

# Florida

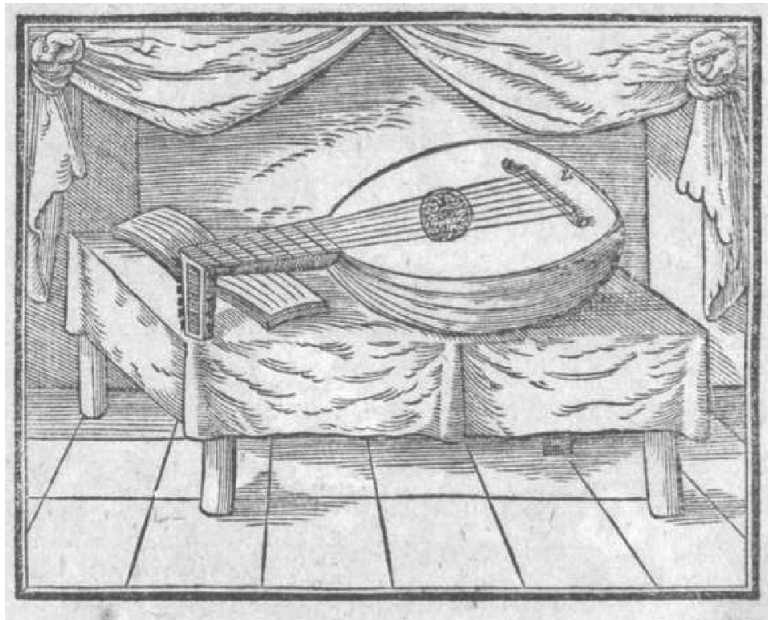
SIVE

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PREFATIONE PAGINA REPRESENTAT.

Trio pieces: Canto, Basso, and Lute



ULTRAIECTI

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# Quando la voce

André Pervenage (ca. 1542-1591)

Florida (1601), ff.5, 7v-8r.

Canto and Basso transposed a fourth down in this transcription to fit a lutein G

(1\*)

Quan- do la vo- ce'al dol- ce can- to muo-

al dol- ce can- to muo-

4

ve Ho- mo dei, Ho- mo dei, con tal gra- ti- a'e leg- gia- dria,

ve Ho- mo dei, Ho- mo dei

7

con tal gra- ti- a'e leg- gia- dria, o- gni spir- to gen-til, o- gni

con tal gra- ti- a'e leg- gia- dra, o- gni spir- to gen-til,

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

*f* *p* *f* *f* *f* *p* | *p*

20

si al- te pro- ve, fe- li- ce spir- to che

si al- te pro- ve, fe- li- ce spir- to che

*p* *f* *f* *f* *f* *p* *f* *f* *p*

22

si al- te pro- ve mo-

si al- te pro- ve mo-

*p* *f* *f* *f* *f* *p* *f* *f* *p* *f*

24

stri, e quan- to cor- te- se'il ciel te si-

stri, e quan- to cor- te- se'il ciel te si- a

*p* *f* *p* *p* *p* *p*

26

a, e quan- to cor- te- se'il ciel, il ciel

il ciel, il ciel te si- a, il

*p* *p* *p* *p* *p* *p*

28

te si-

ciel te si- a.

*p* *p* *p* *p*

# Con humilatto, Secunda parte

André Pervenage (ca. 1542-1591)

Florida (1601), ff.5, 7v.

Canto and Basso transposed a fourth down in this transcription. Original for a lute in C.

1

Con hu- mil at- to sta fat-ti- ca mi- a, con

Con hu- mil at- to sta fat-ti- ca mi- a, con

1 | β | β | p. β p. | β β | β | p | β

f . f . f . h . f . a . a . a . a . a .

4

hu- mil at- to sta fat-ti- ca mi- a, a te pre-sen- to, a

hu- mil at- to sta fat-ti- ca mi- a, a te pre-sen- to, a te pre-

p. β | p. β p. β | p. β | p. β

f . a . a . a . a . a . a .

7

te pre-sen- to, e con di- vo- to cuo- re, e con di- vo- to, e

sen- to, e con di- vo- to cuo- re, e con di- vo- to cuo-

p. β β | p. β p. β | p. β | p. β | p. β | p. β

f . f . e . f . e . e . f . a . a . a . a . a . a . a . a . a . f

10

con di- vo- to cuo- re, il no- me tuo spe- ro con  
re, e con di- vo- to cuo- re,

13

grande'hæo- 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'alTi- 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-



# A che piu stra l'Amor?

Cornelis Verdonck (1563-1625)

Florida (1601), f. 9v.

Canto and Basso transposed a fourth down to fit a lute in G.

(1\*)

A che piu stra- l'A- mor, s'io mi ti ren- do, s'io

A che più stra- li'A- mor s'io mi ti ren-

ti ren- do, s'io mi ti ren- do, a che piu

do, s'io mi ti ren- do, a

stra- l'A- mor, s'io mi ti ren- do, piu

che più stra- li'A- mor s'io mi ti

8

stra- l'A- mor, s'io mi ti ren- do? La- scia mi vi- vo,

ren- do? La-

*p p p p p p p*

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

*p p p p p p*

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-

*p p p p p p*

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-

Chord symbols:  $\beta \beta \beta \beta \beta \beta \beta \beta \rho \beta \beta \beta \beta \beta \beta \beta \beta$

Bass line:  $a \cdot c \cdot f \cdot e \cdot f \cdot e \cdot c \cdot e \cdot f \cdot e \cdot c \cdot a \cdot c \cdot a \cdot c \cdot e \cdot c \cdot e \cdot c \cdot a \cdot c \cdot e \cdot f \cdot h \cdot a \cdot h \cdot g \cdot e \cdot g$

Piano line:  $c \cdot a \cdot c \cdot c \cdot c \cdot c \cdot a \cdot e \cdot c \cdot a \cdot e$

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-

Chord symbols:  $\rho \beta \beta \beta \beta \beta \beta \beta \beta \rho \beta$

Bass line:  $h \cdot h \cdot g \cdot h \cdot f \cdot e \cdot c \cdot e \cdot f \cdot e \cdot c \cdot e \cdot c \cdot a \cdot c \cdot e \cdot c \cdot e \cdot c \cdot a \cdot c \cdot e \cdot f \cdot h \cdot a \cdot h \cdot g \cdot e \cdot g$

Piano line:  $e \cdot a \cdot c \cdot c \cdot c \cdot c \cdot a \cdot e \cdot c \cdot a \cdot e$

29

fen- do?

fen- do?

Chord symbols:  $\beta \beta \beta \beta \beta \beta$

Bass line:  $[e] \cdot f \cdot e \cdot f \cdot e \cdot c \cdot e \cdot f$

Piano line:  $c \cdot c \cdot e \cdot f \cdot e \cdot c \cdot e$

Footnote: /a

# Laura celeste

Giovan Nasco

Florida (1601), f. 10v.

Canto and basso transposed a fourth down to fit a lute in G

(1\*)

The musical score is presented in three systems. Each system consists of three staves: a vocal line (treble clef), a basso line (bass clef), and a lute line (C-clef). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Laura celeste, che si dol-ce men-te pas-sa per gl'oc-chi miei den-tro nel co-re, den-tro nel co-re, den-tre nel co-re fe-co". The lute line includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The first system is marked with a (1\*) and a repeat sign. The second system begins with a measure rest in the vocal line. The third system begins with a measure rest in the basso line.

Lau- ra ce- le- ste, che si dol- ce- men-  
Lau- ra ce- le- ste, che si dol- ce- men-  
te pas- sa per gl'oc-chi miei  
te pas- sa per gl'oc- chi miei den- tro nel co- re, den- tro nel  
den- tro nel co- re, den- tre nel co- re fe-  
co- re, den- tro nel co- re fe- co

8

co- ne por- t'un spi- ri- to d'a-

ne por- t'un spi- ri- to, un spi- ri- to d'a-

*p* *β* *p* *β* *p* *p* *β* *p* *β* *p*

10

mo- re, ch'in al- tie- ro

mo- re, d'a- mo- re, ch'in al- tie- ro de- sio de-

*β* *β* *β* *p* *p* *c* *h* *f*

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,

*p* *β* *p* *β* *p* *β* *p*

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-

*p f f p p p p*

*a b a a a a*

23

re, et tra- he con se- co, et  
 re, et

*p p p p p p*

*a a a a a a*

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

*p p p p p p p p*

*a a a a a a a a*

28

fa'i cor lie-ti, et l'a-ni-me con-

lie-ti et l'a-ni-me con-ten-

*p* *p* *p* *p* *p* *p* *p*

30

te, che fa'i cor lie-te, et l'a-ni-

te, che fa'i cor lie-ti et l'a-ni

*p* *p* *p* *p* *p* *p* *p* *p*

32

me con-ten-te, et l'a-ni-me con-ten-te.

me con-ten-te et a-ni-me con-ten-te

*p* *p* *p* *p* *p* *p* *p* *1*

# Et io che sempre, Secunda parte

Antonio Gardano

Florida (1601), f. 10v.

Canto and basso transposed a fourth down to fit a lute in G

(1\*)

Et io che sem-pre de- sio- so e'in- ten to, t'en- g'al-la

Et io che sem- pre de- sio- so e'in-ten- to t'en-

sua vir- tu- te'a- per- t'il se- no, t'en- g'al- la

g'al- la sua vir- tu- te'a- per- to'il se- vir- no, t'en- g'al- la

sua vir- tu- te'a- per- to'il se- no, che non

sua vir- tu- te'a- per- to'il se- no, che non

8

pas- co il

pas- co il

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

9

cor mi- o, il cor mi- o di piu dol-

cor mi- o, il cor mi- o, di più dol-

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

11

c'es- ca so- pr'il cer-

c'es- ca so- pr'il cer-

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

12

chio d'amor rapir mi sento, so- pr'il cer-

chio d'amor rapir mi sento, so-

*p* *p* *p* *f*

14

chio d'amor rapir mi sento,

pr'il chio d'amor rapir mi sento, o- ve re-

*p* *p* *f* *p* *p* *p*

*a*

16

o- ve re- cha fra noi si bel se- re- no, si bel se- re-

cha fra noi, o-

*p* *p* *p* *p* *p*

19

no, o- ve re- cha fra noi si bel se- re-

ve re- cha fra noi si bel se- re-

Chords:  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

21

no, Lau-

no, Lau-

Chords:  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

22

ra, dol- ce, gen-

ra dol- ce, gen-

Chords:  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

24

Musical score for measures 24-25. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: "til, so- a- v'e fre-". The bass line has lyrics: "til, so- a- v'e". The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings such as *f* and *ff*. The key signature is one flat (B-flat).

26

Musical score for measures 26-27. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: "scha.". The bass line has lyrics: "fres- cha, so-". The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings such as *f* and *ff*. The key signature is one flat (B-flat).

27

Musical score for measures 27-28. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: "a- v'e fres- cha.". The bass line has lyrics: "a- v'e fres- cha.". The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings such as *f* and *ff*. The key signature is one flat (B-flat).

# Com'e gran martire

André Pevernage (ca. 1542-1591)

Florida (1601), f. 12v.

Canto and basso transposed a fourth down

(1\*)

Com' è gran mar-ti-re, com

Com' è

è gran mar-ti-re a

gran mar-ti-re a

ce-lar suo de-si-re quan-do con

ce-lar suo de-si-re

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

*p p p p p p p*

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

*p p p p p p p p p p p p p*

21

co- re e voi set' il cor mi- o, e voi set'

co- re e voi set' il cor mi- o, e

*p p p p p p p p p p p p p*

24

il cor mi-o, all' hor sia  
 voi set' il cor mi-o, all' hor sia che non

*p* *f* *p* *f* *p* *f* *p*

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

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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-

*p* *f* *p* *f* *p* *f*

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

*p* *f* *p* *f* *p* *f*

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.

*p* *f* *ff* *p* *f* *ff* *p* *f* *ff*

# Era presso al morire

Giovanni Croce (1557-1609)

Florida (1601), f. 13v.

First system of the musical score. It consists of three staves: a vocal line in the upper staff, a bass line in the middle staff, and a lute line in the lower staff. The vocal line has a treble clef and a key signature of two flats. The bass line has a bass clef and the same key signature. The lute line has a C-clef and a key signature of two flats. The lyrics are: "E- ra pres- so'al mo- ri- re,". The lute line contains various chord symbols and rhythmic markings.

Second system of the musical score, starting with a measure rest in the vocal line. The lyrics are: "del l'as- pra do-". The lute line continues with chord symbols and rhythmic markings.

Third system of the musical score, starting with a measure rest in the vocal line. The lyrics are: "glia vin- to Il mi-". The lute line continues with chord symbols and rhythmic markings.

7

Quando dell'al- ba, quan- do dell'al- ba da l'au-  
se- ro Gia- cin- to

*p* *p* *p* *p* *p* *p*

10

ra, quan- do dell'al- ba, quan- do dell'al-  
ra, quan- do dell'al- ba l'au-

*p* *p* *p* *p*

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

*p* *p* *p* *p* *p* *p*

14

tau- ra, re- stau- ra,  
mal re- stau- ra, con un gra- to ser- ri-

16

con un gra- to sor- ri-  
so  
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

*p* *f* *ff* *p* *f* *ff* *p*

22

dis- si, e dis- si a- ni- ma mi-

dis- si, e dis- si a- ni- ma

*p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

24

a vi- vi re- spi- ra'e si- a,

mi- a vi- vi res- pi- ra e si- a, ri-

*p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

26

ri-me-dio'al gran do-lo-re, la tua  
me-dio'al gran do-lo-re,

29

gio-ia'il mio'ano-re, la tua gio-ia'il mio'ano-re,  
la tua gio-ia'il mio'a-mo-re, la tua gio-

31

la tua gio-ia, la tua gio-ia'il mio'ano-re.  
ia, la tua gio-ia'il mio'a-mo-re.



10

si fe- ri- bel- la, e mi nac- que nel cor, e

ri- bel- la, e mi nac- que nel cor fer-

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

13

mi nac- que nel cor fer- mo de si- o, di non es-

mo de- si- o,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

16

ser più mi- o, an- chor che tut- t'il mio pensie-

an- chor che tut' t'il mio pen- sie- r'in ten- to,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

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.

Ba- scia-mi, ba- scia- mi vi- ta mia, ba- scia- m'aneho-

Ba- scia, ba- scia- mi vi- ta mi- a, ba- scia m'aneho-

4

ra, ba- scia- m'an- co- ra. Ne

ra, ba- scia- m'an- cho- r'an- cho- ra. Ne

6

ti spiac- cia ba- sciar, ba- sciar m'un al- tra vol-

i spiac- cia ba- sciar, ba- sciar- m'un al- tra vol-

8

ta, che'l fi- nir di ba- sciar.

ta, che'l fi- nir di ba- sciar. Co- si ma'ac-

*f* *p* *f* *p* *f* *p* *f* *p*

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-

*p* *p* *p* *p* *p* *p* *p* *p* *f* *f* *f* *f*

13

za ba- sci m'e a- ni- ma tol-

za ba- sci m'e l'a- ni- ma tol-

*p* *p* *p* *p* *p* *p* *p* *p* *f* *f* *f* *f*

15

ta, Ba- scia-mi, ba- scia-mi mill' an- cho- ra,  
 ta. Ba- scia-mi mil- le vol- t'e

$\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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-

$\rho$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

*f* *f* *f* *f* *f* *f* *f* *f*

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

$\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$  | | |  $\rho$

*f* *f* *f* *f* *f* *f* *f* | | | *f*



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

*p* *f* *sfz* *p* *p* *p* *p* *p* *f* *f* *p* *p* *p*

39

non mi ba- sci, che

non mi ba- sci, che

*p* *sfz* *p* *sfz*

40

non mi ba- sci.

non mi ba- sci.

*p* *sfz* *f* *f* *f* *f* *f* *f*

# 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

First system of the musical score. It consists of three staves: a vocal line (treble clef), a basso line (baryton clef), and a lute line (C-clef). The vocal line begins with the lyrics "Va- ghi fio- ri et l'a- mo- ro- se fron- de, va-". The basso line begins with "Va- ghi fio- ri et l'a- mo-". The lute line contains rhythmic notation and dynamic markings such as *p*, *f*, and *β*.

Second system of the musical score, starting at measure 4. The vocal line continues with "ghi- fio- ri et a- mo- ro- e fron- de, et l'her- b'e l'a- ria'al- trui di-". The basso line continues with "ro- se fron- de, et l'herb' et 'a- ria'al- trui,". The lute line continues with rhythmic notation and dynamic markings such as *β*, *p*, *f*, and *h*.

Third system of the musical score, starting at measure 7. The vocal line continues with "let- to dan- no, por- gon ri- po- so gli'an tri et pia-". The basso line continues with "al- trui di- let- to dan- no, por- gon ri- po- so gl'an- tri'e". The lute line continues with rhythmic notation and dynamic markings such as *β*, *p*, *f*, and *β*.

10

cer l'on-, de, et pia- cer l'on- de, le- van-no l'ar-me'e

pia- cer l'on- pia- de le- vanno l'ar me'e gl'archi'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- cezz- 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,

*f* *p* *f* *p* *f* *p* *f* *p*

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-

*f* *p* *f* *p* *f* *p* *f* *p*

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,

*f* *p* *f* *p*

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',

β β β β ρ β ρ β ρ β β

*f e e e f e e f e e*

30

om', br'au- ra.  
 a- ri'antr' ond', arn, arch', ombr', au- ra.

β ρ β ρ β β

# 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\*)

Vor- ria che tu can- ta- si u- na can-  
zo- na, vor- ria che tu can- tas- si u- na can- zo- na,  
vor- ria che tu can- tas- si u- na can- zo- na, vor- ria  
vo- ria che tu can- ta-  
che tu can- tas- si u- na can- zo-

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 alboroeto, Phalese Anvers 1597

9

si un- a con- zo- na, vor- ria

na, vor- ria che

*p* *β* *β* *p* *β* *p*

11

che tu can- tas- si'un can- zon- na quan-

tu can- tas- si u- na can- zo- na,

*p* *β* *p* *p* *β* *β*

13

do stai so- nan- do, quan- do stai

quan- do stai so- nan- do la vio-

*p* *β* *β* *β* *β* *β* *β* *β* *β* *β* *p* *β* *p*

15

so- nan- do la vi- o- la

la, la vio- la vio- la, e che di

*p* *f* *β* *β* *β* *β* *p*

17

et che di- ces- si, et che di- ces-

ces- si, e che di- ces- si fa mi

*β* *p* *p* *β* *β*

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

*p* *p* *f* *β* *p* *p*

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.

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a basso line (bass clef), and a lute line (C-clef). The vocal line has lyrics: "Vor- ria toc- cas- si, sem- pre toc- cas- si sem- pre di bor- do". The basso line has lyrics: "Vor- ria toc- cas- si sem- pre di bor- do- ne, toc- cas- si sem- pre". The lute line contains rhythmic notation and letters 'a' and 'e' indicating fret positions. Dynamics include *p*, *f*, and *β*.

Musical score for the second system, starting at measure 4. It consists of three staves. The vocal line has lyrics: "ne vor- ria toc- cas-". The basso line has lyrics: "di bor- do- ne, vor- ria toc- cas- si, sem-". The lute line contains rhythmic notation and letters 'a' and 'e'. Dynamics include *p*, *β*, and *f*. A bracketed letter '[a]' is present in the lute line.

Musical score for the third system, starting at measure 6. It consists of three staves. The vocal line has lyrics: "si, sem- pre toc- cas- si, sem- pre di bor- do- ne,". The basso line has lyrics: "pre di bor- do- ne, toc- cas- si sem- pre di bor- do- ne,". The lute line contains rhythmic notation and letters 'a' and 'e'. Dynamics include *p*, *β*, and *f*.

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

*p* *β* *β* *p* *β* *p* *p* *β*

12

sol re fa non sol non sol fa sol la,

sol re fa non sol fa sol la, non sol fa

*p* *β* *β* *β* *p*

14

e che di- ces-

sol la, non sol fa sol

*β* *p* *β* *β*

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,

*p* *f* *sf* *p* *f* *p* *f* *p*

25

che di- ces- si, e che di- ces- si,

e che di- ces- si fa mi la mi sol

*p* *f* *p* *p* *f* *p*

27

e che di- ces- si, e che

la fa mi la mi sol la, che di- ces- si fa

*p* *f* *sf* *p* *f* *p* *f* *p*

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.

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature. The lyrics are: "Ch'io can- te- ria per ac- cor- dar, per ac- cor- dar con te-". The middle staff is a bass clef with the same lyrics: "Ch'io can- te- ria per ac- cor- dar con te-". The bottom staff is a lute tablature with a C-clef on the first line, showing fret numbers (a, c, b, f) and dynamic markings (p, f, p, p, p).

The second system of the musical score consists of three staves. The top staff continues the melody with lyrics: "ne, ch'io can- te- ria per ac- cor- dar, per ac- cor-". The middle staff continues the bass line with lyrics: "ne, ch'io can- te- ria, ch'io can- te- ria per". The bottom staff continues the lute tablature with dynamic markings (p, p, p, p, p, p, p, p, p, p, p, p, p, p, p, p).

The third system of the musical score consists of three staves. The top staff continues the melody with lyrics: "dar con te- ne, dol- ce con- for- to". The middle staff continues the bass line with lyrics: "ac- cor- dar con te- ne,". The bottom staff continues the lute tablature with dynamic markings (p, p, p, p, p, p, p, p, p, p, p, p, p, p, p, p).

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

*p* *p* *f* *p* *f* *p* *f* *p*

17

la sol fa re mi re, la sol fa re

mi re, la sol fa re mi, la sol fa re mi fa

*p* *f* *p* *f* *p* *f* *p*

19

mi re, tut- ta la

la sol fa, tut- ta la not- te, tut- ta la not-

*p* *f* *p* *f* *f* *f* *f*

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

*p* *f* *p* *f* *p* *f* *p*

24

la sol fa re mi re, la sol fa re

mi re, la fa re mi, la sol fa re mi fa,

*p* *f* *p* *f*

26

mi re.

la sol fa tut- ta la not- te.

*p* *f* *p* *f* *p*

# Vede nel prim'entrare

Antonio Dueto

Florida (1601), f. 20v.

Canto and Basso not transposed. Canto in Soprano C clef.

(1\*)

Ve- de nel primèn- tra- re un

re un ar- bor tut- to car- co di po- mi, tut- to car- co di po-

ar- bor tut- to car- co di po- mi, tut- to car- co de po-

mi di bel tat' es- tre- ma. Ma non co- no- scela pian- ta, ma

mi di bel ta- te'e- stre- ma. Ma non co- no- ce la pian- ta

a

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 chieder 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

*f f p p p p p p p p p p p p p p p*

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

*p p p p p p p p p p p p p p p p p*

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-

*p p p p p p p p p p p p p p p p p*

25

con quel- la, vaga con quel- la'al suo de- si- o  
 lo, va- ga con- quel- la suo de- sio por

*p* *p* *p* *f* *f*

a

27

por fi ne.  
 fi- ne.

*p* *p* *p* *f*

a a

# Questi ch'inditio

Noë Faignient (fl.c.1560-1600)

Florida (1601), f. 21v.

Canto and basso transposed a fourth down.

Que- sti ch'in- di- tio fan del mio tor- men-

Del mio tor- men-

Dynamic markings:  $\beta$  |  $p$  |  $p$   $\beta$  |  $\beta$   $\beta$

The first system consists of three measures. The vocal line (treble clef) has a melody of quarter notes in the first measure, followed by half notes in the second and third. The basso line (bass clef) has rests in the first two measures and then a half note followed by a quarter note in the third. The lute tablature is written on a six-line staff with letters 'a', 'b', 'c', 'd', 'e', 'f' and rhythmic flags.

4  
to, so- spir, so- spir, so- spir no so- no, ne'i so-

to so- spir, so- spir so- spir no so- no ne'i so-

Dynamic markings:  $\beta$   $f$   $e$   $c$   $f$   $e$   $c$  |  $p$   $f$   $e$   $c$   $a$  |  $f$   $e$   $c$   $e$   $c$   $e$  |  $\beta$   $p$   $\beta$   $\beta$  |  $p$   $e$  [e]  $e$   $f$   $e$

The second system consists of three measures. The vocal line (treble clef) has a melody of quarter notes with some slurs. The basso line (bass clef) has a melody of quarter notes with some slurs. The lute tablature continues with various rhythmic patterns and dynamic markings.

7  
spir, ne'i so- spir son ta- li quel

spir ne'i so- spir, son ta- li, quel- l'i'han trie-gua tal hor quel-

Dynamic markings:  $\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$  |  $\beta$  |  $p$  |  $p$   $\beta$

The third system consists of three measures. The vocal line (treble clef) has a melody of quarter notes. The basso line (bass clef) has a melody of quarter notes. The lute tablature continues with various rhythmic patterns and dynamic markings.

10

l'han trie-gua tal hor io mai no sen- to, io

l'han trie-gua tal hor io mai no sen- to, io mai, io

$\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$

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-

$\beta$   $\rho$   $\beta$   $\beta$   $\beta$  |  $\rho$   $\rho$   $\beta$

16

ha- li A- mor, A- mor

ha- li, A- mor che m'ard'il cor fa que- sto ven- to,

$\beta$   $\beta$   $\beta$  |  $\rho$   $\beta$   $\beta$   $\rho$   $\beta$

19

che m'ard'il cor fa que-sto ven- to, A- mor che m'ard'il cor fa que-sto ven-

A- mor, A- mor che m'ard'il cor fa que-sto ven-

*p* *f* *p* *f* *f* *p* *f*

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

*f* *p* *p* *f* *f* *p* *f*

25

fo- co la- li, A- mor, A- mor,

fo- co ta- li, A- mor, A- mor con

*p* *f* *f* | *p* *p* *f* *f* *f* | *f* *f* *f* *f* *f*

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,

*p p p p p p p p p p p p p p p p*

31

su- mi ma- i, ch'in foc- c'il ten- gh'e nol

ch'in fo- c'il ten- gh'nol con-su- mi ma- i,

*p p p p p p p p p p p p p p p p*

34

consu- mi ma- i, e nol con- su- mi ma- i.

e nol con- su- mi ma- i.

*ppp p p p p p p p p p p p p p p p*

# 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.

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "Ahi! Che fa- rò, ben mi- o, sen- za la". The middle staff is the basso line in bass clef, which is transposed a fifth down. The bottom staff is the lute tablature, showing fret numbers (a, b, c, e) and dynamic markings (p, f) for the first two measures.

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "dol- ce'a-i- ta de tuoi be- gl'oc- chi che mi da- van vi-". The middle staff is the basso line in bass clef, transposed a fifth down. The bottom staff is the lute tablature, showing fret numbers and dynamic markings (p, f) for the first two measures.

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "ta, Ahi! Che fa- rò, ben mi- o,". The middle staff is the basso line in bass clef, transposed a fifth down, with lyrics: "Ahi! Che fa- rò, ben mi- o,". The bottom staff is the lute tablature, showing fret numbers and dynamic markings (p, f) for the first two measures.

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,

*p* *β* *p* *β* *p* *β* *β* *β* *p* *β* *p* *β*

10

ben mi- o, sen- za la dol- ce'a- i-

ben mi- o, sen- za dol- ce'a- i-

*p* *β* *β* *β* *p* *β* *p* *β* *p* *β* *p*

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,

*p* *β* *p* *p* *p* | *p* *β*

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

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-

tri- sta, vi- ver sen- za ve- der l'u- sa- ta

sta, vi- ver sen- za ve- der

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.

Pe- ro più fer- mo, pe- ro più fer- mo o-

Pe- ro più fer- mo, o-

Dynamic markings:  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\beta$

First system of musical notation for 'Pero piu fermo'. It consists of three staves: a vocal line (treble clef), a basso line (bass clef), and a lute line (C-clef). The vocal line has lyrics 'Pe- ro più fer- mo, pe- ro più fer- mo o-'. The basso line has lyrics 'Pe- ro più fer- mo, o-'. The lute line contains chordal notation with dynamic markings  $\beta$  and  $\rho$ .

g'n'hor, o- g'n'hor di tem- po, di tem- po, di tem- po, in tem-

g'n'hor, o- g'n'hor di tem- po, o- g'n'hor di tem- po'item-

Dynamic markings:  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\beta$

Second system of musical notation. The vocal line has lyrics 'g'n'hor, o- g'n'hor di tem- po, di tem- po, di tem- po, in tem-'. The basso line has lyrics 'g'n'hor, o- g'n'hor di tem- po, o- g'n'hor di tem- po'item-'. The lute line contains chordal notation with dynamic markings  $\beta$  and  $\rho$ .

po se- quen-do, se- quen- do o- ve chia- mar m'u- dia del

po, se- quen- do, se- quen- do o- ve chia- mar m'u- dia dal

Dynamic markings:  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$

Third system of musical notation. The vocal line has lyrics 'po se- quen-do, se- quen- do o- ve chia- mar m'u- dia del'. The basso line has lyrics 'po, se- quen- do, se- quen- do o- ve chia- mar m'u- dia dal'. The lute line contains chordal notation with dynamic markings  $\rho$  and  $\beta$ .

7

Treble clef: *cie-* lo, m'u- dia dal ciel, dal  
 Bass clef: *cie-* lo m'u- dia dal cie-  
 Dynamics: *p*, *f*, *f*, *f*, *f*, *f*

9

Treble clef: *cie-* lo, es- cor- to d'un soa-  
 Bass clef: lo es- cor- to d'un so-  
 Dynamics: *f*, *f*, *f*, *f*, *f*, *f*

11

Treble clef: ve, e chia- ro lu- me, e chia- ro  
 Bass clef: a- ve e  
 Dynamics: *p*, *f*, *f*, *f*, *f*, *f*

13

Musical score for measures 13-14. The system consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat. The lyrics are: "lu-me, e chia-ro lu-me, tor-nai sem-pre". The second staff is the bass line in a bass clef with a key signature of one flat. The lyrics are: "chia-ro, e chia-ro lu-me, tor-nai sem-". The third staff shows dynamic markings: *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *p*, *p*. The bottom staff shows the piano accompaniment with notes and rests.

15

Musical score for measures 15-16. The system consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat. The lyrics are: "de-vo-to, de-vo-to,". The second staff is the bass line in a bass clef with a key signature of one flat. The lyrics are: "pre de-vo-to, de-vo-to, tor-nai-". The third staff shows dynamic markings: *f*, *p*, *f*, *p*, *f*, *f*, *p*, *f*, *f*. The bottom staff shows the piano accompaniment with notes and rests.

17

Musical score for measures 17-18. The system consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat. The lyrics are: "tor-nai sem-pre, tor-nai sem-pre, tor-nai sem-pre de-". The second staff is the bass line in a bass clef with a key signature of one flat. The lyrics are: "tor-nai, tor-nai, nai sem-pre de-". The third staff shows dynamic markings: *p*, *f*, *f*, *p*, *f*, *f*, *f*, *f*, *f*, *f*, *p*, *f*, *f*, *f*. The bottom staff shows the piano accompaniment with notes and rests.

19

vo- to, tor- nai sem- pre

vo- to, sem- pre de- vo-

*p* *f* *p* *f* *f* *f* *p*

21

de- vo- to, ai

to a'i pri-

*p* *f* *p* *f* *f* *p*

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-

*p* *f* *p* *f* *f* *p*

25

son, spar- te le fron- di, spar- te le fron- di,  
 ra, son spar- te le fron- di,

Detailed description: This system contains measures 25 and 26. The vocal line (treble clef) has lyrics: 'son, spar- te le fron- di, spar- te le fron- di,'. The bass line (bass clef) has lyrics: 'ra, son spar- te le fron- di,'. The piano accompaniment features dynamic markings of *p* and *f* and various fingering numbers (1-5). The key signature is one flat (B-flat).

27

e quan- do'l sol fa, quan- do'l sol  
 e

Detailed description: This system contains measures 27 and 28. The vocal line (treble clef) has lyrics: 'e quan- do'l sol fa, quan- do'l sol'. The bass line (bass clef) has lyrics: 'e'. The piano accompaniment features dynamic markings of *f* and *p* and various fingering numbers (1-5). The key signature is one flat (B-flat).

29

fa ver- deg- giar i pog- gi.  
 fa ver- deg- giar i pog- gi.

Detailed description: This system contains measures 29 and 30. The vocal line (treble clef) has lyrics: 'fa ver- deg- giar i pog- gi.'. The bass line (bass clef) has lyrics: 'fa ver- deg- giar i pog- gi.'. The piano accompaniment features dynamic markings of *f* and *p* and various fingering numbers (1-5). The key signature is one flat (B-flat).

# Moriro, cor mio

Francesco Farina

Florida (1601), f. 24v.

Canto and basso transposed a fifth down.

(1\*)

Mo-ri-rò, cor mi-o, mo-ri-

3

rò, cor mi-o, mo-ri-

Mo-ri-

4

rò, cor mi-o,

rò, cor mi-o,

5

mo-ri- rò, mo-ri- rò, cor mi-

mo-ri- rò cor mi-

*p* *p* *p* *p* *p*

6

o, mo-ri- rò, mo-ri- rò, cor mi- o,

o, mo-ri- ro, mo-ri- rò cor mi- o,

*p* *p* *p* *p* *p* *p* *p* *p* *p* *f* *f* *f* *f*

8

poi che n'hai gran de- si- o, e mo-

poi che n'ai gran de- si- o, e mo-

*p* *p* *p* *p* *p* *p* *f* *f* *f* *f*

10

ren- do, e mo- ren- do per te, e mo-

ren- do, e mo-

*p* *f* *p* *f* *p*

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

*p* *f* *p* *f* *p* *p*

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-

*p* *f* *p* *f* *p* *p* *f* *p* *f* *p* *f*

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.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains two measures of whole rests. The middle staff is a bass clef with the same key signature and time signature, also containing two measures of whole rests. The bottom staff is a C-clef (soprano clef) with the same key signature and time signature. It contains two measures of music. The first measure has three quarter notes: 'a', 'a', and 'a'. The second measure has a sequence of notes: 'b', 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'c', 'a', 'c', 'a', 'c', 'a', 'b', 'a', 'b', 'a', 'a', 'b'. Above the notes in the second measure are dynamic markings: 'p' above the first 'b', 'f' above the first 'a', 'p' above the first 'b', 'f' above the first 'a', 'p' above the first 'c', 'f' above the first 'a', 'p' above the first 'b', 'f' above the first 'a', and 'p' above the final 'a'.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains two measures of music. The first measure has a whole note 'Qui-' with a purple dot above it. The second measure has two quarter notes: 'a' and 'vi-' with purple dots above them, followed by a whole note 'di-' with a purple dot above it. The middle staff is a bass clef with the same key signature and time signature, containing two measures of whole rests. The bottom staff is a C-clef with the same key signature and time signature. It contains two measures of music. The first measure has notes: 'a', 'b', 'a', 'a', 'b', 'a', 'b'. The second measure has notes: 'a', 'a', 'a', 'c', 'a', 'c', 'e', 'f', 'e', 'c', 'a'. Above the notes in the first measure are dynamic markings: 'p' above the first 'a', 'f' above the first 'b', 'p' above the first 'a', 'f' above the first 'a', 'p' above the first 'b', 'f' above the first 'a', and 'p' above the first 'b'. Above the notes in the second measure are dynamic markings: 'p' above the first 'a', 'f' above the first 'a', 'p' above the first 'a', 'f' above the first 'c', 'p' above the first 'e', 'f' above the first 'f', 'p' above the first 'e', and 'p' above the first 'c'.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains two measures of music. The first measure has two quarter notes: 'sti' and 'me,' with purple dots above them. The second measure has a whole note 'Tho-' with a purple dot above it. A slur connects the notes 'me,' and 'Tho-'. The middle staff is a bass clef with the same key signature and time signature, containing two measures of whole rests. The bottom staff is a C-clef with the same key signature and time signature. It contains two measures of music. The first measure has notes: 'a', 'c', 'a', 'b', 'a', 'b', 'a', 'a', 'c', 'a'. The second measure has notes: 'b', 'b', 'a', 'b', 'a', 'b', 'a', 'b'. Above the notes in the first measure are dynamic markings: 'p' above the first 'a', 'f' above the first 'c', 'p' above the first 'a', 'f' above the first 'b', 'p' above the first 'a', 'f' above the first 'b', 'p' above the first 'a', 'f' above the first 'a', and 'p' above the first 'c'. Above the notes in the second measure are dynamic markings: 'p' above the first 'b', 'f' above the first 'b', 'p' above the first 'a', 'f' above the first 'b', 'p' above the first 'b', 'f' above the first 'a', and 'p' above the first 'b'.

7

ma, cre- di- di-

Qui-

*p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f*

9

sti, qui- a vi-

a vi- di- sti me,

*p* *p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f* *f*

11

di- sti me, Tho-

Tho- ma, cre- di- di-

*p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f*

13

ma, cre-di-di-sti:

sti:

*p* *f* *p*

15

be-a-ti qui

*p* *f* *p*

17

non vi-de-runt, qui non vi-

*p* *f* *p*

19

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

*p* *β* *p* *β* *p* *β* *p* *β* | *p*

21

runt, be-  
 de- runt, et cre- di- de-

*p* *β* *β* *β* *β* *β* *p* *β* *p* *β*

23

a- ti qui non vi- de-  
 runt, be- a- ti qui

| *p* *β* *β* *β* *β*

25

Musical score for measures 25-26. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 25, followed by notes for the lyrics 'runt, be- a- ti qui' in measure 26. The piano accompaniment includes chord symbols (B, P, B, P, B, P, B) and a detailed bass line with various notes and rests.

27

Musical score for measures 27-28. The vocal line continues with 'non vi- de- runt, et' in measure 27 and 'di- de- runt, et' in measure 28. The piano accompaniment includes chord symbols (B, P, B, P, B, B, B, B, B) and a detailed bass line with various notes and rests.

29

Musical score for measures 29-30. The vocal line continues with 'cre- di- de- runt. Al-' in measure 29 and 'cre- di- de- runt.' in measure 30. A long slur covers the vocal line across both measures. The piano accompaniment includes chord symbols (B, P, B, P, B, P, B, B) and a detailed bass line with various notes and rests.

31

le- lu- ia, al- le- lu- ia,

Al- le- lu-

β p β β p β β

34

al- le lu- ia,

ia, al-

p β p p β p β

37

al- le- lu- ia,

le- lu- ia, al- le- lu-

p β p β p β β β p

40

Musical score for measures 40-42. The score consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one flat (B-flat major). The vocal line contains the lyrics "al- le- lu- ia," in measure 40, "ia, al- le-" in measure 41, and "ia," in measure 42. The piano accompaniment includes dynamic markings *p* and *f* and a final chord marked with a *[b]* in the bottom right.

43

Musical score for measures 43-45. The score consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one flat (B-flat major). The vocal line contains the lyrics "al- le- lu-" in measure 43, "ia." in measure 44, and "ia." in measure 45. The piano accompaniment includes dynamic markings *f* and *p*, and concludes with a fermata in measure 45.

# Madonna mia gentil

Luca Marenzio (c.1553-1599)

Florida (1601), f. 27v.

Canto and basso transposed a fifth down.

Ma- don- na mia gen- til,

Ma- don- na mia gen- til,

The first system of the musical score for 'Madonna mia gentil'. It consists of three staves: a vocal line (treble clef), a basso line (bass clef), and a lute line (C-clef). The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The basso line follows a similar pattern, starting with a whole rest and a half note G3. The lute line features a sequence of chords and notes, including a whole note G2, a half note A2, and a quarter note B2, followed by a series of chords and notes in the right hand, including a half note G4, a half note A4, and a quarter note B4. The system concludes with a double bar line.

3  
rin- gra- tio'A- mo- re che tol- to m'habbia'in co- re

rin- gra- tio'A- mo- re

The second system of the musical score, starting with a measure rest marked '3'. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The basso line follows with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The lute line features a series of chords and notes, including a half note G2, a half note A2, and a quarter note B2, followed by a series of chords and notes in the right hand, including a half note G4, a half note A4, and a quarter note B4. The system concludes with a double bar line.

5  
dan- dola'a voi c'ha- ve- te non sol bel- tà, non

non

The third system of the musical score, starting with a measure rest marked '5'. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The basso line follows with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The lute line features a series of chords and notes, including a half note G2, a half note A2, and a quarter note B2, followed by a series of chords and notes in the right hand, including a half note G4, a half note A4, and a quarter note B4. The system concludes with a double bar line.

7

sol bel- ta ma se- te or-

sol bel- tà ma se- te or- na- ta di vir-

*p p p p p p*

9

na- ta di vir- tù, or- na- ta di vir- tù tal

tù, ma se- te,

*p p p p p p p p*

11

che m'av- vi- so, tal che m'av- vi- so

tal che m'av- vi-

*p p p p p p p p*

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

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.

Non son le vo- stri ma-

3

ni, come voi di- te spi- ni son ro- se ma- tu- ti- ni,

6

non son le vo- stri ma-

Non son le vo- stri ma- ni,

93

ni, come voi di- te spi- ni son ro- se ma- tu- ti- ni,

non son le vo- stri ma-

Non son le vo- stri ma- ni,

8

ni,

co- me voi di- te spi- ni son ro- se

*p* *f* *p*

10

son ro- se ma- tu- ti- ni,

ma- tu- ti- ni, son ro- se ma- tu- ti ni, ni,

*p* *f* *p* *f*

12

Ma men- tre di- te il ver'

ma men- tre, ma men- tre,

*p* *f* *p*

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\*)

Tir- si son io, quel mi- sero pa- sto- re, che

4

per Clo- ri so- spi- ra e per bo- schi per mon-

6

ti, per mon- ti, e perbo- schper mon- ti, per mon- ti, e per bo- schpermonti'in van s'ag-gi-

9

ra, in van s'ag-gi-ra

*p* *f* *p* *f* *p* *f* *f*

11

spie-ta-ta Clo-ri dunque sprezz'A-mo-

*p* *p* *p* *f* *p*

14

re, dun-que sprezz'A-mo-re non

*p* *f* *p* *f* *p* *f* *p*

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

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

20

quan- to più tar- da fa mag-  
 quan- to più tar- da

*p* *p* *f* *p* *f* *p*

22

gior, fa mag-gior, fa mag-gior ven-det-  
 fa mag-gior ven-det- ta, fa mag-gior ven- det-

*p* *p* *f* *p* *f* *p* *f* *p* *f* *p*

25

ta, fa maggior ven- det- ta, quan- to più tar- da

ta, fa maggior ven- det- ta, quan- to più tar- da

Detailed description: This system contains measures 25 and 26. The vocal line is in a soprano or alto clef with lyrics: "ta, fa maggior ven- det- ta, quan- to più tar- da". The piano accompaniment includes dynamic markings such as *f* and *p*, and articulation marks like accents and slurs.

27

fa maggior ven- det- ta, fa mag- gior, fa maggior, fa mag-

fa maggior ven- det- ta,

Detailed description: This system contains measures 27 and 28. The vocal line continues with lyrics: "fa maggior ven- det- ta, fa mag- gior, fa maggior, fa mag-". The piano accompaniment shows dynamic markings like *f* and *p*, and includes articulation marks.

29

gior ven- det- ta, fa maggior fa mag- gior ven- det- ta.

fa mag- gior, fa maggior ven- det- ta.

Detailed description: This system contains measures 29 and 30. The vocal line concludes with lyrics: "gior ven- det- ta, fa maggior fa mag- gior ven- det- ta." The piano accompaniment includes dynamic markings like *f* and *p*, and articulation marks such as accents and slurs.

# Susanne un jour

Orlando di Lasso

Florida (1601), f. 30v.

Canto and basso transposed a fourth down.

The first system of the musical score consists of three staves. The top staff is the Canto line in treble clef, the middle staff is the Basso line in bass clef, and the bottom staff is the lute tablature. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics for the Canto are "Su- zanne, un jour d'a-". The Basso line has the lyrics "Su- sanne, un". The lute tablature includes dynamic markings such as *p* and *f*.

The second system of the musical score continues the piece. It features the same three-staff layout. The Canto line lyrics are "mour sol- li- ci- té- e, Su- sanne, un". The Basso line lyrics are "jour d'a-mour so- li- ci- té- e, Su- sanne, un". The lute tablature continues with various notes and dynamic markings.

The third system of the musical score concludes the piece. The Canto line lyrics are "jour d'a- mour sol- li- ci- té- e par deux viel-". The Basso line lyrics are "jour d'a- mour so- li- ci- té- e par deux viel- larts,". The lute tablature includes dynamic markings such as *p*, *f*, and *a*.

7

larts. par deux viel- larts, par deux viel- larts con- voi-

par deux viel- larts, con- voi- tant sa beau-

*p* *f* *f* *p* *p* *p*

9

tant sa beau- té, fut en son coeur triste et

té, fut en son coeur,

*p* *p* *p* *p* *p* *p* *p* *p* *p*

11

de- con- for- té- e,

fut en son

*p* *p* *p*

12

triste

coeur triste et de- con- for-

*B*

*a*

13

et de- con- for té- e, de- con- for- té- e.

té- e, triste et de- con- for- té-

*P* *B* *B* *P* *B* *B* *B* *B*

*f* *f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a* *a*

15

de- con- for- té- e, voy- ant l'ef-

e, voy- ant l'ef- fort, voy-

*P* *B* *P* *B* *P* *B* *P*

*f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a*

17

fort fait à sa chas- te- té, fait à sa chas-  
 ant l'ef- fort fait à sa chas- te-

*p* *f* *p* *f* *f* *p* *f* *p* *f*

19

te- té. El- le leur dit, el- le leur dit,  
 té. El- le leur dit, "Si

*f* *f* *p* *f* *p* *p* *f* *p*

21

"Si par des-loy- au- té, de ce corpsmienous  
 par des-loy- au- té de ce corpsmien,

*p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f*

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-

*p* *f* *p* *p* *f* *f*

27

ce, c'est fait de moi, c'est fait de

san- ce, c'est fait de moi, c'est fait de

*p* *f* *p* *f* *f* *f* *p* *f* *f* *f*

29

moi. Si je fait re- sis- tan-

moi. Si je fait re- sis- tan- ce,

*f* *f* *f* *f* *f* *p* *f* *p* *f* *f*

31

ce, si je fait re- sis- tan- ce, vous me fe-

si je fait re- sis- tan- ce, vous me fe- rez,

*p* *f* *p* *f*

33

rez mou- rir en des- hon- neur, vous me fe- rez mou- rir,

vous me fe- rez mou- rir,

*p* *f* *p* *f* *f* *f* *p*

35

vous me fe- rez mou- rir en des- hon- neur.

vous me fe- rez mou- rir. Mais j'ai-

*f* *f* *f* *f* *p* *f* *p* *f* *p*

37

Mais j'ai- me mieux per- ir,

me mieux j'ai- me mieux pe- rir, pe- rir en

*p* *f* *p* *p* *f* *f*

39

pe- rir en in- no- cen- ce, pe- rir en

in- no- cen- ce

*p* *f* *f* *f* *p* *f* *p* *f*

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

*f* *f* *f* *f* *p* *p*

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,

Chords: p, β, p, p, β, p, β, β

Dynamics: f, f, f, f, f, f, f

Accents: {c}, a

45

gneur, mais j'ai- me mieux, mais j'ai- me mieux,

mais j'ai- me mieux, mais j'ai- me

Chords: p, β, p, β

Dynamics: f, f, f, f, f, f, f

Accents: [b], [c], a

47

mais j'ai- me mieux pe-

mieux pe- rir en in- no-

Chords: β, β

Dynamics: f, f, f, f, f, f, f

Accents: a

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\*)

Oc- chi lu- cen-

ti\_e bel- li,

3

Co- me es- ser

na-

5

può che in un me- de- smo i- stan- te na- scanda

na-

7

scan da voi si

voi, na- scanda voi si no- ve for- me,

$\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

9

no- ve for- me\_e

si no- ve for- me e tan-

$\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

11

tan- te? Lie- ti,

te? Lie- ti, va-

$\rho$   $\beta$   $\beta$   $\rho$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

$\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$   $\epsilon$

13

va- ghi, su- per-

ghi, lie- ti, va-

*p* *p* *f* *p* *f* *p* *f* *p* *p*

15

bi\_u- mi- li,\_al- tie- ri

ghi, su- per- bi, u- mi- li, al- tie- ri. Vi mo-stra-

*p* *p* *f* *p* *f* *f* *f* *p* *p* *f* *f*

18

te in un pun- to on- de di spe- me e

*p* *p* *f* *p* *f* *f*

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

*p* *β* *p* *β* *p* *β* *p* *β* *β* *β*

28

nel cor ar- so.

per

*p* *β* *p* *β* *p* *β*

30

voi ven- go- no i- sie- me ad o- gnor, che vo- le-

*p* *β* *p* *β* *p* *p* *β* *p* *β* *p* *β* *p* *β*

32

Or poi che  
te, ad o- gnorhevo- le- te. Or poi che voi

*p β p β p β p β p β p β β β p β p*

35

voi mia vi- ta e mor- te

mia vi- ta e mor- te se- te,

*p β β β p*

38

se- te,

Oc- chife- li- ci, oc- chi bea- ti e ca- ri, sia- te

*p β p p β p p p β β p β p*

41 (1\*)

Oc-chi, oc-chi sia-

sem-pre se-re-ni, al-le-gri, e chia-

44

te sem-pre se-re-ni, al-

ri, e chia-ri, al-le-

46

le-gri, e chia-ri.

gri, e chia-ri.

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.

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a basso line (bass clef), and a lute line (C-clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a whole rest followed by a half note G4. The basso line begins with a whole rest followed by a half note G3. The lute line begins with a whole rest followed by a half note G2. The lyrics are: Men- tre il ciel è se- re- no, with syllables aligned under the notes.

Musical score for the second system, starting with a measure rest (3). It consists of three staves. The vocal line continues with notes G4, A4, Bb4, A4, G4, F4, E4, D4. The basso line continues with notes G3, A3, Bb3, A3, G3, F3, E3, D3. The lute line contains various chords and melodic lines with dynamics like *f* and *p*. The lyrics are: tre il ciel è se- re- no, s'o- donne men- tre il ciel

Musical score for the third system, starting with a measure rest (5). It consists of three staves. The vocal line continues with notes G4, A4, Bb4, A4, G4, F4, E4, D4. The basso line continues with notes G3, A3, Bb3, A3, G3, F3, E3, D3. The lute line contains various chords and melodic lines with dynamics like *f* and *p*. The lyrics are: cam- pi, s'o- don ne cam- pi, è se- re- no, s'o- don ne cam- pi gril- li, with syllables aligned under the notes.

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-

*p* *p* *f* *f* *f* *f* *f*

22

la-gri-me fuo-ri, fuo-ri

de la-gri-me fuo-ri

*f* *p* *f* *p* *f* *p*

24

ver-so da gl'oc-chi, ver-

ver-so da gl'oc-chi, ver-

*p* *p* *f* *f*

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

*p* *p* | *p* *p* *p* *p*

a a b a a a a a a a a a a a a b a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

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

*p* *p* *p* *p*

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

32

cru- del, cru- del, cru- del, cru- del gl'a- cu-

o- di, tu non o- di, cru- del, cru- del, gl'a-

*p* *p* *p* *p*

a a b a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a 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.

# Candide perle e care

Cornelis Schuyt (1557-1616)

Florida (1601), f. 35v.

Canto and Basso not transposed. Canto in soprano clef.

(1\*)

Can- di de per- le\_e ca- re, can- di- de per- le\_e

Can- di- da per- le\_e ca-

3

ca- re, can- di- de per- le\_e car- e, che da ver-mi- glie\_e

re, can- di- da per- le\_e ca- re,

5

leg-gia-drette ro- se, che da ver- mi-glie leg-gia-dret- te ro-

che da ver-mi- glie\_e leg-gia drette ro- se, che da ver-mi- glie\_e

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-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

24

ci,

ci, da- te al me- sto cor mio so- a- ve\_a-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

26

dat- te al me-sto cor mio soa- ve\_a- i-  
 i- ta, dat- te\_ame- sto cor mio so- a- ve\_a- i-

*p* *β* *β* | *p* *p* *β* *β* *p* | *p* *β* *p* *β* *β*

*f* *e* *e* *e* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* *f* *f*

*c* *h* *h* | *h* *h* *h* *h* | *a* *h* *h* *h* *h* *h* *h* *h*

29

ta, per che, da  
 ta, per che, da len- te fa- ci,

*β* *β* *p* *β* *p* *p* *β* | *p* *β* *p*

*f* *f* *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* *f* *f*

*a* *c* *b* *b* *b* *b* | *a* *c* *[a]* *c* *b* *b* | *a*

32

len- te fa- ci, hor dar-si sen-  
 hor dar-si sen- ta,

*p* *β* *p* *β* *p* *β* *p* *β* | *p* *β* *p* *β*

*f* *[b]* *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* *f* *f*

*h* | *c* *c* *a* *a* *a* *c* *a* *a* | *c* *h* *h* *h* *h* *h* *h* *h*

35

ta, hor le- var- si la vi-

hor le- var- si la vi- ta,

*p* *f* *p* *f* *p* *f* *p* *f*

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

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

40

le- var- si la vi- ta.

le var- si la vi- ta.

*p* *f* *p* *f* *p* *f* *p* *f*

# Voi pur donna bramata

Giulio Zenaro

Florida (1601), f. 36v.

Canto and Basso not transposed. Canto in soprano clef.

Musical score for the first system. It consists of three staves: Canto (Soprano clef), Basso (Bass clef), and Lute (C clef). The Canto staff has the lyrics "Voi pur don- na bra- ma- ta" with a melodic line. The Basso staff has the lyrics "Voi pur don- na bra- ma- ta," with a lower melodic line. The Lute staff shows a complex chordal accompaniment with various dynamics like *f* and *p*. The system ends with a repeat sign.

Musical score for the second system, starting at measure 3. The Canto staff has a rest followed by the word "in-". The Basso staff has the lyrics "voi pur don- na bra- ma- ta,". The Lute staff continues the accompaniment with dynamics like *f* and *p*. The system ends with a repeat sign.

Musical score for the third system, starting at measure 5. The Canto staff has the lyrics "gra- ta ri- ve- der- mi, in- gra- ta ri- ve-". The Basso staff has the lyrics "in- gra- ta ri- ve- der- mi, in-". The Lute staff continues the accompaniment with dynamics like *f* and *p*. The system ends with a repeat sign.

7

der- mi | ben so

gra- ta ri- ve- der- mi | ben so, ben

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

9

quan-to mi\_a-ma- te, | in que-sti bos- chi, | in que-sti bos- chi, in que-sti

so quan-to mi ama- te | in que-sti bos- chi, in que-sti

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

12

[in que- sti bos- chi] | so- li-

bos- chi | so- li-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

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-

*f* *p* *p* *p* *p* *p* *p*

22

a voi, dol-ce mia

no a voi, dol-ce mia vi-ta, a

*p* *p* *p* *p* *p* *p* *p* *p* *f* *f* *p* *p*

24

vi-ta, fa-ro ri-tor-no, fa-

voi, dol-ce mia vi-ta, fa-

*p* *p* *p* *p* *p* *p* *p* *p* *f* *f* *f* *f* *f* *f* *f* *f* *f* *p* *p*

26

ro ri- tor- no, a voi, dol- ce mia vi- ta, a

ro ri- tor- no a voi, dol- ce mia vi- ta,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

28

voi, dol- ce mia vi- ta,

che qui non

*p* *f* *f* *p* *f* *p* *f* *p* *f* *p*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

30

che qui non tro- vo chi mi don' a-

tro- vo chi mi do- ni\_a- i ta,

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

32

i- ta, chi mi do- ni\_a-  
 chi mi do- ni\_a- i- ta,  
 f p p f

34

i- ta, chi mi do- ni\_a- i- ta.  
 chi mi do- ni\_a- i- ta.  
 p p p p p p p p

# Mille fiate

Florida (1601), f. 38v.

Canto and Basso not transposed. Canto in soprano clef.

Anonymous

Poem by F. Petrarca

Mil- le fi- a- te, mil- le fi- a-

Mil- le fi- a- te, mil- le fi- a- te, O

3

te, O dol- ce mei guer- rie- ra, mil- le fia- te,

dol- ce mia guer- re- ra,

3

O dol- ce mei guer- rie- ra per ha- ver

per ha- ver con be-

5

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 si bas- so con tal mentil

ce, mi- rar si 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 si bas- so, mi- rar si

ce, mi- rar si 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\*)

Las- so, ch'io ar-

3

do, las-  
Las- so, ch'io

5

so, ch'io ar- do  
ar- do\_e'l mio bel so- le\_ar- den- te

7

e'l mio ben so- le\_ar- den- te

i suoi

*p* *f* *p*

9

i suoi bei rag- gi d'o- ro,

bei rag- gi d'o- ro, i suoi

*p* *f* *p* *p* *p*

11

i suoi bei rag- gi d'o- ro

bei rag- gi d'o- ro,

*p* *p* *p* *p* *p* *p*

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,

β β β β

f f f f

a h f h f h f

a h a a h a e

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

p p β p p β p p β p

f f f f f f f f

a e h a e e e e

a a e e e e e a e

29

bel- la mia lu- ce\_e ca- ra.  
bel- la mia lu- ce\_e ca- ra.

p β p β p β β

f f f h h f e e h f e e

a a a a a a a

h e e a h h e e e

# Ohime, se tanto amate

Luca Marenzio (c.1553-1599)

Florida (1601), f. 40v.

Canto and Basso not transposed. Canto in soprano clef.

(1\*)

Ohi-me, ohi-me, se tan-to ma-te di sen-tir dir,  
Ohi-me,

5

ohi-me, deh, per che fa-re chi di-re, ohi-  
ohi-me,

8

me mo-ri-re, s'io mo-ro,  
s'io mo-ro,

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

11

s'io mo-ro, un sol po-

s'io mo-ro\_un sol po-tre- te,

$\beta$   $\beta$   $p$   $\beta$   $\beta$   $\beta$   $p$   $\beta$   $p$   $f$

14

tre- te lan- gui do\_e

Lan- gui do\_e

$\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$

16

do- lo-ro (1\*) sa\_ohi- me, ohi- me, sen-

do- lo-ro so, ohi- me, ohi- me, sen-

$p$   $f$   $ff$   $\beta$   $p$   $p$   $\beta$   $p$

1. This bar edited to fit the lute part

19

ti- re, ohi- me, sen- ti- re. Ma se

ti- re. Ma se

*p* *f* *p* *f* *p* *f* *p* *f*

21

vi- ta\_ho da voi, e voi da

vi- ta da voi e voi da

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

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,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

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\*)

Tra

Tra le chio- me

3

le chio- me de l'or nas-

de l'or, tra le chio- me

5

co- se'l lac- cio, nas- co- se'l lac-

de l'or nas- co s'el

7

cio, nas- co- se'l lac- cio, al qualmi 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\_alfred- do ghiac- cio che mi pas-so nel  
 mos-se'il fred- do ghiac- cio, che mi pas-so nel

*p* *f* *h* *b* *f* *e* *c* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*  
*f* *e* *c* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

17

co- re, che mi pas- so nel co- re con la  
 co- re, che mi pas- so nel co- re

*p* *c* *a* *c* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*  
*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

19

ver- tù d'un su- bi- to splen-do- re, che d'o- gn'al-  
 che d'o- gn'al-

*p* *f* *c* *e* *f* *a* *c* *a* *c* *a* *a* *a* *a* *a* *a* *a* *a* *a*  
*f* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

21

tra sua vo- glia sol ri- mem-bran- do,

tra sua vo- glia sol ri- mem-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

23

sol ri- mem-bran- do, sol ri- mem- bran- do\_an- cor

bran- do, sol ri- mem- bran- do\_an- chor

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

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.

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

# Raggi dov'è il mio bene

Claude Le Jeune

Florida (1601), f. 42v.

Canto and Basso not transposed. Canto in soprano clef.

(1\*)

Rag-  
Rag-

3

gi do- v'è il mio be- ne, non mi da- te più  
gi do- v'è il mio be- ne, Non mi da- te più pe- ne,

6

pe- ne, rag- gi,  
più pe- ne, rag- gi, do-

8

do- v'è il mio be- ne, mio be- ne, non

v'è il mio be- ne, non mi da-

*p p p p p p p p p p p p*

*f*

11

mi da- te più pe- ne, ch'io me' n'an-dro can- tan-

te più pe- ne,

*p p p p p p p p p p p p*

*f*

*a*

13

do, ch'io me' n'andro can- tan- do, ch'io me' n'andro can- tan-

ch'io me' n'andro can- tan- do, ch'io me' n'andro can- tan-

*p p p p p p p p p p p p*

*f*

*a*

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-

*p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz*

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-

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

a

19

i- ta que- sti son glioc- chi che

i- ta que- sti son glioc-

*p* *sfz* *f* *p* *sfz* *f* *p* *sfz* *f* *p* *sfz* *f* *p* *sfz* *f* *p*

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\*)

Ma- don- na\_un e- re- mi- t'hag- gio tro- va- to,

Ma- don- na\_un e re- mi- t'hag- gio

3

ma- don- na\_un e- re- mi- t'hag- gio tro- va-

tro- va- to, un e- re- mi- t'hag- gio tro- va-

5

to, ma- don- na\_un

to, ma- don- na\_un e- re- mi- t'hag-

7

Score for measures 7 and 8. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: e-re-mi-t'hag-gio tro-va-t'ag-gio tro-va. The bass line has lyrics: gio tro-va-to, hag-gio tro-va. The piano accompaniment features a mix of dynamics including piano (p), mezzo-forte (mf), and forte (f), with various articulations like accents and slurs.

e- re- mi- t'hag- gio tro- va- t',ag- gio tro- va-

gio tro- va- to, hag- gio tro- va-

*p* *mf* *f* *p* *f* *p* *f* *a*

9

Score for measures 9 and 10. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: to, vec- chio ca- nu- t'e gran- de di sta- tu-. The bass line has lyrics: to,. The piano accompaniment continues with dynamics like piano (p), mezzo-forte (mf), and forte (f).

to, vec- chio ca- nu- t'e gran- de di sta- tu-

to,

*p* *mf* *f* *p* *mf* *p* *f* *a*

11

Score for measures 11 and 12. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has lyrics: ra, chi. The bass line has lyrics: vec- chio, ca- nut' e gran- de di sta- tu-. The piano accompaniment features dynamics such as piano (p), mezzo-forte (mf), and forte (f).

ra, chi

vec- chio, ca- nut' e gran- de di sta- tu-

*p* *mf* *f* *p* *mf* *p* *f* *a*

13

m'hado- na- to la, chi m'hado- na- to la, chi m'hado- na- to la mal a-

ra, chi m'hado- na- to la, chi m'hado- na- to la mal

*p* *p* *p* *p* *p* *f* *f*

15

ven- tu- ra, la mal a- ven- tu- ra,

a- ven- tu- ra, chi m'hado- na- to

*p* *p* *p* *p* *p* *f* *f* *p* *p* *p* *p* *p*

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-

*p* *p* *p* *p* *p* *f* *f* *f* *f* *p* *p* *p* *p* *p*

19

ven tu- ra, chi m'hadonato la, chi m'hado- na- to la  
 ven- tu- ra, chi m'hadonato la, chi m'hadonato la mal

Musical notation includes a vocal line with lyrics, a bass line, and a piano accompaniment with chords and notes. The piano part includes dynamic markings such as *p*, *f*, and *h*.

21

mal a- ven- tu- ra.  
 a- ven tu- ra.

Musical notation includes a vocal line with lyrics, a bass line, and a piano accompaniment with chords and notes. The piano part includes dynamic markings such as *f* and *a*.

# Mentre col stanco mio

Ippolito Sabino

Florida (1601), f. 44v.

Canto and Basso transposed a fifth down. Canto in G clef.

(1\*)

Men- tre col stan- co

3

mio, men- tre col stan-

Men- tre col stan-

5

co mio de- bil pen-

co mio de- bil pen- sie- ro, pen-

7

Treble clef: sie- ro. con-tem- plosol la.  
 Bass clef: sie- ro con-tem- plo sol.  
 Dynamics:  $\beta$ ,  $p$ ,  $\beta$ ,  $p$ ,  $\beta$ ,  $\beta$ ,  $p$ ,  $p$ ,  $\beta$ .

10

Treble clef: bel- la, la bel- la no- stra\_i de-  
 Bass clef: la bel- la no- stra i  
 Dynamics:  $\beta$ ,  $p$ ,  $p$ ,  $\beta$ ,  $p$ ,  $\beta$ ,  $p$ ,  $\beta$ ,  $\beta$ .

12

Treble clef: a, ben che la som- ma\_è di mia  
 Bass clef: dea, ben che la som- ma\_è di mia  
 Dynamics:  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $p$ .

14

mor- te re- a,

mor- te re- a pur veg-gio fal- so

*p* *p* *p* *p* *p* *p* *p* *p*

17

pur veg- gio fal- so il fal- so\_e ve-

il fal- so e ver

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*a*

19

r'il ve- ro poi co- me fug- ge, poi co- me

il ve- ro.

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

21

fug-ge, poi co-mefug-ge, poi co-mefug-ge, pal- li-

Poi co-mefug-gi, poi co-me fug-gi, poi co-mefug-gi, poi co-mefug-gi

*p* *f*

24

do noc-chie-ro. pal- li- do noc-chie-ro il

pal- li- do noc-chie-ro, il

*p* *f*

26

pe-ri-glio-so ca-po, il

pe-ri-glio-so ca-po, il pe-ri-glio-so ca-po,

*p* *f*

a

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-

*p* *β* *p* *β* *p* *β* *p* *β* *β* *p* *β* *β* *p*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

31

l'ar- bi- trio de l'in- sta- bil de- a,

bi- tri- o de l'in- sta- bil de- a

*p* *β* *p* *β* *p* *β* *p* *β* *p* *β* *p* *β*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *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-

*p* *β* *p* *β* *p* *β* *p* *β*

*f* *f* *f* *f* *f* *f* *f* *f*

*a* *a* *a* *a* *a* *a* *a* *a*

35

di-spe-ro, di-spe-ro,  
 gir di-spe-ro, di-spe-ro,

37

fug-go\_e fug-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. Seconda parte

Florida (1601), f. 44v.

Canto and Basso not transposed. Canto in G clef.

Ma pri- ma\_in occi- den- te an- dran noi i fiu- mi d'e- la- ste- ra,  
Andran noi\_i fiu- mi d'el- la- ste- ra,

4  
che vol- ve\_a me- zo gior- no, che vol- ve\_a me- zo  
che vol- ve\_a me- zo gior- no,

6  
gior- no, ne per me sia gia- mai  
ne per me sia gia-

8

l'a- ria se- re- na,

mai a- ria se- re- na,

P P. B P B B P P. B P B P

11

ch'io non a- mi et a- do- ri, ch'io non a- mi et a- do-

ch'io nonami et a- do- ri i

B P B P B B P B P B B

14

ri i vo- stri lu- mi, lu-

vo- stri lu- mi, vo- stri lu-

P B P B B B B

16

mi, che quand', ohi-me,

mi, che quand', ohi-me, che quand', ohi-

*p p p p p p*

18

che quand', ohi-me, ohi-me, ohi-me, mi ci-gnon

me ohi-me,

*p p*

20

d'ogni\_in-tor-no, mi ci-gnon d'ogni\_in-tor-no

mi ci-gnon d'ogni\_in-tor-no,

*p p p p*

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

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b*

*a* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e*

*a* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e*

24

d'a- mor l'a- spra ca-

d'a- mor

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b*

*e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e*

*e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e*

26

te- na, l'a- spra ca-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e* *a* *e*

*e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e*

28

ca- te-

te-

*p* *p* *p* *p* *f* *f* *f* *f* *f*

30

na, l'a- spra ca- te- na,

na, l'a- spra ca- te- na,

*p* *p* *p* *f* *f* *f* *f* *p* *p* *p*

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

*p* *p* *p* *f* *f* *f* *f* *p* *p* *p* *p* *p* *p* *f* *f* *f* *f*

34

Treble clef: d'-mor l'a-spra ca-  
 Bass clef: d'-mor  
 Dynamics: p, f, accents (p, β)

36

Treble clef: te- na,  
 Bass clef: l'a-spra ca-  
 Dynamics: p, f, accents (p, β)

38

Treble clef: ca-te-na.  
 Bass clef: te-na.  
 Dynamics: p, f, accents (p, β)

# 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\*)

Quan- do vo- stra bel- tà, vo- stro va- lo-

Quan- do vo- stra bel- tà, vo- stro va-

*p* *p* *p* *p*

3

re, vo- stro va- lo- re, don-

lo- re, don- na,

*p* *p* *p* *p* *p* *p* *p* *p*

5

na, e col pen- sier e con gl'oc- chi\_e col pen-

e con gli\_oc-chi\_e col pen- sier,

*p* *p* *p* *p*

7

sier con- tem- pio, e col pen- sier con- tem- pio,

e col pen- sier con- tem- pio, mi

*p* *f* *f* *p* *f* *f* *f*

9

mi vol- go\_in- tor- no, mi

vol- go\_in- tor- no

*p* *f* *p* *f* *p* *f* *f* *f* *f* *f*

11

vol- go\_in- tor- no, e

e non

*p* *f* *f* *f* *f* *f* *f*



18

mi le- va\_a vo- lo, mi le- va\_a

mo- re mi le- va\_a vo- lo, mi le- va\_a

*p* *f* *p*

20

vo lo, e

vo- le, e me di me,

*p* *f* *p* *p* *p*

22

me di me, e me di me fa\_u- sci-

e me di me fa\_u- sci-

*p* *p* *p* *p* *p* *p*

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

Musical score for measures 31-32. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line contains the lyrics "si- a. per". The bass line contains the lyrics "che le par che quel- la si- a per". The piano accompaniment features dynamic markings  $\beta$  and  $f$ .

33

Musical score for measures 33-35. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line contains the lyrics "lei trop- po\_er- ta\_e trop- po". The bass line contains the lyrics "lei trop- po\_er- ta, per". The piano accompaniment features dynamic markings  $\beta$ .

36

Musical score for measures 36-37. The system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line contains the lyrics "lun- ga vi- a,". The bass line contains the lyrics "lei trop- po\_er- ta\_e trop- po". The piano accompaniment features dynamic markings  $\beta$ .

38

per lei trop-

lun- ga vi-

*p* *f*

40

po\_er- ta\_e trop- po

a, e trop- po

*p* *f*

42

lun- ga vi- a.

lun- ga vi- a.

*p*



10

re, da tut- to il ter- zo ciel fra

da tut- to il ter- zo ciel fra

*p* *f*

12

noi di- scen- de; Oc- chi so- a- vi\_e ca-

noi di- cen- de;

*p* *f* *p* *f* *p* *f* *p* *f*

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

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

16

Musical score for measures 16 and 17. The system includes a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff for the vocal melody and the lower staff for the lyrics. The piano accompaniment has two staves: the upper staff for the right hand and the lower staff for the left hand. Dynamics include *p* and *f*. The lyrics are: d'in- fiam- ma- to de- si- o d'e- d'in- fiam- ma- to de- sio, d'in- fiam- ma- to de- sio, d'e-

18

Musical score for measures 18 and 19. The system includes a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff for the vocal melody and the lower staff for the lyrics. The piano accompaniment has two staves: the upper staff for the right hand and the lower staff for the left hand. Dynamics include *p*, *f*, and *sfz*. The lyrics are: ter- no\_honve re, sua vi- va- ce fa- cel- la\_il ter- no\_hono- re, sua vi- va- ce fa- cel- la\_il

20

Musical score for measures 20 and 21. The system includes a vocal line and a piano accompaniment. The vocal line has two staves: the upper staff for the vocal melody and the lower staff for the lyrics. The piano accompaniment has two staves: the upper staff for the right hand and the lower staff for the left hand. Dynamics include *p* and *f*. The lyrics are: san- to\_A- mo- re, san- to\_A- mo- re,

22

on- de si dol- ce- men- te, on- de si dol- ce- men- te il

on- de si dol- ce- men- te,

*p* *f* *f* *f* *f* *p* *p* *p* *p* *p*

25

cor m'in- cen- de, on- de si dol- ce- men- te il cor

on- de si dol- ce- man-

*p* *f* *f* *p* *p* *p* *p* *p* *p*

27

m'in- cen- de.

te il cor m'in- cen- de.

*p* *f* *f* *p* *p* *p* *p* *p* *p*

# Seconda parte: Occhi leggiadri

Philippe de Monte?

Florida (1601), f. 49v.

Canto and Basso not transposed. Canto in soprano clef.

Musical score for the first system. The top staff is the Canto line in soprano clef, with lyrics "Oc- chi leg- gia- dri". The middle staff is the Basso line in bass clef, with lyrics "Oc- chi leg- gia-". The bottom staff is the lute tablature, showing rhythmic values and fret numbers (a, b, c, d, e, f, g, h) for the strings.

Musical score for the second system, starting at measure 3. The Canto line has lyrics "ond' io mi sen- to\_o- gn'ho- ra tra- fig- ger l'al- ma, tra-". The Basso line has lyrics "dri, ond' io mi sen- to\_ogn'ho- ra tra- fi-". The lute tablature continues with fret numbers and dynamic markings like *f* and *p*.

Musical score for the third system, starting at measure 6. The Canto line has lyrics "fig- ger l'al- ma più di mil- le stra- li,". The Basso line has lyrics "ger l'al- ma più di mil- le stra-". The lute tablature continues with fret numbers and dynamic markings.

8

li, sen- za mai di

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

10

oc- chi del ve- ro\_a- mor, rag-gi\_im- mor, rag-gi\_im- mor, oc- chi del ve- ro\_a- mor.

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

13

mor- ta- li, rag- gi\_im- mor- ta- li cui por- ta\_in- rag- gi\_im- mor- ta- li,

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

15

vi- dia\_il sol cui\_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,

Detailed description: This block contains the musical notation for measures 21 and 22. The top staff is a vocal line with lyrics: "mor- ta- li, rag- gi\_im- mor- ta- li cui por- ta\_in-". The second staff is a bass line. The third staff is a piano accompaniment with dynamic markings:  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\beta$ ,  $\rho$ ,  $\rho$ ,  $\beta$ . The piano part includes notes on a grand staff with various accidentals and dynamics like  $f$ ,  $h$ , and  $e$ .

23

vi- dia\_il sol cui\_il mon-do\_hono- re, voi, voi dol- ci\_oc-

Detailed description: This block contains the musical notation for measures 23 and 24. The top staff is a vocal line with lyrics: "vi- dia\_il sol cui\_il mon-do\_hono- re, voi, voi dol- ci\_oc-". The second staff is a bass line. The third staff is a piano accompaniment with dynamic markings:  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\rho$ ,  $\beta$ . The piano part includes notes on a grand staff with various accidentals and dynamics like  $f$ ,  $h$ ,  $e$ , and  $f$ .

25

chi, voi m'ha- ve- te mor-

voi, voi dol- ci\_oc- chi, voi m'ha- ve- te mor-

Detailed description: This block contains the musical notation for measures 25 and 26. The top staff is a vocal line with lyrics: "chi, voi m'ha- ve- te mor-". The second staff is a bass line with lyrics: "voi, voi dol- ci\_oc- chi, voi m'ha- ve- te mor-". The third staff is a piano accompaniment with dynamic markings:  $\rho$ ,  $\beta$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\rho$ ,  $\beta$ ,  $\beta$ . The piano part includes notes on a grand staff with various accidentals and dynamics like  $f$ ,  $h$ ,  $e$ , and  $f$ .

27

to, voi, voi dol-ci oc-chi, voi m'ha-ve-te mor-

to,

*p* *f* *sf* *p* *f* *sf* *p* *f*

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

*p* *f* *sf* *p* *f* *sf* *p* *f*

31

mor-to, voi m'ha-ve-te mor-to.

mor-to.

*p* *f* *sf* *p* *f* *sf* *p* *f*

# 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.

Musical score for the first system. It consists of three staves: a vocal line in G clef, a basso line in F clef, and a lute line in C clef. The vocal line has lyrics: "Bou- che de co- ral pre- ci- eux, bou- che". The lute line includes dynamic markings:  $\text{p}$ ,  $\text{p}$ ,  $\beta$ ,  $\text{p}$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ .

Musical score for the second system. It consists of three staves: a vocal line in G clef, a basso line in F clef, and a lute line in C clef. The vocal line has lyrics: "de co- ral pre- ci- eux, qui". The basso line has lyrics: "che de co- ral pre- ci- eux,". The lute line includes dynamic markings:  $\text{p}$ ,  $\beta$ ,  $\text{p}$ .

Musical score for the third system. It consists of three staves: a vocal line in G clef, a basso line in F clef, and a lute line in C clef. The vocal line has lyrics: "a bai- ser sem- blez se mon- dre,". The basso line has lyrics: "qui". The lute line includes dynamic markings:  $\text{p}$ ,  $\text{p}$ ,  $\beta$ .

8

bou-

a bai- ser sem- blez se mon- dre,

*p* *p* *p* *p* *p*

10

che qui d'un coeur gra- ci- eux,

*p* *p* *f* *f* *f* *f* *p* *p* *p*

12

bou- che qui, d'un coeur gra- ci-

bou- che qui d'un coeur gra- ci-

*p* *p* *p*

14

eux, sa- vez si bien dire et re- spon-

eux

*p* *p* *f* *f*

16

dre, sa- vez si bien dire et re- pon- dre,

sa- vez si bien dire et re- pon- dre,

*f* *p* *f* *p* *f* *f* *f* *f*

18

bien dire et re spon-

*f* *f* *f* *f* *f* *f* *f* *f*

19

dre, re- spon- re- spon- dez moi,

*p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f*

21

dez moi,, doit mon coeur fon- doit mon coeur

*p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f*

23

dre de- vant vous, fon- dre

*p* *p* *p* *p* *p* *p* *p*

*f* *f* *f* *f* *f* *f* *f*

25

de- vant vous, de- vant vous

vant vous, de- vant vous

*p* *f* *p* *p* *f*

27

comme au feu la ci- re, comme au feu la ci- re,

comme au feu la ci- re,

*p* *f* *f* *p* *p* *p*

29

vou- lez vous bien ce- lui oc- ci- re, ce- lui oc- ci- re,

vou- lez- vous bien, vou- lez- vous bien ce-

*p* *f* *f* *p* *p* *p* *p* *p*

32

vou- lez- vous bien ce- lui oc- ci- re,

*p* *f* *p* *f* *p* *f* *p*

34

ci- re, qui craint,

qui craint qui

*p* *f* *f* *p* *f* *f* *f* *f*

36

qui craint vous ê- tre

craint vous ê- tre de-

*f* *p* *f* *f* *p* *f* *p*

38

de- plai- sant? Ha bou- che, ha bou- che

plai- sant? Ha bou- che,

*p* *p* *p* *p* *p* *f* *f* *p* *p* *p*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*b* *a* *b* *b* *a* *a* *a* *a* *a* *a*

*a* *a* *f* *a* *a* *a* *a* *a* *a* *a*

40

que tant je de- si- re, ha bou- che,

ha bou- che,

*p* *p* *p* *p* *p* | *p* *p* *p* *p*

*a* *a* *a* *a* *a* | *a* *a* *a* *a*

*f* *f* *f* *f* *f* | *f* *f* *f* *f*

*e* *e* *e* *e* *e* | *e* *e* *e* *e*

42

ha bou- che, di- tes nen-

que tant je de- si- re,

*p* *p* *p* *p* *p* *p* *p* *p*

*a* *a* *a* *a* *a* *a* *a* *a*

*f* *f* *f* *f* *f* *f* *f* *f*

*e* *e* *e* *e* *e* *e* *e* *e*

44

ny, di-tes nen-ny

di-tes nen-ny, di-tes nen-ny

*p p f p f p*

46

di-tes nen-ny, di-tes nen-ny en me bai-sant, di-tes nen-

en me bai-sant, en me bai-sant,

*f p f p f p f p*

49

ny en me bai-sant.

en me bai-sant.

*f p*

# 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\*)

Las- so che ogni au-gel- let- to se- gue\_or can-

Las- so che o- gni au- gel- let-

*p p p p p p p*

4

do, se- gue\_or can- tan- to se- gue\_or can- tan

*p p p p*

6

do l'a- mo- ro- sa schiera, l'a- mo- ro- sa schie- ra, ma che di- do, l'a- mo- ro- sa schie- ra, ma che di-

*p p p p p p p*

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

*p* *β* *p* *β* *p* *β* *p* *β* *p* *β* *p* *β*

21

Tu so- la più sel- vag- gia, tu so-

ra. Tu so- la più sel- vag-

*p* *β* *p* *β* *p* *β* *p* *β* *p* *β*

23

la più sel- vag- gia sem- pre lui fug- gi, sem-

gia sem- pre lui fug- gi, sem-

*p* *β* *p* *β* *p* *β*



# Un nuovo cacciatore

Giovanni Ferretti (c. 1540 – after 1609)

Florida (1601), f. 54v.

Canto and Basso not transposed. Canto in soprano clef.

Un nuo- vo cac- cia- tor, segu' u- na fe-

1  $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $p$   $\beta$   $\beta$   $\beta$

The first system of the musical score for 'Un nuovo cacciatore'. It consists of three staves. The top staff is the vocal line in soprano clef, with lyrics 'Un nuo- vo cac- cia- tor, segu' u- na fe-'. The middle staff is the basso line in bass clef, with a whole rest. The bottom staff is the lute accompaniment in C-clef, featuring a complex rhythmic pattern with various dynamics like *f* and *fz*, and articulation marks like  $\beta$  and  $p$ .

4 ra, segu' u- na fe- ra, segu' u- na fe- ra trop- po con fret- t'e

$\beta$   $p$   $\beta$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$

The second system of the musical score. The vocal line continues with lyrics 'ra, segu' u- na fe- ra, segu' u- na fe- ra trop- po con fret- t'e'. The basso line has whole rests. The lute accompaniment continues with similar dynamics and articulation.

7 non la puolpi- glia- re. No- vel- lo cac- cia- tor, sai che voi fa- re.

$p$   $p$   $\beta$   $p$   $\beta$   $\beta$   $p$   $\beta$   $\beta$   $p$

The third system of the musical score. The vocal line has lyrics 'non la puolpi- glia- re. No- vel- lo cac- cia- tor, sai che voi fa- re.'. The basso line has a melodic line with lyrics 'No- vel- lo cac- cia- tor, sai che voi fa- re.'. The lute accompaniment continues with similar dynamics and articulation.



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

*p* *p* *p* *p*

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-

*p* *f* *p* *p* *f* *p* *f*

24

te con dio, che tu non sai cac- cia- re.

te con dio, che tu non sai cac- cia- re.

*p* *f* *p* *f* *p* *p*

# Amate mi, ben mio

Luca Marenzio (1553-1599)

Florida (1601), f. 55v.

Canto and Basso not transposed. Canto in soprano clef.

(1\*)

A- ma- te- mi, ben mio, per che sde- gn'ilmio co- re o- gn'altro ci-

bo\_evi- ve sol d'A- mo- re. V'a- merò, v'a- merò, v'a- merò, se m'a-

4

ma- te, né men de la mia vi- ta. L'a- mor sia

ma- te, né men de la mia vi- ta. L'a- mor sia

7

ma- te, né men de la mia vi- ta. L'a- mor sia

ma- te, né men de la mia vi- ta. L'a- mor sia

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

The piano accompaniment for measures 15-16 features a complex texture. The right hand uses a variety of note values including eighth and sixteenth notes, often beamed together. It includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The left hand provides a steady accompaniment with quarter notes and rests. The overall mood is somber and dramatic.

17

es-sen-d'a-ma-  
es-sen-d'a-ma-

Measures 17-18 show a continuation of the dramatic piano accompaniment. The right hand features prominent *ff* markings and complex rhythmic patterns. The left hand maintains a consistent bass line. The vocal lines are sparse, with long rests between notes, emphasizing the lyrical content.

19

to, ma s'a-mar-mi ne-ga-te,  
to, ma s'a-mar-mi ne-ga-te,

Measures 19-20 conclude the section with a final vocal phrase. The piano accompaniment continues with intricate rhythmic patterns and dynamic contrasts. The vocal lines end with a long note, providing a sense of finality to the passage.

21

ma s'a-mar-mi ne ga-te, mo-ri-rò,

mo-ri-rò, mo-ri-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

23

mo-ri-rò, di-spe-ra-to per non a-mar-vi,

rò, di-spe-ra-to per non a-mar-vi,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

25

non es-sen-d'a-ma-to

non es-sen-d'a-ma-to.

*f* *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

# Fuggi, speme mia

Luca Marenzio (c.1553-1599)

Florida (1601), f. 56v.

Canto and Basso not transposed. Canto in soprano clef

(1\*)

Fug- gi, fug-

4

gi, spe- me mia, fug-

6

gi e fug- gi per non far mai

8

più ri- tor- no.  
 più ri- tor- no. So- la  
 p f sf p f sf p f p

10

So- la tu, so-  
 tu, che di- strug- gi o- gni mia pa- ce,  
 p f sf p f sf p f sf p f sf

12

la tu, che di- strug- gi o- gni mia pa-  
 so- la tu,  
 p f sf p f sf p f sf p f sf

14

ce, o- gni mia pa- ce, o- gni mia

che di- strug- gi o- gni mia pa- ce,

The piano accompaniment consists of two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The music is in a key with one flat (B-flat major or D minor) and common time. It features various dynamics including piano (p), mezzo-forte (mf), and forte (f), along with accents and slurs.

16

pa- ce\_a far vien- ne sog- gior- no

The piano accompaniment continues with complex rhythmic patterns and dynamics, including piano (p), mezzo-forte (mf), and forte (f) markings, as well as accents and slurs.

18

in- vi- dia, ge-

The piano accompaniment concludes the section with sustained chords and dynamic markings such as piano (p), mezzo-forte (mf), and forte (f), along with accents and slurs.

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-

*f* *sf* *p* *f* *p* *p*

29

va\_e- ter- no.  
 ter- no.

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

# Stella crudel

Claude Le Jeune

Florida (1601), f. 57v.

Canto and basso transposed a fourth down to fit a lute in G

(1\*)

Stel- la cru- del, per- ché fuor non mi gui-

Stel- la cru- del, per- ché fuor non mi

di, per- ché fuor non mi gui-

gui- di, per- ché fuor non mi gui-

di, Stella la cru-

di,

[a]

The image shows a musical score for the piece 'Stella crudel' by Claude Le Jeune. It is arranged for voice and lute. The score is divided into three systems, each with three staves: a vocal line (treble clef), a basso line (bass clef), and a lute tablature line. The first system is marked with a '(1\*)' and contains the lyrics 'Stel- la cru- del, per- ché fuor non mi gui-'. The second system starts at measure 4 and contains the lyrics 'di, per- ché fuor non mi gui-'. The third system starts at measure 7 and contains the lyrics 'di, Stella la cru-'. The lute tablature uses letters 'a', 'c', 'e', 'f', 'h', and 'i' on a six-line staff to represent fret positions. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the score. The piece is in a key with one flat (B-flat) and a common time signature.

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-

*p* *f* *p* *f* *p* *p*

18

ti in che so- mer- si gia son mil- le\_a-man-

ti, in che so- mer- si

*p* *p* *p* *p* *p* *p* *p* *p*

20

ti, in che so- mer- si gia son mil- le\_a-man-

gia son mil- le\_a-man- ti,

*p* *p* *p* *p* *p* *p* *p* *p*

a a

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\*)

A- man- te mi- ei, a-  
A- man- te mi- ei, voi

The first system of the musical score consists of three staves. The top staff is the vocal line for the Canto part, the middle staff is for the Basso part, and the bottom staff is the lute accompaniment. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are: "A- man- te mi- ei, a- / A- man- te mi- ei, voi". The lute part features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as *f* and *p*.

3

man- te miei, voi che scon- ten- ti sta- te, scon- ten- ti sta- te, a- mante mi-  
che scon- ten- ti sta- te, voi che scon- ten- ti sta- te, a- mante mi-

The second system of the musical score continues the piece. It consists of three staves. The lyrics are: "man- te miei, voi che scon- ten- ti sta- te, scon- ten- ti sta- te, a- mante mi- / che scon- ten- ti sta- te, voi che scon- ten- ti sta- te, a- mante mi-". The musical notation and lute accompaniment continue with similar complexity and dynamics as the first system.

6

ei, a- man- te mi- ei, a- man- te miei, voi che scon- ten- ti sta-  
ei, a- manti miei, voi che scon- ten- ti sta- te

The third system of the musical score concludes the piece. It consists of three staves. The lyrics are: "ei, a- man- te mi- ei, a- man- te miei, voi che scon- ten- ti sta- / ei, a- manti miei, voi che scon- ten- ti sta- te". The musical notation and lute accompaniment continue with similar complexity and dynamics as the previous systems.

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-

*p* *f* *h* *p* *f* *p* *f* *p* *f* *p* *f* *p*

19

ve- ni- t'al sol', al sol', al

ni- t'al sol', al so- le, ve- ni- t'al sol', al

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

21

sol' del pa- ra- di- so.

sol' del pa- ra- di- so.

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

# La dolce vista

Philippe de Monte

Florida (1601), f. 59v.

Canto and Basso not transposed. Canto in Soprano C clef.

La dol- ce vi- sta, la dol- ce vi-

La dol- ce

1 f P B P B B P

The first system of the musical score. It features a vocal line in Soprano C clef, a Bass line, and a lute accompaniment. The vocal line begins with 'La dol- ce vi- sta, la dol- ce vi-'. The Bass line has a whole rest followed by two notes. The lute accompaniment starts with a first position chord (F major) and includes various dynamics like *f* and *p*, and articulations like *acc.* and *tr.*

sta me si dol- ce- men- te,

vi- sta me si

P B B B P P B P

The second system of the musical score. The vocal line continues with 'sta me si dol- ce- men- te,'. The Bass line continues with 'vi- sta me si'. The lute accompaniment continues with various chords and dynamics, including *f*, *p*, and *tr.*

si dol- ce- men- te\_al

dol- ce- men te

P B B P B

The third system of the musical score. The vocal line continues with 'si dol- ce- men- te\_al'. The Bass line continues with 'dol- ce- men te'. The lute accompaniment continues with various chords and dynamics, including *f*, *p*, and *tr.*

8

su- o prim' a- pa- rir mi tras- se il

al suo prim' a- pa- rir mi

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 si 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-

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.

The first system of the musical score consists of three staves. The top staff is the Canto line in soprano clef, with lyrics "Tir- si in i- ra di". The middle staff is the Basso line in bass clef, with lyrics "Tir-". The bottom staff is the lute tablature, with letters 'a', 'b', and 'c' indicating fret positions. The system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is in a 4/4 time signature.

The second system of the musical score consists of three staves. The top staff is the Canto line in soprano clef, with lyrics "Fil- li il duol, il duol". The middle staff is the Basso line in bass clef, with lyrics "si in i- ra di Fil- li il duol, il". The bottom staff is the lute tablature, with letters 'a', 'b', and 'c' indicating fret positions. The system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is in a 4/4 time signature.

The third system of the musical score consists of three staves. The top staff is the Canto line in soprano clef, with lyrics "lo gui- da a-". The middle staff is the Basso line in bass clef, with lyrics "duol lo gui- da a- se stes- so fe- rir". The bottom staff is the lute tablature, with letters 'a', 'b', and 'c' indicating fret positions. The system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is in a 4/4 time signature.

7

se stes- so fe- rir di pro- pria ma-

9

no, di pro- pria ma- no, ch'i-

11

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

*p* *f* *sfz* *f* *f* *f* *a* *e* *f* *a* *b* *c* *c* *f* *a* *b* *a* *a* *a* *a* *e* *a* *h* *c* *a* *h* *c* *a* *h* *e*

16

san- gue man- dar l'ul- ti- me stri- da:

san- gue man- dar l'ul- ti- me stri- da:

*p* *f* *sfz* *f* *f* *f* *h* *i* *h* *i* *f* *f* *h* *b* *c* *a* *c* *b* *a*

18

"Ahi, ahi,

"Ahi, ahi,

*p* *f* *sfz* *f* *a* *c* *b* *f* *b* *h* *f* *b* *c* *f* *h* *i* *h* *f* *b* *c* *b* *c* *a* *c*

*a* *a*

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!"

a a e e e e a e

30

di- ce'l pa- stor, che già pres-  
di- cea'l pa- stor, che già pre-

a e d e a a e d f d e a e f h a a f h f i h f e e e e

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-

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

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\*)

Et sec- ca O gran- pie-

Et sec- ca O gran pie-

3

tà, et sec- ca (O)

4

O gran pie- tà

gran- pie- tà)

1. F natural in original.



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-ta 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\*)

El- le n'eust sceu,

El-

4

el- le n'eust sceu la

le n'eust sceu

6

cha- leur é- prou- ver, la cha- leur é- prou ver

la cha- leur é- prou- ver

8

8

d'un feu plus

d'un feu plus

ff f

10

10

beau, d'un feu plus

d'un feu plus beau,

p f

12

12

beau, plus beau en sa ten-

plus beau en sa ten-

f ff

14

dre poi- tri-

dre poi- tri-

*p* *f* *p* *f* *p* *f* *f*

16

ne: et luy n'eust

ne, et luy n'eust

*p* *f* *p* *f* *p* *f*

19

peu au ciel mes- me trou- ver,

peu au ciel mes- me trou- ver

*p* *f* *p* *f* *f* *f*

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.

*p* *f* *p* *f* *p*

29

O cou-pl'heu-reu-s, O  
O cou-pl'heu-

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

32

cou-pl'heu-reu-se,  
reu-s, O nuit bien,

*f* *p* *f* *p* *f* *p* *f* *p*

34

O nuit bien

nuit bien for-

nuit bien for-

36

for-tu-né-e! Chan-

tu-né-e!

tu-né-e!

38

tons I-o, chan-tons I-o,

Chan-tons I-o,

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-



# Poi ch'el mio largo pianto

Joachim van den Hove

Florida (1601), f. 65v.

Canto and Basso not transposed. Canto in Soprano C clef

Musical score for the first system. It consists of three staves: Soprano (C clef), Bass (F clef), and Cello/Bass (C clef). The Soprano staff has the lyrics "Poi ch'el mio lar-". The Bass staff has the lyrics "Poi ch'el mio". The Cello/Bass staff contains the keyboard accompaniment with dynamic markings *f* and *p*. The system is divided into three measures.

Musical score for the second system, starting at measure 4. It consists of three staves: Soprano (C clef), Bass (F clef), and Cello/Bass (C clef). The Soprano staff has the lyrics "go pian- to, A-". The Bass staff has the lyrics "lar- go pian- to,". The Cello/Bass staff contains the keyboard accompaniment with dynamic markings *p* and *f*. The system is divided into three measures.

Musical score for the third system, starting at measure 7. It consists of three staves: Soprano (C clef), Bass (F clef), and Cello/Bass (C clef). The Soprano staff has the lyrics "mor, ti pia- ce tan- to, poi". The Bass staff has the lyrics "A- mor, ti pia- ce tan- to,". The Cello/Bass staff contains the keyboard accompaniment with dynamic markings *p*, *f*, and *f*. The system is divided into three measures.

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





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



22

che non spezza, che non spezza. Ahi! Las-  
 Las- so! che non lo spezza Ahi! Las-

*p* *β* *p* *β* *p* *β* *p* *β* *p* *β* *p* *β* *p* *β* *p* *β*

25

sa il pian ger  
 so! il pian- ger mi-

*p* *β* *p* *β* *β* *p* *β*

27

mi- o, e  
 o,

*β* *p* *β* *β* *p* *β* *p*

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

*p* *f* *p*

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-

*p* *f* *p* *f* *p* *f* *p* *f*

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-

*p* *f* *p* *f* *p* *f* *p* *f*

35

ver- te\_il pa- ra- di- so con- ver- te\_il

so, con- ver- te\_il pa- ra- di- so\_in cru-

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

37

pa- ra- di- so\_in cru- do\_in-

do\_in- fer- no, in

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

39

fer- no, in cru- do\_in- fer- no.

cru- do\_in- fer- no.

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

# Un pastor chies ad una ninfa amore

Giovanni Ferretti

Florida (1601), f. 67v.

Canto and Basso not transposed. Canto in Soprano C clef

1

Un pa- stor chie- se\_ad u- na

3

Un pa- stor chie- se\_ad u- na nin- fa\_a-  
nin- fa\_a- mo- re, un pa- stor

5

mo- re, ad u- na nin-  
chie- se\_ad u- na nin- fa\_a- mo-

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-

*p* *f* *p* *p* *f* *f*

21

o, per che non hai la lan- za, la lan-

o,

*p* *f* *p* *f* *p* *f* *p* *f*

23

za, per

per che non hai la lan- za, la lan- za,

*p* *f* *p* *f* *p* *f* *p* *f*

25

che non hai la lan- za, la lan- za, per che non

per che non hai la lan-

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

27

hai la lan- za, la lan- za, la lan- za che

za, la lan- za, la lan- za, la lan- za

*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

29

vo- g'li- o, per che non hai la lan-

che vo- g'li- o,

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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-

lan- za, la lan- za, la lan- za che vo- gl'i- o.



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,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

17

nel don to- gli- e- te rub- ban- do che fa- re- te,

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

19

ma cer- to voi do- na- to, ma cer- to voi do- na- to per

ma cer- to voi do- na-

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

22

po- ter poi rub- bar più che non da- te,  
te per po- ter poi ra- pir, per po- ter poi ra pir

*p* *f* *f* *p* *f* *p*

24

per po- ter poi rub- bar più che non da-  
più che non da- to, più che non da-

*p* *f* *f* *p* *f* *p* *f*

26

te, e se'l.  
te, e se'l ra- pi- to cor,

*p* *f* *f* *p* *f* *p* *f*

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

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The piano part features dynamic markings: *p* (piano), *f* (forte), and *h* (fortissimo).

30

fa-te ad al-tro fi-ne, nol fa-te ad al-  
 fa-te ad al-tro fi-ne, nol fa-te ad

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The piano part features dynamic markings: *p* (piano), *f* (forte), and *h* (fortissimo).

32

tro fi-ne che per po-ter ne far, po-ter ne  
 al-tro fi-ne

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The piano part features dynamic markings: *p* (piano), *f* (forte), and *h* (fortissimo).

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-

Dynamic markings: *p*, *f*, *h*

37

no- ve ra- pi- ne. no-  
 pi- ne, no- ve ra- pi- ne, no- ve ra-

Dynamic markings: *p*, *f*, *h*

39

ve ra- pi- ne.  
 pi- ne.

Dynamic markings: *p*, *f*, *h*

# Facciansi liete quanti

Ippolito Sabino

Florida (1601), f. 70v.

Canto and Basso transposed a 4th down. Canto in G clef. Lute in C.

(1\*)

Fac- ciansi lie-

Fac- ciansi lie-

ti quan- ti sen- te- sti\_al-

ti quan- ti sen- te- sti\_al-

ti do- lo- ri

ti do- lo- ri mentre bandi- ti\_e

9

men- tre ban-di- ti\_e di- scaccia- ti fuo-  
 di- scaccia- 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

*p* *p* *f* *f*

24

ca- po di ban- di- ti, il

il

*p* *f* *f* *f* *f* *p*

26

ca- po di ban- di- ti.

ca- po di ban- di- ti.

*p* *f* *f* *p* *f* *f* *p*







