

F L O R I L E G I V M
O M N I S F E R E G E N E R I S
C A N T I O N V M S V A V I S S I M A R V M
A D T E S T V D I N I S T A B V L A T V R A M A C.
C O M M O D A T A R V M, L O N G E I V C V N.
D I S S I M V M.

IN QVO PRÆTER FANTASIAS LEPIDISSIMAS,
continentur diuersorum Authorum cantiones selectissimæ, utpote:
Moteta, Neapolitana, Madrigales triū, quatuor, quinq, sex
vocum. Item Passemezi, Galiarda, Alemandi, Courātes
Volta, Branles, & eius generis Choreæ varia: Om-
nia ad Testudinis tabulaturam fideliter
redacta, per

Adrianum Dens.

Ad Conuentum Monasterii ord. Ere. S. P. Augustini
Indicem cantionum & chorzarum post præfatibnem videre licebit.



COLONIAE AGRIPPINAE.

Excudebat Gerardus Greuenbruch. Anno redemptionis,

M. D. X C I V.

BIBLIOTHECA
REGIA
MONACENSIS

AD PHILOMVSEN.



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

IN ZOILVM TETRASTICHON M.G.M.G.

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

ALIUD IN ZOILVMI. L. R.

*Dum digitis animare fides & peller e curas
 Nos iuuat & socia iungere voce melos;
 Tu digitos corrode tuos, (si fers male) vanis
 Obrutus & curis, inuide Mome fleas.*

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Cæterum ne quid sit quod candidum Philomusen in hoc libro remoretur, sciat nos, vbi-
cunq; signum hoc (✕) occurrit, pro repetitionis signo vsurpatos esse.



den
gaudent omnes sancti omnes sancti amici et
albis amici et

sto in quo cum Chri
sto et
gaudent

Quam glorio sum est re
gnu in quo cum Chri

Quam glorio sum est re
gnu in quo cum Chri



BASSVS.

Chri
sto gaudet oes sancti omnes sancti
albis amici et

sto in quo cum Chri
sto et
gaudent

Quam glorio sum est re
gnu in quo cum Chri

Quam glorio sum est re
gnu in quo cum Chri



DISCANTVS.

FLORILEGIUM.



1BB B BB B B B B

aa aa adca e a dea ca

aa acaed adca edca

ee eafa eca

Quam gloriosum. à 4.

BB BB BB BB B B B

caed e caed ed f d d ca e f f B

daed aed f f f d d ca e f f

a eaca ee a a e

BBB BB BB B B BB B B BB

B B a e e f e e a c a a a a

a a a d e d e a e e f a c a e e f

B B a e a e e f f a e e

B B a e e a a e e a a e e e a e

BB B BB BB B BB BB BB BB

ca e a e a e a e a e a e e f e a a

d e a e d e d d e a d d d e a d e a e a

a e e e e a e a a e a e e e e

a e e e e a a a a e e e e e e e

B BB B BB B BB B BB B B

e a e a e d a a a f e e e a e a e f e e e a a a

d e d e a e d d a e d d e a a a a e e e e e e e e

e e

a a a e

B BB B BB BB BB BB BB BB

a a a e d e a e a e d e a e a e d e a e d e a e

e a e d e d e a e d e a e d e a e d e a e d e a e

e e

a a e

B B BB BB B BB BB BB BB BB BB

e e e f e f e e e e e e e e e e e e e e e e e e

d d d f a e e f f e e e e e e e e e e e e e e e e

e a e

f e

B B BB BB BB B B BB BB BB BB

a e a e a e a e a e a e a e a e a e a e a e a e

d e d e d e a e d e e e d e a e d e a e a e a e d e a

a a e

a a e

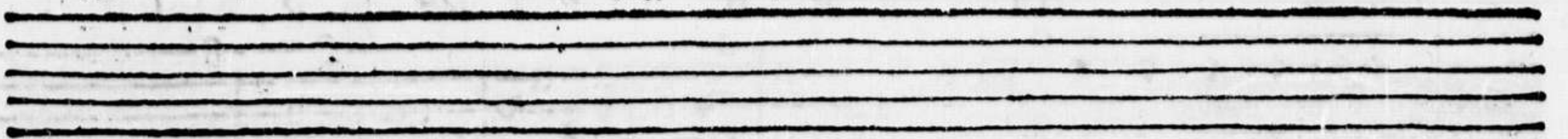
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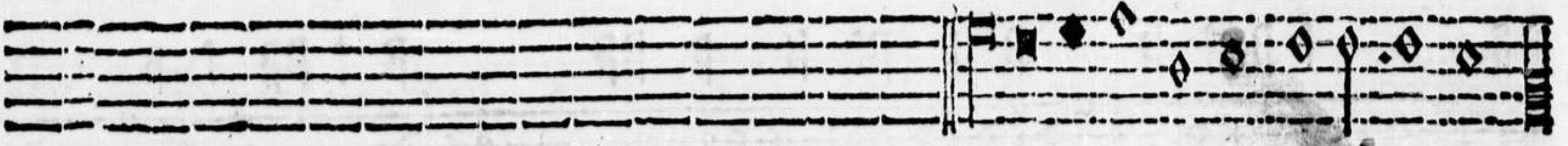
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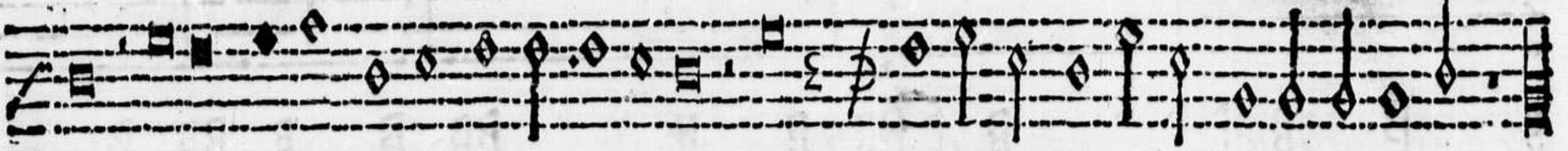
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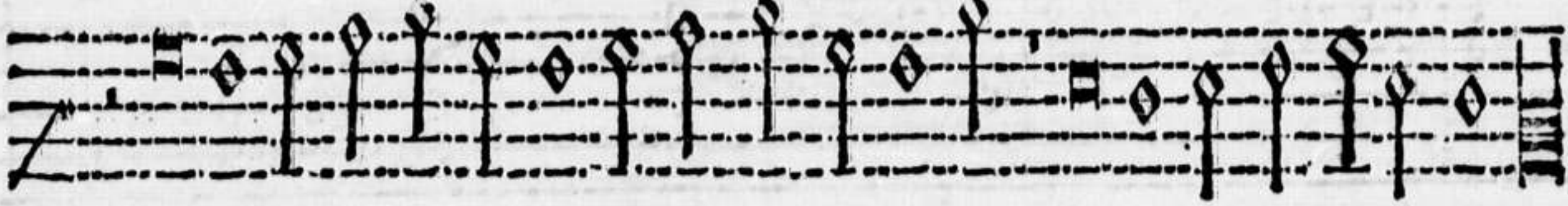
sa na bitur a ni ma me a.



sed tam ~~en~~ic verbum i; & sana bitur anima me a &



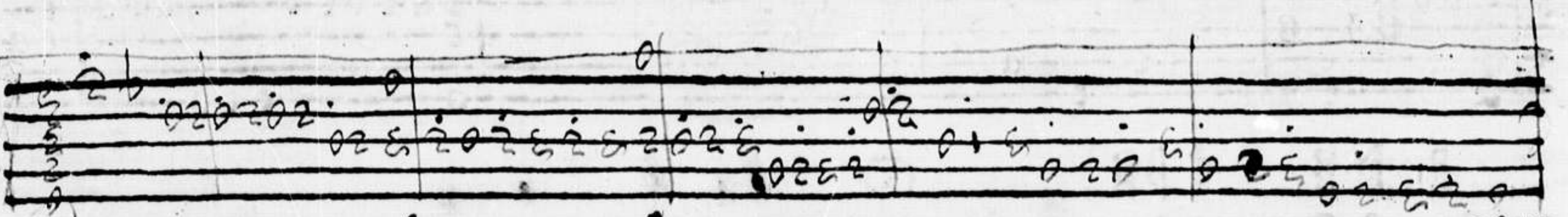
meum sub rectum meum vt intres sub rectum meum sub rectum meum



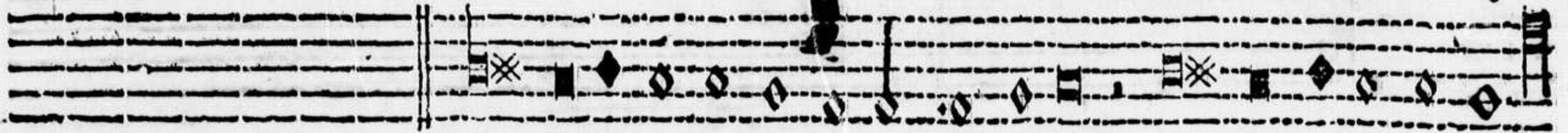
Omne non sum dignus non sum di gnus vt intres sub rectum



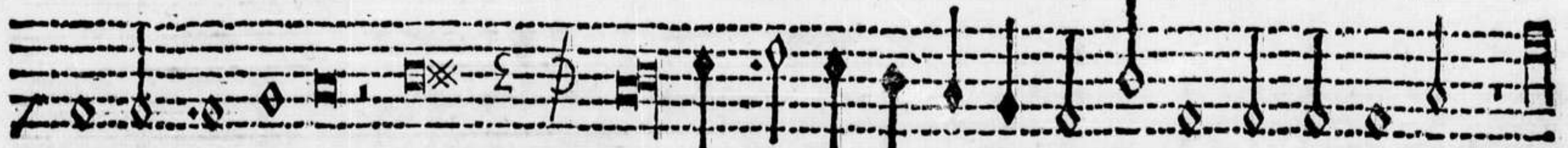
BASSVS.



anima me a & sanabitur anima me a.



sed tantum dic verbo dic ver bo & sanabitur



rectum meum vt intres sub rectum meum.



Omne Non sum dignus vt intres sub rectum meum sub



SPERIVS.

FLORILEGIUM.

Γ Β

Γ Β Γ



First system of musical notation with notes and clefs.

Omne non sum dignus. a 4.

Second system of musical notation, starting with a treble clef and notes.

Third system of musical notation with various rhythmic markings above the notes.

Fourth system of musical notation with various rhythmic markings above the notes.

Fifth system of musical notation with various rhythmic markings above the notes.

Sixth system of musical notation with various rhythmic markings above the notes.

Seventh system of musical notation with various rhythmic markings above the notes.

Final system of musical notation showing a transition to a modern staff notation with notes and rests.



Do mine & sa na bor ij.



niam infirmus sum, sana me Do mine sana me



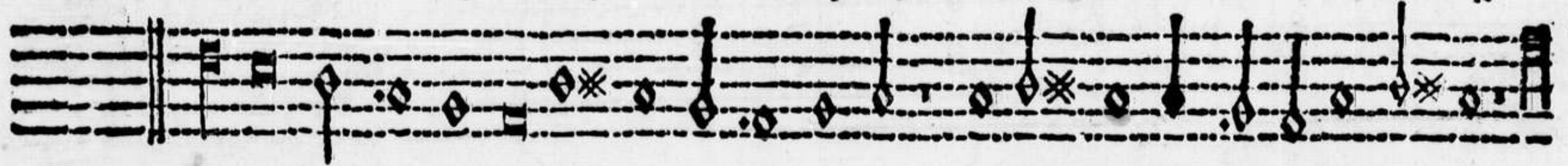
Herere mei quoniam infirmus sum, infirmus sum, quo-



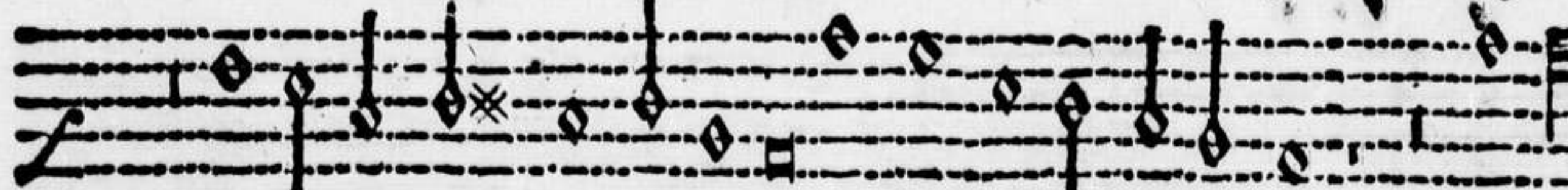
BASSVS.



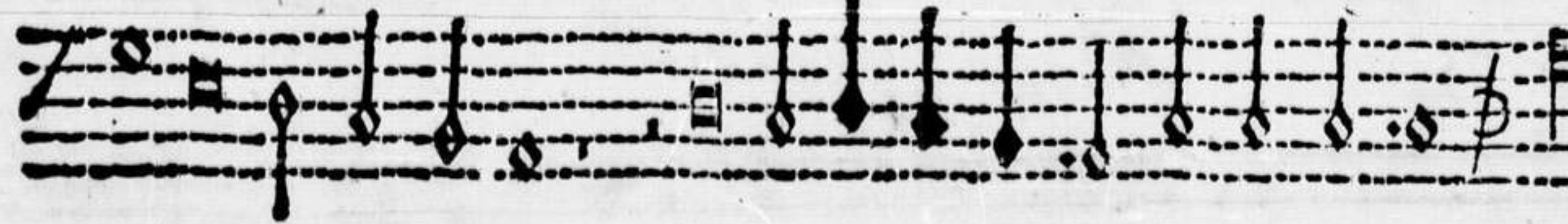
ij & sana bor & sana bor.



sum, iij sana me Domine



Herere me i quoniam infirmus



SUPERIVS.



FLORILEGIUM.



1.B.B B.B B.B B B B.B

— e e e — e a c a c e e f e e e e e — e d e a c — a

— d e d e d f — d d — d d — d — a e d — d —

— e — e — e — e — a — e — a —

Merere mei. Secunda pars.

B.B B.B B B B B B B B B.B

— a — f — e e e — e — a — a —

— e — a — d e a e d e a e d e — a — d — d e a e d — d — e a — a —

— e — e — e — e — a — a — a — a — e — e —

B B B B B B B B B B B B B.B

— a — a — a — f — e e e e e e — e a e a —

— d e — d e a e — d e d e d — d — d — d — e a d e d e d e a e — d — a —

— e e — e — e — e — a — a — a — e — e — e —

B.B B.B B B B B B B B B B.B B B B

— e a e d e a e a — e — e e e e e e — a — e — e — e —

— a — d e — a — e — e — e — e — e — a — e a e d — e e — e d e a — a — e — e a e — e — e —

— e — e — e — e — e — a — e — a — e — e — e — e — e — e — e — e — e —

B B B B B B B B B B B B B B B

— e — e a c a e e — e — e e e e — e — a b e — e — e e e a e e — e — e —

— d — a — a — e — e — e — e — e — e a e a e d — e e a — a — e a e d — e —

— e — a — a — e — d e — e e — e — e — e — e — e — e — e — a — e —

B B B B B B B B B B

— e e — f e e — e — e — e — e — e — e — e — e — e — e — e — e — e —

— e — e a — a — a — e — e — a e d e a — a e a e a e e — e — e — d — d —

— e — d — a — a — a — a — e d — d e a e d — d — e — e — e — e — e — e —

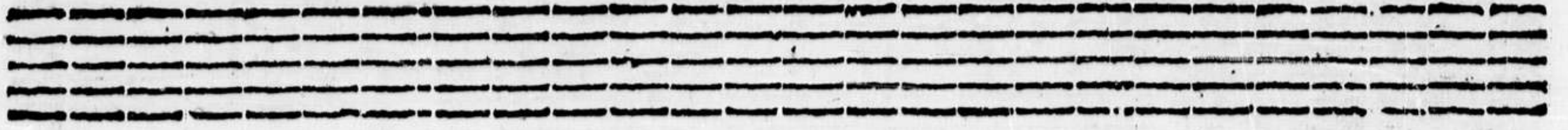
B B B B B B B

— e d e a — a e a — e — e — e — e — e — e — e — e — e — e — e — e —

— d — e — d — d — e a — a — d e a — e — e — e — e — e — e — e — e —

— a — e — e — e — e — e — e — e — e — e — e — e — e — e — e —

Empty musical staves for practice or continuation.



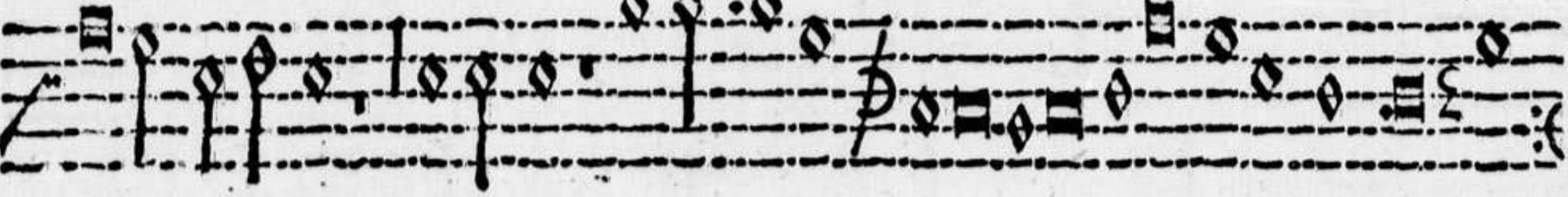
veritas domini manet in aeternum



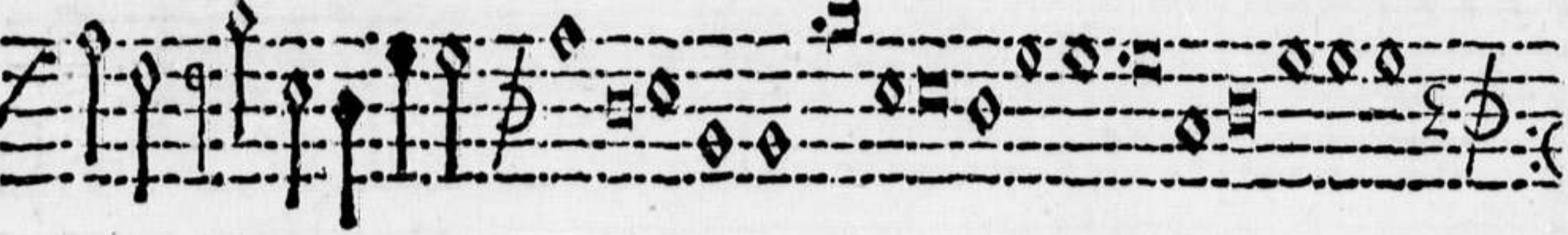
super nos misericordiae eius &



confirmata est Quoniam: Laudate eum omnes populi



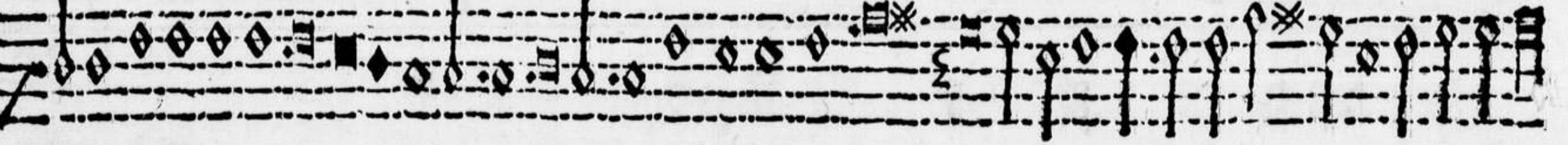
omnes gentes, Laudate Dominum:



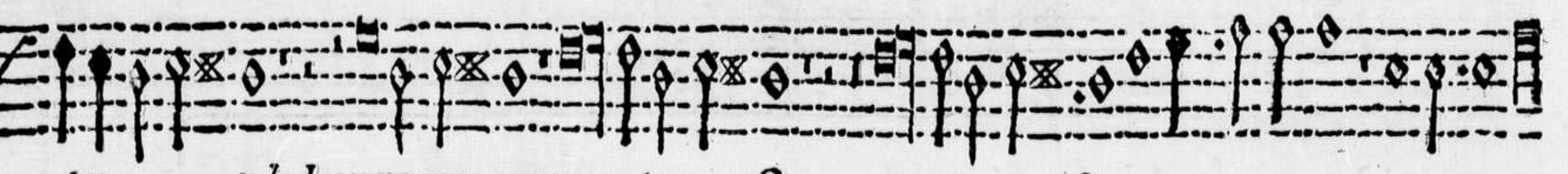
BASSVS.



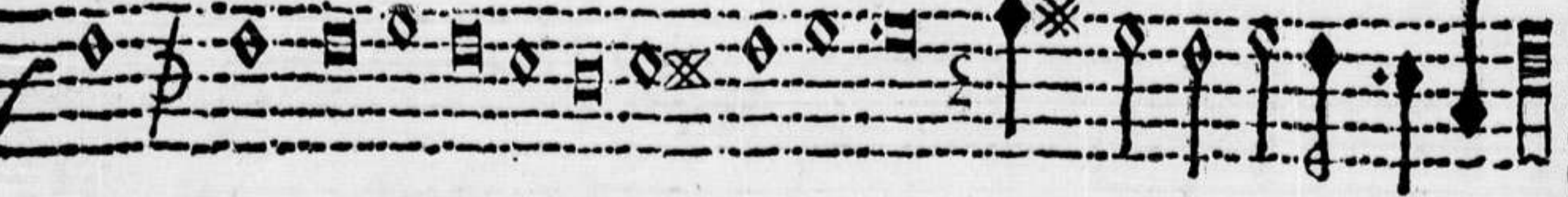
super nos misericordia eius, Et veritas domini manet in aeternum, Et veritas



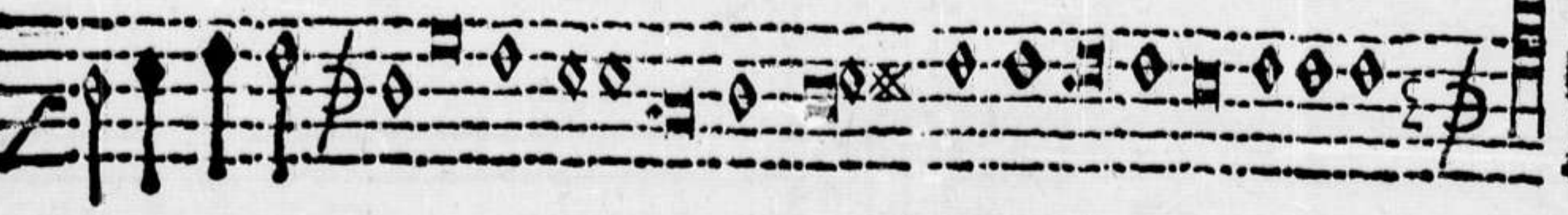
confirmata est confirmata est Quoniam,



omnes gentes, Laudate eum omnes populi,



Audate Dominum: Laudate omnes



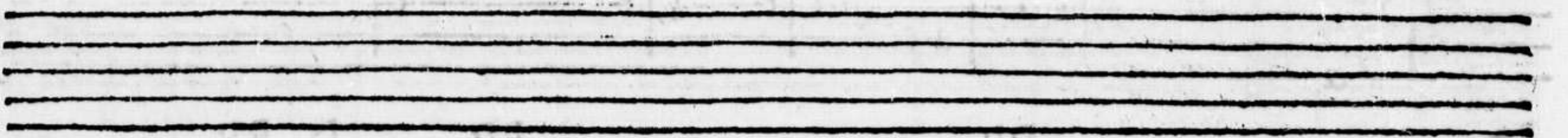
SUPERIVS.



Dominus

Veritate & vide te quoniam suavis est

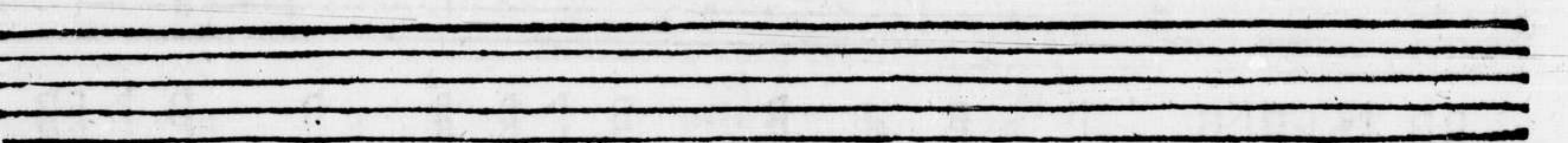
BASSES.



est

Veritate & videre gustare & quoniam suavis est quoniam suavis

SUPERIUS.



manet & veritas domini manet in aeternum manet in aeternum.

manet in aeternum Domini manet in aeternum manet in aeternum.

Γ Γ Β Γ Β Γ Β Γ Γ Β Γ Γ Β Β

First system of musical notation with a treble clef and various notes and rests.

Β Β Β Γ Β Β Β Γ Β Β Β Γ Β Β

Second system of musical notation with a treble clef and various notes and rests.

Β

Third system of musical notation with a treble clef and various notes and rests.

Γ Γ Γ Β Γ Β Β Β Γ Β Β Β Β Γ Β

Fourth system of musical notation with a treble clef and various notes and rests.



Vstate & videte. à 5.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Fifth system of musical notation with a treble clef and various notes and rests.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Sixth system of musical notation with a treble clef and various notes and rests.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

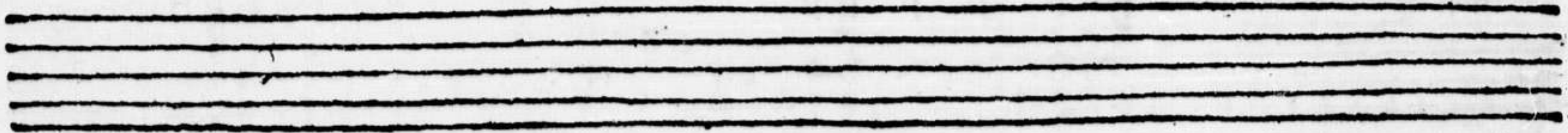
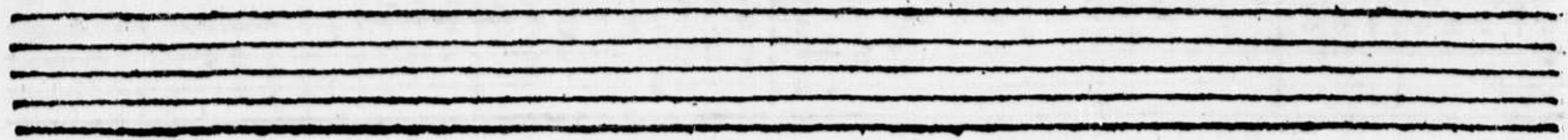
Seventh system of musical notation with a treble clef and various notes and rests.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Eighth system of musical notation with a treble clef and various notes and rests.

Β Β Β Β Β Β Β Β Β Β Β Β Β Β Β

Ninth system of musical notation with a treble clef and various notes and rests.



omnes sancti eius
quoniam
non

qui sperat in eo,
timere
dominum omnes sancti eius
timere
dominum,

beatus vir
qui spe
ratur e
o, beatus vir

BASSVS.

quoniam

co
timere
dominum,
omnes san
cti eius

Beatus vir
Beatus vir
qui sperat in

SUPERIUS.

FLORILEGIUM.

B B BB B BB B BB BB BB BB BB B

A musical staff with three lines. The top line has a treble clef and contains notes: e, a, c, d, e, e, f, f, e, c, c, e, d, e, a. The middle line has a bass clef and contains notes: e, e, e, e, e, e, e, e, e, e, e, e, e, e, e. The bottom line has a bass clef and contains notes: e, e, e, e, e, e, e, e, e, e, e, e, e, e, e.

B B B B P.PP B B B B B B B

A musical staff with three lines. The top line has a treble clef and contains notes: a, c, e, e, a, a, d, e, a, a, e, f, f. The middle line has a bass clef and contains notes: a, d, d, e, a, d, e, a, d, e, a, d, a, d, e, e, d. The bottom line has a bass clef and contains notes: e, e, a, a, a, e, e, e, e, e, e, e, e, e, e.

B BB BB B B BB BB B P B B

A musical staff with three lines. The top line has a treble clef and contains notes: a, a, e, e, a, e, e, e, e, f, e, e, a, e, a, a, e, e, f, f, B, B, f, f. The middle line has a bass clef and contains notes: a, e, d, e, a, d, d, a, d, f, d, d, d, e, d, e, e, e, e, a, e, a, e, a. The bottom line has a bass clef and contains notes: e, a, e.

BB B P.B B B B B BB

A musical staff with three lines. The top line has a treble clef and contains notes: e, e. The middle line has a bass clef and contains notes: e, d, e, d, e, a, d, e, a, d, e, a, e, e, d, a, e, d. The bottom line has a bass clef and contains notes: e, e, a, e, a, e, e, a, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e.

B B.B B B B B B B

A musical staff with three lines. The top line has a treble clef and contains notes: e, a, e, a, e. The middle line has a bass clef and contains notes: d, e, a, d, e, a, d, e, a, e, f, a, a, d, e, a, e, a, e, e, f, f, B, B, f, B. The bottom line has a bass clef and contains notes: e, e.

B B B.B B BB B BB BB B B BB

A musical staff with three lines. The top line has a treble clef and contains notes: a, a, B, a, c, e, e, f, f, e, e, a, e, a, e, a, e, a, e, a, e, a, e, a. The middle line has a bass clef and contains notes: d, B, d, B, a, d, d, d, B, a, f, a, a, d, e, a, e, B, f, d, d, e, f, d, e, f. The bottom line has a bass clef and contains notes: e, e, a, e, e, e, B, B, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e.

BB B BB B BB B B BB B

A musical staff with three lines. The top line has a treble clef and contains notes: e, a, f, f, e, e, e, e, a, e, a, a, e, a, e, e, e, e, e, e, e, e, e, e. The middle line has a bass clef and contains notes: d, e, a, e, d, e, d, e, a, a, a, e, d, f, d, e, a, e, a, e, d, d, e, f, e, f, e, f, e, e, e, e. The bottom line has a bass clef and contains notes: e, e, e, e, a, e, a, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e.

BB B BB BB B B B

A musical staff with three lines. The top line has a treble clef and contains notes: a, a. The middle line has a bass clef and contains notes: a, d, e, a, a, a, a, e, a, e, d, e, a, d, e, a, e, a, a, c, d, e, a, e, d, e, d, e, e, e, d, e, a. The bottom line has a bass clef and contains notes: e, e.

B BB B P.B

A musical staff with three lines. The top line has a treble clef and contains notes: a, a. The middle line has a bass clef and contains notes: a, a, d, e, a, e, e, a, e, a, c, d, e, a, c, d, a, d, e, a, e, a, e, e, d, e, a, e, e, e, e, e, e. The bottom line has a bass clef and contains notes: e, e.

Handwritten musical notation for the upper part of the page, consisting of three systems of staves with notes and rests.

ii. timētibz eum ii. timētibz eum ii.

Handwritten musical notation for the lower part of the page, consisting of three systems of staves with notes and rests.

est inopia timētibz eum timētibz eum

BASSVS.

Handwritten musical notation for the upper part of the lower section, consisting of three systems of staves with notes and rests.

timētibz eum

Handwritten musical notation for the lower part of the lower section, consisting of three systems of staves with notes and rests.

ii. timētibz eum ii. timētibz eum non est inopia timētibz eum

SUPERIVS.

FLORILEGIUM.

B B B B B B B BB B

A musical staff with three lines. Above the staff are rhythmic markings: B, B, B B, B, B, B, B B, BB, B. The staff contains several measures of music with notes and clefs.

B B B BB BB BB BB BB B

A musical staff with three lines. Above the staff are rhythmic markings: B, B, B, BB, BB, BB, BB, BB, B. The staff contains several measures of music with notes and clefs.

B B B BB B BB BB B B

A musical staff with three lines. Above the staff are rhythmic markings: B, B, B, BB, B, BB, BB, B, B. The staff contains several measures of music with notes and clefs.

B B B BB B B B BB BB B B

A musical staff with three lines. Above the staff are rhythmic markings: B, B, B, BB, B, B, B, BB, BB, B, B. The staff contains several measures of music with notes and clefs.

B B B B BB B BB BB B BB

A musical staff with three lines. Above the staff are rhythmic markings: B, B, B, B, BB, B, BB, BB, B, BB. The staff contains several measures of music with notes and clefs.

B B BB B B BB BB B BB BB

A musical staff with three lines. Above the staff are rhythmic markings: B, B, BB, B, B, BB, BB, B, BB, BB. The staff contains several measures of music with notes and clefs.

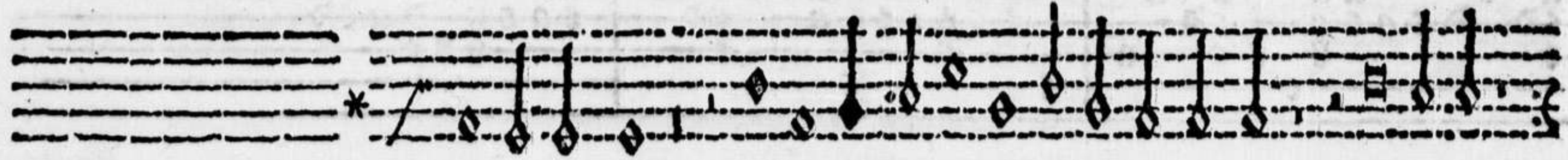
B BB B BB

A musical staff with three lines. Above the staff are rhythmic markings: B, BB, B, BB. The staff contains several measures of music with notes and clefs.

Five empty musical staves, each consisting of three lines.



minum non minuentur omni bo no, non minuen-



inquirentes autem Do inquirentes autem



Iuices eguerunt & esurierunt,



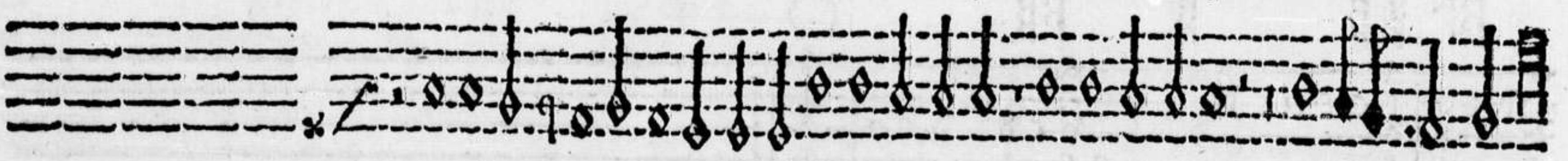
BASSVS.



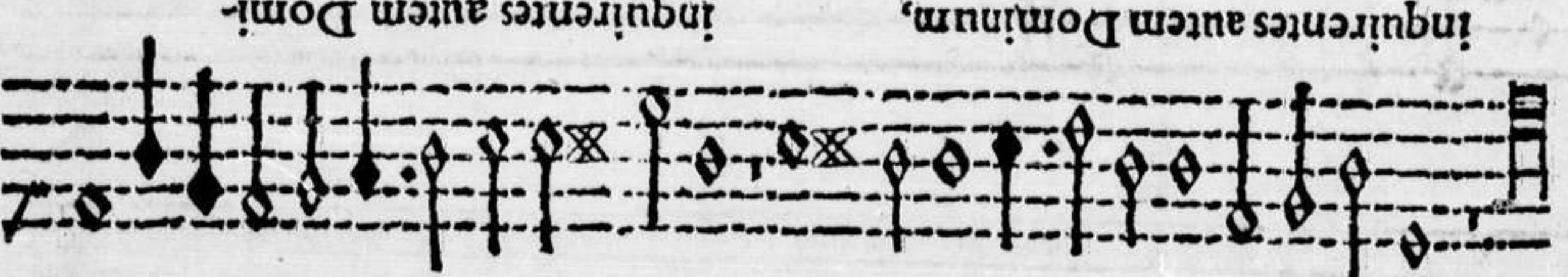
num non minuentur ij non minuentur omni bono.



inquirentes autem Dominum, inquirentes autem Domi-



Iuices eguerunt & esurie runt,



SUPERIVS.



FLORILEGIUM.

Γ ΒΒ ΒΒ ΒΒ ΒΒΒ Γ ΒΒ



First system of musical notation with a treble clef and a common time signature. It consists of two staves with notes and rests.

Iuices eguerunt. Secunda pars.

Second system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Third system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Fourth system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Fifth system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Sixth system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Seventh system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Eighth system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.

Ninth system of musical notation, continuing the piece. It features a treble clef and a common time signature, with two staves.



non minuentur omnibono,

ii. non minuentur omnibono,

tur ii. omni bono non minuentur omni bo no

* ii. omni bono non minuentur omni bo no

BASSVS.



ii. omni bo no.

entur ii. non minuentur omni bono non minuentur

non minuentur ii. omni bo no, non minu-

* ii. omni bo no, non minu-

SUPERIVS.

BB BB BB

Handwritten musical notation on a five-line staff. The notes are mostly lowercase letters 'a', 'c', 'e', 'd', 'f'. Above the staff, there are three pairs of 'B's, indicating a specific musical context or key signature. The notation is organized into measures by vertical bar lines.

BB BB B BB BB

Handwritten musical notation on a five-line staff. Similar to the first staff, it features lowercase letters and accidentals. Above the staff, there are five pairs of 'B's. The notation continues with various rhythmic and melodic patterns.

B B B BB B BBB BB

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B's. The notation includes a variety of note values and rests, typical of early printed music.

BB BB B BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are five pairs of 'B's. The notation shows a continuation of the musical piece with consistent notation style.

BB B BB BB BB B BB

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B's. The notation includes some more complex rhythmic figures.

B BB BB B BB BB B BB

Handwritten musical notation on a five-line staff. Above the staff, there are seven pairs of 'B's. The notation continues with various melodic lines.

B BB BB B BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are five pairs of 'B's. The notation shows a variety of note values and rests.

B BB BB B BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are five pairs of 'B's. The notation includes some more complex rhythmic figures.

BB B B BB BB

Handwritten musical notation on a five-line staff. Above the staff, there are five pairs of 'B's. The notation concludes with a final cadence.

B **A S S O.**
 Dal primo giorn'ahime ij chio fui legato dato i bellacci già semprec'amai amant
 dunque cor ij amant dunque cor ij non mi dar guai.

T **ENORE.**
 Dal primo giorn'ahime ij chio fui lega to dato i bellacci già semprec-
 mai amant dunque cor ij amant dunque cor ij non mi dar guai no mi dar guai.

D **A S S O.**
 Al primo giorn'ahime ij chio fui legato dato i bellacci già sem pre ta-
 non mi dar guai no mi dar guai.

CANTO.

B **A S S O.**
 forte Ch odio vita per se l'amo per morte l'amo per morte ij.
 Ogni vita Ogni vita mi piace tanto la morte mi diletta e piace Anzi piu noua

T **ENORE.**
 forte Ch odio vita per se l'amo per mor te l'amo per morte ij.
 Ogni vita Ogni vita mi piace tanto la morte mi diletta e piace Anzi piu noua

D **A S S O.**
 forte Ch odio vita per se l'amo per morte l'amo per morte ij.
 Ogni vita Ogni vita mi piace tanto la morte mi diletta e piace anzi piu noua

CANTO.

BB ΓBB B B



Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

Gnivita. à 3.

B BB BB B ΓBBB B ΓB B BB B

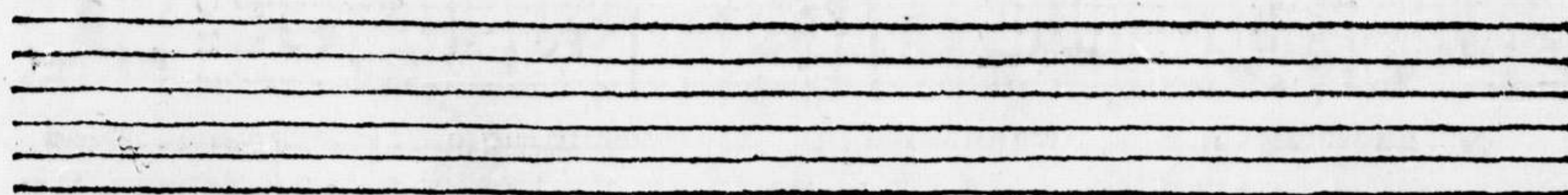
Musical notation for the second system, continuing the piece with similar notation and a repeat sign at the end.

B B

B BBB B ΓB *

Musical notation for the third system, ending with an asterisk.

*



BB BB BB BB BB BB B B B B B B



Musical notation for the fourth system, starting with a treble clef and common time signature.

Al primogiorno. à 3.

B B B B BB B BB BB

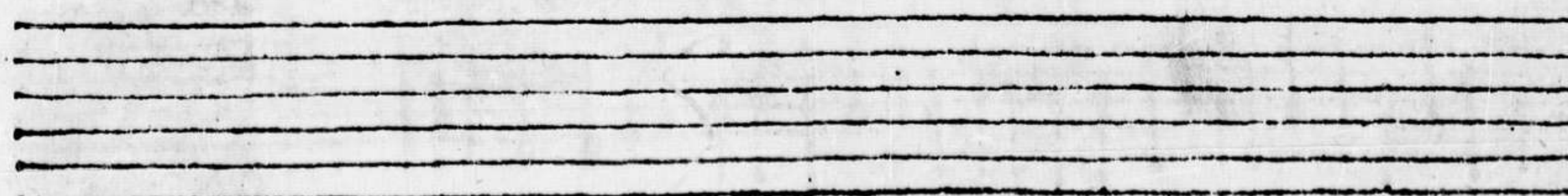
Musical notation for the fifth system, continuing the piece.

B Γ BB BB BB B B BB BB BB BB BB BB

Musical notation for the sixth system, featuring a treble clef and common time signature.

BB B B BB BB B Γ

Musical notation for the seventh system, ending with a repeat sign.



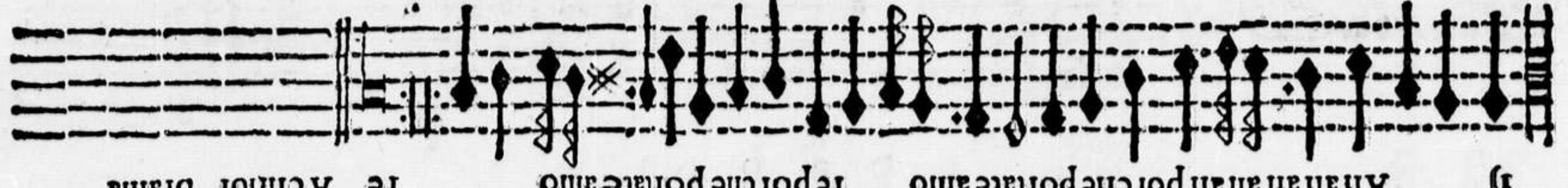
poi che portate amore poi che portate amore A ch'io broma di canarui il core di canarui il core.



De le vostre sciochezze amant'io rido amant'io rido Ahahahahij



canarui il core re A ch'io broma ma di canarui il core re



ij Ahahahah poi che portate amo re poi che portate amo re Ach'io broma



De le vostre sciochezze amant'io ri do amant'io ri do Ahahahah



poi che portate amore a ch'io broma di canarui il core re a ch'io broma ma di canarui il core.



Elle vostre sciochezze amant'io rido amant'io rido Ahahahahij poi che portate amore



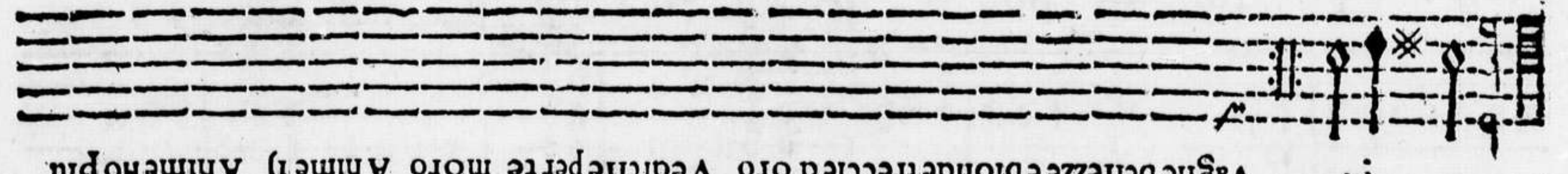
CANTO.



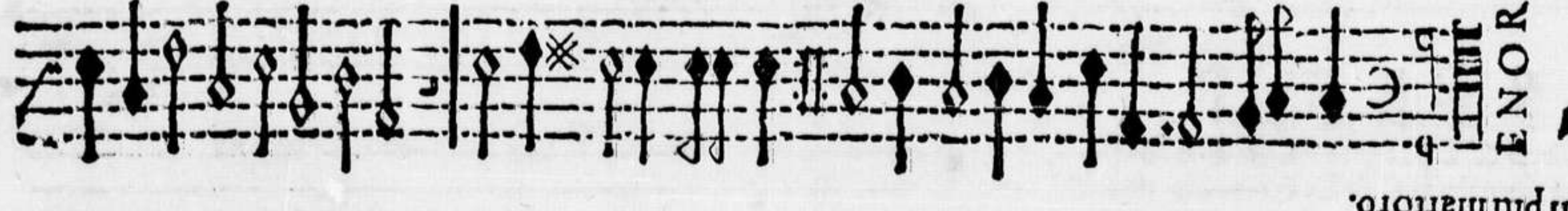
Vaghe bellezze e bionde trecce d'oro Vedi che per te moro ahime ij ahime non piu maroro.



maroro.

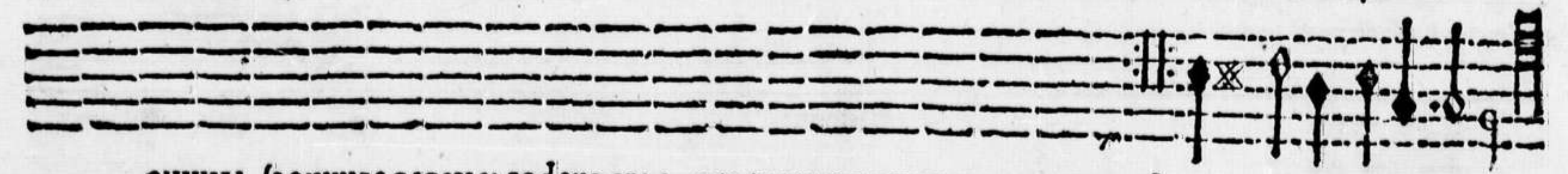


Vaghe bellezze e bionde trecce d'oro Vedi che per te moro Ahime ij Ahime non piu



ENORE.

non piu maroro.



Aghe bellezze e bionde trecce d'oro Vedi che per te moro Ahime ij Ahime



CANTO.



FLORILEGIUM.



B B B B B B B B B

Aghe bellezze. à 3.

B BB BB BB BB B



BB BB B BB B BB BB B

Ele vostre sciocchesse. à 3.

BB BB BB BB B B BB BB BB B

B B B B B B BB B B B



B ASSO.



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



T ENORE.



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



CANTO.

A venenosa vita e l'hero sguardo Del Basilico a l'huoglicia vita

La venenosa vita e l'hero sguardo del Basilico a l'huoglicia vita

La venenosa vita e l'hero sguardo del Basilico a l'huoglicia vita E VOICOR

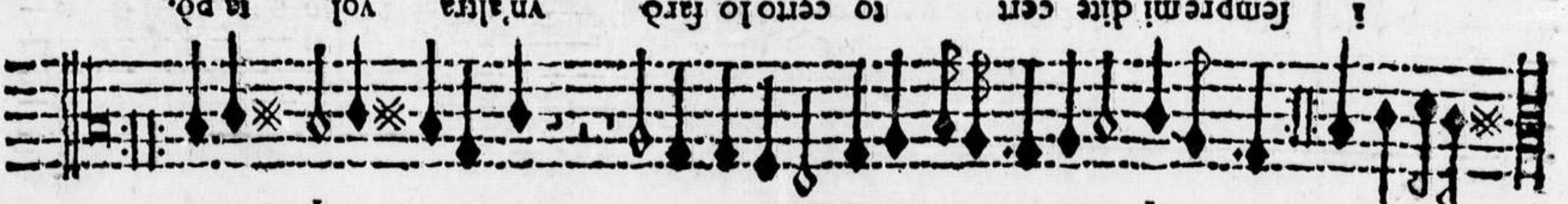
cerro cenno lo faro vn'altra volta po vn'altra volta po.



B ASSO.



Alai promette chinatende mai col a ponto tu fai Sempre mi dite



T ENORE.



! sempre mi dite cenno lo faro vn'altra volta vn'altra volta po.



CANTO.

Sai promette chinatende mai chi n'atende ma ! Col a ponto tu fa-

! Col a ponto tu fa Alai promette chinatendema

! sempre mi dite cenno lo faro vn'altra volta po.

FLORILEGIUM.



♩ B B B B B B B B B

Handwritten musical notation for the first system, including a treble clef and various notes and rests.

Sfai promette. à 3.

♩ B B B B B B B B B

Handwritten musical notation for the second system, including a treble clef and various notes and rests.

♩ B B B B B B B B B

Handwritten musical notation for the third system, including a treble clef and various notes and rests. Includes handwritten annotations like 'figa' and 'x'.

Handwritten musical notation for the fourth system, consisting of three staves with numerical figures (e.g., 3 2 0 2 3) written above the notes.



♩ B B B B B B B B B

Handwritten musical notation for the fifth system, including a treble clef and various notes and rests.

A venenos. a vista. à 3.

♩ B B B B B B B B B

Handwritten musical notation for the sixth system, including a treble clef and various notes and rests.

♩ B B B B B B B B B

Handwritten musical notation for the seventh system, including a treble clef and various notes and rests.

Handwritten musical notation for the eighth system, consisting of three staves with numerical figures (e.g., 0 1 5, 0 2 3) written above the notes.

manda vai a poco a poco a poco.



Crudel lascia il core che vien a tutte l'ho re acceso in fiamma e foco E con fu,



Crudel lascia il core che vien a tutte l'ho re Acceso in fiamma e foco E



Rudel lascia il core che vien a tutte l'ho re Acceso in fiamma e foco E con-



CANTO.

glio prego ch'al gra Nettuno ch'al gra Nettuno renderia il regno.



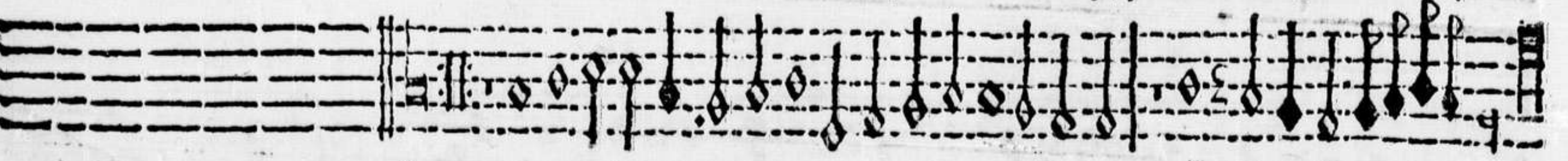
Se del mar si fecca fier tutte l'onde tutte l'onde Io dirai piant'ho'l cuor e'l



Se del mar si fecca fier tutte l'onde tutte l'onde Io dirai piant'ho'l cuor e'l



glio prego ch'al gra Nettuno ch'al gra Nettuno renderia il regno.



E del mar si fecca fier tutte l'onde tutte l'onde Io dirai piant'ho'l cuor e'l



CANTO.

FLORILEGIUM.



♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ a a b d ♩ a b a ♩ a a ♩ a b a b

♩ b d d ♩ d d ♩ d d ♩ d d

♩ a c e d f ♩ a a d ♩ d d ♩ a c d

E del mar si seccasser. à 3.

♩ ♩ ♩ ♩

♩ a a d d b a ♩ f a b d f ♩ d d f ♩ a b d

♩ g f b ♩ g f d ♩ b d ♩ a c d f ♩ a c d

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ a b d ♩ a b a ♩ d d b a ♩ a b d f ♩ a b a ♩ a d

♩ b b d ♩ d d ♩ f f d ♩ c d e a c ♩ d b a ♩ d b a

♩ d c ♩ a ♩ a ♩ a e f ♩ f ♩ a c d ♩ f ♩ d

*

*

Handwritten musical notation on a grand staff with various notes and rests.



♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ b a a d b a ♩ a d f d b a b a ♩ a ♩ b a

♩ b d d ♩ a b a b ♩ b b d ♩ d d ♩ c d ♩ d

♩ f b d f ♩ b b ♩ d ♩ b ♩ d ♩ f ♩ d ♩ d

♩ c d f ♩ d a e a ♩ a ♩ d e ♩ f ♩ a

Rudel lascia sto core. à 3.

♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ a ♩ a f d b ♩ a a ♩ b b d ♩ a b a ♩ a

♩ d d ♩ b a b a ♩ d ♩ b ♩ d ♩ b b b ♩ d ♩ d e e d ♩ d c

♩ f b d f ♩ b b ♩ d ♩ b ♩ d ♩ f ♩ d ♩ d ♩ d

♩ c d f ♩ d a e a ♩ a ♩ d e ♩ f ♩ a

X

Handwritten musical notation on a grand staff with various notes and rests.

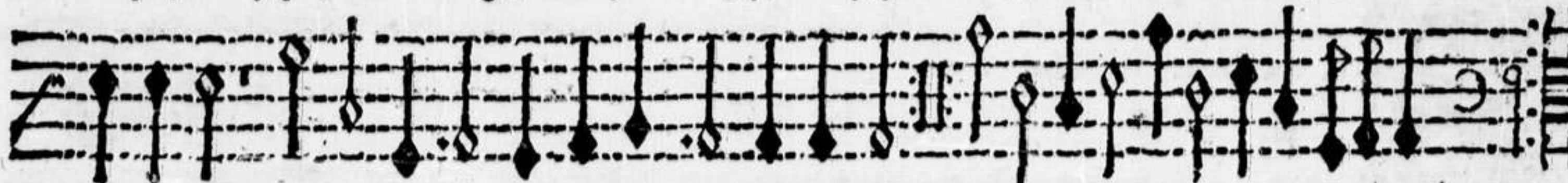
Passaneto

Handwritten musical notation on a grand staff with various notes and rests.

naccia e gra fortuna crai in vn medesimo stato non sta mai



Amor è fatto apunto come il mare ch'hoggi è bonaccia e gra fortuna crai ch'hoggi è bo-



B
ASSO.

Ch'hoggi è bonaccia e gra fortuna crai in vn medesimo stato non sta mai

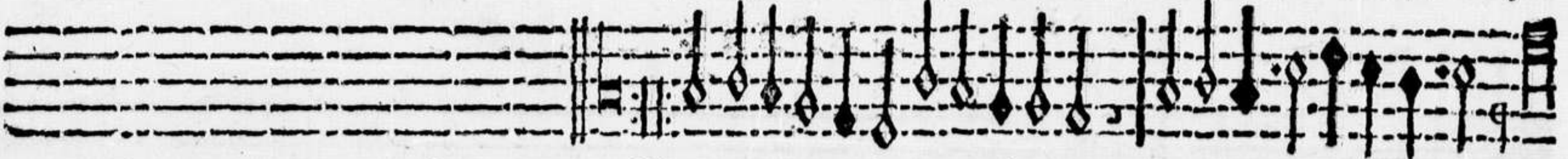


Amor è fatto apunto come il mare ch'hoggi è bonaccia e gra fortuna crai

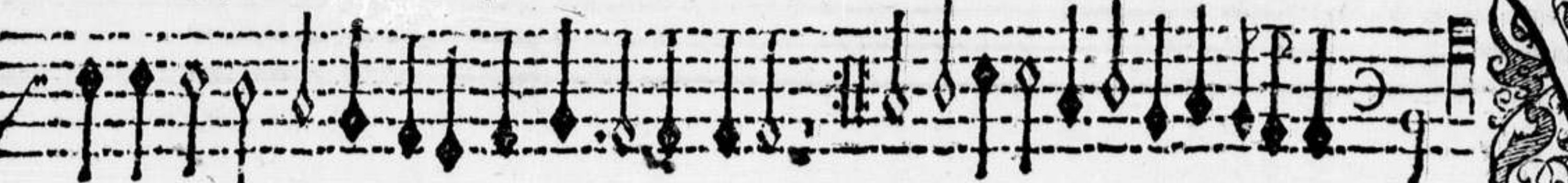


T
ENORE.

bonaccia e gran fortuna crai in vn medesimo stato non sta mai.



Mor è fatto apunto come il mare ch'hoggi è bonaccia e gra fortuna crai ch'hoggi è



CANTO.

care ch'un teloro à me piu care ch'un teloro à me à me à me chiamad'io moro.

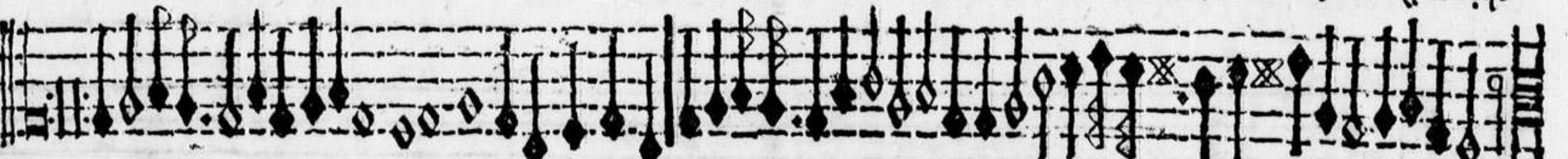


O chime rilucenti piu chel'oro. O chime rilucenti piu chel'oro. O chiom' à me piu

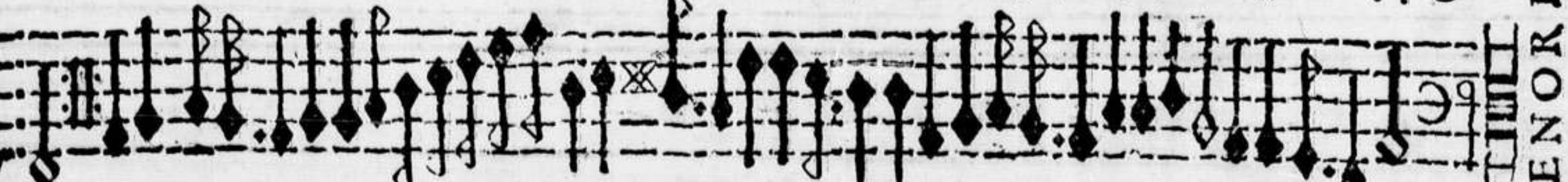


B
ASSO.

chiom' à me piu care ch'un teloro ro à me piu care ch'un teloro ro porgete aiuto à me chiamad'io mo-

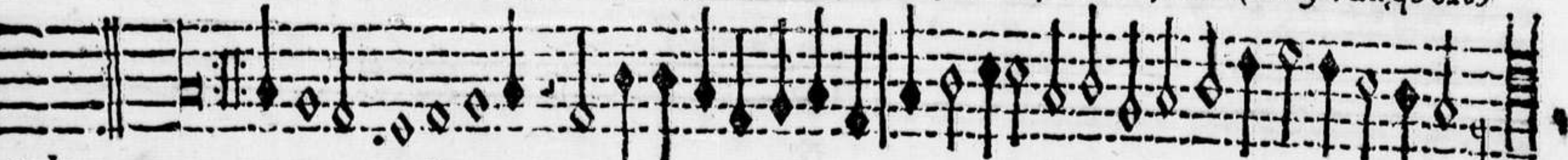


O chime rilucenti piu chel'oro ro o chime riluce tipiu chel'oro



T
ENORE.

care ch'un teloro à me piu care ch'un teloro porgete aiuto à me à me chiamad'io moro.



Chime rilucenti piu chel'oro O chime rilucenti piu chel'oro O chiom' à me piu



CANTO.

FLORILEGIUM.



Γ B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

Chione rilucenti. à 3.

B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.



Mor è fatto. à 3.

B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

B B B B B B B B B B

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

Handwritten musical notation on three staves, including a treble clef and various notes and rests.

rai Piu no m'offenda e no miscaldin mai piu no m'offenda e no miscaldin mai.

B ASSO.
Fuggiro fuggiro siontan da voi mio sole da voi mio sole Che vostri ardent e fulminati

ardent e fulminanti ! Piu no m'offenda e no miscaldin mai e no miscaldin mai.

T ENORE.
Fuggiro fuggiro si lontan da voi mio sole da voi mio sole le Che vostri

ardent e fulminanti rai Piu no m'offenda e no miscaldin mai e no miscaldin mai.

R
Vggiro fuggiro si lontan da voi mio sole da voi mio sole le Che vostri

CANTO.

prelo Legato e prelo.
cor genti empio signore empio signore Poi che si troua di sue fame accelo Legato e prelo Legato e

B ASSO.
Vdite noui amanti quel ch' amore v dite noui amanti quel ch' amore Opra in vn

sue fame accelo Legato e prelo Legato e prelo Legato e prelo.

more opra in vn cor genti empio signore empio signore re Poiche si troua di

Dite noui amanti quel ch' amore v dite noui amanti il qual ch' a-

CANTO.

♮ B B B ♮ B B B B B B B B B B



Musical notation for the first system, featuring a treble clef, a common time signature, and three staves with notes and rests.

Dite noui amanti. à 3.

B B B B B B B B

Musical notation for the second system, continuing the piece with three staves.

B B B B B B B B B B B B

Musical notation for the third system, featuring three staves.

B B B B B B B B B B B B

Musical notation for the fourth system, featuring three staves.

Empty musical staves with a small asterisk mark at the bottom left.

B B B B B



Musical notation for the fifth system, featuring a treble clef, a common time signature, and three staves.

Voglio fugare. à 3.

F B B B B B B B B B

Musical notation for the sixth system, featuring three staves.

*

B B B B B B

Musical notation for the seventh system, featuring three staves.

*

Empty musical staves at the bottom of the page.

B **A S S O**
 non può sentir diletto Chi non riceu' amor dett' al suo per to Ardesi la sua face Ma il cor
 però non face Feriscon i suoi strali Mas o le piaghe lor dolci e vita

T **E N O R E**
 non può sentir diletto Chi non riceu' amor dett' al suo petto ardesi la sua face ma il corpo
 cor però non sa ce Feriscon i suoi strala Mas o le piaghe lor dolci e vita

N
 On può sentir diletto chi non riceu' amor dett' al suo petto ardesi la sua face ma il

CANTO.

B **A S S O**
 Fugit amore ij o voi che don' amate fugit anchor ch' adasse lei piangendo
 che non si vinc' amor ij che non si vinc' amor se non fuggendo.

T **E N O R E**
 Fugit amore ij o voi che don' amate Fugit anchor ch' adasse lei piangendo
 gendo che non si vinc' amor ij se non fuggendo.

N
 Vg'it amore ij o voi che don' amate Fugit anchor ch' adasse lei pian-

CANTO.



BB BB BB BB

Handwritten musical notation on a four-line staff, featuring various note values and rests.

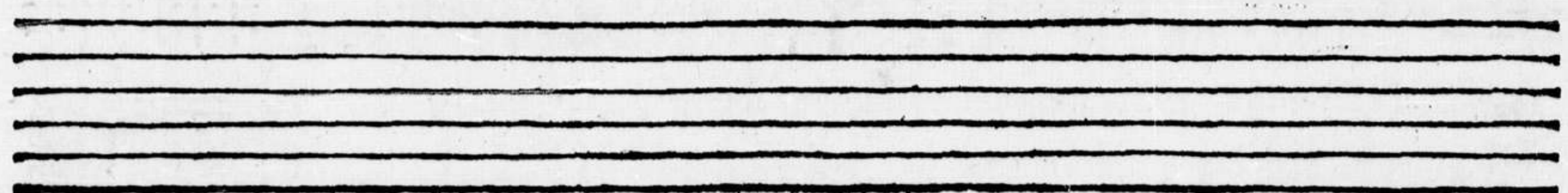
Vggit' amore: à 3.

B B B B B B B B

Handwritten musical notation on a four-line staff, continuing the piece with a 3/4 time signature.

B B B B B B B B

Handwritten musical notation on a four-line staff, continuing the piece.



BB BB BB BB BB B

Handwritten musical notation on a four-line staff, featuring various note values and rests.

On puo sentir. à 3.

B B B B B B B B B B

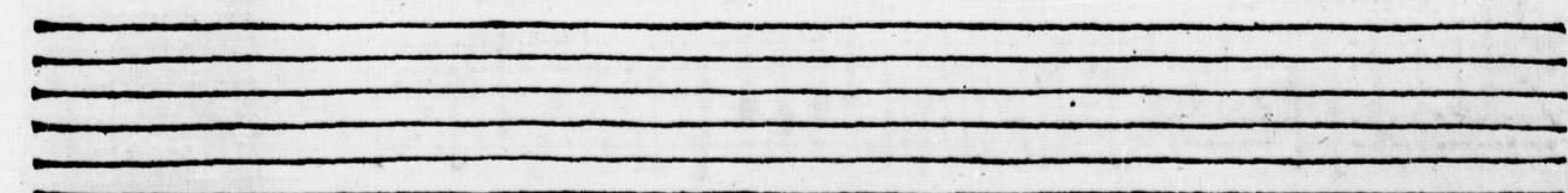
Handwritten musical notation on a four-line staff, continuing the piece with a 3/4 time signature.

B B B B B B B B B B

Handwritten musical notation on a four-line staff, continuing the piece.

B B B B B B B B

Handwritten musical notation on a four-line staff, continuing the piece.



lallo moro ch'ahi lallo moro della mia Liua della mia Liua ij fan ch'ahi lallo moro ch'ahi lallo moro

amor pie d'honestade le bionde treccie d'oro della mia Liua della mia Liua ij fan ch'ahi

La gratia la belade l'amor l'amor pien d'honestade la gratia la belade l'amor

ch'ahi lallo moro della mia Liua fa fa eh'ahi lallo moro ch'ahi lallo moro

pie d'honestade le bionde treccie d'oro della mia Liua fa fa ch'ahi lallo moro

A gratia la belade l'amor l'amor pie d'honestade la gratia la belade l'amor l'amor



CANTO.

nome hauer pietade ma in vece d'ella ma in vece d'ella ma in vece d'ella trouo crudelade.

dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trouo cru delade sperando dal bel

Lieto cantai mentr'io mi visii in pace Lieto cantai mentr'io mi visii in pace sperando

sperando dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trouo crudela de.

fin pace sperando dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trouo crudela de

Lieto cantai Mentr'io mi visii fin pace Lieto cantai Mentr'io mi visii



CANTO.

FLORILEGIUM.



BBB B B BB B 1 B BBB

Lieta cantai à 3.

Musical notation for the first system, featuring three staves with notes and rests.

B B B BB B B BB BB BB

Musical notation for the second system, featuring three staves with notes and rests.

BBB BB B B B 1

Musical notation for the third system, featuring three staves with notes and rests.

Empty musical staves for the fourth system.



B.BBB BB B B B B B

Musical notation for the fifth system, featuring three staves with notes and rests.

A grazia e la beltade. à 3.

B B 1 B.BBB BB B B B

Musical notation for the sixth system, featuring three staves with notes and rests.

B B B B B B B B B B B B

Musical notation for the seventh system, featuring three staves with notes and rests.

B B B B B B B BB BB B

Musical notation for the eighth system, featuring three staves with notes and rests.

Empty musical staves for the ninth system.

me altro crede



Sin fede del mio amore lo vi donai il core ah che gra tort'haure quando pensad'in



B

A S S O

me altro credete altro crede



Sin fede del mio amore lo vi donai il core ah che gra tort'haure quando pensad'in



T

ENORE.

land'in me altro crede

te altro crede

te.



In fede del mio amore lo vi donai il core ah che gra tort'haure quando pen-



CANTO.

E tu crudel che mi ti chesou gia presso lasso a l'ultim' hora non ti riscaldi ancora.



Ahi Filli anima mia tanto in me cresce l' amoroso foco ch'io maco a poco a poco



B

A S S O

F tu crudel che mi ti chesou gia presso lasso a l'ultim' hora non ti riscaldi ancora.



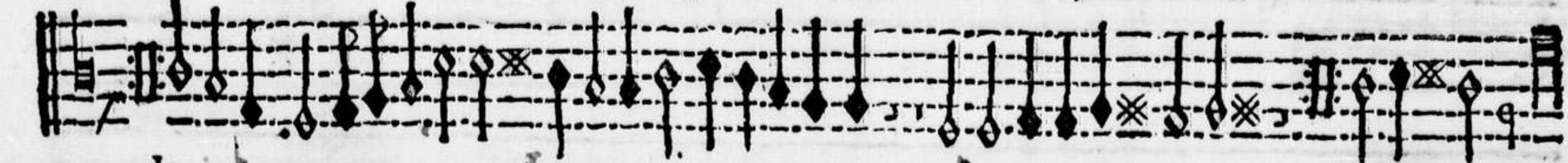
Ahi Filli anima mia Tanto in me cresce l' amoroso foco ch'io maco a poco a poco



T

ENORE.

E tu crudel che Che sou gia presso lasso a l'ultim' hora ti riscaldi ancora.



Ahi Filli anima mia Tanto in cresce l' amoroso fo co ch'io maco a po



CANTO.

FLORILEGIUM.



1. B B B B B B B B B B

Hi fili. à 3.

B B B B B B B B B B

Handwritten musical notation for the first system, including a treble clef and multiple staves with notes and rests.

B B B B B B B B B B

Handwritten musical notation for the second system, including a treble clef and multiple staves with notes and rests.

Handwritten musical notation for the third system, including a treble clef and multiple staves with notes and rests.



B B B B B B B B B B

In fede del mio amore. à 3.

B B B B B B B B B B

Handwritten musical notation for the fourth system, including a treble clef and multiple staves with notes and rests.

B B B B B B B B B B

Handwritten musical notation for the fifth system, including a treble clef and multiple staves with notes and rests.

Handwritten musical notation for the sixth system, including a treble clef and multiple staves with notes and rests.

Handwritten musical notation and text at the bottom of the page, including a treble clef and notes.

anc'ei per gioco ed eran scherzile fac
t'elso co.

Mentre scherzaua clori col suo fille in greb' a herb' ei fiori
amor nei vaghiliumi scherzaua

vaghiliumi scherza
na anc'ei per gioco Ed eran scherzile fac
t'elso co.

Mentre scherza
na clori col suo fille in greb' a herb' ei ho
ri amor nei

vaghiliumi Scherza
na anc'ei per gio co Ed eran scherzile fac
t'elso co.

Entre scherza
na clori col suo fille in greb' a herb' ei ho
ri amor nei

CANTO.

rire non cura lo mio piant' e gran martire.

Ahi che m' tien il co
re vna Tigre crudel priua d'amore che per farmi mo-

mi mori
re non cura lo mio piant' e gran marti re.

Ahi che m' tien il core vna Tigre crudel priua d'amo-
re che per far-

farmi morire non cura lo mio piant' e gran martire.

Hiche m' tien il co
re vna Tigre crudel priua d'amore che per

CANTO.

B
ASSO.

T
ENORE.



B
ASSO.

T
ENORE.



Γ ΒΒ ΒΒ Β Β Β ΒΓ ΒΒ Γ Β Γ Β Γ



Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes a series of notes and rests, with some notes marked with 'a' and 'b'.

Hichemitienc. à 3

Β Γ Β Γ ΒΒ Β Γ Β Β Β

Musical notation for the second system, continuing the piece. It features a treble clef and a common time signature, with notes and rests.

Β ΒΒ Β Γ Β ΒΒΒ Γ Β Γ Β Β ΒΒ Β Γ

Musical notation for the third system, continuing the piece. It features a treble clef and a common time signature, with notes and rests.

Handwritten musical notation for the fourth system, including a treble clef, a common time signature, and various notes and rests.

Γ Β Β Β Β Β Β Β Β Β Β Β



Musical notation for the fifth system, featuring a treble clef and a common time signature. The notation includes a series of notes and rests, with some notes marked with 'a' and 'b'.

Entrescherzaua. à 3.

Β Β Β ΒΒ Β Β ΒΒ Β

Musical notation for the sixth system, continuing the piece. It features a treble clef and a common time signature, with notes and rests.

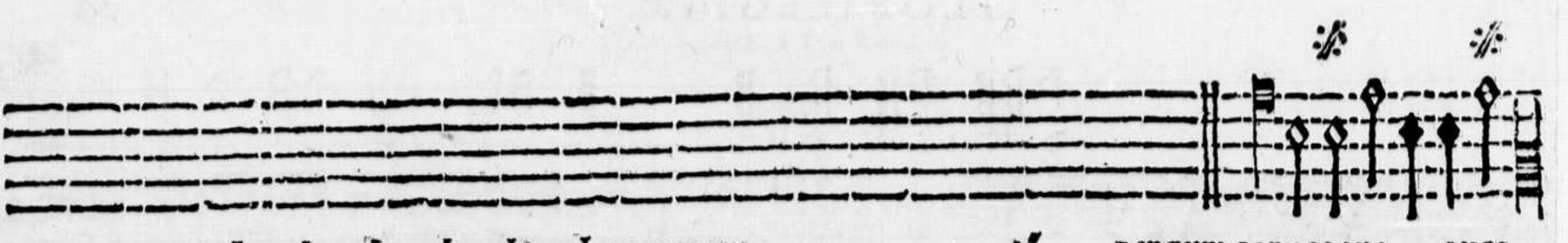
Γ Β ΒΒΒ Β Β Β Β Β Β Γ Β

Musical notation for the seventh system, continuing the piece. It features a treble clef and a common time signature, with notes and rests.

Handwritten musical notation for the eighth system, including a treble clef, a common time signature, and various notes and rests.

Handwritten musical notation for the ninth system, including a treble clef, a common time signature, and various notes and rests.

Handwritten notes and markings at the bottom right corner of the page.



tone che fona lo tamburo // un canzone pon, pon, pon, pon, pon. //



Madonna di cucagna // portat'aggio // un cucco un roignol un cucco-

BASSO.



bi bit huit huit bi bit huit huit bi bit huit huit bi bit.



ne che fona lo tamburo che fona lo tamburo una Canzo ne huit huit huit huit huit huit huit huit huit huit.



Adonna di cucagna // portato'aggio, // un cucco un roignol un cucco-



CANTO.



dosso mi fa del gradallo, //



prendia gioco tu ti burli du ti ridi tu ti prendi di me spallo // miracha //



Non si fa dimm' un po // co che mille mille amant al di // ni //

BASSO.



so mi fa del gradallo // //



co tu bur li tu ti ridi, tu ti prendi di me spallo // mirachador- //



On si fa dimm' un po // co, che mille mille amant al di // ti prendia gio-

CANTO.





B B BB BB B B B

On si fa dimmi. à 3.

B B B BB B B B B B B B B B B B

B B

B B B 1

Ritardando



B B BB B B B BB B B B B B

Adonna di cucagna. à 3.

B B B BB B B BB BB B

B BB BB BB B B B 1 B B BB BB

B B BB BB B B 1

die Zungen schon in des dahinden blieb / die Zungen schon in des dahinden blieb.



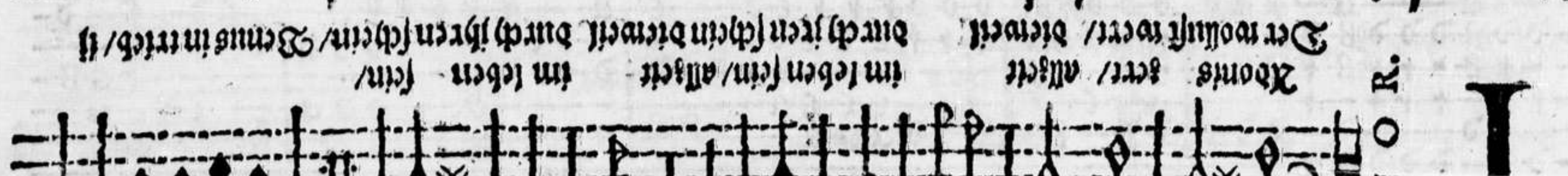
B
ASSVS.

Abons art / allert im leben sein / allert im leben sein
Der wollust wart / dieweil durch ihre schein dieweil durch ihre schein
Zenus in irerb / in schunder leb / in schunder leb



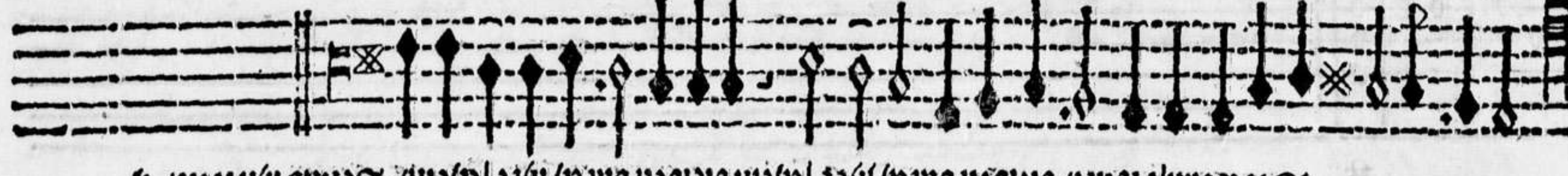
L
ENOR.

zu schunder lieb / die Zungen schon in des dahinden blieb / die Zungen schon in des dahinden blieb.
Abons art / allert im leben sein / allert im leben sein
Der wollust wart / dieweil durch ihre schein dieweil durch ihre schein
Zenus in irerb / in schunder leb / in schunder leb



DISCANTVS.

zu schunder lieb / die Zungen schon in des dahinden blieb / die Zungen schon in des dahinden blieb.
Abons art / allert im leben sein / allert im leben sein
Der wollust wart / dieweil durch ihre schein dieweil durch ihre schein
Zenus in irerb / in schunder leb / in schunder leb



Abons art / allert im leben sein / allert im leben sein
Der wollust wart / dieweil durch ihre schein dieweil durch ihre schein
Zenus in irerb / in schunder leb / in schunder leb

das macht die claus greif / da wie ma spricht / wo wein gebriht / laut selte die fact pfeffen.



B
ASSVS.

Gut Singer und ein Dr / gant / gehören wol insamen / gant / gehören wol insamen
Zunor auf wo man fro / sich ist / und rruht in Gottes namen: ein stimmichs glab ohn nro und hab
Gut Singer und ein Dr / gant / gehören wol insamen / gant / gehören wol insamen



DISCANTVS.

das macht die claus greif / da wie ma spricht / wo wein gebriht / laut selte die fact pfeffen.
Gut Singer und ein Dr / gant / gehören wol insamen / gant / gehören wol insamen
Zunor auf wo man fro / sich ist / und rruht in Gottes namen: ein stimmichs glab ohn nro und hab
Gut Singer und ein Dr / gant / gehören wol insamen / gant / gehören wol insamen



Gut Singer und ein Dr / gant / gehören wol insamen / gant / gehören wol insamen
Zunor auf wo man fro / sich ist / und rruht in Gottes namen: ein stimmichs glab ohn nro und hab
Gut Singer und ein Dr / gant / gehören wol insamen / gant / gehören wol insamen



B.B.B.B.B.B. BB B B B

a e d a e a a a a a a a

a b a a d b d d d a b d b a f f f f

a e a e e e e e e e e e e

vt Singer vno. à 3.

B B B B B B B B B

b a d b a e e e d d a b a f a d d b a

d e d e d e d d f d d d b d f f f f

a e a e e e e e e e e e e e e e e

B B B B B B B B B

f a b d b a a a a a a a a a a a

d a b b a b b d e d b b d e d d b d e d

d e a d d f f f f f f f f f f f f f

* * * * *

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3

0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



B.B.B.B. B.B.B.B. BB B B B B B

a e d a a a b b d d a e a e d e a

a e a e d b b a b a f d f d f b d d f b b d

a d e a e a f f f e a d d a d d a

Donisare. à 3.

B B B B B B B B B

b a b a e e e d d a e d e a d e a a a a d d d d

d e d e d d b a b b d d f a d b b f e e e e a

e e a e a e a e e e e e e e e e e e e e e

B B B B B B B B B

e a e d a a a a a a a a a a a a a a

a a d d b b d e a e d d d d f d f d f d d d e d

a e a e f f f a e e e e e e e e e e e e e e

* * * * *

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

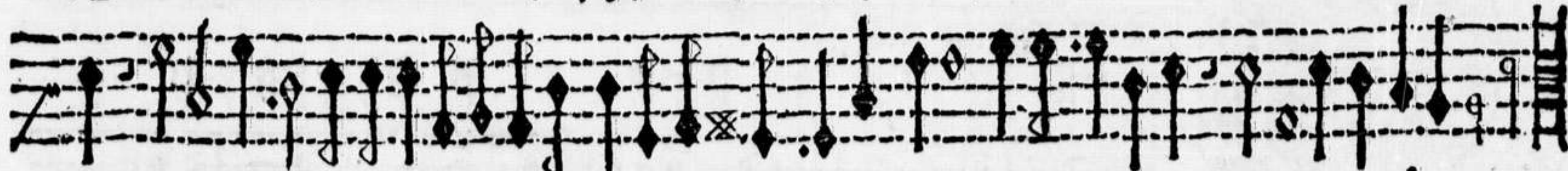
2 2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3

0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

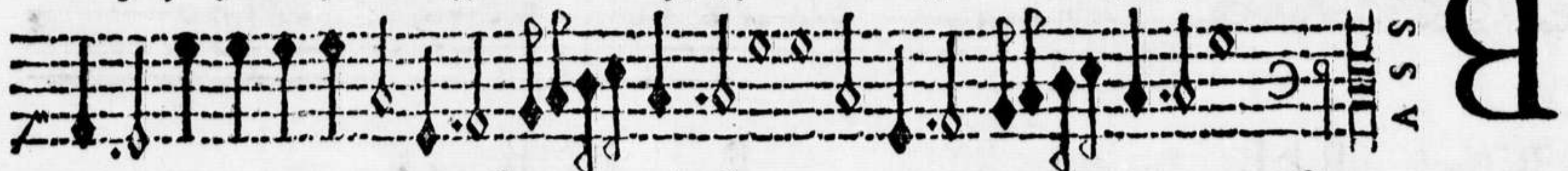
van lagrima il core, ch'al mondo non è fede v' regna amore v' regna amore.



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



Ochi riden tito moro, occhi riden tito moro, in mezz'un bosco



E in van lagrima il core, ch'al mondo no è fede v' regna amore, v' regna amore.



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



Cchi riden tito moro, occhi riden tito moro in mezz'un bosco



CANTO.

rotto spezzato lento ou'd'hor viuo contento and'hor viuo contento.



do li pollente & forte, rotto spezzato, lento, and'hor viuo contento, and'hor viuo contento



Cosa non vada piu come sola, cosa non vada piu come sola, poi che quel no-



rotto spezzato lento, and'hor viuo contento, and'hor viuo contento



quel nodo li pollente & forte, rotto spezzato lento Ond'hor viuo contento, and'hor viuo contento,



Oia non vada piu come sola, cosa non vada piu come sola, poi che



CANTO.

FLORILEGIUM.



β β β β β β β β

Handwritten musical notation for the first system, consisting of three staves with various notes and rests.

Ola non vada. à 4.

β β β β β β β β β β

Handwritten musical notation for the second system, consisting of three staves with various notes and rests.

β β β β β β β β β β

Handwritten musical notation for the third system, consisting of three staves with various notes and rests.



β β β β β β β β

Handwritten musical notation for the fourth system, consisting of three staves with various notes and rests.

Cchi ridenti. à 4.

β β β β β β β β β β

Handwritten musical notation for the fifth system, consisting of three staves with various notes and rests.

β β β β β β β β β β

Handwritten musical notation for the sixth system, consisting of three staves with various notes and rests.

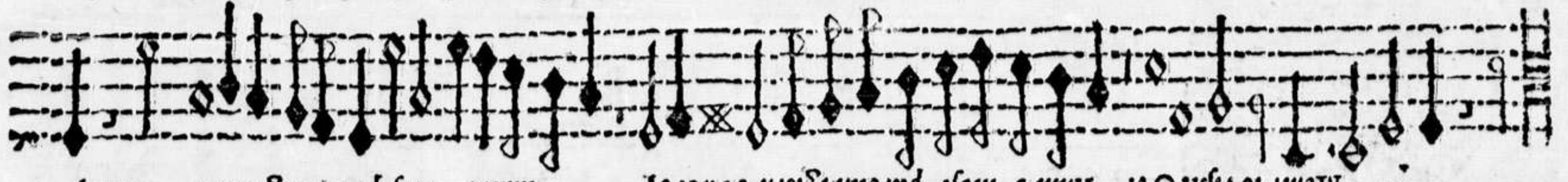
Handwritten musical notation for the seventh system, consisting of three staves with various notes and rests.

B

SOSSO



Ed hor scarco d'assam, il tempo vola e se ne fugon d'anni, e se ne fugon d'anni, Ed-



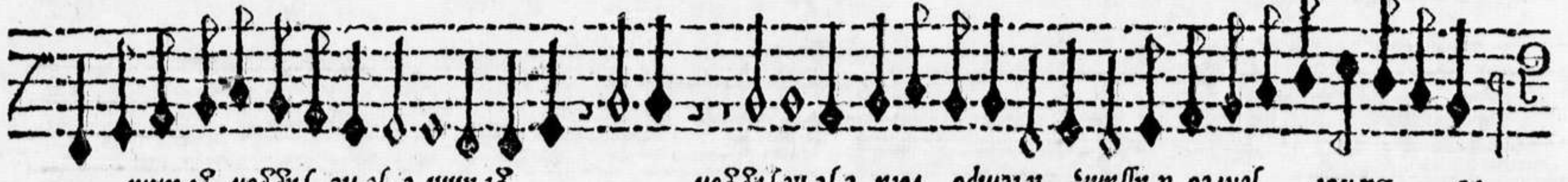
Memr'io visi. Cor. Anni e mesi parean giorni e thore, anni e mesi parean giorni e thore,



d'anni, e se ne fugon d'anni, il tempo vola e se ne fugon d'anni, e se ne fugon d'anni.



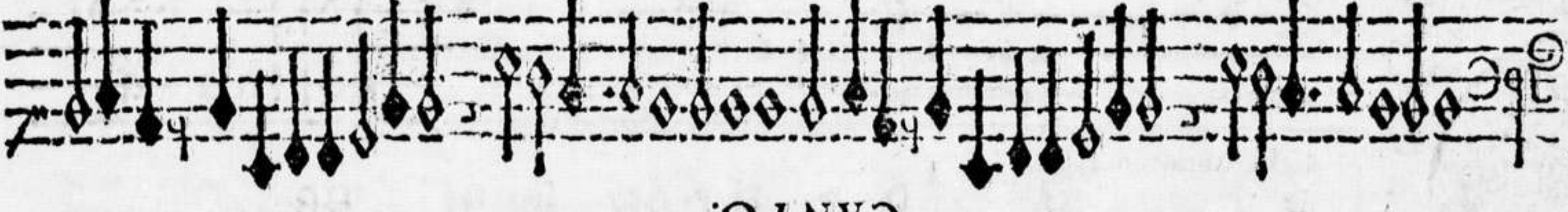
Ed hor scarco d'assam, il tempo vola e se ne fugon d'anni, e se ne fugon d'anni, e se ne fugon d'anni.



Ed hor scarco d'assam, il tempo vola e se ne fugon d'anni, e se ne fugon d'anni, e se ne fugon d'anni.



Entr'io visi in dolore anni e mesi parean giorni e thore, memr'io visi in dolore anni e mesi parean giorni e thore,



CANTO.



B

SOSSO



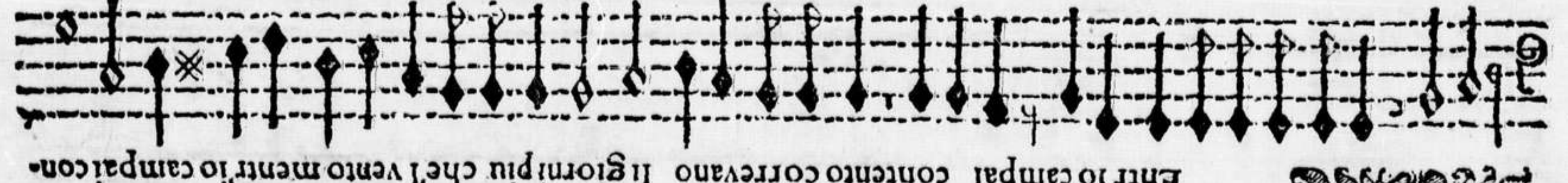
Memr'io Cor. Correvano li giorni piu che l'vento, correvano li giorni piu che l'vento, Cor mo chi io vivo in pene, dura mill'



dura mill'anni il giorno amaro mense, dura mill'anni il giorno amaro mense, dura mill'anni il giorno amaro mense.



vento, correvano li giorni piu che l'vento, correvano li giorni piu che l'vento, Cor mo chi io vivo in pene, dura mill'anni il giorno amaro mense,



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



CANTO.





Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals, with a key signature of one flat (B-flat). Above the staff, there are several groups of letters: ΓB , BB , B , B , BB , $B\Gamma B$, B , and B .

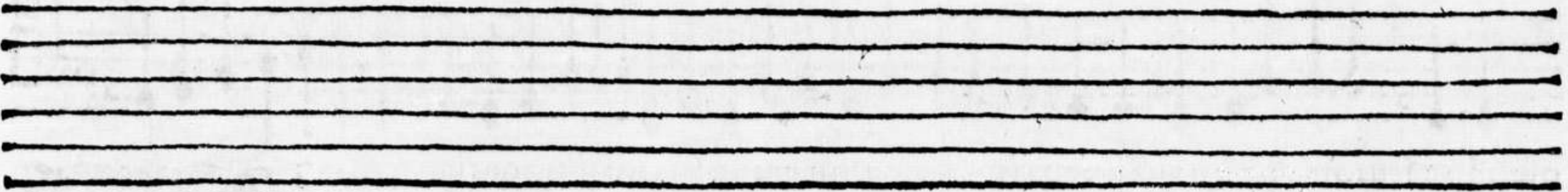
Entre io campai. à 4.

Musical notation for the second system, continuing the piece. Above the staff, there are several groups of letters: ΓBB , B , B , $B\Gamma BB$, BB , BB , BB , and B .

*

Musical notation for the third system. Above the staff, there are several groups of letters: B , BB , BBB , B , and ΓB .

*



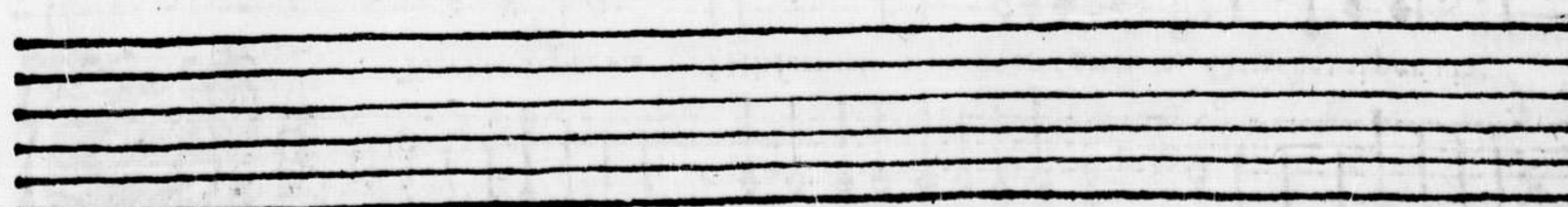
Musical notation for the fourth system, featuring a treble clef and a common time signature. Above the staff, there are several groups of letters: $B.B$, BB , BB , BB , B , B , BB , $B\Gamma B$, and B .

Isposta. Mentre io viffi. à 4.

Musical notation for the fifth system. Above the staff, there are several groups of letters: BB , B , B , B , B , B , B , B , and BB .

Musical notation for the sixth system. Above the staff, there are several groups of letters: B , B , B , B , ΓBB , BB , B , B , and BB .

Musical notation for the seventh system. Above the staff, there are several groups of letters: BB , BB , $B\Gamma BB$, BB , and B .



po piu soffrir l'ardere foco, mädalo un poco, mädalo un poco, %



loco, il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo loco, ch'ei no



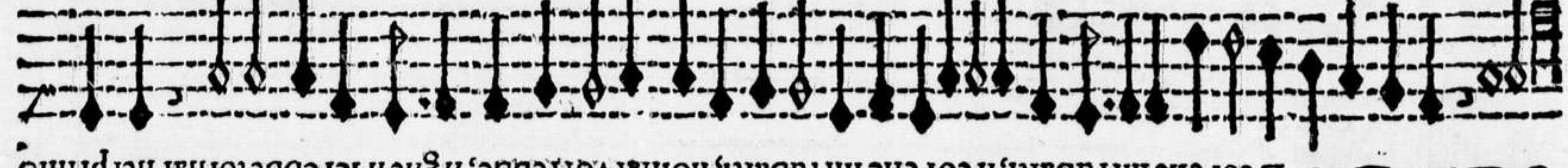
Il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo



po piu soffrir l'ardere foco, mädalo u poco mädalo u poco %



loco, il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo loco, ch'ei no



L cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo



CANTO

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



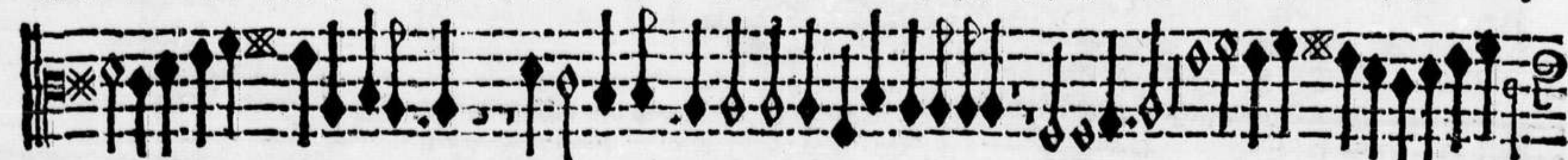
ti ti prego in corella & l'aspra pena mia, O di ch'io ti farò per meraviglia friger le labbra & inarcar le ciglia,



O tu che vai per via, Deh fermati ti prego in corella, O tu che vai per via, Deh ferma-



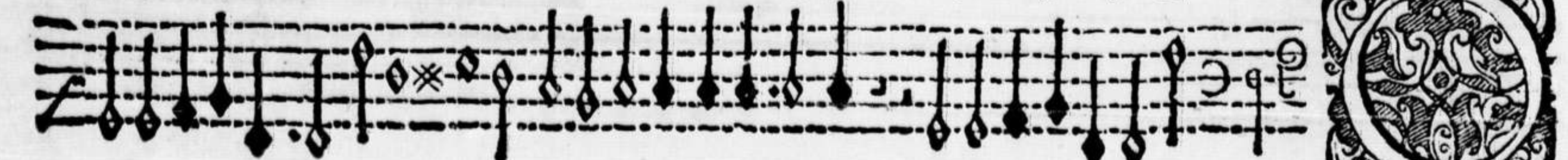
in arcar & in arcar le ciglia O di ch'io ti farò per meraviglia, friger le labbra & inarcar le ciglia



Deh fermati ti prego in corella a, Er l'aspra pena mi a, O di ch'io ti farò per meraviglia friger le labbra &



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



CANTO



T B B BB BB BB B B

f f a e d d

d d d d f d d d d d d d

a

Tuche vai. à 4.

B B B B T B BB B T B B

a a a a a a

d e d b a a d e a d e d e a e d

e e e e e e e e e e e e e e

a a a a a a a a a a

BB BB B P BB TBB B B B B

a d b a a e d a a e d d d d e d a a a a

a b b a d b a b a b f d f d f g g g g f d a b a b a d

e b b e b e e a e f f f a e e e e e e e e e e e e e e

e e e a a a a a a a a a a a a a a

B B BB B B B B B B T

f f d b a a a a a a a a

d f f d b a b d a b a a b a a b a a

d g g f d e d e d e d e d e d e d e

B a a a a a a a a a a a a a a

Handwritten musical notation on five staves.

B B BB BB P BBB B B BBB

d e d a a a d d f d a a a f d f e a e d

f d b d b a a f d d d b a a b f f d d d

e e e e e e e e e e e e e e e e e e e e

e d a d a a d



L cor che mi rubasti. à 4.

B BB B BB B B T B B

a a e d e a e d d f d a a a f f e a e f a f d

e d e d d d d d d b a e f f d b d f a d a e

d d f f d f d e d e d g g f f g b d

a a f f e f e e e e e e e e e e e e e e

B B BBB B BBB BB T

a a b a b d e a a a a a a a a

d a b d b a a d b b d b a d e e e e e e e e e e e e e e

d b b d e d e d b b d e d e e e e e e e e e e e e e e

a a e

Empty musical staves.

fnita di già faria fnita, //



Questa mifera vita di già faria fnita di già faria



Cor mio fe per dolore, Morir poteffe appassionato core, appassionato core, //



di già faria fnita questa mifera vita ij di già faria fnita //



Questa mifera vita ij di già faria fnita //



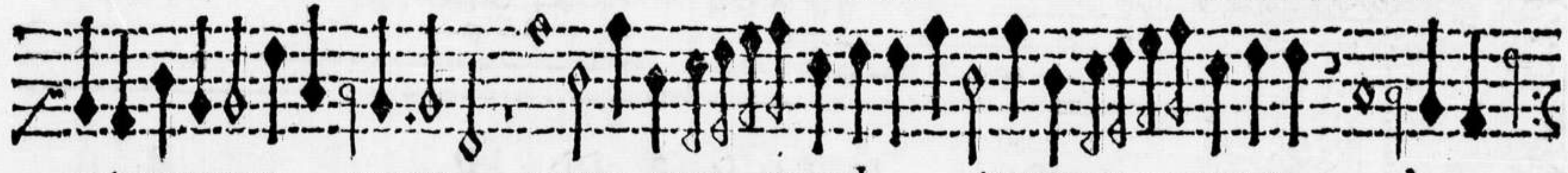
Or mio fe per dolore, morir poteffe appassionato core, appassionato core, //



CANTO.



certo il duol dubbia la gio ia amore, dubbia la gio ia amore, //



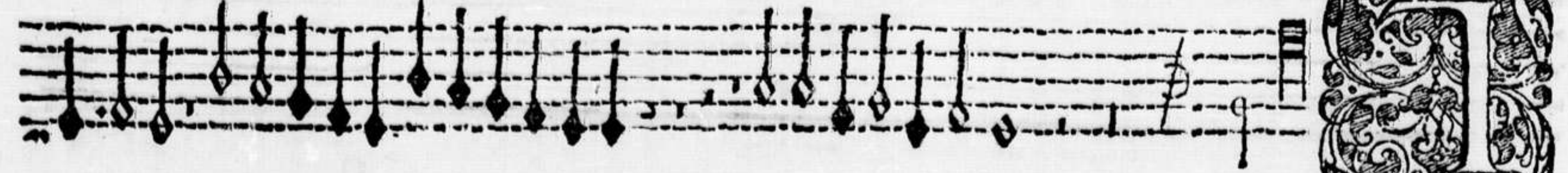
Lucilla io vomorire, per che viue debbio ah mife romio core, ha



romio core, ha certo il duol dubbia la gioiamo re, dubbia la gioiamo re, //



Vellajo &c. Deh non morir cor mio, per afpettar il ben c'ha da venire, ah mife



CANTO.





Γ.β β β Γ.β β β β β β β β β

Villa iovo morire. à 4.

β β β β β β β β β

β β β β β β β β β β β β β β β β

β β β β β β β β β

Γ.β β β β β β β β β



Or miose per dolore. à 4.

β β β β β β β β β β β β β β β

β β β β β β β β β β β β β β β

β β β β β β β β β β β β β β β

β β β β β β β β β β β β β β β



farian fermar i venti farian fermar i venti //
i miei lamenti che per pietà //

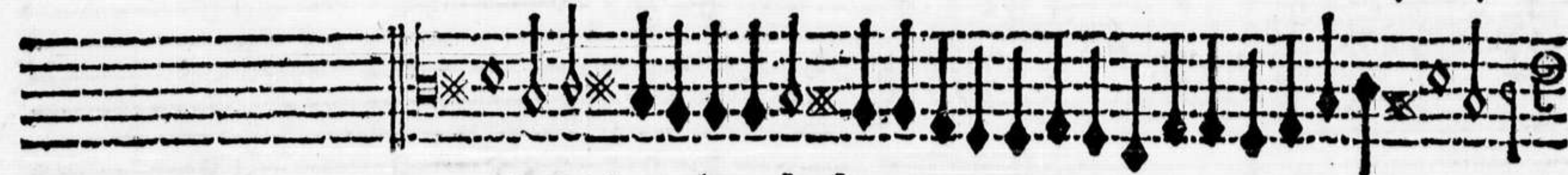


geò font //
O monti è fiumi è selue è piag

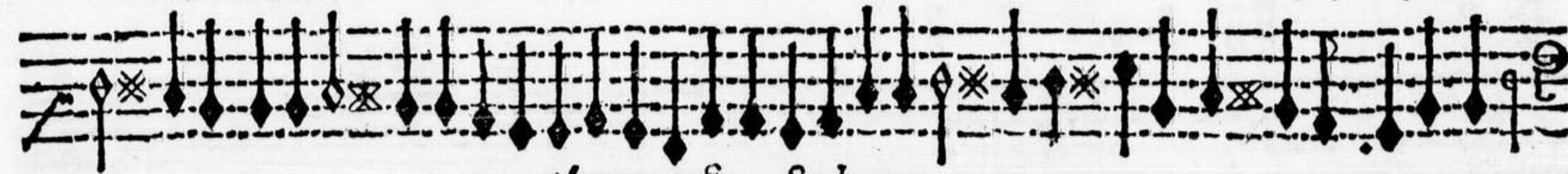


B
A S S O .

i venti



farian fermar i venti farian fermar
i miei lamenti che per pietà //
Venite ad ascoltar



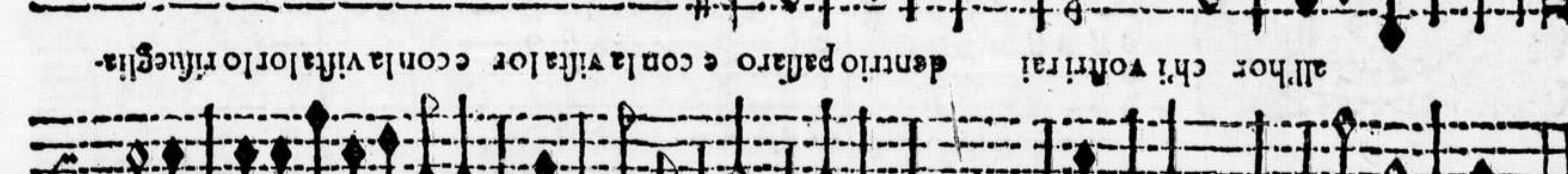
geò font //
Monti è fiumi è selue è piag



CANTO.



lo rifugiario.
lo rifugiario.



dentro passaro e con la vista lor e con la vista lor lo rifugia-
all'hor chi vorrai



in mezzo del mio core
Dormia amor //



B
O S S O .

lo rifugiario.
vita lor lo rifugiario e con la vista lor //



all'hor chi vorrai dentro passaro e con la vista lor e con la



in mezzo del mio core //
Omnia amor //



CANTO.



Γ ΒΒ Β Β ΒΒΒ Β Γ Β ΓΒ

Handwritten musical notation on five-line staves, featuring various rhythmic values and note heads. The notation is organized into measures and includes a treble clef on the left.

Ormius amor. à 4.

Β Β ΒΒ Β Β Β ΓΒΒ Β ΒΒΒΒ Β

Handwritten musical notation on five-line staves, continuing the piece 'Ormius amor. à 4.' with various rhythmic values and note heads.

*

Β Β ΒΒ

ΓΒ Β

Handwritten musical notation on five-line staves, featuring various rhythmic values and note heads.

*



Γ ΒΒ ΒΒ Β Β Β Β ΒΓΒ Β ΒΒ

Handwritten musical notation on five-line staves, featuring various rhythmic values and note heads. The notation is organized into measures and includes a treble clef on the left.

Monti o fiumi. à 4.

Β Β Β Β Β ΒΒΒ ΒΒ Β Β

Handwritten musical notation on five-line staves, continuing the piece 'Monti o fiumi. à 4.' with various rhythmic values and note heads.

*

Β Β ΒΒ ΒΒ

ΒΒΒ Β ΒΒ

ΒΒ ΒΒΒ

Β

Handwritten musical notation on five-line staves, featuring various rhythmic values and note heads.

*

allide o clitia all'hor allide o clitia all'hor forsenon era.



ra dal grege vn humil pastorella allide o clitia all'hor allide o clitia all'hor forsenon era



Danzar vid'io tra vaghe ninfe in schiera danzar vid'io tra vaghe ninfe in schiera tol-



clitia all'hor forsenon era allide o clitia all'hor allide o clitia all'hor forsenon era.



ra tola dal grege vn humil pastorella che di tiro al repo col bella allide o clitia all'hor allide o

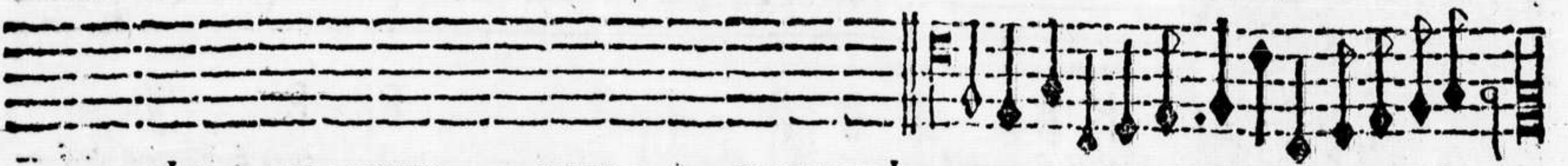


Anzar vid'io tra vaghe Ninfe in schiera danzar vid'io tra vaghe Ninfe in schie-



CANTO,

cie lo for tunato volo



se polcia haeste vn core di diamante vipressa al Cie lo for tunato volo vipressa al



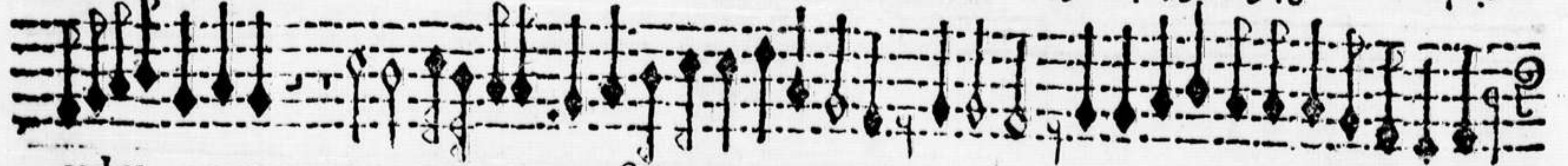
O Che giouarebbe hauer. Bellez ze tante Bellez ze tante ze tante



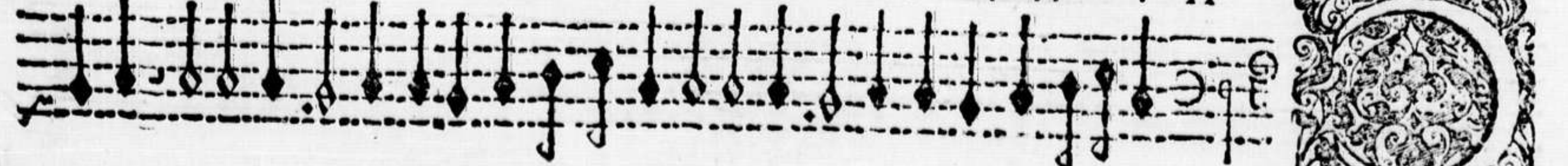
lo fortunato vo lo vipressa al Cie lo fortunato vo lo.



cia haue sti se polcia haesti vn core di diamante vn atto gentil lo vipressa al Cie-



Hegionarebbe hauer bellezze tante che giouarebbe hauer bellezze tante se pol-



CANTO.



BB B BB BB BB B MB B B B

a a a e a a e e a a a a a e a a a

e e e d e d e d e d e a e a e e e e d e d e d e

d d f d d d d e d e d d e d e a e d d d f d d d

a a a e

a e

He giouarebbe hauer. à 4.

B BB B B B B B B B

e e a a a a e e e e e e e e e e e e e e e e e e e

e a e a e a e a e a e d f d e d e d e d e d e d e d e

e d e d e d e d e d e a e d d a e d d f d f d a

a e

e e

B B BB B B B B B B B B B

e a e e e d e a a e a a a e e e e e e e e e e e e e e e e e e e

a e e e e e a a e

f f f e d d f d d f f d d a e d a f b f b d e

e e

a e

*

BB B MB

a a e e e e e f b f e

e d e a a f f d e

d e a f b d d f b e

a e

a e

*



MB MB MB BB BB MB

a a a e

e a e d d e f d a e f e f e

d e d d f d e

a a e

a a e

Anzarvidd'io. à 4.

B MB B B MB B B B

e d e a e f e

d d e

f e

a e

e e

B B BB BB B B BB BB B MB B B B

a d e a e d f d e a e

e e

e f e a e

e d a e

e e

*

BB B B B B BB B B B MB

a f f f f e

a d e a e

e d e a e

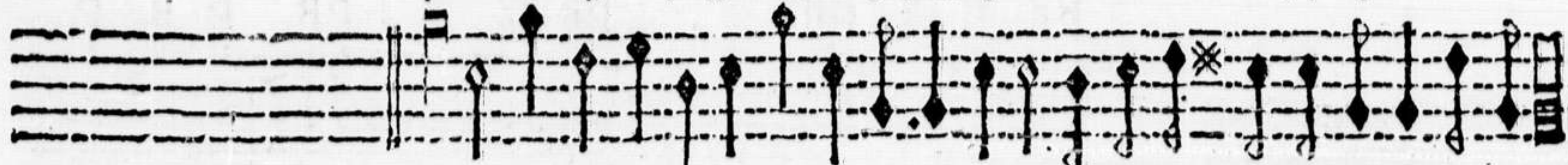
e e

a a e

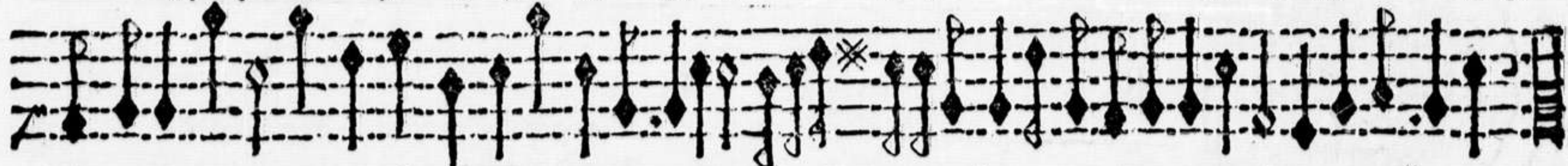
*

Empty musical staves at the bottom of the page.

mormorando ch' intorno mormorando lieti stan gli uccelli ogni hor cantando.



li chiaro e coli bello ch' intorno mormorando lieti stan gli uccelli ogni hor cantando ch' intorno



io franco elasso mi polia federe io franco elasso mi polia federe



hor cantando ch' intorno mormorando lieti stan gli uccelli ogni hor cantando



fon ricello li chiaro e coli bello ch' intorno mormorando lieti stan gli uccelli ogni



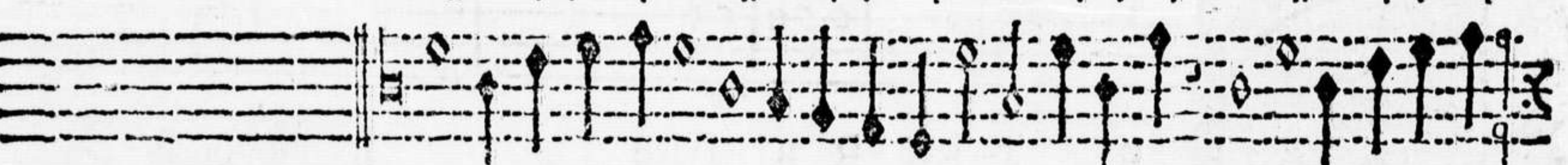
O franco elasso mi polia federe io franco elasso mi polia federe vicino a vn



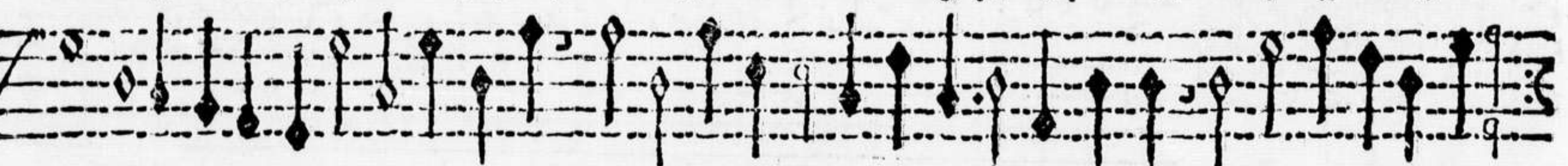
CANTO.



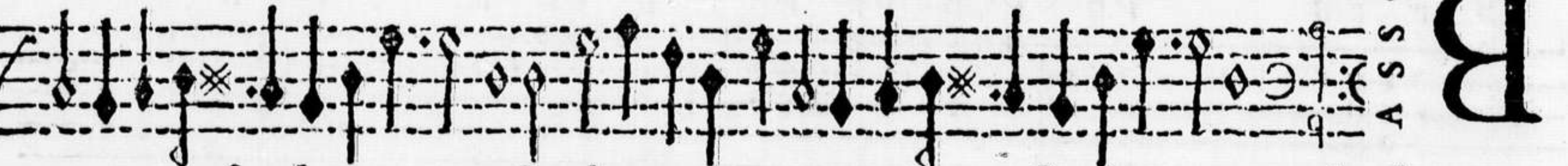
che mi piange il core tal volta i canto che mi piange il core che mi piange il core.



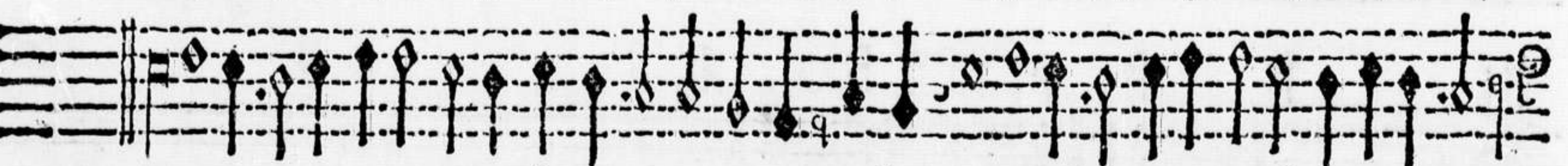
to allegro il volto E par ch' io rida sempre a tutte l' hore tal volta i canto che mi piange il core



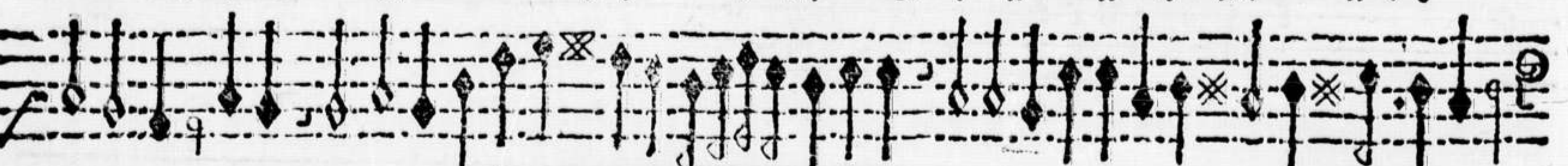
Donna ben ch' io dimostri allegro il volto donna ben ch' io dimostri allegro il volto



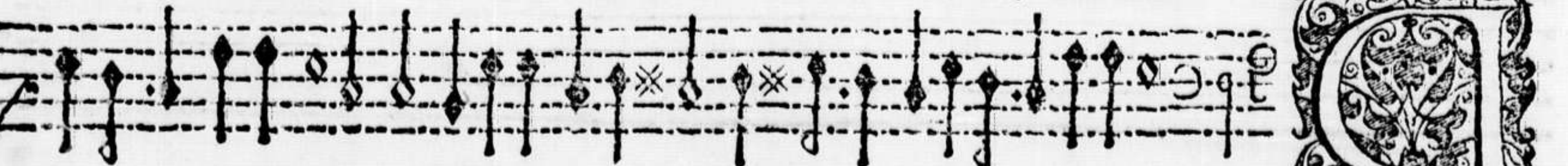
che mi piange il core tal volta i canto che mi piange il core che mi piange il core.



mostri allegro il volto E par ch' io rida sempre a tutte l' hore tal volta i canto



Onna ben ch' io dimostri allegro il volto donna ben ch' io di-



CANTO.





BB B B B B B B B BBB B

Handwritten musical notation on a five-line staff with various notes and clefs.

Onna bencl'io. à 4.

BB B B B B B B B

Handwritten musical notation on a five-line staff with various notes and clefs.

B B B B B B B B B B

Handwritten musical notation on a five-line staff with various notes and clefs.



L B B B BBB BB B BBB

Handwritten musical notation on a five-line staff with various notes and clefs.

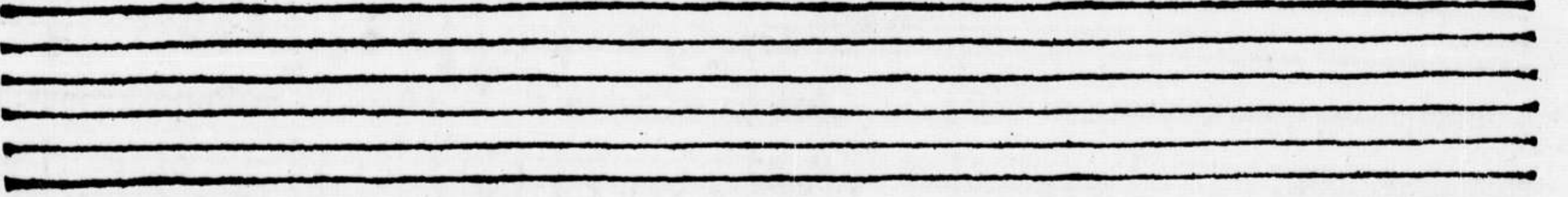
O fianco & lasso. à 4.

B BB B B BBB B B B BB

Handwritten musical notation on a five-line staff with various notes and clefs.

B B B B BB B BBB B B B B

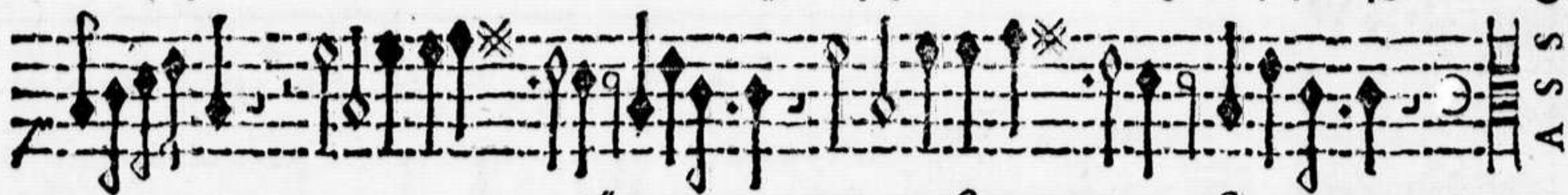
Handwritten musical notation on a five-line staff with various notes and clefs.



vostr'occhi il core S'olt' ogni merito sol languisce e more %



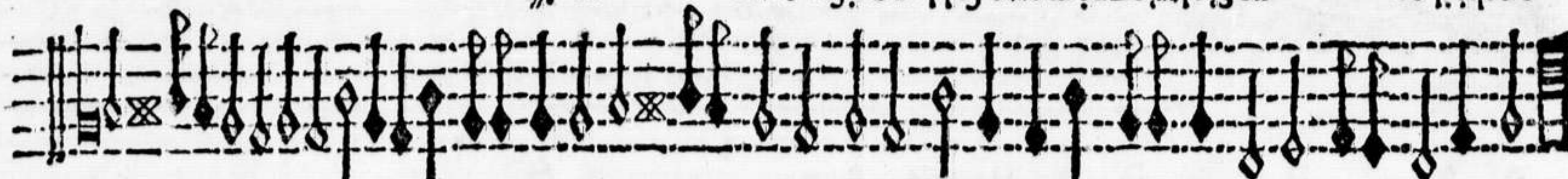
Chemigiona seruir con tanta fede %



B
A S S O .

occhi il co

re S'olt' ogni merito sol languisce e mo %



Chemigiona seruir con tanta fede %

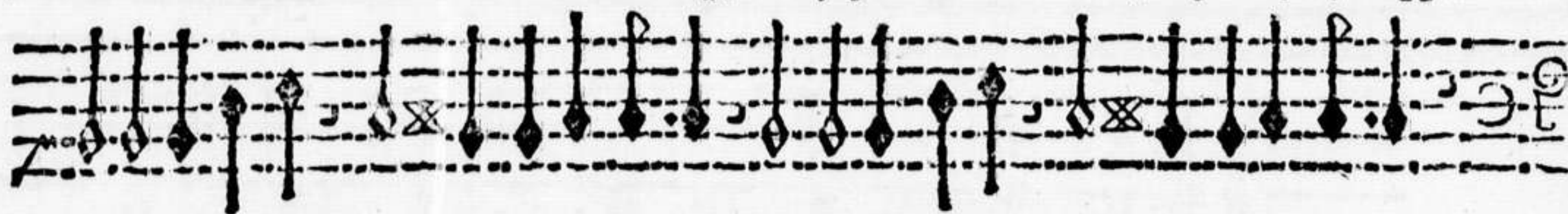


T
E N O R E .

hauer donato a bei vostr'occhi il core S'olt' ogni merito sol languisce e more %



Hemi gionaseruir con tanta fede %

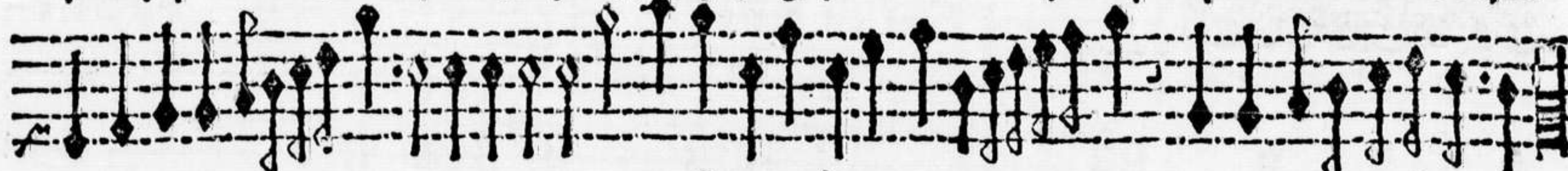


CANTO.

mondo %



volto gran de ha vol to grande spatiofo & biondo gira col carro & ren de luce al



En sol in cielo che si chiama Apollo %



B
A S S O .

do %



grande ha volto gran de spa tiofo & biondo gira col carro & rende & rende luce al mon-



Vn Sol in cielo che si chiama Apollo %



CANTO.



β β β β β β β

♩

Handwritten musical notation on a five-line staff with various notes and rests.

Vnfolinciclo. à 4.

β β β β β β β

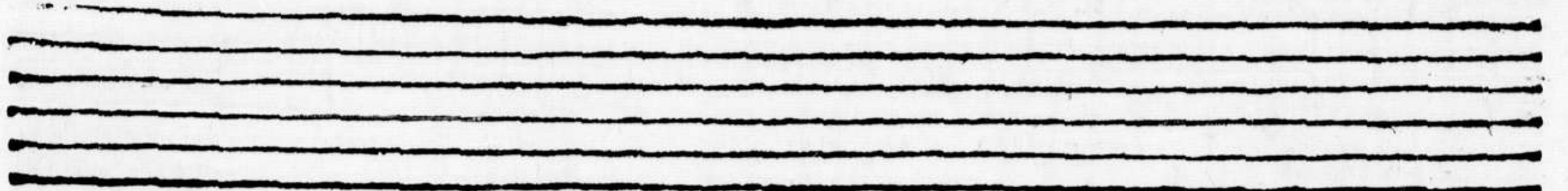
Handwritten musical notation on a five-line staff.

*

β β β β β β

Handwritten musical notation on a five-line staff.

*



β β β β β β β β β β

♩

Handwritten musical notation on a five-line staff.

He mi gioua seruir. à 4.

β β β β β β β β β β

Handwritten musical notation on a five-line staff.

*

β β β β β β

Handwritten musical notation on a five-line staff.

*

