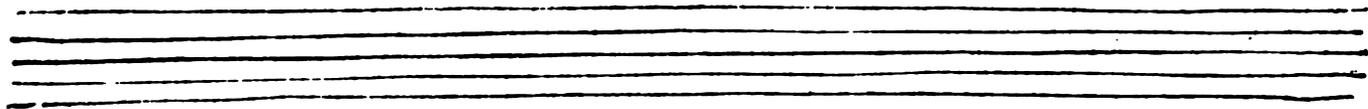
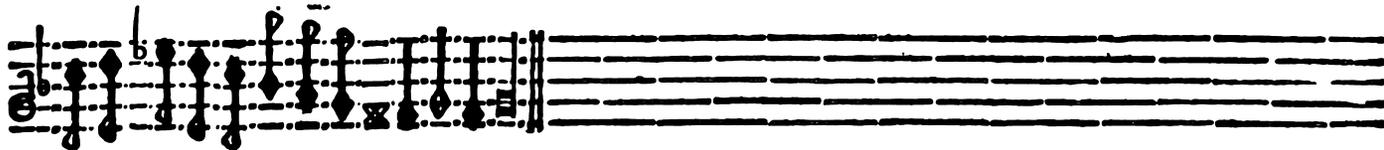
**SUPERIVS.**

**Orlando Lasso.**



**Antafia 13.**

SVPERIVS.



SVPERIVS:

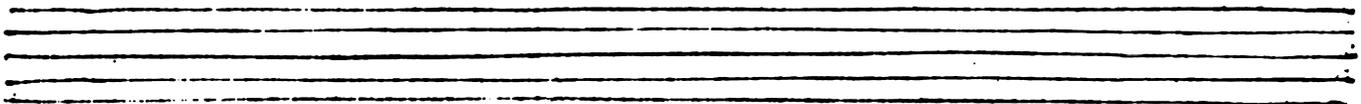
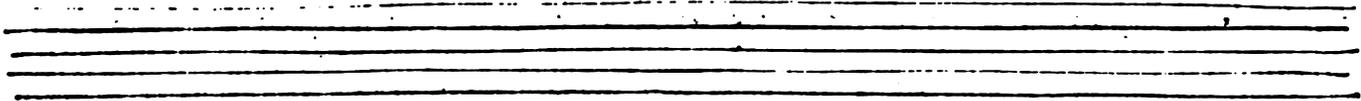
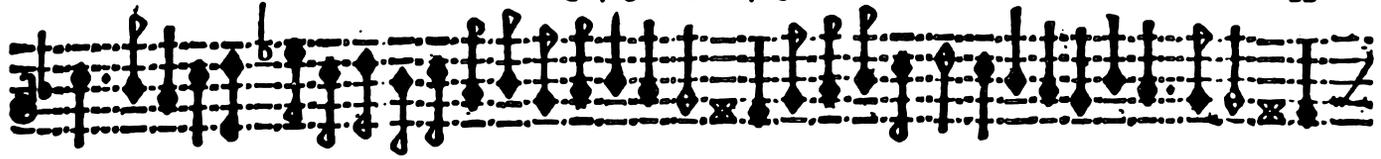
Terquino Papa.



Antafia 14.



SVPERIVS.



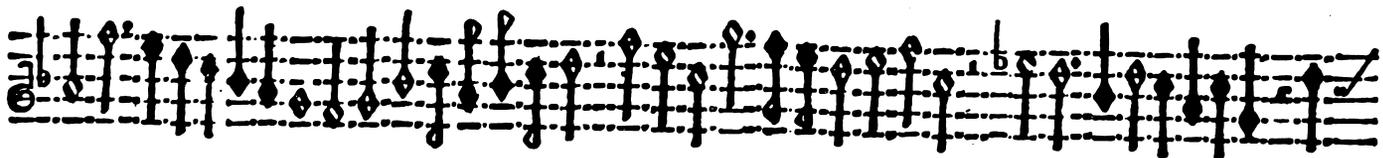
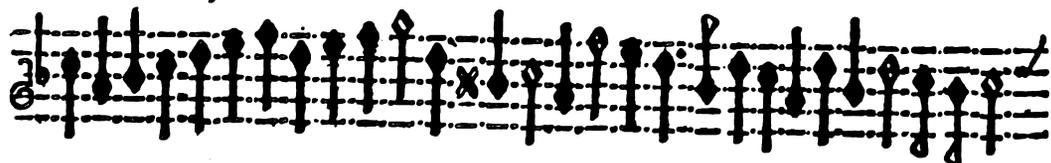
Terza (come Sta)

SVPERIVS.

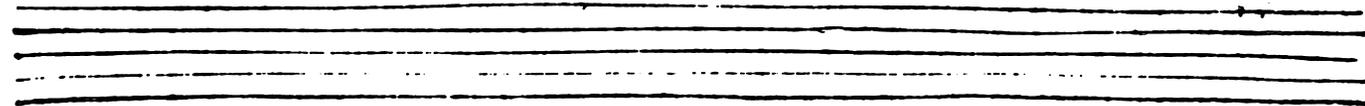
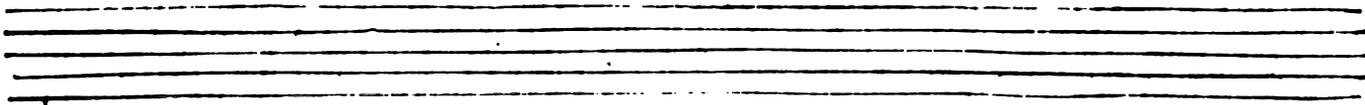
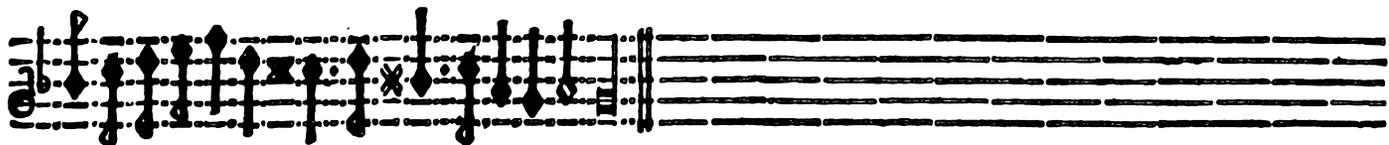
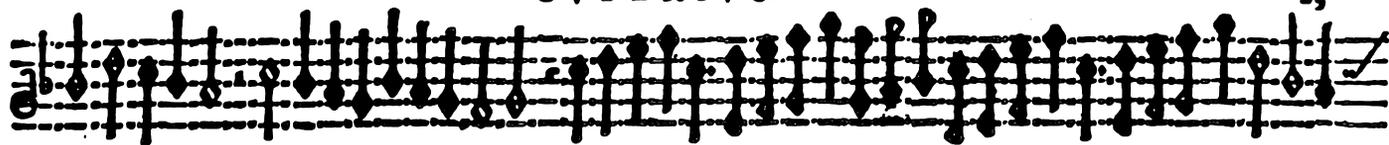
Orlando Lassus.



Antafia 15.



SVPERIVS.

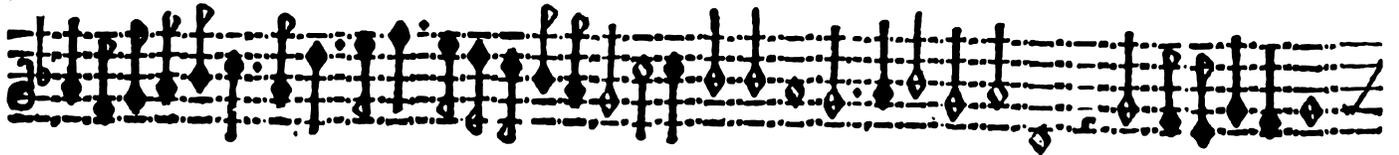
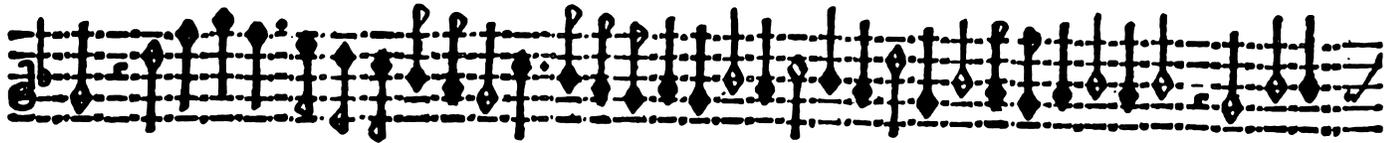
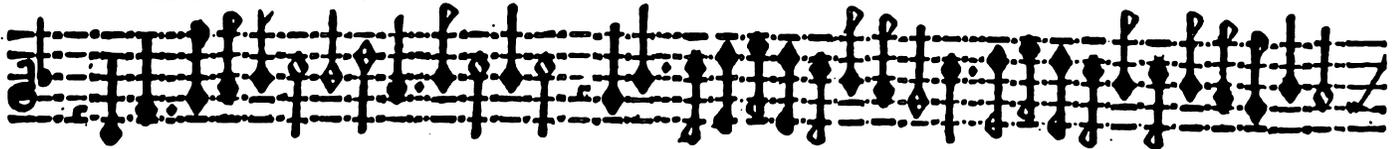




SUPERIVS.

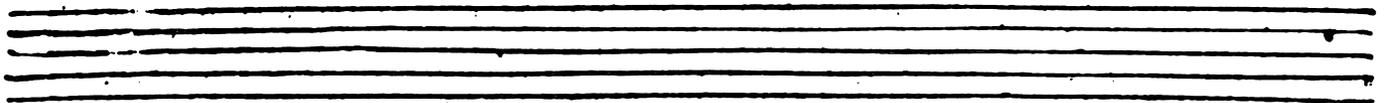
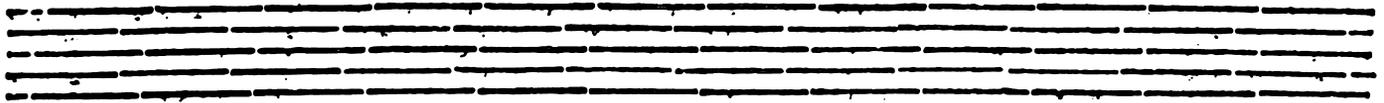
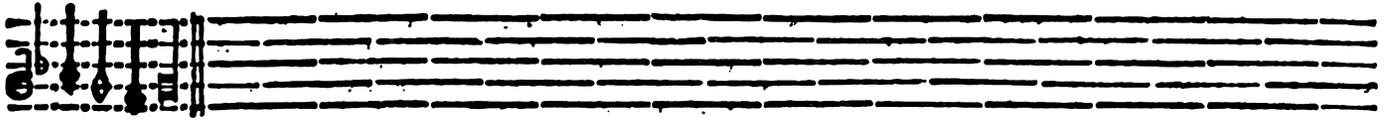
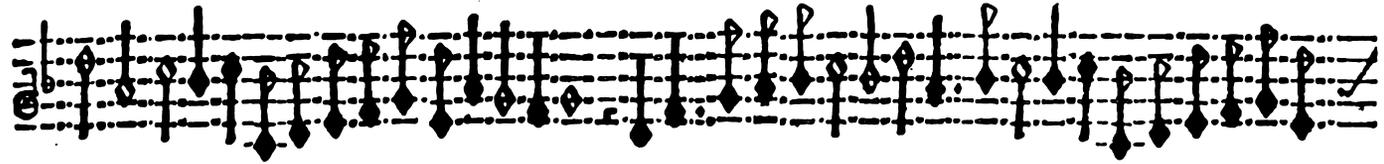
Gio. Maria Tasso.

Antafia 16.



SVPERIVS,

24

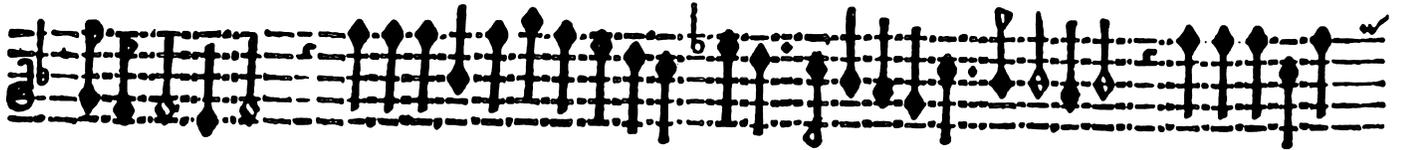
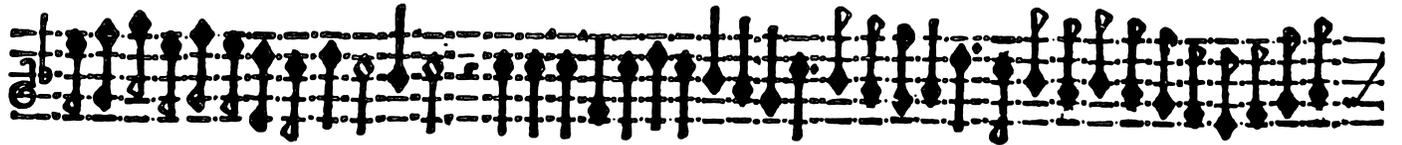
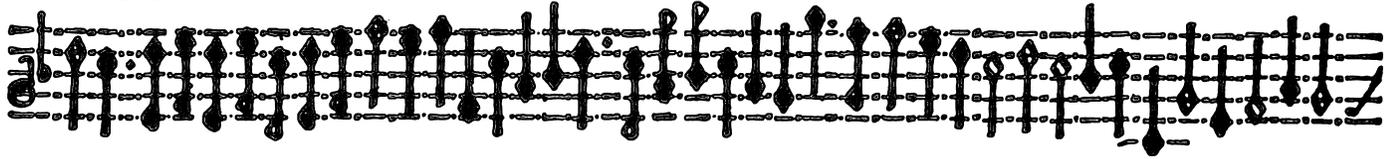
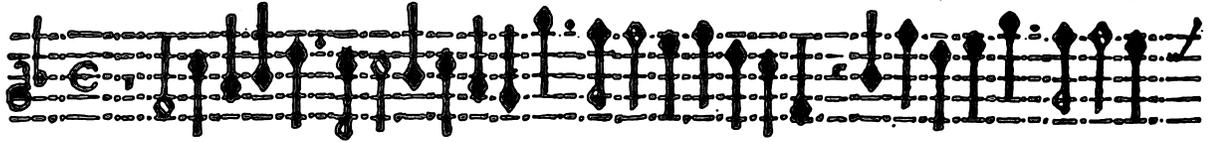


SUPERIVS:

Simon de Baldis:

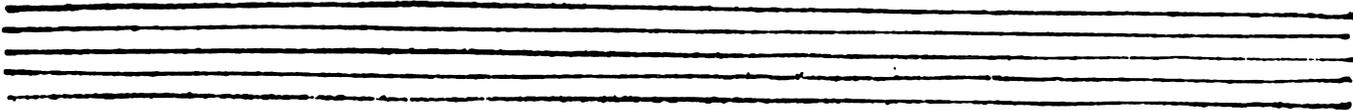
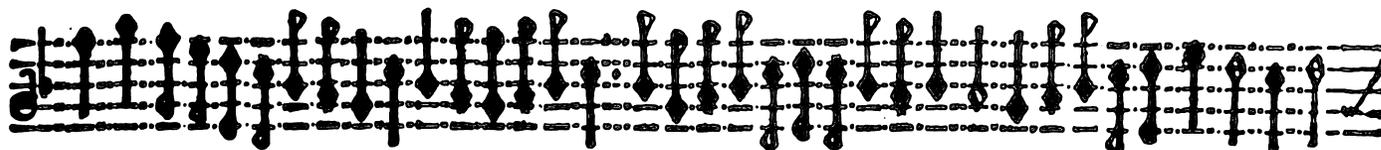
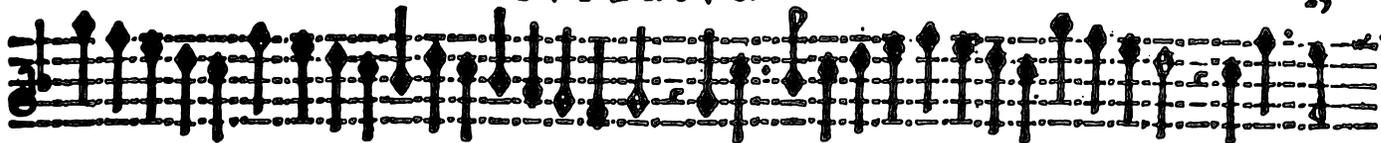


Antafia 17.



SVPERIVS:

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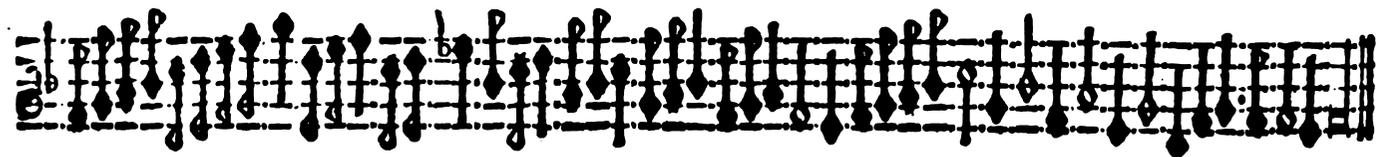
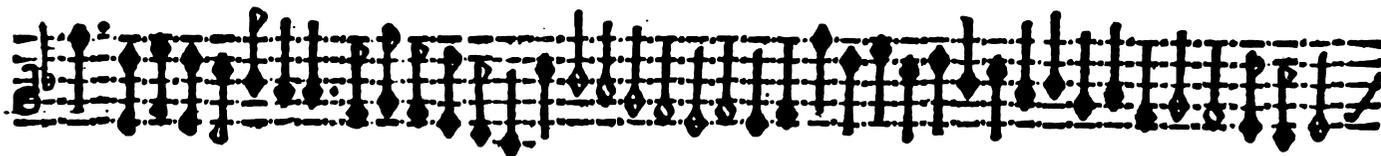


SUPERIVS.

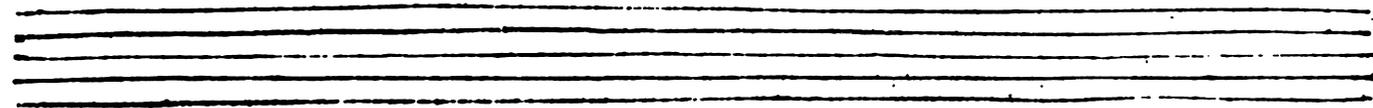
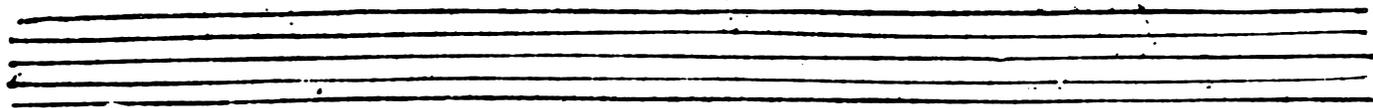
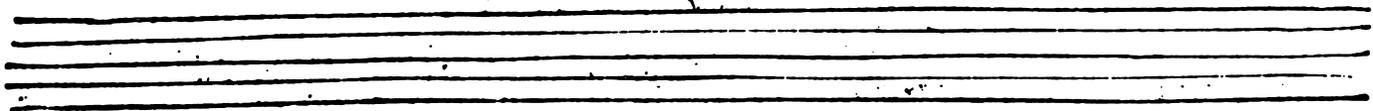
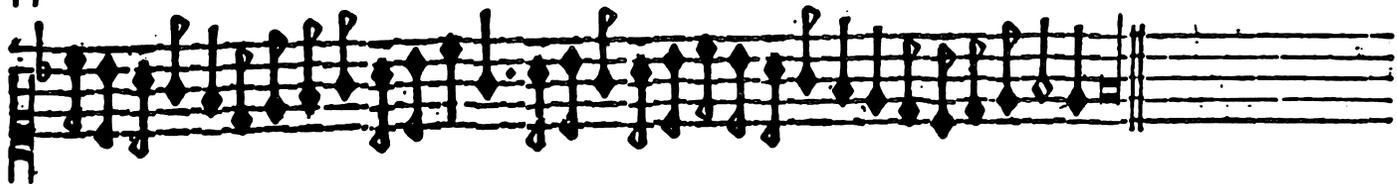
Giouanni de Antiqua.



Antafia 18.



SVPERIVE



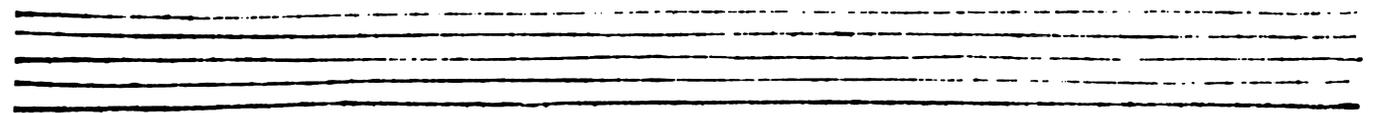
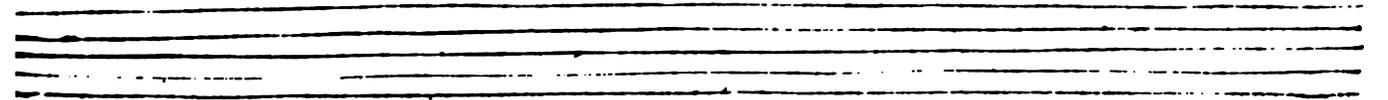
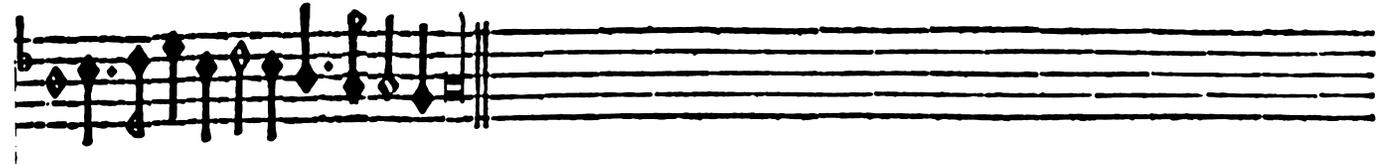
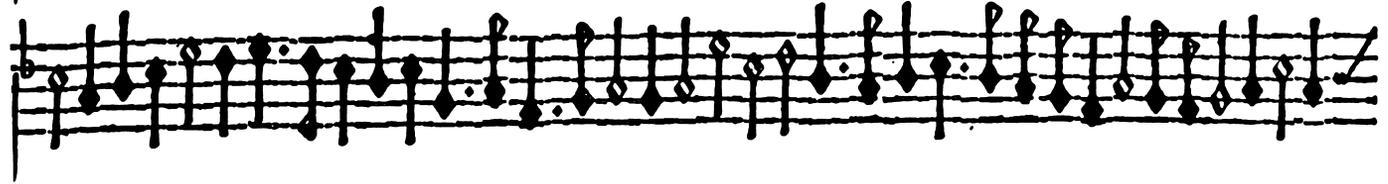
SVPERIVS.

B. Lupachino.



Antafia tertia.

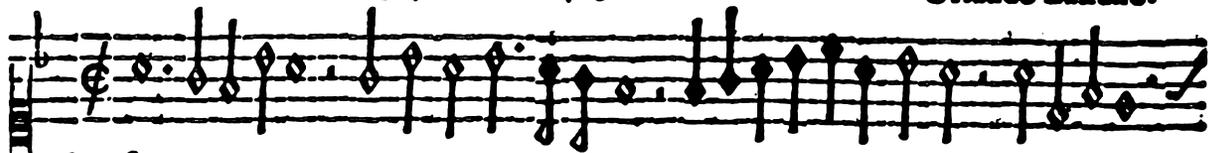
SVPERIVS.



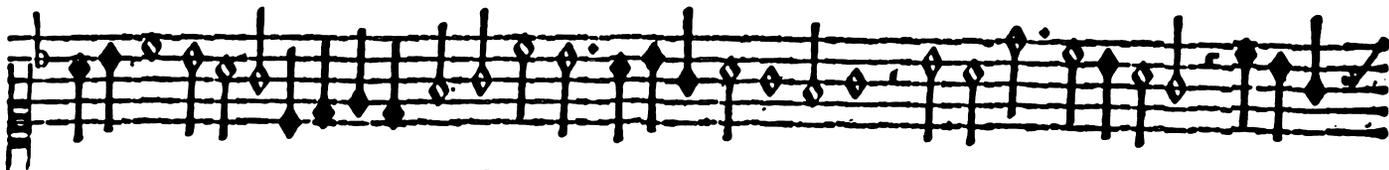
Quinta

SUPERIVS.

Orlando Lassus.



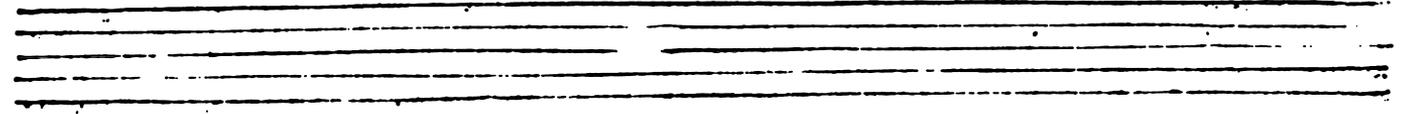
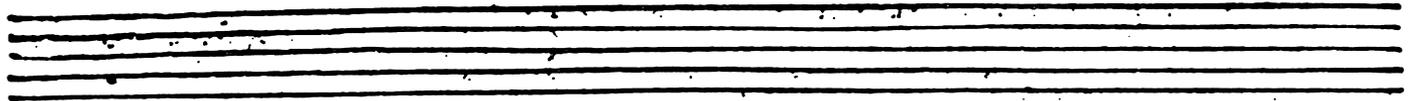
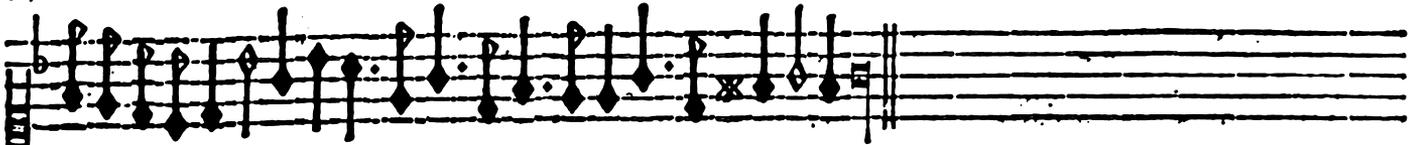
Antafia quarta.



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SVPERIVS.

12



7  
Sopra la Battaglia.

SVPERIVS.

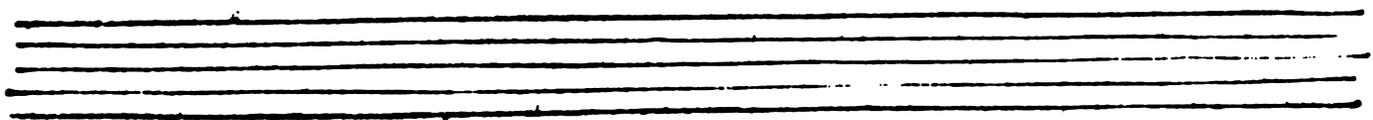
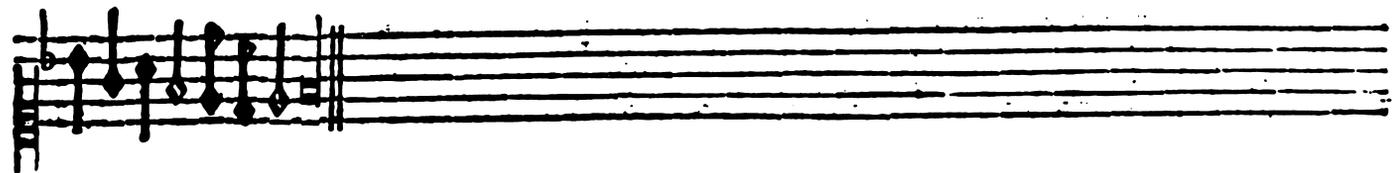
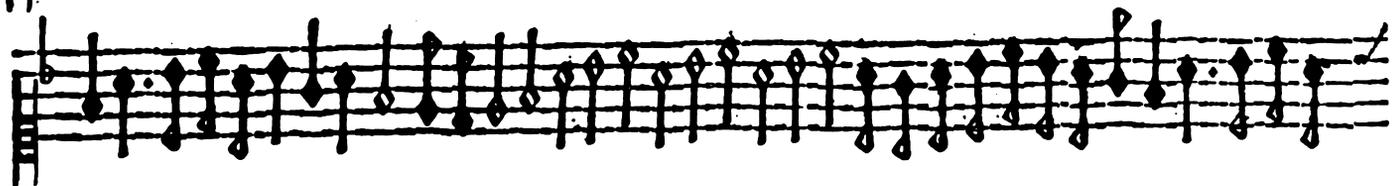
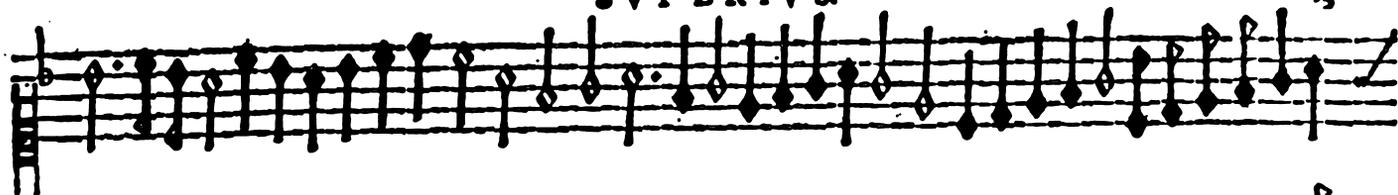
Gio. Maria Taffo.



Antafia quinta.

The image shows a musical score for a soprano part. It consists of five staves of music. The first staff begins with a decorative initial 'S' and a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a style characteristic of the 16th or 17th century. The first staff contains the vocal line, starting with a quarter rest followed by a series of eighth and sixteenth notes. The subsequent four staves continue the melodic line, featuring a variety of rhythmic patterns and note values, including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a final cadence on the fifth staff.

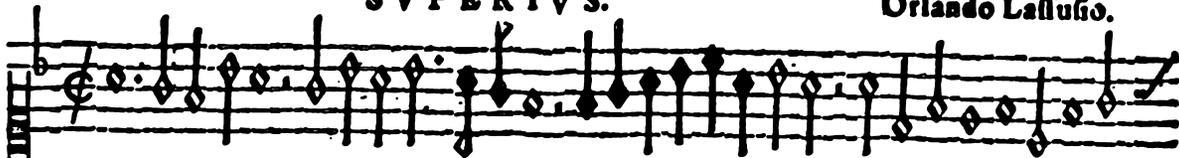
SUPERIVS.



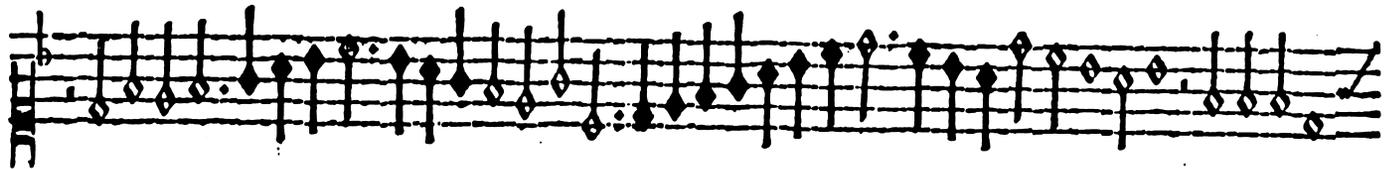
*Quinta modificata*

**SVPERIVS.**

**Orlando Lassus.**

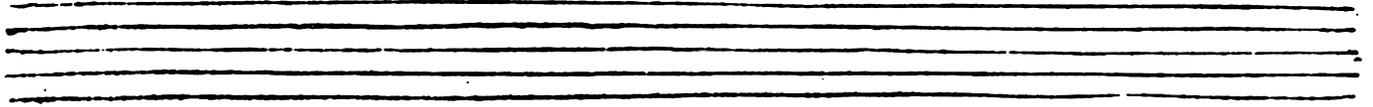
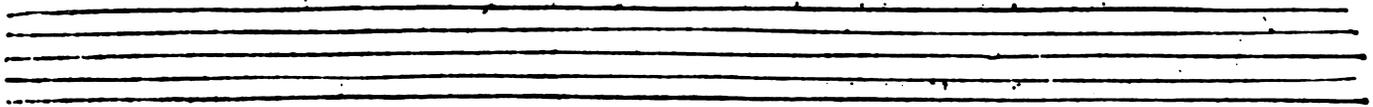
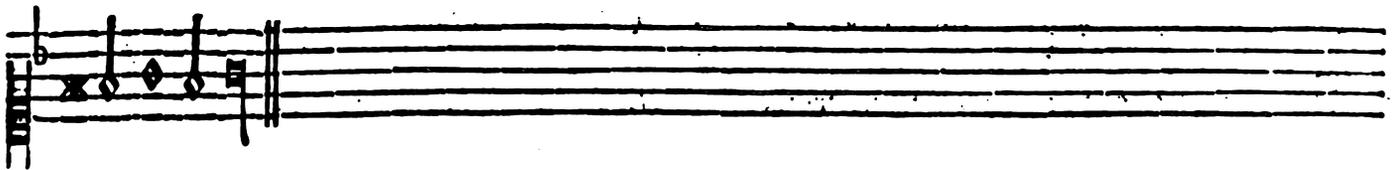
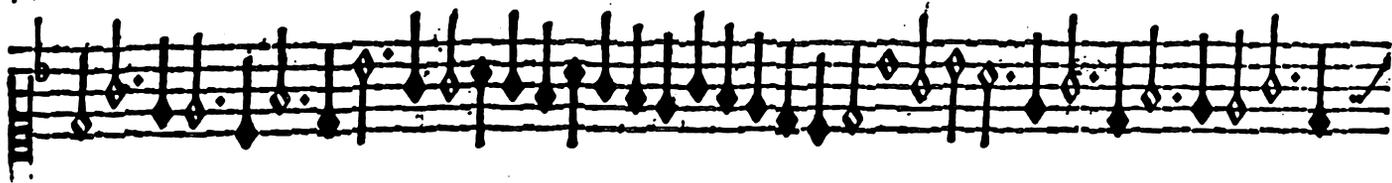


*Antafia sexta.*



SVPERIVS:

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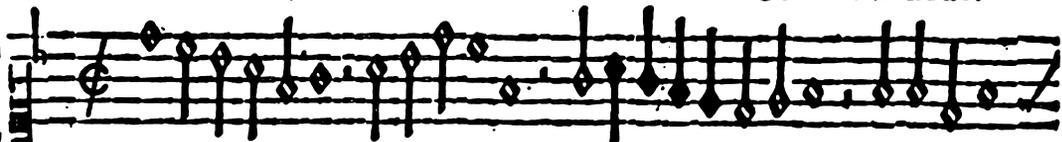
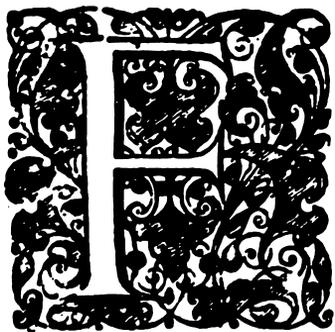


D z

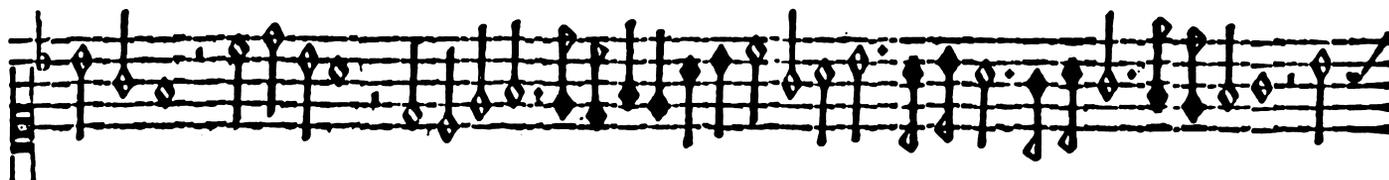
*Sesqui modificata*

**SVPERIVS.**

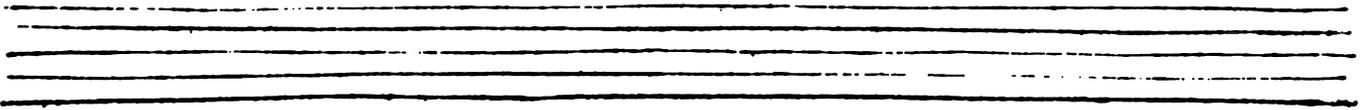
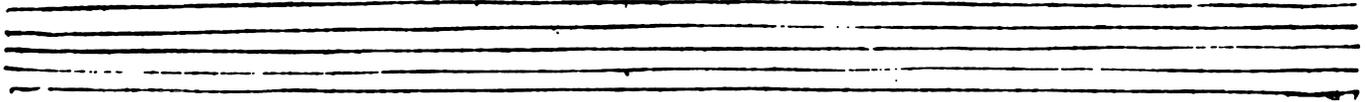
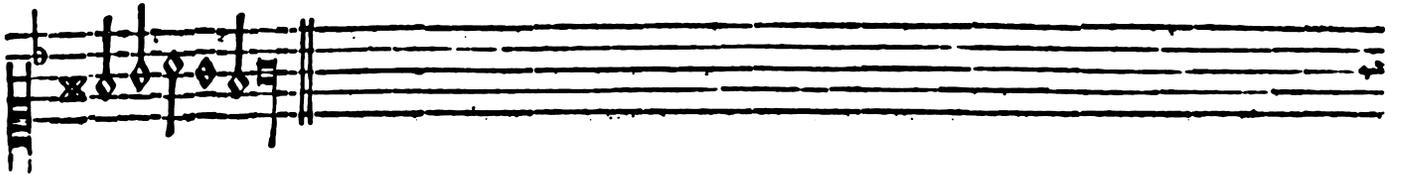
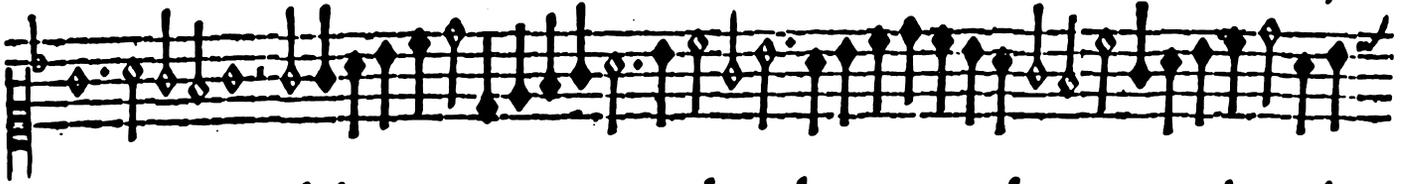
**Orlando Lasso.**



**Antafia septima.**



SVPERIVS.



SUPERIVS.

Fabritio Facciola:



Antana octava.

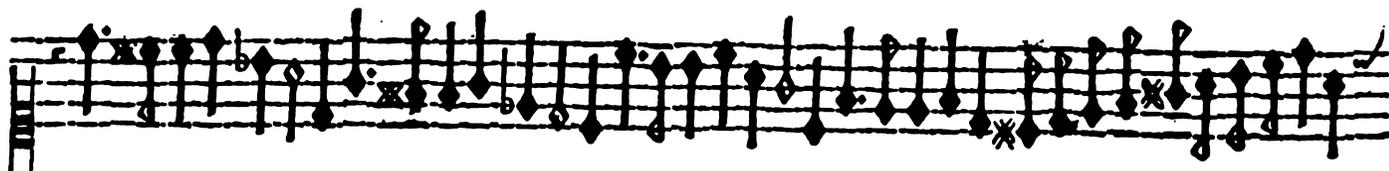
The first staff of music begins with a decorative initial 'A' on the left. It features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a rhythmic style with many eighth and sixteenth notes. There are several 'x' marks above the notes, likely indicating specific rhythmic values or ornaments. The staff ends with a double bar line and a fermata.



The second staff continues the melody from the first staff. It maintains the same treble clef, common time signature, and one flat key signature. The notation is consistent with the first staff, featuring a dense sequence of eighth and sixteenth notes with 'x' marks above them.



The third staff continues the melody. It features the same musical notation as the previous staves, including the treble clef, common time signature, one flat key signature, and the characteristic eighth and sixteenth note patterns with 'x' marks.



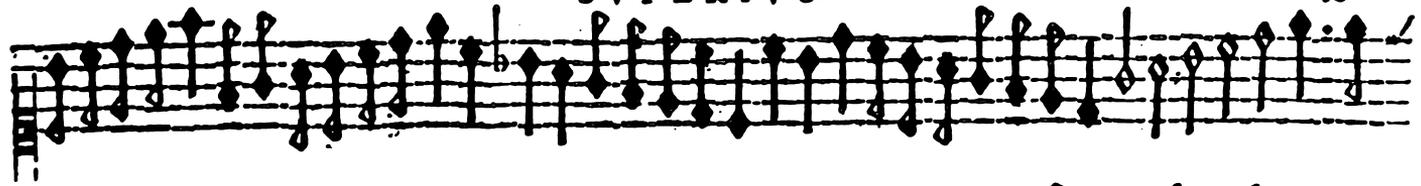
The fourth staff continues the melody. The notation remains consistent with the previous staves, showing a continuation of the rhythmic and melodic patterns.



The fifth and final staff on the page continues the melody. It concludes with a double bar line and a fermata, mirroring the structure of the first staff.

SUPERIVS.

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SVPERIVS.

Oratio di Martino.

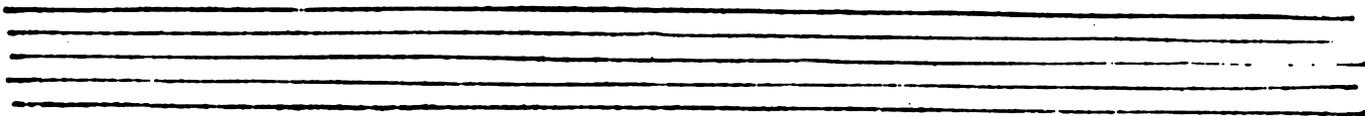
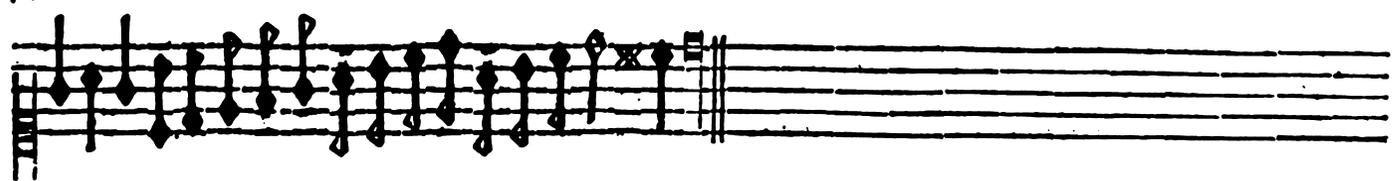
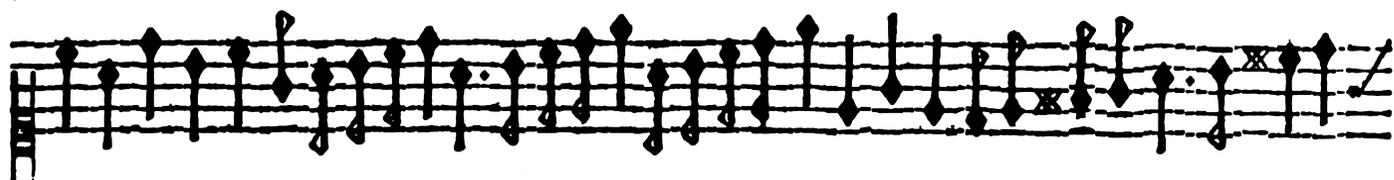
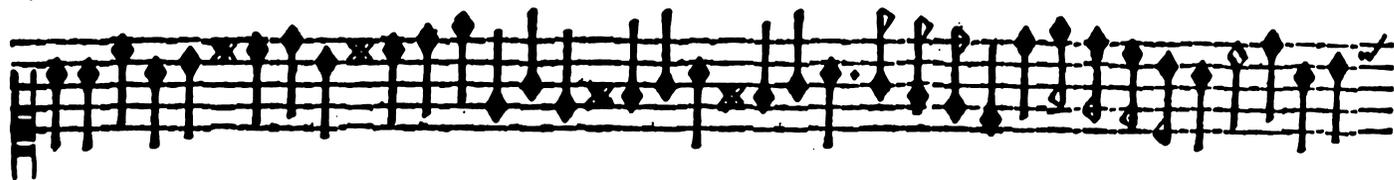
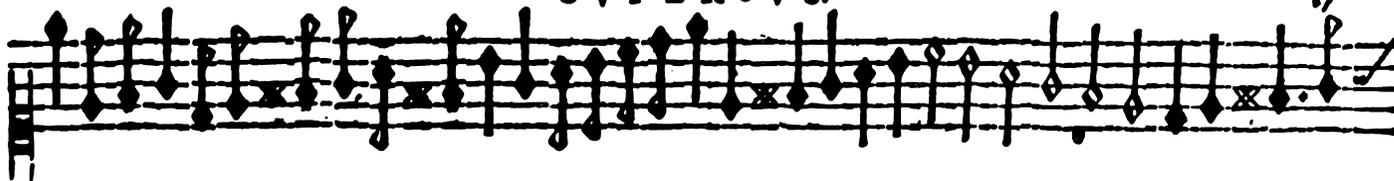


Antafia nona.

A musical score consisting of five staves of notation. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values such as minims, crotchets, and quavers, along with rests and dynamic markings like 'p' (piano). The music is written in a single melodic line across the five staves.

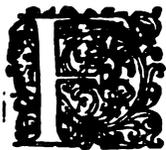
SUPERIVS.

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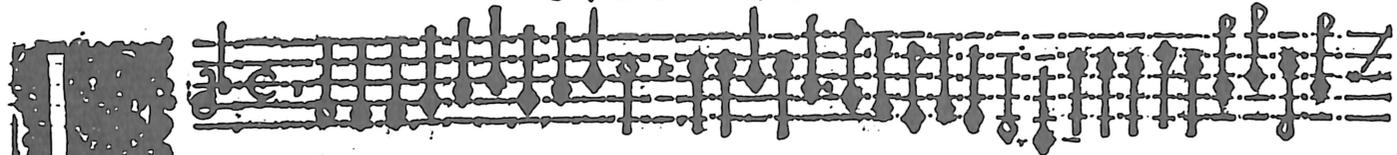
SVPERIVS.

B. Lupachino.

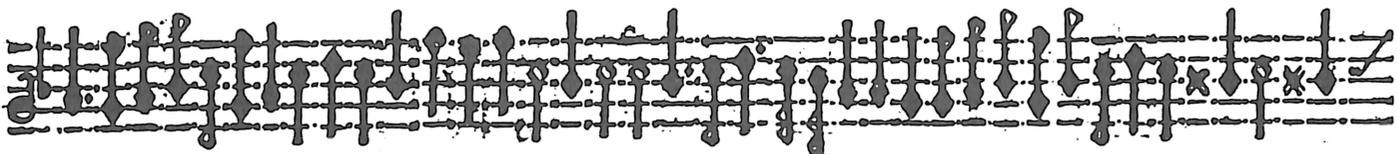
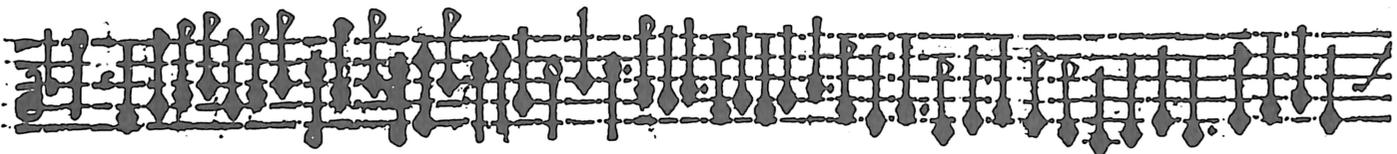
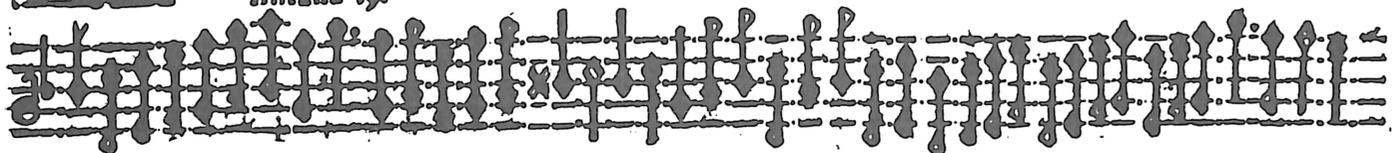


Antafia 10.

A page of musical notation consisting of five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of early modern lute tablature, using diamond-shaped notes on a five-line staff. The notation includes various rhythmic values, such as minims and crotchets, and rests. The piece concludes with a double bar line and a repeat sign. The text 'Antafia 10.' is written below the first staff.



Antafia 19.

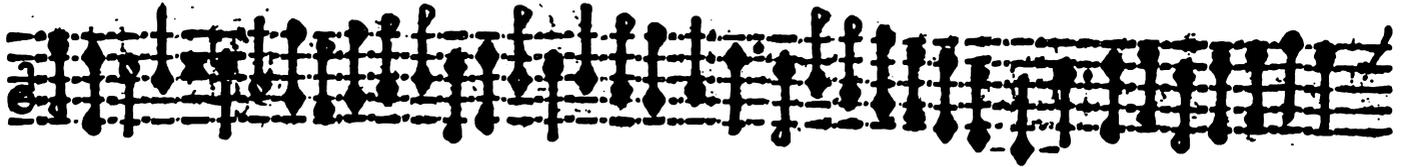


SVPERIVS.

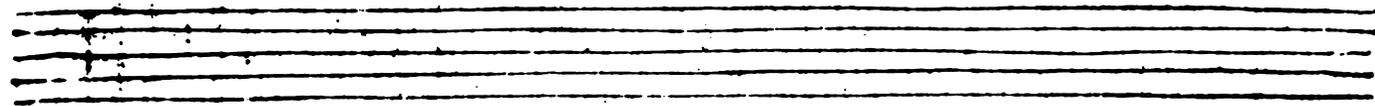
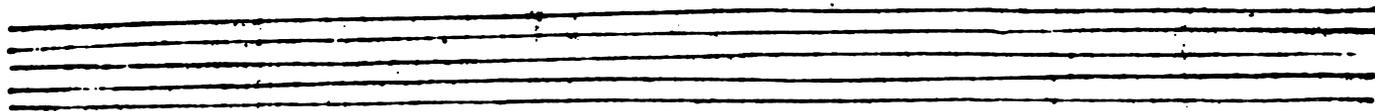
Pomponio Nenna.



Antafia 20.



SVPERIVS.



SVPERIVS.

B. Lopezino.



First line of musical notation on a five-line staff, starting with a treble clef and a common time signature (C). The notation includes various note values and rests.

Antofia 31.

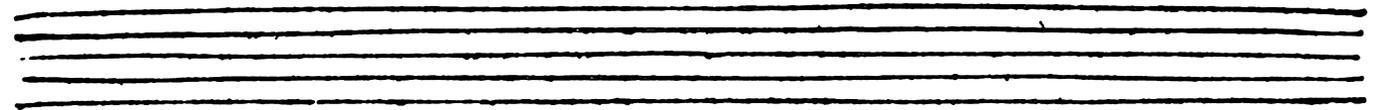
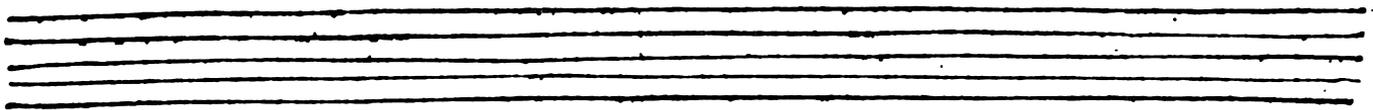
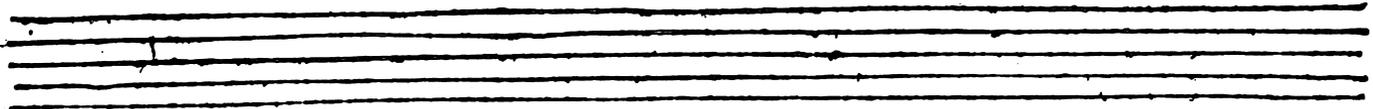
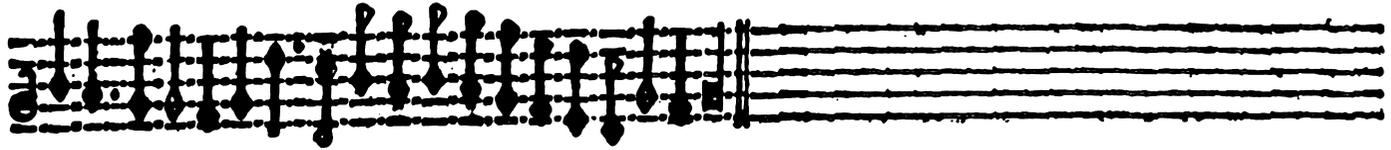
Second line of musical notation on a five-line staff, continuing the piece.

Third line of musical notation on a five-line staff, continuing the piece.

Fourth line of musical notation on a five-line staff, continuing the piece.

Fifth line of musical notation on a five-line staff, concluding the piece with a double bar line.

SUPERIUS:



SVPERIVS:

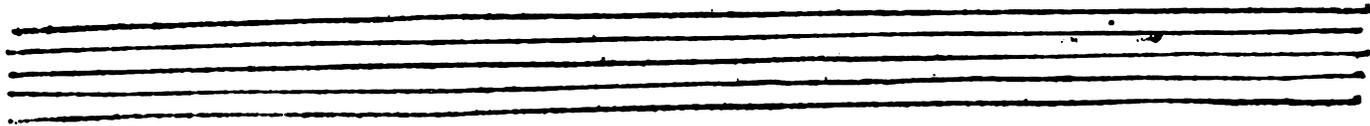
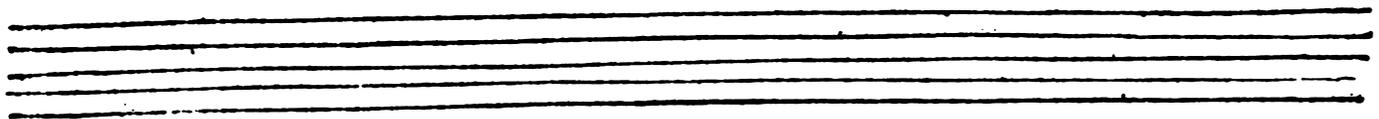
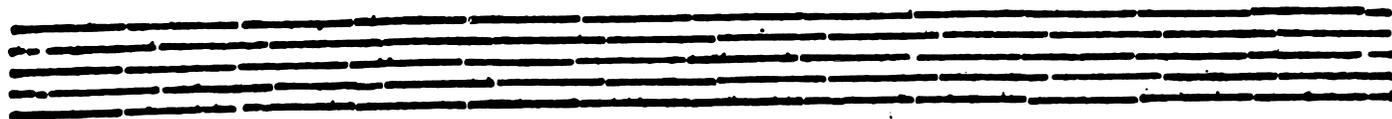
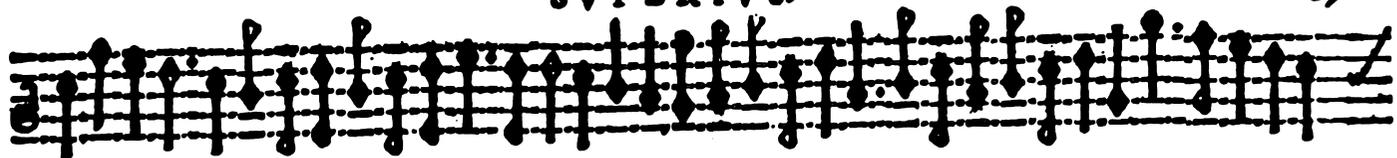
Stefano Felis.



Antafia 22.

A musical score consisting of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of the 17th or 18th century, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The notation includes stems, flags, and beams, with some notes having stems that cross the staff lines. The piece concludes with a double bar line and a fermata over the final note on each staff.

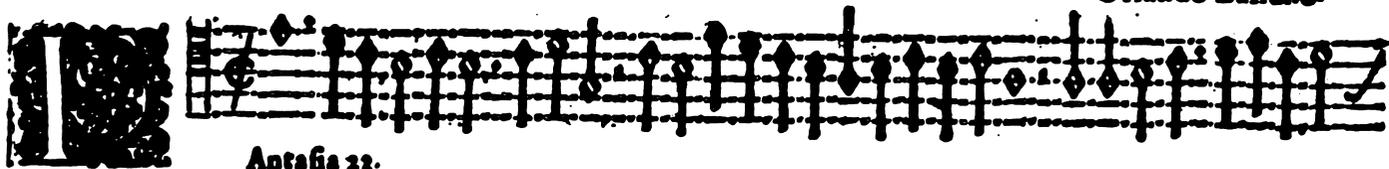
SVPERIVS.



Settima (modificata)

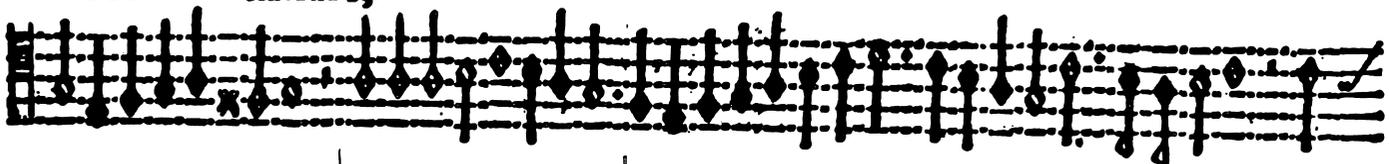
TENOR.

Orlando Lussu

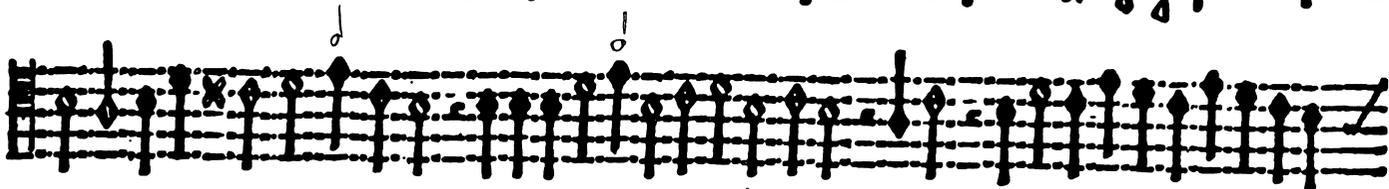


The first musical staff begins with a large, ornate initial 'I' on the left. The notation is in G major, 7/8 time, and consists of a series of eighth and sixteenth notes. The staff ends with a double bar line and a fermata.

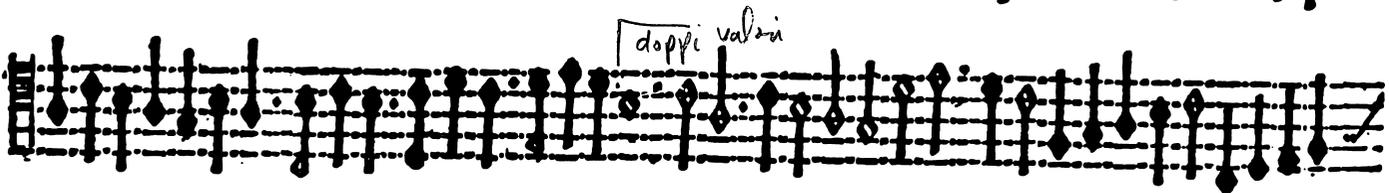
Antafia 23.



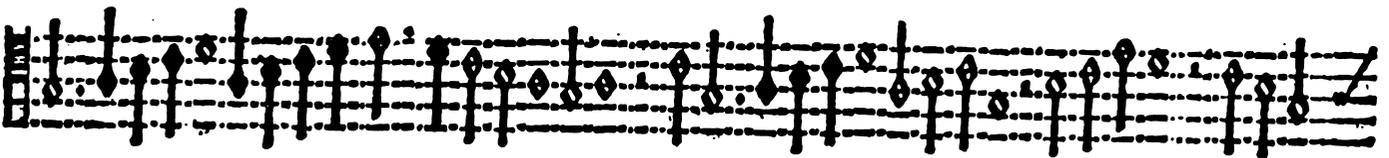
The second musical staff continues the melody with similar rhythmic patterns. It features a few accidentals, including a sharp sign on the first staff line. The staff concludes with a double bar line and a fermata.



The third musical staff continues the piece. It includes two fermatas placed above the notes. The notation remains consistent with the previous staves.



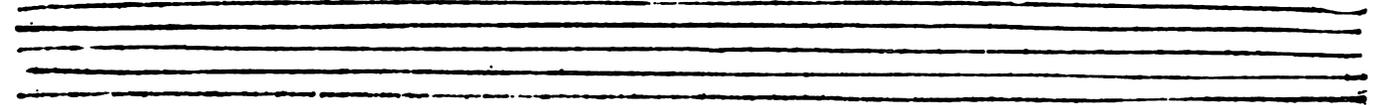
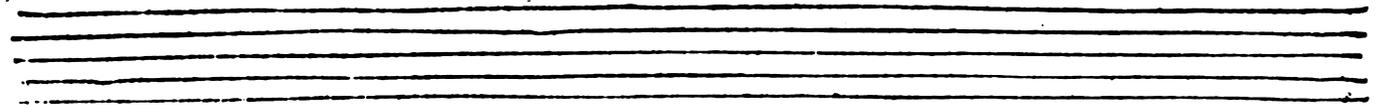
The fourth musical staff features a handwritten annotation 'doppi valori' in a box above the notes, indicating a double value or a specific rhythmic instruction. The staff ends with a double bar line and a fermata.



The fifth and final musical staff on the page continues the melodic line. It concludes with a double bar line and a fermata.

TENOR.

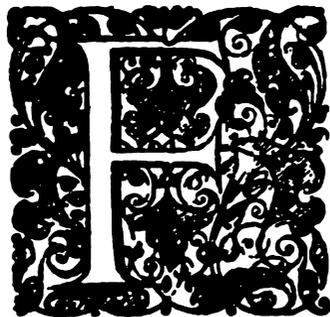
36



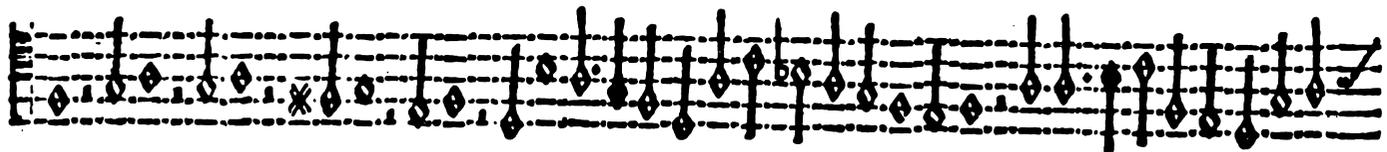
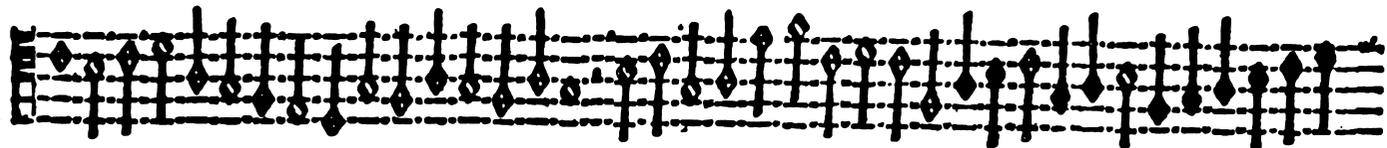
ottava (modificata)

TENOR:

Orlando Lussino

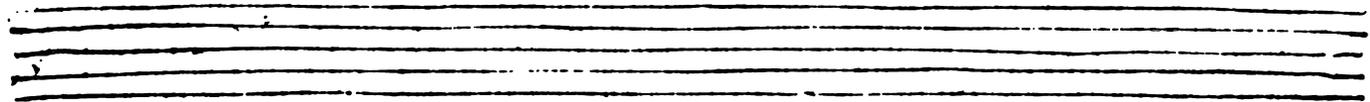
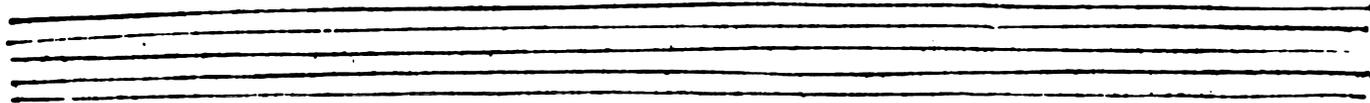
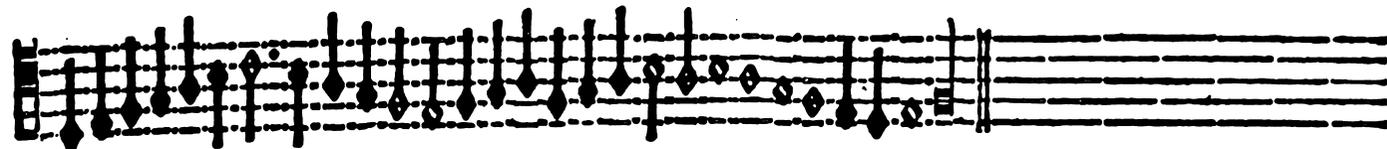
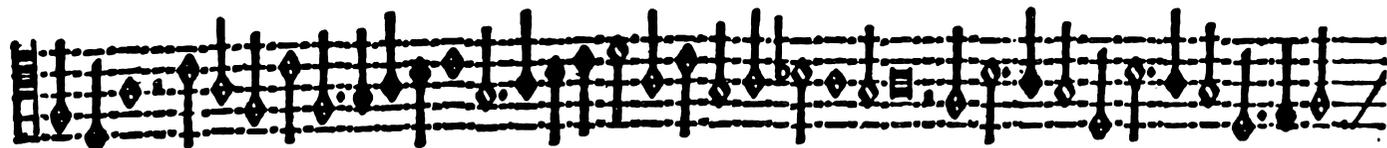


Antafia 24.



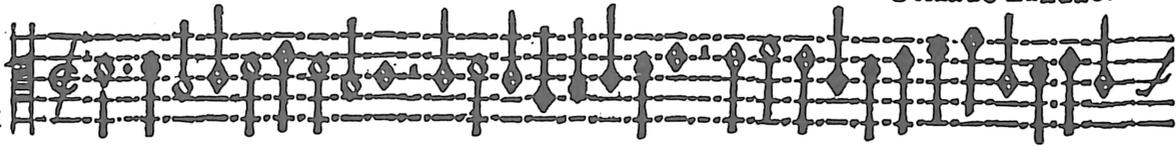
TENOR.

31

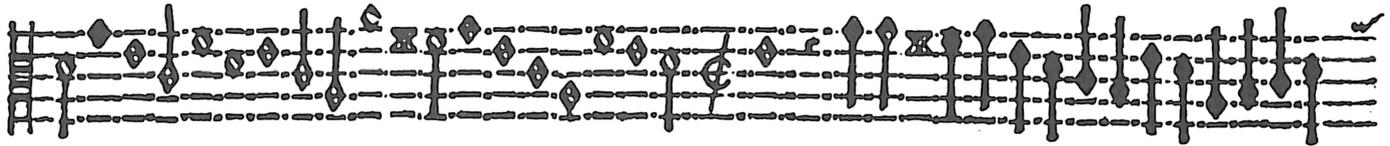
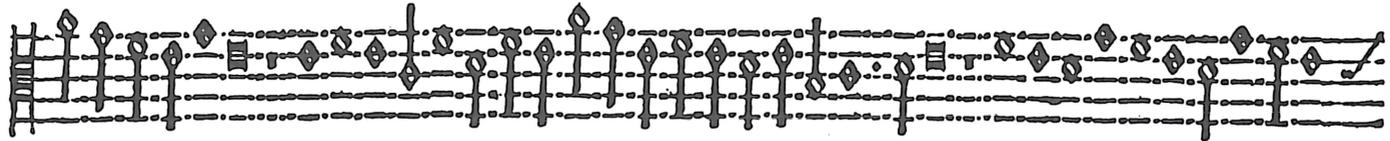
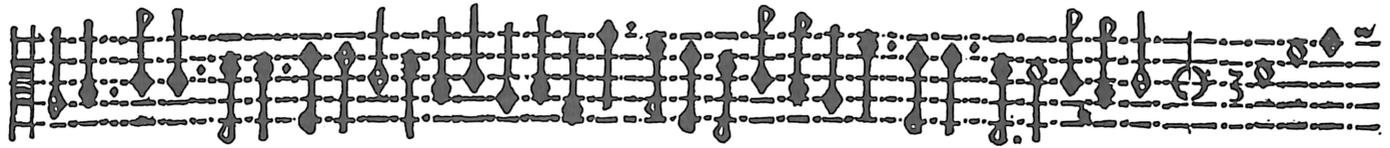
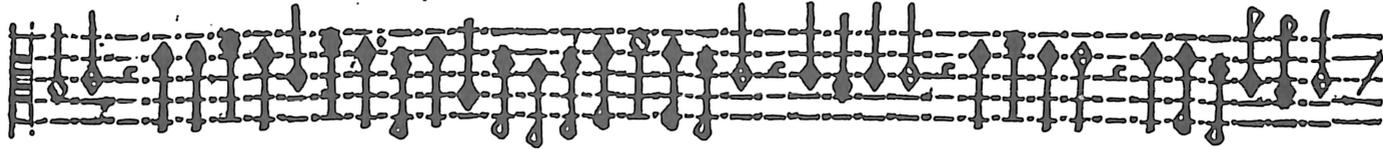


TENOR.

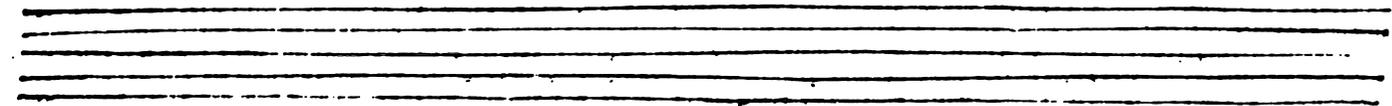
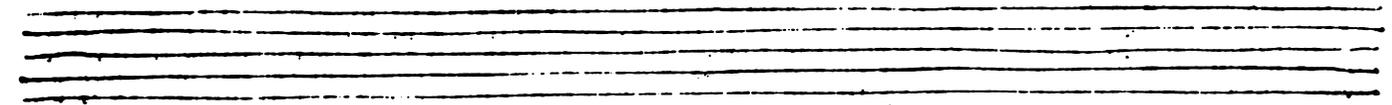
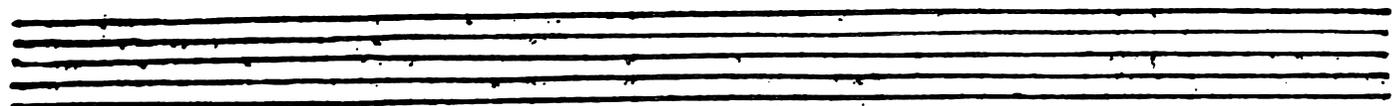
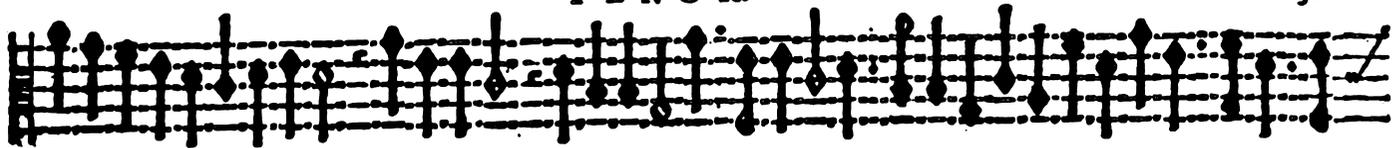
Orlando Lassus.



Antifona 25.



TENOR.



docima (modo fiala)

TENOR:

Orlando Lassus:

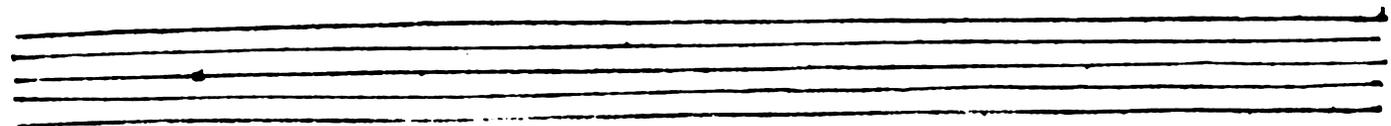
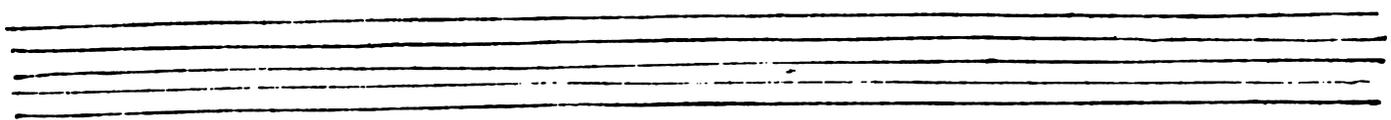
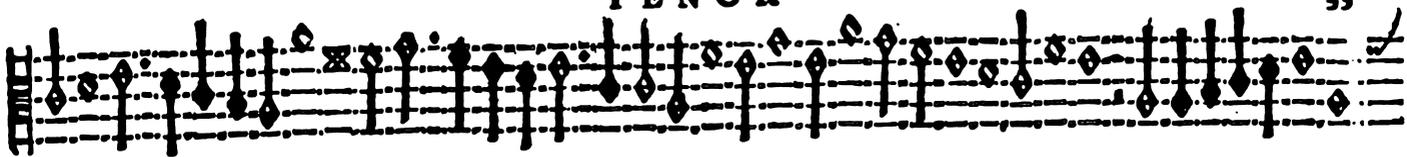


Antafia 26.

*doppi*

The musical score is written on five staves. The first staff begins with a large, ornate initial 'A' and contains the first line of music. Below the first staff, the text 'Antafia 26.' is written. A bracket under the first staff is labeled 'doppi'. The second staff starts with a 'd' annotation above the first measure. The third staff continues the melody. The fourth staff also has a 'd' annotation above the final measure. The fifth staff concludes the piece with a final cadence.

TENOR



Undicesima (come Sta)

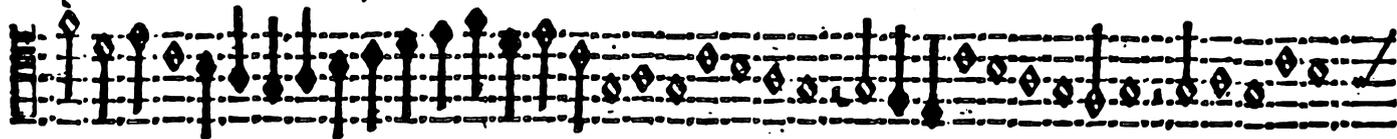
TENOR.

Orlando Lasso

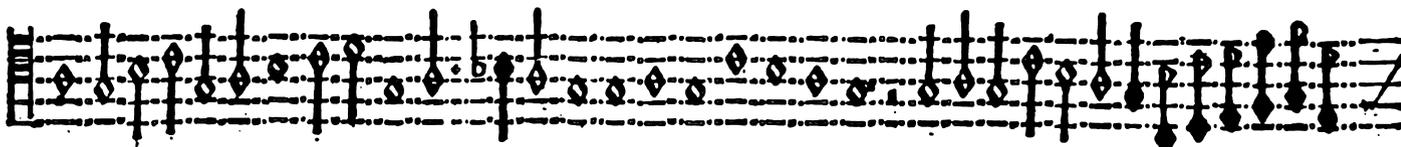


The first staff of music begins with a large, ornate initial letter 'U' decorated with intricate scrollwork. To the right of the initial is a treble clef and a key signature of one flat (B-flat). The staff contains a series of notes, including many beamed eighth notes, and ends with a double bar line and a fermata.

Antafia 27.



The second staff of music continues the melodic line with various note values and rests, ending with a double bar line and a fermata.



The third staff of music continues the melodic line, featuring a mix of note values and rests, ending with a double bar line and a fermata.



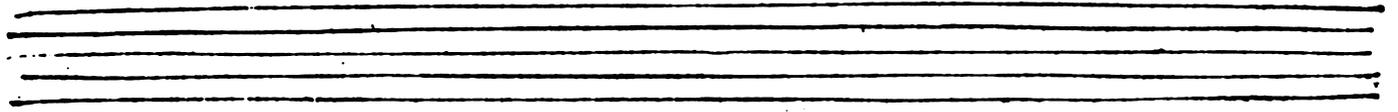
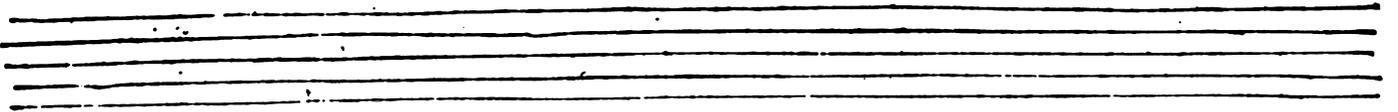
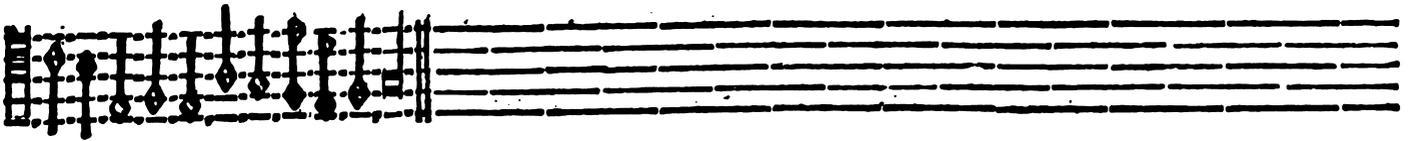
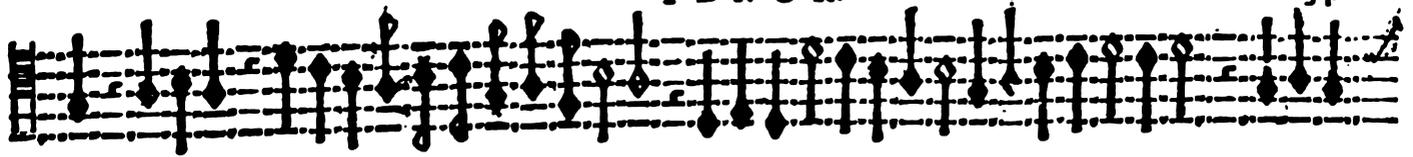
The fourth staff of music continues the melodic line, ending with a double bar line and a fermata.



The fifth and final staff of music continues the melodic line, ending with a double bar line and a fermata.

TENOR.

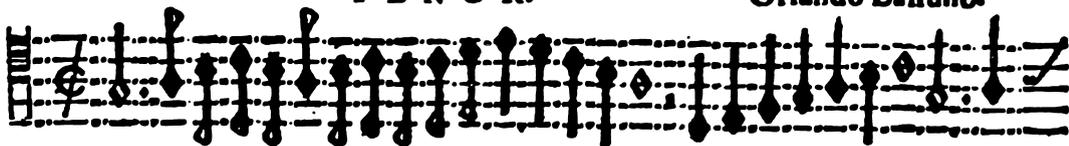
34



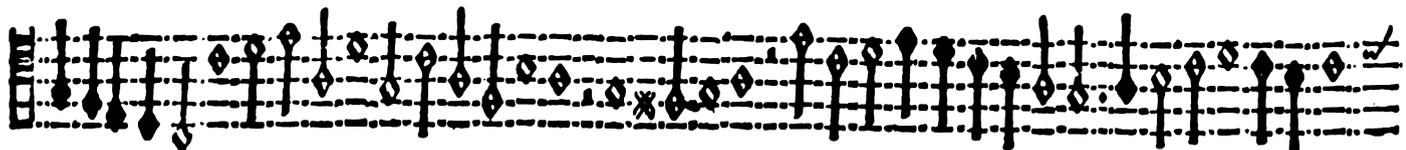
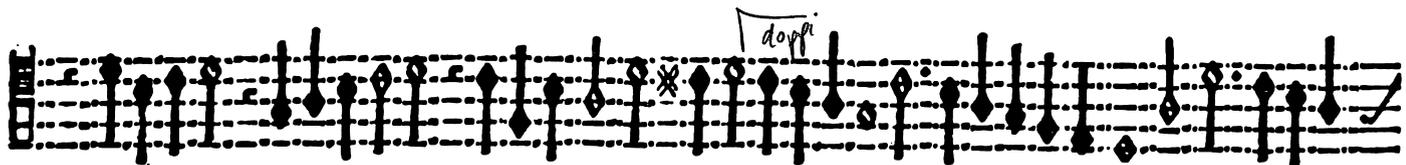
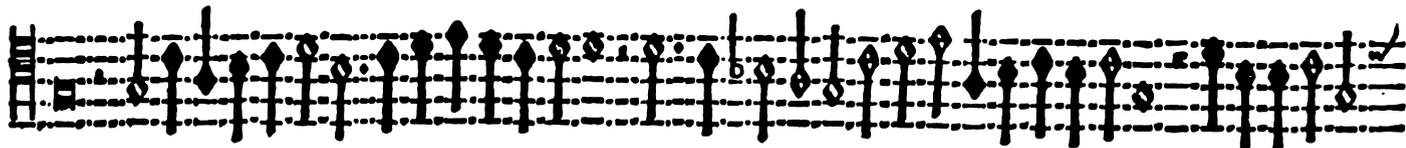
*lodicissima*

TENOR:

Orlando Lasso:

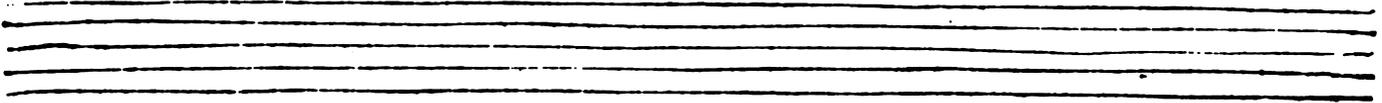
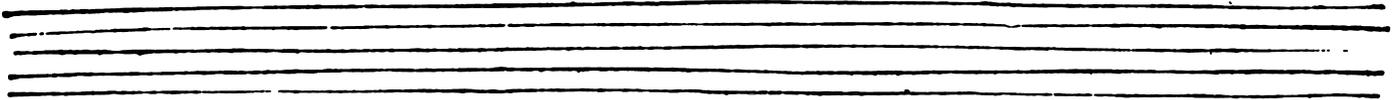


Antafia 28.



TENOR:

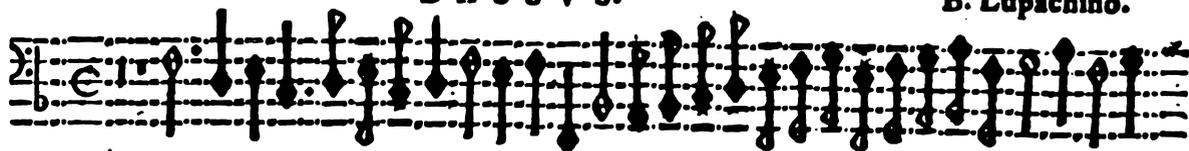
35



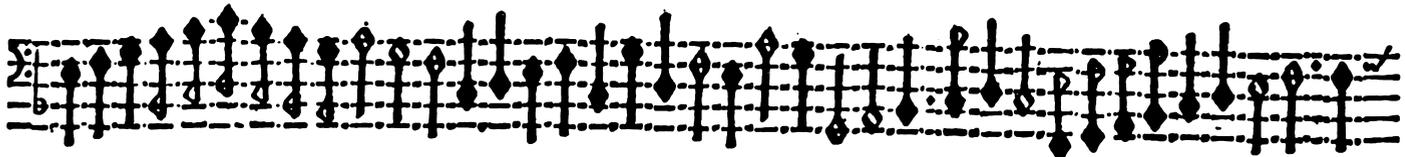


BASSUS.

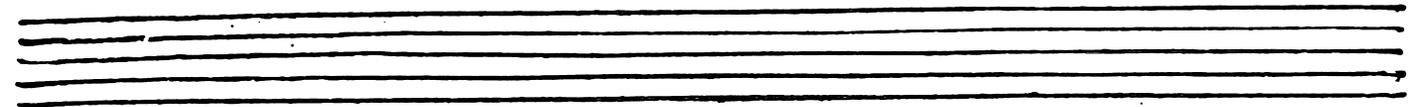
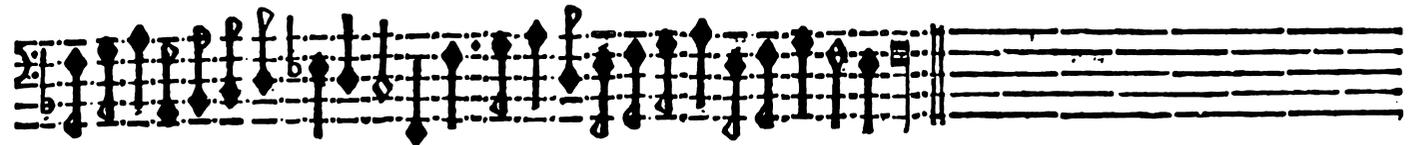
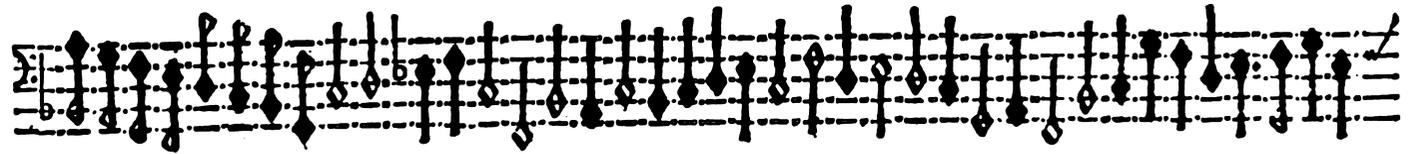
B. Lupachino.



Antafia 29.



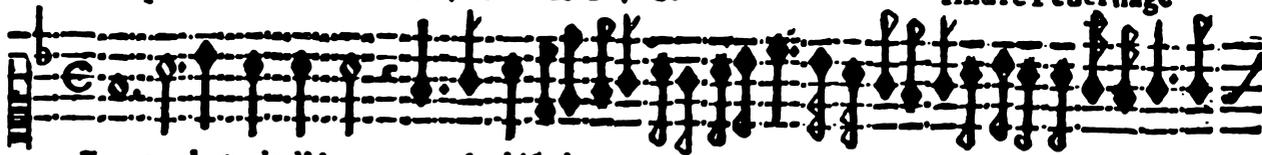
BASS:



Prima parte.

SUPERIVS:

André Peuernage



Eux que le trait d'Amour touche bié vi-

ue-

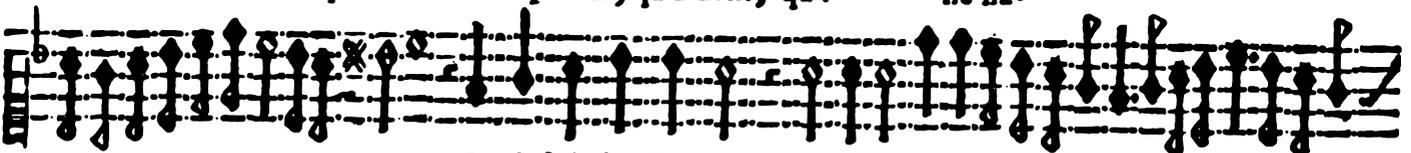


ment N'ôt rien

qu'ũ seul

penfer, qu'ũ desir, qu'v-

ne fla-

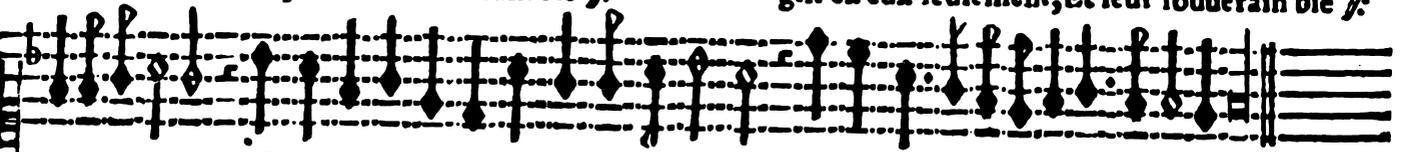


me, Ce n'est dedàs deux corps qu'ũ esprit & vne a-



me, Et leur souerain bié ƒ

gist en eux seulement, Et leur souerain bié ƒ



gist en eux seulemêt, Et leur souerain bien gist en eux

seu. lement.

Seconde partie.

SUPERIVS.

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

tentemēt, Mesme ennuy :/ Mesme ennuy :/ d'ũ 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'ũ mouvement :/ ils

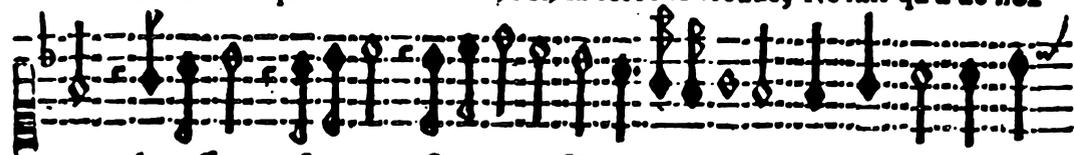
n'ont qu'ũ mouvement :/ ils n'ōt qu'ũ mouemēt ils n'ōt qa'ũ mou- uement. K'

Tierce partie.

SUPERIUS.



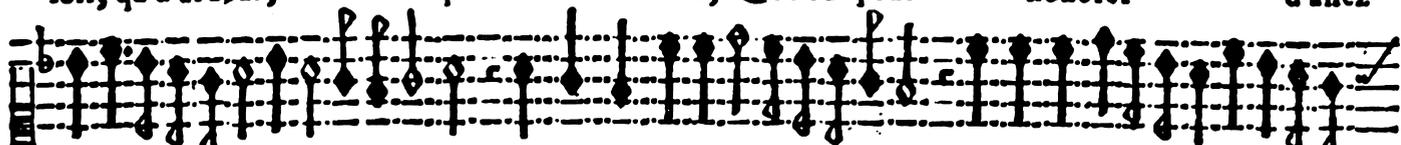
Est amour qui si rare en la terre se treuve, Ne fait qu'ü de noz



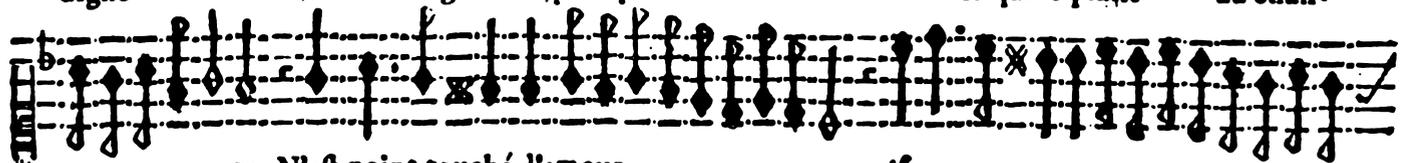
coeurs les effets en söt pren- ue; Nous n'auös qu'ü vou-



loir, qu'ü ardeur, qu'ü de- sir, Que nous peut honorer d'assez



digne louan- ge: L'esprit qui se deuise & qui se plaißt au chan-



ge, N'est point touché d'amour

SUPERIUS.



mais d'un sale plaisir

mais d'un sale plaisir

N'est point tou-



tue d'amour

mais d'un sale plaisir

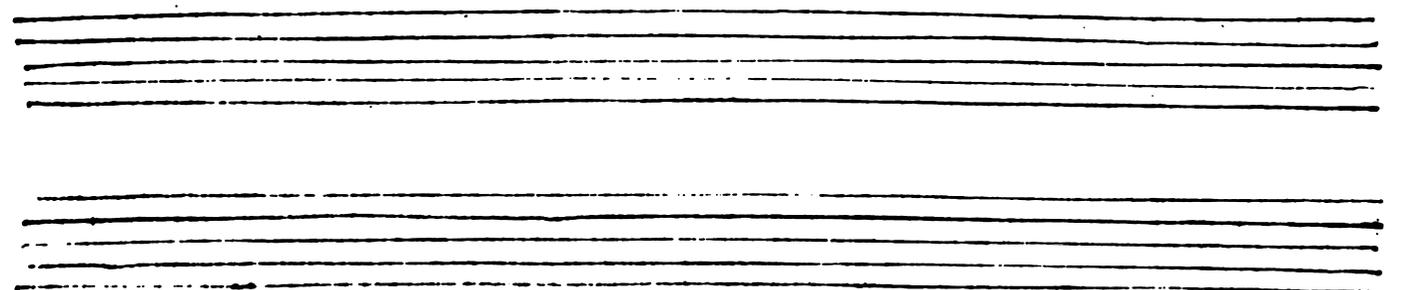


mais d'un sale plaisir

mais d'un sale plaisir

mais d'un sale

plaisir.

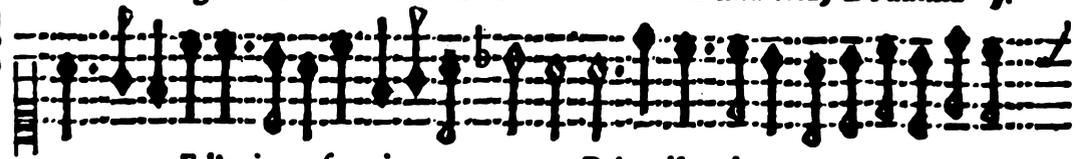


SUPERIVS.

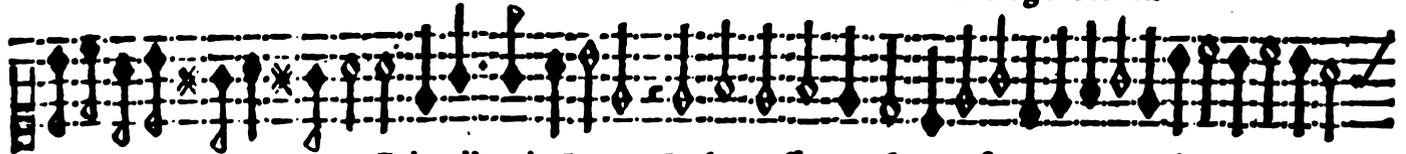
Cornelio Verdonch.



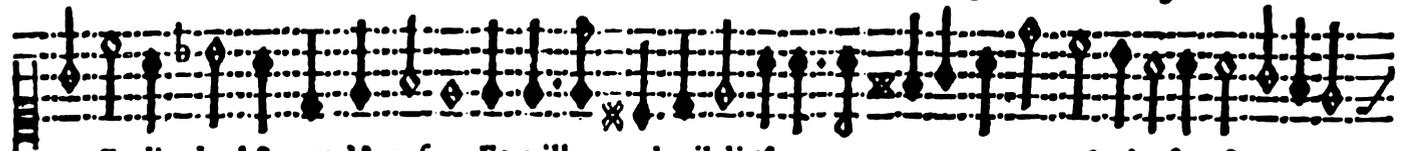
Vagi da voi mia vi. ta mia vita, E l'anima



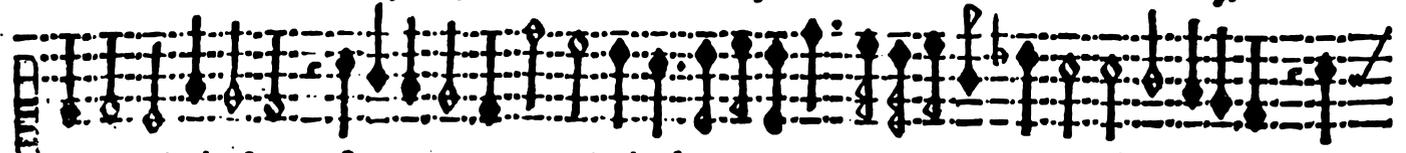
E l'anima smari- ta Priua d'ogni contea-



to Priua d'ogni cōtento In duro affanno estento

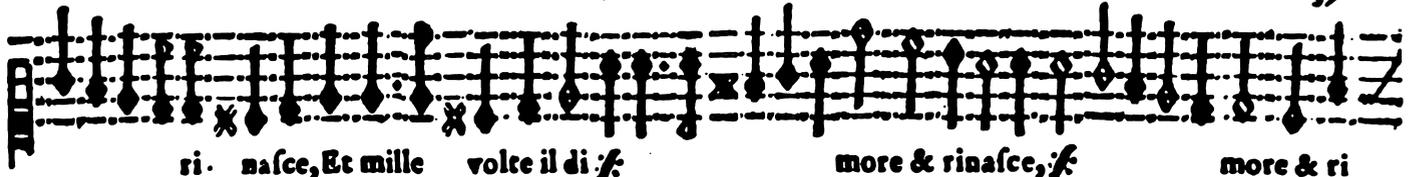


Et di duol si nutr' & pasce, Et mille volte il di more & rinasce

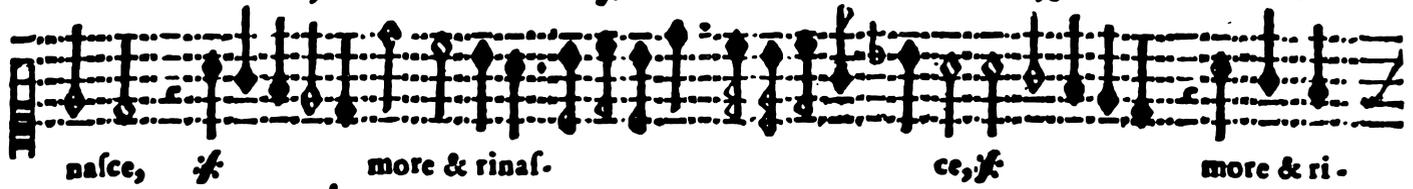


more & rinasce more & rinaf. ce

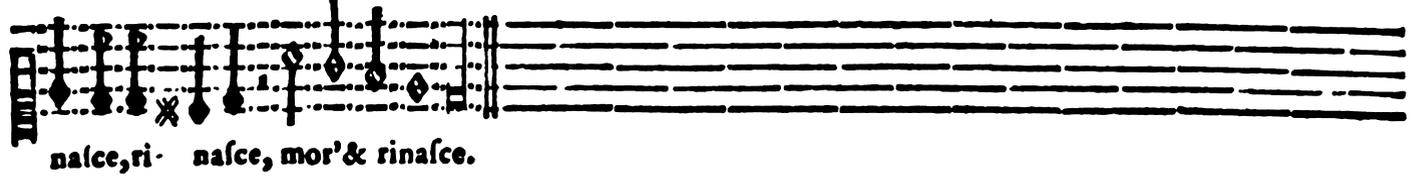
SUPERIVS.



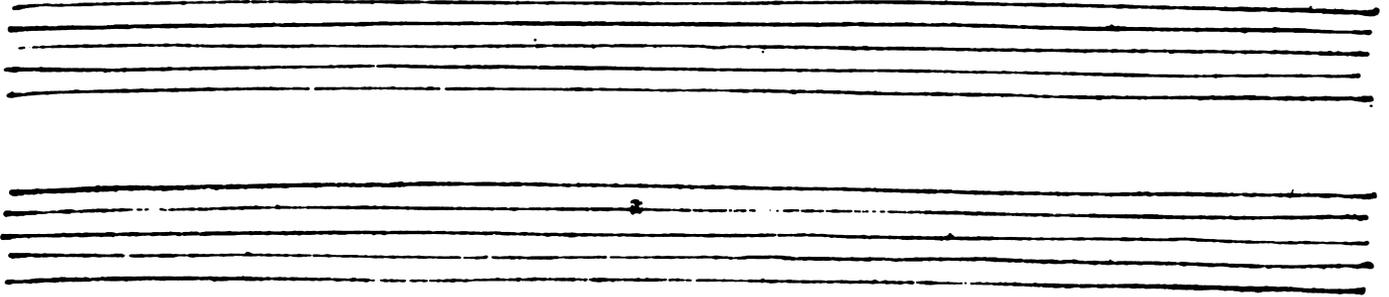
ri. nasce, Et mille volte il di: more & rinasce, more & ri



nasce, more & rinaf- ce, more & ri -



nasce, ri- nasce, mor' & rinasce.



TENOR.

André Feuermann.



A vita fug- ge & non s'arest'vn ho- ra

Et la morte vie dietr'a 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 si ch'è veritate Se non ch'io ho di me

stesso pietate, I farei gia di questi pèsier fora I farei gia I farei gia di questi

pensier fo- ra, di questi pensier fora

SUPERIUS.

Cornelio Verdonch. 40

**D**isi a l'amata mia lucida stel- la Che piu d'ogn'altra lu- ce, Ec

al mio cor adduce Fiam- me stra- li & cate- ne Fiam- me

stra- li & cate- no cate- ne Ch'ogn'hor mi dāno

pene Ch'ogn'hor mi dāno pene Ch'ogn'hor mi dāno pene Deh moriro cor mio, si

si morirai moriro si morirai moriro si morirai, ma nō per mio de- si o.