Adrian Denss

Florilegium
1594

FLORILEGIVM
OMNIS FERE GENERIS
CANTIONVM SVAVISSIMARVM
AD TESTVDINIS TABVLATVRAM AC-
COMMODATARVM, LONGE IVCVN-
DISSIMVM.

IN QVO PRÆTER FANTASIAS LEPIDISSIMAS, continentur diuersorum Authorum cantiones selectiſsimæ, vtpote: Motetæ, Neapolitanæ, Madrigales triũ, quatuor, quinq, sex vocum. Item Paſſemezi, Galiardæ, Alemandi, Courãtes Voltæ, Branles, & eius generis Choreæ variæ: Omnia ad Teſtudinis tabulaturam fidelter redacta, per

Adrianum Denſs.

Indicem cantionum & chorearum poſt præfationem videre licebit.

COLONIÆ AGRIPPINÆ.

Excudebat Gerardus Greuenbruch. Anno redemptionis,

M. D. X C I V.

Teil 1
Stücke für Gesang & Laute

TREE EDITION

Adrian Denss

Florilegium
1594

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Teil 1

Stücke für Gesang & Laute

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TREE EDITION
Albert Reyerman

FLORILEGIVM
OMNIS FERE GENERIS CANTIONVM SVAVISSIMARVM AD TESTVDINIS TABVLATVRAM ACCOMMODATARVM, LONGE IVCVNDISSIMVM.

IN QVO PRÆTER FANTASIAS LEPIDISSIMAS, continentur diuerſorum Authorum cantiones ſelectiſſimæ, vtpote: Motetæ, Neapolitanæ, Madrigales triũ, quatuor, quinq;, ſex vocum. Item Paſſemezi, Galiardæ, Alemandi, Courãtes Voltæ, Branles, & eius generis Choreæ variæ: Omnia ad Teſtudinis tabulaturam fideliter redacta, per

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COLONIÆ AGRIPPINÆ.

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M. D. X C I V.

AD PHILOMVSEN.

MVLTA quidem mihi hic ratione huius mei inſtituti dicenda forent, Candide Philomuſe, quæ ad excuſandam audaciam meam in editione huius opelli noſtri aliquod pondus habere poſſent, præſertim cum lubens & ingenuè fatear, me tam in pulſanda teſtudine quàm in ipſa Muſica nihil aut parum intelligere aut præſtare poſſe; Sed ne prolixus ſim, non leuem excuſationem promerebitur quod non proprio motu, aut leui aliqua præſumptione adductus, ſed plurimum Amicorum meorum importunis efflagitationib. ad hanc editionem quaſi coactus ſum; qui ſcientes me in Muſicis cantionibus ad Teſtudinis ſcalam redigendis ſummopere ſemper delectatum fuiſſe, non ceſſarunt me quotidie inſtigare, vt manum operi admouerem, Quod eò iubentius à me præſtitũ eſt, quod cum difficilè ac tædioſum eſſet, in gratiam illorum, Cantionibus deſcribendis me vt plurimum occupari, hac via effectum iri ſcirem vt multis multa commodiſſimè communicarentur. Neque enim hic noſter labor qui exiguum artificij habet (niſi, quod ipſę Muſicales partes excellentiſſimæ ſunt, à diuerſis Excellentiſſimis Authoribus compoſitæ & promulgatæ) pro peritioribus ac emeritis Citharedis, ſed ſolummodo pro tyronibus & incipientibus impenſus eſt, quos ſpero hinc parum aut multum emolumenti percepturos, ac inter tam varias ac diuerſas Cantiones nonnullas futuras quę ijs non penitus diſplicebunt. Quod ſi ſecus accidet, turpe tamen fuerit eos ab hac arte feriari, dum præter hoc noſtrum Florilegium ſat ſuperque exercitij & recreationis inuenient in pratis peritiſsimi, & id genus Muſices experientiſsimi Emanuelis Hadriani, qui quam fœliciter hac in arte verſatus ſit omnibus notum eſt. Cogitaueram plura adiungere ex Luca Marenzio, G. Maria Nanino & pluribus alijs famoſiſsimis Muſicis, ſed præter opinionem comperi volumen noſtrum ad eam quantitatem excreſcere vt neceſſe eſſet vela contrahere. Hunc ergo noſtrum laborem Candide Philomuſe æqui boniq; conſule, ac hoc noſtro qualiquali Florilegio fruere, quod ſi intellexero læta fronte à te exceptum eſſe, breui plura quæ non minus ad aurem, à me expectabis. Vale:

IN ZOILVM TETRASTICHON M.G.M.G.

Optima cum ſemper ſoleat mordere, quid obſtat
Momus quin noſtrum mordeat ater opus?
Primitias rudibus poſui: hinc mentem precor æquam
Iudicis, inuidiam Zoile tolle tuam.

ALIVD IN ZOILVM I. L. R.

Dum digitis animare fides & pellere curas
Nos tuuat & ſocia iungere voce melos;
Tu digitos corrode tuos, (ſi fers male) vanis
Obrutus & curis, inuide Momе fleas.

PANEGYRIS

AD ORNATISSIMI ET MVSICES PERITISSIMI ADRIANI DENSS FLORILEGIVM SVAVISSIMVM. SCRIPTA A

M. GVLIELMO MAIO GOTTINGENSI SAXONE. MVSICES AMATORE.

SI quid lætitiæ DEVS, aut NATVRA, dederunt,
Quod mœsto curas pellere corde queat:
Hoc VENVS, aut VINVM facit, aut Testudo leuamẽ
Curarum, nihil his gratius esse reor.
Verum cum tristi non sint sine felle priora,
Blanda dabit solùm gaudia vera CHELYS.
Quippe cui tribui vix digna Encomia possunt,
Hanc si pro merito quis celebrare volet.
Thracius hac ORPHEVS flammas ACHERONTA sonantem
Compulit, EVRYDICEN reddere sponte suam.
Hac quoq; Delphinos mouit diuinus ARION,
Per pelagi præceps dum raperetur aquas.
Nec minus AMPHION Thebanæ Conditor vrbis,
In muros lapides hac iubet ire rudes.
Regius hac PSALTES IOVAE celebrauit honores
Et lemures stygios fecit adire lacus.
Hos habet effectus, regum decus atq; voluptas
TESTVDO, ætherea quam dat ab arce DEVS
Hanc si quis demens, odio contemserit artem
Non homo sed saxum, truncus & arbor erit.
Nonne Neoclides celebris dum plectra recusat,
Credatur & reliquis artibus esse rudis?
Nemo suos igitur putet impendisse labores
Se male, qui didicit plectra mouere manu.
Hinc quidquid laudis fidibus tribuêre Poëtæ,
Id totum tribuo culte ADRIANE tibi.
Perge igitur fractas dulci modulamine mentes
Erigere, & curas mente fugare graues.
Et velut Eurydicen ORPHEVS reuocauit ab orco
Sic reuocent nomen sæcula mille tuum.

AD LECTOREM EXHORTATIO EIVSDEM.

SI te suaui sonum melos iuuabit
LASSI, quo valeas Choros leuare:
Vel si sollicito, doloris expers,
Optes ex animo fugare curas:
En hortum, varijs rosis refertum,
Quo MARENTIVS, Ausonum superbæ
Cantat gloria, vix habens secundum.
Quo blandè modulatur ATHESINVS
LECHNERVS; simul hic Chelyn sonoram
Pulsat VECCHIVS, arte non ineptus.
Quem magno studio, & labore multo,
Congessit benè, Denssius peritus.
Hunc paruo tibi comparabis ære;
Nec quid lætitiæ amplius requires.

REVERENDO, ILLVSTRI, AC GENEROSO DOMINO D. ARNOLDO EX COMITIBVS DE MANDE'RSCHEIDT ET BLANCKENHEIM, BARONI IN IVNCKERAID ET DAVN&c. METROPOLITANARVM ET CAthedralium Eccleſiarum Treuiren. Præpoſito. Colonien. & Argentinenſis Scholaſtico, nec non D. Andreæ Eccleſiæ Colonien. Præpoſito. Domino ſuo clementiſs.

SI vlla inter ingenuas diſciplinas, Reuerende, Illuſtris ac Generoſe Domine, inuenitur ſcientia, quæ liberalis aut nobilis appellari poteſt, illa profectò erit MVSICA, eiuſdemq; filia diuina Teſtudo; cuius vt antiquitatem taceam, tanta eſt dignitas, tanta nobilitas, tantaq; apud omnes omnium temporum populos habita exiſtimatio, vt ſi huius cultores, qui non tam docti & literati, quàm Principes extitêre, omnes recenſere conarer, verendum mihi eſſet, ne citius Illuſtriſsimam generoſitatem veſtram tædio afficerem, quam penſum meum enumerando abſoluerem. Quis enim Orpheum & Linum, ambos, vt Poetę teſtãtur clariſsimi, Dijs genitos, huius ſcientiæ non ſolum amatores, verum etiam peritiſsimos artifices ignorat? Quis doctiſsimi, & iam ferè decrepiti Socratis non admiratur & comprobat diligentiam, quẽ etiam in extrema ſenectute ſua non puduit in arte Muſica inſtrui? Et vt Tubalem Hæbræum Lamechi filium, Amphionem ipſumque Apollinem & alios innumeros pręteream, quis Regij vatis erga hanc artem non agnoſcit flagrans deſiderium & voluptatem ſummam? Canebat quidem ille Iopas Vergilianus inter regalia conuiuia Deorum & Heroum laudes ac errantem Lunam; Hic vero noſter diuinus Pſalmographus Iehouæ ſummo encomia & iubilationes: Et vt paucis comprehendam multa; Nõ exiſtimo inter inuentas ſcientias vllam, quæ plus delectamenti & recreationis quam ſola hæc adferre poſsit, qua propter etiam à Deo ipſo & natura hominibus, tanquam munus peculiare, ad leuandos triſtes animi affectus, donatum merito cenſenda eſt. Iam verò, poſtquam huic ſtudio à puero ferè incubuerim, & in eadem aliquantulum progreſſus fuerim, multorũ rogatu tandem mihi perſuaderi paſſus ſum, vt hanc qualemcunq; Anthologiam in publicum emitterem. Verum quũ nihil tam præſtans, nihil tam illuſtre, aut vtile inueniatur, quod ſuos non habeat Zoilos, viſum fuit, vt ab iiſdem facilius vindicarer veterum conſuetudine, eidem Patronum & protectorem aliquem ſeligere: Sicuti namq; milites ij h oſtium inſultus & limites eò effugiunt tutius, quò illuſtrioris & generoſioris ducis vexillo ſunt cõmuniti; eadem ratione videbatur etiam huic meo fœtui primo, ex caſtris quaſi Muſarum prodeunti, proſpiciendum. Deliberanti autem mihi diu, quẽ ad hoc potius eligerem, occurrebat tandem, poſtquam iam opellæ faſtigium eſſet impoſitum, Reuerenda & Illuſtris tua Generoſitas, idq; potiſsimum hiſce de cauſis; Quod illam in cõtinuis, tam publicis quàm priuatis occupationibus animum rebus ſerijs defatigatum, hoc exercitationis genere recreare, eaque de cauſa peritiſsimos huius vrbis Muſicos quandoq; ad ſe vocare, ac pro innata ingenij comitate humaniter excipere ac fouere, imò pro ſingulari in hanc ſcientiam affectu lectiſsimam omnium ferè Muſicalium Inſtrumentorum ſupellectilem domi ſuæ curiosè aſſeruare, certiſsimè intelligerem. Dein verò, vt ipſum opuſculum, ſiquidem primitiæ meę, à nominis veſtri gloria aliquem ſplendorem caperet. Accipe igitur Reuerende, Illuſtris ac Generoſe Domine, hunc meum qualemqualem laborem, & mei & eiũſdem te Patronum & Defenſorem exhibe illuſtrem, quod ſi ab Reuerenda & Illuſtri generoſitate tua obtinuero, me voti mei compotem exiſtimare potero, & in poſterum demereri pro virili non ceſſabo. Vale Reuerende, Illuſtris ac generoſe Domine. Datæ Coloniæ Agrippinæ. 4. Nonar. Septemb. Anno 1594. æra nouata.

Reuerendæ & Illuſtri Generoſitati veſtræ perpetua obſeruante voluntate deditiſsimus.

Adrianus Denſius.

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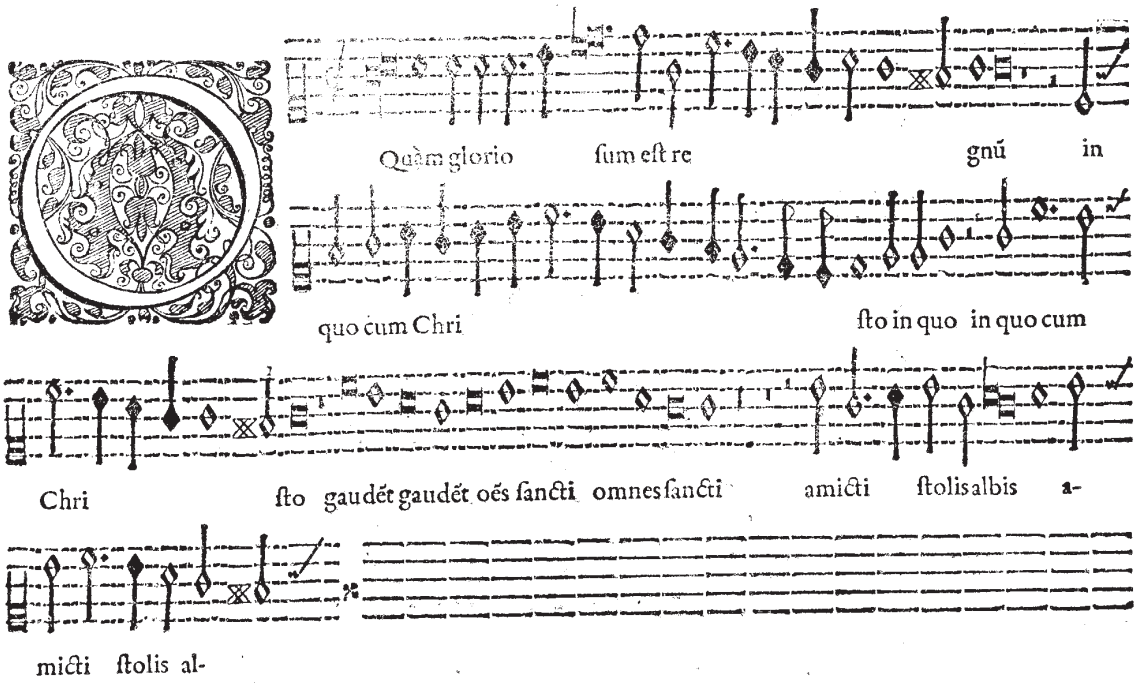

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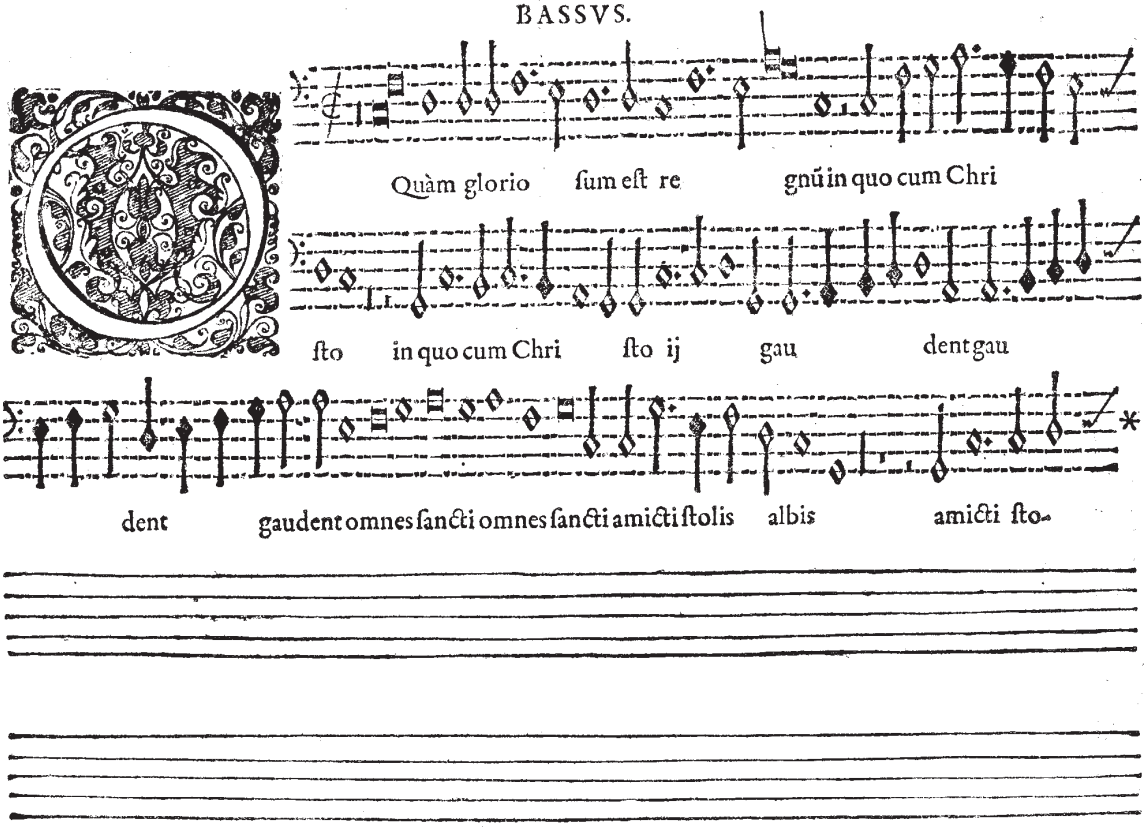

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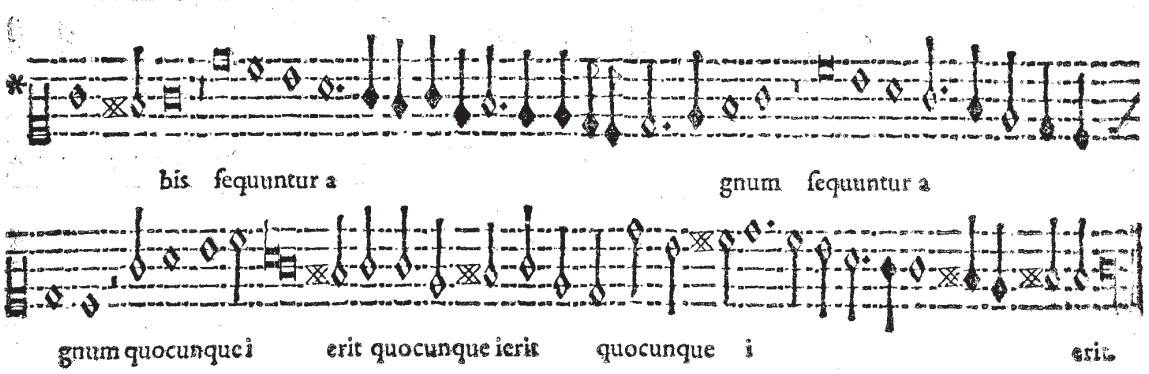
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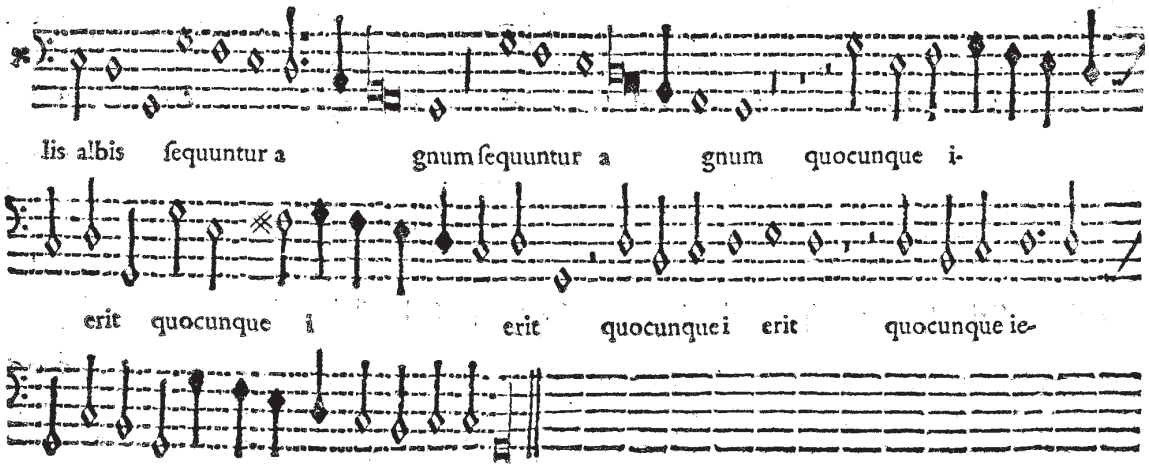
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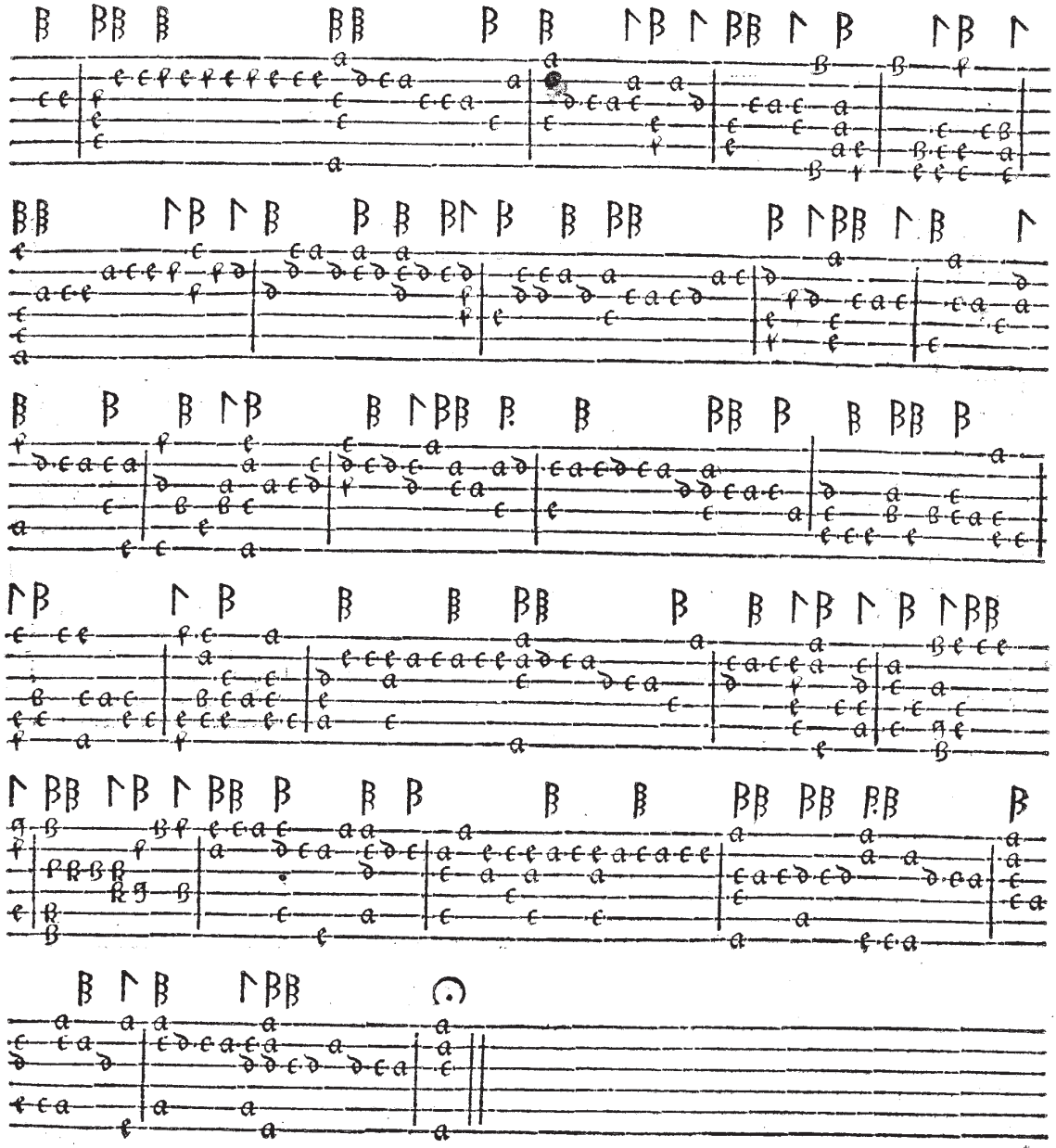

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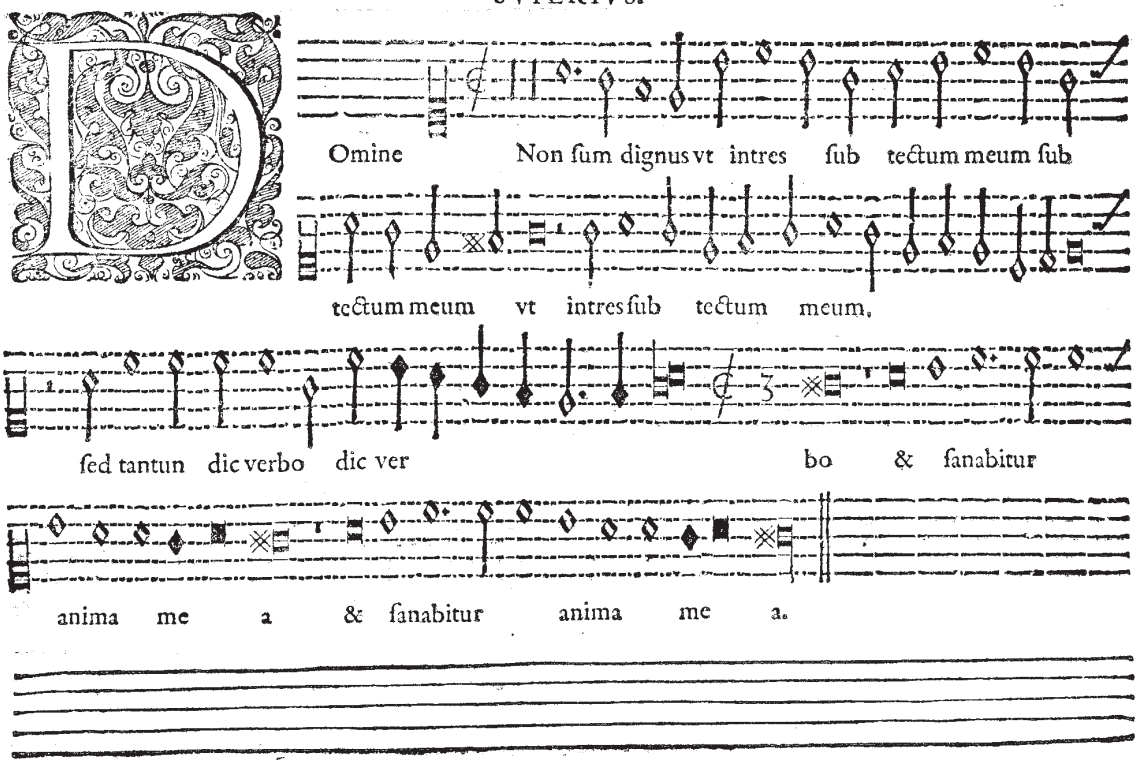

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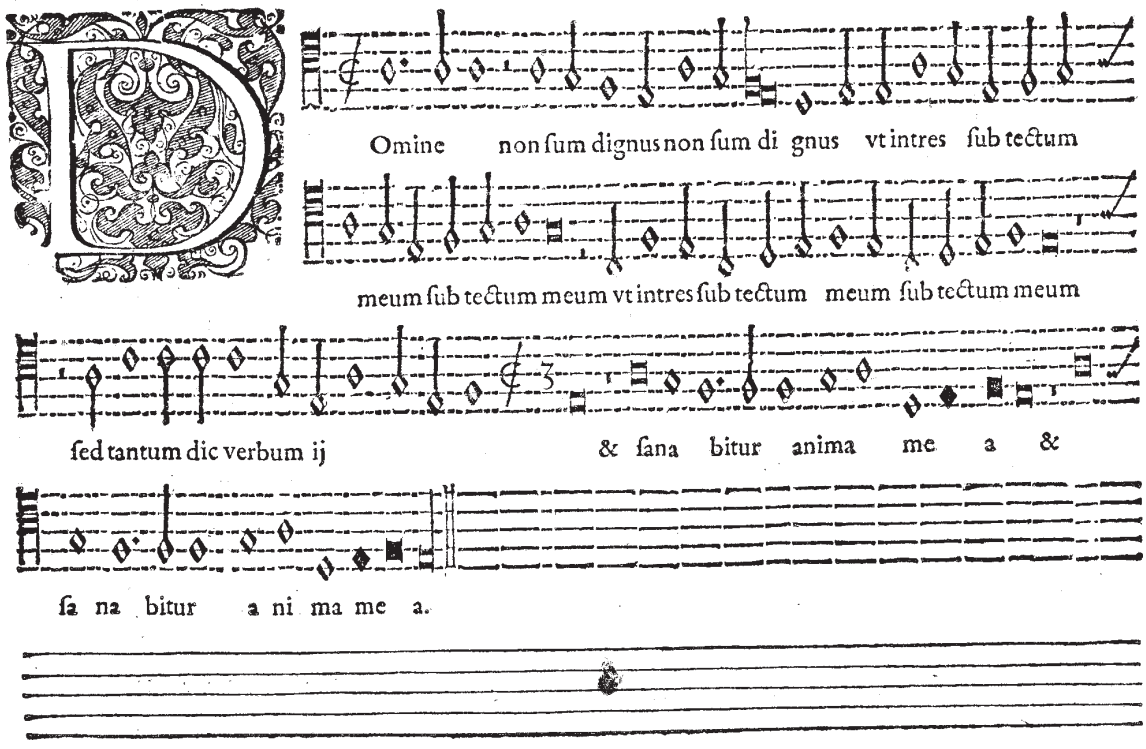

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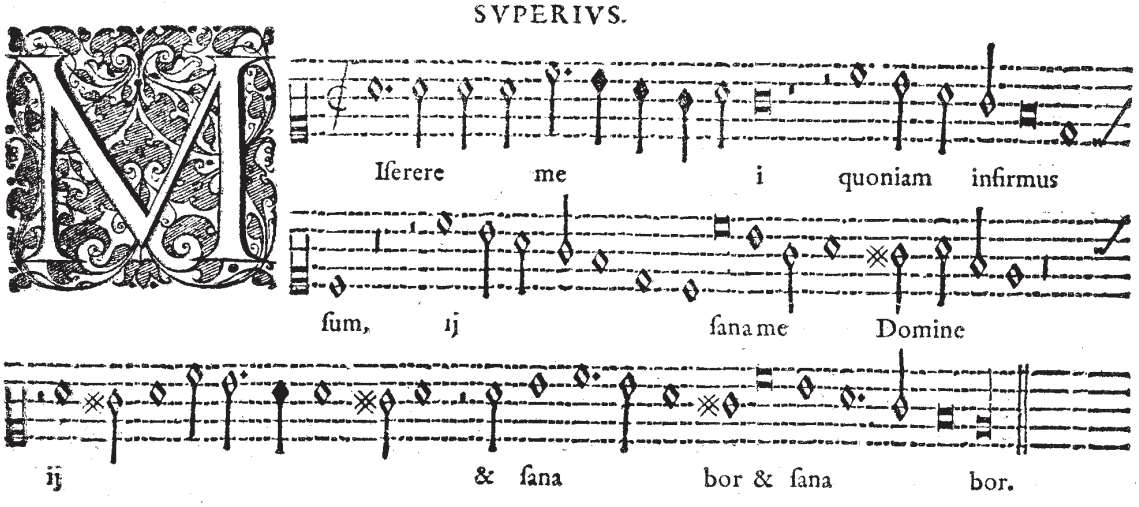

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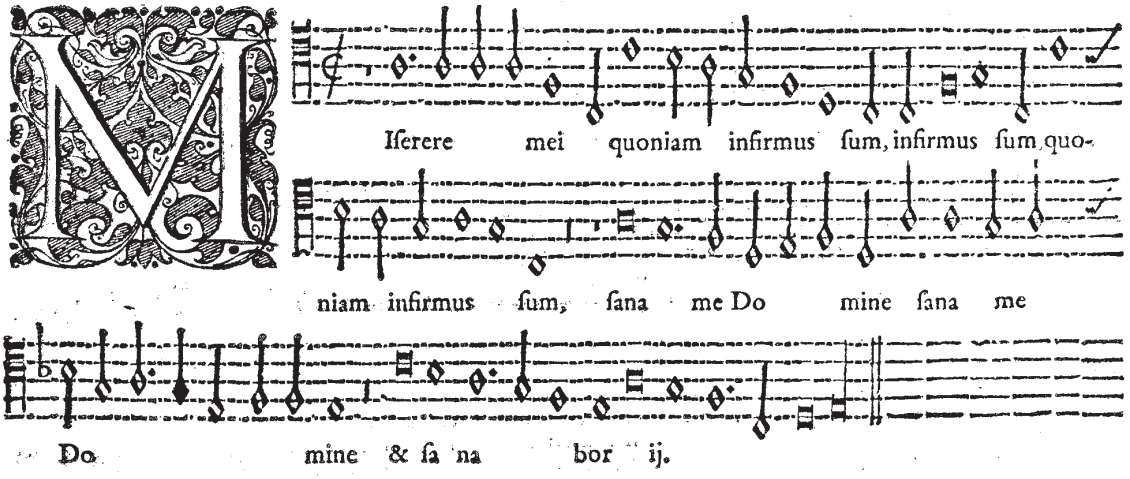
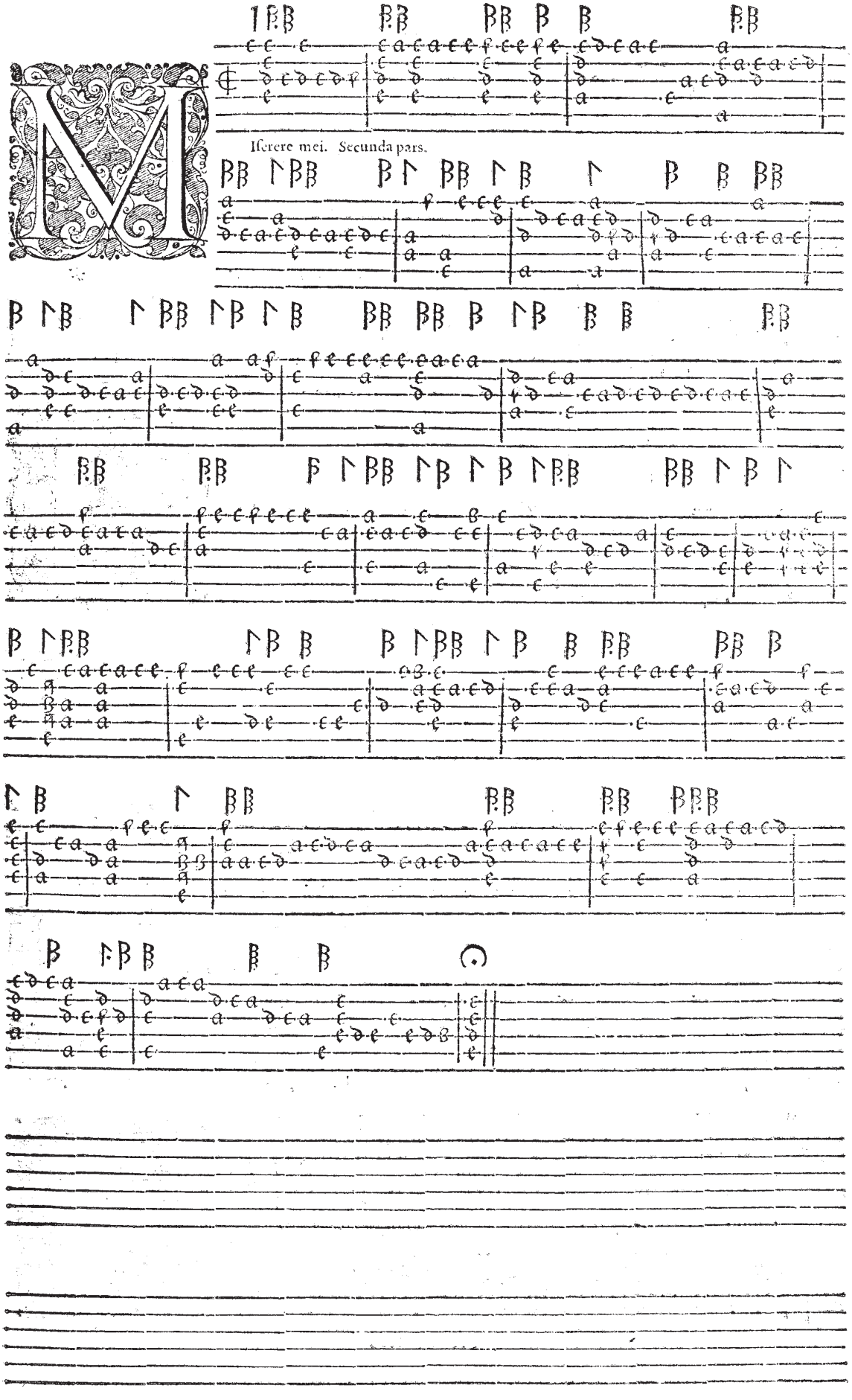
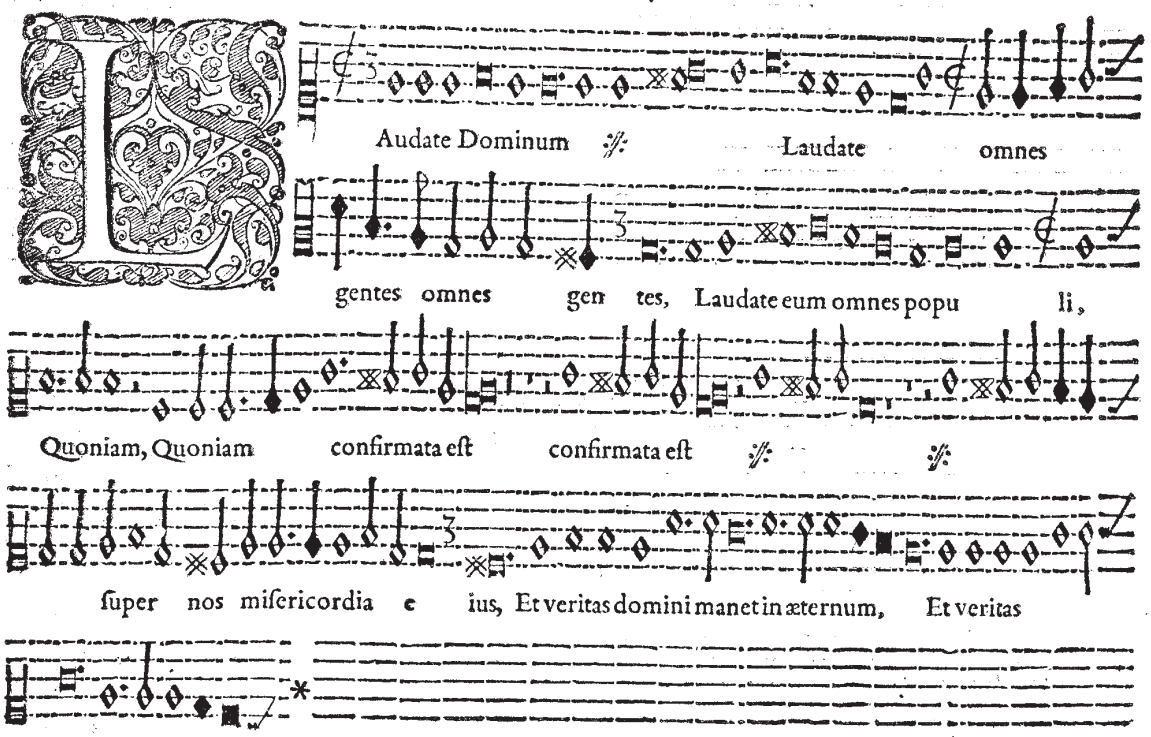



Iſerere mei. Secunda pars.

SVPERIVS.



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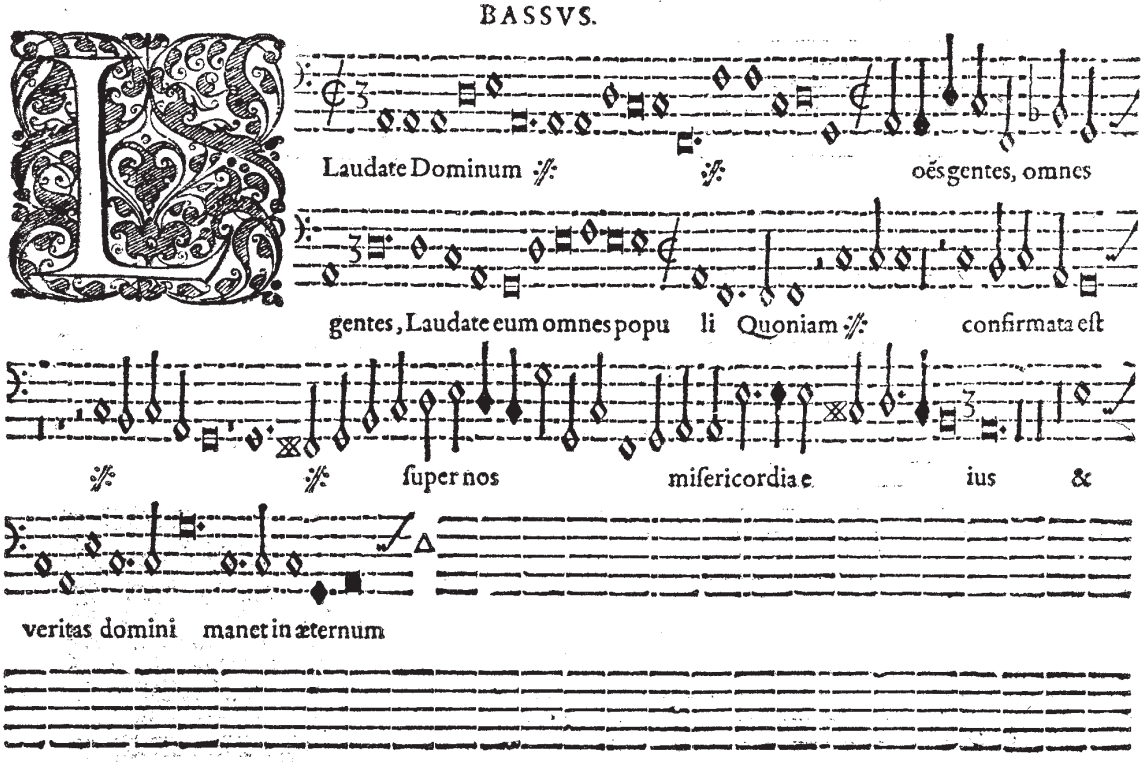
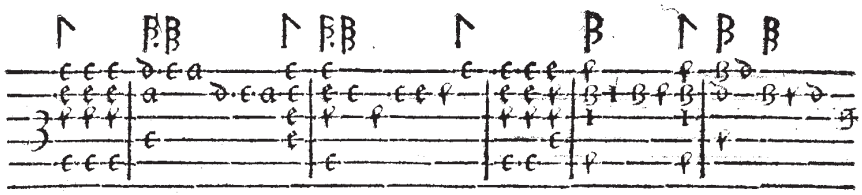
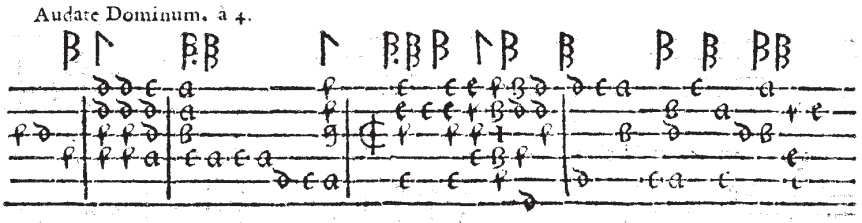
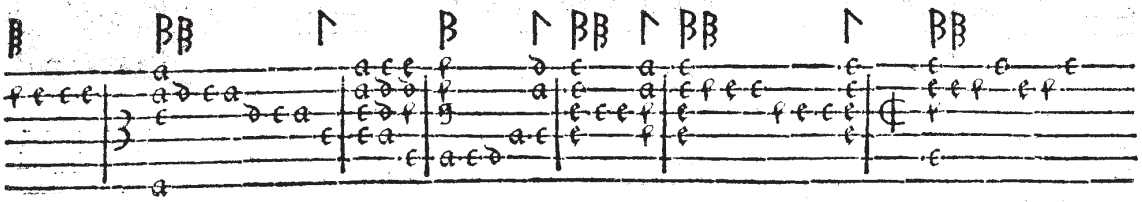
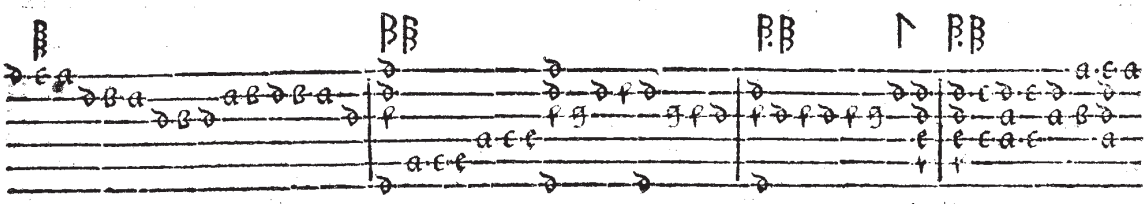


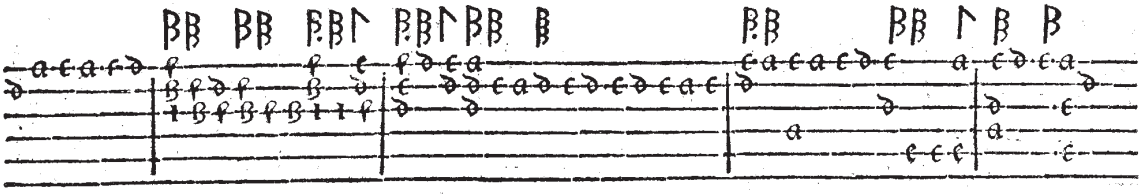


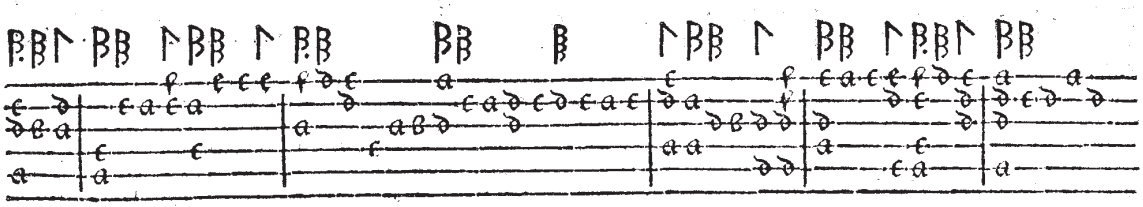
Audate Dominum. à 4.

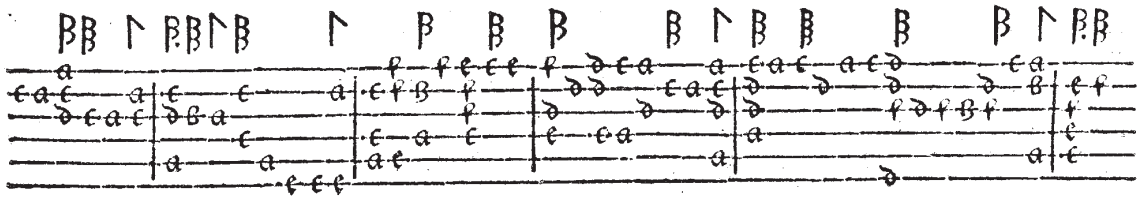


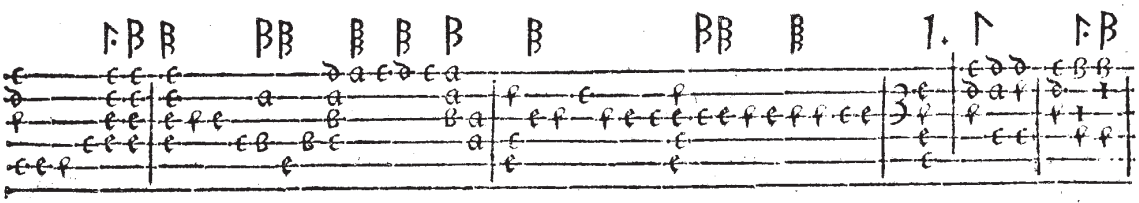


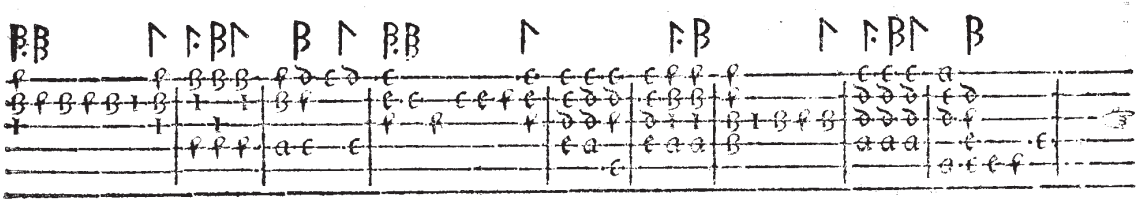












manet in æter num et veritas Domini manet in æter num manet in æternum.

manet & veritas domini manet in æter num manet in æternum.

SVPERIVS.

Vſtate & videte guſtate &

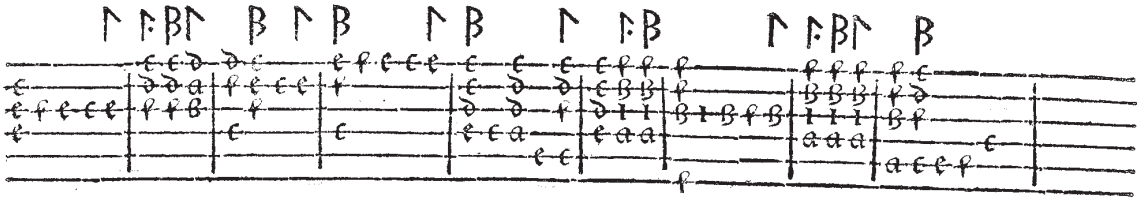
vi dete quoniam ſuauis eſt quoniam ſuauis

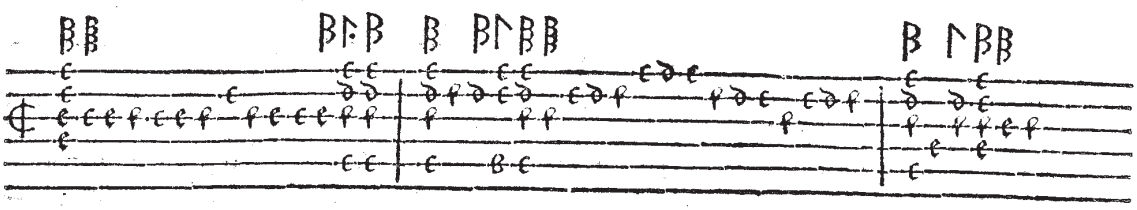
eſt ij.

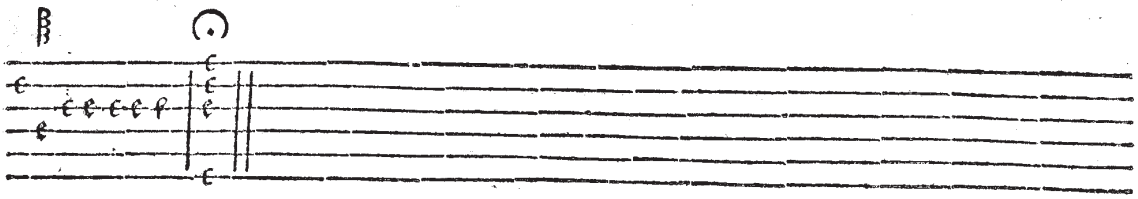
BASSVS.

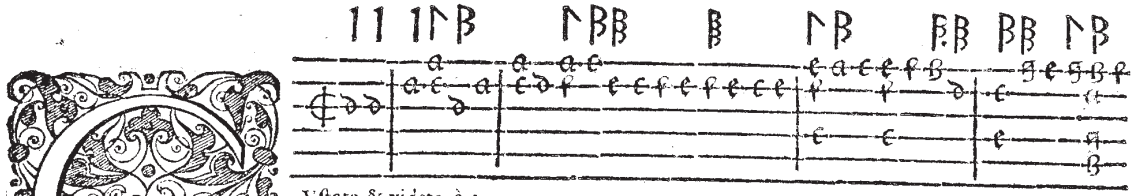
Vſtate & vide te quoniam ſuauis eſt

Dominus ij. ij.

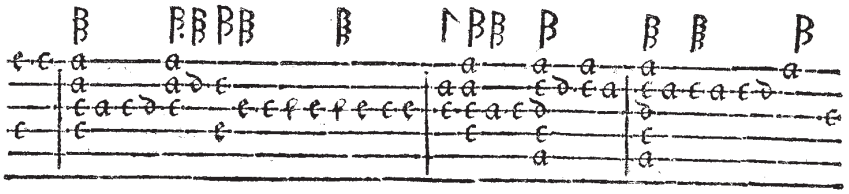


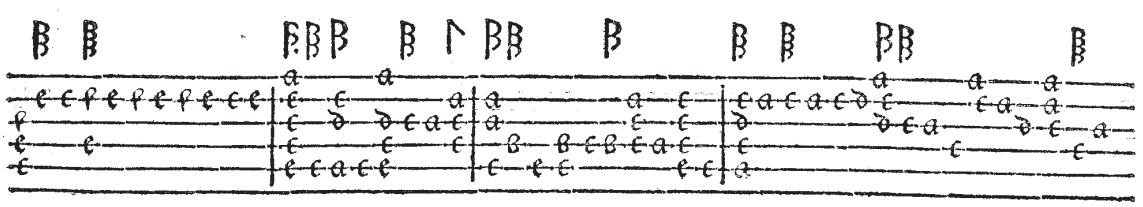


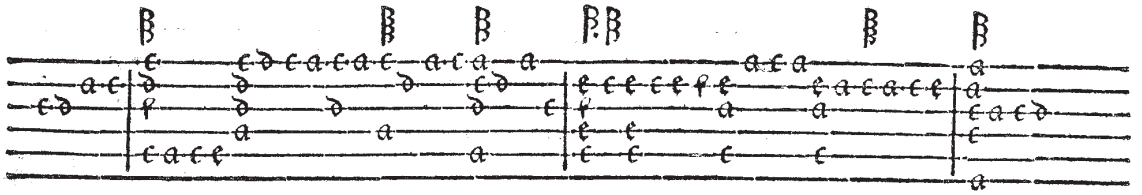


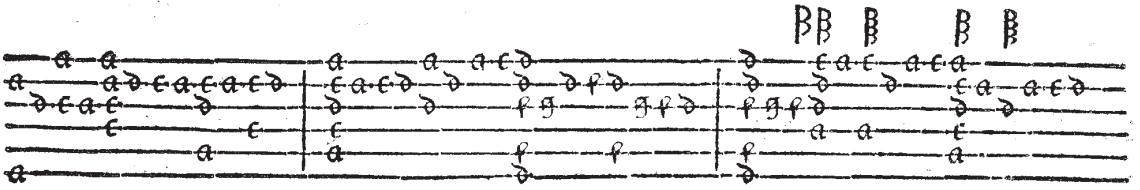


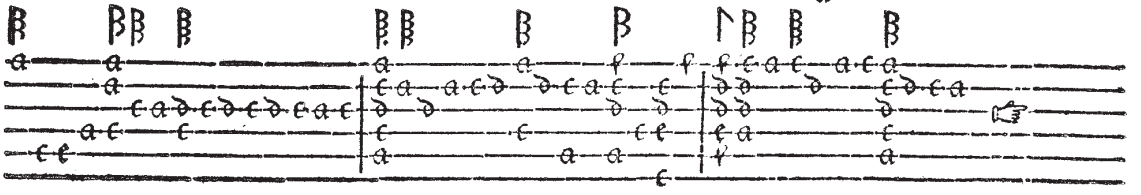
Vſitate & videte. à 5.











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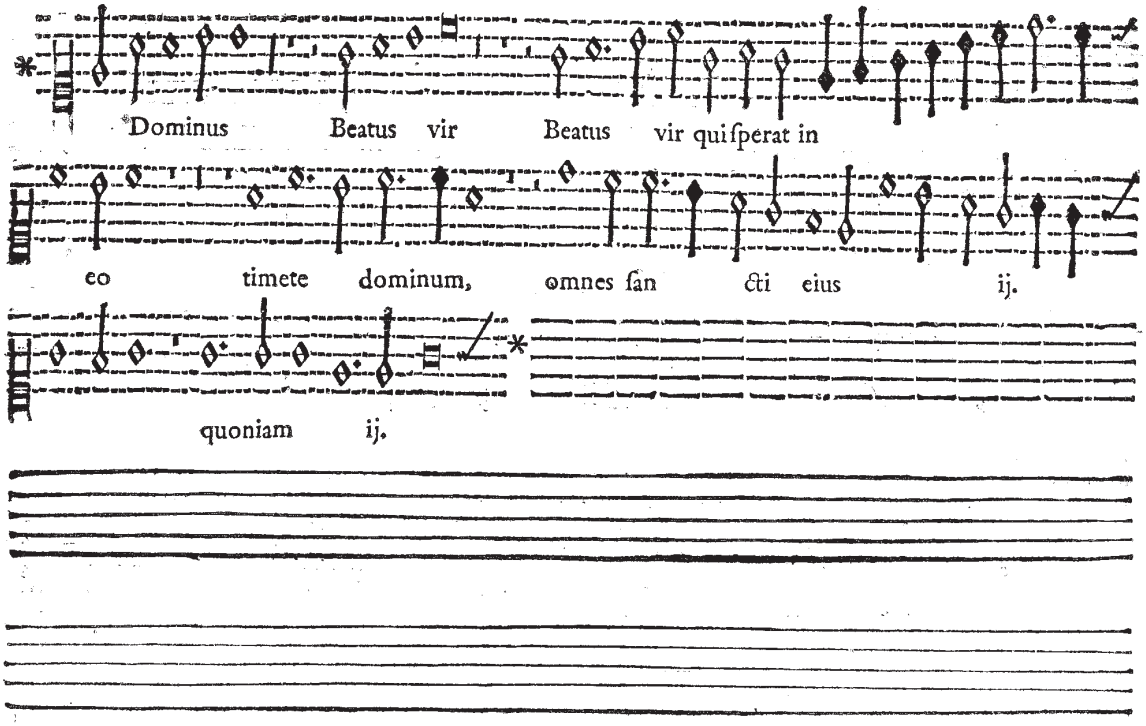

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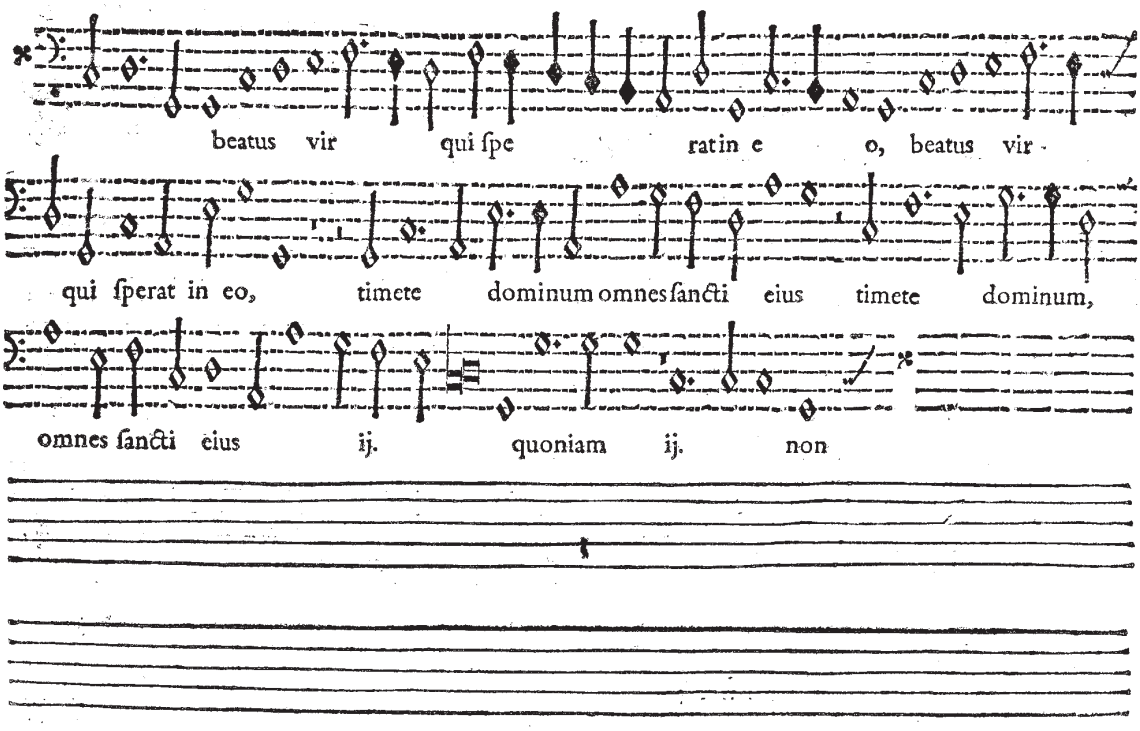

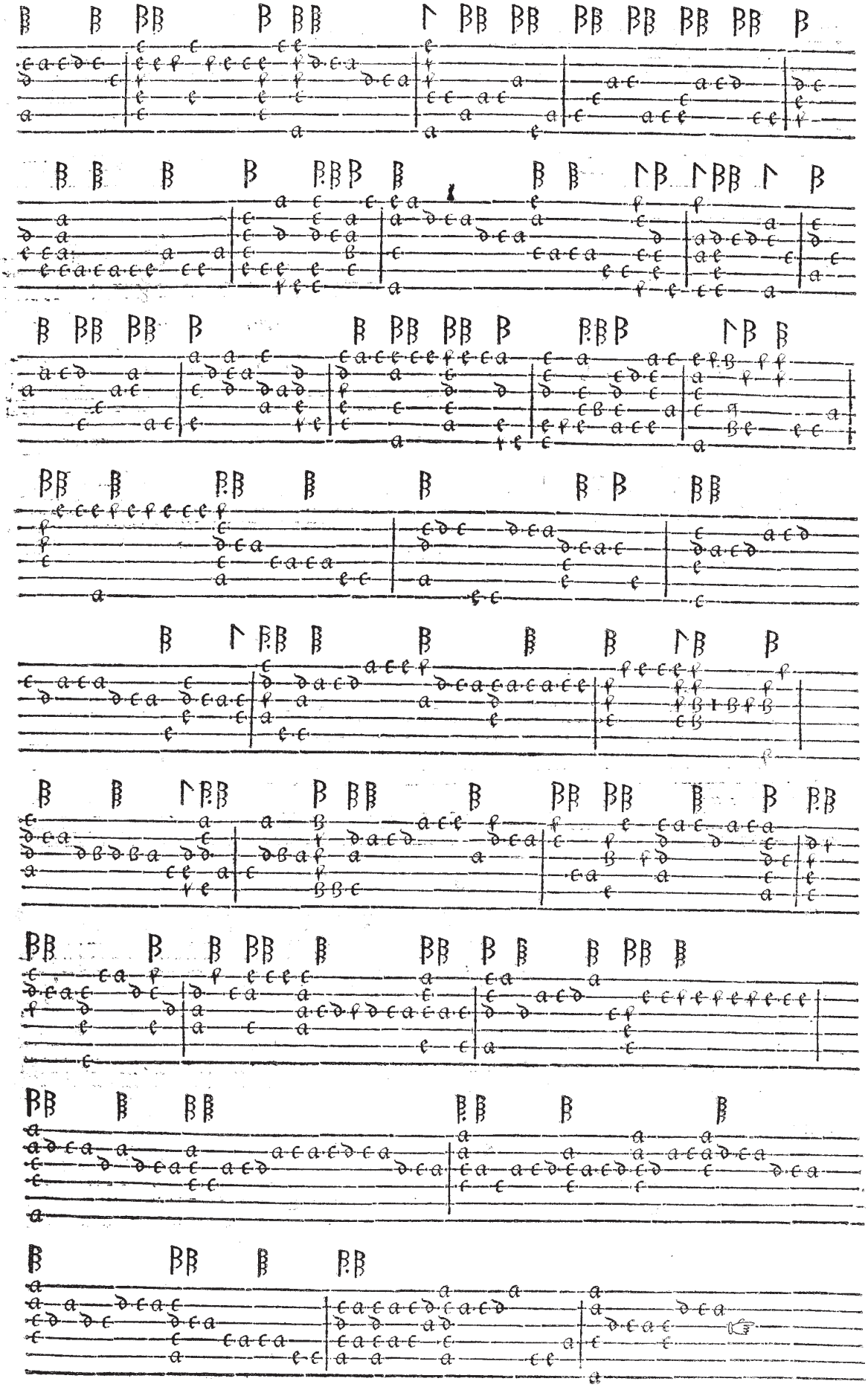

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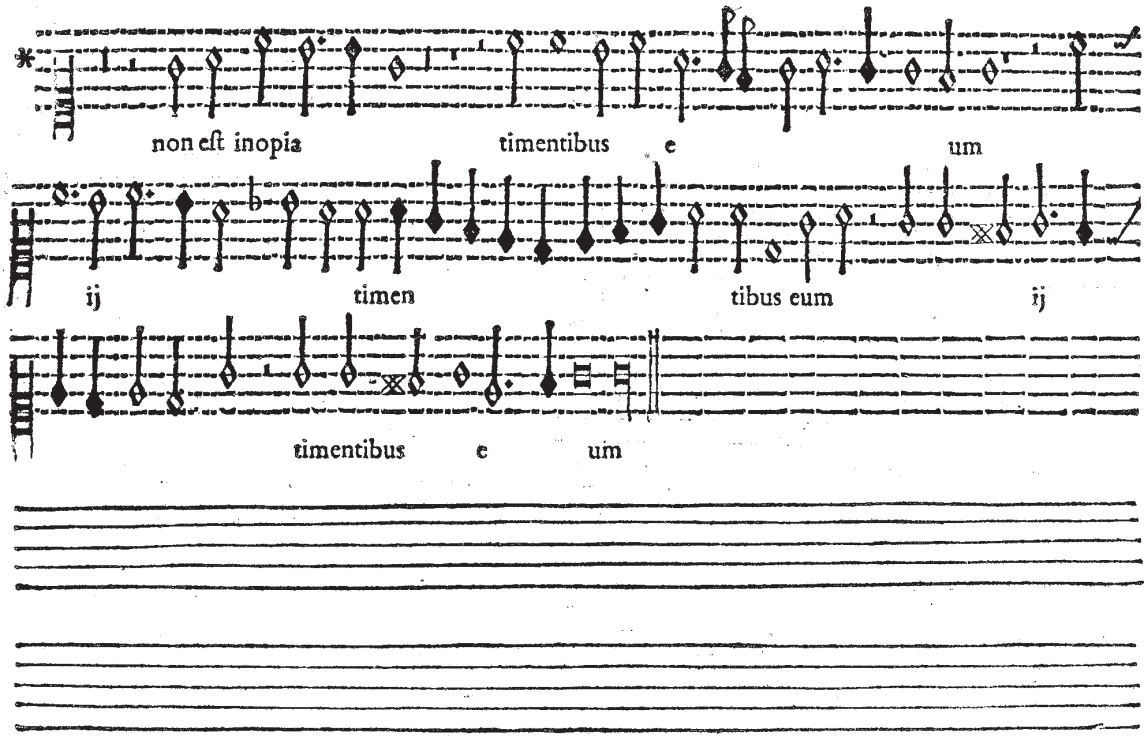

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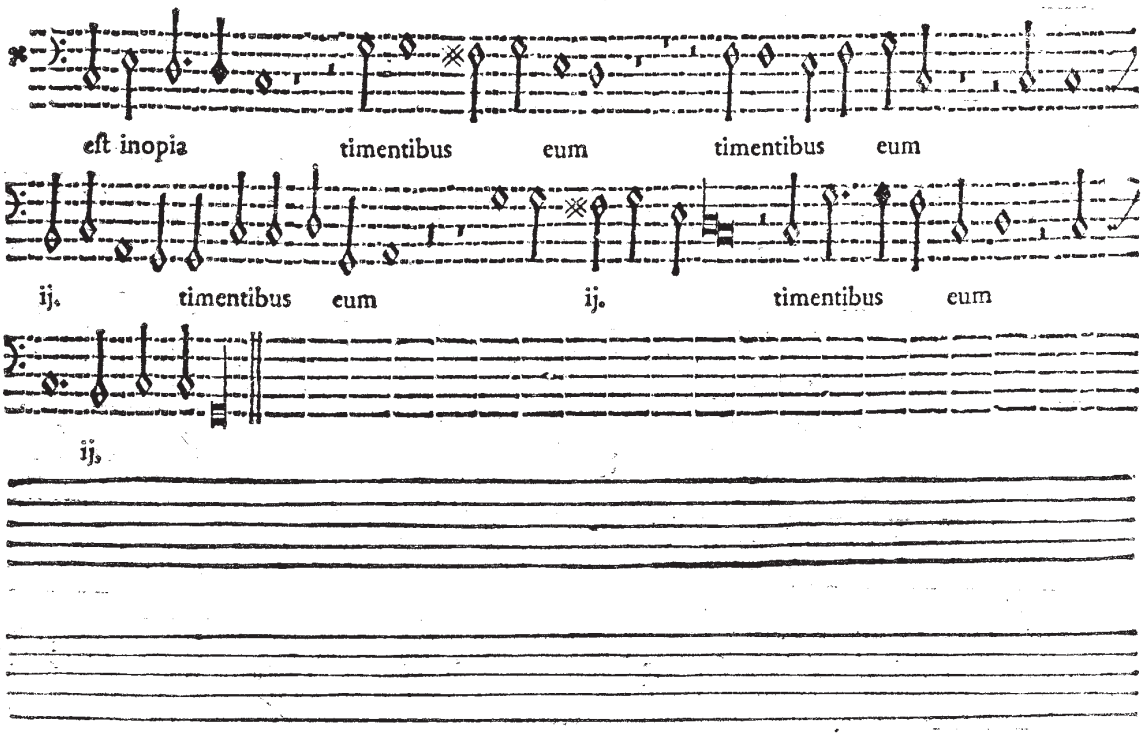

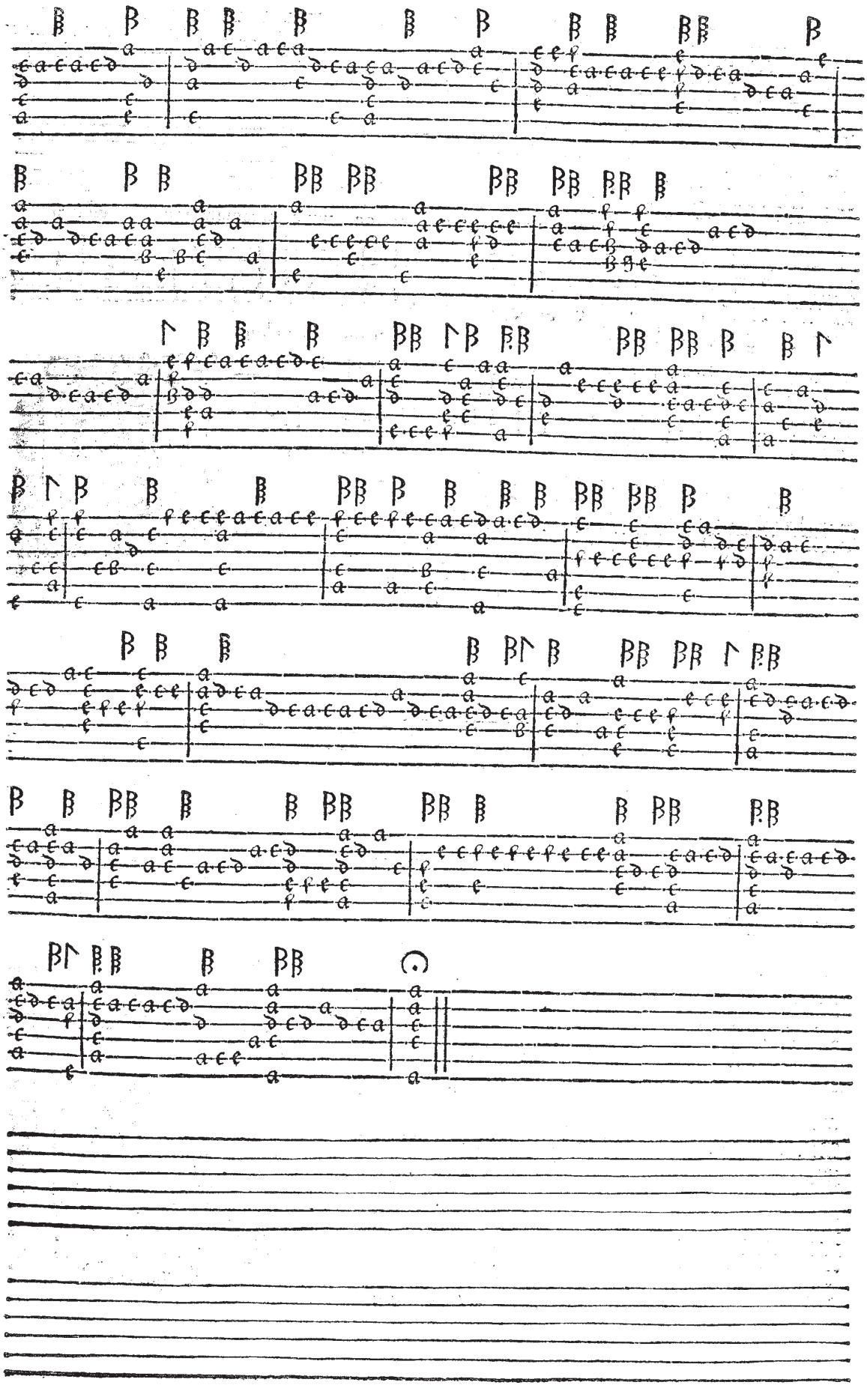

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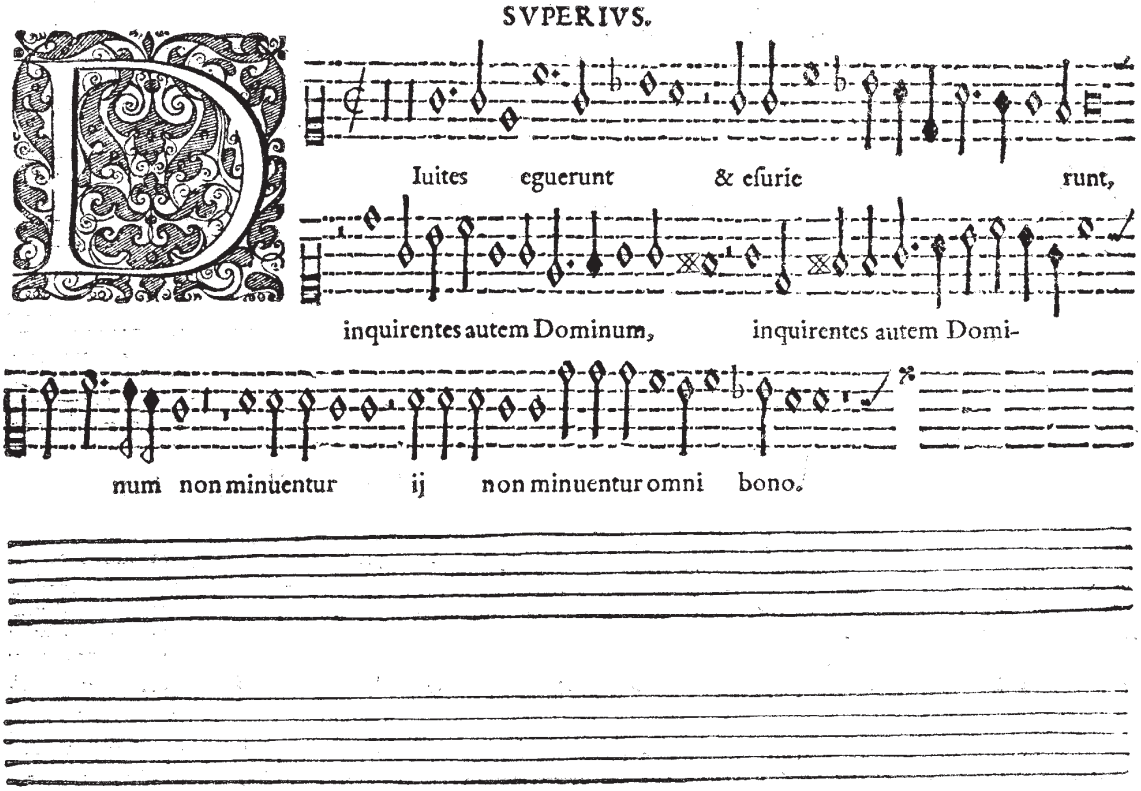

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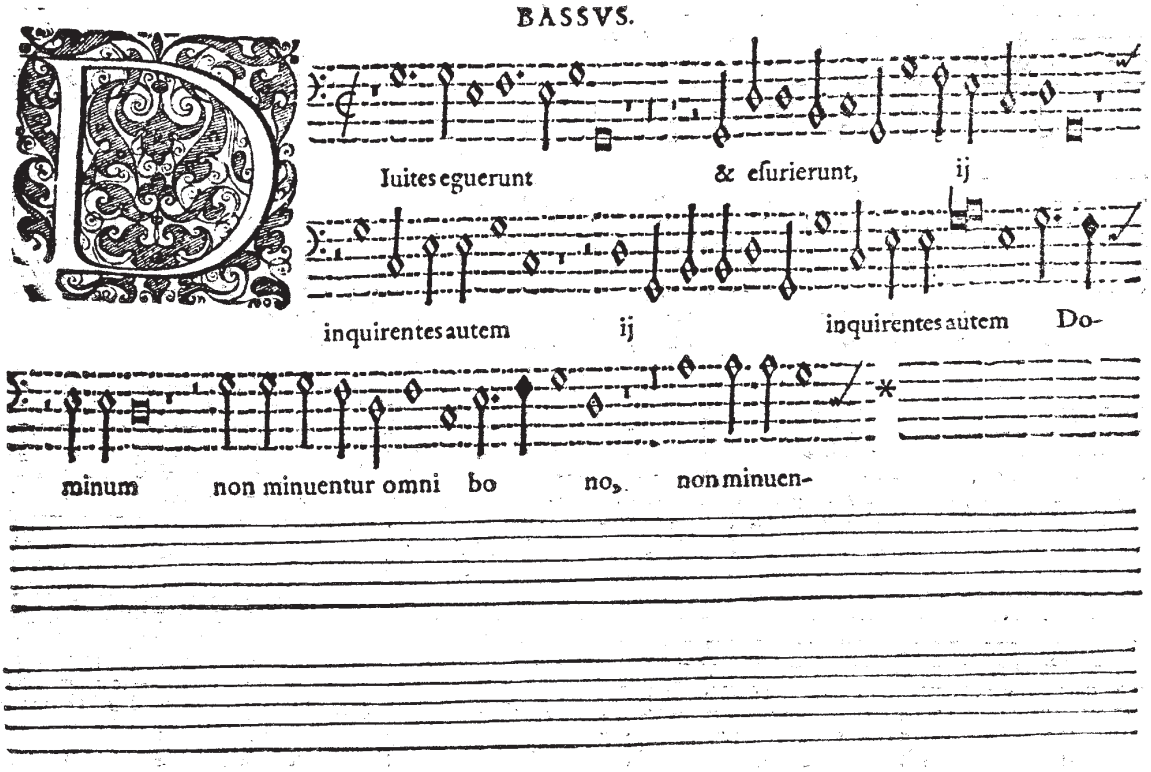
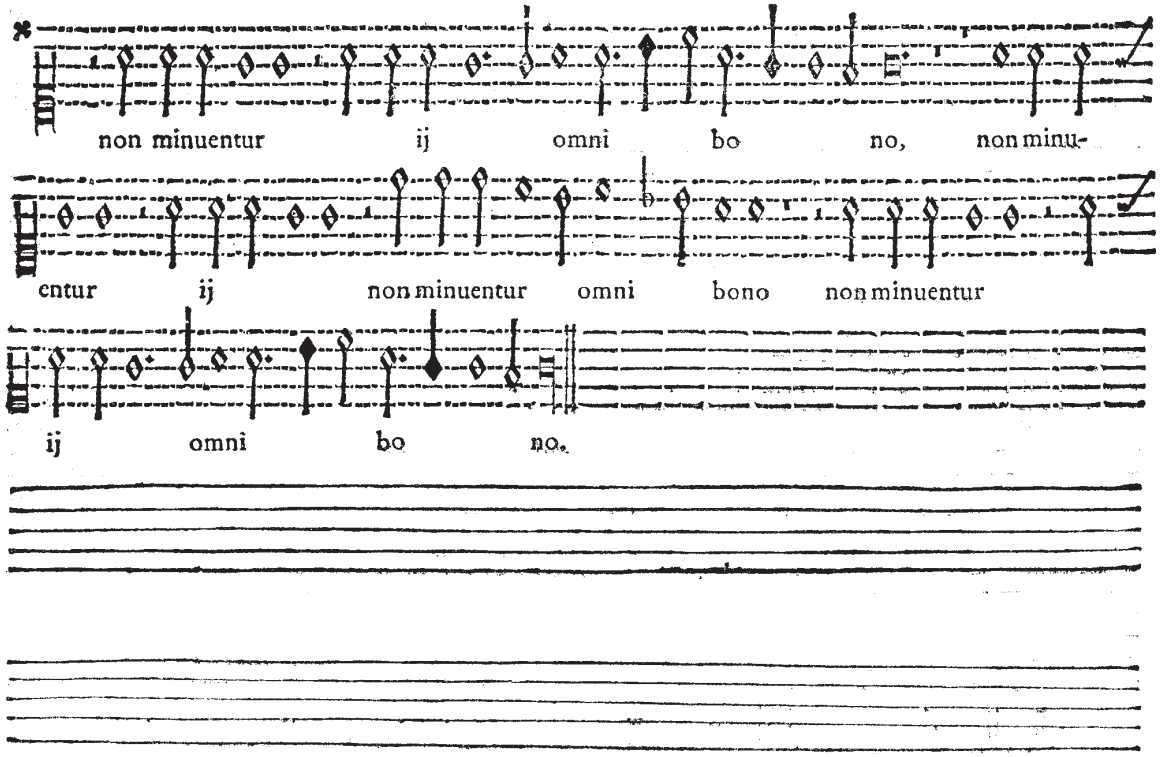


Diuites egerunt. Secunda pars.

SVPERIVS.



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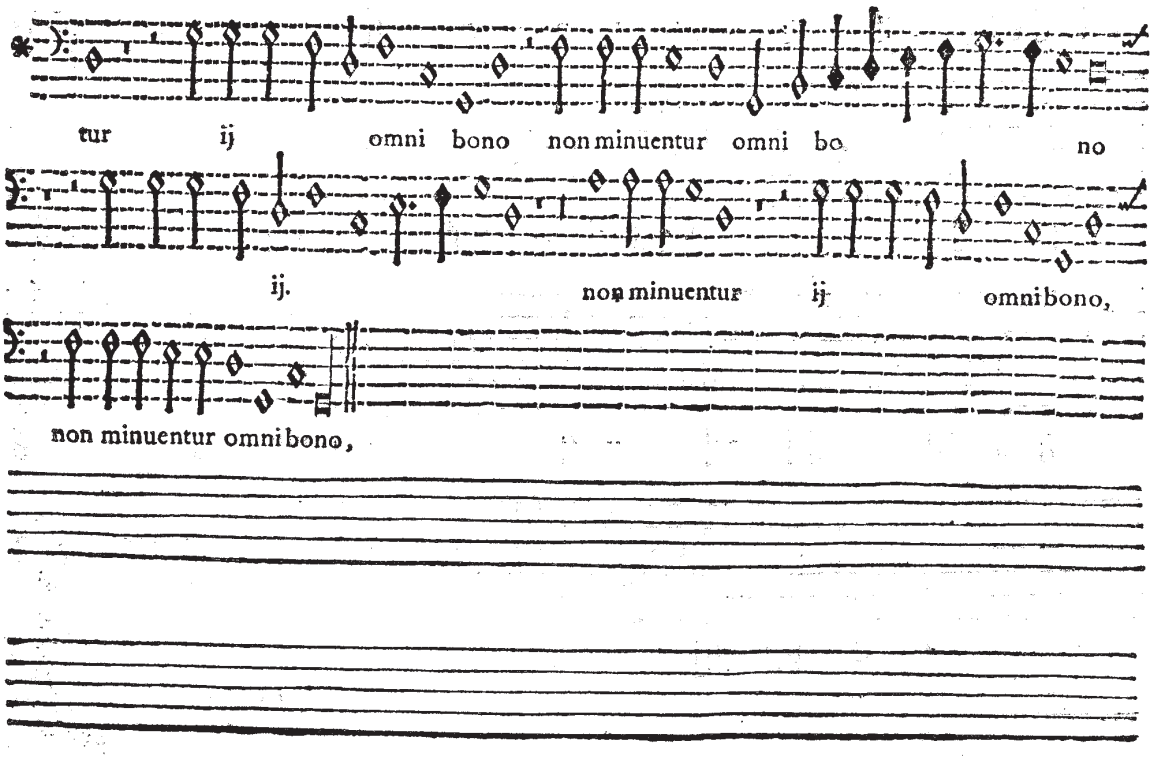

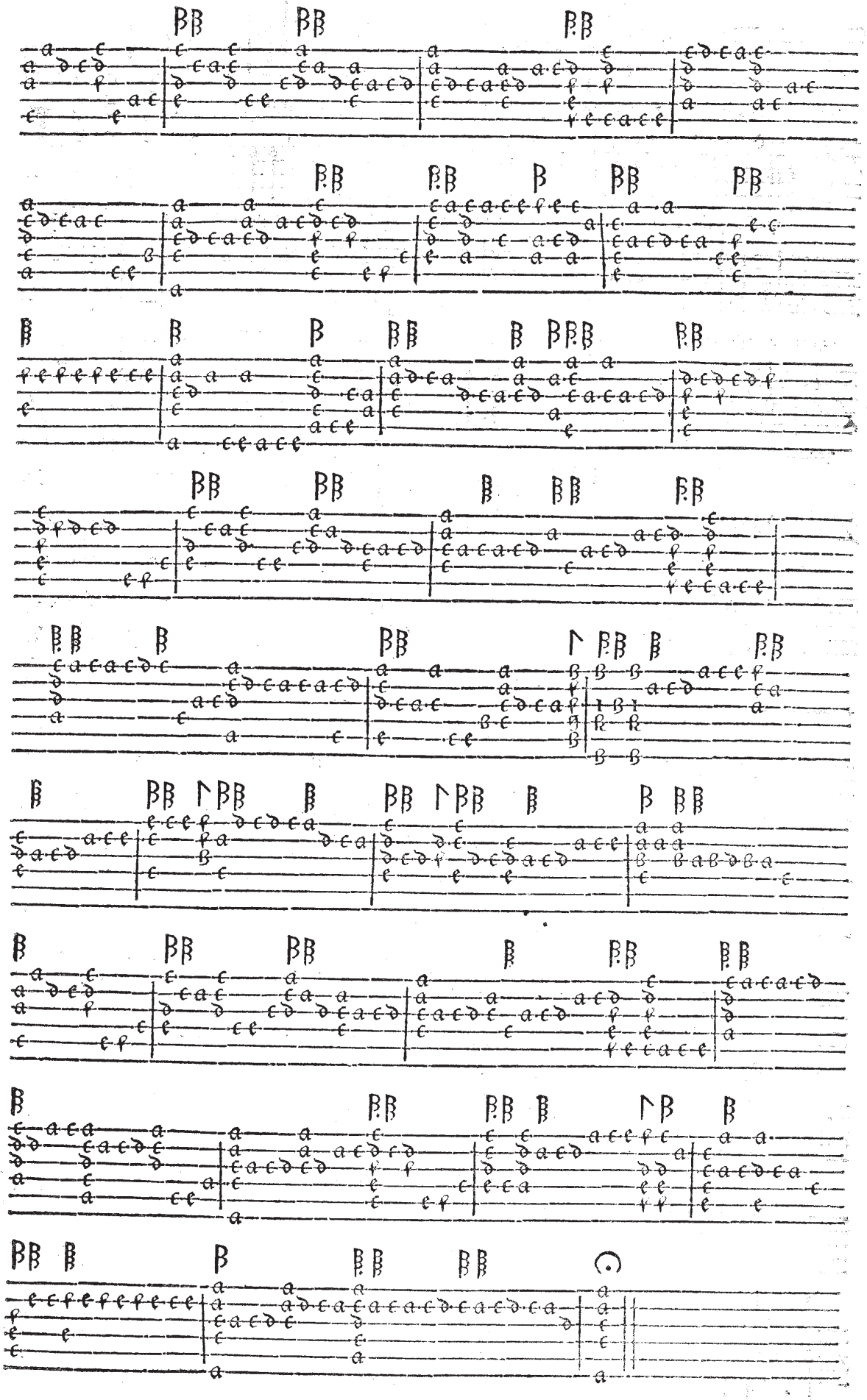

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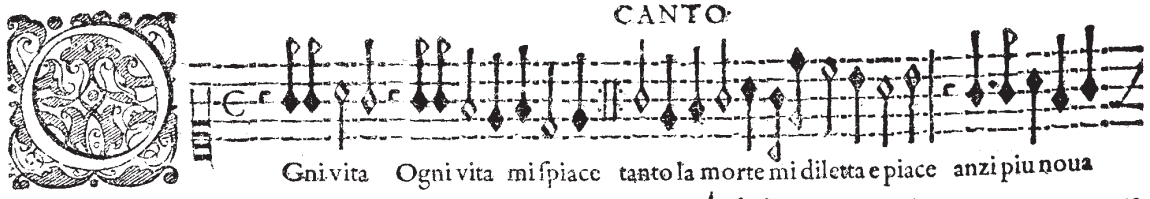

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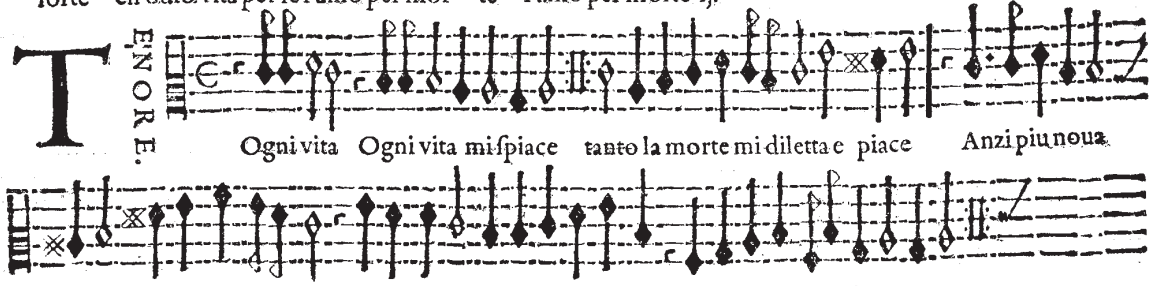

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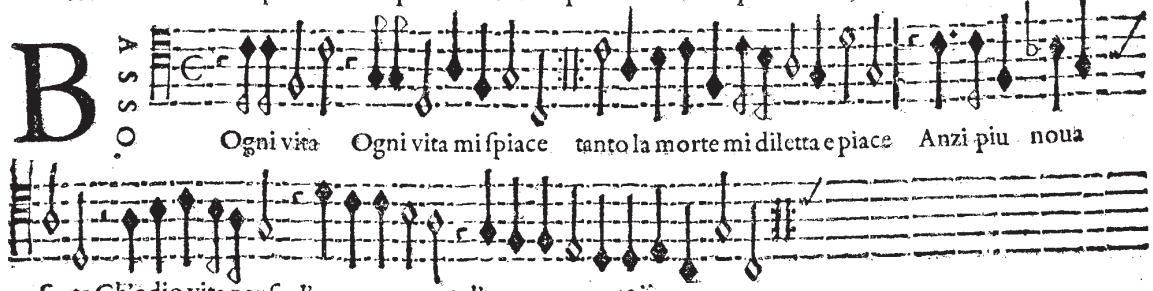

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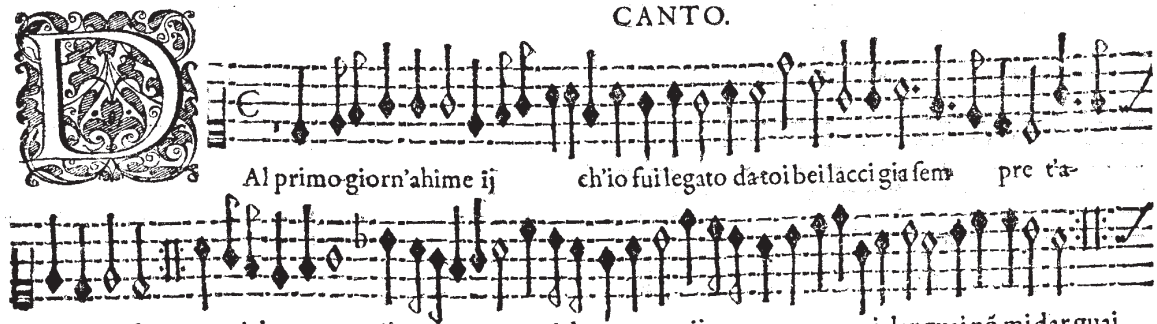

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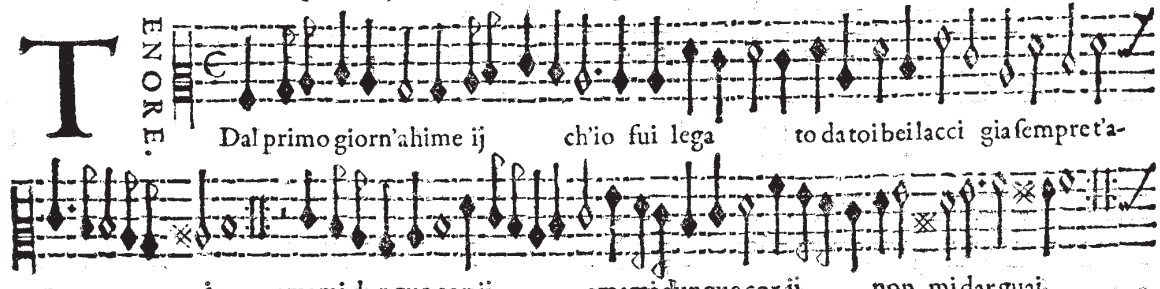

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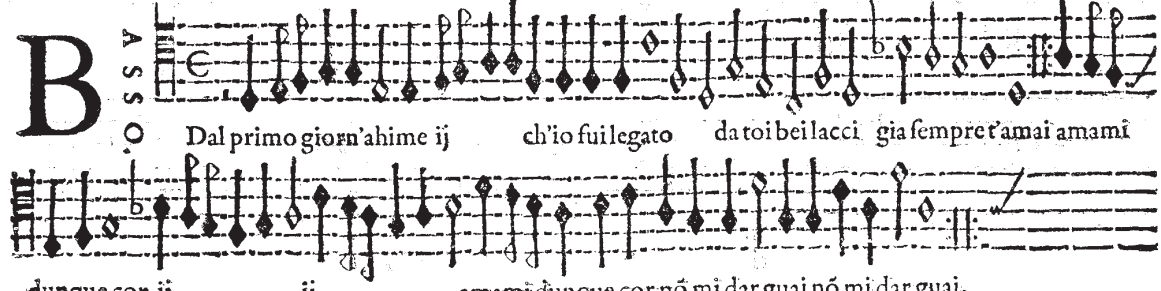
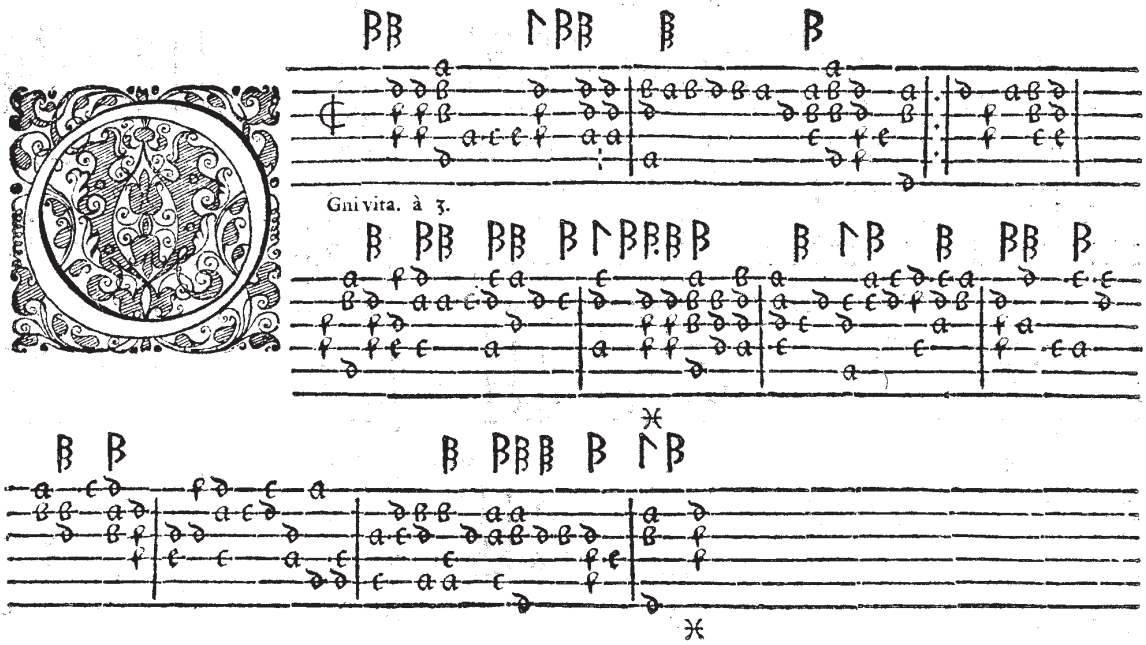
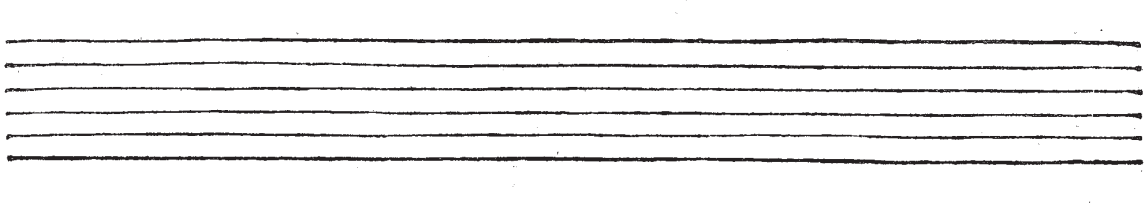
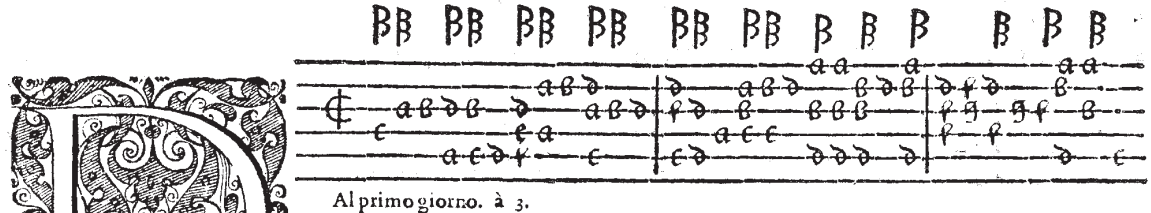
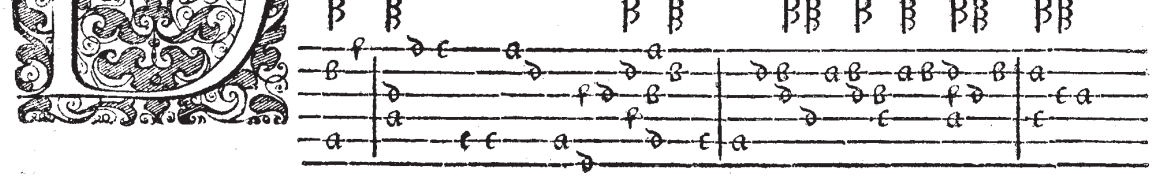




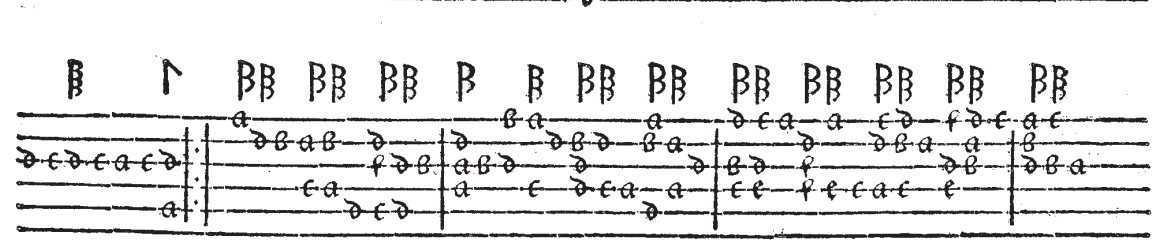
Gni vita. à 3.

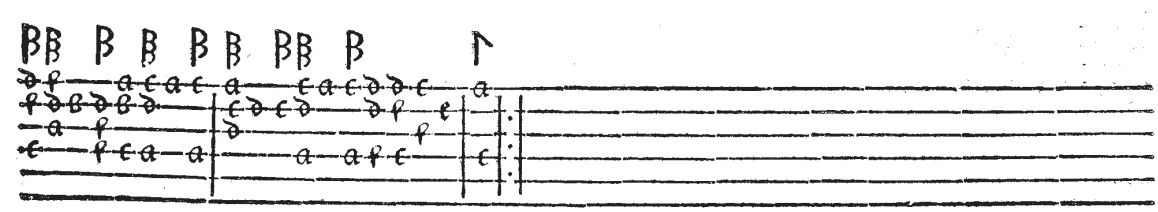


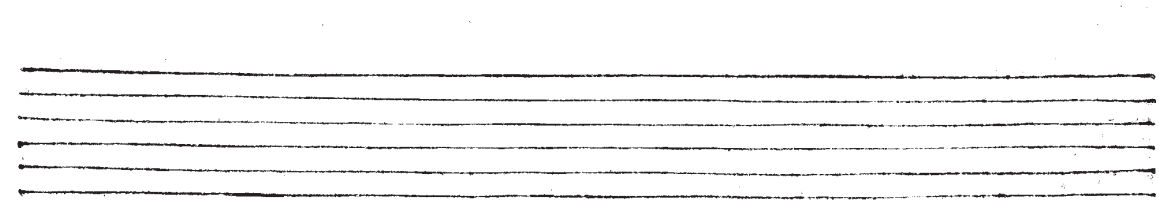




Al primo giorno. à 3.







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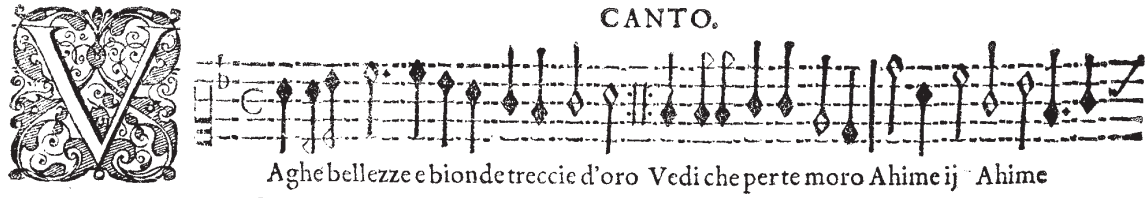
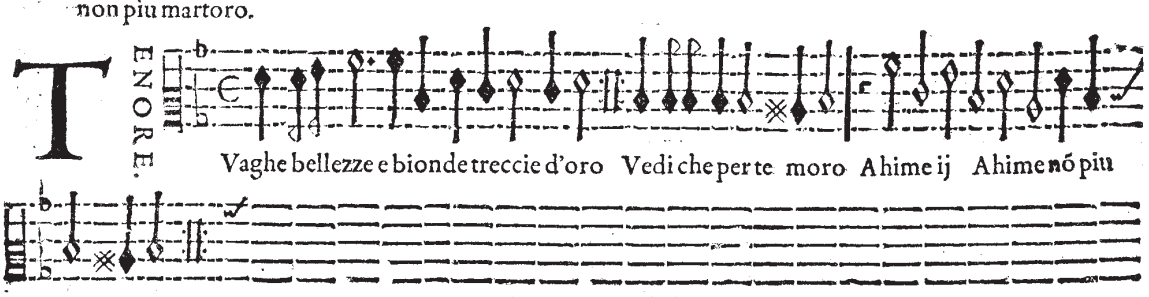


TENORE.



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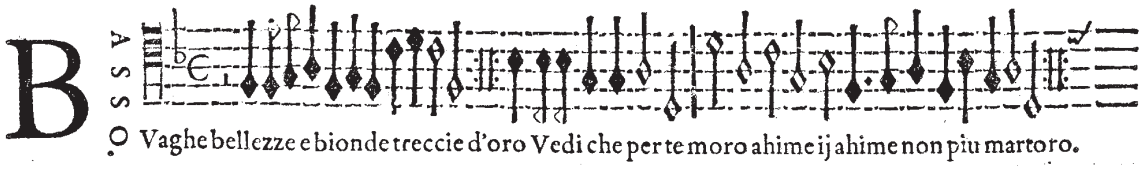

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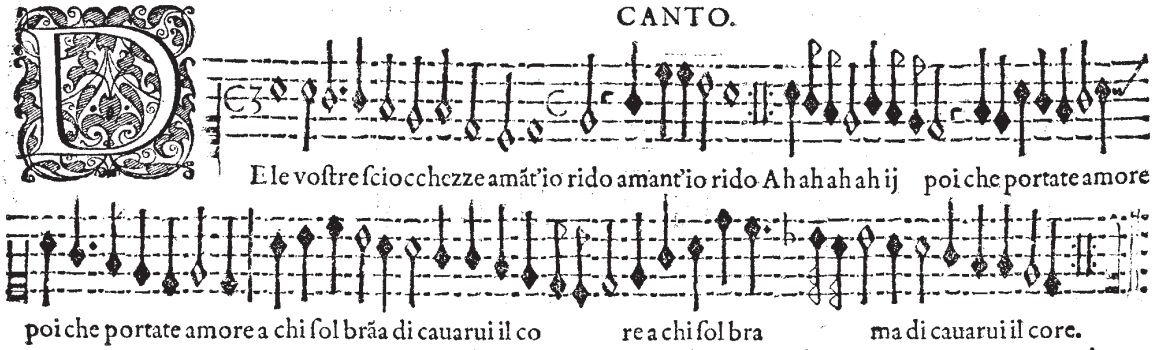

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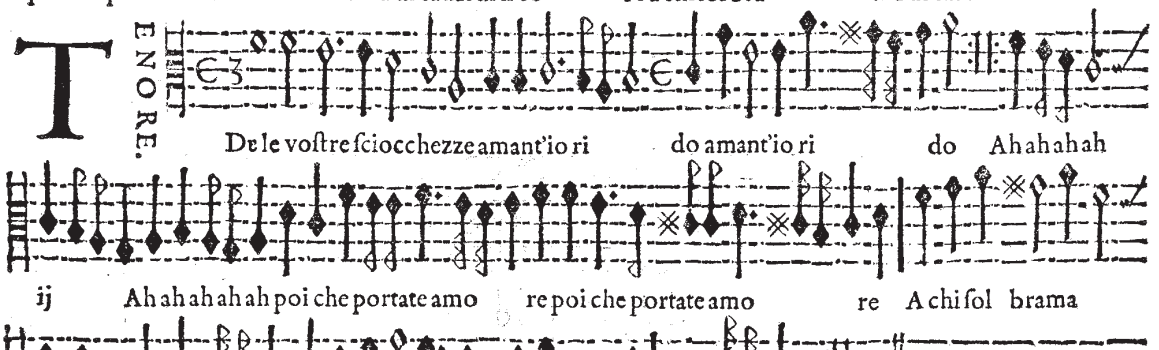

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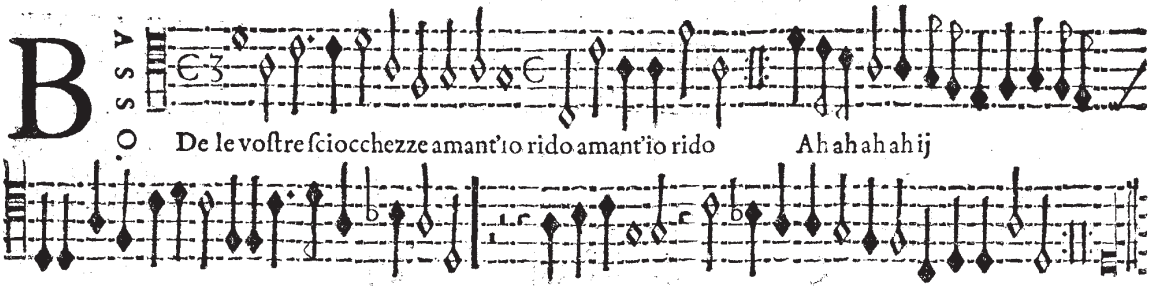
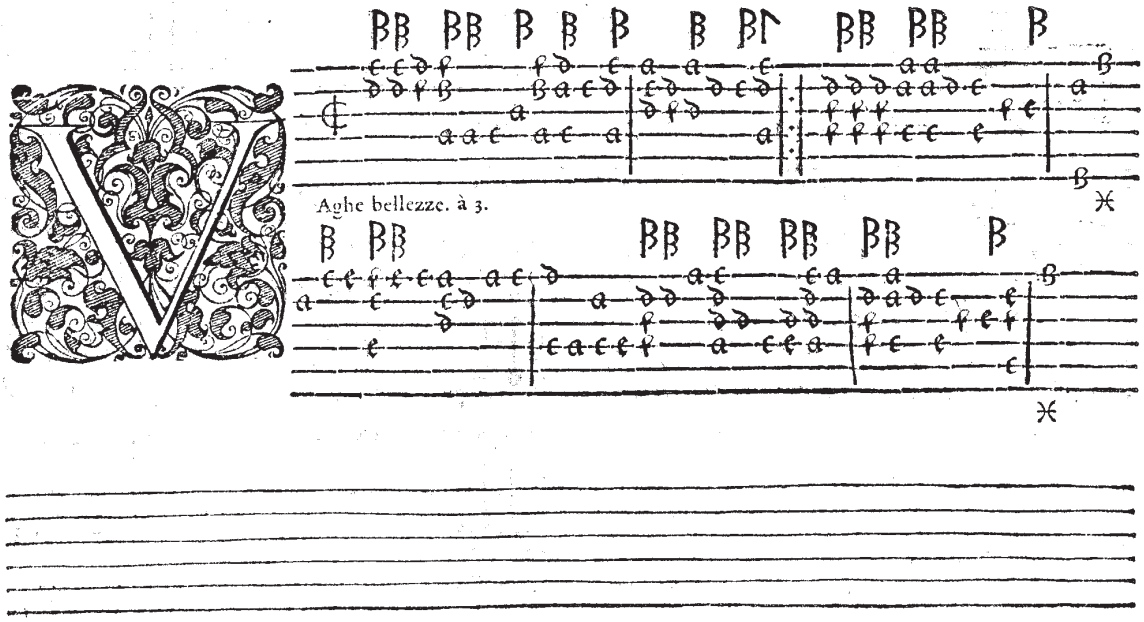
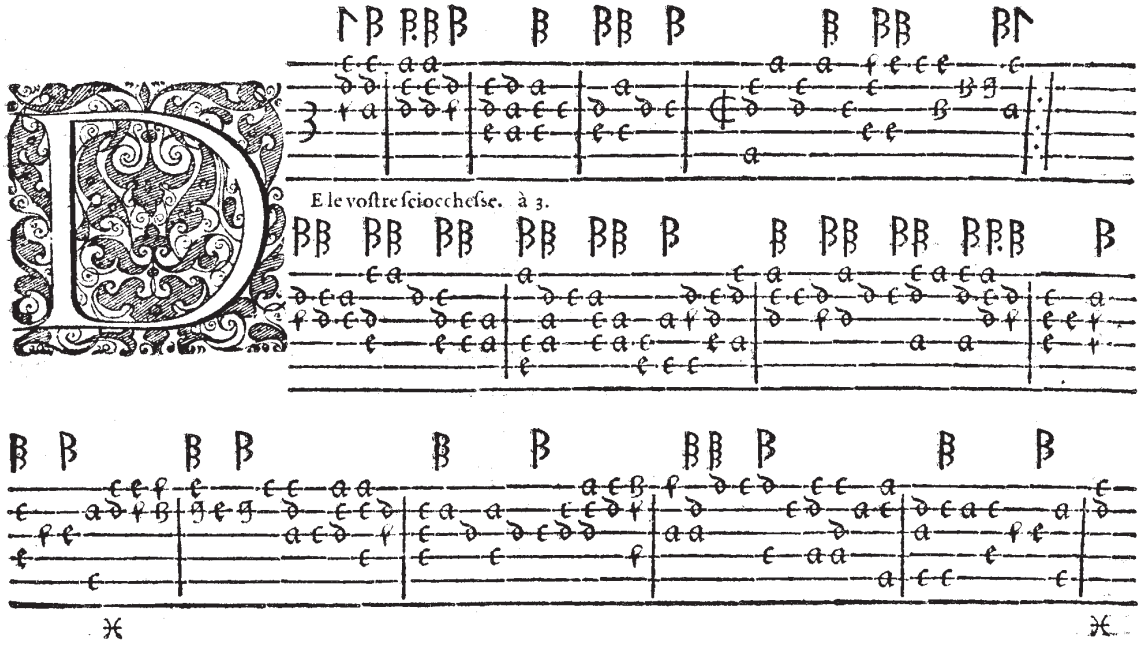


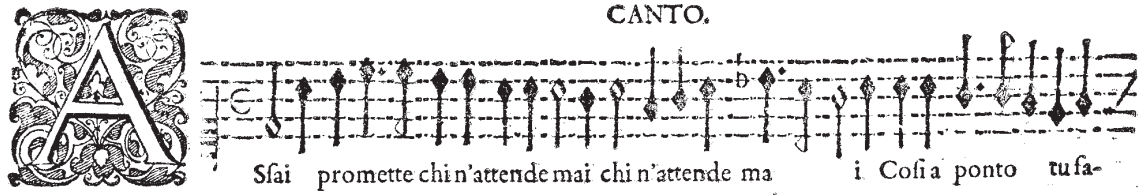


Aghe bellezze. à 3.



E le voſtre ſciocchezze. à 3.

CANTO.

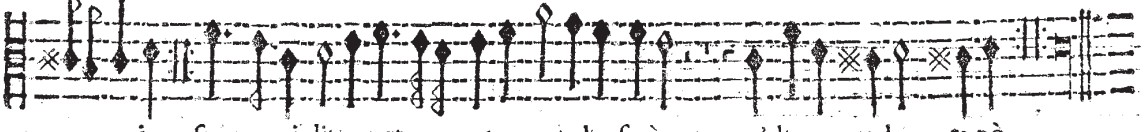


Sſai promette chi n'attende mai chi n'attende ma i Coſi a ponto tu fa-

i ſempre mi dite certo lo farò vn altra volta vn altra volta pò.

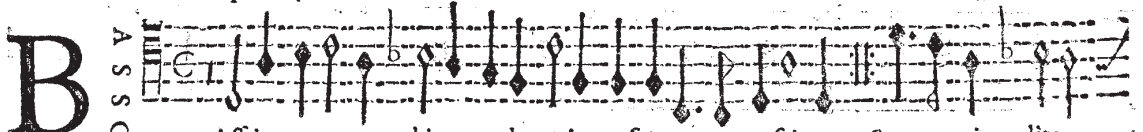
TENORE.

Aſſai promette chi n'attende ma i Coſi a ponto tu fa-

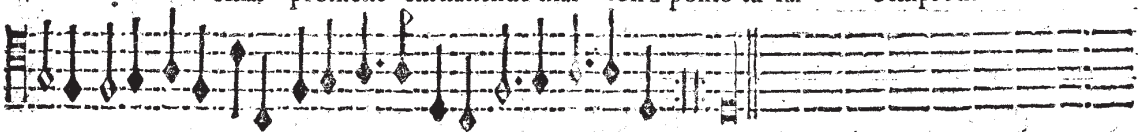


i ſempre mi dite cert to certo lo farò vn'altra vol ta pò.

BASSO.

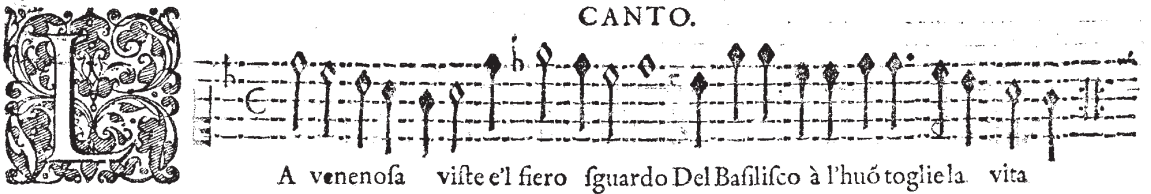


Aſſai promette chi n'attende mai coſi a ponto tu fai Sempre mi dite

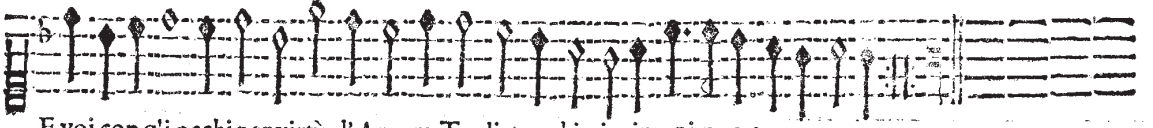


certo certo lo faro vn' altra volta pò vn'altra volta pò.

CANTO.

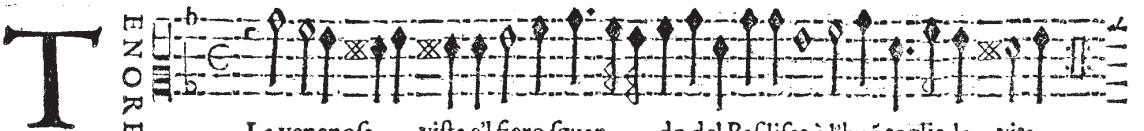


A venenoſa viſte e'l fiero ſguardo Del Baſiliſco à l'huó toglie la vita

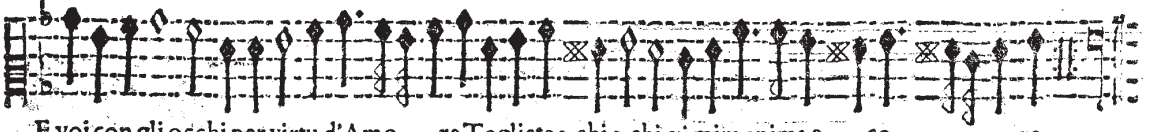


E voi con gli occhi per virtù d' Amore Togliete a chi vi mira anima e co re.

TENORE.

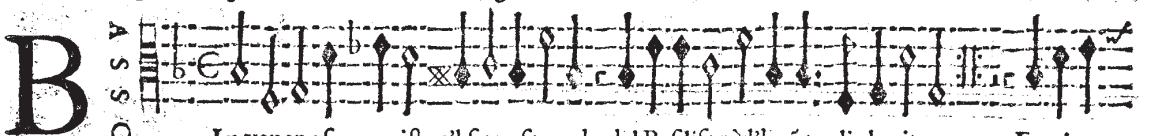


La venenoſa viſta e'l fiero ſguar do del Baſiliſco à l'huó toglie la vita

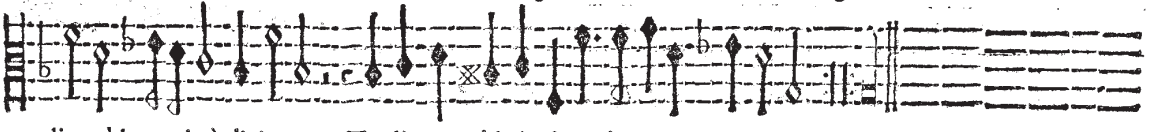


E voi con gli occhi per virtu d'Amo re Toglietea chi a chi vi mira anima e co re.

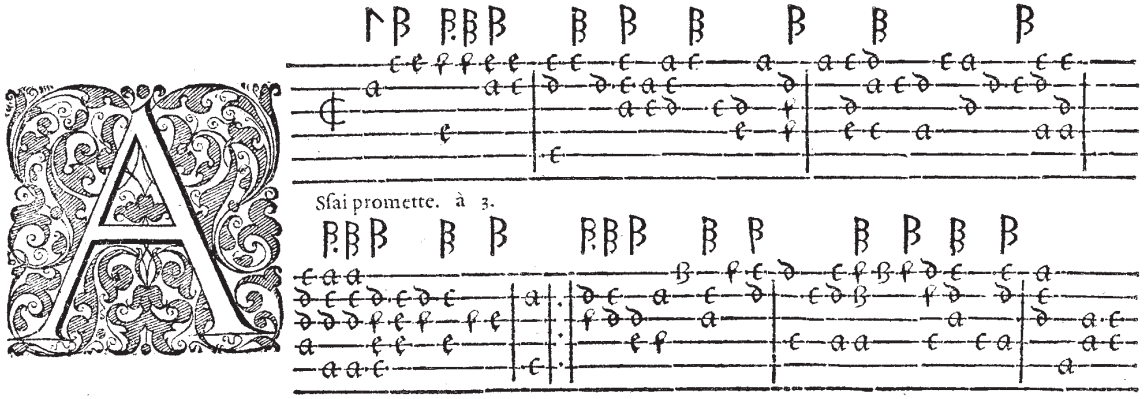
BASSO.



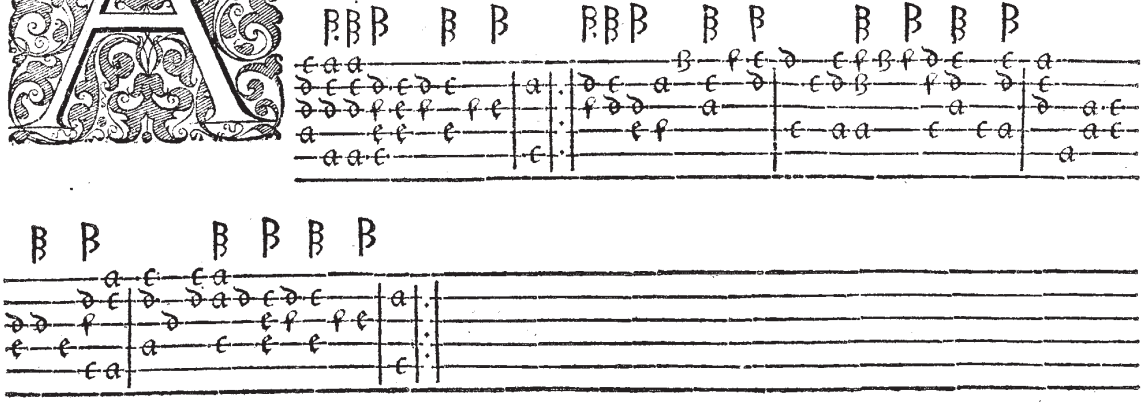
La venenoſa viſta e'l fiero ſguardo del Baſiliſco à l'huó toglie la vita E voi con

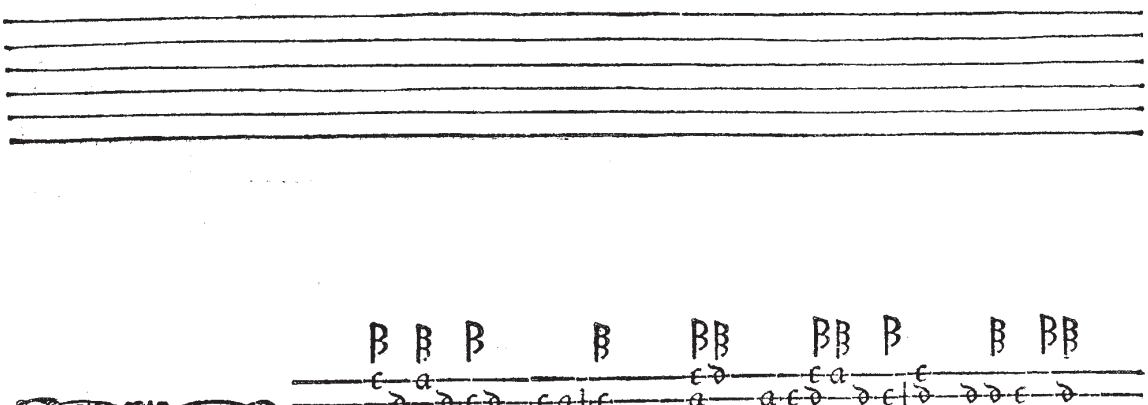


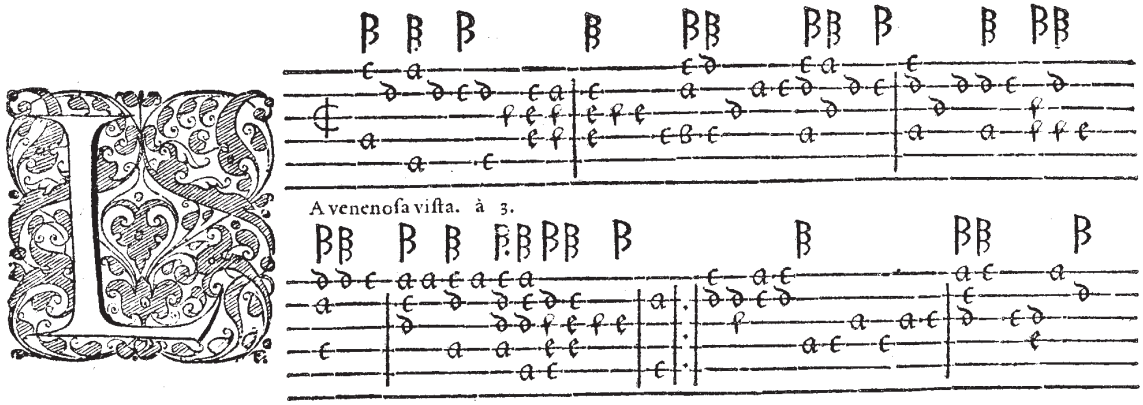
gli occhi per virtù d' Amore Toglietea chi vi mira anima e co re.



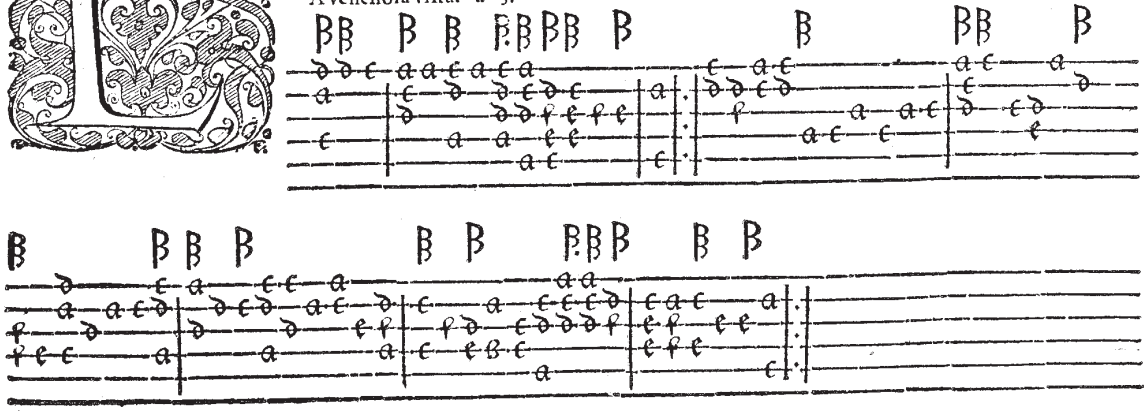
Sfai promette. à 3.

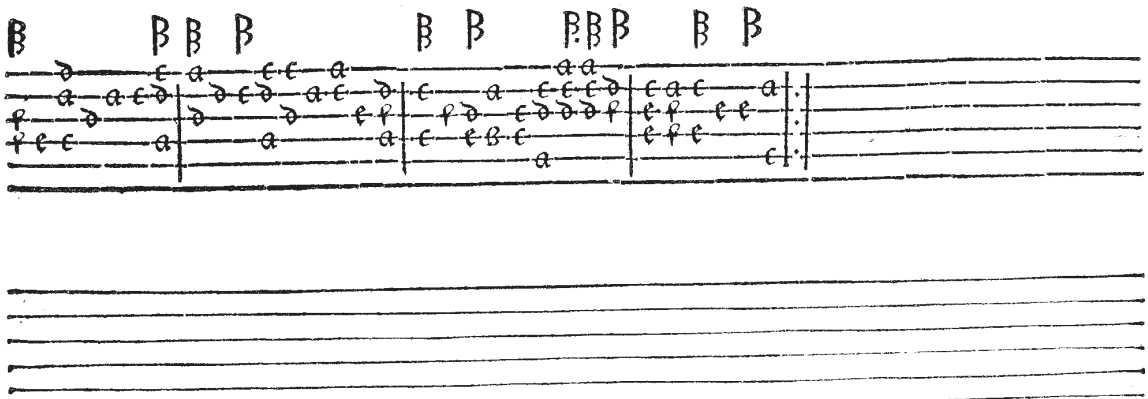


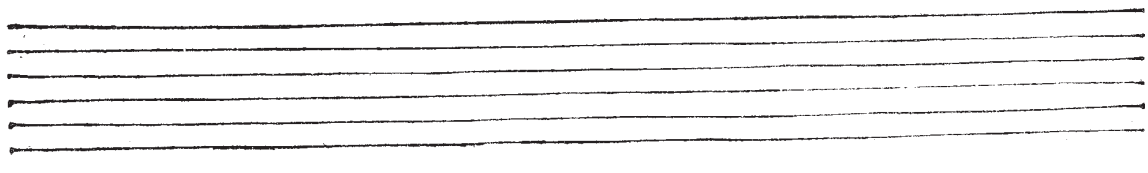




A venenosa vista. à 3.







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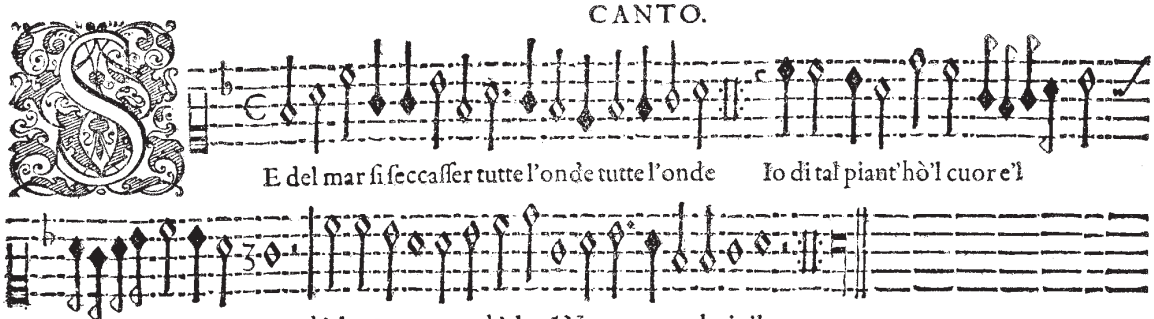

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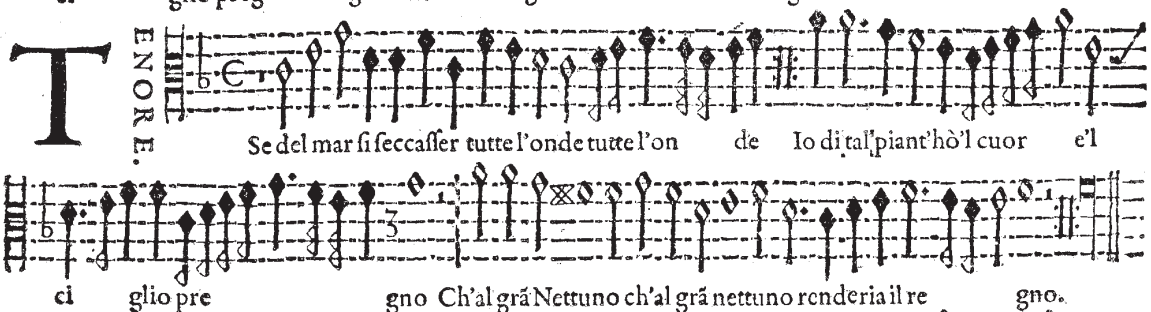

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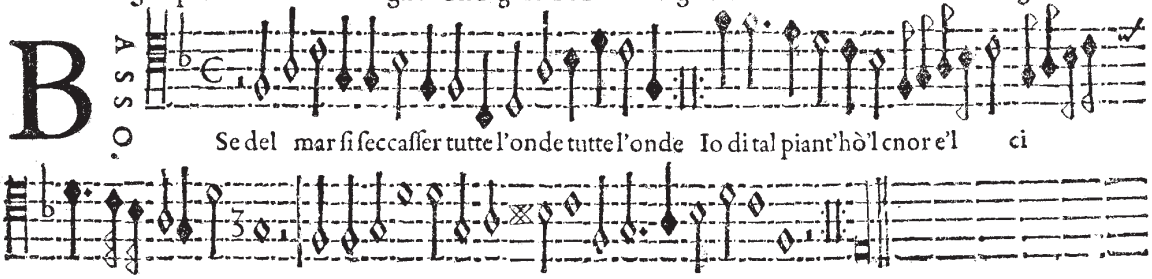

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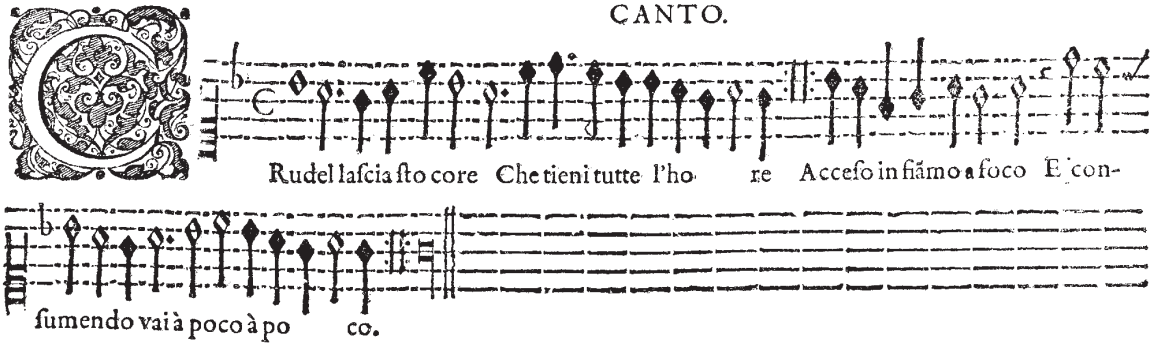

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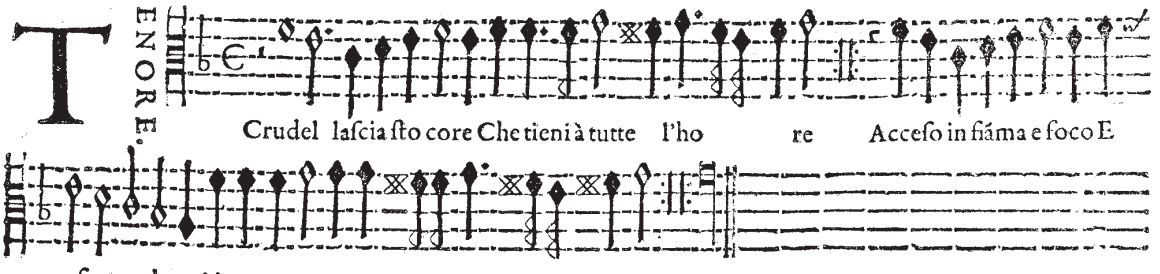

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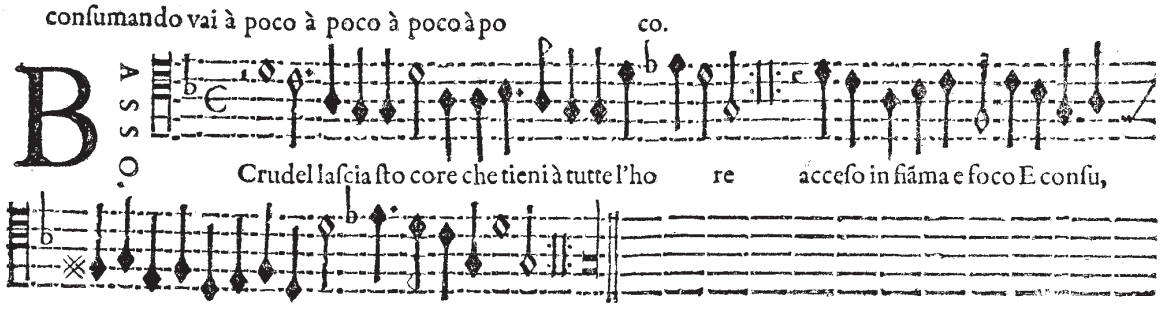
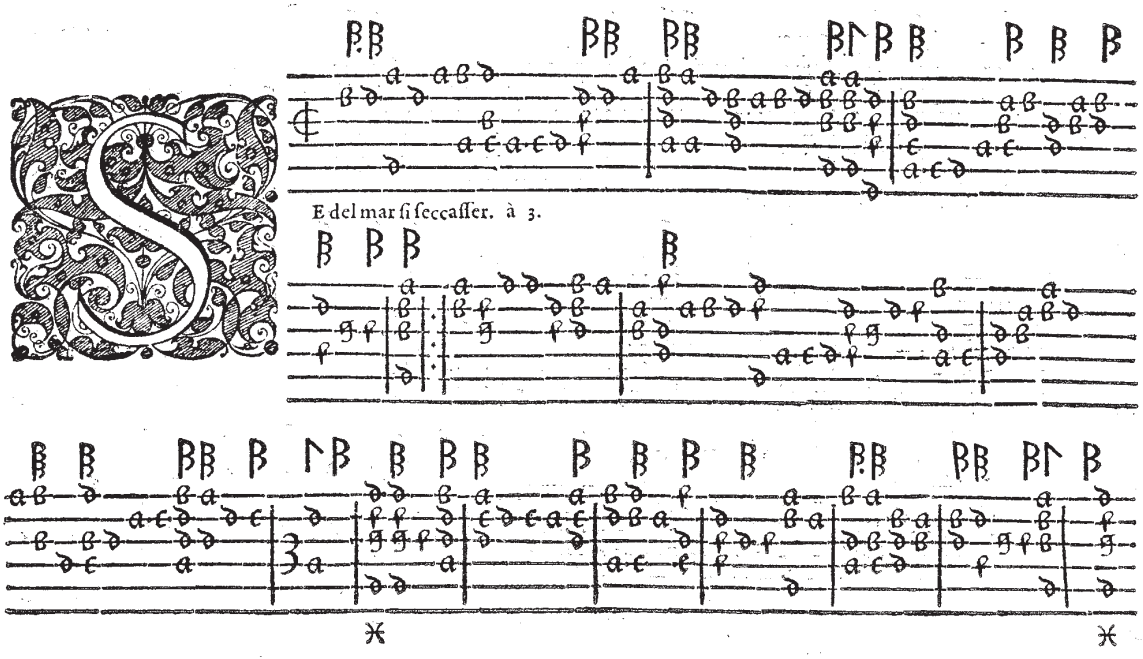
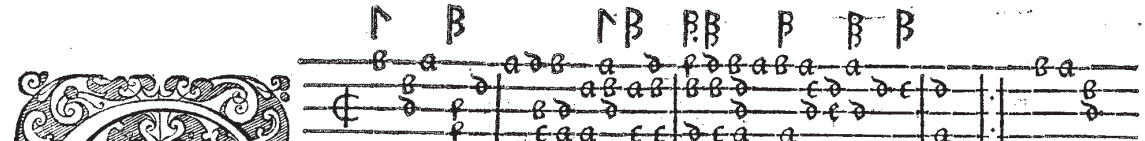
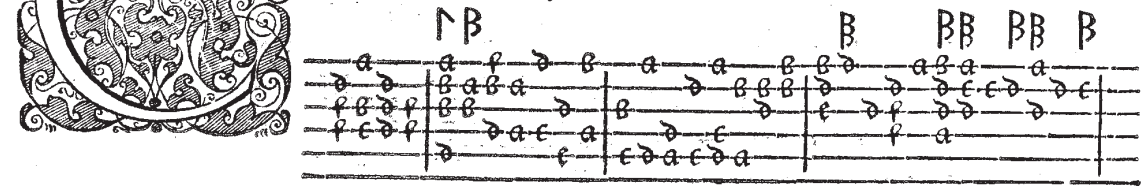


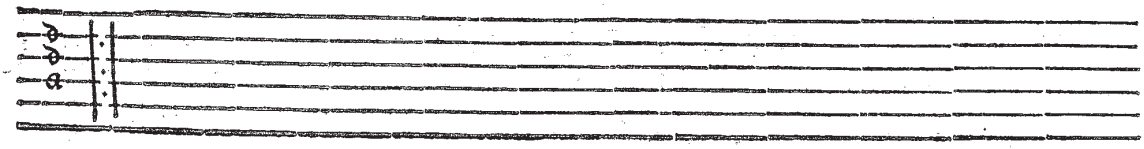


E del mar ſi ſeccaſſer. à 3.



Rudel laſcie ſto core. à 3.





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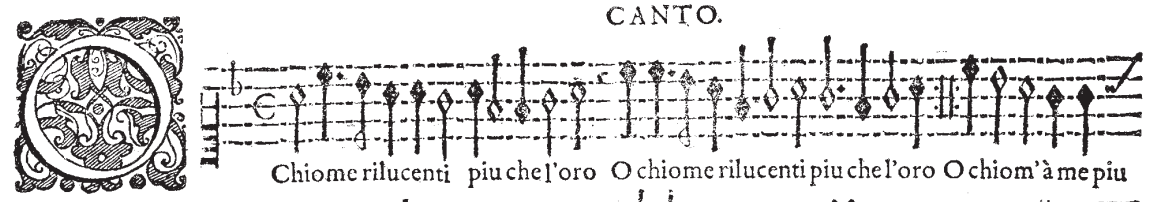
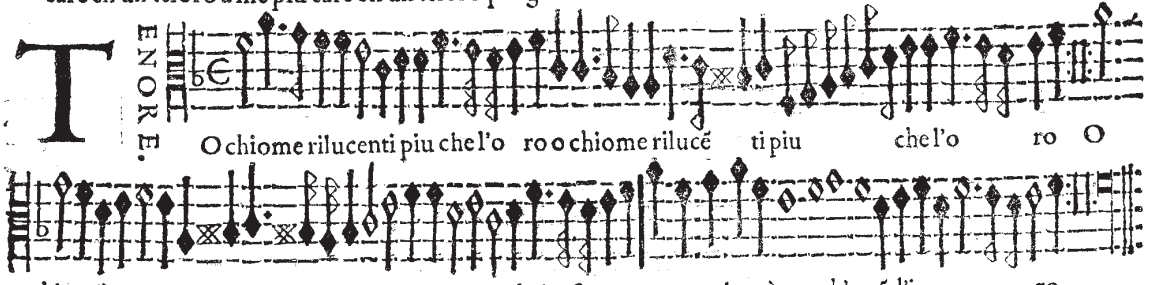
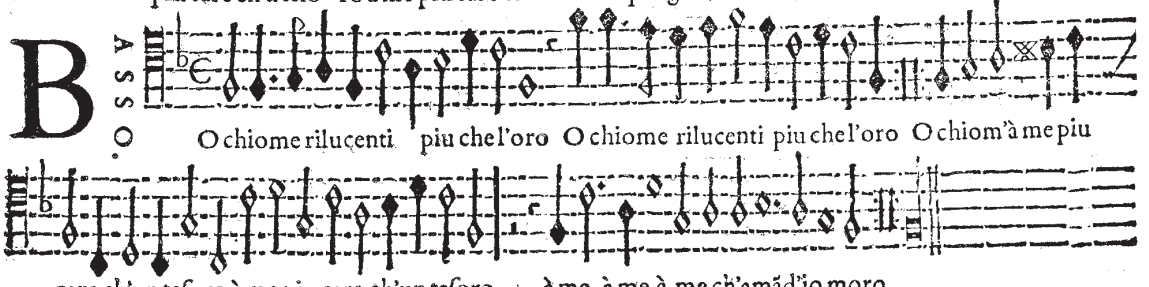
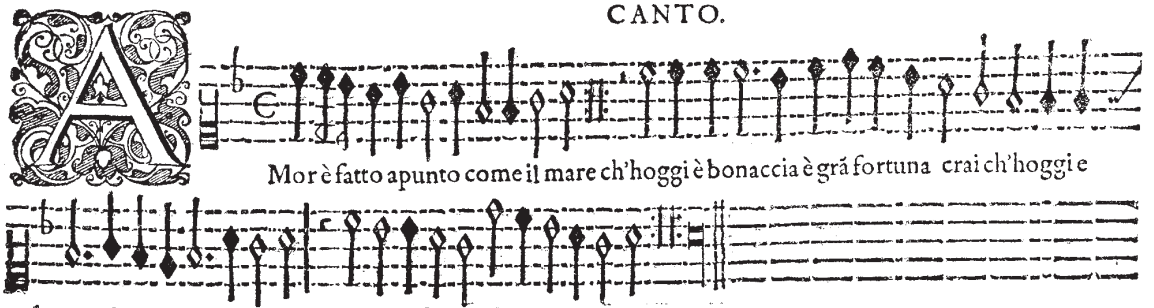
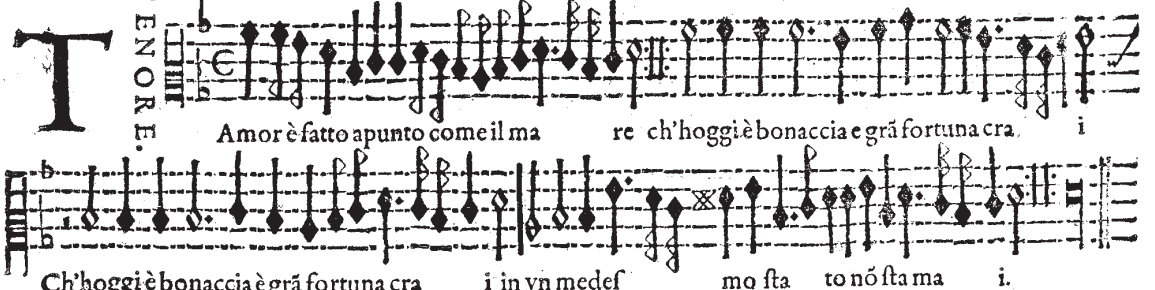

O
Chiome rilucenti piu che l'oro O chiome rilucenti piu che l'oro O chiom'à me piu
care ch'un teſoro à me piu care ch'un teſoro porgete aiuto à me à me à me ch'amend'io moro.

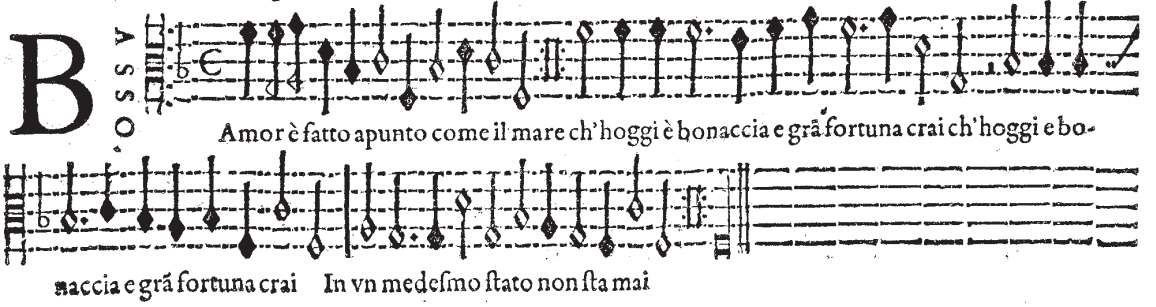

TENORE.
O chiome rilucenti piu che l'o ro o chiome rilucẽ ti piu che l'o ro O
chiom'à me piu care ch'ũ teſo ro à me piu care ch'ũ teſo ro porgete aiuto à me ch'amãd'io mo ro.

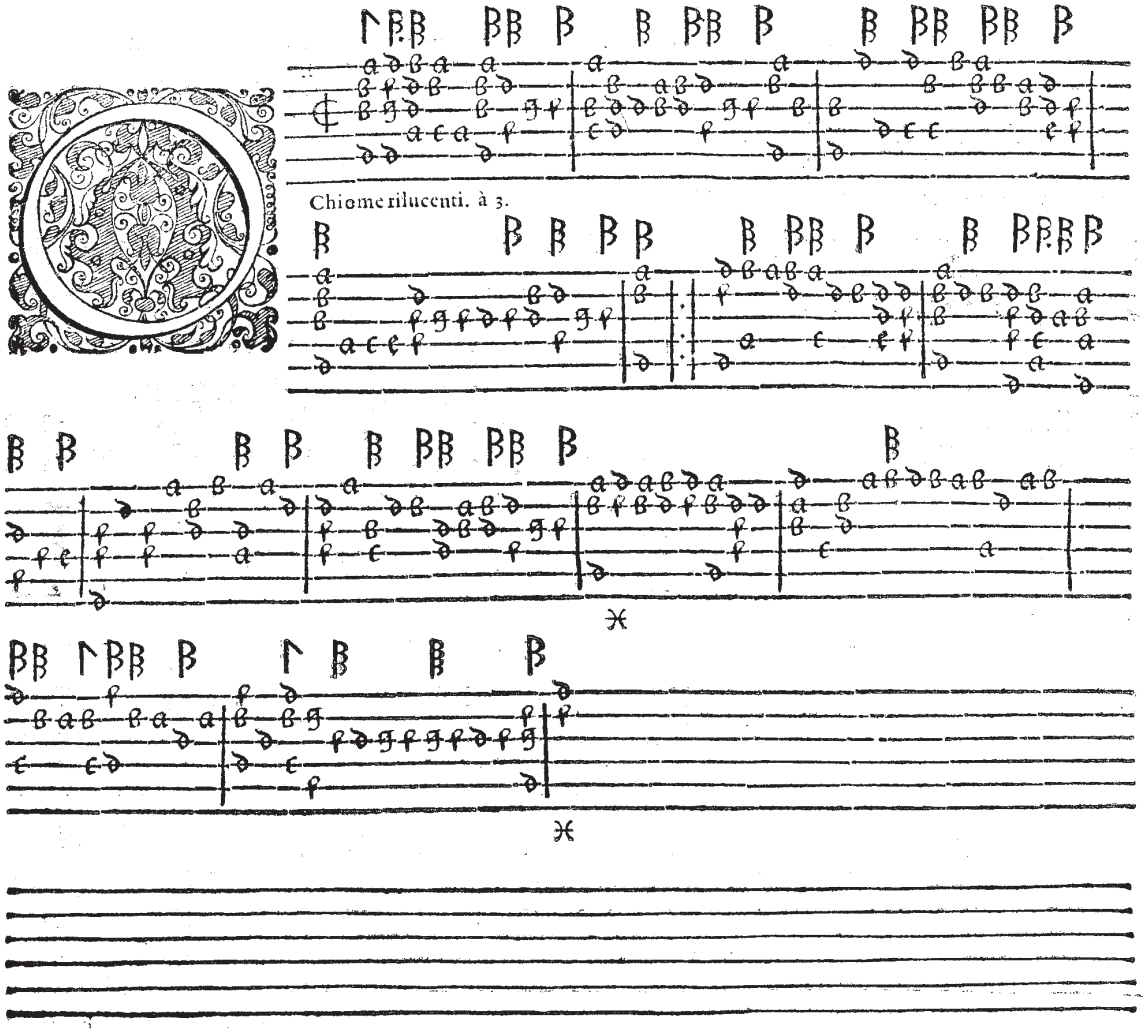

BASSO.
O chiome rilucenti piu che l'oro O chiome rilucenti piu che l'oro O chiom'à me piu
care ch'un teſoro à me piu care ch'un teſoro à me à me à me ch'amãd'io moro.

CANTO.

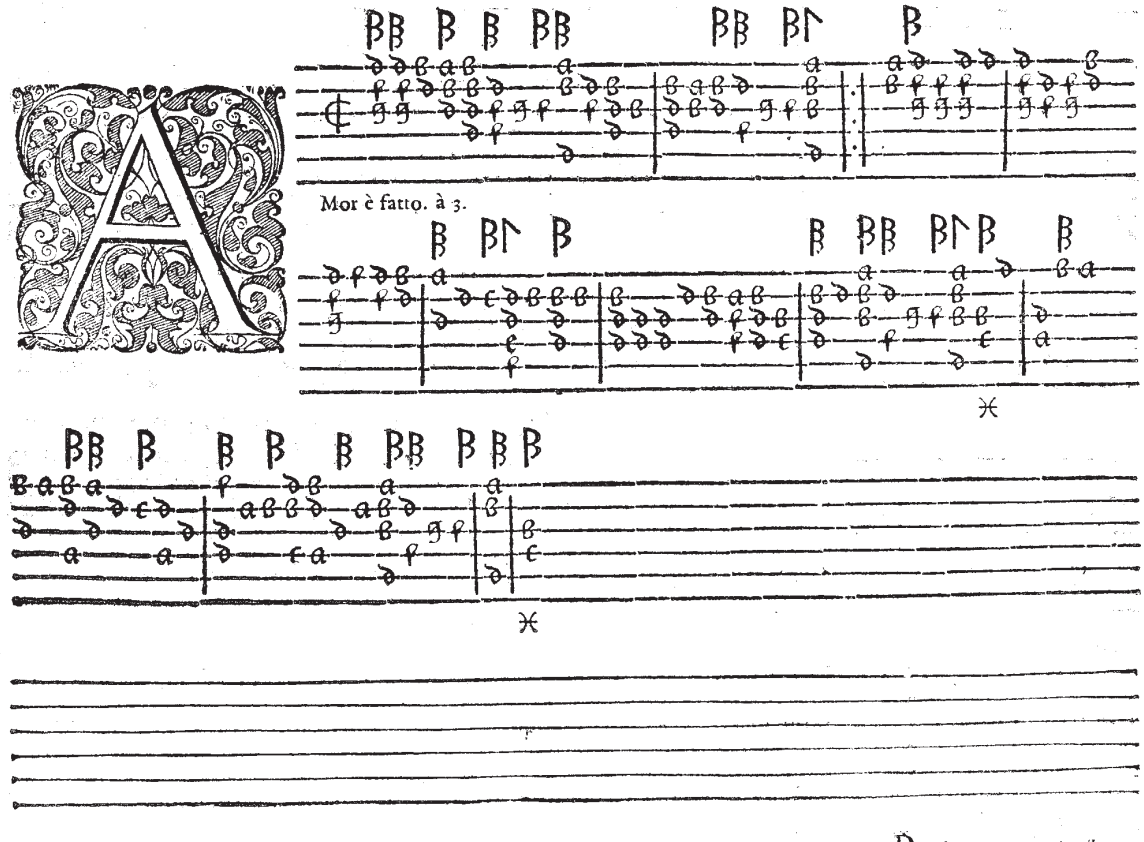

A
Mor è fatto apunto come il mare ch'hoggi è bonaccia è grã fortuna crai ch'hoggi e
bonaccia e gran fortuna crai in vn medeſmo ſtato non ſta mai.


TENORE.
Amor è fatto apunto come il ma re ch'hoggi è bonaccia e grã fortuna cra i
Ch'hoggi è bonaccia è grã fortuna cra i in vn medeſ mo ſta to nõ ſta ma i.


BASSO.
Amor è fatto apunto come il mare ch'hoggi è bonaccia e grã fortuna crai ch'hoggi e bo-
naccia e grã fortuna crai In vn medeſmo ſtato non ſta mai

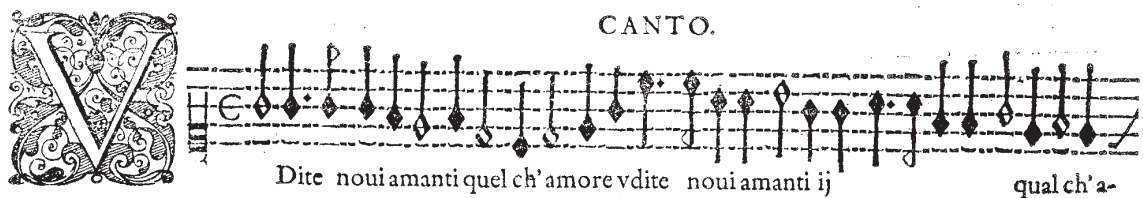


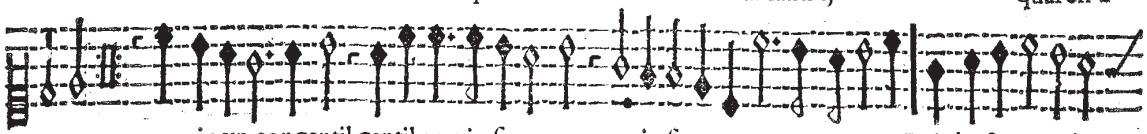
Chiome rilucenti. à 3.

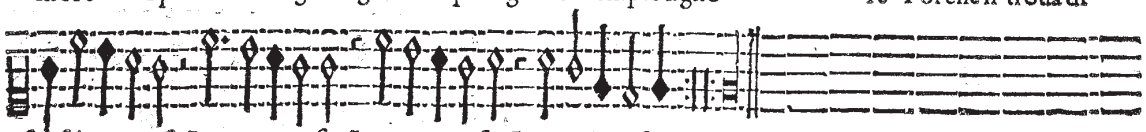


Mor è fatto. à 3.

CANTO.







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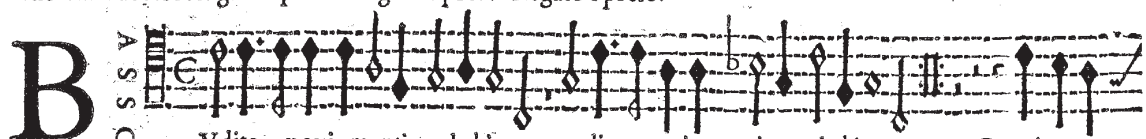

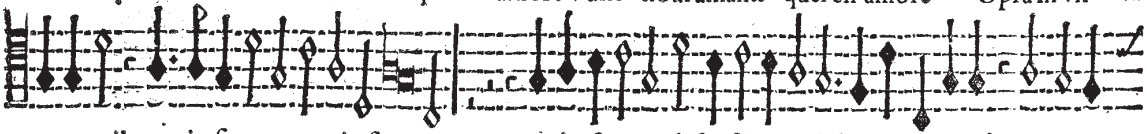

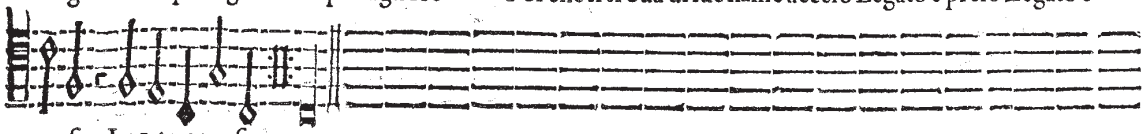

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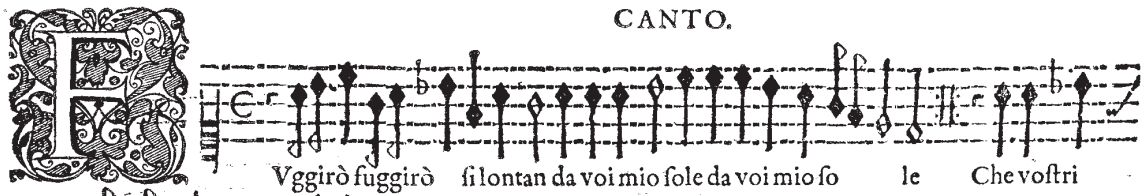

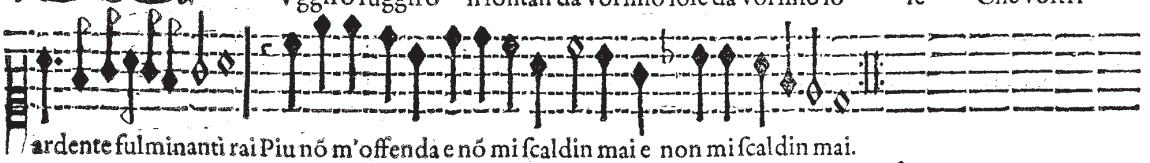

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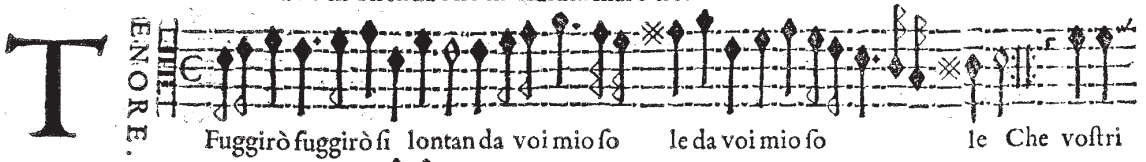

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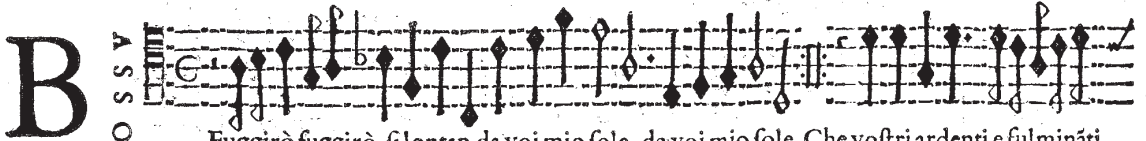
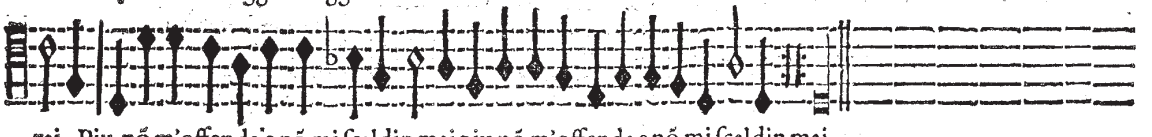
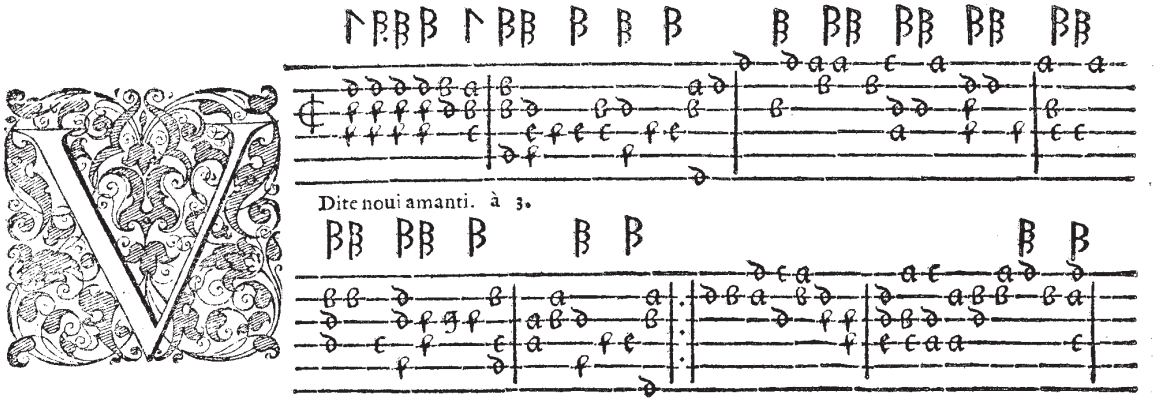
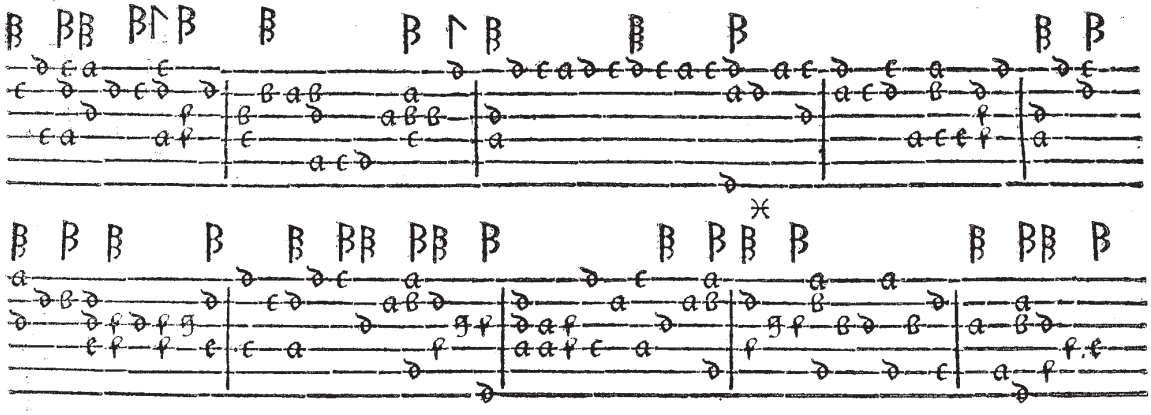
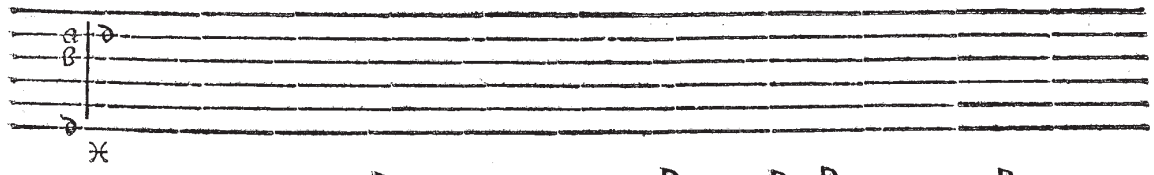


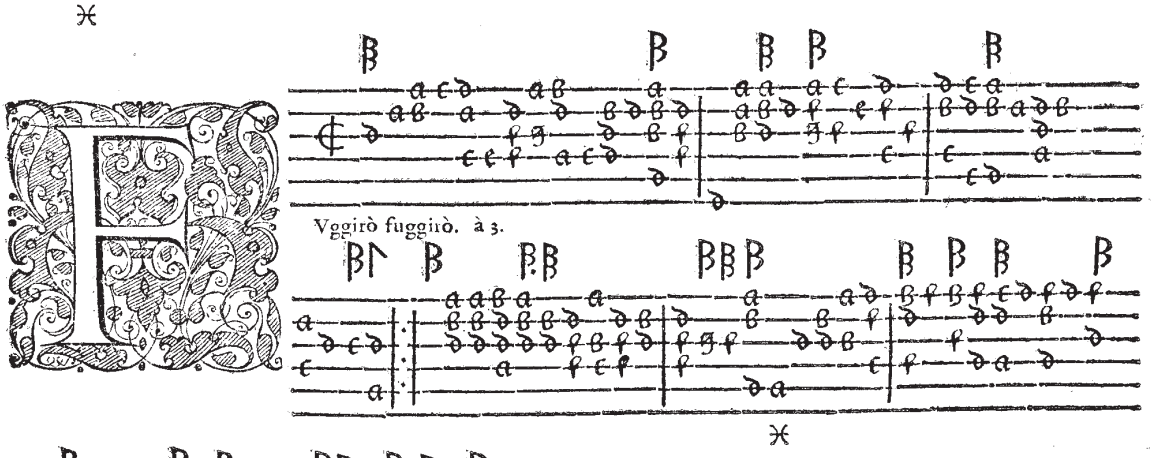




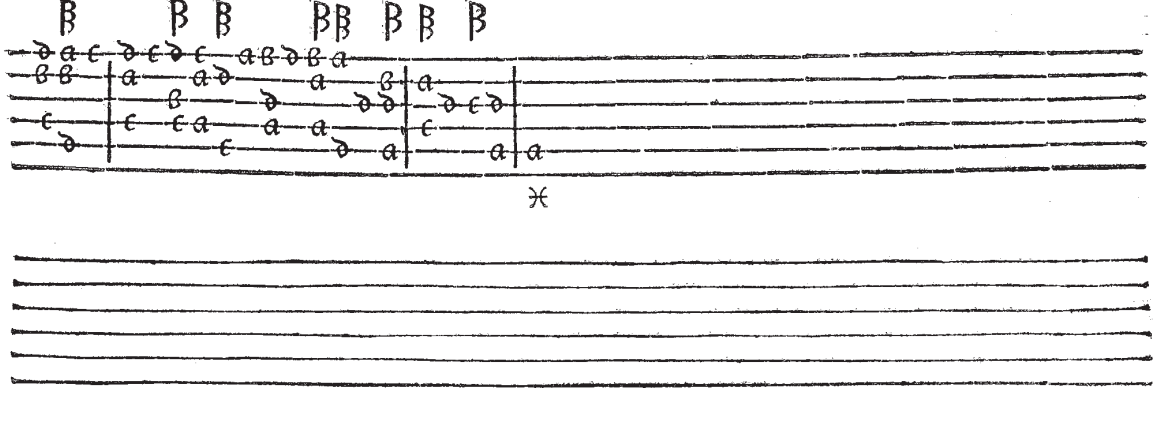
Dite noui amanti. à 3.







Veggirò fuggirò. à 3.



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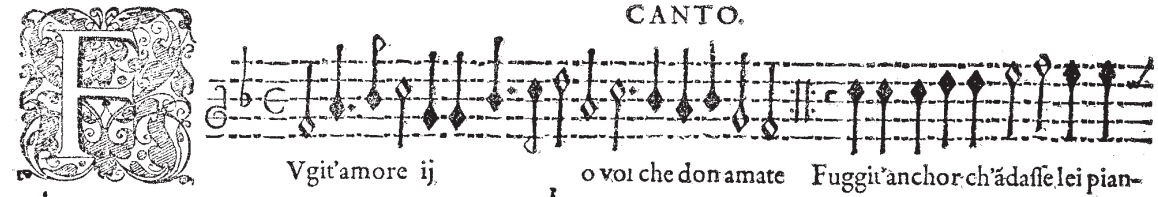

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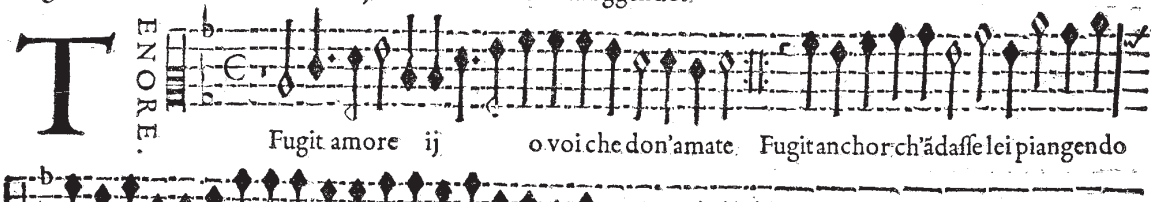

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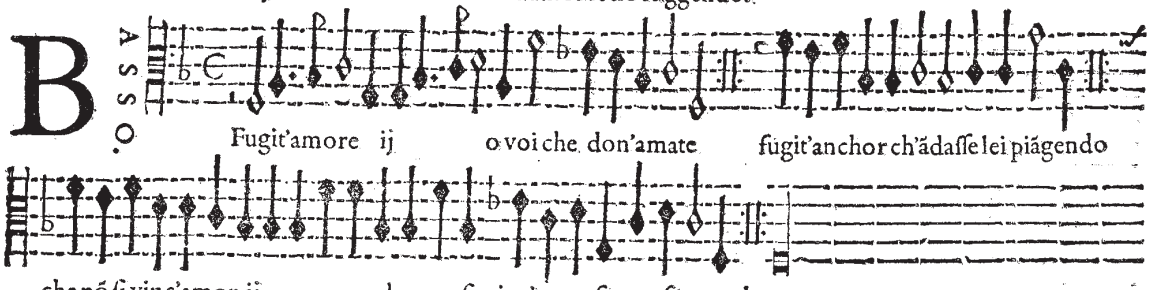

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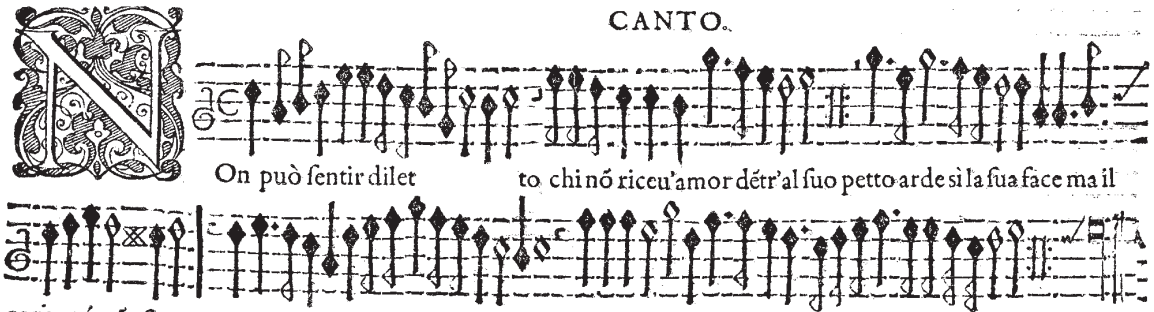

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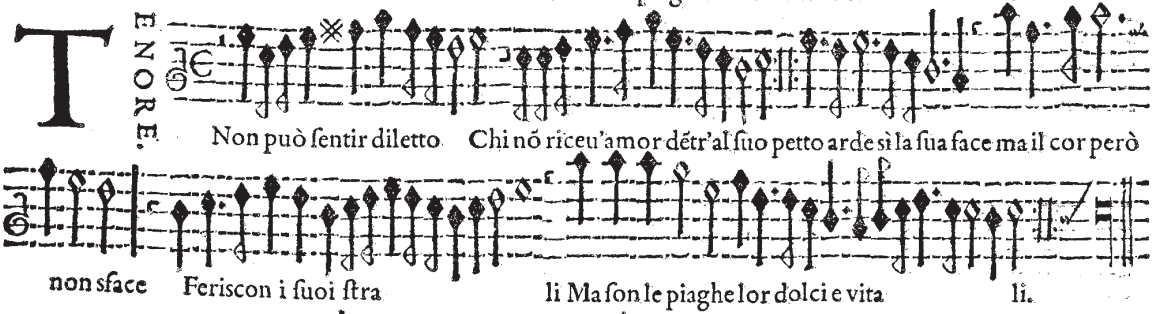

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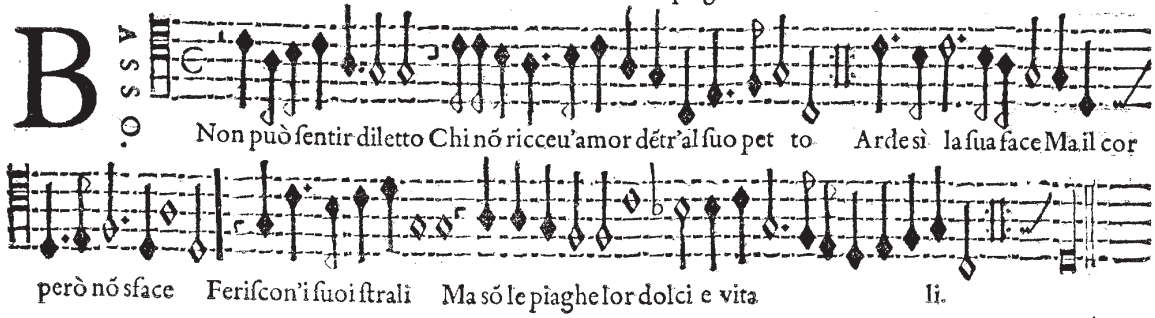
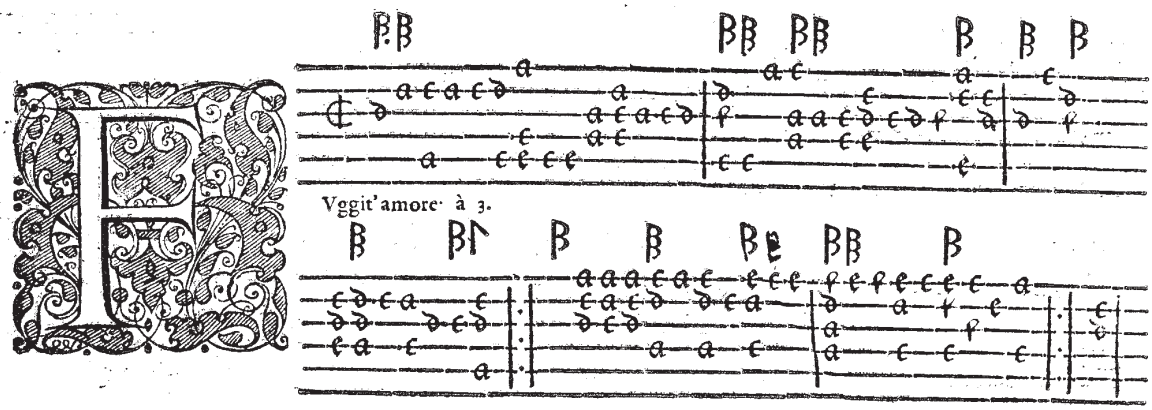
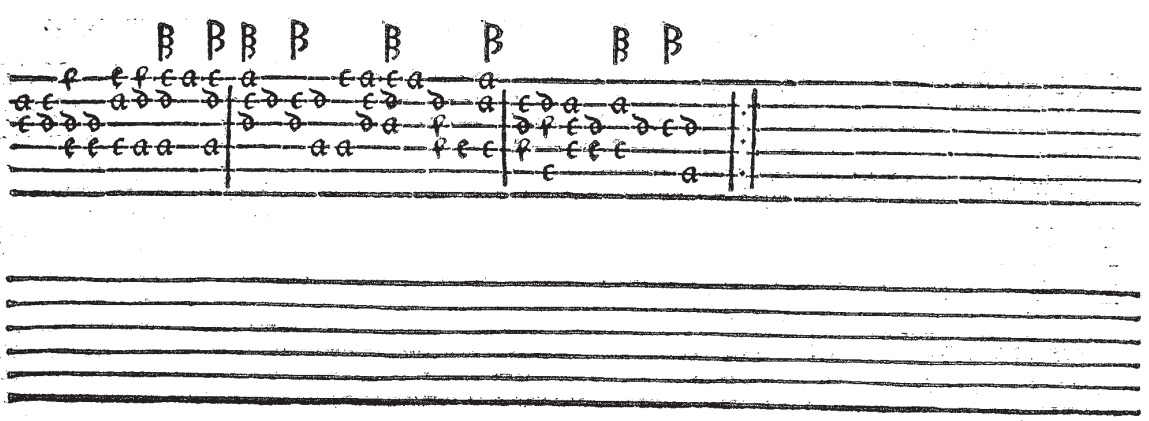
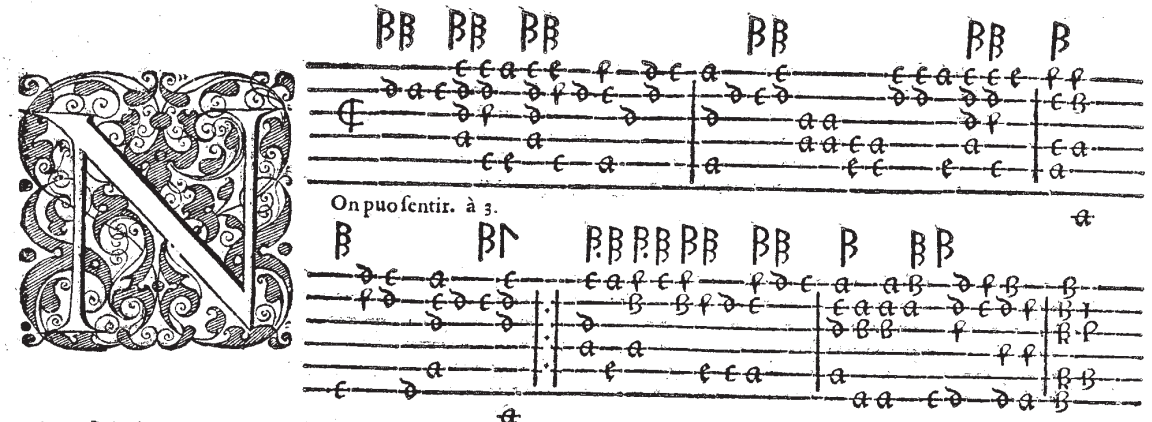




Vggit'amore à 3.





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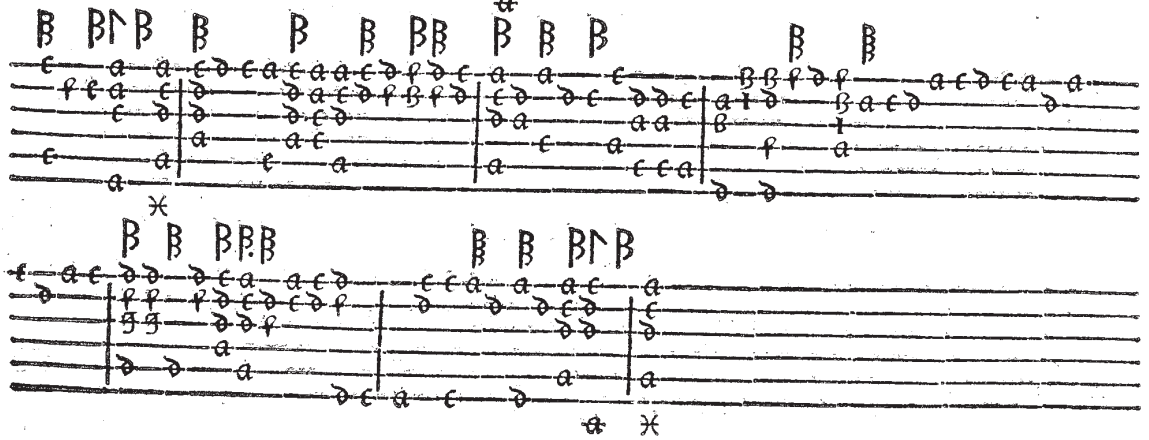

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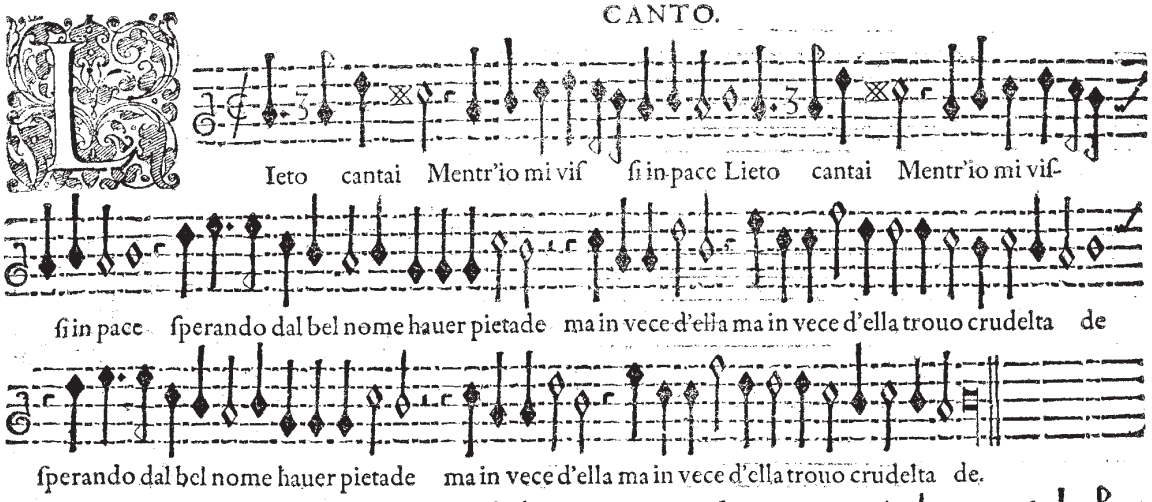

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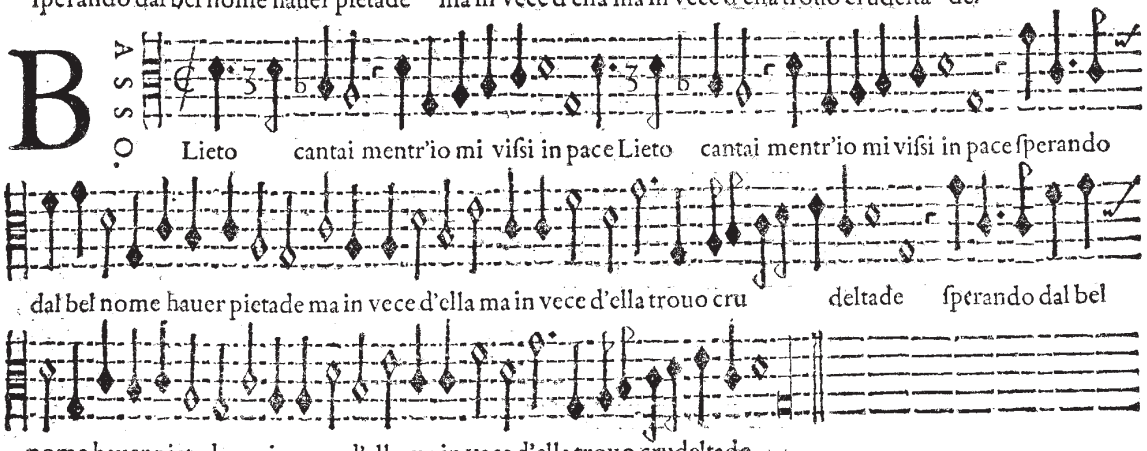

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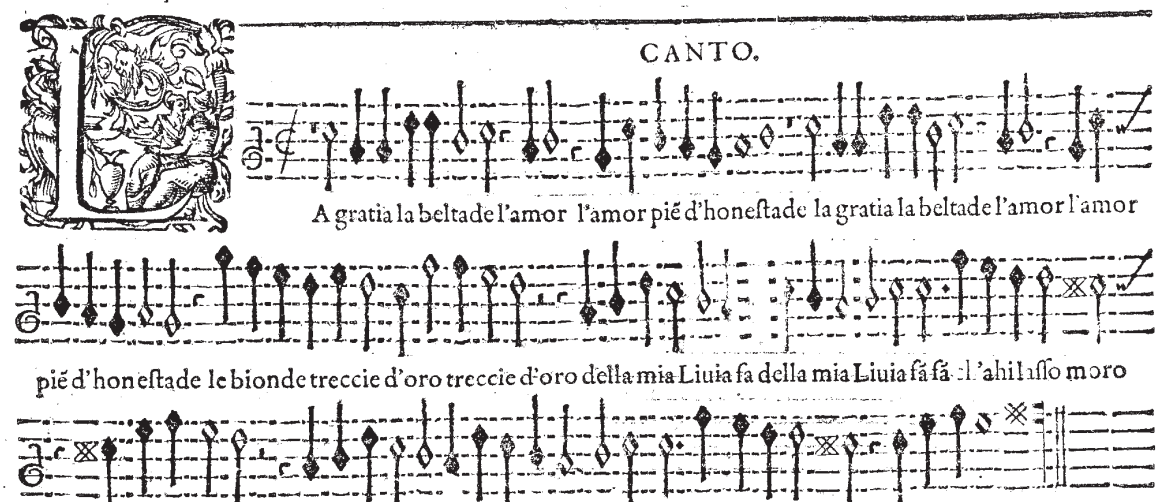

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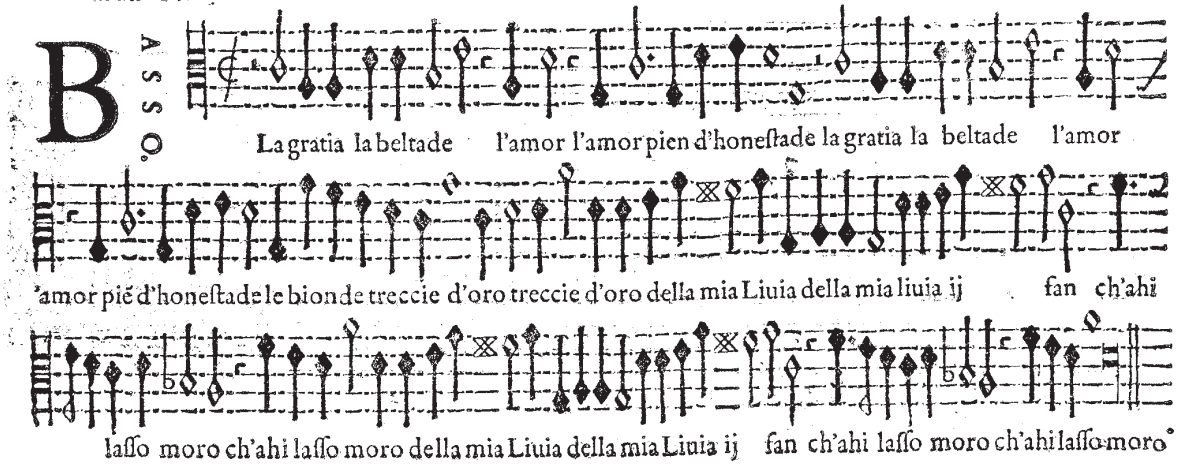
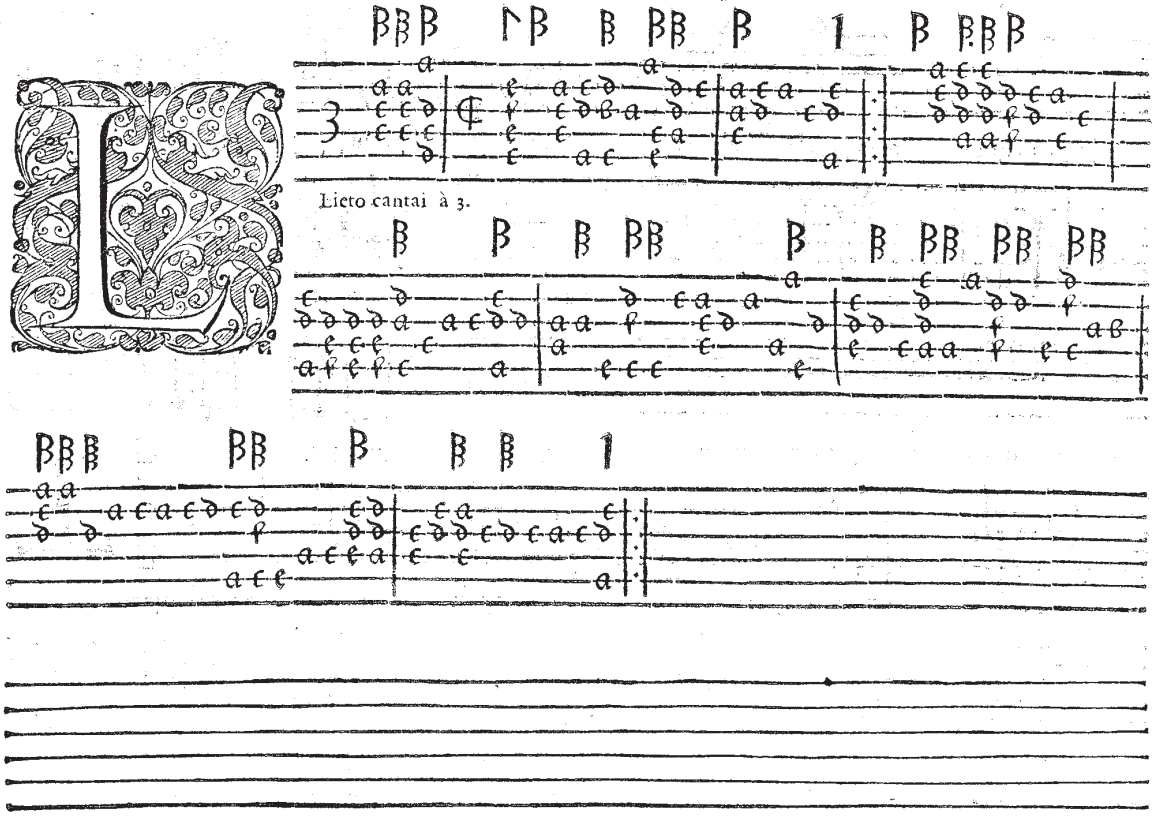
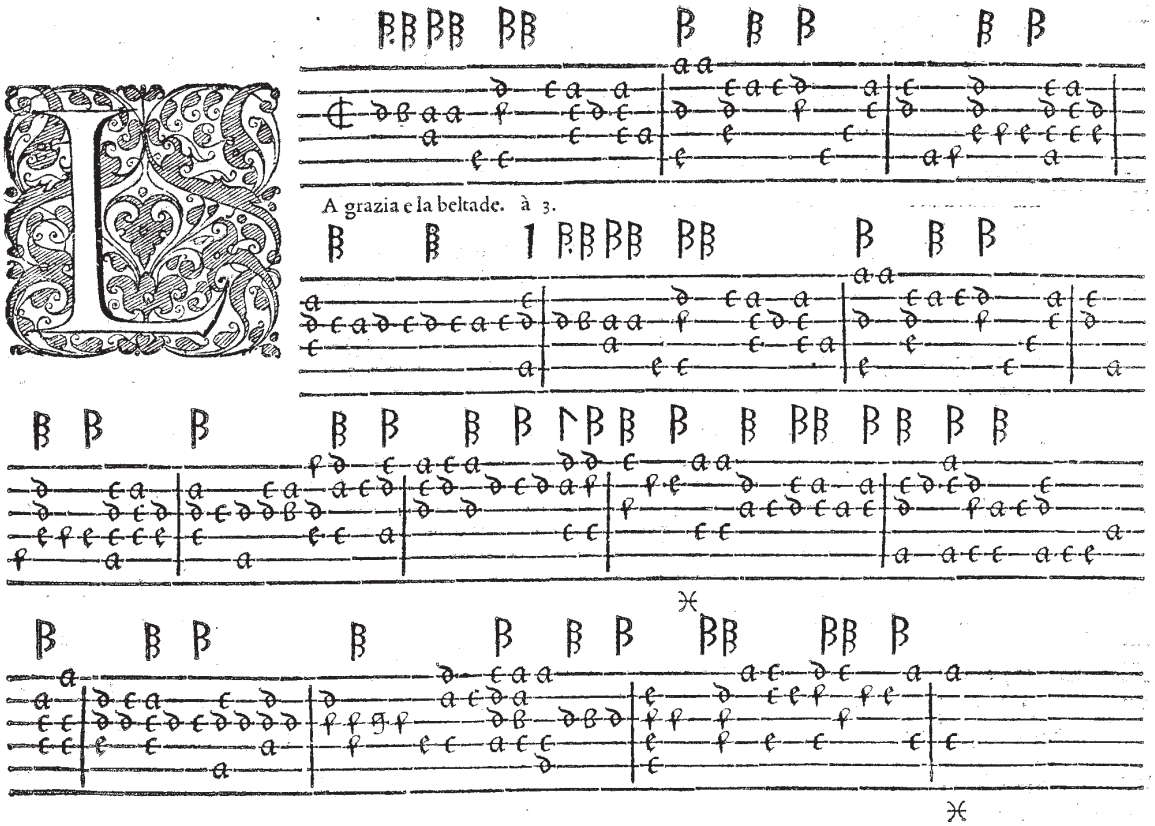




Lieto cantai à 3.



A grazia e la beltade. à 3.

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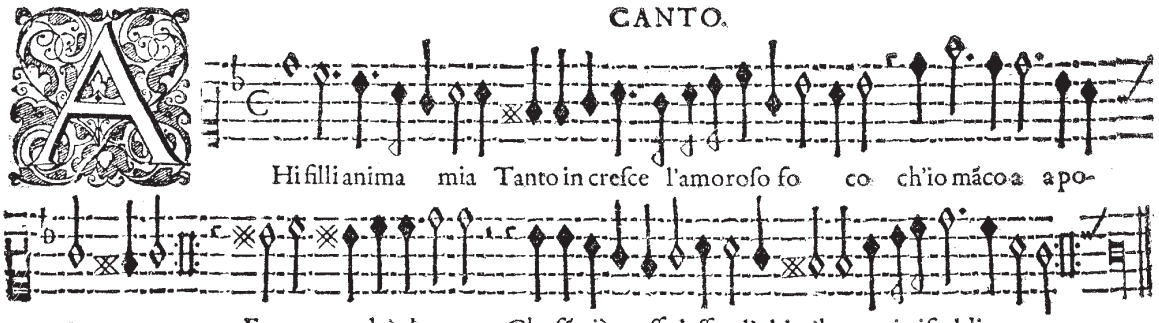

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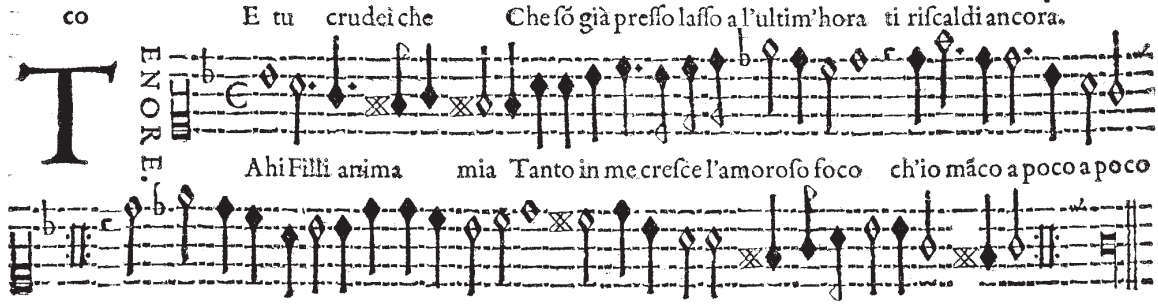

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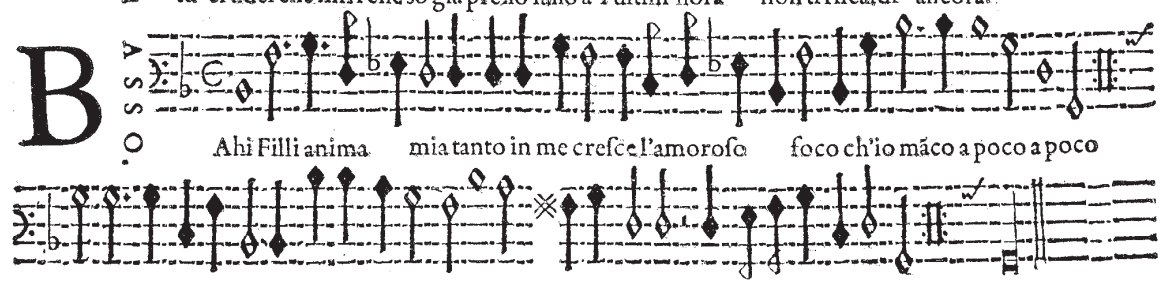

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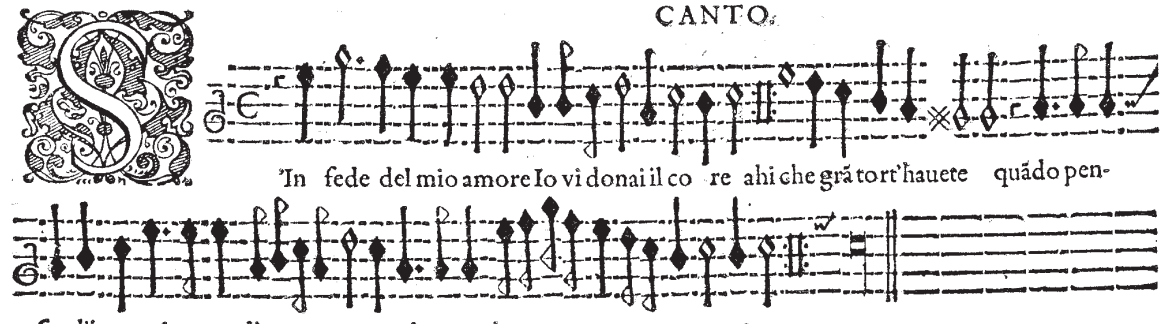

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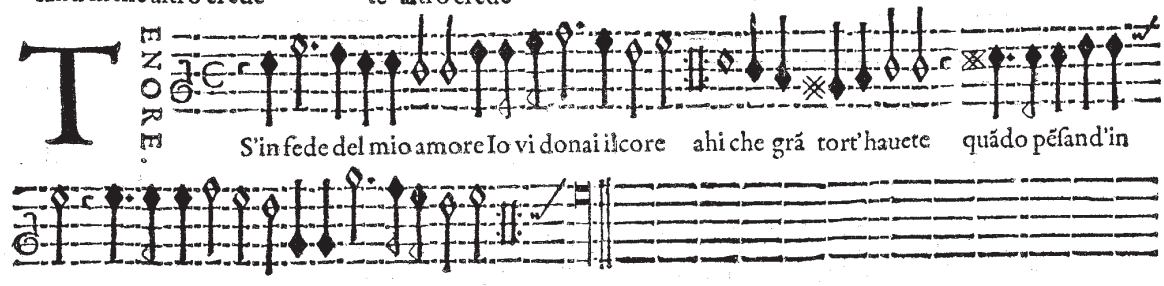

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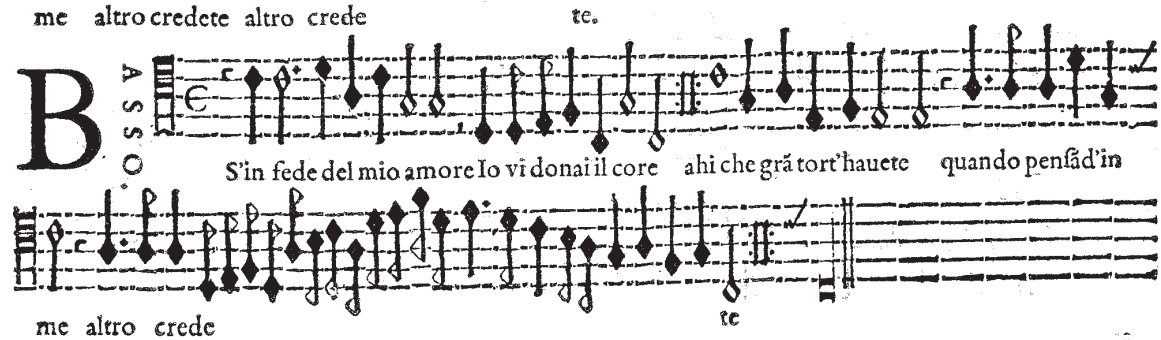
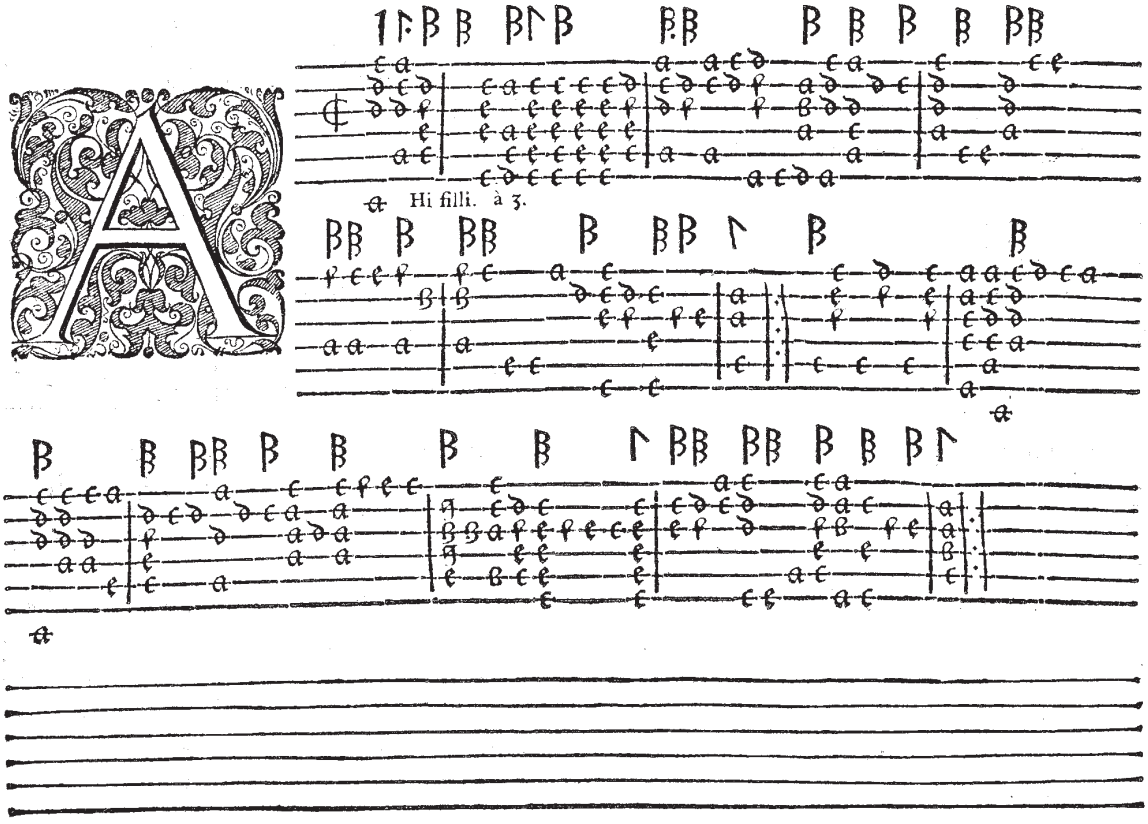
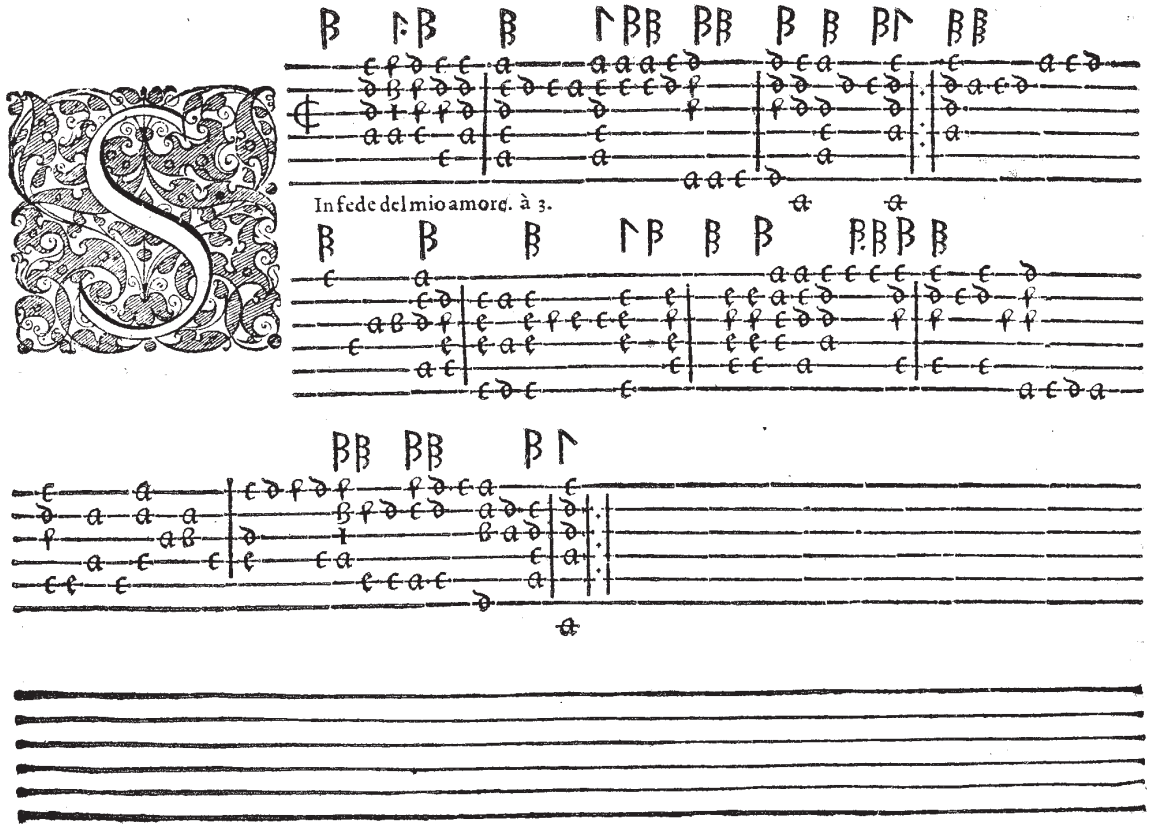



Hi filli. à 3.


In fede del mio amore. à 3.

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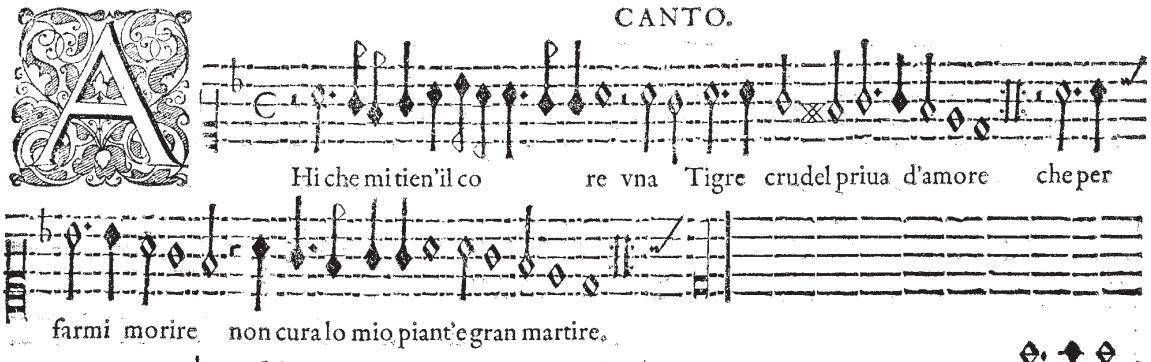

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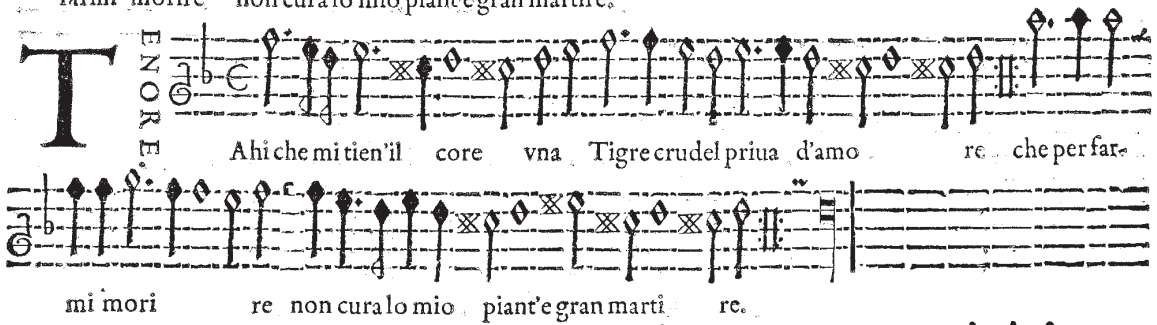

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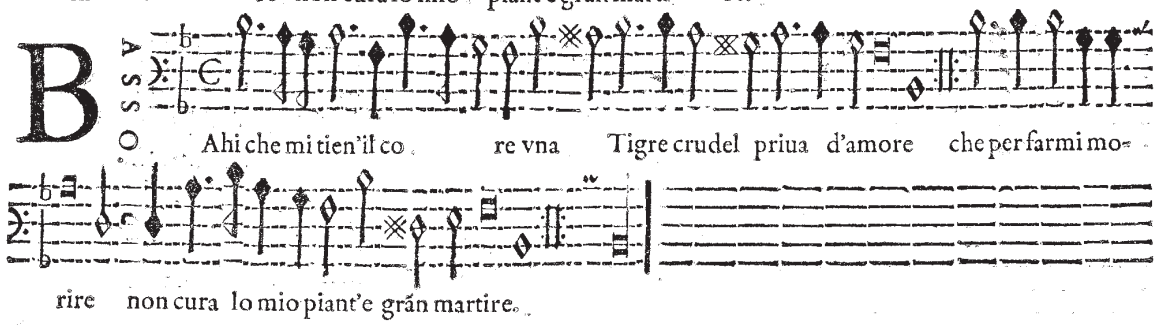

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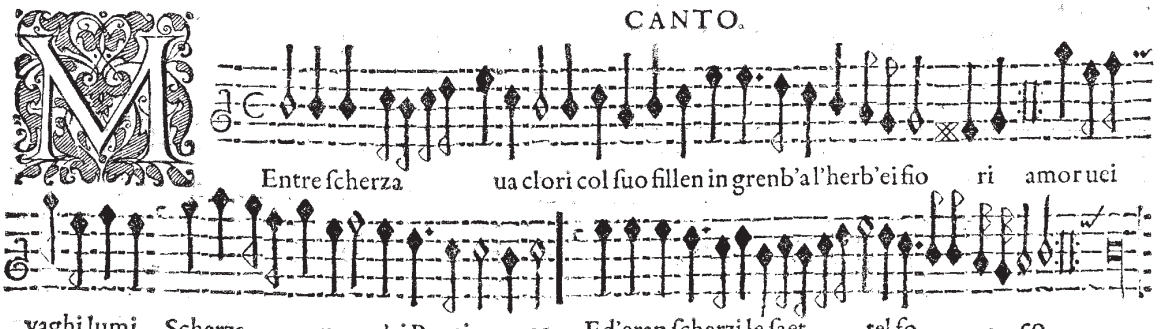

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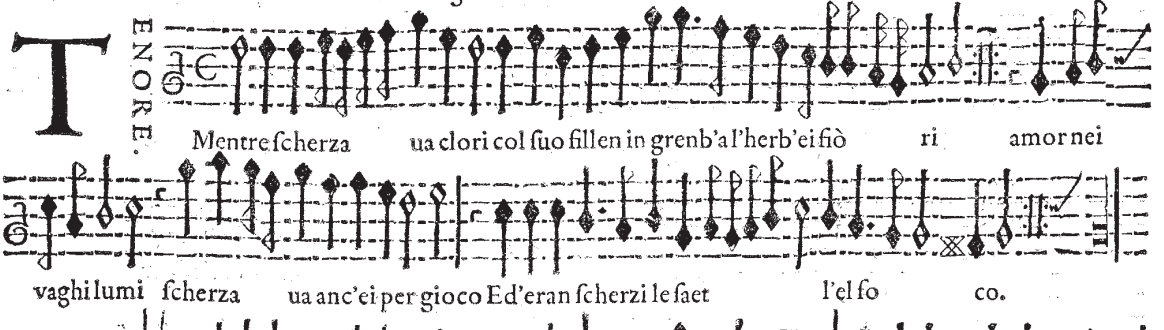

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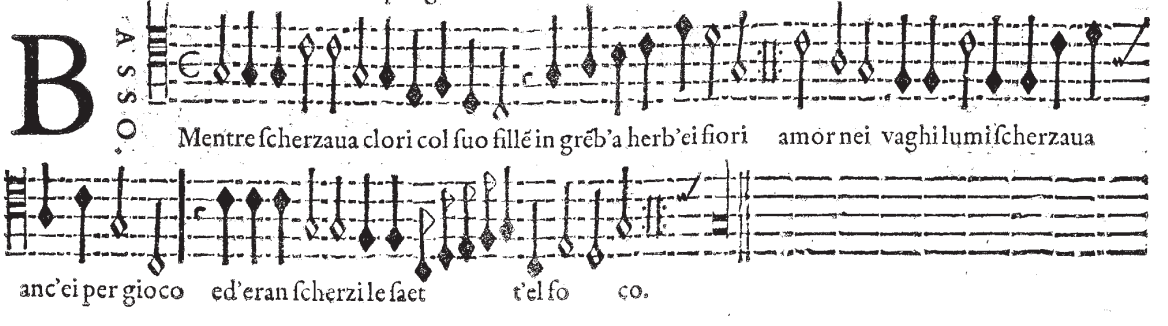
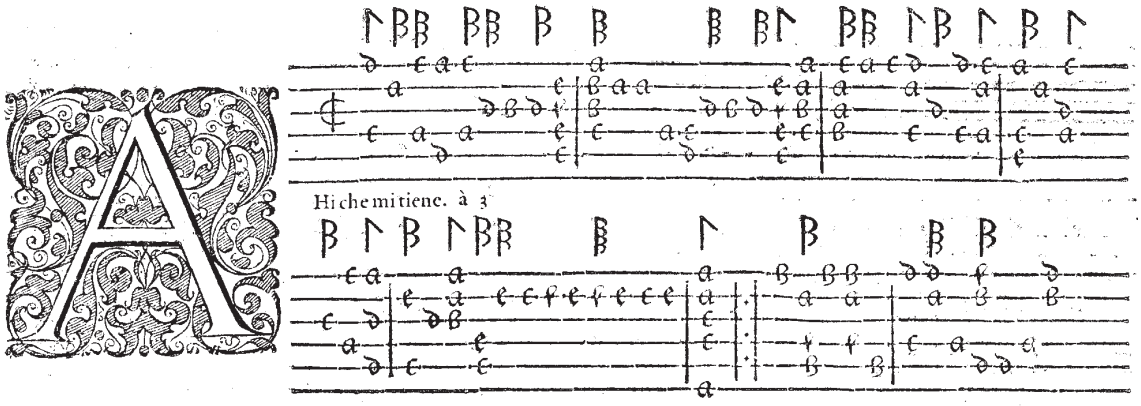
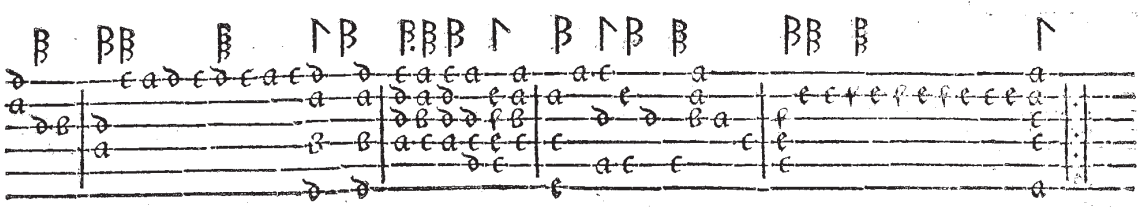
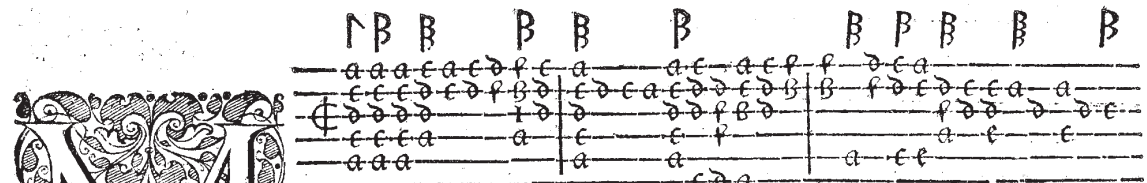


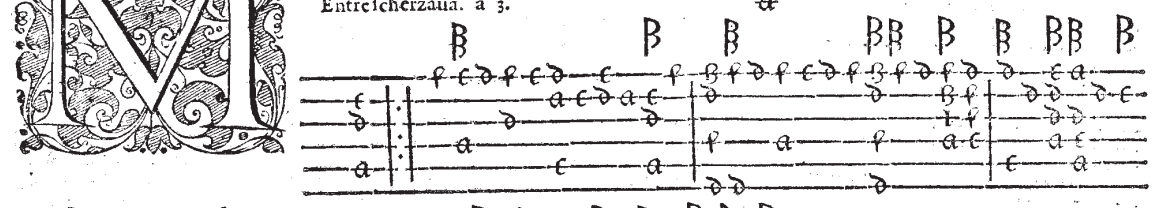


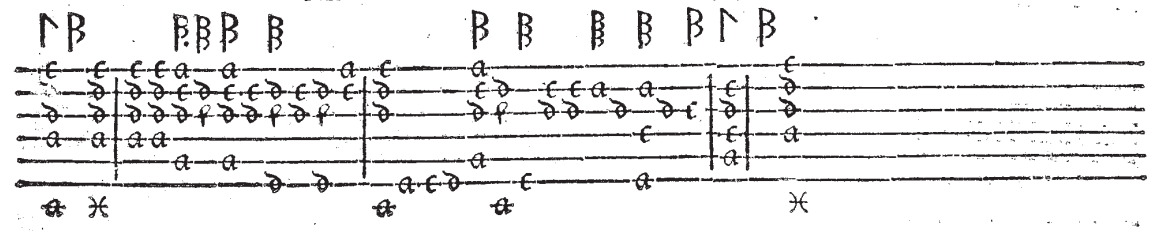
Hi che mi tiene. à 3





Entre ſcherzaua. à 3.





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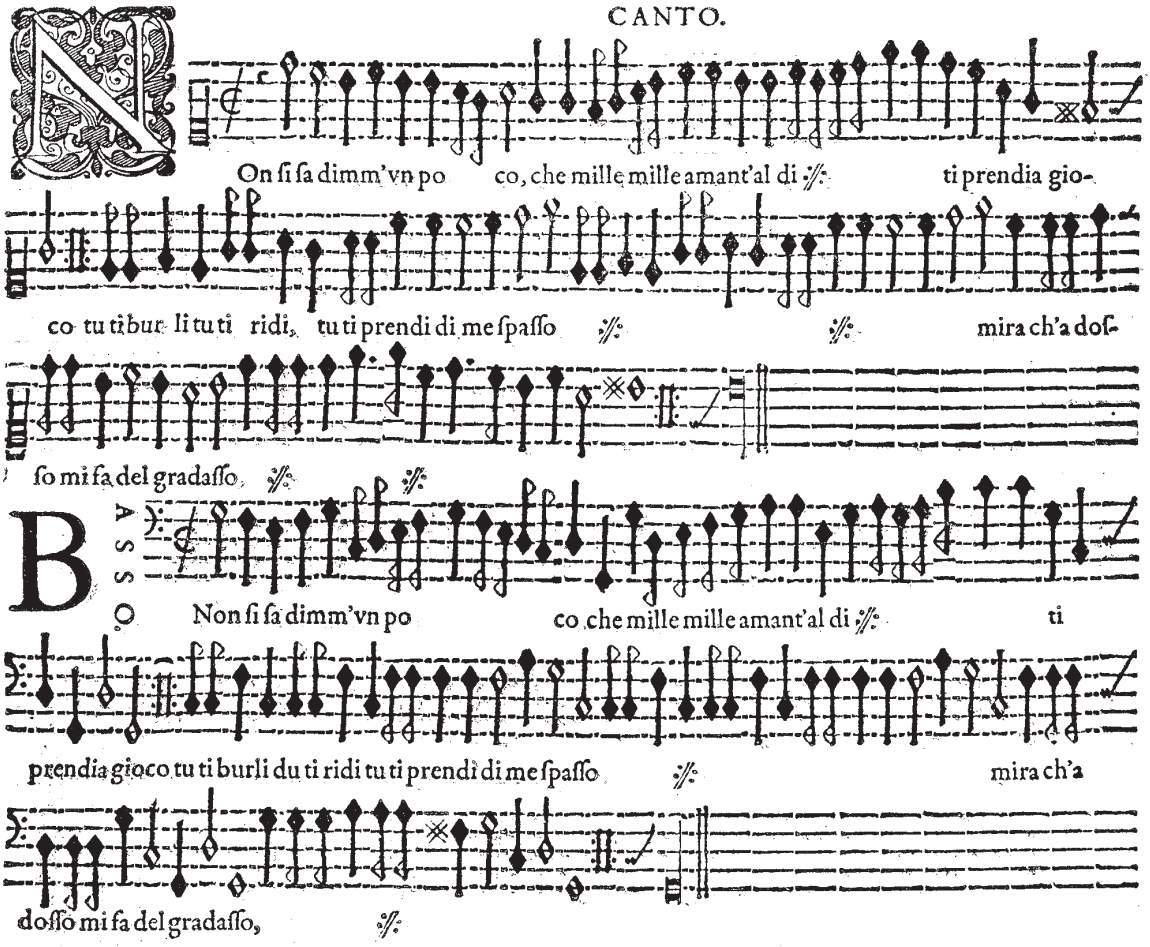
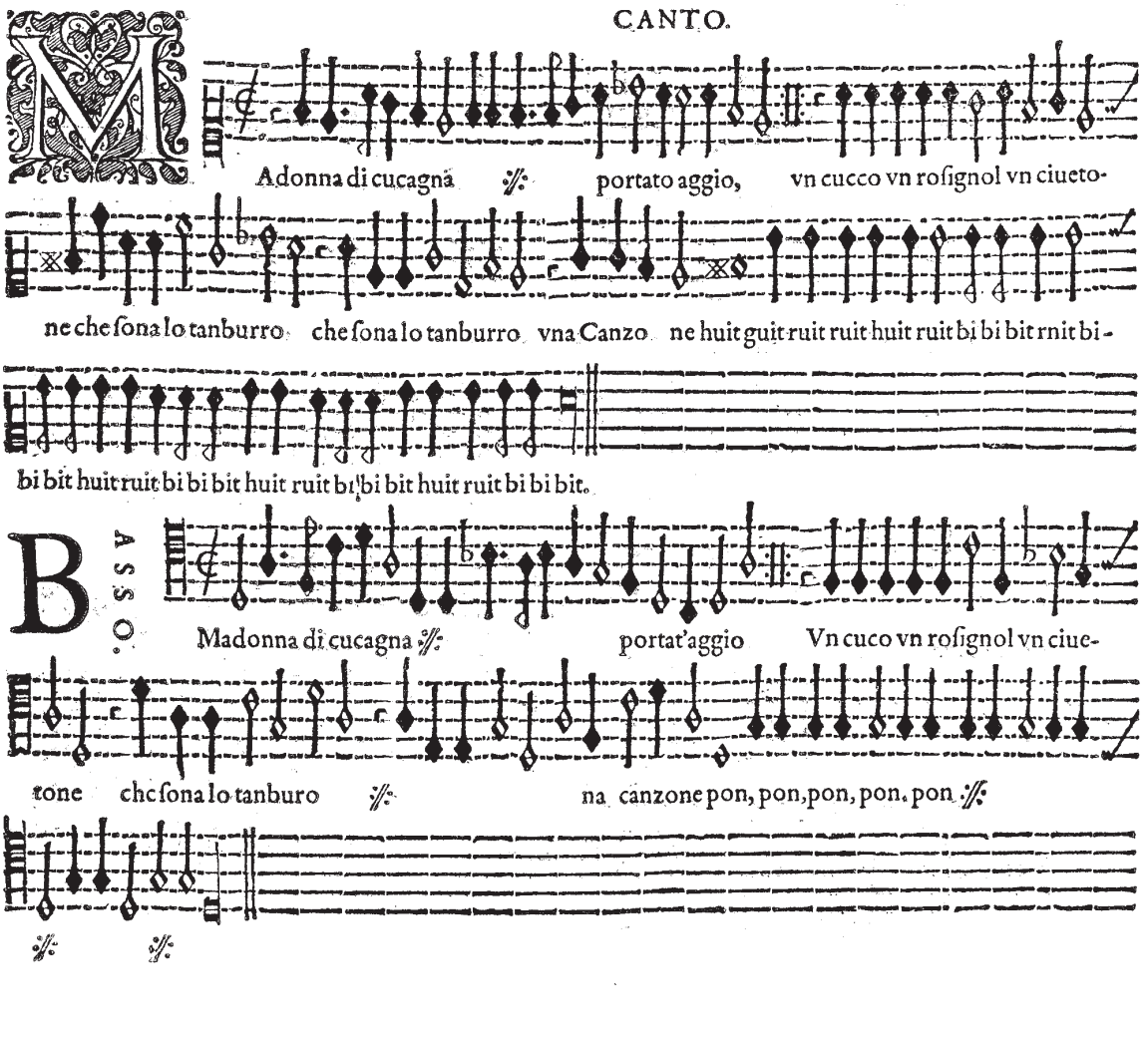
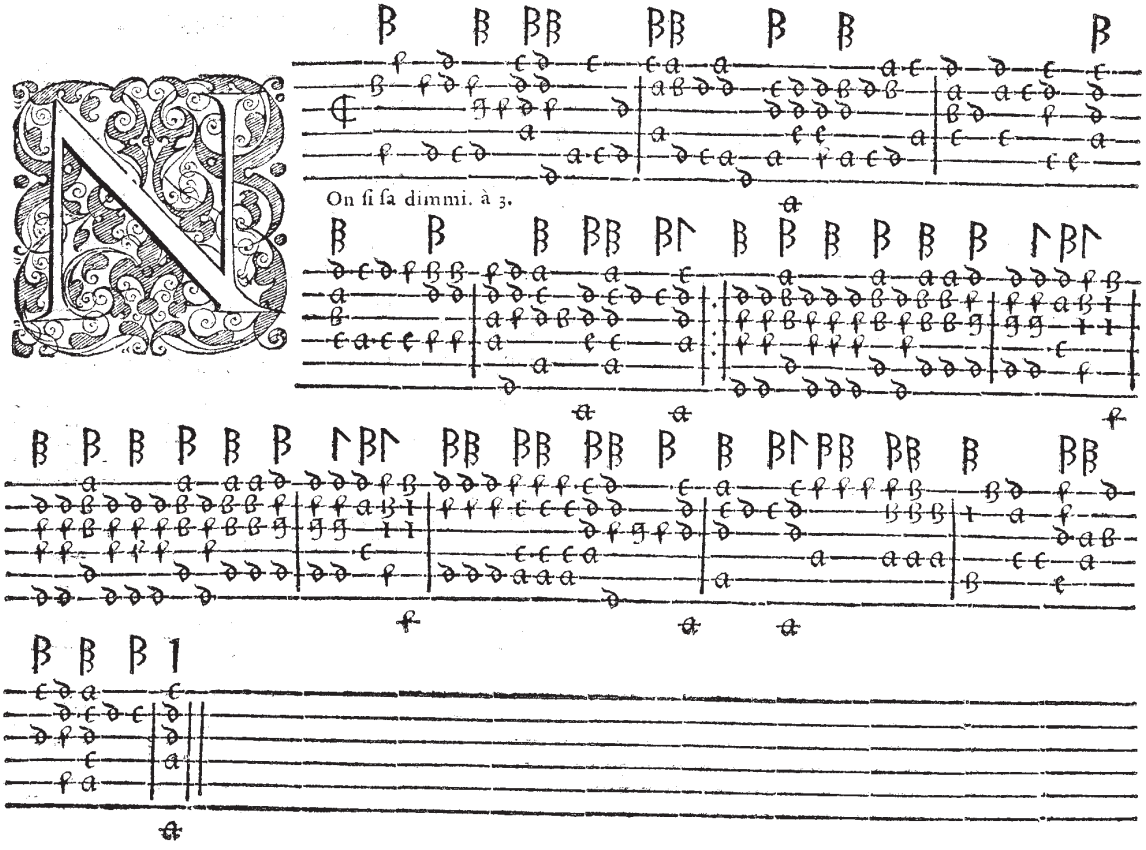

On ſi ſa dimm'vn po co, che mille mille amant'al di ti prendia gio-
co tu ti bur li tu ti ridi, tu ti prendi di me ſpaſſo mira ch'a doſ-
ſo mi fa del gradaſſo
BASSO
Non ſi ſa dimm'vn po co che mille mille amant'al di ti
prendia gioco tu ti burli du ti ridi tu ti prendi di me ſpaſſo mira ch'a
doſſo mi fa del gradaſſo,

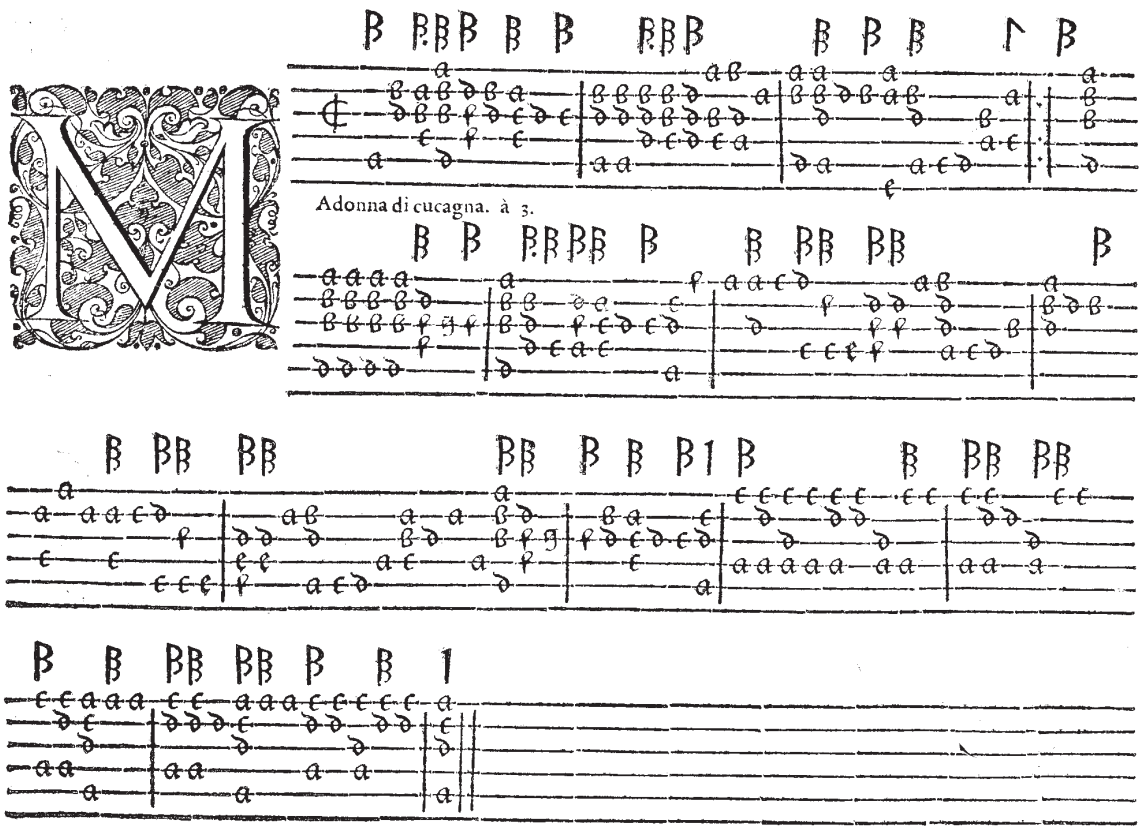
CANTO.


Adonna di cucagna portato aggio, vn cucco vn roſignol vn ciueto-
ne che ſona lo tanburro che ſona lo tanburro vna Canzo ne huit guit ruit ruit huit ruit bi bi bit rnit bi-
bi bit huit ruit bi bi bit huit ruit bi bi bit huit ruit bi bi bit.
BASSO
Madonna di cucagna portat'aggio Vn cuco vn roſignol vn ciue-
tone che ſona lo tanburo na canzone pon, pon, pon, pon, pon

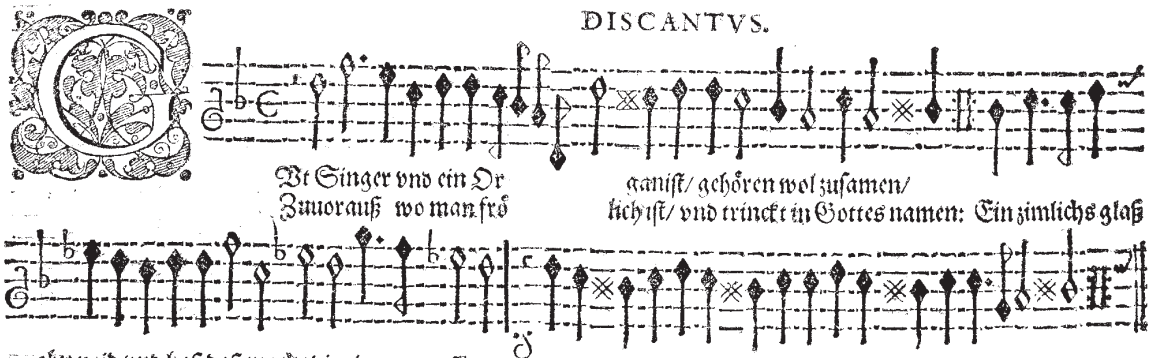
On si sa dimmi. à 3.



Adonna di cucagna. à 3.

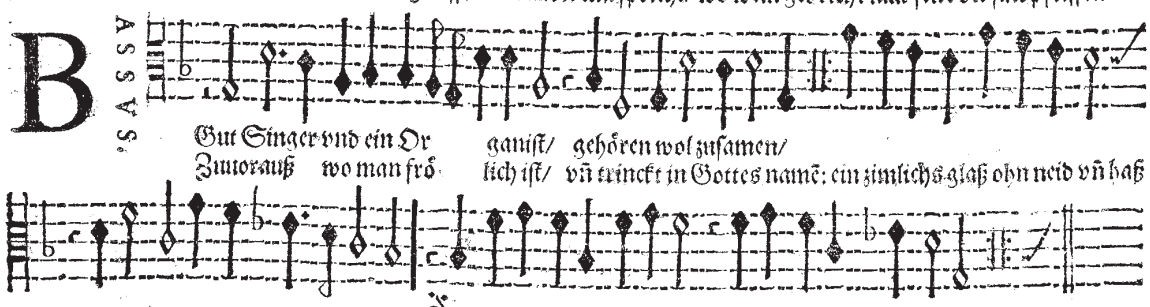


DISCANTVS.



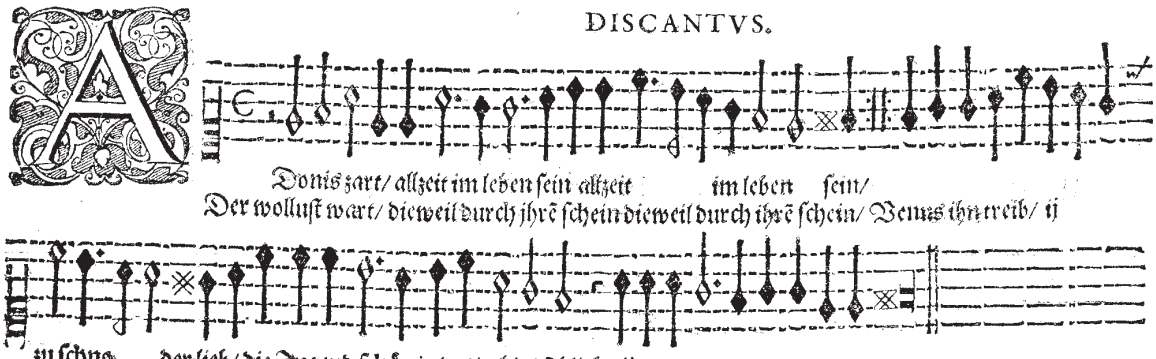
Vt Singer vnd ein Or ganiſt/ gehören wol zuſamen/
Zuuorauß wo man frö lich iſt/ vnd trinckt in Gottes namen: Ein zimlichs glaß
ohn neid vnd haß daß macht die claues greiffen/ dā wie mā ſpricht/ wo wein gebricht laut feltē die ſackpfeiffen

BASSVS.



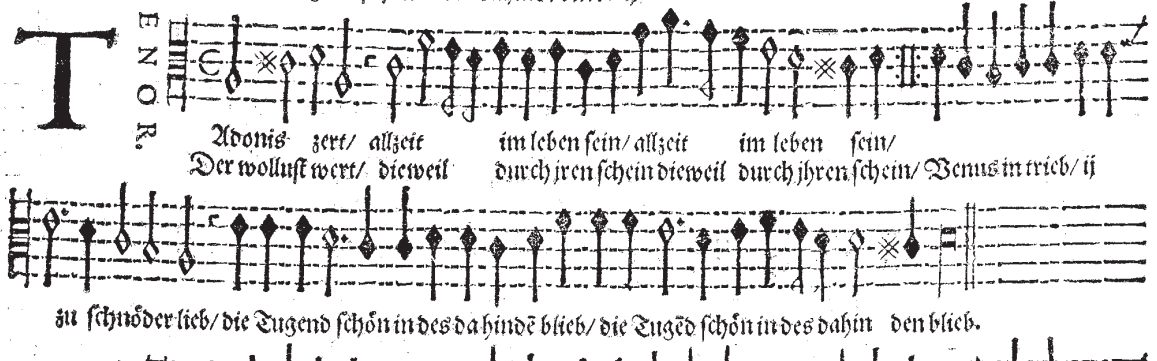
Gut Singer vnd ein Or ganiſt/ gehören wol zuſamen/
Zuuorauß wo man frö lich iſt/ vñ trinckt in Gottes namē: ein zimlichs glaß ohn neid vñ haß
daß macht die Claues greif fen/ dā wie mā ſpricht/ wo wein gebricht/ laut feltē die Sackpfeiffen.

DISCANTVS.



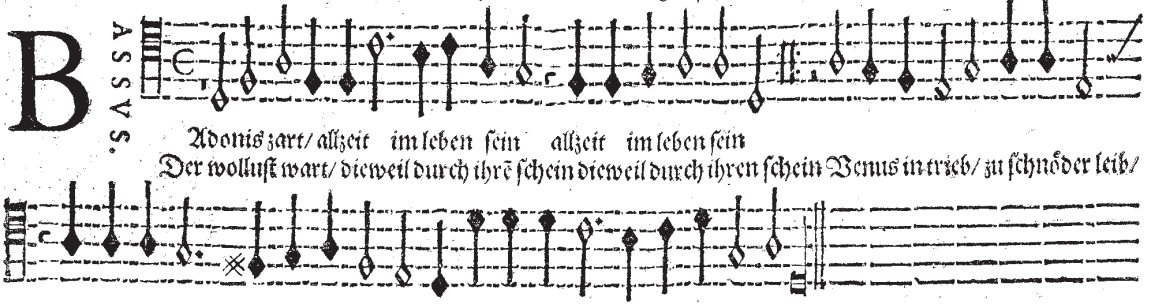
Donis zart/ allzeit im leben ſein allzeit im leben ſein/
Der wolluſt wart/ dieweil durch jhrē ſchein dieweil durch jhrē ſchein/ Venus ihn treib/ ij
zu ſchno der lieb/ die Tugend ſchön in des dahindē blieb. ij

TENOR.

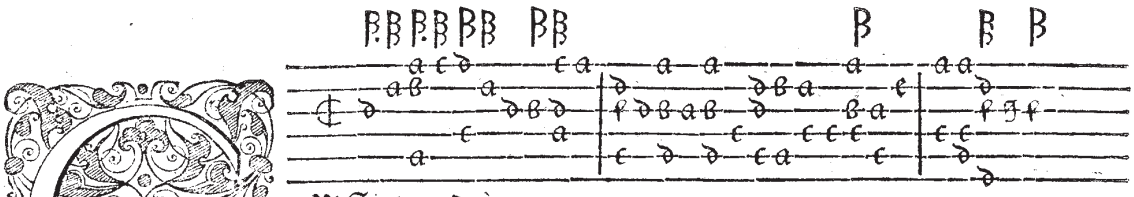


Adonis zert/ allzeit im leben ſein/ allzeit im leben ſein/
Der wolluſt wert/ dieweil durch jren ſchein dieweil durch jhren ſchein/ Venus in trieb/ ij
zu ſchnöder lieb/ die Tugend ſchön in des dahindē blieb/ die Tugēd ſchön in des dahin den blieb.

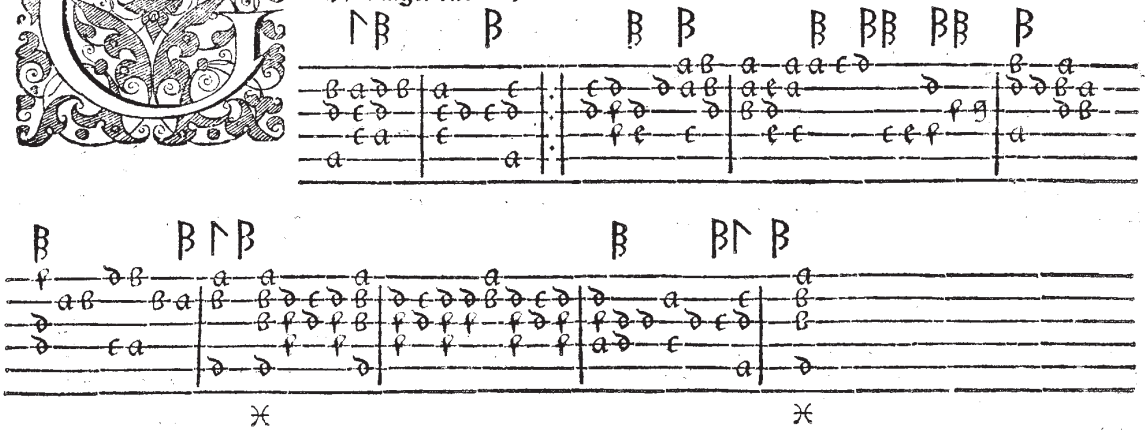
BASSVS.

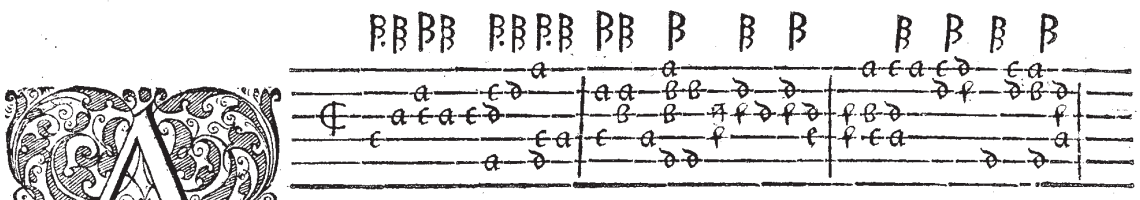


Adonis zart/ allzeit im leben ſein allzeit im leben ſein
Der wolluſt wart/ dieweil durch jhrē ſchein dieweil durch jhren ſchein Venus in trieb/ zu ſchnöder leib/
die Tugend ſchön in des dahinden blieb/ die Tugend ſchön in des dahinden blieb.

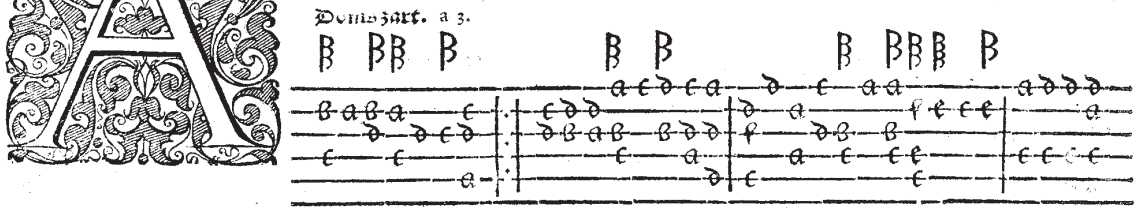


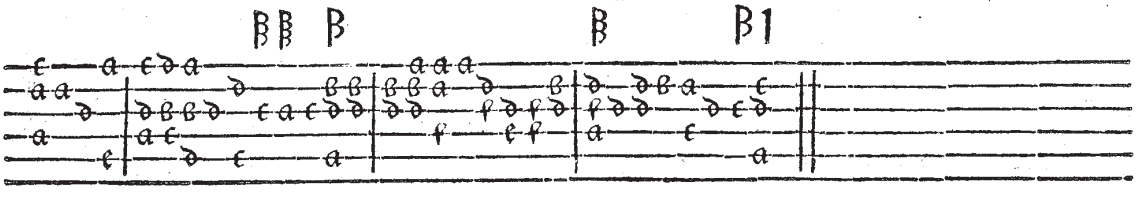
Vt Singer vnd. à 3.



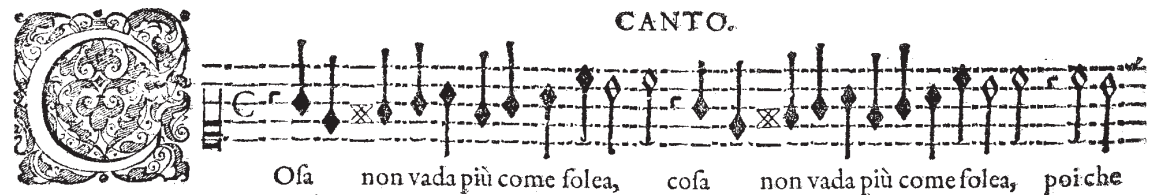


Domizart. à 3.

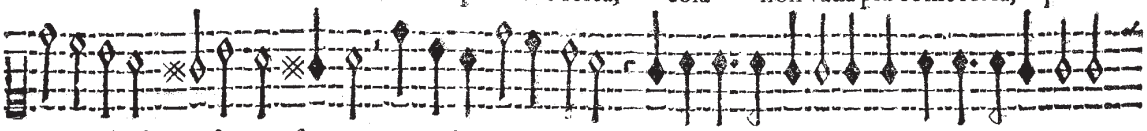




CANTO.



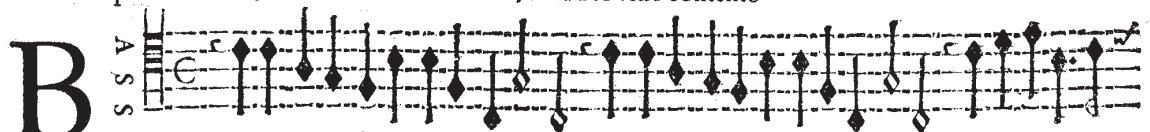
Oſa non vada più come ſolea, coſa non vada più come ſolea, poi che



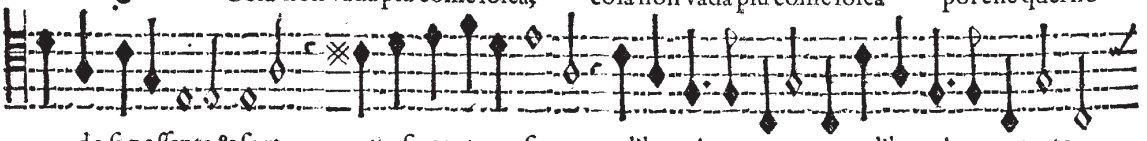
quel nodo ſi poſſente & forte, rotto ſpezzato ſento Ond'hor viuo contento, ond'hor viuo contento,

rotto ſpezzato ſento, ond'hor viuo contento, ond'hor viuo contento

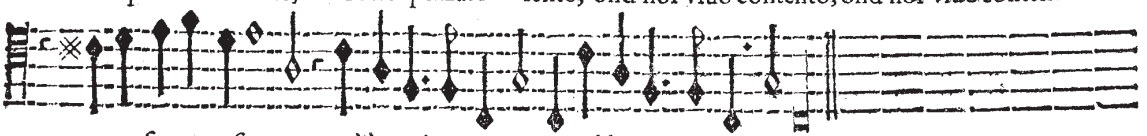
BASSO.



Coſa non vada più come ſolea, coſa non vada più come ſolea poi che quel no-



do ſi poſſente & forte, rotto ſpezzato ſento, ond'hor viuo contento, ond'hor viuo contento



rorro ſpezzato ſento oud'hor viuo contento ond'hor viuo contento.

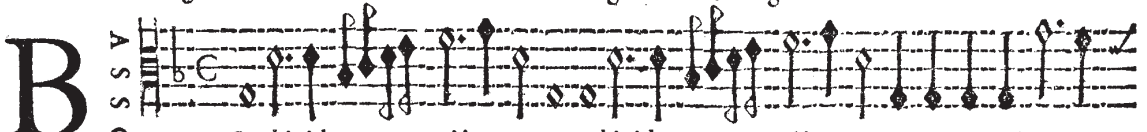
CANTO.

Cchi riden ti io moro, occhi riden ti io moro in mezz'un boſco

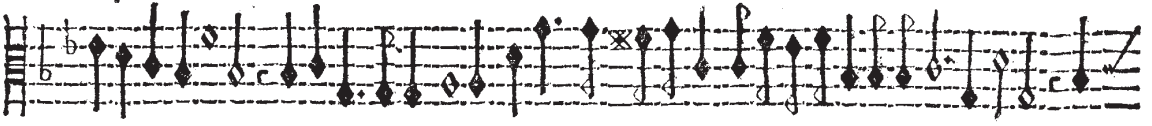
di ſaette d'oro, E in van lagrima il core, ch'al mondo non è fe de v' regna amore v' regna amore

E in van lagrima il core, ch'al mondo nõ è fede v' regna amore, v' regna amore.

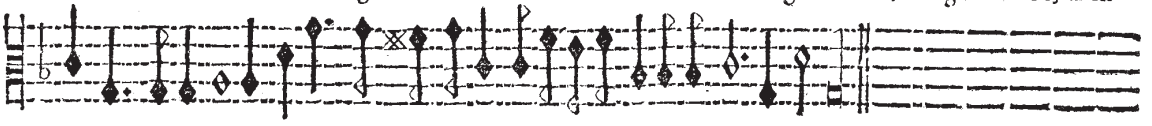
BASSO.



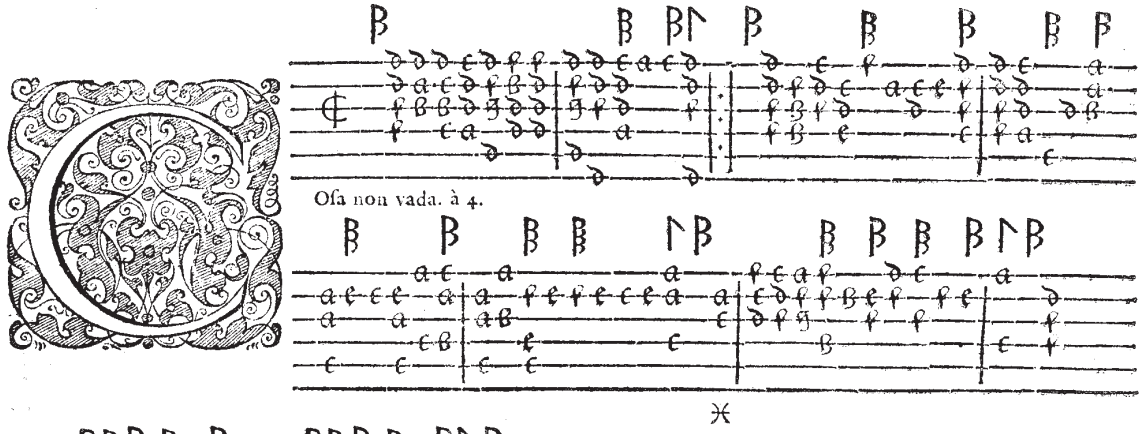
Occhi riden ti io moro, occhi riden ti io moro, in mezz'un boſco



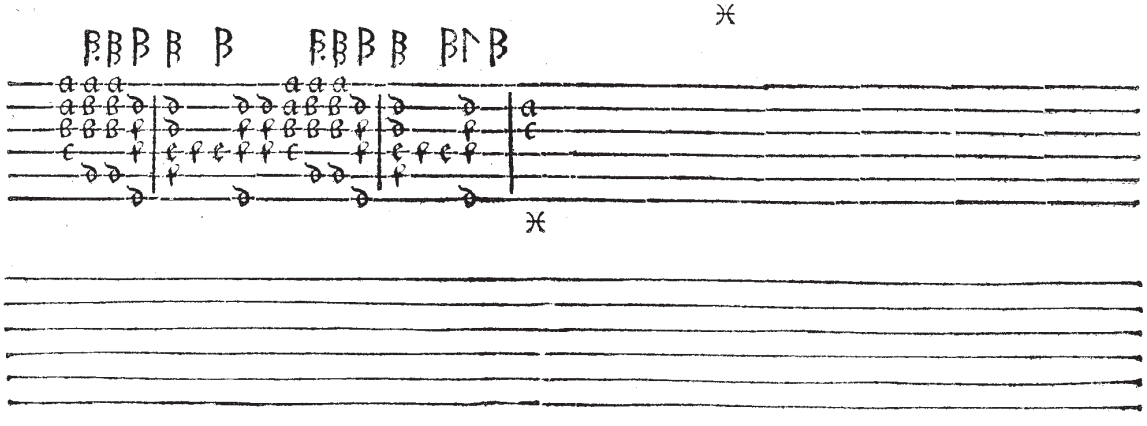
di ſaette d'oro, E in van lagrima il core, ch'al mondo non è fede v' regna amore, v' regne amore, E in-

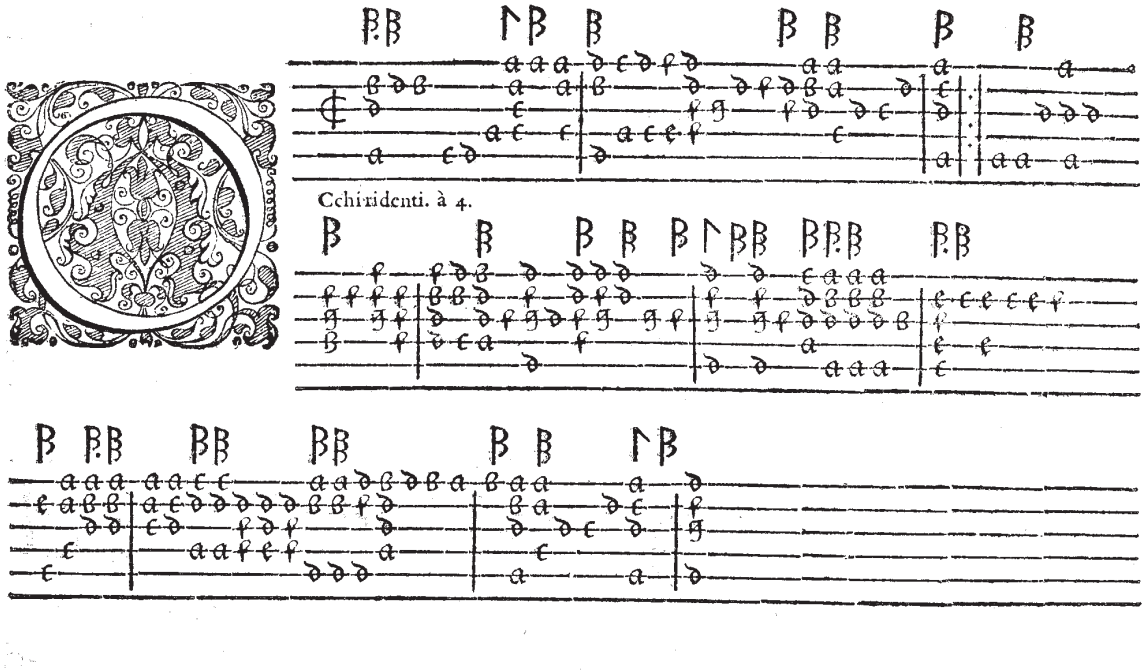


van lagrima il core, ch'al mondo non è fede v' regna amore v' regna amore.

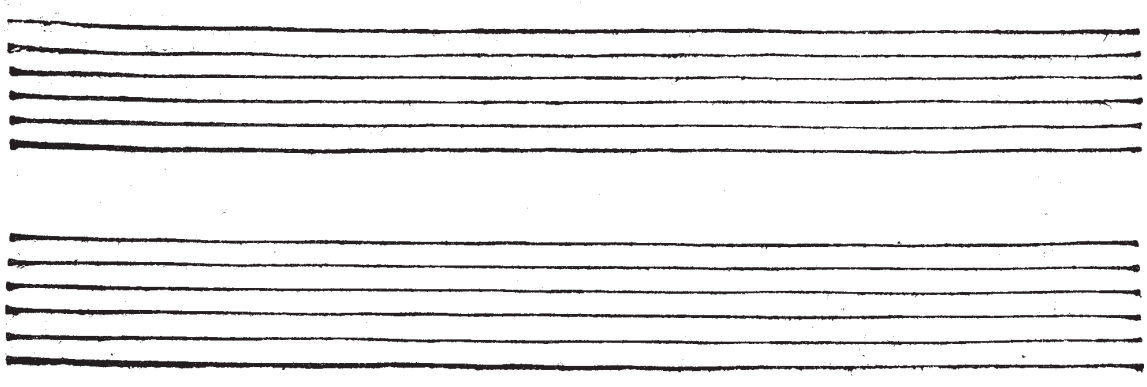


Ofa non vada. à 4.

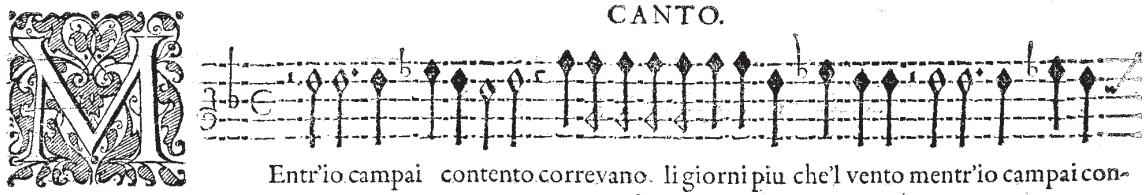




Cchiridenti. à 4.

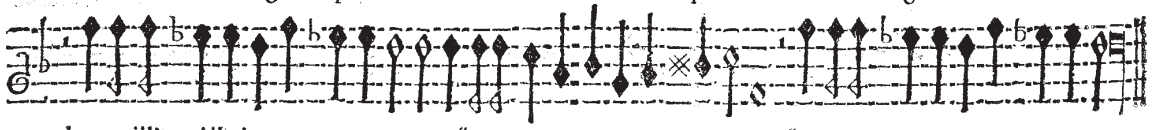


CANTO.



Entr'io campai contento correvano li giorni piu che'l vento mentr'io campai con-

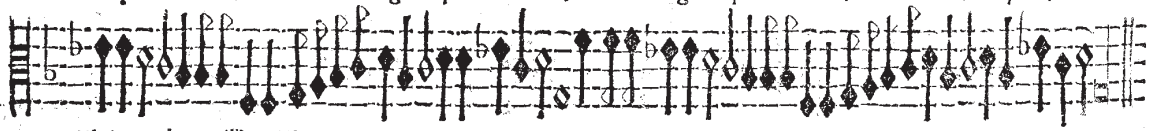
tento, correvano li giorni piu che'l vento, et mo ch'io viuo in pene, dura mill'ãni il giorno amaro mene,



dura mill'anni il giorno amaro mene ℣. ℣.

BASSO.

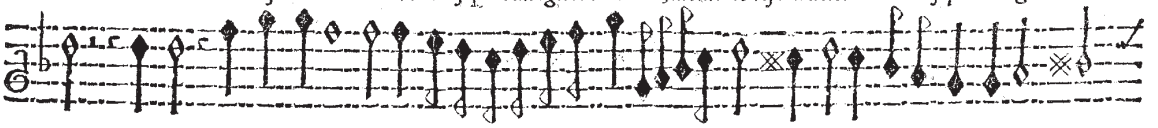
Mentr'io &c. Correuano li giorni piu che'l vento, correuano li giorni piu che'l vẽto, & mo ch'io viuo in pene, dura mill'



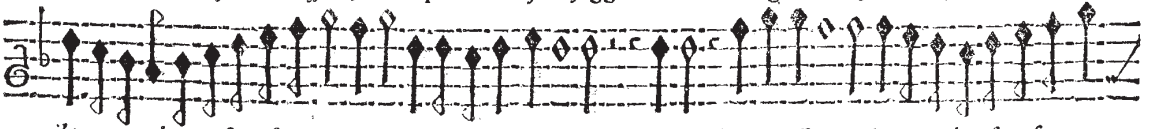
anni il giorno, dura mill'anni il gior no amaro, amaro mene, dura mill'anni il giorno, dura mill'anni il giorno amaro amaro mene.

CANTO.

Entr'io viſsi in dolore anni e meſi parean'i giorni e l'hore, mentr' io viſsi in dolore ãni e meſi parcã' i giorni e l'ho-



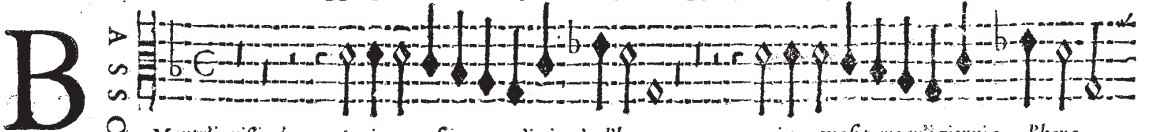
re Ed hor ſcarco d'affani, il tempo vola e ſe ne fuggon gl'anni e ſe ne fuggon gl'anni



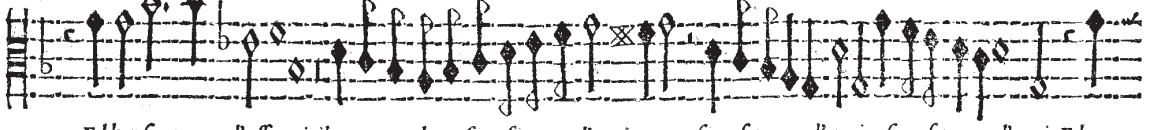
il tempo vola e ſe ne fuggon gl'anni e ſe ne fuggon gl'anni, Ed hor ſcarco d'affani, il tempo vola e ſe ne fug-

gon gl'anni, e ſe ne fuggon gl'anni, il tempo vola e ſe ne fuggon gl'an ni, e ſe ne fuggon gl'anni.

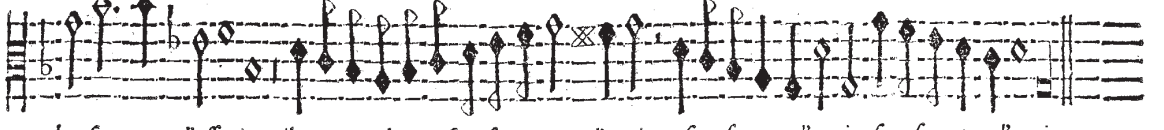
BASSO.



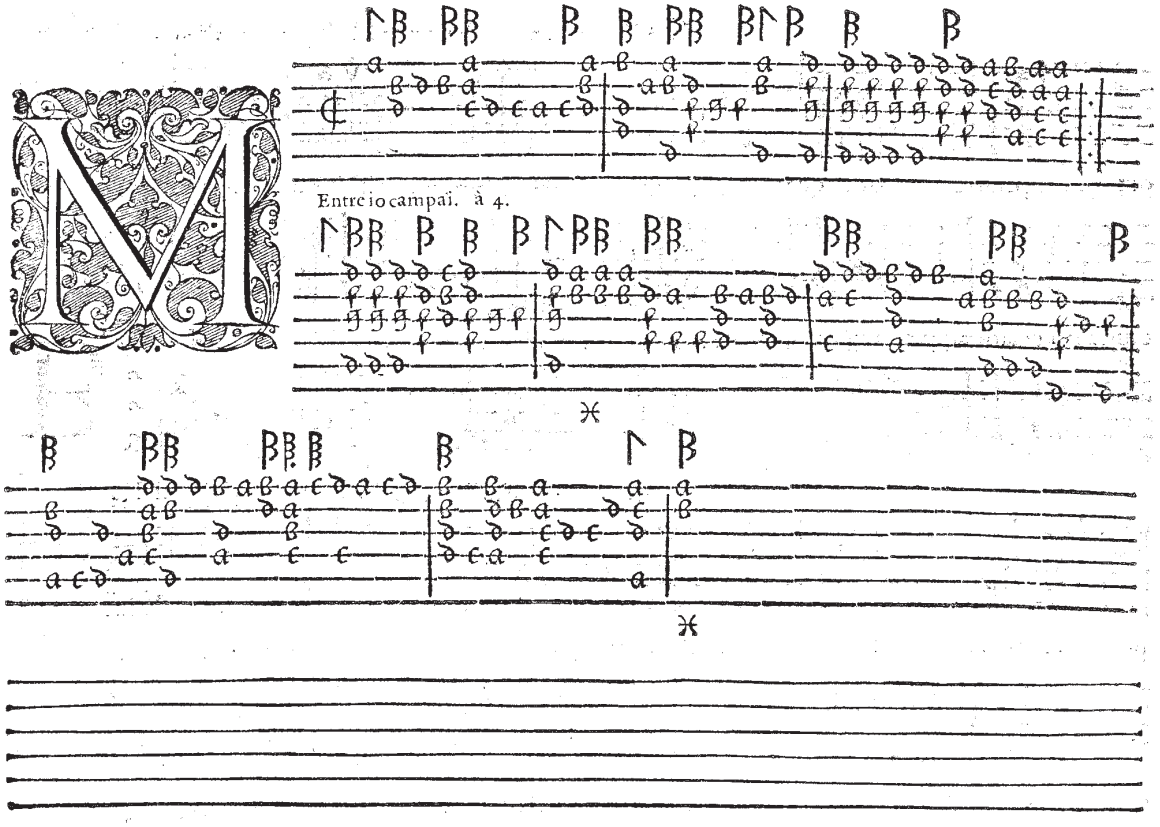
Mentr'io viſsi. &c. Anni e meſi parean'i giorn' e l'hore, anni e meſi parean'i giorni e l'hore,



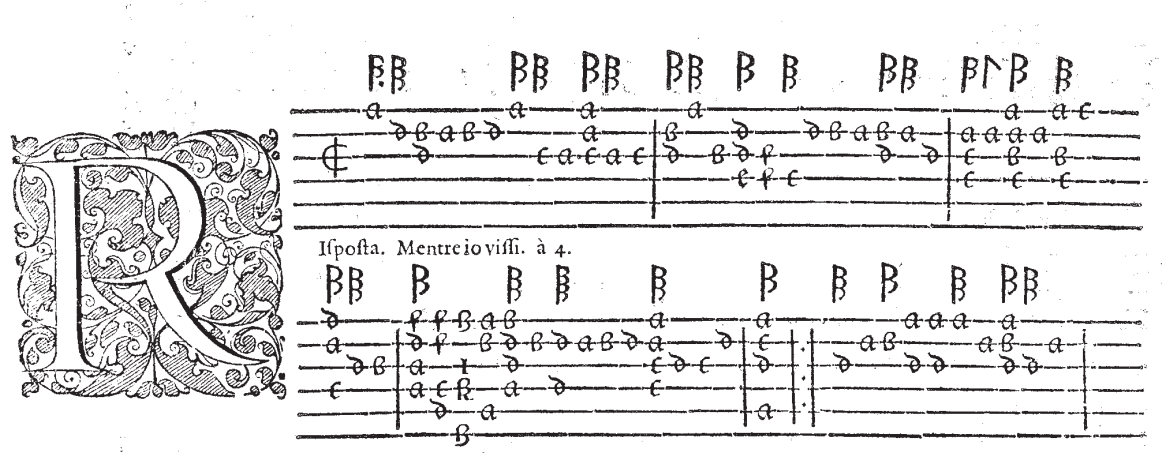
Ed hor ſcarco d'affanni, il tempo vola e ſe ne fuggon gl'anni, e ſe ne fuggon gl'anni e ſe ne fuggon gl'anni, Ed-



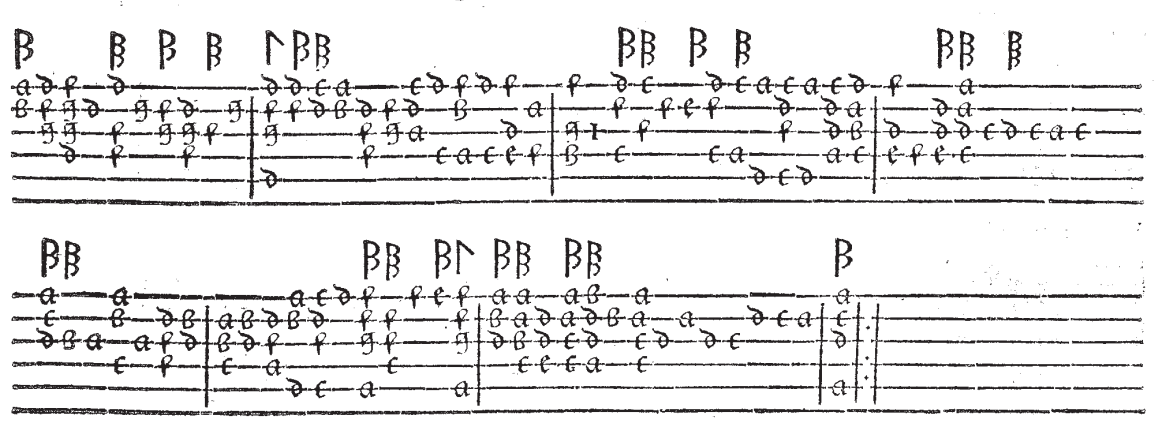
hor ſcarco d'affani, il tempo vola e ſe ne fuggon gl'anni e ſe ne fuggon gl'anni e ſe ne fuggon gl'anni.



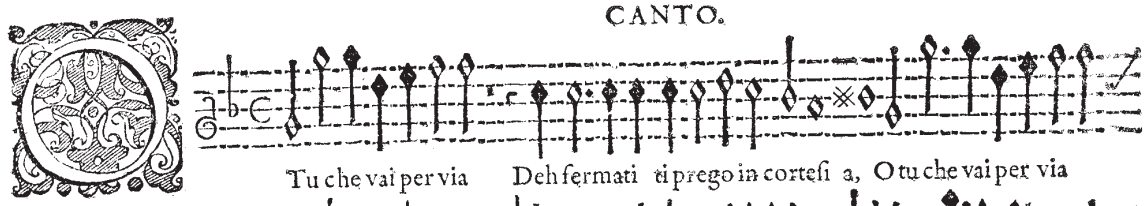
Entre io campai. à 4.

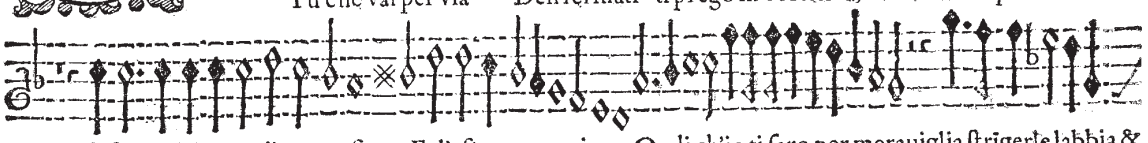


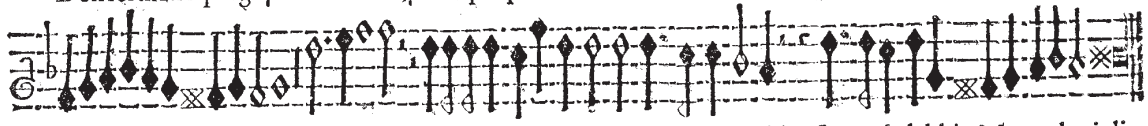
Iſpoſta. Mentre io viſſi. à 4.

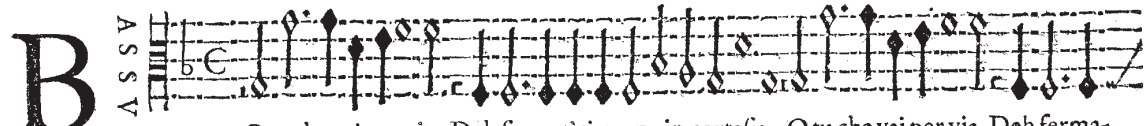


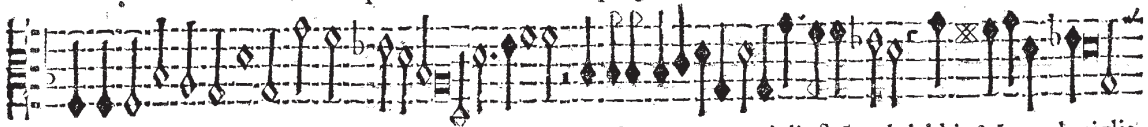
CANTO.


O
Tu che vai per via Deh fermati ti prego in corteſi a, O tu che vai per via


Deh fermati ti prego in corteſi a, Et l'aſpra pena mi a, O di ch'io ti faro per merauiglia ſtrīger le labbia &

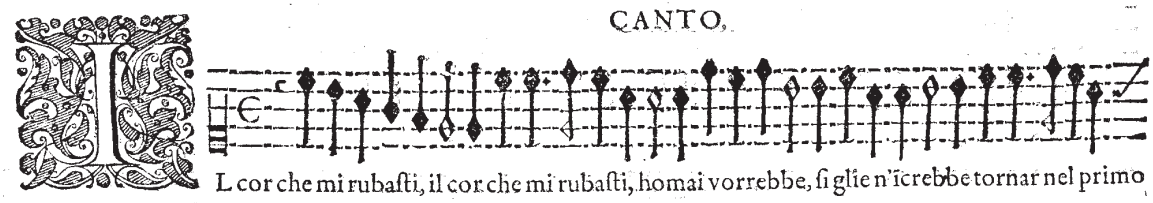

inarcar & inarcar le ciglia O di ch'io ti farò per meraviglia, ſtrīger le labbia ſtriger le labbia & īarcar le ciglia

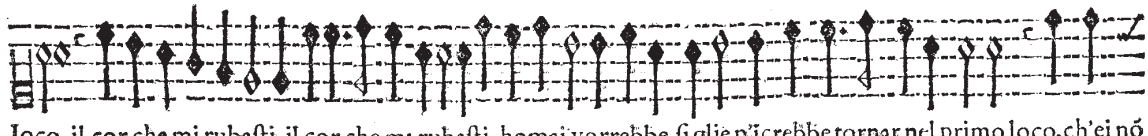

B
ASSVS.
O tu che vai per via, Deh fermati ti prego in corteſia, O tu che vai per via, Deh ferma-


ti ti prego in corteſia & l'aſpra pena mia O di ch'io ti farò per me rauiglia ſtrīger le labbia & īarcar le ciglia,

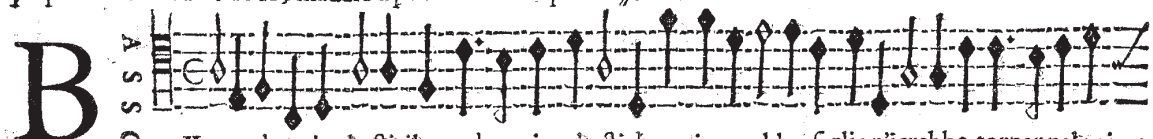
& l'aſpra pena mia, O di ch'io ti farò per meraviglia, ſtrīger le labbra & inarcar le ciglia

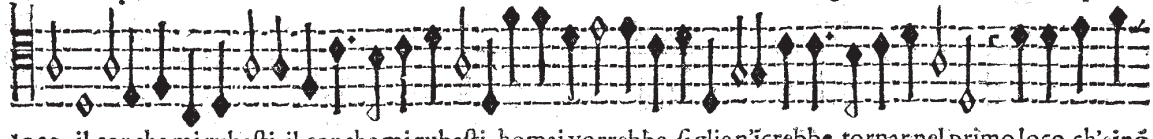
CANTO.

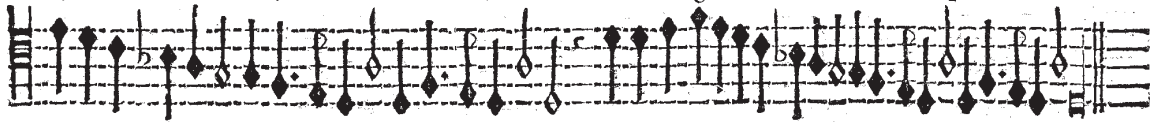

IL cor che mi rubaſti, il cor che mi rubaſti, homai vorrebbe, ſi glie n'īcrebbe tornar nel primo


loco, il cor che mi rubaſti, il cor che mi rubaſti, homai vorrebbe, ſi glie n'īcrebbe tornar nel primo loco, ch'ei nō

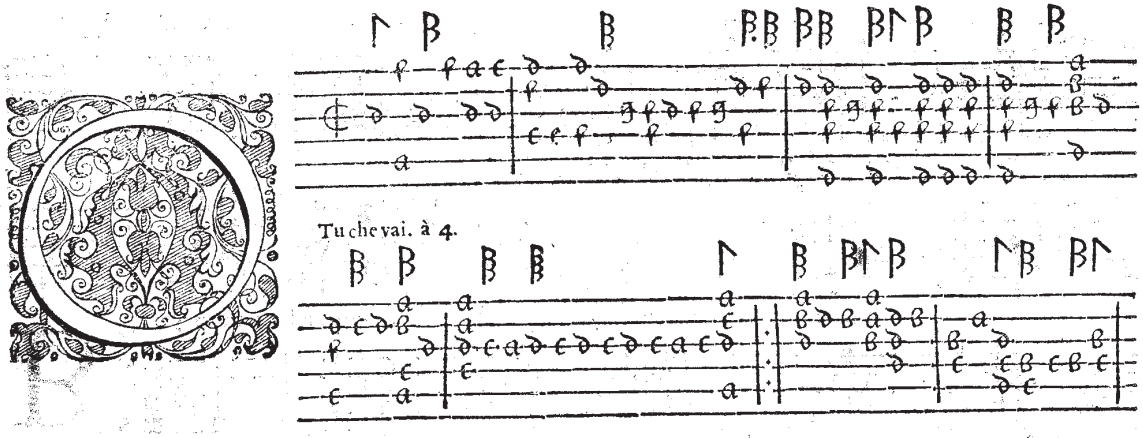
po più ſoffrir l'ardēte foco, mādalo ū poco mādalo ū poco %

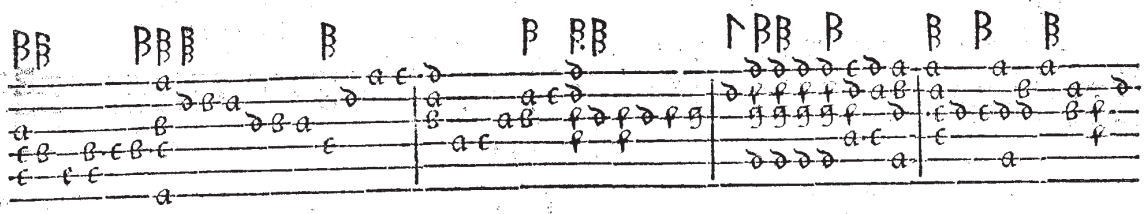

B
ASSO.
IL cor che mi rubaſti, il cor che mi rubaſti, homai vorrebbe, ſi glie n'īcrebbe, tornar nel primo

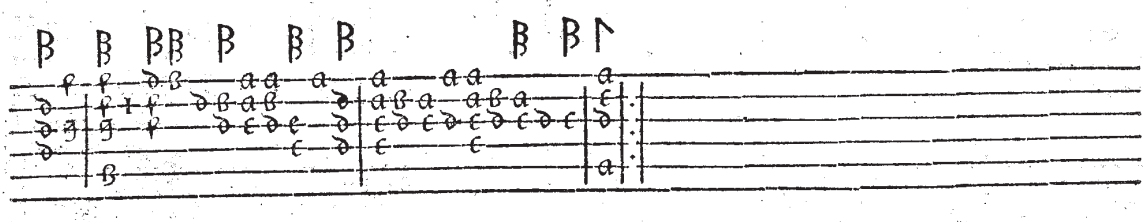

loco, il cor che mi rubaſti, il cor che mi rubaſti, homai vorrebbe, ſi glie n'īcrebbe, tornar nel primo loco, ch'ei nō


po più ſoffrir l'ardēte foco, mādalo un poco, mādalo un poco, %

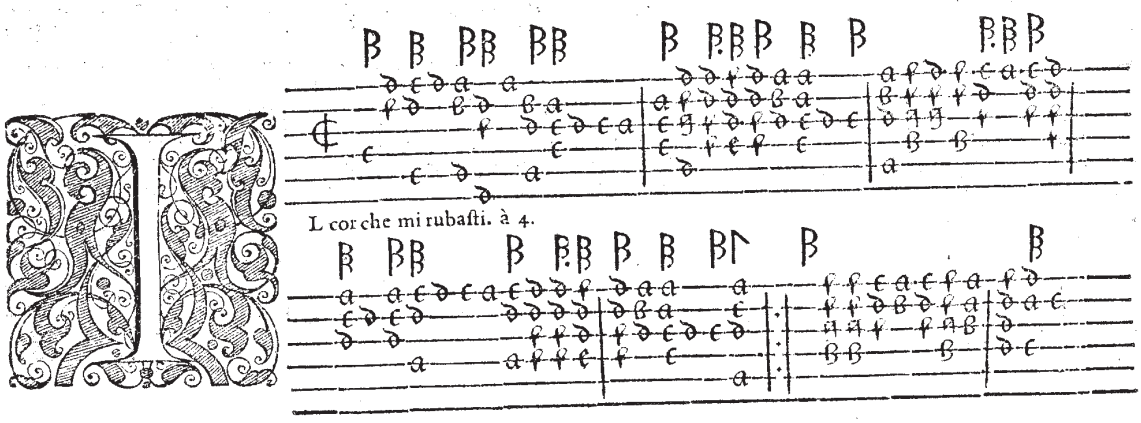
Tu che vai. à 4.

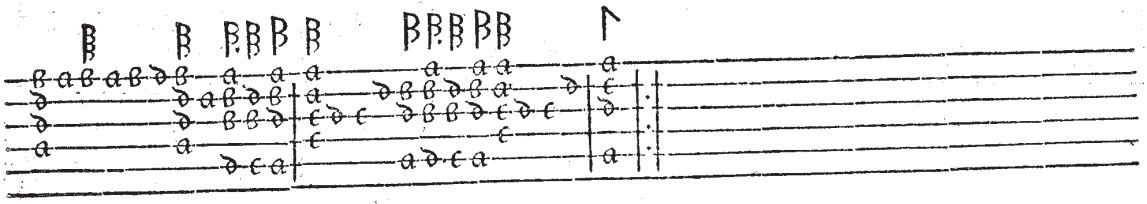




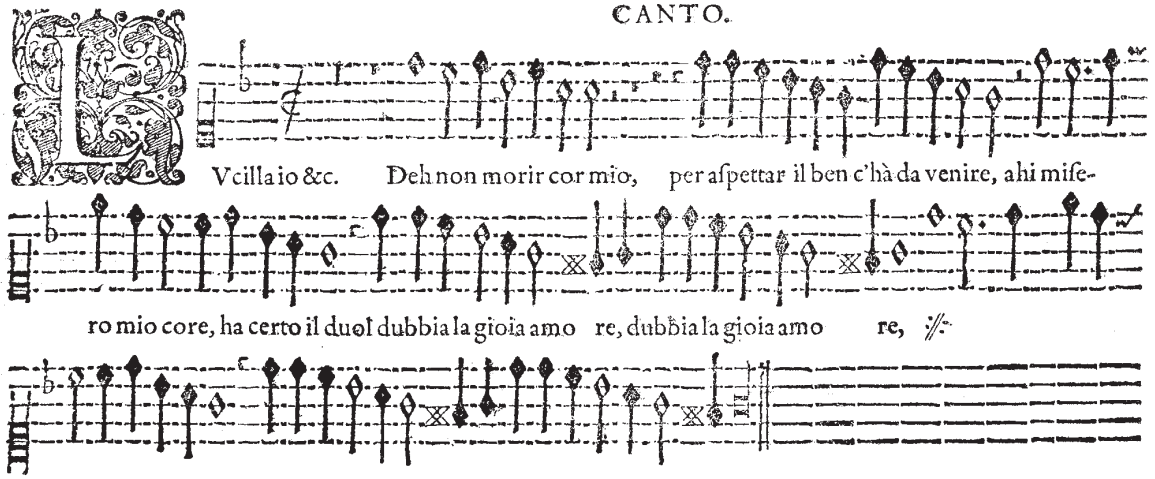


L cor che mi rubasti. à 4.

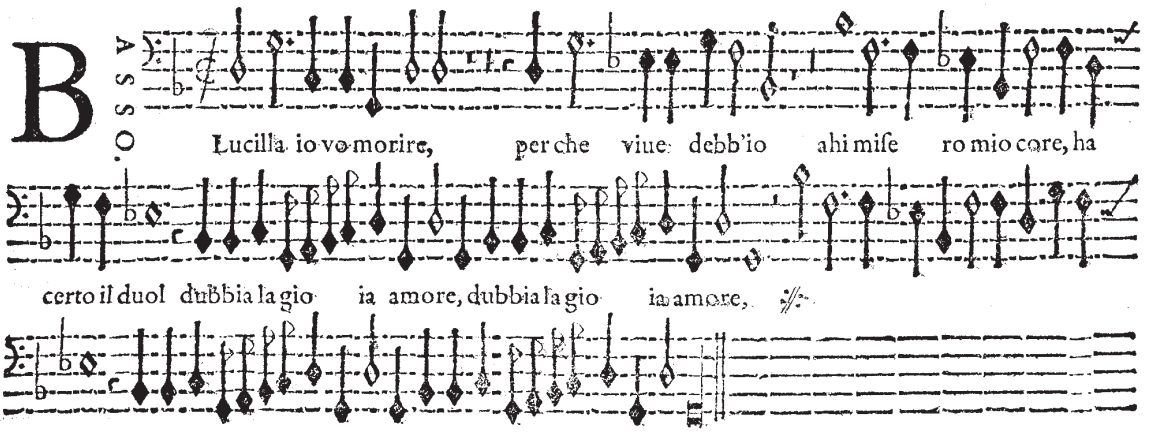




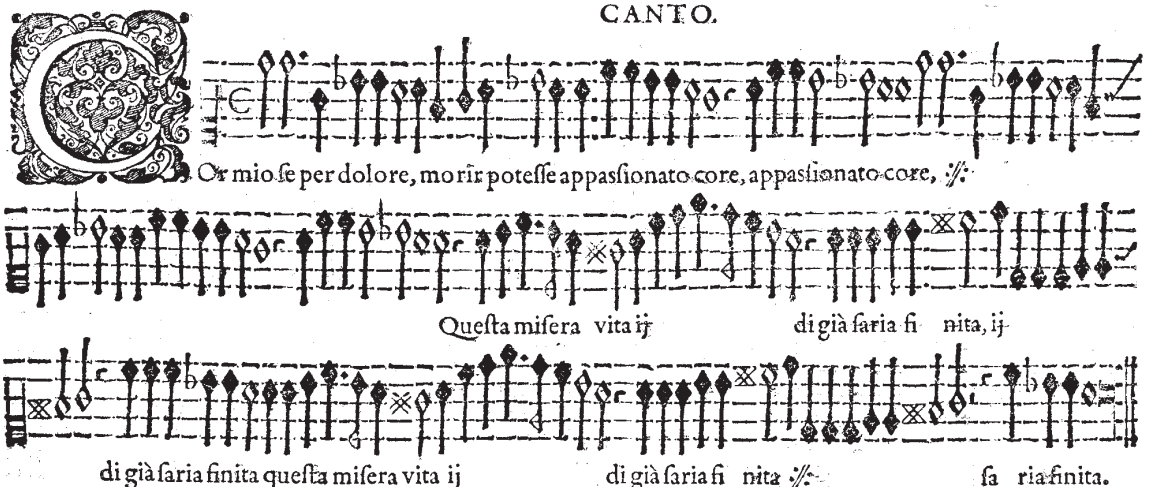
CANTO.



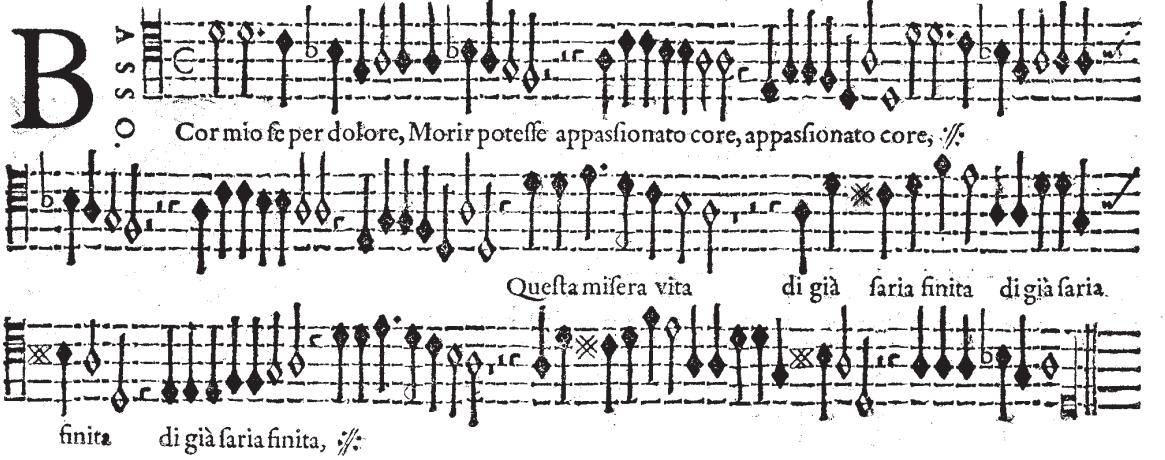
BASSO.

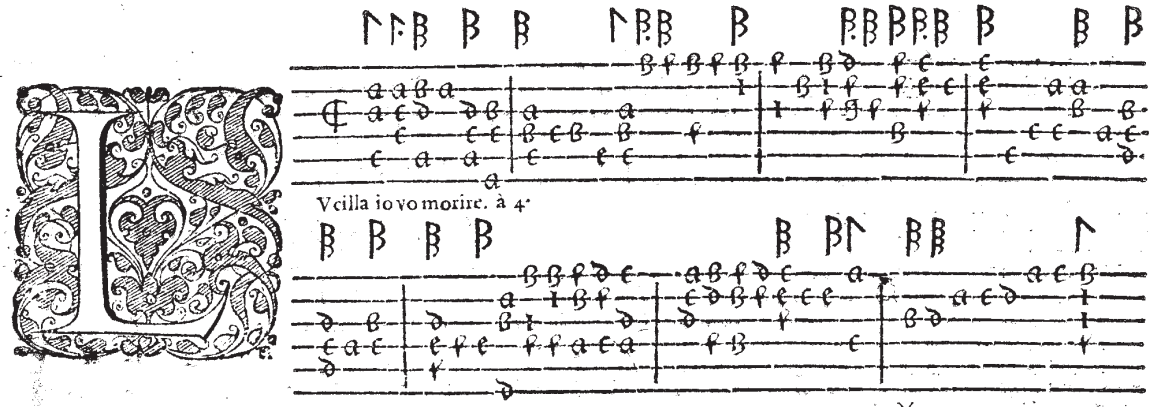


CANTO.

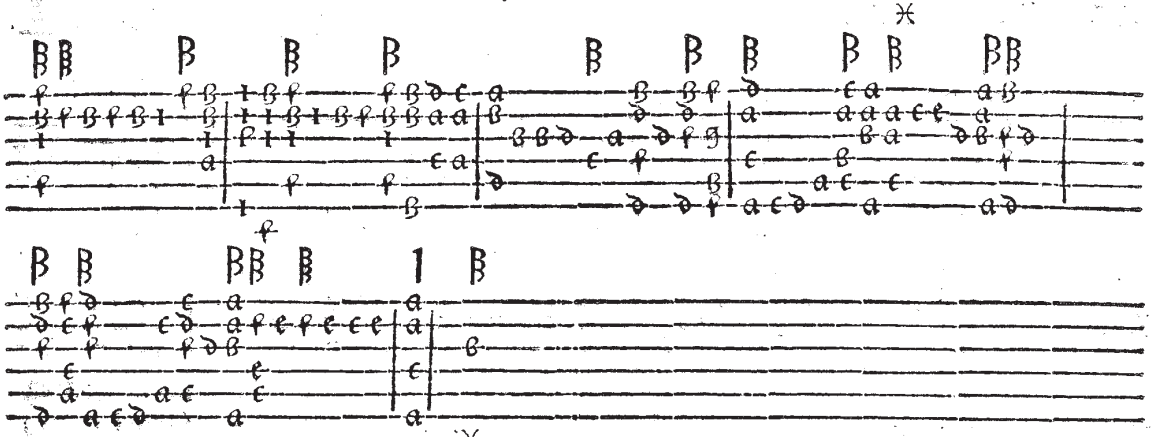


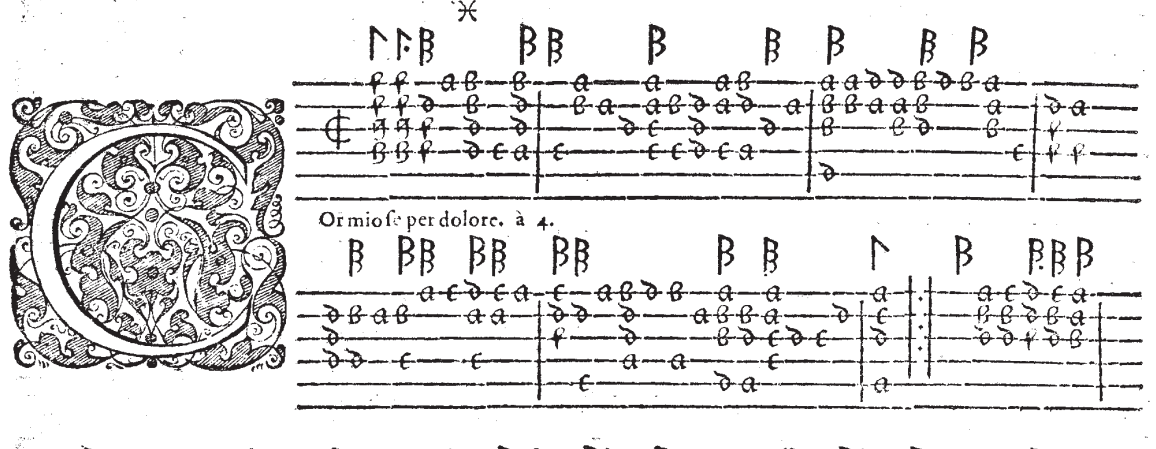
BASSO.



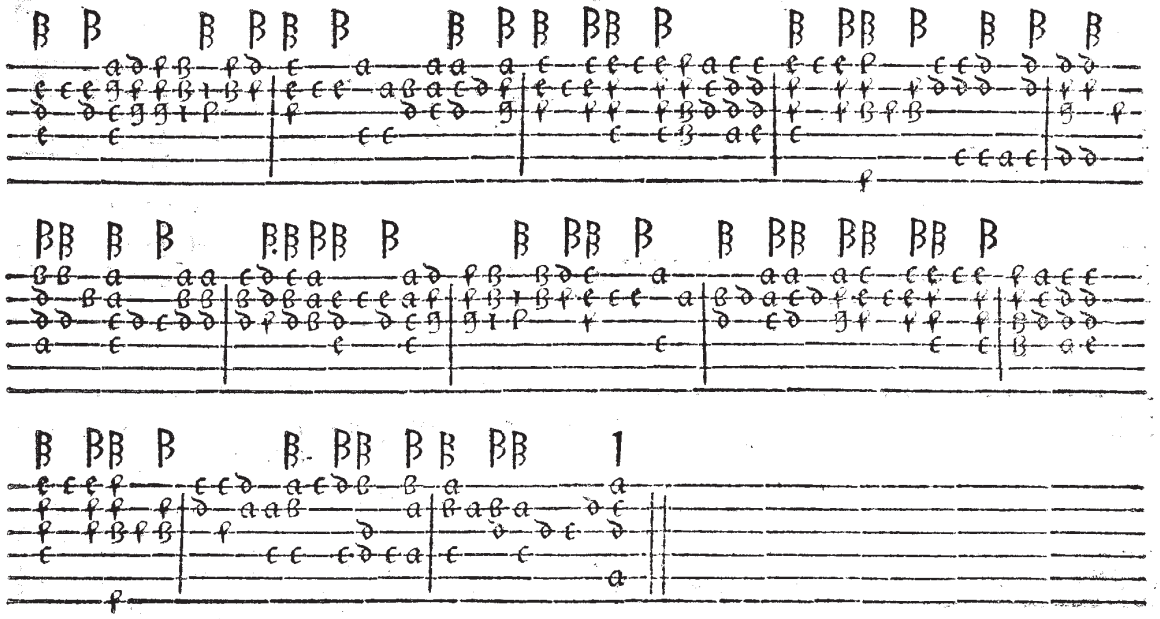


Vcilla io vo morire. à 4.

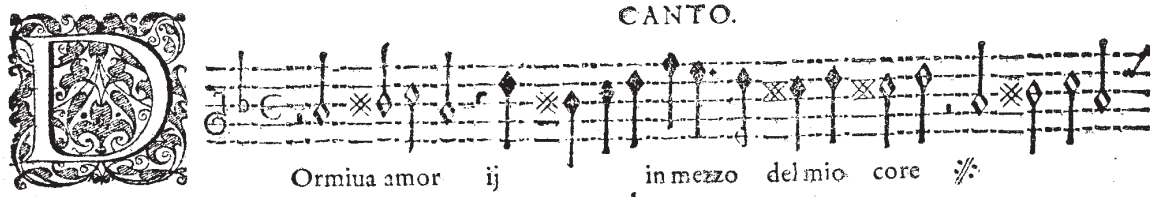


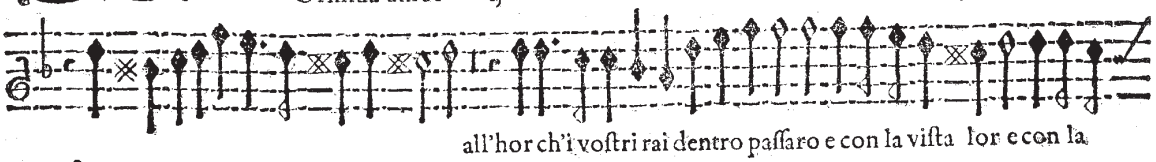


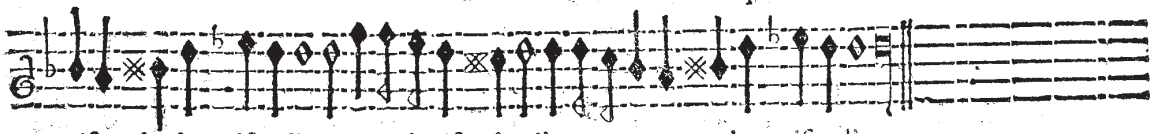
Or mio ſe per dolore. à 4.



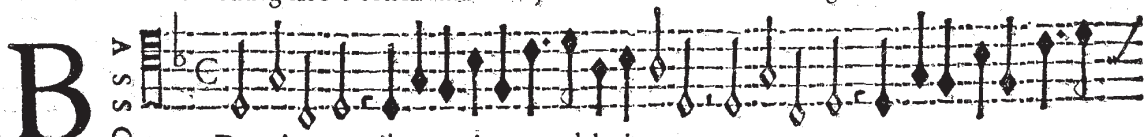
CANTO.

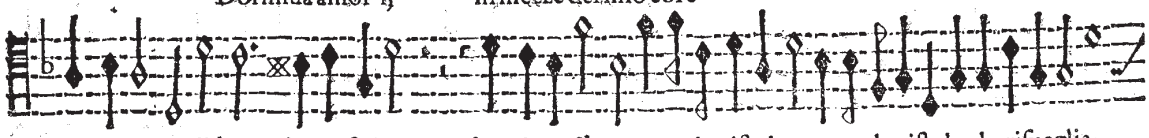


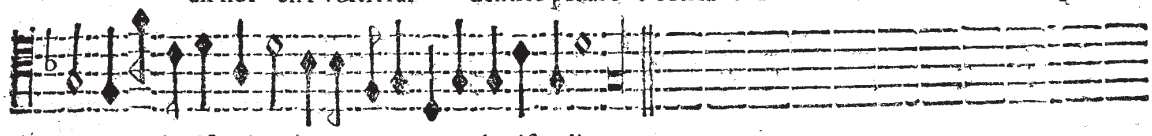




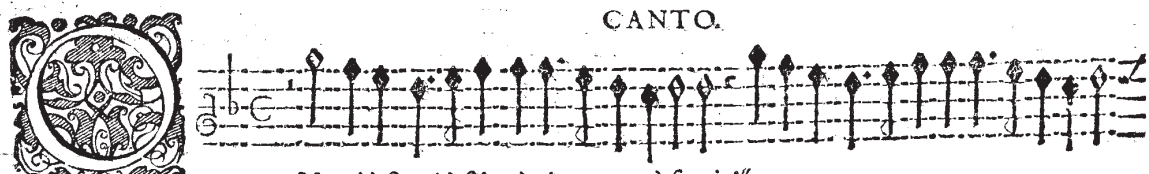
BASSO.

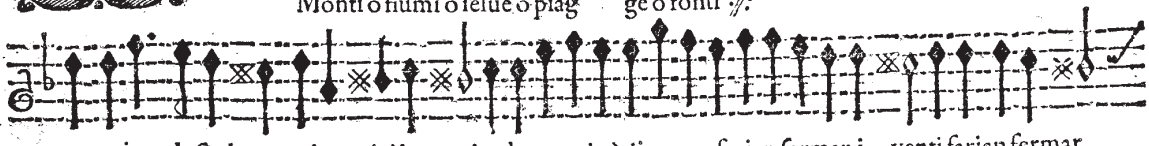




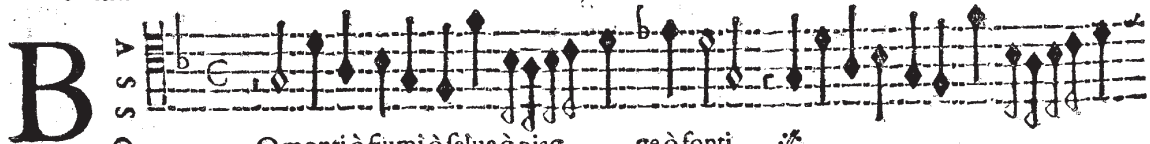


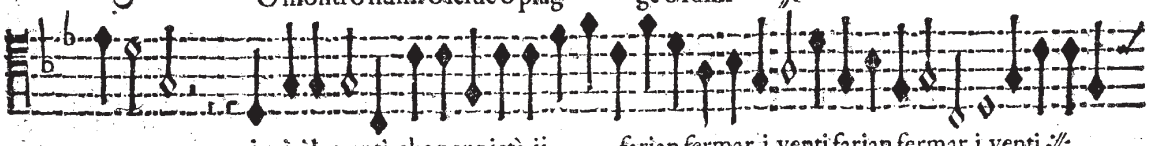
CANTO.

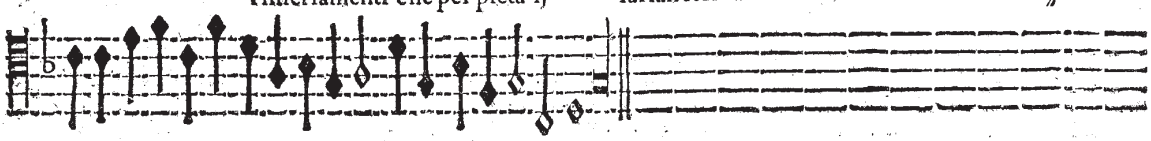


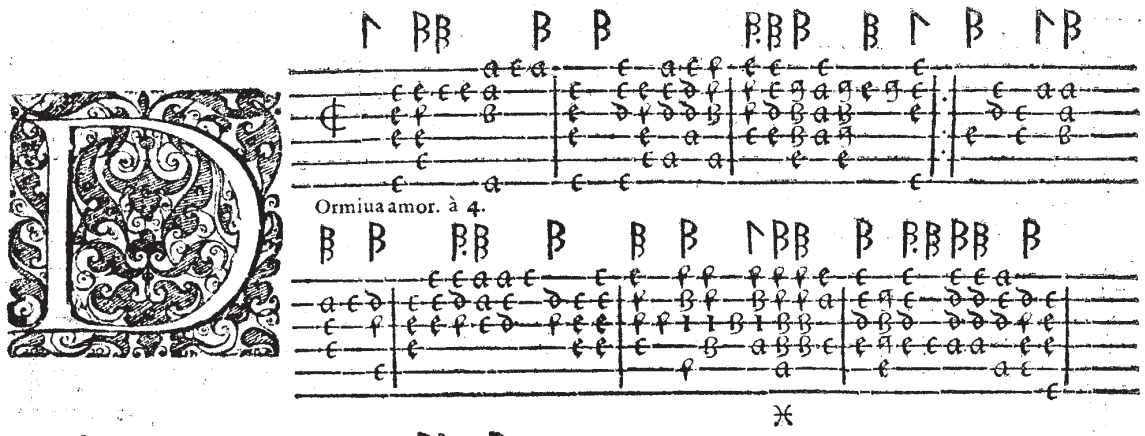


BASSO.

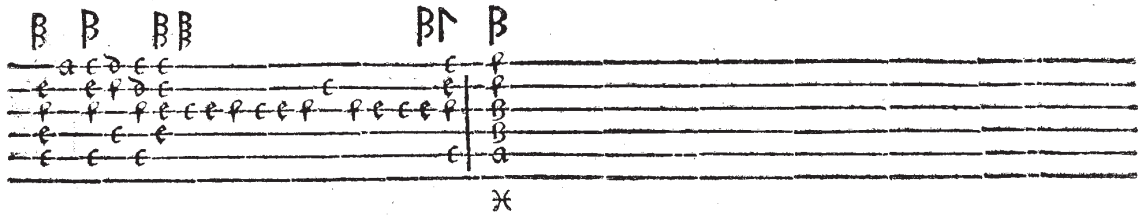


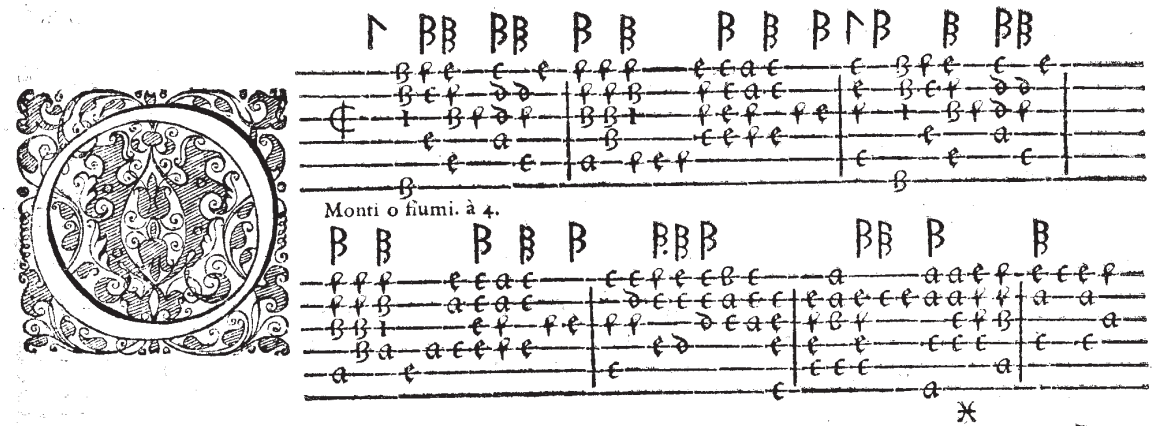




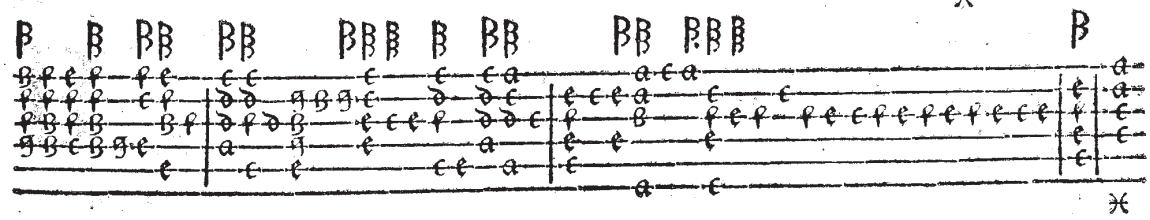


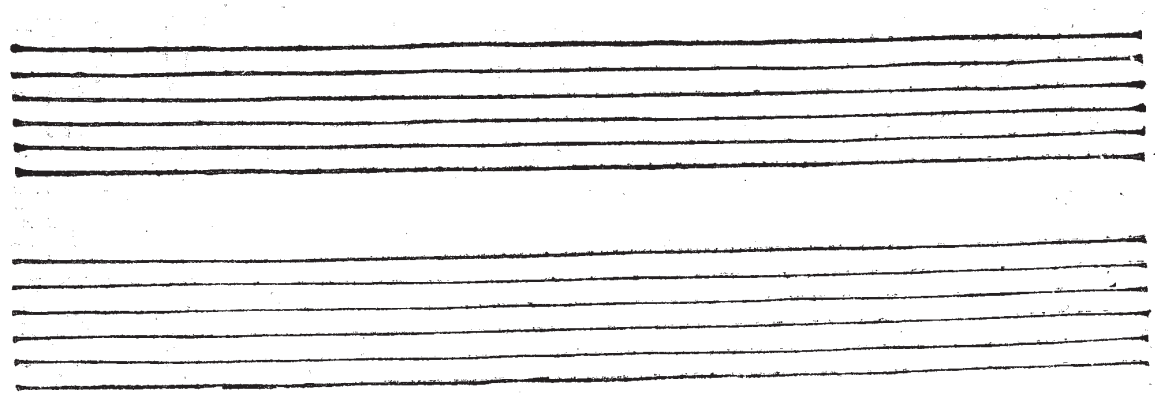
Ormiua amor. à 4.



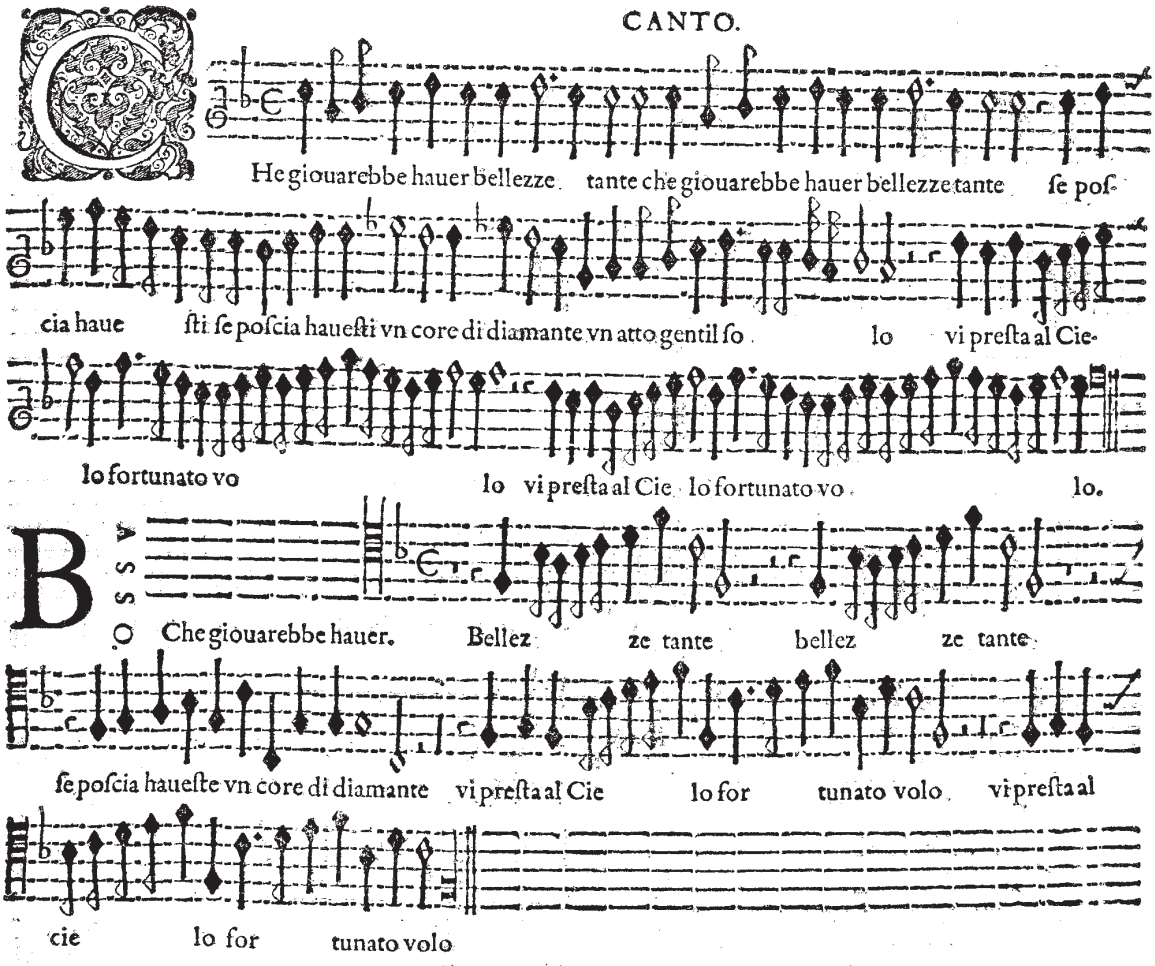


Monti o fiumi. à 4.

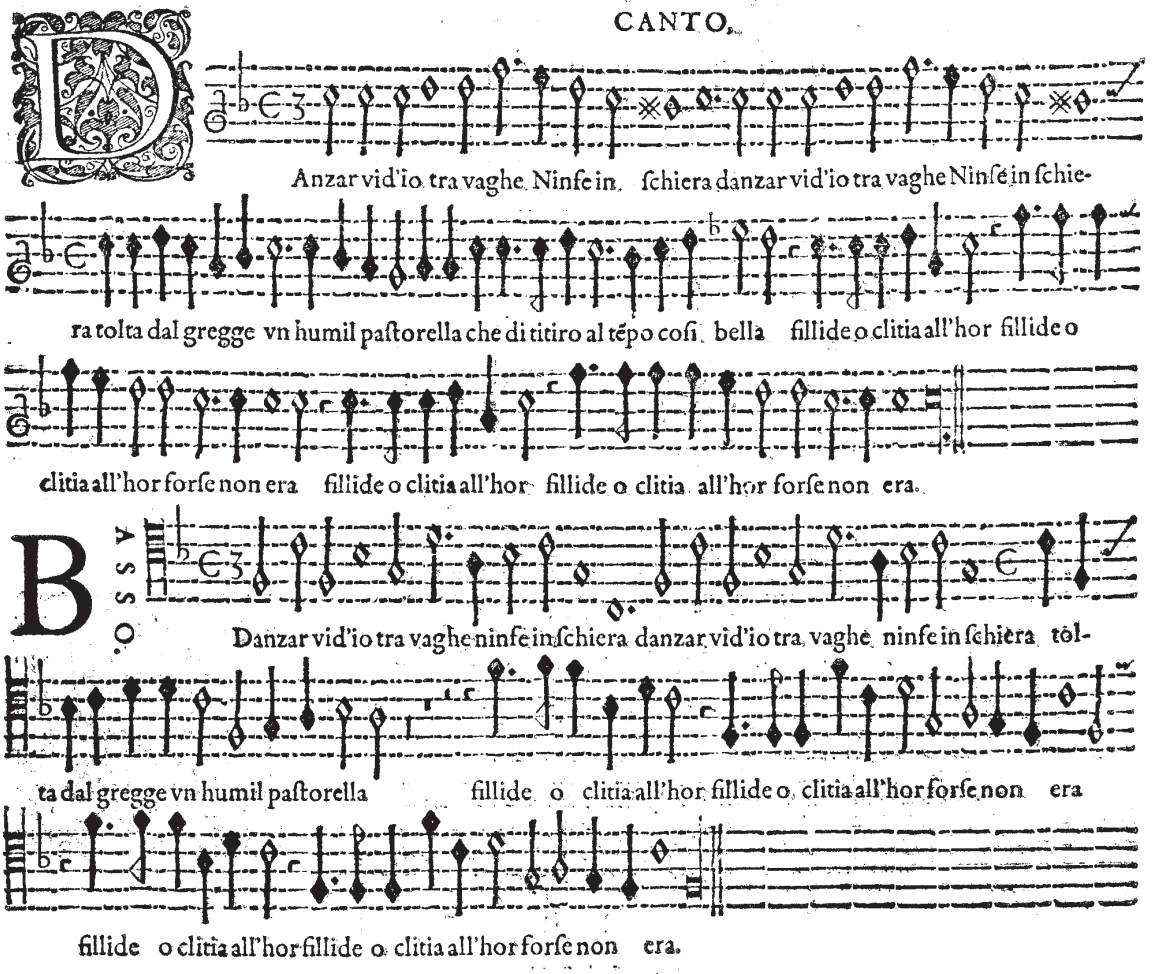


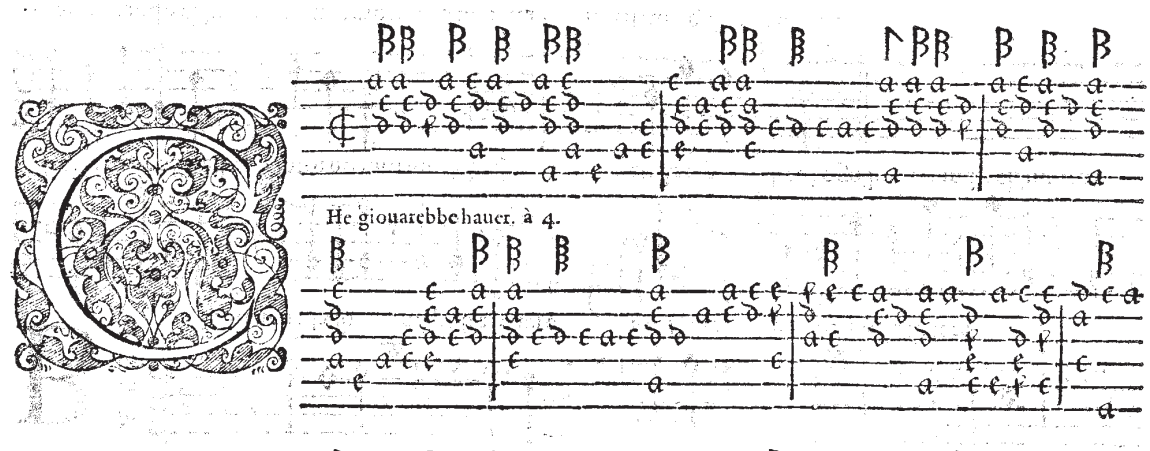


CANTO.

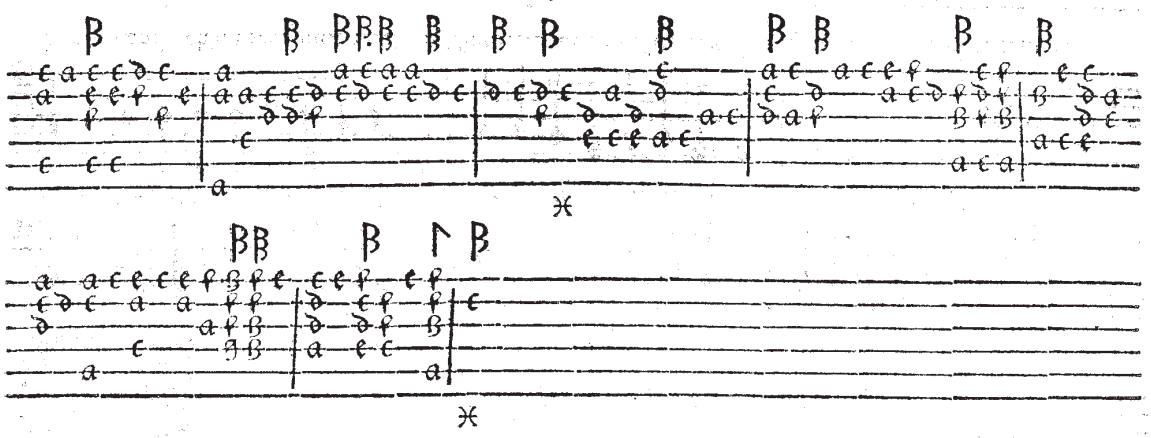

He giouarebbe hauer bellezze tante che giouarebbe hauer bellezze tante se pos-
cia haue sti se poscia haueſti vn core di diamante vn atto gentil so lo vi preſta al Cie-
lo fortunato vo lo vi preſta al Cie lo fortunato vo lo.
BASSO
Che giouarebbe hauer. Bellez ze tante bellez ze tante
se poscia haueſte vn core di diamante vi preſta al Cie lo for tunato volo vi preſta al
cie lo for tunato volo

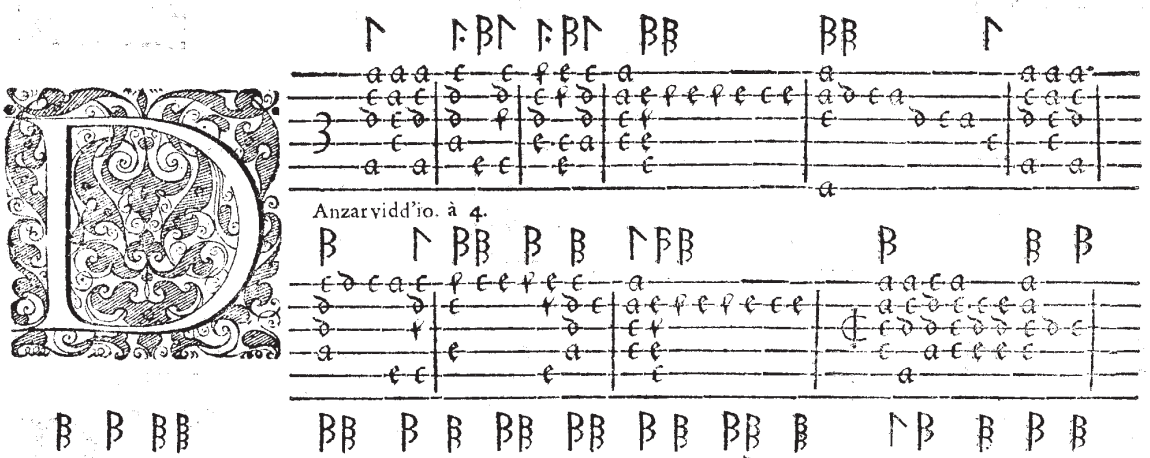
CANTO.


Anzar vid'io tra vaghe Ninfe in ſchiera danzar vid'io tra vaghe Ninfe in ſchie-
ra tolta dal gregge vn humil paſtorella che di titiro al tẽpo coſi bella fillide o clitia all'hor fillide o
clitia all'hor forſe non era fillide o clitia all'hor fillide o clitia all'hor forſe non era.
BASSO
Danzar vid'io tra vaghe ninfe in ſchiera danzar vid'io tra vaghe ninfe in ſchiera tol-
ta dal gregge vn humil paſtorella fillide o clitia all'hor fillide o clitia all'hor forſe non era
fillide o clitia all'hor fillide o clitia all'hor forſe non era.

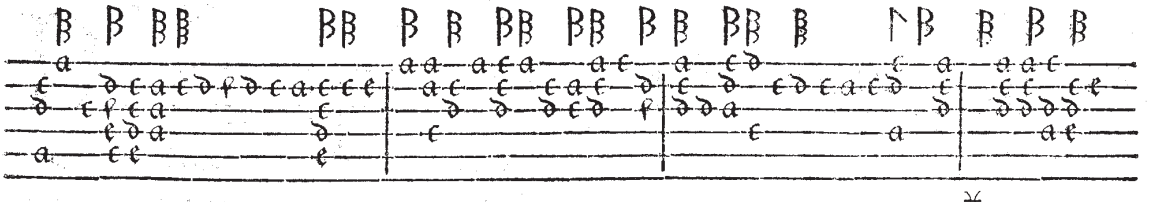


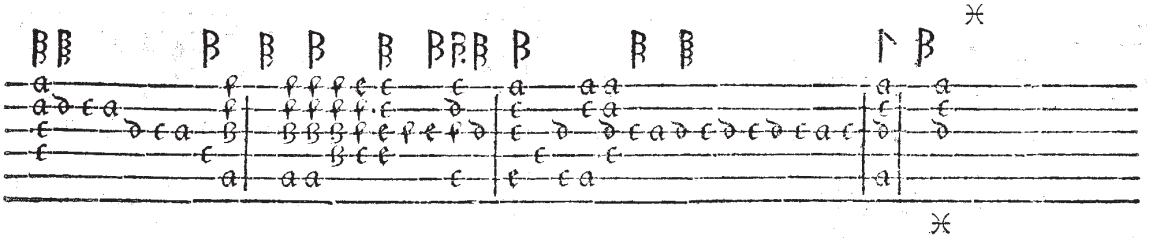
He giouarebbe hauer. à 4.



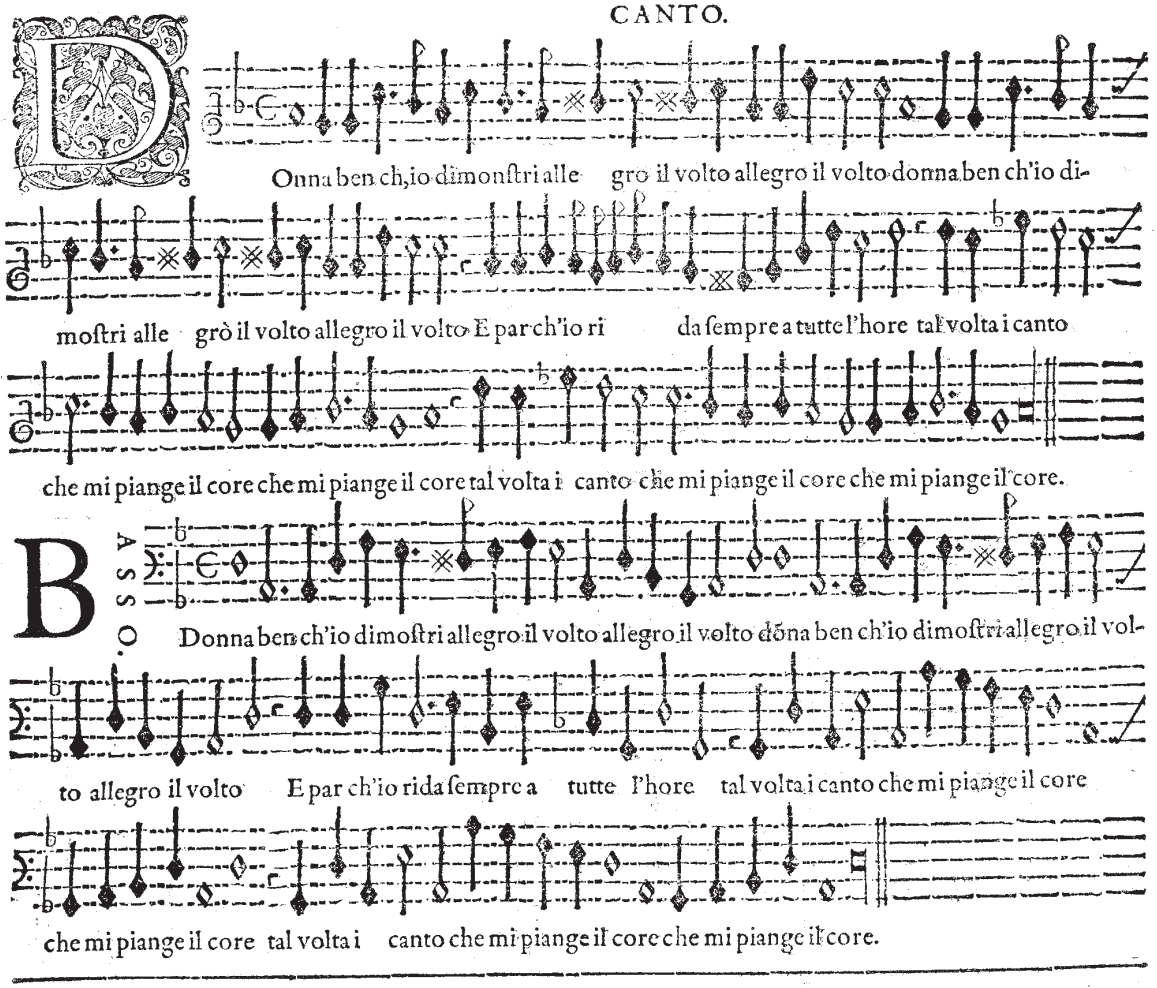


Anzar vidd'io. à 4.



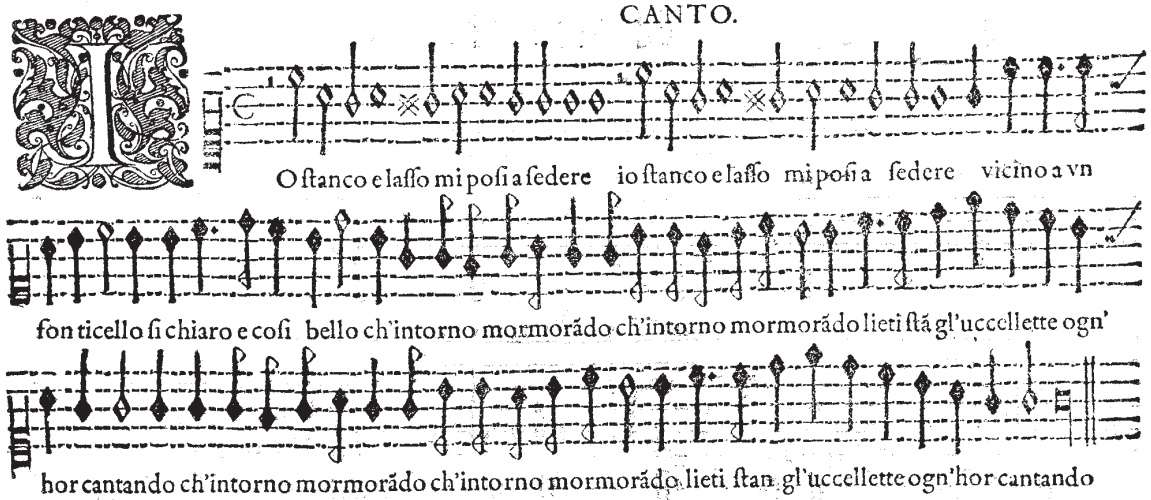


CANTO.

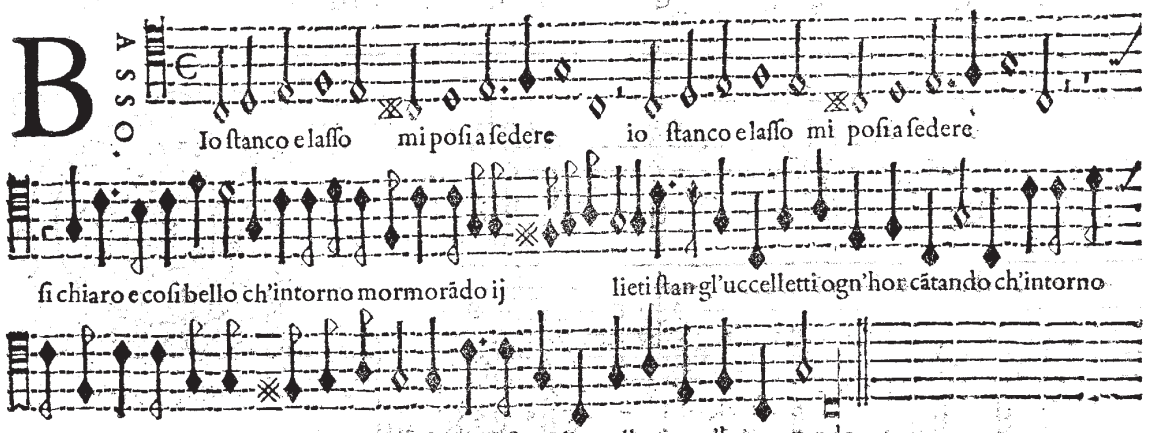


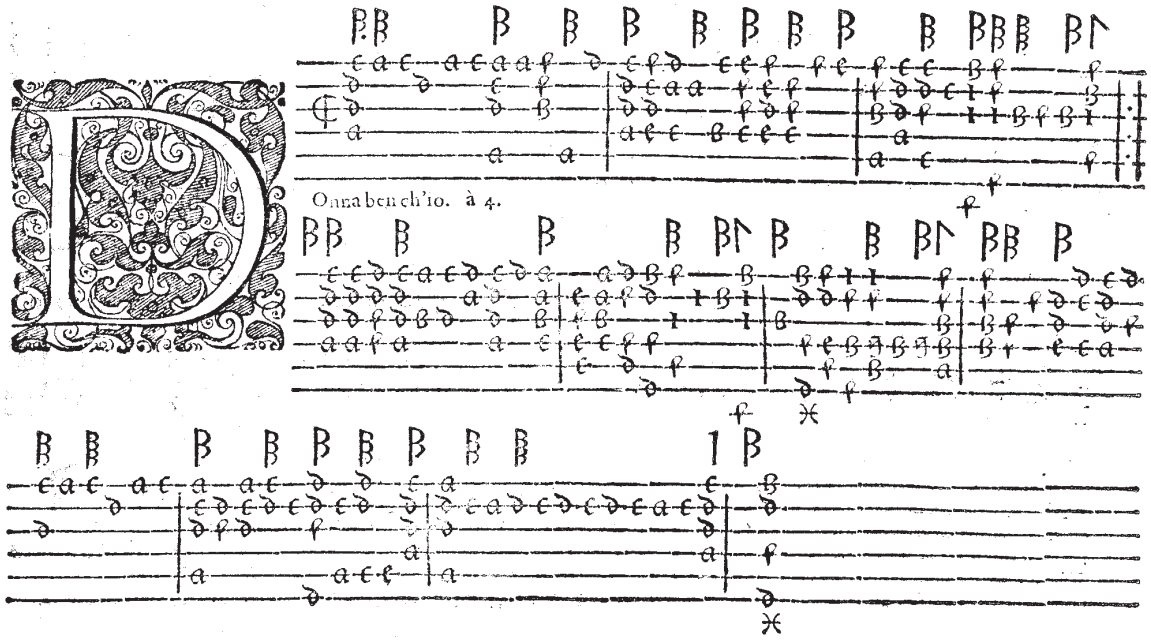
BASSO.

CANTO.

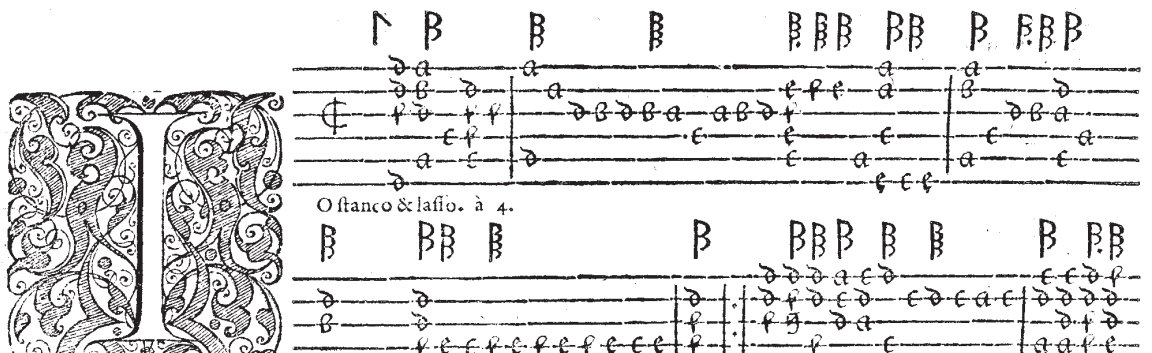


BASSO.

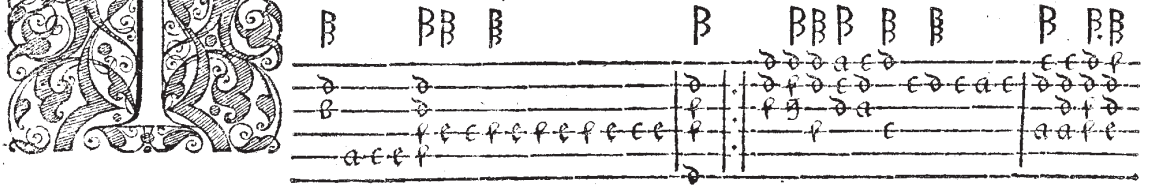


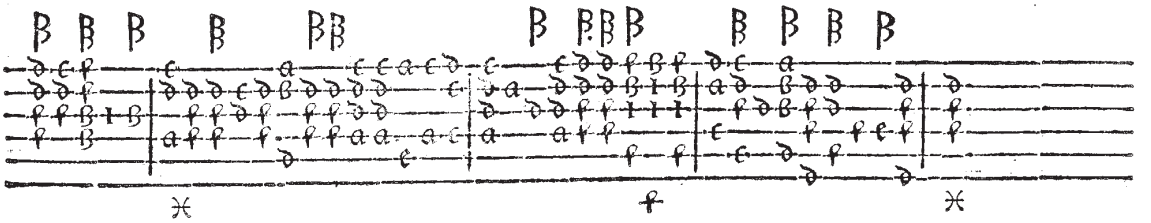


Onna ben ch'io. à 4.

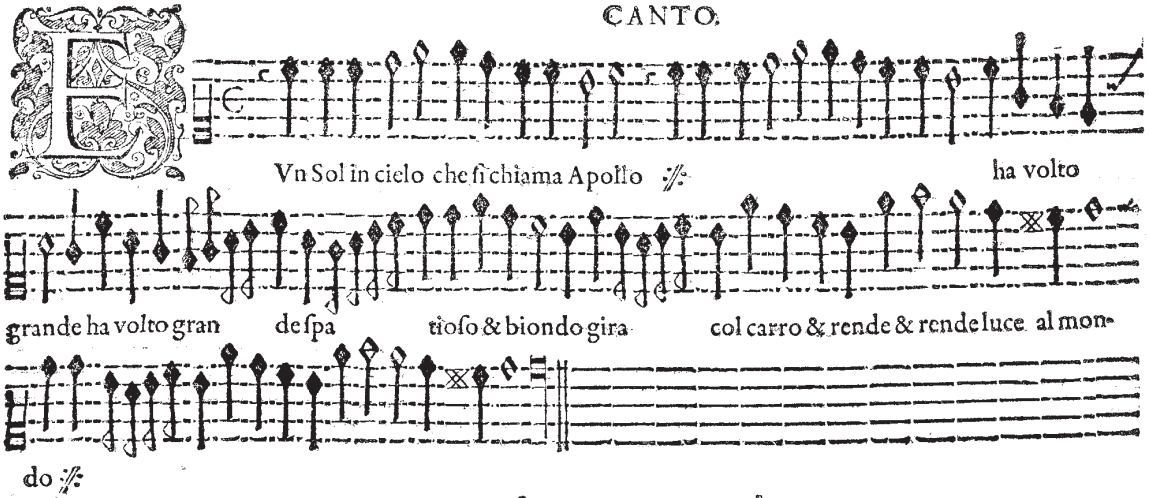


O ſtanco & laſſo. à 4.

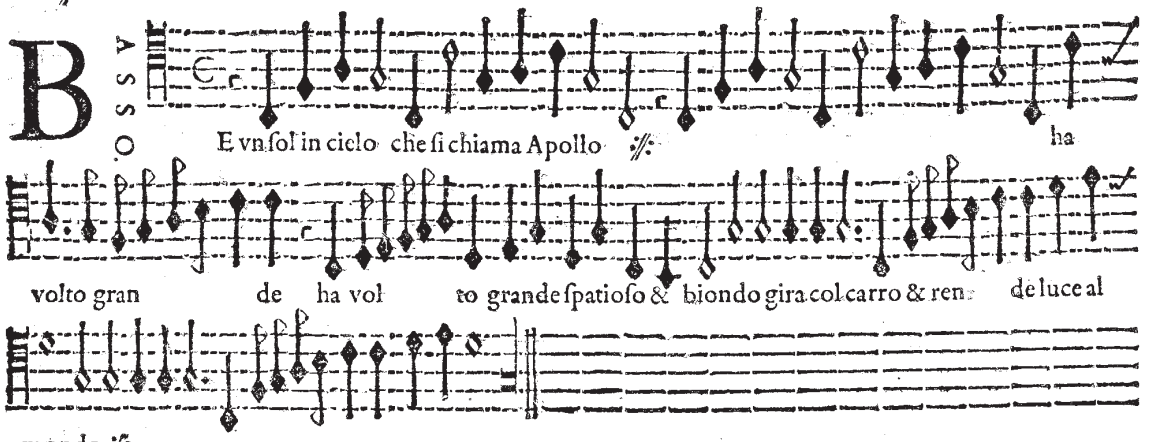




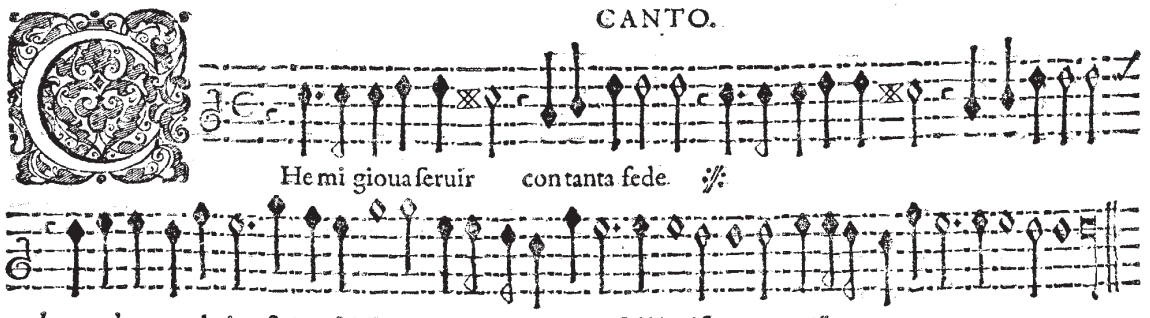
CANTO.



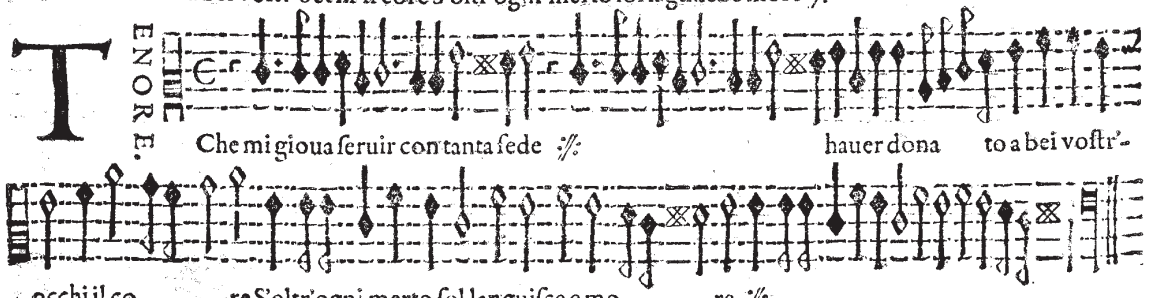
BASSO.



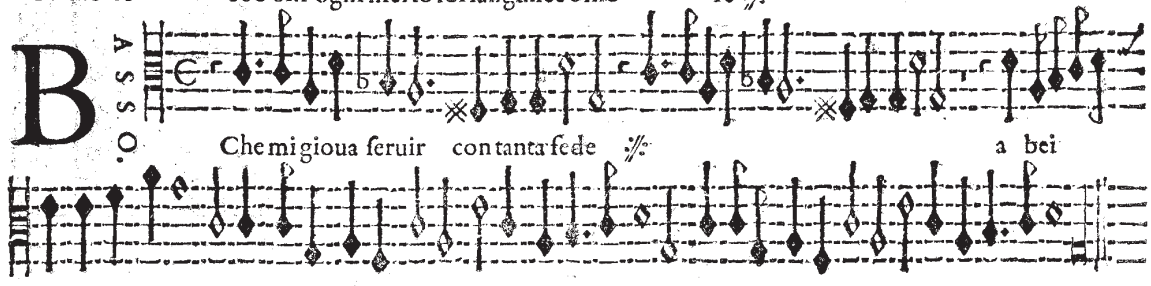
CANTO.

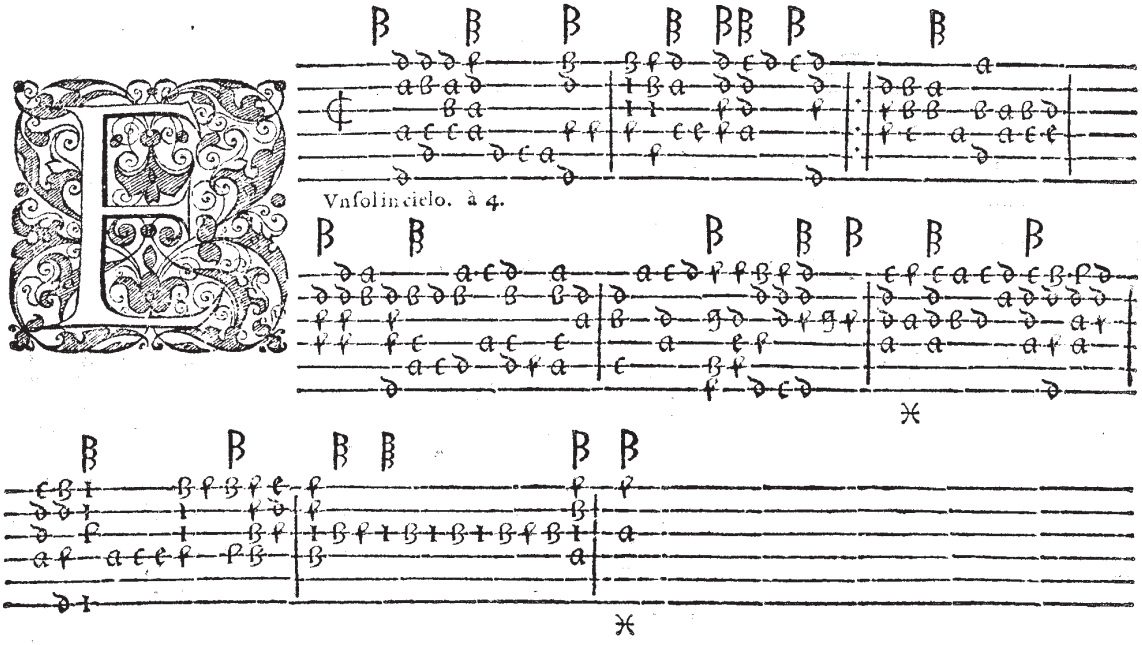


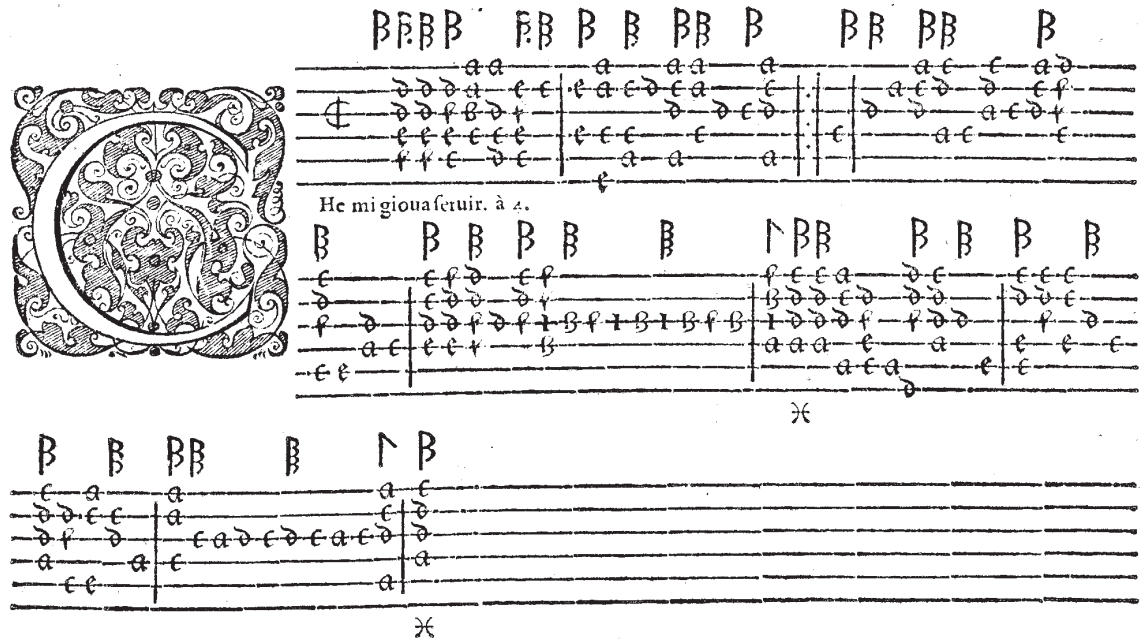
TENORE.



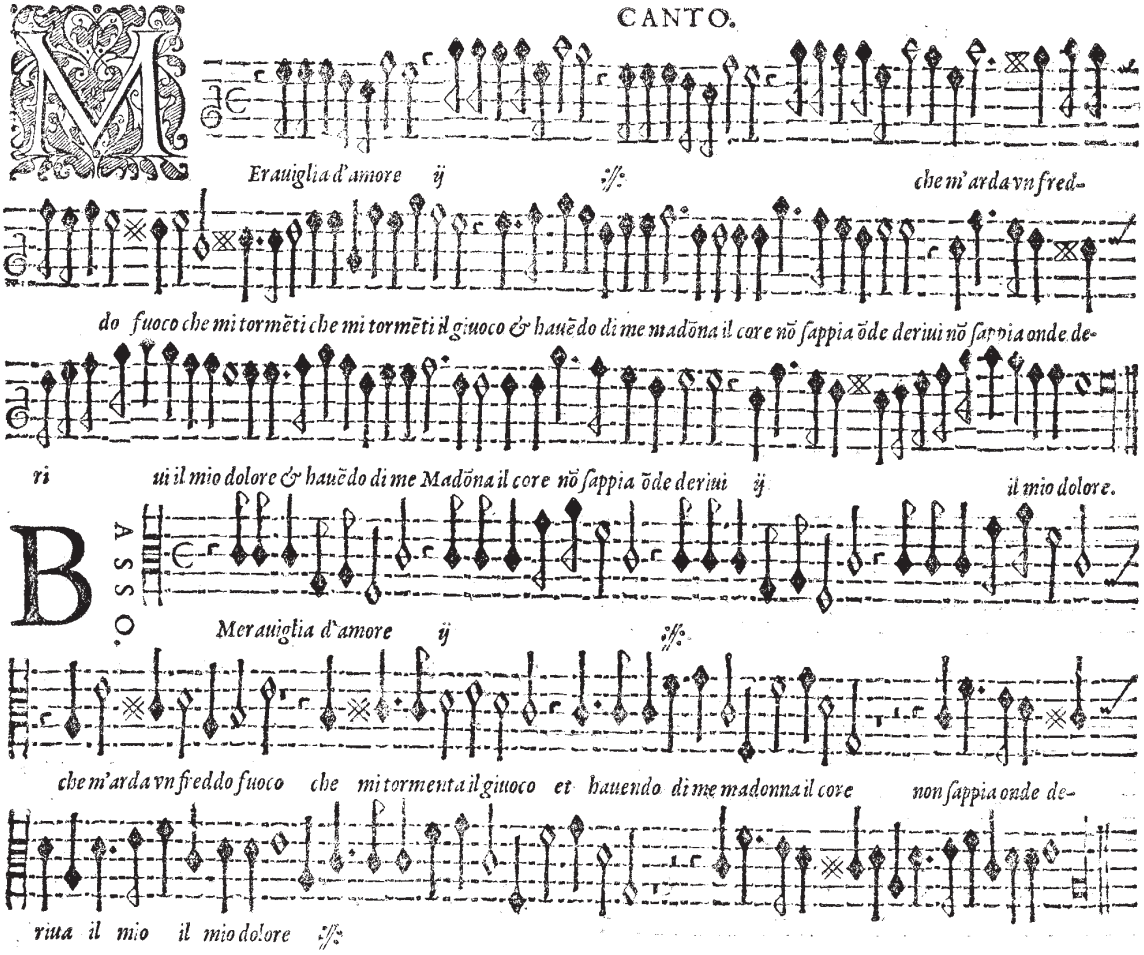
BASSO.



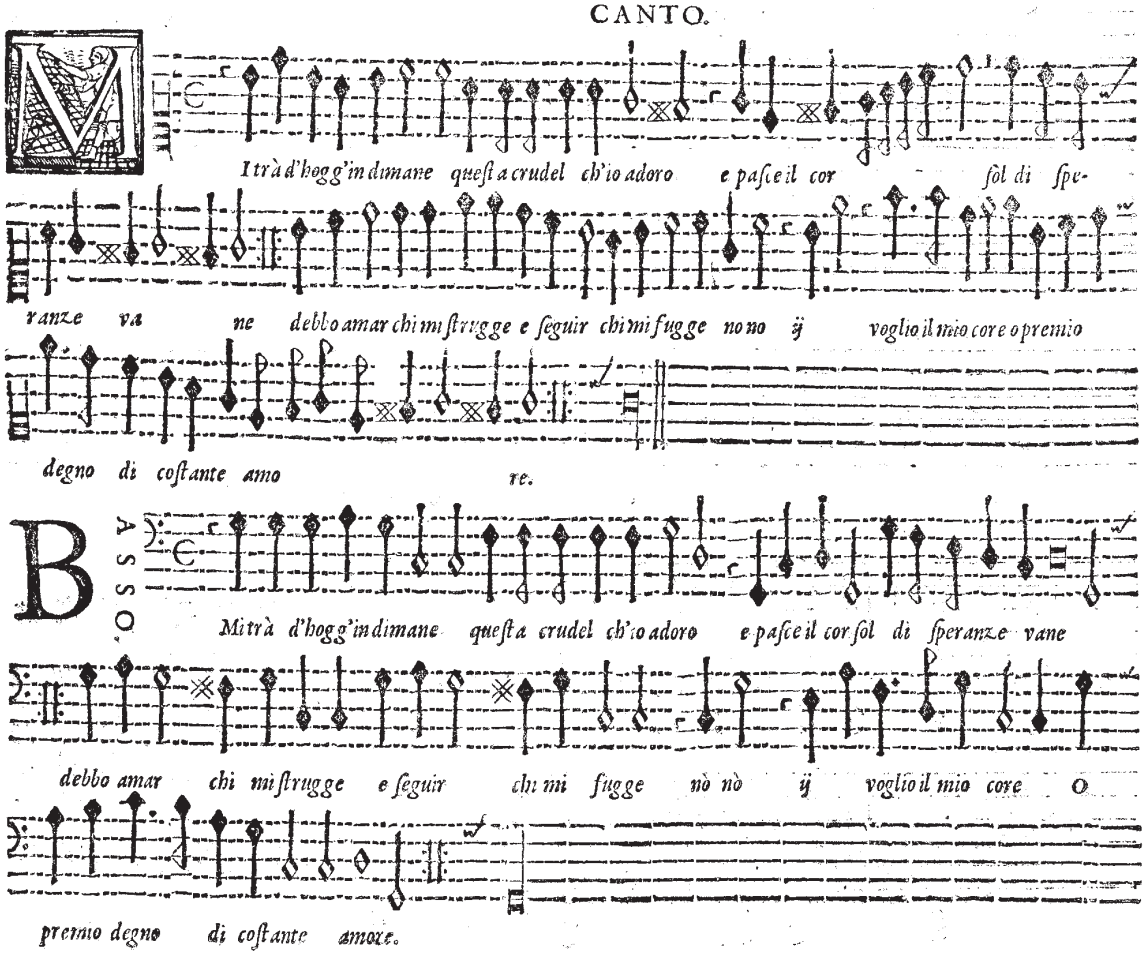

Vnsol in cielo. à 4.

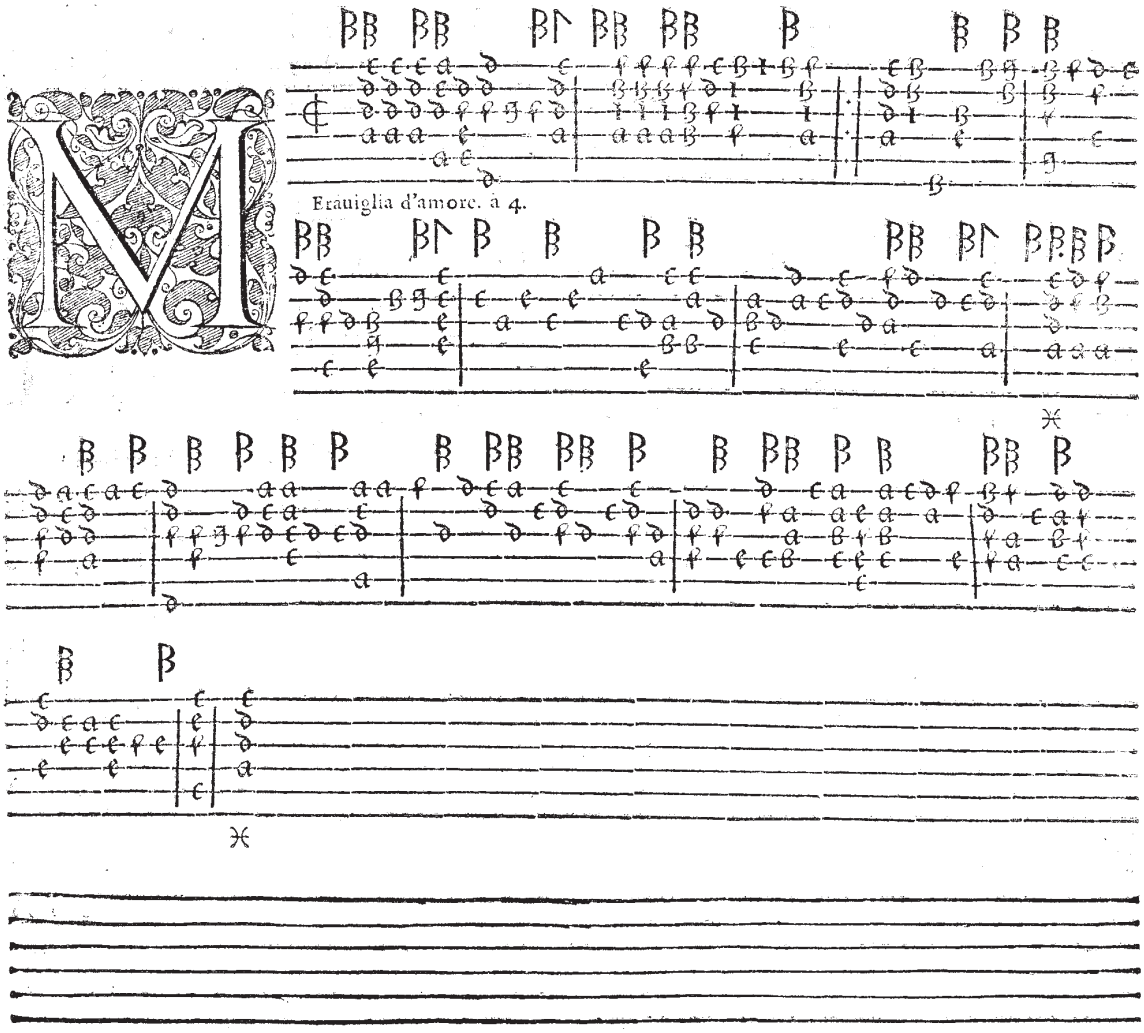

He mi giouaseruir. à 4.

CANTO.

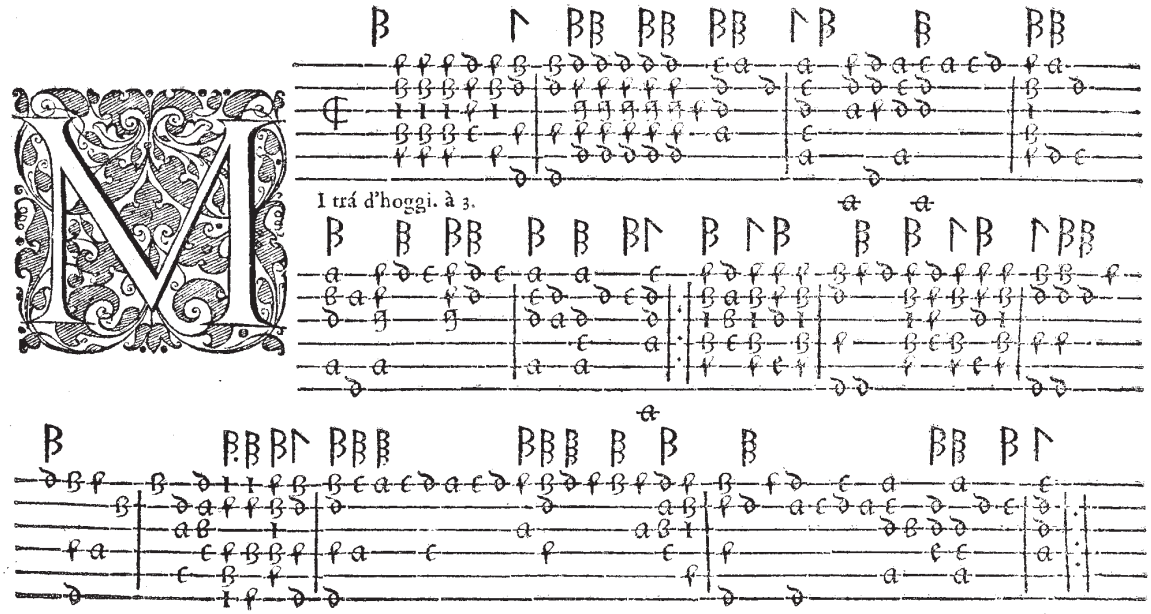

MErauiglia d'amore ij :/: che m'arda vn fred-
do fuoco che mi tormēti che mi tormēti il giuoco & hauēdo di me madōna il core nō sappia ōde deriui nō sappia onde de-
ri ui il mio dolore & hauēdo di me Madōna il core nō sappia ōde deriui ij il mio dolore.
BASSO.
Merauiglia d'amore ij :/:
che m'arda vn freddo fuoco che mi tormenta il giuoco et hauendo di me madonna il core non sappia onde de-
riua il mio il mio dolore :/:

CANTO.

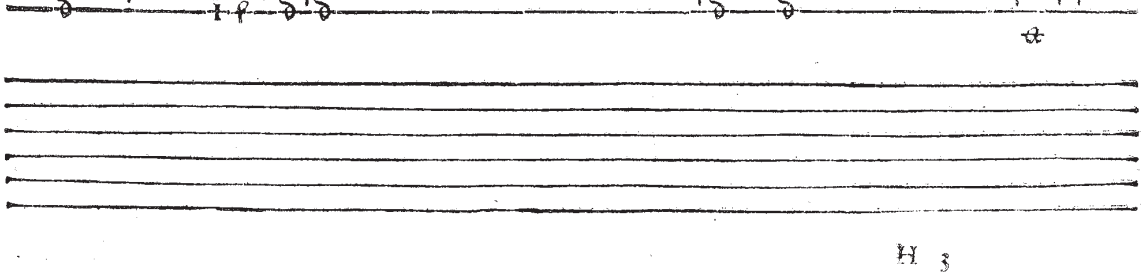

MI trà d'hogg'in dimane questa crudel ch'io adoro e pasce il cor sol di spe-
ranze va ne debbo amar chi mi strugge e seguir chi mi fugge no no ij voglio il mio core o premio
degno di costante amo re.
BASSO.
Mi trà d'hogg'in dimane questa crudel ch'io adoro e pasce il cor sol di speranze vane
debbo amar chi mi strugge e seguir chi mi fugge nò nò ij voglio il mio core O
premio degno di costante amore.



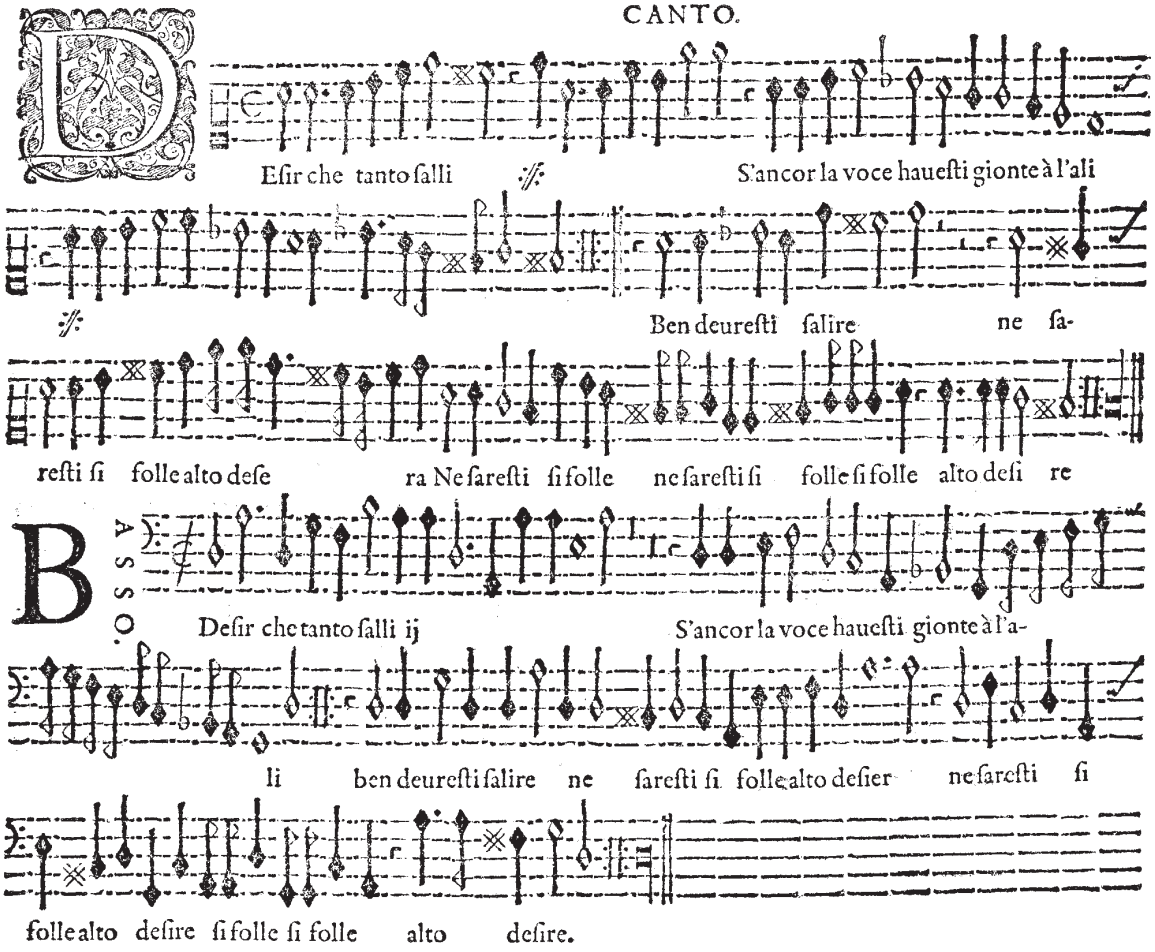
Eraviglia d'amore. à 4.



I trá d'hoggi. à 3.

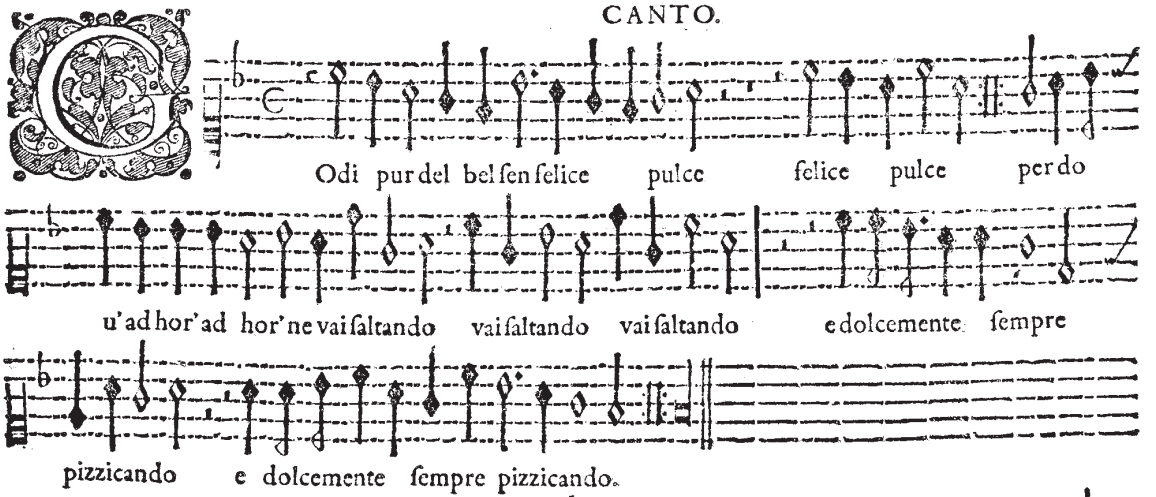


CANTO.

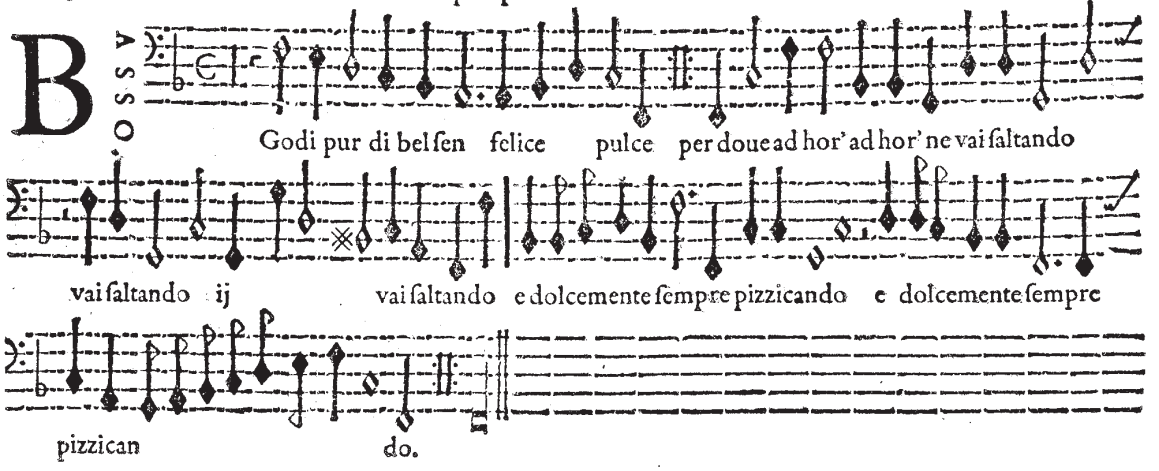


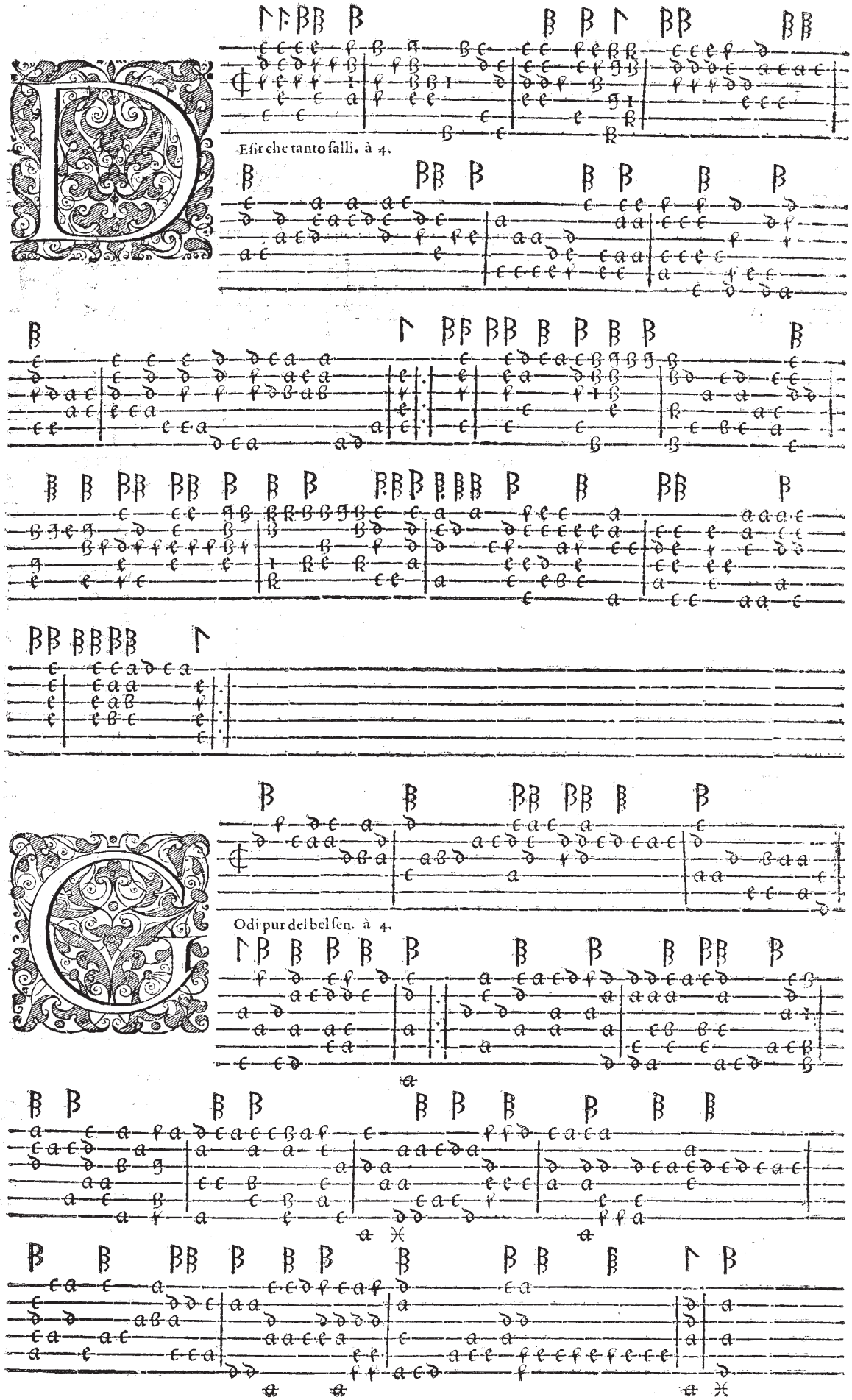
BASSO.

CANTO.

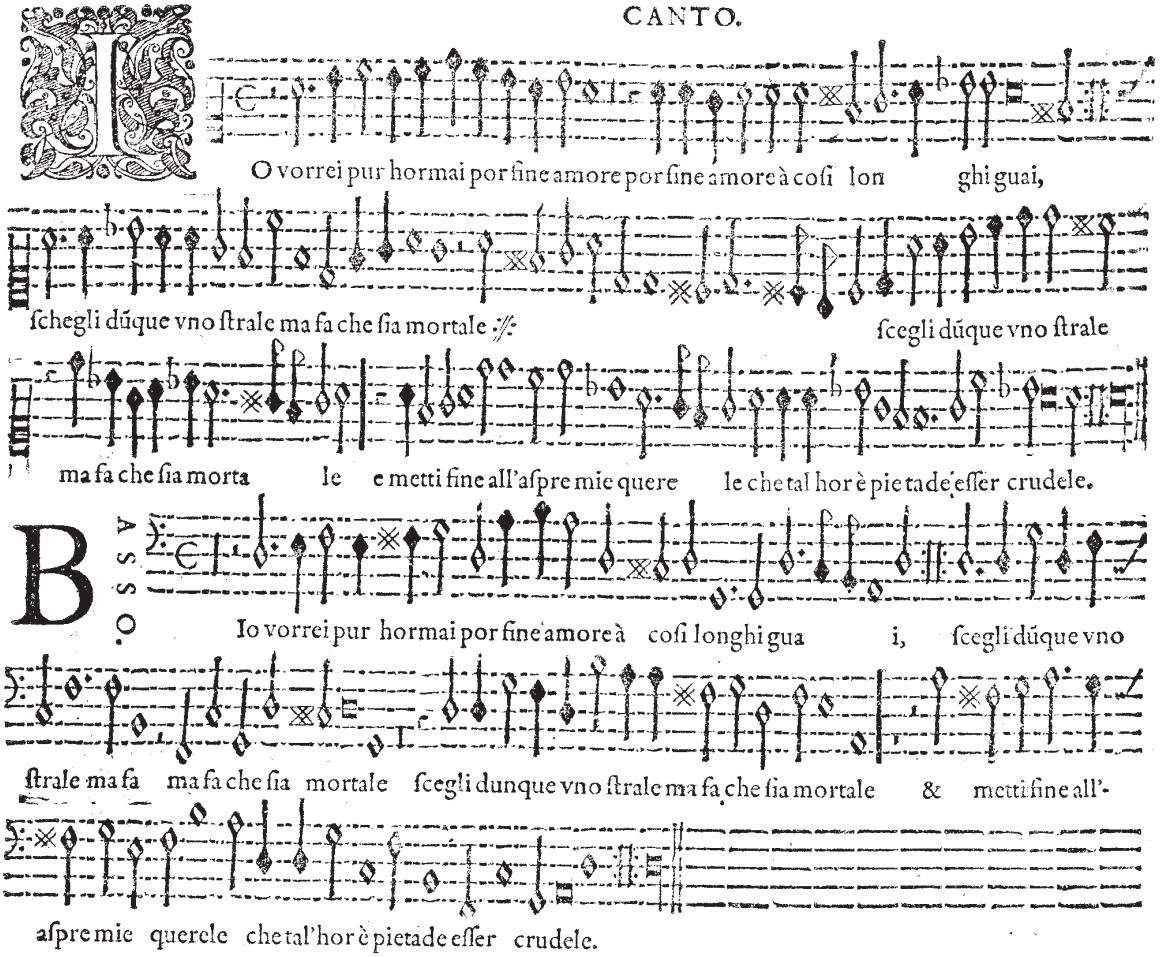


BASSO.



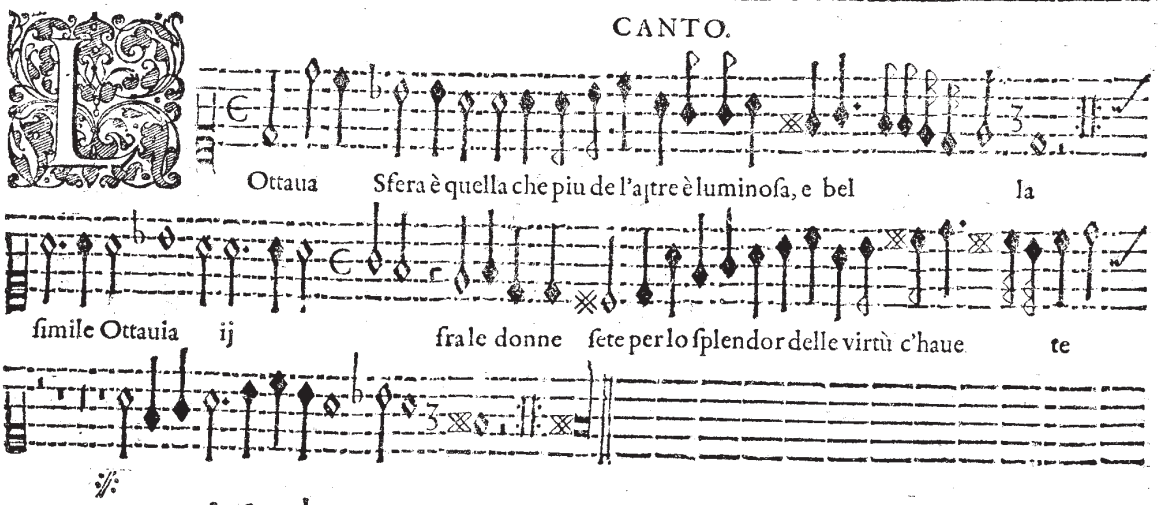

Eſir che tanto ſalli. à 4.
Odi pur del bel ſen. à 4.

CANTO.



BASSO.

CANTO.



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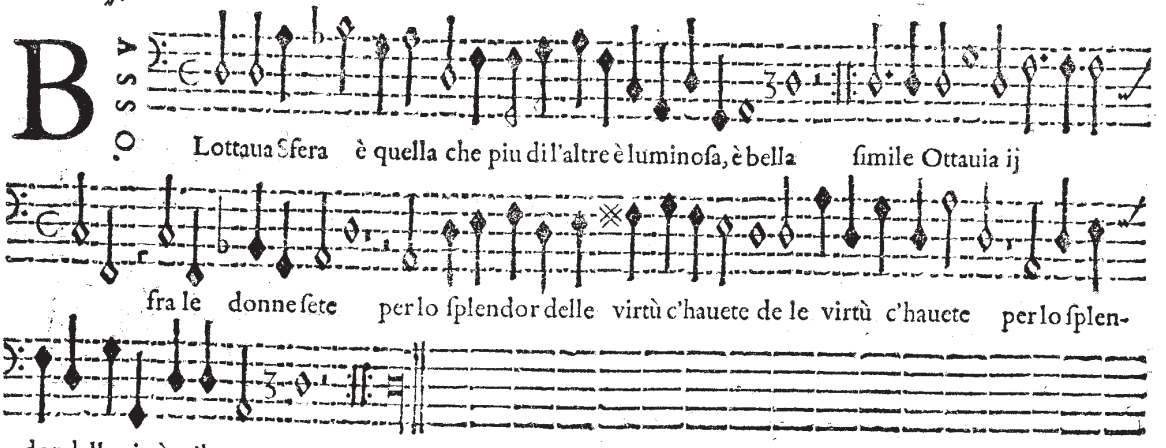
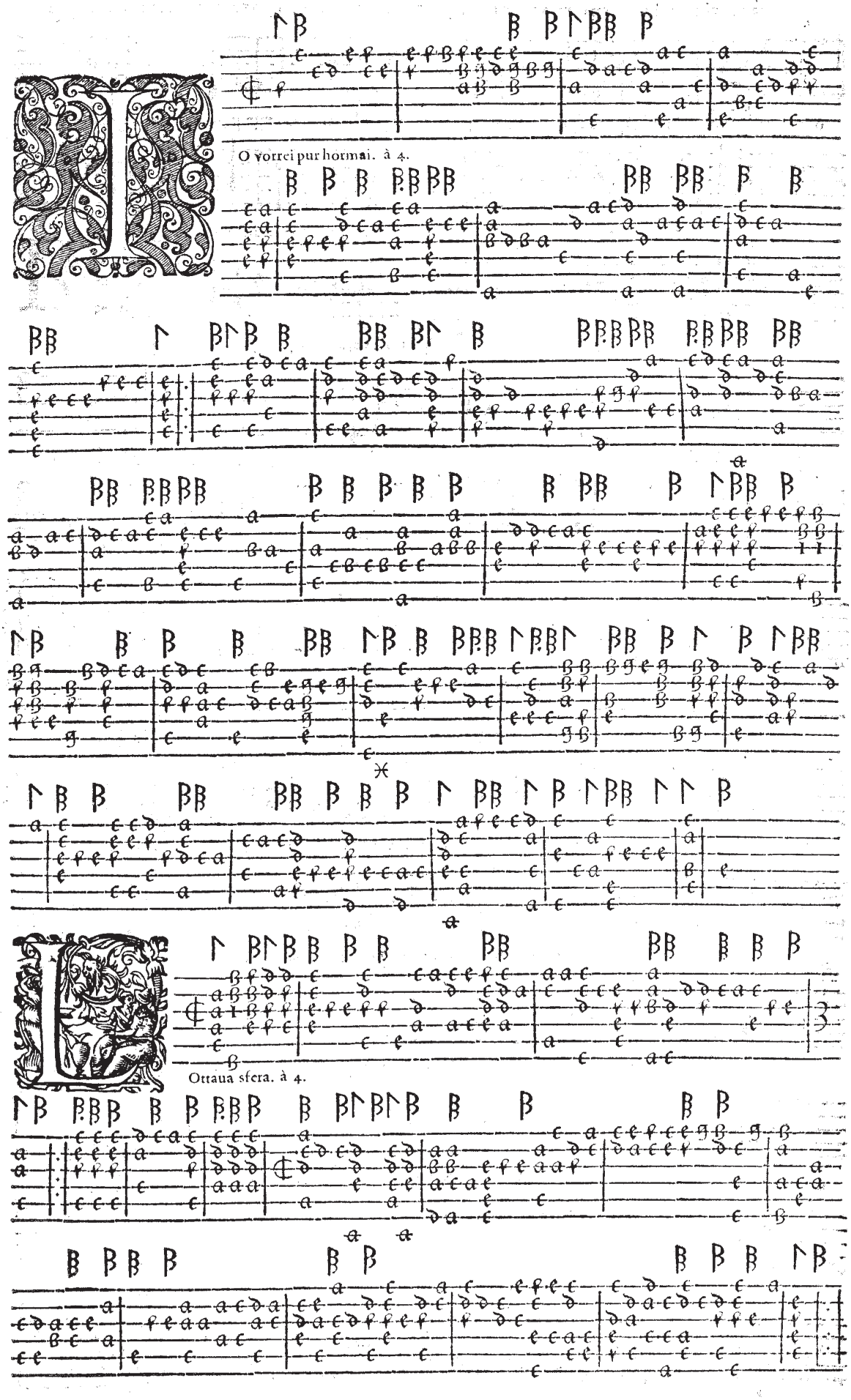
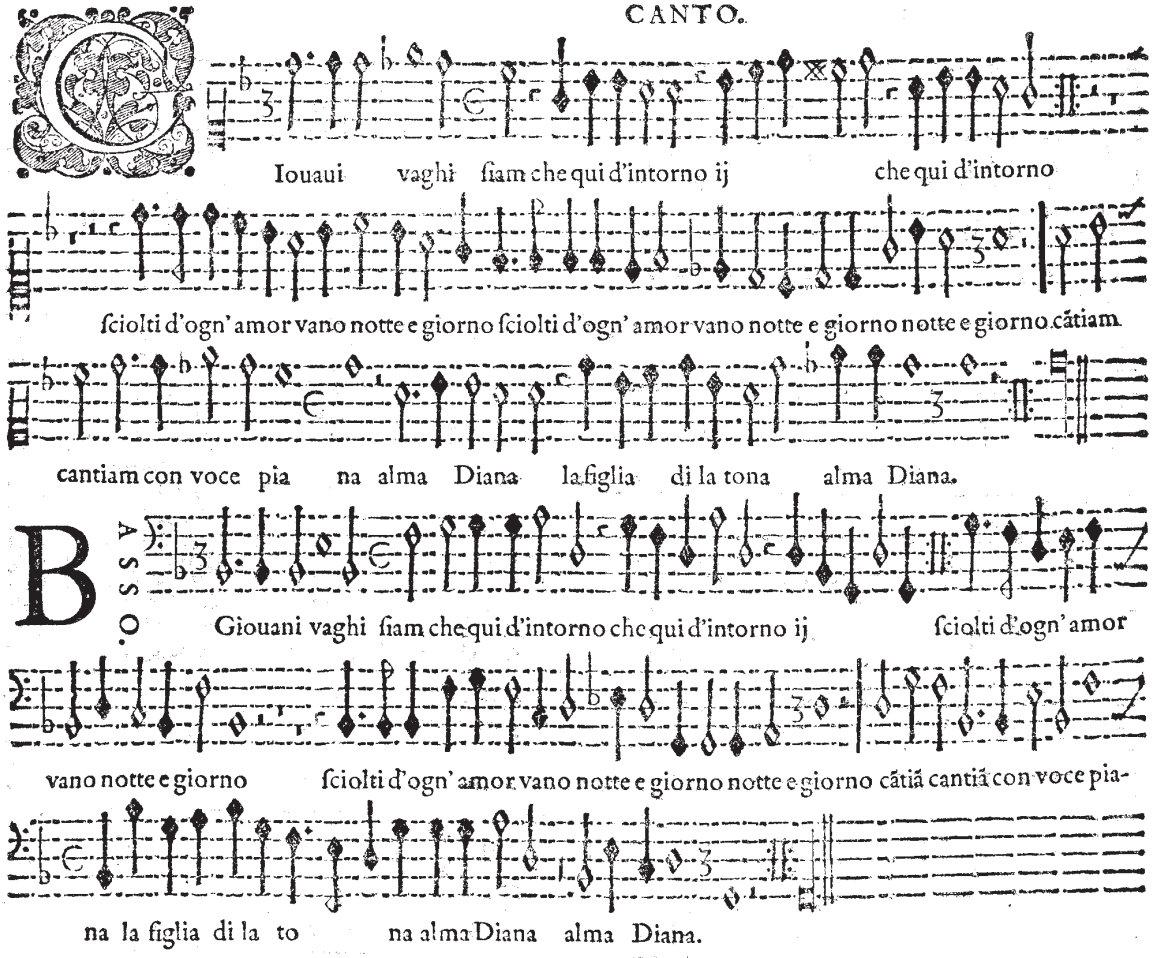


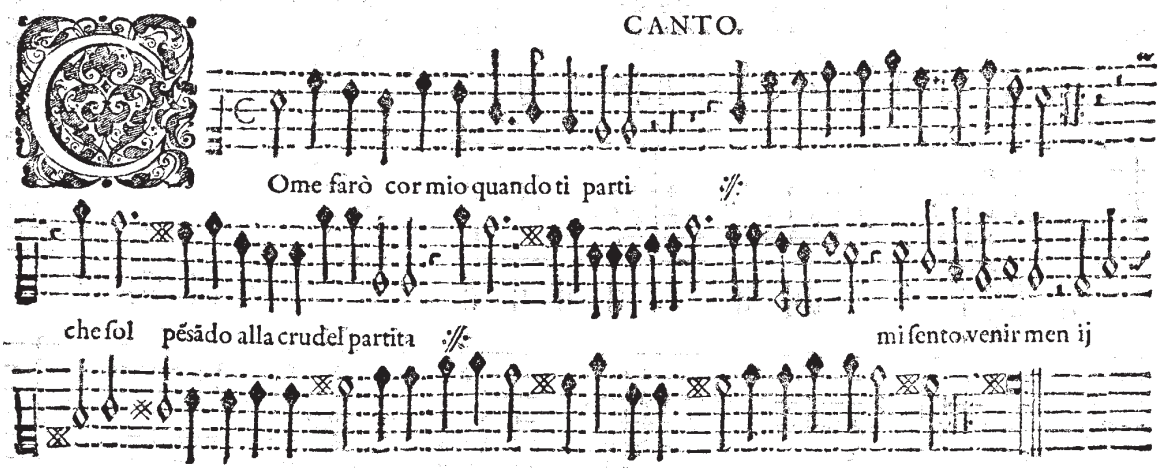

O vorrei pur hormai. à 4.
Ottaua sfera. à 4.

CANTO.

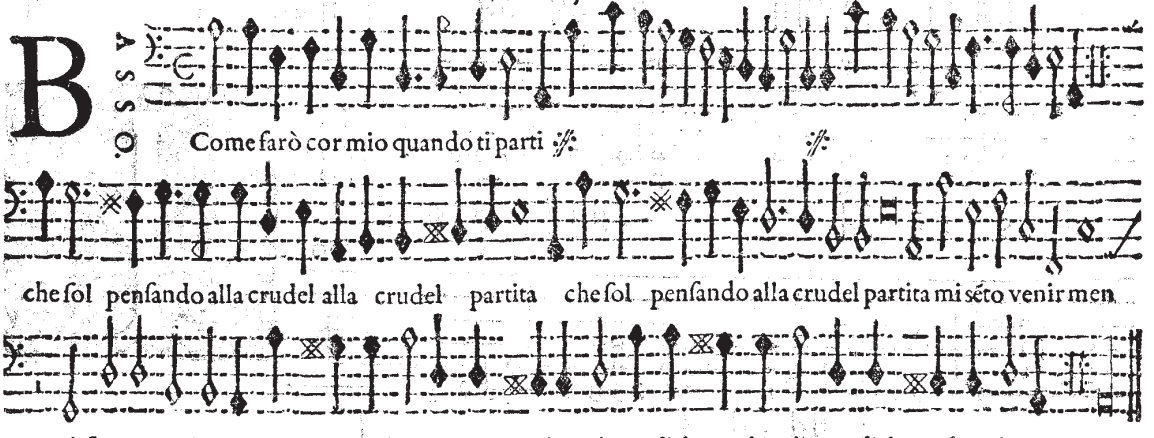


BASSO

CANTO.



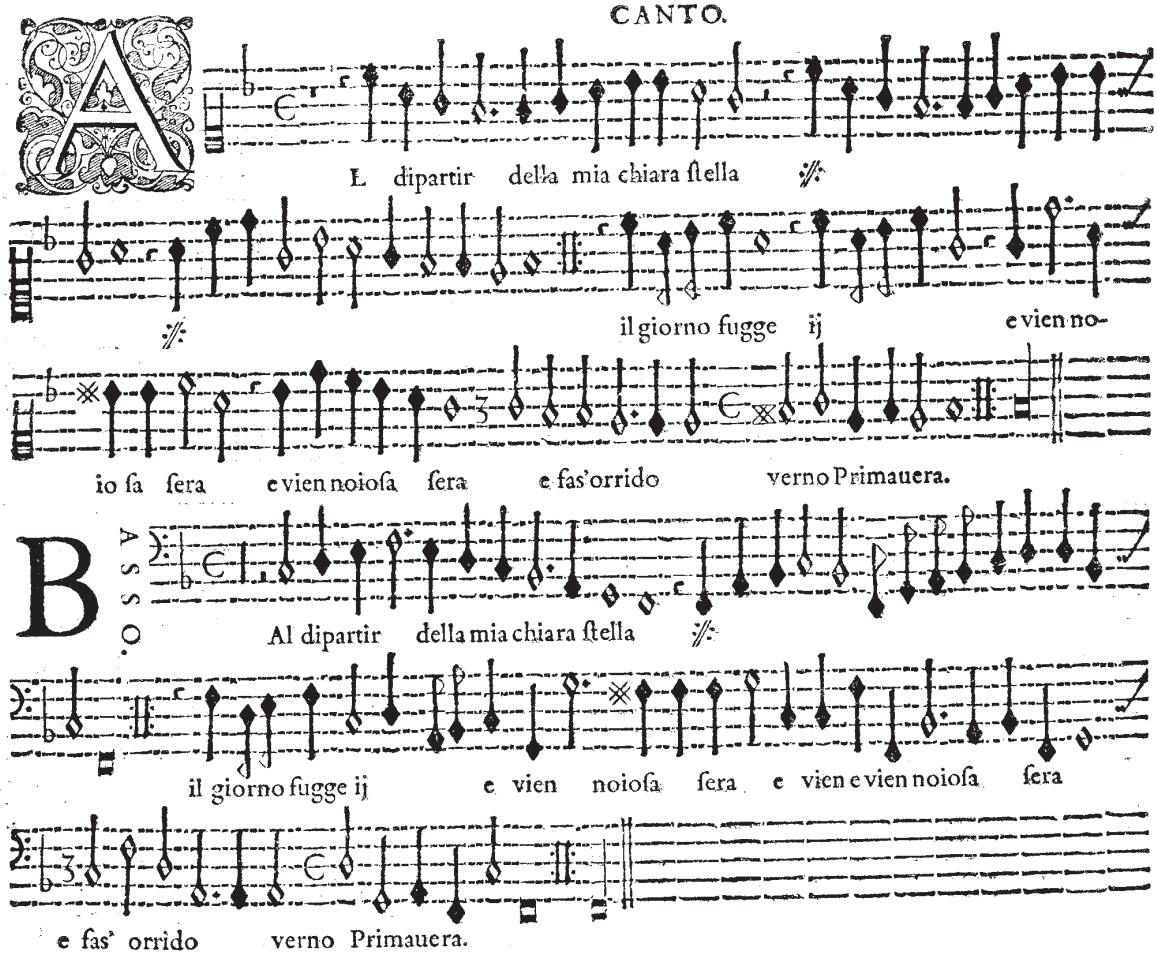
BASSO



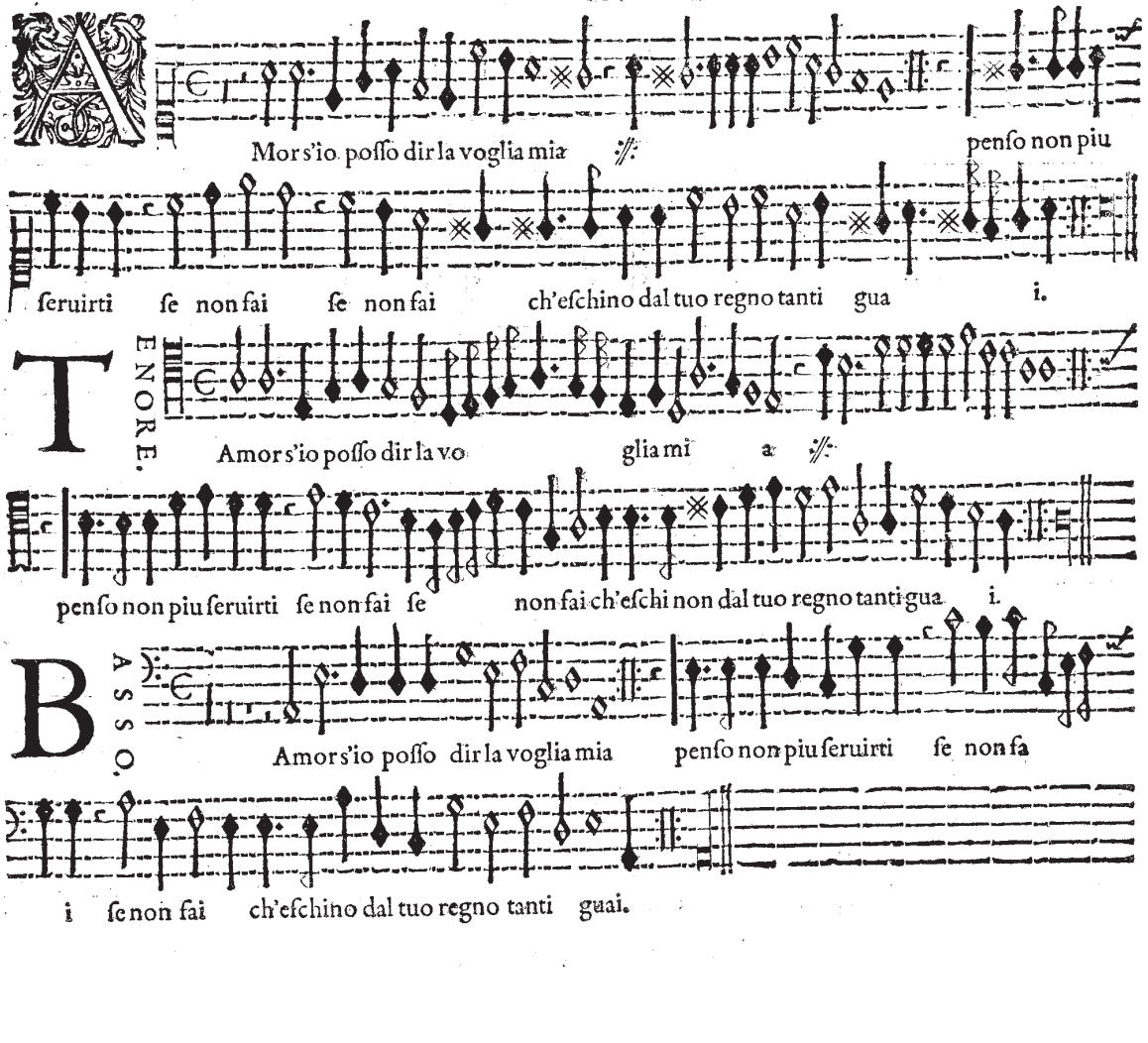
Iouani vaghi. à 4.

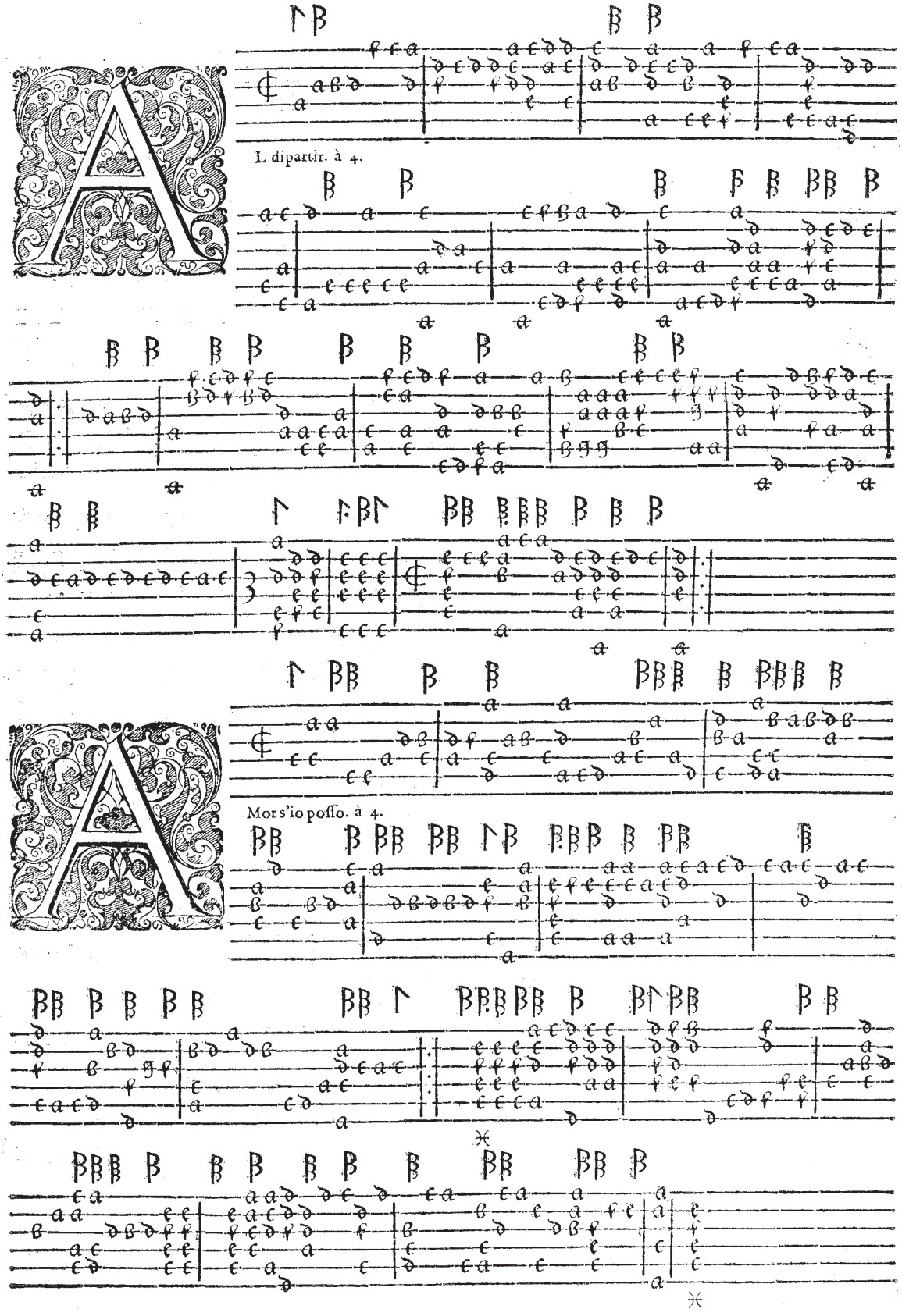
Omefaró. à 4.

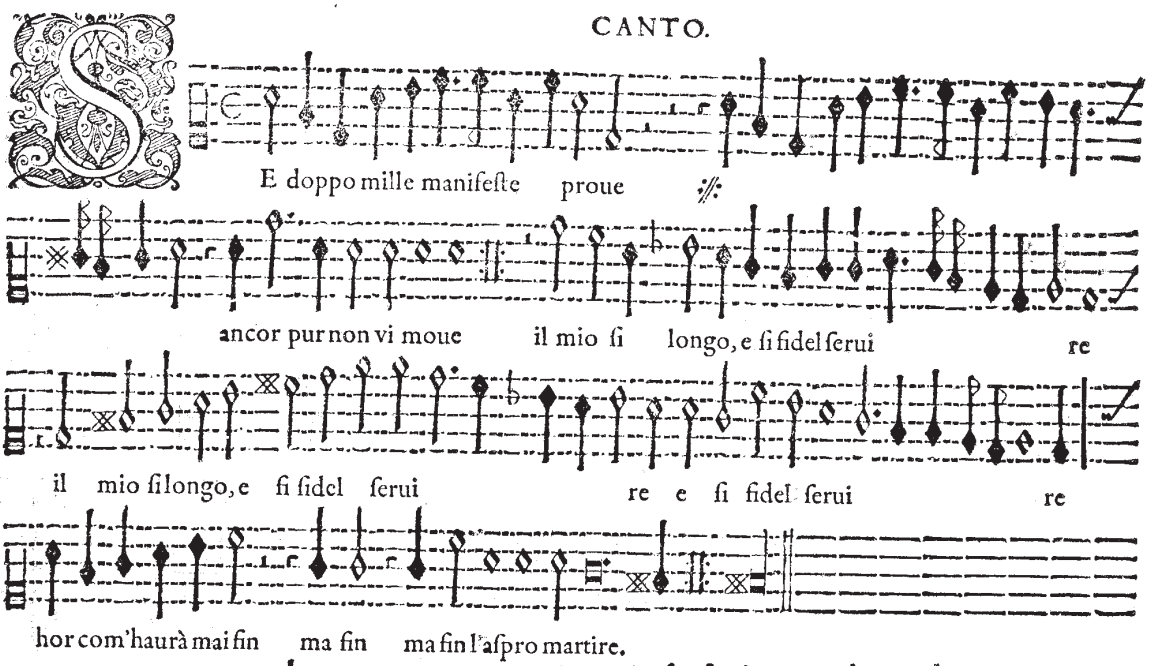
CANTO.


A
L dipartir della mia chiara ſtella
il giorno fugge ij e vien no-
io ſa ſera e vien noioſa ſera e fas'orrido verno Primauera.
B ASSO.
Al dipartir della mia chiara ſtella
il giorno fugge ij e vien noioſa ſera e vien e vien noioſa ſera
e fas' orrido verno Primauera.

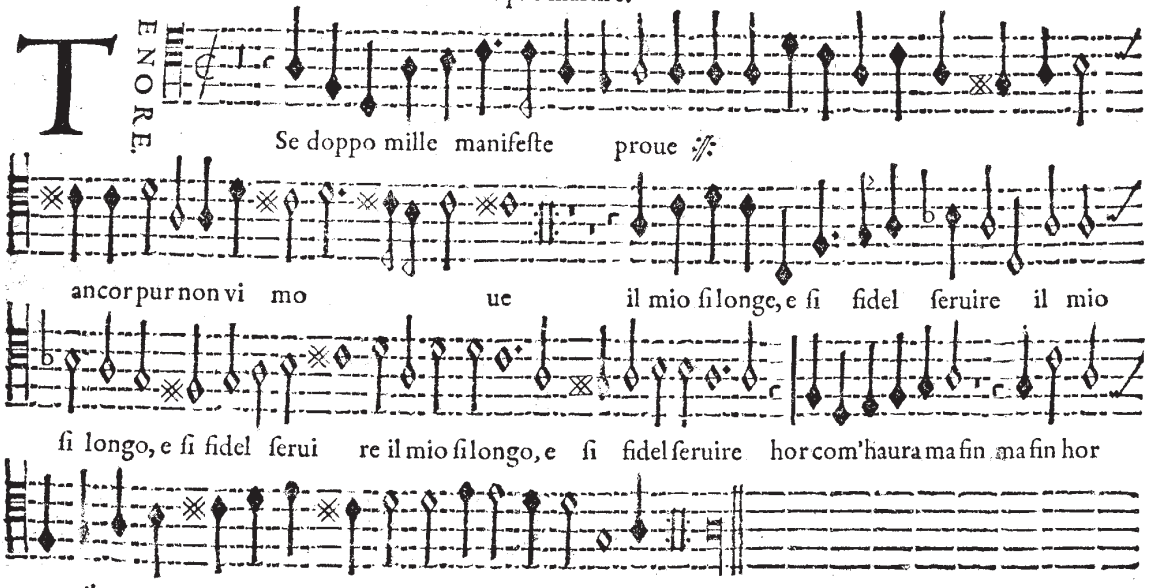
CANTO.


A
Mor s'io poſſo dir la voglia mia
penſo non piu
ſeruirti ſe non fai ſe non fai ch'eſchino dal tuo regno tanti gua i.
T ENORE.
Amor s'io poſſo dir la vo gliami a
penſo non piu ſeruirti ſe non fai ſe non fai ch'eſchi non dal tuo regno tanti gua i.
B ASSO.
Amor s'io poſſo dir la voglia mia penſo non piu ſeruirti ſe non fa
i ſe non fai ch'eſchino dal tuo regno tanti guai.

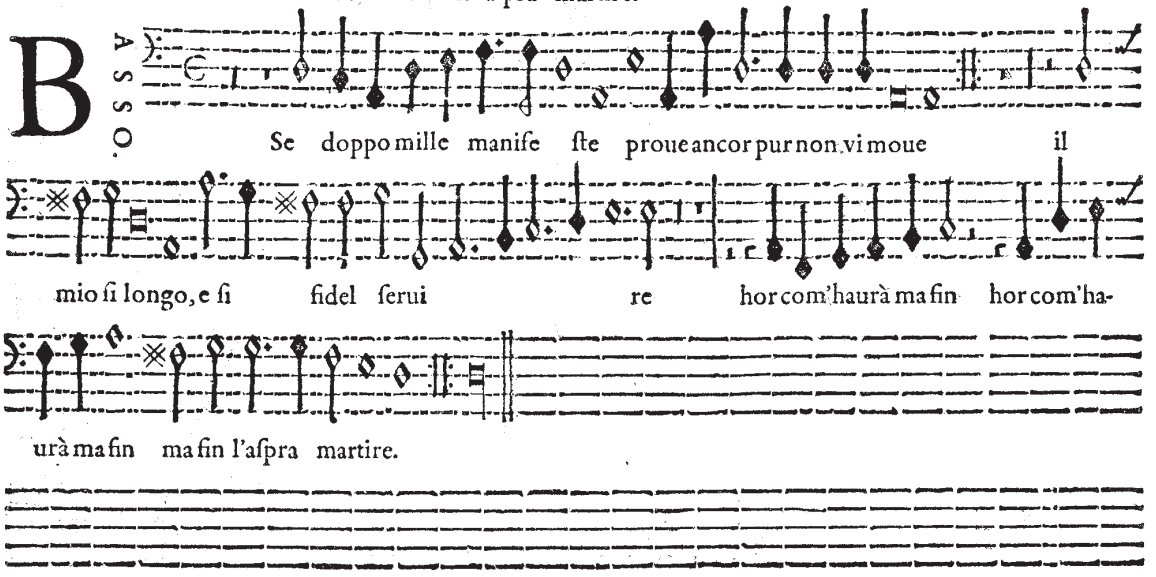

L dipartir. à 4.
Mor s'io posso. à 4.



TENORE.

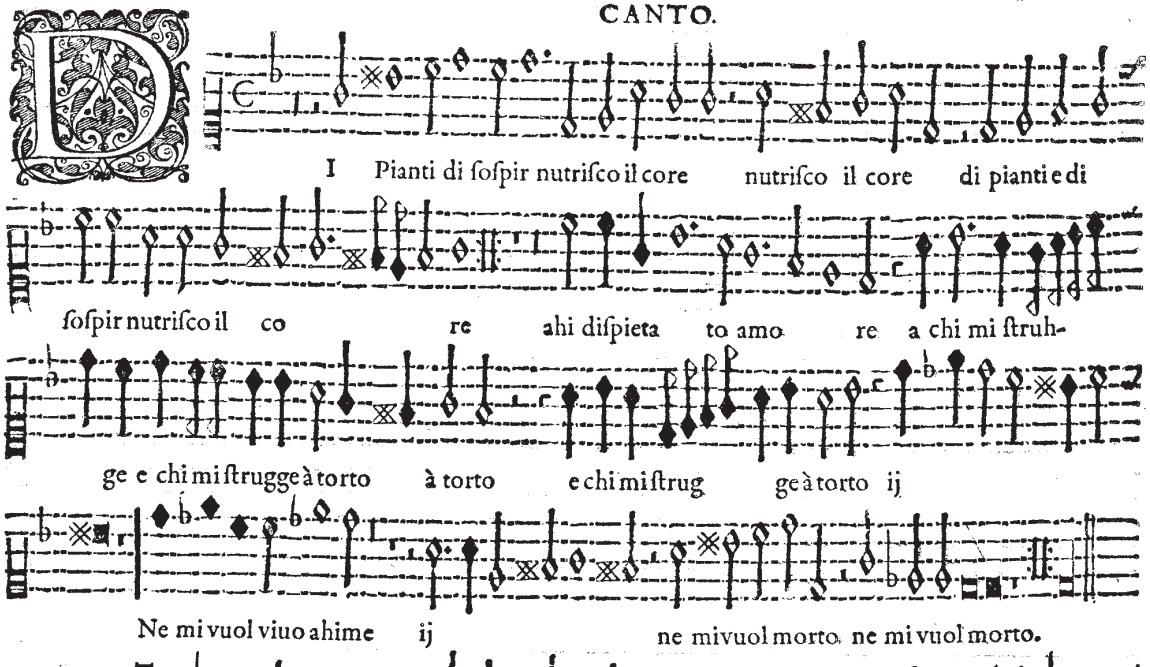


BASSO.



E dopo mille manifeſte proue. à 4.

CANTO.



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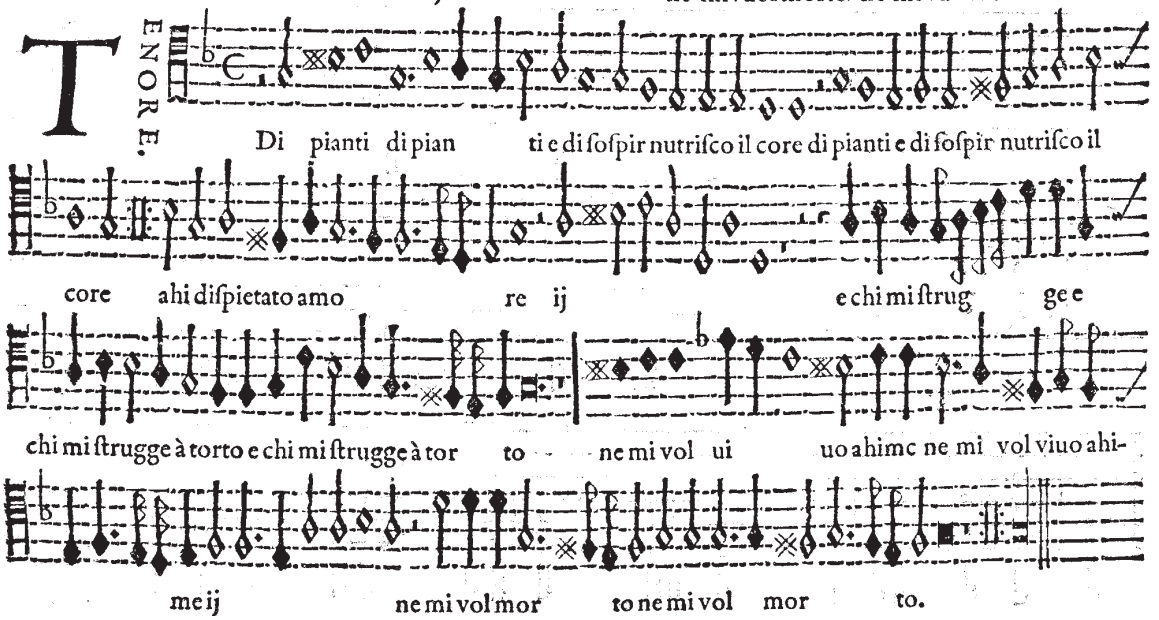
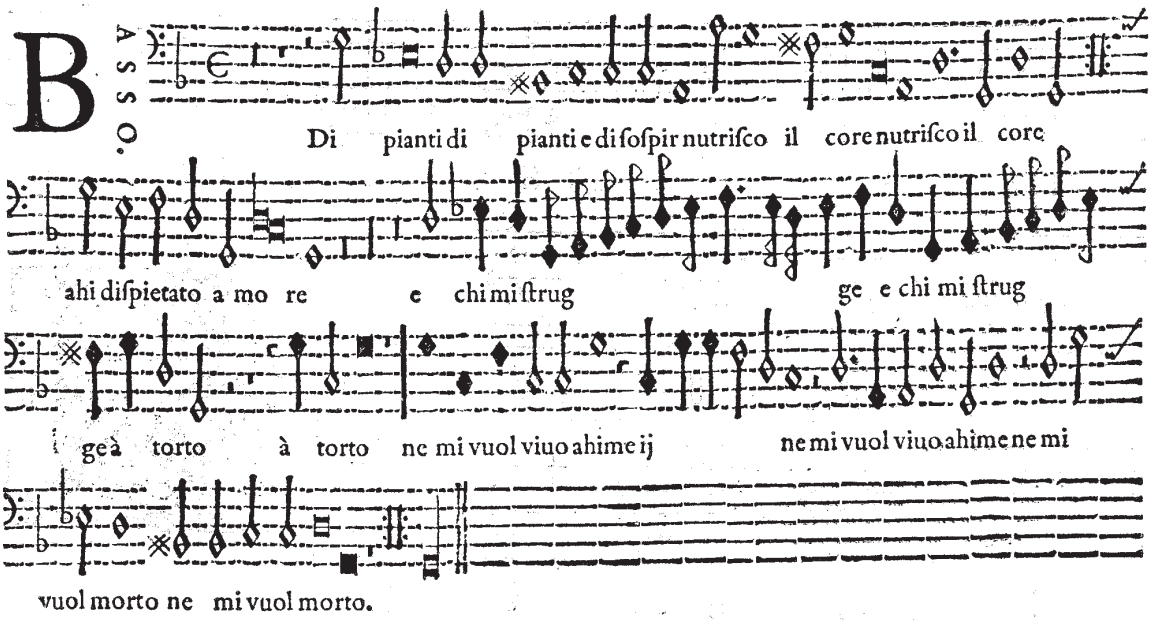
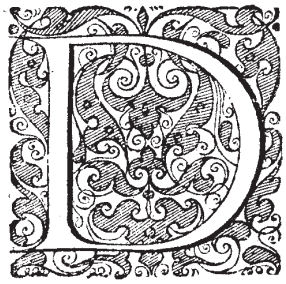


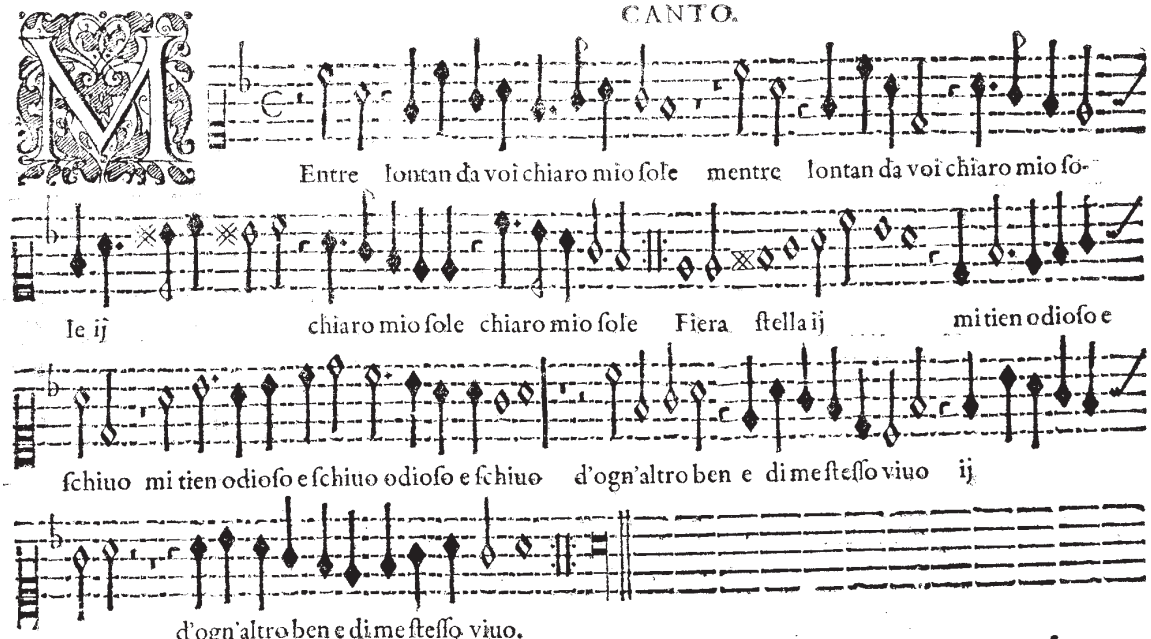
BASSO.



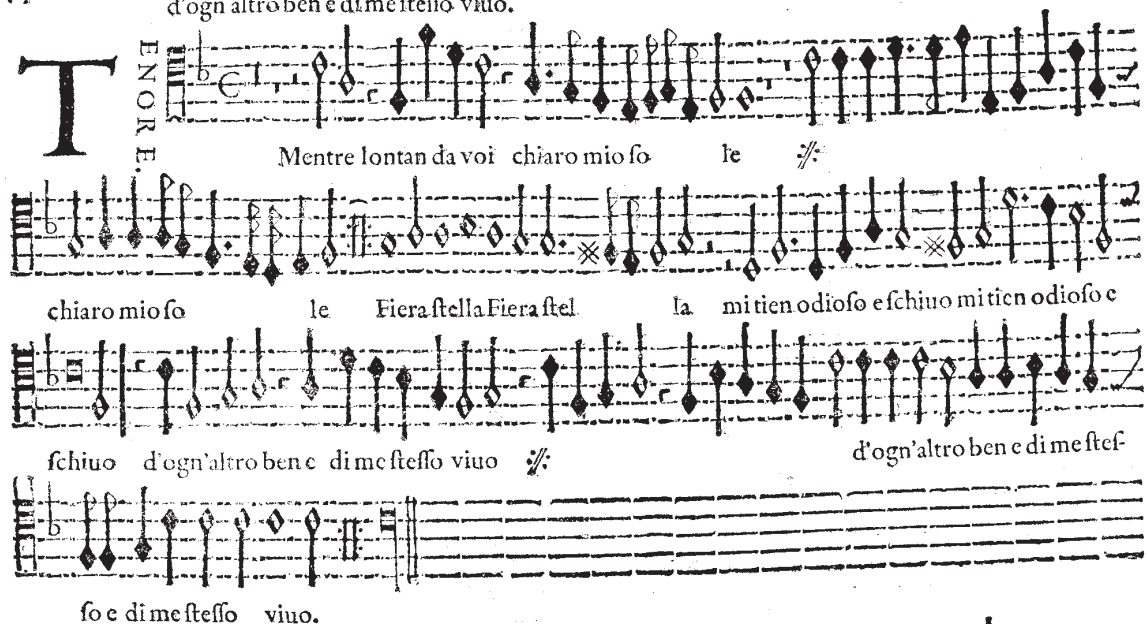


I pianti e di ſoſpiri.. à 4.

CANTO.



TENORE.



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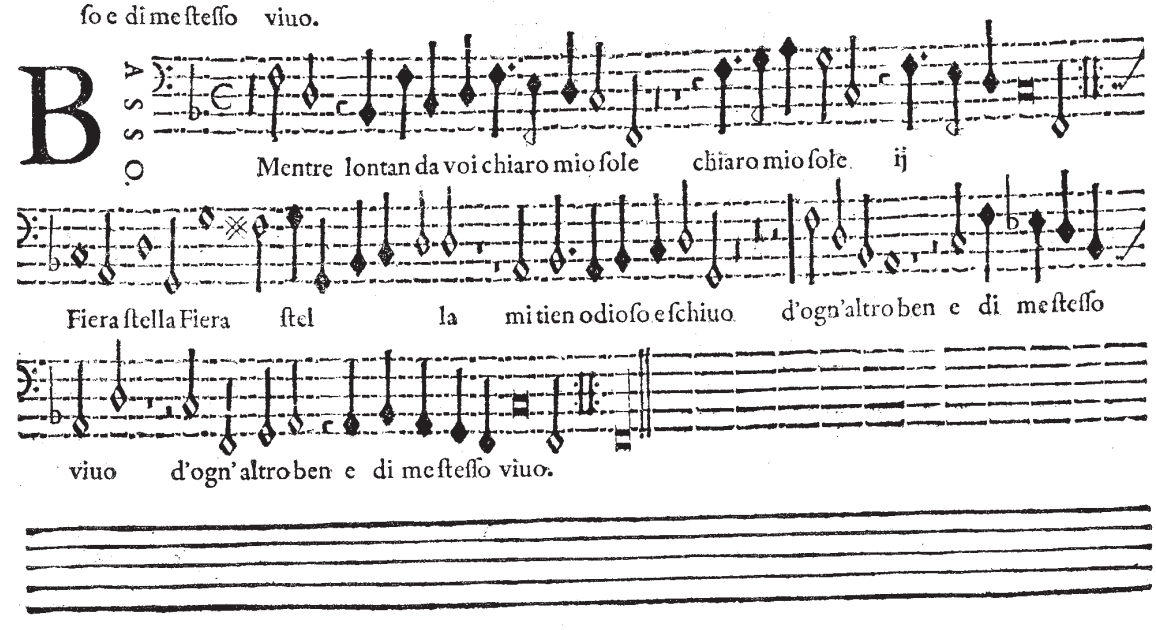
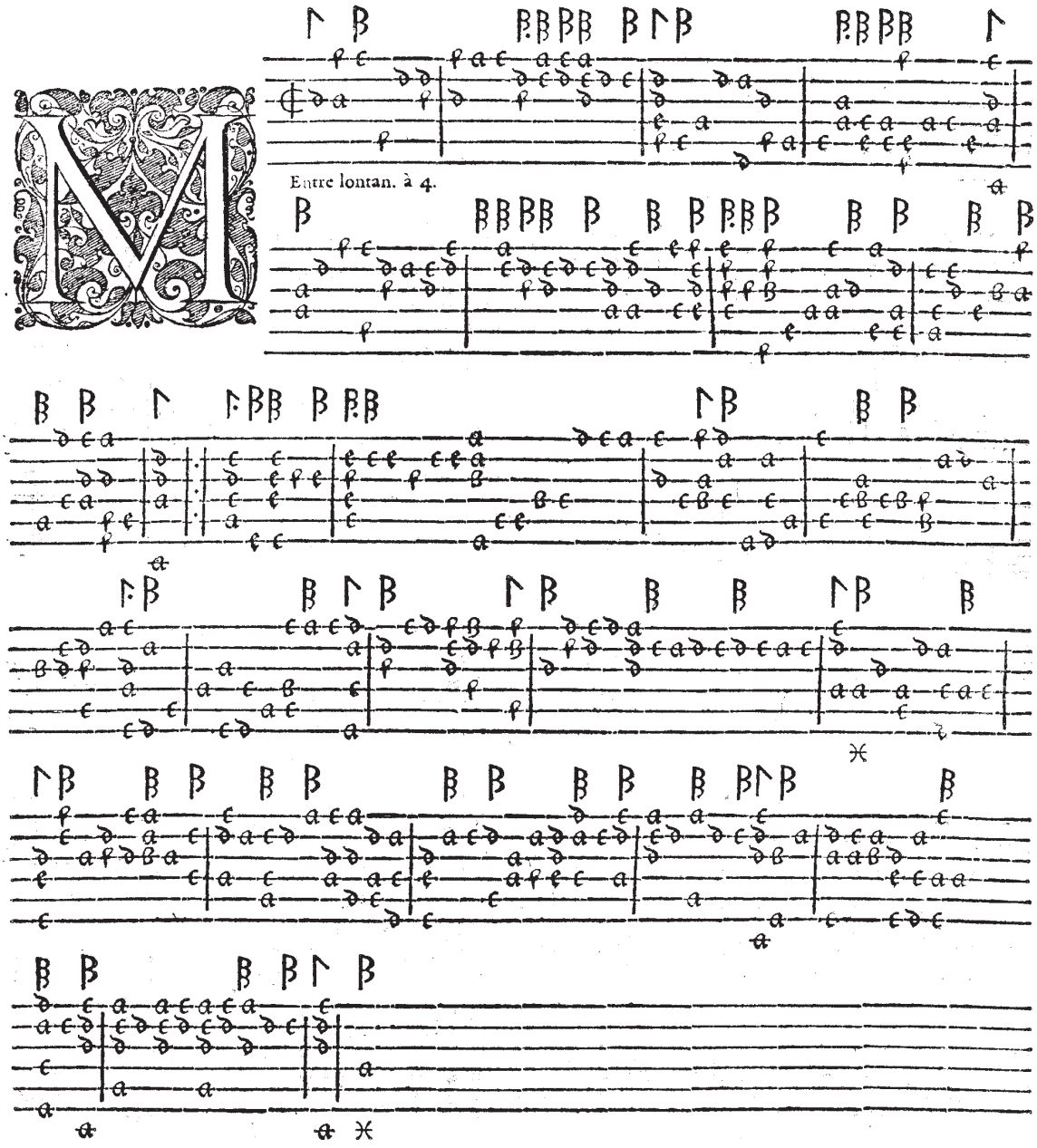
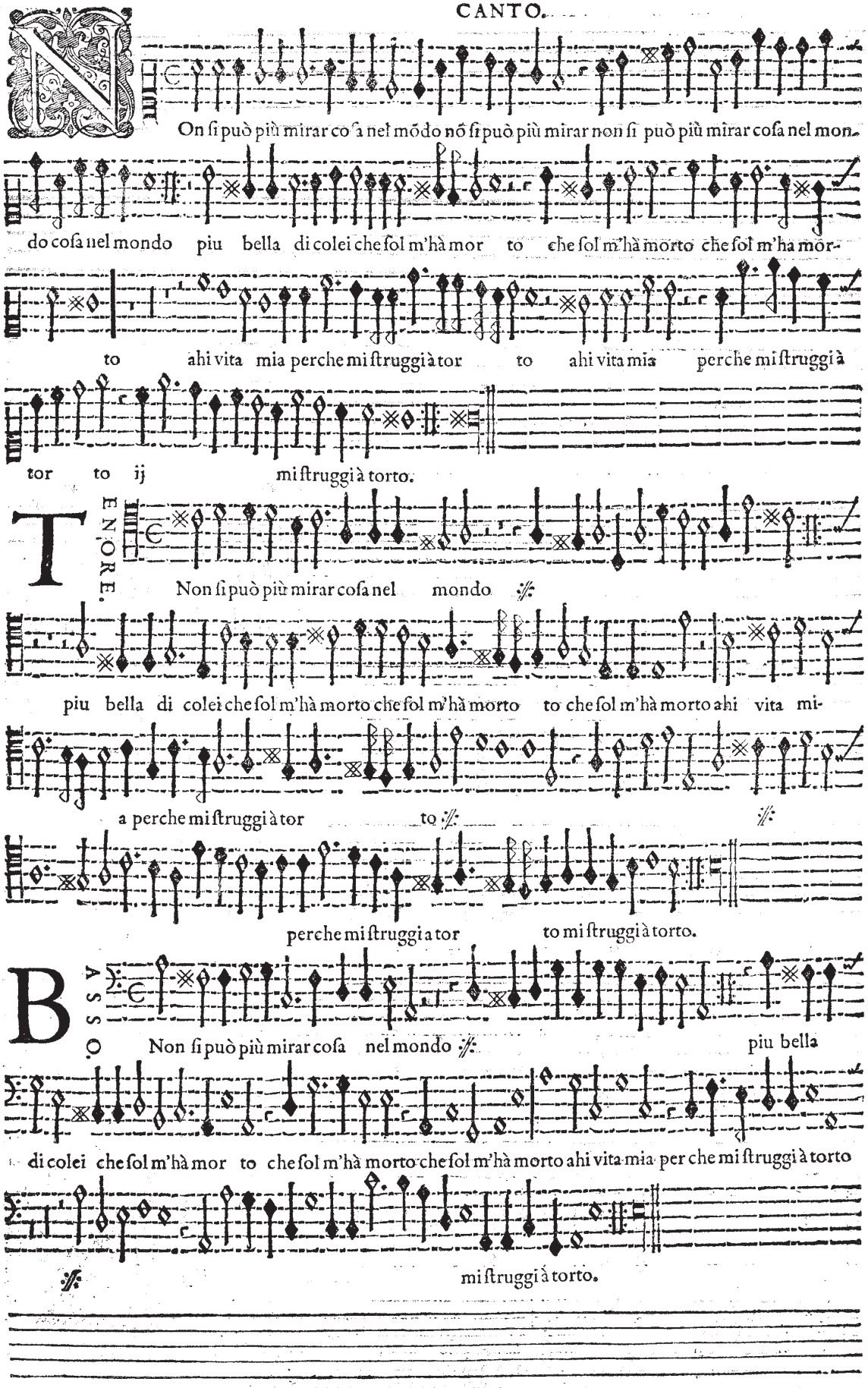
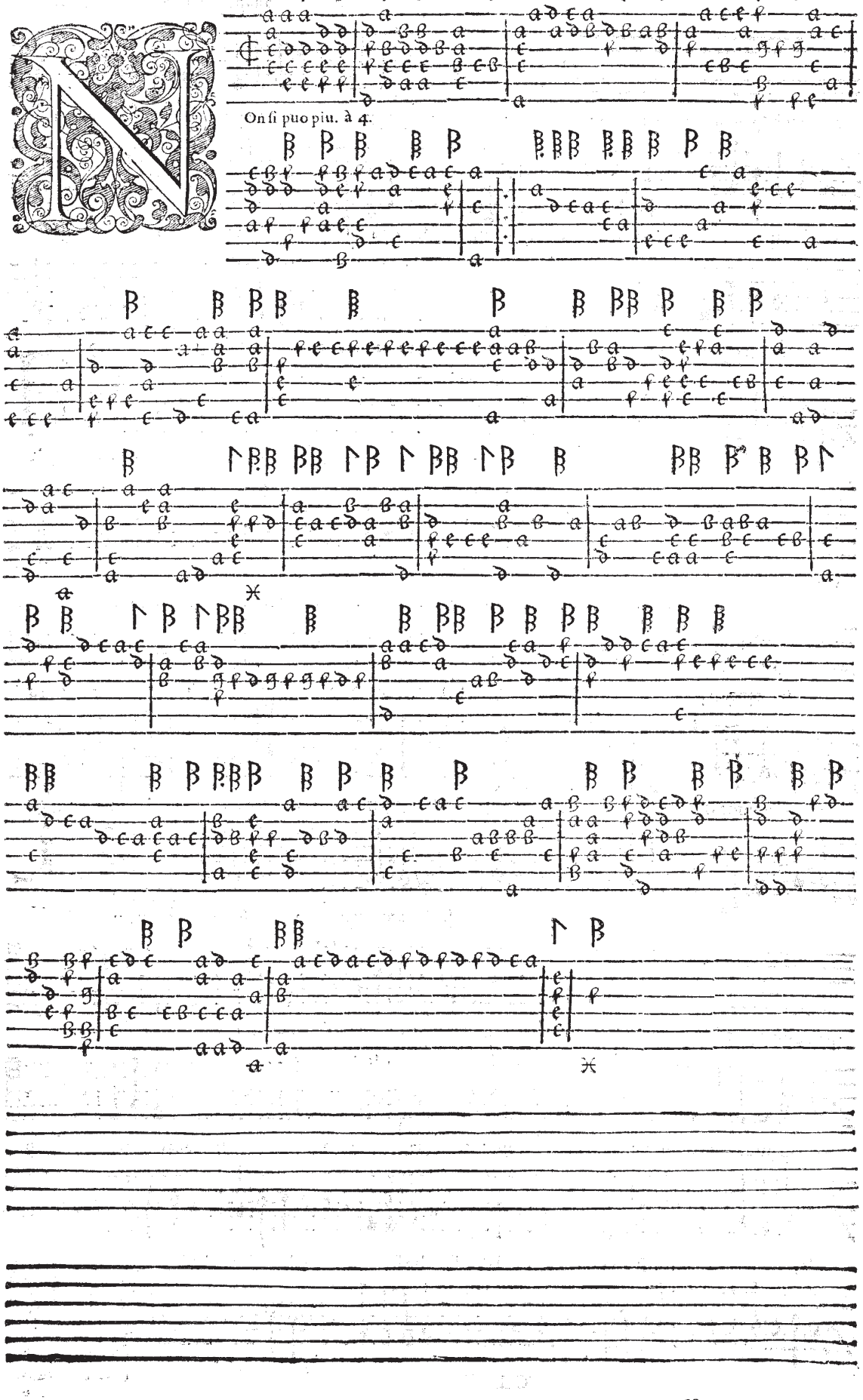
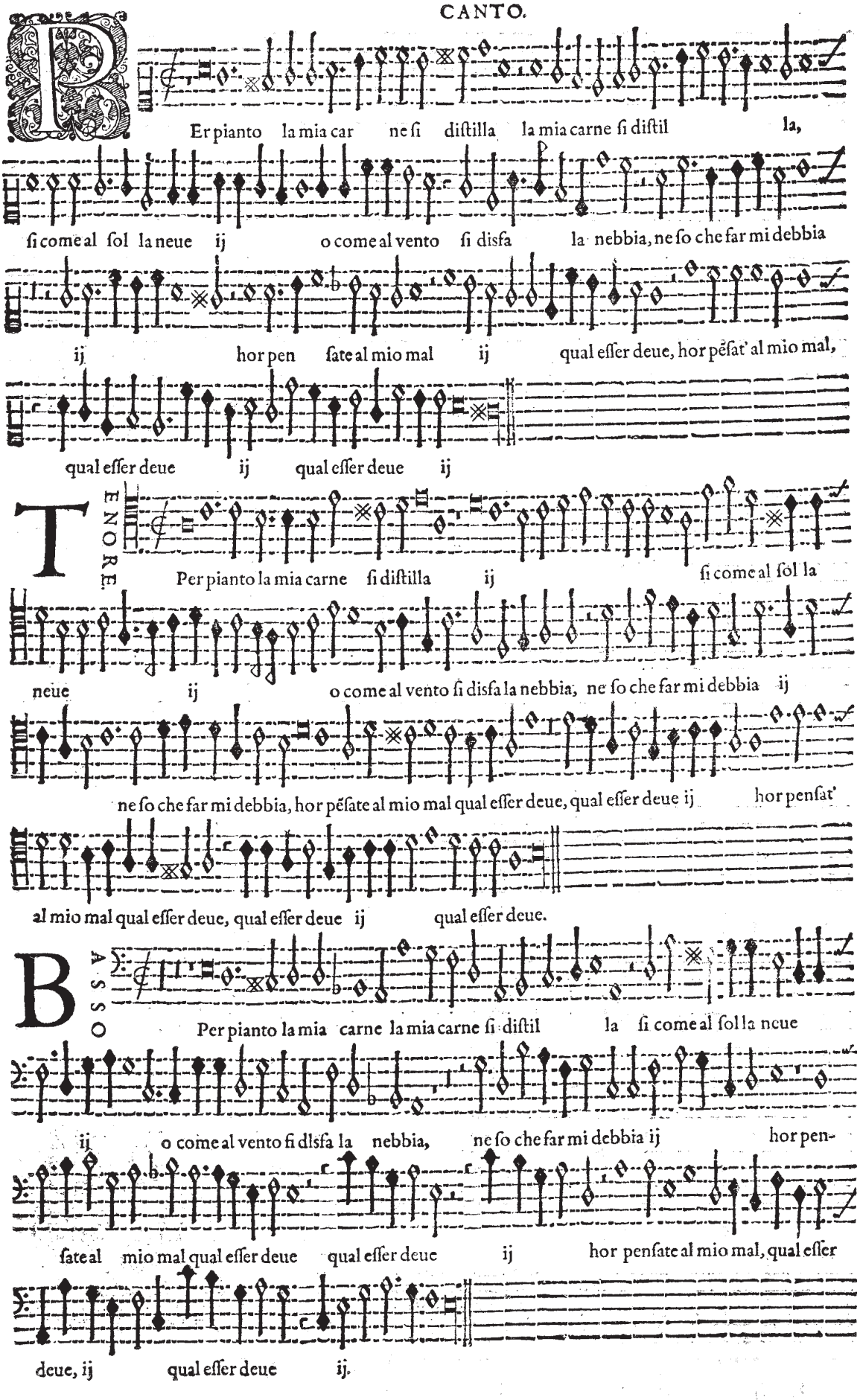
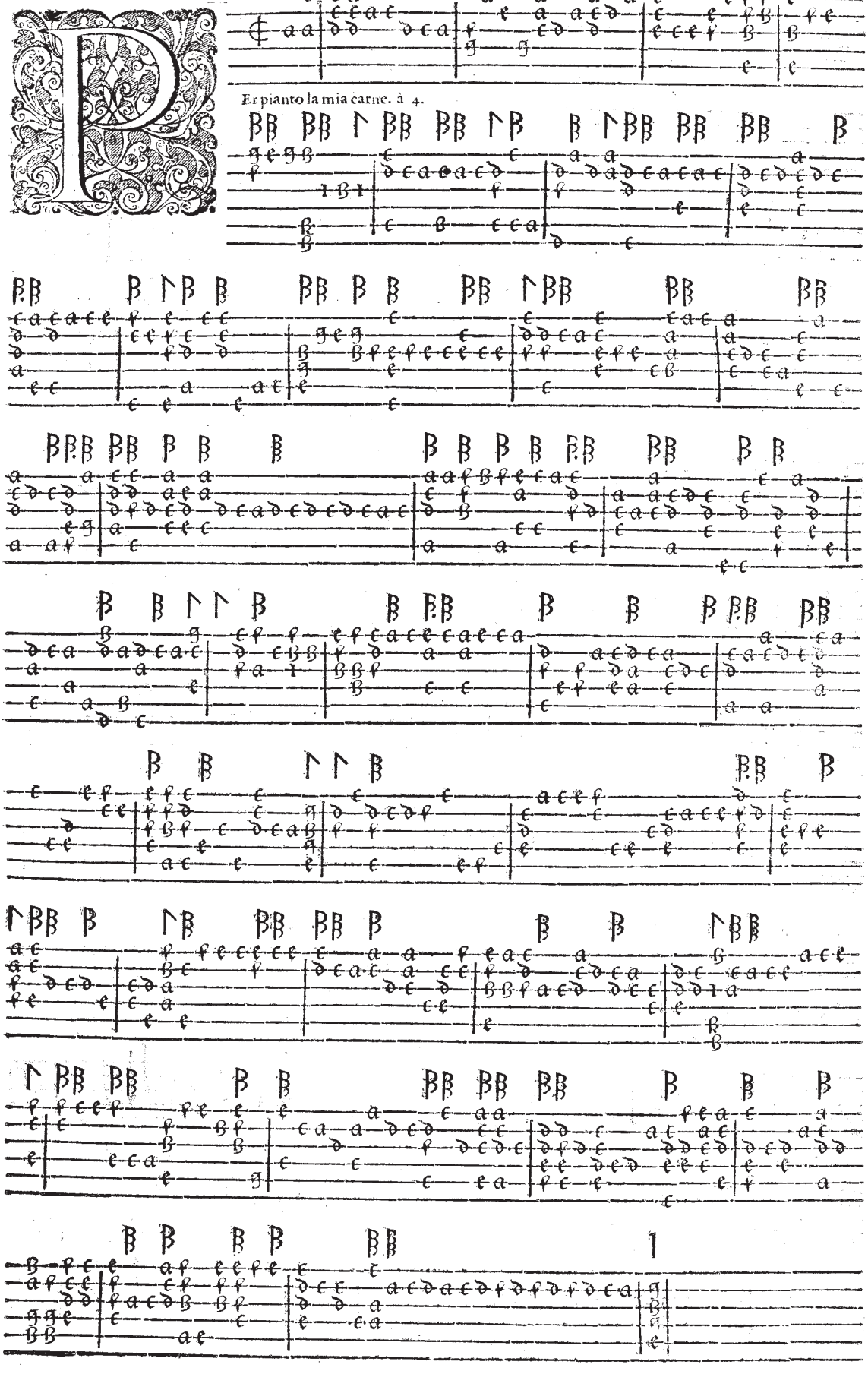



Entre lontan. à 4.

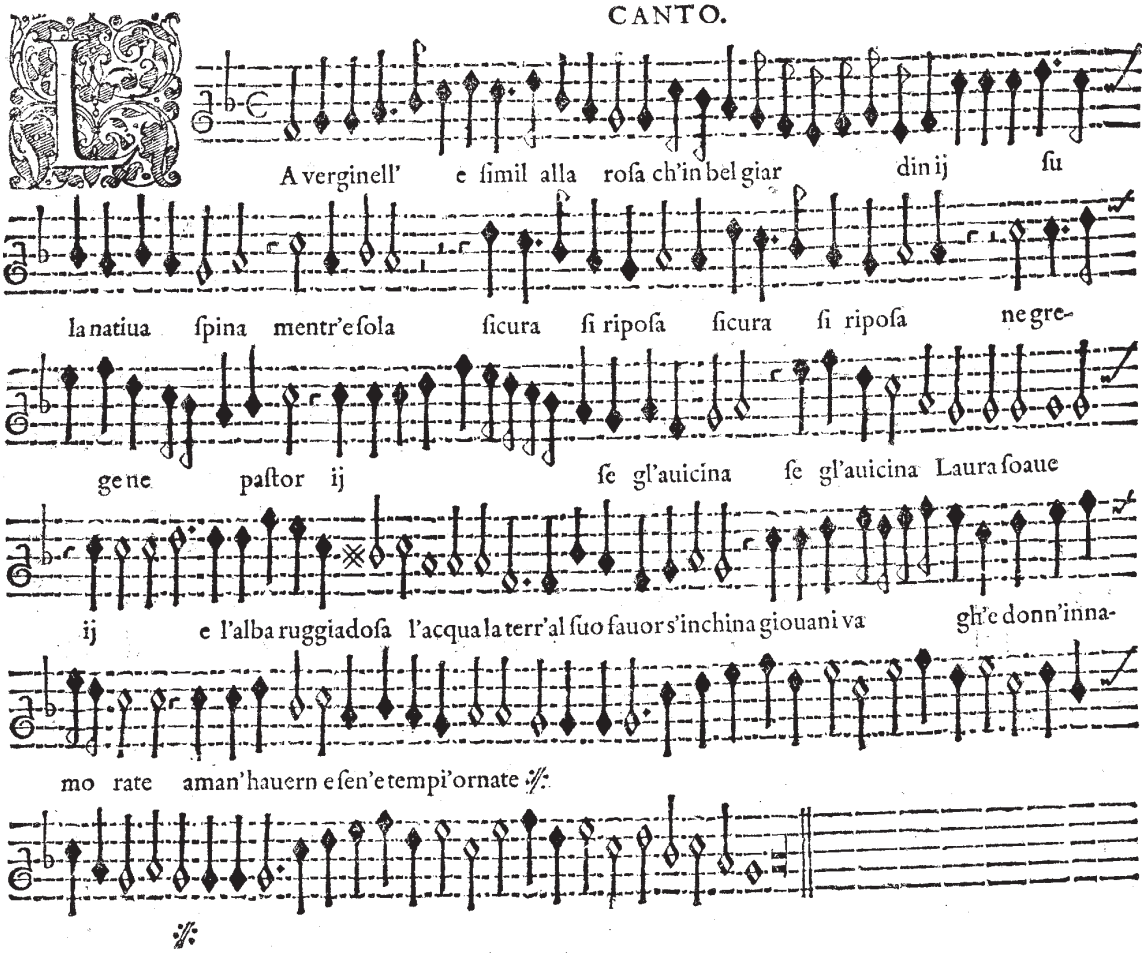

On ſi può più mirar co a nel mõdo nõ ſi può più mirar non ſi può più mirar coſa nel mon-
do coſa nel mondo piu bella di colei che ſol m'hà mor to che ſol m'hà morto che ſol m'ha mor-
to ahi vita mia perche mi ſtruggi à tor to ahi vita mia perche mi ſtruggi à
tor to ij mi ſtruggi à torto.
TENORE.
Non ſi può più mirar coſa nel mondo
piu bella di colei che ſol m'hà morto che ſol m'hà morto to che ſol m'hà morto ahi vita mi-
a perche mi ſtruggi à tor to
perche mi ſtruggi a tor to mi ſtruggi à torto.
BASSO.
Non ſi può più mirar coſa nel mondo piu bella
di colei che ſol m'hà mor to che ſol m'hà morto che ſol m'hà morto ahi vita mia per che mi ſtruggi à torto
mi ſtruggi à torto.


On si puo piu. à 4.

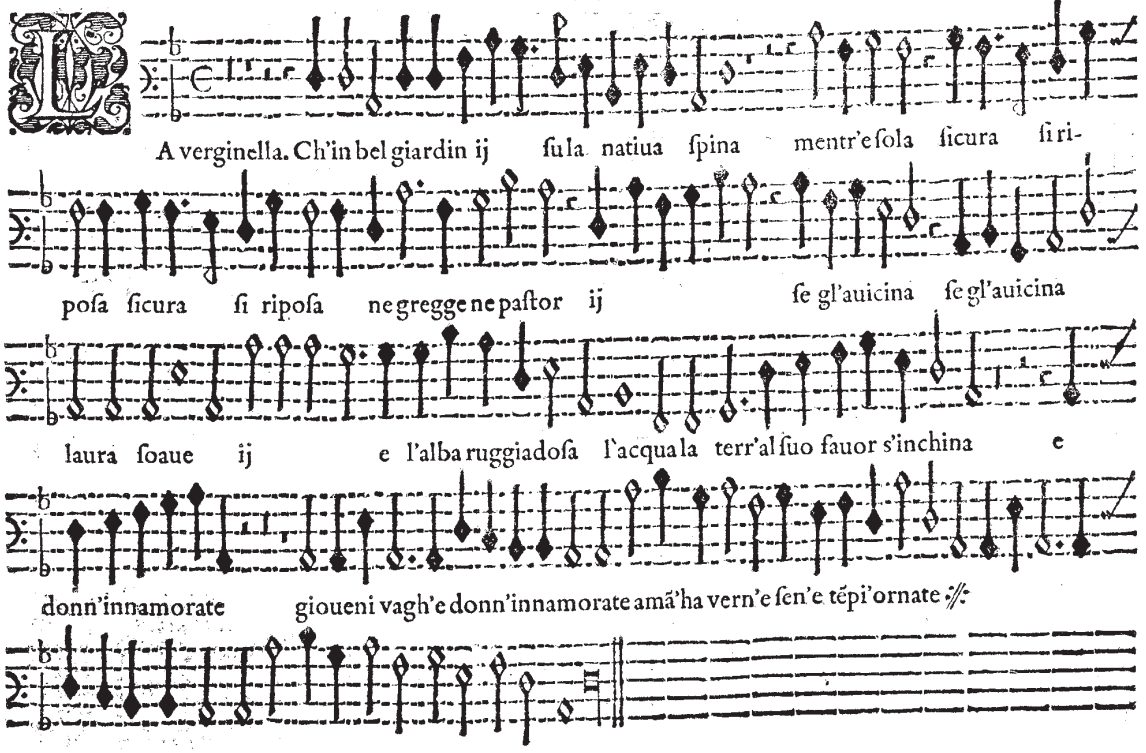

Er pianto la mia car ne ſi diſtilla la mia carne ſi diſtil la,
ſi come al ſol la neue ij o come al vento ſi diſfa la nebbia, ne ſo che far mi debbia
ij hor pen ſate al mio mal ij qual eſſer deue, hor pẽſat' al mio mal,
qual eſſer deue ij qual eſſer deue ij
TENORE
Per pianto la mia carne ſi diſtilla ij ſi come al ſol la
neue ij o come al vento ſi diſfa la nebbia, ne ſo che far mi debbia ij
ne ſo che far mi debbia, hor pẽſate al mio mal qual eſſer deue, qual eſſer deue ij hor penſat'
al mio mal qual eſſer deue, qual eſſer deue ij qual eſſer deue.
BASSO
Per pianto la mia carne la mia carne ſi diſtil la ſi come al ſol la neue
ij o come al vento ſi diſfa la nebbia, ne ſo che far mi debbia ij hor pen-
ſate al mio mal qual eſſer deue qual eſſer deue ij hor penſate al mio mal, qual eſſer
deue, ij qual eſſer deue ij.


Er pianto la mia carne. à 4.

CANTO.

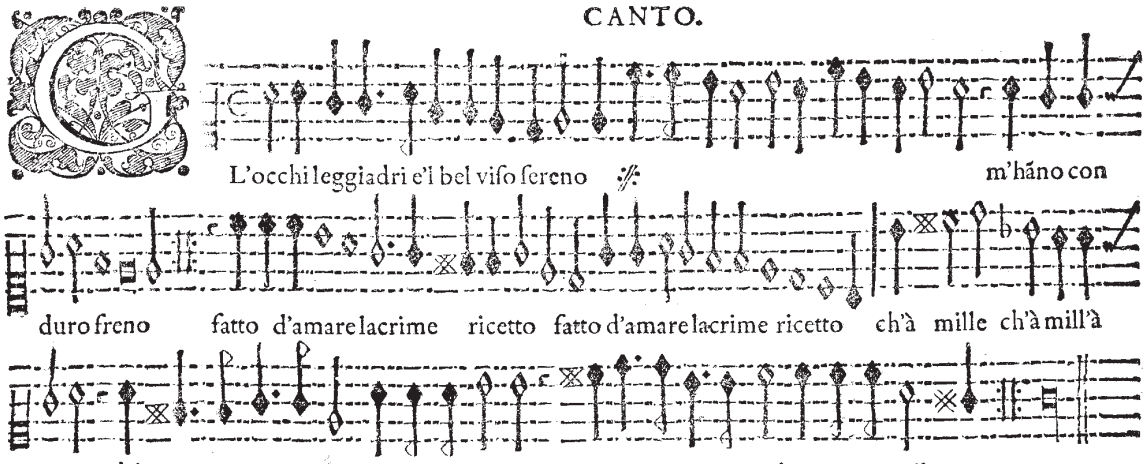

A verginell' e ſimil alla roſa ch'in bel giar din ij ſu
la natiua ſpina mentr'e ſola ſicura ſi ripoſa ſicura ſi ripoſa ne gre-
ge ne paſtor ij ſe gl'auicina ſe gl'auicina Laura ſoaue
ij e l'alba ruggiadoſa l'acqua la terr'al ſuo fauor s'inchina giouani va gh'e donn'inna-
mo rate aman'hauern e ſen'e tempi'ornate

BASSO.


A verginella. Ch'in bel giardin ij ſu la natiua ſpina mentr'e ſola ſicura ſi ri-
poſa ſicura ſi ripoſa ne gregge ne paſtor ij ſe gl'auicina ſe gl'auicina
laura ſoaue ij e l'alba ruggiadoſa l'acqua la terr'al ſuo fauor s'inchina e
donn'innamorate gioueni vagh'e donn'innamorate amā'ha vern'e ſen'e tēpi'ornate

A virginella. à 4.

CANTO.



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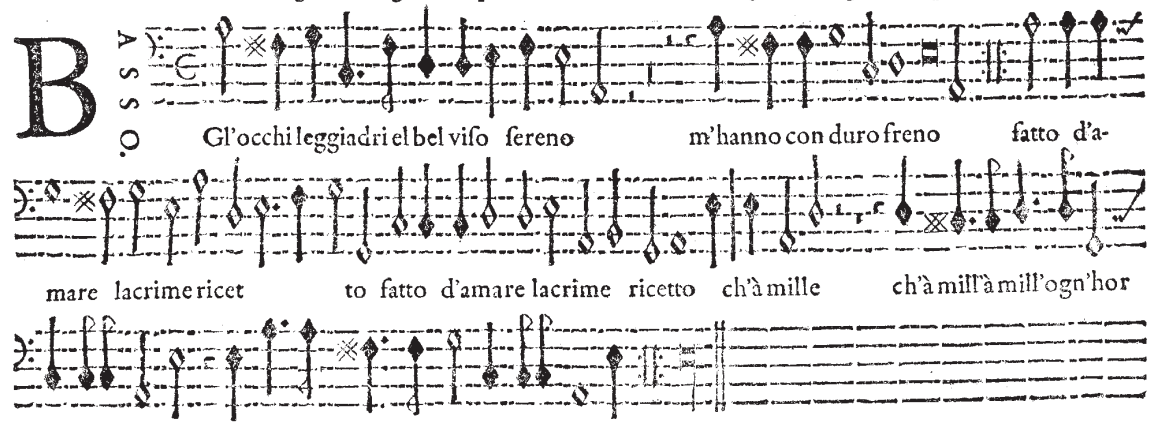
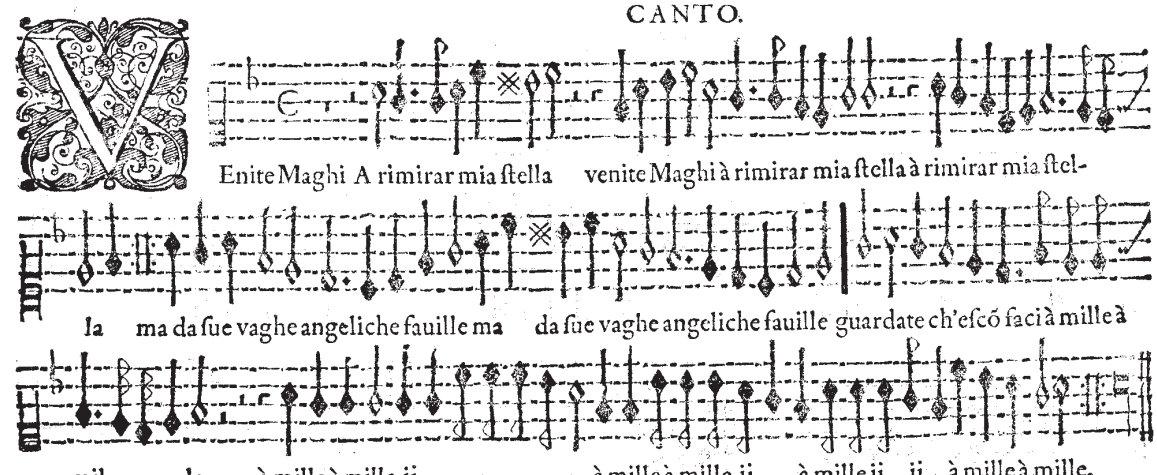
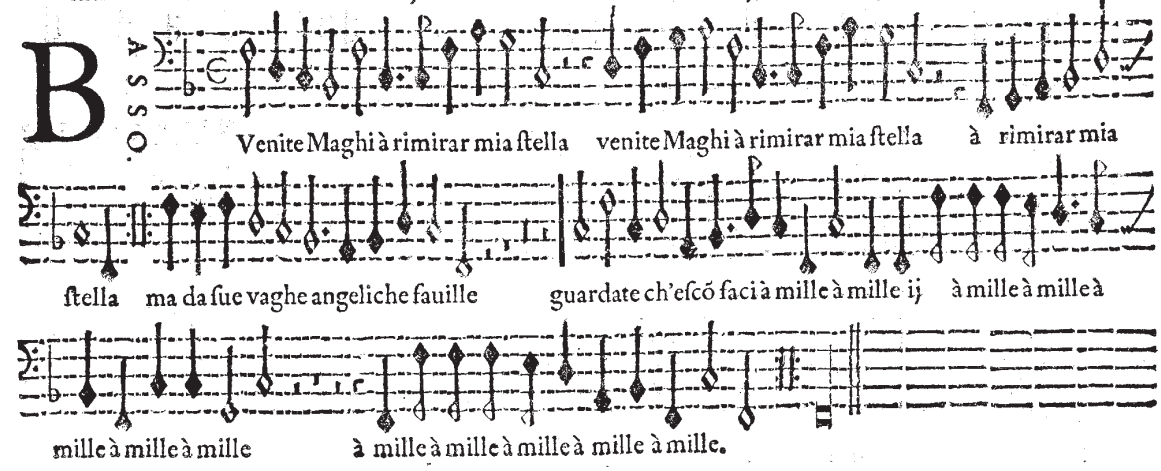


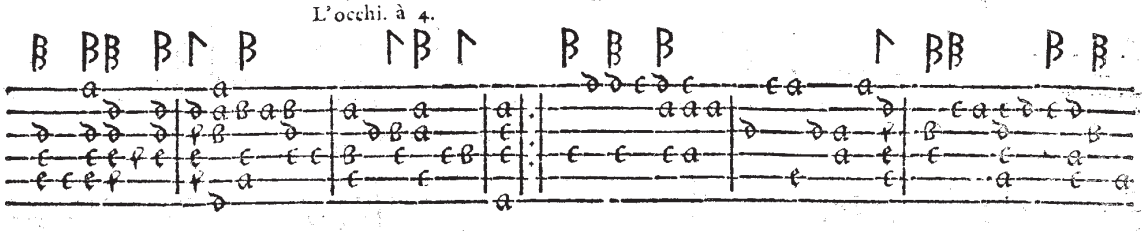
CANTO.

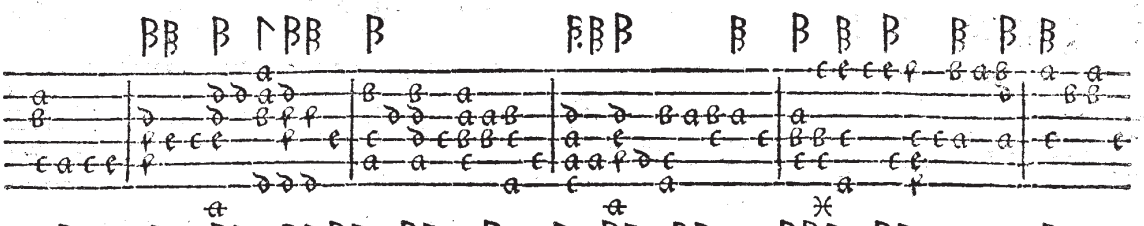


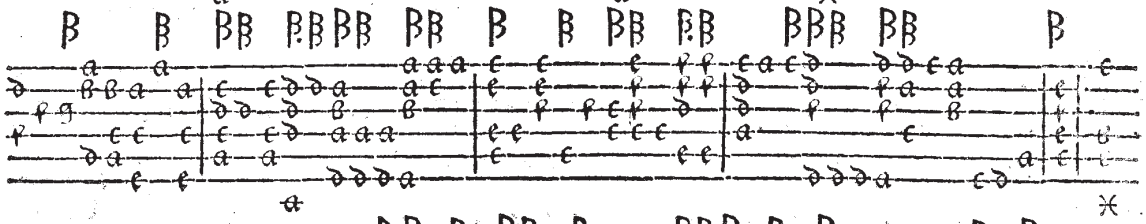
BASSO.



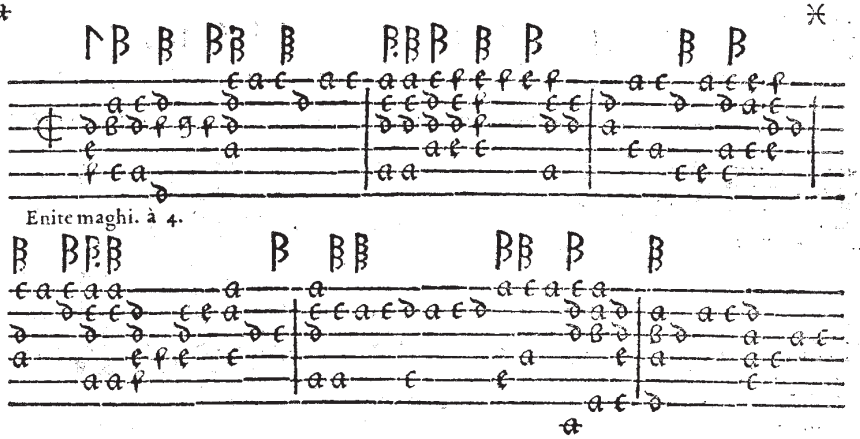
L'occhi. à 4.

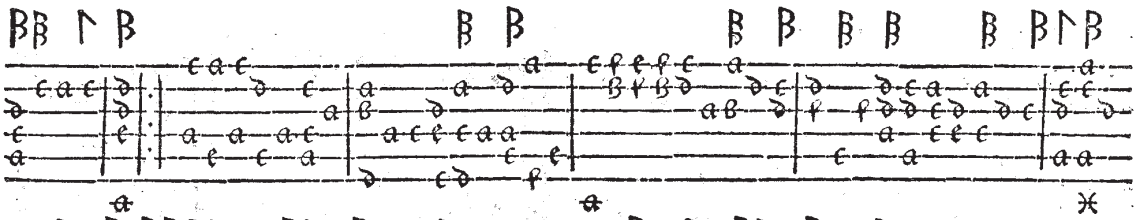


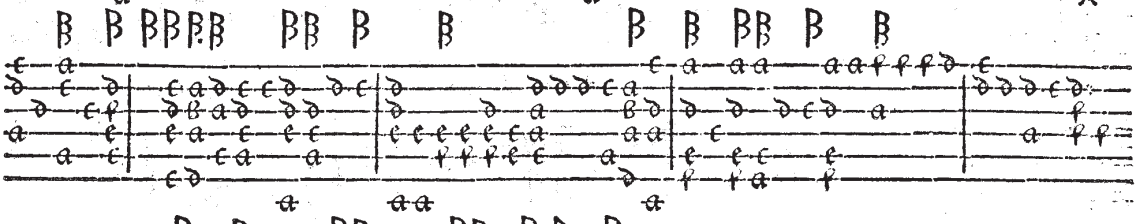


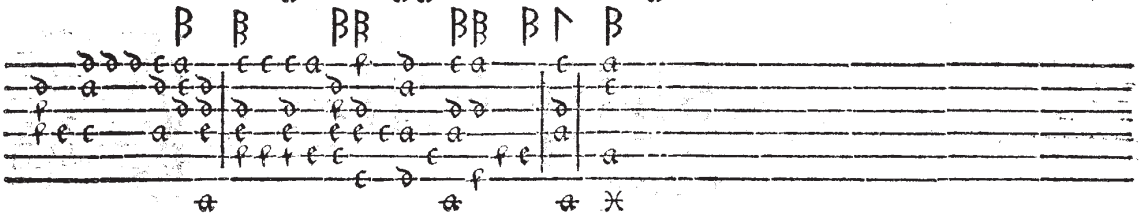


Enite maghi. à 4.

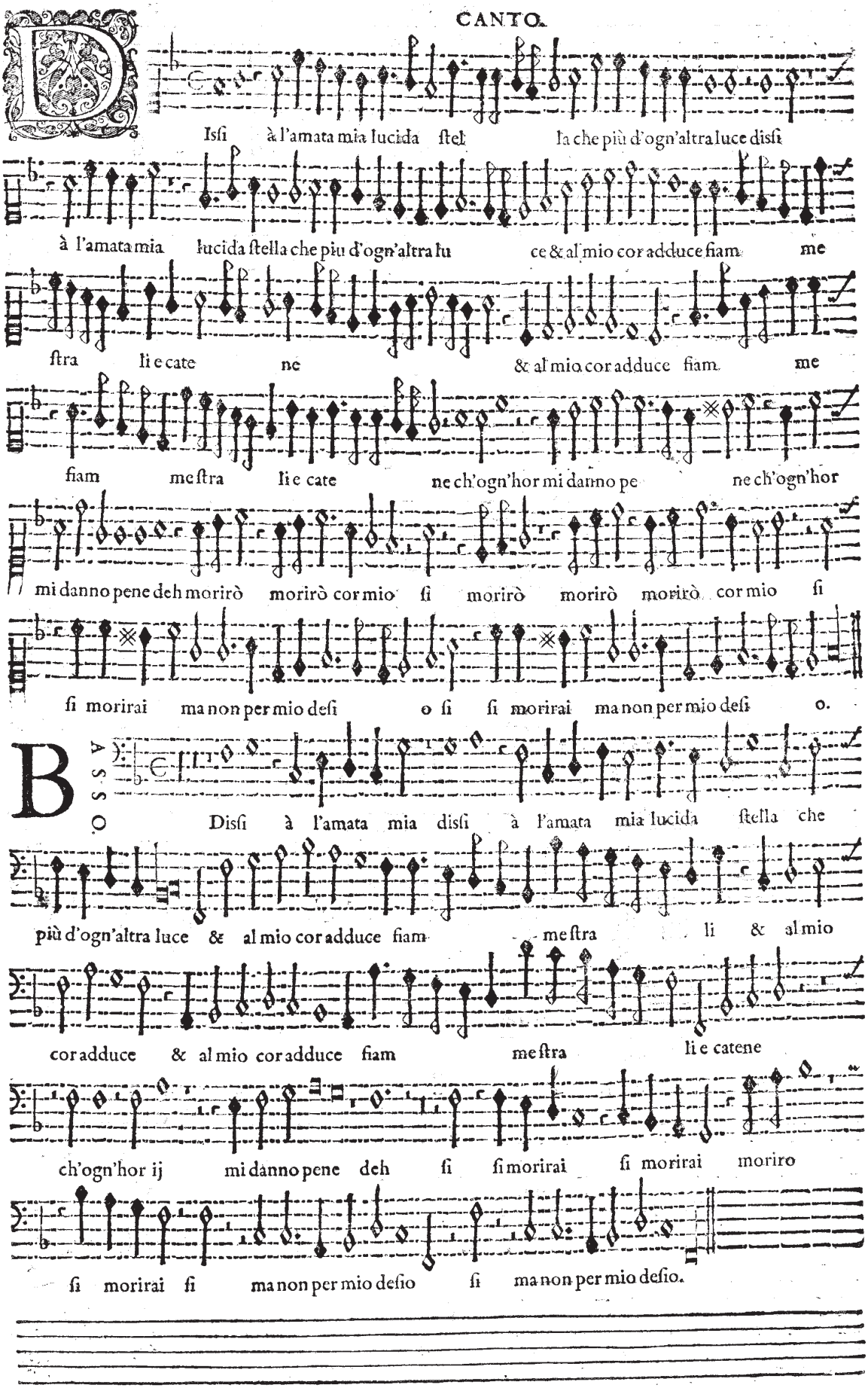




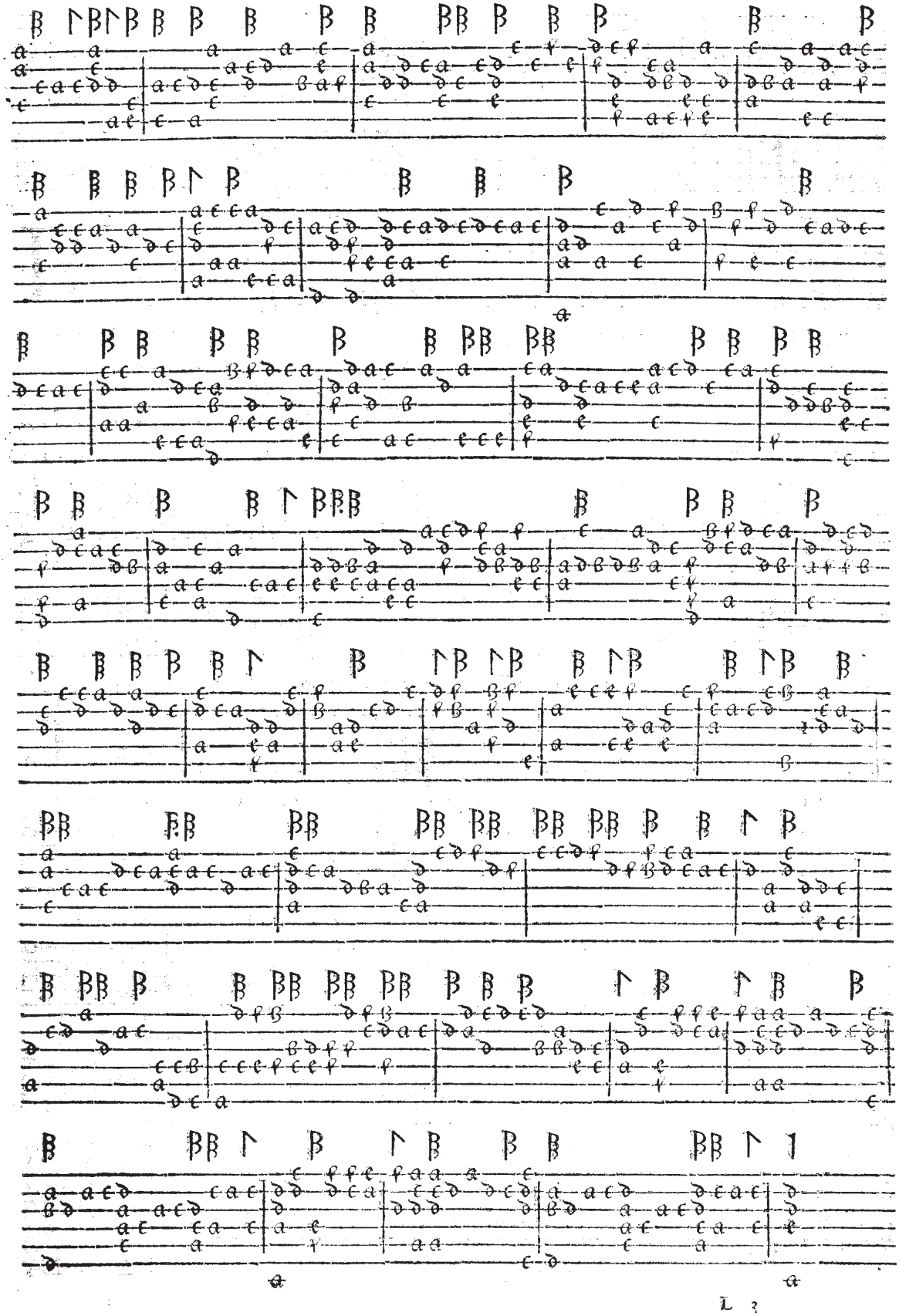


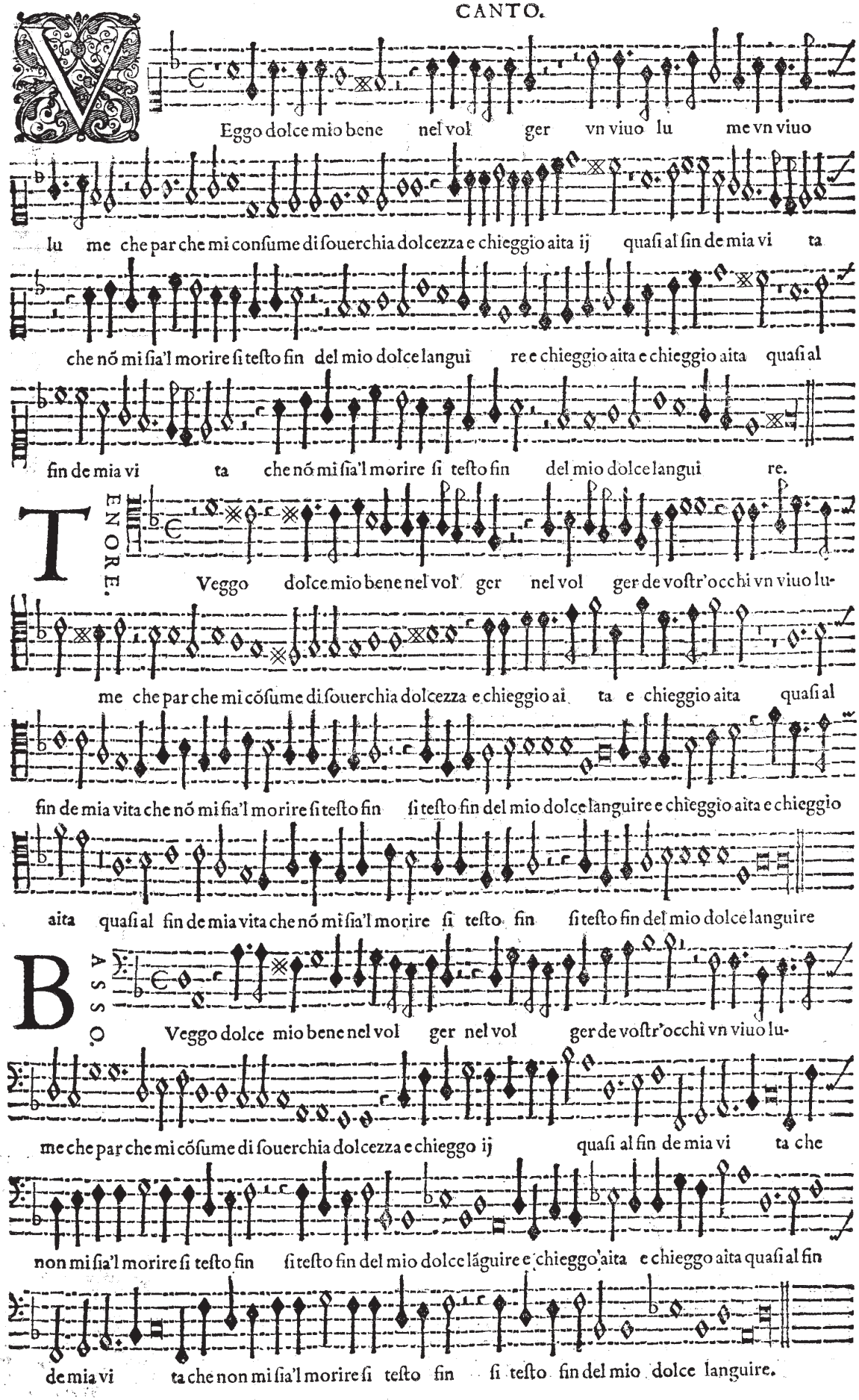


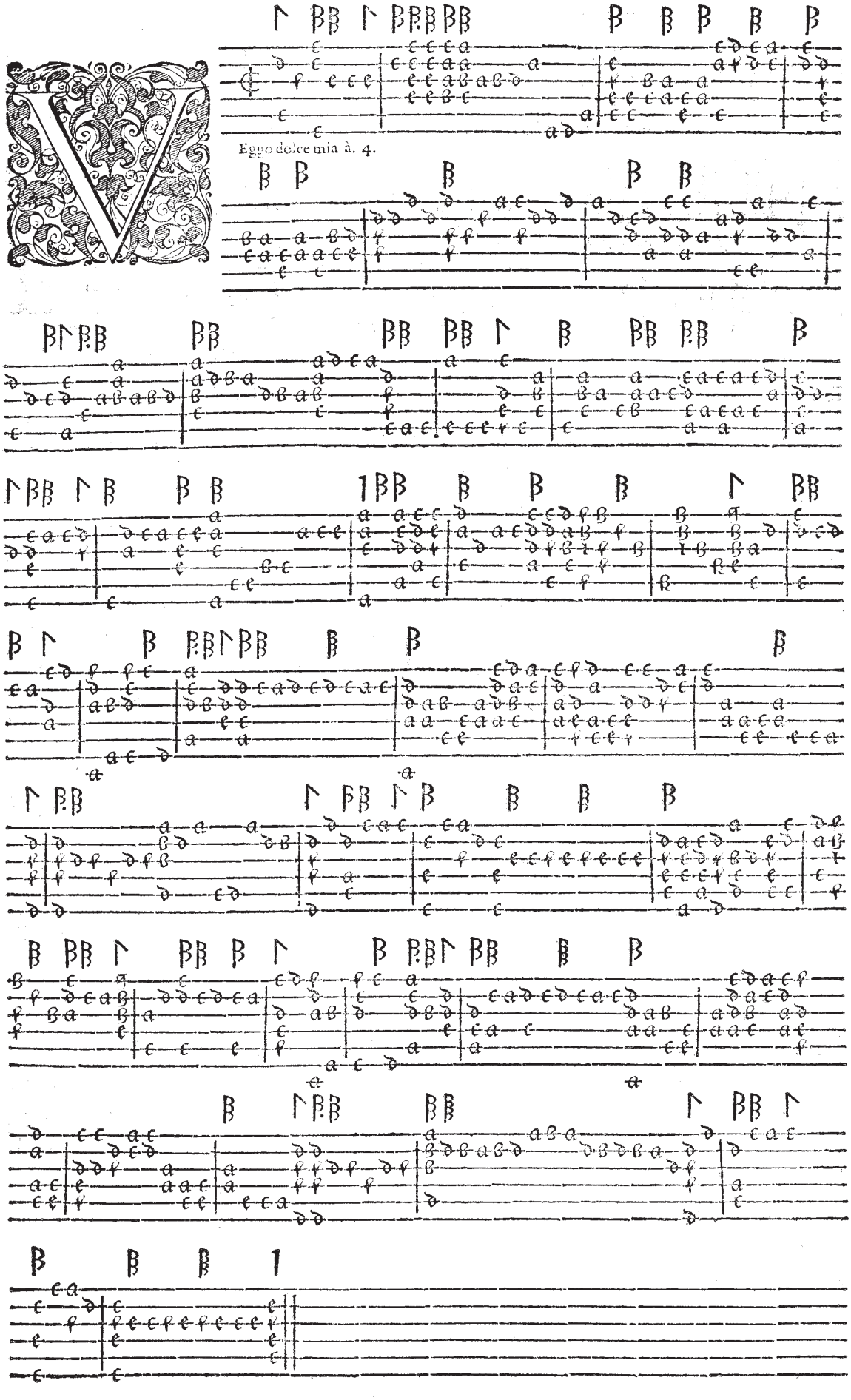
CANTO.


Disi à l'amata mia lucida stel la che più d'ogn'altra luce disi
à l'amata mia lucida stella che piu d'ogn'altra lu ce & al mio cor adduce fiam me
stra li e cate ne & al mio cor adduce fiam me
fiam mestra li e cate ne ch'ogn'hor mi danno pe ne ch'ogn'hor
mi danno pene deh morirò morirò cor mio si morirò morirò morirò cor mio si
si morirai ma non per mio desi o si si morirai ma non per mio desi o.
BASSO
Disi à l'amata mia disi à l'amata mia lucida stella che
più d'ogn'altra luce & al mio cor adduce fiam mestra li & al mio
cor adduce & al mio cor adduce fiam mestra li e catene
ch'ogn'hor ij mi danno pene deh si si morirai si morirai moriro
si morirai si ma non per mio desio si ma non per mio desio.

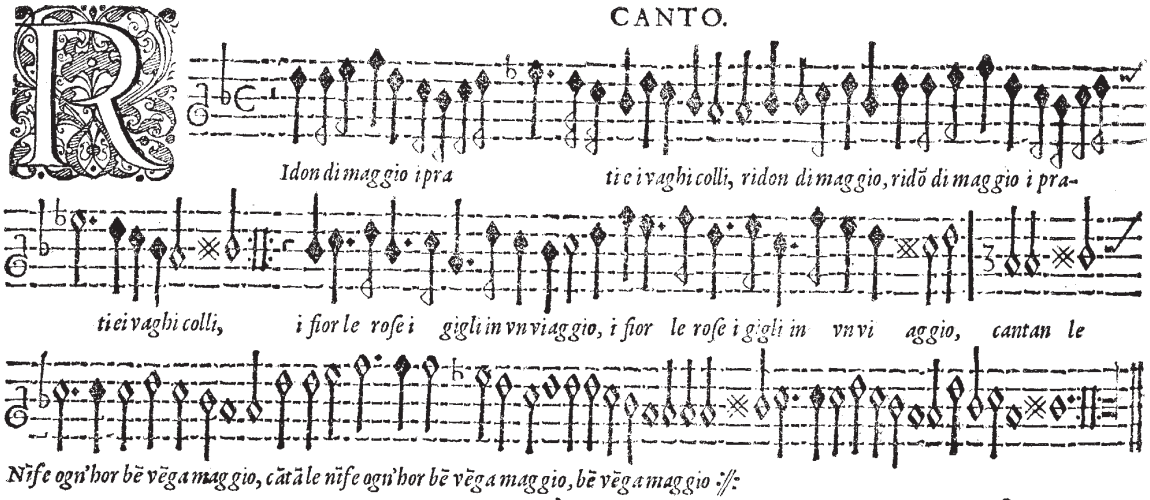
Iffi á l'amata mia. à 4.




Eggo dolce mio bene nel vol ger vn viuo lu me vn viuo
lu me che par che mi conſume di ſouerchia dolcezza e chieggio aita ij quaſi al fin de mia vi ta
che nõ mi ſia'l morire ſi teſto fin del mio dolce langui re e chieggio aita e chieggio aita quaſi al
fin de mia vi ta che nõ mi ſia'l morire ſi teſto fin del mio dolce langui re.
TENORE.
Veggo dolce mio bene nel vol ger nel vol ger de voſtr'occhi vn viuo lu-
me che par che mi cõſume di ſouerchia dolcezza e chieggio ai ta e chieggio aita quaſi al
fin de mia vita che nõ mi ſia'l morire ſi teſto fin ſi teſto fin del mio dolce languire e chieggio aita e chieggio
aita quaſi al fin de mia vita che nõ mi ſia'l morire ſi teſto fin ſi teſto fin del mio dolce languire
BASSO.
Veggo dolce mio bene nel vol ger nel vol ger de voſtr'occhi vn viuo lu-
me che par che mi cõſume di ſouerchia dolcezza e chieggo ij quaſi al fin de mia vi ta che
non mi ſia'l morire ſi teſto fin ſi teſto fin del mio dolce lãguire e chieggo aita e chieggo aita quaſi al fin
de mia vi ta che non mi ſia'l morire ſi teſto fin ſi teſto fin del mio dolce languire.


Eggo dolce mia à. 4.

CANTO.



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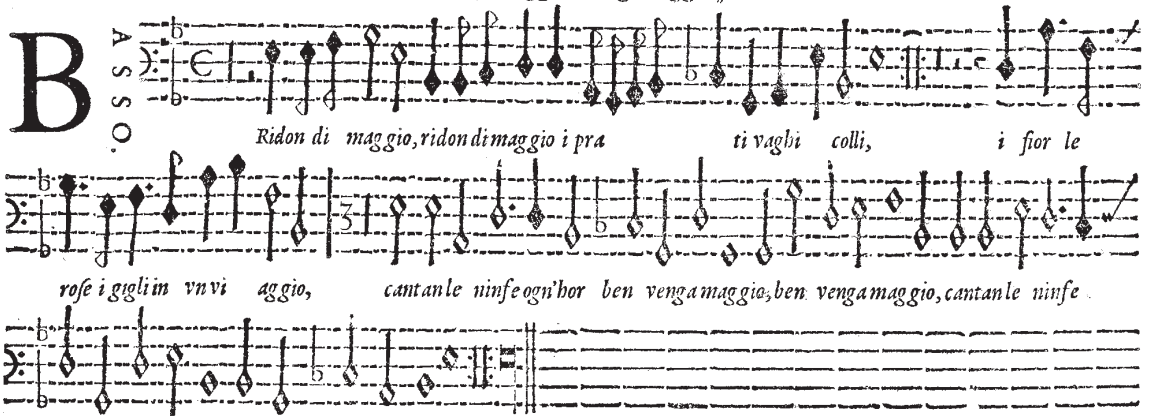
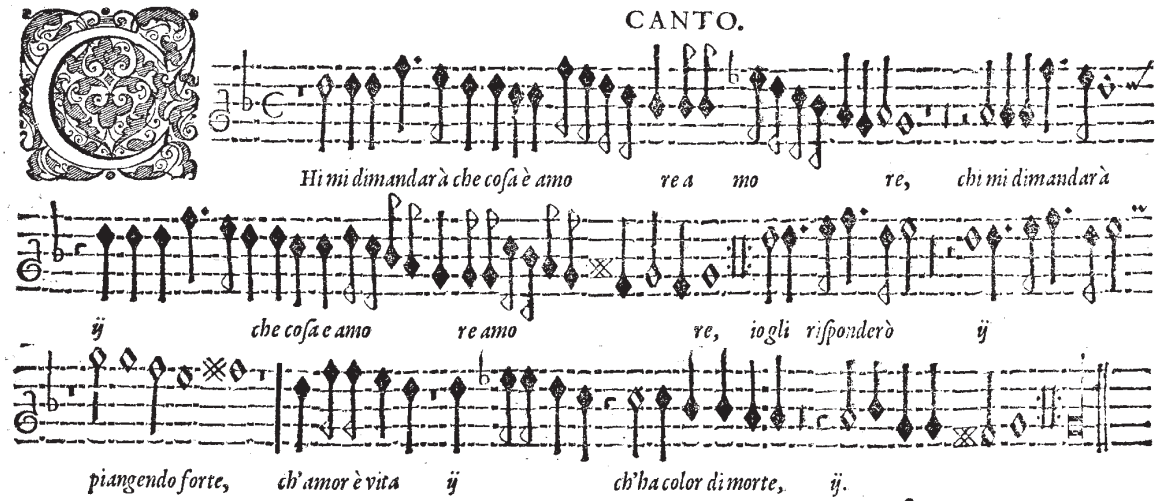


CANTO.



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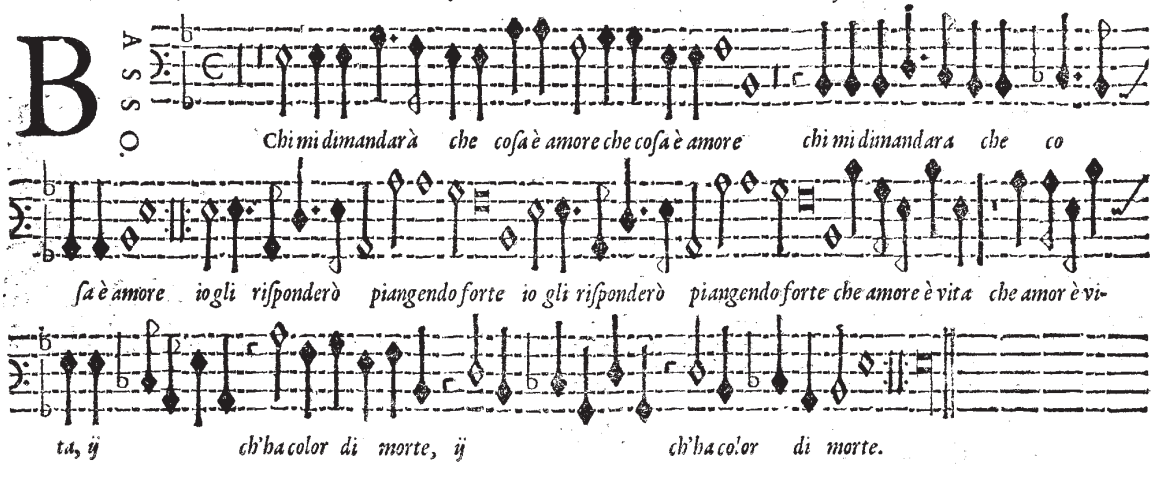
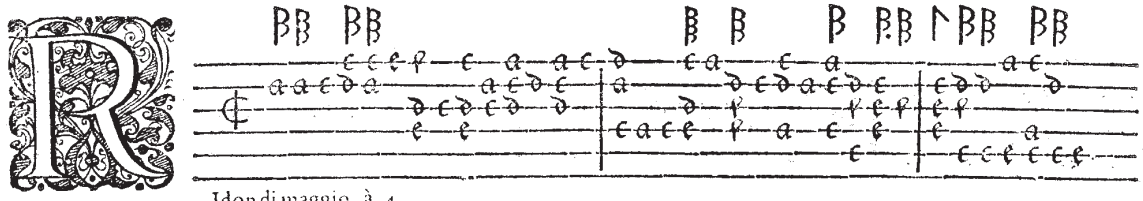
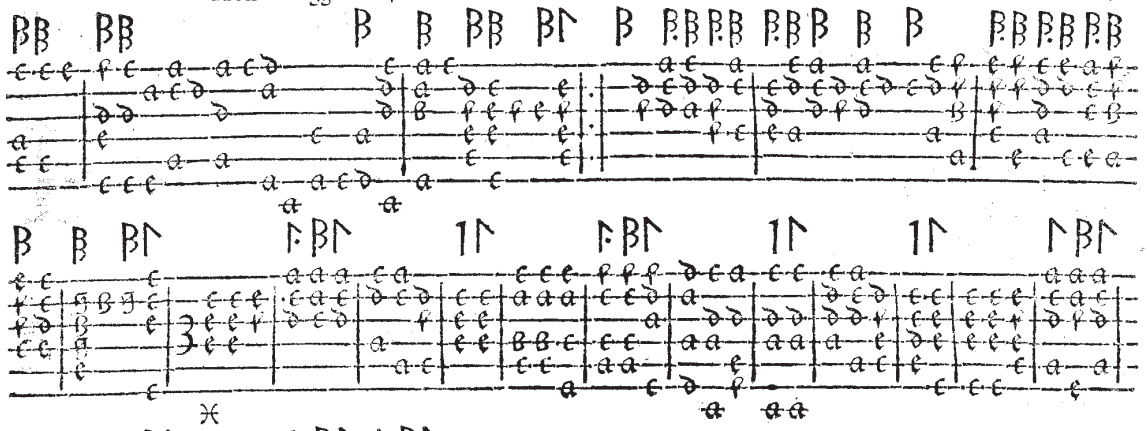
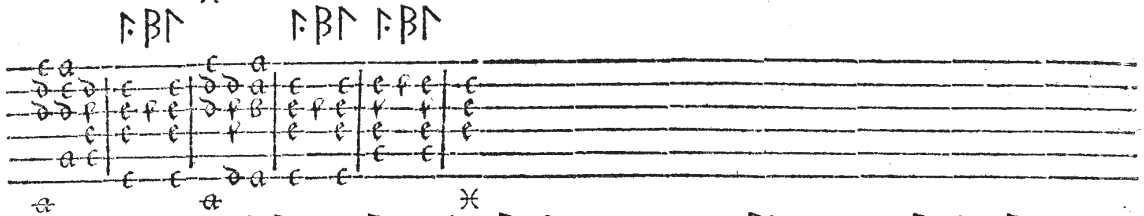
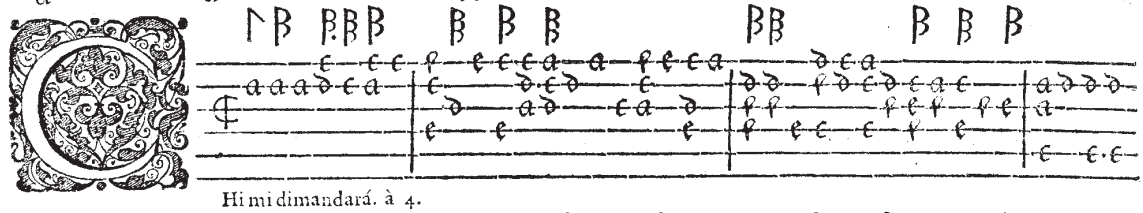




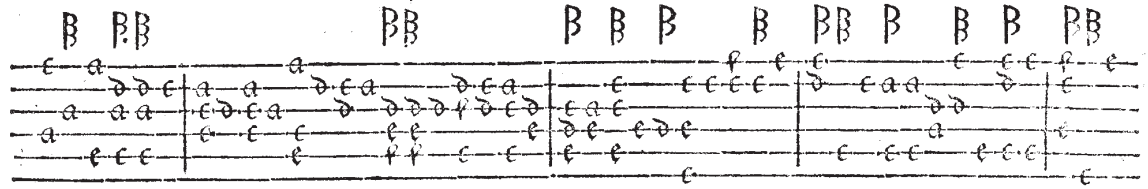
Idon di maggio. à 4.

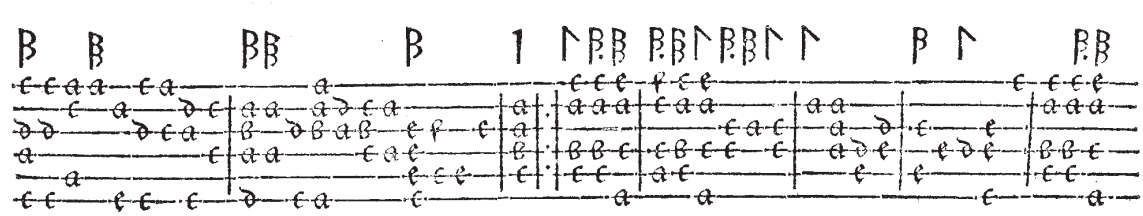


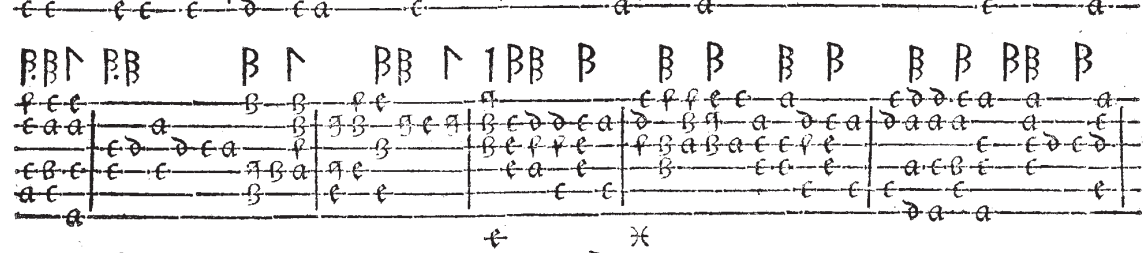


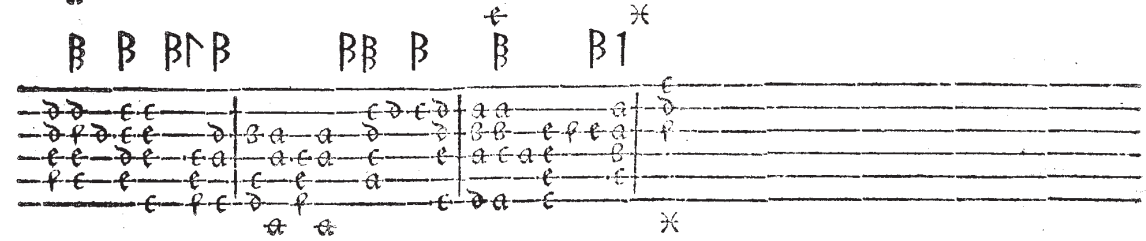


Hi mi dimandará. à 4.

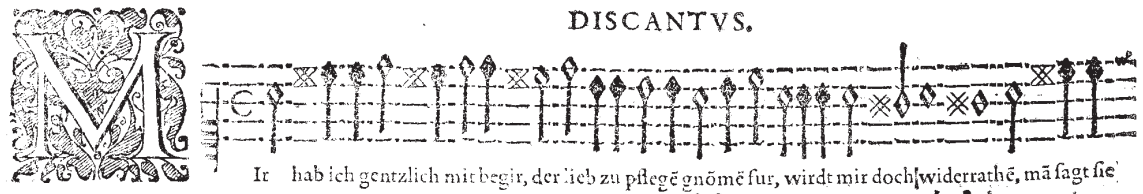


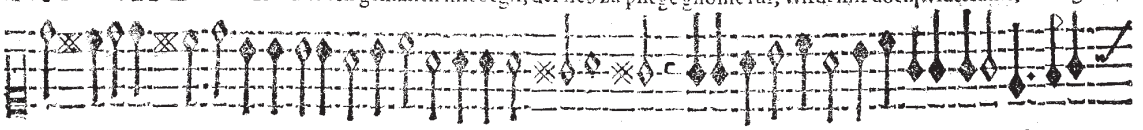


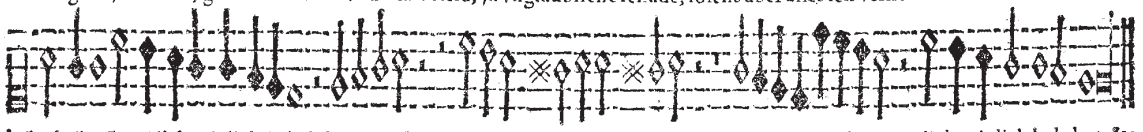




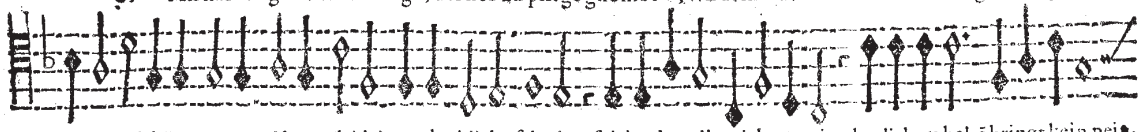
DISCANTVS.

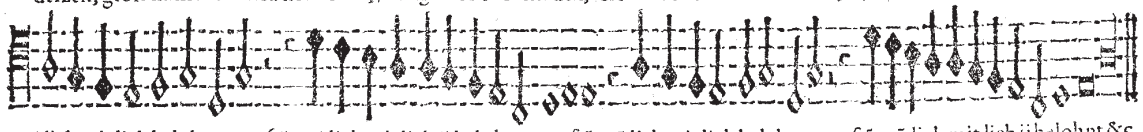




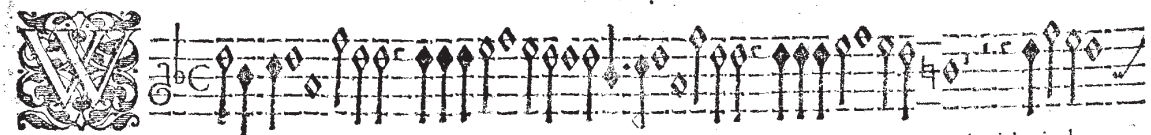


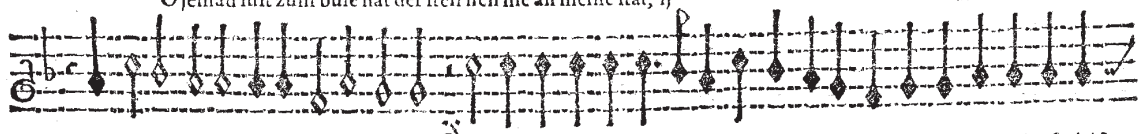
BASSVS.

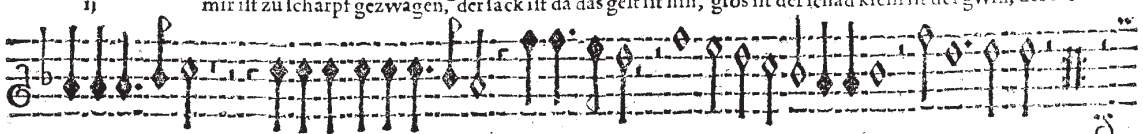




DISCANTVS.







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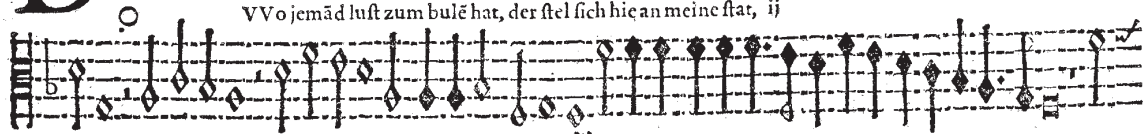
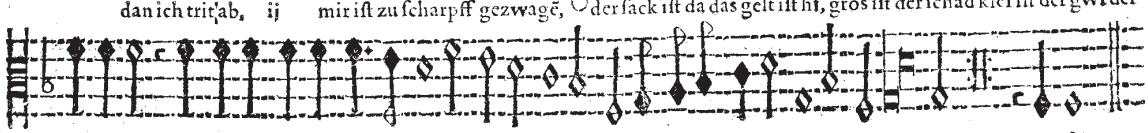
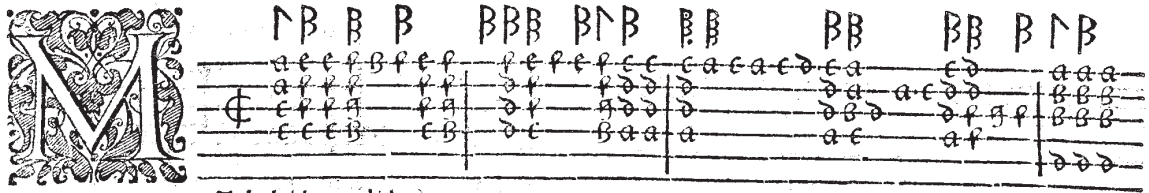
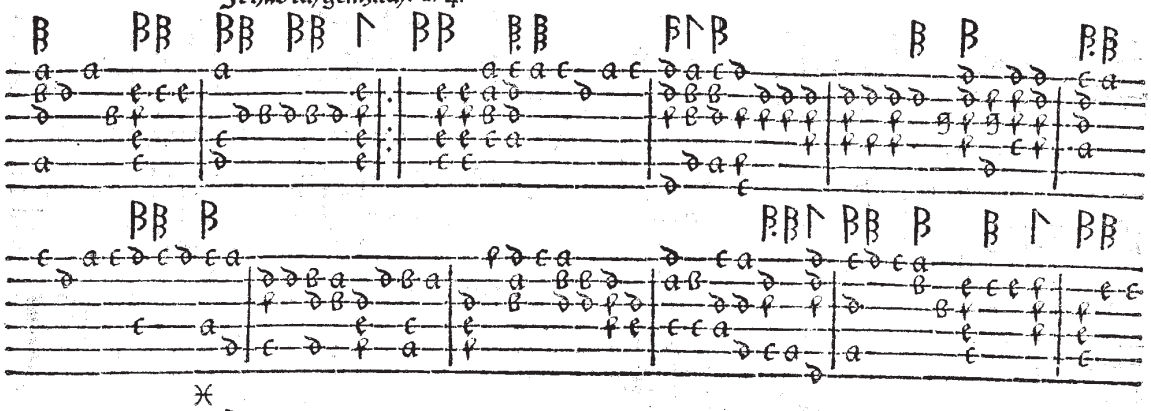
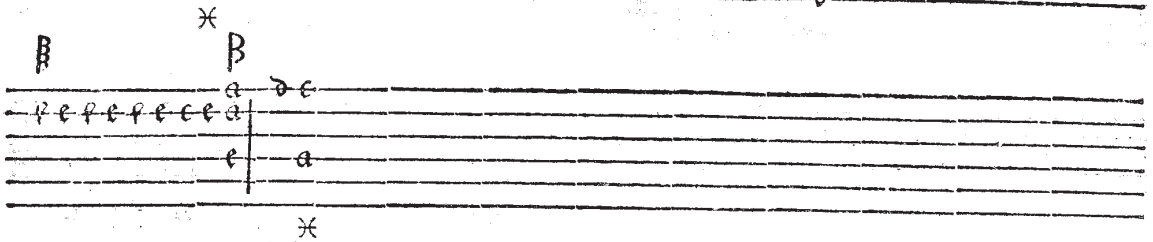


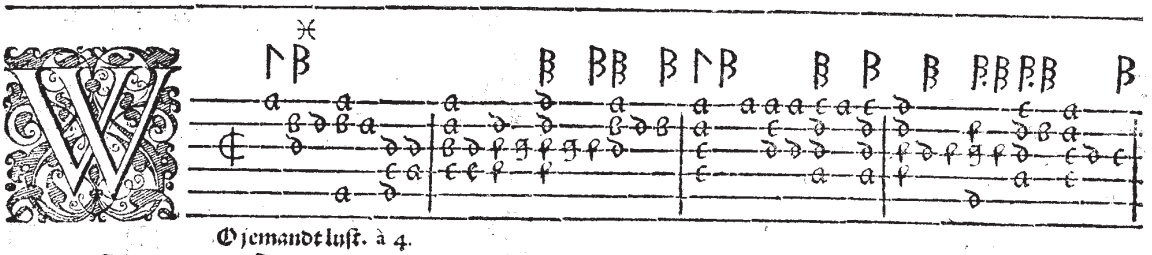




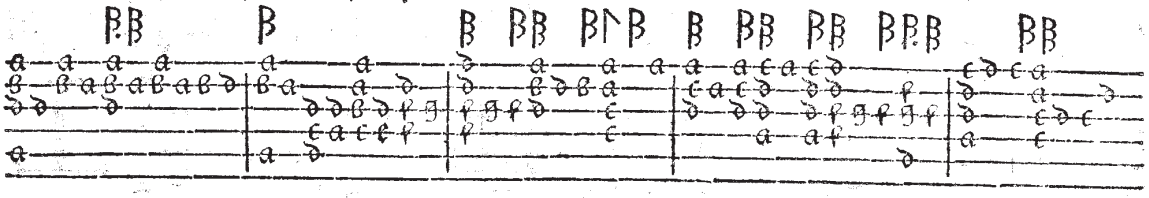
Ir hab ich gentzlich. à 4.

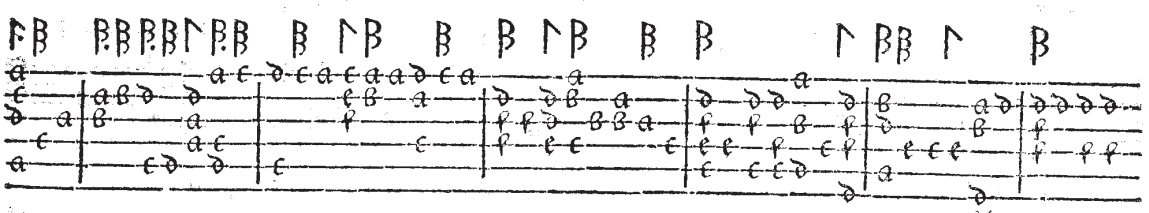


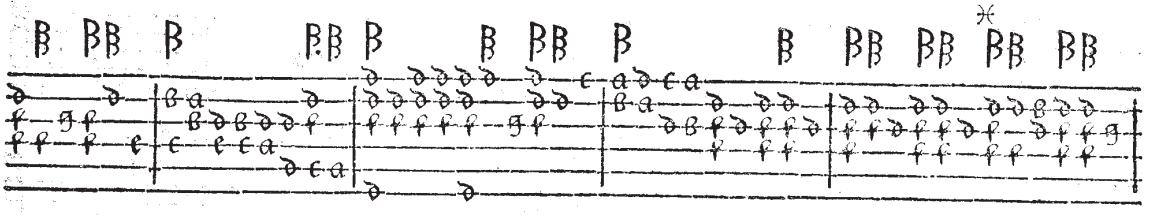


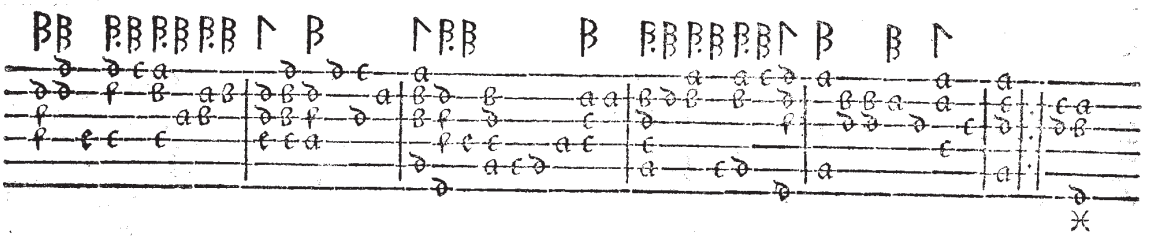


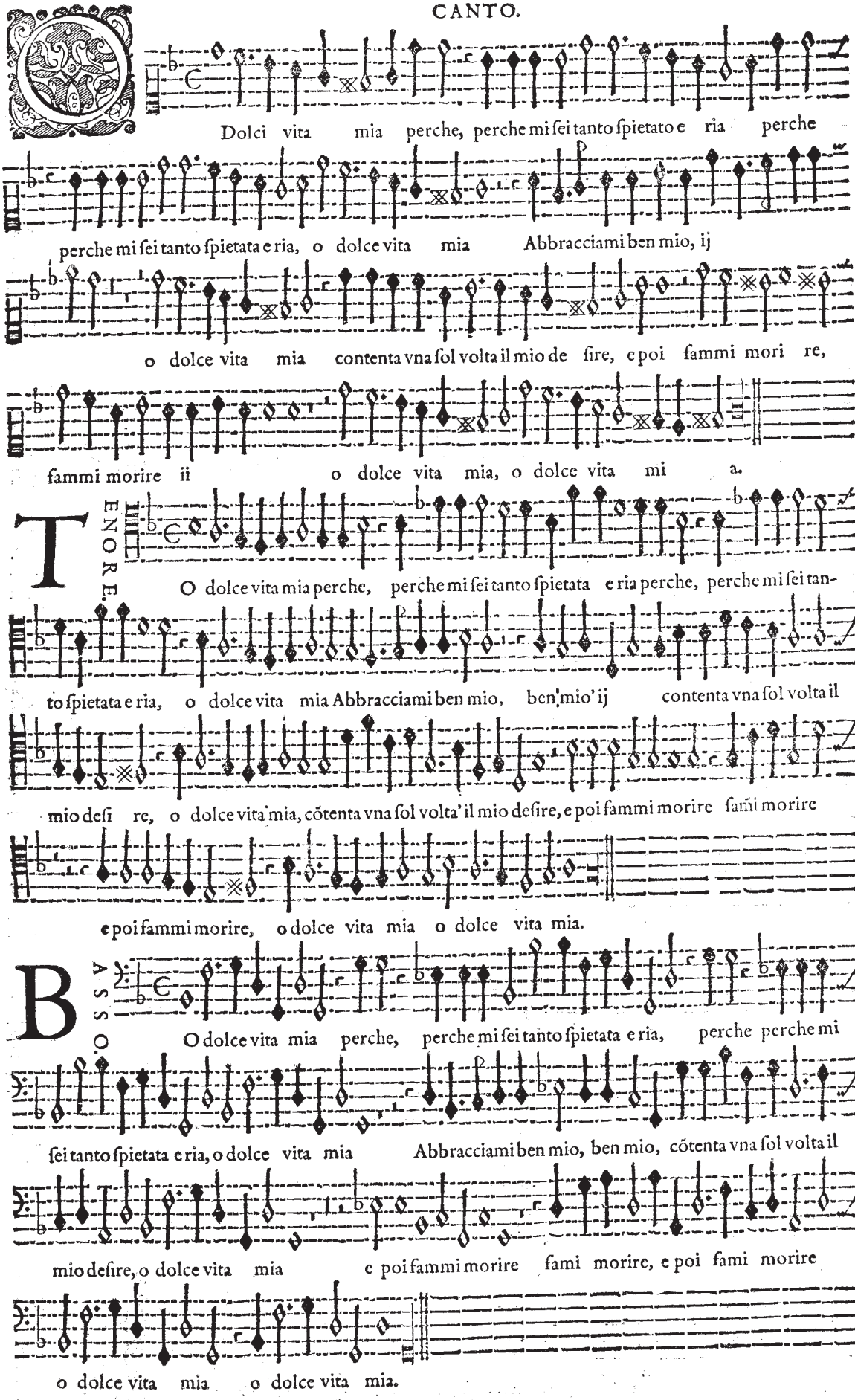
Ojemandt luſt. à 4.



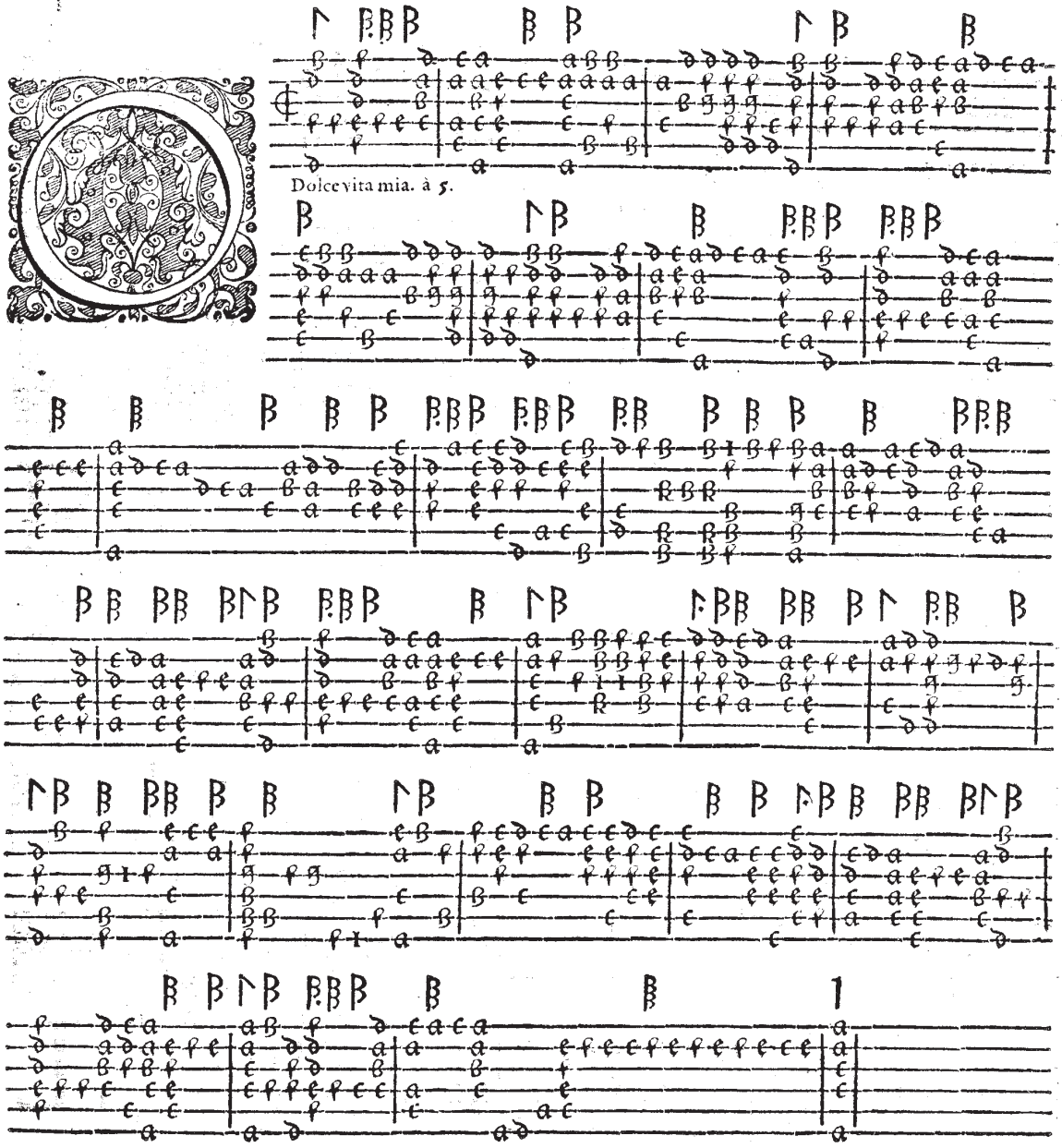




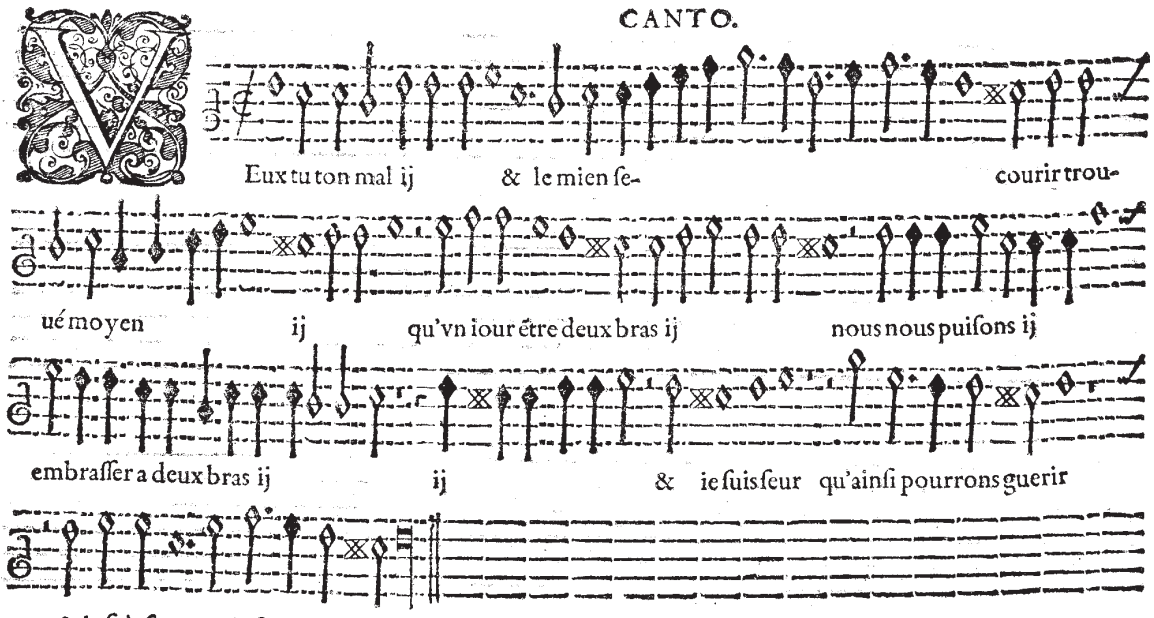



Dolci vita mia perche, perche mi ſei tanto ſpietato e ria perche
perche mi ſei tanto ſpietata e ria, o dolce vita mia Abbracciami ben mio, ij
o dolce vita mia contenta vna ſol volta il mio de ſire, e poi fammi mori re,
fammi morire ii o dolce vita mia, o dolce vita mi a.
TENORE.
O dolce vita mia perche, perche mi ſei tanto ſpietata e ria perche, perche mi ſei tan-
to ſpietata e ria, o dolce vita mia Abbracciami ben mio, ben mio' ij contenta vna ſol volta il
mio deſi re, o dolce vita mia, cõtenta vna ſol volta' il mio deſire, e poi fammi morire ſam̃i morire
e poi fammi morire, o dolce vita mia o dolce vita mia.
BASSO.
O dolce vita mia perche, perche mi ſei tanto ſpietata e ria, perche perche mi
ſei tanto ſpietata e ria, o dolce vita mia Abbracciami ben mio, ben mio, cõtenta vna ſol volta il
mio deſire, o dolce vita mia e poi fammi morire fami morire, e poi fami morire
o dolce vita mia o dolce vita mia.

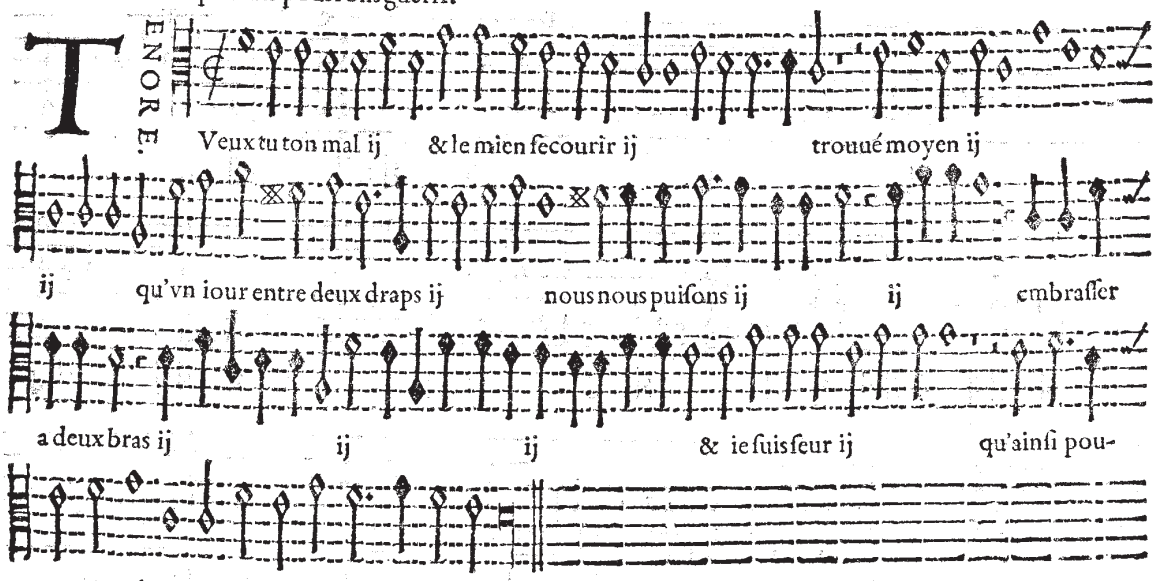
Dolce vita mia. à 5.



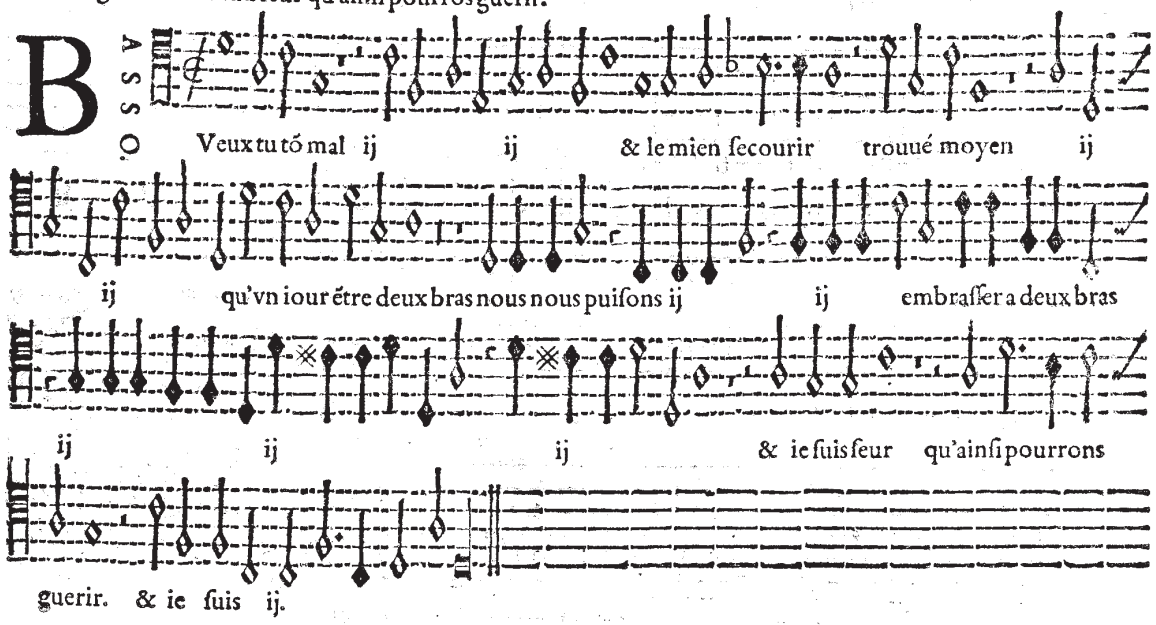
CANTO.



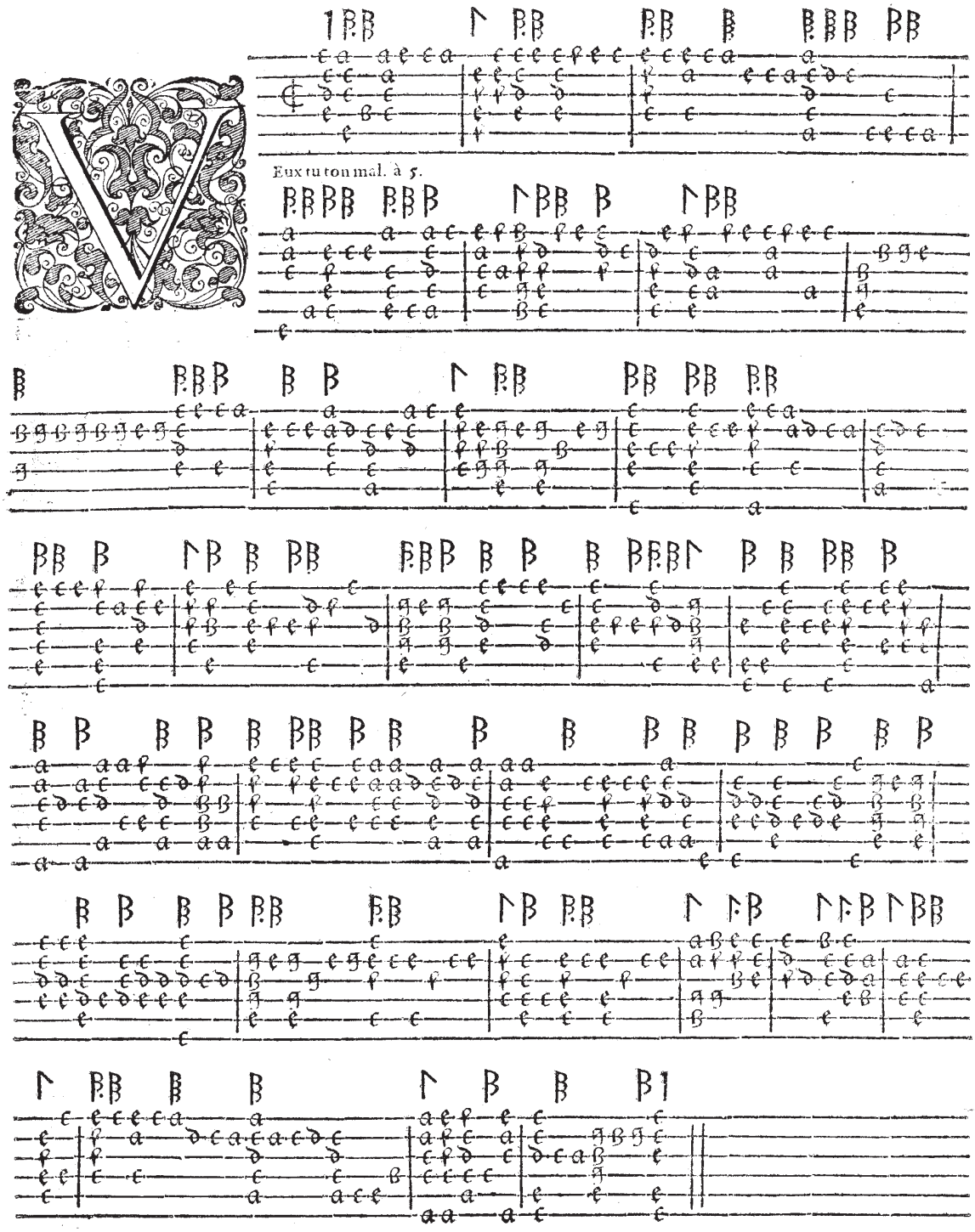
TENORE.



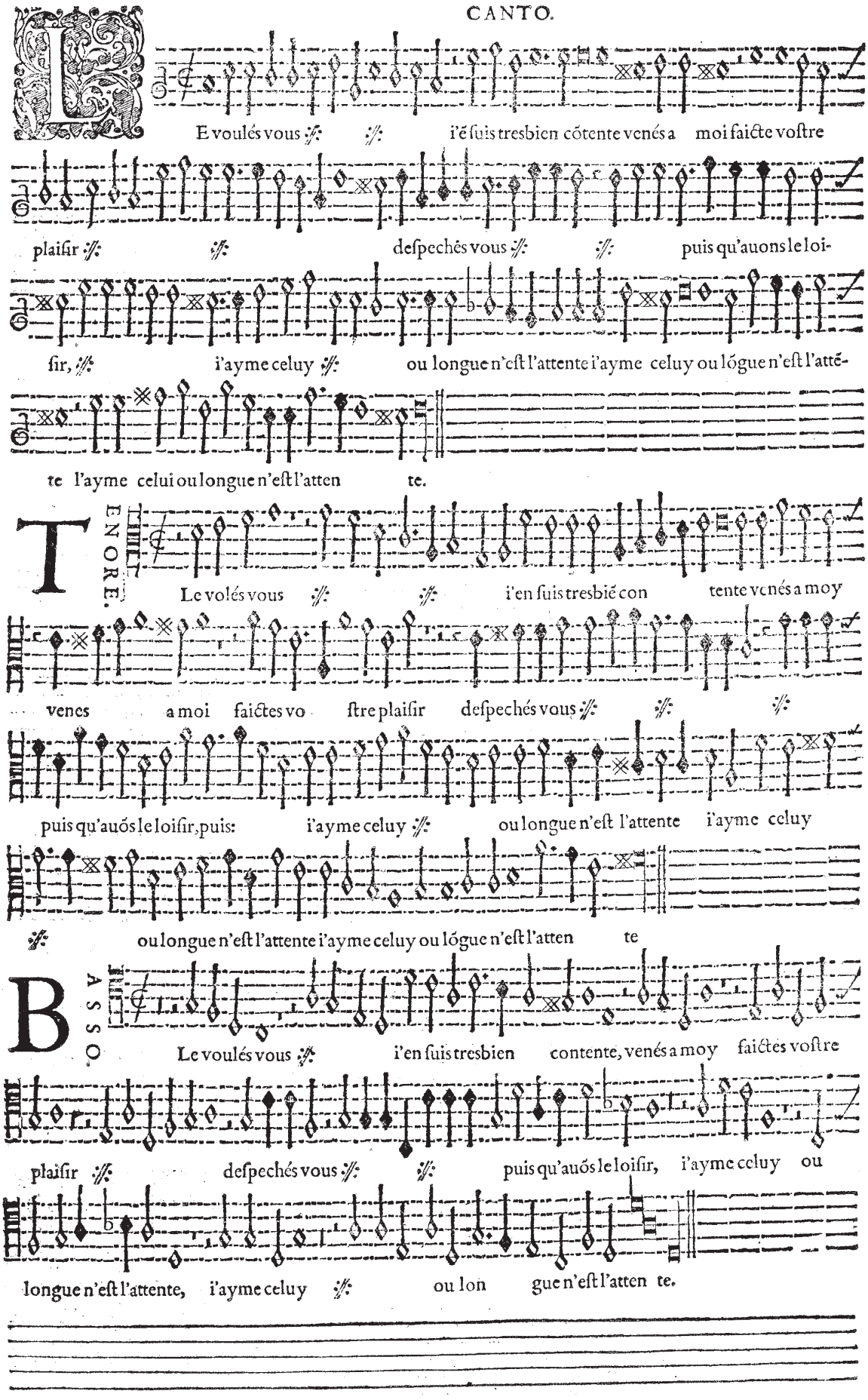
BASSO.

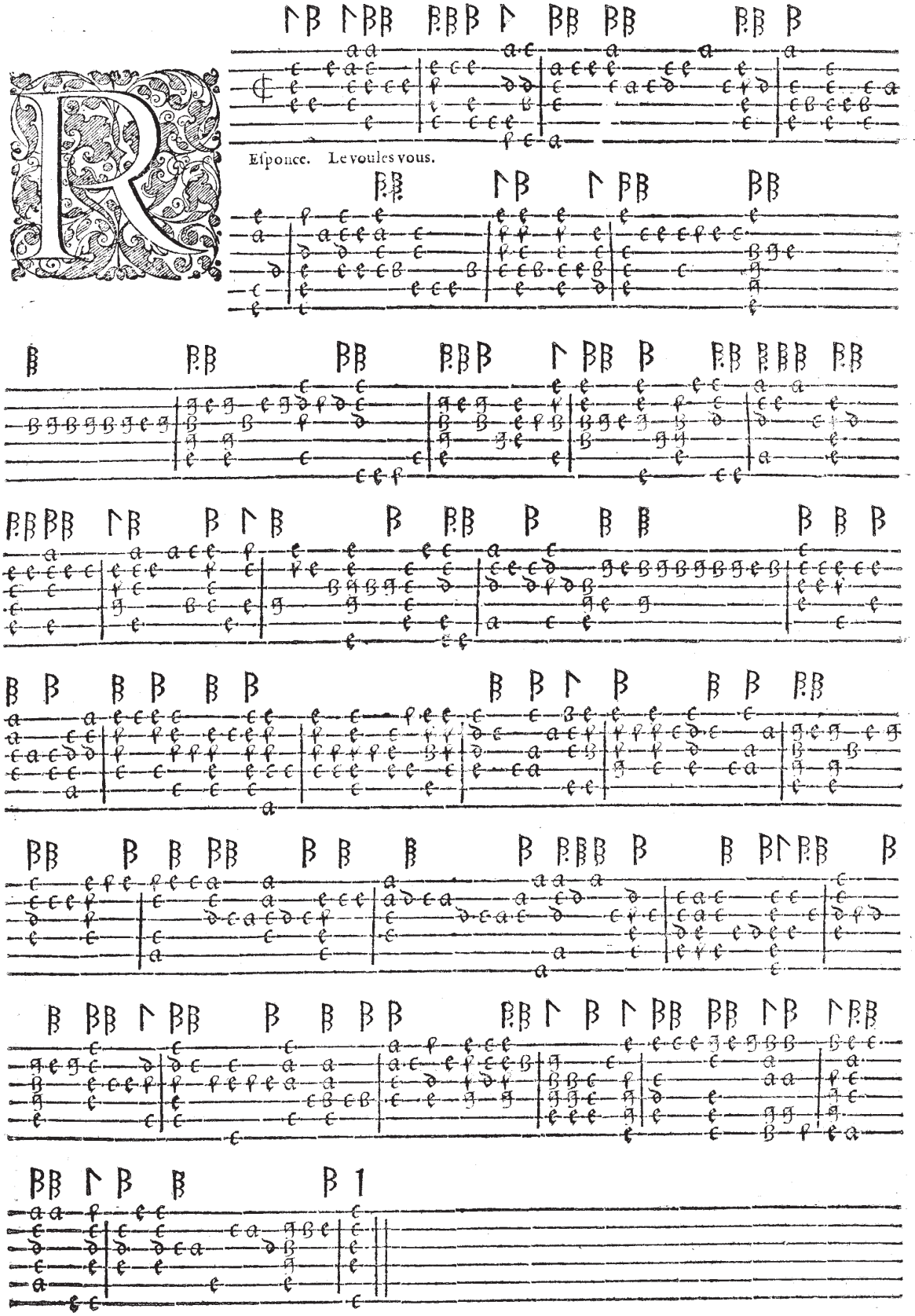


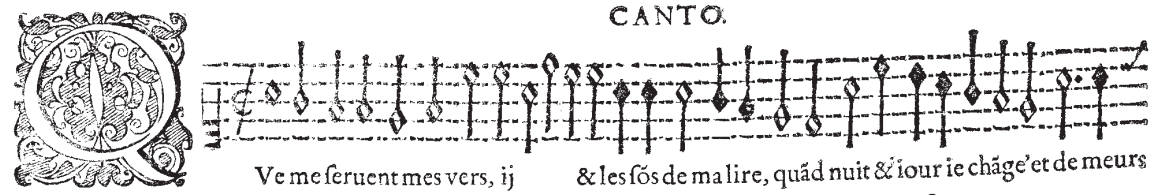
Eux tu ton mal. à 5.

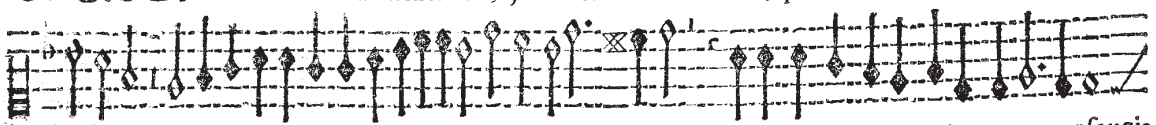


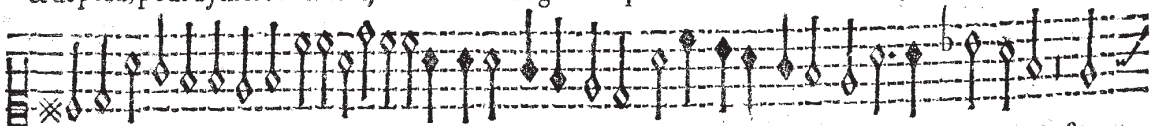
Reſponce.

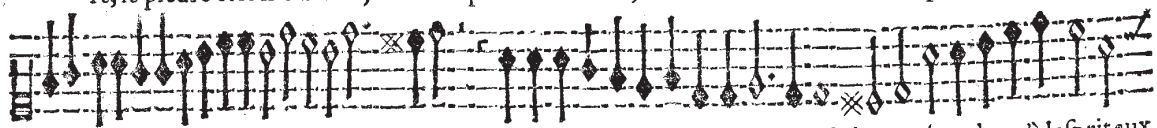

E voulés vous ℣ ℣ i'é ſuis tresbien cõtente venés a moi faicte voſtre
plaiſir ℣ ℣ deſpechés vous ℣ ℣ puis qu'auons le loi-
ſir, ℣ i'ayme celuy ℣ ou longue n'eſt l'attente i'ayme celuy ou lõgue n'eſt l'attẽ-
te l'ayme celui ou longue n'eſt l'atten te.
TENORE.
Le volés vous ℣ ℣ i'en ſuis tresbiẽ con tente venés a moy
venes a moi faictes vo ſtre plaiſir deſpechés vous ℣ ℣ ℣
puis qu'auõs le loiſir, puis: i'ayme celuy ℣ ou longue n'eſt l'attente i'ayme celuy
℣ ou longue n'eſt l'attente i'ayme celuy ou lõgue n'eſt l'atten te
BASSO.
Le voulés vous ℣ i'en ſuis tresbien contente, venés a moy faictes voſtre
plaiſir ℣ deſpechés vous ℣ ℣ puis qu'auõs le loiſir, i'ayme celuy ou
longue n'eſt l'attente, i'ayme celuy ℣ ou lon gue n'eſt l'atten te.

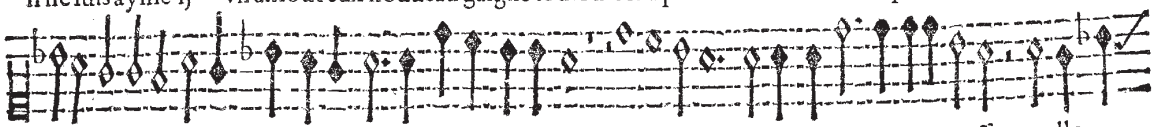

Esponce. Le voules vous.

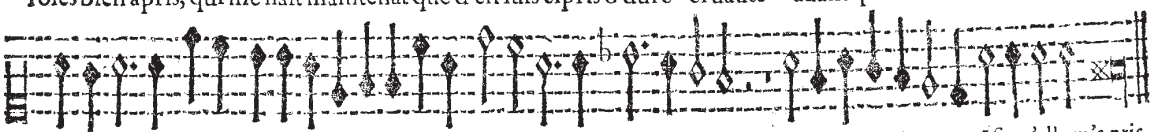

Q
Ve me ſeruent mes vers, ij & les ſõs de ma lire, quãd nuit & iour ie chãge'et de meurs

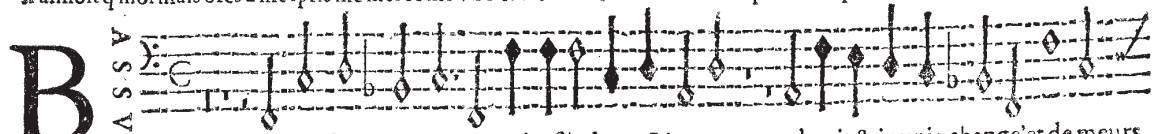

& dé peau, pour aymer ſottemẽt ij vn viſage trop beau Malhenreux eſt celuy qui qour aymer ſouqi-

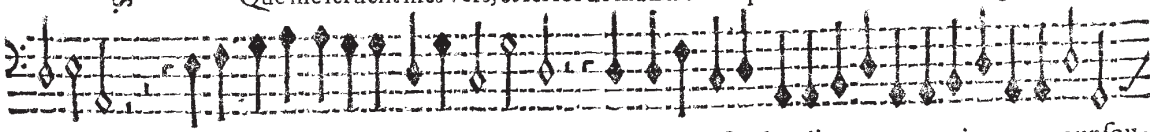

re, ie pleure'et ie me deuls ij ie ſuis plein de martire, ie fais mille ſonets & me romps le cerueau, &

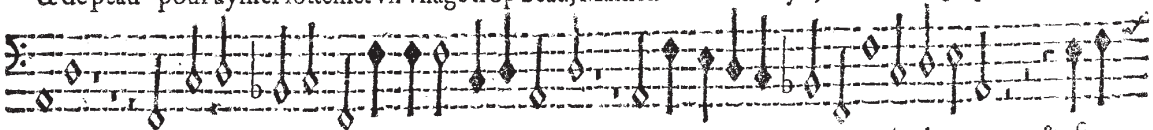

ſi ne ſuis aymé ij vn amoureux nouueau gaigne touiours ma place'et ie ne l'oſe dire, pué ma dame'à leſprit aux

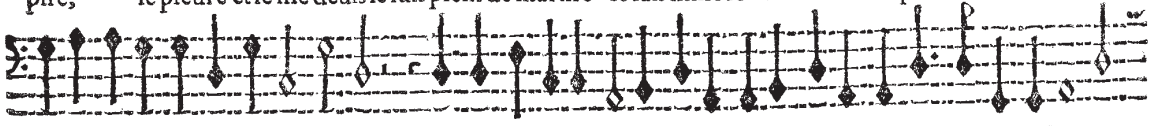

roſes bien apris, qui me hait maintenãt que d'ell ſuis eſpris o dure cruauté auant que ie l'aimaſſe, elle

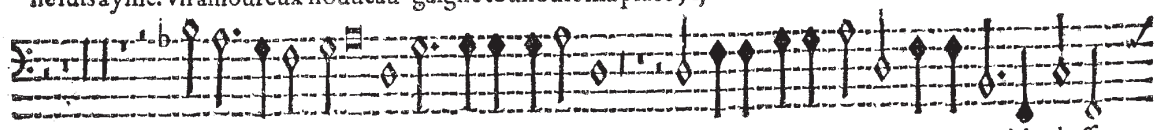

n'aimoit q̃ moi mais ores à me ſpris me met cõme'vn eſclaue'et s'ẽ court à la chaſse pour en reprẽdre'vn autre ãſi qu'elle m'a pris.

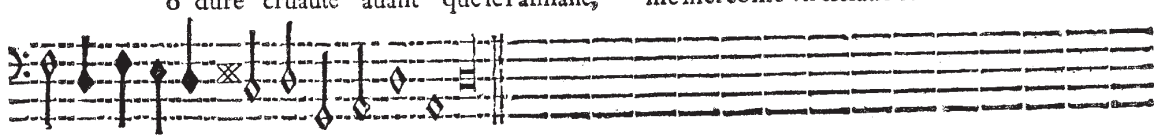

B
ASSA
Que me ſeruent mes vers, & les ſõs de ma Lire quand nuit & iour ie change'et de meurs

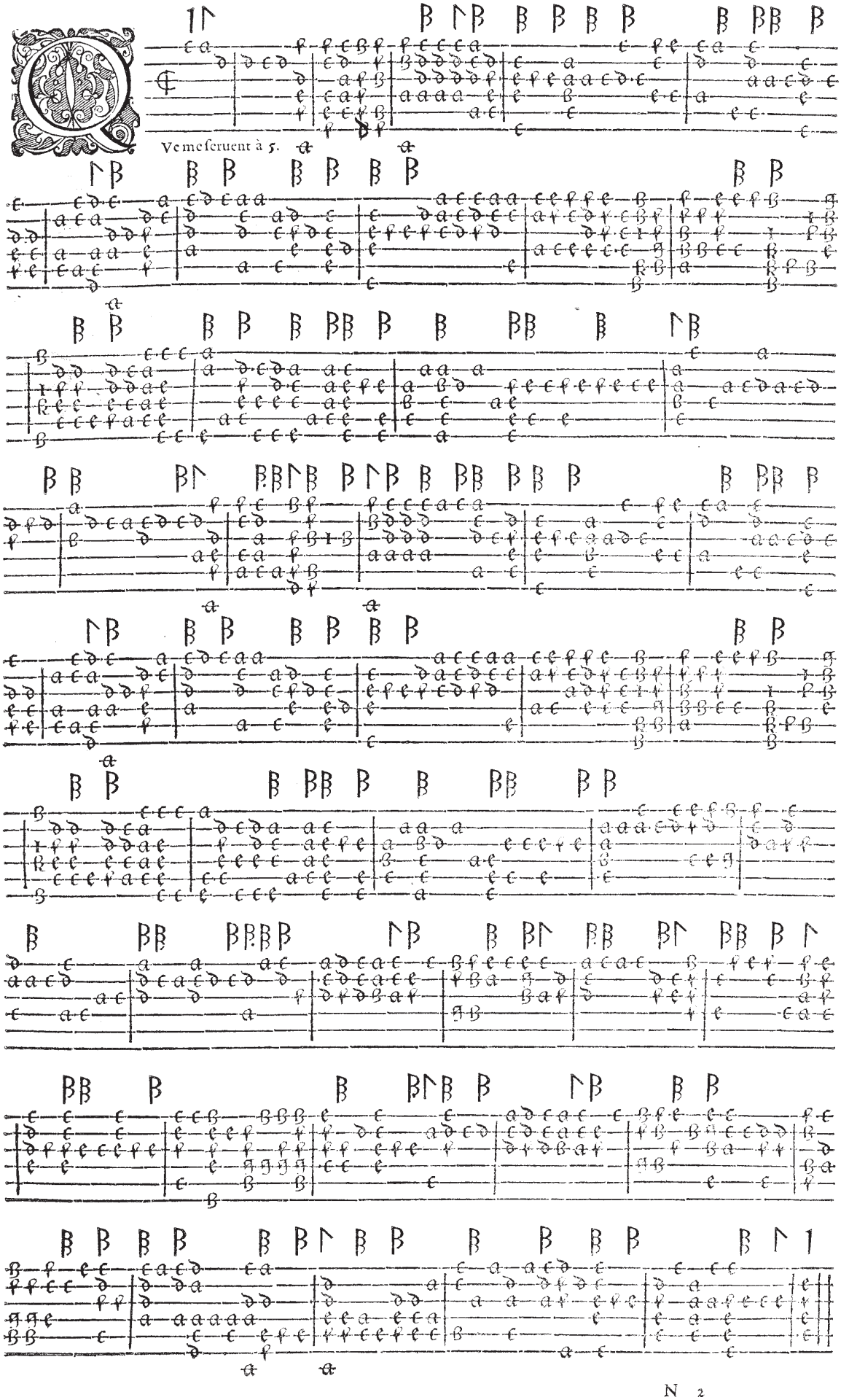

& de peau pour aymer ſottemẽt vn viſage trop beau, Malheureux eſt celuy ij qui pour amour ſou-

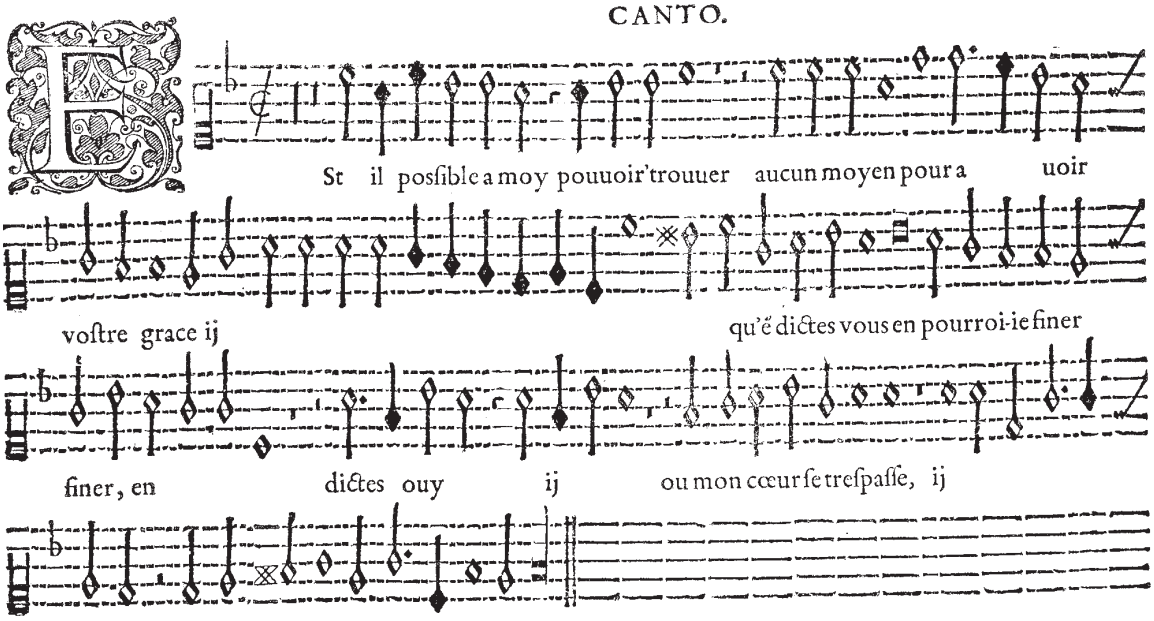

pire, ie pleure'et ie me deuls ie ſuis plein de martire ie fais mille ſonets & me rõps le cerueau & ſi


ne ſuis aymé: vn amoureux nouueau gaigne touſiours ma place', ij & ie ne l'oſe dire,

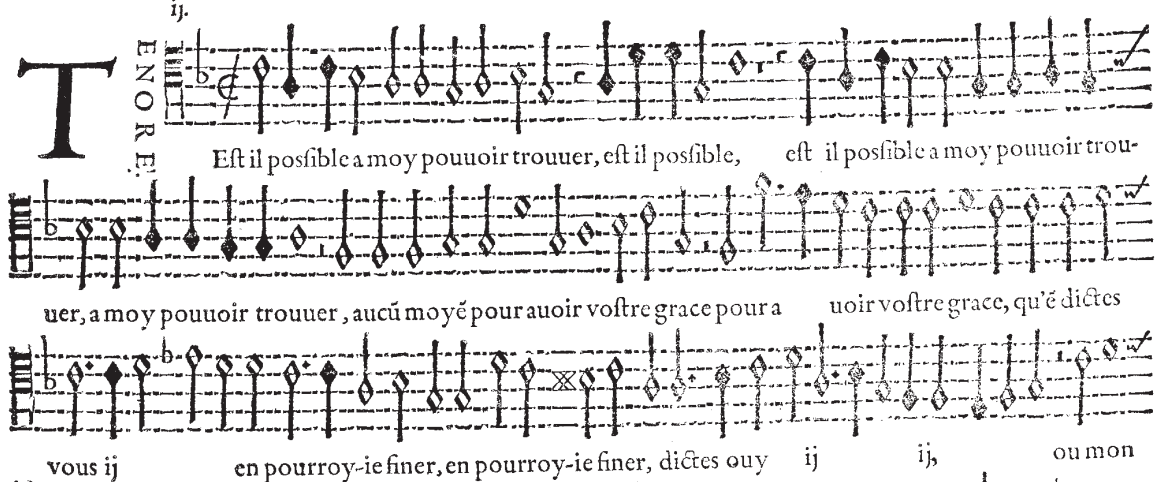

o dure cruauté auant que ie l'aimaſſe, me met cõme'vn eſclaue'et s'ẽ court à la chaſſe

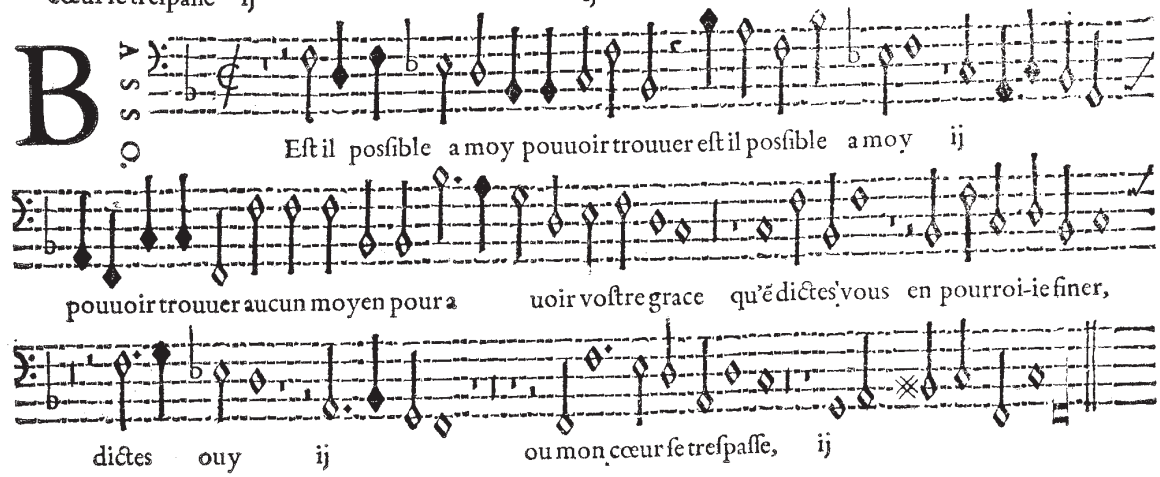

pour en reprendre'vn autre'ainſi qu'elle m'a pris.

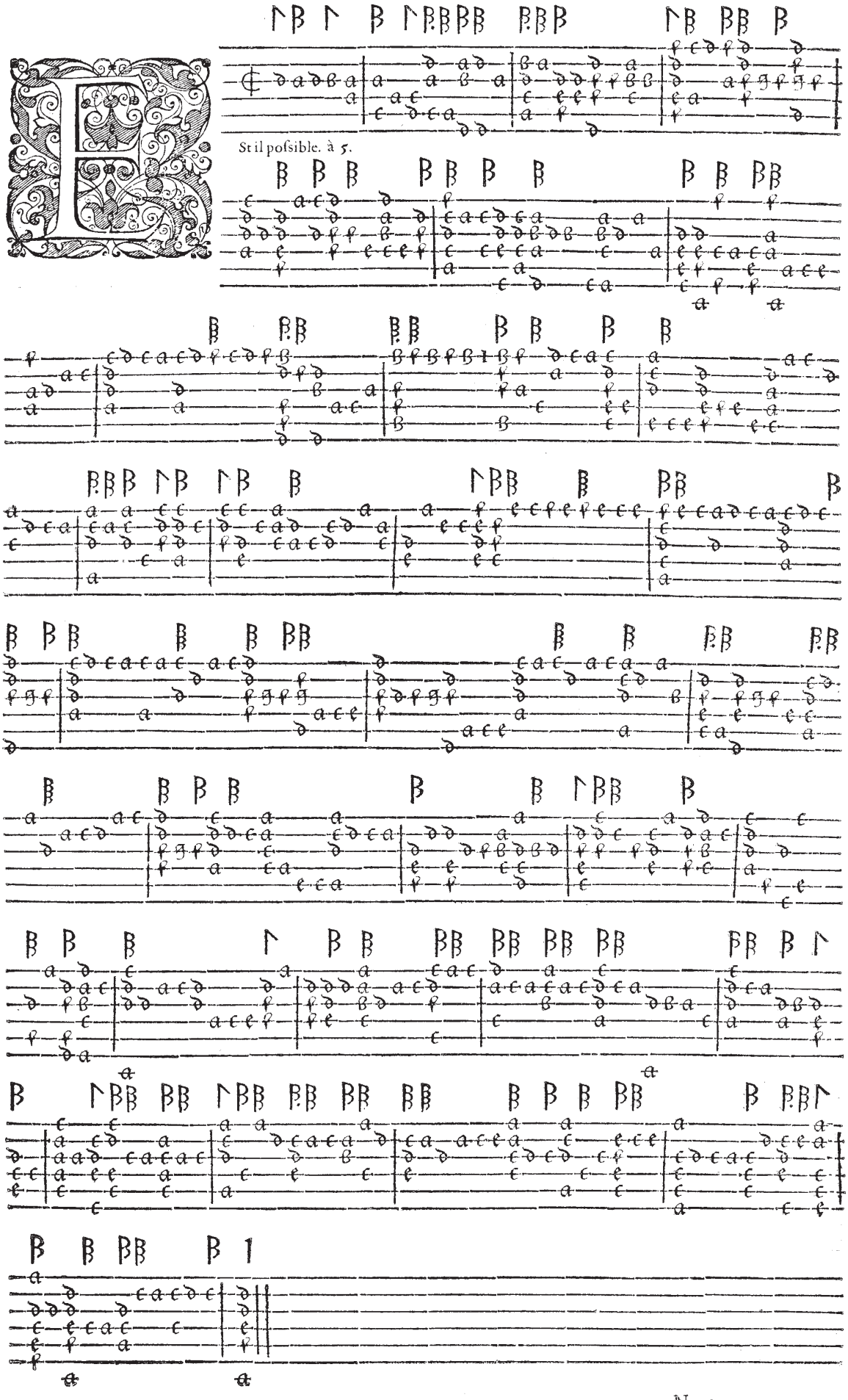

Ve me seruent à 5.

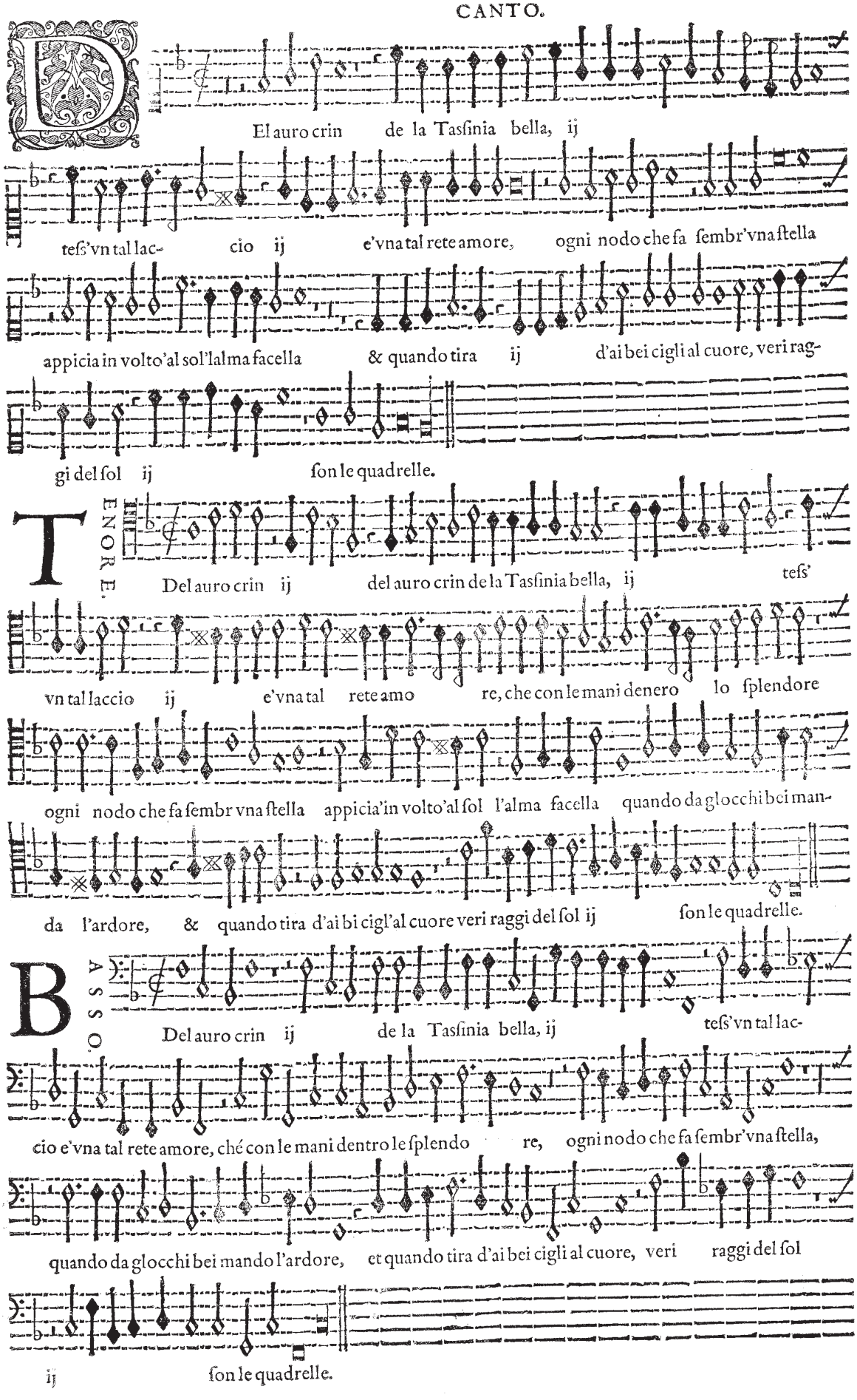

St il posſible a moy pouuoir'trouuer aucun moyen pour a uoir
voſtre grace ij
qu'ẽ dictes vous en pourroi-ie finer
finer, en
dictes ouy ij
ou mon cœur ſe treſpaſſe, ij

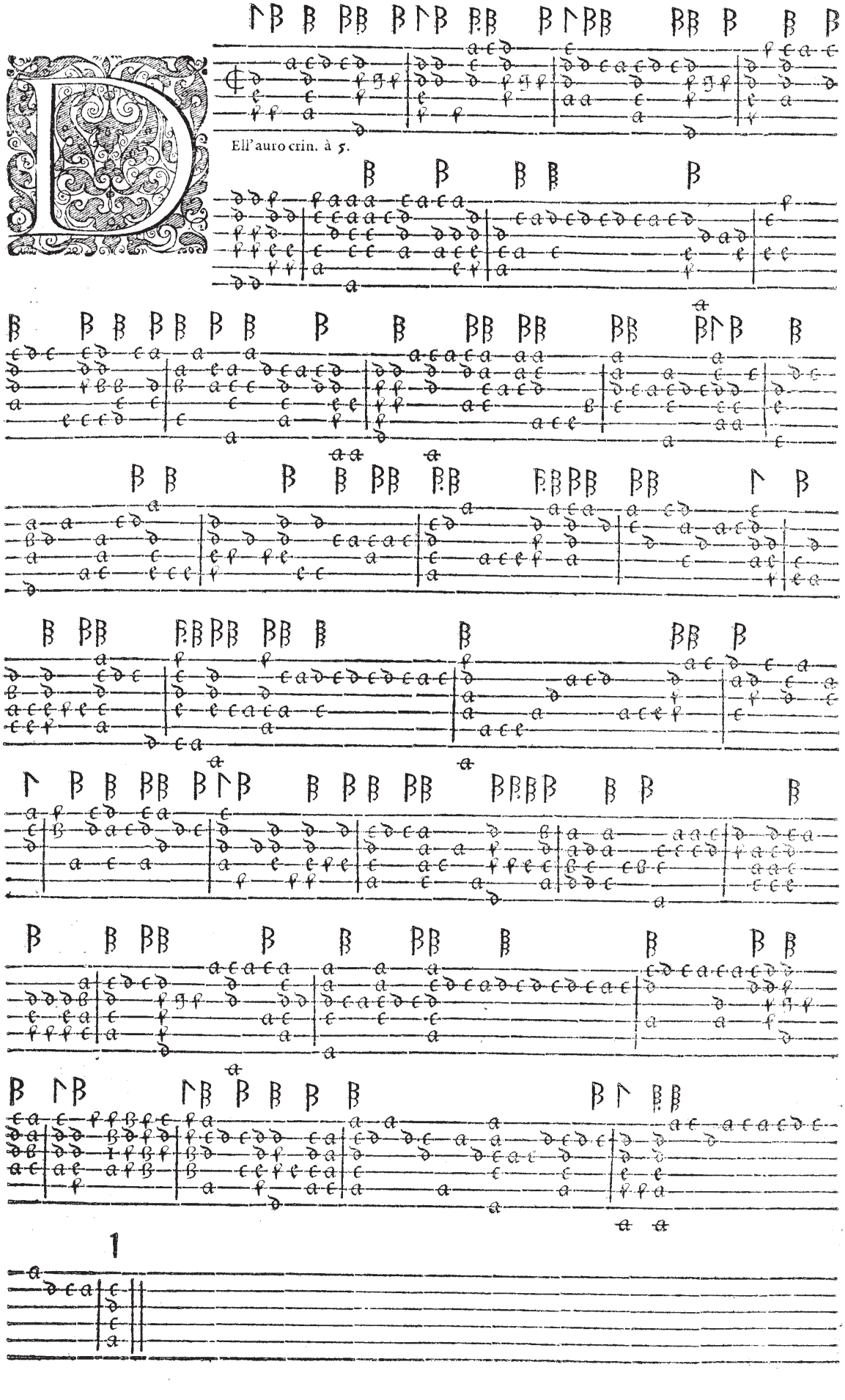
ij.

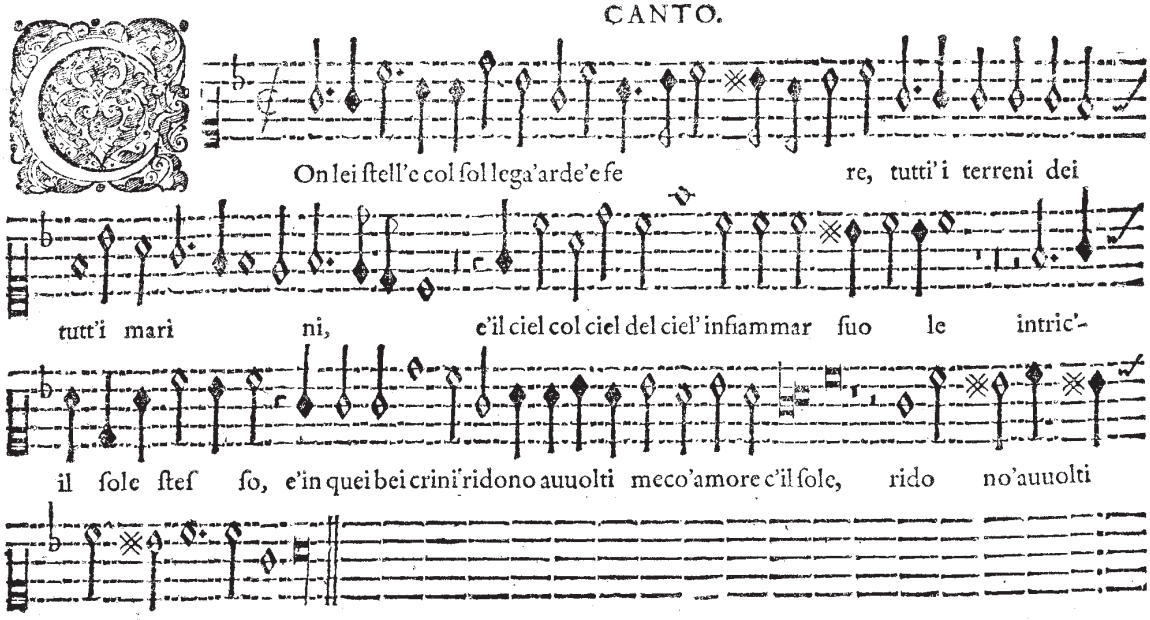

TENORE.
Eſt il posſible a moy pouuoir trouuer, eſt il posſible, eſt il posſible a moy pouuoir trou-
uer, a moy pouuoir trouuer, aucũ moyẽ pour auoir voſtre grace pour a uoir voſtre grace, qu'ẽ dictes
vous ij
en pourroy-ie finer, en pourroy-ie finer, dictes ouy ij ij, ou mon
cœur ſe treſpaſſe ij
ij
ou mon cœur ſe treſpaſſe.


BASSO.
Eſt il posſible a moy pouuoir trouuer eſt il posſible a moy ij
pouuoir trouuer aucun moyen pour a uoir voſtre grace qu'ẽ dictes vous en pourroi-ie finer,
dictes ouy ij
ou mon cœur ſe treſpaſſe, ij

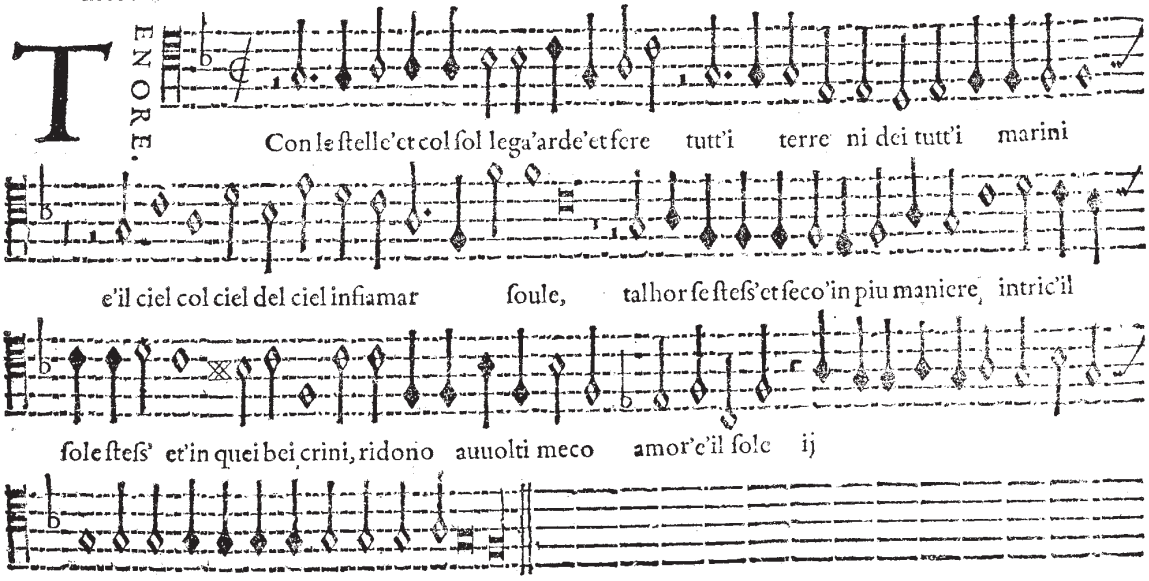

Si il posſible. à 5.


El auro crin de la Taſsinia bella, ij
teſs'vn tal lac- cio ij e'vna tal rete amore, ogni nodo che fa ſembr'vna ſtella
appicia in volto'al sol'lalma facella & quando tira ij d'ai bei cigli al cuore, veri rag-
gi del ſol ij ſon le quadrelle.
TENORE.
Del auro crin ij del auro crin de la Taſsinia bella, ij teſs'
vn tal laccio ij e'vna tal rete amo re, che con le mani denero lo ſplendore
ogni nodo che fa ſembr vna ſtella appicia'in volto'al ſol l'alma facella quando da glocchi bei man-
da l'ardore, & quando tira d'ai bi cigl'al cuore veri raggi del ſol ij ſon le quadrelle.
BASSO.
Del auro crin ij de la Taſsinia bella, ij teſs'vn tal lac-
cio e'vna tal rete amore, ché con le mani dentro le ſplendo re, ogni nodo che fa ſembr'vna ſtella,
quando da glocchi bei mando l'ardore, et quando tira d'ai bei cigli al cuore, veri raggi del ſol
ij ſon le quadrelle.

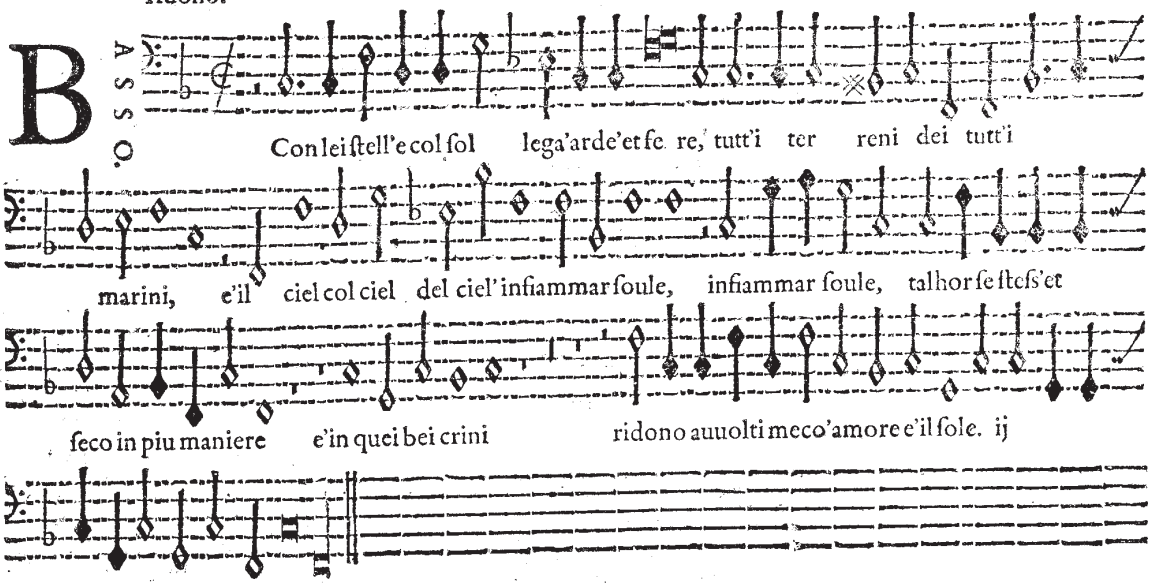

Ell'auro crin. à 5.
1

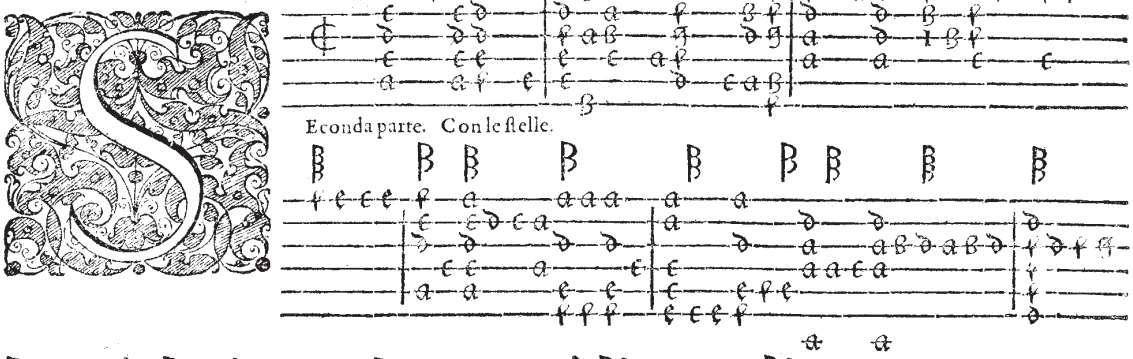


TENORE.

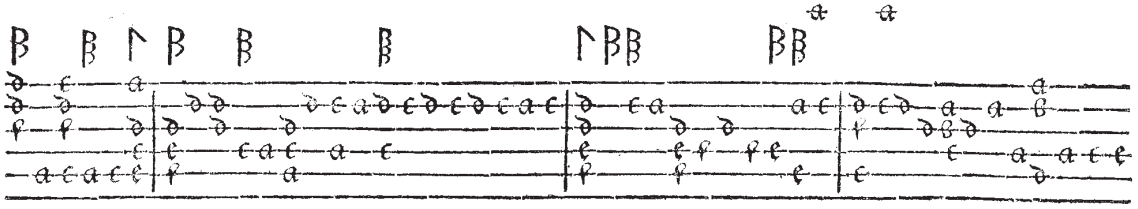


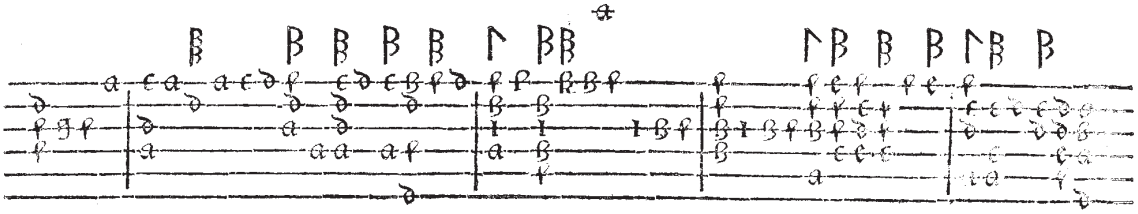
BASSO.

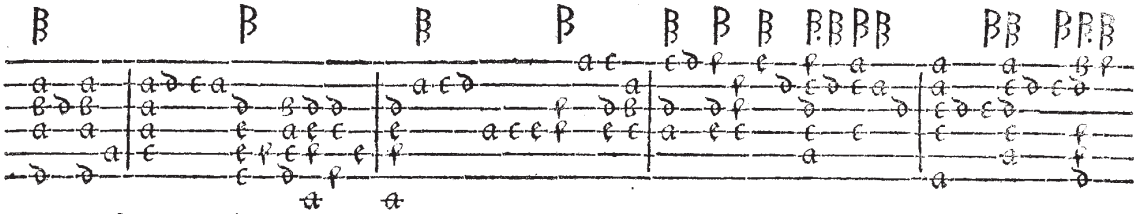


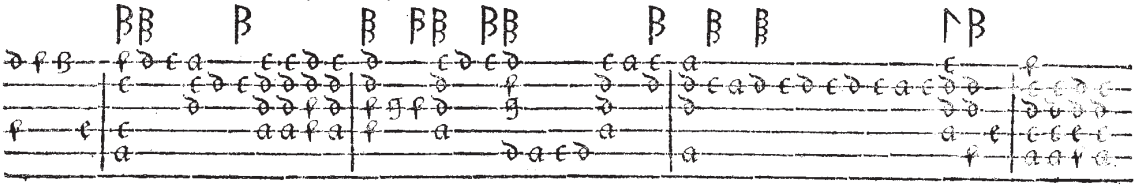


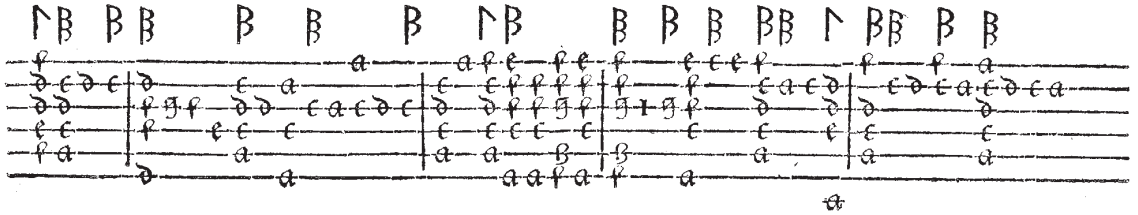
Econda parte. Con le ſtelle.

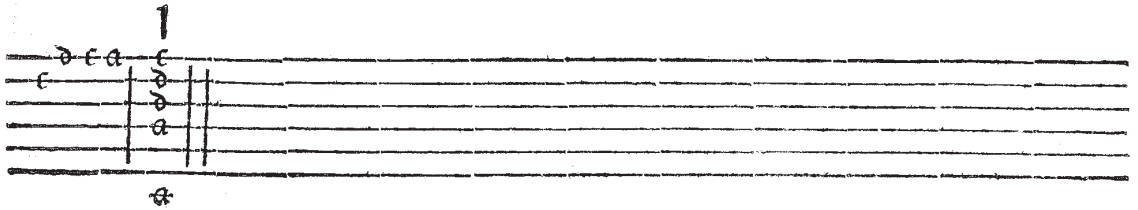


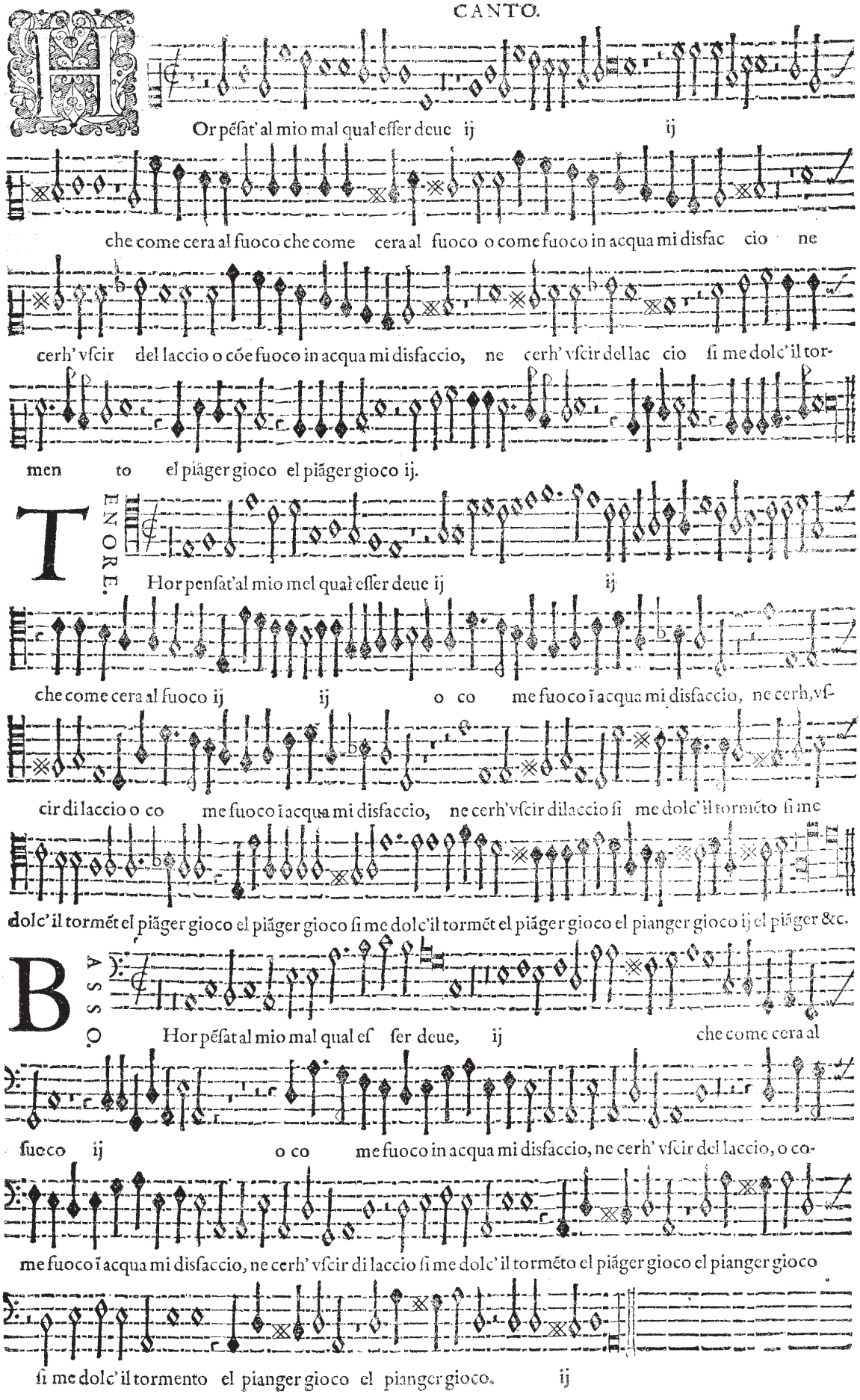


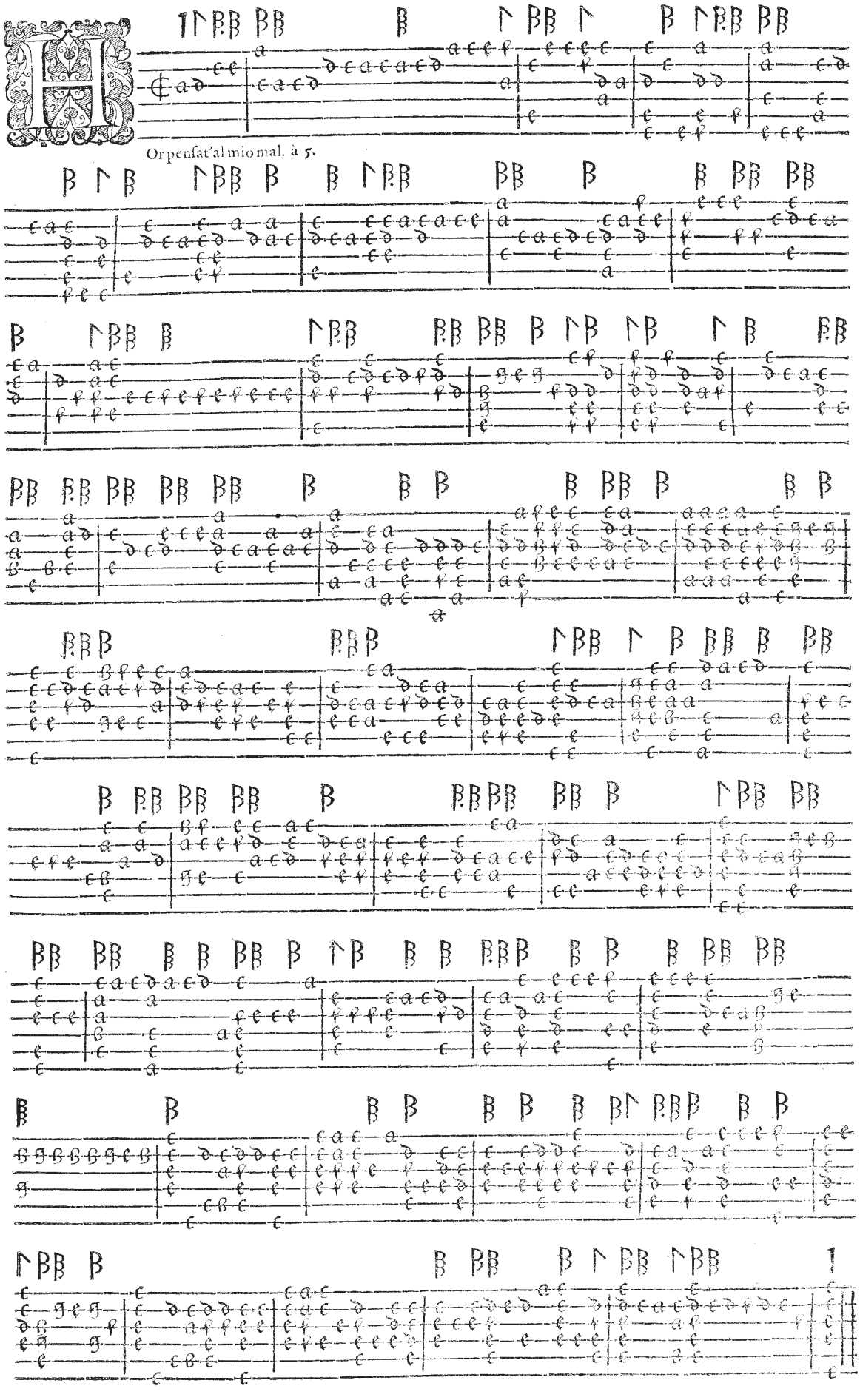




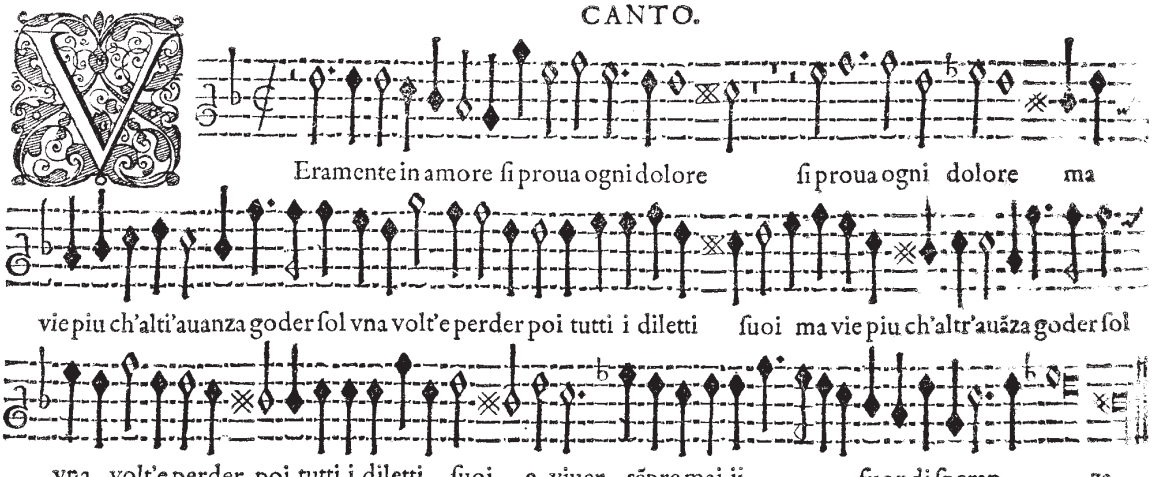




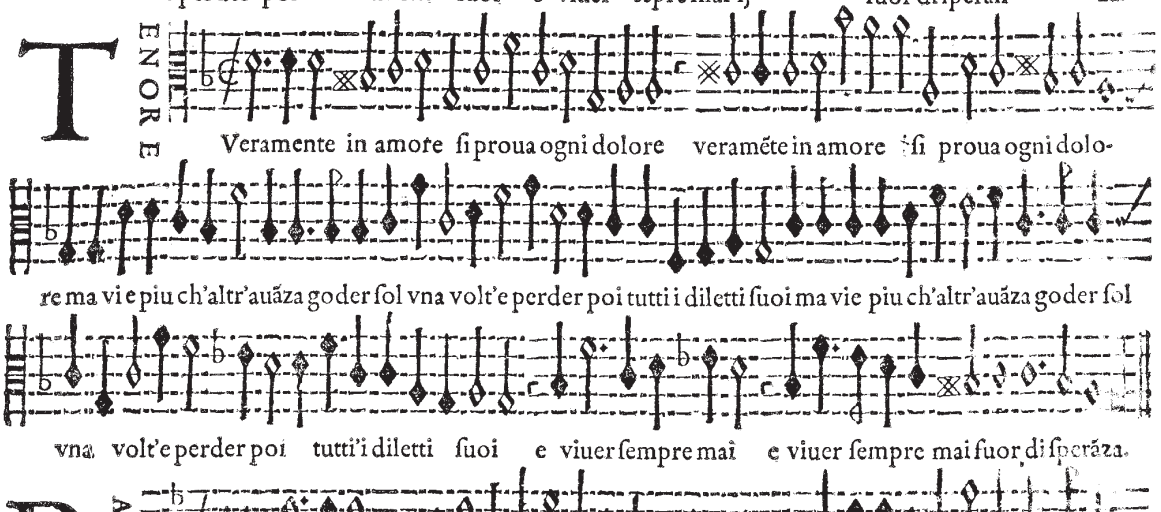

Or pẽſat' al mio mal qual eſſer deue ij ij
che come cera al fuoco che come cera al fuoco o come fuoco in acqua mi disfac cio ne
cerh' vſcir del laccio o cõe fuoco in acqua mi disfaccio, ne cerh' vſcir del lac cio ſi me dolc' il tor-
men to el piãger gioco el piãger gioco ij.
TENORE.
Hor penſat'al mio mel qual eſſer deue ij ij
che come cera al fuoco ij ij o co me fuoco ĩ acqua mi disfaccio, ne cerh,vſ-
cir di laccio o co me fuoco ĩ acqua mi disfaccio, ne cerh'vſcir dilaccio ſi me dolc'il tormẽto ſi me
dolc' il tormẽt el piãger gioco el piãger gioco ſi me dolc'il tormẽt el piãger gioco el pianger gioco ij el piãger &c.
BASSO.
Hor pẽſat al mio mal qual eſ ſer deue, ij che come cera al
ſuoco ij o co me fuoco in acqua mi disfaccio, ne cerh' vſcir del laccio, o co-
me fuoco ĩ acqua mi disfaccio, ne cerh' vſcir di laccio ſi me dolc' il tormẽto el piãger gioco el pianger gioco
ſi me dolc' il tormento el pianger gioco el pianger gioco. ij


Or pensat'al mio mal. à 5.

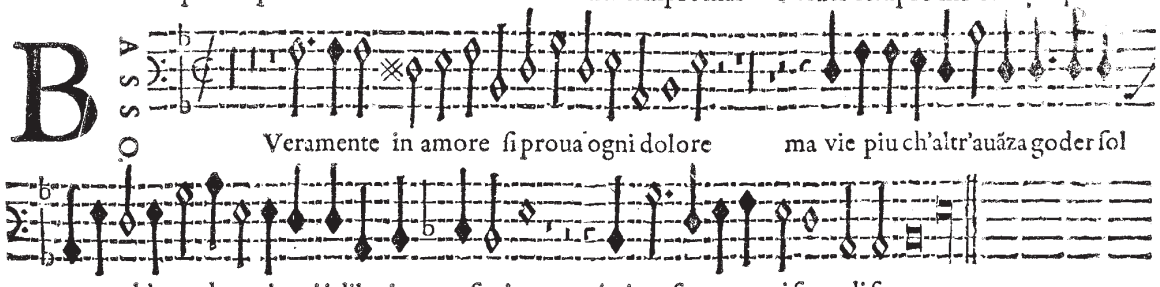
CANTO.



TENORE



BASSO.



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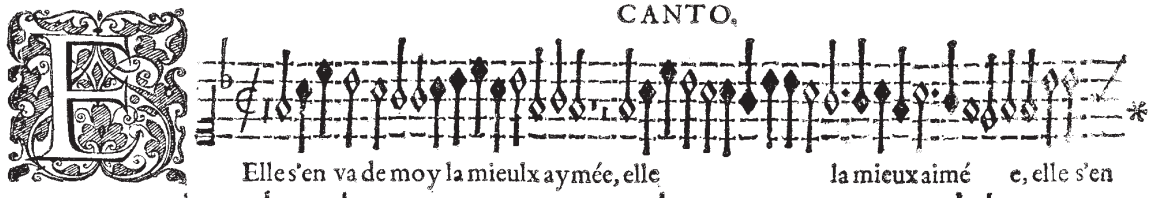

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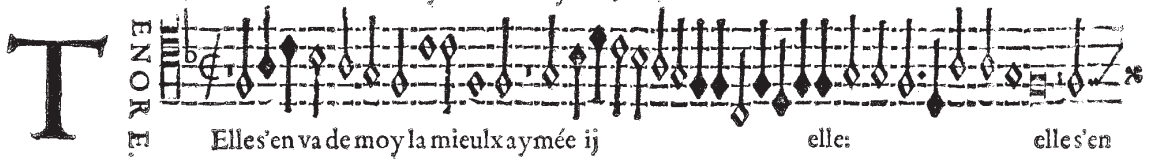
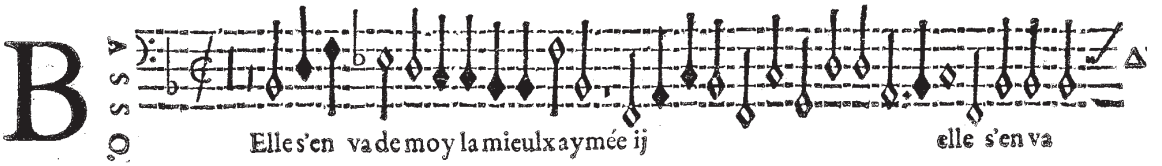


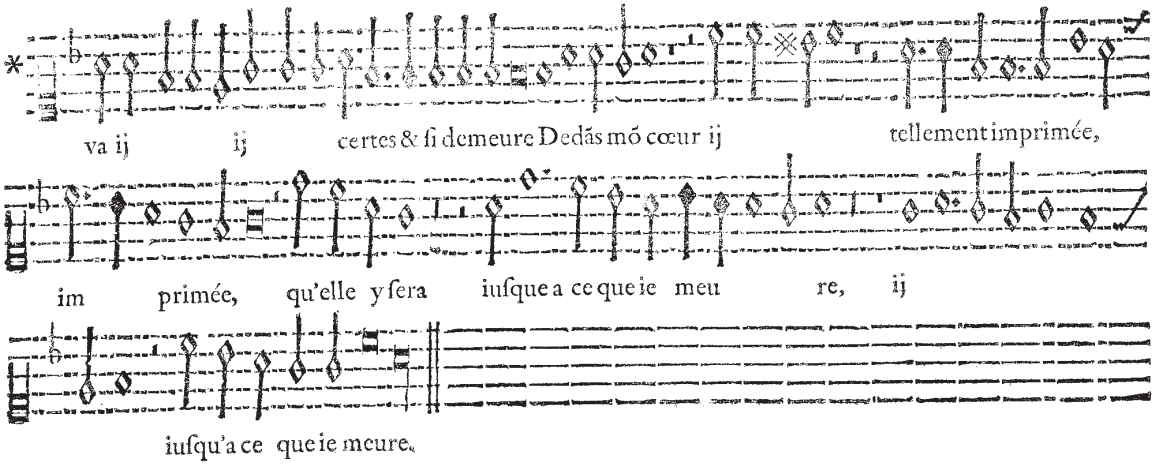
BASSO.



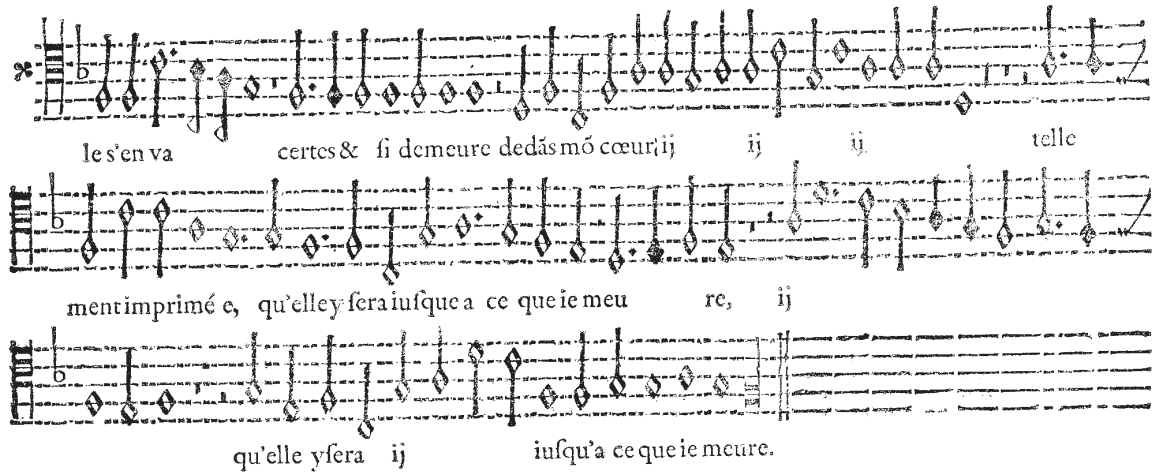
Eramment'in amore. à 5

Lles'en va. à 5

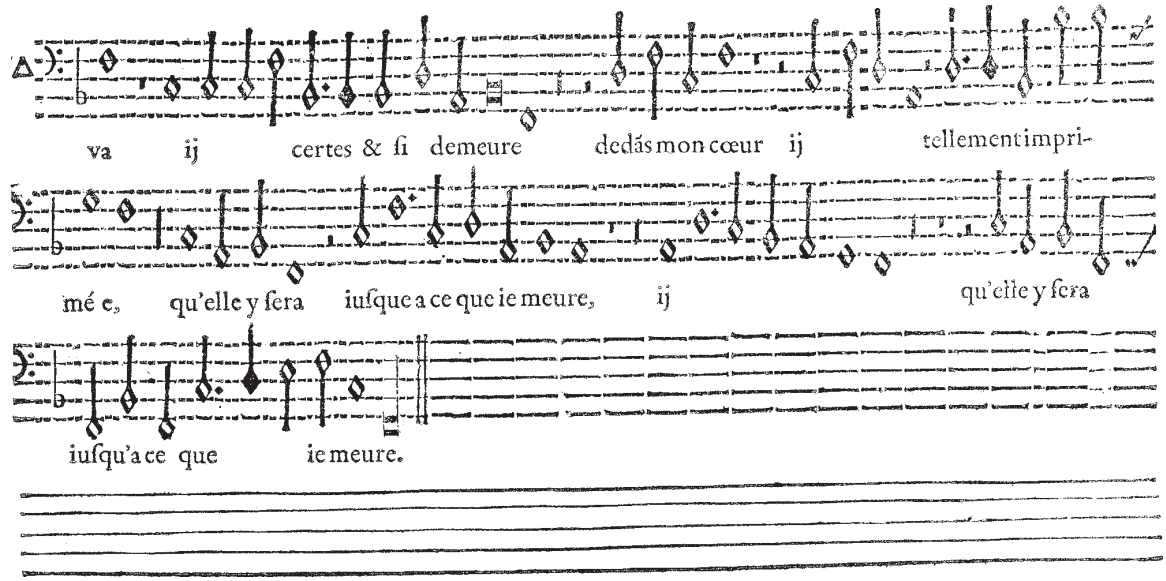
CANTO

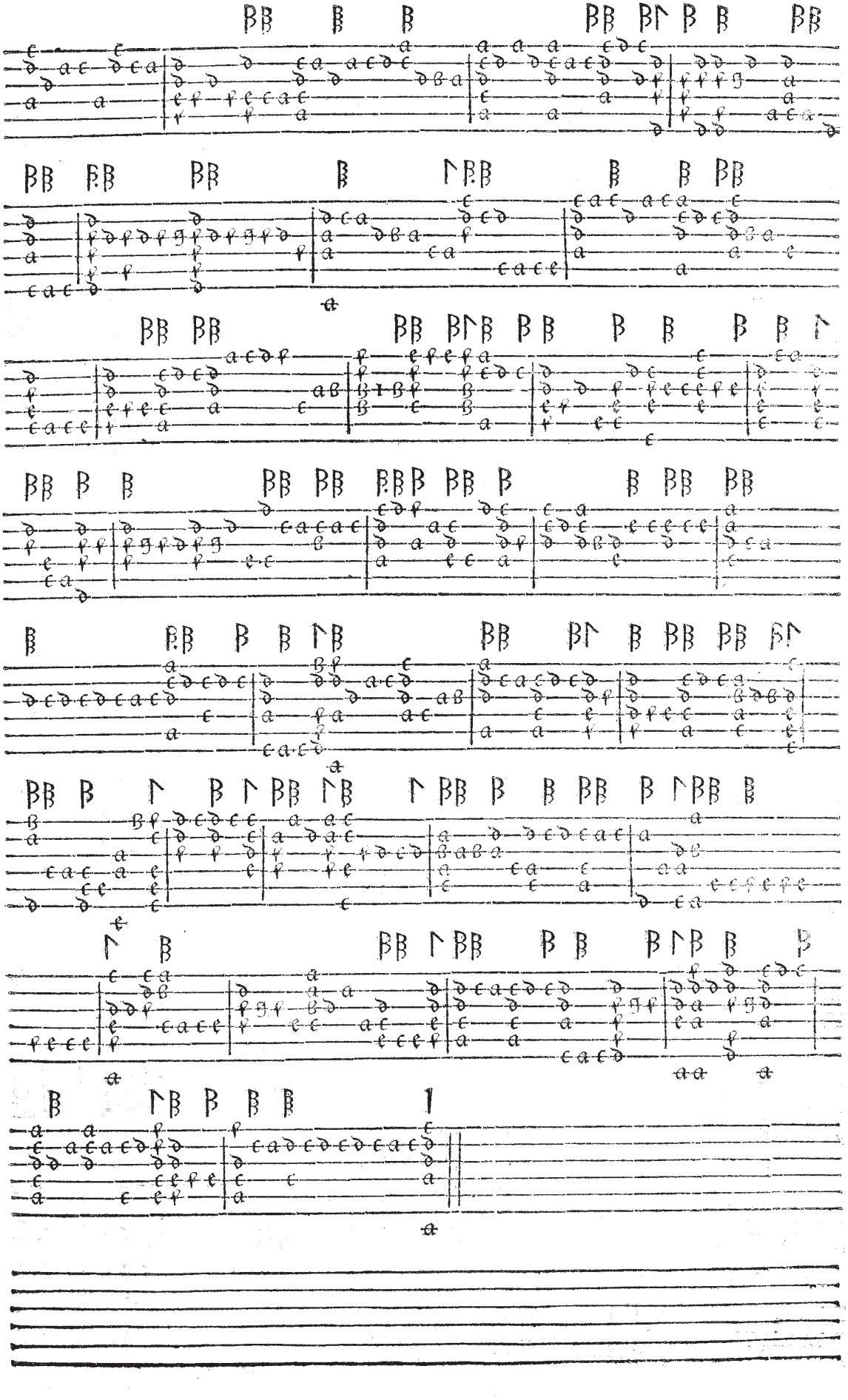


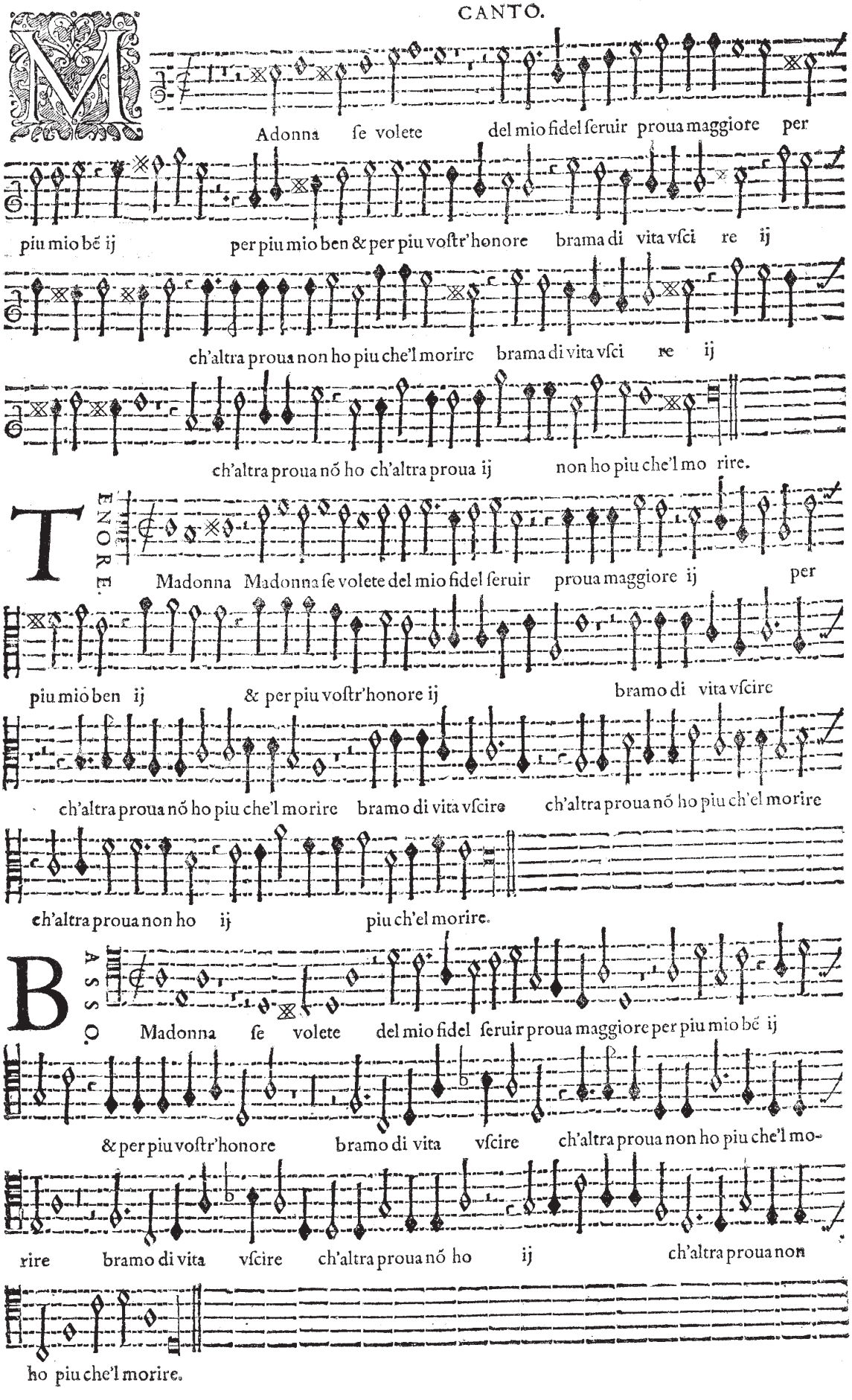
TENORE.

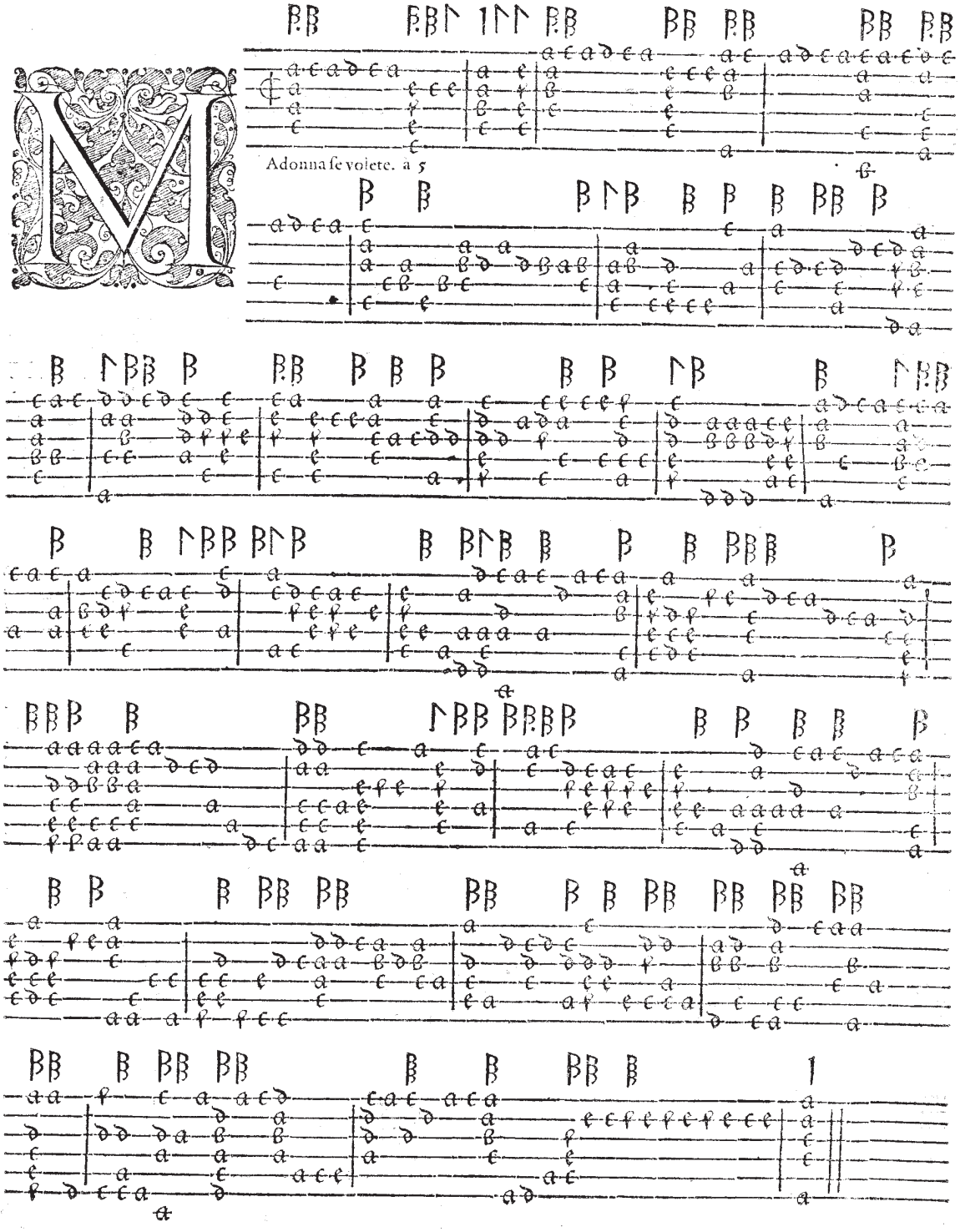


BASSO.

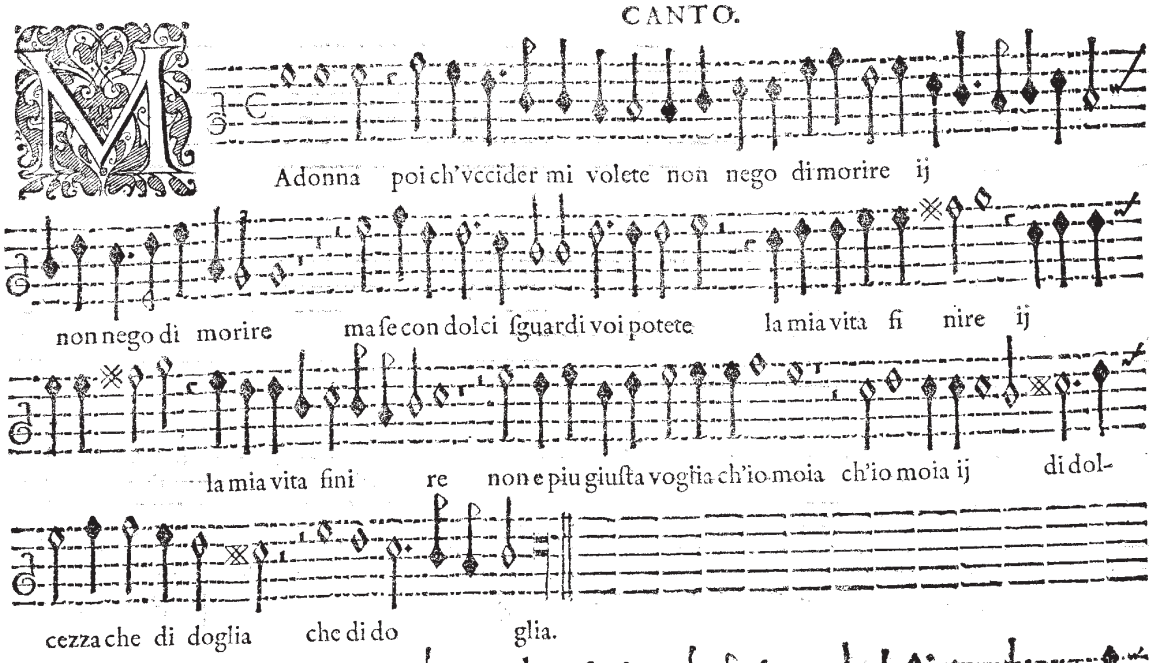




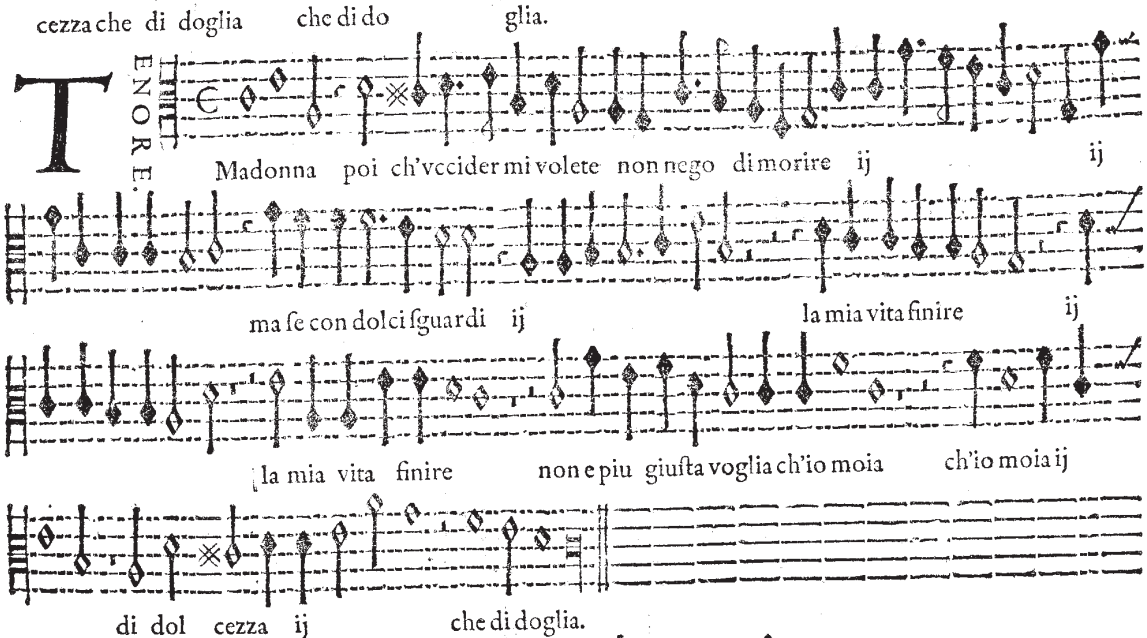

Adonna ſe volete del mio fidel ſeruir proua maggiore per
piu mio bē ij per piu mio ben & per piu voſtr'honore brama di vita vſci re ij
ch'altra proua non ho piu che'l morire brama di vita vſci re ij
ch'altra proua nō ho ch'altra proua ij non ho piu che'l mo rire.
TENORE.
Madonna Madonna ſe volete del mio fidel ſeruir proua maggiore ij per
piu mio ben ij & per piu voſtr'honore ij bramo di vita vſcire
ch'altra proua nō ho piu che'l morire bramo di vita vſcire ch'altra proua nō ho piu ch'el morire
ch'altra proua non ho ij piu ch'el morire.
BASSO.
Madonna ſe volete del mio fidel ſeruir proua maggiore per piu mio bē ij
& per piu voſtr'honore bramo di vita vſcire ch'altra proua non ho piu che'l mo-
rire bramo di vita vſcire ch'altra proua nō ho ij ch'altra proua non
ho piu che'l morire.


Adonna se volete. à 5

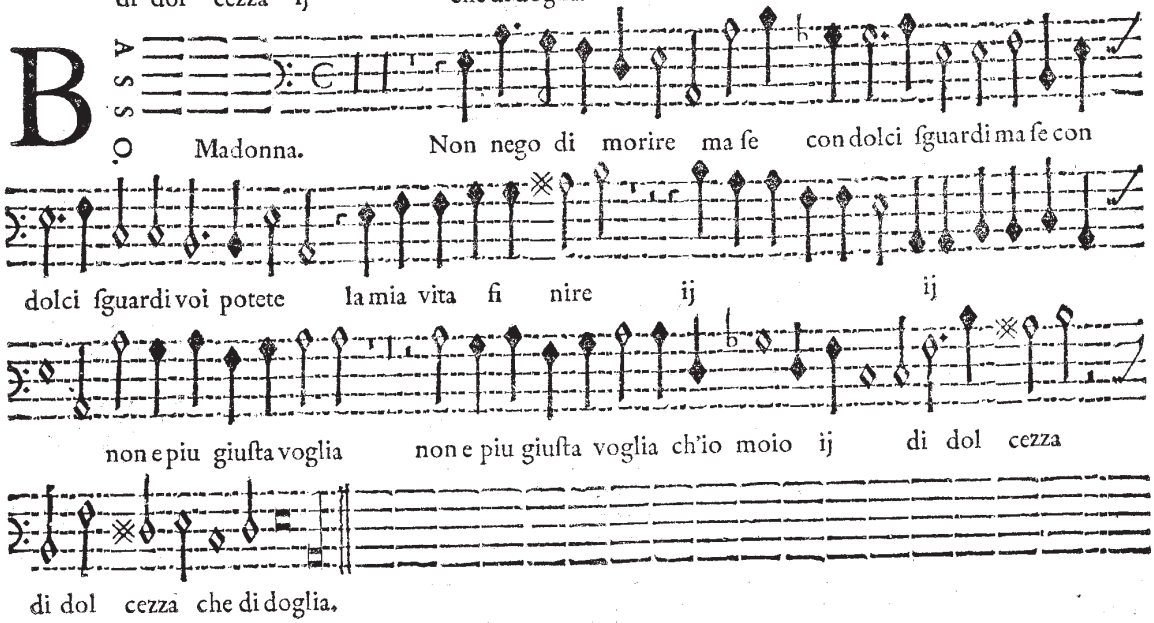
CANTO.

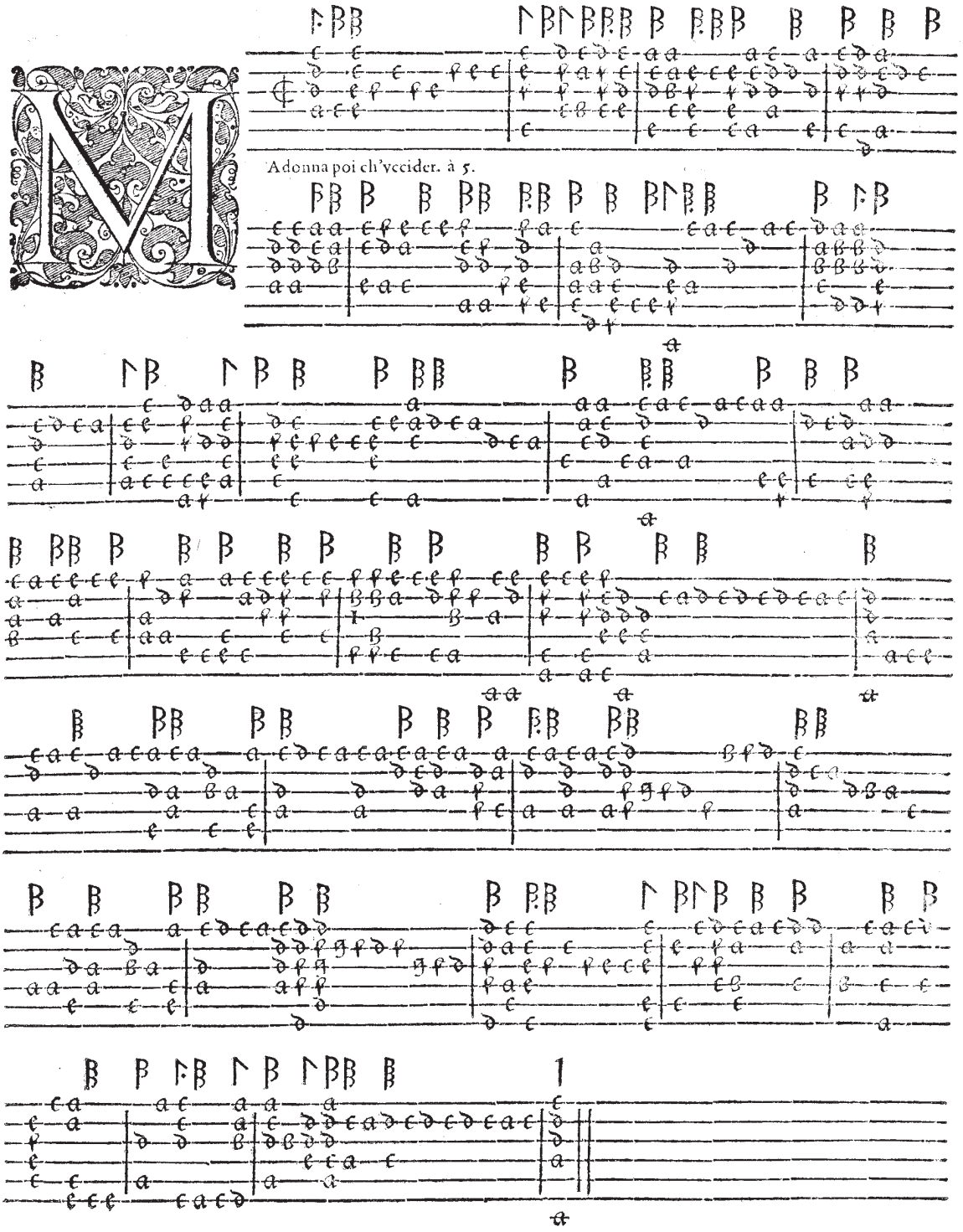


TENORE.

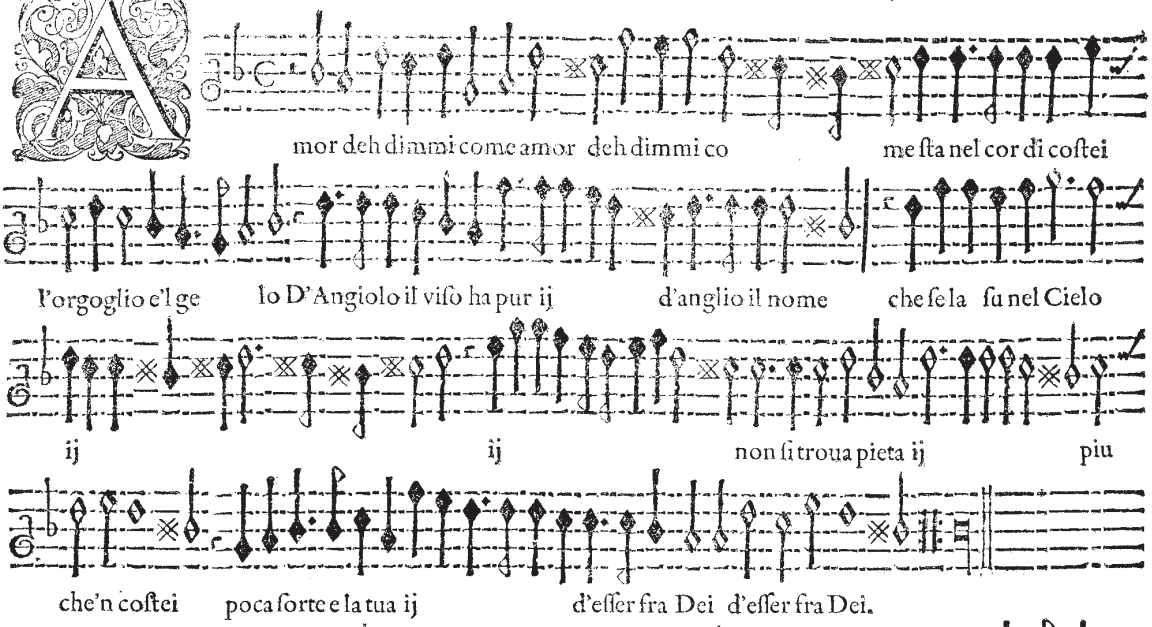


BASSO.




Adonna poi ch'vccider. à 5.

CANTO.



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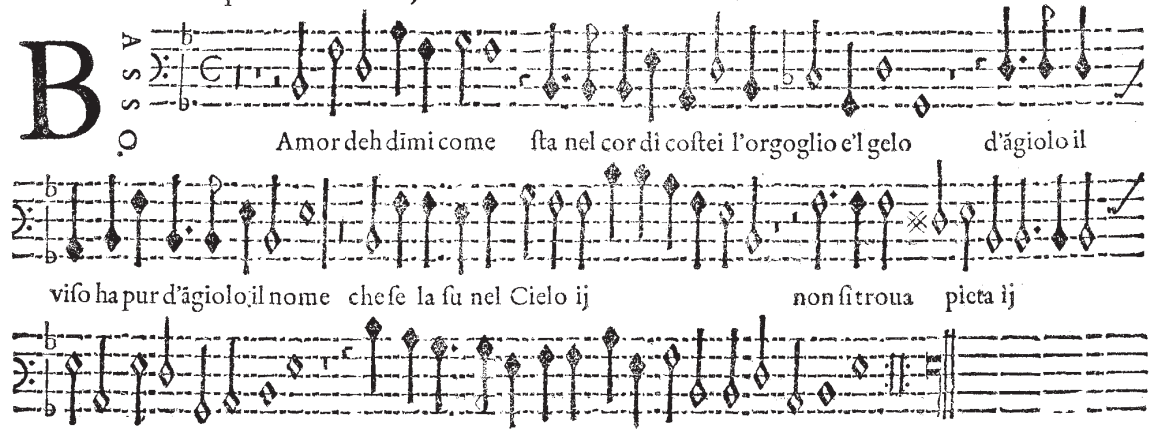
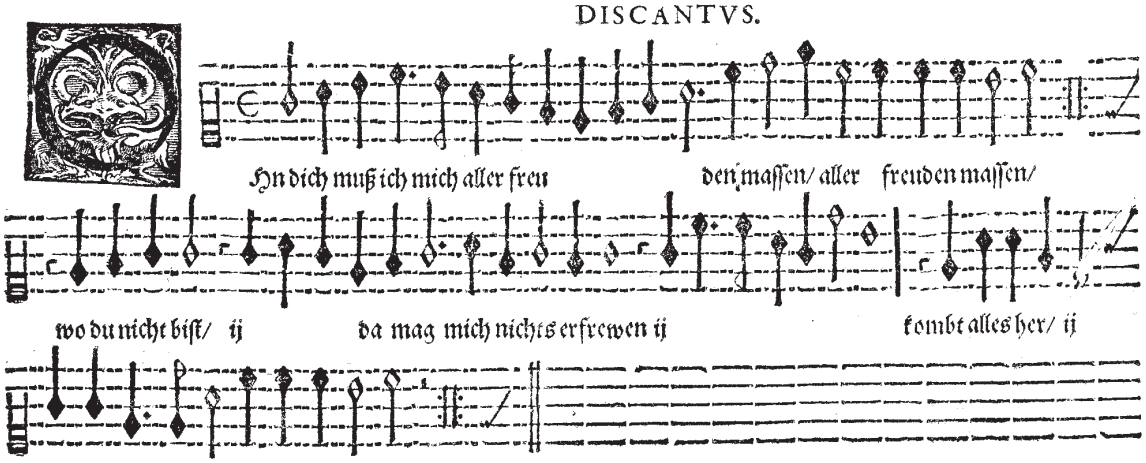


DISCANTVS.



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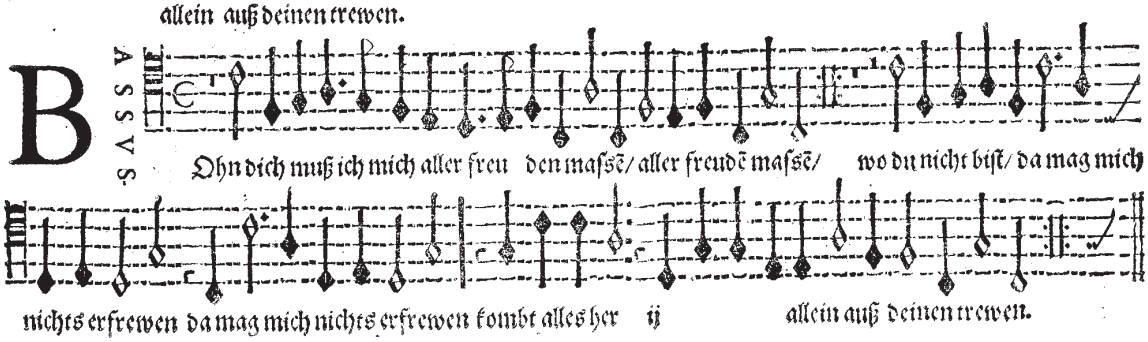
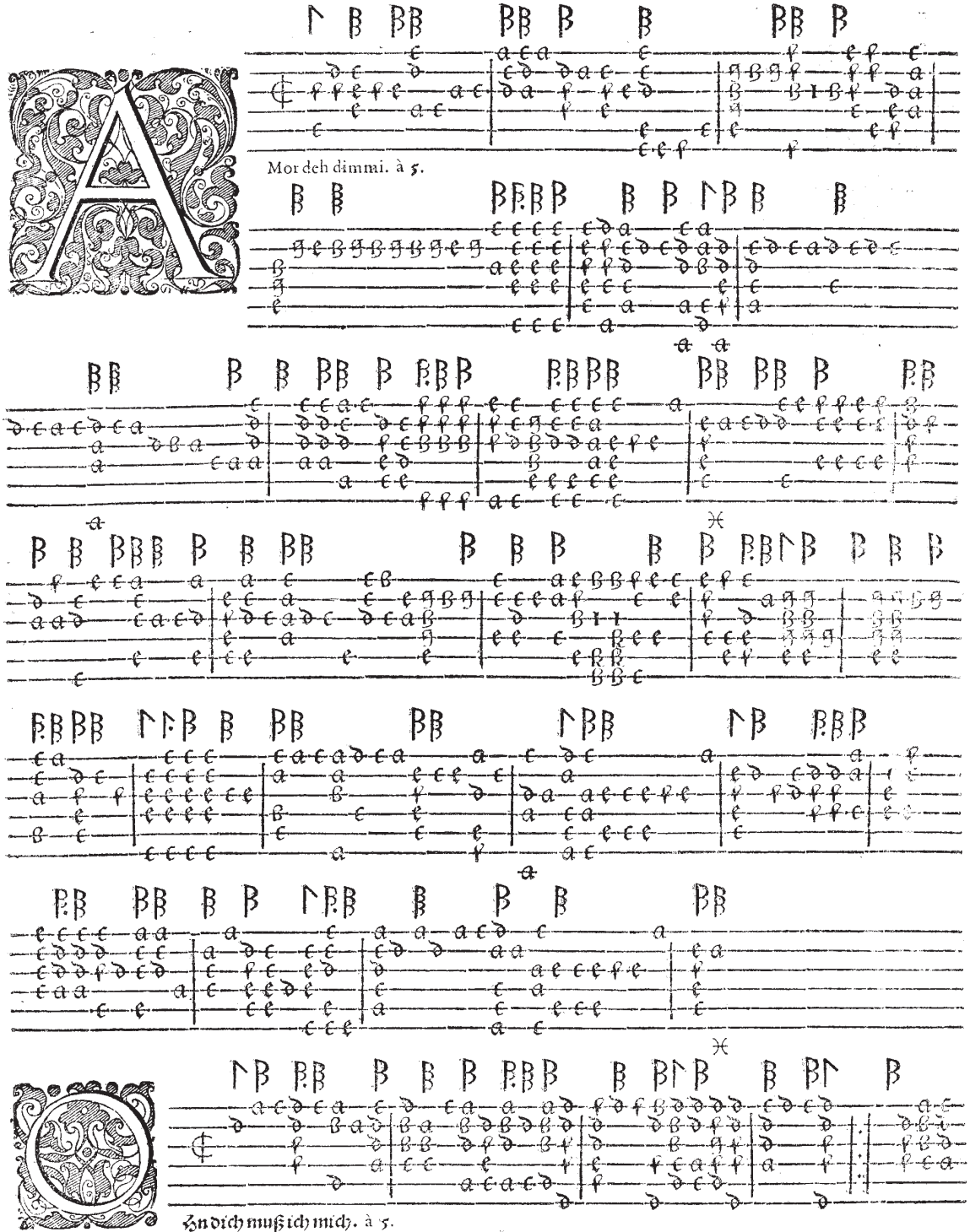
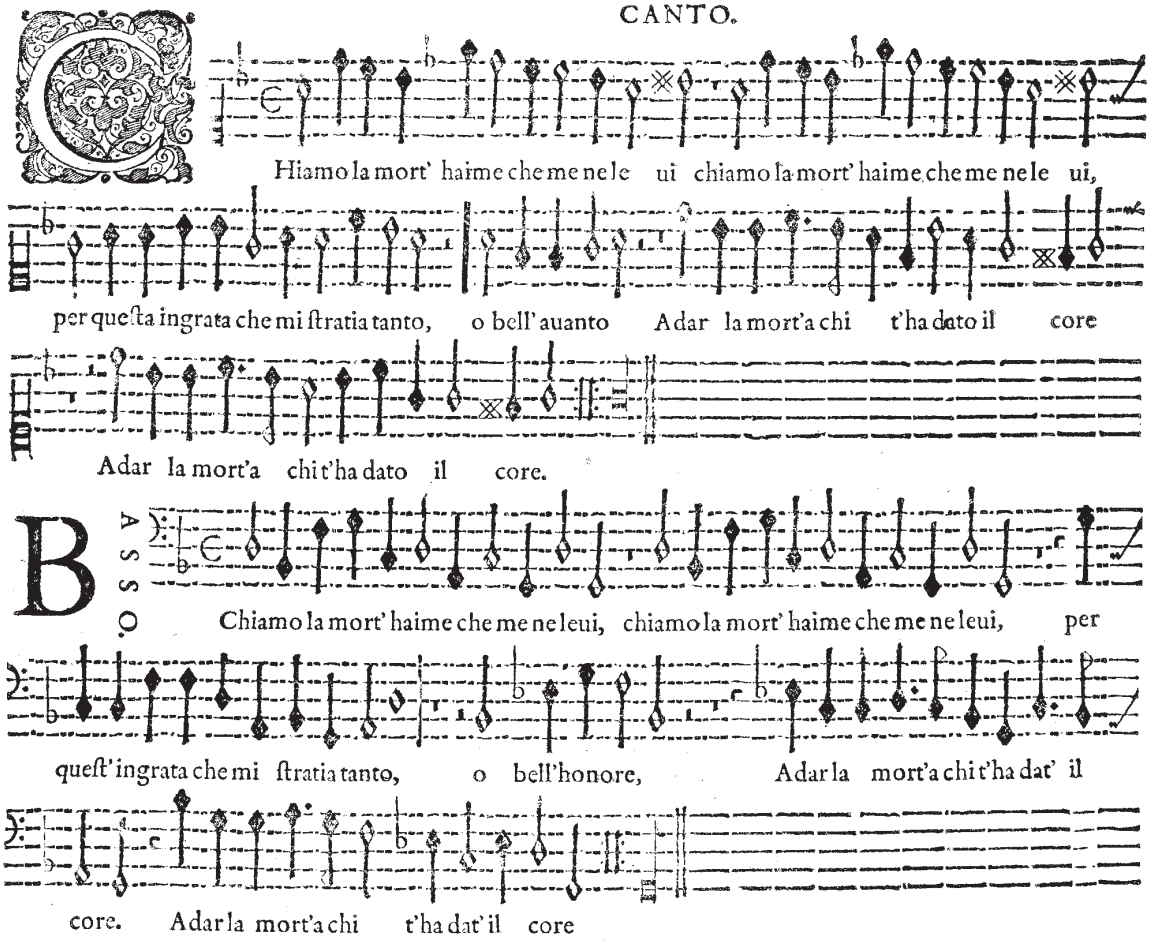


Mordeh dimmi. à 5.



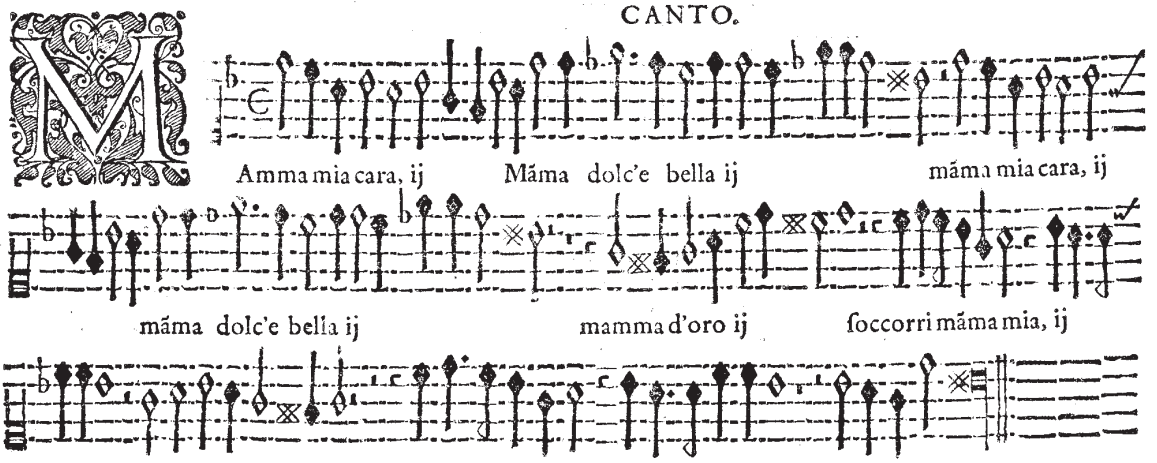
Zu dich muß ich mich. à 5.

CANTO.



BASSO.

CANTO.



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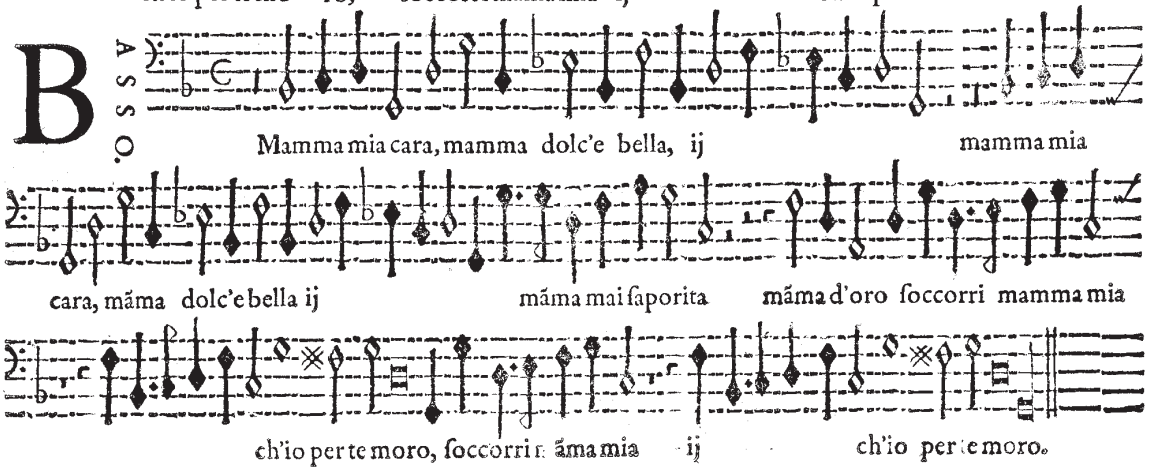
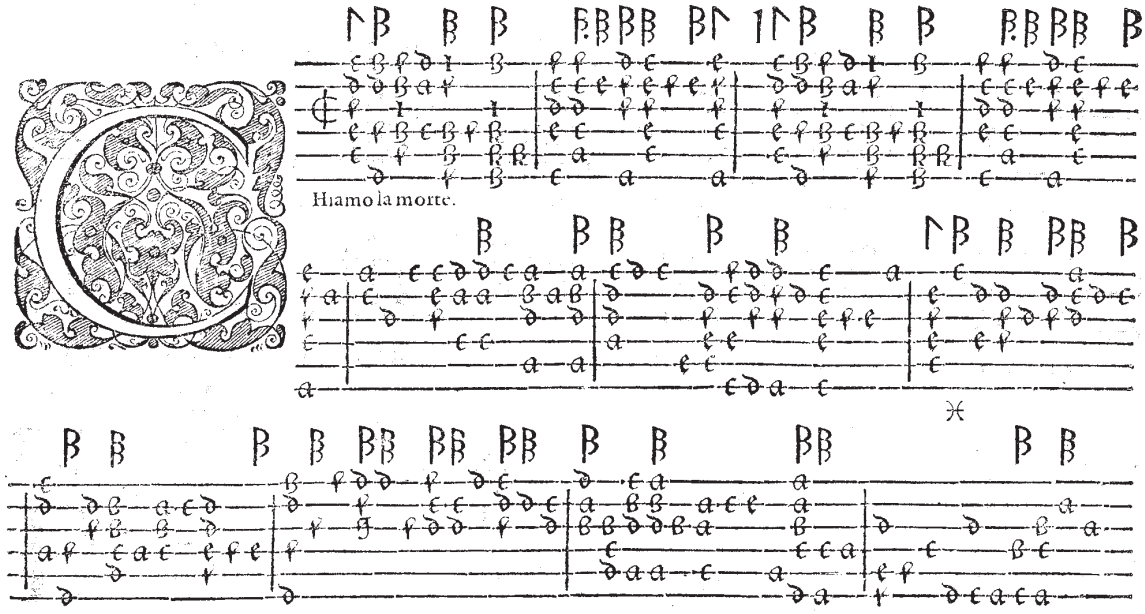
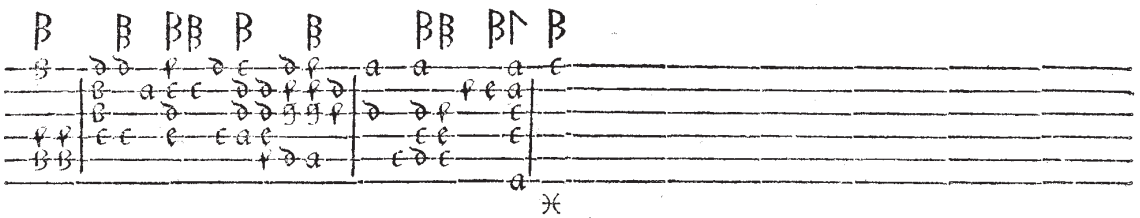
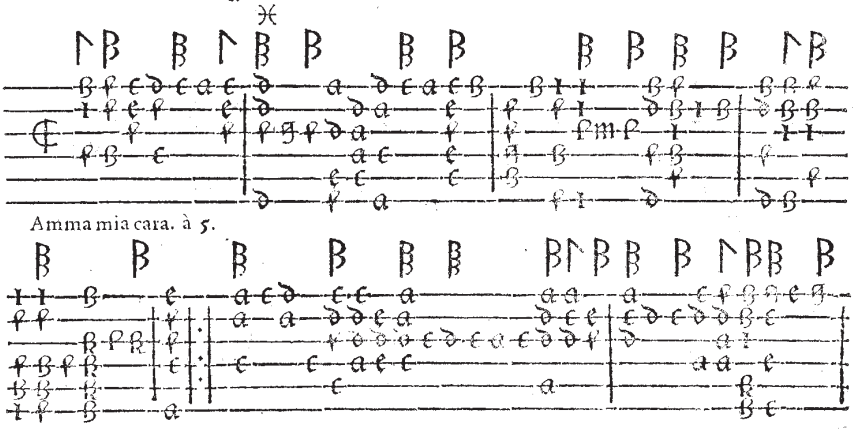


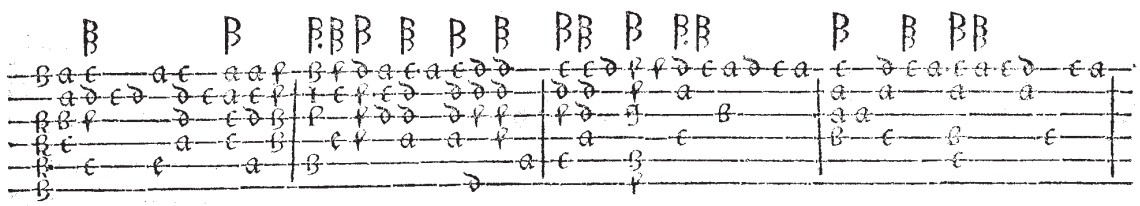
Hiamo la morte.

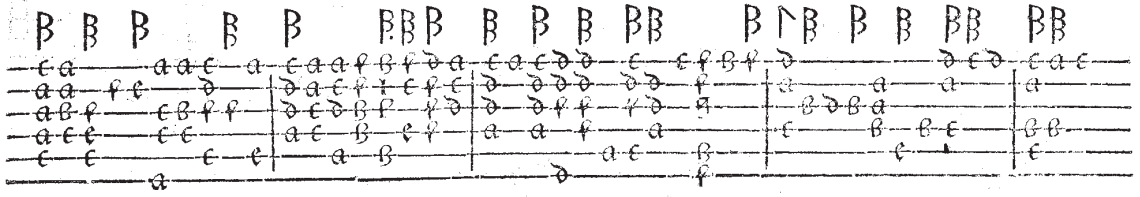


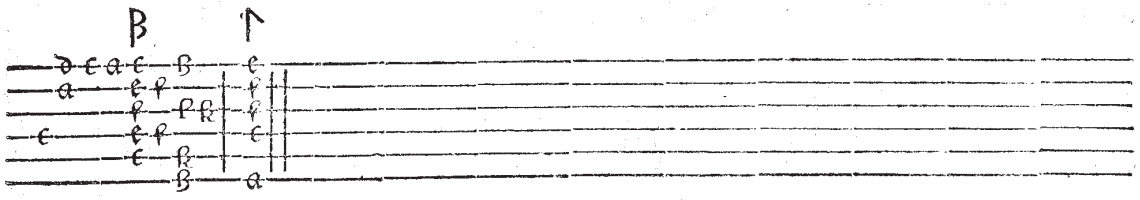


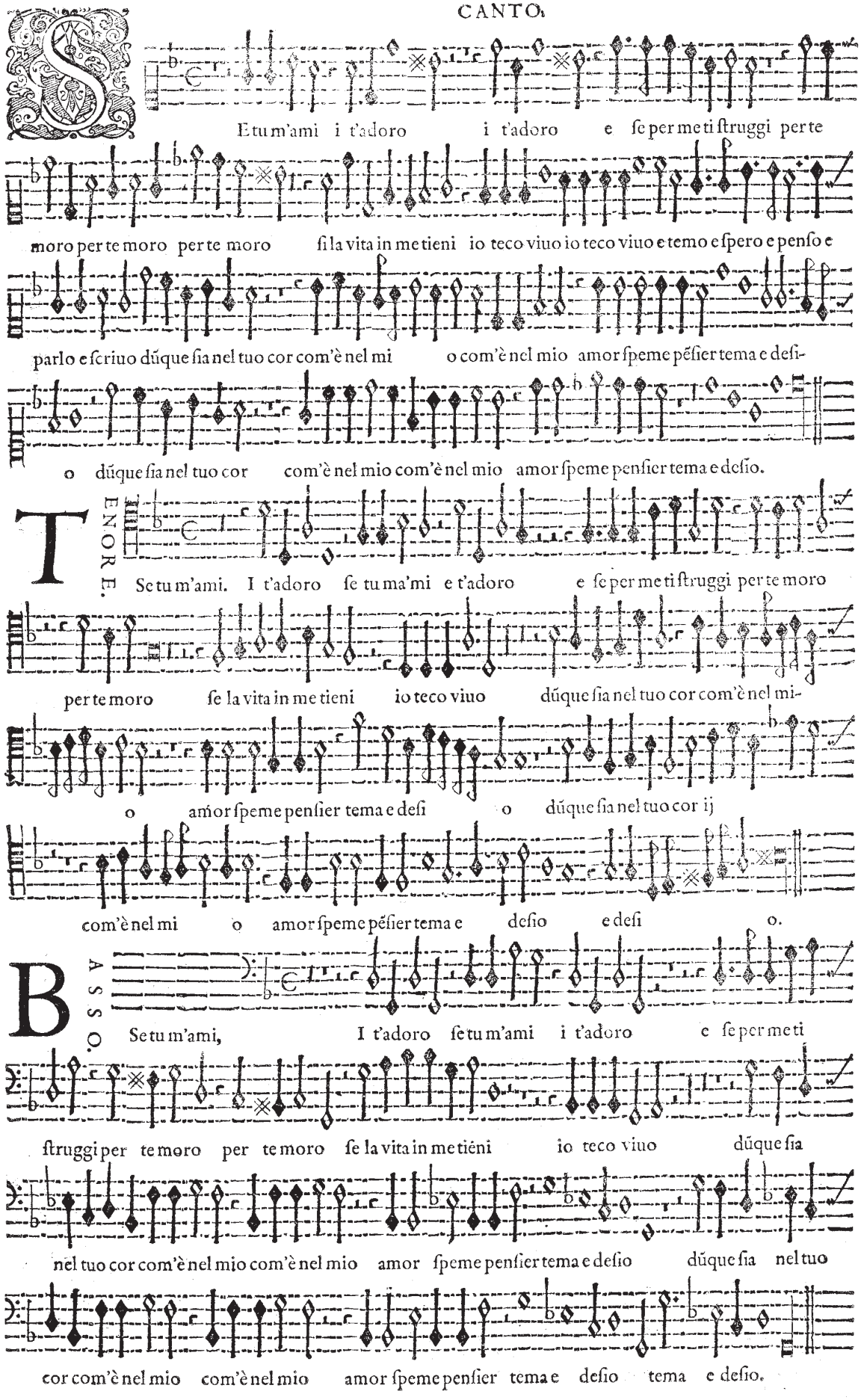
Amma mia cara. à 5.



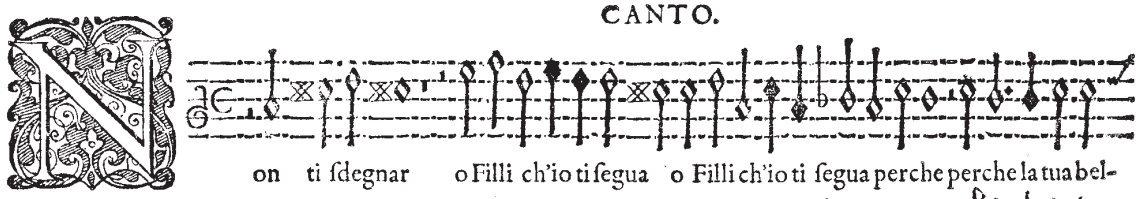


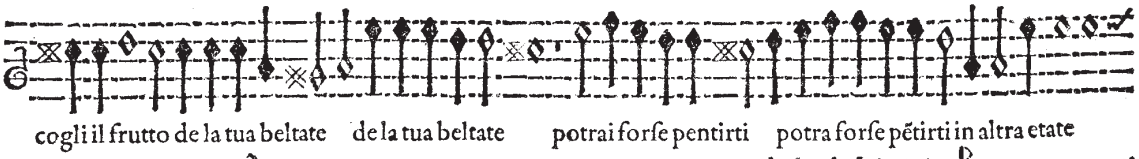




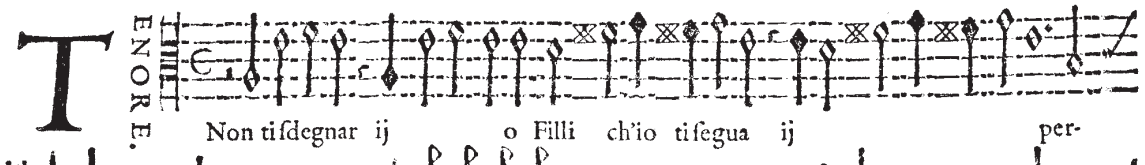

Se tu m'ami i t'adoro i t'adoro e ſe per me ti ſtruggi per te
moro per te moro per te moro ſi la vita in me tieni io teco viuo io teco viuo e temo e ſpero e penſo e
parlo e ſcriuo dũque ſia nel tuo cor com'è nel mi o com'è nel mio amor ſpeme pẽſier tema e deſi-
o dũque ſia nel tuo cor com'è nel mio com'è nel mio amor ſpeme penſier tema e deſio.
TENORE.
Se tu m'ami. I t'adoro ſe tu ma'mi e t'adoro e ſe per me ti ſtruggi per te moro
per te moro ſe la vita in me tieni io teco viuo dũque ſia nel tuo cor com'è nel mi-
o amor ſpeme penſier tema e deſi o dũque ſia nel tuo cor ij
com'è nel mi o amor ſpeme pẽſier tema e deſio e deſi o.
BASSO.
Se tu m'ami, I t'adoro ſe tu m'ami i t'adoro e ſe per me ti
ſtruggi per te moro per te moro ſe la vita in me tiẽni io teco viuo dũque ſia
nel tuo cor com'è nel mio com'è nel mio amor ſpeme penſier tema e deſio dũque ſia nel tuo
cor com'è nel mio com'è nel mio amor ſpeme penſier tema e deſio tema e deſio.

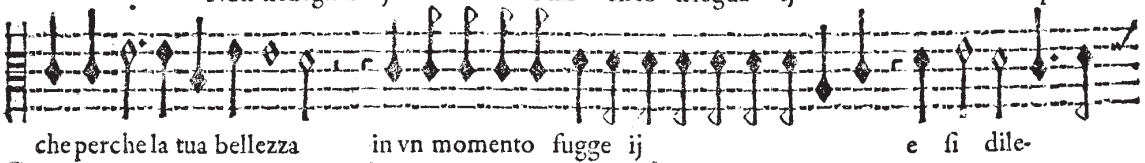
E tu m'ami. à 6.



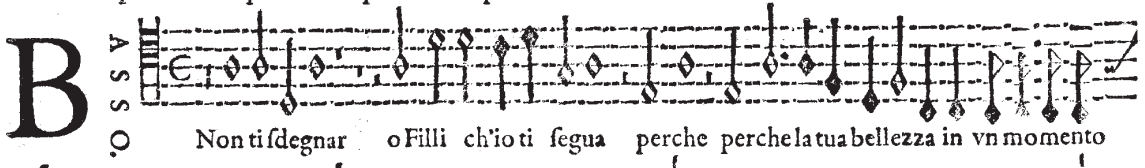


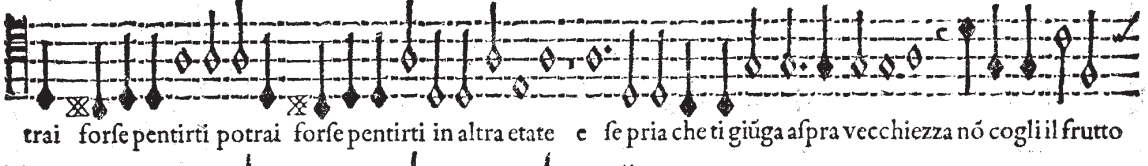
TENORE.

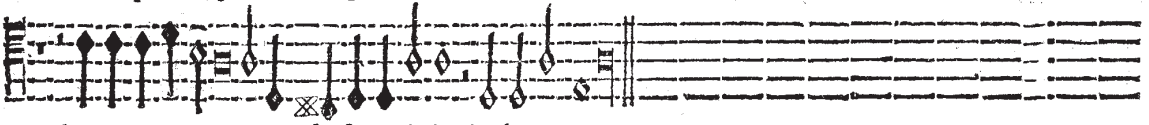




BASSO.







On ri sdegnar. à 6.

TREE EDITION