Florida

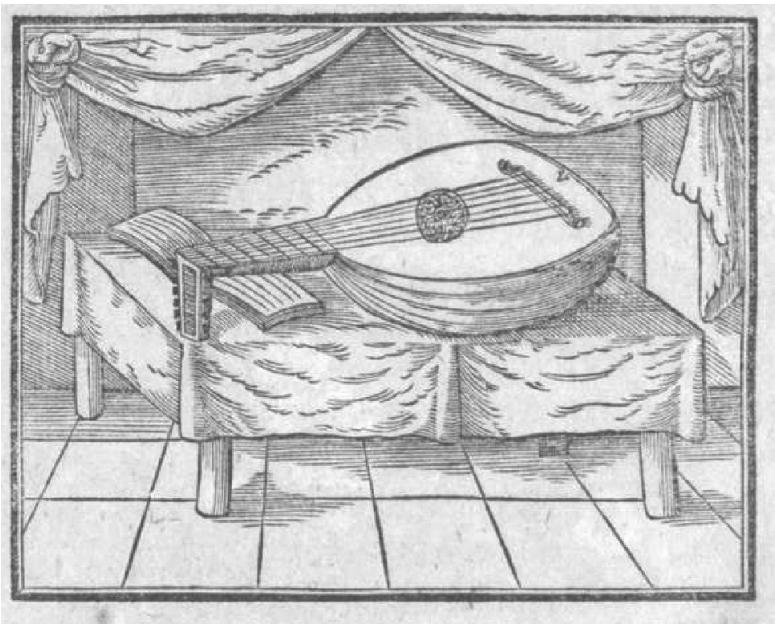
SIVE

Cantiones, e quam plurimis praestantissimorum
nostri aevi Musicorum libris selectae.
Ad TESTUDINIS usum accomodatae.
OPERA atque industria.

IOACHIMI VANDEN HOVE
ANTVERPIANI

Quarum omnium INDICEM proxima a
Prefatione pagina repraesentat.

Trio pieces: Canto, Basso, and Lute



ULTRAIECTI
Apud Salomonem de Roy, Joannem Guglielmi de Rhenen
ANNO DOMINI M.D.C.I

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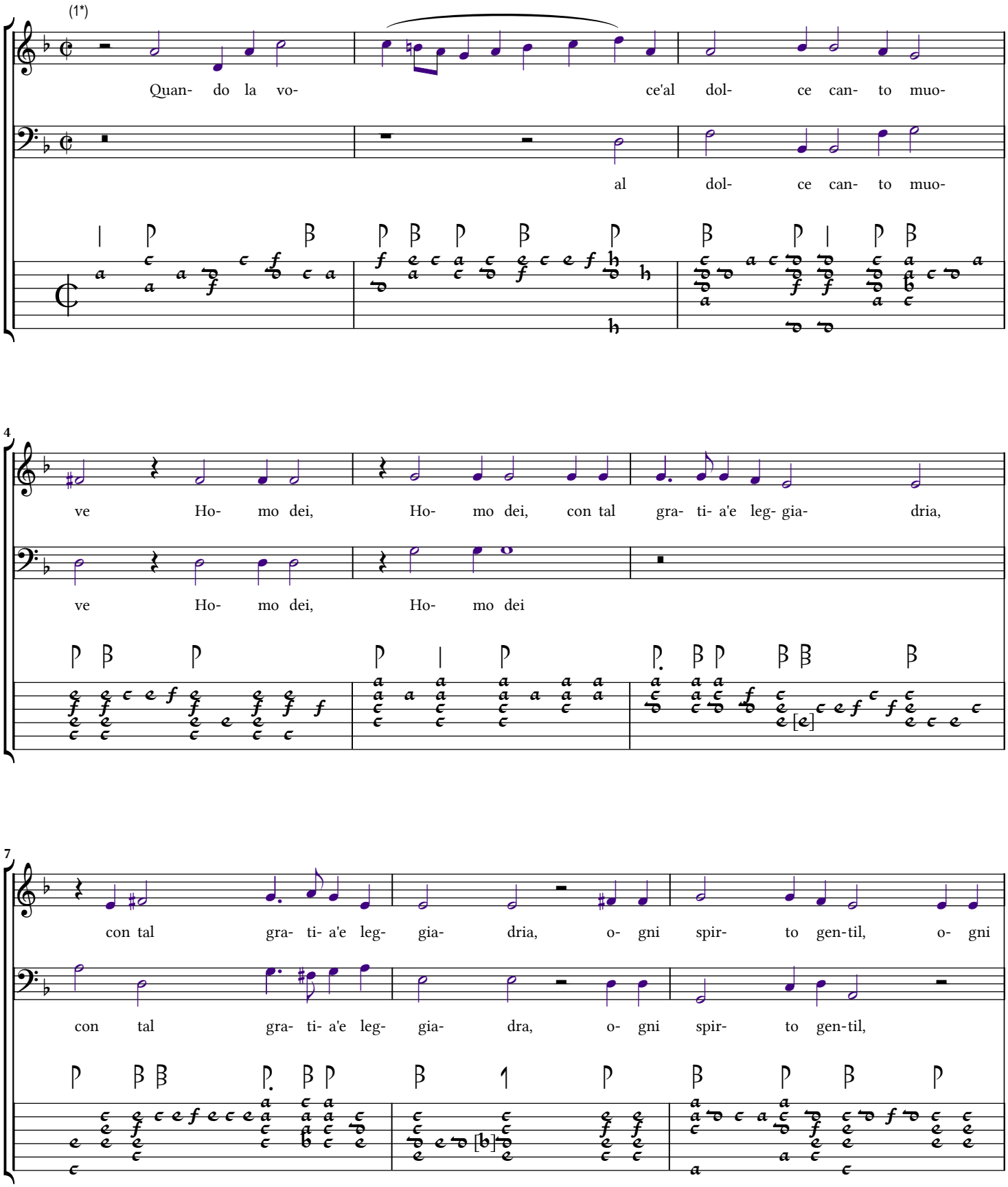
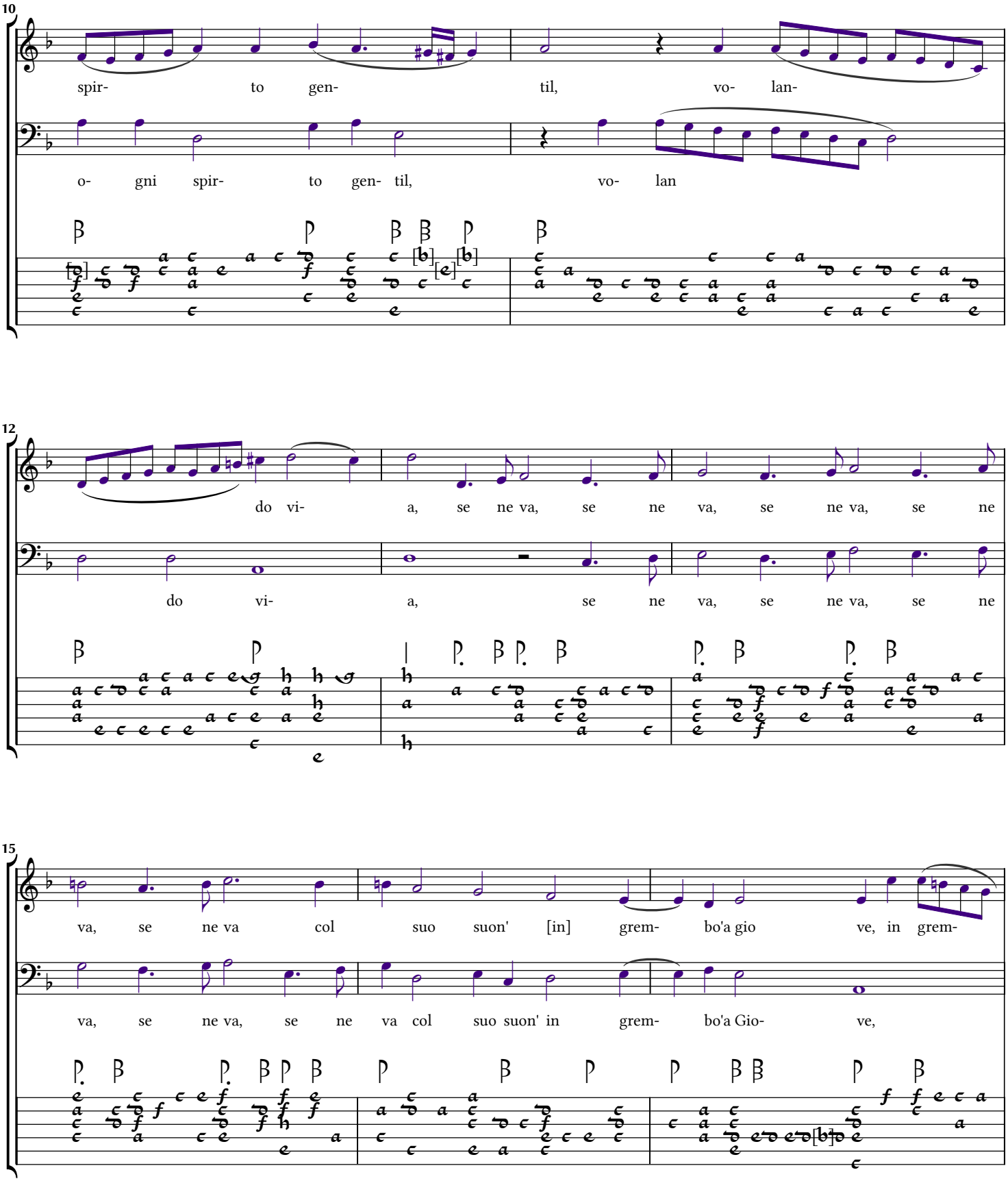
Quando la voce

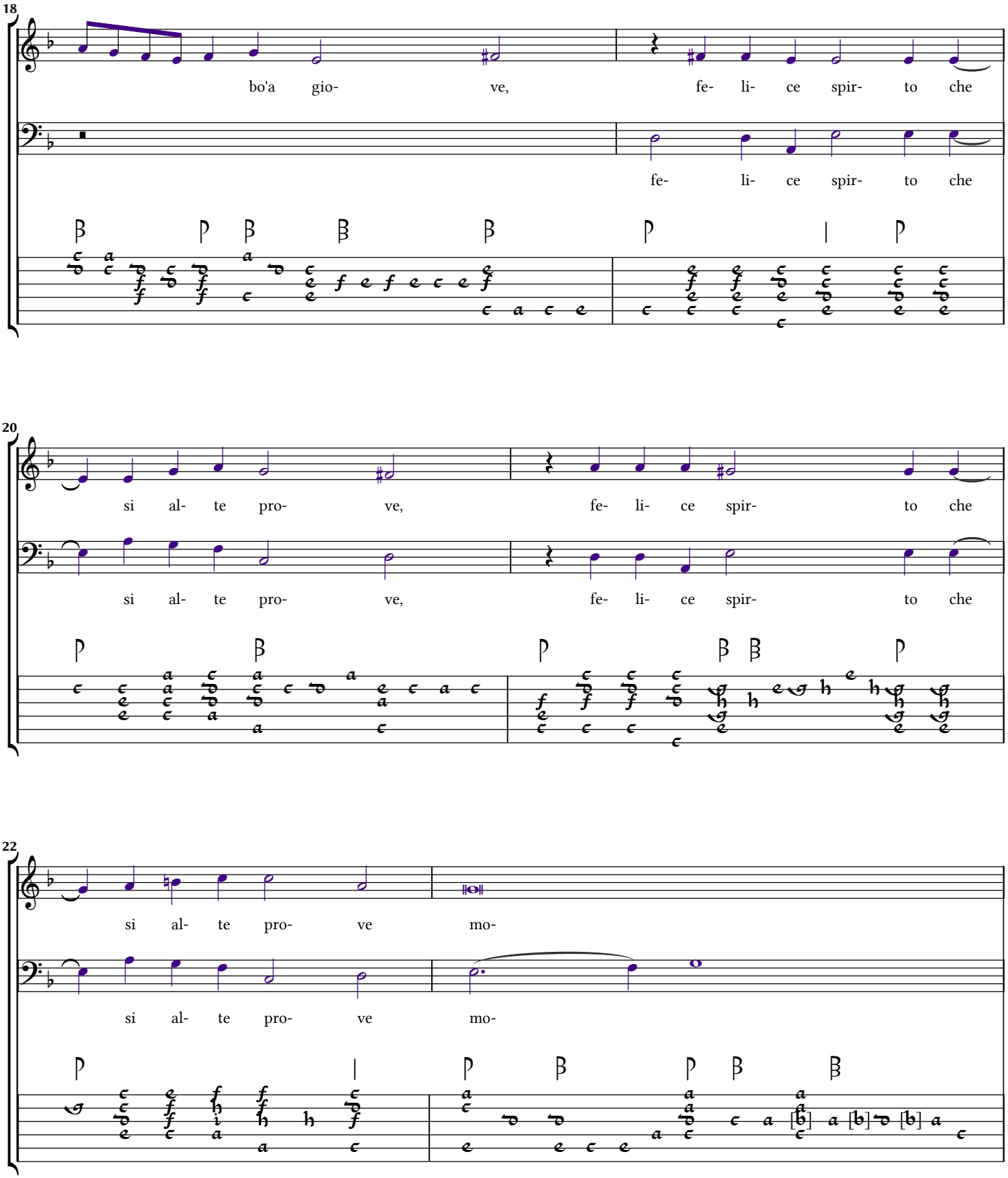
André Pervenage (ca. 1542-1591)

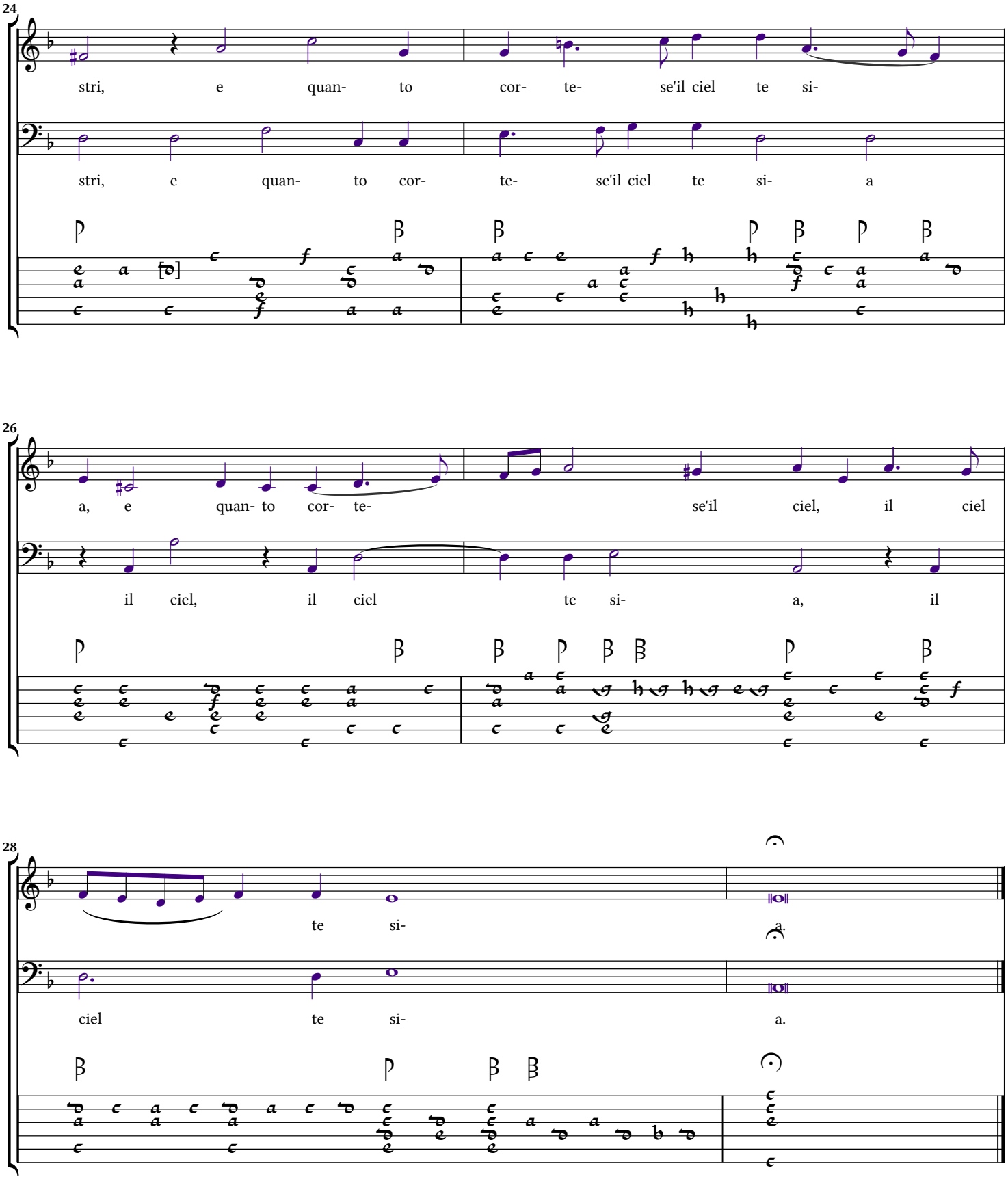
Florida (1601), ff.5, 7v-8r.
Canto and Basso tranposed a fourth down in this transcription to fit a lutein G



1. Source: Harmonia celeste, Anversa: P.Phalesio _G.Bellero. 1583


10
spir- to gen- til, vo- lan-
o- gni spir- to gen- til, vo- lan
12
do vi- a, se ne va, se ne va, se ne va, se ne
do vi- a, se ne va, se ne va, se ne
15
va, se ne va col suo suon' [in] grem- bo'a gio ve, in grem-
va, se ne va, se ne va col suo suon' in grem- bo'a Gio- ve,

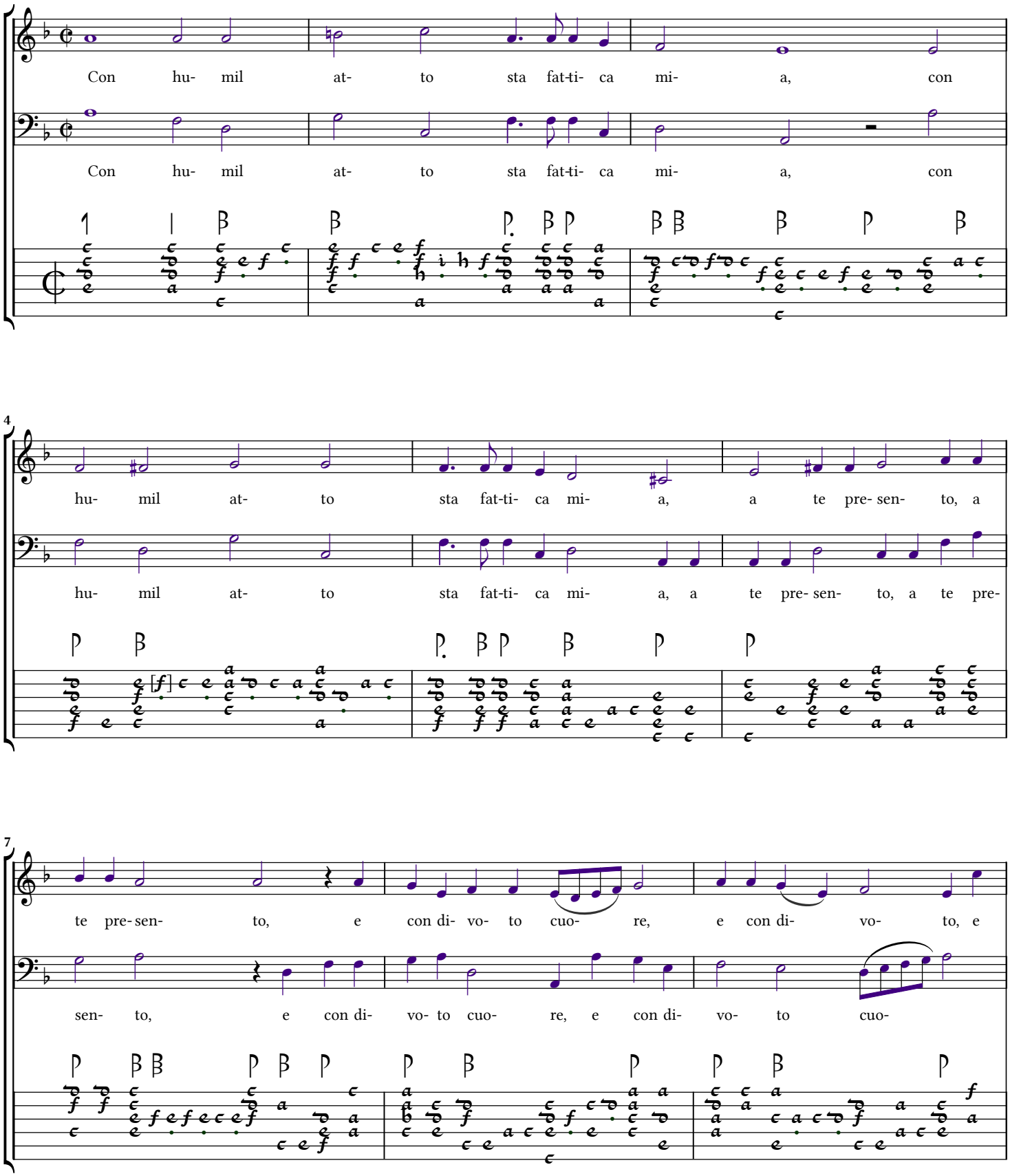

18
bo'a gio- ve, fe- li- ce spir- to che
fe- li- ce spir- to che
20
si al- te pro- ve, fe- li- ce spir- to che
si al- te pro- ve, fe- li- ce spir- to che
22
si al- te pro- ve mo-
si al- te pro- ve mo-

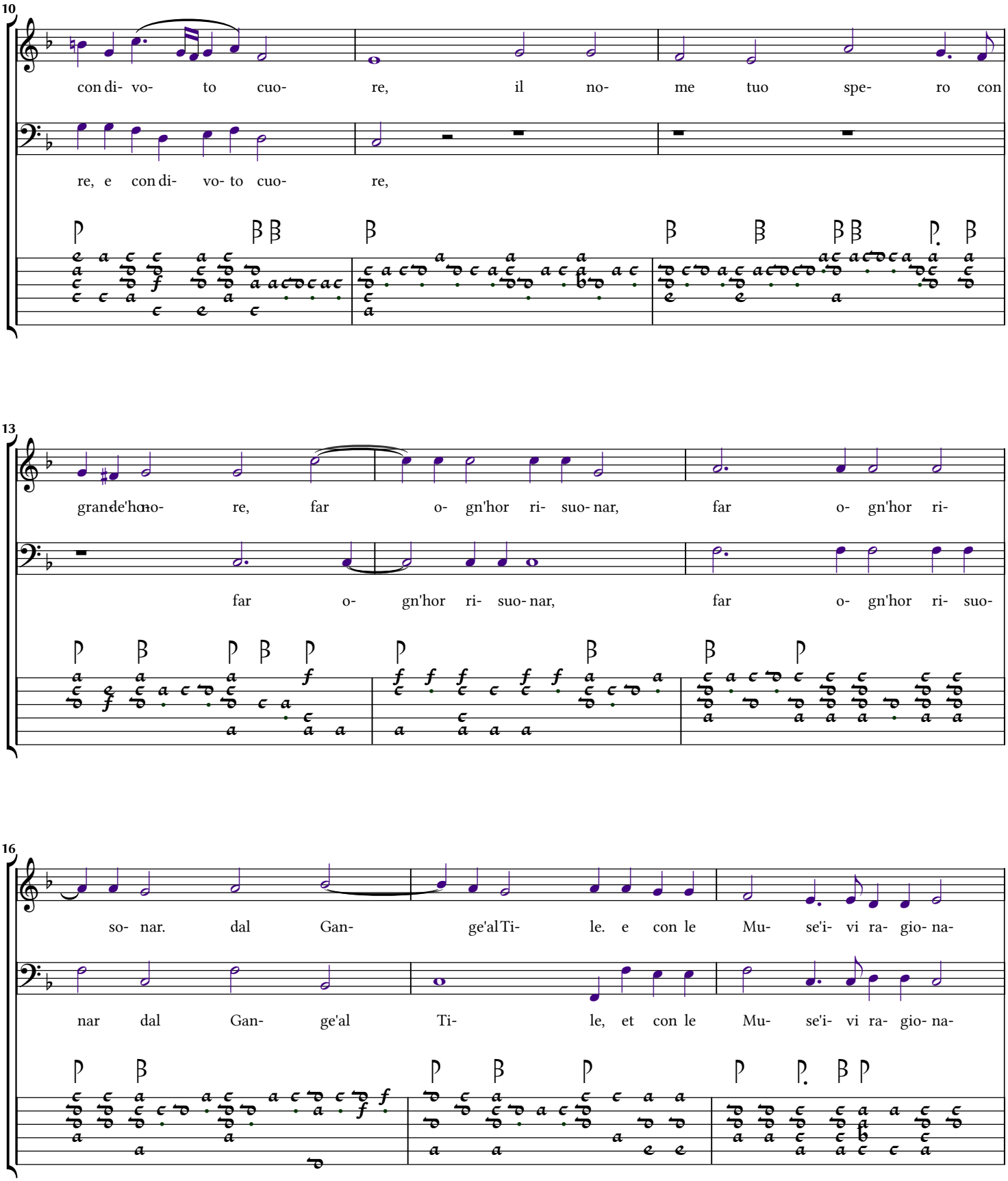

24
stri, e quan- to cor- te- se'il ciel te si-
stri, e quan- to cor- te- se'il ciel te si- a
26
a, e quan- to cor- te- se'il ciel, il ciel
il ciel, il ciel te si- a, il
28
te si- a.
ciel te si- a.

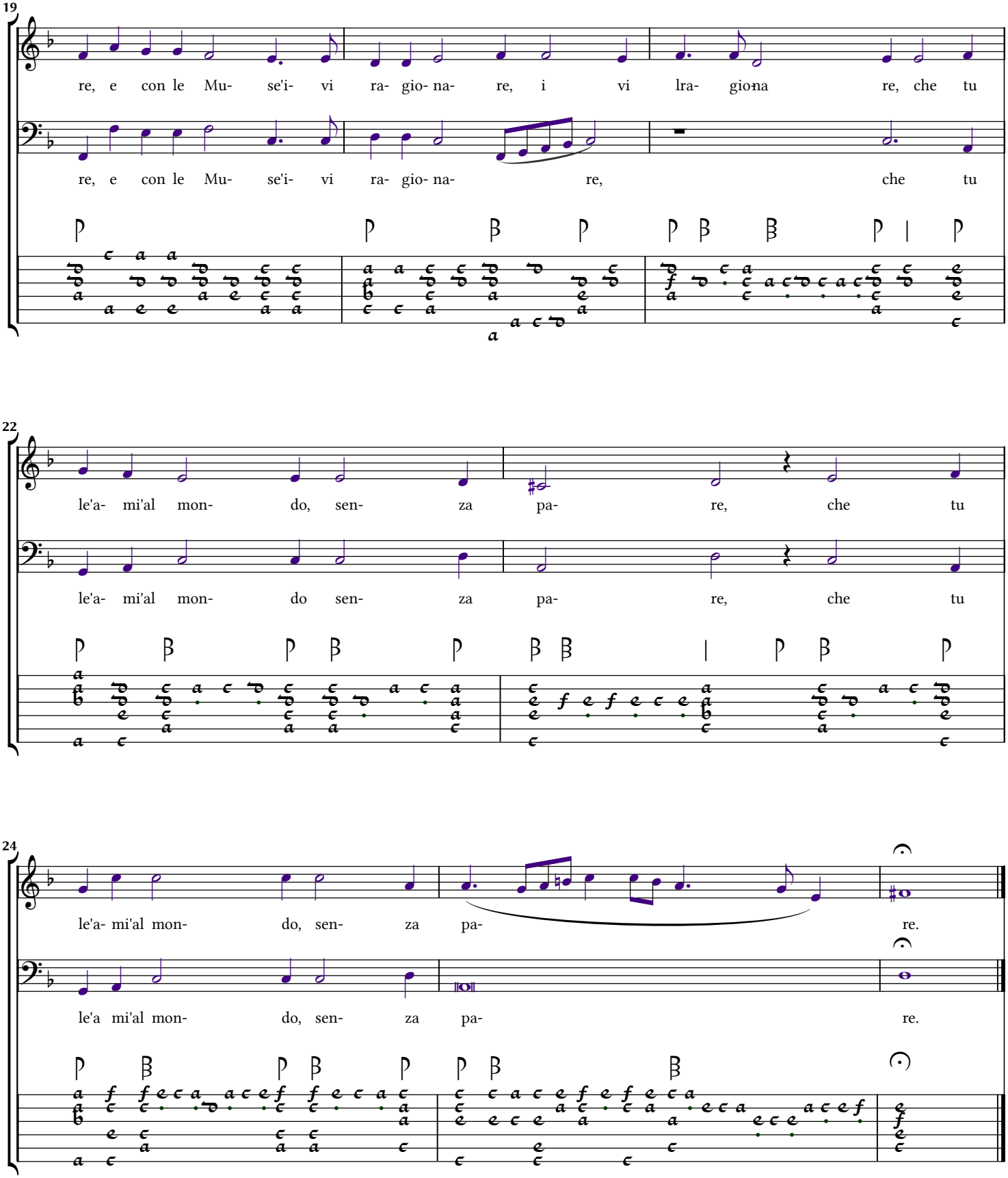
Con humilatto, Secunda parte

André Pervenage (ca. 1542-1591)

Florida (1601), ff.5, 7v.
Canto and Basso tranposed a fourth down in this transcription. Original for a lute in C.



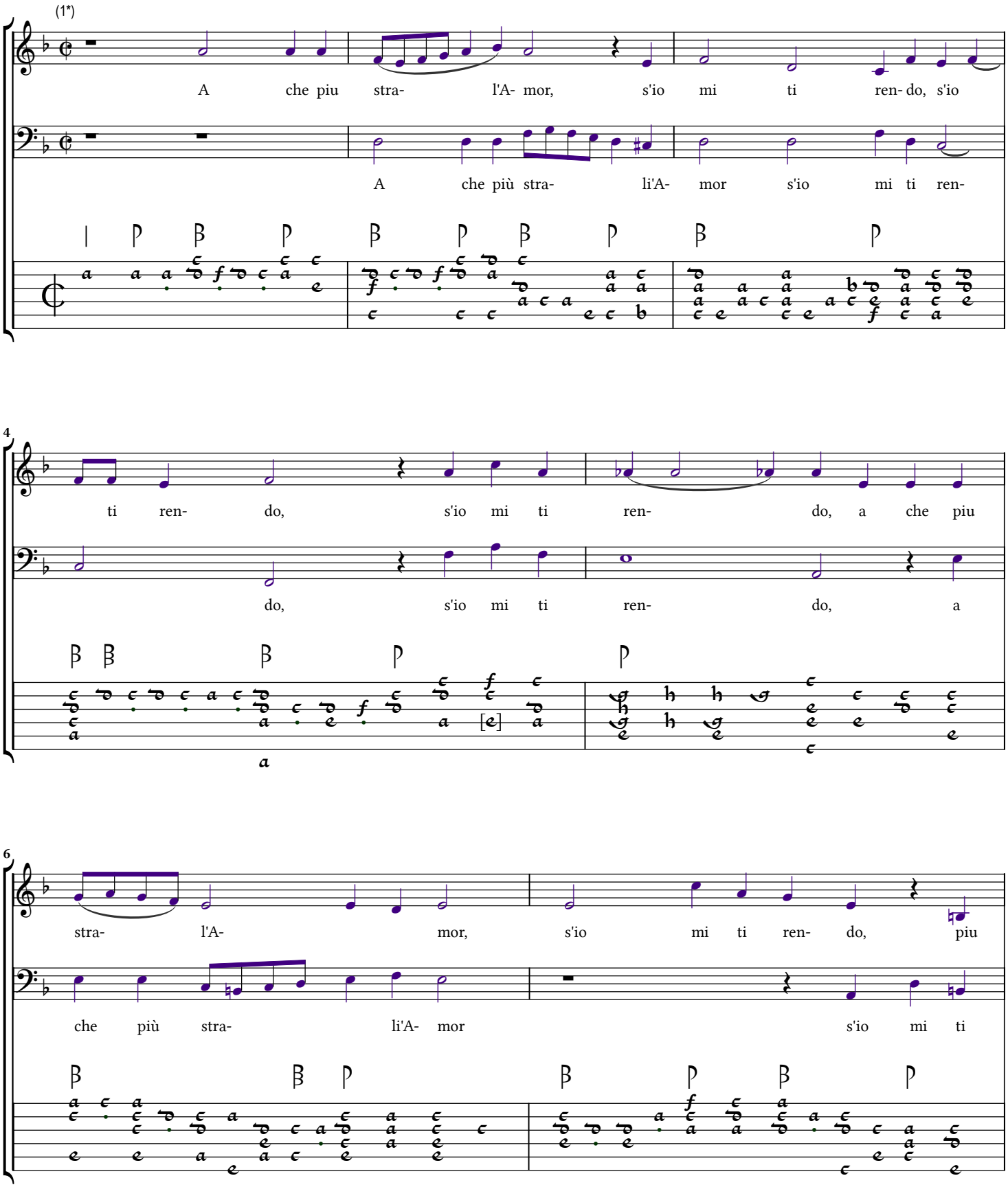

10
con di- vo- to cuo- re, il no- me tuo spe- ro con
re, e con di- vo- to cuo- re,
13
gran de'hono- re, far o- gn'hor ri- suo- nar, far o- gn'hor ri-
far o- gn'hor ri- suo- nar, far o- gn'hor ri- suo-
16
so- nar. dal Gan- ge'al Ti- le. e con le Mu- se'i- vi ra- gio- na-
nar dal Gan- ge'al Ti- le, et con le Mu- se'i- vi ra- gio- na-


19
re, e con le Mu- se'i- vi ra- gio- na- re, i vi lra- gio-na re, che tu
re, e con le Mu- se'i- vi ra- gio- na- re, che tu
22
le'a- mi'al mon- do, sen- za pa- re, che tu
le'a- mi'al mon- do sen- za pa- re, che tu
24
le'a- mi'al mon- do, sen- za pa- re.
le'a mi'al mon- do, sen- za pa- re.

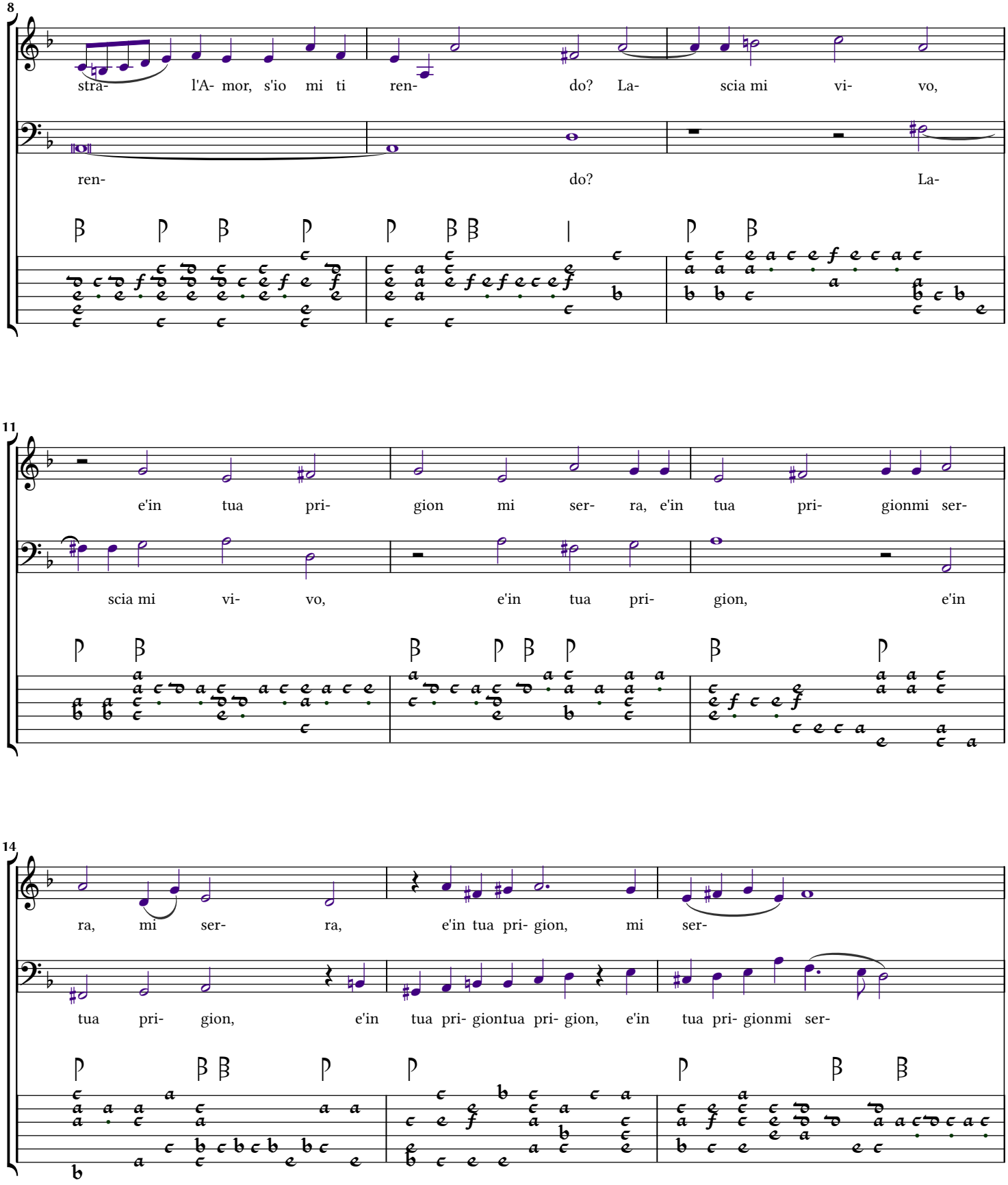
A che piu stra l'Amor?

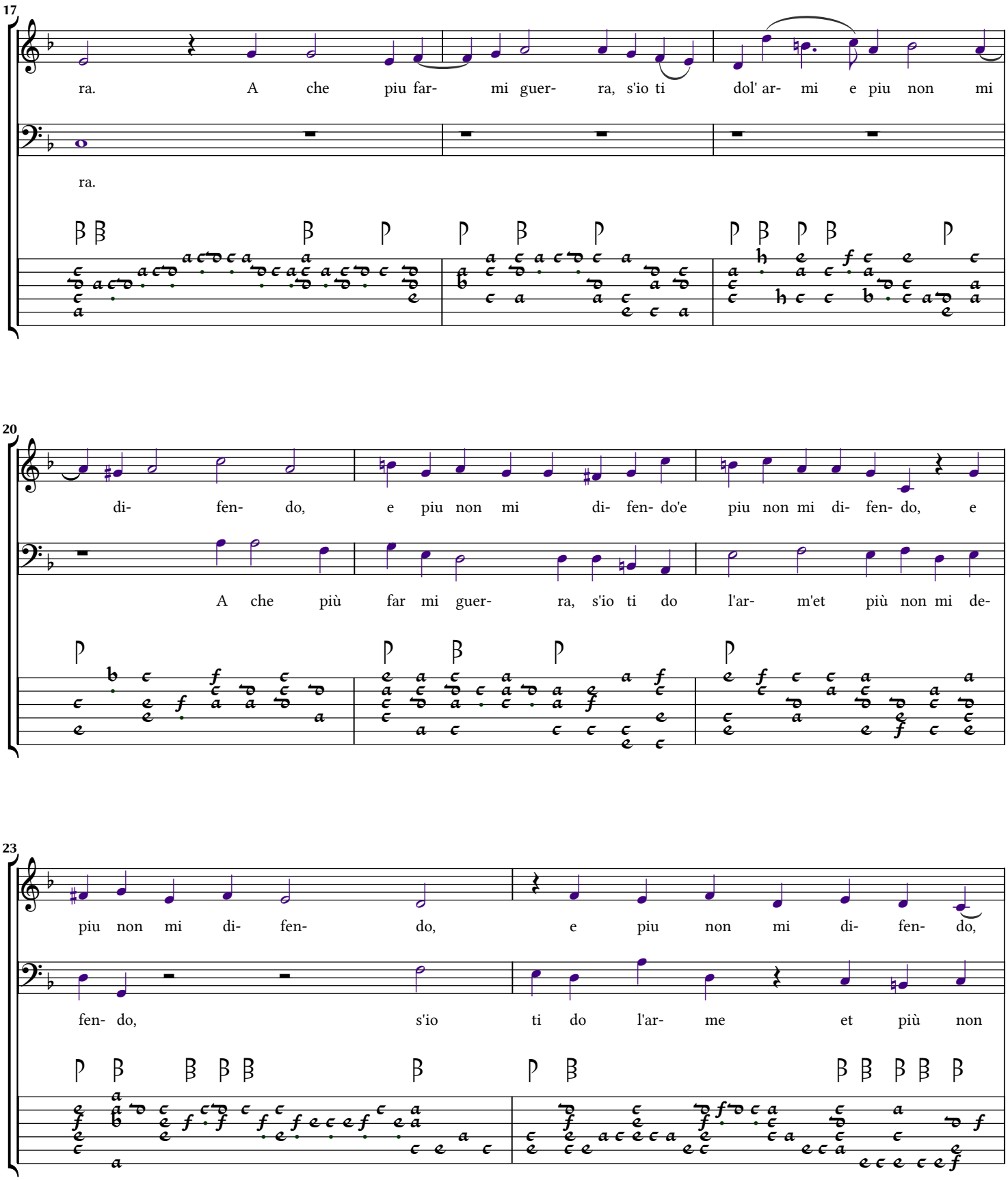
Cornelis Verdonck (1563-1625)

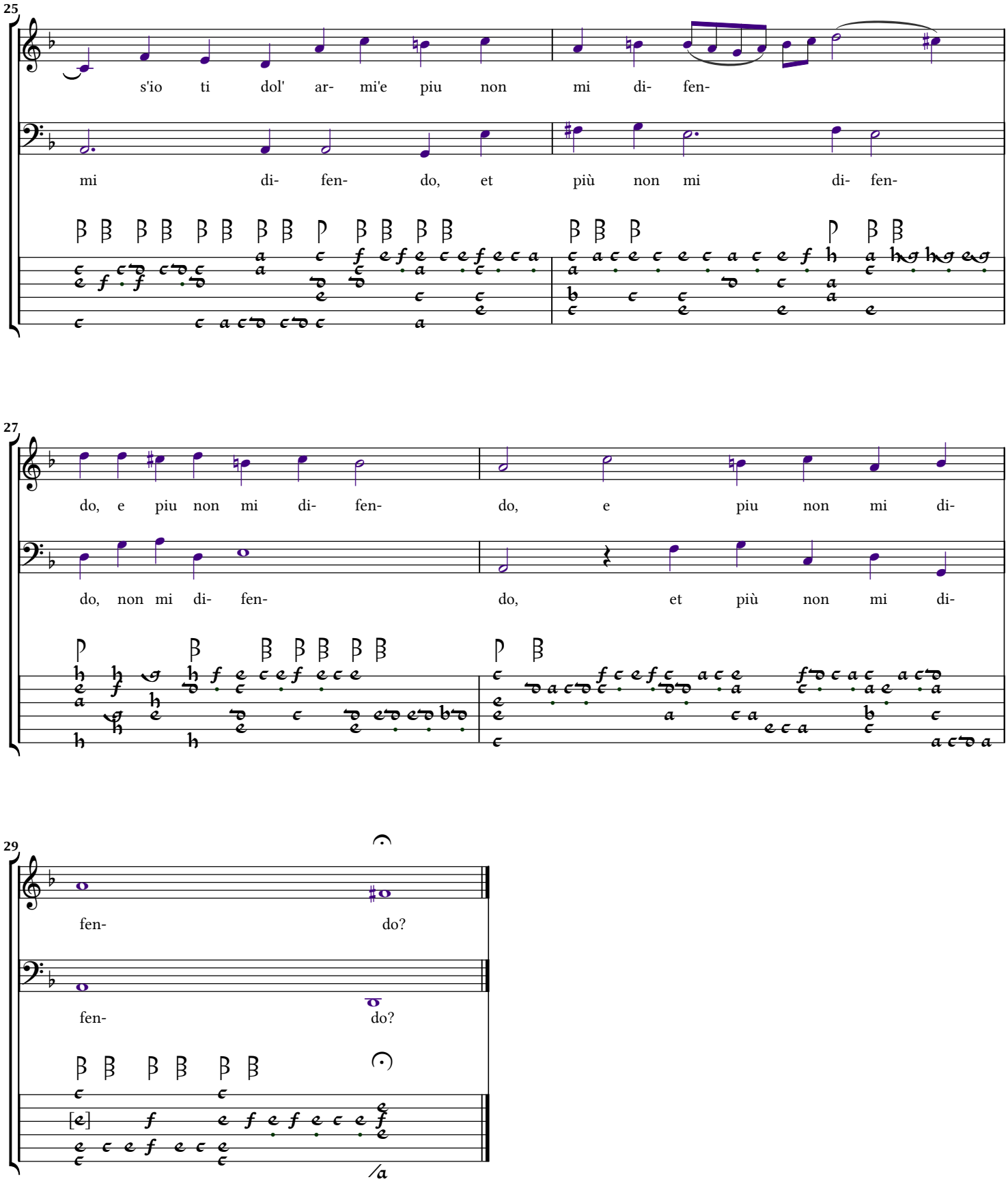
Florida (1601), f. 9v.
Canto and Basso tranposed a fourth down to fit a lute in G.



1. Source: Melodia Olympica, Anvers: P.Phalèse, 1594


8
stra- l'A- mor, s'io mi ti ren- do? La- scia mi vi- vo,
ren- do? La-
11
e'in tua pri- gion mi ser- ra, e'in tua pri- gionmi ser-
scia mi vi- vo, e'in tua pri- gion, e'in
14
ra, mi ser- ra, e'in tua pri- gion, mi ser-
tua pri- gion, e'in tua pri- giontua pri- gion, e'in tua pri- gionmi ser-

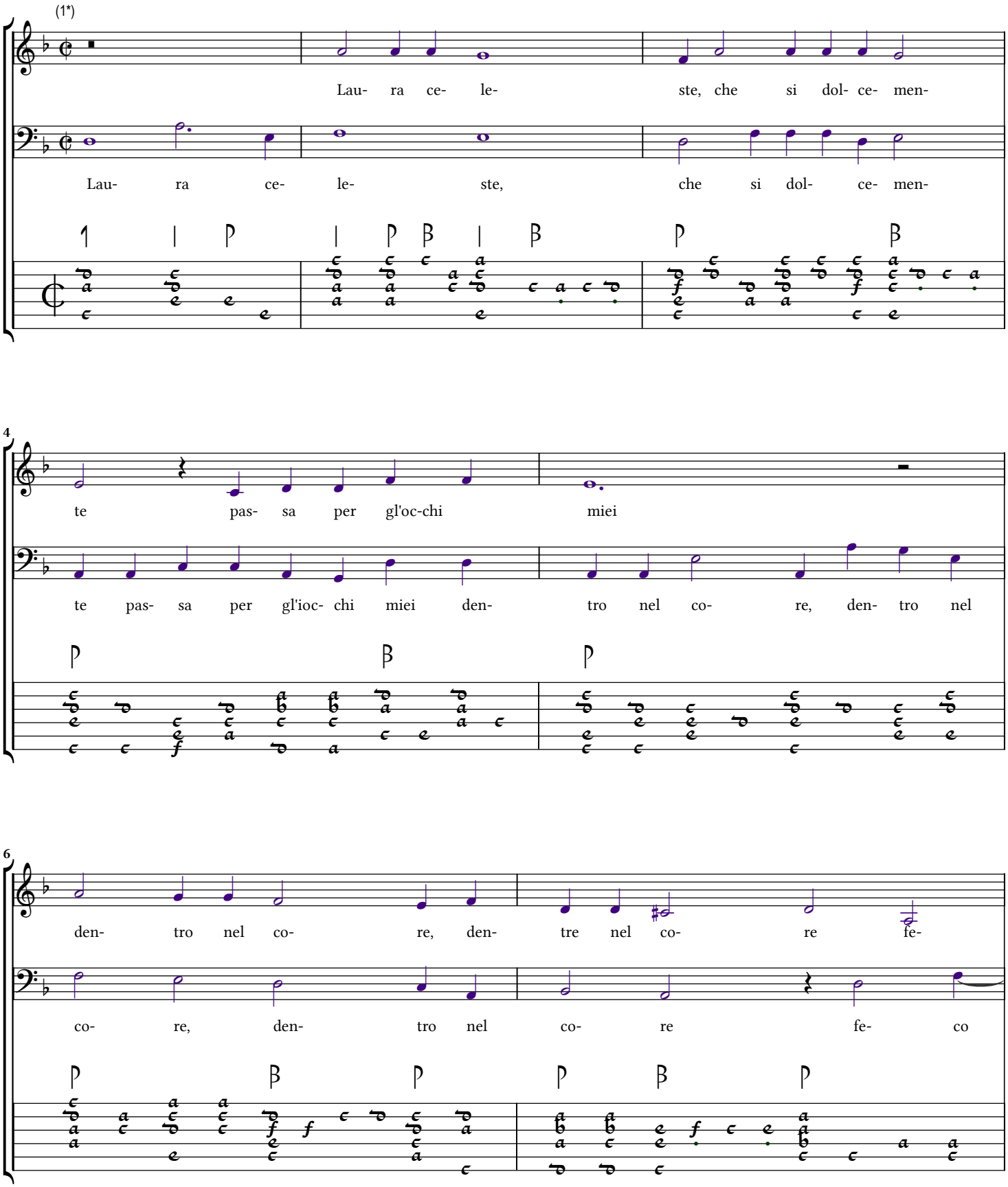

17
ra. A che piu far- mi guer- ra, s'io ti dol' ar- mi e piu non mi
ra.
20
di- fen- do, e piu non mi di- fen- do'e piu non mi di- fen- do, e
A che più far mi guer- ra, s'io ti do l'ar- m'et più non mi de-
23
piu non mi di- fen- do, e piu non mi di- fen- do,
fen- do, s'io ti do l'ar- me et più non


25
s'io ti dol' ar- mi'e piu non mi di- fen-
mi di- fen- do, et più non mi di- fen-
27
do, e piu non mi di- fen-
do, e piu non mi di-
do, non mi di- fen-
do, et più non mi di-
29
fen- do?
fen- do?

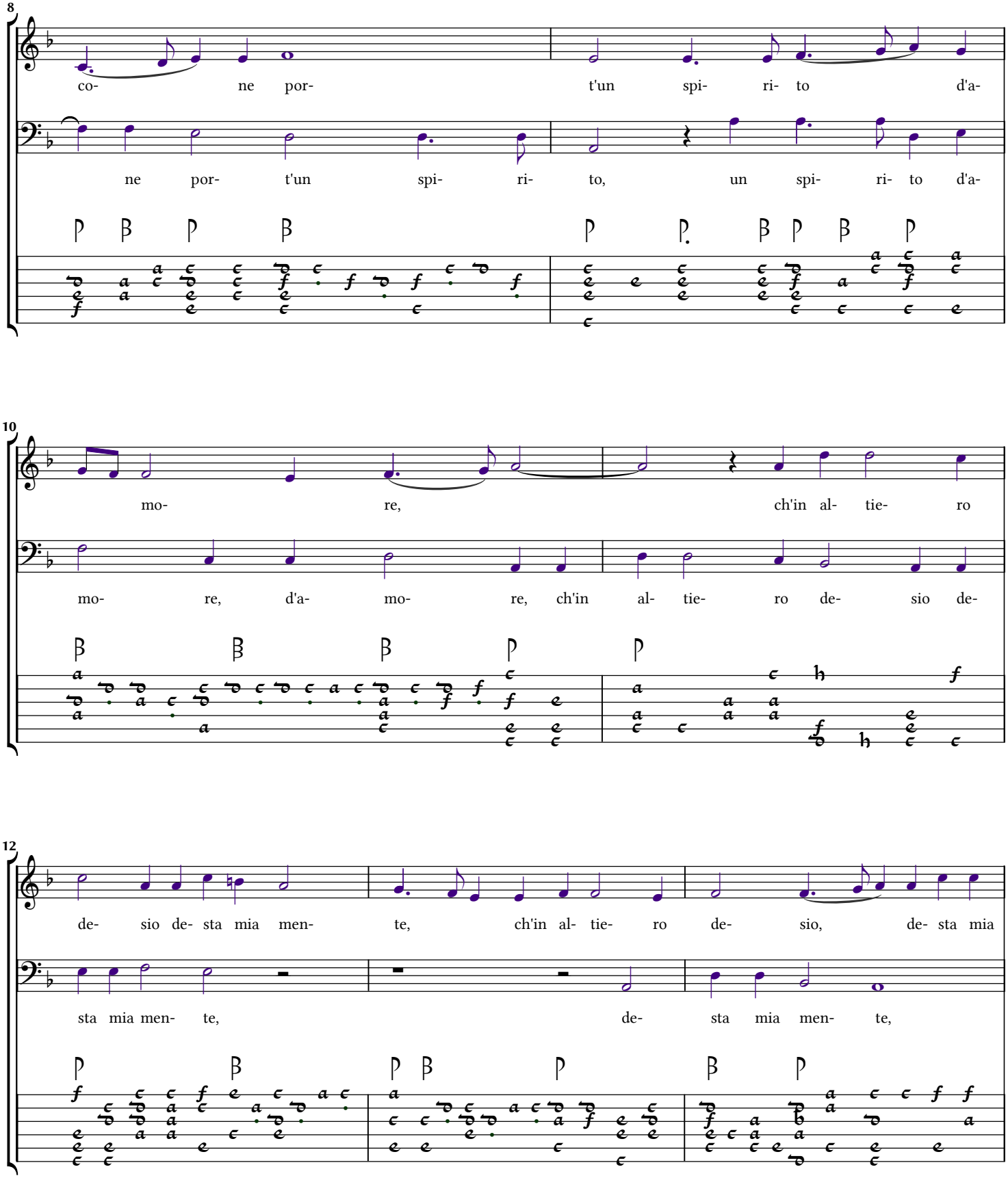
Laura celeste

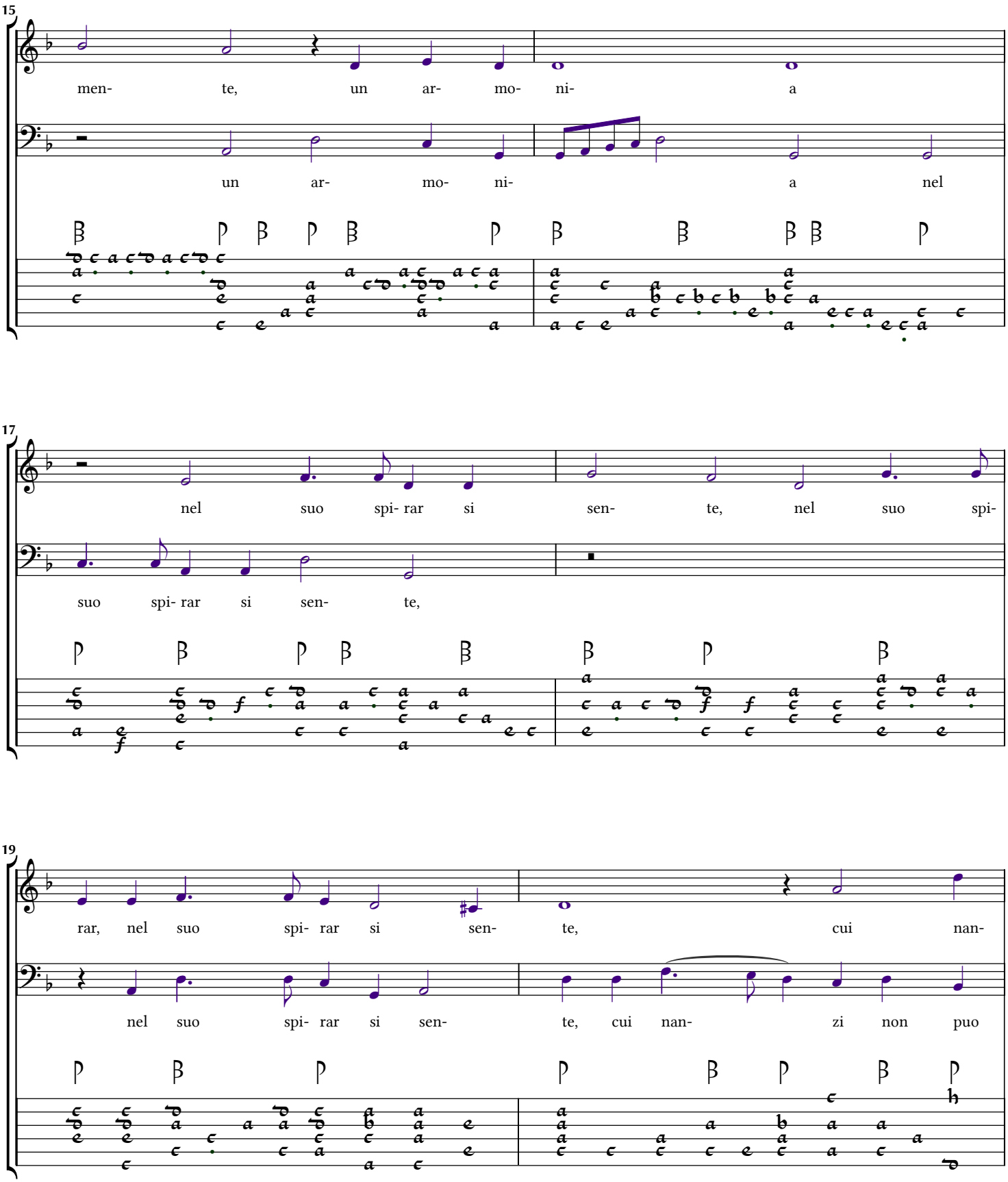
Giovan Nasco

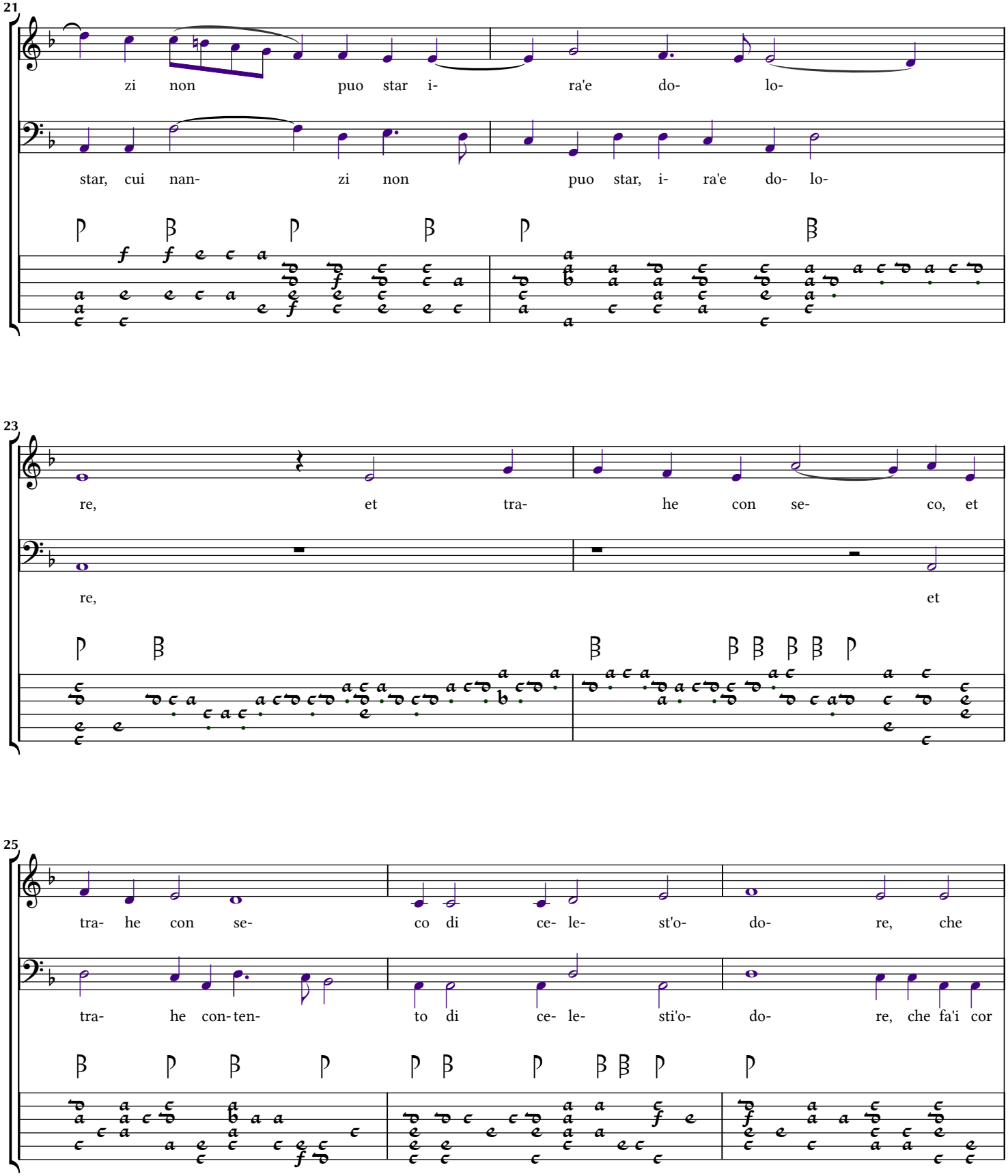
Florida (1601), f. 10v.
Canto and basso transposed a fourth down to fit a lute in G

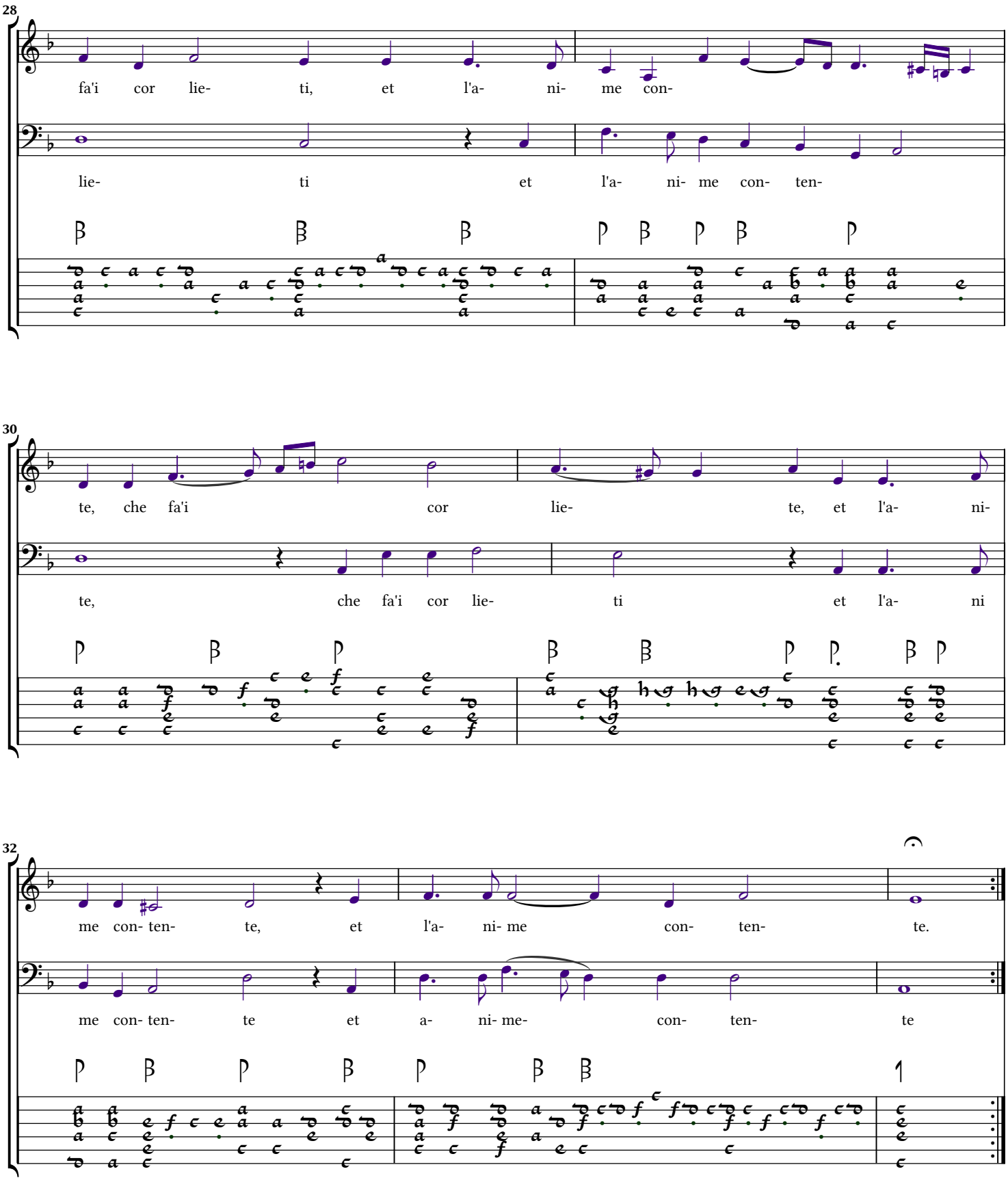


1. Source : Symphonia Angelica. Anversa, P.Phalesio _G.Bellero.1585.


8
co- ne por- t'un spi- ri- to d'a-
ne por- t'un spi- ri- to, un spi- ri- to d'a-
10
mo- re, ch'in al- tie- ro
mo- re, d'a- mo- re, ch'in al- tie- ro de- sio de-
12
de- sio de- sta mia men- te, ch'in al- tie- ro de- sio, de- sta mia
sta mia men- te, de- sta mia men- te,


15
men- te, un ar- mo- ni- a
un ar- mo- ni- a nel
17
nel suo spi- rar si sen- te, nel suo spi-
suo spi- rar si sen- te,
19
rar, nel suo spi- rar si sen- te, cui nan-
nel suo spi- rar si sen- te, cui nan- zi non puo

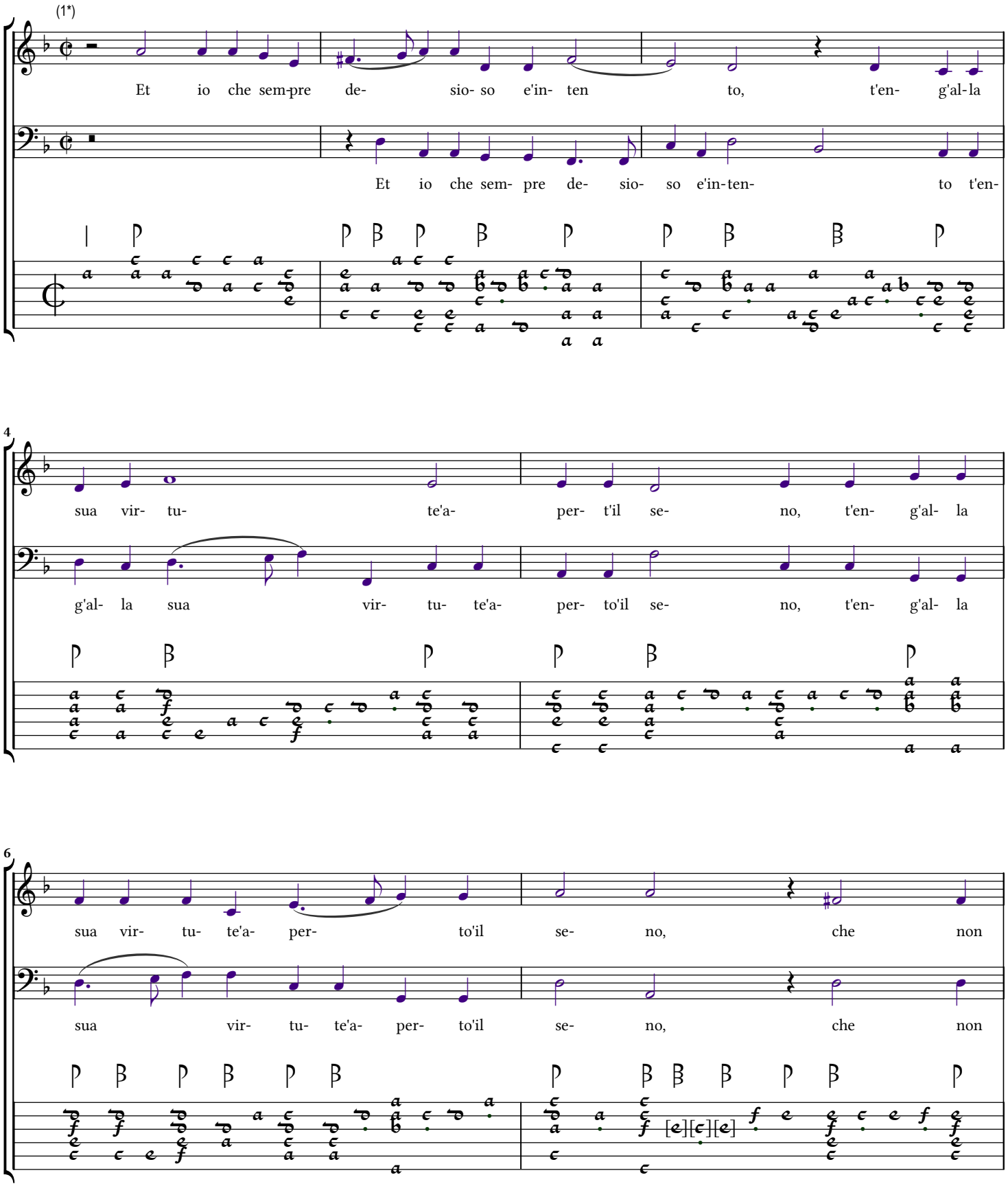

21
zi non puo star i- ra'e do- lo-
star, cui nan- zi non puo star, i- ra'e do- lo-
23
re, et tra- he con se- co, et
re, et
25
tra- he con se- co di ce- le- st'o- do- re, che
tra- he con-ten- to di ce- le- sti'o- do- re, che fa'i cor


28
fa'i cor lie- ti, et l'a- ni- me con-
lie- ti et l'a- ni- me con- ten-
30
te, che fa'i cor lie- te, et l'a- ni-
te, che fa'i cor lie- ti et l'a- ni
32
me con- ten- te, et l'a- ni- me con- ten- te.
me con- ten- te et a- ni- me- con- ten- te

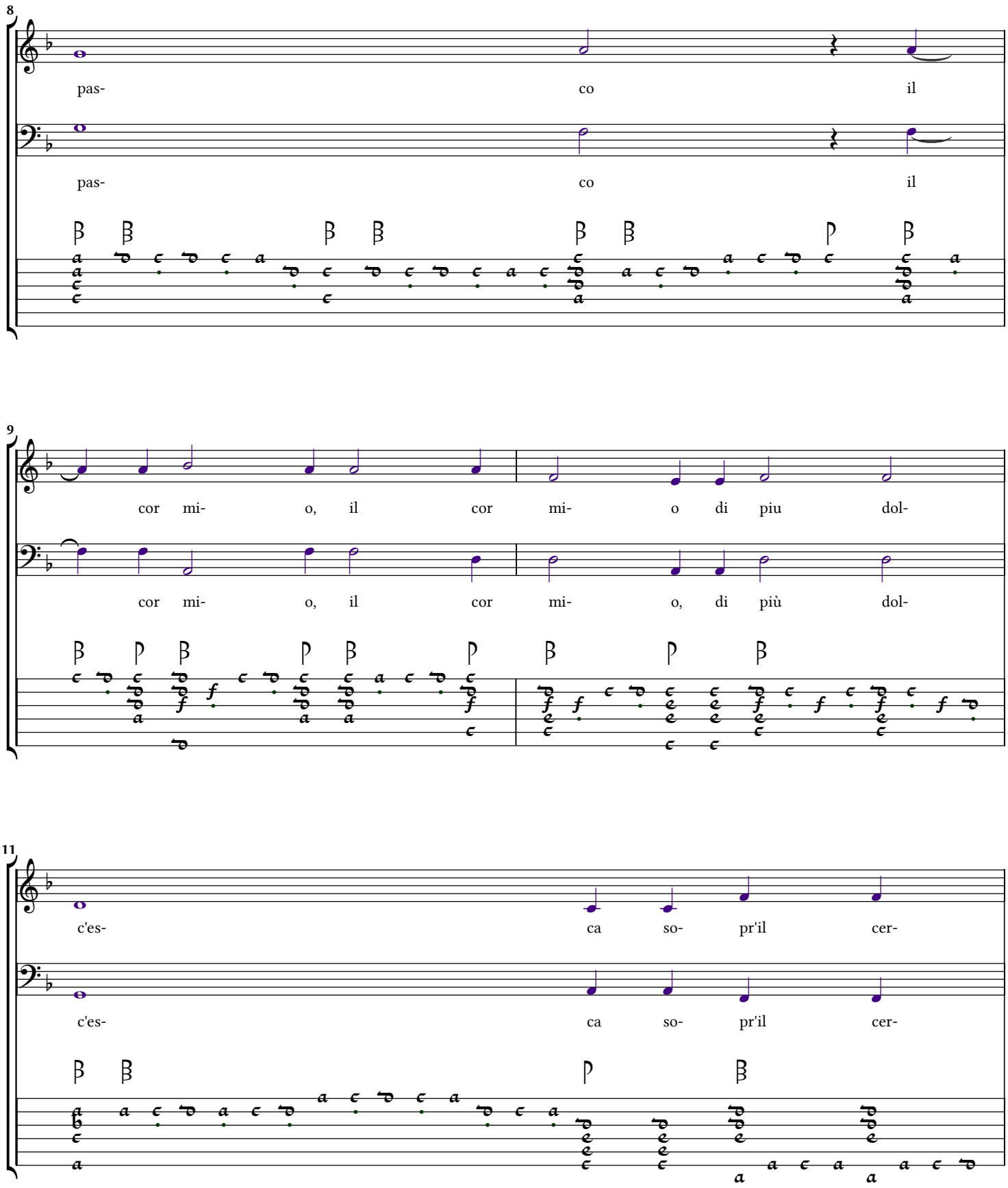
Et io che sempre, Secunda parte

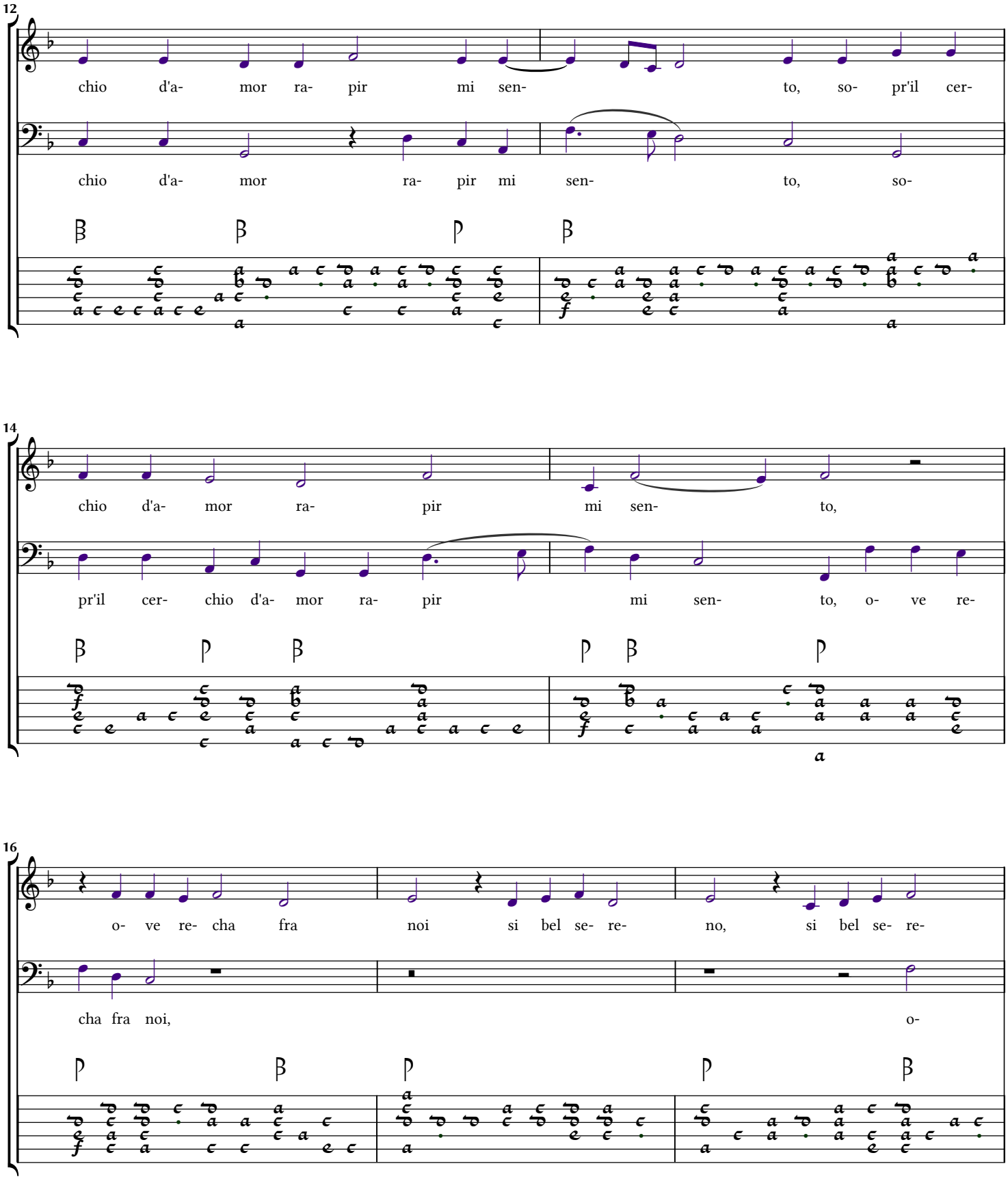
Antonio Gardano

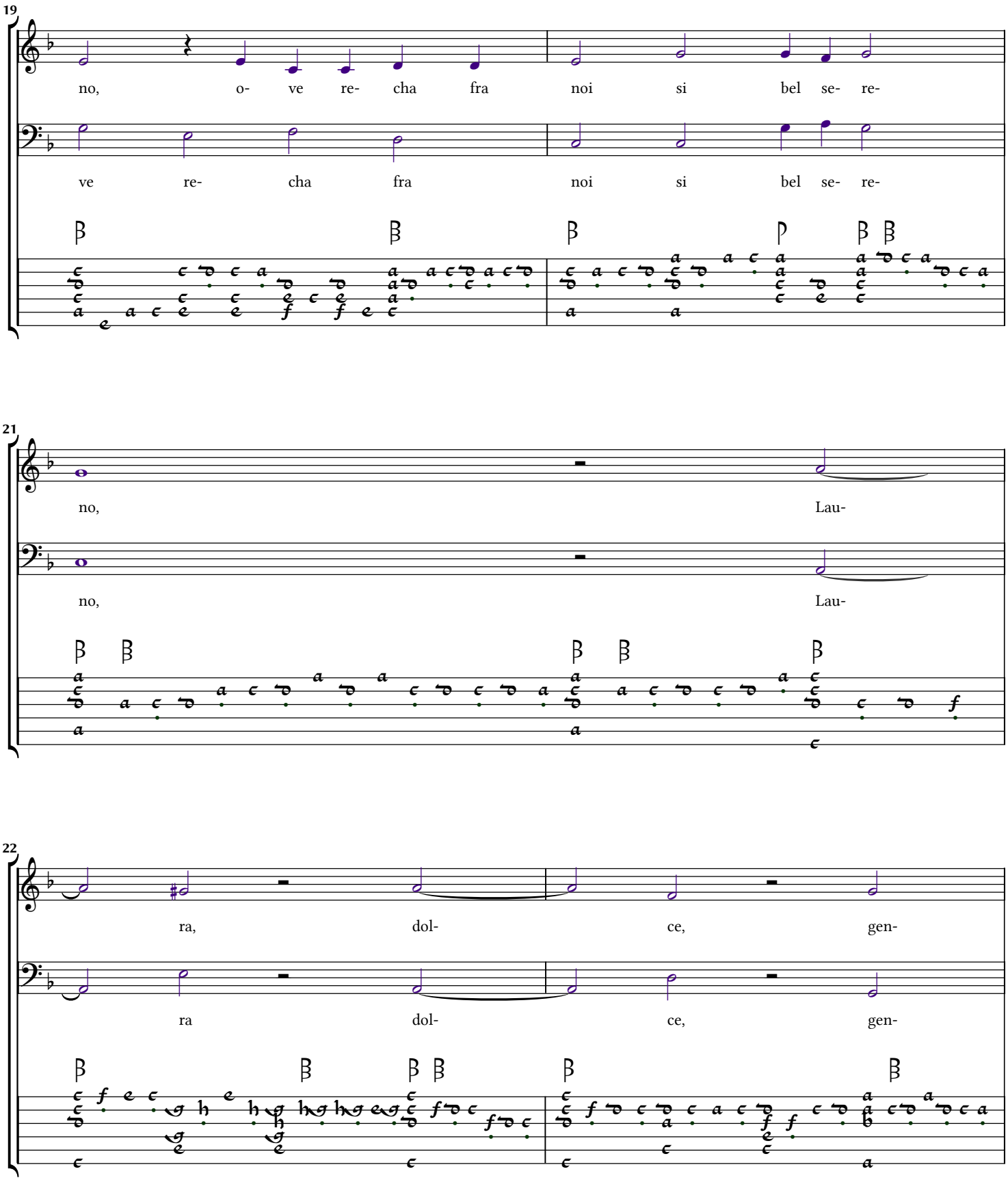
Florida (1601), f. 10v.
Canto and basso transosed a fourth down to fit a lute in G

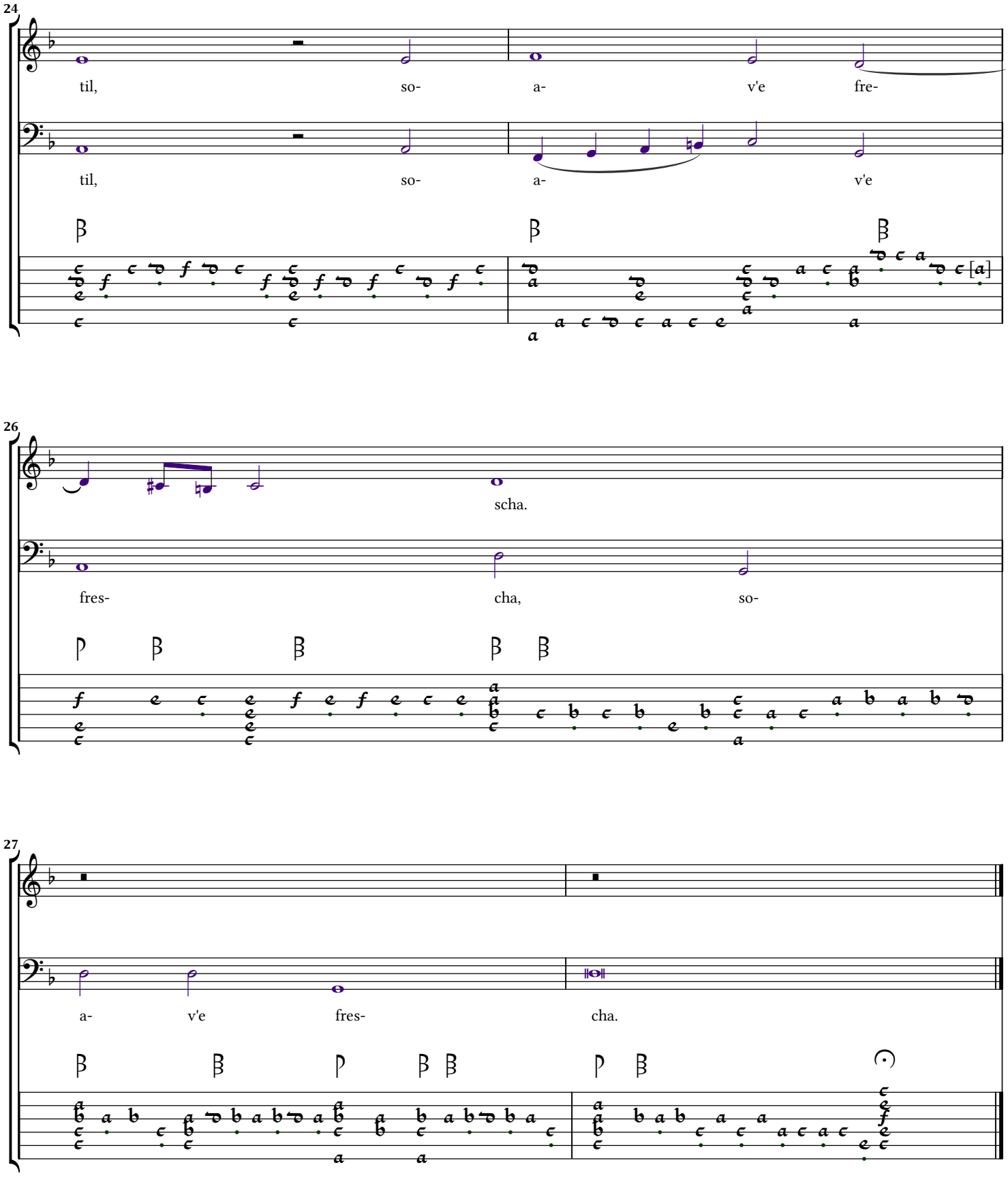


1. Source:MADREGALI ARIOSI | A QVATRO VOCI ... per Antonio Gardano. ... In Venetia Appresso di Antonio Gardano. 1565.


8
pas- co il
pas- co il
9
cor mi- o, il cor mi- o di piu dol-
cor mi- o, il cor mi- o, di più dol-
11
c'es- ca so- pr'il cer-
c'es- ca so- pr'il cer-


12
chio d'a- mor ra- pir mi sen- to, so- pr'il cer-
chio d'a- mor ra- pir mi sen- to, so-
14
chio d'a- mor ra- pir mi sen- to,
pr'il cer- chio d'a- mor ra- pir mi sen- to, o- ve re-
16
o- ve re- cha fra noi si bel se- re- no, si bel se- re-
cha fra noi,
o-

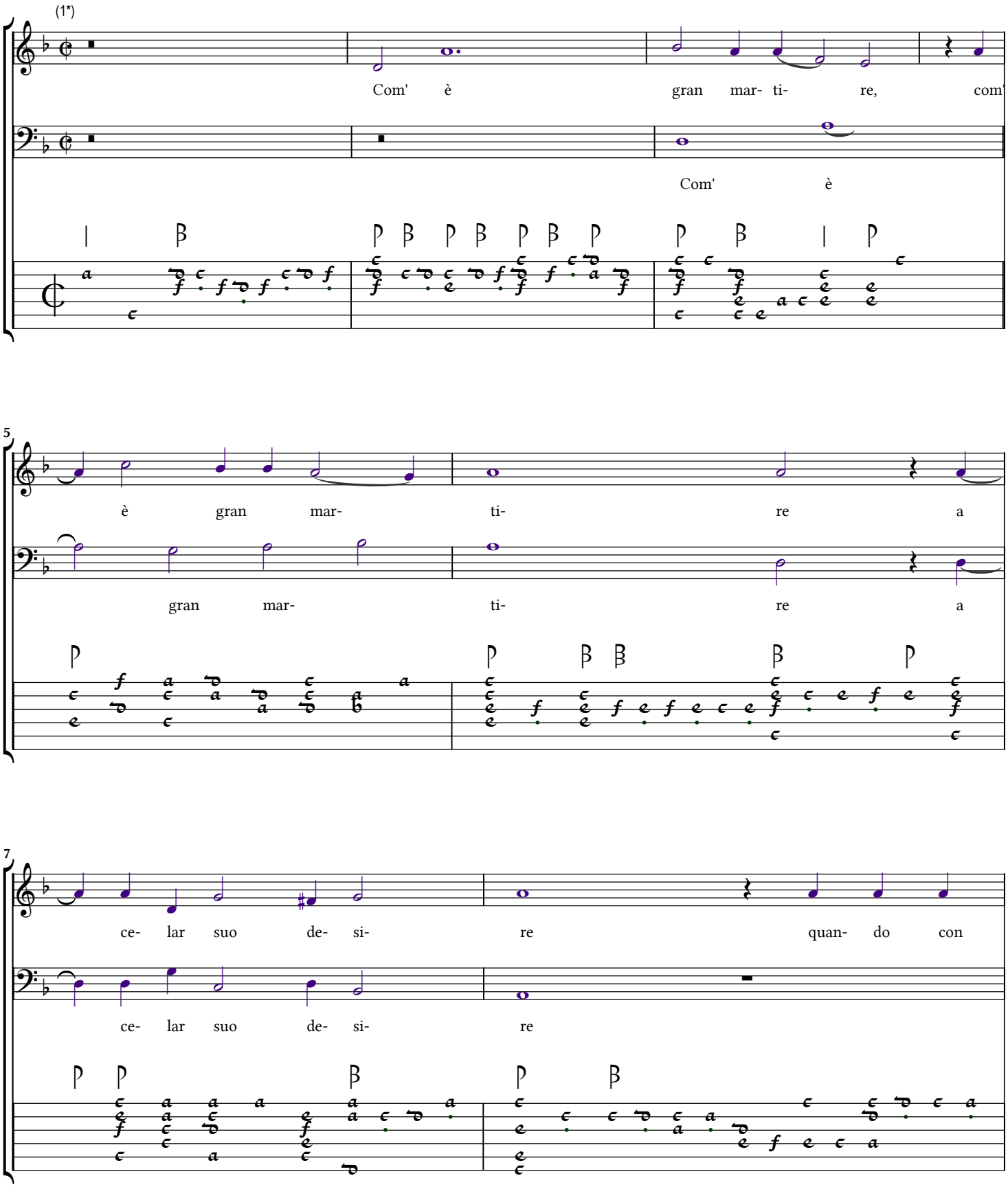

19
no, o- ve re- cha fra noi si bel se- re-
ve re- cha fra noi si bel se- re-
21
no, Lau-
no, Lau-
22
ra, dol- ce, gen-
ra dol- ce, gen-


24
til, so- a- v'e fre-
til, so- a- v'e
26
scha.
fres- cha, so-
27
a- v'e fres- cha.

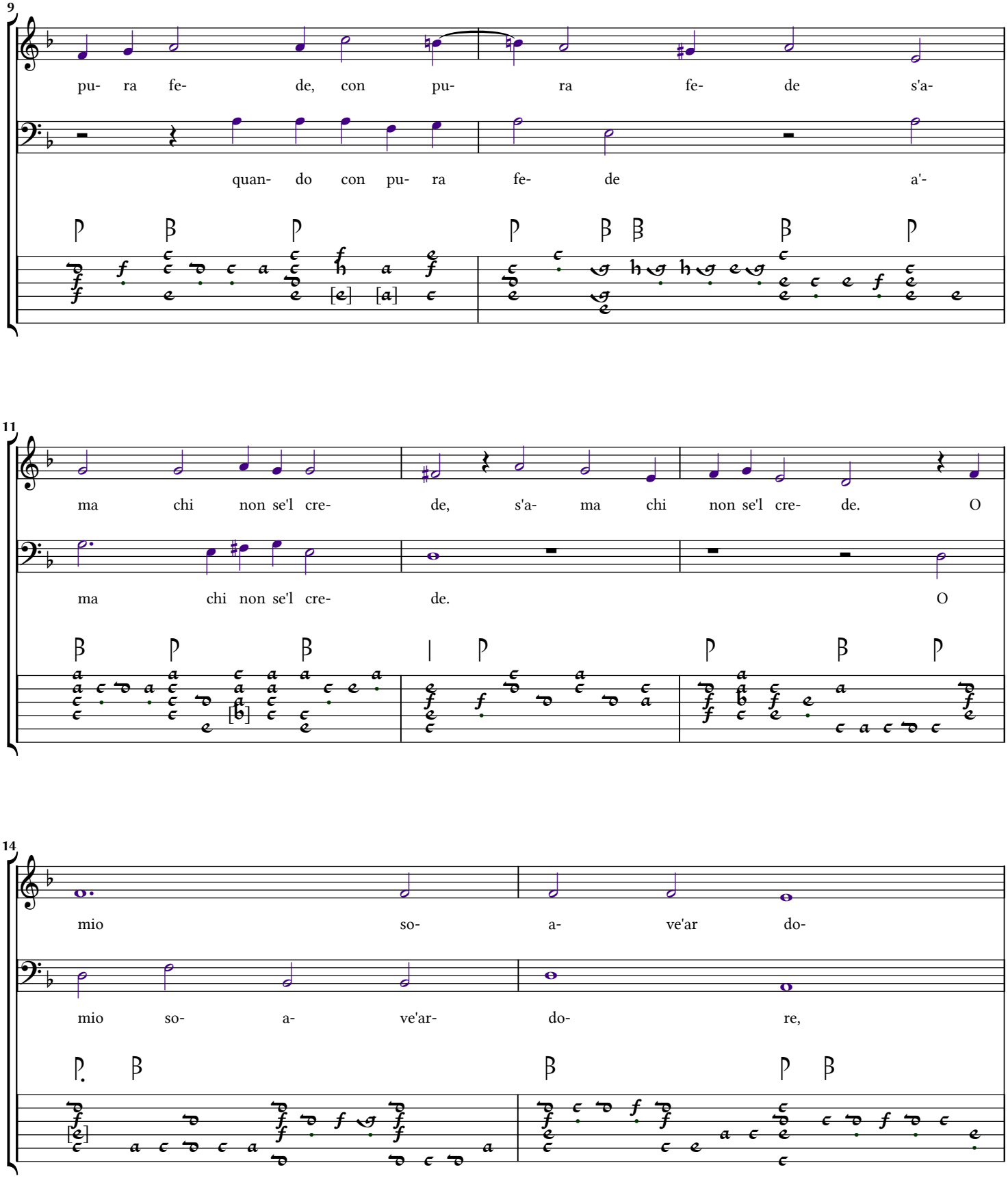
Com'e gran martire

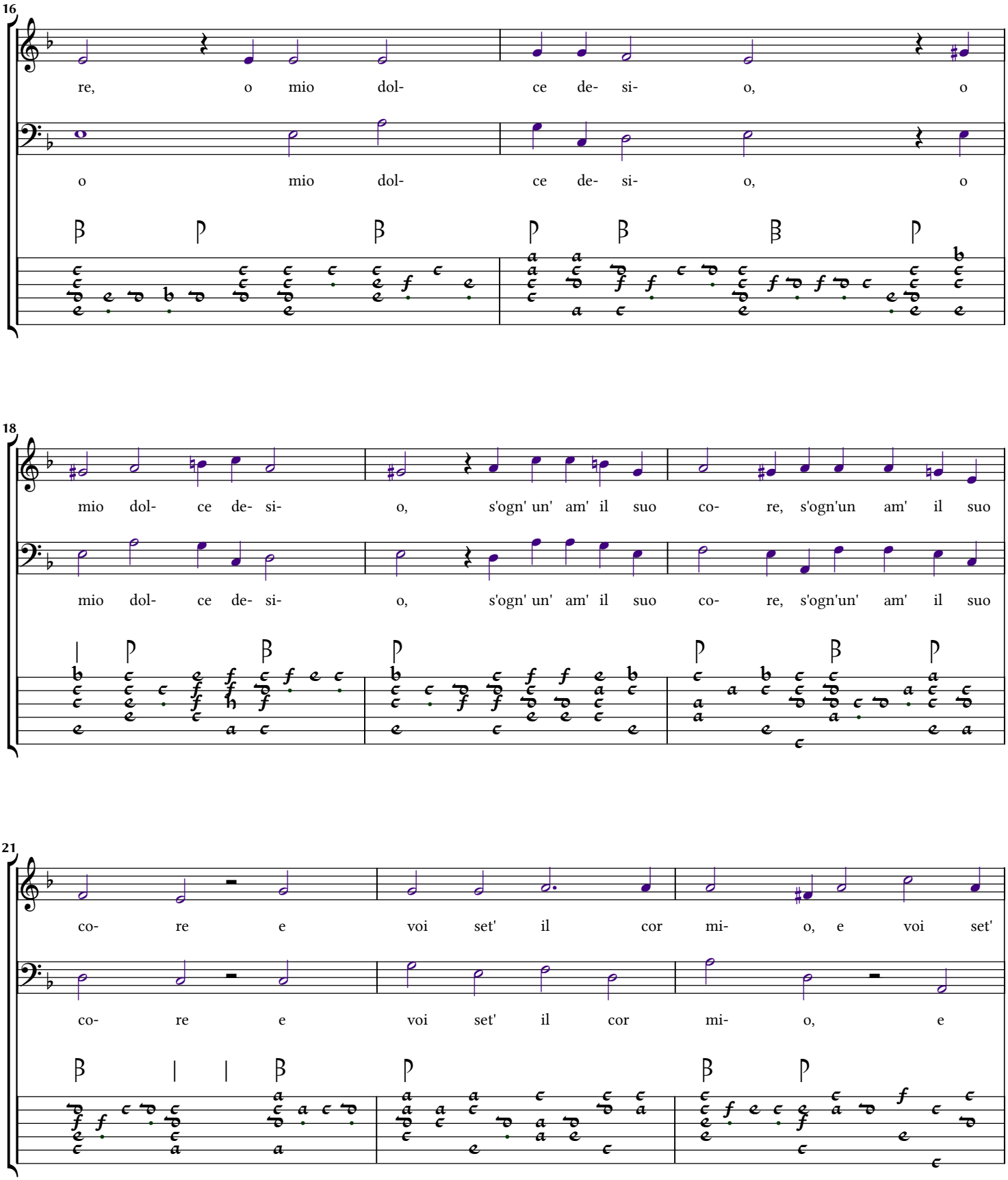
André Pevernage (ca. 1542-1591)

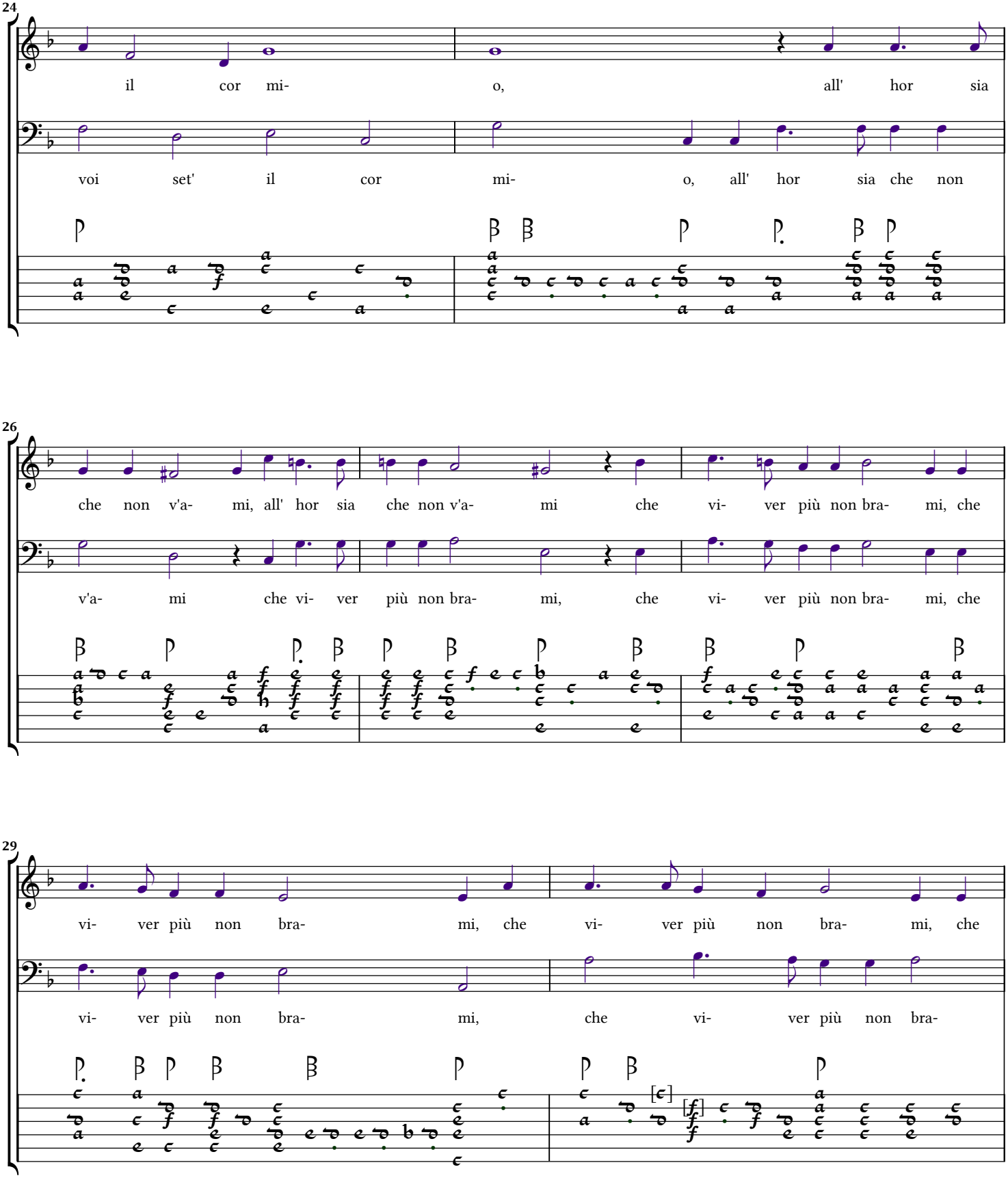
Florida (1601), f. 12v.
Canto and basso transposed a fourth down

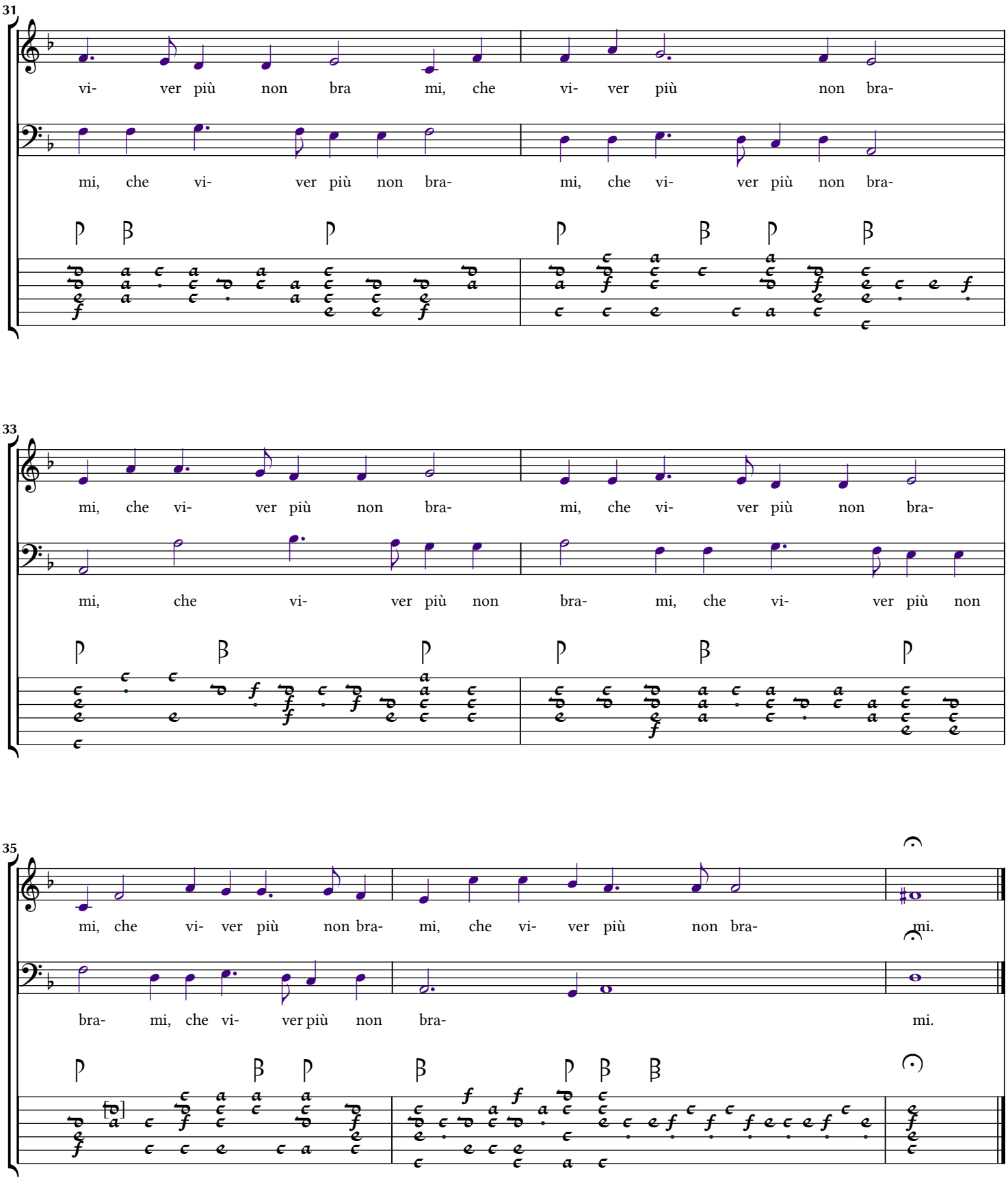


1. In: Melodia olympica di diversi eccellentissimi musici … raccolta da Pietro Philippi Inglese, et data in luce, pub. Phalèse, 1594


9
pu- ra fe- de, con pu- ra fe- de s'a-
quan- do con pu- ra fe- de a'-
11
ma chi non se'l cre- de, s'a- ma chi non se'l cre- de. O
ma chi non se'l cre- de. O
14
mio so- a- ve'ar do-
mio so- a- ve'ar- do- re,


16
re, o mio dol- ce de- si- o, o
o mio dol- ce de- si- o, o
18
mio dol- ce de- si- o, s'ogn' un' am' il suo co- re, s'ogn'un am' il suo
mio dol- ce de- si- o, s'ogn' un' am' il suo co- re, s'ogn'un am' il suo
21
co- re e voi set' il cor mi- o, e voi set'
co- re e voi set' il cor mi- o, e

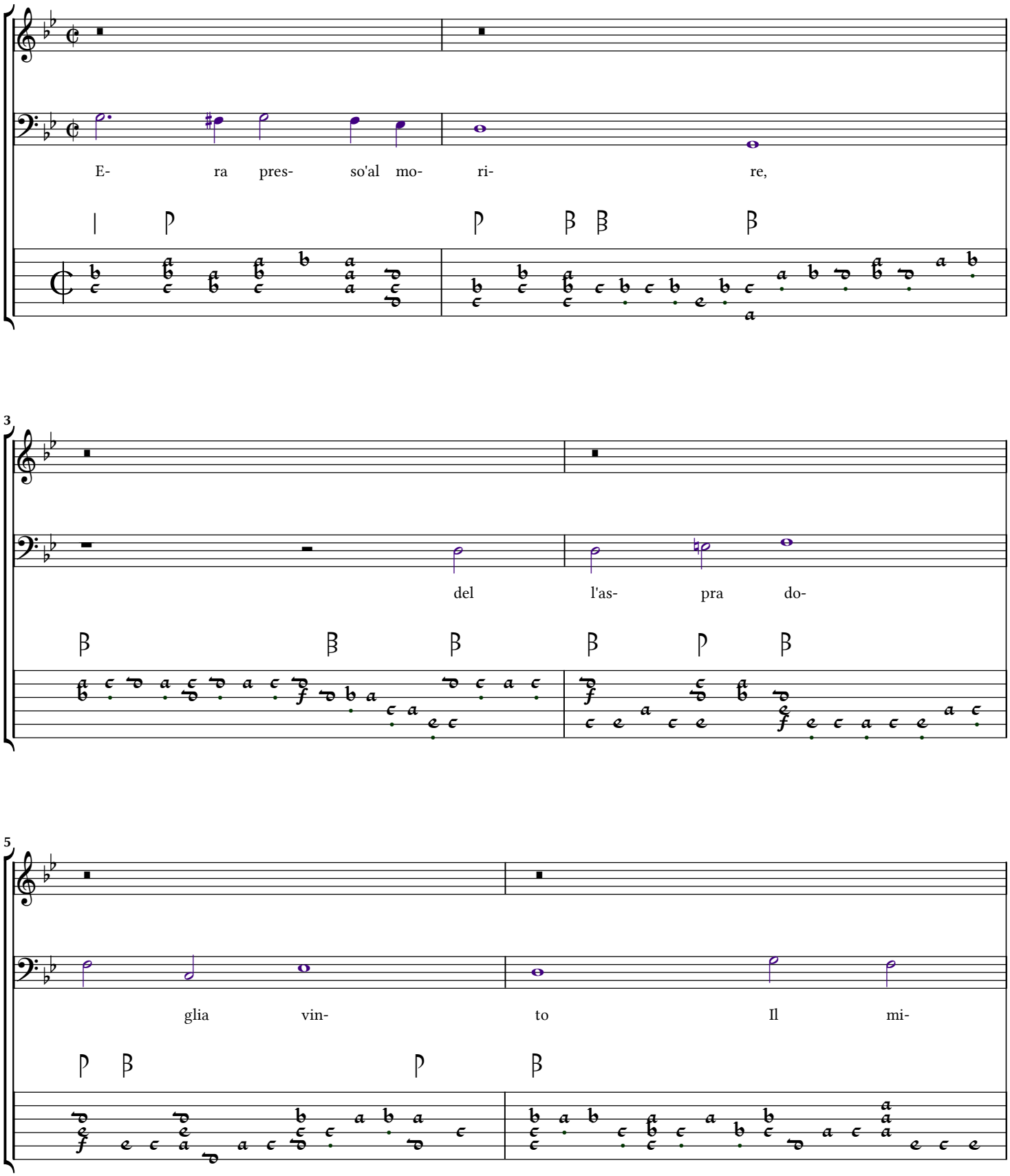

24
il cor mi- o, all' hor sia
voi set' il cor mi- o, all' hor sia che non
26
che non v'a- mi, all' hor sia che non v'a- mi che vi- ver più non bra- mi, che
v'a- mi che vi- ver più non bra- mi, che vi- ver più non bra- mi, che
29
vi- ver più non bra- mi, che vi- ver più non bra- mi, che
vi- ver più non bra- mi, che vi- ver più non bra-

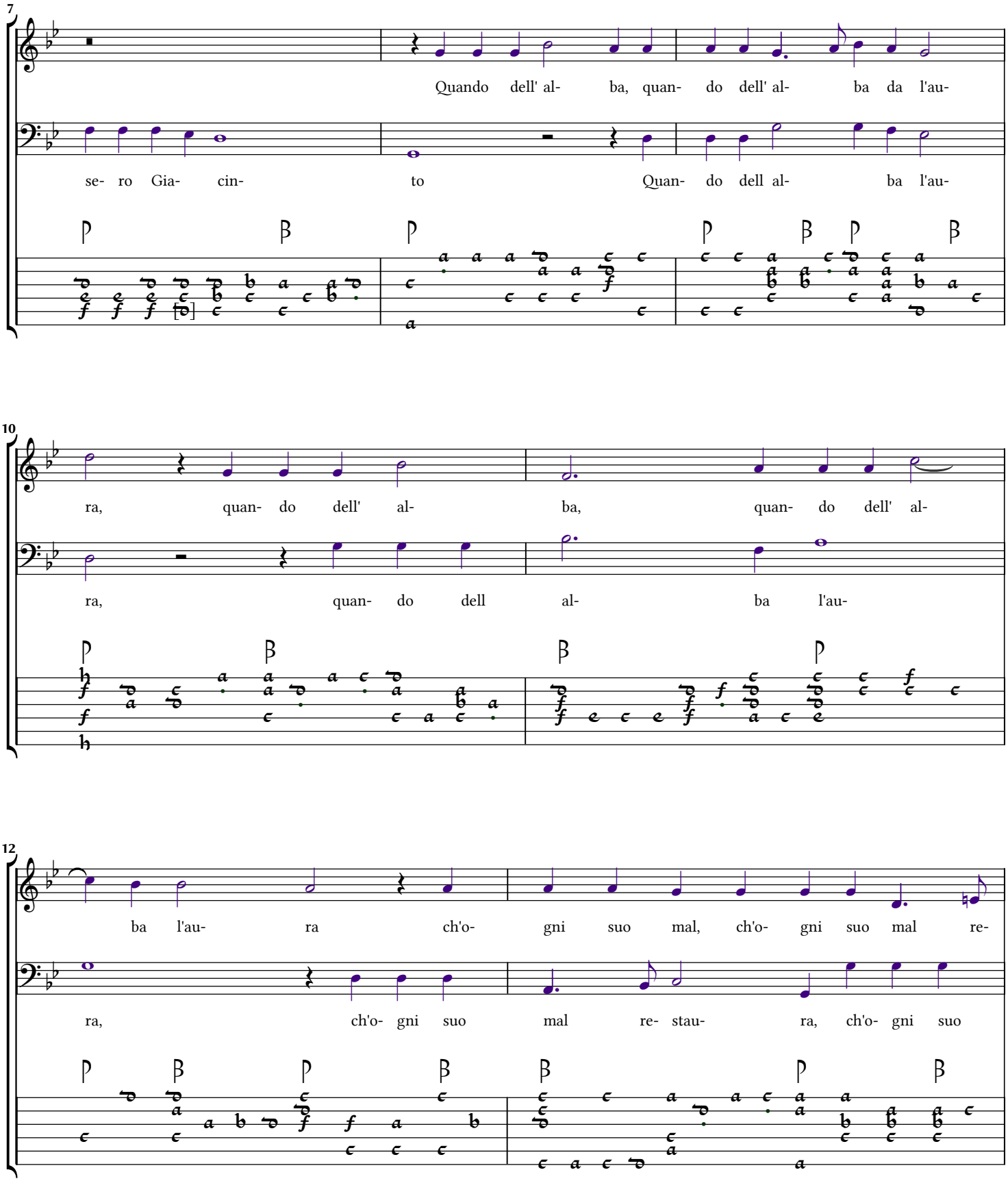

31
vi- ver più non bra mi, che vi- ver più non bra-
mi, che vi- ver più non bra- mi, che vi- ver più non bra-
33
mi, che vi- ver più non bra- mi, che vi- ver più non bra-
mi, che vi- ver più non bra- mi, che vi- ver più non
35
mi, che vi- ver più non bra- mi, che vi- ver più non bra- mi.
bra- mi, che vi- ver più non bra- mi.

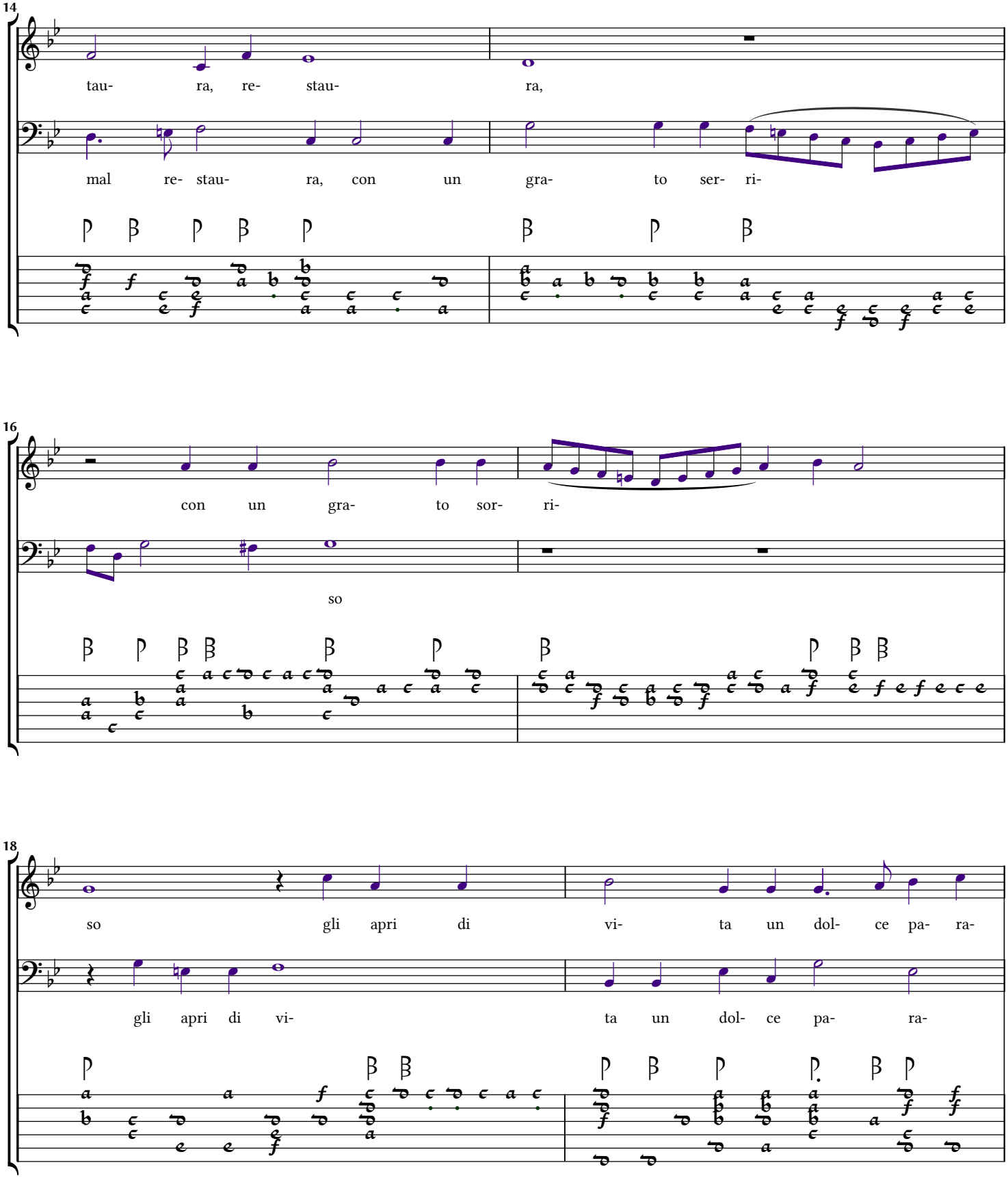
Era presso al morire

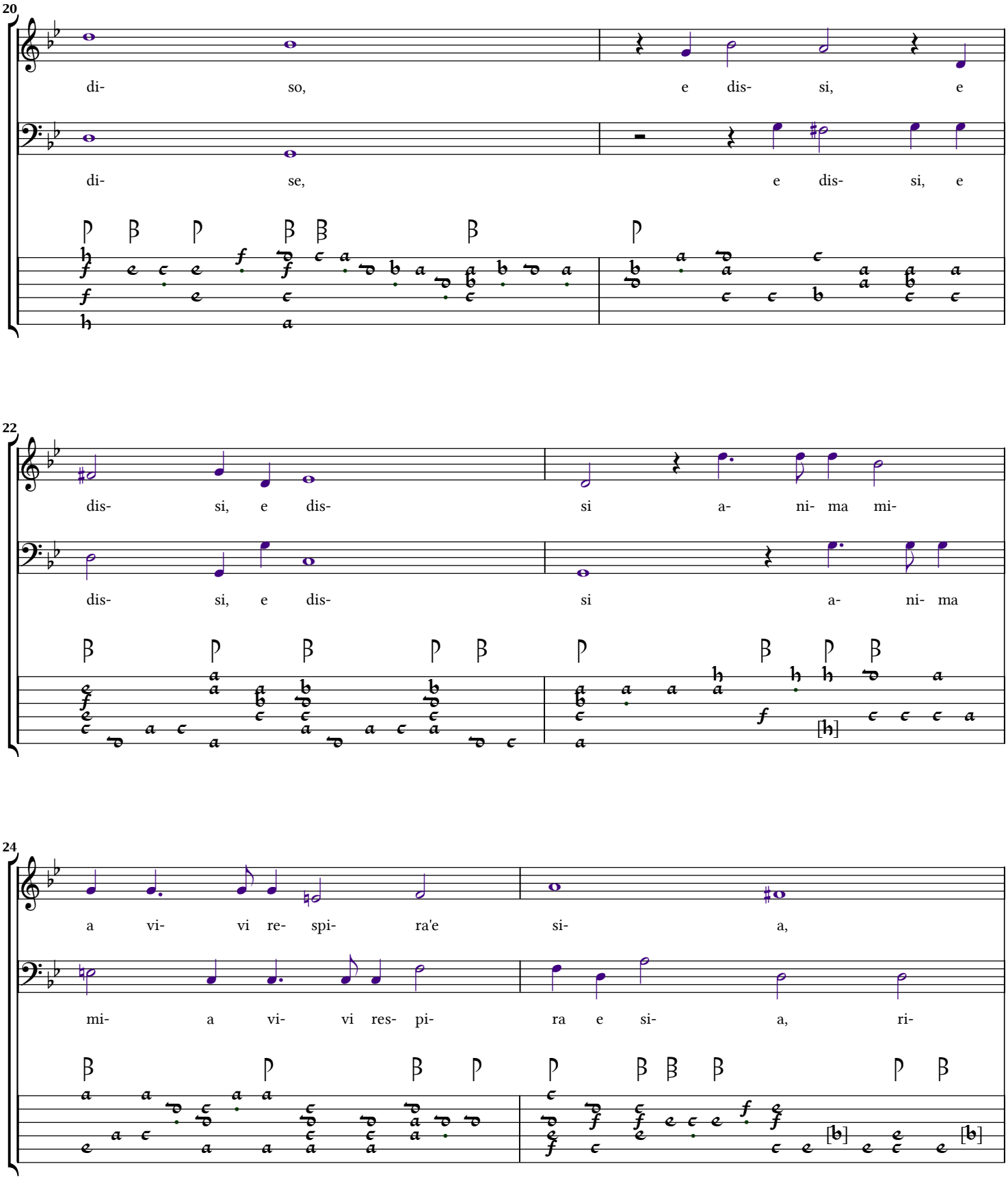
Florida (1601), f. 13v.

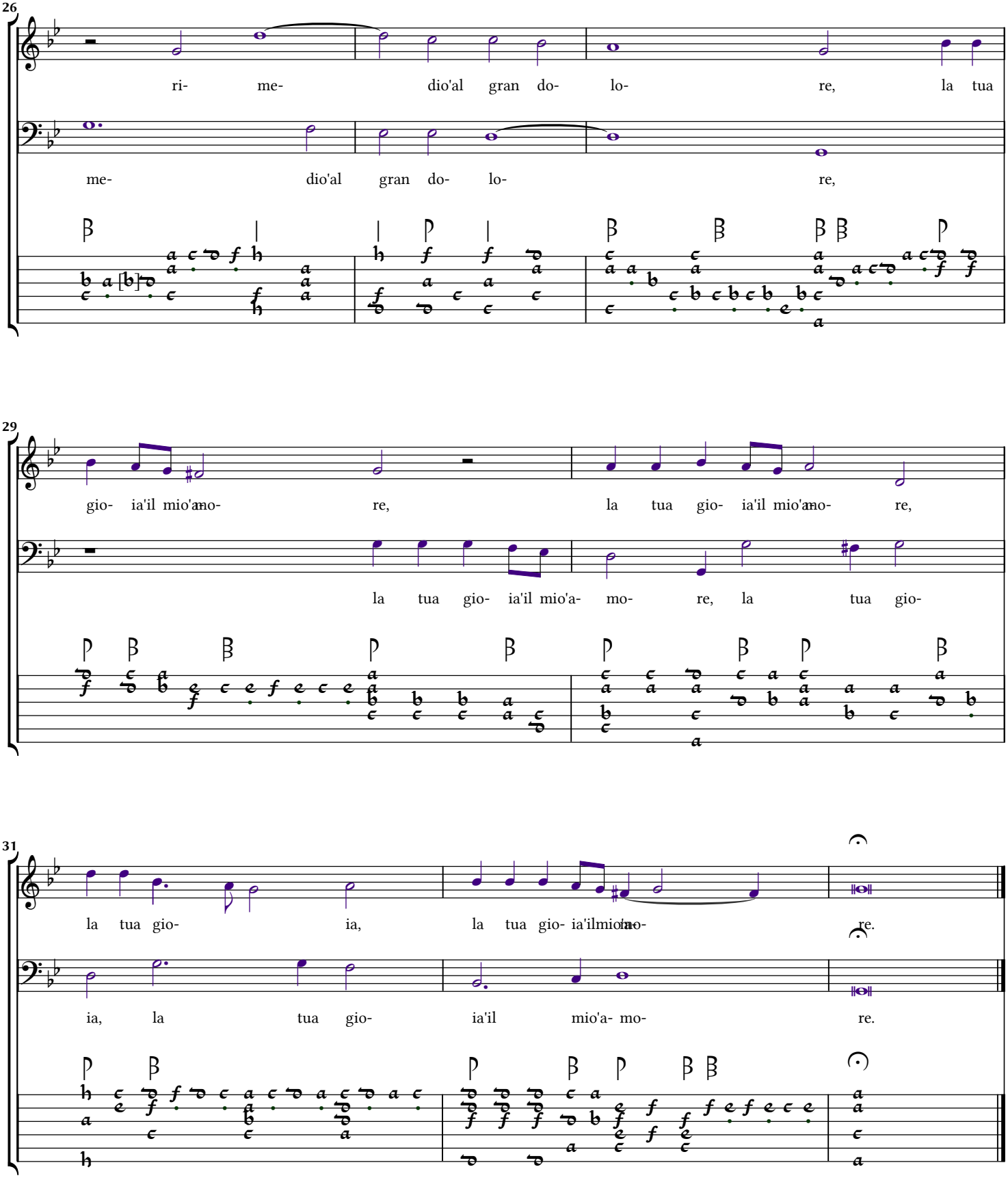
Giovanni Croce (1557-1609)




7
Quando dell' al- ba, quan- do dell' al- ba da l'au-
se- ro Gia- cin- to Quan- do dell al- ba l'au-
10
ra, quan- do dell' al- ba, quan- do dell' al-
ra, quan- do dell al- ba l'au-
12
ba l'au- ra ch'o- gni suo mal, ch'o- gni suo mal re-
ra, ch'o- gni suo mal re- stau- ra, ch'o- gni suo


14
tau- ra, re- stau- ra,
mal re- stau- ra, con un gra- to ser- ri-
16
con un gra- to sor- ri-
so
18
so gli apri di vi- ta un dol- ce pa- ra-
gli apri di vi- ta un dol- ce pa- ra-

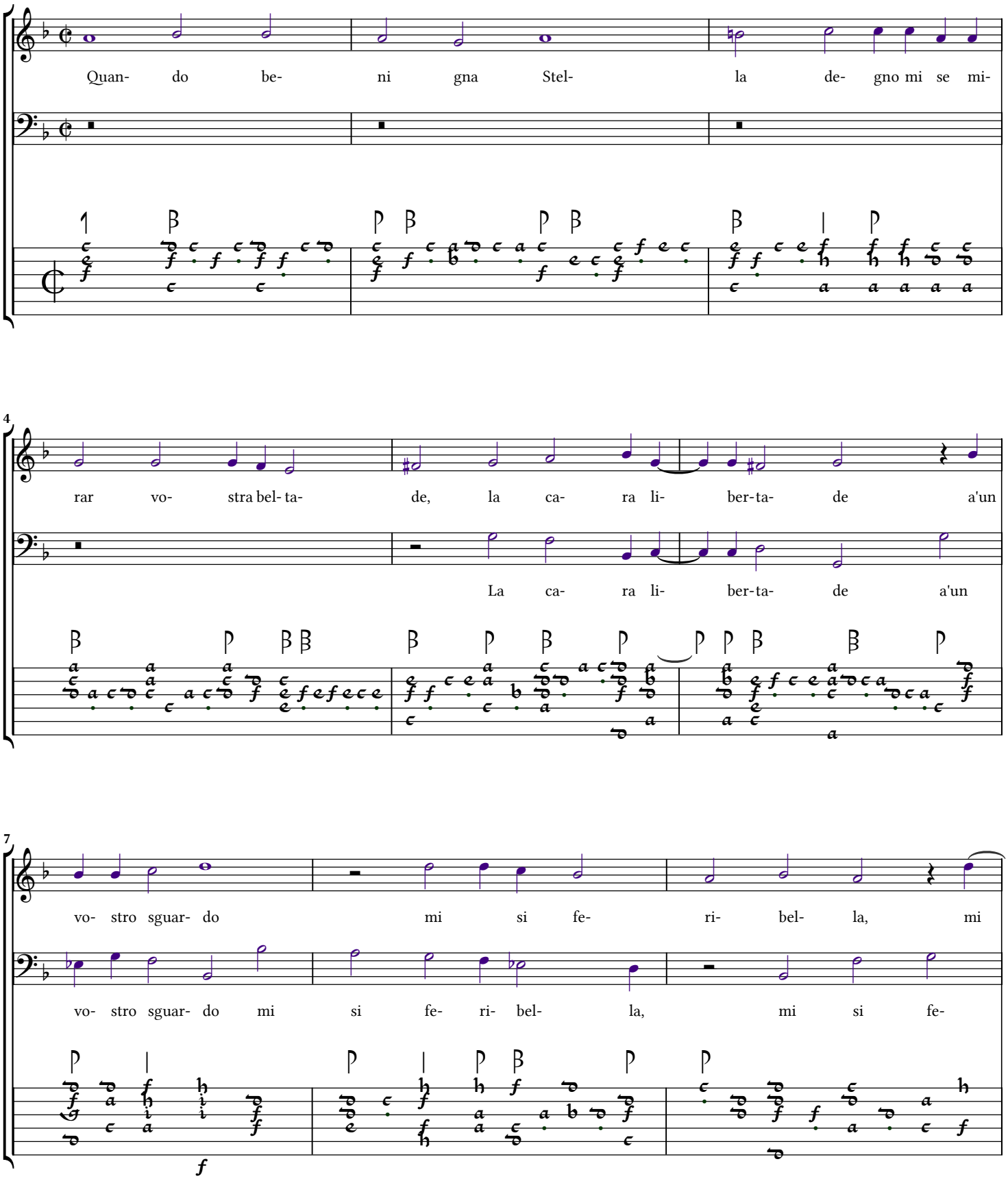

20
di- so, e dis- si, e
di- se, e dis- si, e
22
dis- si, e dis- si a- ni- ma mi-
dis- si, e dis- si a- ni- ma
24
a vi- vi re- spi- ra'e si- a,
mi- a vi- vi res- pi- ra e si- a, ri-

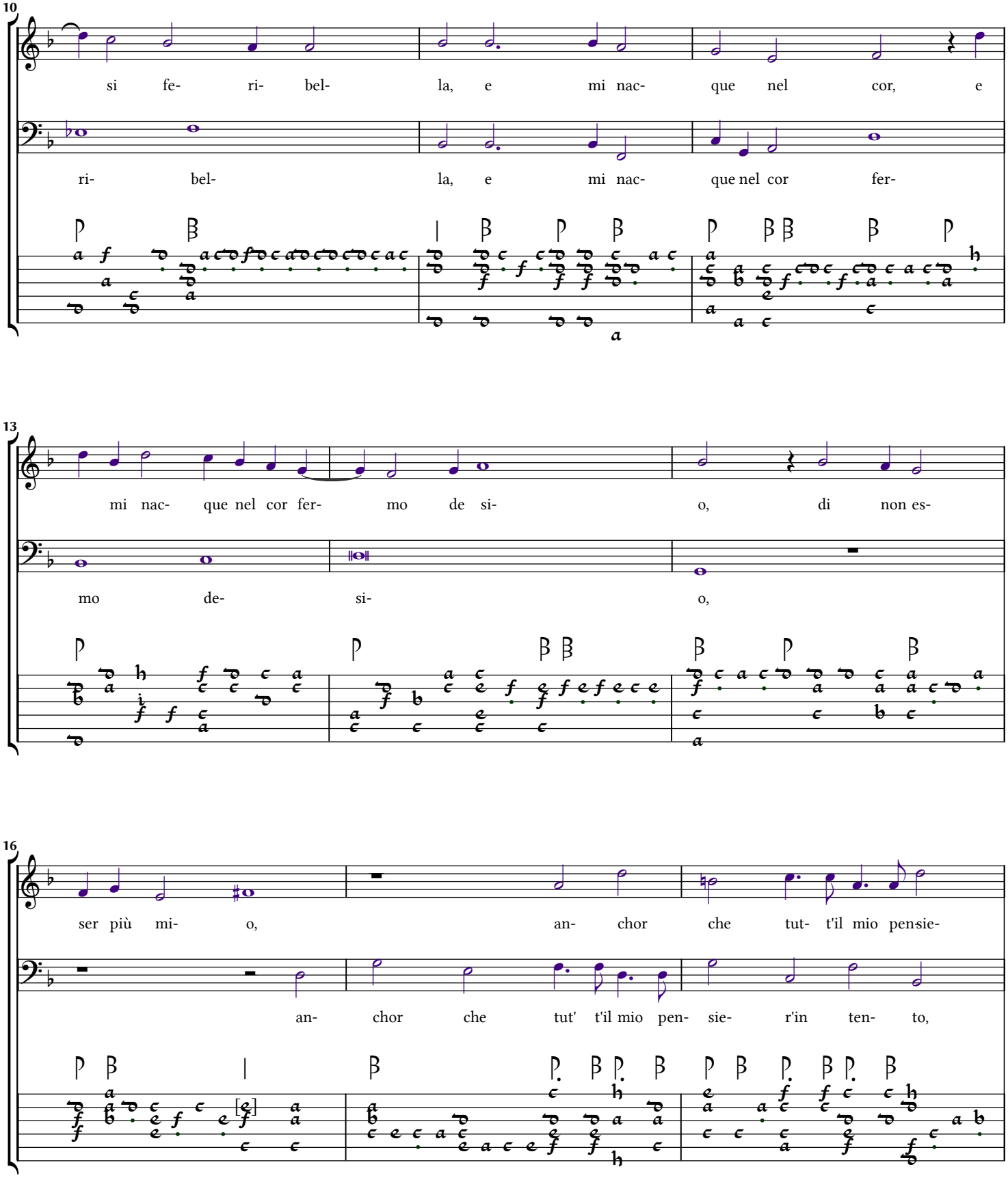

26
ri- me- dio'al gran do- lo- re, la tua
me- dio'al gran do- lo- re,
29
gio- ia'il mio'a- mo- re, la tua gio- ia'il mio'a- mo- re,
la tua gio- ia'il mio'a- mo- re, la tua gio-
31
la tua gio- ia, la tua gio- ia'il mio'a- mo- re.
ia, la tua gio- ia'il mio'a- mo- re.

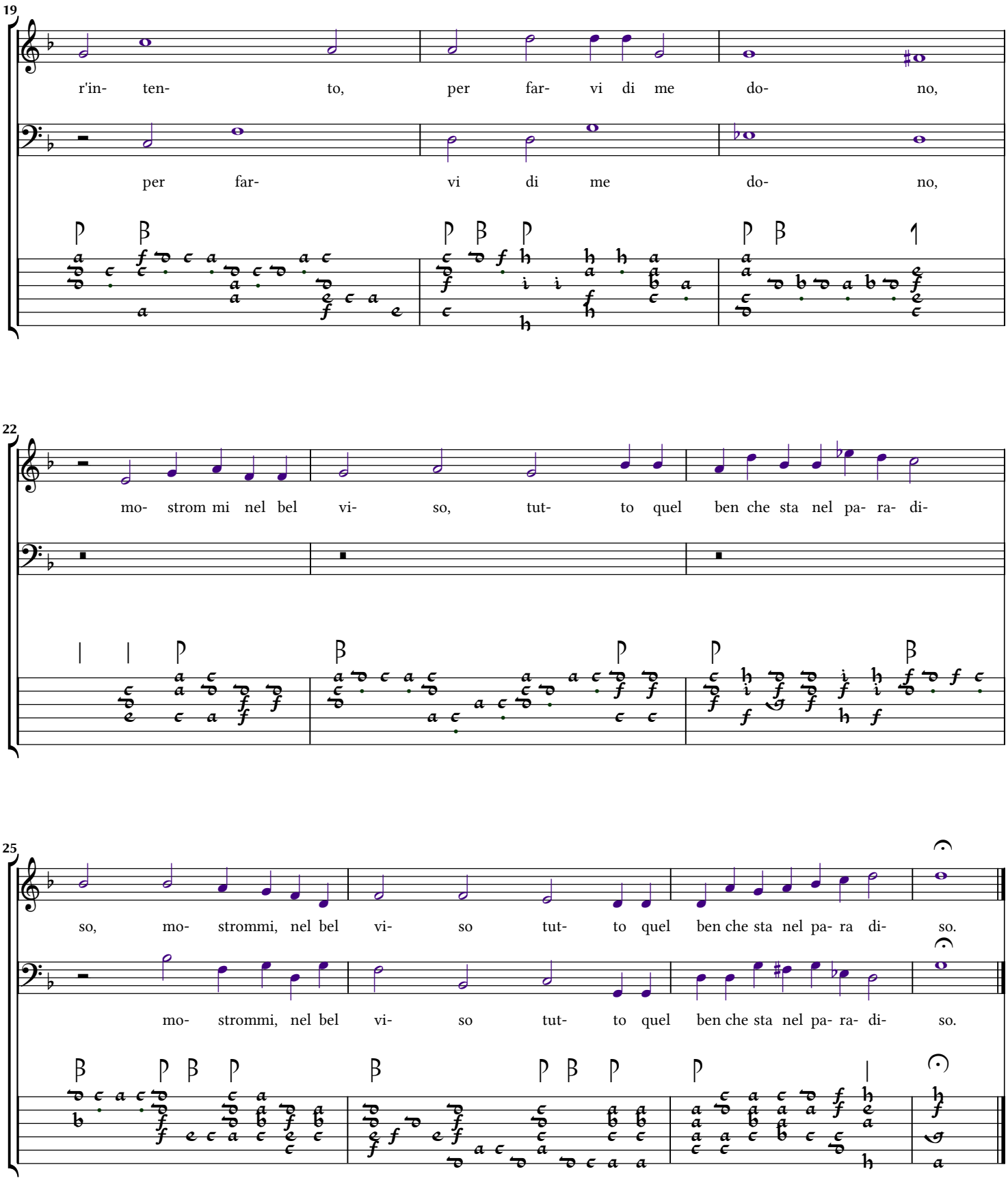
Quando benigna Stella

Benedetto Pallavicino (1551-1601)

Florida (1601), ff. 14va, 15a.
Canto and Basso not transposed. Canto in Soprano C clef.



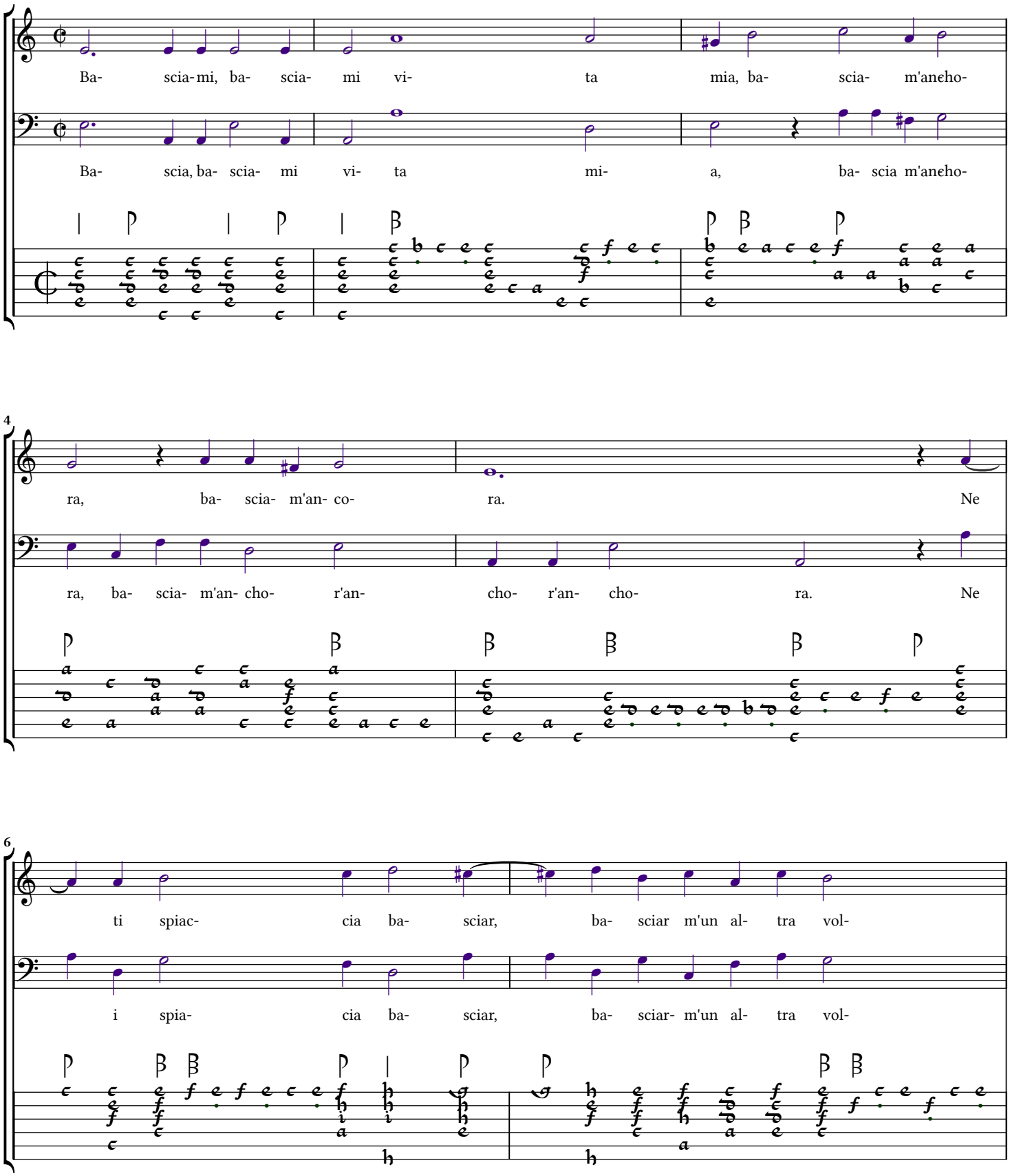

10
si fe- ri- bel- la, e mi nac- que nel cor, e
ri- bel- la, e mi nac- que nel cor fer-
13
mi nac- que nel cor fer- mo de si- o, di non es-
mo de- si- o,
16
ser più mi- o, an- chor che tut- t'il mio pen-sie-
an- chor che tut' t'il mio pen- sie- r'in ten- to,

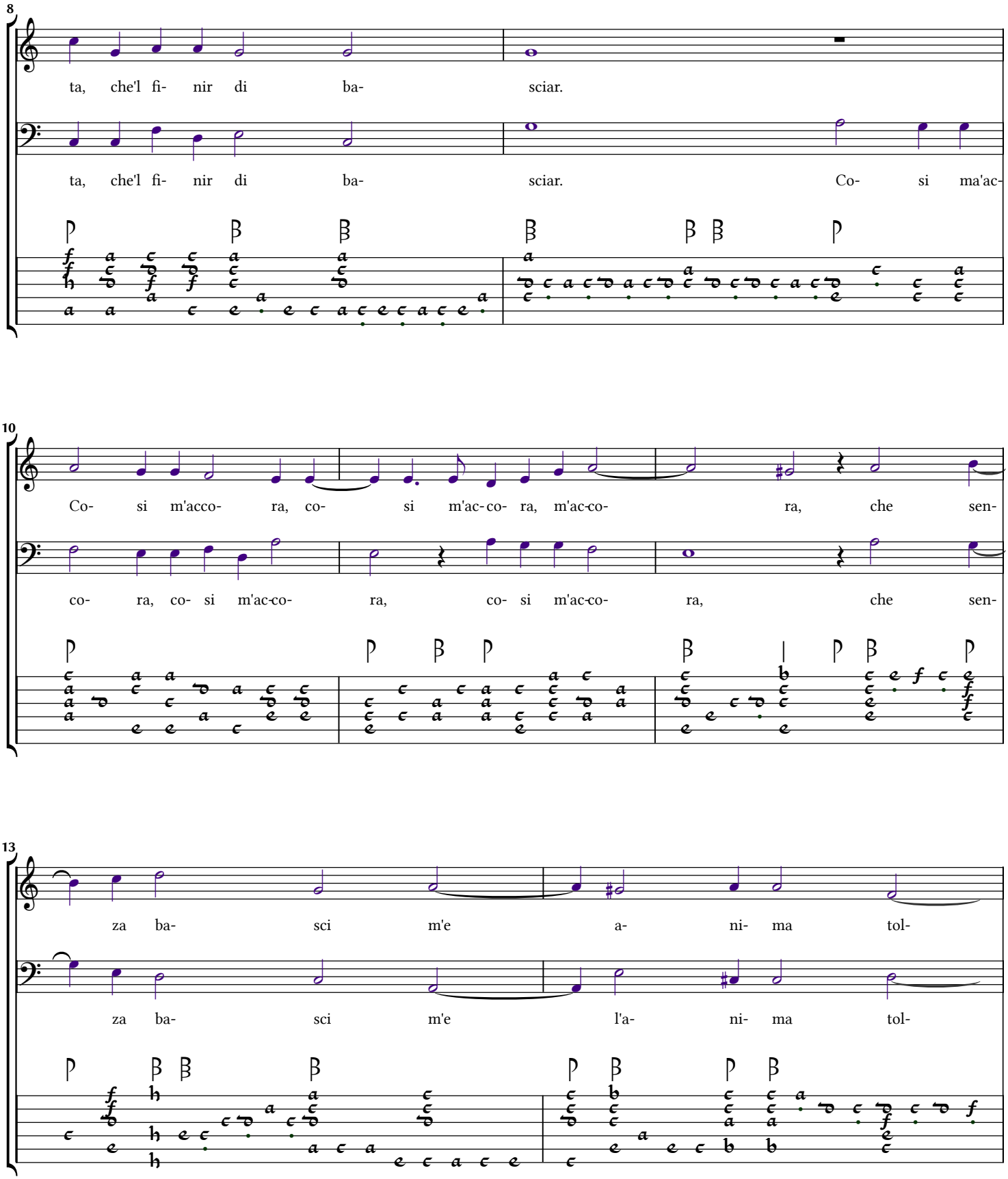

19
r'in- ten- to, per far- vi di me do- no,
per far- vi di me do- no,
22
mo- strom mi nel bel vi- so, tut- to quel ben che sta nel pa- ra- di-
25
so, mo- strommi, nel bel vi- so tut- to quel ben che sta nel pa- ra di- so.
mo- strommi, nel bel vi- so tut- to quel ben che sta nel pa- ra- di- so.

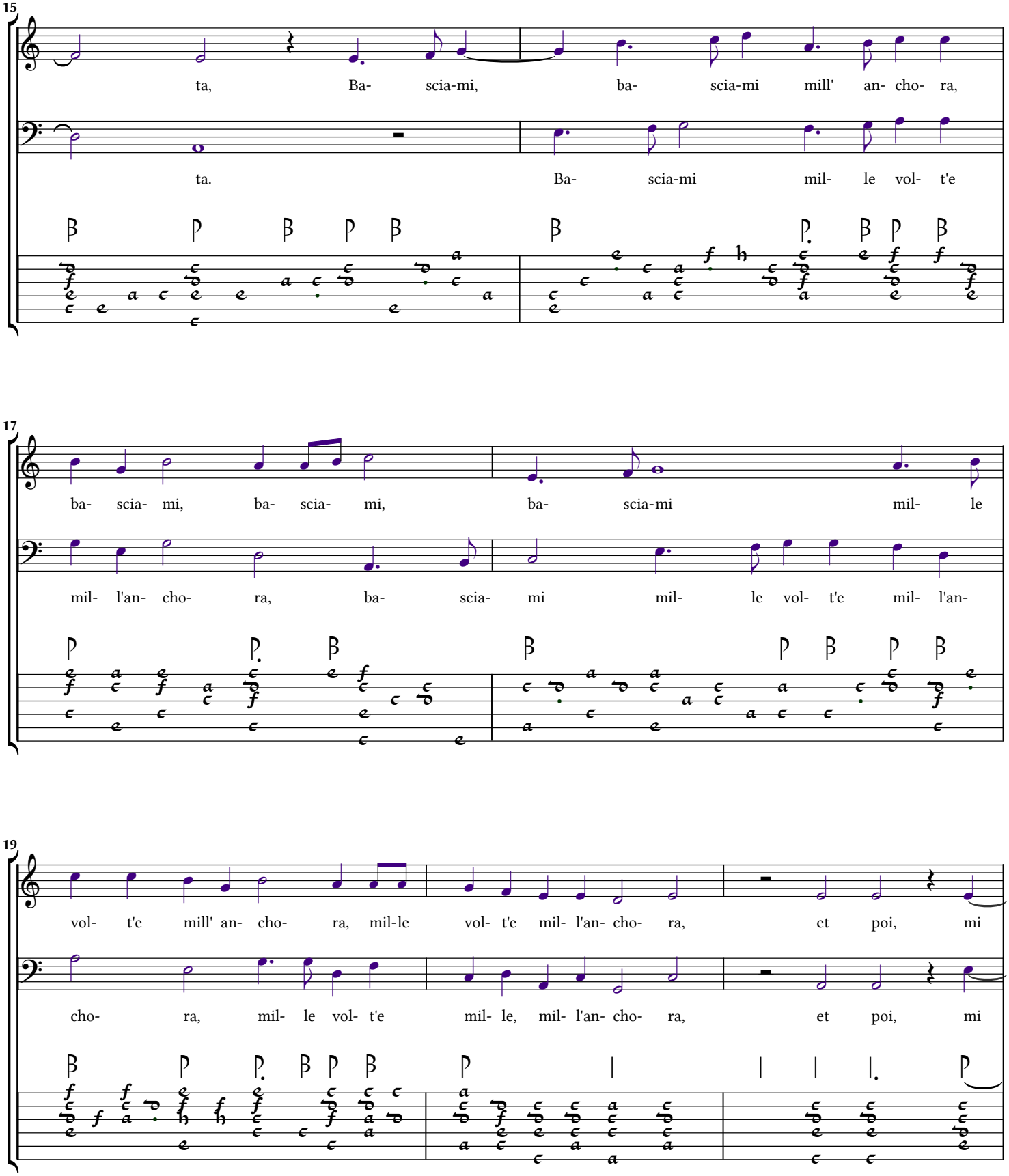
Basciami, anima mia

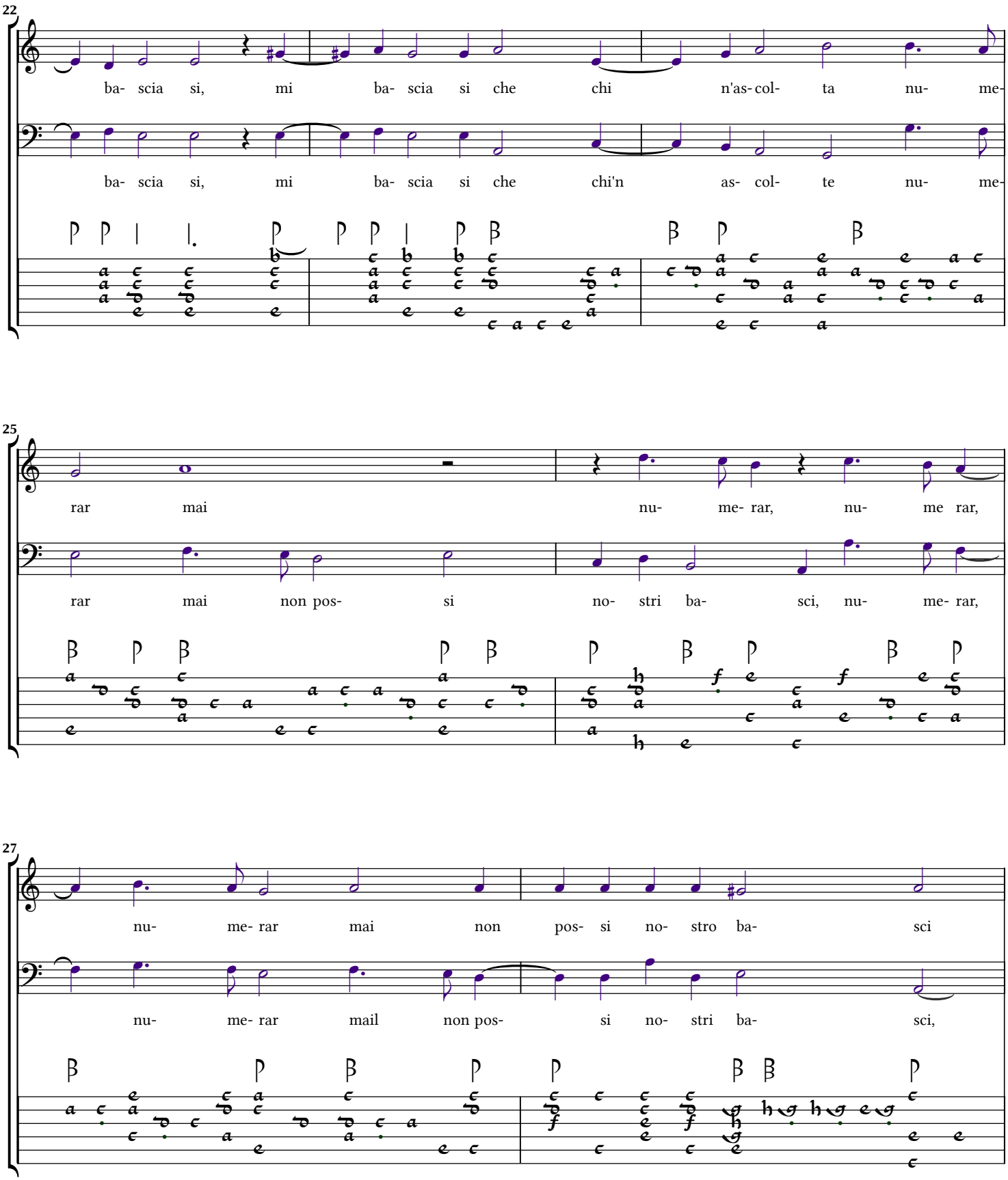
Domenico Micheli (ca.1540-ca.1590)

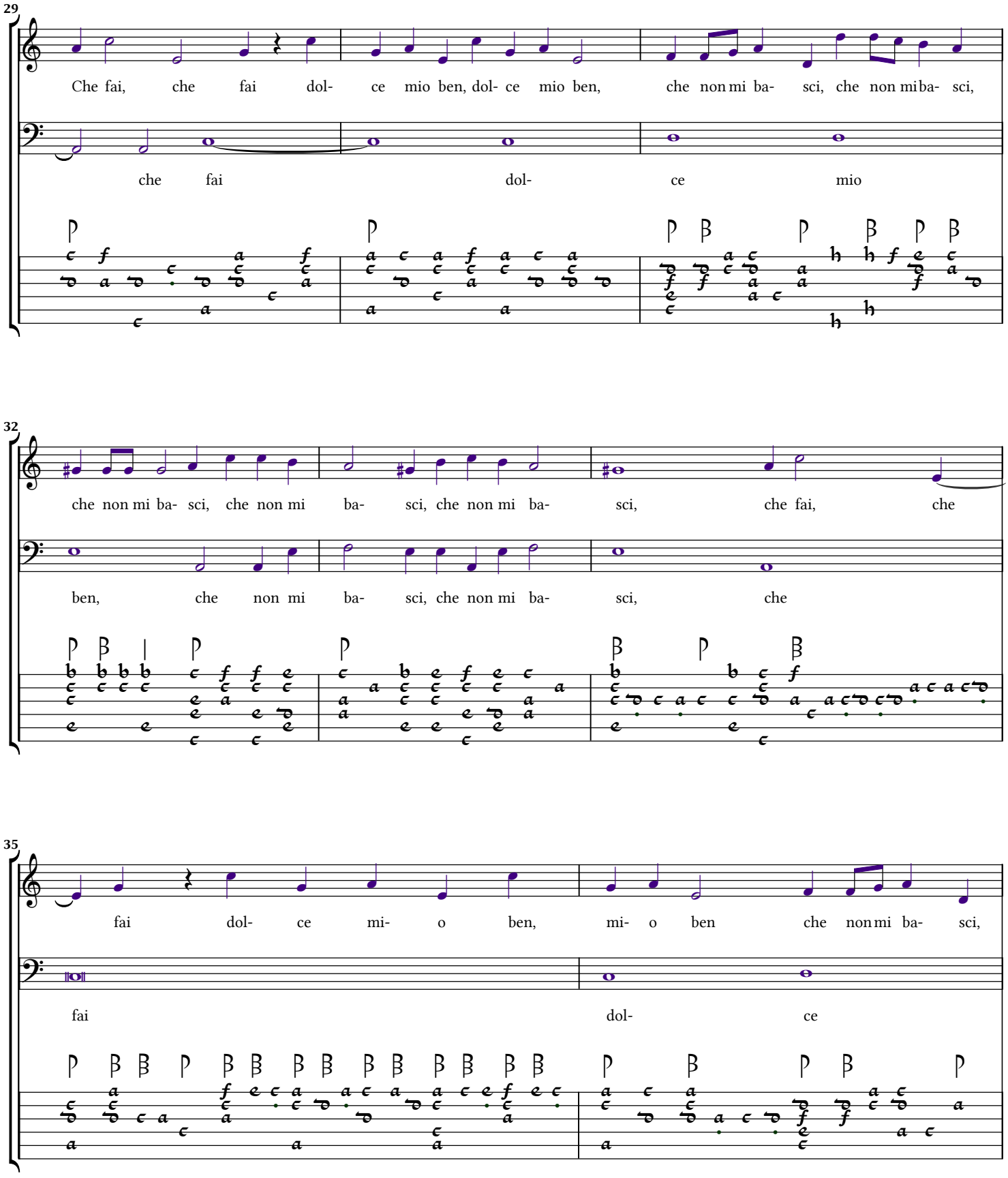
Florida (1601), ff. 14v[2]-15b, 16.
Canto and Basso not transposed. Canto in Soprano C clef.

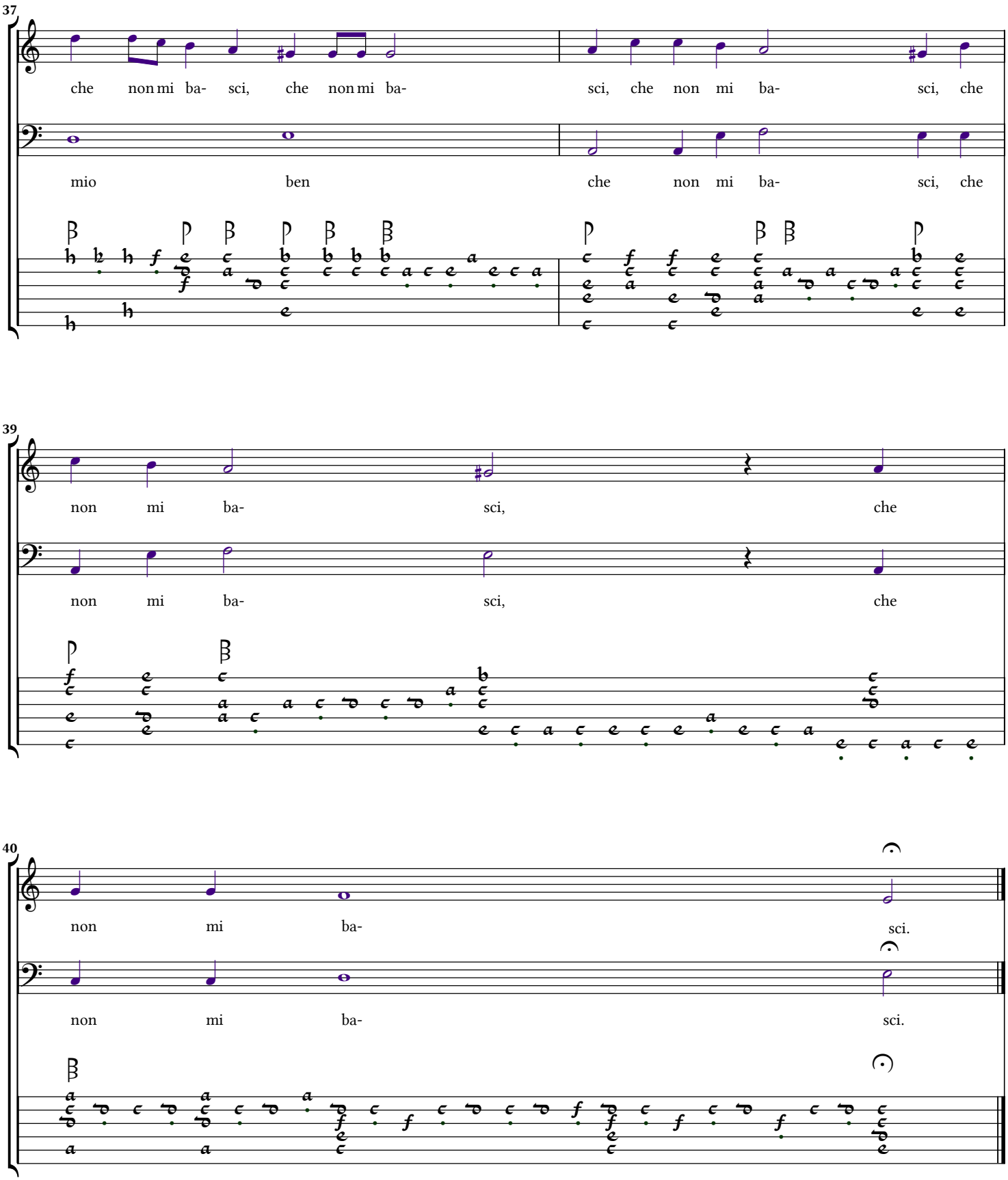



8
ta, che'l fi- nir di ba- sciar.
ta, che'l fi- nir di ba- sciar. Co- si ma'ac-
10
Co- si m'acco- ra, co- si m'ac-co- ra, m'ac-co- ra, che sen-
co- ra, co- si m'ac-co- ra, co- si m'ac-co- ra, che sen-
13
za ba- sci m'e a- ni- ma tol-
za ba- sci m'e l'a- ni- ma tol-


15
ta, Ba- scia-mi, ba- scia-mi mill' an- cho- ra,
ta. Ba- scia-mi mil- le vol- t'e
17
ba- scia- mi, ba- scia- mi, ba- scia-mi mil- le
mil- l'an- cho- ra, ba- scia- mi mil- le vol- t'e mil- l'an-
19
vol- t'e mill' an- cho- ra, mil-le vol- t'e mil- l'an- cho- ra, et poi, mi
cho- ra, mil- le vol- t'e mil- le, mil- l'an- cho- ra, et poi, mi


22
ba- scia si, mi ba- scia si che chi n'as- col- ta nu- me-
ba- scia si, mi ba- scia si che chi'n as- col- te nu- me-
25
rar mai nu- me- rar, nu- me rar,
rar mai non pos- si no- stri ba- sci, nu- me- rar,
27
nu- me- rar mai non pos- si no- stro ba- sci
nu- me- rar mail non pos- si no- stri ba- sci,

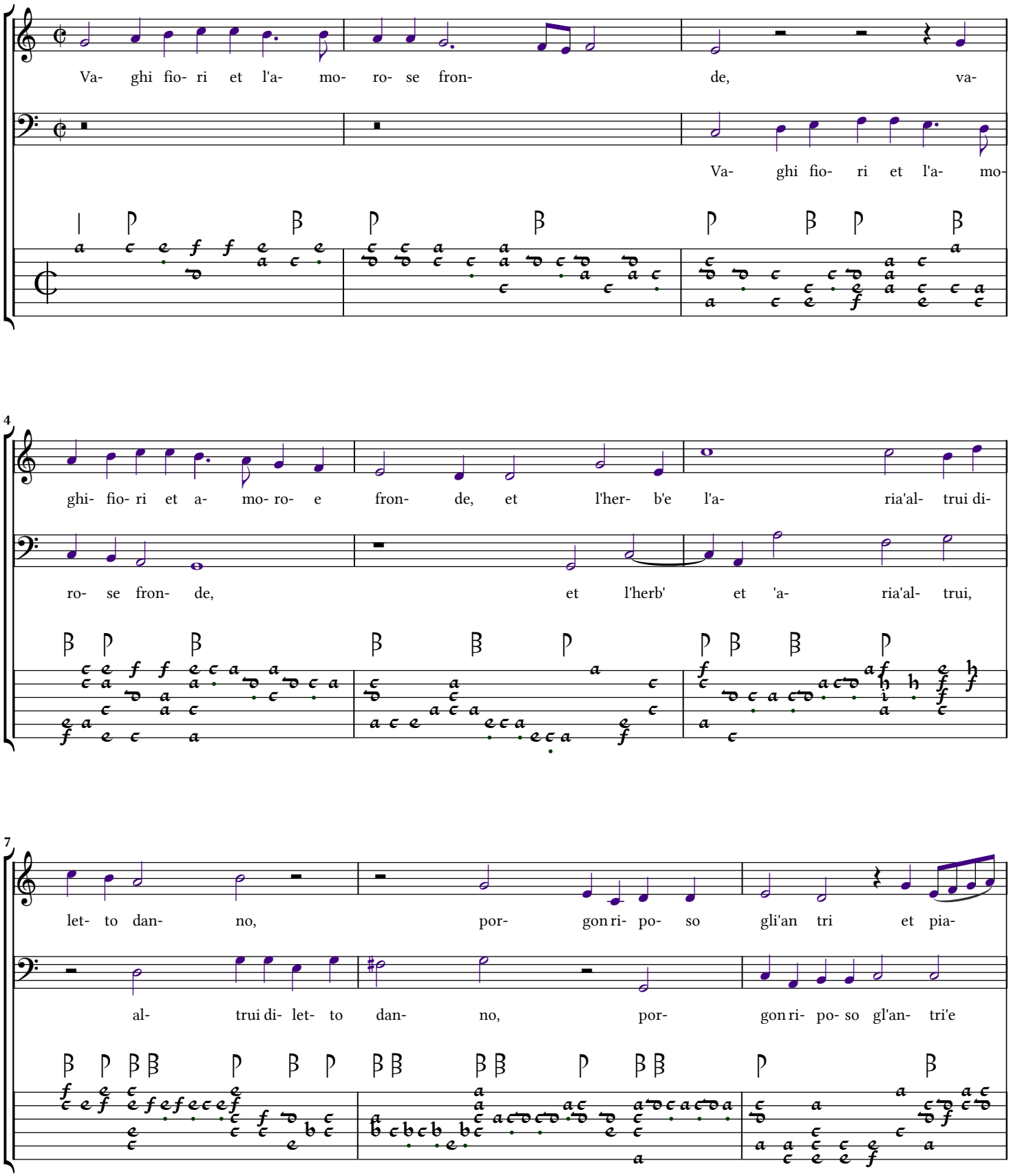

29
Che fai, che fai dol- ce mio ben, dol- ce mio ben, che non mi ba- sci, che non mi ba- sci,
che fai dol- ce mio
32
che non mi ba- sci, che non mi ba- sci, che non mi ba- sci, che fai, che
ben, che non mi ba- sci, che non mi ba- sci, che
35
fai dol- ce mi- o ben, mi- o ben che non mi ba- sci,
fai dol- ce

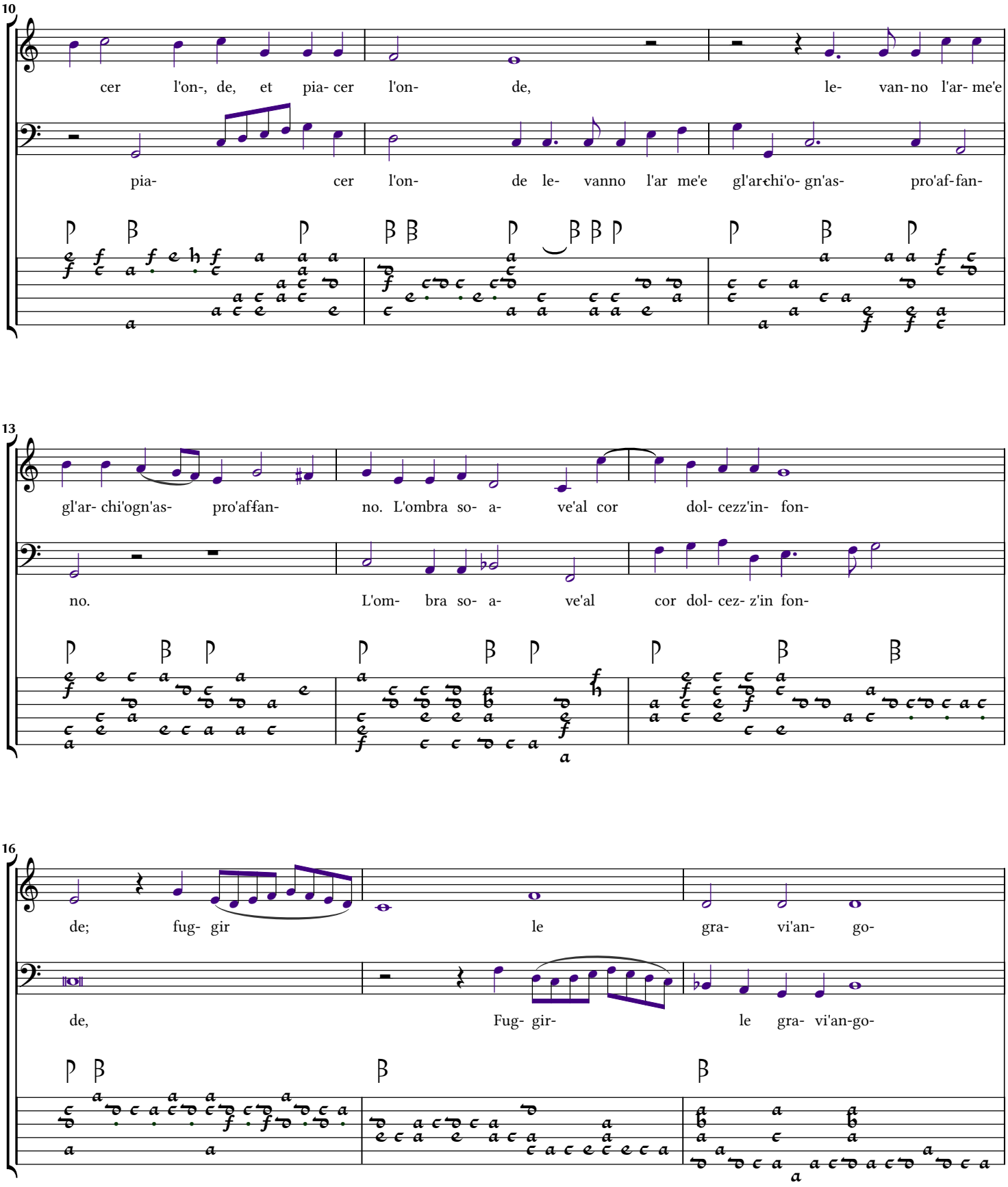

37
che non mi ba- sci, che non mi ba- sci, che non mi ba- sci, che
mio ben che non mi ba- sci, che
39
non mi ba- sci, che
non mi ba- sci, che
40
non mi ba- sci.
non mi ba- sci.

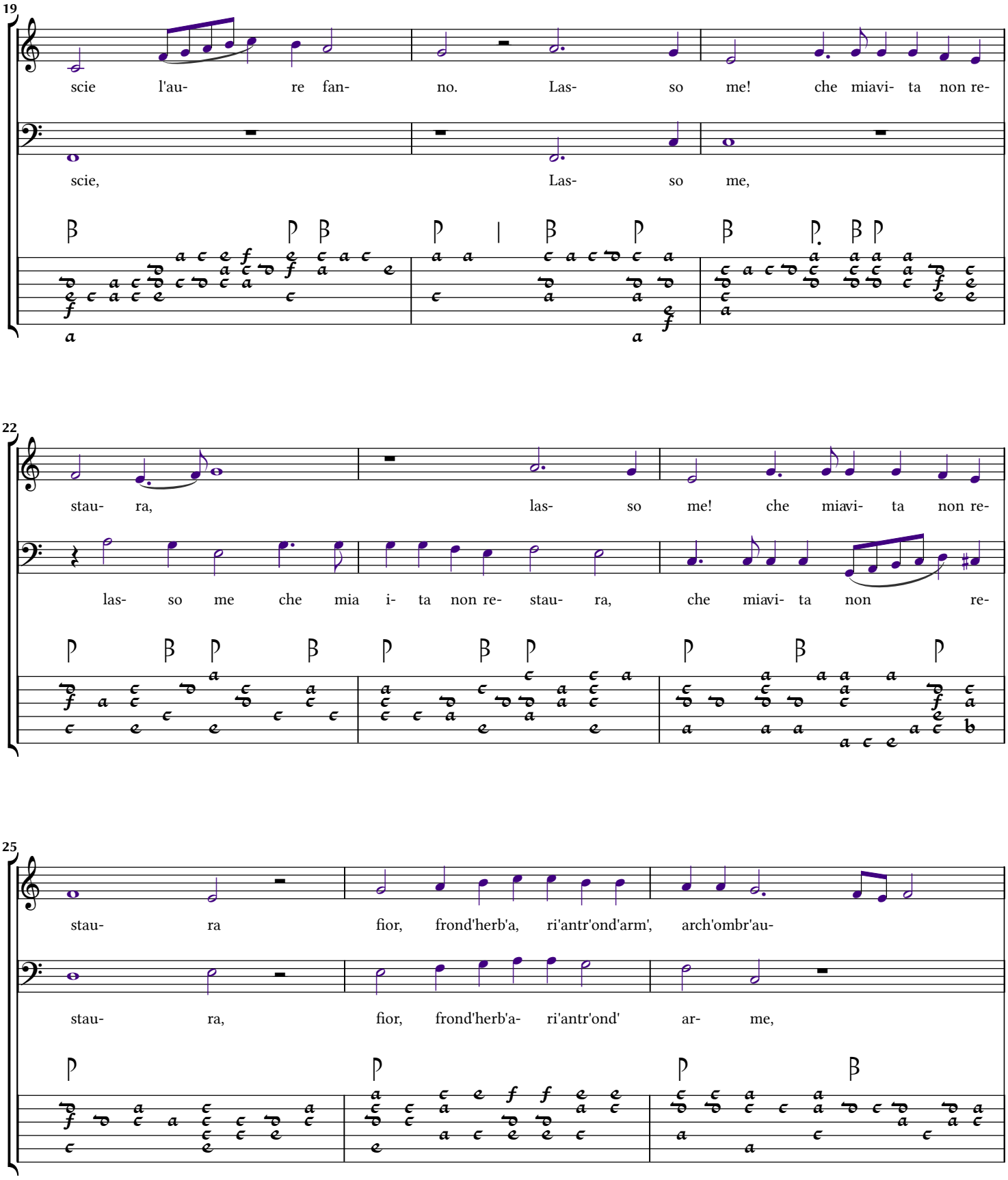
I vaghi fiori

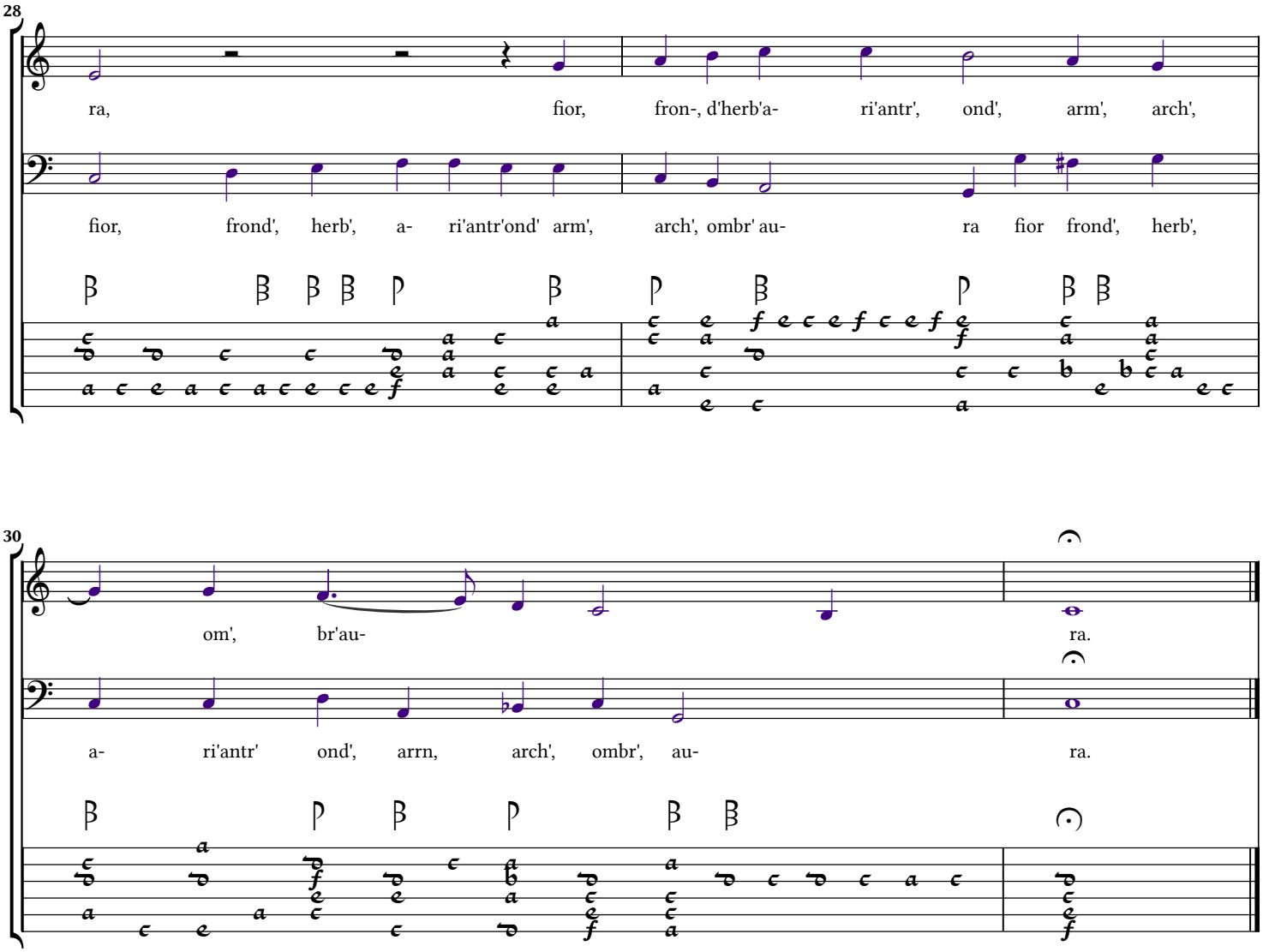
Giovanni Pierluigi da Palestrina (ca1525–1594)

Florida (1601), f. 16v.
Canto and basso transposed a fourth down. Original for a lute in C. Basso part in baryton clef




10
cer l'on-, de, et pia- cer l'on- de, le- van- no l'ar- me'e
pia- cer l'on- de le- vanno l'ar me'e gl'ar-chi'o- gn'as- pro'af-fan-
13
gl'ar- chi'ogn'as- pro'affan- no. L'ombra so- a- ve'al cor dol- cezz'in- fon-
no. L'om- bra so- a- ve'al cor dol- cez- z'in fon-
16
de; fug- gir le gra- vi'an- go-
de, Fug- gir- le gra- vi'an-go-

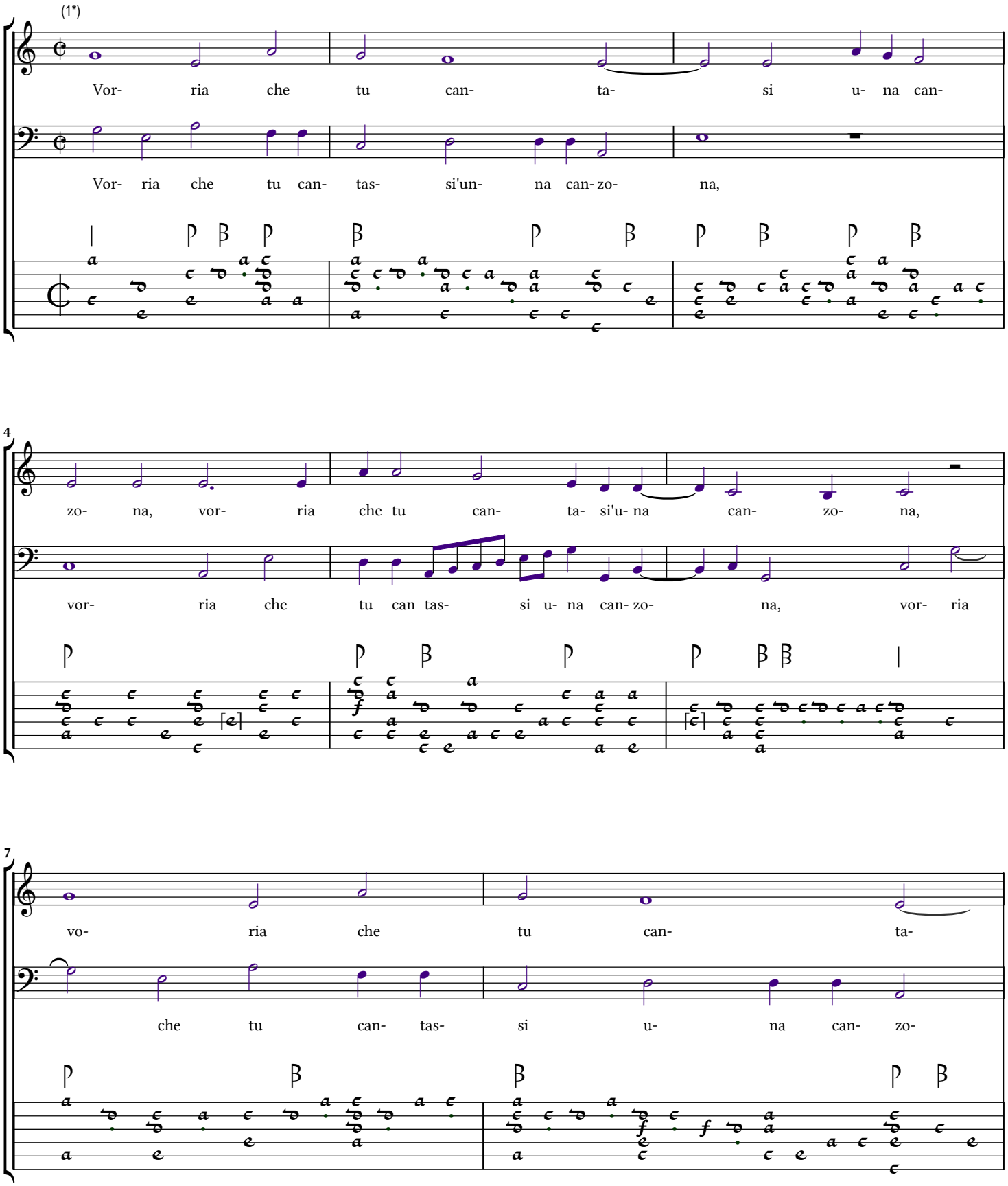

19
scie l'au- re fan- no. Las- so me! che miavi- ta non re-
scie, Las- so me,
22
stau- ra, las- so me! che miavi- ta non re-
las- so me che mia i- ta non re- stau- ra, che miavi- ta non re-
25
stau- ra fior, frond'herb'a, ri'antr'ond'arm', arch'ombr'au-
stau- ra, fior, frond'herb'a- ri'antr'ond' ar- me,


28
ra, fior, fron-, d'herb'a- ri'antr', ond', arm', arch',
fior, frond', herb', a- ri'antr'ond' arm', arch', ombr' au- ra fior frond', herb',
30
om', br'au- ra.
a- ri'antr' ond', arrn, arch', ombr', au- ra.

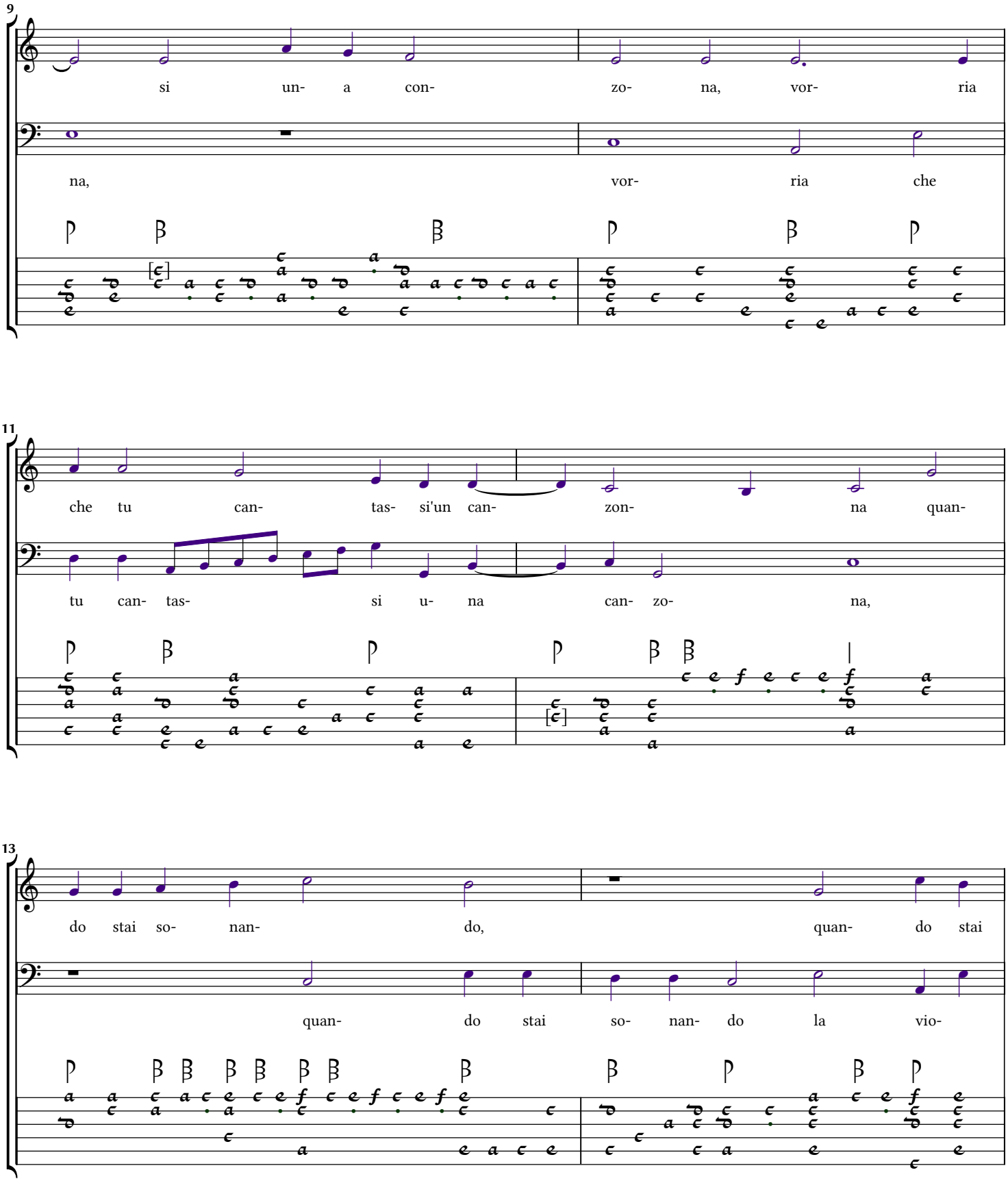
Vorria che tu cantassi

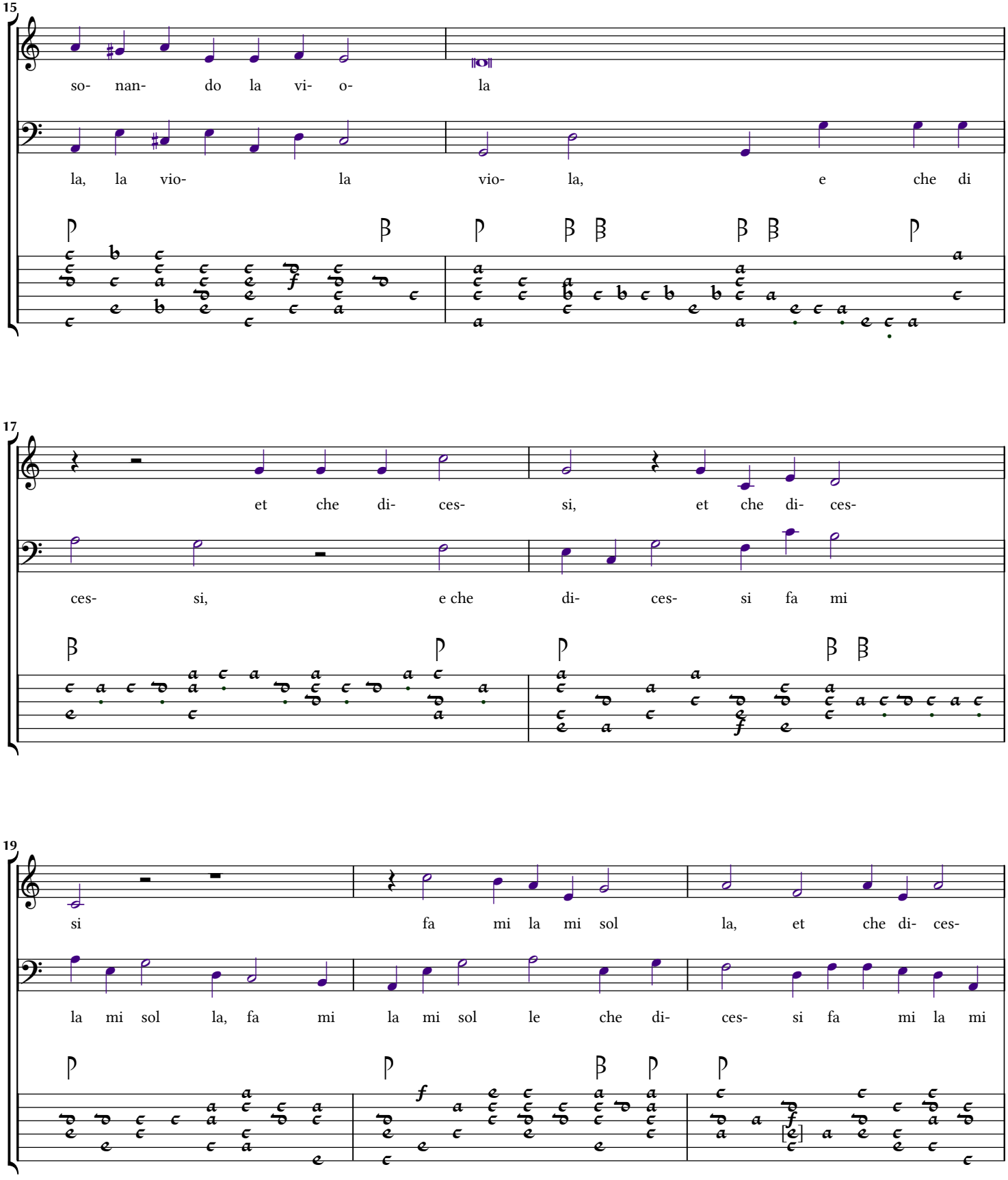
Claude Le Jeune (1530 - 1600)

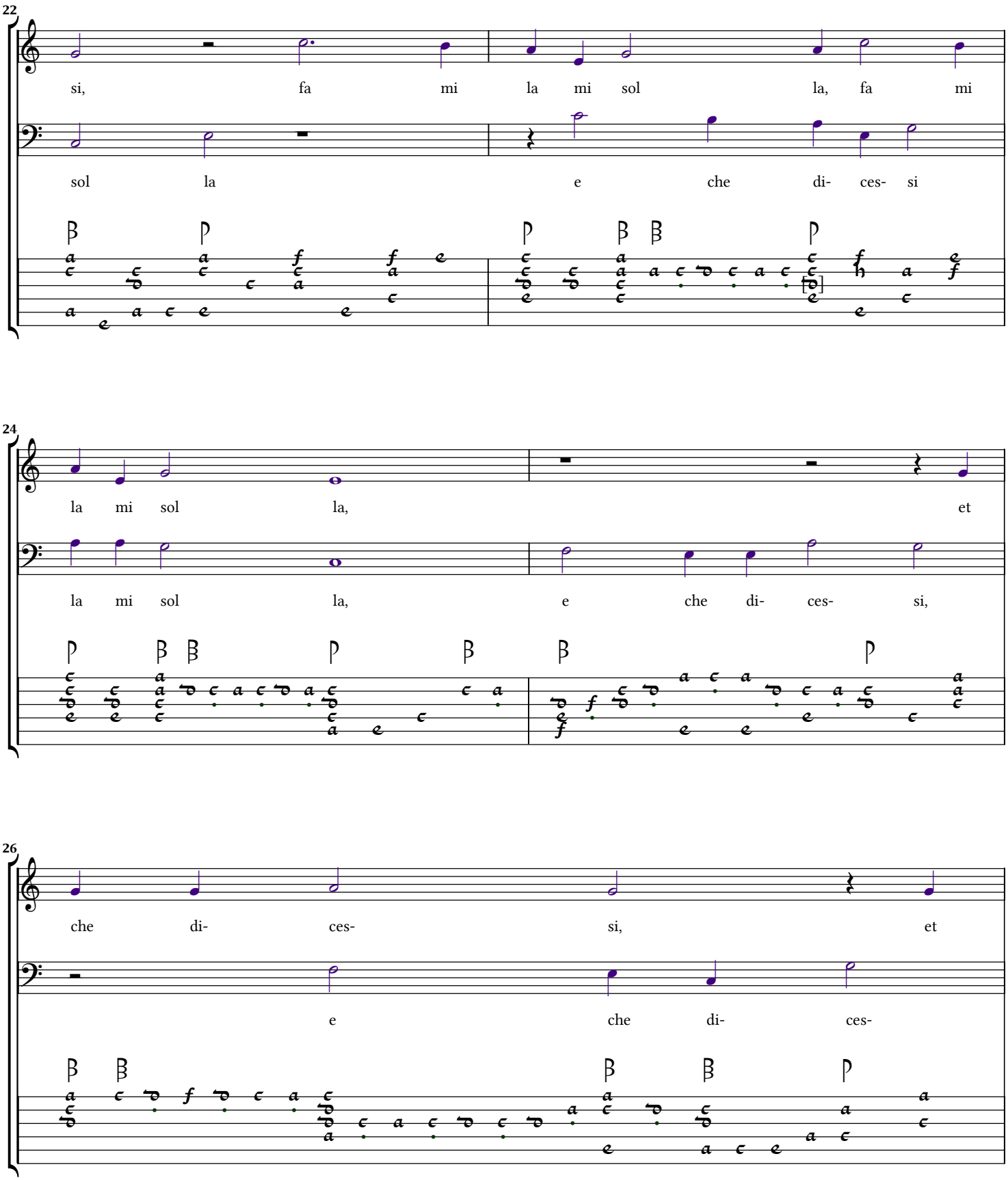
Florida (1601), f. 17v.
Canto and basso transposed a fourth down. Basso part in Tenor clef.

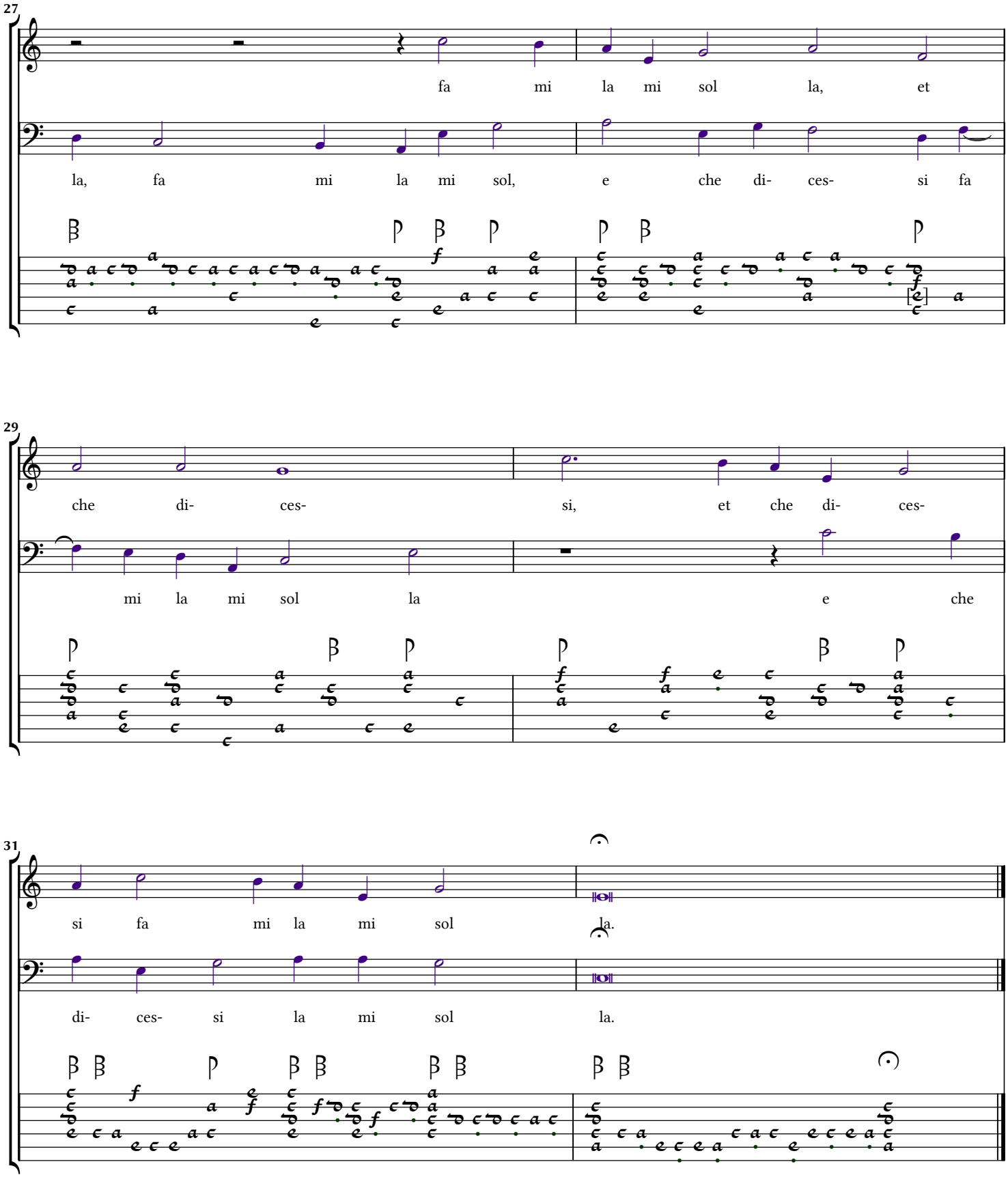


1. Source: Meslanges de la musique de Clau. Le Jeune a 4. 5. 6. 8. _10. parties, A Paris.
Par Adrian le Roy, _Robert Ballard. Imprimeurs du Roy. M. D. LXXXVII.
Or: Il vago alboreto, Phalese Anvers 1597


9
si un- a con- zo- na, vor- ria
na, vor- ria che
11
che tu can- tas- si'un can- zon- na quan-
tu can- tas- si u- na can- zo- na,
13
do stai so- nan- do, quan- do stai
quan- do stai so- nan- do la vio-


15
so- nan- do la vi- o- la
la, la vio- la vio- la, e che di
17
et che di- ces- si, et che di- ces-
ces- si, e che di- ces- si fa mi
19
si fa mi la mi sol la, et che di- ces-
la mi sol la, fa mi la mi sol le che di- ces- si fa mi la mi

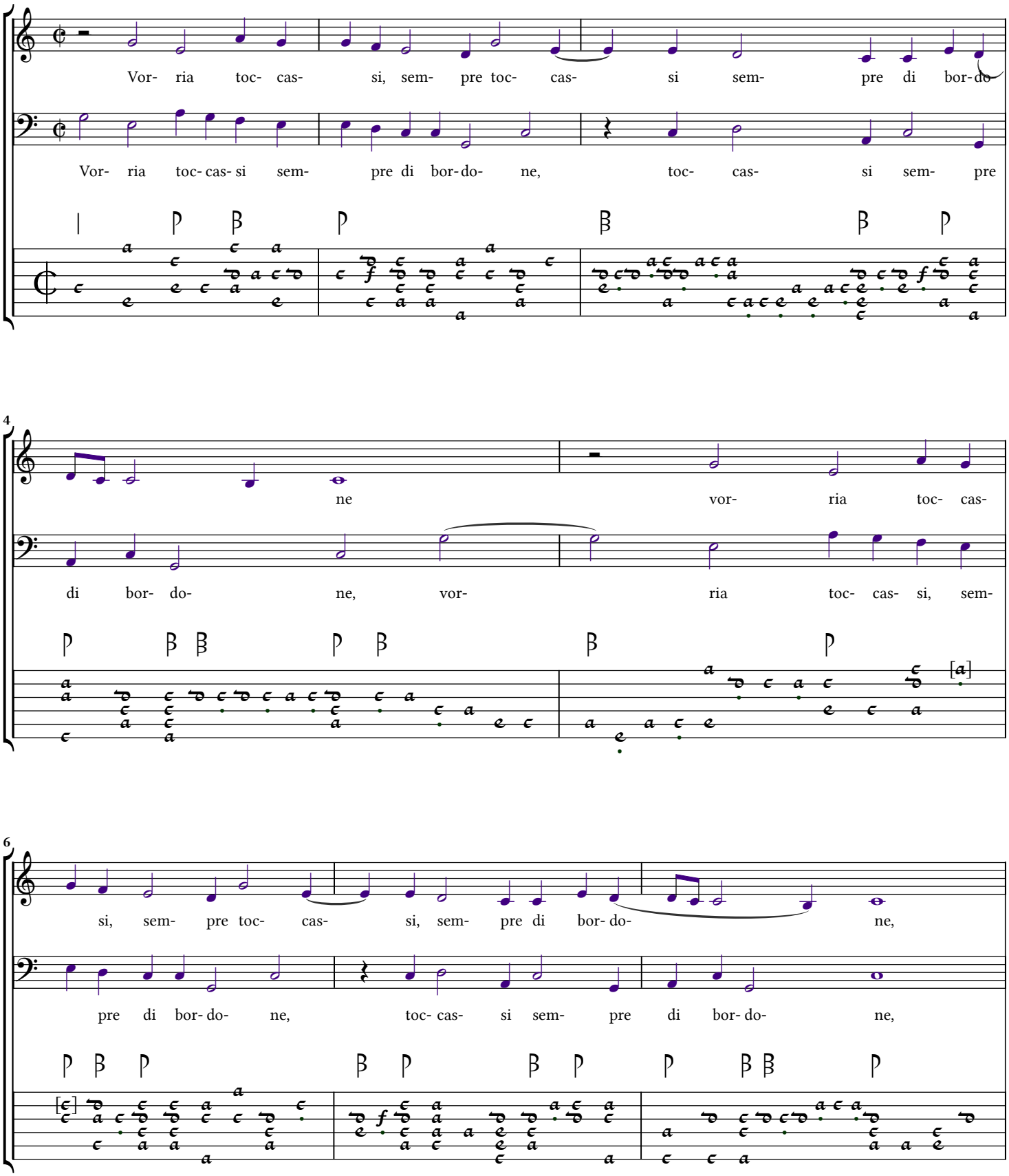

22
si, fa mi la mi sol la, fa mi
sol la e che di- ces- si
24
la mi sol la, et
la mi sol la, e che di- ces- si,
26
che di- ces- si, et
e che di- ces-

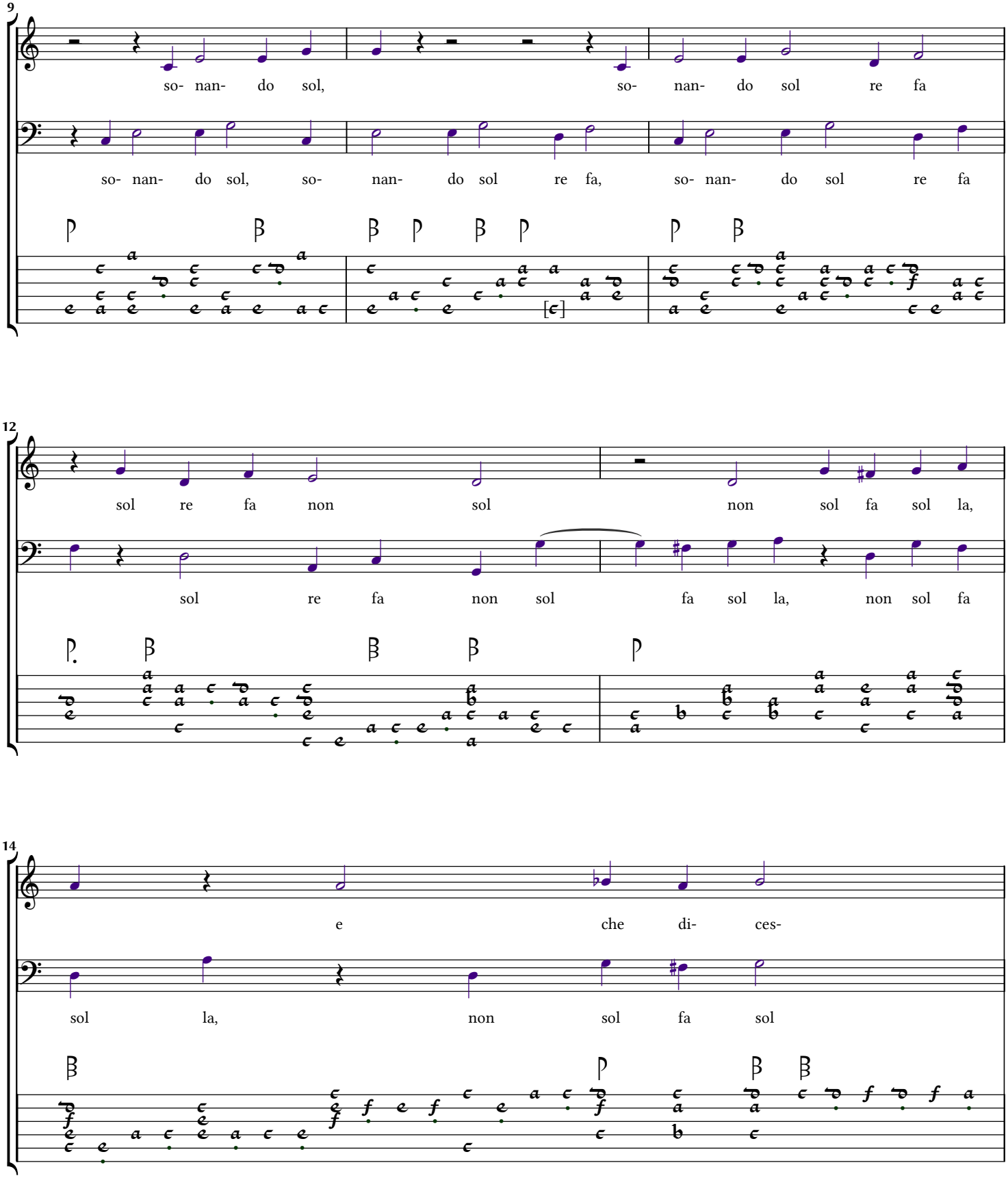

27
fa mi la mi sol la, et
la, fa mi la mi sol, e che di- ces- si fa
29
che di- ces- si, et che di- ces-
mi la mi sol la e che
31
si fa mi la mi sol la.
di- ces- si la mi sol la.

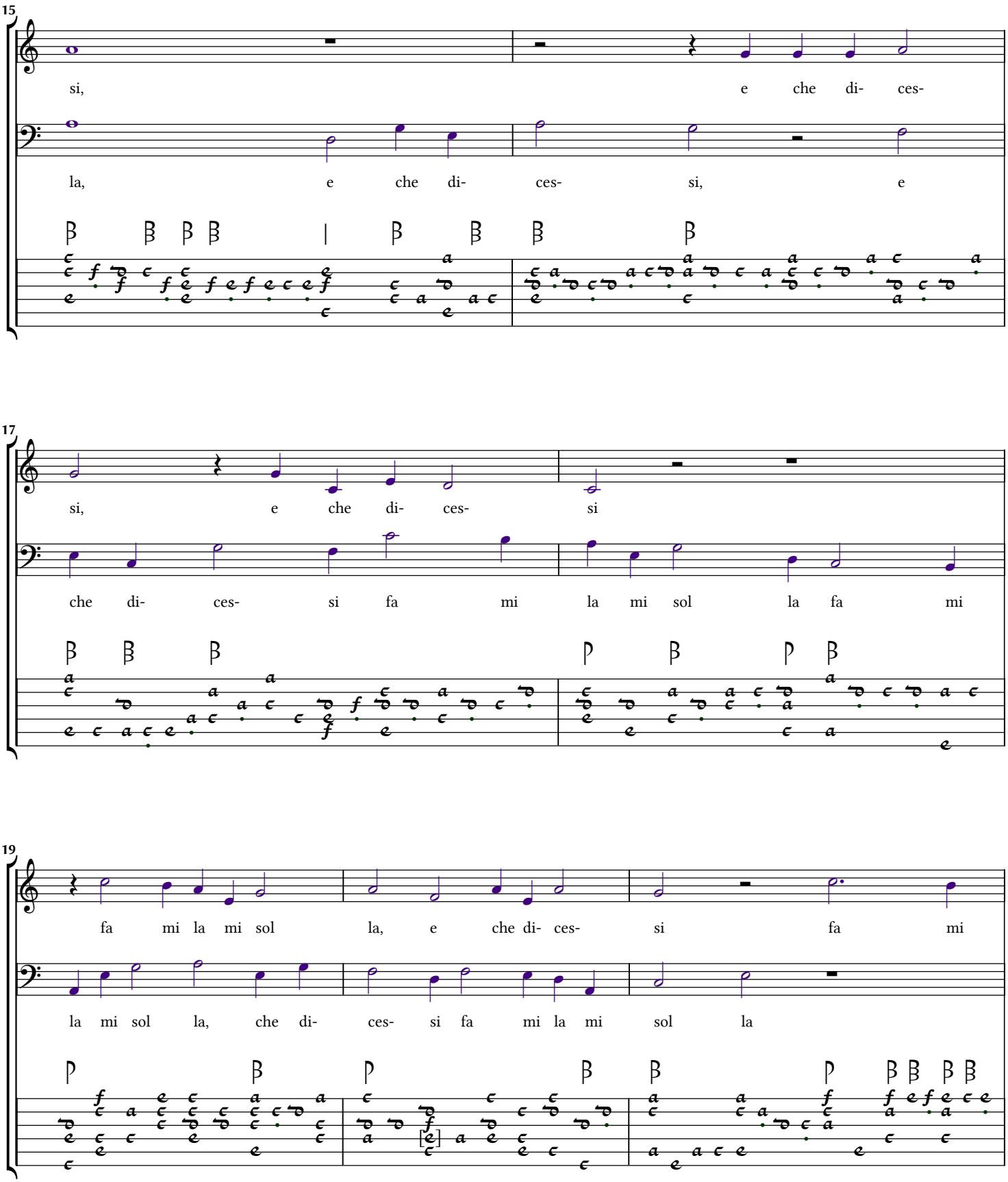
[Vorria tocassi sempre] Canto 2a parte.

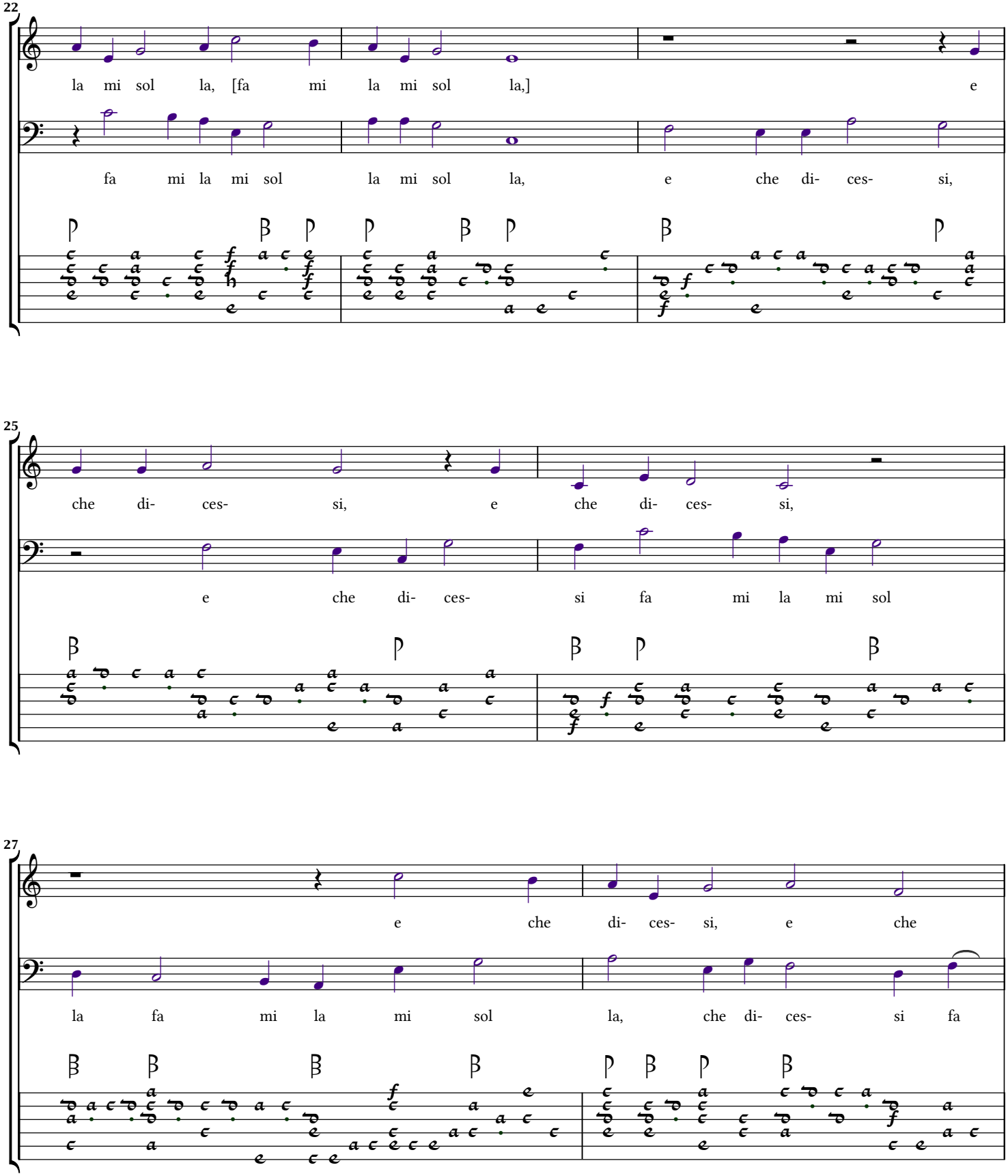
Claude Le Jeune (1530 - 1600)

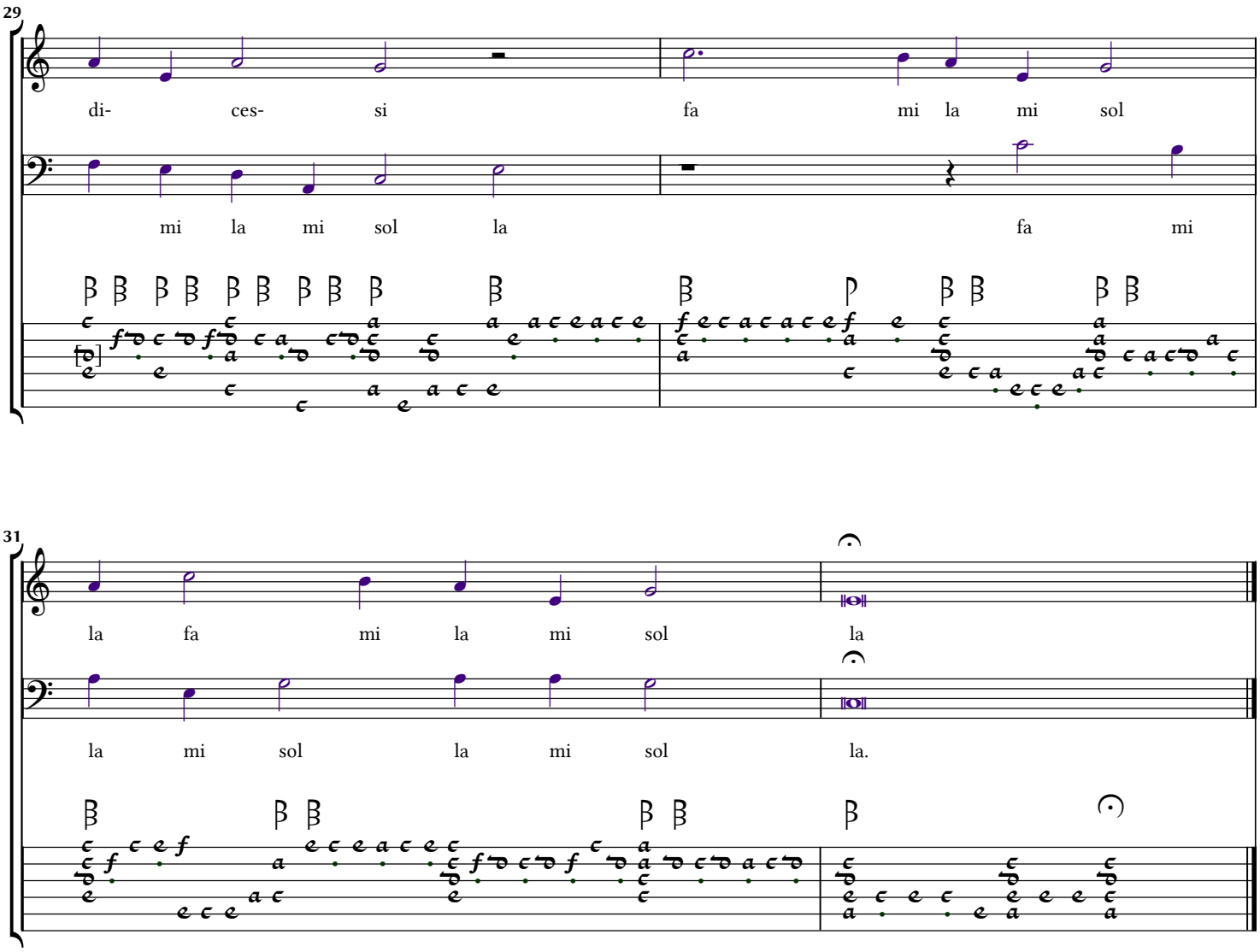
Florida (1601), f. 17v.
Canto and basso transposed a fourth down.




9
so- nan- do sol, so- nan- do sol re fa
so- nan- do sol, so- nan- do sol re fa, so- nan- do sol re fa
12
sol re fa non sol non sol fa sol la,
sol re fa non sol fa sol la, non sol fa
14
e che di- ces-
sol la, non sol fa sol


15
si, e che di- ces-
la, e che di- ces- si, e
17
si, e che di- ces- si
che di- ces- si fa mi la mi sol la fa mi
19
fa mi la mi sol la, e che di- ces- si fa mi
la mi sol la, che di- ces- si fa mi la mi sol la

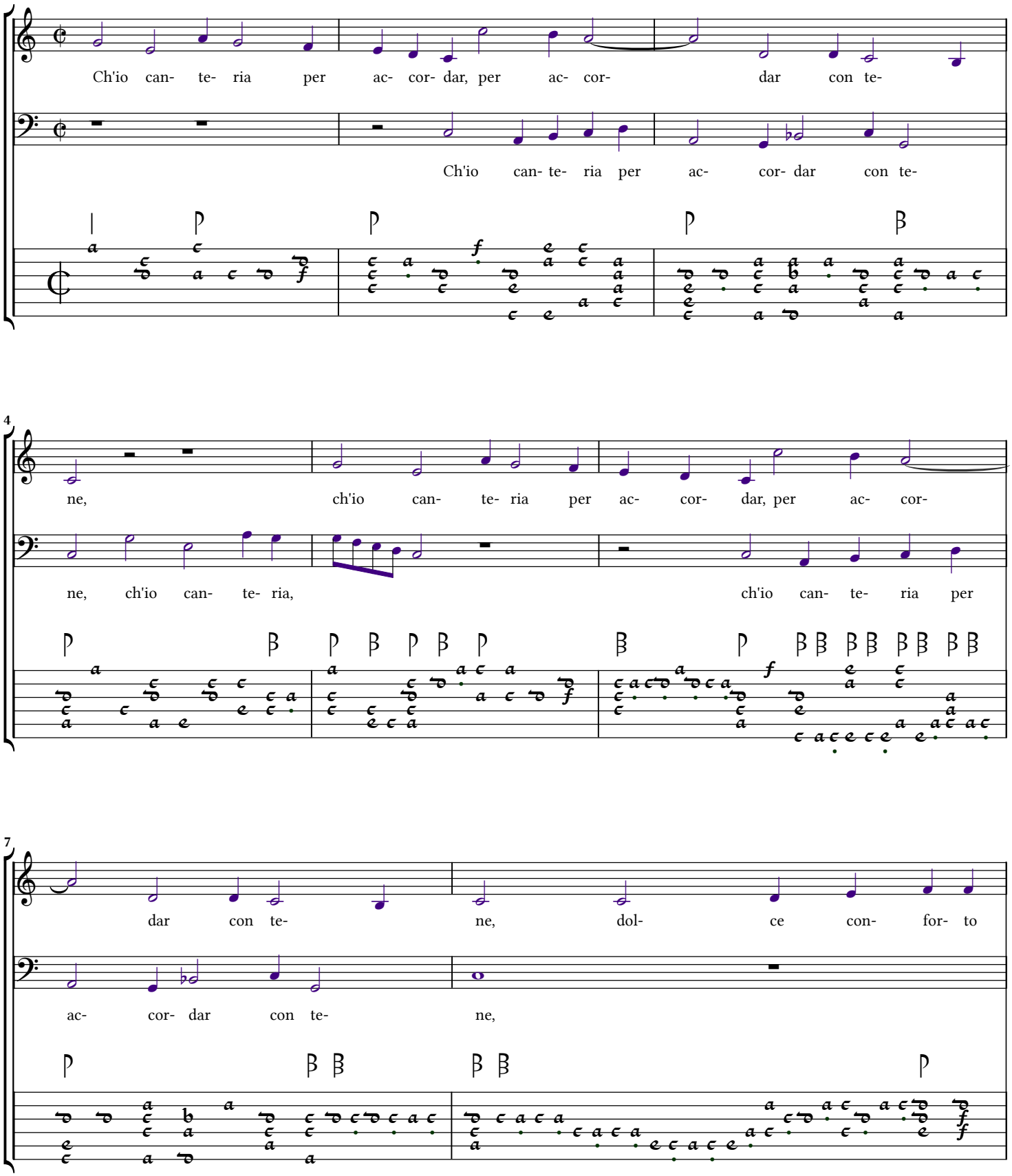

22
la mi sol la, [fa mi la mi sol la,] e
fa mi la mi sol la mi sol la, e che di- ces- si,
25
che di- ces- si, e che di- ces- si,
e che di- ces- si fa mi la mi sol
27
e che di- ces- si, e che
la fa mi la mi sol la, che di- ces- si fa

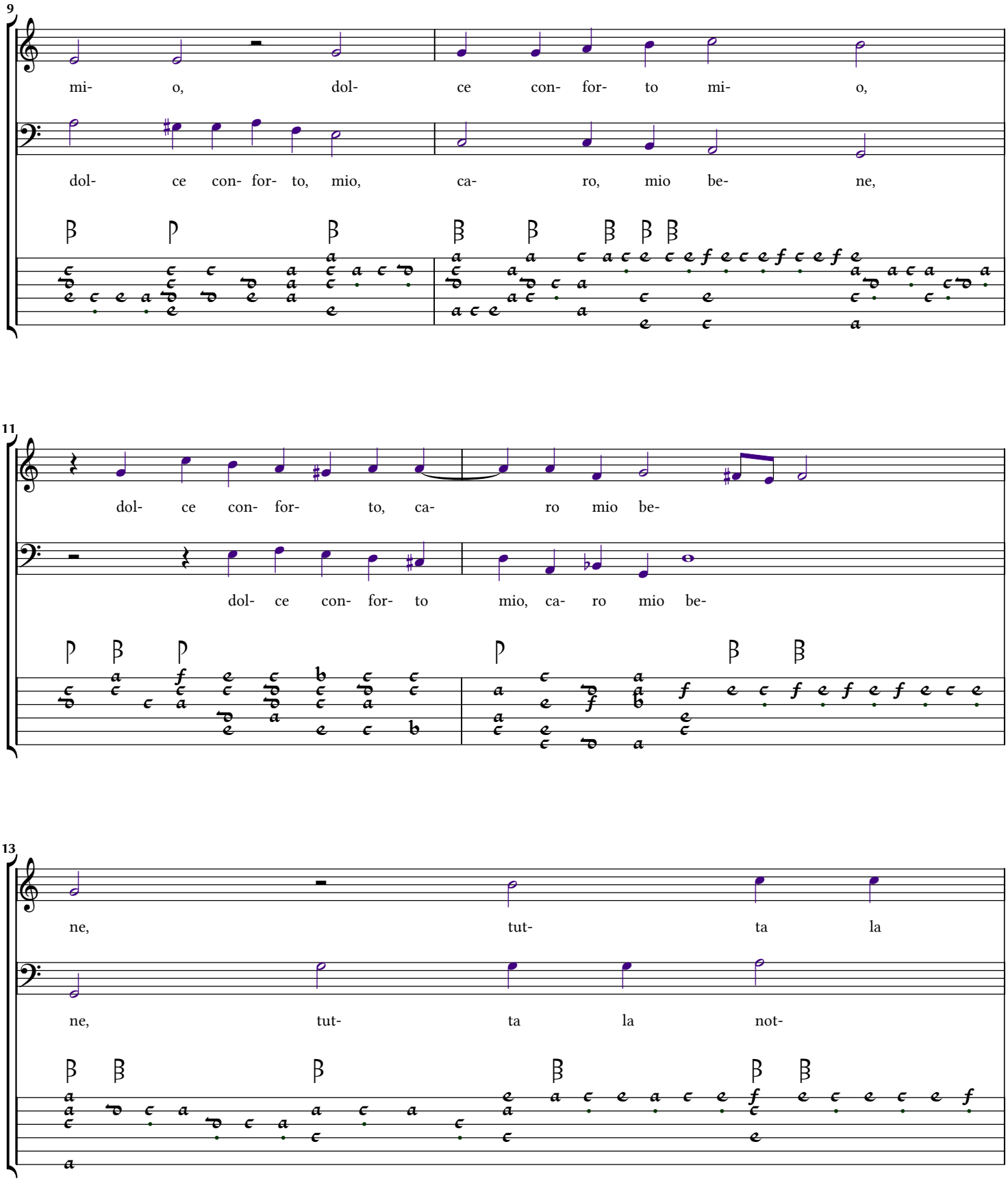

29
di- ces- si fa mi la mi sol
mi la mi sol la fa mi
31
la fa mi la mi sol la
la mi sol la mi sol la.

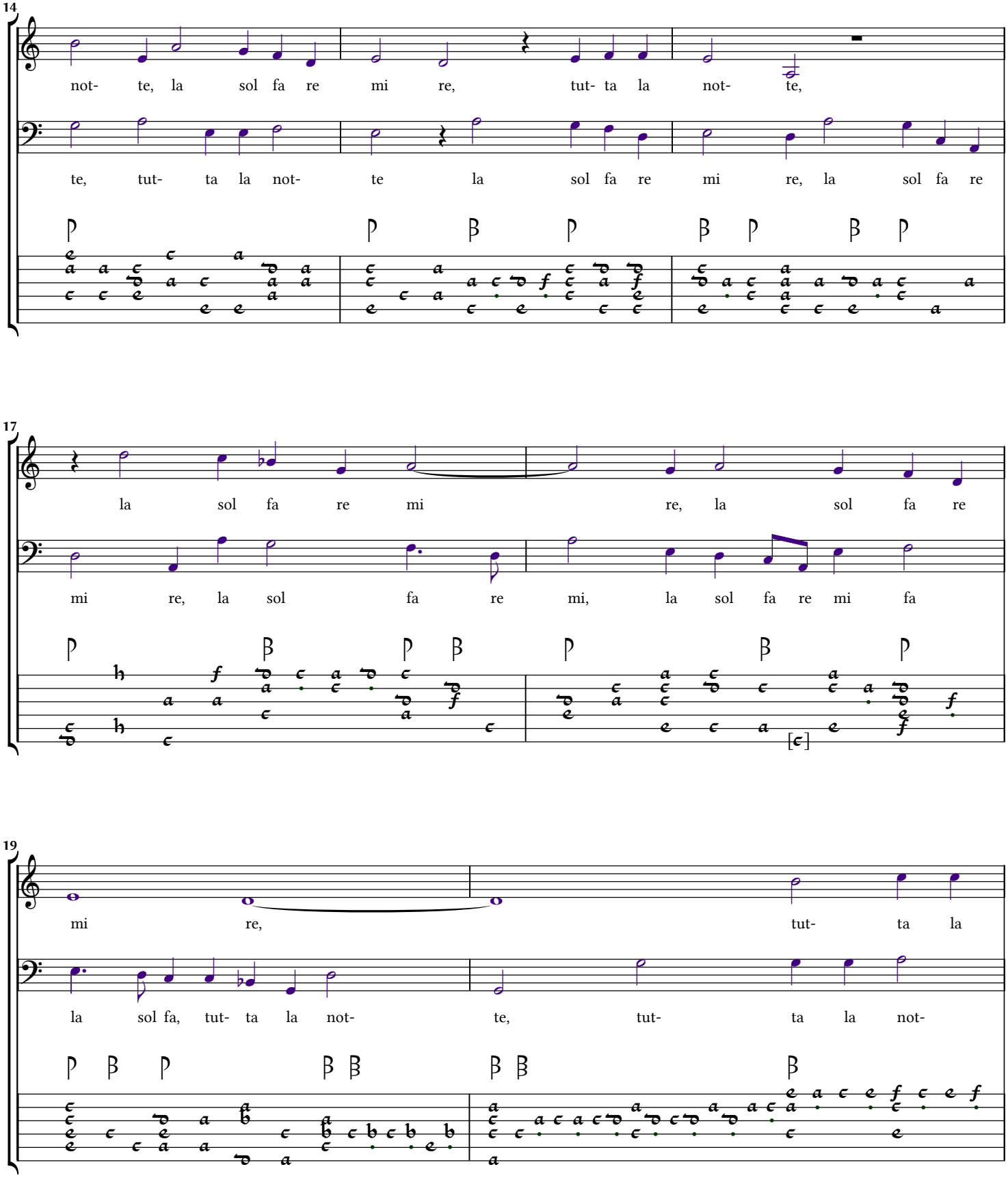
Ch'io canteria per accordar. Canto 3a parte.

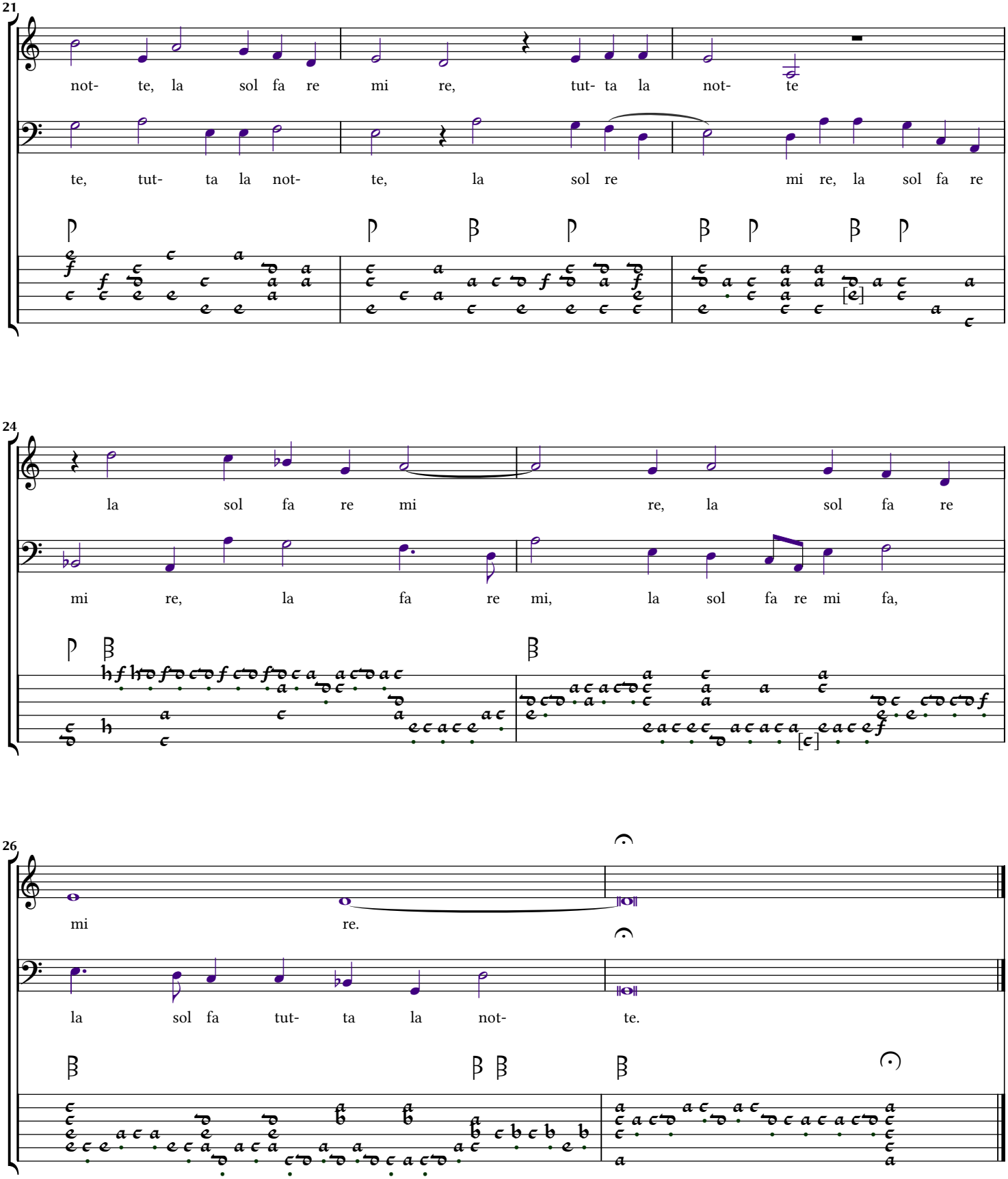
Claude Le Jeune (1530 - 1600)

Florida (1601), f. 17v.
Canto and basso transposed a fourth down.




9
mi- o, dol- ce con- for- to mi- o,
dol- ce con- for- to, mio, ca- ro, mio be- ne,
11
dol- ce con- for- to, ca- ro mio be-
dol- ce con- for- to mio, ca- ro mio be-
13
ne, tut- ta la
ne, tut- ta la not-

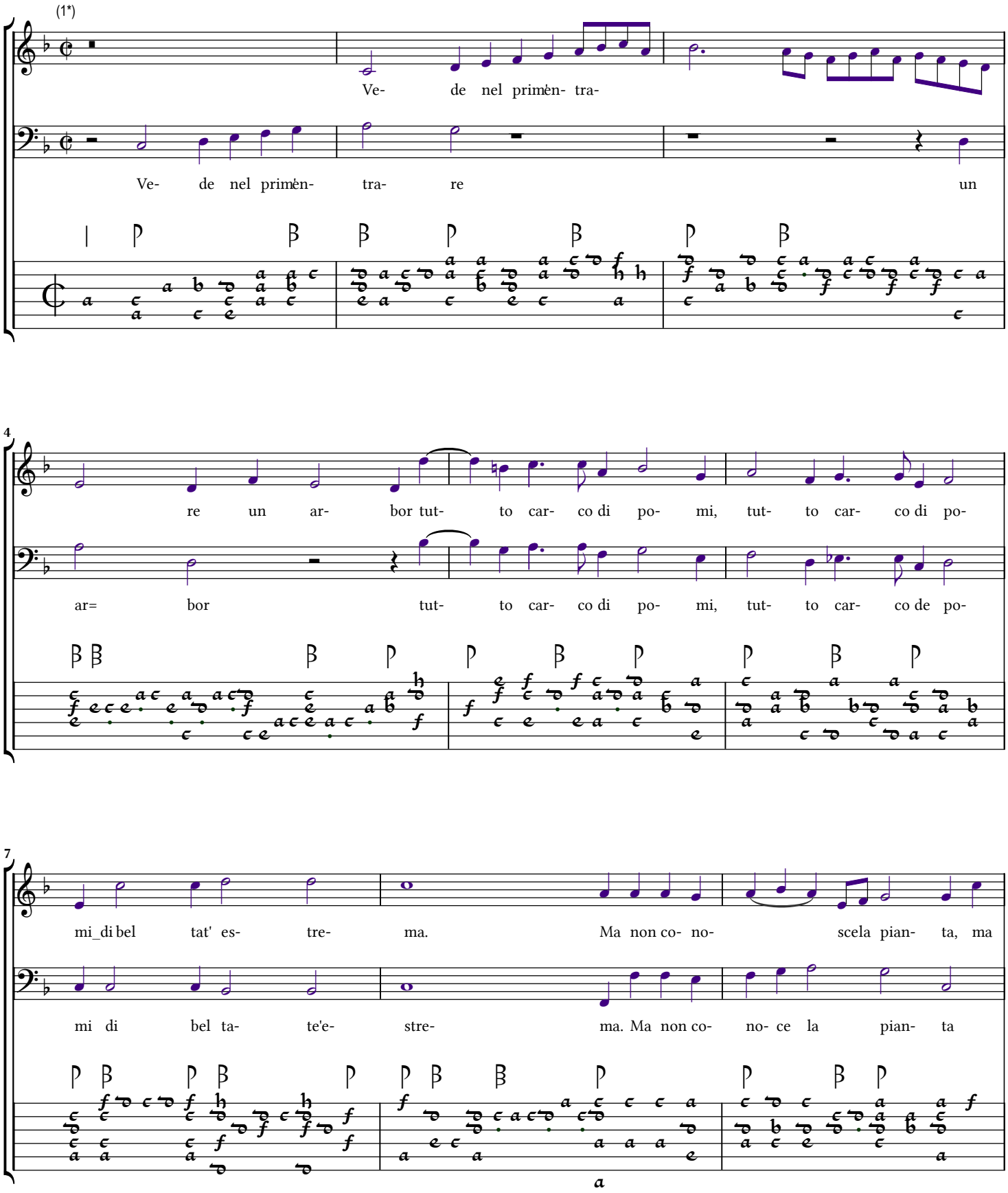

14
not- te, la sol fa re mi re, tut- ta la not- te,
te, tut- ta la not- te la sol fa re mi re, la sol fa re
17
la sol fa re mi re, la sol fa re
mi re, la sol fa re mi, la sol fa re mi fa
19
mi re, tut- ta la
la sol fa, tut- ta la not- te, tut- ta la not-


21
not- te, la sol fa re mi re, tut- ta la not- te
te, tut- ta la not- te, la sol re mi re, la sol fa re
24
la sol fa re mi re, la sol fa re
mi re, la fa re mi, la sol fa re mi fa,
26
mi re.
la sol fa tut- ta la not- te.

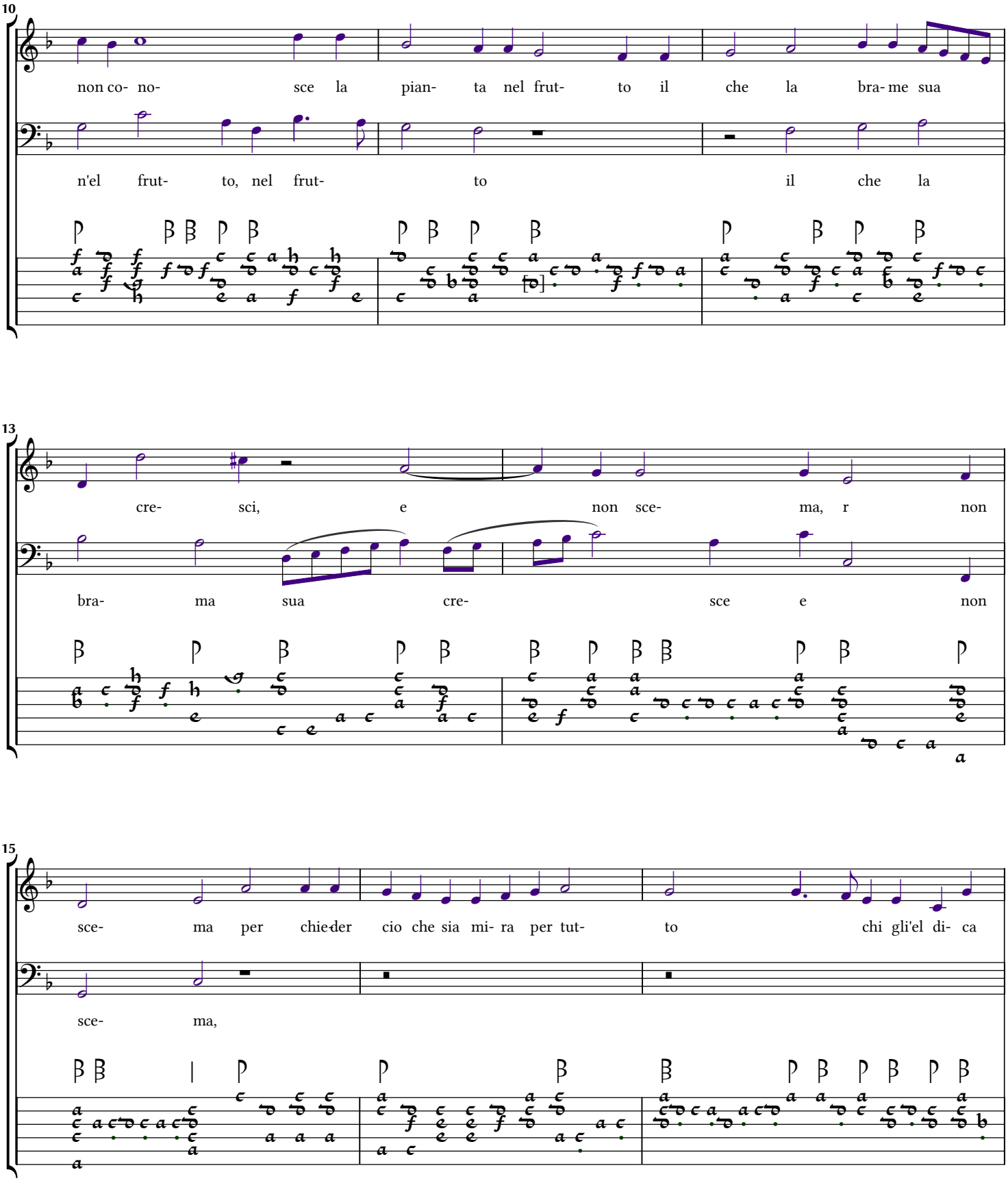
Vede nel prim'entrare

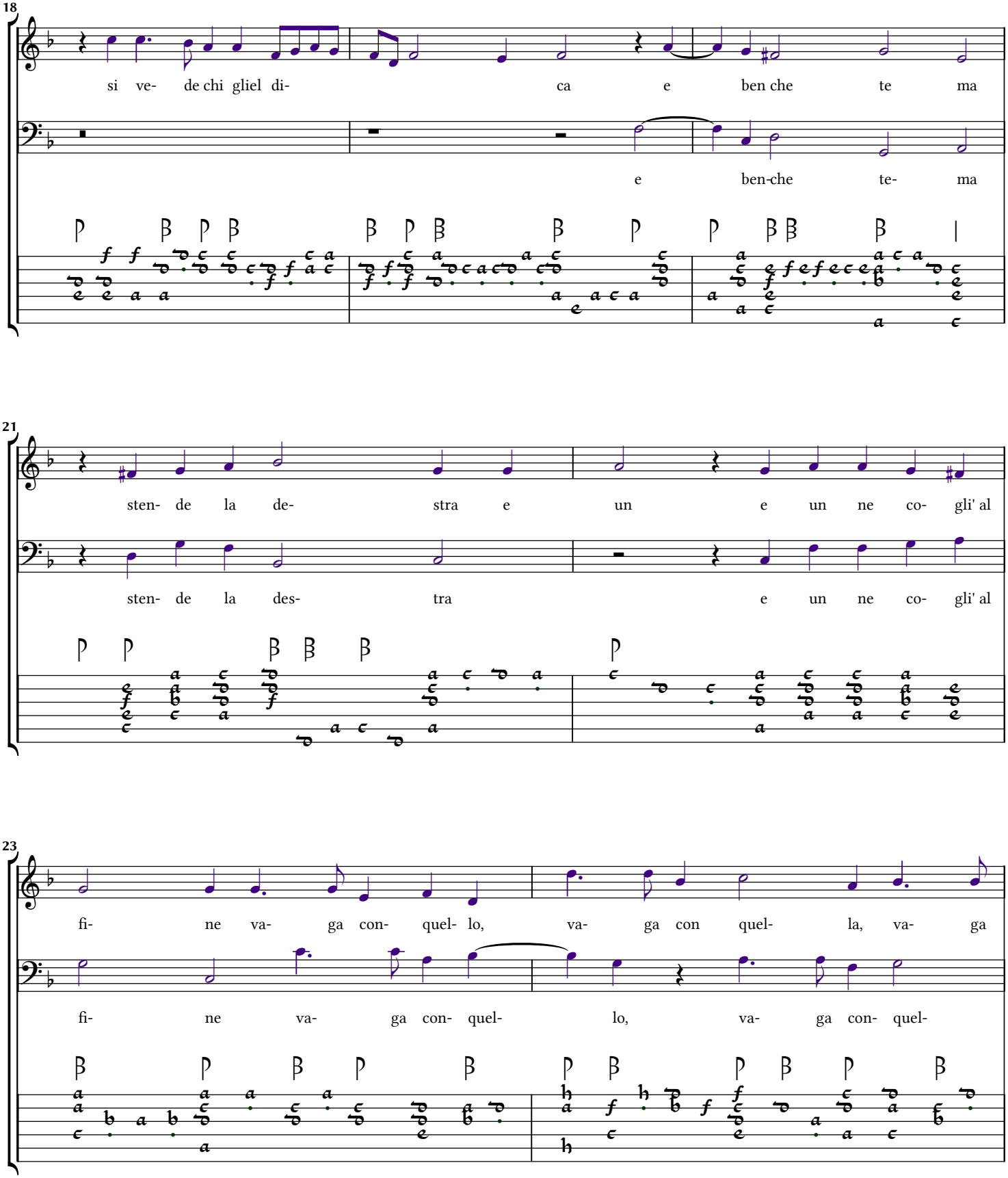
Antonio Dueto

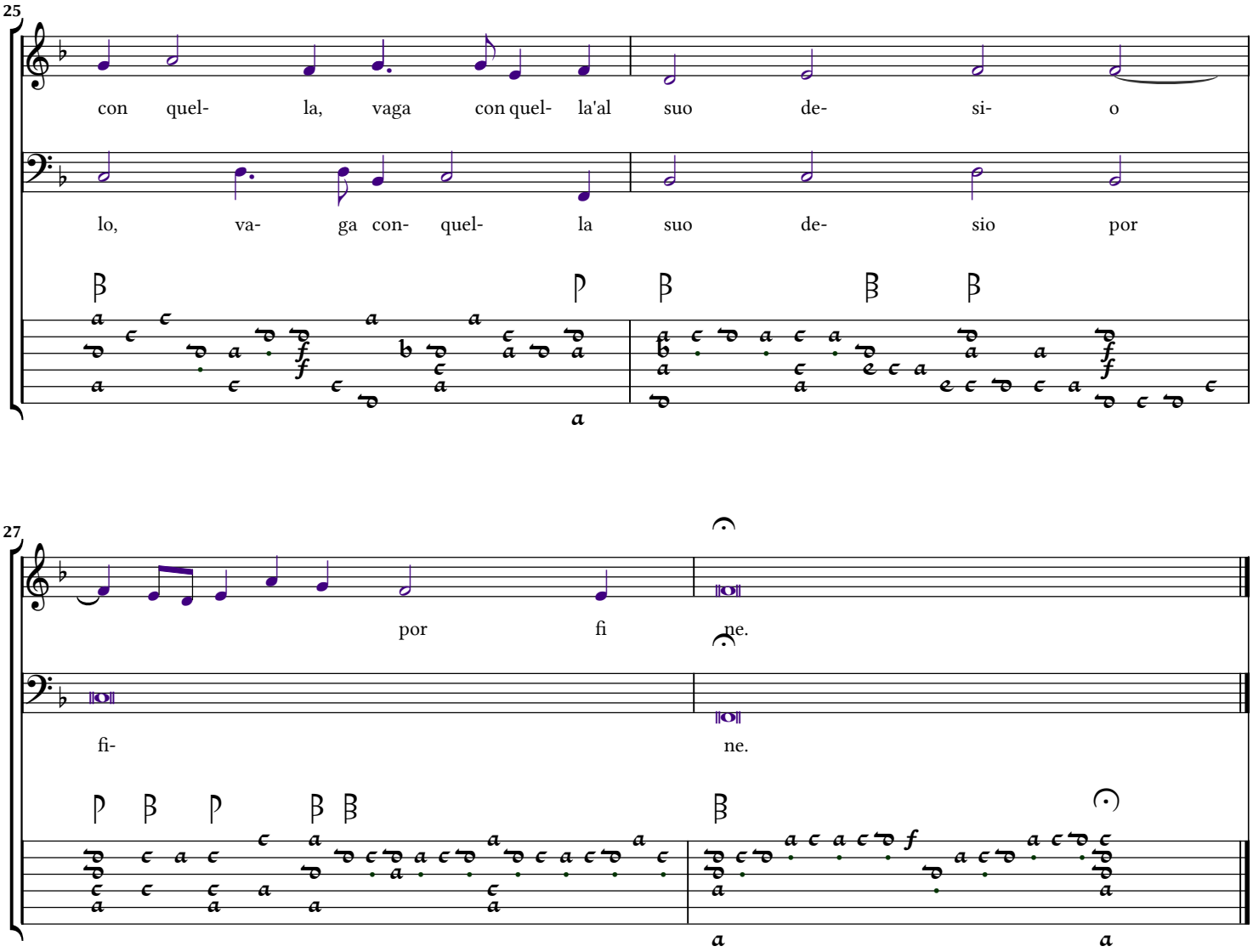
Florida (1601), f. 20v.
Canto and Basso not transposed.Canto in Soprano C clef.



1. Source: Il vago alboreto, Phalese Antwerp 1597


10
non co- no- sce la pian- ta nel frut- to il che la bra- me sua
n'el frut- to, nel frut- to il che la
13
cre- sci, e non sce- ma, r non
bra- ma sua cre- sce e non
15
sce- ma per chie-der cio che sia mi- ra per tut- to chi gli'el di- ca
sce- ma,

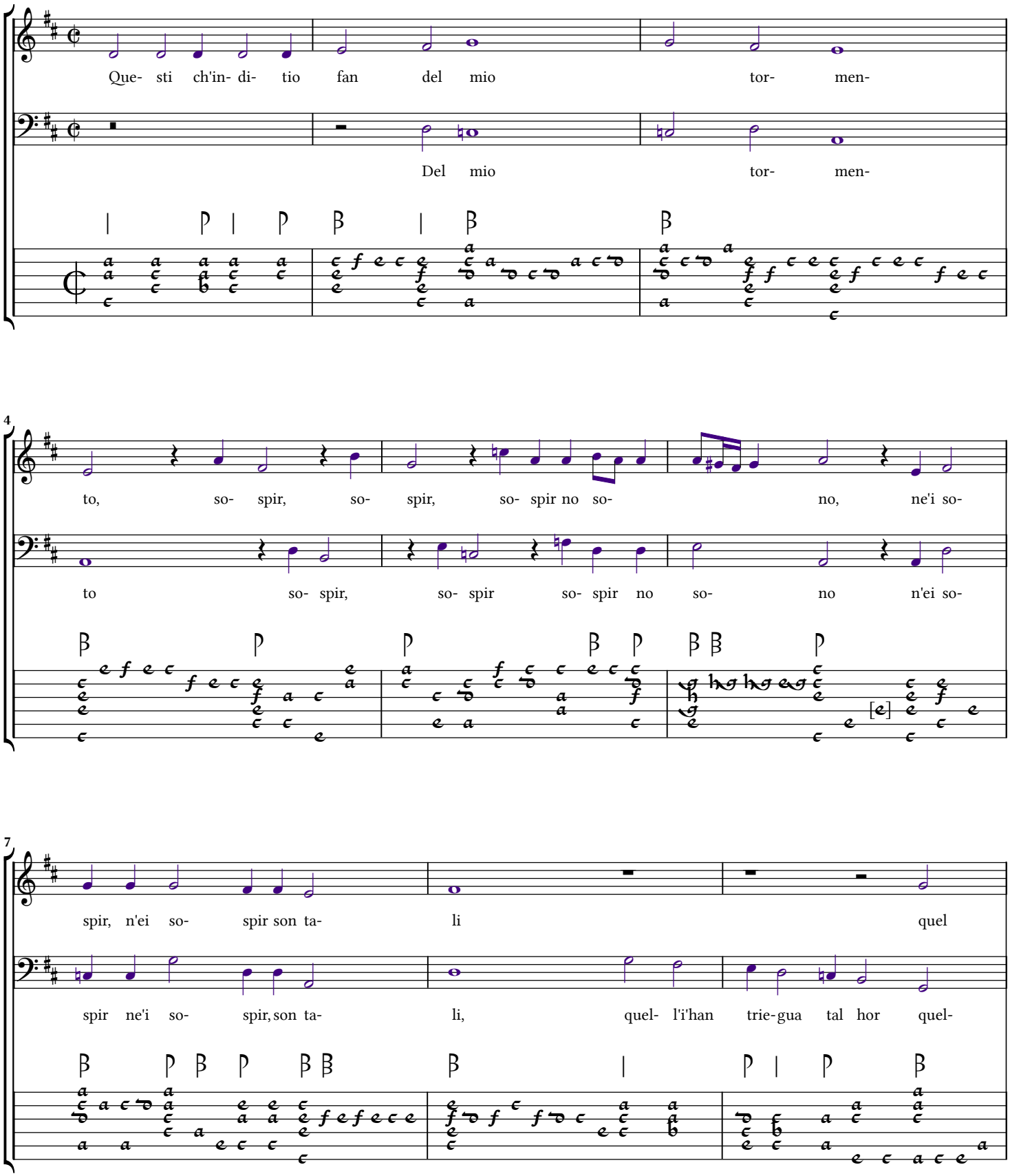

18
si ve- de chi gliel di- ca e ben che te ma
e ben-che te- ma
21
sten- de la de- stra e un e un ne co- gli' al
sten- de la des- tra e un ne co- gli' al
23
fi- ne va- ga con- quel- lo, va- ga con quel- la, va- ga
fi- ne va- ga con- quel- lo, va- ga con- quel-

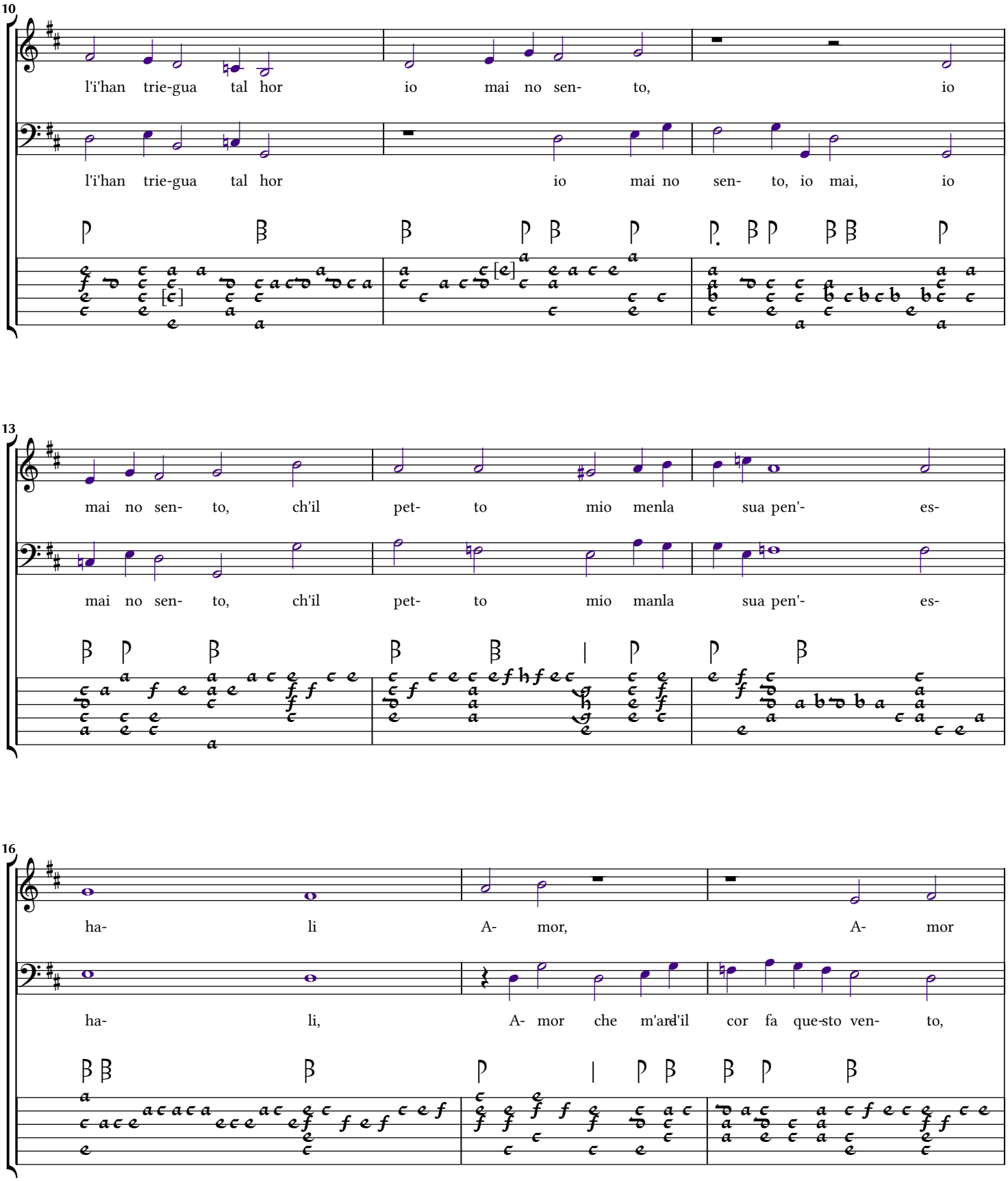

25
con quel- la, vaga con quel- la'al suo de- si- o
lo, va- ga con- quel- la suo de- sio por
27
por fi ne.
fi- ne.

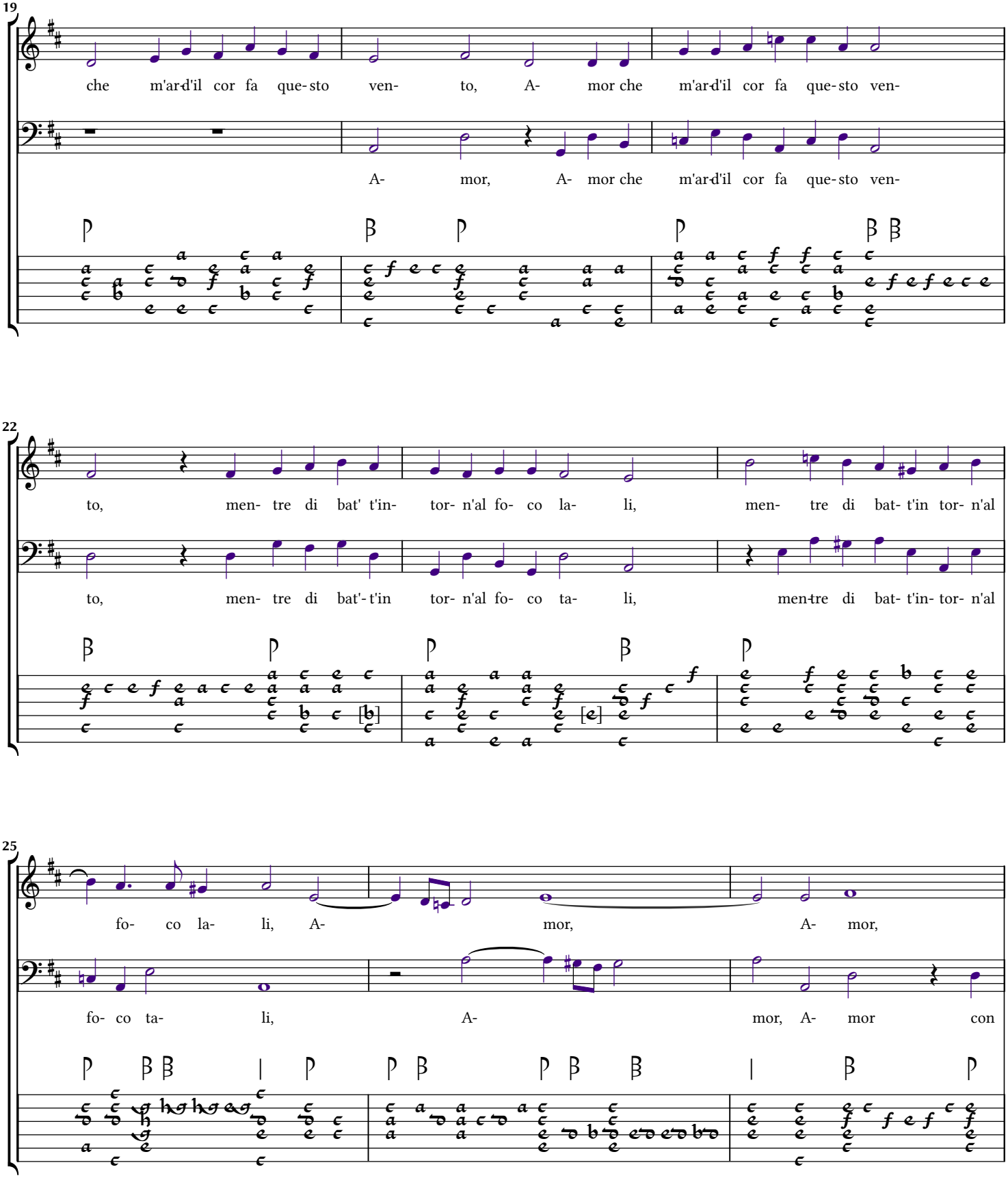
Questi ch'inditio

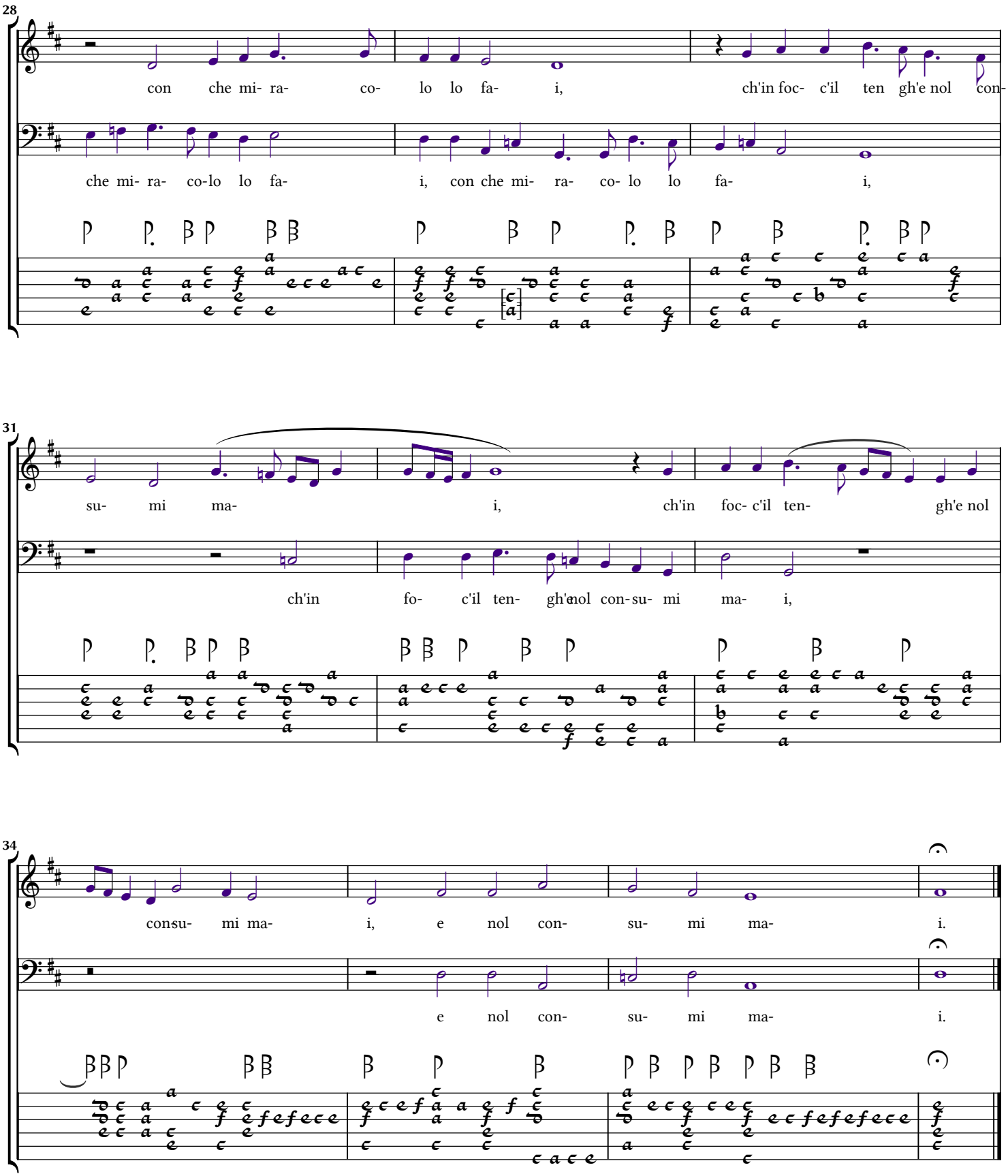
Noë Faignient (fl.c.1560-1600)

Florida (1601), f. 21v.
Canto and basso transposed a fourth down.




10
l'i'han trie-gua tal hor io mai no sen- to, io
l'i'han trie-gua tal hor io mai no sen- to, io mai, io
13
mai no sen- to, ch'il pet- to mio menla sua pen'- es-
mai no sen- to, ch'il pet- to mio manla sua pen'- es-
16
ha- li A- mor, A- mor
ha- li, A- mor che m'ard'il cor fa que-sto ven- to,

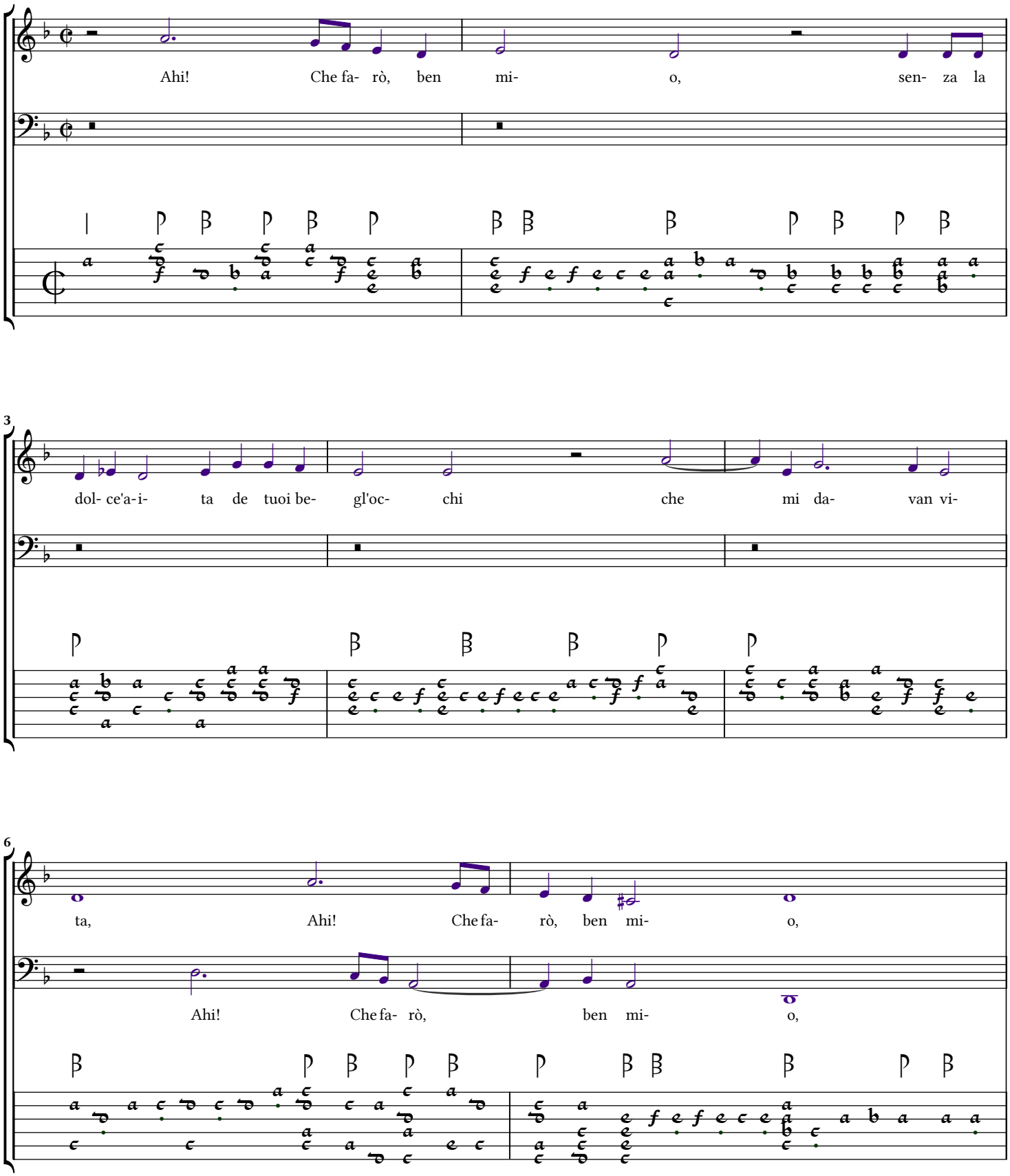

19
che m'ar-d'il cor fa que-sto ven- to, A- mor che m'ar-d'il cor fa que-sto ven-
A- mor, A- mor che m'ar-d'il cor fa que-sto ven-
22
to, men- tre di bat' t'in- tor- n'al fo- co la- li, men- tre di bat- t'in tor- n'al
to, men- tre di bat'- t'in tor- n'al fo- co ta- li, men-tre di bat- t'in- tor- n'al
25
fo- co la- li, A- mor, A- mor,
fo- co ta- li, A- mor, A- mor con

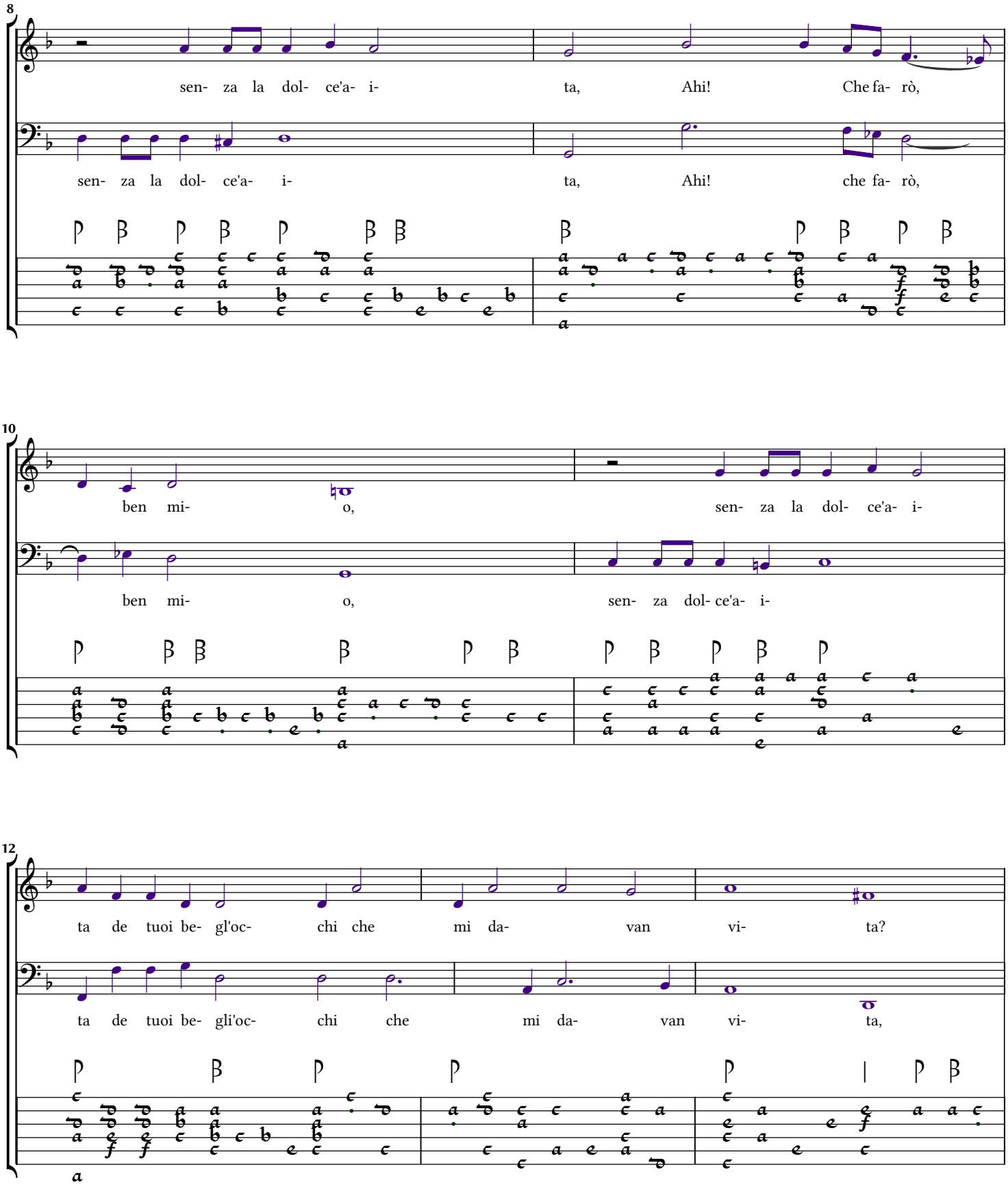

28
con che mi- ra- co- lo lo fa- i, ch'in foc- c'il ten gh'e nol con-
che mi- ra- co-lo lo fa- i, con che mi- ra- co- lo lo fa- i,
31
su- mi ma- i, ch'in foc- c'il ten- gh'e nol
ch'in fo- c'il ten- gh'e nol con-su- mi ma- i,
34
consu- mi ma- i, e nol con- su- mi ma- i.
e nol con- su- mi ma- i.

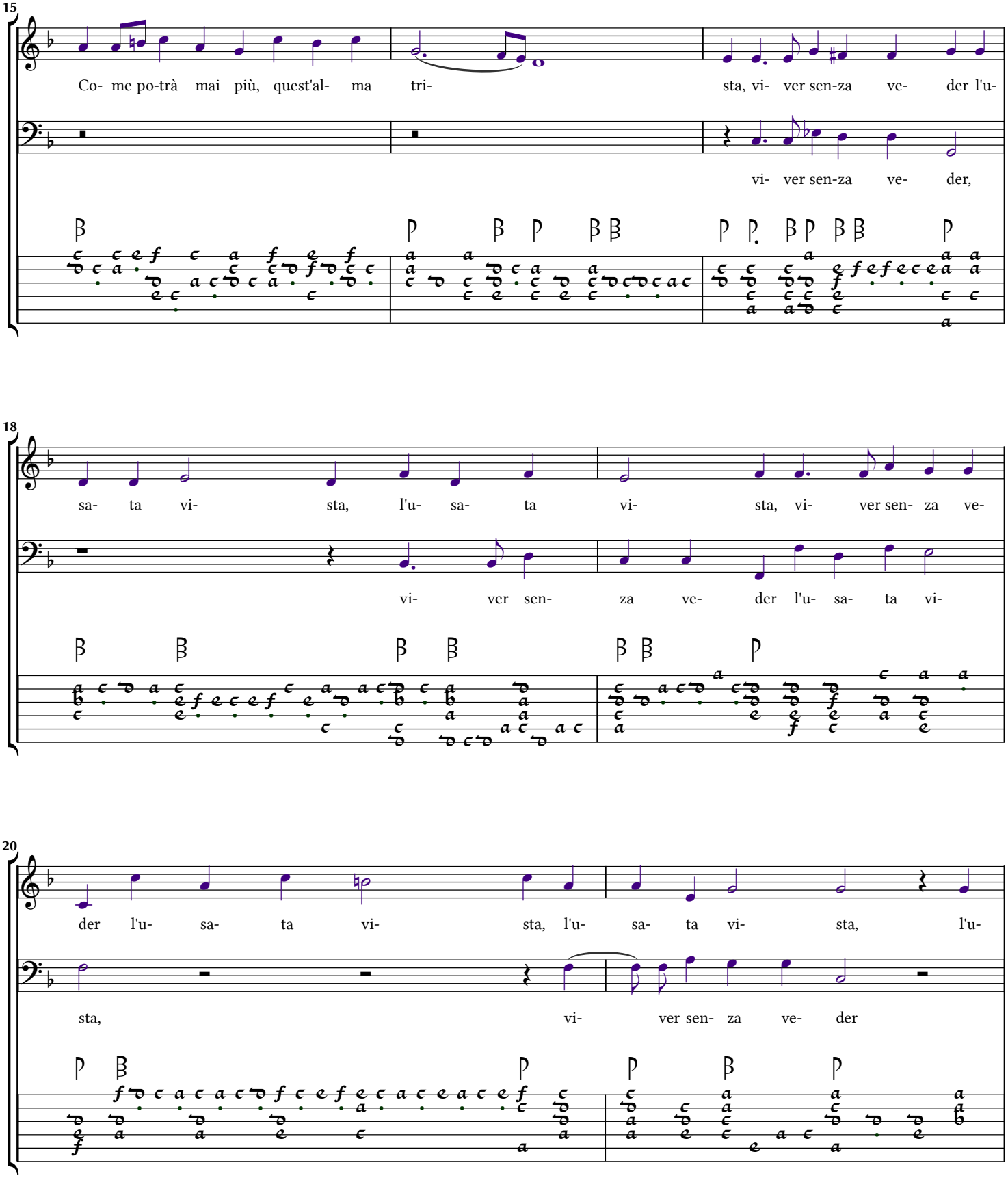
Ahi! Che farò, ben mio

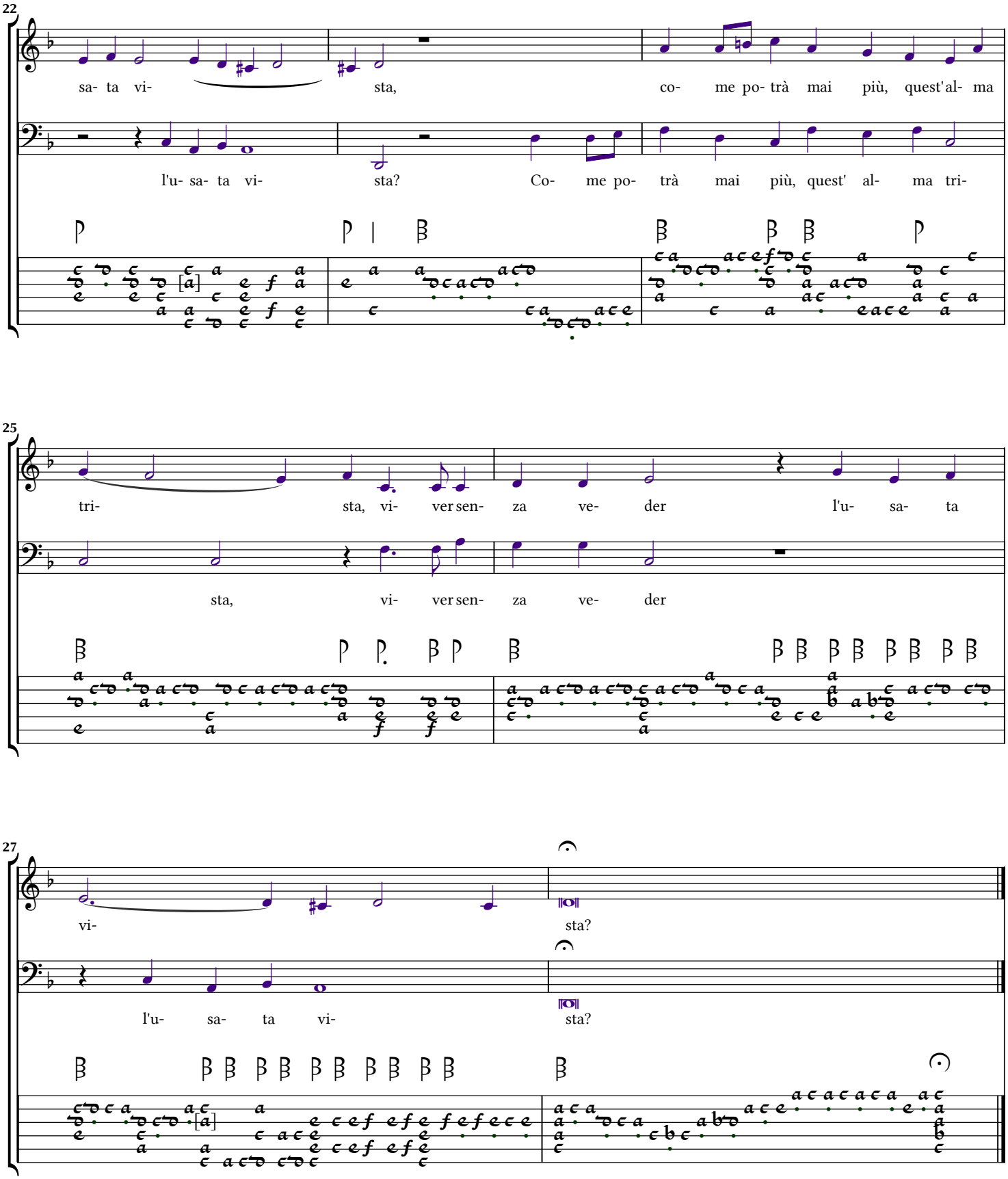
Giovannelli, Ruggiero

Florida (1601), f. 22v.
Canto and basso transposed a fifth down. Original for a bass lute in D.




8
sen- za la dol- ce'a- i- ta, Ahi! Che fa- rò,
sen- za la dol- ce'a- i- ta, Ahi! che fa- rò,
10
ben mi- o, sen- za la dol- ce'a- i-
ben mi- o, sen- za dol- ce'a- i-
12
ta de tuoi be- gl'oc- chi che mi da- van vi- ta?
ta de tuoi be- gli'oc- chi che mi da- van vi- ta,

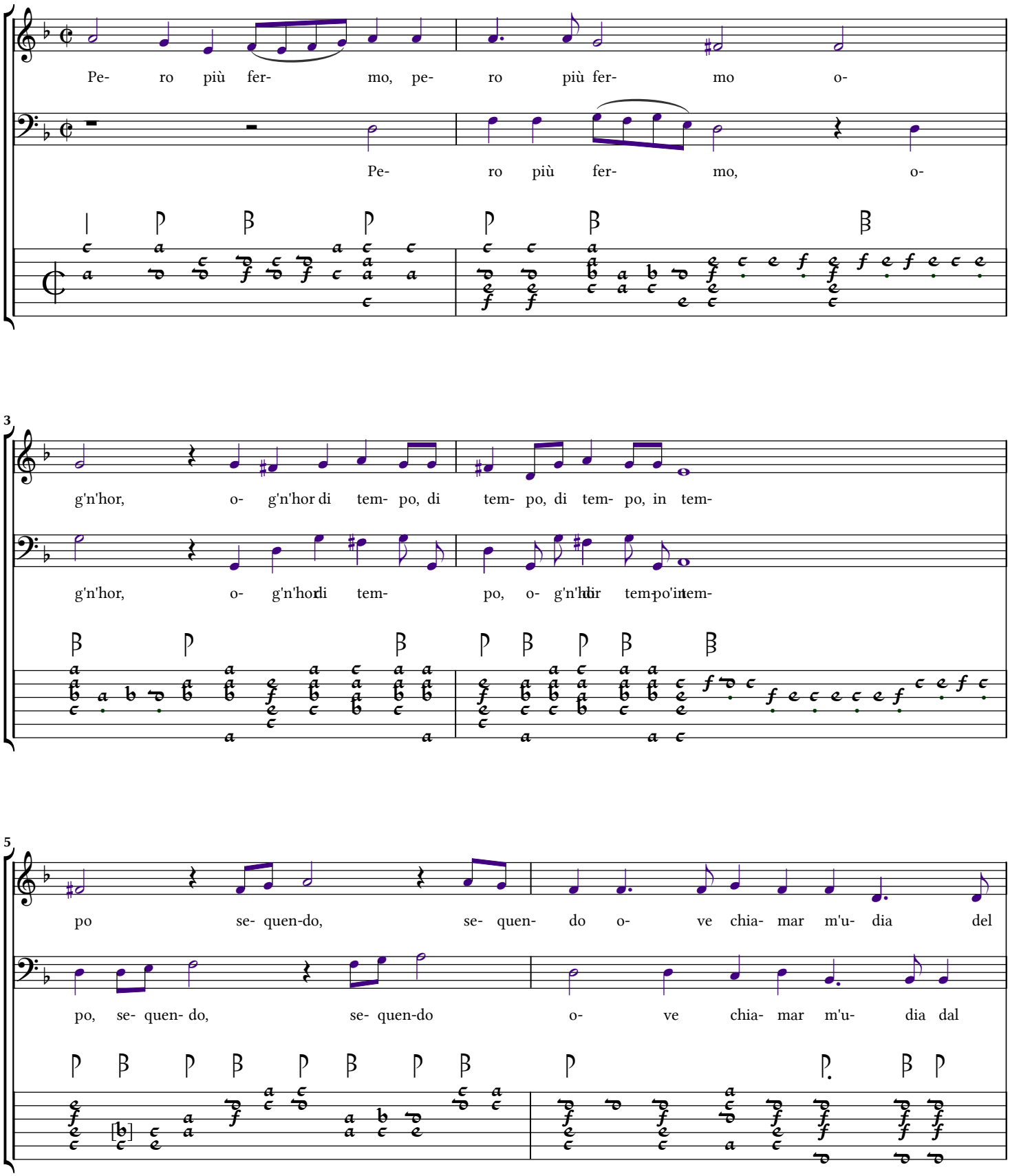

15
Co- me po-trà mai più, quest'al- ma tri- sta, vi- ver sen-za ve- der l'u-
vi- ver sen-za ve- der,
18
sa- ta vi- sta, l'u- sa- ta vi- sta, vi- ver sen- za ve-
vi- ver sen- za ve- der l'u- sa- ta vi-
20
der l'u- sa- ta vi- sta, l'u- sa- ta vi- sta, l'u-
sta, vi- ver sen- za ve- der

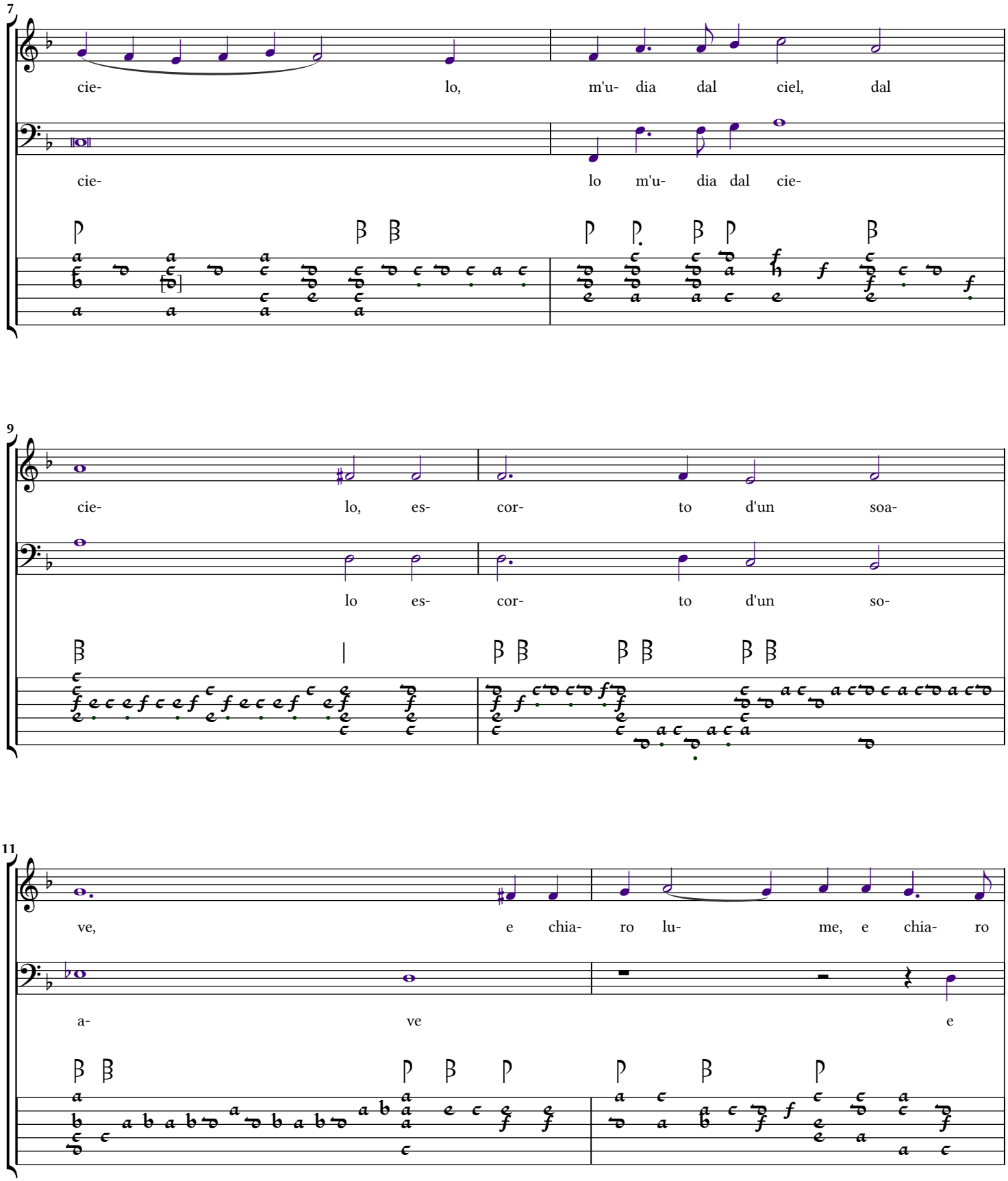

22
sa- ta vi- sta, co- me po- trà mai più, quest'al- ma
l'u- sa- ta vi- sta? Co- me po- trà mai più, quest' al- ma tri-
25
tri- sta, vi- ver sen- za ve- der l'u- sa- ta
sta, vi- ver sen- za ve- der
27
vi- sta?
l'u- sa- ta vi- sta?

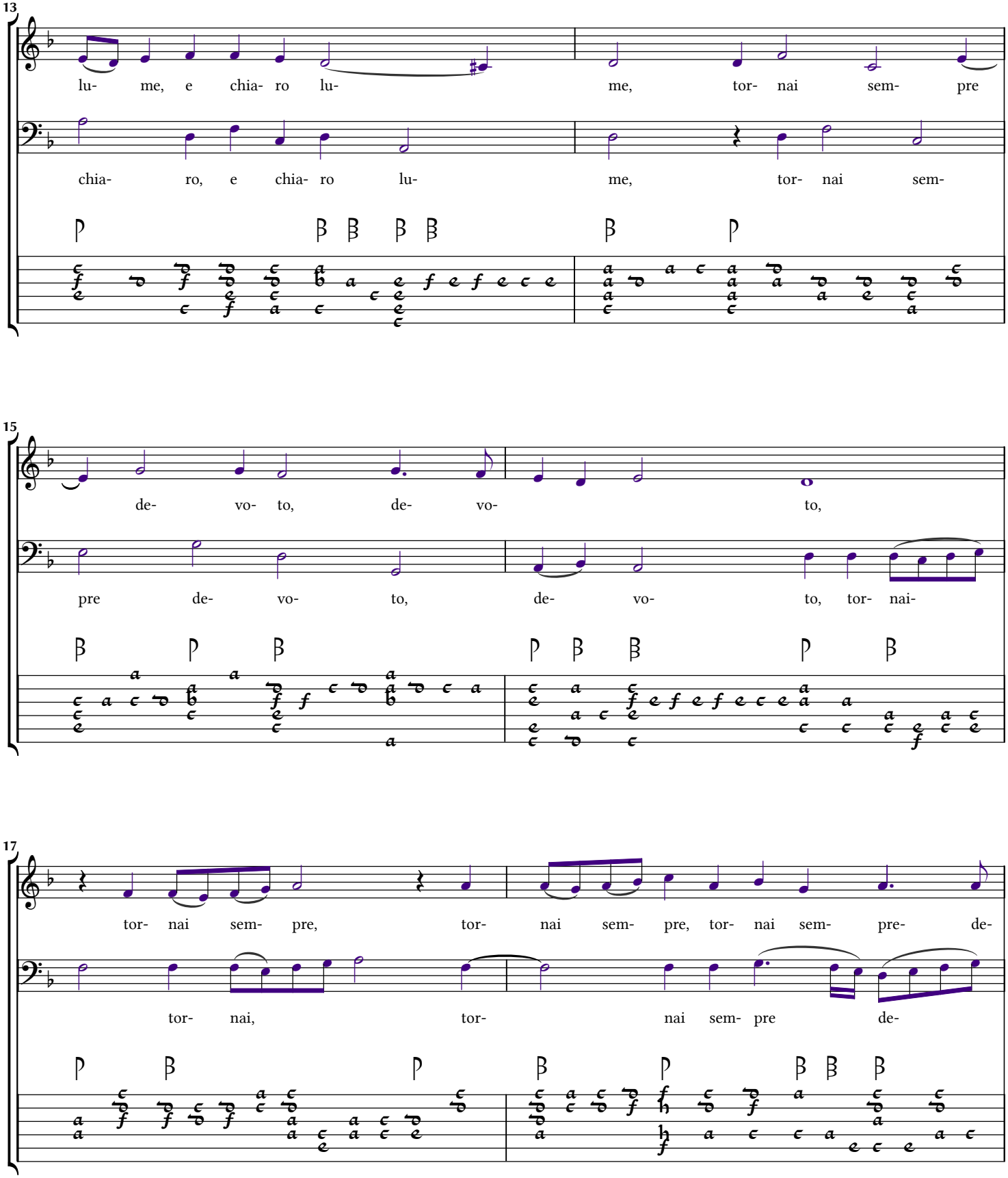
Pero piu fermo

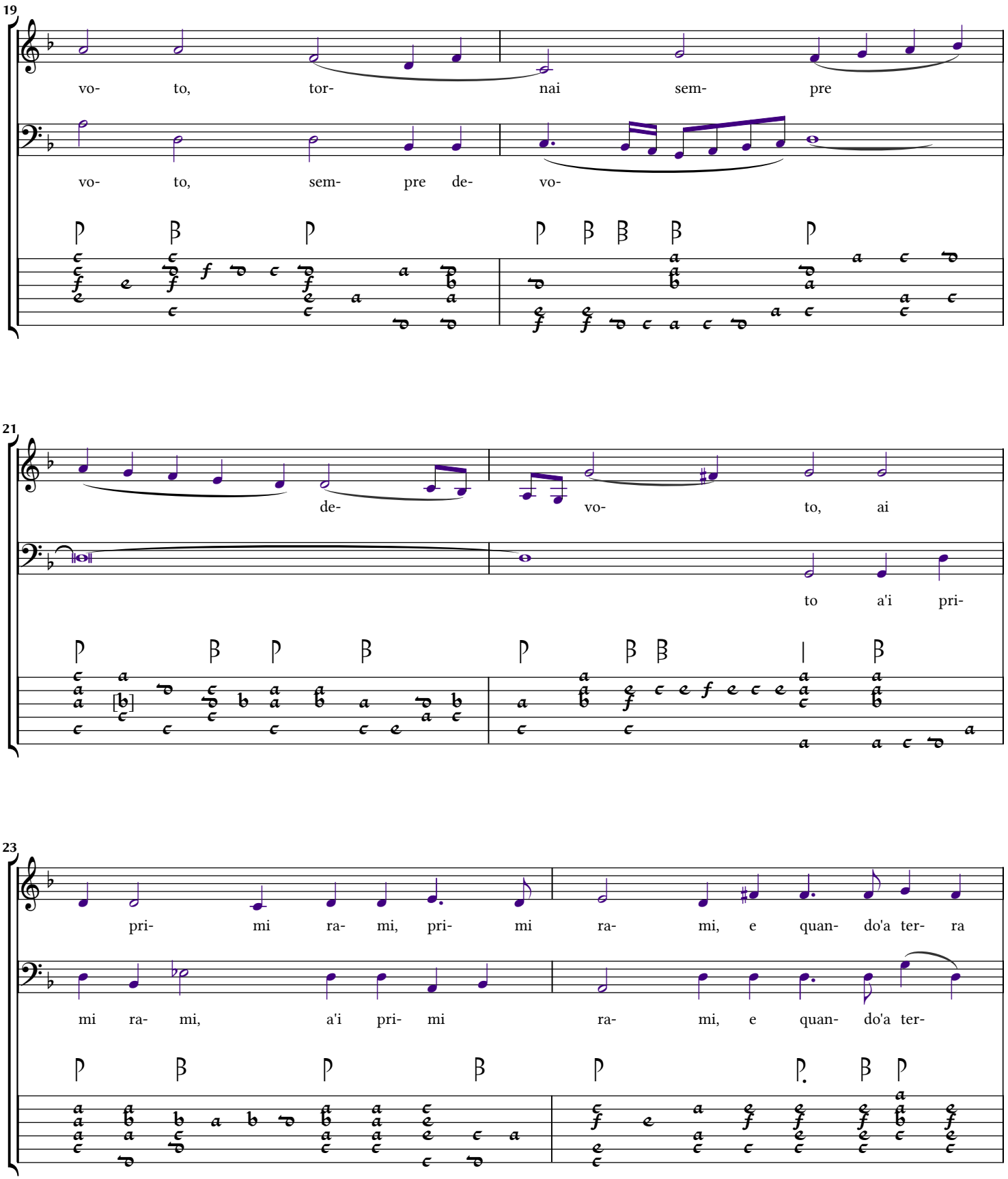
Cyprien de Rore

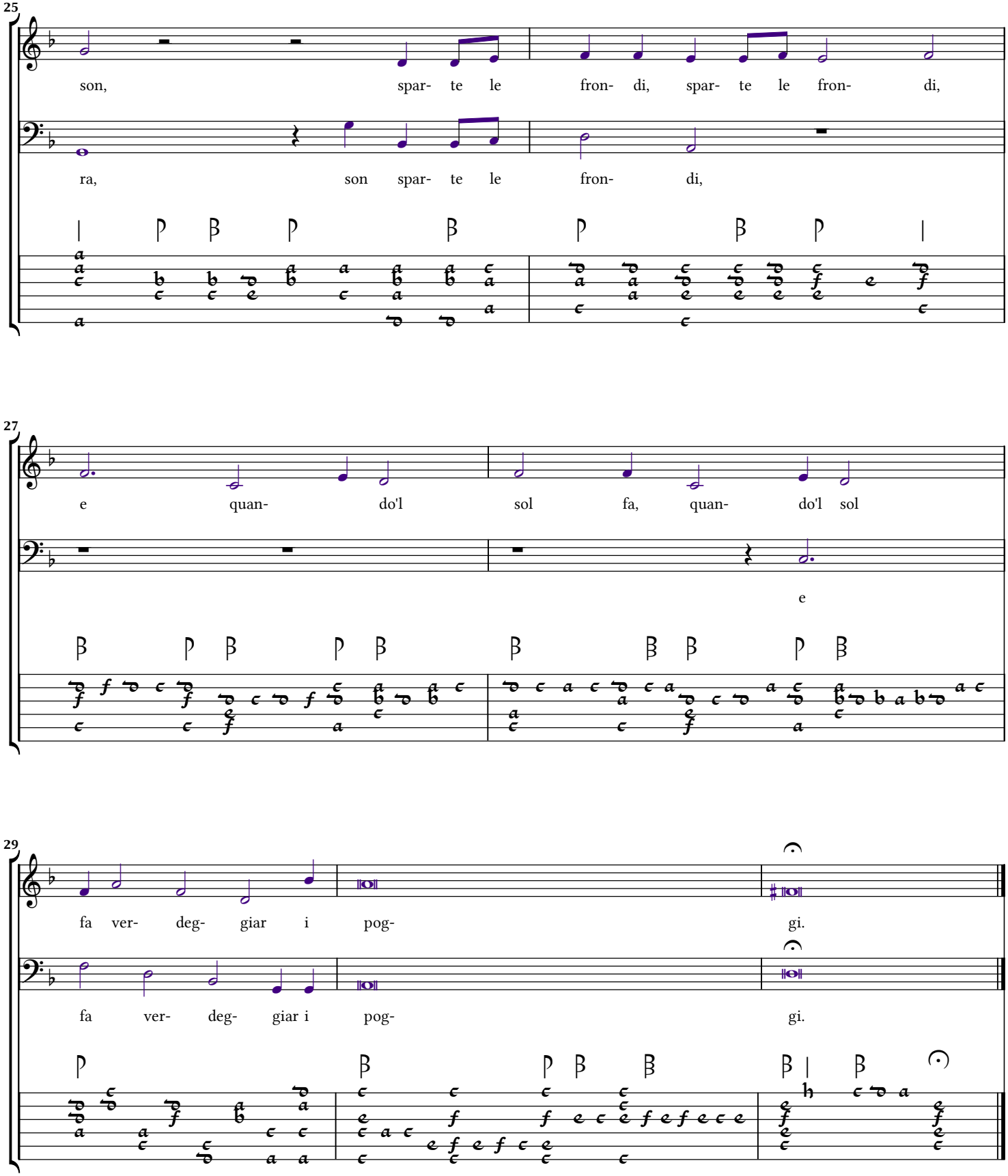
Florida (1601), f. 23v.
Canto and basso transposed a fifth down. Original for a bass lute in D.




7
cie- lo, m'u- dia dal ciel, dal
cie- lo m'u- dia dal cie-
9
cie- lo, es- cor- to d'un soa-
lo es- cor- to d'un so-
11
ve, e chia- ro lu- me, e chia- ro
a- ve e


13
lu- me, e chia- ro lu- me, tor- nai sem- pre
chia- ro, e chia- ro lu- me, tor- nai sem-
15
de- vo- to, de- vo- to,
pre de- vo- to, de- vo- to, tor- nai-
17
tor- nai sem- pre, tor- nai sem- pre, tor- nai sem- pre- de-
tor- nai, tor- nai sem- pre de-

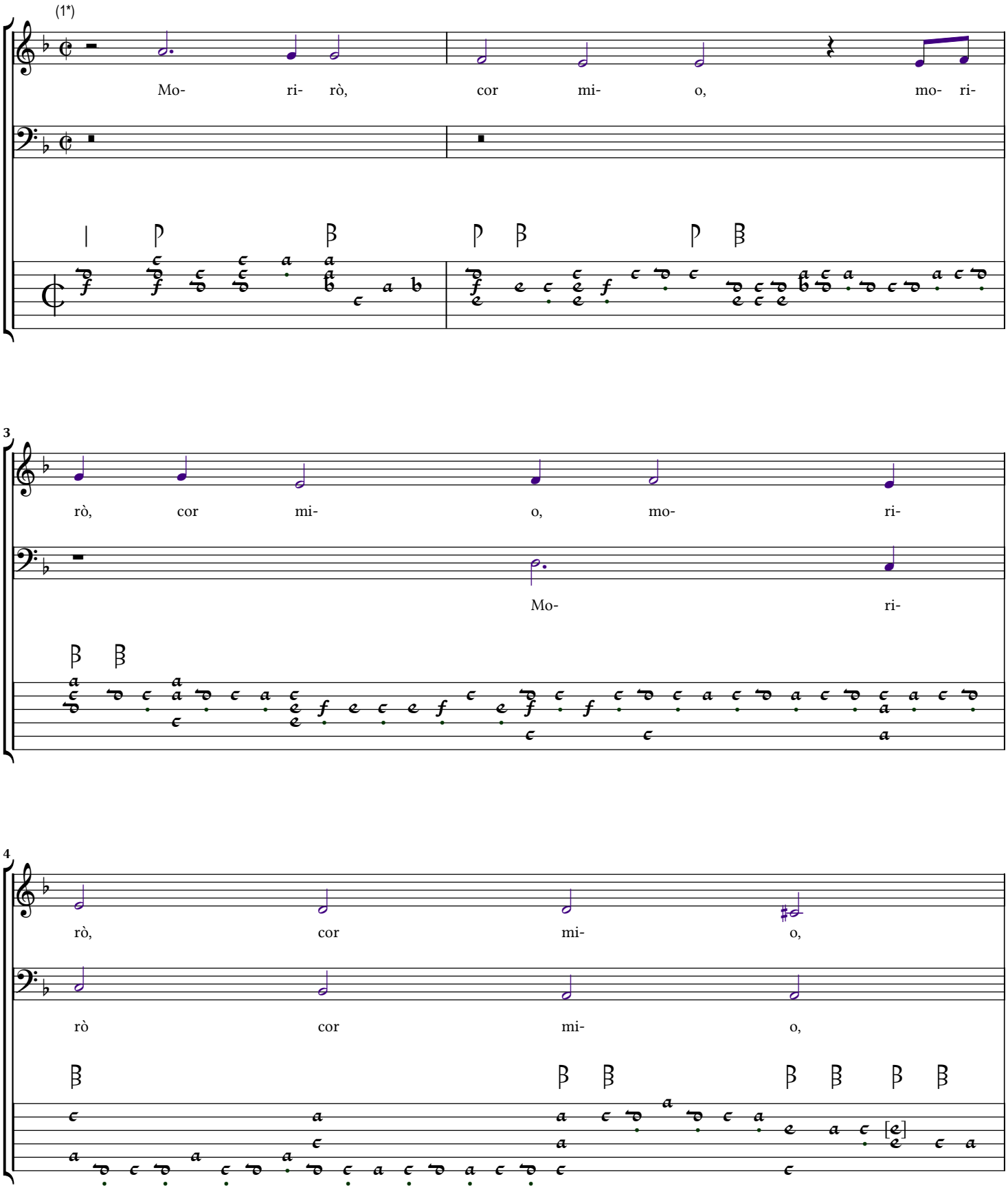

19
vo- to, tor- nai sem- pre
vo- to, sem- pre de- vo-
21
de- vo- to, ai
to a'i pri-
23
pri- mi ra- mi, pri- mi ra- mi, e quan- do'a ter- ra
mi ra- mi, a'i pri- mi ra- mi, e quan- do'a ter-


25
son, spar- te le fron- di, spar- te le fron- di,
ra, son spar- te le fron- di,
27
e quan- do'l sol fa, quan- do'l sol
e
29
fa ver- deg- giar i pog- gi.
fa ver- deg- giar i pog- gi.

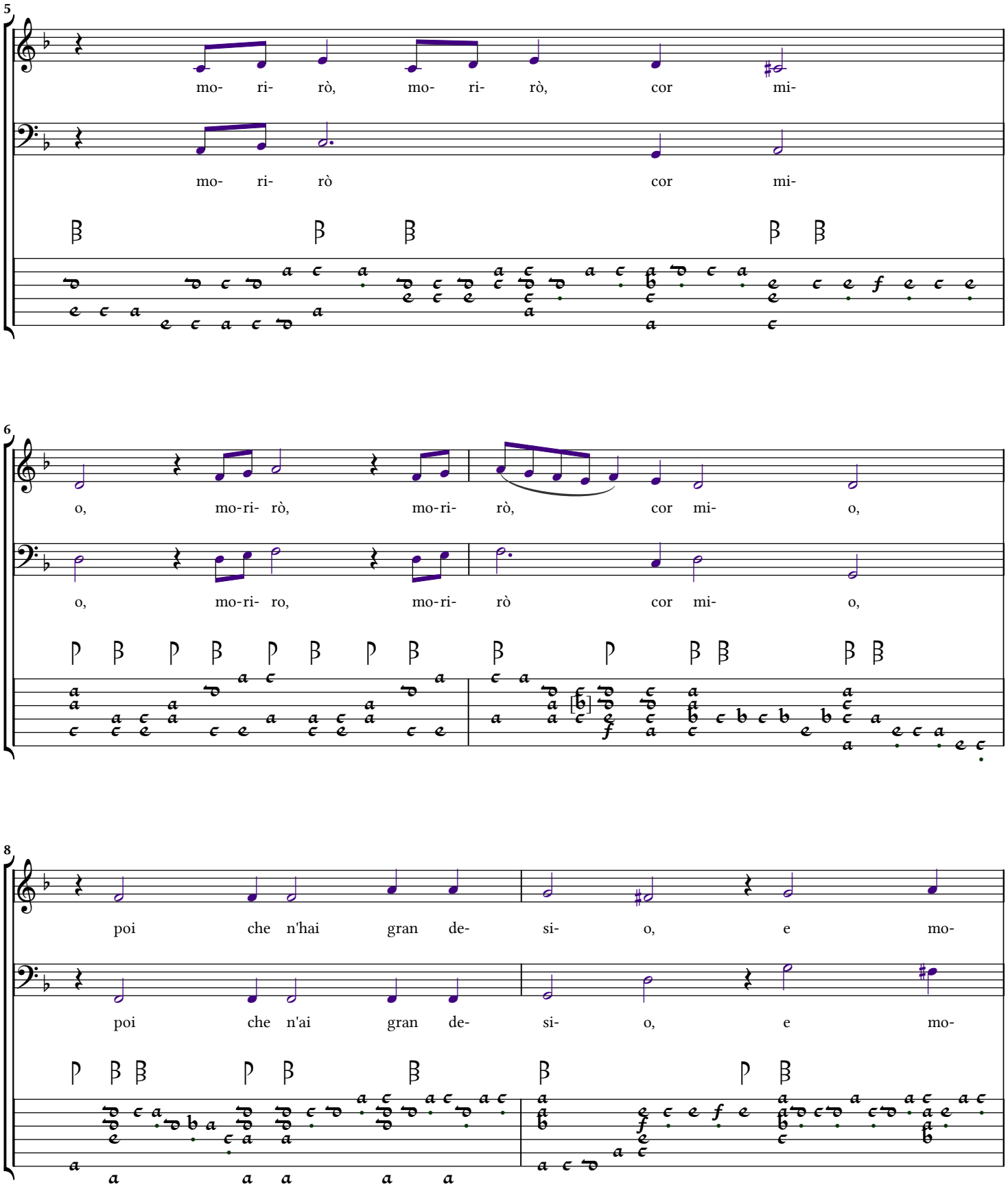
Moriro, cor mio

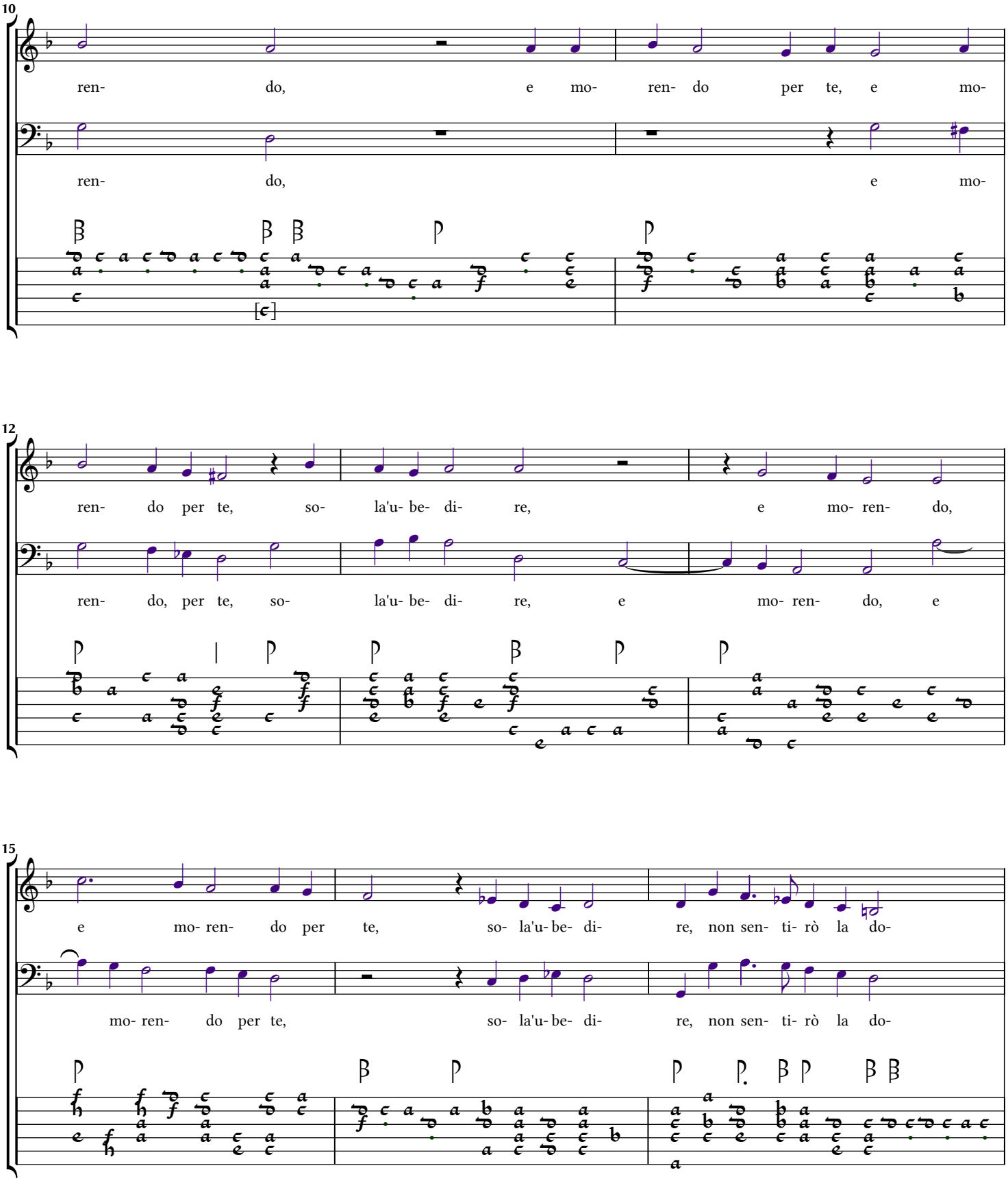
Francesco Farina

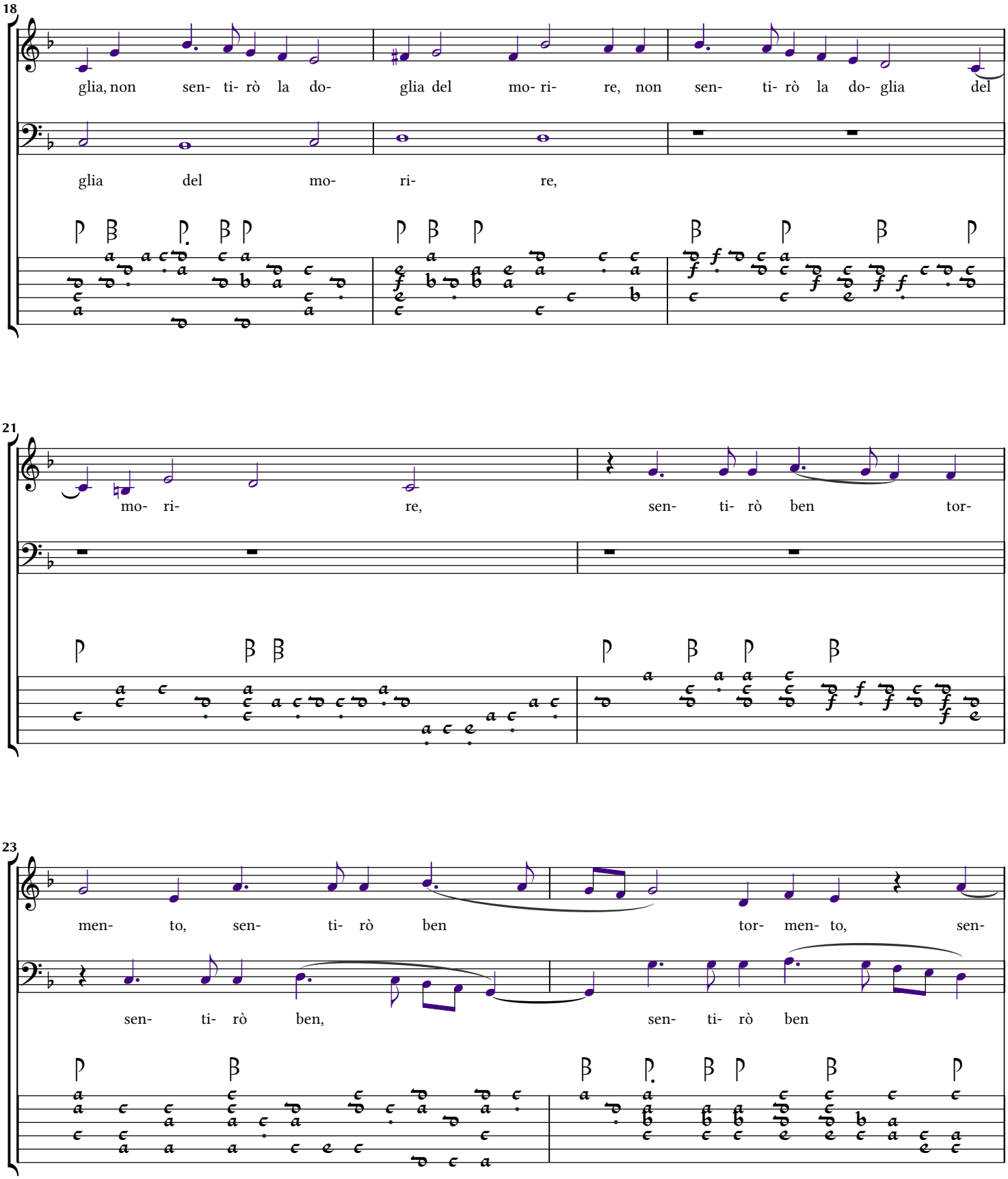
Florida (1601), f. 24v.
Canto and basso transposed a fifth down.

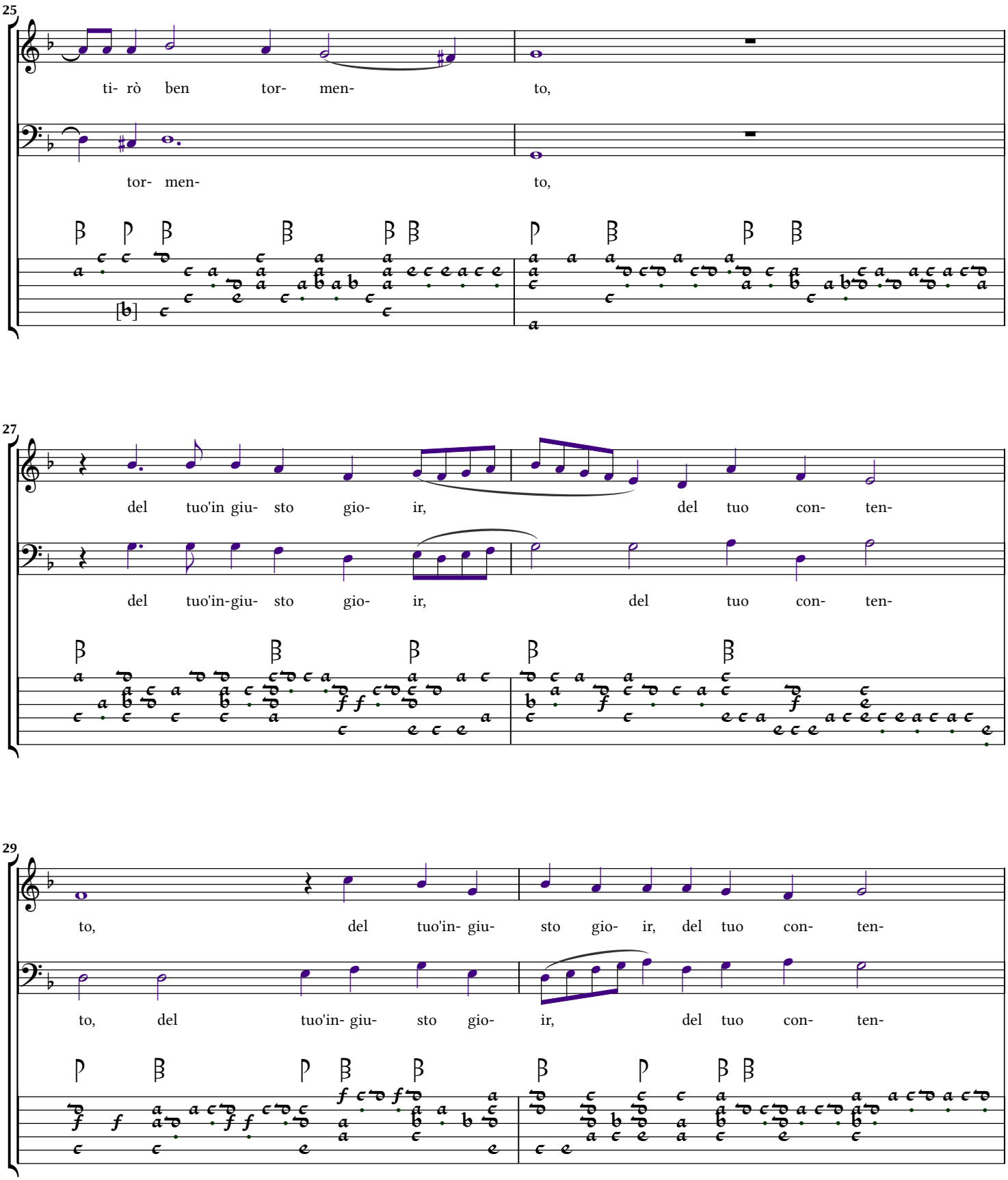


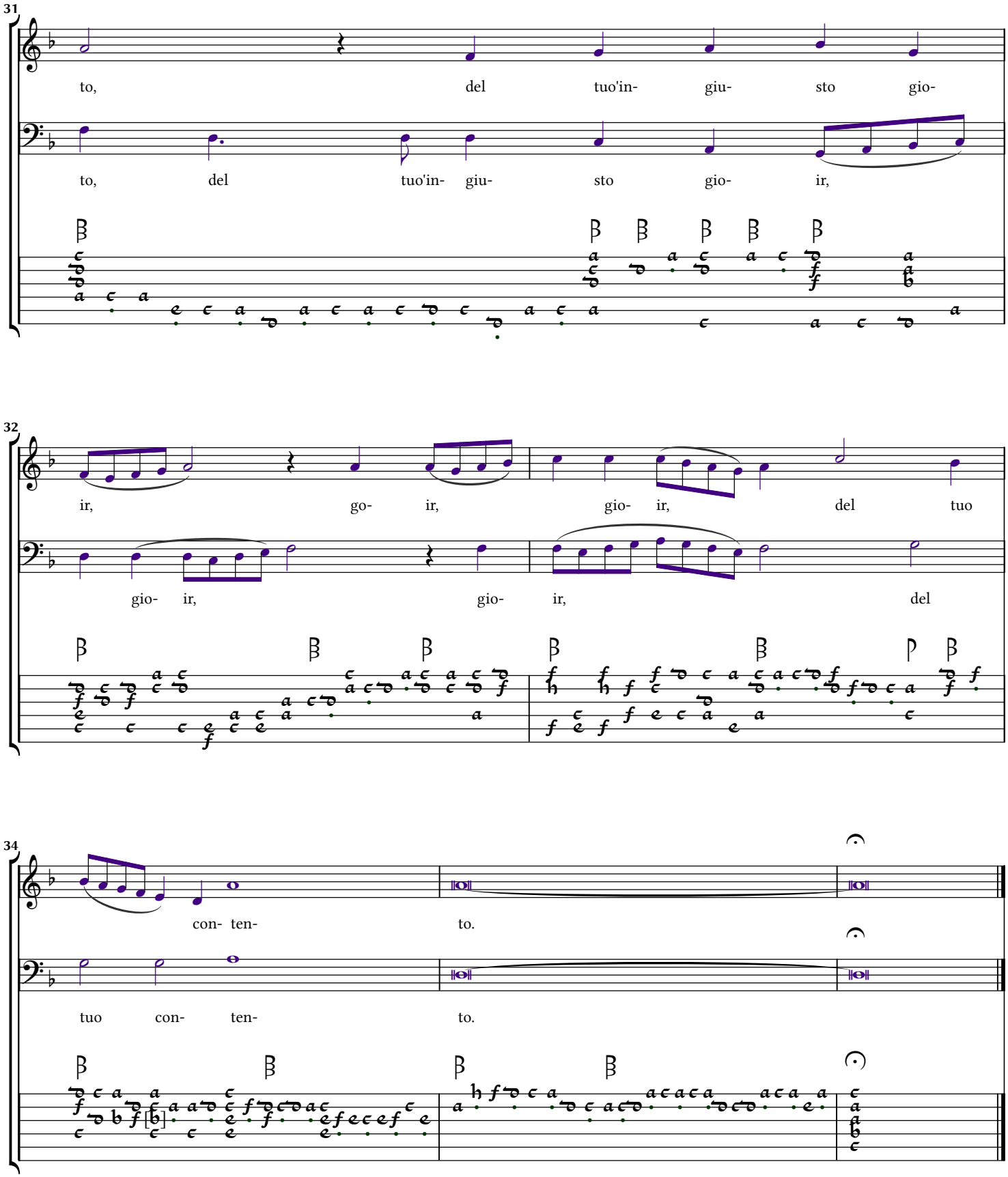
1. Source: Melodia Olympica. Anversa: P. Phalesio _G.Bellero,1591.


5
mo- ri- rò, mo- ri- rò, cor mi-
mo- ri- rò cor mi-
6
o, mo-ri- rò, mo-ri- rò, cor mi- o,
o, mo-ri- ro, mo-ri- rò cor mi- o,
8
poi che n'hai gran de- si- o, e mo-
poi che n'ai gran de- si- o, e mo-


10
ren- do, e mo- ren- do per te, e mo-
ren- do, e mo-
12
ren- do per te, so- la'u- be- di- re, e mo- ren- do,
ren- do, per te, so- la'u- be- di- re, e mo- ren- do, e
15
e mo- ren- do per te, so- la'u- be- di- re, non sen- ti- rò la do-
mo- ren- do per te, so- la'u- be- di- re, non sen- ti- rò la do-


18
glia, non sen- ti- rò la do- glia del mo- ri- re, non sen- ti- rò la do- glia del
glia del mo- ri- re,
21
mo- ri- re, sen- ti- rò ben tor-
23
men- to, sen- ti- rò ben tor- men- to, sen-
sen- ti- rò ben,
sen- ti- rò ben

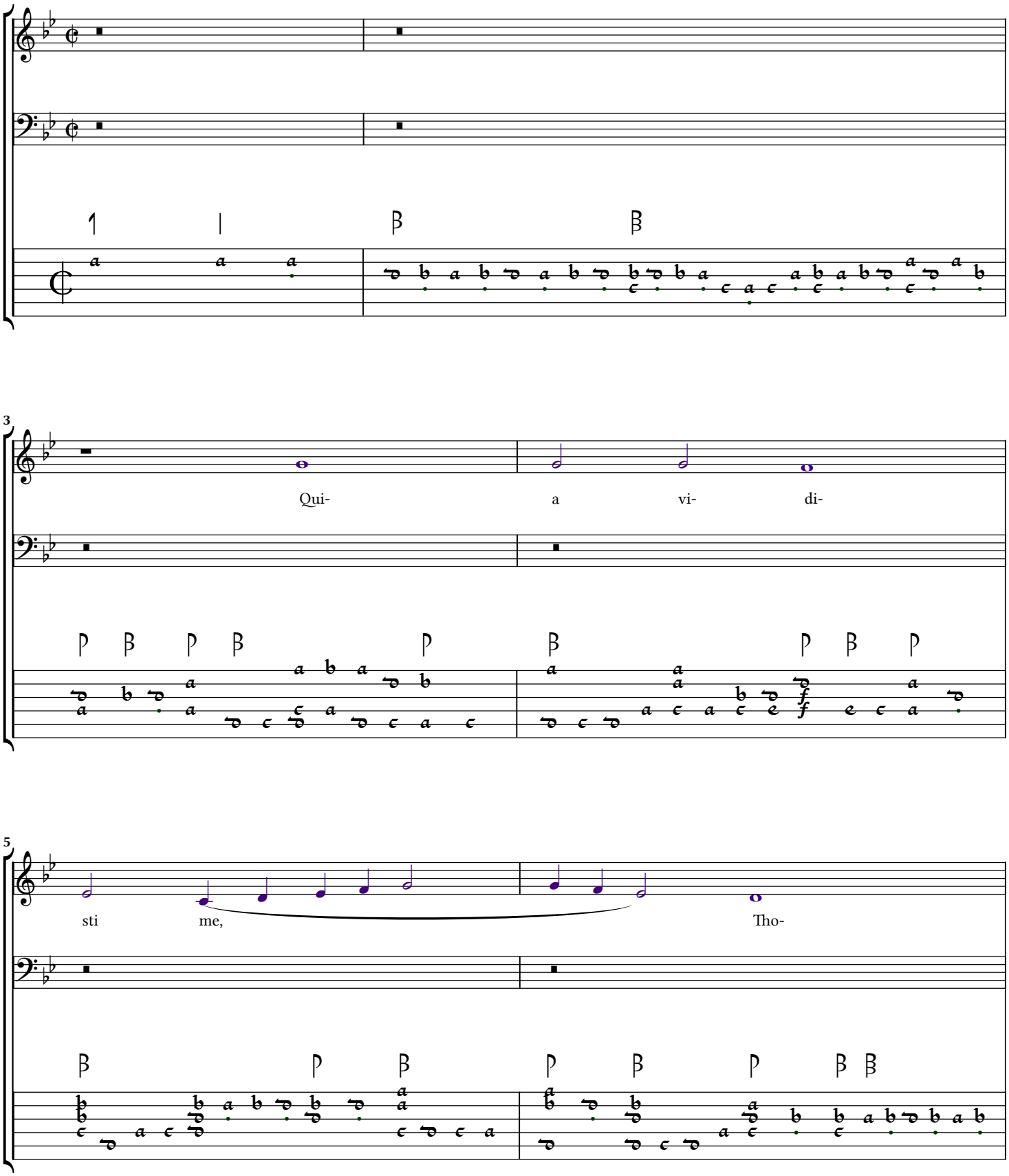

25
ti- rò ben tor- men- to,
tor- men- to,
27
del tuo'in giu- sto gio- ir, del tuo con- ten-
del tuo'in-giu- sto gio- ir, del tuo con- ten-
29
to, del tuo'in- giu- sto gio- ir, del tuo con- ten-
to, del tuo'in- giu- sto gio- ir, del tuo con- ten-

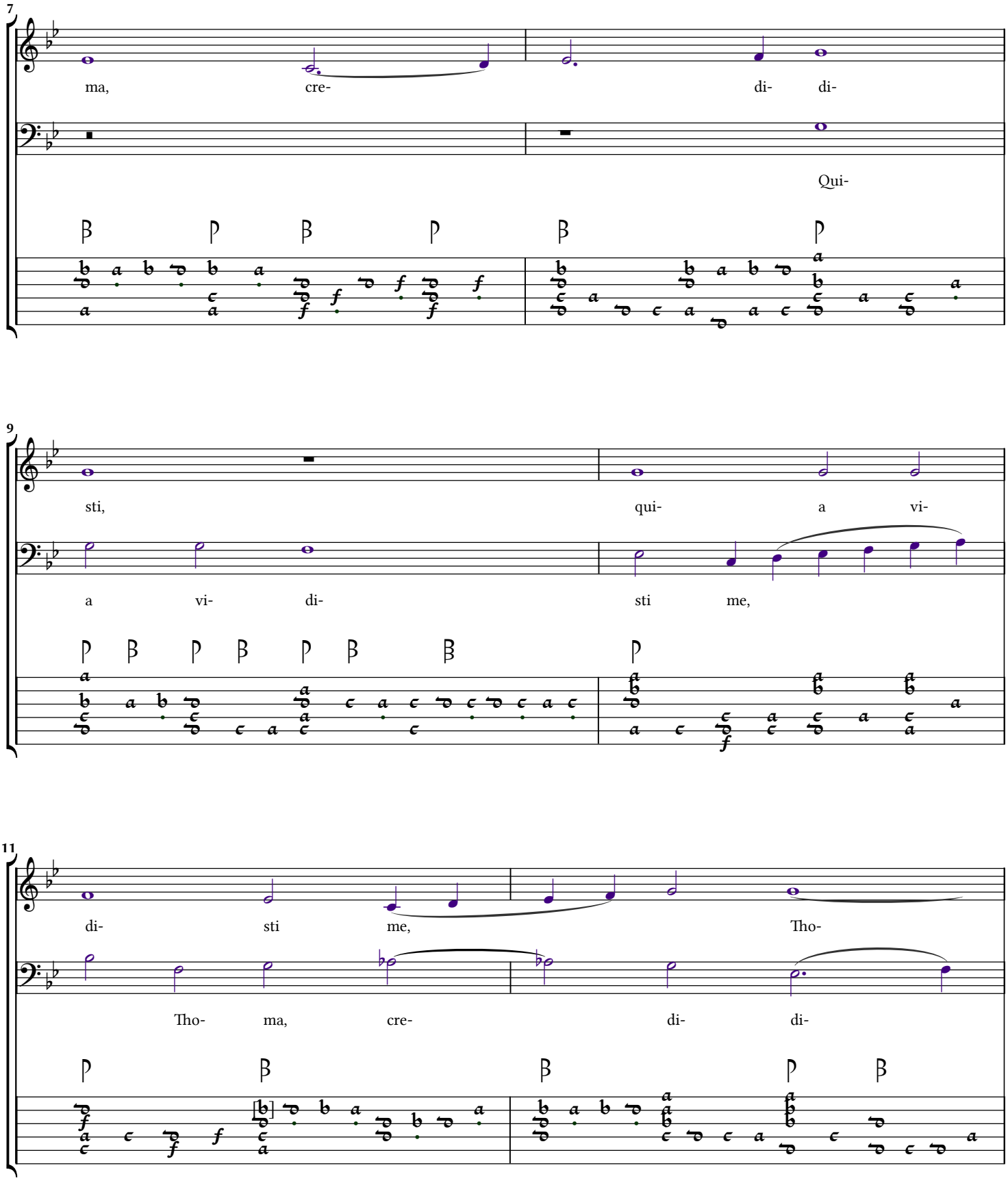

31
to, del tuo'in- giu- sto gio-
to, del tuo'in- giu- sto gio- ir,
32
ir, go- ir, gio- ir, del tuo
gio- ir, gio- ir, del
34
con- ten- to.
tuo con- ten- to.

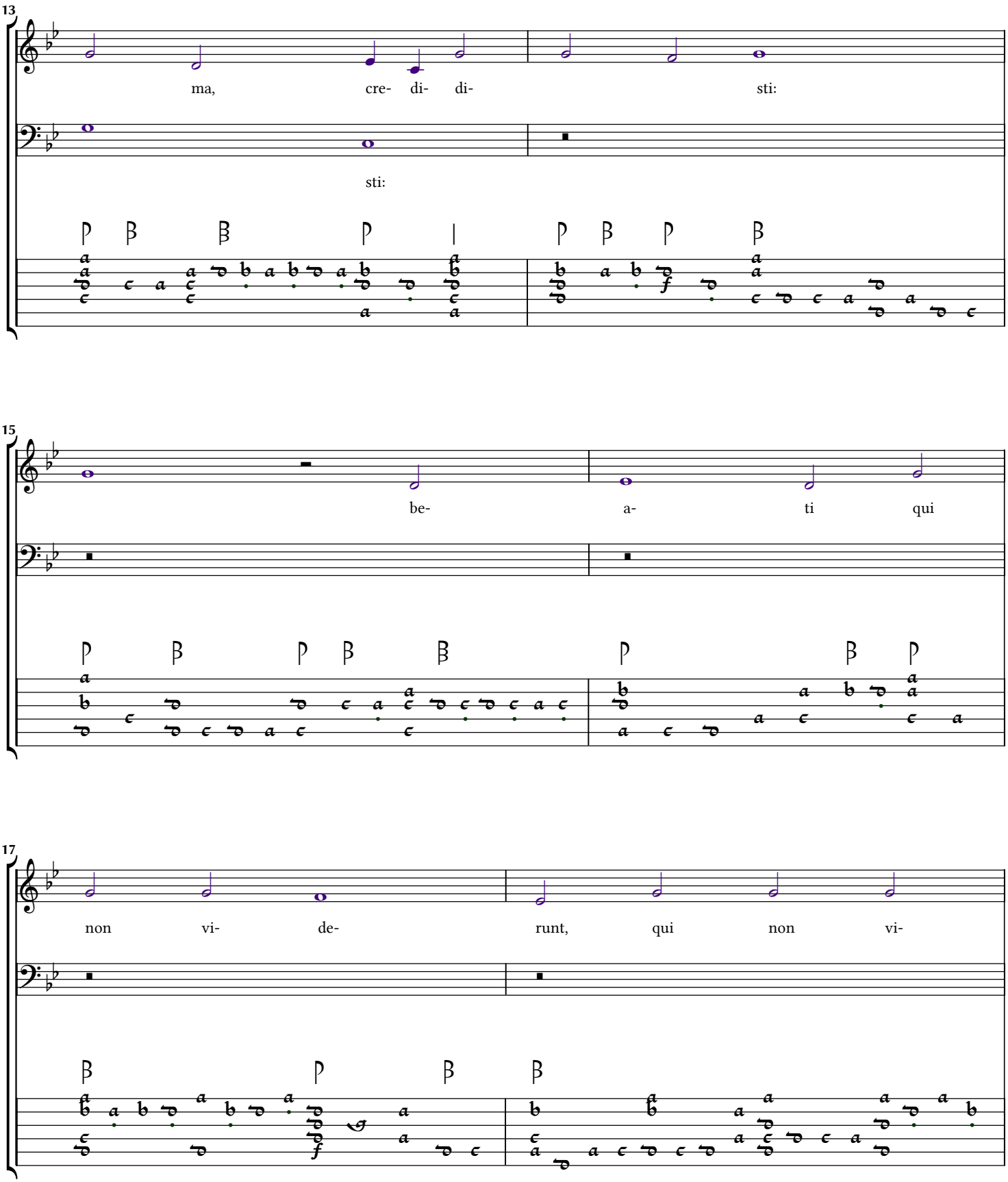
Quia vidisti me, Thoma credidisti

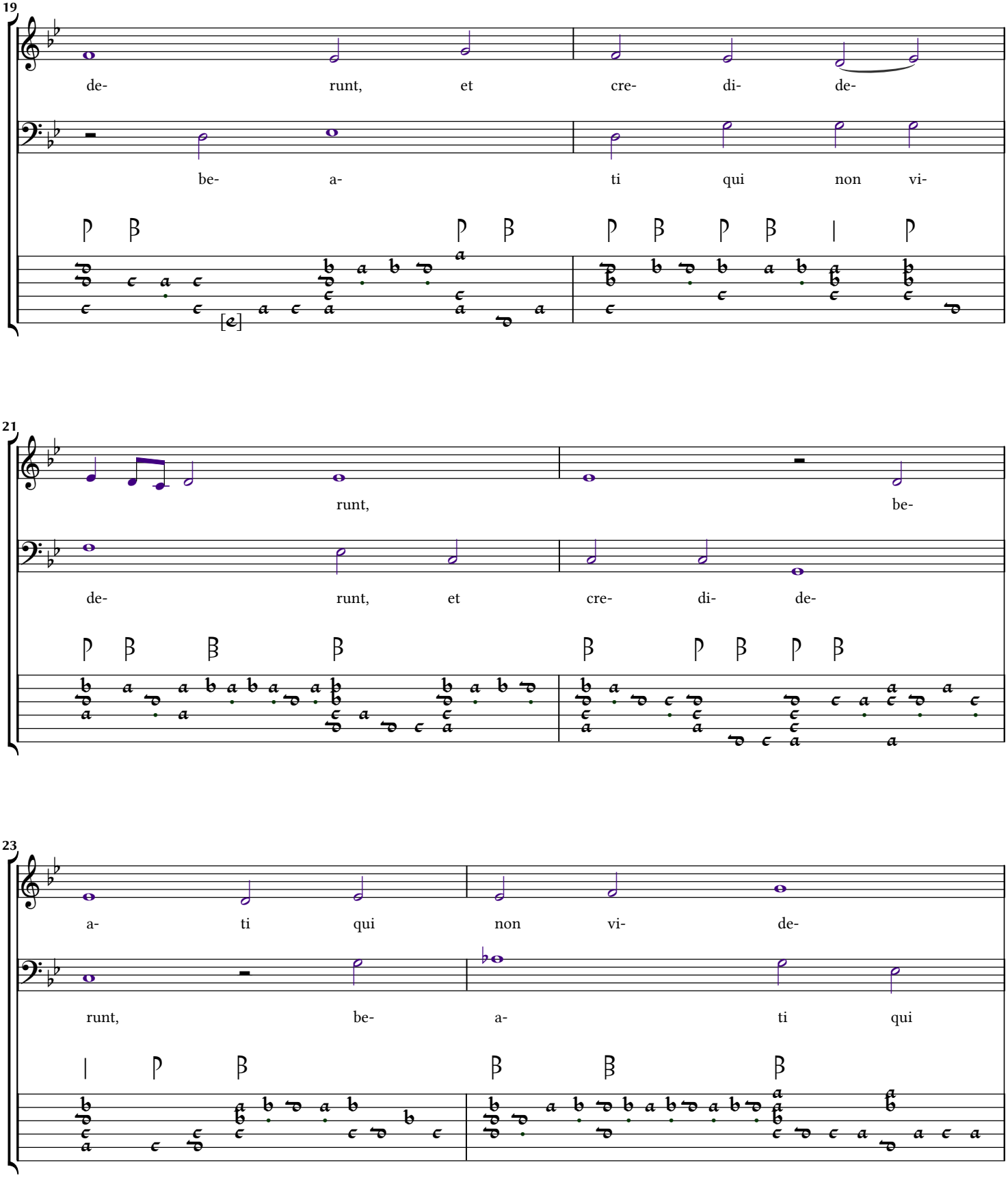
Orlando di Lasso (1530/2–1594)

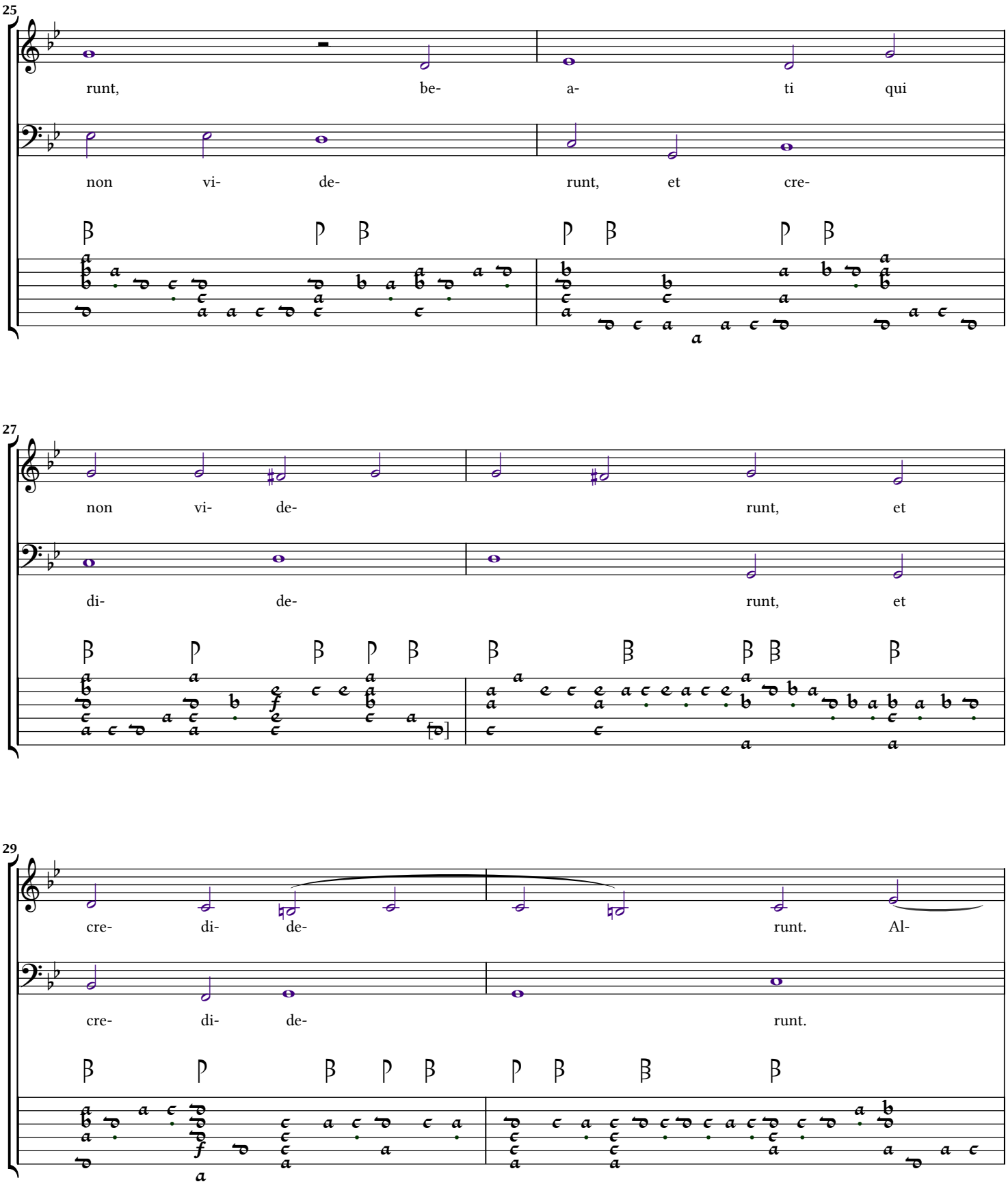
Florida (1601), f. 26.
Canto and basso transposed a fifth down.

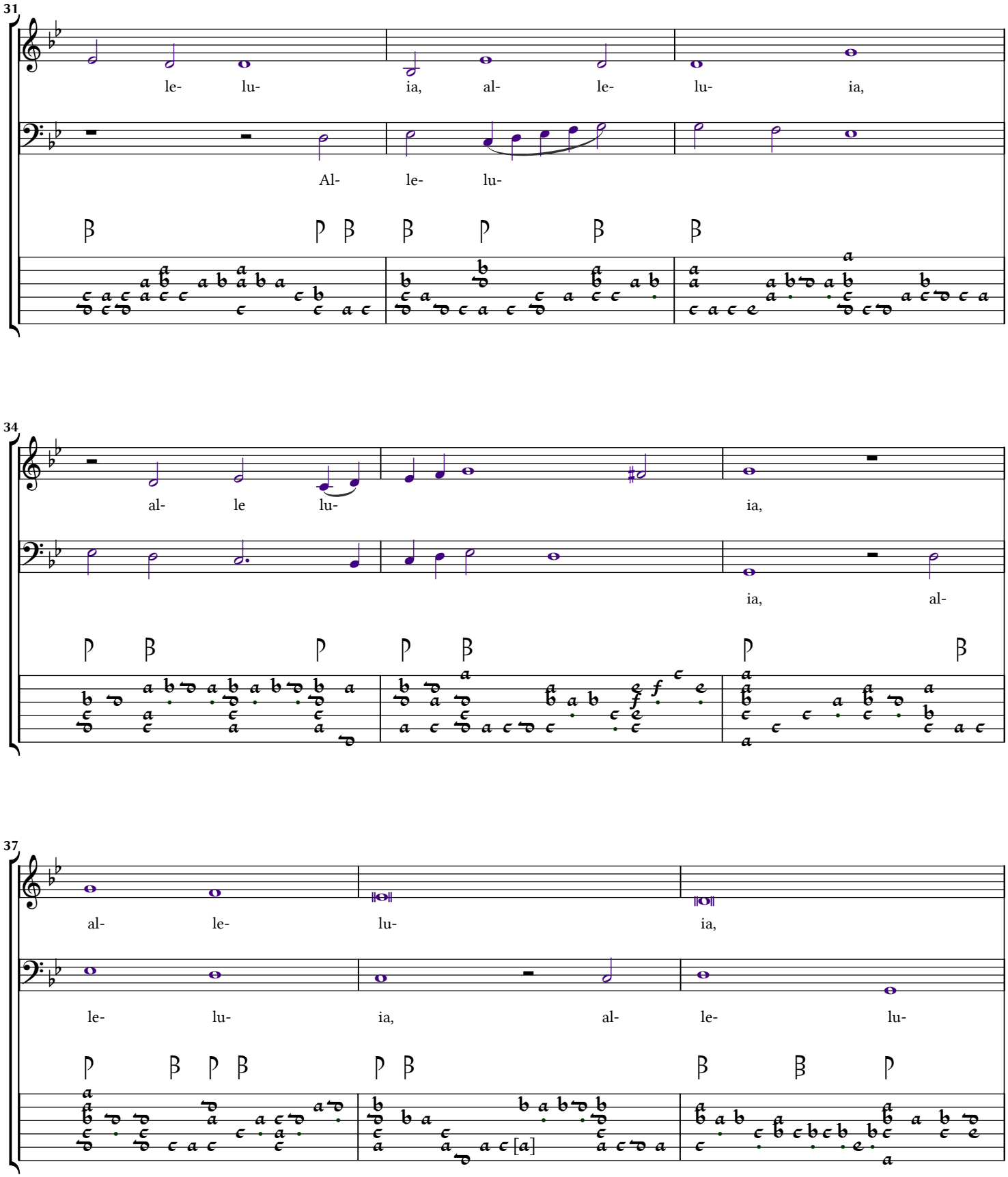


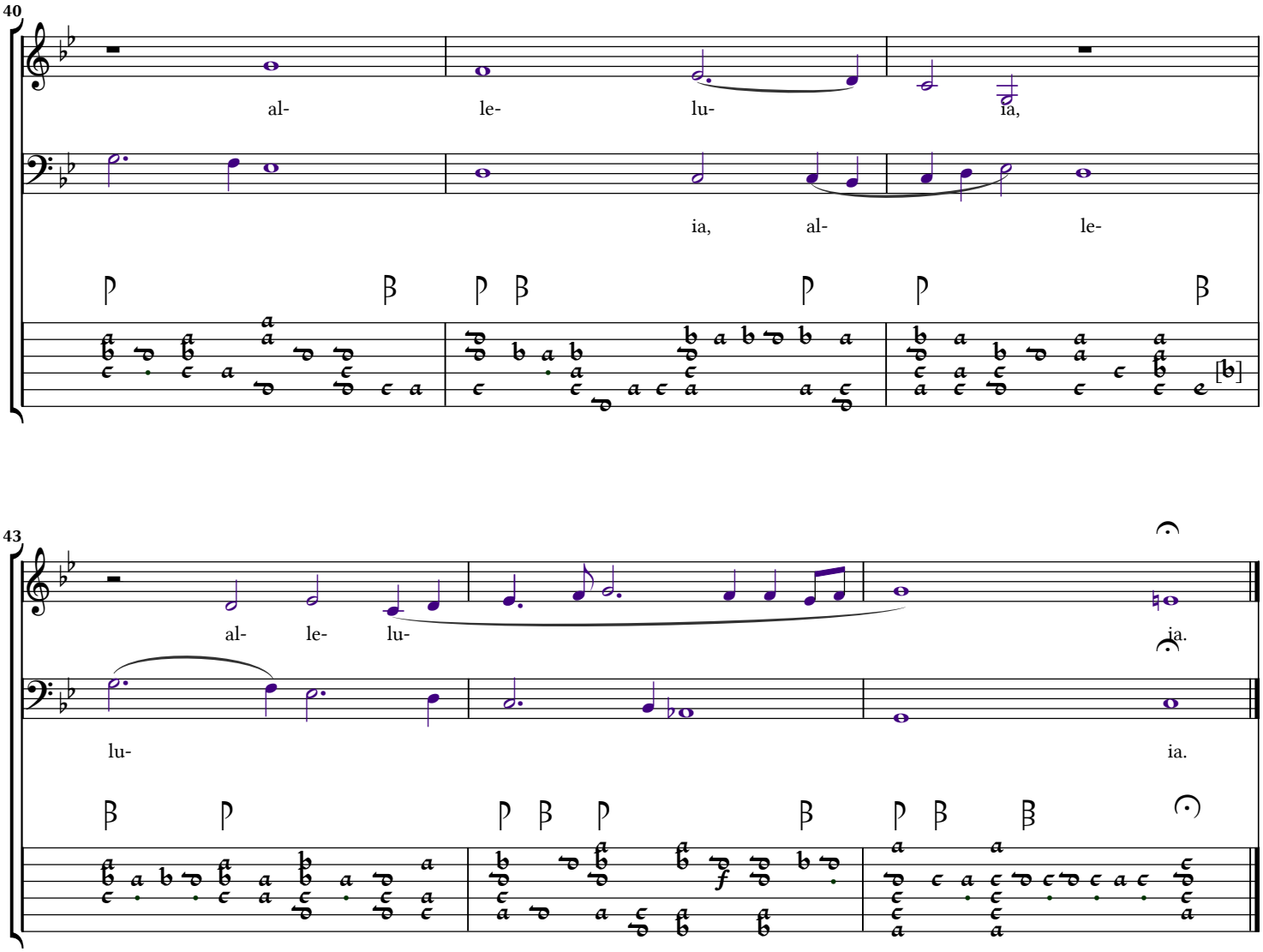

7
ma,
cre-
di-
di-
Qui-
9
sti,
qui-
a
vi-
a
vi-
di-
sti
me,
11
di-
sti
me,
Tho-
Tho-
ma,
cre-
di-
di-


13
ma, cre- di- di- sti:
sti:
15
be- a- ti qui
17
non vi- de- runt, qui non vi-


19
de- runt, et cre- di- de-
be- a- ti qui non vi-
21
runt, be-
de- runt, et cre- di- de-
23
a- ti qui non vi- de-
runt, be- a- ti qui


25
runt, be- a- ti qui
non vi- de- runt, et cre-
27
non vi- de- runt, et
di- de- runt, et
29
cre- di- de- runt. Al-
cre- di- de- runt.

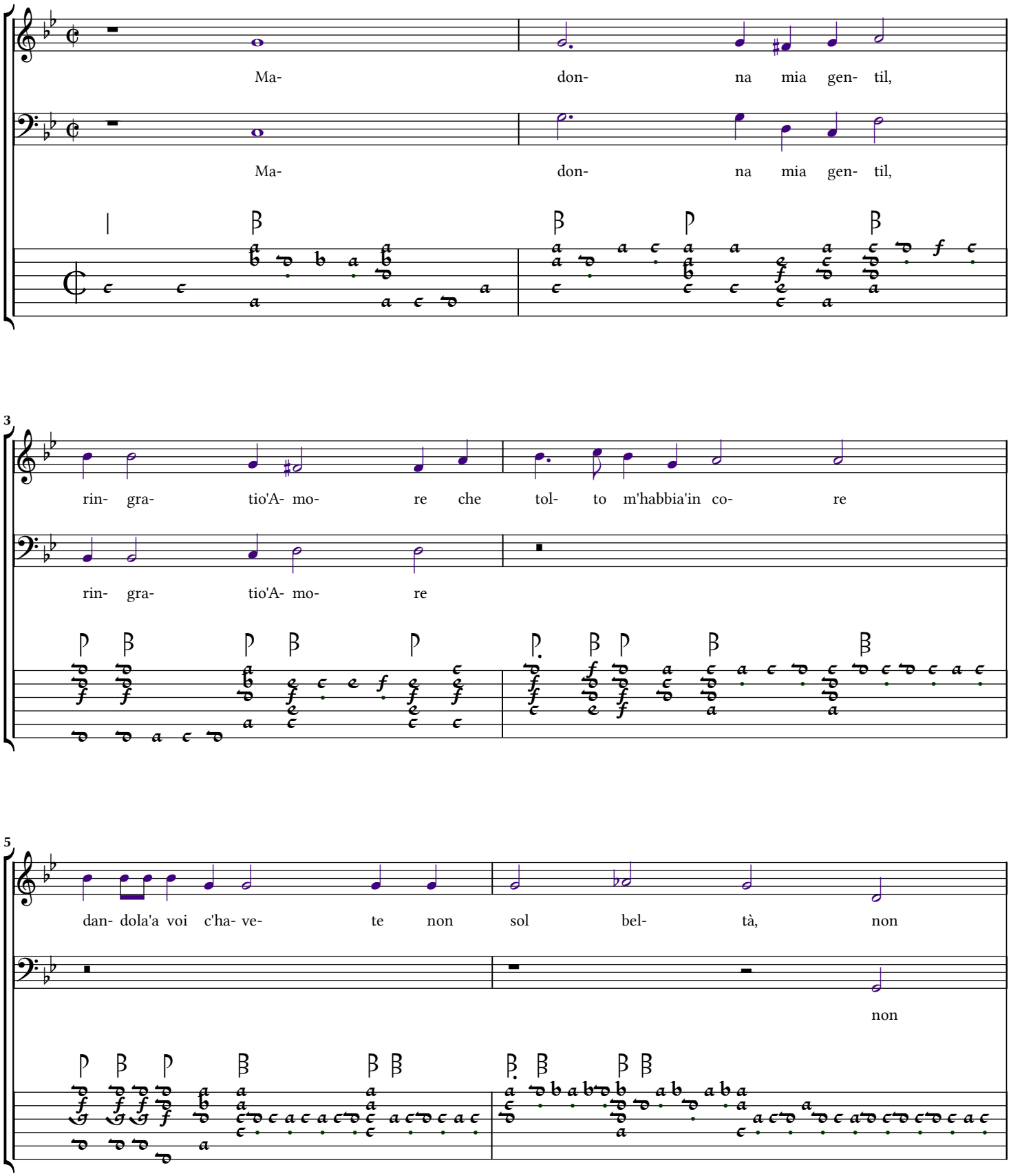

31
le- lu- ia, al- le- lu- ia,
Al- le- lu-
34
al- le lu- ia,
ia, al-
37
al- le- lu- ia,
le- lu- ia, al- le- lu-

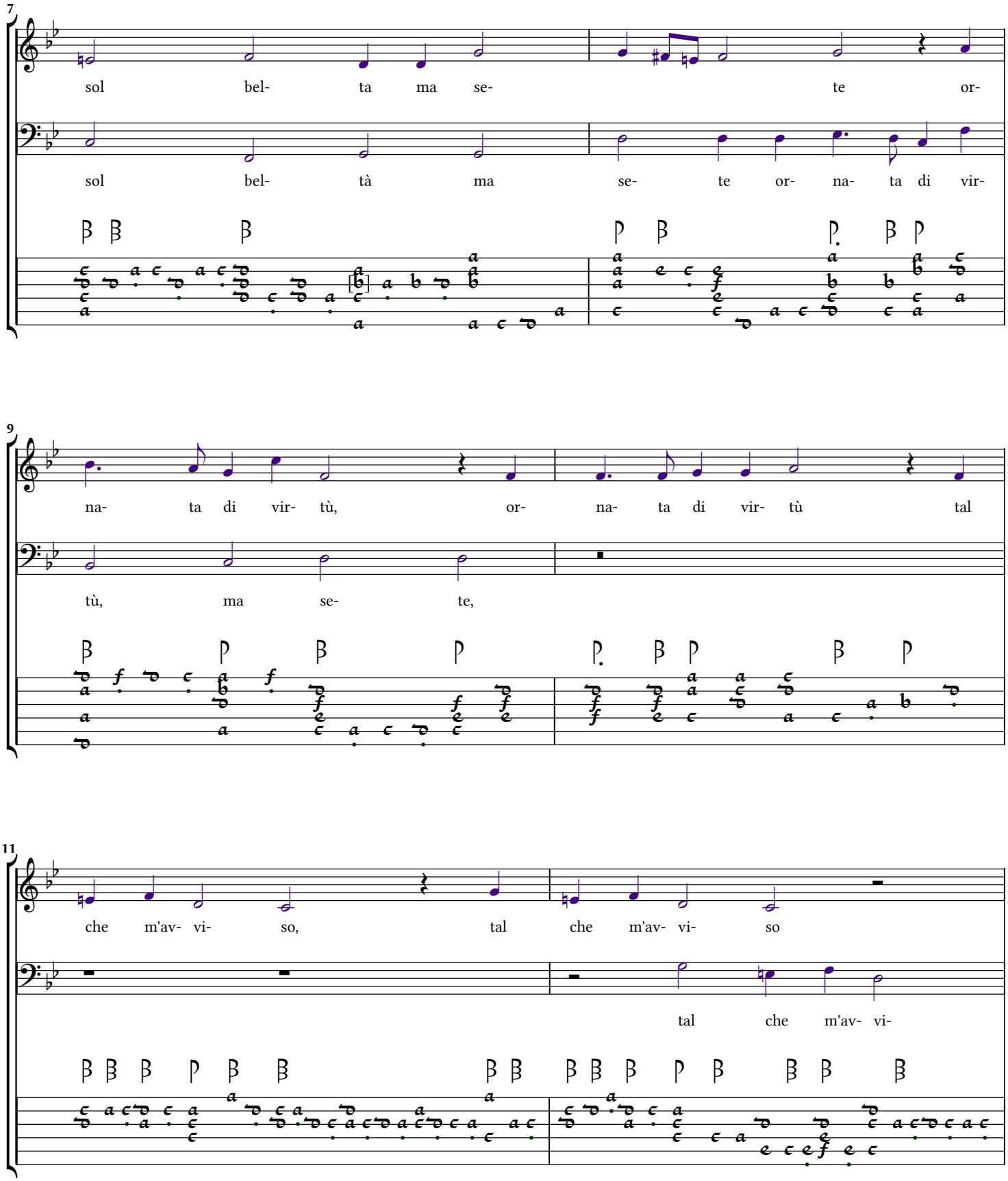

40
al- le- lu- ia,
ia, al- le-
43
al- le- lu-
ia.
lu-
ia.

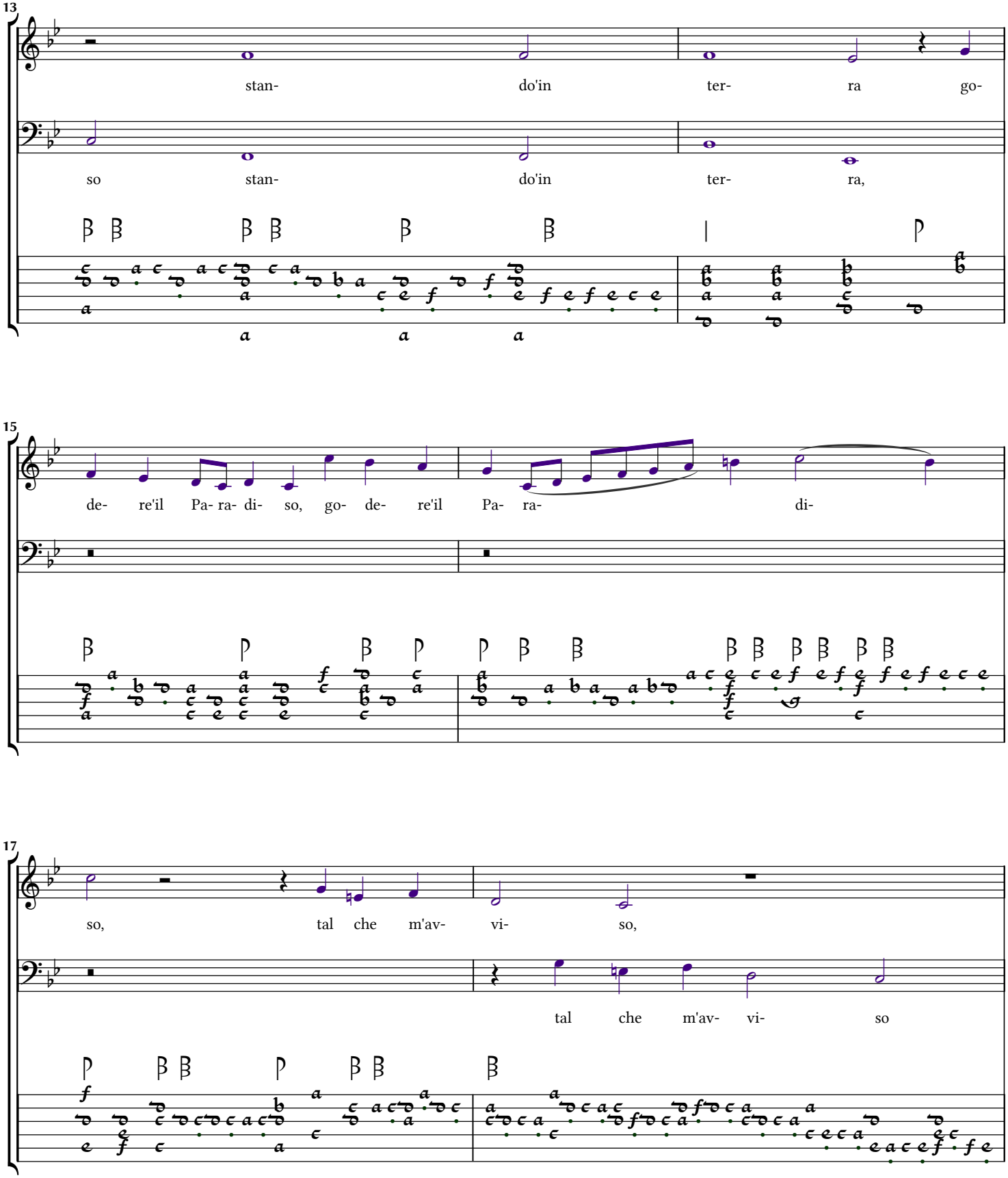
Madonna mia gentil

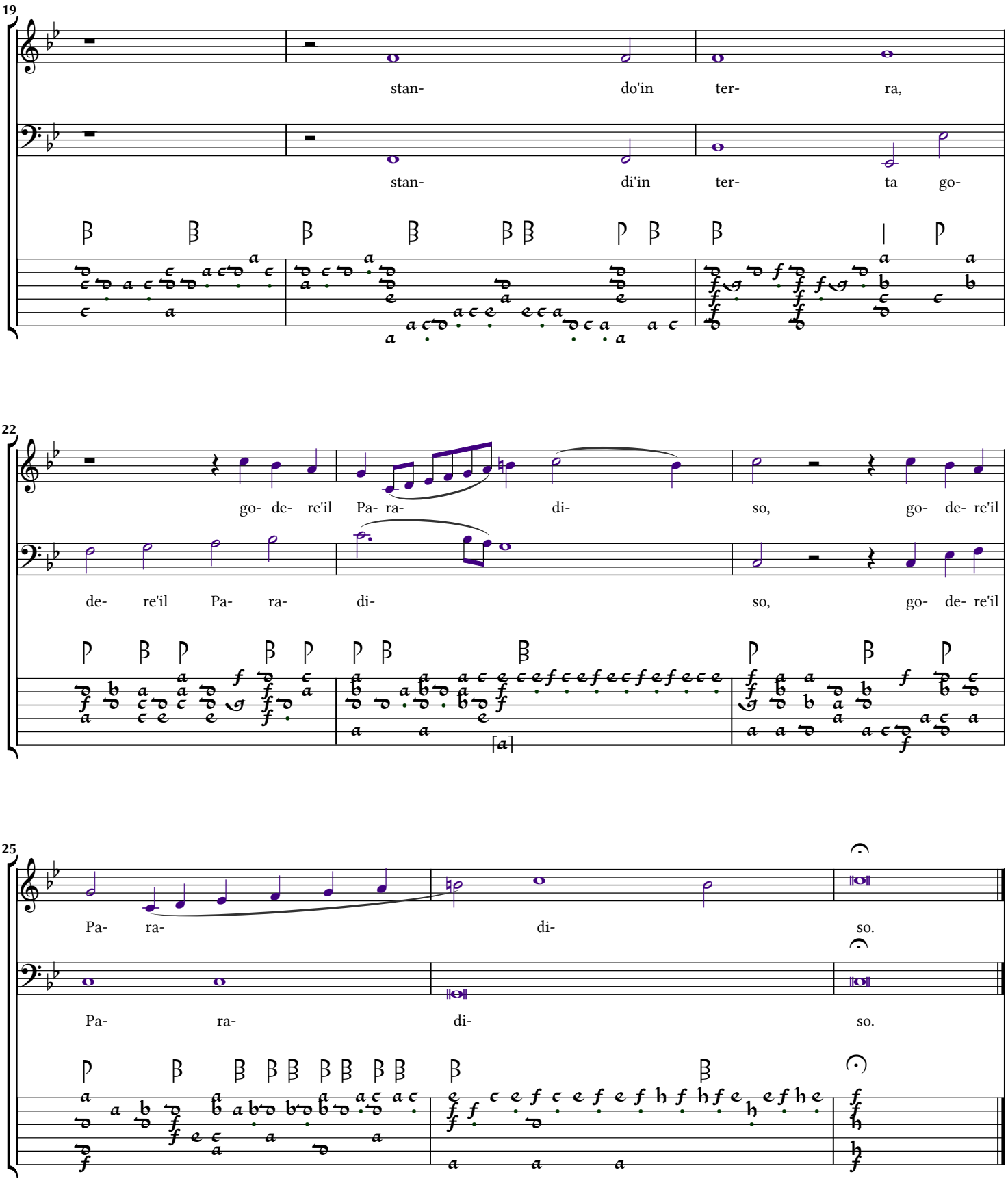
Luca Marenzio (c.1553-1599)

Florida (1601), f. 27v.
Canto and basso transposed a fifth down.




7
sol bel- ta ma se- te or-
sol bel- tà ma se- te or- na- ta di vir-
9
na- ta di vir- tù, or- na- ta di vir- tù tal
tù, ma se- te,
11
che m'av- vi- so, tal che m'av- vi- so
tal che m'av- vi-

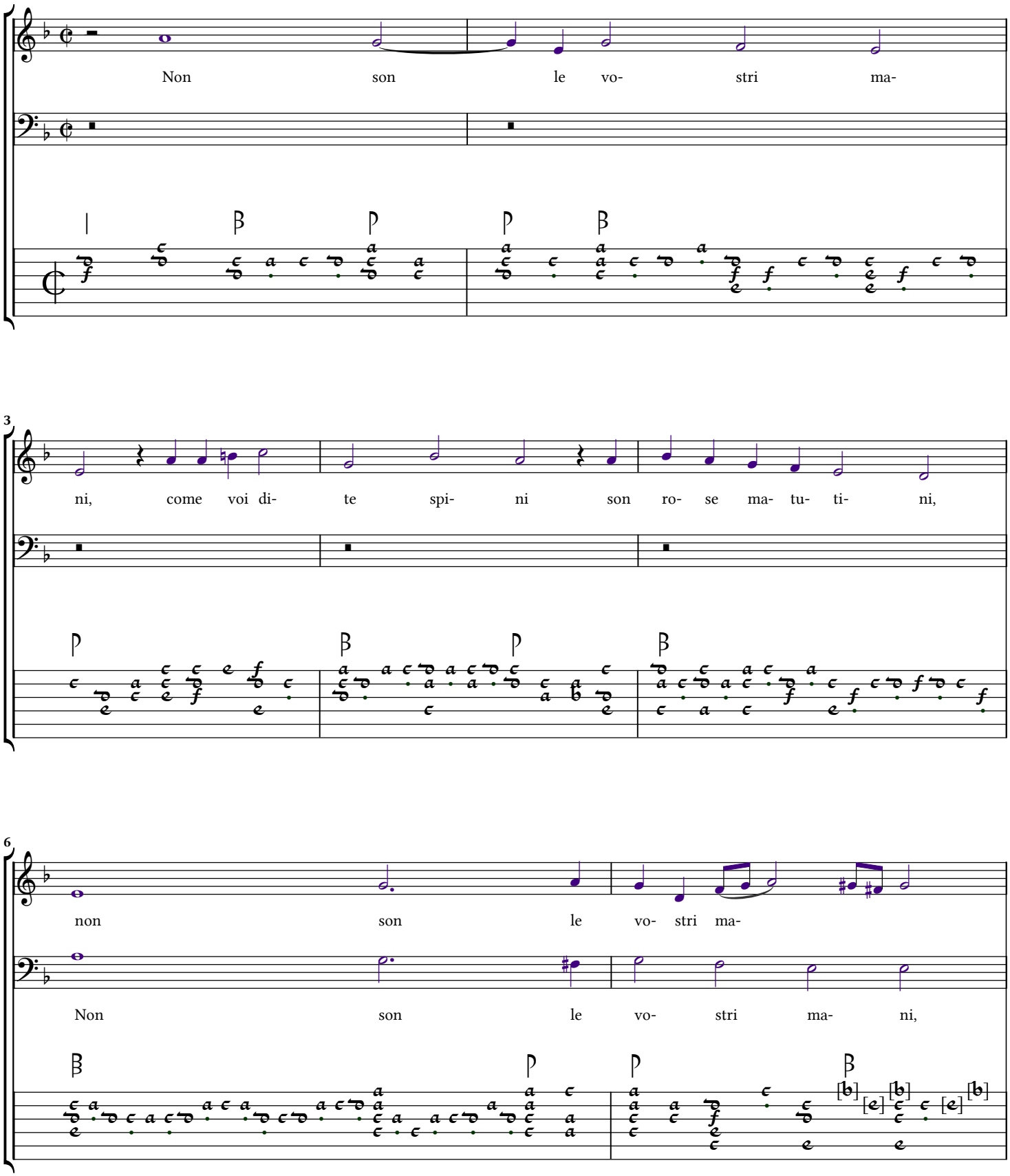

13
stan- do'in ter- ra go-
so stan- do'in ter- ra,
15
de- re'il Pa- ra- di- so, go- de- re'il Pa- ra- di-
17
so, tal che m'av- vi- so,
tal che m'av- vi- so

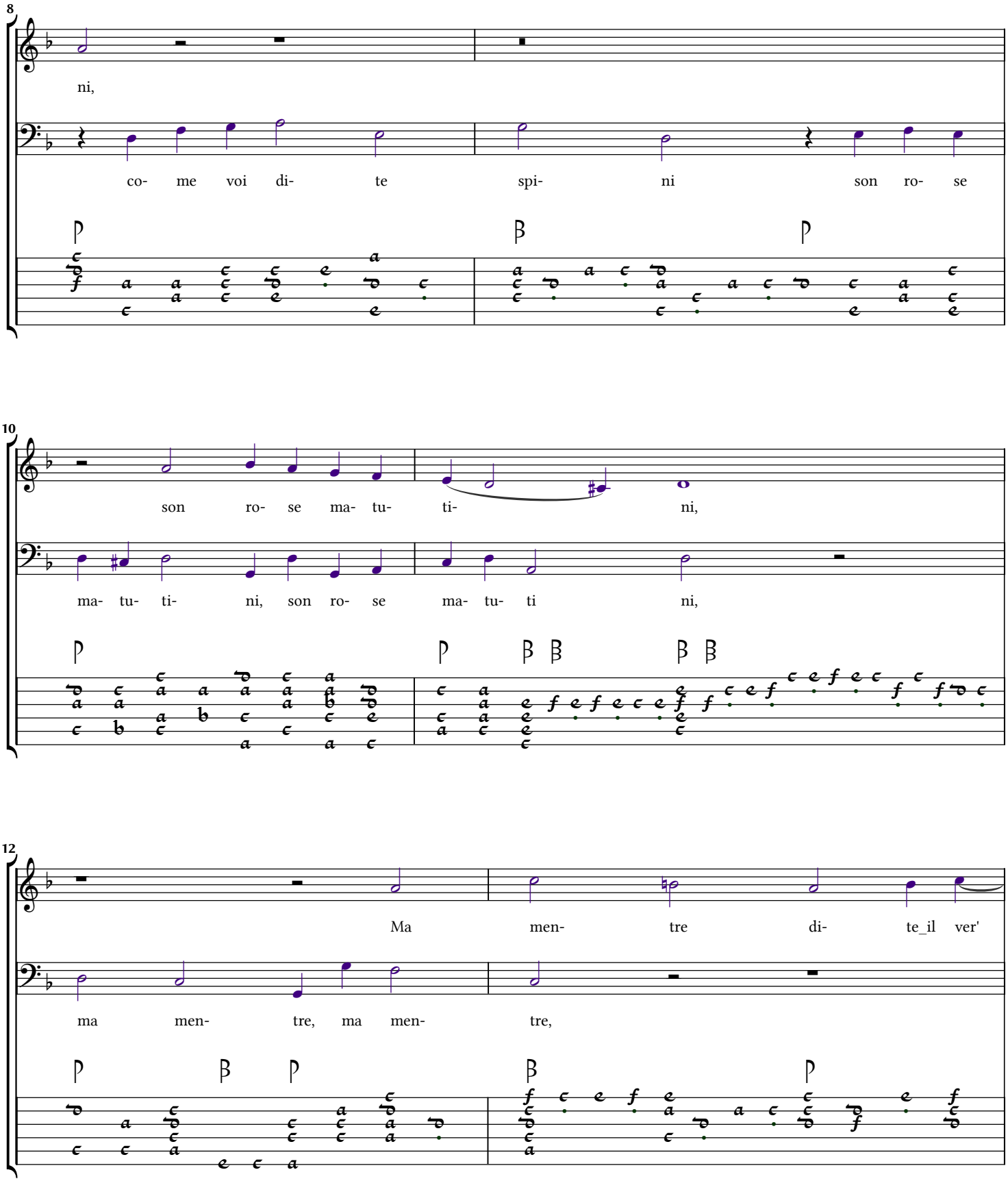

19
stan- do'in ter- ra,
stan- di'in ter- ta go-
22
go- de- re'il Pa- ra- di- so, go- de- re'il
de- re'il Pa- ra- di- so, go- de- re'il
[a]
25
Pa- ra- di- so.
Pa- ra- di- so.

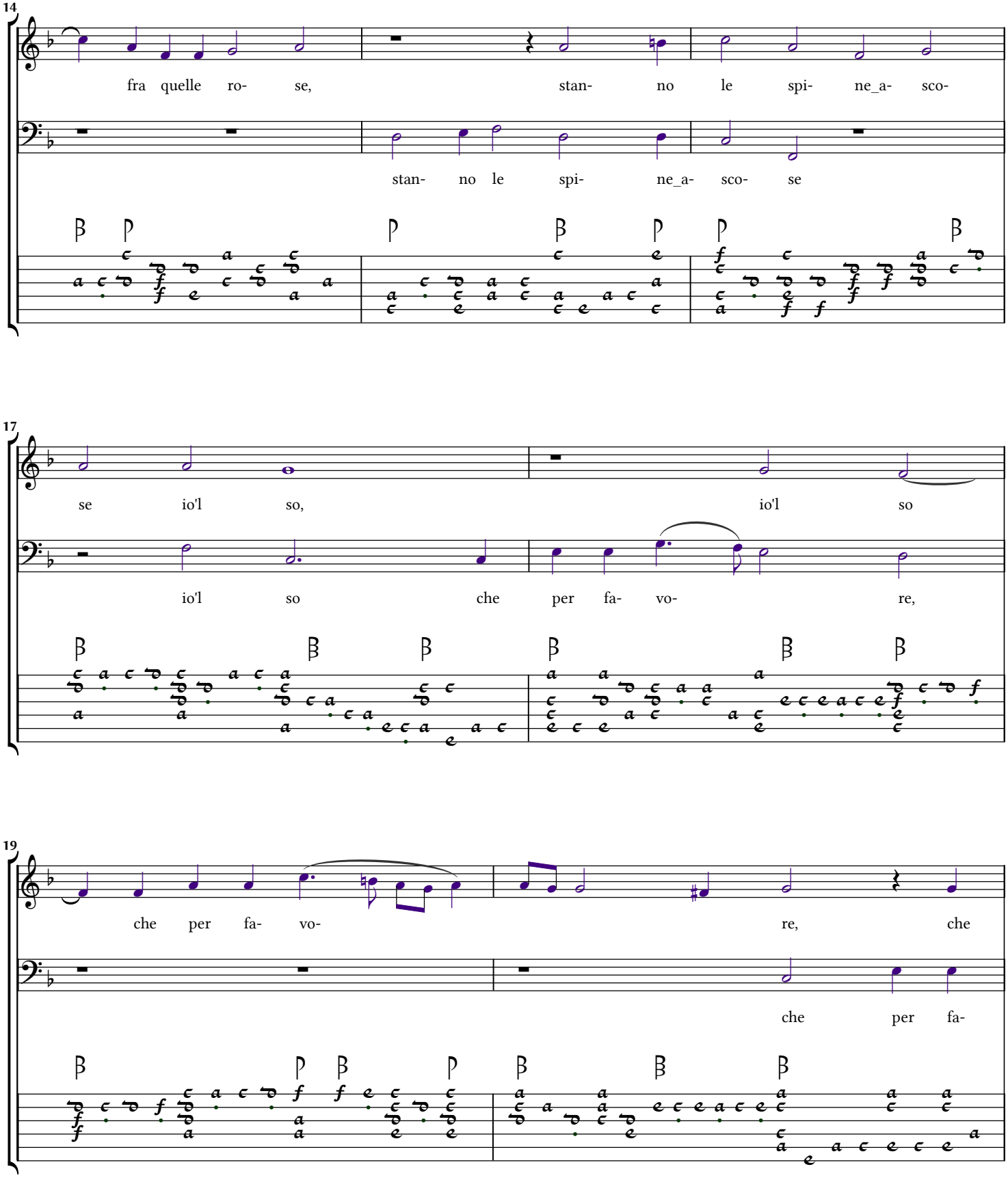
Non son le vostri mani

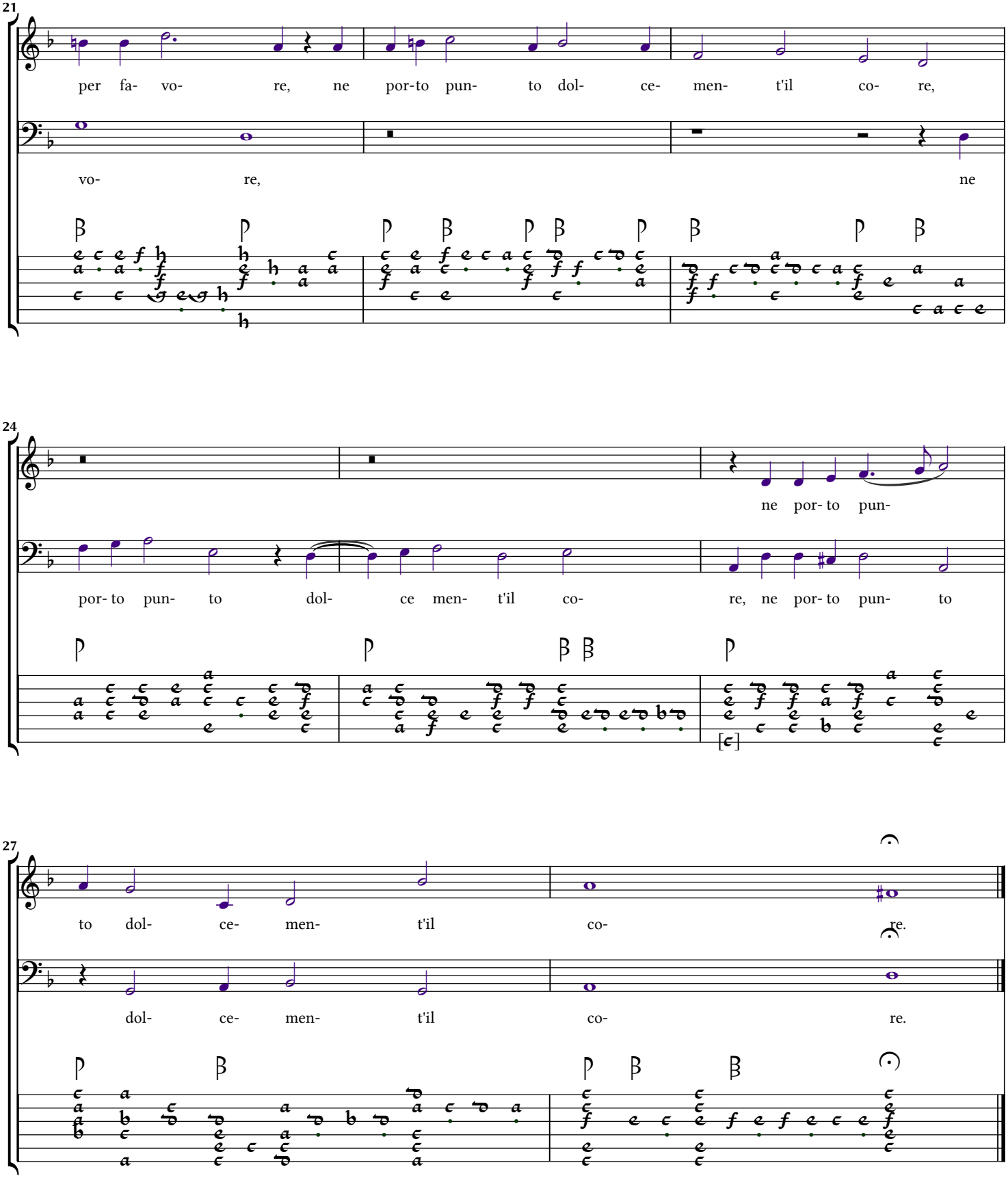
Giovanni P. da Palestrina

Florida (1601), f. 28v.
Canto and basso transposed a fourth down.




8
ni,
co- me voi di- te spi- ni son ro- se
10
son ro- se ma- tu- ti- ni,
ma- tu- ti- ni, son ro- se ma- tu- ti ni,
12
Ma men- tre di- te_il ver'
ma men- tre, ma men- tre,

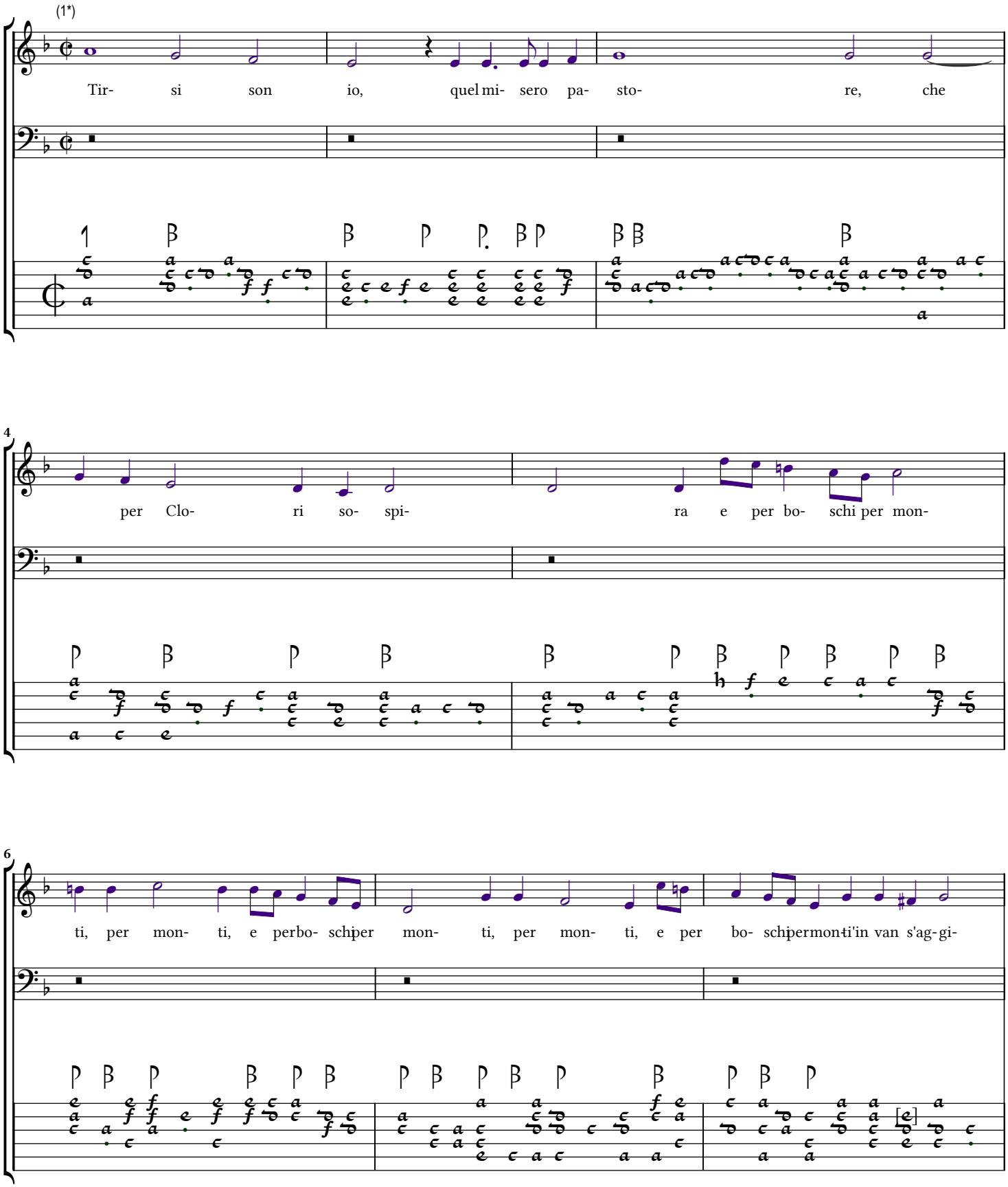

14
fra quelle ro- se, stan- no le spi- ne_a- sco-
stan- no le spi- ne_a- sco- se
17
se io'l so, io'l so
io'l so che per fa- vo- re,
19
che per fa- vo- re, che
che per fa-


21
per fa- vo- re, ne por-to pun- to dol- ce- men- t'il co- re,
vo- re, ne
24
ne por- to pun-
por- to pun- to dol- ce men- t'il co- re, ne por- to pun- to
27
to dol- ce- men- t'il co- re.
dol- ce- men- t'il co- re.

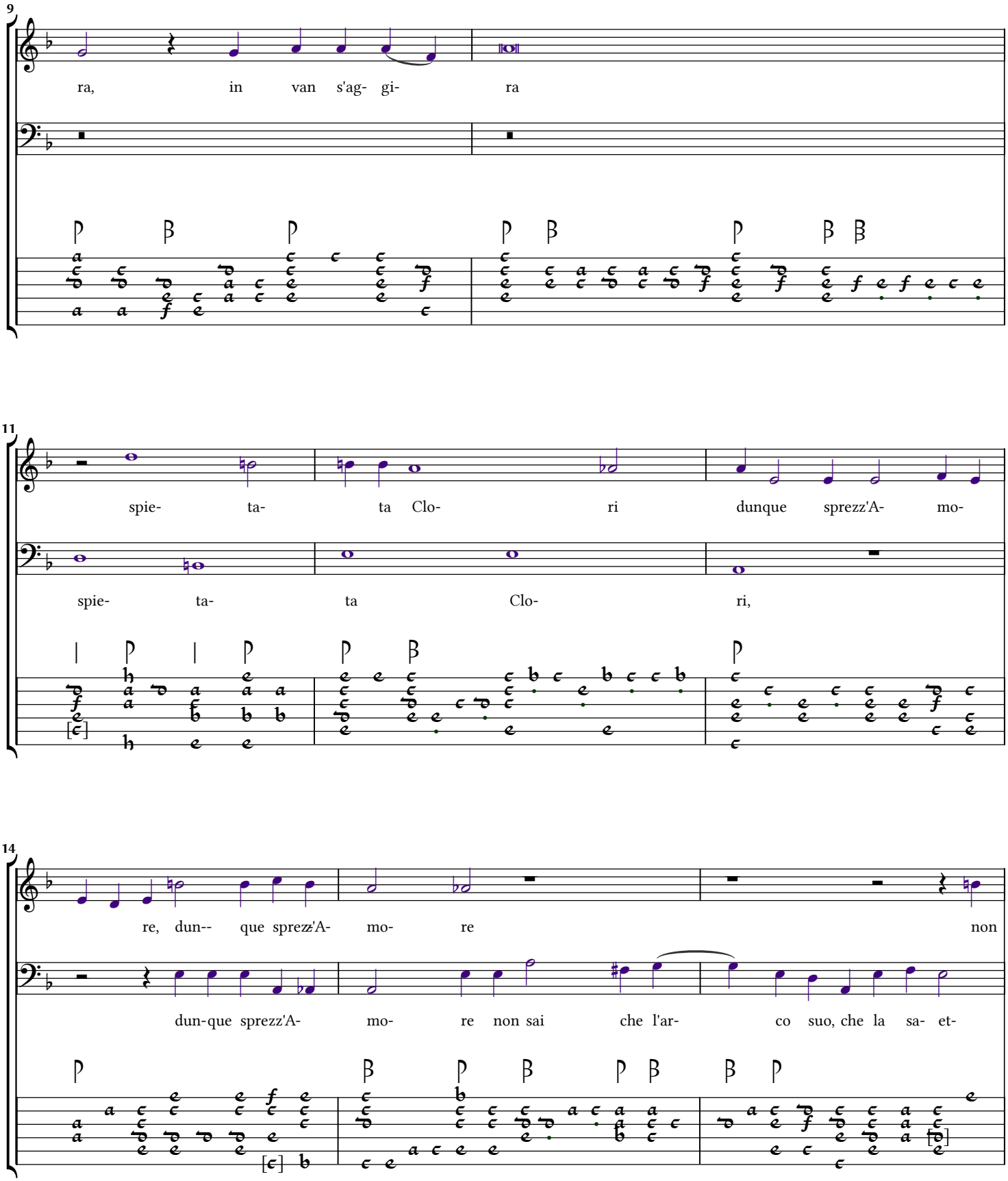
Tirsi son io

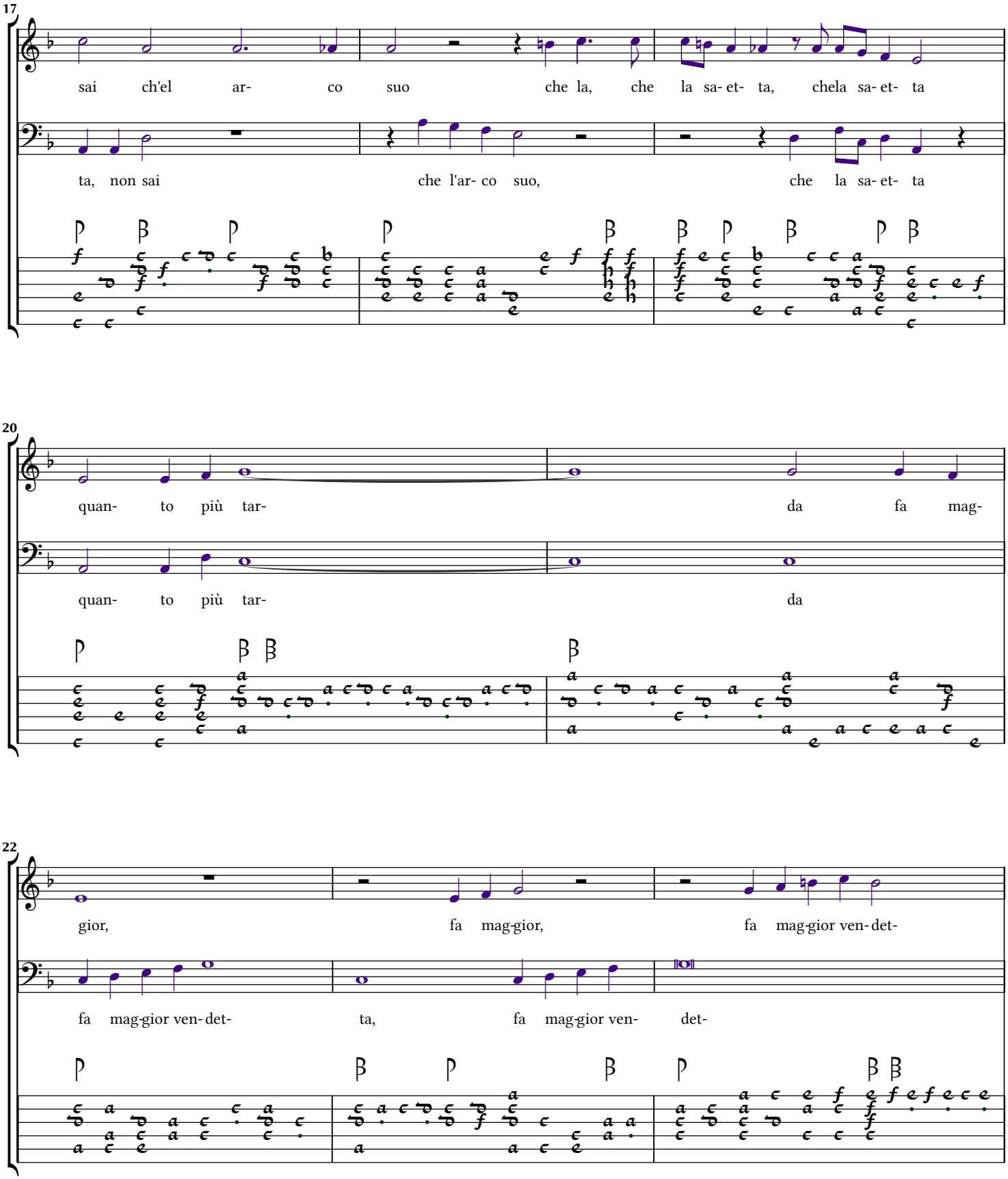
Anonymous

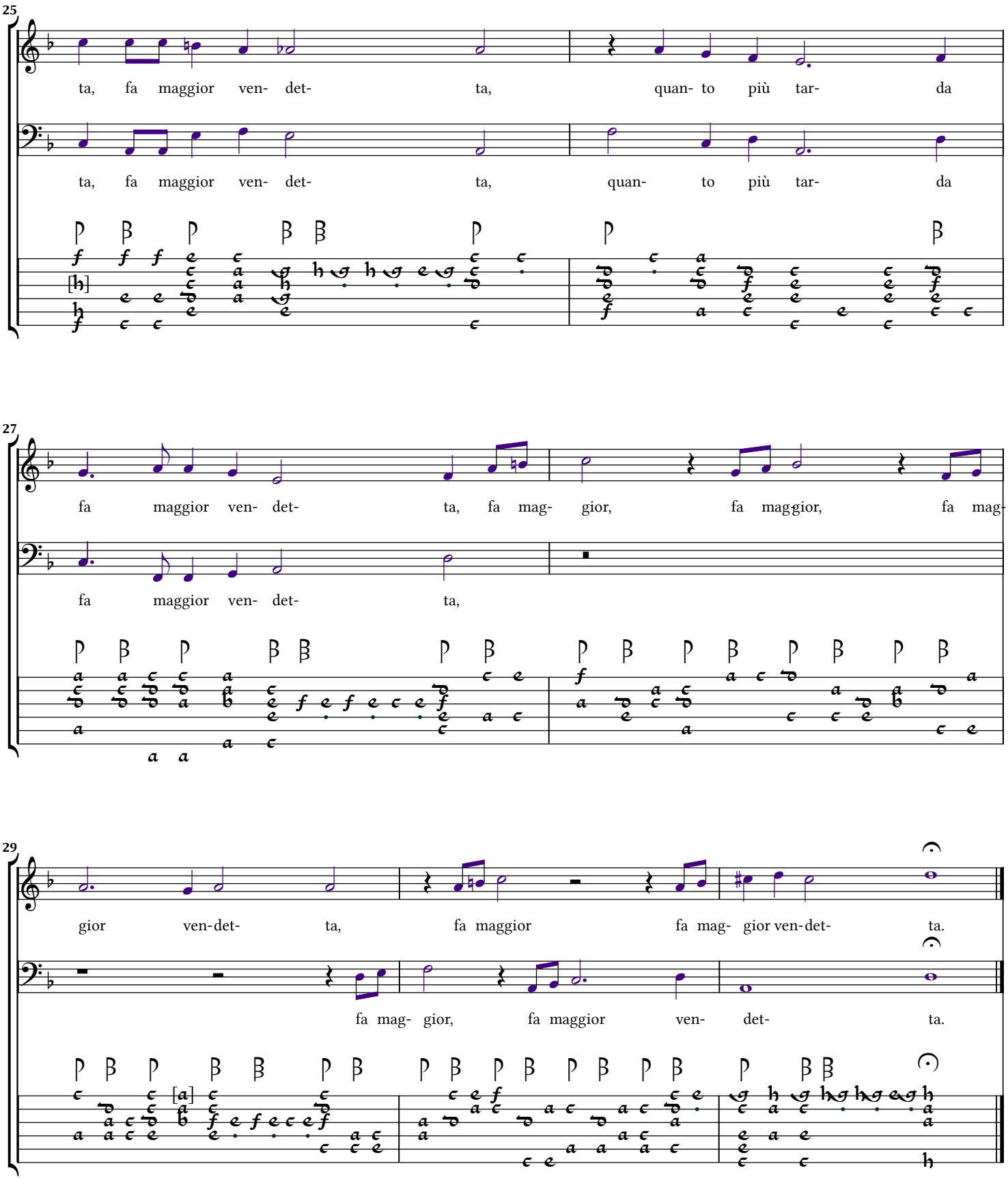
Florida (1601), f. 29v.
Canto and basso transposed a fourth down.



1. Not the setting by Cornelis Verdonck


9
ra, in van s'ag- gi- ra
11
spie- ta- ta Clo- ri dunque sprezz'A- mo-
spie- ta- ta Clo- ri,
14
re, dun-- que sprezz'A- mo- re non
dun-que sprezz'A- mo- re non sai che l'ar- co suo, che la sa- et-

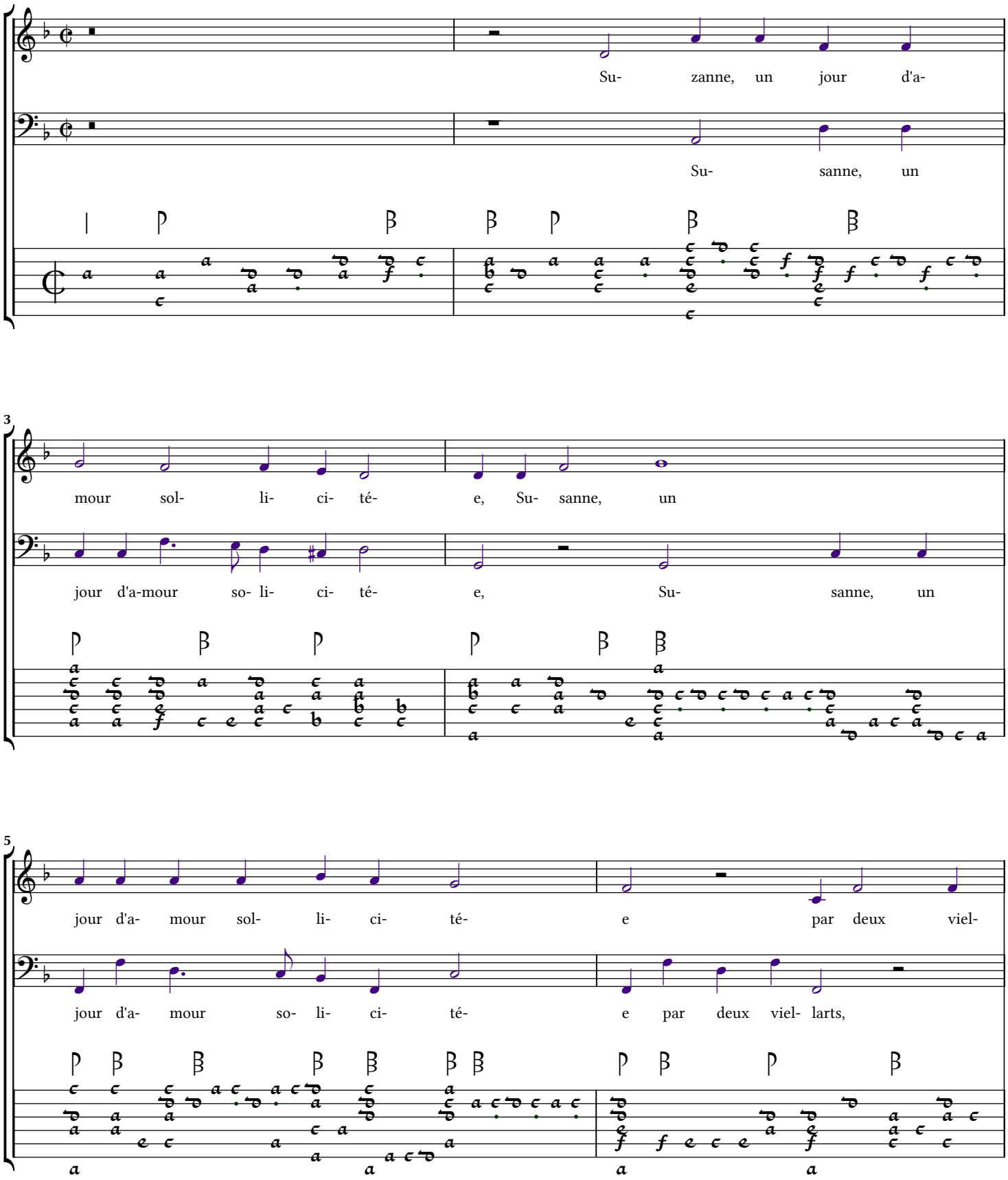

17
sai ch'el ar- co suo che la, che la sa- et- ta, chela sa- et- ta
ta, non sai che l'ar- co suo, che la sa- et- ta
20
quan- to più tar- da fa mag-
quan- to più tar- da
22
gior, fa mag-gior, fa mag-gior ven- det-
fa mag-gior ven- det- ta, fa mag-gior ven- det-

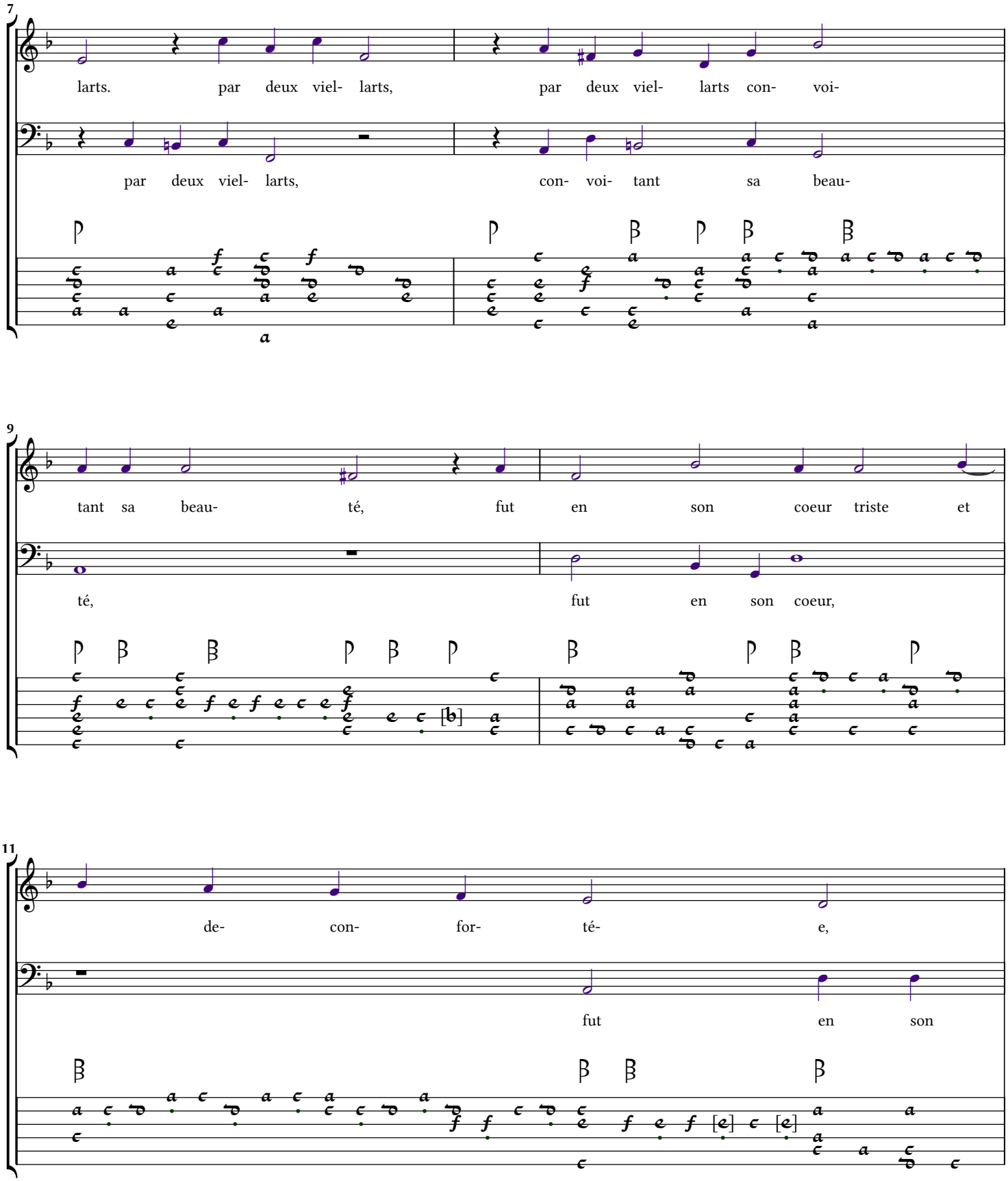

25
ta, fa maggior ven- det- ta, quan- to più tar- da
ta, fa maggior ven- det- ta, quan- to più tar- da
27
fa maggior ven- det- ta, fa mag- gior, fa mag-gior, fa mag-
fa maggior ven- det- ta,
29
gior ven-det- ta, fa maggior fa mag- gior ven-det- ta.
fa mag- gior, fa maggior ven- det- ta.

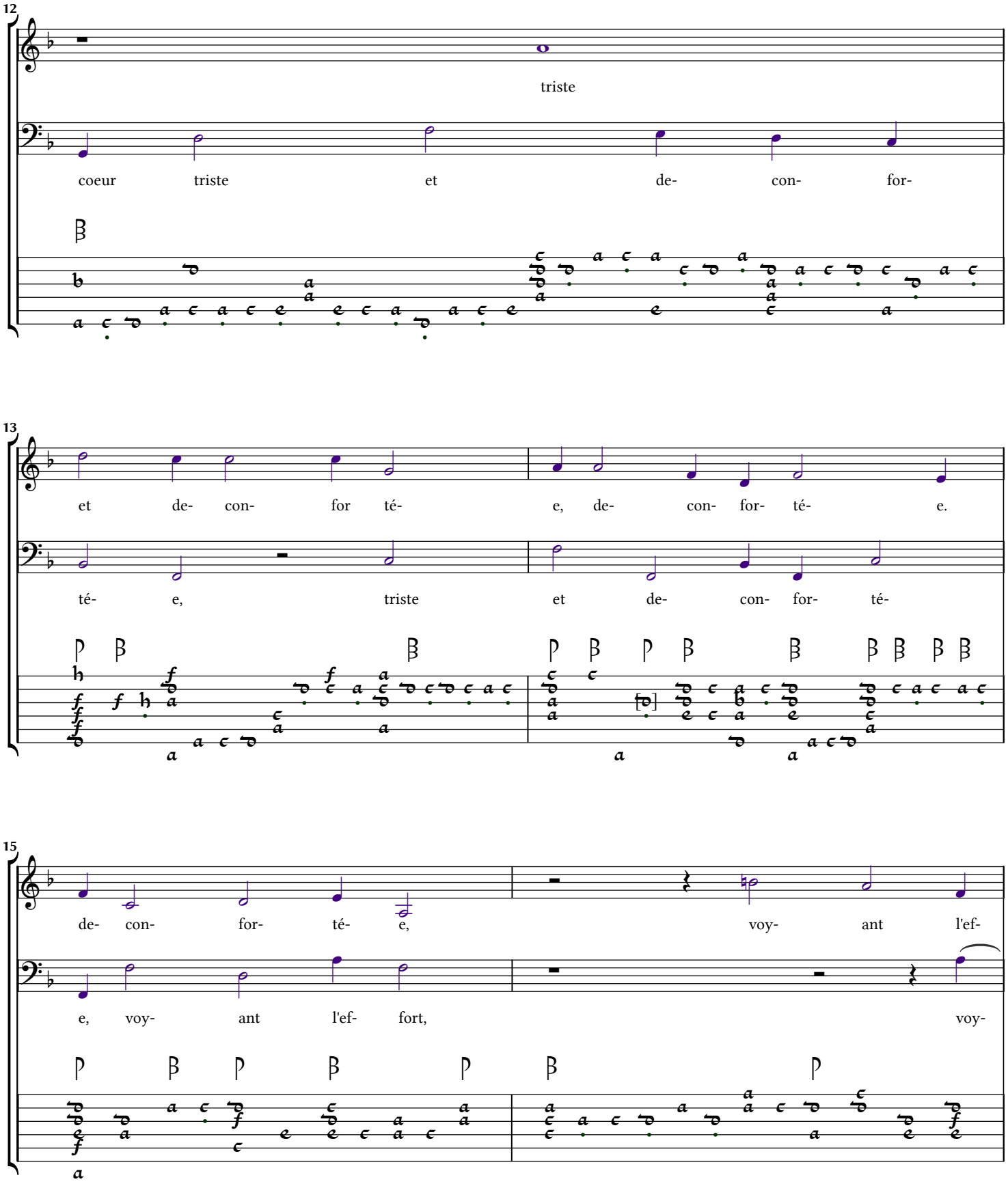
Susanne un jour

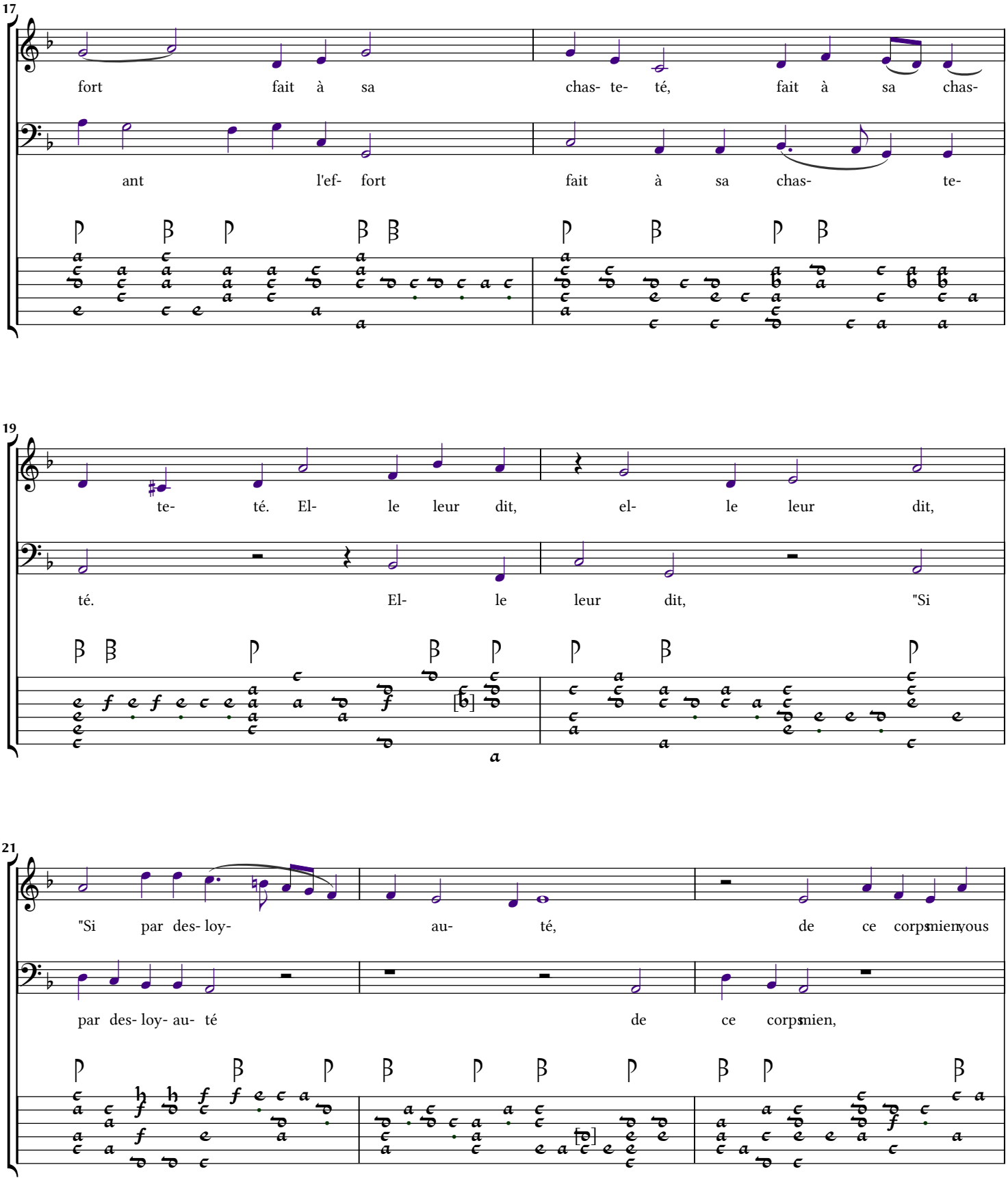
Orlando di Lasso

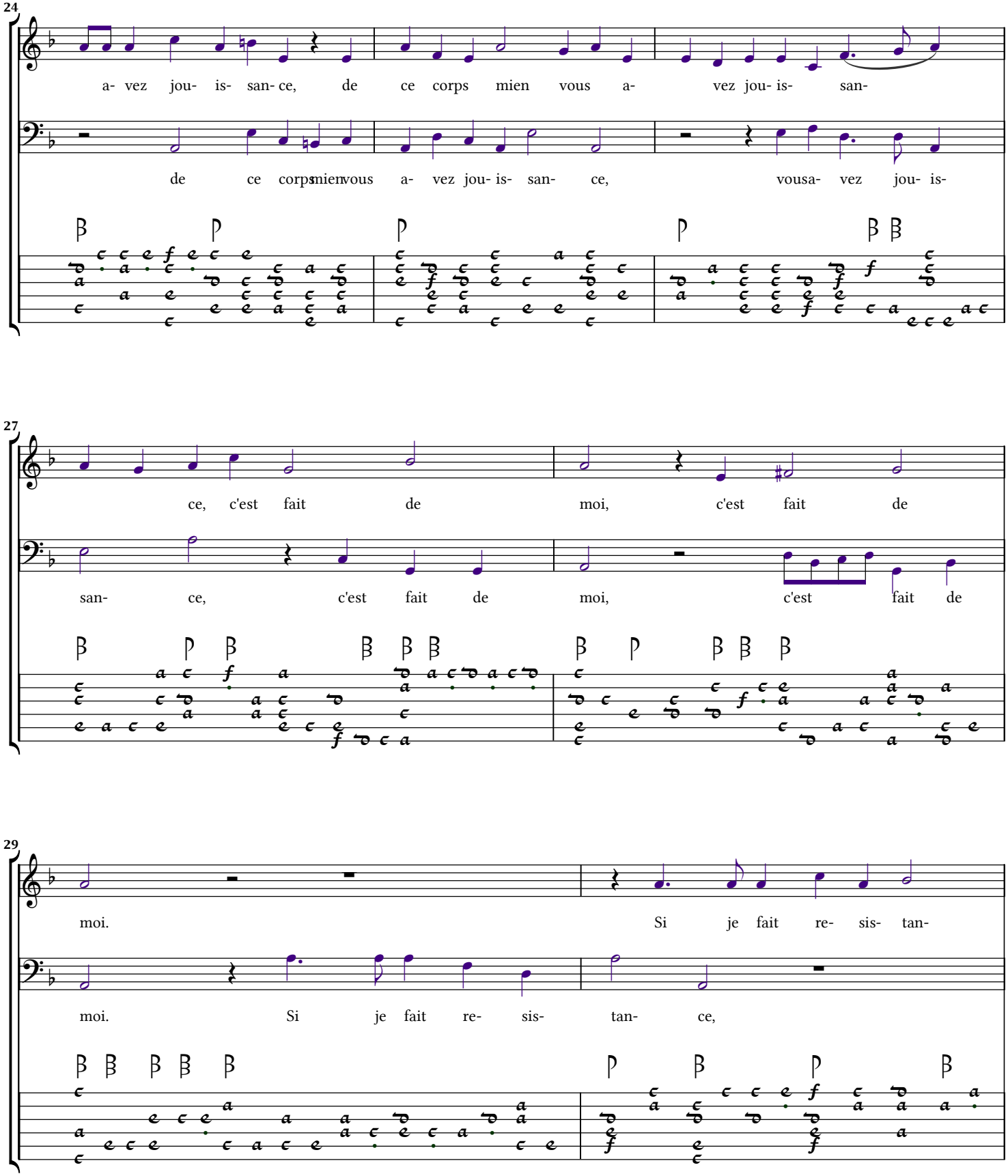
Florida (1601), f. 30v.
Canto and basso transposed a fourth down.

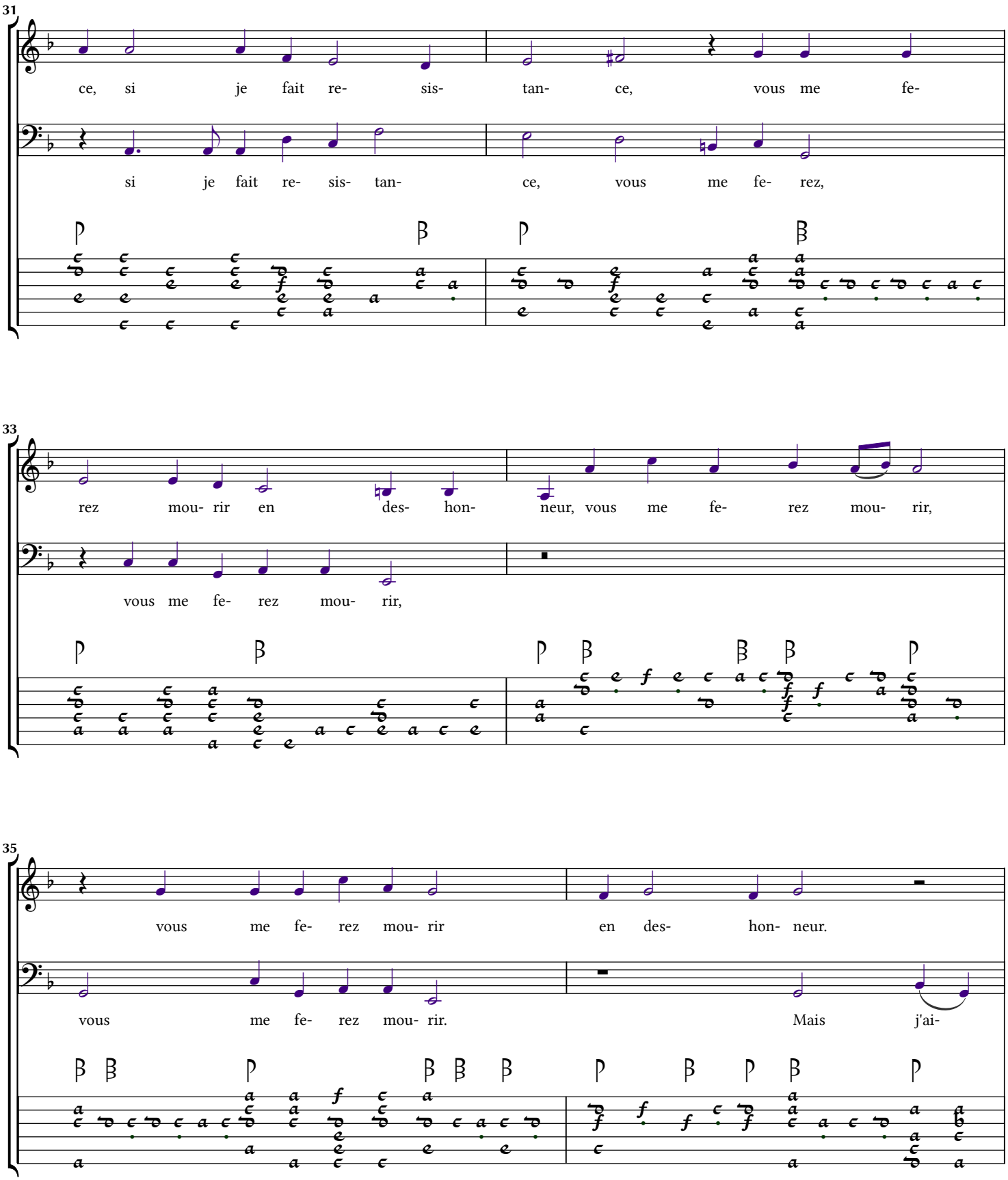


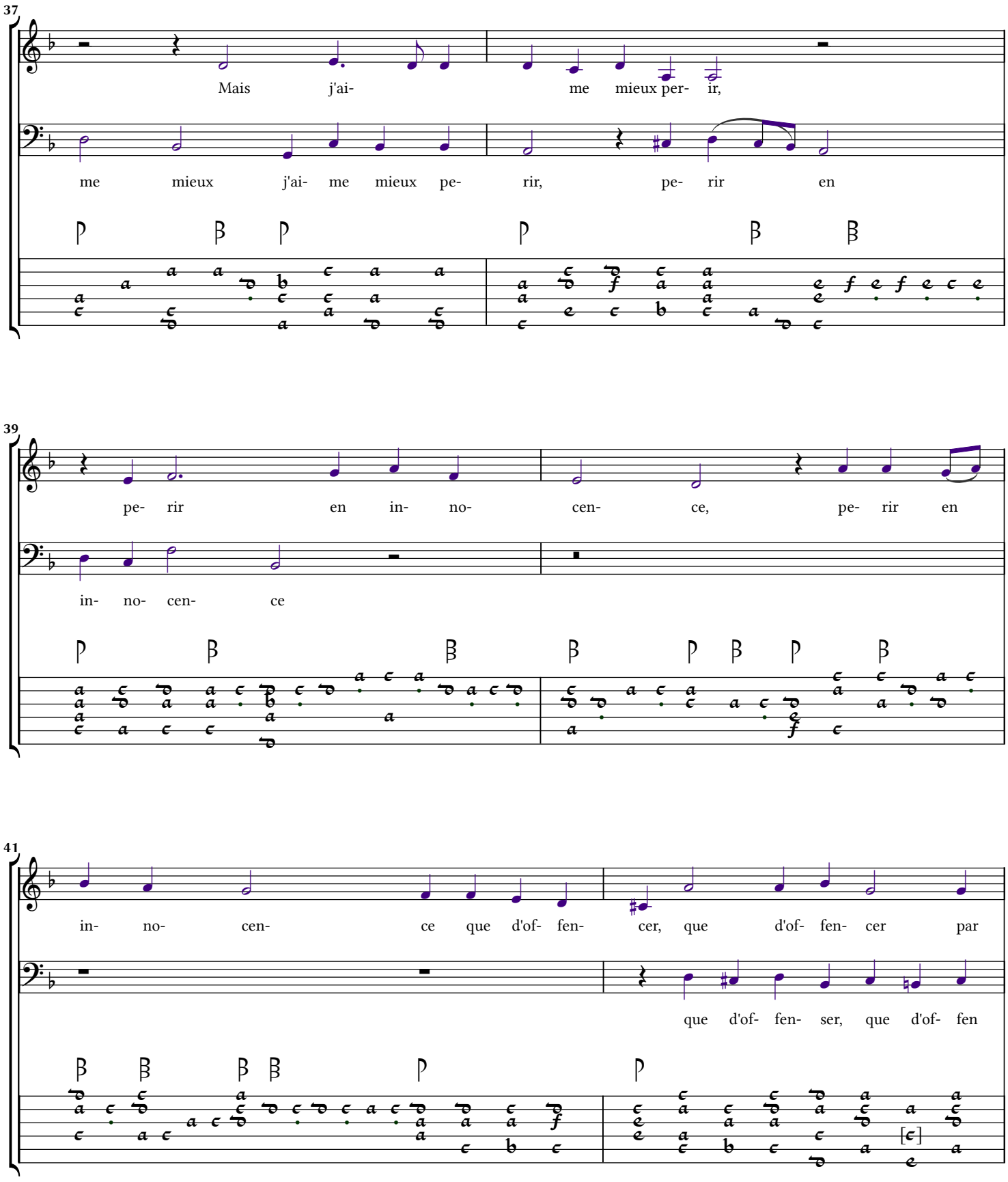

7
larts. par deux viel- larts, par deux viel- larts con- voi-
par deux viel- larts, con- voi- tant sa beau-
9
tant sa beau- té, fut en son coeur triste et
té, fut en son coeur,
11
de- con- for- té- e,
fut en son

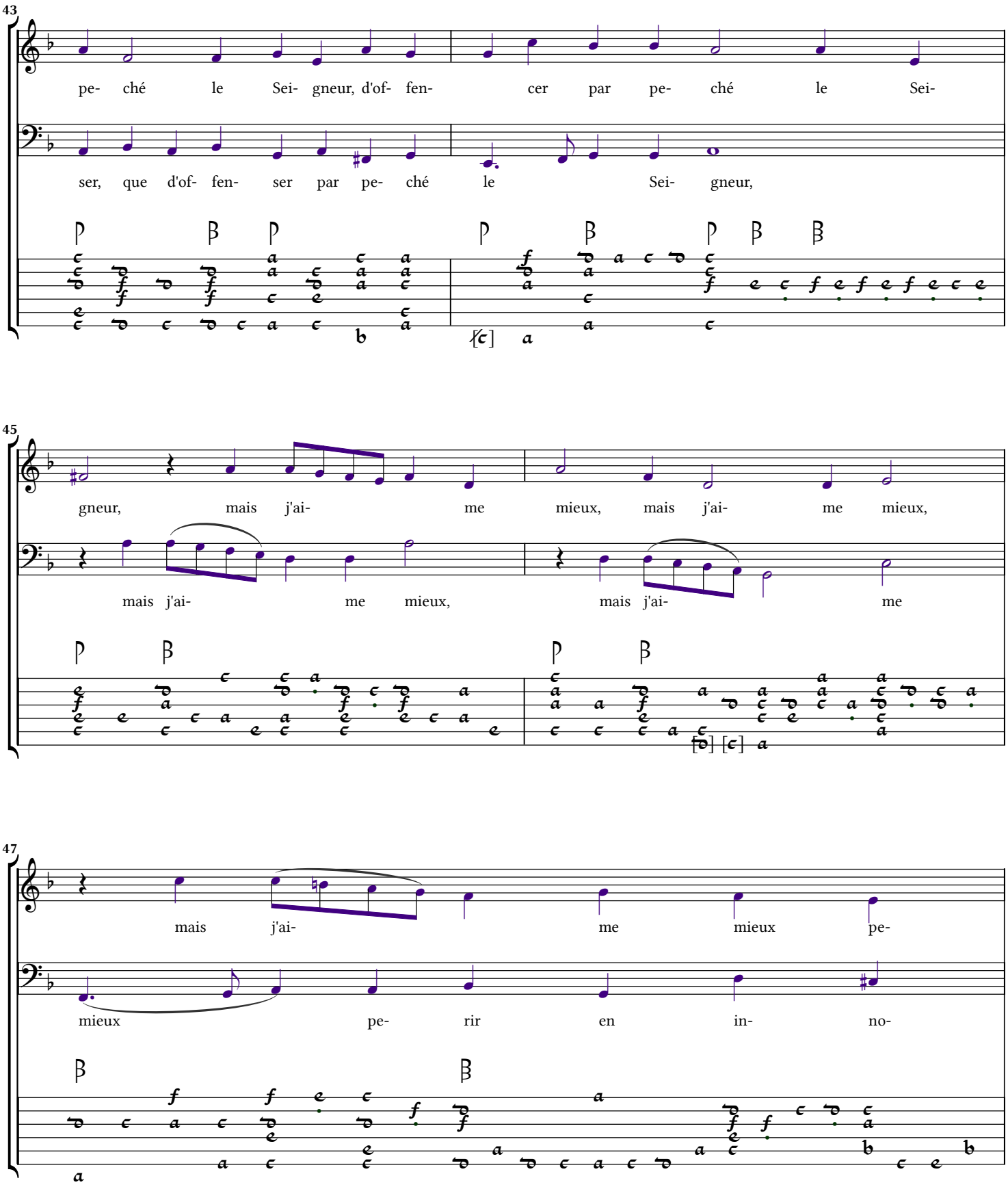

12
triste
coeur triste et de- con- for-
13
et de- con- for té- e, de- con- for- té- e.
té- e, triste et de- con- for- té-
15
de- con- for- té- e, voy- ant l'ef-
e, voy- ant l'ef- fort, voy-

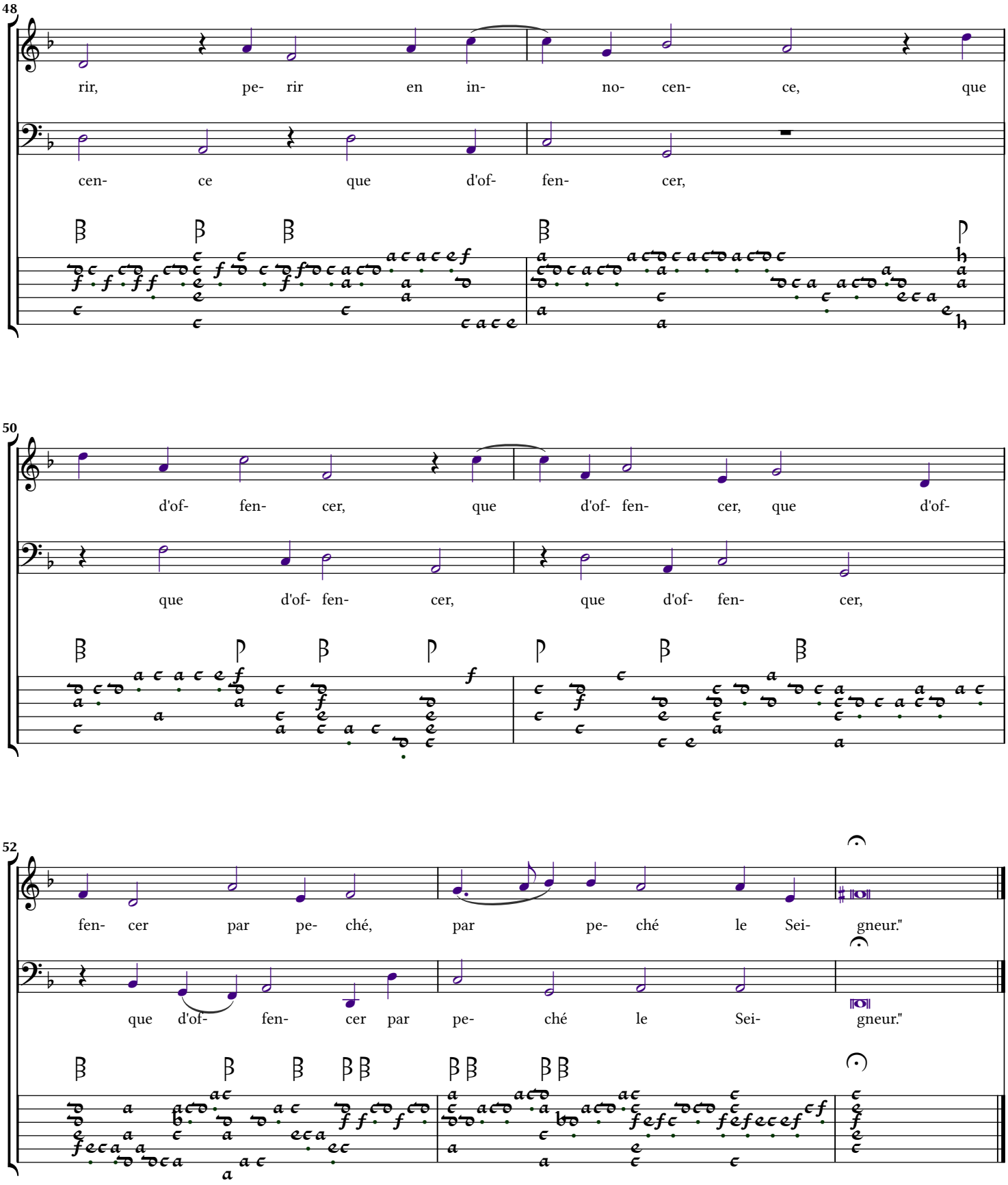

17
fort fait à sa chas- te- té, fait à sa chas-
ant l'ef- fort fait à sa chas- te-
19
te- té. El- le leur dit, el- le leur dit,
té. El- le leur dit, "Si
21
"Si par des- loy- au- té, de ce corps mien vous
par des- loy- au- té de ce corps mien,


24
a- vez jou- is- san- ce, de ce corps mien vous a- vez jou- is- san-
de ce corps mien vous a- vez jou- is- san- ce, vous a- vez jou- is-
27
ce, c'est fait de moi, c'est fait de
san- ce, c'est fait de moi, c'est fait de
29
moi. Si je fait re- sis- tan-
moi. Si je fait re- sis- tan- ce,


31
ce, si je fait re- sis- tan- ce, vous me fe-
si je fait re- sis- tan- ce, vous me fe- rez,
33
rez mou- rir en des- hon- neur, vous me fe- rez mou- rir,
vous me fe- rez mou- rir,
35
vous me fe- rez mou- rir en des- hon- neur.
vous me fe- rez mou- rir. Mais j'ai-


37
Mais j'ai- me mieux per- ir,
me mieux j'ai- me mieux pe- rir, pe- rir en
39
pe- rir en in- no- cen- ce, pe- rir en
in- no- cen- ce
41
in- no- cen- ce que d'of- fen- cer, que d'of- fen- cer par
que d'of- fen- ser, que d'of- fen

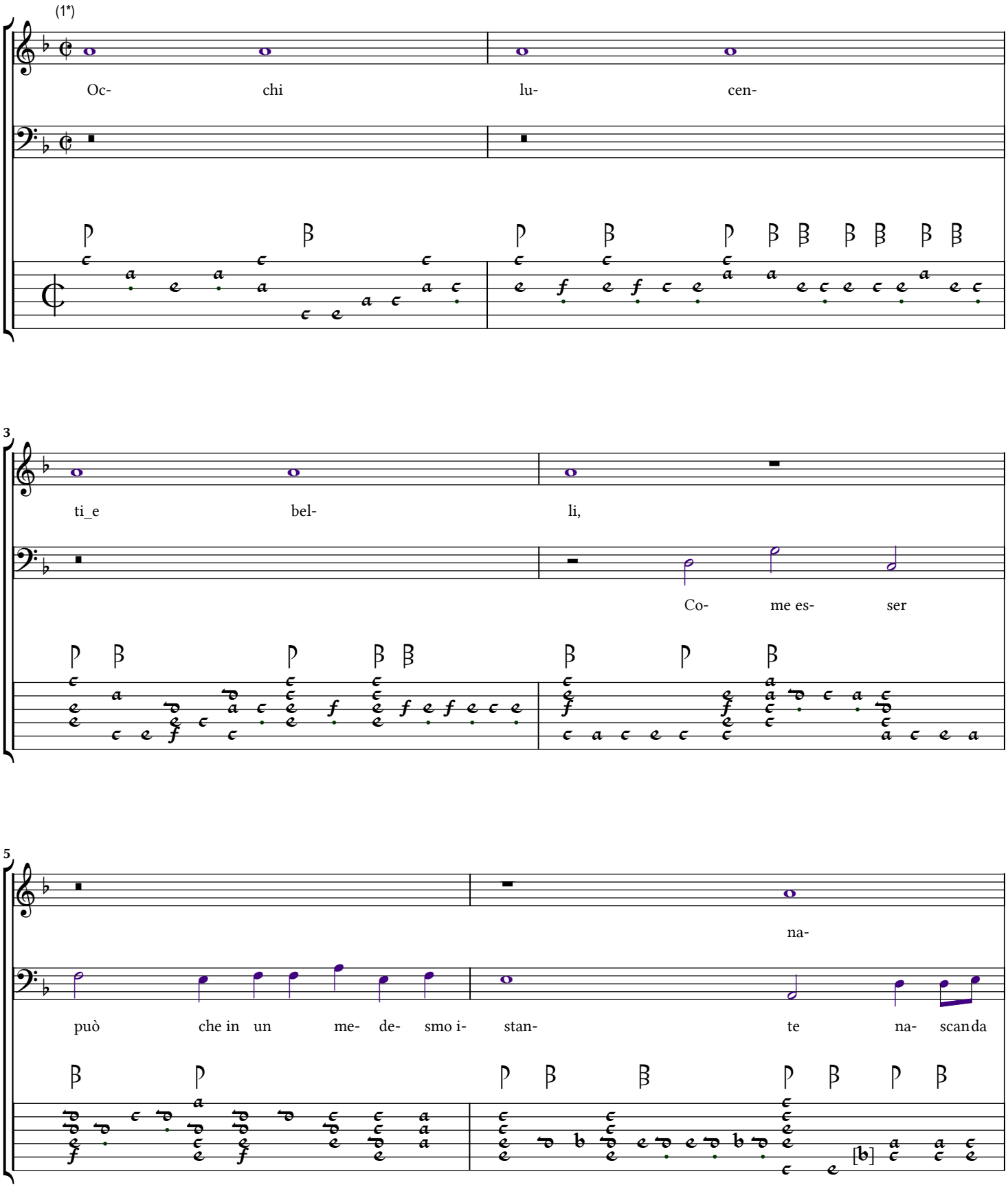

43
pe- ché le Sei- gneur, d'of- fen- cer par pe- ché le Sei-
ser, que d'of- fen- ser par pe- ché le Sei- gneur,
45
gneur, mais j'ai- me mieux, mais j'ai- me mieux,
mais j'ai- me mieux, mais j'ai- me
47
mais j'ai- me mieux pe-
mieux pe- rir en in- no-


48
rir, pe- rir en in- no- cen- ce, que
cen- ce que d'of- fen- cer,
50
d'of- fen- cer, que d'of- fen- cer, que d'of-
que d'of- fen- cer, que d'of- fen- cer,
52
fen- cer par pe- ché, par pe- ché le Sei- gneur."
que d'of- fen- cer par pe- ché le Sei- gneur."

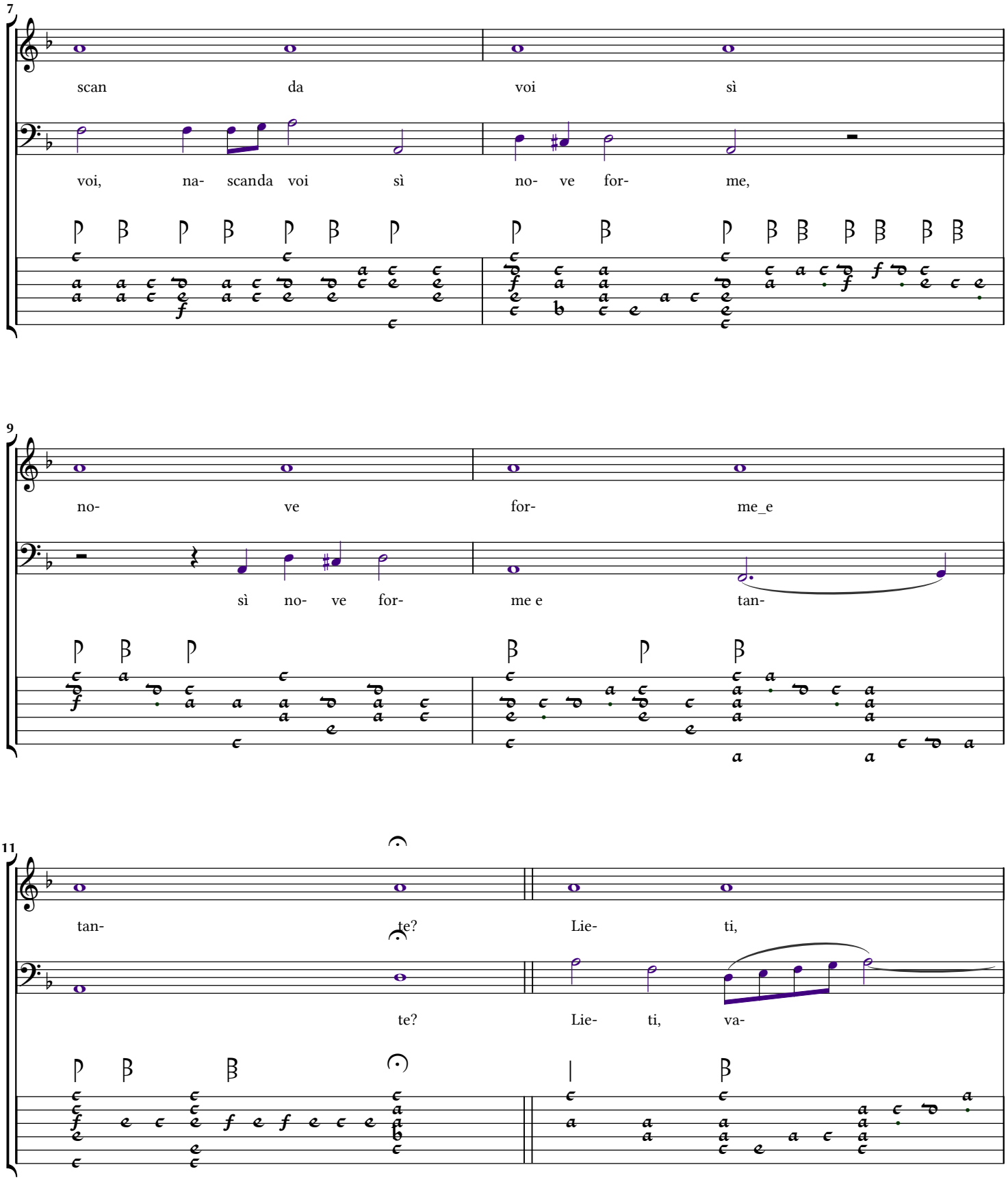
Occhi lucenti e belli

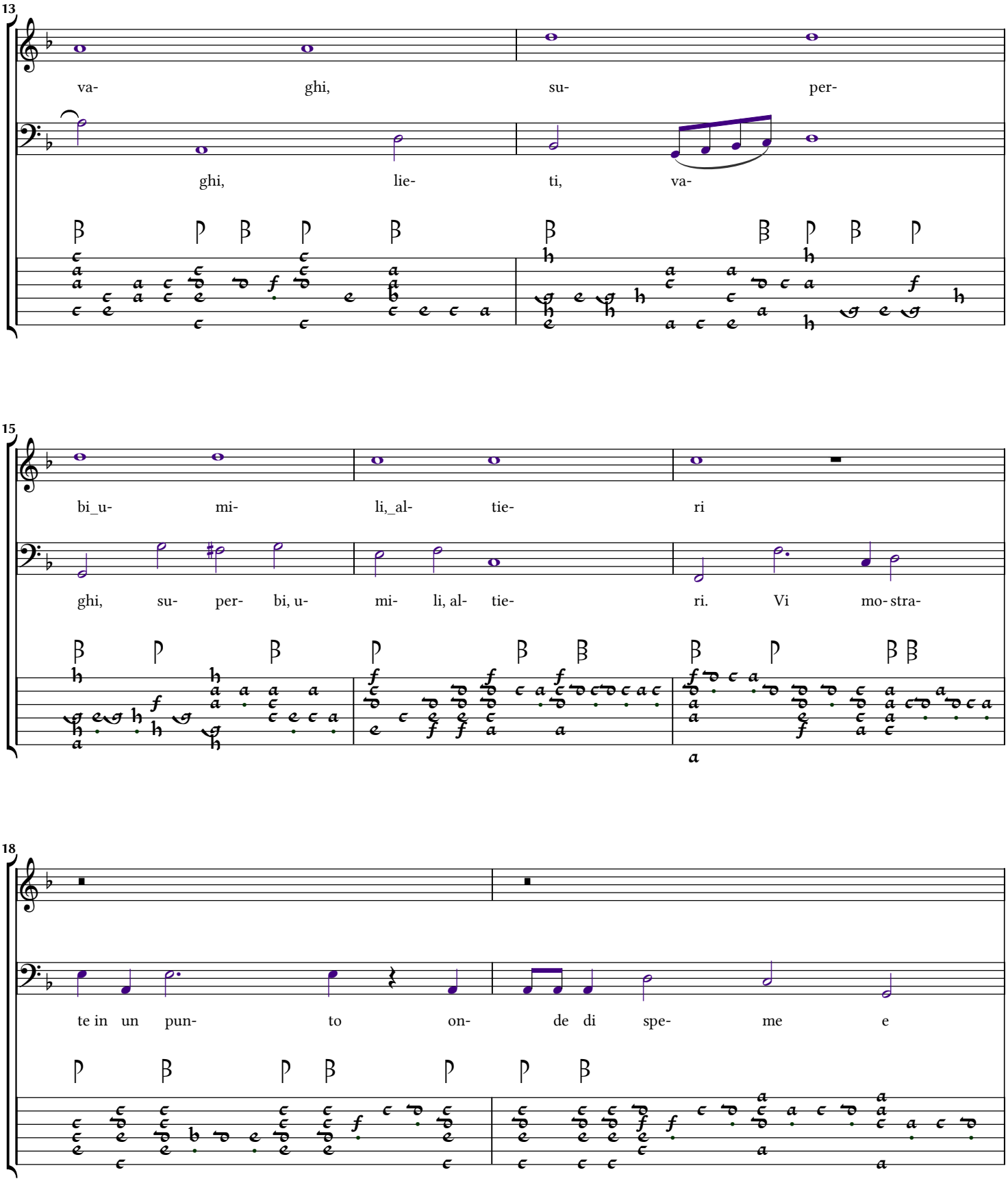
Luca Marenzio (c.1553-1599)

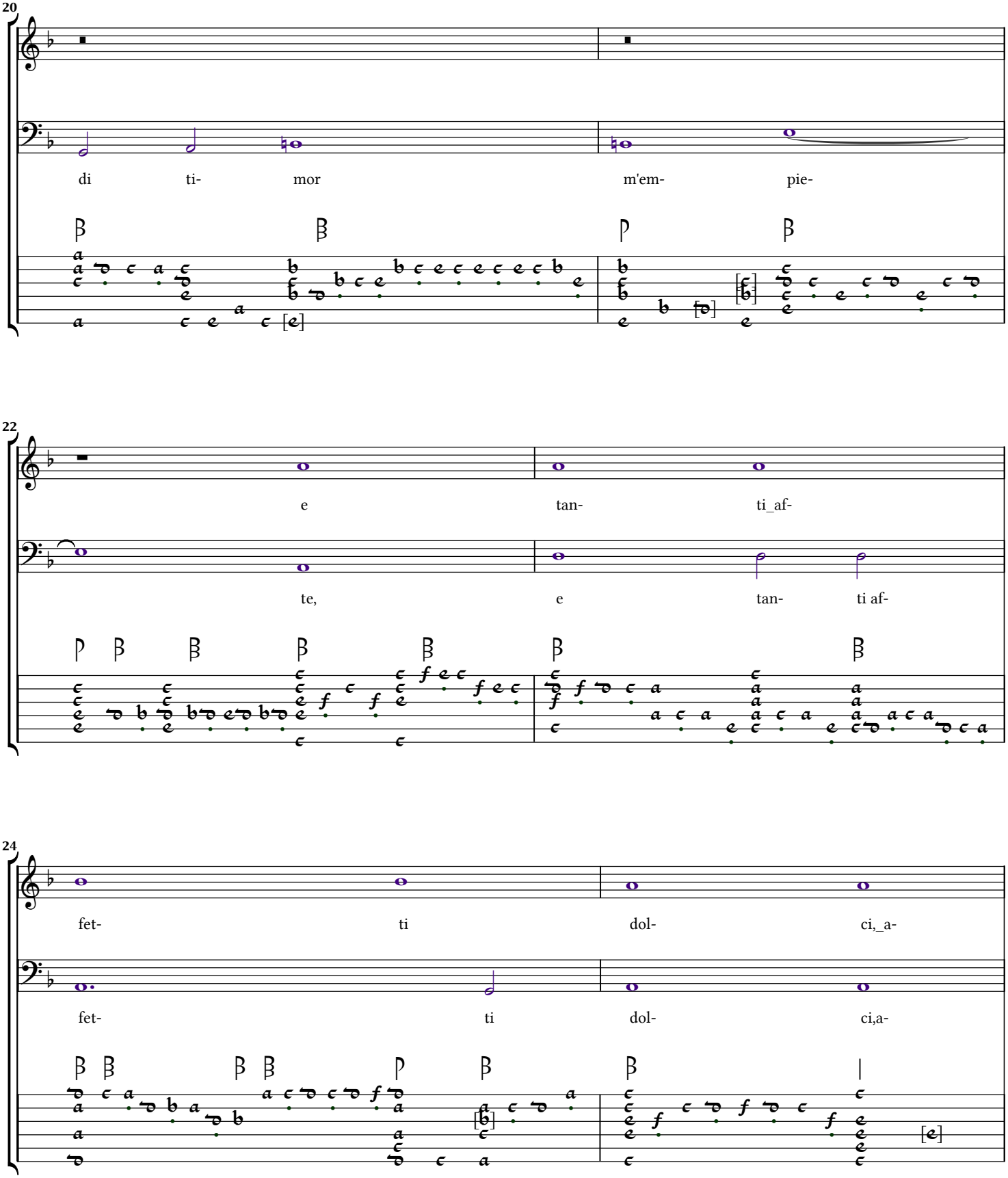
Florida (1601), f. 32v.-34
Canto and basso transposed a fourth down.

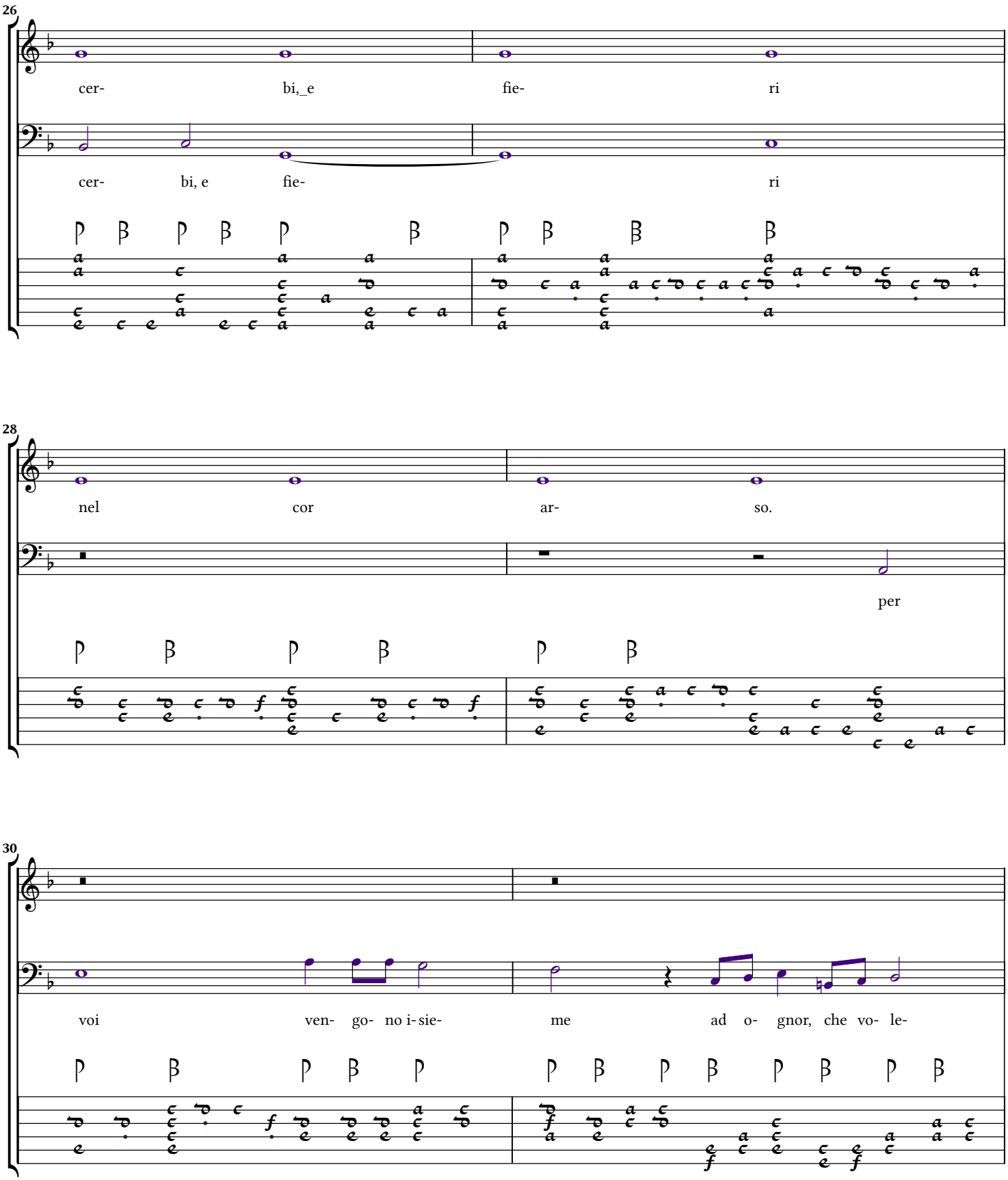


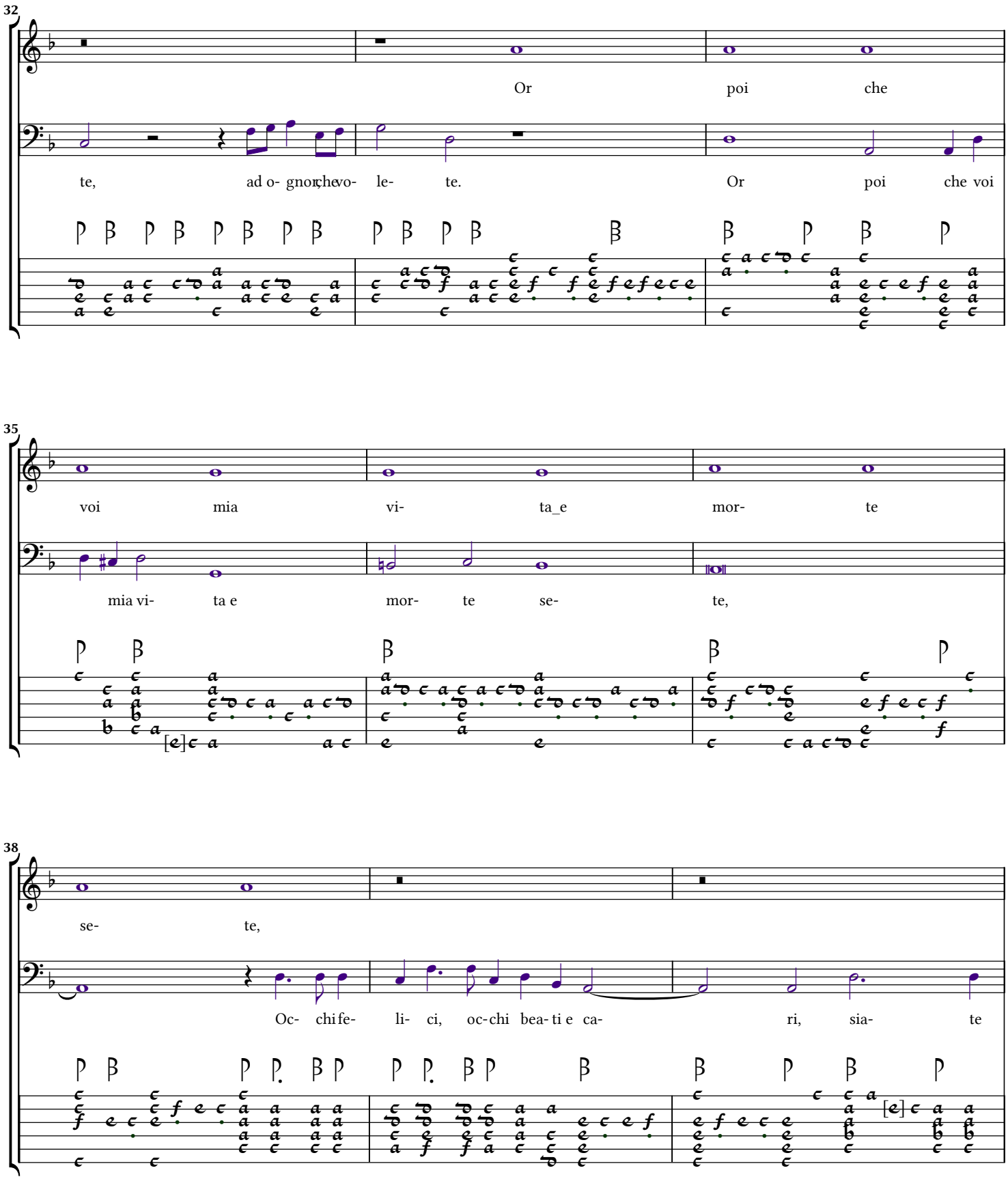
1. Source: Il terzo libro de madrigali à 5 voci (Venice, 1582)

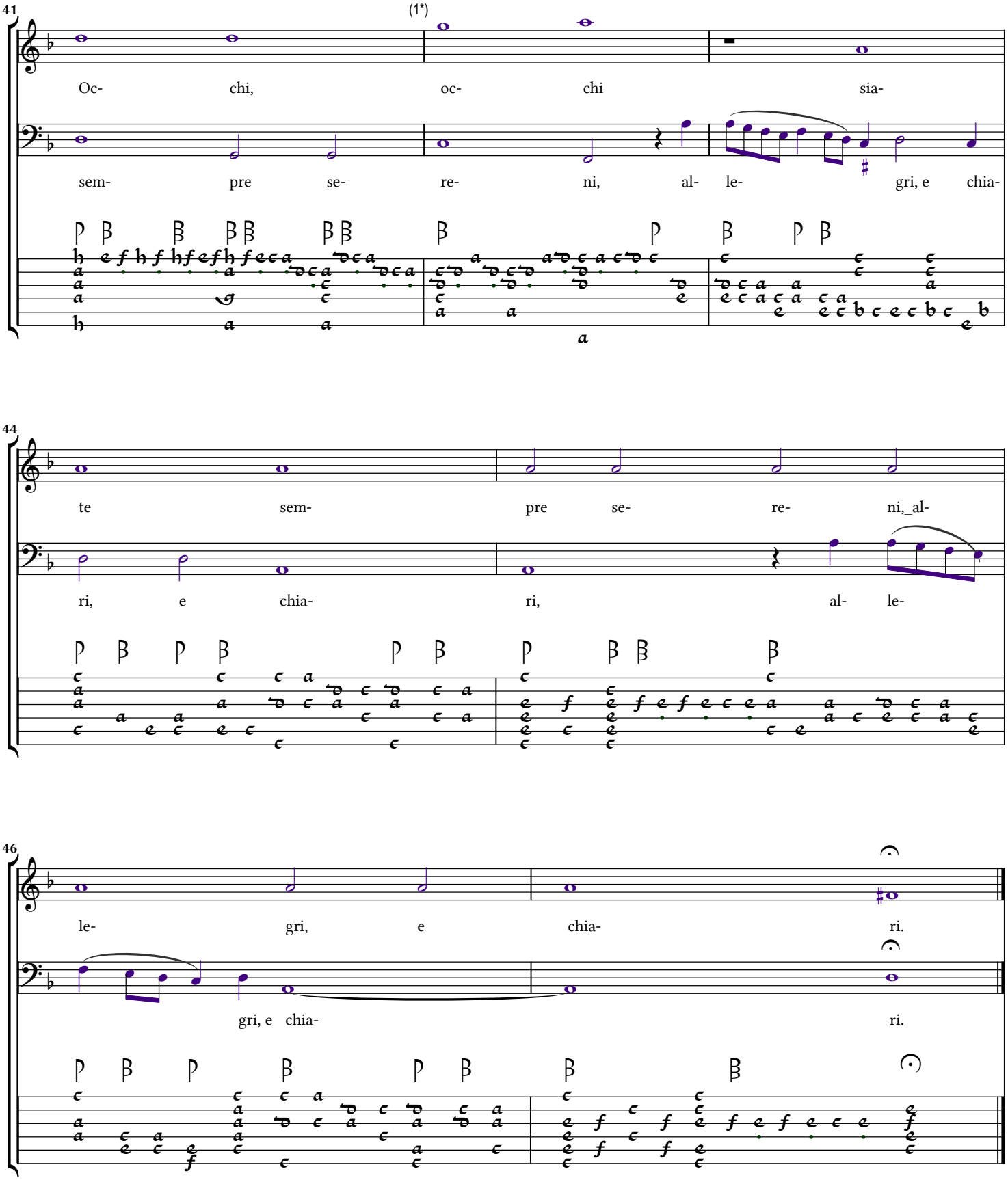

7
scan da voi sì
voi, na- scanda voi sì no- ve for- me,
9
no- ve for- me_e
sì no- ve for- me e tan-
11
tan- te? Lie- ti,
te? Lie- ti, va-


13
va- ghi, su- per-
ghi, lie- ti, va-
15
bi_u- mi- li,_al- tie- ri
ghi, su- per- bi, u- mi- li, al- tie- ri. Vi mo- stra-
18
te in un pun- to on- de di spe- me e


20
di ti- mor m'em- pie-
22
e tan- ti_af-
te, e tan- ti af-
24
fet- ti dol- ci,_a-
fet- ti dol- ci,a-


26
cer- bi,_e fie- ri
cer- bi, e fie- ri
28
nel cor ar- so.
per
30
voi ven- go- no i- sie- me ad o- gnor, che vo- le-


32
Or poi che
te, ad o- gnor,che vo- le- te. Or poi che voi
35
voi mia vi- ta_e mor- te
mia vi- ta e mor- te se- te,
38
se- te,
Oc- chi fe- li- ci, oc-chi bea- ti e ca- ri, sia- te

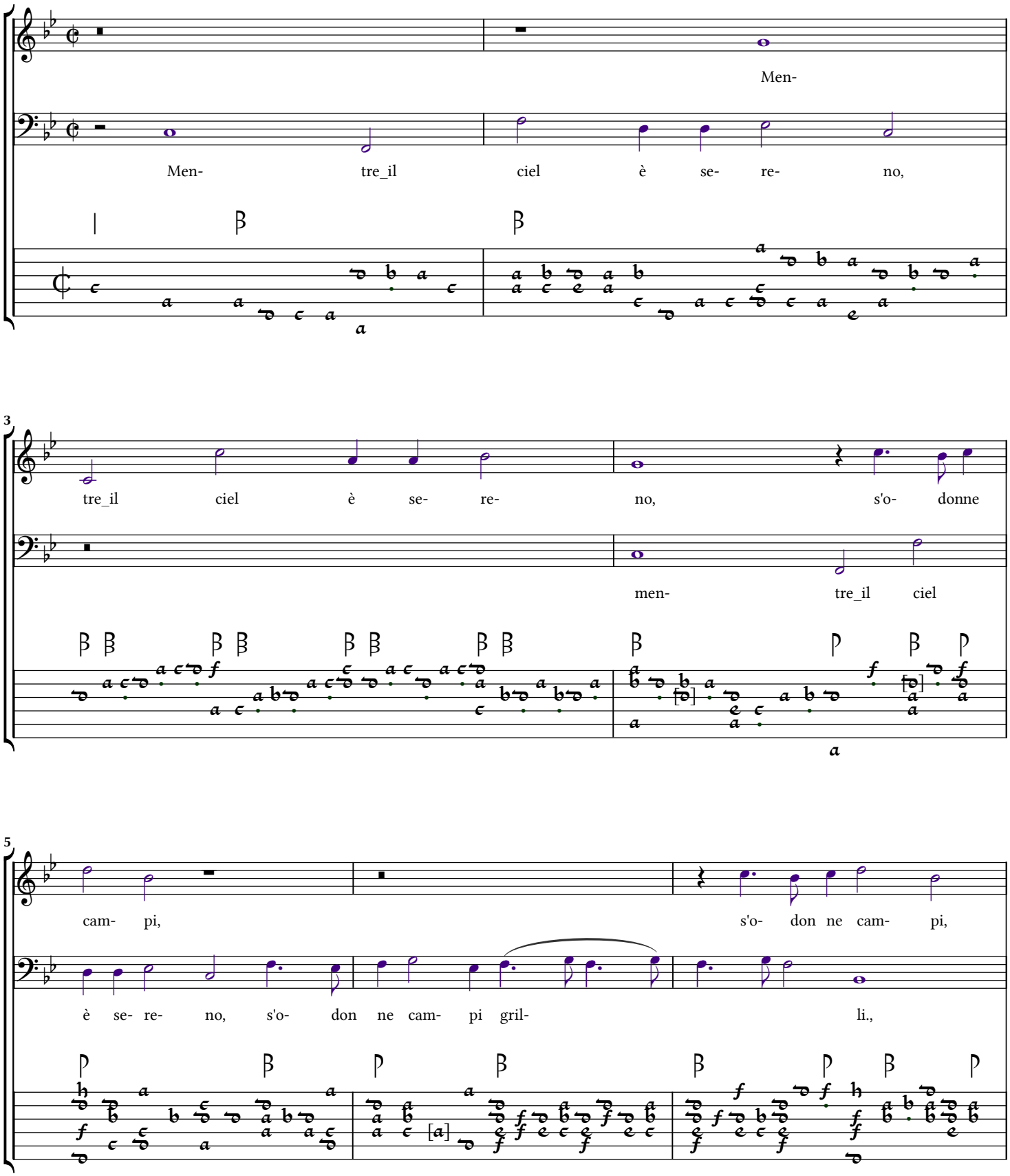


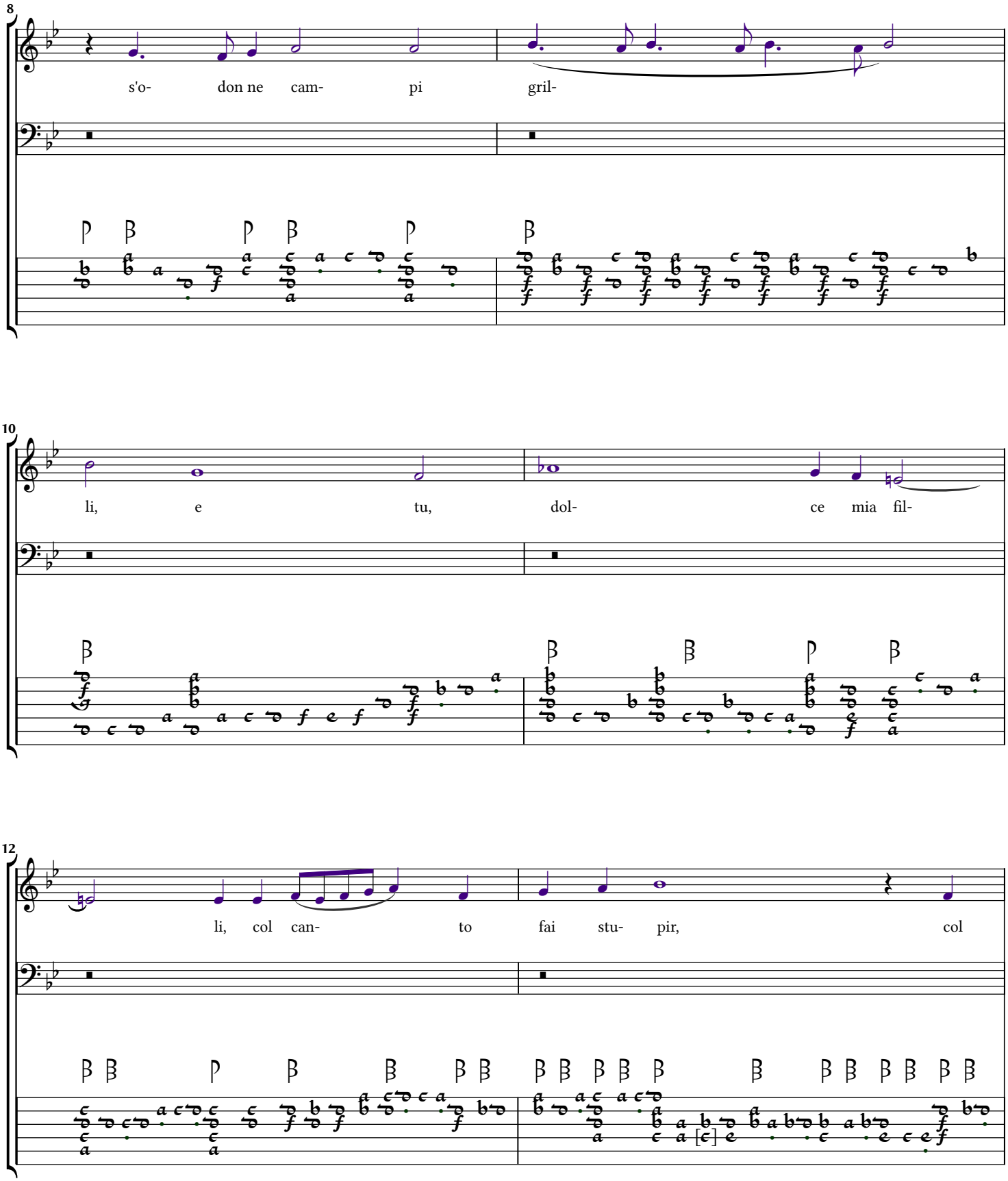
1. Two high G round notes in original, second G clashes with F chord in lute part and bass F in basso

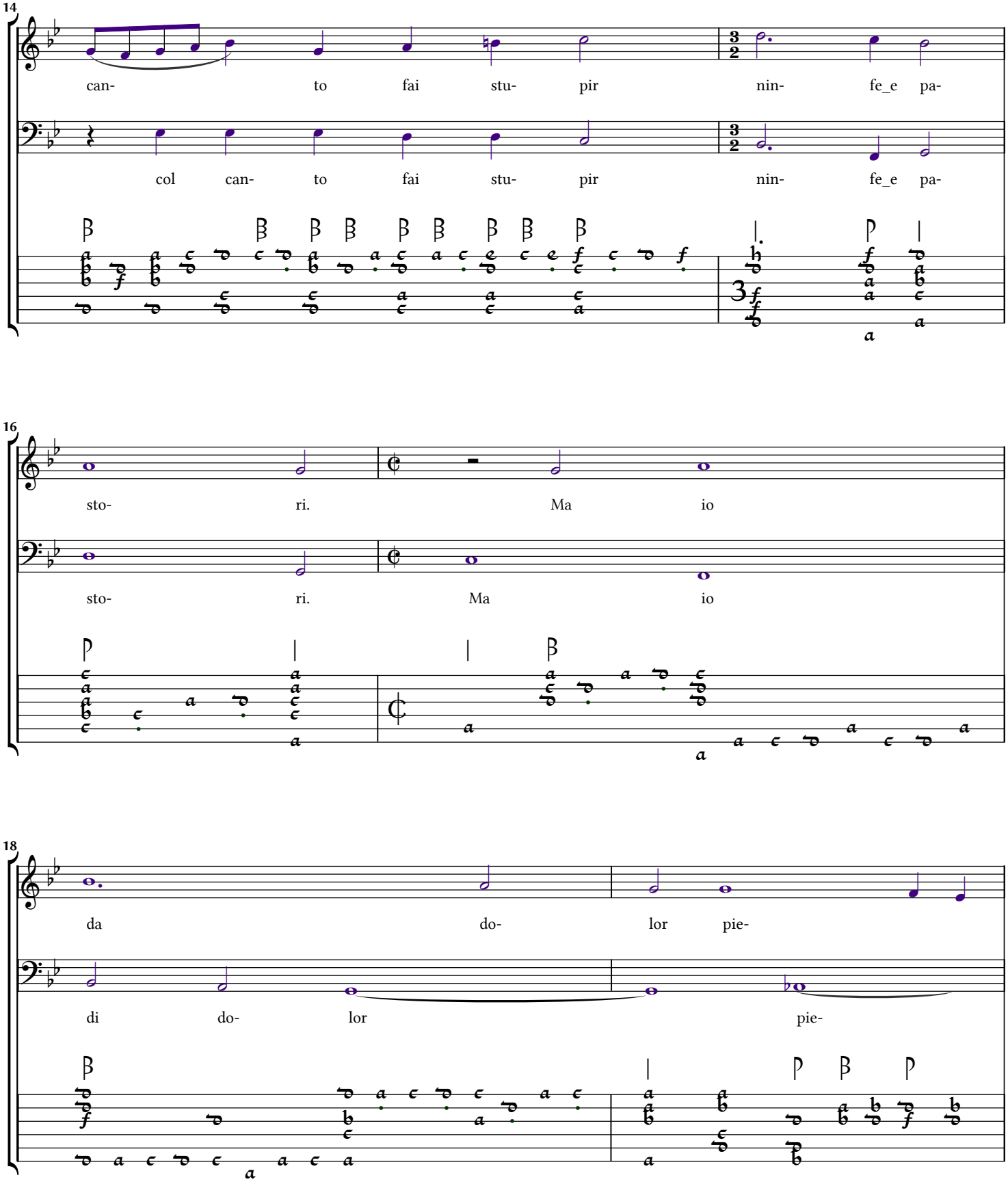
Mentre il ciel è sereno

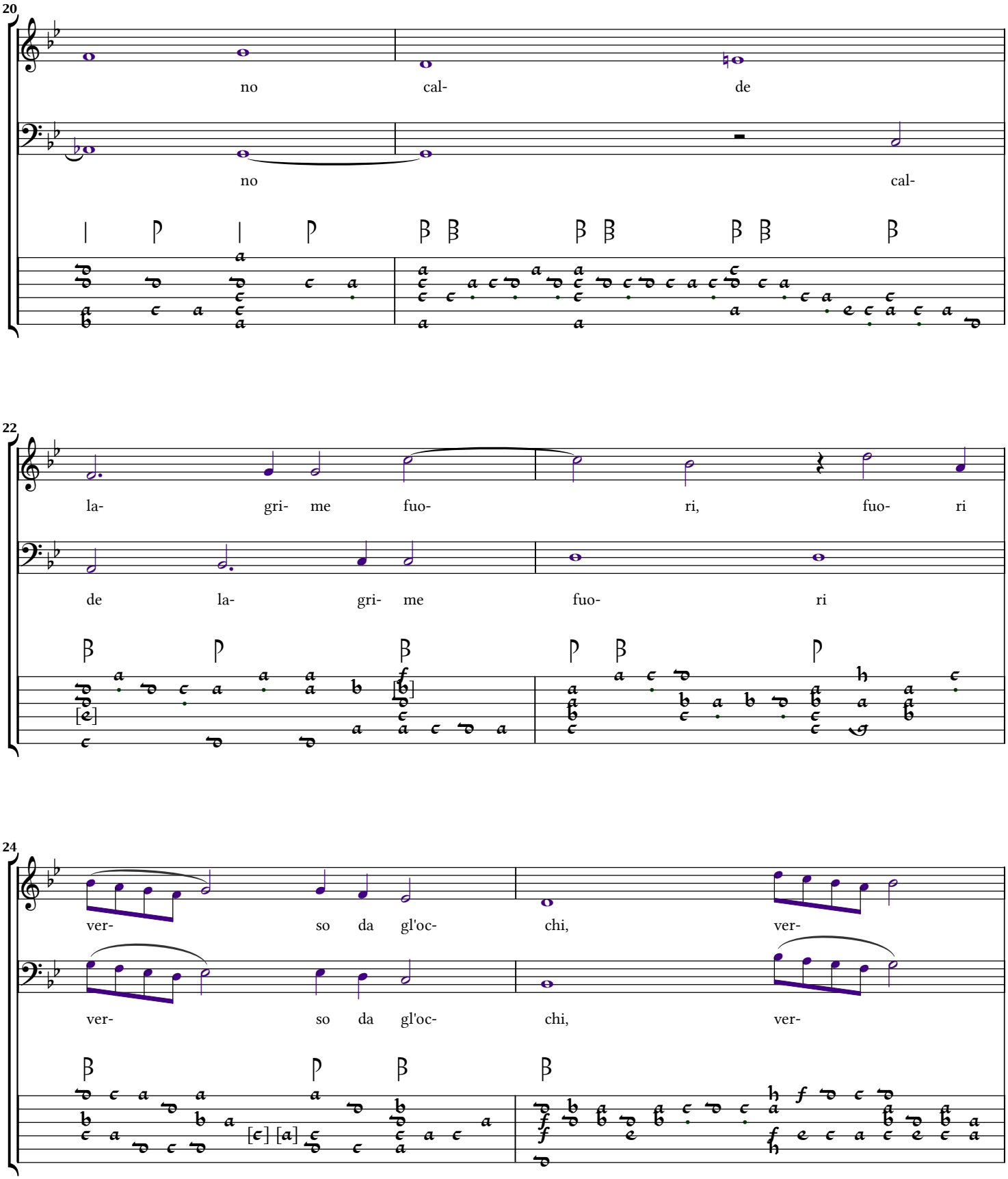
Luca Marenzio

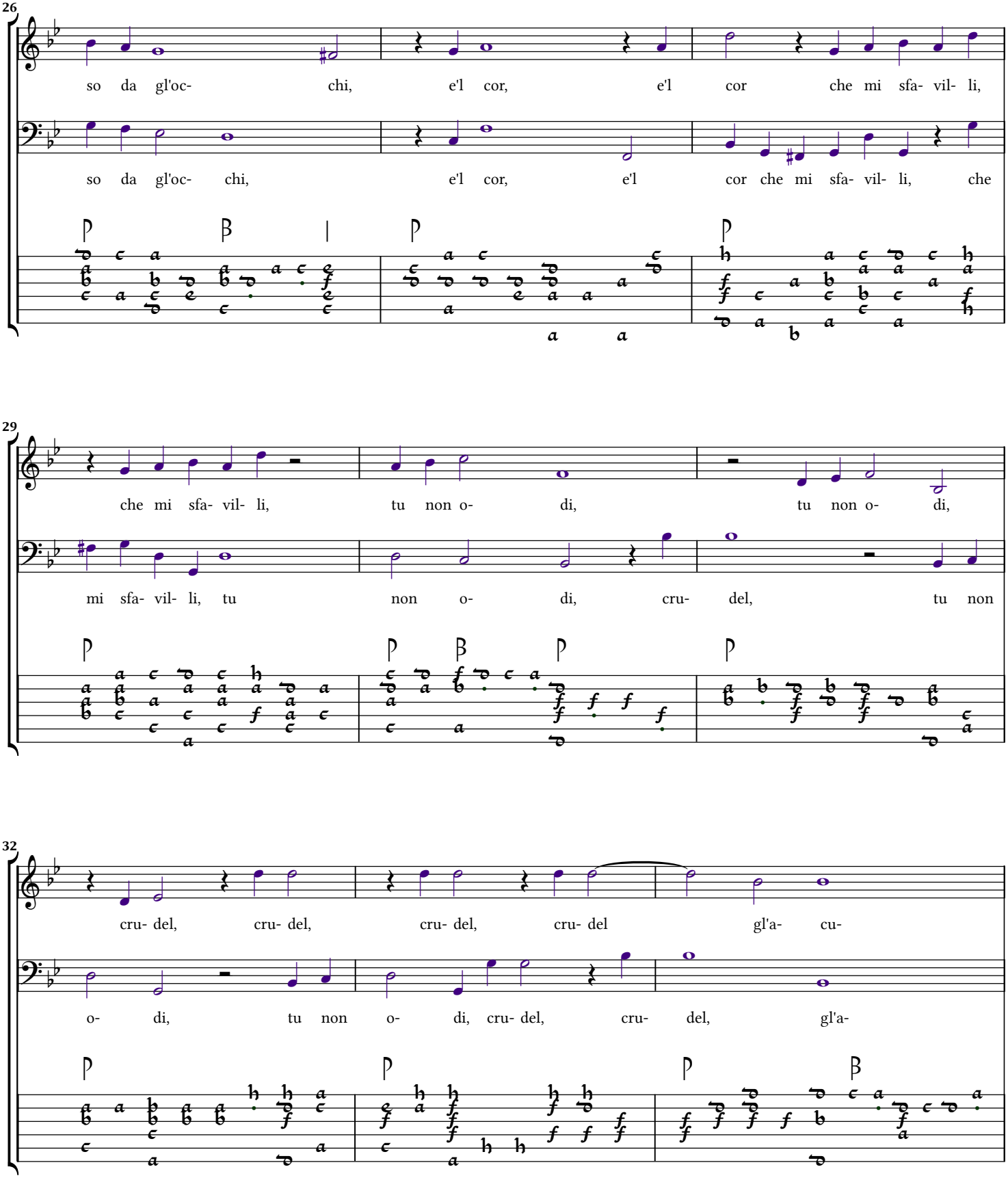
Florida (1601), ff. 33v-34.
Canto and basso transposed a second down. For a lute in A.

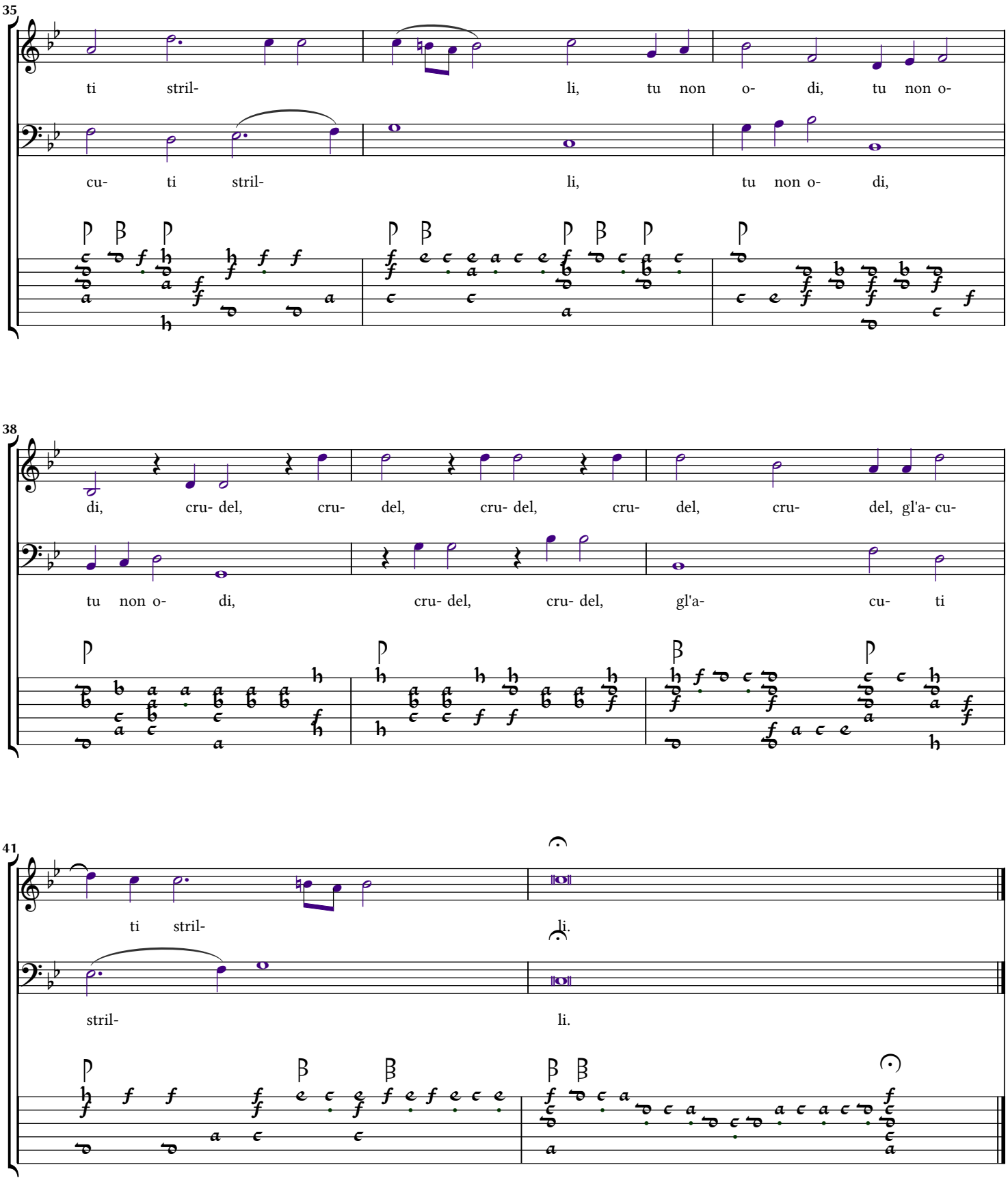



8
s'o- don ne cam- pi gril-
10
li, e tu, dol- ce mia fil-
12
li, col can- to fai stu- pir, col


14
can- to fai stu- pir nin- fe_e pa-
col can- to fai stu- pir nin- fe_e pa-
16
sto- ri. Ma io
sto- ri. Ma io
18
da do- lor pie-
di do- lor pie-


20
no cal- de
no cal-
22
la- gri- me fuo- ri, fuo- ri
de la- gri- me fuo- ri
24
ver- so da gl'oc- chi, ver-
ver- so da gl'oc- chi, ver-

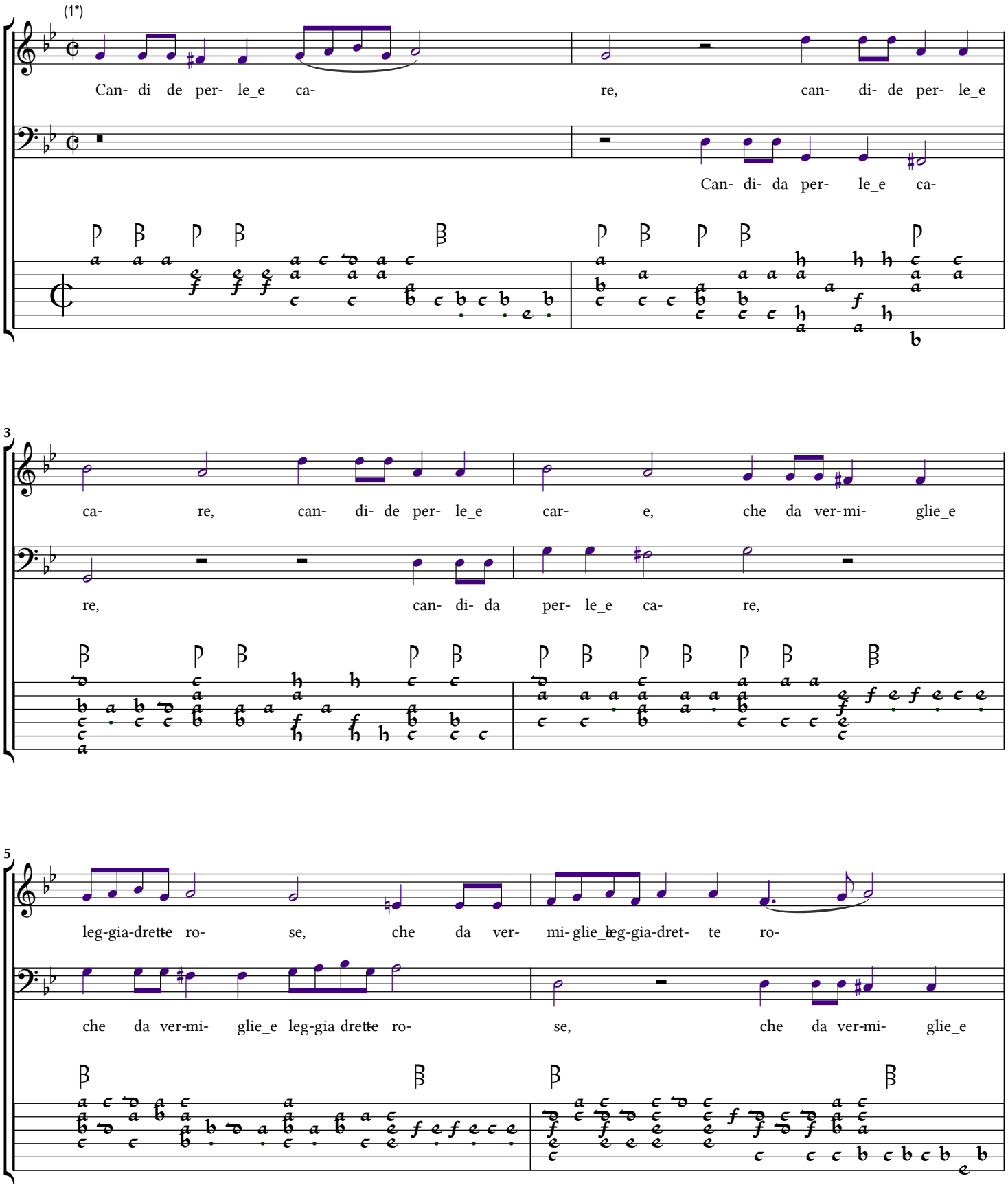

26
so da gl'oc- chi, e'l cor, e'l cor che mi sfa- vil- li,
so da gl'oc- chi, e'l cor, e'l cor che mi sfa- vil- li, che
29
che mi sfa- vil- li, tu non o- di, tu non o- di,
mi sfa- vil- li, tu non o- di, cru- del, tu non
32
cru- del, cru- del, cru- del, cru- del gl'a- cu-
o- di, tu non o- di, cru- del, cru- del, gl'a-


35
ti stril- li, tu non o- di, tu non o-
cu- ti stril- li, tu non o- di,
38
di, cru- del, cru- del, cru- del, cru- del, cru- del, gl'a- cu-
tu non o- di, cru- del, cru- del, gl'a- cu- ti
41
ti stril- li.
stril- li.

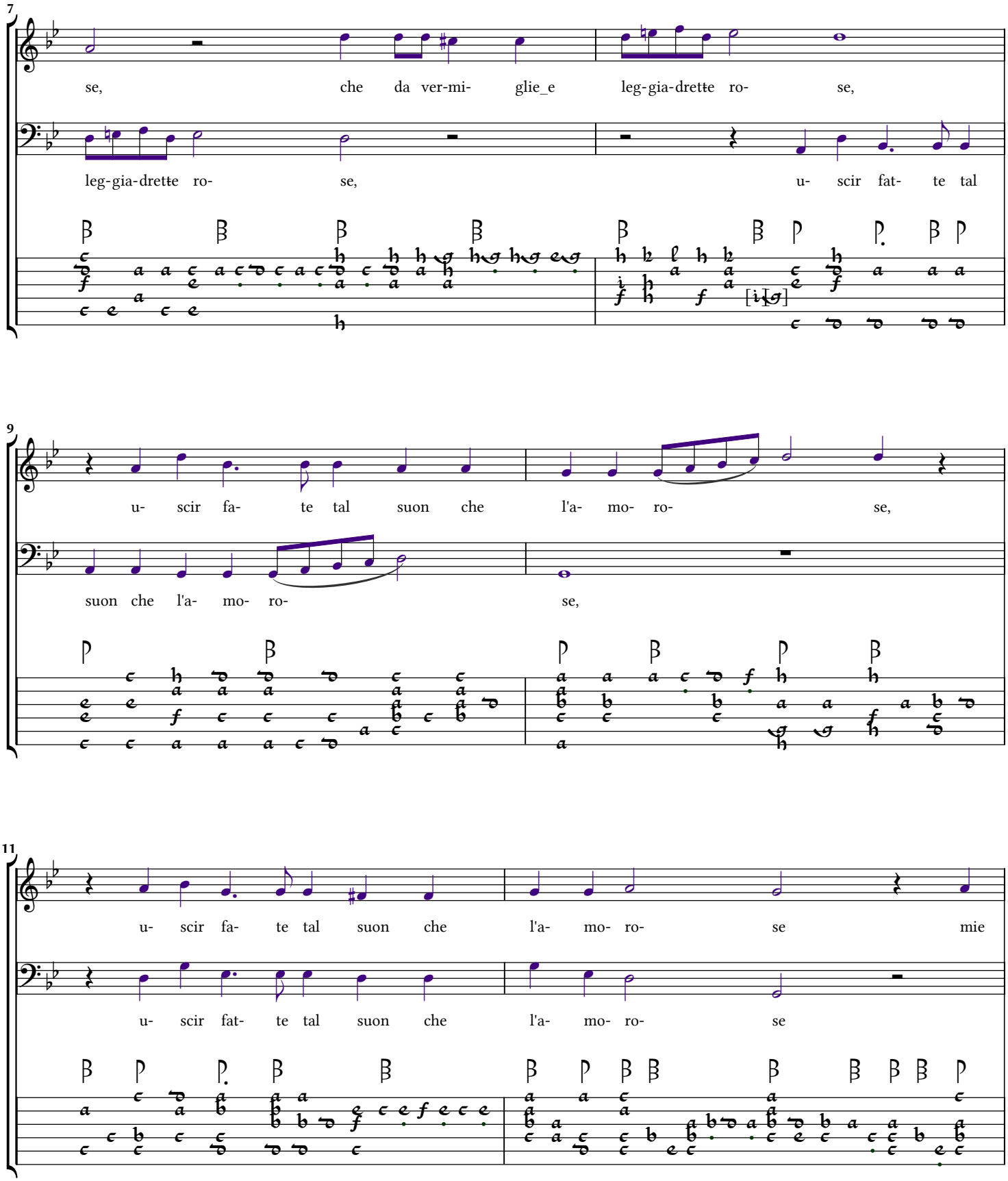
Candide perle e care

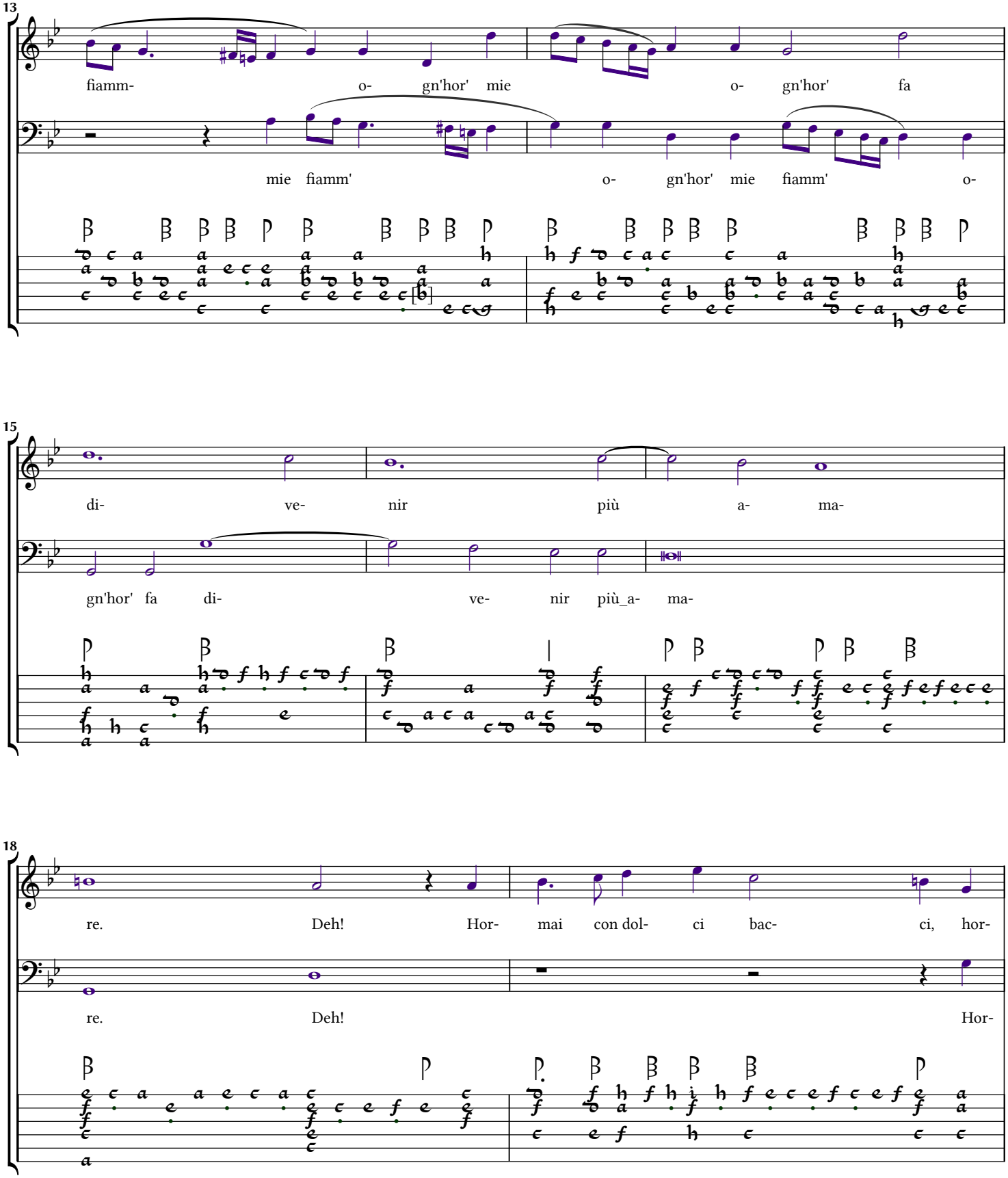
Cornelis Schuyt (1557-1616)

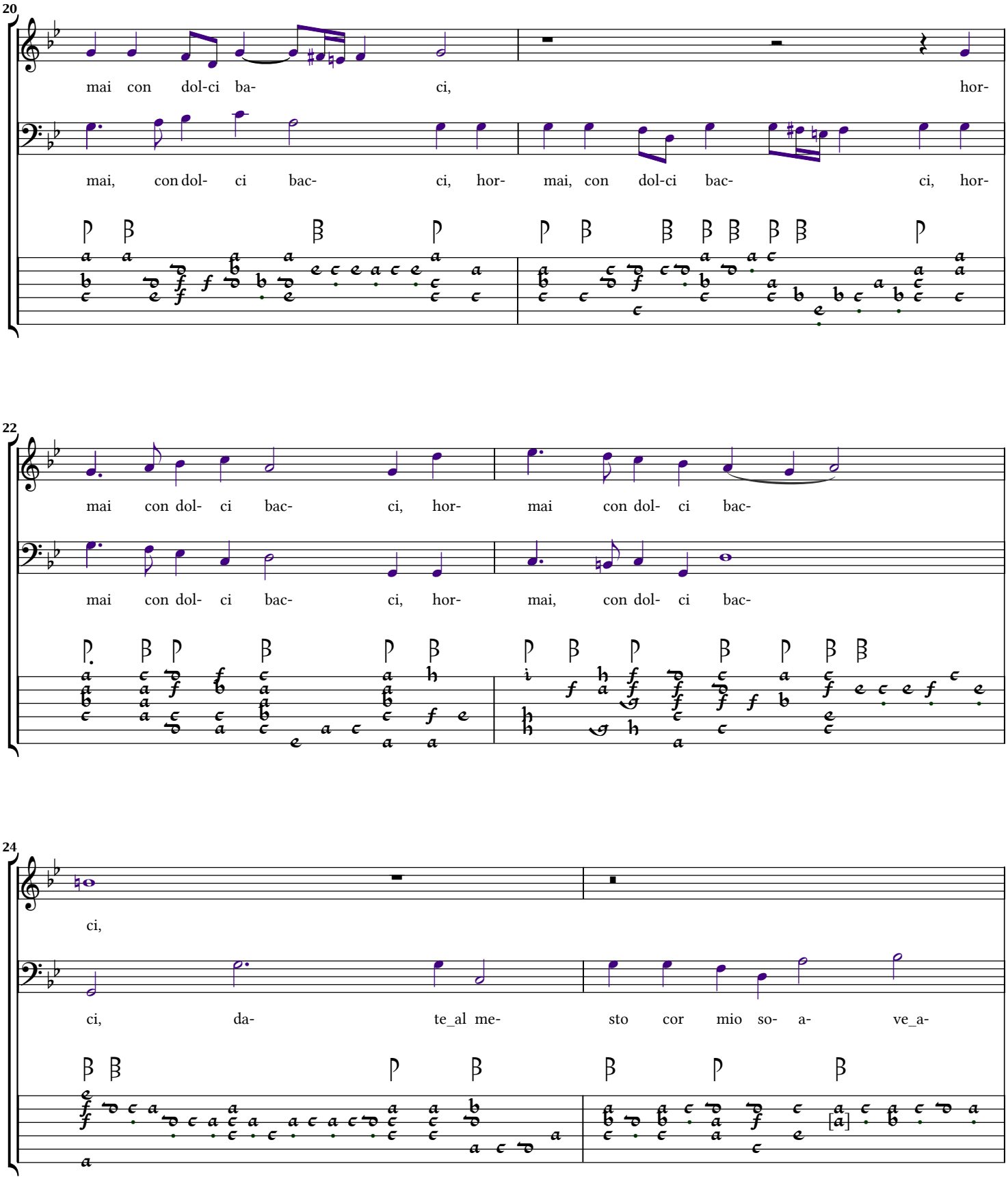
Florida (1601), f. 35v.
Canto and Basso not transposed. Canto in soprano clef.

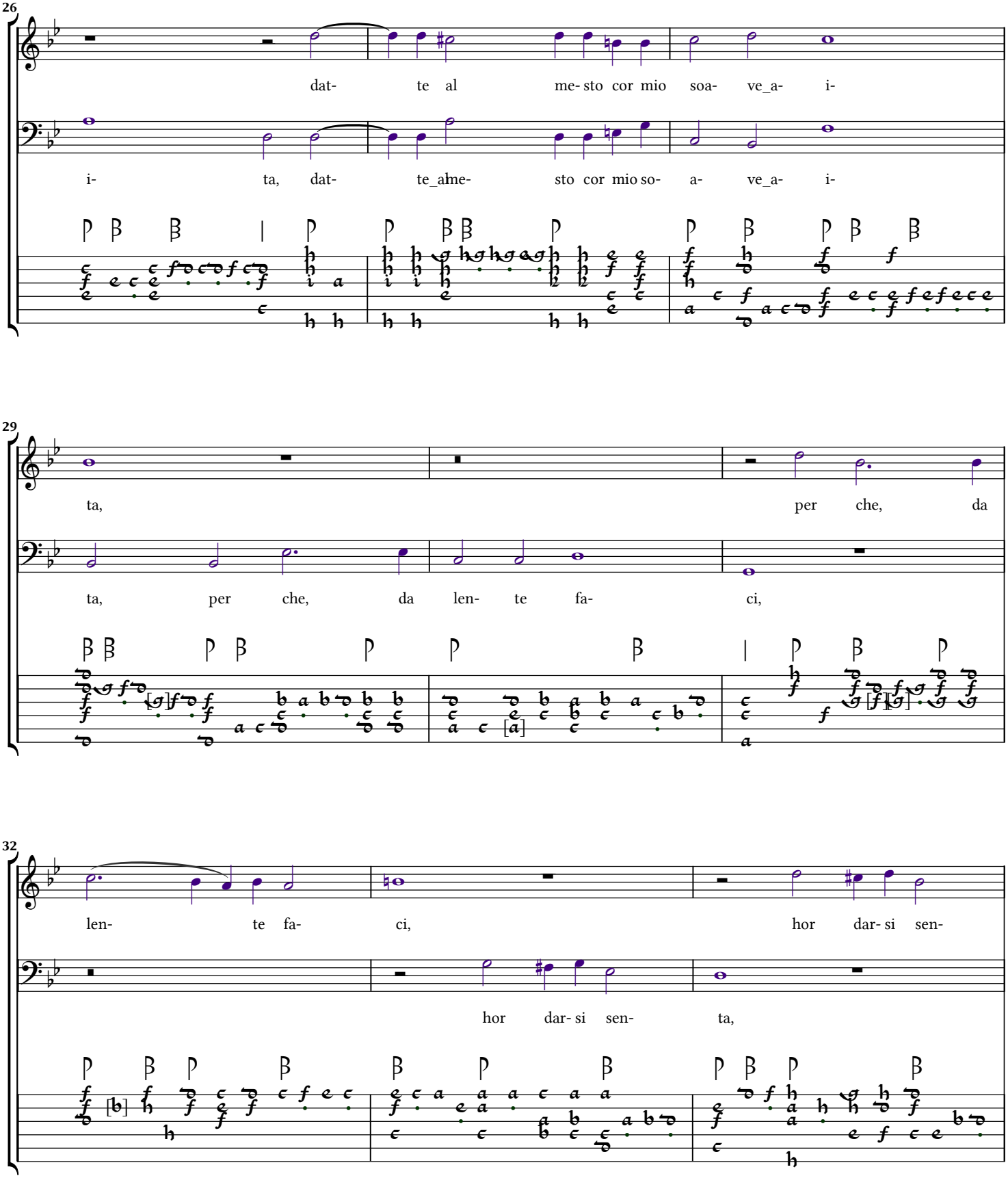


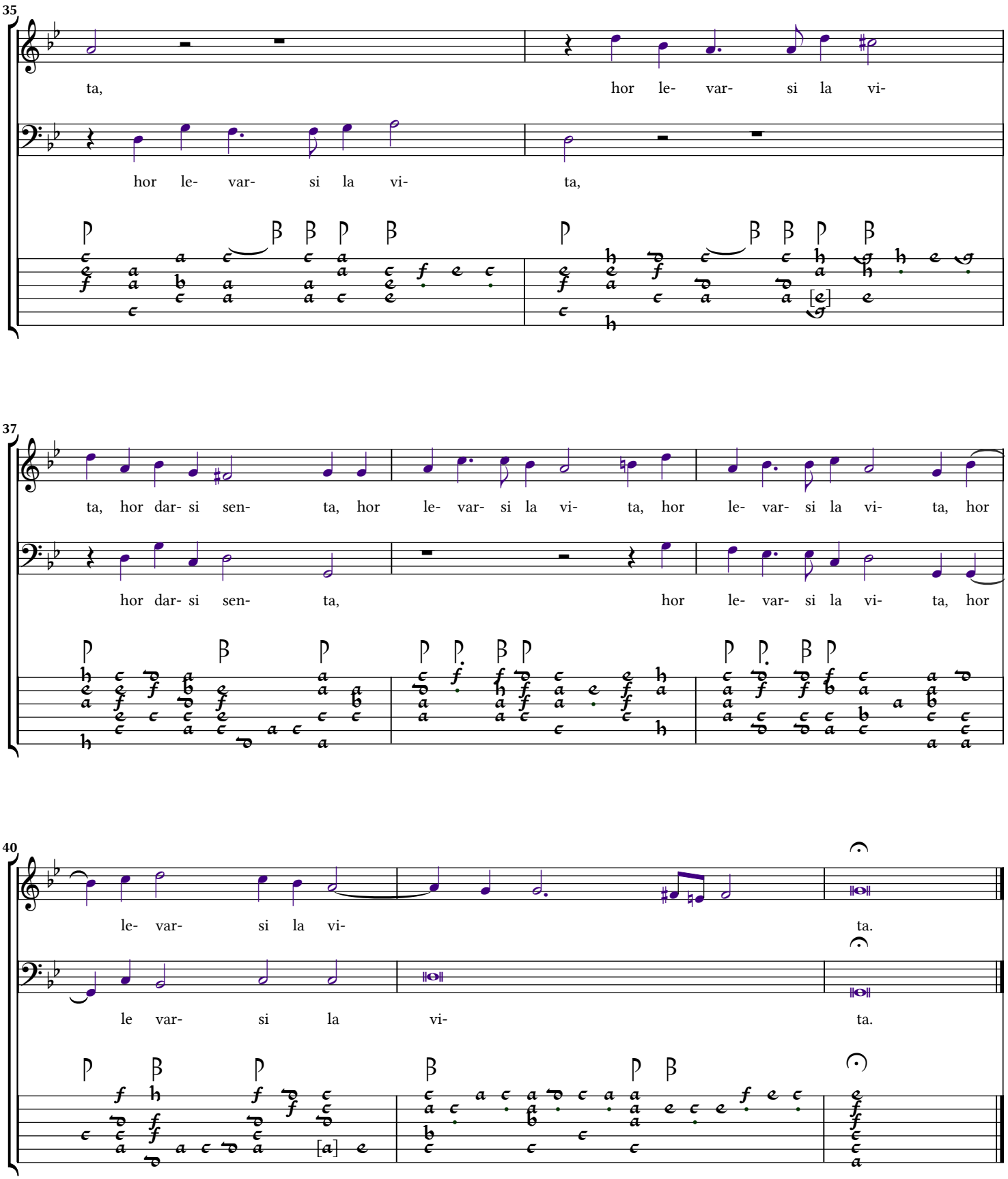
1. Source: Il primo libro de madrigali a cinque voci (1600)


7
se, che da ver-mi- glie_e leg-gia-drette ro- se,
leg-gia-drette ro- se, u- scir fat- te tal
9
u- scir fa- te tal suon che l'a- mo- ro- se,
suon che l'a- mo- ro- se,
11
u- scir fa- te tal suon che l'a- mo- ro- se mie
u- scir fat- te tal suon che l'a- mo- ro- se


13
fiamm- o- gn'hor' mie o- gn'hor' fa
mie fiamm' o- gn'hor' mie fiamm' o-
15
di- ve- nir più a- ma-
gn'hor' fa di- ve- nir più_a- ma-
18
re. Deh! Hor- mai con dol- ci bac- ci, hor-
re. Deh! Hor-


20
mai con dol-ci ba- ci, hor-
mai, con dol- ci bac- ci, hor- mai, con dol-ci bac- ci, hor-
22
mai con dol- ci bac- ci, hor- mai con dol- ci bac-
mai con dol- ci bac- ci, hor- mai, con dol- ci bac-
24
ci,
ci, da- te_al me- sto cor mio so- a- ve_a-

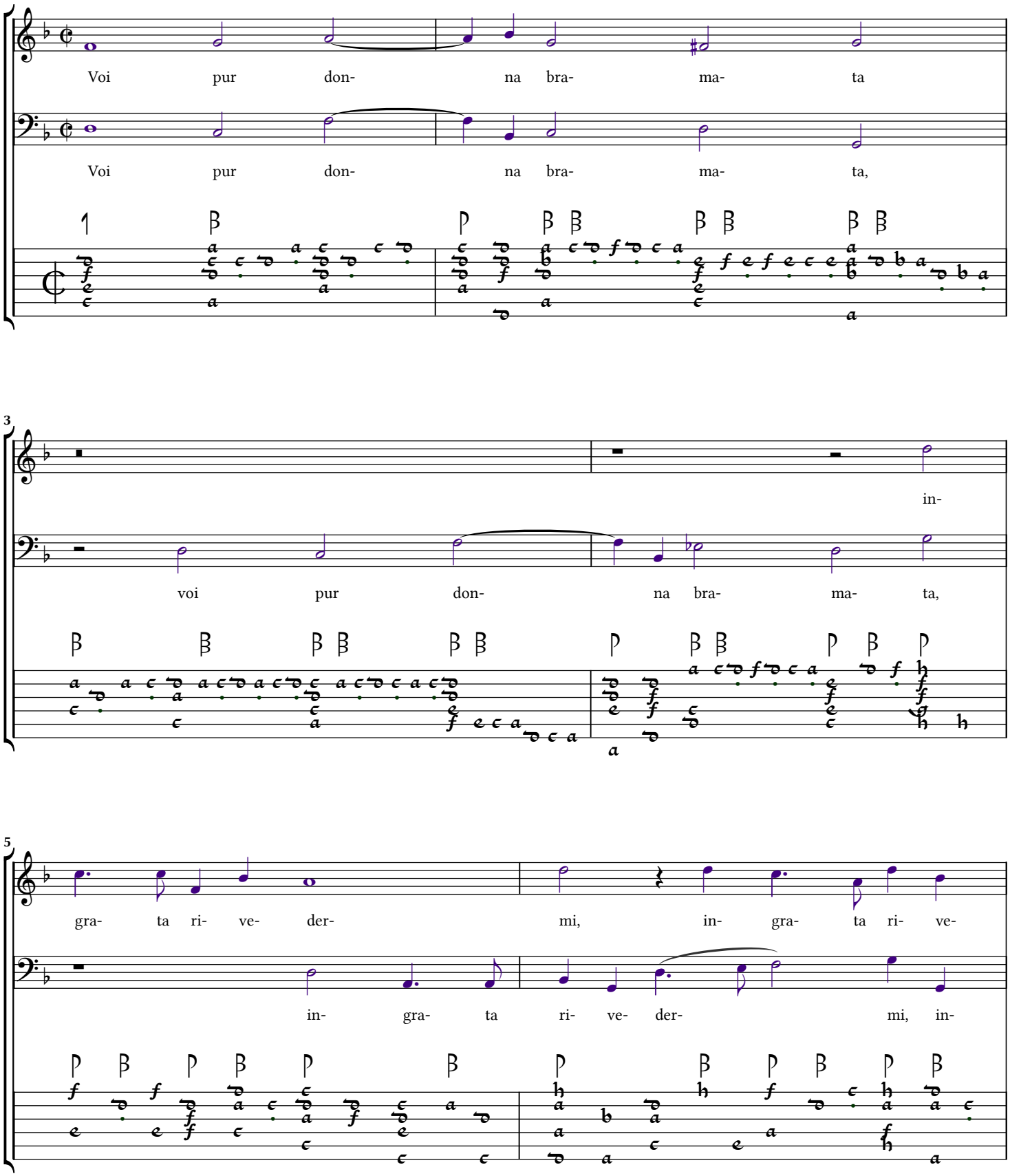

26
dat- te al me- sto cor mio soa- ve_a- i-
i- ta, dat- te_al me- sto cor mio so- a- ve_a- i-
29
ta,
per che, da
ta, per che, da len- te fa-
ci,
32
len- te fa-
ci,
hor dar- si sen-
hor dar- si sen-
ta,

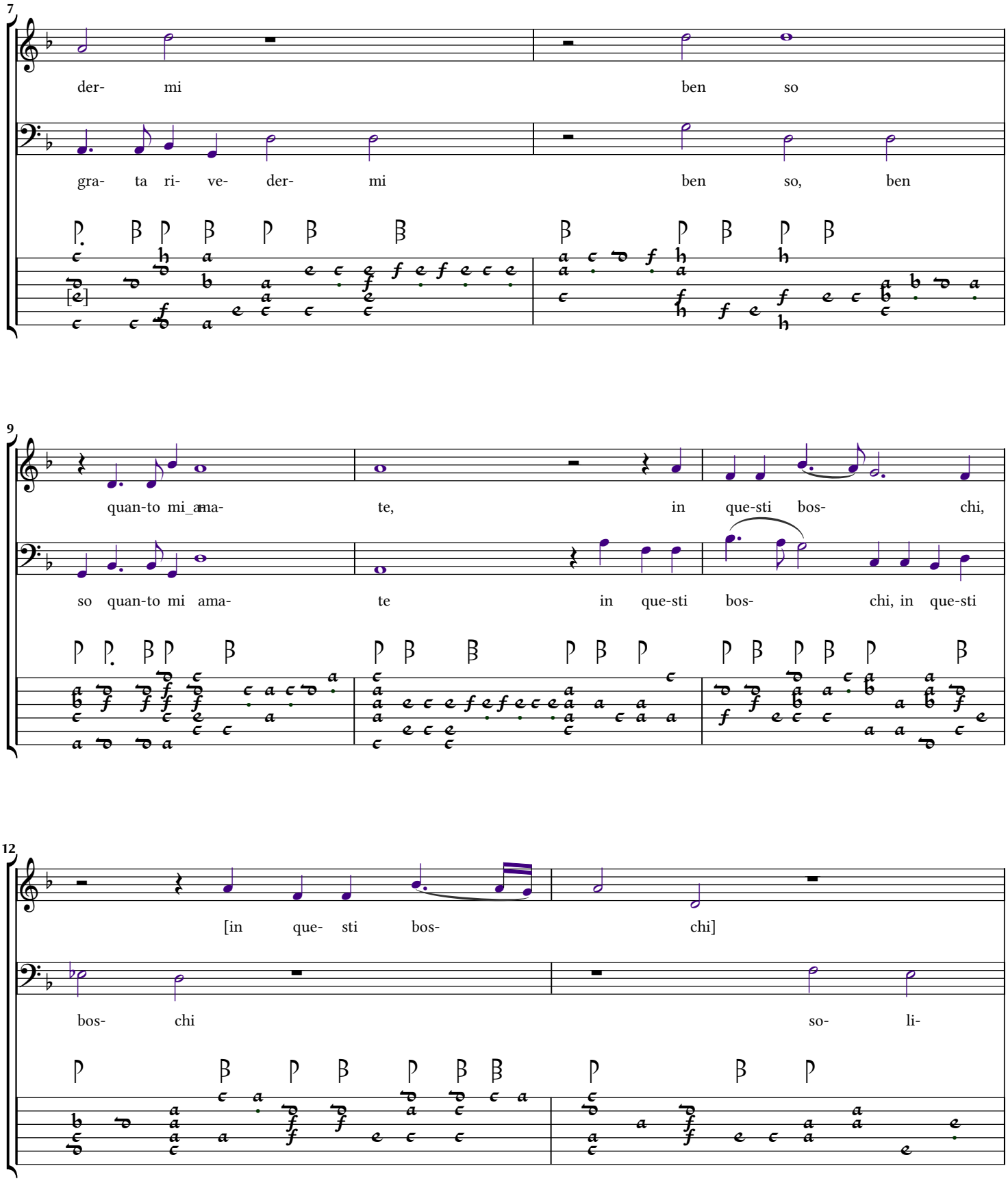

35
ta,
hor le- var- si la vi-
hor le- var- si la vi-
ta,
37
ta, hor dar- si sen- ta, hor le- var- si la vi- ta, hor le- var- si la vi- ta, hor
hor dar- si sen- ta,
hor le- var- si la vi- ta, hor
40
le- var- si la vi-
ta.
le var- si la vi-
ta.

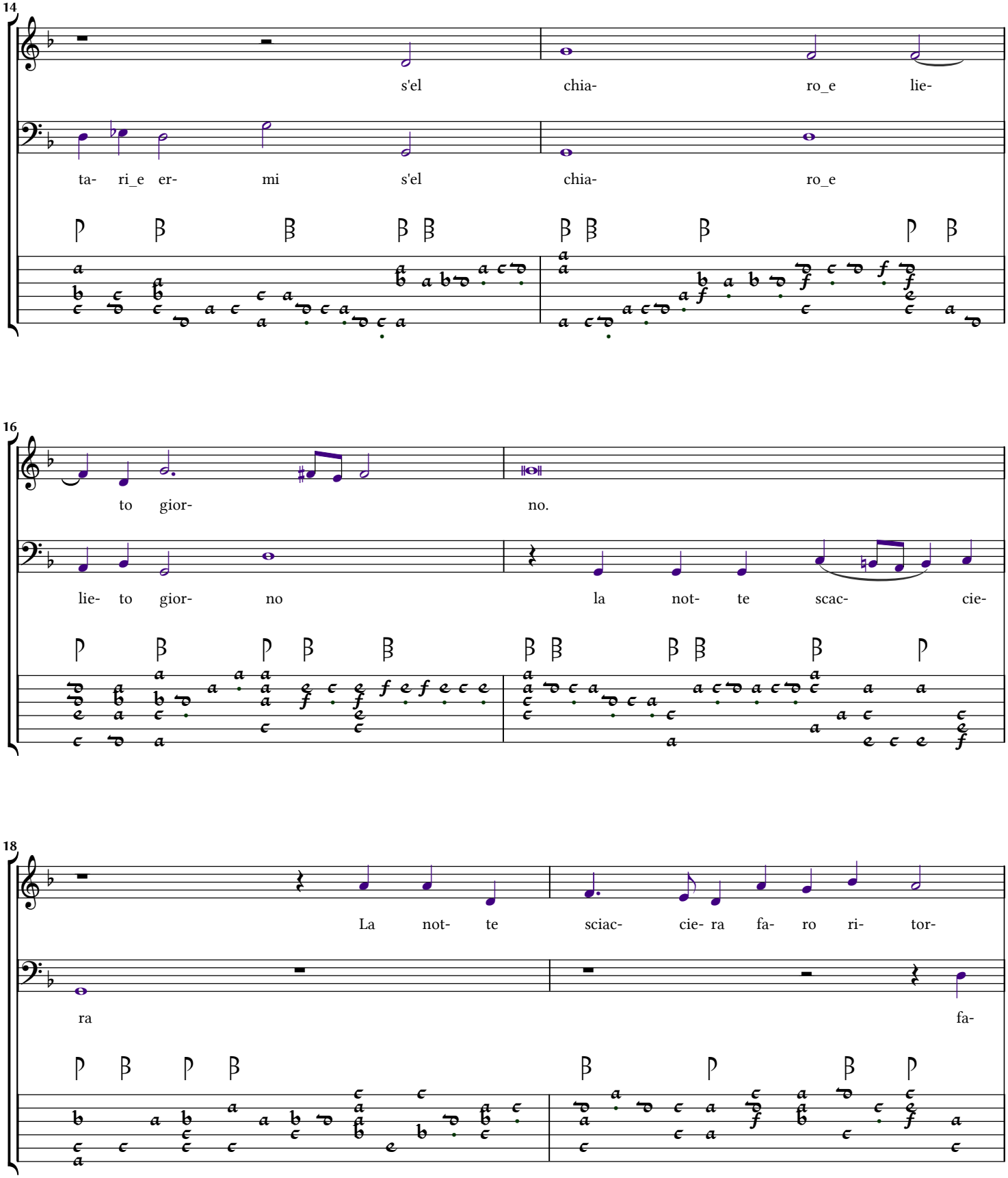
Voi pur donna bramata

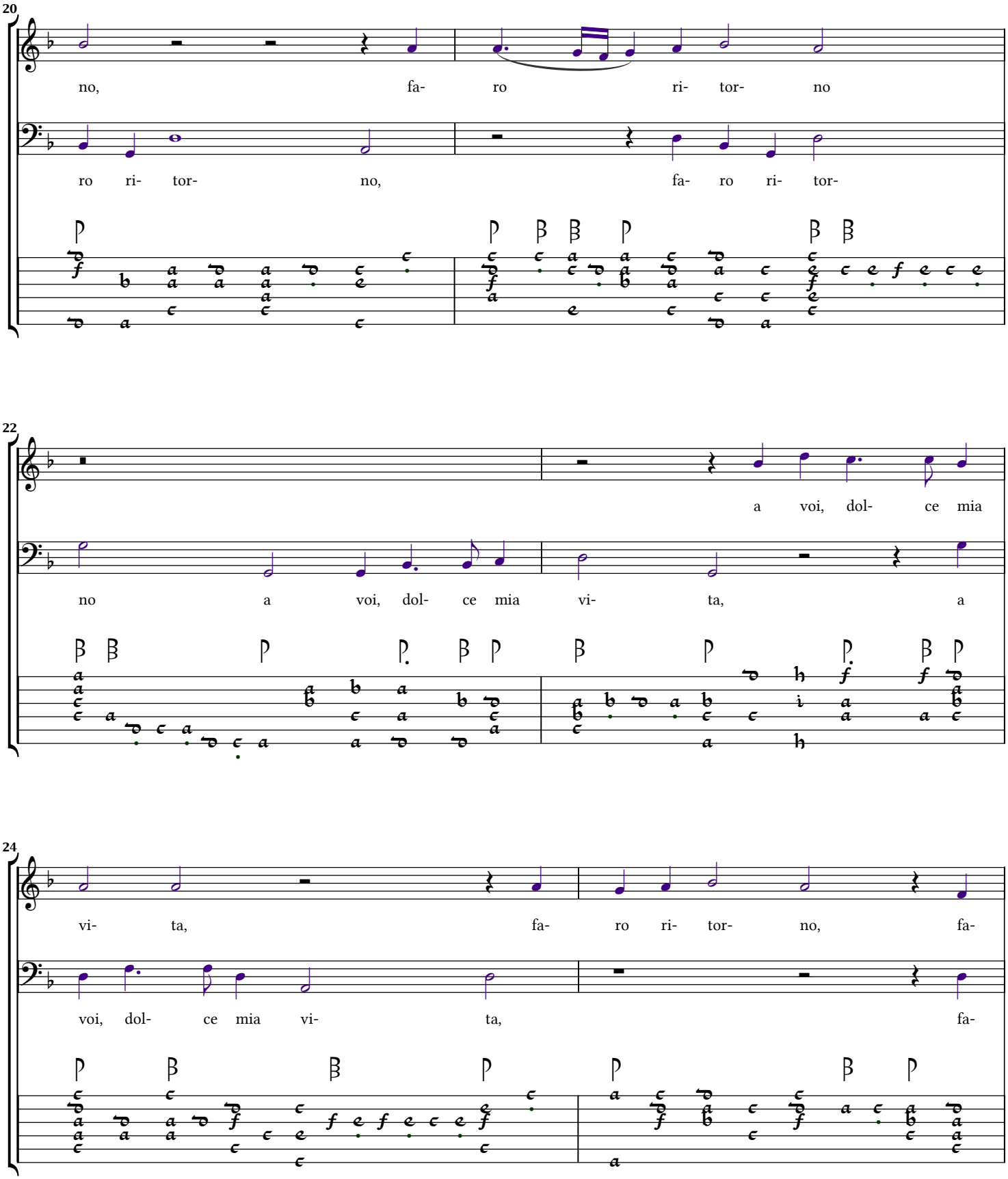
Giulio Zenaro

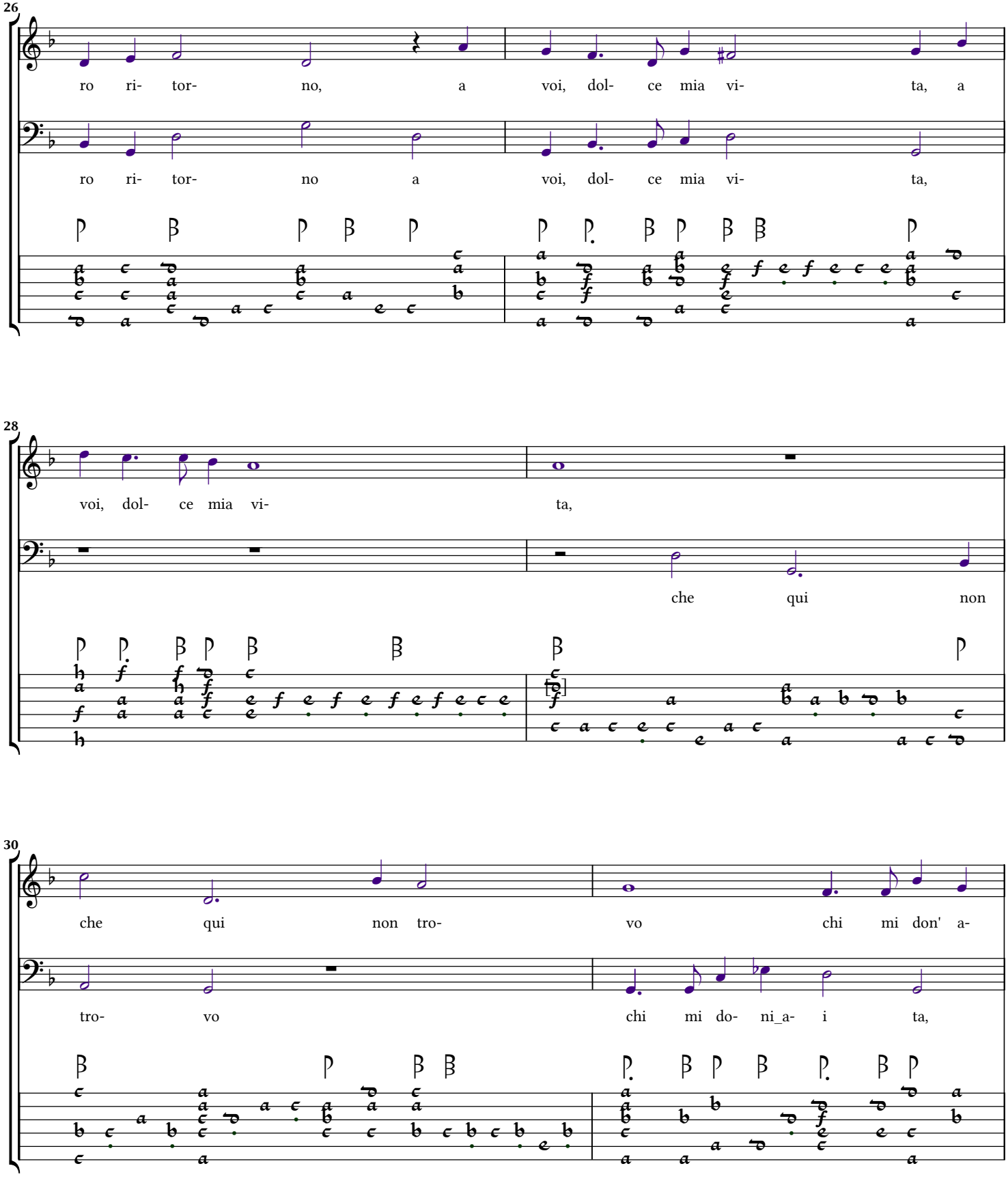
Florida (1601), f. 36v.
Canto and Basso not transposed. Canto in soprano clef.




7
der- mi ben so
gra- ta ri- ve- der- mi ben so, ben
9
quan-to mi_ama- te, in que-sti bos- chi,
so quan-to mi ama- te in que-sti bos- chi, in que-sti
12
[in que- sti bos- chi]
bos- chi so- li-


14
s'el chia- ro_e lie-
ta- ri_e er- mi s'el chia- ro_e
16
to gior- no.
lie- to gior- no la not- te scac- cie-
18
La not- te sciac- cie- ra fa- ro ri- tor-
ra fa-


20
no, fa- ro ri- tor- no
ro ri- tor- no, fa- ro ri- tor-
22
a voi, dol- ce mia
no a voi, dol- ce mia vi- ta, a
24
vi- ta, fa- ro ri- tor- no, fa-
voi, dol- ce mia vi- ta, fa-


26
ro ri- tor- no, a voi, dol- ce mia vi- ta, a
ro ri- tor- no a voi, dol- ce mia vi- ta,
28
voi, dol- ce mia vi- ta,
che qui non
30
che qui non tro- vo chi mi don' a-
tro- vo chi mi do- ni_a- i ta,

32

i- ta, chi mi do- ni_a-

chi mi do- ni_a- i- ta,

34

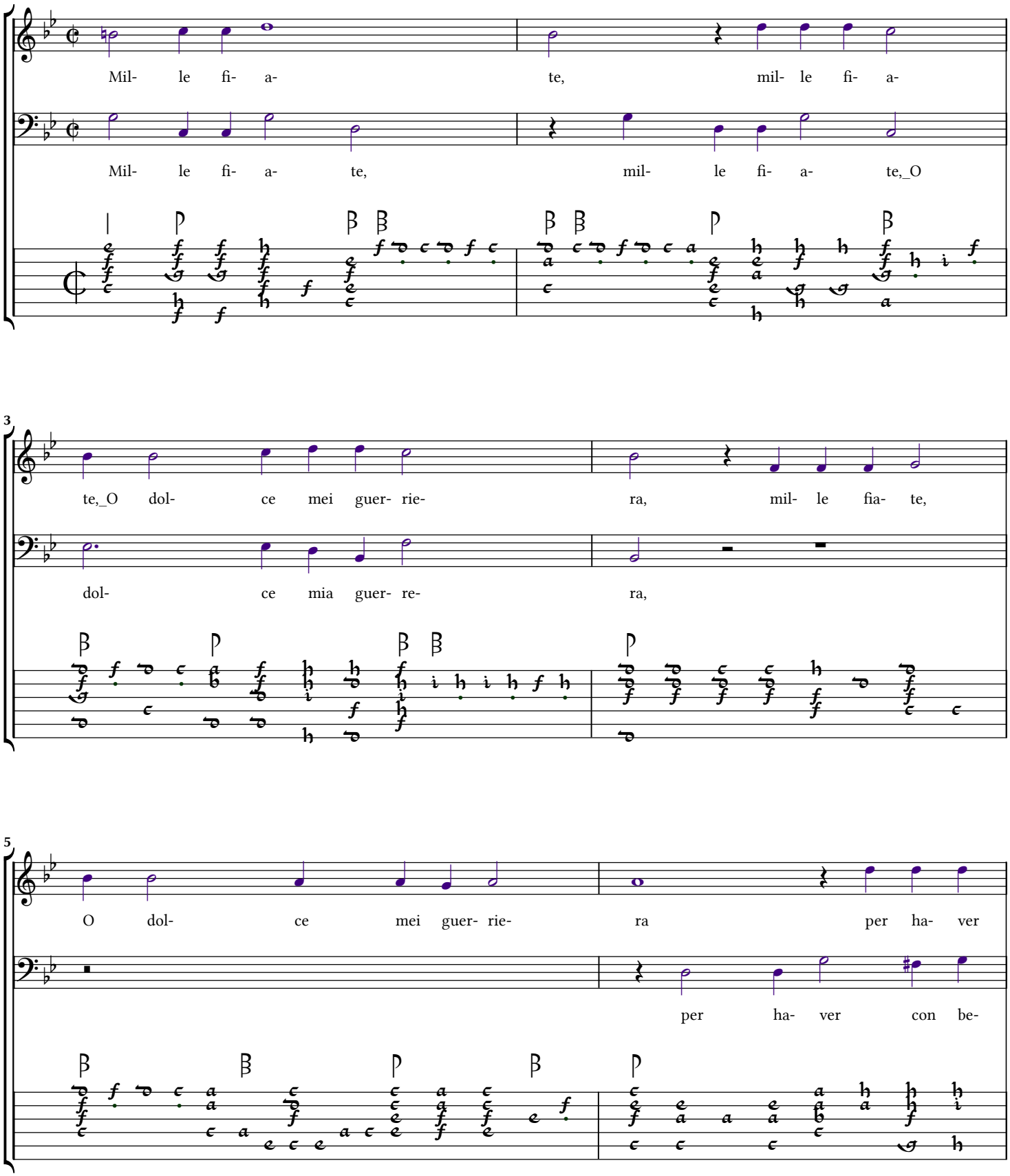
i- ta, chi mi do- ni_a- i- ta.

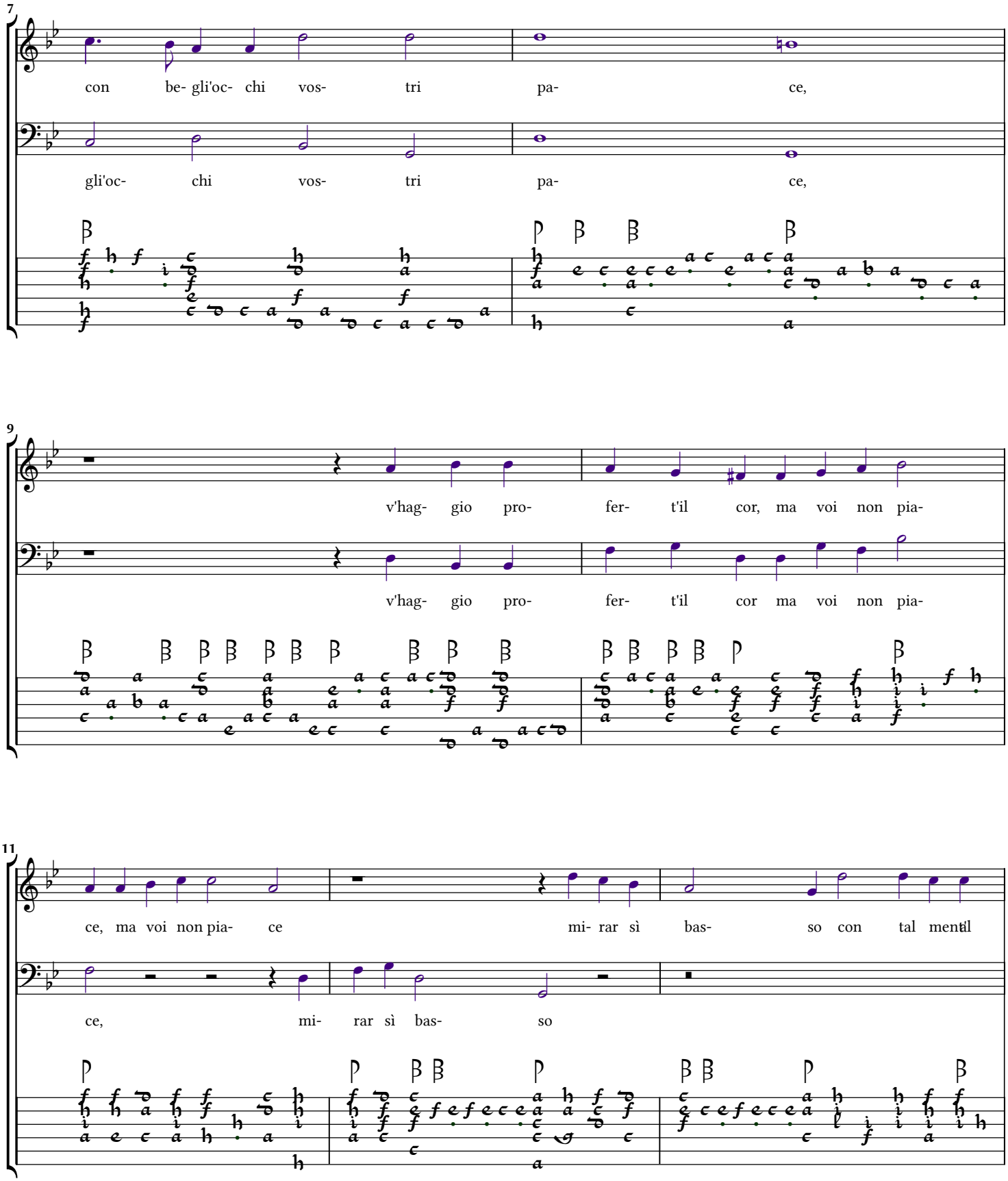
chi mi do- ni_a- i- ta.

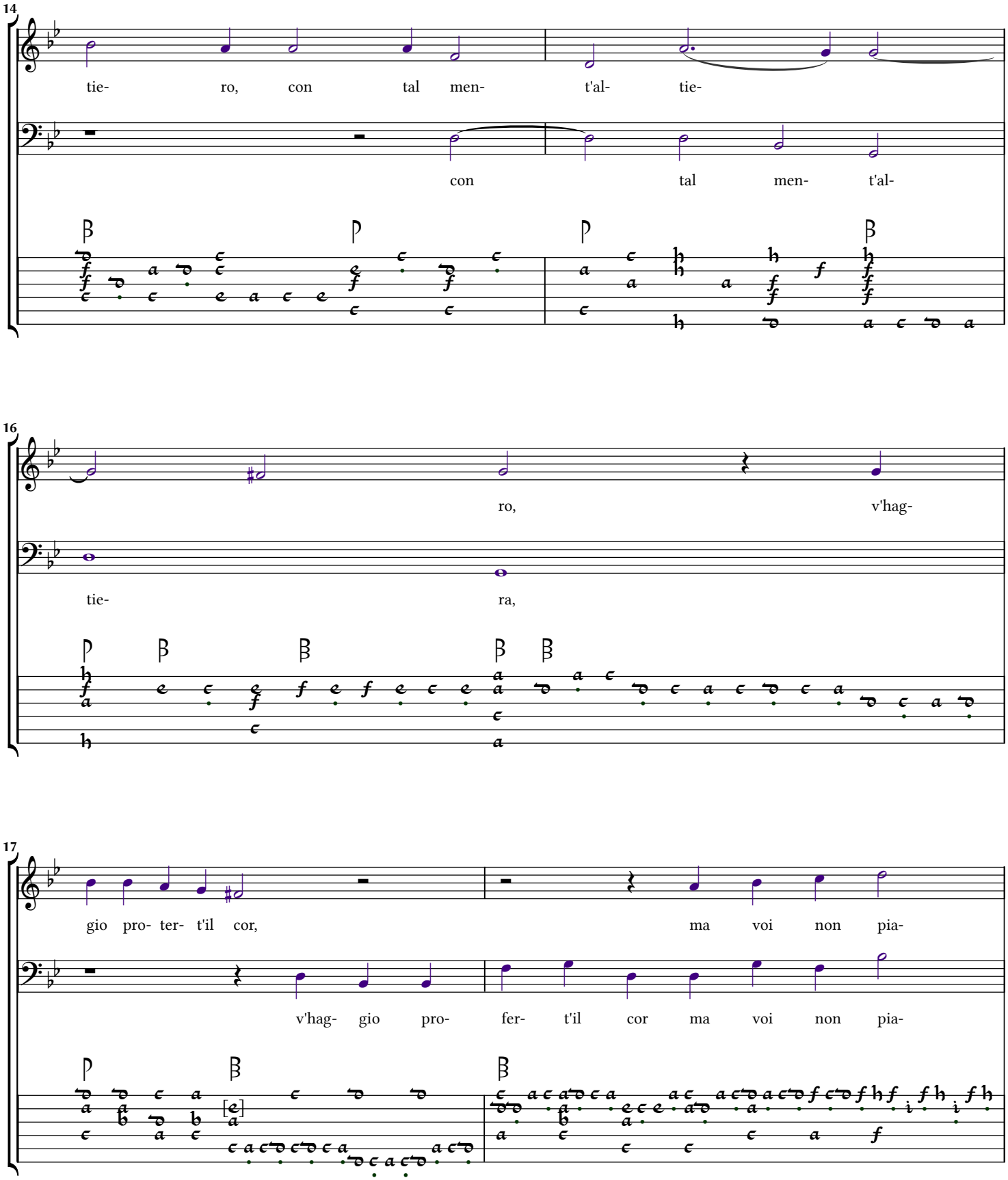
Mille fiate

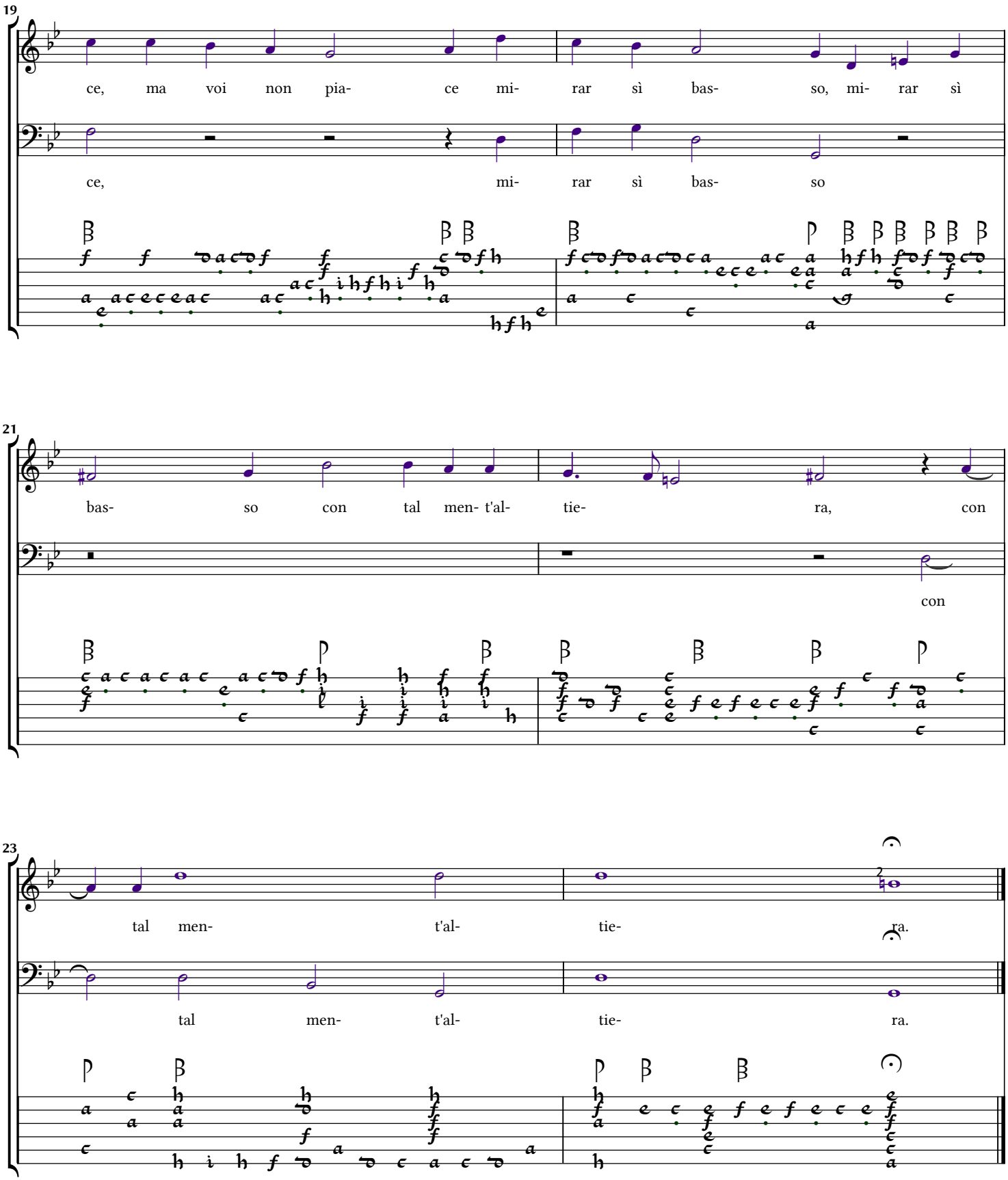
Florida (1601), f. 38v.
Canto and Basso not transposed. Canto in soprano clef.

Anonymous
Poem by F. Petrarca




7
con be- gli'oc- chi vos- tri pa- ce,
gli'oc- chi vos- tri pa- ce,
9
v'hag- gio pro- fer- t'il cor, ma voi non pia-
v'hag- gio pro- fer- t'il cor ma voi non pia-
11
ce, ma voi non pia- ce mi- rar sì bas- so con tal mentil
ce, mi- rar sì bas- so

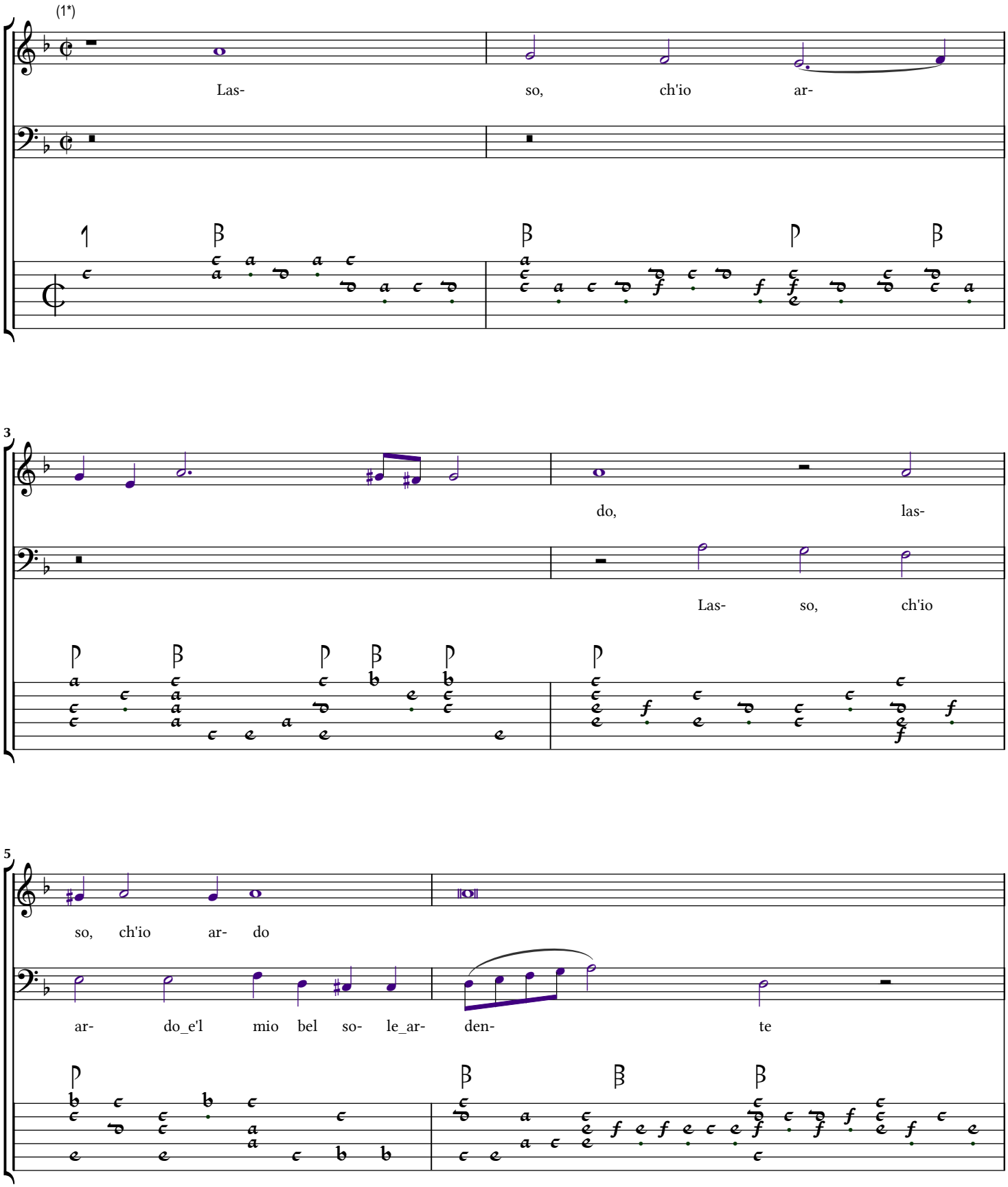

14
tie- ro, con tal men- t'al- tie-
con tal men- t'al-
16
ro, v'hag-
tie- ra,
17
gio pro- ter- t'il cor, ma voi non pia-
v'hag- gio pro- fer- t'il cor ma voi non pia-


19
ce, ma voi non pia- ce mi- rar sì bas- so, mi- rar sì
ce, mi- rar sì bas- so
21
bas- so con tal men- t'al- tie- ra, con
con
23
tal men- t'al- tie- ra.
tal men- t'al- tie- ra.

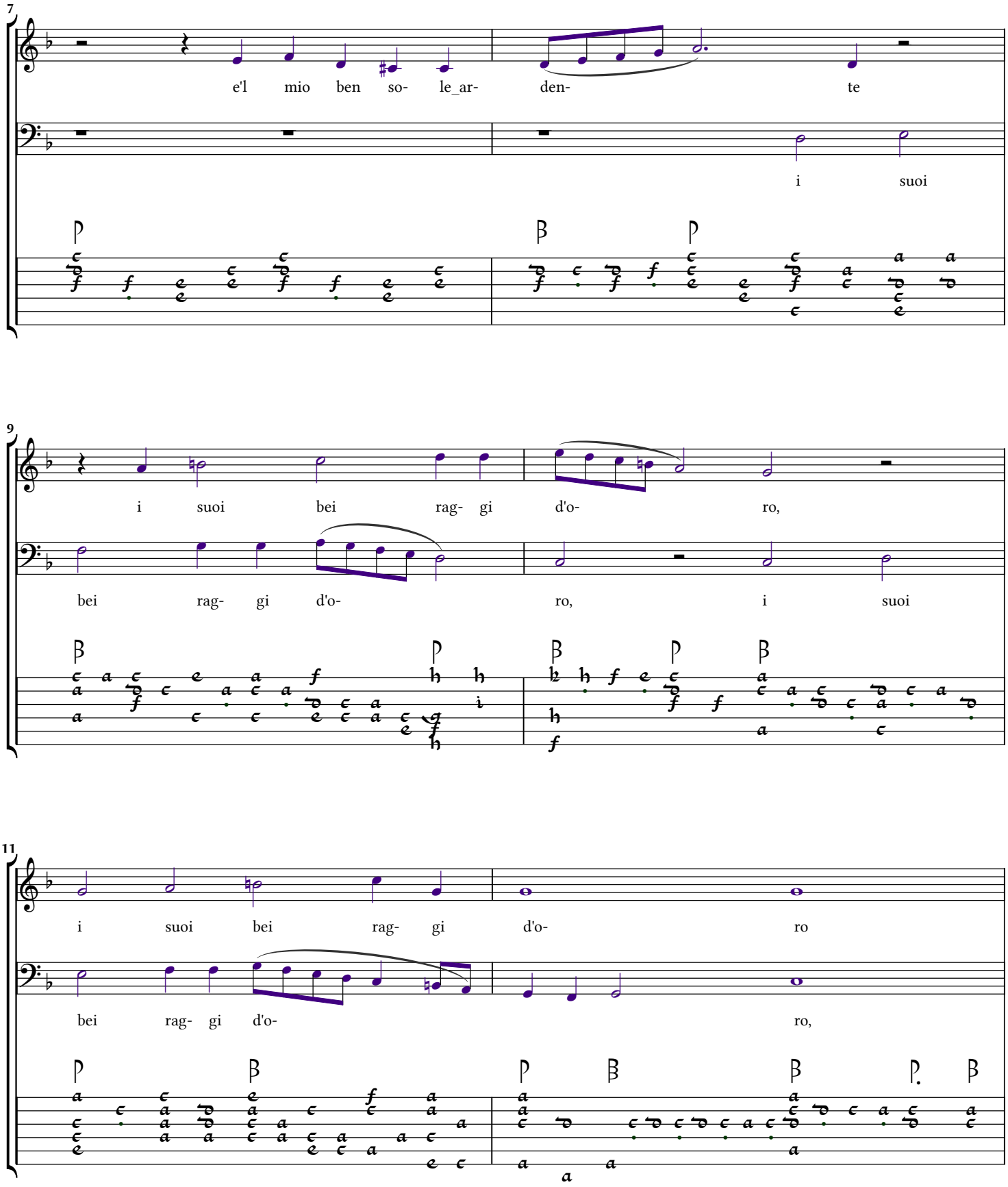
Lasso, ch'io ardo

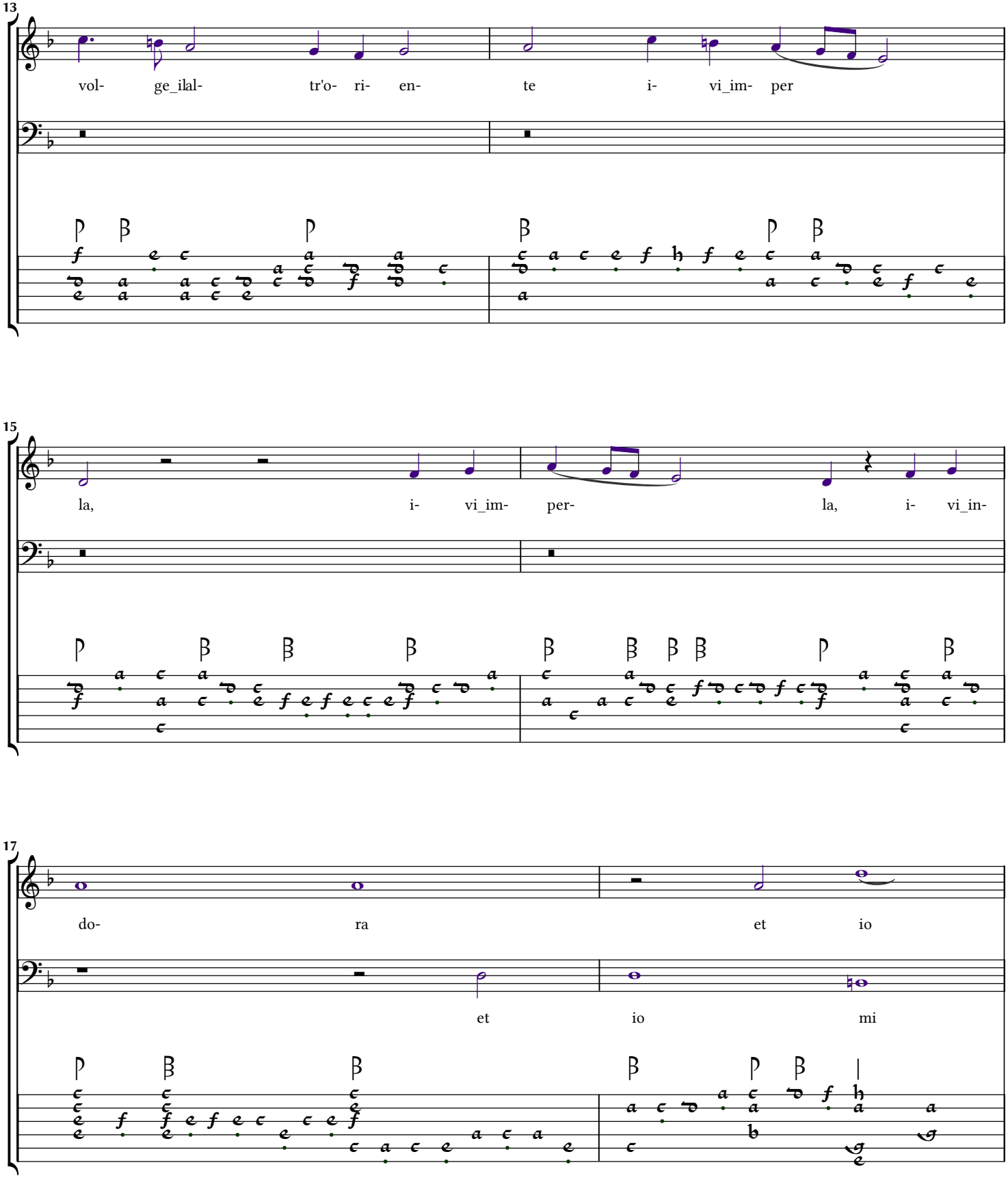
Luca Marenzio (1556 - 1599)

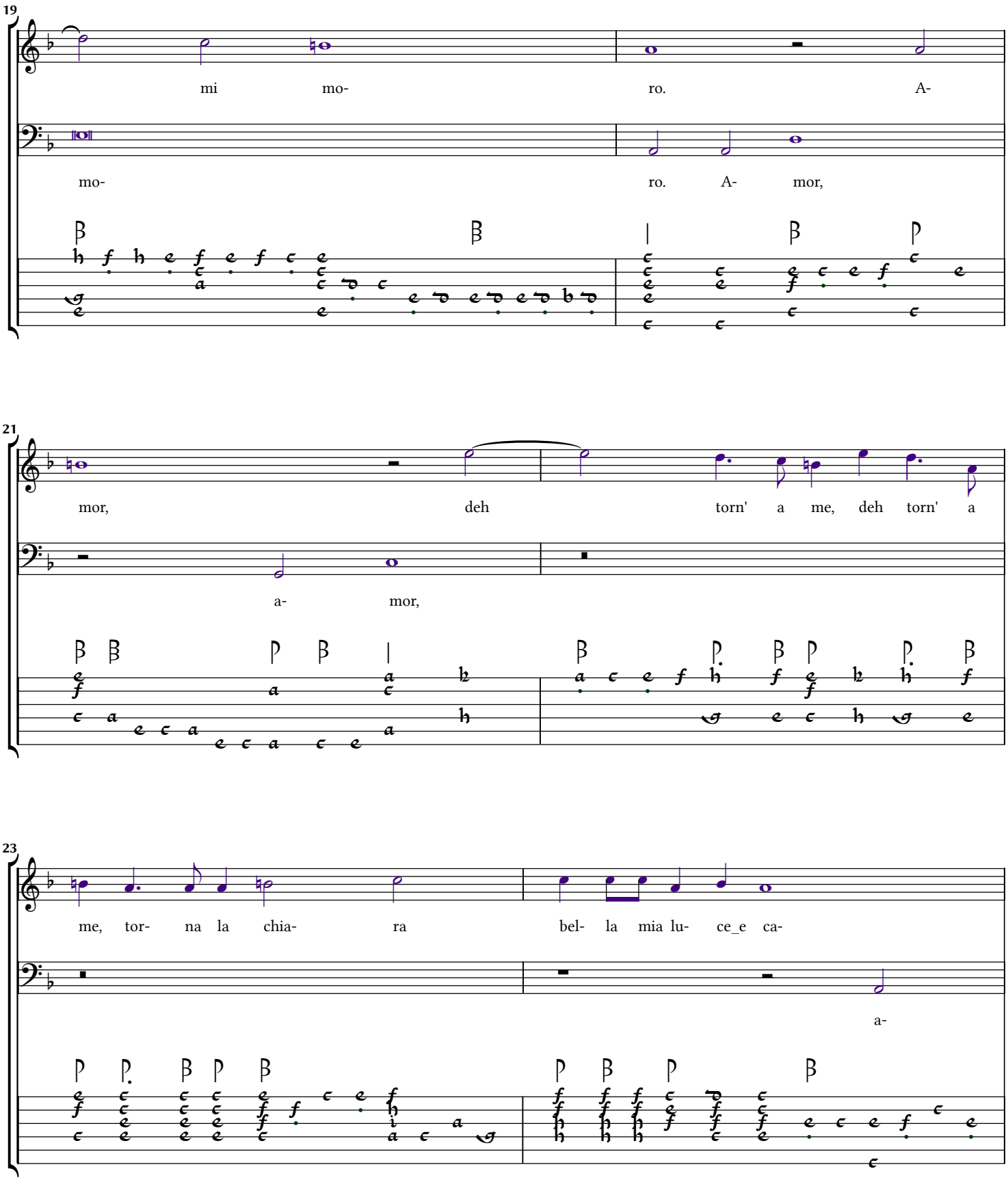
Florida (1601), f. 39v.
Canto and Basso not transposed. Canto in soprano clef.

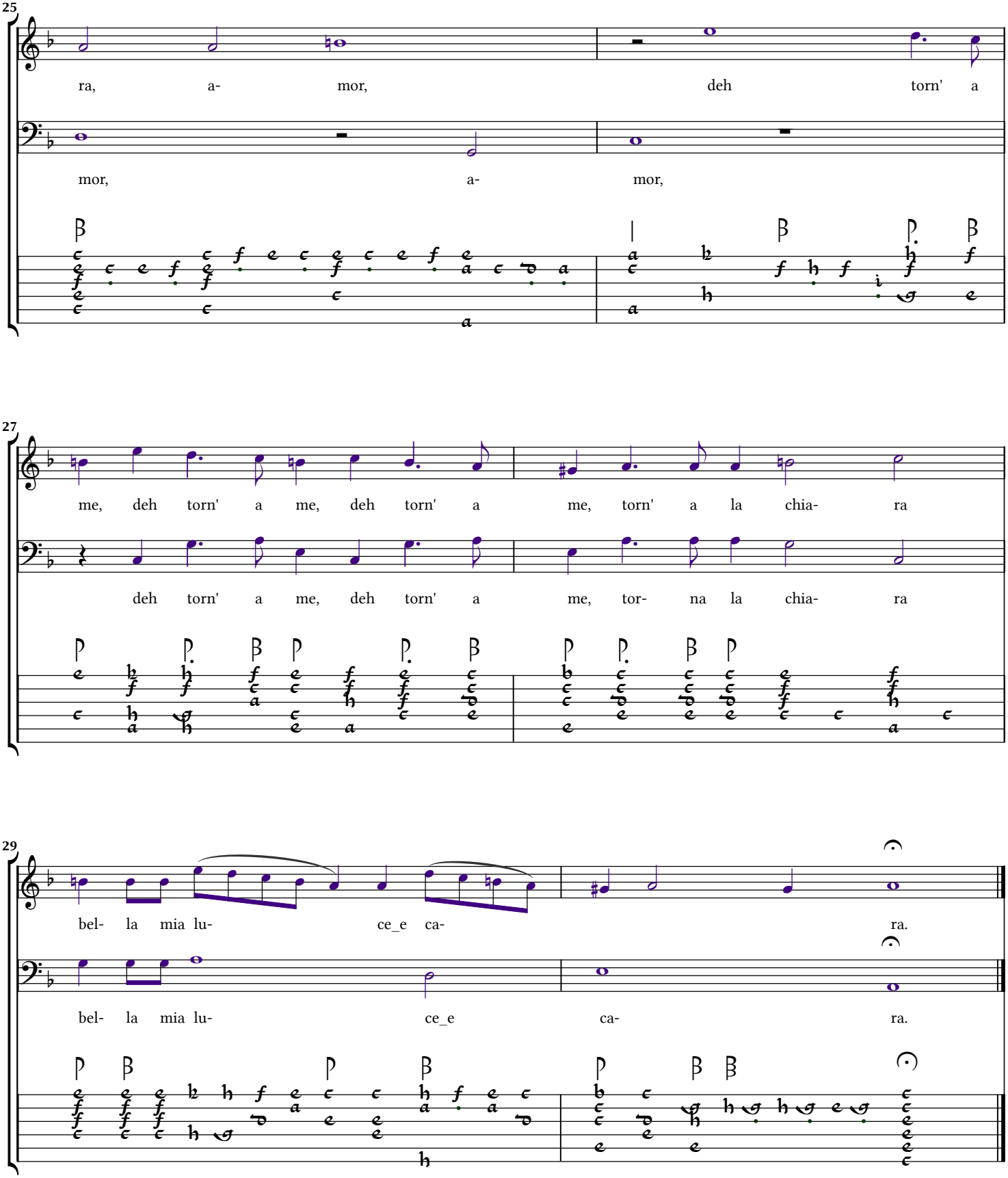


1. Source: 1º Libro di Madrigali a cinque voci (Venetia, 1580)


7
e'l mio ben so- le_ar- den- te
i suoi
9
i suoi bei rag- gi d'o- ro,
bei rag- gi d'o- ro, i suoi
11
i suoi bei rag- gi d'o- ro
bei rag- gi d'o- ro,


13
vol- ge_ilal- tr'o- ri- en- te i- vi_im- per
15
la, i- vi_im- per- la, i- vi_in-
17
do- ra et io
et io mi

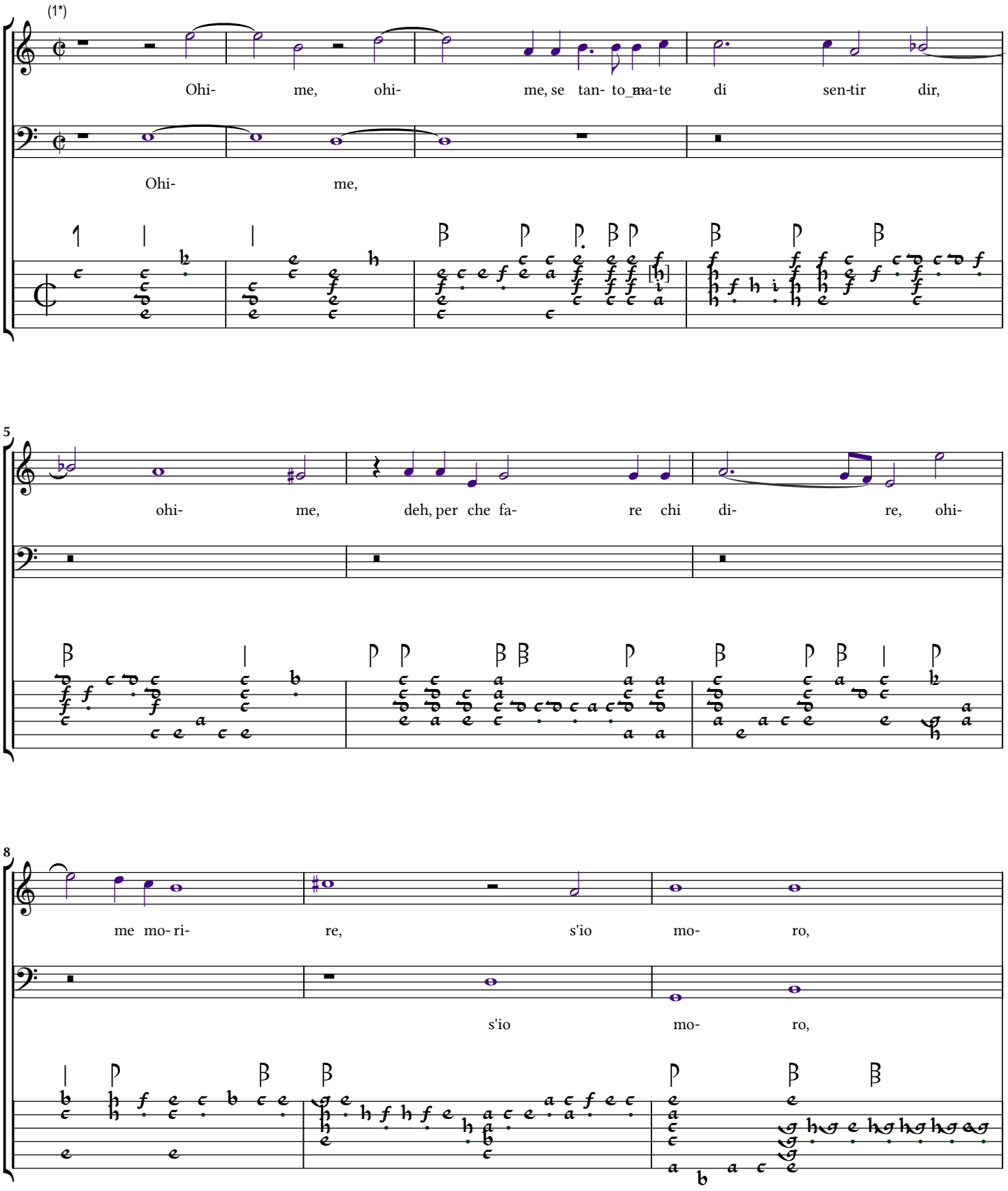

19
mi mo- ro. A-
mo- ro. A- mor,
21
mor, deh torn' a me, deh torn' a
a- mor,
23
me, tor- na la chia- ra bel- la mia lu- ce_e ca-
a-


25
ra, a- mor, deh torn' a
mor, a- mor,
27
me, deh torn' a me, deh torn' a me, torn' a la chia- ra
deh torn' a me, deh torn' a me, tor- na la chia- ra
29
bel- la mia lu- ce_e ca- ra.
bel- la mia lu- ce_e ca- ra.

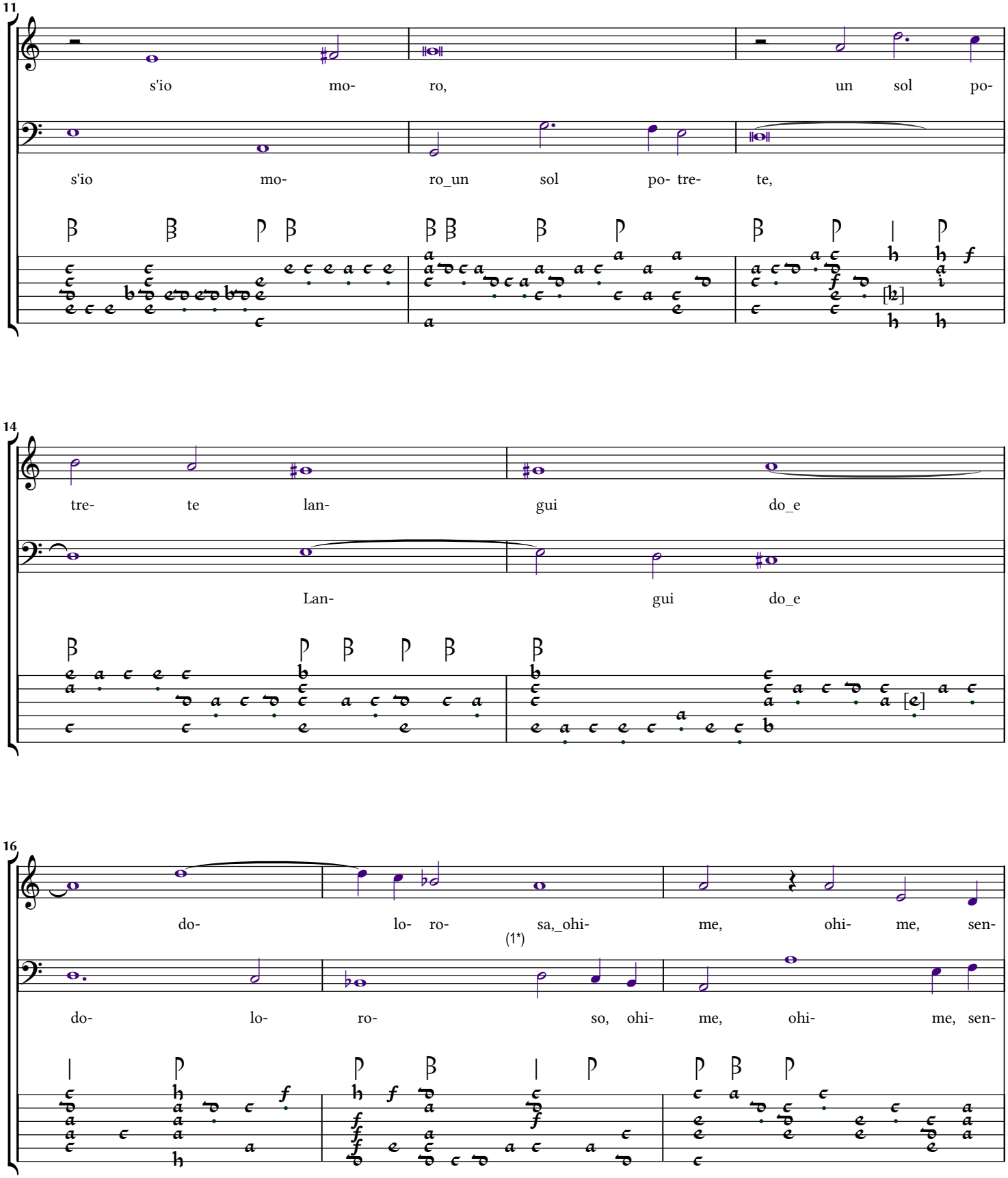
Ohime, se tanto amate

Luca Marenzio (c.1553-1599)

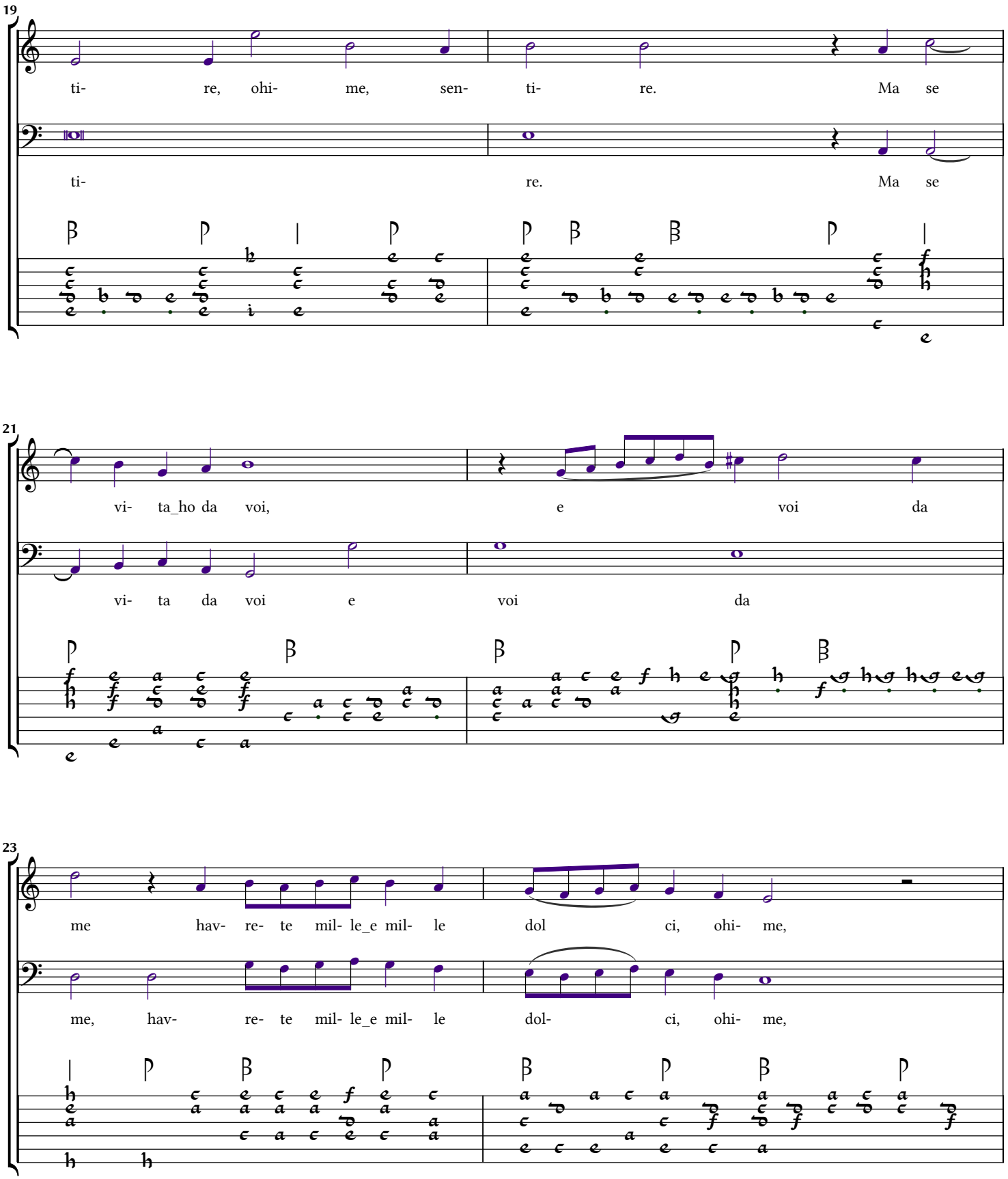
Florida (1601), f. 40v.
Canto and Basso not transposed. Canto in soprano clef.

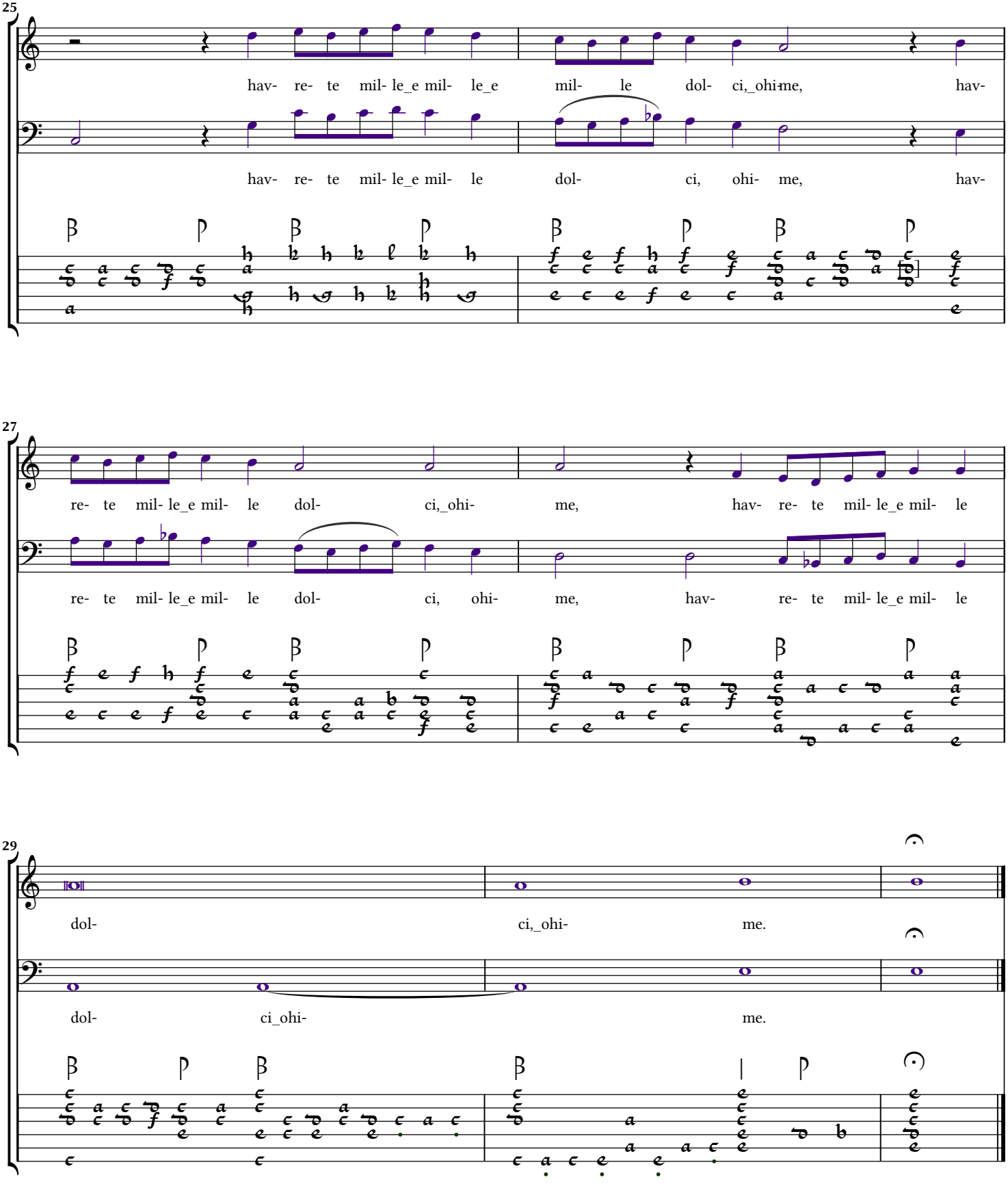


1. Source: Il terzo libro de madrigali à 5 voci (Angelo Gardano press, Venice, 1582)



1. This bar edited to fit the lute part

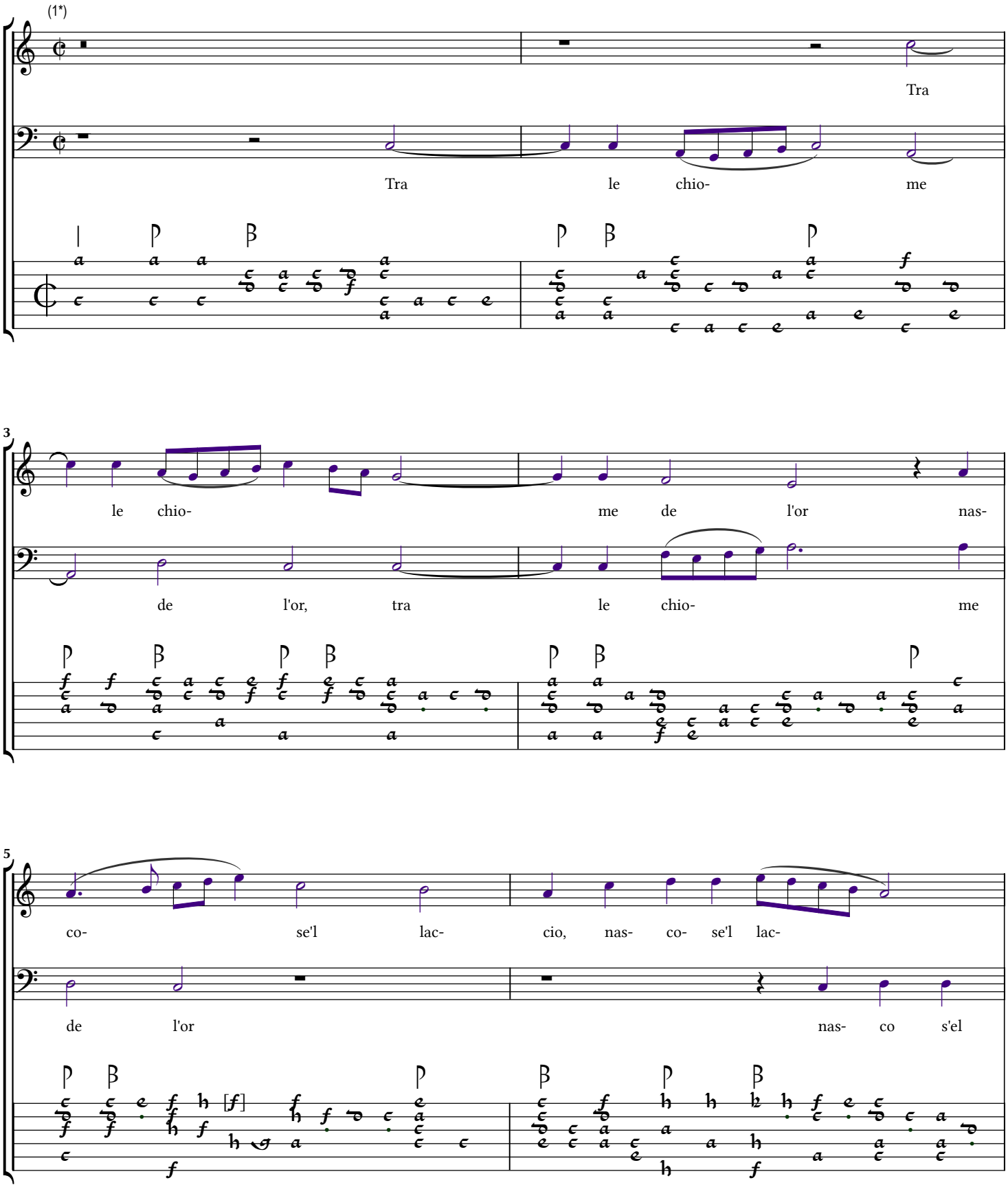

19
ti- re, ohi- me, sen- ti- re. Ma se
ti- re. Ma se
21
vi- ta_ho da voi, e voi da
vi- ta da voi e voi da
23
me hav- re- te mil- le_e mil- le dol ci, ohi- me,
me, hav- re- te mil- le_e mil- le dol- ci, ohi- me,


25
hav- re- te mil- le_e mil- le_e mil- le dol- ci,_ohi-me, hav-
hav- re- te mil- le_e mil- le dol- ci, ohi- me, hav-
27
re- te mil- le_e mil- le dol- ci,_ohi- me, hav- re- te mil- le_e mil- le
re- te mil- le_e mil- le dol- ci, ohi- me, hav- re- te mil- le_e mil- le
29
dol- ci,_ohi- me.
dol- ci_ohi- me.

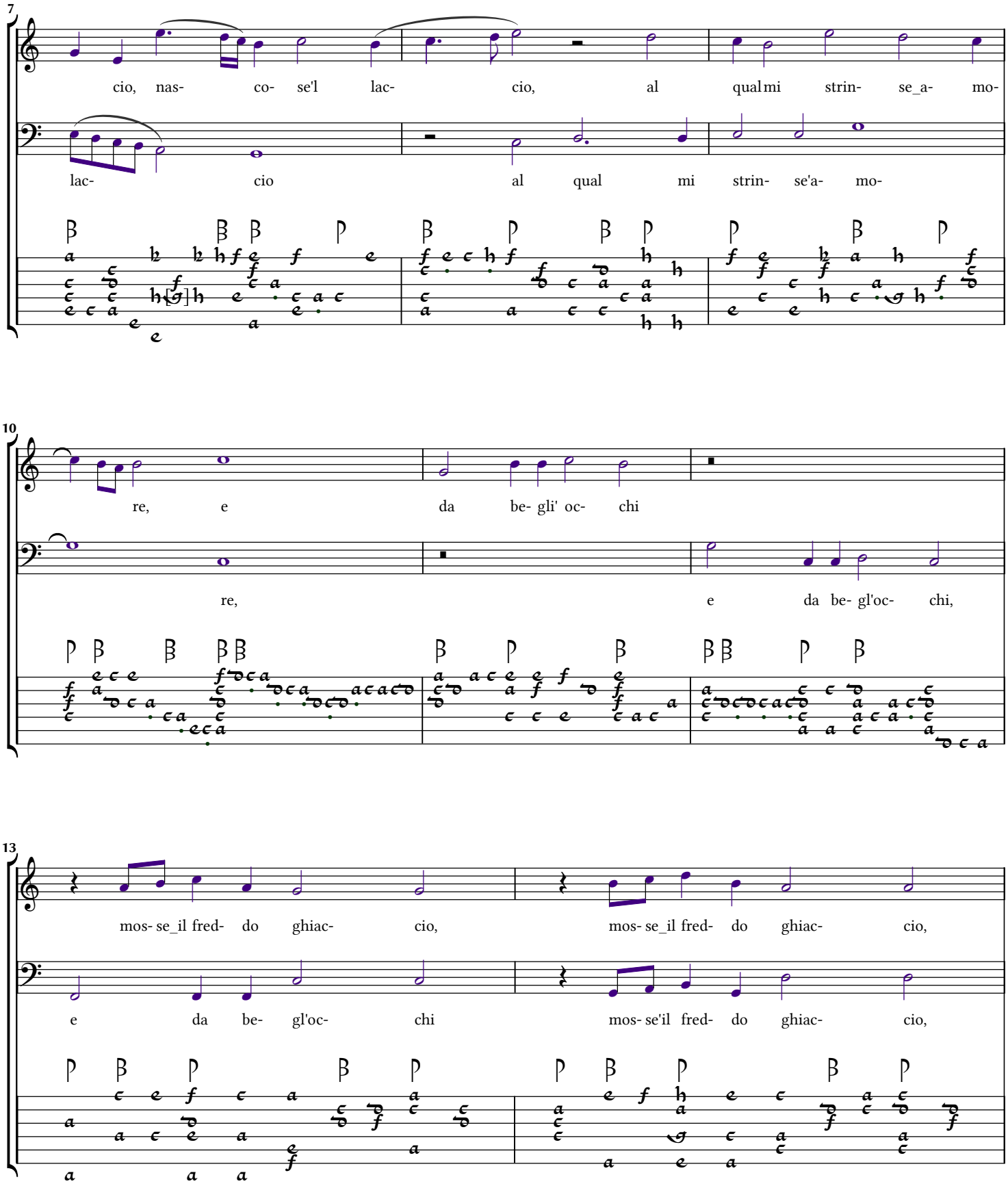
Tra la chiome de l'or

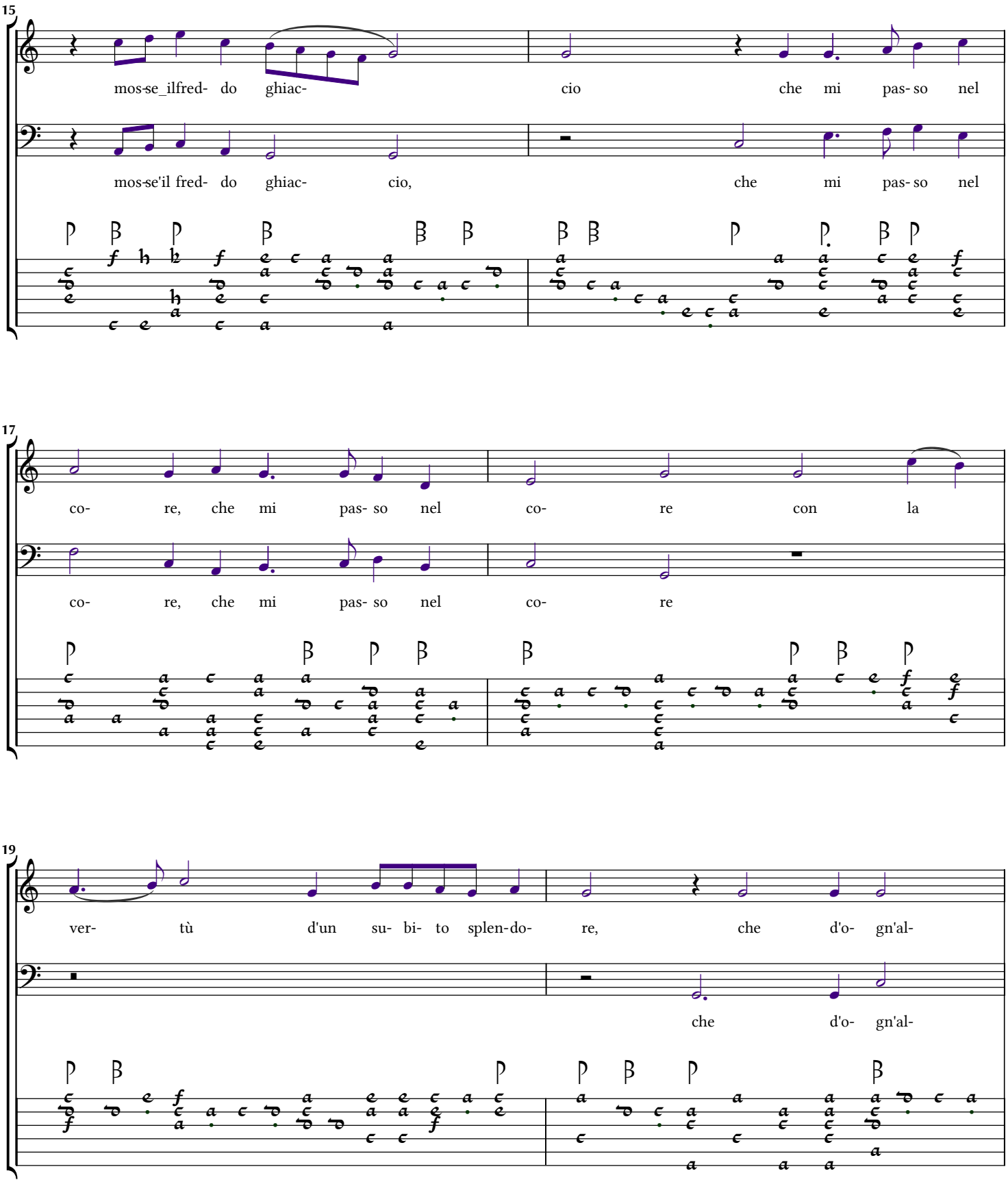
Orazio Angelini

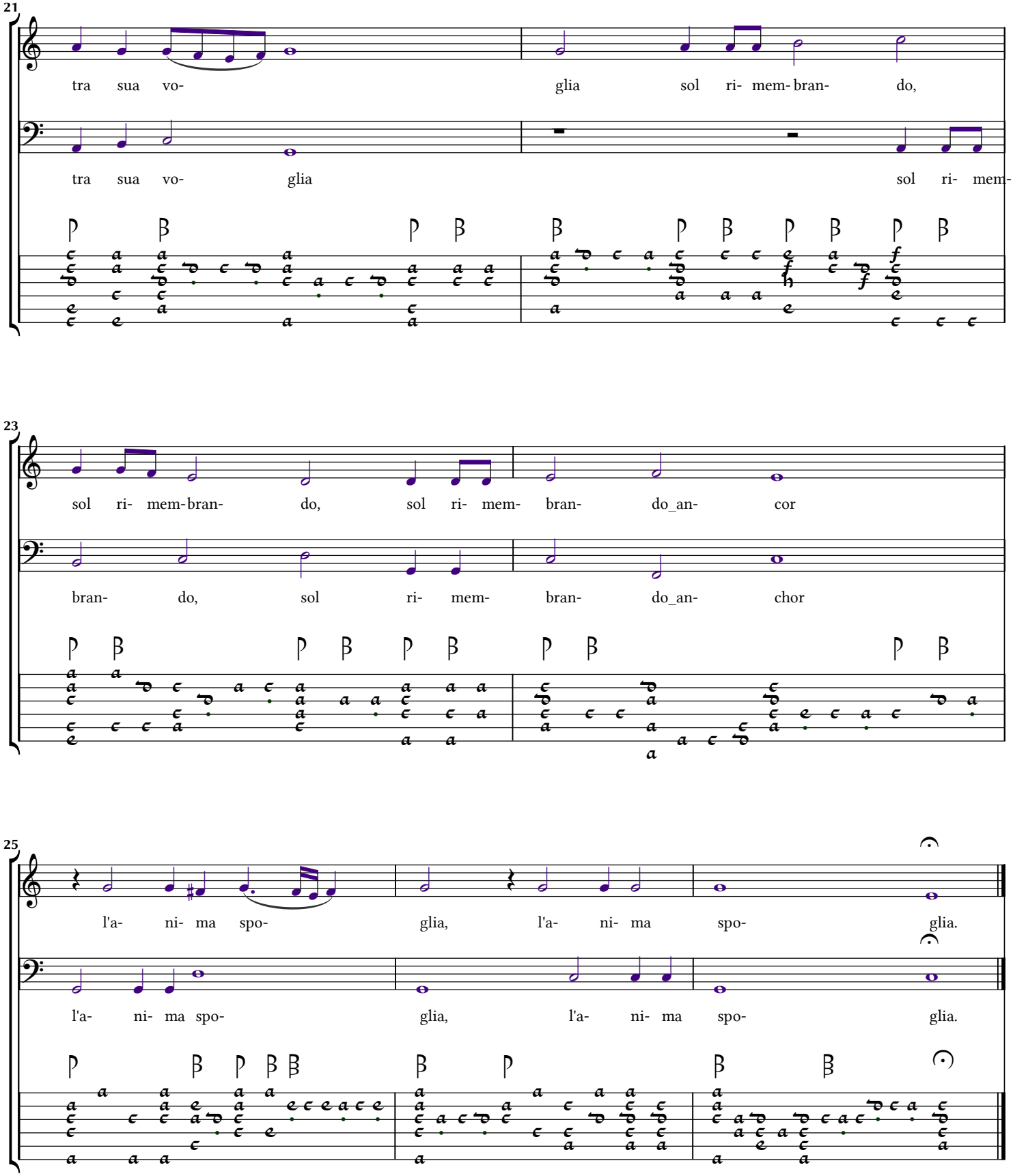
Florida (1601), f. 41v.
Canto and Basso not transposed. Canto in soprano clef.



1. Source: Symphonia angelica, Phalese Anvers 1590


7
cio, nas- co- se'l lac- cio, al qual mi strin- se_a- mo-
lac- cio al qual mi strin- se'a- mo-
10
re, e da be- gli' oc- chi
re, e da be- gl'oc- chi,
13
mos- se_il fred- do ghiac- cio,
mos- se_il fred- do ghiac- cio,
e da be- gl'oc- chi
mos- se'il fred- do ghiac- cio,

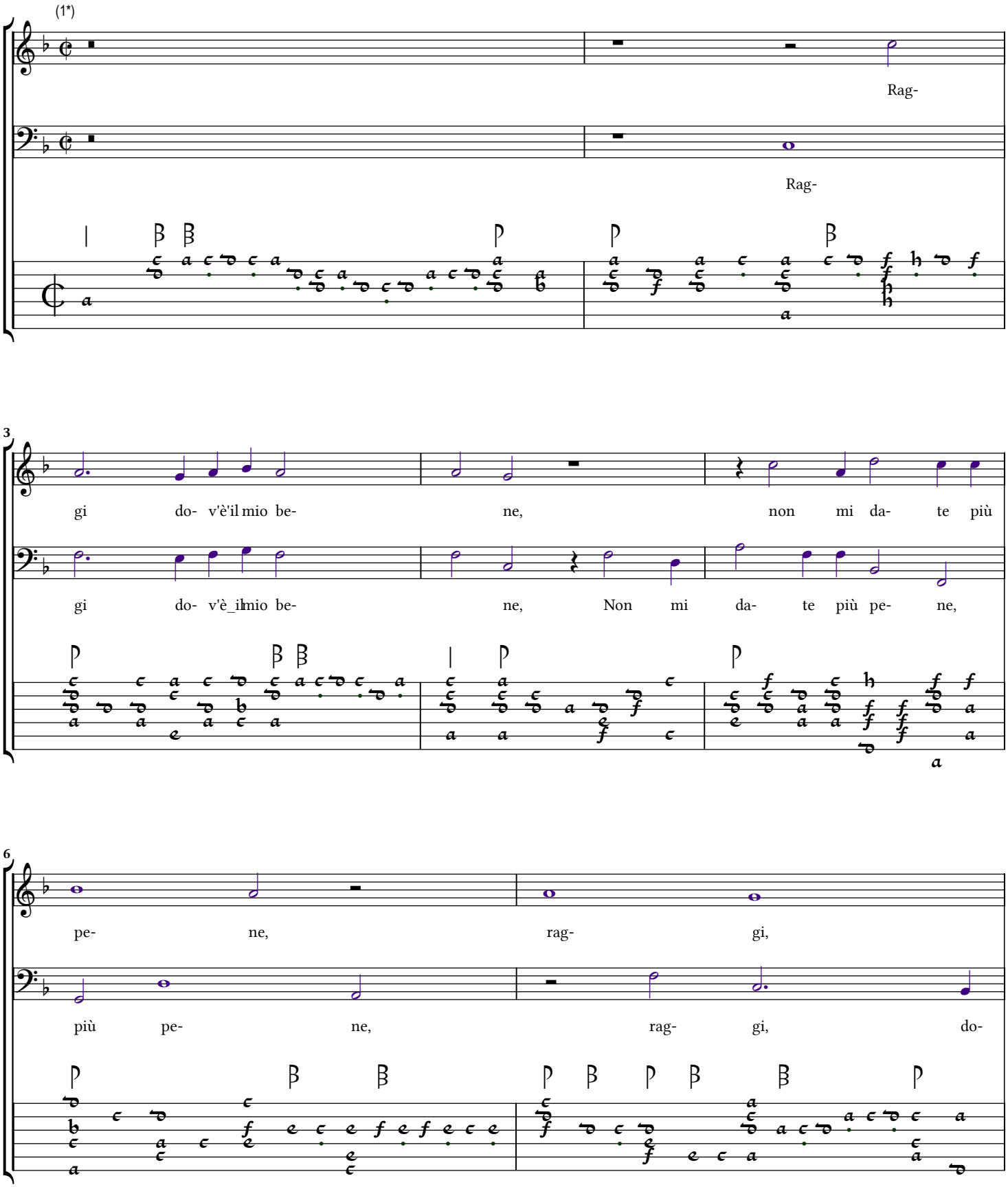

15
mos-se_ilfred- do ghiac- cio che mi pas- so nel
mos-se'il fred- do ghiac- cio, che mi pas- so nel
17
co- re, che mi pas- so nel co- re con la
co- re, che mi pas- so nel co- re
19
ver- tù d'un su- bi- to splen-do- re, che d'o- gn'al-
che d'o- gn'al-


21
tra sua vo- glia sol ri- mem- bran- do,
tra sua vo- glia sol ri- mem-
23
sol ri- mem- bran- do, sol ri- mem- bran- do_an- cor
bran- do, sol ri- mem- bran- do_an- chor
25
l'a- ni- ma spo- glia, l'a- ni- ma spo- glia.
l'a- ni- ma spo- glia, l'a- ni- ma spo- glia.

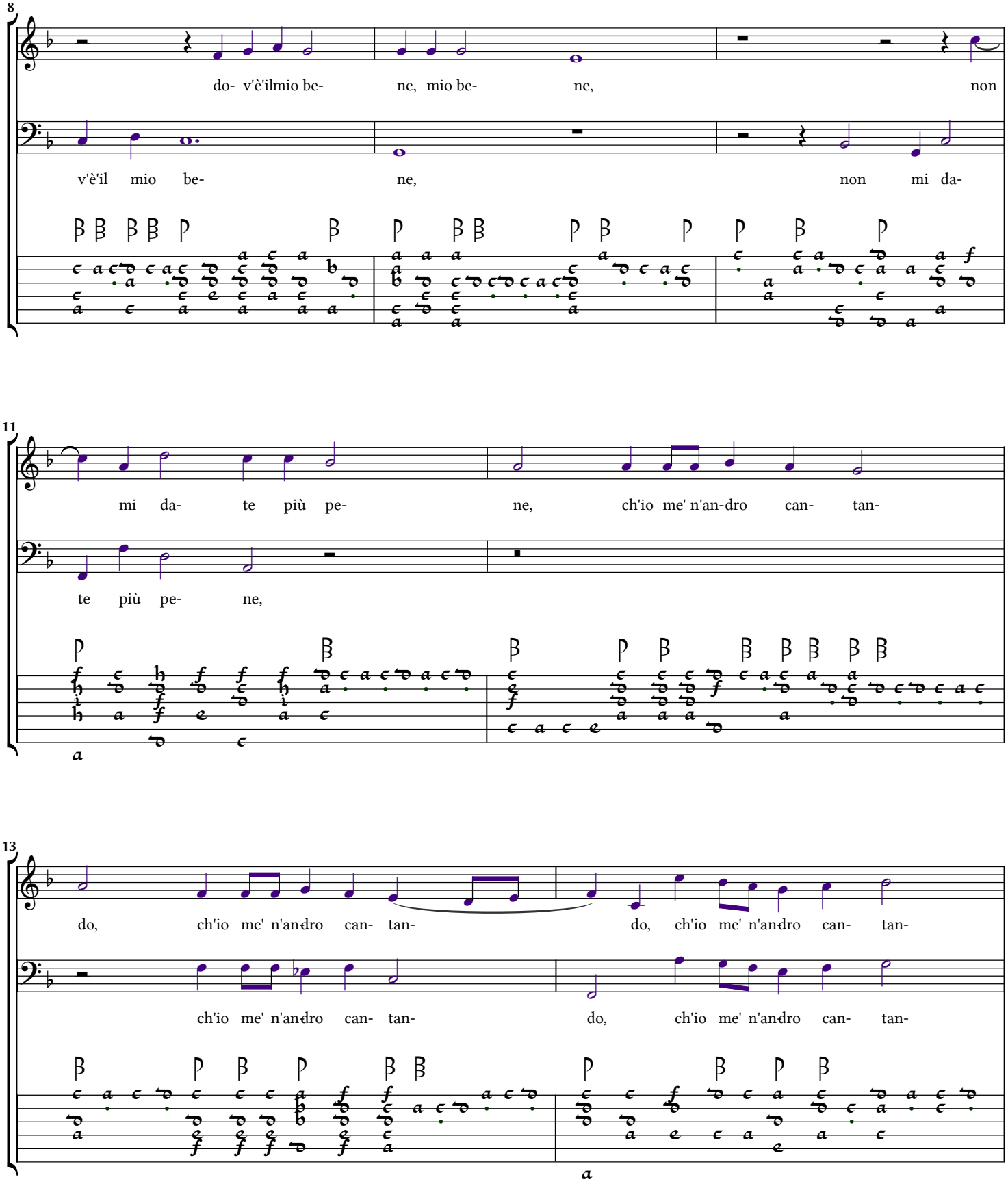
Raggi dov'e il mio bene

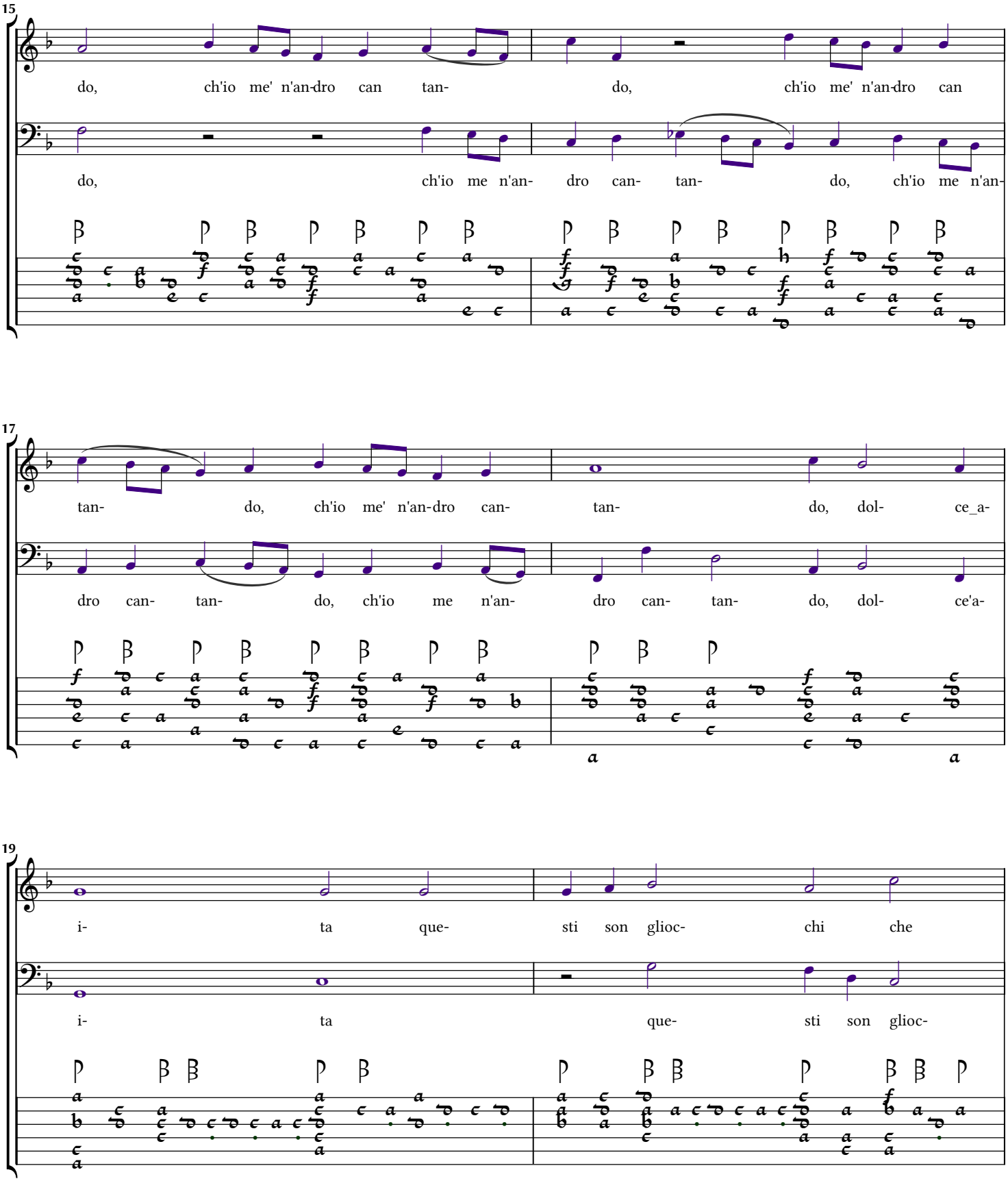
Claude Le Jeune

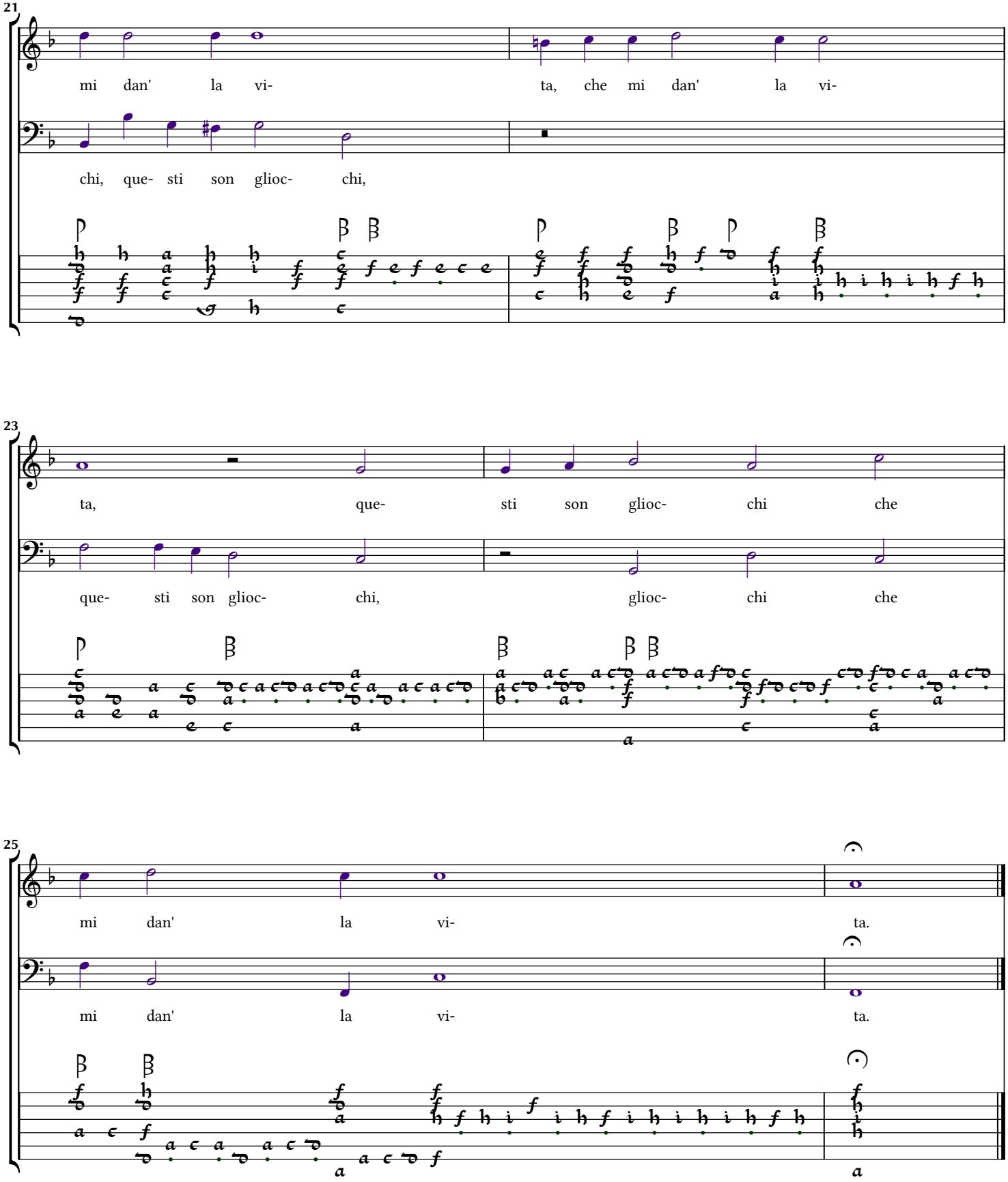
Florida (1601), f. 42v.
Canto and Basso not transposed. Canto in soprano clef.



1. Source: Livre de meslanges, Anvers 1585


8
do- v'è'ilmio be- ne, mio be- ne, non
v'è'il mio be- ne, non mi da-
11
mi da- te più pe- ne, ch'io me' n'an-dro can- tan-
te più pe- ne,
13
do, ch'io me' n'an-dro can- tan- do, ch'io me' n'an-dro can- tan-
ch'io me' n'an-dro can- tan- do, ch'io me' n'an-dro can- tan-

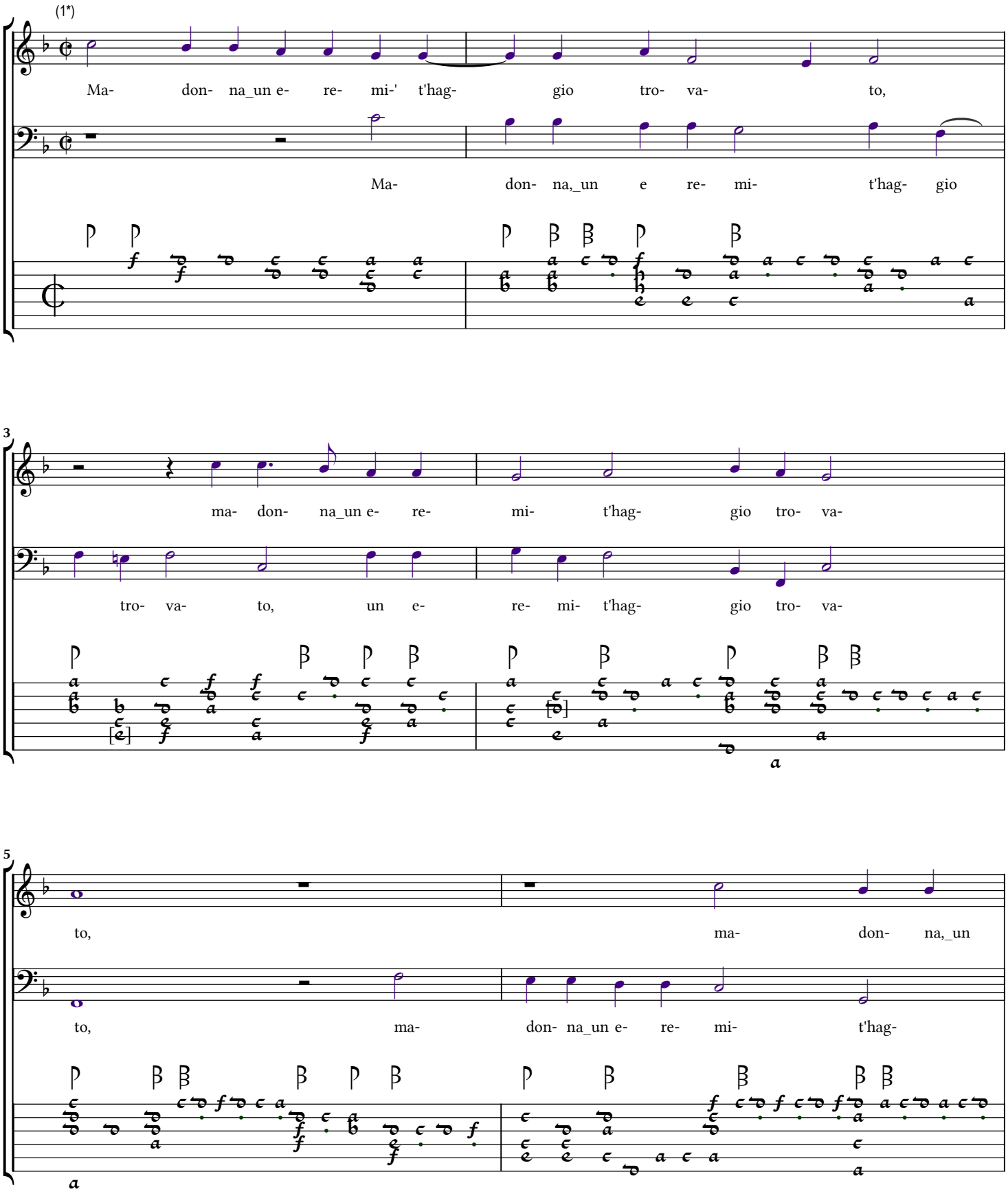

15
do, ch'io me' n'an-dro can tan- do, ch'io me' n'an-dro can
do, ch'io me n'an- dro can- tan- do, ch'io me n'an-
17
tan- do, ch'io me' n'an-dro can- tan- do, dol- ce_a-
dro can- tan- do, ch'io me n'an- dro can- tan- do, dol- ce'a-
19
i- ta que- sti son glioc- chi che
i- ta que- sti son glioc-


21
mi dan' la vi- ta, che mi dan' la vi-
chi, que- sti son glioc- chi,
23
ta, que- sti son glioc- chi che
que- sti son glioc- chi, glioc- chi che
25
mi dan' la vi- ta.
mi dan' la vi- ta.

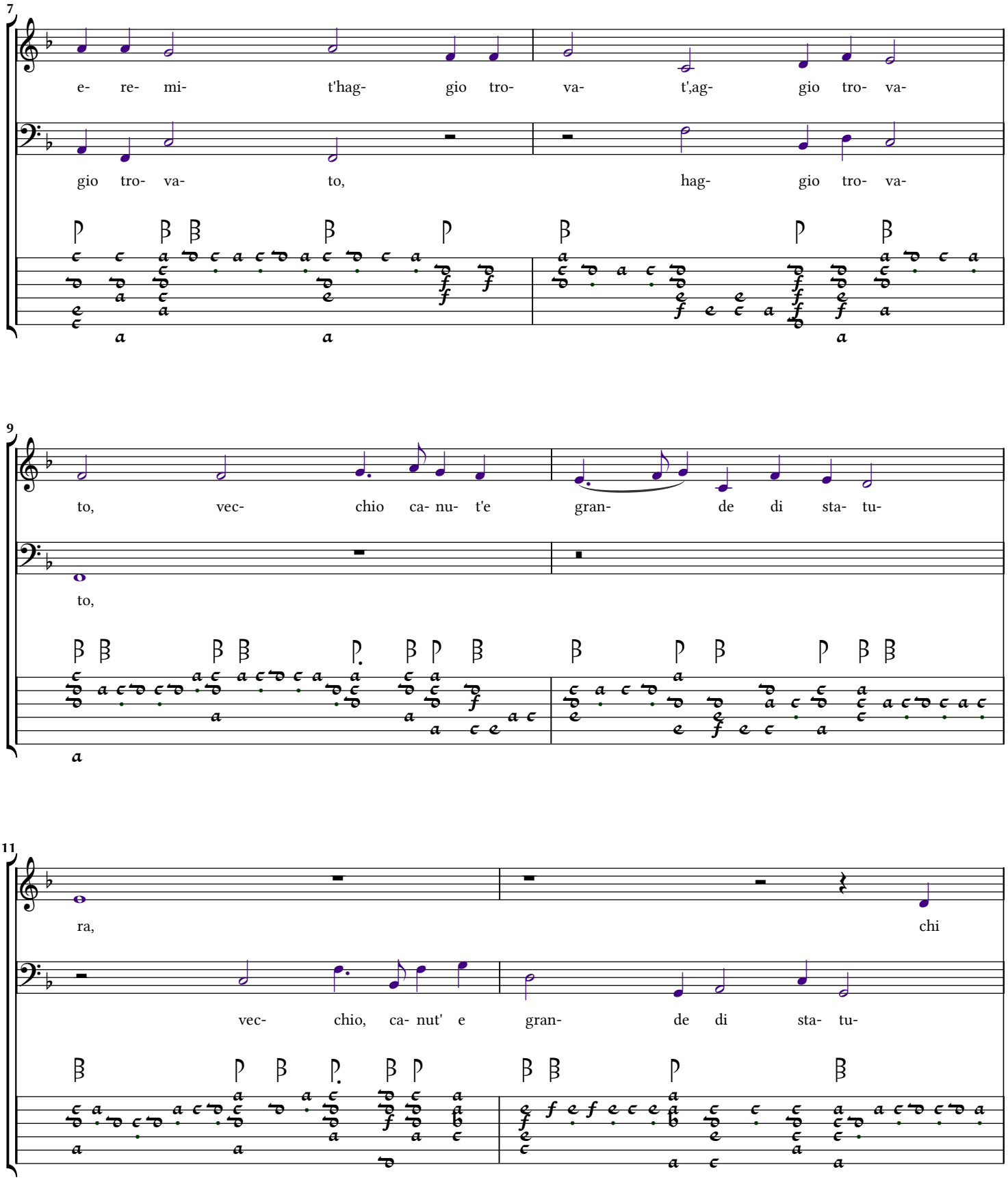
Madonna, un eremith'aggio

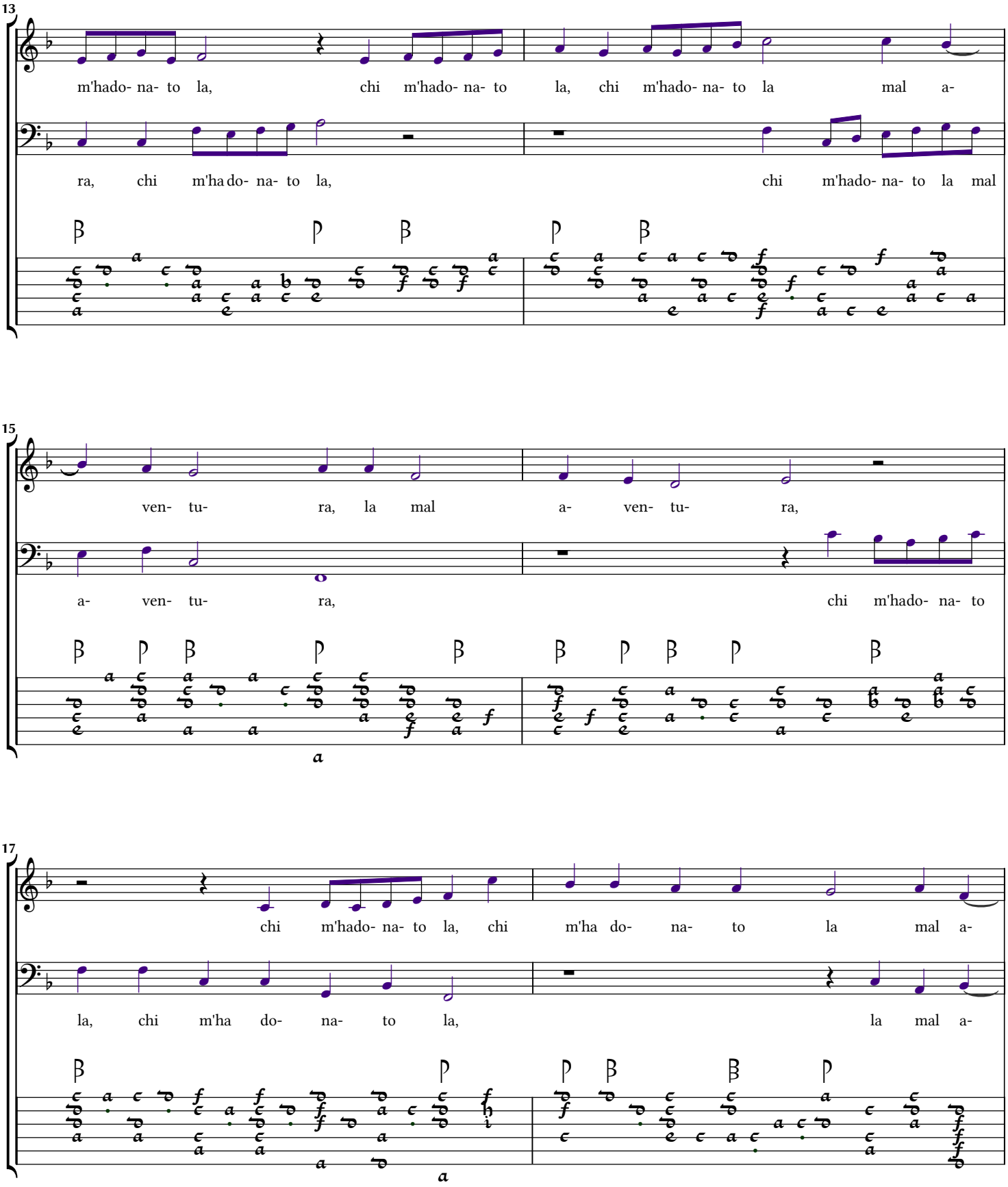
Claude Le Jeune

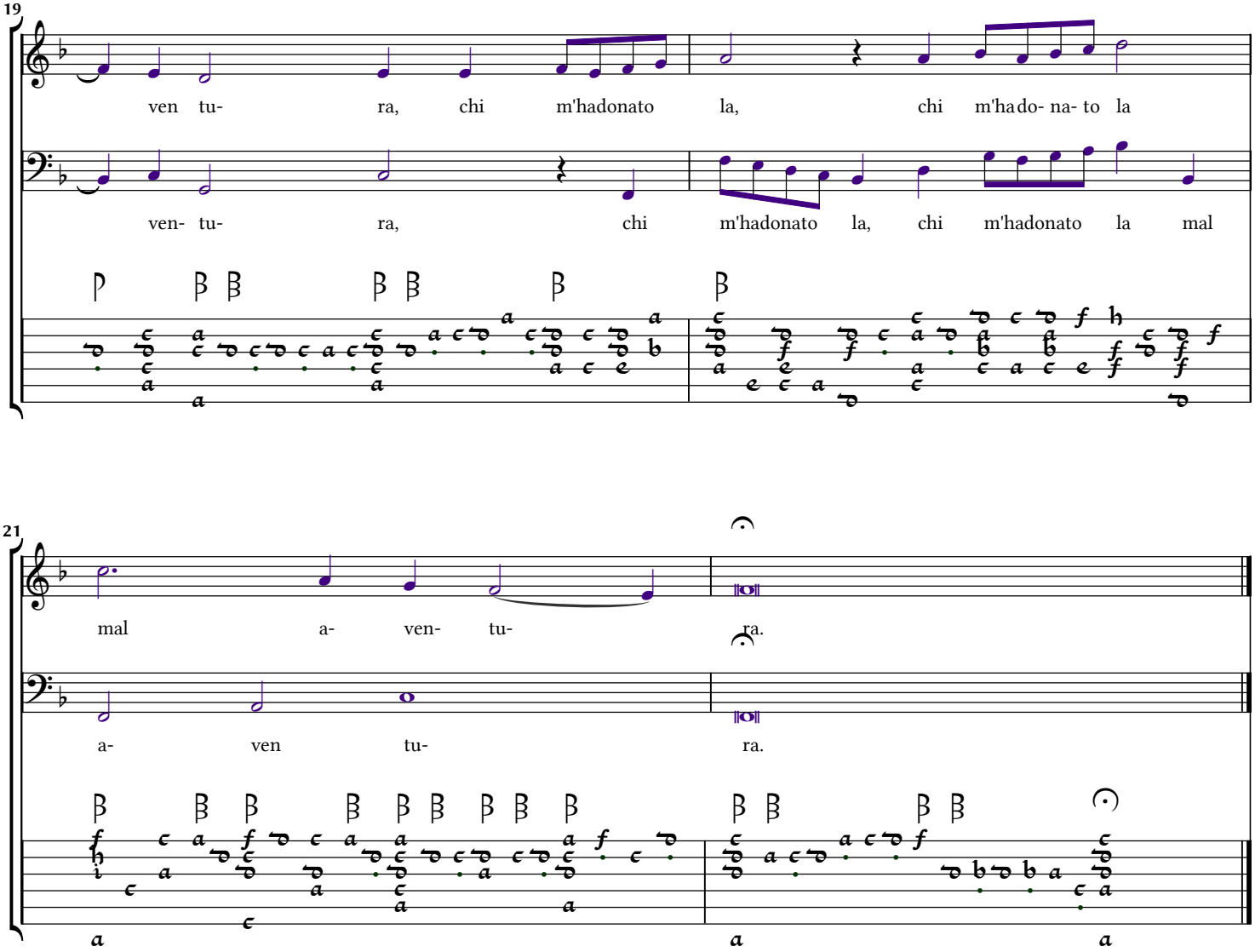
Florida (1601), f. 43v.
Canto and Basso not transposed. Canto in soprano clef.



1. Source: Livre de melanges de C. le Jeune, Anvers 1585


7
e- re- mi- t'hag- gio tro- va- t',ag- gio tro- va-
gio tro- va- to, hag- gio tro- va-
9
to, vec- chio ca- nu- t'e gran- de di sta- tu-
to,
11
ra, chi
vec- chio, ca- nut' e gran- de di sta- tu-

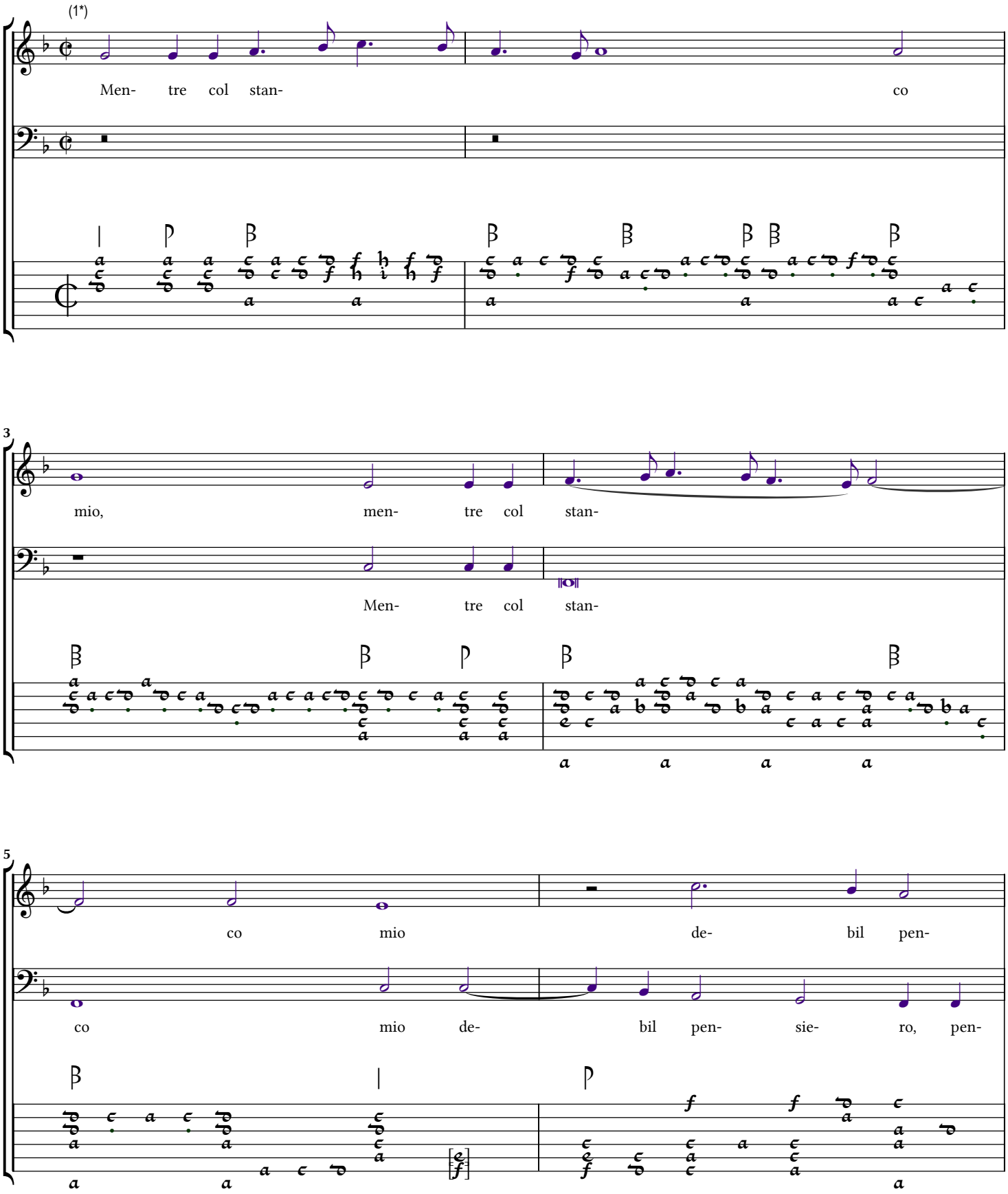

13
m'hado- na- to la, chi m'hado- na- to la, chi m'hado- na- to la mal a-
ra, chi m'ha do- na- to la, chi m'hado- na- to la mal
15
ven- tu- ra, la mal a- ven- tu- ra,
a- ven- tu- ra, chi m'hado- na- to
17
chi m'hado- na- to la, chi m'ha do- na- to la mal a-
la, chi m'ha do- na- to la, la mal a-


19
ven tu- ra, chi m'hadonato la, chi m'ha do- na- to la
ven- tu- ra, chi m'hadonato la, chi m'hadonato la mal
21
mal a- ven- tu- ra.
a- ven tu- ra.

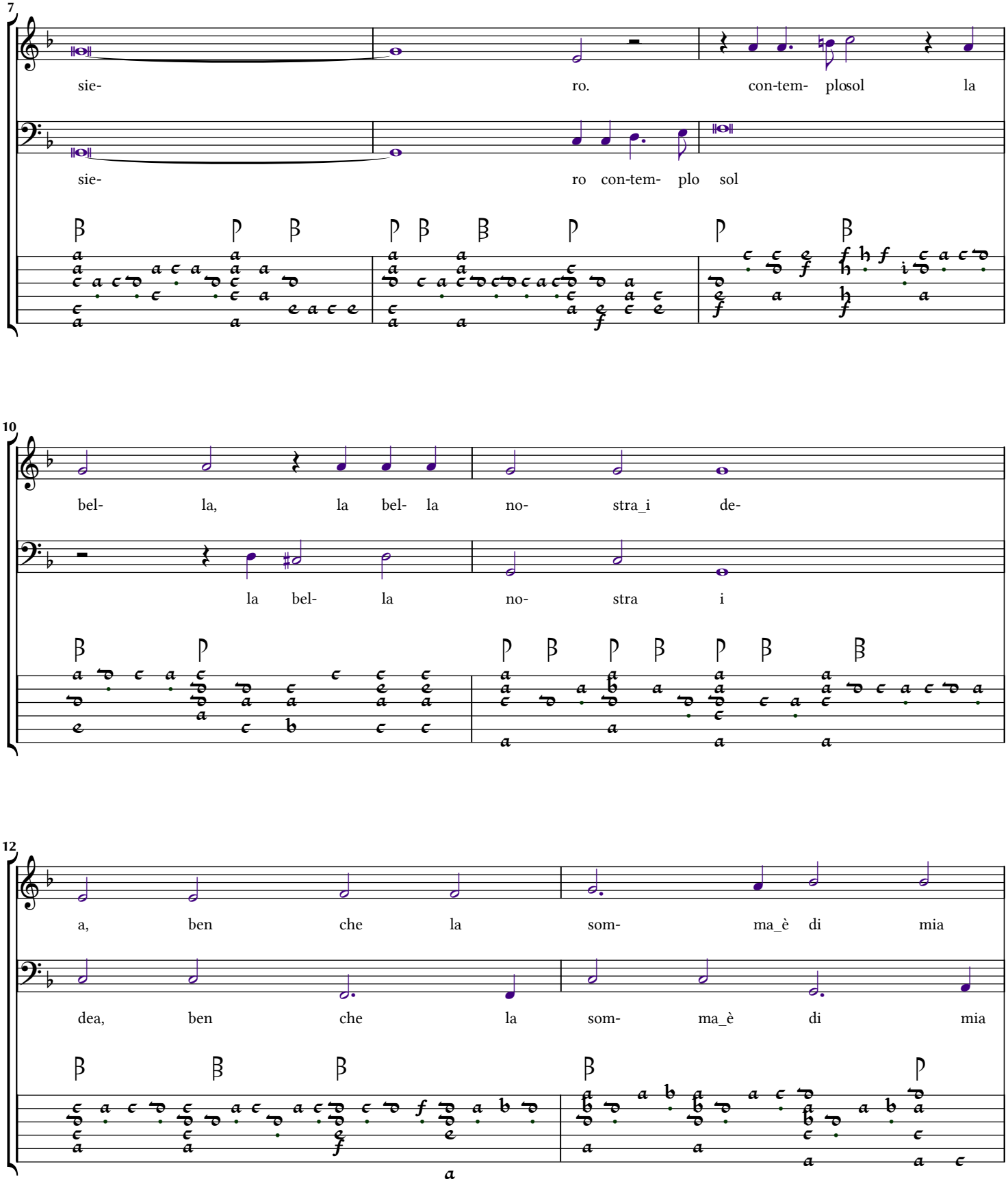
Mentre col stanco mio

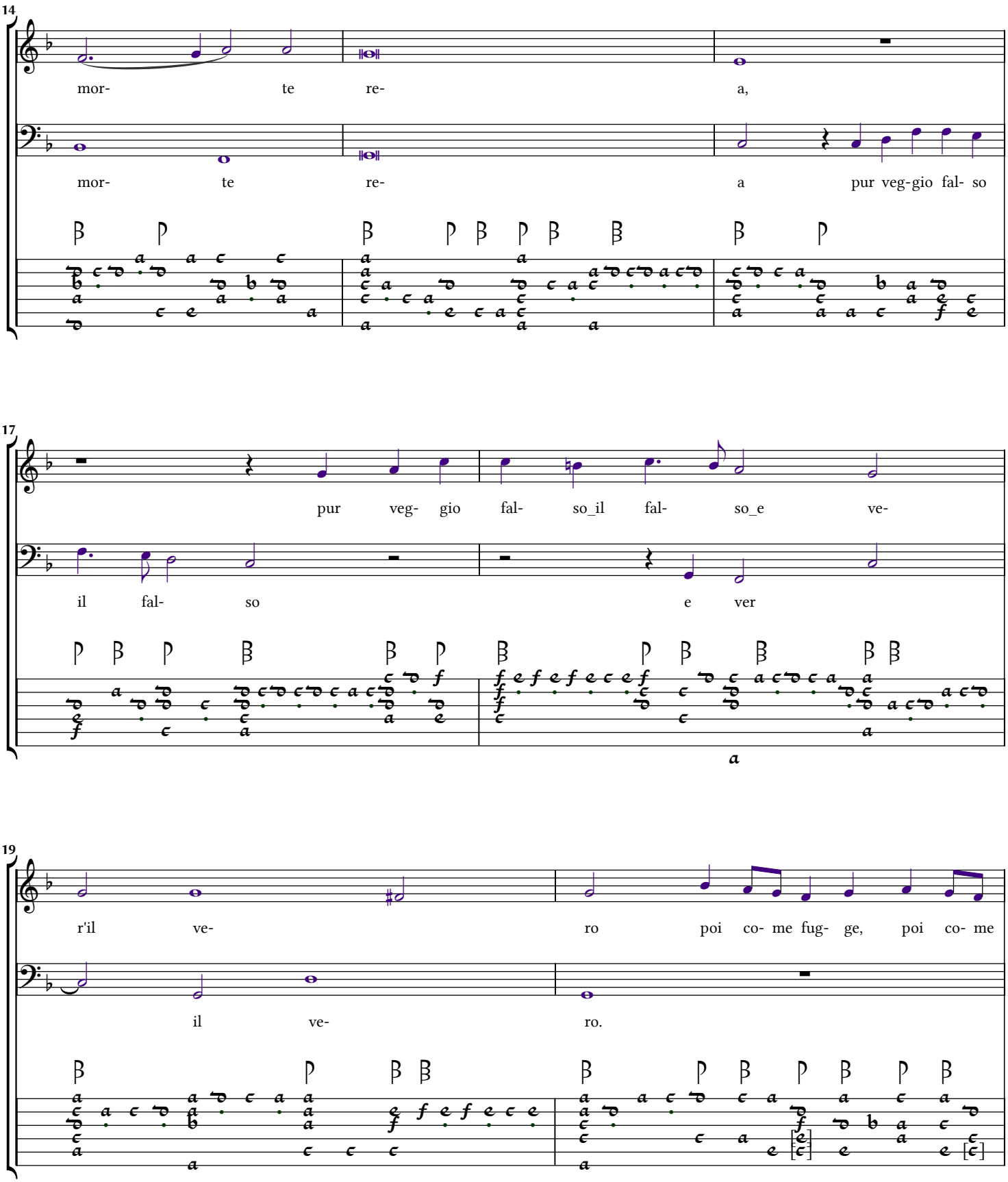
Ippolito Sabino

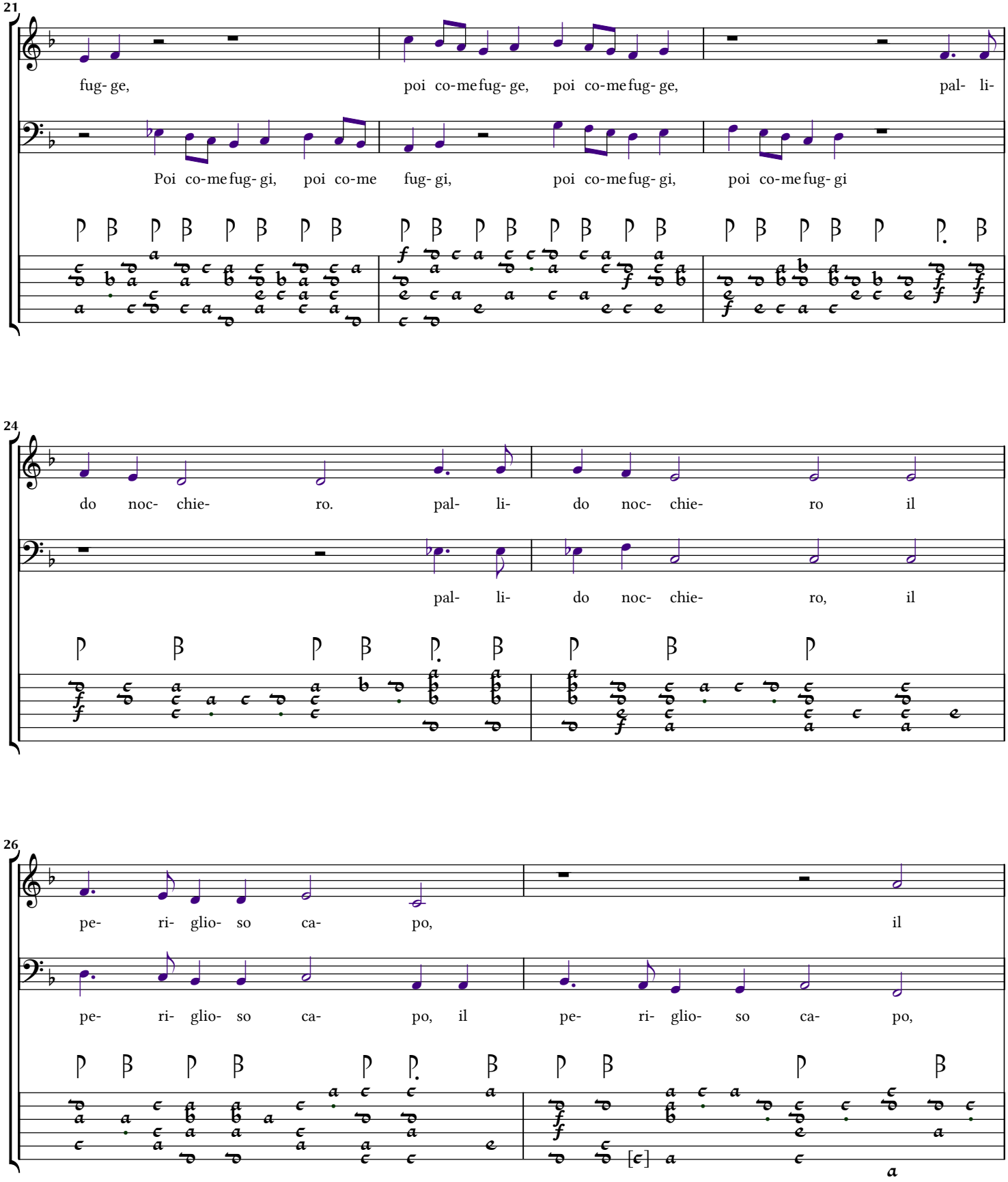
Florida (1601), f. 44v.
Canto and Basso transposed a fifth down. Canto in G clef.

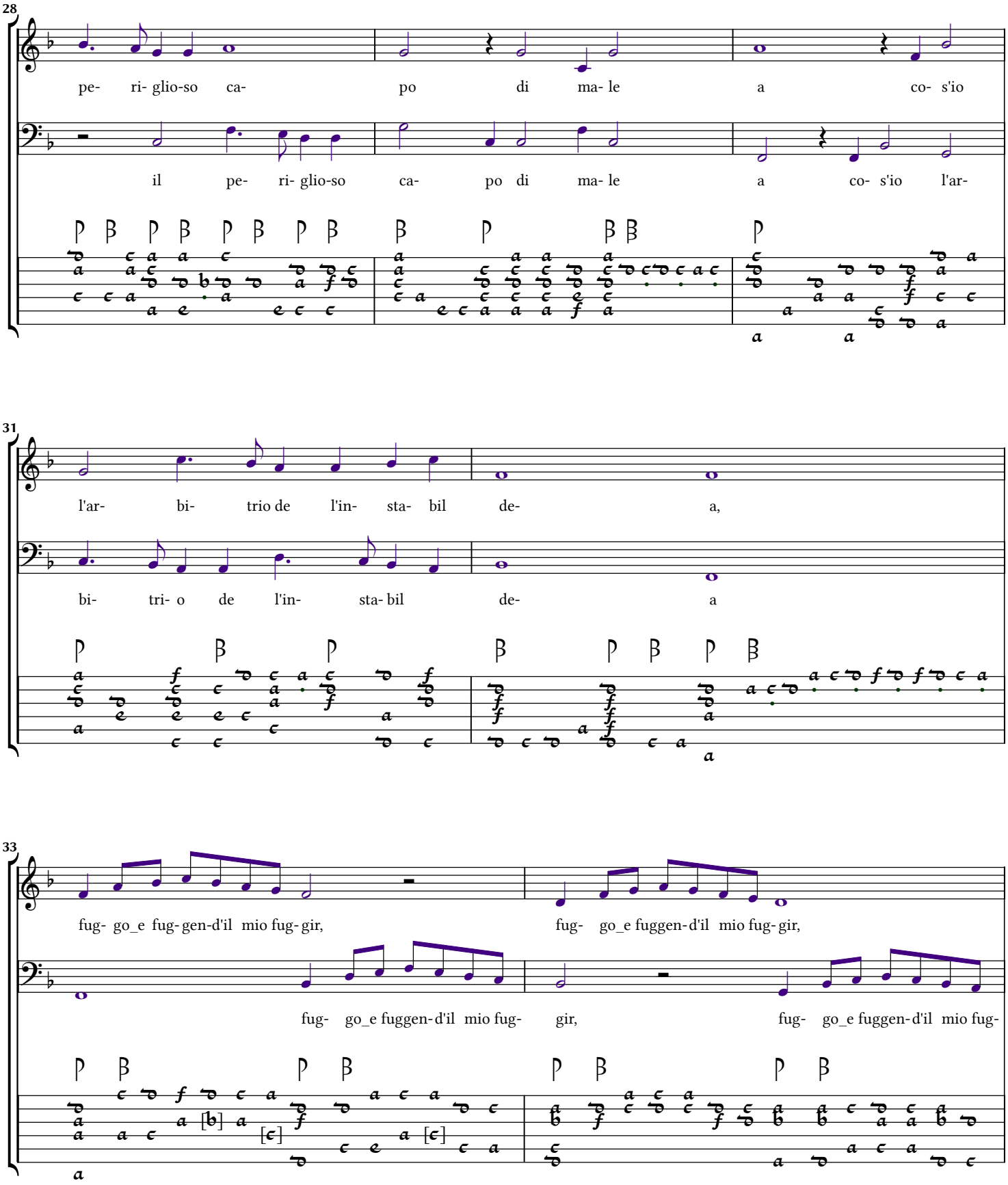


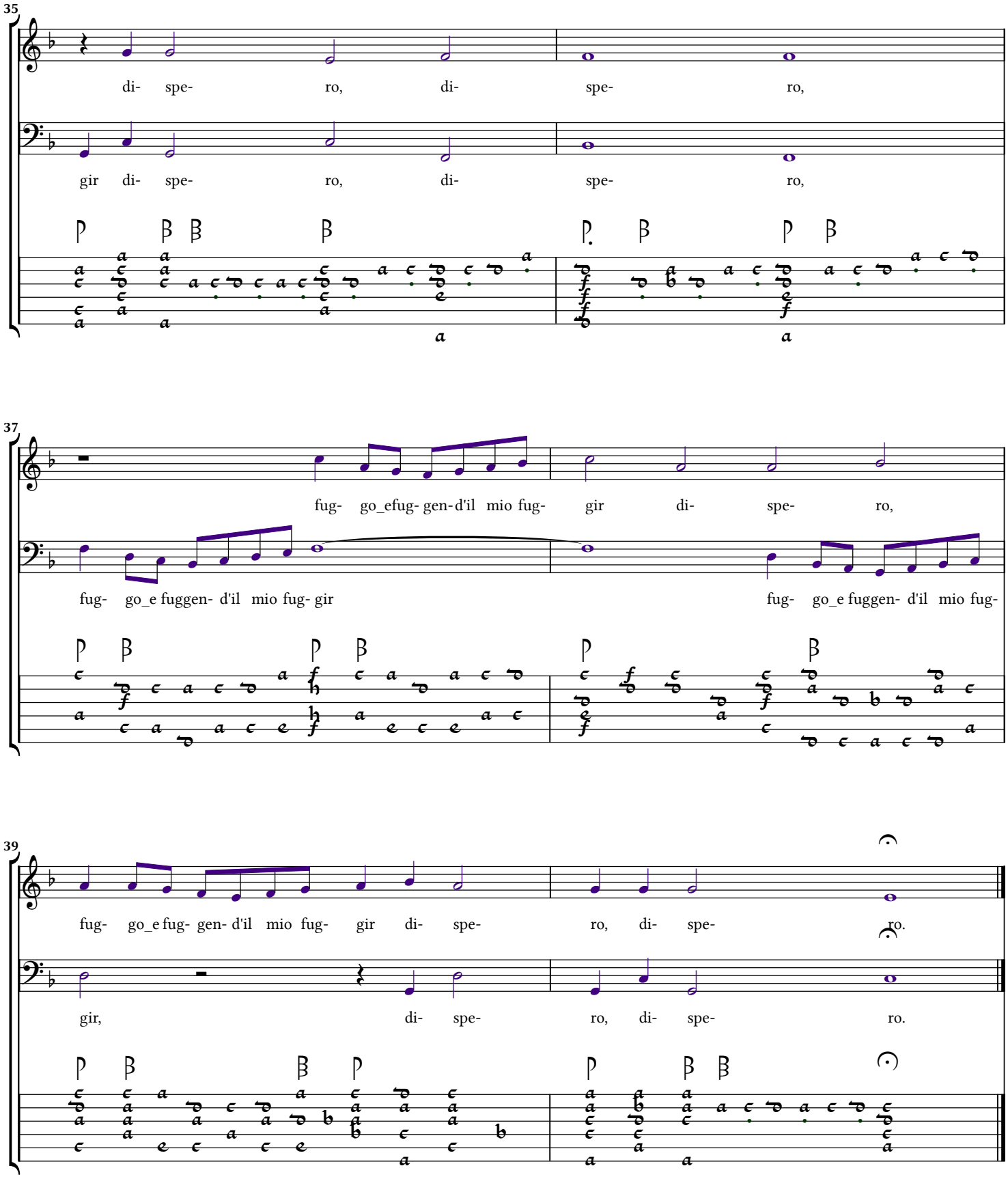
1. Source: "Il quarto libro de madrigali a quattro, cinque, sei, sette e otto voci, Venice 1585


7
sie- ro. con-tem- plosol la
sie- ro con-tem- plo sol
10
bel- la, la bel- la no- stra_i de-
la bel- la no- stra i
12
a, ben che la som- ma_è di mia
dea, ben che la som- ma_è di mia


14
mor- te re- a,
mor- te re- a pur veg-gio fal- so
17
pur veg- gio fal- so_il fal- so_e ve-
il fal- so e ver
19
r'il ve- ro poi co- me fug- ge, poi co- me
il ve- ro.

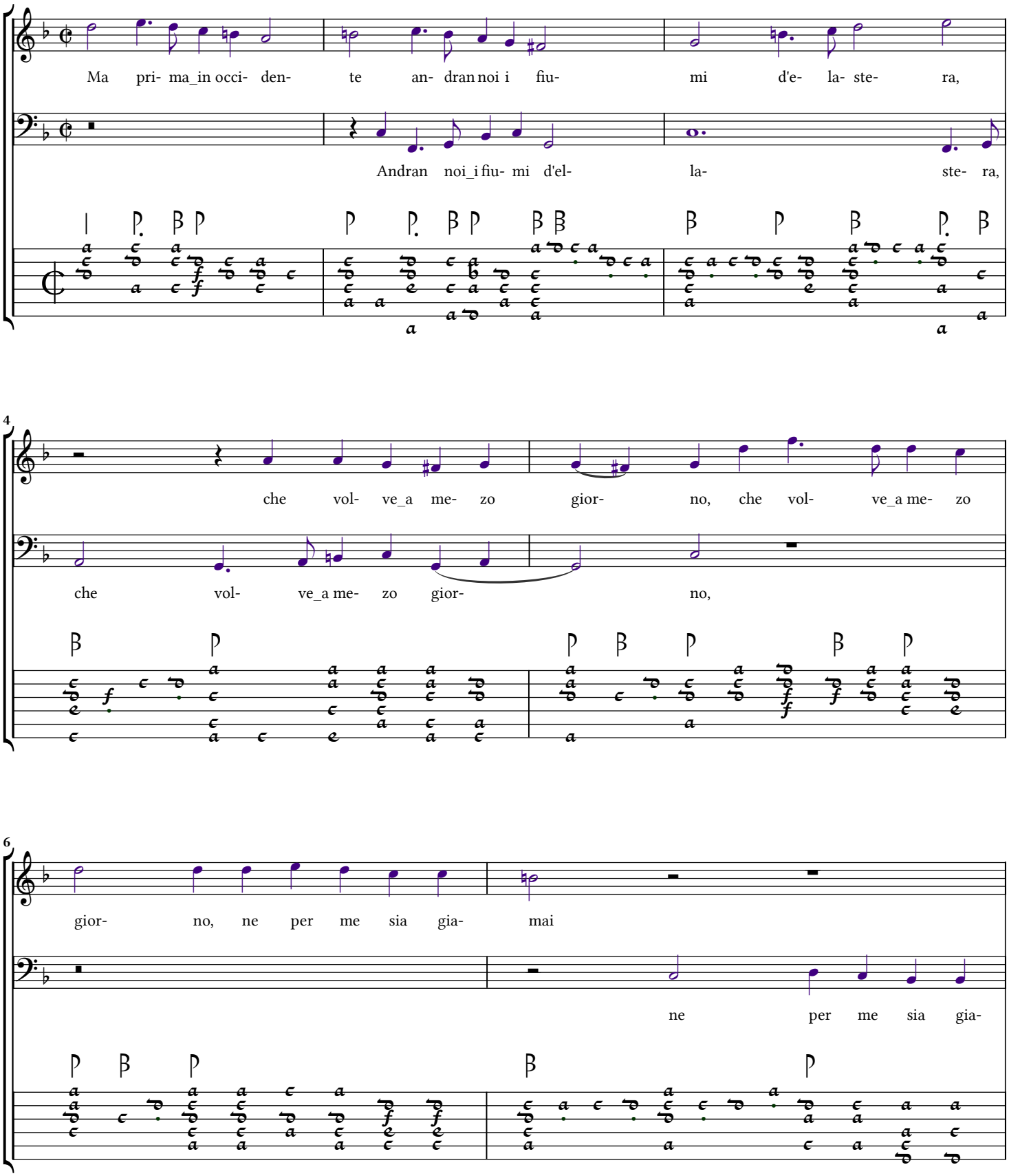

21
fug- ge,
poi co- me fug- ge, poi co- me fug- ge,
pal- li-
Poi co- me fug- gi, poi co- me
fug- gi,
poi co- me fug- gi, poi co- me fug- gi
24
do noc- chie- ro. pal- li- do noc- chie- ro il
pal- li- do noc- chie- ro, il
26
pe- ri- glio- so ca- po,
il
pe- ri- glio- so ca- po, il
pe- ri- glio- so ca- po,

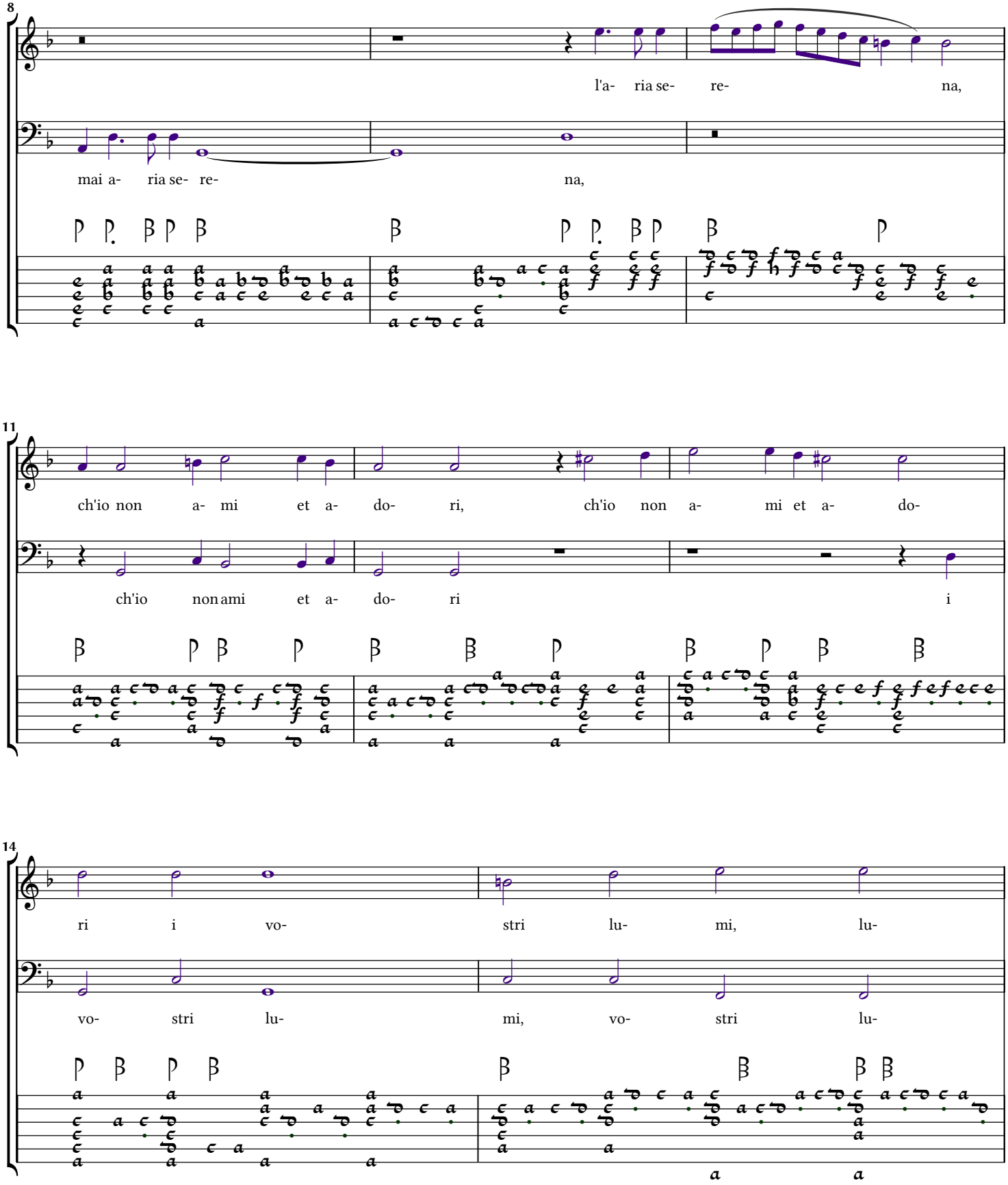

28
pe- ri- glio-so ca- po di ma- le a co- s'io
il pe- ri- glio-so ca- po di ma- le a co- s'io l'ar-
31
l'ar- bi- trio de l'in- sta- bil de- a,
bi- tri- o de l'in- sta- bil de- a
33
fug- go_e fug- gen-d'il mio fug- gir,
fug- go_e fuggen-d'il mio fug- gir,
fug- go_e fuggen-d'il mio fug- gir,
fug- go_e fuggen-d'il mio fug-

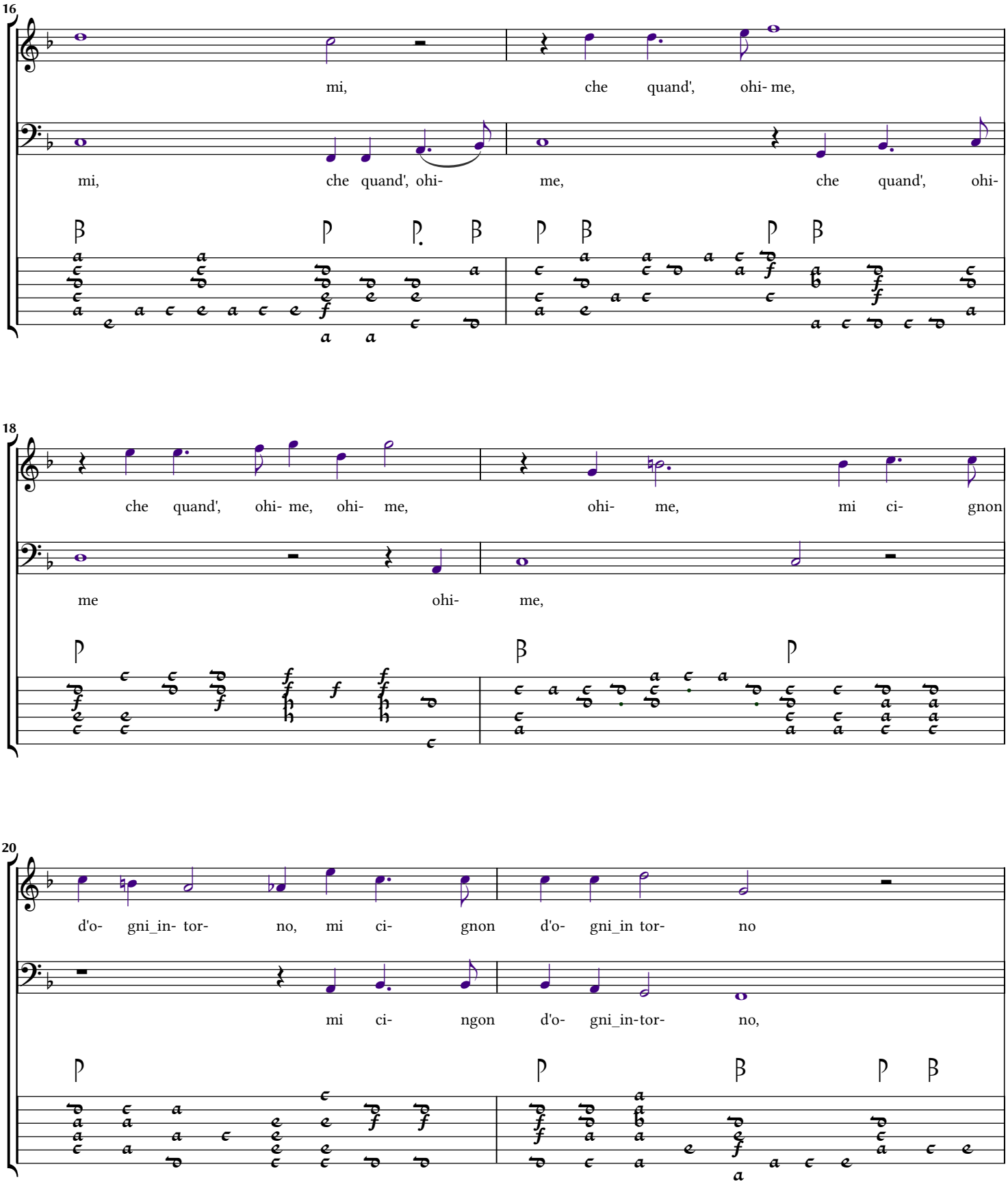

35
di- spe- ro, di- spe- ro,
gir di- spe- ro, di- spe- ro,
37
fug- go_efug- gen- d'il mio fug- gir di- spe- ro,
fug- go_e fuggen- d'il mio fug- gir
fug- go_e fuggen- d'il mio fug-
39
fug- go_e fug- gen- d'il mio fug- gir di- spe- ro, di- spe- ro.
gir, di- spe- ro, di- spe- ro.

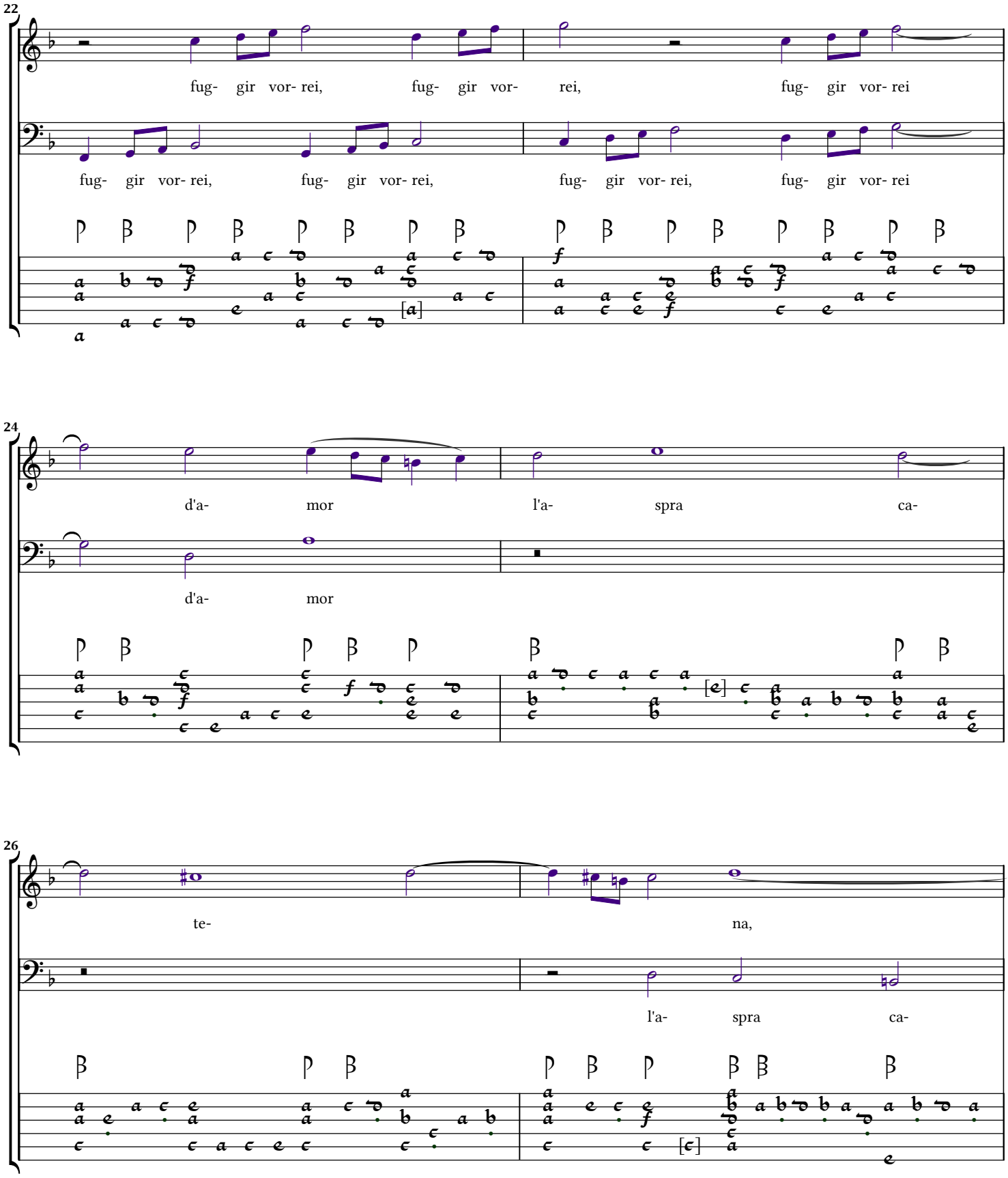
Ma prima in occidente. Segonda parte

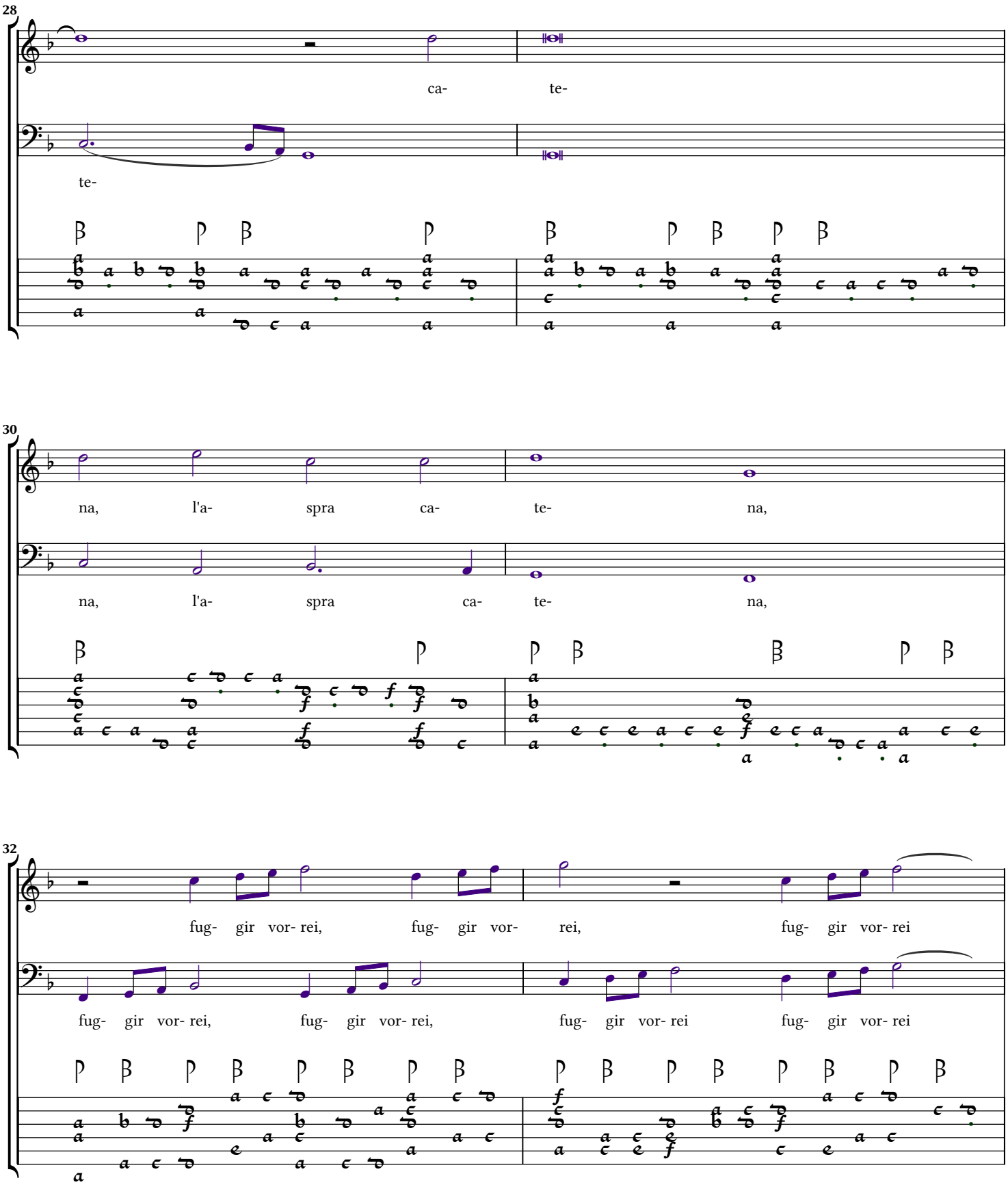
Florida (1601), f. 44v.
Canto and Basso not transposed. Canto in G clef.

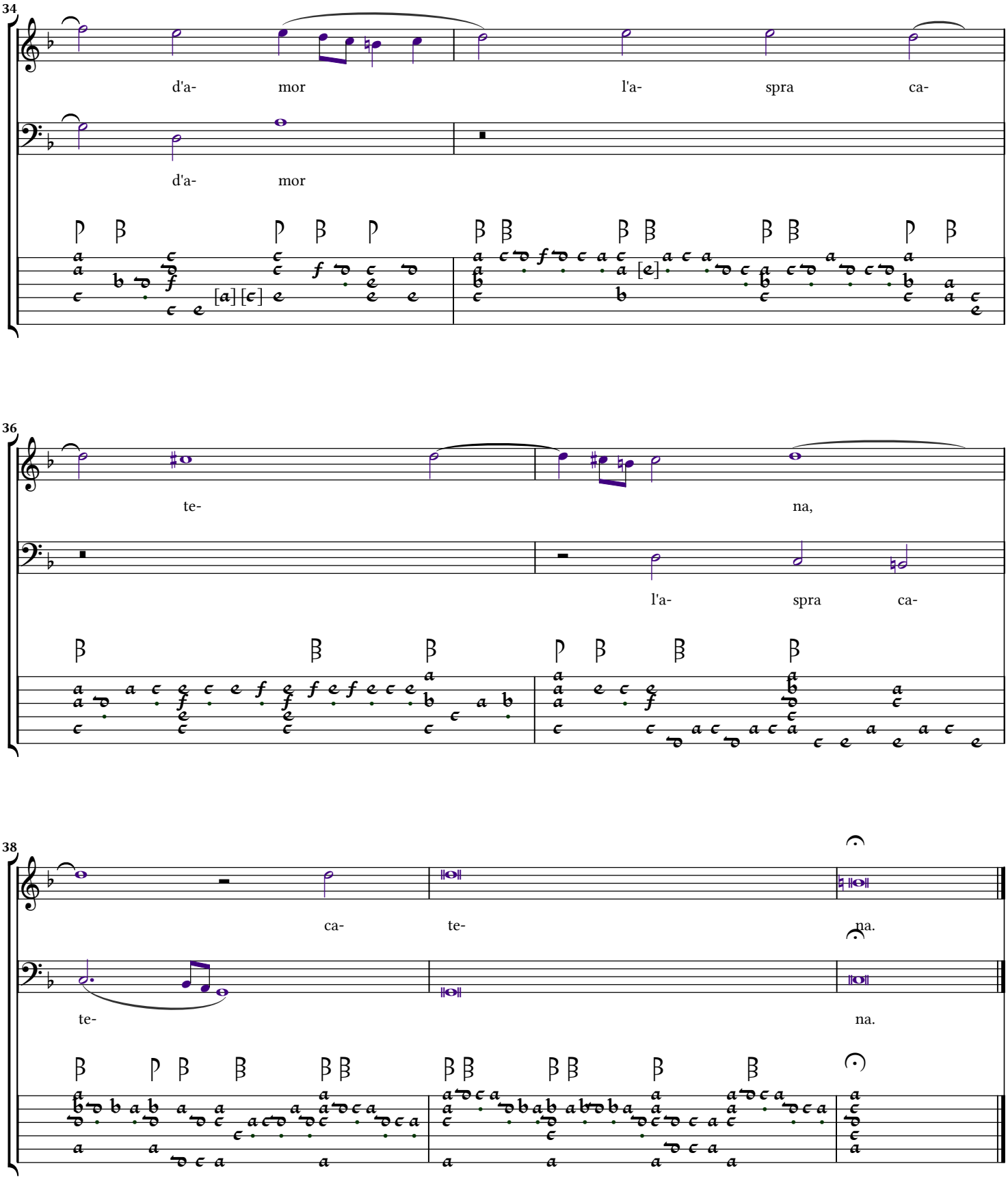



8
l'a- ria se- re- na,
mai a- ria se- re- na,
11
ch'io non a- mi et a- do- ri, ch'io non a- mi et a- do-
ch'io non ami et a- do- ri i
14
ri i vo- stri lu- mi, lu-
vo- stri lu- mi, vo- stri lu-


16
mi, che quand', ohi- me,
mi, che quand', ohi- me, che quand', ohi-
18
che quand', ohi- me, ohi- me, ohi- me, mi ci- gnon
me ohi- me,
20
d'o- gni_in- tor- no, mi ci- gnon d'o- gni_in tor- no
mi ci- ngon d'o- gni_in-tor- no,


22
fug- gir vor- rei, fug- gir vor- rei, fug- gir vor- rei
fug- gir vor- rei, fug- gir vor- rei, fug- gir vor- rei, fug- gir vor- rei
24
d'a- mor l'a- spra ca-
d'a- mor
26
te- na,
l'a- spra ca-

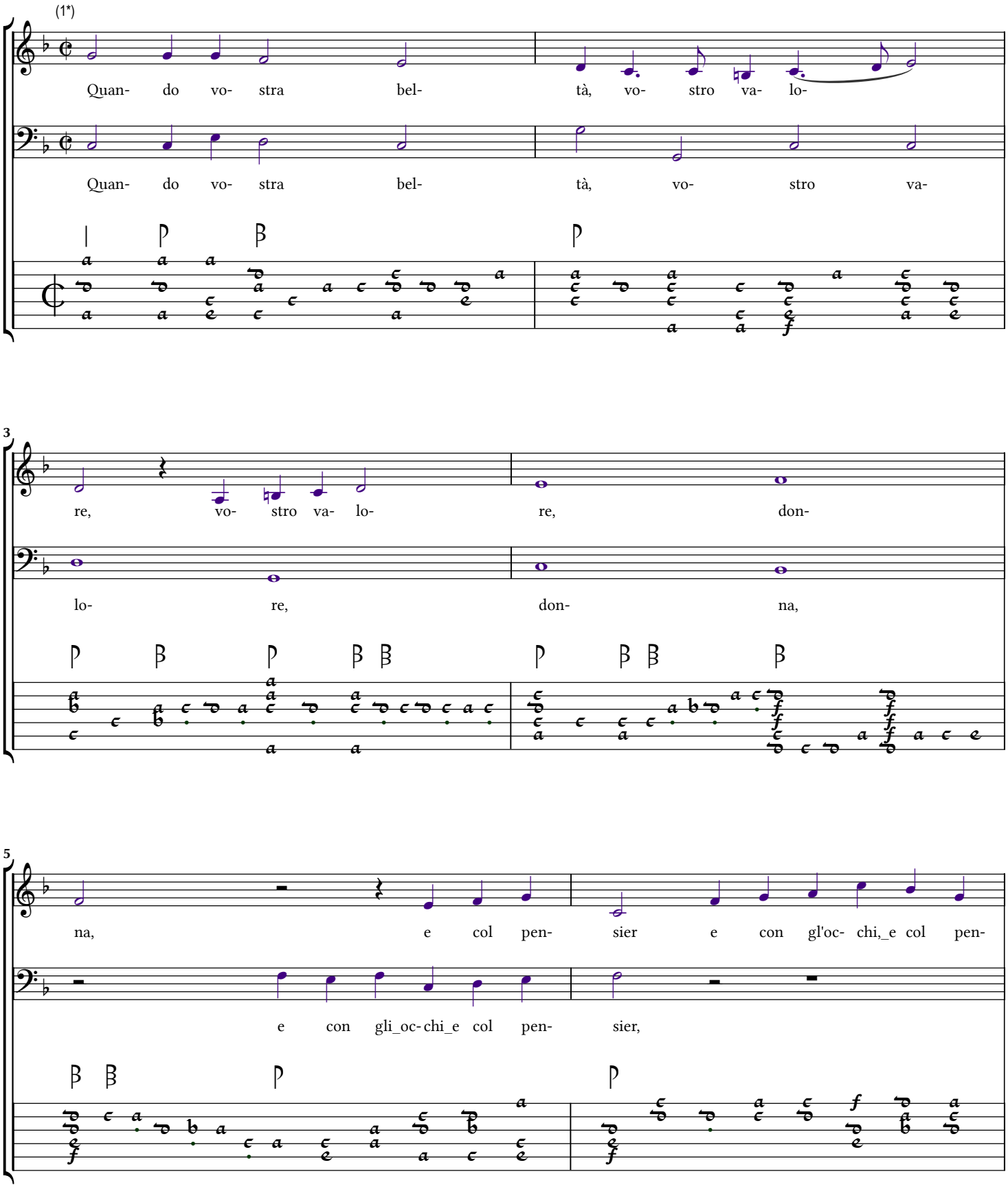

28
ca- te-
te-
30
na, l'a- spra ca- te- na,
na, l'a- spra ca- te- na,
32
fug- gir vor- rei, fug- gir vor- rei, fug- gir vor- rei
fug- gir vor- rei, fug- gir vor- rei, fug- gir vor- rei fug- gir vor- rei


34
d'a- mor l'a- spra ca-
d'a- mor
36
te- na,
l'a- spra ca-
38
ca- te- na.
te- na.

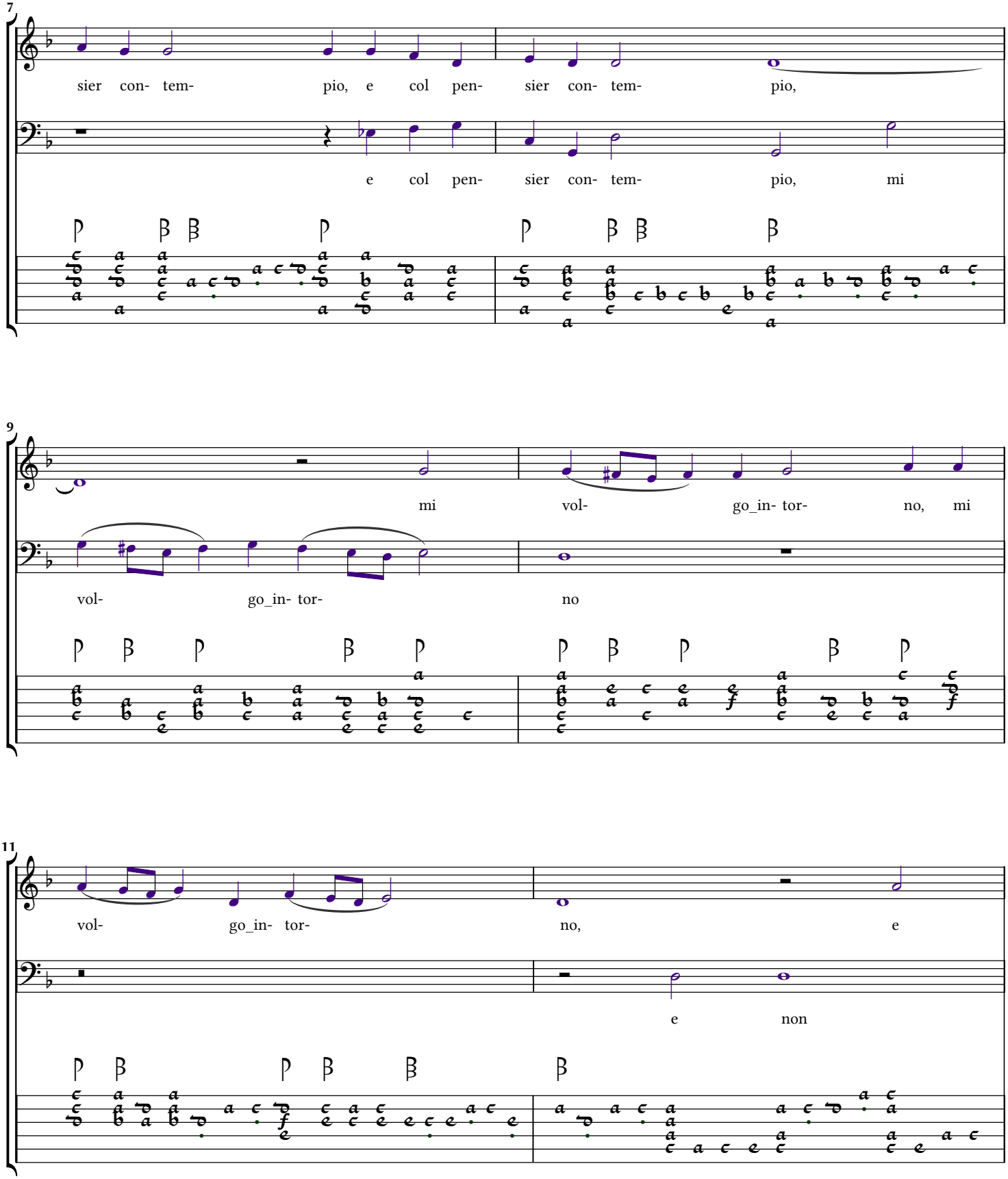
Quando vostra belta

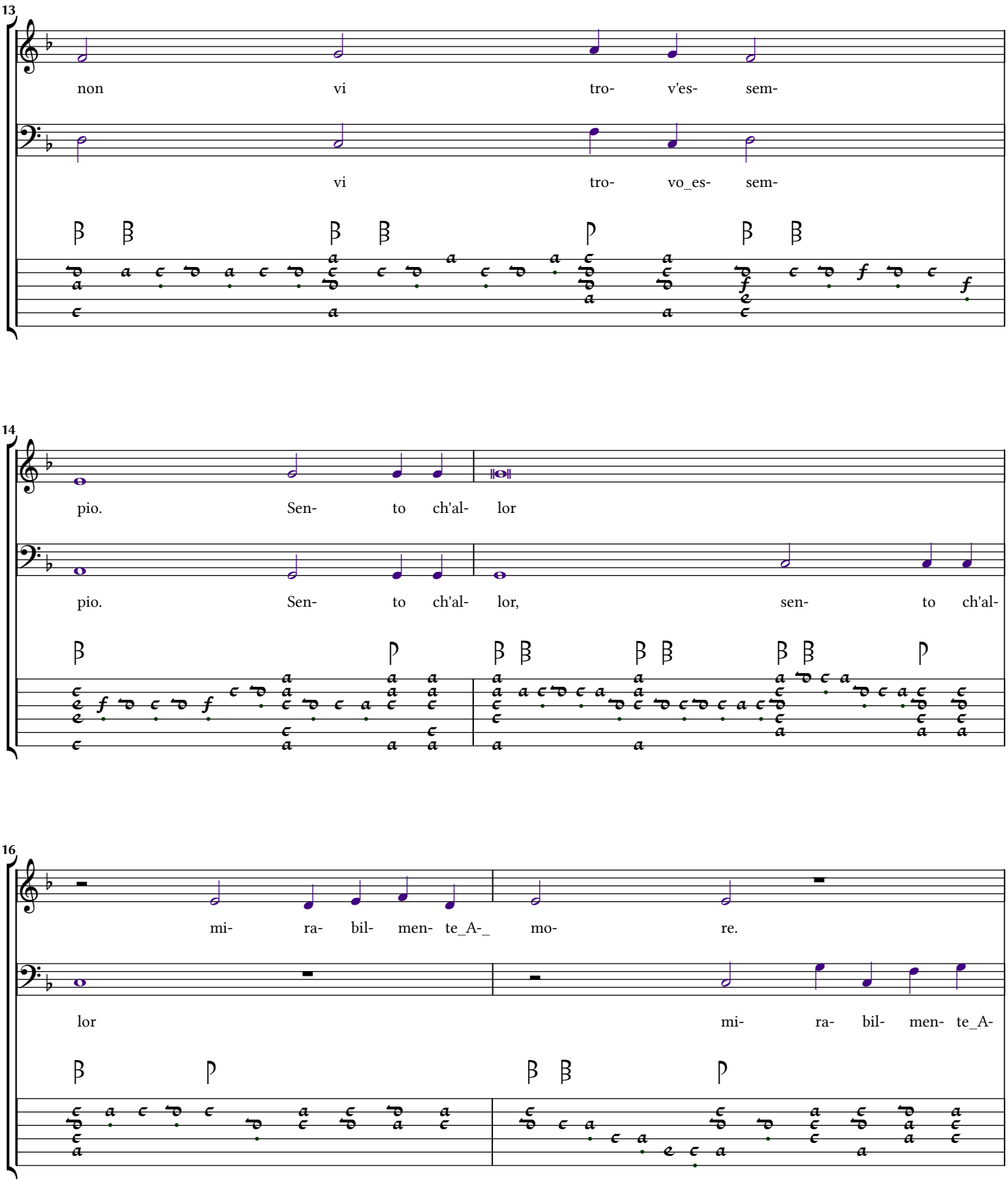
Luca Marenzio (c.1553-1599)

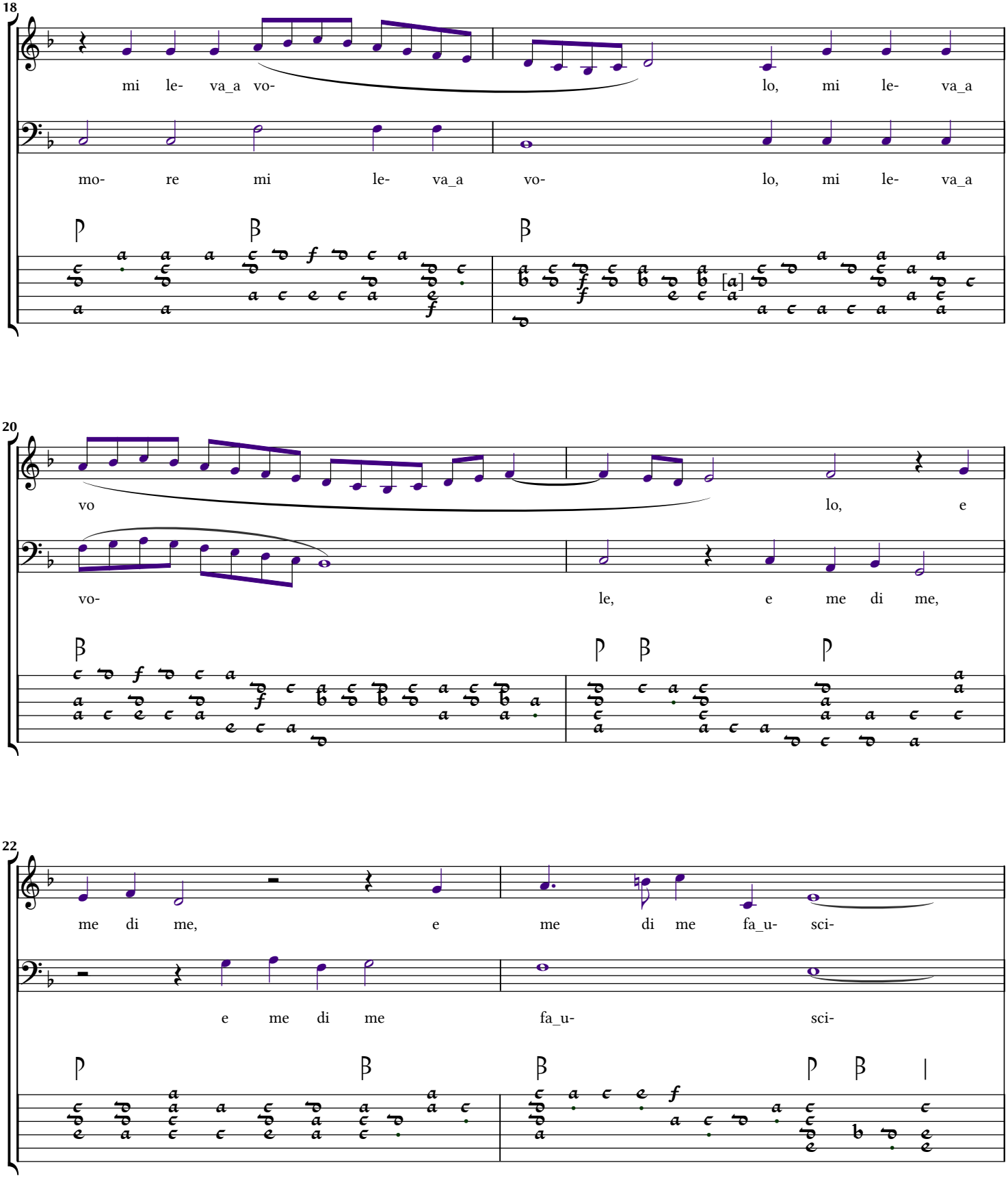
Florida (1601), f. 47v.
Canto and Basso transposed a fifth down. Canto in G clef. Lute in D

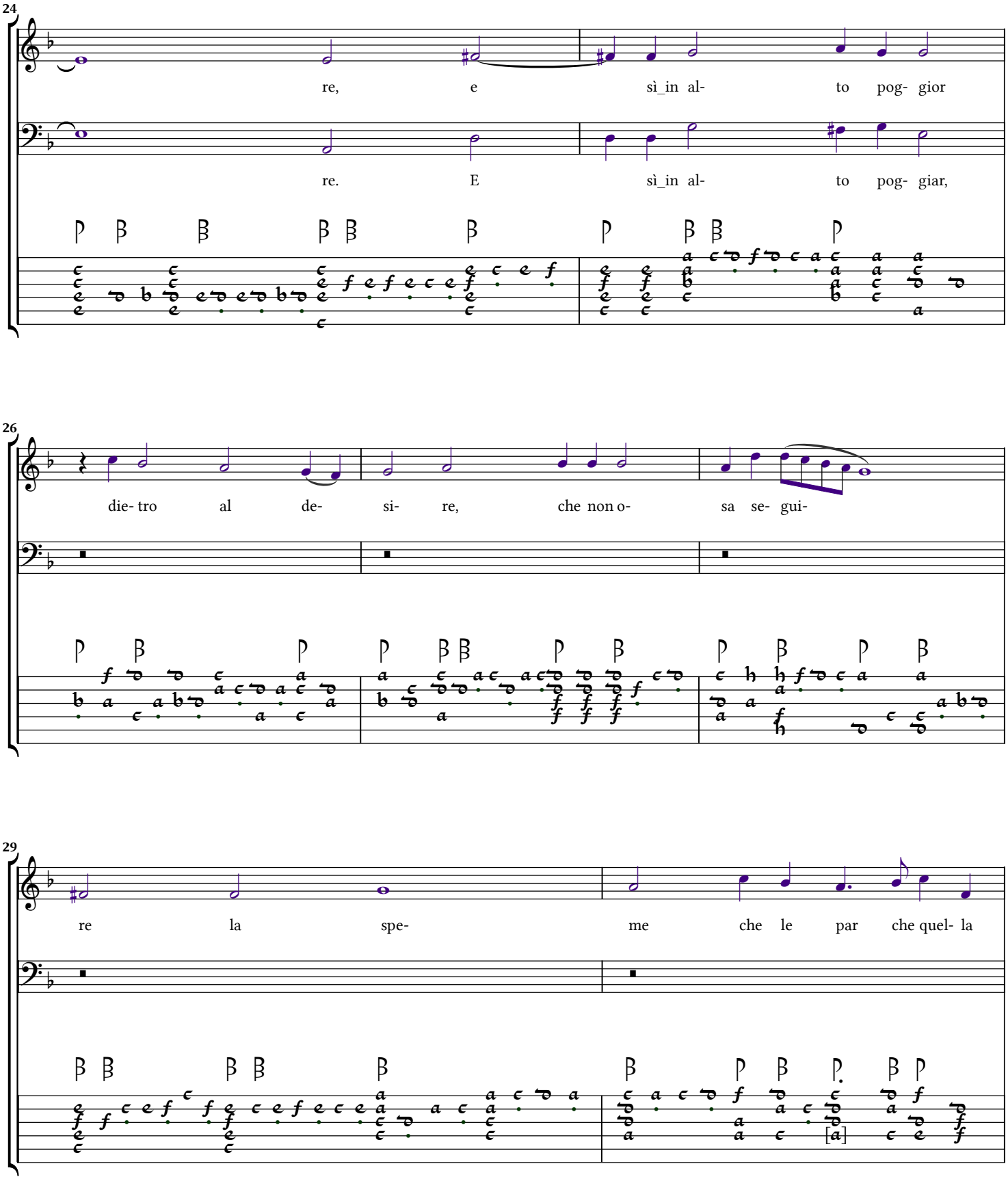


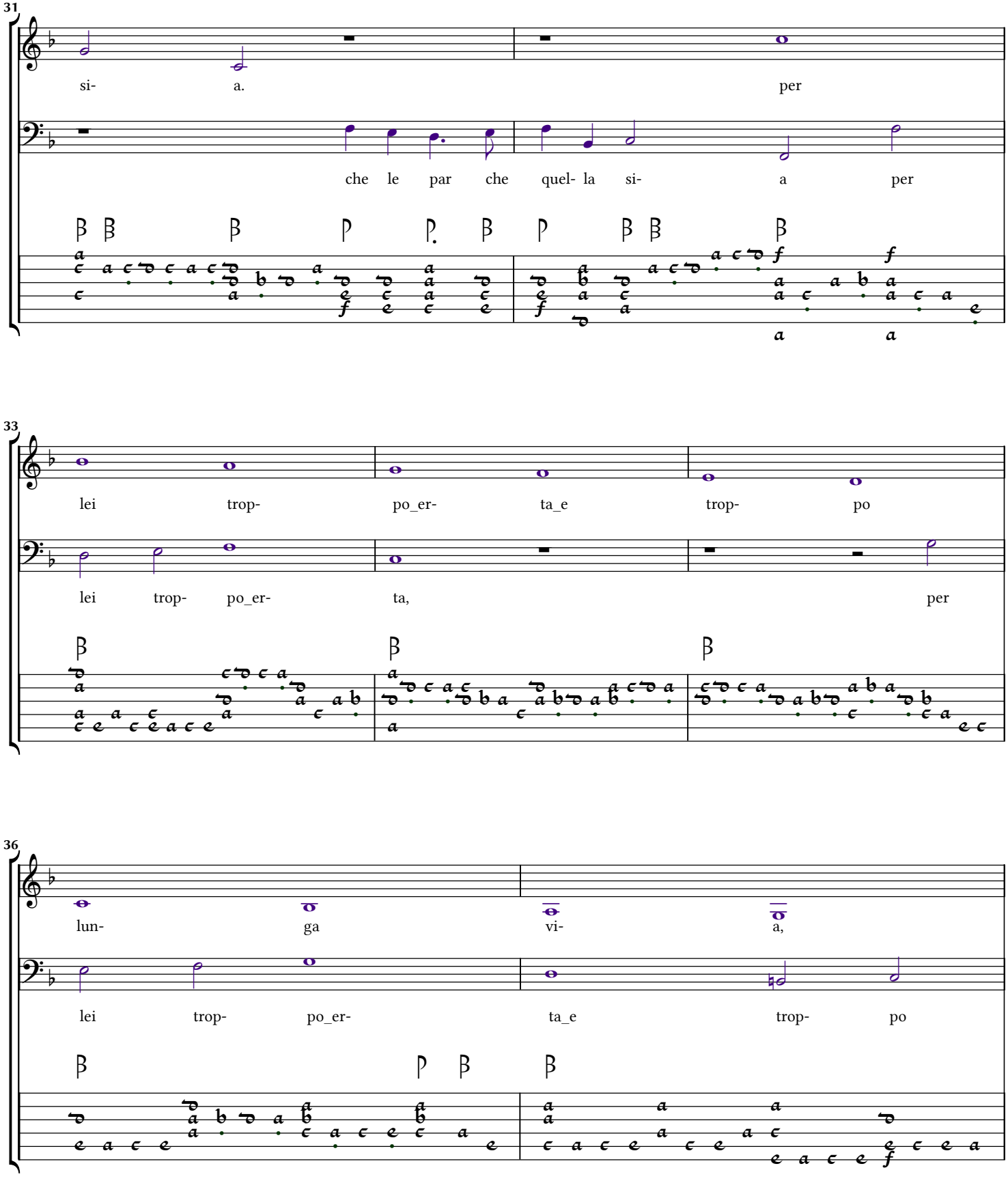
1. Source: Il quarto libro de madrigali à cinque voci (Vincenzi ed Amadino press, Venice, 1584)

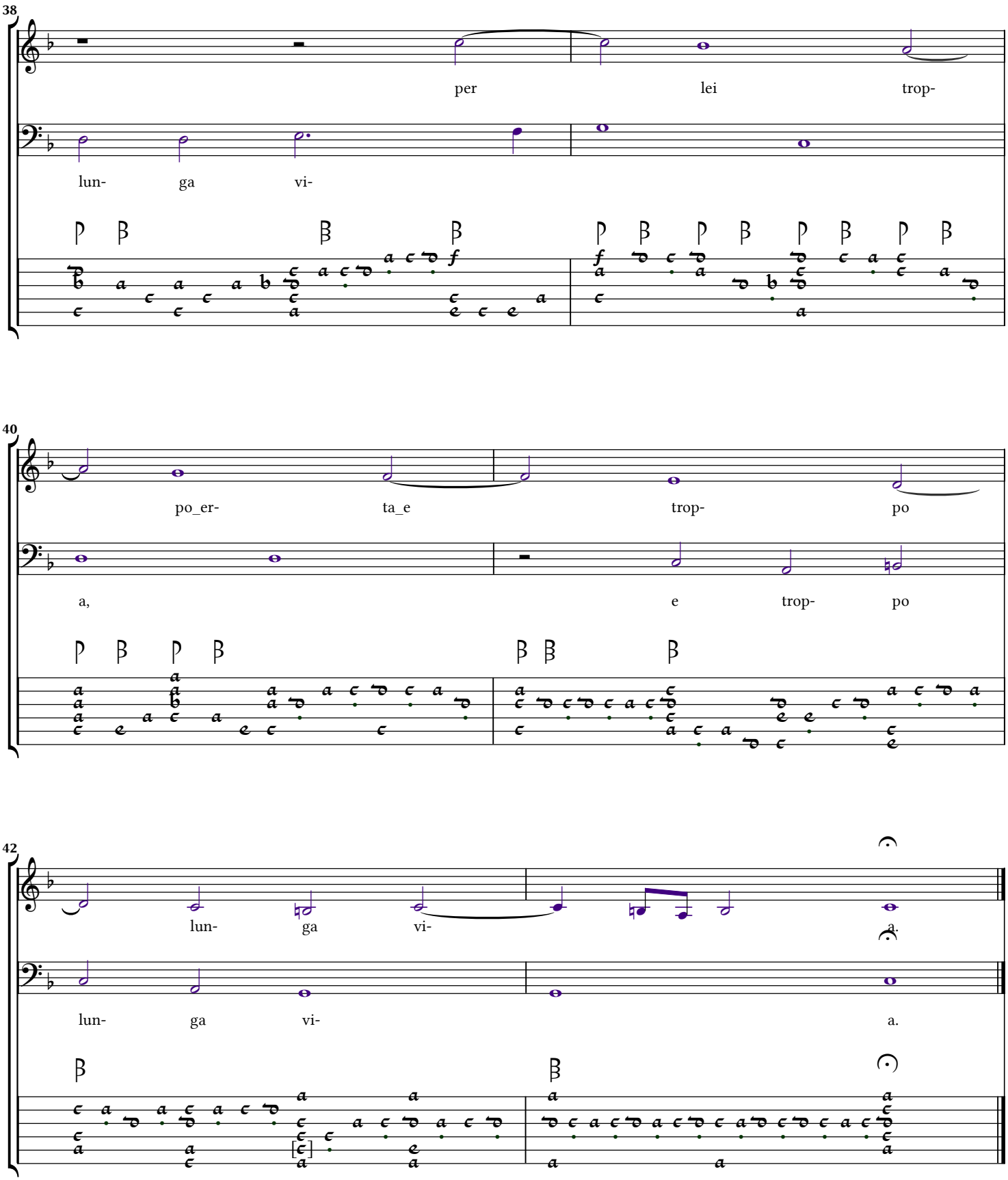

7
sier con- tem- pio, e col pen- sier con- tem- pio,
e col pen- sier con- tem- pio, mi
9
mi vol- go_in- tor- no, mi
vol- go_in- tor- no
11
vol- go_in- tor- no, e
e non


13
non vi tro- v'es- sem-
vi tro- vo_es- sem-
14
pio. Sen- to ch'al- lor
pio. Sen- to ch'al- lor, sen- to ch'al-
16
mi- ra- bil- men- te_A-_ mo- re.
lor mi- ra- bil- men- te_A-


18
mi le- va_a vo- lo, mi le- va_a
mo- re mi le- va_a vo- lo, mi le- va_a
20
vo lo, e
vo- le, e me di me,
22
me di me, e me di me fa_u- sci-
e me di me fa_u- sci-


24
re, e sì_in al- to pog- gior
re. E sì_in al- to pog- giar,
26
die- tro al de- si- re, che non o- sa se- gui-
29
re la spe- me che le par che quel- la

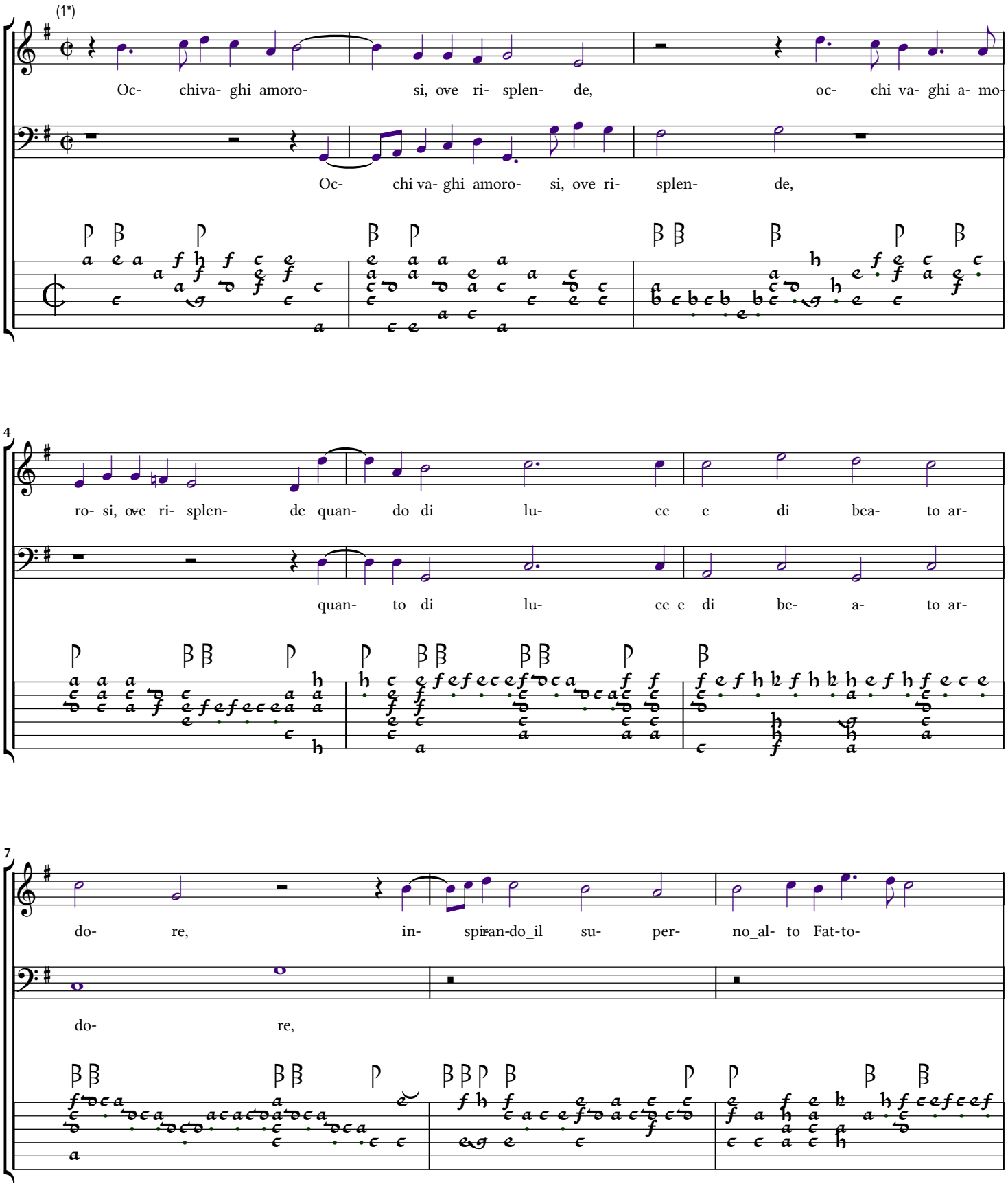

31
si- a. per
che le par che quel- la si- a per
33
lei trop- po_er- ta_e trop- po
lei trop- po_er- ta, per
36
lun- ga vi- a,
lei trop- po_er- ta_e trop- po


38
per lei trop-
lun- ga vi-
40
po_er- ta_e trop- po
a, e trop- po
42
lun- ga vi- a.
lun- ga vi- a.

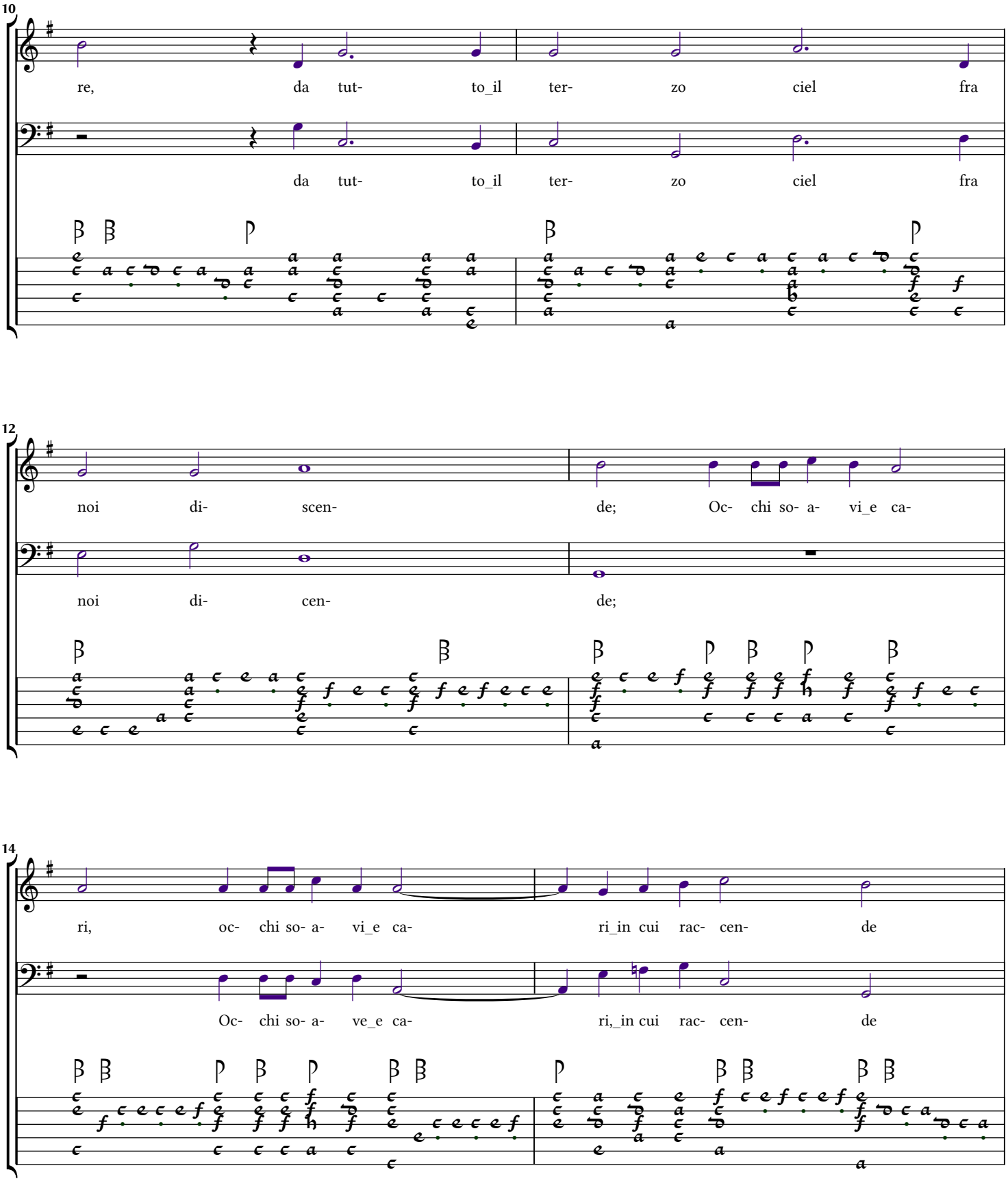
Occhi vaghi amorosi

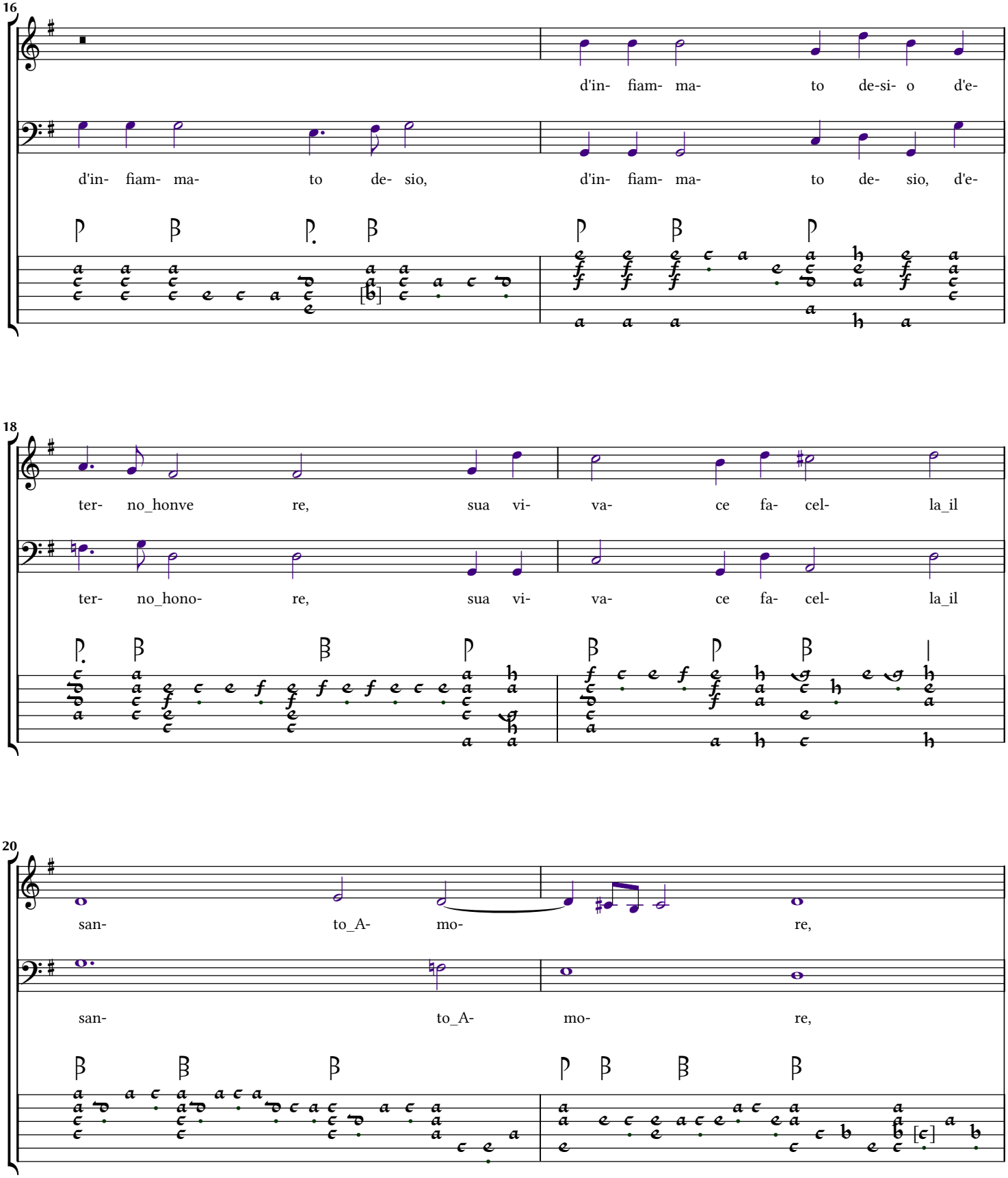
Philippe de Monte

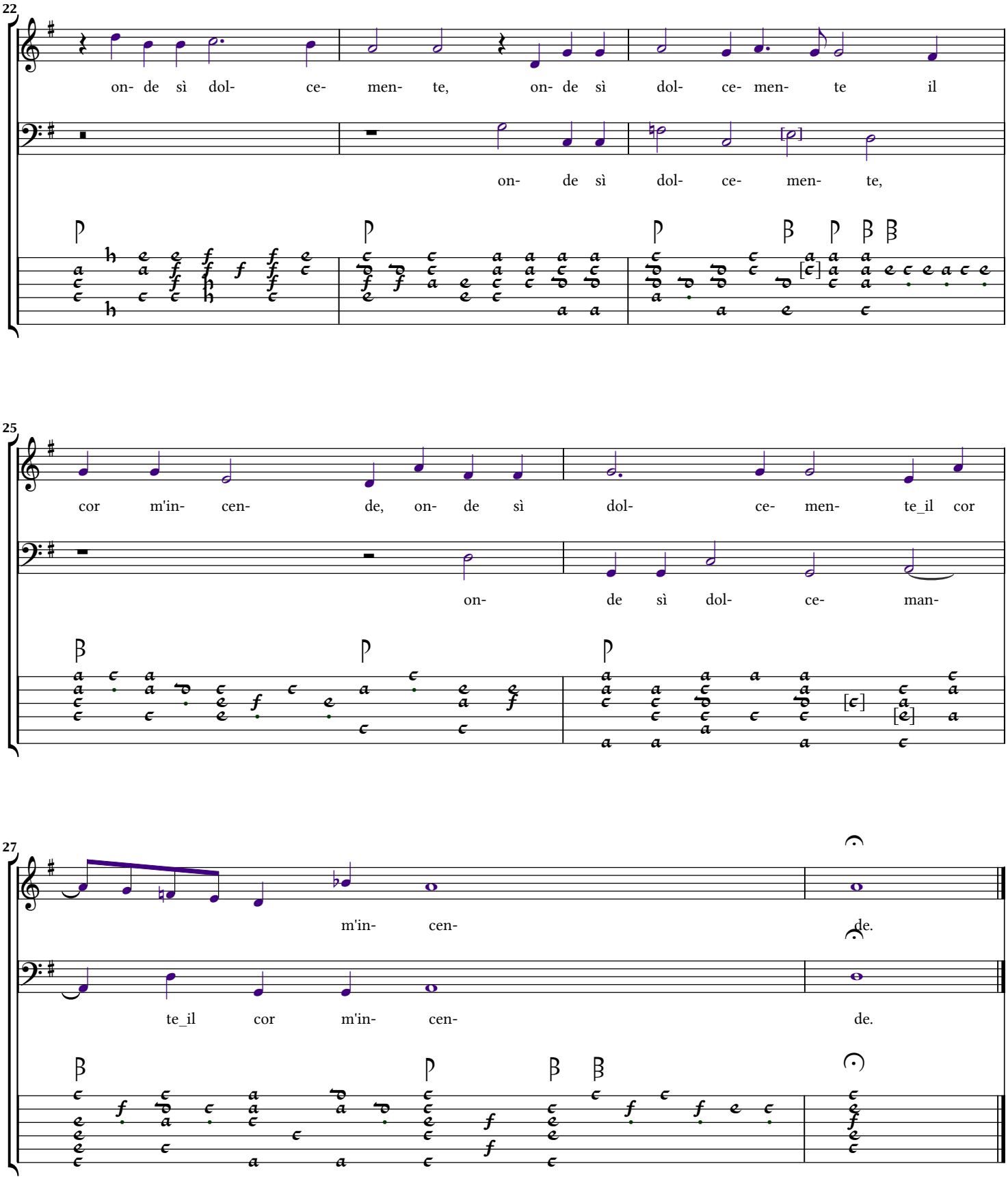
Florida (1601), f. 49v.
Canto and Basso not transposed. Canto in soprano clef.



1. Source: Symphonia angelica di diversi eccellentissimi Musici a IIII. V. et VI. voci, Anvers: Phalese _Bellero, 1590


10
re, da tut- to_il ter- zo ciel fra
da tut- to_il ter- zo ciel fra
12
noi di- scen- de; Oc- chi so- a- vi_e ca-
noi di- cen- de;
14
ri, oc- chi so- a- vi_e ca- ri_in cui rac- cen- de
Oc- chi so- a- ve_e ca- ri,_in cui rac- cen- de

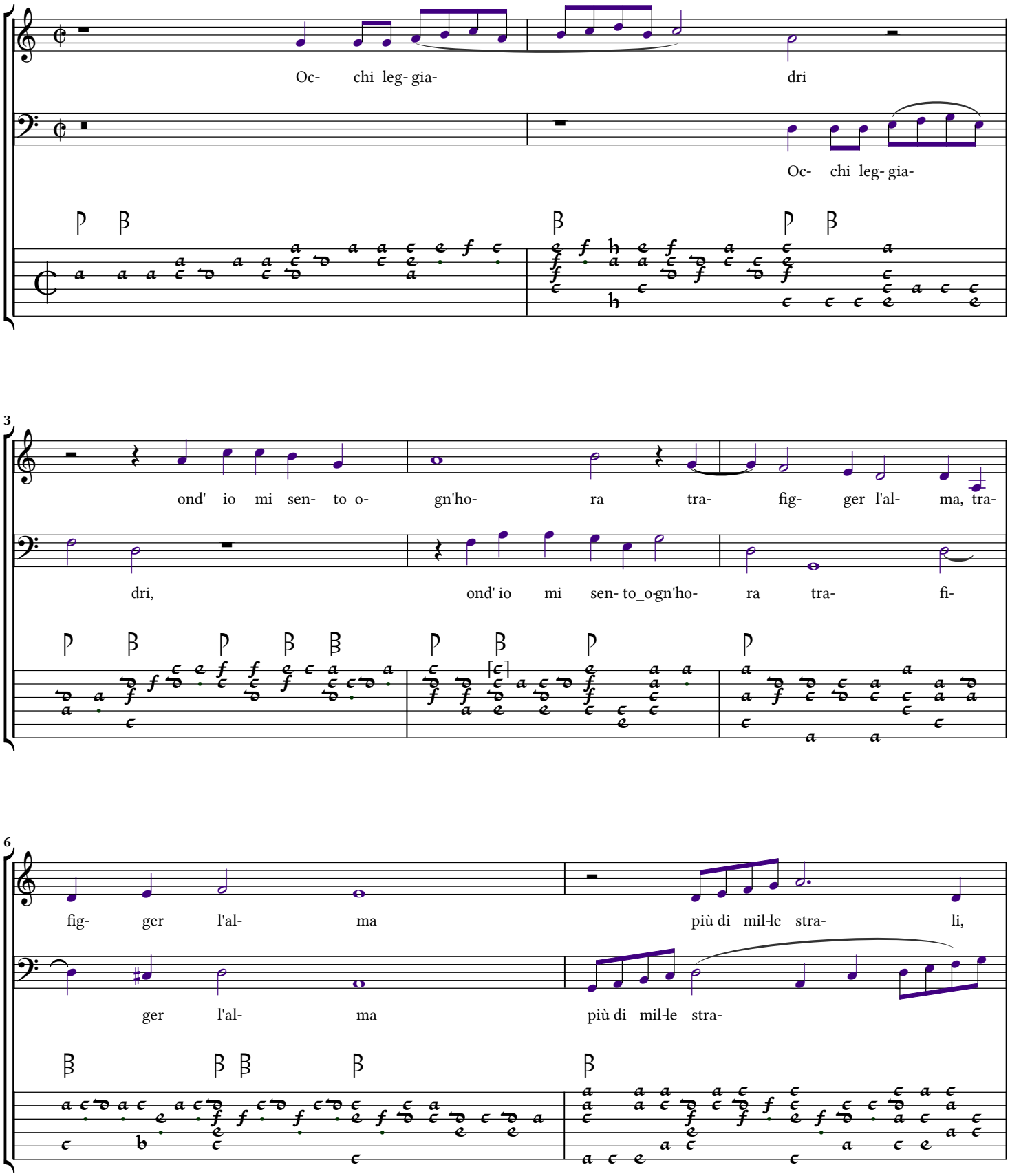

16
d'in- fiam- ma- to de- sio,
d'in- fiam- ma- to de- sio, d'e-
d'in- fiam- ma- to de-si- o d'e-
18
ter- no_hono- re, sua vi- va- ce fa- cel- la_il
ter- no_honve re, sua vi- va- ce fa- cel- la_il
20
san- to_A- mo- re,
san- to_A- mo- re,

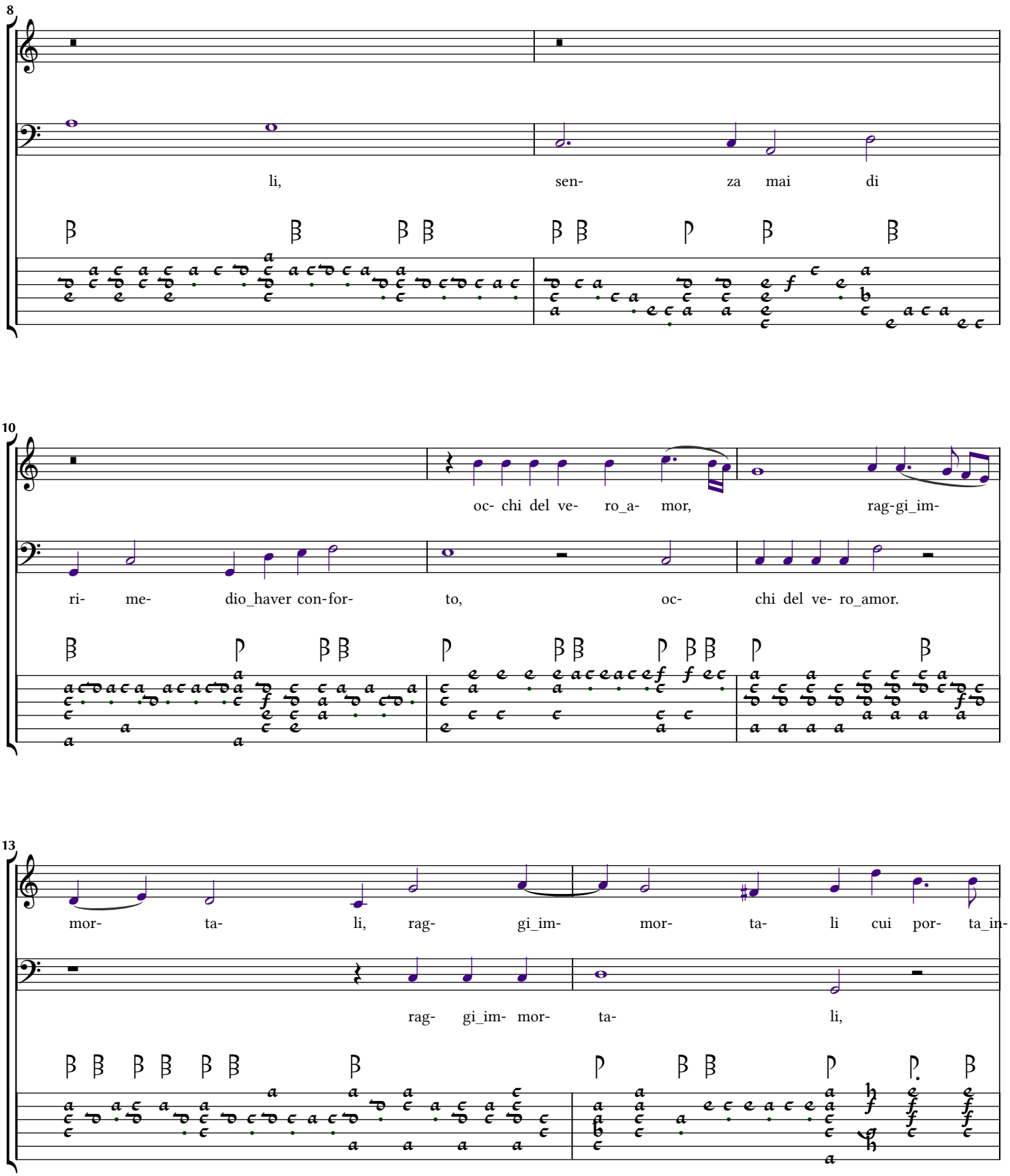

22
on- de sì dol- ce- men- te, on- de sì dol- ce- men- te il
on- de sì dol- ce- men- te,
25
cor m'in- cen- de, on- de sì dol- ce- men- te_il cor
on- de sì dol- ce- man-
27
m'in- cen- de.
te_il cor m'in- cen- de.

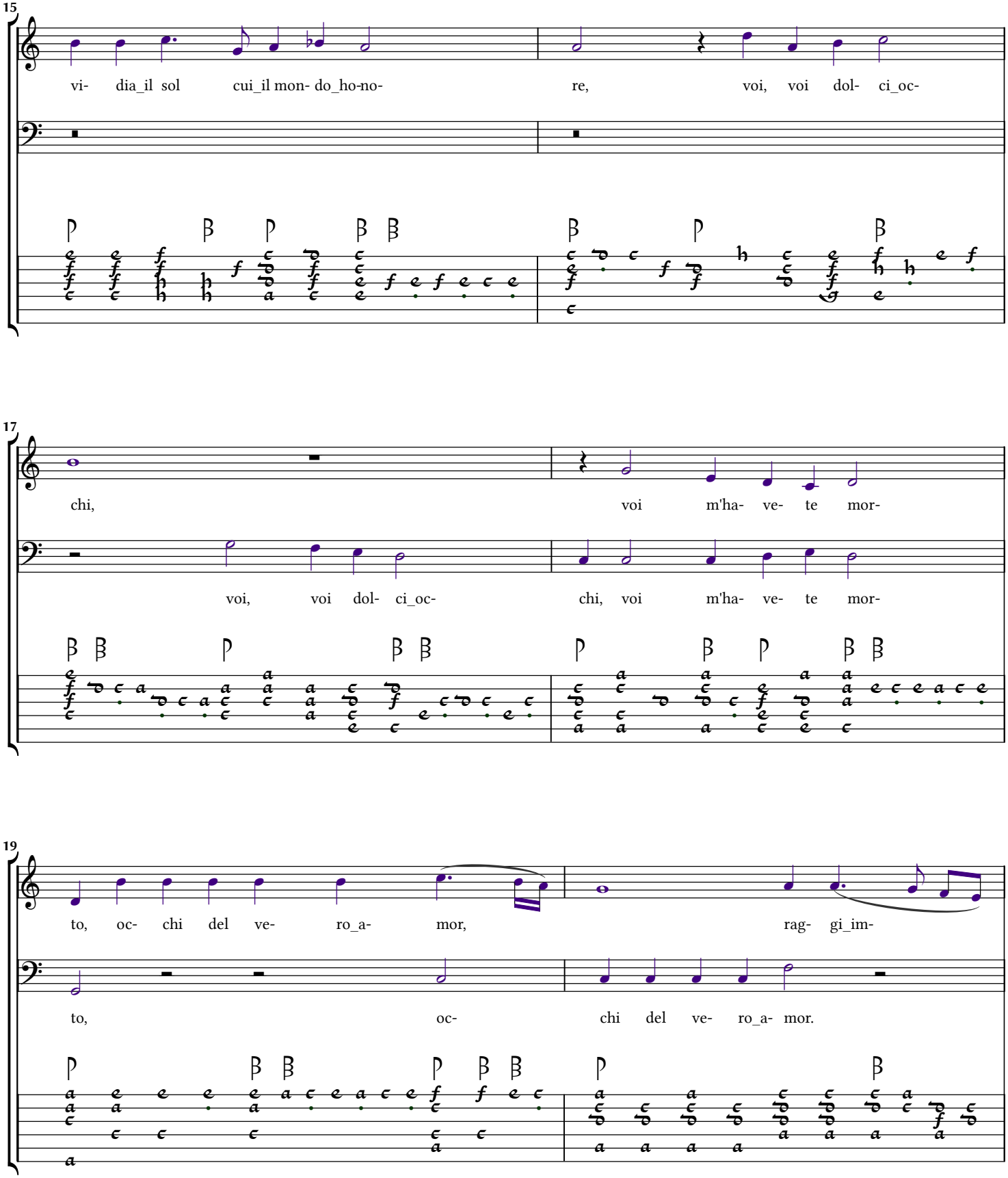
Seconda parte: Occhi leggiadri

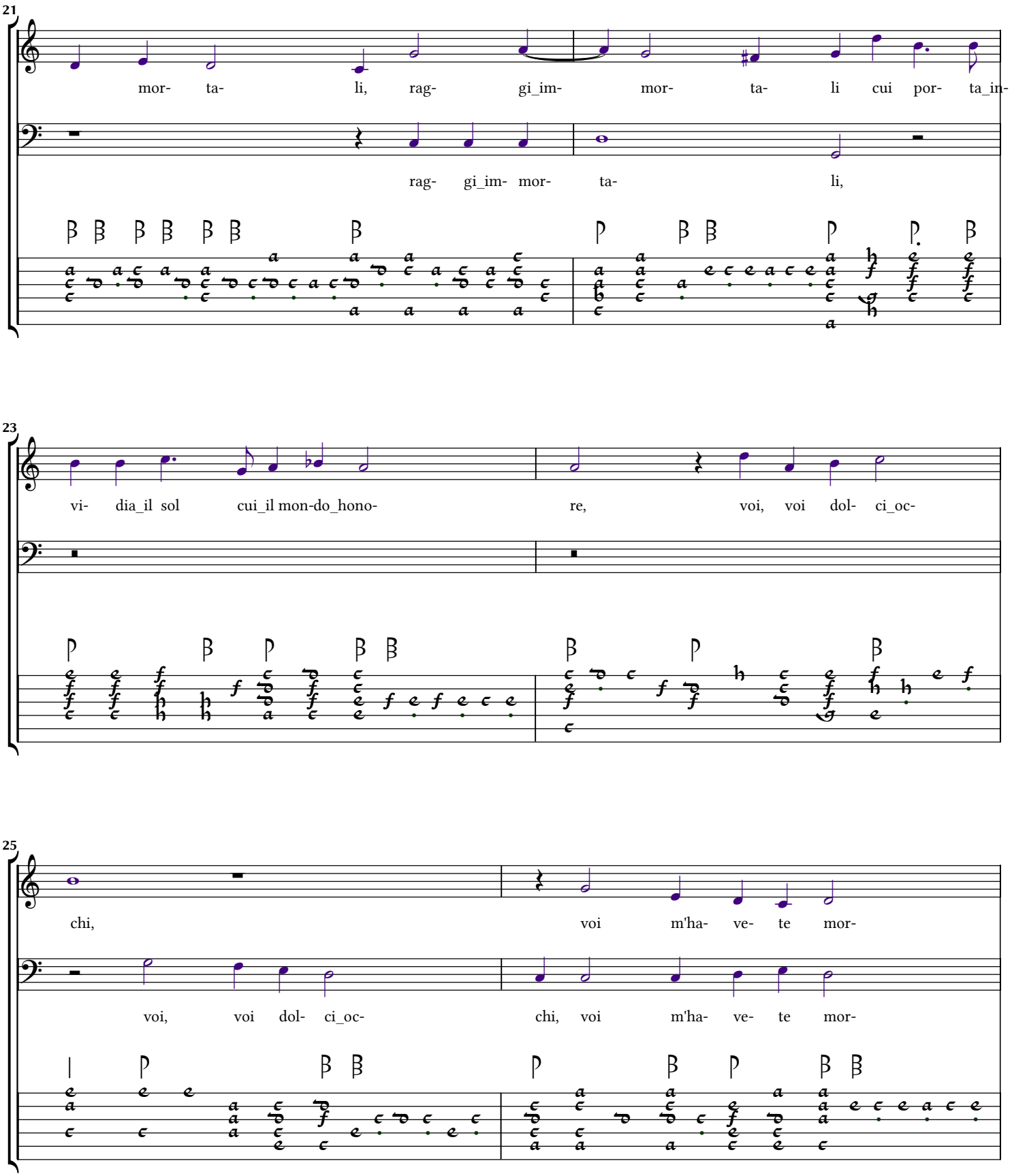
Philippe de Monte?

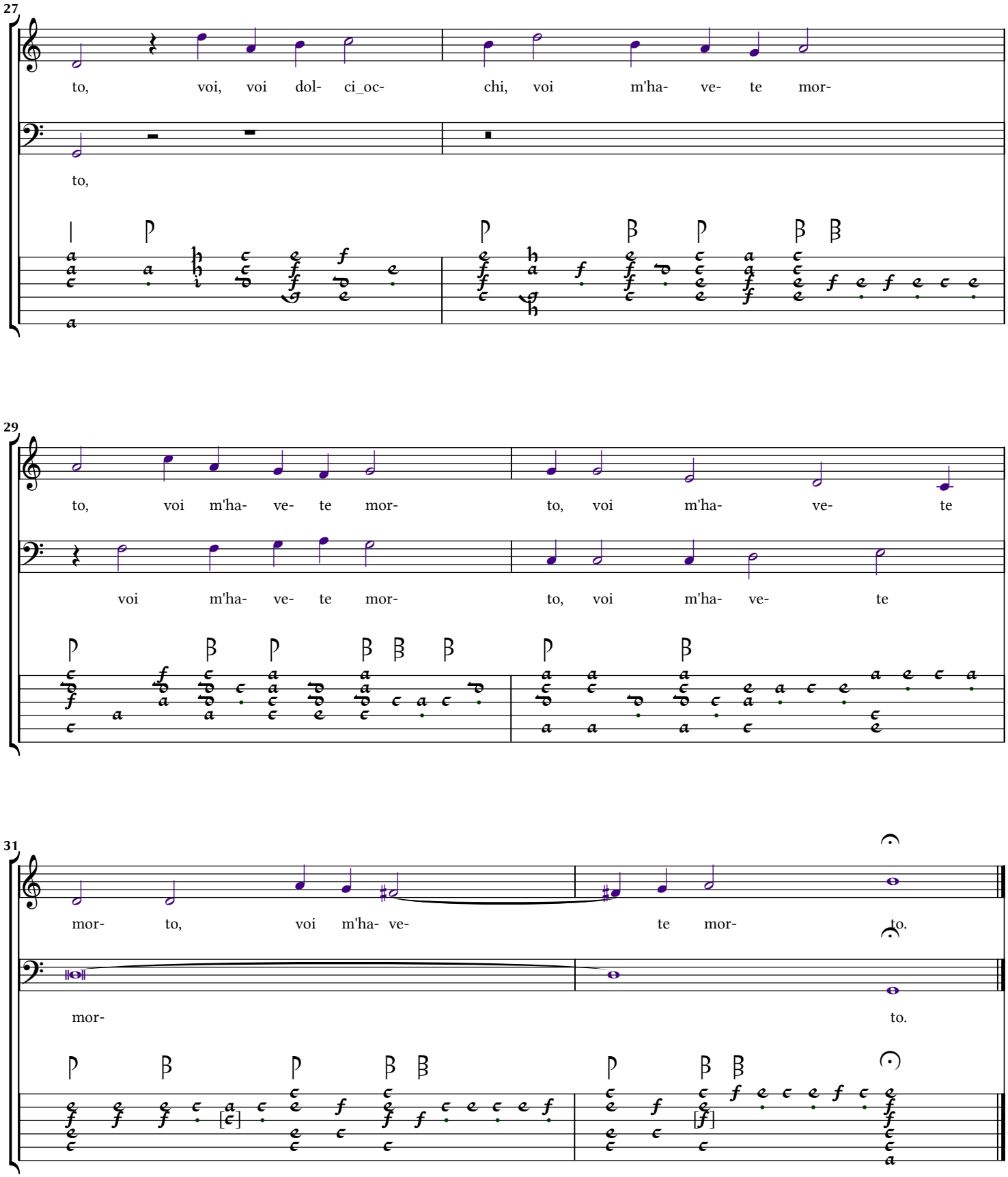
Florida (1601), f. 49v.
Canto and Basso not transposed. Canto in soprano clef.




8
li, sen- za mai di
10
oc- chi del ve- ro_a- mor, rag-gi_im-
ri- me- dio_haver con-for- to, oc- chi del ve- ro_amor.
13
mor- ta- li, rag- gi_im- mor- ta- li cui por- ta_in-
rag- gi_im- mor- ta- li,


15
vi- dia_il sol cui_il mon- do_ho-no- re, voi, voi dol- ci_oc-
17
chi, voi m'ha- ve- te mor-
voi, voi dol- ci_oc- chi, voi m'ha- ve- te mor-
19
to, oc- chi del ve- ro_a- mor, rag- gi_im-
to, oc- chi del ve- ro_a- mor.

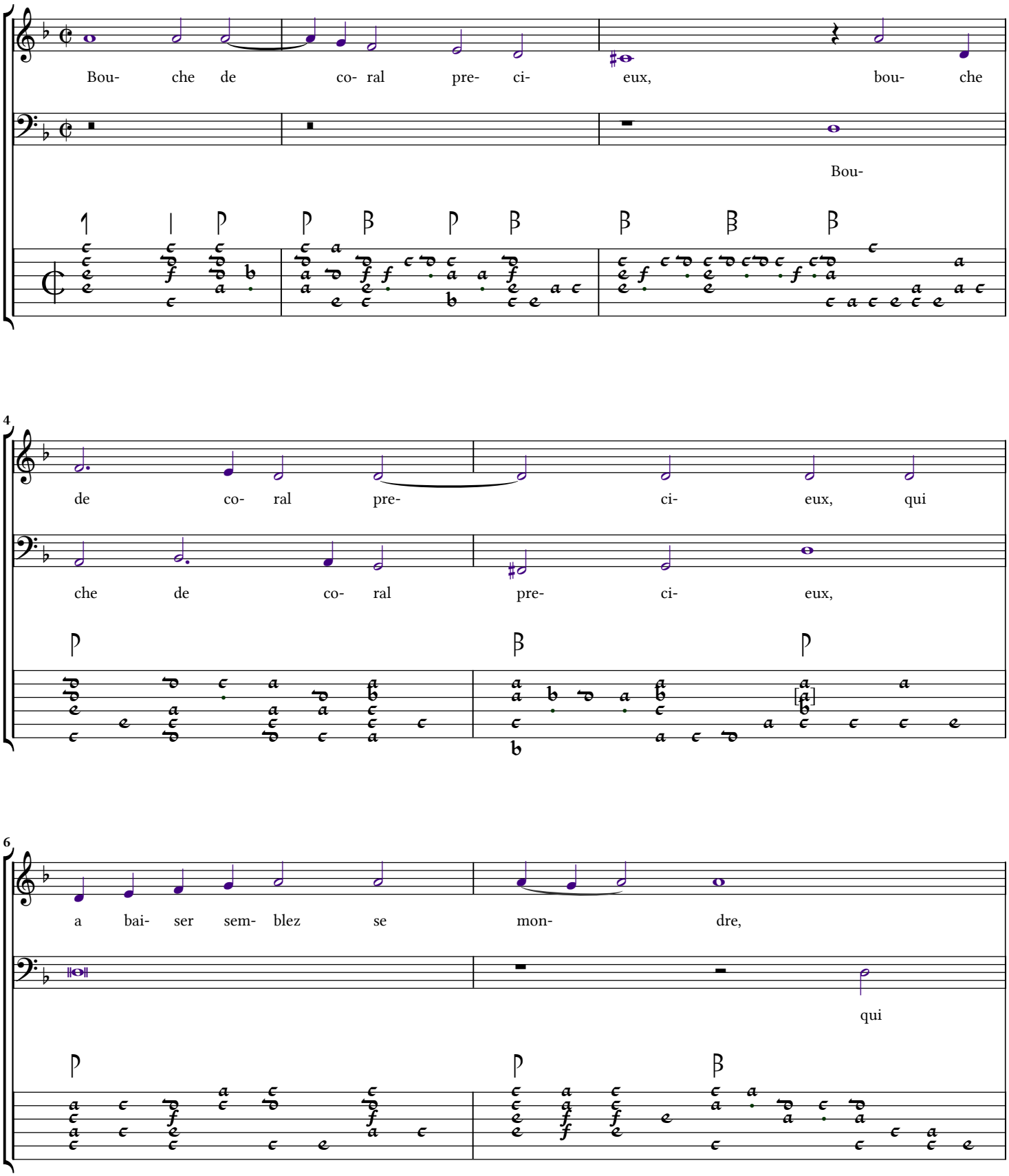

21
mor- ta- li, rag- gi_im- mor- ta- li cui por- ta_in-
rag- gi_im- mor- ta- li,
23
vi- dia_il sol cui_il mon-do_hono- re, voi, voi dol- ci_oc-
25
chi, voi m'ha- ve- te mor-
voi, voi dol- ci_oc- chi, voi m'ha- ve- te mor-

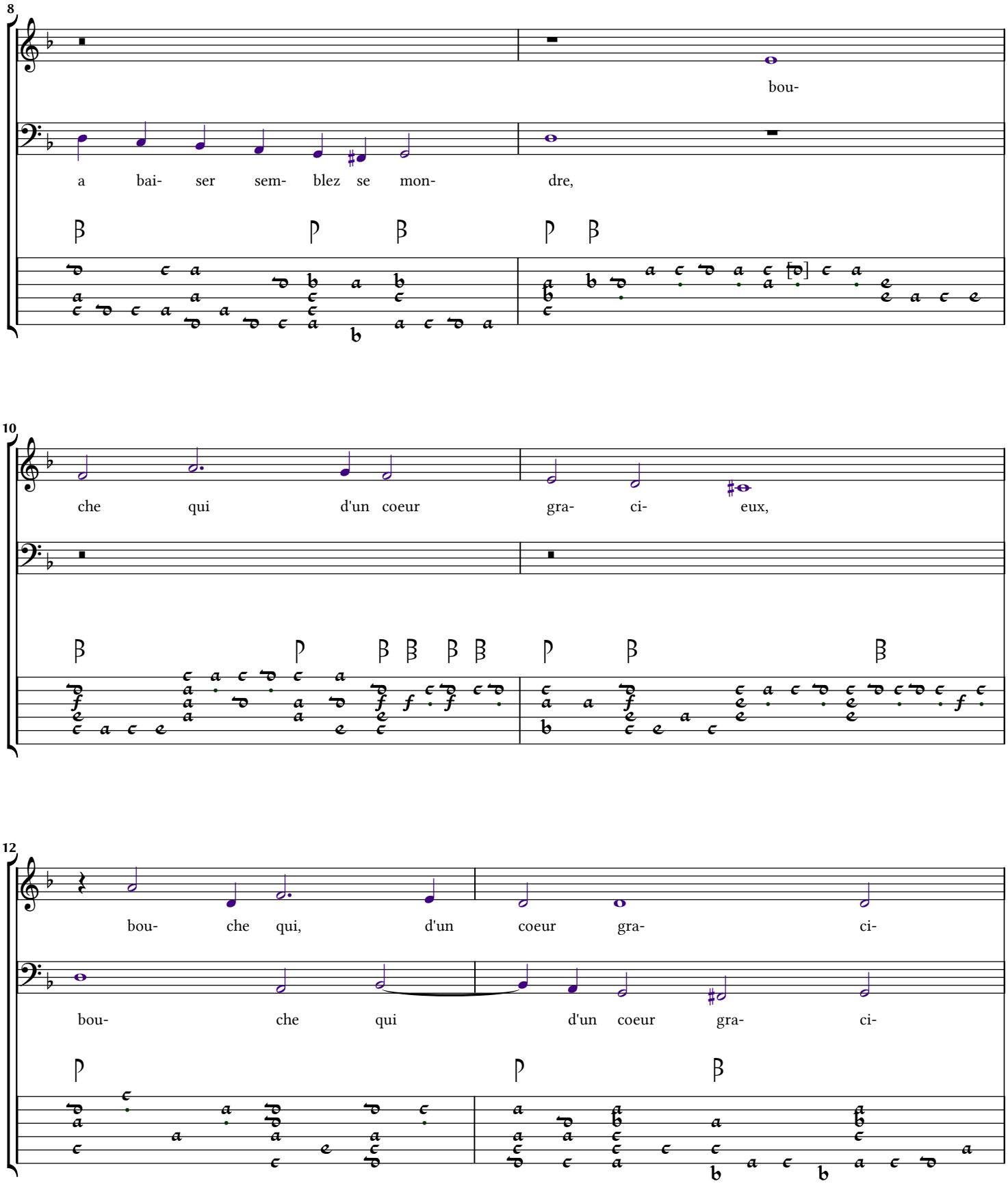

27
to, voi, voi dol- ci_oc- chi, voi m'ha- ve- te mor-
to,
29
to, voi m'ha- ve- te mor- to, voi m'ha- ve- te
voi m'ha- ve- te mor- to, voi m'ha- ve- te
31
mor- to, voi m'ha- ve- te mor- to.
mor- to.

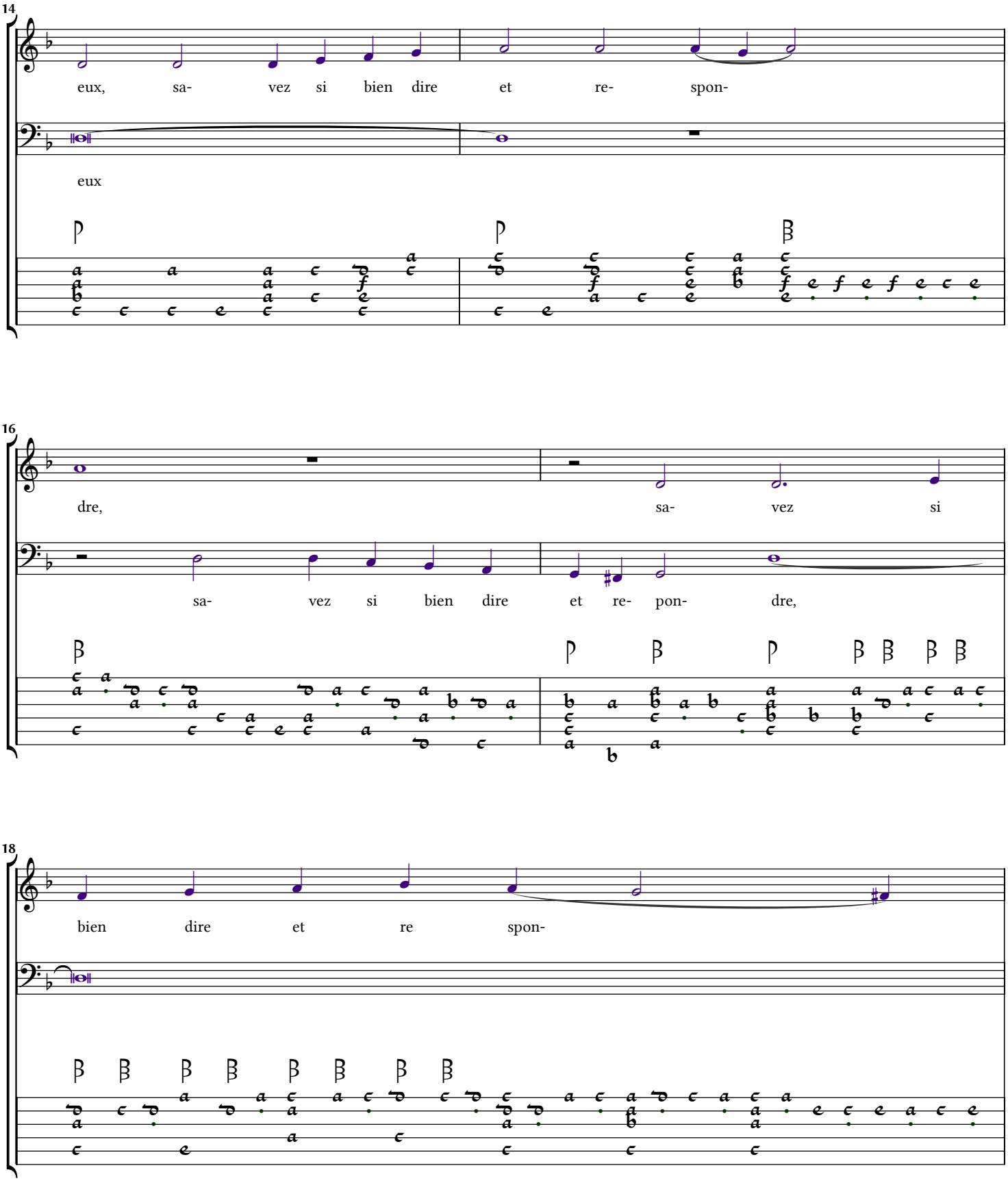
Bouche de coral precieux

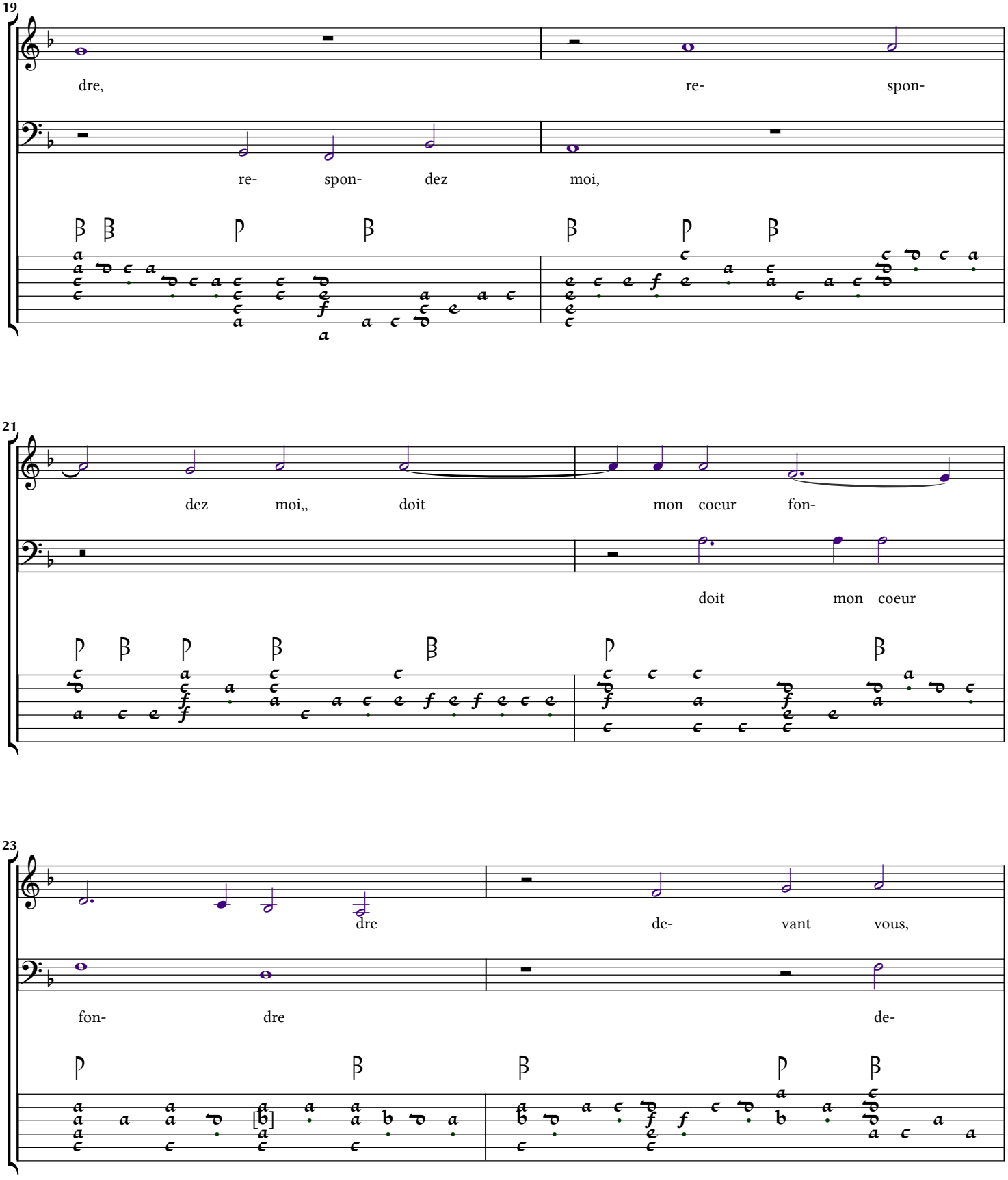
Jan Pieterszoon Sweelinck (1562-1621)

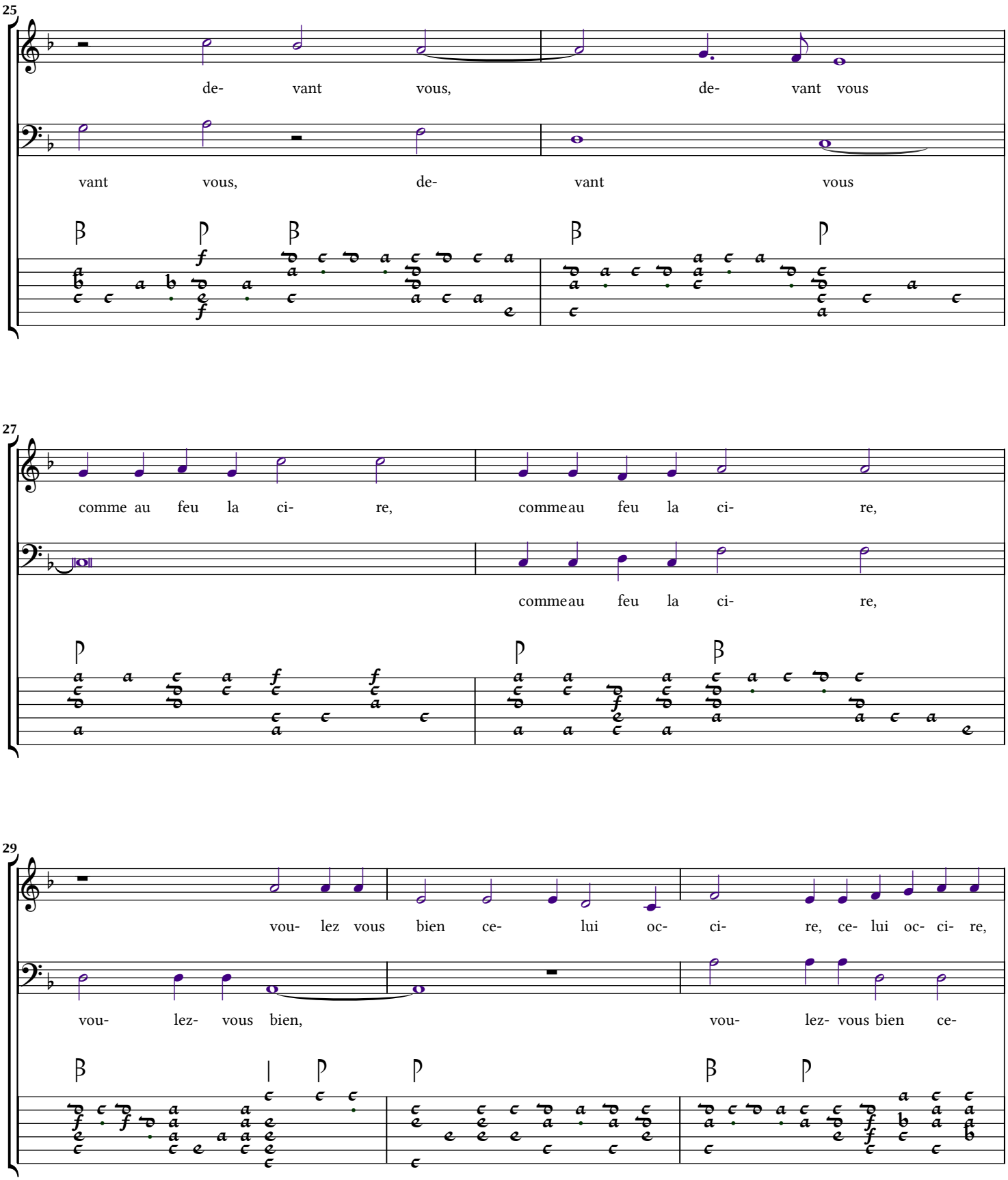
Florida (1601), f. 51v.
Canto and Basso transposed a fifth down. Canto in G clef. Fits a lute in D.

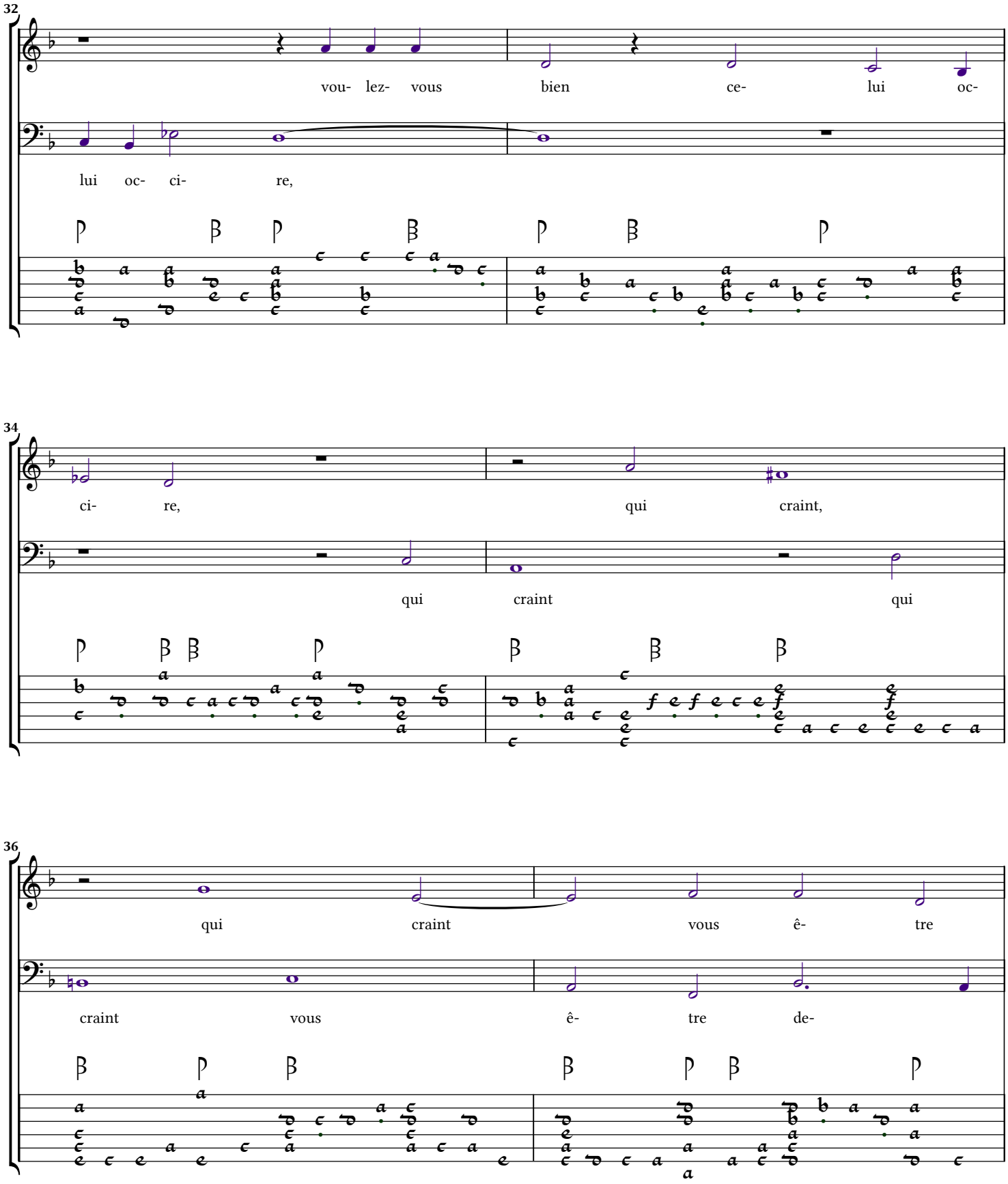


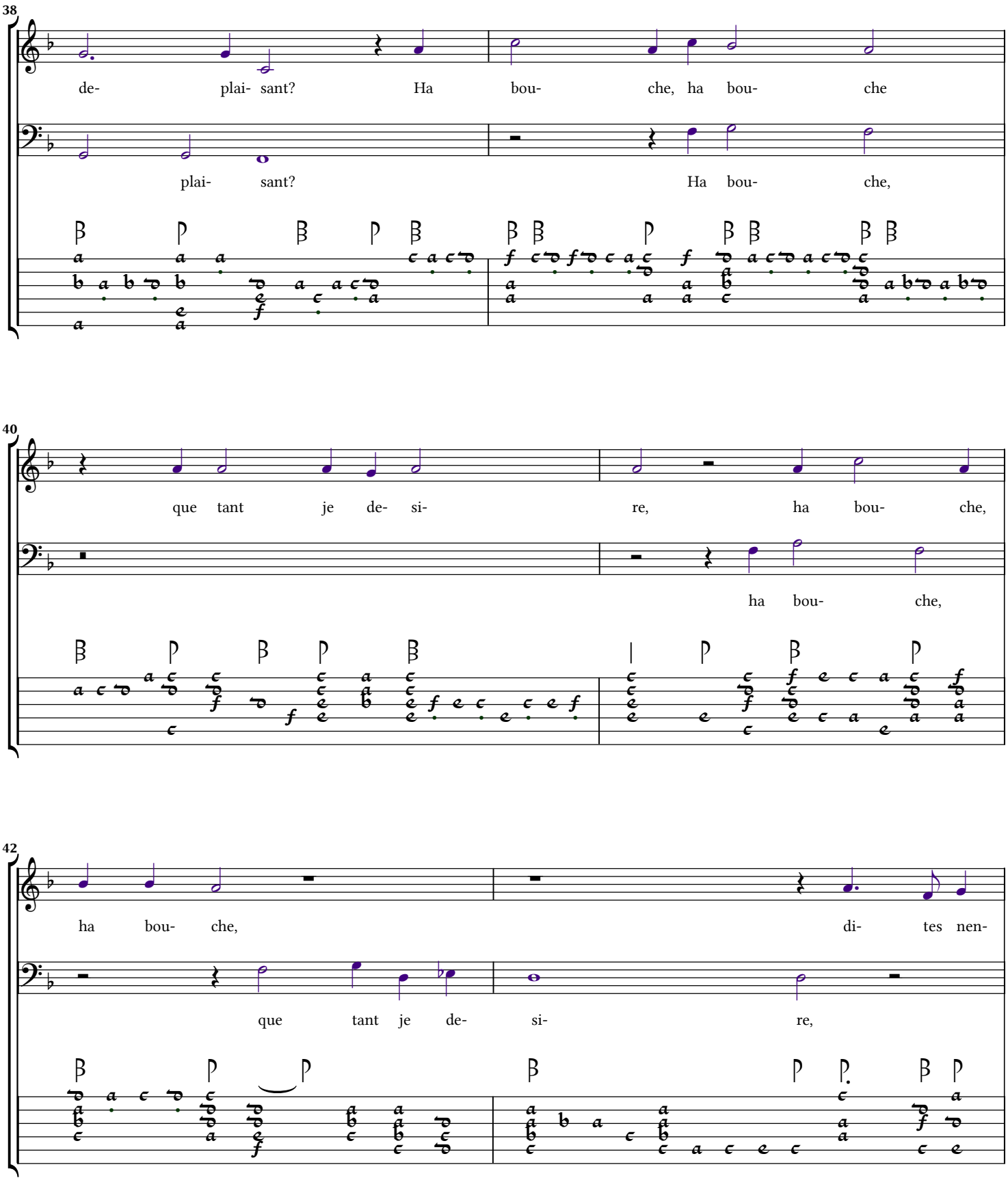

8
bou-
a bai- ser sem- blez se mon- dre,
10
che qui d'un coeur gra- ci- eux,
12
bou- che qui, d'un coeur gra- ci-
bou- che qui d'un coeur gra- ci-

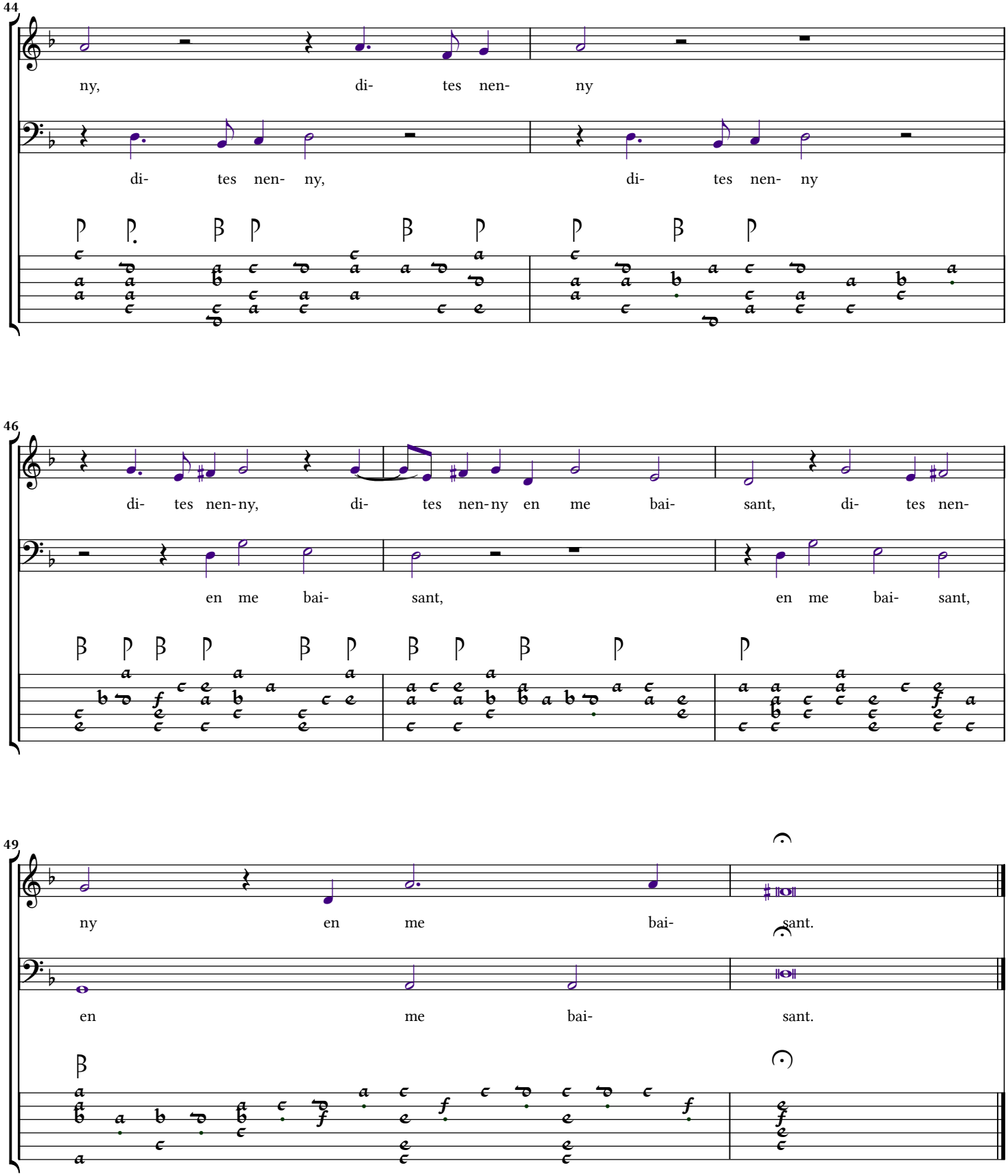

14
eux, sa- vez si bien dire et re- spon-
eux
16
dre, sa- vez si
sa- vez si bien dire et re- pon- dre,
18
bien dire et re spon-


19
dre,
re- spon-
re- spon- dez moi,
21
dez moi,, doit mon coeur fon-
doit mon coeur
23
dre
de- vant vous,
fon- dre
de-


25
de- vant vous, de- vant vous
vant vous, de- vant vous
27
comme au feu la ci- re, commeau feu la ci- re,
commeau feu la ci- re,
29
vou- lez vous bien ce- lui oc- ci- re, ce- lui oc- ci- re,
vou- lez- vous bien,
vou- lez- vous bien ce-


32
vou- lez- vous bien ce- lui oc-
lui oc- ci- re,
34
ci- re, qui craint,
qui craint qui
36
qui craint vous ê- tre
craint vous ê- tre de-

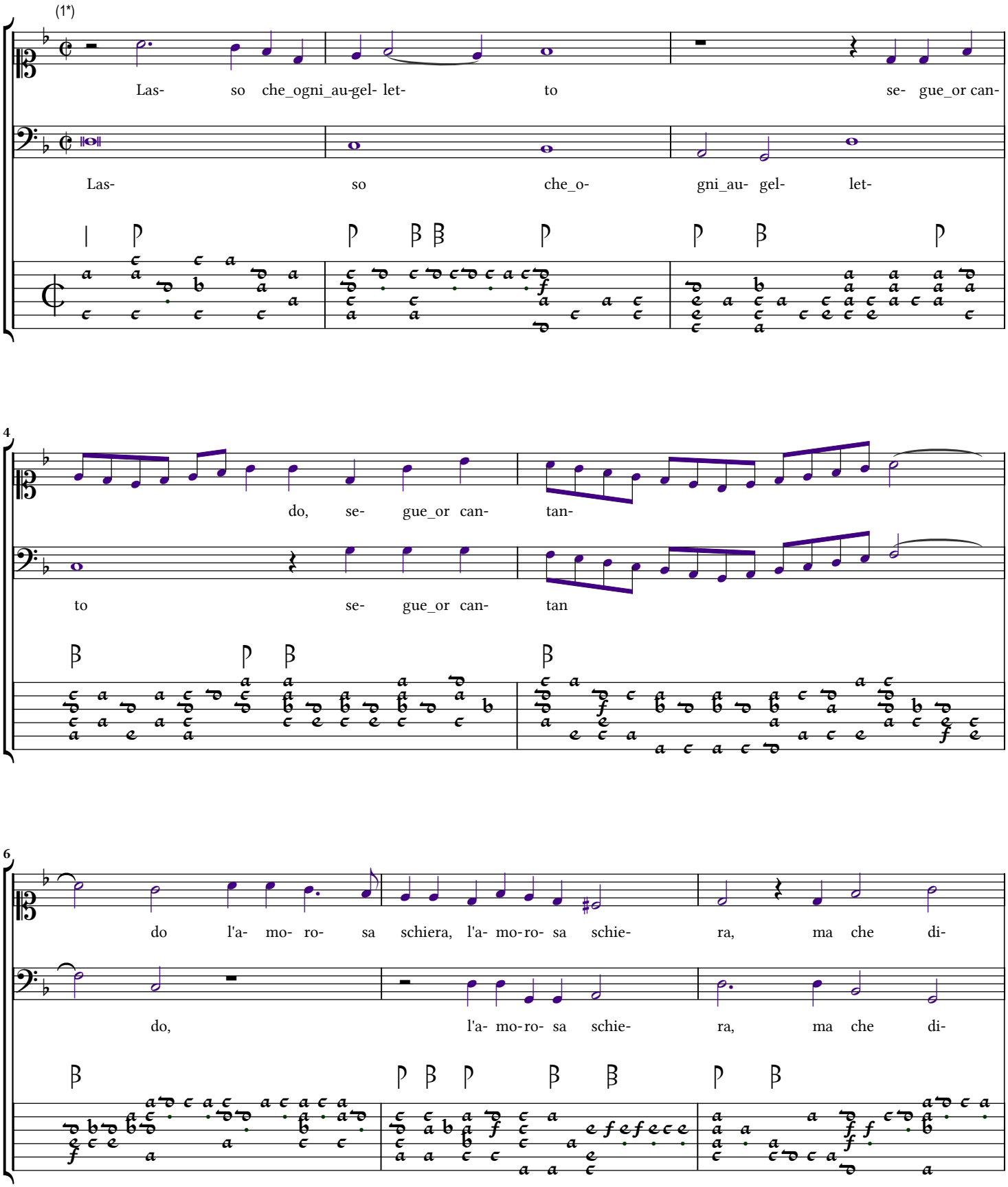

38
de- plai- sant? Ha bou- che, ha bou- che
plai- sant? Ha bou- che,
40
que tant je de- si- re, ha bou- che,
ha bou- che,
42
ha bou- che, di- tes nen-
que tant je de- si- re,


44
ny, di- tes nen- ny
di- tes nen- ny, di- tes nen- ny
46
di- tes nen-ny, di- tes nen-ny en me bai- sant, di- tes nen-
en me bai- sant, en me bai- sant,
49
ny en me bai- sant.
en me bai- sant.

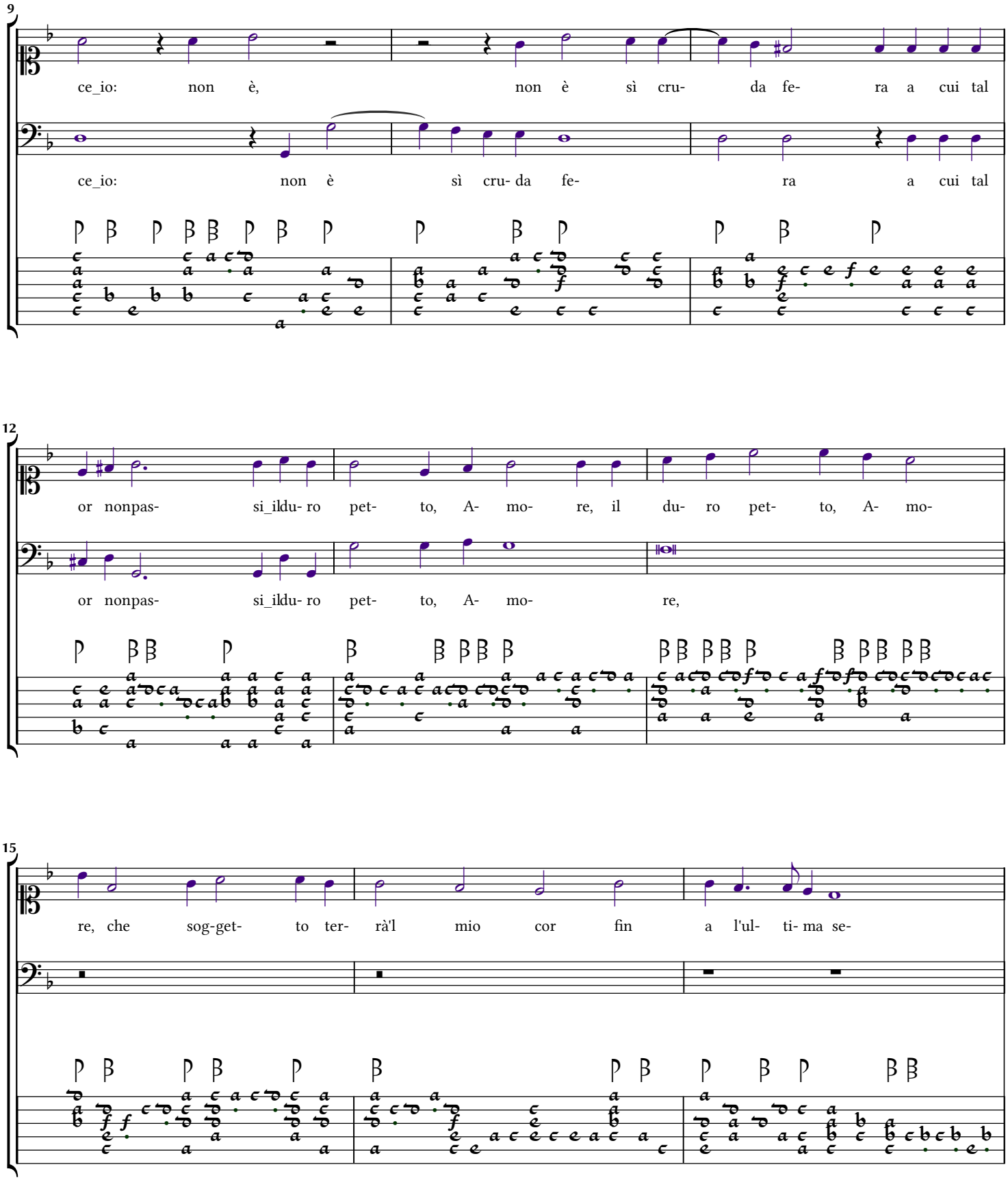
Lasso, ch'ogni Augelletto

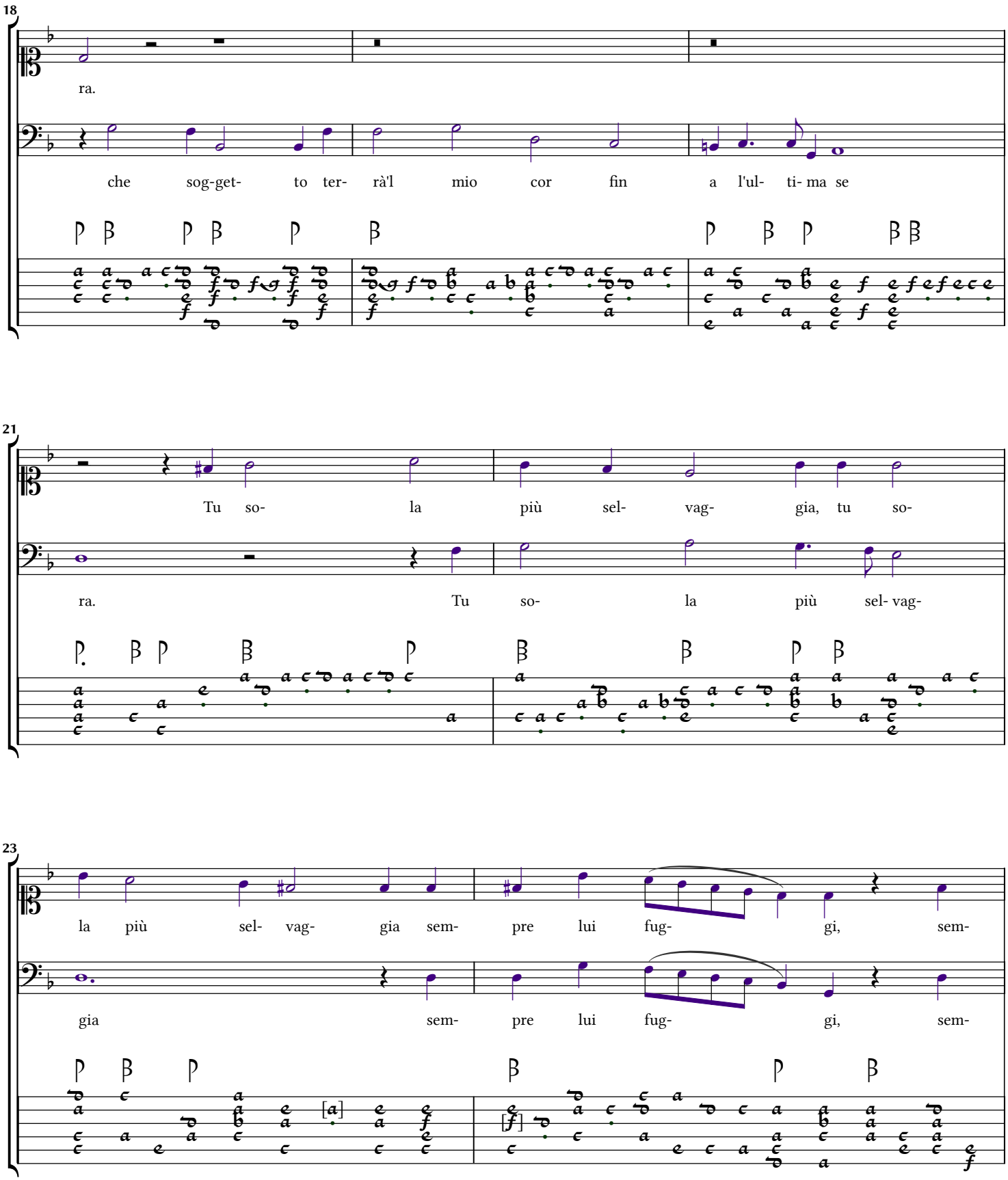
Giovanni Maria Nanino (c.1543-1607)

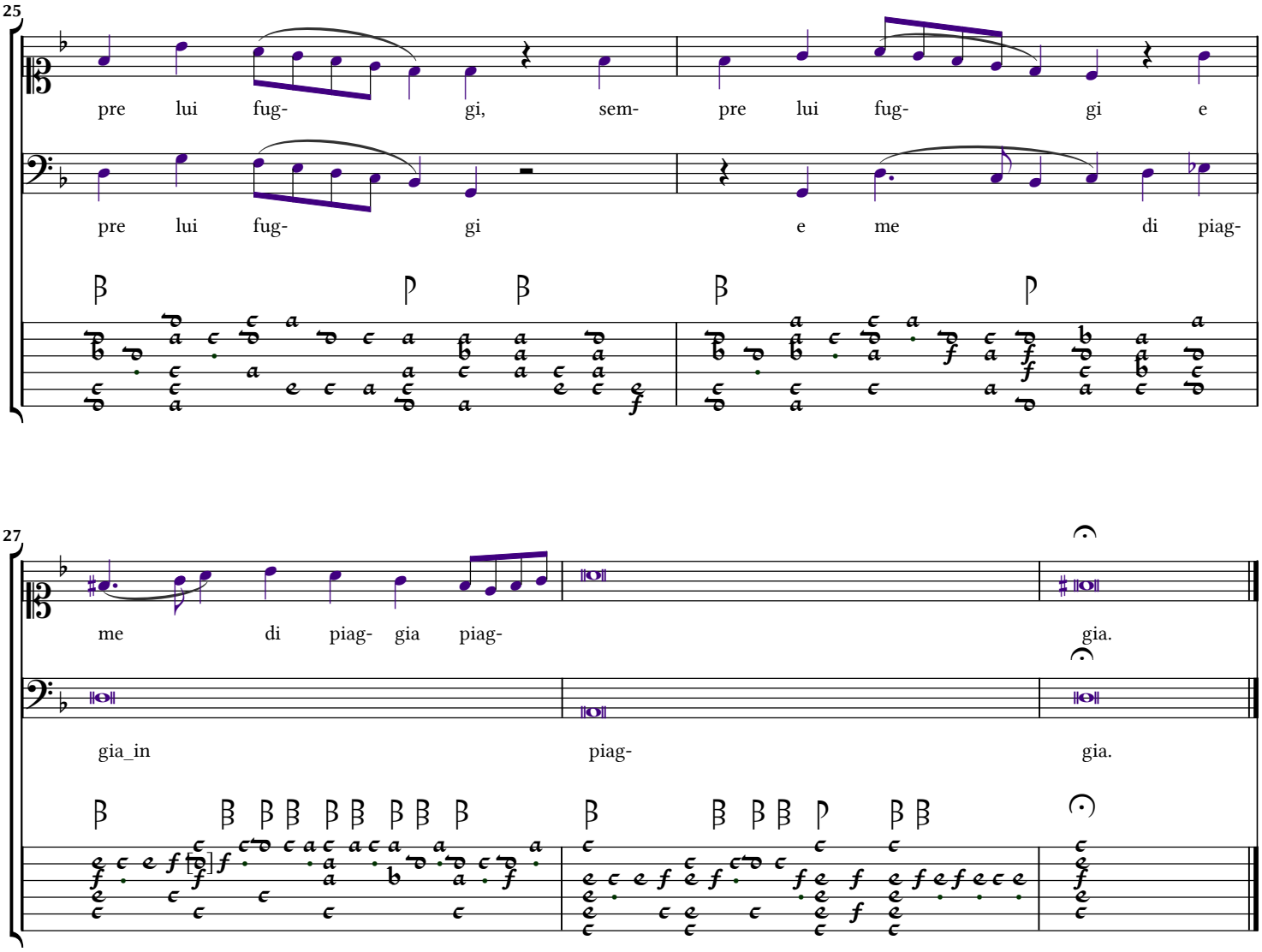
Florida (1601), f. 53v.
Canto and Basso transposed a fifth down. Canto in G clef.



1. Madrigali à 5 di ... Nanino ... et di ... Stabile (Gardano press, Venice, 1581)


9
ce_io: non è, non è sì cru- da fe- ra a cui tal
ce_io: non è sì cru- da fe- ra a cui tal
12
or nonpas- si_ildu- ro pet- to, A- mo- re, il du- ro pet- to, A- mo-
or nonpas- si_ildu- ro pet- to, A- mo- re,
15
re, che sog-get- to ter- rà'l mio cor fin a l'ul- ti- ma se-

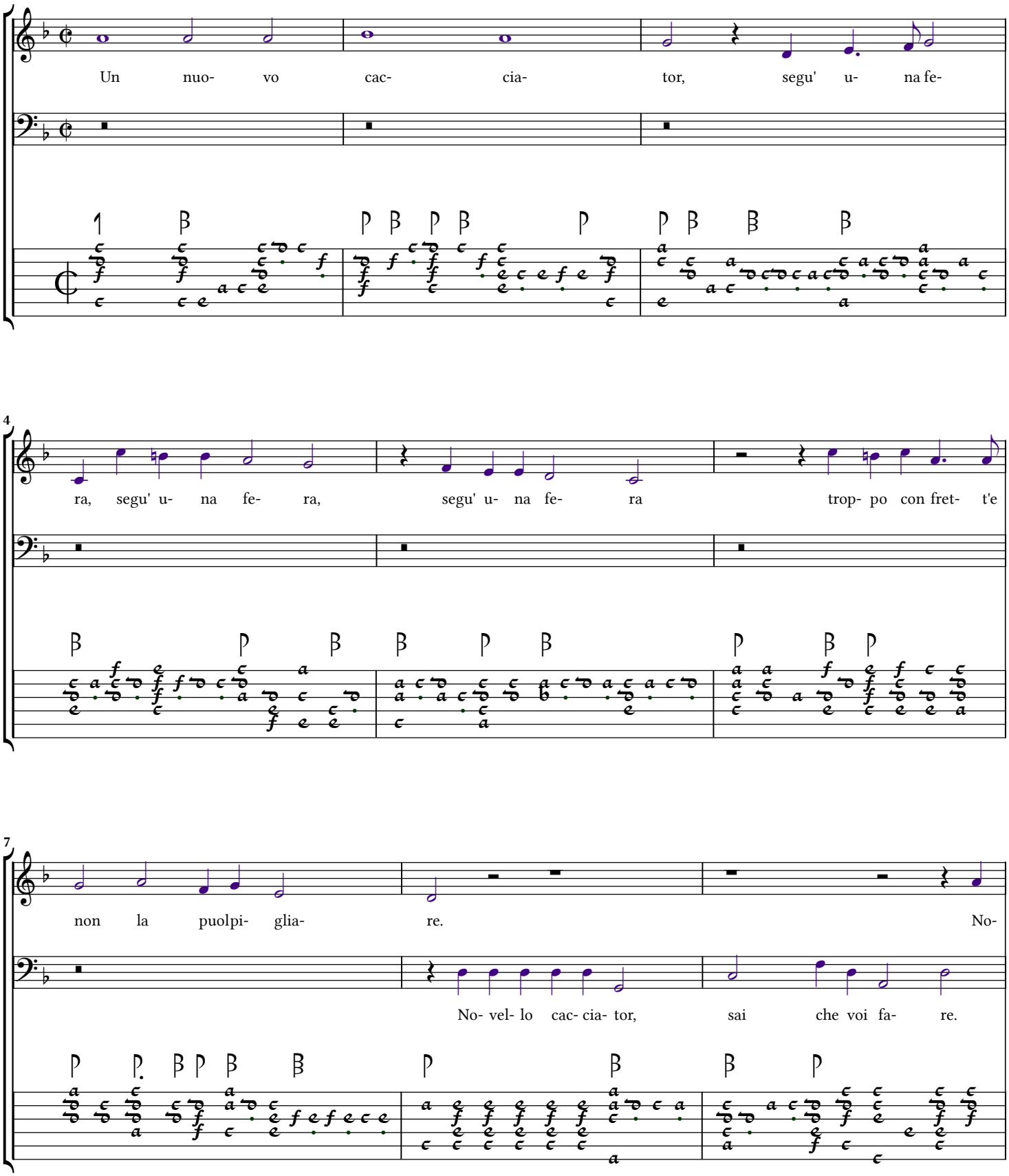

18
ra.
che sog-get- to ter- rà'l mio cor fin a l'ul- ti- ma se
21
Tu so- la più sel- vag- gia, tu so-
ra. Tu so- la più sel- vag-
23
la più sel- vag- gia sem- pre lui fug- gi, sem-
gia sem- pre lui fug- gi, sem-

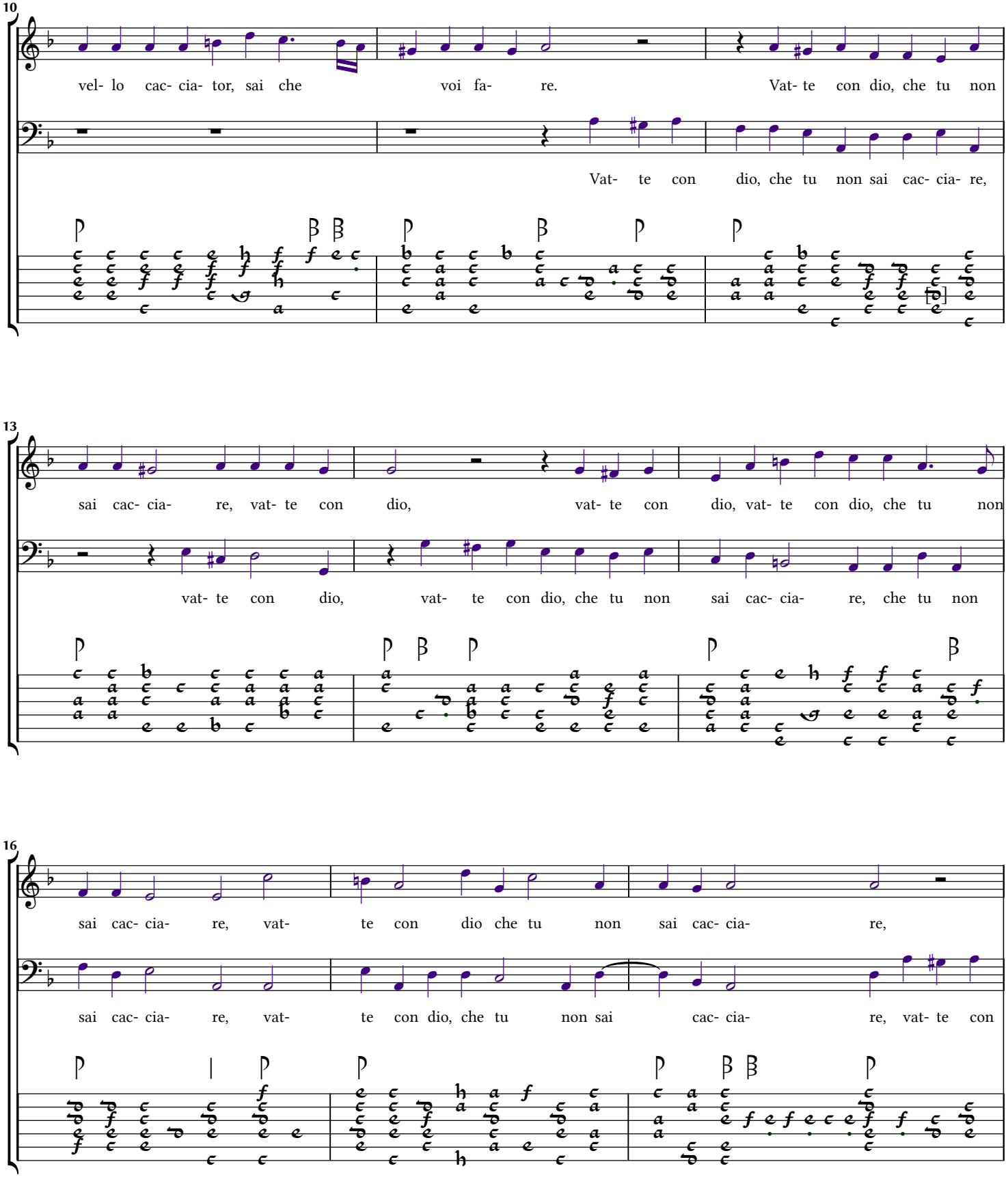

25
pre lui fug- gi, sem- pre lui fug- gi e
pre lui fug- gi e me di piag-
27
me di piag- gia piag- gia.
gia_in piag- gia.

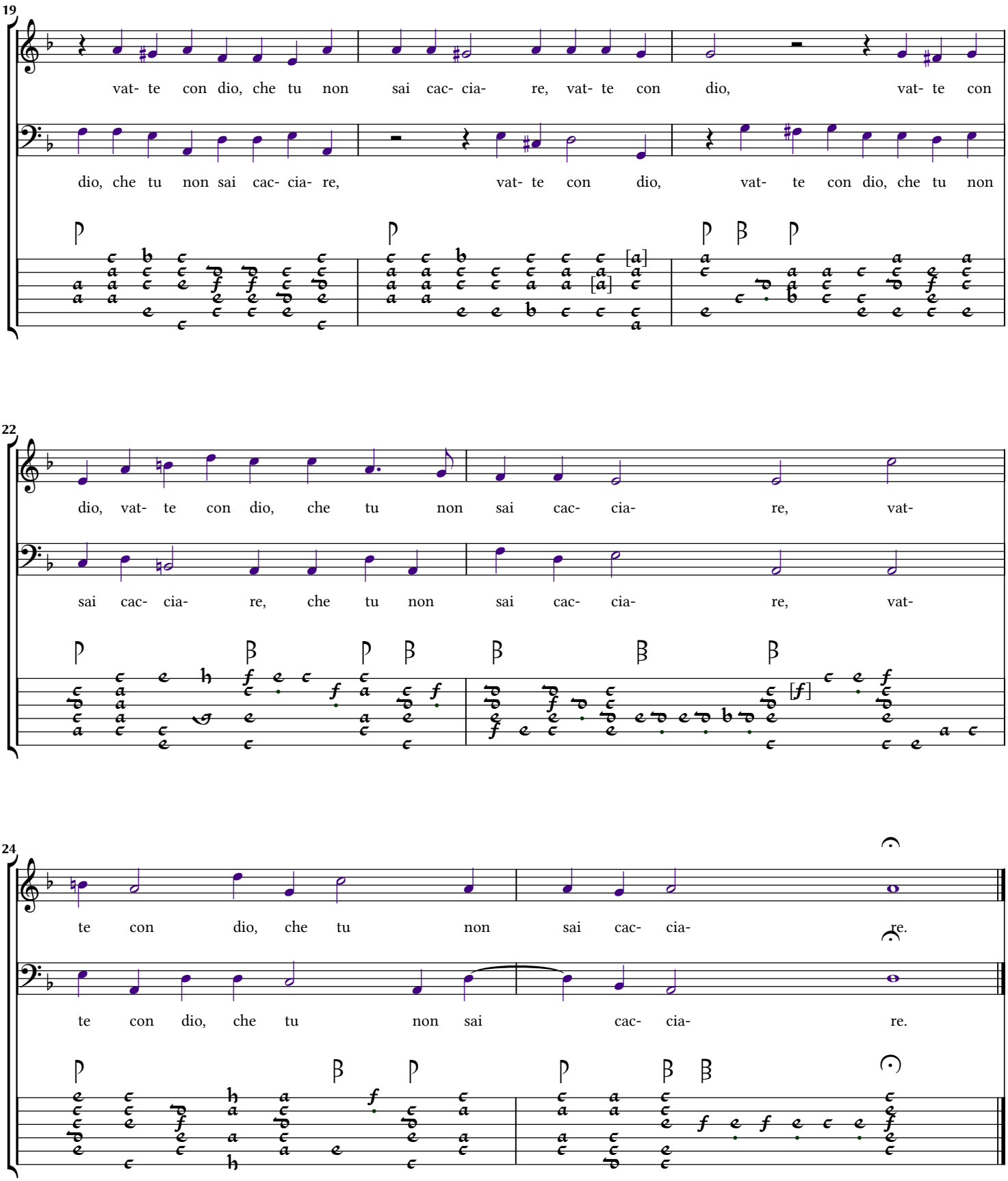
Un nuovo cacciator

Giovanni Ferretti (c. 1540 – after 1609)

Florida (1601), f. 54v.
Canto and Basso not transposed. Canto in soprano clef.



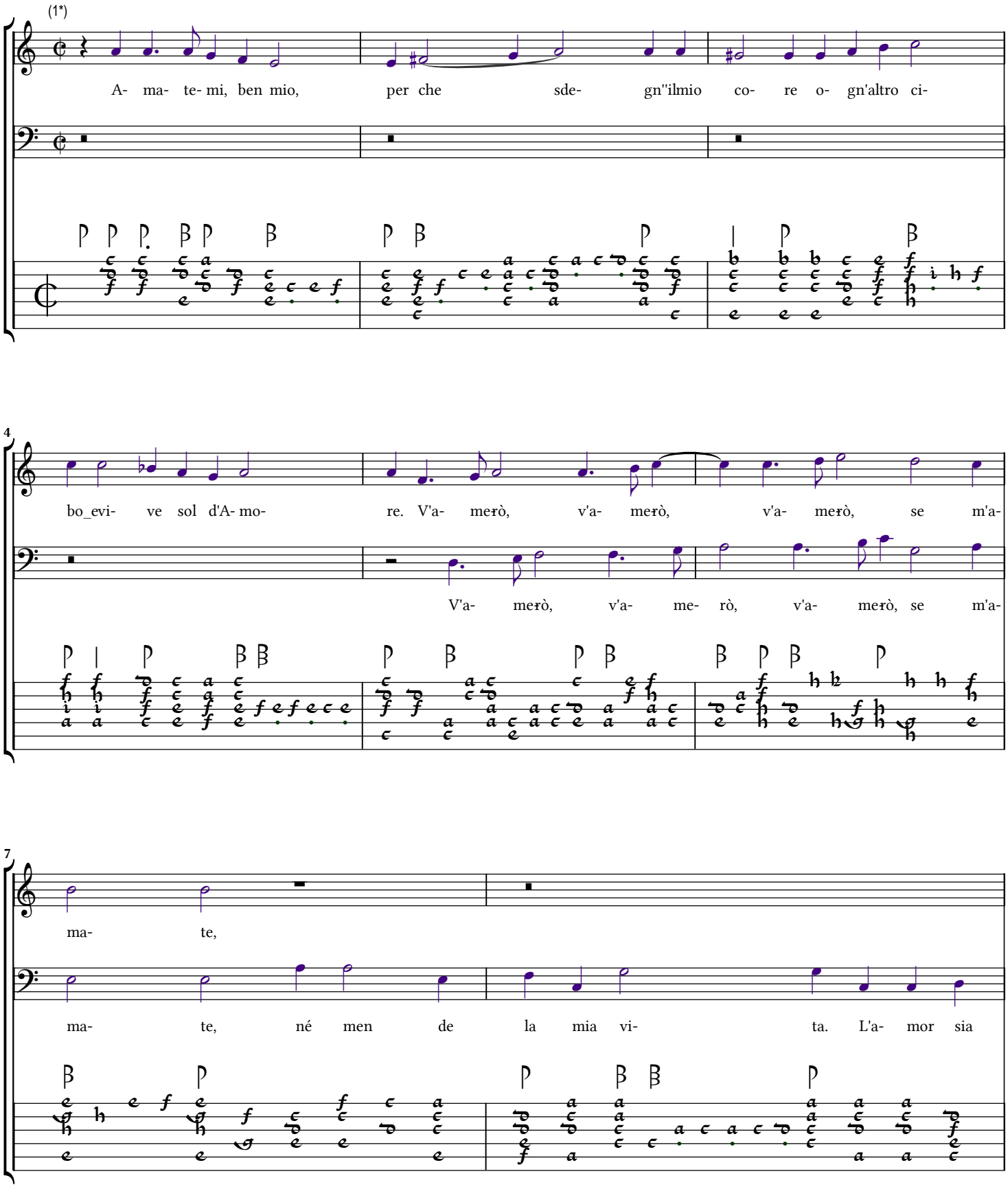

10
vel- lo cac- cia- tor, sai che voi fa- re. Vat- te con dio, che tu non
Vat- te con dio, che tu non sai cac- cia- re,
13
sai cac- cia- re, vat- te con dio, vat- te con dio, vat- te con dio, che tu non
vat- te con dio, vat- te con dio, che tu non sai cac- cia- re, che tu non
16
sai cac- cia- re, vat- te con dio che tu non sai cac- cia- re,
sai cac- cia- re, vat- te con dio, che tu non sai cac- cia- re, vat- te con


19
vat- te con dio, che tu non sai cac- cia- re, vat- te con dio, vat- te con
dio, che tu non sai cac- cia- re, vat- te con dio, vat- te con dio, che tu non
22
dio, vat- te con dio, che tu non sai cac- cia- re, vat-
sai cac- cia- re, che tu non sai cac- cia- re, vat-
24
te con dio, che tu non sai cac- cia- re.
te con dio, che tu non sai cac- cia- re.

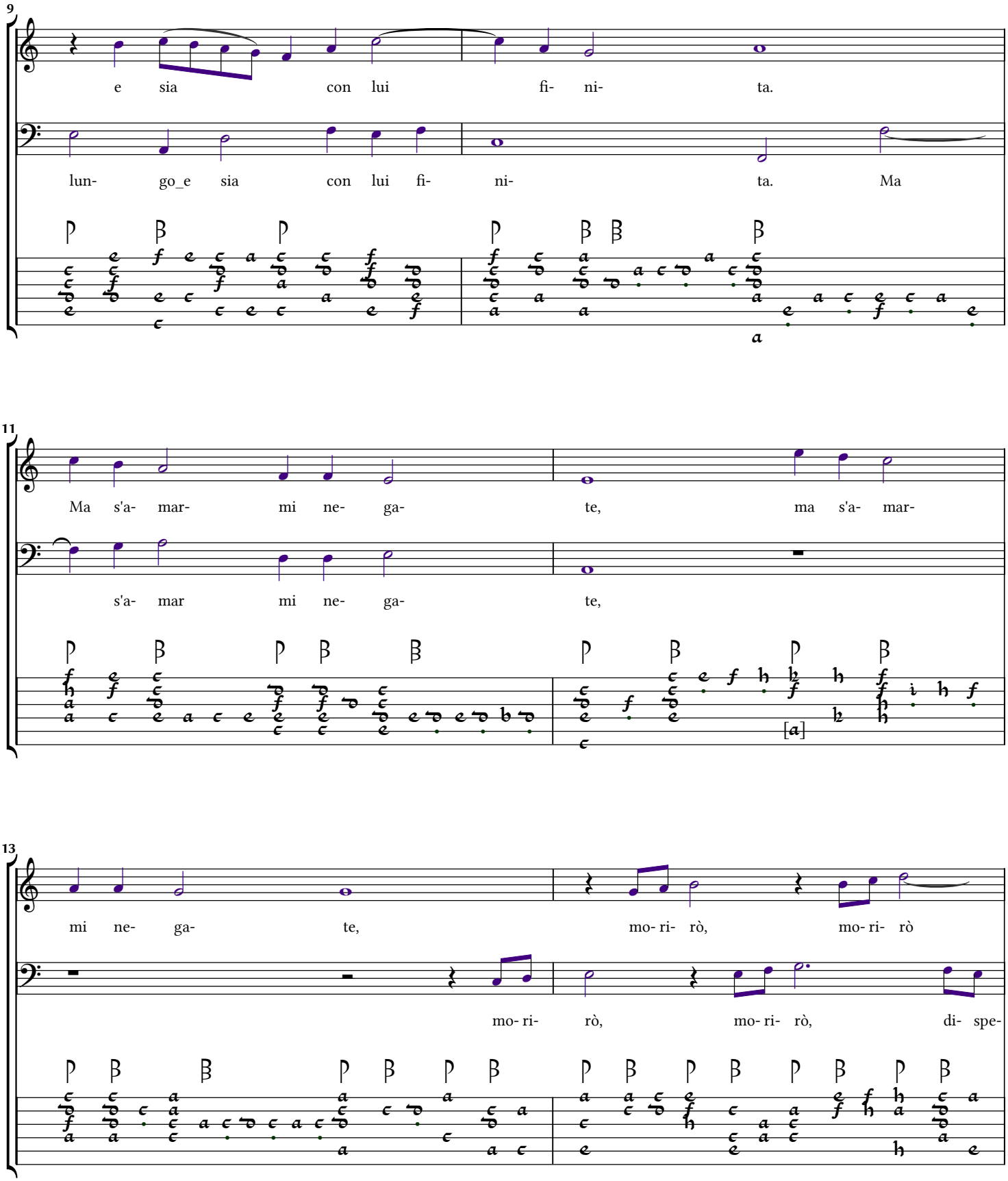
Amate mi, ben mio

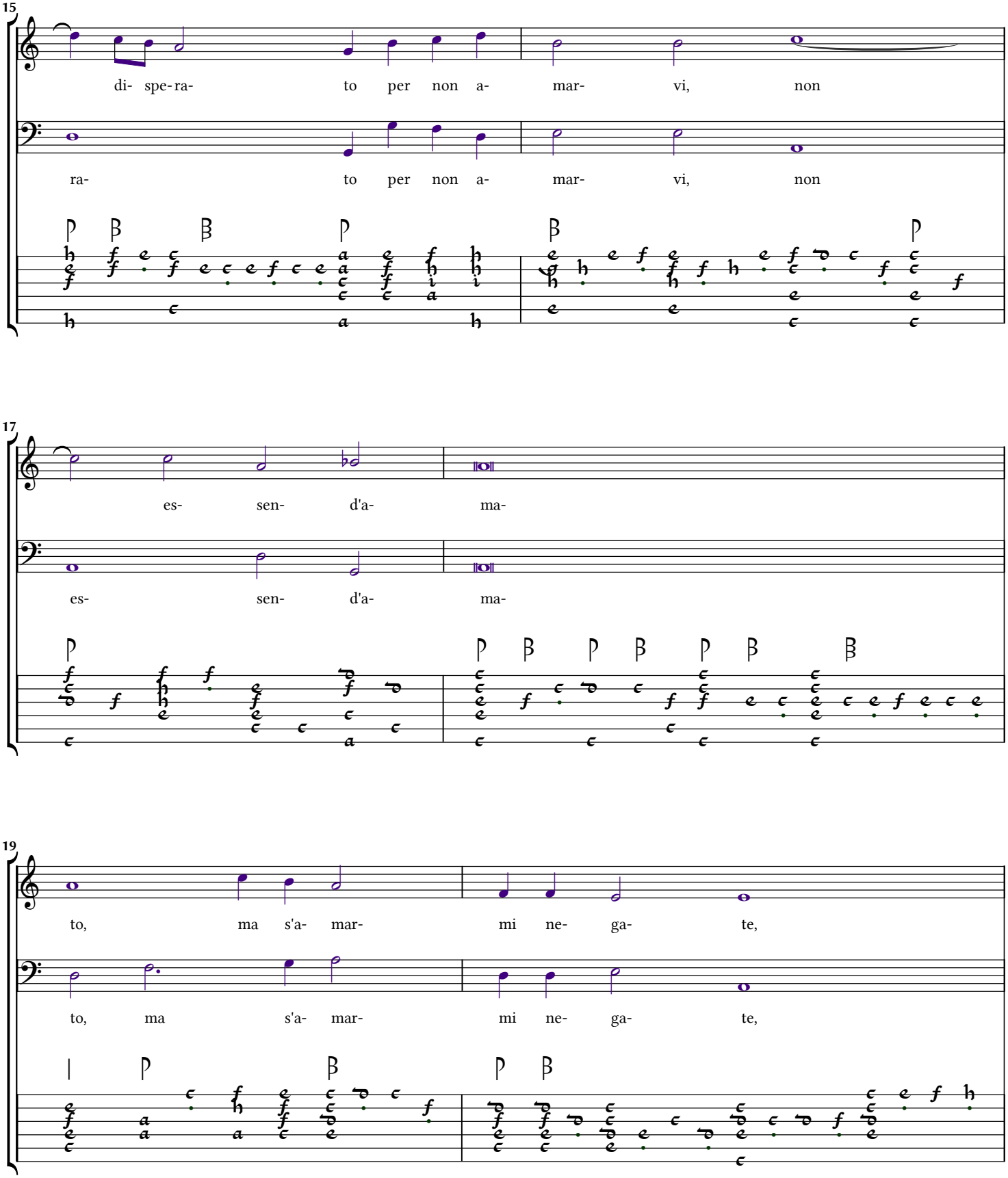
Luca Marenzio (1553-1599)

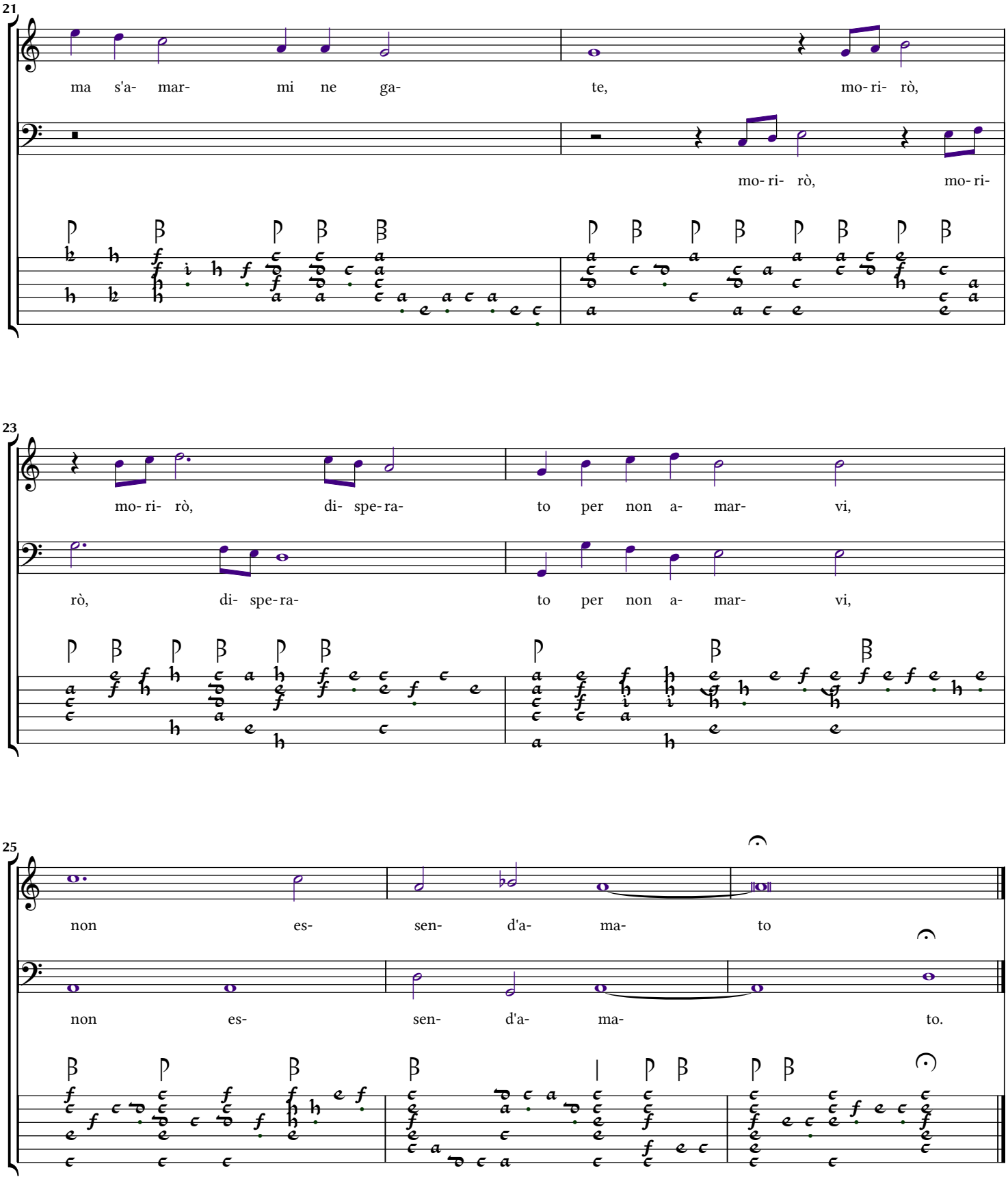
Florida (1601), f. 55v.
Canto and Basso not transposed. Canto in soprano clef.



1. Source: Il quarto libro delle villanelle a tre voci, Venice 1587


9
e sia con lui fi- ni- ta.
lun- go_e sia con lui fi- ni- ta. Ma
11
Ma s'a- mar- mi ne- ga- te, ma s'a- mar-
s'a- mar mi ne- ga- te,
13
mi ne- ga- te, mo- ri- rò, mo- ri- rò
mo- ri- rò, mo- ri- rò, di- spe-

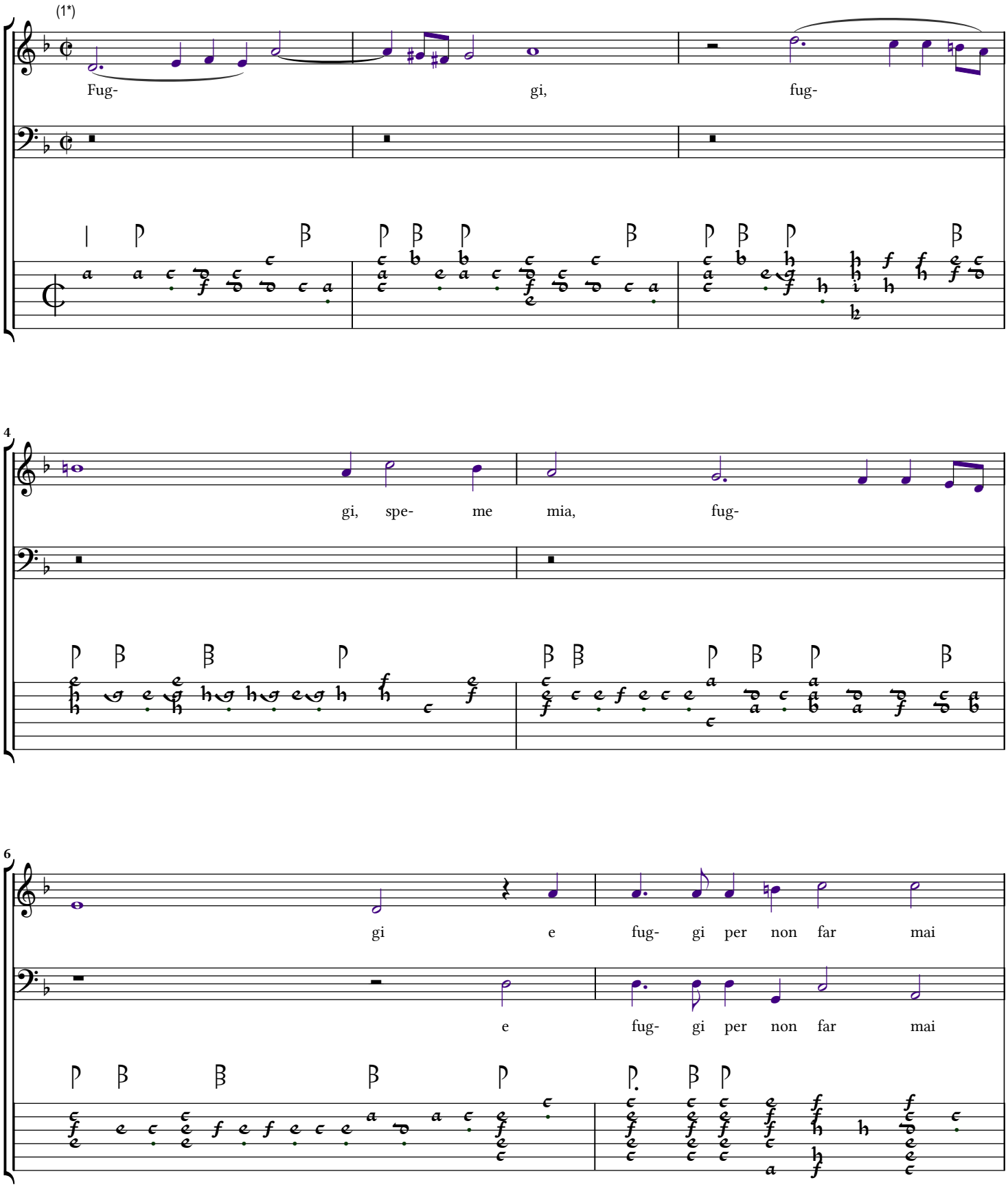

15
di- spe-ra- to per non a- mar- vi, non
ra- to per non a- mar- vi, non
17
es- sen- d'a- ma-
es- sen- d'a- ma-
19
to, ma s'a- mar- mi ne- ga- te,
to, ma s'a- mar- mi ne- ga- te,


21
ma s'a- mar- mi ne ga- te, mo- ri- rò,
mo- ri- rò, mo- ri-
23
mo- ri- rò, di- spe- ra- to per non a- mar- vi,
rò, di- spe- ra- to per non a- mar- vi,
25
non es- sen- d'a- ma- to
non es- sen- d'a- ma- to.

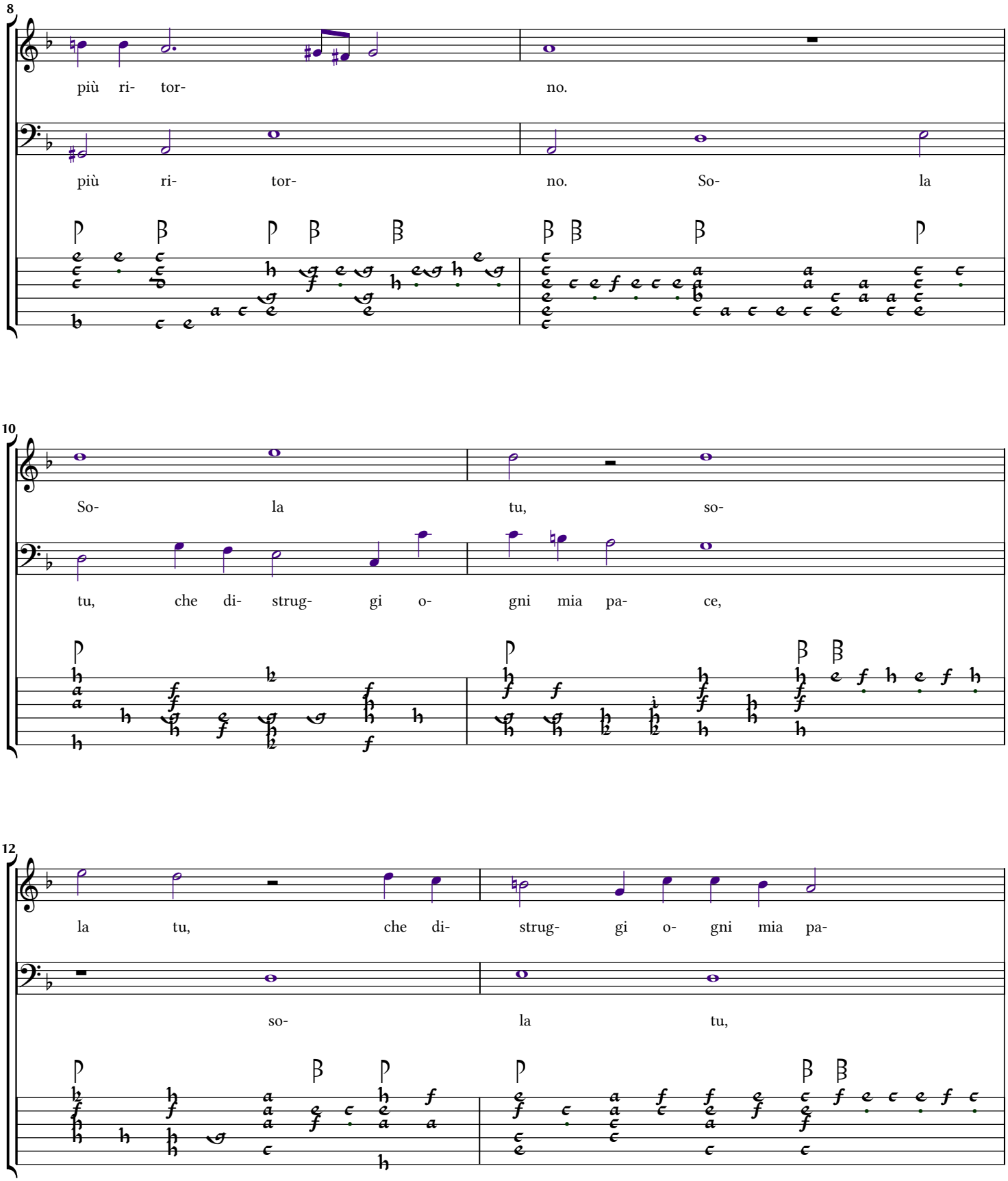
Fuggi, speme mia

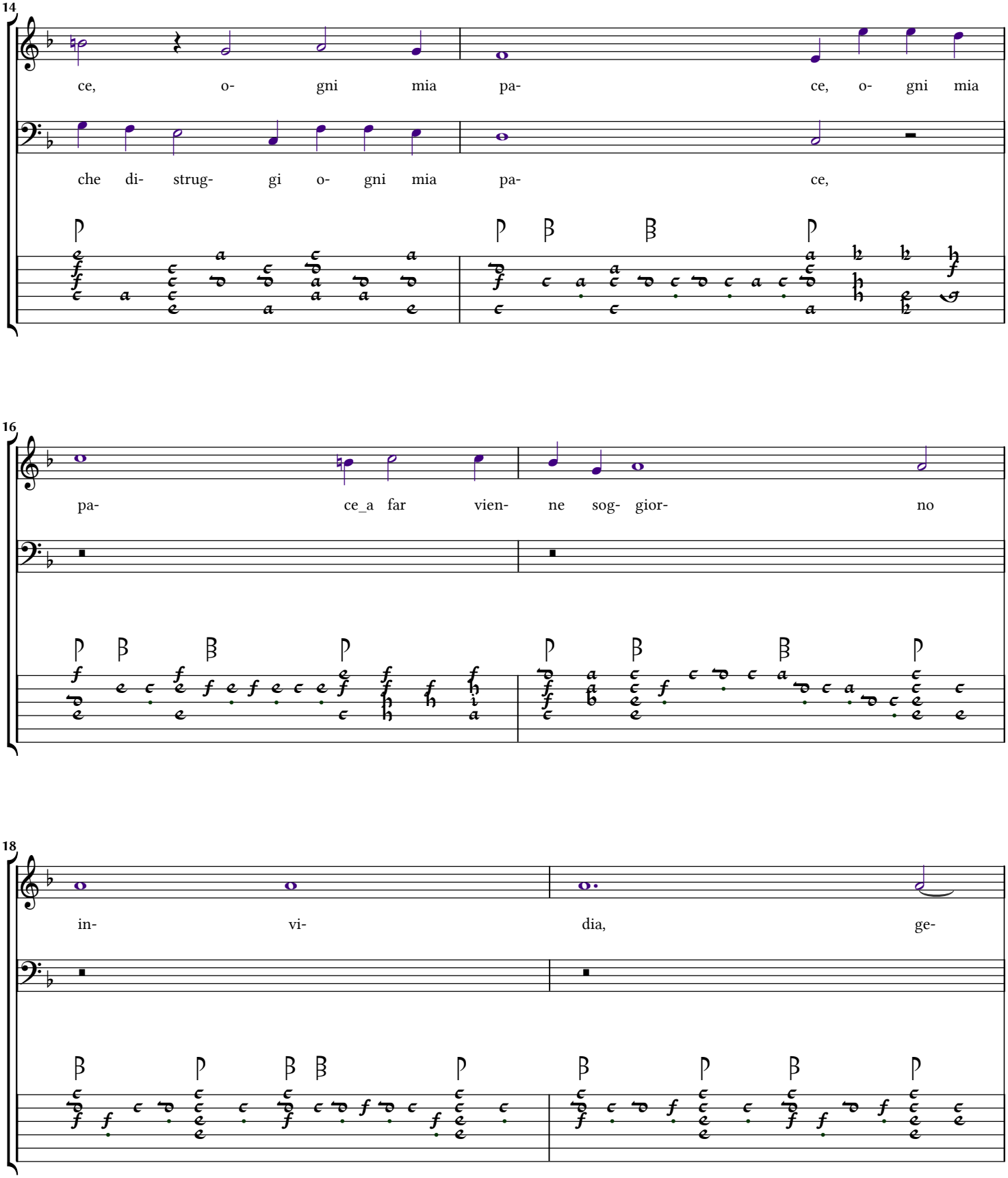
Luca Marenzio (c.1553-1599)

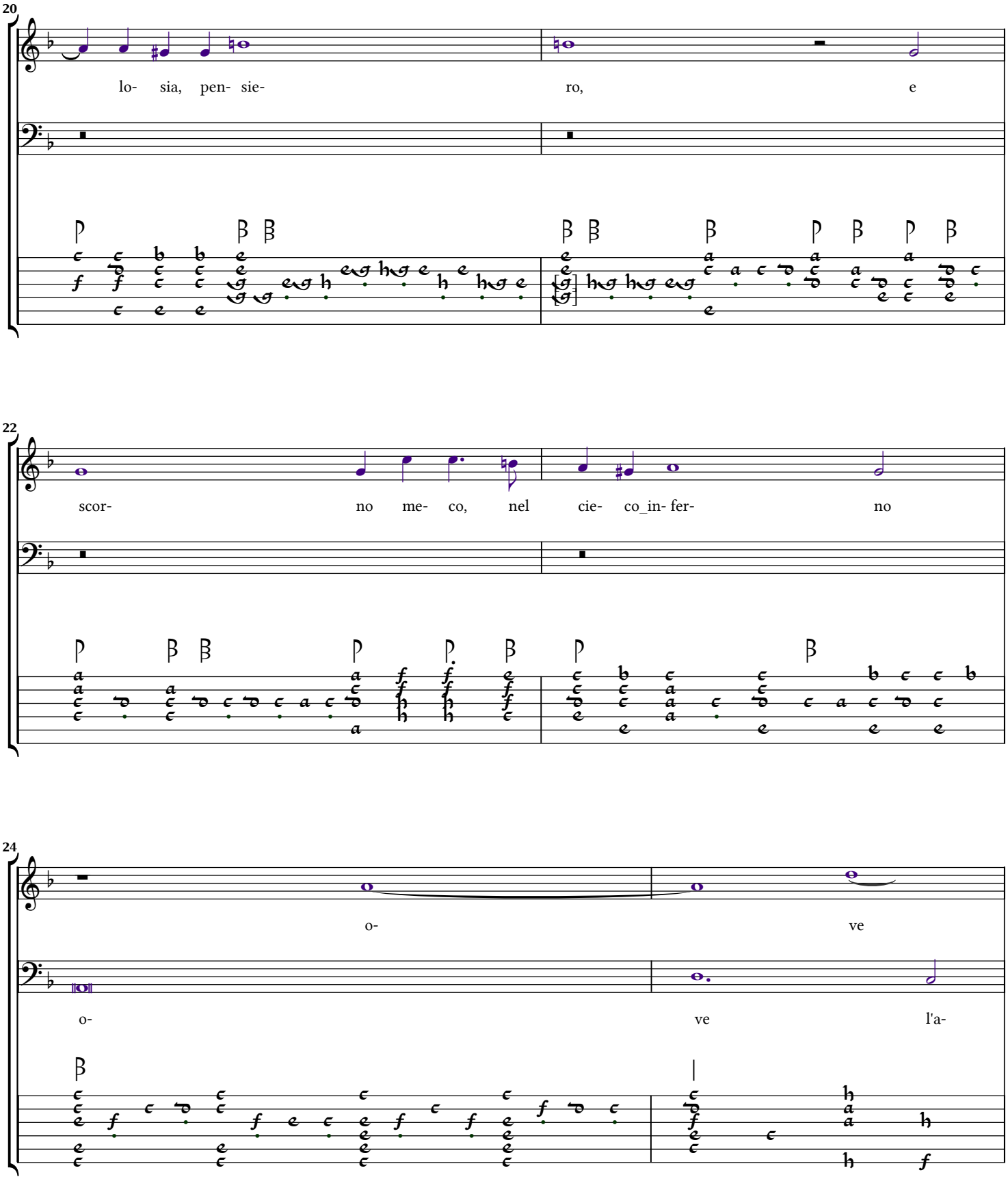
Florida (1601), f. 56v.
Canto and Basso not transposed. Canto in soprano clef

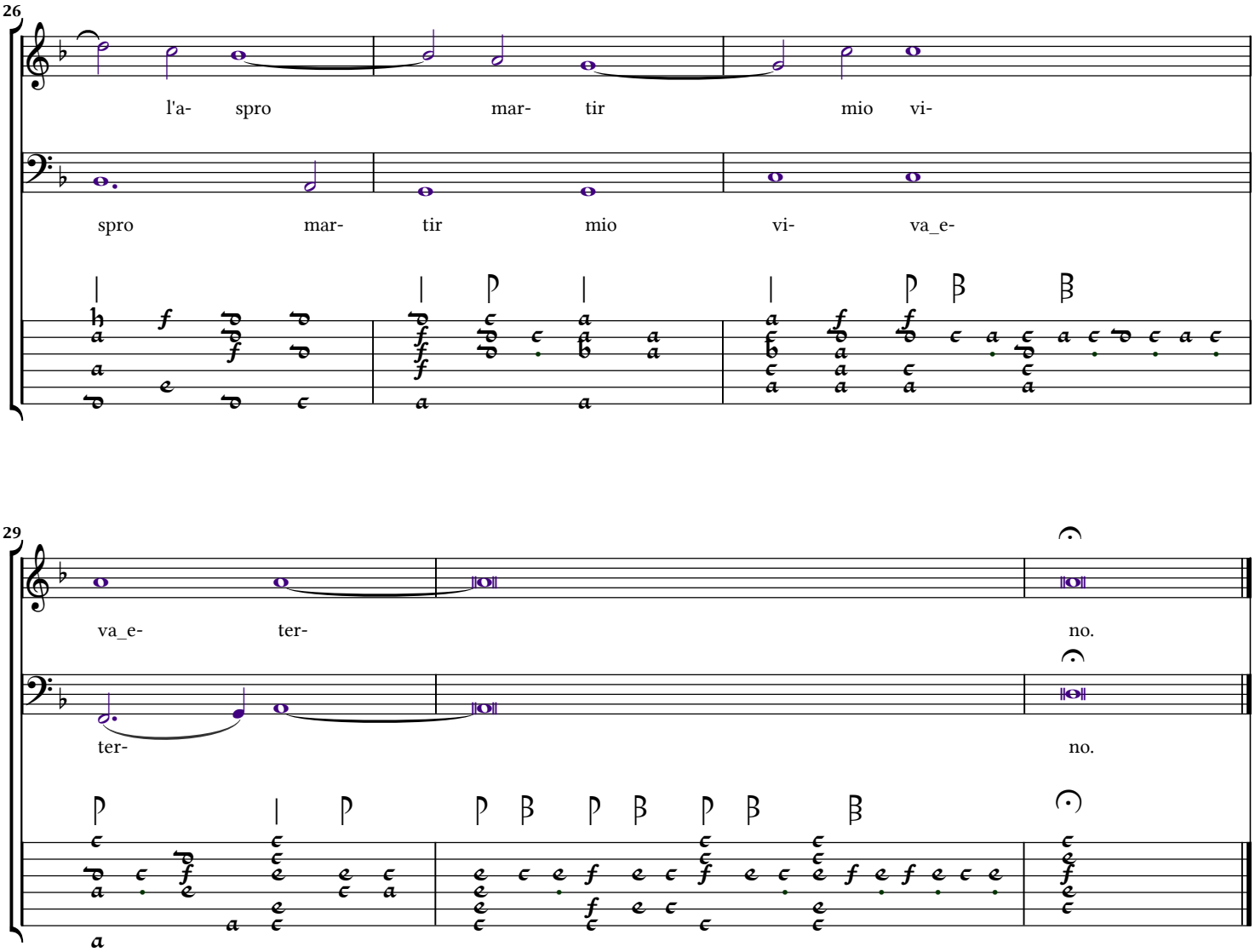


1. Source: Il secondo libro de madrigali à 6 voci (Venice, 1584)


8
più ri- tor- no.
più ri- tor- no. So- la
10
So- la tu, so-
tu, che di- strug- gi o- gni mia pa- ce,
12
la tu, che di- strug- gi o- gni mia pa-
so- la tu,


14
ce, o- gni mia pa- ce, o- gni mia
che di- strug- gi o- gni mia pa- ce,
16
pa- ce_a far vien- ne sog- gior- no
18
in- vi- dia, ge-

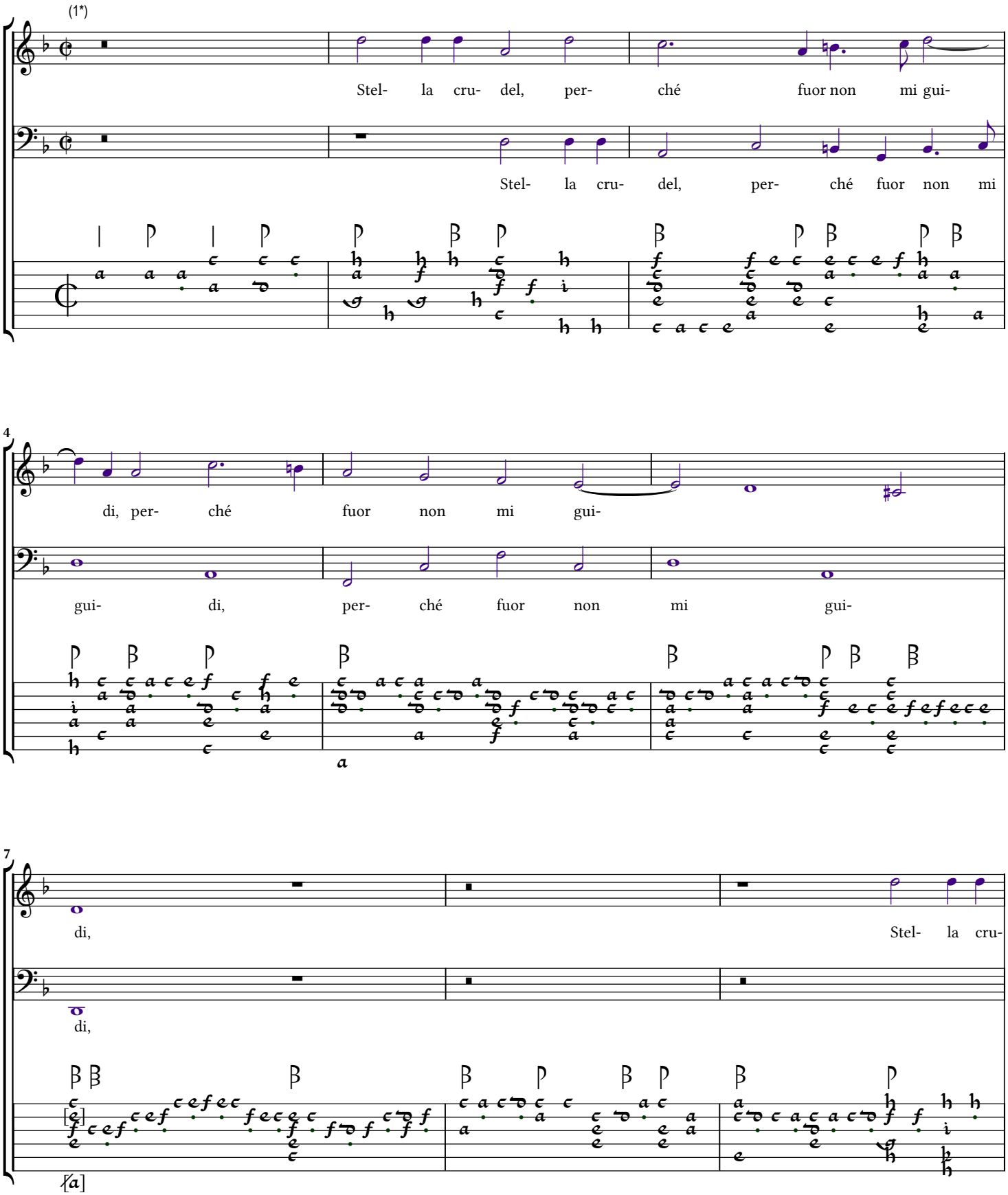

20
lo- sia, pen- sie- ro, e
22
scor- no me- co, nel cie- co_in- fer- no
24
o- ve
o- ve l'a-


26
l'a- spro mar- tir mio vi-
spro mar- tir mio vi- va_e-
29
va_e- ter- no.
ter- no.

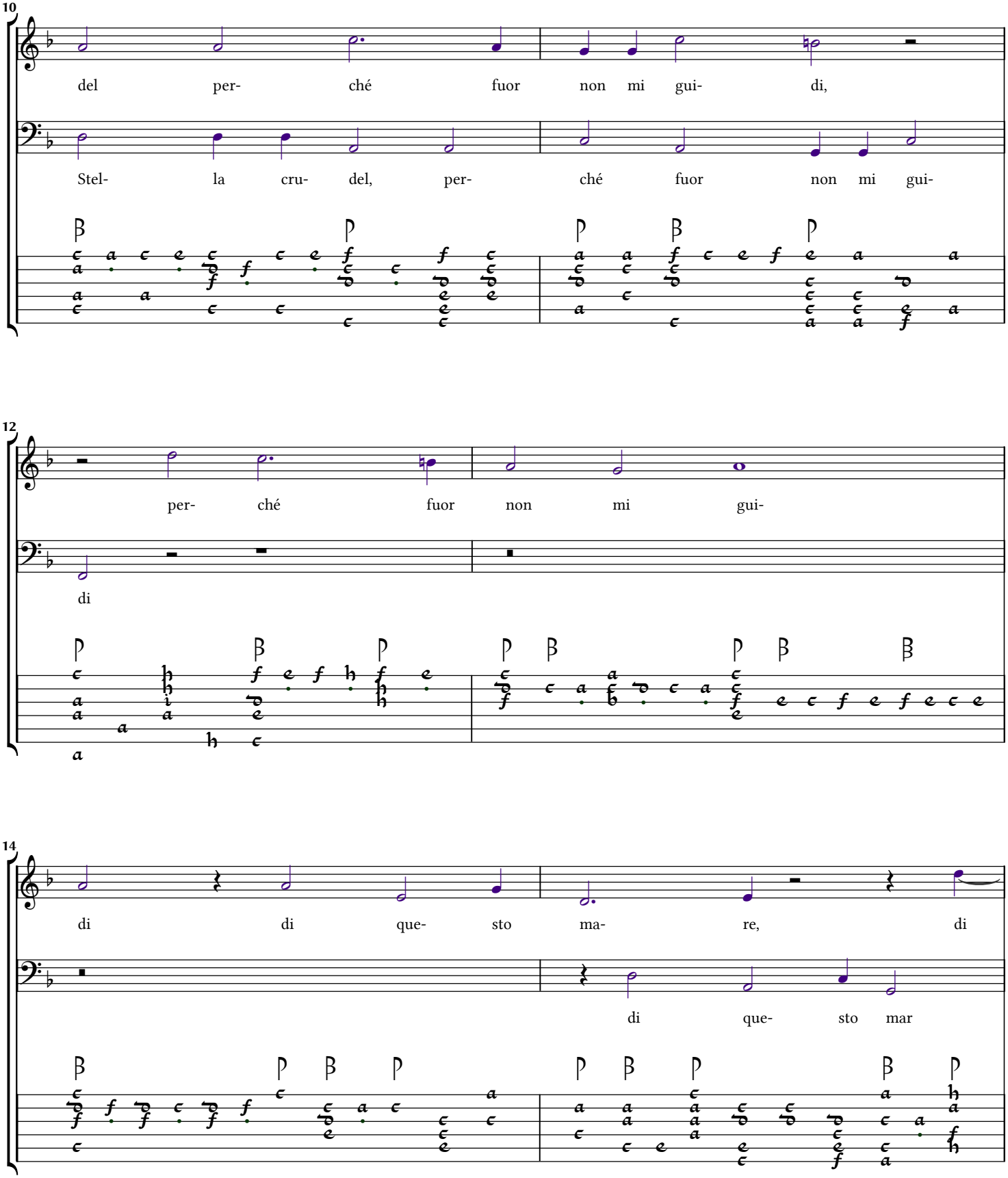
Stella crudel

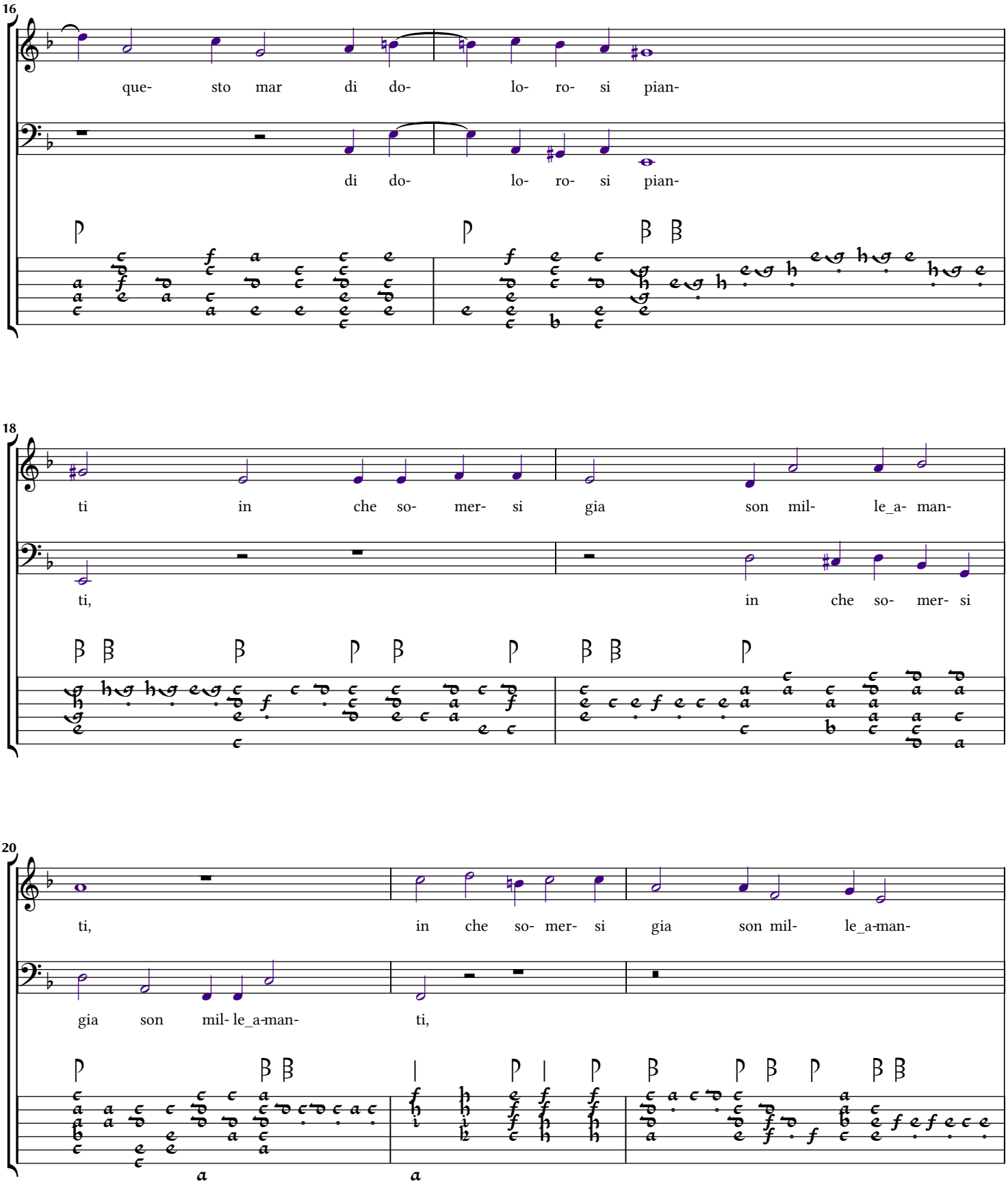
Claude Le Jeune

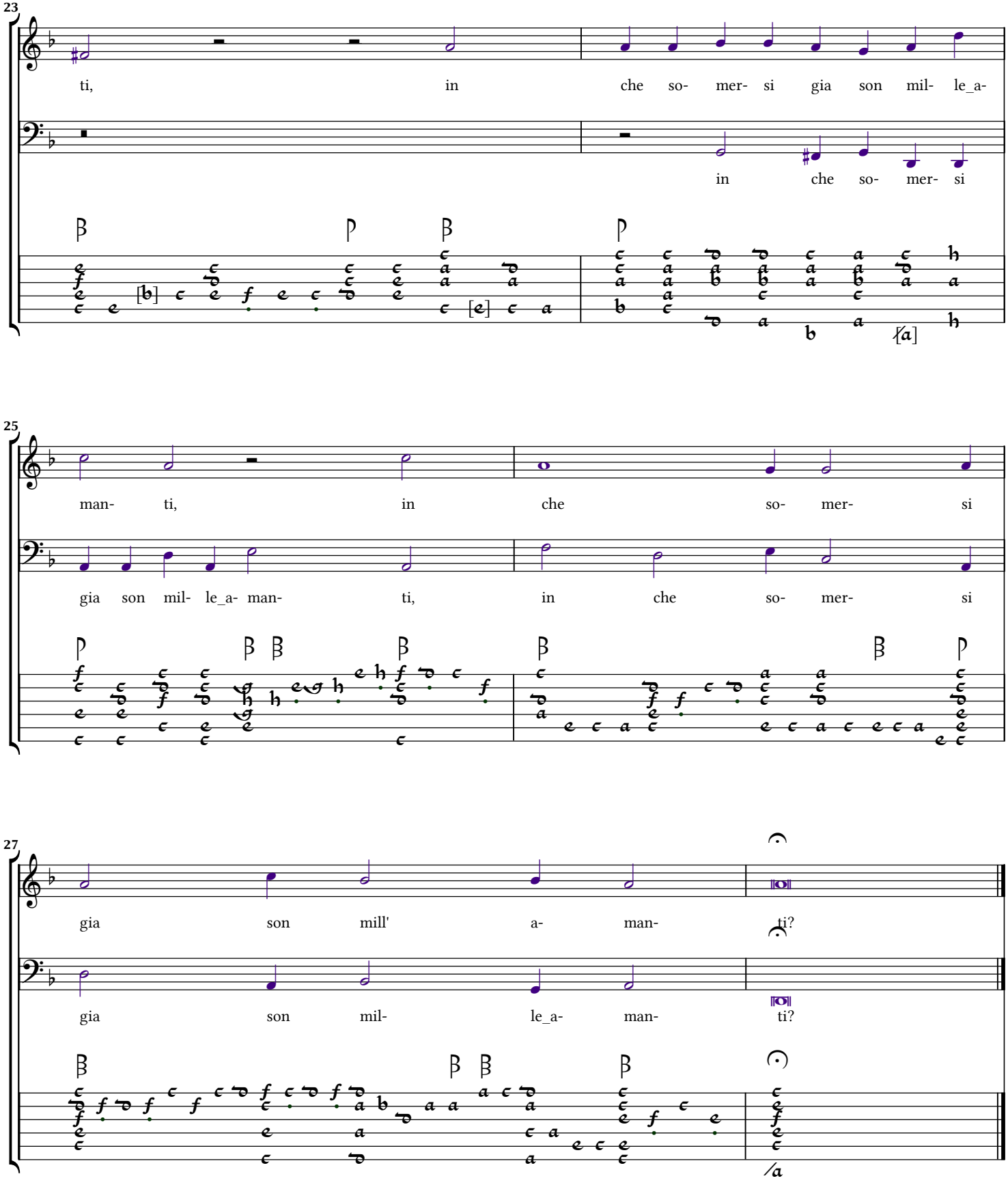
Florida (1601), f. 57v.
Canto and basso transposed a fourth down to fit a lute in G



1. Source: Livre de mélanges, Anvers 1585


10
del per- ché fuor non mi gui- di,
Stel- la cru- del, per- ché fuor non mi gui-
12
per- ché fuor non mi gui-
di
14
di di que- sto ma- re, di
di que- sto mar

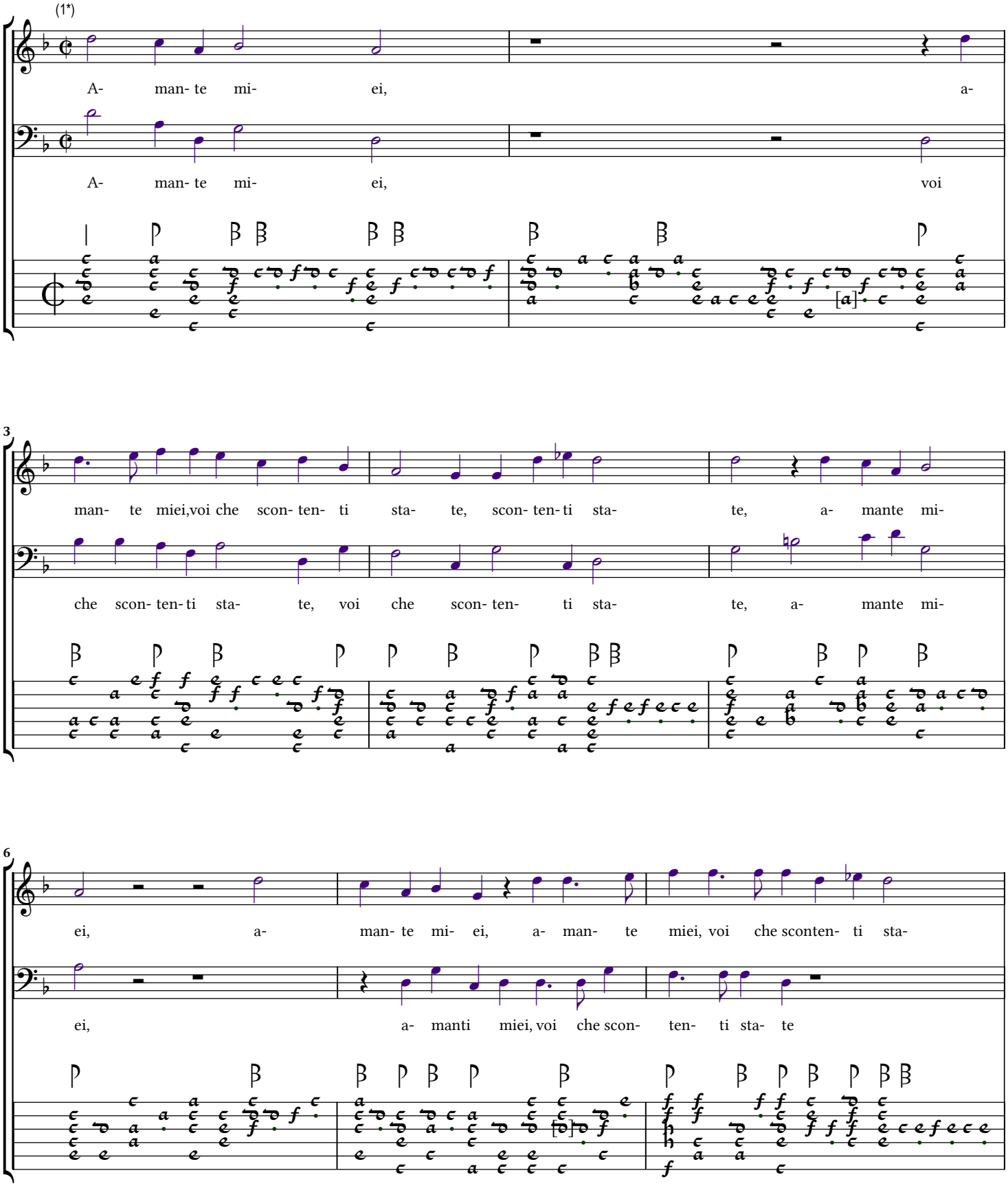

16
que- sto mar di do- lo- ro- si pian-
di do- lo- ro- si pian-
18
ti in che so- mer- si gia son mil- le_a- man-
ti, in che so- mer- si
20
ti, in che so- mer- si gia son mil- le_a-man-
gia son mil- le_a-man- ti,


23
ti, in che so- mer- si gia son mil- le_a-
in che so- mer- si
25
man- ti, in che so- mer- si
gia son mil- le_a- man- ti, in che so- mer- si
27
gia son mill' a- man- ti?
gia son mil- le_a- man- ti?

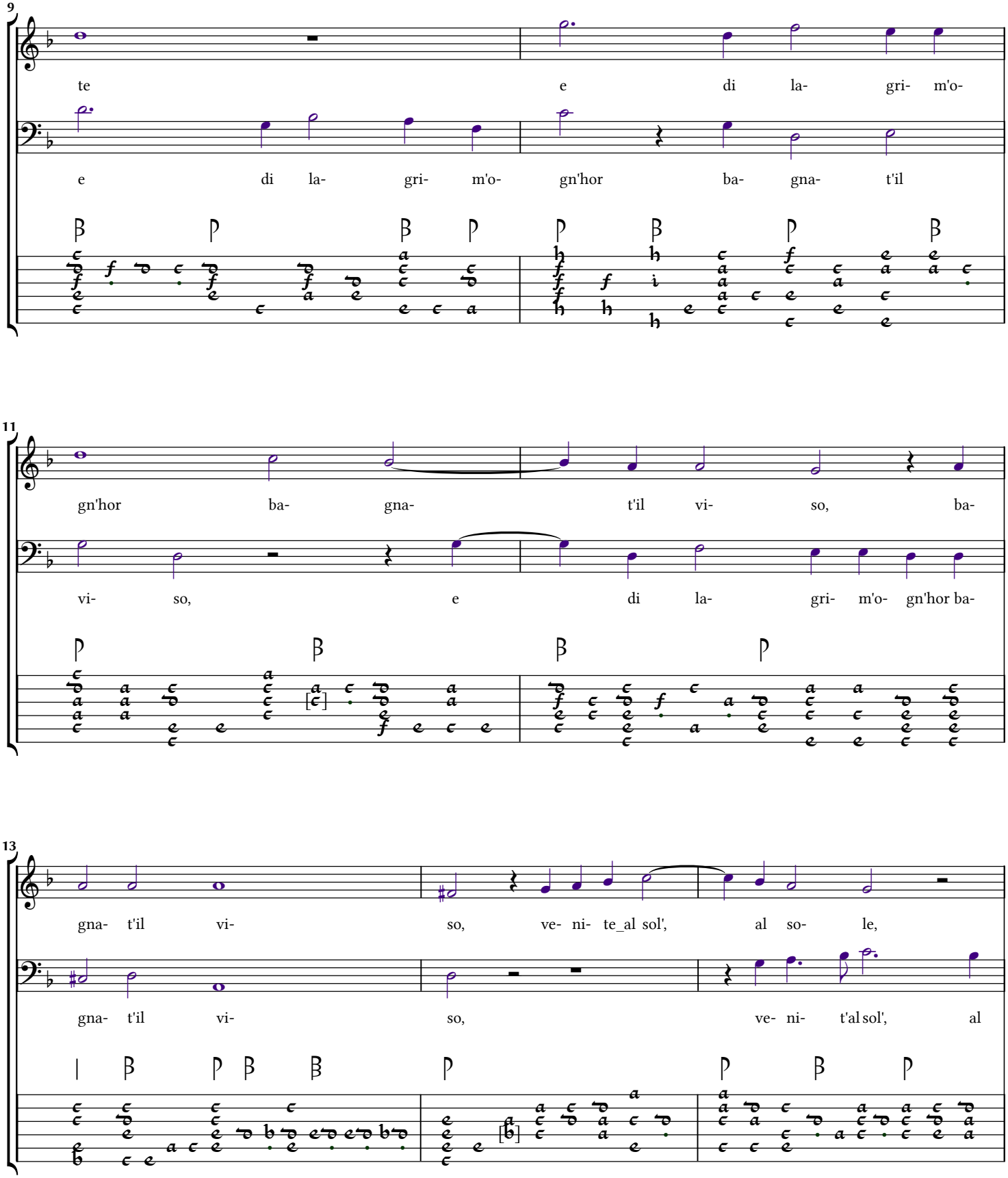
Amanti miei

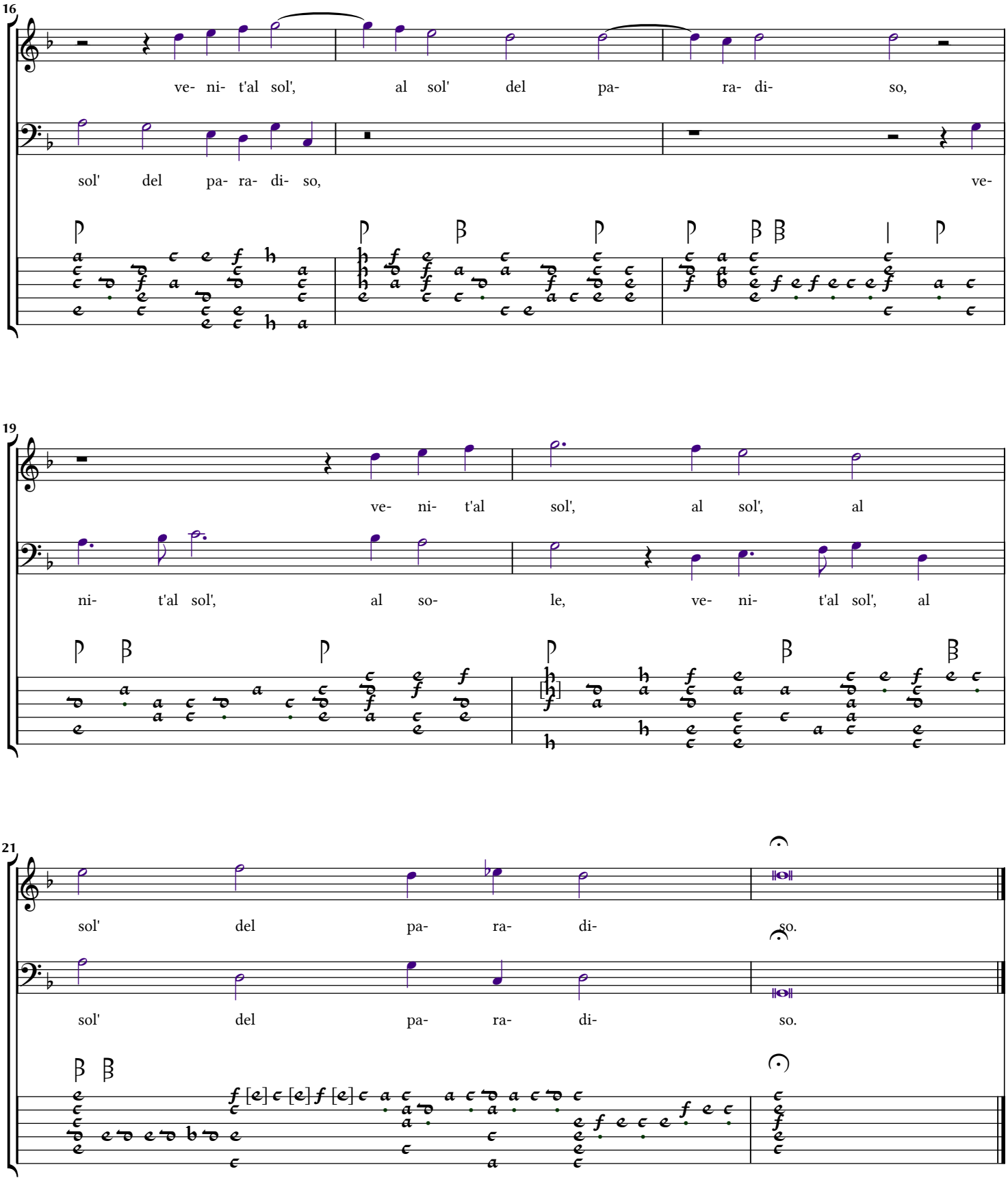
Claude Le Jeune

Florida (1601), f. 58v.
Canto and Basso transposed down a fifth. Fits a lute in C



1. Source: Livre de Meslanges. Anvers 1585

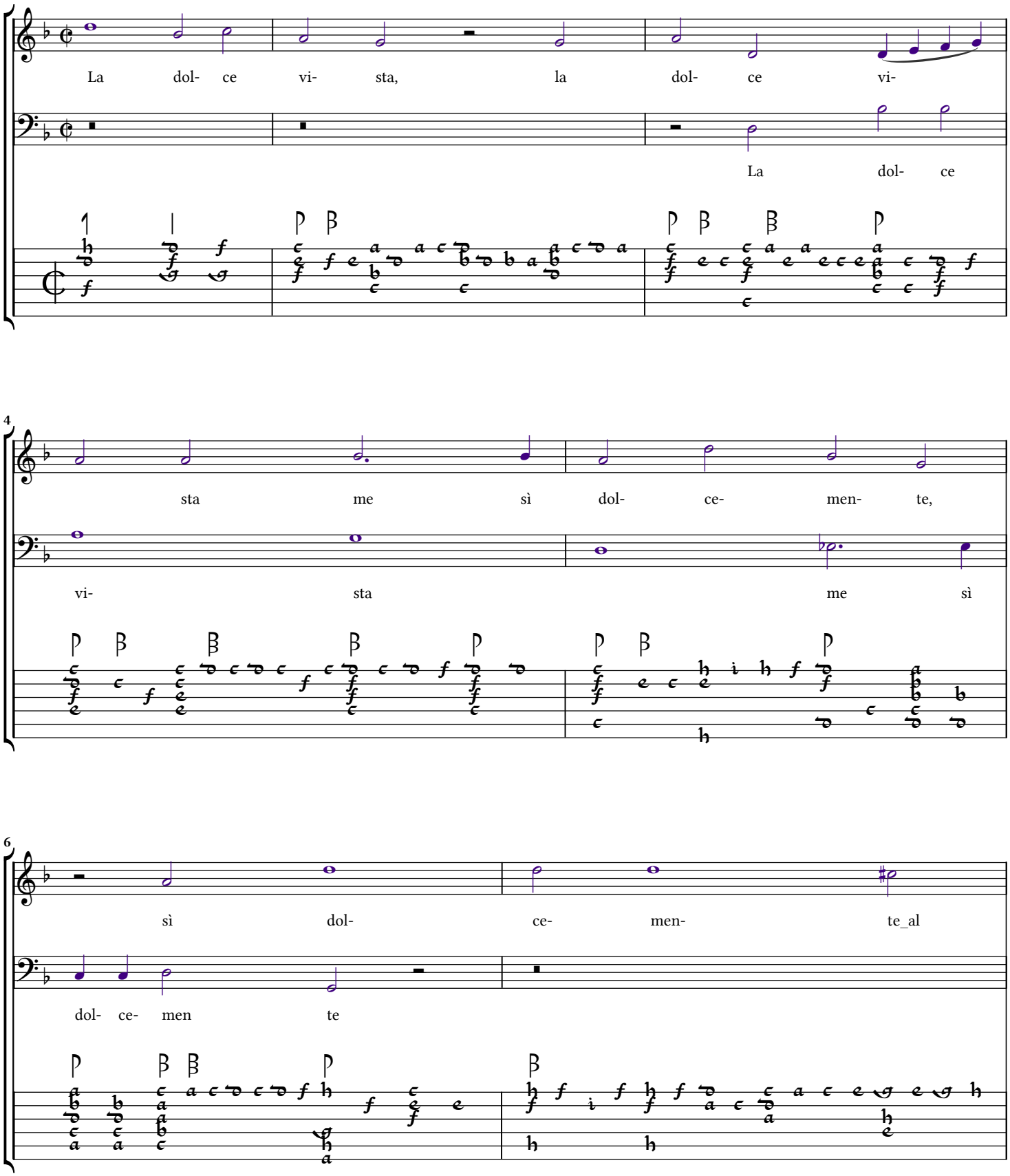

9
te e di la- gri- m'o-
e di la- gri- m'o- gn'hor ba- gna- t'il
11
gn'hor ba- gna- t'il vi- so, ba-
vi- so, e di la- gri- m'o- gn'hor ba-
13
gna- t'il vi- so, ve- ni- te_al sol', al so- le,
gna- t'il vi- so, ve- ni- t'al sol', al

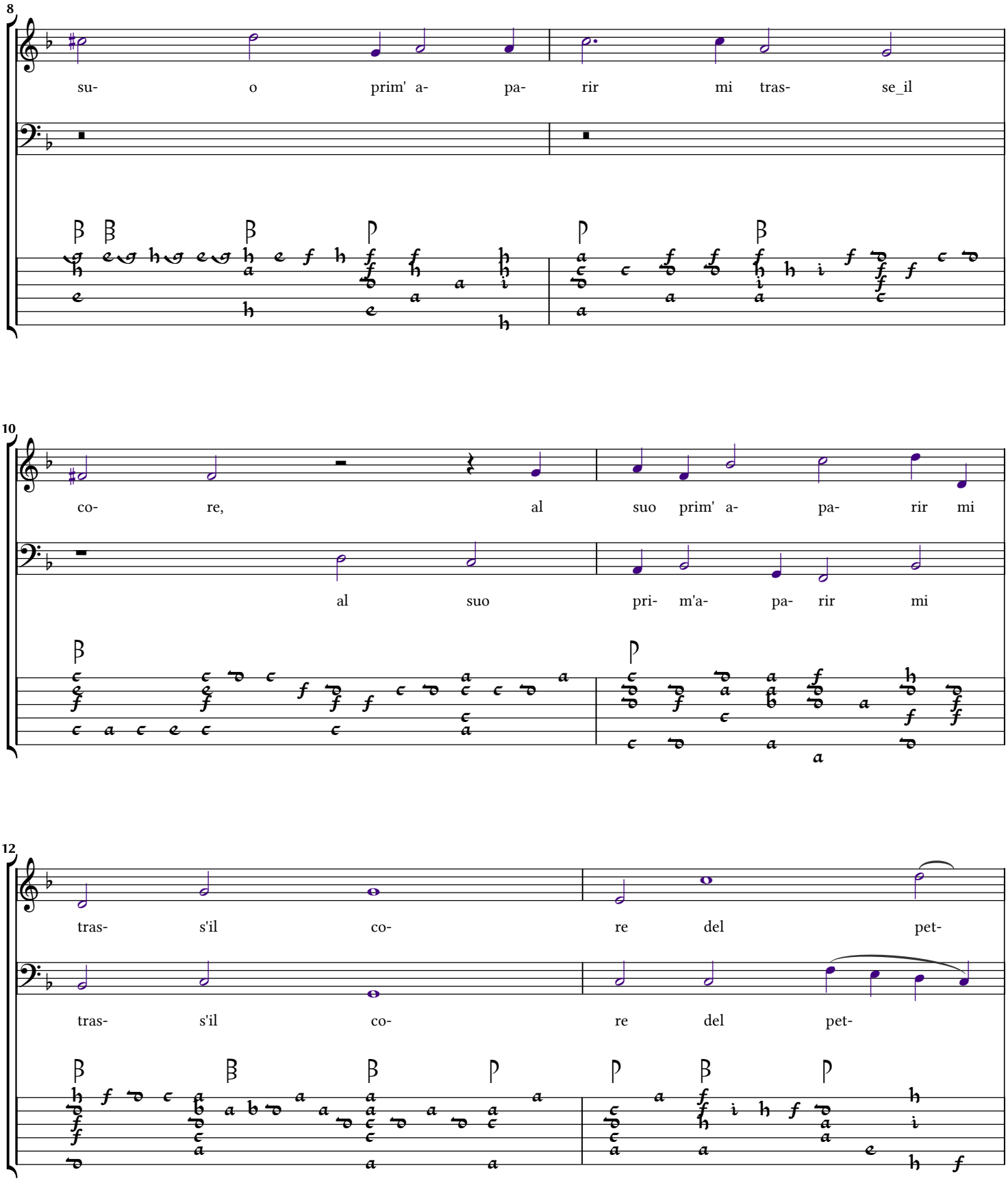

16
ve- ni- t'al sol', al sol' del pa- ra- di- so,
sol' del pa- ra- di- so, ve-
19
ve- ni- t'al sol', al sol', al
ni- t'al sol', al so- le, ve- ni- t'al sol', al
21
sol' del pa- ra- di- so.
sol' del pa- ra- di- so.

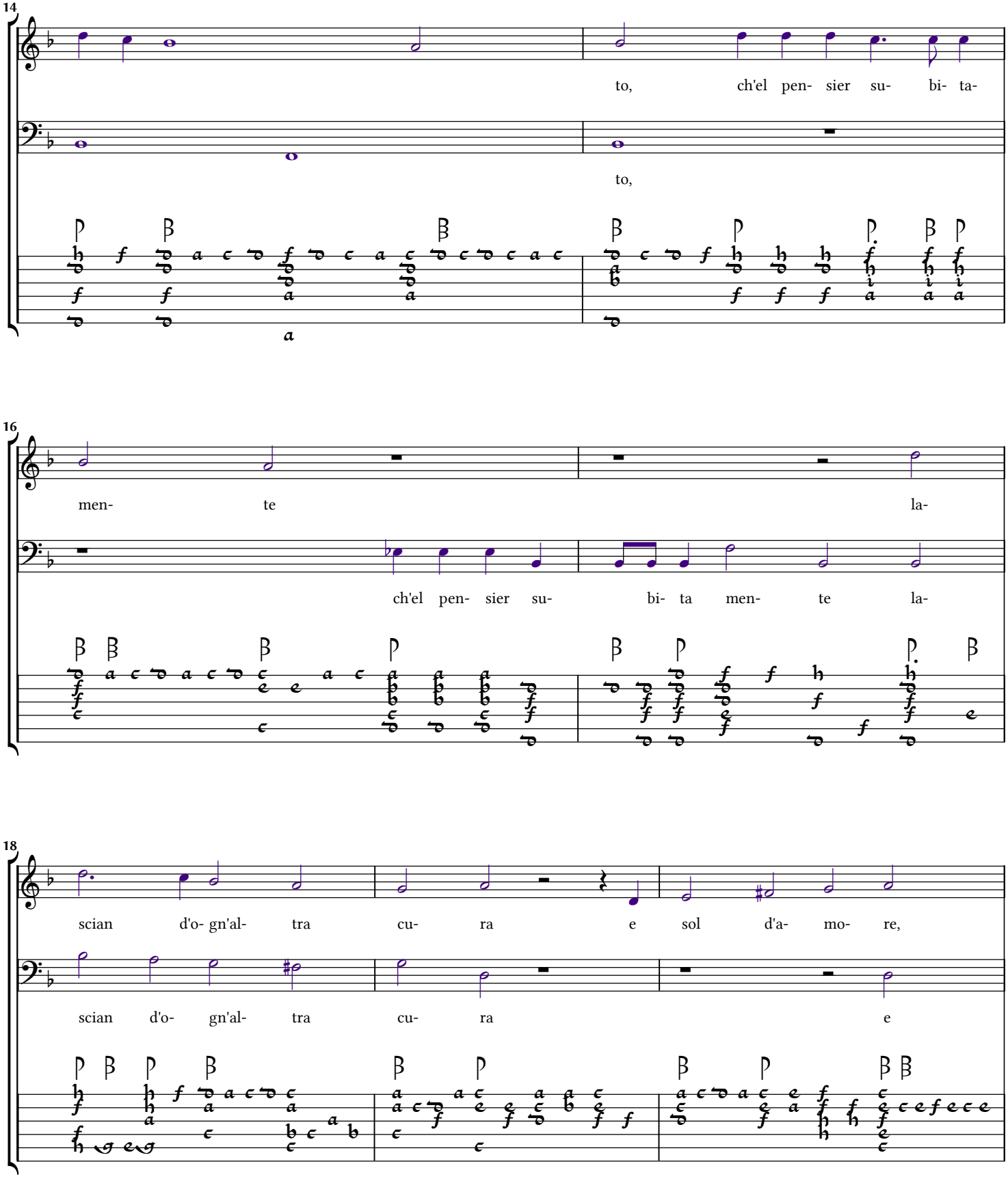
La dolce vista

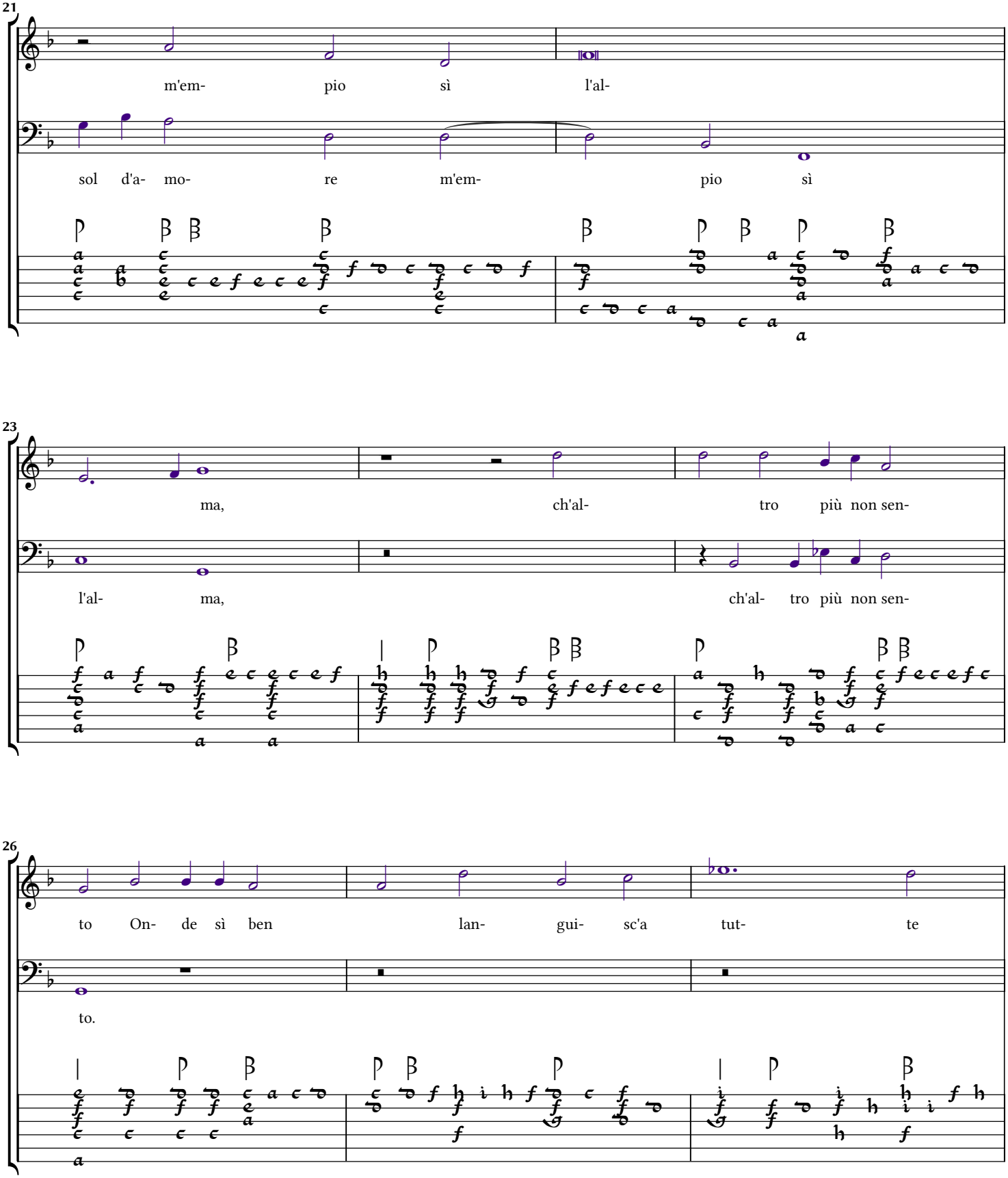
Philippe de Monte

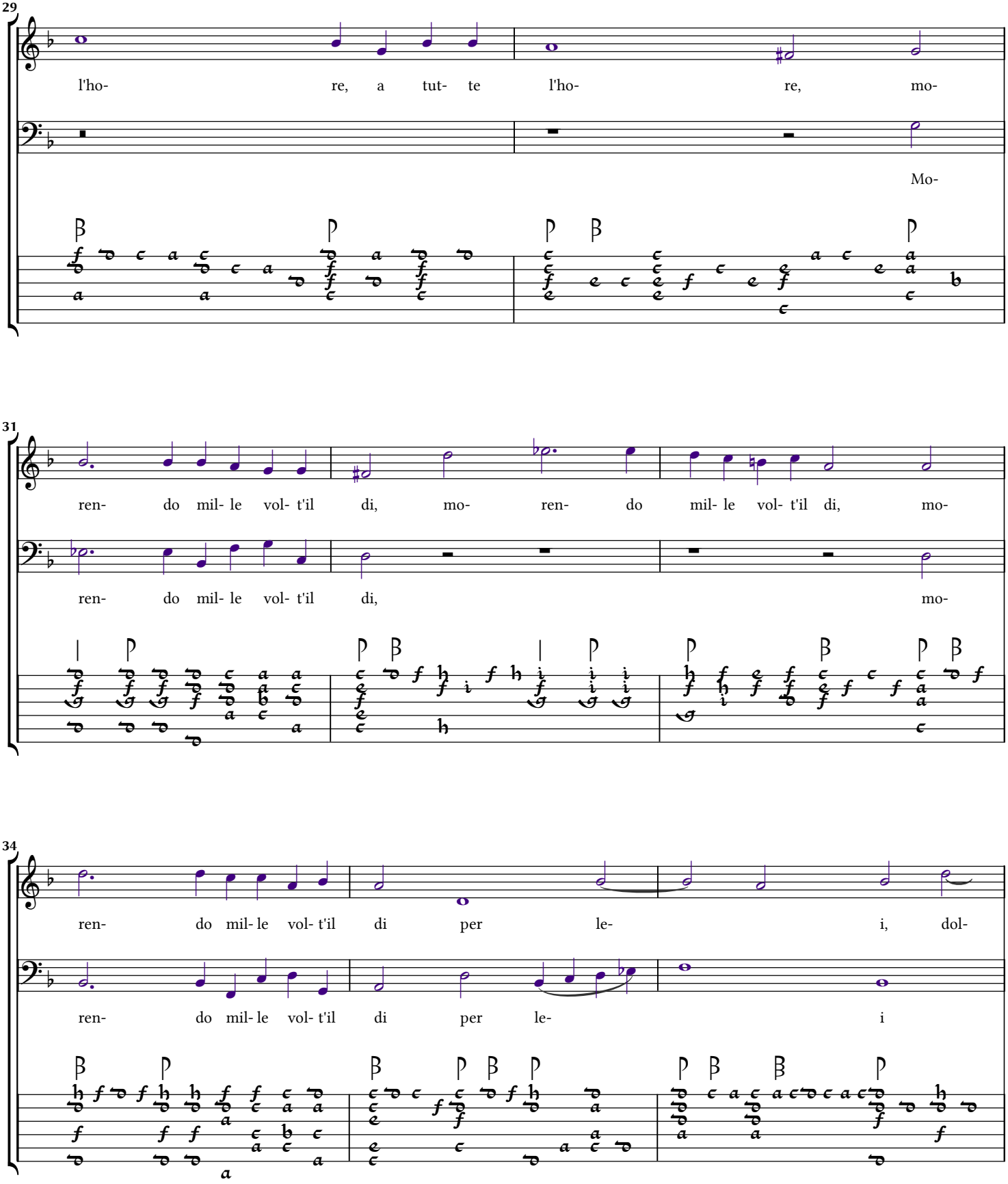
Florida (1601), f. 59v.
Canto and Basso not transposed. Canto in Soprano C clef.

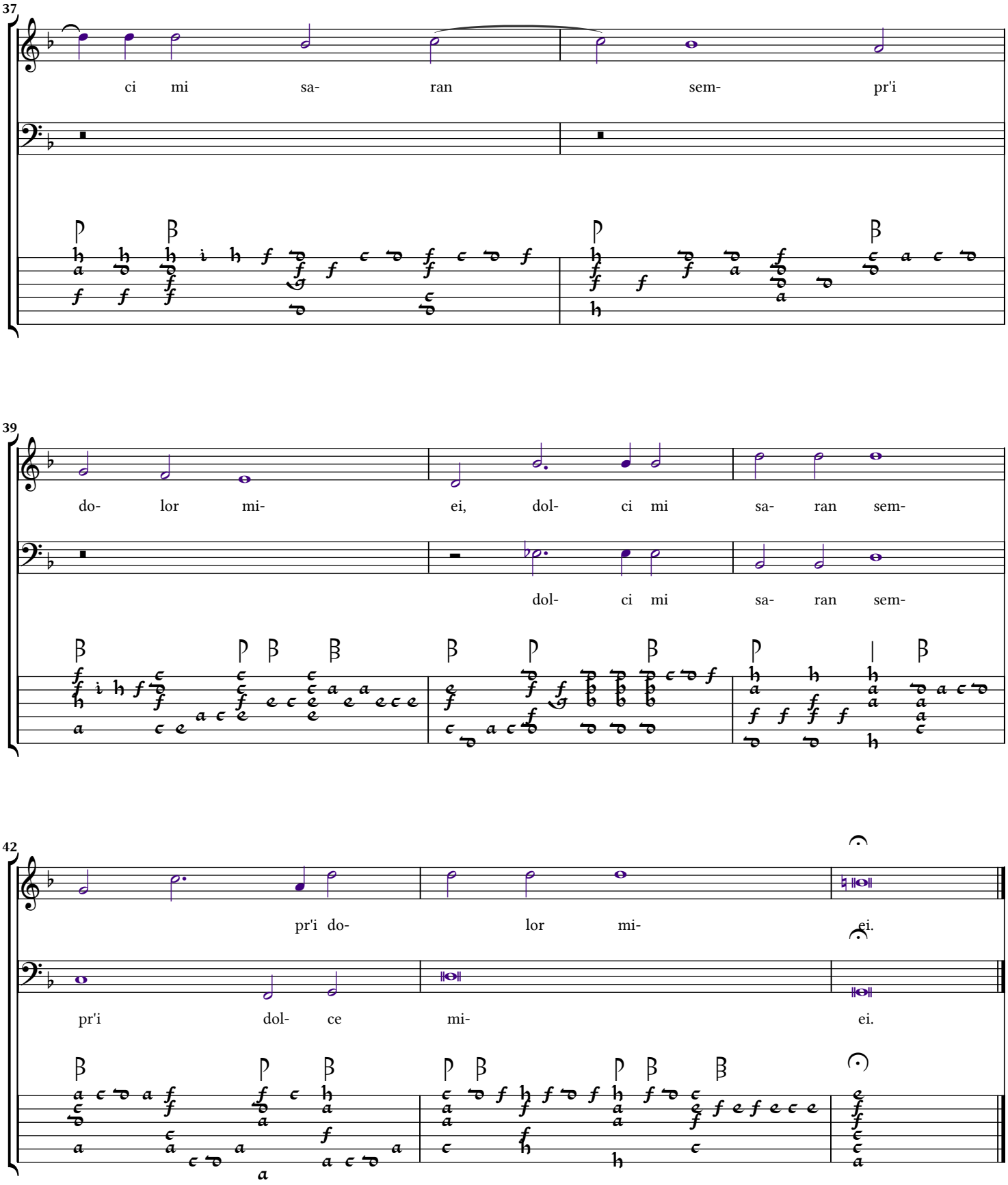



8
su- o prim' a- pa- rir mi tras- se_il
10
co- re, al suo prim' a- pa- rir mi
al suo pri- m'a- pa- rir mi
12
tras- s'il co- re del pet-
tras- s'il co- re del pet-


14
to, ch'el pen- sier su- bi- ta-
to,
16
men- te la-
ch'el pen- sier su- bi- ta men- te la-
18
scian d'o- gn'al- tra cu- ra e sol d'a- mo- re,
scian d'o- gn'al- tra cu- ra e


21
m'em- pio sì l'al-
sol d'a- mo- re m'em- pio sì
23
ma, ch'al- tro più non sen-
l'al- ma, ch'al- tro più non sen-
26
to On- de sì ben lan- gui- sc'a tut- te
to.

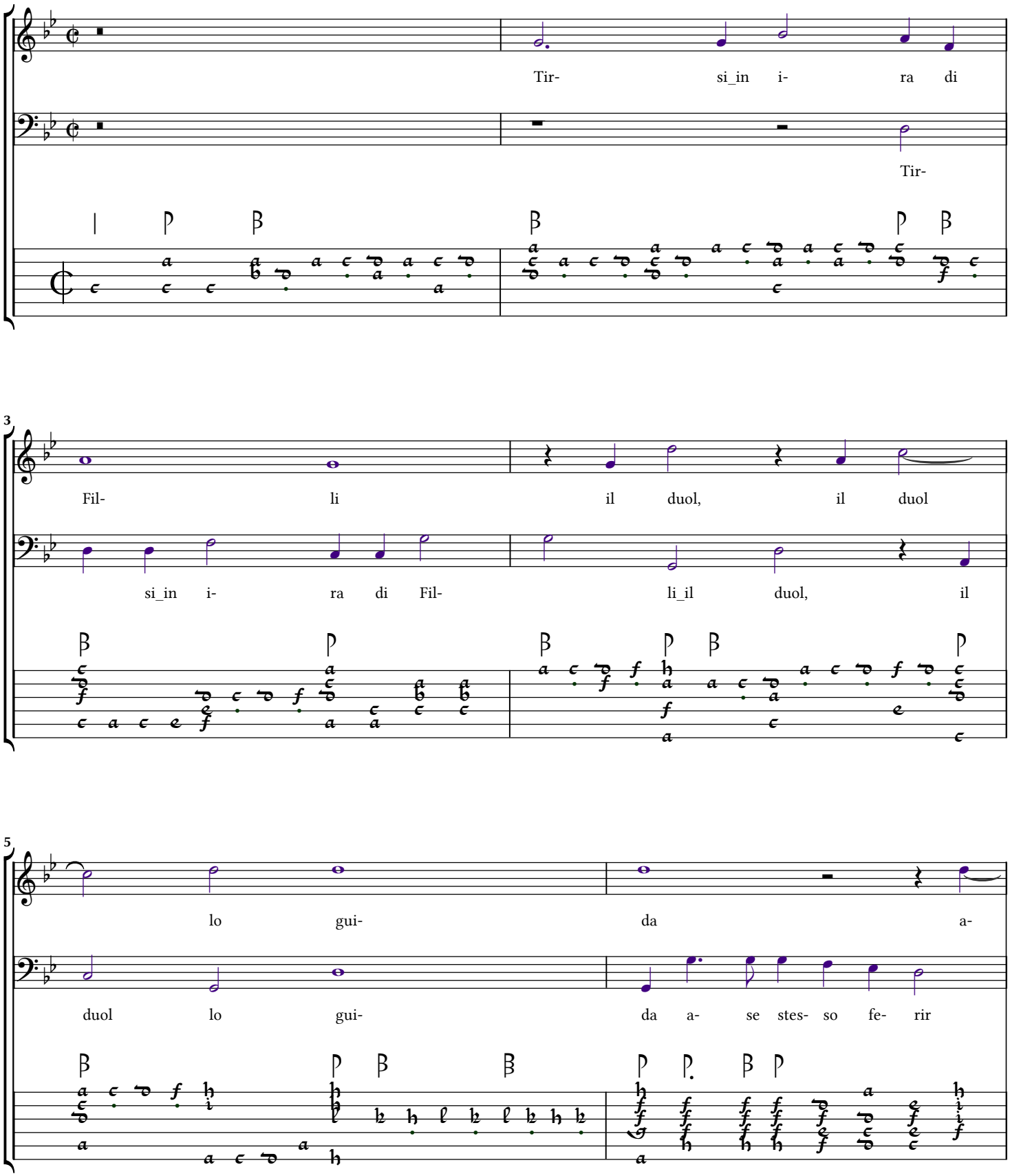

29
l'ho- re, a tut- te l'ho- re, mo-
Mo-
31
ren- do mil- le vol- t'il di, mo- ren- do mil- le vol- t'il di, mo-
ren- do mil- le vol- t'il di, mo-
34
ren- do mil- le vol- t'il di per le- i, dol-
ren- do mil- le vol- t'il di per le- i

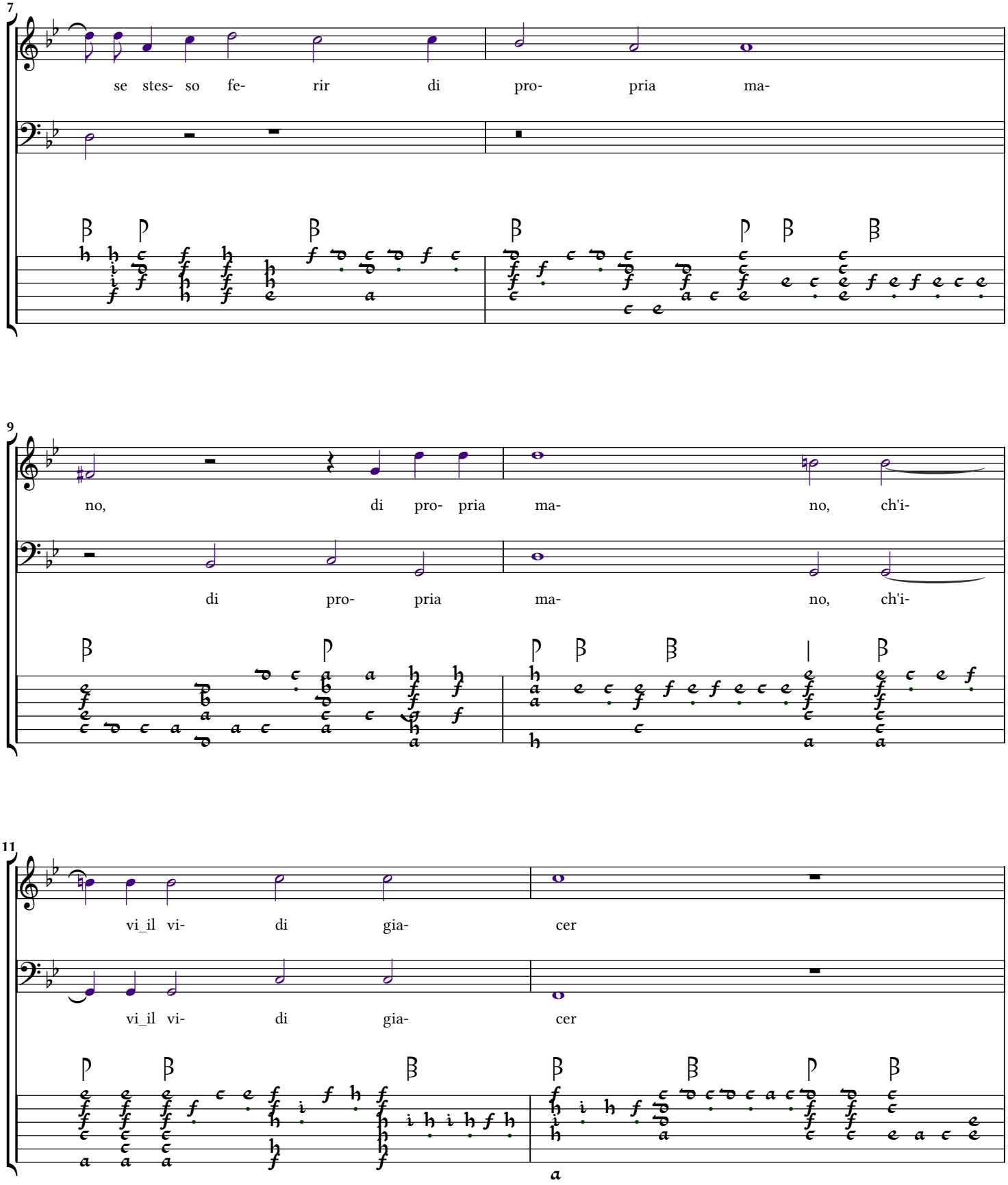

37
ci mi sa- ran sem- pr'i
39
do- lor mi- ei, dol- ci mi sa- ran sem-
dol- ci mi sa- ran sem-
42
pr'i do- lor mi- ei.
pr'i dol- ce mi- ei.

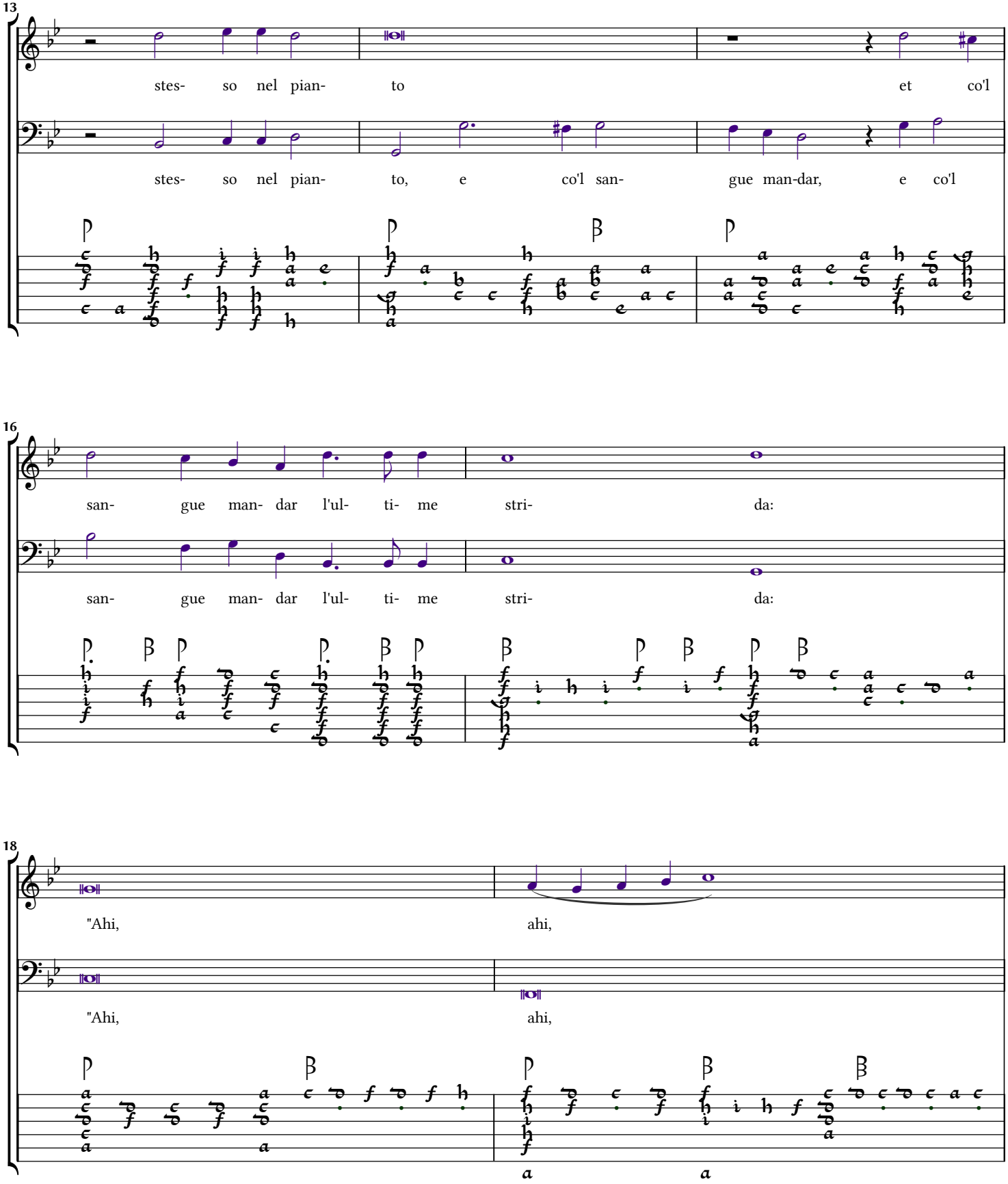
Tirsi in ira

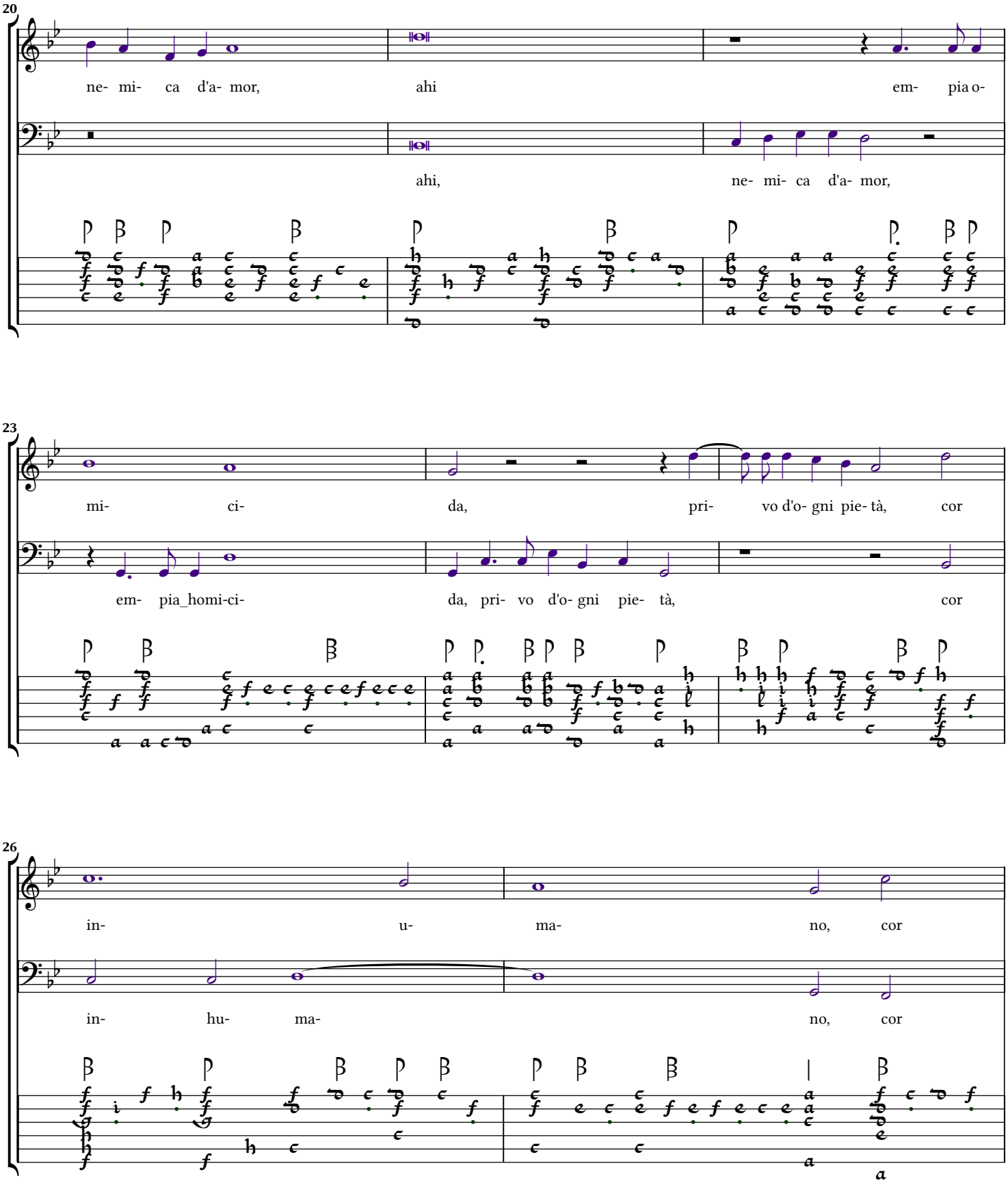
Ippolito Sabino (c1550:1593)

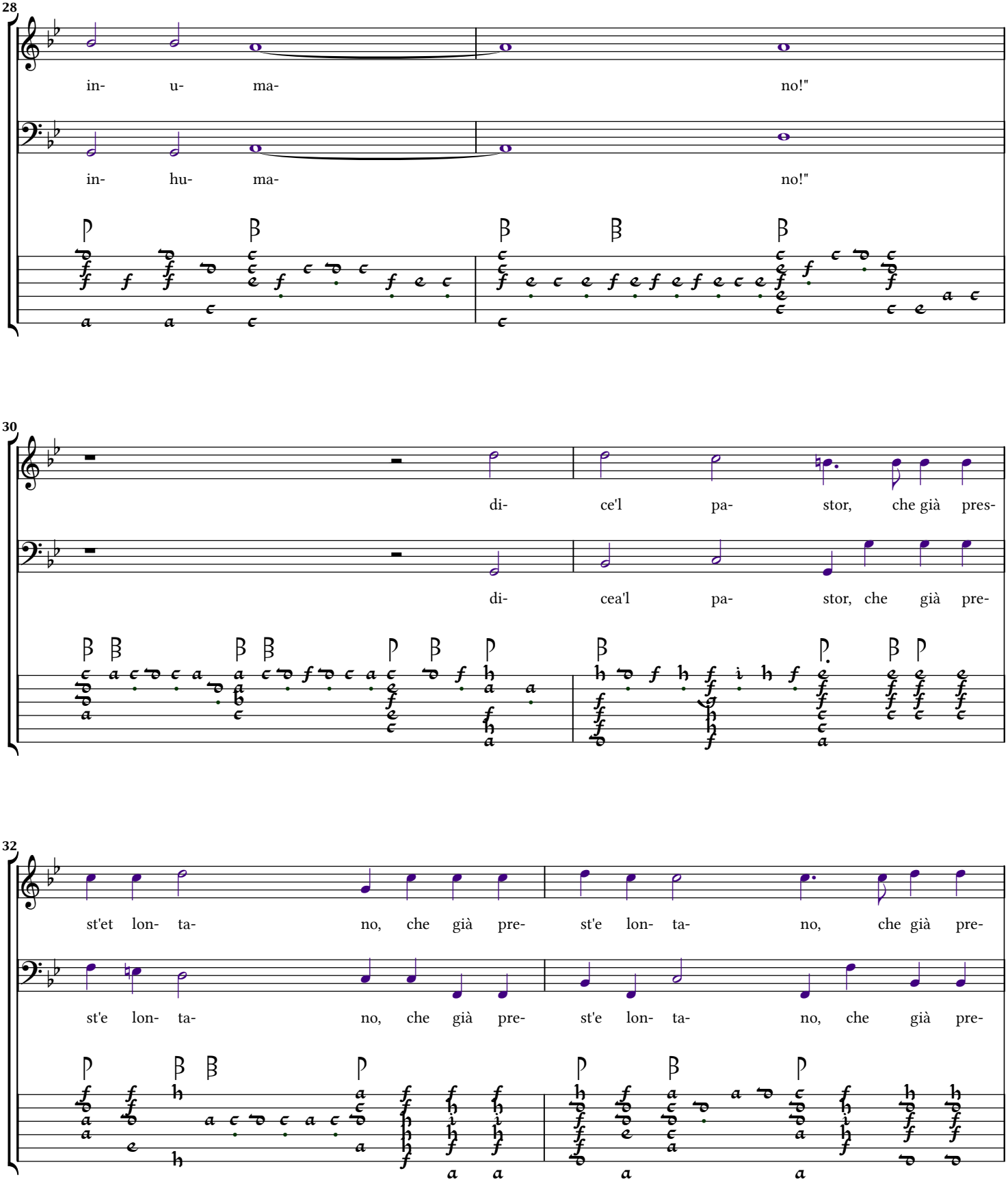
Florida (1601), f. 60v.
Canto and Basso not transposed. Canto in Soprano C clef.

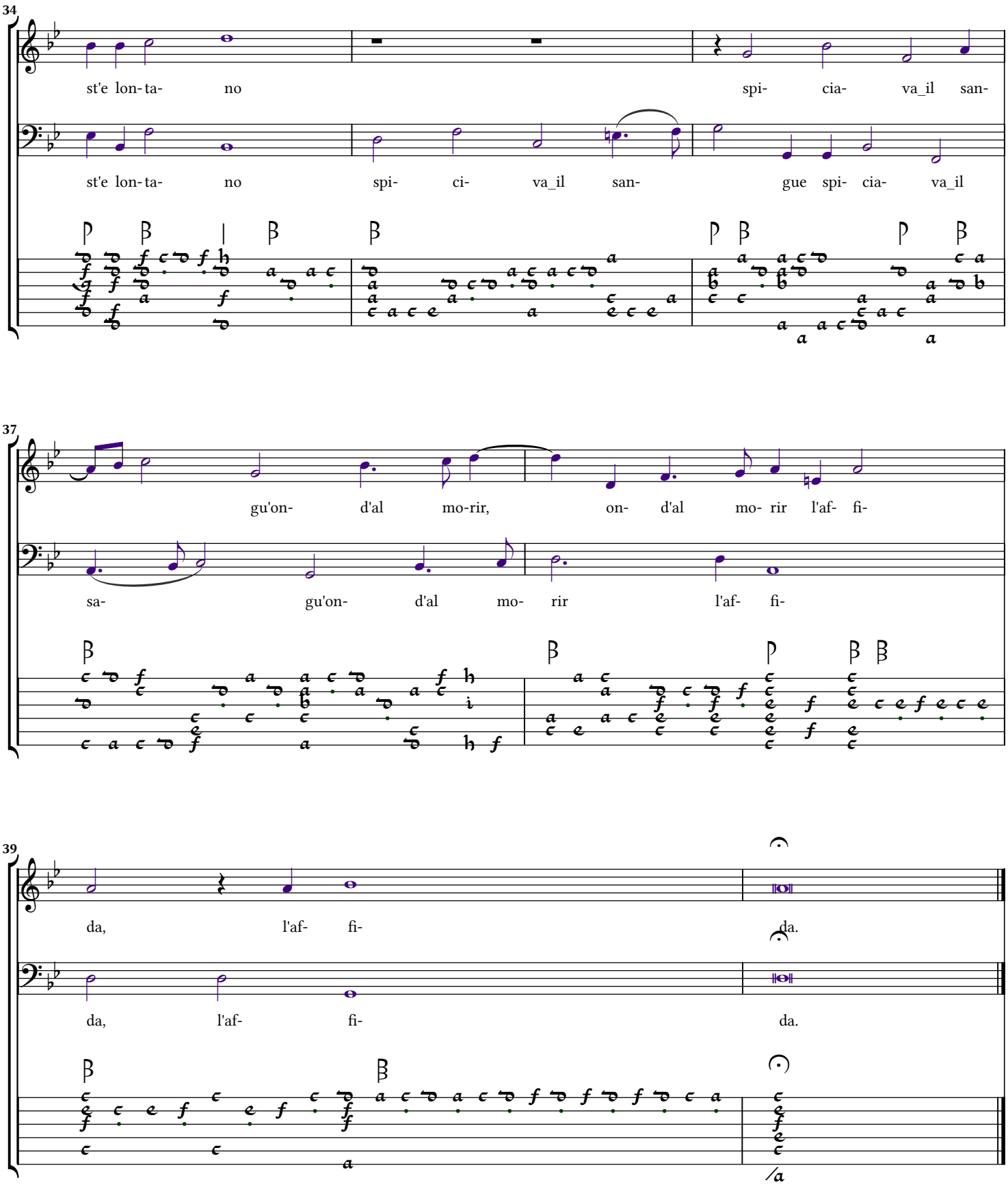



7
se stes- so fe- rir di pro- pria ma-
9
no, di pro- pria ma- no, ch'i-
di pro- pria ma- no, ch'i-
11
vi_il vi- di gia- cer
vi_il vi- di gia- cer


13
stes- so nel pian- to et co'l
stes- so nel pian- to, e co'l san- gue man-dar, e co'l
16
san- gue man- dar l'ul- ti- me stri- da:
san- gue man- dar l'ul- ti- me stri- da:
18
"Ahi, ahi,
"Ahi, ahi,

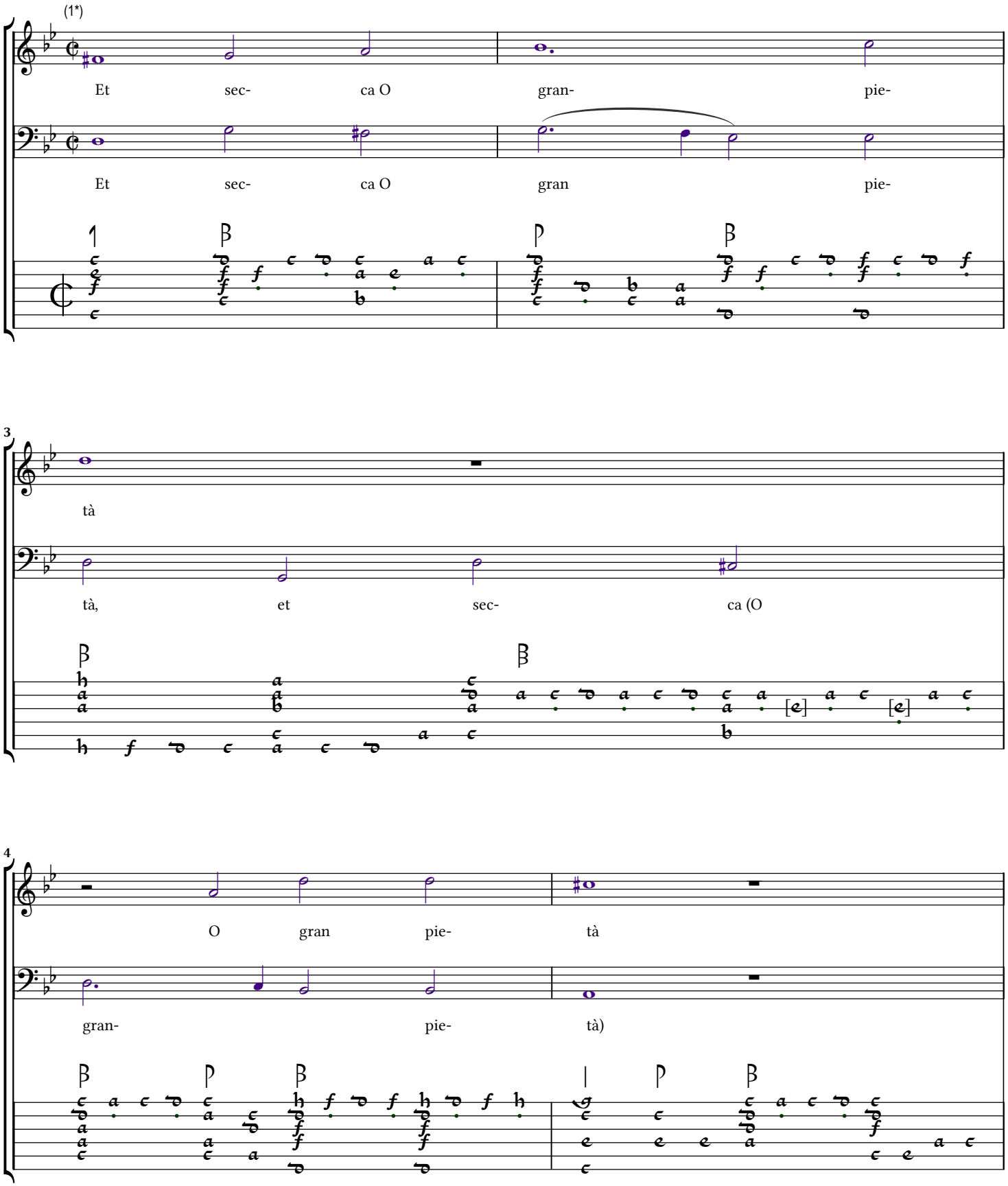

20
ne- mi- ca d'a- mor,
ahi
em- pia o-
ahi,
ne- mi- ca d'a- mor,
23
mi- ci-
da,
pri- vo d'o- gni pie- tà,
cor
em- pia_homi-ci-
da, pri- vo d'o- gni pie- tà,
cor
26
in- u-
ma-
no,
cor
in- hu- ma-
no,
cor


28
in- u- ma- no!"
in- hu- ma- no!"
30
di- ce'l pa- stor, che già pres-
di- cea'l pa- stor, che già pre-
32
st'et lon- ta- no, che già pre- st'e lon- ta- no, che già pre-
st'e lon- ta- no, che già pre- st'e lon- ta- no, che già pre-

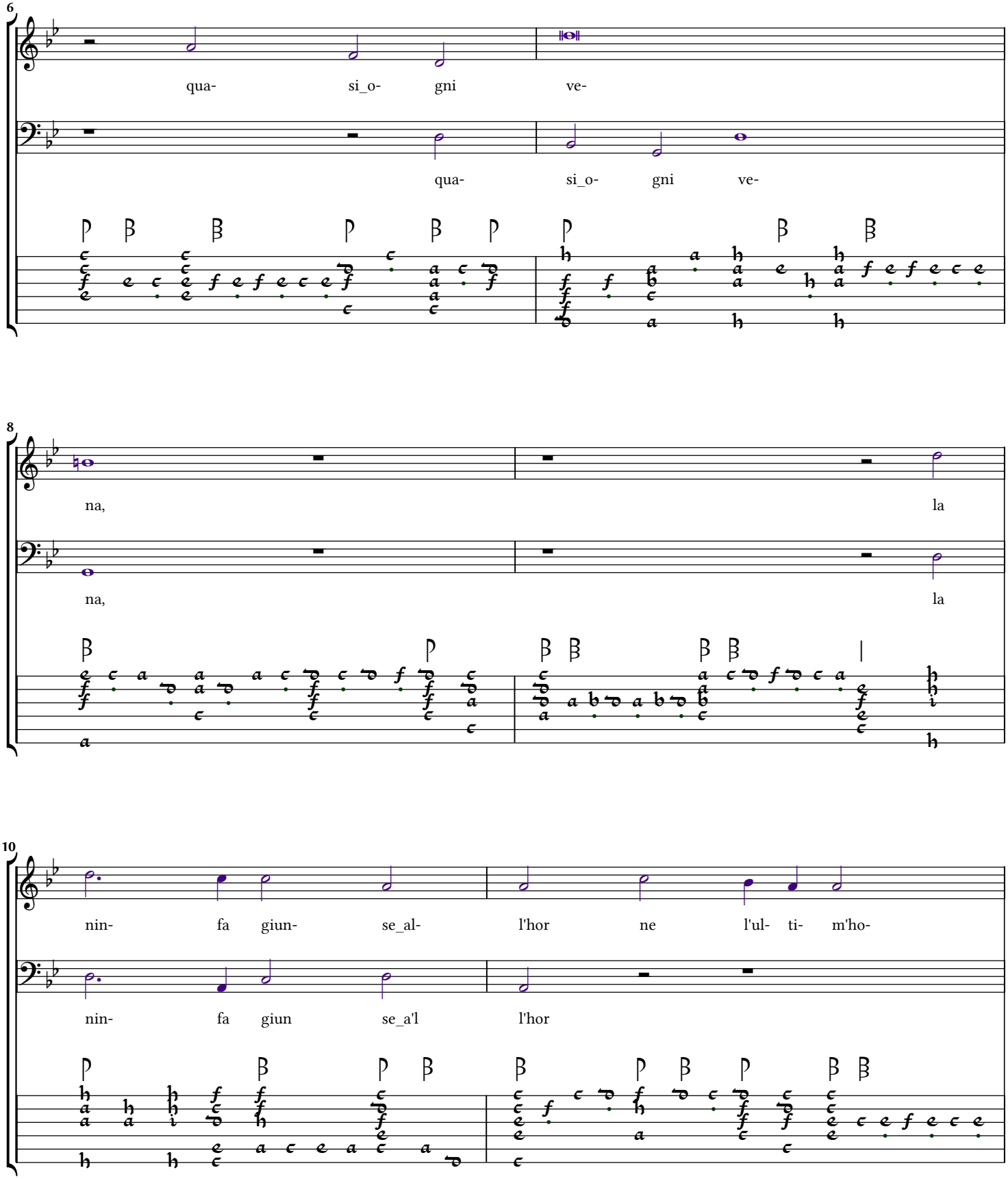

34
st'e lon- ta- no
spi- cia- va_il san-
st'e lon- ta- no
spi- ci- va_il san-
gue spi- cia- va_il
37
gu'on- d'al mo-rir,
on- d'al mo- rir l'af- fi-
sa- gu'on- d'al mo- rir
l'af- fi-
39
da,
l'af- fi-
da.
da,
l'af- fi-
da.

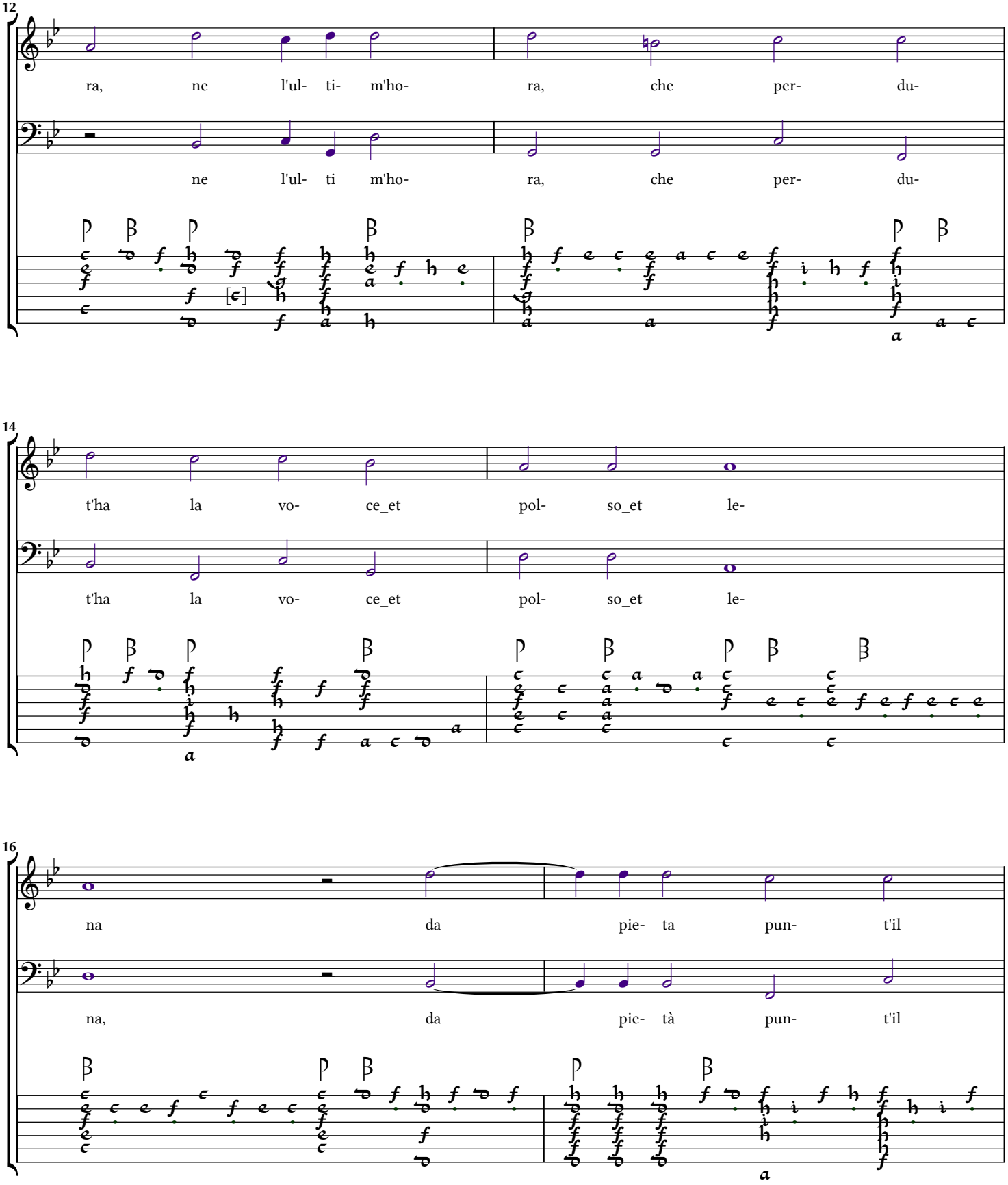
Et secca O gran pieta. Seconda parte

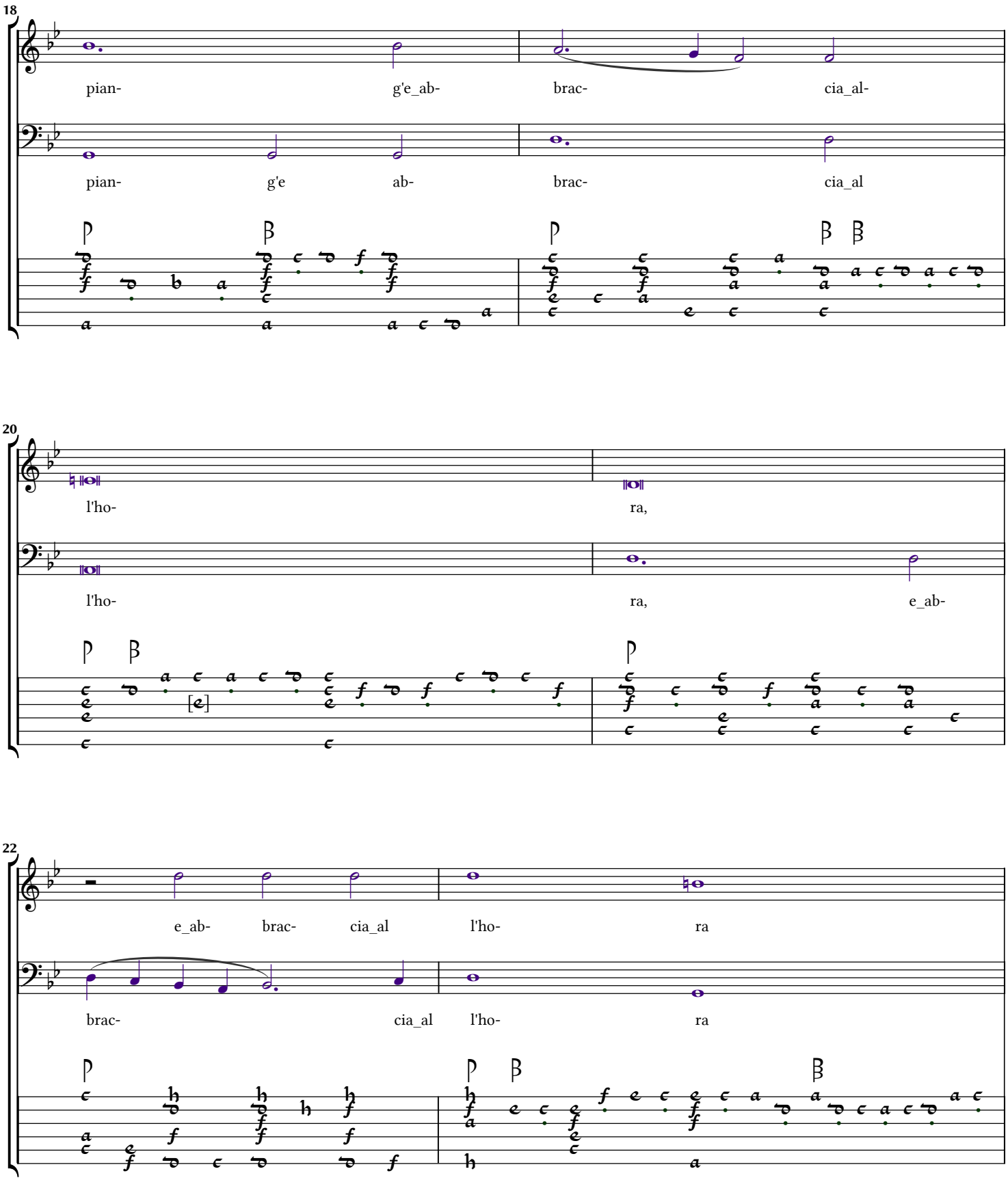
Florida (1601), f. 60v.
Canto and Basso not transposed. Canto in Soprano C clef.

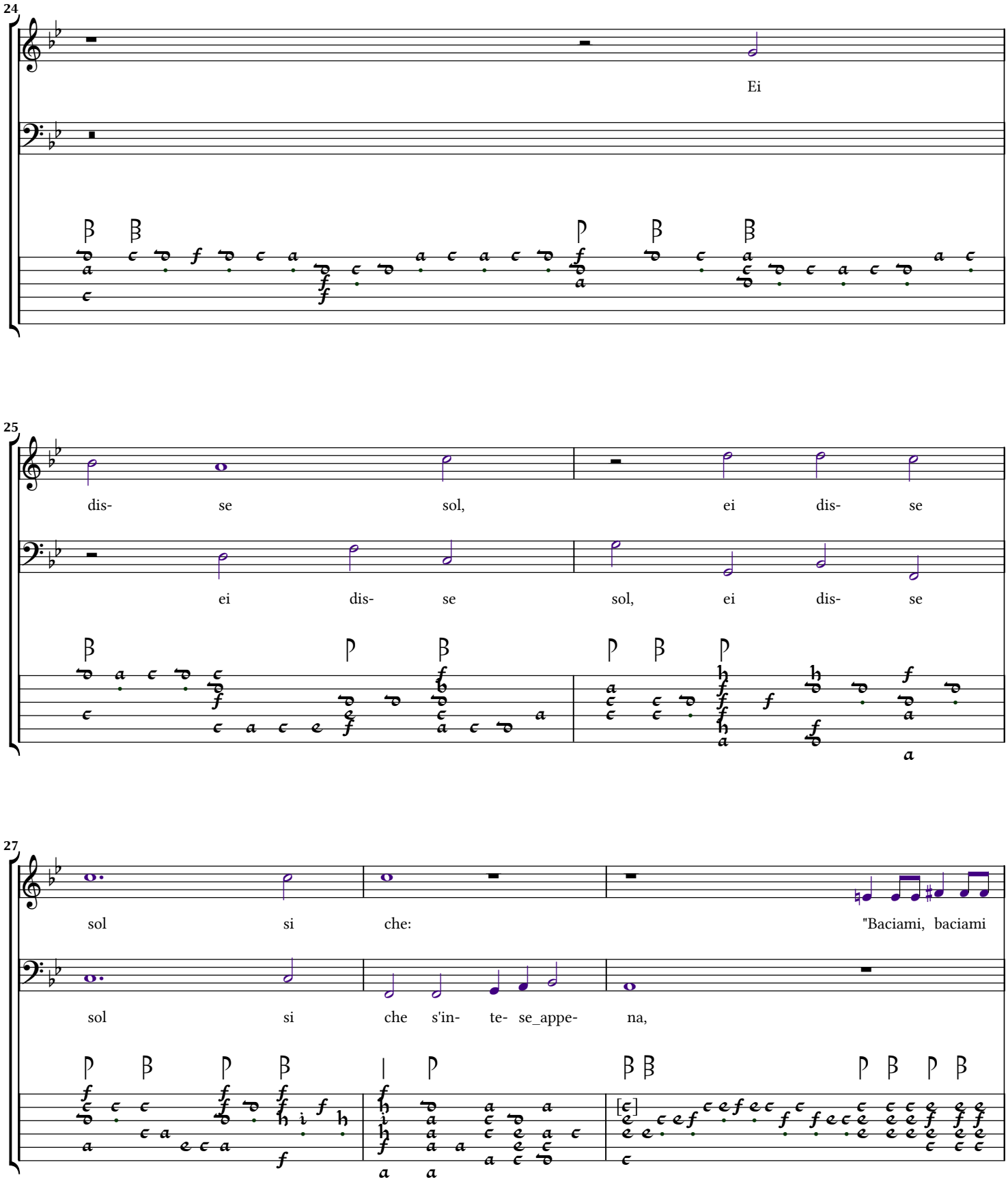


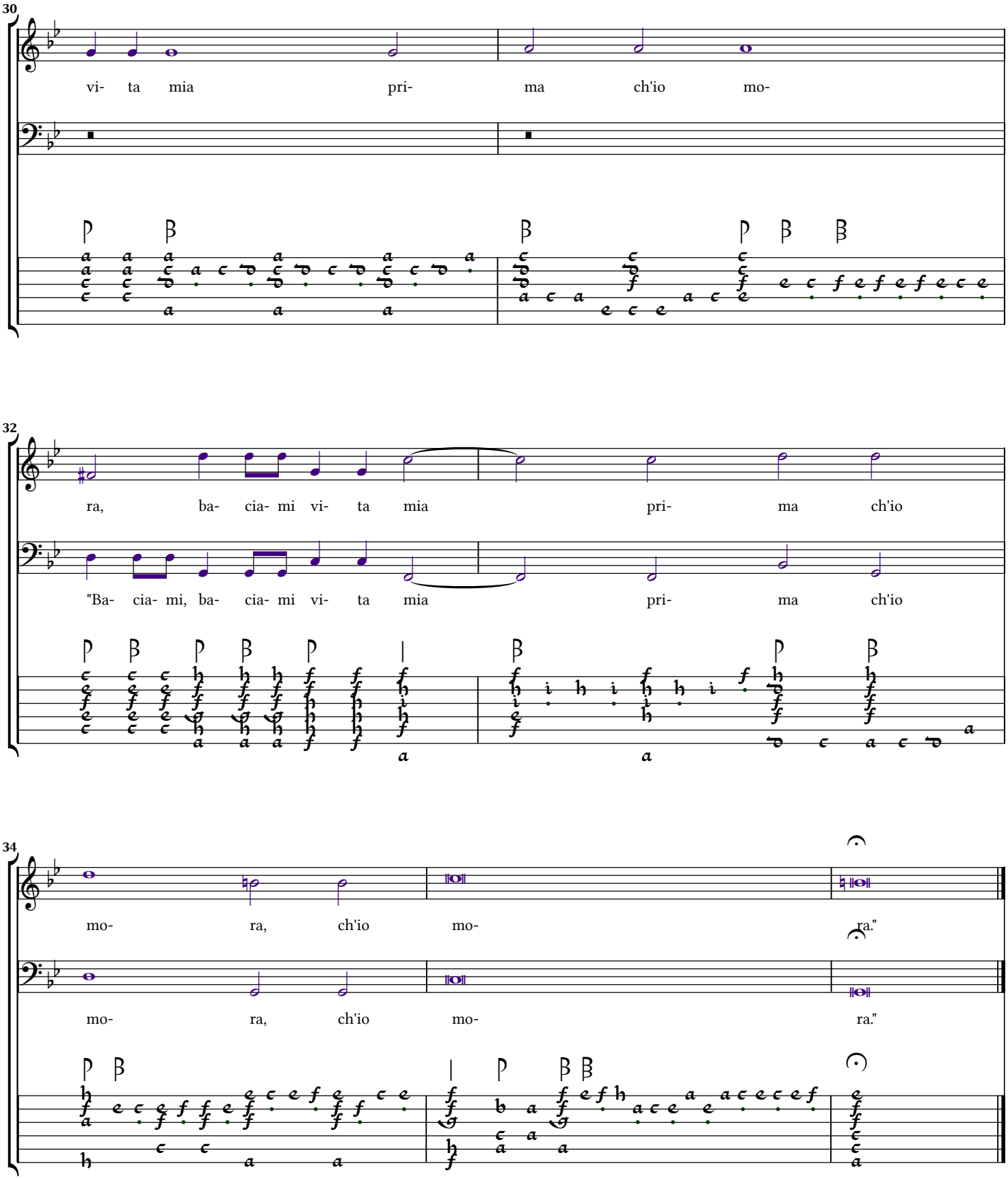
1. F natural in original.


6
qua- si_o- gni ve-
qua- si_o- gni ve-
8
na, la
na, la
10
nin- fa giun- se_al- l'hor ne l'ul- ti- m'ho-
nin- fa giun se_a'l l'hor


12
ra, ne l'ul- ti- m'ho- ra, che per- du-
ne l'ul- ti m'ho- ra, che per- du-
14
t'ha la vo- ce_et pol- so_et le-
t'ha la vo- ce_et pol- so_et le-
16
na da pie- ta pun- t'il
na, da pie- tà pun- t'il


18
pian- g'e_ab- brac- cia_al-
pian- g'e ab- brac- cia_al
20
l'ho- ra,
l'ho- ra, e_ab-
22
e_ab- brac- cia_al l'ho- ra
brac- cia_al l'ho- ra

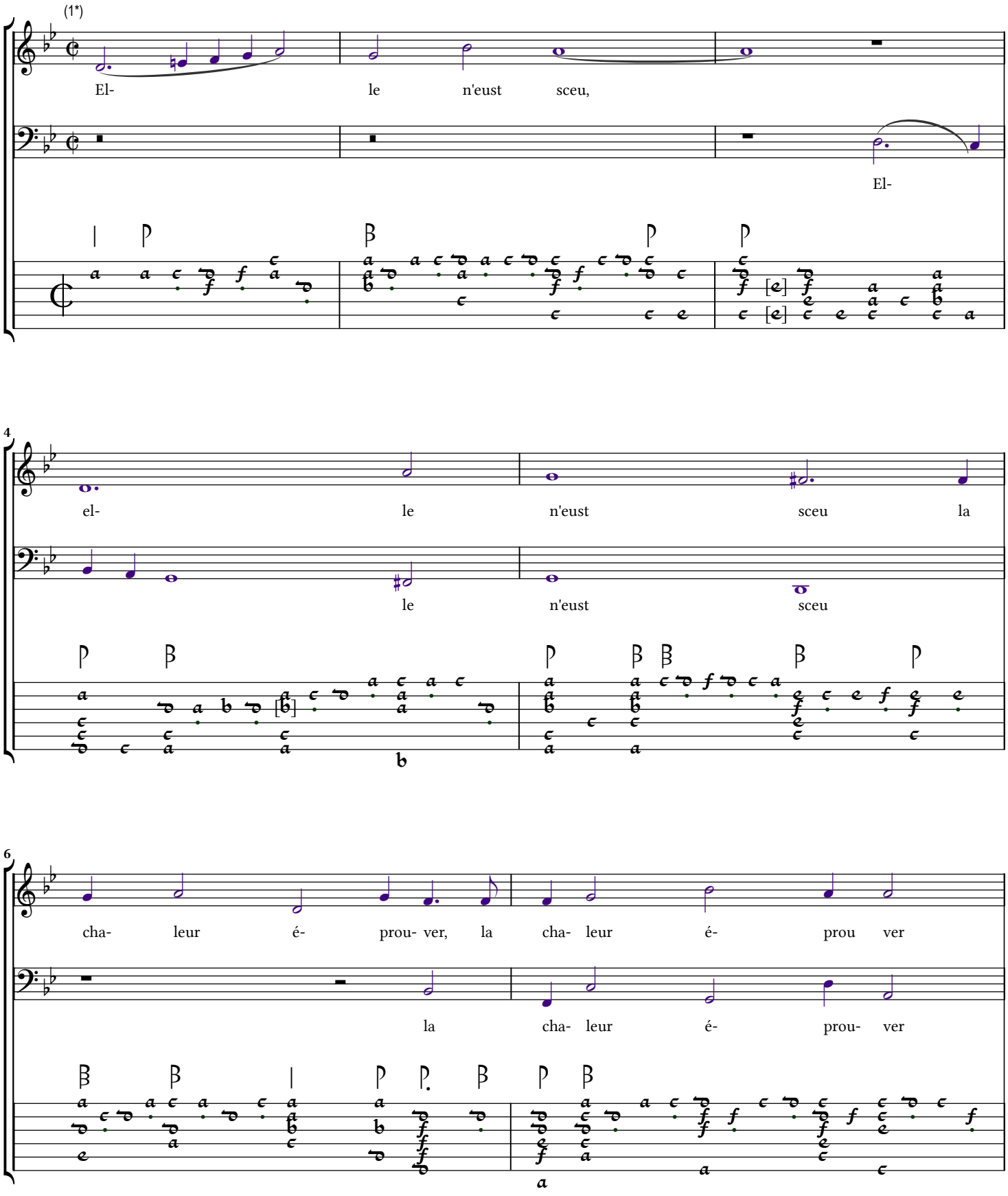

24
Ei
25
dis- se sol, ei dis- se
ei dis- se sol, ei dis- se
27
sol si che: "Baciami, baciami
sol si che s'in- te- se_appe- na,


30
vi- ta mia pri- ma ch'io mo-
32
ra, ba- cia- mi vi- ta mia pri- ma ch'io
"Ba- cia- mi, ba- cia- mi vi- ta mia pri- ma ch'io
34
mo- ra, ch'io mo- ra."
mo- ra, ch'io mo- ra."

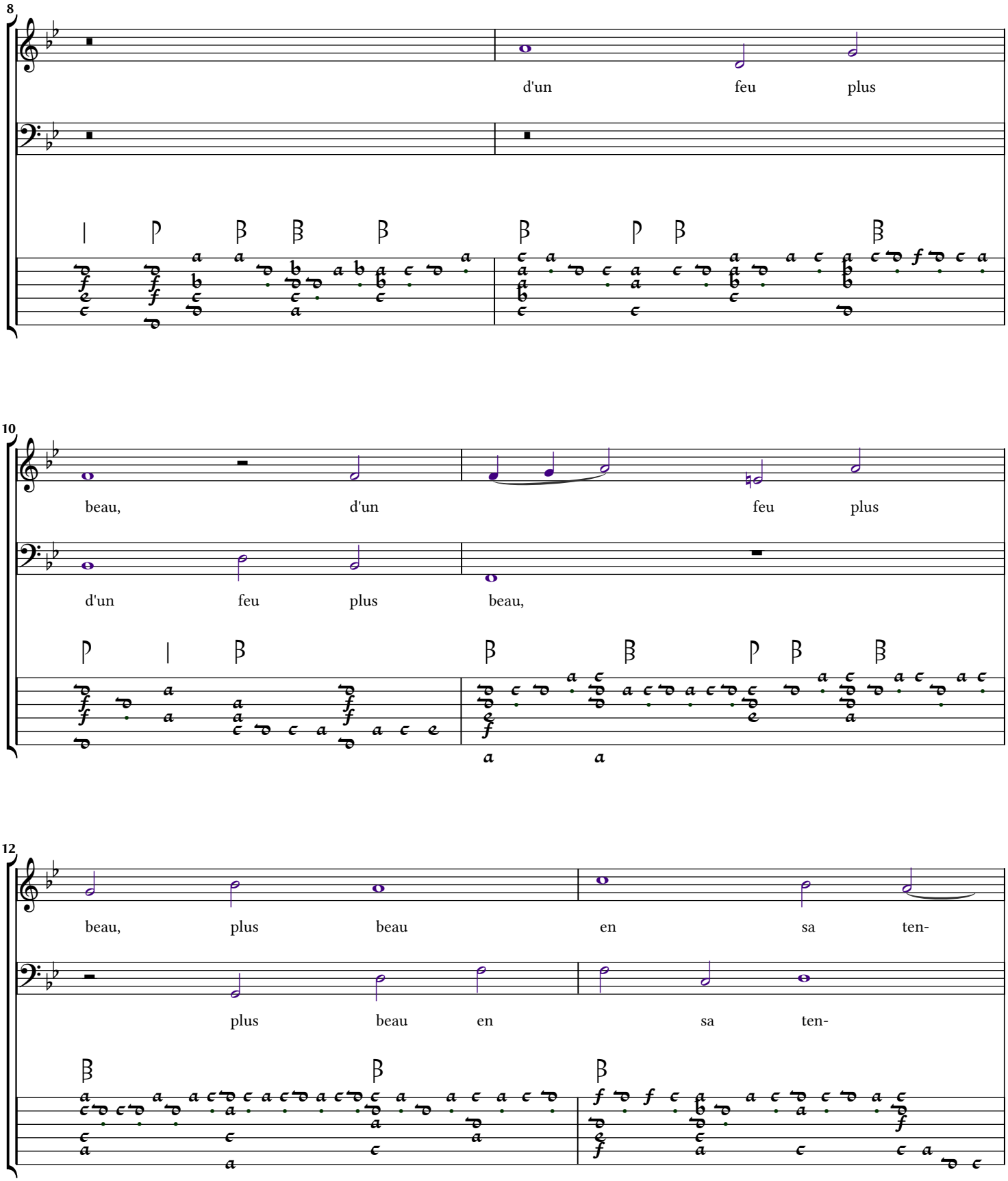
Elle n'eust sceu

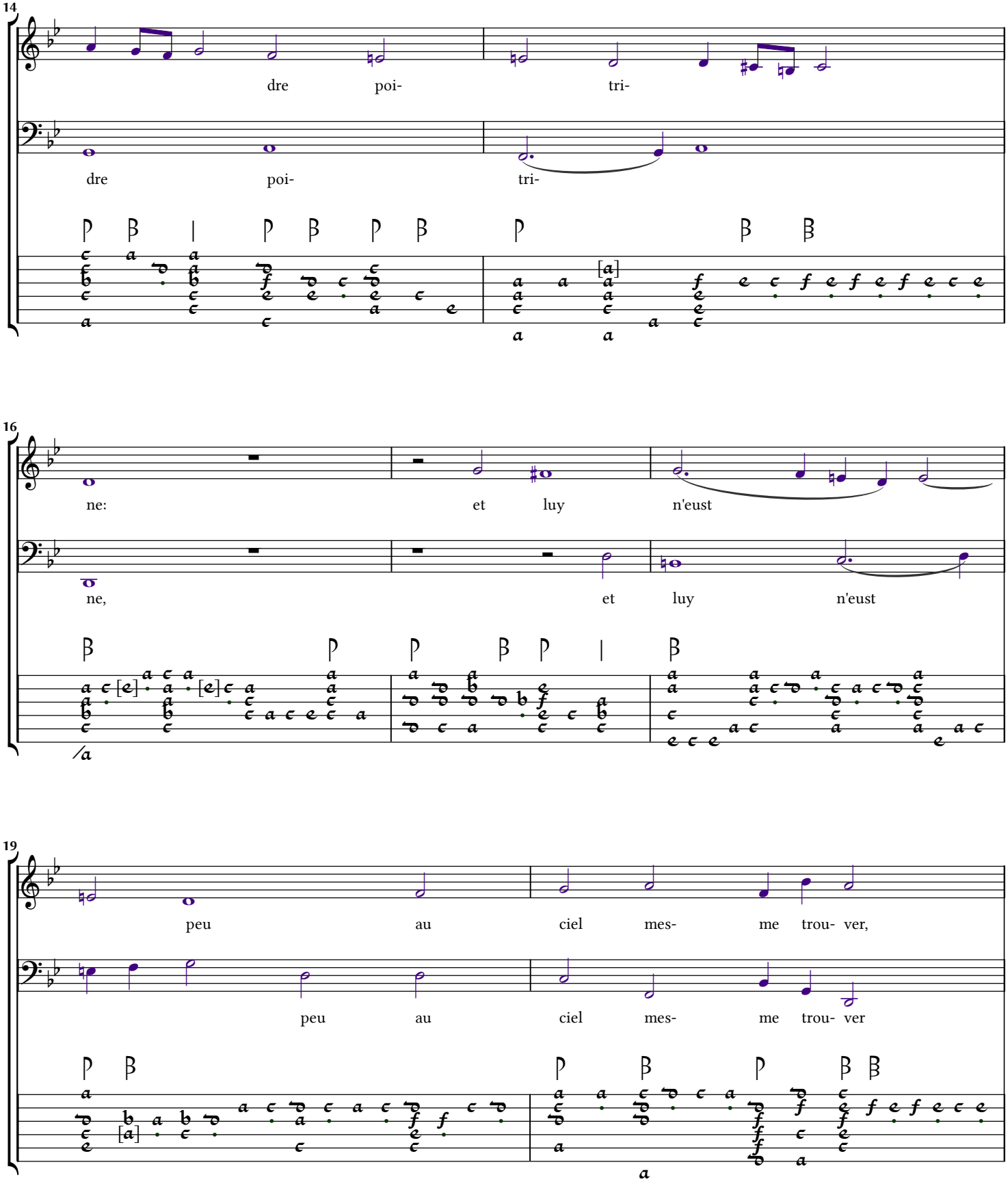
Claude Le Jeune

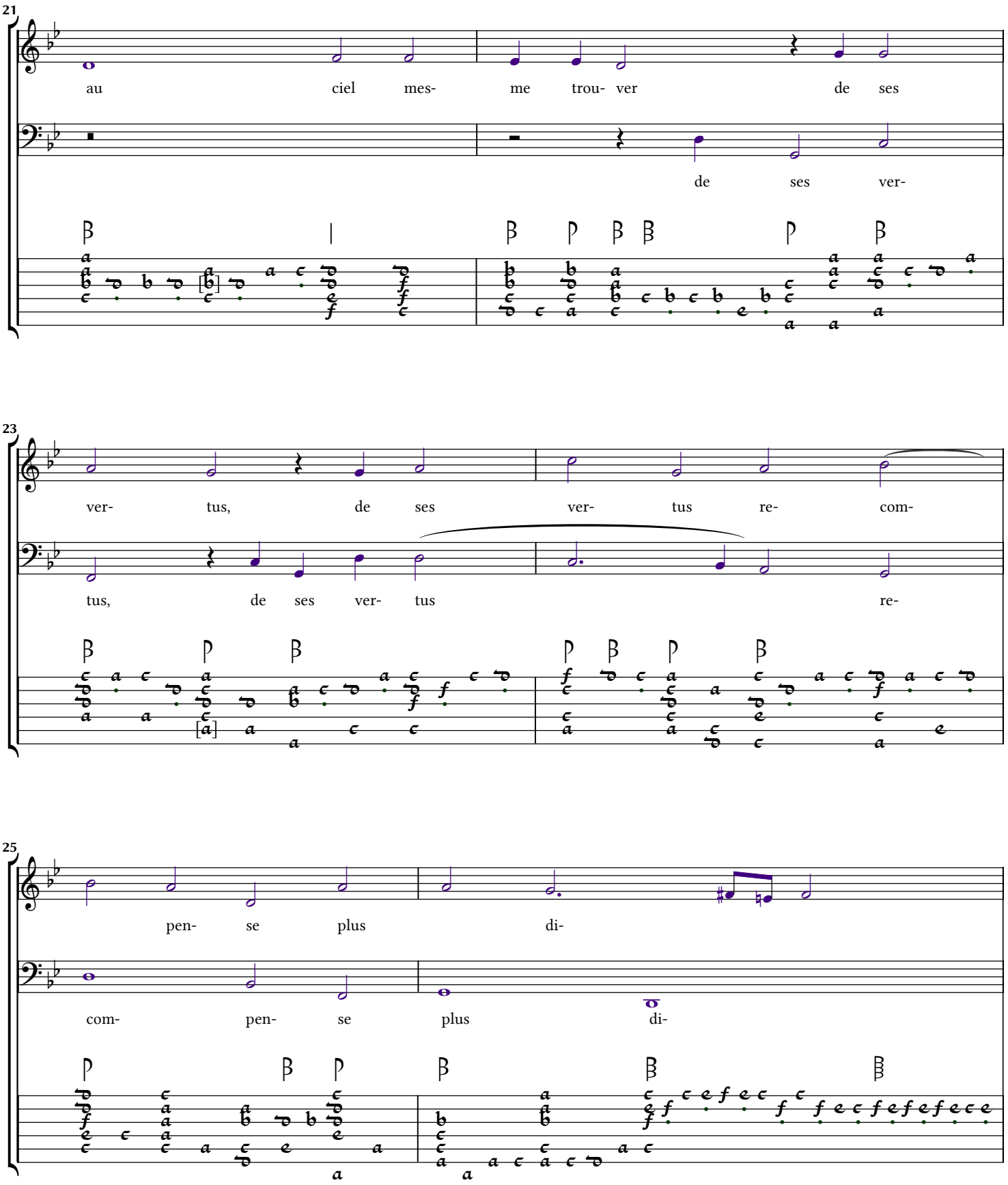
Florida (1601), f. 63v.
Canto and Basso transposed a fifth.

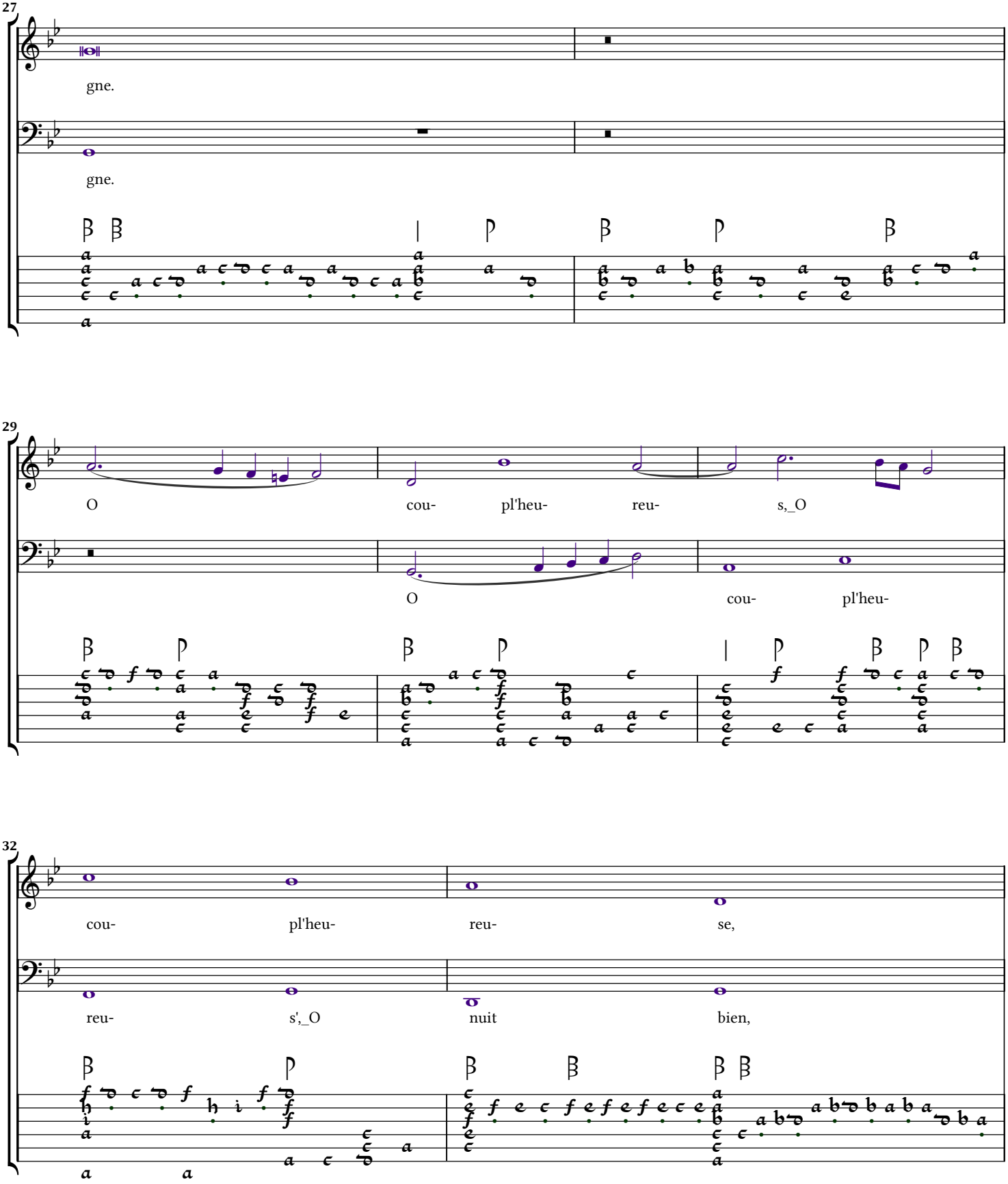


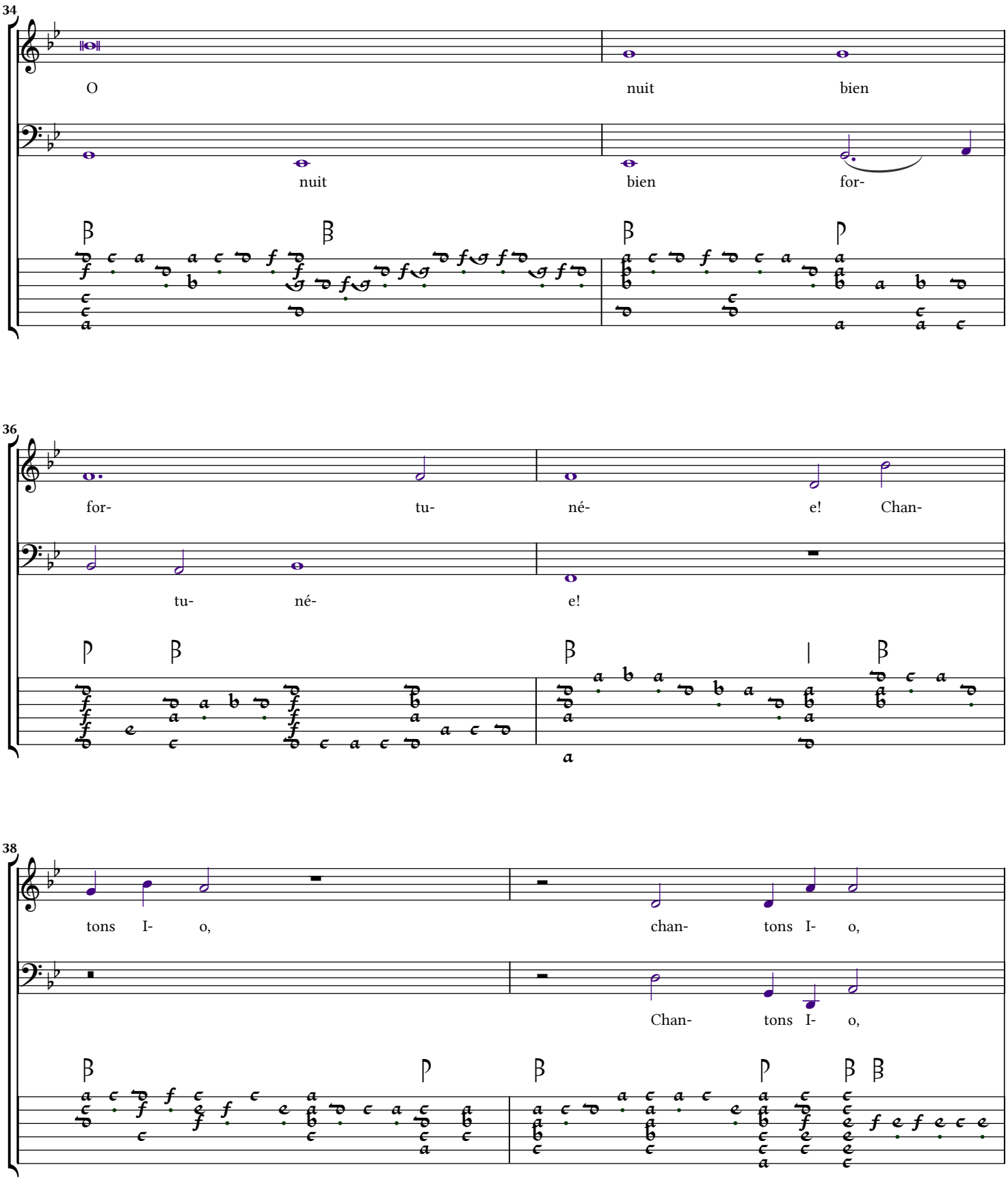
1. Source: Livre de Melanges de C. le Ieune, Anvers 1585

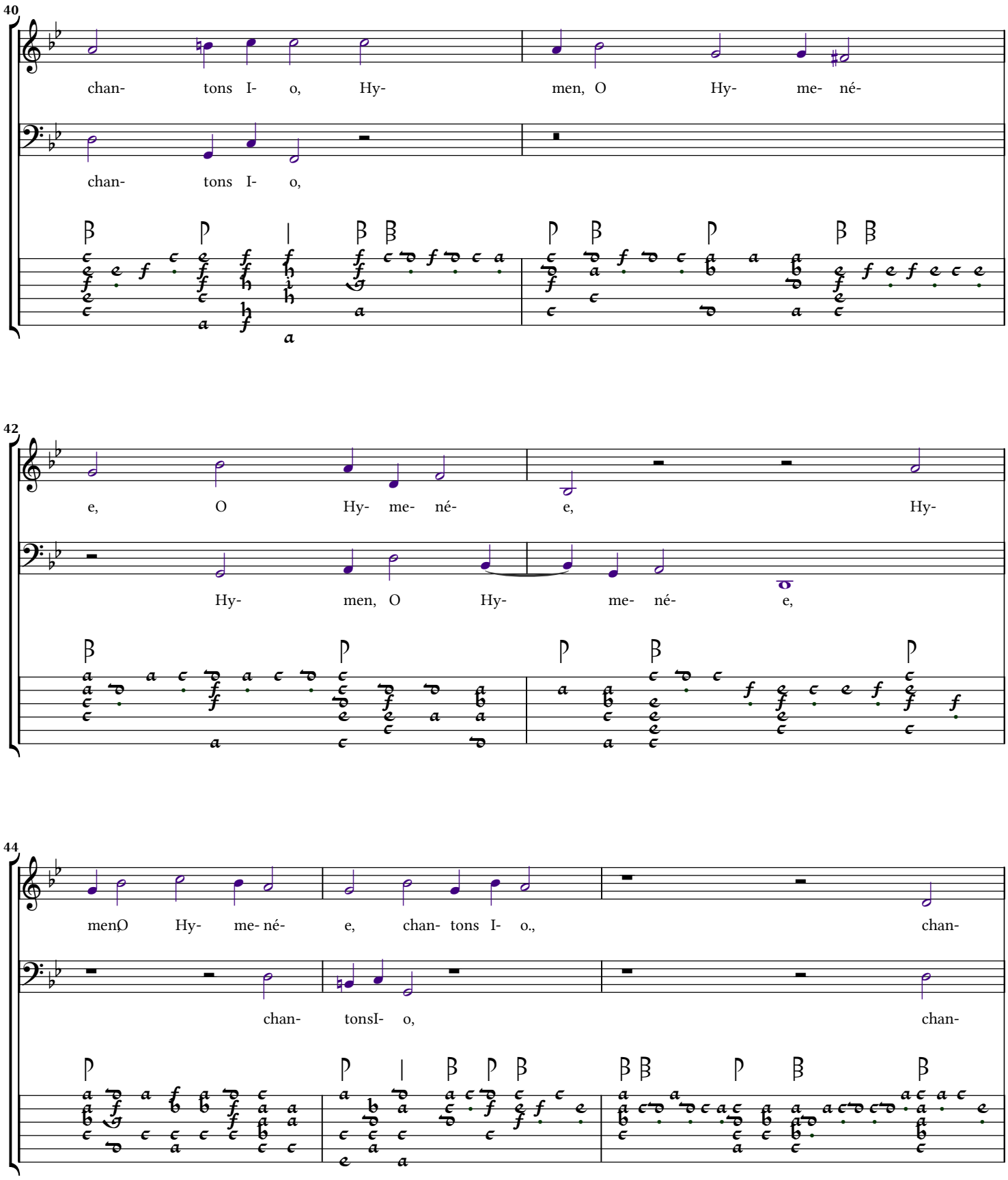

8
d'un feu plus
10
beau, d'un feu plus
d'un feu plus beau,
12
beau, plus beau en sa ten-
plus beau en sa ten-

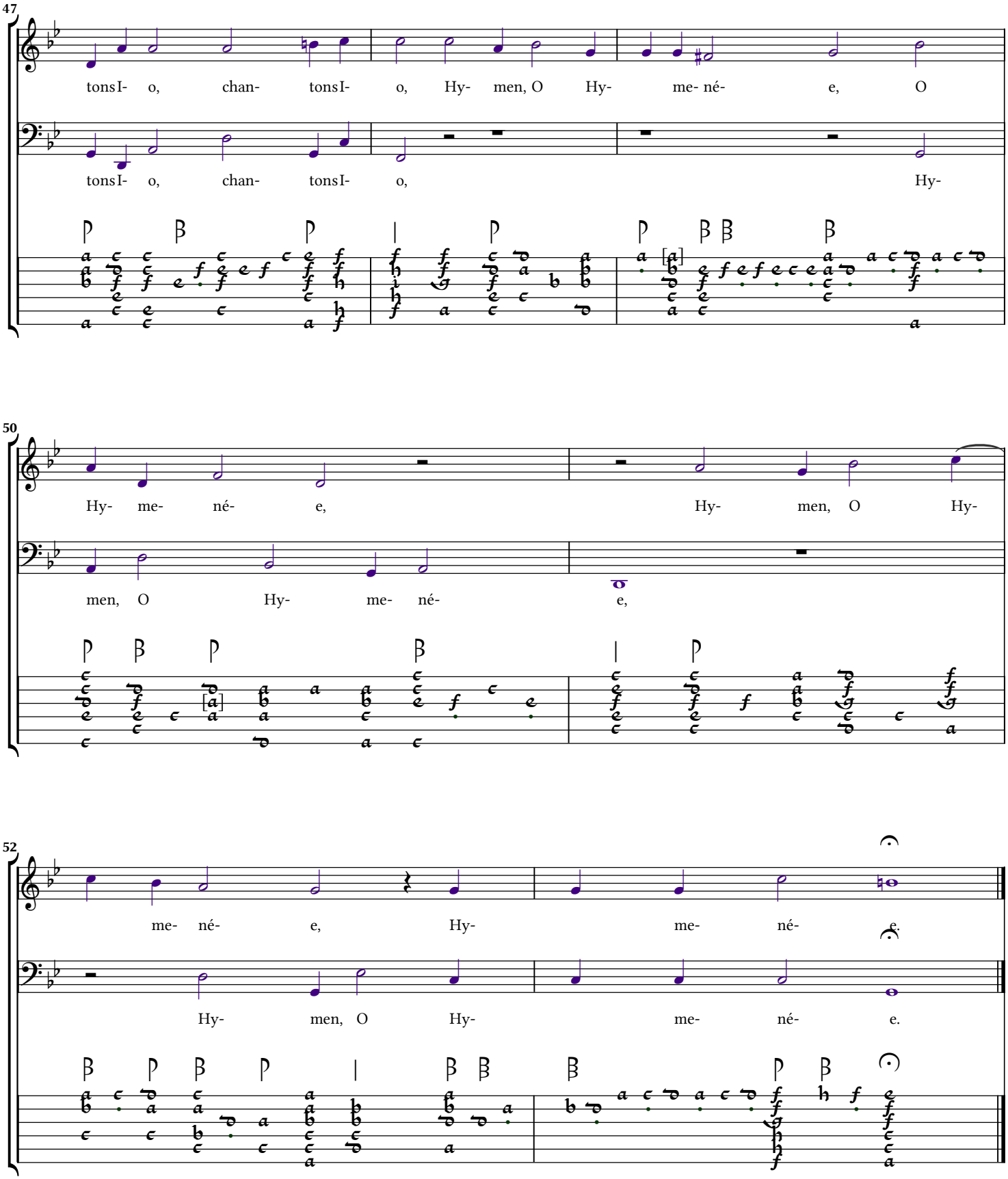

14
dre poi- tri-
dre poi- tri-
16
ne: et luy n'eust
ne, et luy n'eust
19
peu au ciel mes- me trou- ver,
peu au ciel mes- me trou- ver


21
au ciel mes- me trou- ver de ses
de ses ver-
23
ver- tus, de ses ver- tus re- com-
tus, de ses ver- tus re-
25
pen- se plus di-
com- pen- se plus di-


27
gne.
gne.
29
O
cou-
pl'heu-
reu-
s,_O
O
cou-
pl'heu-
32
cou-
pl'heu-
reu-
se,
reu-
s',_O
nuit
bien,


34
O
nuit
bien
nuit
bien
for-
36
for-
tu-
né-
e!
Chan-
tu-
né-
e!
38
tons I- o,
chan-
tons I- o,
Chan-
tons I- o,

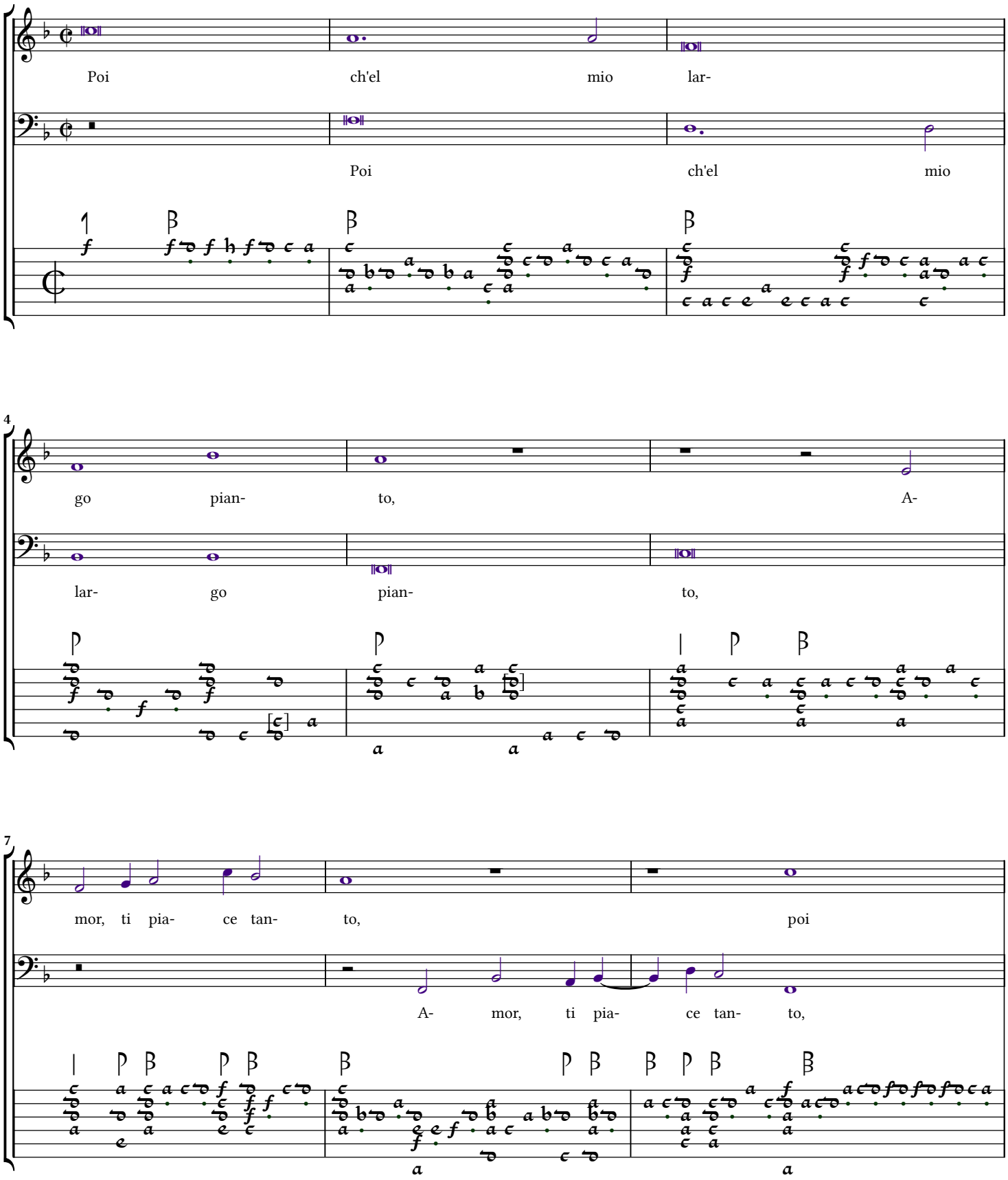

40
chan- tons I- o, Hy- men, O Hy- me- né-
chan- tons I- o,
42
e, O Hy- me- né- e, Hy-
Hy- men, O Hy- me- né- e,
44
menO Hy- me- né- e, chan- tons I- o., chan-
chan- tonsI- o, chan-

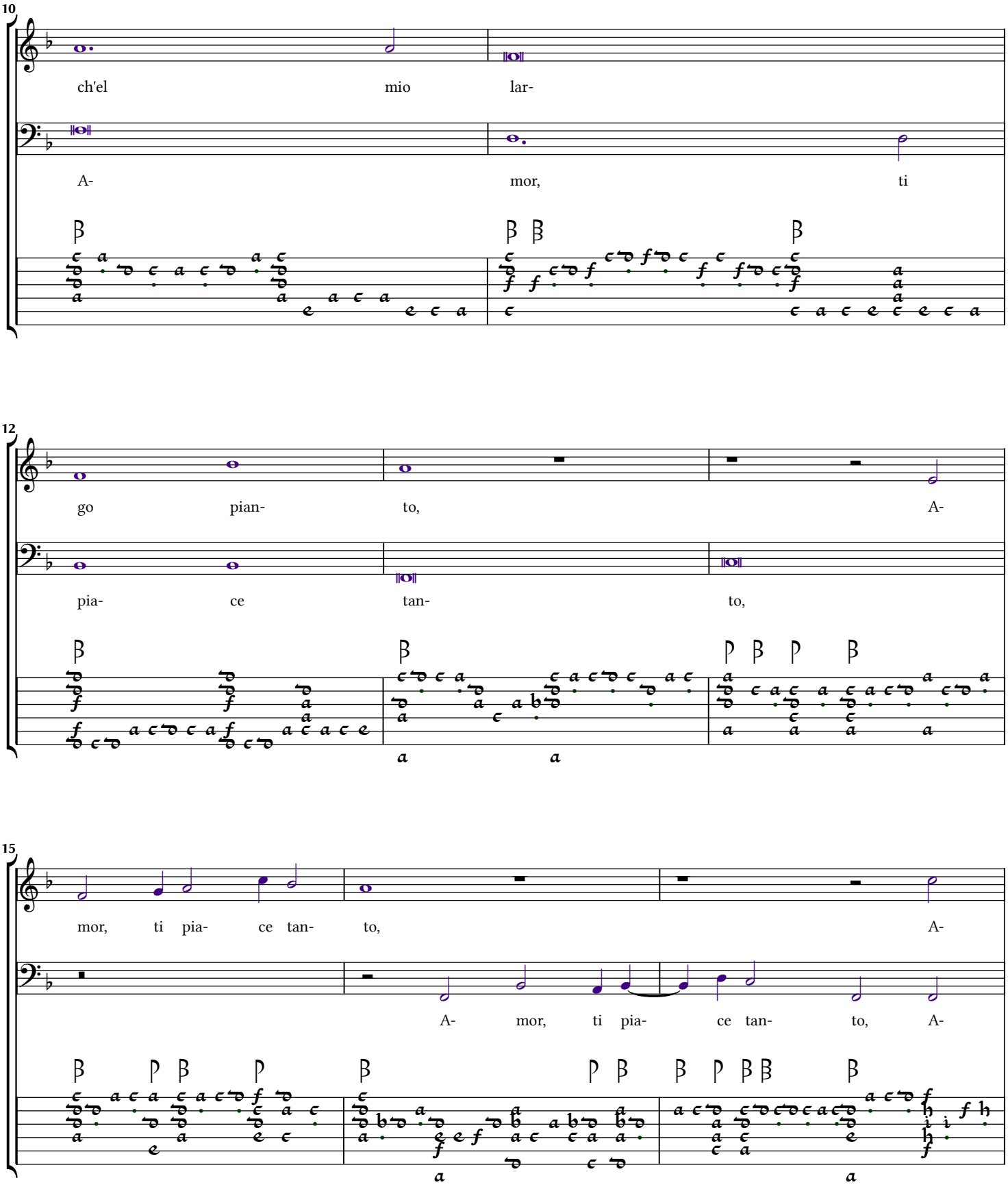

47
tonsI- o, chan- tonsI- o, Hy- men, O Hy- me- né- e, O
tonsI- o, chan- tonsI- o, Hy-
50
Hy- me- né- e, Hy- men, O Hy-
men, O Hy- me- né- e,
52
me- né- e, Hy- me- né- e.
Hy- men, O Hy- me- né- e.

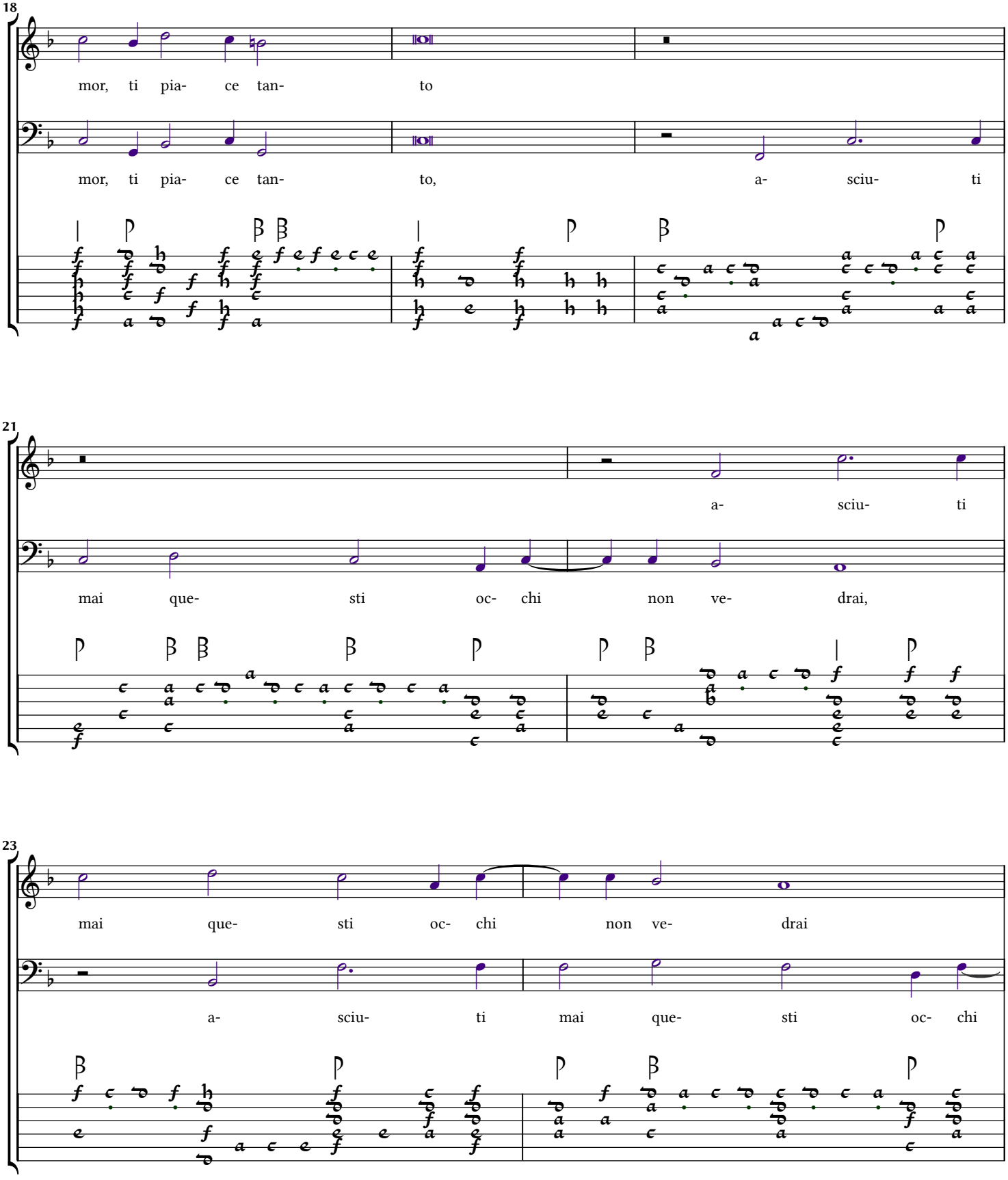
Poi ch'el mio largo pianto

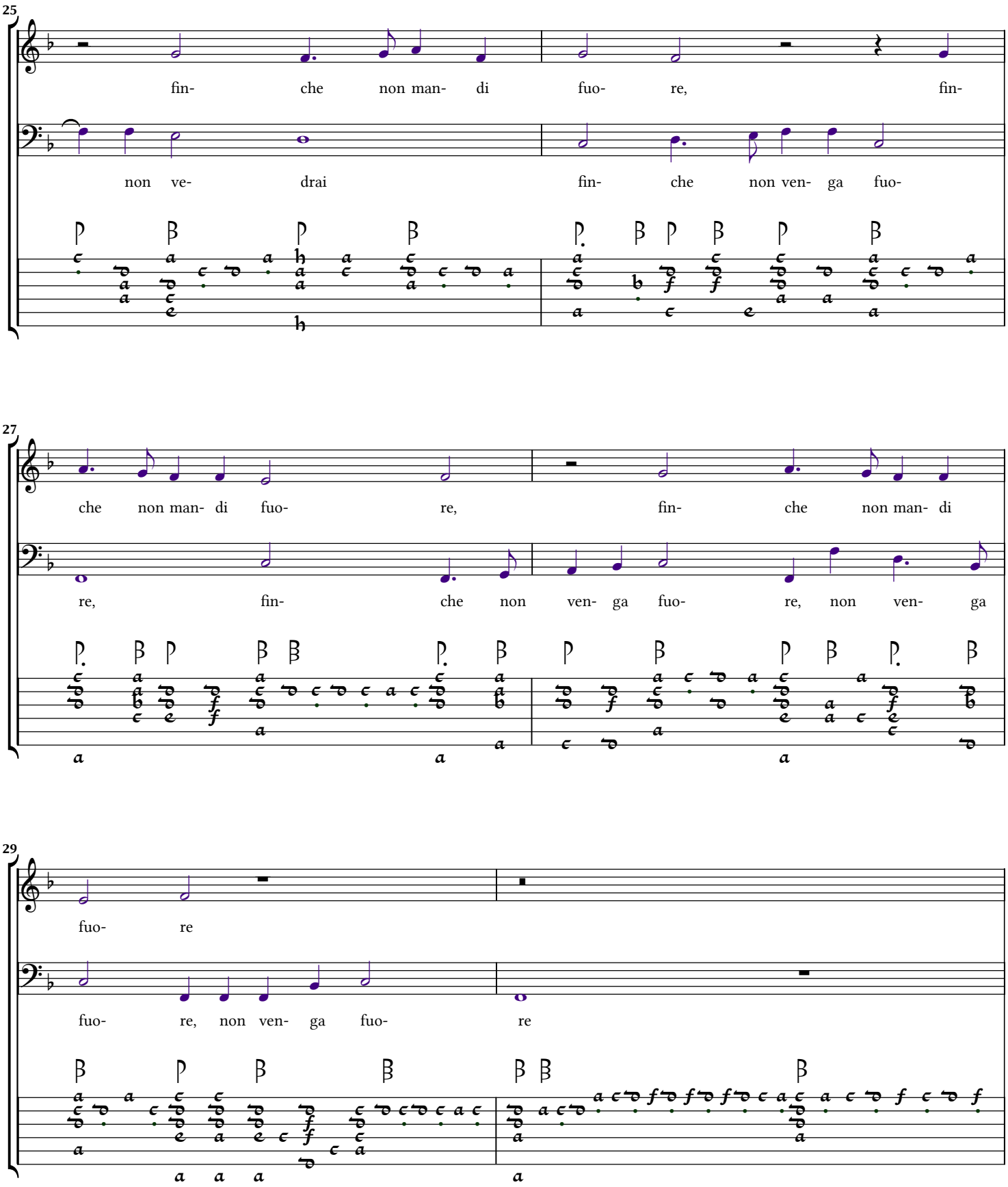
Joachim van den Hove

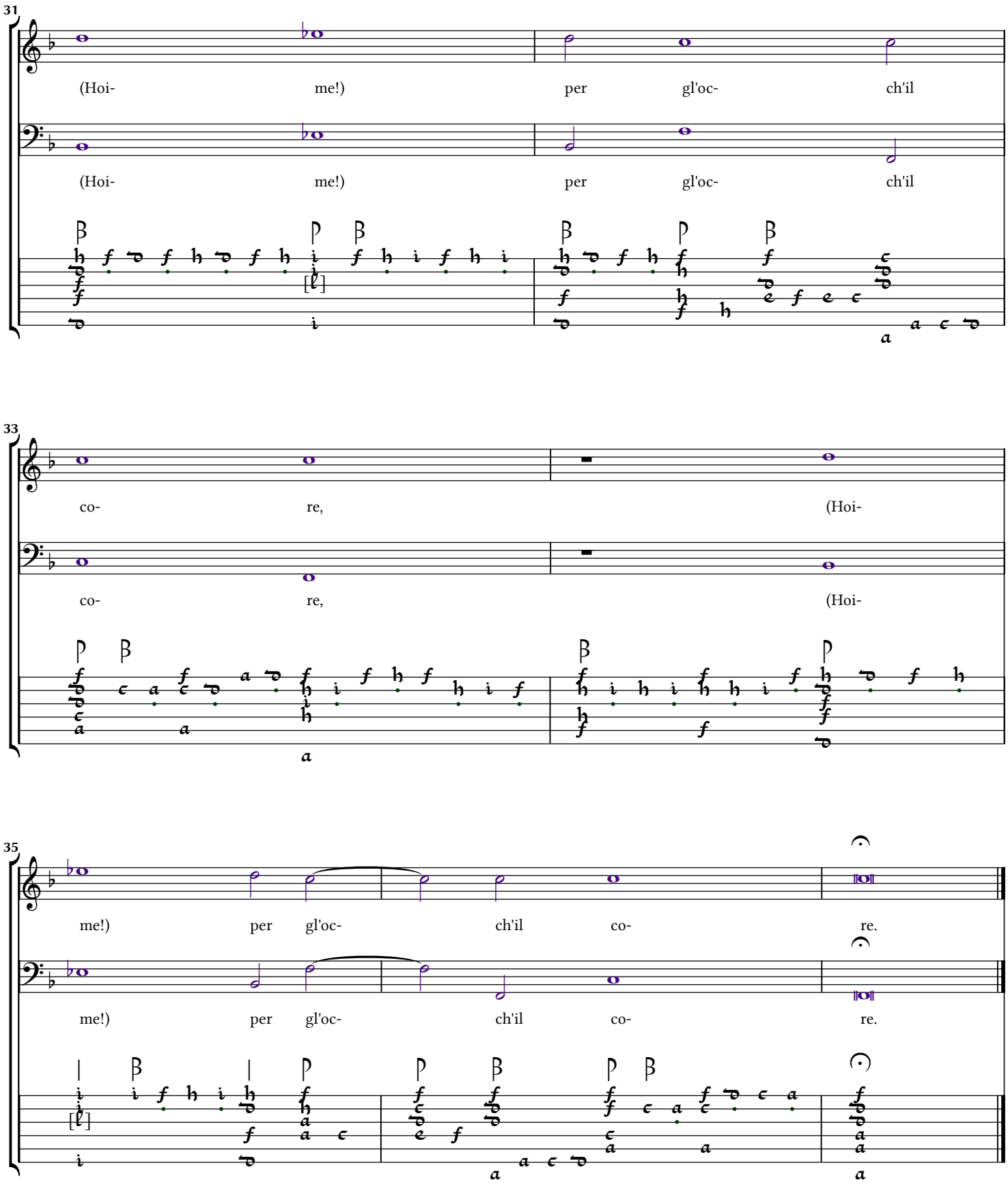
Florida (1601), f. 65v.
Canto and Basso not transposed. Canto in Soprano C clef




10
ch'el mio lar-
A- mor, ti
12
go pian- to, A-
pia- ce tan- to,
15
mor, ti pia- ce tan- to, A-
A- mor, ti pia- ce tan- to, A-


18
mor, ti pia- ce tan- to
mor, ti pia- ce tan- to, a- sciu- ti
21
a- sciu- ti
mai que- sti oc- chi non ve- drai,
23
mai que- sti oc- chi non ve- drai
a- sciu- ti mai que- sti oc- chi

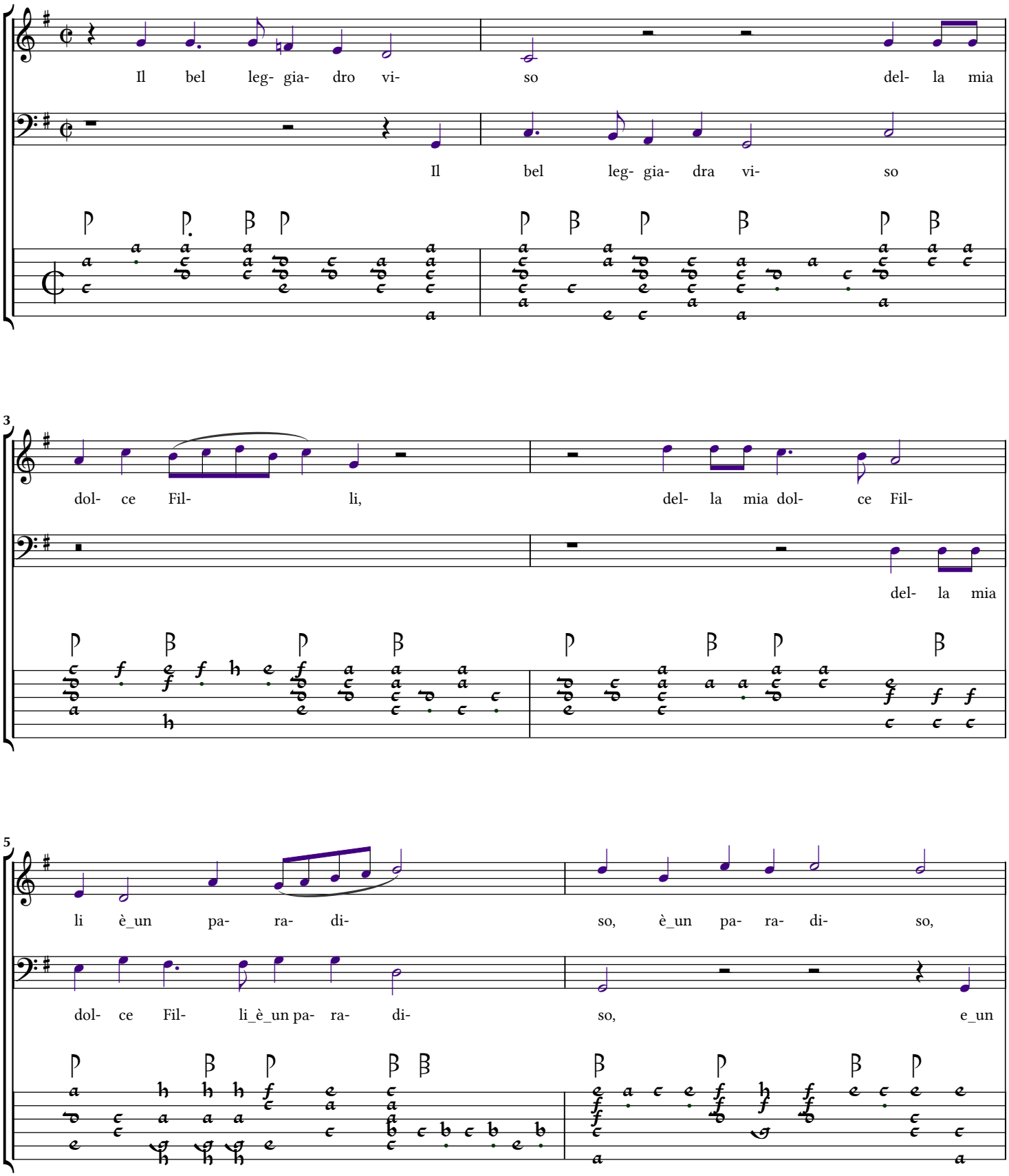

25
fin- che non man- di fuo- re, fin-
non ve- drai fin- che non ven- ga fuo-
27
che non man- di fuo- re, fin- che non man- di
re, fin- che non ven- ga fuo- re, non ven- ga
29
fuo- re
fuo- re, non ven- ga fuo- re

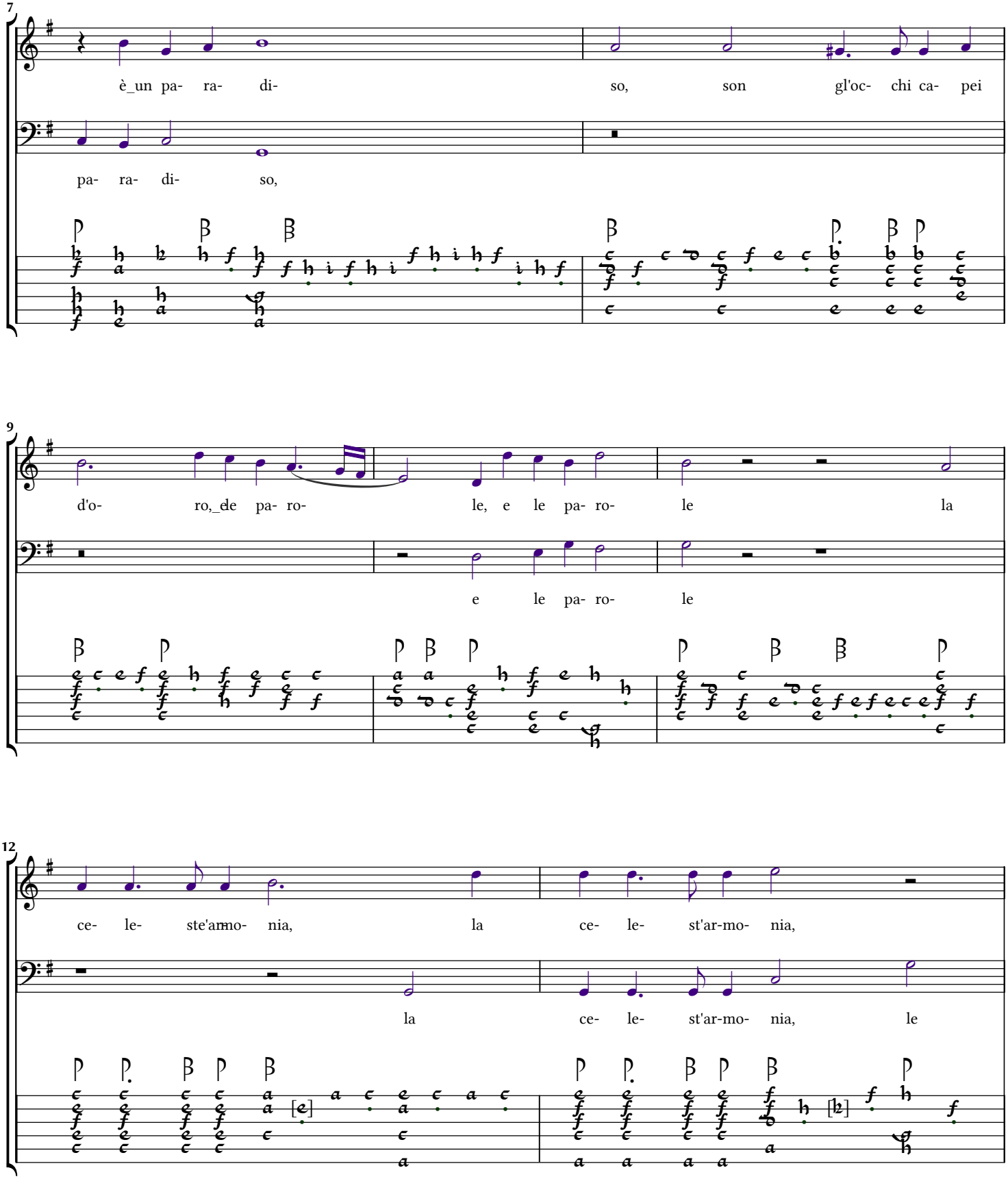

31
(Hoi- me!) per gl'oc- ch'il
(Hoi- me!) per gl'oc- ch'il
33
co- re, (Hoi-
co- re, (Hoi-
35
me!) per gl'oc- ch'il co- re.
me!) per gl'oc- ch'il co- re.

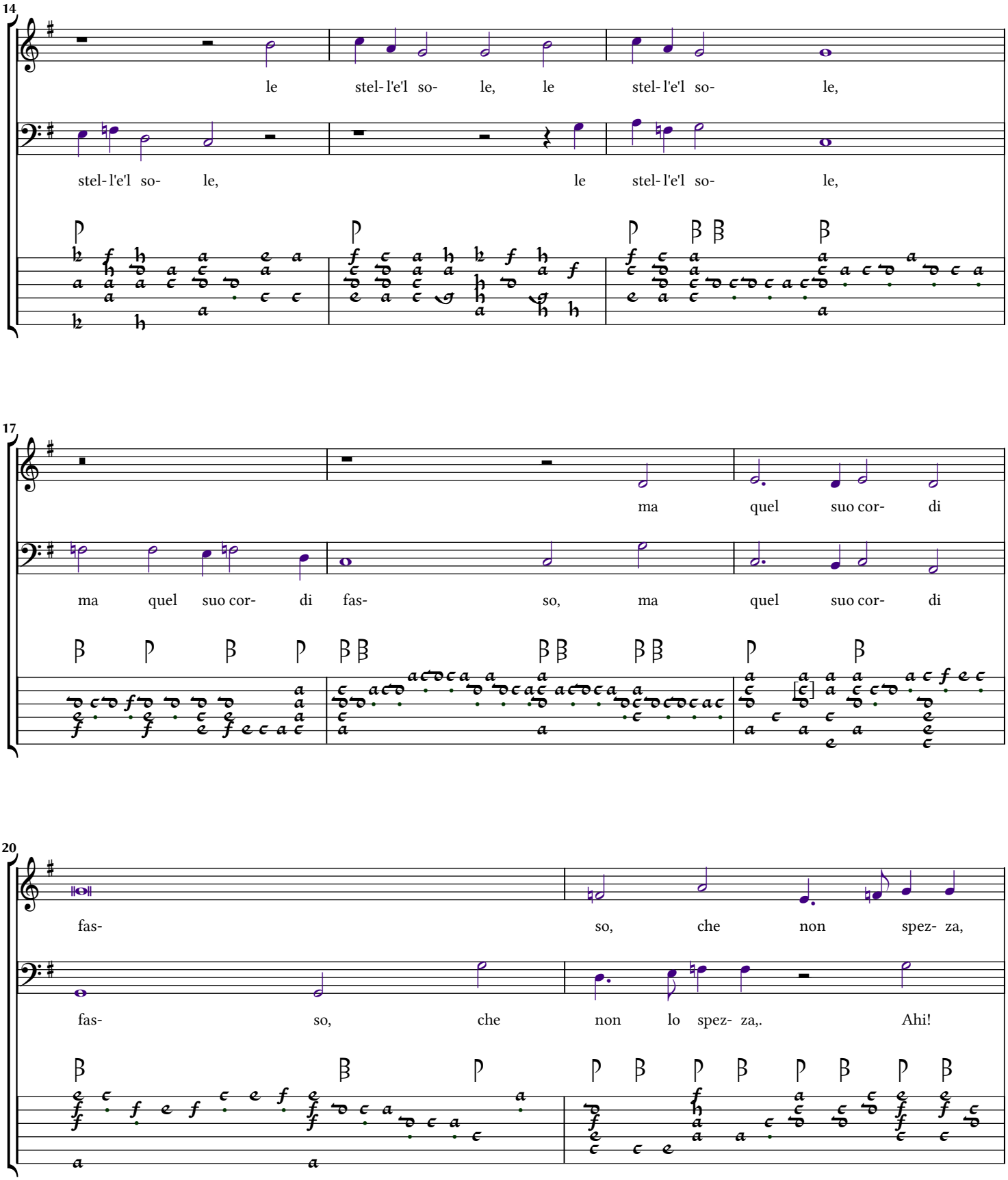
Il bel leggiadro viso

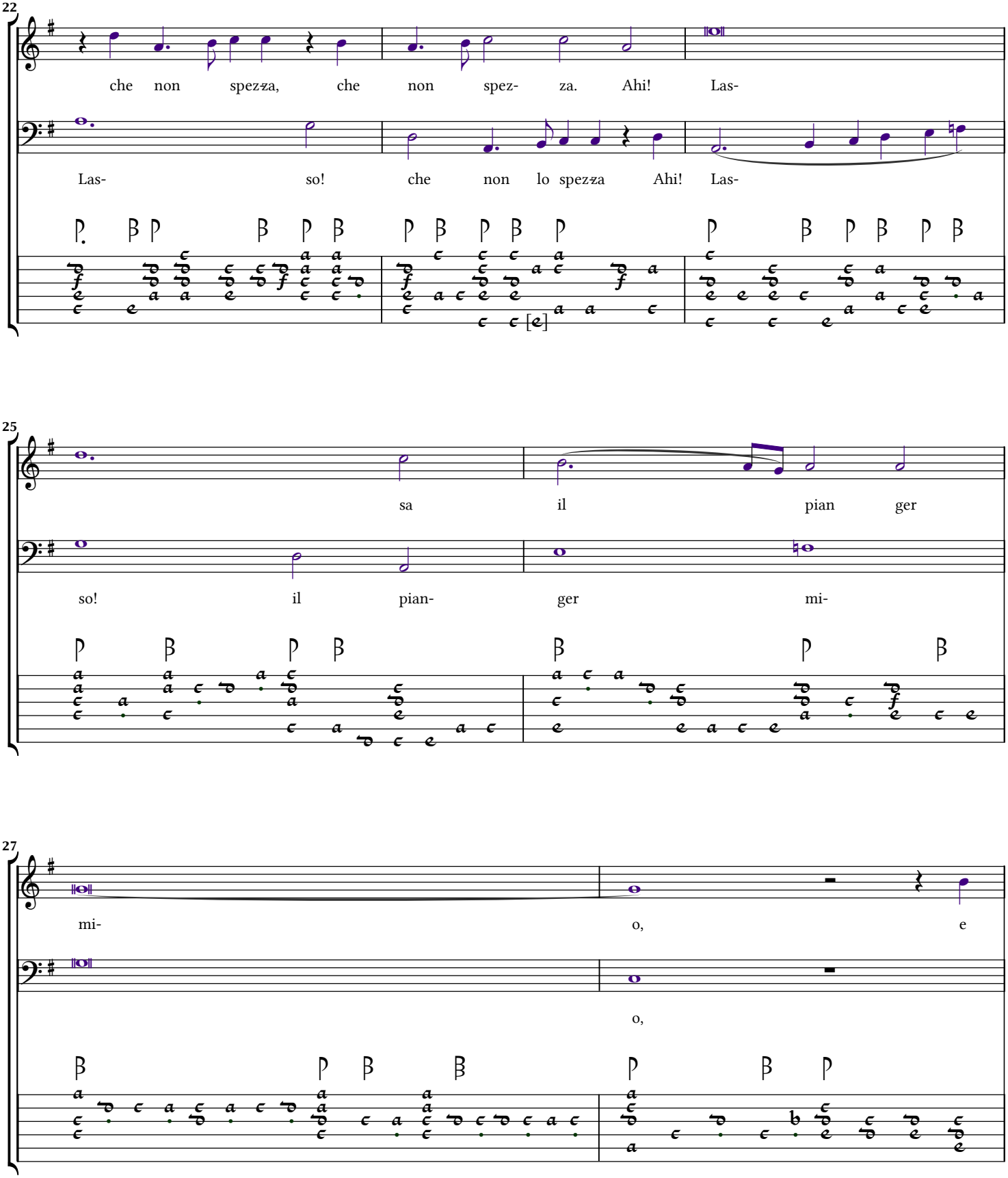
Andrea Feliciani (d.1596)

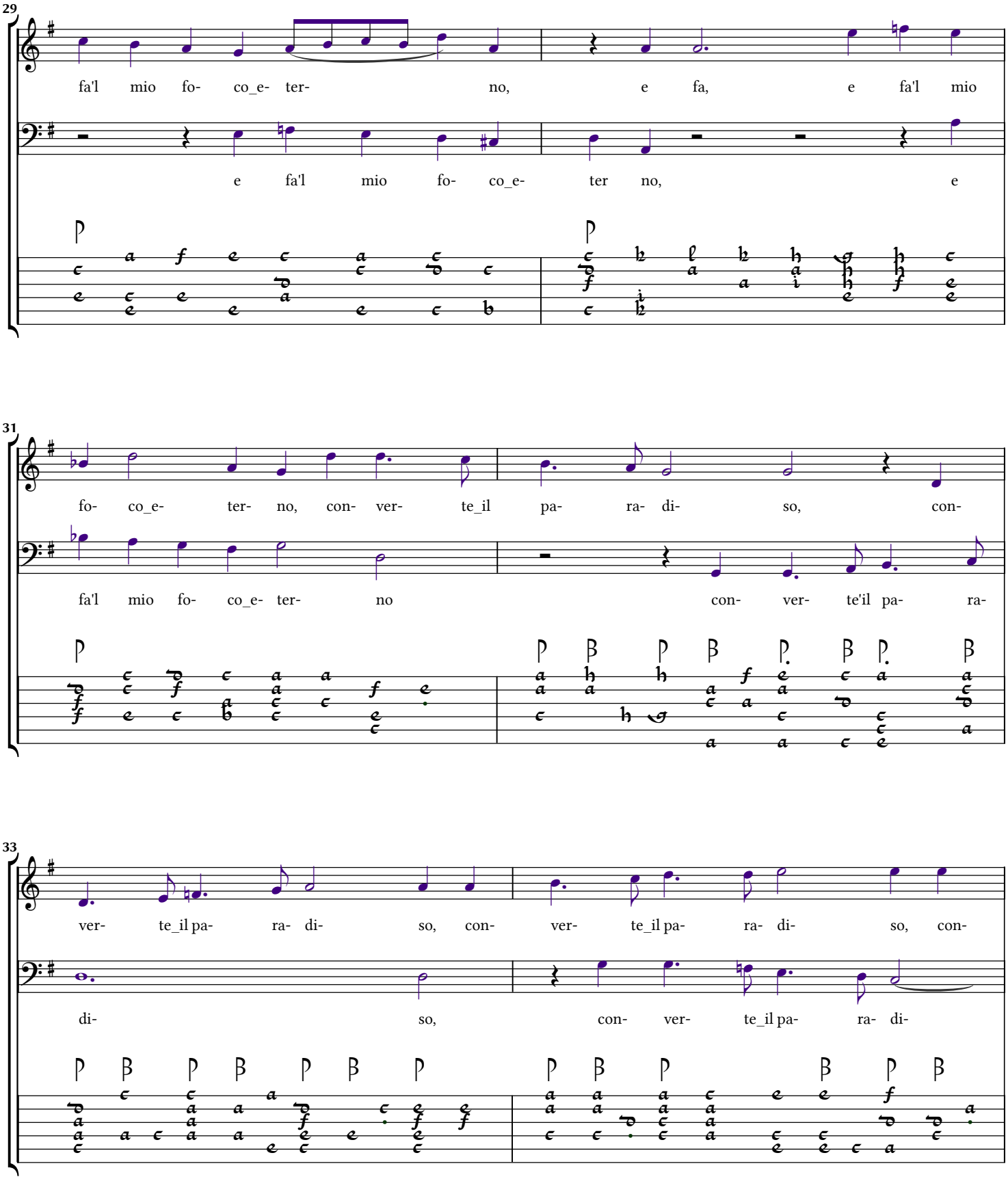
Florida (1601), f. 66v.
Canto and Basso not transposed. Canto in Soprano C clef.

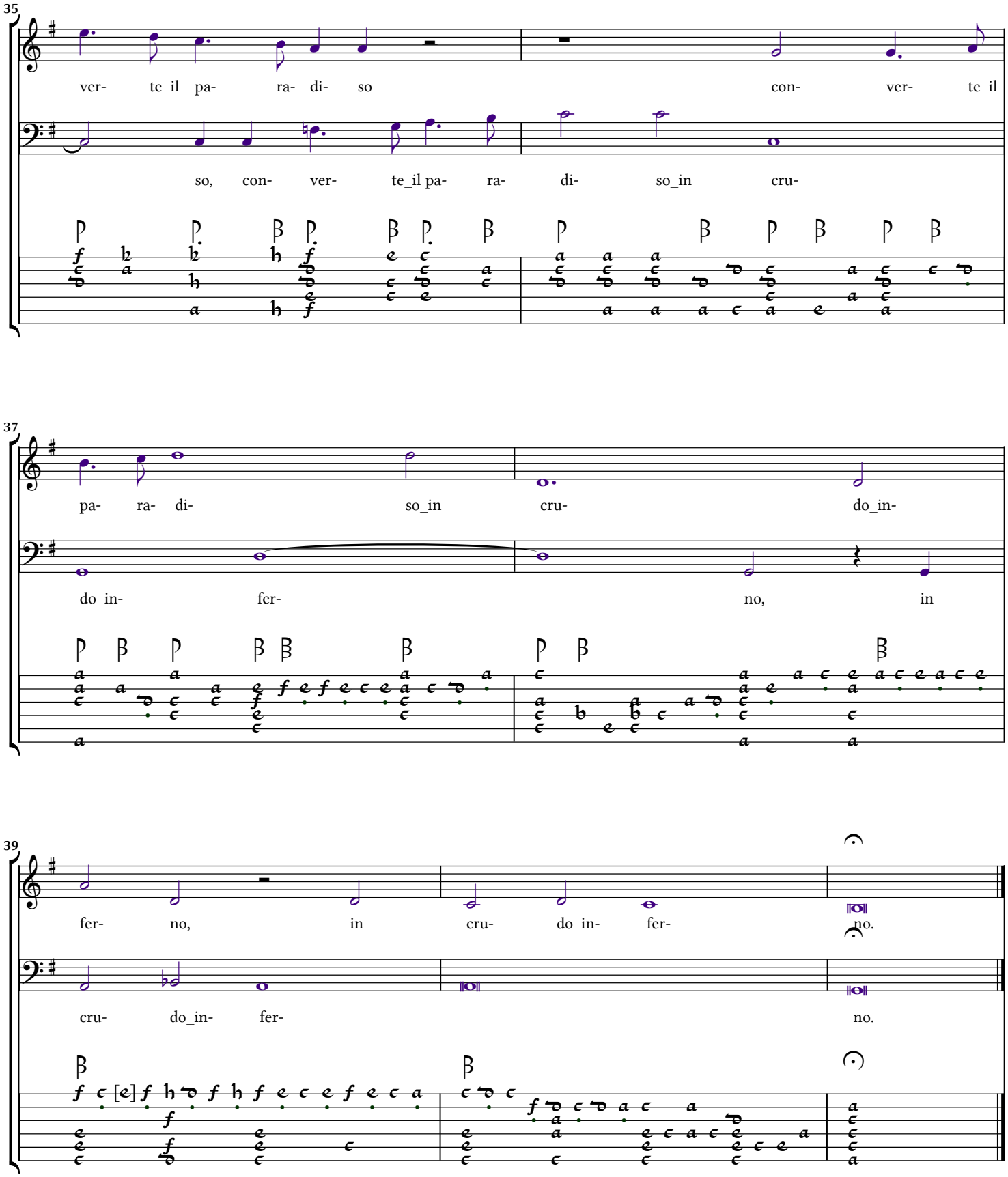



7
è_un pa- ra- di- so, son gl'oc- chi ca- pei
pa- ra- di- so,
9
d'o- ro,_de pa- ro- le, e le pa- ro- le la
e le pa- ro- le
12
ce- le- ste'ar-mo- nia, la ce- le- st'ar-mo- nia,
la ce- le- st'ar-mo- nia, le


14
le stel-l'e'l so- le, le stel-l'e'l so- le,
stel-l'e'l so- le, le stel-l'e'l so- le,
17
ma quel suo cor- di
ma quel suo cor- di fas- so, ma quel suo cor- di
20
fas- so, che non spez- za,
fas- so, che non lo spez- za,. Ahi!


22
che non spez-za, che non spez- za. Ahi! Las-
Las- so! che non lo spez-za Ahi! Las-
25
sa il pian ger
so! il pian- ger mi-
27
mi- o, e
o,

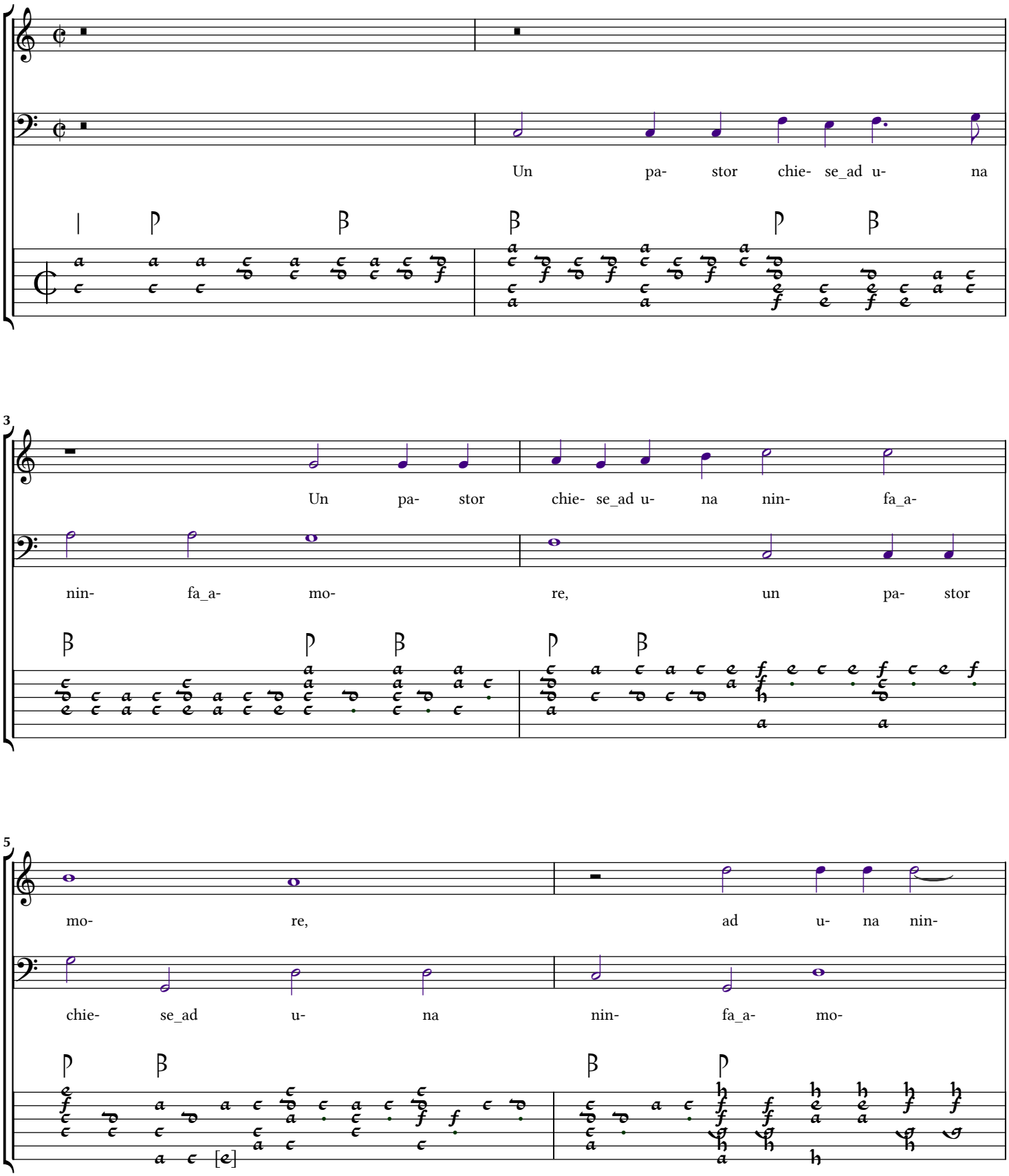

29
fa'l mio fo- co_e- ter- no, e fa, e fa'l mio
e fa'l mio fo- co_e- ter no, e
31
fo- co_e- ter- no, con- ver- te_il pa- ra- di- so, con-
fa'l mio fo- co_e- ter- no con- ver- te'il pa- ra-
33
ver- te_il pa- ra- di- so, con- ver- te_il pa- ra- di- so, con-
di- so, con- ver- te_il pa- ra- di-

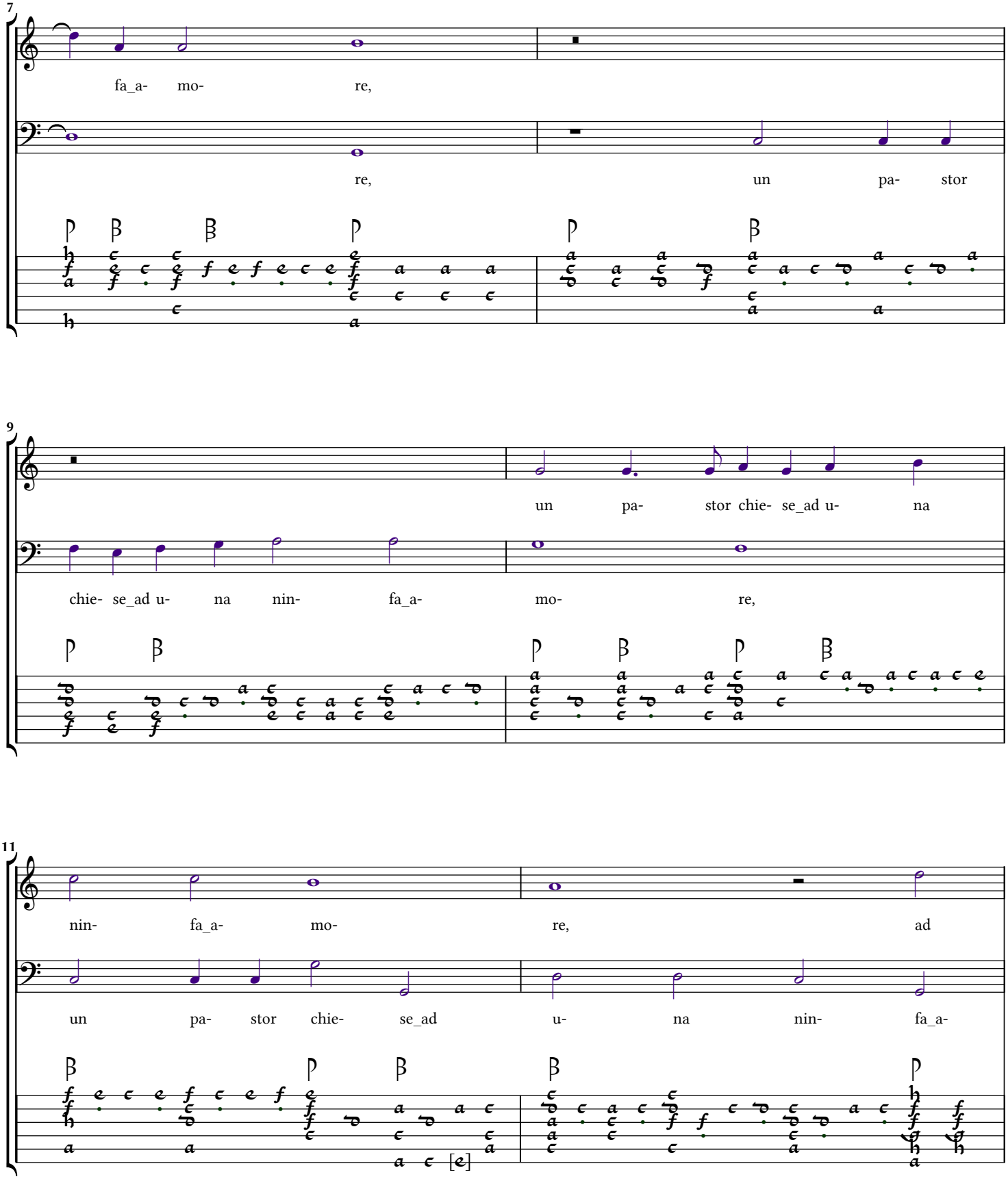

35
ver- te_il pa- ra- di- so con- ver- te_il
so, con- ver- te_il pa- ra- di- so_in cru-
37
pa- ra- di- so_in cru- do_in-
do_in- fer- no, in
39
fer- no, in cru- do_in- fer- no.
cru- do_in- fer- no.

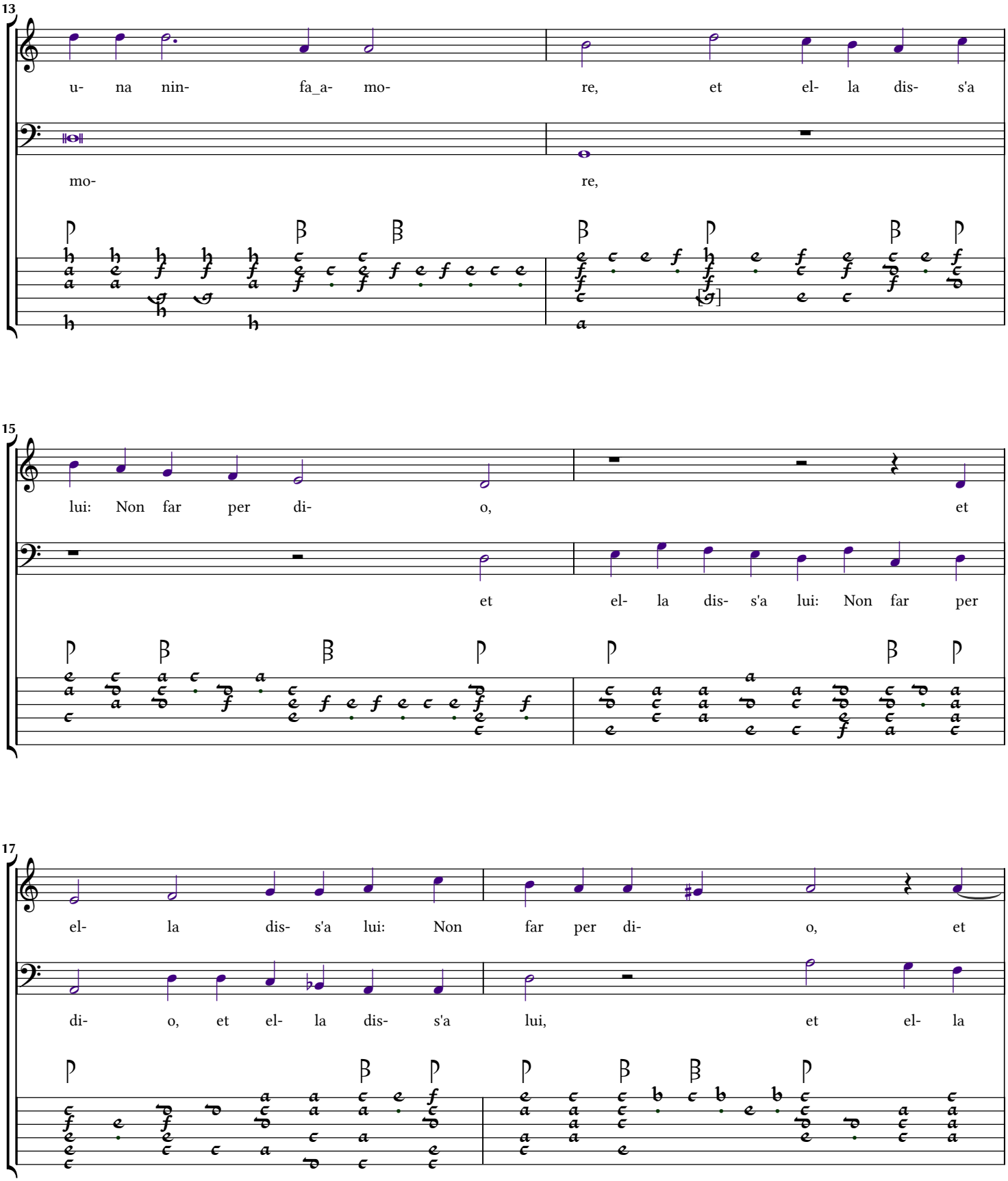
Un pastor chies ad una ninfa amore

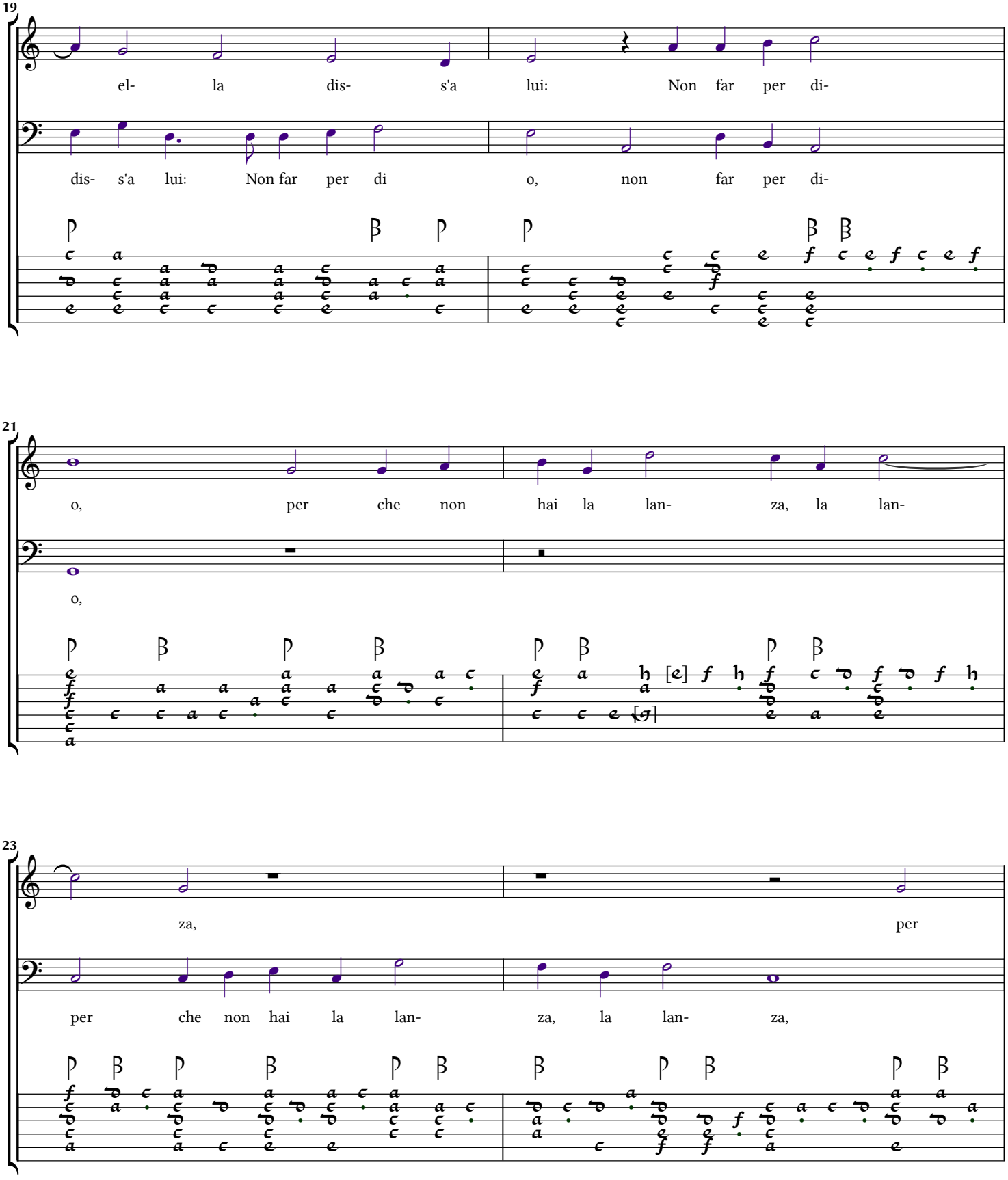
Giovanni Ferretti

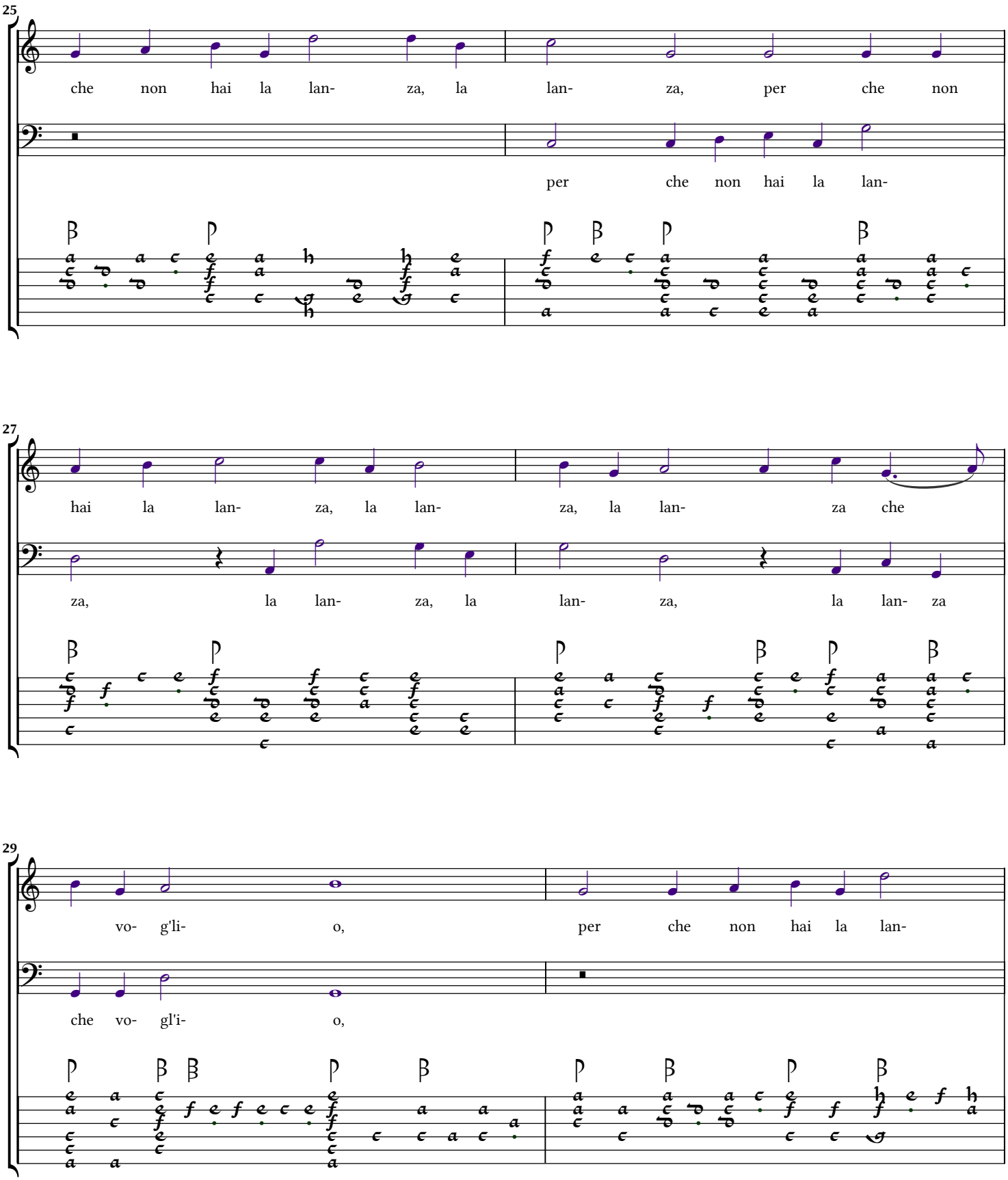
Florida (1601), f. 67v.
Canto and Basso not transposed. Canto in Soprano C clef

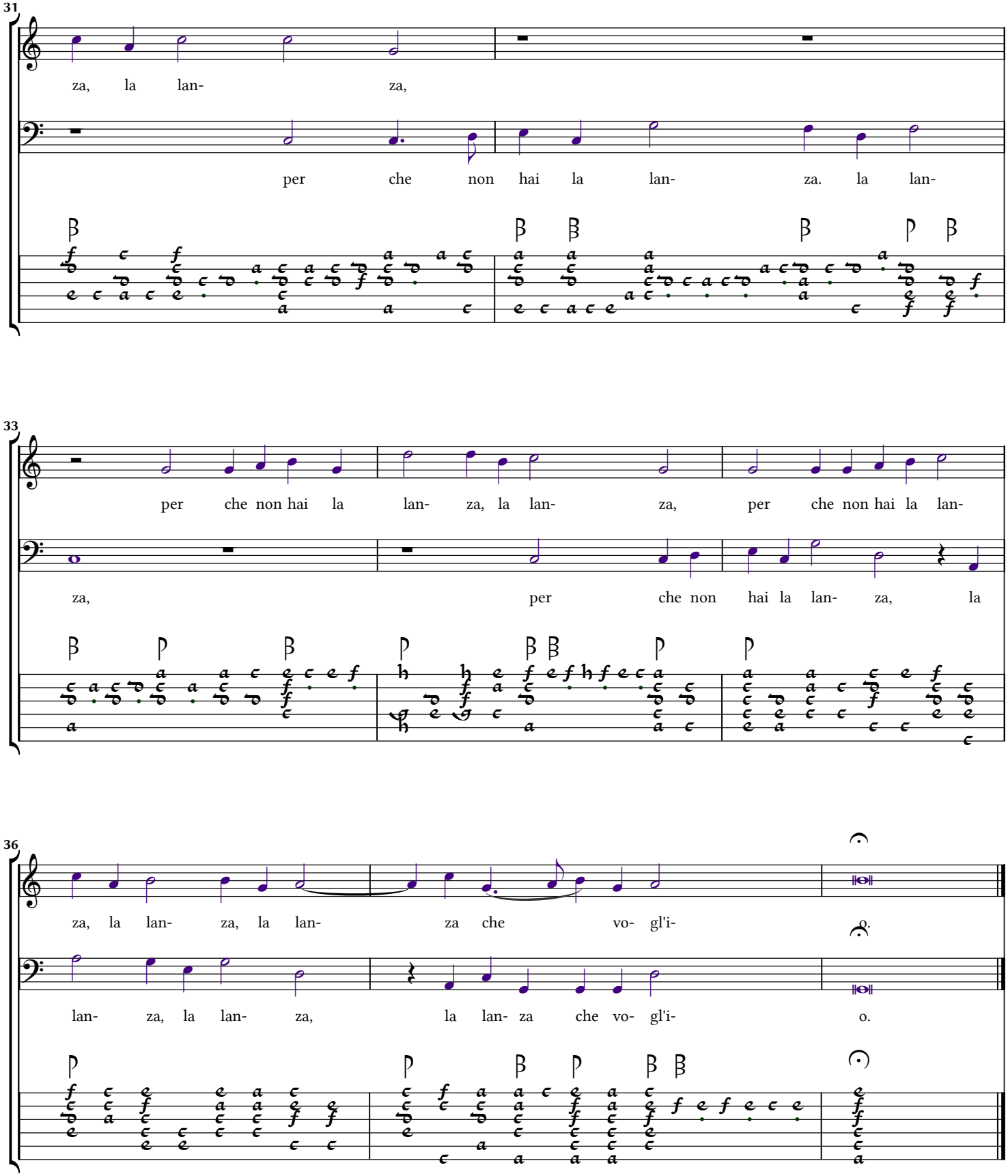



7
fa_a- mo- re,
re, un pa- stor
9
un pa- stor chie- se_ad u- na
chie- se_ad u- na nin- fa_a- mo- re,
11
nin- fa_a- mo- re, ad
un pa- stor chie- se_ad u- na nin- fa_a-


13
u- na nin- fa_a- mo- re, et el- la dis- s'a
mo- re,
15
lui: Non far per di- o, et
et el- la dis- s'a lui: Non far per
17
el- la dis- s'a lui: Non far per di- o, et
di- o, et el- la dis- s'a lui, et el- la


19
el- la dis- s'a lui: Non far per di-
dis- s'a lui: Non far per di
o, non far per di-
21
o, per che non hai la lan- za, la lan-
o,
23
za, per
per che non hai la lan- za, la lan- za,

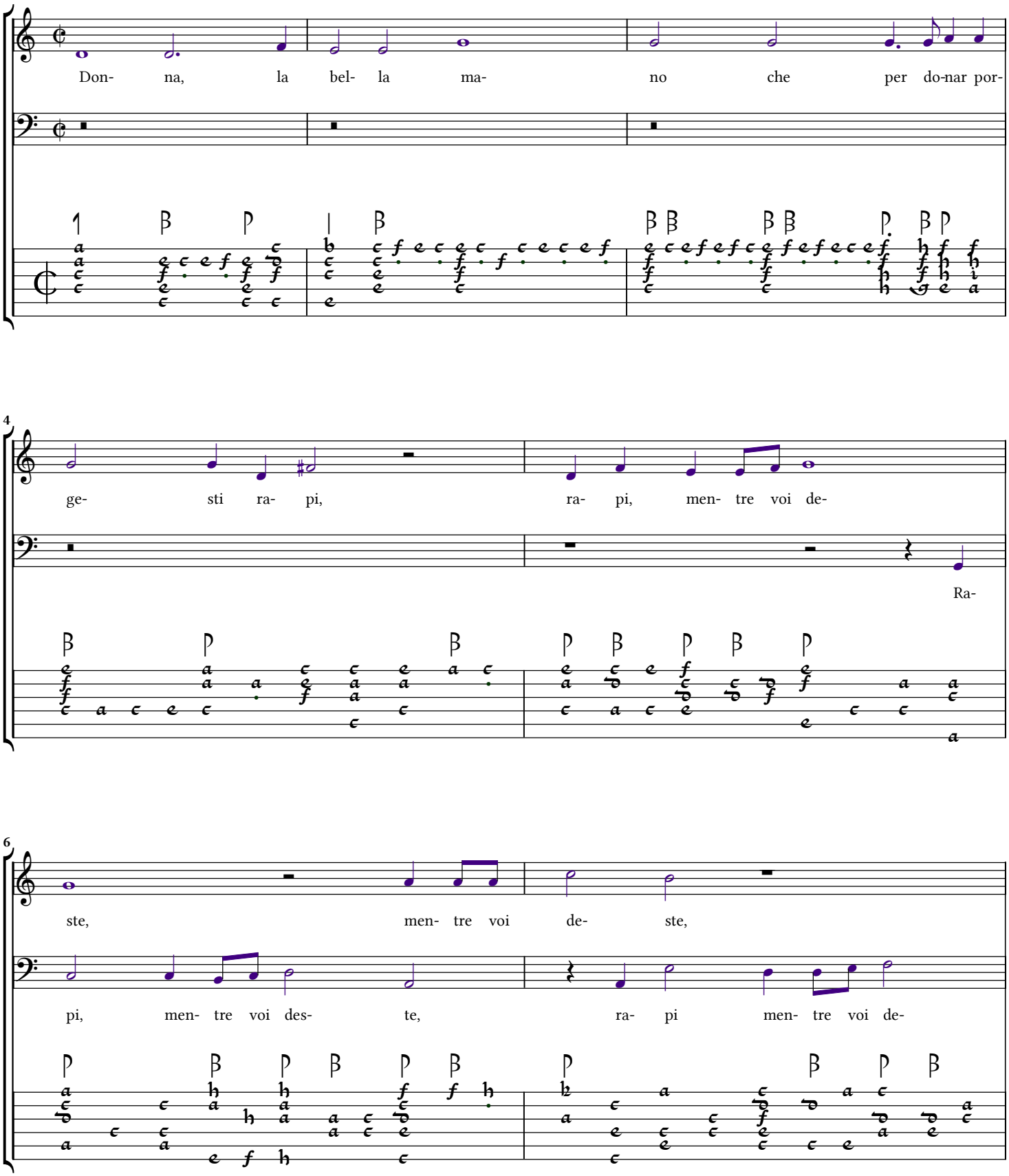

25
che non hai la lan- za, la lan- za, per che non
per che non hai la lan-
27
hai la lan- za, la lan- za, la lan- za che
za, la lan- za, la lan- za, la lan- za
29
vo- g'li- o, per che non hai la lan-
che vo- gl'i- o,

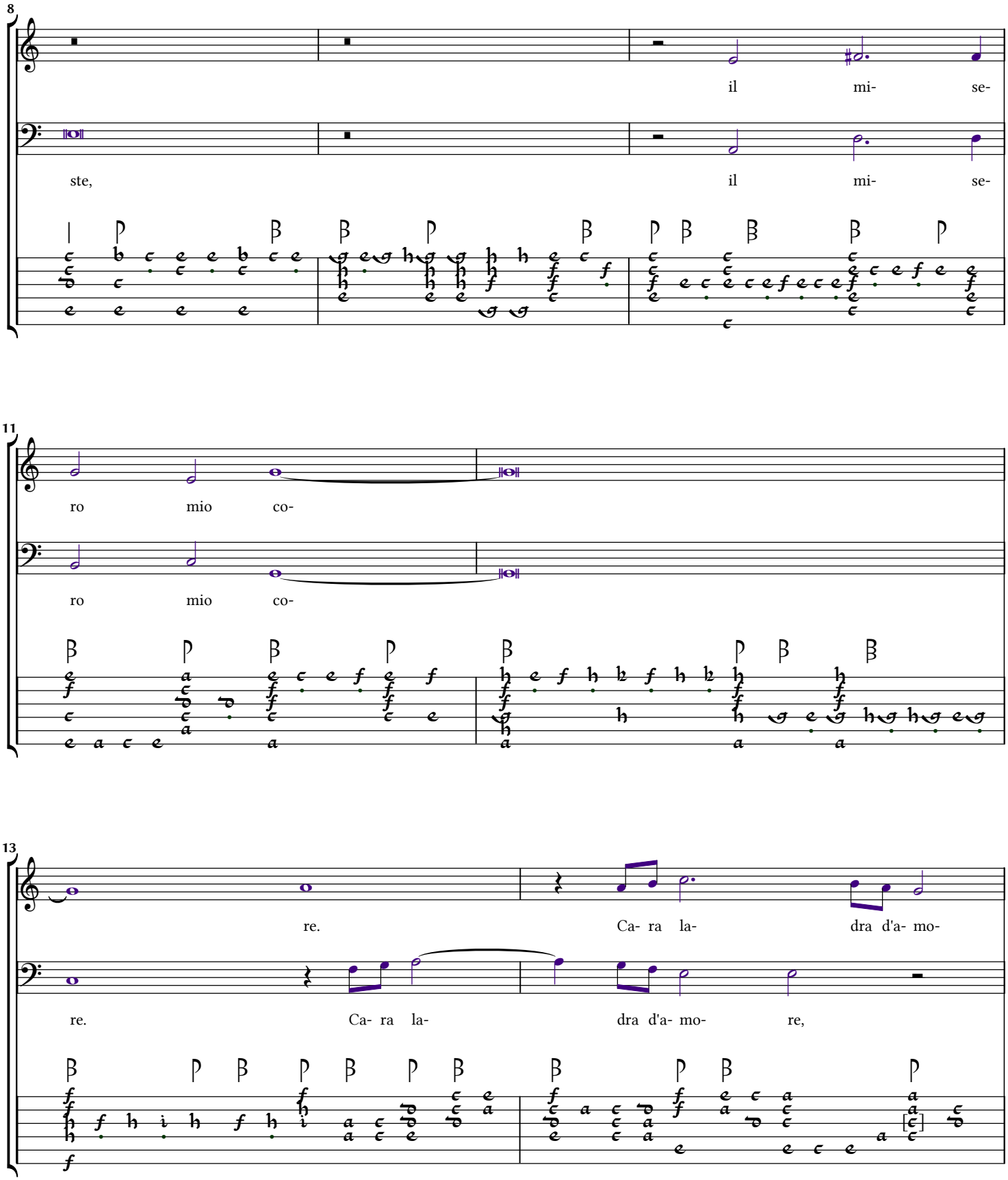

31
za, la lan- za,
per che non hai la lan- za. la lan-
33
per che non hai la lan- za, la lan- za, per che non hai la lan-
za, per che non hai la lan- za, la
36
za, la lan- za, la lan- za che vo- gl'i-
o.
lan- za, la lan- za, la lan- za che vo- gl'i-
o.

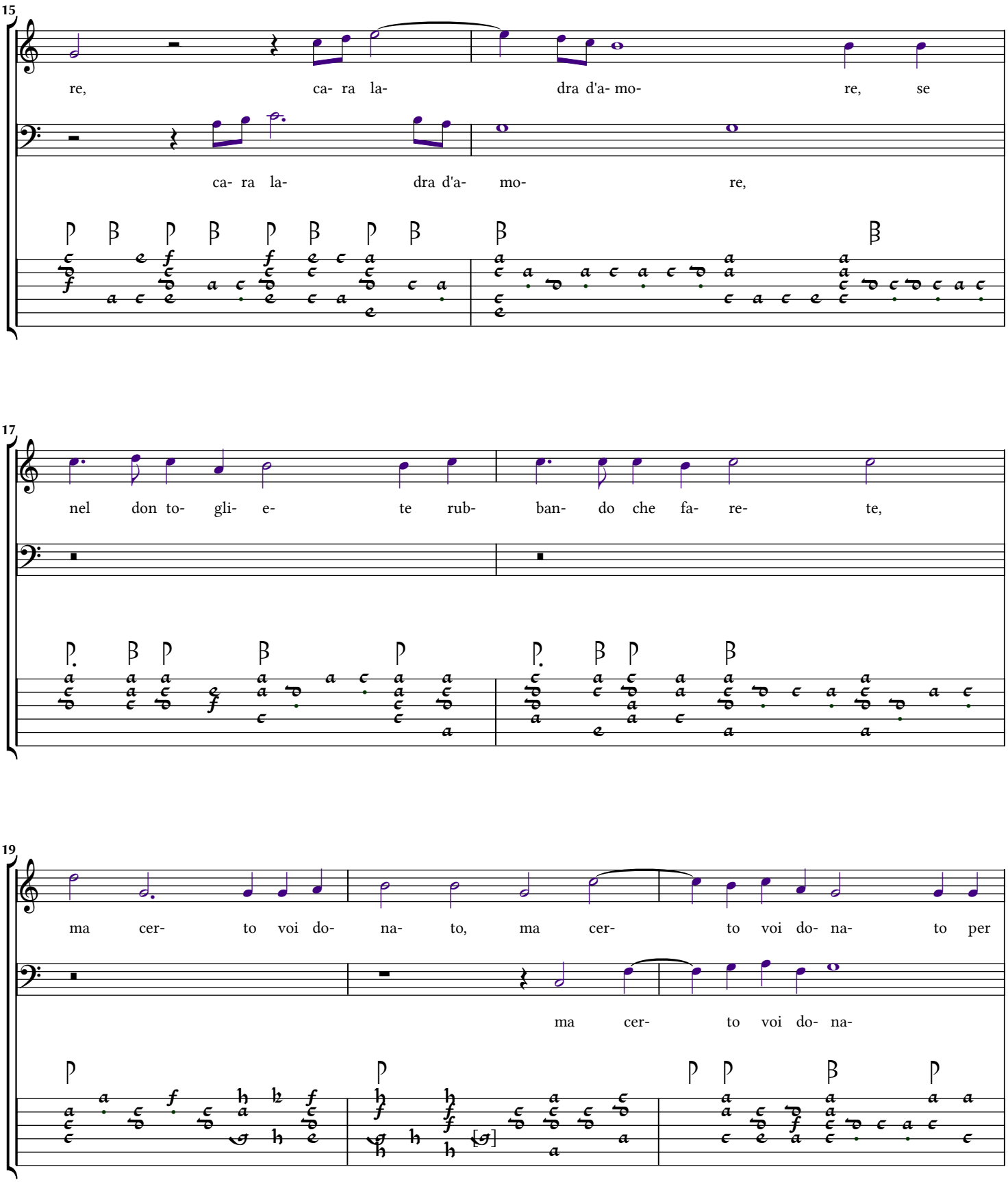
Donna, la bella mano

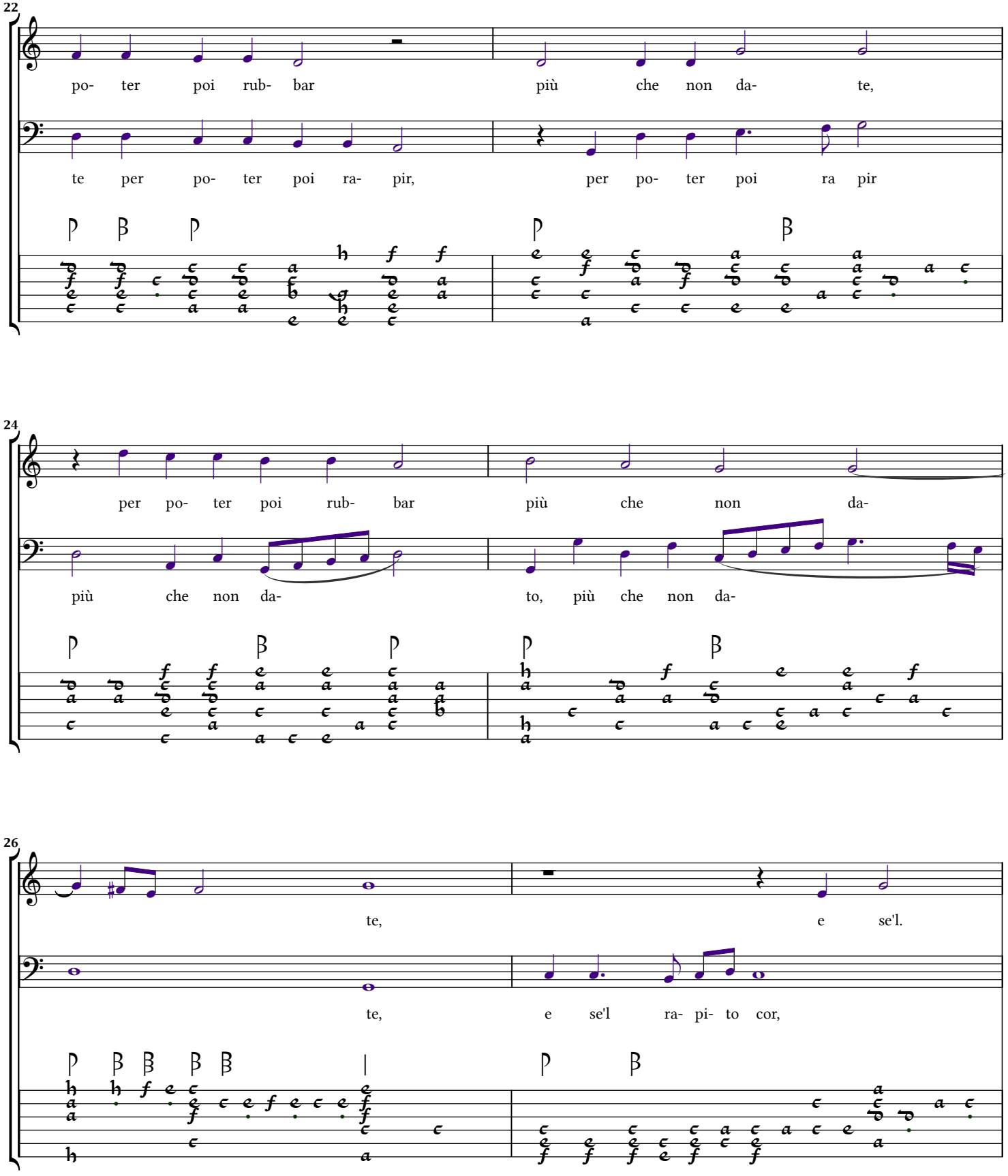
Unidentified

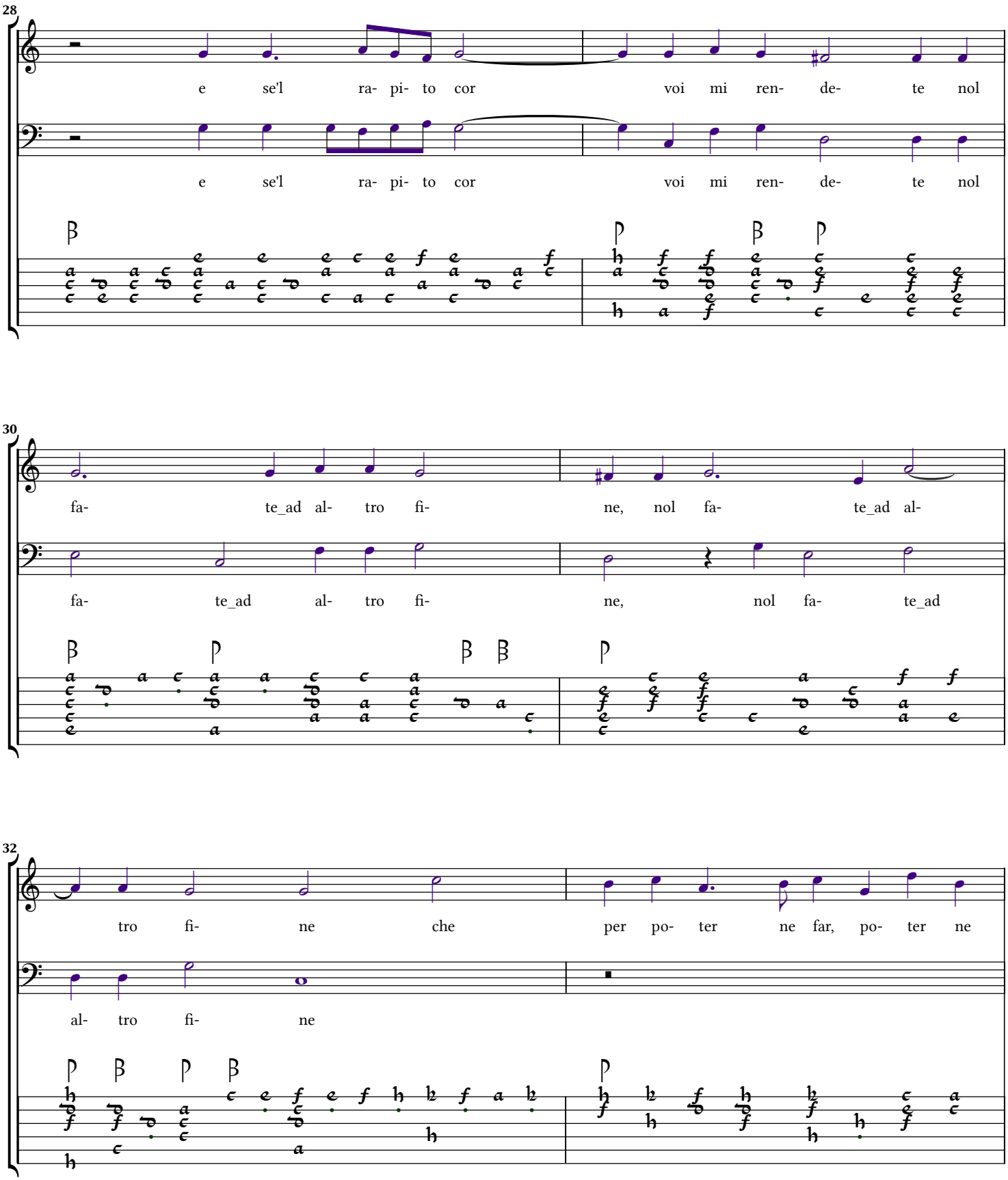
Florida (1601), f. 68v.
Canto and Basso not transposed. Fits a lute in G.

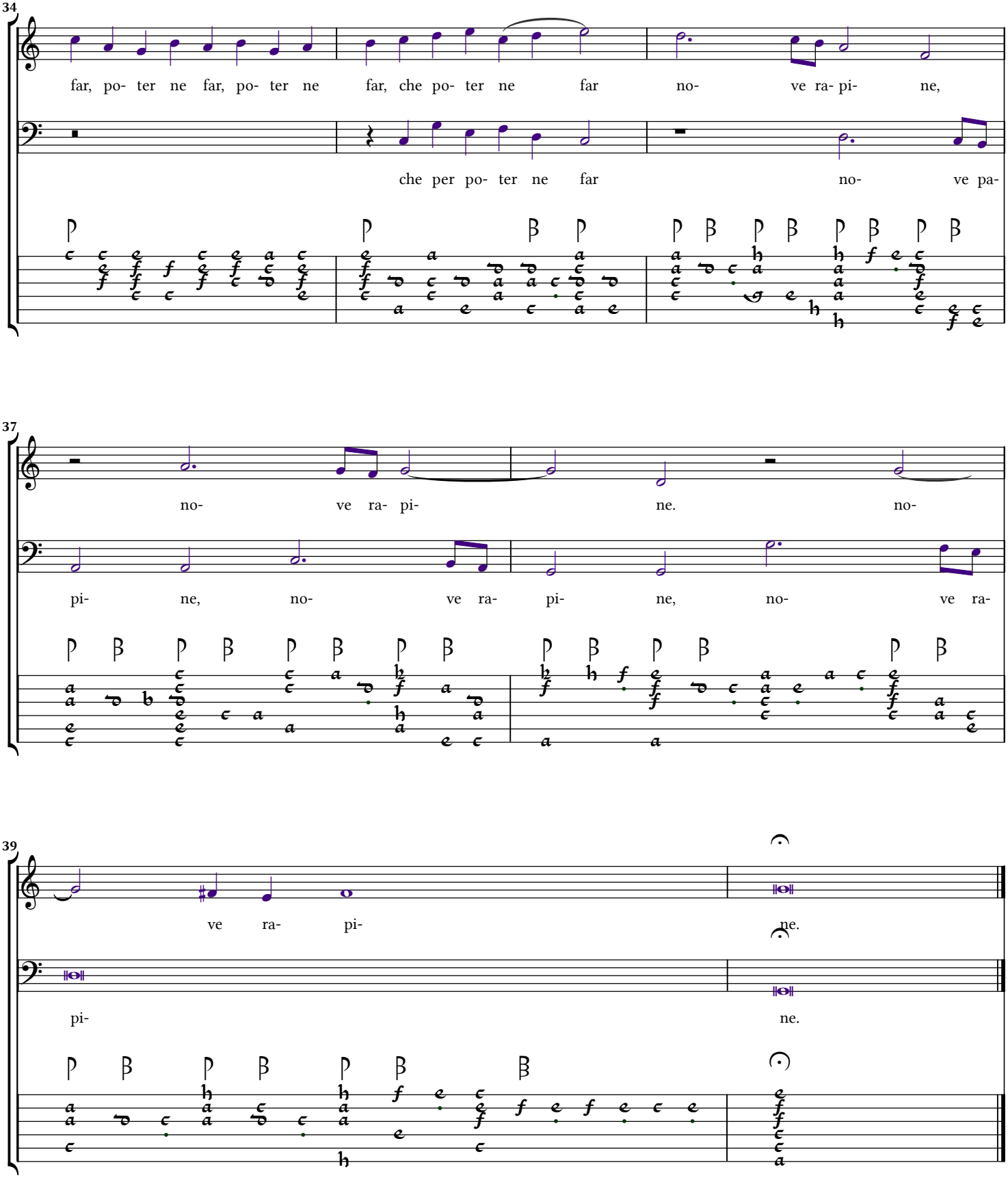



8
il mi- se-
ste,
il mi- se-
11
ro mio co-
ro mio co-
13
re.
Ca- ra la- dra d'a- mo-
re.
Ca- ra la- dra d'a- mo- re,


15
re, ca- ra la- dra d'a- mo- re, se
ca- ra la- dra d'a- mo- re,
17
nel don to- gli- e- te rub- ban- do che fa- re- te,
19
ma cer- to voi do- na- to, ma cer- to voi do- na- to per
ma cer- to voi do- na-


22
po- ter poi rub- bar
più che non da- te,
te per po- ter poi ra- pir,
per po- ter poi ra pir
24
per po- ter poi rub- bar
più che non da-
più che non da-
to, più che non da-
26
te,
e se'l.
te,
e se'l ra- pi- to cor,

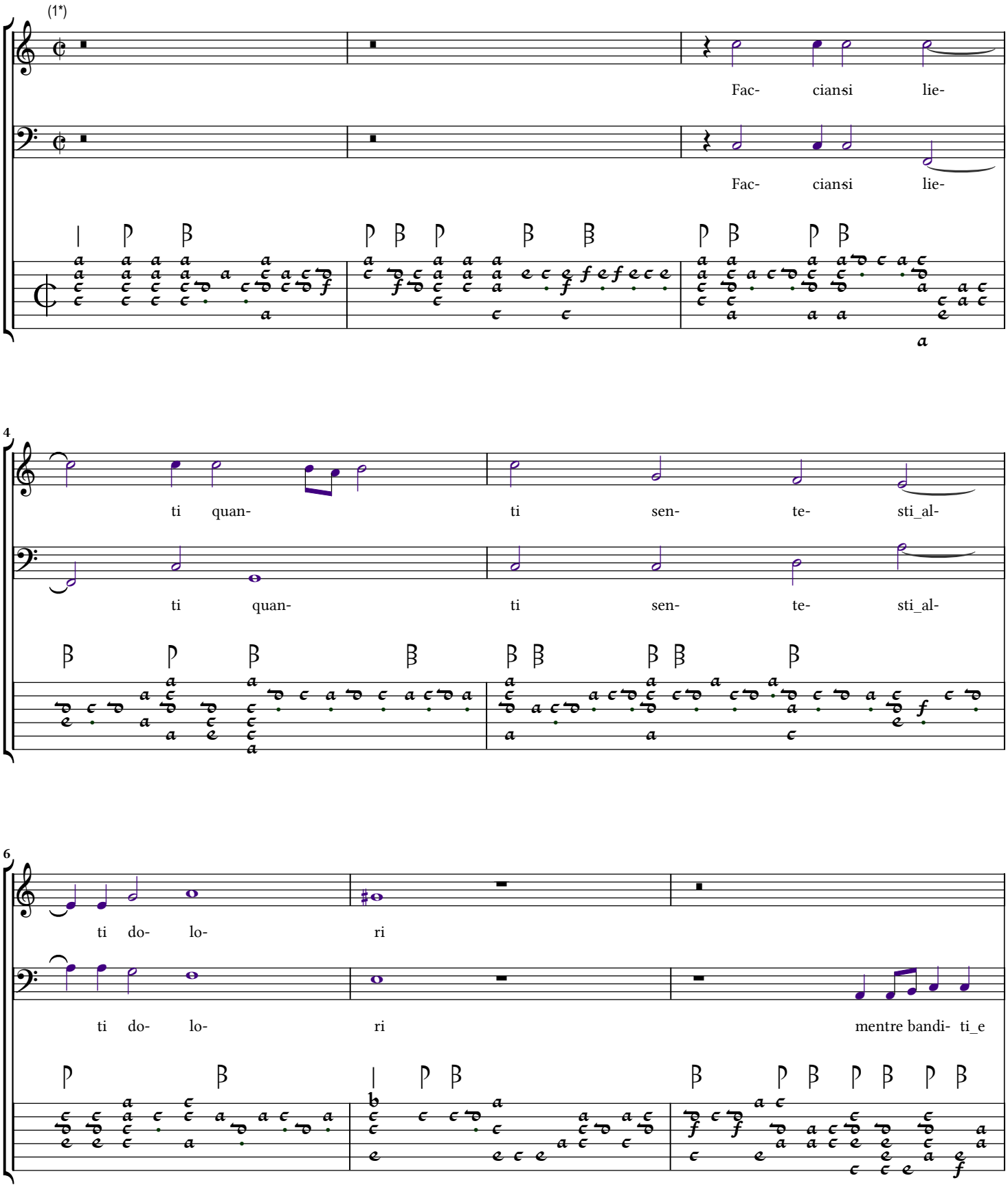

28
e se'l ra- pi- to cor voi mi ren- de- te nol
e se'l ra- pi- to cor voi mi ren- de- te nol
30
fa- te_ad al- tro fi- ne, nol fa- te_ad al-
fa- te_ad al- tro fi- ne, nol fa- te_ad
32
tro fi- ne che per po- ter ne far, po- ter ne
al- tro fi- ne


34
far, po- ter ne far, po- ter ne far, che po- ter ne far no- ve ra- pi- ne,
che per po- ter ne far no- ve pa-
37
no- ve ra- pi- ne. no-
pi- ne, no- ve ra- pi- ne, no- ve ra-
39
ve ra- pi- ne.
pi- ne.

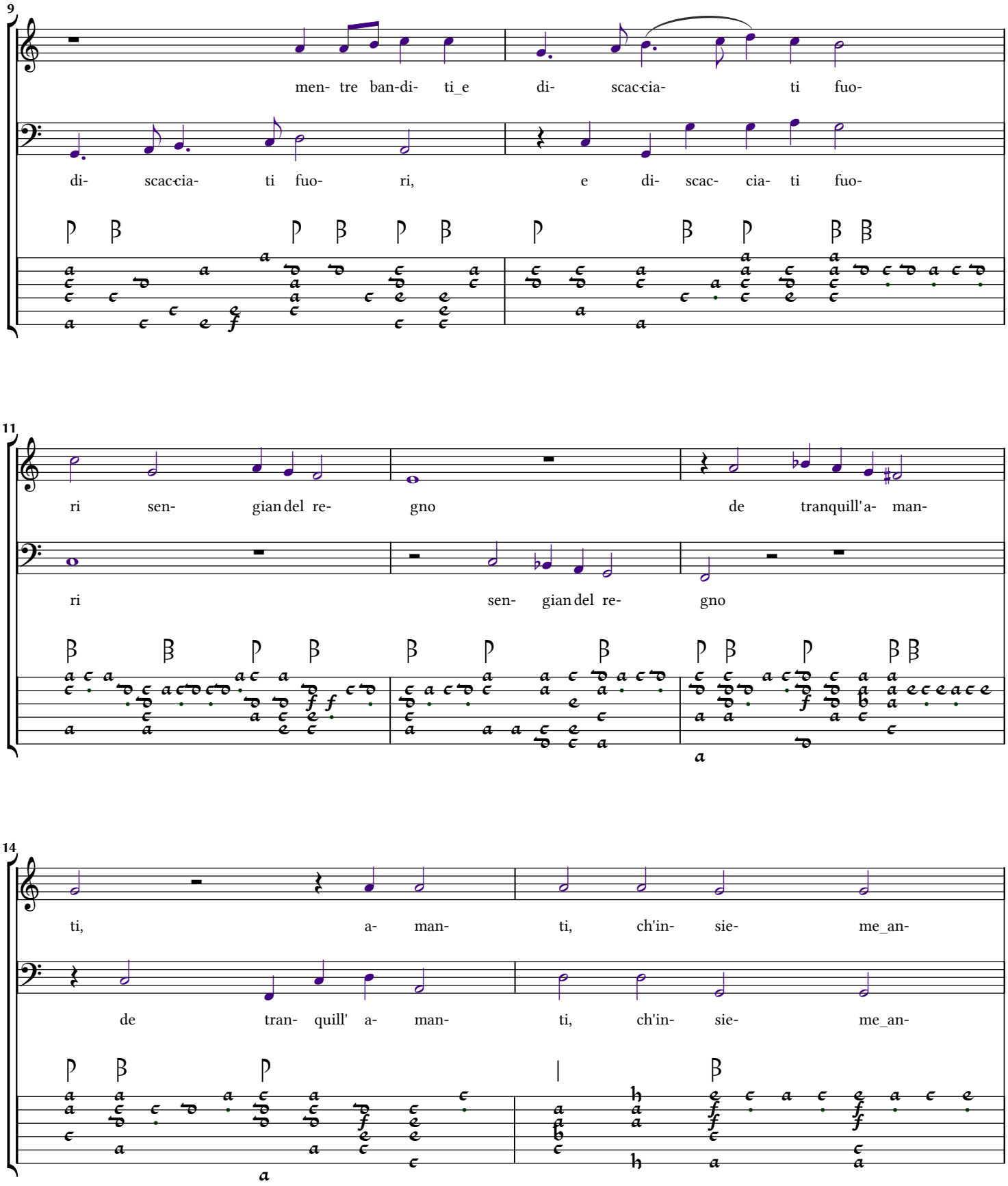
Facciansi liete quanti

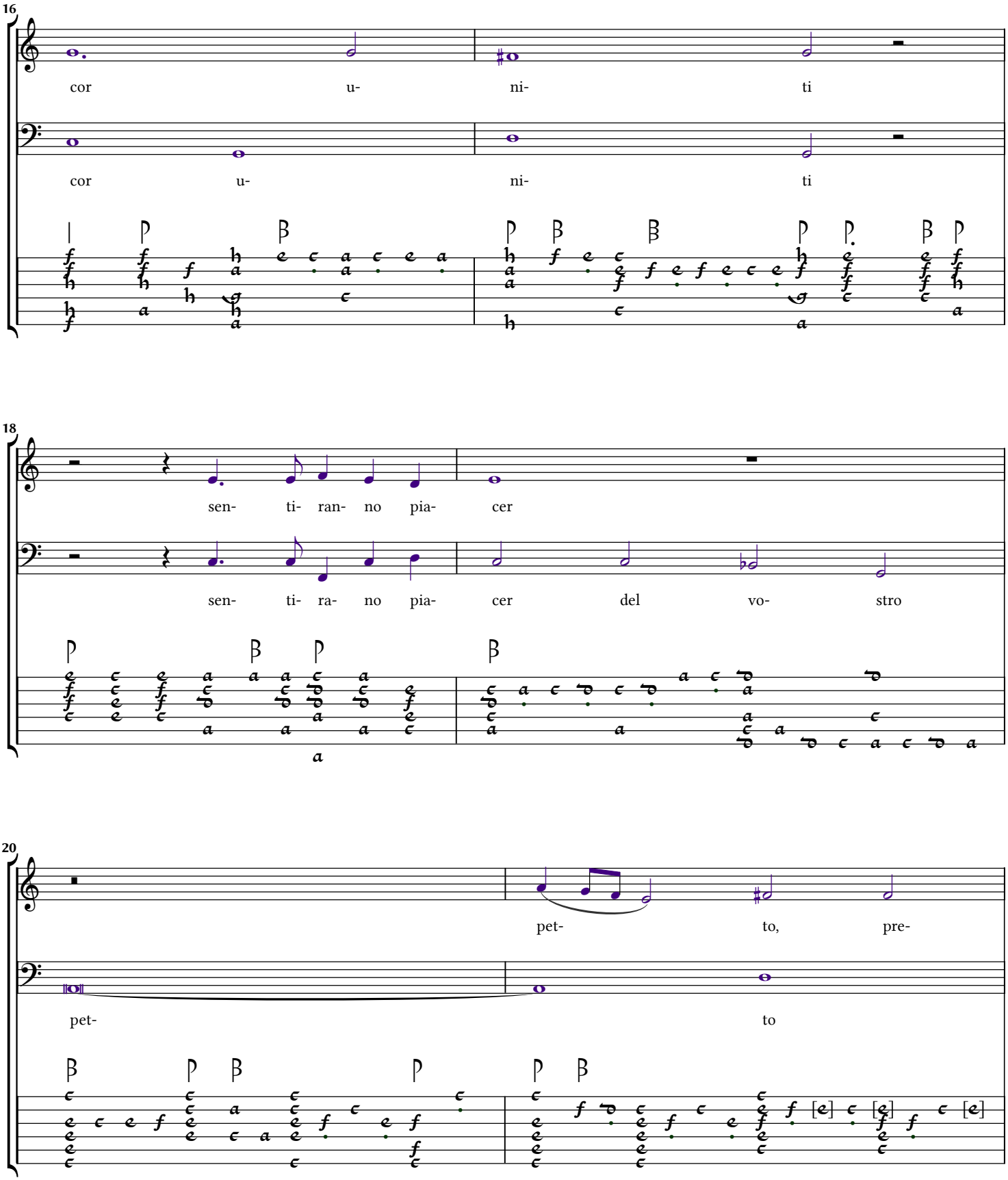
Ippolito Sabino

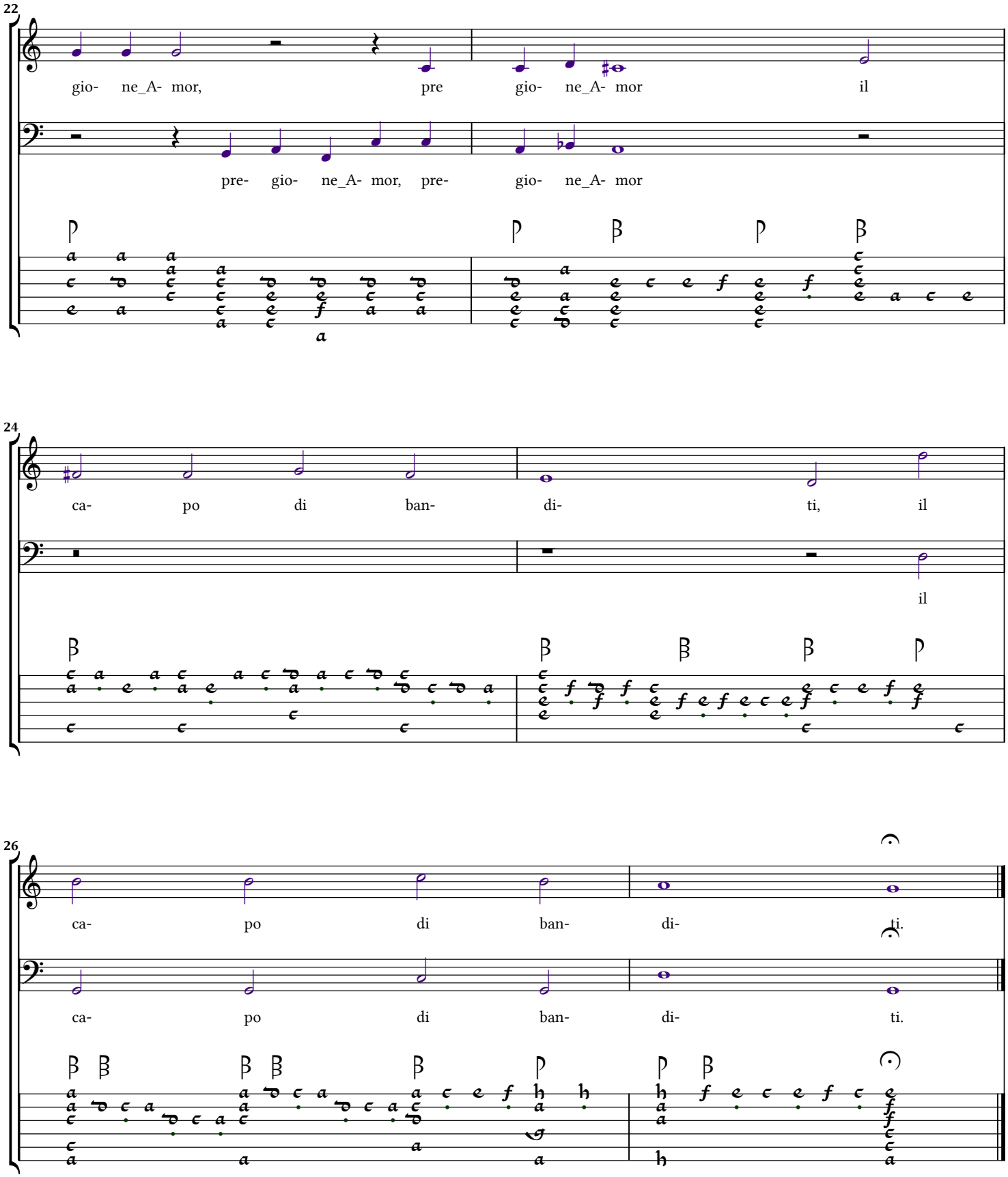
Florida (1601), f. 70v.
Canto and Basso transposed a 4th down. Canto in G clef. Lute in C.



1. Source: Harmonia celeste, Phalese 1589?


9
men- tre ban-di- ti_e di- scac-cia- ti fuo-
di- scac-cia- ti fuo- ri, e di- scac- cia- ti fuo-
11
ri sen- gian del re- gno de tranquill' a- man-
ri sen- gian del re- gno
14
ti, a- man- ti, ch'in- sie- me_an-
de tran- quill' a- man- ti, ch'in- sie- me_an-

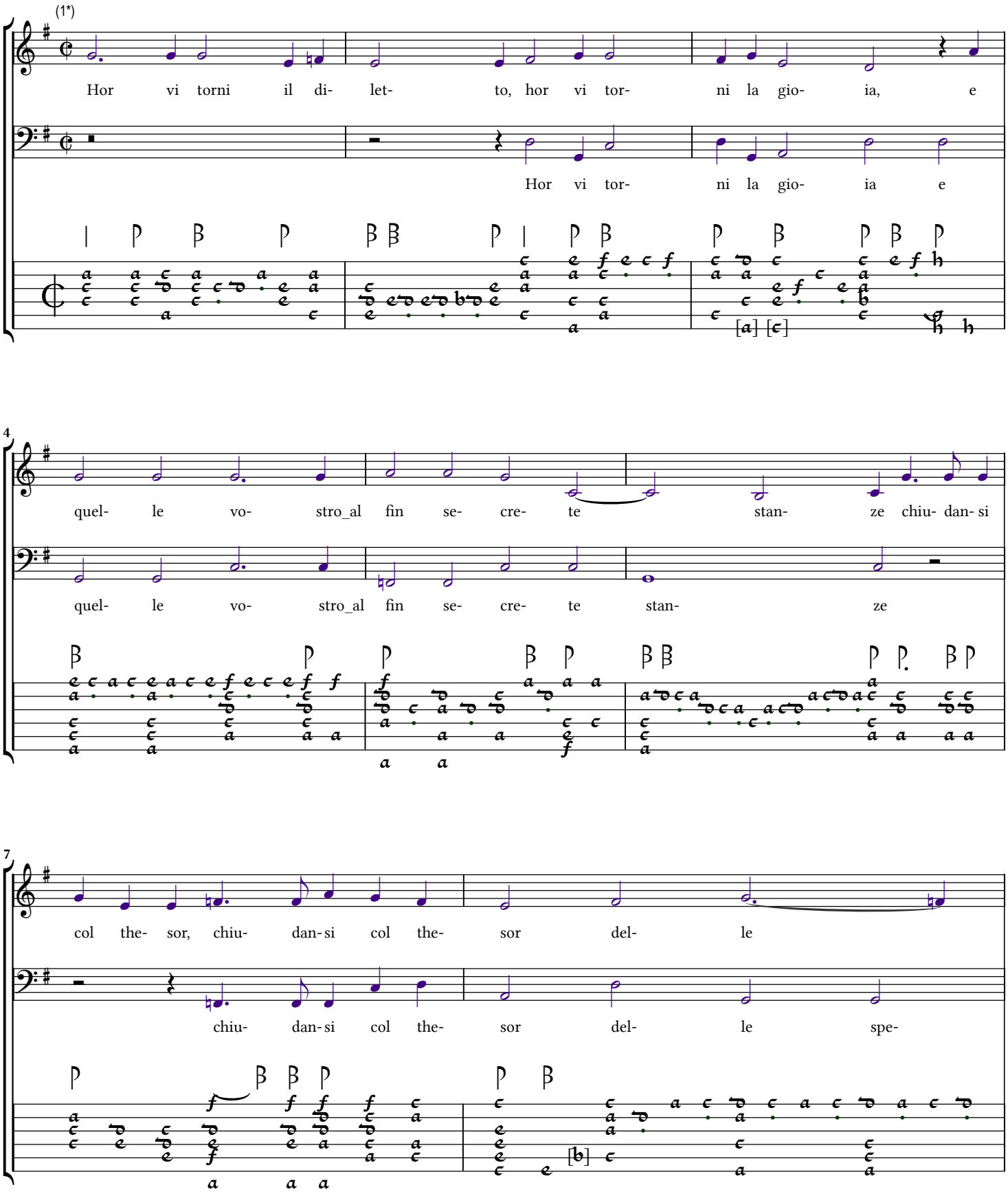

16
cor u- ni- ti
cor u- ni- ti
18
sen- ti- ran- no pia- cer
sen- ti- ra- no pia- cer del vo- stro
20
pet- to, pre-
pet- to


22
gio- ne_A- mor, pre gio- ne_A- mor il
pre- gio- ne_A- mor, pre- gio- ne_A- mor
24
ca- po di ban- di- ti, il
il
26
ca- po di ban- di- ti.
ca- po di ban- di- ti.

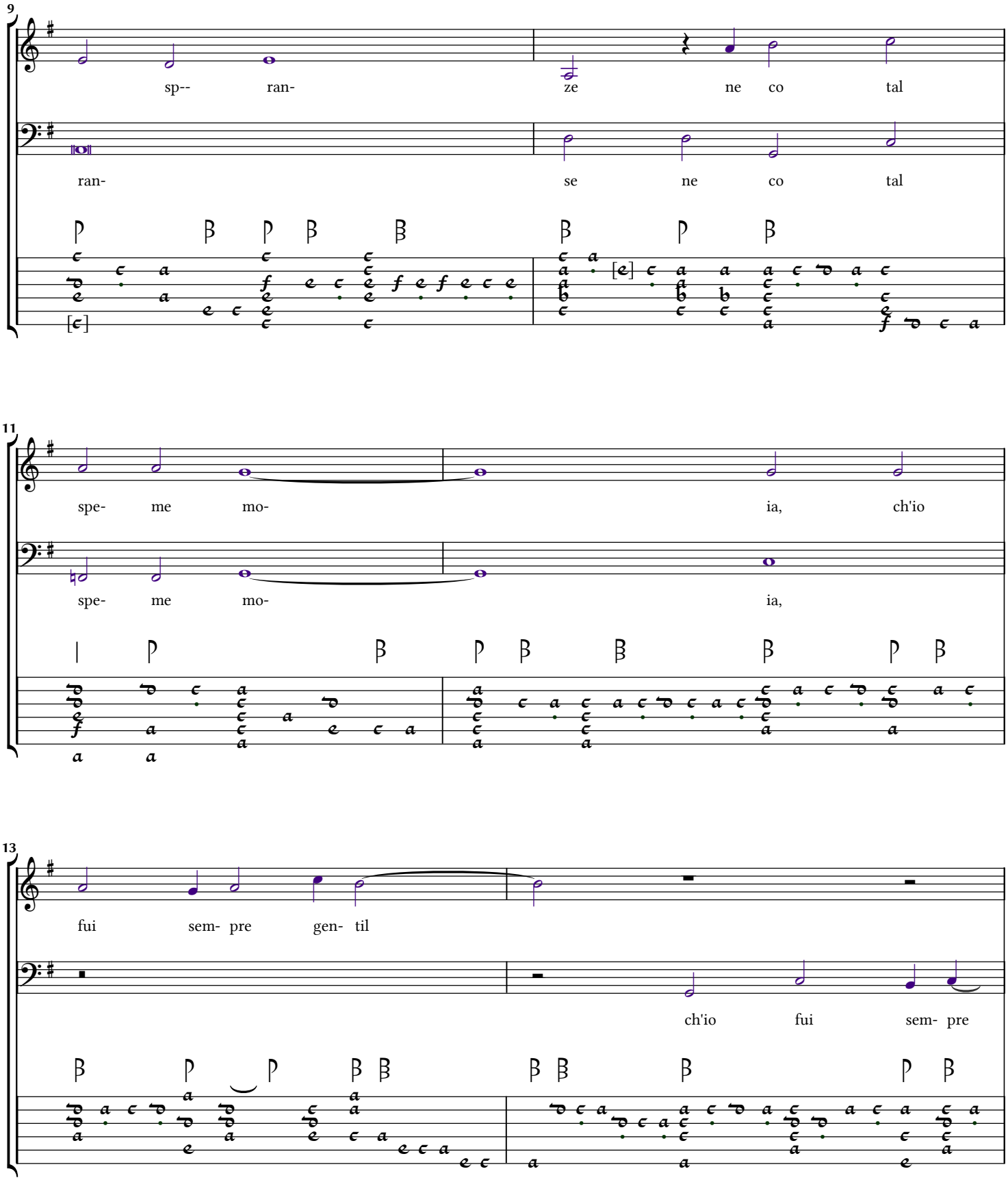
Hor vi torni la gioia, Seconda parte

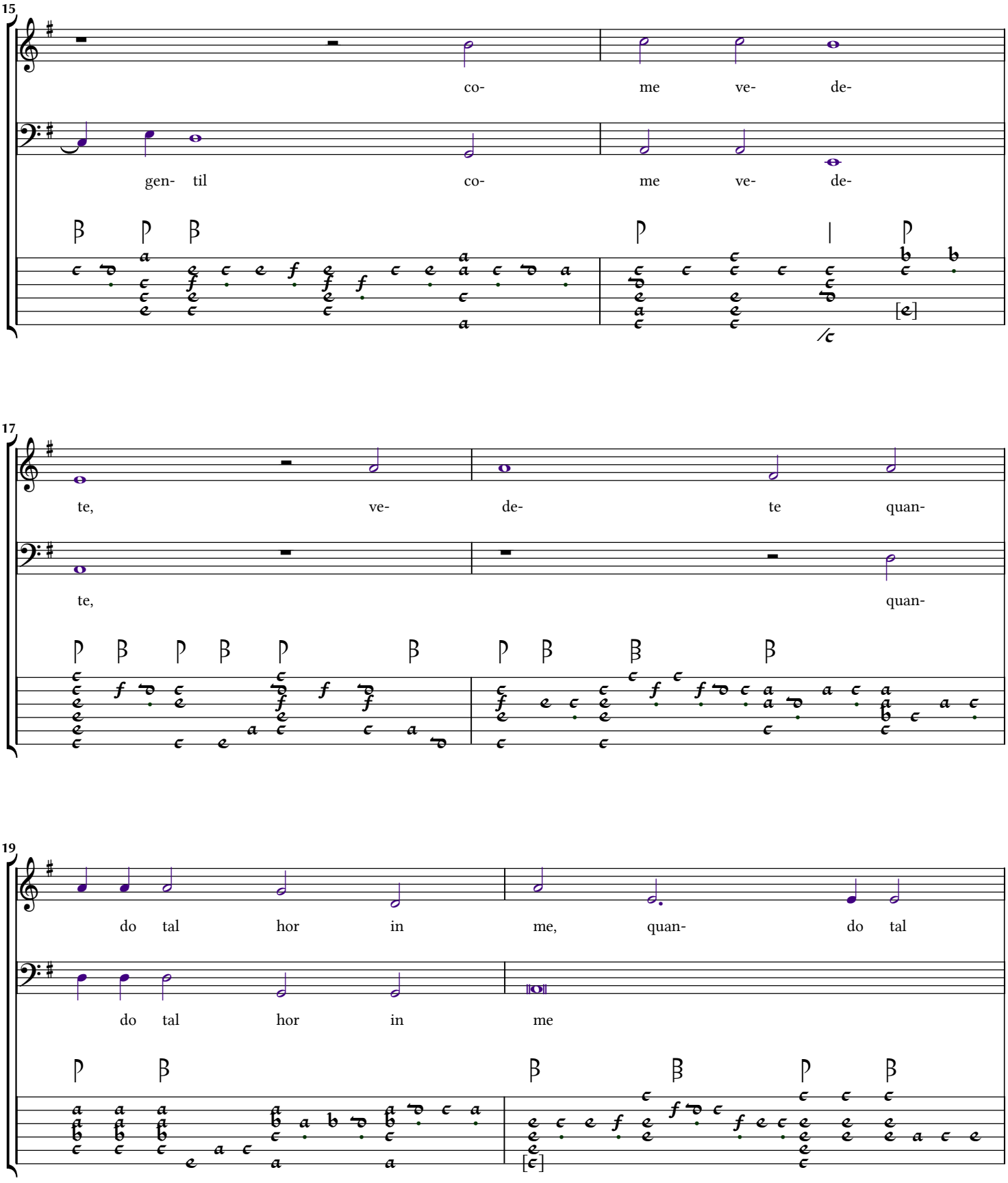
Ippolito Sabino

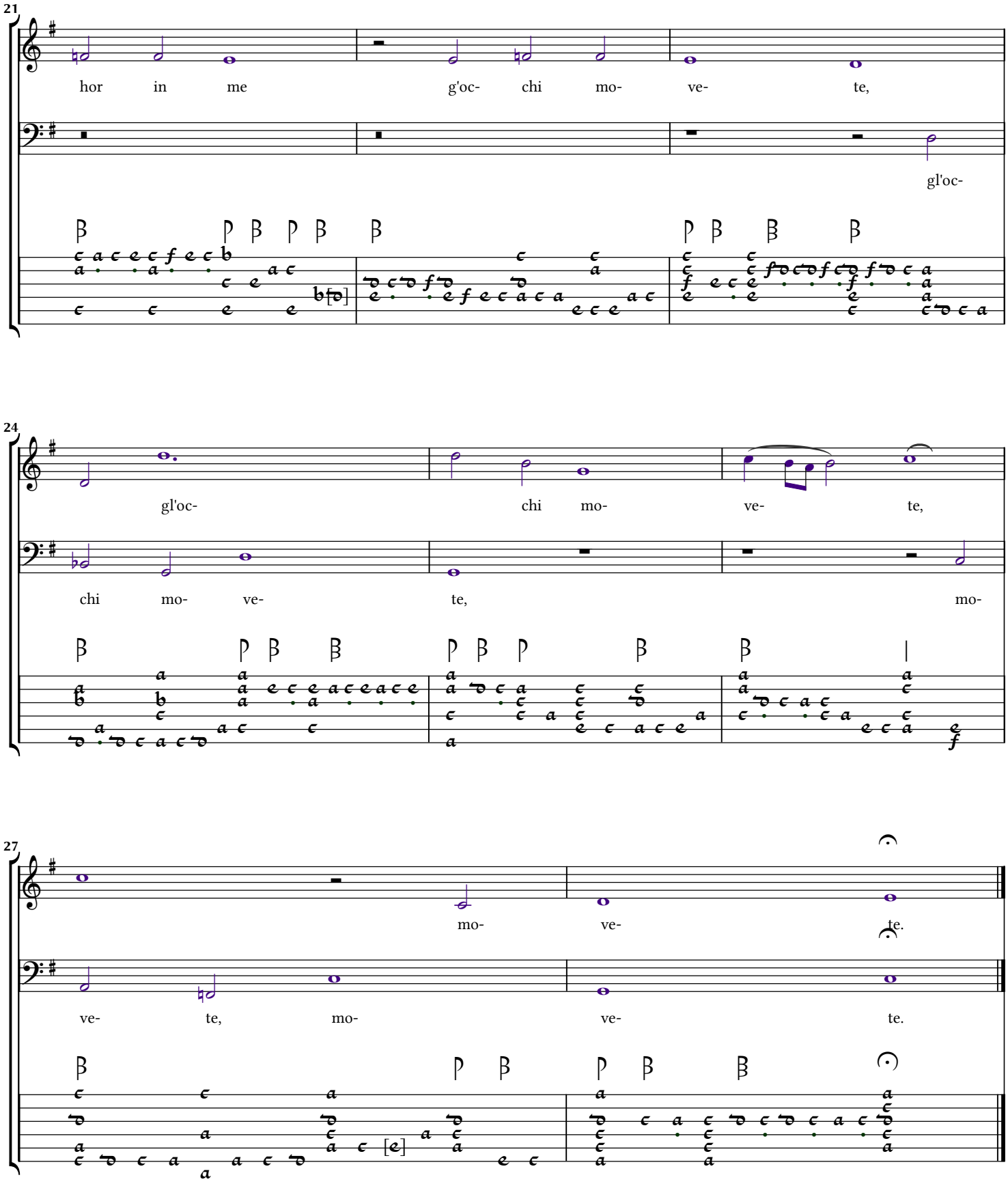
Florida (1601), f. 72.
Canto and Basso transposed a fourth down. Fits a lute in C.



1. Source: Harmonia celeste, Phalese, 1589?


9
sp-- ran- ze ne co tal
ran- se ne co tal
11
spe- me mo- ia, ch'io
spe- me mo- ia,
13
fui sem- pre gen- til
ch'io fui sem- pre


15
co- me ve- de-
gen- til co- me ve- de-
17
te, ve- de- te quan-
te, quan-
19
do tal hor in me, quan- do tal
do tal hor in me


21
hor in me g'oc- chi mo- ve- te,
gl'oc-
24
gl'oc- chi mo- ve- te,
chi mo- ve- te, mo-
27
mo- ve- te.
ve- te, mo- ve- te.