

CANTO PRIMO

# MADRIGALI GVERRIERI, ET AMOROSI

Con alcuni opuscoli in genere rappresentati uo, che faranno  
per breui Epitodij frà i canti senza gesto.

LIBRO OTTAVO  
DI CLAUDIO MONTEVERDE

Maestro di Capella della Serenissima Republica di Venetia.

DEDICATI

Alla Sacra Cesarea Maestà

DELL' IMPERATOR  
FERDINANDO III.

CON PRIVILEGIO.



IN VENETIA, A

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Appresso Alessandro Vincenti. MDCXXXVIII.

# SACRA CESAREA.

## REAL MAESTÀ.



Resento a i piedi della Maestà Vostra, come à Nume tutelare della Virtù, queste mie composizioni Musicali.

**FERDINANDO**, il gran Genitore della Maestà Vostra, degnandosi, per la sua innata bonrà, di gradirle, & honorarle scritte, mi hà conceduto quasi vn authoreuole passaporto per fi-

darle alla Stampa.

Ed ecco, che arditamente io le publico. consacrandole al riuertissimo Nome di Vostra Maestà, herede non meno de' Regni, e dell'Imperio, che del Valore, e benignità di lui.

Questi nuoui, ma deboli germogli della mia penna, non farebbono degni di venir in quelle mani, doue riposa il peso dell'humana tranquillità, per interrompere i gloriosi affari di vn Cesare, se la Musica non fusse priuilegiata in Cielo dall Istesso Dio, all'orecchie del quale incessantemente facendosi vdire, non gli turba però la cura del fourano maneggio.

In questo i sommi Principi deuono esser imitatori ancora di lui, che opera, & ascolta insieme i canti degli Angeli, e le suppliche de' Mortali.

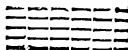
Aggrandirà questa picciola offerta del mio suisceratissimo affetto l'eccesso della mia deuota riueréza, cò la quale inchinandomi al Cielo, prego alla Maestà vostra, & alla Augustiss Casa d'Austria la perpetuità di quelle glorie, che l'hanno sublimata sopra ogni terrena grandezza. Di Venetia il primo Settembre 1638.

Di Vostra Maestà,

Humilissimo, & Deuotissimo Seruitore  
Claudio Monteuerde.

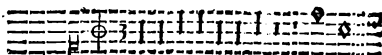
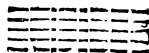


Auendo io considerato le nostre passioni, od' affettioni, del animo, e sere tre le principali, cioè, Ira, Temperanza, & Humiltà ò supplicatione, com: bene già migliori Filosofi affermano, anzi la natura stessa de la voce nostra in ritrouarsi, alta, bassa, & mezzana: & come l'arte Musica lo notifica chiaramente in questi tre termini di concitato, molle, & temperato, ne hauendo in tutte le cōpositioni de passati compositor potuto ritrouare esemplo del concitato genere, mà ben si del molle, & temperato; genere però descritto da Platone nel terzo de Rethorica, con queste parole; ( Suscipe Harmoniam illam quæ vt decet imitatur fortiter euntis in prælium, voces, atq; accentus; ) & sapendo che gli contrarij sono quelli che mouono grandemente l'animo nostro, fine del mouere che deuè hauere la bona Musica, come afferma Boetio, dicendo; (Musica nobis esse cõiunctam, mōtis, vel honestare, vel euertere;) perciò mi posi cō nō poco mio studio, & fatica per ritrouarlo, & cōsiderato nel tempo picciolo che e tempo veloce, nel quale tutti gli migliori Filosofi affermano in questo essere stato vñato le saltationi, beilliche, concitate, & nel tempo spende tempo tardo le centurie, cominciando; la sembreue a cogitare, la qual percossa vñ volta dal sono, proposi che fosse vn tocco di tempo spondeo, la quale poscia ridotta in sedeci semicrome, & ripercosse ad vñ per vñ a, con agiunctione di oratione contenente ira, & sdegno, vñ, in questo poco esēpio la similitudine del affetto che ricercano, benchè l'oratione non seguitasse cō piedi la velocità del Istromento, & per venire a maggior proua, diedi di piglio al diuin Tasso, come poeta che esprime con ogni proprietà, & naturalezza con la sua oratione quelle passioni, che tende a voler descripture, & ritrouai la descriptione, che fa del combattimento di Tancredi con Clorinda, per hauere io le due passioni contrarie da mettere in cōto Guerra cioè fighiera, & morte, & l'anno 1624, fattolo poscia vñire a' migliori de la Nob. Città di Venetia, in vñ nob. Stanza del Illust. & Ecc. Sig. Gerolamo Mozzenigo Cauaglier principale, & ne comandi de la Sereniss. Rep. di primi, & mio particolar padrone, & partial protettore; fù cō molto applauso ascoltato, & lodato; il qual principio hauendolo veduto a riuscire alla imitacione del ira; seguitai ad inuestigarlo maggiormente con maggiori studi, & ne feci diuersi cōpositioni altre così Ecclesiastiche, come da Camera, & fu così grato tal genere anco a gli cōpositori di Musica, che non solamente l'hāno lodato in voce, mà anco in pēna à la immitatione mia l'hāno in opera mostrato a molto mio gusto, & honore. Mi e parso bene perciò il far sapere che da me e nata la inuestigatione, & la proua prima di tal genere, tanto necessario al arte Musica senza il quale, e statta si puo dire con ragione, sino ad hora imperfetta, nō hauēdo hauto che gli dno generi, molle, & temperato; lit pche a primo principio (in particolare a quali toccaua sonare il basso continuo) il douer tanpellare sopra ad vñ corda sedeci volte in vñ battuta gli pareua più tosto far cosa da riso che da lode, perciò riduceuano ad vñ percossa sola durante vñ battuta tal multi, plicità, & in gusta di far vñire il picciolo piede faceuano vñire il spondeo, & leuauano la similitudine al oratione cōcitata. Perciò auiso douer essere sonato il basso continuo cō gli suoi cōpagnamēti, nel modo & forma in tal genere che stā scritto, nel quale si troua parimēte ogni altro ordine che si ha da tenere nelle altre compositioni d'altro genere; perche le maniere di sonare deuono essere di tre sorti, oratoria, Ammonica, & Rethmica; la ritrouata da me del qual genere da guerra, mi hā dato occasione di scriuere alcuni Madrig. da me intitolati Guerrieri; & perche la Musica de Gran Principi viene adoperata nelle loro Regie Camere in tre modi p loro delicati gusti; da Teatro, da camera, & da ballo; perciò nella pscnte mia opa, hò accennato gli detti tre generi cō la intitulatione Guerriera, Amoroza, & rappresentatiua; sō che sarà imperfetta, pche poco vaglio in tutto, in particolare nel genere Guerriero per essere nouo & perche (omne principiu est debile); prego perciò il benigno Lettore a gradire la mia bona voluntà, la quale starà attēdēdo da la sua dotta pēna maggior perfectione in natura del detto genere; perche (Inuētis facile est adere) & viua felice.

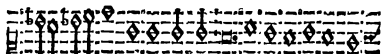


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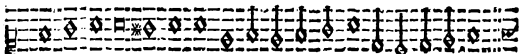
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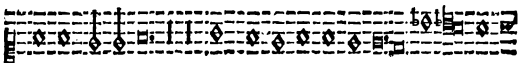


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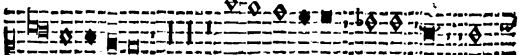


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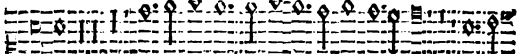


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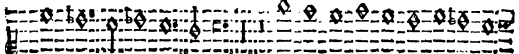
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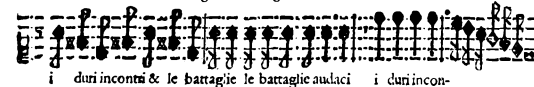
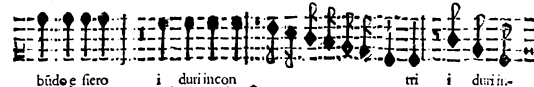
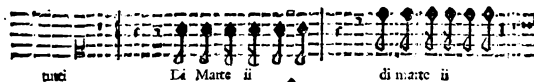
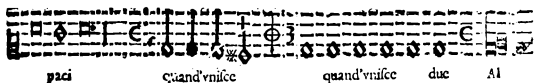
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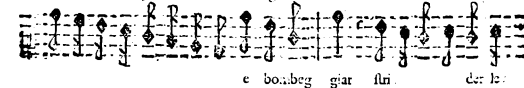
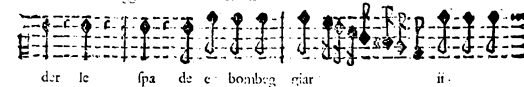
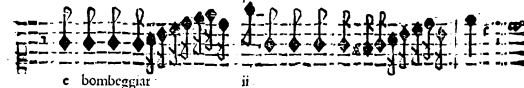
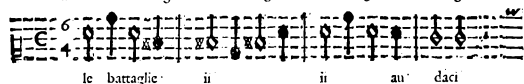


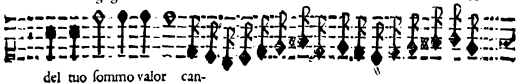
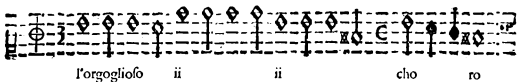
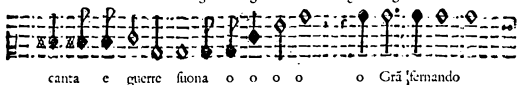
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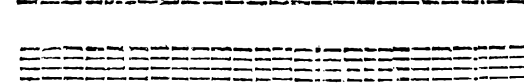
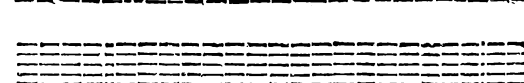
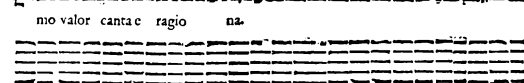
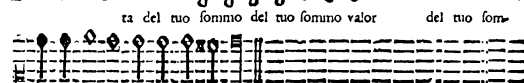
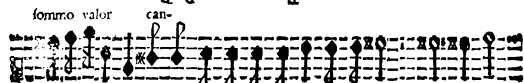
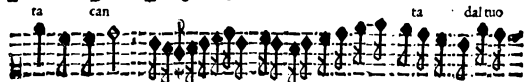
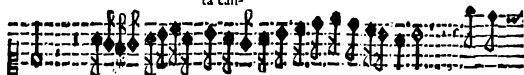
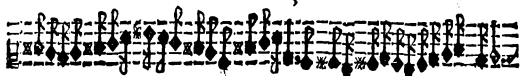
nari gli sdegni e le bramate



Ottauo Libro de Madrigali di Claudio Monteuerde.

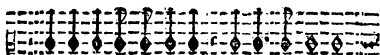




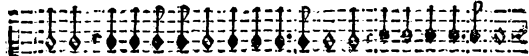




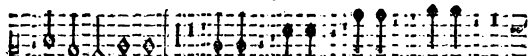
Or che'l ciel e la terra el vento tace



e le fere g'augelli il sonno affrena



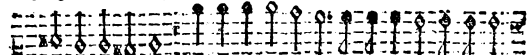
notte il carro stellato in giro mena e nel suo letto il mar



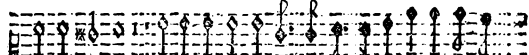
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piango pian go e chi sfacc sempre m'è innanzi per mio



dolce pe na e chi mi sfacc sempre m'è innanzi per mia dol-



ce pe na guer' il mio stato guerra guerra huerra guer' il mio



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Ottavo Libro de Madrigali di Claudio Monteverde.



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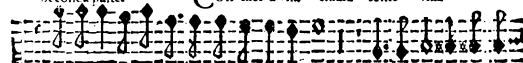


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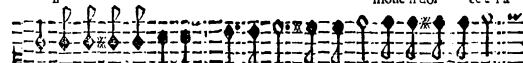
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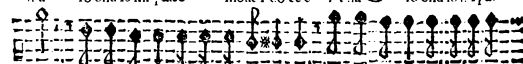


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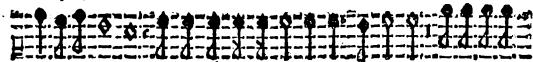
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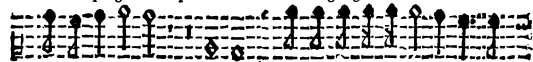
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co Vna man fo la mi rana vna man fo la mi ri



fana e punge e perche' il mio morir no giung'a riu mille ii



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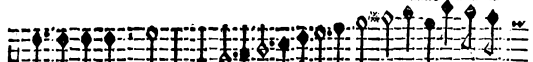


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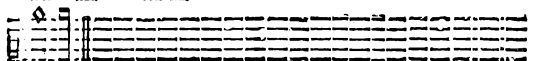


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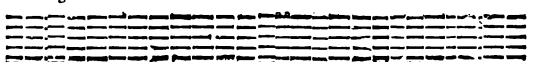
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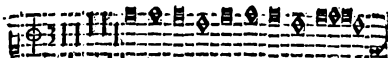


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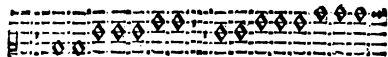


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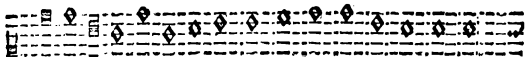




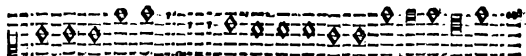
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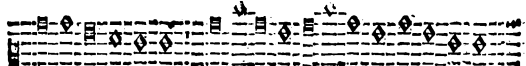
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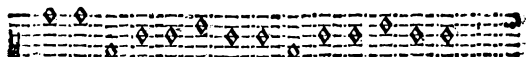
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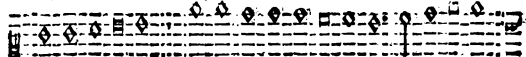
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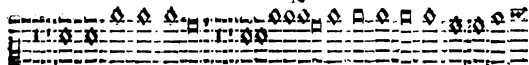
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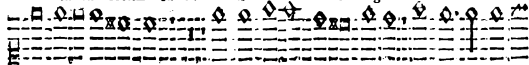


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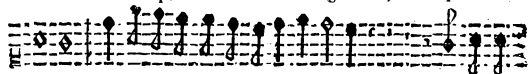


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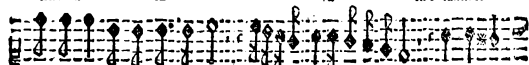


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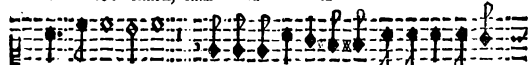


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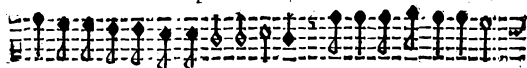
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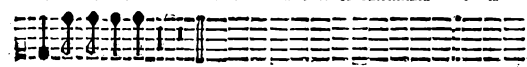
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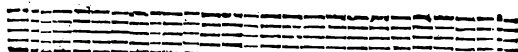
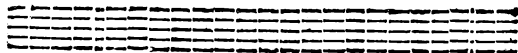
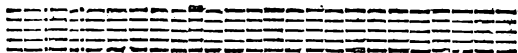
per fi beato ardore lascia lascia ch'el



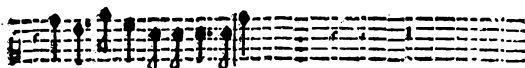
cor s'incenerisca lascia lascia ch'el cor s'incenerisca e ta-



ci lascia lascia-



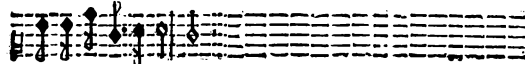
Tancredi che Clorinda vn homo stima vol ne l'armi prouarla al paragone va girando colei l'alpestre cima ver altra porta oue d'entrar dispone segue egli impetuoso onde affai prima che giunga in guisa auien che d'armi suone, che d'armi, che d'armi che d'armi suone ch'ella si volge e grida.



O tu che porte correndo al



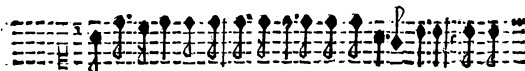
Guerra e morte haurai Io non rifiuto d'arlarti se la



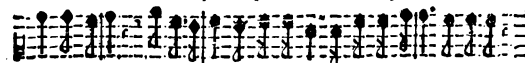
cerchi e fenna attende.

Ne vol Tancredi tacet.

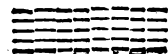
Tancredi) Nostra ventura e benche qui s'impieghi tanto valor done silentio il copra Ma poiche forte rea vien che si nieghi, e lode testimon degnide l'opra pregoti se l'armi han loco i prieghi, ch'el tuo stato a me tu scopra acio ch'io sappia o vinto, o vincitore chi la mia morte, o la mia vita honore rispose la feroce



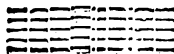
Clorinda. Indarno chiedi quel ch'io per vso di non far palese ma ch'vn

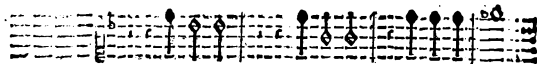


que io mi fia ruinnanti vedi vn di que' duo che la gra torre accese



Anse di sdegno tacet.



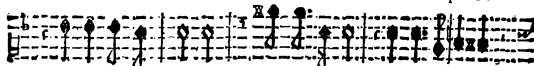


Clorinda.

Amico

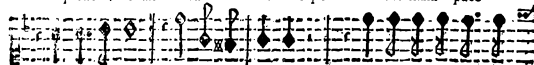
hai vinto

io ti perdon



perdona tu'an cora

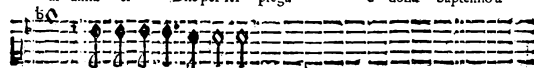
al corpo no che nulla pace



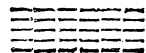
al alma sì

Dhe per lei prega

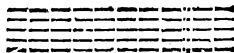
e dona baptesmo d



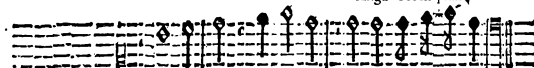
me ch'ogni mia colpa laue



In queste voci, tacet



lunga voce in pian.



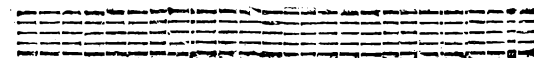
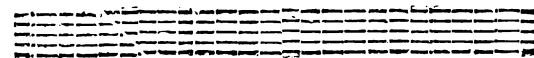
Clorinda.

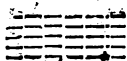
S'apre il Ciel

Io vado

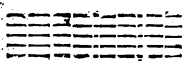
in pa-

ce.

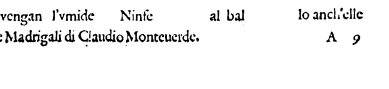
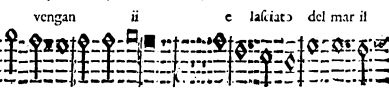
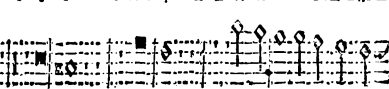
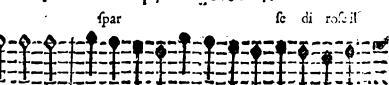
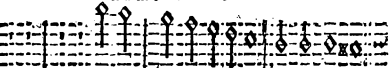




Ritornello. E volgendo il ciel tacet.



Riuereza.



piante fielle

spar

se di rose il

crin

di rose il

crin

leg-

gia-

dro e biôdo

vengan

ii

e lasciato del mar il

ricco fondo

vengan l'vmide Ninfe

al bal

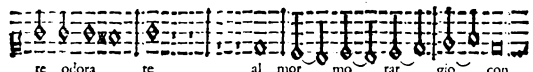
lo ancl'elle



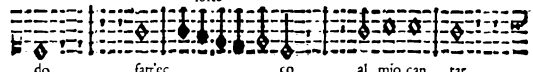
fuggano in fi bel di nem



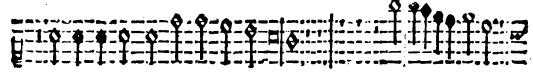
fi è procel le D'au-



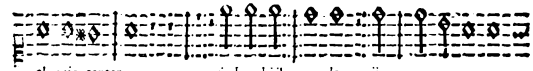
re odora te forte al mor mo rar gio con



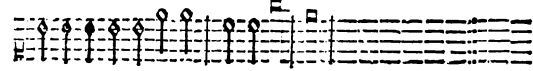
do fatt'ec co al mio can tar



l'opre di Ferdinan do eccel'e belle fatt'e co



al mio cantar rimbombi il mondo ii

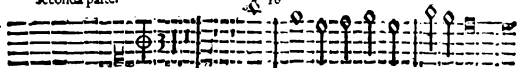


l'opre di Ferdinando ec celfi è belle.

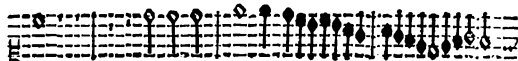
Qui in questo loco finita la presente prima parte si fa vn canario, o  
passo e mezzo od altro balletto, a beneplacito senza canto poi si ri-  
torna sopra la prima aia come segue e angando mutanza.

Seconda parte.

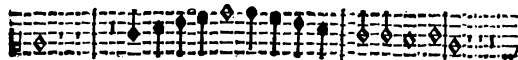
10



Ei l'armi cir-



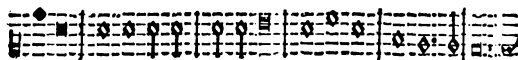
le e su del trier alla-



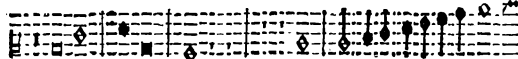
to cor fe le piag ge



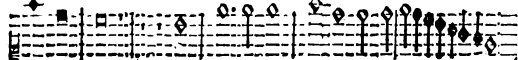
e sù la terra du ra la testa riposò sù'l brac



cio arma to e sù la terra du ra la testa riposò



sù'l brac cio ar.nato la ter-

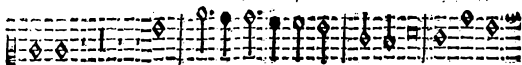


re eccelfe e le fuper be nura al ven-

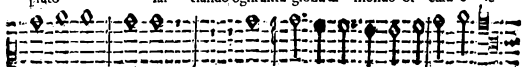


to sparfe E fe vermiglio il

Λ 10



prato laf ciando ogni altra gloria al mondo of cura e fe



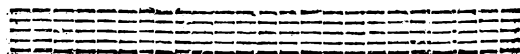
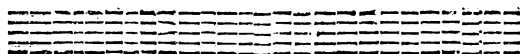
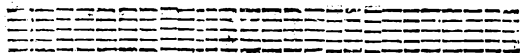
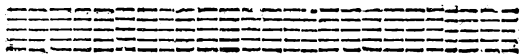
venniglio il prato laf ciando ogni altra gloria al mōdo ofu-

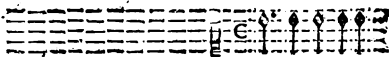


ra e fe venniglio il prato

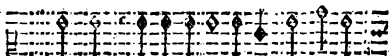


laf ciando ogni altra gloria al mondo ofcura.





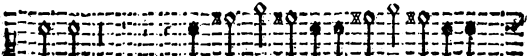
Ltri. canti di



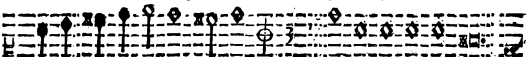
Marte e di sua schiera gli arditi affal-



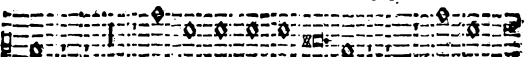
ti gli arditi affalti e l'honorate imprese l'honorate im-



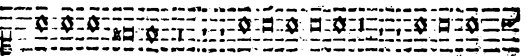
prese gli ardi ti affalti gli arditi affalti e l'ho-



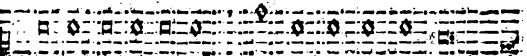
norate impre se le sanguigne vitto-



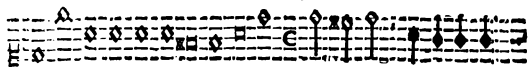
ne ii ii



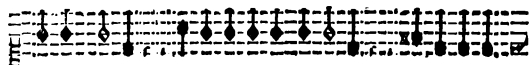
e le contese ii



le contese le sanguigne vitto-



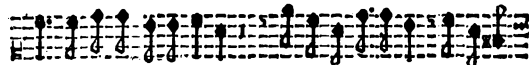
ric le fanguigne vittorie le con te fe i trionfi



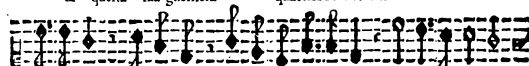
di mor te i trionfi di mor te i trionfi



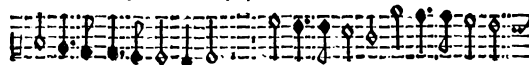
di morte horrida e ferra Io canto amor ii



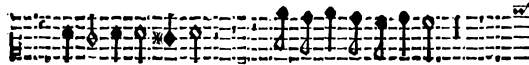
di quella tua guerriera quãr hebbe à fofterner ii



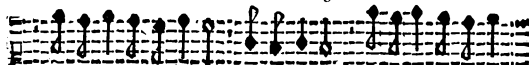
quãr hebbe quãr hebbe à fofterner mortali offefe



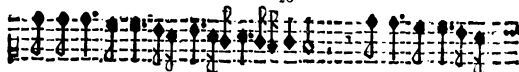
mortali offe fe mortali offefe ii



mortali offe fe com'vn guardo mi vinfe

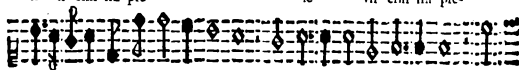


ii com'vn guardo ii mi vin-



fe vn crin mi pre

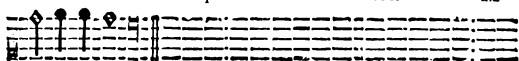
fe vn crin mi pre-



fe vn crin mi prefe

liftona miserabile

ma

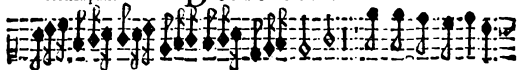


vera ma vera.



Seconda parte.

DVo belli occhi fur l'ar-



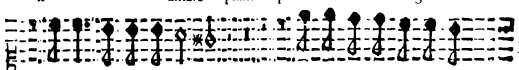
mi e di sangue in vece



ii

amaro pianto sparce

e di sàg in vece

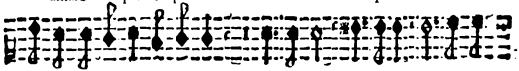


amaro

pianto sparce

amaro

pianto amaro

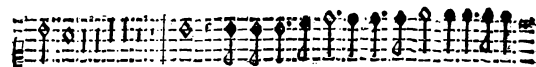


pianto sparce longa stagion

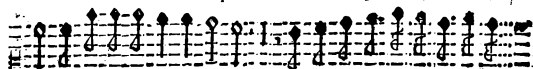
l'anima

ii

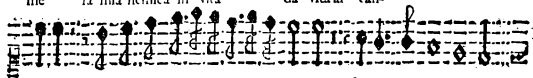
l'anima a'



flitta tutti tu per lo cui valor la palma el vanto hebbe di



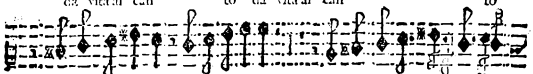
me la mia nemica in vita da vita al can-



to ii fe desti morre al cor



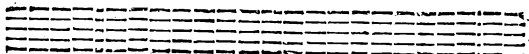
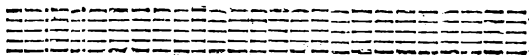
da vita al can to da vita al can to



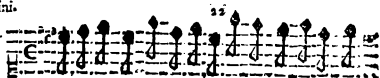
da vita al canto ii da vita al can-



to da vita al can to.



A 7. Con doi violini.



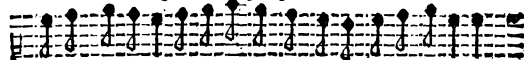
Ago va go augelletto che cantā do



vai che cantando cantan do cantan do



vai vago va go augelletto che cantan do



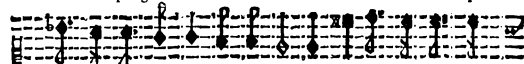
vai che cantando cantan do cantan do vai



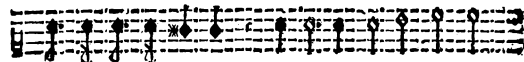
ouer piangendo

ii

pian-



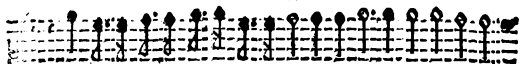
gendo il tuo tempo passato vedendoti la



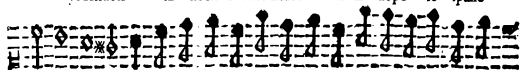
notte el vemo allato el di dopo le spalle



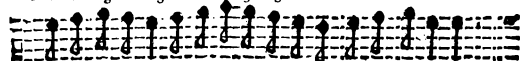
vedendoti la notte el vemo allato



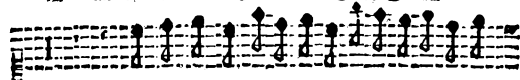
vedendoti la notte el verno allato el di dopo le spalle



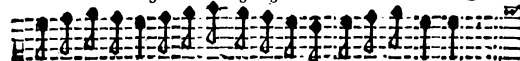
i mesi gai vago va go augelletto che cantà do



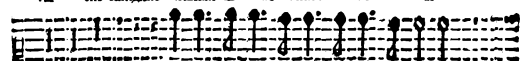
vai che cantando cantan do cantan do vai



Vago va go augelletto che cantan do



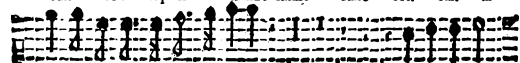
vai che cantando cantan do cantan do vai



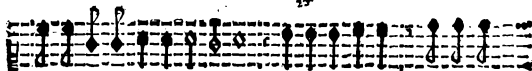
Si come i miei grauos affanni fai



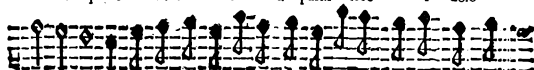
cusi cosi sapeffi il mio simile stato cosi cusi sa-



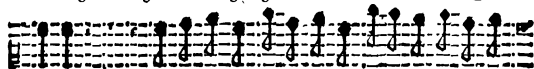
peffi il mio simile face venesti in grem-



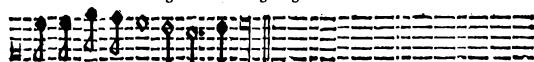
bo a questo sconsola to a partir seco i dolo-



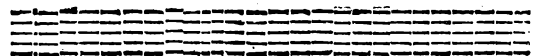
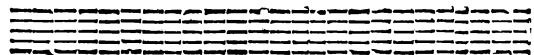
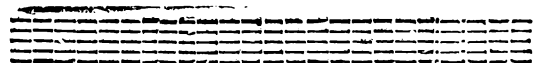
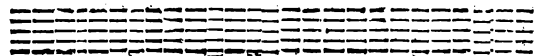
rofi guai vago va go augelletto che cantan do



vai vago va go augelletto che cā tā do

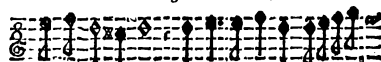


vai che cantando vai

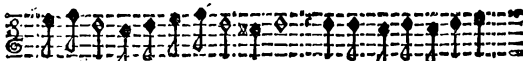




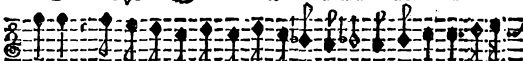
folo. Olcifsimo vfcigno



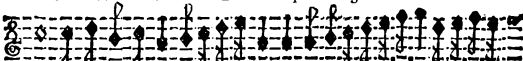
lo Dolcifsimo vfcigno-



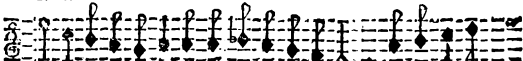
lo tu chia mi la tua



cara la tua ca ra cō pa gnia cantan-



do vic ni vieni vieni vic-



ni vic ni anima a nima mia a me

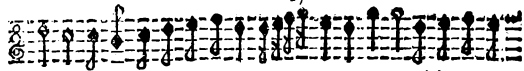


can to non vale a me can to non vale e nō

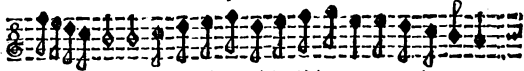


hō co me tu da vo lar ale e fe lice fe-

li ce angelletto o fe lice feli ce angelletto co-  
 me nel tuo di letto o fe lice o fe lice  
 o fe lice feli ce angelletto come nel tuo di-  
 letto ti ri cò pè fa ben'al ma na  
 tu ra fe ti ne gò fa uer ti die ven-  
 tura fe ti ne gò fa uer ti die ventura fe  
 ti ne gò fa uer o fe lice o fe lice  
 o fe lice feli ce angelletto come nel tuo di



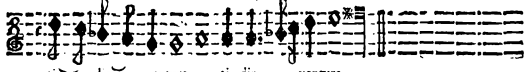
letto ti ni cò pē fa ben! al ma na



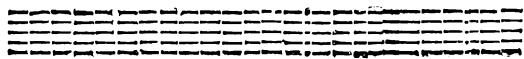
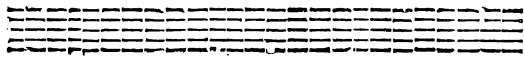
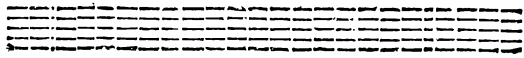
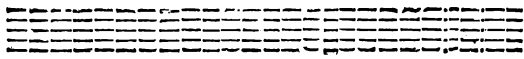
tu ra fe ti ne gò fa uer ti die ven



tura fe ti ne gò fa uer ti die ventura



ti die ventura ti die ventura.

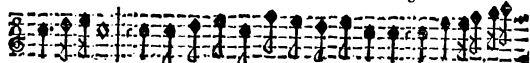




Hi vol ha ter fe lice e



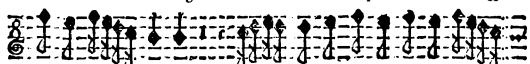
lieto il core non fe gua il cru-



do' amo re chi vol ha ter fe lice e lieto il



core non fe gua il cru' amo re quel lu fin



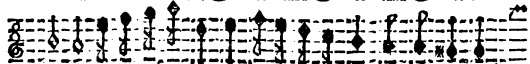
ghier ch' an cide quan to piu scher z'e



nide ma te ma di bel ra di leggja



dri a l'aura falla ce falla ce falla ce e



na al pre-g non risponda

alla promessa fa nol credea e se s'ap pressa

fugga fugga fugga fugga pur che balleno e quel ch'al leta

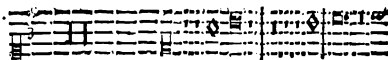
ne mai bal len'amor ii se

no fa et ta e se s'ap pressa fugga fugga

fugga fugga pur che balleno e quel ch'al letta ne

mai bal len'amor ii se non

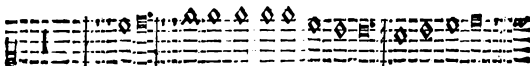
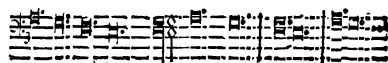
fa et ta.



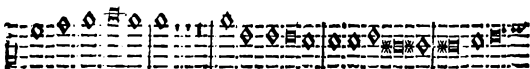
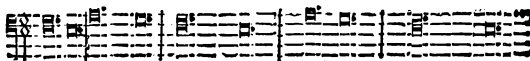
Non hanea febo. tacet.

Mor

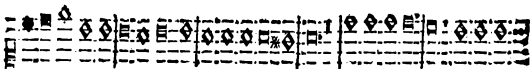
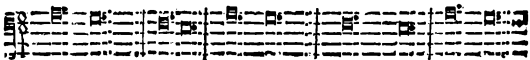
Amor



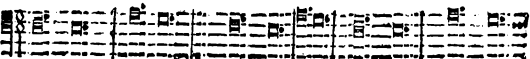
ii amor doue doue è la fe ch'el traditor

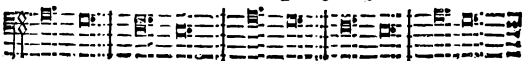
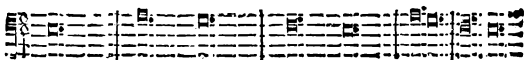
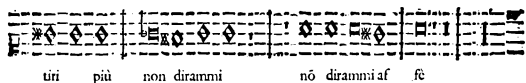
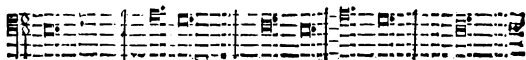
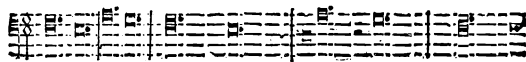
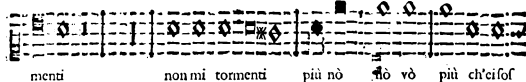


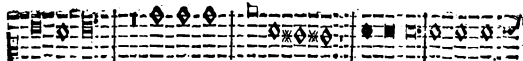
ii giurò fà che ritorni il mio amor com'ei pur fù



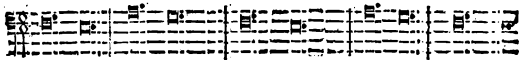
ò) ò tu m'ancidi ch'io nō ni tormenti più nō mi tormenti nō mi tor-



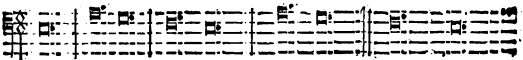




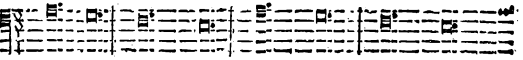
gliolo sta che fi ii fel fuggo ancor ancor mi



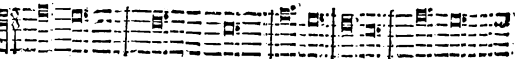
preghe ra fe ciglio ha più fe reno colei co-

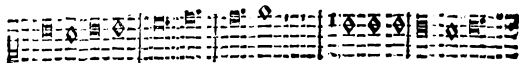


lei colei ch'el mio nō è già non rinchiudi in seno amor fi'

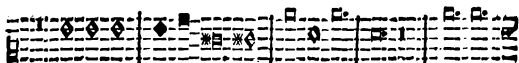
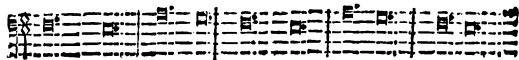


bella fe fi bella fi bella fe ne mai fi

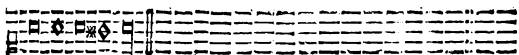
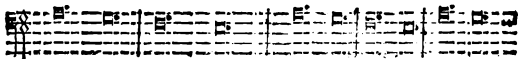




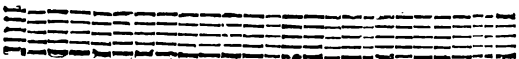
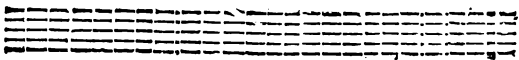
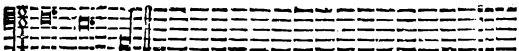
dolci baci mai mai mai mai da quella bocca aurai

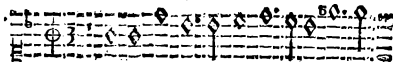


ne più foa uiah taci taci ta ci ta

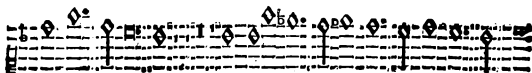


ci che troppo il sà.

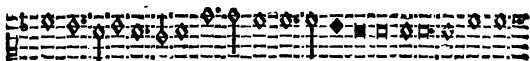




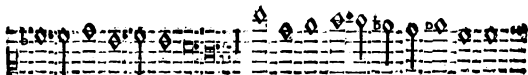
V su su pastorelli      vezzosi vez-  
 Su su su augelletti      canori ca-  
 Su su su fonticelli      loquaci lo-



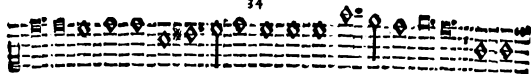
zosi      vezzosi      pastorelli      vezzosi      correte      ve-  
 noni      canori      augelletti      canori      sciogliete      fno-  
 quaci      loquaci      fonticelli      loquaci      vezzosi      cor-



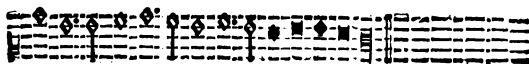
nite      correte      venite à mirar      à goder l'aure gradite      ch'à noi  
 date      scioglietete fmodate al cantar      al gioir le voci amate      del sol  
 rete      vezzosi      correte à gioir      a' fcerzar come solete      di quai



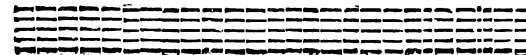
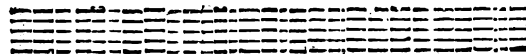
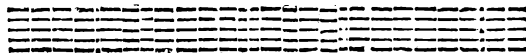
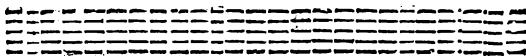
porta ridente      ridente      mirate i prati      pien di fior oco-  
 ch'ei monti indora indora      e fuoifa      n'etti      pien di vaghi fio-  
 splendor si veste si veste      e di quei lampi coloriti      son à



ra — ti — ch'al suo vago apparir ridon ridon festosi Sù su  
 ret ti del leggiadro suo crin dite dite gli honori sù su  
 cam pi che promettono ai cor gioie gioie veraci sù su



su pastorelli vezzosi vezzosi vezzosi  
 su augelletti canori canori canori  
 su fonticelli loquaci loquaci loquaci.







# TAVOLA

## CANTI GVERRIERI.

|                                                             |    |
|-------------------------------------------------------------|----|
| Altri canti d'Amor, à 6. con quattro viole e doi violini    | 1  |
| Hor ch'el cielo e la terra à 6. voci con doi violini,       | 6  |
| Seconda parte. Così tuoi à, 6 con doi violini               | 7  |
| Ardo ananipo, à 8. voci con doi violini                     | 9  |
| Combattimento di Tancredi sua parte                         | 12 |
| Il Ballo, Mouete al mio bel suon, a 8. voci con doi violini | 14 |

## CANTI AMOROSI.

|                                                             |    |
|-------------------------------------------------------------|----|
| Prima parte. Altri canti di Ma re à 6. voci con doi violini | 18 |
| Seconda parte. Duo belli occh à 6. con doi violini          | 20 |
| Vago angellito à 6 con doi violini, & vna viola.            | 22 |
| Doicissimo vignolo à 5. voci                                | 25 |
| Chi vol hauer felice a 5. voci                              | 28 |
| Amor à 4. voci Canto, doi Tenori e Basso.                   | 30 |
| Susu Passerelli vezzosi, à 3. doi canti, e Alto             | 34 |

## IL FINE.

