

CANZONETTE A QUATTRO VOCI . . .
COMPOSTE DA DIVERSI ECCELLENTI MUSICI
CON L'INTAVOLATURA DEL CEMBALO ET DEL LIVTO
(SIMONE VEROVIO ROMA, 1591)

STUDY AND TRANSCRIPTION

BY

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Essay presented for the course History of Music 31: Renaissance Music.

1574

CANZONETTE A QUATTRO VOCI
COMPOSTE DA DIVERSI ECCELLENTI MUSICI
CON L'INTAVOLATURA DEL CIMBALO ET DEL LIVTO

Simone Verovio
Roma, 1591

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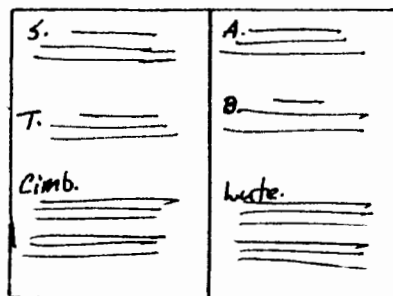
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FOREWORD

The Canzonette a Quattro Voci published in Rome by Simone Verovio in 1591, is a collection of twenty four-voice songs and their intabulations for cimbalo and lute. The book was printed by the copper plate engraving method and is one of the first music books to have been printed by this method.

In 1586 Verovio published a collection of three and four voice canzonette with sacred texts under the title Diletto Spirituale. This is the earliest known example of copper plate engraving applied to music publication. The engraving for this work was done by Martin van Buyten, a Dutch engraver. Verovio himself was from 's Hertogenbosch, and his real name may have been Simon Werrewick.

Each song in the Canzonette a Quattro Voci collection is printed with the four vocal parts at the top of the page and the keyboard and lute parts below. The songs are for SATB or SSAT. The first and third vocal parts are printed on the left hand page with the keyboard tablature below them, and the second and fourth parts are on the right page with the lute tablature below them.



5/9/10 Gift of author

The vocal parts are on five-line unmeasured staves in the C and F clefs, and are printed in modern black notation with the exception of a few Renaissance ligatures. The keyboard tablature has two staves, from six to eight lines each, and generally has two clefs on each staff. The lute tablature used is the Italian lute tablature with six lines representing the six strings on the lute. Numbers on the lines designate the fret to be stopped. The frets are a half tone apart; thus 3 on the a string would be c^h. The strings are tuned to great G, small c, f, a, one line d, g - the intervals of 4th, 4th, 3rd, 4th, 4th. The top line of the tablature represents the lowest string on the lute. This appears to be illogical, but when the player holds the instrument on his lap, the lowest pitched string is at the top. Thus the position of the numbers on the staff corresponds to the position of the note on the finger-board. Occasionally a seventh string tuned to great D is used, and is notated on a ledger line above the staff.

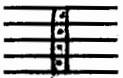
Kinkeldey¹ points out that the book was intended for the amateur musician, as a professional would have been able ^{to play} a lute or keyboard part at sight from the vocal parts. The keyboard transcriptions are very simple, and consist generally of the four vocal parts plus a few other tones to fill out the harmony and an occasional ornamental figure. The lute parts show less similarity to the vocal parts due

1. Kinkeldey, C. Orgel und Klavier in der Musik des 16. Jahrhunderts
Pg. 126

the nature of the instrument.

The keyboard and lute intabulations are often in a different key than the original vocal parts, in order to have the piece in a better range for the instruments. This occurs in songs 1, 2, 4, 7, 8, 9, 12, 17, and 19. In 18 only the lute part is in another key. In this transcription these parts have been transposed into the key of the vocal parts in order to facilitate a comparison of the various parts. This transposition is mentioned in a footnote wherever it occurs.

The most significant discrepancy between the parts is in the application of musica ficta. In numerous instances two parts have a musica ficta notation which is different from the third part. These have also been indicated by footnotes.

The notation of the repeats are very unusual. The repeat is indicated by a double bar with dots between the two lines:  In many instances the last measure in each of the vocal parts contains an insufficient number of beats, and often each part lacks a different number of beats. There is a bar line earlier in the part, and the singer is to repeat to this bar line when he comes to the end of his part.

Original



Transcription



This type of repeat has been changed to a first and second ending in this transcription, but the original repeat has been indicated with pencil lines.

The last song in the collection is very different from any of the others. The majority of the songs are of a rather contrapuntal nature, and the texts are secular, dealing for the most part with love. The last song however, has a sacred text in which the Virgin is compared to a rose. In the setting, the three lower voices move in slow note values and outline the harmonies, while ^{the} upper voice has a very florid melismatic line. The printing of this song is also different from any of the others. There are no intabulations for keyboard or lute, and the four vocal parts are arranged on the page with the bass part at the top, then the tenor and alto, with the cantus at the bottom.

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#1. Hor che vezzosa e bella

Felice Anerio

Sop. I
Hor che vezzosa e bel- la scuo- pre sue pom- pe la stagion

Sop. II
Hor che vezzosa e bel- la scuo- pre sue pom- pe la

Alto
Hor che vezzosa e bel- la scuo- pre sue

Tenor
Hor che vezzosa e bel- la scuo- pre sue pom- pe la

Cimbalo

Lute

Cimbalo and lute parts were originally in F Maj.

*
f 4 in cimbalo and vocal parts

no-vel- - - - - la Veg-non tra 'lherbe e fio-
stagion no- - - - - vel- - - - - la Veg-non tra 'lherbe e fio-
pom-pe la sta-gion no-vel- - - - - la Veg-non tra 'lherbe e fio-
sta-gion no- vel- la Veg-non tra 'lherbe e fio-

The musical score consists of seven staves. The first four staves are vocal lines with lyrics. The fifth staff is a piano accompaniment in the right hand, and the sixth staff is in the left hand. The seventh staff is a grand staff (treble and bass clef). The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are written in a cursive, handwritten style. The score is divided into two systems by a double bar line with repeat dots. The first system contains the first three staves, and the second system contains the remaining four staves.

----- Mi ze-fi-ro va-go ze-fi-ro va-go amoreggiando e

- mi ze-fi-ro va-go amoreggian - - - - do e clor-

- mi ze-fi-ro va-go amoreggiando e clor-ti e clor-ti

Clori Nin-fe e pas-tori al suon di cor-na Mu-se al

Clo-mi Nin-fe e pas-to-ri al suon di cor-na Mu-se al

--- ri Nin-fe e pas-tor- --- ri al suon al

-- Nin-fe e pas-to-ri al suon di cor-na

suon di cor-na Mu-se Des-tan can-tan- do

suon di cor-na Mu-se Des-tan can-tan- do

suon di cor-na mu-se Des-tan can-tan - do

mu-se Des-tan can-tan- do

* D Major chord in vocal and lute parts

§ F Major chord in lute, d minor in vocal and keyboard parts

Handwritten musical score for a vocal piece. The score consists of seven staves. The first five staves are vocal lines with lyrics. The sixth and seventh staves are piano accompaniment. The lyrics are:
-do le sil- ves- tri Mu- se
-do le sil- ves- tri Mu- se le sil- ves- tri Mu- se
le- sil- ves- tri mu- se mu- se
do le sil ves- tri mu- - - se

II

In ascoltando intenti

Stagnar vedi il rucel tacere i venti

Sdegnà i paschi la greggia

E l'ariete al suon cozza e garreggia

Schivano gl'augelletti l'esca e l'onda

E volan per vdir di fronda in fronda.

#2. Così soave stile

Felice Anerio

Sop. I
Co- si soa - - - - - ve sti -

Sop. II
Co- si soa - - - - - ve sti -

Alto
Co- si so - - - a - ve sti -

Tenor
Co- si so- a- ve sti -

Cymbalo
[Two staves with notes and rests]

Lute
[One staff with chords and notes]

§ Cymbalo and lute parts were originally in F Major.

- le Fuo-ri di scaccia og-ni pensier più vi--

- le Fuo-ri di scaccia og-ni pensier più vi--

- le Fou-ri di scaccia ogni pen-sier og-ni pen-sier più vi-

le Fou-ri di scaccia og-ni pen-sier più vi-

* B ♯ in vocal and lute parts

- le Cin-thia sen-ten-do in-tor - no cor-

- le Cin-thia sen-ten-do in-tor - no la fu-re -

- le Cin-thia sen-ten-do in-tor - no cor-

le Cin-thia sen-ten-do in-tor - no cor- re la scian-

-re la scian-do la fa-re-tra e'l cor- no cor- tra e'l cor- no cor-re la scian- do la fa-re tra e'l cor- re la scian- do la fa-re - tra e'l cor- no cor- re la scian- do la fa-re-

* G# in vocal and lute parts

re la scian- do la far- et- rae el cor- no E di cer-
 -- no la fa- re- tra el cor- no E di cer- va se- quit E
 do la fa- re- tra el cor- no E- di cer- va se-
 - tra el cor- no E di cer- va se- quit da-

va se-quir da-ma o cinghia - - - - - le suo pri-mie -

-- di cer-va se-quir da-ma o cinghia - - - - - le suo pri-mie -

quir da-ma o cin-ghia - le suo pri-

ma o cin-ghia - le da-ma o cin-ghia - le suo pri-

ma o cin-ghia - le da-ma o cin-ghia - le suo pri-

* C# in vocal and lute parts

The image shows a handwritten musical score on a page numbered 15. The score is written on six staves. The first four staves are for a voice part, and the last two are for a piano accompaniment. The music is organized into two columns: '1st' and '2nd', each with a double bar line and repeat dots. The lyrics are written below the voice staves. The first ending of the voice part consists of a quarter note G4, a quarter note A4, and a quarter note B4. The second ending consists of a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics for the first ending are '-le' and for the second ending are '-le'. The piano accompaniment consists of a simple harmonic progression: a whole note chord of G4-B4-D5 in the first ending, and a whole note chord of G4-B4-D5 in the second ending.

1st 2nd

-le -le

1st 2nd

-le, E di cer- -le

1st 2nd

-le E -le

1st 2nd

-le E di cer- -le

1st 2nd

1st 2nd

II

Così dolce armonia

Così bene alternata melodia

Immagine son vere

Del raggirar delle celesti sfere

Che girando la sù co' suoi concetti

Fan che godan qua giù le umane mente.

#3. Questi capelli d'oro

Paolo Bellasio

Sop. I
 Ques-ti ca-pel-li d'oro Per cui ri-nas-co e mo--

Sop. II
 Ques-ti ca-pel-li d'oro Per cui ri-nas-co e mo-

Alto
 Ques-ti ca-pel-li d'oro Per cui ri-nas-co e mo--ro

Tenor
 Ques-ti ca-pel-li d'oro Per cui ri-nas-co e

Cimbalo

Lute

Handwritten musical score for a vocal piece. The score includes five vocal staves and a piano accompaniment. The lyrics are:

- ro Per cui rin- as- co e mo- ro Quand' i veg- gio on-
 -- ro per cui ri- nas- co e mo- ro Quan- do i veg- gio on
 Per cui ri- nas- co e mo- ro Quand' i
 mo- ro per cui ri- nas co e mo- ro Quan- d' i veg- gio on

The piano accompaniment consists of two staves with chords and melodic lines.

deg giar a l'aer chia-ro Io benedico il

-- deg-giar a l'aer chia-ro Io be-ne-dico il di che

veg-gio on deg-giar a l'a er chia-ro Io be-ne-dico il

-deggiar a l'aer chia-ro Io be-ne-dico il di che

* F# in the sixteenth note ornamentation.

di che mi le-ga-ro che mi le-ga-ro * ro Quan-di-ro

mi le-ga-ro Io be-ne-dico il di che mi le-ga-ro ro Quan-di-ro

di che mi le-ga-ro ro che mi le-ga-ro ro

mi le-ga-ro ro che mi le-ga-ro ro ro Quan-di-ro

ro Quan-di-ro

* G4 in cimbalò and lute parts

II

E que sto vago viso
 Quest' occhi e' l dolce viso
 Quan' i veggio apparir nel suo splendore
 Io benedico il di che m'arse Amore

III

Questi rubini e perle
 Ch' io moro per verdele
 Quando l'apri al cantar le movi al viso
 Io benedico il di che m'hanno vecciso

IV

E questi guancio belle
 Che aventano fiammelle
 Mentri' io le veggio ardermi sento il core
 Ma la dolcezza supera l'ardore

#4. *Io non so come vivo*

Annibale Stabile

Sop. I
Io non so co-me vivo in ques- to sta- to

Sop. II
Io non so co-me vi- - - - vo in ques-to sta- to

Alto
Io non so co-me vi- - - - vo in ques-to sta - to che quand'ho

Tenor
che quand'ho

Cimbalo

Lute

Cimbalo and lute parts were originally in F Major.

Che quand'ho più gran fo- co all'hor più ag- ghiac- cio E vi- ta e
 Che quand'ho più gran fo- co all'hor più ag- ghiac- cio E vi- ta e mor-
 più gran fo- co all'hor più ag- ghiac- cio E
 più gran fo- co all'hor più ag- ghiac- cio E vi- ta e mor-

mor- te e mor- te E vita e MOR- te in un me- de-
-te E vita e mor-- te in un me- de-
vita e mor- te E vita e mor- te E vita e mor- te in un me-
-te E vita e mor- te E vita e mor- te in un me- de-
* Half note is not dotted in MS

Handwritten musical score for five vocal parts and piano accompaniment. The lyrics are: *-mi ab-brac-cio*, *-mo ab-brac-cio*, *de-mo ab-brac-cio*, *-mo ab-brac-cio*. The score includes first and second endings for each vocal line. The piano part is written in the bottom two staves.

* 1st ending bar has only 2 beats because melody occurs on a different part of the measure on pg.

Handwritten musical score for Soprano I, Soprano II, and Tenor parts. The Soprano I part is on the top staff, Soprano II on the second staff, and Tenor on the bottom staff. The lyrics are: *-mi ab-brac-cio*, *-mo ab-brac-cio*, *de-mo ab-brac-cio*, *-mo ab-brac-cio*.

II

Veggio senz' occhi e senza orecchie ascolto
 Libertà vò cercando e corro all' hano
 Chi m'ama fuggo e chi m'hà in odio io bramo.

III

Per contraria fortuna piango e rido
 Cerco la pena mia quando è più nuova
 Vuo dar rimedio al mal quando non giova.

IV

Non mi parto di terra e volo al cielo
 Perduto hò me sol per amar altrui
 E doler mi vorrei, ne sò di cu.

#3. Fuggite amanti amor

Annibale Stabile

Sop.
Fug-gi-te a-man-ti Amor co-me mor-te Ch'alt-ro non e ques-to cru-

Alto
Fug-gi-te a-man-ti A-mor co-me mor-te Ch'alt-ro non e ques-to cru-

Tenor
Fug-gi-te a-man-ti A-mor co-me mor-te Ch'alt-ro non e ques-to cru-

Bass
Fug-gi-te a-man-ti A-mor co-me mor-te Ch'alt-ro non e ques-to cru-

Cymbal

Piano

del A-mo-re Ch'u-na dol-chez-za Ch'u-na

del A-mo-re Ch'u-na dol-chez-za ch'a-re-ke-

del A-mo-re ch'u-na dol-chez-za Ch'u-na dol-chez-za

del A-mo-re Ch'u-na dol-chez-za ch'a-re-ke-nail co-re

* f# in vocal and lute parts

§ f# in keyboard and lute parts

† C# in vocal and keyboard parts

Handwritten musical score for a vocal piece with piano accompaniment. The score consists of six staves. The first four staves are vocal lines for different parts, each with lyrics. The fifth and sixth staves are piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: '-na dol-chez-za chia-ve-le-na il co- re Ch'alt-ro non -re' and '-na il co- re Chia-ve-le-na il co- re Ch'alt-ro no -re'. The score includes first and second endings for the vocal lines.

Lyrics:

-na dol-chez-za chia-ve-le-na il co- re Ch'alt-ro non -re

-na il co- re Chia-ve-le-na il co- re Ch'alt-ro no -re

chia-ve-le-na il co- re Ch'alt-ro non -re

chia-ve-le-na il co- re Ch'alt-ro non -re

II

Invisibil catena grata morte
 Dolce chapporta ogni amarozza seco
 Naven cont' occhi et nster sempre cieco.

III

Liberta cinta d'insolubil laccio
 Stanco riposo riso pien di pianto
 Tristo conforto, e lagrimoso canto

IV

Nor se produce questi frutti Amore
 Fuggasi un tal tiranno empio signore
 Ch' in lui perdon le fatiche, e l'hore

#6 *Men-tr'io fuggivo*

Geo. Andrea Dragoni

Sop.
 Men-tr'io fug-gi-vo l'a-mo-ro-si lac-ci l'a-mo-ro-si lac-

Alto
 Men-tr'io fug-gi-vo l'a-mo-ro-si lac-ci l'a-mo-ro-si lac-

Tenor
 Men-tr'io fug-gi-vo l'a-mo-ro-si lac-

Basso
 Men-tr'io fug-gi-vo l'a-mo-ro-sa lac-

Timbalo

Luote

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Handwritten musical score for a vocal piece. The score consists of four vocal staves and a piano accompaniment. The lyrics are: *- ci Mi tro- vai pre- so con il cri-*. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. A key signature change to one sharp (F#) is indicated at the beginning of the piano accompaniment.

* F# in cimbalo and lute parts.

Handwritten musical score for a vocal piece. The score consists of seven staves. The first four staves are vocal lines with lyrics: "ne d'o-ro Da voi sig-no-ra mia Da voi sig-no-ra". The fifth staff is a piano accompaniment line. The sixth and seventh staves are piano accompaniment lines. The music is written in a single system with a key signature of one flat and a common time signature. The lyrics are: "ne d'o-ro Da voi sig-no-ra mia Da voi sig-no-ra".

* Fq in vocal and cimbaló parts

mia che tan- to ho- no- ro

mia che tan- to ho- no- ro

mia che tan- to ho- no- ro

mia che tan- to ho- no- ro

mia che tan- to ho- no- ro

mia che tan- to ho- no- ro

mia che tan- to ho- no- ro

* F# in vocal and cimbaló parts

II

I duo beg l'occhi mi rubbaro il core
 Gl'andamenti il bel volto e le parole
 Mi fecer diventar qual ghiaccio al sole.

III

Vissi felice al par d'ogn' altro amante
 Et hor misero ohime debbo morire
 Ben mio che mi convien da voi partire.

IV

Ma se il doloro a morte non mi dona
 Arderò lunge se vicino agghiaccio
 Mai sempre avvolto nello amato impaccio.

#7. Spesso il canto ad amare Horatio Griffi

Handwritten musical score for voice and instruments. The score includes parts for Soprano, Alto, Tenor, Bass, Cymbalo, and Lute. The lyrics are: "Spes- so il can- to ad a- ma-".

Soprano: *Spes- so il can- to ad a- ma-*

Alto: *Spes- so il can- to ad a- ma-*

Tenor: *Spes- so il can- to ad a- ma-*

Bass: *Spes- so il can- to ad a- ma-*

Cymbalo: (Two staves)

Lute: (One staff)

§ Cymbalo and lute parts originally in F Major.

Handwritten musical score for voice and piano. The score consists of seven staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. The seventh staff is a grand staff (treble and bass clef). The lyrics are: '- re Mo- veil del fin', '- re Mo- ve il del fin nel ma- re', '- re Mo- veil del fin nel ma- - re Mo- ve il del fin', and '- re Mo- ve il del fin nel ma- re'.

Mo-ve il del fin nel ma-

Mo-ve il del fin Mo-ve il del fin nel ma-

nel ma- re Mo-ve il del fin nel

Mo-ve il del fin nel ma-

The musical score consists of six staves. The first four staves are vocal parts: the top staff is a soprano line, the second is an alto line, the third is a tenor line, and the fourth is a bass line. The lyrics are written below each staff. The fifth and sixth staves are piano accompaniment, with the right hand on the fifth staff and the left hand on the sixth staff. The music is written in a single system with vertical bar lines.

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs) with a brace between them. These staves are located below the main musical score.

Handwritten musical score for voice and piano. The score consists of seven staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. The seventh staff is a bass line. The lyrics are: -re Ond' al li- to ne vie- ne Per. The music is in 4/4 time and features various musical notations including notes, rests, and accidentals.

-re Ond' al li- to ne vie- ne Per

re Ond' al li- to ne vie- ne

ma- re Ond' al li- to ne vie- ne per tem-prar

re Ond' al li- to ne vie- ne Per

Handwritten musical score for voice and piano. The score consists of seven staves. The top five staves are for the voice, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves. The music is in a major key with a key signature of one sharp (F#) and a 4/4 time signature. The score includes first and second endings for the vocal line. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

Lyrics:
 tem-prar le sue pe- ne Per tem-prar le suo pe-ne sue pe- ne ond'-ne
 Per tem-prar le sue pe-ne le sue pe- - - - - ne ond'-ne
 le sue pe- no per tem-prar le sue pe- ne le sue pe- ne ond'-ne
 tem- prar le sue pe- ne le sue pe- ne ond'-ne

Four sets of empty musical staves, each consisting of five lines, provided for additional notation or practice.

II

E sopra gl'arboscelli
Cantano ancor gl'augelli
Sol per scemar l'ardore
Che in loro accende Amore.

III

E i travagliati amanti
Con dolci suoni e canti
Hanno spesso piegato
Donne, donkello ingrato.

IV

Se dunque il dolce canto
Giova à gl'amanti tanto
Ogni amante si dia
Alla dolce harmonica.

#8 Pose un gran foco

Gio. da Palestrina

Sop. Po... se un gran fo-co nel mio pet-- to A-mo--- re, che

Alto Po- se un gran fo-co nel mio pet-- to A-mo--- re,

Tenor Po... se un gran fo-co nel mio pet- to A-mo--- re,

Bass Po- se un gran fo-co nel mio pet-- to A-mo--- re,

Cimbalo

Lute

§ Keyboard and lute parts were originally in d min.

* A minor chord in vocal and keyboard parts

† F# in vocal and keyboard parts

** C# in cimbalo and lute parts

m'ar-se un tempo il cor con vi-va for-za;
 che m'ar-se un tempo il cor con vi-va for-za; ma sdegno giusto o-gni gran
 che m'ar-se un tempo il cor con vi-va for-za; ma sdegno giusto o-gni gran
 ma sdegno giusto o-gni gran

ma sdegno giusto o-gni gran foco am-mor--za §

fo-co am-mor-za, ma sdegno giusto o-gni gran fo-co ammor---za

foco am-mor-za ma sdegno giusto o-gni gran fo-co ammor-za *

fo-co ammor-za ma sdegno giusto o-gni gran fo-co am-mor--za

† Repeats in keyboard part only

* c# in cimbalò and lute parts

§ F# in cimbalò and lute parts

† Repeats in keyboard part only

II

Fu l'ardor grave ch'ogni dì cresceva
 Or non mi scalda più, non pur rinforza,
 Che sdegno giusto ogni gran foco ammorza.

III

O me felice che d'Amor la fiamma
 A sospirare e a pianger non mi sforza,
 Che sdegno giusto ogni gran foco ammorza.

IV

Pero contento io godo, io rido e canto,
 Or che lo sdegno al cor dolcezza apporta.
 Sdegno può più ch'Amor, quando ira il porta.

#9 Ohime crudele Amore Rhoadiano Barera

Sop.
Alto
Tenor
Bass

Ohime crudele Amore Fe. ce sa- lir -
 Ohime crudele Amore Fe. ce sa- lir - mi in
 Ohime crudele Amore Fe. ce sa- lir - mi in
 Ohime crudele Amore Fe. ce sa- lir - mi in al -

Cimbalo
Lute

§ Cimbalo and lute parts were originally in C
 * F# in cimbalo and lute parts

† Dot missing in 45

Handwritten musical score for a vocal piece. The score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics: "-mi in at- to Non per dar pace al travagliato co- re". The lyrics are repeated across the staves with some variations in phrasing. The bottom two staves are piano accompaniment. The music is written in a single system with a repeat sign in the middle. The notation includes various note values, rests, and dynamic markings.

* C# in cimbalò and lute parts
 § F# in keyboard and lute parts

Ma per far- mi pe- rir Ma per far- me pe- rir di mag-gior

-re Ma per far- mi pe- rir di mag-gior sal-

-re Ma per far- mi pe- rir Ma per far- mi pe- rir

Ma per far- mi pe- rir Ma per far- mi pe- rir

* Written as quarter notes in the original

§ p missing in the original

* Sixteenth notes are written as eighths in the original

II

Non mi spiace il morire
 Per cagion così bella
 Mi doglio sol che il mio soverchi ardore
 Abbia turbata la mia regia stella.

III

Però in felice vivo
 Però il dolor m'accora
 Però spargo da gl'occhi un largo rivo
 Però averra che sconsolato io mora.

IV

Pur con qualche conforto
 Fuor di vita vsciria
 Se quella che nel cor scolpita io porto
 Placar potessi con la morte mia.

#10 Vedrassi prima senza luce

Gio. da Palestrina

Handwritten musical score for voice and instruments. The score is written in G major and 4/4 time. The vocal parts are Soprano, Alto, Tenor, and Bass. The instrumental parts are Cymbale and Lute.

Soprano: Ve - dras - si pri - ma sen - za luce il

Alto: Ve - drassi pri - ma sen - za luce il so - le, sen - za

Tenor: Ve. drassi pri - ma Ve - drassi pri - ma sen -

Bass: Ve - drassi pri - ma sen - za luce il so - - - - le sen -

Cymbale: (Handwritten rhythmic notation)

Lute: (Handwritten rhythmic notation)

so-... le e gi-re-ranno in ciel tut-tu le stel-

lu-... ce il so- le, e gi-re-ranno in ciel tut-te-... le stel-

za luce il so- le e gi-re-ranno in cie-

za luce il so- le

* B4 in cimbalò and lute parts

§ C4 in vocal and cimbalò parts. C# creates a diminished fifth

le, e gi-re-ranno in ciel tut-te le stel-le men lu-ci-dee men

le, e gi-re-ranno in ciel tut-te le stel-le men lu-ci-dee men

lo e gi-re-ranno in ciel tut-te le stel-le men lu-ci-dee men

e gi-re-ranno in ciel tut-te le stel-le men lu-ci-dee men

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bel-le; che voi che voi sia-te da me ser-vi-ta e a-ma-ta,
 bel-le; che voi sia-te da me ser-vi-ta e a-ma-ta,
 bel-le; che voi sia-te da me ser-vi-te e a-ma-ta,
 bel-le;

* a minor chord in vocal and cimbalo parts

Handwritten musical score for a vocal piece. The score consists of six staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. The lyrics are: "don-na, sopra o-gni don-na in-quista e in-gra". The music is written in a single system with a key signature of one flat and a 4/4 time signature. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The piano accompaniment features chords and moving lines in both hands.

Handwritten musical score for a vocal piece. The lyrics are in Italian and are written across four vocal staves. The piano accompaniment is written on two staves below the vocal parts. The lyrics are: "don-na sopra o-gni don-na in-quista e ingra-ta e ingra-ta. ta, don-na sopra o-gni don-na in-quista e ingra-ta. ta, don-na sopra o-gni don-na in-quista e ingra-ta. ta, don-na sopra o-gni do-na in quista e ingra-ta". The score is written in a single system with a common time signature. The piano part features chords and melodic lines in both hands.

II

Prima vedransi i monti andar voltando,
 E sarà più ch'assenzio amaro il miele,
 Qual nettar dolce il fiele;
 Che voi siate da me ecc.

III

Prima vedrassi arder nel foco il ghiaccio,
 E spireranno senza noti i venti,
 Staran fermi i torrenti;
 Che voi siate da me ecc.

IV

Godete dunque il vostro amante primo,
 Ch'a più bella di voi donato ho il core,
 Ch'arde sol nel mio amore,
 E non m'inganna, e non mi da tormento;
 E però canto e rido e son contento.

#11 Di che cor mio

Gio. Maria Nanino

Sop.
Di che cor mio pa- ven- ti Che

Alto
Di che cor mio pa- ven- ti

Tenor
Di che cor mio pa- ven- ti che sprezz

Bass
Di che cor mio pa- ven- ti Che

Cimbalo

Lute

sprez-zi hor ma- don- na i tuoi tor- men-

*
che sprez-zi ogn' hor ma- dona i tuoi tor- men

ogn' hor ma- don i tuoi tor- men-

sprez-zi ogn' hor mad- donai tuoi tor- men-

* Flat missing in Ms in alto part but not in bass part.

Handwritten musical score for a vocal piece. The score consists of five vocal staves and a piano accompaniment. The lyrics are: "it? Se-gui non dis-per-ar che cer-to ho-ma-i Ma-ti? Se-gui non dis-per-ar che cer-to ho-ma-ti? Seg- ui non dis-per-ar che Cer-to ho-ti? Se-gui non dis-per-ar che Cer-to ho-". The piano accompaniment includes a grand staff with treble and bass clefs, and a cymbal part indicated by a cymbal symbol.

* Note head missing in MS - only stem
 § F# in vocal and cimbalo parts

Handwritten musical score for a piece with vocal and lute parts. The score consists of seven staves. The first five staves are vocal lines with lyrics in Italian. The sixth and seventh staves are lute accompaniment. The music is in a single system with repeat signs and first/second endings. The lyrics are: '-ta -ta la ve- dra- i se- i', '- i Mu- ta- ta la ved- ra- i se- qui non - i', '-mai mu- ta- ta la ve- dra- i - i', '-mai Mu- ta- ta la ve- dra- i - i', and '-mai Mu- ta- ta la ve- dra- i - i'.

* B \flat in vocal and lute parts

II

Che se di pietra al pianto
 Tuo restar più non più ch'è lungo tanto
 Cede a continua goccia per ventura
 Talhor pietra aspra e dura.

III

E se di ferro, il foco
 Ond' ~~ardi~~ stemperalla à poco à poco
 Che il foco per natura taglia e spezza
 Al ferro ogni durezza.

IV

Ardisci ardisci o core
 Che haverà presto fine il tuo dolore
 Non si nega giamai, con mio, mercede
 A chi serve con fede.

#12 Se dal tuo foco attiero Francesco Soriano

Sop.
 se dal tuo fo-co al-tie-ro * Es-ce la fia-ma ond'io

Alto
 se dal tuo fo-co al-tie-ro Es-ce la fiam-a ond'io lan-

Tenor
 se dal tuo fo-co al tie-ro Es-ca la fiam-a ond'io lan-quis

Bass
 se dal tuo fo-co al tie-ro Es-ca la fiam' ond'io lan-quis-

Cimbalo

Wute

* BA not carried across the bar line in vocal and cimbalo parts in MS
 & Cimbalo and lute parts were originally in C Major.

lan quis-coe pe- ro co-mè che à po-co à po- co Non ti scal- §

- quis-co è pe- ro com'è che à po-co à po- co Non ti scal-

-co è pe- ro com'è che à po-co à po- co Non ti scal-

co è pe- ro com'è che à po-co à po- co Non ti scal-

* §

*F Major chord in vocal and cimbalo parts

§ B4 not carried across the bar line in vocal and cimbalo parts in MS

†- F4 in vocal and lute parts

Handwritten musical score for a vocal piece. The lyrics are: "di il tuo fo-co co-m'è che à -co". The score is divided into two systems, each with first and second endings. The piano accompaniment includes chords and melodic lines.

II

E seda te l'adore
Viene in me tal che mi consuma il core
Com' è che tu non senti
L'arte tue fiamme ardenti?

III

E forsi pietra il petto
Ond' hai trà il duro e il ghiaccio il foco stretto.
Che il tuo giel non offende
Mà ogni altro abbruccia e incende!

IV

O pur qual serpe atroce
Che gonfia di velen a se non noce
Mà s'altri tocca à sorte
Empio conduce a morte!

#13 *Bella d'Amor*

Ruggiero Giovanelli

Sop.
Bel-la d'A-mor que-ri-er-a e va-lo ro- sa che pri-

Alto
Bel-la d'A-mor que-ri-er-ee va-lo ro- sa e va-lo ro- sa che

Tenor
Bel-la d'A-mor que-ri-er-a e va-lo ro- sa che

Bass
Bel-la d'A-mor que-ri-er-a e va-lo ro- sa che

Cimbalo

Luete

* B^b in vocal and cimbalo parts
 § C⁴ in vocal and cimbalo parts

mi fus-te dol-ce et hor sdeg-no - sa Per qual mio

pria-mi fus-te dol-ce et hor sdeg-no - sa Per qual mio

pria-mi fus-te dol-ce et hor sdeg-no - sa Per qual mio

pria-mi fus-te dol-ce et hor sdeg-no - sa Per qual mio

* B^b in vocal and cimbalo parts

§ C[#] and F[#] in vocal and cimbalo parts

† C[#] in cimbalo and lute parts

** B^b in vocal and cimbalo parts

fal- lo o per qual mia sven- tu - ra mi vi mo-
 fal- lo o- per qual mia sven- tu - ra *
 fal- lo o per qual mia sven- tu - ra Mi vi
 fal- lo Mi vi
 fal- lo Mi vi

* C# in cimbaló and lute parts

§ lute is only part which contains the chord third.

stra-te du- ra Mi vi mo- stra- te du-
 Mi vi mo- stra- te du-
 mo- stra- te du- ra Mi vi mo- stra- te du-
 mo- stra- te du- ra
 4B 4B* §

* B^b in Cimbalo and vocal parts
 § B^b in Cimbalo and vocal parts

Handwritten musical score for a piece with lyrics: *ra Mi vi mo-stra-te du-ra*. The score consists of six staves. The first three staves are vocal parts (Soprano, Alto, Tenor) with lyrics written below them. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment, with the sixth staff containing a lute part marked with an asterisk and a cimbaló part marked with a 'S'.

* lute - only part which contains the chord third

S B^b in cimbaló part

II

Altra cagion non posso immaginare
 Senon che odiato io sia per troppo amare
 Pur io merto perdono se l'arde
 Altri non scuopre il core

III

Mìa segua ciò che voi spreggiato e amato
 Sarò vostro signora in ogni stato
 Che se ben sono per me stesso vile
 Amor mi fa' gentile

IV

Se poi bramante il mio maggior tormento
 Fatemi d'un favore almen contento
 Siate crudele a me quanto potete
 Così m'ucciderete

#14 Quando miro il bel volto Paolo Quagliato

Sop.
 Alto
 Tenor
 Bass

Quando mi-ro il bel vol-to Do-ve ha na-tura og-ni suo ben rac-

Quando mi-ro il bel vol-to Do-ve ha tu-ra og-ni suo ben rac-

Quando mi-ro il bel vol-to Do-ve ha tu-ra og-ni suo ben rac-

Quando mi-ro il bel vol-to

Cimbalo

Luete

- col- to Do-ve-ha na-tu-rae-qi-ni suo ben ra-c- col- to

- col- to Do-ve-ha na-tu-rae-qi-ni suo ben ra- col- to

- col- to Do-ve-ha na-tu-rae-qi-ni suo ben ra- col- to

Do-ve-ha na-tu-rae-qi-ni suo ben ra- col- to

* # missing in MS.

Di- co dall' In-do al- le Mau-reon-de es tre- me Non vi- de
Di- co dall' In- do al- le Mau-reon-de es tre- me Non vi- de il
Di- co dall' In- do al- le Mau-reon-de es- tre- me Non vi- de il
Di- co dall' In- do al- le Mau-reon-de es- tre- me

The musical score is handwritten and consists of several systems. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are written below each vocal staff. The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system shows the vocal parts and piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The seventh system shows the piano accompaniment. The eighth system shows the piano accompaniment. The ninth system shows the piano accompaniment. The tenth system shows the piano accompaniment. The eleventh system shows the piano accompaniment. The twelfth system shows the piano accompaniment. The thirteenth system shows the piano accompaniment. The fourteenth system shows the piano accompaniment. The fifteenth system shows the piano accompaniment. The sixteenth system shows the piano accompaniment. The seventeenth system shows the piano accompaniment. The eighteenth system shows the piano accompaniment. The nineteenth system shows the piano accompaniment. The twentieth system shows the piano accompaniment. The twenty-first system shows the piano accompaniment. The twenty-second system shows the piano accompaniment. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the piano accompaniment. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the piano accompaniment. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the piano accompaniment. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the piano accompaniment. The thirty-first system shows the piano accompaniment. The thirty-second system shows the piano accompaniment. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the piano accompaniment. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the piano accompaniment. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the piano accompaniment. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the piano accompaniment. The forty-first system shows the piano accompaniment. The forty-second system shows the piano accompaniment. The forty-third system shows the piano accompaniment. The forty-fourth system shows the piano accompaniment. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the piano accompaniment. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the piano accompaniment. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the piano accompaniment. The fifty-first system shows the piano accompaniment. The fifty-second system shows the piano accompaniment. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the piano accompaniment. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the piano accompaniment. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the piano accompaniment. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the piano accompaniment. The sixty-first system shows the piano accompaniment. The sixty-second system shows the piano accompaniment. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the piano accompaniment. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the piano accompaniment. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the piano accompaniment. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the piano accompaniment. The seventy-first system shows the piano accompaniment. The seventy-second system shows the piano accompaniment. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the piano accompaniment. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the piano accompaniment. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the piano accompaniment. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the piano accompaniment. The eighty-first system shows the piano accompaniment. The eighty-second system shows the piano accompaniment. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the piano accompaniment. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the piano accompaniment. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the piano accompaniment. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the piano accompaniment. The hundredth system shows the piano accompaniment.

Handwritten musical score for a vocal piece, likely a duet or trio, with lyrics in Italian and French. The score is written on a grand staff with three vocal staves and piano accompaniment.

The lyrics are:

il sol tan-te bel-lez-ze in-sie-me Non vi-de il sol tan-
sol tan-te bel-lez-ze in-sie-me Non vi-de il sol tan-
sol tan-te bel-lez-ze in-sie-me Non vi-de il sol tan-
Non vi-de il sol tan-

The score includes a piano accompaniment section at the bottom, consisting of two staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are written below the vocal staves, and the piano accompaniment is written below the vocal staves.

II

Quando odo le parole
 Uniche al mondo gratiose e sole
 Dico se il sol dal sommo ciel le ascolta
 O ferma il carro o cade un'altra volta

III

Quando miro il bel viso
 Che addoppia la beltà nel suo bel viso
 Ardisco dir che non è in questo mondo
 Altro a veder più grato e più giocondo

IV

Ma sè dal capo al piede
 Miro quel bel che in ogni parte siede
 Ardisco dir che in questa humana veste
 D'ogn' altra donna le bellezze haveste

#15 Tal da vostri occhi foco esce

Paolo Quagliato

Sop. Tal da vos- tri o- cchi fo- co

Alto Tal da vos- tri o- cchi fo- co

Tenor Tal da vos- tri o- cchi fo- co

Bass Tal da vos- tri o- cchi fo- co

Cimbalo

Wote

Es-ce che mi dis-trug-ge a po-co a po-co

Es-ce che mi dis-trug-ge a po-co a po-co

Es-ce che mi dis-trug-ge a po-co a po-co

Es-ce che mi dis-trug-ge a po-co a po-co

* F♯ not carried over the bar line in vocal and cimbalo parts

Ma si gra-to e soa-ve è quell' ar- do-

Ma si gra-to e soa-ve è quell' ar- do-

Ma si gra-to e soa-ve è quell' ar- do-

Ma si gra-to e soa-ve è quell' ar- do-

Ma si gra-to e soa-ve è quell' ar- do-

Handwritten musical score for voice and piano. The score consists of seven staves. The first four staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment. The seventh staff is a grand staff (treble and bass clef). The lyrics are: "re che non sen-to do-lo-re che non sen-to do-re", "re che non sen-to do-lo-re che non", "re che non sen-to do-lo-re che non sen-to che non", and "re che no sen-to che non sen-to do-". The piano part includes chords and melodic lines. The grand staff at the bottom is empty.

Handwritten musical score for voice and piano. The score consists of seven staves. The first three staves are for the voice, with lyrics written below the notes. The lyrics are: "10-", "sen-to do- 10-", and "re". The fourth staff is for the piano accompaniment, showing chords and some melodic lines. The fifth and sixth staves are for the piano accompaniment, showing chords and some melodic lines. The seventh staff is for the piano accompaniment, showing chords and some melodic lines. The score is written in a single system with a repeat sign at the end of each line.

II

Le vostro treccie d'oro
 Mi stringono sì l'alma ond' io ne more
 Ma sì grato e soave e il laccio forte
 Che mi è dolce la morte.

III

Il v'ro aspetto altiero
 Mi rende tal che ne languisco e pero
 Ma sì grata è la pena e' l mio martire
 Che mi è dolce il languire.

IV

Ahi se tanto potete
 A un cenno sol perche si cruda siete!
 Deh siate prego per salute mio
 O men bella o più pia.

#16 O mio soave sposo

Pompeo Stabile

Handwritten musical score for Soprano, Alto, Tenor, Bass, Cimbalo, and Basso. The lyrics are: O mio soave sposo co' gratia.

Sop.
O mio soave fo- co' gra-to e

Alto
O mio soave fo- co' gra-to e

Tenor
O mio soave fo- co' gra-to e

Bass
O mio soave fo- co' gra-to e

Cimbalo
Cymbal accompaniment with two staves.

Basso
Bass accompaniment with one staff.

dol-ce lo-co o-ve de-la mia don-na il cas-to a-mio-
 dol-ce lo-co o-ve del-la mia don-na il cas-to a-mo-
 dol-ce lo-co o-ve del-la mia don-na il cas-to a mo-
 dol-ce lo-co o-ve del-la mia don-na il cas-to a-mo-

* C# not carried over bar line in vocal and cimbaló parts

-re lie- to gus-tò il mio co- re lie- -re

-re lie- to gus- tò il mio co- re lie- -re

-re lie- to gus- tò il mio co- re lie- -re

-re lie- to gus- tò il mio co- re lie- -re

-re lie- to gus- tò il mio co- re lie- -re

* B flats not carried across bar line in vocal and cimbalò parts

II

O notte alma e serena
 D'ogni dolcezza piena
 Ragion è ben che le tue glorie io canti
 Tra tutti gl' altri amanti.

III

O felici sospiri
 O graditi martiri
 Poiche (v'ra merce) pietà trovai
 A gl' amorosi guai.

IV

Così cantava un giorno
 Alessi a piè d'un orno
 E per dolcezza midicean gl'accenti
 L'Aura soave e i venti.

#17 Se'l raggio de vostri occhi Lucia Marentie

Sop. I
Se'l ragg-io de vostr' oc- chi m'ar- de il co- re

Sop. II
Se'l ragg-io de vostr' oc- chi m'ar- de il co- re

Alto
Se'l ragg-io de vostr' oc- chi m'ar- de il co- re

Tenor
Se'l ragg-io de vostr' oc- chi m'ar- de il co- re

1. Cimbalo

2. Cimbalo

Lute

* F# in vocal and cimbalo parts

§ Cimbalo and lute parts were originally in C Major.

Handwritten musical score for a vocal piece. The score consists of six vocal staves and two piano accompaniment staves. The lyrics are in Italian and are written below the vocal staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: -te - te Per che es-tin-ger l'in-cen-dio - te- te Per che e-stin- po-te- te per che e-stin-guer l'in-cen-dio non vo-le- te - te per che e-stin-guer l'in-cen-dio non vo-le-

Non vo-le- te non vo-le- te non vo-le
guer l'in-cen-dio non vo-le- te non vo-le- te non vo-
- te per che e-stin-guer l'in-cen- dio non vo-le - -
te per che e-stin-guer l'in-cen- dio non vo-le-te non vo-

A handwritten musical score consisting of seven staves. The top six staves are vocal parts, and the bottom staff is a lute part. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are "te", "le - te", and "te". The lute part includes a double bar line with a repeat sign and a fermata over a note.

* F# in vocal and lute parts

II

Se mi vien da beg l'occhi e morte e vita
Perche più tosto per mia trista sorte
Crudel mi date sempiterna morte!

III

Sa de beg l'occhi scende un chiaro lume
Perche ~~ferito~~ il sol altrove fisso
E me in un cieco e lagrimoso abisso!

IV

Questa fia la cagion che 'l cor di tigre
Vostro si pasce del mio amaro pianto
E desser empio gode traver il vanto.

#18 O miser quel che spera in donna Paolo Bellasio

Sop.
O mi-ser quel che spe-ra In don-na ri-tro-var fe-

Alto
O mi-ser quel che spe-ra In don-na ri-tro-var fe-

Tenor
O mi-ser quel che spe-ra In don-na ri-tro-var fe-

Bass
O mi-ser quel che spe-ra In don-na ri-tro-var fe-

Cimbalo

Lute

- Lute part originally in F Major. Keyboard in C Major.

* Five eighth notes on third and fourth beats.

† - G ♯ in vocal and keyboard parts.

** C# - C ♯ line in lute only.

-de sin-ce-ra che quan-to el-la ha piu gra-tia e piu bel-lez-

-de sin-ce-ra che quan-to el-la ha piu gra-tia e piu bel-lez-

de sin-ce-ra che quan-to el-la ha piu gra-tia e piu bel-lez-

de sin-ce-ra che quan-to el-la ha piu gra-tia e piu bel-lez-

* G# in vocal and lute parts

-za Tan-to men tro-va in lei Tan-to men tro-va in lei fe-
-za Tan-to men tro-va in lei fe- deo fer-
*
-za Tan-to men tro-va in lei Tan-to men tro-va in lei fe-deo
-za Tan-to men tro-va in lei Tan-to men tro-va in lei fe-
-za Tan-to men tro-va in lei Tan-to men tro-va in lei fe-
-za Tan-to men tro-va in lei Tan-to men tro-va in lei fe-

* Rest missing in MS

The image shows a handwritten musical score for a vocal piece. It consists of six staves. The first four staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the vocal staves. The score is divided into two systems, each with a first ending and a second ending. The lyrics are: -de o fer- mez- za Tan -za, -mez- za. za, fer- mez- za Tan- to -za, -de o fer- mez- za -za. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords and melodic lines.

II

O quanto grave errore
 Commette chi si fa' servo d'Amore
 Poiche godeno dell' altrui tormento
 La donna vuol tener in gioco centro.

III

O quante arti Cinganni
 Usa la donna sol per nostri danni
 Che quanti vede vorria far accessi
 E tenerli quai pesci all' hamo presi.

IV

Dunque fuggite hor mai
 Giovani incarti gl' amorosi quai
 Ch' altro non puo trovar ch' in donna crede
 Ch' una finta bellezza e poca fede.

19 Donna nel vostro volto

Paolo Bellasio

Sop. I
Don- na nel vos- tro vol- to D'A- mor-

Sop. II
Don- na nel vos- tro vol- to D'A- mor- e è tutt'

Alto
Don- na nel vos- tro vol- to D'A- mor- e è tutt' il bel-

Tenor
D'A- mor- e è tutt' il bel-

Cimbalo

Lute

§ Cimbalo and Lute parts originally in F.

-e è tutt' il bel-lo in sie-me ac-col-to Ma quand' io
 il bel-lo in sie-me ac-col-to Ma quand' io lo
 -lo in sie-me ac-col-to Ma quand' io lo
 lo in sie-me ac-col-to Ma quand' io lo

* F# in vocal and lute parts
 § G# in vocal and lute parts

Io mi-mi-ro Per so-ver-chio do-

ri-mi-mi-ro Per so-ver-chio do-lor

mi-mi-ro Per so-ver-chio do-lor pian-go e

ri-mi-ro Per so-ver-chio do-lor pian-go e

* F# missing in cimbalo part

§ G4 in vocal and cimbalo parts

Handwritten musical score for voice and piano. The score is written on six staves. The top four staves are for the voice, and the bottom two are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: -lor pian- go e sos- pi- ro, pian- go e sos- pi- ro, sos- pi- ro, sos- pi- ro. The piano accompaniment consists of chords and arpeggiated figures. The score ends with a double bar line and a repeat sign.

Handwritten musical score for voice and piano. The score is written on six staves. The top four staves are for the voice, and the bottom two are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: -lor pian- go e sos- pi- ro, pian- go e sos- pi- ro, sos- pi- ro, sos- pi- ro. The piano accompaniment consists of chords and arpeggiated figures. The score ends with a double bar line and a repeat sign.

II

A me sol donna attiera
Senza cagion vi dimostrate fiera
Che il mio fedel servire
Altro premio non hà che ogn' hor languire.

III

Ani che stratiare a torto
Un che u' honora e per voi vive morto
E senza haver pietade
S' accresce in voi ogn' hor più crudeltade.

IV

Come sopporti Amore
Se de gl' amanti sei giusto signore
Che questa iniqua e via
Si glory e vanti della pena mia.

#20 La Verginella è simile a la rosa

Sop.
Aito
Tenor
Bass

La ver-gi-nel-la è simile al la

La ver-gi-nella è simile al la

La ver-gi-nella è simile al la

La ver-gi-nella è simile al la

ro-sa Che'n bel giardin sù la na-

ro-sa Che'n bel giardin sù la na-

ro-sa Che'n bel giardin sù la na-

ro-sa Che'n bel giardin sù la na-

Handwritten musical score for four voices. The lyrics are:
ti va spi na
ti- va spi- na
ti- a spi- na
ti- va spi- na
The score is divided into four parts, each with a first ending (1st) and a second ending (2nd). The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The lyrics are written below the notes.

Five sets of empty musical staves, each consisting of five lines, provided for additional notation or practice.