

ALTO PRIMO

MADRIGALI GVERRIERI, ET AMOROSI

Con alcuni opuscoli in genere rappresentatiuo, che faranno
per breui Epifodij frà i canti senza gesto;

LIBRO OTTAVO DI CLAUDIO MONTEVERDE

Maestro di Capella della Serenissima Republica di Venetia.

D E D I C A T I

Alla Sacra Cesarea Maestà

D E L' I M P E R A T O R
FERDINANDO III.

C O N P R I V I L E G I O .



I N V E N E T I A ;

C

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 bontà, di gradirle, & honorarle scritte, mi hà conceduto quasi vn authoreuole passaporto per fi-

darle alla Stampa.

Ed ecco, che arditamente io le publico consacrando 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 souerano 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.

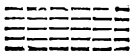
Aggrandirà questa picciola offerta del mio suisceratissimo affetto l'eccesso della mia deuota rueréza, cò la quale inchinandomi al Cielo, prego alla Maestà vostra, & alla Augustiss. Casa d'Austria la perpetuità di quelle glorie, che l'hanno sublimata soua ogni terrena grandezza. Di Venetia il primo Settembre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

Di Vostra Maestà,

Humilissimo, & Deuotissimo Seruitore
Claudio Monteuerde.

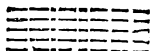


Huendo io considerato le nostre passioni, od' affettioni, del animo, essere tre le principali, cioè, Ira, Temperanza, & Humiltà ò supplicatione, come bene gli migliori Filosofi affermano, anzi la natura stessa de la voce nostra in ritrouarsi, alta, bassa, & mezzana: & co' nel' arte Musica lo notifica chiaramente in questi tre termini di concitato, molle, & temperato, ne hauendo in tutte le cōpositioni de passadi compositori potuto ritrouare esemplo del concitato genere, ma be .si del molle, & temperato; genere però descritto da Platone nel terzo de Rethorica, con queste parole; (Suscipe Harmoniam illam quæ ut decet imitatur fortiter eurtis in prelium, voces, atq; accentus;) & sapendo che gli contrarij sono quelli che mouono grandemente l'animo nostro, sine del mouere che doue hauere la bona Musica, come afferma Boetio, dicendo; (Musica nobis esse cōiunctam, mores, uel honestare, uel euertere;) perciò mi posi cō nō poco mio studio, & fatica per ritrouarlo, & cōsiderato nel tempo picchio che e tempo veloce, nel quale tutti gli migliori Filosofi affermano in questo essere stato usato le saltationi, belliche, concitate, & nel tempo spondeo tempo tardo le contrarie, cominciati dungi; la semibreue a cogitare, la qual percossa vna volta dal torso, proposi che fosse vn tocco di tempo spondeo, la quale poscia ridotta in sedeci semibreue, & ripercosse ad vna per vna, con agiotione di oratione contenente ira, & sdegno, vdi, in questo poco esēpio la similitudine del affetto che ricercauo, benchè l'oratione non seguitasse co' 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 descrittore & ritroua la desoritione, che fa del combattimento di Tancredi con Clorinda, per hauere io le due passioni cōtrarie da mettere in cōto Guerra cioè fighiera, & morte, & l'ano 1624 fattolo poscia vdiere a' migliori de la Nob. Cità di Venetia, in vna nob. stanza del Illust. & Ecc. Sig. Gerolamo Mozzenigo Cauaglier principale, & ne comandi de la Sereniss. Rep. di primi, & mio particular padrone, & partial protettore; fù cō molto applauso ascoltato, & lodato; il qual principio hauendolo veduto a riuscire alla immitatione del ira; seguitai ad inuestigarlo maggiormente con maggiori studij, & 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, ma 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 hauendo hauto che gli duoi generi, molle, & temperato; Et pche a primo principio (in particolare a quali toccaua sonare il basso continuo) il douer tanpellare sopra ad vna corda sedeci volte in vna battuta gli pareua più tosto far cola da naso che da lode, perciò riduceuano ad vna percossa sola durante vna battuta tal multiplacità, & in guisa di far vdiere il picchio piede faceuano vdiere 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 ha scritto, nel quale si troua parimēte ogni altro ordine che si ha da tenere nelle altre cōpositioni 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 ha dato occasione di scrivere alcuni Madrig. da me intitolati Guerneri; & perche la Musica de Cr. n. Principi viene adoperata nelle loro Regie Camere in tre modi ploro delicati gusti; da Teatro, da camera, & da bailo; perciò nella presente mia opa, hò accennato gli detti tre generi cō la intulatione Guernera, Ammorosa, & rapresentaua; so che sarà imperfetta, pche poco vaglio in tutto, in particolare nel genere Guernero per essere nouo & perche (oune principij ò est debile); prego perciò il benigno Lettore a gradire la mia bona voluntà, la quale stara attēdo da la sua dot. a pēna maggior penetratione in natura dei detto generi; perche (Amicus facile citadere) & vna felice.

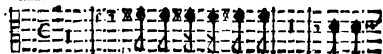


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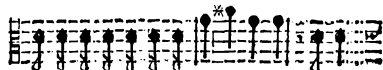
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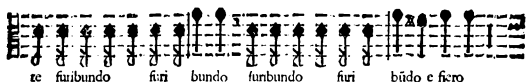
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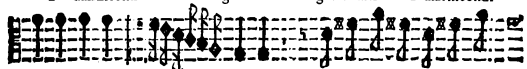
furbundo furi bundo e fiero Di Mar



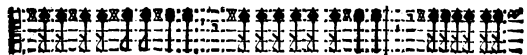
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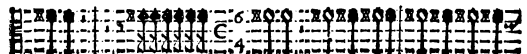
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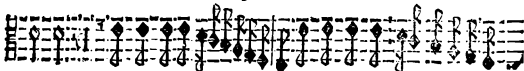
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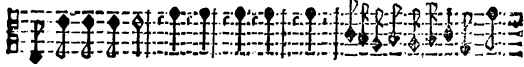
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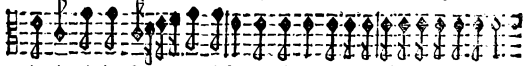
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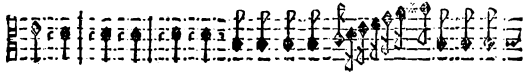
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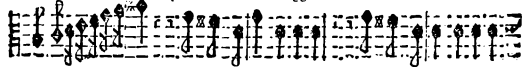
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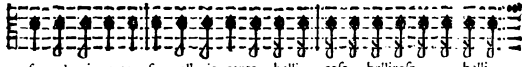
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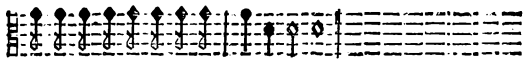
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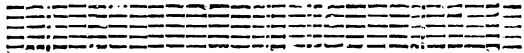
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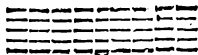


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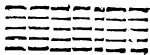
cofo bellicofo belli cofo e fiero. Voltate





Che mentre tacet.

Allegro moderato



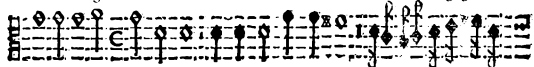
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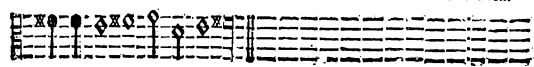


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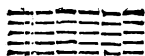
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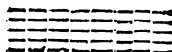


mo valor cantac ragiona.

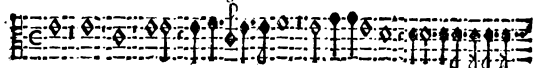


Sinfonia
Altri canti di Marte.

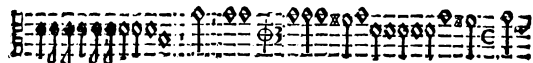
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Viole sole toccate con arcate lunghe, & soavi.

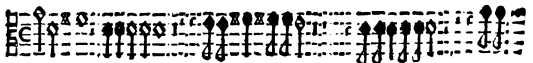
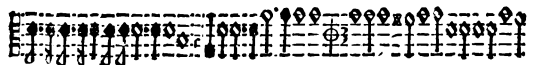


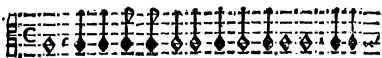
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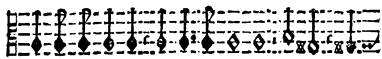
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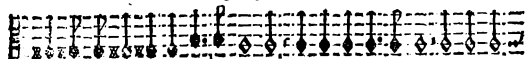




Or ch'el ciel e la terra e'l vento tace e le



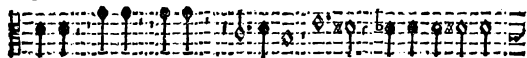
fere e gli augelli il sonno affrena notte il



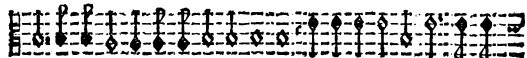
caro felfato in giro mena e nel suo letto il mar senz'onda



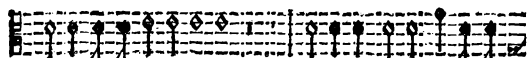
gia ce veglio ii penso ardo pian go veglio



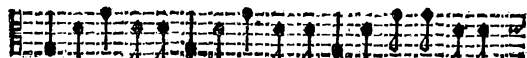
veglio penso ardo pian go piango e chi mi sface



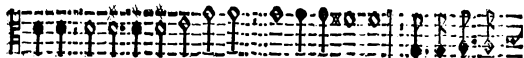
sempre me'innazi per mia dolce pena e chi mi sface sempre me'in



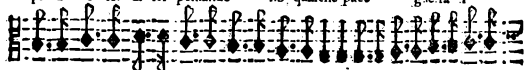
nanzi per mia dolce pena guerra'l mio stato ii



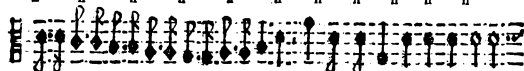
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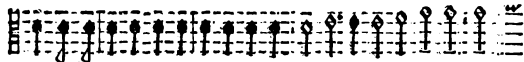
piena e fol di lei pensando hò qualche pace guerra ii



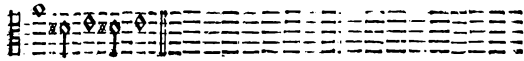
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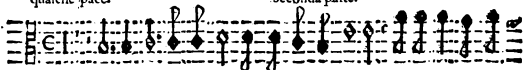


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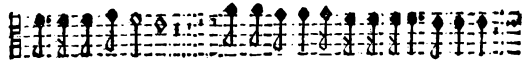


qualche pace.

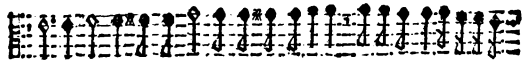
Seconda parte.



Così fuol. Moue il dolce e l'ama ro ond'io mi pascò così fuol d'vna

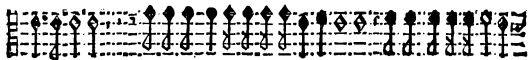


chiara fonte viua Vna manfo la ni rifana e punge

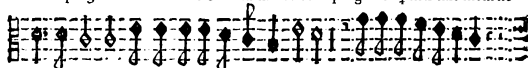


moue il dolce e l'ama ro ond'io mi pascò Vna manfo la mi ri-

Ottauo Libro de Madrigali di Claudio Monteuerde.



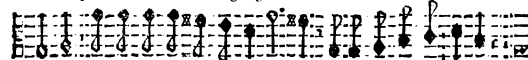
fana e punge Vna man fo la mi rifana e punge e pch'il mio morir nò



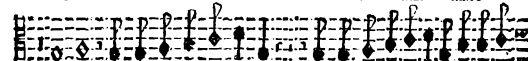
giungu'arua mille mille volte il di moro e mille mille nafco



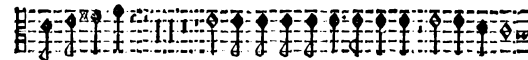
e perch'il mio morir non giungu'arua nille mille volte il di



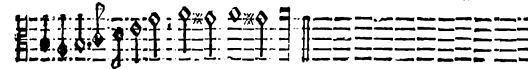
moro mille mille volte il di moro e nille mille nafco



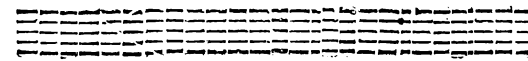
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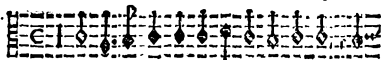


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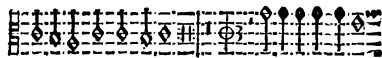


ge fon lun ge.





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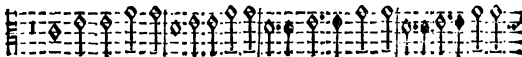


rocca del mio core

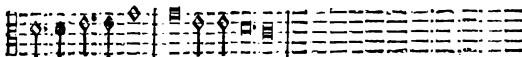
Sù presto ch'egli qui



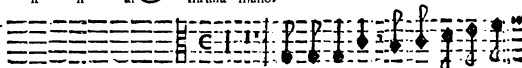
ii poco lontano armi armi armi armi



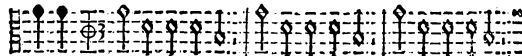
armi alla mano ii armi armi armi armi ii ii



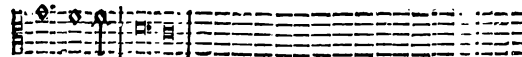
ii ii ar mi alla mano.



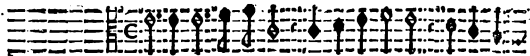
Seconda parte: Nol lasciamo. Ma facciam fuor vna fortita



bella butta la fella ii ii



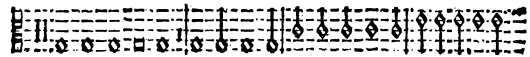
buta la fella.



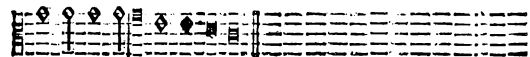
Terza parte. Armi falle non fon ch'ei s'auicina col grosso



la cortina: sù presto ch'egli qui ii poco difcofto



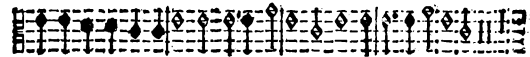
tuttial fuo pofto tutti ii tuttial fuo pofto ii



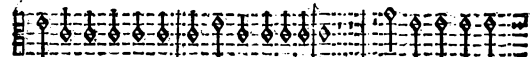
tutti ii tuttial fuo pofto.



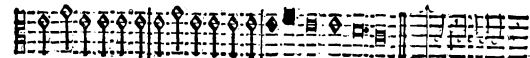
Quarta parte. Vol de g'occhi. Sù presto ch'egli qui ii



senz'alcun fallo tutti tutti a cauallo tutti tutti a cauallo



tutti a caual' a ca uall' a caual' a caual' a caual' a ca-



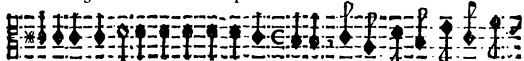
uall' ii ii tutti a cauallo.



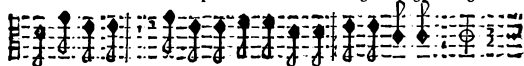
Quinta parte. Non è più tempo non e più tēpo oh! me



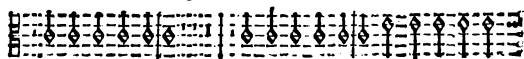
ch'egli ad vn tratto del cor patron s'è fatto ad vn



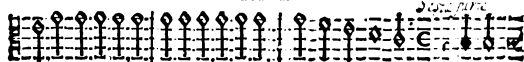
tratto ii del cor patron s'è fatto a gābe a gābe a gābe ii



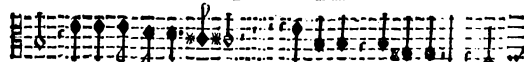
a gābe a falso chi si può saluare



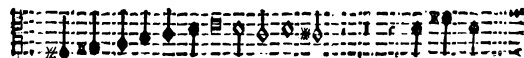
all'andar ii all'andar all'andar ii



ii ii ii ii all'andare cor mi-



o cor mio non vol fuggit fei morto ii e

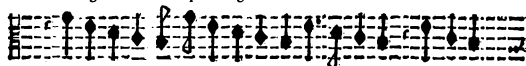


feruo d'vn tiran no poteruo ch'il vinci-

Ottavo Libro de Madrigali di Claudio Monteuerde.



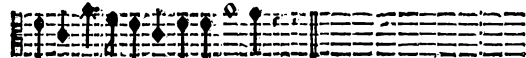
tor che già dentro la piazza grida foco. foco foco foco



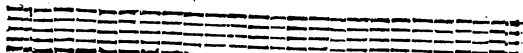
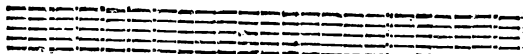
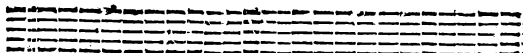
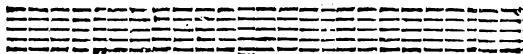
amazza amaza. ii fuoco fuoco amazza a-



mazza ii amazza amazza grida grida. foco



foco. foco. foco amazza amazza.

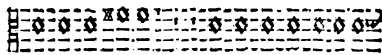




Rdo.

16

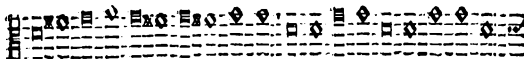
al ladro al



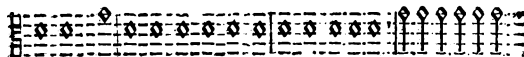
ladro al ladro

al ladro ii

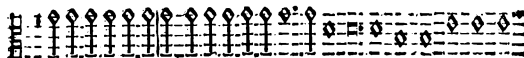
al



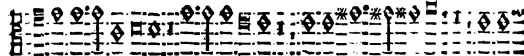
tradimento al tradimento al foco scale scale scale scale ac-



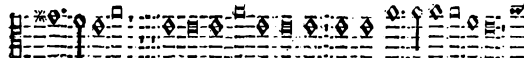
cette accette martelli martelli martelli acqua acqua acqua



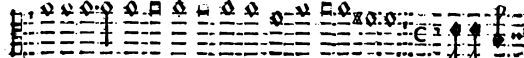
ii ii ii acqua ii ii acqua prendete e voi torri fa-



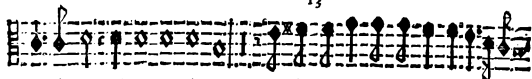
crate anco tacete anco tacete sù su bronzi su su su su



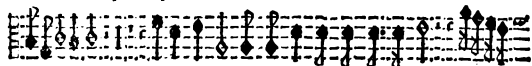
bronzi su su che dal gridar son roco dite dite il periglio altrii



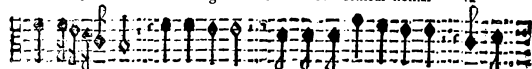
dite dite il periglio altrui se e lieue se e lieue o poco e de gllin



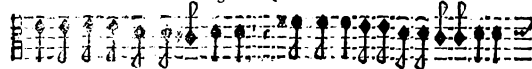
cendi miei pietà prendete e feco amore l'incendia



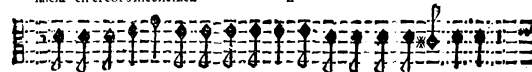
rio mi dice ogn'vn ecco ecco i remedi homai va-



ni mi dice ogn'vn per si beato ardore lascia



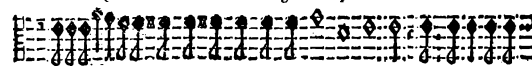
lascia ch'el cor s'incenerisca ii



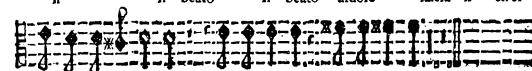
per si beato ardore lascia lascia ch'el cor s'incenerisca



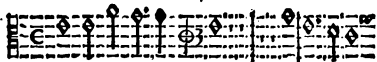
mi dice ogn'vn mi dice mi dice ogn'vn per si beato ardore



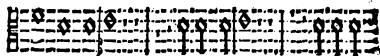
ii si beato si beato ardore lascia ii ch'el



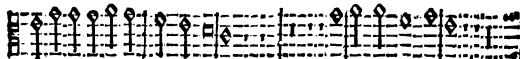
cor s'incenerisca lascia lascia ii ii



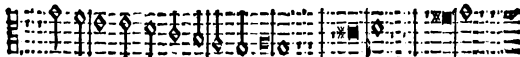
Quete al mio bel suon Morte.



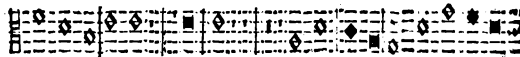
te'al mio bel suon al mio bel suon ii



ii le piante snelle f'arfo di ret: il crin



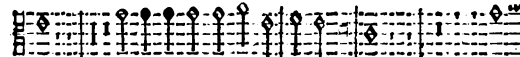
e lasciato del Istro il ricco fondo Vengan ii



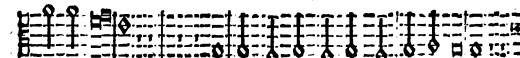
al ballo 'anch' elle vengano al ballo ch' elle ii



fuggano ii fig g^a



no fuggano in questo di nen bi e procelle D'au

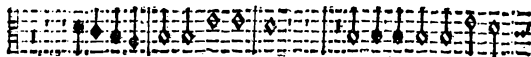


re odora te al mor mo- rar de l'onde

piano

forte

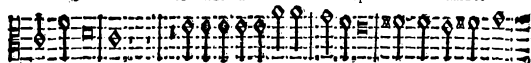
15



e

co'al mio canto

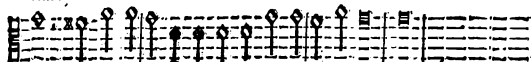
l'opre di Ferdinand'ec-



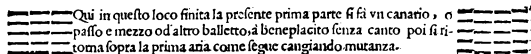
celse belle

ii

rimbombi il mon



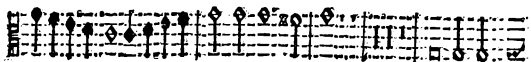
do rimbombi l'opre di Ferdinando'ec cels'e belle-



Ei l'anni

cinque

e su' destrier

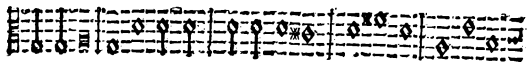


cor

fe

le piagge

e su la'

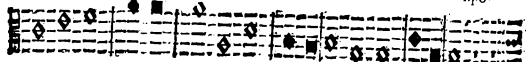


terra dura

ii

la testa

ripo-

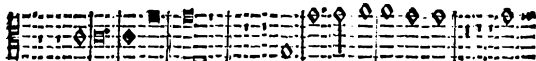


so su'l brac-

cio amato

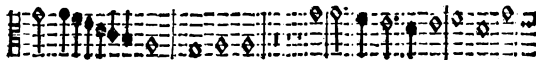
sul braccio amato

ii



la torri eccelē

e la superbe mura al

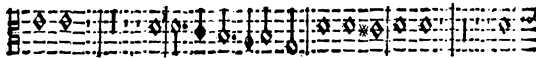


ven

to sparfe

e fe

vermiglio il

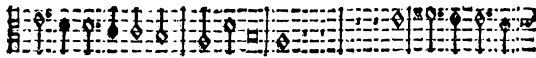


prato

e fe

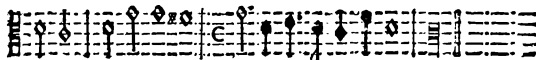
vermiglio il prato

laf-



ciando ogni altra gloria al mōdo ofcura

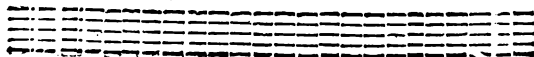
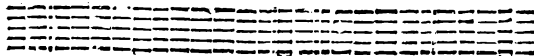
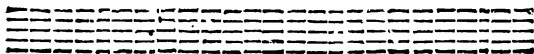
lafciando ogni altra

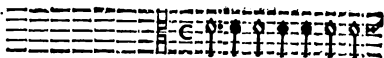


gloria al mondo ofcu

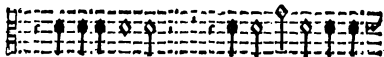
ra al mon

do ofcura.





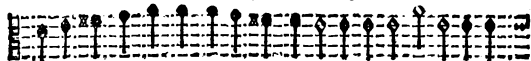
Ltri canti di Marte



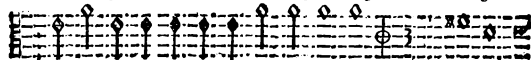
e di sua schiera gl'arditi affalti gli ar



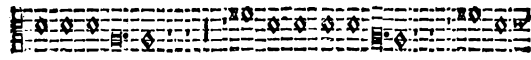
diti affalti e l'honorate imprefe gli arditi affalti e l'ho-



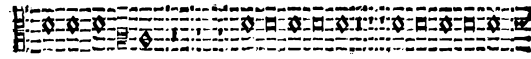
norate imprefe l'honorate imprefe gli arditi affalti gli ar-



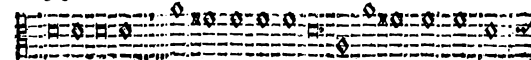
diti affalti e l'honorate imprefe le fan-



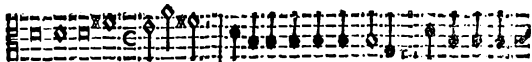
guigne vittorie ii le fan-



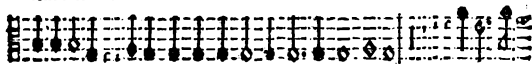
guigne vittorie e le contefe ii



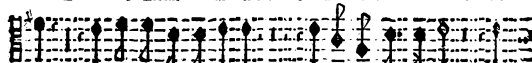
le contefe le languigne vittorie le languigne vit-



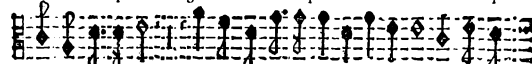
torie e le con te fe i trionfi di mor te ii



i trionfi di morte horrida e fera Io canto a



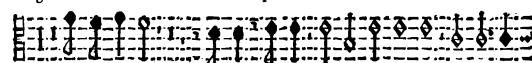
mor di questa tua guerriera qua' hebbe a fostener qua-



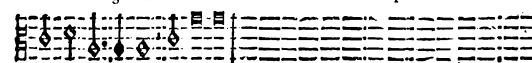
t' hebbe a fostener ii mortali offese co.n'vn



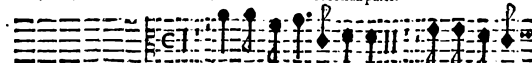
guardo mi vinse vn crin mi pre fe



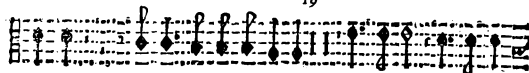
com'vn guardo vn crin ii ii n'i prese historia



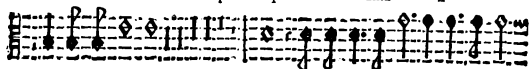
miserabile ma vera. Seconda parte.



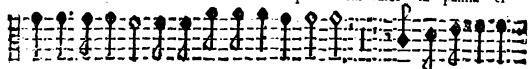
Duo belli occhi. Onde traffita giacque e di saque in



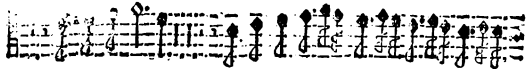
vece amaro pianto sparfe l'anima ii



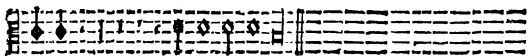
l'anima afflitta tutti. Tu per lo cui valor la palma el



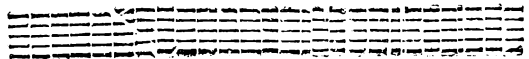
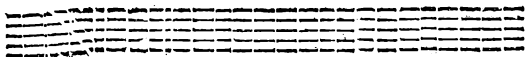
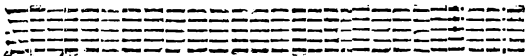
sette di live la mia nemica in vita da vita al canto



ii da vita al can

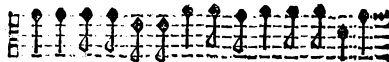


to da vita al canto.

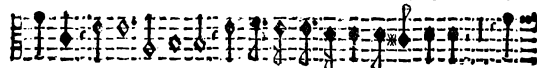




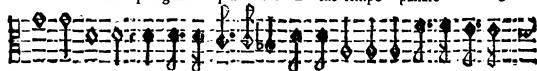
Ago vago angelletto che can-



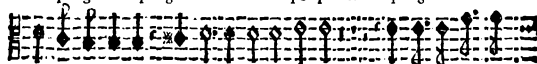
tando vai che cantando cantando cantando



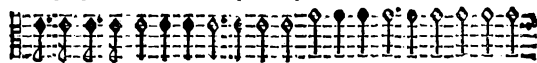
vai ouer piangendo piangendo il tuo tempo passato o.



uer piangendo piangendo il tuo tempo passato piangendo il tuo



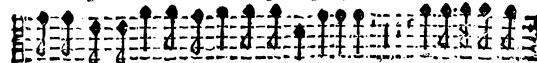
tempo passato el dì dopo le spalle vedendoti la



notte el vemo al lato el dì dopo le spalle el dì dopo le spalle ci



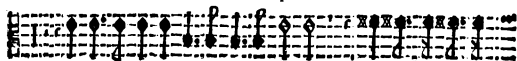
mei gai vago vago angelletto che cantando



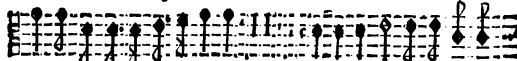
vai che cantando cantando cantando vai fi come i miei gra-



uosi affanni fai così così sapessi il mio simile stato



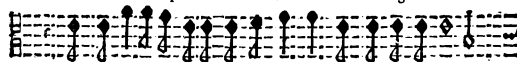
fi come i tuoi grauos affanni fai così così fa-



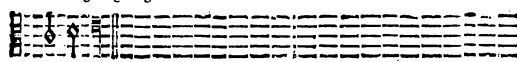
peffi il mio simile stato ver. fi in grèlo a questo scon



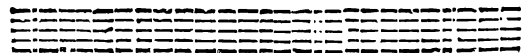
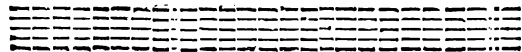
folato a partir seco i dolorosi guai



vago vago augelletto che cantando vai che cantando

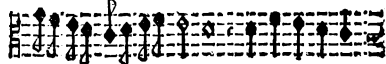


va i.

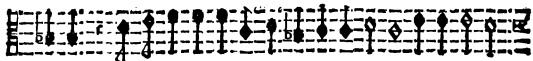




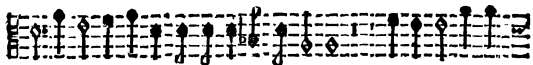
Olcissimo vi ci gno



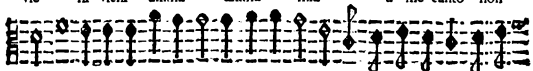
lo Tu chiami la tua



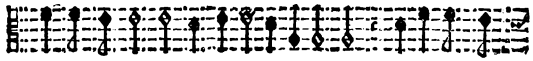
cara cara cara compagni a cantando vieni vieni



vie ni vieni anima anima mia a me canto non



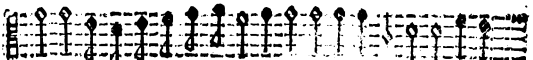
vale & non hò come tu da volar ale ò felice fe-



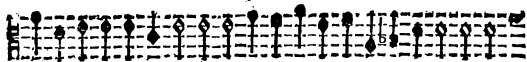
lice augelletto o felice augelletto come nel



tuo diletto ò felice augelletto come nel tuo dil-



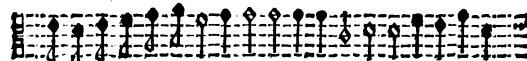
letto ti ri cò pena ben falca natura se ti re-



gò saper ti die ventura se ti negò saper ti die ventura se



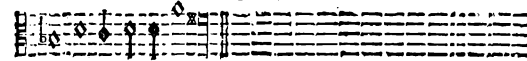
ti negò saper ò felice augelletto come nel tuo diletto



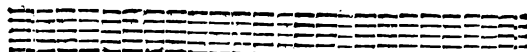
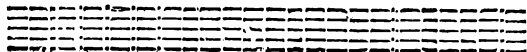
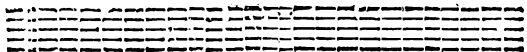
ti, ri cō pensa ben l'alma natura se ti nogò sa-



per ti die ventura se ti negò saper ti die ventura ti die ven

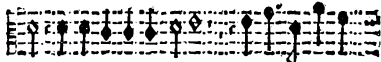


tura ti die ventura.





Hi vol hauer felice e lieto il co-



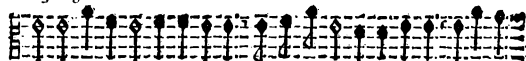
re nò segua il cruo' an ore quel lusinghier ch'an-



cide quā do più scherza e ride mà tema di bel tà de



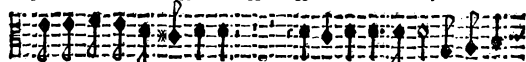
leg già dia l'aura fallace fallace falla ce e



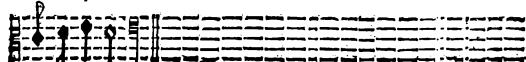
ria al pregar non risponda alla promessa non creda e se s'ap



pressa e se s'appressa fugga fugga ii ii pur che bal-



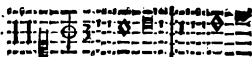
len e quel ch'al letta ne mai baien' amor se nò



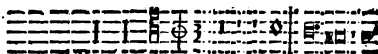
la etta.



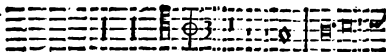
Nó hauea febo. tacet.



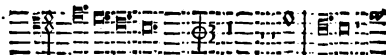
Mor A-



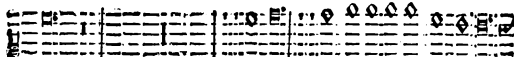
Di cea



Di cea



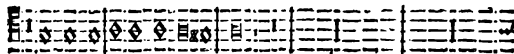
Di cea



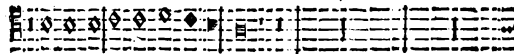
mor

Amor

amor doue doue e la fe



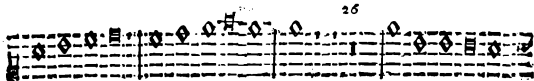
il ciel mirando il pie fermò



il ciel mirando il pie fermò



il ciel mirando il pie fermò

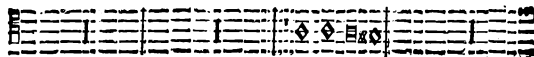


ch'el traditor

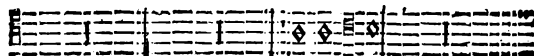
ii

giurò

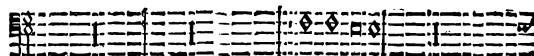
fà che ritomi



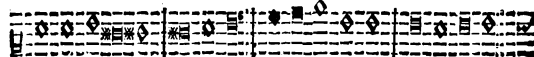
miserella



miserella



miserella



il mio amer co

m'ei pur fù

ò

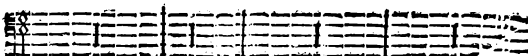
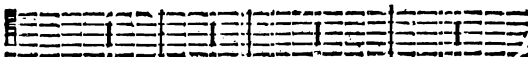
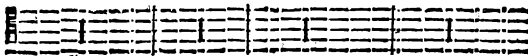
ò

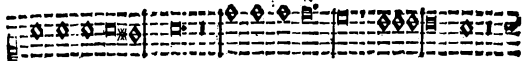
tu

m'an

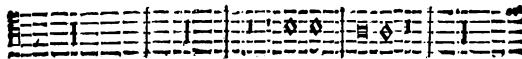
cidi

ch'io

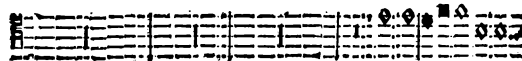




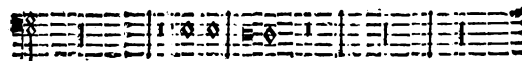
non mi tormenti più non mi tormen ti ii



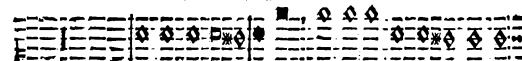
mife rella



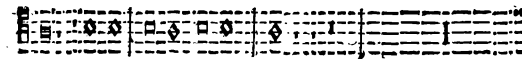
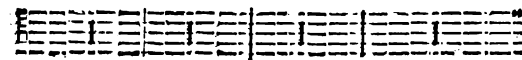
miferell' ah - più nò



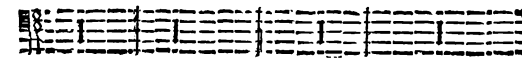
mife rella

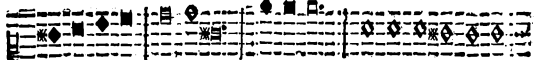


nò mi tormenti più nò non vò più ch'ei fospiri se

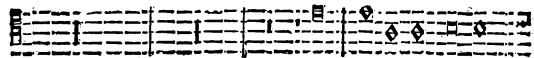


nò tanto gel soffrir non può

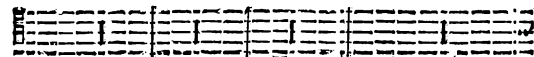




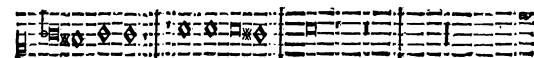
non lon:an lon tan da me. nò nò ch'ei fuoi martiri più



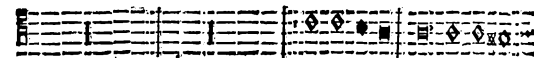
ah miserella.



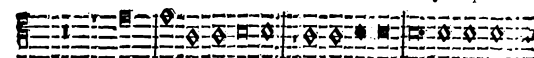
ah miserella



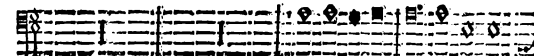
nò dirammi nò dirammi af fè



miserella ah più nò.



ah miserella miserella ah più nò



miserella: ah più nò.

per che di lui mi struggo tutt'orgo-

nò miserella

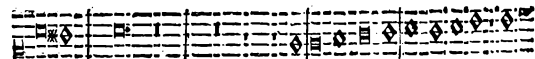
nò miserella

nò miserelli' ah

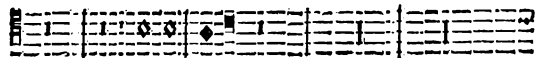
giofo stà che si che si fel fuggo ancor ancor mi

ah' ah' ah' mife-

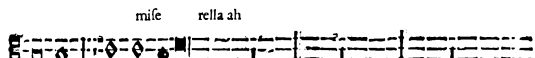
più nò nò tanto gel scfir non può



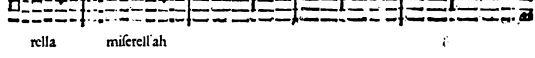
preghe ra



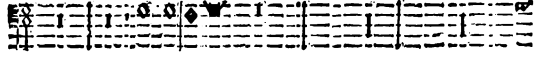
fe ciglio hò più fereno colei co



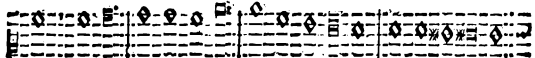
mife rella ah



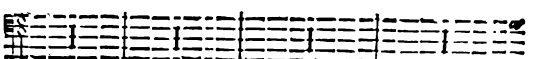
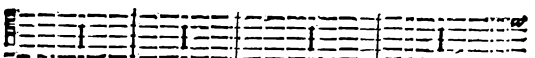
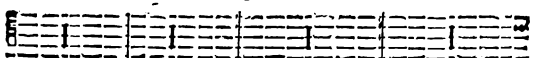
rella miferell ah

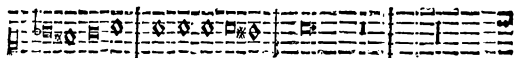


mife rell' ah

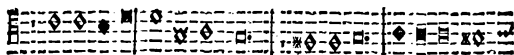


lei colei ch'dl mio non e gia non rinchiud'in seno amor fi

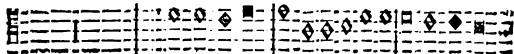




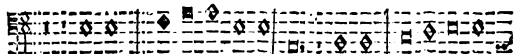
bella fè fi bella fi bella fè



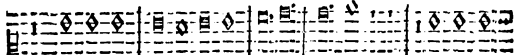
miferell' ah più nò nò tanto gel soffrir non può



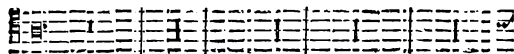
miferel' ah più nò nò tanto gel soffrir non



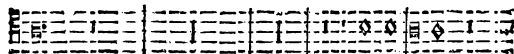
rufe re. ah più nò nò tanto gel soffrir non



ne mai fi dolci bacci mai mai mai mai da quella

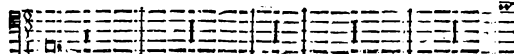


può

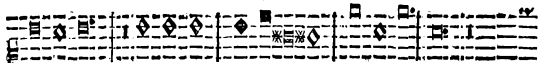


può

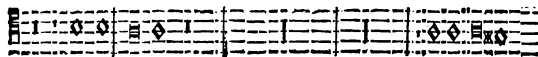
miferella



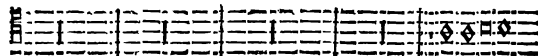
può



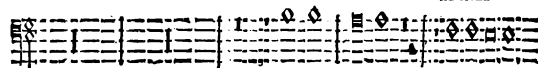
bocca haurai ne più fo au ah tacci tacci tacci



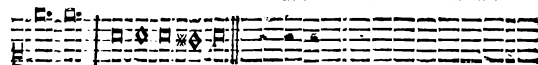
mife rella miserella



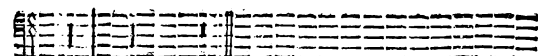
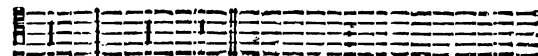
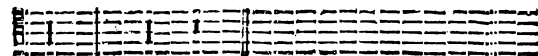
miferella

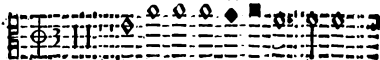


mife rella miserella

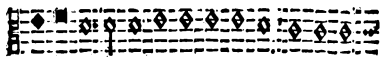


tac ci che troppo il sa Si tra sdegnosi, tacet.

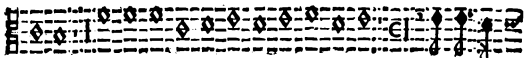




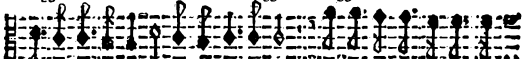
Erche t'en fuggio Fillide



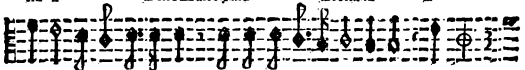
ò Fillide pe.che t'en fuggi perche t'en



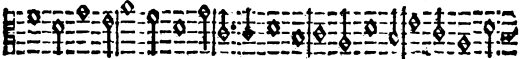
fuggi ii t'en fuggi t'en fuggi Ascolta-



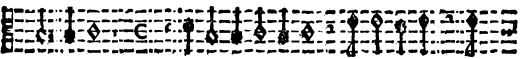
mi ii Deh Filli ascolta mi ascolta mi ii



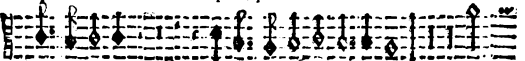
deh Filli ascolta mi e quei bell'occhi voltami già



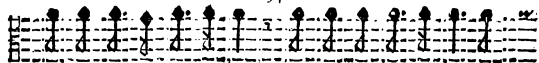
belua non son io ne ferpe squallido già belua non son io ne ferpe



squallido ne ferpe squallido Aminta io son se



ben son magro se ben son magro e pallido Que-



ste mie calde lacrime che da quest'occhi ogni hor si



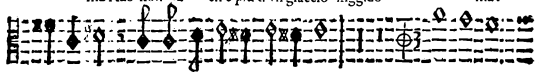
veggon piouere han foiza di commouere ogni piu



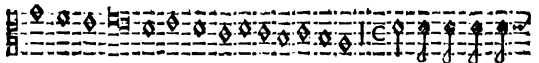
duro cor ii spiettato e riggido



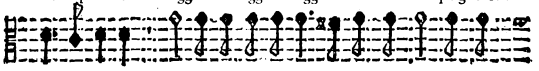
ma'l tuo non gia ch'e piu d'vn giaccio friggido ma'l'



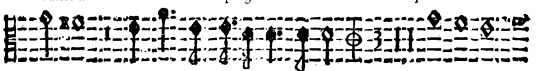
tuo non gia ch'e piu d'vn giaccio friggido Fili piu



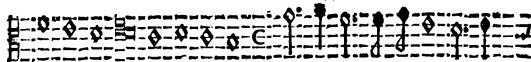
rat ta fuggesi fuggesi fuggesi mentre spargendo in-



darno a l'aura mentre spargendo indarno a l'aura piantie la-

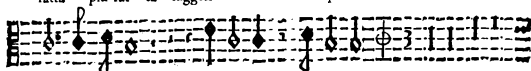


menti indarno il cor destruggesi Fili piu



ratta più rat ta fuggesi

nei sc, ite che dal cor nei sof-



pir che dal cor

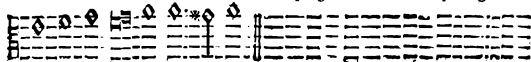
non voci

ò prieghi

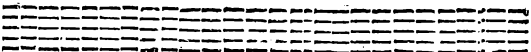
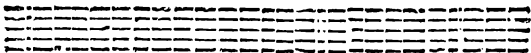
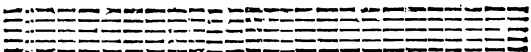
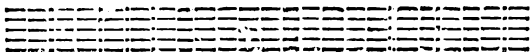


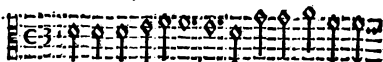
non voci non voci ò prieghi

i pie fug-

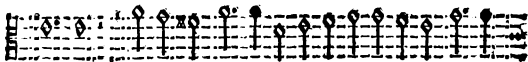


gaci fugga ci arremano.





On partir ritrofet ta troppo lieue incol-
 L'alma vola di sciof ta reco parte il mio
 Tu crudel pi mi offen di quanto piu sei fug



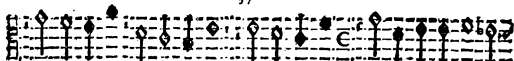
rante senti me non fuggir non fuggir senti me non fug-
 core ferma il pie non fuggir non fuggir ferma il pie non fug-
 gace gia dal sen l'alma fug ge gia dal sen l'alma



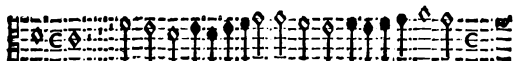
gir non fuggir af petta' aspet ta odi il pregar
 gir non fuggir af colta' ascol ta torna a gioir
 fug ge a tendi' aten di se il mio languir



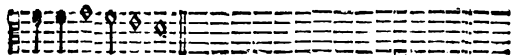
del tuo fedel aman te tu non senti i lamen ti
 alimen d'vn che si mo re tu non miri mar ti
 e te cotanto pia ce o non tidi non ti di



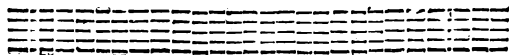
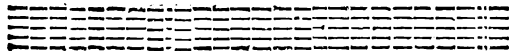
ah' tu fuggi ah' ah' tu fuggi ah' ah' tu fuggi ah' ah' tu fuggi Io ri-
 tu non odi ah' tu non odi ah' tu non odi ah' tu non odi Io ti
 tu mi sprezz ah' tu mi sprezz ah' tu mi sprezz ah' tu mi sprezz Io t'a-

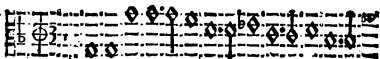


man go ah' tu ridi ah' tu ridi tu
 chiamo tu mi sprezz ah' tu mi sprezz ah' mi
 do ro tu mi lasci ah' tu mi lasci ah' mi

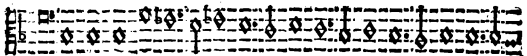


ridi & io piango.
 sprezz Io ti bramo.
 lasci & io moro.

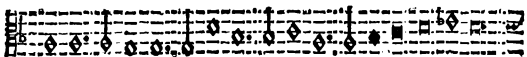




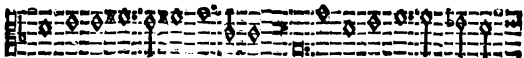
V su su pastorelli vezzosi vezzosi vez-
 Su su augelletti canori canori ca-
 Su su fonticelli loquaci loquaci lo-



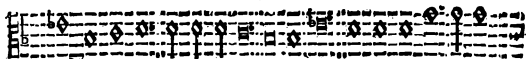
zosi pastorelli vezzosi correte venite correte ve-
 nori augelletti canori sciolgete snodate scioglietete sno-
 quaci fonticelli loquaci vezzosi correte vezzosi cor-



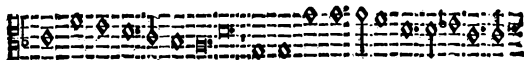
nite correte venite à mirar à goder l'aure gradi-
 date sciogliete snodate al cantar al gioir le voci ama-
 rete vezzosi correte à gioir al scerzar come sole-



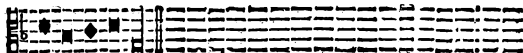
te ch'à noi porta ridente ridente mirate i prati pien di
 te del sol ch'ei monti indora e fuoi rametti pien di
 te di quai splendor si veste si veste e di quei lampi coio-



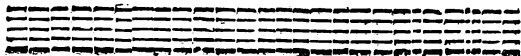
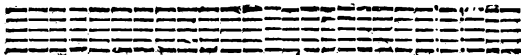
fiori odorati	pien di fiori odorati	ch'al suo vago appa-
vagli fioretti	pien di vagli fioretti	del leggiadro suo cin
riti son colo	riti son son i campi	che promettono di cor



rir ridon ridon festosi	Sù sù sù pastorelli	vezzosi vez
dite dite gli honori	Sù su su angelletti	canori ca-
gioie ve racì	Sù su su fonticelli	loquaci lo-



zosi vezzosi.		
noni canori.	p	p
quaci loquaci.	p	



A musical score consisting of eight staves of music. The notation is dense, featuring many notes with stems pointing downwards. The score includes various musical symbols such as clefs, time signatures (C, 2/4, 6/4), and key signatures (F#). The music is arranged in a single system across eight staves. The first staff begins with a treble clef and a common time signature (C). The second staff has a treble clef and a 2/4 time signature. The third staff has a treble clef and a common time signature (C). The fourth staff has a treble clef and a 6/4 time signature. The fifth staff has a treble clef and a common time signature (C). The sixth staff has a treble clef and a common time signature (C). The seventh staff has a treble clef and a common time signature (C). The eighth staff has a treble clef and a common time signature (C). The music concludes with a double bar line and a repeat sign.



TAVOLA

CANTI GVERRIERI.

Altri canti d'Amor, à 6. con quatro viole e doi violini	1
Hor ch'el ciel, e la terra à 6. voci con doi violini	5
Seconda parte Così tuoi à, 6 con doi violini	6
Gira il nemico, con le altre cinque parti, à 3. voci Alto, Tenore, e Basso.	8
Ardo auampo, à 8. voci con doi violini	12
Il Ballo, Mouete al mio bel tuon. a 4. voci con doi violini	14

CANTI AMOROSI.

Prima parte. Altri canti di Maite à 6. voci con doi violini	17
Seconda parte. Duo bell'occhi: à 6. con doi violini	20
Vago angelleito à 6 con doi violini, & vna viola.	22
Dolcissimo vicignolo à 5. voci	21
Chi vol hauer felice à 5. voci	24
Amor à 4. voci Canto, doi Tenori e Basso.	25
Perche t'en fuggiò Fillide, a 3 Alto, Tenore, e Basso,	33
Non partir rito fetta à 3. doi Altie Basso	36
Susu Pasterehi vezzosi, à 3. doi cantie Alto	38
Il ballo dell'ingrate in genere rappresentatiuo.	41

I L F I N E.

