

Te Deum laudamus

DILETTO SPIRITVALE

CANZONETTE
A tre et a quattro uoci
composte da diuer
si ecc.^{mi} Musici.

*Raccolto da Simone Verouio . Intagliato
et stampato dal medesimo.*

*Con l'intauolatura del Cimbalo
Et Liuto*

ROMA

1585

Laudate Dominum omnes genes
laudate eum omnes populi.



DILITTO

TRITUM

CAVITATE

ANALYTICUS

COMPOSITUS

IN

ROMA

1788

ROMA

1788

Faint, illegible text in the lower section of the page, possibly bleed-through from the reverse side.

Al Ill^{mo} et nob^{il} C. Sig. et mio Prone^{mo} oss

il Sig. Antonio Boccapadula

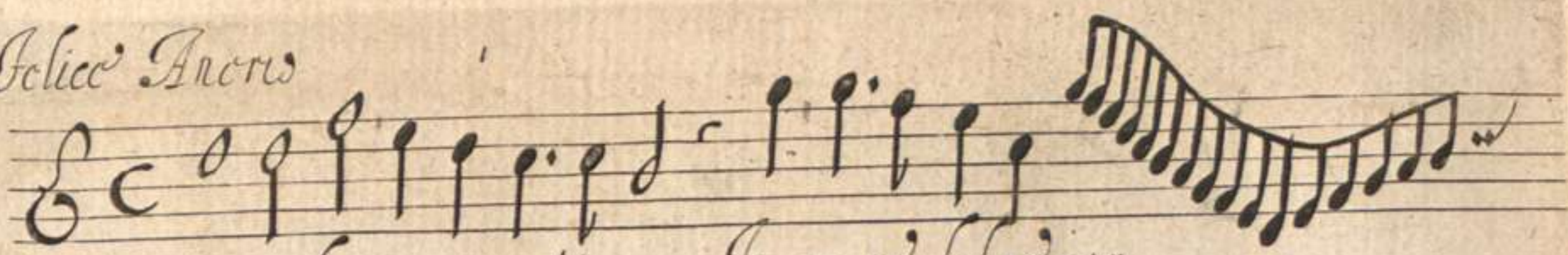
La prima volta, che io baciai le mani a V. S. ^{Qua} si degno di ricevermi con tanta benigni-
ta, et con sì caldo affetto presta, si dimostrò a giouarmi, che doue bramauo che ella
mi conoscesse per suo diuotiss^o; obligatiss^o. Le rimasi, con infinito mio contento,
onde non isperando io, non dico di sottraermi al peso del debito, di poter sodis-
fare alla minima parte di quanto le deuo; acciò si accresca, se esser può, maggior
l'obligo mio, la supp^o. a favorirmi di prender con fronte serena, questo dono, che
le porgo, con tutto l'aiu^o, il q. a V. S. sarà certiss^o. di mia mia gratitud^e. et almeno le
scruiua per diporto alcuna uolta. et lo faccio cumilm^o. riuocarla, pregandoli
felicità intiera. Di Roma alli .x. di Nouembre M. D. Lxxxvi.

D. V. S. Ill^{mo} et nob^{il} C.

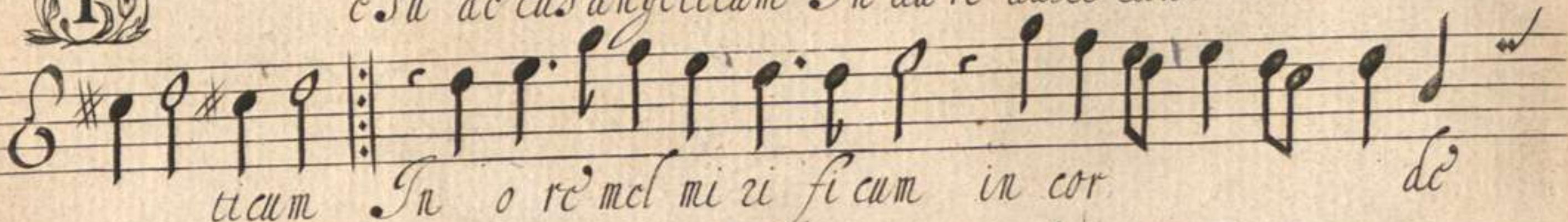
Ser. S. Umiliss^o

Simone Verouis.

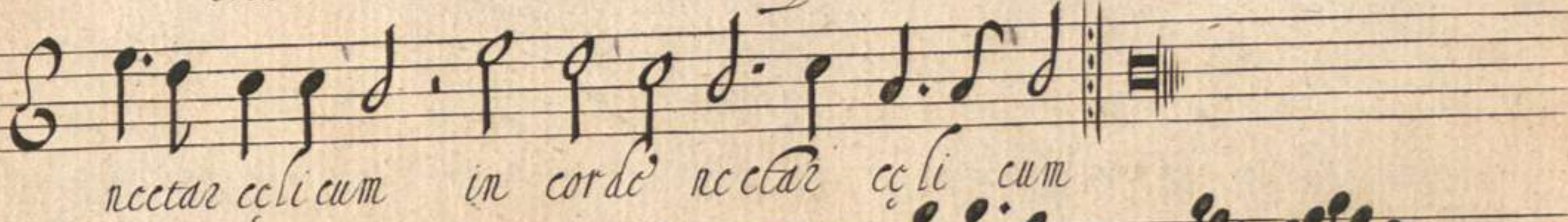
Felice Anoris



e. su de cus angelicum In aure dulce can



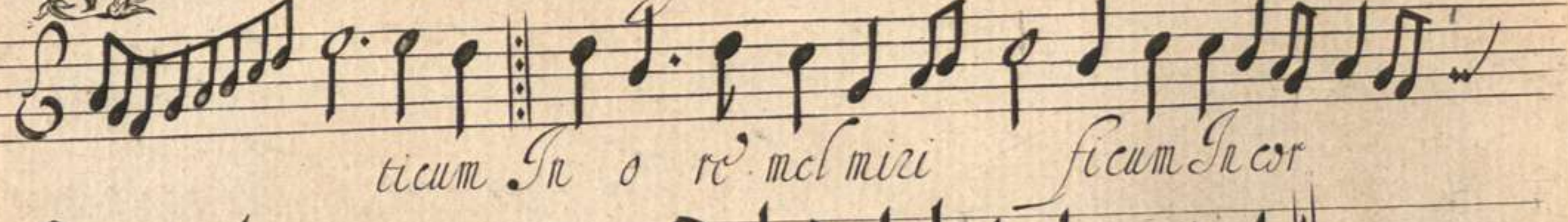
ticum In o re mel mi ri fi cum in cor de



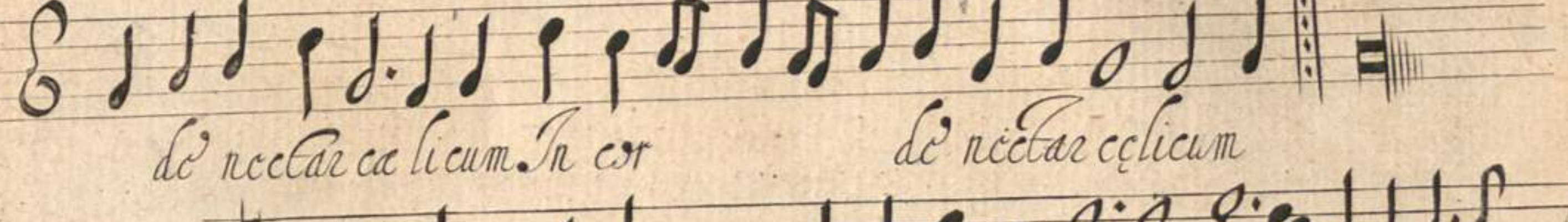
nectar celi cum in corde nectar celi cum



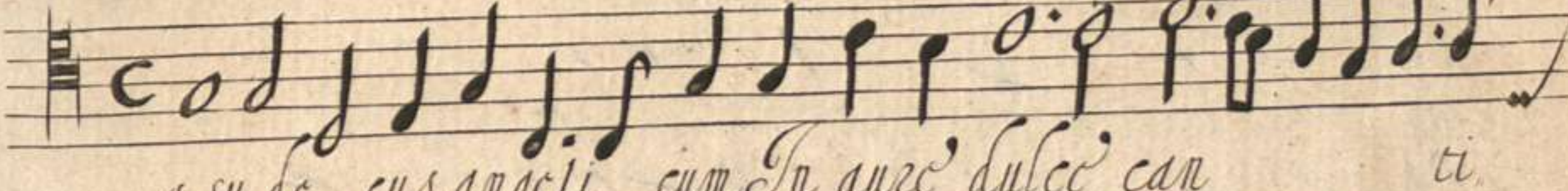
e. su de cus ange licum In aure dulce can



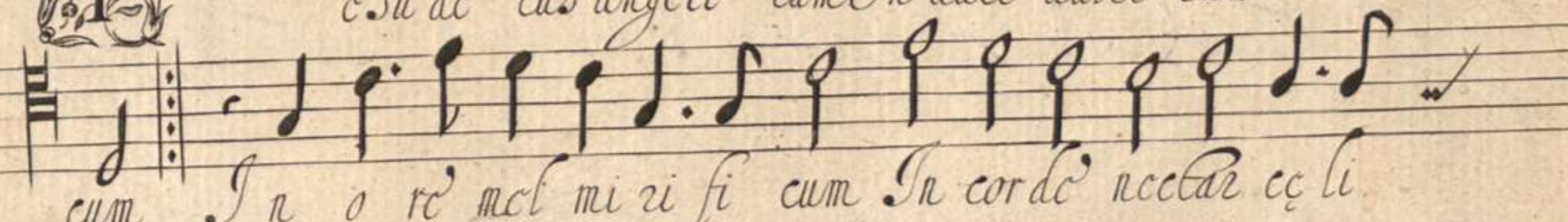
ticum In o re mel mi ri ficum In cor



de nectar ca licum In cor de nectar celi cum



e. su de cus angeli cum In aure dulce can ti



cum In o re mel mi ri fi cum In corde nectar celi



cum in cor de nectar celi cum

*Desiderate millicies Me letum quando facies
Iesu mi quando uenies? Me de te quando saties?*

Iesu decus Angelicum

This section contains a lute tablature and a vocal line. The lute tablature is written on a six-line staff with letters (F, C, G, C, F, C) indicating fret positions. The vocal line is on a five-line staff with a treble clef and a common time signature (C). The music is in a major key and features a mix of eighth and sixteenth notes.

Iesu decus angelicum

This section continues the lute tablature and vocal line. The lute tablature uses letters and numbers to denote frets. The vocal line continues with similar rhythmic patterns. The piece concludes with a double bar line and a decorative flourish.

CANON a. 4.

A single staff of music in 4/4 time, starting with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes, with question marks above some notes, possibly indicating a specific performance instruction or a point of interest.

A d Dominum cum tribularet clama ui

FELIX ANERIVS.

Iesu mi dulcissime O spes: // spiran tis anima
 Se querit pia lacryma Et clamor mentis // in tima

Iesu mi dulcissime O spes: // spiran tis anima, te
 qua runt pia lacryme Et clamor men tis // in tima

Iesu mi dulcissime O spes: // spiran tis ani
 ma Se querunt pia lacryme Et clamor mentis // in tima

Quocumque loco sacro,
 Meum Iesum desidero:
 Quam latus cum inuenies,
 Quam felix cum tenuero +

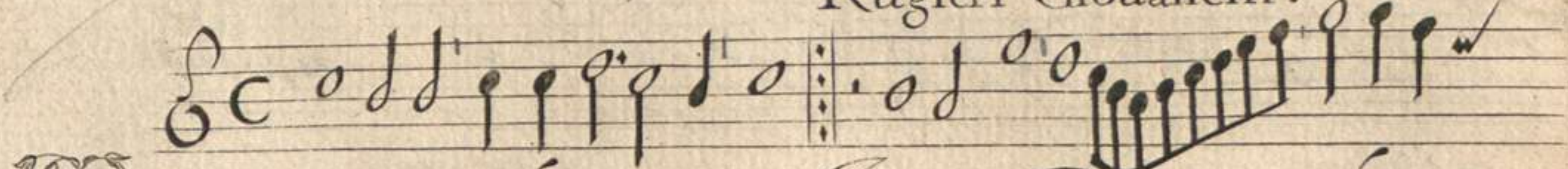
Handwritten musical score for the piece "O Jesu mi dulcissime". The score is written on five staves. The top staff is the vocal line, starting with the lyrics "O Jesu mi dulcissime". The second staff is the first lute part, and the remaining three staves are for the second, third, and fourth lute parts. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and a double bar line with repeat dots in the middle of the piece.

Lute tablature for the first system of the piece. It consists of a single staff with six lines representing the strings. The notes are indicated by numbers 0-7. Above the staff, there are letters 'F' and 'Γ' indicating the fret positions. The tablature includes various rhythmic values such as 2, 3, 4, and 2/4, and includes repeat signs.

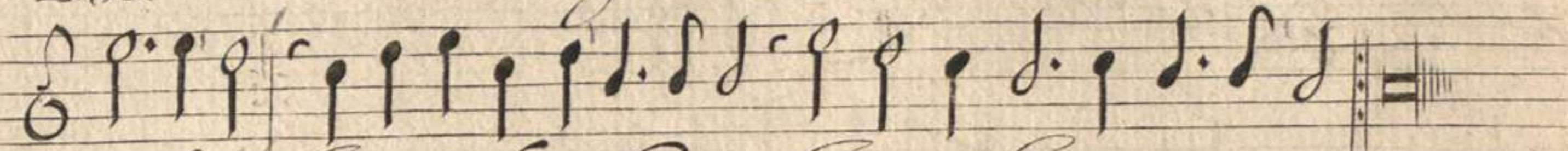
Lute tablature for the second system of the piece. It follows the same format as the first system, with a single staff of numbers 0-7 and fret indicators 'F' and 'Γ'. The tablature continues with rhythmic values and repeat signs.

Lute tablature for the third system of the piece. It follows the same format, with a single staff of numbers 0-7 and fret indicators 'F'. The tablature concludes with rhythmic values and repeat signs.

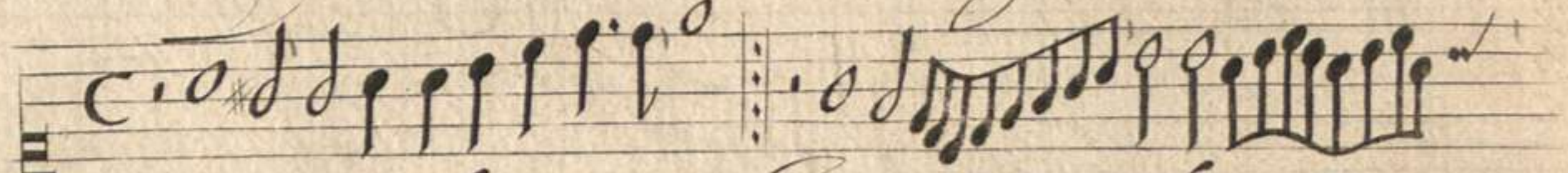
Rugieri Giouanelli.



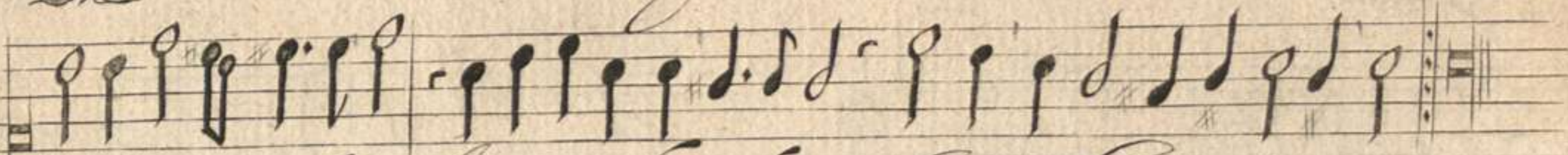
Su summa benignitas Mira. Mira cor dis iu.



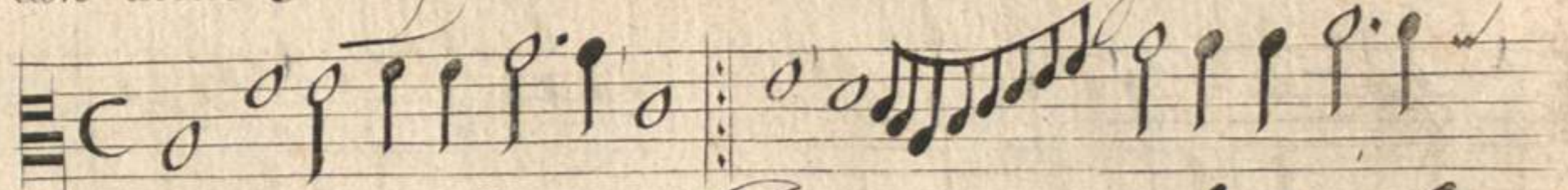
cunditas. Incomprehensa bonitas Tua me stringit caritas.



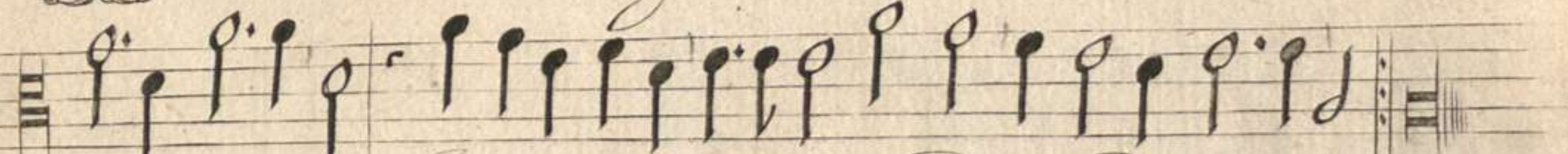
Su summa benignitas Mira cor discor.



dis iucunditas. Incomprehensa bonitas Tua me stringit caritas.



Su summa benignitas Mira cor dis iucundi



tas iucunditas. Incomprehensa bonitas Tua me stringit caritas.

*Bonum mihi diligere
Isum, non ultra quacere:
Mih ierosus deficere:
V illi qucam uiuere.*

Iesu summa benignitas

This block contains the first system of a handwritten musical score. It features two staves: a vocal line on the top staff and a lute line on the bottom staff. The music is in common time (C) and begins with a treble clef. The lyrics "Iesu summa benignitas" are written below the vocal line. The lute line includes a detailed fretboard diagram for the first few measures.

Iesu summa benignitas

This block contains the second system of the handwritten musical score, continuing the lute accompaniment. It features a single staff with a treble clef and common time. The music consists of a sequence of numbers (fingerings) and rhythmic values (circles) written on the staff. Above the staff, several chord symbols (F, E) are indicated. The system concludes with a double bar line and repeat dots.

canon ad unisonum a 4.

Auxilium meum a domino qui fecit celum et terram *Oram*

This block features a decorative banner with a tassel on the left and a quill on the right. Inside the banner, there is a single staff of music in common time (C) with a treble clef. The lyrics "Auxilium meum a domino qui fecit celum et terram" are written below the staff, with "Oram" at the end. Above the staff, the title "canon ad unisonum a 4." is written.

Besu Rex admirabilis et triumphator nobi
 lis Dulce deo ineffabilis Totus deo desiderabilis.
 lis Totus deo desiderabilis.

Besu rex admirabilis et triumphator nobi
 lis Dulce deo ineffabilis Totus deo desiderabilis.
 lis Totus deo desiderabilis.

Besu rex admirabilis et triumphator nobi
 lis Dulce deo ineffabilis Totus deo desiderabilis.
 lis Totus deo desiderabilis.

Mane nobiscum Domine. Pulsa mentis caligine.
 Et nos illustra lumine. Mundum reple dulcedine.

Iesu Rex admirabilis

CANON. a. 3. all' unisono.

Il lumina ocu. los me os ne' unquam
 obdormiam in moz to

S e questa valle di miseria piena Par così amena c'ua,

ga par così amena c'ua ga hor che fia quella Beata c' bella region di

pace patria uerace? patria uerace? patria uera ce?

S e questa valle di miseria piena Par così amena c'ua,

ga par così amena c'ua ga hor che fia quella Beata c' bella regi.

on di pace? patria uerace? patria uera ce? patria uera ce?

S e questa valle di miseria piena Par così amena c'

ua ga par così amena c'ua ga hor che fia quella Beata c' bel

la region di pace? patria uerace? patria uerace? patria uera ce?

1. Se questo tempestoso mar di pianto, Errando il uarca qual gioia c'
 2. E dolc' tanto a chi con fragil barca, Sara nel porto? Conforto

Handwritten musical notation for guitar, consisting of six systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings.

A system of guitar tablature with a treble clef and a common time signature. It features a series of notes on the staff with numbers 0-4 below them, and some notes have flags or beams.

Se questa alla No.

A system of guitar tablature with a treble clef and a common time signature, continuing the piece. It includes various rhythmic patterns and fingerings.

A system of guitar tablature with a treble clef and a common time signature, continuing the piece. It includes various rhythmic patterns and fingerings.

A system of guitar tablature with a treble clef and a common time signature, continuing the piece. It includes various rhythmic patterns and fingerings.

Rinaldo del Mel.

14



D ch lasciam dunc quest'aseura ualle Il dritto calle della
uia smarrita della uia smarri ta Chro :: n'addita e dice Ecco il cami
no :: Ecco il ca mino Ecco il camino O Pelle grino Ecco il camino.



D ch lascia' dunc quest'aseura ualle' Il dritto calle della
uia smarrita :: della uia smarrita Chro :: n'addita e dice
Ecco il camino O Pelle grino Ecco il cami no Ecco il cami no O



Pelle grino Ecco il camino. **D** ch lascia' dunc quest'aseura
ualle Il dritto calle della uia smarrita :: della uia smarita Chro :: n'addita, e dice O Pelle
grino O Pellegrino :: O Pelle grino Ecco il camino.

Prendi la croce e dietro a me tinuia
Io son la uia, io sono il uero duce.
Che ti conduce alla Città superna
Di gloria eterna.

Handwritten musical score for guitar, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*. The music is written in a style characteristic of traditional guitar tablature notation, with notes and rests placed on the staff lines.

Handwritten musical notation for guitar, showing a specific chord or melodic fragment on a staff.

Handwritten musical notation consisting of a series of chords and rhythmic patterns, including notes and rests.

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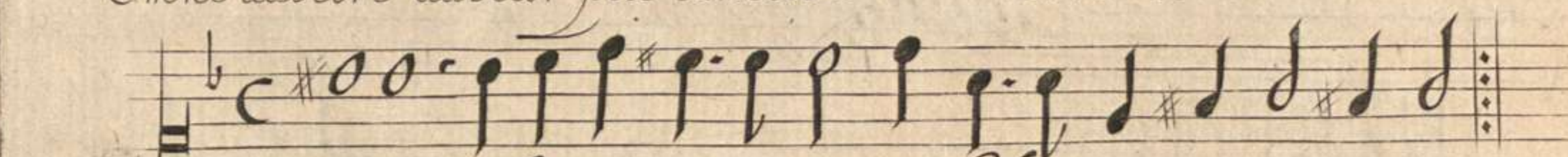
Handwritten musical notation consisting of a series of chords and rhythmic patterns, including notes and rests.



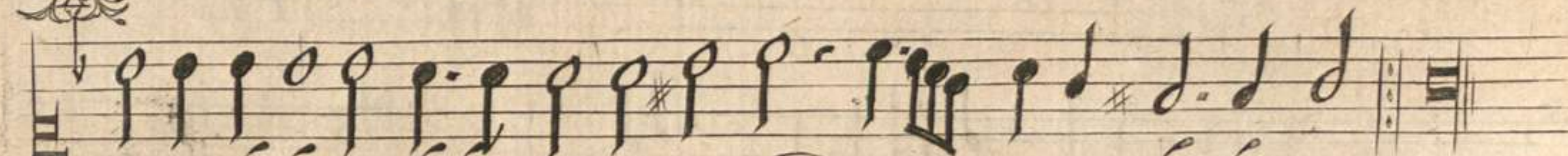
E SV solē sereni or, et balsamo su auior.



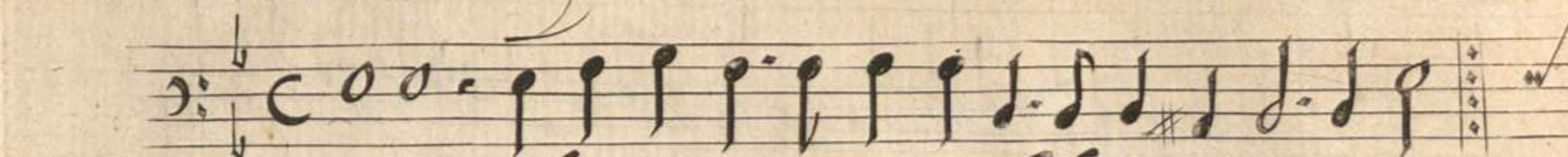
Omni dulcore dulci or p̄a cunctis a ma bi li or.



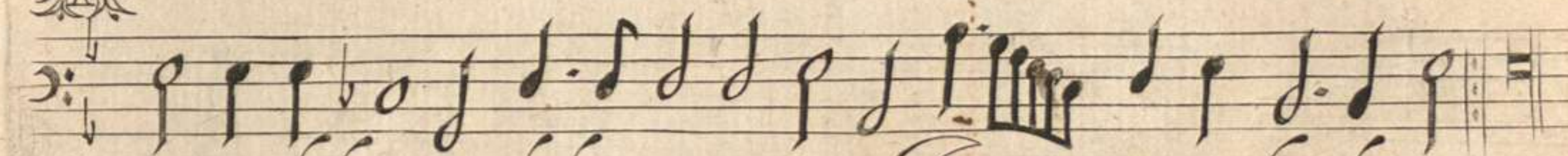
E SV solē se renior, et balsamo su a uior.



Omni dulcore dulci or p̄a cunctis a ma bi li or.



E SV solē se renior, et balsamo su a uior.



Omni dulco re dulci or p̄a cunctis a ma bi li or.

Cuius gustus sic afficit:
 Cuius dolor sic reficit:
 In quem mea mens deficit:
 Solus amanti sufficit:

I E SV so le se re ni or

Jesu solo senior

CANON *all'unisono a cinque*

In te Domine speravi non confundar in eternum

u mentis de lee ta tis. Amoris consuma ti,

o Tu mea glori a tis Jesu Jesu mundi salua tis

u mentis delectatis. Amo ris consumatis

Tu mea glori a tis IESV IESV mundi salua tis

u mentis de lee ta tis Amoris consuma ti

o Tu mea glori a tis Jesu Jesu mundi salua tis

Sequae quocumq; icris:

Mihi tolli non poteris:

Cum meum cor abstuleris:

Jesu laus nostri generis.

Tumentis delectatio

A handwritten musical score for a piece titled "Tumentis delectatio". The score is written on eight staves. The top two staves are for the vocal line, with the title written in cursive between them. The vocal line begins with a treble clef and a common time signature (C). The accompaniment consists of six staves: two for the right hand (treble clef) and four for the left hand (bass clef). The accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, and includes a key signature change to one sharp (F#) in the middle section.

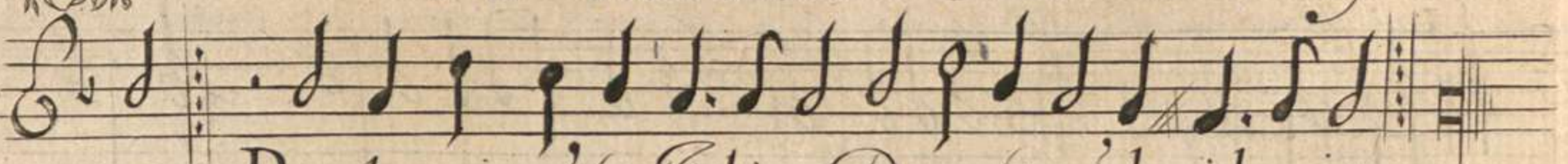
Handwritten figured bass notation for the keyboard accompaniment, consisting of two systems of three staves each. The notation uses letters (C, F, G) to denote chords and numbers (1-7) to indicate fingerings. The first system covers the first seven measures of the piece, and the second system covers the remaining measures, including the final cadence.

Ioannis Petri Aloysij Prænestini

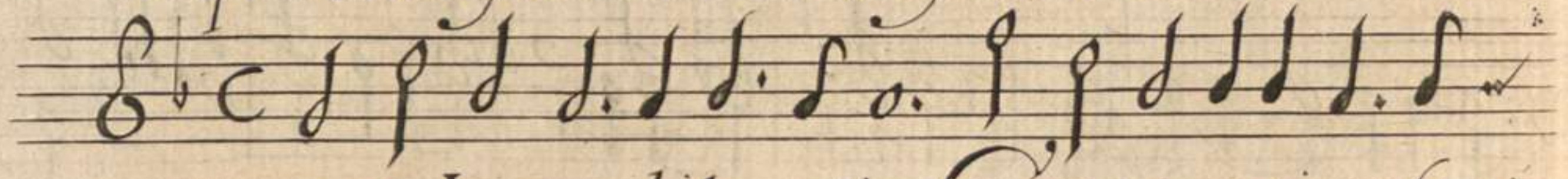
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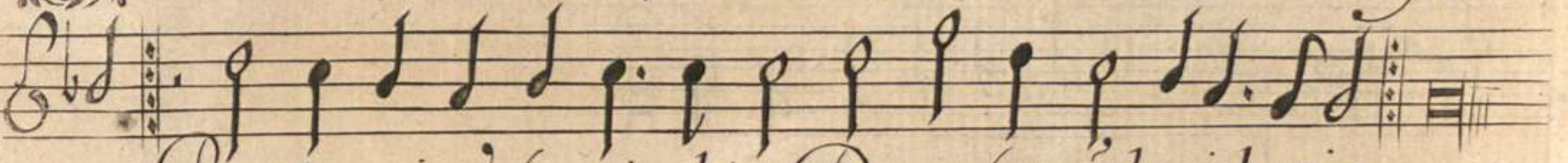
u a Iesu dilectio Grata men tis re fecti.



o Replet sine fastidi o Dans fame desiderio



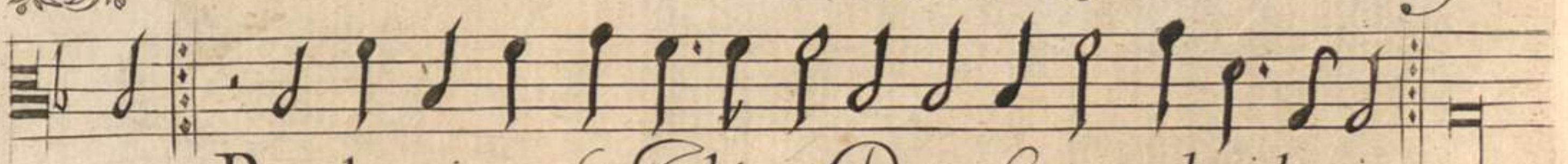
u a IESV dile ctio Grata mentis re fecti.



o Replet sine fasti dio Dans fame desiderio.



u a Iesu di lectio Grata mentis re fecti.



o Replet si ne fastidi o Dans famem deside rio,

Qui te gustant esuriunt:

Qui bibunt adhuc sitiunt:

Desiderare nesciunt,

Nisi Iesum quem diligunt.

Tua Iesu dilectio

A musical score consisting of four staves. The top two staves are vocal parts, and the bottom two are lute tablature. The music is in common time (C) and features a mix of eighth and sixteenth notes. The lute tablature uses numbers 0-7 on a six-line staff.

Two lines of lute tablature corresponding to the vocal parts above. The first line has 10 measures, and the second line has 10 measures. It uses numbers 0-7 on a six-line staff to represent fret positions.



CANON. a.4. di quarta in quarta

In In In In Domino letabi-
tuz anima mea audiant man sueti et leten
tuz

A musical score for a canon in four parts. The top staff shows the vocal line with lyrics. The bottom staff shows the lute tablature. The music is in common time and features a mix of eighth and sixteenth notes.

Felicis Anctis.

R ex vir tu tum rex glo ria. rex in
 sig nis vic to ria rex insignis vic to ria Jesu largitor.
 ue ni a' Ho nor ec cle stis cu ria.

R ex vir tu tum rex glo ria. rex in signis
 vic to ria rex insig nis vic to ri a' Jesu lar gitor ue ni
 a' Ho nor ec cle stis curia.

R ex vir tutum rex glo ria. rex in signis vic
 toria rex in sig nis vic tori a' Jesu largi tor
 ue ni a' Ho nor ec cle stis curi a'.

Tu uere lumen patria. Pelle nubem tristitia.
 Tu fons misericordia. Nobis dans lucem gloria.

A handwritten musical score consisting of six staves. The notation includes various rhythmic values, accidentals, and repeat signs. The piece concludes with a double bar line and repeat dots.

Handwritten musical notation for a piece, featuring a treble clef, a common time signature, and a series of notes and rests with some accidentals.

Rex virtutum

Handwritten musical notation for the piece "Rex virtutum", featuring a treble clef, a common time signature, and a series of notes and rests with some accidentals.

Handwritten musical notation for the piece "Rex virtutum", featuring a treble clef, a common time signature, and a series of notes and rests with some accidentals.

Simone Verouis.

G *ic su sommo conforto Tu sei tutt' il mis amore' El mis be-
a to porto e' san to redento re. O gran bonta, dolce pie-
ta felice quel fe lice quel che te co uni to sta.*

G *ic su sommo confort Tu sei tutt' il mis amo re' El mis be-
a to por to, e' san to redento re. O gran bonta dolce pie-
ta felice quel // che te co uni to sta.*

G *ic su sommo conforto Tu sei tutt' il mis amore' El mis be-
ato porto e' san to redento re. O gran bonta dolce pie-
ta felice quel felice quel che te co u ni to sta.*

Giesu tu hai il mondo

D'amor santo e' giocondo.

Soavemente pieno

Chiogni cor fa sereno. O gra bonta?

Handwritten musical notation for the first system, consisting of two staves with treble and bass clefs, showing a complex melodic and harmonic structure.

Giesu sommo conforto

Handwritten musical notation for the second system, continuing the piece with two staves and various musical notations.

Handwritten musical notation for the third system, showing a continuation of the musical piece with two staves.

Handwritten musical notation for the fourth system, featuring a treble clef and a series of notes with rhythmic markings.

Handwritten musical notation for the fifth system, continuing the piece with two staves and various musical notations.

Handwritten musical notation for the sixth system, showing the final part of the piece with two staves.



uando cor nostru' uisitas Tunc lu cet ei ueritas

Mundi ui loicit ua nitas Et intus feruct caritas Et intus

feruct caritas



uando cor nrm uisitas Tunc

luet ei ueritas Mundi ui loicit ua nitas Et intus feruct

caritas, Et intus feruct caritas



uando cor nrm uisi

tas Tunc lu et ei ueritas Mundi ui loicit ua nitas Et

intus feruct cari tas Et intus feruct caritas



uando cor

nstrum uisitas Tunc lu cet e i ueritas Mundi ui loicit

ua nitas Et in tus feruct caritas

A mor Iesu dulcissimus. Plus millics gratissimus.

Et uere suauissimus. uam dicere sufficimus.

Handwritten musical notation for the first system, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Handwritten musical notation for the second system, continuing the piece with similar rhythmic complexity.

Handwritten musical notation for the third system, showing a transition or ending section.

Γ F 3 F E Γ F F E

Handwritten musical notation for the first system of the lower section, including a treble staff with notes and a bass staff with fingerings.

Quando cor nostra uisitas

Γ F E F F F E F E F F F

Handwritten musical notation for the second system of the lower section, including a treble staff with notes and a bass staff with fingerings.

F 0 0 0 3 0 2 3 0 0 0 F 0 Γ

Handwritten musical notation for the third system of the lower section, including a treble staff with notes and a bass staff with fingerings.

Joan Moxij Prencipini.

20

a 4 uoci.



*I*esu flos matris uirginis Iesu flos matris uirginis. A
 mor nostra dulcedinis Tibi laus honor numinis regnum beatitu
 dinis regnum beati tudinis Tibi laus honor numinis regnu' beatitudinis.



*I*esu flos matris uirginis. Iesu flos matris uirginis. Amor no
 stra dulcedinis Tibi laus honor numinis regnum beatitu dinis regnu' be
 ati tudinis Tibi laus honor numinis regnum bea ti tudinis.



*I*esu flos matris uirginis. Amor nostra dulcedinis
 Tibi laus honor numinis regnum beati tudinis regnum beati
 tudinis Tibi laus honor numinis regnum bea ti tudinis.



*I*esu flos matris uirginis. Amor nostra dulcedinis
 Tibi laus honor numinis Regnum bea ti tudinis Tibi
 laus honor numinis regnum bea ti tudinis.

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The music is written in common time (C) and includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves. The notation includes complex rhythmic patterns and some accidentals.

Handwritten musical notation for the third system, showing treble and bass staves with musical notation. The system concludes with a double bar line and repeat signs.

Γ F E F F F Γ F

Handwritten musical notation for the first system of the figured bass section. It features a treble staff with figured bass notation (Γ, F, E, F, F, F, Γ, F) and a bass staff with notes and rests.

IESV flos

F F Γ F Γ F F F F E F

Handwritten musical notation for the second system of the figured bass section, including the text "IESV flos". It features a treble staff with figured bass notation and a bass staff with notes.

F F F Γ F F F F

Handwritten musical notation for the third system of the figured bass section, featuring a treble staff with figured bass notation and a bass staff with notes.

gloriosa donna. Alta sopra le stelle. //
 Chi ti vesti della terrena gonna. Nutrito hai con le tue pure mam-
 melle. // Gloria sa donna Alta sopra le
 stelle. Chi ti vesti della terrena gon na. Nu-
 trito hai con le tue pure mammele. // glo riosa
 donna Alta sopra le stelle. Chi ti vesti della terrena
 gonna. Nutrito hai con le tue pure mammele. // glori.
 o sa donna Alta sopra le stelle. Chi ti vesti della ter-
 rena gonna. Nutrito hai con le tue pure mammele.

Cis che la prima madre, Per la su parte fra le sante squadre.
 Ne tosse tu ne rendi. Scala sei fatta, ch'al empireo ascendi.

Handwritten musical score for guitar, consisting of three systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings.

Γ F E Γ F Γ F

Handwritten guitar tablature for the first system, showing fret numbers and string numbers on a six-line staff.

Γ Γ F Γ F Γ F E Γ

Handwritten guitar tablature for the second system, showing fret numbers and string numbers on a six-line staff.

Γ F E E Γ

Handwritten guitar tablature for the third system, showing fret numbers and string numbers on a six-line staff, ending with a double bar line and a flourish.

*scio del Ciel tu sei. Vscio del Ciel tu sei. Porta del Re
 celesti. Porta del Re celesti. Gradite o genti saluc' per costei Si ricco
 don da le sue uoglie honeste. scio del Ciel tu se i. Por
 ta del Re ce le sti. Gradite o genti saluc' per costei Si ricco
 don da le sue uoglie honeste. scio del Ciel tu sei.
 Vscio del Ciel tu sei. Porta del Re celesti. Porta del
 Re celesti Gradite o genti saluc' per costei Si ricco don da
 le sue uoglie honeste. scio del Ciel tu se
 i. Vscio del Ciel tu sei. Vscio del Ciel tu se i. Porta del Re cele
 sti. Gradite o genti saluc' per costei Si ricco don da le sue uoglie honette.*

Gloria a lo Spirto sia,
 Al Figlio, al Padre insieme,
 Ond' ha quel tutto, che si nutre, e' eria,
 Di mantenersi la uirtute, el seme.

Handwritten musical score for guitar, consisting of five systems of two staves each. The notation includes various rhythmic values, accidentals, and articulation marks.

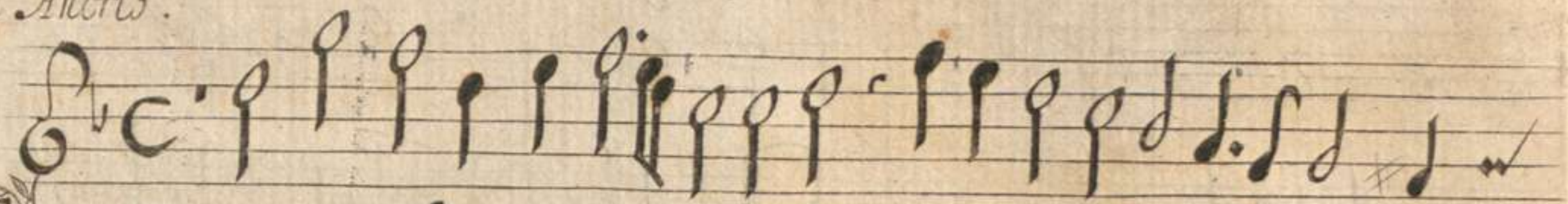
Handwritten guitar tablature consisting of two staves. The top staff contains chord symbols: F, F, F, F. The bottom staff contains numerical fret numbers and rhythmic markings.

Vscio dolci et tu sei

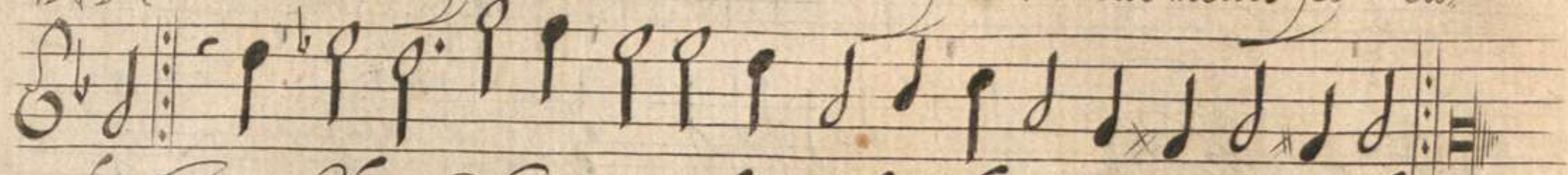
Handwritten guitar tablature consisting of two staves. The top staff contains chord symbols: F, E, F, F, F. The bottom staff contains numerical fret numbers and rhythmic markings.

Handwritten guitar tablature consisting of two staves. The top staff contains chord symbols: F, F, F, F, F, F, F, F, F. The bottom staff contains numerical fret numbers and rhythmic markings.

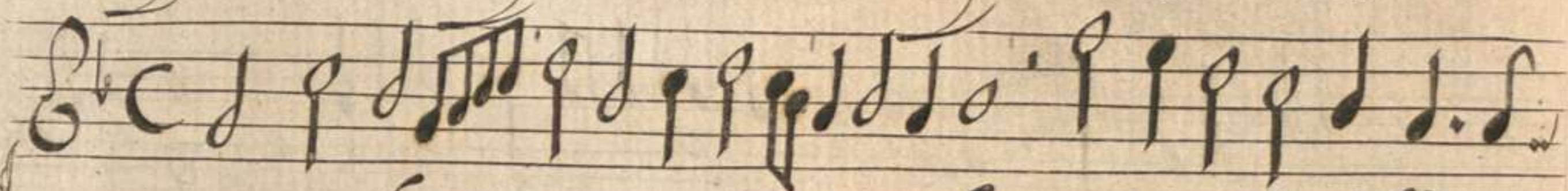
Felix Anon.



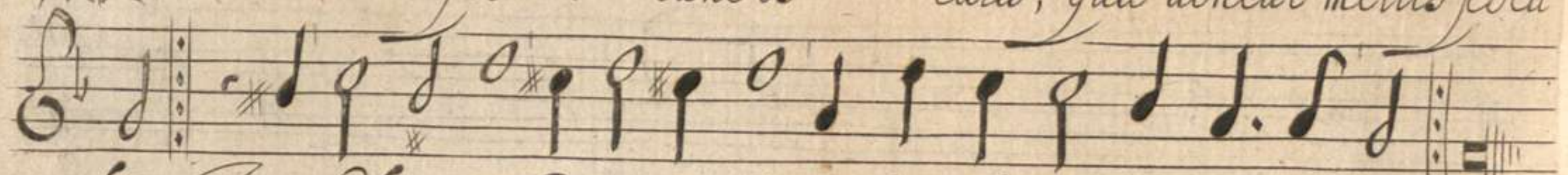
tunc amplexus tunc oscula, quae vincunt mellis pascua.



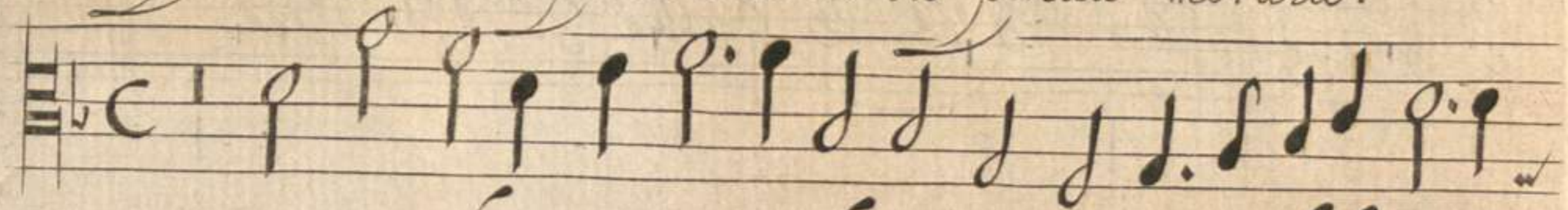
La Tunc felix Christi copula, Sed in his parva morula.



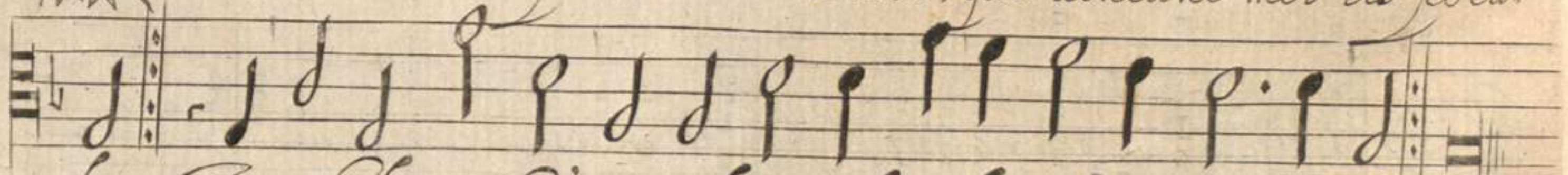
tunc amplexus tunc oscula, quae vincunt mellis pascua.



La; Tunc felix Christi copula Sed in his parva morula.



tunc amplexus tunc oscula, quae vincunt mellis pascua.



La Tunc felix Christi copula, Sed in his parva morula.

Sed quod quasi video:

Quod concupiui tenco:

Amore IESU languo:

Et corde totus ardeo.

Tunc amplexus

Handwritten musical score for 'Tunc amplexus' in common time (C). It consists of four staves: two for the upper voice (Soprano and Alto) and two for the lower voice (Tenor and Bass). The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a single staff, featuring notes and fingerings (numbers 1-4) for the right hand. It includes a C-clef and a common time signature.

Handwritten musical notation on a single staff, featuring notes and fingerings (numbers 1-4) for the left hand. It includes a C-clef and a common time signature.

Handwritten musical notation on a single staff, featuring notes and fingerings (numbers 1-4) for the right hand. It includes a C-clef and a common time signature.

canon ad Unisonum A 4

De profundis clama
ui ad te Do
mine

Handwritten musical score for 'canon ad Unisonum' in common time (C). The score is presented on a single staff with a treble clef. The lyrics are written below the notes.



esu spes pe ni tentibus quam pius es pe tenti

bus quam bonus te que rentibus sed quid in ue nienti

bus sed quid inue ni en tibus.



esu spes

pe ni ten tibus Quam pius es petentibus quam bonus quam

bonus te' qua ren tibus sed quid inueni entibus

esu spes pe ni tentibus quam pius es peten tibus.

quam bonus te' quaren tibus sed quid inueni entibus

esu spes pe ni tentibus quam pius es petentibus sed

quid inue ni entibus sed quid inue ni entibus.

Jesus dulcedo cordium,

Excedens omne gaudium,

Fons vivus lumen mentium,

Et omne desiderium.

Handwritten musical score for three systems of staves. The notation includes various note values, rests, and dynamic markings. The first system consists of three staves, the second of two, and the third of two. The music is written in a common time signature and features complex rhythmic patterns and melodic lines.

Handwritten musical score for two systems of staves. The notation includes various note values and rests. The first system consists of two staves, and the second also consists of two staves. The music continues with similar rhythmic and melodic patterns as the previous section.

Handwritten musical score for a single system of three staves. The notation includes various note values and rests. The first staff has a treble clef and a 4/4 time signature. The music continues with similar rhythmic and melodic patterns.

Iesu spes penitentib⁹

Handwritten musical score for a single system of three staves. The notation includes various note values and rests. The first staff has a treble clef and a 4/4 time signature. The music continues with similar rhythmic and melodic patterns.

Handwritten musical score for a single system of three staves. The notation includes various note values and rests. The first staff has a treble clef and a 4/4 time signature. The music continues with similar rhythmic and melodic patterns.

beatum in cendium o ardens o ar dens desi
derium O dulce O dulce refrigerium O dulce refrigeri
um Amare Dei filium Amare Dei filium Amare Dei filium.

beatum in cendium o ar dens O ardens
desiderium O dulce O dulce re frige rium Amare
Dei filium Amare Dei filium amare Dei filium.

beatum in cendium o ar dens o ardens desi
derium O dulce O dulce refrigerium Amare
Dei filium Amare Dei filium.

beatum in cendium O ardens O ar dens desi
derium O dulce O dulce refrigerium Amare
Dei filium Amare Dei filium.

LUCA MARENTIO.

Q Val paura, qual danno, o qual tormento. Mi potrai torre a te, mio
 sommo Amore? Poi ch'el corpo, la vita, il sangue, e'l core Hai
 dato per far me' sempre contento.

Q Val paura, qual danno, o qual tormento. Mi potrai torre a te, mio sommo Amore. Poi ch'el corpo, la vita, il sangue, e'l
 core Hai dato per far me' sempre contento.

Q Val paura, qual danno, o qual tormento. Mi potrai
 torre a te, mio sommo Amore. Poi ch'el corpo, la vita, il sangue, e'l core Hai
 dato per far me' sempre contento.

Da le tue sante piaghe tale io sento, Che ser uorrei nel sempiterno errore,
 Nascer nell'alma, e così uiuo ardore. Pria che uiuer da te longe un momento.

LUCA MARENTIO

2

pie ga, mondo maligno, i tuoi tesori Falsi, e pa
 losa i tuoi finti piaceri; Celsa gl'inganni, e tradimenti ueri Celsa gl'inganni e
 tradimenti ueri E copri il tuo uelen fra l'herbe; e copri il tuo uelen fra l'herbe ei fiori.

pie ga, mondo maligno, i tuoi tesori Falsi, e pa
 losa i tuoi finti piaceri; Celsa gl'inganni, e tradimenti ueri Celsa gl'inganni e
 tradimenti ueri E copri il tuo uelen fra l'herbe, ei fio ri.

pie ga, mondo maligno, i tuoi tesori Falsi, e pa
 losa i tuoi finti piaceri; Celsa gl'inganni, e tradimenti ueri Celsa gl'in
 ganni e tradimenti ueri E copri il tuo uelen fra l'herbe, ei fio ri.

Prometti pur eta, ricchezze, honori } Chis gia conosco i tuoi maluagi, e feri
 Per trae la gente ingorda a tuoi ueleni } Consigli, uscibo de tuoi lacci fuori.

Handwritten musical score for guitar, consisting of three systems of two staves each. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The paper shows signs of age and wear.

Handwritten guitar tablature with four systems. It features rhythmic values (circles with numbers) and chord symbols (F, E) above the lines. The notation is dense and includes various rhythmic patterns and fingerings.

Spiega mondo maligno

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes, with some rests.

Handwritten musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes, with some rests.

Handwritten musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes, with some rests.

I F F F E F F F F F

Handwritten musical notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes, with some rests.

Iesus in pace imperat

F F F F F F F F F F

Handwritten musical notation for the fifth system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes, with some rests.

F F F F F F F F F F

Handwritten musical notation for the sixth system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes, with some rests.

IO. MARIAE NANINI. 22

ESVS in pace imperat. Quae omnem sensum superat Hunc
 mea mens desiderat Et illo frui properat.

ESVS in pace imperat. Quae omnem sensum superat Hunc
 mea mens desiderat Et illo frui properat.

ESVS in pace imperat. Quae omnem sensum su
 perat Hunc mea mens desiderat Et illo frui properat.

ESVS in pace imperat. Quae omnem sensum su
 perat Hunc mea mens desiderat Et illo frui properat.

TAVOLA DELLE CANZONETTE.

| | | | | | |
|-----------------------|--------|----|----------------------------|------|-------|
| Iesu docus angelicum | pag. 1 | 1 | Tua Iesu dilectio | 17 | 12 |
| Spiega mondo maligno | 39 | 2 | Se questa ualle | 9 | 13 |
| Qual paura | 37 | 3 | Doh lasciam dung | 11 | 14 |
| O Iesu mi dulcissimo | 3 | 4 | Scalda Signor | | 15 |
| Iesu summa benignitas | 5 | 5 | Iesu spes penitentibus | a.4. | 33 16 |
| Iesu sole serenior | 13 | 6 | Quando cor nostrum uisitas | a.4. | 23 17 |
| Tu montis delectatio | 15 | 7 | O gloriosa Donna | a.4. | 27 18 |
| Tunc amplexus | 31 | 8 | Vscio del ciel | a.4. | 29 19 |
| Rex uirtutum | 19 | 9 | Iesu flos matris uirginis | a.4. | 25 20 |
| Iesu sommo conforto | 21 | 10 | O beatum incoodium | a.4. | 35 21 |
| Iesu rex admirabilis | 7 | 11 | Iesus in pace imperat | a.4. | 42 22 |

