

V. 551?

# P A T H O D I A S A C R A. PROFANA O C C V P A T I.



P A R I S I I S,  
Ex Officina ROBERTI BALLARDI, unice Regiae Musicae  
Typographi.

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M. D. C. X L V I I .  
CEM. PRIVILEGIO REGIS.



ΦΑΛΩ ΣΟΙ ΕΝ ΚΥΘΑΡΑ  
Ο ΑΓΙΟΣ ΤΟΥ ΙΣΡΑΗΛ.

PSAL. LXVI. XXII



SÆCVLI ORNAMENTO,  
NOBILISSIMÆ  
VTRICIAE OGLE  
N V P E R  
S VV A N N I A E.



RIFNDAM Cælo Musican: ceno libetare , quò ad Creatorem redeat expeditior , facere est quod homo Dei fecit , sapientissimi Regum pater . Tentavi id meis modulis , & iustiti celestibus Viri soliloquijs , si quā forteme vestigia dininarum cogitationum in Cū māras Regios accentus tacite seducerent . Quod cum euenisse ne sperandi quidem locus sit , fateor sperasse tamen , te ex his conatibus , te , nostra Siren , præcidente , quos nec ipse sic videbar meditatus . Inscriptibunt itaque se tibi , non inscribuntur : ut quā librante terram viden-

tur reliquise , cùdem prosequente securi Cælum adeant ,  
quod nec ipsum immune est à malitia saeculorum . Tateret  
hoc , præstantissima mulierum ; & amici , ut probè nosti ,  
ad bac studia neque nati neque educati , minimè verò otiosi ,  
audaciam aqui fer , & inscitiam , utique non inexcusabi-  
lem ; ipsum verò , quod soles , ama , qui te

CONSTANTER.





## CAV T I O .

I Q V : s ad hac sacra accedis , rogo & obtestor ,  
Christiane , manui vocique mentem adhibeas ; me-  
mor & m̄hius S ap̄pi , vt mihi satis arduum fuit  
tonorum interuallis assequi , tibi longè difficulti-  
mum exploratu fore , nūl pro magestate argumen-  
ti gradum inhibes , temporuunque , vt veteres loquebantur , S  
centrālē sedatē usurpas , id ēst ; *Quid m̄ras comp̄site medita-  
tione innellit , seqū ipsam tardiore pronuntiatione suspendit* ; Hoc  
ferē temperamento , vt inter ea quæ notata sunt , & vulgatæ  
cantionis r̄as ḥyphæ , quasi medius incedas : quod cum char-  
aktere Musico explicari penitus non posset , verbo monendus  
videbaris . Poterat niminūm verbo fieri , & quidem Regio ;  
si edixissem , P S A L L I T E S A P I E N T E R .

*P. fol.  
47. f.*

A iii





P S A L M V S I I I.

V E R S . I I I . I V .



*Malis Malis*

*dicunt anima mea, non est falsus non est falsus*

*non est falsus iustus in Deo enim. Te animo*

Domine suscepit meus es gloria  
mea gloria mea et exaltans tecum cepit meum.

(  
) uel tecum cepit meum gloria mea et exaltans te-  
per meum Tu autem

P S A L. 6. V E R S . 2. 3. 4.

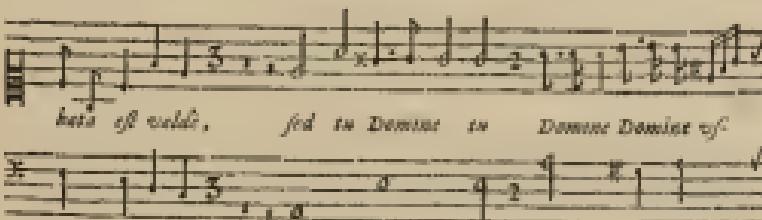
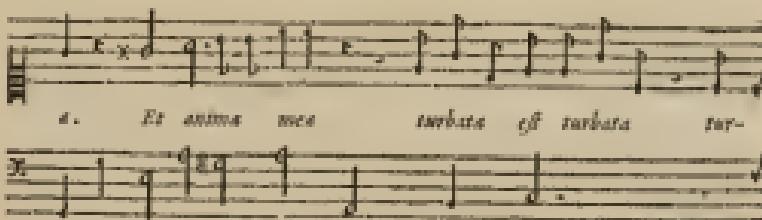
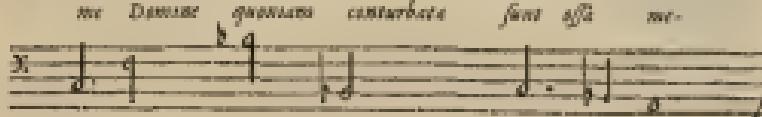


C omis se in fer-  
 re tu- s argua me, argua me, nega in ira in ira  
 ire tuo cor- ri. piax me.  
 Miserere mei Domine quoniam infelix sum, fate me fons

m.c.

## P S A L . 6 .

5



P S A L. 13. V E R S. 1. 2. 3. 4.

*Eisque Domine, usquequo oblinisceris  
me in fno? usque? usque? ascerta faciem tuam d me?  
Quendam penam confixa in anima mea dolorem dole-  
rem in corde meo per diem usquequo usquequo exalibutur*

Three staves of musical notation for voices. The top staff consists of two measures of music followed by lyrics: "inimicis meos super me? Refice Refice &c.". The middle staff consists of two measures of music followed by lyrics: "xaudi exau- di me Domine Domine Domine". The bottom staff consists of two measures of music followed by lyrics: "Domine Domine meus, Refice X X". The notation includes various rests and dynamic markings like "f" and "ff".

P S A L . 12 . V E R S . 4 . 5 .



Domine Domine Domine domine domine ad  
e & sancti & sancti & sancti me. Domine  
eduxisti eduxisti ab inferno animam meam sal-  
vasti me salvasti me a descendit in locum.

Pfälzite Pfälzite De-mine sancti e- ius, & confitemini  
 & confitemini memoria sanctissimi eius memo-  
 ria sanctissimi sanctissimi eius. Domine Pfälzite

P S A L. 11. V E R S. 8. 9. 10.

Verbi gratia faciem  
 faciem tecum a me & factus sum & factus sum conserba-  
 tor.  
 conserba-  
 tor. Ad te Domine Ad te Domine cl-  
 ma-  
 be, & ad Dominum meum deprecaber. deprecaber.



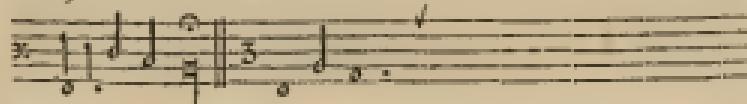
Audiat Dominus audiens & misericordia eius & misericordia eius



misericordia eius, filius eius Dominus filius eius Dominus adiu-  
tans



jutor meus. Ad te Domine



PSALM. VERS. 21. 22.



21. *Illustrerunt Delataerunt super me  
et faciem dixerunt dixerunt, euge, euge, euge, et  
derant oscula militi. Fideli Domine Fideli Domine*  
 22. *ne filias Fideli Domine ne filias et Domi-*

The musical score consists of four staves of music. The first staff begins with a large 'D' and has a tempo marking of 'P'. The second staff starts with '21.' The third staff starts with '22.'. The fourth staff ends with 'et'. The music is written in common time with various note values including eighth and sixteenth notes. The lyrics are integrated into the musical lines, appearing below the notes.

ne Dominus ne desideras Fidisti

Domini ut filius, ut filius, De-mus ne desideras ne dif-

cedes à me. Fidisti

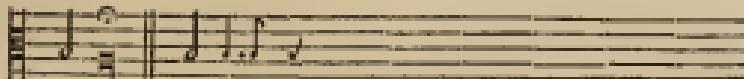
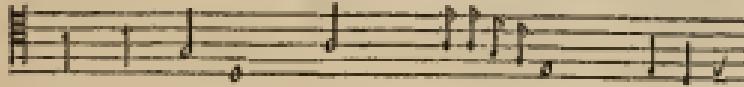
P A L. 2. VERS. 9. 10.



B omnis impunitus mea erat me,  
 erat me, opprobrium dedisti opprobrium inspicisti dedisti me.  
 Omitui & non spe- rai ut mecum quoniam tu te fac-  
 sit quoniam tu te te facisti. Amare Amaret à me plorat A-



meut à me plager. — meut à me Amatur à me plager



Obmata-

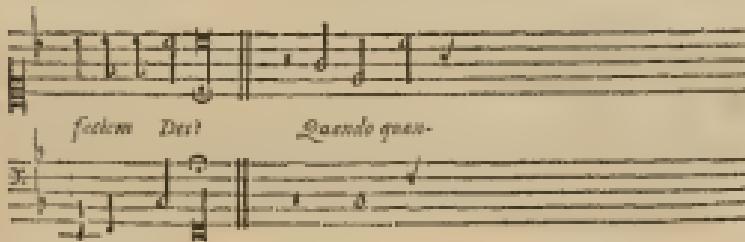
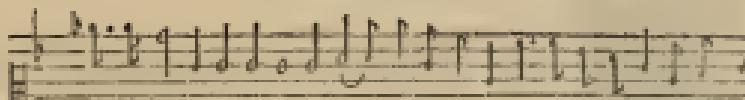


P S A L M . V E R S . 3 .



Itinat anima mea  
 ad Deum ad Deum fortis  
 ad Deum fortis fortis & vi- num. Spendo quan-  
 do quando veniam & appareo. Spendo quando quando

The musical score consists of five staves of music. The first staff begins with a large 'S' and has a tempo marking of 'Lento'. The second staff starts with a 'C' and has a tempo marking of 'Moderato'. The third staff starts with a 'G' and has a tempo marking of 'Presto'. The fourth staff starts with a 'G' and has a tempo marking of 'Presto'. The fifth staff starts with a 'G' and has a tempo marking of 'Presto'.





PSAL. 11. VERS. 6. 7.

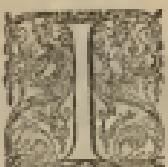
Fo- re tristis es Quare  
Quare tristis es Quare tristis es anima mea, & quare  
quare confundar me. Spera Spera in Deum, quoniam ad-  
buc confidet illi, felici- re valde mihi, felici-

## P S A L. 44.

12

In- ne vultus mei, & Domus mea. Spes

P S A L. E. V E R S . 5 . 6 .



*Niquitatem meam Iniquitatem  
 meam ego cognos, & peccatum meum contra me contra me  
 contra me usq; semper. Tibi Tibi Tibi  
 feli peccavi tibi fai peccavi & malum & maledic  
 contra*

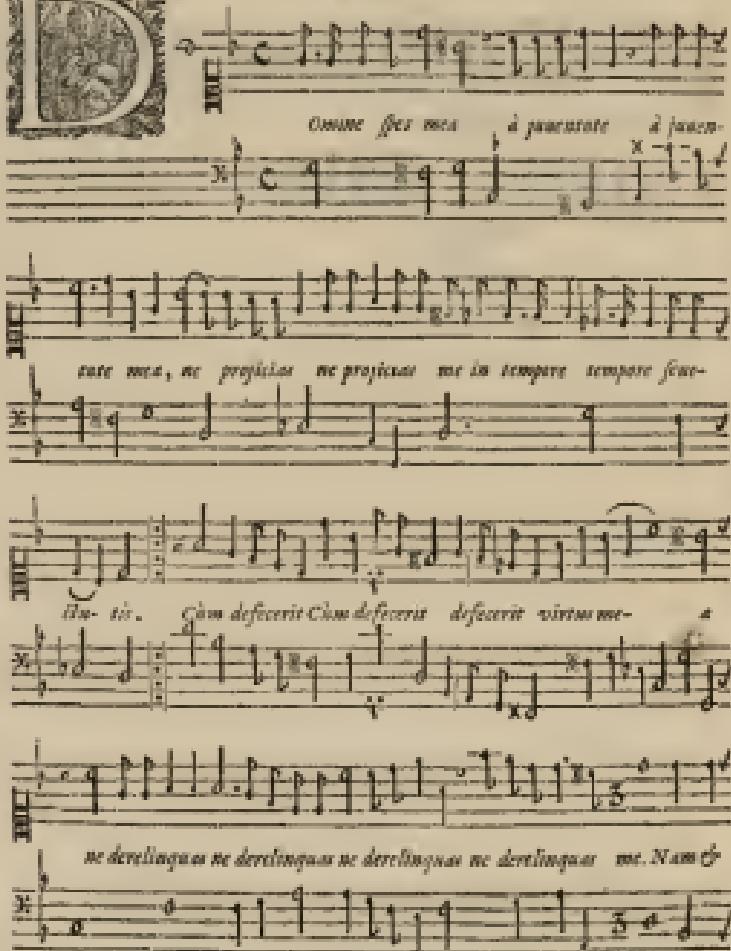
The musical score consists of five staves of music. The first staff begins with a large initial 'E'. The second staff starts with a bass clef and a common time signature. The third staff starts with a soprano clef. The fourth staff starts with a bass clef. The fifth staff starts with a soprano clef. The music is written in a style typical of early printed music, with vertical stems and square note heads. The lyrics are integrated into the musical lines, appearing below the notes.

A musical score for Psalm 13, consisting of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features vertical stems and horizontal dashes indicating pitch and rhythm. The lyrics "contra te & malum contra te se- et. Tibi Tibi Tibi" are written below the notes. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also has vertical stems and horizontal dashes. There are several blank staves below the main two staves.

P S A L . 27 . V E R S . 5 . 9 .



Domine ges mea à paucitate à pauc-  
itate mea, ne projicias ne projicias me in tempore tempore feu-  
de-<sup>re</sup>ris. Qm defecerit Qm defecerit defecerit virtutem me-  
us dereliqueris ne dereliqueris ne dereliqueris ne dereliqueris ut. Nam &



ego & e- go confitebor confitebor tibi in uoſſe Pſalmi  
 in uoſſe Pſalmi veritatem tuam: Deus Denuo pſallam tibi in eisbe-  
 ra in eisbe- re, ſollem ſollem ſollem If- re. Cūm deficerit Cūm de-

PSAL. 110. VERS. 9. 10. Beth.

The musical score consists of five staves of music. A large, ornate initial letter 'I' is positioned at the top left, above the first staff. The music is written in a Gothic-style font. The lyrics are in Latin and are distributed across the staves as follows:

- Staff 1: *N quo In quo corrigit adolescentiarum suam facies?*
- Staff 2: *in cibiendo in cibiendo ferme- X + X tuos.*
- Staff 3: *In tua corda tua tua corda mea exquisitus exquisi-*
- Staff 4: *as te, ne repellas me me ne repellas ne ne ne repellar*

The music is set in common time, with various note values including eighth and sixteenth notes. The vocal parts are supported by a basso continuo line indicated by a bass clef and a 'C' (common time) signature below the staff.

me à manda- tu à manda- tu ton.  
Ja tes cordz tuo tuo



P S A L . 13. V E R S . 75. 76. Iod.

Soprano: Cognos Cognos Domine, quia equi-  
tus judicis tui, & in veritate in veritate

Alto: tui bimilegi me. Fiat Fiat misericordia tua,

Bass: ut confundatur ut confundatur secundum eloquum tuum



PSAL. <sup>101</sup><sub>100</sub>. VERS. 97. 101. 103.



Venode Reg-modo Quonodo dulces  
 legem legem tuam Da- mine? Tard Tard die meditati-  
 o meditatio meditatio mea est. A judicio tuis non declinavi,  
 gata tu re legem perficisti nobis Quidam dulcis Quid dulcis fratrem meum e-  
 laque



P S A L . <sup>176.</sup> V E R S . 176 .



Errans  
 Errans, Domine, Errans sunt o-  
 sis sunt nisi o- nisi quis periret. Quare Quare seruum tuum, Qua-re  
 seruum tuum, Qua-  
 re seruum tuum, quis mandata tua non sum o-  
 nis

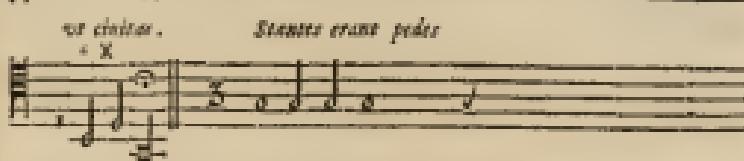
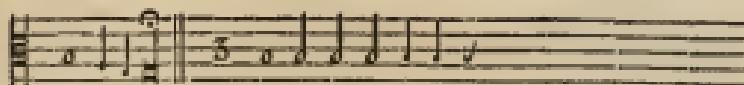
The musical score consists of four staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The music is written in common time. Various musical markings are present, including fermatas, slurs, and dynamic signs like 'ff' (fortissimo) and 'p' (pianissimo). The vocal parts are labeled with Latin text corresponding to the psalm verse, with some words underlined for emphasis. The first two staves begin with a forte dynamic, while the third and fourth staves begin with a piano dynamic.



P S A L. 111. VERS. 1. 2.



q. 3 q. 3 q. 3 q. 3  
*Exultate sicut L exultat sicut Le- tatus sum in*  
 q. 3 q. 3 q. 3 q. 3  
*hi que della sunt mi- hi, in domum Domini in domum Domini ibimus.*  
 q. 3 q. 3 q. 3 q. 3  
*Exultate erant pedes nostri, in strips tuis Ierusa-*  
 q. 3 q. 3 q. 3 q. 3  
*lem, Ierusalem, que adificatur ut civitas.*  
 X X



P S A L . <sup>115</sup>. V E R S . L L . 3 . 5 .



*E profundis De profundis clamavi de-*

*misis ad te Domine , Domine exaudi exau- di vocem me- em. Fiant*

*avies tue intendentess intendentess in vocem deprecationis*

*me- si iniquitates obferuera*

*— o — o —*

Domine, Domine qui quis sustinetis.  
Sperans  
anima mea sperans sperans anima  
mea in Domino. tu iniquitatem obfer-

## PSAL. 117. VERS. 1. 2.



Confitebor Confitebor tibi Confitebor  
 tibi Domine ex toto corde tote corde mei, quantum quantum cu-  
 difti audi- si verba oris mei. In confessio In confes-  
 sione Angelorum Angelorum psal- lam tibi. Adorabo  
 Adorabo

Adorabo      Adorabo      in templum sanctum

in templum sanctum tuum, & confidabo & confidabo confi-

debo nemini nomen tuo. In confiteba in confite-



PSAL. <sup>11</sup><sub>11</sub>. VERS. 23. 24.



Reba Proba me Dom, & scito cor me-  
 um interrogare me, interrogare me, & cognosce famulat me.  
 Et eride Et eride si si via iniquite-  
 tis est in me.  
 Et deduc me Et deduc me in vie  
 in vie in

The musical score consists of five staves of music. The first staff begins with a large 'P' and a common time signature. The second staff starts with a 'C' and a common time signature. The third staff starts with a 'C' and a common time signature. The fourth staff starts with a '5' and a common time signature. The fifth staff starts with a '5' and a common time signature. The music is composed of vertical stems with horizontal dashes indicating pitch and rhythm. The lyrics are integrated into the musical lines, corresponding to the vocal parts.

et  
et vnde. Et vnde

P S A L . M . V E R S . 5 . 6 . 7 .

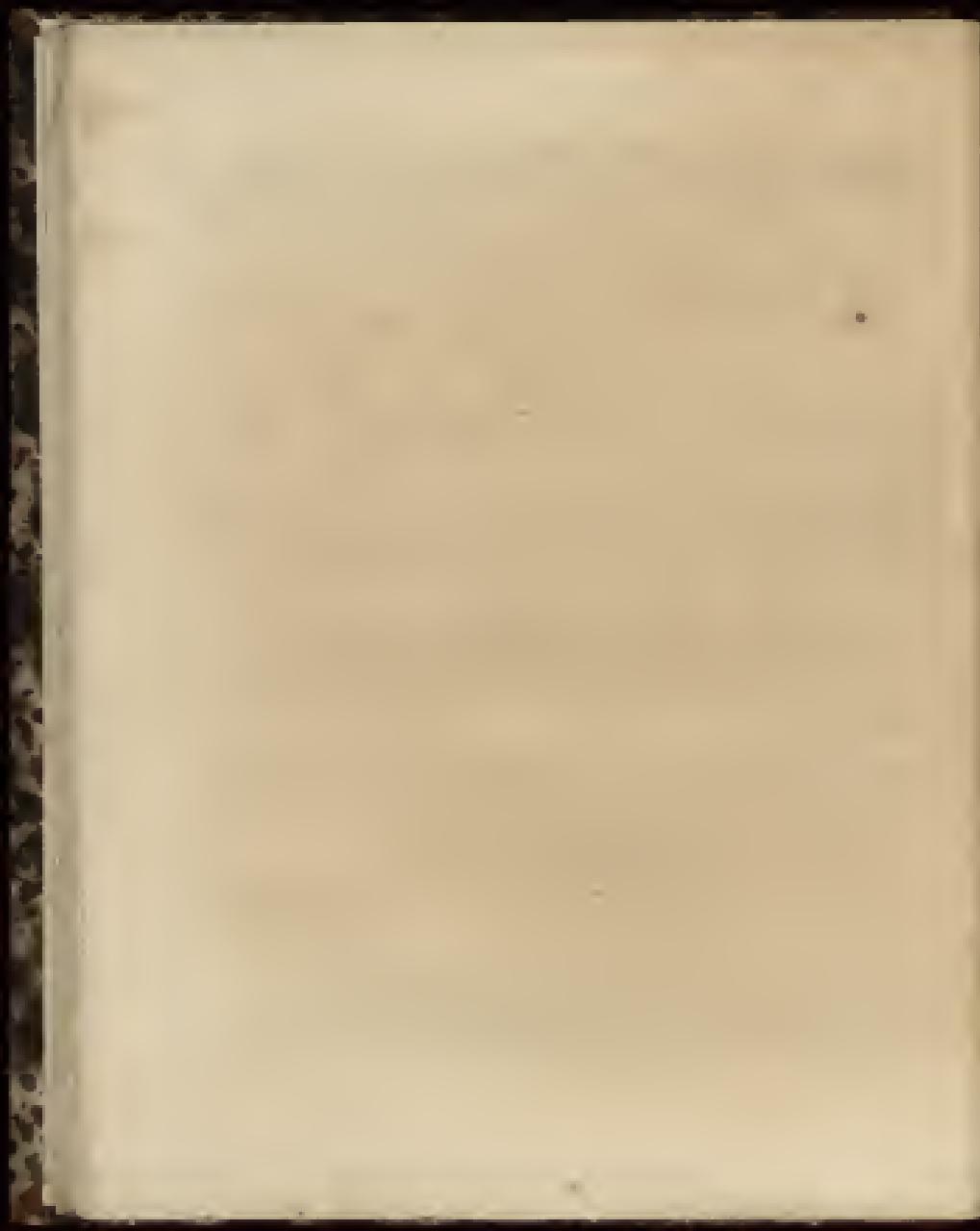


*Emorfas dicorum antiquorum, recitatus*  
 sem in omniis in omniis operibus suis, in festis manum  
 tuarum meditabor. meditabor. meditabor. Expan- di Expan-  
 di manus meas ad te: ad te: anima mea sicut terra sine

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large 'M'. The second staff starts with a 'C'. The third staff starts with a 'B'. The fourth staff starts with a 'G'. The music is in common time, indicated by a 'C' at the beginning of each staff. The notes are primarily square neumes, with some breve-like shapes and a few sharp signs indicating pitch. The lyrics are written below the staves, corresponding to the neumes.

aqua tibi, velociter velocius excede me excede me Domi-

ne, defecit defecit firmus me- me. Expan- de Expan-





## AD LECTOREM.

**I**TENTIBVS in Cælum aliquid terre-  
næ facis condonare solet qui septies  
in die veniam justo facit. Adeò te  
super ijs quæ sequuntur, LECTOR,  
non expectamus rigidissimum censorem; qui le-  
uicula hæc agnosces & inania, vt pleræque sunt  
res humanæ; minimè verò putida, bonove aut  
bonæ cuiquam grauia; à quibus tecum abhor-  
remus.



## A T R .



*E la deglia el martyre Non pao far mi me-*

*re Meftrami almen d'auore Cose di deglia e di placer si mire.*

*ysa che la morte mia negl'ochi haute E la mia vita fette Dite*

*Dite ch'la morte a tutte l'oste Ch'le fera concorsa poi Nelle*

*volti*

A handwritten musical score for two voices. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The music consists of two measures. The first measure contains eighth-note patterns and rests, with lyrics "volte morir me in braccio à voi. ma". The second measure continues with eighth-note patterns and rests, with lyrics "in braccio à voi. Per". The basso continuo staff features a bassoon-like line with slurs and grace notes, and a cello-like line with sustained notes and slurs. The score is written on five-line staves.

A R S.

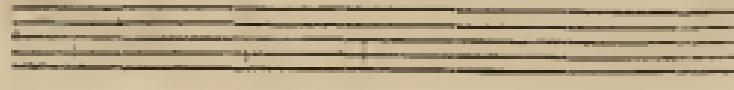
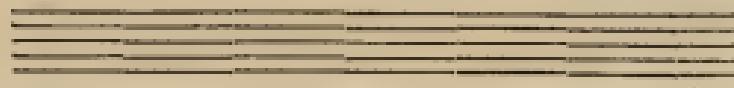
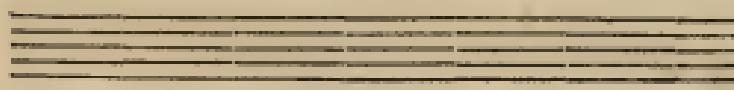
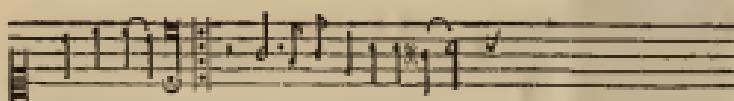


oper che dal bel per- ce di Ma-

donna qñ fire, dianmi che fa quel ca- ret

Serba l'animo effetto? è pur messo sei tu di nous e-

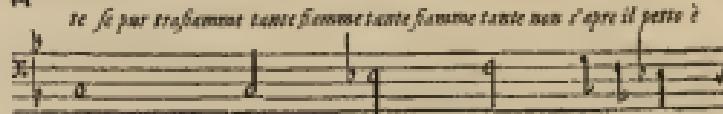
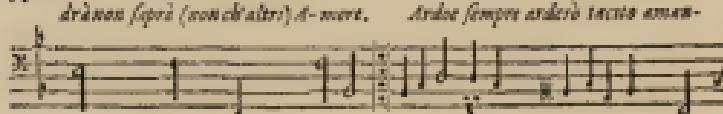
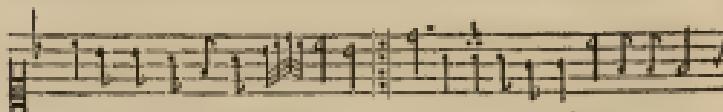
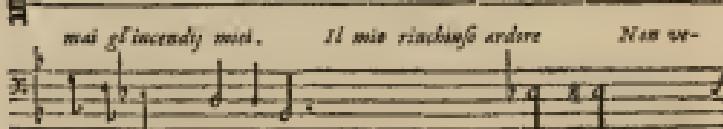
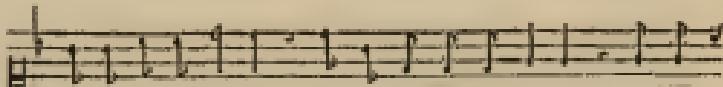
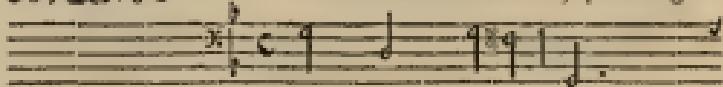
more d'be nò più tolto sia seppurata seppurata de lei la



## A I R E.



Emer donna non dis ob' i' scopr' altri glia-

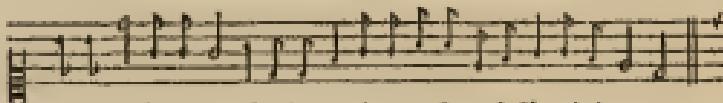


A musical score page featuring two staves. The top staff is for soprano voice, indicated by a soprano clef, and the bottom staff is for basso continuo, indicated by a basso clef. The music consists of measures in common time, with various note values including eighth and sixteenth notes. The soprano part has lyrics in French: "fais l'imagia tua l'imagia tua non manifesta il core. Arde". The basso continuo part features sustained notes and rests. The page is numbered 27 in the top right corner.

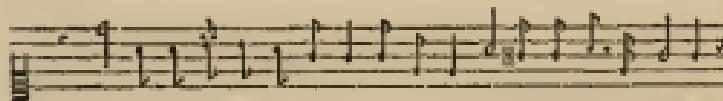
A T R I S .



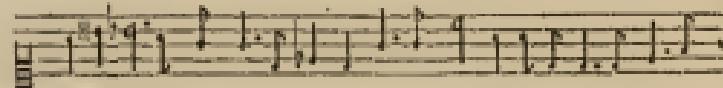
Fel nos quel vase meo Che fia d'aurate



sue ambra venne se alle guancia amorosa un beschetto è d'amore.



Ab i fuggi fuggi in case core se pur coglier un brano à guglio à



resa sur il crudil si cela lui sol tende le reti e l'arco e



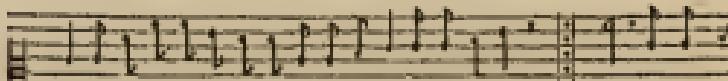
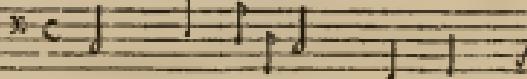
A musical score for three voices. The top staff is for soprano (S.) in common time, indicated by a 'C'. The middle staff is for alto (A.) in common time, indicated by a 'C'. The bottom staff is for basso continuo (B.C.) in common time, indicated by a 'C'. The vocal parts have vertical stems pointing downwards, while the basso continuo part has vertical stems pointing upwards. The vocal parts begin with eighth-note patterns: S. has a descending eighth-note scale, A. has a descending eighth-note scale, and B.C. has a descending eighth-note scale. The vocal parts then sing a melodic line consisting of eighth and sixteenth notes. The basso continuo part provides harmonic support with sustained notes and some eighth-note chords. The vocal parts end with a single eighth note. The page contains several blank staves below the music.

*l'alma impiega à pren- de. Ab i faggi*

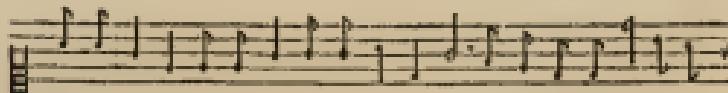
## A i R s.



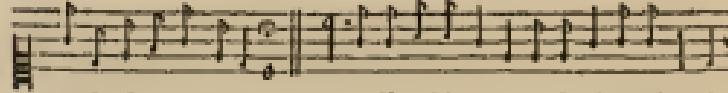
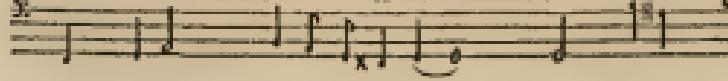
*Chi- me erranti obiume dona et innan-*



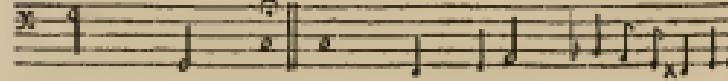
*lare: O come belle è cose e valute e feberzate: Ben voi fiber-*



*zando errate E son dolci gl'errori Ma non errate Ma non er-*



*rate in allacciando i cori. Ben voi fiberzido errate E son dolci gl'errori*



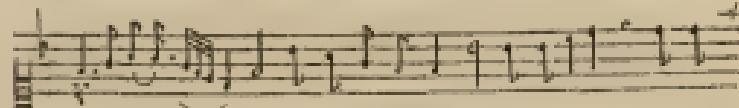
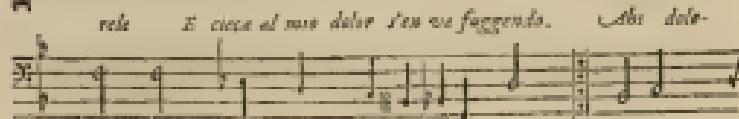
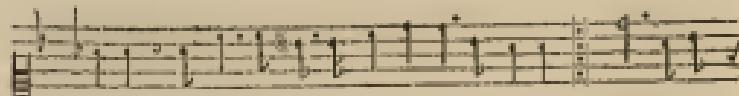
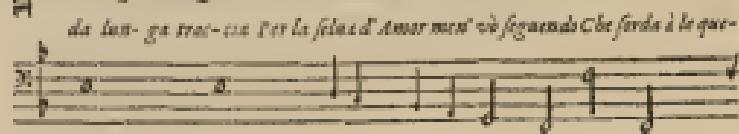
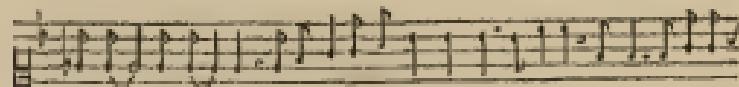
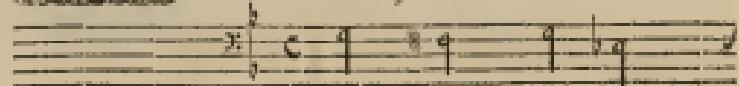
Ma

Ma non errate Ma non errate in affacciando i cori.

## A T R E S.



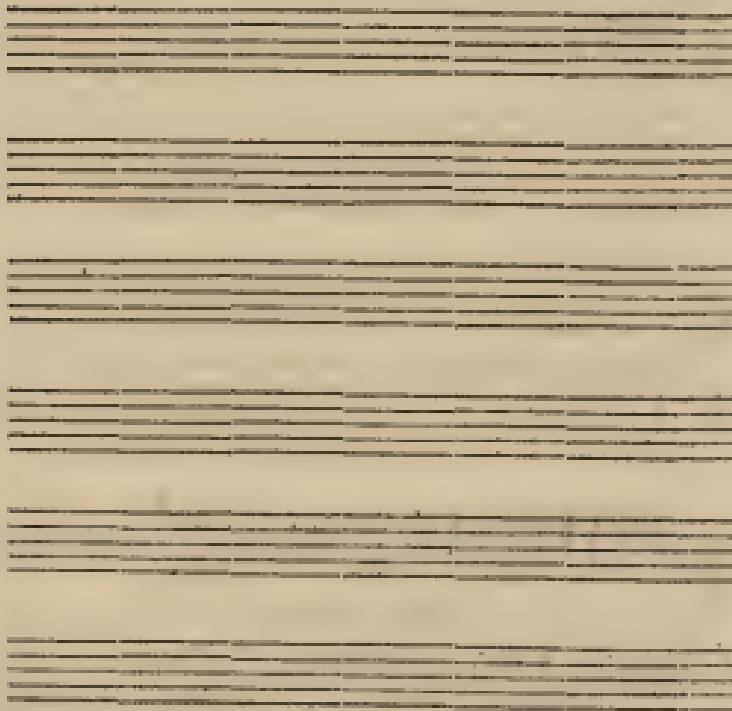
R si bella crudel, Stanco





gares la predilectione d'Amor suo. Abi dol-

er



## A I R S.



On la candide man la candide man le man ar-  
 disa Cb' amar Amer fiacchio fiasce Fida nel suo bel sen serim-mi e stringe.  
 Io ch'al dolce dolor della feri- te Mi feso l'anima del cordal cor ra-  
 pese Con va fie- se, che fait che fait? fait? fait? Baci la

ofrena el castigo adura- i. se de al dulce dolor del-

## A T R I S.



Jà ti obieghan seppir un  
 fior und me ne pen- so Che fai' vense farale A- mor Amor battendo  
 l'ale Cresceribbe col fuoco il mal che feste Hor del acque hor del  
 acque del ac- que ti chiede à tanto ardore Deb, se tu mani al core Del grane incendio

A musical score for piano and voice. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and common time. The bottom staff is for the voice, with lyrics in Spanish. The lyrics are: "mio trop- po tormento una lagrima Fisi una lagrima una lagrima Falsi e falso". The music consists of two measures of piano accompaniment followed by two measures of vocal line.



## Serenata.

A i n s .

Difeso de' venti,  
Di  
tuo no e di balzi  
sto sfogando i tor-  
menti Sto sfogando i tormenti Che mi frattano mi frattano tormenti Che mi  
frattano mi frattano il se no. Ma tu Ma tu dormi tu  
dormi

A musical score consisting of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is in common time. The lyrics are written in Italian and are as follows:

dimmi e non odi Se forse non confarti alle tue lodi Abi crudi  
da crudi Filii Abi crudi Abi crudi Filii non fecisti  
Filii non fecisti i miei lamenti. Ma tu



## Risposta dalla finestra.

A r. s.

He rumore sento fuor? Hora si, pazzo-  
mille, Sei tu quell' che mi uccidi Co' taci fridi Notte e di? Non t'af-  
fen- da, cara amata, Voce finta D'ira finta Tra parenti Troppo as-  
teuti attenti Notte e di Che nel falso il più sonante Dolce-

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The music consists of three staves. The first staff contains lyrics in Italian: "mento So- sperando Ragnando Vi così: Care Amanti," with a fermata over the last note. The second staff continues the lyrics: "Amanti- ta, Care Amanti- ta, fatti qui! Non t'af-". The third staff is mostly blank, with only the first few measures of the piano accompaniment visible.

## A R S.

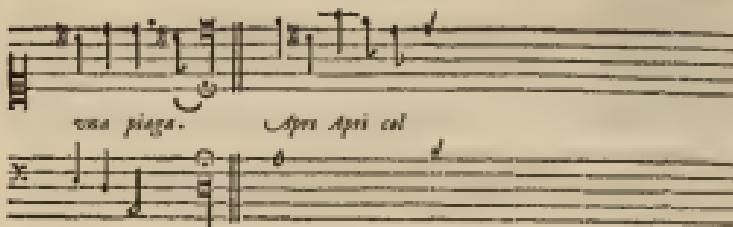


Eb, r'd ten- ta bel sà spesso si tra- da l'oc-  
 copia & bei & bei di sangue anima vaga. Apri apri col  
 ferro col ferro ignudo il petto ignudo Chiudi Chiudi le pieghe  
 Chiudi le pieghe mie Chiudi le pieghe Chiudi le pieghe mie cea

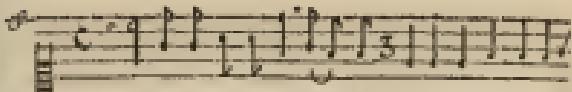
X C o | q q q | o |  
 X | q . | o |  
 X | q . | o |  
 X | q . | o |

X | q . | o |  
 X | q . | o |  
 X | q . | o |

X | q . | o |  
 X | q . | o |



## A I R S.



*A, donna ingrate, Ya dif- per- tata, Non l'amo Non*



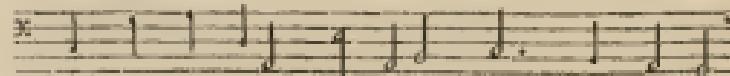
*l'amo Non l'amo più : Non è più infano Quel cor di invano Piegato fa.*



*Azzi cara mia vita Perdonas Perdonas d'indigni D'altra ferita,*



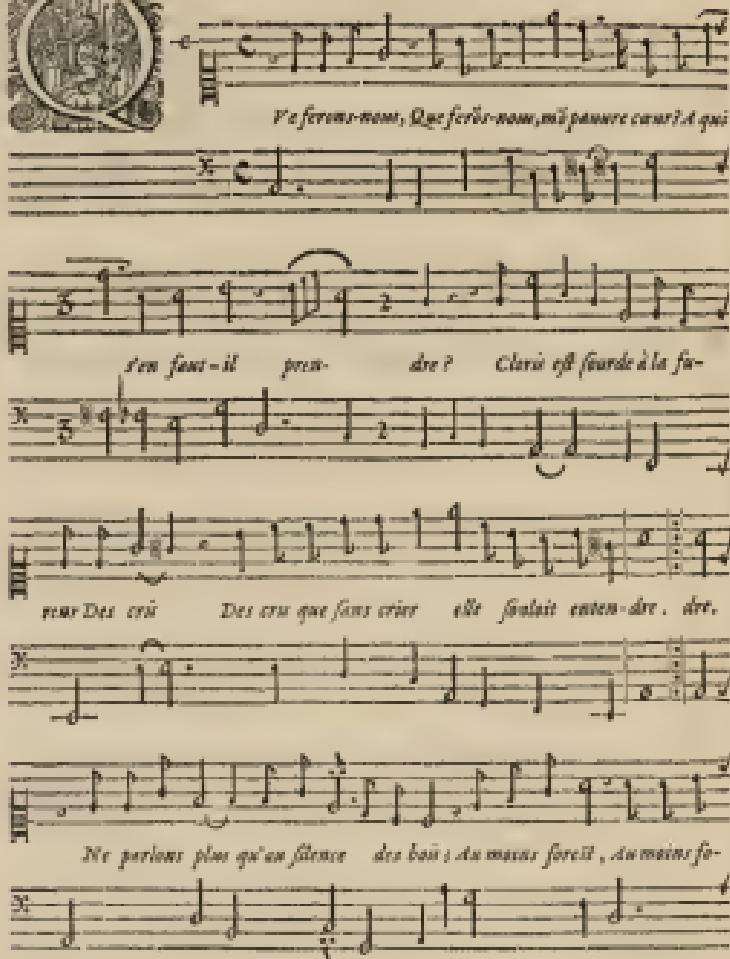
*Che non son segnat Di pensier ria, Sua calda peggia Del ardor mio*



A musical score for voice and piano. The top staff is for the piano, showing a continuous eighth-note pattern. The vocal line begins with "Sì, dicono pace a pianti e guai, Che t'amo più Che t'amo più t'amo". The piano accompaniment consists of eighth-note chords. The vocal line continues with "più più più più che mai. Anzi cara mia vita Per-", followed by a repeat sign and a section of six blank staves for continuation.



# A I R S.



Ve serons-nom, Qe serons-nom, m' paouvre cœur? A qui  
sen faut-il prem- dre? Cloris est sourde à la fa-  
reur Des crié Des crié que sans crier ille feulait enten-dre. dre.  
Ne parlons plus qu'en silence des bous; au moins forçit, au moins fa-

soft, quey que tu fuis comme claris, Jeards, mact- re & bel-  
le, Tu ne fuis pas Tu ne fuis pas clement de le. le. Ne parlons plus qu'en fi-

A. I. R. S.



*Besoins techniques de mes dé- lacs, Chiffres trans-*

*fur, beaux principes. Si je s'ay voulant d'aller. Iallow & glorier*

*ceux de nos felicitez. Adieu de- fertez pasque Amerique L'ingrate A-*

*mante Ni grafe plus Ni graffe plus ver ombré ay manteux, et nifles*

plus vain s'en fera plus tard. Adieu de-

*N'attendez plus que je me rende  
Où entre que l'Amour m'entende:  
La seule Ecole me tient,  
Et l'ombre qu'il me fait d'eff l'éternelle nuit.  
Adieu.*

K. 1)



A I R S.



A musical score page featuring five staves of music for voice and piano. The vocal line is in French, with lyrics such as "ou me l'aidez bicoquard", "visez", "inquietes", "Confuses veritez", "Que deux Aïgres benins deue-", "naient deux come-", "ter, Et prisaquant la fin", "de", "mes pre-", "ferties", "o efferances", "vol-", "nes!". The piano accompaniment consists of harmonic chords and rhythmic patterns.

Si Nature n'a plus de luy, Ne reuehes vain pas fleuves à vos fontaines,

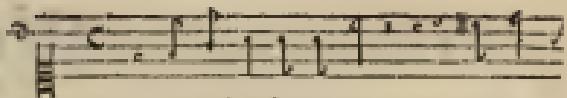
Amelise Amelise Amelise a man-

mangé de foy. O esperances

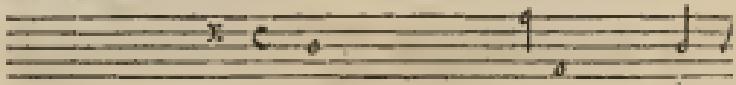
*Etre si mesfignoient la farouche, la fiere,  
La perfide beaute,  
De l'heureux, pour mes yeux, n'adorons plus la pierre  
Infaustes à mes bras comme à ma leyzant.  
O esperances.*



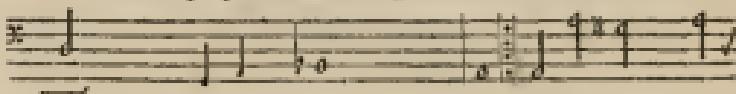
A 1 R. 5.



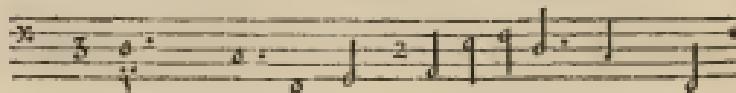
Fey ! Clorinde, tu pars, tu pars,



Et ne veux pas que mon cœur s'en ressen- te ? te ? Pardonne au moins

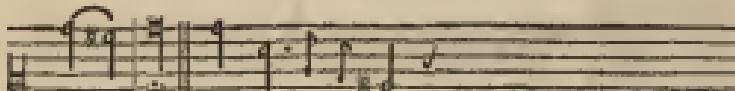


à ma douleur recon- te, A ces fausiers effets,

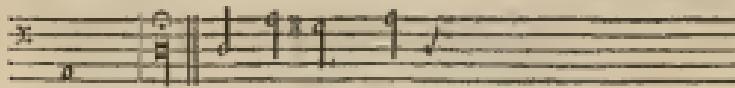


Qu'en son dernier effort maame te pre-





fan- te. te. Pardon me my sins

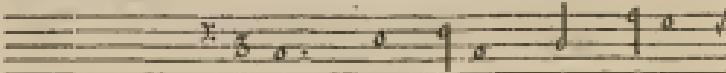


B. Sta. Gen. Sarif.

## A I R S.



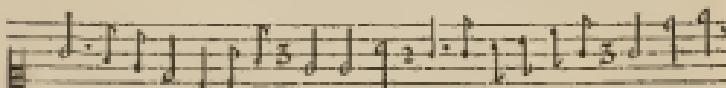
Y te trampes, Philié, lors que ta main que ta  
En despit de tes coups, main amar mon amar



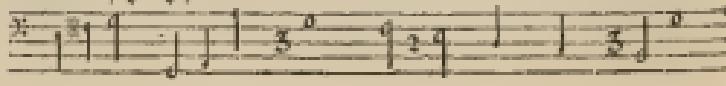
main d'albâtre M'astreppa M'astreppa dans ton sein,  
idolâtre assise assise et à ton des-



sein: serré geſte ces doigts defens soy & te change, Je ne

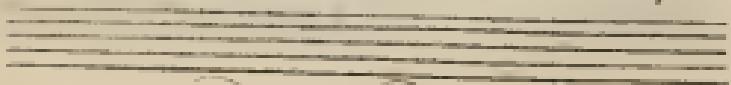
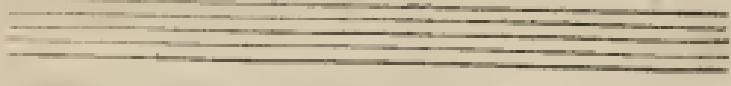
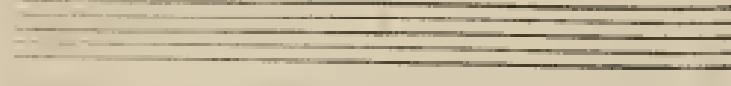
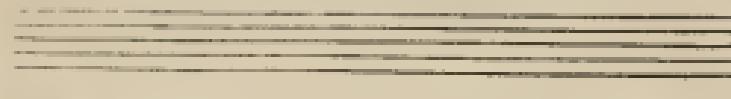


perds rien au change, Et ne fay quel des deux charoëlle plus mes fens ou mon





crime en mon crime mon crime au tes chasti-ments, mens. Scrie & gise ces



B. S. G.

## Aubade.

A 1 R 5.



'Ay vu le peint du jour, il a pena  
Mme Affer vient chasser, en esclavant

il a pa-  
ra sur l'onde, sur l'onde de mes plours, leurs : Lou-  
en effor-  
tant le monde, La nuit de mes dea-

toy, Lou-toy, Lou-toy, beau Soleil, souffre que je l'a-  
dore :

Hat je me fait maugrre, il n'off pas pour encha-  
re, Mes yeux nous avons

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are written in soprano, alto, and bass clef. The piano part is indicated by a treble clef and a bass clef, with various fingerings and rests. The lyrics are in French, with some words underlined. The score consists of four systems of music, each ending with a repeat sign and two endings. The first ending continues the melody, while the second ending provides a cadence. The vocal parts enter at different times, with the piano providing harmonic support throughout.

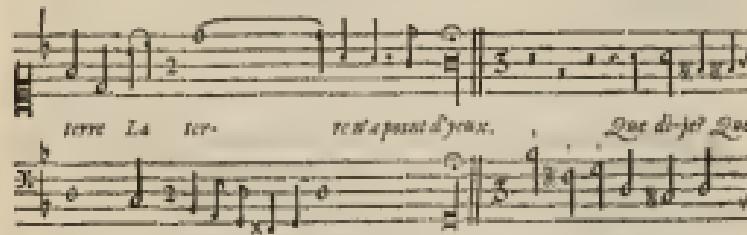
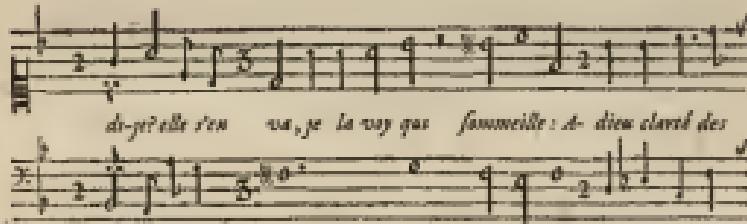
sort, il ne vient point d'Aurore, Callife Callife  
fir Callife se ren-dent. dor. Louet ny Lou-



## Serenade.

A i R z.

E craint pour le serain, faire si-  
reat de mon ame, L'air ne fait point d'ef- fect sur ta divinité;  
Luminaire immortel, amie au- stralienne flamme, il n'a  
fait qu'un re- jeu pour un grand jour d'Elli:  
Que di-ye? Que



T A B L E

DE TOVT CE QVI EST CONTENY  
EN CE LIVRE.

P S E A V M E S .

	<i>B</i> omnis iniquitatem. 9	<i>Iniquitatem meam.</i>	13
	<i>A</i> vertiſſi facio. 7	<i>In que corriger adolescentiar.</i>	14
	<i>Cognos Domine, quia.</i> 15	<i>Lataui sum in his.</i>	15
	<i>Confiteror tibi, Domine.</i> 20	<i>Memor fui dicram.</i>	22
<i>De profundis.</i>	19	<i>Multa dixisse anima mea.</i>	3
<i>Dilataverunt super me.</i>	1	<i>Proba nos Dom.</i>	21
<i>Domine Deus meus.</i>	6	<i>Quare tristis es anima mea.</i>	11
<i>Domine ut in furore.</i>	4	<i>Quomodo dilaci.</i>	16
<i>Domine flos mea.</i>	13	<i>Sicutus anima mea.</i>	20
<i>Errei, Domine.</i>	17	<i>Visqueque Domine.</i>	1

A I R S I T A L I E N S .

	<i>A</i> dispetto d' venti.	11	<i>Ora bella crudel.</i>	29
	<i>Che ramore sente fuore?</i>	13	<i>Qui! noi, quel vago noi.</i>	27
	<i>Con la candide man.</i>	19	<i>Se la deglia e'l marire.</i>	24
	<i>Deb, s'è tenne belta.</i>	24	<i>Sofar che dal bel petto.</i>	25
	<i>Già si chœuf va fessir.</i>	31	<i>Temer, Donna, non dei.</i>	26
	<i>O chiome, erranti chiome.</i>	28	<i>Va, Donna ingrata.</i>	31

A I R S F R A N Ç O I S .

<i>Grasst tefmoins.</i>	37	<i>Quez l' Clorinde, tu pers.</i>	39
<i>I'ay vu le point du jour.</i>	41	<i>Tu te trompes, Philo.</i>	40
<i>Ns crains point le firtin.</i>	42	<i>Fous me l'auiez bien dit.</i>	41
<i>Que ferons nouz.</i>	38		

F I N .

1649

# EXTRAIT DV PRIVILEGE du Roy.

**P**A R LETTRES PATENTES DV ROY ,  
données à Lyon le vingt - quatrième jour  
d'Octobre , l'an de grace mil six centa trente-  
neuf , & de nostre regne le trentième . Si-  
gnées , LOVIS , & plus bas , Par le Rey ,  
DE LOMENIE . Scellées du grand sceau de cete jaune :  
Verifiées & Registrées en Parlement le dix-septième No-  
uembre 1639 . Par lesquelles il est permis à Robert Ballard ,  
feul Imprimeur du Roy pour la Musique , d'imprimer , faire  
imprimer , vendre & distribuer toute sorte de Musique , tant  
vocale , qu'instrumentale , de tous Autheurs : Faissant de-  
fenses à toutes autres personnes de quelque condition & qua-  
lité qu'ils soient , d'entreprendre ou faire entreprendre ladite  
Impression de Musique , ny autre chose concernant icelle en  
aucun lieu de ce Royaume , Terres & Seigneuries de son  
obéissance : nonobstant toutes Lettres à ce contraires , ny  
mesme de tailler , ny fondre aucun Caractères de Musique  
sans le congé & permission dudit Ballard , à peine de confis-  
cation desdits Caractères & impressions , & de six mil hures  
d'amende , ainsi quil est plus amplement déclaré esdites Let-  
tres . Sadite Majesté voulant qu'à l'Extrait d'icelles , mis au  
commencement ou fin desdies liutes imprimez , foy soit ad-  
joustée comme à l'Original .



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