

TENORE SECONDO

MADRIGALI GVERRIERI, ET AMOROSI

Con alcuni opuscoli in genere rappresentatio, che faranno
per breui Epitodij frà i cauti senza gesto.

LIBRO OTTAVO DI CLAVDIO MONTEVERDE

Maestro di Capella della Serenissima Repubblica di Venetia.

DEDICATI

Alla Sacra Cesarea Maestà

DELL' IMPERATOR
FERDINANDO III.

CON PRIVILEGIO.



IN VENETIA,

F

Appresso Alessandro Vincenti. MDCXX

SACRA CESAREA, REAL MAESTA.



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 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 sarebbono 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 facendoci vdire , non gli turba però la cura del sourano 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.

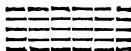
Aggrandirà questa picciola offerta del mio suisceratissimo affetto, l'eccesso della mia deuota riueréza, cò la quale inchinandomi al Cielo, prego alla Maestà vostra, & alla Augustiss Casa d'Austria la perpetuità di quelle glorie, che l'hanno sublimata soua ogni terrena grandezza. Di Venetia il primo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

Di Vostra

ulissimo, & Deuotissimo Senitore
Claudio Monteuerde.

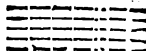


Quando io considerato le nostre passioni, od' affettioni, del animo, essere tre le principali, cioè, Ira, Temperanza, & Humiltà ò supplicatione, come bene gli migliori Filosofi affermano, anzi la natura stessa de la voce nostra in ritrouarsi, alta, bassa, & mezzana: & comel'arte Musica lo notifica chiaramente in questi tre termini di concitato, molle, & temperato, ne hauendo in tutte le compositioni de passati compositoripotuto ritrouare esemplo del concitato genere, mà ben si del molle, & temperato; genere però descritto da Platone nel terzo de Rethorica, con queste parole; (Sulcipe Harmoniam illam quæ vt decet imitatur fortiter euntis in prelium, voces, atq; accentus;) & sapendo che gli contrarij sono quelli che mouono grandemente l'animo nostro, fine del mouere che deue hauere la bona Musica, come afferma Boetio, dicendo; (Musici nobis esse coniunctam, mores, vel honestare, vel euertere;) perciò mi posi cò nò poco mio studio, & fatica per ritrouarlo, & còsiderato nel tempo picchchio che e tempo veloce, nel quale tutti gli migliori Filosofi affermano in questo essere stato vsato le saltationi, belliche, concitate, & nel tempo spendeo tempo tardo le contrarie, cominciò dunc; la semibreue a cogitare, la qual percossa vna volta dal sono, proposi che fosse vn tocco di tempo spondeo, la quale poscia ridotta in sedeci semicrome, & ripercosse ad vna per vna, con agiotione di oratione contenente ira, & sdegno, vdi, in questo poco esèpio 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 descriuere & ritrouai la descriptione, che fa del cònbartimento di Tancredi con Giorinda, per hauere io le due passioni còtrane da mettere in cato Guerra cioè pghiera, & morte, & l'ano 1624. fattolo poscia vdiare à migliori de la Nob. Cità di Venetia, in vna nob. Stanza del Illust. & Ecc. Sig. Gerolamo Mozzenigo Canagliere principale, & ne comandò de la Sereniss. Rep. di pri mi; & mio particular padrone, & partial protettore; fù cò molto applauso ascoltato, & lodato; il qual principio hauendolo veduto à riuscire alla immitatione del ira; seguitai ad inuestigarlo maggiormente con maggiori studij, & ne feci diuersi còpositioni altre così Ecclesiastiche, come da Camera, & fu così grato tal genere anco a gli còpositori di Musica, che non solamente l'hàno lodato in voce, mà anco in pèna à la immitatione mia l'hàno 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, nò hauèdo hauto che gli duoi generi, molle, & tēperato; Et pche à primo principio (in particolare à quali toccaua sonare il basso continuo) il douer tanpellare sopra ad vna corda sedeci volte in vna battuta gli pareua più tosto far cosa da riso che da lode, perciò riduceuano ad vna percossa sola durante vna batuta tal multiplicità, & in guisa di far vdiere il picchchio piede faceuano vdiere il spondeo, & leuauano la similitudine al oratione còcitata. Perciò auiso douer essere sonato il basso continuo cò gli suoi còpagna neri, nel modo & for na in tal genere che stà scritto, nel quale si troua parimète ogni altro ordine che si ha da tenere nelle altre compositioni d'altro genere; perche le maniere di sonare deuono essere di tre sorti, oratione, Armonicha, & Rethinicha; la ritrouata da me del qual genere da guerra, mi hà datto occasione di scriuere alcuni Madrig da ne intitolati Guerrieri; & perche la Musica de Gr. n Pēcipi viene adoperata nelle loro Regie Camere in tre modi p loro delicati gusti; da Teatro, da camera, & da ballo; perciò nella pēte mia opa, hò accénato gli detti tre generi cò la intitulatione Guerriera, Amorosa, & rappresentatiua; sò 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 agradire la mia bona volontà, la quale starà autēdèdo da la sua dot a pēna maggior pēfettione in natura del detto genere; perche (inuēus facile est adere) & vna felice.

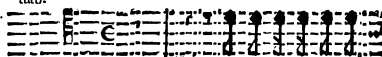


Sinfonia
Altri canti di marte.

Tacet.

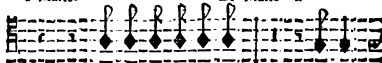


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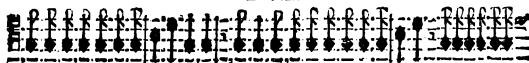
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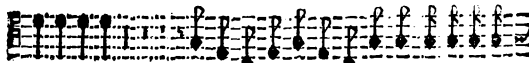


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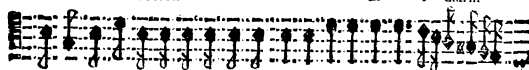


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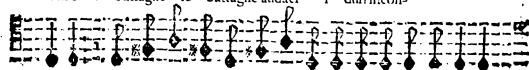


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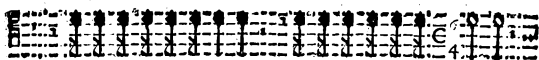
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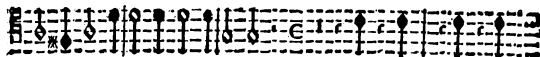
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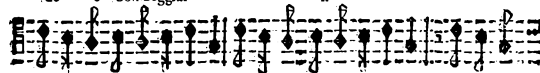
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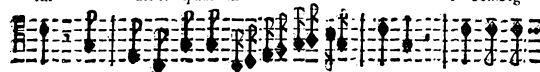
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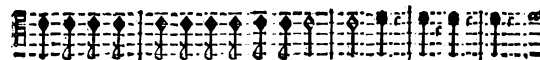
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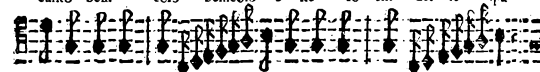
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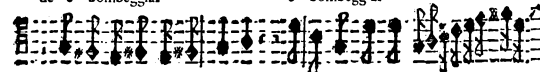
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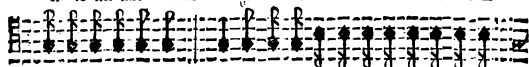
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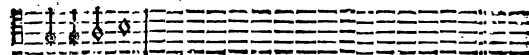
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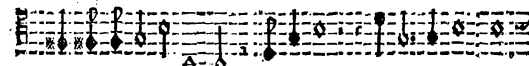


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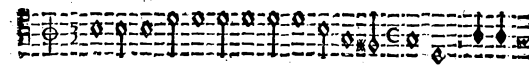
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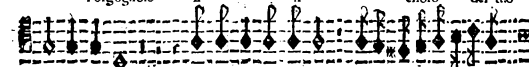


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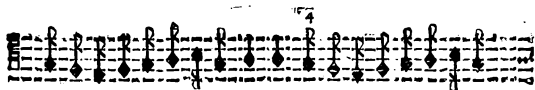
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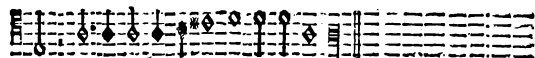
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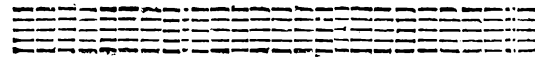
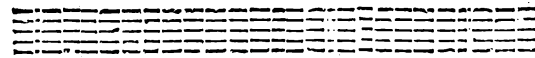
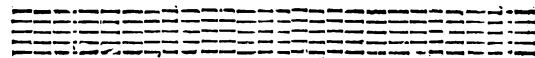
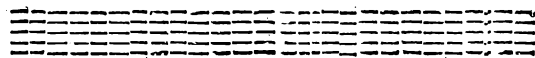
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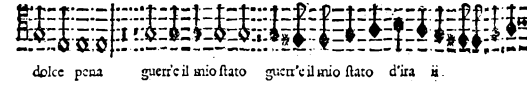
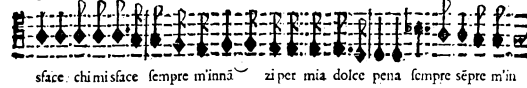


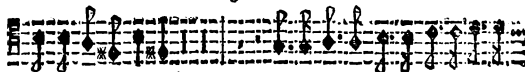
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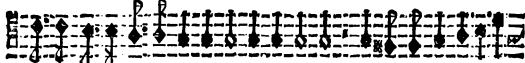
lor del tuo fommo valor canta e ragiona.







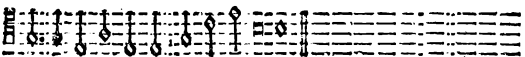
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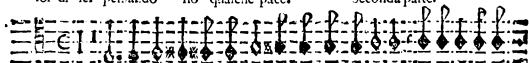


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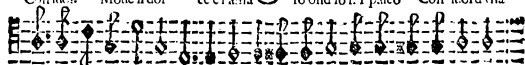


fol di lei pensando hò qualche pace.

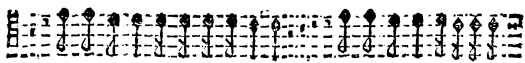
Seconda parte.



Cosi fuol. Moue il dol ce è l'ama ro ond'io i pasco Così fuol d'vna



chiara fonte viua moue il dol ce e l'ama ro ond'io mi pasco



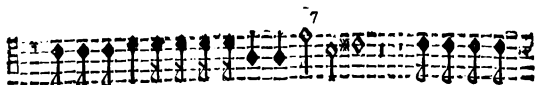
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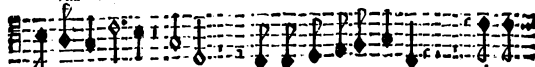
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Ottavo Libro de Madrigali di Claudio Monteuerde.

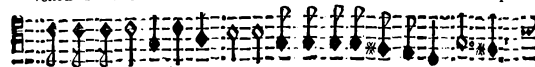
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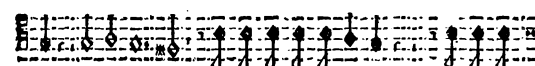
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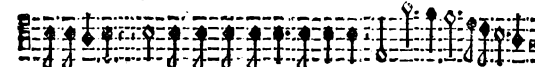
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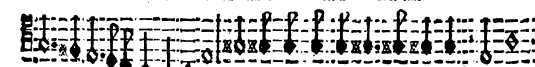
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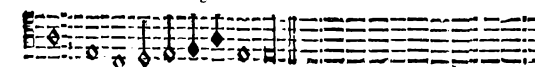
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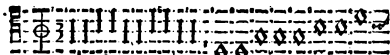
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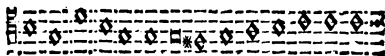
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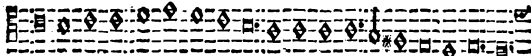
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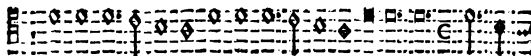
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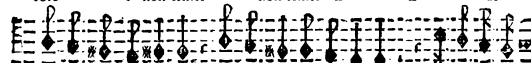
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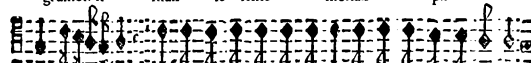
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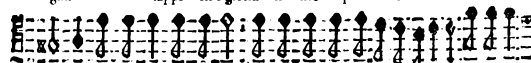
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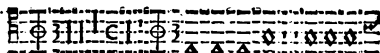


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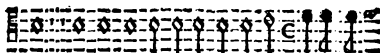


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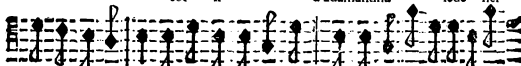
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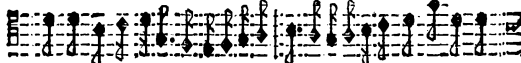


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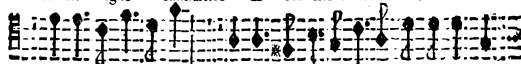
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contrafterò

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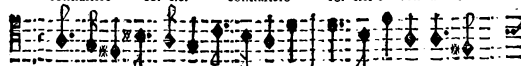


contrafterò

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contrafterò

col ciel e con la forte

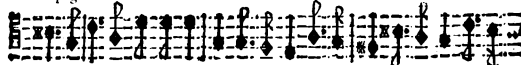


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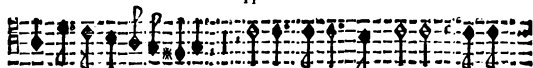
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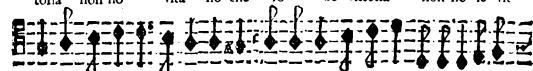
ii



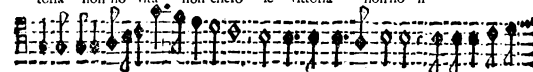
pugnerò con la morte ch'intrepido guerriero Se vit-



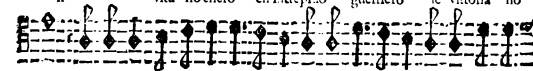
toria non hò vita nò che ro Se vittoria non hò fe vit-



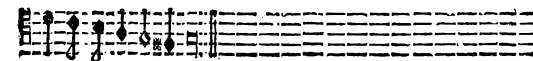
toria non hò vita non chero fe vittoria non hò ii



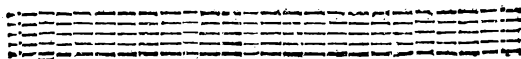
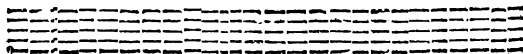
ii vita nò chero ch'intrepido guerriero fe vittoria nò

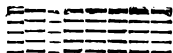


hò ii vita non chero vita non chero vita



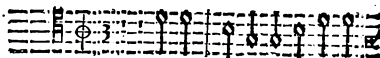
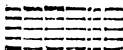
vita non che ro.



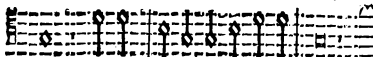


Ogni amante e guerrier
Quella fiorita età.

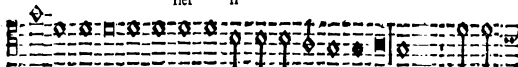
} Tacet.



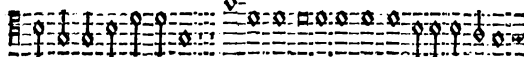
Gni A mante ogni amâ'e guer



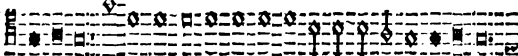
rier ii



Nel suo gran regno ha ben Amor la sua militia anch'egli ogni a-



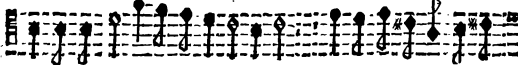
mâ'e ogni amant'e guerrier nel suo gran regno ha ben amor la sua mili-



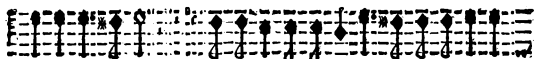
tia anch'egli nel suo gran regno ha ben amor la sua militia anch'egli



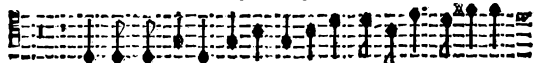
Ambo le noti gelide e ferene e l'amant'el guerrier ii



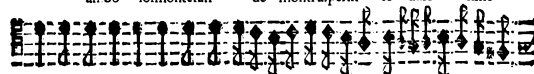
traggon veggian do Questi à guardar l'amante



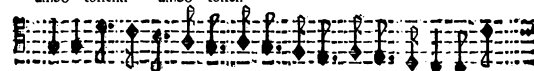
mura inten to ne riposa già mai mai verace Amante



an bo formonteran de monti alpestri le dure time

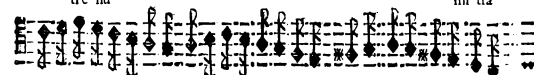


ambo torrenti ambo torren-



ti e fui

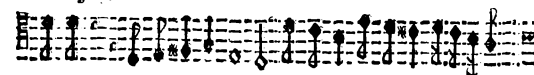
mi tra



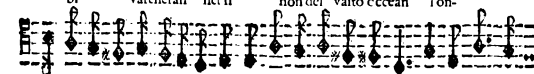
piog-



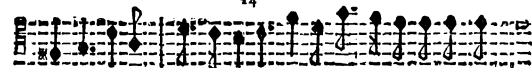
ge e nem-



bi varcheran: fici ri non del vasto ocean l'on-



da l'onda spumante nò d'euro o d'Aqui-



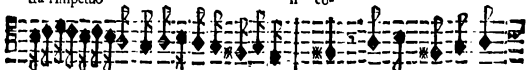
lon non d'euro ò d'Aquilon non d'euro o d'Aquilon l'horribil



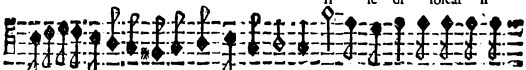
fia to frenar po-



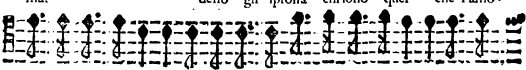
tra l'imperuo si co-



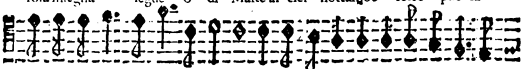
ri fe di folcar il



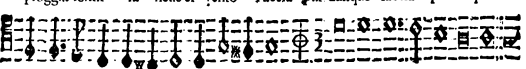
mar defio gli sprona chi sono quei che l'amo.



rosa infegna segue ò di Marte al ciel notturnoe fosco può la



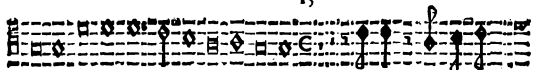
pioggia soffrir la neue el vento Taccia pur dunque taccia pur dunque o-



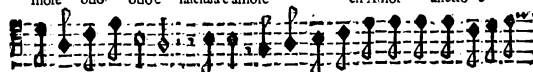
mai lingua menda ce di più chiamar otio otio e lascia e a-

Ottavo Libro de Madrigali di Claudio Monteverde.

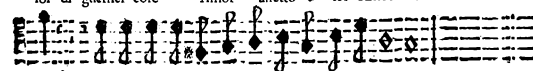
F 9



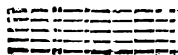
more otio otio e lasciuia e amore ch'Amor affetto e



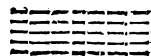
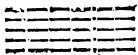
fol di guerrier core Amor affetto e fol Amor amor affetto e



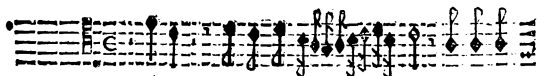
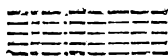
fol amor amor affetto e fol di guerrier core.



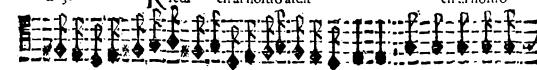
Io che nel otio nacqui Tacet.



Ma per qual ampio egeo: *facci*



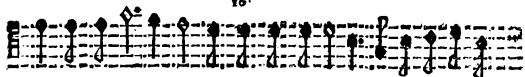
a 3. **R**iedi ch'al nostro ardir ch'al nostro



can to ch'ora d'ame e d'a



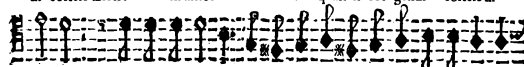
mor confuso suona ch'ora d'ame d'amor. confuso suona



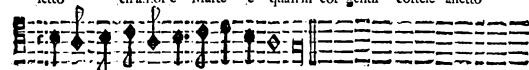
fcorget ben puote omai ch'amor e Marte e quasi in cor gen-



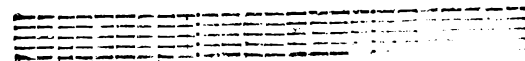
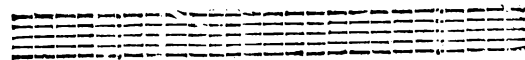
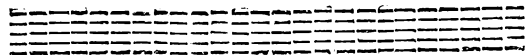
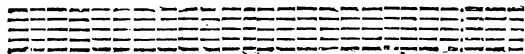
til cortese affetto ch'amor e marte e quasi in cor gentil cortese af

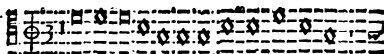


fetto ch'amor e Marte e quasi in cor gentil cortese affetto

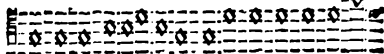


e quasi in cor gentil cortese affetto.

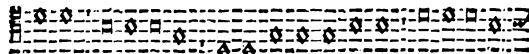




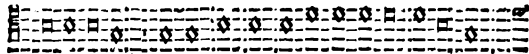
Rdo ardo ii auampo auampo



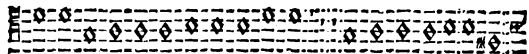
auampo ii mi fruggo auampo auampo mi



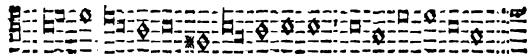
finiggo ardo ardo accorrete vicini ardo ardo



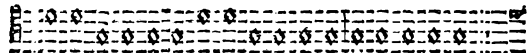
ii ii accorrete amici al infiammato



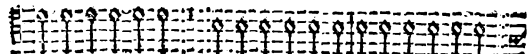
loco al ladro al ladro al ladro al ladro ii al



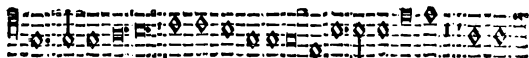
tra dimen to al tradimen to al foco scale ii scale ac-



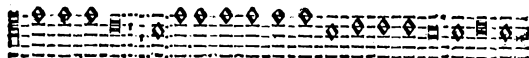
cete accetto ii martelli martelli ii



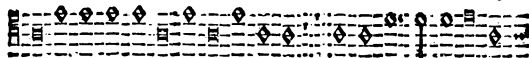
acqua acqua ii ii acqua ii ii ii ii



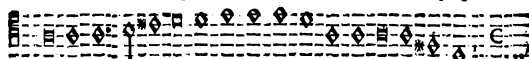
acqua prendete e voi torri facrate anco tacete sù sù



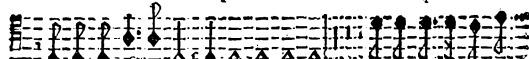
bronzi sù sù sù sù bronzi sù sù sù sù bronzi sù sù ch'io dal gri



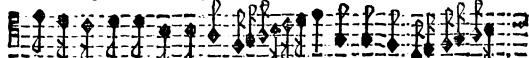
dar fon roco ch'io dal gridar fon roco dite dite il periglio'al-



trui non lieue non lieue o poco non lieue non lieue o poco



e de g'incendij miei pietà chiedete che l'inni jue faci



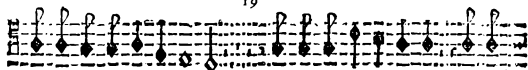
dentro la rocca m'auentò m'auentò



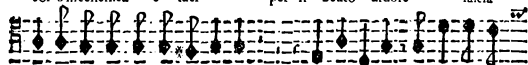
m'auentò del core ecco ecco i remedi homai va-



ni mi dice ogn'un ii lascia ii ch'el



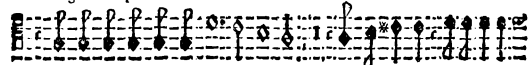
cor s'incenerisca e taci per si beato ardore lascia



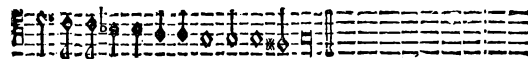
lascia ch'el cor s'incenerisca mi dice ogn'un mi dice mi



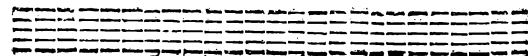
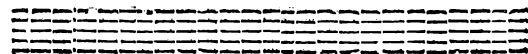
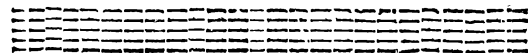
dice ogn'un per si beato ardore si beato ii

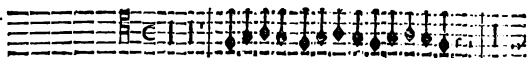


ii ii ardore lascia lascia ii ii

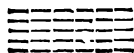
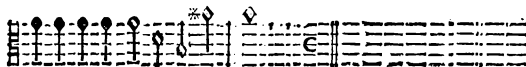
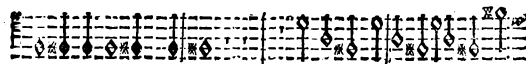


lascia ch'el cor s'incenerisca e ta ci

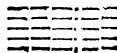




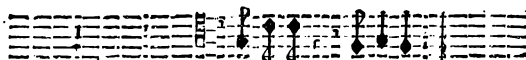
Tancredi che Clorinda.



Che d'arme suona.) Ch'ella si volge, e grida



Tancredi

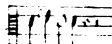
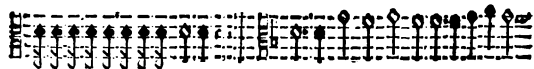
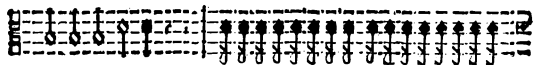
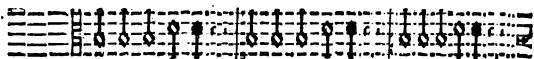


O tu che porte correndo sì

E guerra

e morte,

Guerra e morte haurai (disse) io non rifiuto.
 darlati se lei cerchi e ferma attende.
 Ne vol Tancredi ch'ebbe a pie veduto il suo
 nemico vsar Cavallo e scende e impugna l'vn
 l'altro il ferro acuto- & aguzza l'orgoglio e l'ira accende.



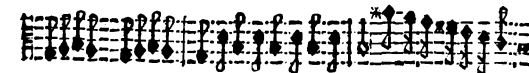
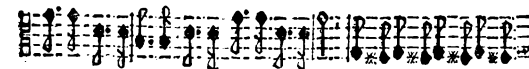
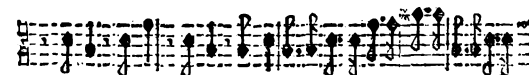
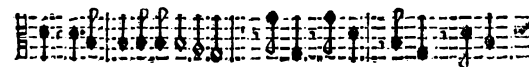
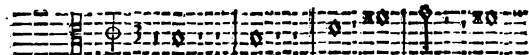
Notte che nel profondo oscuro sceno
 Chiudeste, e nel oblio fatto si grande
 Degno d'un chiaro Sol degno d'un pieno
 Teatro, opre farian si memorande.

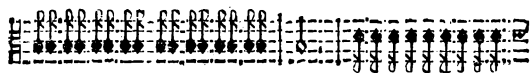
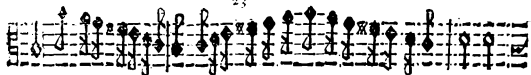


piace' ati ch'indi il tragga en bel sereno
 A le future età lo spieghi, e mande
 Viua la fama lor e tra lor gloria
 Splenda dal fosco tuo l'alta anemoria.

Tacet

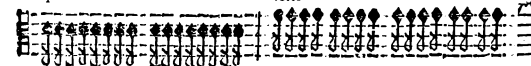
Principia qui la guerra.



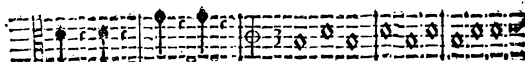


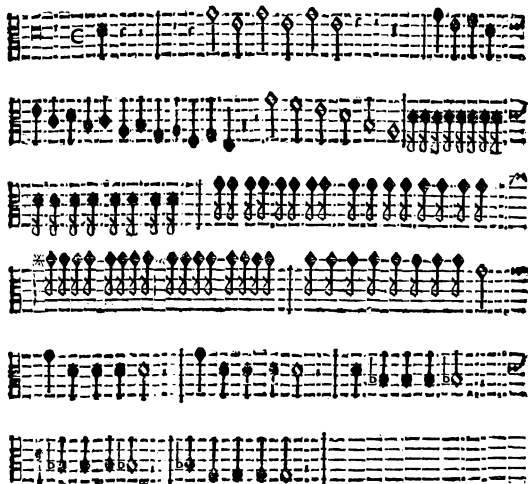
piano

forte



Qui si lascia l'arco, & si strappano le corde con due dita.

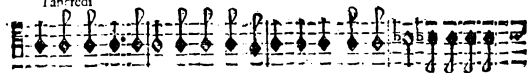




Al fin pur si ritira

E dopo lungo faticar respira

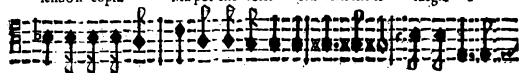
Tancredi



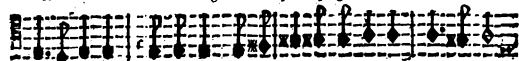
Nostra futura e b  che qui s'impiega tanto valor do e si



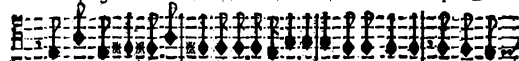
lento il copra Ma poi che forte rea vien che ci nieghi e



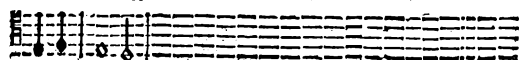
lo de telti mon degni de l'opra pregou se fra l'ami hā



loco i prieghi ch'el tuo nome el tuo sta to a me tu scopra



atiò ch'io sappia o vinto o vincitore chi la mia morte o la mia



vita ho nore,

Clorinda) Indamo chiedi quel ch'o per vfo di non far palese.

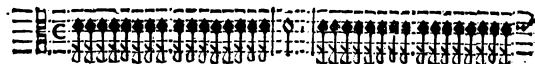
Tancredi.



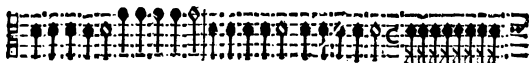
E in mal punto l' dicesti e'l tuo dir e'l tacer di par m'altra



barbaro discor tesc alla vendetta.



Toma l'ira



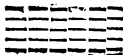
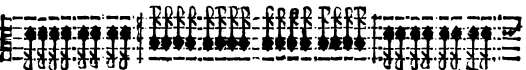
piano

forte

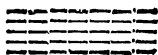


forte

piano



Ma ecco homai l' hora fatal. Tacet.



Clorinda in quattro viole.

F. arcata fola P.

F. arc. fola P.

F. arc. fola P

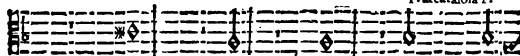


Amico

hai vinto

Io ti perdon'

F. arcata fola P.



perdona tu ancora

al corpo no

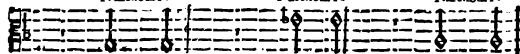
che nulla pauc

al alma si

F. arc. fola P.

F. arc. fola P.

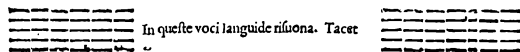
F. arc. fola P.



Dhe per lei prega

e dona baptesimo a me

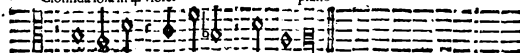
ch'ogni mia colpa laue



In queste voci languide risuona. Tacet

Clorinda fola in 4 viole.

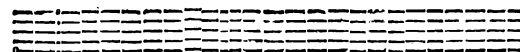
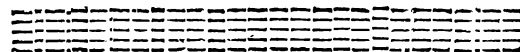
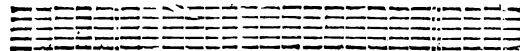
piano

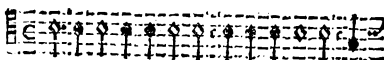


S'apre il ciel

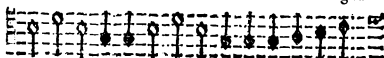
io vado in

pacc.

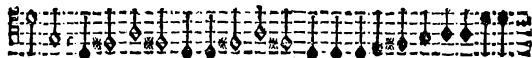




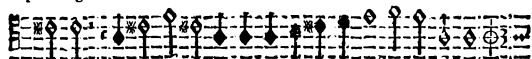
Ltti canti di Marte e di sua schiera gli ar



dit. affalti ii e l'honorate im-

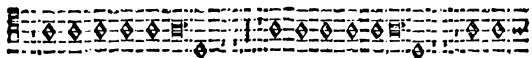


prefe gli arditi affalti ii e l'honorate l'honorate im



prefe gli arditi affalti e l'honorate impre

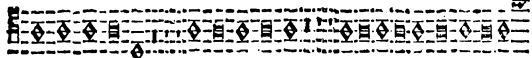
se



le fanguigne vittorie

ii

le fan-

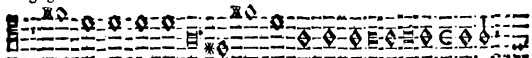


guigne vittorie

e le contese

ii

le contese



le fanguigne vittorie

ii

e le con tese



i trionfi

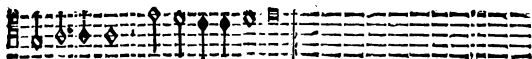
di mor

te

ii

i tri-

onti di morte horrida e fe ra Io can-
 to Io canto amor io
 can to io can-
 to io canto a nor di questa tua guer
 riera quãt'lebbe a sostener mortali offese com'vn guar
 do mi vinse vn cin mi pre-
 fe vn cin mi prefe com'vn guardo vn cin
 vn cin ü ü ü mi prefe historia mi-



ferabile

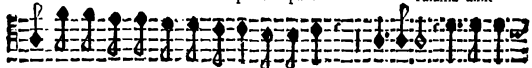
ma vera ma vera.



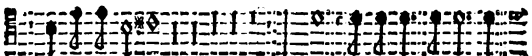
Seconda parte. Duo bell'occhi. Onde trafigga giacque l'anima af



fit ta amaro pianto sparfe l'anima afflit-



ta amaro pianto sparfe lunga stagione l'anima l'anima



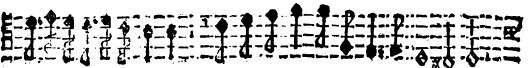
l'anima afflitta tutti Tu per lo cui valor la



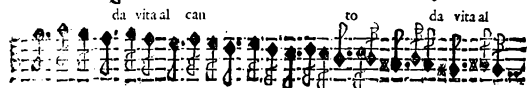
palma el vanto hebbe di me la mia nemica in vita se



desti morte al cor da vita al can to da vita al



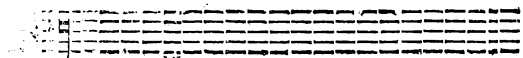
can to da vita al canto se desti morte al cor



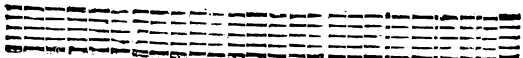
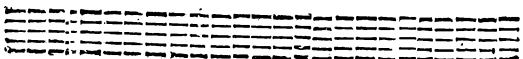
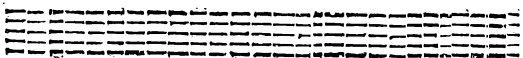
can-



da vita al canto ii da vita al



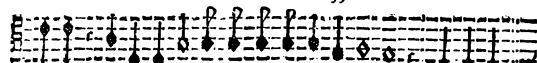
canto.



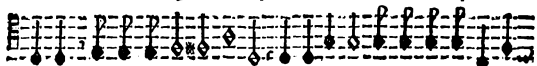
Vago vago augelletto. Tacet.



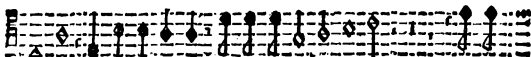
I come i tuoi grauosì affanni fa-
 i così così sapessi così così fa-
 pessi il mio simile stato così così sapessi il
 mio simile stato vago va go augelletto che cantan do
 vai che cantando cantan do cantan do vai Si
 come i tuoi grauosì affanni fai così così sapessi co-
 si così sapessi così così sapessi il mio simile



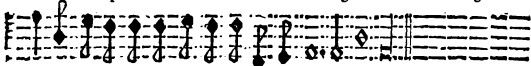
stato veresti in grembo à questo sconsolato a partir



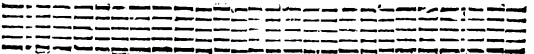
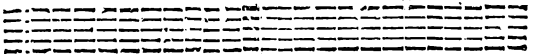
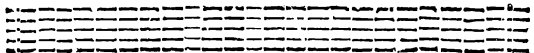
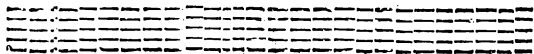
feco i dolorosi guai veresti in grēbo à questo sconsolato



lato a partir feco i dolorosi guai vago



vago augelletto che cantando che cantando vai.



Tutti queſti verſi ſi tacce per fino à Gamla, e poi ſi conta le ſue battute.

Mentre vaga Angioletta, ogni anima gentil cantando
alletta, corre il mio core, e pende tutto dal ſon del ſuo
ſoave canto, e non sò come in tanto Muſico ſpirto prende
fauci canore, e ſeco forma, e finge per non vſarà via.

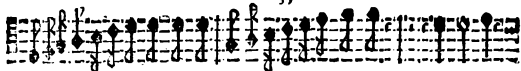
A 2.



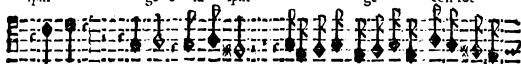
The musical score is written on five staves. The first staff begins with a large, ornate initial 'G' decorated with floral and scrollwork patterns. The music is in a single system, with the lyrics written below the notes. The lyrics are in Italian and describe a scene of a young woman singing and a lover being captivated by her voice.

Lyrics:

A-
 rula e mac-
 ſtreuol armonia tempra d'arguto ſuen tempra d'arguto
 ſuen pieghẽ uol vo ce pieghẽ uol vo ce
 e la vol ue la vol-
 ue e la



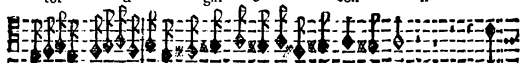
spin ge e la spin ge con rot



ti ac cē ti e con ri-



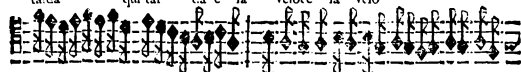
tor ti giri e con ri



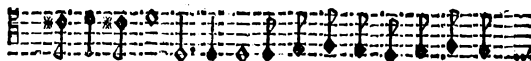
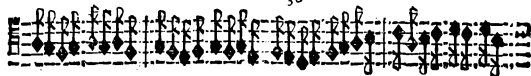
tor ti gi ri qui



tarda qui tar da e la veloce la velo



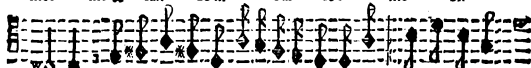
ce e la veloce e la velo-



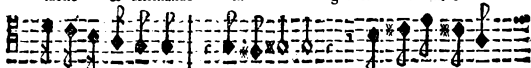
ce e tal'hor mor mo rā do



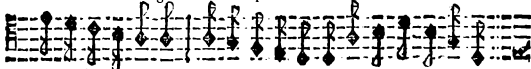
mor mo ran do in bal foe mo bil



fuono & alternando fu ghe & alternando



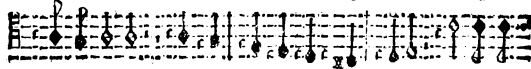
fu ghe e riposi & alternando



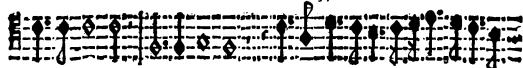
fu ghe fu ghe & alternando &



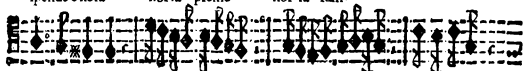
alternando & alternando fu ghe fu ghe



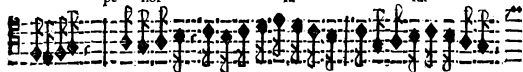
e riposi e pla ci di ref pi n' hor la so-



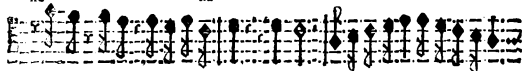
spende e libra hor la preme hor la rum-



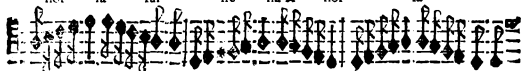
pe hor la raf-



fre na



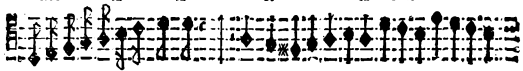
hor la raf fre na hor la



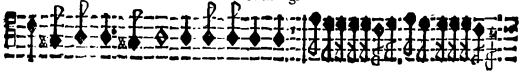
fa et ta hor fa et ta



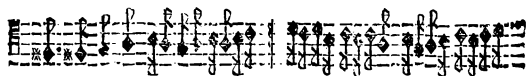
hor la fa et ta c vi-



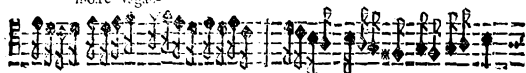
bra hor in gi-



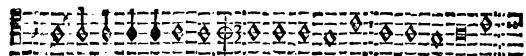
ro la mena quando con modi tre



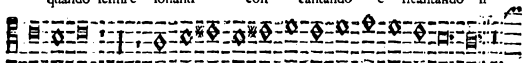
molte vagan-



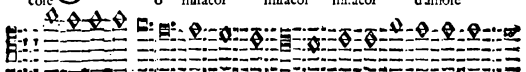
ti



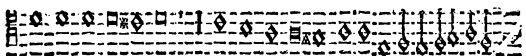
quando fermi e sonanti così cantando e ricantando il



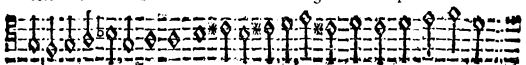
core) ò miracol miracol miracol d'amore



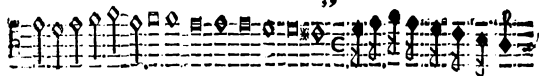
il core ii e fatto vn Vfcignolo il core il



core il core) e fatto vn Vfcignolo e spie-



ga e spie-

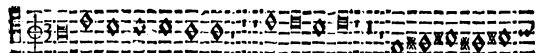


ga già per non star meff'il vo-



o

lo

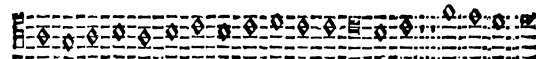


il core

il core

il core

ò miracol mi-



racol miracol

n'iracol

miracol

d'amore

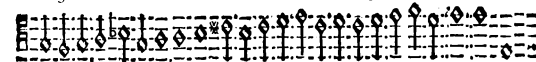
e fatto vn



vfcignolo

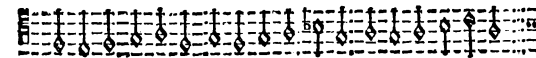
ii

e spie-

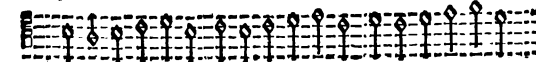


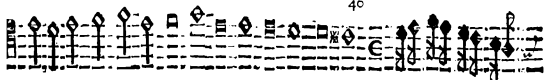
ga e spie

ga e



fi ie-





ga già per non star mesto il vo-

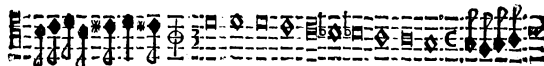


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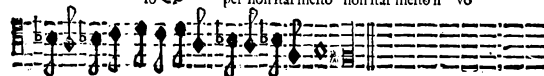
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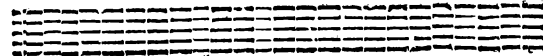
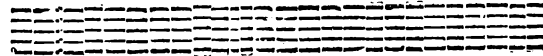
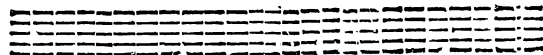
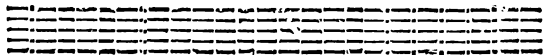


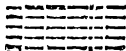
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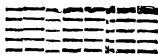


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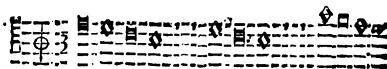




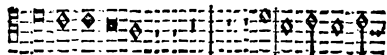
Ninfa che scalza il piede. Tacer.



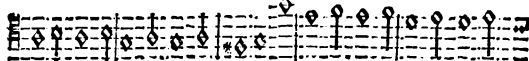
A 2.



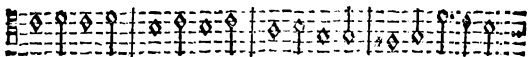
Vi deh meco deh meco ii



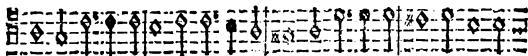
meco t'arresta t'arresta oue di



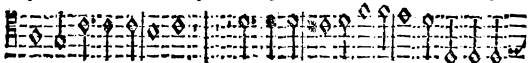
fiori s'inghirlanda il crin no uello arresta oue di fiori s'inghir-



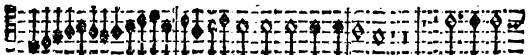
landa il crin no uello s'inghir landa il crin no uello questo ch'im



perla fresco ruscello questo ch'imperia fresco ruscello bel pra-



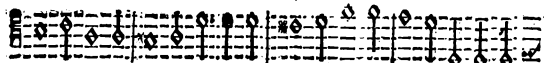
tello fresco ruscello fresco ruscello bel pratello co' suoi cor-



ren

ti limpidi huncori

fresco rus-



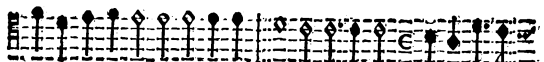
cello bel pra. tello fresco rus cello bel pratello co' suoi cor-



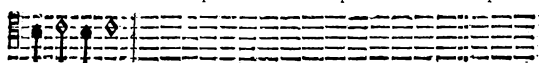
ren. ti limpidi hu-



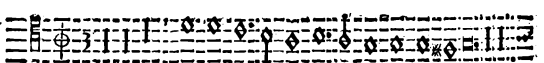
mori co' suoi cor ren-



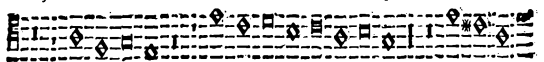
ti limpidi hu meri limpidi hu mori limpi-



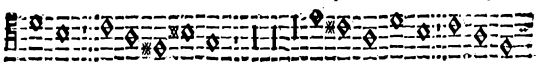
di humori.



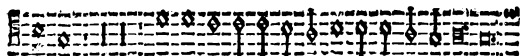
A 3. De l'vate mie corde al suon potrai



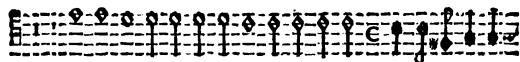
sotto l'ombra ii di quest'orno a tempo il



passo mouer d'intorno a tempo il passo mouer d'in-



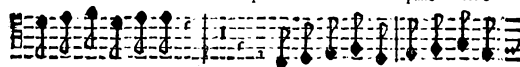
tomo ne del giorno faran te bruna gl'ardenti rai



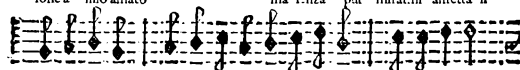
ne del giorno faran te bruna gl'ardenti rai gl'ardenti



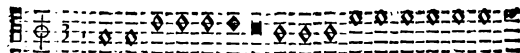
rai ma senza pur mirarmi affretta il passo dietro



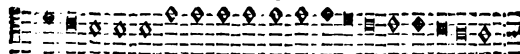
forse à lillo amato ma senza pur mirar mi affretta il



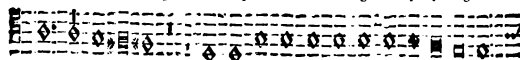
passo dietro forse à lillo amato à lillo a mato ah~



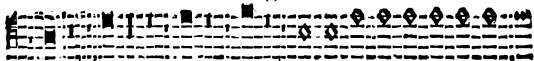
presso che ti possa veder cangiato ti possa ti possa ve-



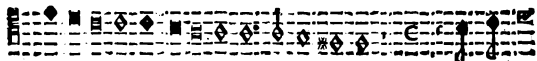
der cangiato ti possa ti possa veder cangiato quel pie ingrato



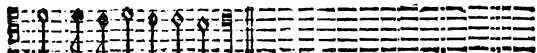
fera fuggace che ti possa ti possa veder cangia-o



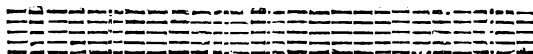
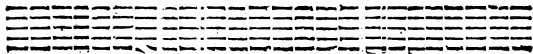
Ah' ah' ah' ah' che ti possa ti possa ve-



der cangiato quel pie ingrato fera fuggace in vn



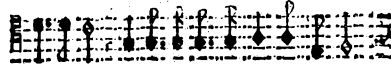
du ro duro sasso.



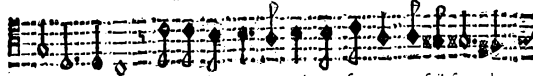
A 3:



On hauea Febo ancora recato al



modo il di ch'vna donzella fuora del pro-



prio albergo vici sul pallidetto volto scorgea se il suo co-

tor spesso gli venia sciolto vn gran sospir dal cor fi

calpestando fiori erraua hor qua hor là fi calpestando fi

calpestando fiori er raua hor qua hor là i suoi perduti a-

mori ii

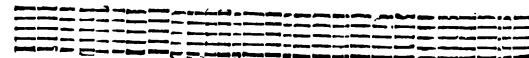
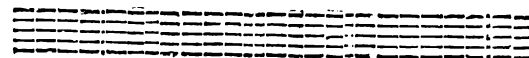
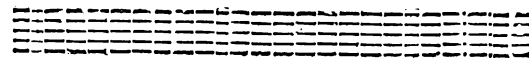
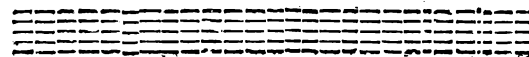
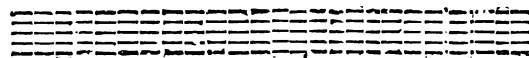
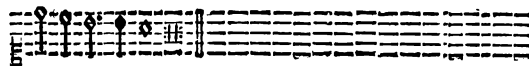
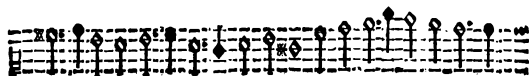
così piangendo vā.

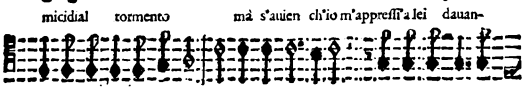
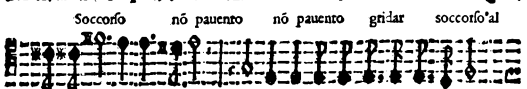
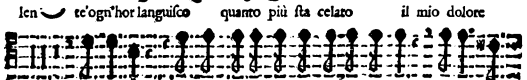
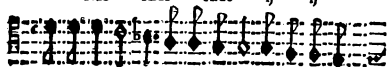
Amor. Tacet.

Si tra sdegnosi pianti spargea le voci al ciel così ne

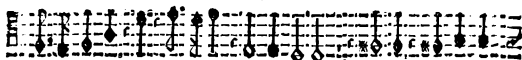
cori amati me e amor fiamm'e gel.







pallido in sembiante e chinare gli occhi a terra son costretto



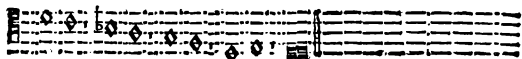
dir vorrei dir dir dir vorrei ma non olo indi tremante



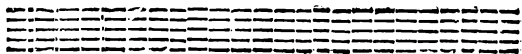
comincio tremante comincio E mi ritengo al fin l'affet-



to s'aprir nuntia del cor la lingua vole Si tron-



can fu le la bra le paro le.

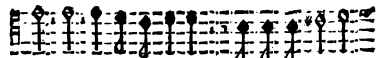


A doi Tenori.

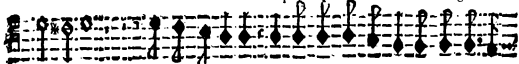
Tenor Secondo.



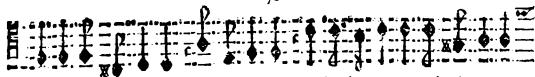
Sia tranquillo il mare e pien d'orgoglio



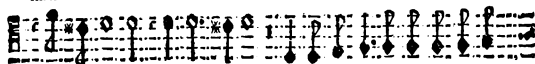
mai mai mai da quest'onde Io nò riuolgo' il



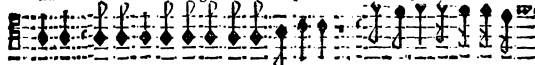
pic de io qui t'aspetto e qui da la tua fede tradito 'A-



mante mi lamento mi lamento tra lito' Amante mi lamento



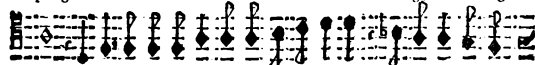
mi lamento e doglio Spesso salir fu queste rupi'o



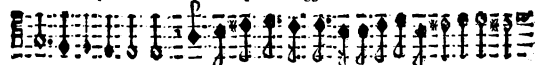
foglio per veder se'l tuo legno ancor se'n riede quiui quiui m'affido e



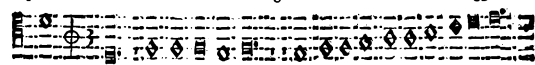
piango Onde mi cre'e il mar vn font: el nauigante' vn foglio



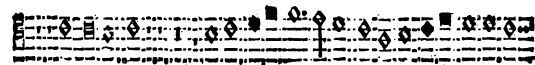
e spesso' ancor e' mio per messaggieri a ridir la mia



pena' el mio torne to dell'aria vaga'i zeffiri legge-



ri ma tu non torni non torni no' torni o o o o



o Filli

o

Filli no' torni o

Filli no'

torni ma tu nō torni ò Fili nō torni nō torni ò

fili al mio lamento el mio lamento tu torni tu

tor ii tu non torni non torni ò fili ò

fili non torni non torni non torni ò fili fili fili non

torni non torni ò fili el mio lamento el mio la-

mento l'aura disperge e tal mercè ne speti chi fida a

Donna il cor si pieghi al ven ro.

TAVOLA

CANTI GUERRIERI.

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.	5
Seconda parte. Così fuol à, 6 con doi violini	6
Se vittorie si belle, a doi Tenori	8
Armato il cor a doi Tenori.	10
Cgni Amante e guerrier à doi Tenori	12
Seconda parte. Io che nel orio nacqui, Tacet	Basso solo
Terza parte. Ma per qual ampio.	Tenor solo
Riedi à 3. doi Tenori e Basso.	15
Ardo auampo, à 8. voci con doi violini	17
Tancredi rappresentato con quattro viole.	20
	Viola;

CANTI AMOROSI.

Prima parte. Altri canti di Marte à 6. voci con doi violini	28
Seconda parte. Duo belli occh à 6. con doi violini	30
Vago augelletto à 6 con doi violini, & vna viola.	32
Mentre vaga Angioletta, a doi Tenori	34
Prima parte. Ninfa che scalza il piede. Tenor solo	
Seconda parte. Quid eh meco? à doi Tenori	41
Terza Parte. Deliviate mie corde, à 3. doi Tenori, e Basso	42
Non hauea febo ancora à 3. doi Tenori e Basso	44
Si tra sdegnosi, à 3 doi Tenori e Basso	45
Il Ballo dell'ingrate in genere rappresentatio.	46
Ardo, à doi Tenori & 8.	
Una tranquillo. à 2. & 9.	

I L F I N E.

