NOVVM

PRATVM MVSICVM

LONGE AMOENISSIMVM, CVIVS SPATIOSISSIMO, EOQVE IVCVNDISSIMO AMBITV (PRÆTER VARII GENERIS AYTOMATA, SEV PHANTASIAS) COMPREHENDVNTVR

Selectissimi diuersorum Autorum & Idiomatum Madrigales, Cantiones, & Moduli 4. 5. & 6. Vocum.
Cantiones Trium vocum, quas vulgo Neapolitanas aut Villaneschas appellant.
Variæ Cantiones Gallicæ, quas vulgò Aierosas, vel Airs, nempe sonoras vocant: ad animorum hilaritatem prouocantes, auribus longè gratissimæ.
Omnis generis Choreæ, Passomezi, cum suis vulgo Gaillardis, Alemandis, Courrantis, Branlis, &c.

Omnia ad Testudinis Tabulaturam fideliter redacta, per id genus Musices experientissimum Artificem

EMANVELEM HADRIANIVM, ANTVERPIENSEM.

Adiuncta est singulis Carminibus in gratiam eorum qui viuæ Vocis concentu oblectantur, distincta Vocibus aliquot Notularum descriptio.

Tum etiam Methodus ad omnes omnium Tonorum Cantiones, in gratiam illorum, qui in hac arte mediocriter versati, [illegible] vnguem non callent, ex harmonico concentu in Scalam Testudinis, facili compendio, proprio ferè ductu redigendas.

Quarum omnium Indicem, & Musicorum vnde sumpta sunt Nomina versa pagina exhibebit.

OPVS PLANE NOVVM, NEC HACTENVS EDITVM.

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ANTVERPIÆ,
Excudebat Petrus Phalesius sibi & Ioanni Bellero.
Anno M. D. XCII.

Rés. Vm 7 498

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ORNATISSIMO, SPECTABILIQVE VIRO CÆSARI CINI, APVD ANTVERPIANOS MERCATORI, DOMINO ET AMICO SVO OPTIME MERITO.

MERITO fortasse de altero hoc Prati Musici volumine promulgando securiorem me esse decebat. V. H. quàm vt Mecœnatis patrocinio mihi contra maleuolorum obtrectationes summopere opus esse censere debeam: quando ingenij mei primitias, multò huius Operis laude inferiores, abhinc biennio prælis subiectas, & Citharœdis quidem heroicis gratissimas produxisse; sciolis verò, & malè cum Mida auritis illis Citharistis frustrà fugillatas fuisse, ex eo non obscurè intelligam; quòd veteribus exemplaribus breui distractis, & plura eiusdem generis apud Typographum quotidiè quærantur, & noua à me importunis amicorum efflagitationibus pene extorqueantur. Verùm non eius tamen arrogantiæ fui neque temeritatis, vt meo solius iudicio nixus, secundum hunc ingenij mei fœtum, sine alicuius auctoritatis interuentu, satis tutò in lucẽ emitti posse existimarem: quamquam id non arroganter spondere queam, hoc opus omnibus Citharœdicæ artis studiosis longè gratissimum, ac tantò quidem veteri gratius proditurum, quantò me huic cùm exornando, tum augendo plus quàm illi laboris impendisse memini. Ad veterem enim industriam, qua aurium mulcendarum aucupio, concinna modulorum suauitate vnicè illic inuigilaui, id denique huc accesit, vt prioribus lucubrationibus & scitè mutatis, & non intempestiuè adauctis, noua iuxta & copiosa selectissimarum Cantionum, meo studio neruorum cantibus accommodatarum accessione, iustum omnino volumen excreuerit. Adeoq; noua hinc vtrisq; nobis materia, Zoilis quam pro sua libidine fugillent, mihi quam ab omni iniuria sartam tectamq; defendam, enata est: In qua, si quantùm iudicio, ac rationibus possum, tantùm auctoritate valerem, de Tutore minimè mihi sollicitudo subrepsisset: ea verò destitutus; alunde, subsidium in hanc rem cõparandum fuit. Dispicienti itaque mihi, & de patrono anxiè cogitanti, tu CÆSAR multis nominibus mihi commendate, vnus occurrebas, cuius & in promouendo sedulitas, & in defendendo auctoritas abundè satisfactura videbatur. Multis enim argumentis compertissimum habebam; te ea esse humanitate, eaq; ingenij comitate ac moderamine, vt quemadmodum eorum qui tibi vel natalibus agnati, vel affinitatis gradu deuincti sunt, commodis præcipuè totus incumbis; ita & quorumcunque etiam ignotissimorum negotia, si quæ tuæ fidei cõmittantur, libenter promouenda suscipias. Hue accedebat singularis tuus in omnes honestissimarum, ac regaliũ artium (qualis Musica censeri debet) studiosos fauor, quo adeò inter cæteros excellis, vt nihil tam carum habeas, quod pro elaborato eorundem effectu non libẽter interponas. Quæ quidem res in eâm me penitus abduxêre fiduciam, vt hoc Opus nostrum, tui Nominis auspicio tutissimè promulgari posse confiderem. Quare dum illud tuæ tutelæ committo, CÆSAR humanissime, tibiq; id audacter nuncupo: tu meis votis pro singulari tua modestia, atque comitate respondes: Respõdebis autem & satisfacies abundè si quod offertur, læta fronte exceperis, idq; operam dederis, vt tua auctoritate, tanquam caduceo certissimo, inter calumniantium insultus tutò queat consistere. Vale vir humanissime & salue. Antuerpiæ, X. KAL. IANVARII. 1591.

Tuæ Humanitati

deditissimus

Emanuel Adriani.

METHODVS AD OMNES OMNIVM TONORVM CANTIONES IN SCALAM TESTVdinis redigendas.

CVM plerosq; insignes Citharœdos, & optimè de Testudine meritos, multa quotidie secum in hanc canendi artem, ad aures arguto fidium pulsu, gratoq; concentu mulcendas præclarè moliri animadverterem, Candide Lector, in vna quadam re illos potissimùm omnes, post maximos labores sæpius errore labi notabam; idq; ex animo deplorabã: Videbam inquam, illos cantilenas pluribus vocibus concinnatas perfectè in scalam aliquam conari redigere, ex qua omnes illas voces, scilicet Basis, Superioris, Tenoris & aliorum vagantium; vnius Testudinis chordis simul exprimerent: verùm quamquam in plerisq; id satis quidem fœliciter casu potius quàm arte facerent; in alijs id aliquo modo adumbrarent; in pluribus tamen, ob certæ regulæ defectum à prima carminis harmonia & concentu penitùs aberrabant: cui quidem malo, & tam insigni nostræ Testudinis incommodo maturè occurrendum esse putaui. Quare succinctam iuxta, & expeditam Methodum, ad quaslibet Cantilenas etiam plurium vocum, cum omnibus consonantijs harmonicis in scalam Testudinis artificiosè ac facilè redigendas mecum animo excogitaui: Qua (vt confido) & egregij illi artifices fræti, magnum Cheli decus, ac suauitatem, pro sui ingenij facilitate addent, & illi qui nostræ artis habitum sibi necdum satis comparatunt, eum expeditiùs assequentur.

Vt itaq; hanc Scalæ Testudineæ structuram sine ambiguitate intelligas, penitusque modum, quo oblatam quamcunque cantionem cum suis vocibus perfectè Cheli exprimere queas, assequaris, quædam prius annotanda sunt.

In primis itaq; nouisse debes quoti Toni proposita sit cantio, quam in scalam Testudinis referre intendis: quo cognito, ex subiectis nostris tabellis facilè vlteriùs progredieris, sciesque quoto chordæ intersuallo quemque tonum commodissimè auspicaberis, in quo non infima nostræ artis laus, perfectióque consistit. Cur enim alij Testudinem alijs feriant argutiùs, omnesque voces exprimant, & perfectiùs & faciliùs; ex eo potissimùm accidit, quod hi commodiori chorda, & quasi propria; illi inidonea, ac impropria cantilenam auspicentur.

Quoti porrò toni vnaquæque sit cantio, ex vltima Basis nota edisces. Est enim vltimæ in Basi notæ sedes, certissimum & indubitatum toni indicium. Vltimam verò notam appello eam, in quam cantio perfecta finitur. Ac proinde, cùm Secunda pars, aut Tertia aut plures etiam de eodem argumento concinnatæ, Primæ subiunguntur, tum Prima pars pro perfecta cantione non habetur: neque tum ex vltima Primæ partis nota, tonus discerni potest, quod ea ferè imperfectè finiatur: verùm ex finali nota Secundæ, hoc est Vltimæ partis, de tono iudicium feretur. Et ne de tonorum differentijs internoscendis diu sollicitus hæreas, eos hic obiter insinuabo.

Scias itaque duodecim tonos in vniuersum inueniri: duodecim dico: alij tamen (& ferè omnes Musices periti) solùm octo percensent, sed nihil me illorum mouet opinio: sentiant illi quòd bonum ipsis videtur, & octo tonos mordicùs tueantur, nihil id moror: ego hîc duodecim diuersos indicabo: quibus visis, Candidus Lector quòd volet sequatur: aut cum illis octo, aut mecum duodecim tonorum discrimina statuat. Neque enim propter nostram opinionẽ res ipsa mutabitur. Nunc Tabulam inspice, tum iudica.

Tabula.

SCALÆ CHELYOS.

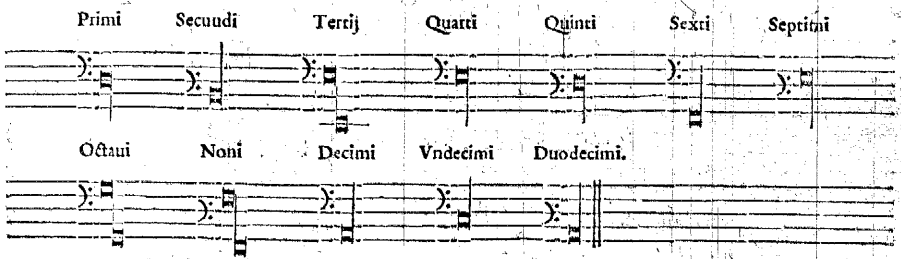
Tabula de Tonorum discriminibus, tam Cantui b mollis quàm b duri seruiens.

PRIMI Toni cantio ea esse censetur cuius Basis descendendo in sol, ascendendo verò in Re finitur. Secundi eodem modo, descendendo in sol, ascendendo in Re exit, sed systemate quartâ grauiore. Tertij & quarti in Elami semper finitur.

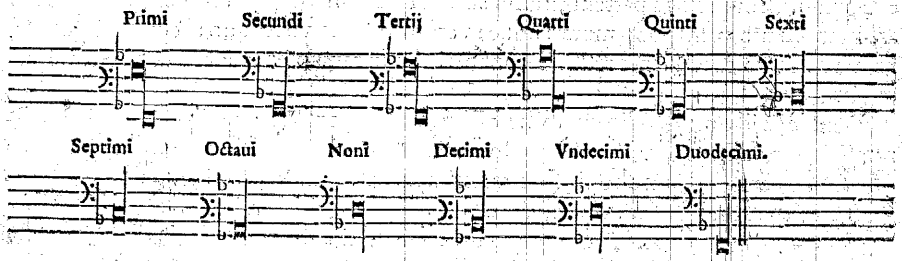
Quinti & Sexti Basis in Fa clauis Ffaut semper exit: sed quinti systema per Diatessaron, id est quartam altiùs quàm Sexti excurrit. Septimi & Octaui Toni Basis ascendendo in Vt, & descendendo semper in sol cadit, verùm & hîc septimus quartâ octauo acutior est.

Noni & Decimi ascendendo in Re; descendendo autem in La cadit: sed Nono per Diatessaron altiùs excurrente. Vndecimi & Duodecimi Toni Basis ascendendo semper in Vt, descendendo autem in Fa exit: sed & Vndecimi quartâ altius excurrit, vti planiùs ex subiecta Tabula patebit.

Systemata omnium Tonorum Cantus b duri.



Systemata omnium Tonorum Cantus b mollis: hîc tamen Quinti & Sexti Toni exempla vix vlla inueniuntur, eò quòd minùs placidè consonent.



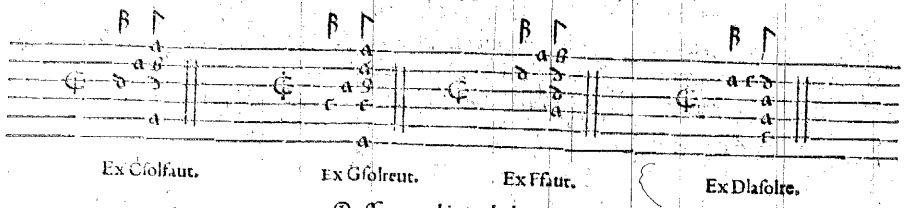
Hactenus de clausulis Tonorum, nunc ex quibus Clauibus quisque Tonus suauiùs inchoetur doceamus.

Primus Tonus aptè quidem ex Ffaut incipit: meliùs tamen ex Dlasolre.
Secundus bene quidem ex Ffaut: gratiùs tamen ex Dlasolre procedit.
Tertius & Quartus rectè quidem ex Dlasolre, verùm meliùs ex Elami surgunt.
Quintus ex Csolfaut suauiter admodum fluit, sed longè suauiùs vno tono remissiore.
Sextus rectè ex Ffaut incipit.
Septimus commodè ex Csolfaut: verùm commodiùs ex Dlasolre inflectitur.
Octauus optimè ex Gsolreut exsurgit: verùm & ex Ffaut, sed eũ melodiæ iactura procedit.
Nonus perfectè ex Ffaut: sed perfectiùs ex Dlasolre incipit.
Decimus suauiùs ex Gsolreut quàm ex Ffaut exsurgit. Vndecimus suauiter ex Ffaut.
Duodecimus suauiter in aures influet, si ex Ffaut inchoetur: non ineptè tamẽ ex Gsolreut incipiet.

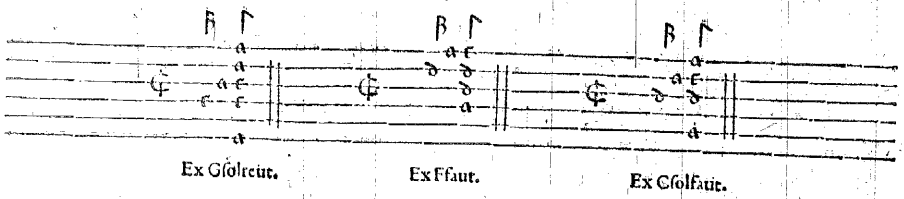
STRVCTVRA

Ex his Prudens Lector facilè colliget, eorum loquendi rationem parum cum arte noſtra conſentire, qui cantiones aliquas ex diuerſis clauibus inchoatas, modò Baſis, modò Superioris, Tenoris modò, aliquando Alti vocem appellant, pro-vt ex diuerſis clauibus incipiunt: cum tamen omnes voces ſimul perſonẽt. Exempli gratia. Paſſus-medios, quos illi pro ſua loquendi ſubtilitate Baſis aut Cantus, vel Tenoris neſcio ob quam rationem vocitant, tu nominibus compellabis, vt ſequitur.

Paſſus-medij per b molle.



Paſſus-medij per b durum.



Nunc ad ſingulorum tonorum Syſtemata deſcribenda progredior, ſi prius hæc pauca monuero. In primis ſedulò cauere debes Lector, vt primã Cantionũ Symphoniam ab ipſis Auctoribus poſitam, quàm minimum violes, aut quoquo modo immutes: nec ſatis eſſe putabis, ſi Superioris partem ex amuſsim in Teſtudinis ſcalam redegeris, alias pro tuo arbitratu & tuo commodo mutari poſſe: verùm omnes voces quoad eius fieri poterit, prima melodia exactiſsimè reddere conaberis: Baſin tamen præ cæteris integerrimè ſeruabis.

Deindè & id omni ſtudio curabis: ne duæ ſolutæ chordæ, in grauibus tonis, intra dimidij tactus, aut menſuræ ſpacium conſequenter feriantur: quòd id ſine grauium offenſione per falſas Symphonię ſpecies fieri nequeat: quando prioris chordæ ſonus poſterioris tam ſubitò ſequentis interceptus, inſuauiter offendetur.

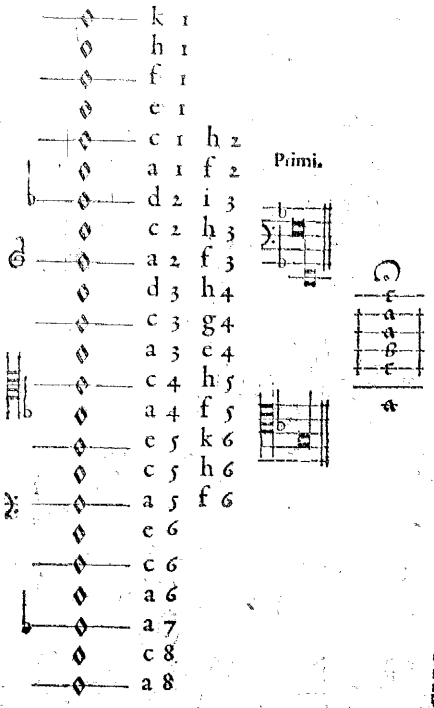
Ad-hæc cauendum eſt, ne conuchientiæ ſemitonijs exprimendæ, perfectis tonis in ſcalam redigantur: quãdo id harmoniæ iacturam in ſequentibus ſæpe-numero cauſetur.

Poſtremò cùm Tabulam auſpicaberis, ſemper à Superiore incipiẽdum eſt, & ita paulatim ad remiſsiores, vſque ad Baſim, quẽ poſtremò ſcribi volumus, deſcendẽdum. His ita conſtitutis, penituſque perſpectis, nunc te ad opus, Philomuſe, accingas.

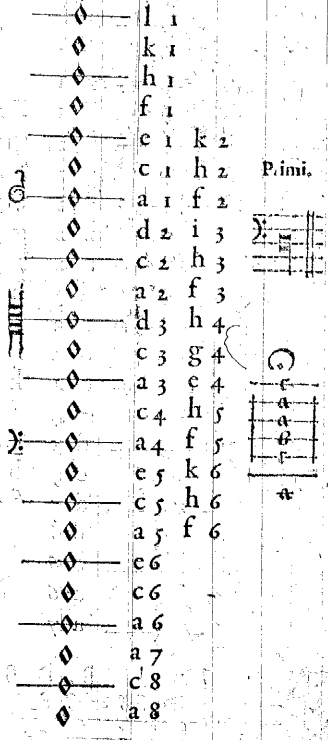
Cum itaque Cantionem aliquam in Teſtudinis ſcalam reducere intendis, Candidè Lector, in primis, quoti toni ea ſit, ex ſuperioribus præceptis exige: tum eiuſdem toni Syſtema ex Tabulis ſequentibus tibi propone: ex quo primæ Cantus notæ clauim quære: qua inuenta, chordæ ad latus illi ex æquo reſpondentis interuallo, certa littera ibidem notata, ſcalæ tuæ inſcribas: quodque in prima faciendum præcepi, idem ad finem vſque Cantionis proſequere: tum ad Tenorem, Altum, aliaſque voces, pari methodo prõgredere.

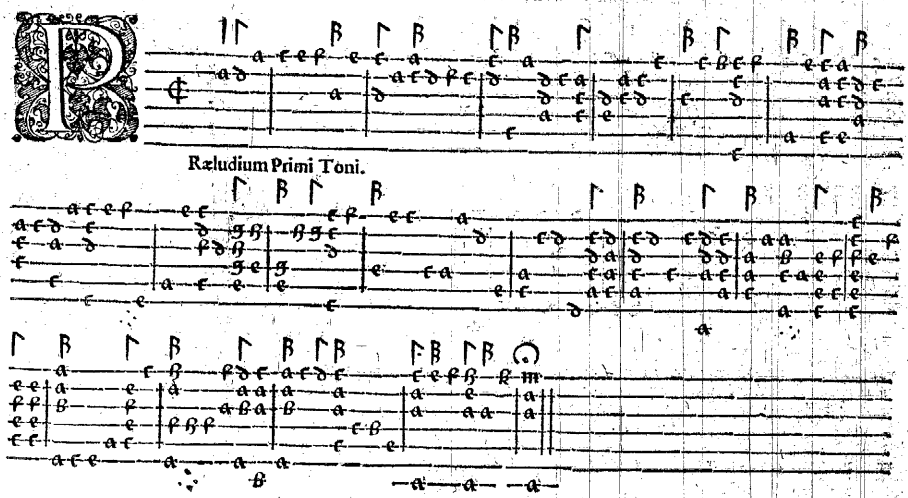
Sequuntur omnium Tonorum Syſtemata.

Syſtema Primi Toni per b molle, ex quo ſcala Teſtudinis venuſtè formabitur, cantu ex Blasolre procedente.



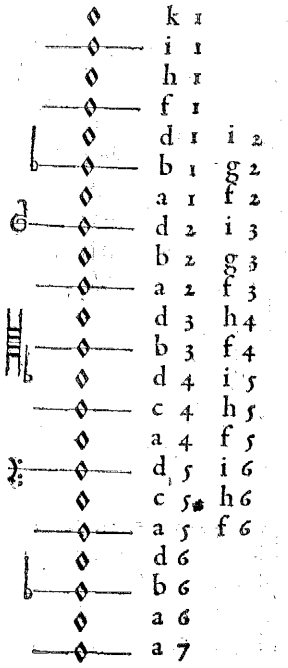
Syſtema Primi toni in b duro, non minùs ad ſcalam cõſtituendam, quàm ſuperius exactum.

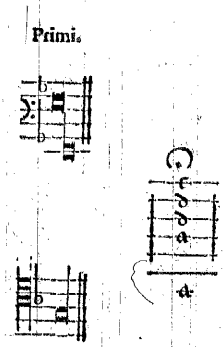


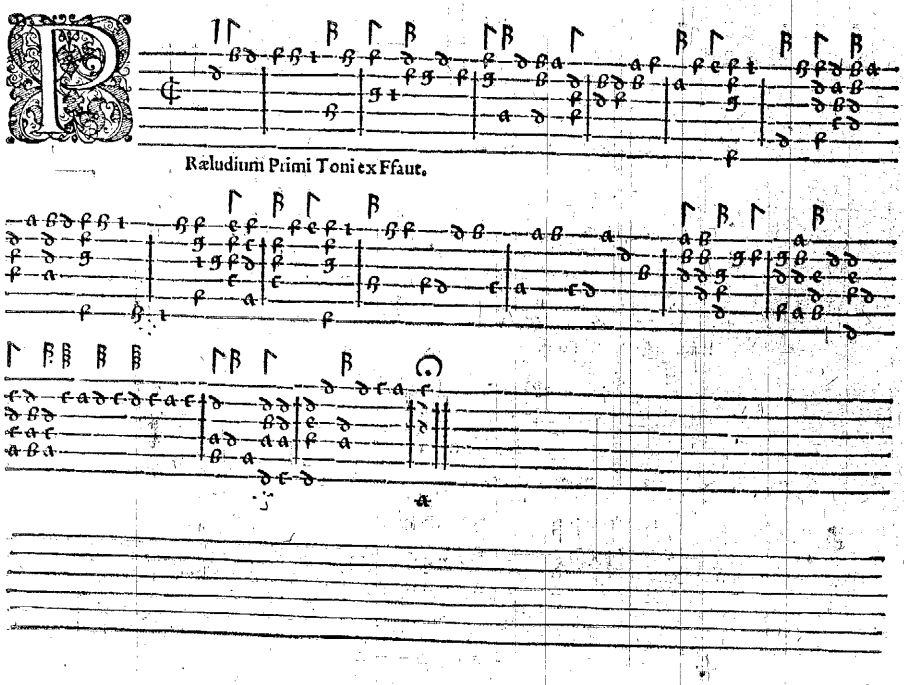


STRVCTVRA

Syſtema eiuſdem Toni per b molle, ex Ffaut decurrentis: quo vti licebit, quoties Superius non nimis acutè eniteτur.

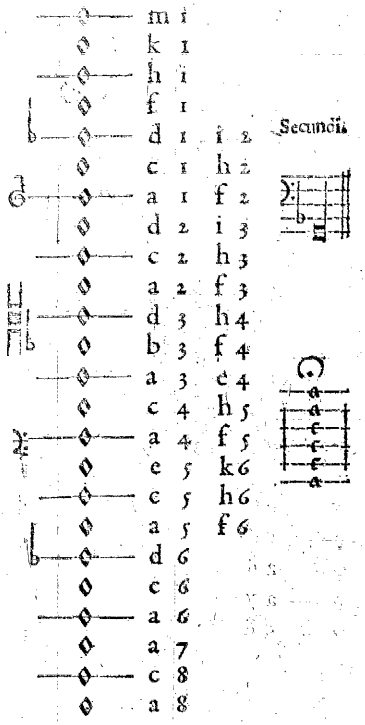




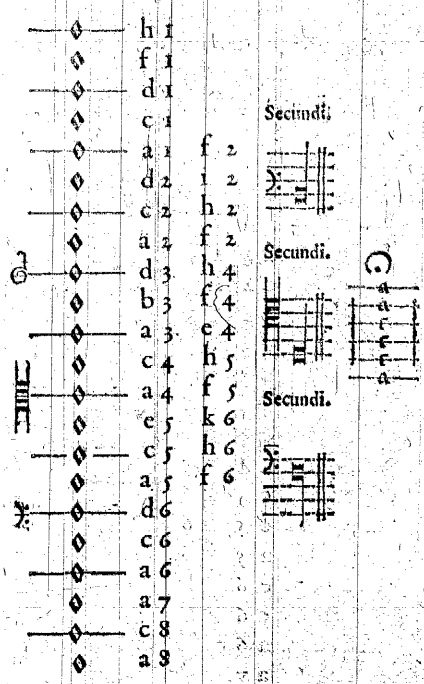


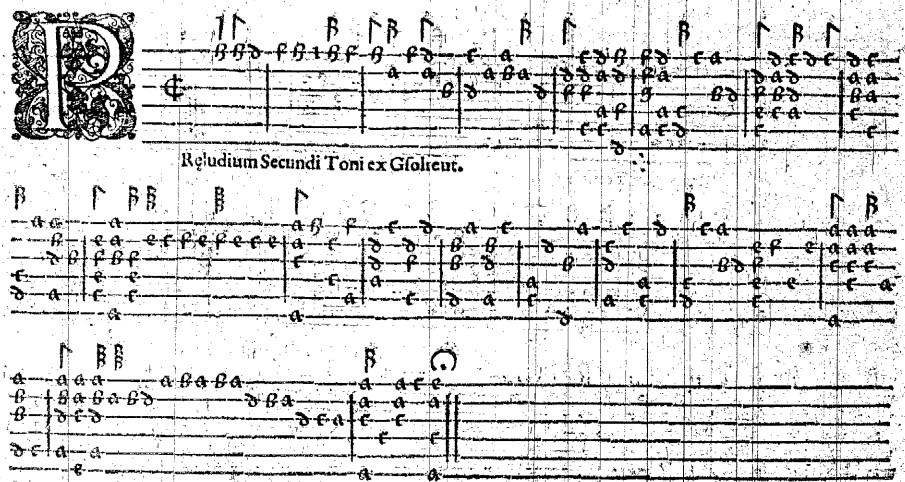
Ræludium Primi Toni ex Ffaut.

Systema Secundi toni in b molli. Ex hoc etiam Systemate Scala Primi toni formari poterit, quoties Superius omittetur.

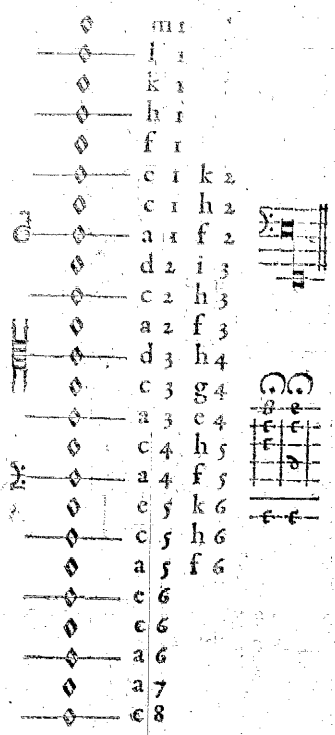


Systema Secundi Toni per b durum. Et quauis hic tonus per b durũ, ferè quintâ altiùs excurrat, quàm is qui in b molli fingitur: ad nostræ tamen Scalæ structuram vniformis cum illo censetur.

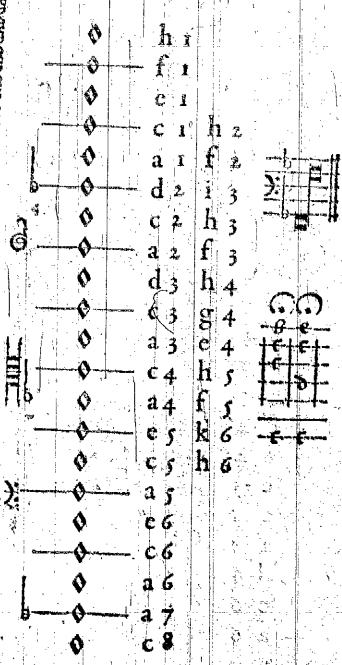


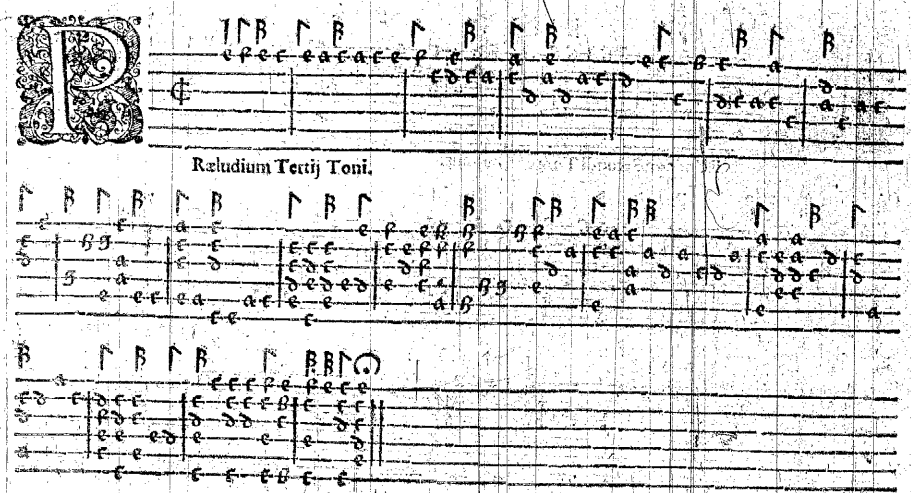


Systema Tertij toni per b durum; quo ex Dlasolre, aut melius ex Elami Symphonia flatuitur. Hic porrò tonus cum quarto ferè miscetur.



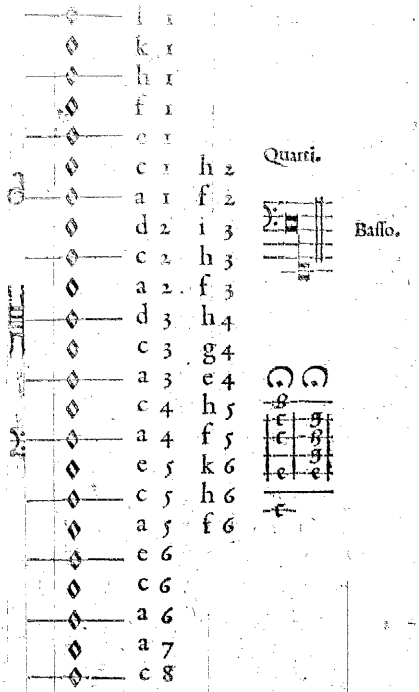
Systema Tertij toni per b molle. Et hic sepè cum quarto miscetur.



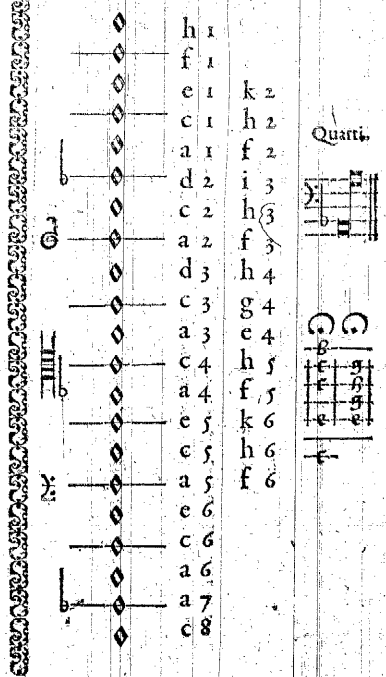


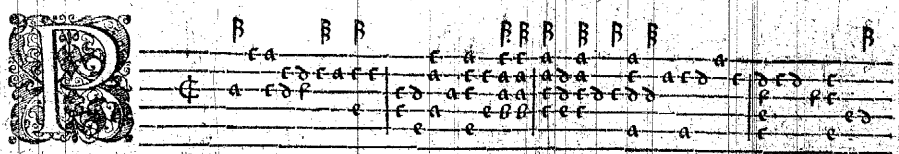
Ræludium Tertij Toni.

Systema Quarti Toni per b durum; Hic ex Diasolre quidem bene; melius tamen ex Elami decurrit.

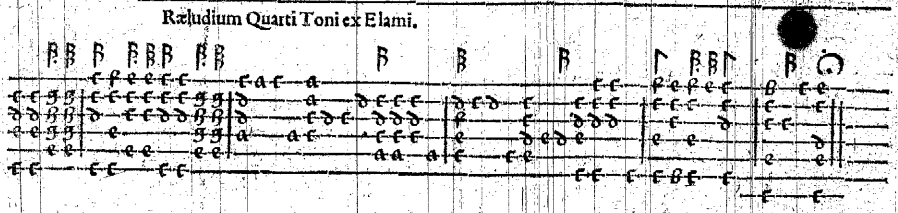


Systema Quarti Toni per b molle, Hic eijsdem legibus cum Superiore tenetur; ex Elami videlicet venustius quam ex Diasolre concinnatur.

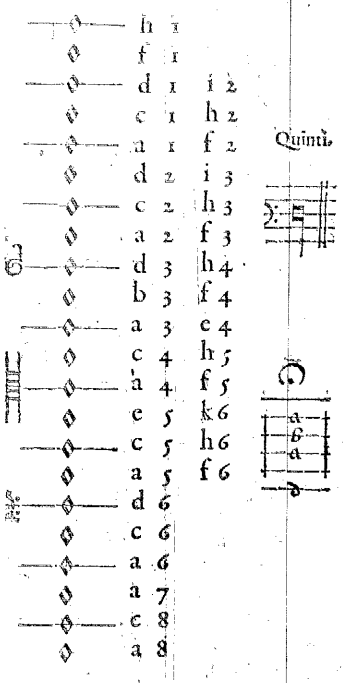




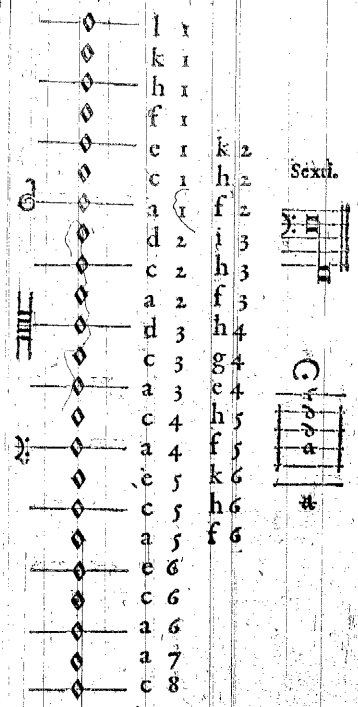
Præludium Quarti Toni ex Elami.

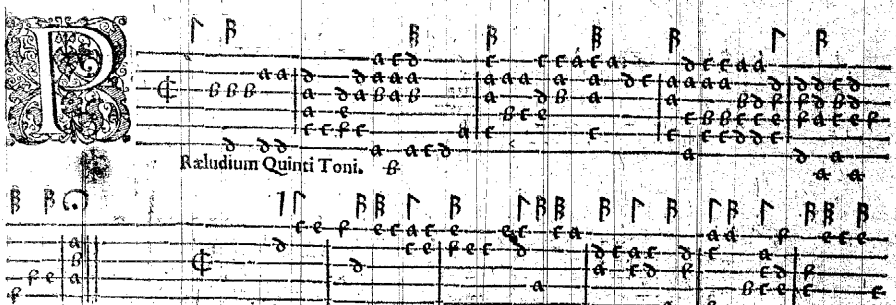


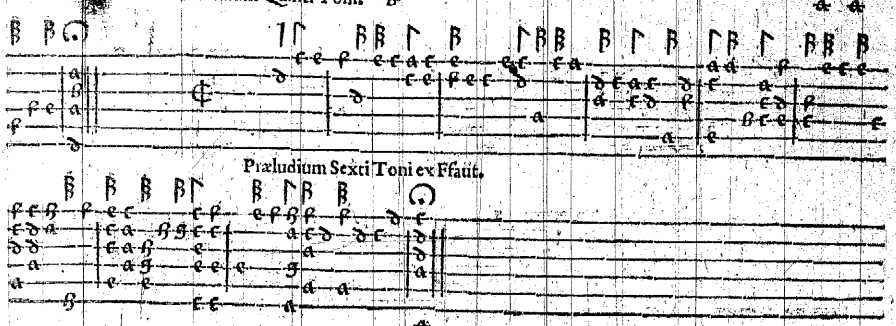
Systema Quinti toni per b durum; qui recte quidem ex cfolfaut, sed vno tono remisso suauius inflectitur. Huius toni cantiones vix aut rarissimè inueniuntur in b molli constitutæ: quare eius Systema prudens omisi. Cantiones tamen hoc tono concinnatas suo loco infra offendes.



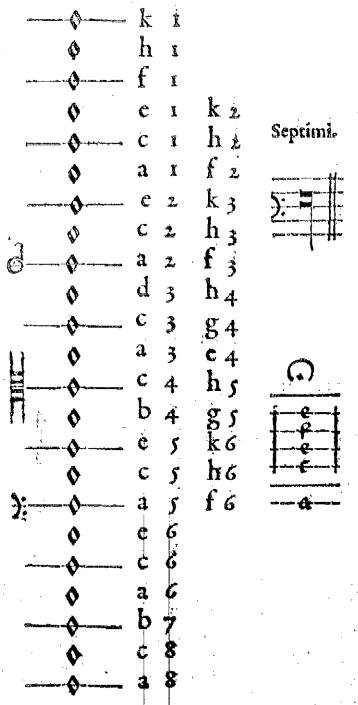
Systema Sexti toni per b durum 3 qui optimè ex ffaut procedit. Quia verò et hic in b molli rarior est, eius quoq; Systema prætermisi. Cantiones autem infra suo loco reperies, per hunc modulatas.



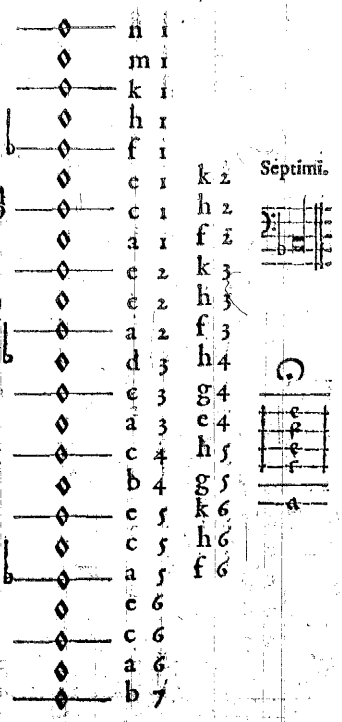


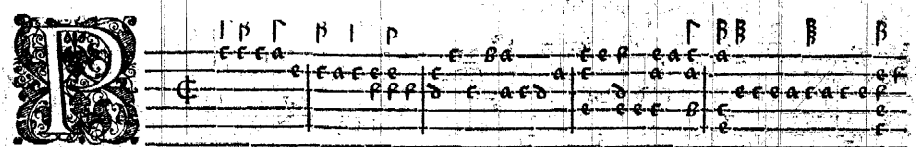


Syſtema Septimi toni per b durum: qui interdum ex cſolfaut, ſæpius verò & venuſtius vno tono remiſsiore, huic noſtro Syſtemati congruenter procedit.

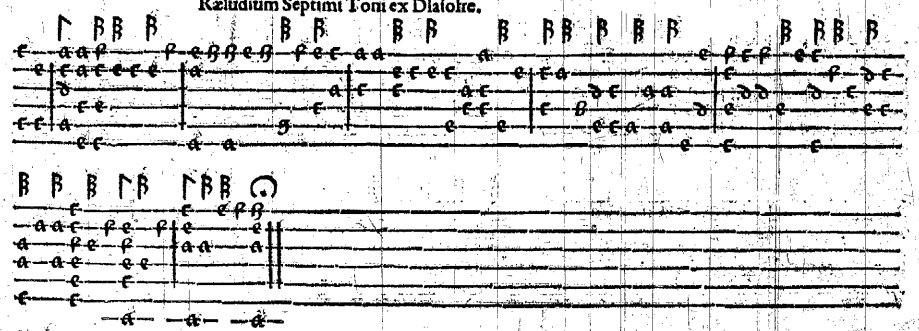


Syſtema Septimi toni per b molle: Hic ex cſolfaut rectè deducitur; & facilius Teſtudine decantatur.

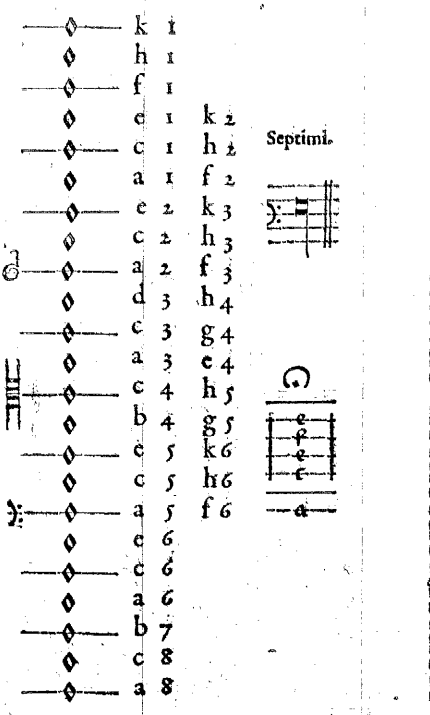




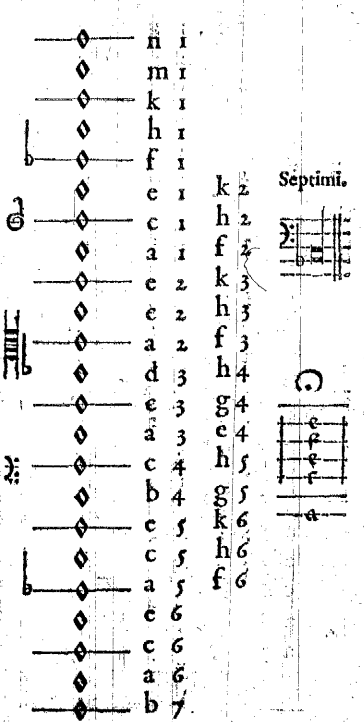
Ræludium Septimi Toni ex Dlaſolre.

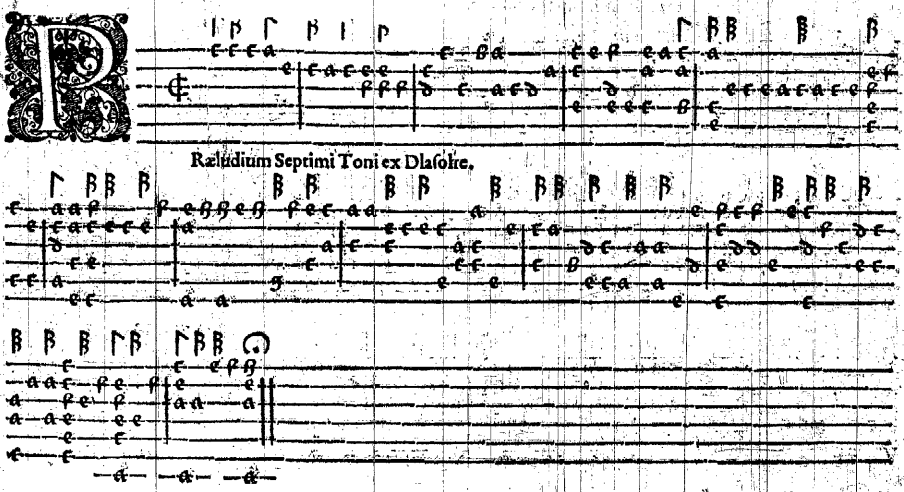


Syſtema Septimi Toni per b durum: qui interdum ex cſolfaut, ſæpius verò & venuſtius vno tono remiſsiore, huic noſtro Syſtemati congruenter procedit.

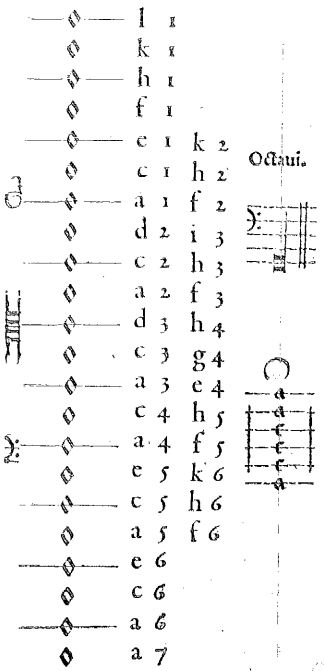


Syſtema Septimi Toni per b molle: Hic ex cſolfaut rectè deducitur; & facilius Teſtudine decantatur.

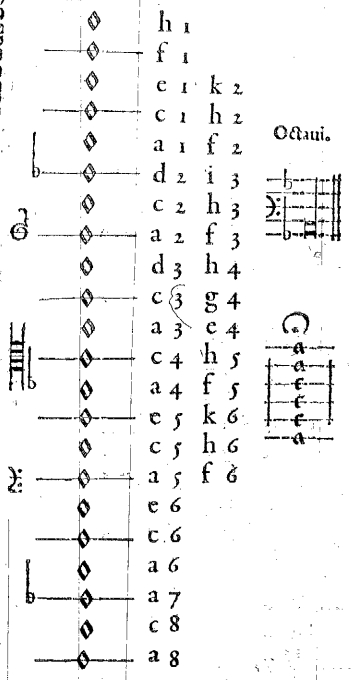


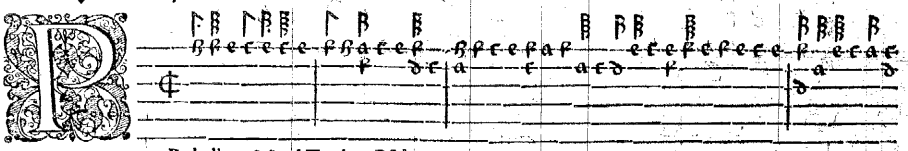


Systema Octaui toni in b duro. Hic tonus quamquam non inuenustè ex rfaut procedat, elegantius tamé ex gsolreut inflectetur.

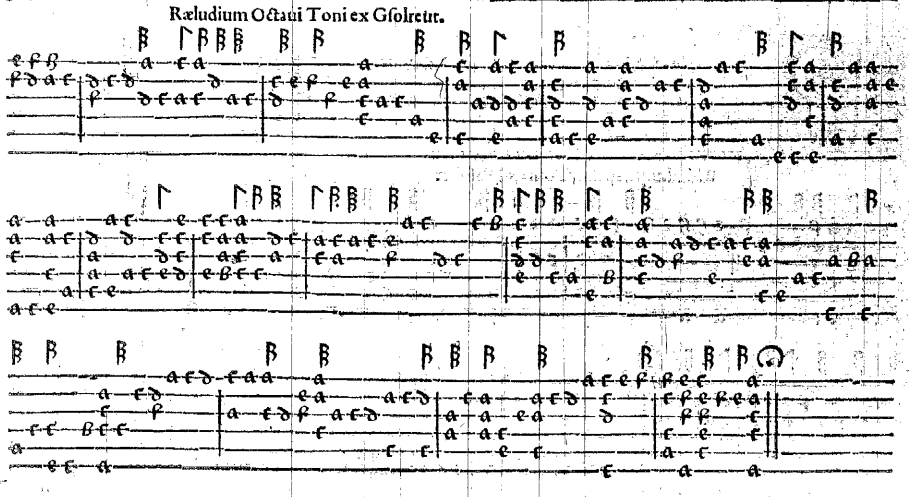


Systema Octaui toni per b molle. Hic vno tono remissius quàm tabula nostra docet, scilicet ex rfaut aliquando concinnatur.

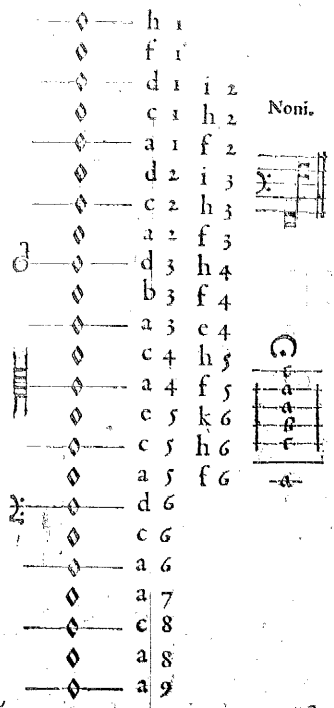




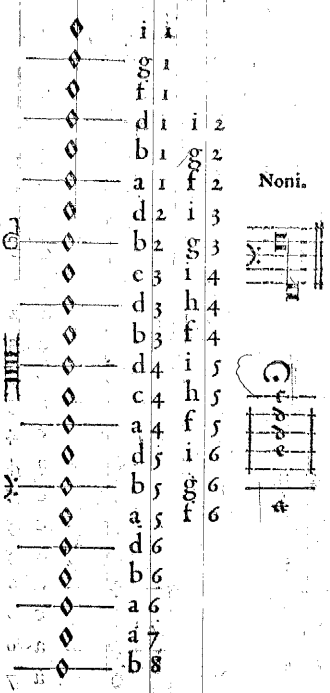
Præludium Octaui Toni ex Gsolreut.

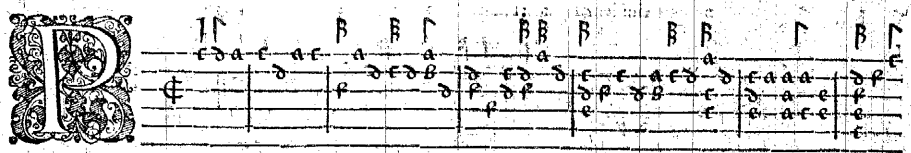


Syſtema Noni Toni in b duro. Hic ex Dlaſolre eſt commodior.

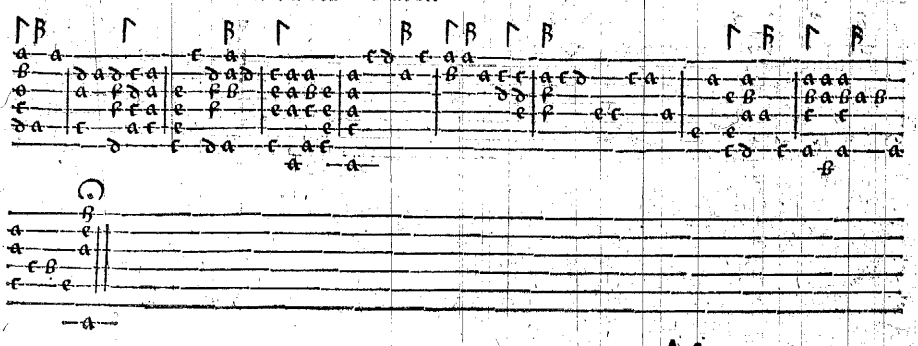


Syſtema Noni Toni per b durum, ſed ex Ffaut maiore cum ſuauitate decurretis.





Ræludium Noni Toni ex Dlaſolre.



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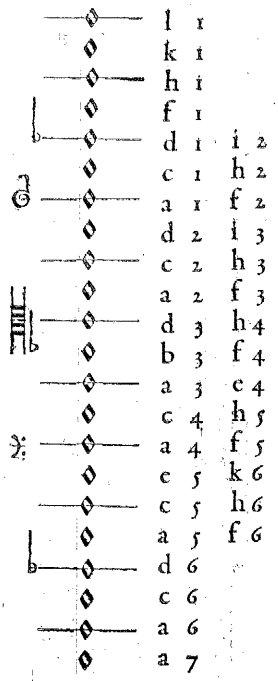
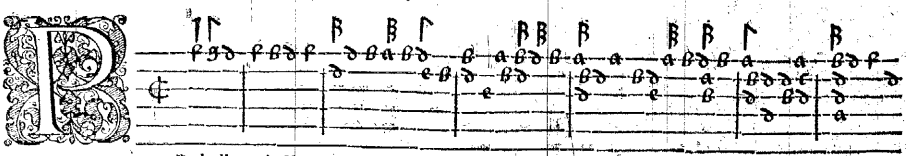
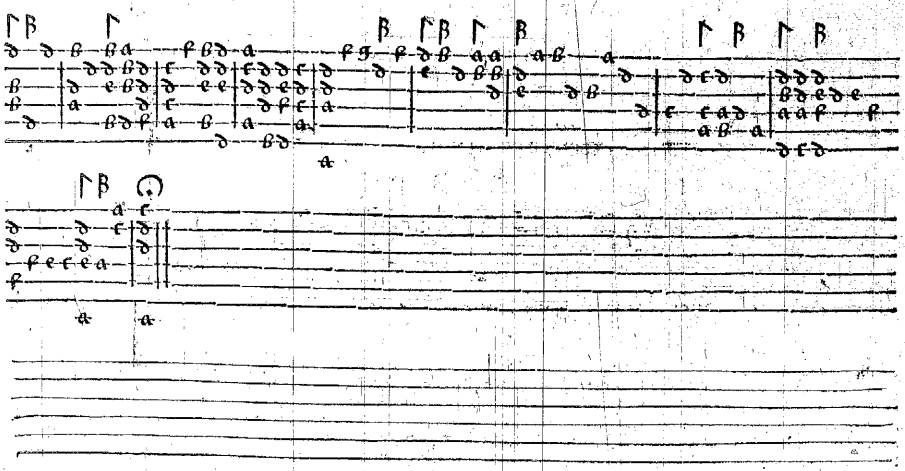
Systema Noni Toni per Bmolle: Hic Tonus pro Lege præsentis Tabulæ, ex Dlasolre suauissimè inflectitur: ex Ffaut tamen non inuenustè decantatur.

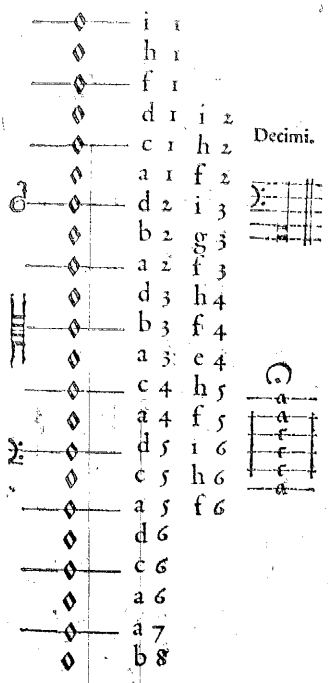




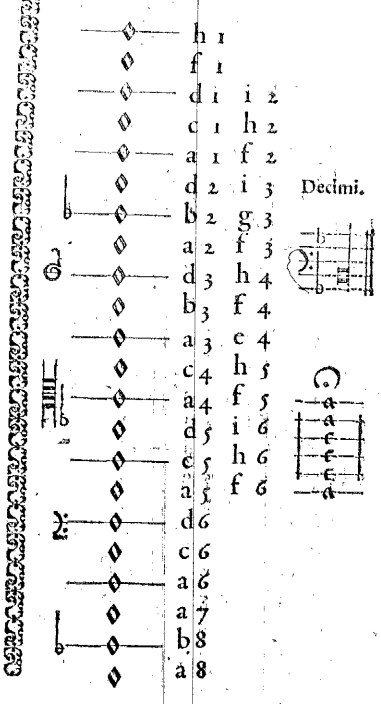
Ræ ludium eiusdem Toni ex Ffaut.

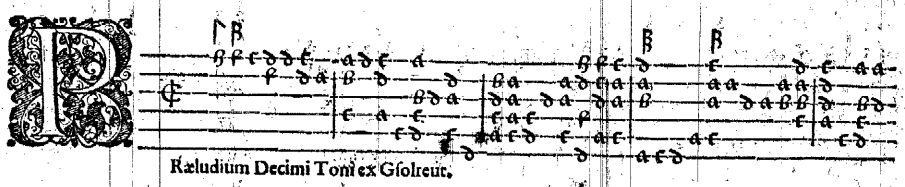


Systema Decimi Toni per b durum: hic ab aliis Tertius esse creditur; Lector quo velit cum nomine appellabit.

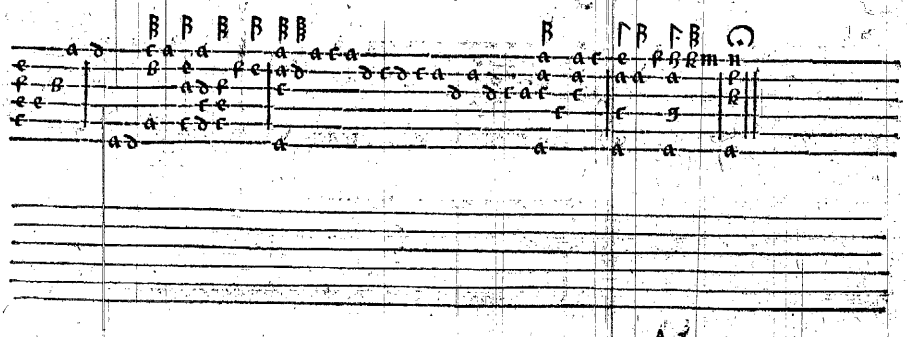


Systema Decimi Toni per b molle. Hic Secundo Tono omnium simillimus est: sed si cum Nono conferatur, diuersitatem ab illo perspicuè sortitur, ita vt peculiaris Tonus censeri debeat.

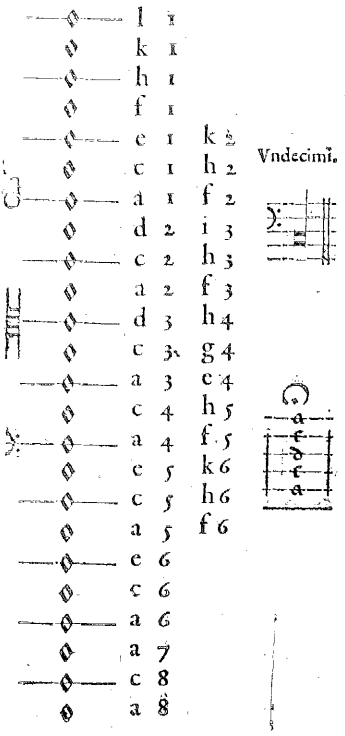




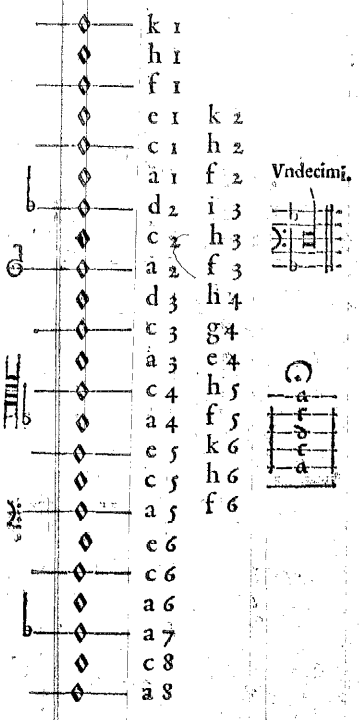
Ræludium Decimi Toni ex Gsolreut.

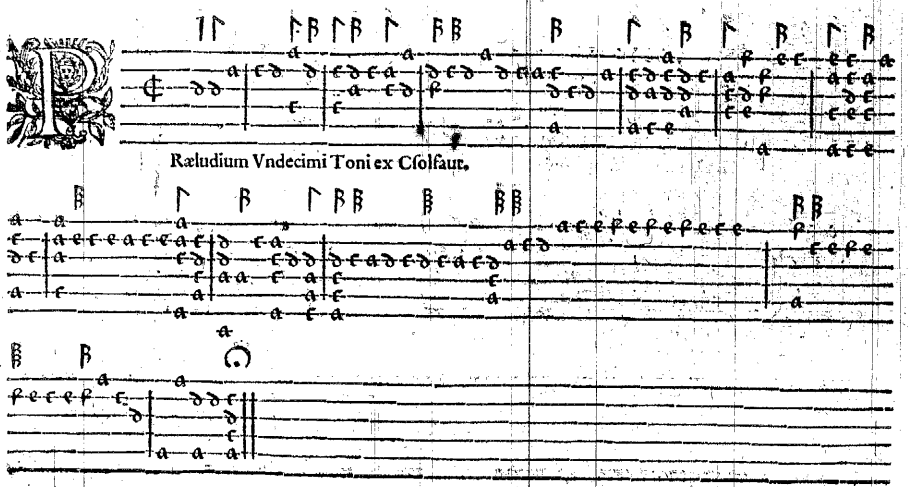


Systema Vndecimi Toni per b durum: Hic ab alijs ad Quintum refertur, nos diuersum ab illo censemus.



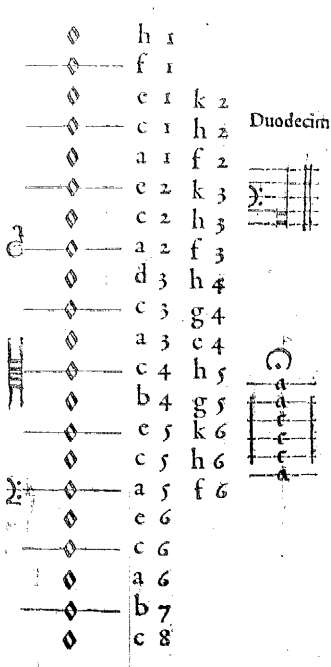
Systema Vndecimi Toni per b molle. Et hic Quintus ab illis qui octo solum tonos nouerunt, constituitur.



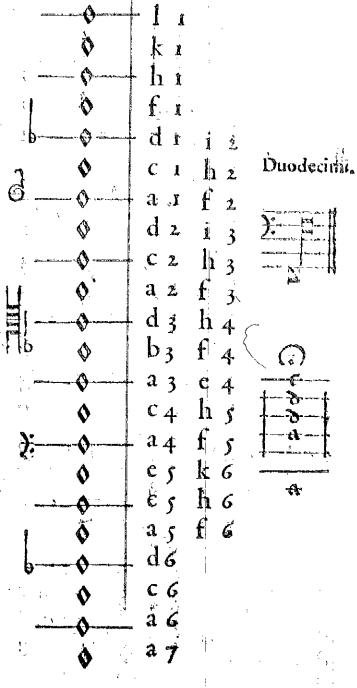


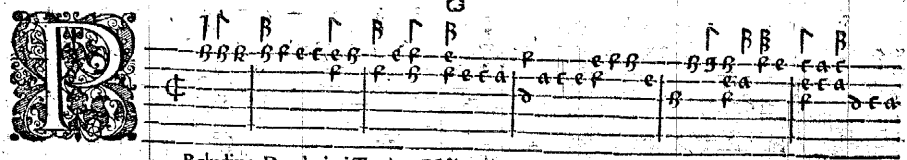
Præludium Vndecimi Toni ex Cfolfaut.

Systema Duodecimi vel Secundum illos Sexti Toni, per b durum, scalæ ex Gsolreut formandæ seruiens.

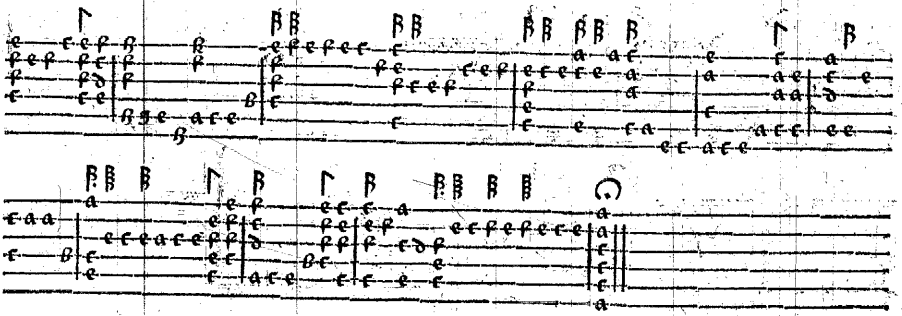


Systema Duodecimi vel Secundum alios Sexti Toni per b molle.





Reludium Duodecimi Toni ex Gsolreut.



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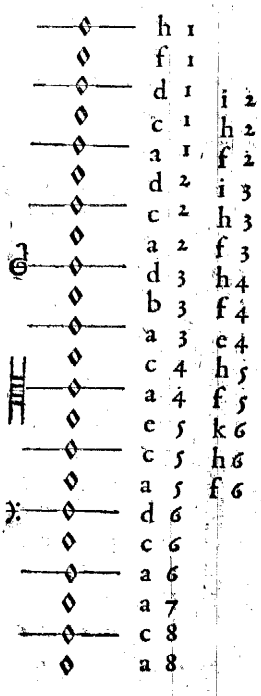
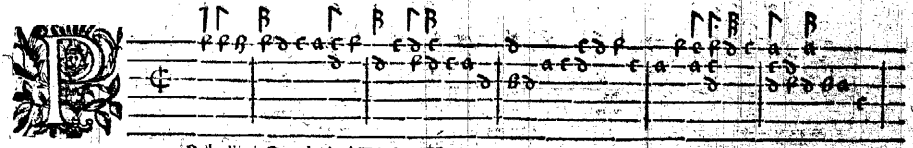
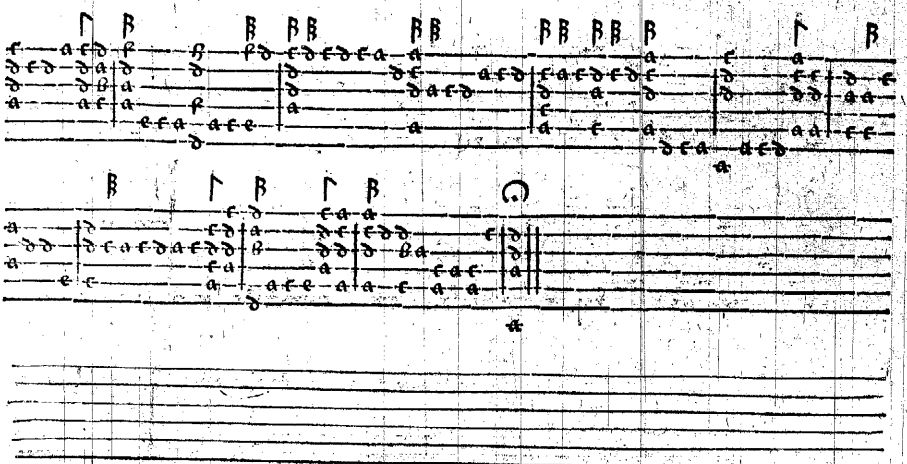
Syſtema eiuſdem toni per b durum ſcalæ ex Haut ordinandæ ſeruiens.



Duodecimi,



Reſudium Duodecimi Toni ex Faut.



SCHALÆ CHELYOS.

Annotatio.

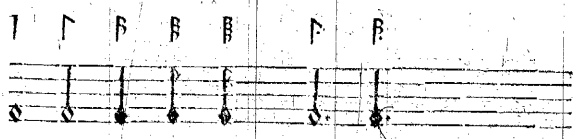
Scire debes Candide Lector, quòd hæc Syſtemata Teſtudini octochordæ (quæ iam plerique vtuntur) ſint accommodata. Atque huius chordæ interualla, litteris lineolà tra-iectis paſsim notauimus; ſeptimæ verò ſolutis litteris ſub ſexta ſcalæ linea annotantur.

Omnibus iam Cantilenę vocibus, ſecundum tabulæ noſtræ curſum in Teſtudinis Scalam redactis, ſingularum tempus ſupra, per ſingulas menſuras accuratè deſcribantur; idque vel Notis quibus Muſices periti paſsim vtuntur; vel alijs ſolis Citharœdis vſitatis: quarum hæc inter ipſas eſt collatio, & ſimilitudo.

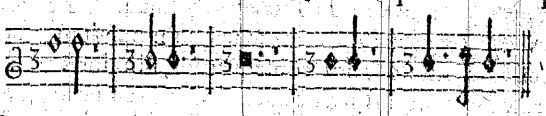
Signa Temporis

{*Citharœdorum.*

{*Muſicorum.*

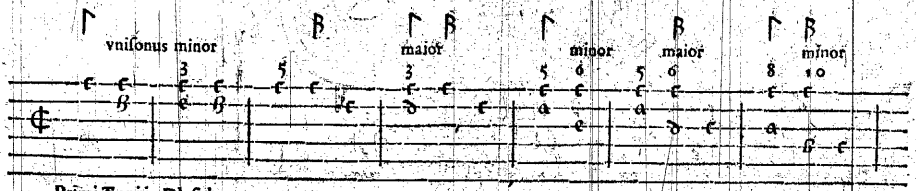


Harum Notarum valor, ſeu quantitas in Proportionibus ferè minuitur, vt Exempli gratia. Cum Proportio ſic notatur palàm eſt duas pauſas, tantùm vnam menſuram complere: & vnam, ſolùm tertiam ſui partem valere. Notantur & alijs modis Proportiones; ſed in illis omnes pauſę integræ manent, ac ſi non eſſet Proportio: mutatio autem ſolis notis accidit, vt in ſequenti tabella patet:

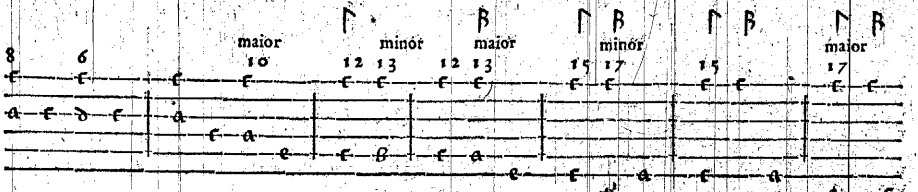


Poſtremò vt nihil quod Citharœdum promouere poſsit prætermittatur: vnum id omnes admonitos volo, vt Teſtudinem iugiter tractent, retractentq;, & triuiales quaſlibet Cantiunculas, nunc in Baſi, aliquando in Superiore, ſimpliciter, ſine vlla conſonantiarum admiſtione aliquoties decantent: tum verò ſuo marte eaſdem per contrapuncti modos, vſitata symphoniæ ſpecie reddant. Vſitatæ porrò conſonantiarum ſpecies in duplici ſunt differentia: aliæ enim perfectæ ſunt: vt octaua, octaua geminata: quinta, tam ſimplex, quàm geminata. Aliæ ſunt imperfectæ, vt ſunt, tertiæ ſimplices, & compoſitæ, atque ex his natæ: item ſextæ, tam ſimplices quàm geminatæ.

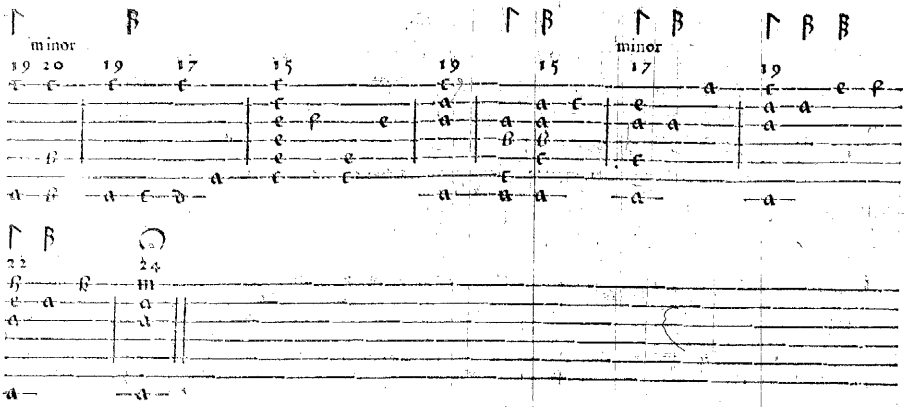
Vt porrò omnes symphoniæ ſpecies clarius percipiantur, eas hîc Phantaſia quadam Primo tono per vlaſolre, ſimpliciter & nudè ſine completis conſonantijs ſubijcere eſt viſum: quas cuique modis quibus velit, complendas relinquimus.



Primi Toni in Dlaſolre.

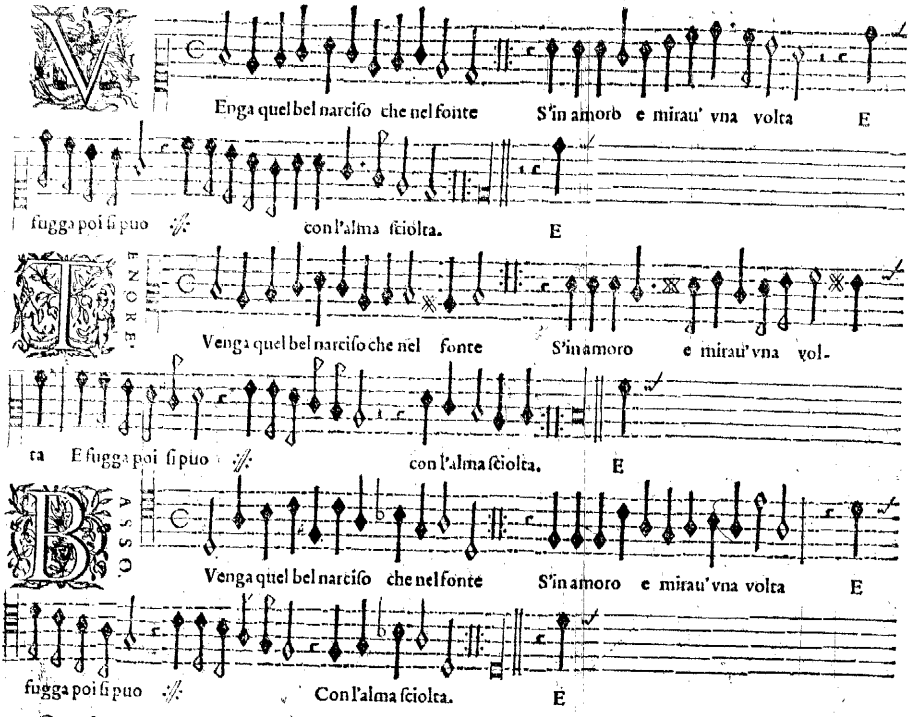


STRVCTVRA

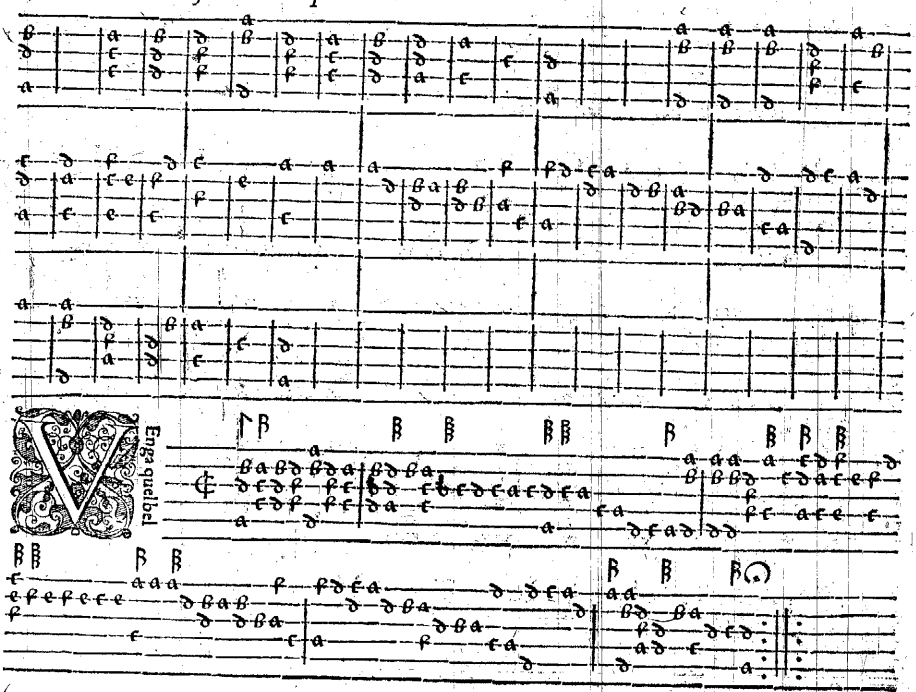


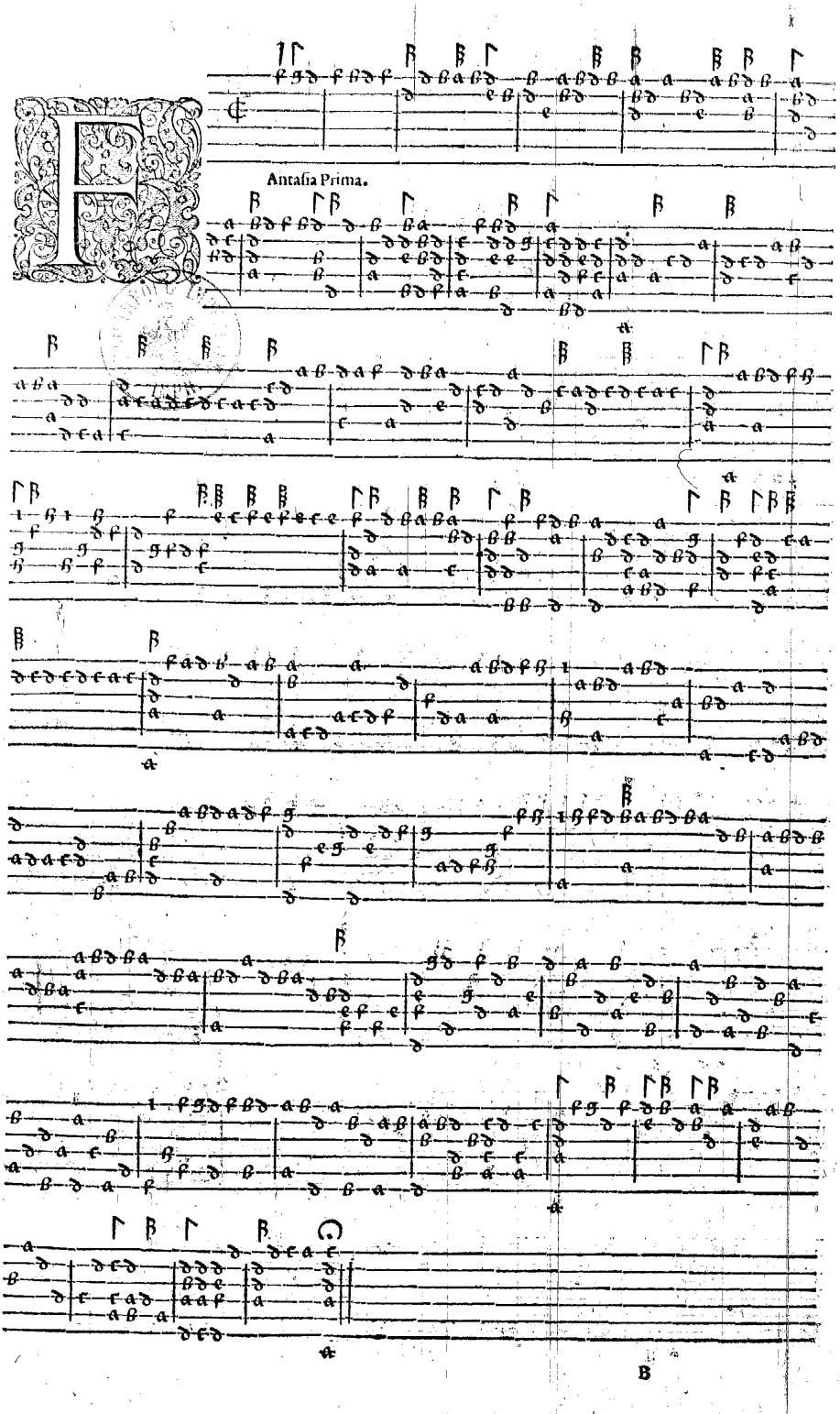
Vides hìc Amice Lector, vt ex ſimplicibus & primis, reliquæ ſpecies Proportione quadam enaſcantur. Et hinc intelligis opinor; cui ſimplici, quæque hinc orta reſpondeat, quaq; probetur. Nam 10 eſt Tertia geminata. 12 Quinta geminata. 13 Sexta geminata. 15 eſt Octaua geminata. 17 Tertia bis geminata. 19 eſt bis gemina Quinta. 20 eſt bis gemina Sexta. 22 eſt Octaua bis gemina. 24 eſt Tertia ter gemina. Atque in hiſce conſonantiarum ſpeciebus ex Muſicorum inſtituto, id ſedulò notandum, quod Duæ ſpecies perfectæ eiuſdem generis omnino ſe non conſequantur, niſi ſint immobiles, in vniſono. Imperfectæ tam aſcendendo, quàm deſcendendo ſe concinnè ſequuntur.

Hæc ſunt Philomuſe, quæ in Teſtudinis noſtræ ſtructuram præmittenda cenſui: his fruere, ac Vale.



Paradigma Carminis Trium vocum in Scalam Testudinis redacti: ex quo prudens Citharœdus facilè colliget, Scalam quatuor spacijs in singulas mensuras, seu tactus Musicos distinguendam prius esse, quàm ipsam Cantilenæ translationem auspicabitur.




Antafia Prima.

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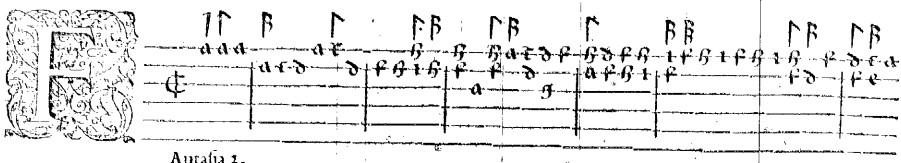
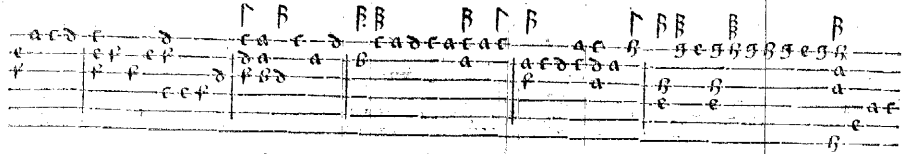
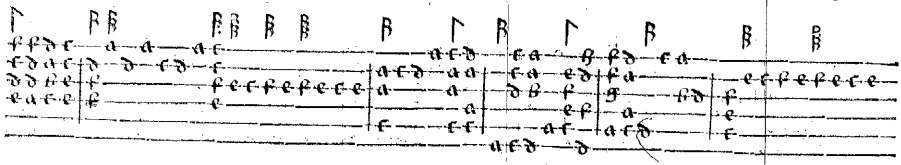
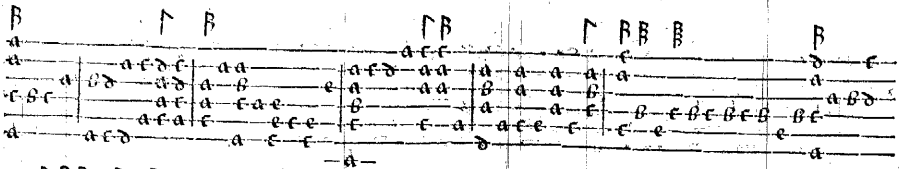
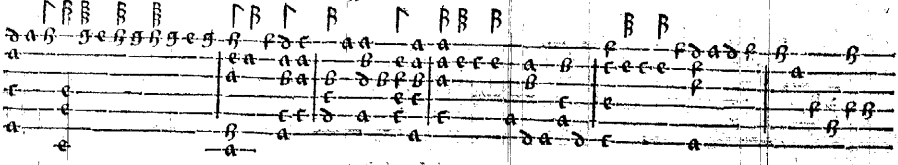


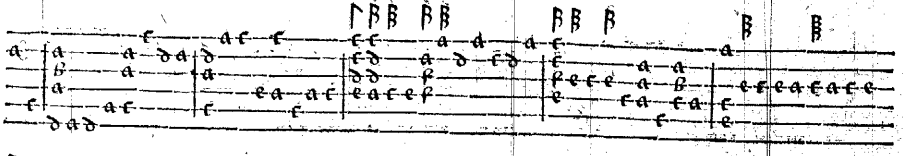
Antafia 1.

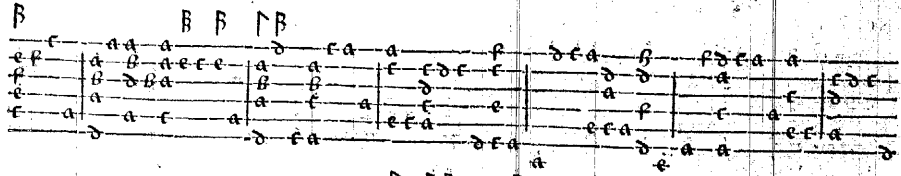


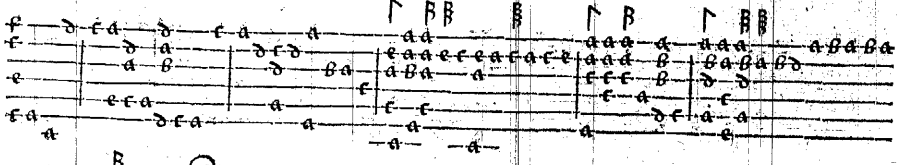


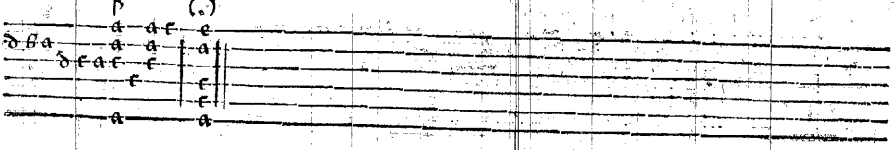


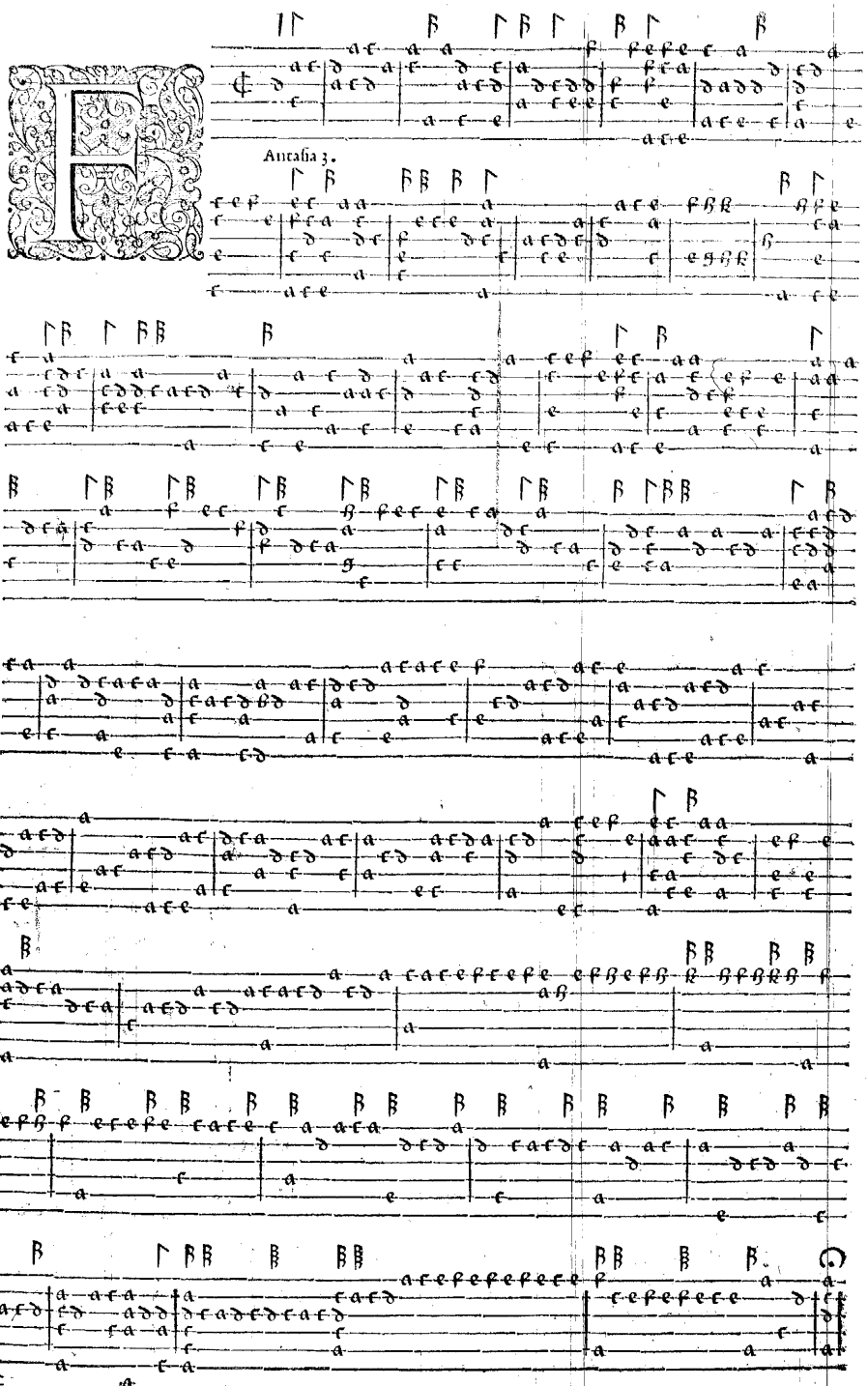











Antasia 3.

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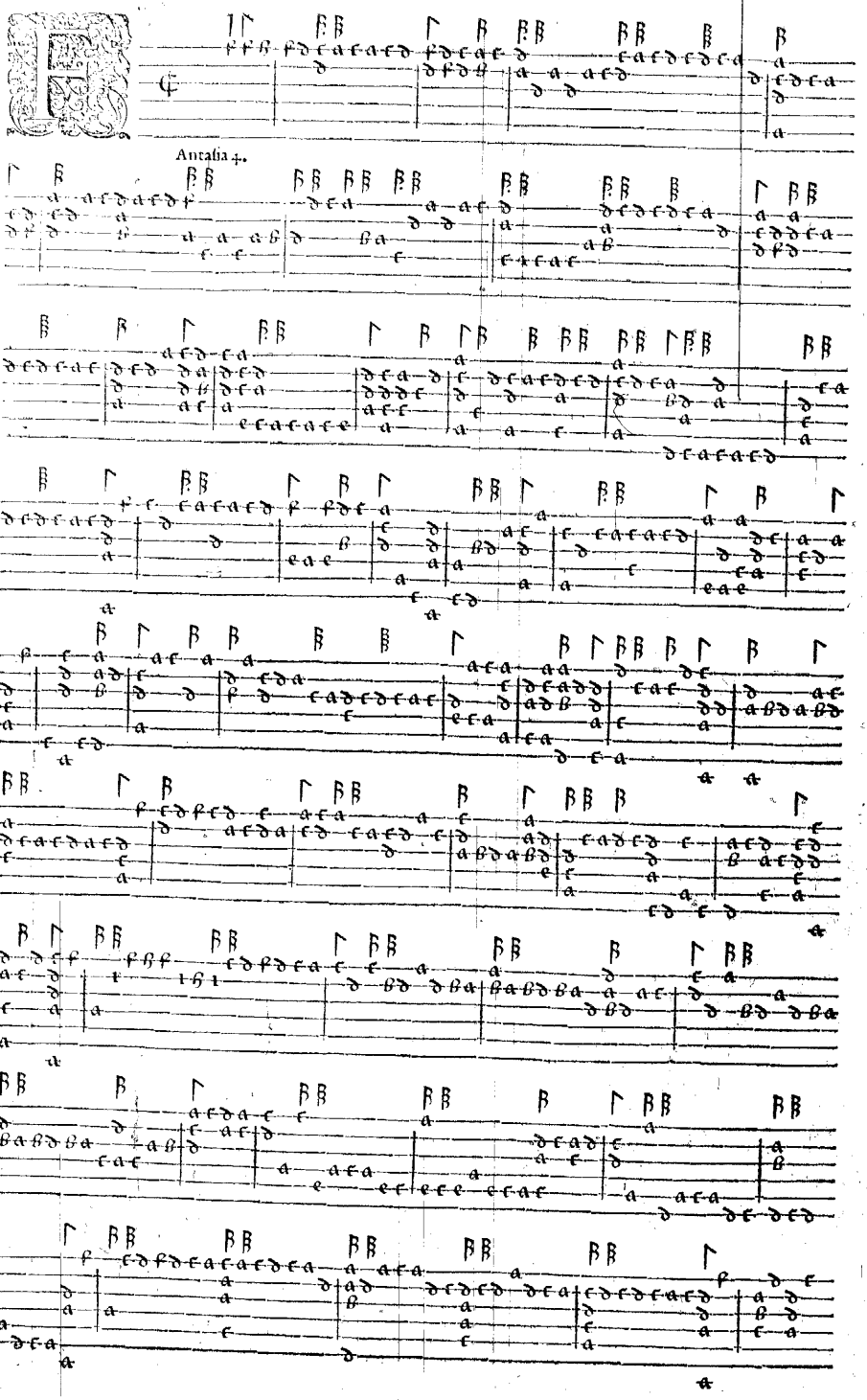
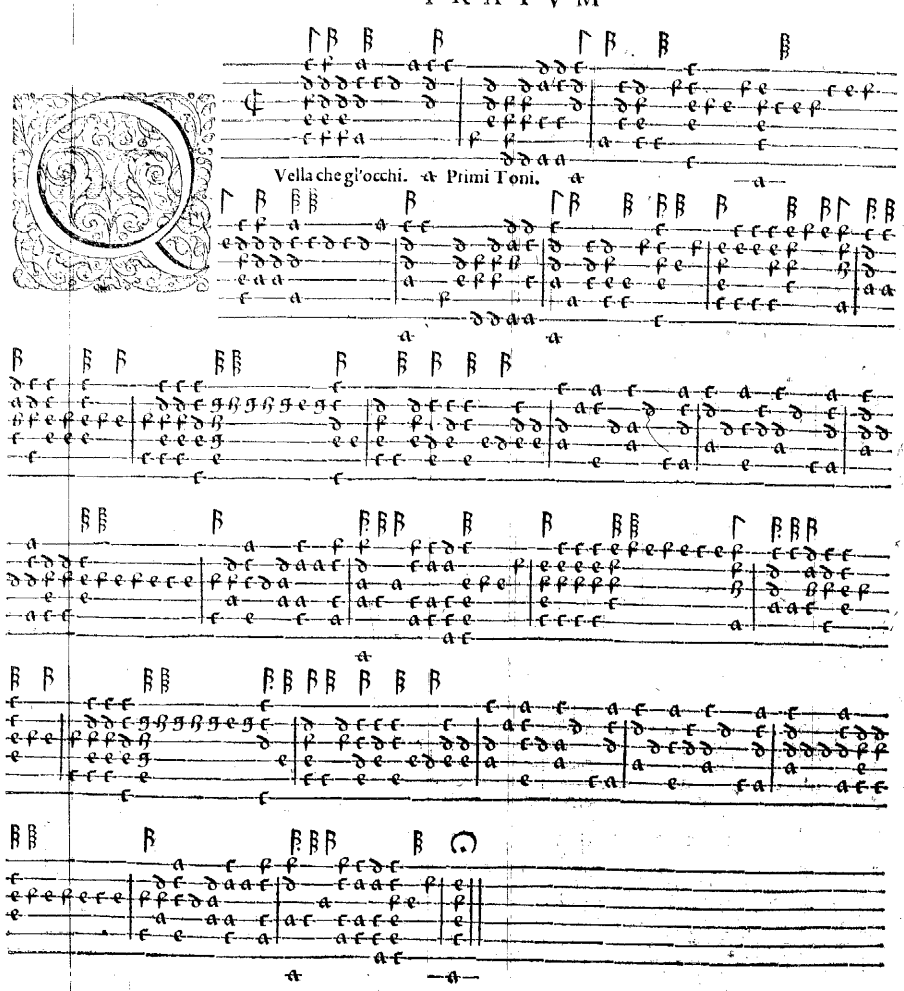
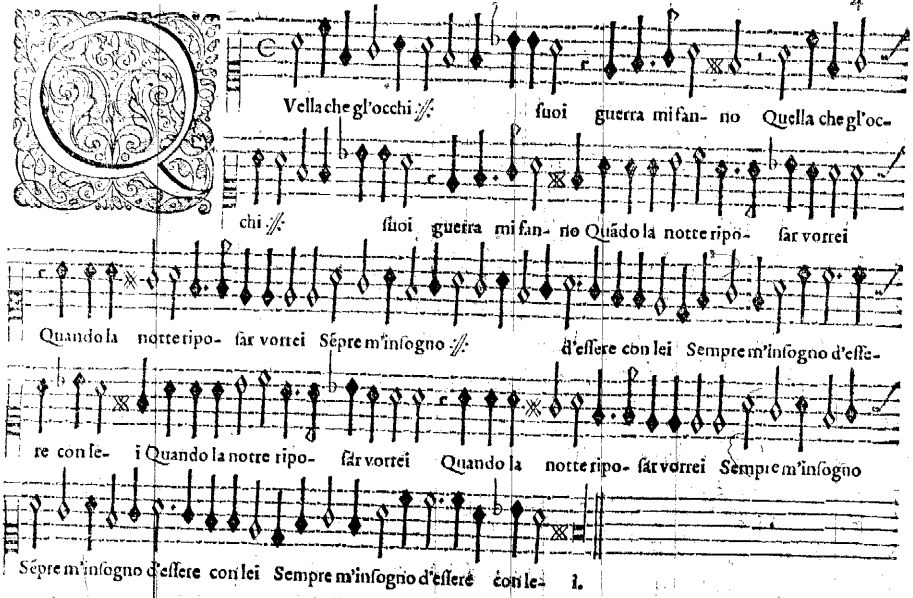
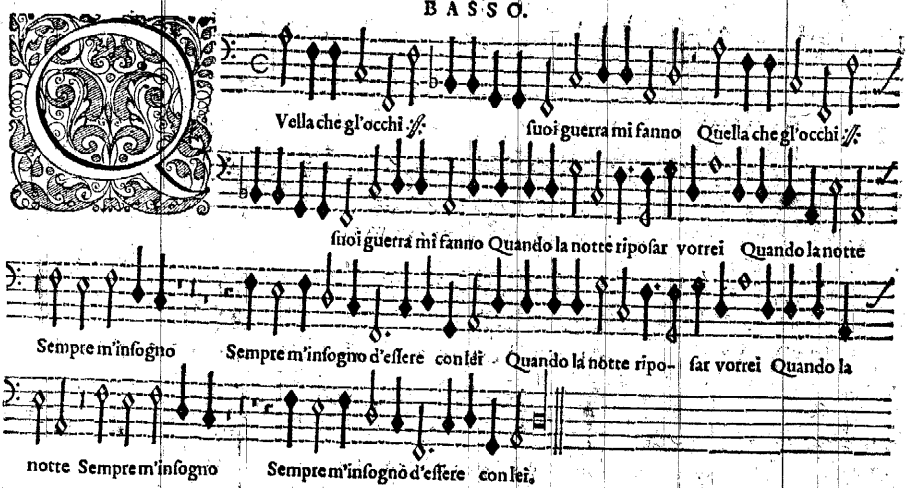


Antalia 5.

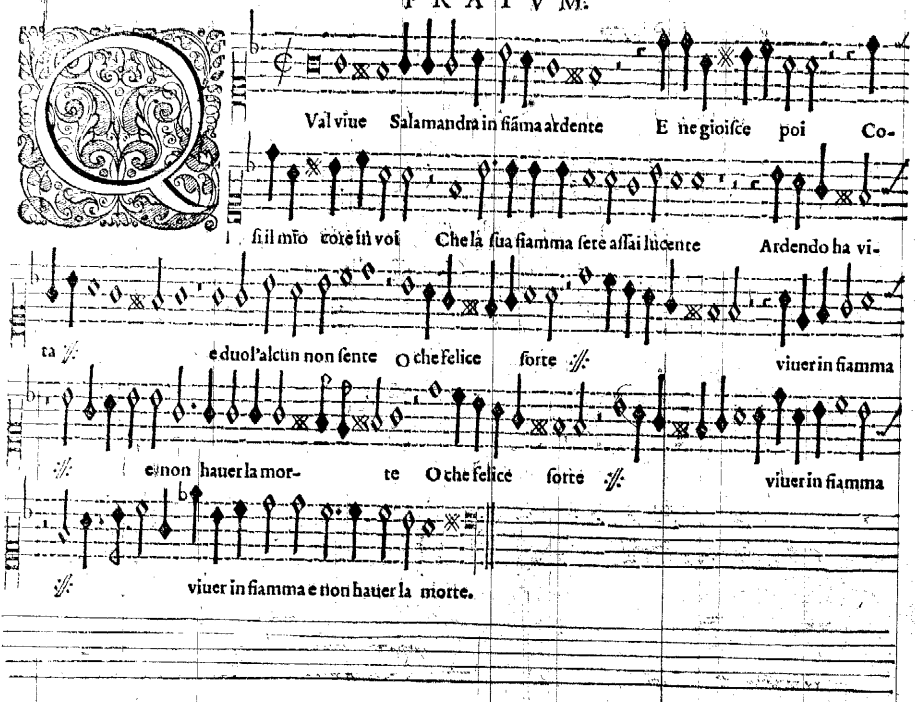

Vella che gl'occhi. a Primi Toni.


Vella che gl'occhi ℣ suoi guerra mi fan- no Quella che gl'oc-
chi ℣ suoi guerra mi fan- no Quãdo la notte ripo- far vorrei
Quando la notte ripo- far vorrei Sépre m'insogno ℣ d'essere con lei Sempre m'insogno d'esse-
re con le- i Quando la notte ripo- far vorrei Quando la notte ripo- far vorrei Sempre m'insogno
Sépre m'insogno d'essere con lei Sempre m'insogno d'essere con le- i.

BASSO.


Vella che gl'occhi ℣ suoi guerra mi fanno Quella che gl'occhi ℣
suoi guerra mi fanno Quando la notte riposar vorrei Quando la notte
Sempre m'insogno Sempre m'insogno d'essere con lei Quando la notte ripo- far vorrei Quando la
notte Sempre m'insogno Sempre m'insogno d'essere con lei.

PRATVM.



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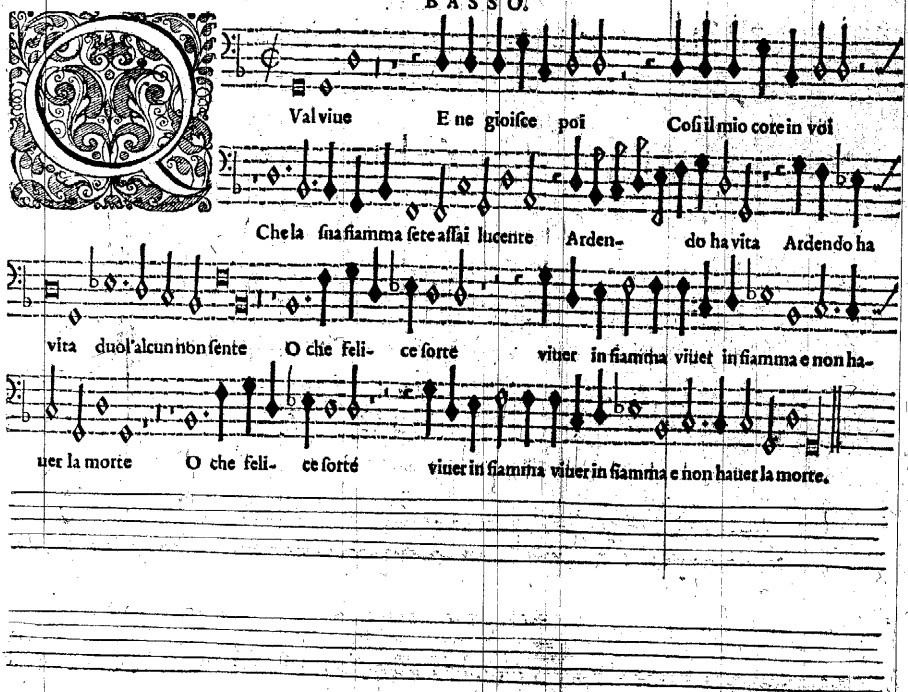
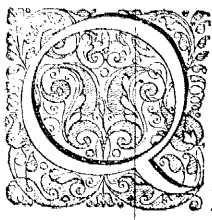
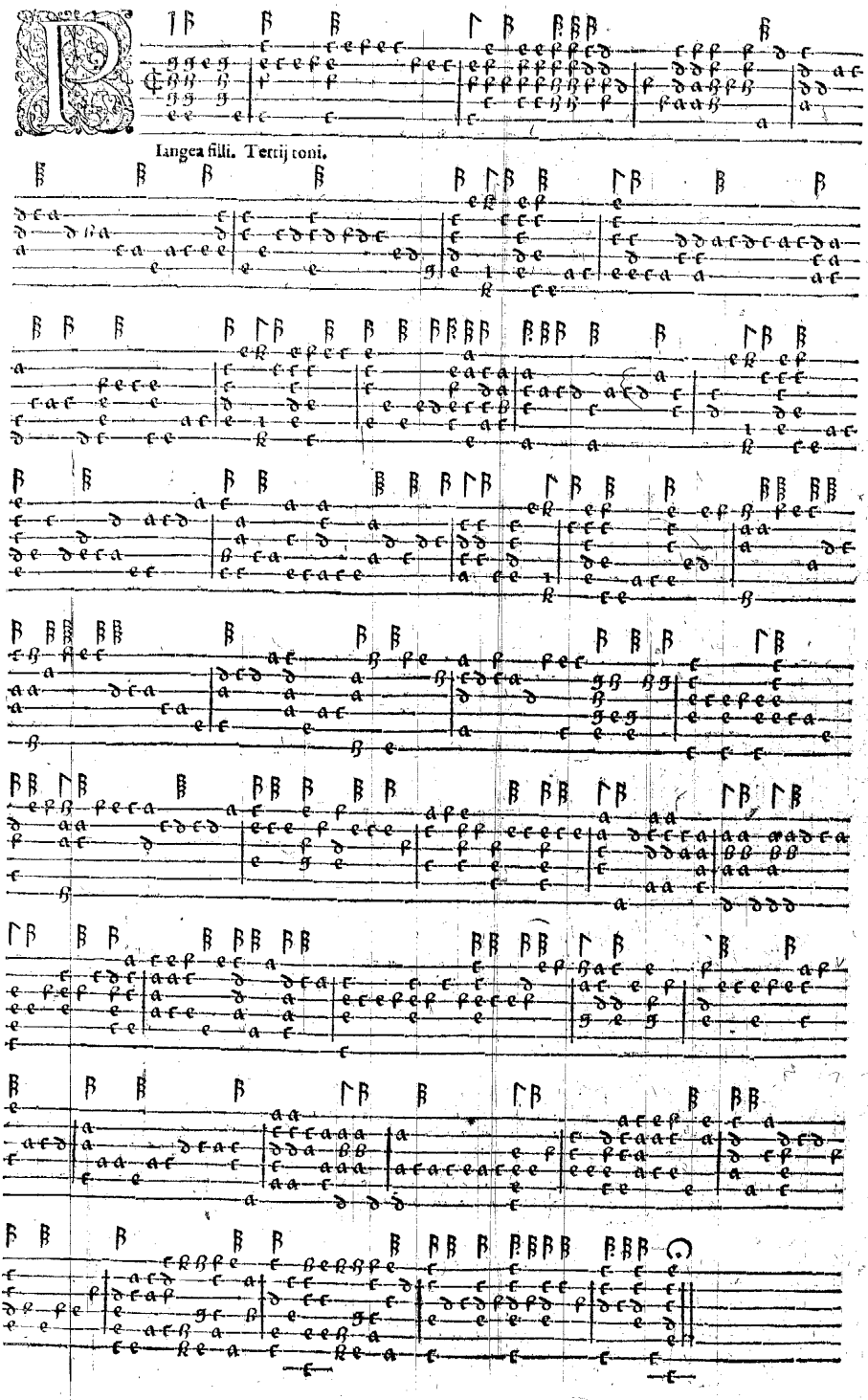
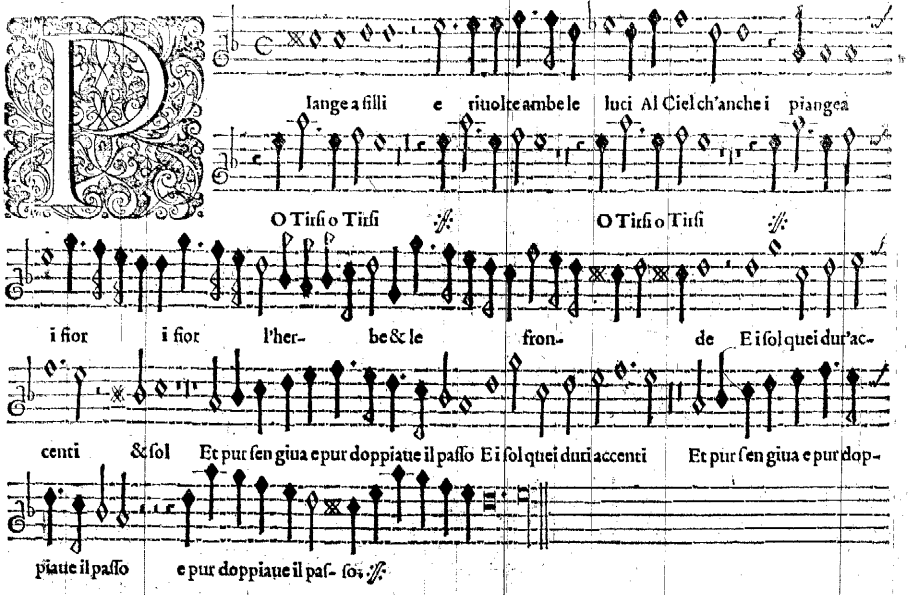


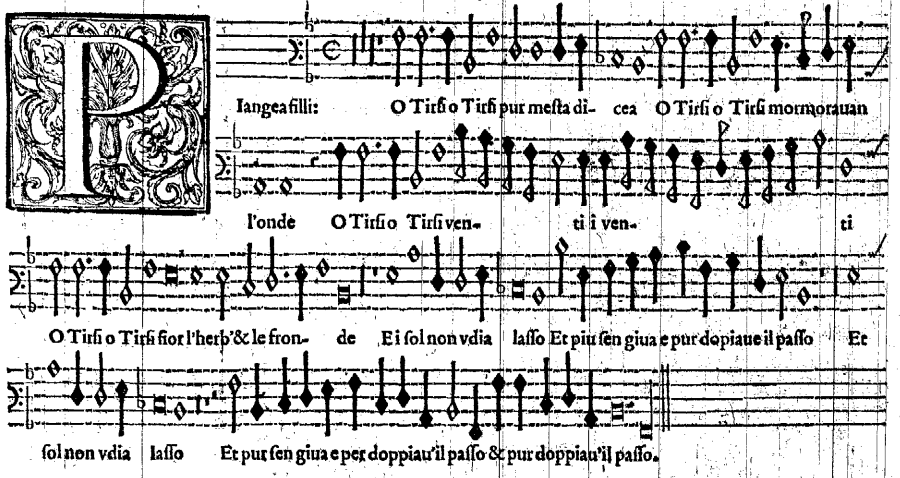


Val viue Salamandra. Secondi toni.

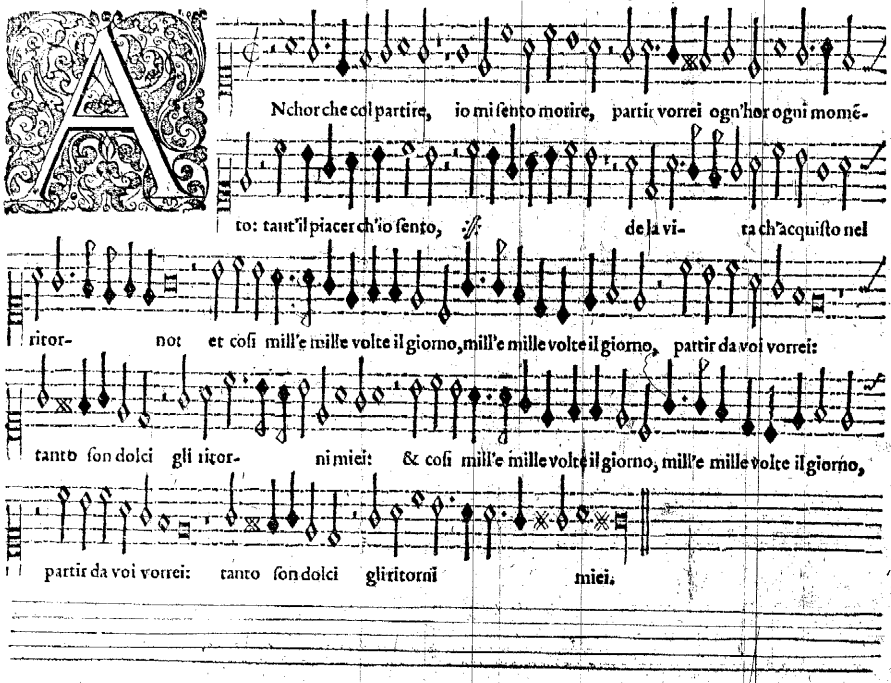

Iangea filli. Tertij toni.


Iangea filli e riuolte ambe le luci Al Ciel ch'anche i piangea
O Tirsi o Tirsi
O Tirsi o Tirsi
i fior i fior l'her- be & le fron- de Ei sol quei dur'ac-
centi & sol Et pur sen giua e pur doppiaue il passo Ei sol quei duri accenti Et pur sen giua e pur dop-
piaue il passo e pur doppiaue il pas- so.

BASSO.


Iangea filli: O Tirsi o Tirsi pur mesta di- cea O Tirsi o Tirsi mormoraua
l'onde O Tirsi o Tirsi ven- ti i ven- ti
O Tirsi o Tirsi fior l'herb'& le fron- de Ei sol non vdia lasso Et piu sen giua e pur dopiaue il passo Et
sol non vdia lasso Et pur sen giua e per doppiau'il passo & pur doppiau'il passo.

PRATVM



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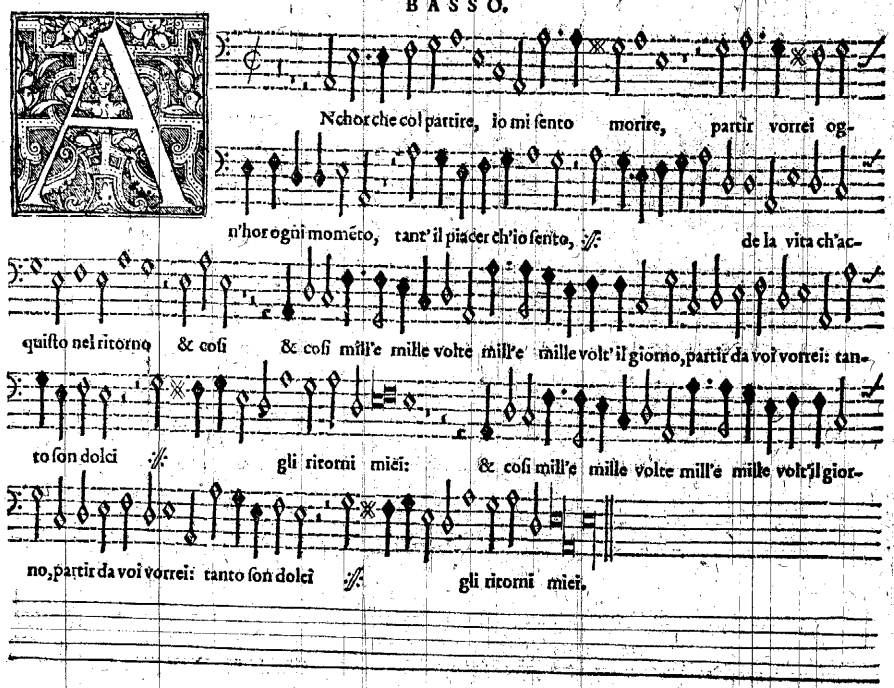
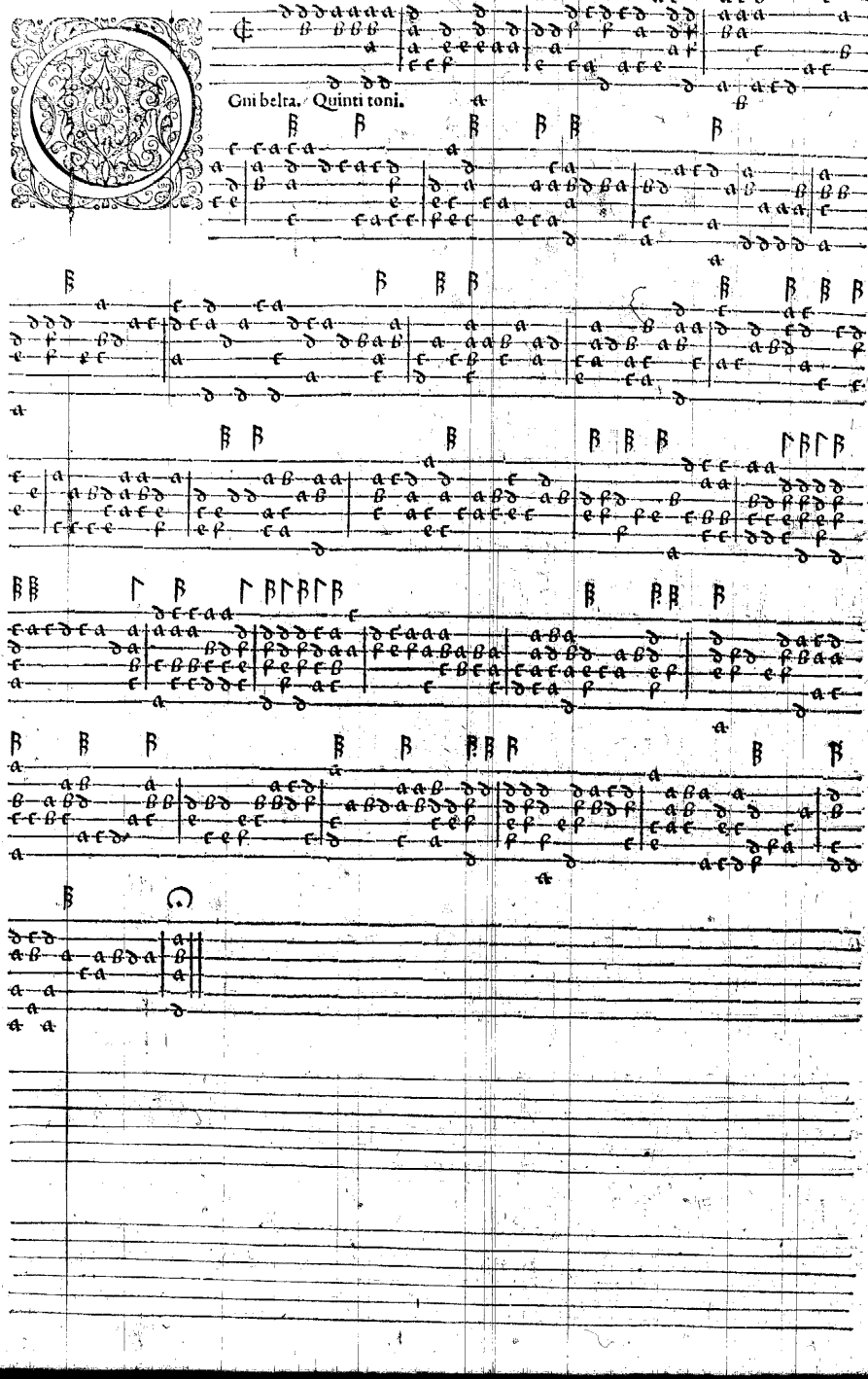
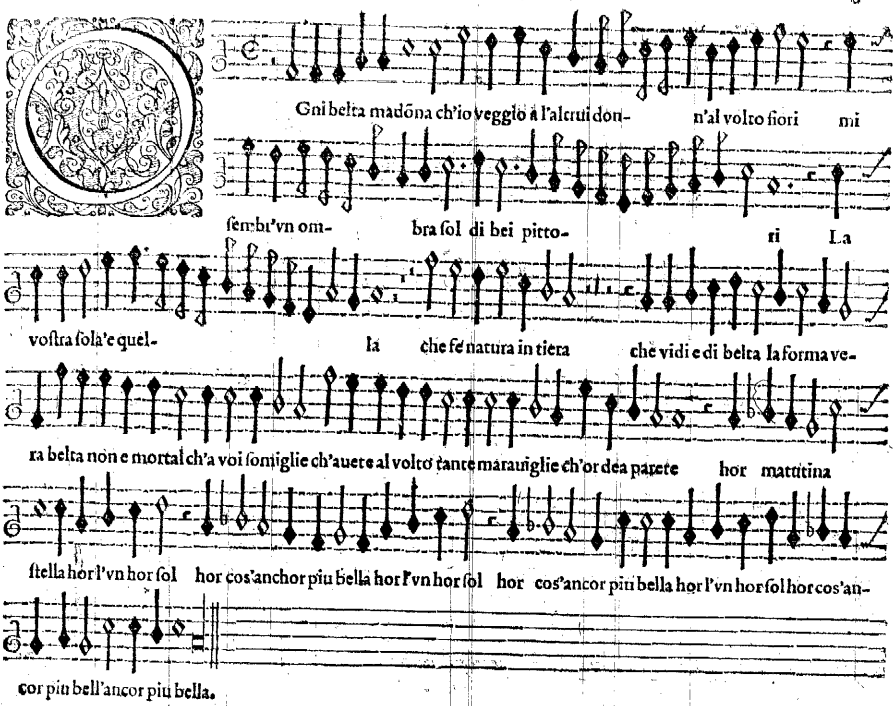


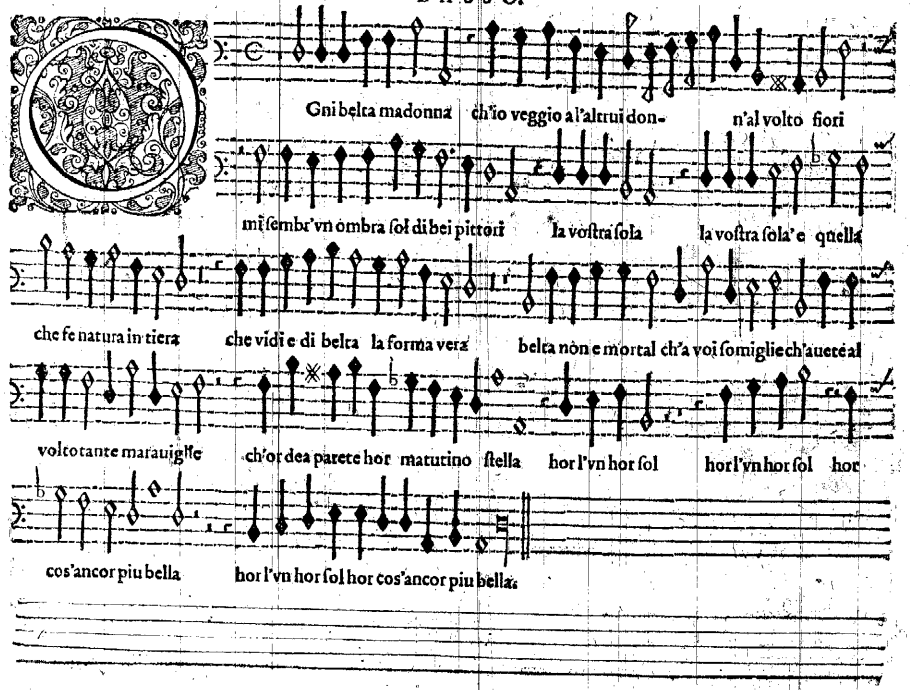
Nchor che col partire. Quatti toni.

PRATVM

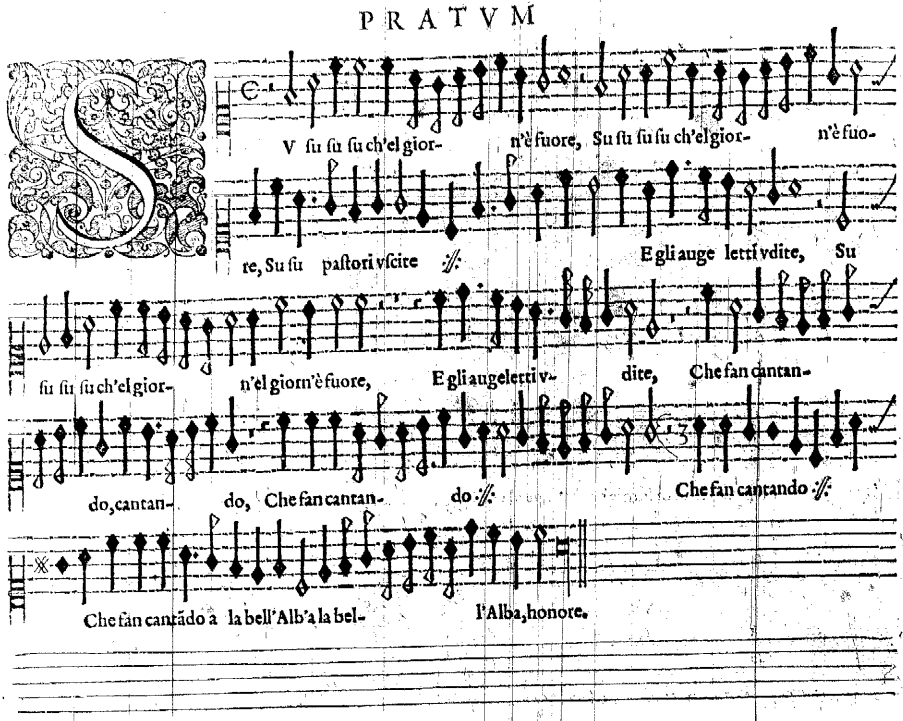



Gni belta madõna ch'io veggio a l'altrui don- n'al volto fiori mi
sembr'vn om- bra sol di bei pitto- ri La
vostra sola'e quel- la che fe natura in tiera che vidi e di belta la forma ve-
ra belta non e mortal ch'a voi somiglie ch'auete al volto tante marauiglie ch'or dea parete hor mattutina
stella hor l'vn hor sol hor cos'anchor piu bella hor l'vn hor sol hor cos'ancor piu bella hor l'vn hor sol hor cos'an-
cor piu bell'ancor piu bella.

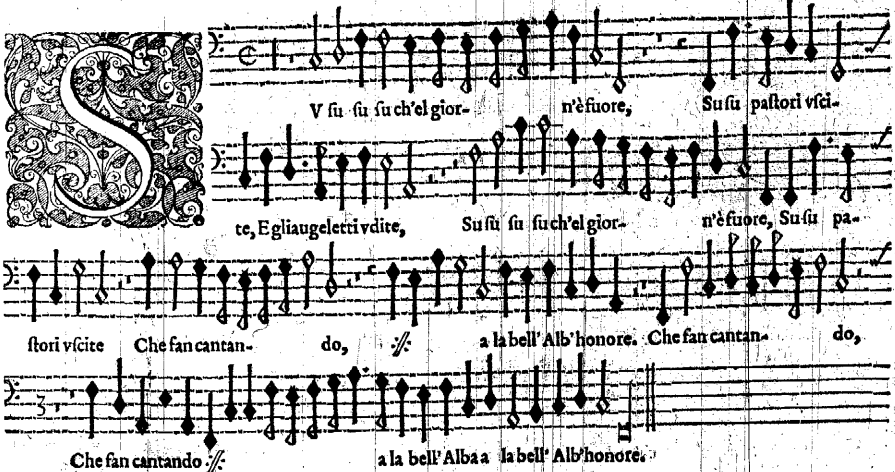
BASSO.


Gni belta madonna ch'io veggio a l'altrui don- n'al volto fiori
mi sembr'vn ombra sol di bei pittori la vostra sola la vostra sola'e quella
che fe natura in tiera che vidi e di belta la forma vera belta non e mortal ch'a voi somiglie ch'auete al
volto tante marauiglie ch'or dea parete hor maturino stella hor l'vn hor sol hor l'vn hor sol hor
cos'ancor piu bella hor l'vn hor sol hor cos'ancor piu bella.

PRATVM

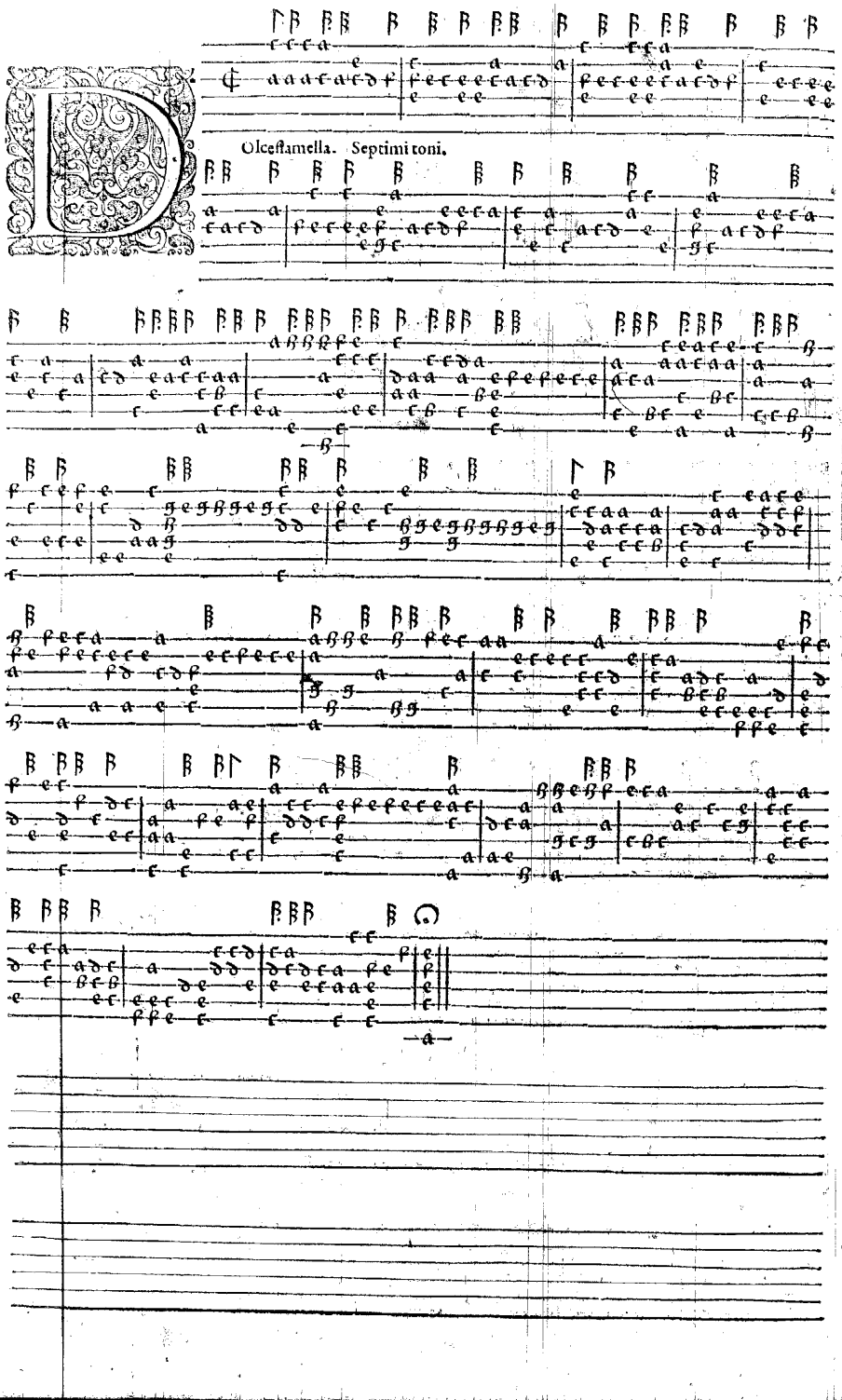


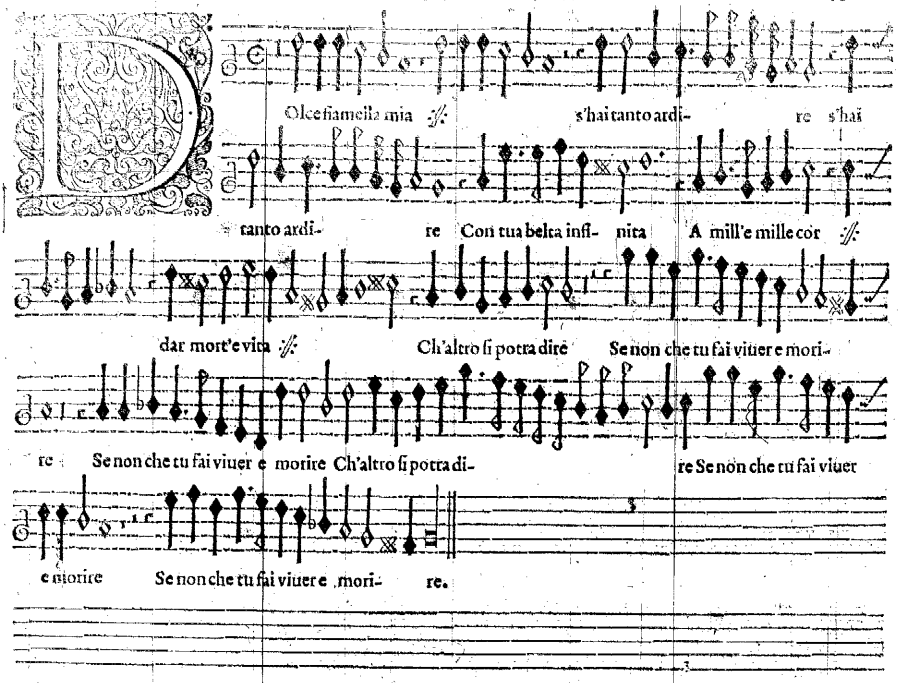
BASSO.



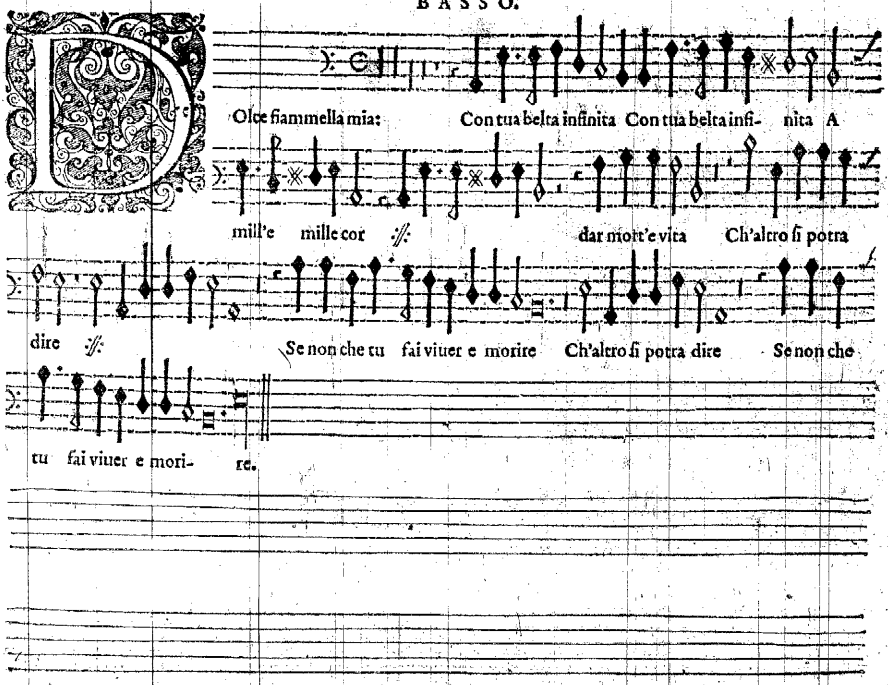
V fu fu ch'el giorno. Sexti toni.

PRATVM

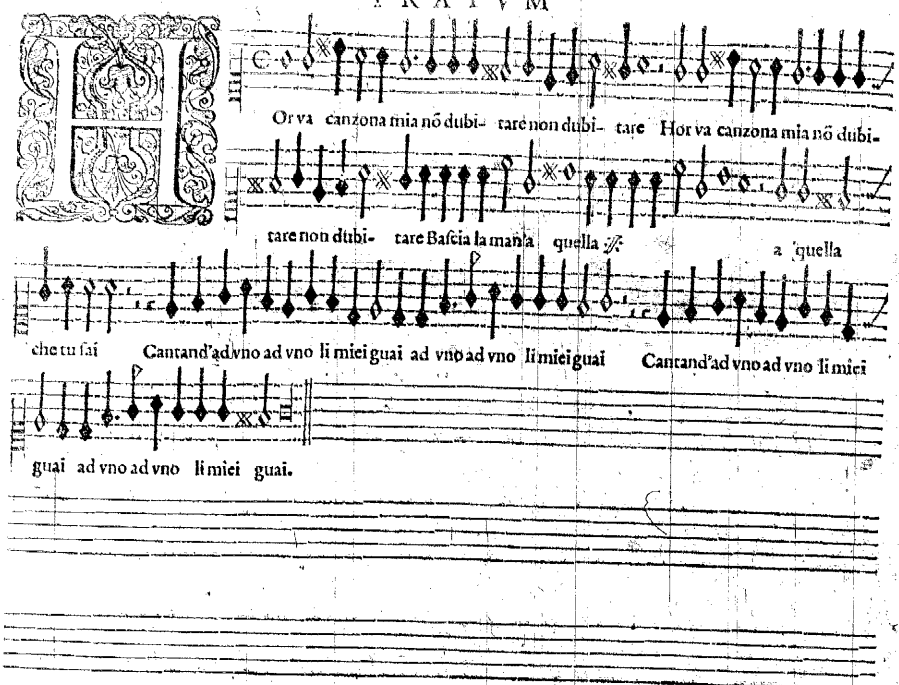



Olce fiamella mia
s'hai tanto ardi-
re s'hai
tanto ardi-
re Con tua belta infi- nita A mill'e mille cor
dar mort'e vita
Ch'altro si potra dire
Se non che tu fai viuer e mori-
re Se non che tu fai viuer e morire Ch'altro si potra di-
re Se non che tu fai viuer
e morire
Se non che tu fai viuer e mori- re.

BASSO.


Olce fiammella mia:
Con tua belta infinita Con tua belta infi- nita A
mill'e mille cor
dar mort'e vita
Ch'altro si potra
dire
Se non che tu fai viuer e morire
Ch'altro si potra dire
Se non che
tu fai viuer e mori- re.

PRATVM



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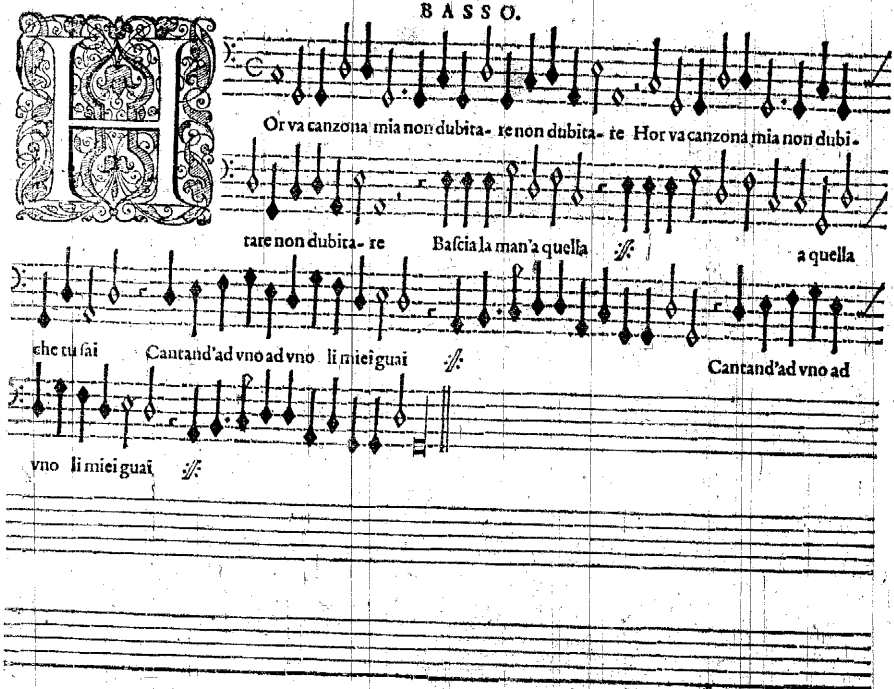
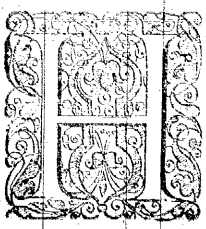
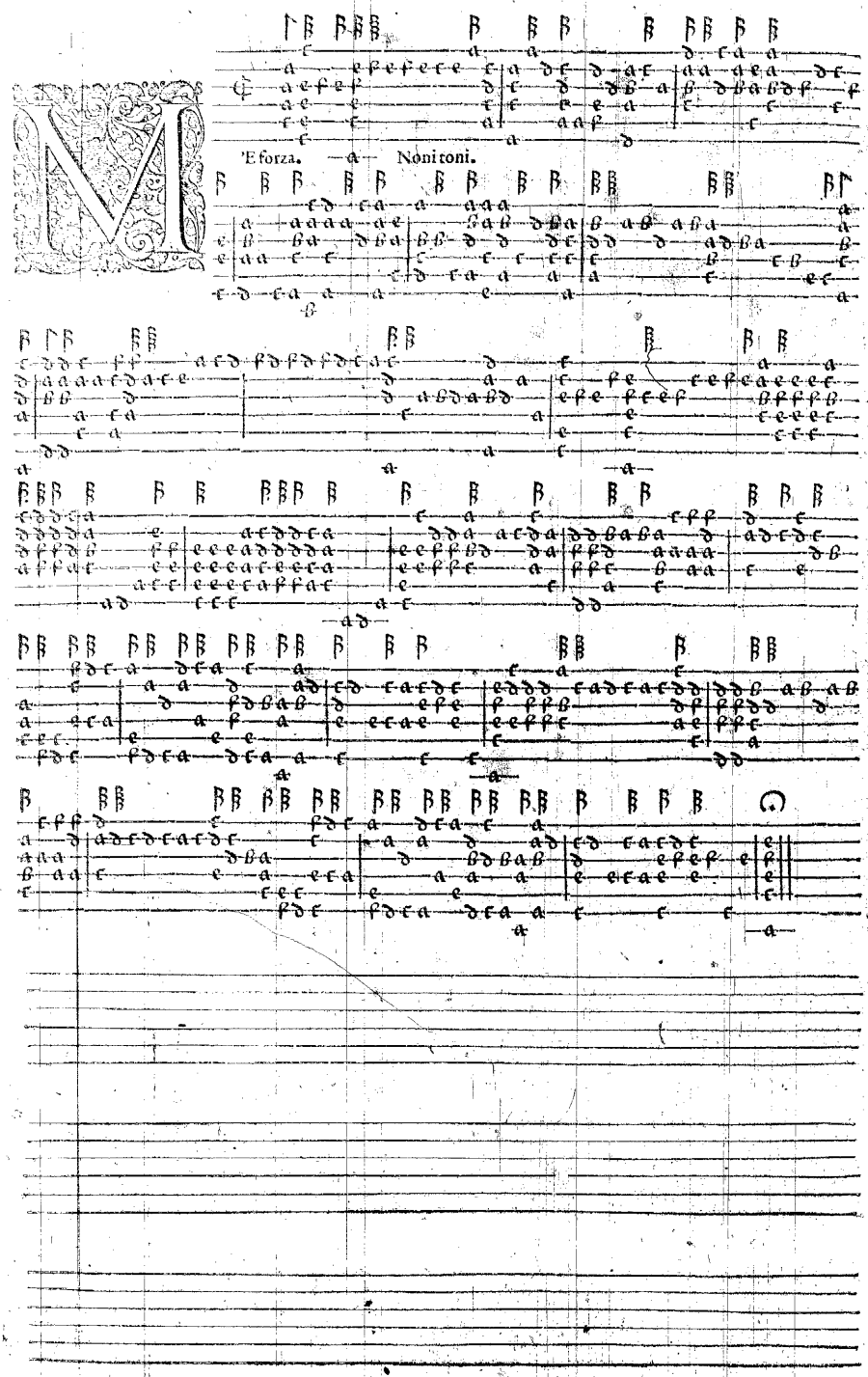
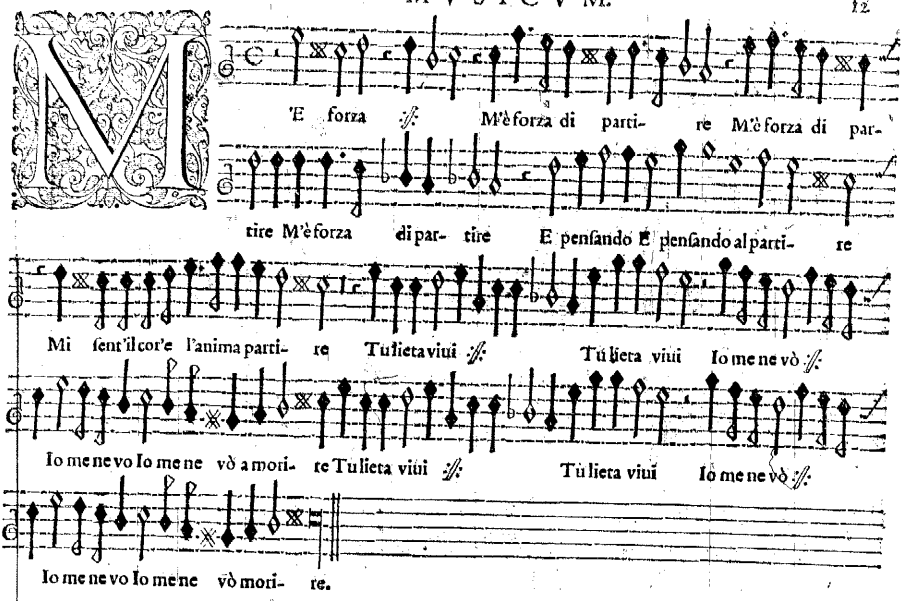




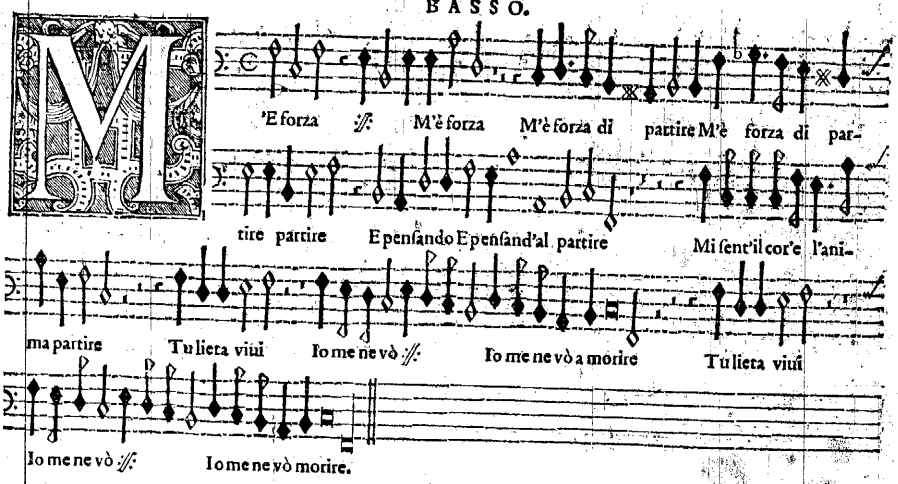
Or va canzona mia. Octaui toni.

PRATVM

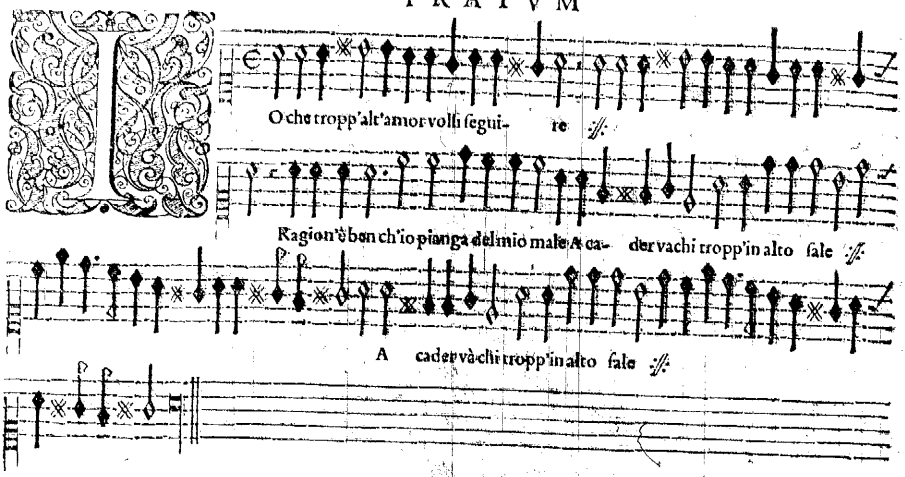



'E forza :/: M'è forza di parti- re M'è forza di par-
tire M'è forza di par- tire E pensando E pensando al parti- re
Mi sent'il cor'e l'anima parti- re Tu lieta viui :/: Tù lieta viui Io me ne vò :/:
Io me ne vo Io me ne vò a mori- re Tu lieta viui :/: Tù lieta viui Io me ne vò :/:
Io me ne vo Io me ne vò mori- re.

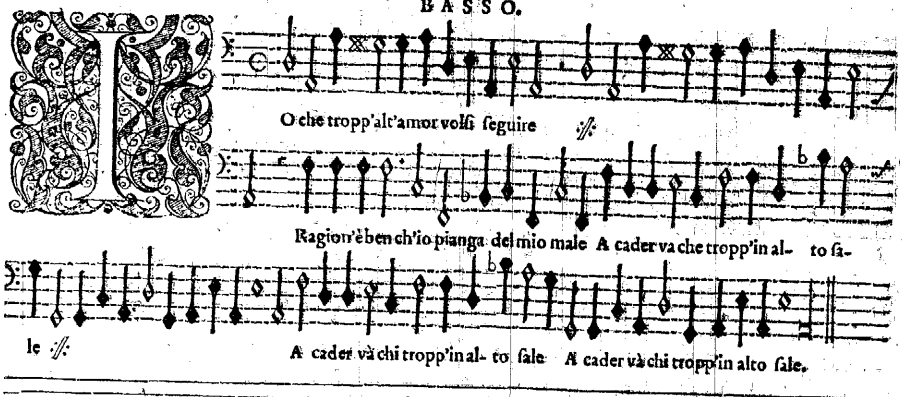
BASSO.

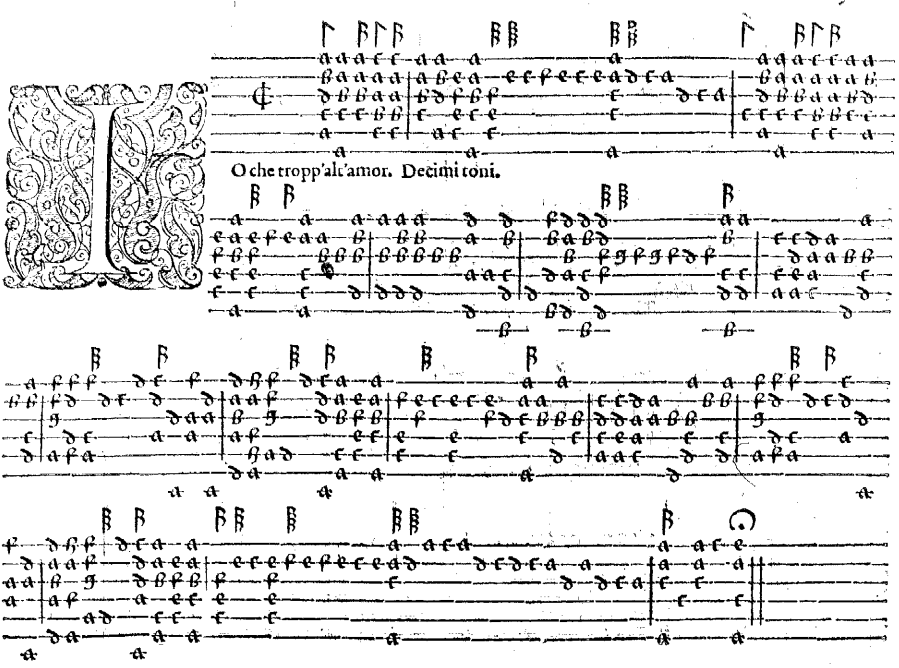

'E forza :/: M'è forza M'è forza di partire M'è forza di par-
tire partire E pensando E pensand'al partire Mi sent'il cor'e l'ani-
ma partire Tu lieta viui Io me ne vò :/: Io me ne vò a morire Tu lieta viui
Io me ne vò :/: Io me ne vò morire.

PRATVM

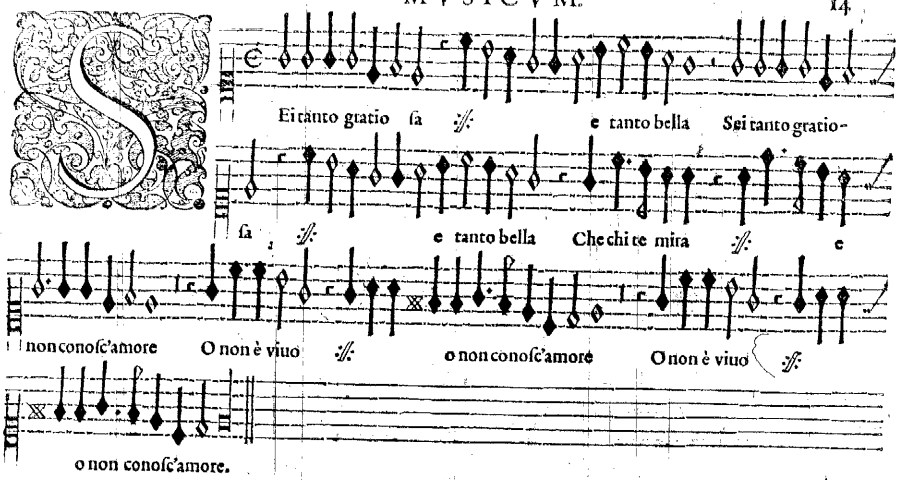


BASSO.

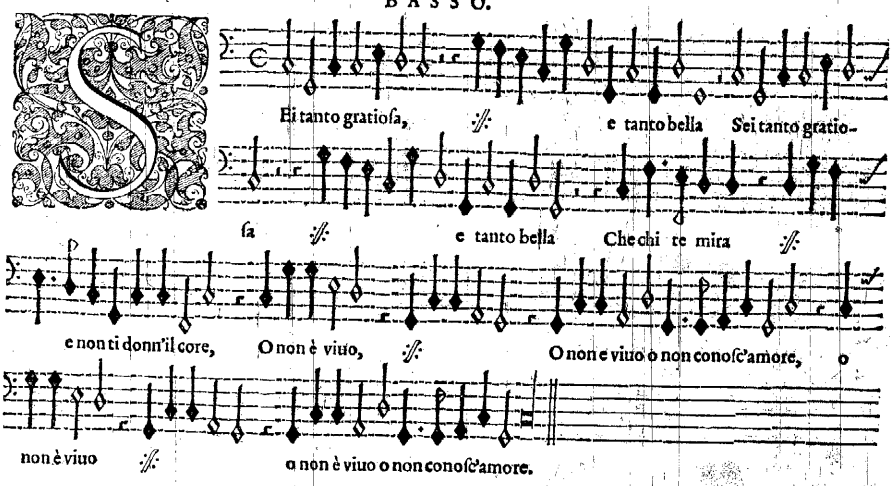



O che tropp'alt'amor. Decimi toni.

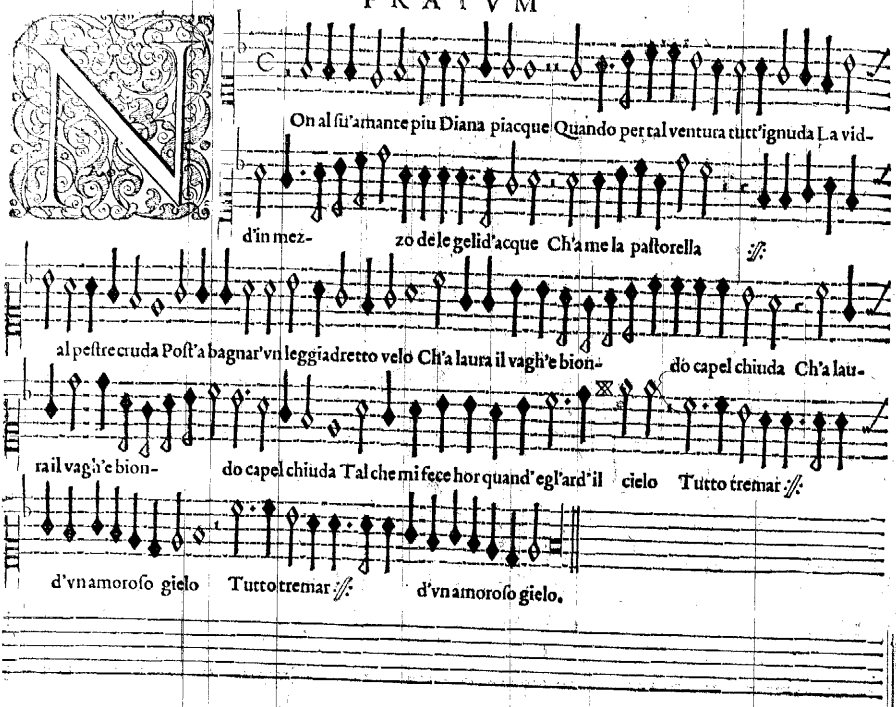
Et canto gratiola. Vndecimi toni.


Ei tanto gratio sa
e tanto bella
Sei tanto gratio-
sa
e tanto bella
Che chi te mira
e
non conosc'amore
O non è viuo
o non conosc'amore
O non è viuo
o non conosc'amore.

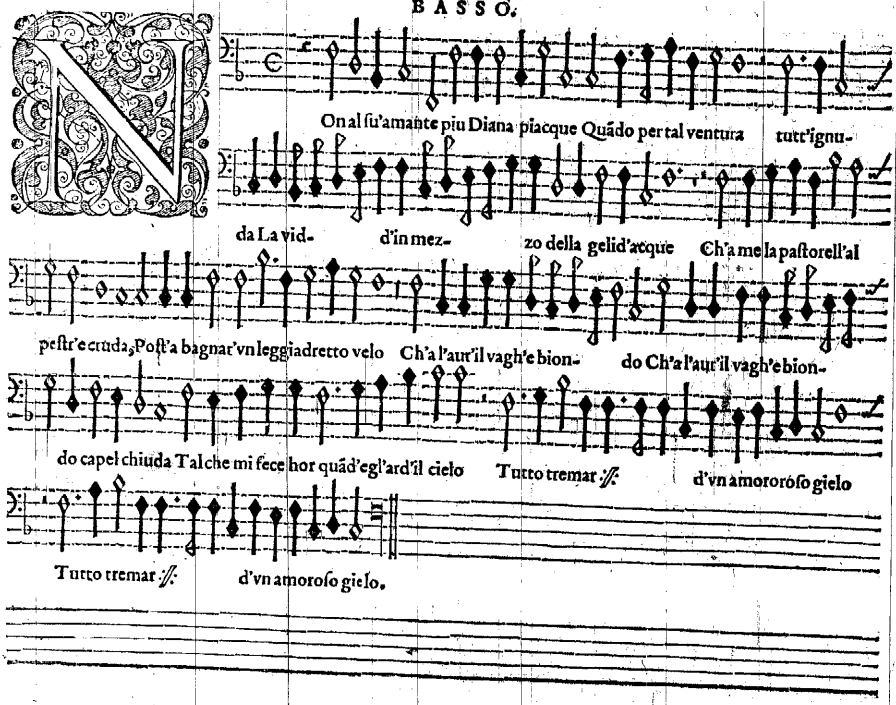
BASSO.

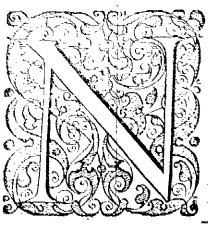

Ei tanto gratiosa,
e tanto bella
Sei tanto gratio-
sa
e tanto bella
Che chi te mira
e non ti donn'il core,
O non è viuo,
O non e viuo o non conosc'amore,
o
non è viuo
o non è viuo o non conosc'amore.

PRATVM

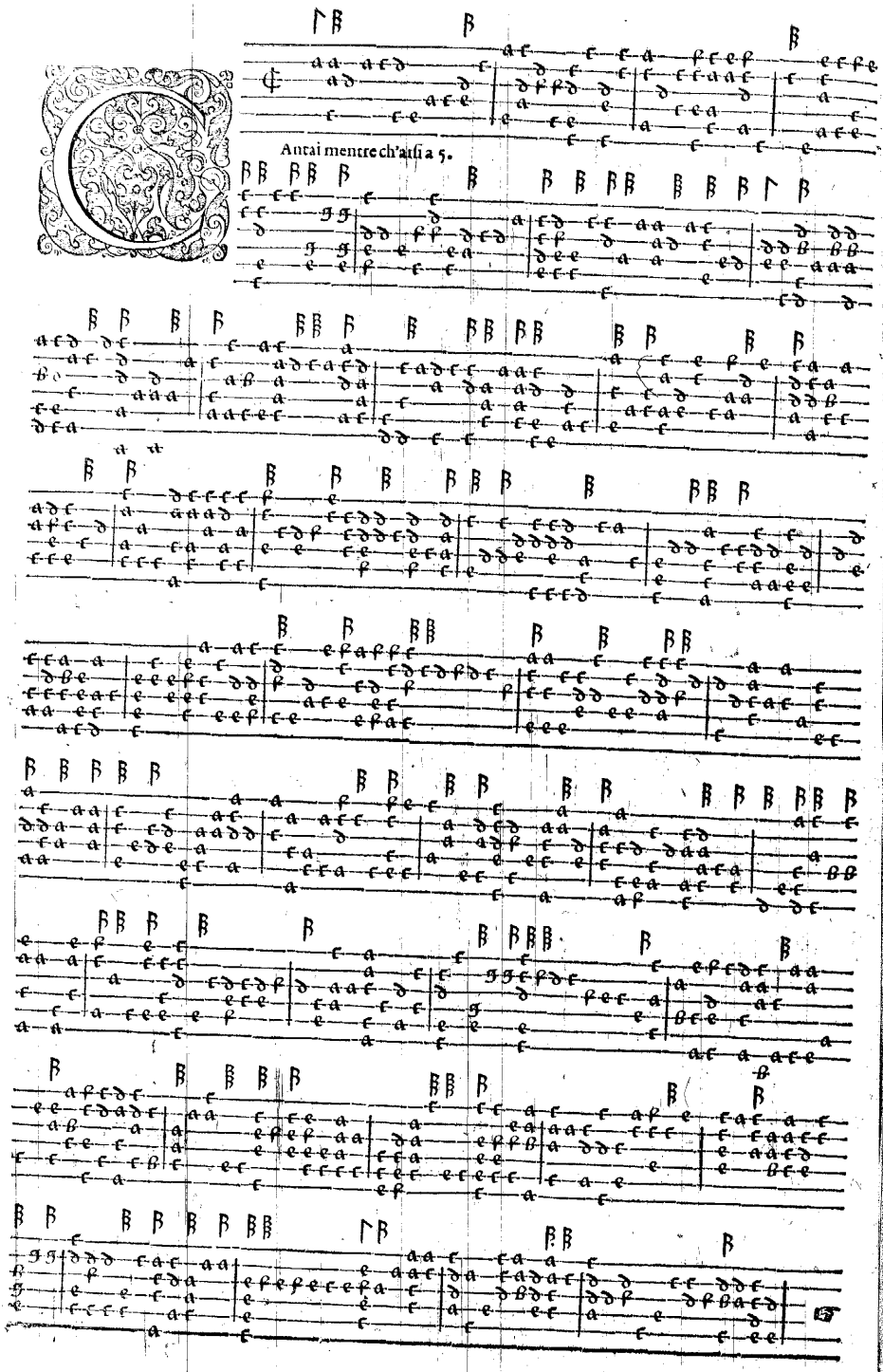


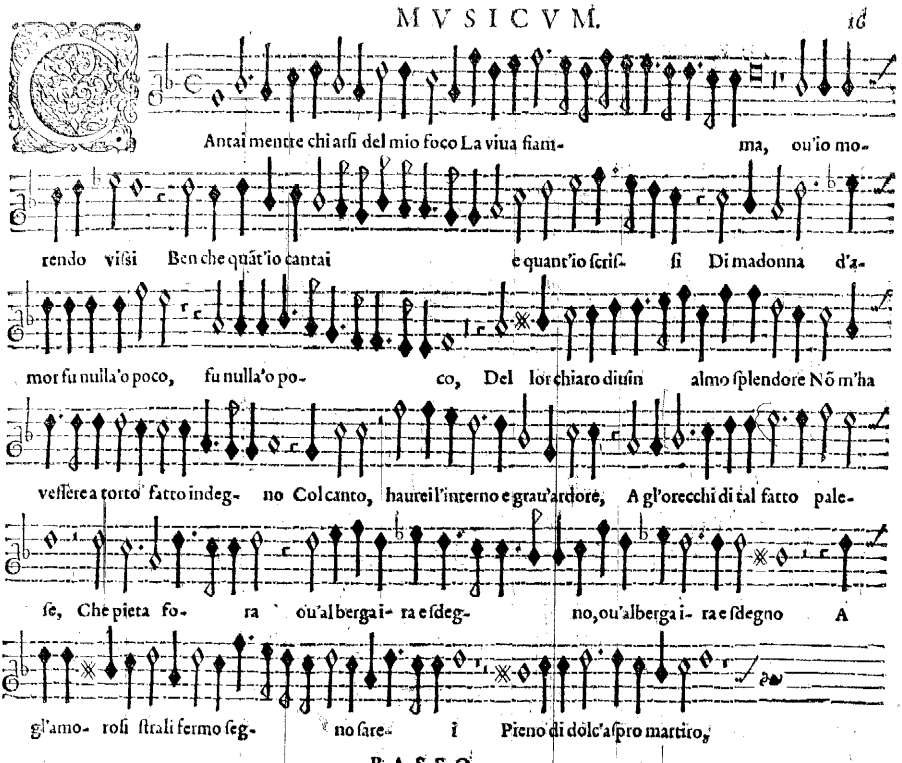
BASSO.



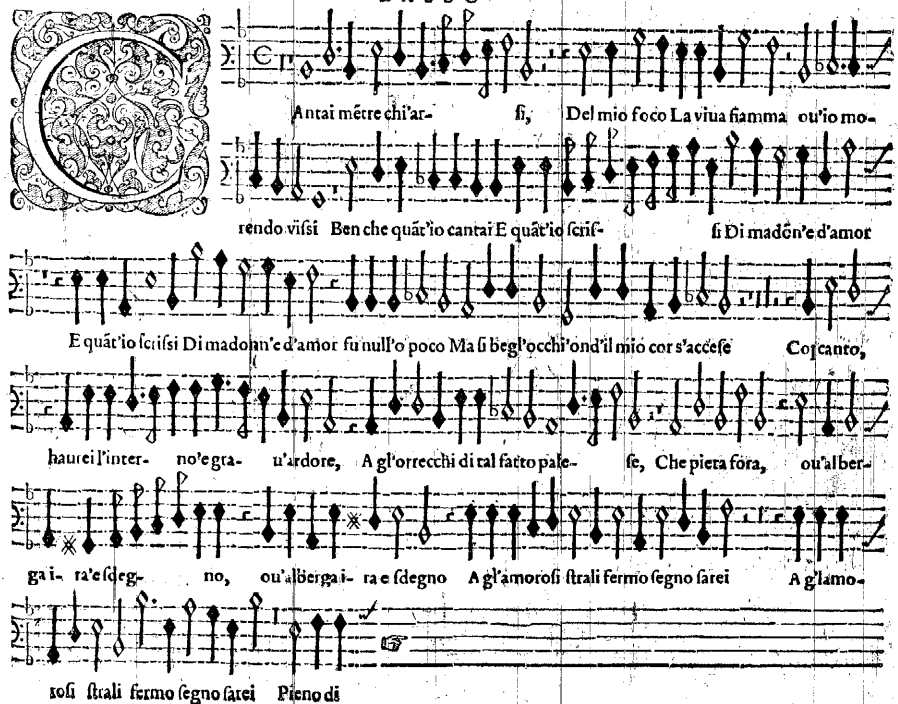


On alfuo amante a 4. 12. Toni.


Antai mentre ch'arsi a 5.


Antai mentre chi arsi del mio foco La viua fiam- ma, ou'io mo-
rendo vissi Ben che quât'io cantai e quant'io scris- si Di madonna d'a-
mor fu nulla'o poco, fu nulla'o po- co, Del lor chiaro diuin almo splendore Nõ m'ha
vefferea torto fatto indeg- no Col canto, haurei l'interno e grau'ardore, A gl'orecchi di tal fatto pale-
se, Che pieta fo- ra ou'albergai- ra e sdeg- no, ou'albergai- ra e sdegno A
gl'amo- rosi strali fermo seg- no sare- i Pieno di dolc'aspro martiro,

BASSO


Antai mẽtre chi'ar- si, Del mio foco La viua fiamma ou'io mo-
rendo vissi Ben che quât'io cantai E quât'io scris- si Di madõn'e d'amor
E quât'io scrissi Di madonn'e d'amor fu null'o poco Ma si begl'occhi'ond'il mio cor s'accese Col canto,
haurei l'inter- no'egra- u'ardore, A gl'orrecchi di tal fatto pale- se, Che pieta fora, ou'alber-
gai- ra'e sdeg- no, ou'albergai- ra e sdegno A gl'amorosi strali fermo segno sarei A gl'amo-
rosi strali fermo segno sarei Pieno di

Ou' hor'in liberta piang'e sospi- re, Ahi Pace cord'amante non

ha lo- co, Ahi Pace cord'amante non ha lo- co, non ha lo- co.

SVsann'vn iour d'amour solli- cité- e, Susann'vn iour d'amour sollici-

té- e, Par deux viellars conuoitans sa beau- té, Fut en son cœur trist'& des-

confortée, Fut en son cœur trist'& desconforté-

BASSO.

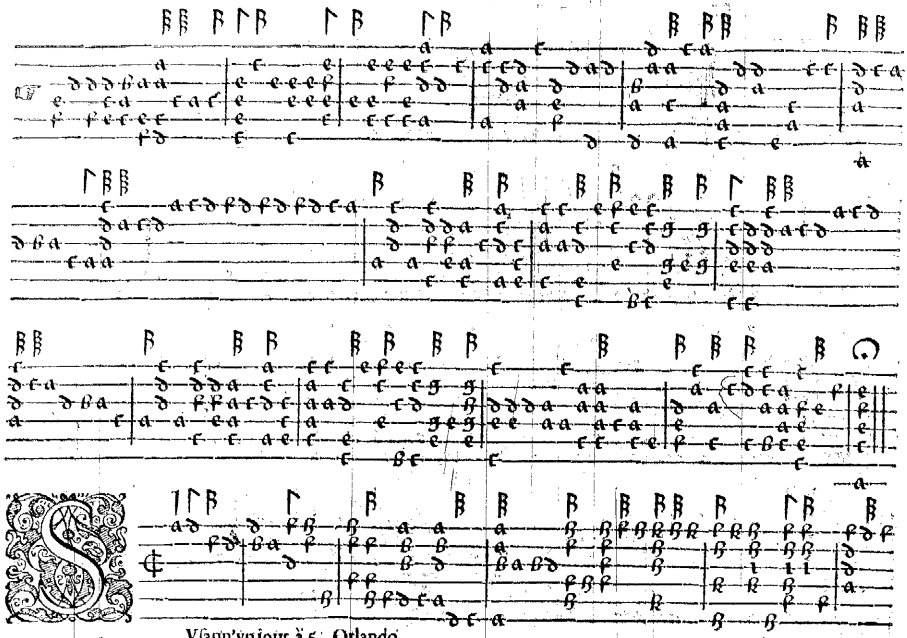
dolc'aspro mar- tiro, Ou' hor'in liberta piang'e sospi- ro, Ahi pace cord'amanti non ha lo-

co, Ahi pace cord'amante non ha loco, pace cord'amante non ha loco.

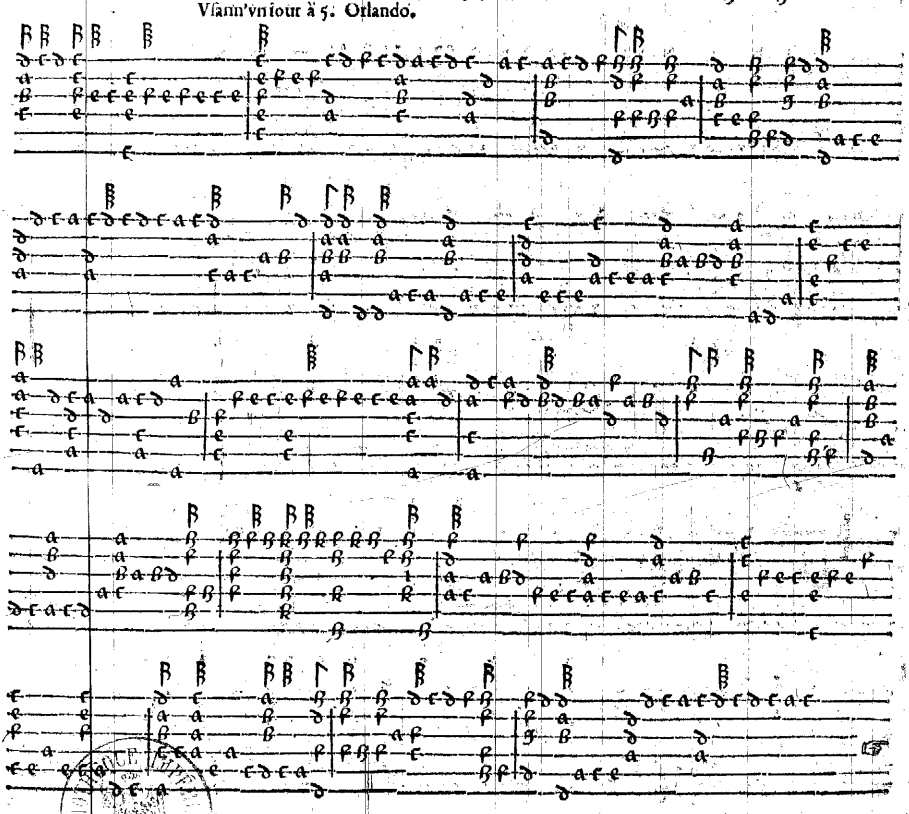
SV- sann'vn iour ∴ d'amour sol- lici- té- e,

Par deux viellars ∴ conuoitans sa beauté, Fut en son cœur ∴

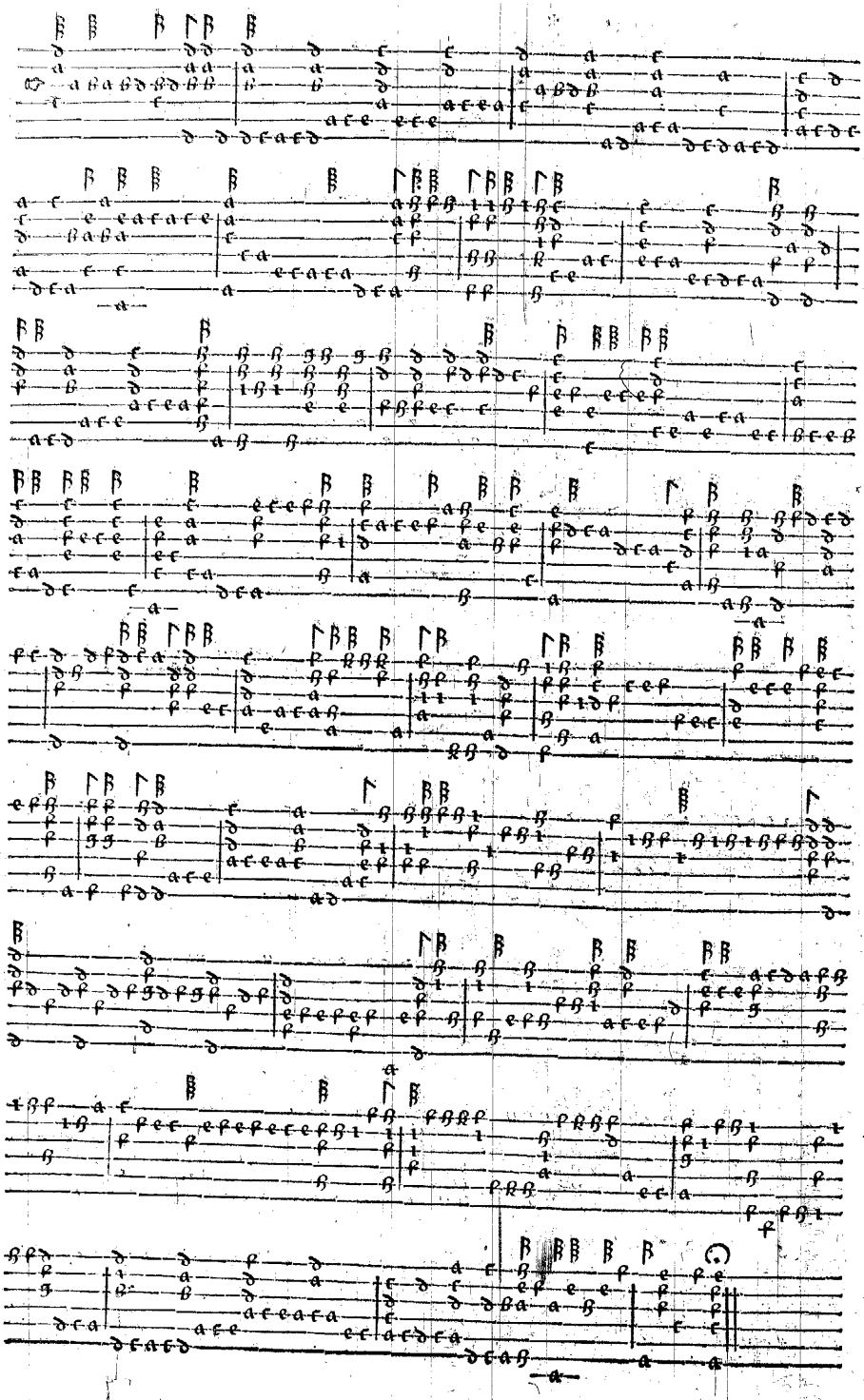
trist'& des- conforté- e, Vo-

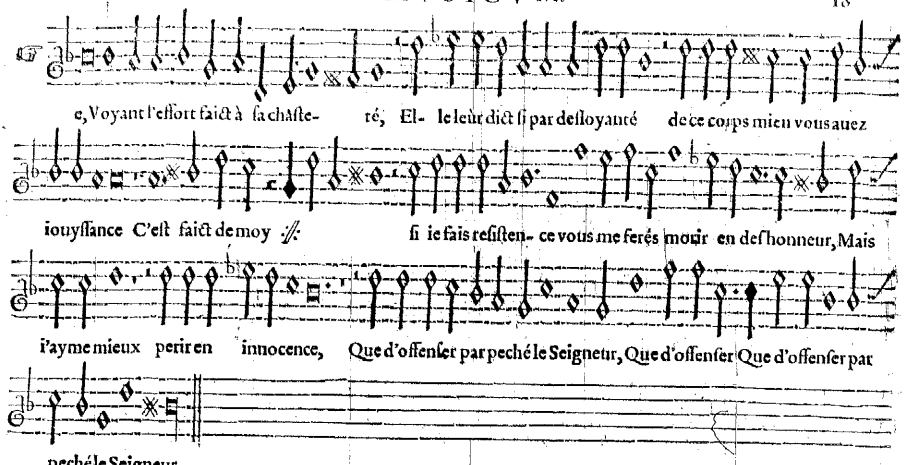


Vſann'vn iour à 5. Orlando.

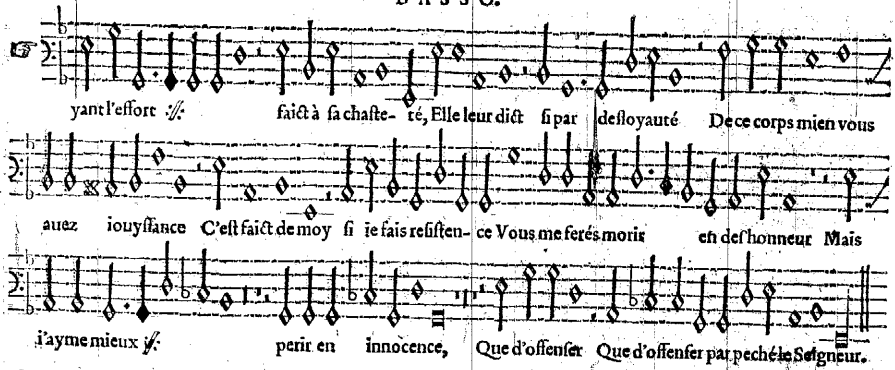


PRATVM

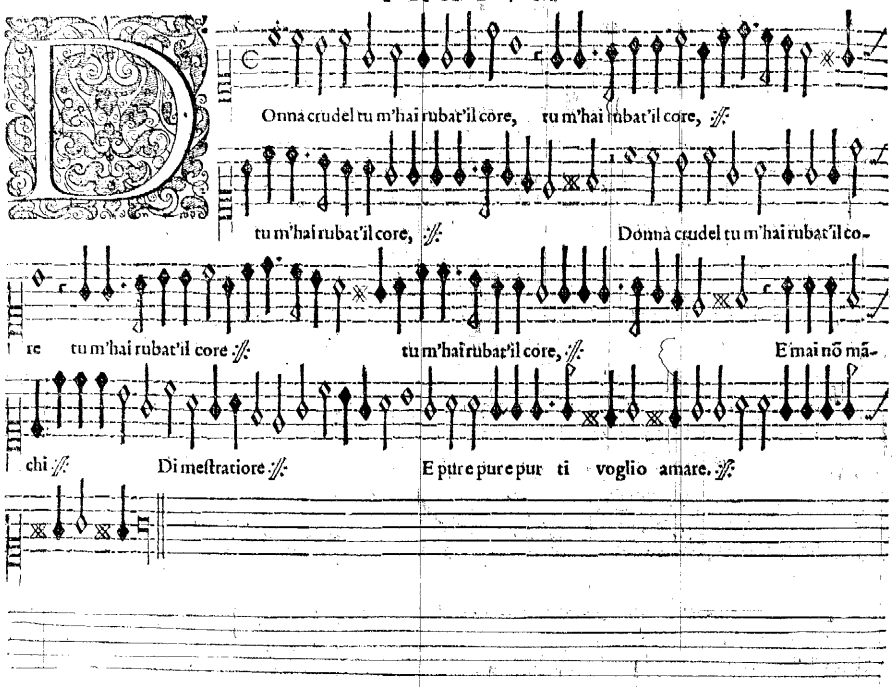



e, Voyant l'effort faict à sa chaste- té, El- le leur dict si par desloyauté de ce corps mien vous auez
iouyssance C'est faict de moy :// si ie fais resisten- ce vous me ferés mourir en deshonneur, Mais
i'ayme mieux perir en innocence, Que d'offenser par peché le Seigneur, Que d'offenser Que d'offenser par
peché le Seigneur.

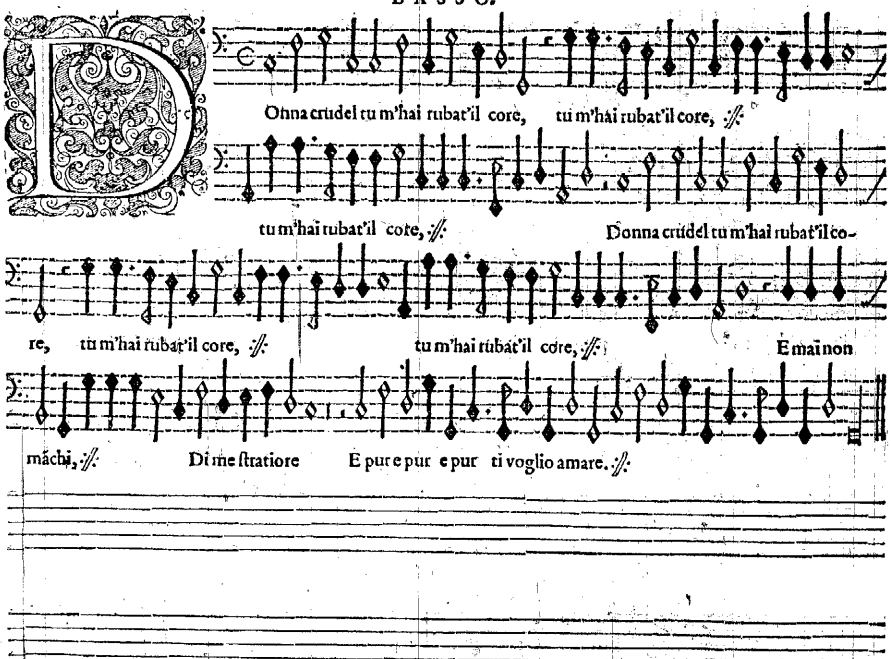
BASSO.

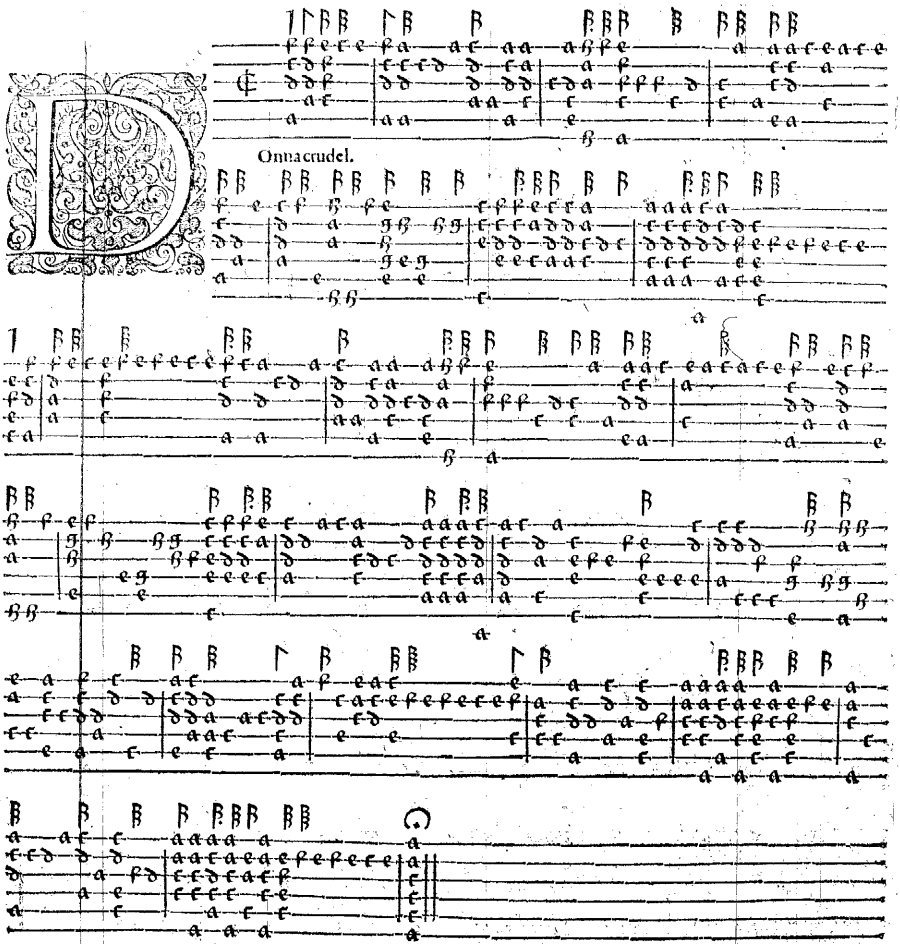

yant l'effort :// faict à sa chaste- té, Elle leur dict si par desloyauté De ce corps mien vous
auez iouyssance C'est faict de moy si ie fais resisten- ce Vous me ferés mourir en deshonneur Mais
i'ayme mieux :// perir en innocence, Que d'offenser Que d'offenser par peché le Seigneur.

PRATVM

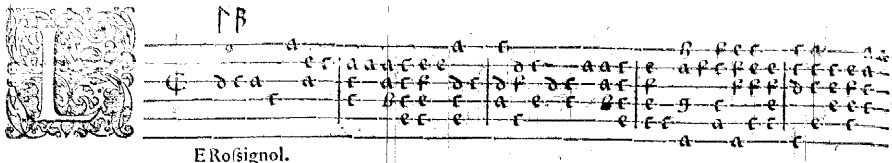


BASSO.

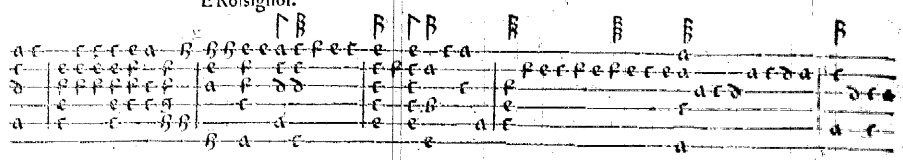


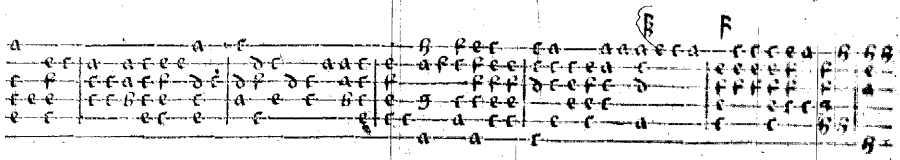

Onna crudel.

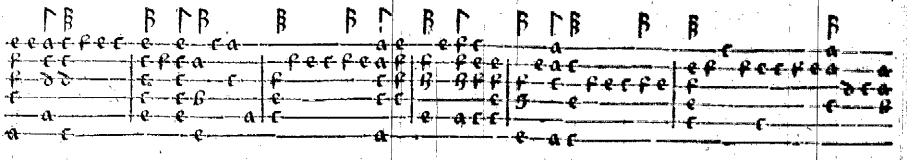
PRATVM

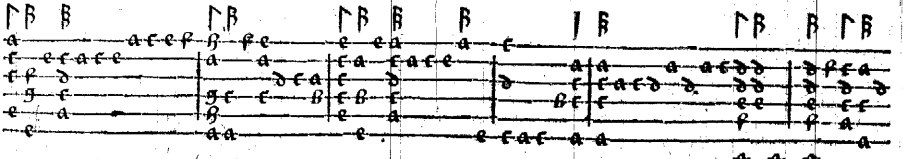


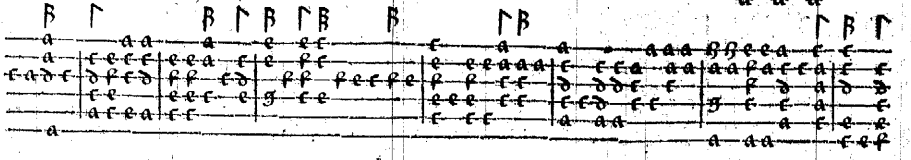
E Roßignol.

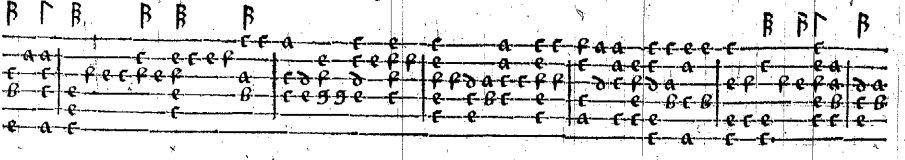


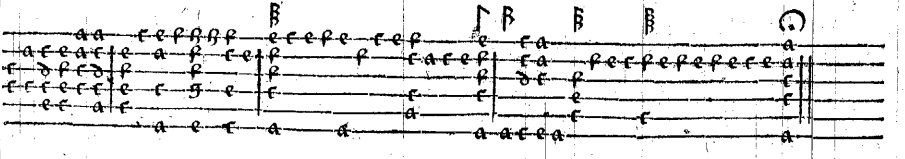










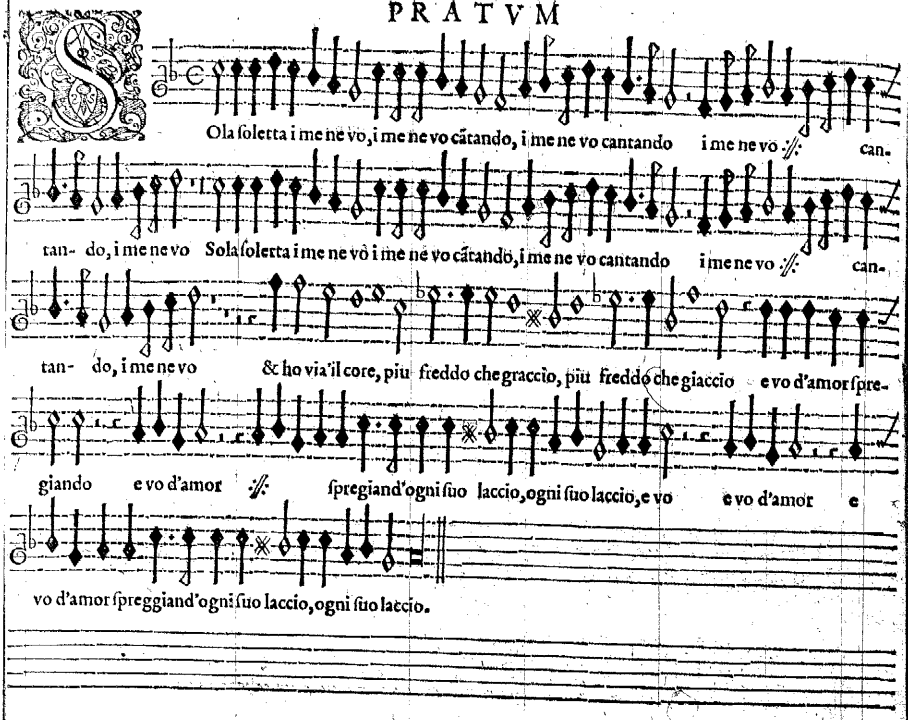


LE Roſsignol plaiſant & gratieux, ℣ Habiter veut ℣ touſiours au verd boſcai- ge, Aux chãps voler & par tous autres lieux ℣ Sa liberté ℣ aymãt mieux que ſa cai- ge, Mais le mien cœur qui demeur'en oſtaige, Soub triſte dueil qui le tient en ſes lacz, qui: ℣ Du Roſsignol ℣ ne chercher l'auantaige, Ne de ſon chãt receuoir le ſoulas, ℣ Ne de ſon chant ℣ receuoir le ſoulas.

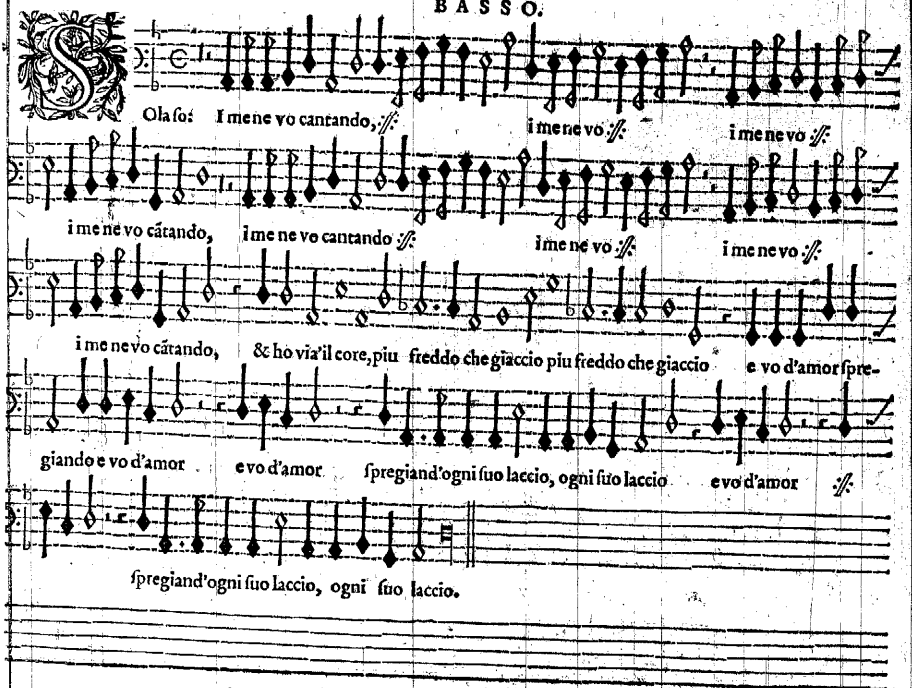
BASSO.

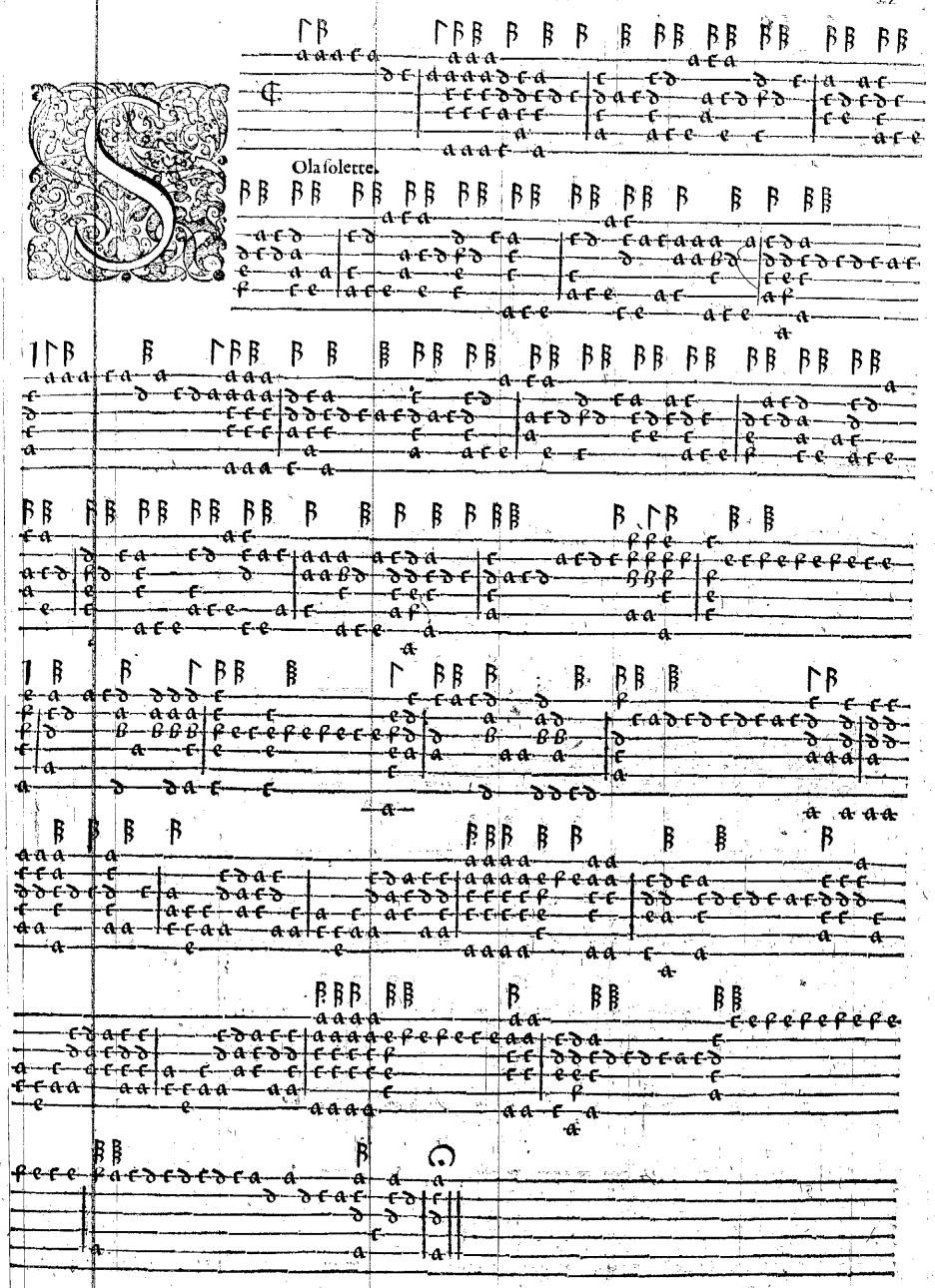
LE Roſsignol plaiſant & gratieux ℣ Habiter veut touſiours au verd boſcai- ge, Aux chãps voler & par tous autres lieux, &: ℣ Sa liberté aymant mieux que ſa cai- ge, Mais le mien cœur qui demeure en oſtaige, ℣ Soub triſte dueil qui le tient en ſes lacz, Du Roſsignol ℣ ℣ ne chercher l'auantaige, Ne de ſon chant receuoir le ſoulas, ℣ Ne de ſon chant receuoir le ſoulas.

PRATVM

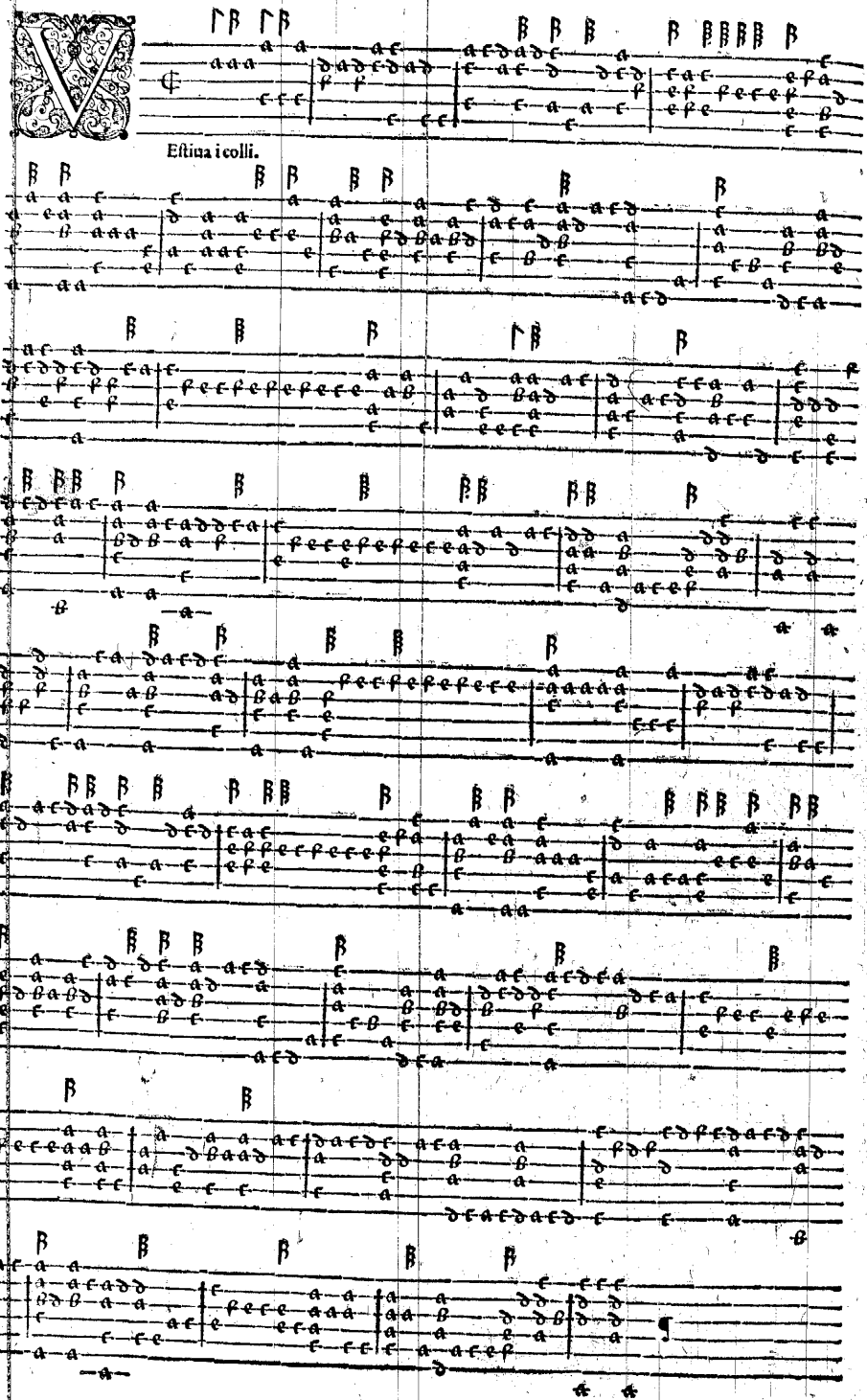


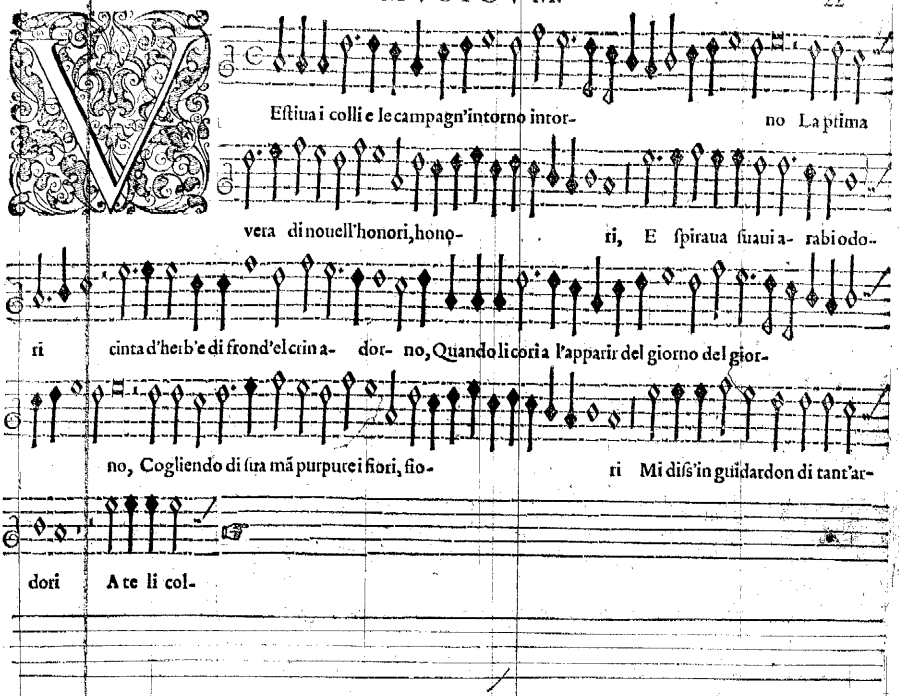
BASSO.



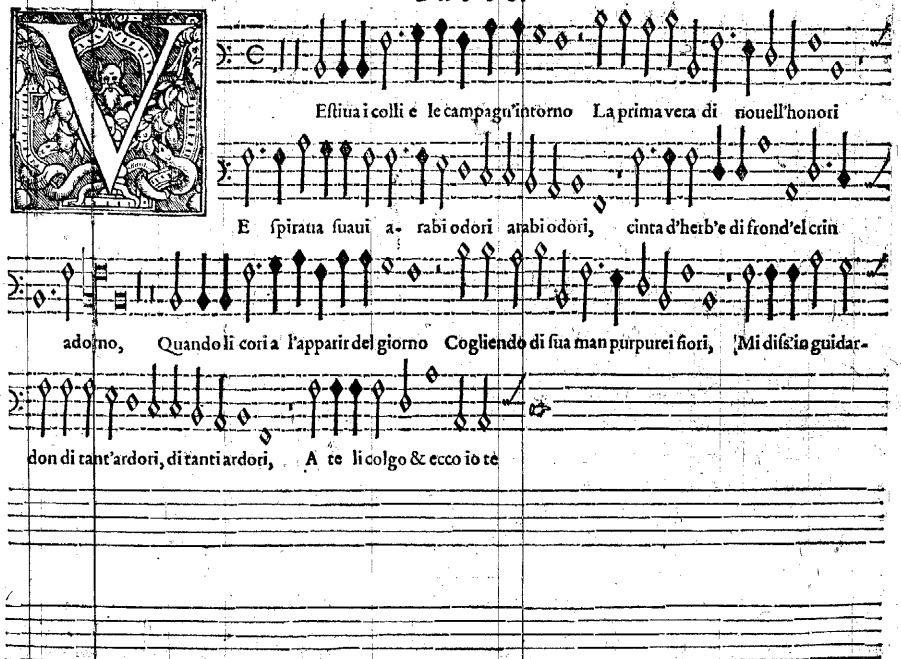

Ola solette.

PRATVM




Estiua i colli e le campagn'intorno intor- no La prima
vera di nouell'honori, hono- ri, E spirata suaui a- rabi odo-
ri cinta d'herb'e di frond'el crin a- dor- no, Quando li cori a l'apparir del giorno del gior-
no, Cogliendo di sua mã purpurei fiori, fio- ri Mi diss'in guidardon di tant'ar-
dori A te li col-

BASSO.


Estiua i colli e le campagn'intorno La prima vera di nouell'honori
E spirata suaui a- rabi odori arabi odori, cinta d'herb'e di frond'el crin
adorno, Quando li cori a l'apparir del giorno Cogliendo di sua man purpurei fiori, Mi diss'in guidar-
don di tant'ardori, di tanti ardori, A te li colgo & ecco io te

go & ecco io te n'a- dor- no, A te li colgo & ecco io te n'a- dor- no.

Osi le chiome mie sua- uemente suauemen- te

parlando cin- se en si dolci legami mi strins'il cor mi strins'il

cor ch'altro piacer nō sento ch'altro piacer onde non fia gia mai che piu non l'ami che piu non l'ami de-

gli occhi miei,

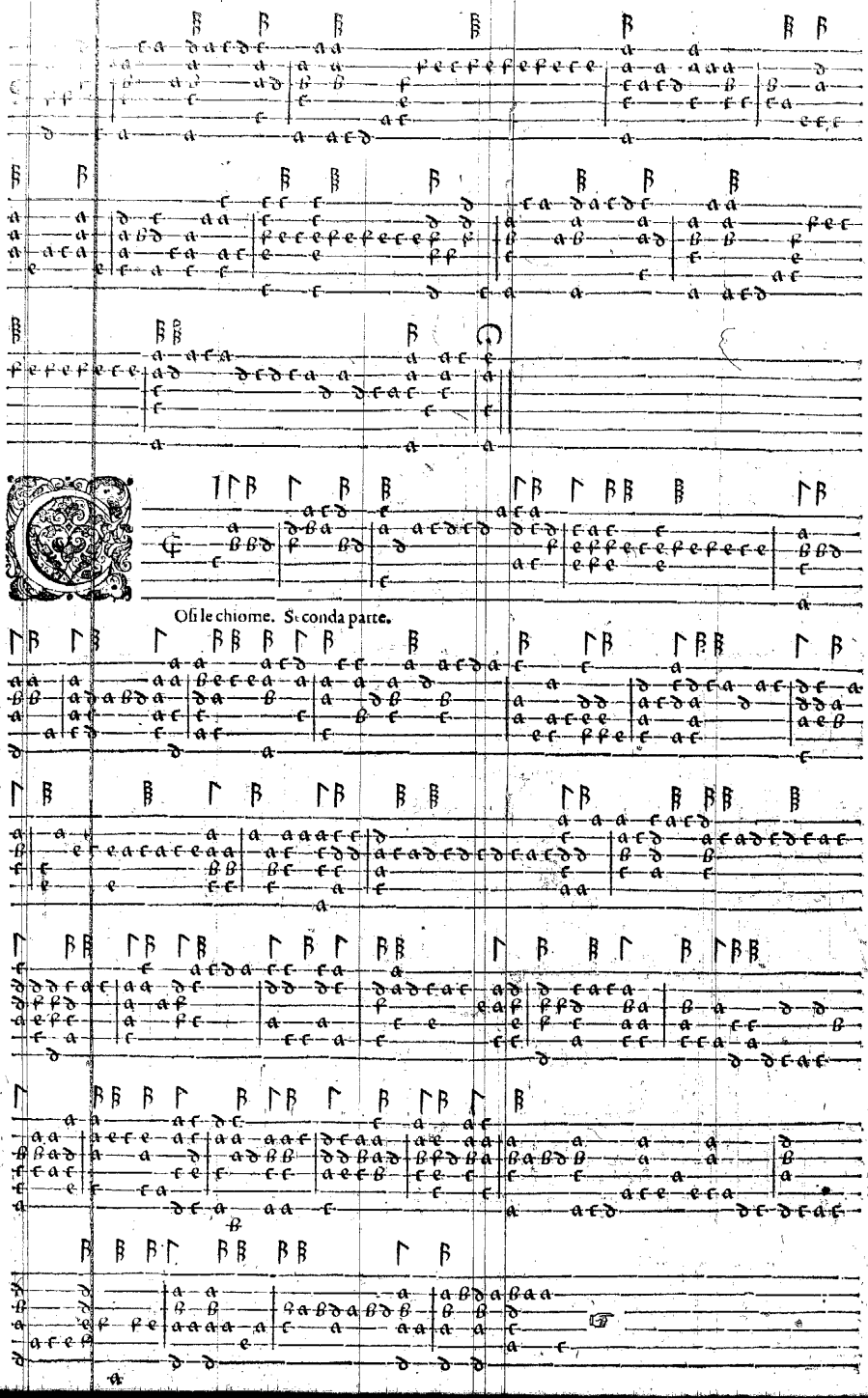
BASSO.

ne adorno, a te li colgo & ecco io te n'adorno, io te n'adorno.

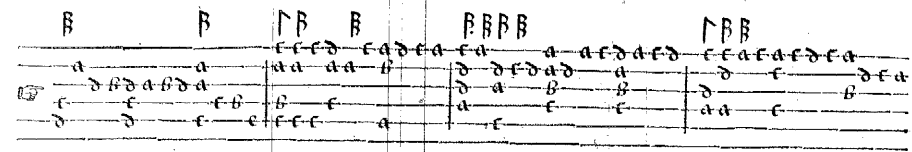
Osi le chiome mie suauemente parlando cin- se en si dol-

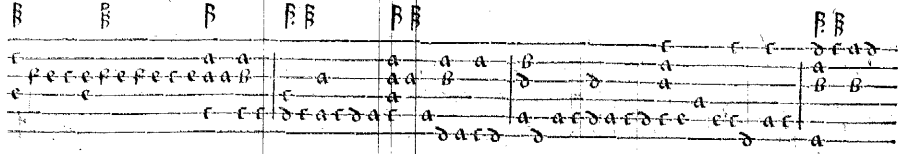
ci legami mi strins'il cor, ℣. ch'altro piacer non sento onde non fia gia

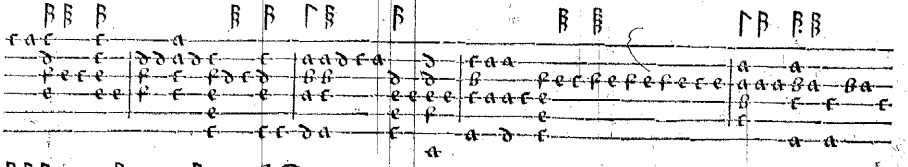
mai che piu non l'ami de gli occhi miei, ne fia che la mia

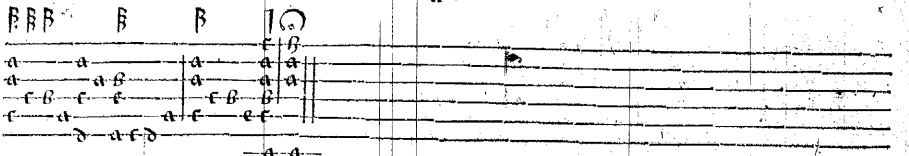

Ofi le chiome. Seconda parte.

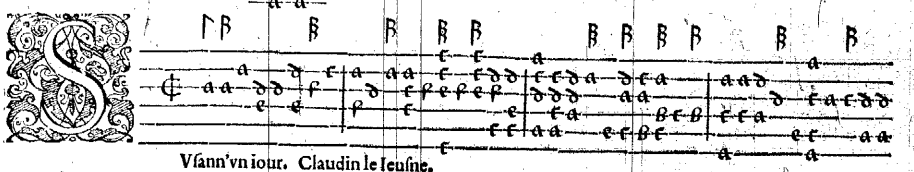
PRATVM



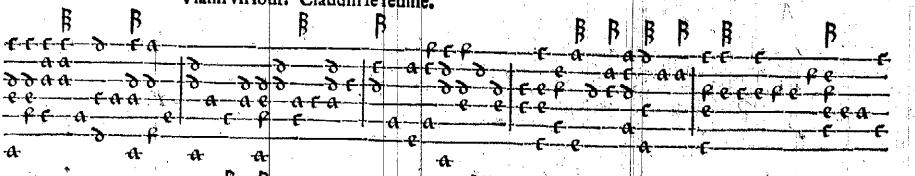


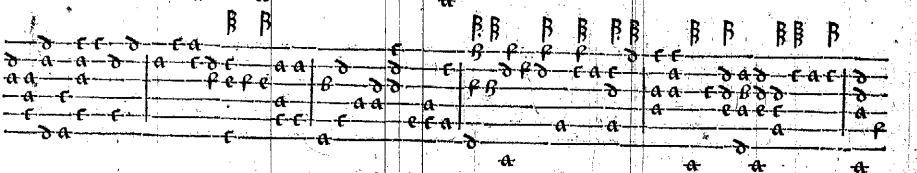


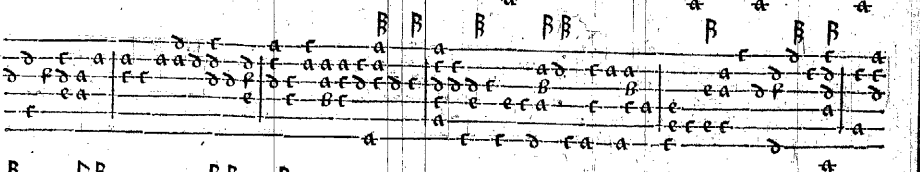


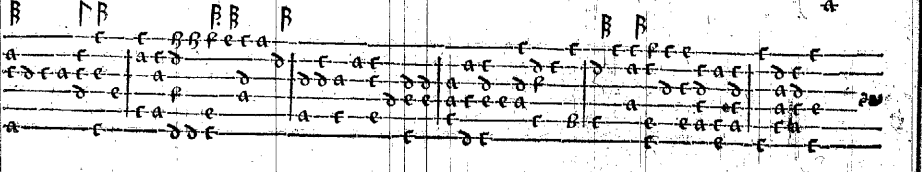


Vsann'vn iour. Claudin le Ieusne.









altri ſoſpiri che deſiando ch'ia- mi altri ſoſpiri che deſiádo ch'iami che deſiádo ch'ia- mi.

Vſann'vn iour d'amour ſo- lici- tée Par deux viellars conuoitans ſa beau-

té, Fut en ſon cœur triſt'& deſ- confortée Voyant l'effort faict à ſa chaſteté

Elle leur dict ſi par deſſoyanté De ce corps mié vous auez

BASSO.

mente, altri ſoſpiri che deſiando altri ſoſpiri che deſiando ch'iami altri ſoſpiri che deſiádo ch'iami,

che deſiando ch'iami.

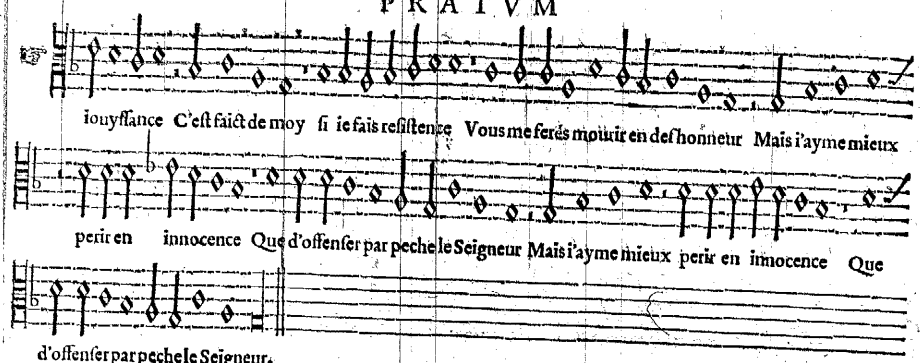
Vſann'vn iour d'amour ſoli- citée Suſann'vn iour d'amour ſoli- cité-

e Par deux viellars ℣ conuoitans ſa beauté Fut en ſon cœur ℣

triſt'& deſconfortée ℣ Voyant l'effort ℣ l'effort faict à ſa cha- ſte-

té Elle leur dict ſi par de- ſloyauté De ce corps mien ℣ Vous auez iouyſ-

PRATVM



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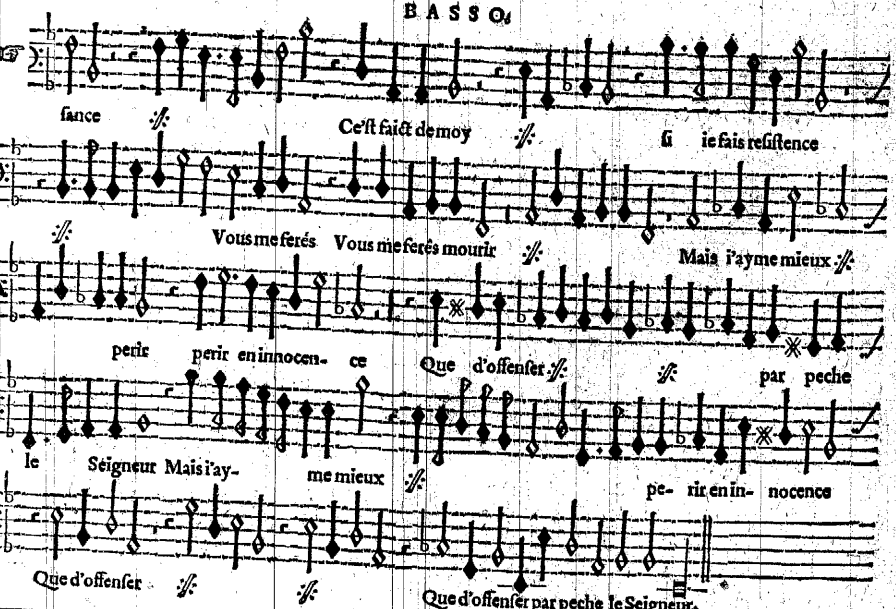

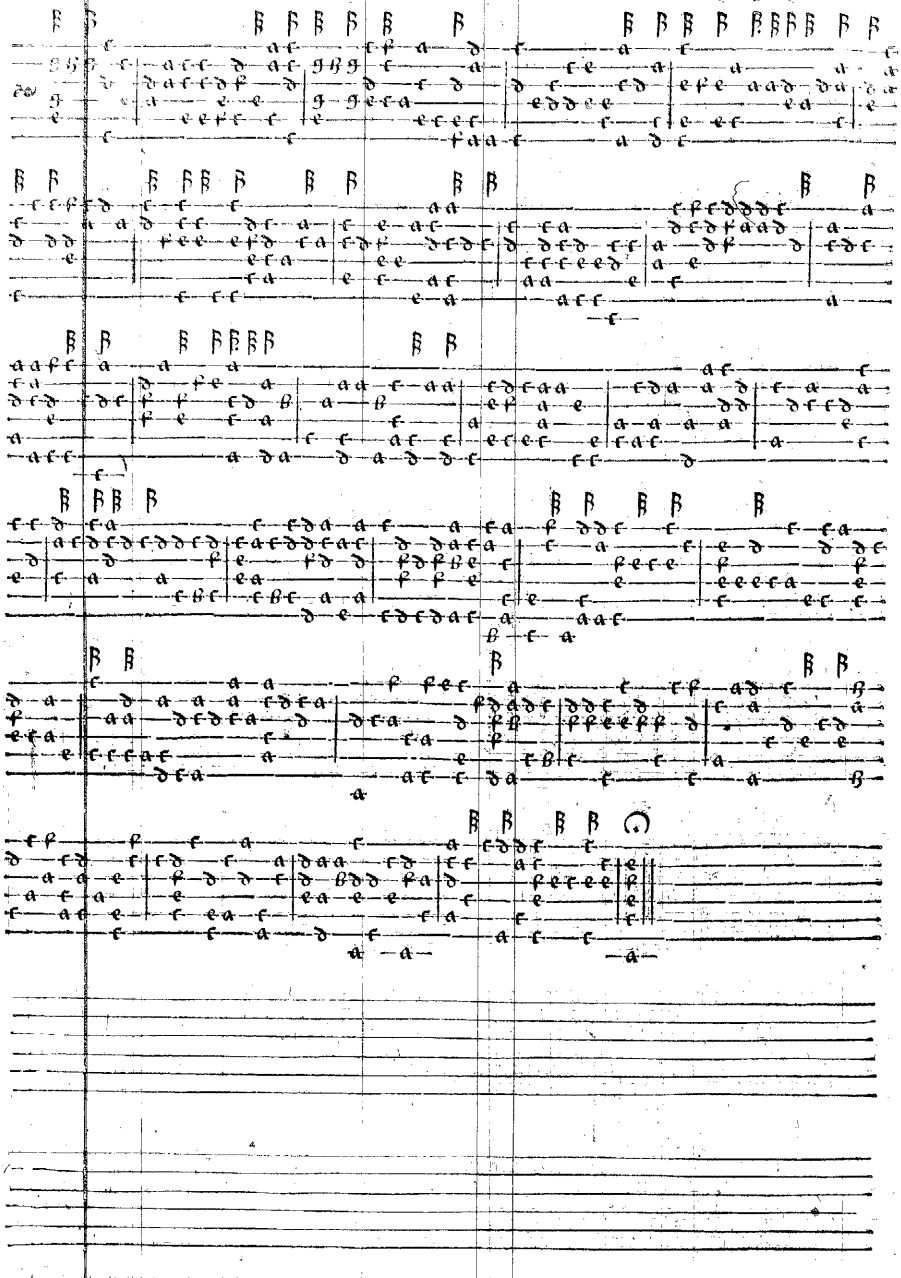

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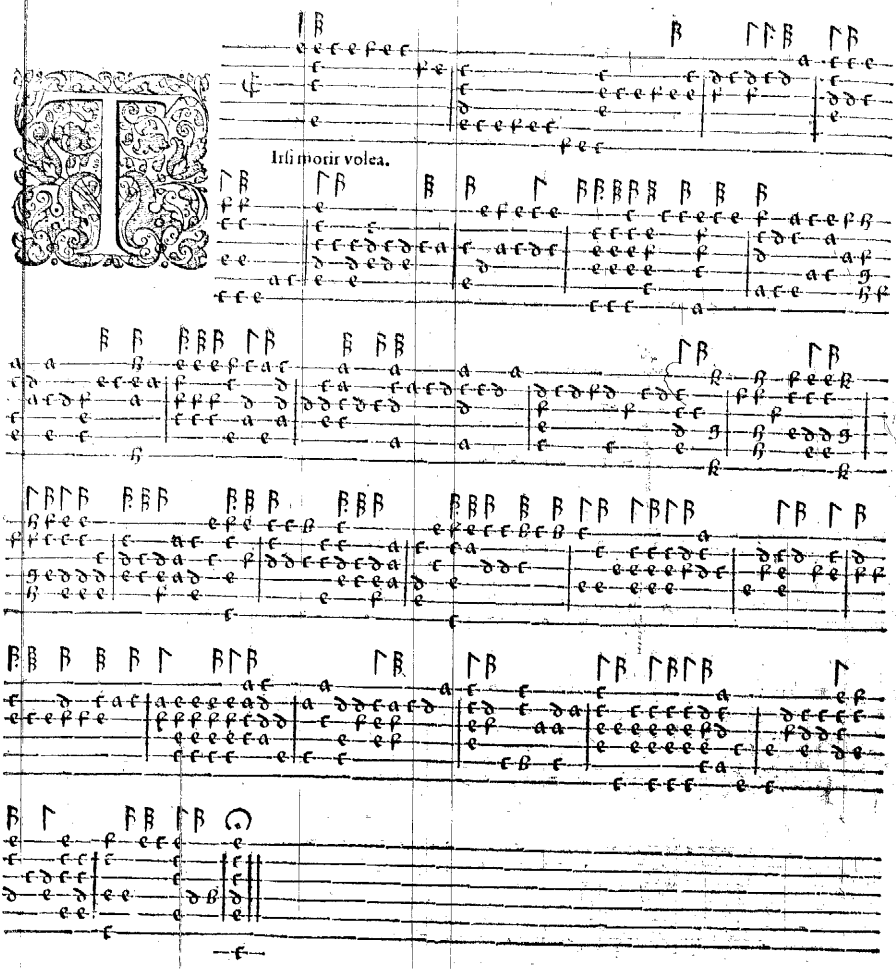
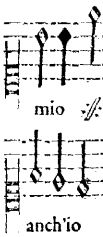
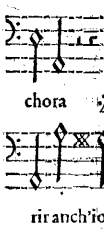
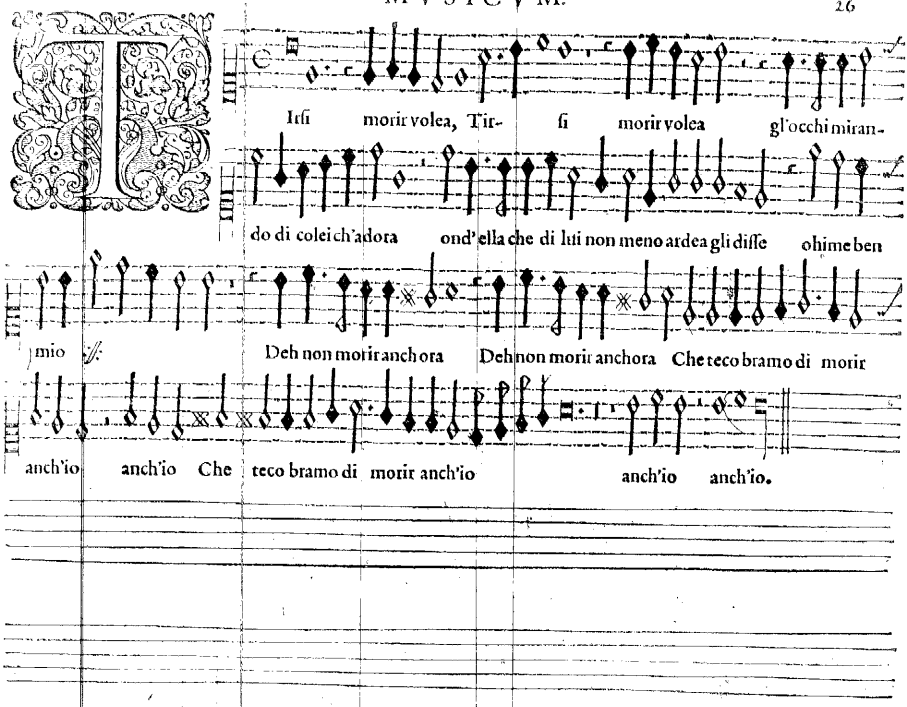
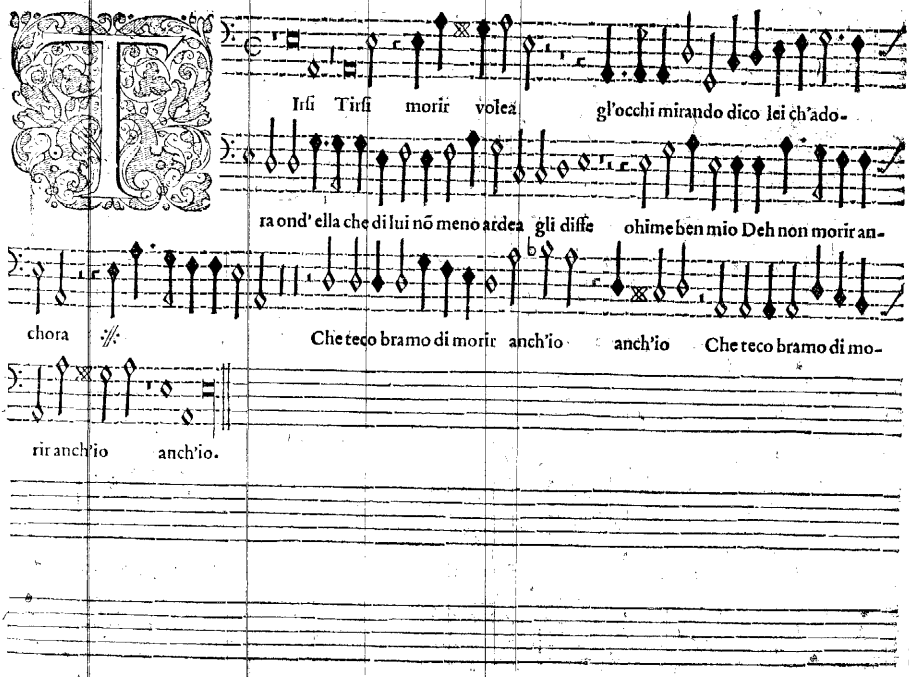


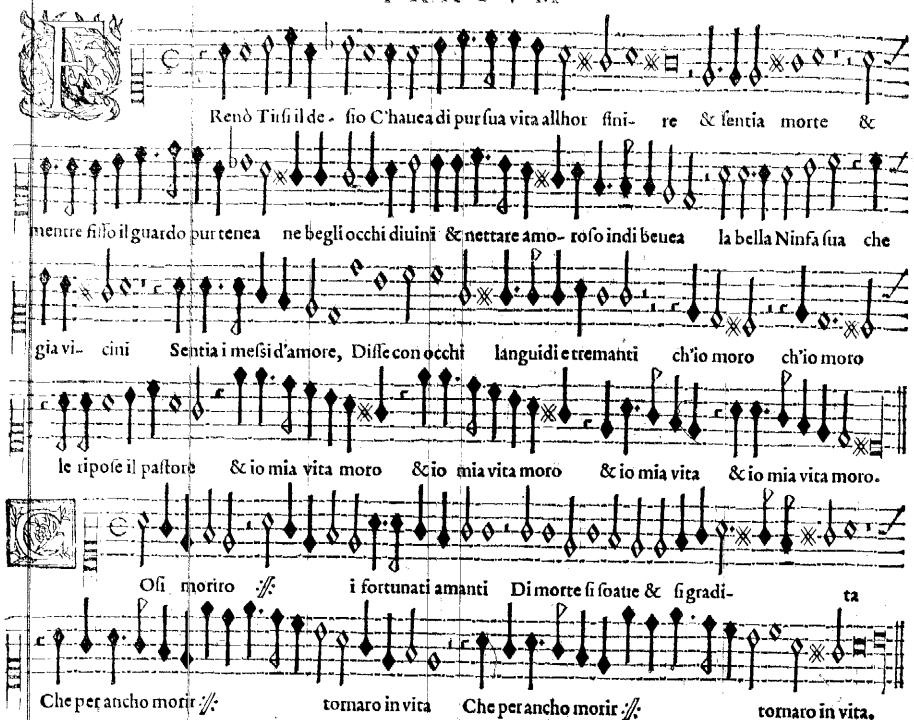




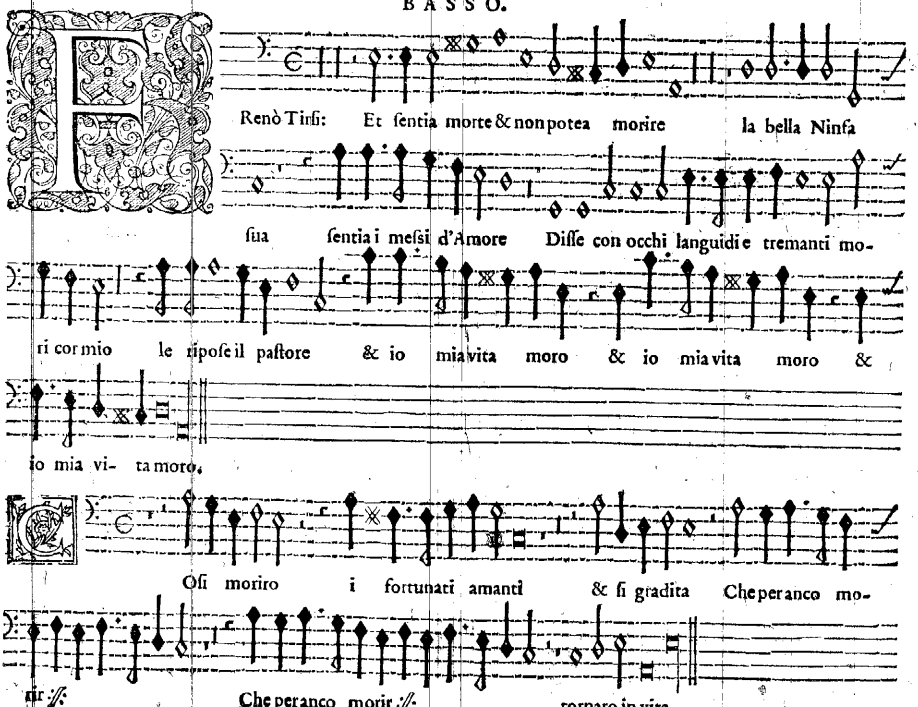

Irsi morir volea, Tir- si morir volea gl'occhi miran-
do di colei ch'adora ond'ella che di lui non meno ardea gli disse ohime ben
mio Deh non morir anchora Deh non morir anchora Che teco bramo di morir
anch'io anch'io Che teco bramo di morir anch'io anch'io anch'io.

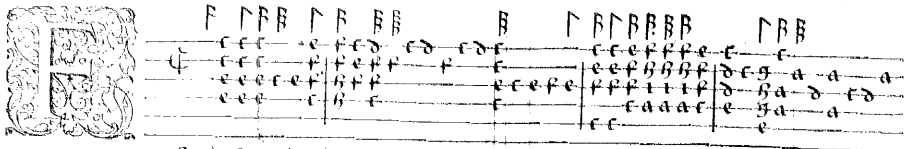
BASSO.


Irsi Tirsi morir volea gl'occhi mirando dico lei ch'ado-
ra ond'ella che di lui nō meno ardea gli disse ohime ben mio Deh non morir an-
chora Che teco bramo di morir anch'io anch'io Che teco bramo di mo-
rir anch'io anch'io.

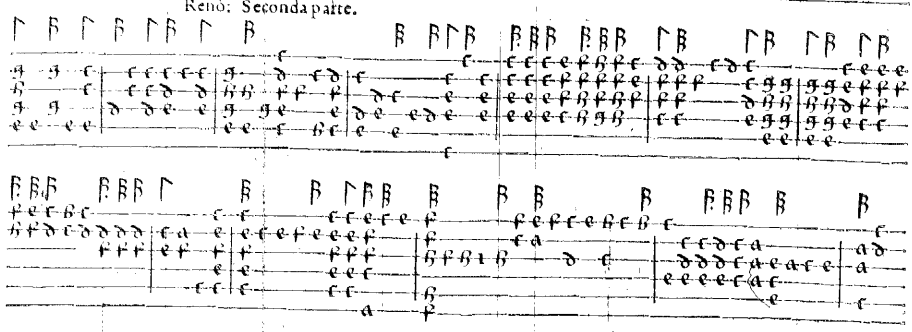

Renò Tirsi il de- sio C'hauea di pur sua vita allhor fini- re & sentia morte &
mentre fisso il guardo pur tenea ne begli occhi diuini & nettare amo- roso indi beuea la bella Ninfa sua che
gia vi- cini Sentia i messi d'amore, Disse con occhi languidi e tremanti ch'io moro ch'io moro
le ripose il pastore & io mia vita moro &io mia vita moro & io mia vita & io mia vita moro.
Osi moriro ℣ i fortunati amanti Di morte si soatie & si gradi- ta
Che per ancho morir ℣ tornaro in vita Che per ancho morir ℣ tornaro in vita.

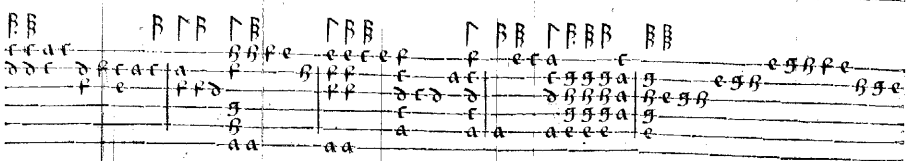
BASSO.

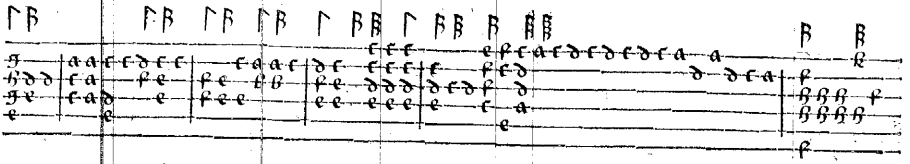

Renò Tirsi: Et sentia morte & non potea morire la bella Ninfa
sua sentia i messi d'Amore Disse con occhi languidi e tremanti mo-
ri cor mio le ripose il pastore & io mia vita moro & io mia vita moro &
io mia vi- ta moro.
Osi moriro i fortunati amanti & si gradita Che per anco mo-
rir ℣ Che per anco morir ℣ tornaro in vita.

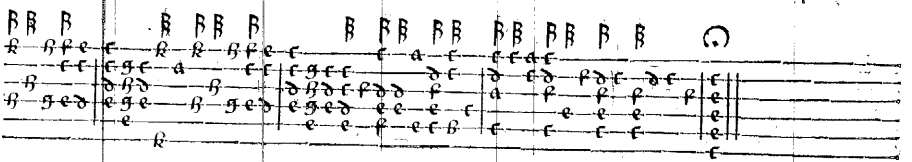


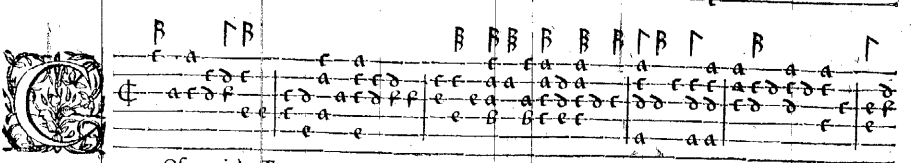
Renò: Seconda parte.



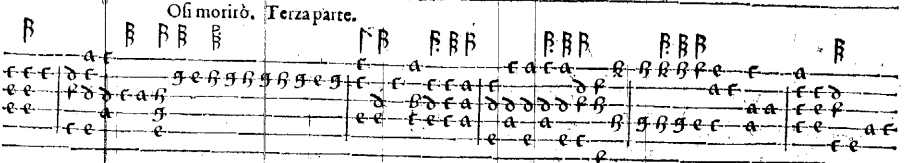


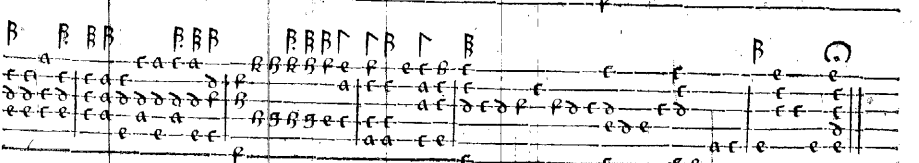




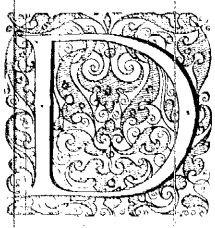


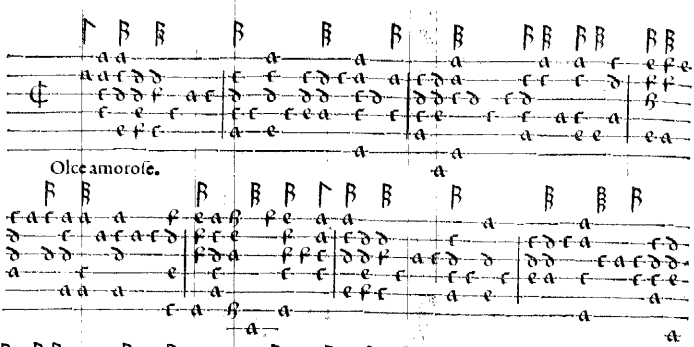
Osi morirò. Terza parte.

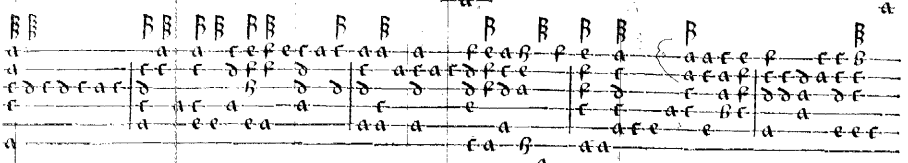


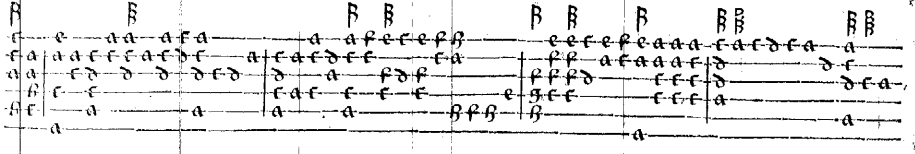


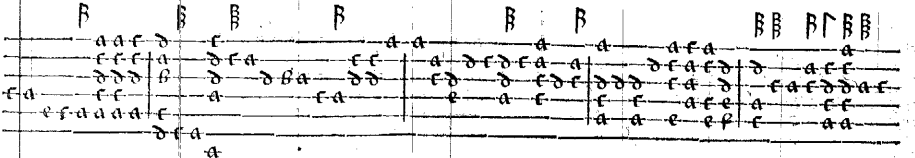
PRATVM

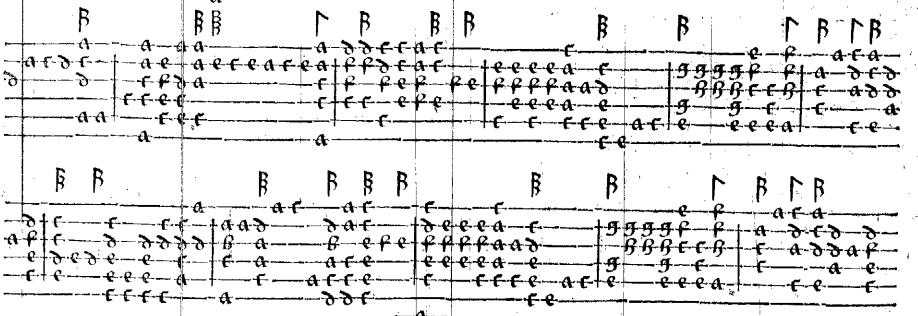


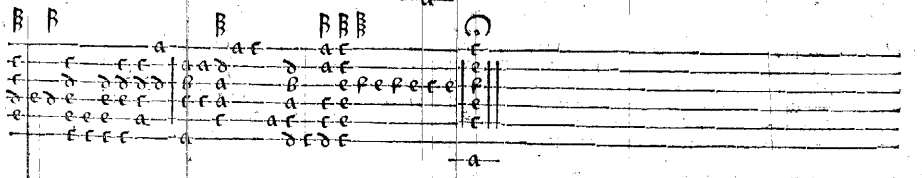


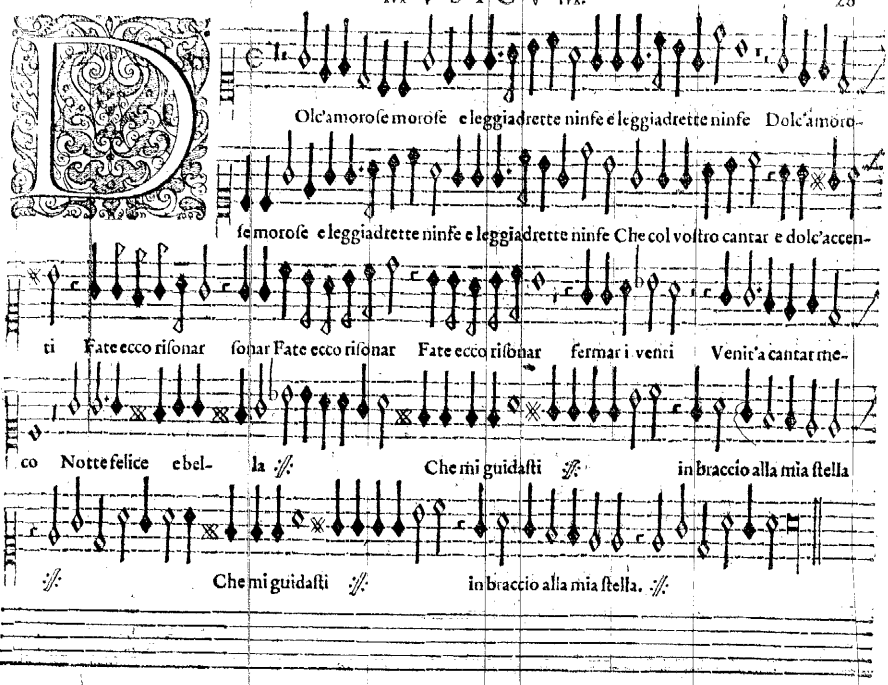




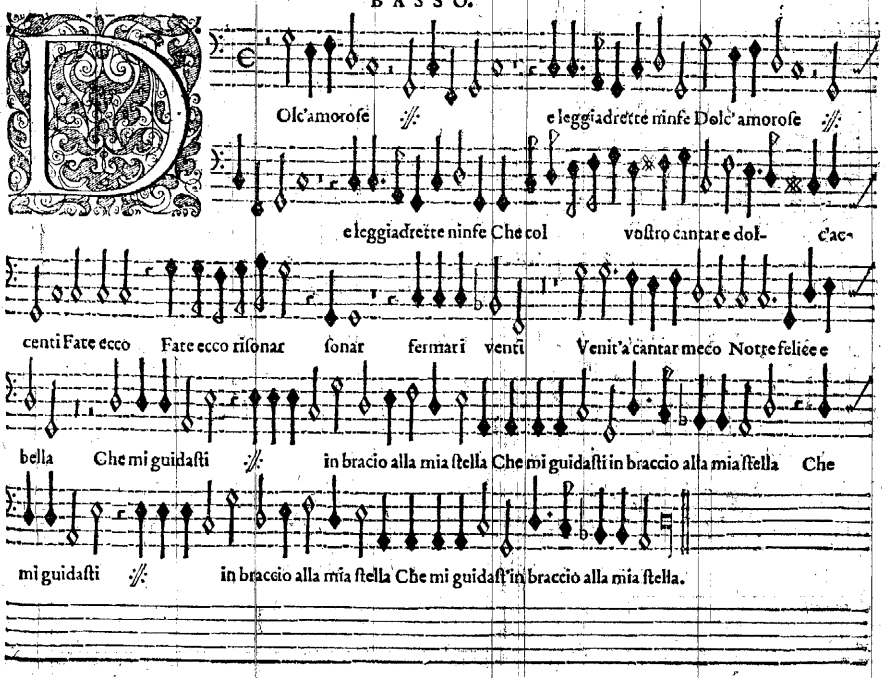




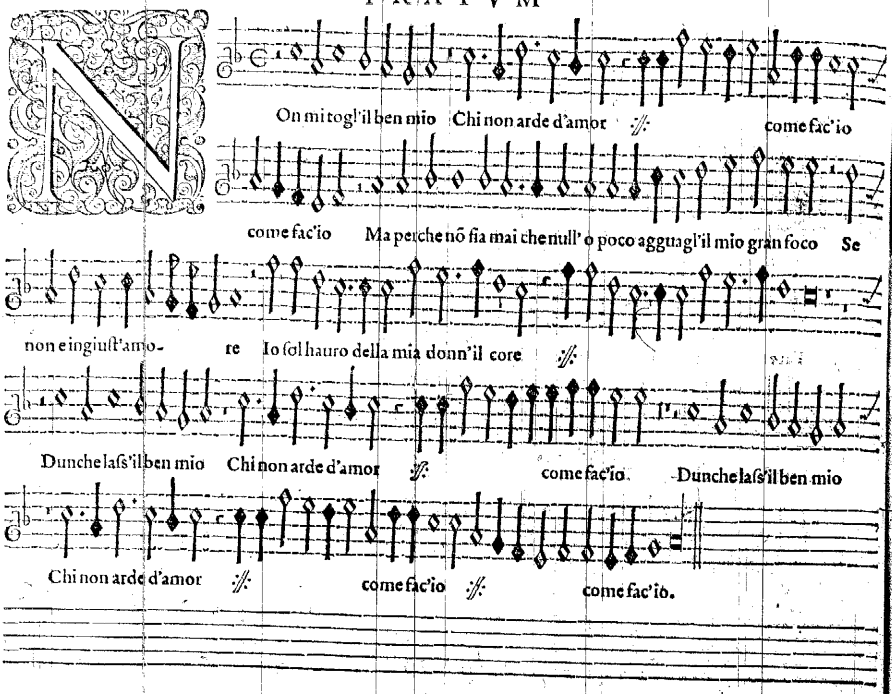



Olc'amorose morose e leggiadrette ninfe e leggiadrette ninfe Dolc'amoro-
se morose e leggiadrette ninfe e leggiadrette ninfe Che col vostro cantar e dolc'accen-
ti Fate ecco risonar sonar Fate ecco risonar Fate ecco risonar fermar i venti Venit'a cantar me-
co Notte felice e bel- la Che mi guidasti in braccio alla mia stella
Che mi guidasti in braccio alla mia stella.

BASSO.


Olc'amorose e leggiadrette ninfe Dolc'amorose
e leggiadrette ninfe Che col vostro cantar e dol- c'ac-
centi Fate ecco Fate ecco risonar sonar fermar i venti Venit'a cantar meco Notte felice e
bella Che mi guidasti in bracio alla mia stella Che mi guidasti in braccio alla mia stella Che
mi guidasti in braccio alla mia stella Che mi guidast'in braccio alla mia stella.

PRATVM



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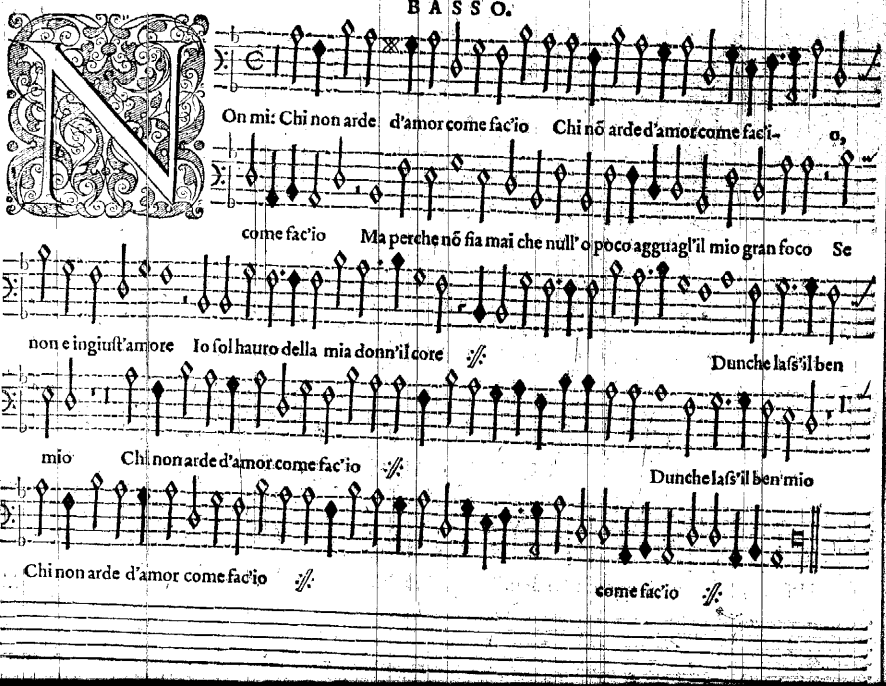
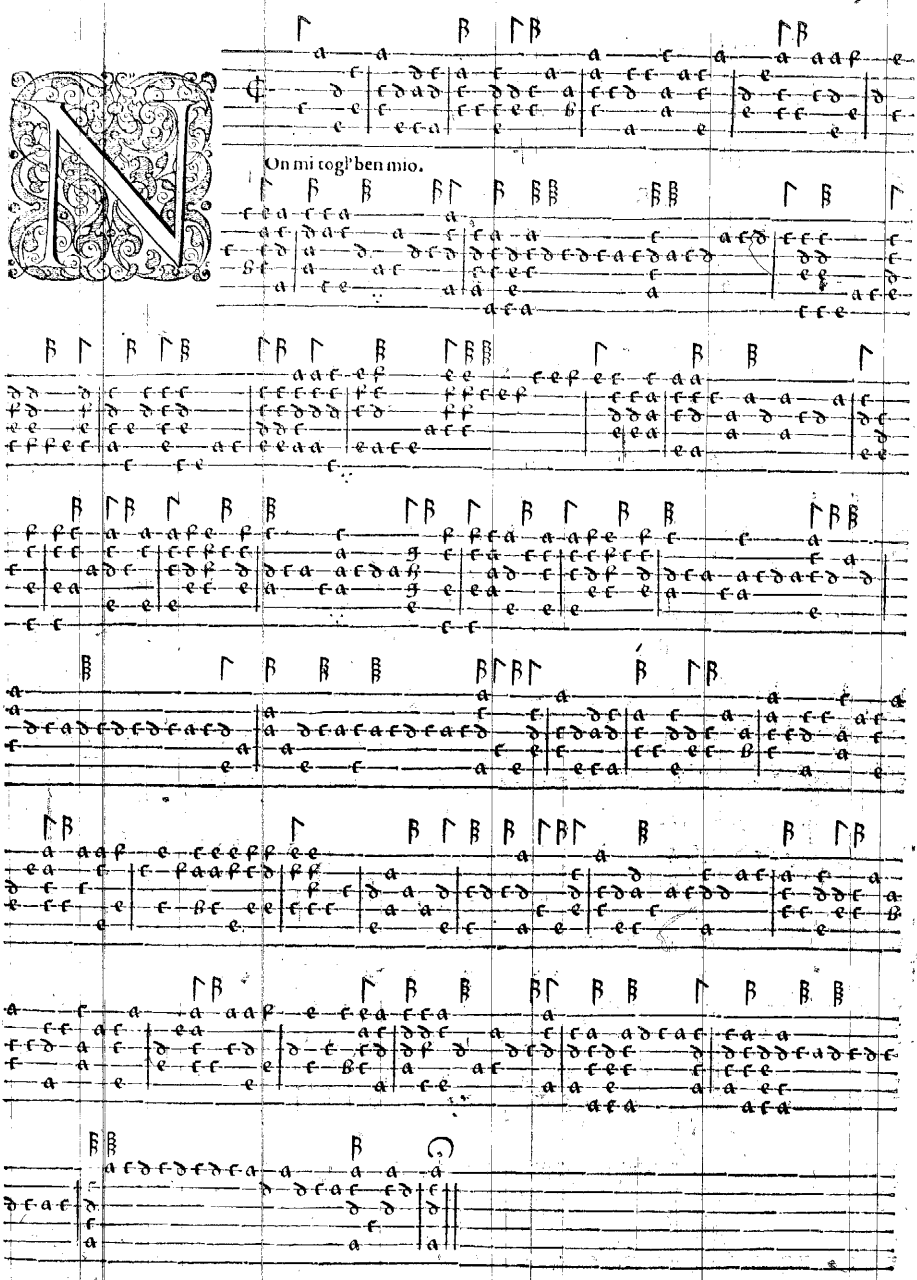
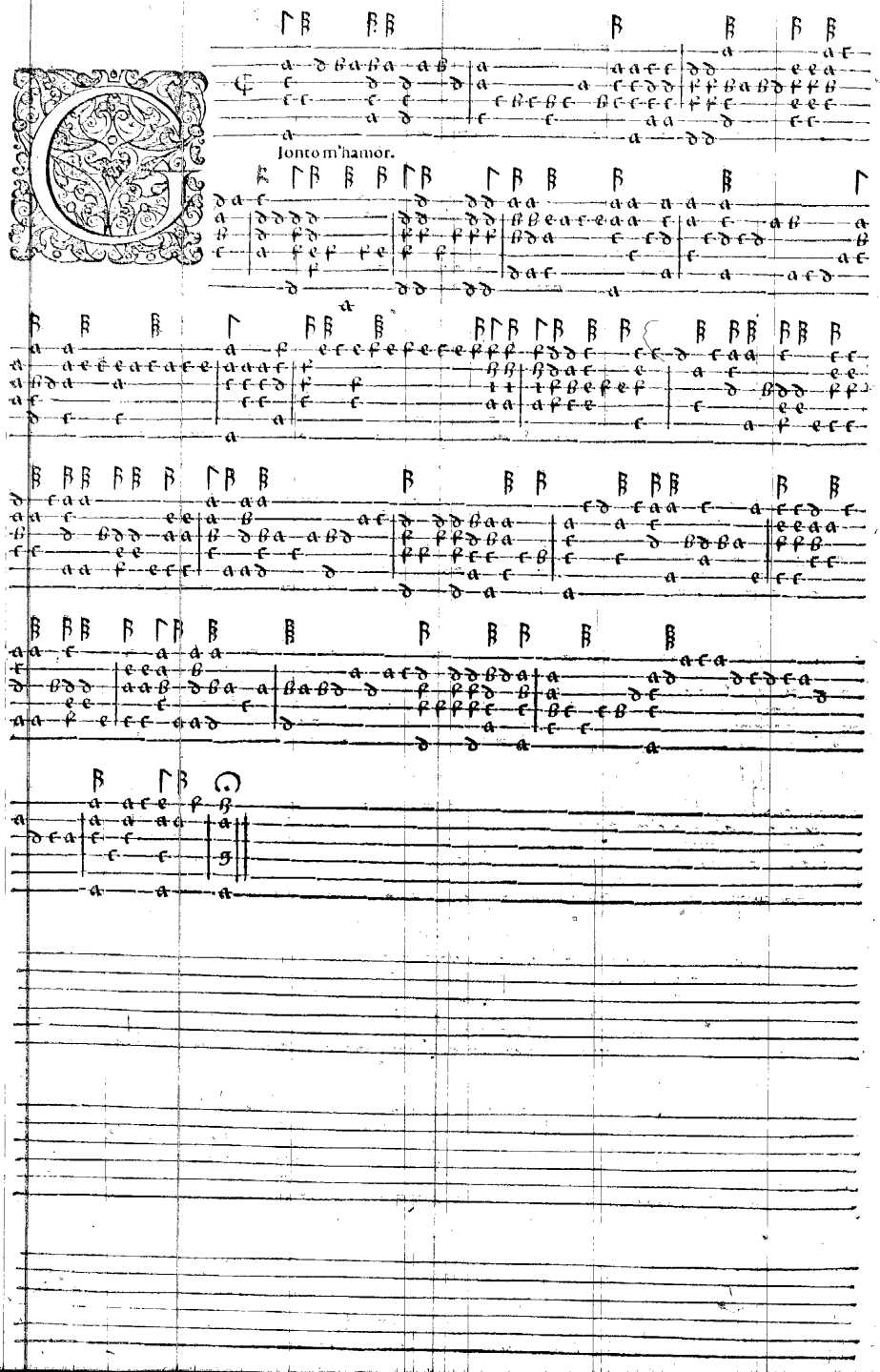
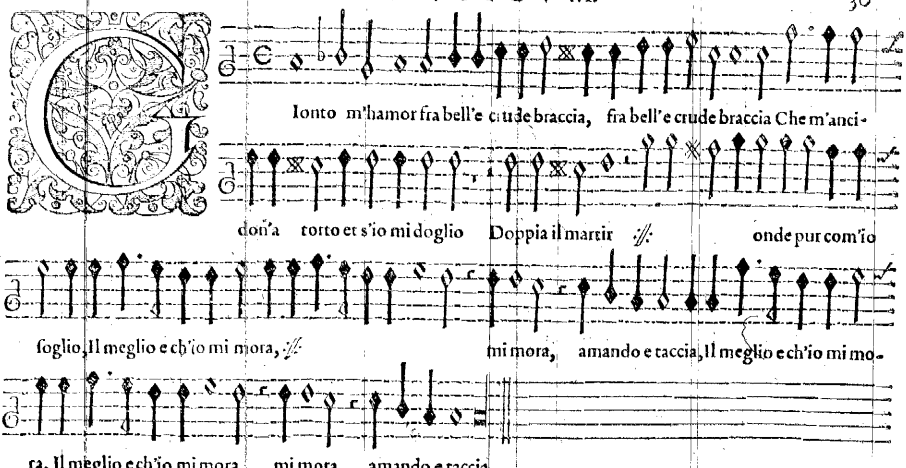


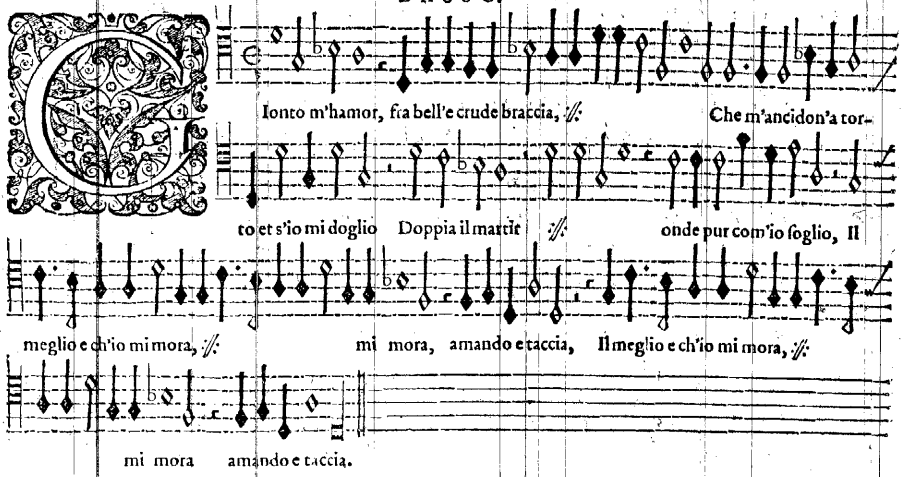

On mi togl'ben mio.

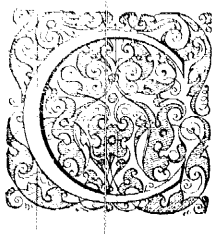
PRATVM




Ionto m'hamor fra bell'e crude braccia, fra bell'e crude braccia Che m'anci-
don'a torto et s'io mi doglio Doppia il martir ∴ onde pur com'io
foglio, Il meglio e ch'io mi mora, ∴ mi mora, amando e taccia, Il meglio e ch'io mi mo-
ra, Il meglio e ch'io mi mora mi mora amando e taccia.

BASSO.


Ionto m'hamor, fra bell'e crude braccia, ∴ Che m'ancidon'a tor-
to et s'io mi doglio Doppia il martir ∴ onde pur com'io foglio, Il
meglio e ch'io mi mora, ∴ mi mora, amando e taccia, Il meglio e ch'io mi mora, ∴
mi mora amando e taccia.



Ome poſs'io morir ſe non ho vita Come poſs'io morir ſe non ho vita,

dunqu'a che darmi mort'a tut- tel'hore, dunqu'a che darmi mor- t'a

tutte l'hore, Potra l'homo morir :// potra l'homo morir ſe non a vita, Potra l'homo morir

:// potra l'homo morir ſe non a vita.

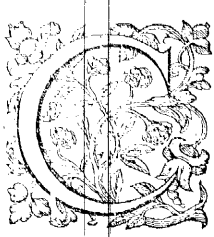
BASSO.

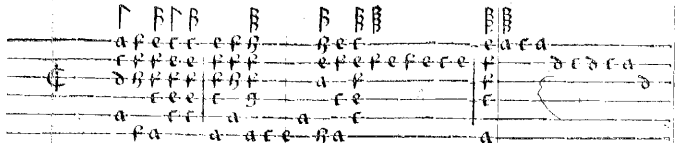
Ome poſs'io morir ſe non ho vita Come poſs'io morir ſe

non ho vita Dunqu'a che darmi mort'a tut- tel'hore, ://

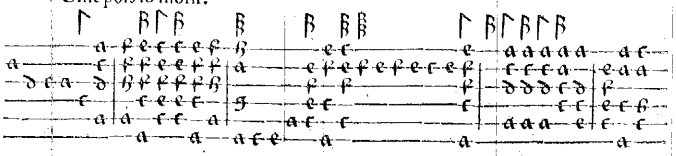
Potrà l'homo morir :// ſe non ha vita, Potrà l'homo morir

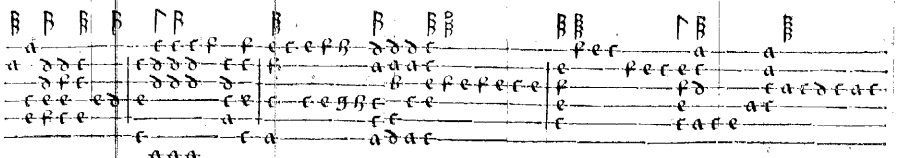
:// ſe non ha vita.

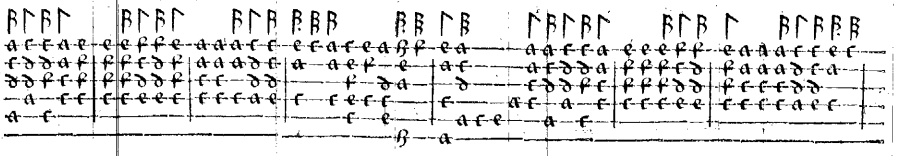


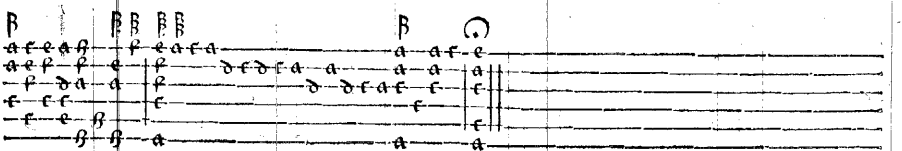


Ome pofs'io morir.

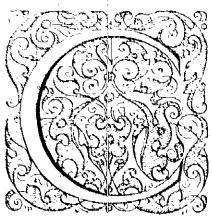




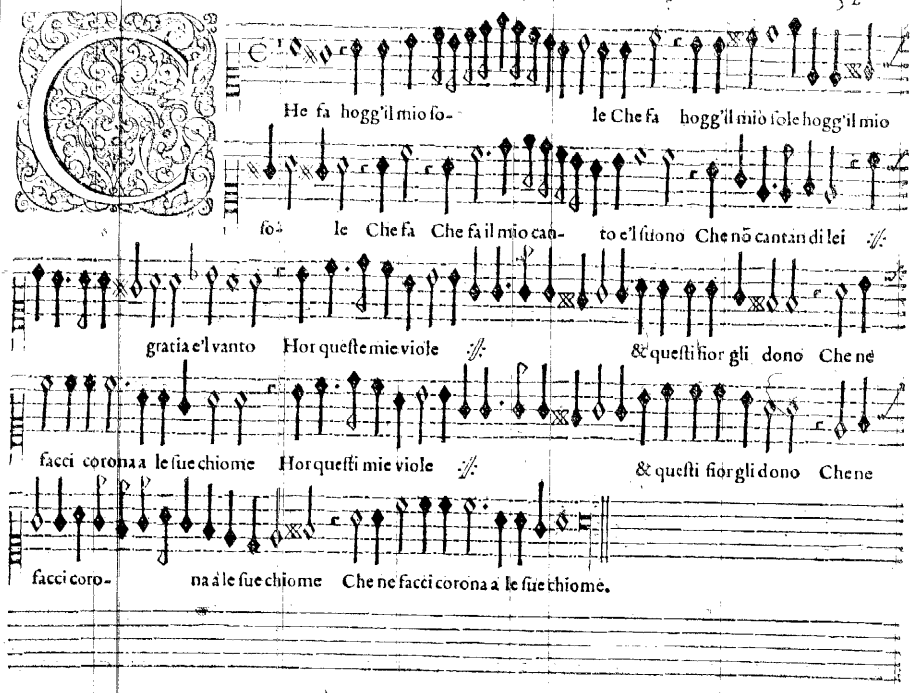




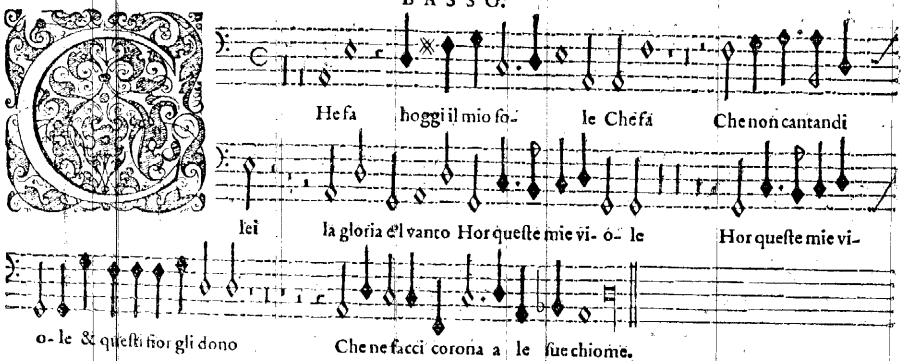
PRATVM



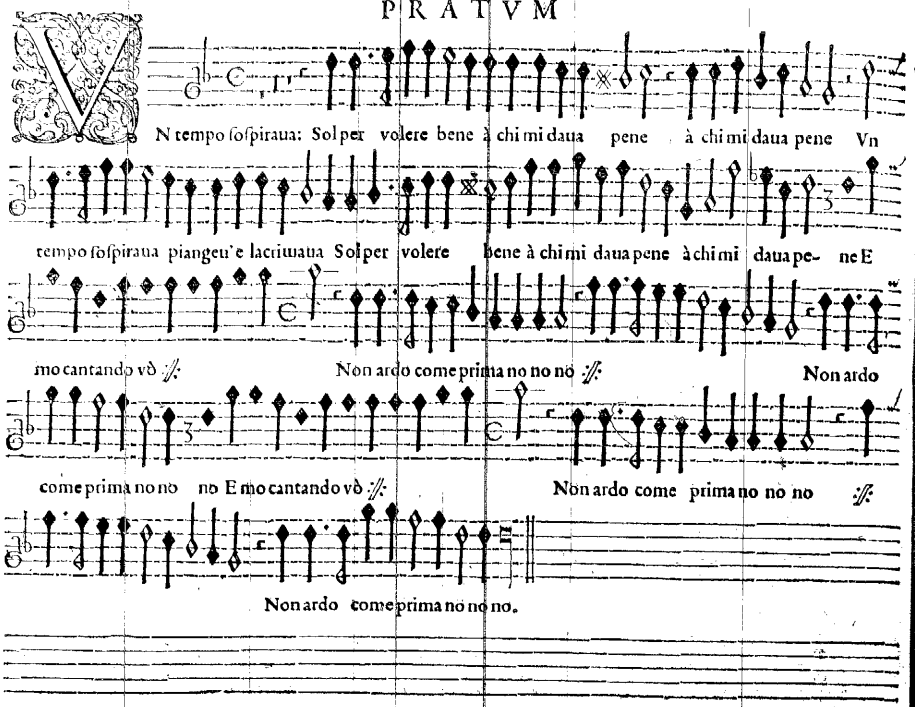
He fa hogg'il mio fole.


He fa hogg'il mio fo- le Che fa hogg'il mio fole hogg'il mio
fo- le Che fa Che fa il mio can- to e'l ſuono Che nō cantan di lei
gratia e'l vanto Hor queſte mie viole
& queſti fior gli dono Che ne
facci corona a le ſue chiome Hor queſti mie viole
& queſti fior gli dono Che ne
facci coro- na à le ſue chiome Che ne facci corona a le ſue chiome.

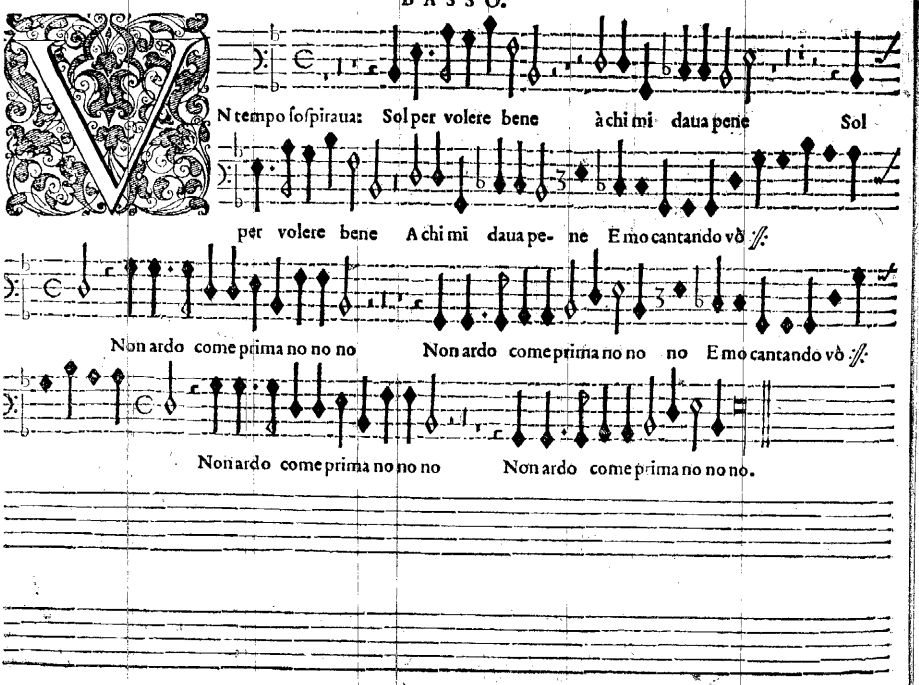
BASSO.

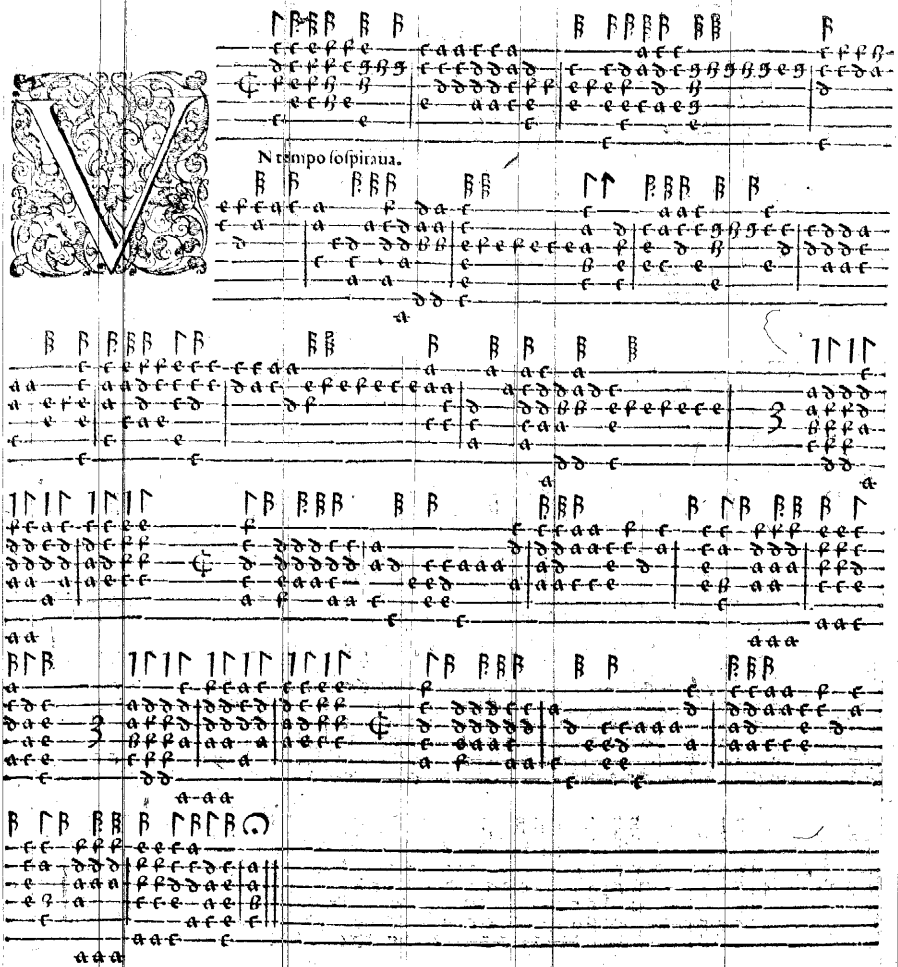

He fa hoggi il mio fo- le Che fá Che non cantandi
lei la gloria e'l vanto Hor queſte mie vi- ó- le Hor queſte mie vi-
o- le & queſti fior gli dono Che ne facci corona a le ſue chiome.

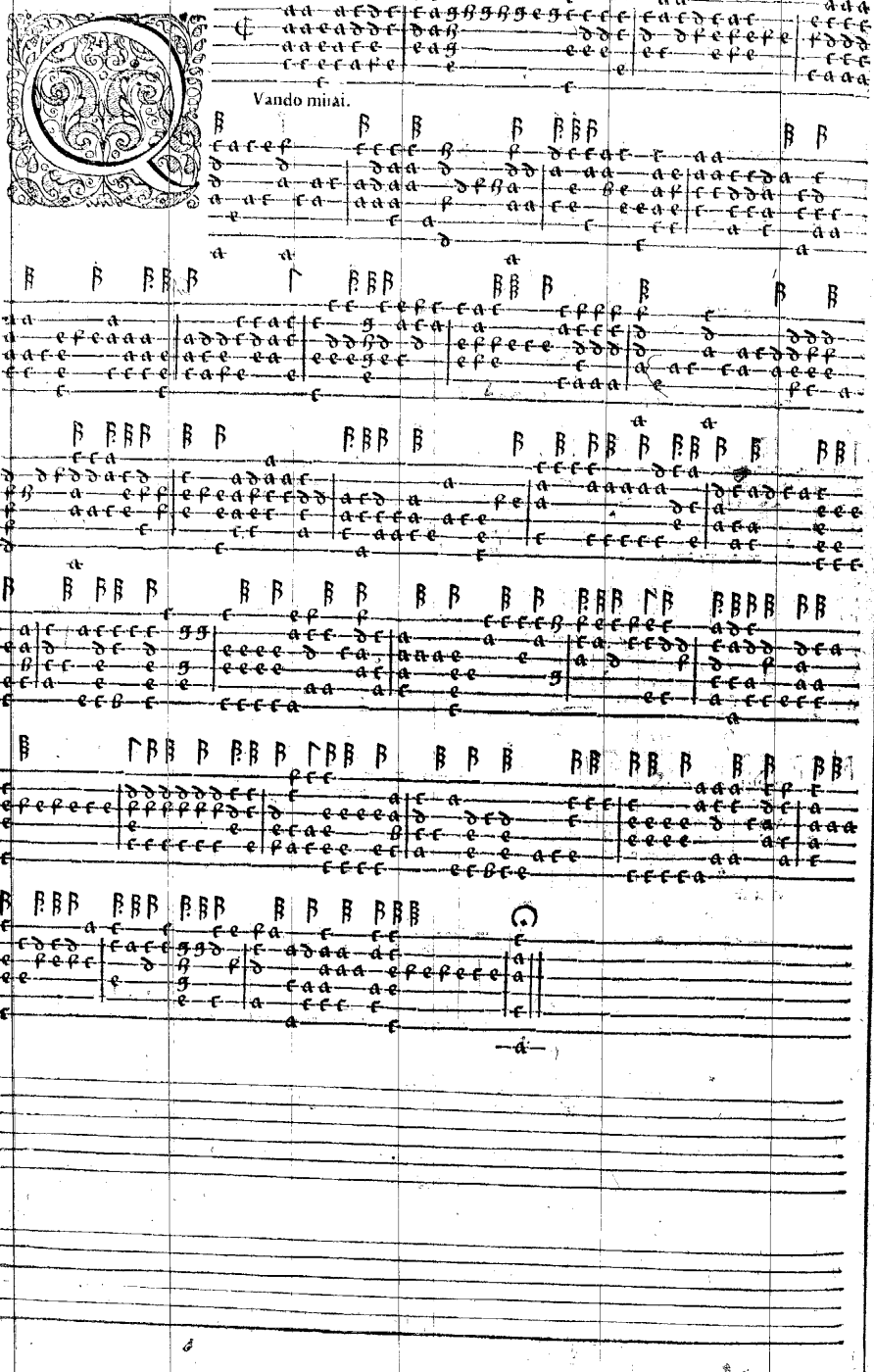
PRATVM

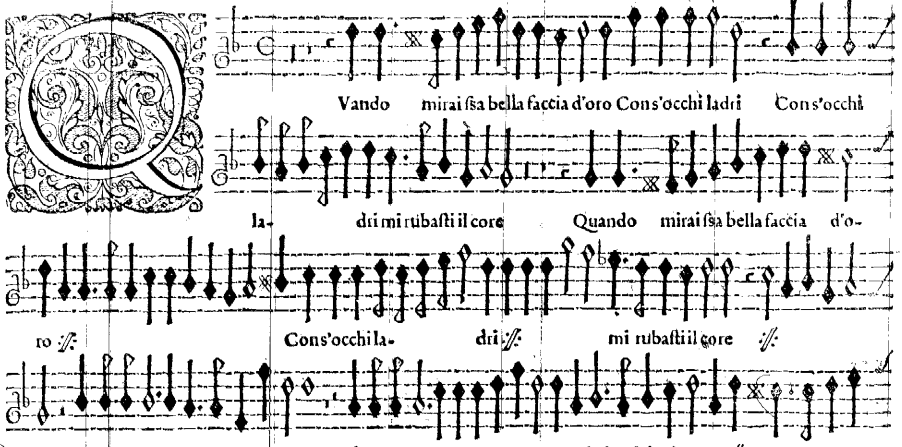


BASSO.

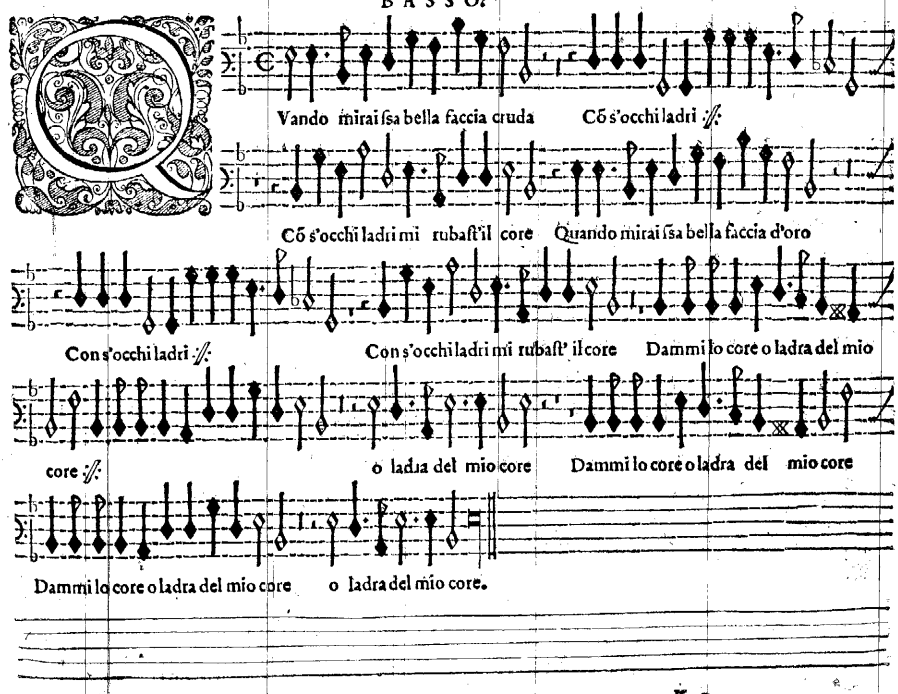



N tempo sospiraua.

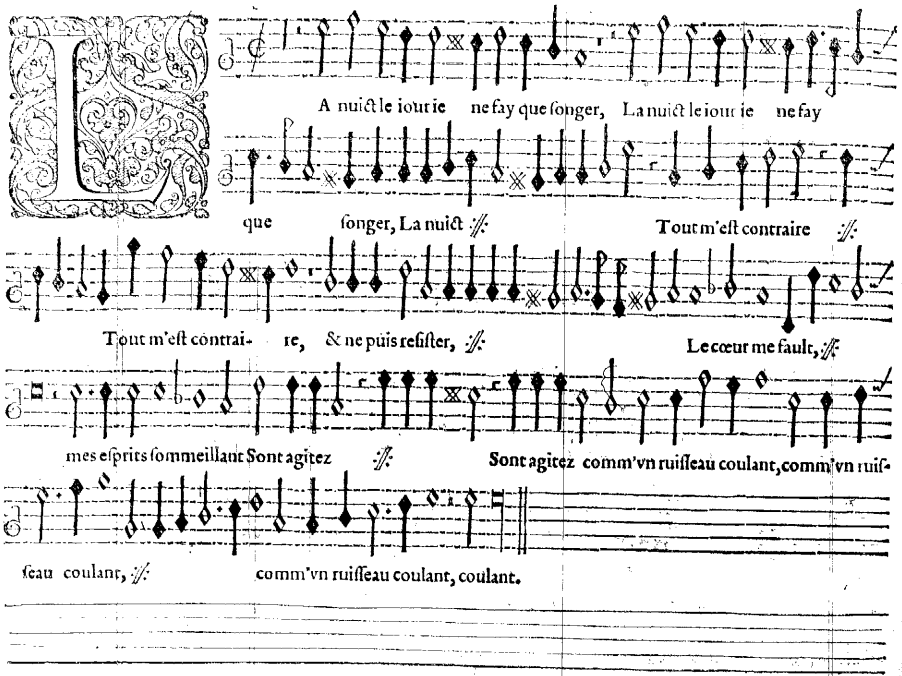

Vando miai.


Vando mirai ſsa bella faccia d'oro Cons'occhi ladri Cons'occhi
la- dri mi rubaſti il core Quando mirai ſsa bella faccia d'o-
ro :/: Cons'occhi la- dri :/: mi rubaſti il core :/:
Dammi lo cor'o ladra del mio core :/: o ladra del mio core :/:
del mio core Dammi lo core o ladra del mio core :/: Dammi lo core o
ladra del mio core o ladra del mio co- re.

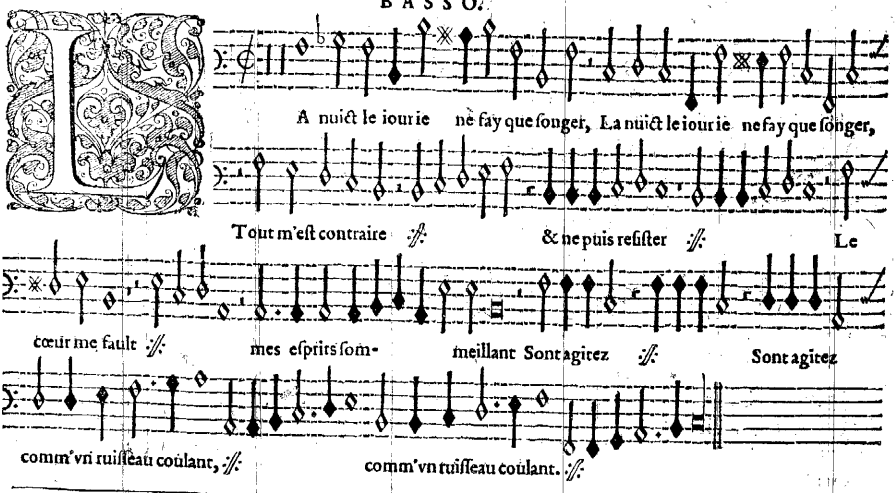
BASSO.

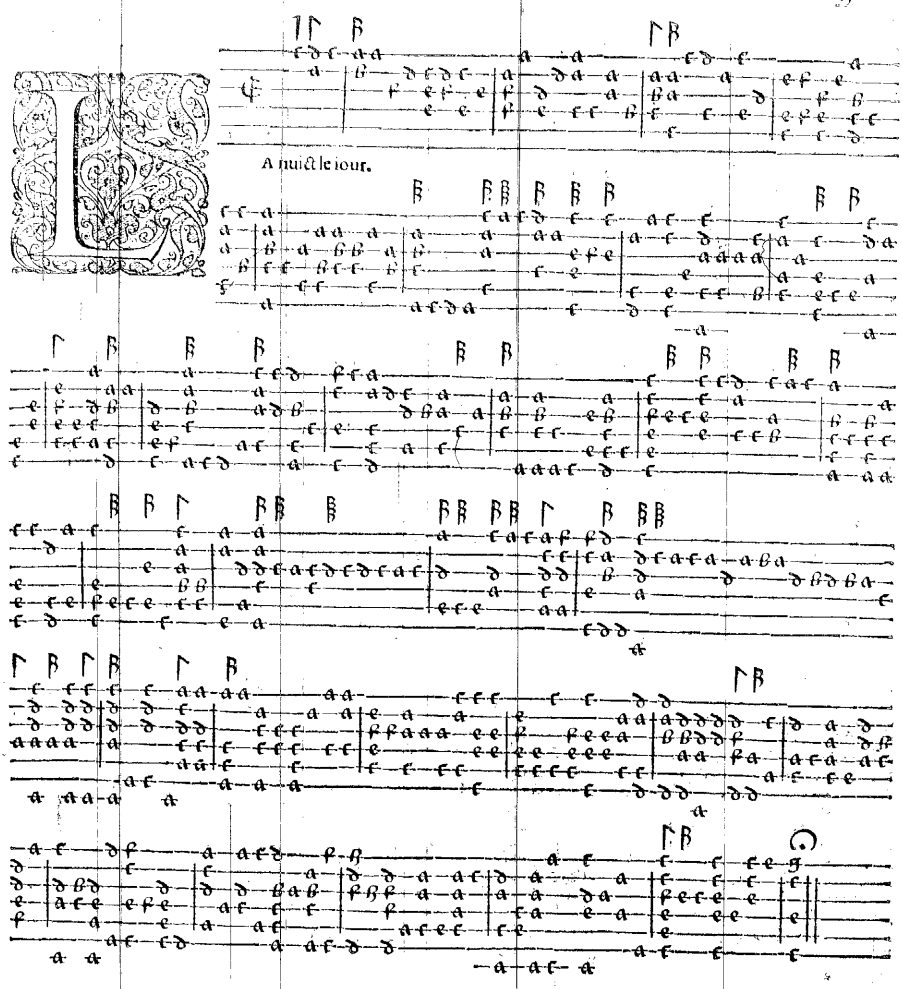

Vando mirai ſsa bella faccia cruda Cõ s'occhi ladri :/:
Cõ s'occhi ladri mi rubaſt'il core Quando mirai ſsa bella faccia d'oro
Cons'occhi ladri :/: Cons'occhi ladri mi rubaſt' il core Dammi lo core o ladra del mio
core :/: o ladra del mio core Dammi lo core o ladra del mio core
Dammi lo core o ladra del mio core o ladra del mio core.

PRATVM

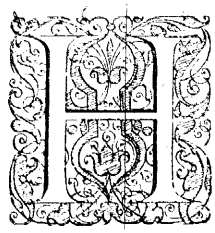


BASSO.

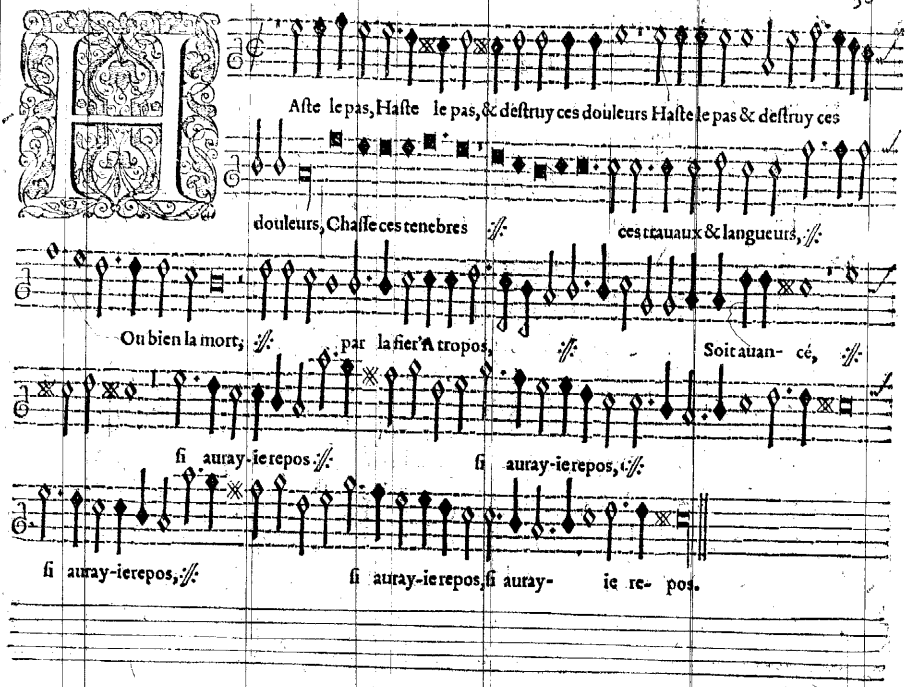



A iuict le iour.

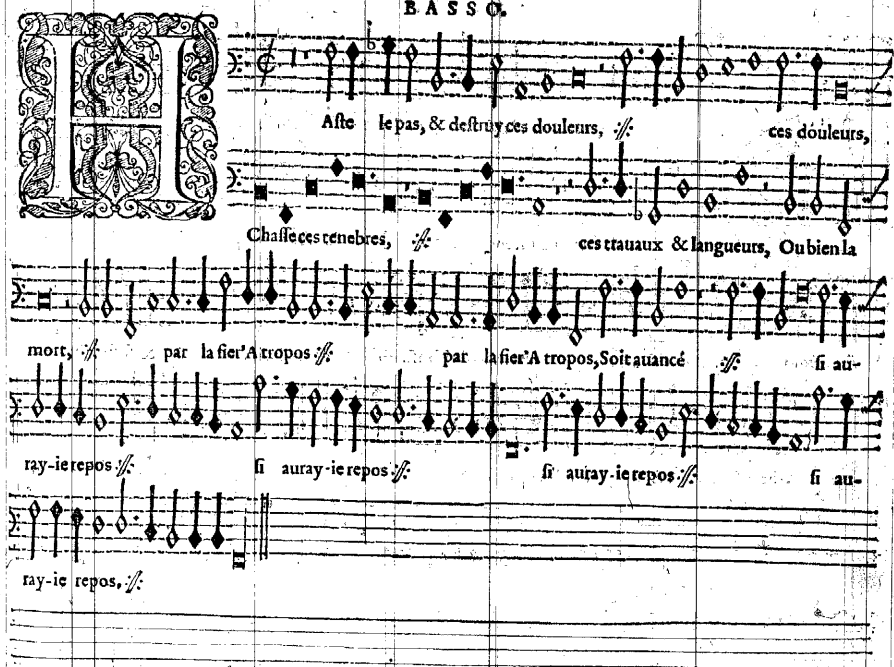
PRATVM



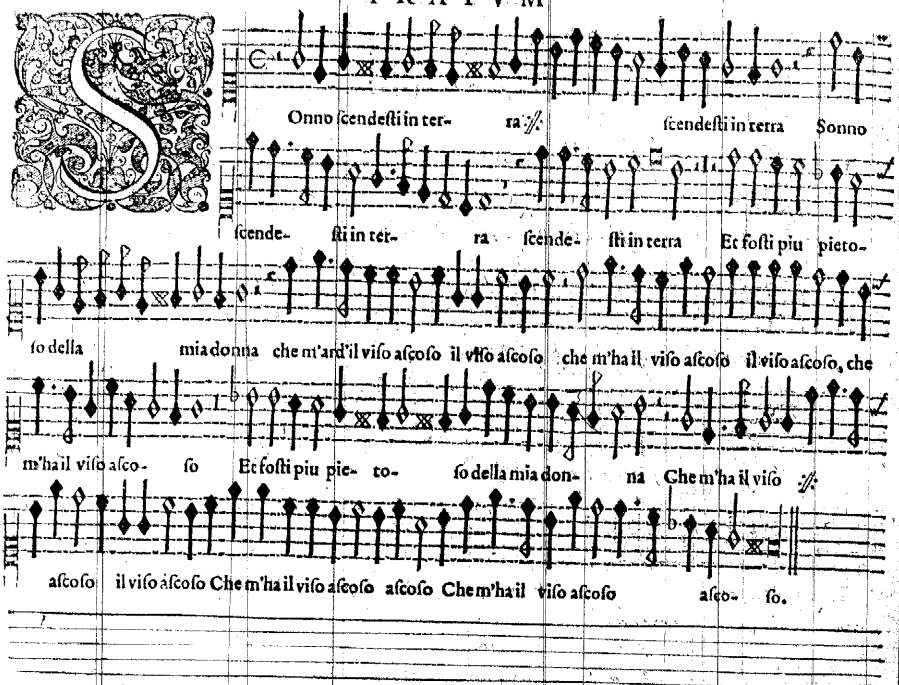
Allé le pas. Seconde partie.


Aſte le pas, Haſte le pas, & deſtruy ces douleurs Haſte le pas & deſtruy ces
douleurs, Chaſſe ces tenebres
ces trauaux & langueurs,
Ou bien la mort,
par la fier'A tropos,
Soit auan- cé,
ſi auray-ie repos,
ſi auray-ie repos,
ſi auray-ie repos,
ſi auray-ie repos, ſi auray- ie re- pos.

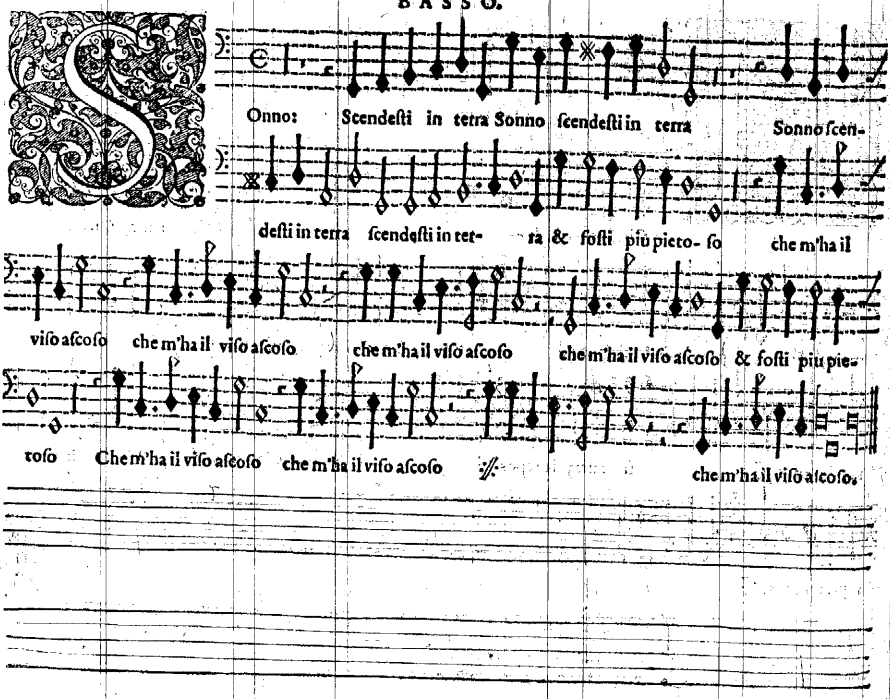
BASSO.


Aſte le pas, & deſtruy ces douleurs,
ces douleurs,
Chaſſe ces tenebres,
ces trauaux & langueurs, Ou bien la
mort,
par la fier'A tropos
par la fier'A tropos, Soit auancé
ſi au-
ray-ie repos
ſi auray-ie repos
ſi auray-ie repos
ſi au-
ray-ie repos,

PRATVM

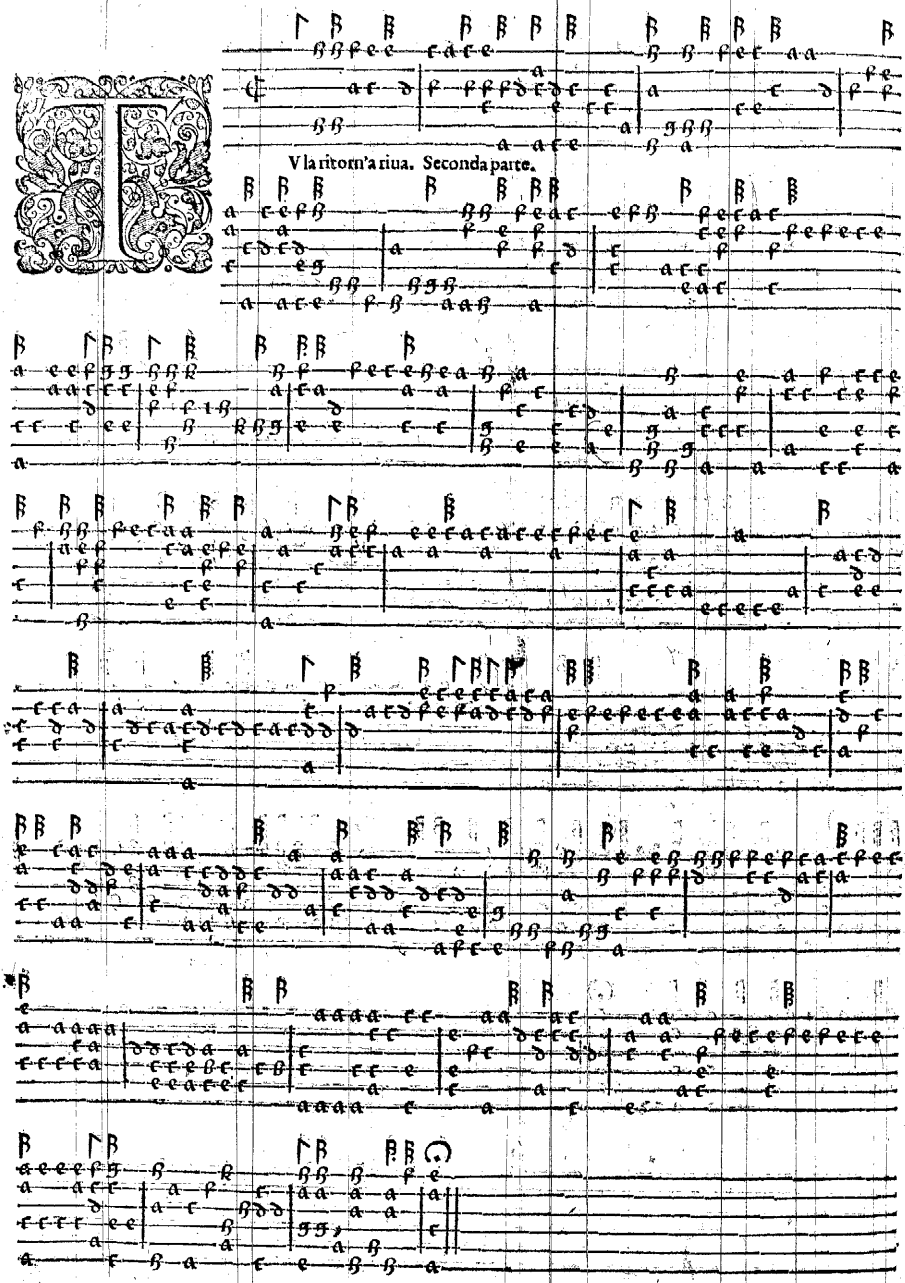


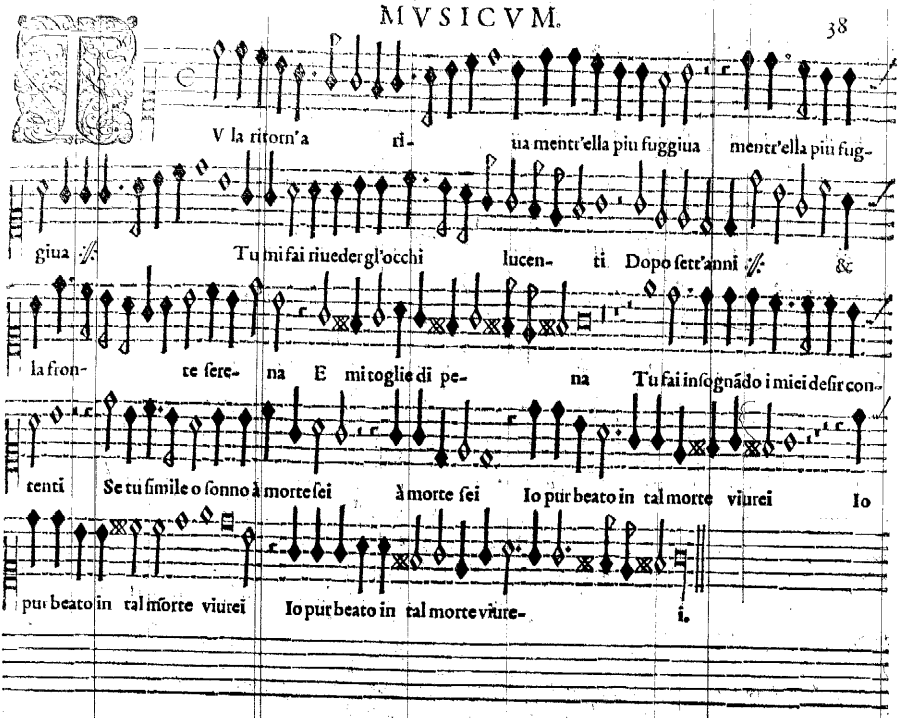
BASSO.



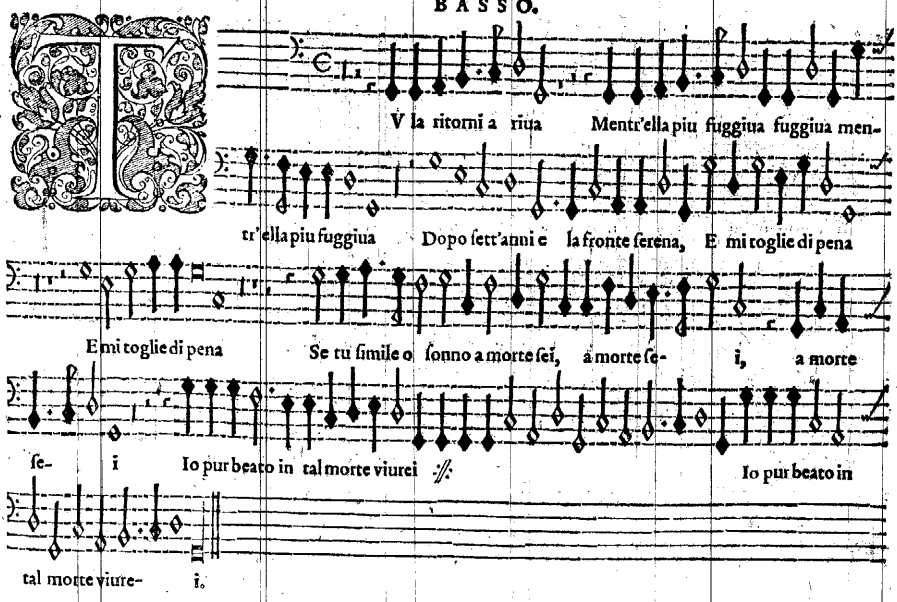
Onno ſcendeſti in terra.

PRATVM

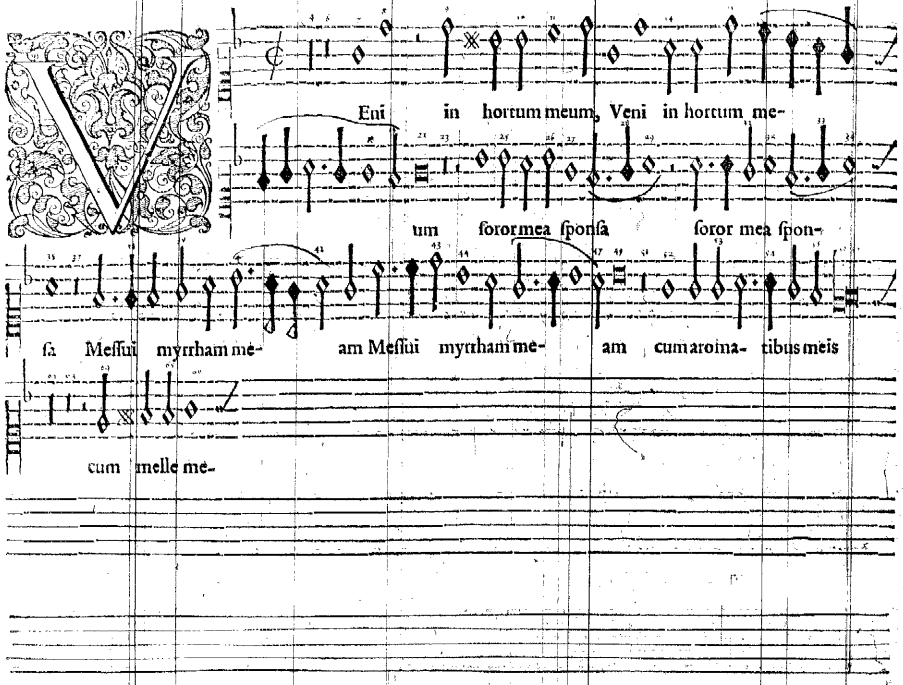



V la ritorn'a ri- ua mentr'ella piu fuggiua mentr'ella piu fug-
giua :/: Tu mi fai riueder gl'occhi lucen- ti Dopo sett'anni :/: &
la fron- te sere- na E mi toglie di pe- na Tu fai insognádo i miei desir con-
tenti Se tu simile o sonno à morte sei à morte sei Io pur beato in tal morte viurei Io
pur beato in tal morte viurei Io pur beato in tal morte viure- i.

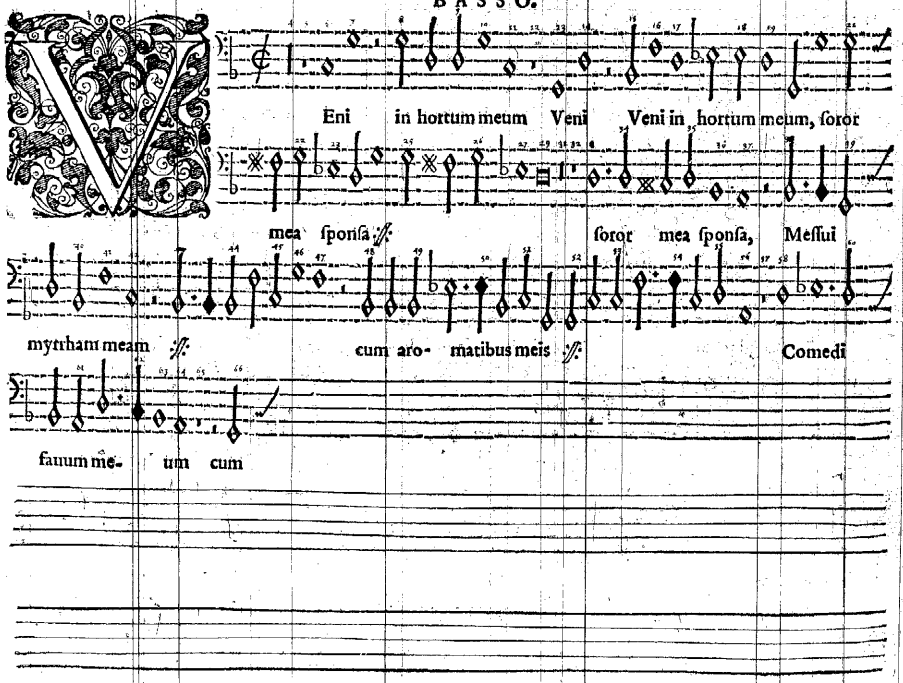
BASSO.

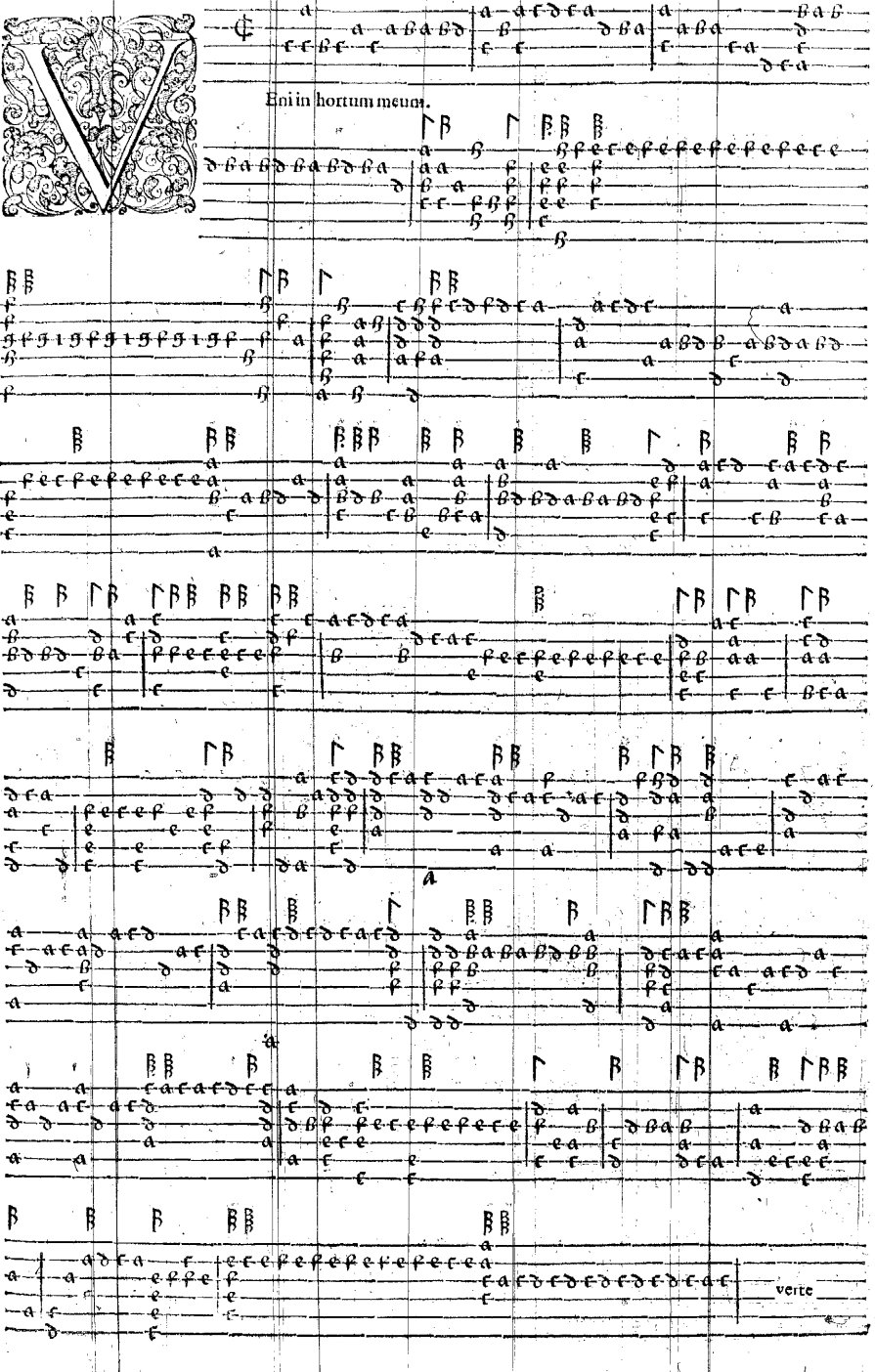

V la ritorni a riua Mentr'ella piu fuggiua fuggiua men-
tr'ella piu fuggiua Dopo sett'anni e la fronte serena, E mi toglie di pena
E mi toglie di pena Se tu simile o sonno a morte sei, à morte se- i, a morte
se- i Io pur beato in tal morte viurei :/: Io pur beato in
tal morte viure- i.

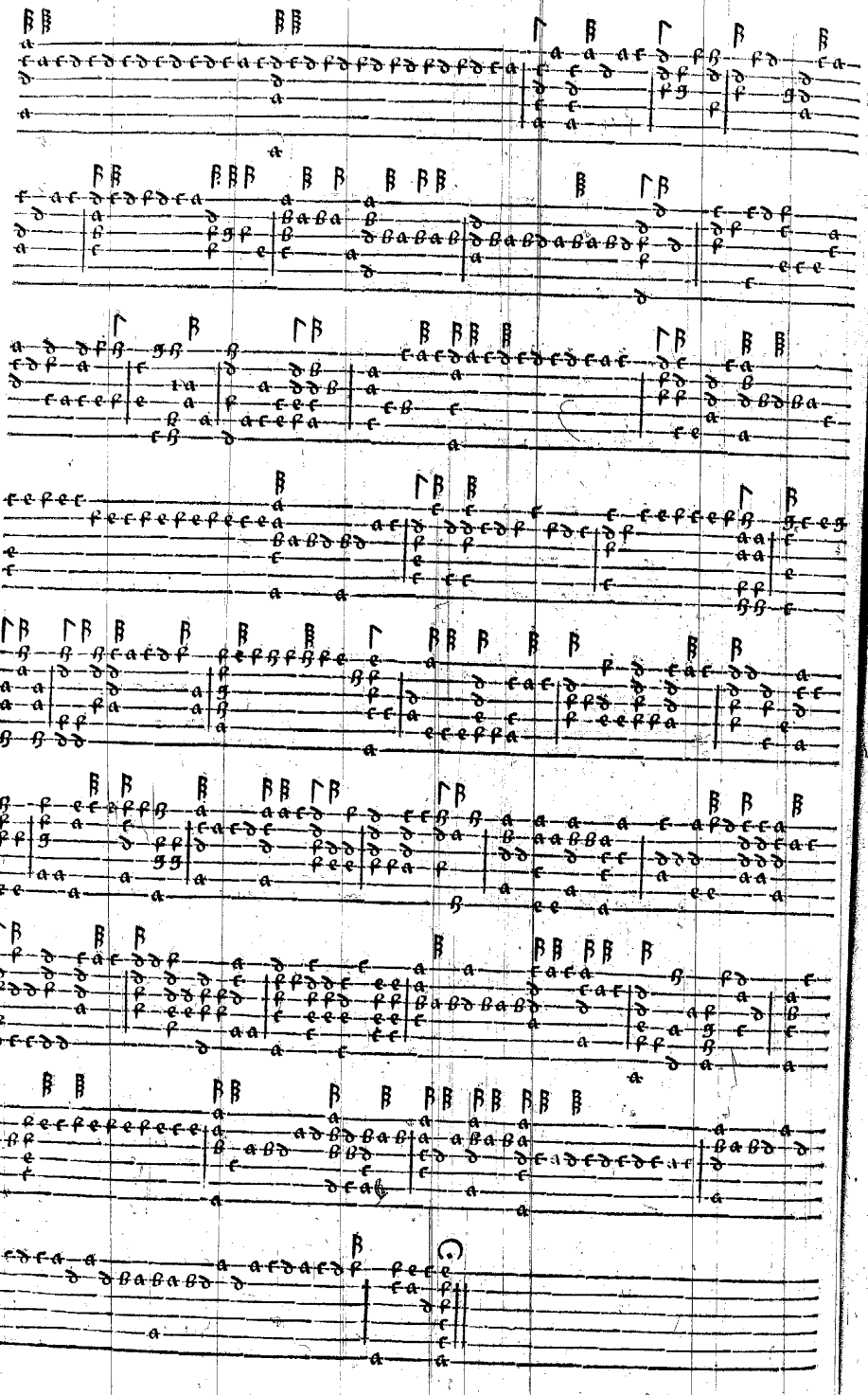
PRATVM

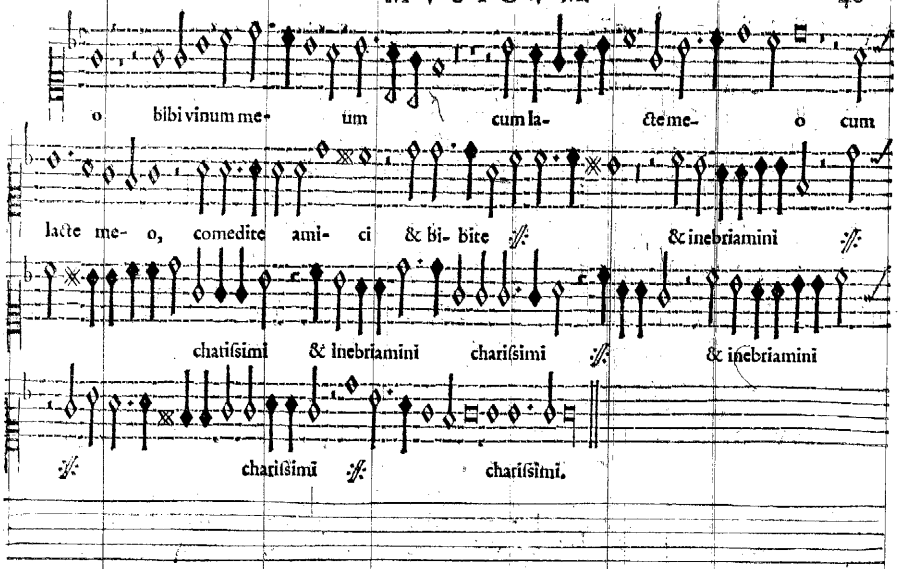


BASSO.

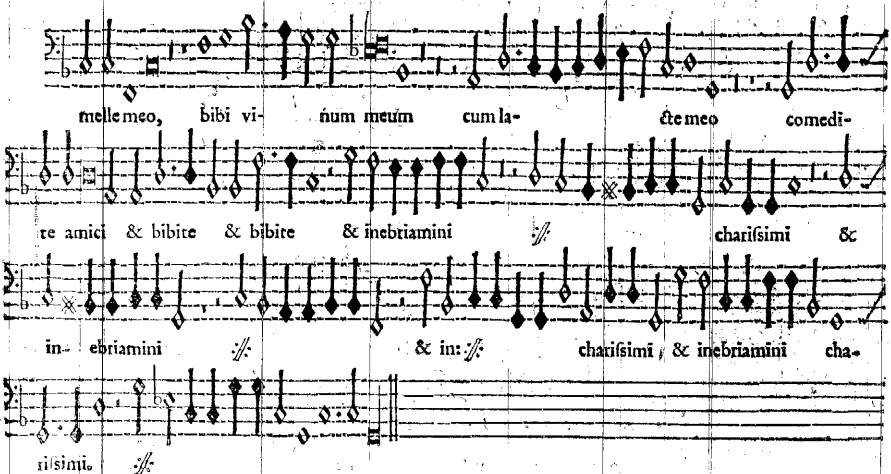



Eni in hortum meum.
verte

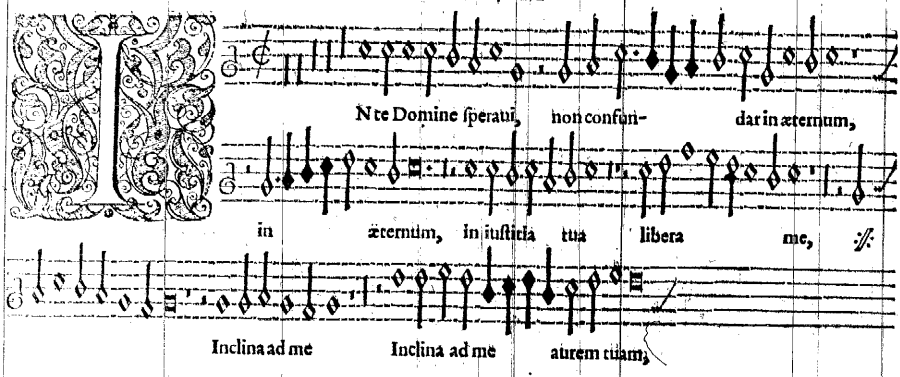


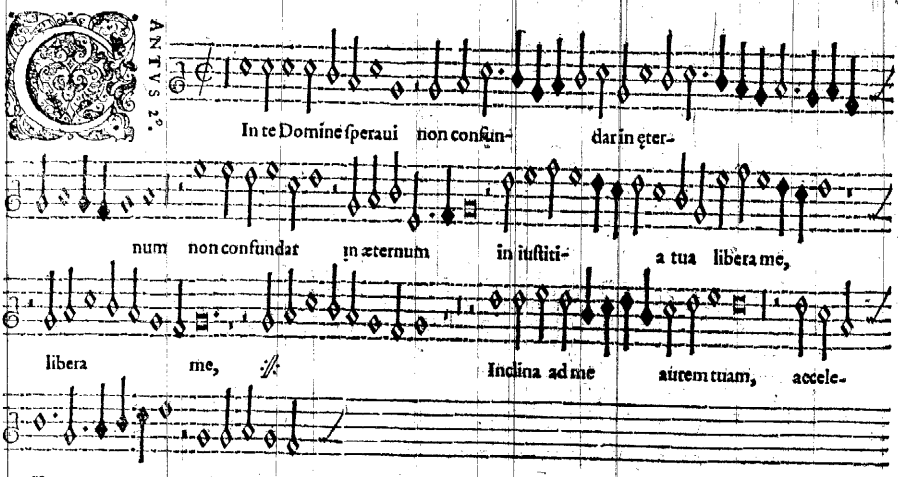

o bibi vinum me- um cum la- cte me- o cum
lacte me- o, comedite ami- ci & bi- bite &inebriamini
chariſsimi & inebriamini chariſsimi & inebriamini
chariſsimi chariſsimi.

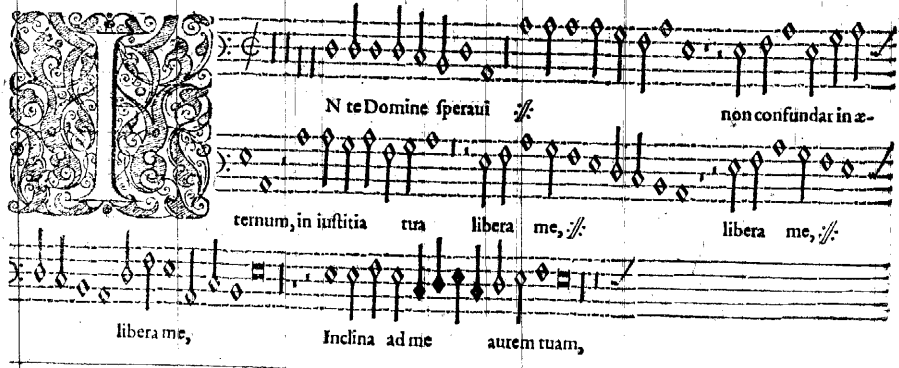
BASSO.


melle meo, bibi vi- num meum cum la- cte meo comedi-
re amici & bibite & bibite & inebriamini chariſsimi &
in- ebriamini & in: chariſsimi & inebriamini cha-
riſsimi.

PRATVM

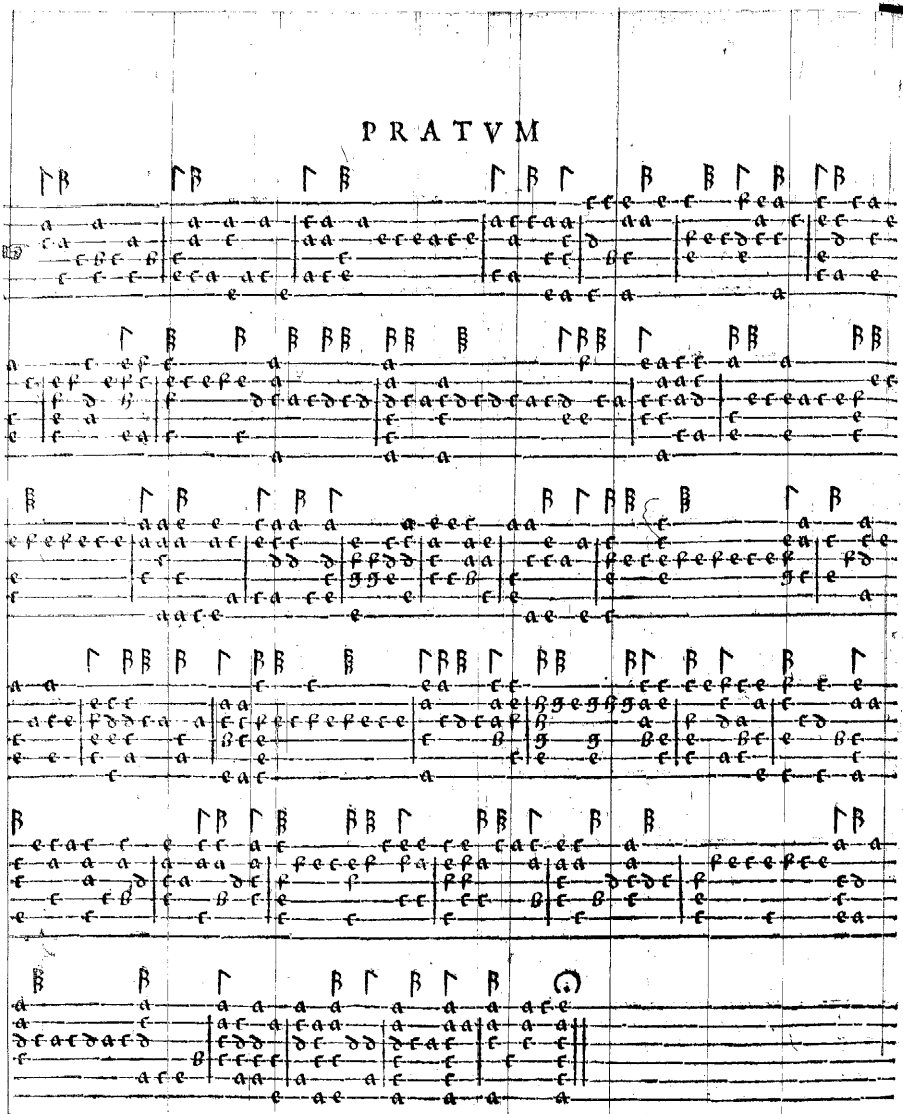

N te Domine ſperaui, non confun- dar in æternum,
in æternum, in iuſtitia tua libera me, ℣.
Inclina ad me Inclina ad me aurem tuam,

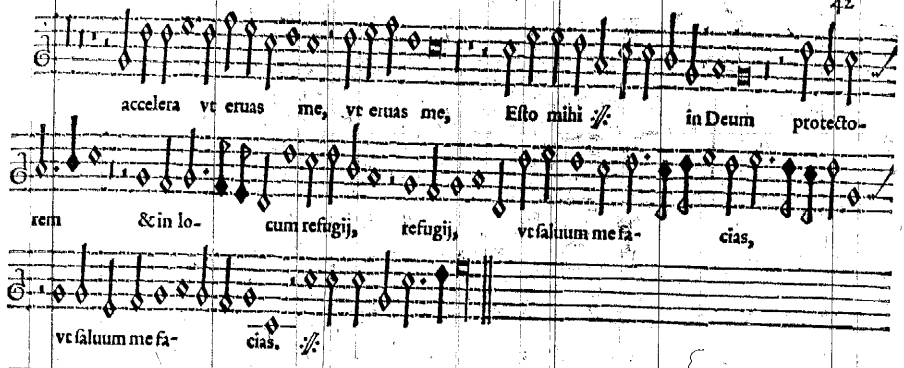

ANTVS 2o.
In te Domine ſperaui non confun- dar in æter-
num non confundar in æternum in iuſtiti- a tua libera me,
libera me, ℣. Inclina ad me aurem tuam, accele-
ra vt eruas

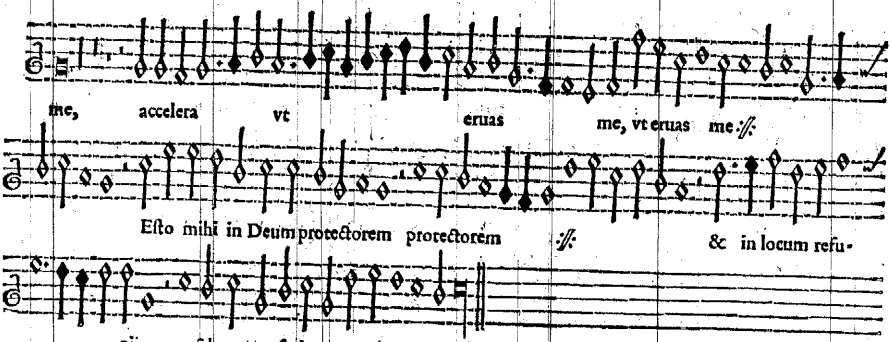

N te Domine ſperaui ℣. non confundar in æ-
ternum, in iuſtitia tua libera me, ℣. libera me, ℣.
libera me, Inclina ad me aurem tuam,

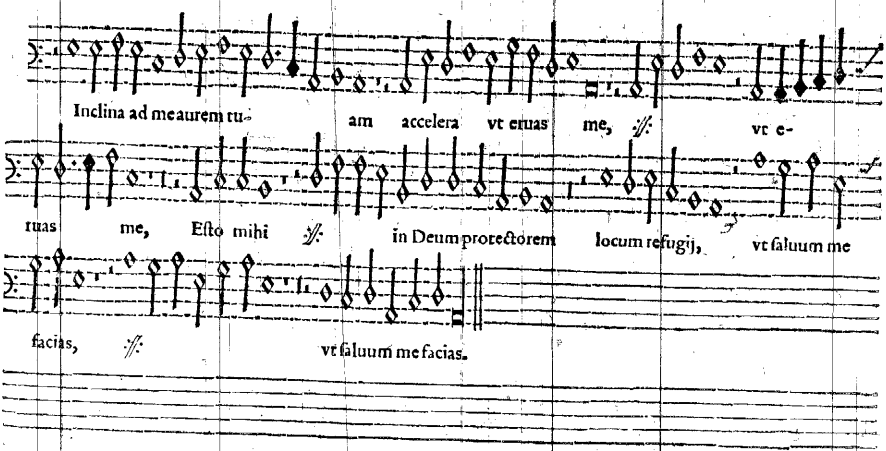
Nte Domine speraui. à 5.

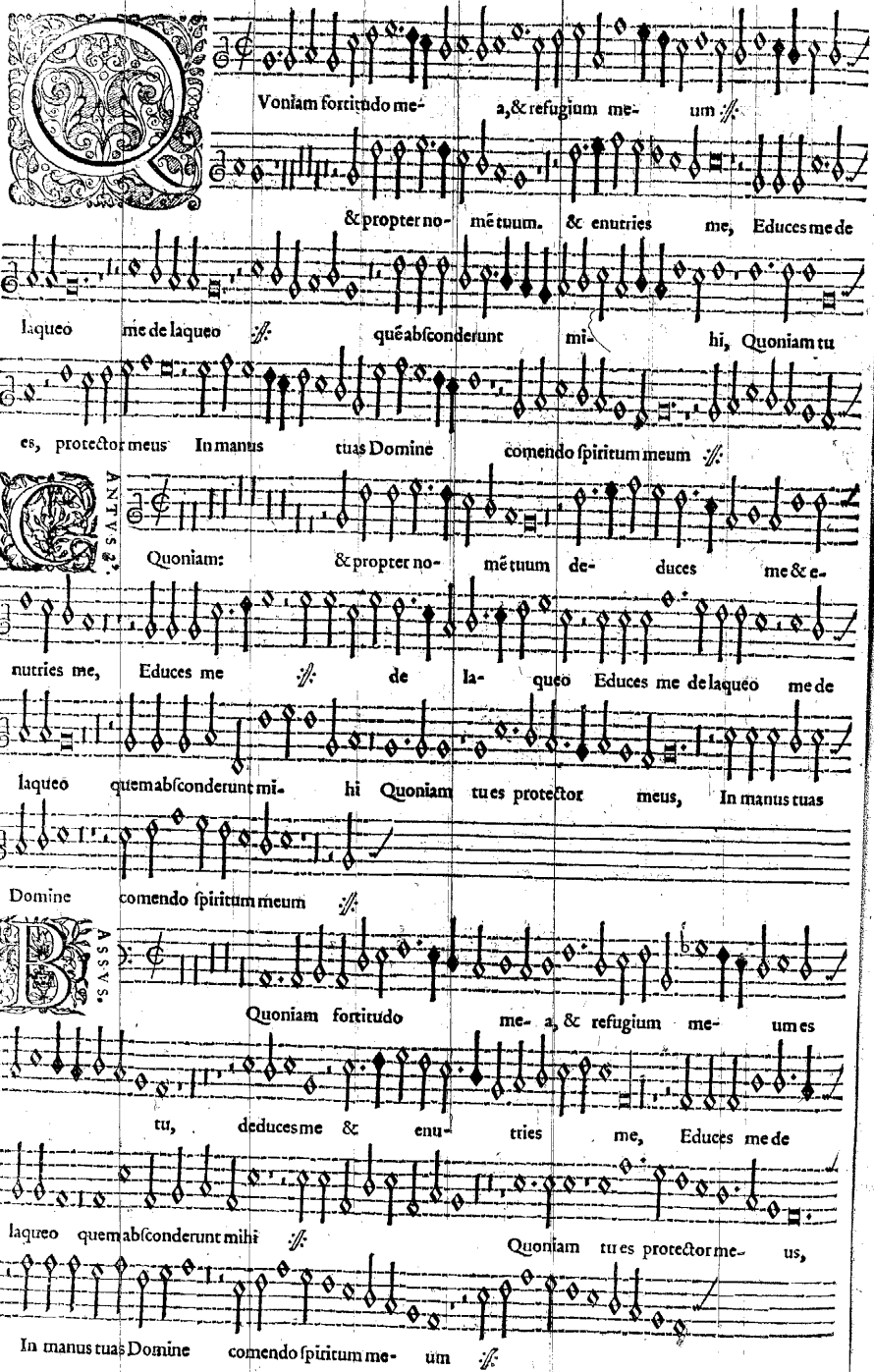
PRATVM

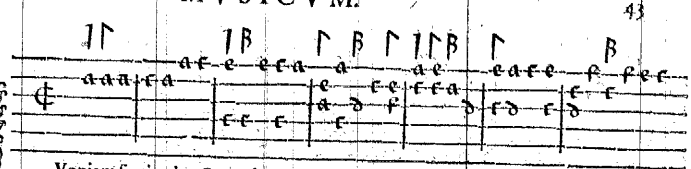



accelera vt eruas me, vt eruas me, Esto mihi ℣. in Deum protecto-
rem & in lo- cum refugij, refugij, vt saluum me fa- cias,
vt saluum me fa- cias. ℣.

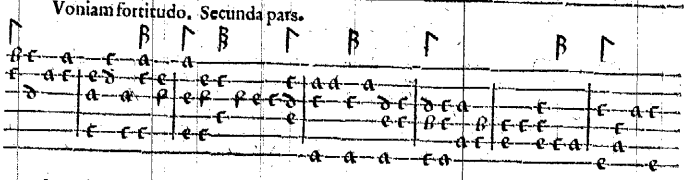

me, accelera vt eruas me, vt eruas me ℣.
Esto mihi in Deum protectorem protectorem ℣. & in locum refu-
gij, vt saluum me facias, me aci- as.

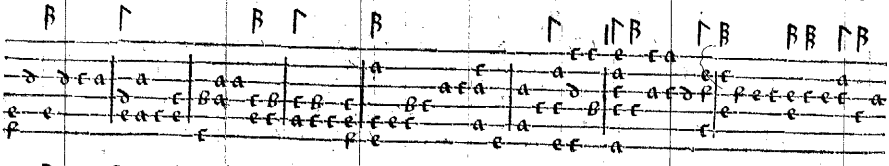

Inclina ad me aurem tu- am accelera vt eruas me, ℣. vt e-
ruas me, Esto mihi ℣. in Deum protectorem locum refugij, vt saluum me
facias, ℣. vt saluum me facias.

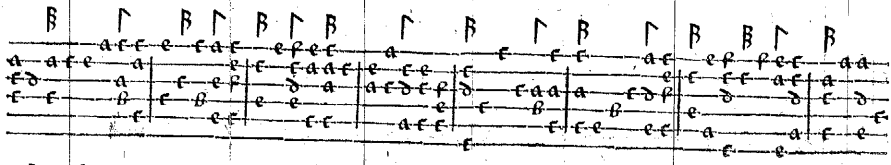

Voniam fortitudo mea, & refugium meum ℣.
& propter nomẽ tuum. & enutries me, Educes me de
laqueo me de laqueo ℣. quẽ abscónderunt mihi, Quoniam tu
es, protector meus In manus tuas Domine comendo spiritum meum ℣.
ANTVS 2.
Quoniam: & propter nomẽ tuum deduces me & e-
nutries me, Educes me ℣. de laqueo Educes me de laqueo me de
laqueo quem abscónderunt mihi Quoniam tu es protector meus, In manus tuas
Domine comendo spiritum meum ℣.
BASSVS.
Quoniam fortitudo mea, & refugium meum es
tu, deduces me & enutries me, Educes me de
laqueo quem abscónderunt mihi ℣. Quoniam tu es protector meus,
In manus tuas Domine comendo spiritum meum ℣.

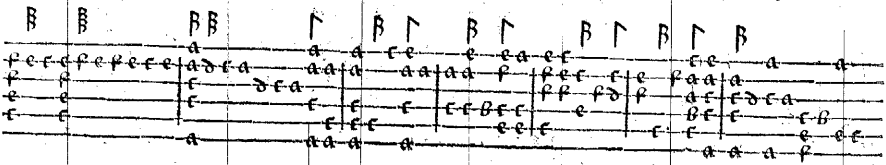


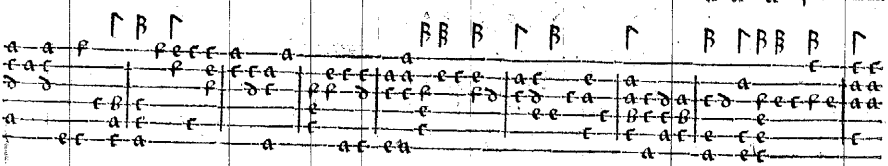
Voniam fortitudo. Secunda pars.

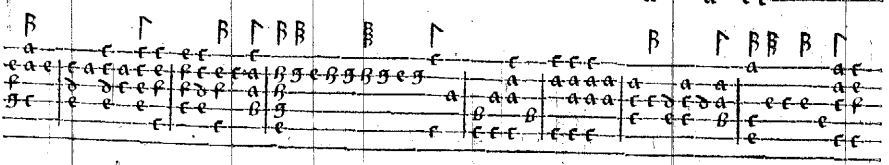


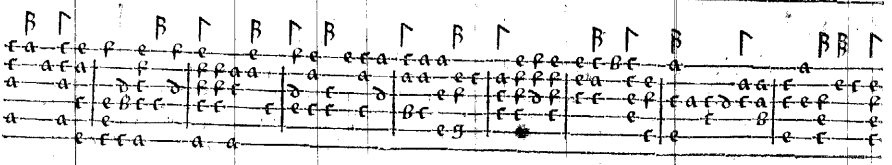


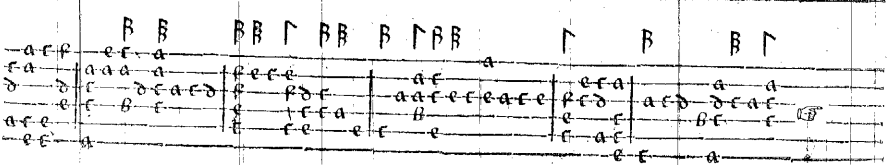


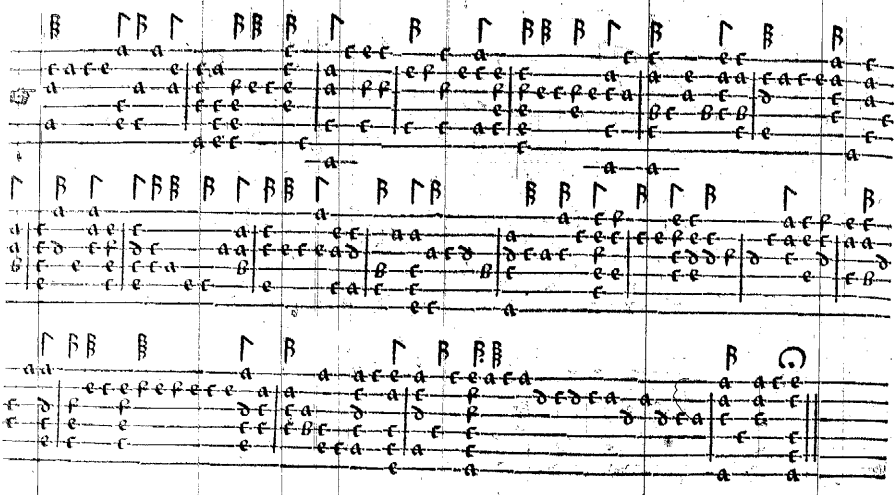


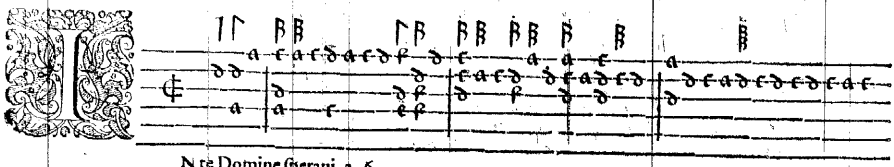




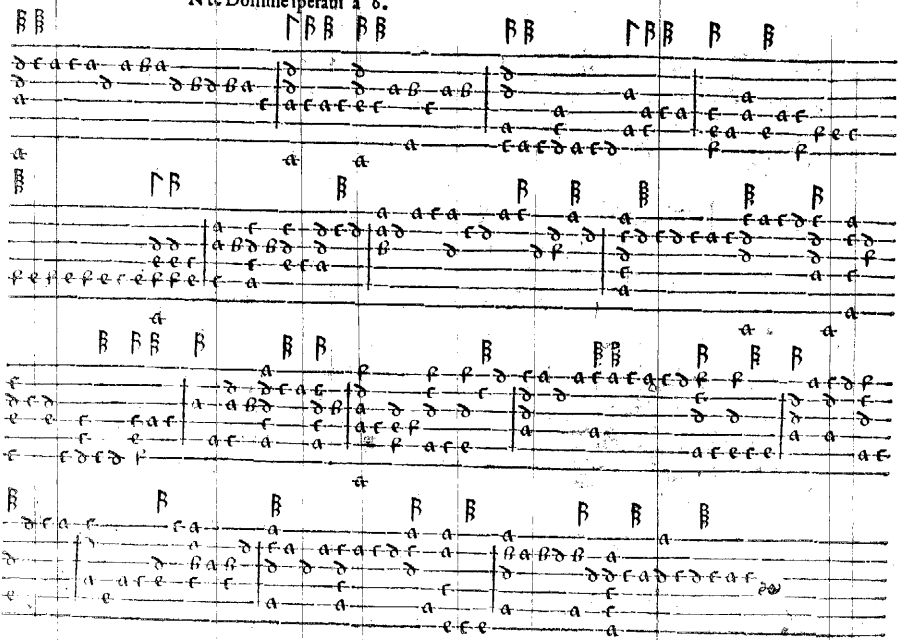








N te Domine speraui a 6.



redemisti me Domine Domine Deus ℣ veritā- tis,

Deus verita- tis. ℣

IN te Domine spera- tui, ℣

nō confundar in æternum, in æternum,

redemisti me Domine Deus Deus verita- tis.

CANTVS 2.

In te Domine speraui, ℣ non confun-

dar in æter- num non

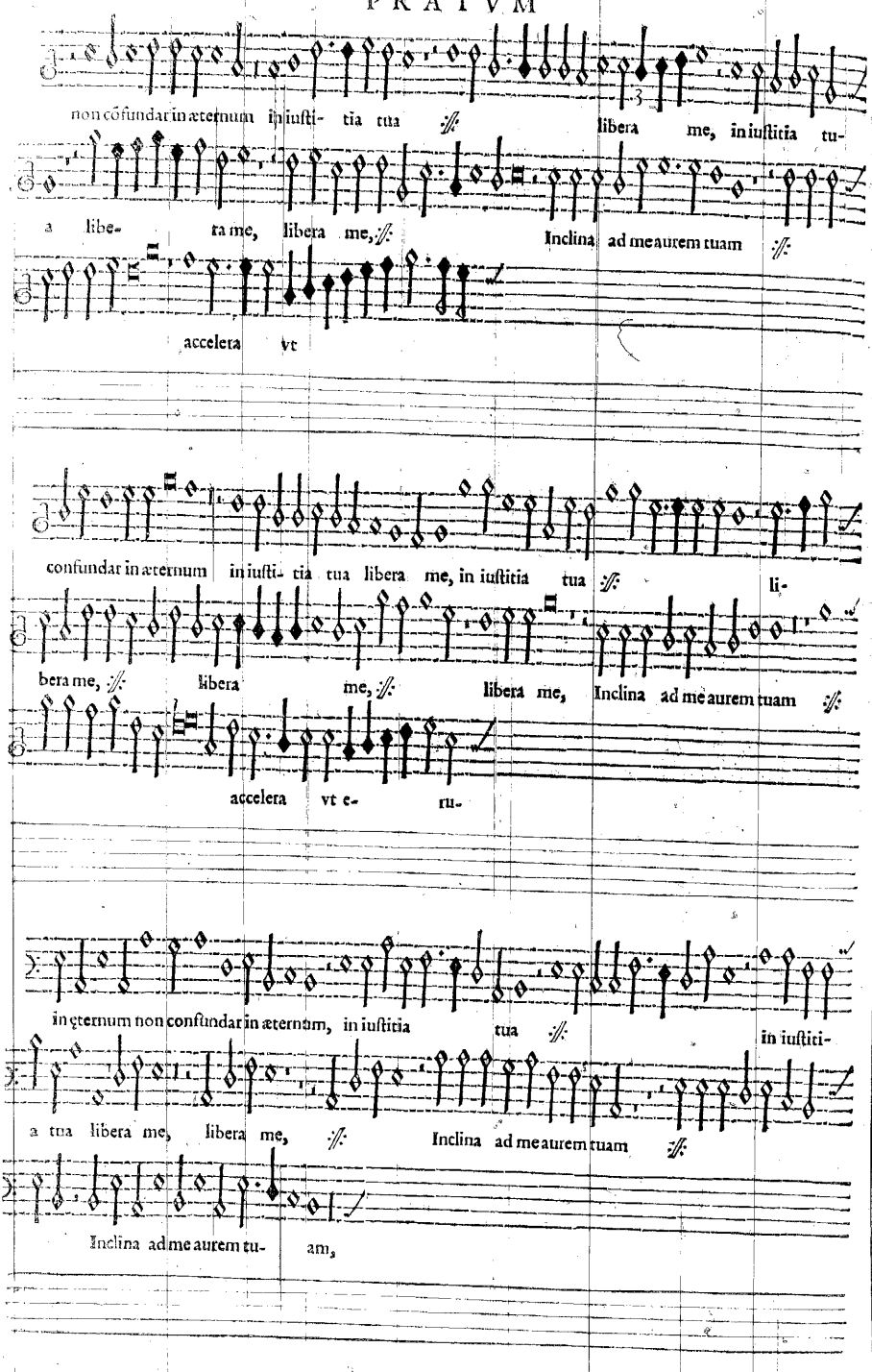
spiritum me- um redemisti me Domine Deus ℣ veri- ta- tis, Deus ve-

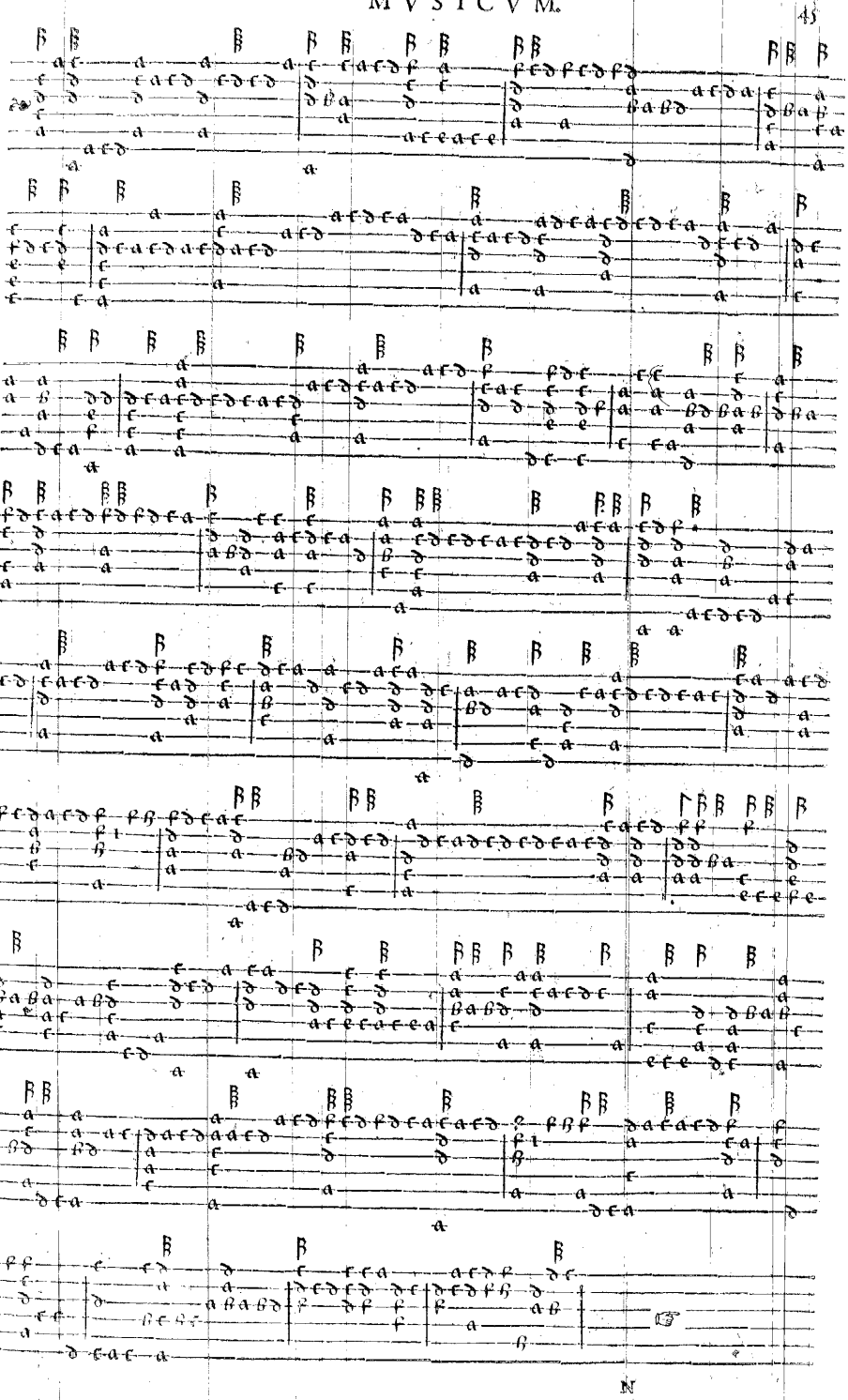
ri- tatis.

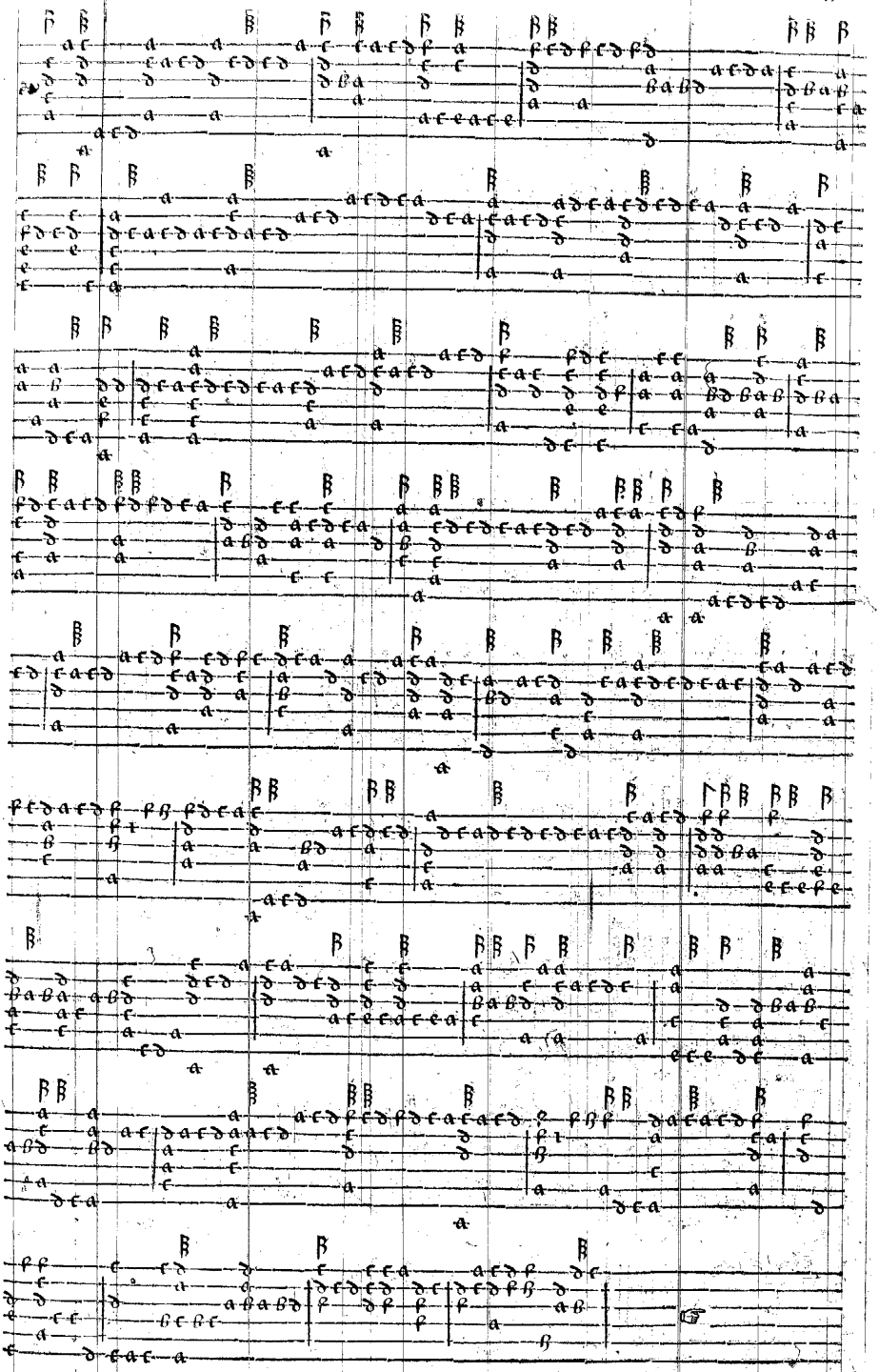
ASSVS.

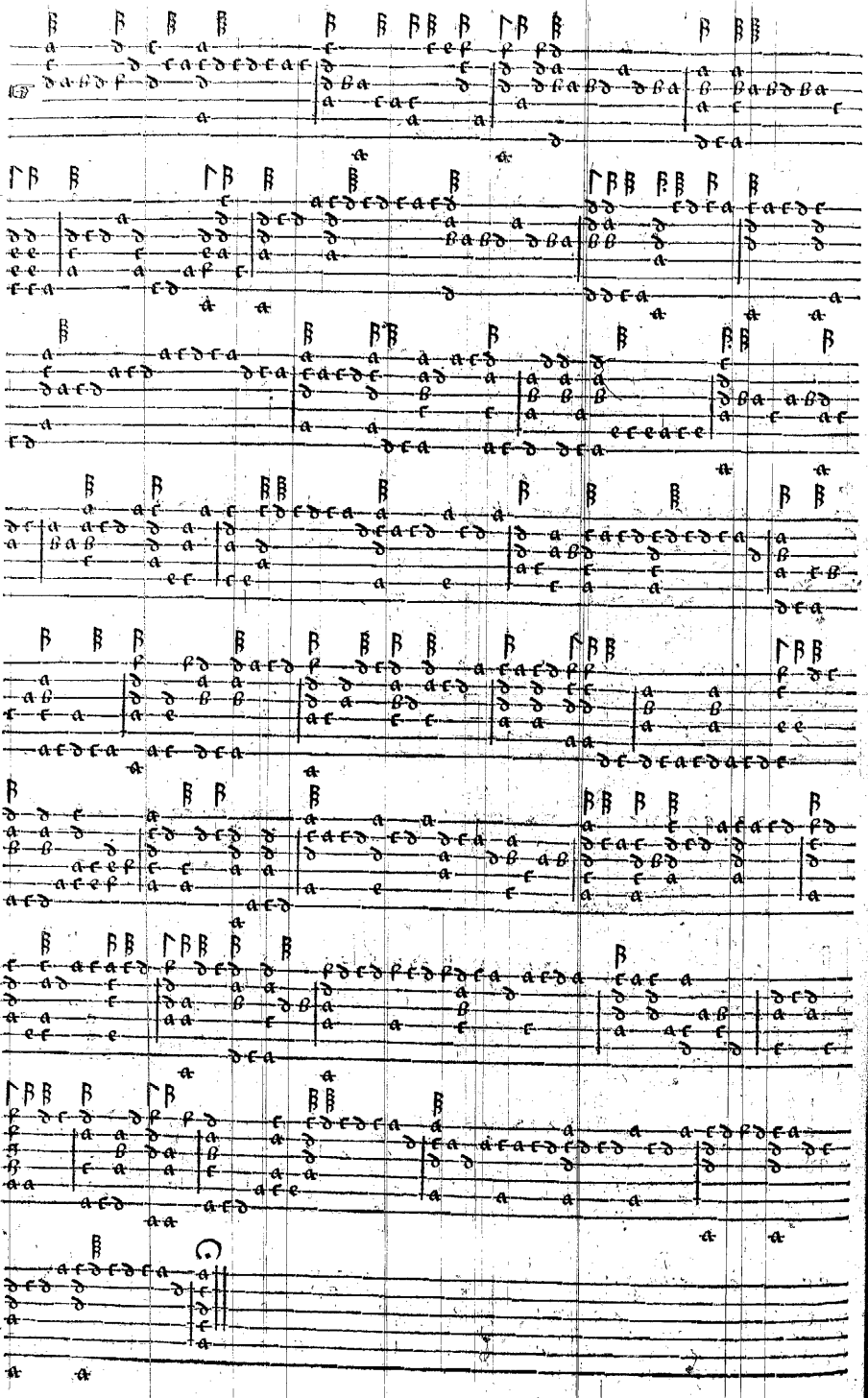
In te Domine speraui ℣ non confundar ℣

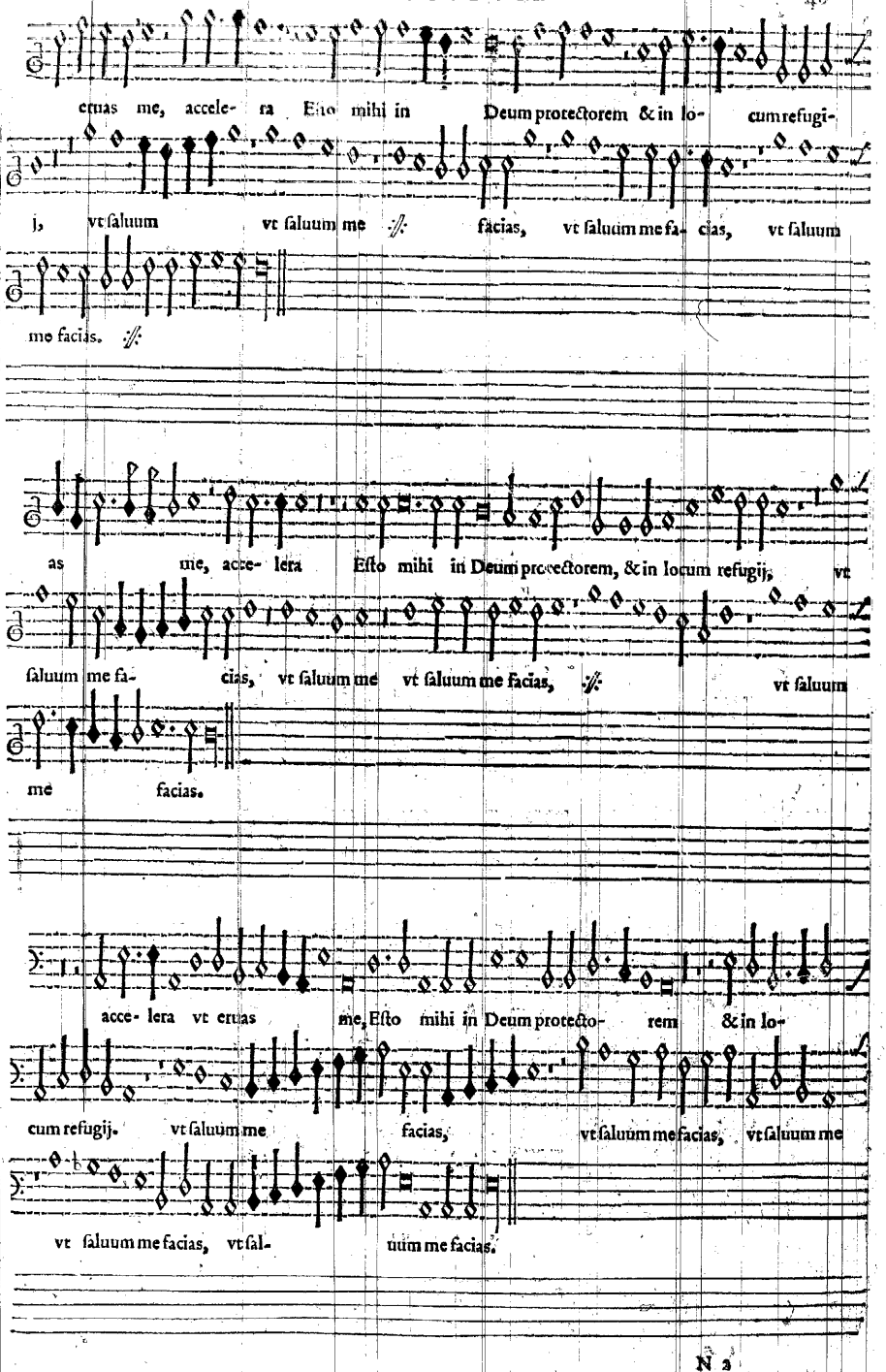
non confundar


non cõfundar in æternum in iusti- tia tua libera me, in iustitia tu-
a libe- ta me, libera me, Inclina ad me aurem tuam
accelera vt
confundar in æternum in iusti- tia tua libera me, in iustitia tua li-
bera me, libera me, libera me, Inclina ad me aurem tuam
accelera vt e- ru-
in æternum non confundar in æternum, in iustitia tua in iustiti-
a tua libera me, libera me, Inclina ad me aurem tuam
Inclina ad me aurem tu- am,

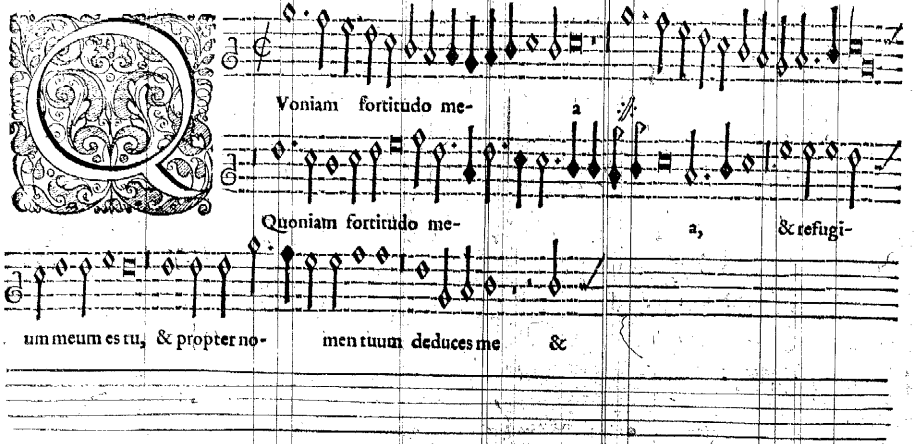


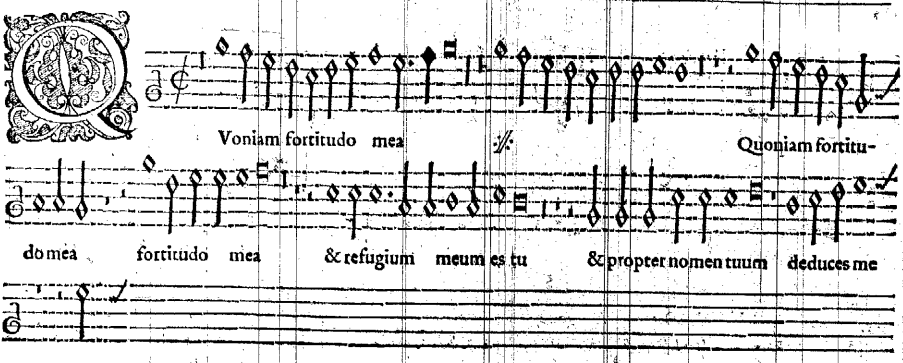


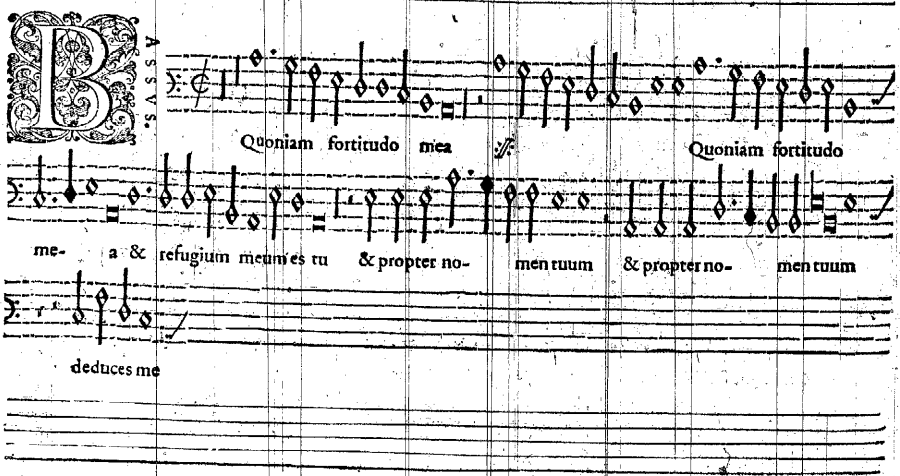



eruas me, accele- ra Esto mihi in Deum protectorem & in lo- cum refugi-
j, vt saluum vt saluum me ℣ facias, vt saluum me fa- cias, vt saluum
me facias. ℣
as me, acce- lera Esto mihi in Deum protectorem, & in locum refugij, vt
saluum me fa- cias, vt saluum me vt saluum me facias, ℣ vt saluum
me facias.
acce- lera vt eruas me, Esto mihi in Deum protecto- rem & in lo-
cum refugij. vt saluum me facias, vt saluum me facias, vt saluum me
vt saluum me facias, vt sal- uum me facias.

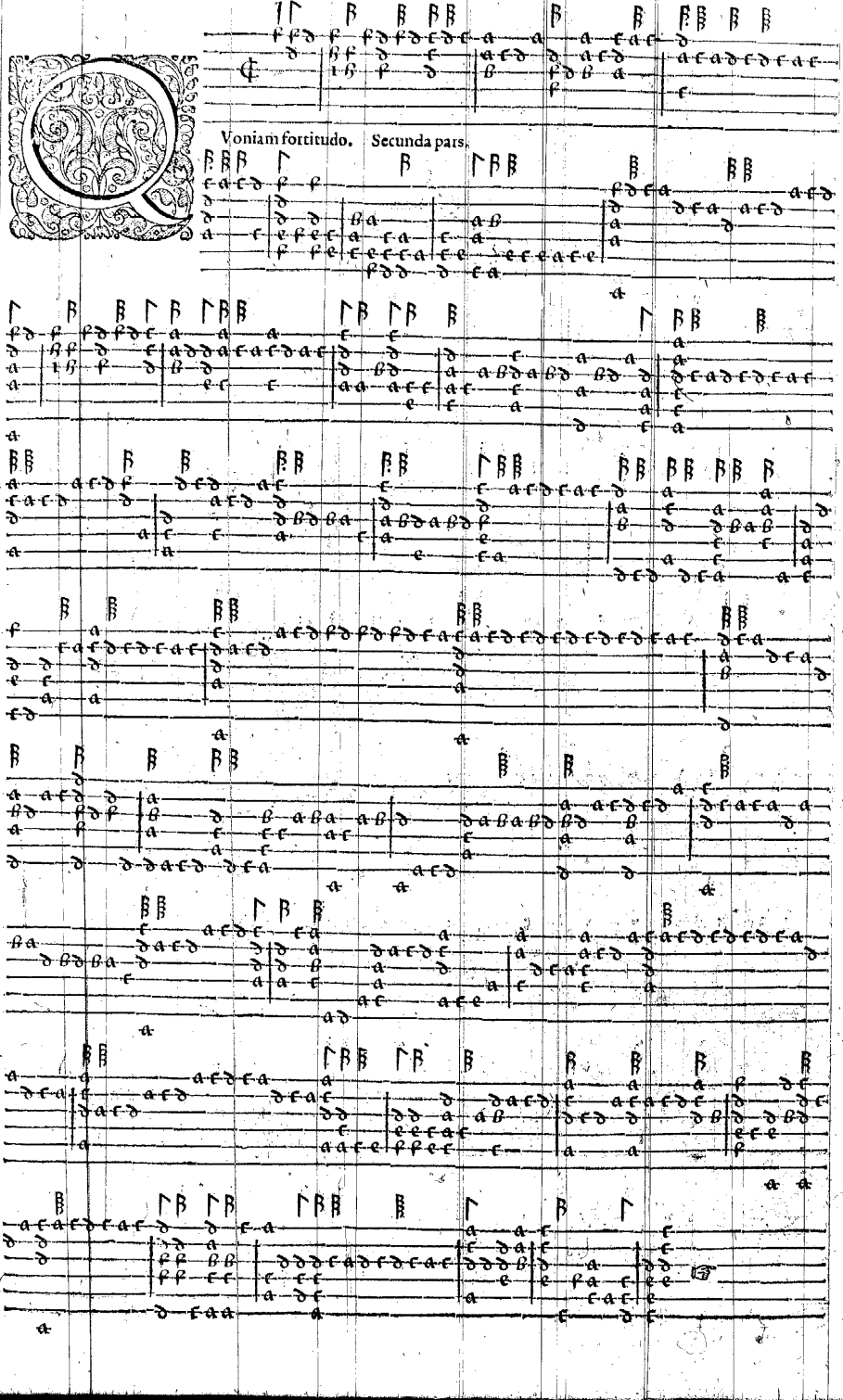
PRATVM


Voniam fortitudo me-
Quoniam fortitudo me-
a,
& refugi-
um meum es tu, & propter no-
men tuum deducesme
&

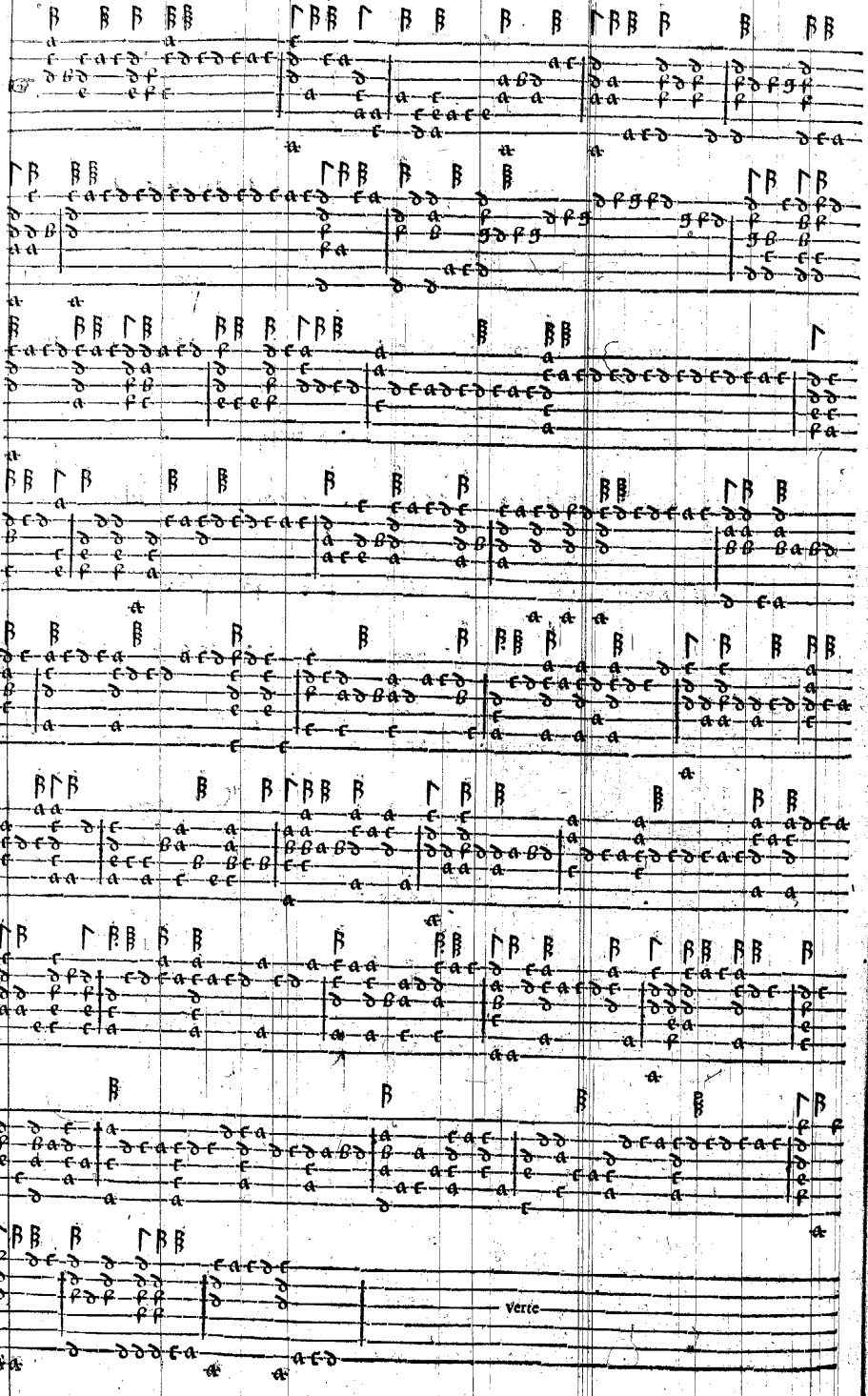

Voniam fortitudo mea
Quoniam fortitu-
do mea
fortitudo mea
& refugium meum es tu
& propter nomen tuum
deduces me
&

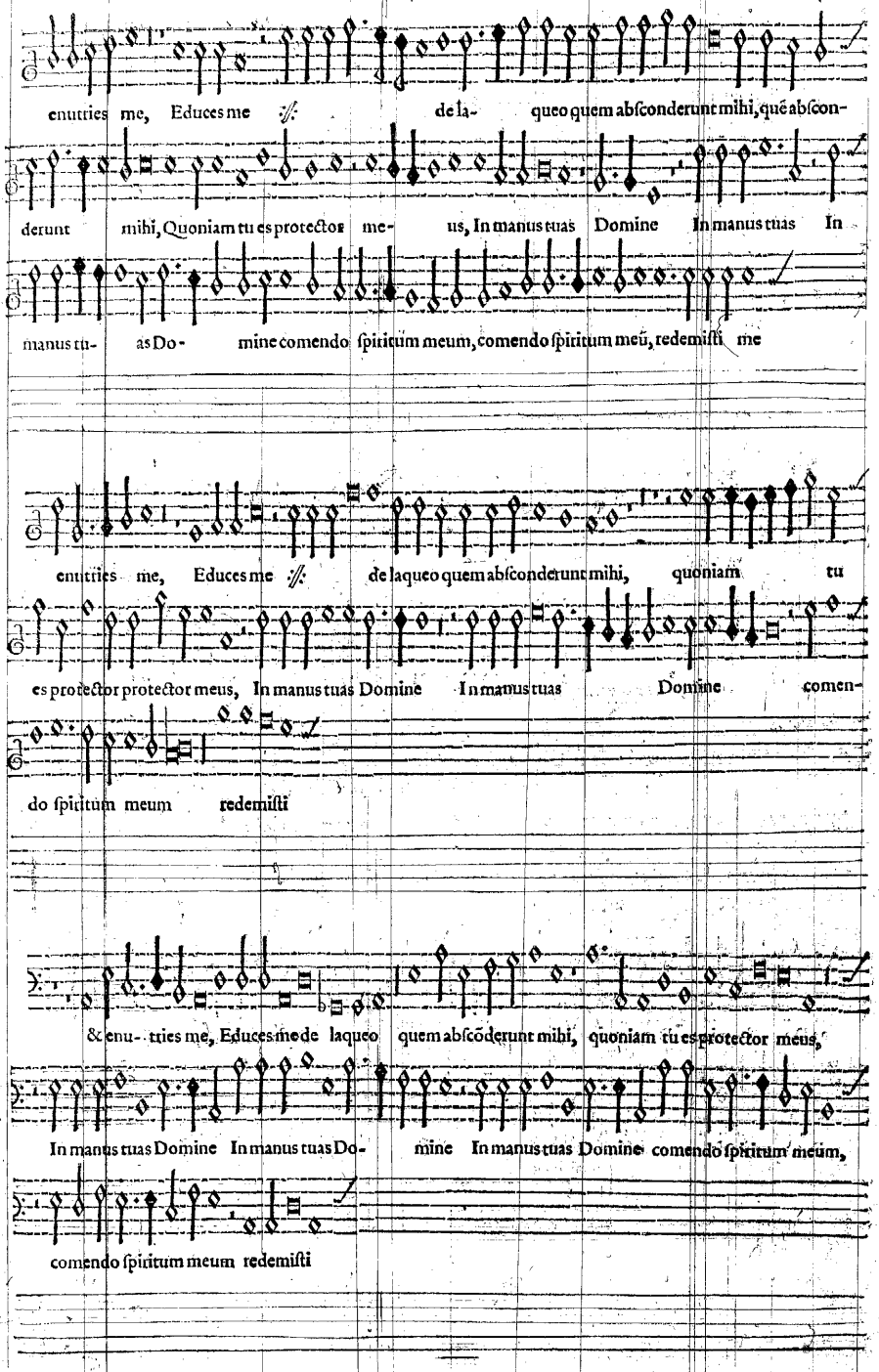

ASSVS.
Quoniam fortitudo mea
Quoniam fortitudo
me-
a & refugium meum es tu
& propter no-
men tuum
& propter no-
men tuum
deduces me

Voniam fortitudo. Secunda pars.

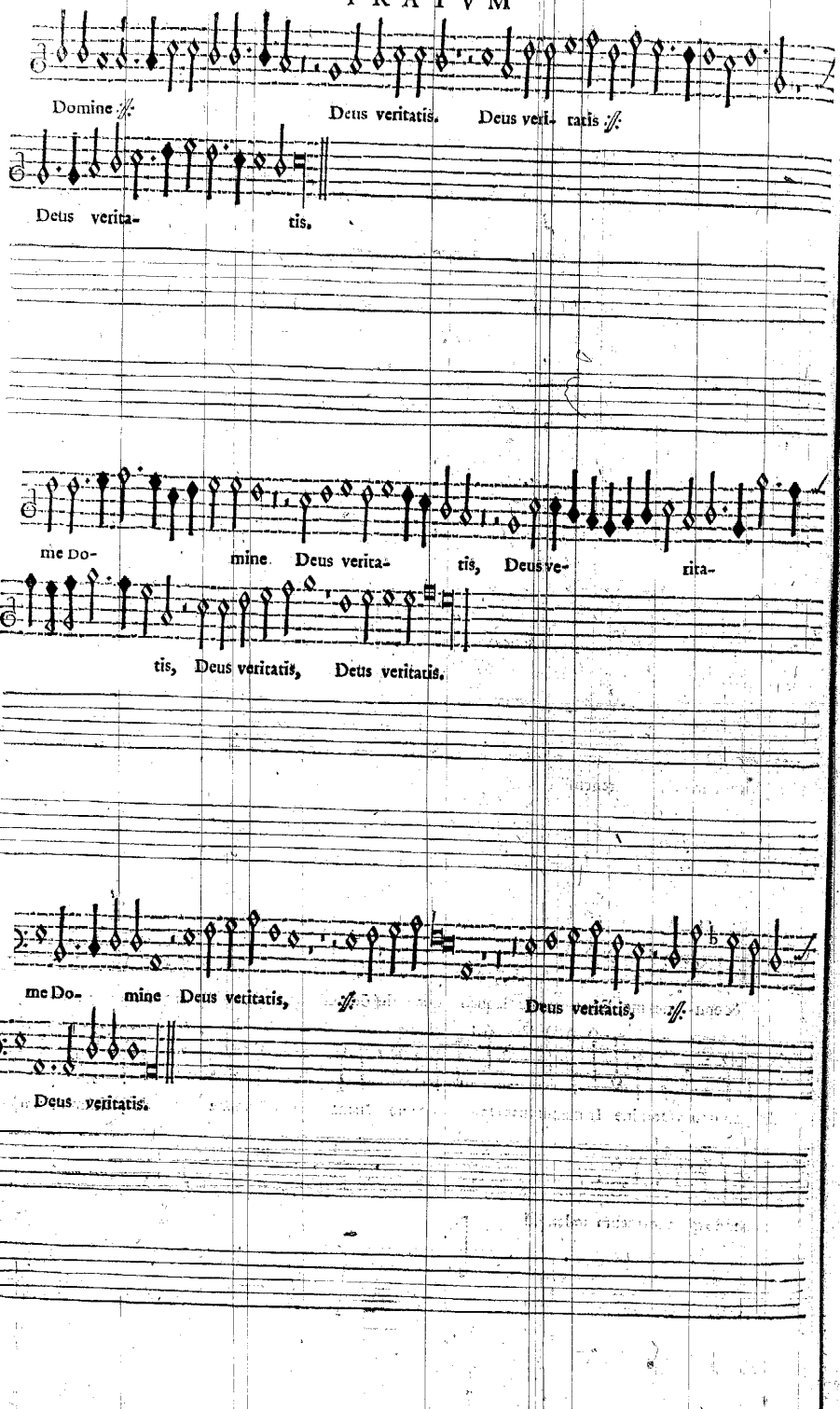


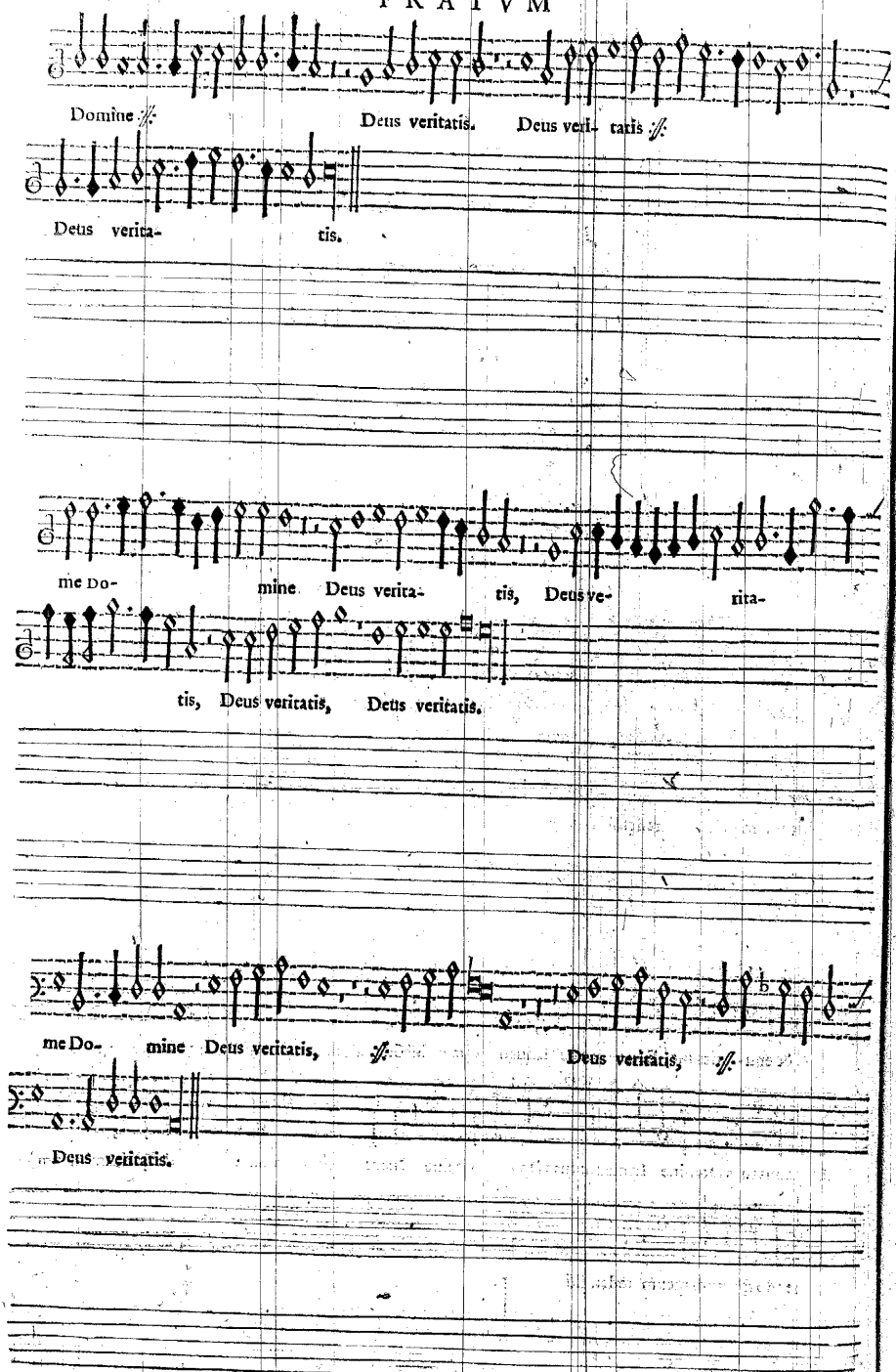
PRATVM

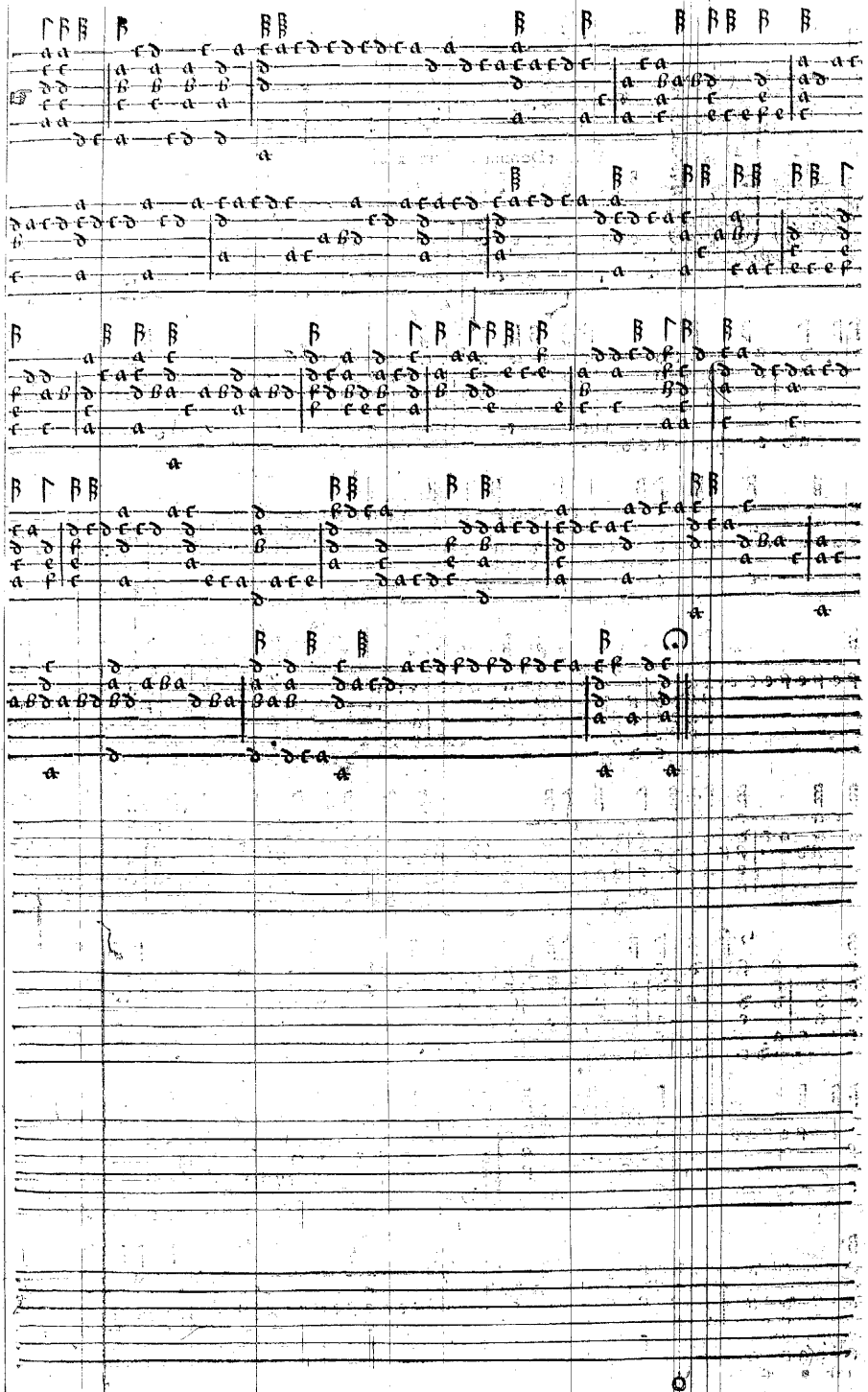



enutries me, Educes me ℣ de la- queo quem abſconderunt mihi, quē abſcon-
derunt mihi, Quoniam tu es protector me- us, In manus tuas Domine In manus tuas In
manus tu- as Do- mine comendo ſpiritum meum, comendo ſpiritum meū, redemiſti me
enutries me, Educes me ℣ de laqueo quem abſconderunt mihi, quoniam tu
es protector protector meus, In manus tuas Domine In manus tuas Domine comen-
do ſpiritum meum redemiſti
& enu- tries me, Educes me de laqueo quem abſcōderunt mihi, quoniam tu es protector meus,
In manus tuas Domine In manus tuas Do- mine In manus tuas Domine comendo ſpiritum meum,
comendo ſpiritum meum redemiſti

PRATVM

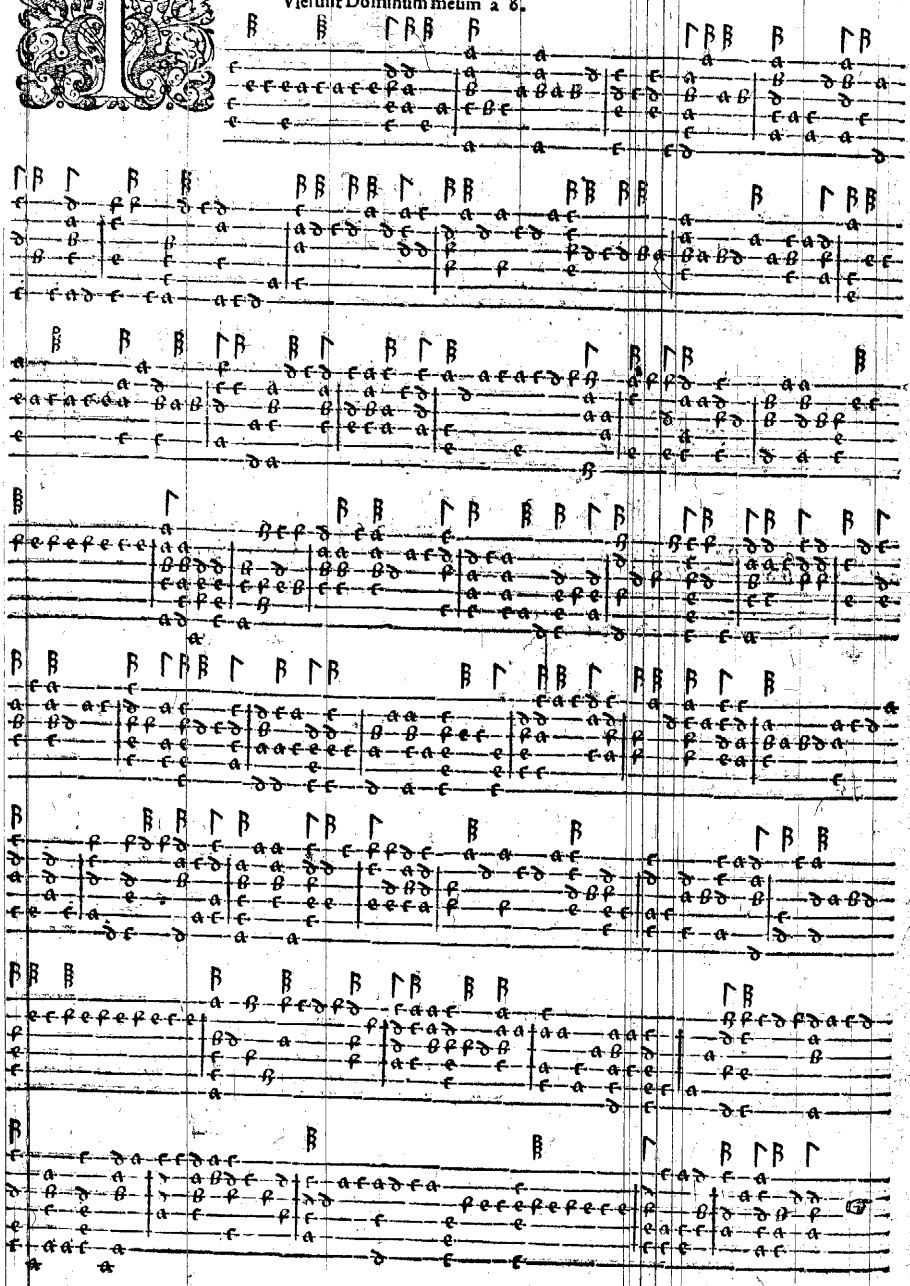

Domine
Deus veritatis.
Deus veri- tatis
Deus verita- tis.
me Do- mine Deus verita- tis, Deus ve- rita-
tis, Deus veritatis, Deus veritatis.
me Do- mine Deus veritatis,
Deus veritatis,
Deus veritatis.

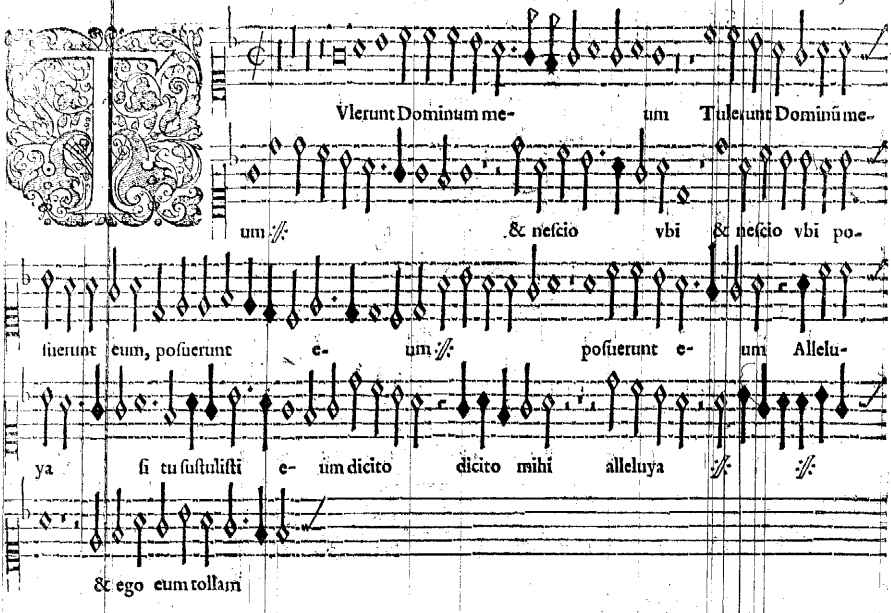

Domine ℣. Deus veritatis. Deus veri- tatis ℣.
Deus verita- tis.
me Do- mine Deus verita- tis, Deus ve- rita-
tis, Deus veritatis, Deus veritatis.
me Do- mine Deus veritatis, ℣. Deus veritatis, ℣.
Deus veritatis.



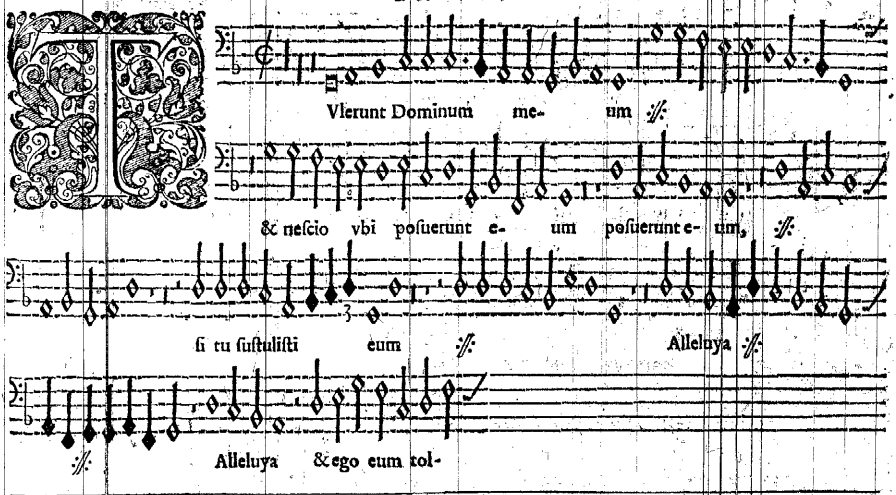
PRATVM

Vlerunt Dominum meum a 6.

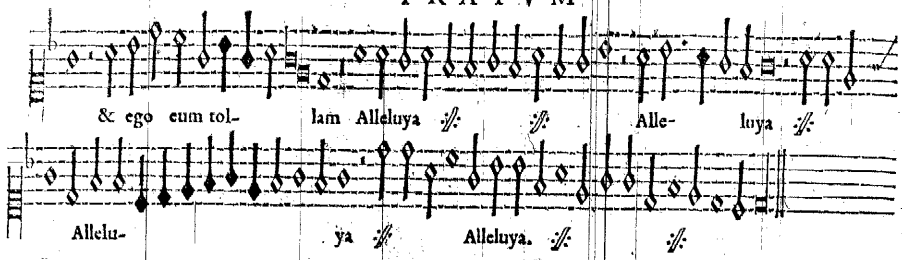



Vlerunt Dominum me- um Tulerunt Dominũ me-
um &. neſcio vbi &. neſcio vbi po-
ſuerunt eum, poſuerunt e- um poſuerunt e- um Allelu-
ya ſi tu ſuſtuliſti e- um dicito dicito mihi alleluya
&. ego eum tollam

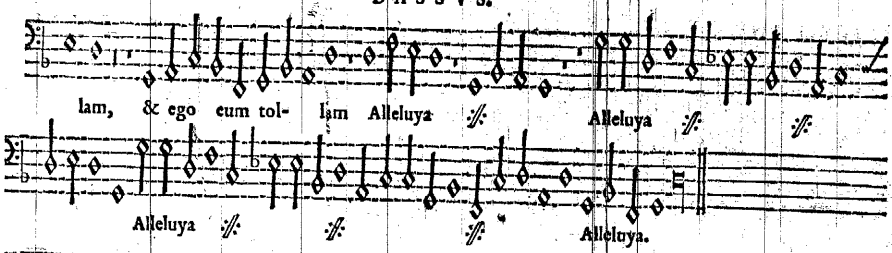
BASSVS.

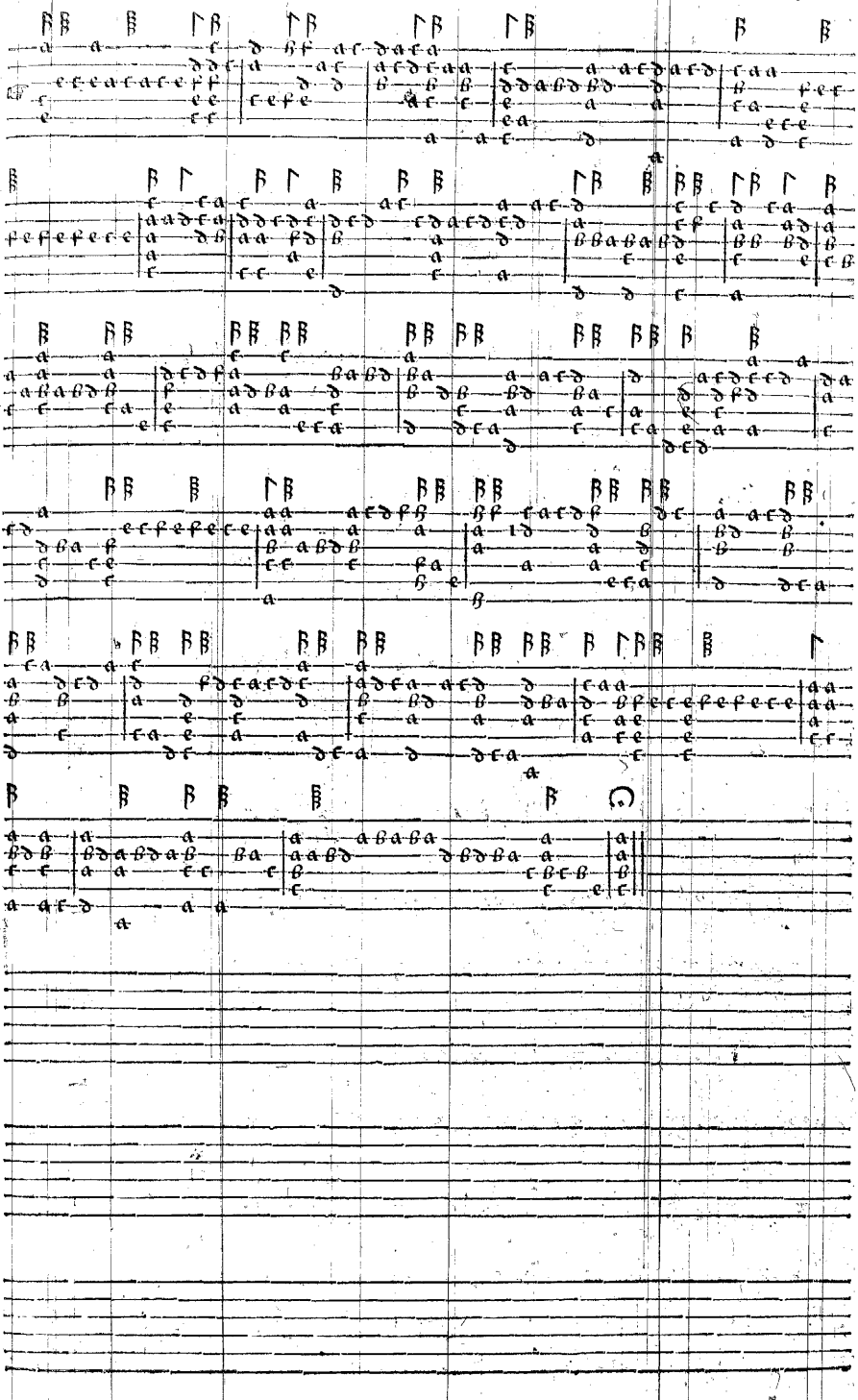

Vlerunt Dominum me- um
&. neſcio vbi poſuerunt e- um poſuerunt e- um,
ſi tu ſuſtuliſti eum Alleluya
Alleluya &. ego eum tol-

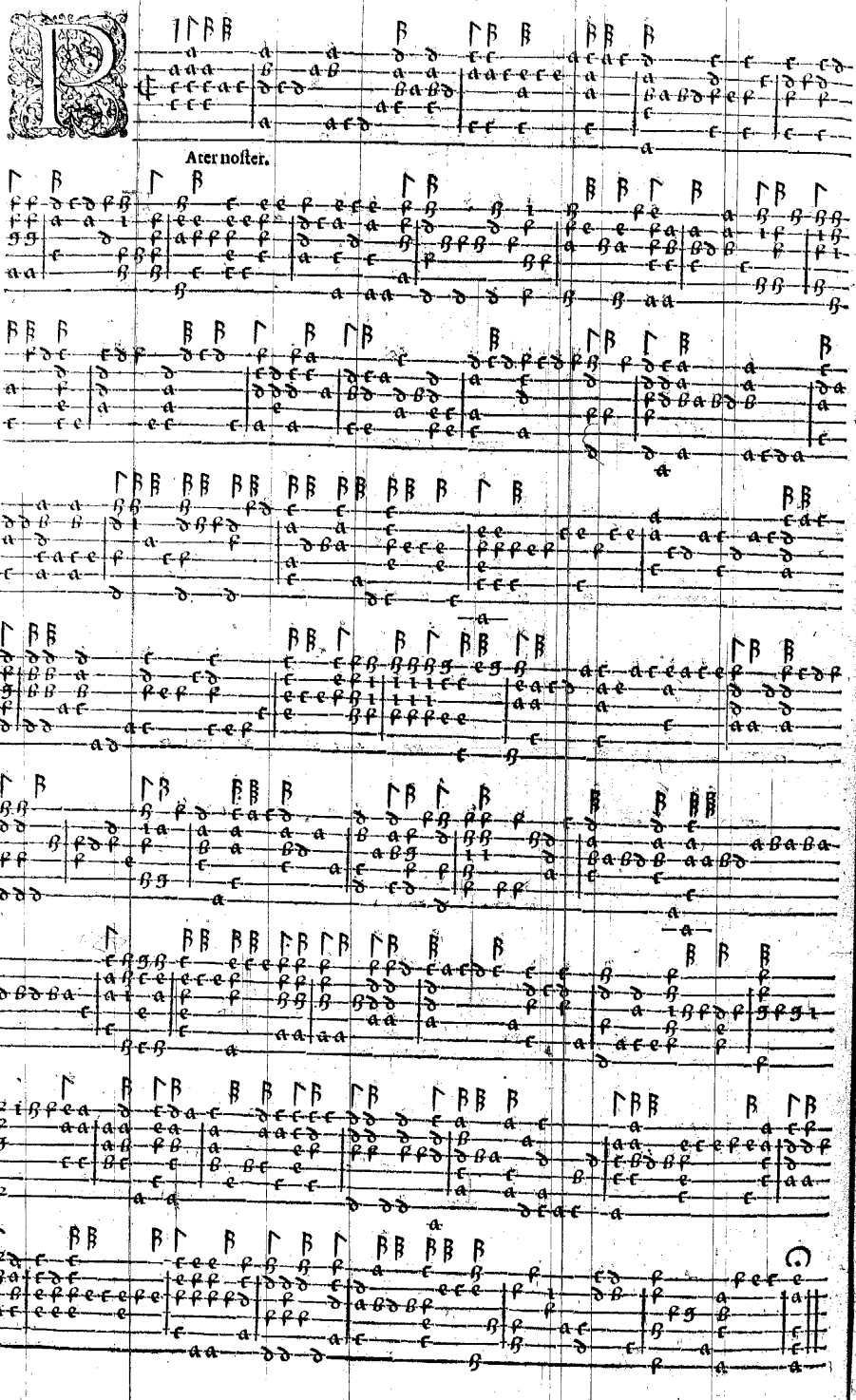
PRATVM

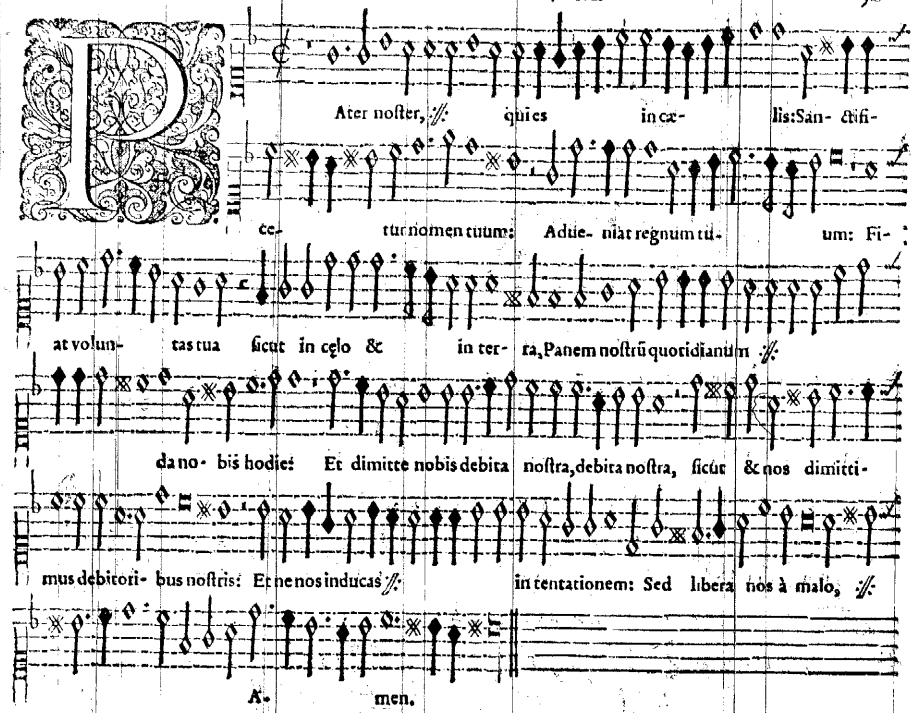


BASSVS.

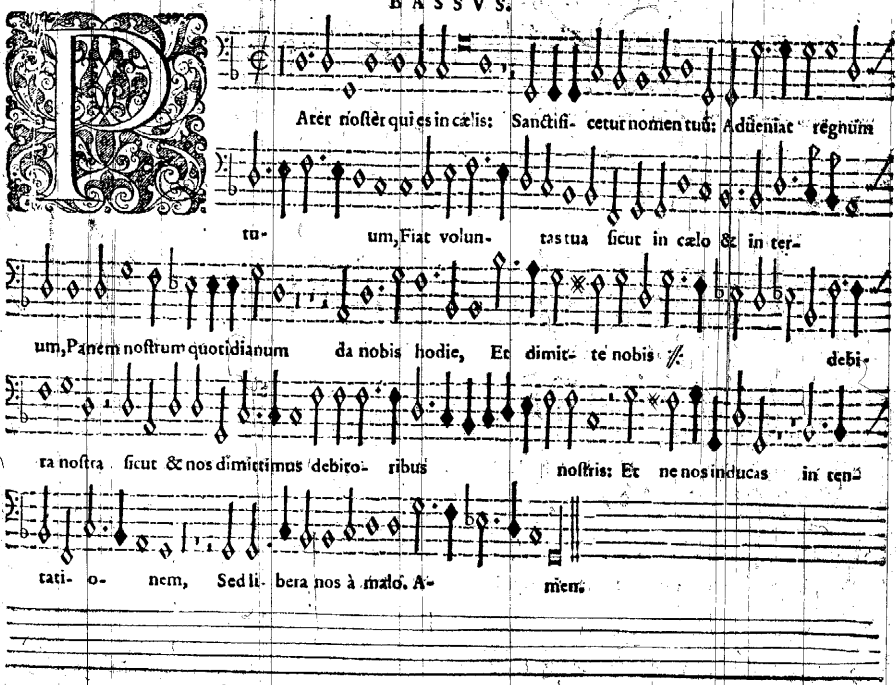




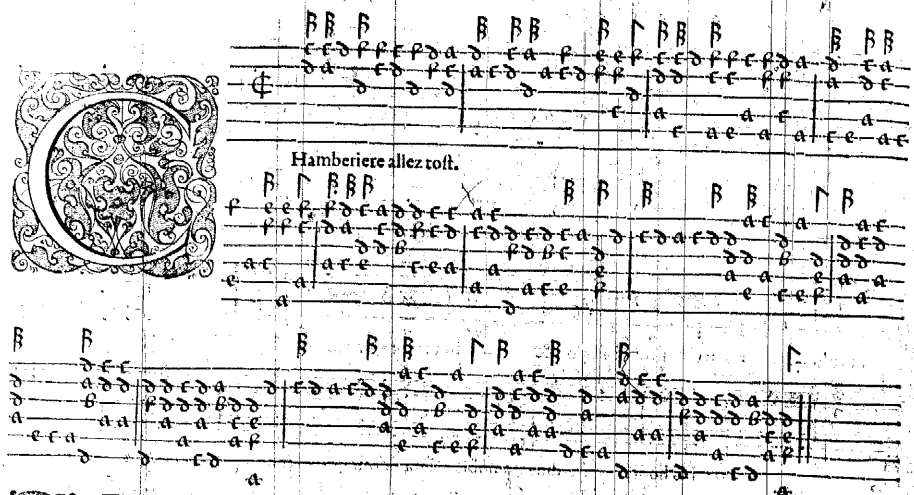

Ater noſter.


Ater noſter, ℣. qui es in cæ- lis: San- ctifi-
ce- tur nomen tuum: Adue- niat regnum tu- um: Fi-
at volun- tas tua ſicut in cęlo & in ter- ra, Panem noſtrũ quotidianum ℣.
da no- bis hodie: Et dimitte nobis debita noſtra, debita noſtra, ſicut & nos dimitti-
mus debitori- bus noſtris: Et ne nos inducas ℣. in tentationem: Sed libera nos à malo, ℣.
A- men.

BASSVS.


Ater noſter qui es in cælis: Sanctifi- cetur nomen tuũ: Adueniat regnum
tu- um, Fiat volun- tas tua ſicut in cælo & in ter-
um, Panem noſtrum quotidianum da nobis hodie, Et dimit- te nobis ℣. debi-
ta noſtra ſicut & nos dimittimus debito- ribus noſtris: Et ne nos inducas in ten-
tati- o- nem, Sed li- bera nos à malo. A- men.

PRATVM

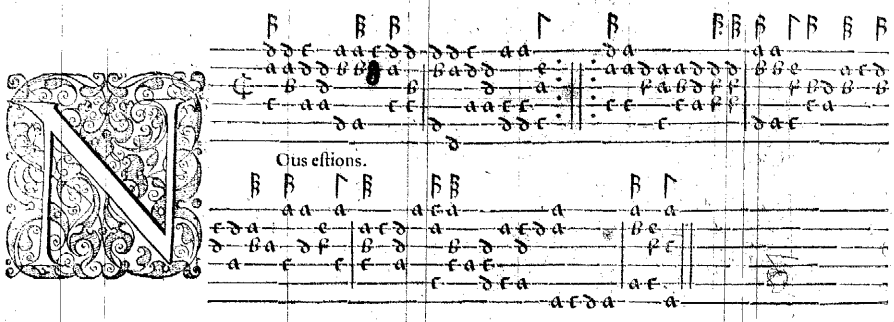


SVPERIVS.

Hamberie- re chamberie- re allez toſt & ve- nez ça, Châberie- re chamberie- re allez toſt & ve- nez ça, Allez à mon amy dire que mon mary il eſt la, ho la ho la Ie tien la da- me peu ſage qui belle châbriere a, ho la ho la, Ie tien la dame peu ſage qui bel- le chambriere a.

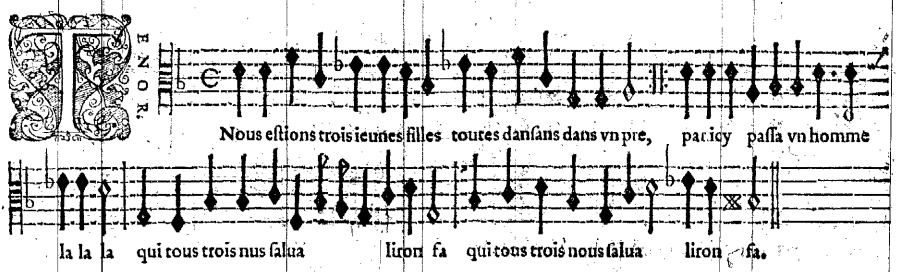
ASSVS.

Chamberiere chamberiere al- lez toſt & venez ça, Allez à mon amy dire que mõ mary il eſt la ho la ho la ho la, Ie tien la da- me peu ſage qui belle chambriere a ho la ho la ho la, Ie tien la da- me peu ſage qui belle chambriere a.

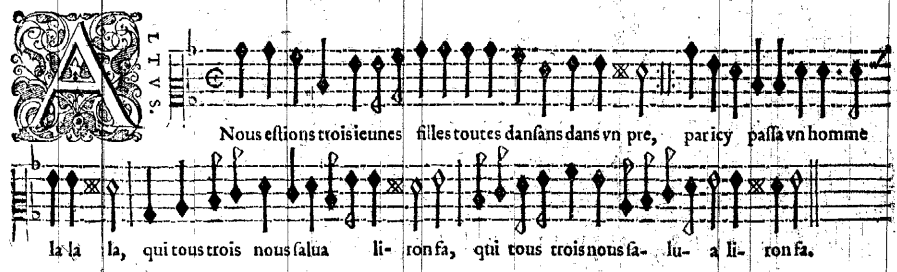


SVPERIVS.

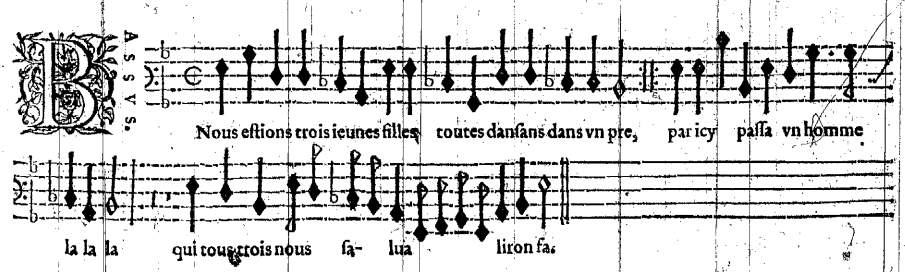
TENOR.



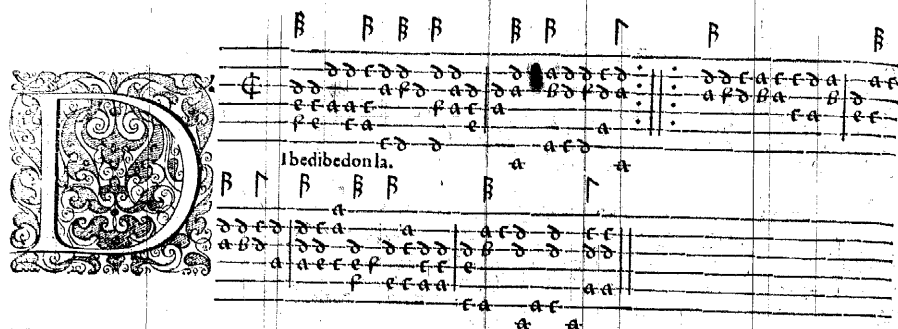
ALTVS.



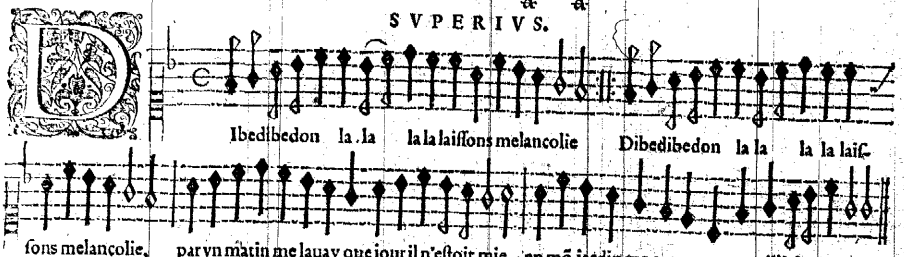
BASSVS.



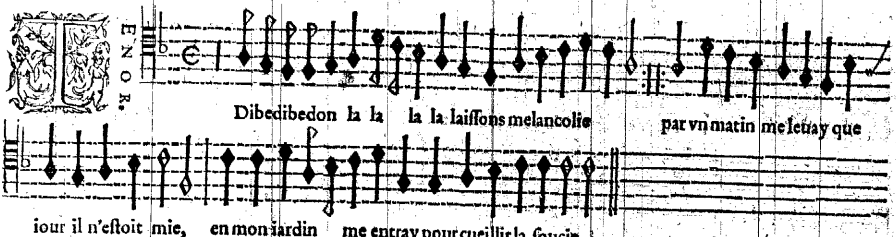
PRATVM



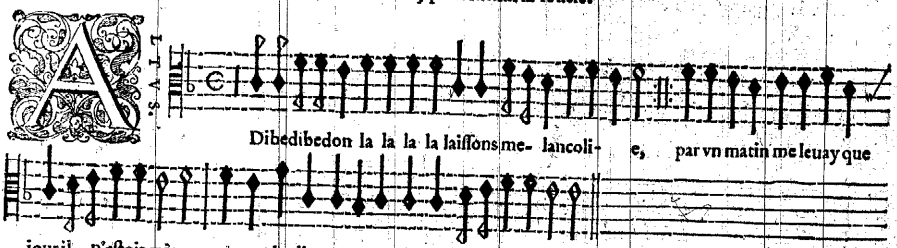
SVPERIVS.



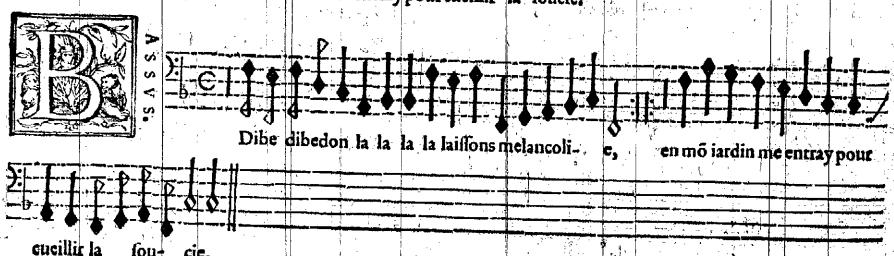
TENOR.



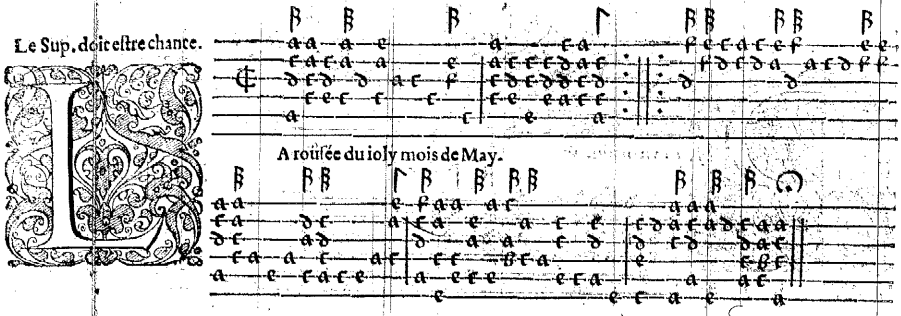
ALTVS.



BASSVS.

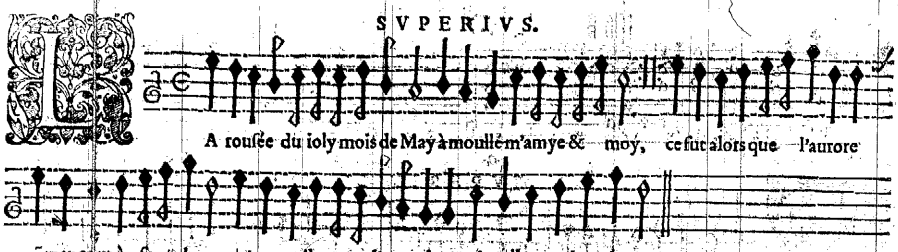


Le Sup. doit estre chante.



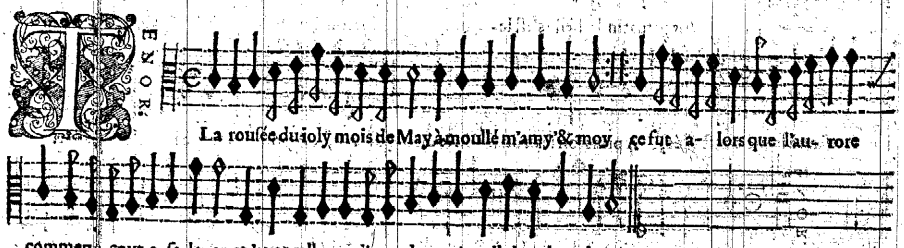
A rousée du ioly mois de May.

SVPERIVS.



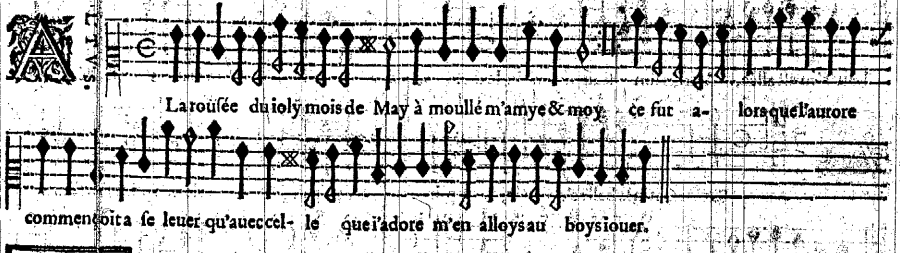
A rousée du ioly mois de May à moullé m'amye & moy, ce fut alors que l'aurore
cõmençoyt à se leuer, qu'auec celle que i'a- dore m'en alloys au bois iouer.

TENOR.



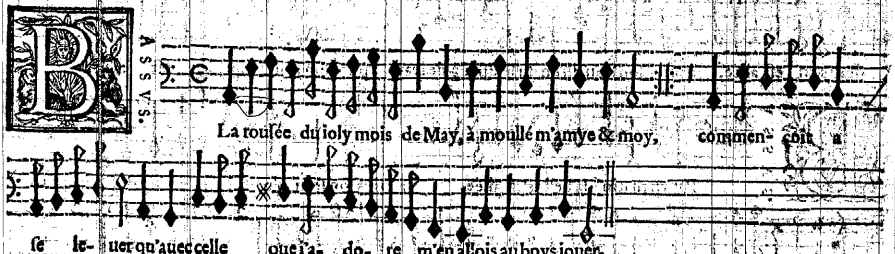
La rousée du ioly mois de May à moullé m'amy' & moy, ce fut a- lors que l'au- rore
commen- çoyt a se leuer, qu'auec celle que i'a- dore m'en allois au bois iouer.

ALTVS.



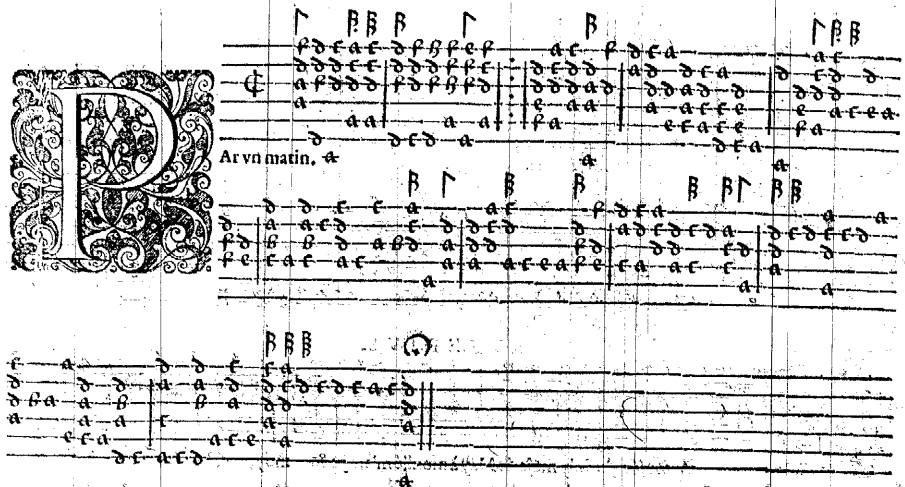
La rousée du ioly mois de May à moullé m'amye & moy, ce fut a- lors que l'aurore
commençoit a se leuer qu'auec cel- le que i'adore m'en alloys au bois iouer.

BASSVS.

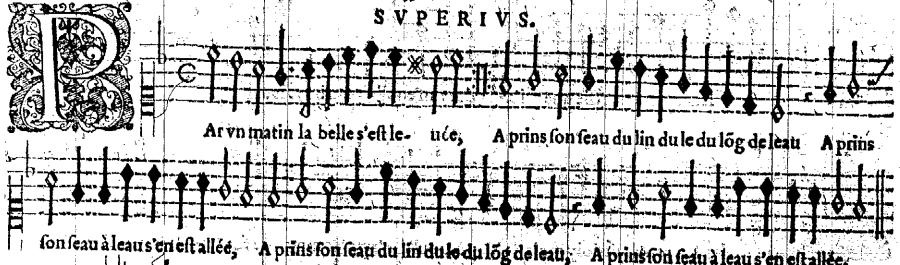


La rousée du ioly mois de May, à moullé m'amye & moy, commen- çoit a
se le- uer qu'auec celle que i'a- do- re m'en allois au bois iouer.

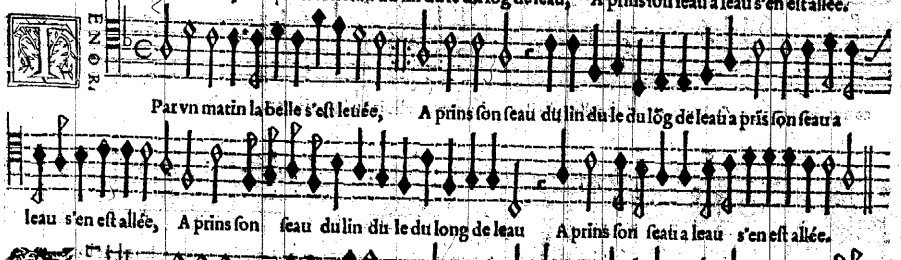
PRATVM



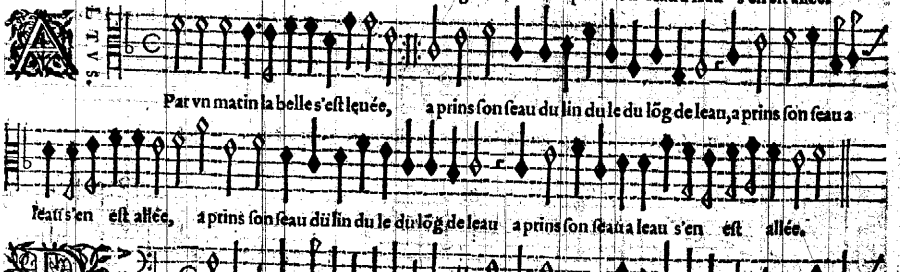
SVPERIVS.



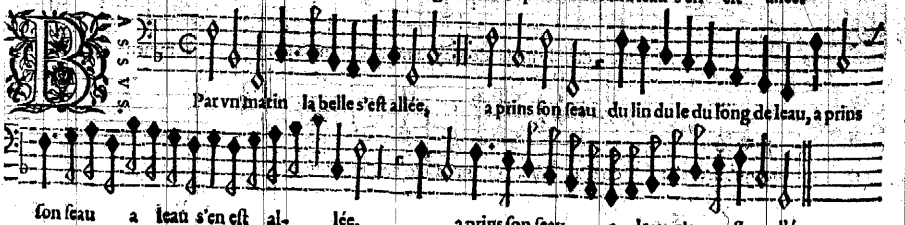
ENOR.

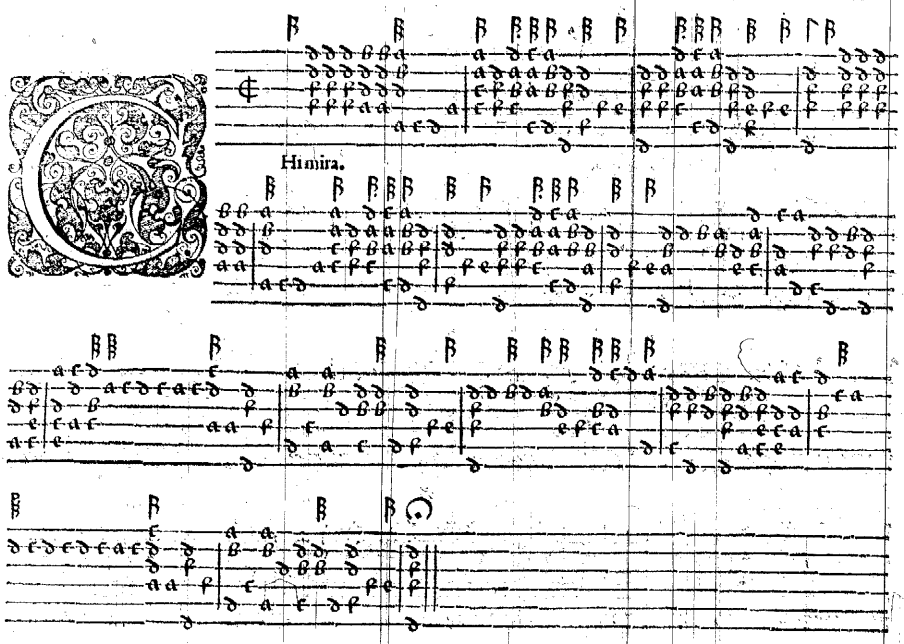


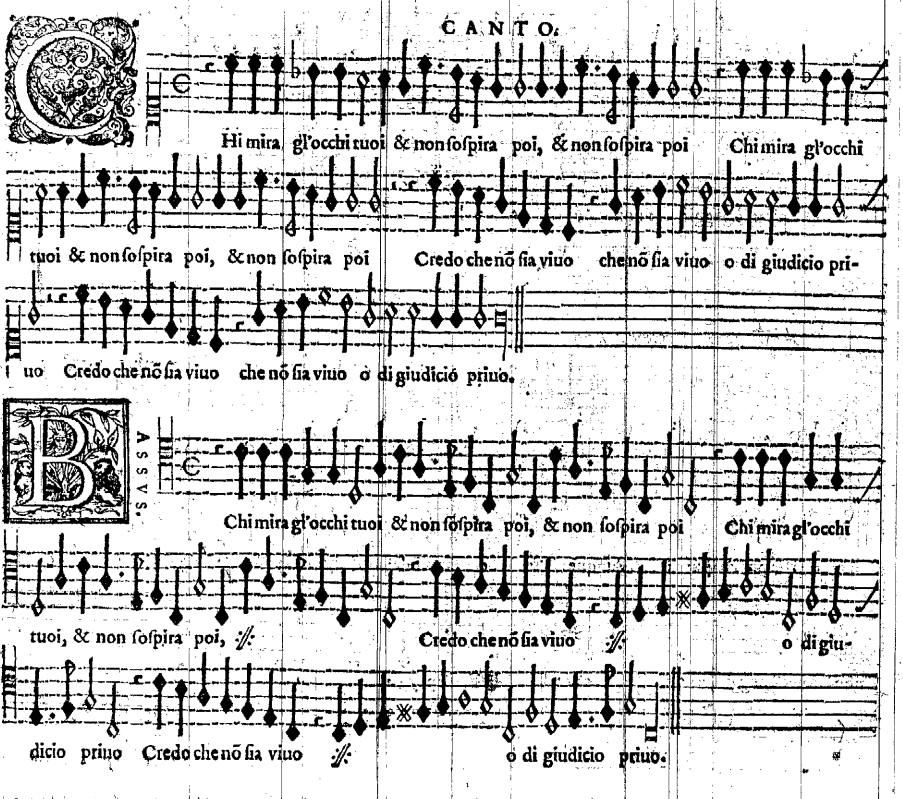
ALTVS.

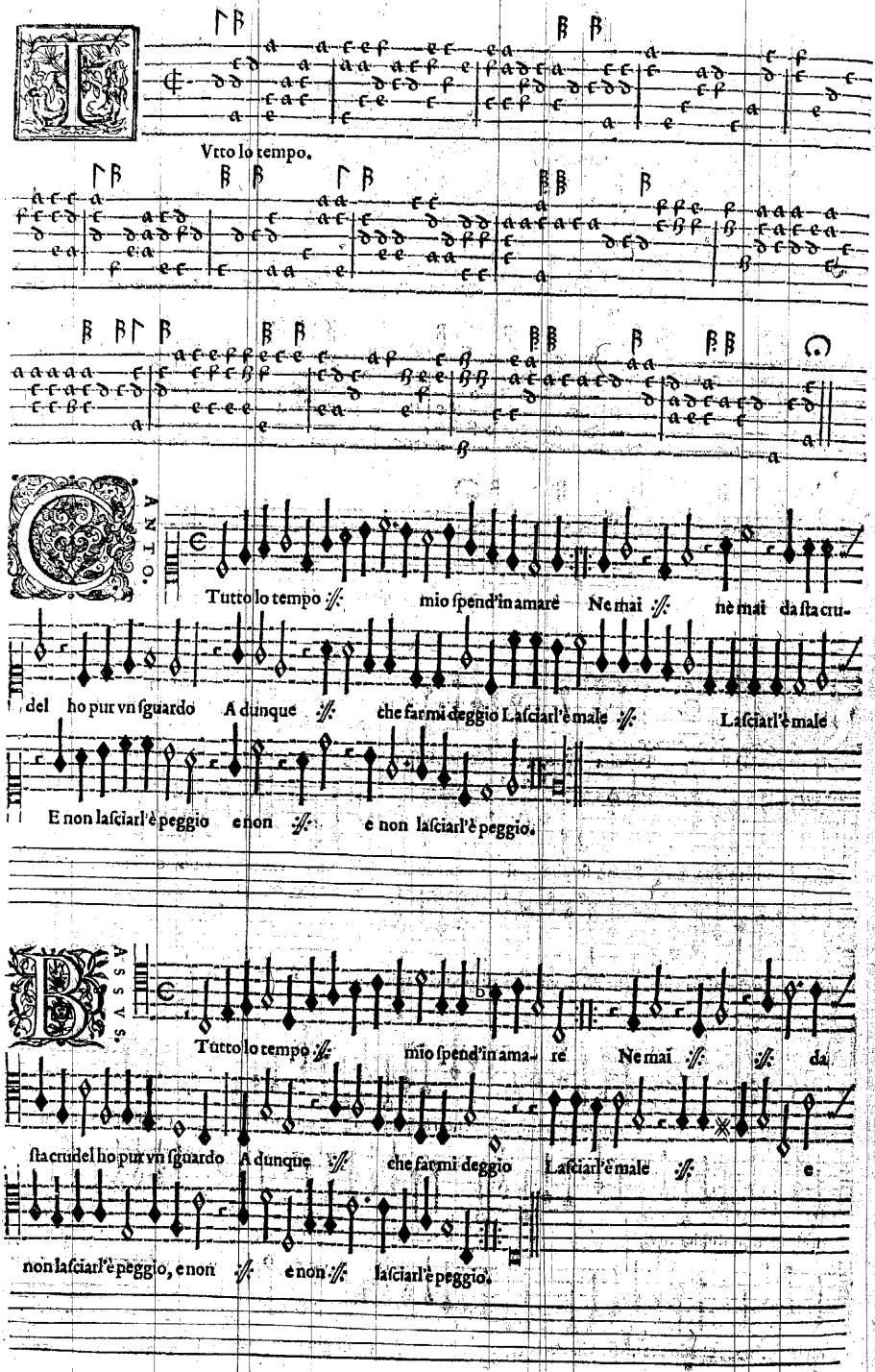


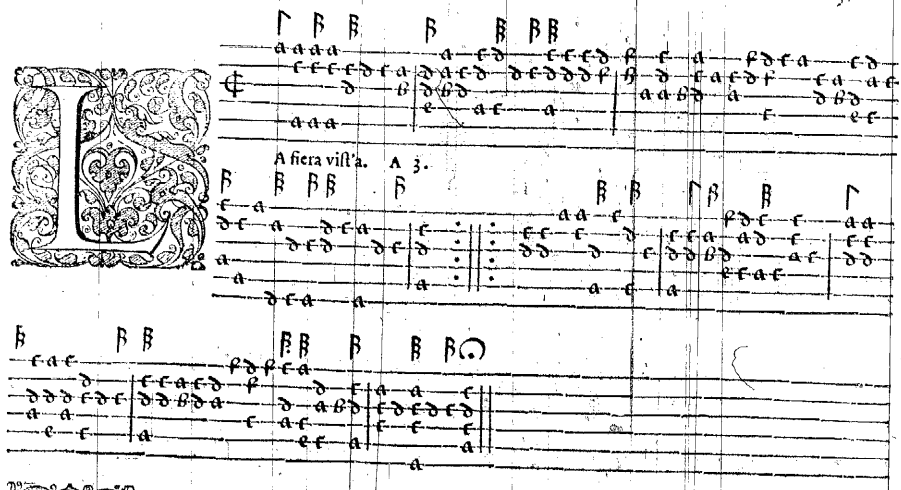
BASSVS.




Hi mira.


CANTO.
Hi mira gl'occhi tuoi & non ſoſpira poi, & non ſoſpira poi Chi mira gl'occhi
tuoi & non ſoſpira poi, & non ſoſpira poi Credo che nõ ſia viuo che nõ ſia viuo o di giudicio pri-
uo Credo che nõ ſia viuo che nõ ſia viuo o di giudició priuo.
ASSVS.
Chi mira gl'occhi tuoi & non ſoſpira poi, & non ſoſpira poi Chi mira gl'occhi
tuoi, & non ſoſpira poi, %. Credo che nõ ſia viuo %. o di giu-
dicio priuo Credo che nõ ſia viuo %. o di giudicio priuo.


Vtto lo tempo.
CANTO.
Tutto lo tempo ℣ mio ſpend'in amare Ne mai ℣ nè mai da ſta cru-
del ho pur vn ſguardo A dunque ℣ che farmi deggio Laſciarl'è male ℣ Laſciarl'è male
E non laſciarl'è peggio e non ℣ e non laſciarl'è peggio.
ASSVS.
Tutto lo tempo ℣ mio ſpend'in ama- re Ne mai ℣ ℣ da
ſta crudel ho pur vn ſguardo A dunque ℣ che farmi deggio Laſciarl'è male ℣ e
non laſciarl'è peggio, e non ℣ e non ℣ laſciarl'è peggio.



CANTO.

A fiera vist'el venenoso sguardo il Basilisch'al hom toglie la vi- ta toglie la vita & voi cõ gl'occhi per virtu d'amore a chi vi mira :// gli togliet'il core.

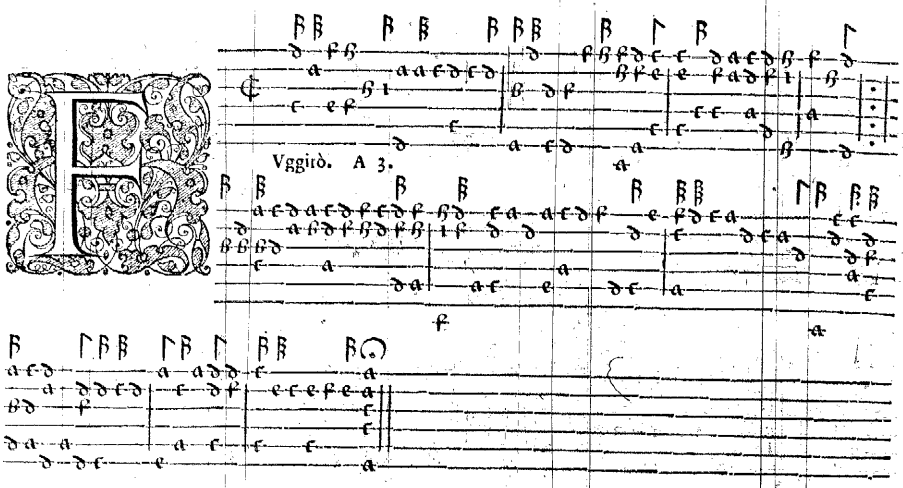
TENORE.

La fiera vist'el venenoso sguardo il Basilisch'al hom toglie la vi- ta & voi cõ gl'occhi per virtu d'amo- re a chi vi mira :// gli togliet'il co- re.

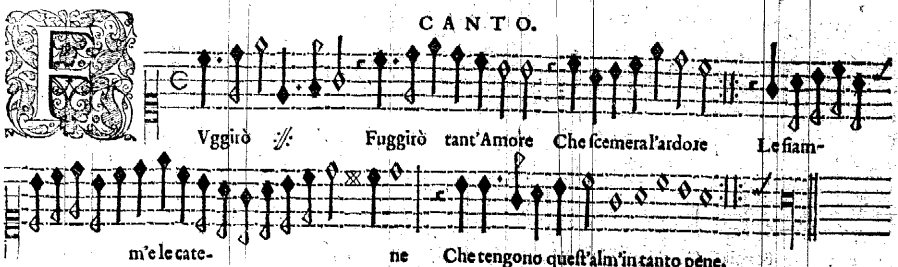
BASSVS.

La fiera vist'el venenoso sguardo el Basilisch'al hom toglie la vita :// & voi con gl'occhi per virtu d'amo- re a chi vi mira :// gli togliet'il core.

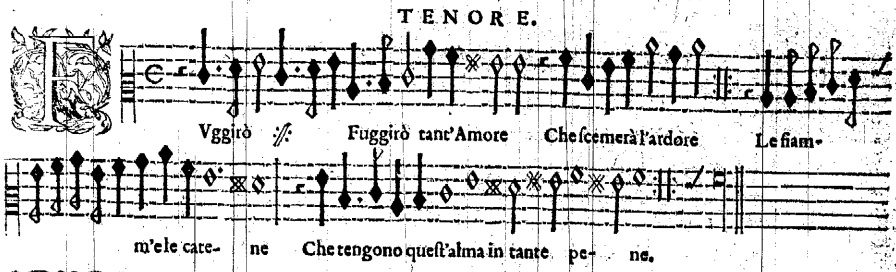
PRATVM


Vggirò. A 3.

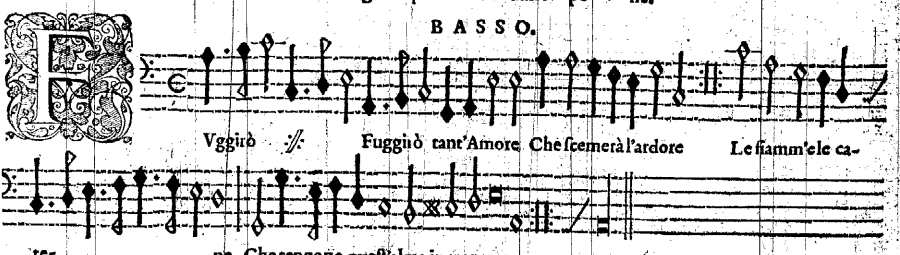
CANTO.


Vggirò ⁝ Fuggirò tant'Amore Che scemera l'ardore Le fiam-
m'e le cate- ne Che tengono quest'alm'in tanto pene.

TENORE.


Vggirò ⁝ Fuggirò tant'Amore Che scemerà l'ardore Le fiam-
m'e le cate- ne Che tengono quest'alma in tante pe- ne.

BASSO.

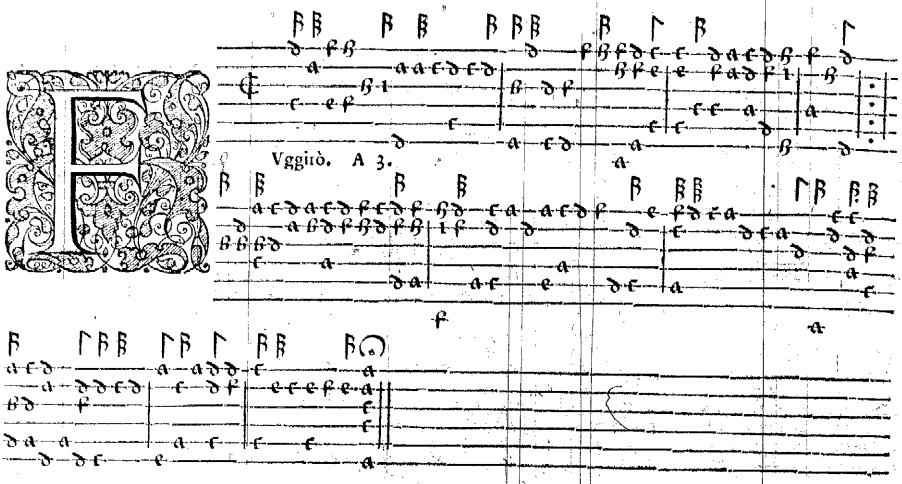

Vggirò ⁝ Fuggirò tant'Amore Che scemerà l'ardore Le fiamm'e le ca-
te- ne Che tengono quest'alma in tante pene.

Fuggirò tanto, tanto,
Che cessarà il mio pianto,
Il nodo, l'arco, e'l strale,
Che tien qu'est'alma, in doglia aspra e mortale.

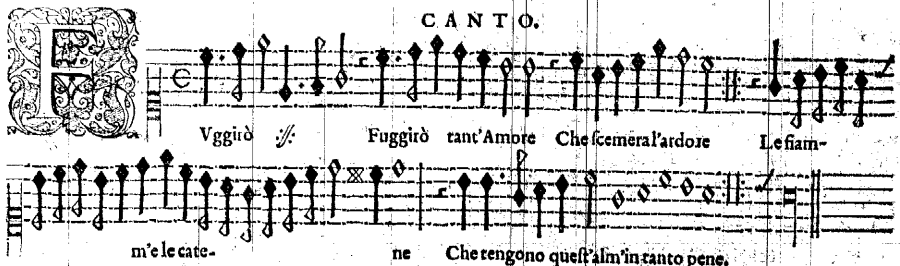
Fuggirò il forte laccio,
Et vscirò d'impaccio,
Ne di fuggir mi pento,
E scemar qu'est'ardor che nel cor sento.

Fuggirò dunque, Amore,
Sciolto dal fiero ardore,
E dirò nel fuggire
Donna tu se cagion del mio martire.

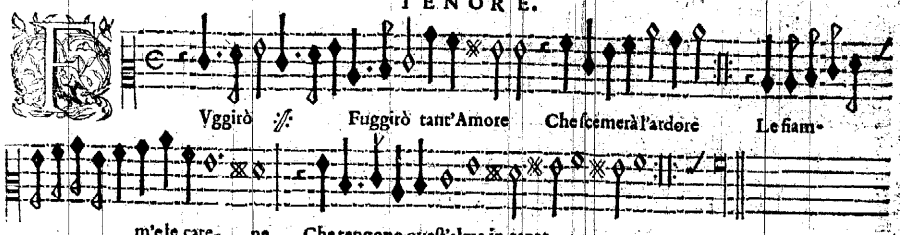
PRATVM



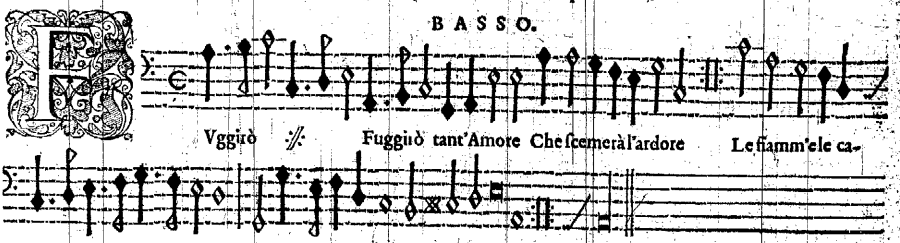
CANTO.



TENORE.



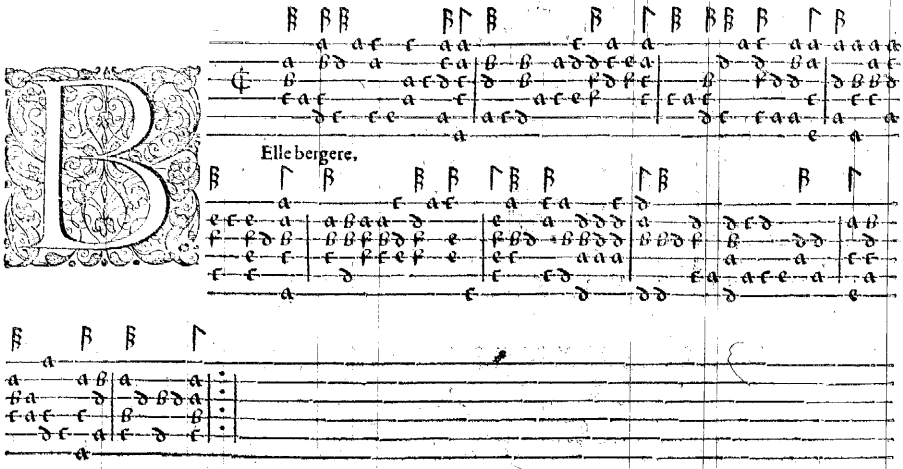
BASSO.



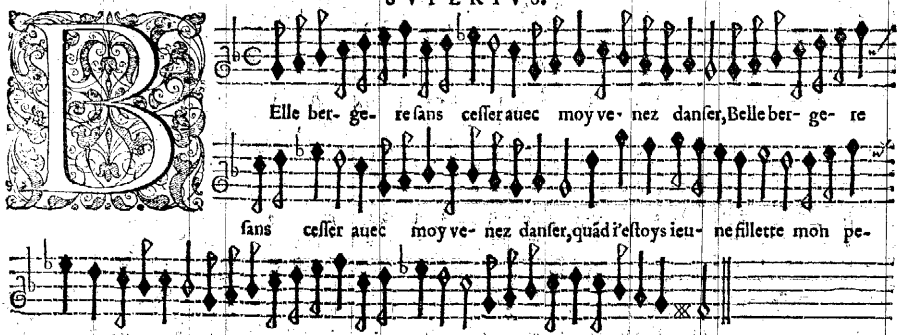
Fuggirò tanto, tanto,
Che cessarà il mio pianto,
Il nodo, l'arco, e'l strale,
Che tien qu'est'alma, in doglia aspra e mortale.

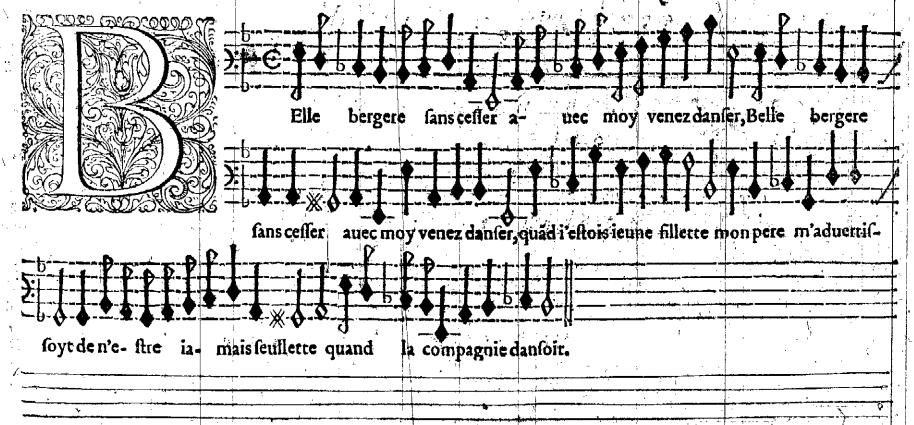
Fuggirò il forte laccio,
Et vscirò d'impaccio,
Ne di fuggir mi pento,
E scemar qu'est'ardor che nel cor sento.

Fuggirò dunque Amore,
Sciolto dal fiero ardore,
E dirò nel fuggire
Donna tu se cagion del mio martire.

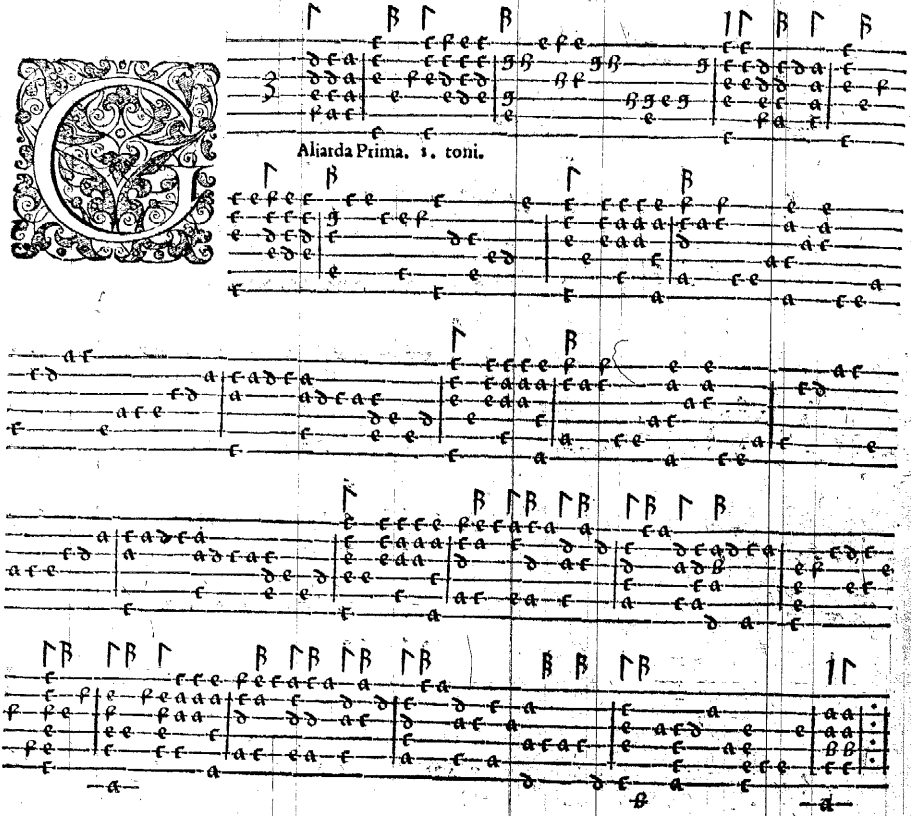

Elle bergere,

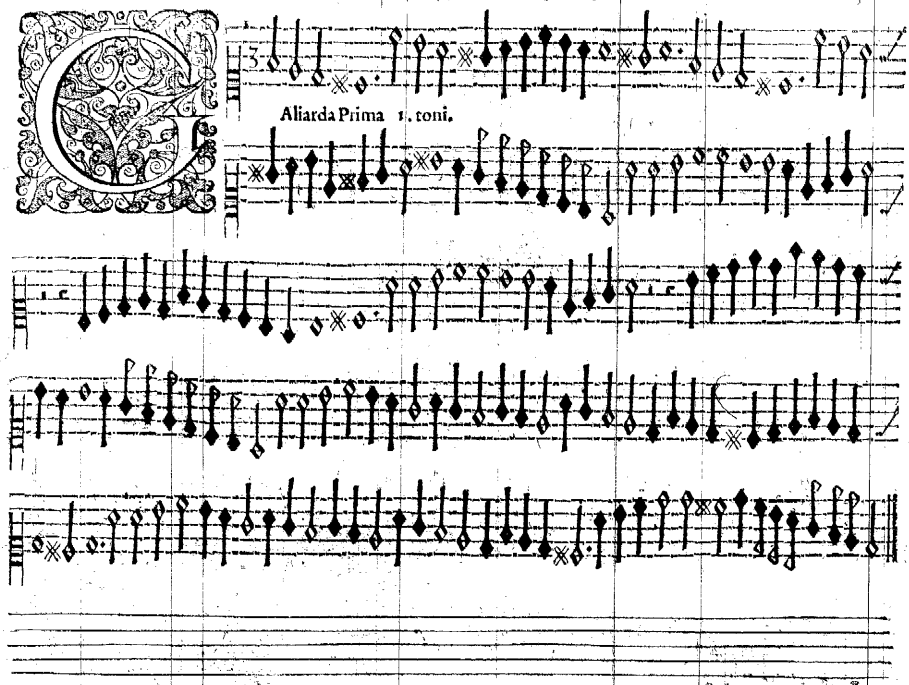
SVPERIVS.


Elle ber- ge- re sans ceſſer auec moy ve- nez danſer, Belle ber- ge- re
ſans ceſſer auec moy ve- nez danſer, quād i'eſtoys ieu- ne fillette mon pe-
re m'aduer- tiſſoit de n'e- ſtre iamais feullette quand la compagnie danſoit.

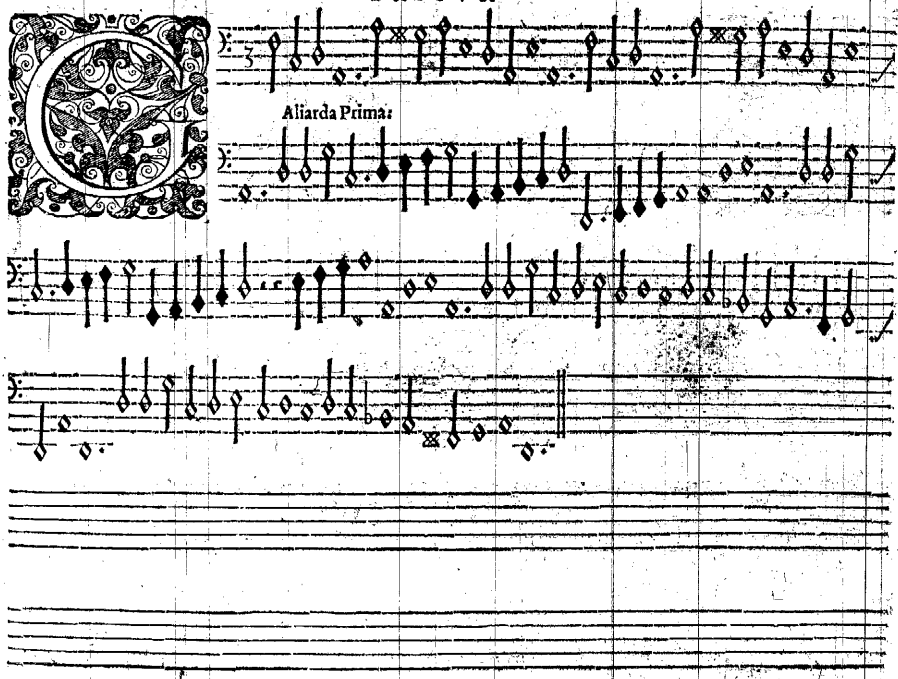

Elle bergere ſans ceſſer a- uec moy venez danſer, Belle bergere
ſans ceſſer auec moy venez danſer, quād i'eſtois ieune fillette mon pere m'aduertiſ-
ſoyt de n'e- ſtre ia- mais feullette quand la compagnie danſoit.

PRATVM

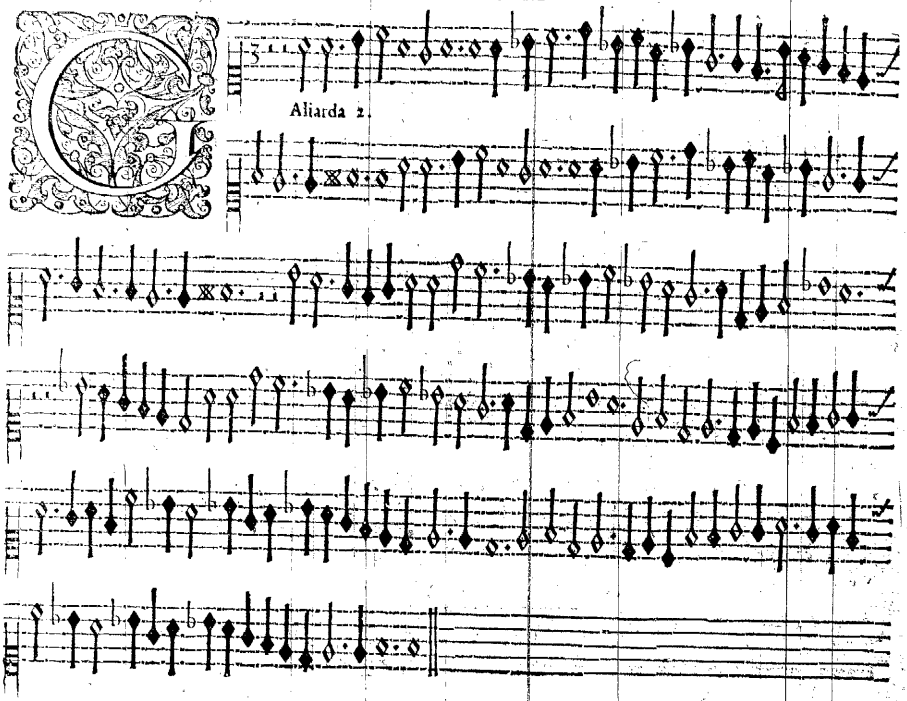




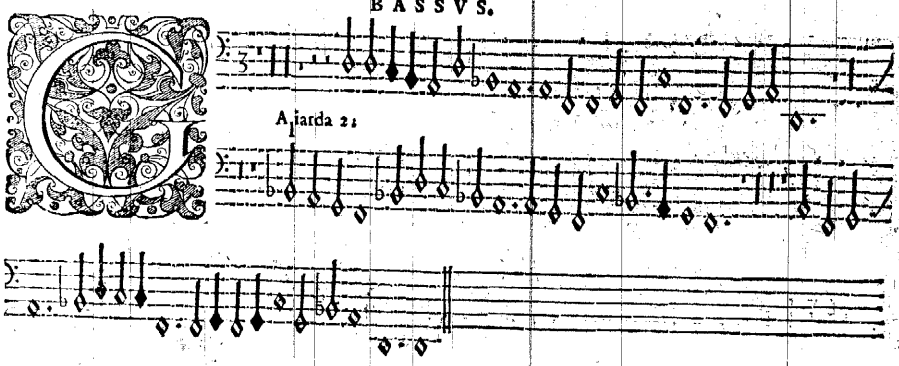
BASSVS.

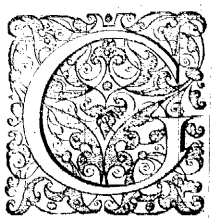


PRATVM



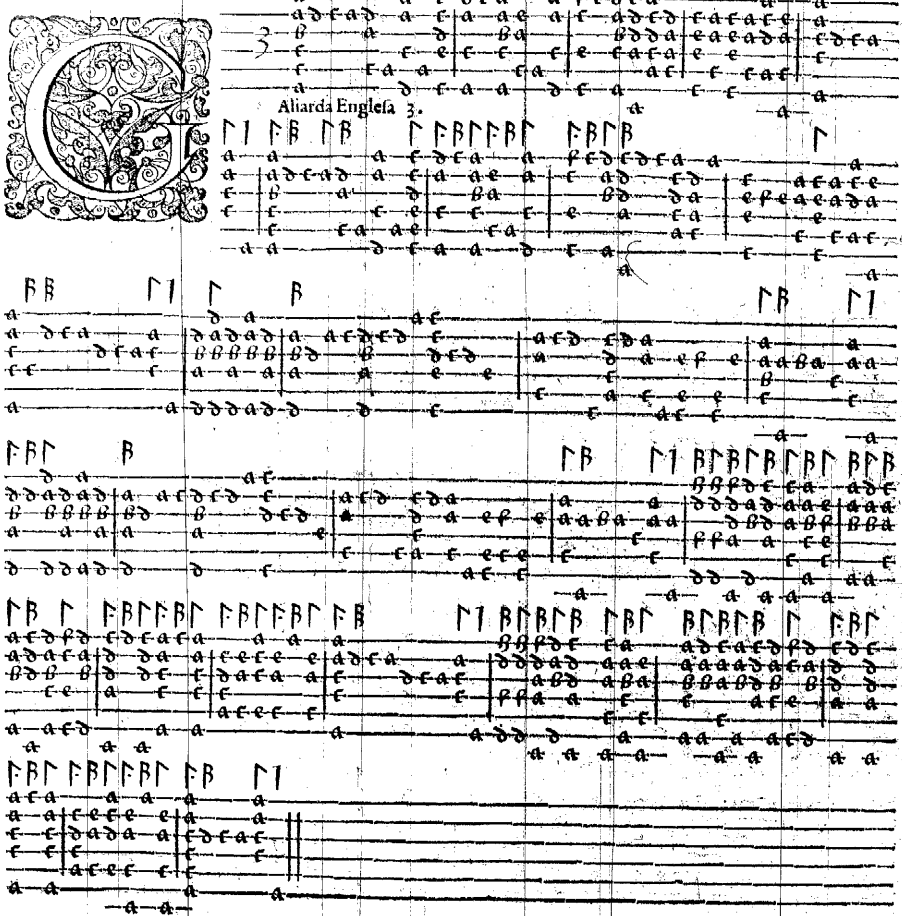
BASSVS.

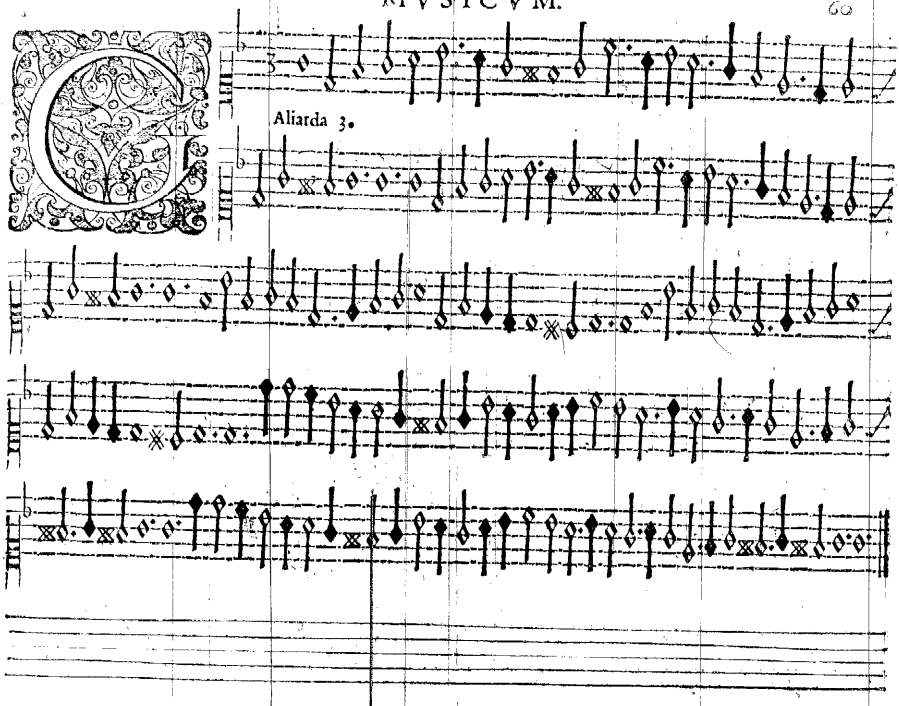




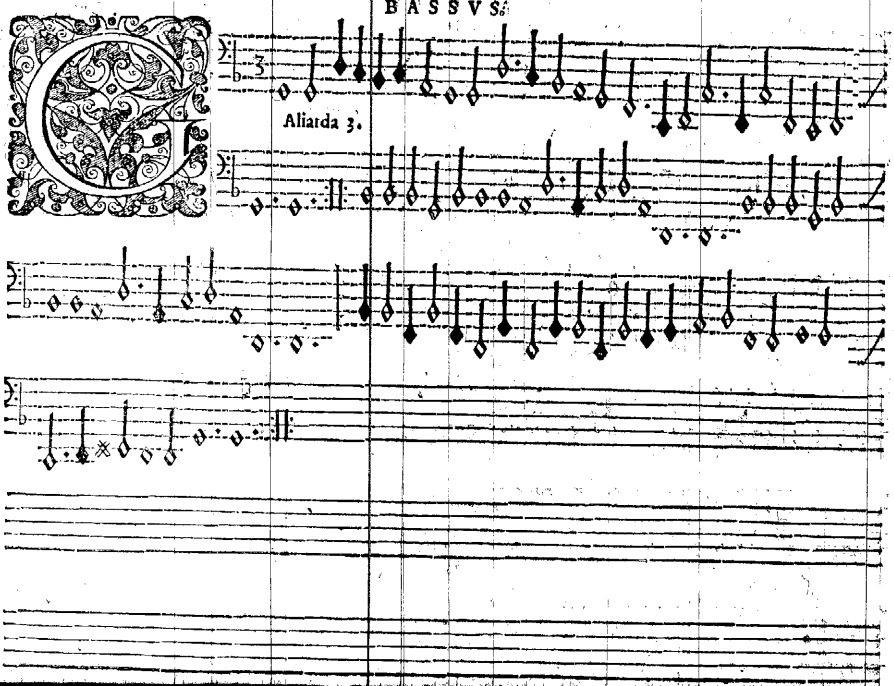
Aliarda 2.

PRATVM

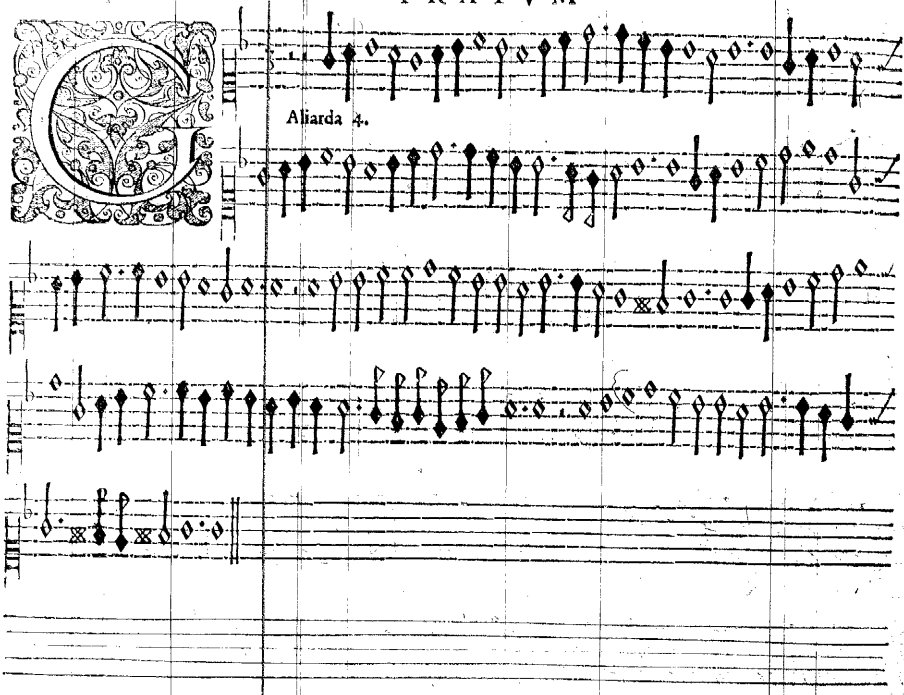




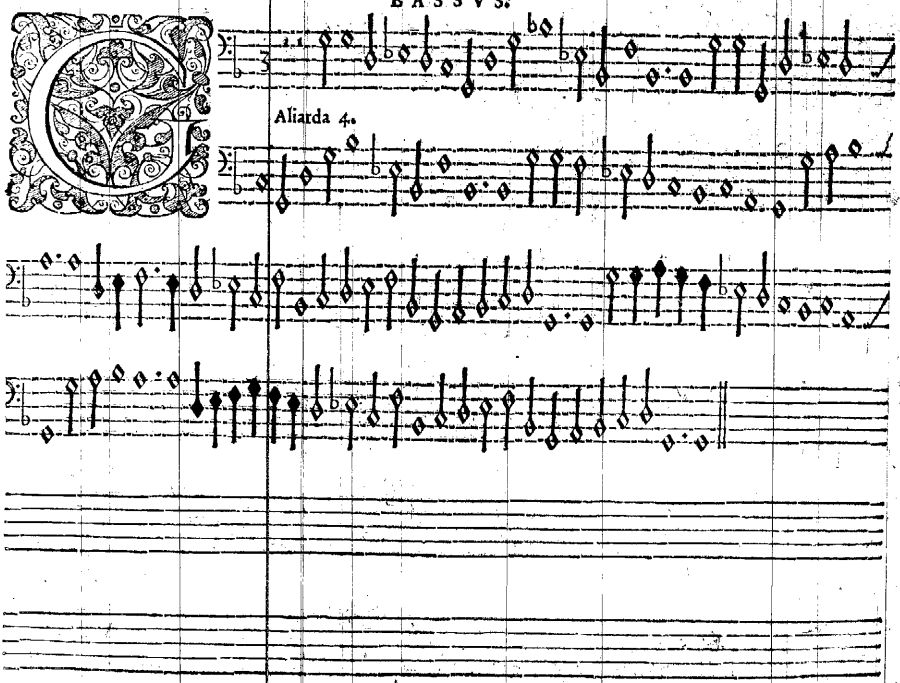
BASSVS.

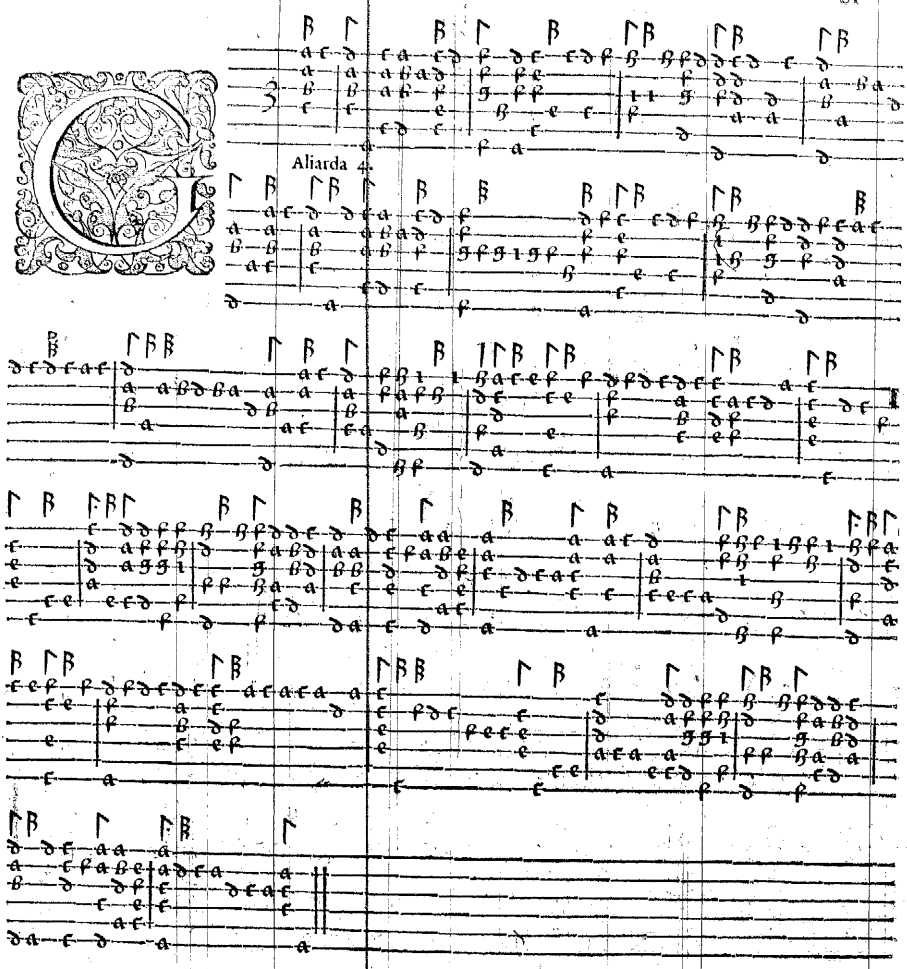


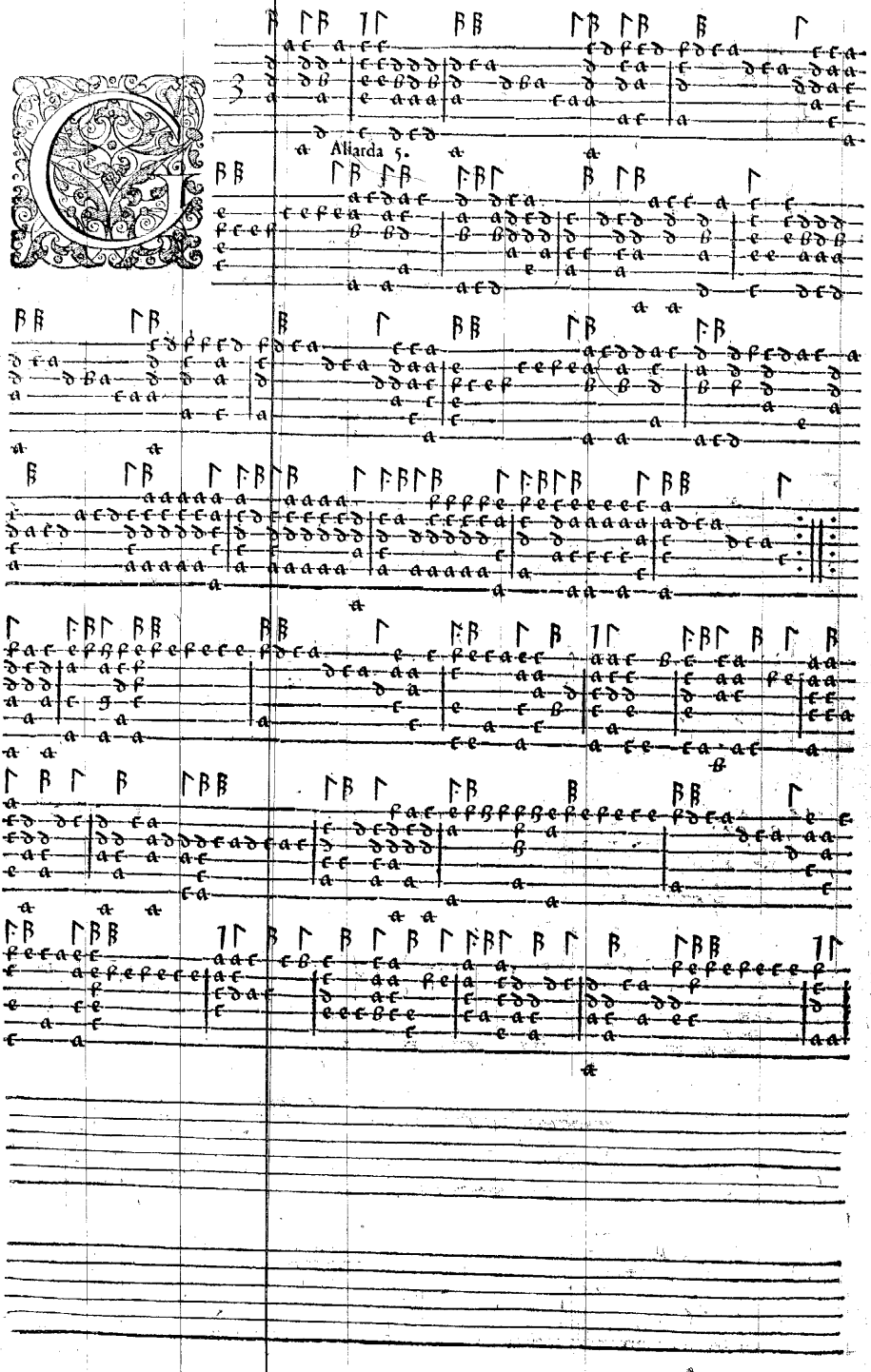
PRATVM

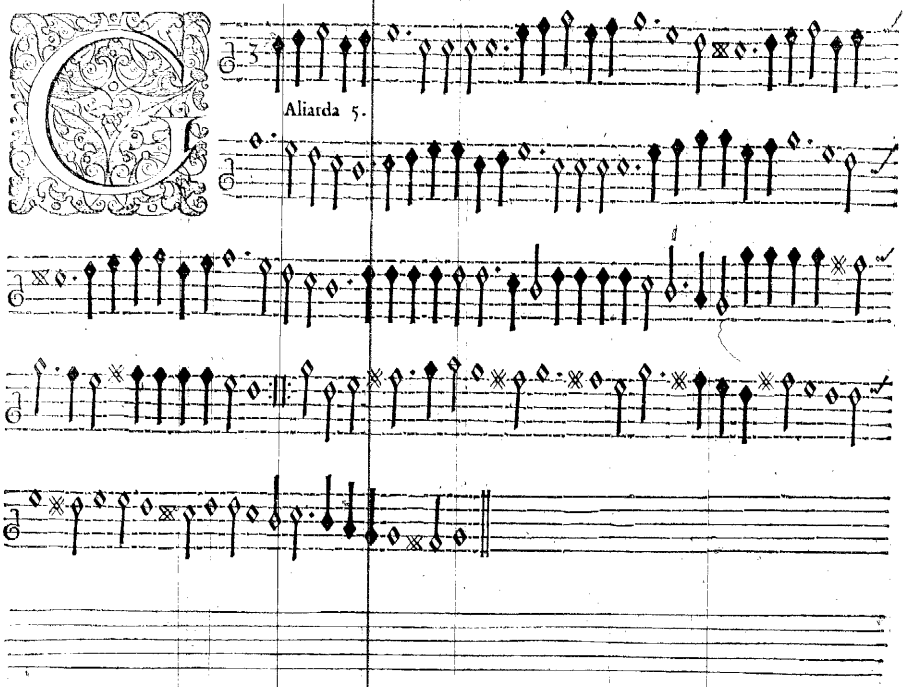


BASSVS.

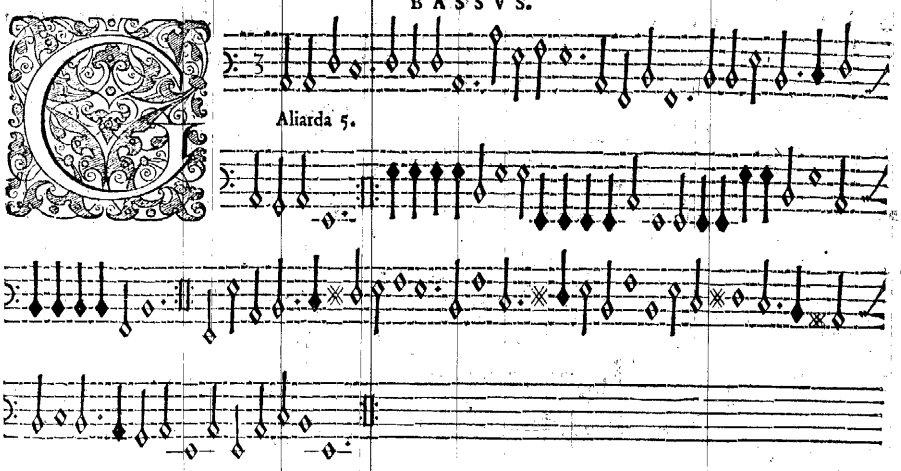



Aliarda 4.

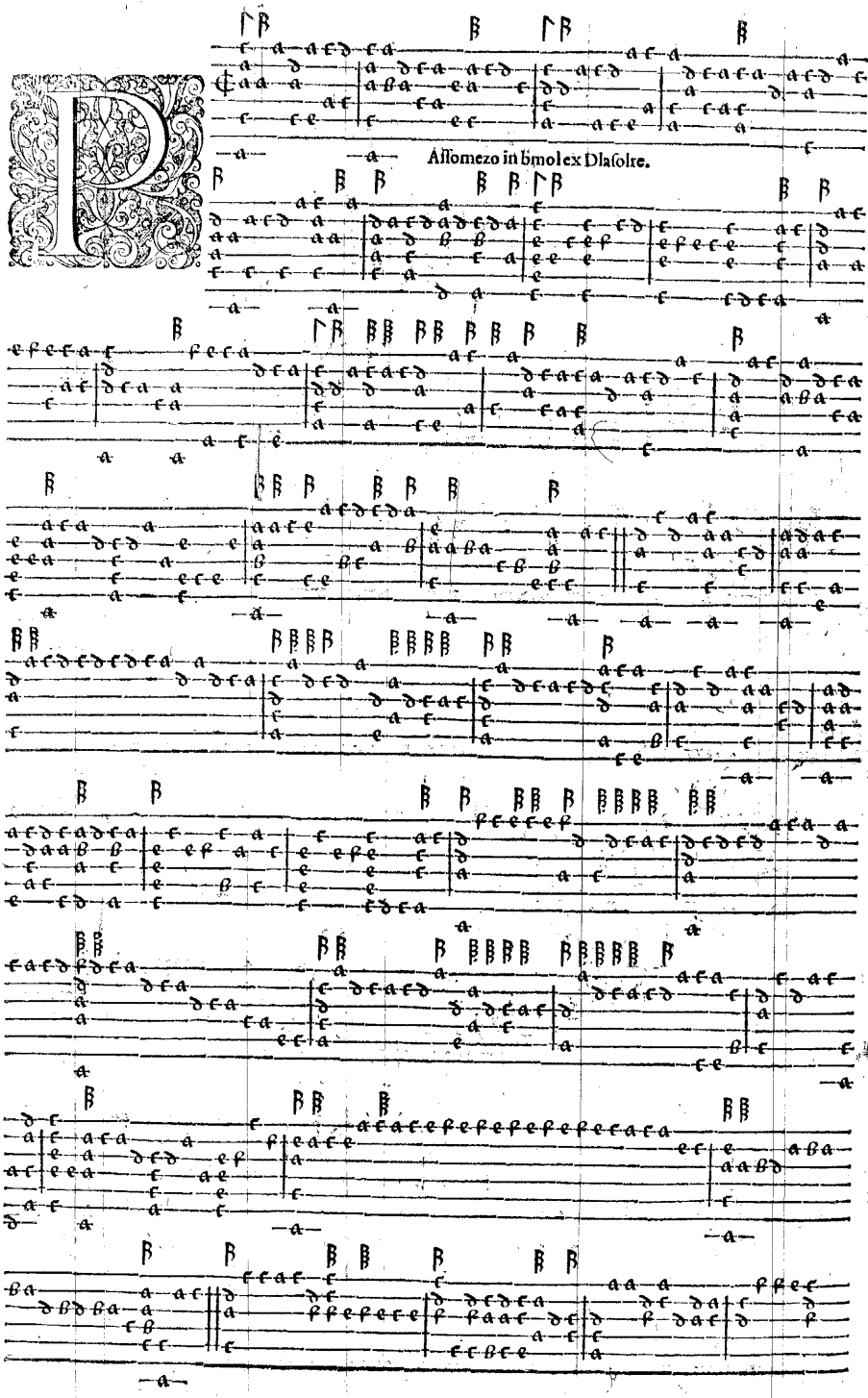

Allarda 5.

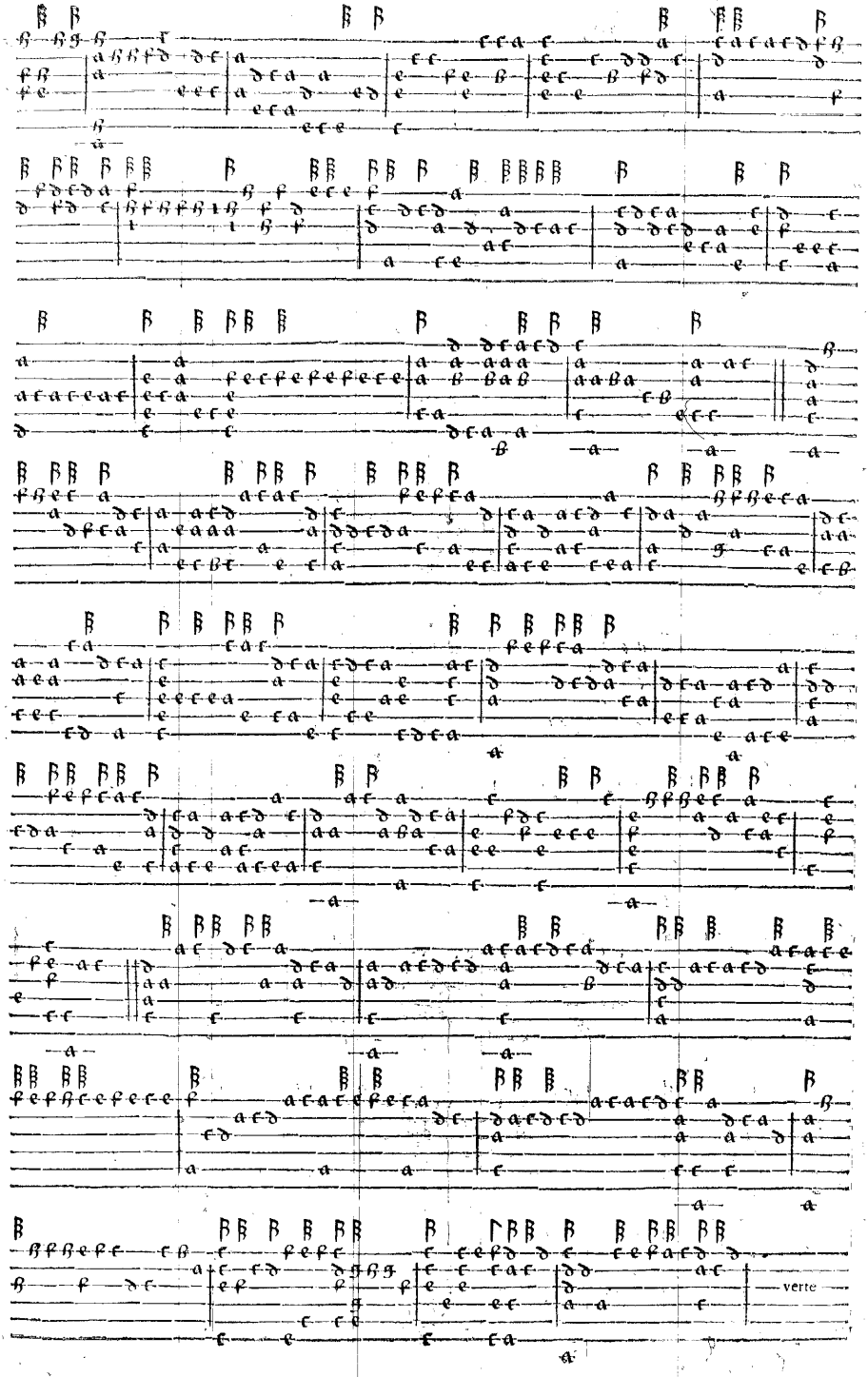


BASSVS.



PRATVM

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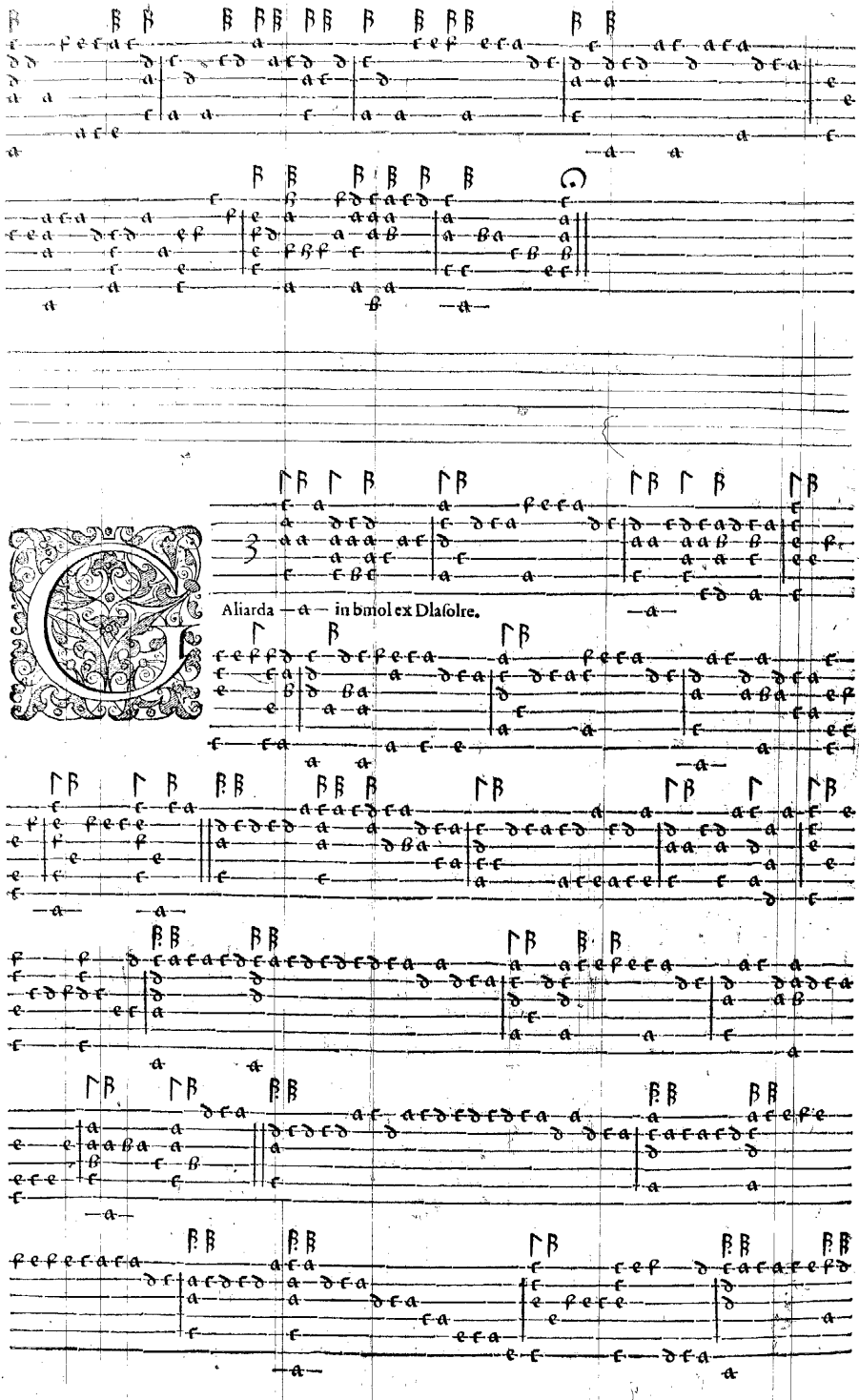
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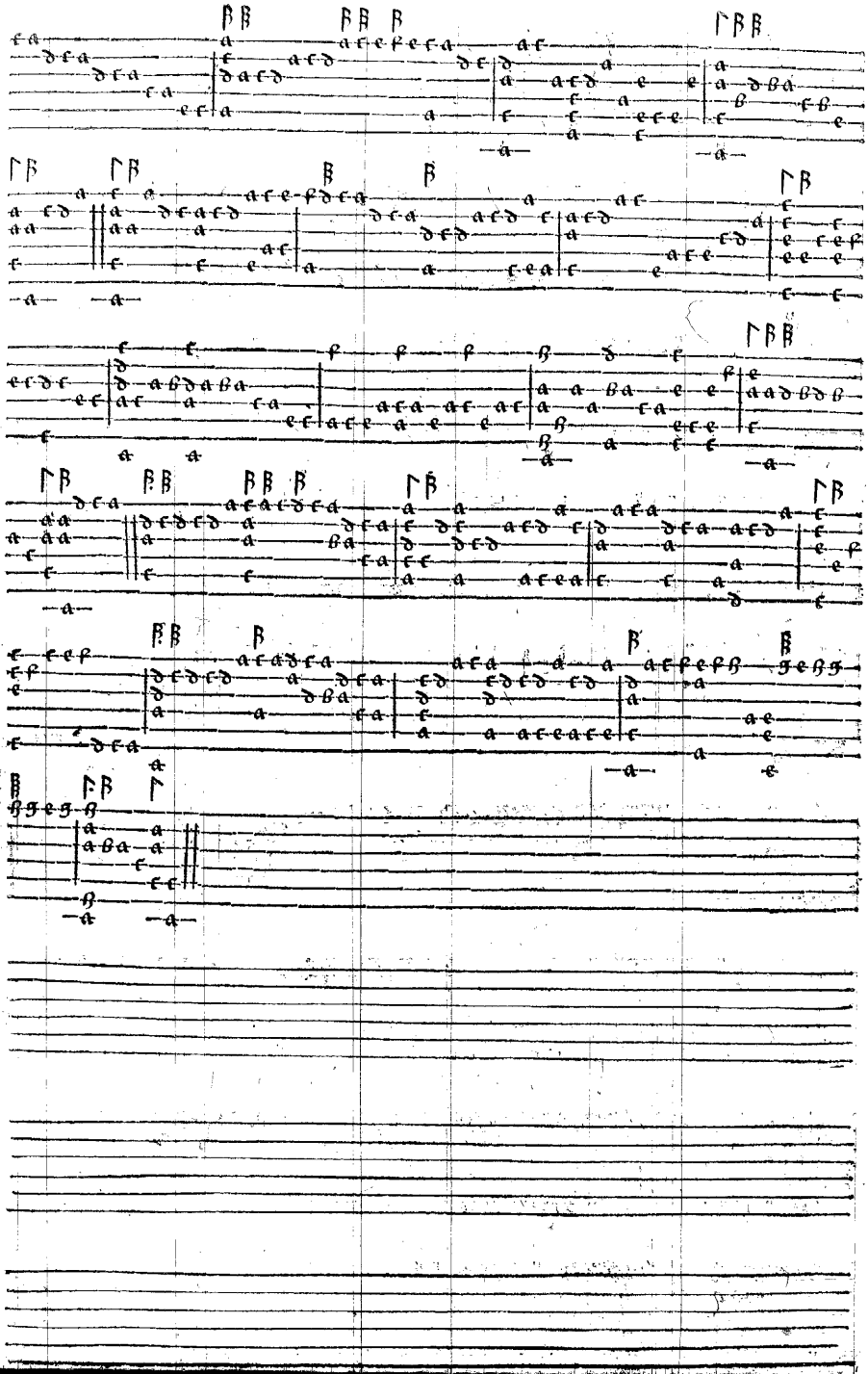

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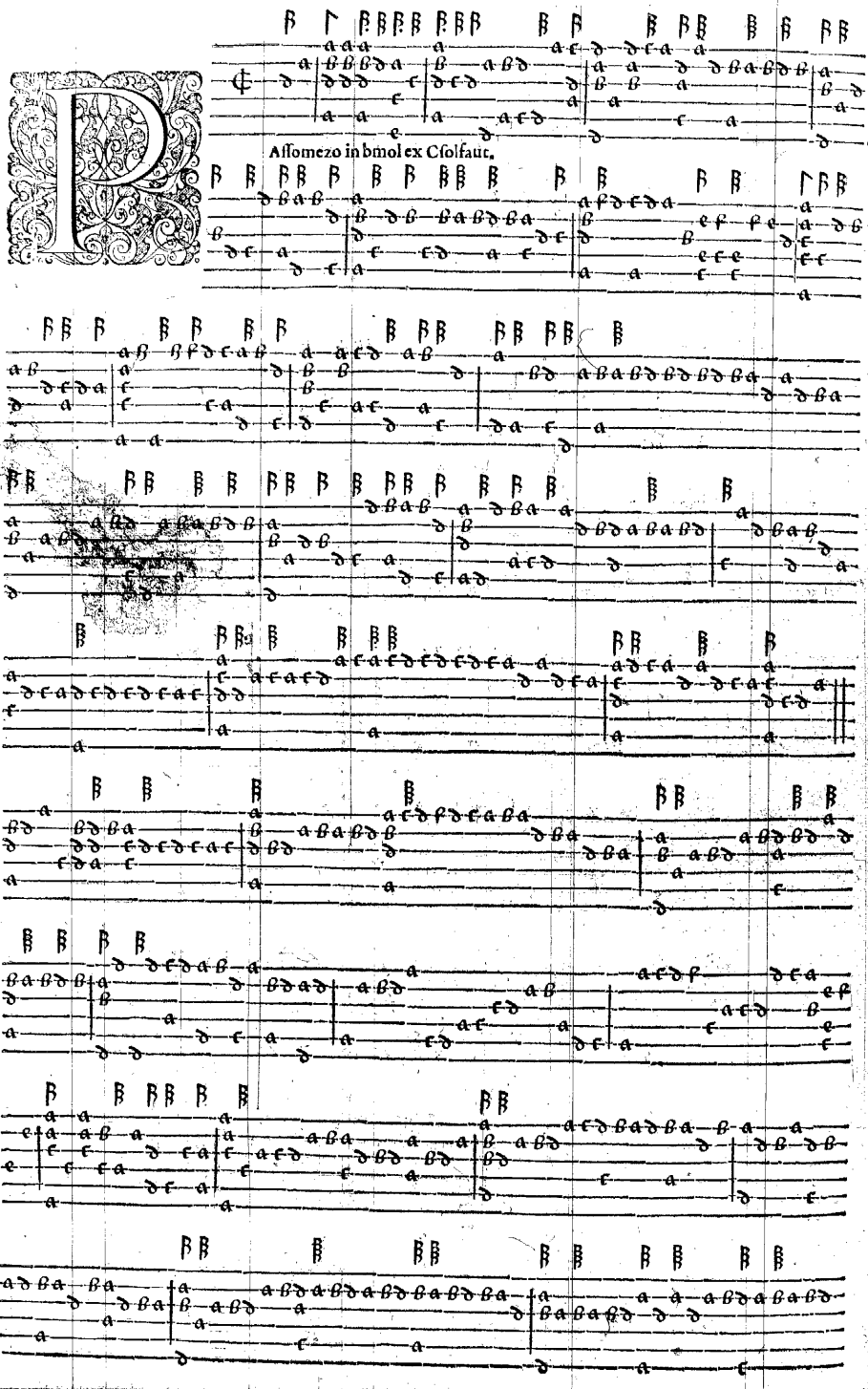

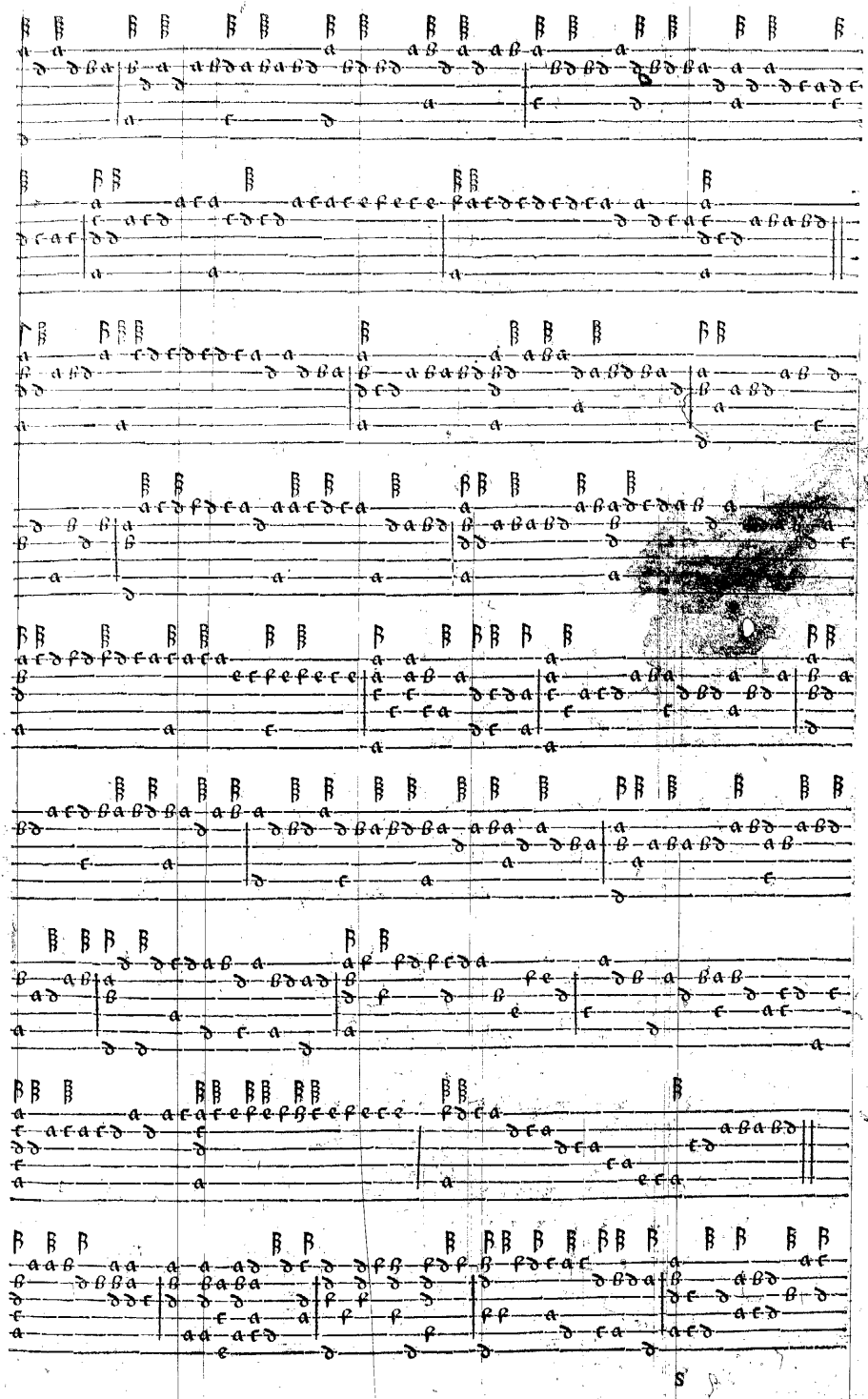

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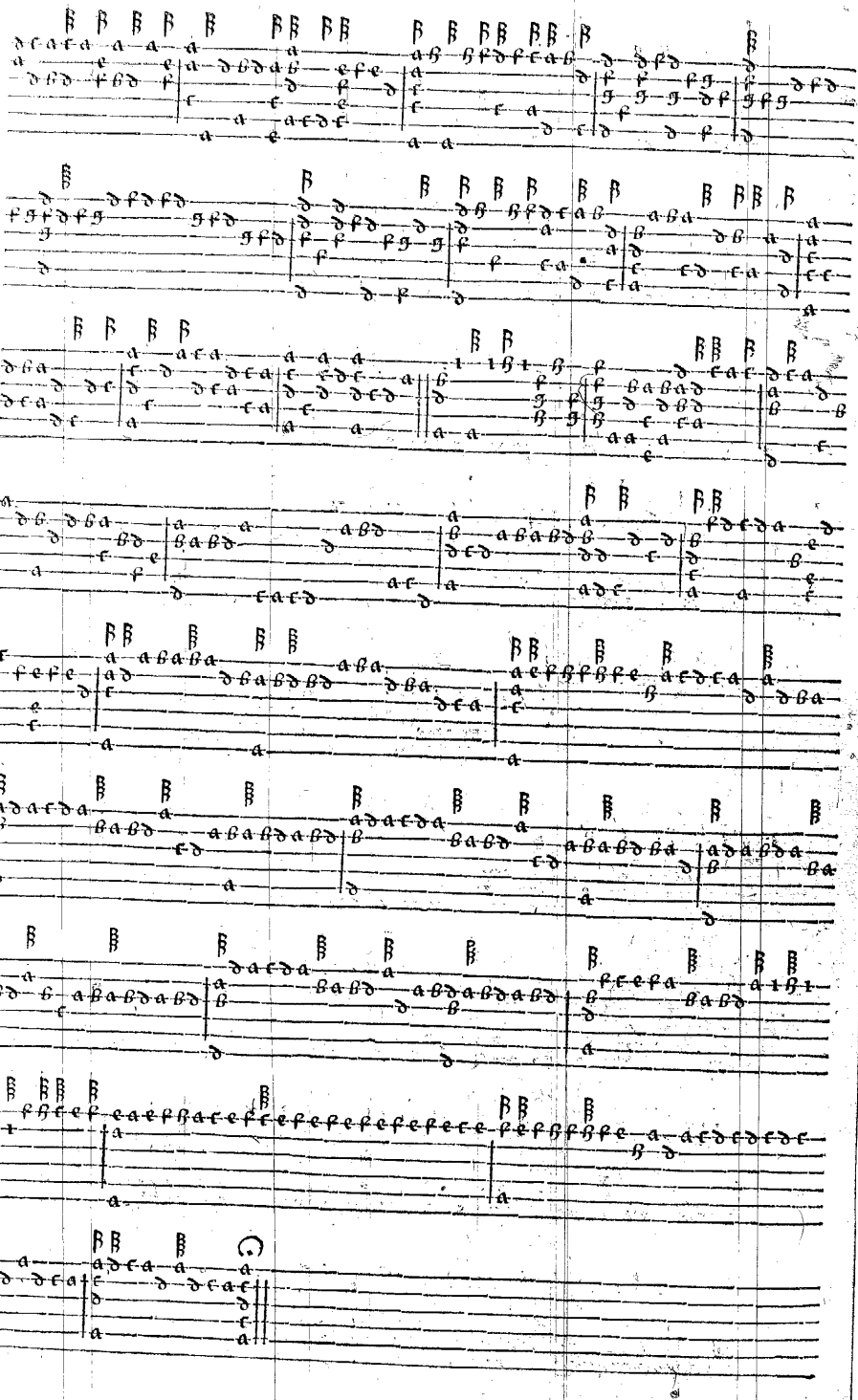

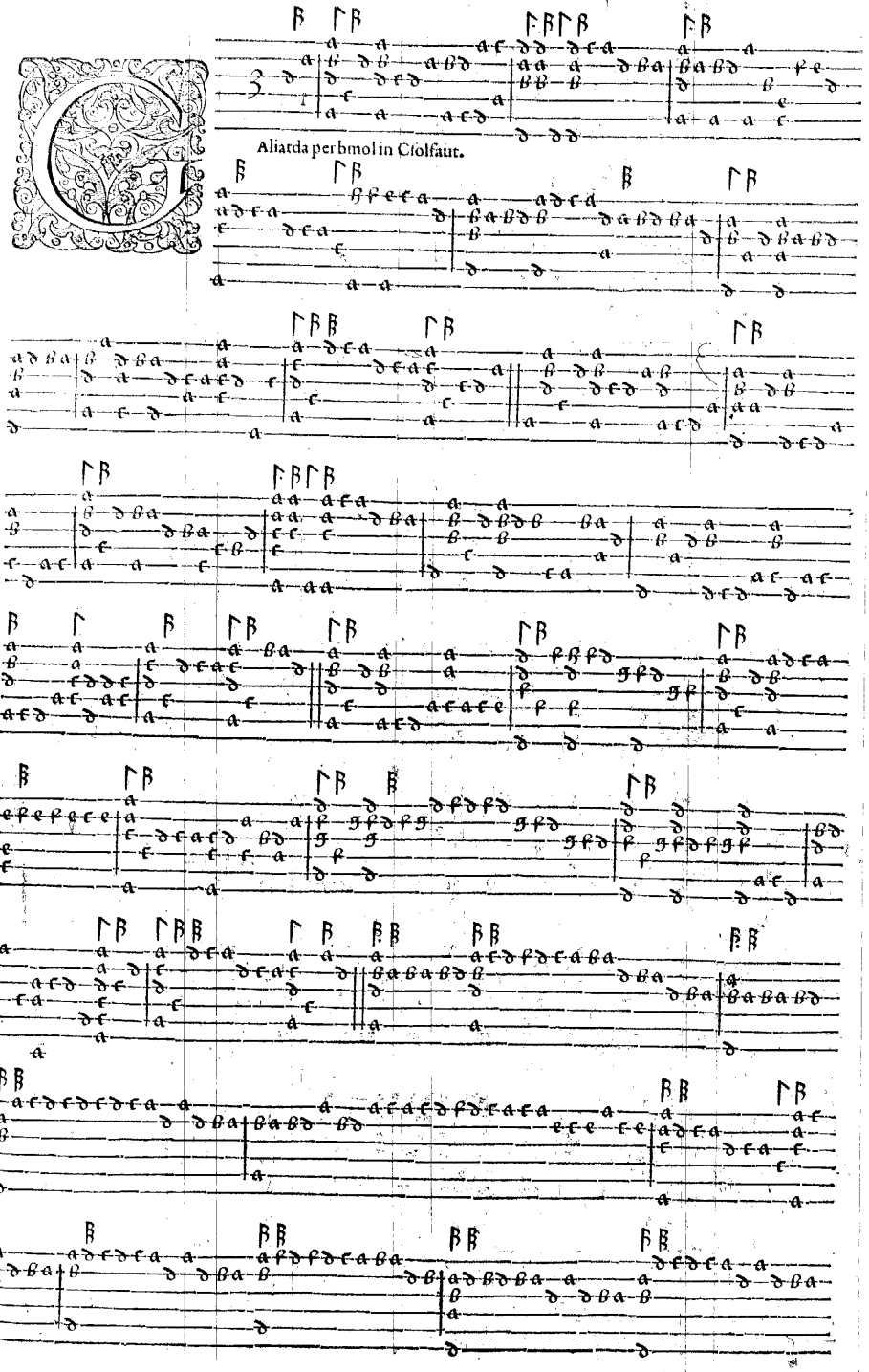
Aliatda per bmol in Cfolfaut.

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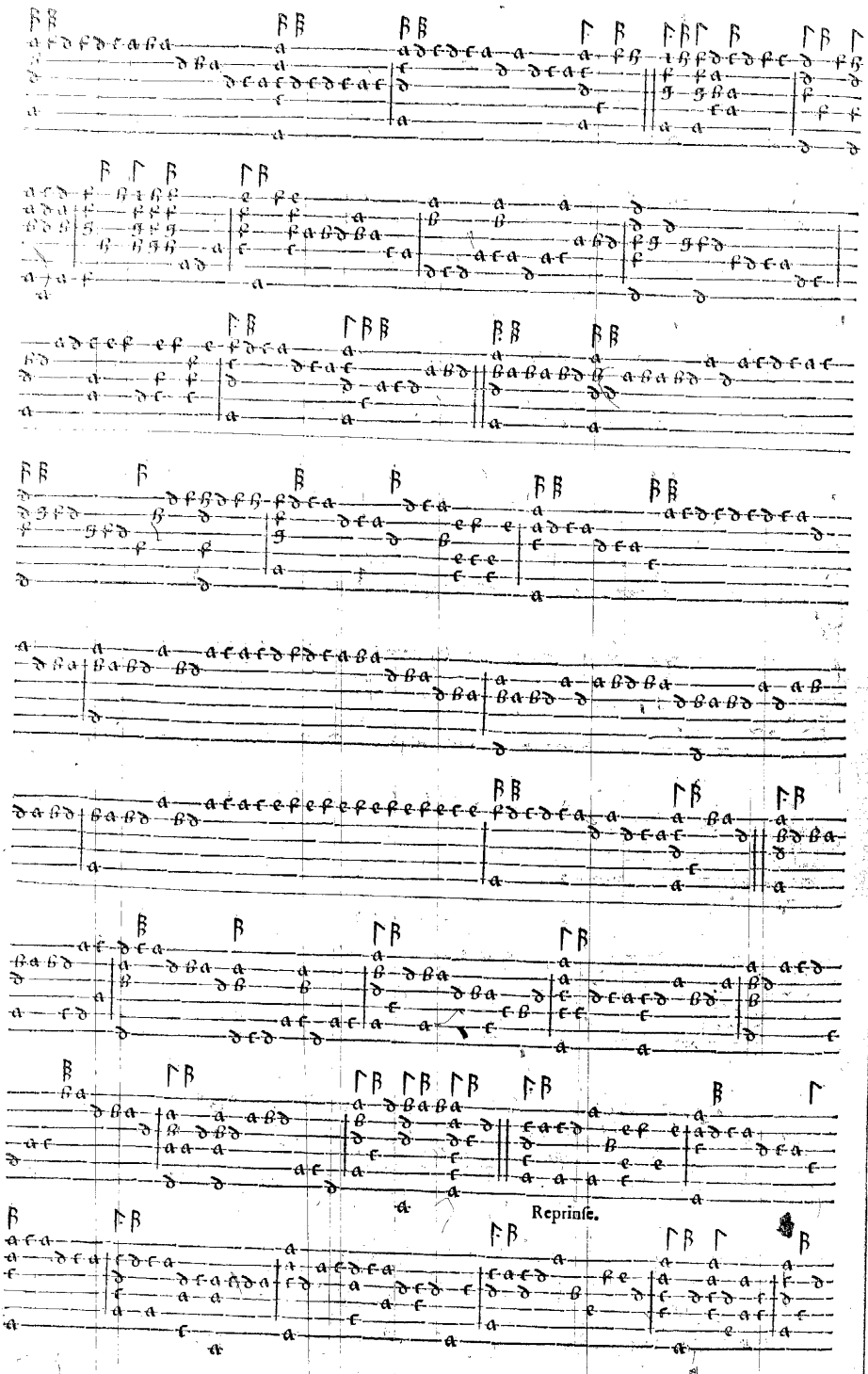

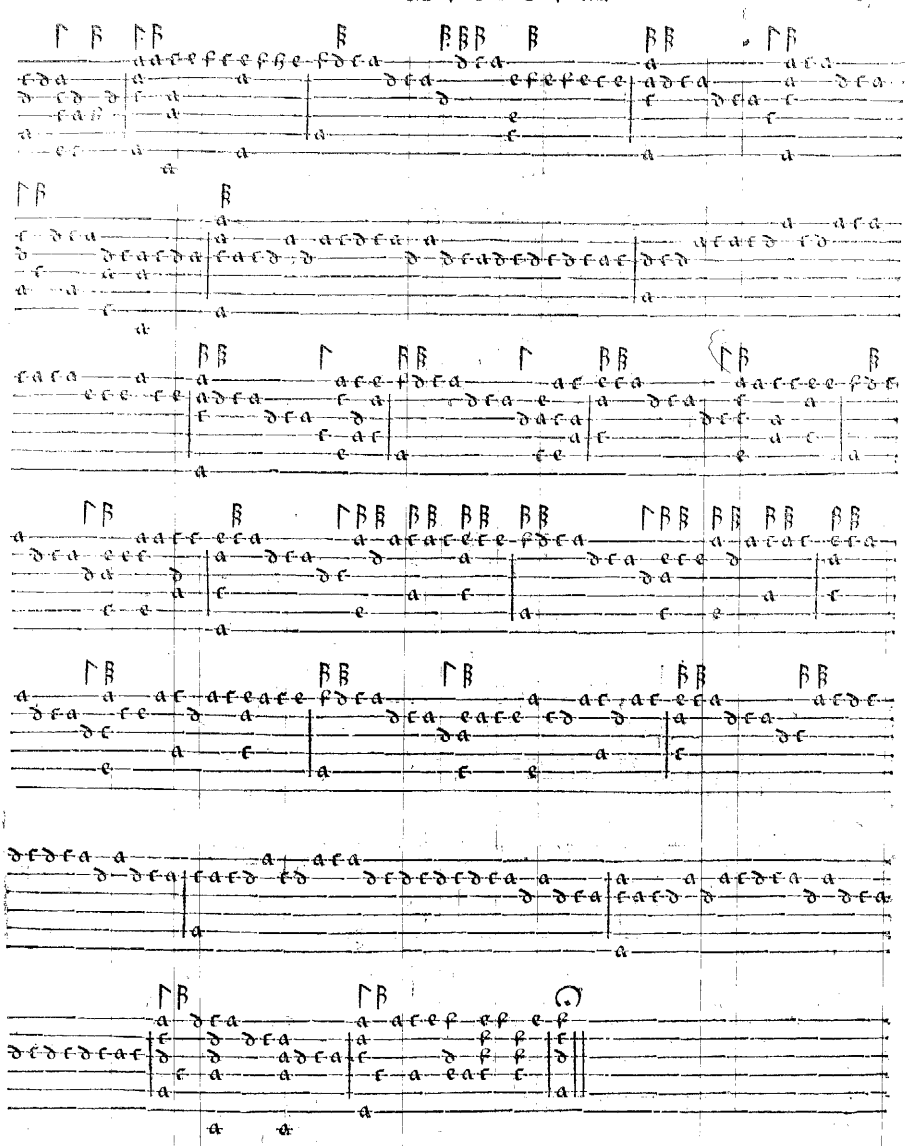

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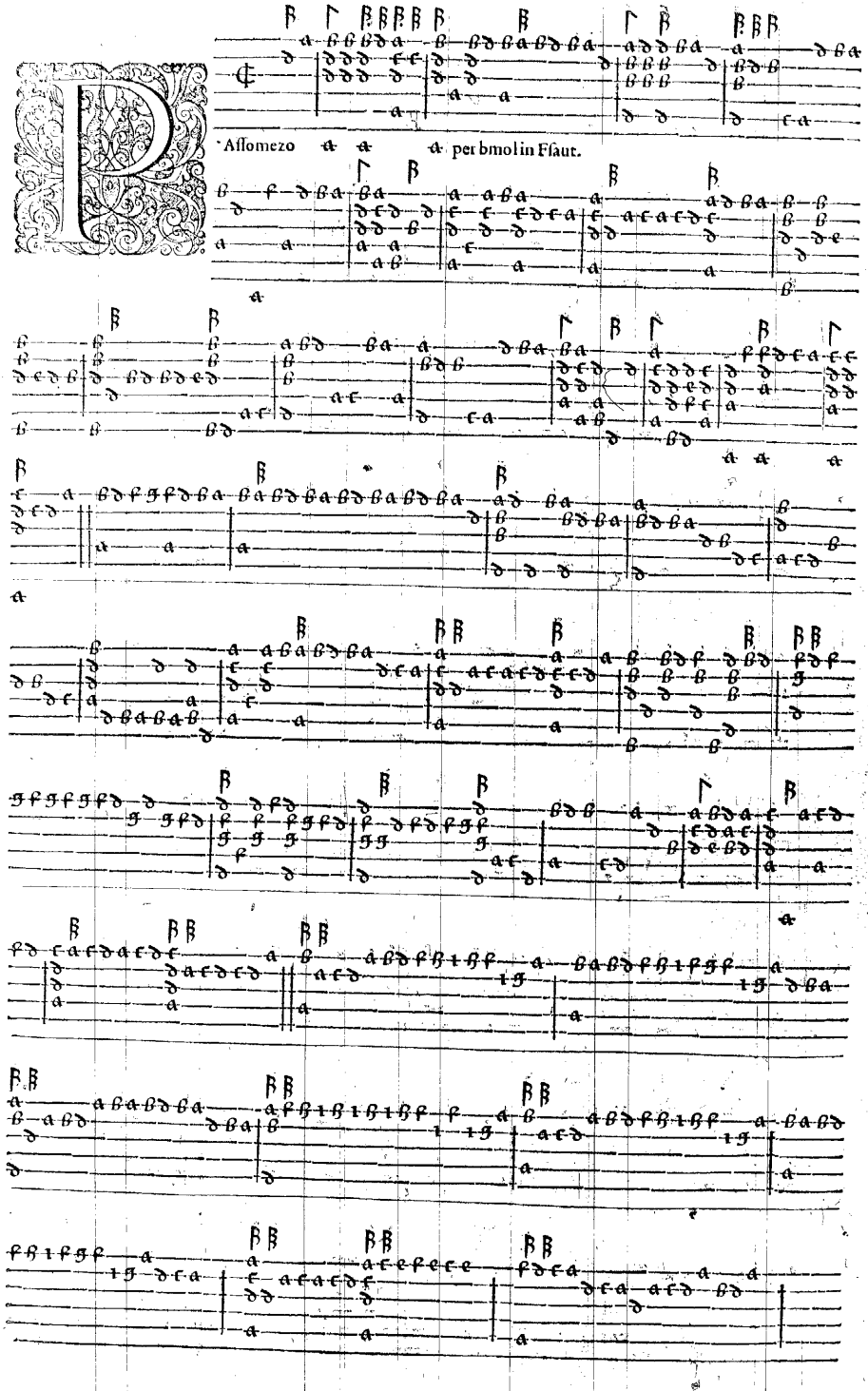

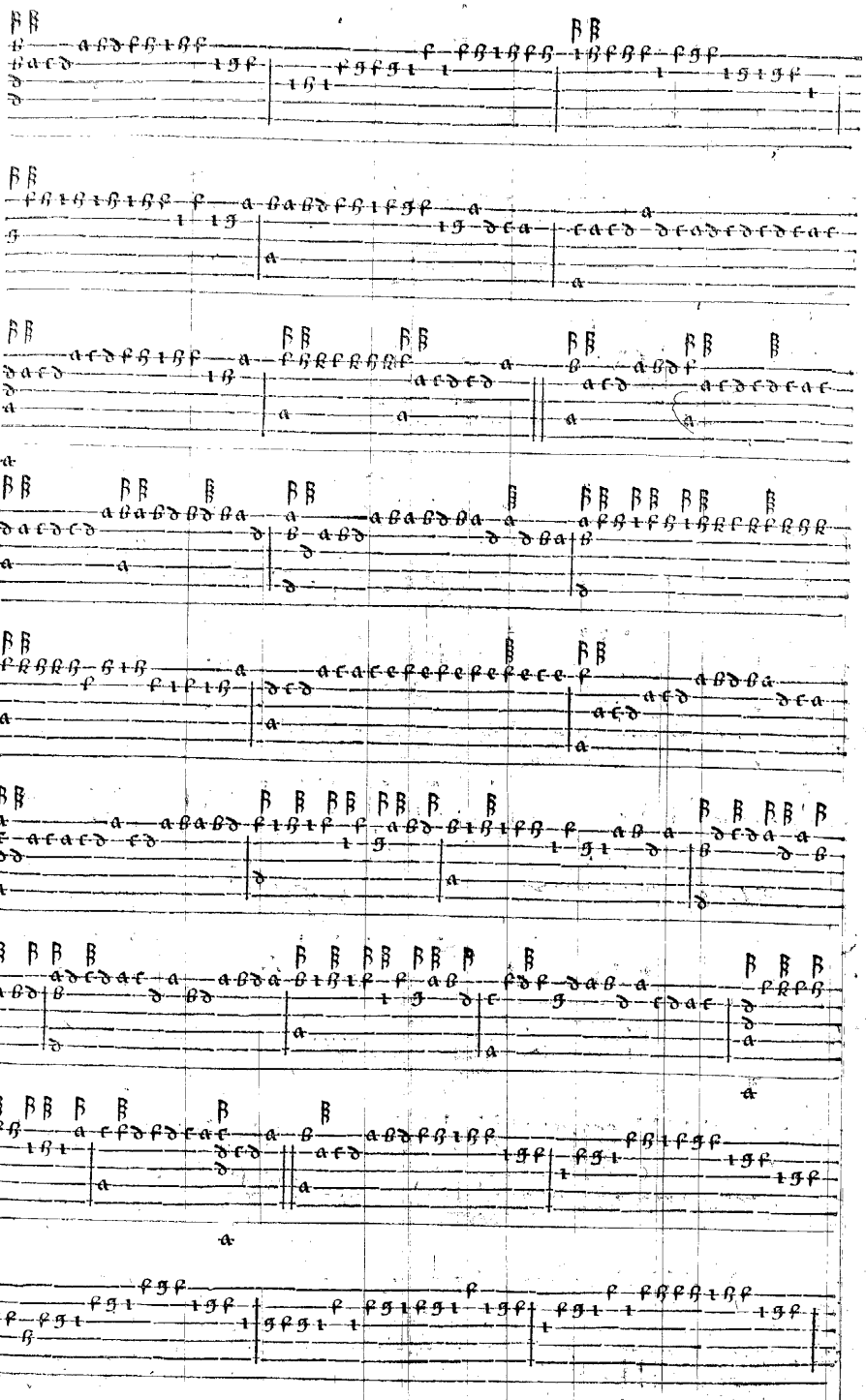

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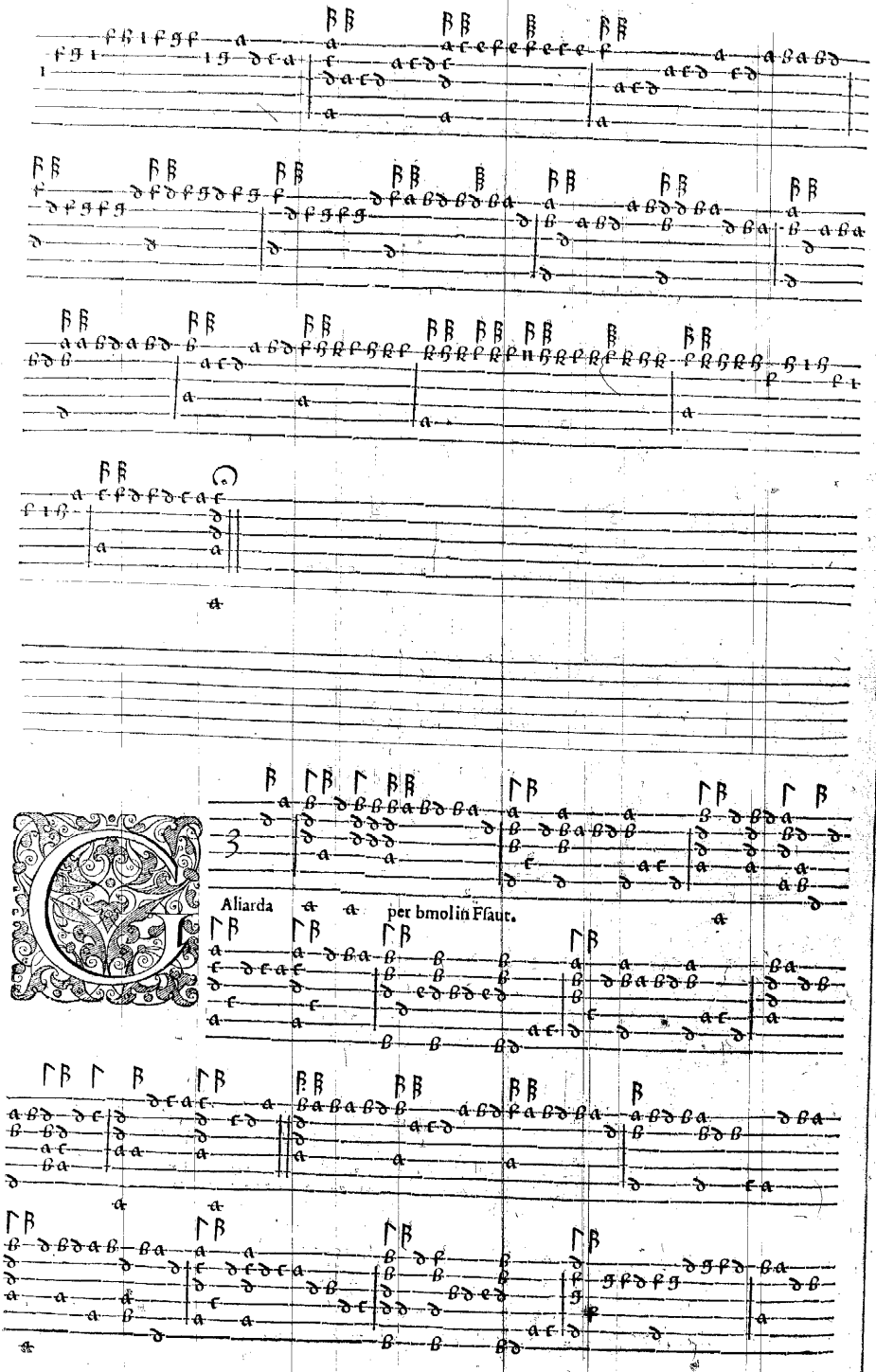
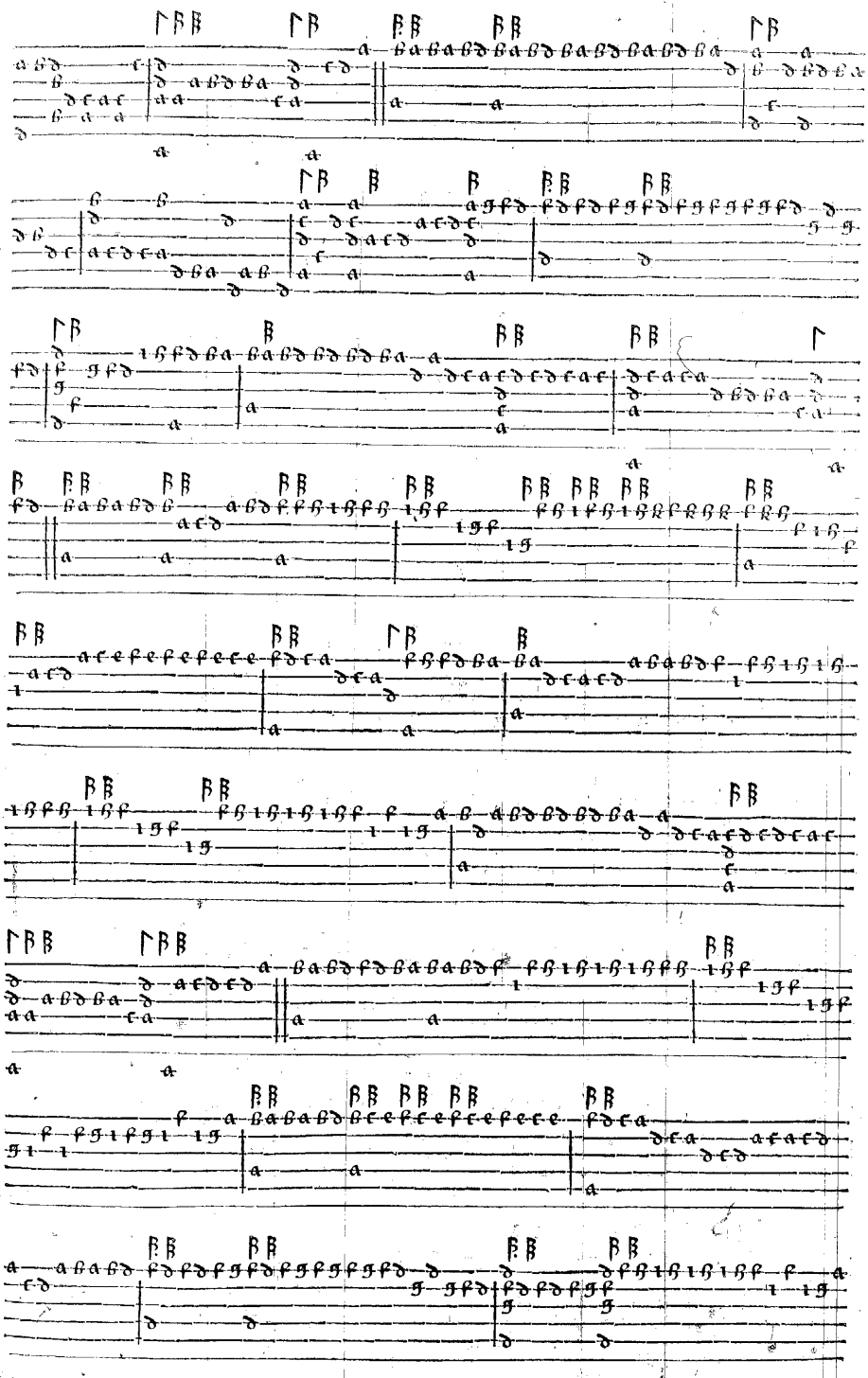
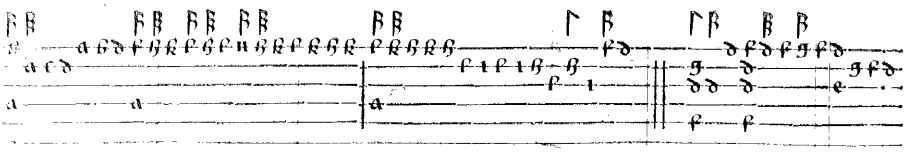
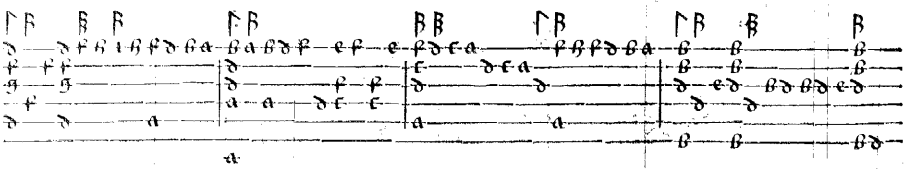
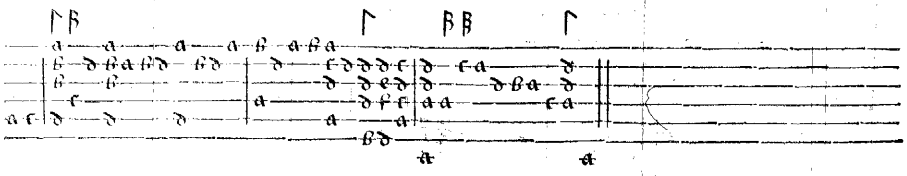
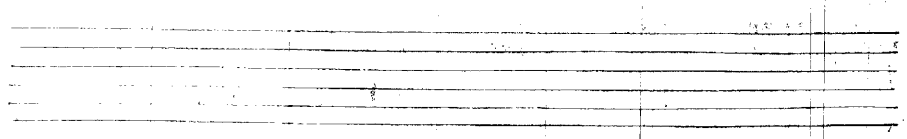


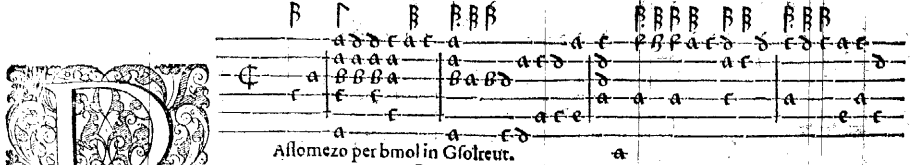




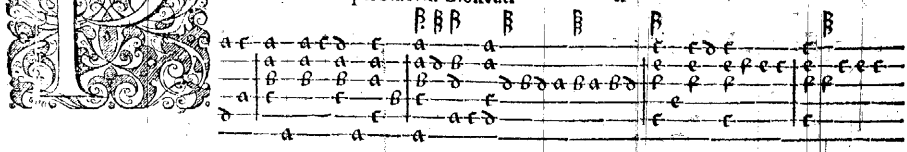


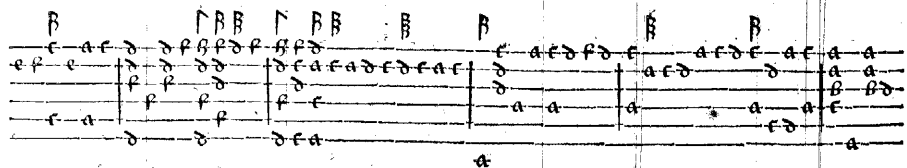


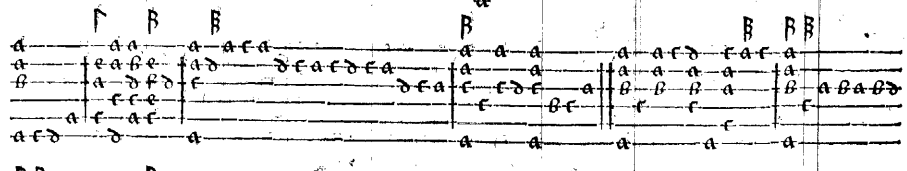


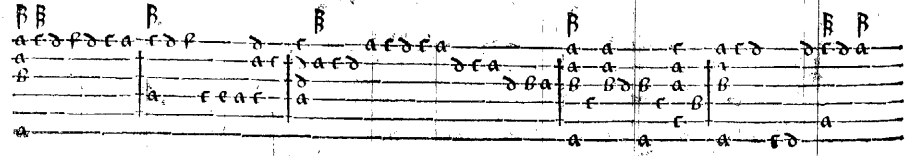


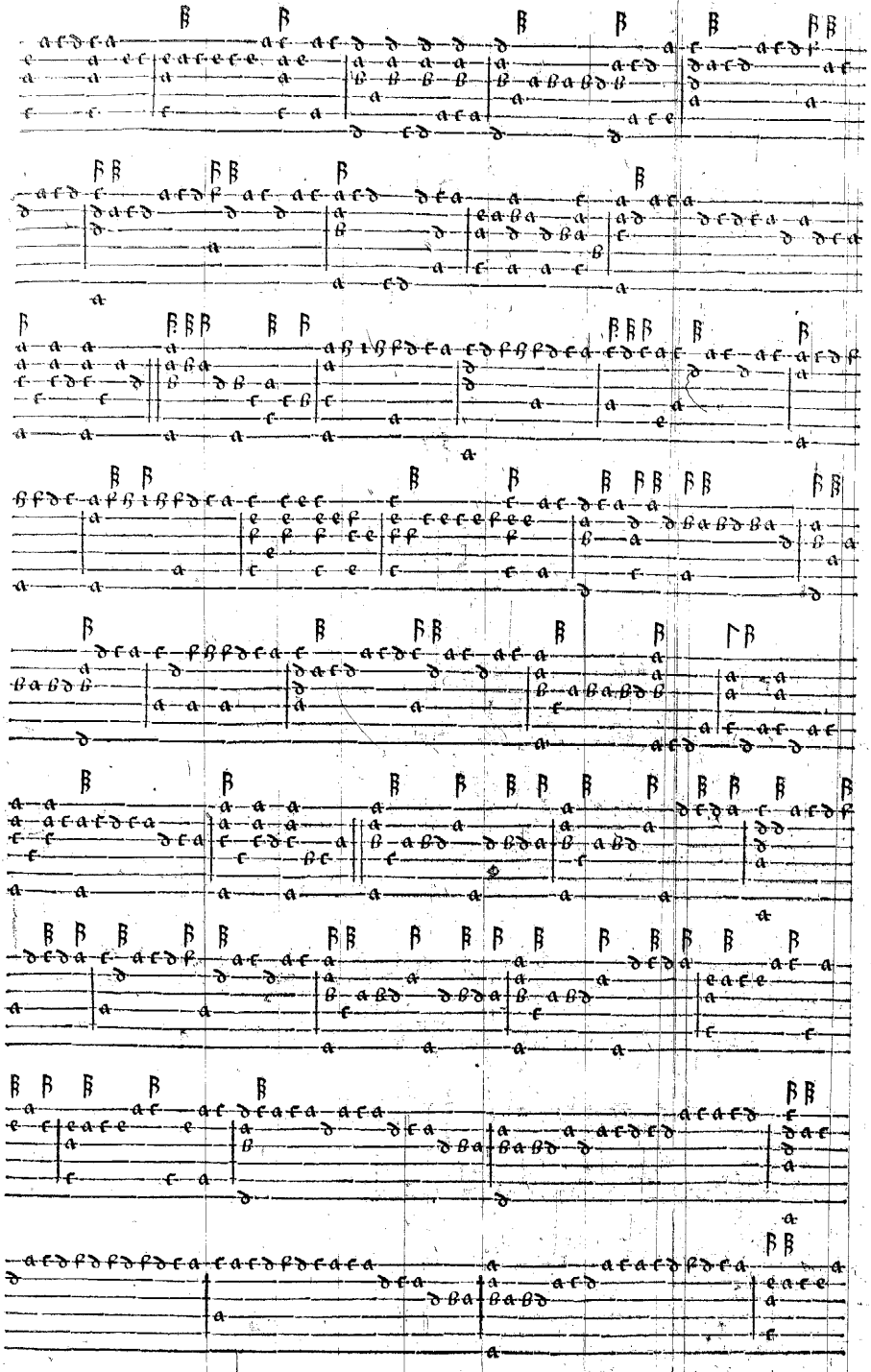
Aſſomezo per bmol in Gſolreut.

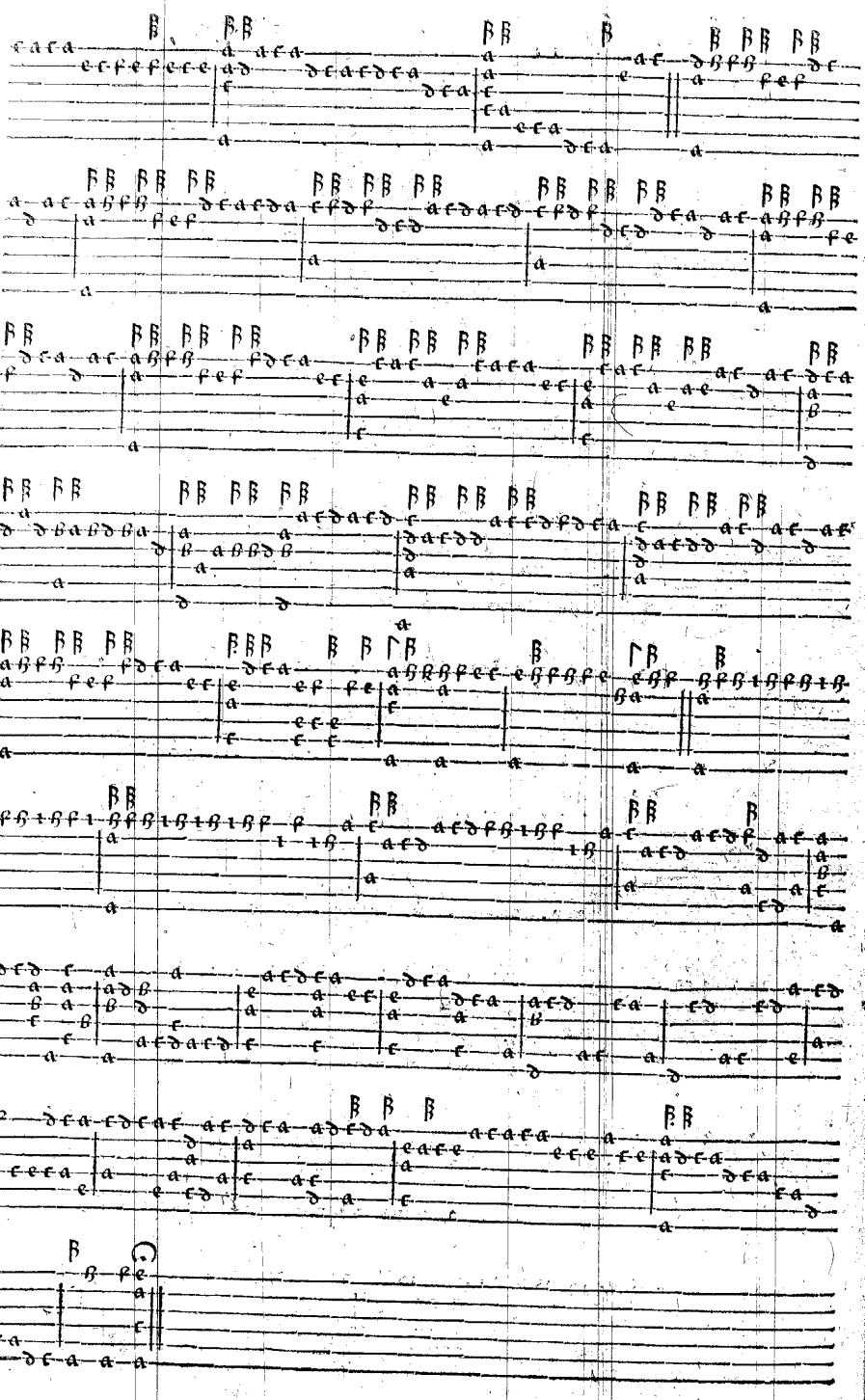


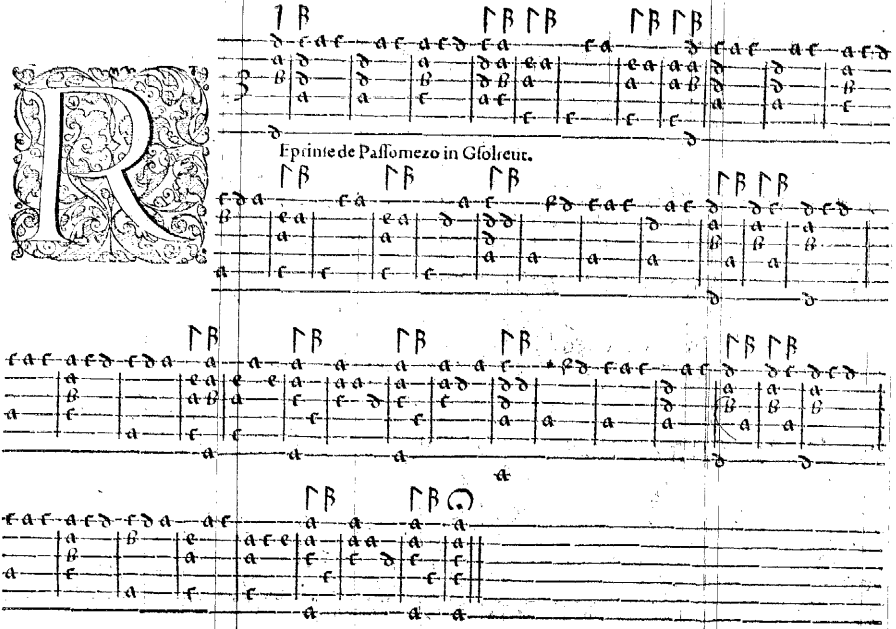




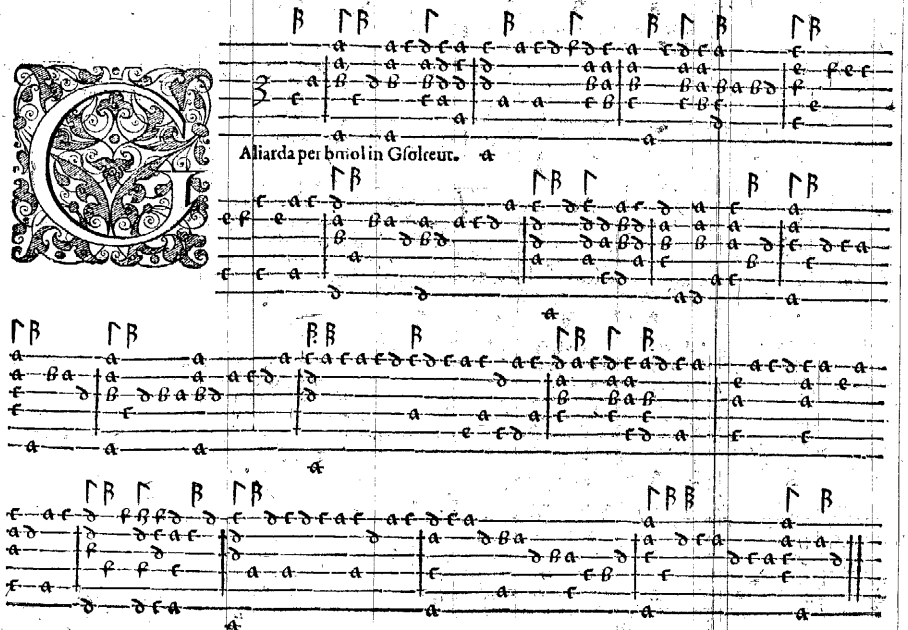






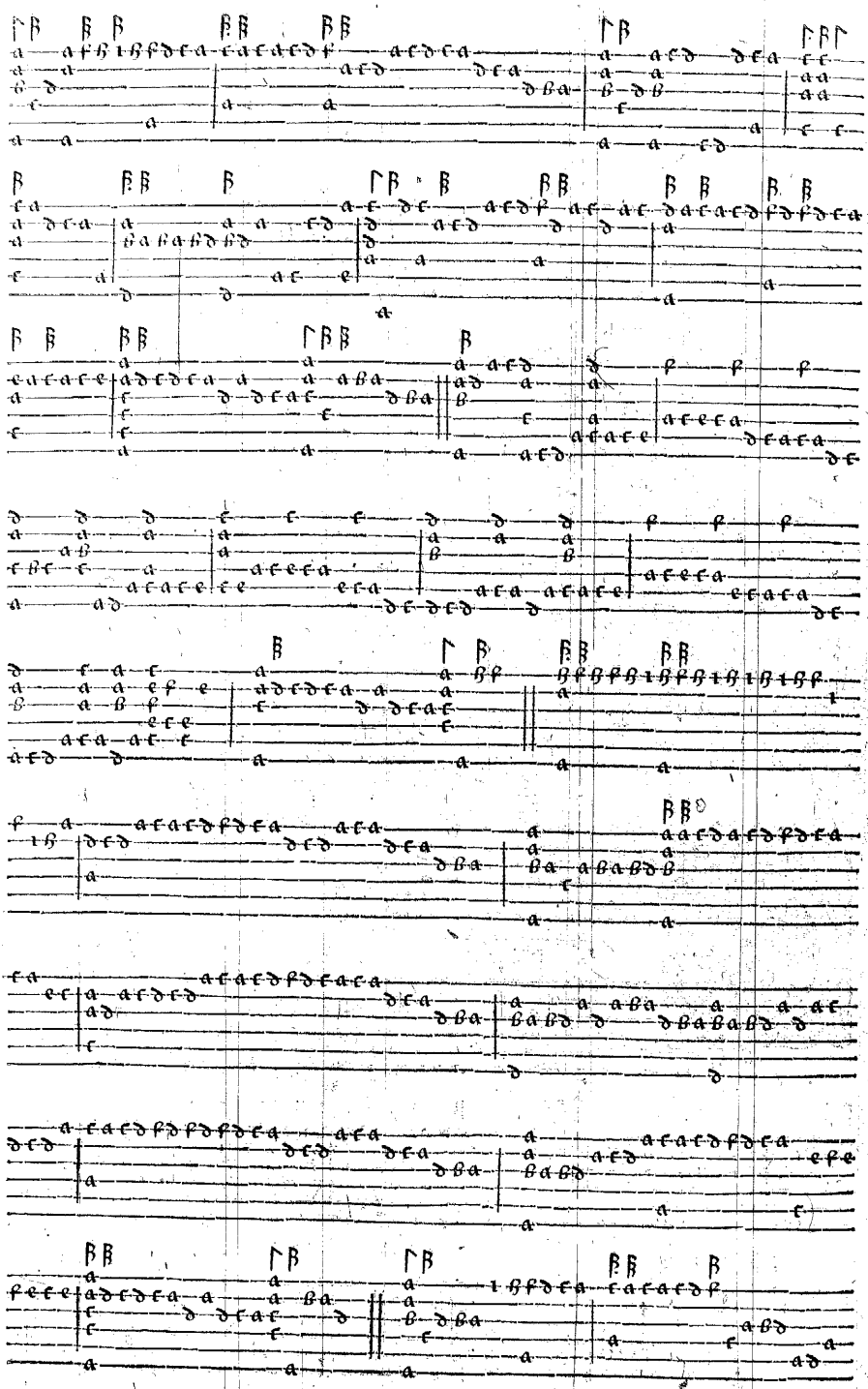


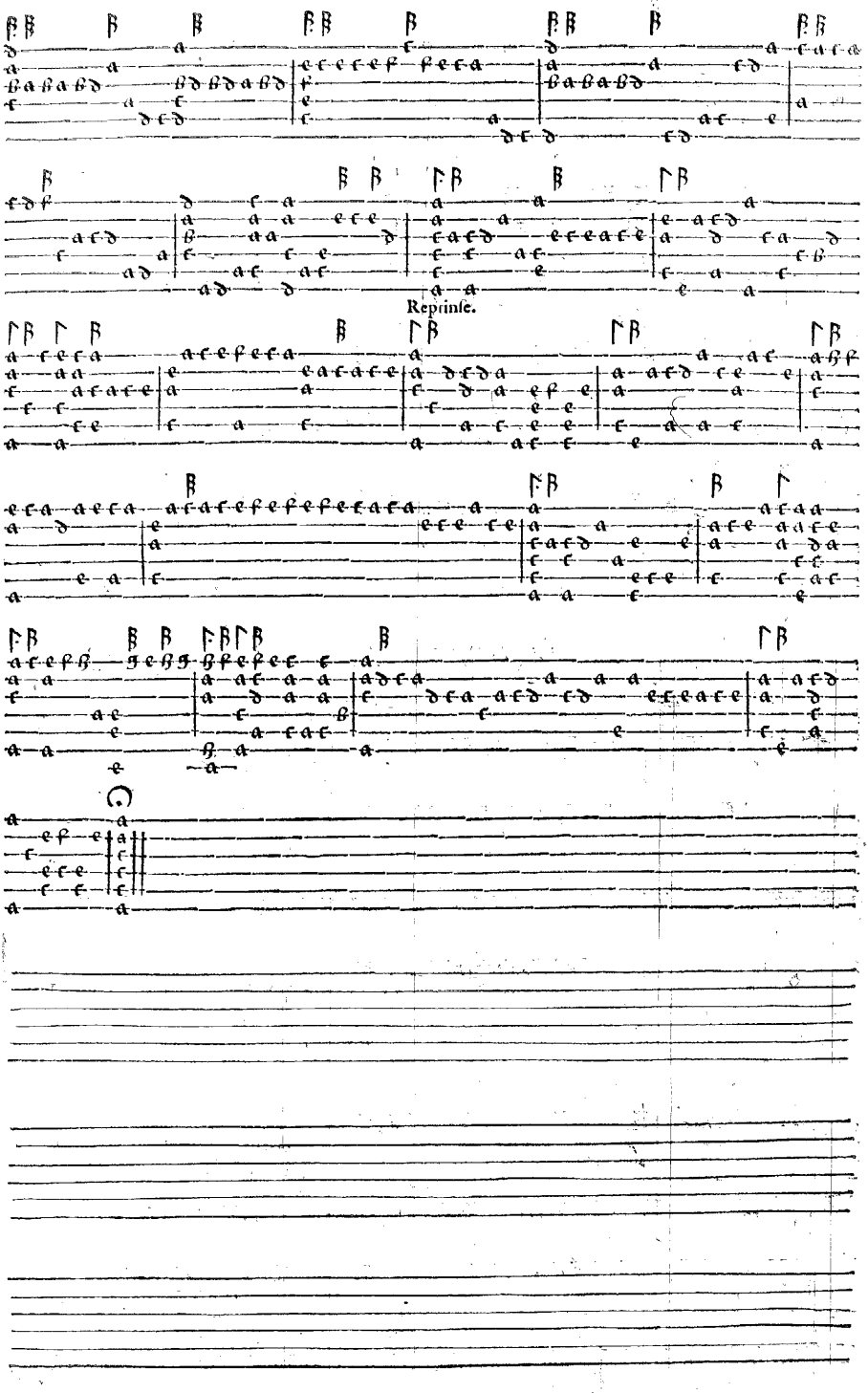
Eprinte de Passomezo in Gsolreut.



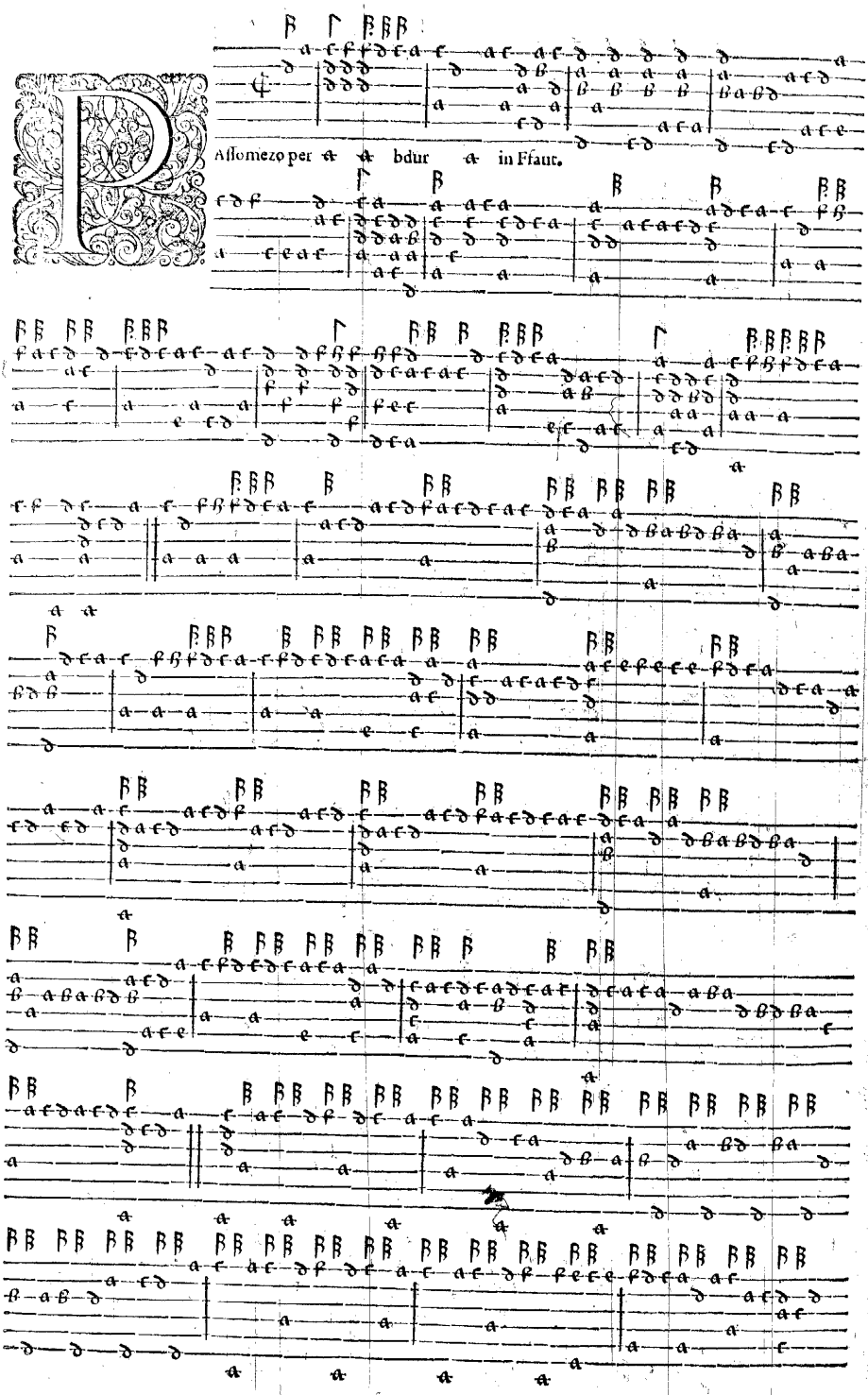
Aliarda per bniol in Gsolreut.

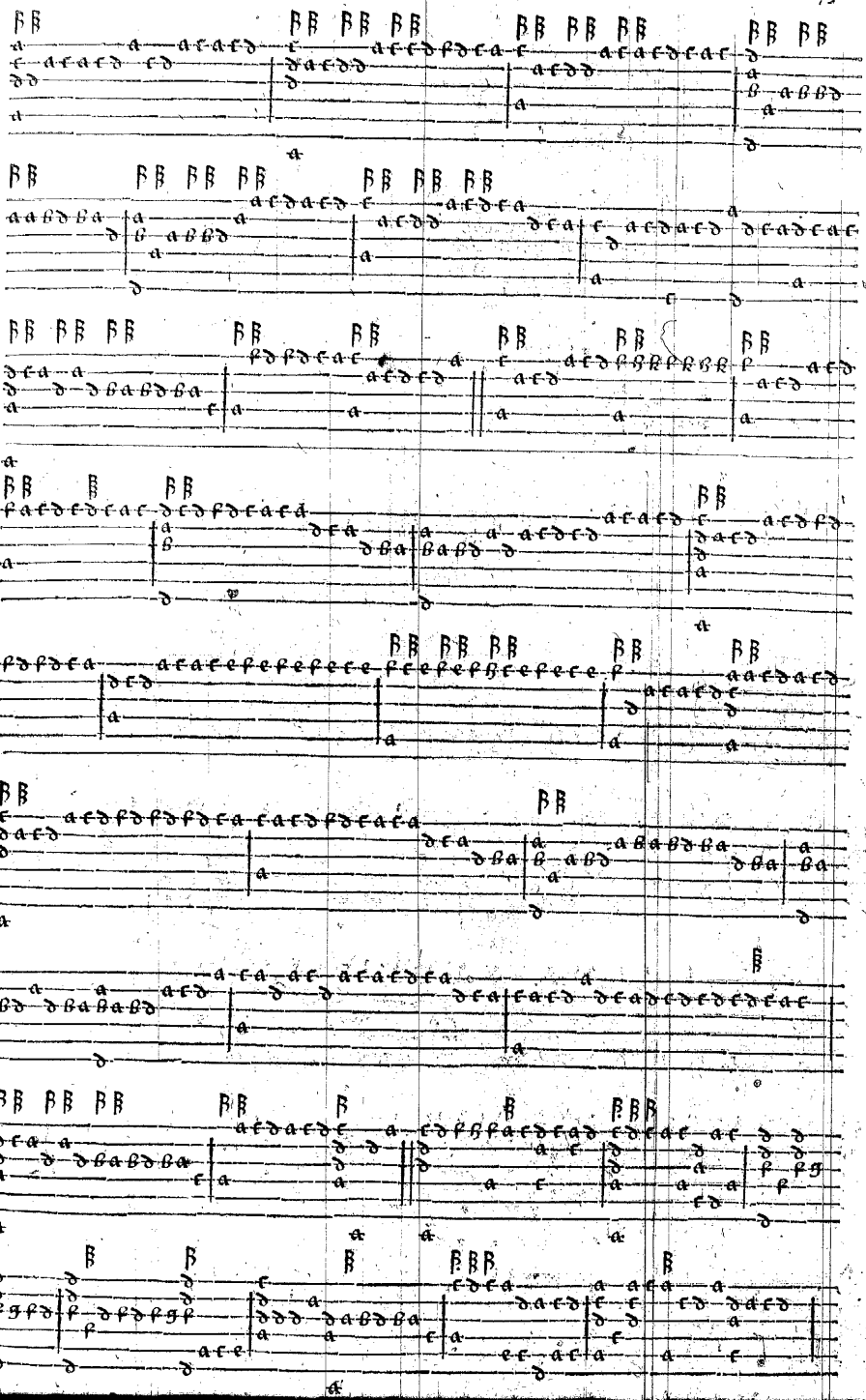
PRATVM




Reprinſe.

PRATVM





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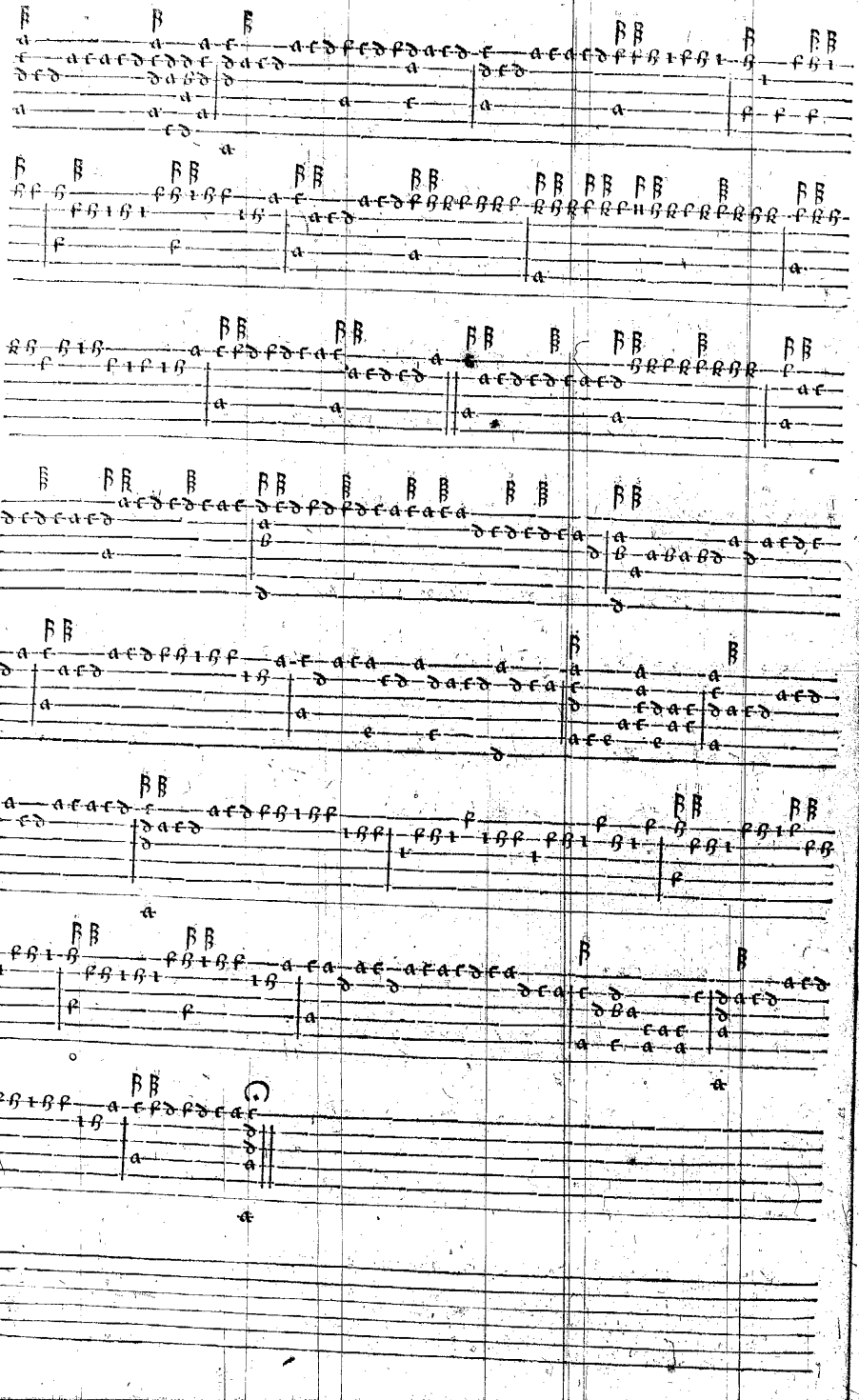
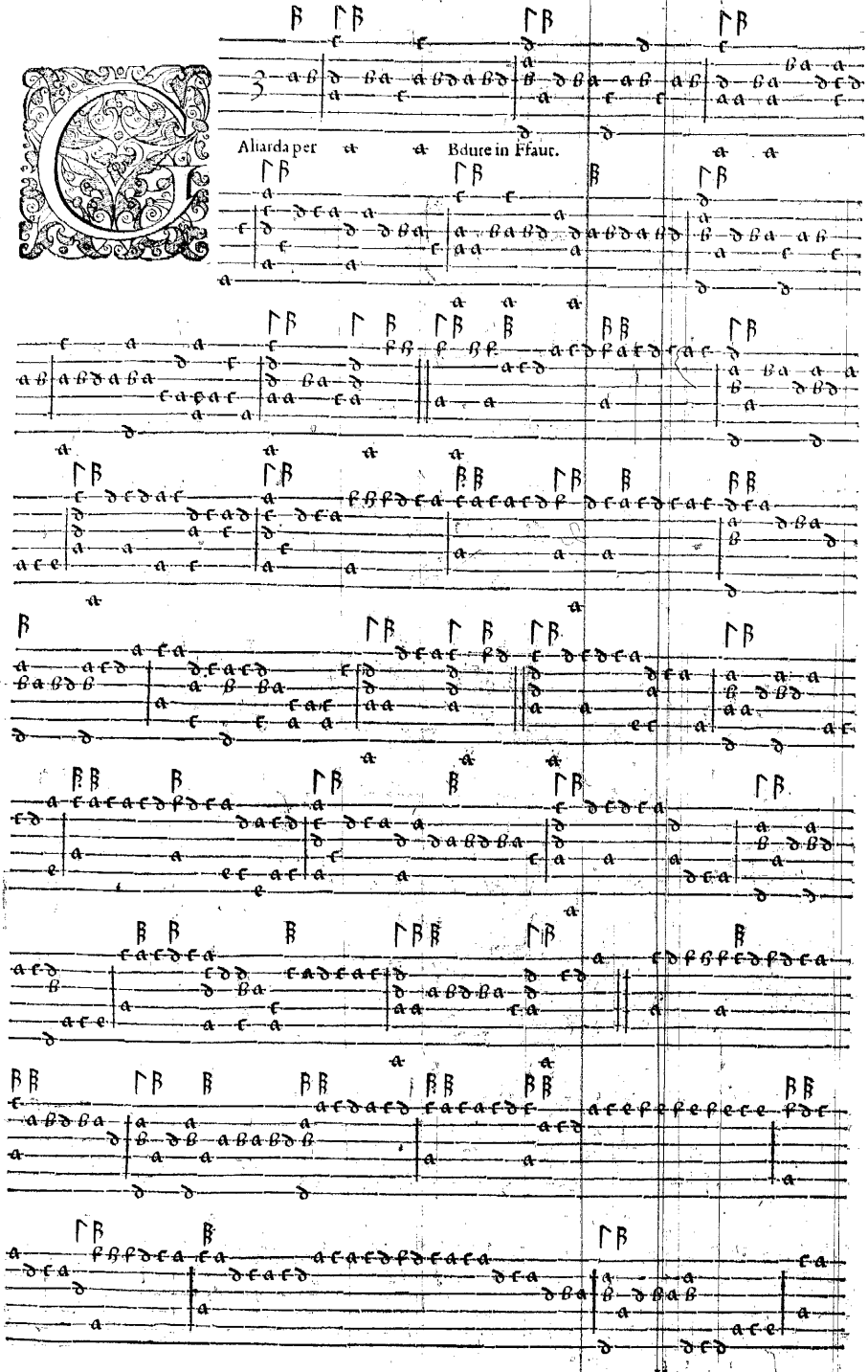
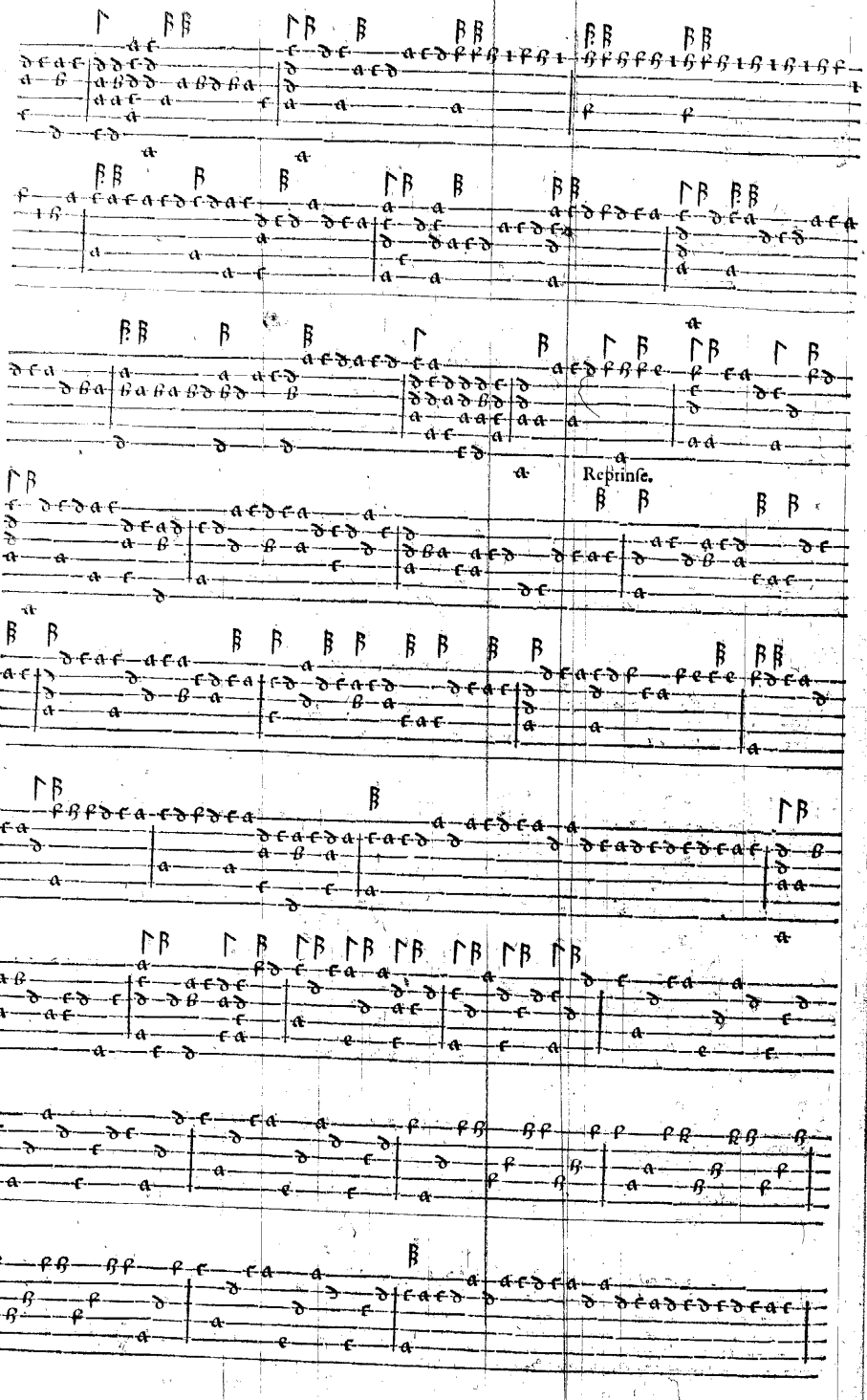
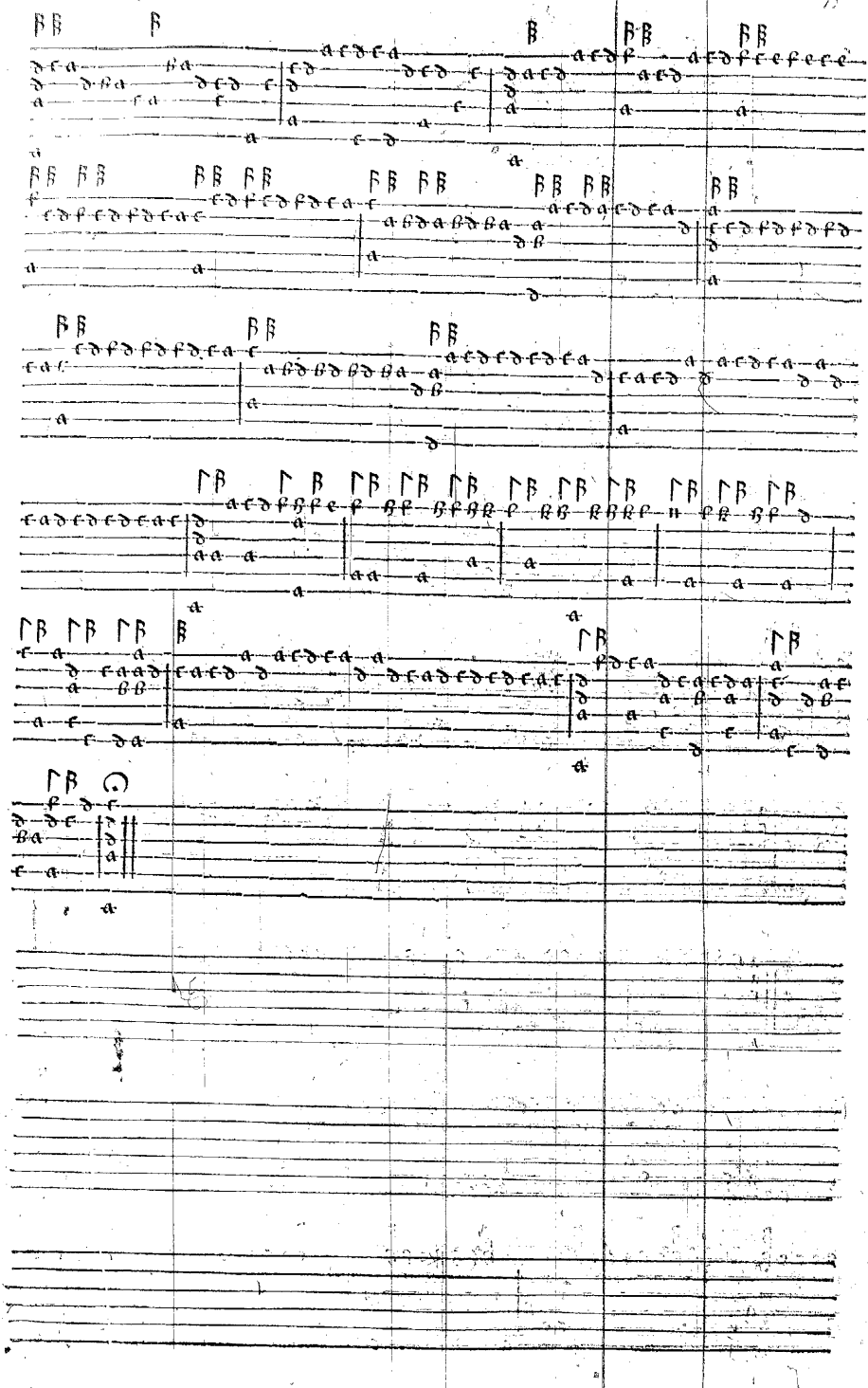



Aliarda per
Bdure in Ffaut.

PRATVM





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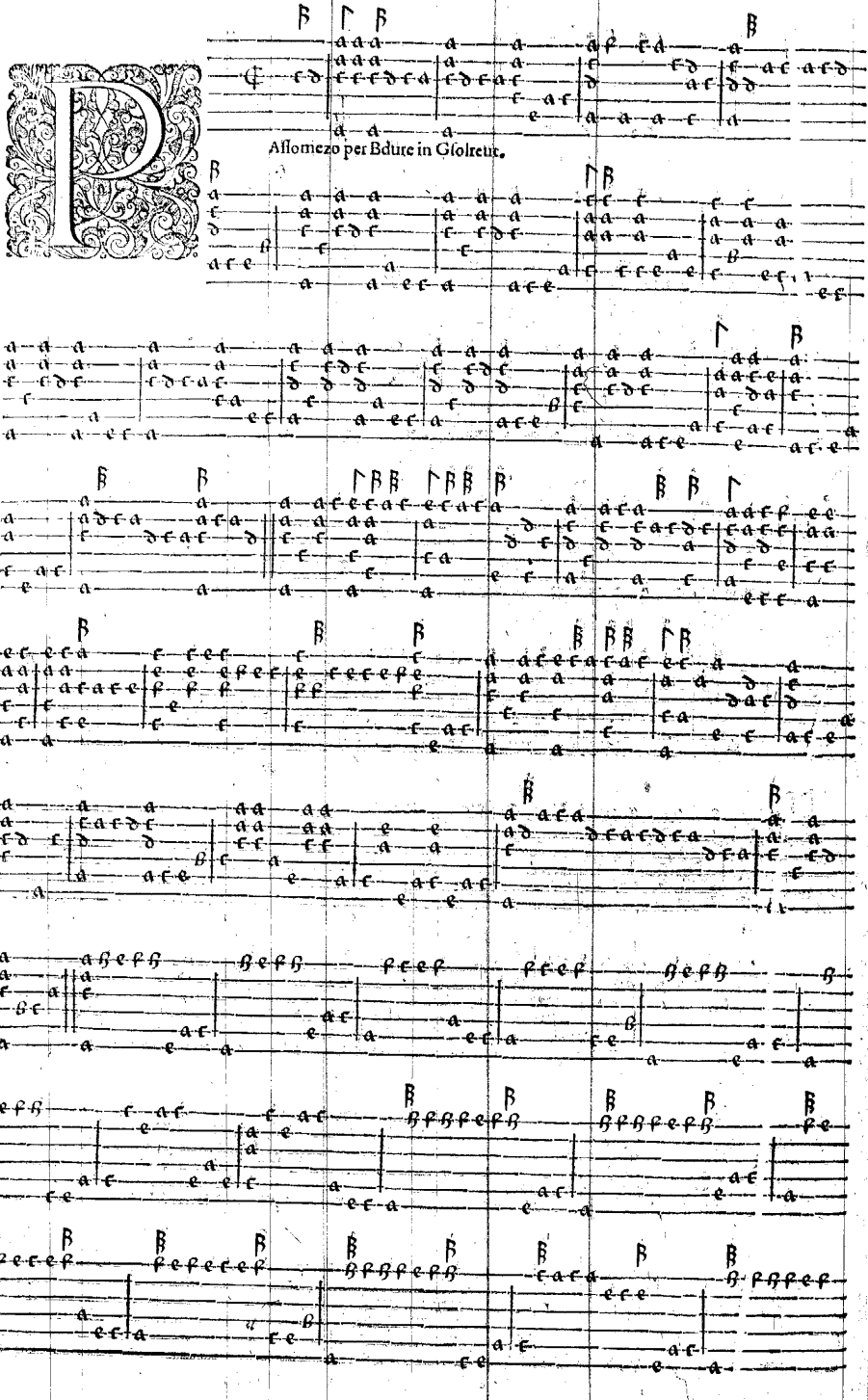

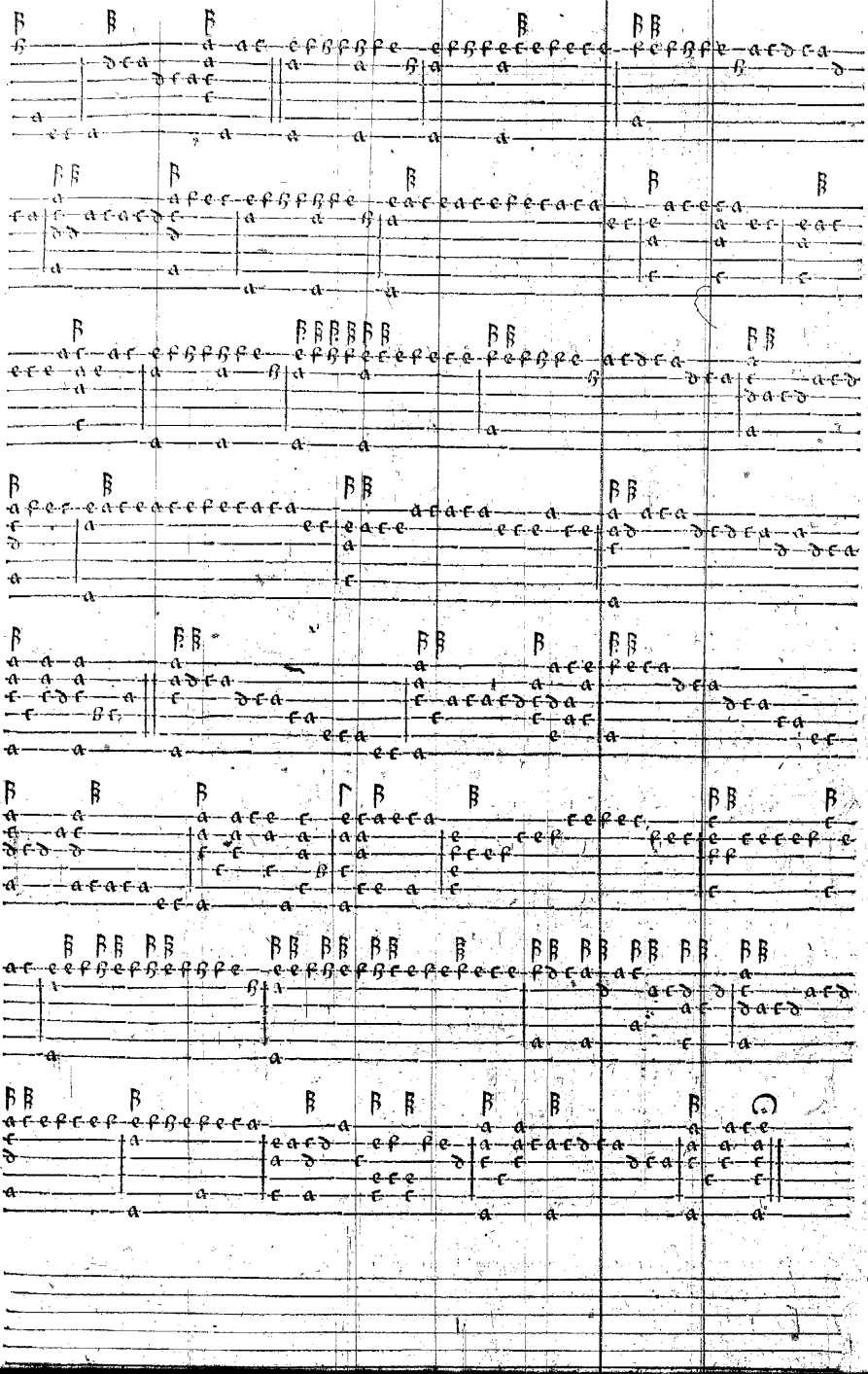

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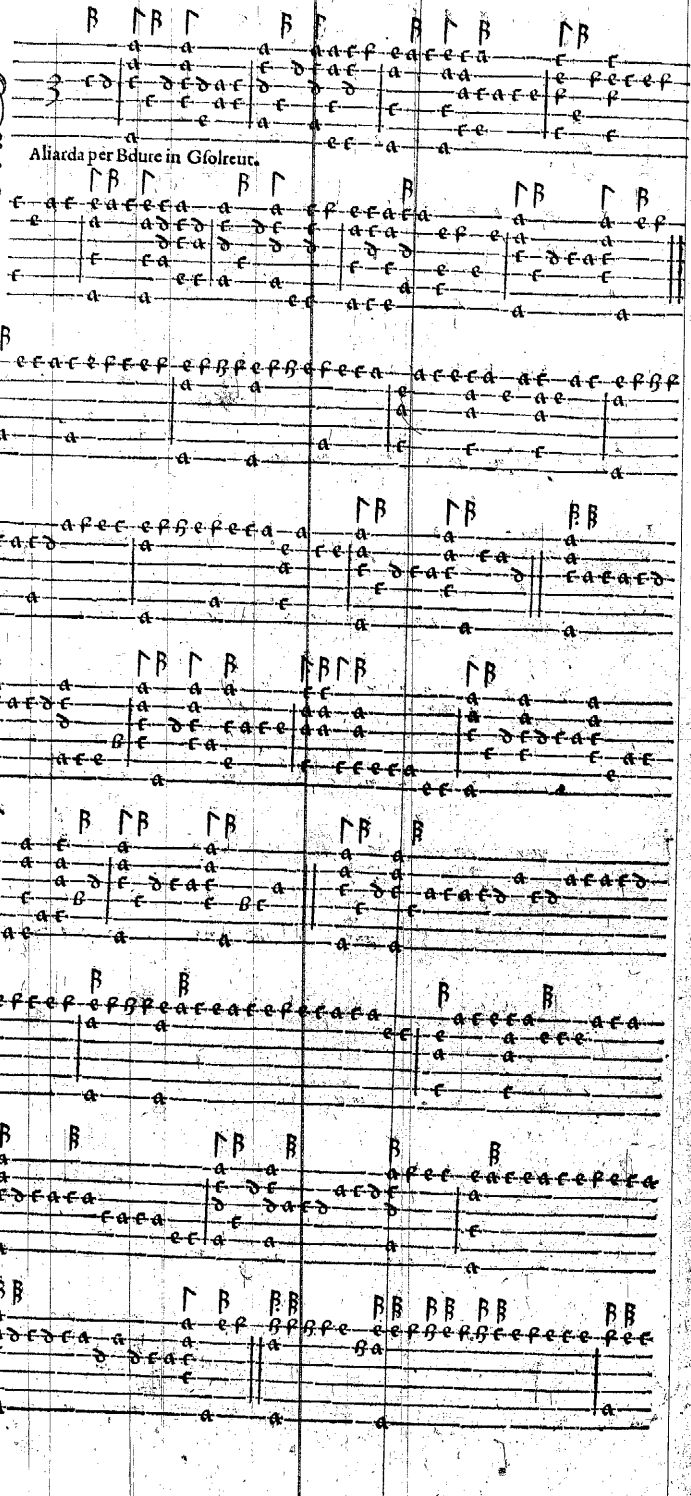
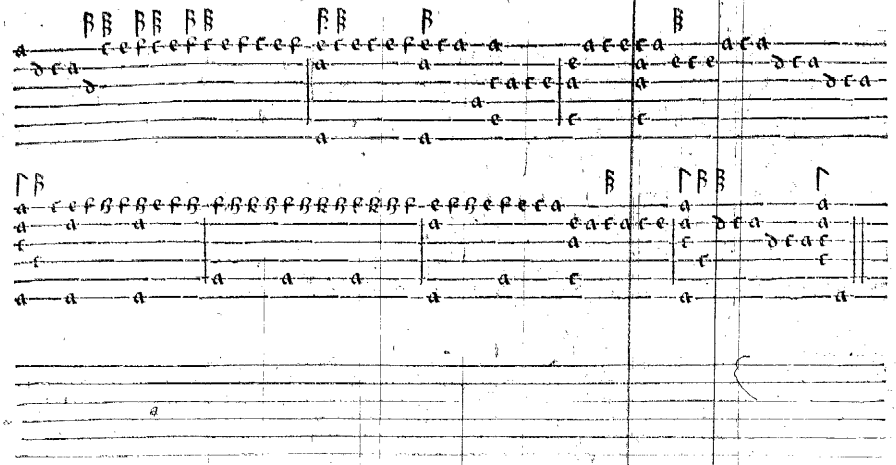
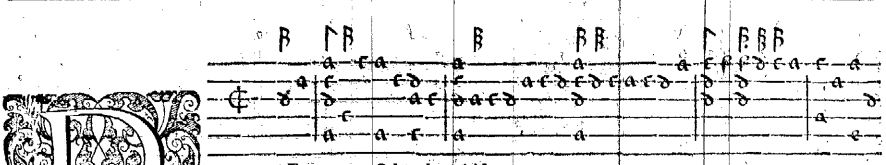
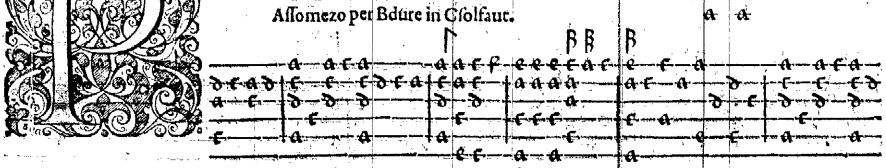
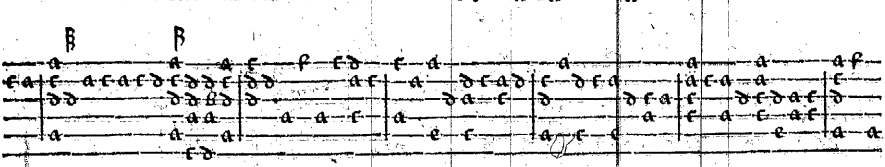
Aliarda per Bdure in Gfolreut.

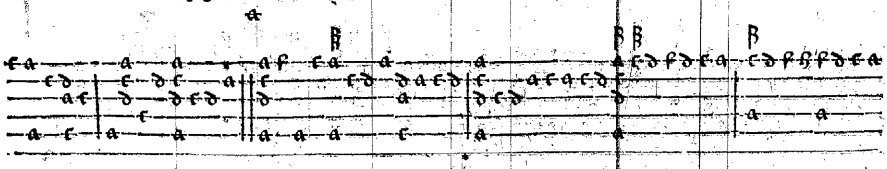


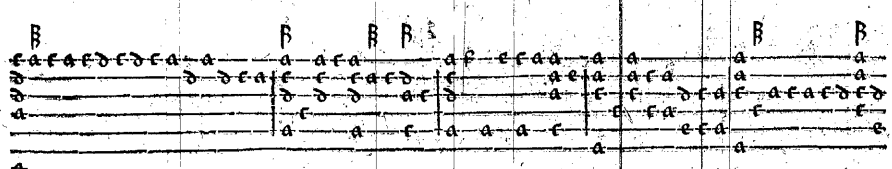


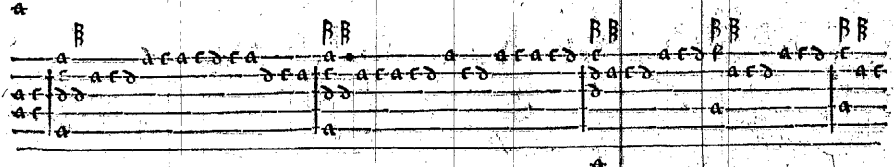












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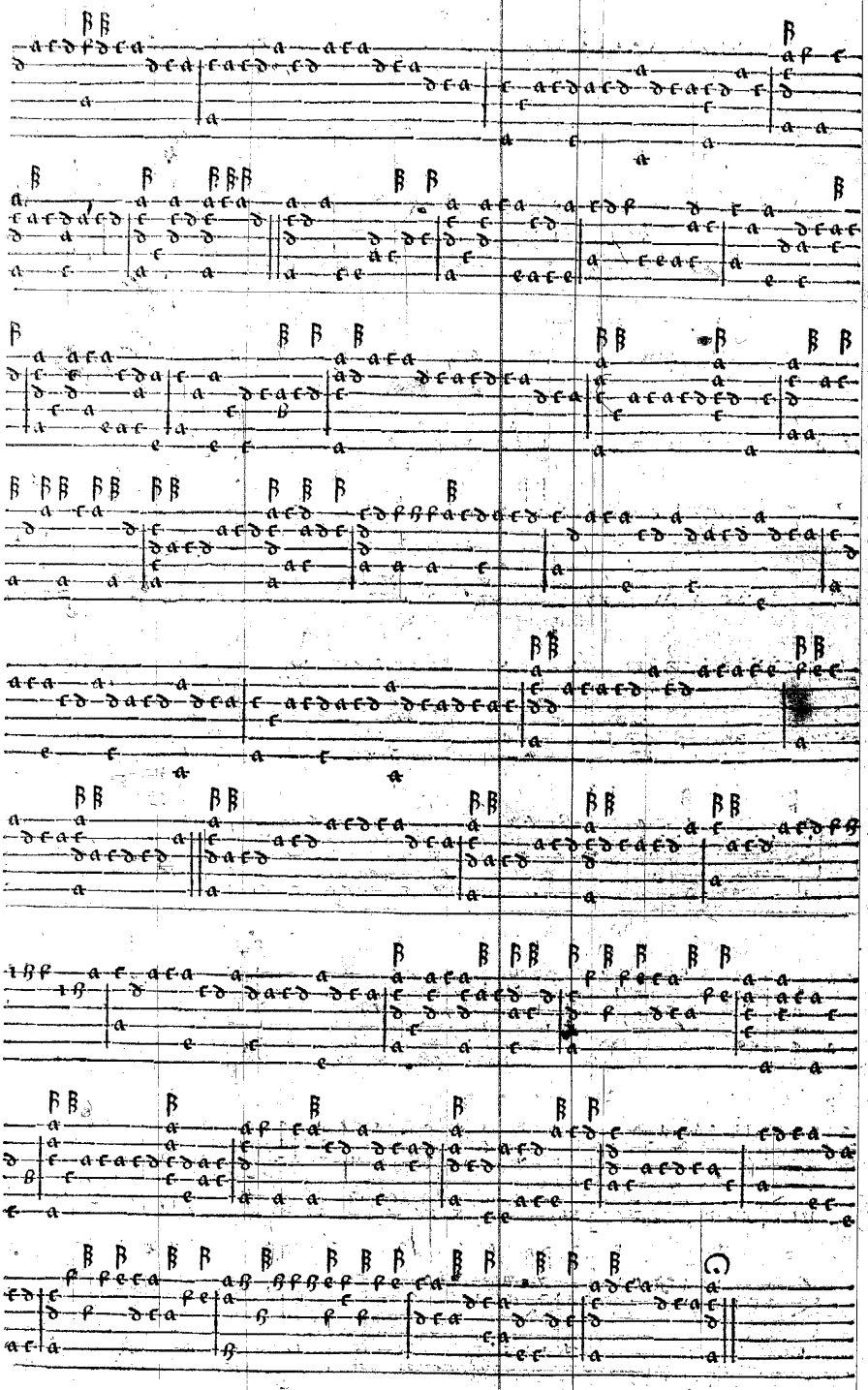
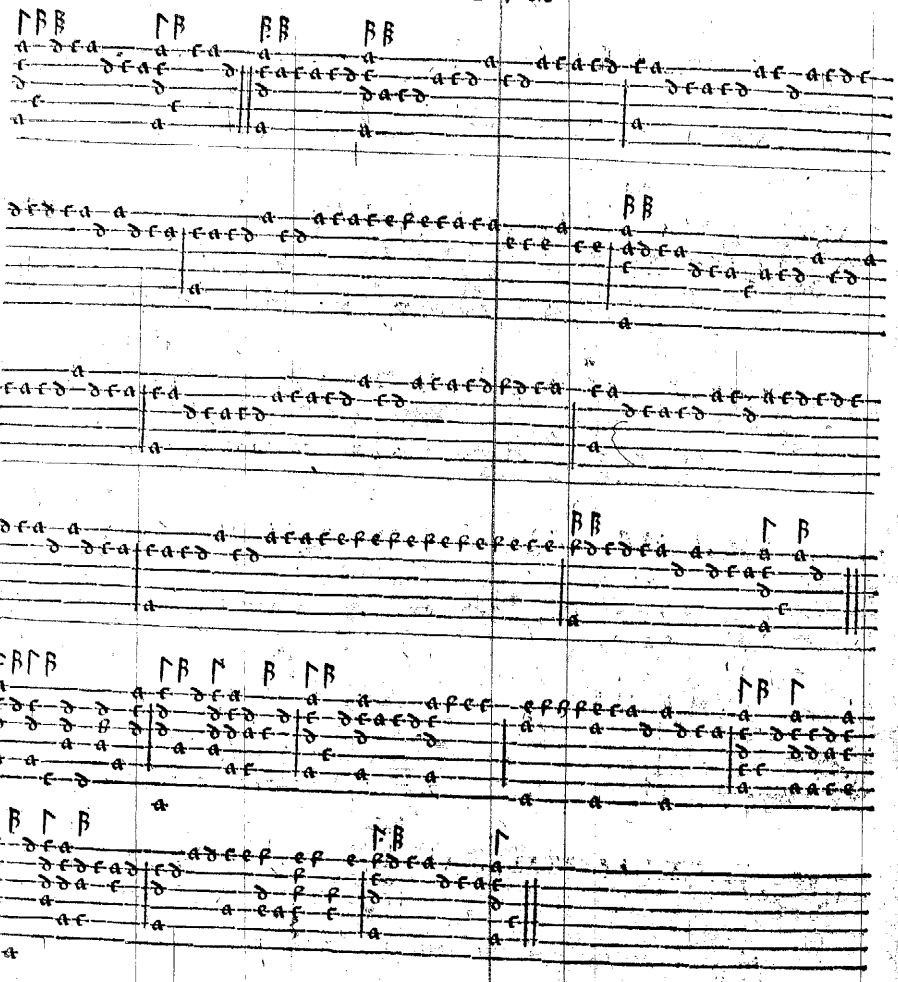
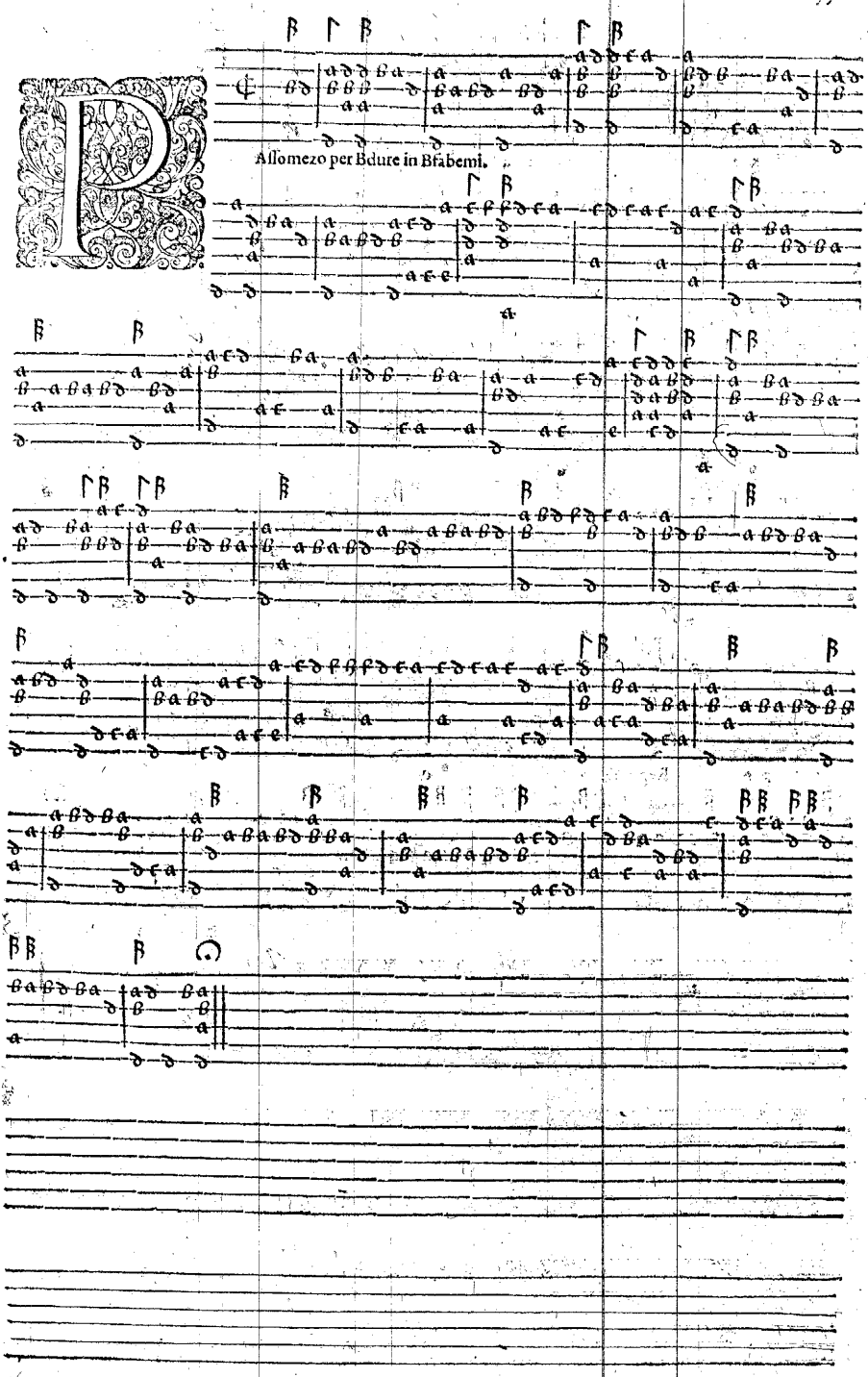


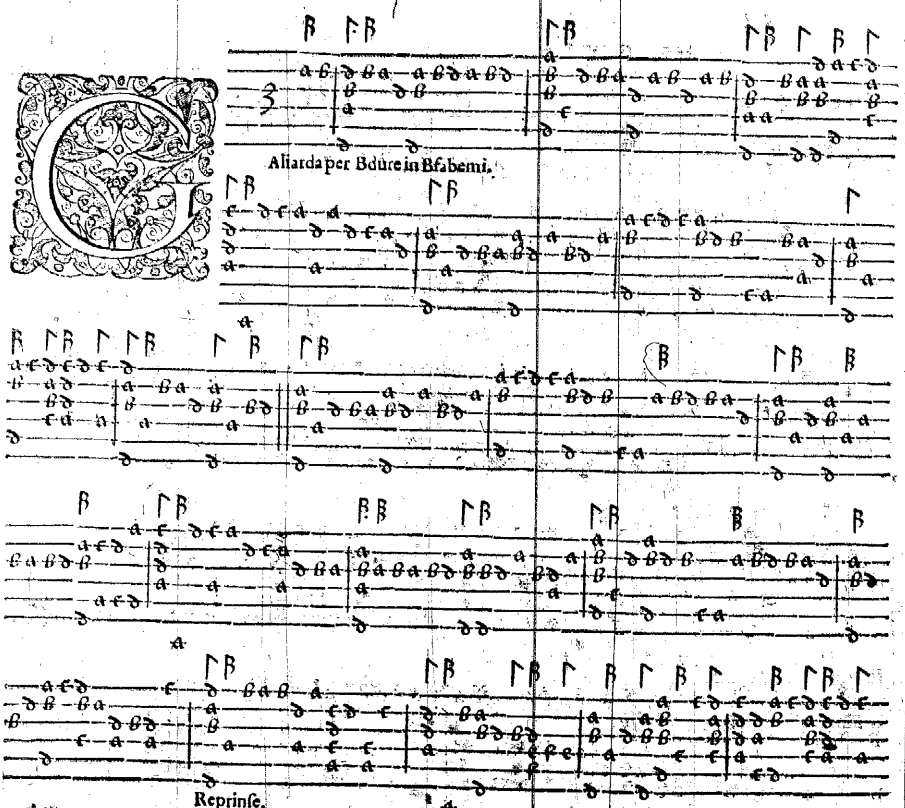
Aliarda per Bdure in Ciolfaur.

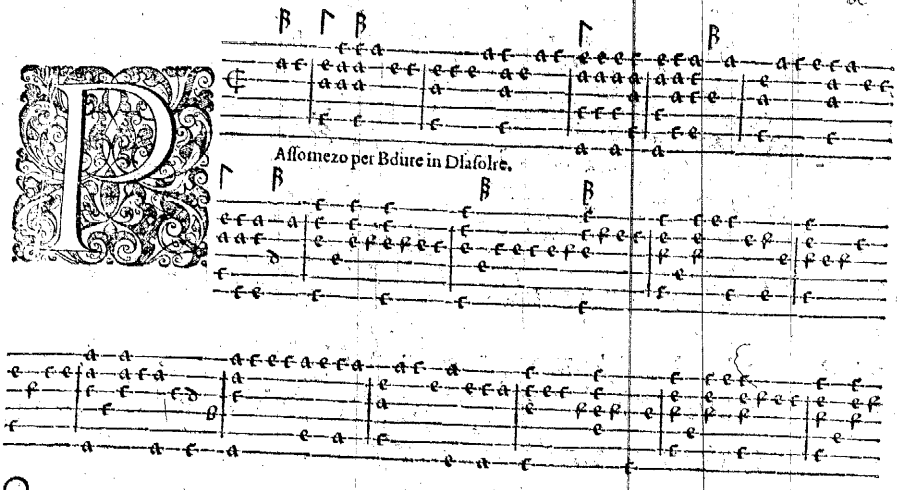
PRATVM



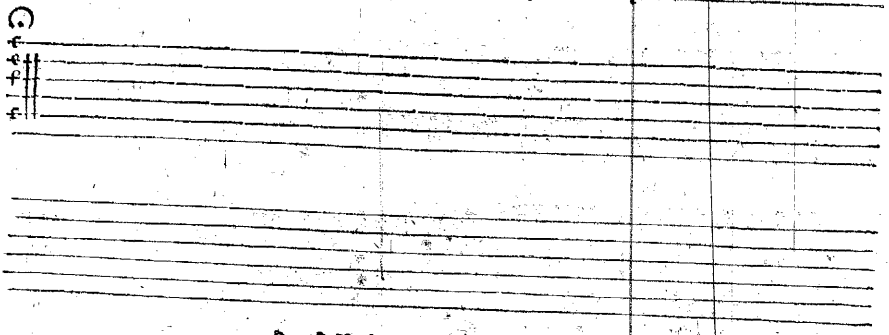

Allomezo per Bdure in Bfabemi.

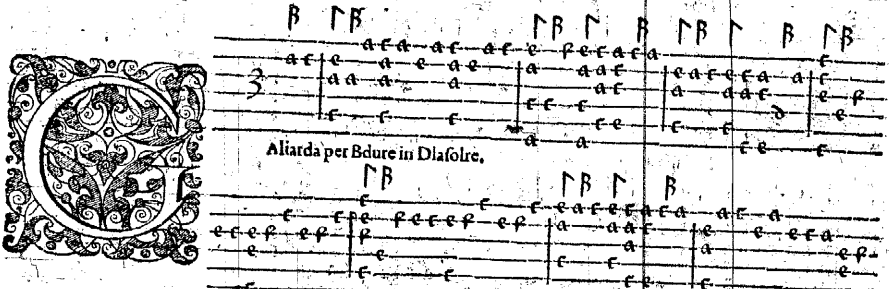
PRATVM



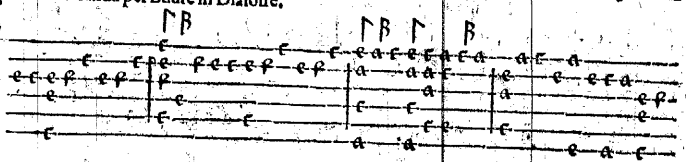


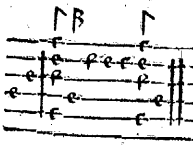
Assomezo per Bdure in Dlasolre.





Aliarda per Bdure in Dlasolre.





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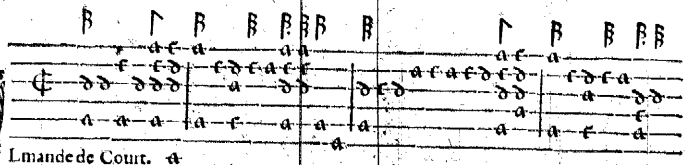
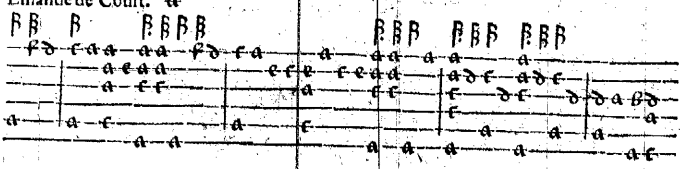
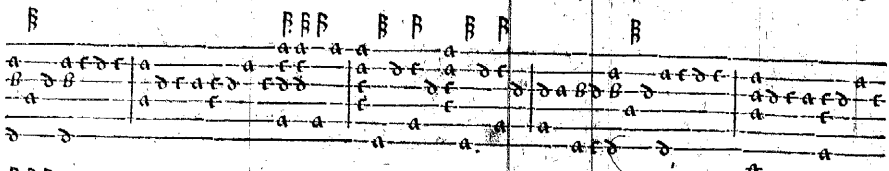
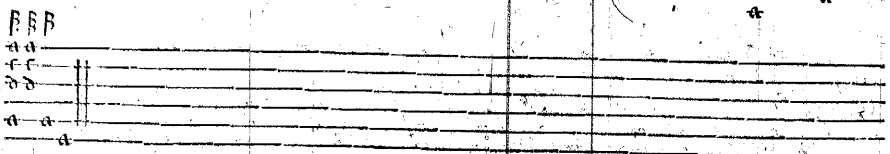
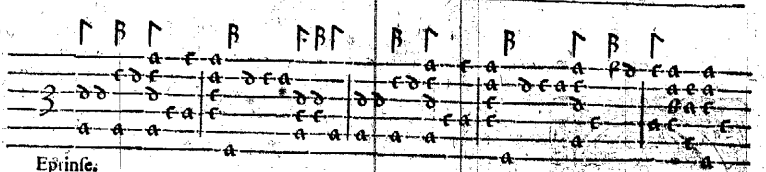


Lmande de Court. a









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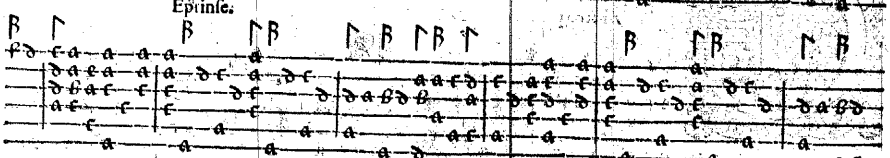

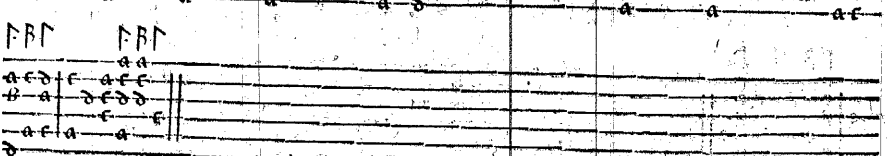

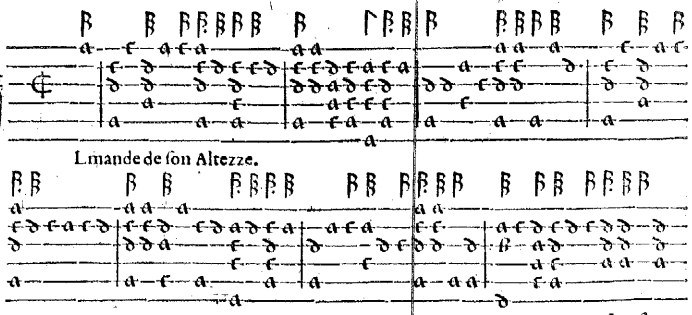

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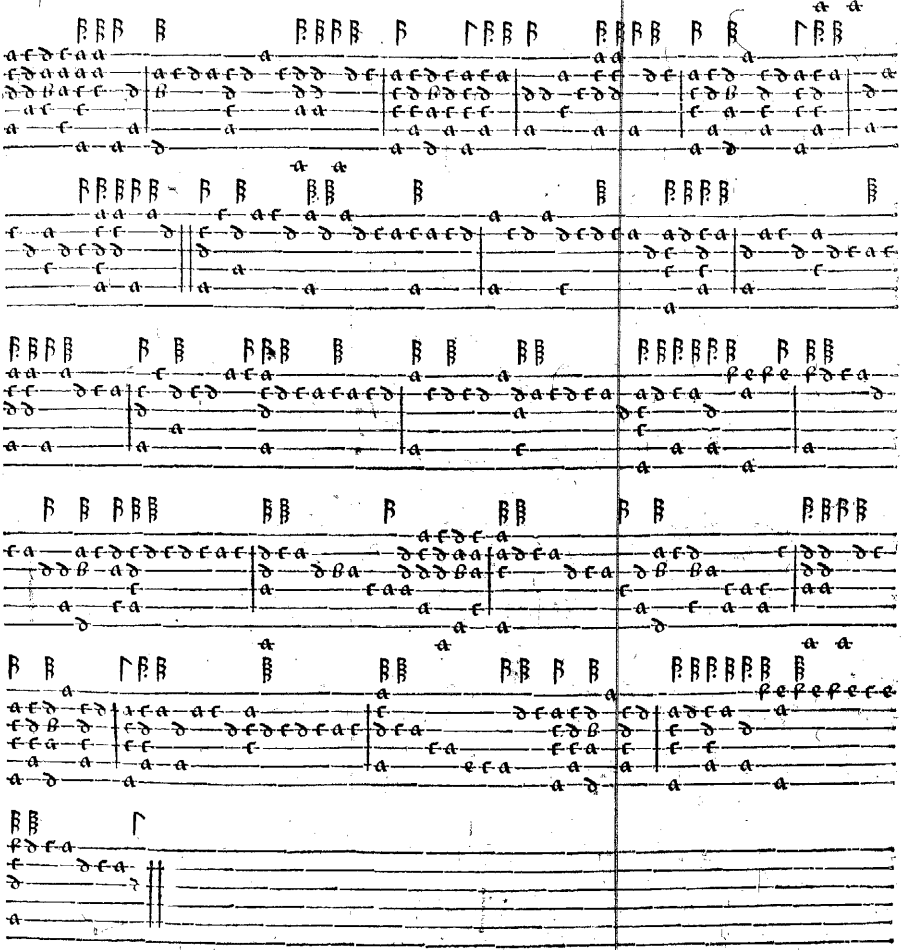

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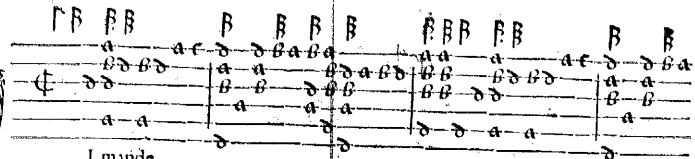

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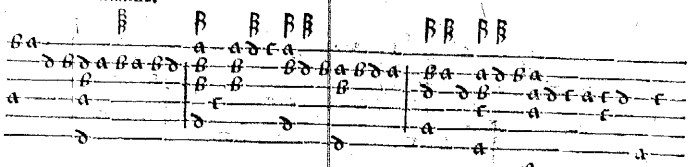

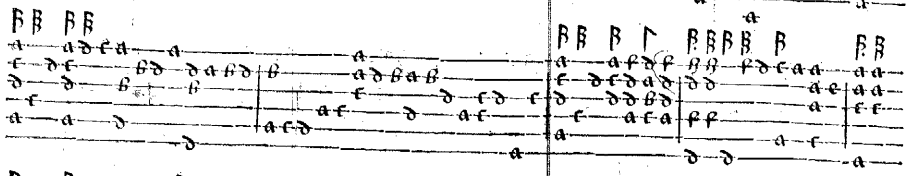

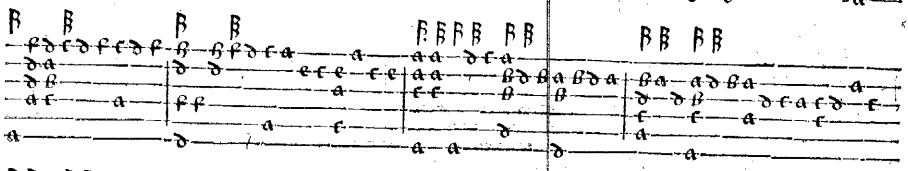

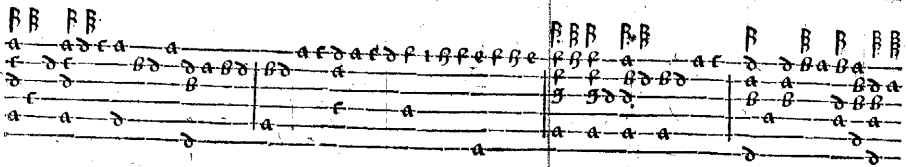

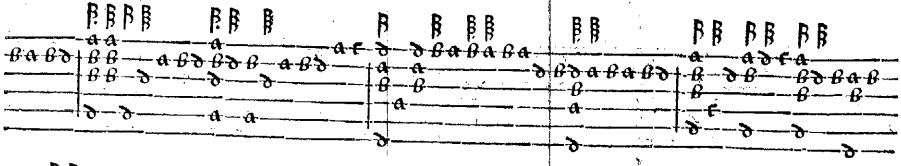

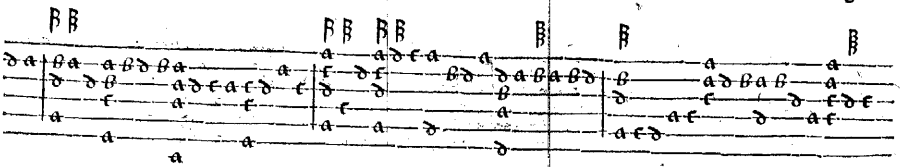

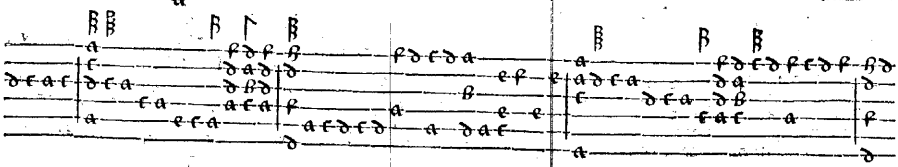

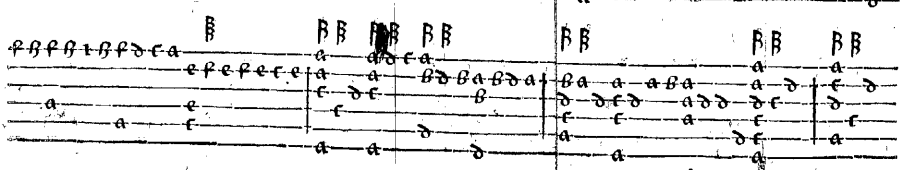

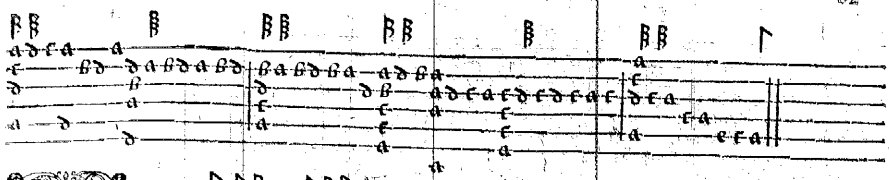

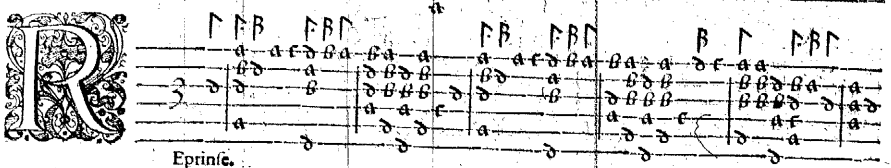

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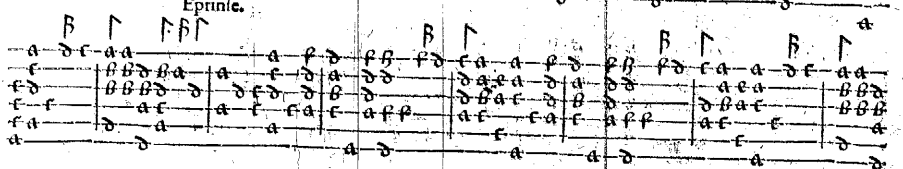

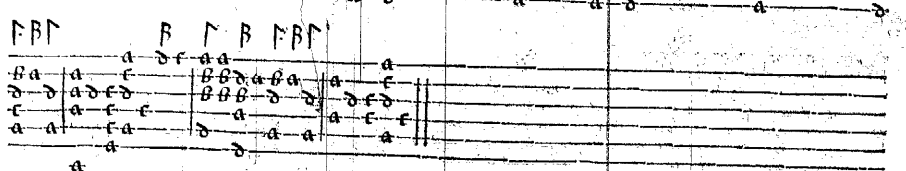

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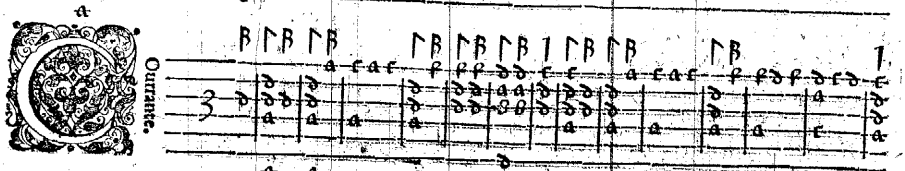

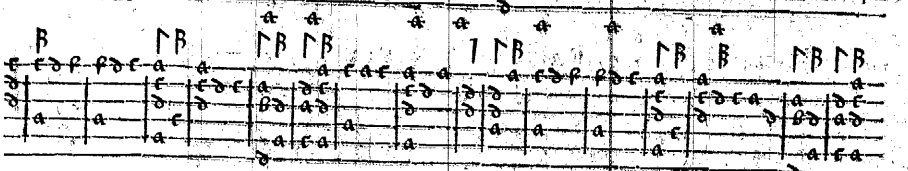

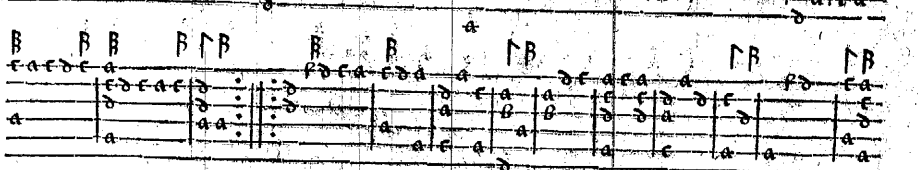

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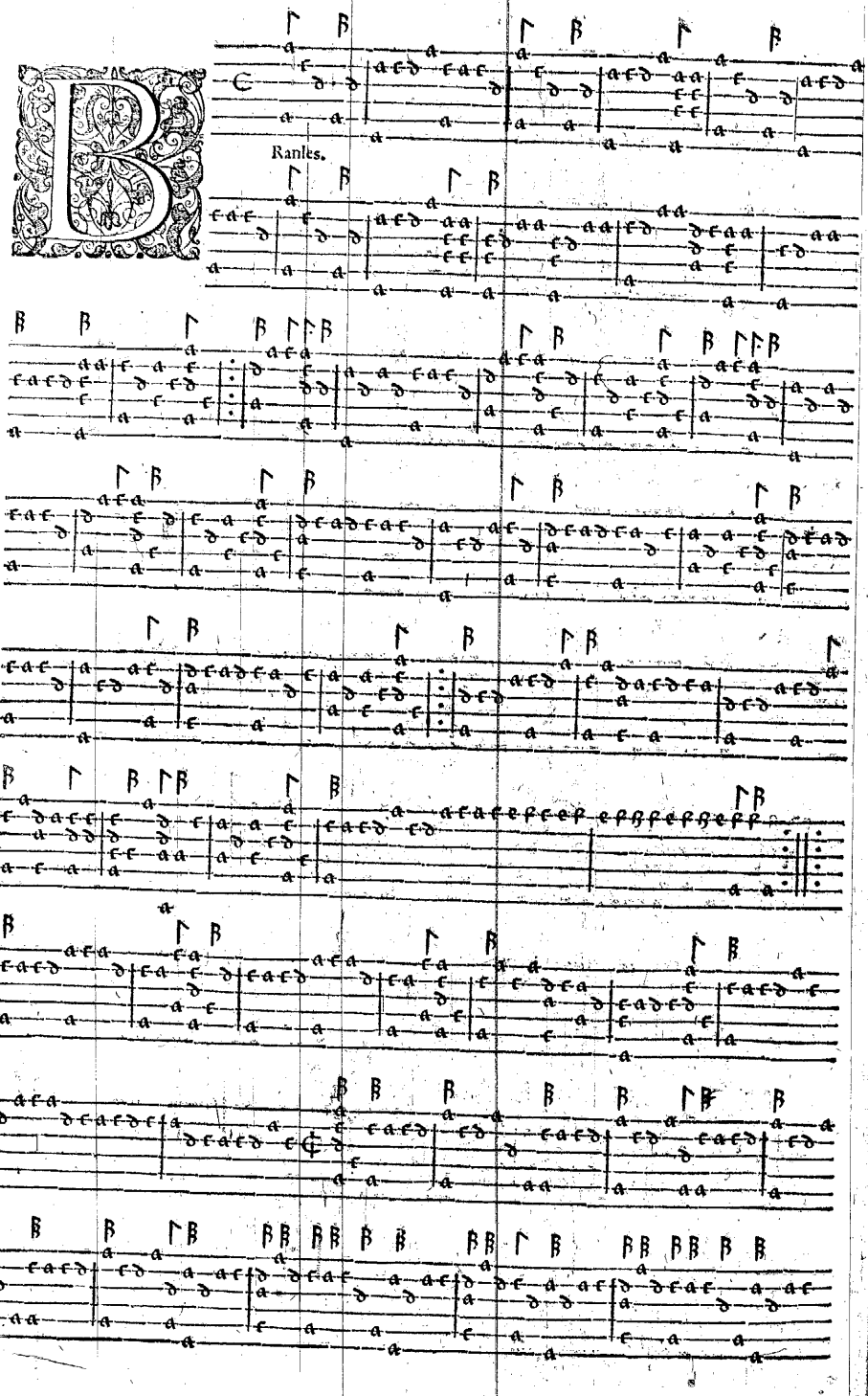

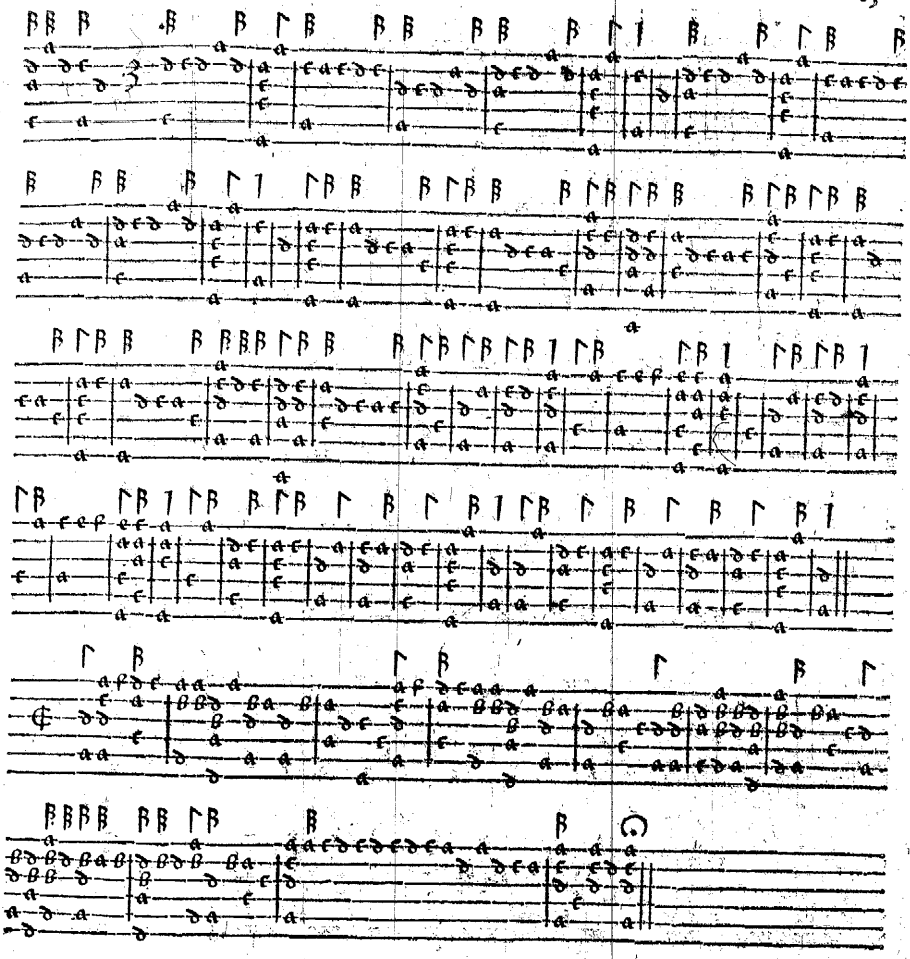

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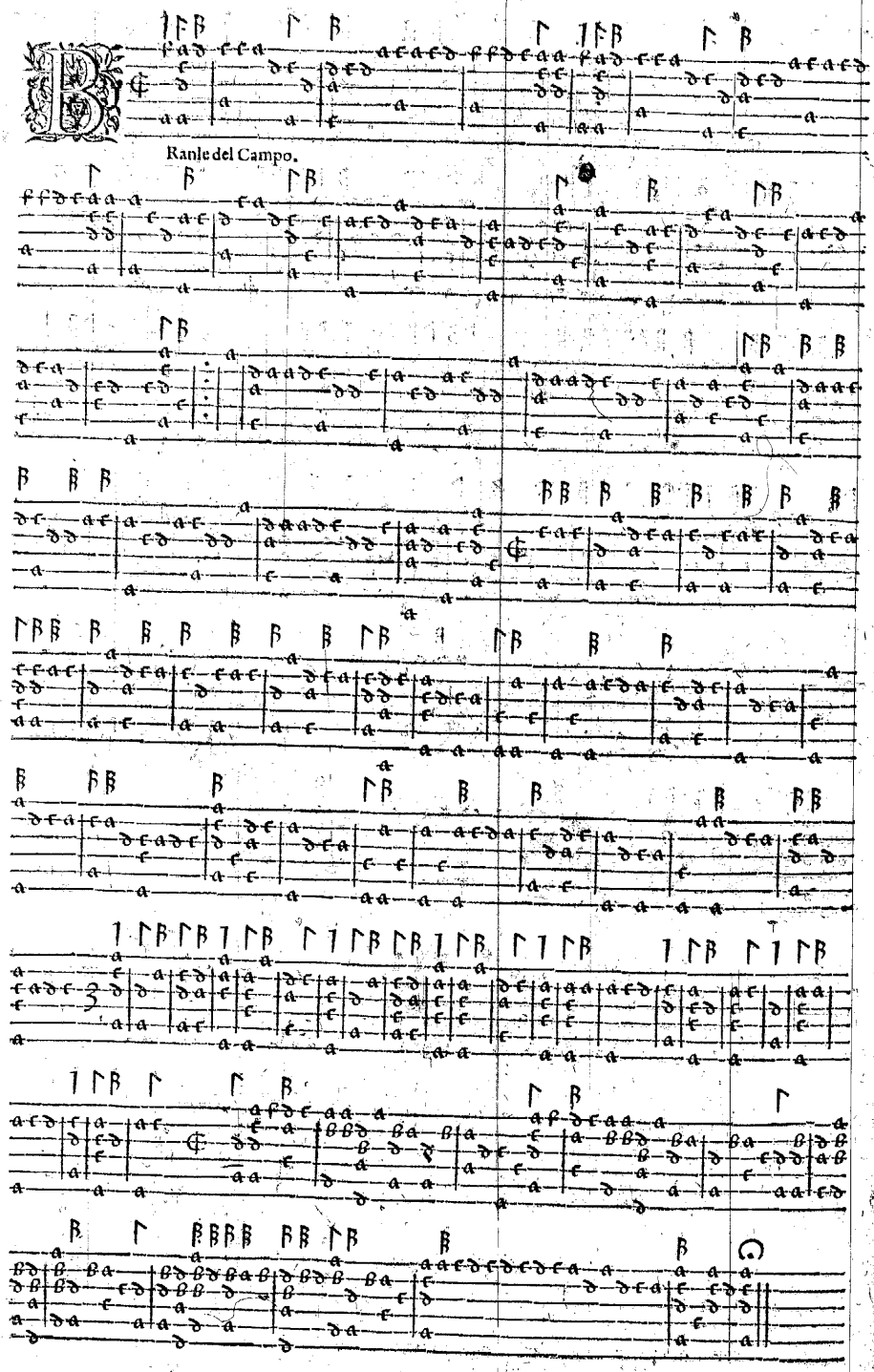
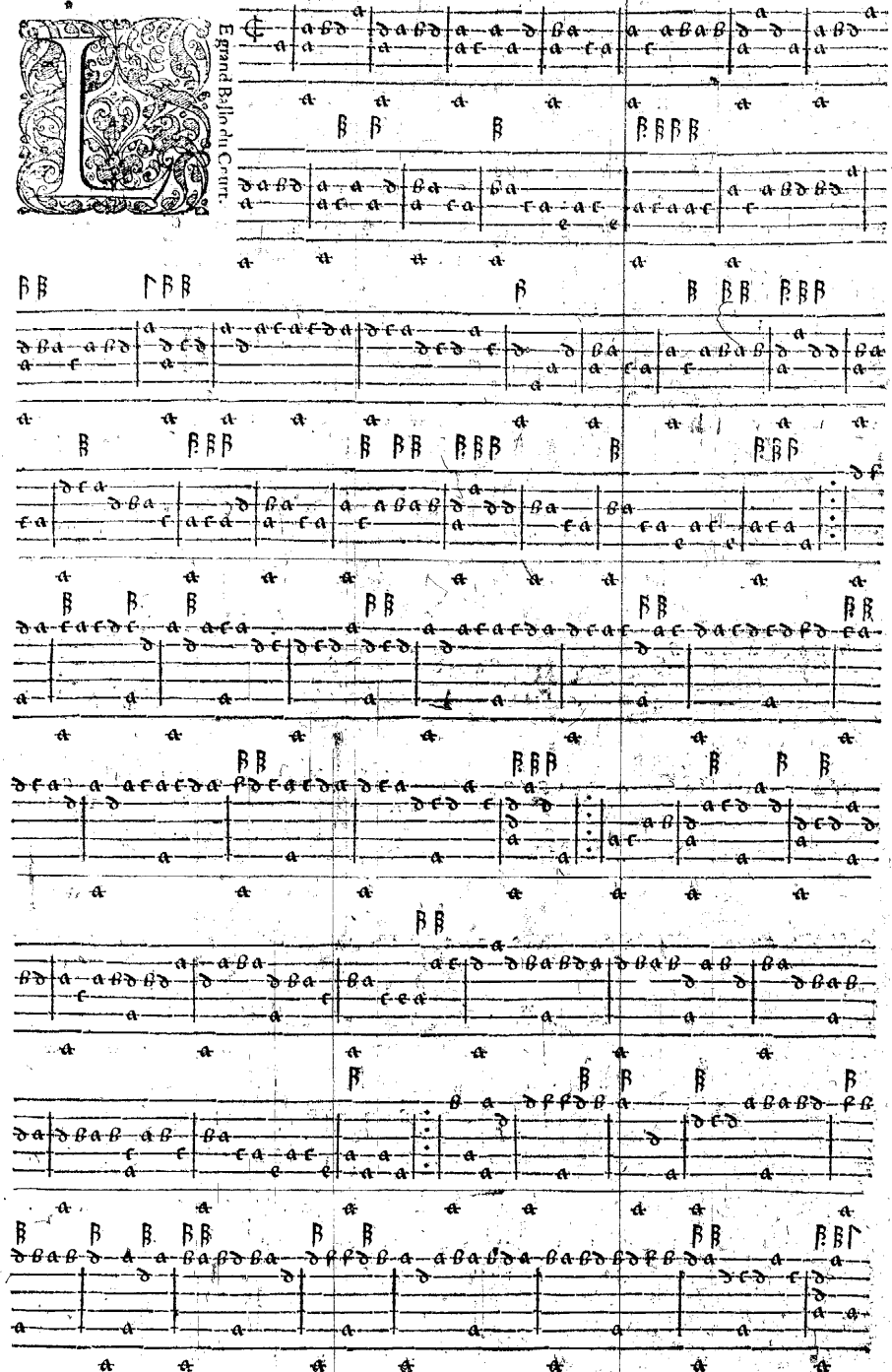
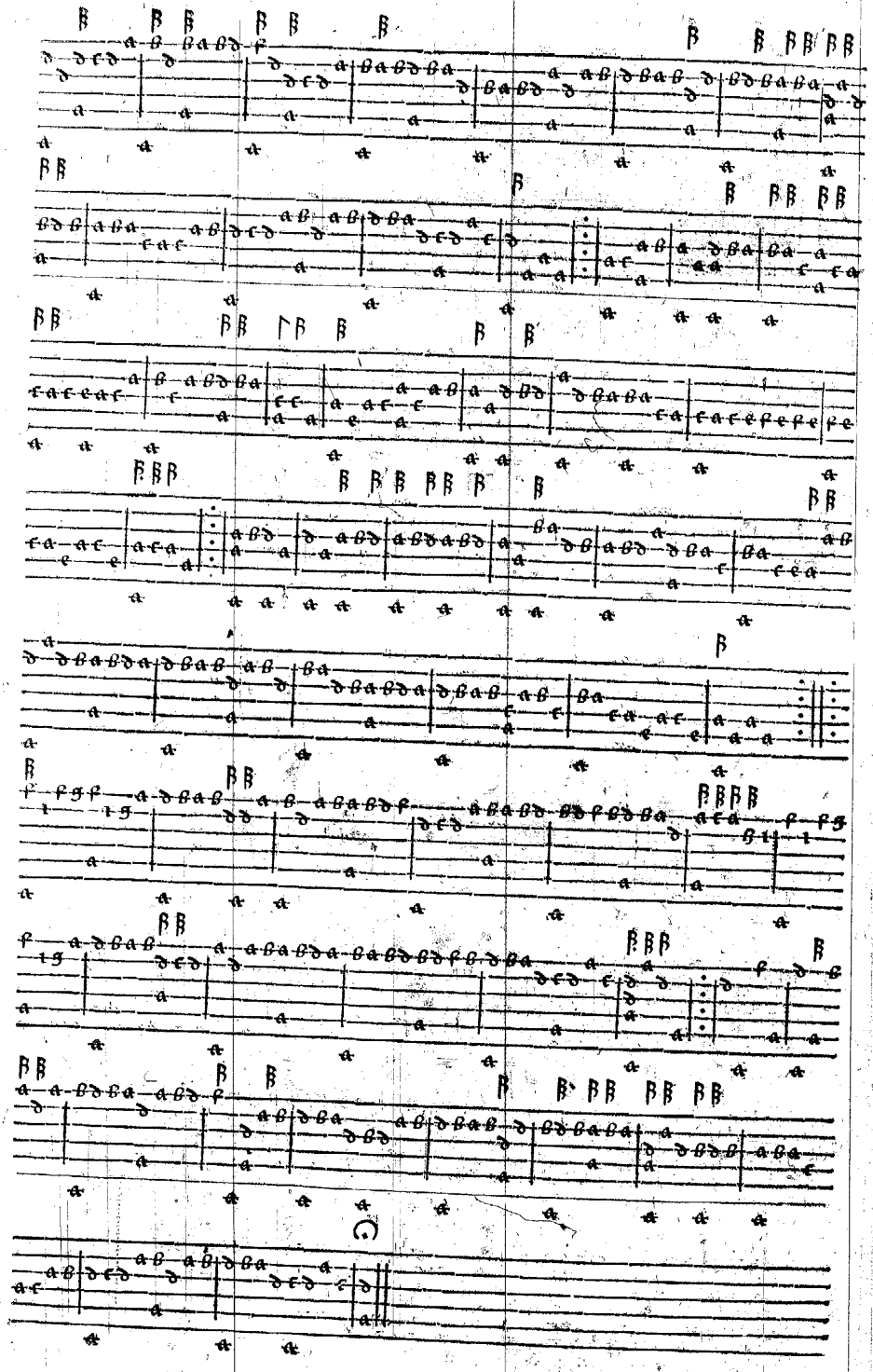



Le grand Ballet du Cœur.

PRATVM



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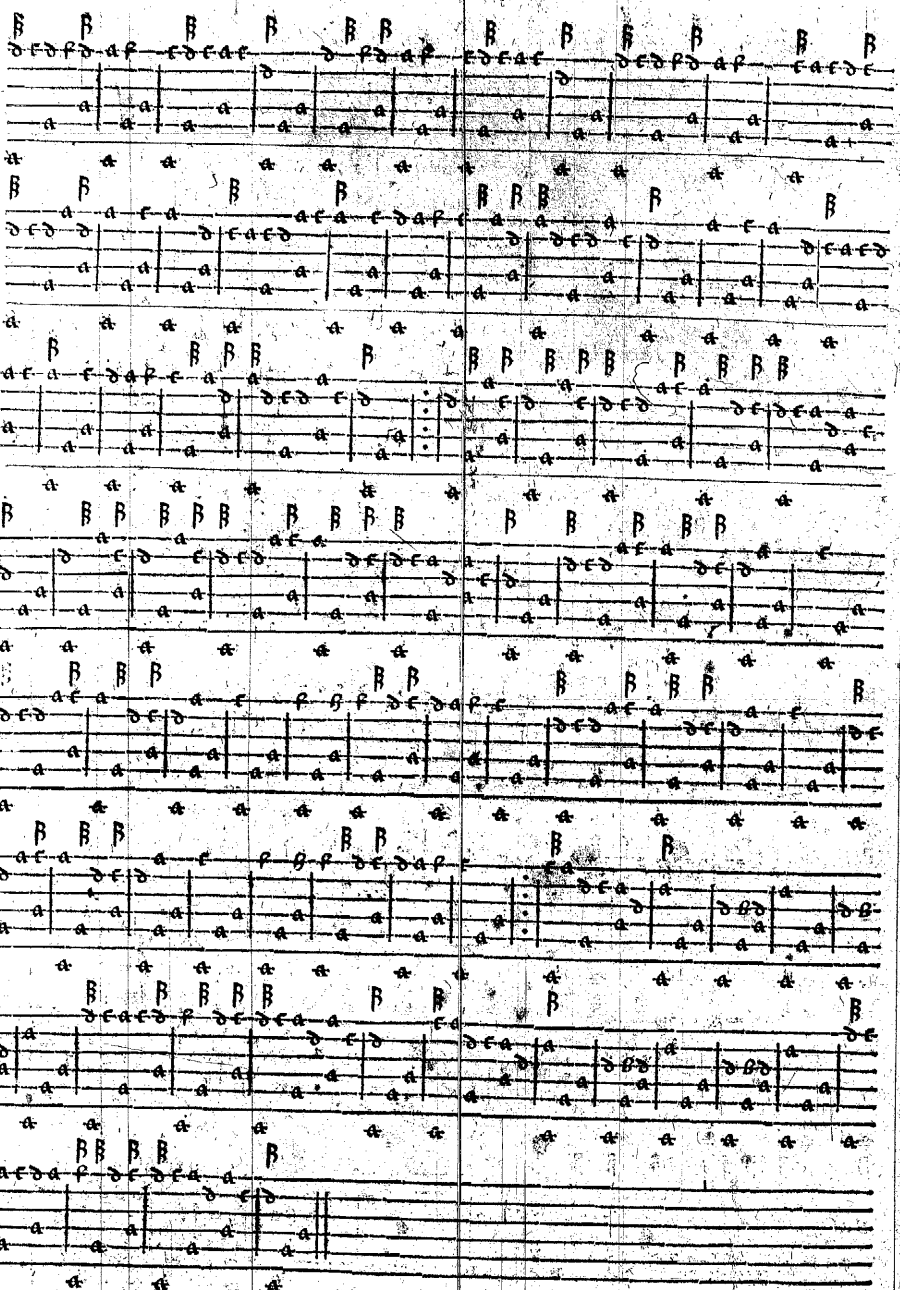

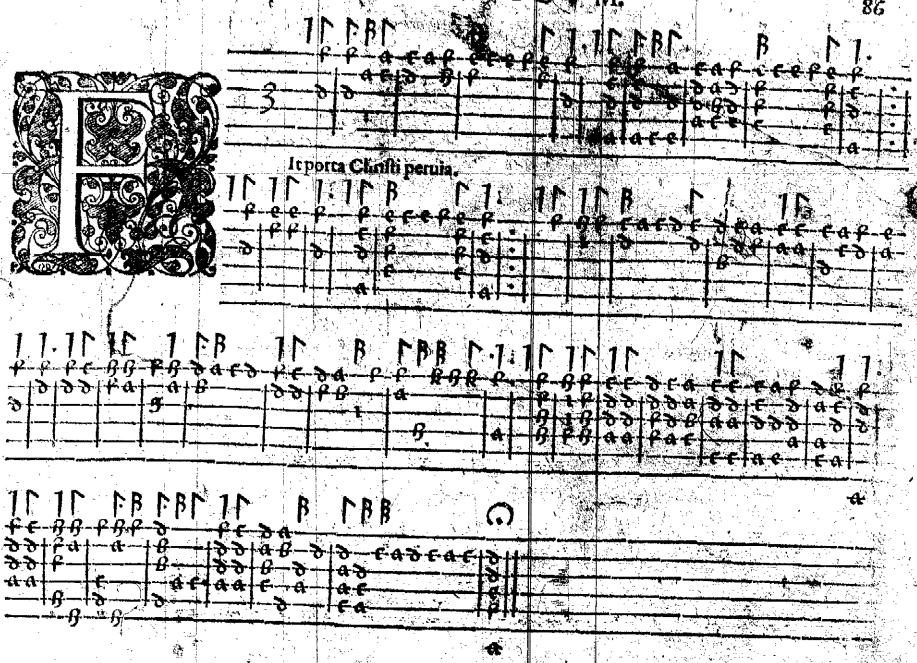

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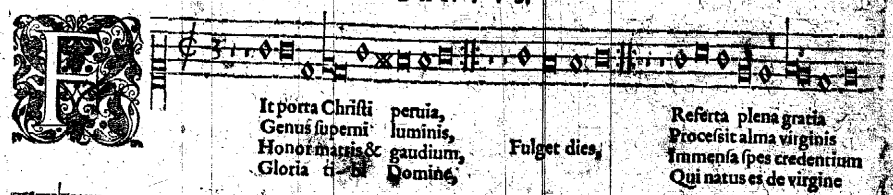

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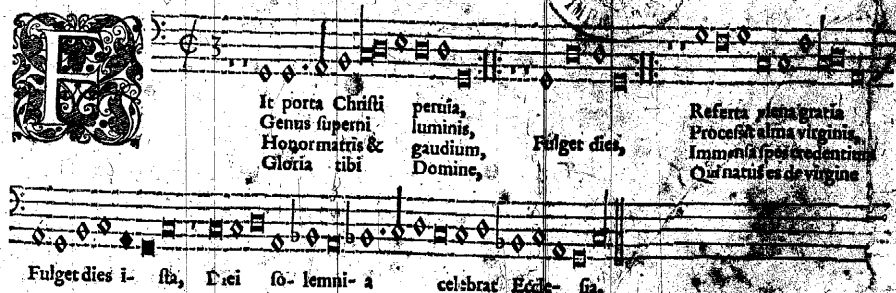
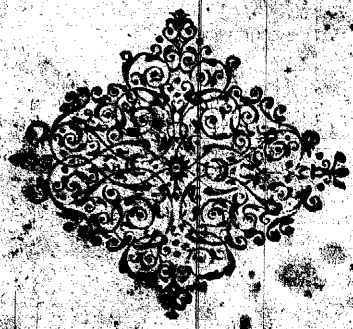
FINIS.