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C 1

NOVVM

PRATVM MVSICVM

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

IMPR.

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

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

EMANVELEM HADRIANIVM, ANTVERPIENSEM.

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

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

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

OPVS PLANE NOVVM, NEC HACTENVS EDITVM.

Bibliotheca
S. Germani
à pratis Congr
S. Mauri
1855

ANTVERPIÆ,
Excudebat Petrus Phaleſius ſibi & Ioanni Bellero.

Anno M. D. XCII.

Rés. Vm⁷. 498

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FINIS.

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

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

Tuæ Humanitati

deditissimus

Emanuel Adriani.

METHODVS AD OMNES OMNIVM TONORVM CANTIONES IN SCALAM TESTVdinis redigendas.

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

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

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

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

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

Tabula

SCALÆ CHELYOS.

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

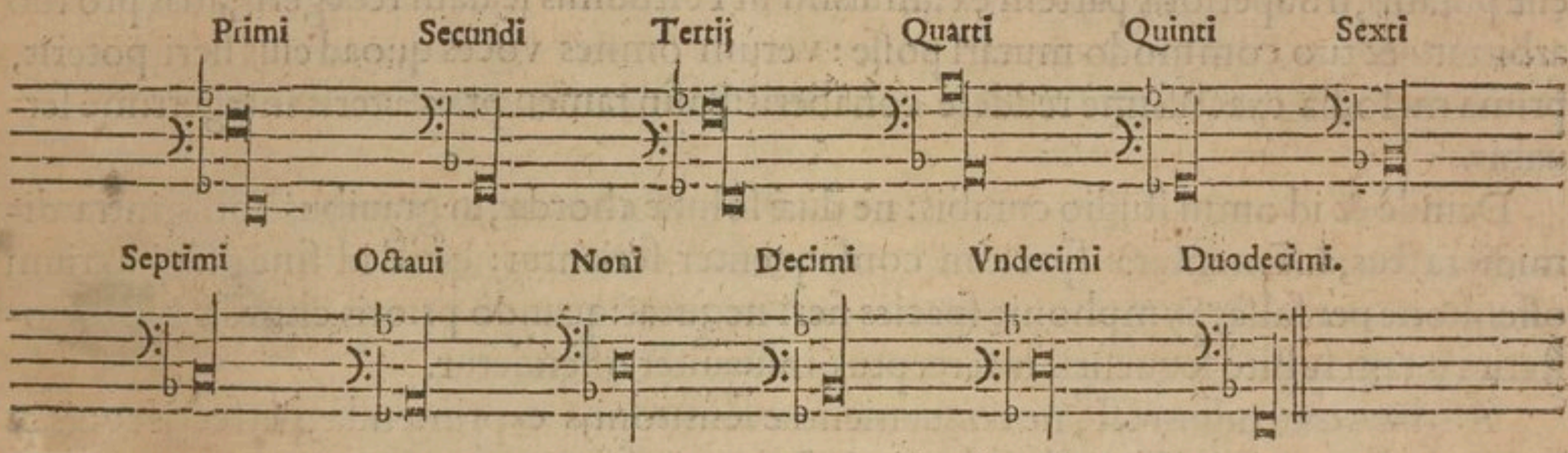
PRIMI Toni cantio ea esse censetur cuius Basis descendendo in sol, ascendendo verò in Re finitur. Secundi eodem modo, descendendo in sol, ascendendo in Re exit, sed systemate quartâ grauiore. Tertij & quarti in Elami semper finitur.

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

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

Systemata omnium Tonorum Cantus b duri.

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

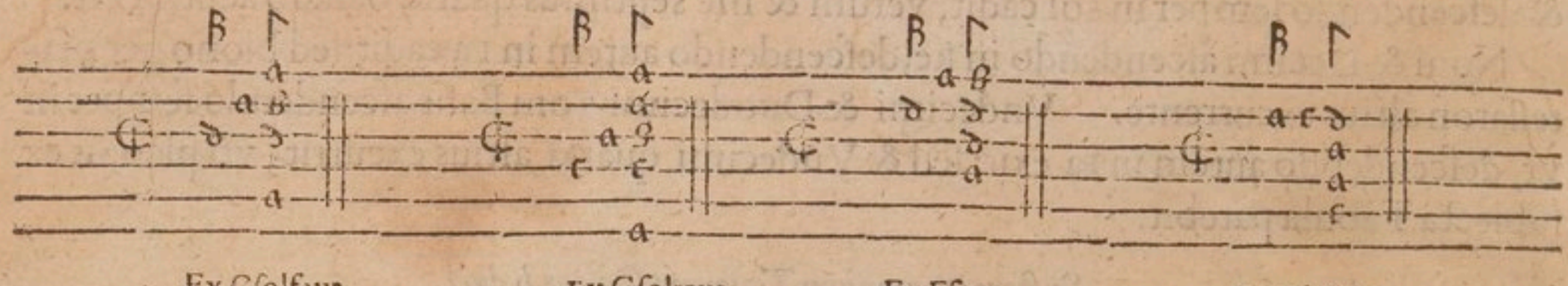


Hactenus de clausulis Tonorum, nunc ex quibus Clauibus quisque Tonus suauiùs inchoetur doceamus.

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

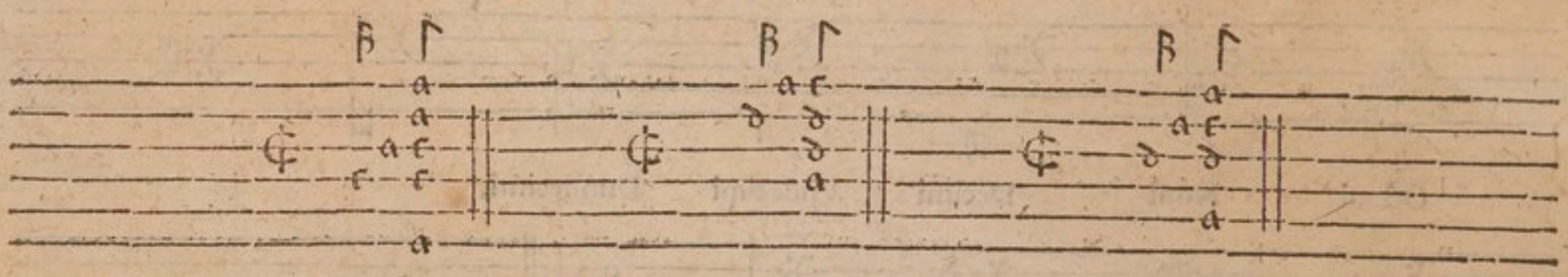
Ex his Prudens Lector facilè colliget, eorum loquendi rationem parum cum arte noſtra conſentire, qui cantiones aliquas ex diuerſis clauibus inchoatas, modò Baſis, modò Superioris, Tenoris modò, aliquando Alti vocem appellant, pro-vt ex diuerſis clauibus incipiunt: cum tamen omnes voces ſimul perſonẽt.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

Paſſus-medij per b molle.



Ex Cſolfaut. Ex Gſolreut. Ex Ffaut. Ex Dlaſolre.

Paſſus-medij per b durum.



Ex Gſolreut. Ex Ffaut. Ex Cſolfaut.

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

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

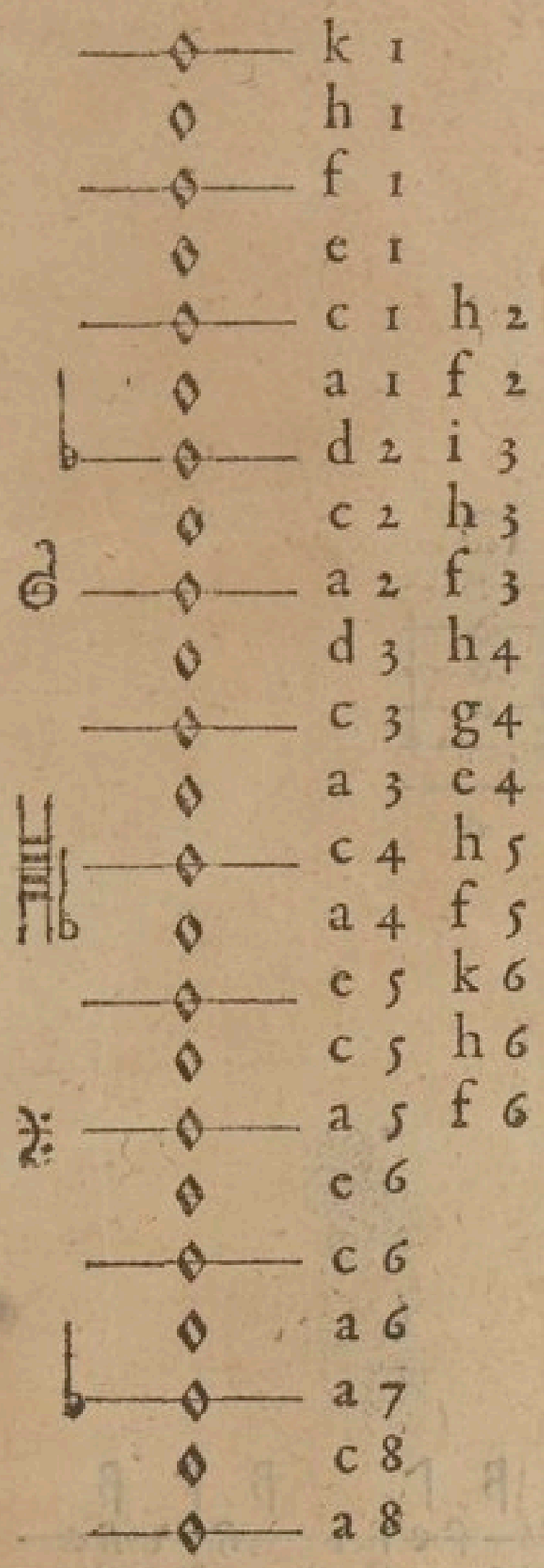
Ad-hæc cauendum eſt, ne conuenientiæ ſemitonijs exprimendæ, perfectis tonis in ſcalam rediganturr quãdo id harmoniæ iacturam in ſequentibus ſępe-numero cauſetur.

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

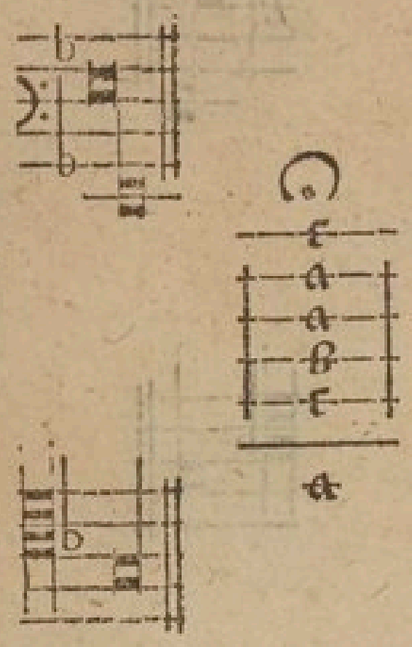
Cum itaque Cantionem aliquam in Teſtudinis ſcalam reducere intendis, Candidè Lector, in primis, quoti toni ea ſit, ex ſuperioribus præceptis exige: tum eiuſdem toni Syſtema ex Tabulis ſequentibus tibi propone: ex quo primæ Cantus notæ clauim quære: qua inuenta, chordæ ad latus illi ex ęquo reſpondentis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

Sequuntur omnium Tonorum Syſtemata.

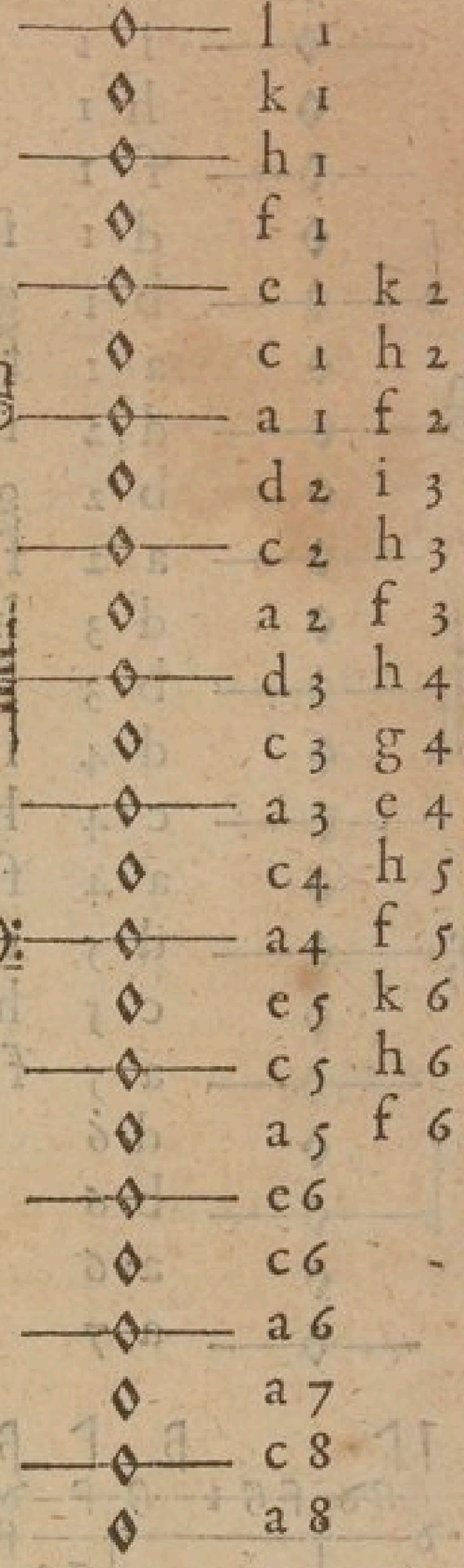
Systema Primi Toni per b molle, ex quo scala Testudinis venustè formabitur, cantu ex Dlasolre procedente.



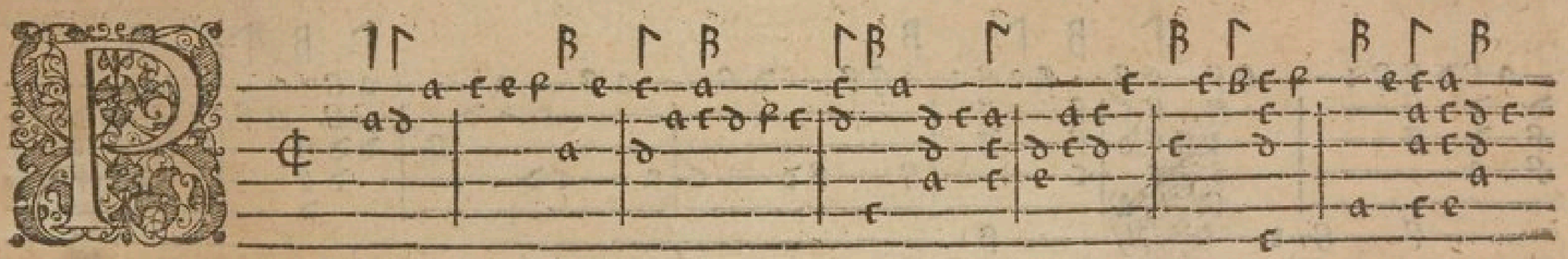
Primi.



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

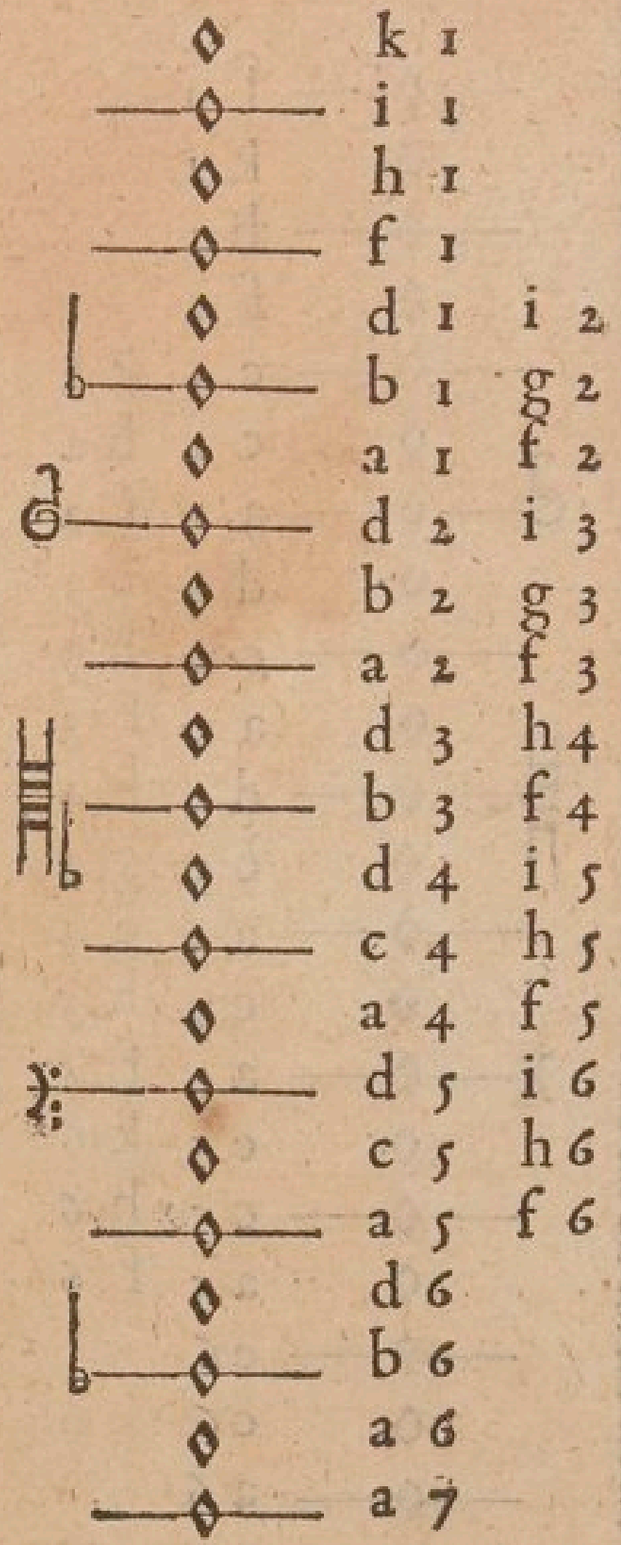


Primi.

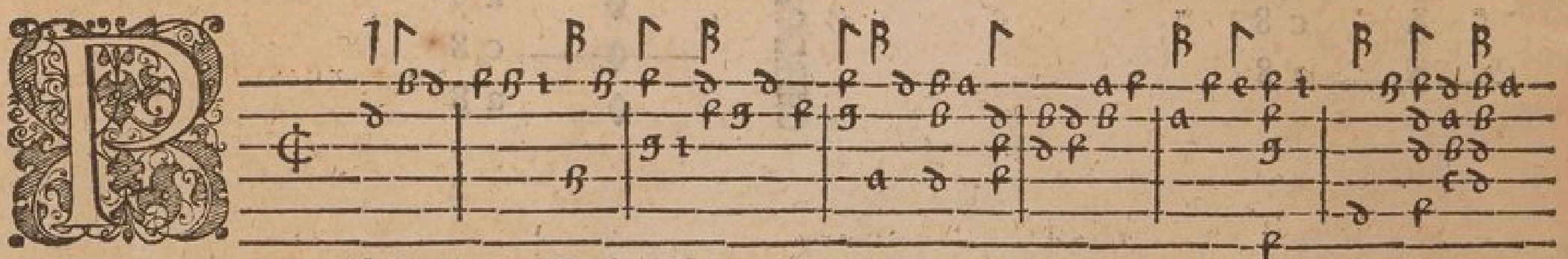


Ræludium Primi Toni.

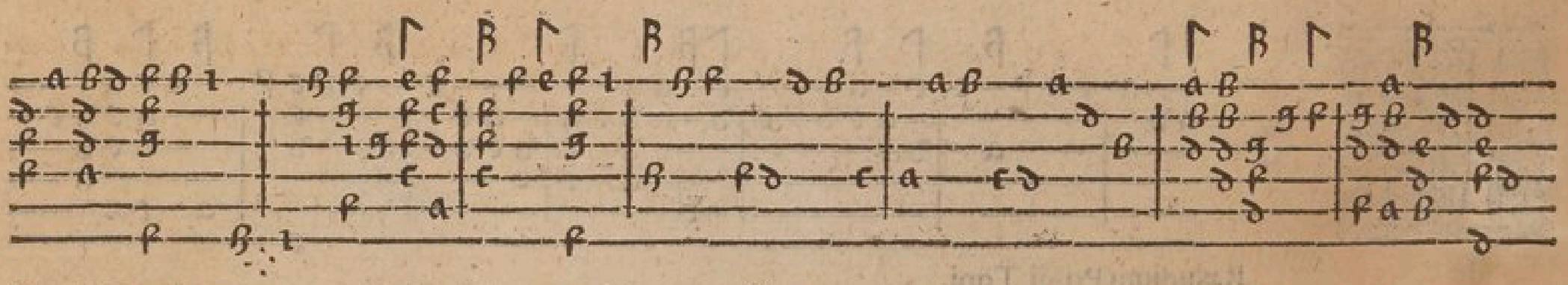
Syſtema eiuſdem Toni per b molle, ex Ffaut decurrentis: quo vti licebit, quoties Superius non nimis acutè enitetur.

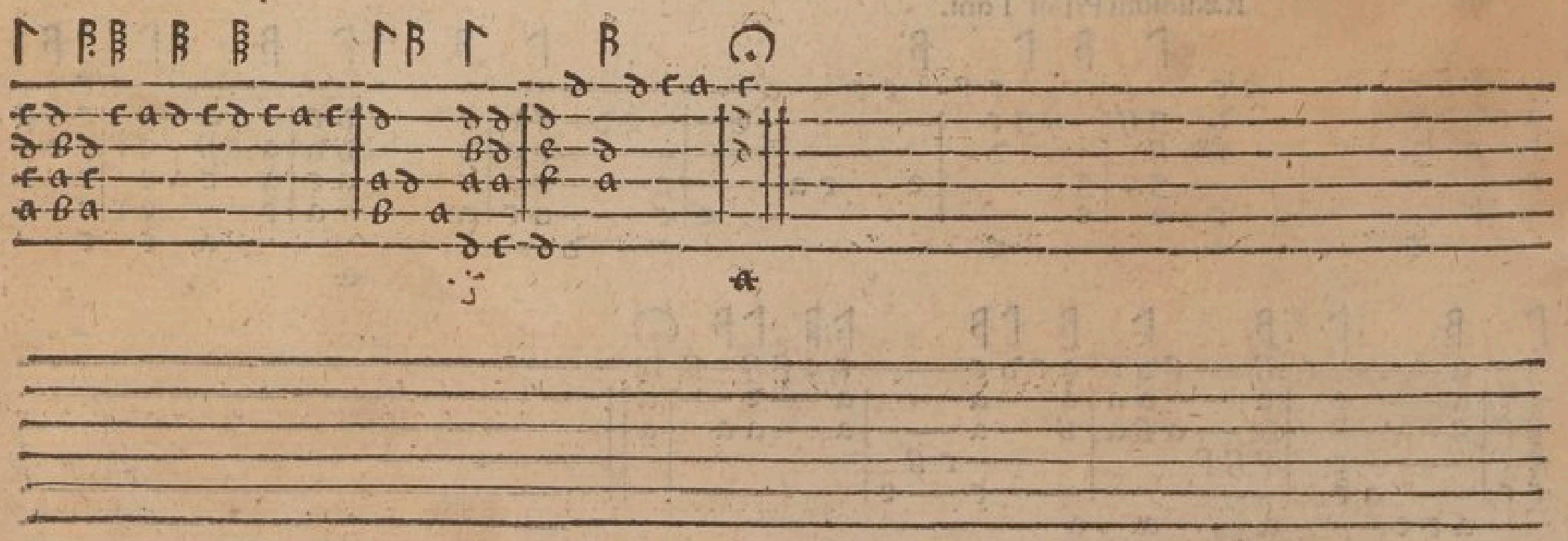


Primi.

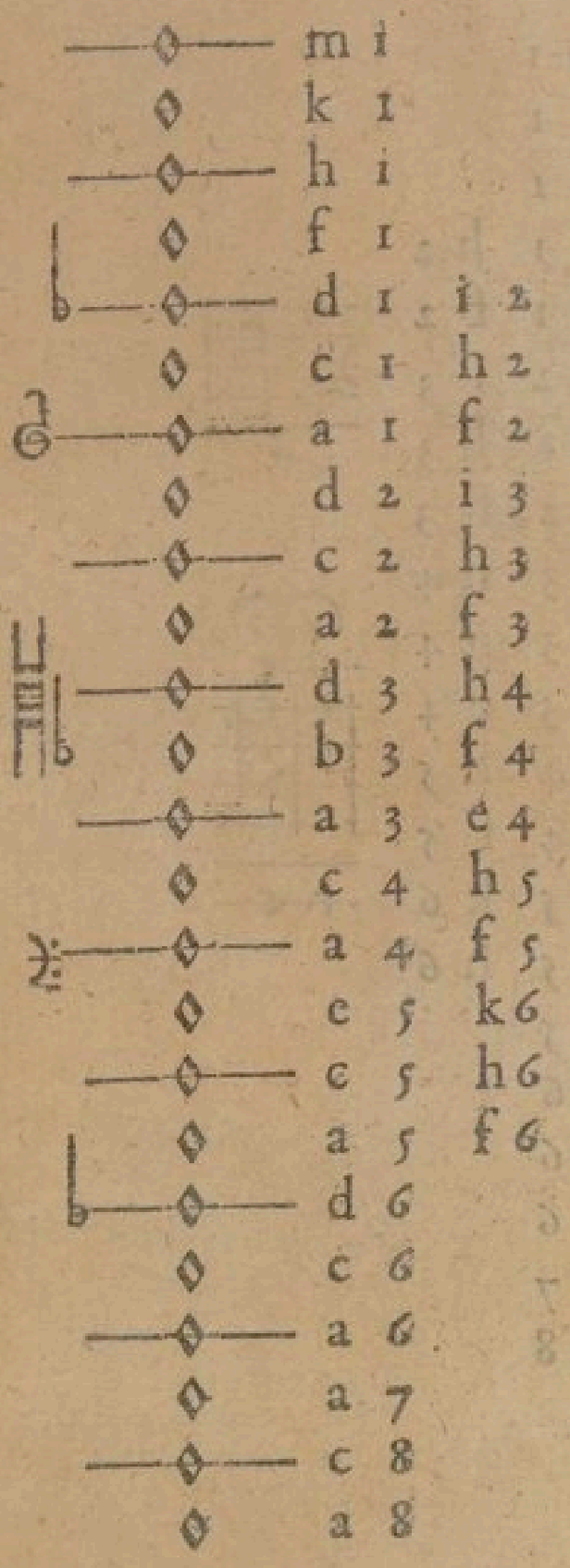


Ræludium Primi Toni ex Ffaut.

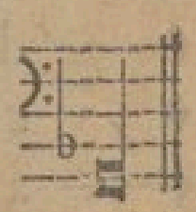


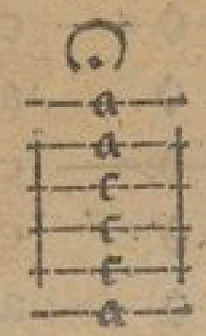


Systema Secundi Toni in b molli. Ex hoc etiam Systemate Scala Primi Toni formari poterit, quoties Superius omittetur.

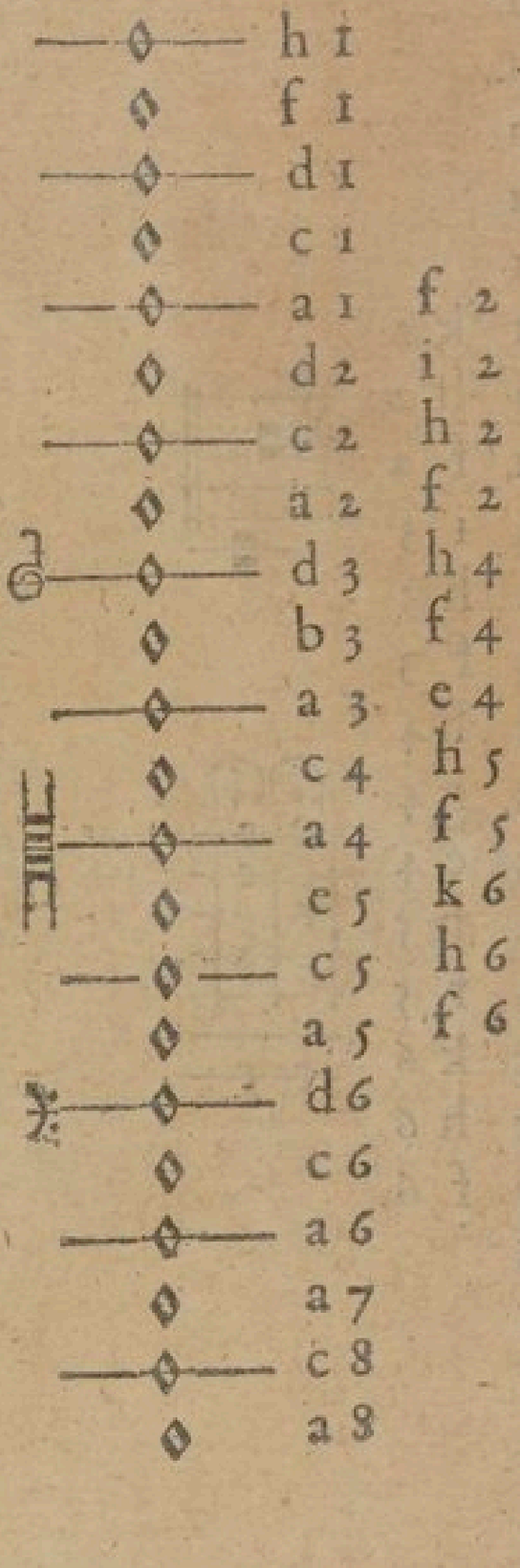


Secundi.

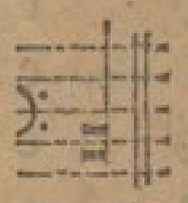




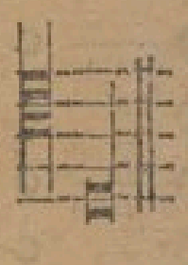
Systema Secundi Toni per b durum. Et quauis hic tonus per b durū, ferè quintâ altiùs excurrat, quàm is qui in b molli fingitur: ad nostræ tamen Scalæ structuram vniformis cum illo censetur.



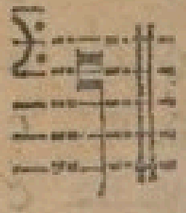
Secundi.

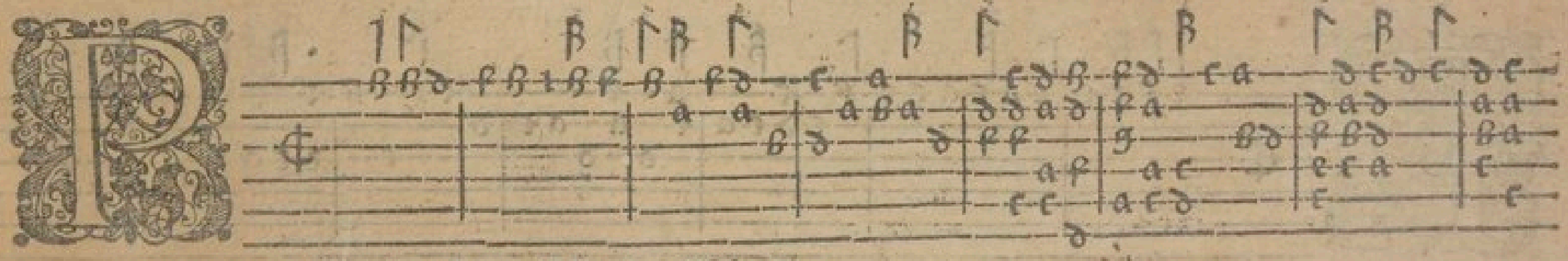


Secundi.

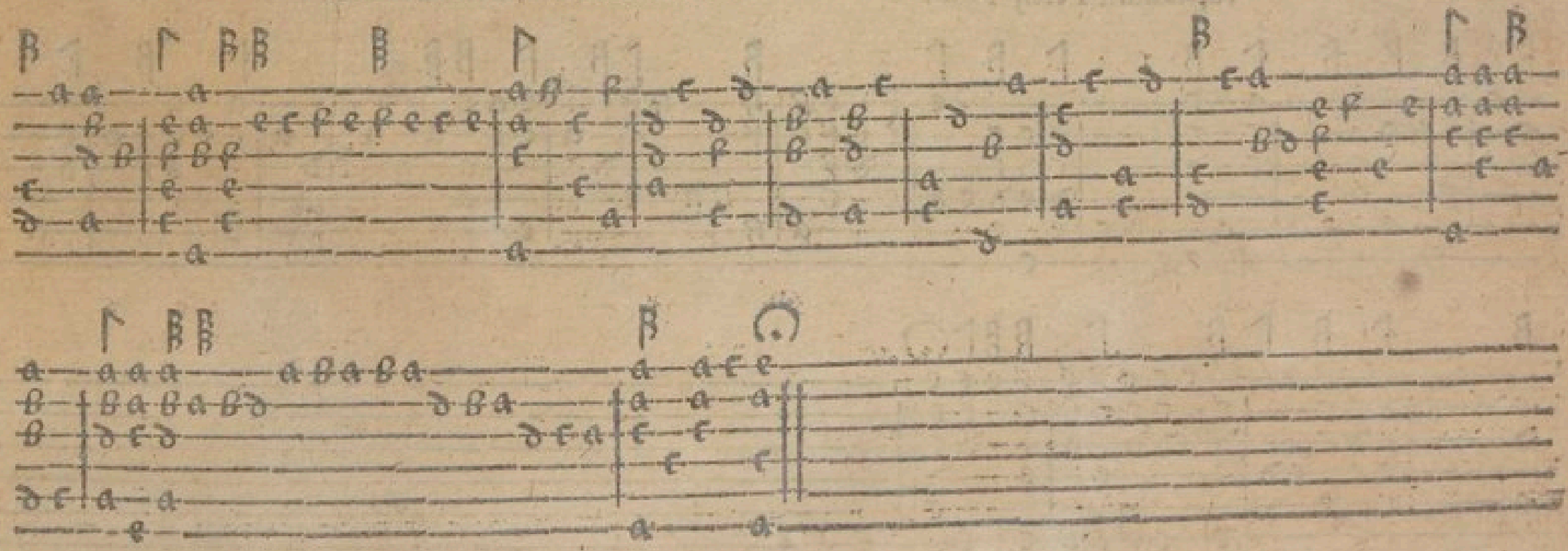


Secundi.

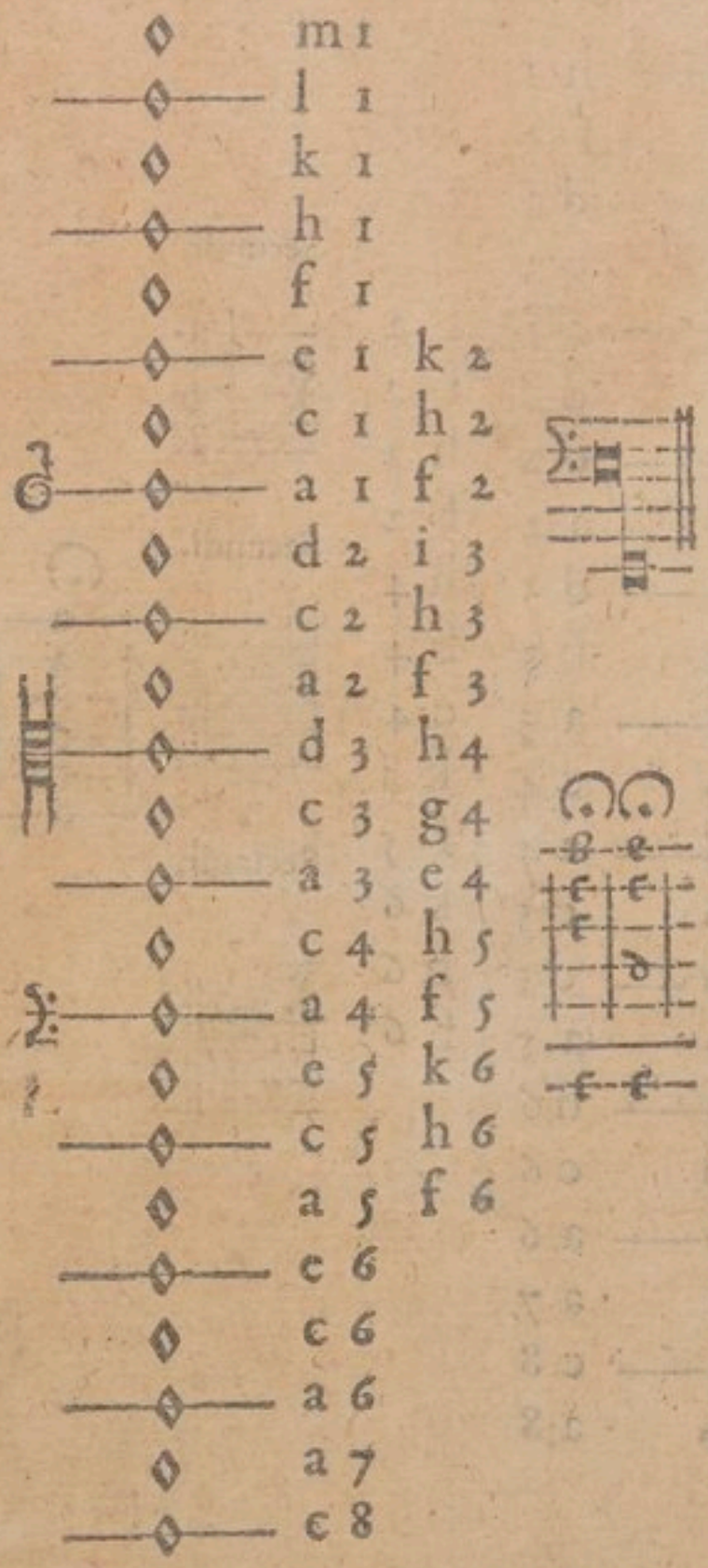




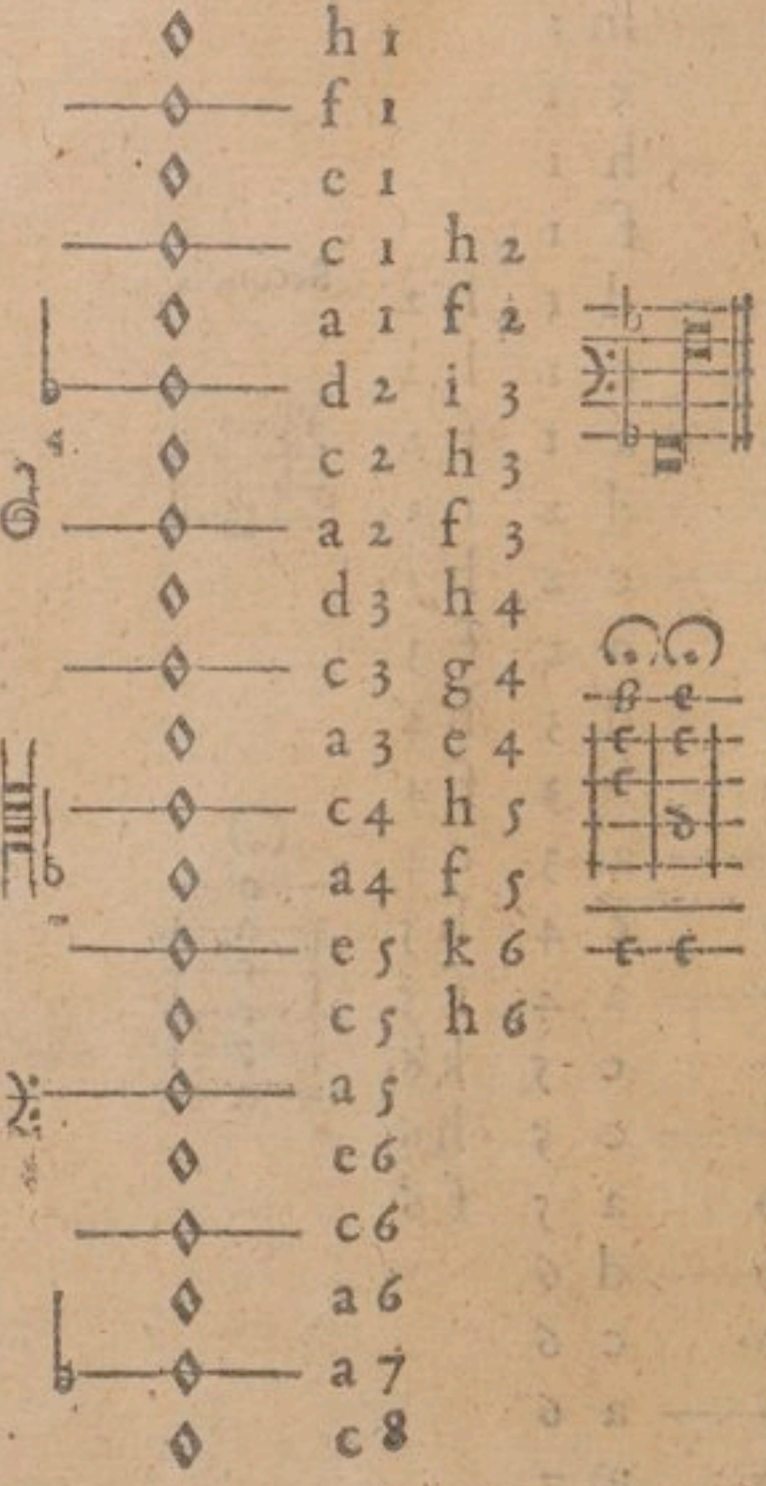
Rçludium Secundi Toni ex Gsolreut.

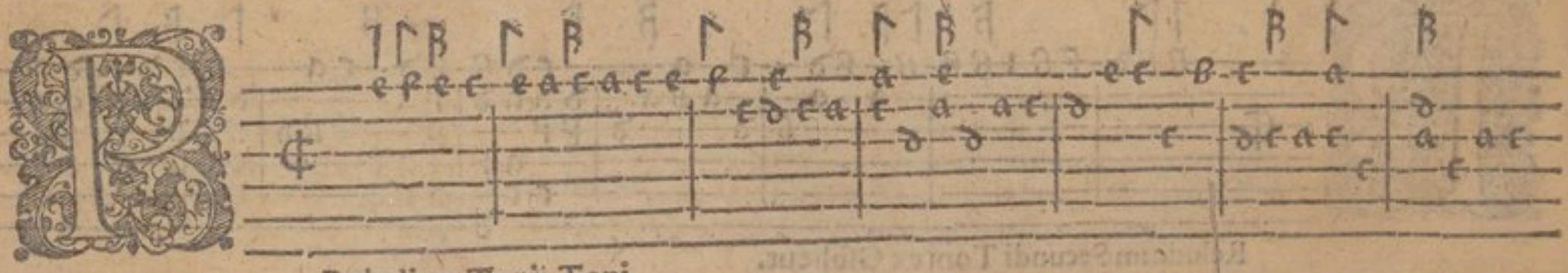


Systema Tertij Toni per b durum: quo ex Dlasolre, aut melius ex Elami Symphonia statuitur. Hic porrò Tonus cum Quarto ferè miscetur.



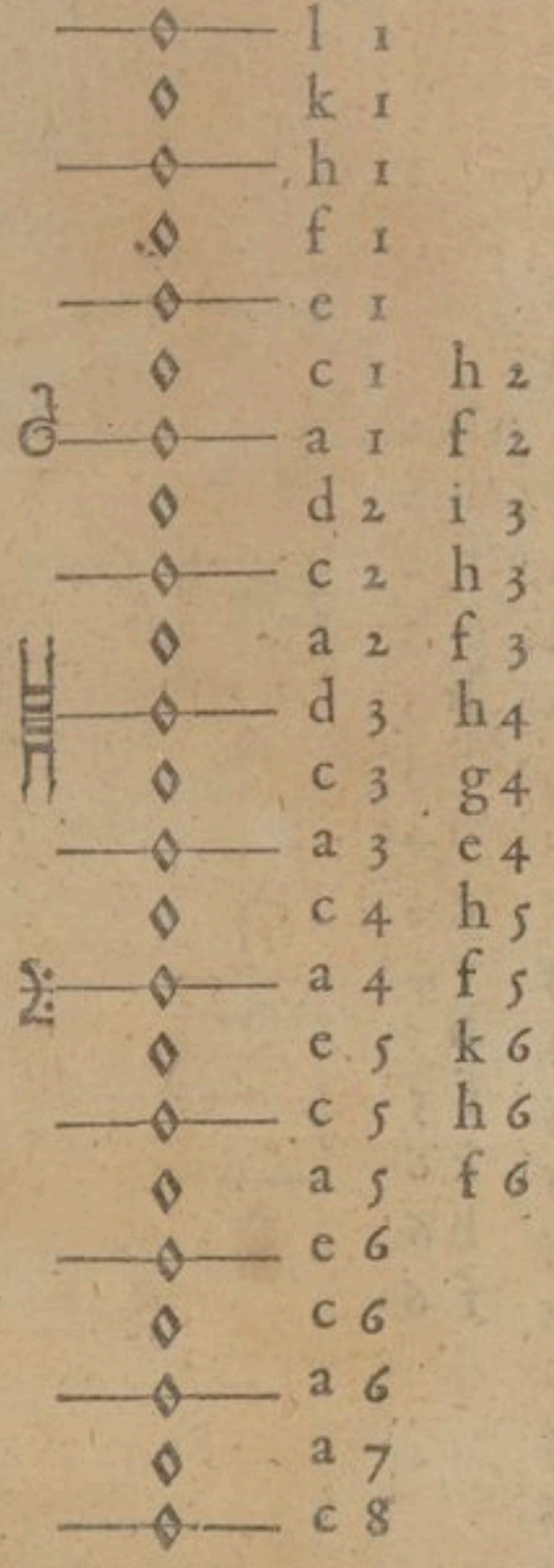
Systema Tertij Toni per b molle. Et hîc sæpè cum Quarto miscetur.



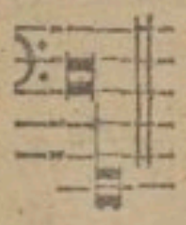


Ræludium Tertij Toni.

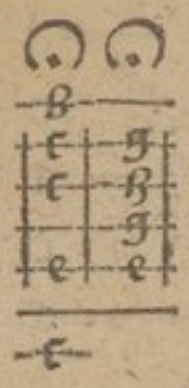
Systema Quarti Toni per b durum; Hic ex Dlasolre quidem bene; melius tamen ex Elami decurrit.



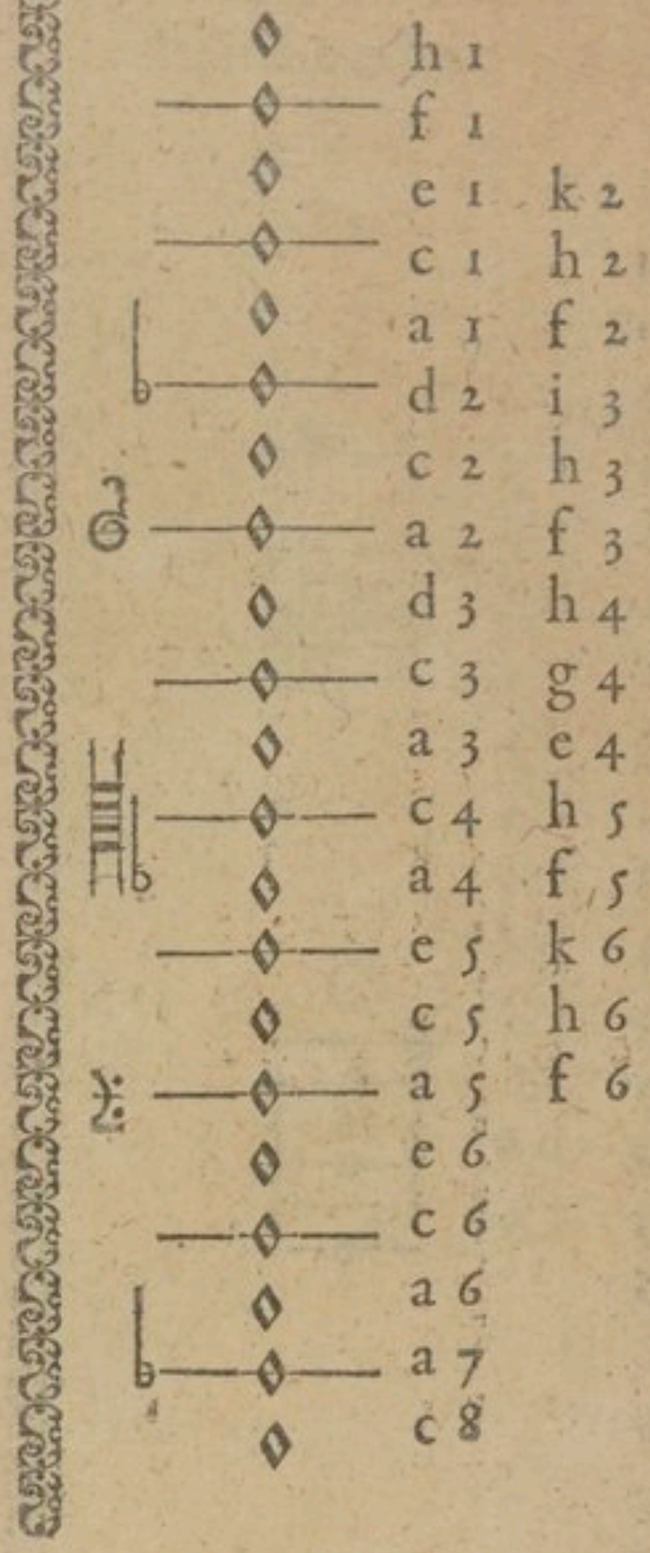
Quarti.



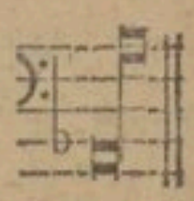
Basso.

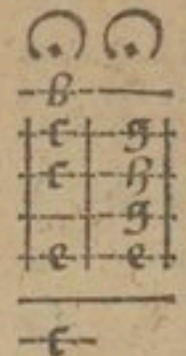


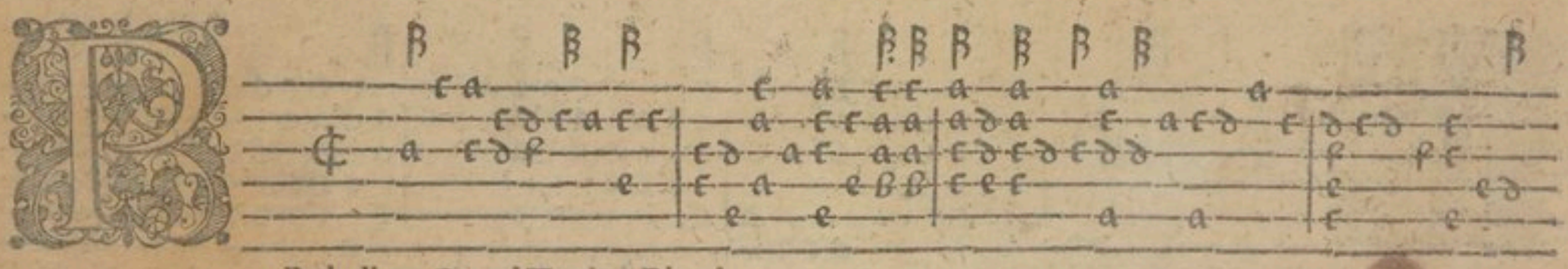
Systema Quarti Toni per b molle; Hic eijsdem legibus cum Superiore tenetur; ex Elami videlicet venustius quam ex Dlasolre concinnatur.



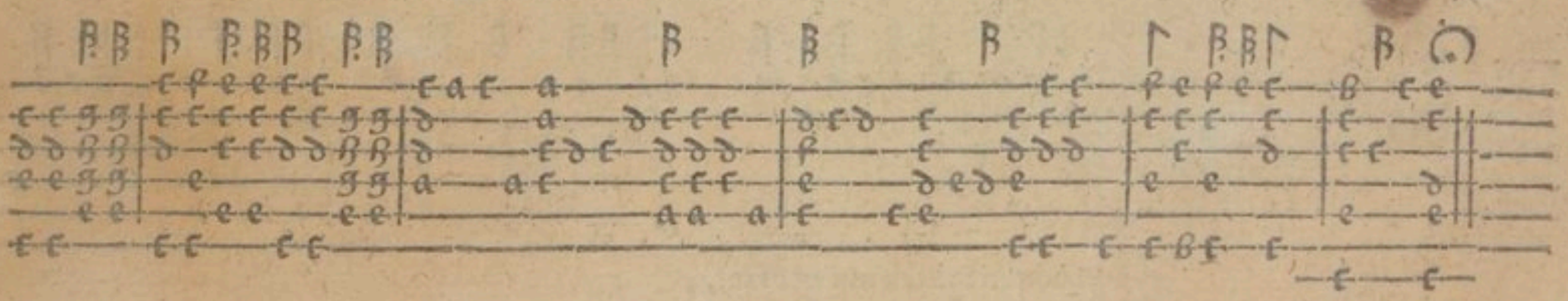
Quarti.



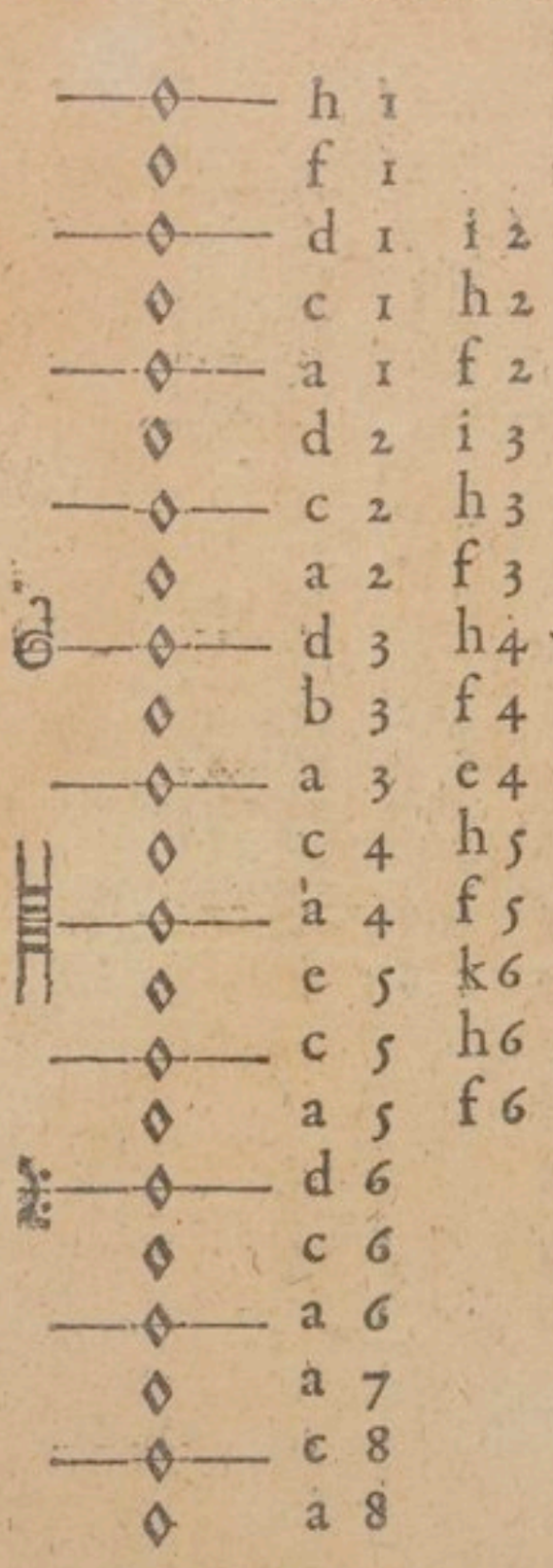




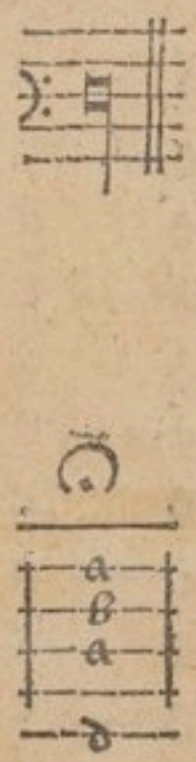
Ræludium Quarti Toni ex Elami.



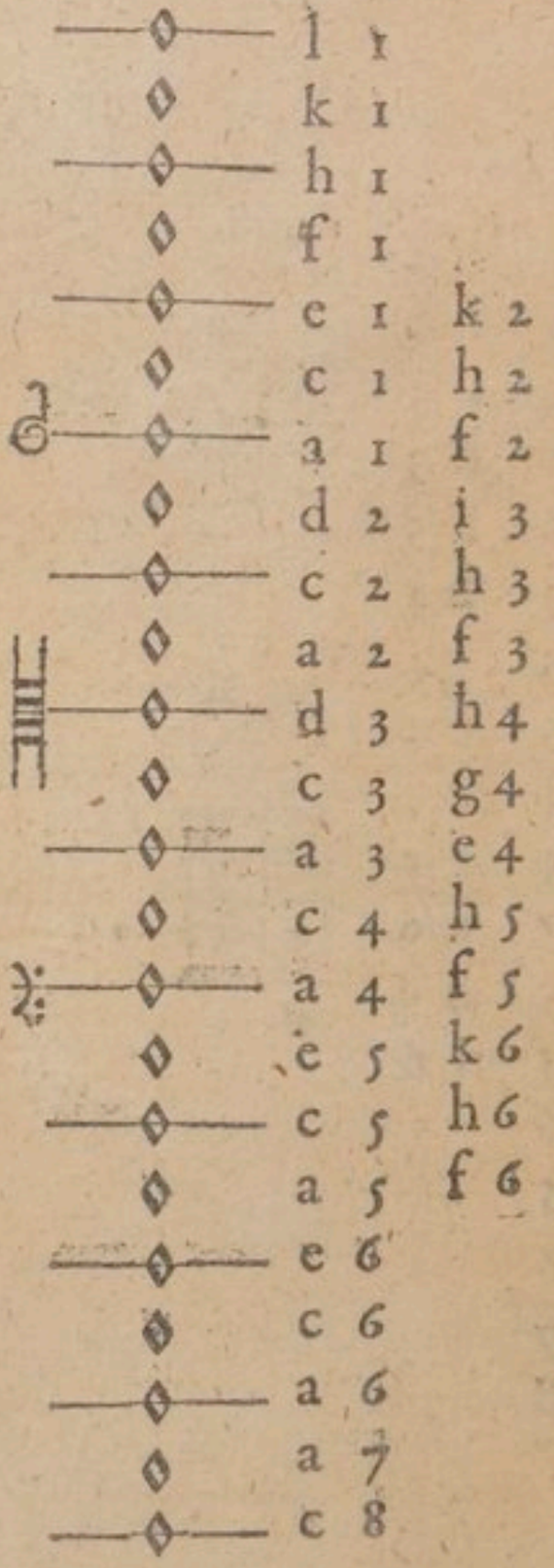
Syſtema Quinti Toni per b durum; qui rectè quidem ex cſolfaut, ſed vno tono remiſso ſuauius inflectitur. Huius Toni cantiones vix aut rariſsimè inueniuntur in b molli conſtitutæ: quare eius Syſtema prudens omiſi. Cantiones tamen hoc Tono concinnatas ſuo loco infra offendes.



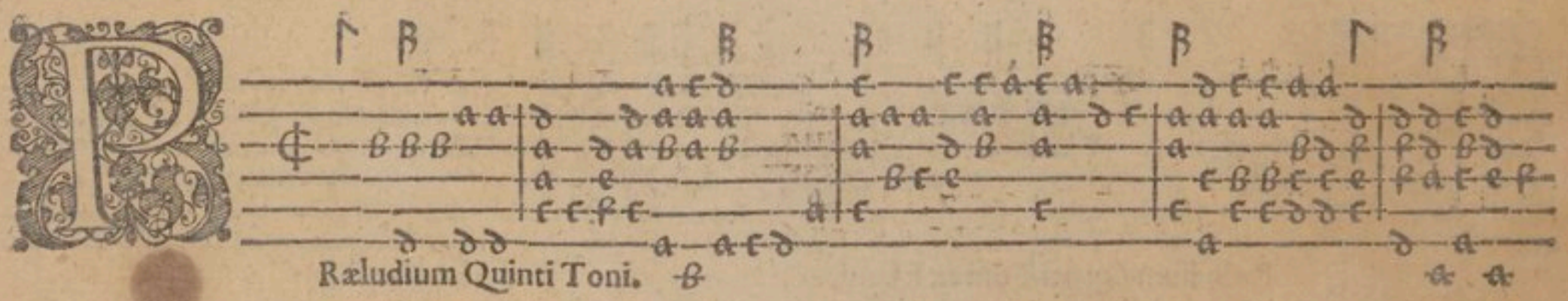
Quinti.



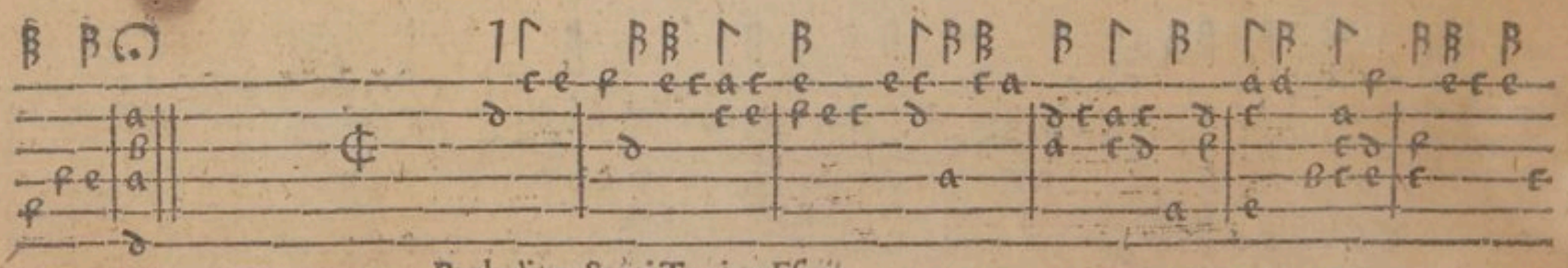
Syſtema Sexti Toni per b durum; qui optimè ex Ffaut procedit. Quia verò et hic in b molli rarior eſt, eius quoq; Syſtema prętermiſi. Cantiones autem infra ſuo loco reperies, per hunc modulatas.



Sexti.



Ræludium Quinti Toni.



Præluditum Sexti Toni ex Ffaut.

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

n 1
m 1
k 1
h 1
f 1
c 1
c 1
a 1
e 2
e 2
a 2
d 3
c 3
a 3
c 4
b 4
e 5
c 5
a 5
e 6
c 6
a 6
b 7

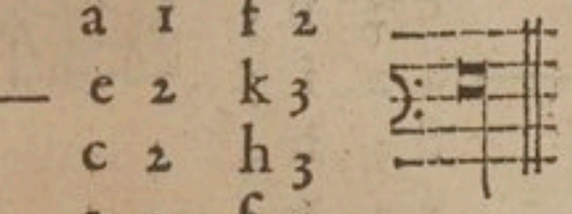
Septimii.

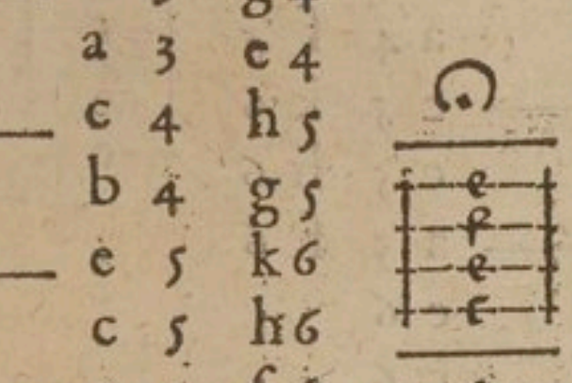
k 2
h 2
f 2
k 3
h 3
f 3
h 4
g 4
e 4
h 5
g 5
k 6
h 6
f 6

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

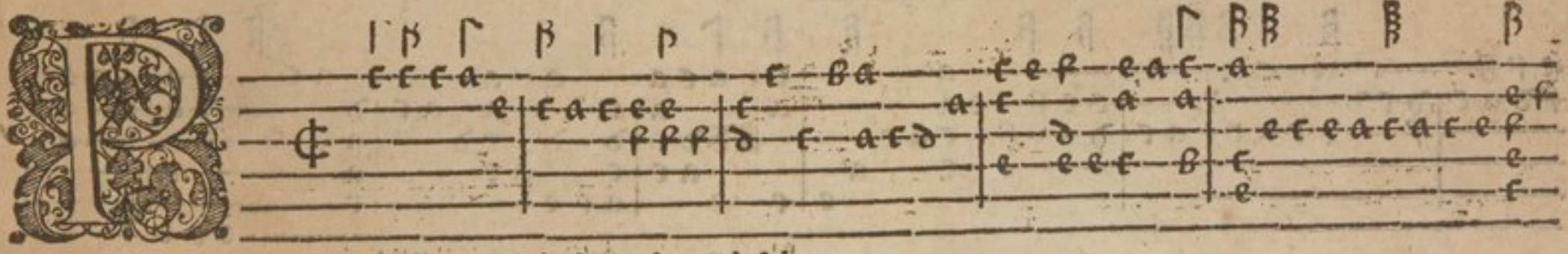
k 1
h 1
f 1
e 1
c 1
a 1
e 2
c 2
a 2
d 3
c 3
a 3
c 4
b 4
e 5
c 5
a 5
e 6
c 6
a 6
b 7
c 8
a 8

Septimi.

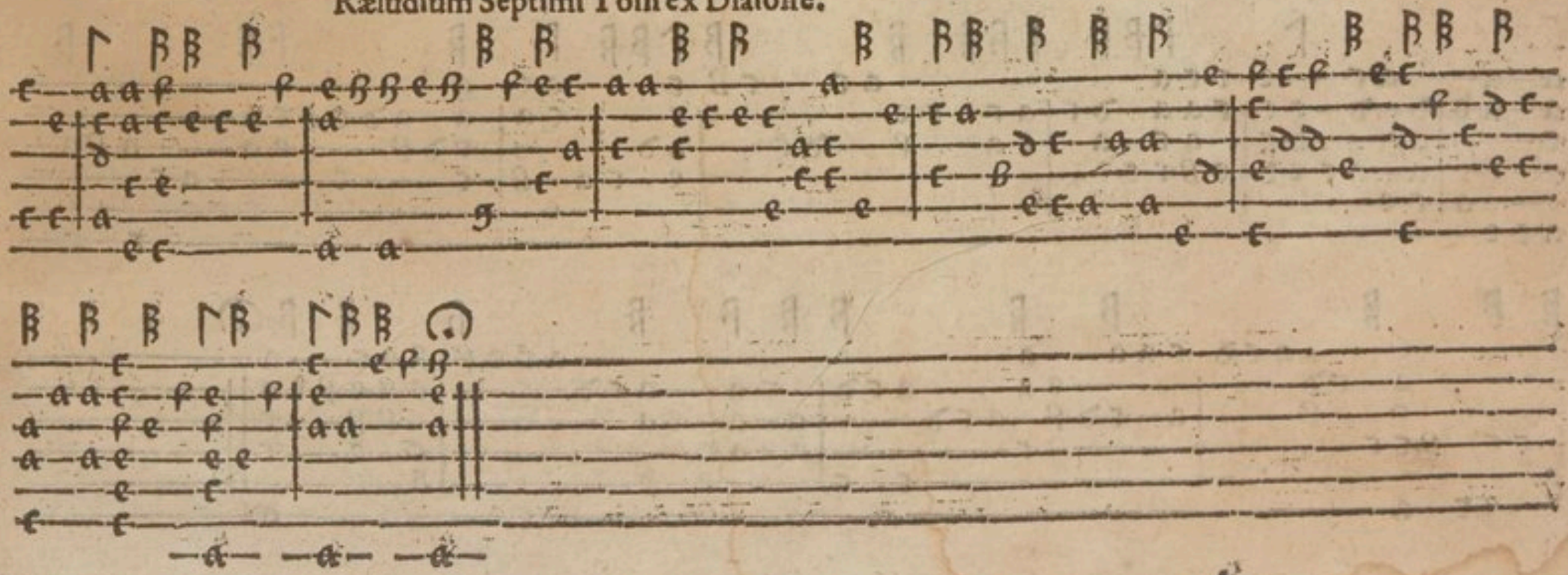




k 2
h 2
f 2
k 3
h 3
f 3
h 4
g 4
e 4
h 5
g 5
k 6
h 6
f 6



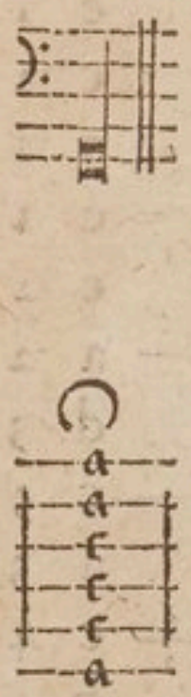
Ræludium Septimi Toni ex Dlaſolre.



Systema Octaui toni in b duro. Hic tonus quamquam non inuenustè ex Ffaut procedat; elegantius tamẽ ex Gsolreut inflectetur.

l 1
k 1
h 1
f 1
e 1 k 2
c 1 h 2
a 1 f 2
d 2 i 3
c 2 h 3
a 2 f 3
d 3 h 4
c 3 g 4
a 3 e 4
c 4 h 5
a 4 f 5
e 5 k 6
c 5 h 6
a 5 f 6
e 6
c 6
a 6
a 7

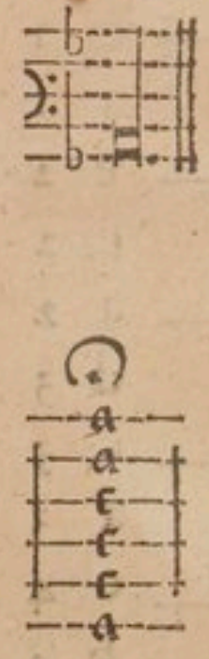
Octaui.



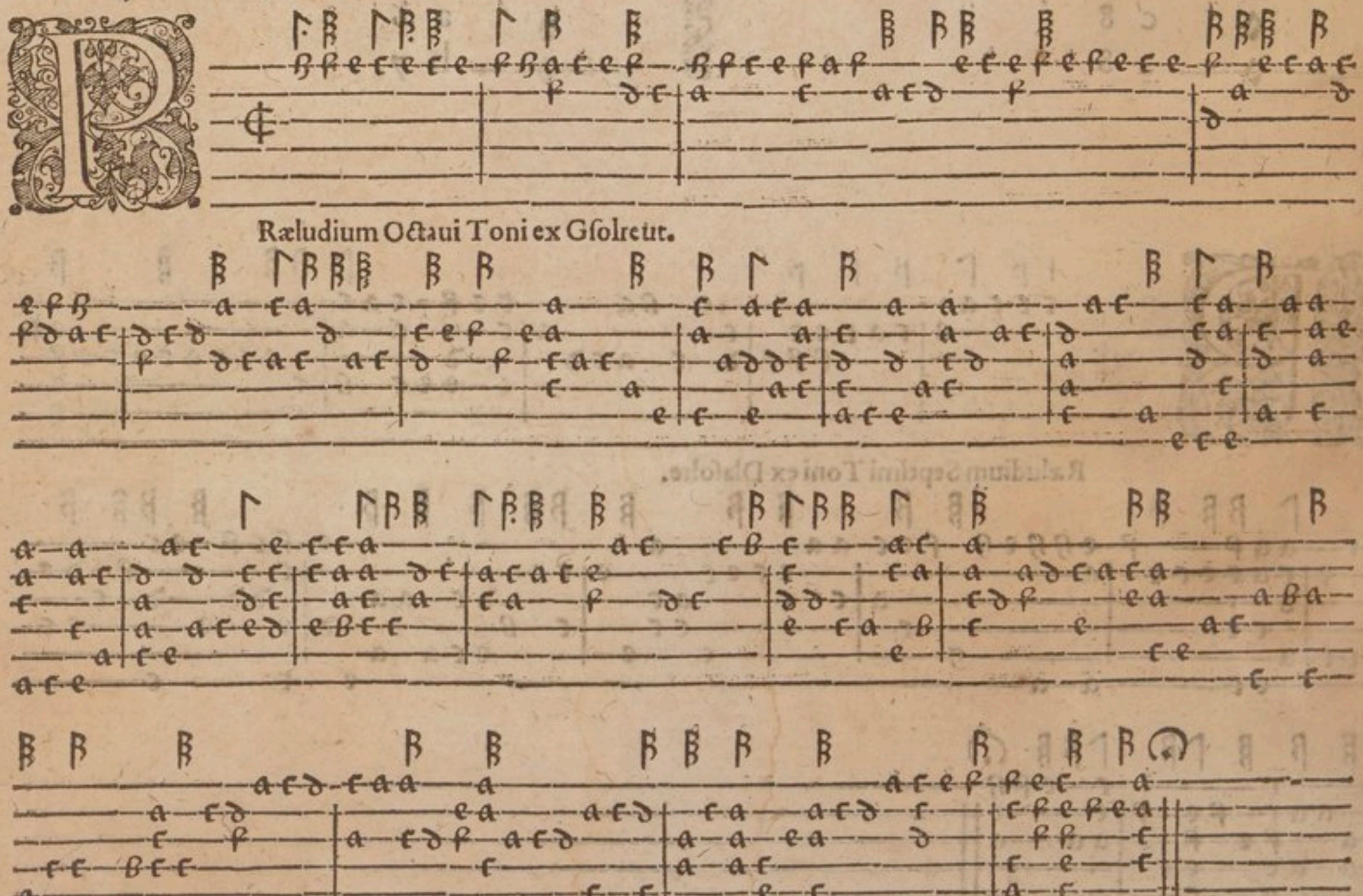
Systema Octaui toni per b molle. Hic vno tono remissius quàm Tabula nostra docet, scilicet ex Ffaut aliquando concinnatur.

h 1
f 1
e 1 k 2
c 1 h 2
a 1 f 2
d 2 i 3
c 2 h 3
a 2 f 3
d 3 h 4
c 3 g 4
a 3 e 4
c 4 h 5
a 4 f 5
e 5 k 6
c 5 h 6
a 5 f 6
e 6
c 6
a 6
a 7
c 8
a 8

Octaui.



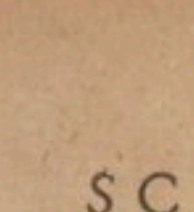
Præludium Octaui Toni ex Gsolreut.

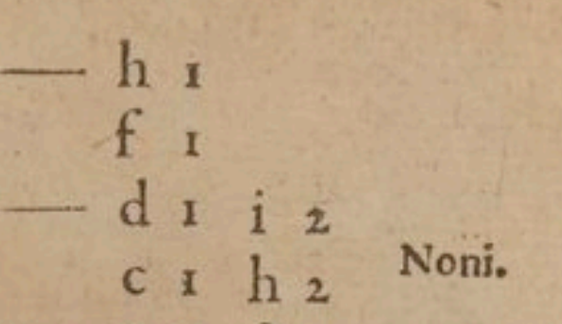


Systema Noni Toni in b duro. Hic ex Dlasolre est commodior.

h 1
f 1
d 1 i 2
c 1 h 2
a 1 f 2
d 2 i 3
c 2 h 3
a 2 f 3
d 3 h 4
b 3 f 4
a 3 e 4
c 4 h 5
a 4 f 5
e 5 k 6
c 5 h 6
a 5 f 6
d 6
c 6
a 6
a 7
c 8
a 8
a 9

Noni.

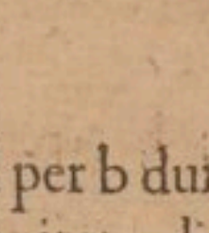


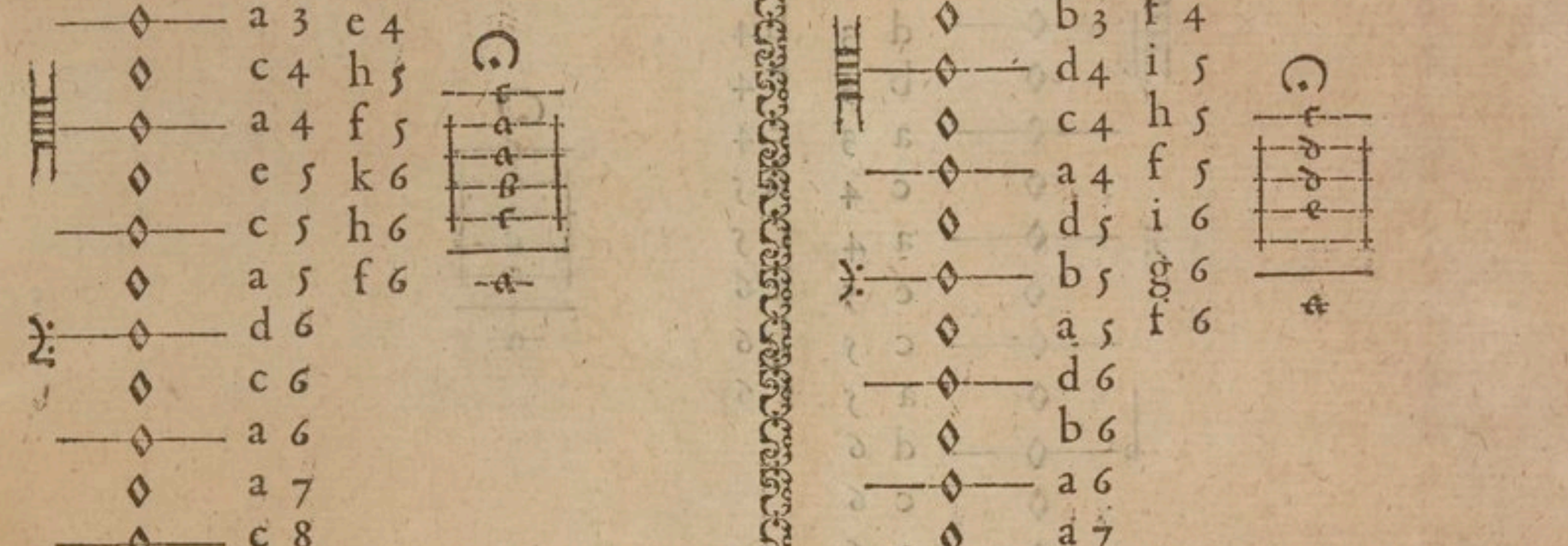


Systema Noni Toni per b durum, sed ex Hfaut maiore cum suauitate decurretis.

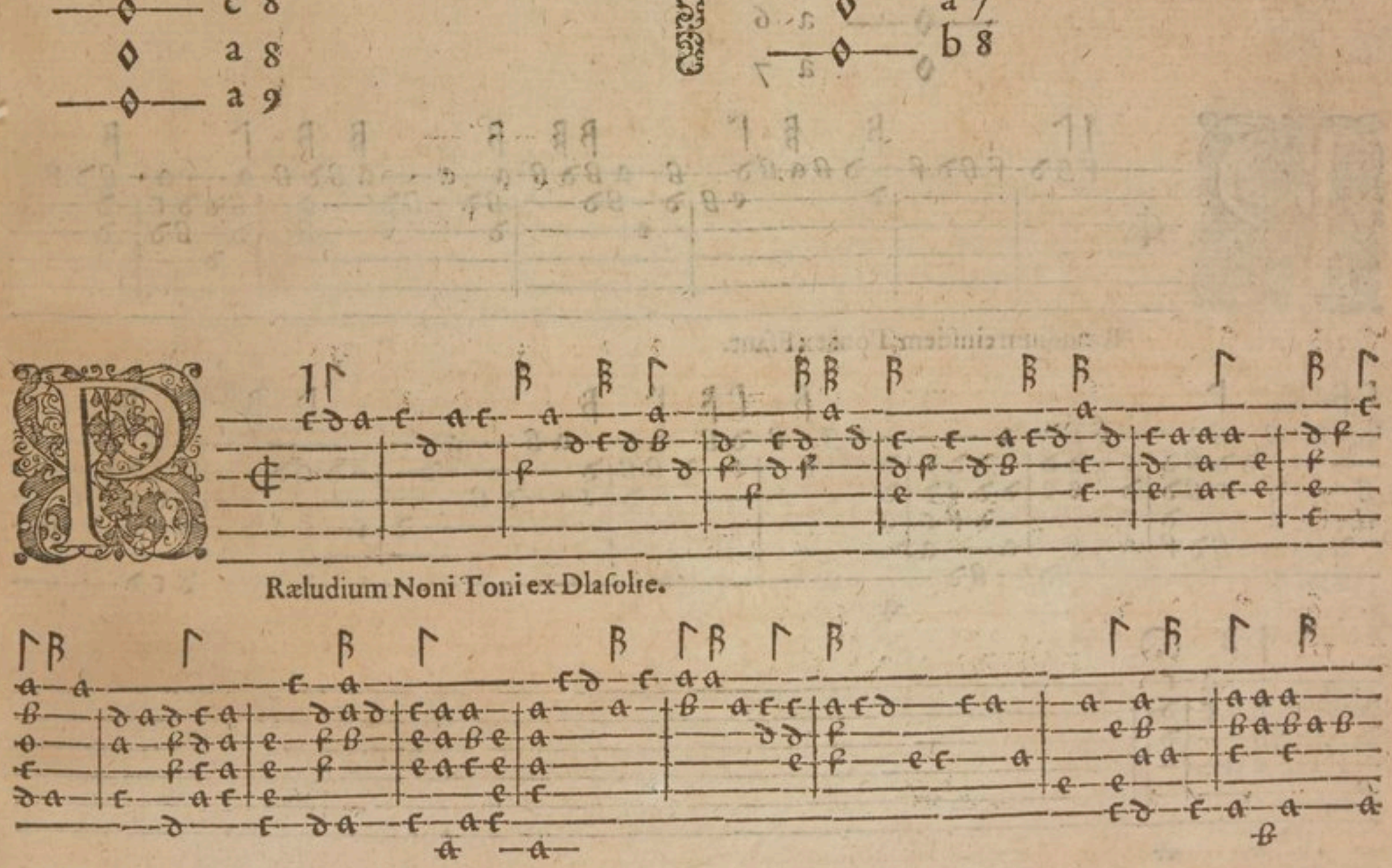
i 1
g 1
f 1
d 1 i 2
b 1 g 2
a 1 f 2
d 2 i 3
b 2 g 3
c 3 i 4
d 3 h 4
b 3 f 4
d 4 i 5
c 4 h 5
a 4 f 5
d 5 i 6
b 5 g 6
a 5 f 6
d 6
b 6
a 6
a 7
b 8

Noni.





Ræludium Noni Toni ex Dlasolre.

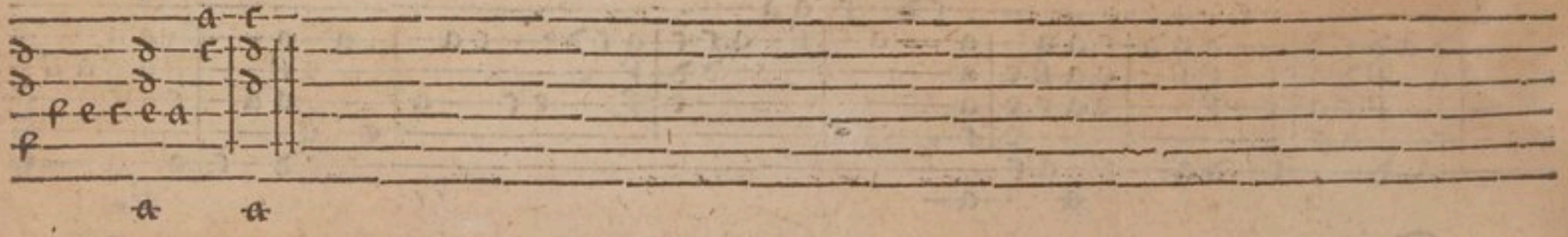


Systema Noni Toni per bmolle: Hic Tonus pro lege præsentis Tabulæ, ex Dlasolre suauissimè inflectitur: ex Ffaut tamen non inuenustè decantatur.

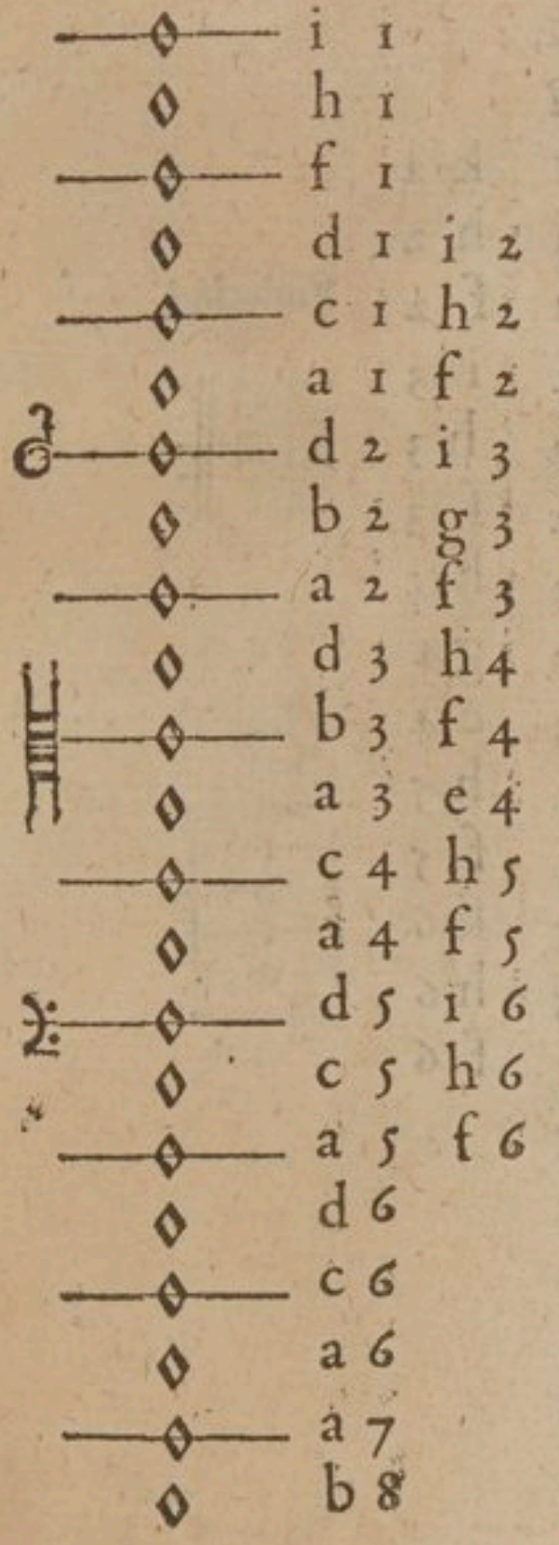
l 1
k 1
h 1
f 1
d 1 i 2
c 1 h 2
a 1 f 2
d 2 i 3
c 2 h 3
a 2 f 3
d 3 h 4
b 3 f 4
a 3 e 4
c 4 h 5
a 4 f 5
e 5 k 6
c 5 h 6
a 5 f 6
d 6
c 6
a 6
a 7

Noni.

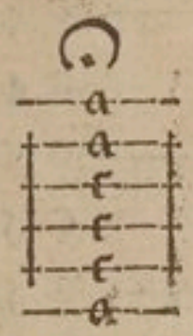
Ræludium eiusdem Toni ex Ffaut.



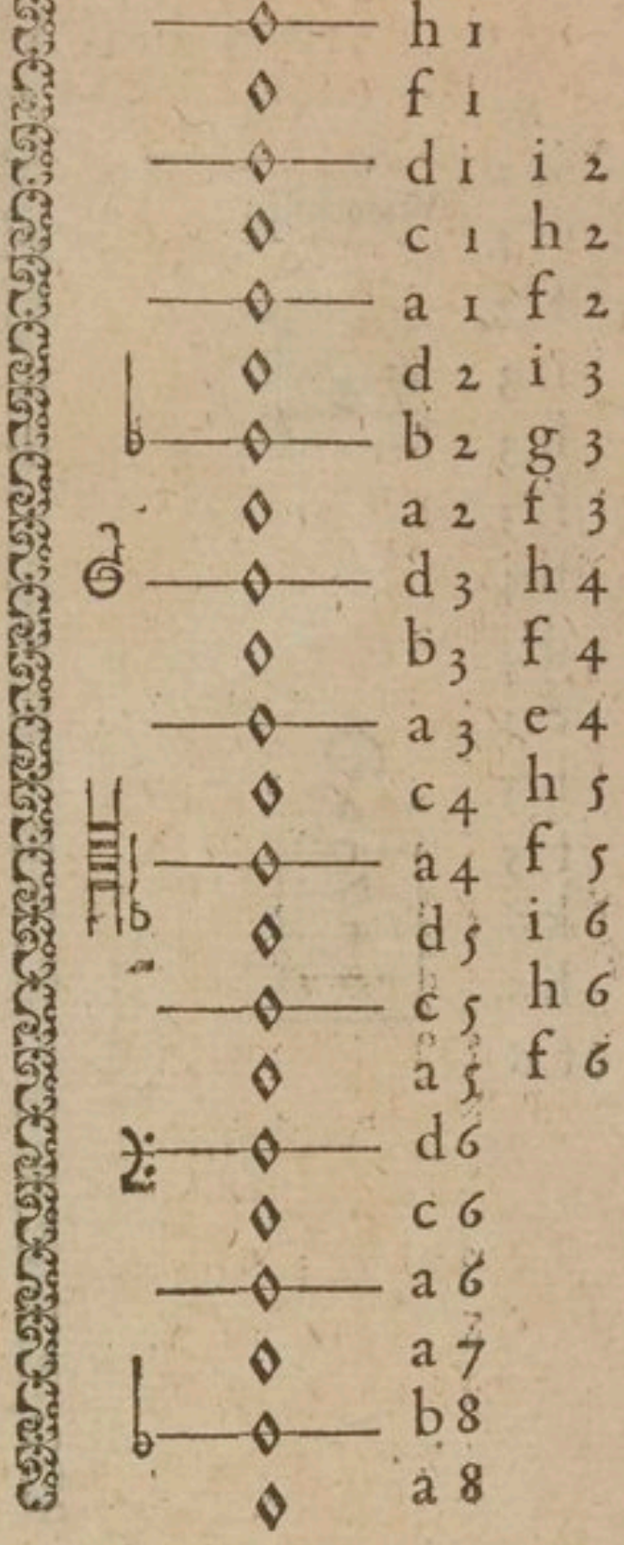
Systema Decimi Toni per b durum: hic ab alijs Tertius esse creditur; Lector quo velit cum nomine appellabit.



Decimi.



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



Decimi.

Præludium Decimi Toni ex Gsolreut.

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

l 1
k 1
h 1
f 1
e 1 k 2
c 1 h 2
a 1 f 2
d 2 i 3
c 2 h 3
a 2 f 3
d 3 h 4
c 3 g 4
a 3 e 4
c 4 h 5
a 4 f 5
e 5 k 6
c 5 h 6
a 5 f 6
e 6
c 6
a 6
a 7
c 8
a 8

Vndecimi.

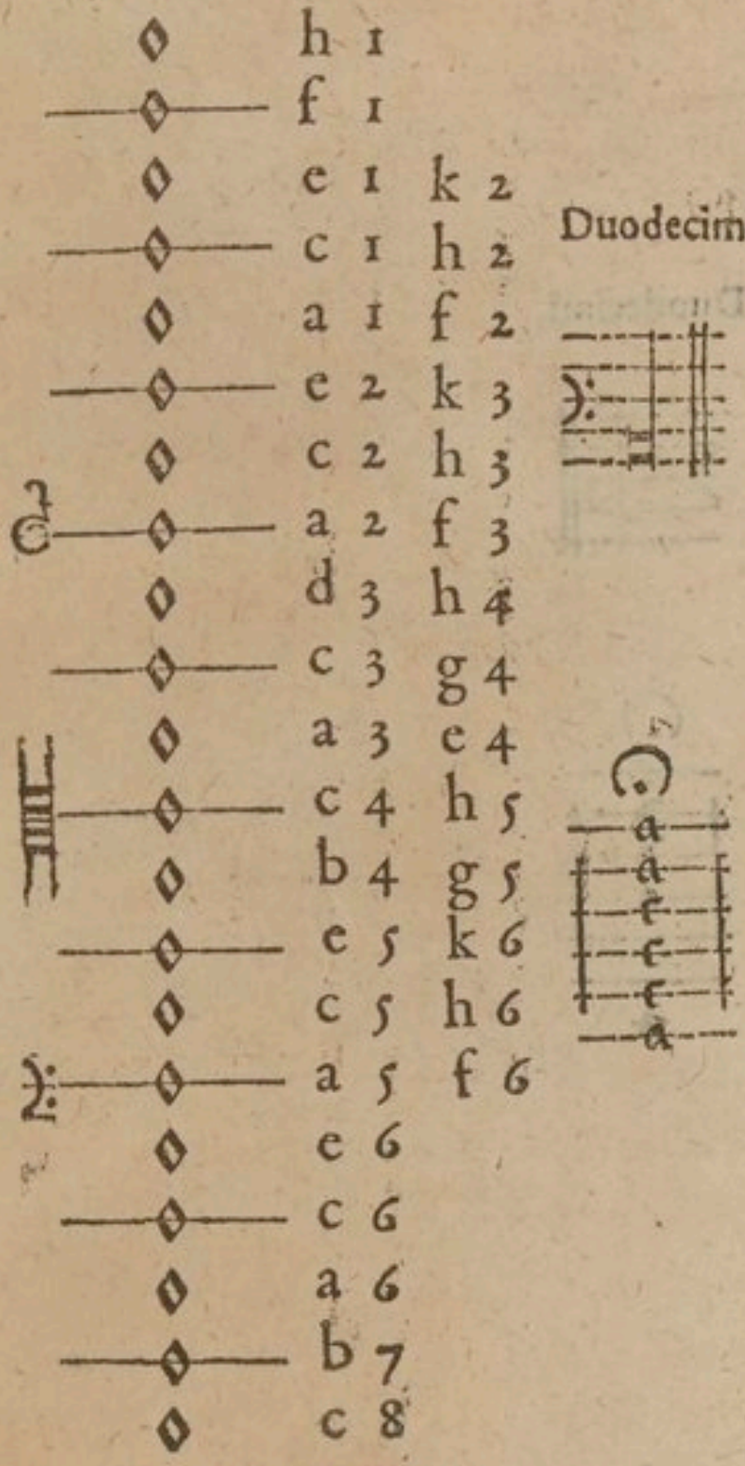
Systema Vndecimi toni per b molle. Et hic Quintus ab illis qui octo solum tonos nouerunt, constituitur.

k 1
h 1
f 1
e 1 k 2
c 1 h 2
a 1 f 2
d 2 i 3
c 2 h 3
a 2 f 3
d 3 h 4
c 3 g 4
a 3 e 4
c 4 h 5
a 4 f 5
e 5 k 6
c 5 h 6
a 5 f 6
e 6
c 6
a 6
a 7
c 8
a 8

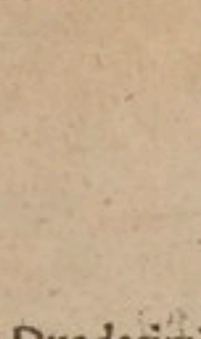
Vndecimi.

Præludium Vndecimi Toni ex Csolfaut.

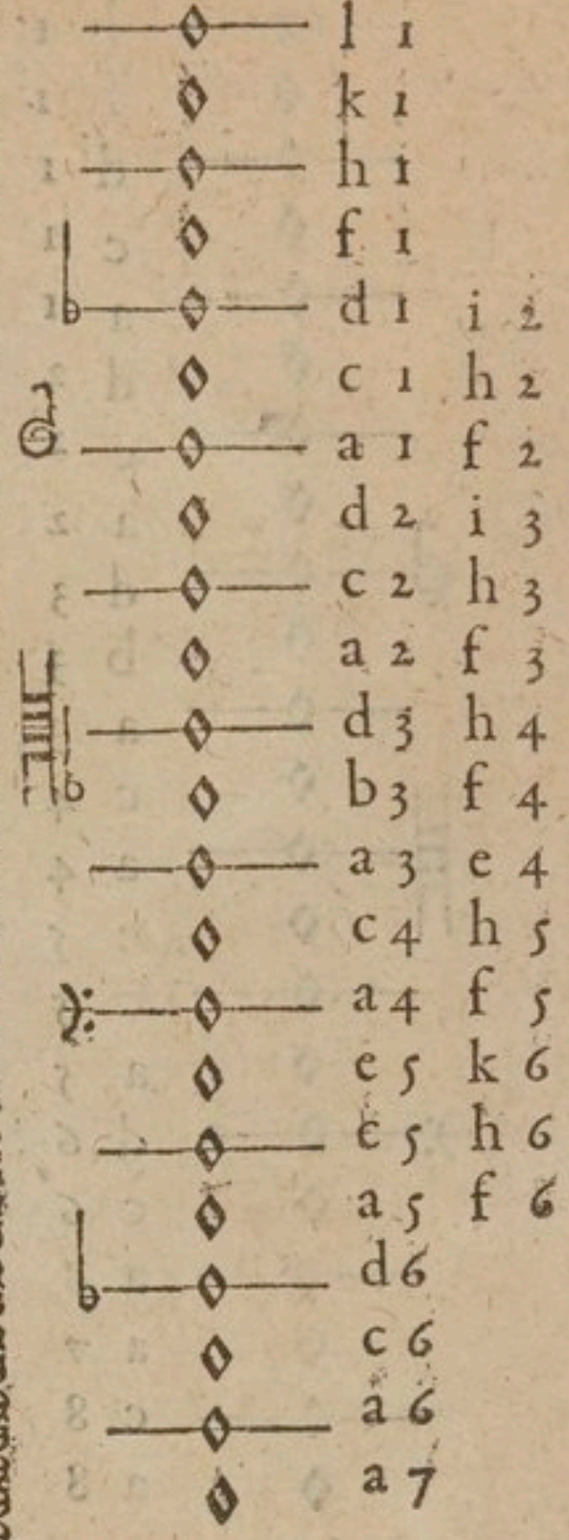
Syſtema Duodecimi vel Secundum illos Sexti Toni, per b durum, ſcalæ ex Gſolreut formandæ ſeruiens.



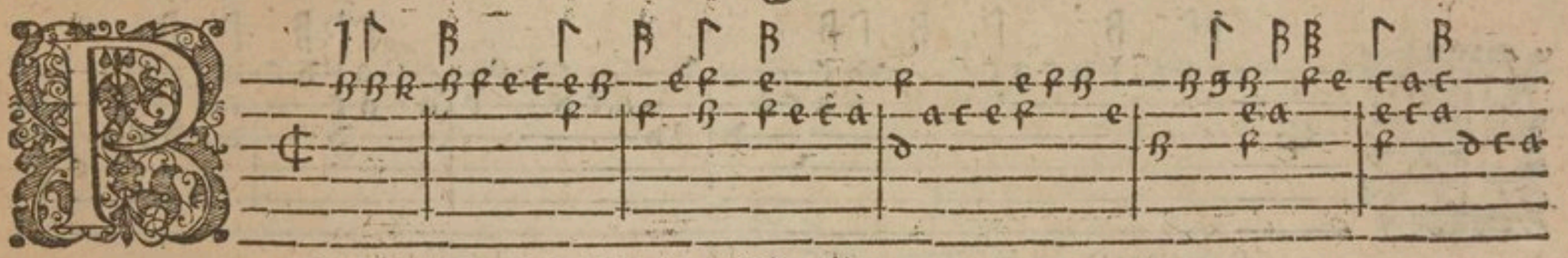
Duodecimi.



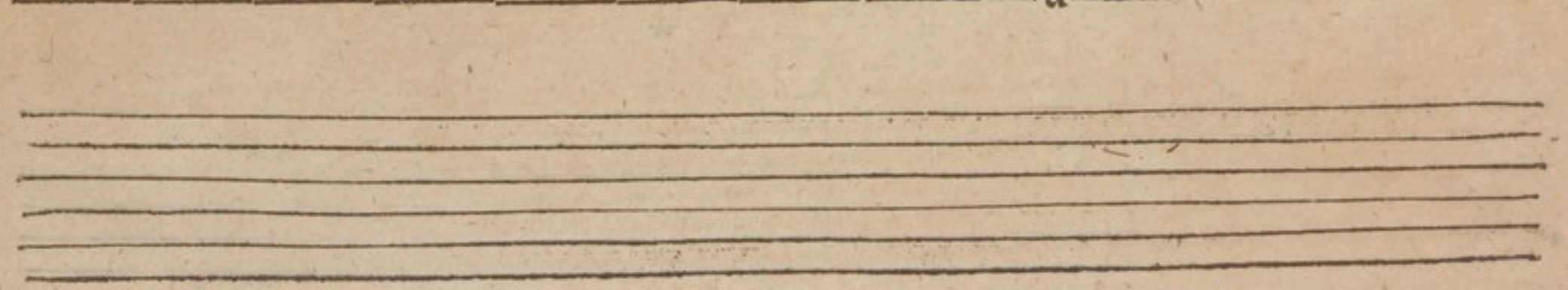
Syſtema Duodecimi vel Secundum alios Sexti Toni per b molle.



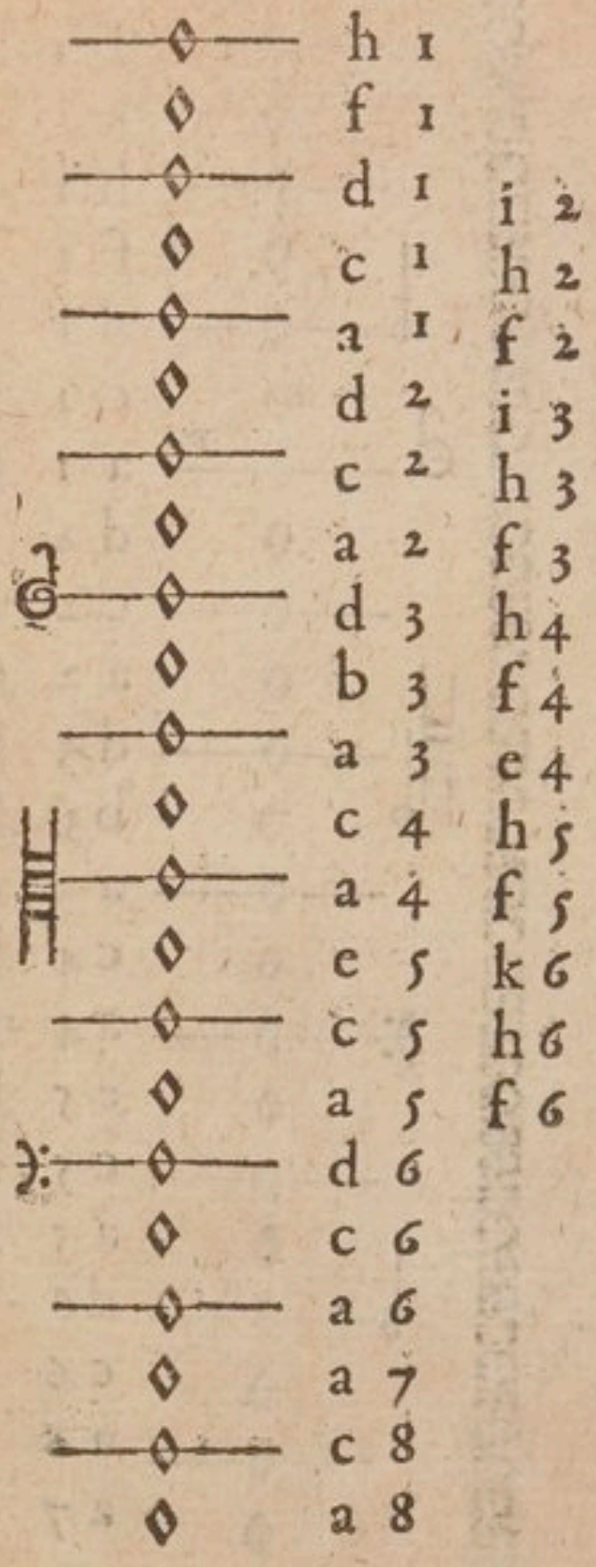
Duodecimi.



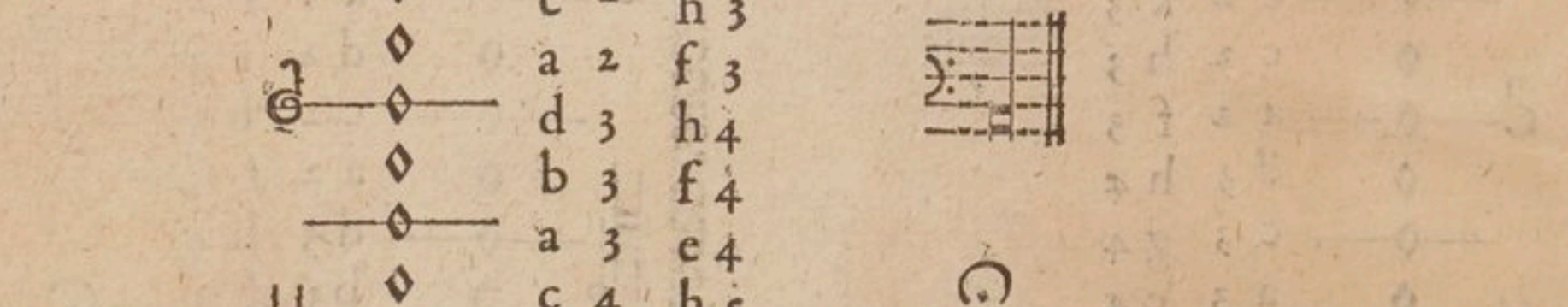
Reſudium Duodecimi Toni ex Gſolreut.



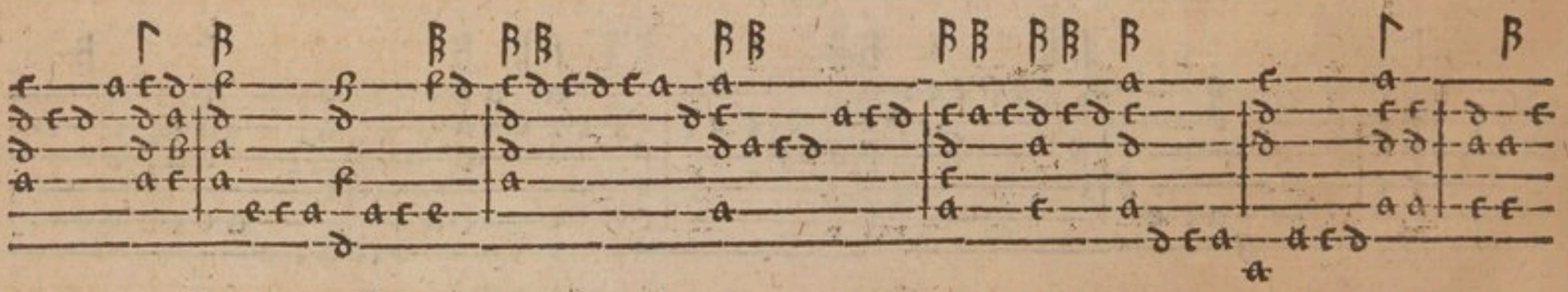
Syſtema eiuſdem Toni per b durum ſcalæ ex Ffaut ordinandæ ſeruiens.

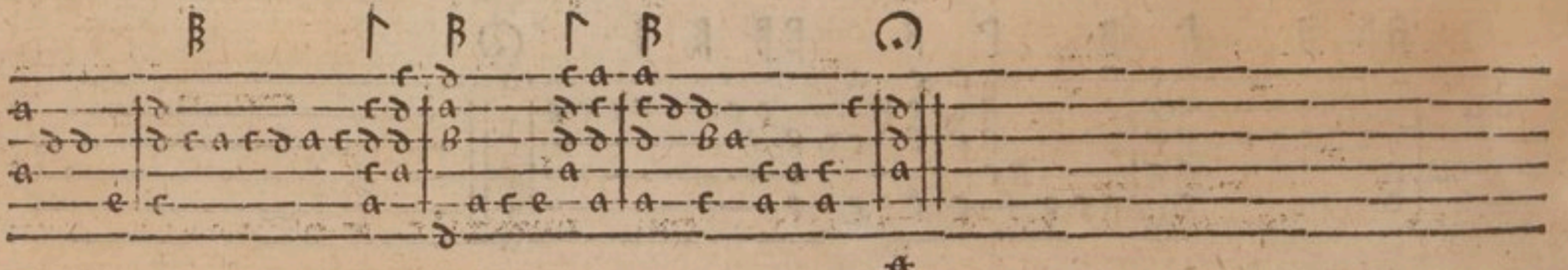


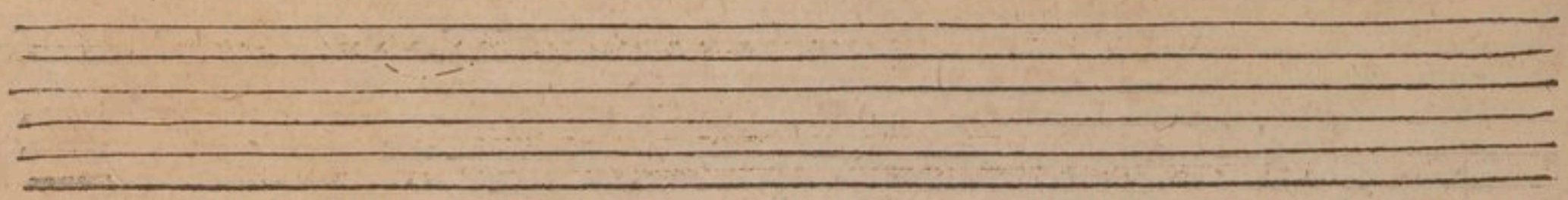
Duodecimi,



Rę'ludium Duod:cimi Toni ex Ffaut.





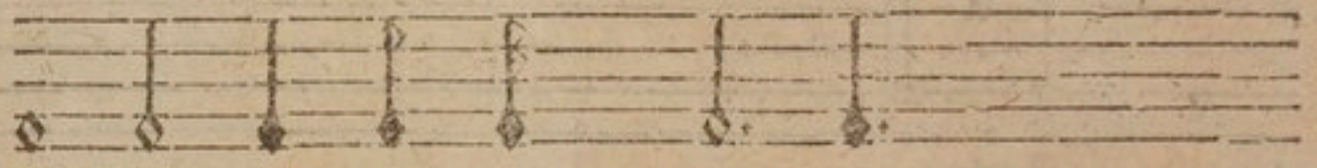


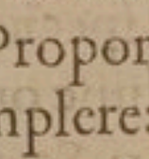
Annotatio.

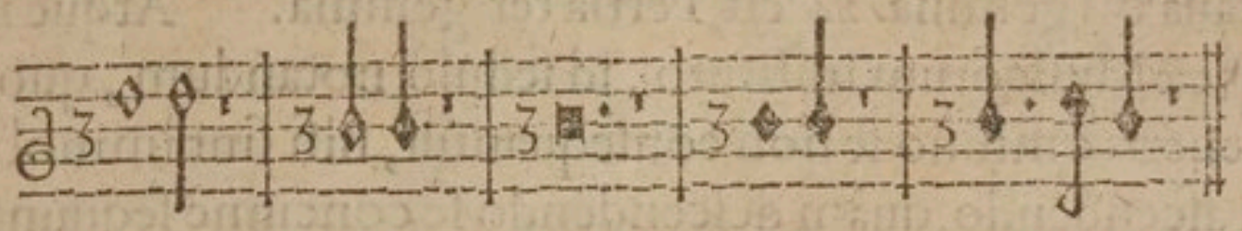
Scire debes Candide Lector, quòd hæc Syſtemata Teſtudini octochordæ (qua iam plerique vtuntur) ſint accommodata. Atque huius chordæ interualla, litteris lineola traiectis paſsim notauimus; ſeptimæ verò ſolutis litteris ſub ſexta ſcalæ linea annotantur.

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

{*Citharœdorum.*
Signa Temporis
{*Muſicorum.*



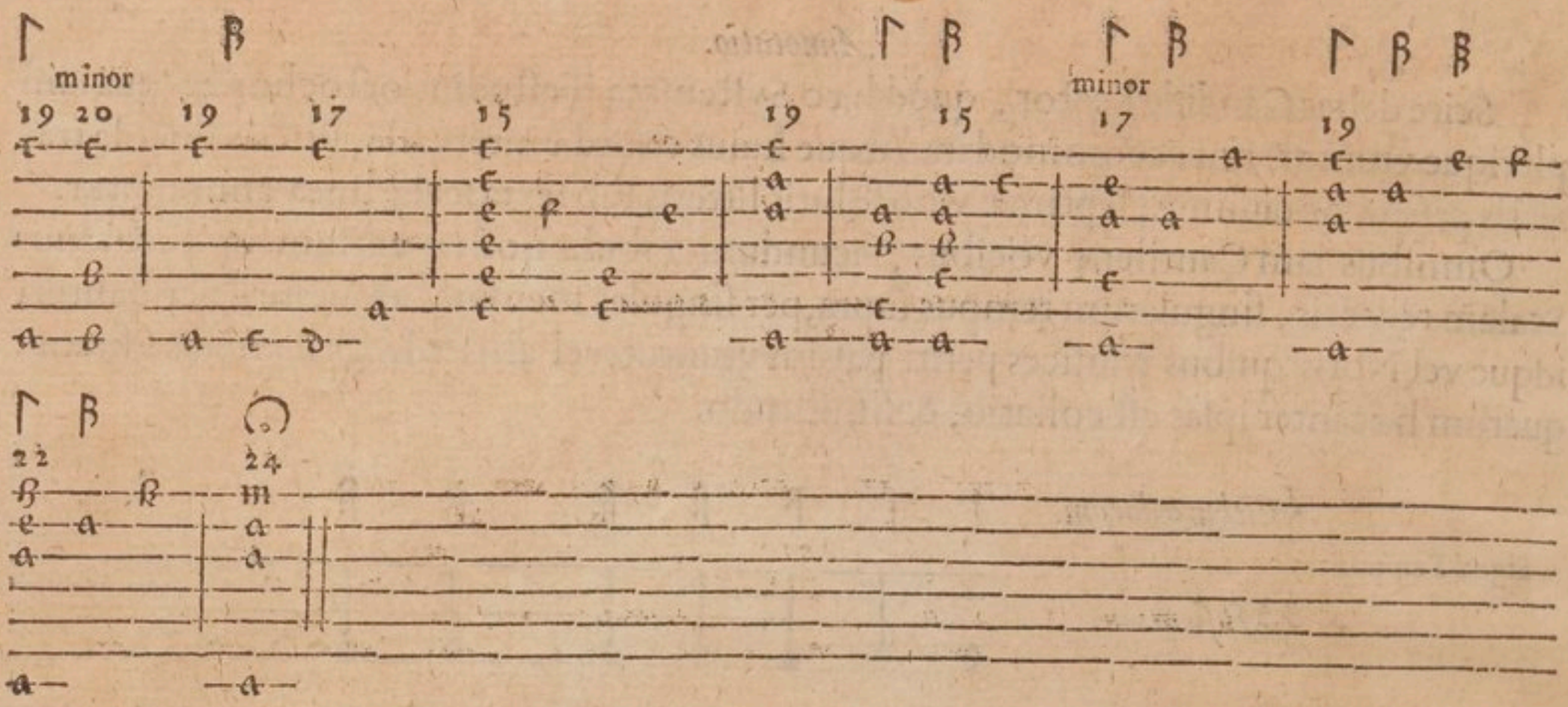
Harum Notarum valor, ſeu quantitas in Proportionibus ferè minuitur, vt Exempli gratia. Cum Proportio ſic notatur  palàm eſt duas pauſas, tantùm vnam menſuram complere: & vnam, ſolùm tertiam ſui partem valere. Notantur & alijs modis Proportiones; ſed in illis omnes paulę integræ manent, ac ſi non eſſet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



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

Vt porrò omnes symphoniæ ſpecies clariùs percipiantur, eas hîc Phantaſia quadam Primo tono per ɒlaſolre, ſimpliciter & nude ſine completis conſonantijs ſubijcere eſt viſum: quas cuìque modis quibus velit, complendas relinquimus.

Primi Toni in Dlaſolre.



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

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

BIBLIOTHECA REGIA MONACENSIS IMPR.

Enga quel bel narciſo che nel fonte S'in amoro e mirau' vna volta E

fugga poi ſi puo :// con l'alma ſciolta. E

TENORE.

Venga quel bel narciſo che nel fonte S'in amoro e mirau' vna vol-

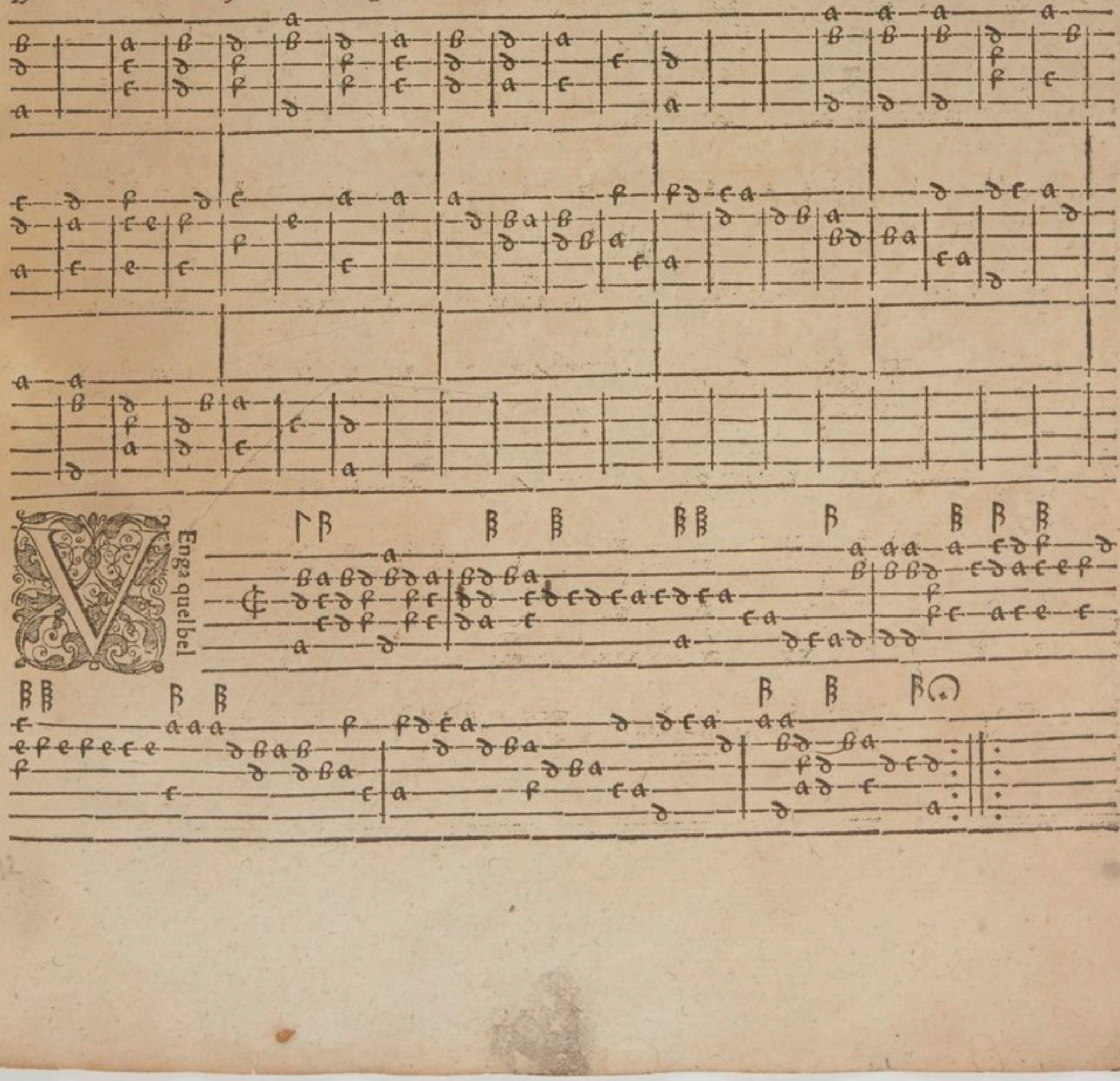
ta E fugga poi ſi puo :// con l'alma ſciolta. E

BASSO.

Venga quel bel narciſo che nel fonte S'in amoro e mirau' vna volta E

fugga poi ſi puo :// Con l'alma ſciolta. E

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



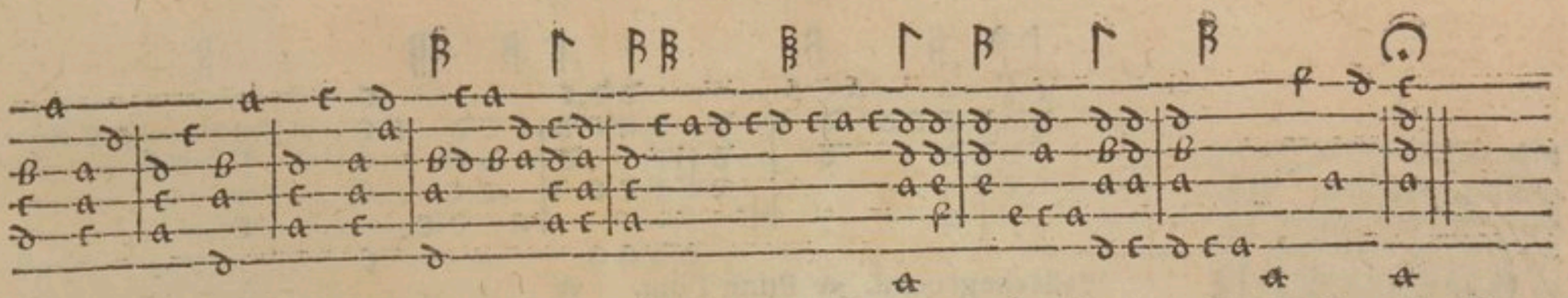
Antasia Prima.

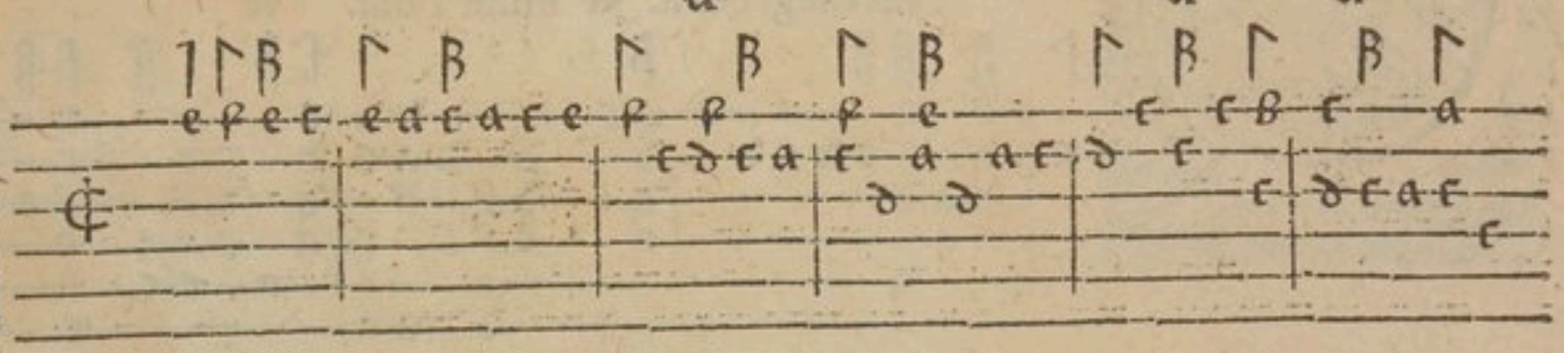
BIBLIOTHECA IMPERIALIS

Antasia 2.

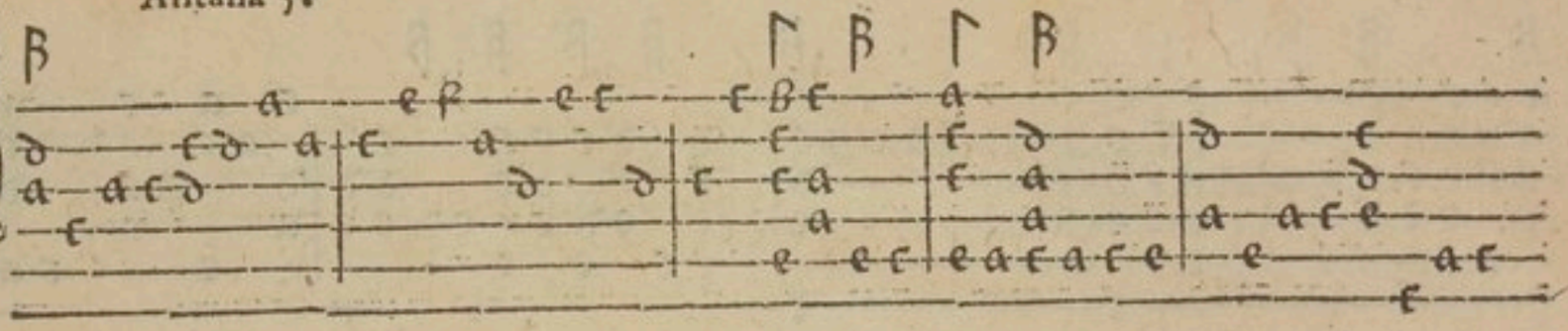
Antasia 3.

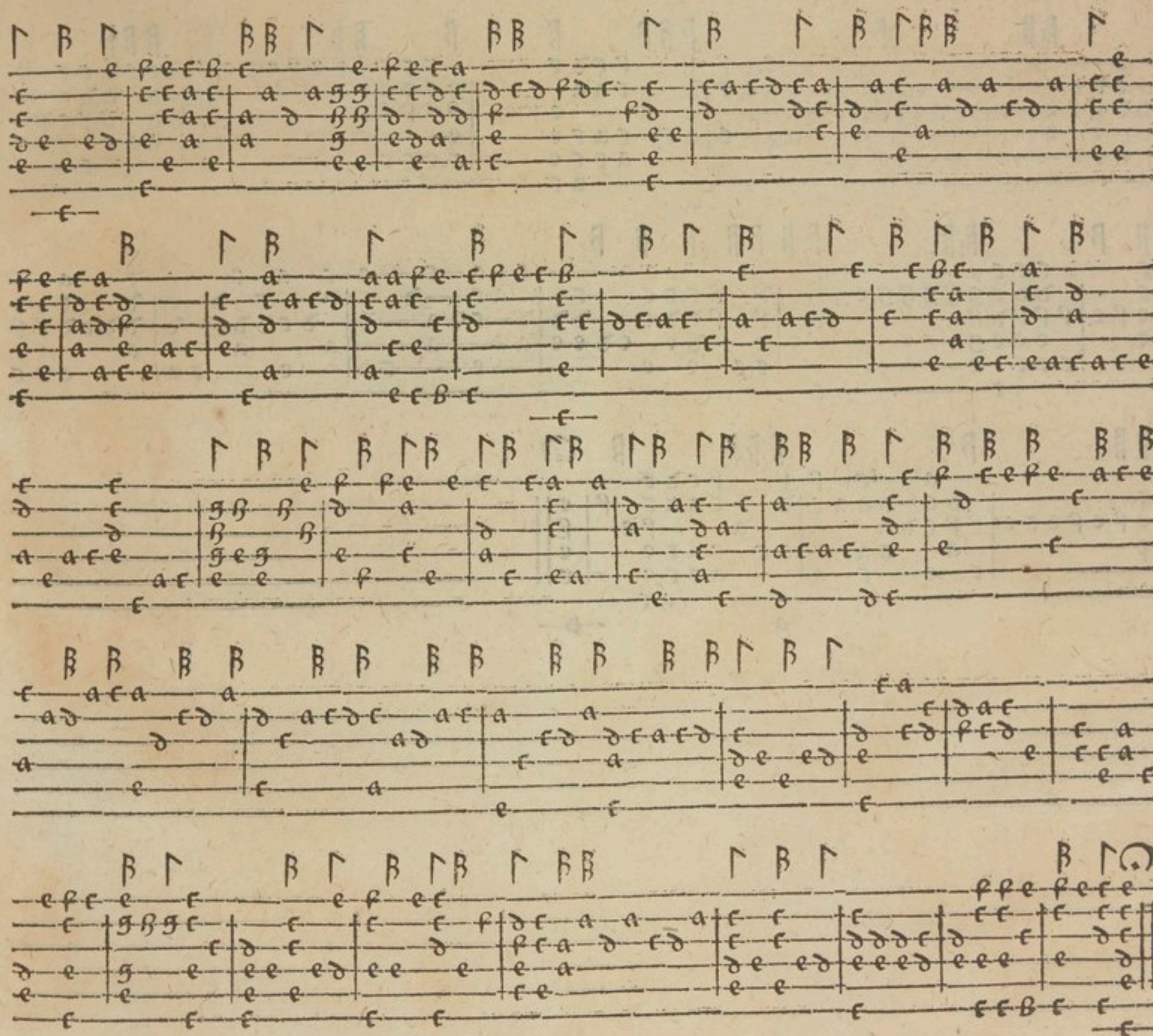
Antasia 4.

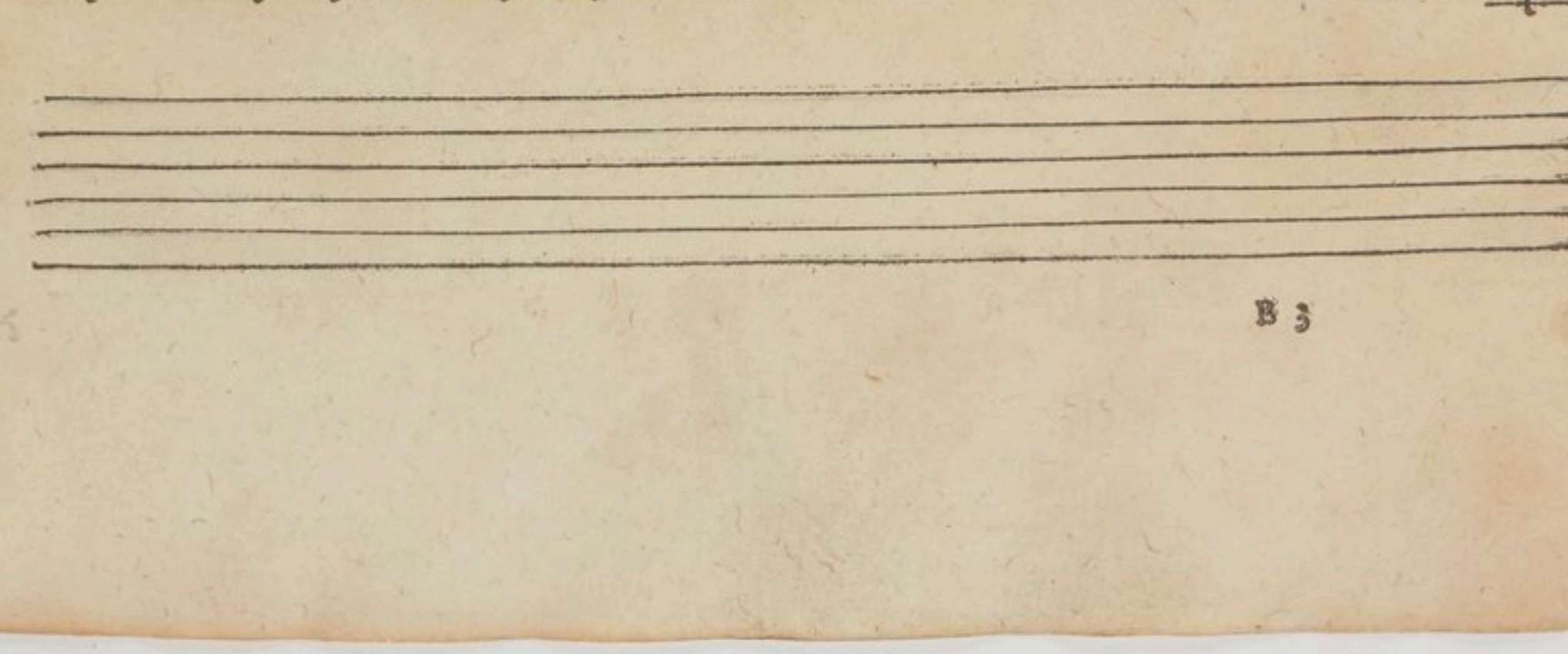




Antasia 5.







Vella che gl'occhi. Primi Toni.

Vella che gl'occhi ℣ suoi guerra mi fan- no Quella che gl'oc-

chi ℣ suoi guerra mi fan- no Quádo la notte ripo- sar vorrei

Quando la notte ripo- sar vorrei Sépre m'insogno ℣ d'essere con lei Sempre m'insogno d'esse-

re con le- i Quando la notre ripo- sar vorrei Quando la notte ripo- sar vorrei Sempre m'insogno

Sépre m'insogno d'essere con lei Sempre m'insogno d'essere con le- i.

BASSO.

Vella che gl'occhi ℣ suoi guerra mi fanno Quella che gl'occhi ℣

suoi guerra mi fanno Quando la notte riposar vorrei Quando la notte

Sempre m'insogno Sempre m'insogno d'essere con lei Quando la notte ripo- sar vorrei Quando la

notte Sempre m'insogno Sempre m'insogno d'essere con lei.

Q

Val viue Salamandra in fiãma ardente E ne gioiſce poi Co-

ſi il mio core in voi Che la ſua fiamma ſete aſſai lucente Ardendo ha vi-

ta e duol'alcun non ſente O che felice ſorte viuer in fiamma

e non hauer la mor- te O che felice ſorte viuer in fiamma

viuer in fiamma e non hauer la morte.

BASSO.

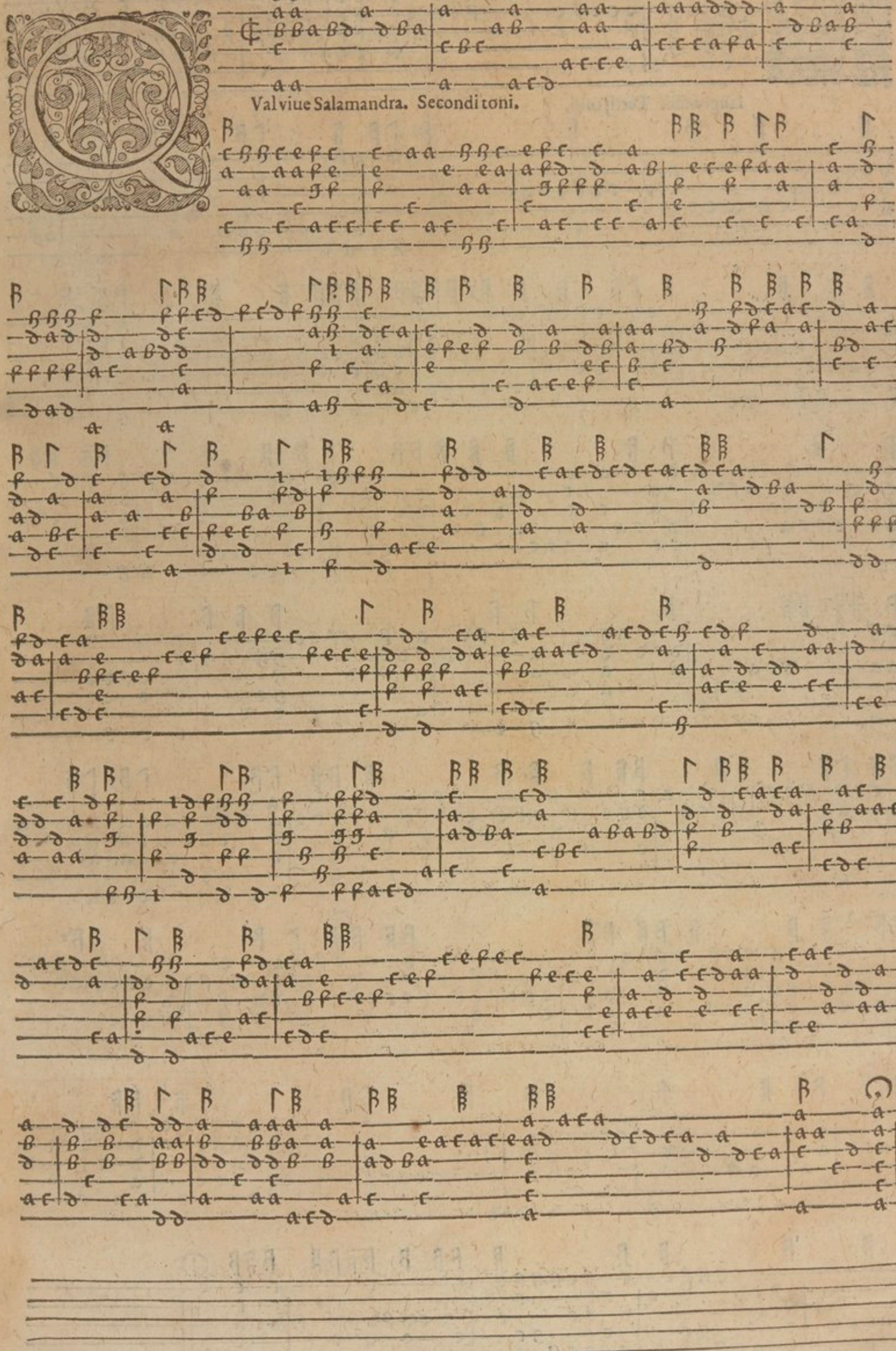
Q

Val viue E ne gioiſce poi Coſi il mio core in voi

Che la ſua fiamma ſete aſſai lucente Arden- do ha vita Ardendo ha

vita duol'alcun non ſente O che feli- ce ſorte viuer in fiamma viuer in fiamma e non ha-

uer la morte O che feli- ce ſorte viuer in fiamma viuer in fiamma e non hauer la morte.



Val viue Salamandra. Secondi toni.

Iangea filli. Tertij toni.

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

BASSO.

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

A Nchor che col partire, io mi ſento morire, partir vorrei ogn'hor ogni momẽ-

to: tant'il piacer ch'io ſento, :|: de la vi- ta ch'acquiſto nel

ritor- not et coſi mill'e mille volte il giorno, mill'e mille volte il giorno, partir da voi vorrei:

tanto ſon dolci gli ritor- ni miei: & coſi mill'e mille volte il giorno, mill'e mille volte il giorno,

partir da voi vorrei: tanto ſon dolci gli ritorni miei.

BASSO.

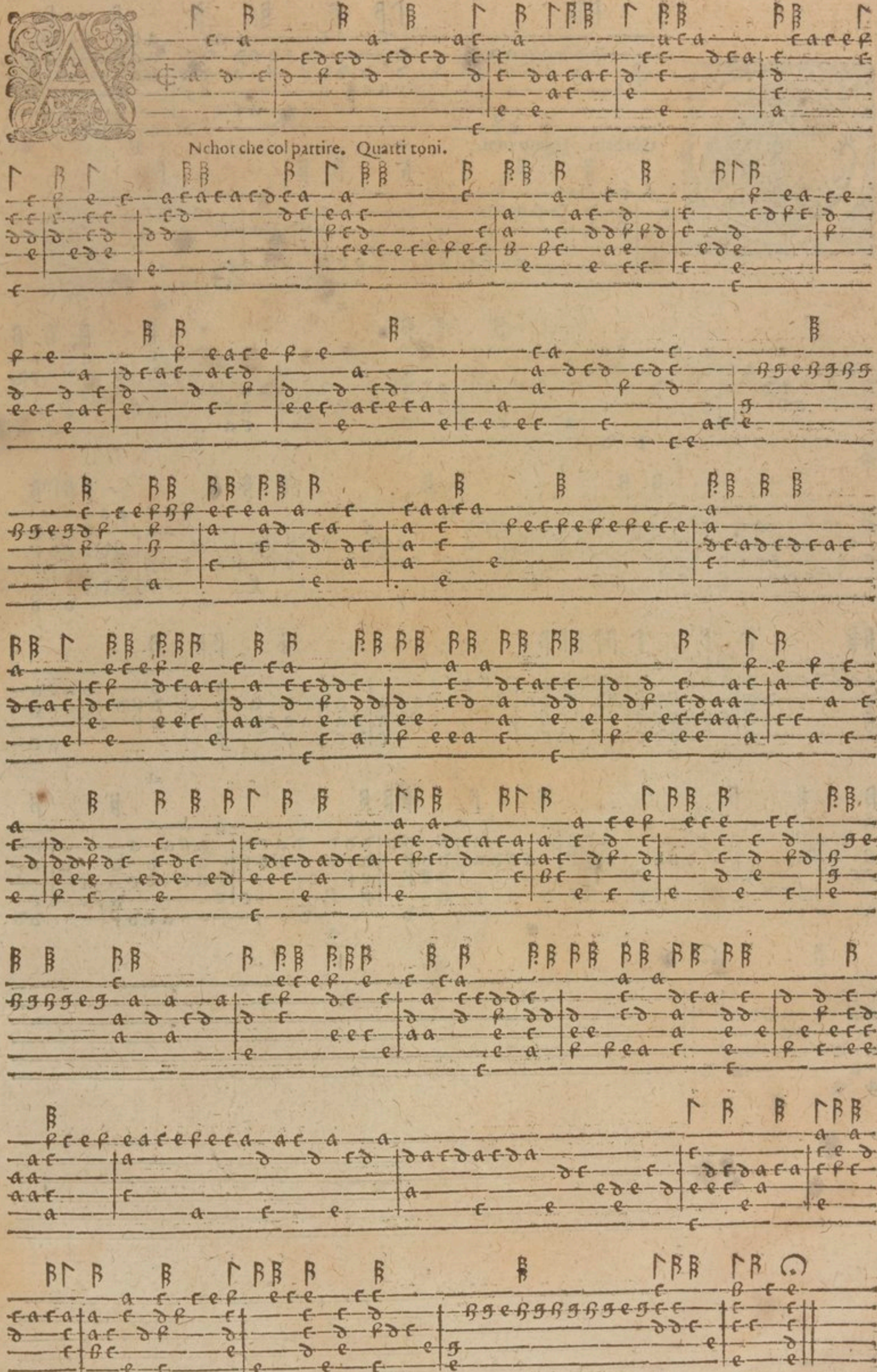
A Nchor che col partire, io mi ſento morire, partir vorrei og-

n'hor ogni momẽto, tant'il piacer ch'io ſento, :|: de la vita ch'ac-

quiſto nel ritorno & coſi & coſi mill'e mille volte mill'e mille volt'il giorno, partir da voi vorrei: tan-

to ſon dolci :|: gli ritorni miei: & coſi mill'e mille volte mill'e mille volt'il gior-

no, partir da voi vorrei: tanto ſon dolci :|: gli ritorni miei.



Nchor che col partire. Quarti toni.

Gni belta. Quinti toni.

Gni belta madõna ch'io veggio a l'altrui don- n'al volto fiori mi

sembr'vn om- bra sol di bei pitto- ri La

voſtra ſola'e quel- la che fe natura in tiera che vidi e di belta la forma ve-

ra belta non e mortal ch'a voi ſomiglie ch'auete al volto tante marauiglie ch'or dea parete hor matutina

ſtella hor l'vn hor ſol hor cos'anchor piu bella hor l'vn hor ſol hor cos'ancor piu bella hor l'vn hor ſol hor cos'an-

cor piu bell'ancor piu bella.

BASSO.

Gni belta madonna ch'io veggio a l'altrui don- n'al volto fiori

mi ſembr'vn ombra ſol di bei pittori la voſtra ſola la voſtra ſola'e quella

che fe natura in tiera che vidi e di belta la forma vera belta non e mortal ch'a voi ſomiglie ch'aueté al

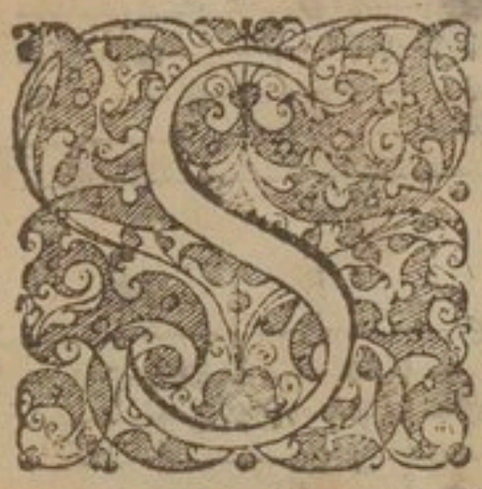
volto tante marauigſſe ch'or dea parete hor matutino ſtella hor l'vn hor ſol hor l'vn hor ſol hor

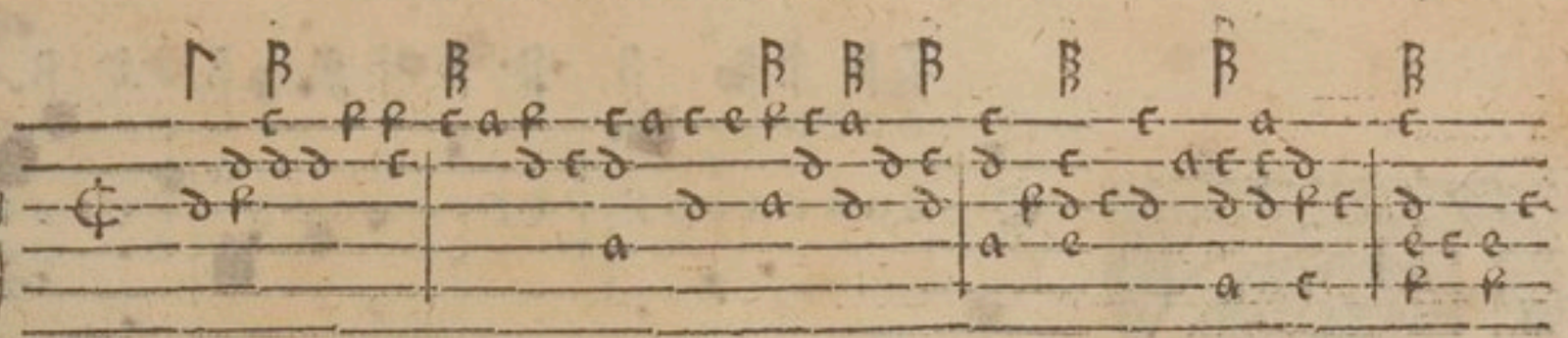
cos'ancor piu bella hor l'vn hor ſol hor cos'ancor piu bella.

V ſu ſu ſu ch'el gior- n'è fuore, Su ſu ſu ſu ch'el gior- n'è fuo-
re, Su ſu paſtori vſcite ://: E gli auge letti vdite, Su
ſu ſu ſu ch'el gior- n'el giorn'è fuore, E gli augeletti v- dite, Che fan cantan-
do, cantan- do, Che fan cantan- do ://: Che fan cantando ://:
Che fan cantádo a la bell'Alb'a la bel- l'Alba, honore.

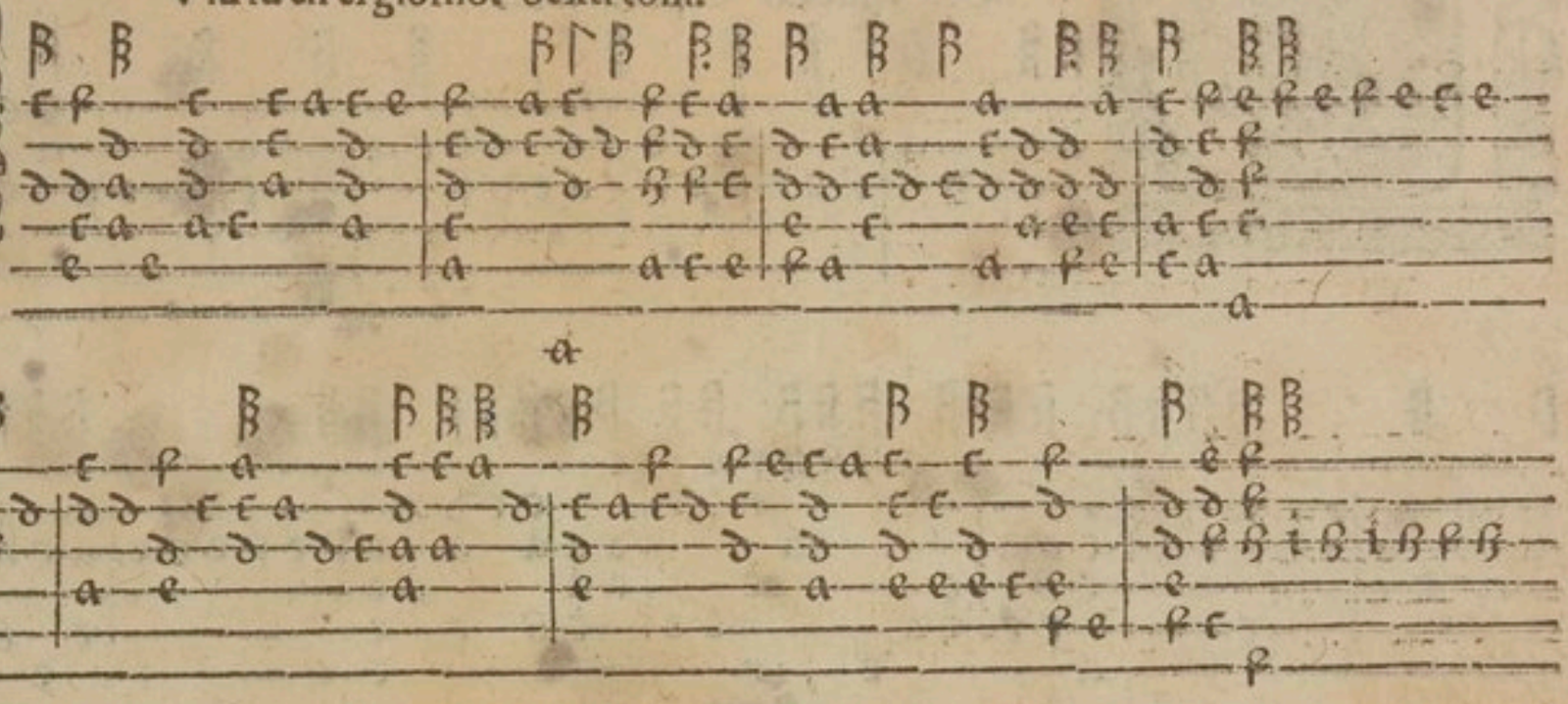
BASSO.

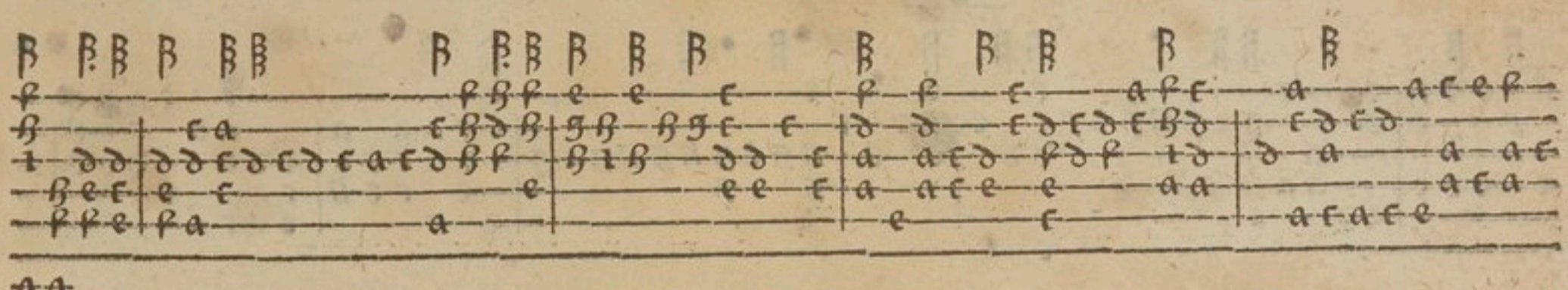
V ſu ſu ſu ch'el gior- n'è fuore, Su ſu paſtori vſci-
te, E gliaugeletti vdite, Su ſu ſu ſu ch'el gior- n'è fuore, Su ſu pa-
ſtori vſcite Che fan cantan- do, ://: a la bell' Alb'honore. Che fan cantan- do,
Che fan cantando ://: a la bell' Alba a la bell' Alb'honore.

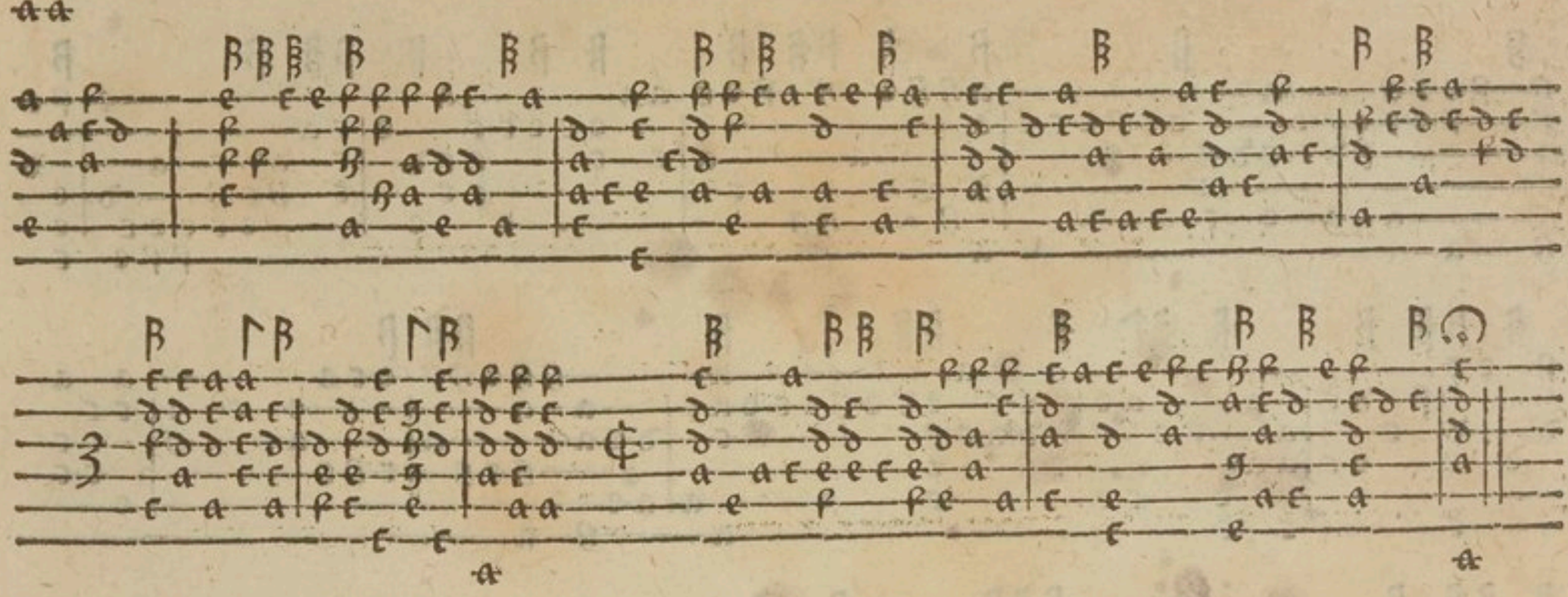




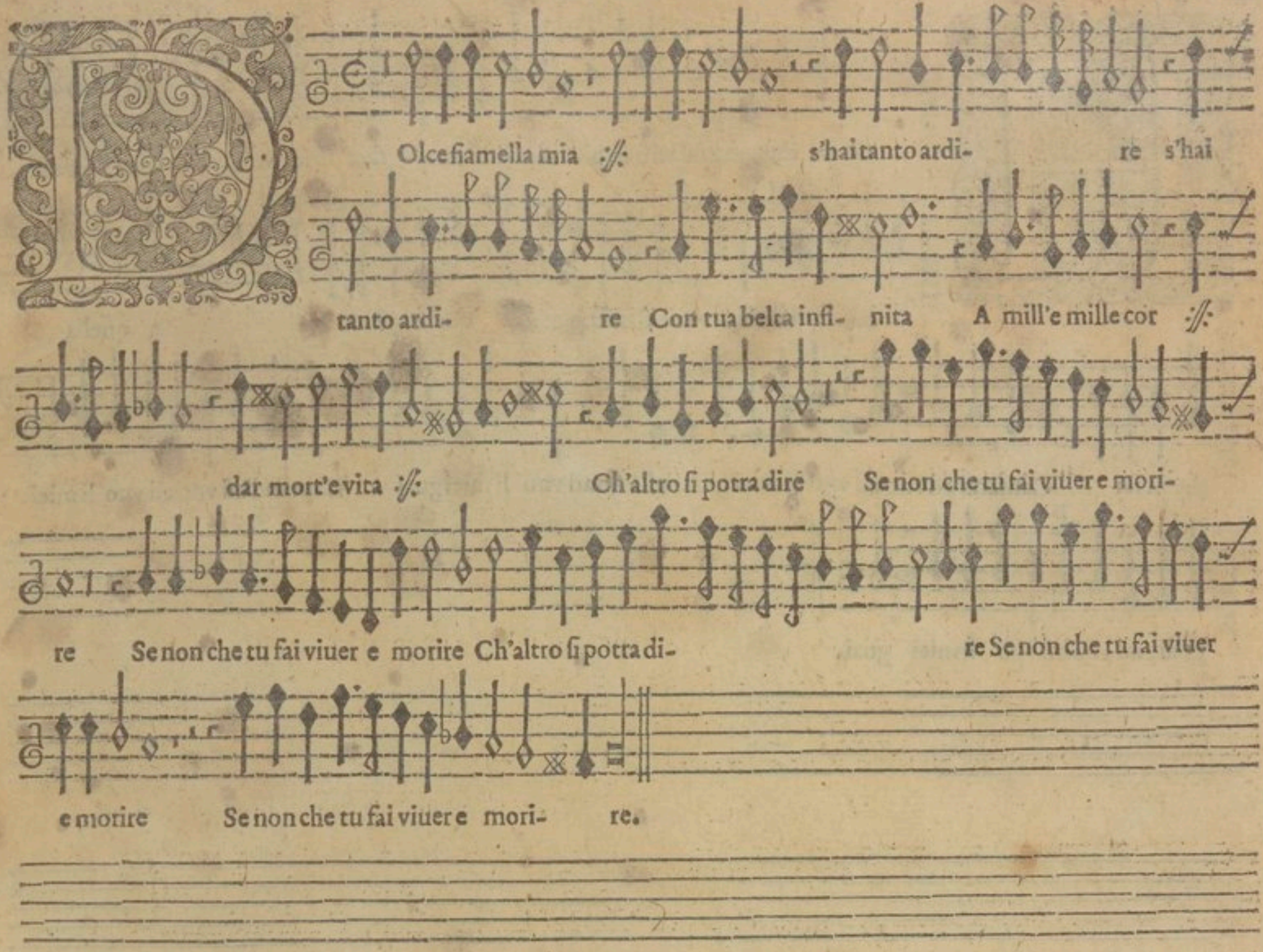
V ſu ſu ch'el giorno. Sexti toni.



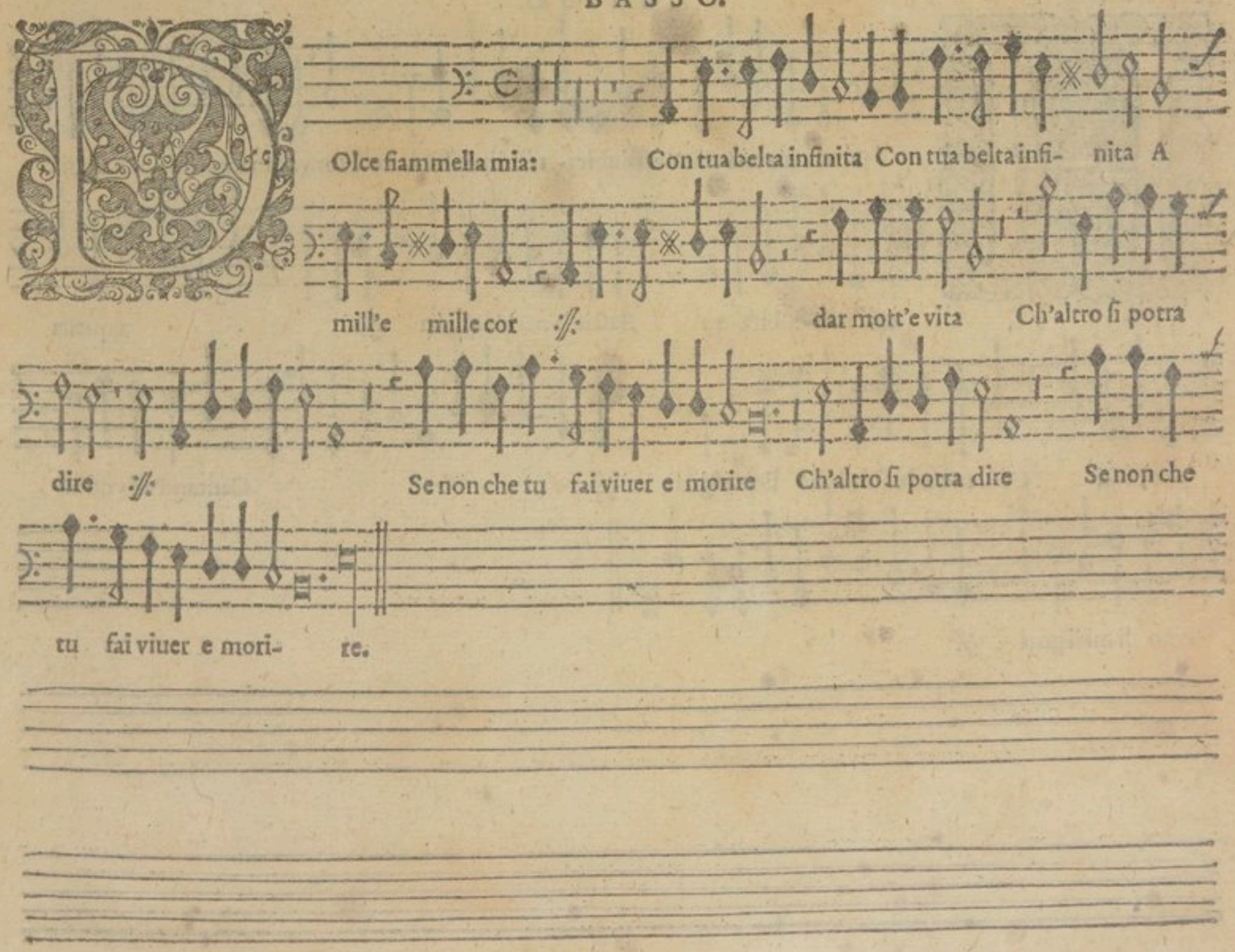


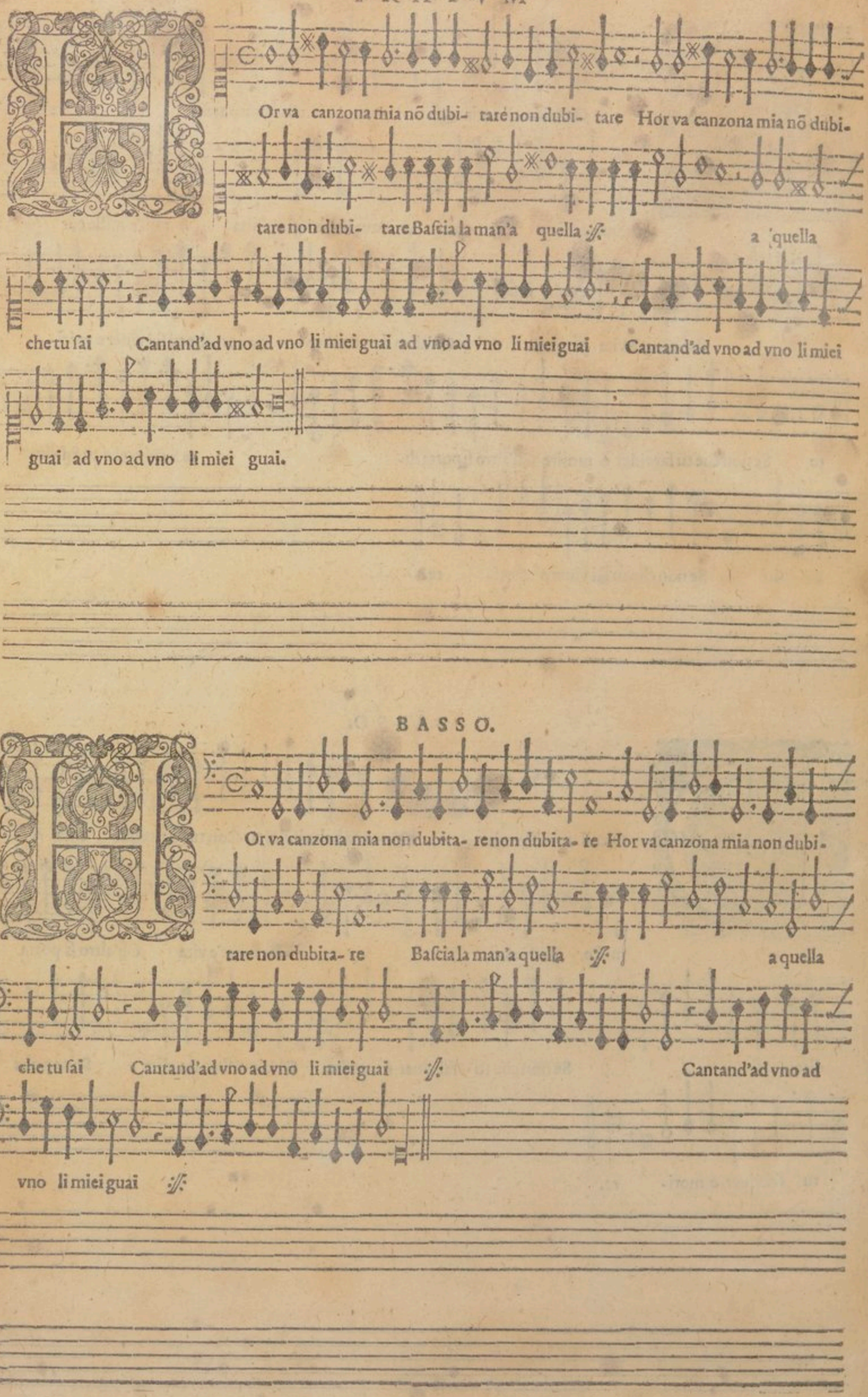


Olcefiamella. Septimi toni.

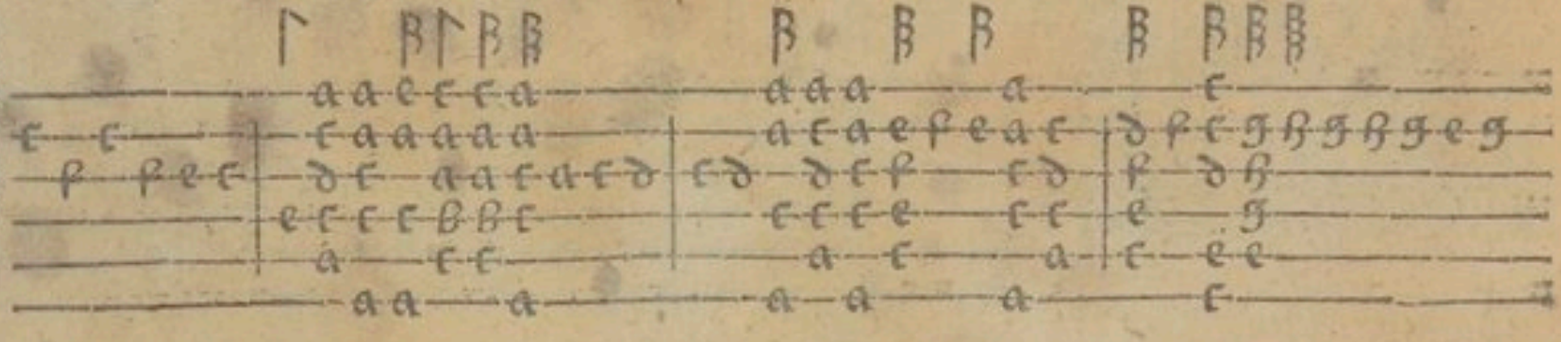

Olce fiamella mia :// s'hai tanto ardi- re s'hai
tanto ardi- re Con tua belta infi- nita A mill'e mille cor ://
dar mort'e vita :// Ch'altro si potra dire Se non che tu fai viuer e mori-
re Se non che tu fai viuer e morire Ch'altro si potta di- re Se non che tu fai viuer
e morire Se non che tu fai viuer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

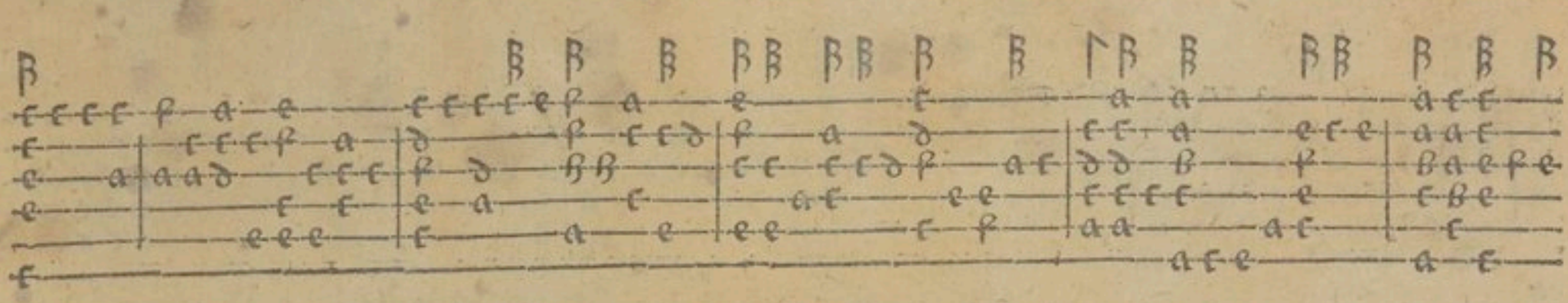
BASSO.

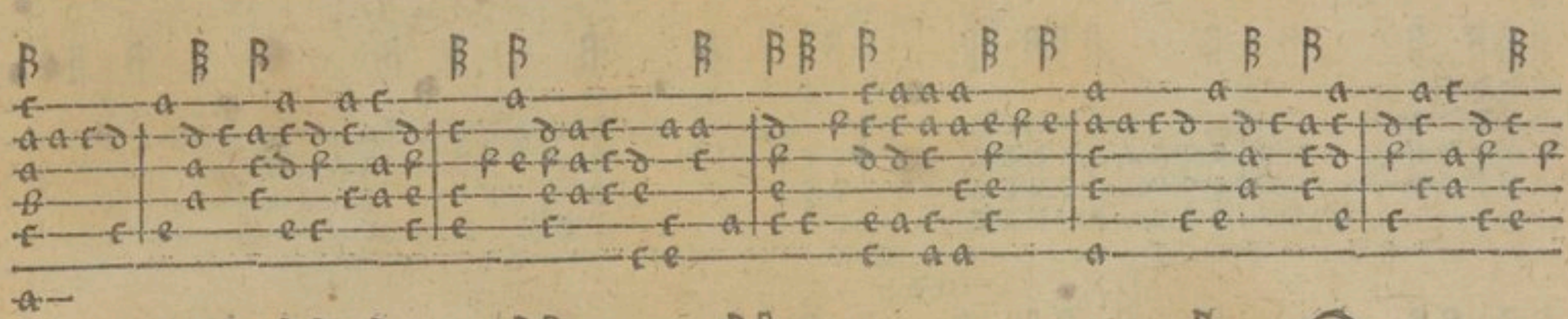

Olce fiammella mia: Con tua belta infinita Con tua belta infi- nita A
mill'e mille cor :// dar mott'e vita Ch'altro si potra
dire :// Se non che tu fai viuer e morire Ch'altro si potra dire Se non che
tu fai viuer e mori- re.

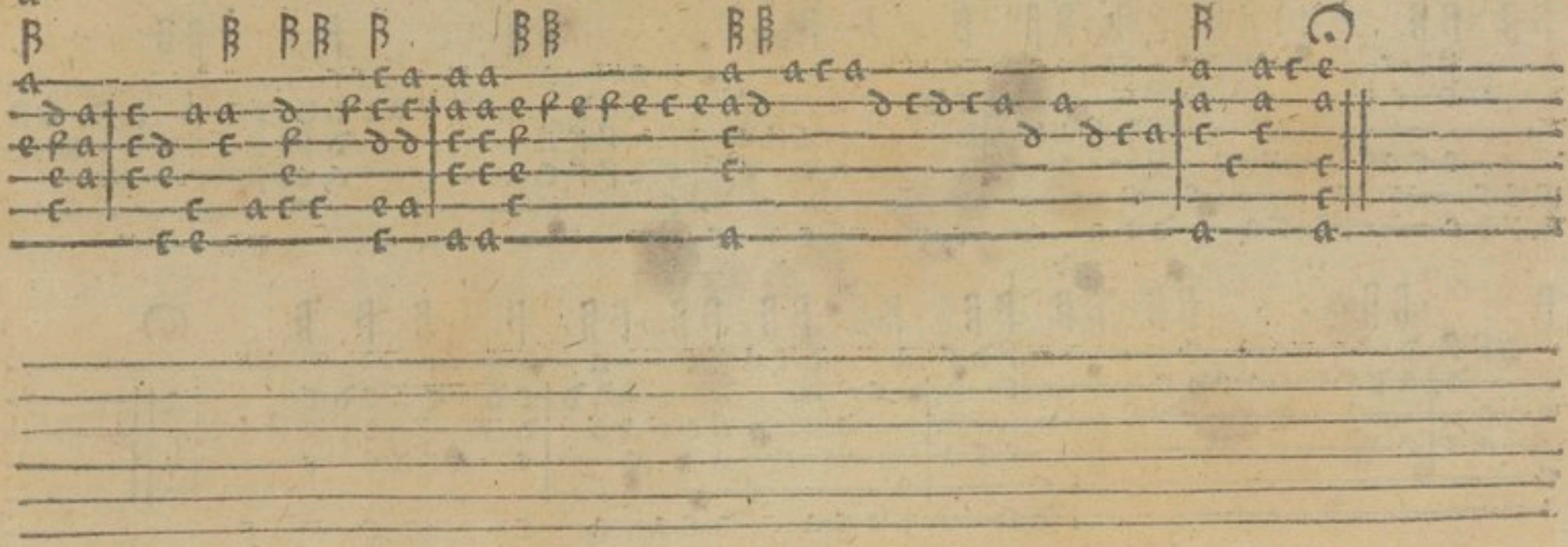

Or va canzona mia nō dubi- tare non dubi- tare Hor va canzona mia nō dubi-
tare non dubi- tare Baſcia la man'a quella
a quella
che tu ſai Cantand'ad vno ad vno li miei guai ad vno ad vno li miei guai Cantand'ad vno ad vno li miei
guai ad vno ad vno li miei guai.
Or va canzona mia non dubita- re non dubita- re Hor va canzona mia non dubi-
tare non dubita- re Baſcia la man'a quella
a quella
che tu ſai Cantand'ad vno ad vno li miei guai
Cantand'ad vno ad
vno li miei guai

Or va canzona mia. Octaui toni.

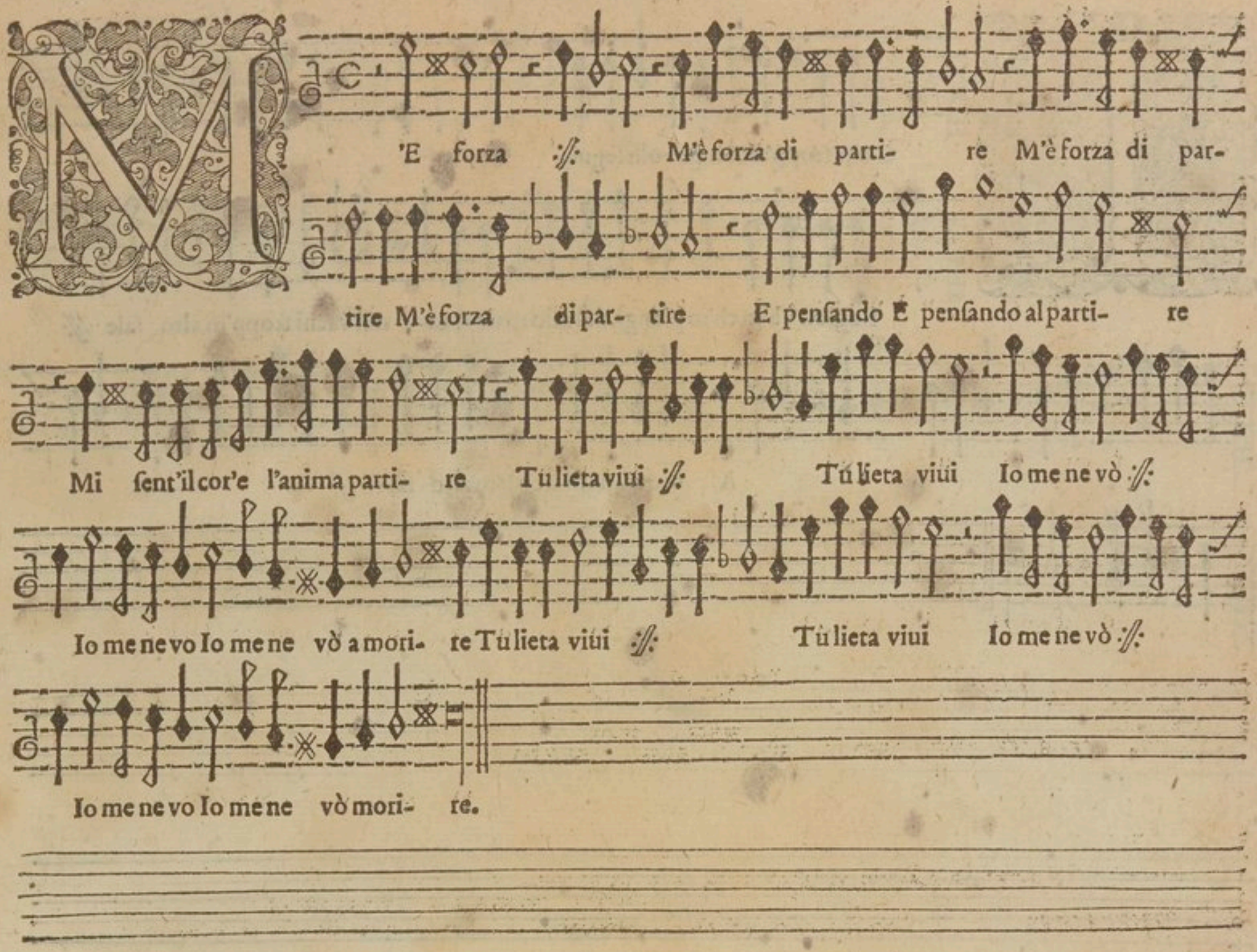








'E forza. —a— Noni toni.


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

BASSO.

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

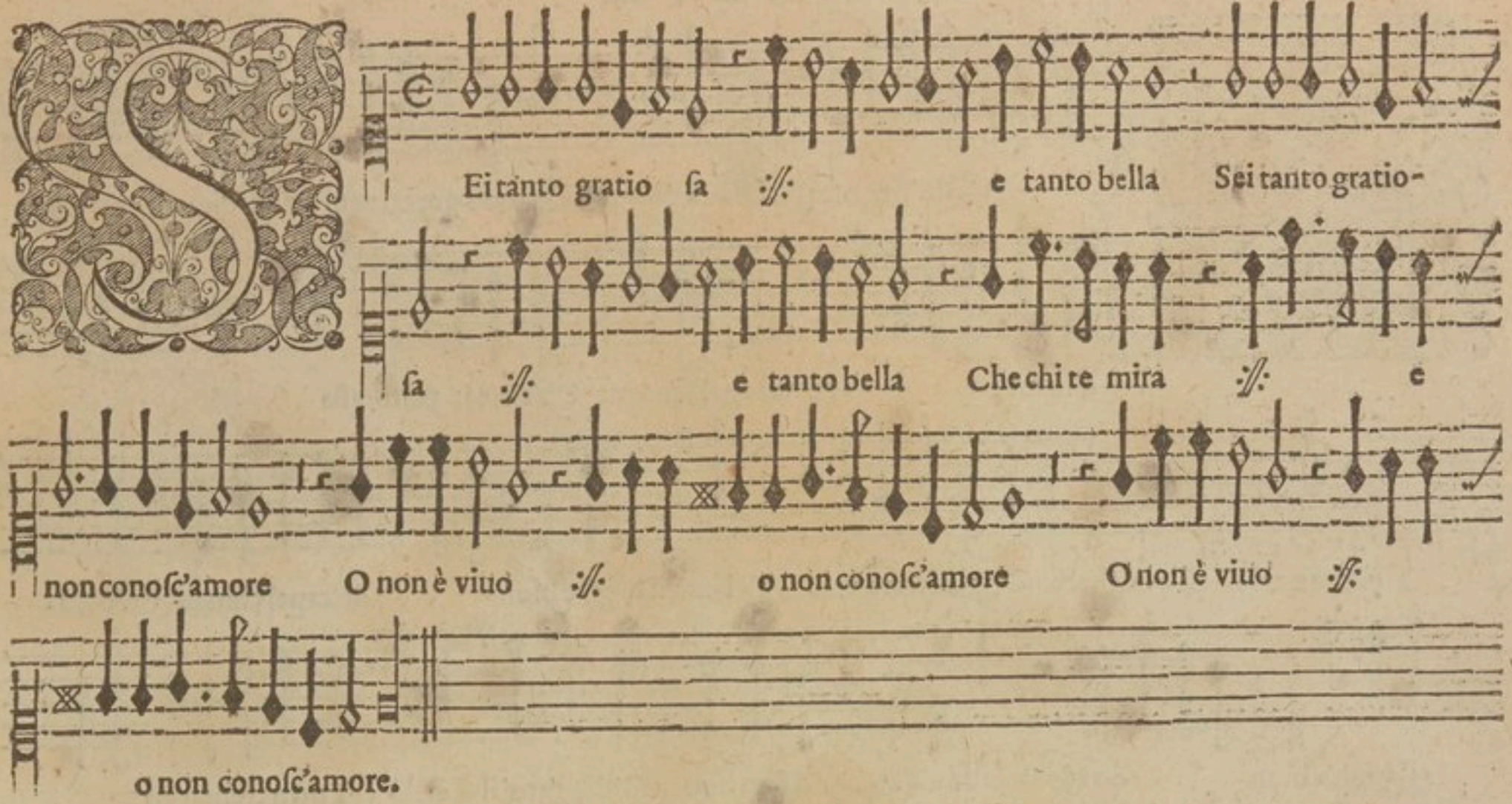
O che tropp'alt'amor volsi seguire ℣
Ragion'è ben ch'io pianga del mio male A cader va chi tropp'in alto sale ℣
A cader và chi tropp'in alto sale ℣

BASSO.

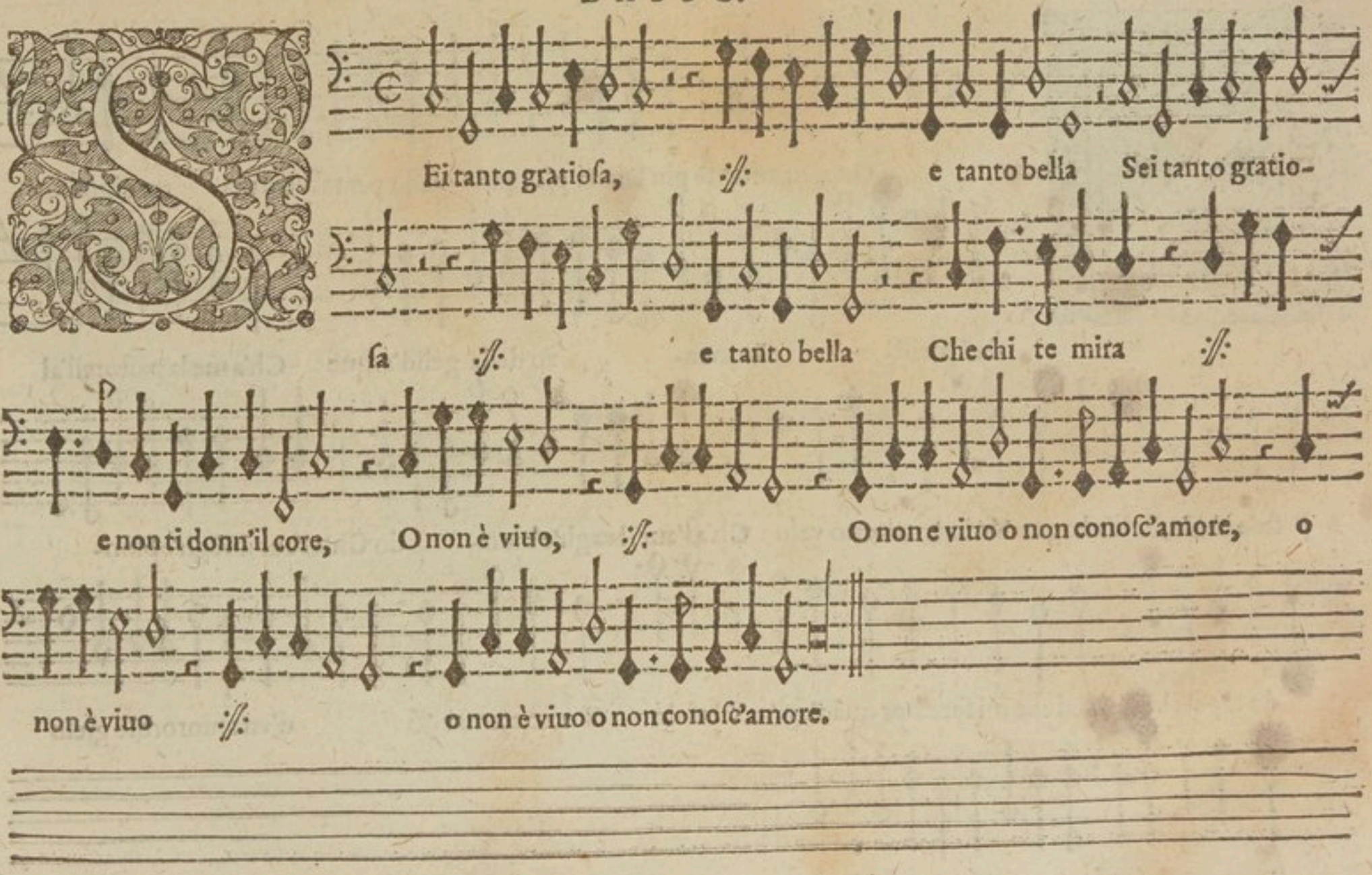
O che tropp'alt'amor volsi seguire ℣
Ragion'è ben ch'io pianga del mio male A cader va che tropp'in al- to sa-
le ℣
A cader và chi tropp'in al- to sale A cader và chi tropp'in alto sale.

O che tropp'alt'amor. Decimi toni.

Ei tanto gratiosa. Vndecimi toni.


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

BASSO.


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

TENOR.

On al ſu'amante piu Diana piacque Quando per tal ventura tutt'ignuda La vid-

d'in mez- zo de le gelid'acque Ch'a me la paſtorella :/:

al peſtre cruda Poſt'a bagnar'vn leggiadretto velo Ch'a laura il vagh'e bion- do capel chiuda Ch'a lau-

rail vagh'e bion- do capel chiuda Tal che mi fece hor quand'egl'ard'il cielo Tutto tremar :/:

d'vn amoroſo gielo Tutto tremar :/: d'vn amoroſo gielo.

BASSO.

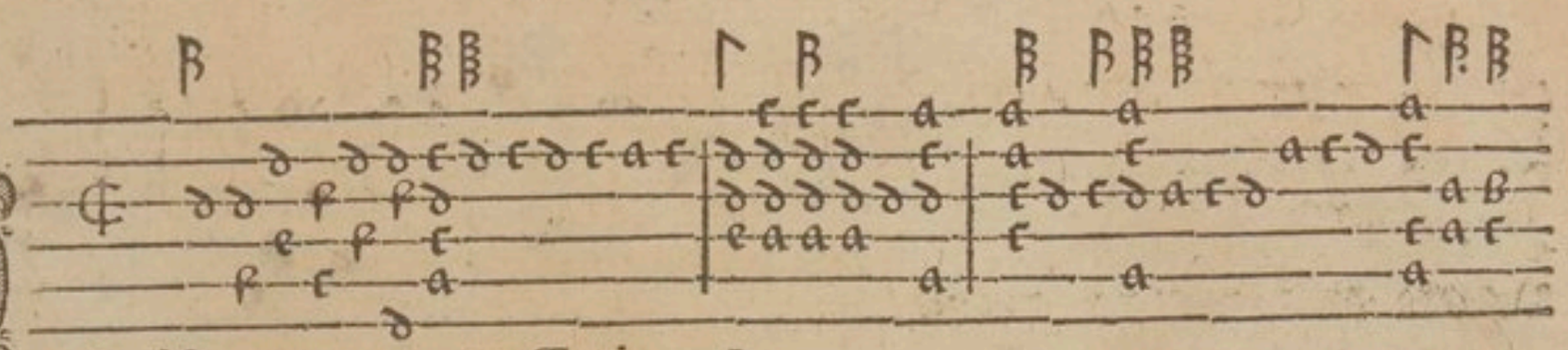
On al ſu'amante piu Diana piacque Quãdo per tal ventura tutt'ignu-

da La vid- d'in mez- zo della gelid'acque Ch'a me la paſtorell'al

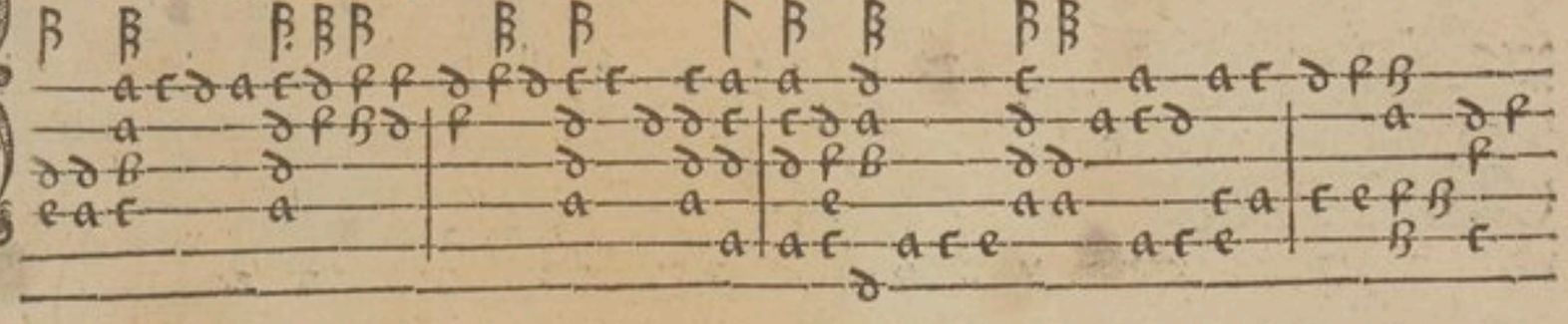
peſtr'e cruda, Poſt'a bagnar'vn leggiadretto velo Ch'a l'aur'il vagh'e bion- do Ch'a l'aur'il vagh'e bion-

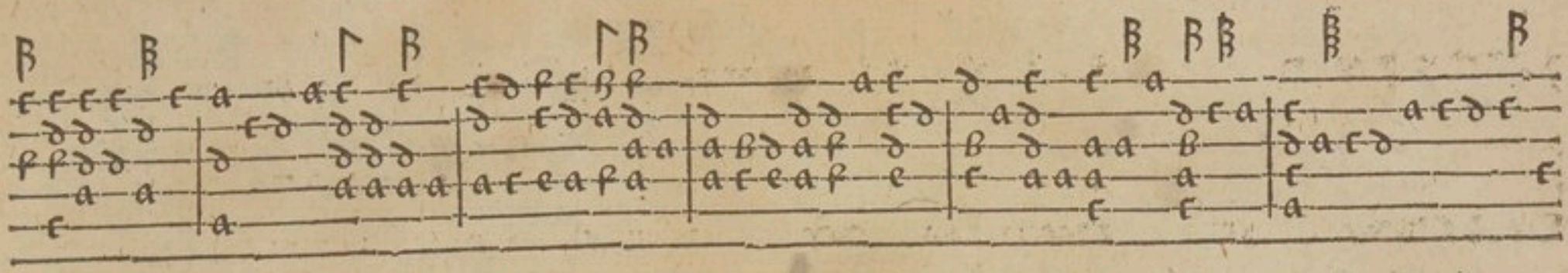
do capel chiuda Tal che mi fece hor quãd'egl'ard'il cielo Tutto tremar :/: d'vn amororoſo gielo

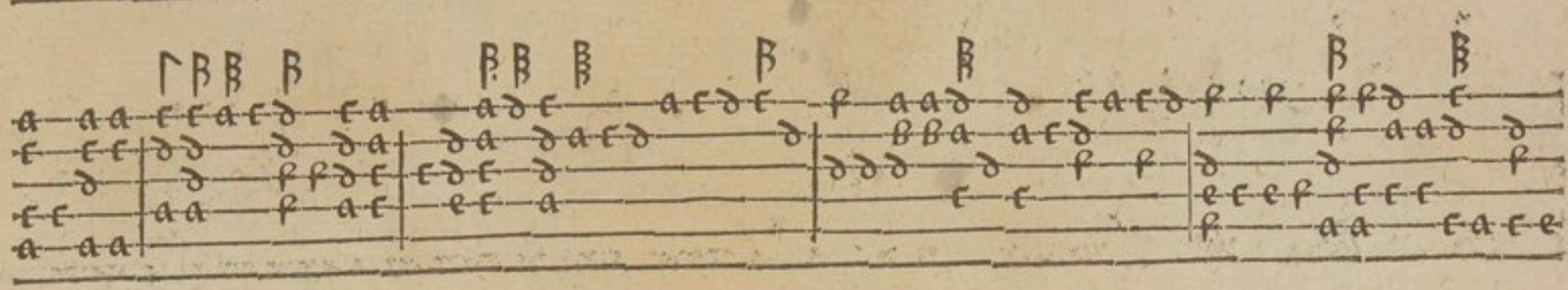
Tutto tremar :/: d'vn amoroſo gielo.

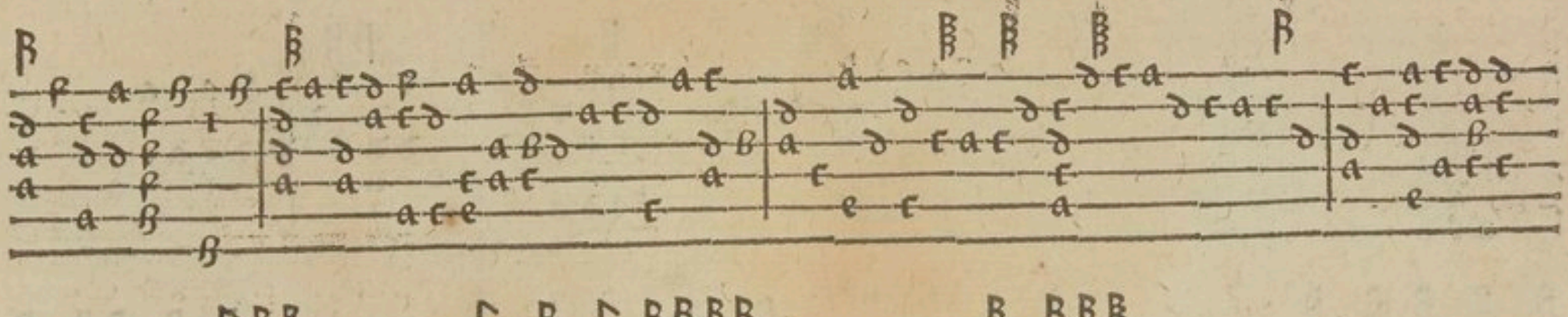


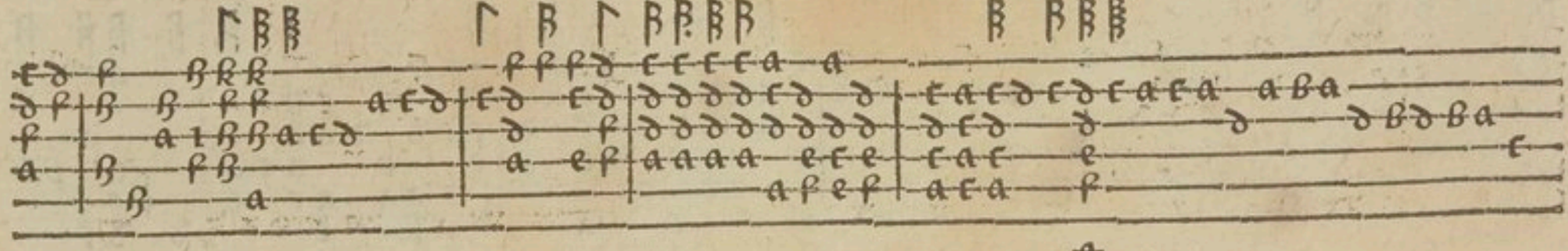
On al ſuo amante a 4. 12. Toni.

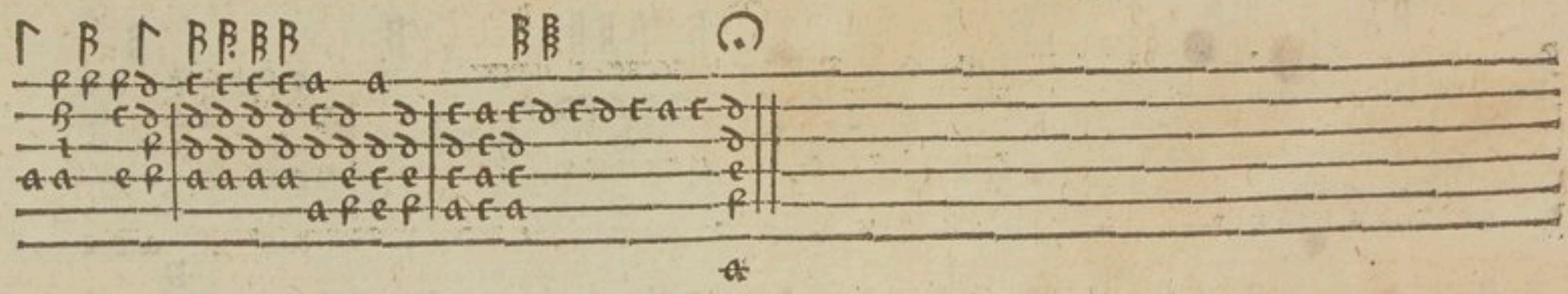


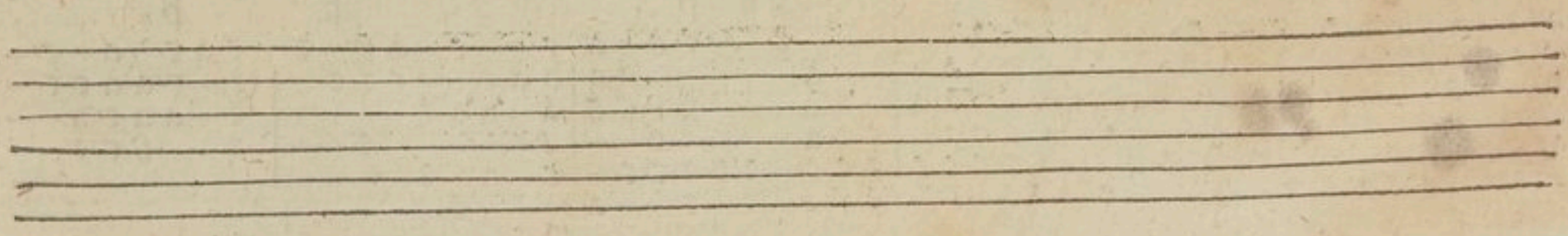


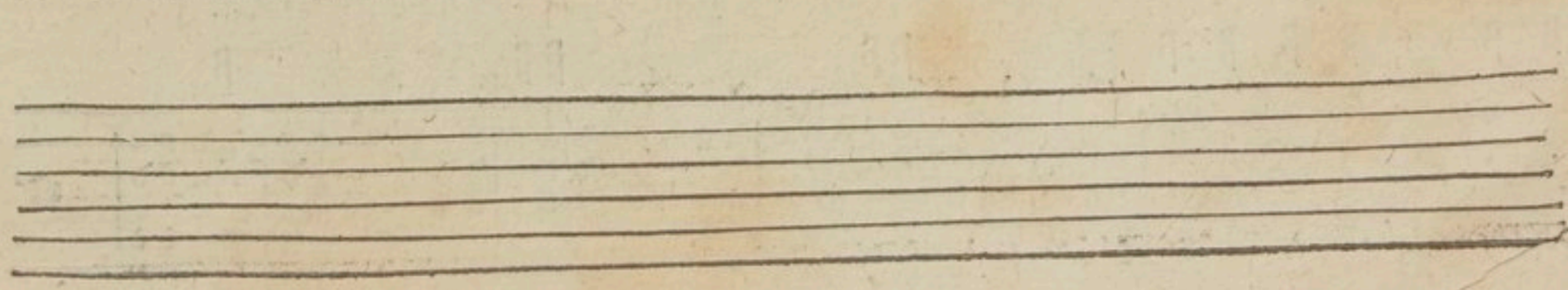












Antai mentre ch'atti a 5.

Antai mentre chi arſi del mio foco La viua fiam- ma, ou'io mo-

rendo viſsi Ben che quãt'io cantai e quant'io ſcriſ- ſi Di madonna d'a-

mor fu nulla'o poco, fu nulla'o po- co, Del lor chiaro diuin almo ſplendore Nõ m'ha

veſſere a torto fatto indeg- no Col canto, haurei l'interno e grau'ardore, A gl'orecchi di tal fatto pale-

ſe, Che pieta fo- ra ou'alberga i- ra e ſdeg- no, ou'alberga i- ra e ſdegno A

gl'amo- roſi ſtrali fermo ſeg- no ſare- i Pieno di dolc'aſpro martiro,

BASSO

Antai mẽtre chi'ar- ſi, Del mio foco La viua fiamma ou'io mo-

rendo viſsi Ben che quãt'io cantai E quãt'io ſcriſ- ſi Di madõn'e d'amor

E quãt'io ſcriſsi Di madonn'e d'amor fu null'o poco Ma ſi begl'occhi'ond'il mio cor s'acceſe Col canto,

haurei l'inter- no'e gra- u'ardore, A gl'orrecchi di tal fatto pale- ſe, Che pieta fora, ou'al ber-

ga i- ra'e ſdeg- no, ou'alberga i- ra e ſdegno A gl'amoroſi ſtrali fermo ſegno ſarei A g'lamo-

roſi ſtrali fermo ſegno ſarei Pieno di

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

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

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

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

confortée, Fut en ſon cœur triſt'& deſconforté-

BASSO.

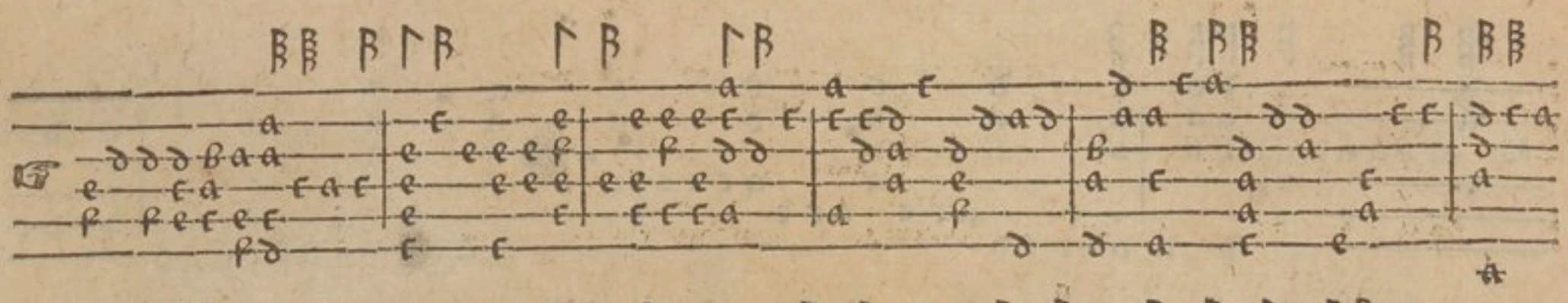
dolc'aſpro mar- tiro, Ou'hor'in libertà piang'e ſoſpi- ro, Ahi pace cord'amanti non ha lo-

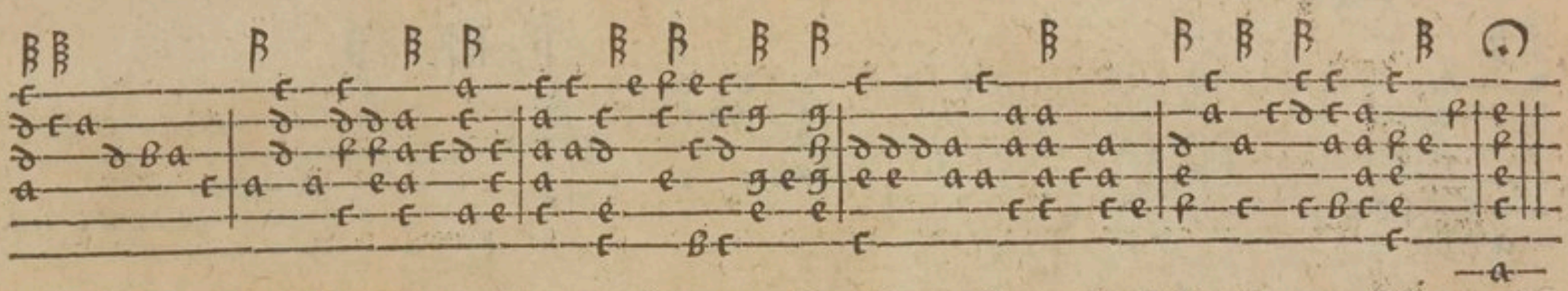
co, Ahi pace cord'amante non ha loco, pace cord'amante non ha loco.

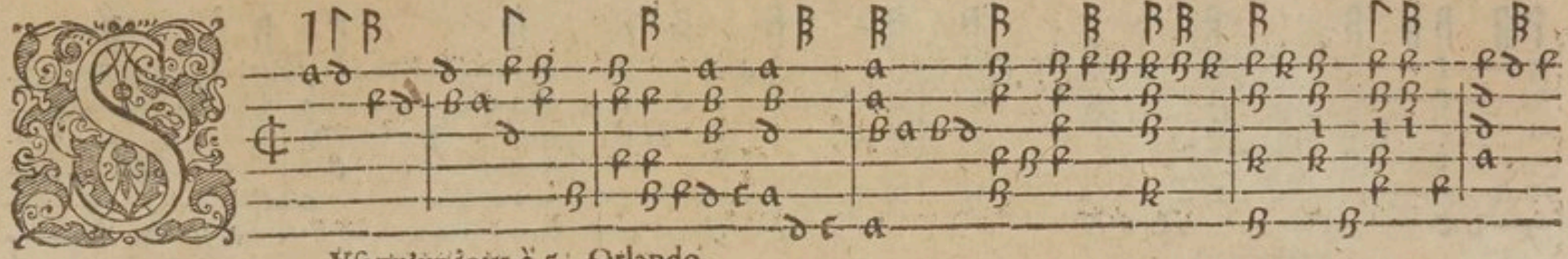
Sſann'vn iour d'amour ſol- lici- té- e,

Par deux viellars conuoitans ſa beauté, Fut en ſon cœur

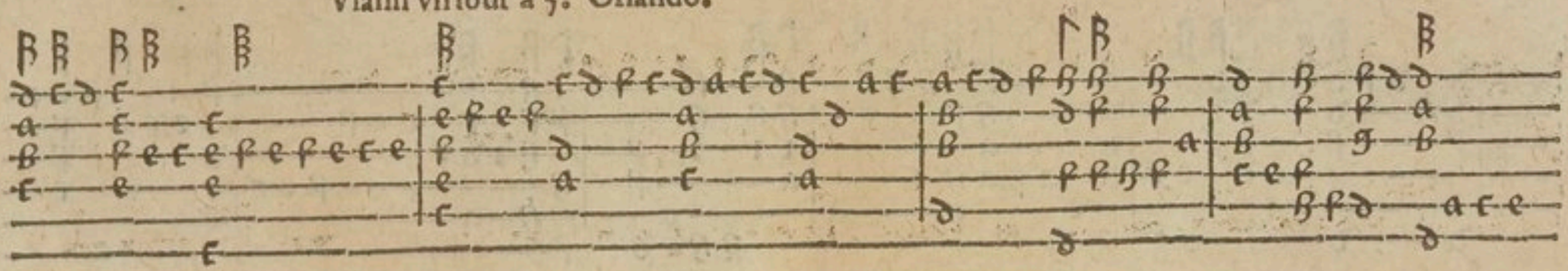
triſt'& deſ- conforté- e, Vo-

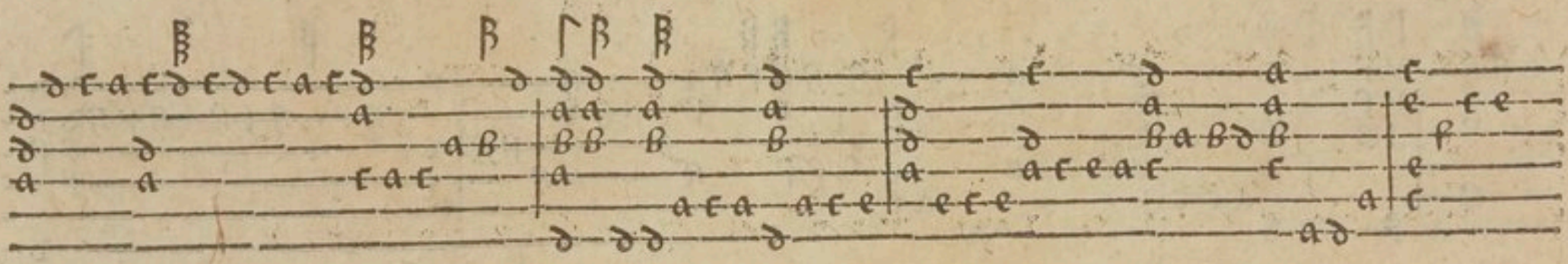


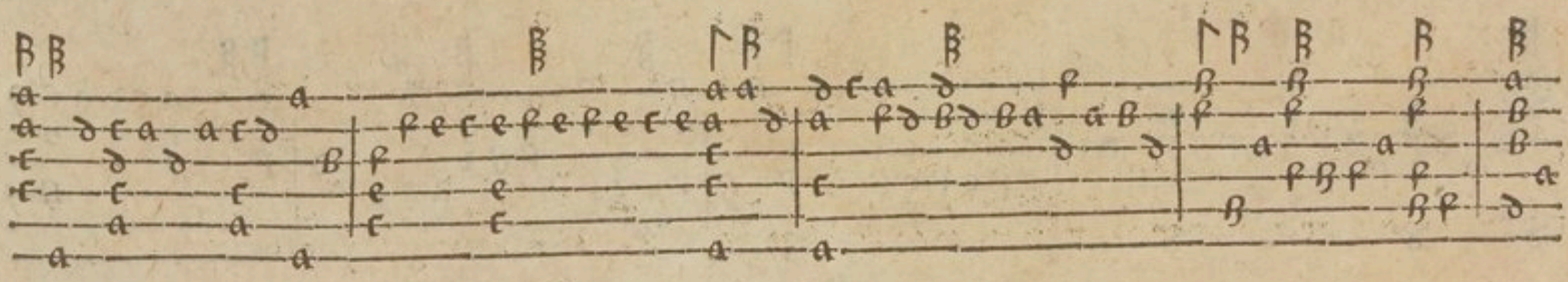


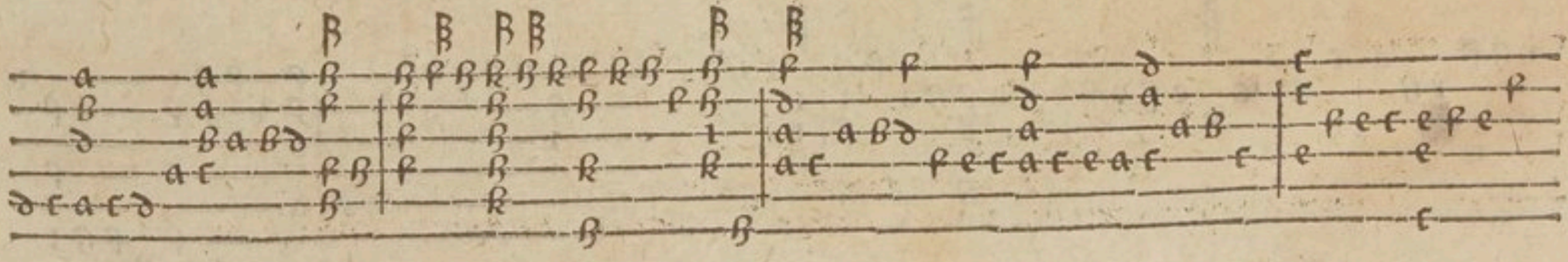


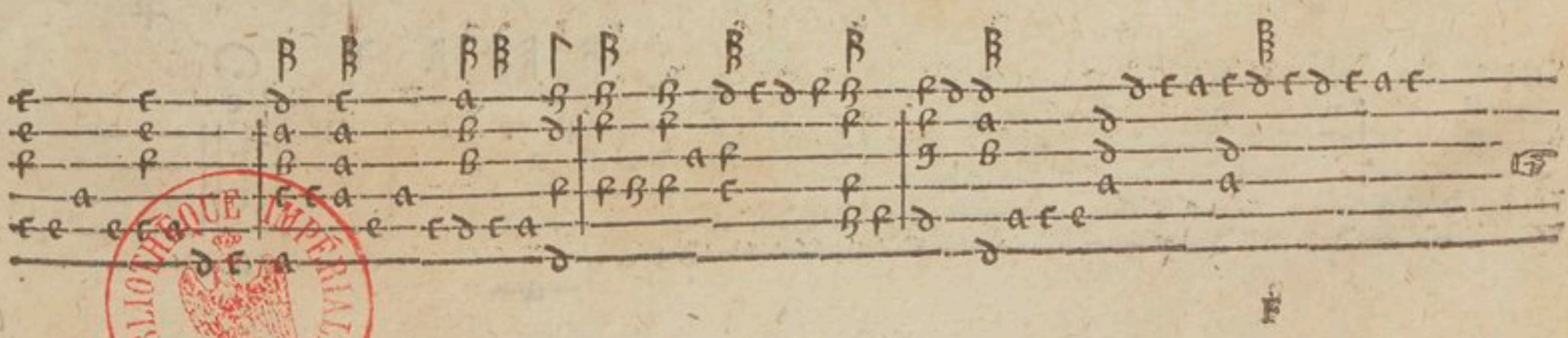
Vsann'vn iour à 5. Orlando.











BIBLIOTHÈQUE IMPÉRIALE IMPR.

PRATVM

e, Voyant l'effort faict à ſa chaſte- té, El- le leur dict ſi par deſloyauté de ce corps mien vous auez

iouyſſance C'eſt faict de moy :// ſi ie fais reſiſten- ce vous me ferés mourir en deſhonneur, Mais

i'ayme mieux perir en innocence, Que d'offenſer par peché le Seigneur, Que d'offenſer Que d'offenſer par

peché le Seigneur.

BASSO.

yant l'effort :// faict à ſa chaſte- té, Elle leur dict ſi par deſloyauté De ce corps mien vous

auez iouyſſance C'eſt faict de moy ſi ie fais reſiſten- ce Vous me ferés mourir en deſhonneur Mais

i'ayme mieux :// perir en innocence, Que d'offenſer Que d'offenſer par peché le Seigneur.

PRATVM

Onna crudel tu m'hai rubat'il core, tu m'hai rubat'il core, :/:

tu m'hai rubat'il core, :/: Donna crudel tu m'hai rubat'il co-

re tu m'hai rubat'il core :/: tu m'hai rubat'il core, :/: E mai nõ mã-

chi :/: Di meſtratiore :/: E pur e pur e pur ti voglio amare. :/:

BASSO.

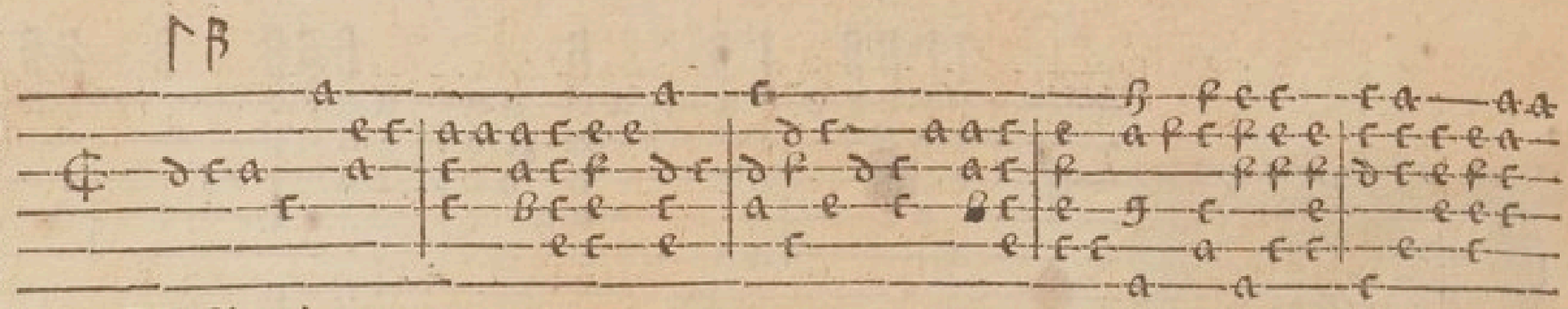
Onna crudel tu m'hai rubat'il core, tu m'hai rubat'il core, :/:

tu m'hai rubat'il core, :/: Donna crudel tu m'hai rubat'il co-

re, tu m'hai rubat'il core, :/: tu m'hai rubat'il core, :/: E mai non

máchi, :/: Di meſtratiore E pur e pur e pur ti voglio amare. :/:

Onna crudel.



ERosignol.

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

BASSO.

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

Ola ſoletta i me ne vo, i me ne vo cãtando, i me ne vo cantando i me ne vo :// can-

tan- do, i me ne vo Sola ſoletta i me ne vo i me ne vo cãtando, i me ne vo cantando i me ne vo :// can-

tan- do, i me ne vo & ho via'l core, piu freddo che graccio, piu freddo che giaccio e vo d'amor ſpre-

giando e vo d'amor :// ſpregiand'ogni ſuo laccio, ogni ſuo laccio, e vo e vo d'amor e

vo d'amor ſpreggiand'ogni ſuo laccio, ogni ſuo laccio.

BASSO.

Ola ſo: I me ne vo cantando, :// i me ne vo :// i me ne vo ://

i me ne vo cãtando, i me ne vo cantando :// i me ne vo :// i me ne vo ://

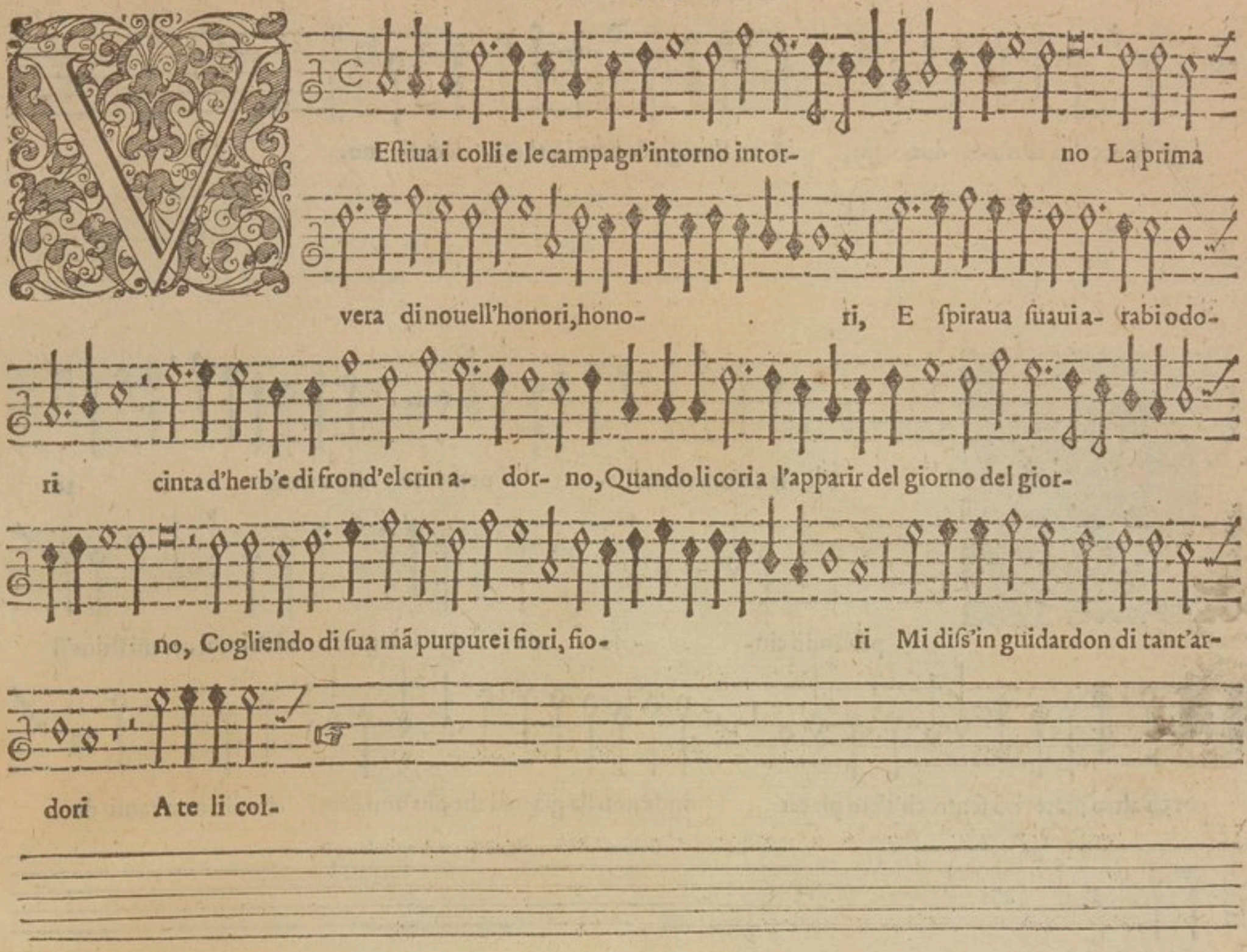
i me ne vo cãtando, & ho via'l core, piu freddo che giaccio piu freddo che giaccio e vo d'amor ſpre-

giando e vo d'amor e vo d'amor ſpregiand'ogni ſuo laccio, ogni ſuo laccio e vo d'amor ://

ſpregiand'ogni ſuo laccio, ogni ſuo laccio.

Ola ſolette.

Estiua i colli.


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

BASSO.

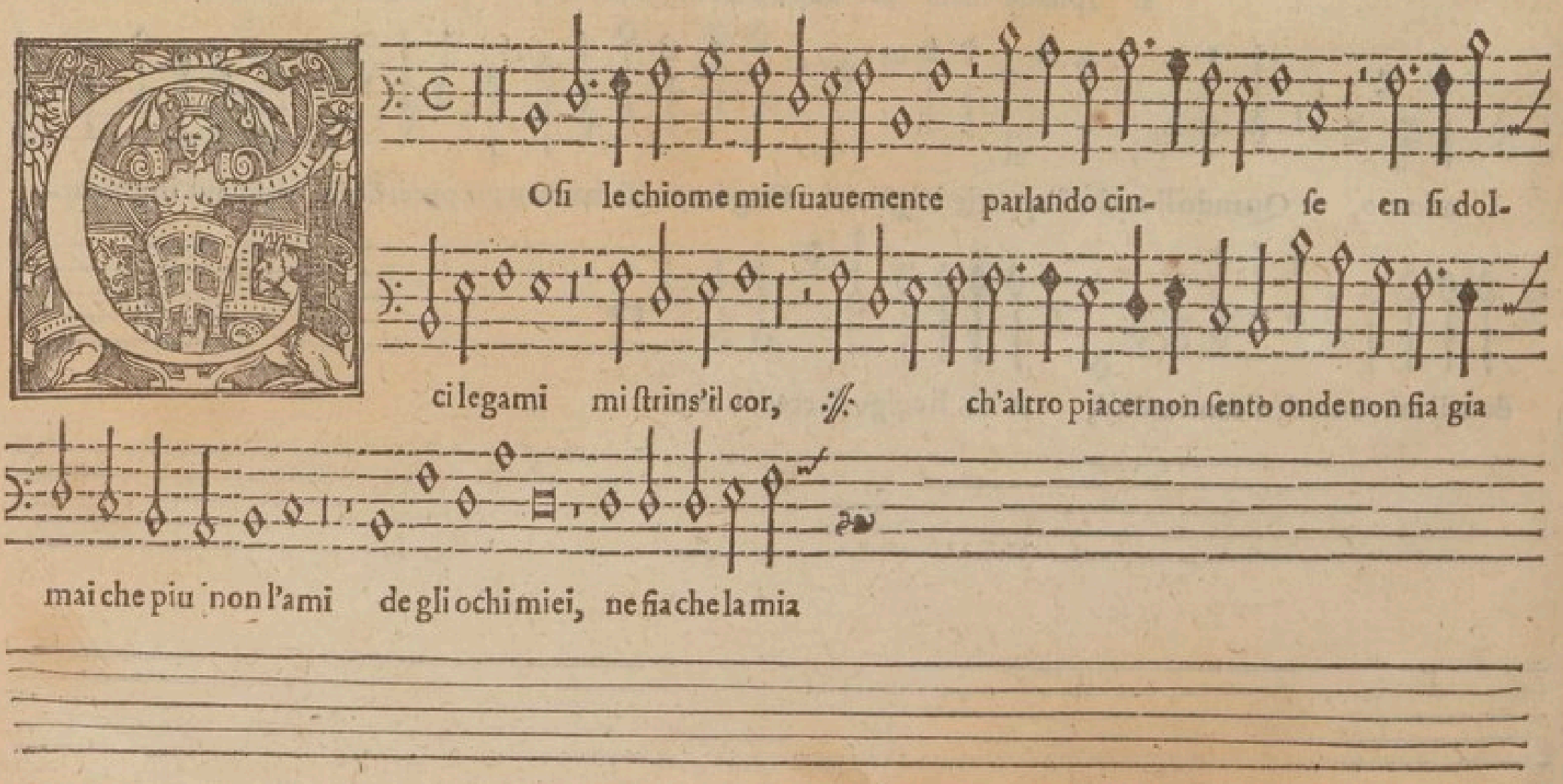
Estiua i colli e le campagn'intorno La prima vera di nouell'honori
E spiraua suaui a- rabi odori arabi odori, cinta d'herb'e di frond'el crin
adorno, Quando li cori a l'apparir del giorno Cogliendo di sua man purpurei fiori, Mi diss'in guidar-
don di tant'ardori, di tanti ardori, A te li colgo & ecco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

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

Ofi le chiome mie ſua- uemente ſuauemen- te
patlando cin- ſe en ſi dolci legami mi ſtrins'il cor mi ſtrins'il
cor ch'altro piacer nō ſento ch'altro piacer onde non fia gia mai che piu non l'ami che piu non l'ami de
gli occhi miei,

BASSO.

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


Ofi le chiome mie ſuauemente parlando cin- ſe en ſi dol-
ci legami mi ſtrins'il cor, ch'altro piacer non ſento onde non fia gia
mai che piu non l'ami de gli occhi miei, ne fia che la mia

Osi le chiome. Seconda parte.

Vſann'vn iour. Claudin le Ieuſne.

altri ſoſpiri che deſiando ch'iá- mi altri ſoſpiri che deſiádo ch'iamí che deſiádo ch'ia- mi.

Sſann'vn iour d'amour ſo- lici- tée Par deux viellars conuoïtans ſa beau-

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

Elle leur dict ſi par deſloyanté De ce corps miẽ vous auez

BASSO.

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

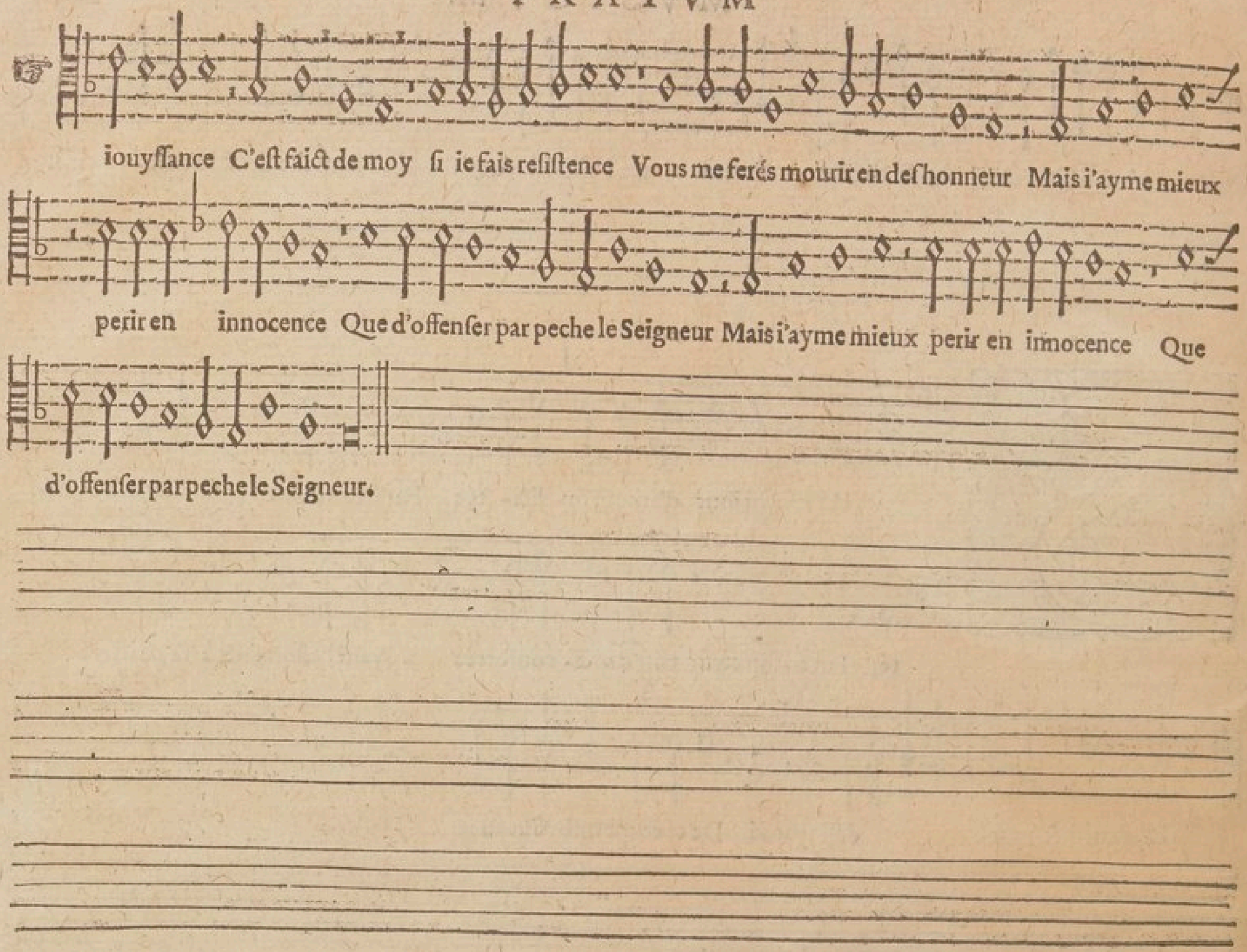
che deſiando ch'iami.

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

e Par deux viellars ·//· conuoitans ſa beauté Fut en ſon cœur ·//·

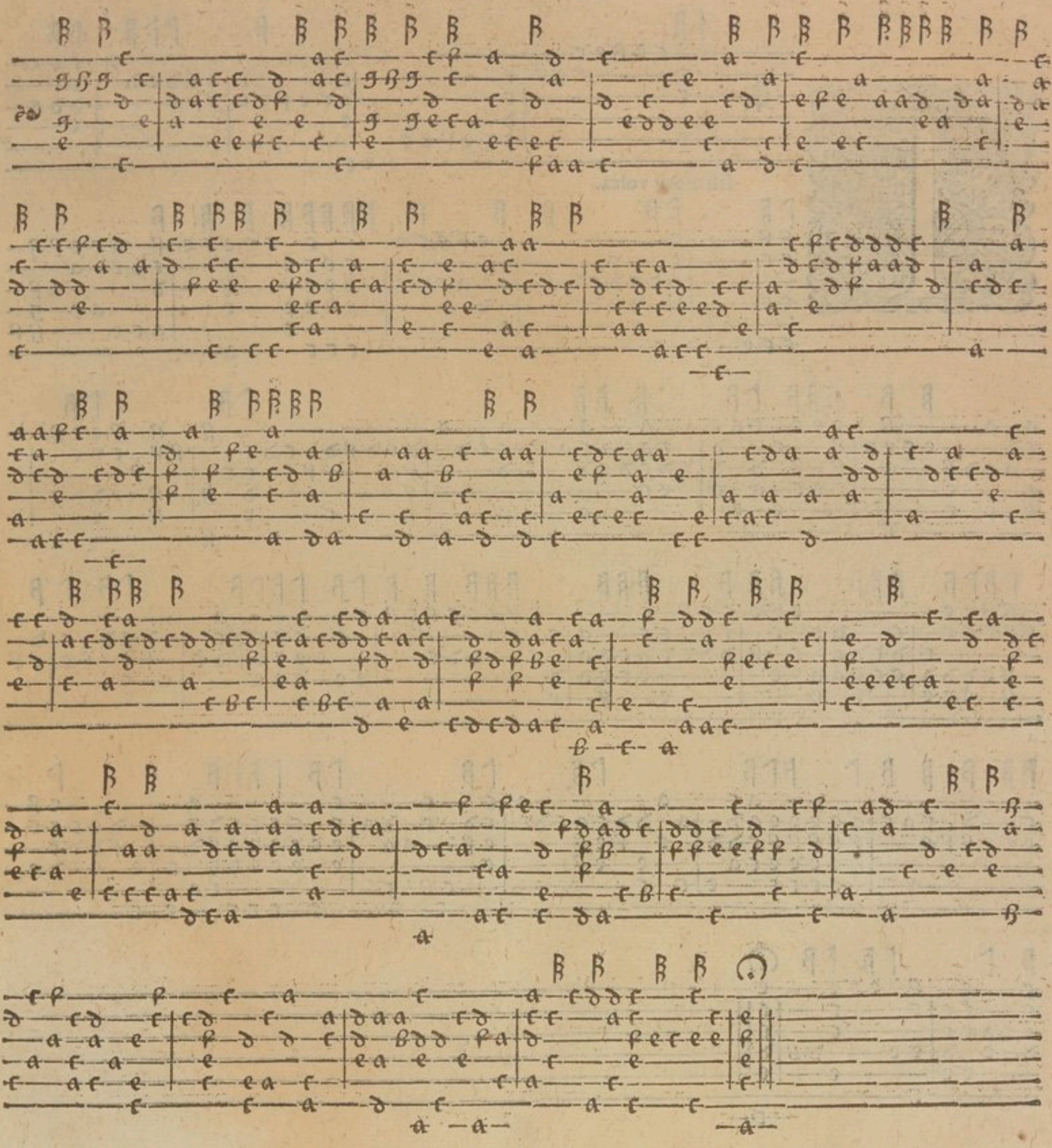
triſt'& deſconfortée ·//· Voyant l'effort ·//· l'effort faict à ſa cha- ſte-

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


iouyſſance C'eſt faict de moy ſi ie fais reſiſtence Vous me ferés mourir en deſhonneur Mais i'ayme mieux
perir en innocence Que d'offenſer par peche le Seigneur Mais i'ayme mieux perir en innocence Que
d'offenſer par peche le Seigneur.

BASSO.

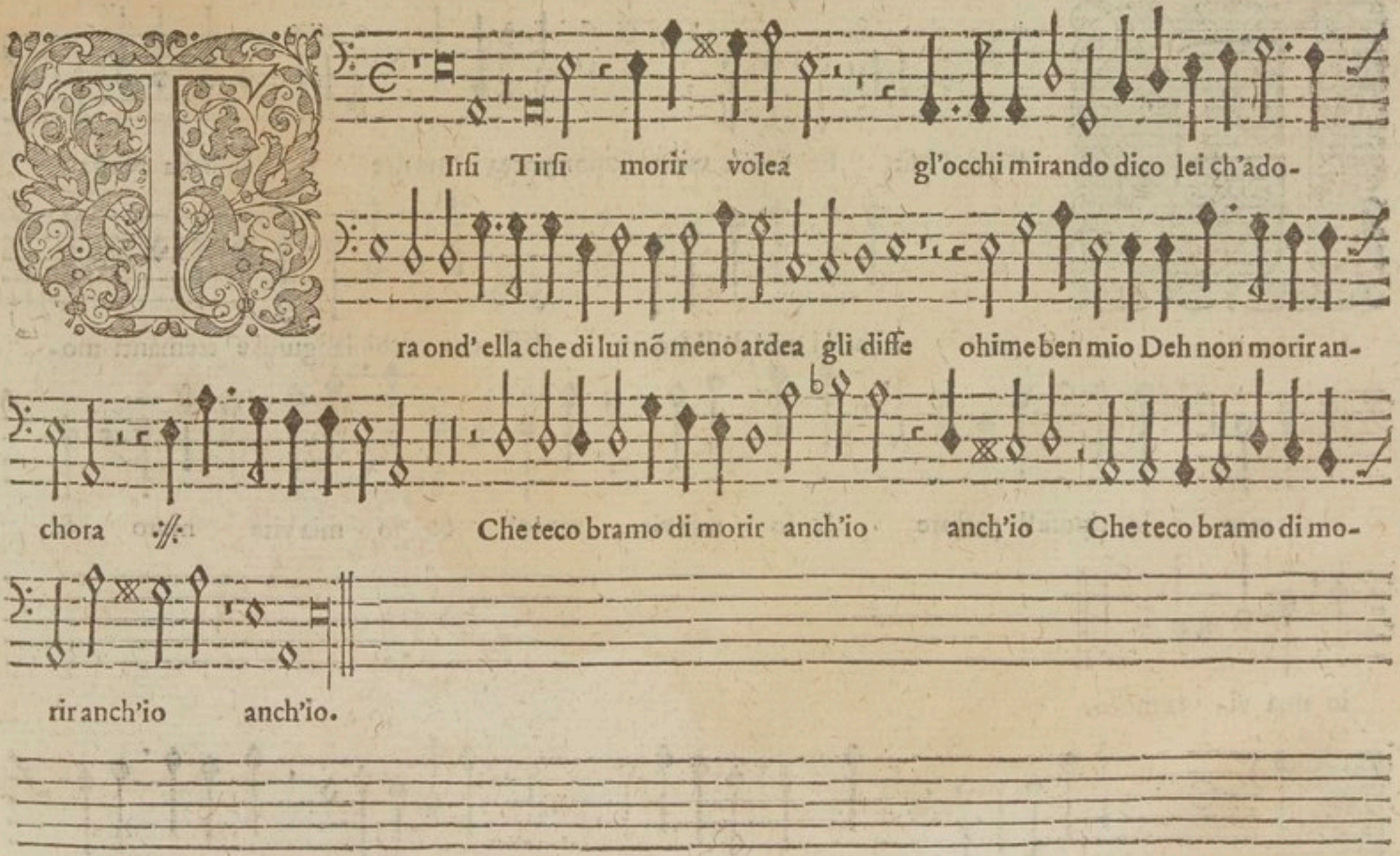
ſance Ce'ſt faict de moy ſi ie fais reſiſtence
Vous me ferés Vous me ferés mourir Mais i'ayme mieux
perir perir en innocen- ce Que d'offenſer par peche
le Seigneur Mais i'ay- me mieux pe- rir en in- nocence
Que d'offenſer Que d'offenſer par peche le Seigneur.



Iſi mòtir volea.

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

BASSO.


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

Renò Tirsi il de- sio C'hauea di pur sua vita allhor fini- re & sentia morte &

mentre fisso il guardo pur tenea ne begli occhi diuini & nettare amo- roso indi beuea la bella Ninfa sua che

gia vi- cini Sentia i messi d'amore, Disse con occhi languidi e tremanti ch'io moro ch'io moro

le ripose il pastore & io mia vita moro & io mia vita moro & io mia vita & io mia vita moro.

Osi moriro :// i fortunati amanti Di morte si soatie & si gradi- ta

Che per ancho morir :// tornaro in vita Che per ancho morir :// tornaro in vita.

BASSO.

Renò Tirsi: Et sentia morte & non potea morire la bella Ninfa

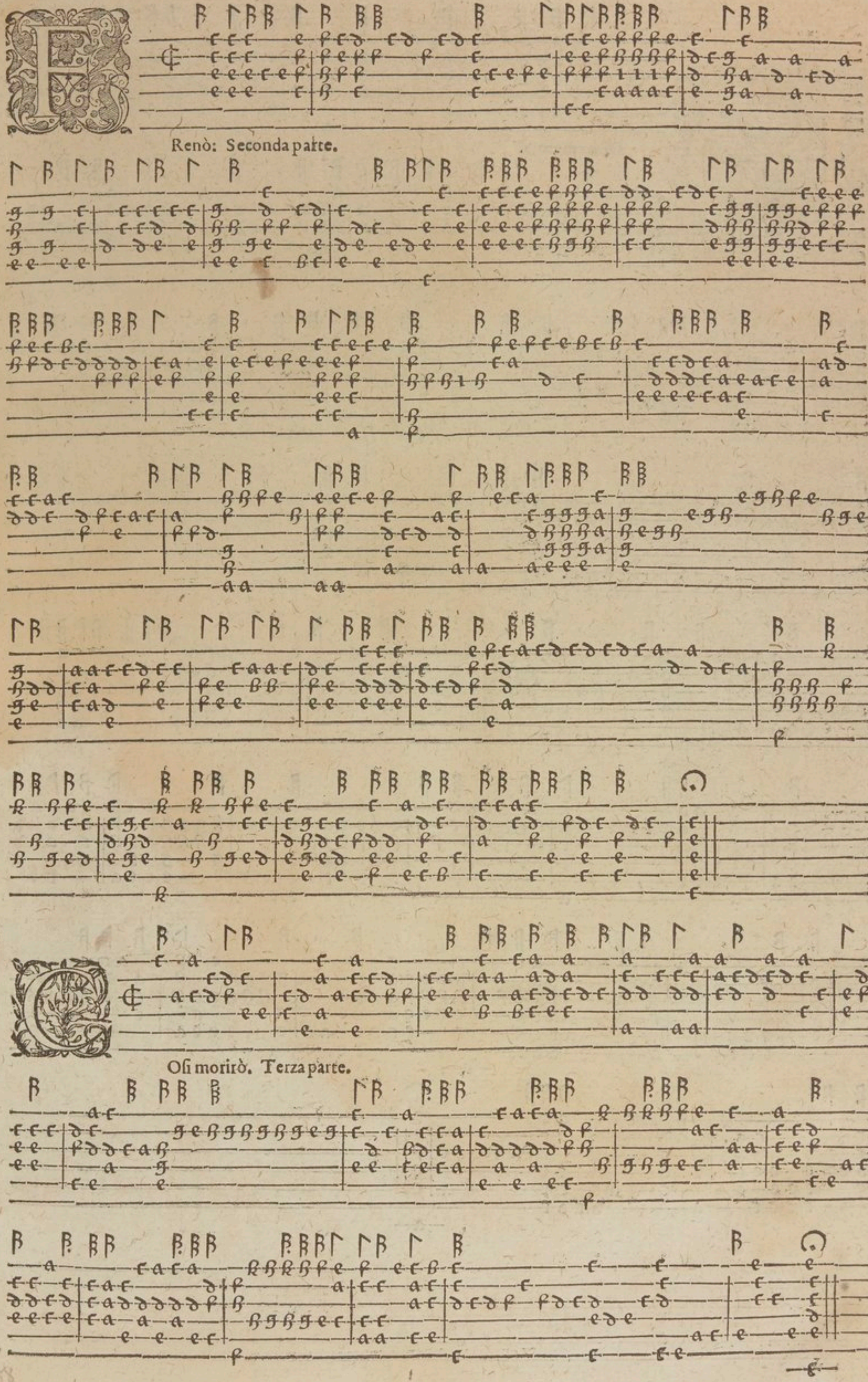
sua sentia i messi d'Amore Disse con occhi languidi e tremanti mo-

ri cor mio le ripose il pastore & io mia vita moro & io mia vita moro &

io mia vi- ta moro.

Osi moriro i fortunati amanti & si gradita Che per anco mo-

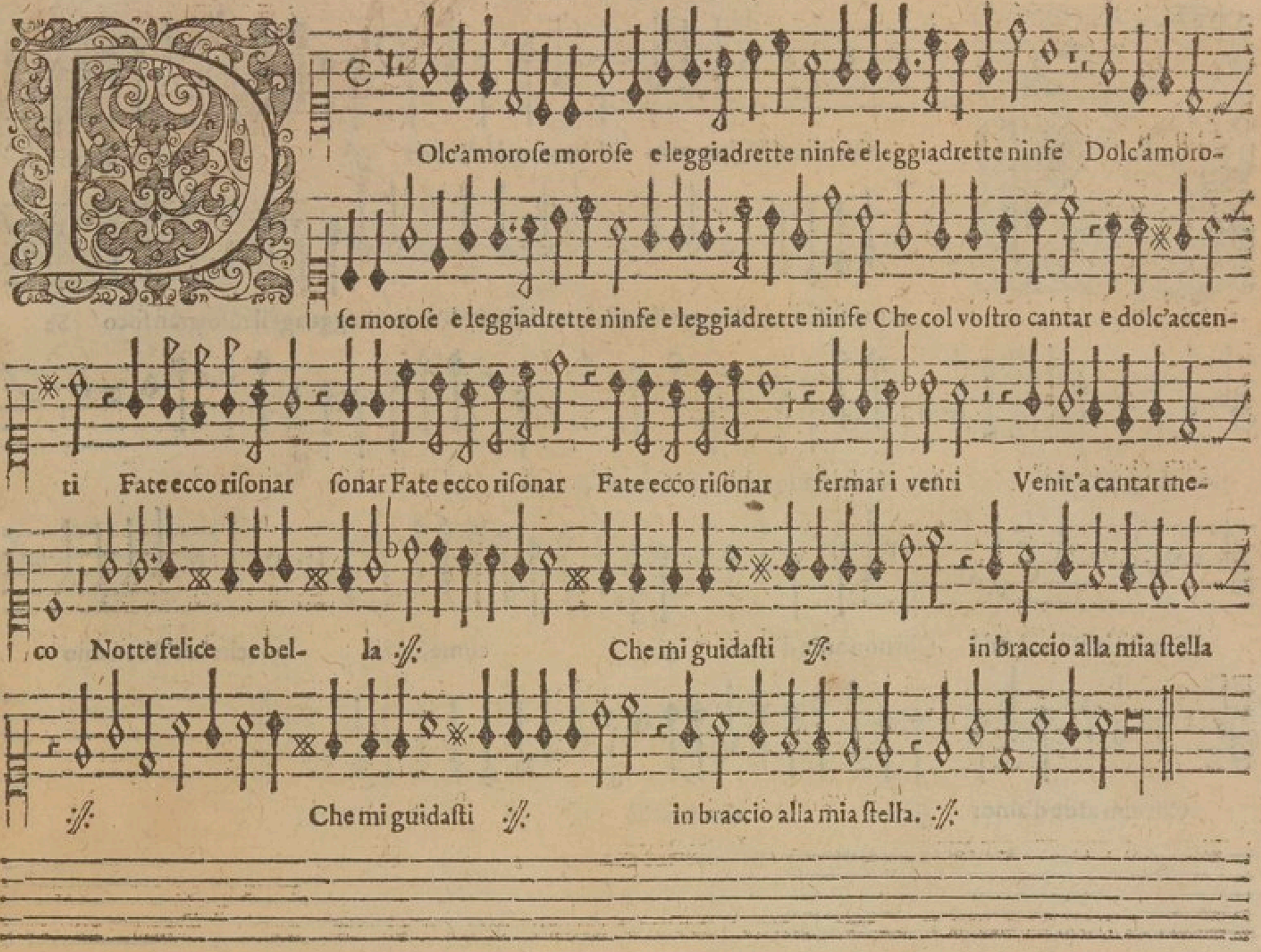
rir :// Che per anco morir :// tornaro in vita.



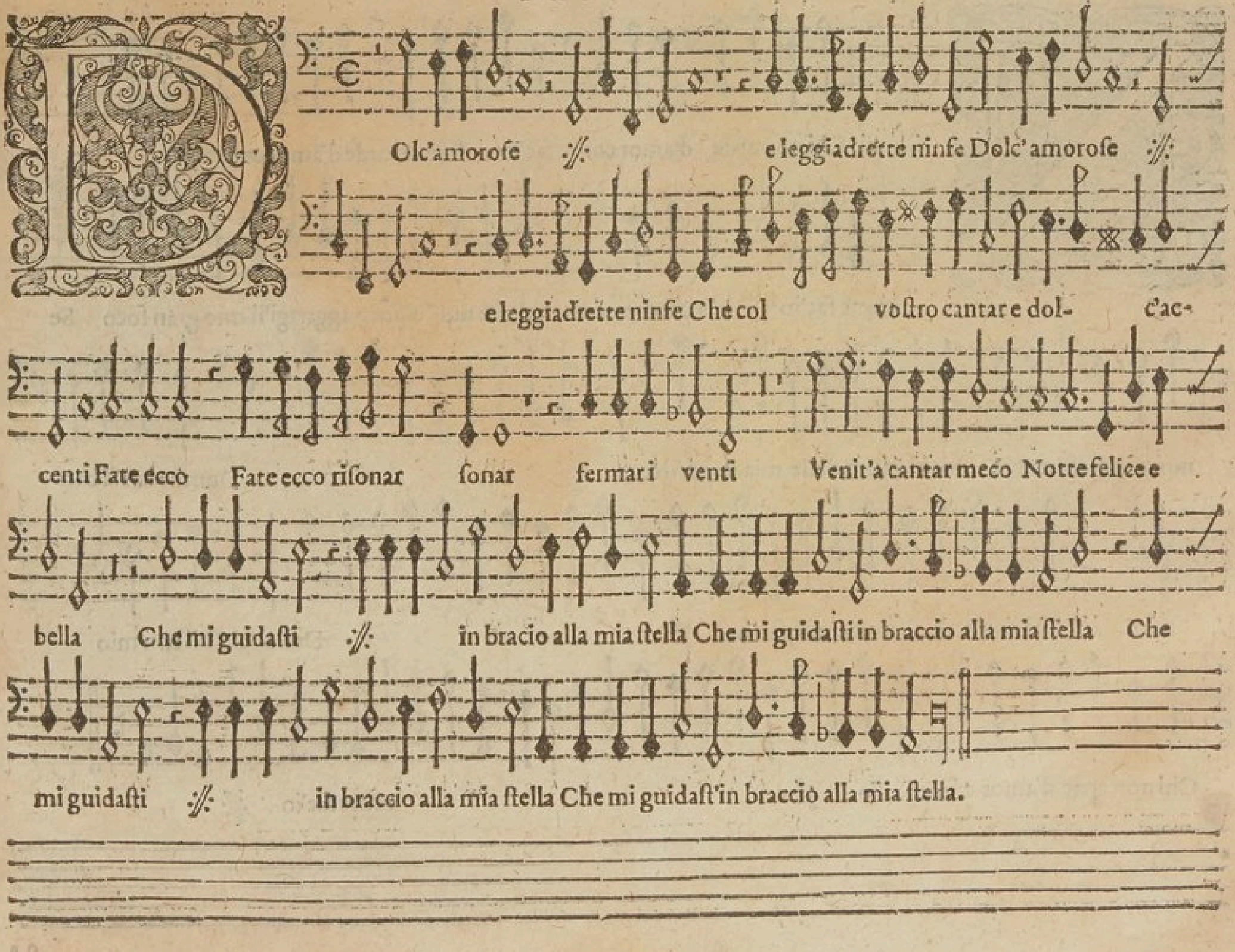
Renò: Seconda parte.

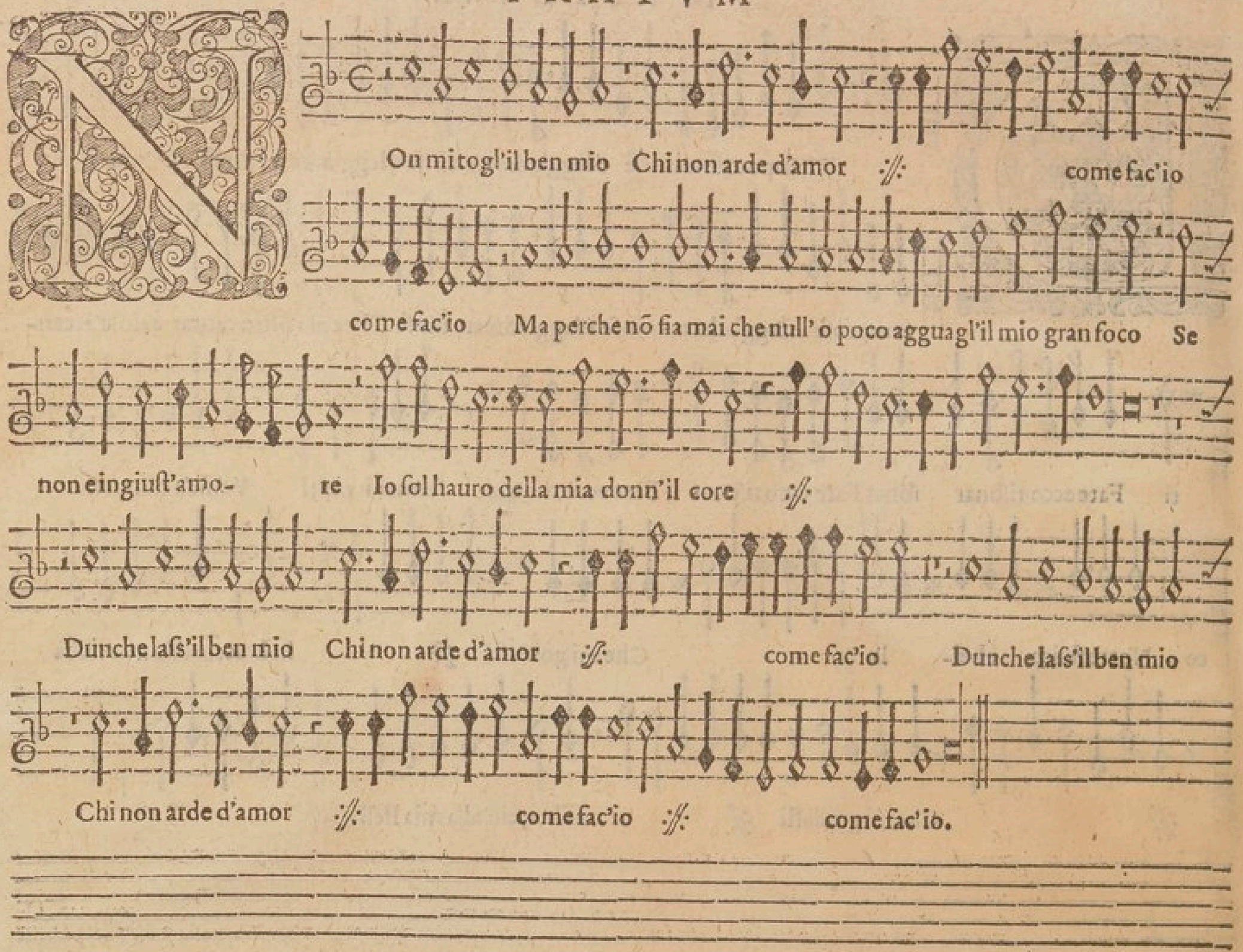
Osi morirò. Terza parte.

Olce amoroſe.

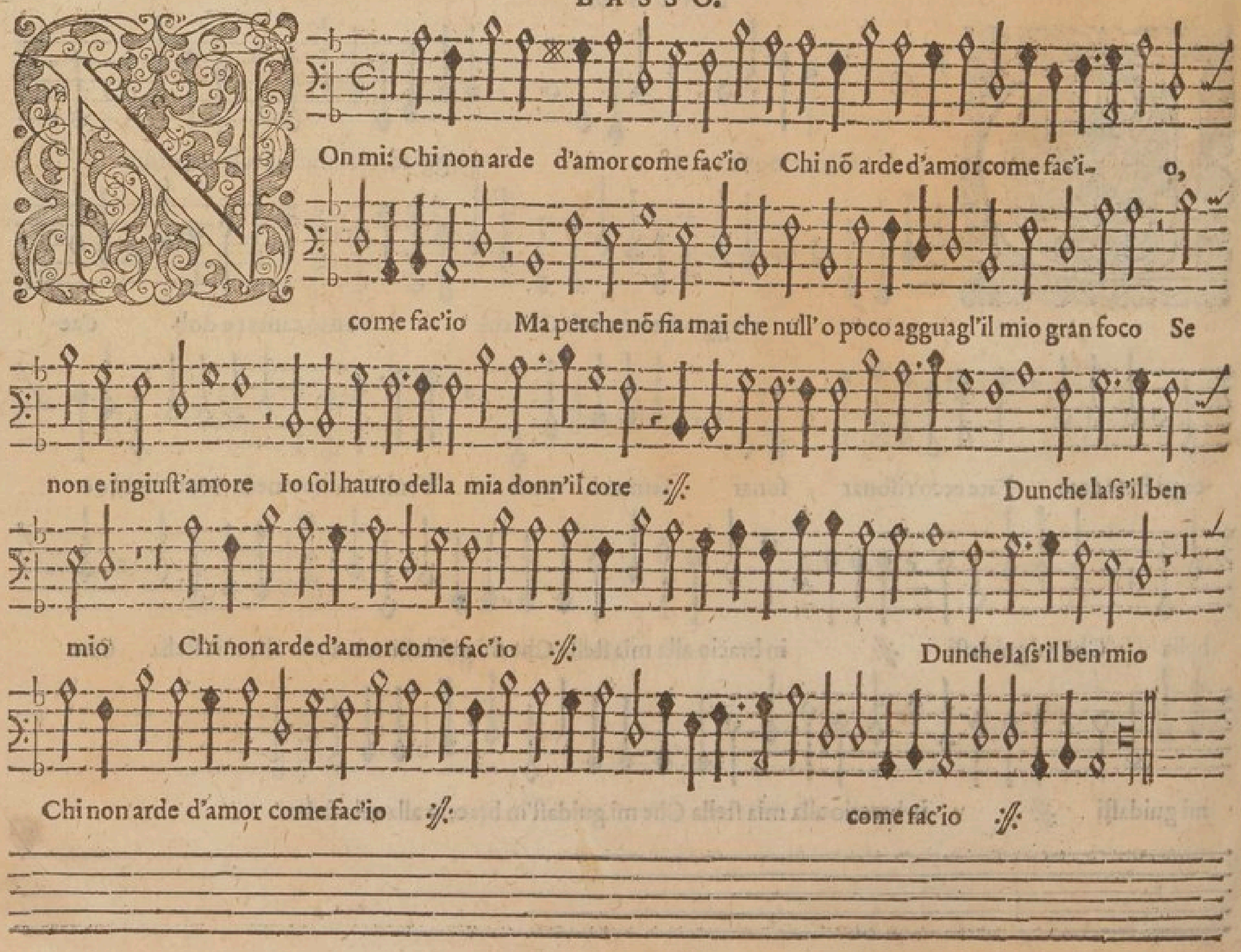

Olc'amoroſe moroſe e leggiadrette ninfe e leggiadrette ninfe Dolc'amoro-
ſe moroſe e leggiadrette ninfe e leggiadrette ninfe Che col voſtro cantar e dolc'accen-
ti Fate ecco riſonar ſonar Fate ecco riſonar Fate ecco riſonar fermar i venti Venit'a cantar me-
co Notte felice e bel- la Che mi guidaſti in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

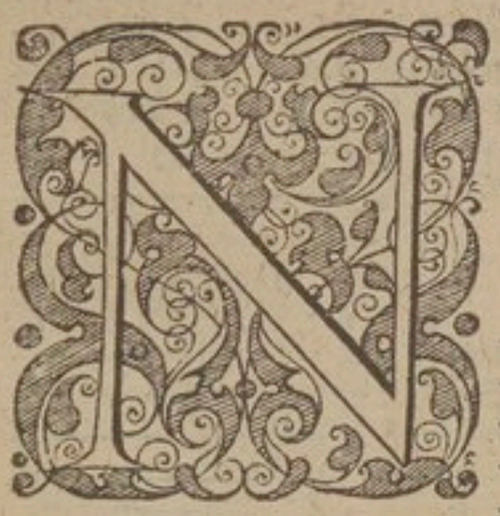
BASSO.


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

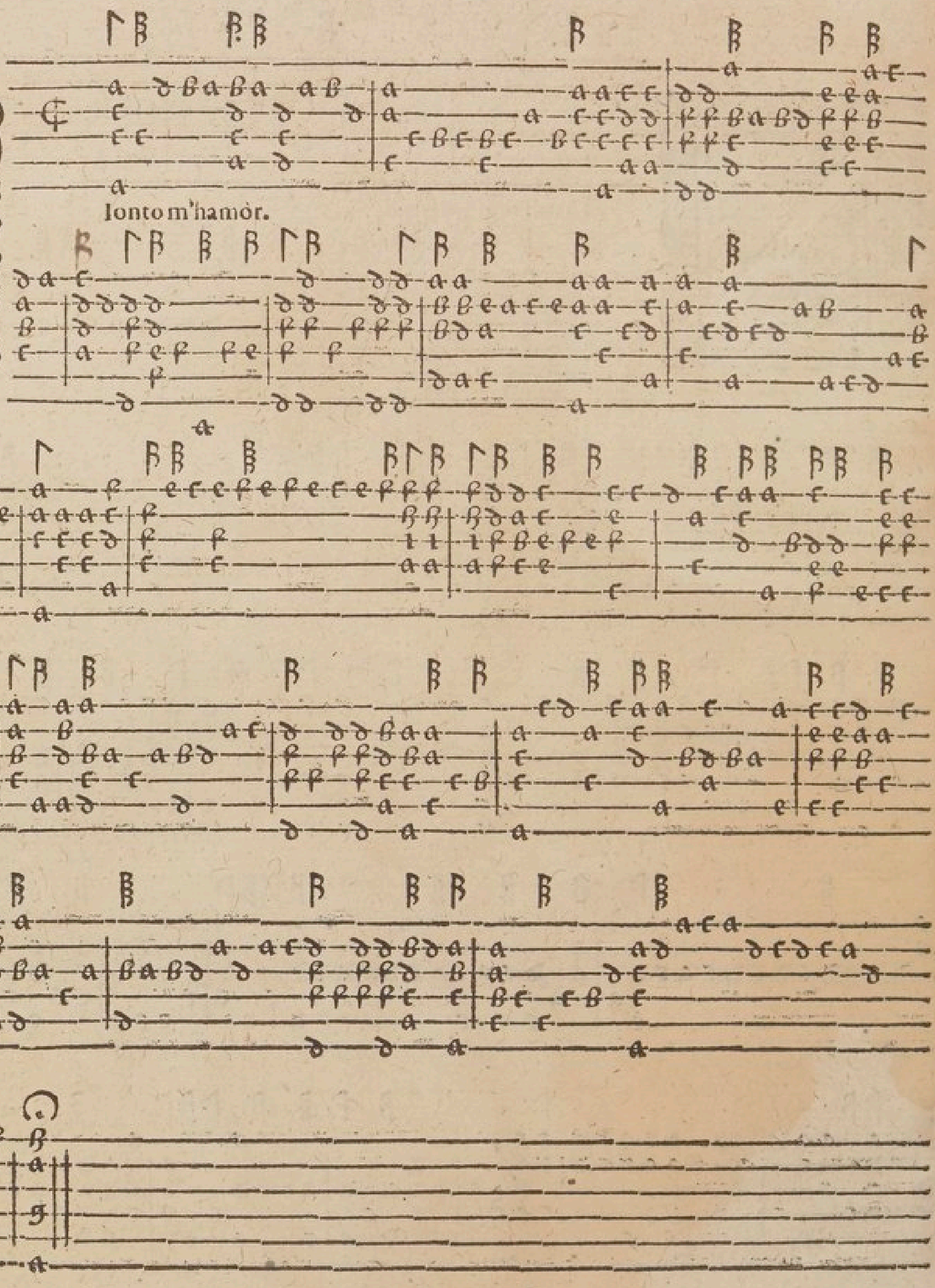

On mi togl'il ben mio Chi non arde d'amor :// come fac'io
come fac'io Ma perche nõ fia mai che null' o poco agguagl'il mio gran foco Se
non e ingiust'amo- re Io sol hauro della mia donn'il core ://
Dunche las's'il ben mio Chi non arde d'amor :// come fac'io Dunche las's'il ben mio
Chi non arde d'amor :// come fac'io :// come fac'io.

BASSO.


On mi: Chi non arde d'amor come fac'io Chi nõ arde d'amor come fac'i- o,
come fac'io Ma perche nõ fia mai che null' o poco agguagl'il mio gran foco Se
non e ingiust'amore Io sol hauro della mia donn'il core :// Dunche las's'il ben
mio Chi non arde d'amor come fac'io :// Dunche las's'il ben mio
Chi non arde d'amor come fac'io :// come fac'io ://



On mi togl'ben mio.


Iontom'hamor.

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

BASSO.

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

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

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

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

potra l'homo morir ſe non a vita.

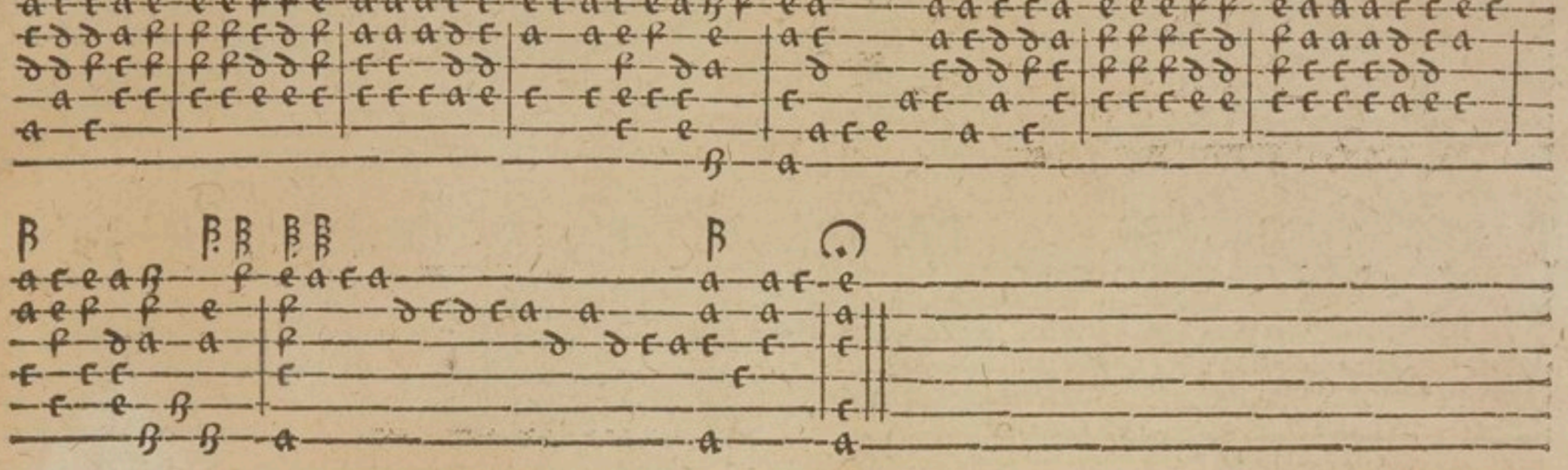
Ome poſs'io morir ſe non ho vita Come poſs'io morir ſe

non ho vita Dunqu'a che darmi mort'a tut- te l'hore,

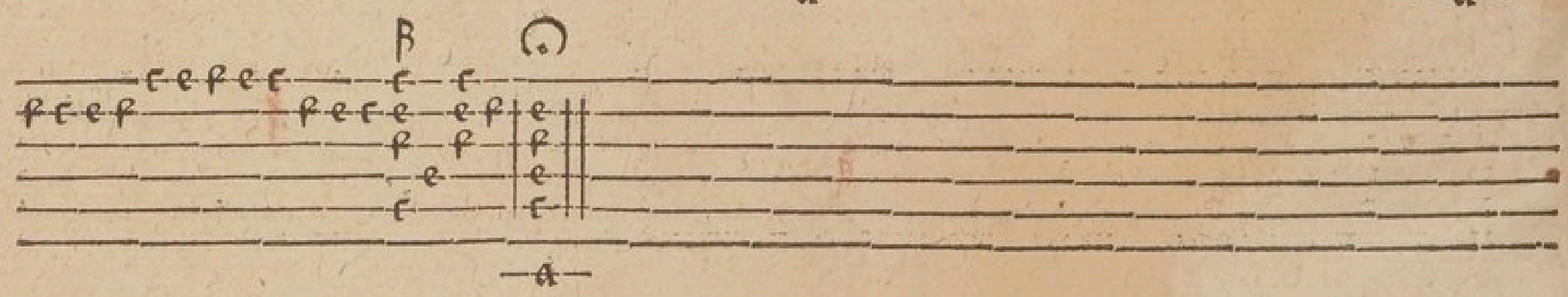
Potrà l'homo morir ſe non ha vita, Potrà l'homo morir

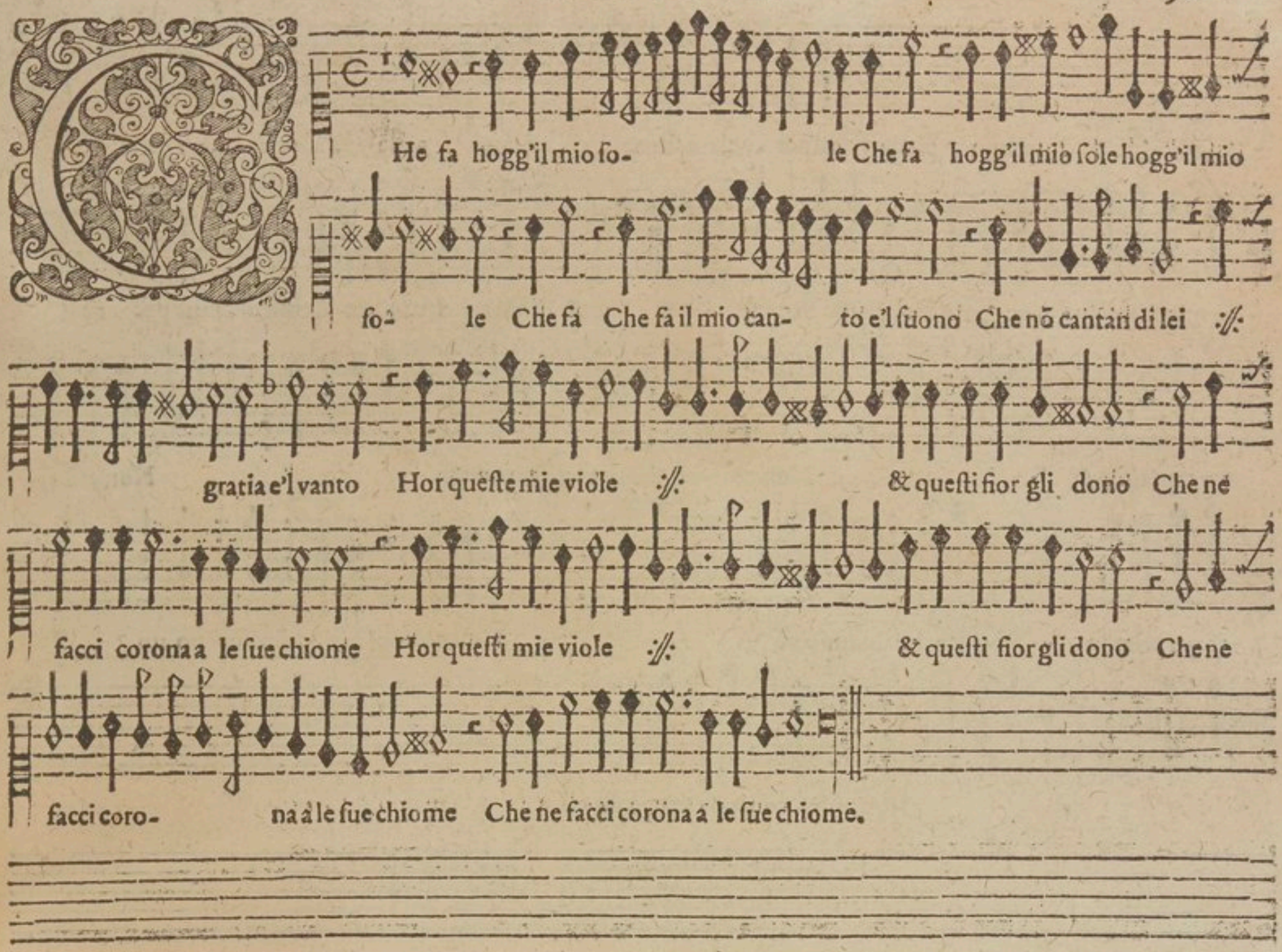
ſe non ha vita.

Ome pos's'io morir.



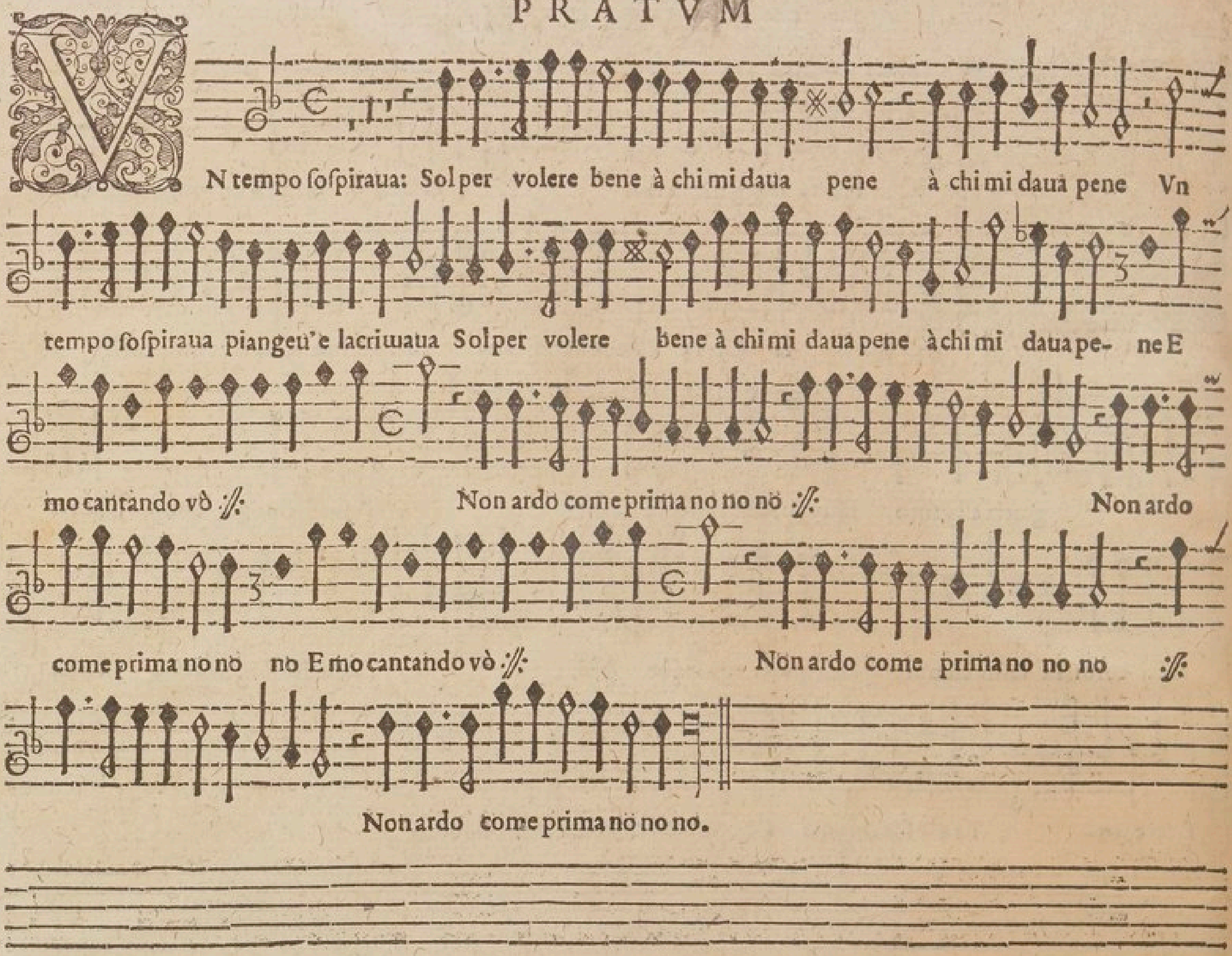
He fa hogg'il mio ſole.



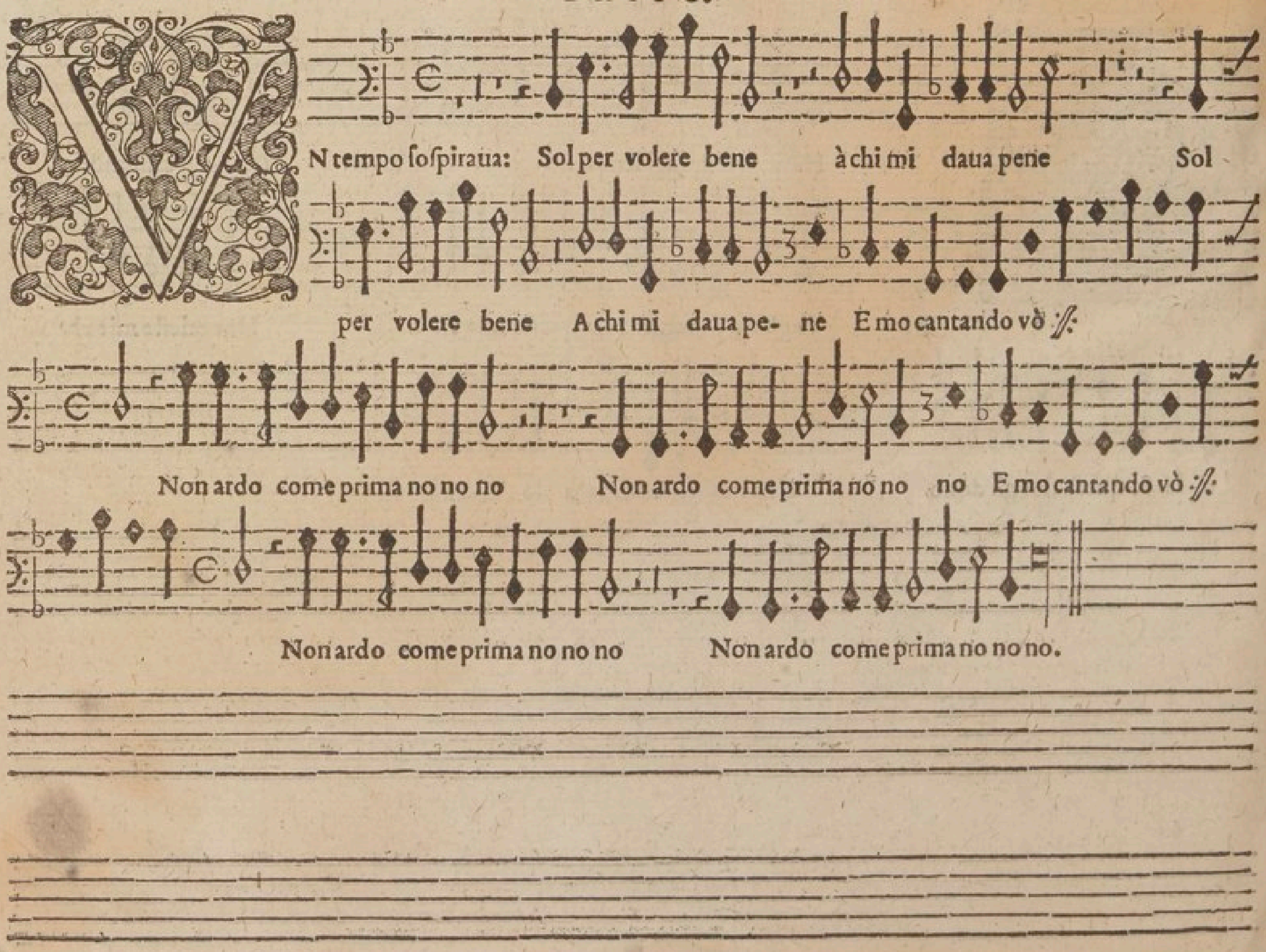

He fa hogg'il mio so- le Che fa hogg'il mio sole hogg'il mio
so- le Che fa Che fa il mio can- to e'l suono Che nō cantan di lei ://:
gratia e'l vanto Hor queste mie viole :// & questi fior gli dono Che ne
facci corona a le sue chiome Hor questi mie viole :// & questi fior gli dono Che ne
facci coro-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

BASSO.

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


N tempo ſoſpiraua: Sol per volere bene à chi mi daua pene à chi mi daua pene Vn
tempo ſoſpiraua piangeu'e lacriuaua Sol per volere bene à chi mi daua pene à chi mi daua pe- ne E
mo cantando vò :// Non ardo come prima no no nō :// Non ardo
come prima no nō no E mo cantando vò :// Non ardo come prima no no no ://
Non ardo come prima nō no no.

BASSO.


N tempo ſoſpiraua: Sol per volere bene à chi mi daua pene Sol
per volere bene A chi mi daua pe- ne E mo cantando vò ://
Non ardo come prima no no no Non ardo come prima no no no E mo cantando vò ://
Non ardo come prima no no no Non ardo come prima no no no.

N tempo ſoſpiraua.

Vando mirai.

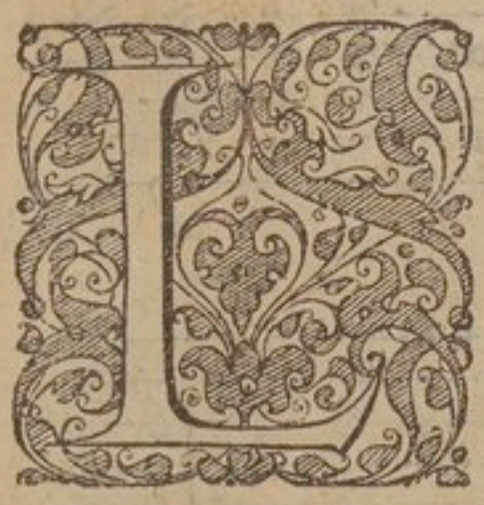
Vando mirai ſsa bella faccia d'oro Con s'occhi ladri Con s'occhi
la- dri mi rubaſti il core Quando mirai ſsa bella faccia d'o-
ro :// Con s'occhi la- dri :// mi rubaſti il core ://
Dammi lo cor'ò ladra del mio core :// o ladra del mio core ://
del mio core Dammi lo core o ladra del mio core ://
Dammi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

BASSO.

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

A nuict le iourie ne fay que ſonger, La nuict le iourie ne fay
que ſonger, La nuict ℣
Tout m'eſt contraire ℣
Tout m'eſt contrai- re, & ne puis reſiſter, ℣
Le cœur me fault, ℣
mes eſprits ſommeillant Sont agitez ℣
Sont agitez comm'vn ruiſſeau coulant, comm'vn ruiſ-
ſeau coulant, ℣
comm'vn ruiſſeau coulant, coulant.

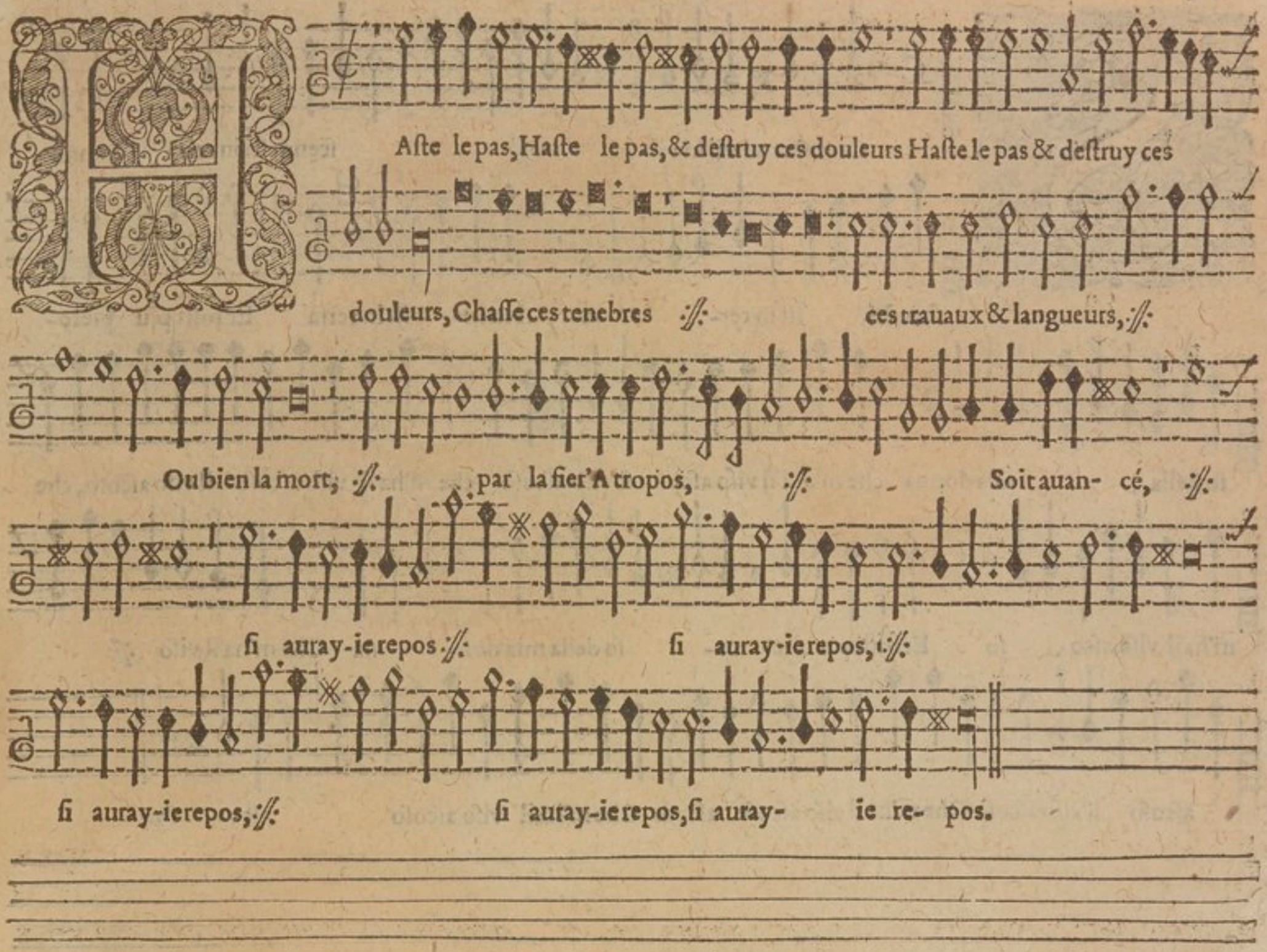
A nuict le iourie ne fay que ſonger, La nuict le iourie ne fay que ſonger,
Tout m'eſt contraire ℣
& ne puis reſiſter ℣
Le
cœur me fault ℣
mes eſprits ſom-
meillant Sont agitez ℣
Sont agitez
comm'vn ruiſſeau coulant, ℣
comm'vn ruiſſeau coulant. ℣



A nuict le iour.

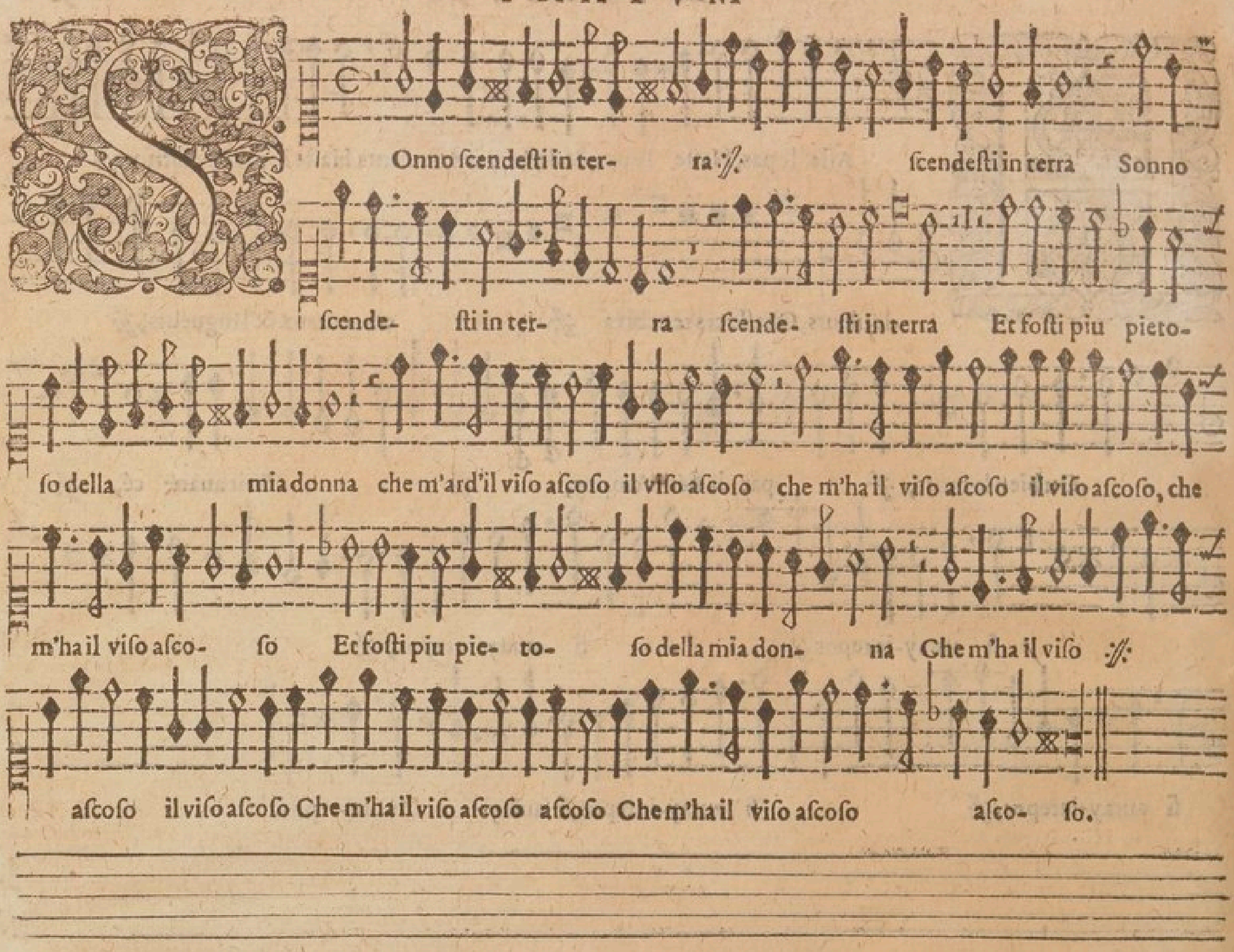
PRATVM

Allé le pas. Seconde partie.

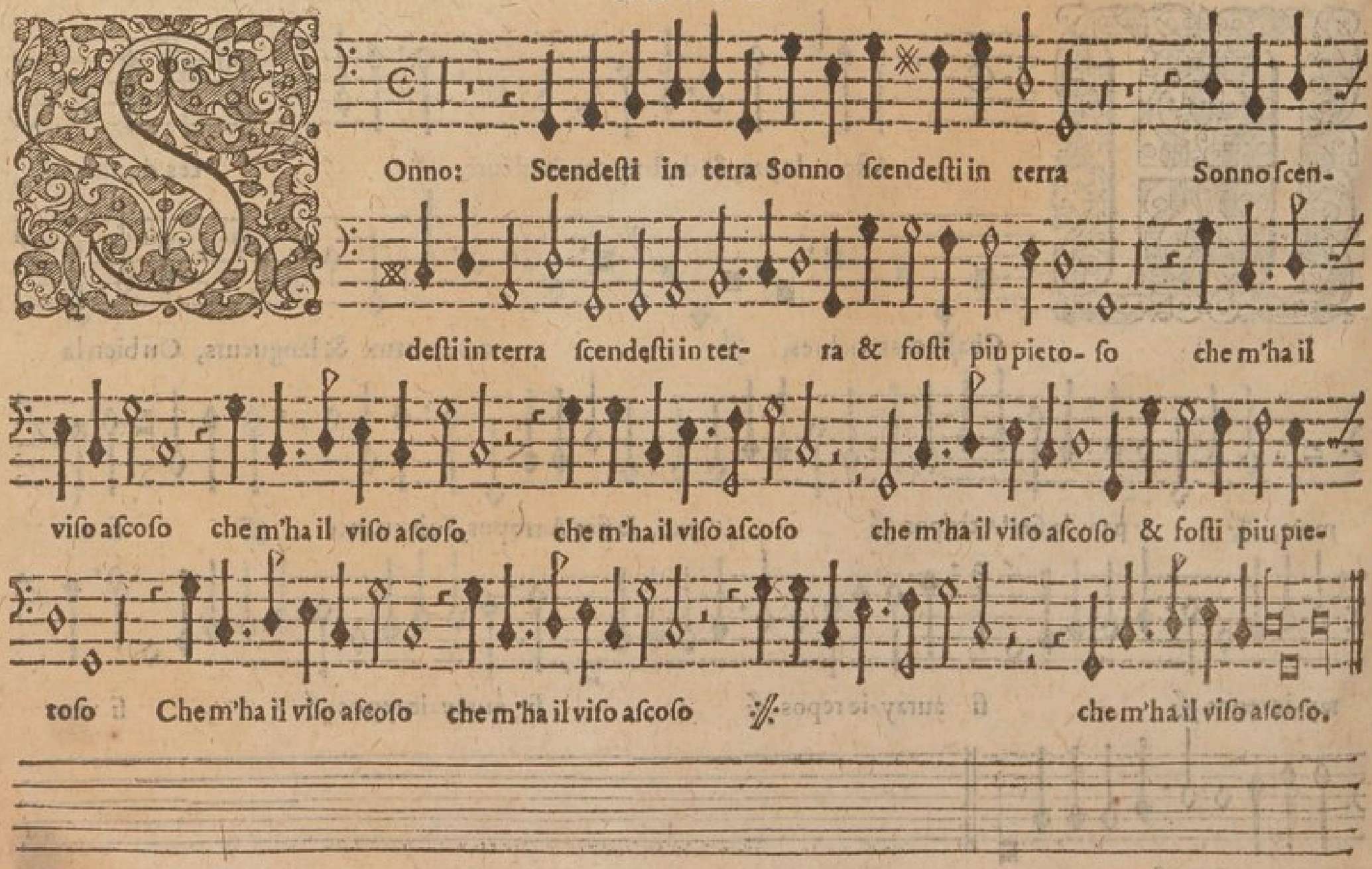

Aſte le pas, Haſte le pas, & deſtruy ces douleurs Haſte le pas & deſtruy ces
douleurs, Chaſſe ces tenebres ://: ces trauaux & langueurs, ://:
Ou bien la mort, ://: par la fier'A tropos, ://: Soit auan- cé, ://:
ſi auray-ie repos ://: ſi auray-ie repos, ://:
ſi auray-ie repos, ://: ſi auray-ie repos,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

BASSO.

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


Onno ſcendeſti in ter- ra
ſcendeſti in terra Sonno
ſcende- ſti in ter- ra ſcende- ſti in terra Et foſti piu pieto-
ſo della mia donna che m'ard'il viſo aſcoſo il viſo aſcoſo che m'ha il viſo aſcoſo il viſo aſcoſo, che
m'ha il viſo aſco- ſo Et foſti piu pie- to- ſo della mia don- na Che m'ha il viſo
aſcoſo il viſo aſcoſo Che m'ha il viſo aſcoſo aſcoſo Che m'ha il viſo aſcoſo aſco- ſo.

BASSO.


Onno: Scendeſti in terra Sonno ſcendeſti in terra Sonno ſcen-
deſti in terra ſcendeſti in tet- ra & foſti piu pieto- ſo che m'ha il
viſo aſcoſo che m'ha il viſo aſcoſo che m'ha il viſo aſcoſo che m'ha il viſo aſcoſo & foſti piu pie-
toſo Che m'ha il viſo aſcoſo che m'ha il viſo aſcoſo che m'ha il viſo aſcoſo.

Onno ſcendeſti in terra.

V la ritorn'a ri- ua mentr'ella piu fuggiua mentr'ella piu fug-

giua :// Tu mi fai riueder gl'occhi lucen- ti Dopo sett'anni :// &

la fron- te sere- na E mi toglie di pe- na Tu fai insognãdo i miei desir con-

tenti Se tu simile o sonno à morte sei à morte sei Io pur beato in tal morte viurei Io

pur beato in tal morte viurei Io pur beato in tal morte viure- i.

BASSO.

V la ritorni a riua Mentr'ella piu fuggiua fuggiua men-

tr'ella piu fuggiua Dopo sett'anni e la fronte serena, E mi toglie di pena

E mi toglie di pena Se tu simile o sonno a morte sei, a morte se- i, a morte

se- i Io pur beato in tal morte viurei :// Io pur beato in

tal morte viure- i.

Eni in hortum meum, Veni in hortum me-
um sororm ea sponsa soror mea spon-
sa Messui myrrham me- am Messui myrrham me- am cum aroma- tibus meis
cum melle me-

BASSO.

Eni in hortum meum Veni Veni in hortum meum, soror
mea sponsa :// soror mea sponsa, Messui
myrrham meam :// cum aro- matibus meis :// Comedi
fauum me- um cum

Eni in hortum meum.

verte

o bibi vinum me- um cum la- cte me- o cum

lacte me- o, comedite ami- ci & bi- bite :// & inebriamini ://

chariſsimi & inebriamini chariſsimi :// & inebriamini

:// chariſsimi :// chariſsimi.

BASSO.

melle meo, bibi vi- num meum cum la- cte meo comedi-

te amici & bibite & bibite & inebriamini :// chariſsimi &

in- ebriamini :// & in: :// chariſsimi, & inebriamini cha-

riſsimi. ://

IN te Domine ſperaui, non confun- dar in æternum,
in æternum, in iuſtitia tua libera me, :/:
Inclina ad me Inclina ad me aurem tuam,

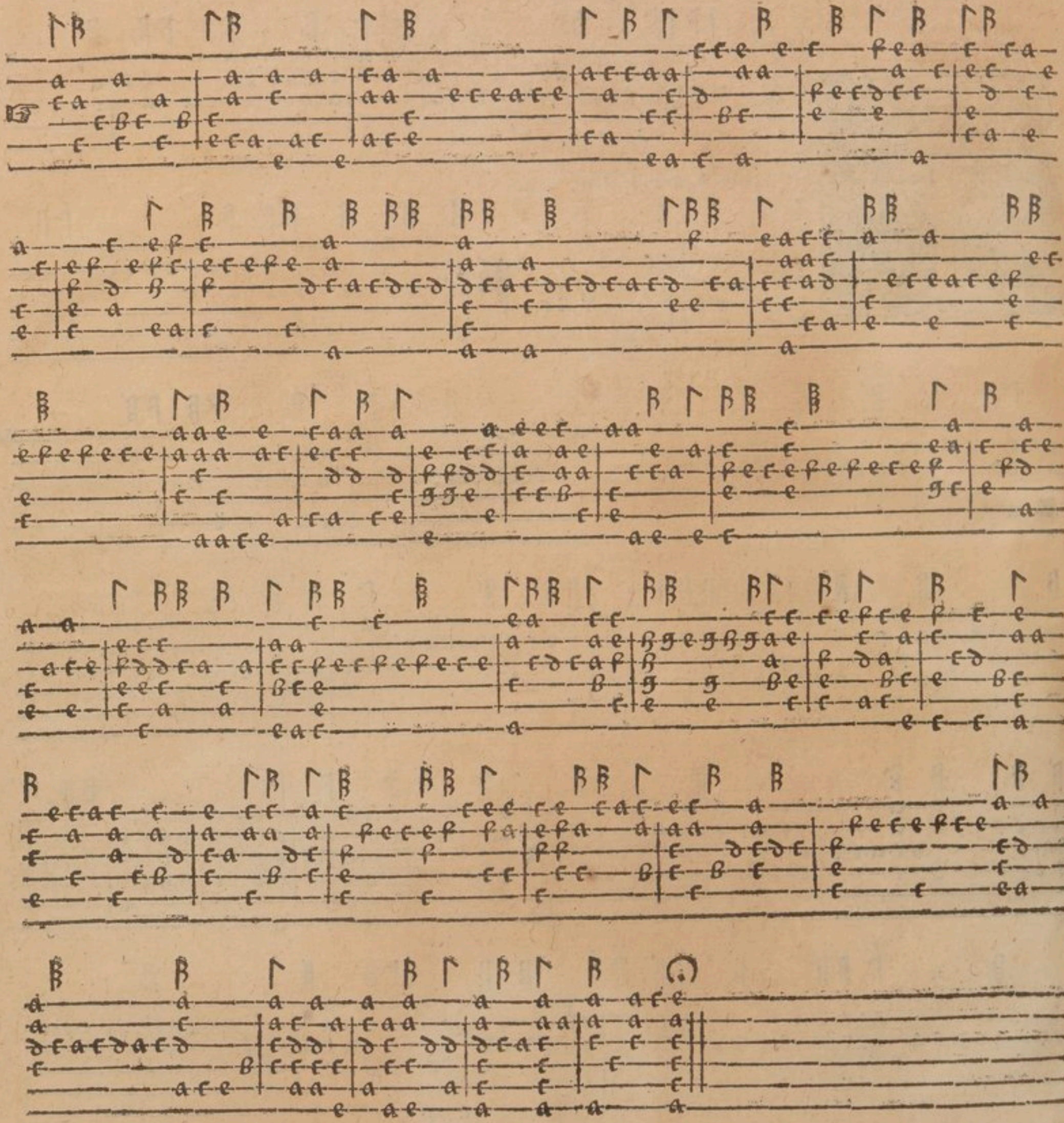
ANTVS 2°.

In te Domine ſperaui non confun- dar in æter-
num non confundat in æternum in iuſtiti- a tua libera me,
libera me, :/: Inclina ad me aurem tuam, accele-
ra vt eruas

IN te Domine ſperaui :/: non confundar in æ-
ternum, in iuſtitia tua libera me, :/: libera me, :/:
libera me, Inclina ad me aurem tuam,

IN te Domine speraui. à 5.

PRATVM



accelera vt eruas me, vt eruas me, Esto mihi :// in Deum protecto-

rem & in lo- cum refugij, refugij, vt ſaluum me fa- cias,

vt ſaluum me fa- cias. ://

me, accelera vt eruas me, vt eruas me ://

Esto mihi in Deum protectorem protectorem :// & in locum refu-

gij, vt ſaluum me facias, me aci- as.

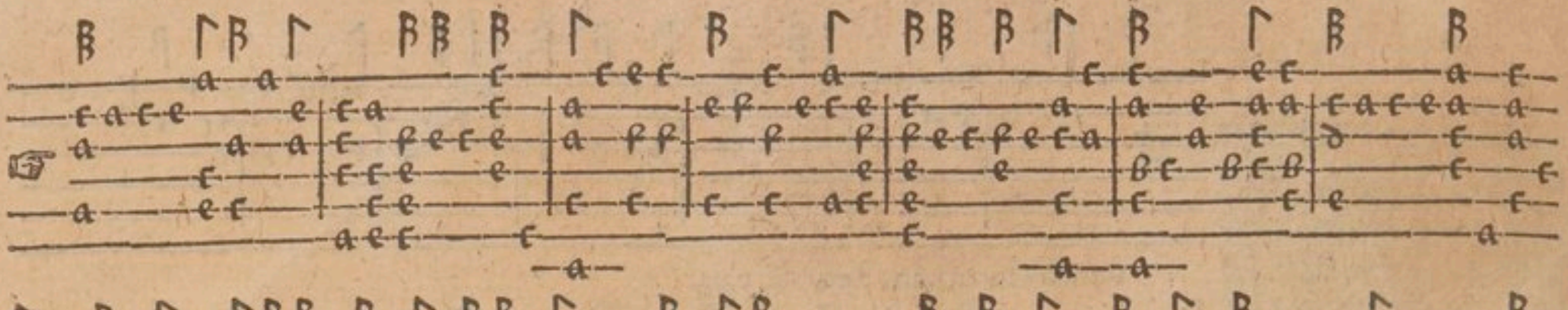
Inclina ad me aurem tu- am accelera vt eruas me, :// vt e-

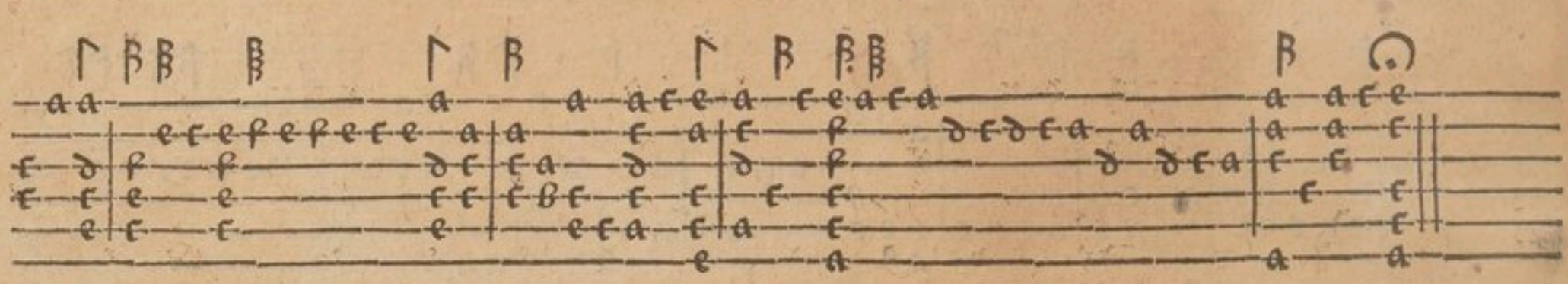
ruas me, Esto mihi :// in Deum protectorem locum refugij, vt ſaluum me

facias, :// vt ſaluum me facias.

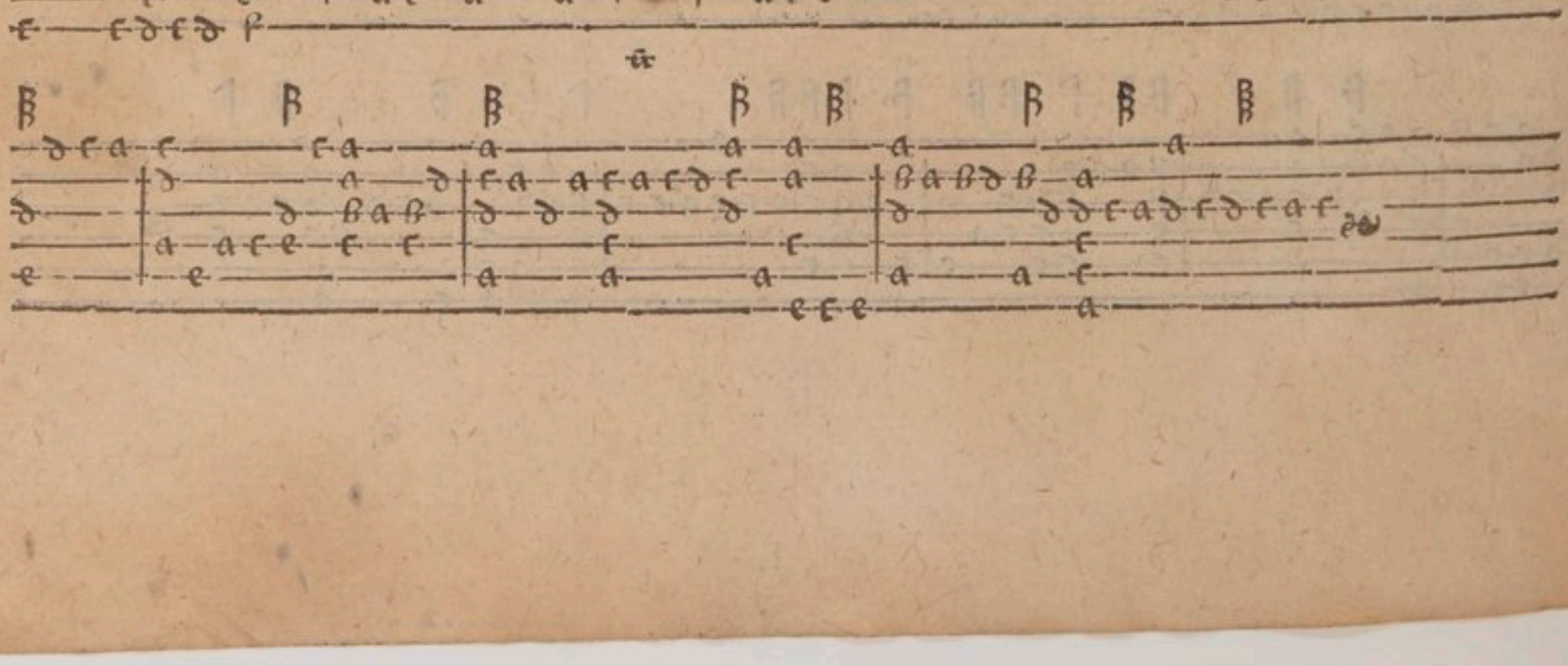
Voniam fortitudo mea, & refugium meum ℣.
& propter nomé tuum. & enutries me, Educes me de
laqueo me de laqueo ℣. quéabsconderunt mihi, Quoniam tu
es, protector meus In manus tuas Domine comendo spiritum meum ℣.
ANTVS 2.
Quoniam: & propter nomé tuum deduces me & e-
nutries me, Educes me ℣. de laqueo Educes me de laqueo me de
laqueo quemabsconderunt mihi Quoniam tu es protector meus, In manus tuas
Domine comendo spiritum meum ℣.
ASSVS.
Quoniam fortitudo mea, & refugium meum es
tu, deduces me & enutries me, Educes me de
laqueo quem absconderunt mihi ℣. Quoniam tu es protector me-
us,
In manus tuas Domine comendo spiritum meum ℣.

Voniam fortitudo. Secunda pars.





Nte Domine ſperaui a 6.



redemisti me Domine Domine Deus :// verita- tis,

Deus verita- tis. ://

IN te Domine ſpera- tui, ://

nõ confundar in æternum, in æternum,

redemisti me Domine Deus Deus verita- tis.

CANTAS 2.°

In te Domine ſperaui, :// non confun-

dar in æter- num non

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

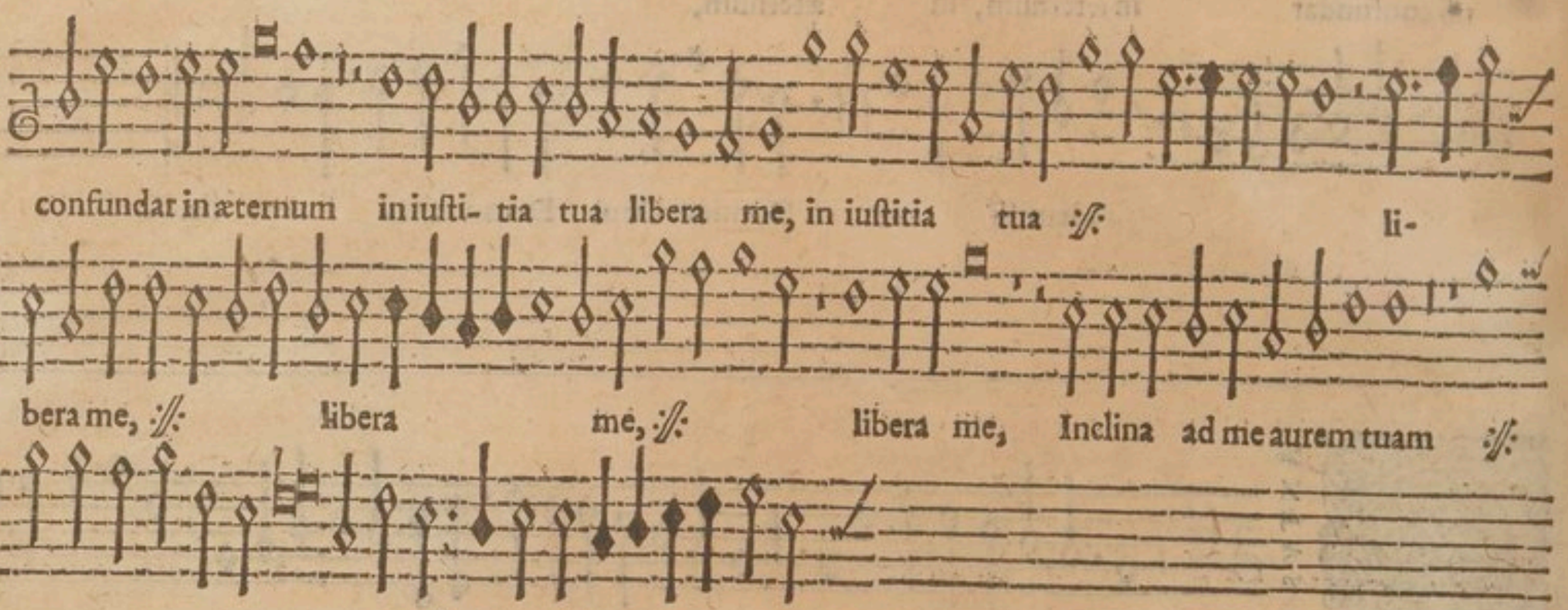
ri- tatis.

BASSVS.

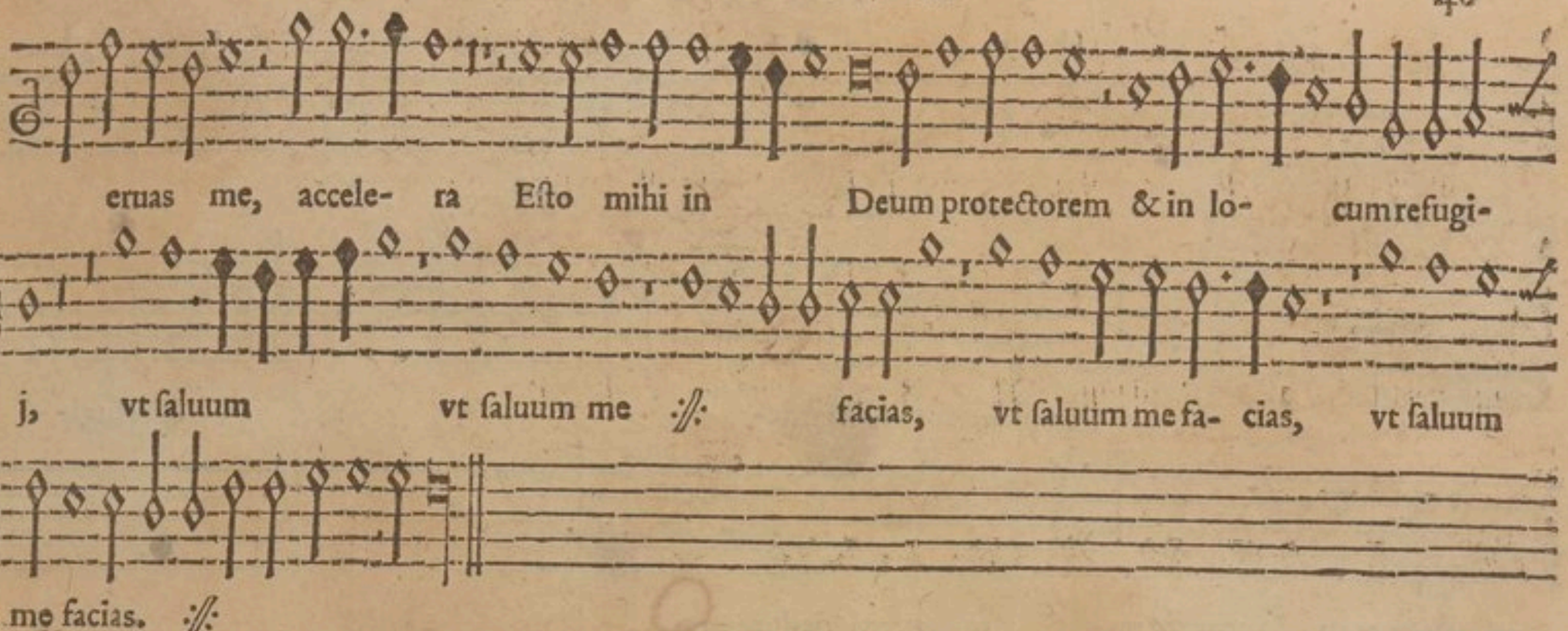
In te Domine ſperaui :// non confundar ://

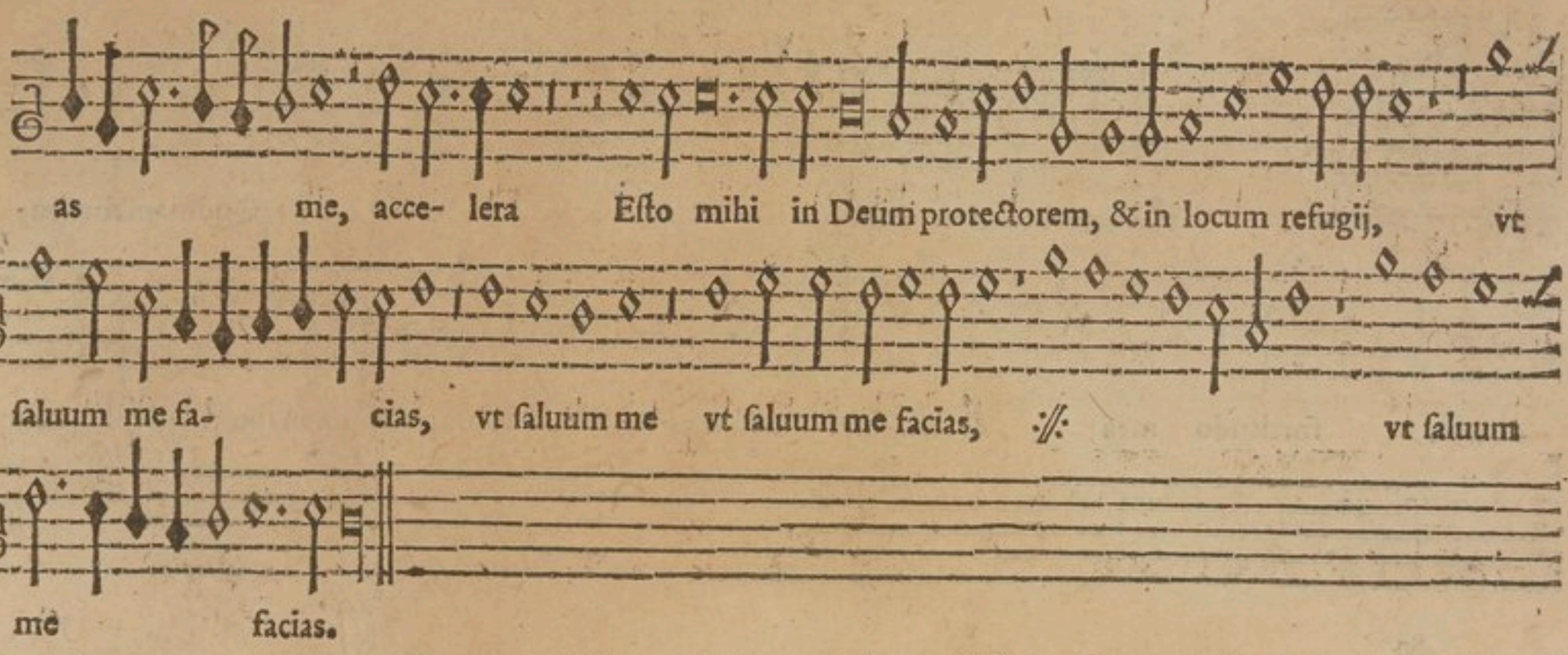
non confundar

non cõfundar in æternum in iusti- tia tua libera me, in iustitia tu-
a libe- ra me, libera me, Inclina ad me aurem tuam
accelera vt

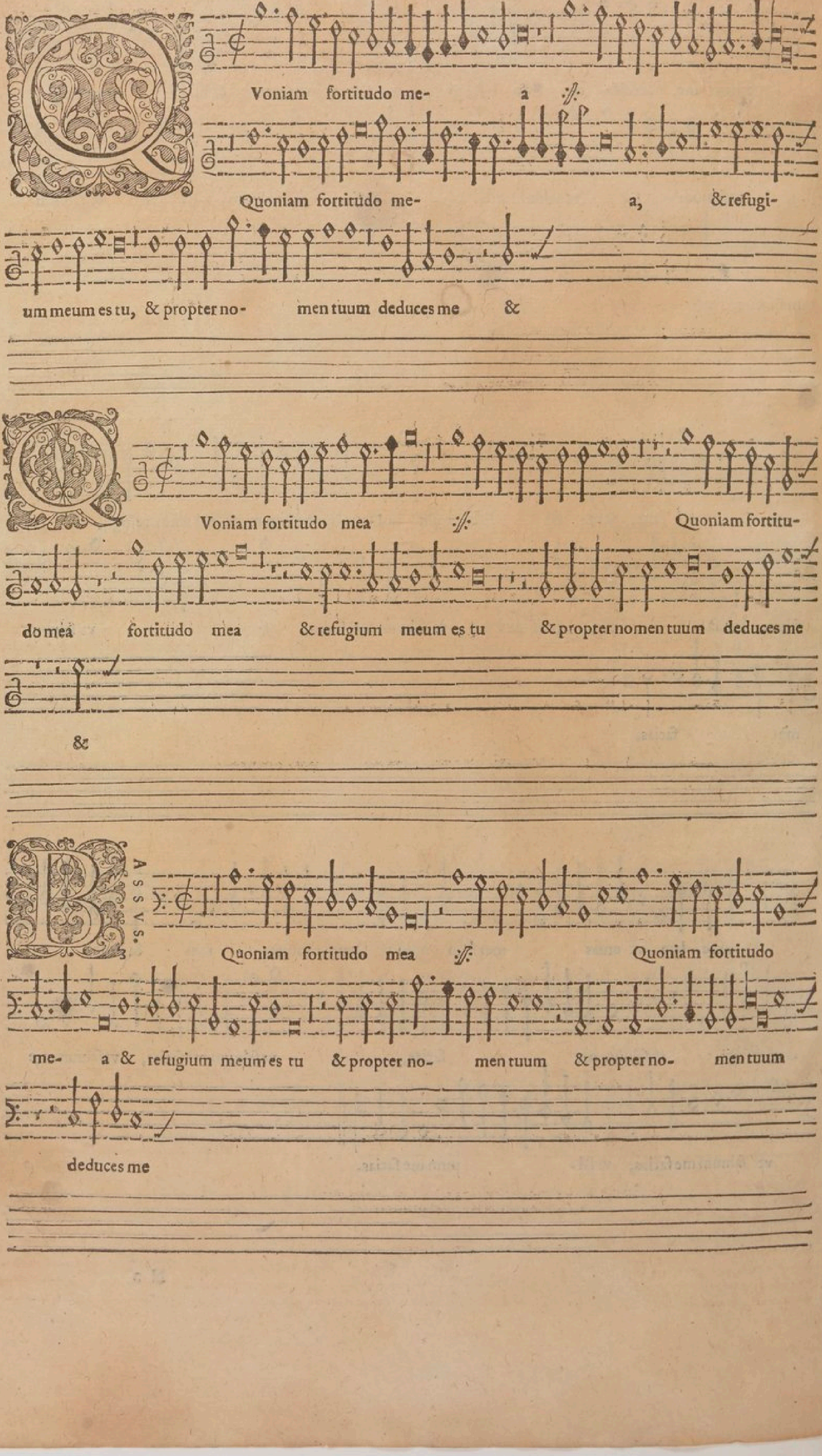

confundar in æternum in iusti- tia tua libera me, in iustitia tua li-
bera me, libera me, libera me, Inclina ad me aurem tuam
accelera vt e- ru-

in æternum non confundar in æternum, in iustitia tua in iustiti-
a tua libera me, libera me, Inclina ad me aurem tuam
Inclina ad me aurem tu- am,


eruas me, accele- ra Esto mihi in Deum protectorem & in lo- cum refugi-
j, vt saluum vt saluum me facias, vt saluum me fa- cias, vt saluum
me facias.

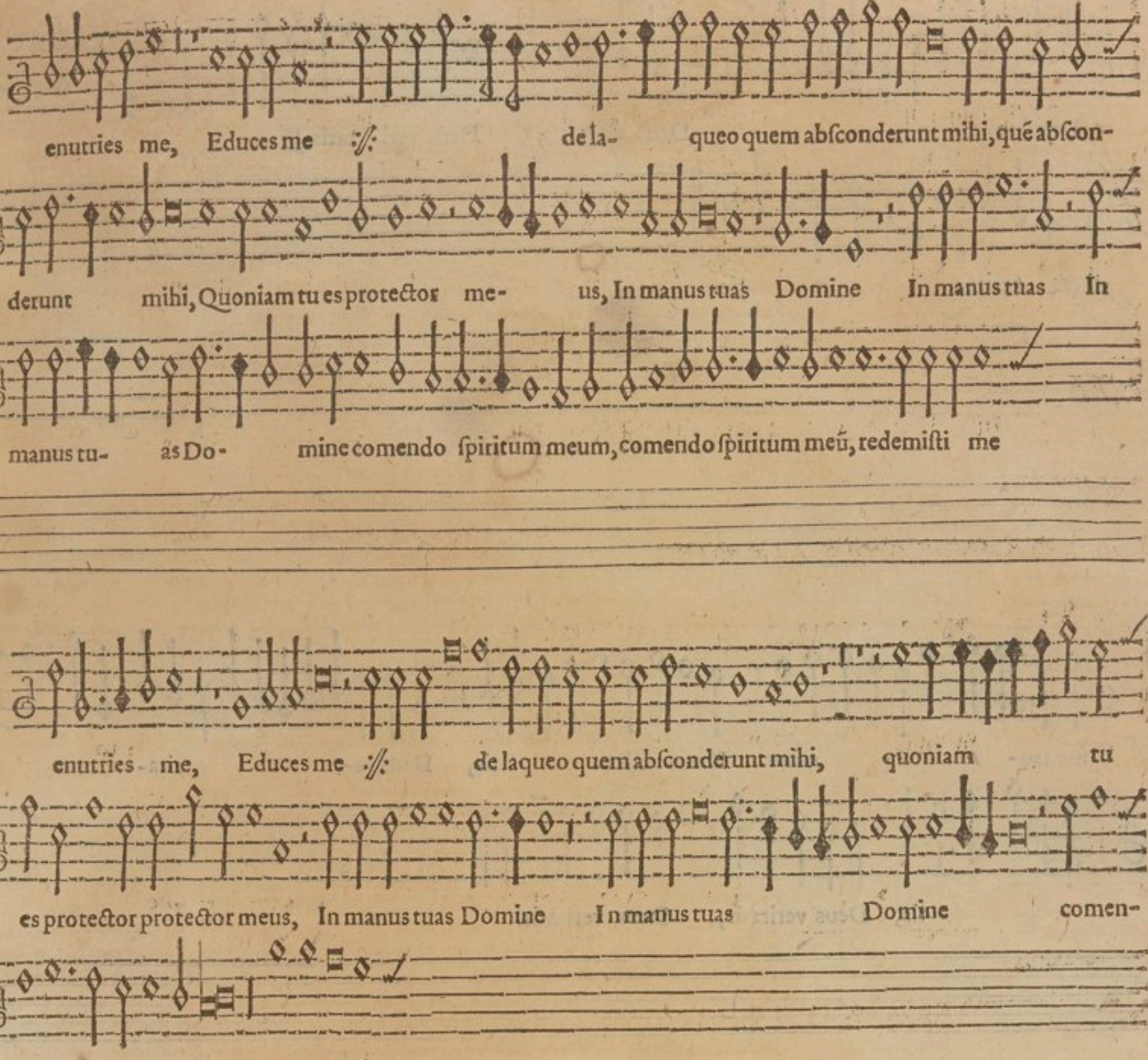

as me, acce- lera Esto mihi in Deum protectorem, & in locum refugij, vt
saluum me fa- cias, vt saluum me vt saluum me facias, vt saluum
me facias.

acce- lera vt eruas me, Esto mihi in Deum protecto- rem & in lo-
cum refugij. vt saluum me facias, vt saluum me facias, vt saluum me
vt saluum me facias, vt sal- uum me facias.

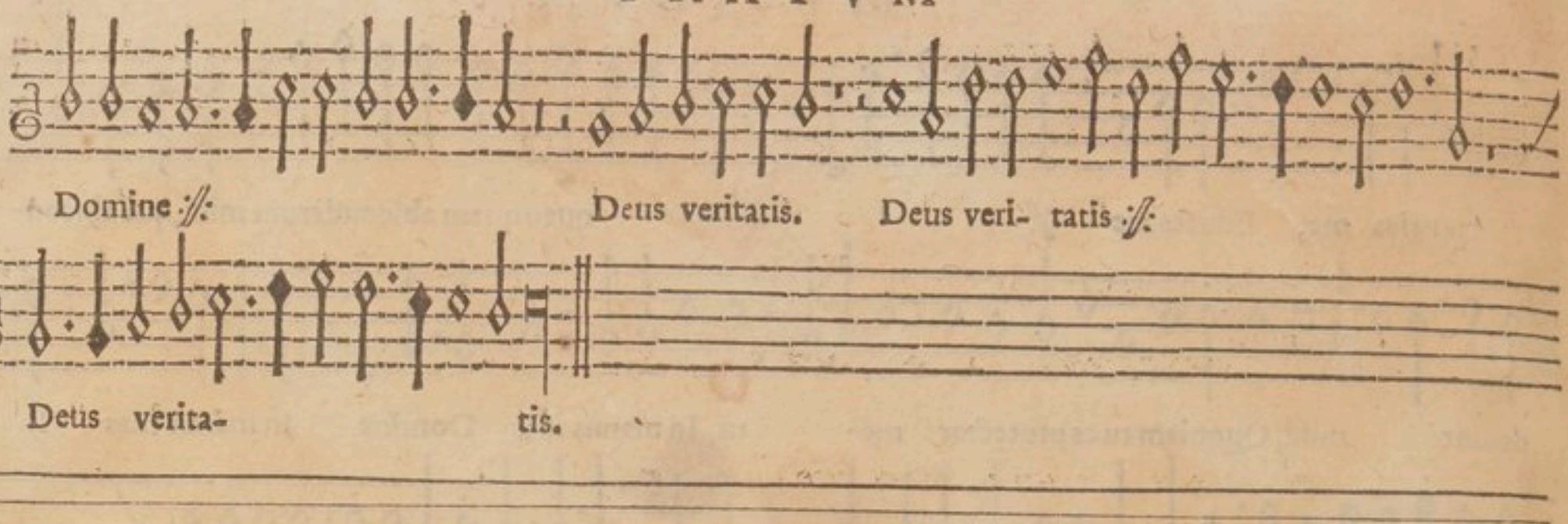

Voniam fortitudo me- a
Quoniam fortitudo me- a, &refugi-
um meum es tu, & propter no- men tuum deduces me &
Voniam fortitudo mea
Quoniam fortitu-
do mea fortitudo mea & refugium meum es tu & propter nomen tuum deduces me
&
Quoniam fortitudo mea
Quoniam fortitudo
me- a & refugium meum es tu & propter no- men tuum & propter no- men tuum
deduces me

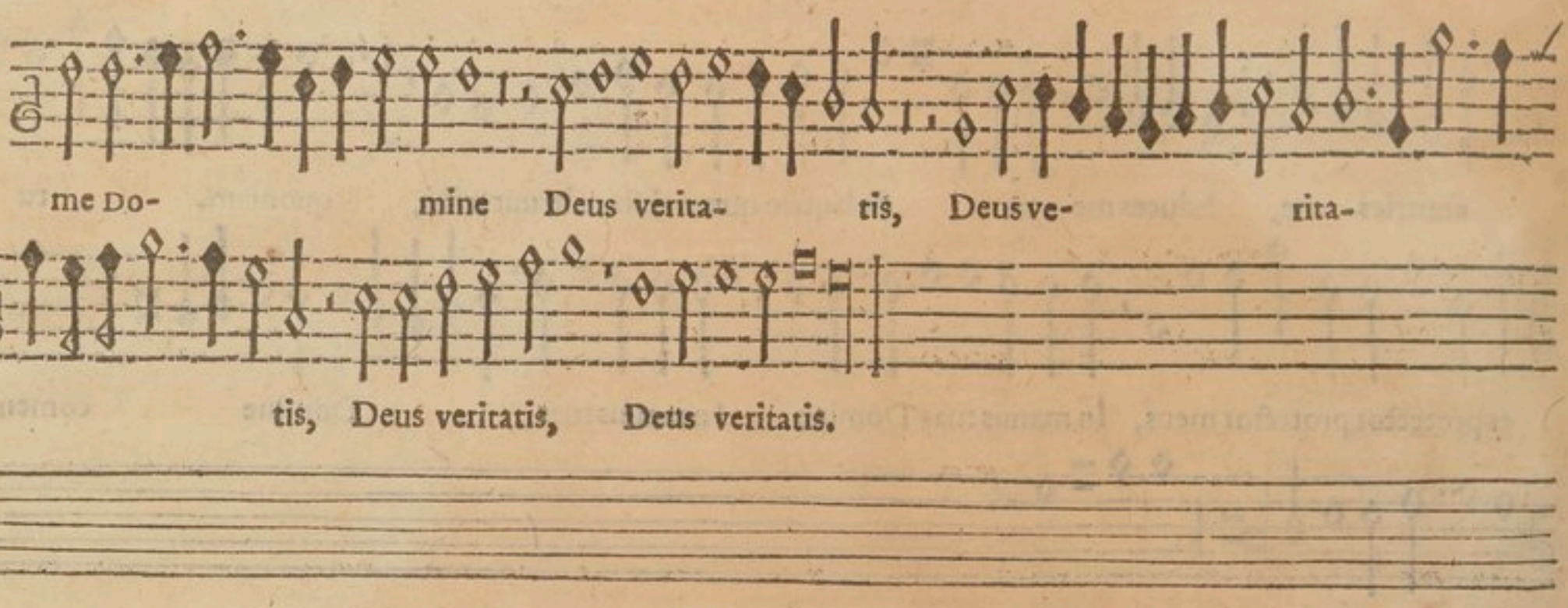
Voniam fortitudo. Secunda pars.

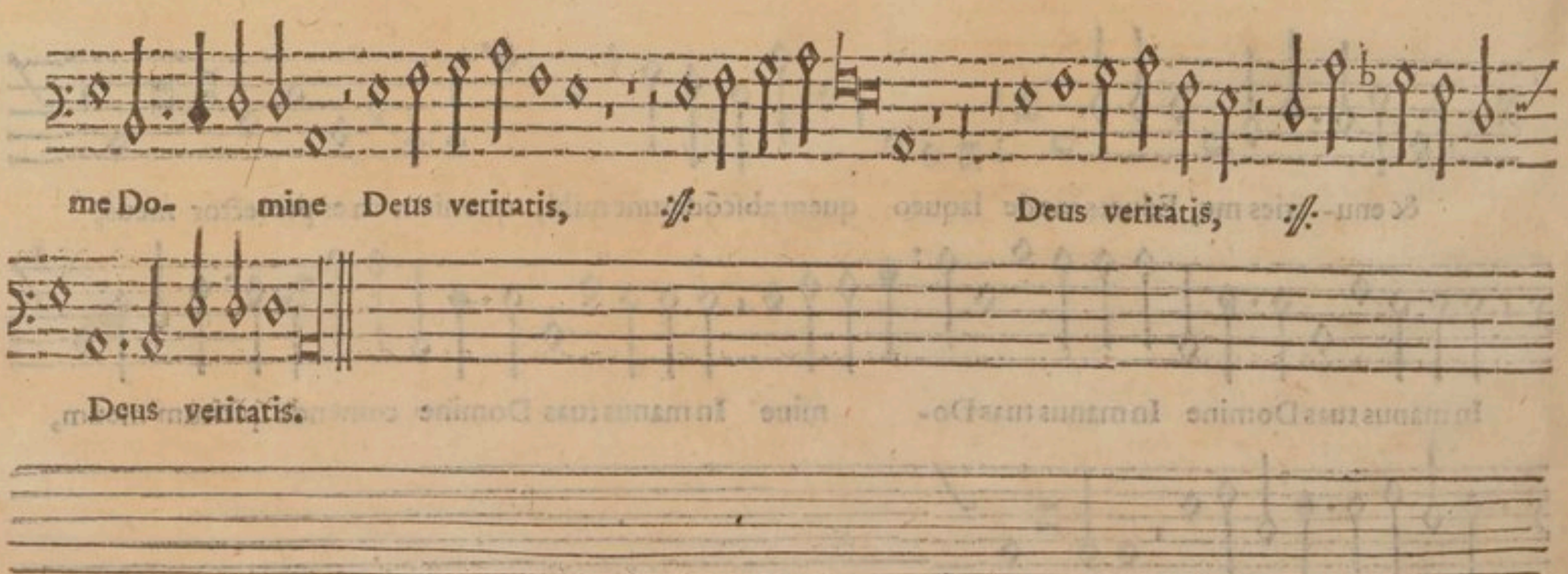
verte

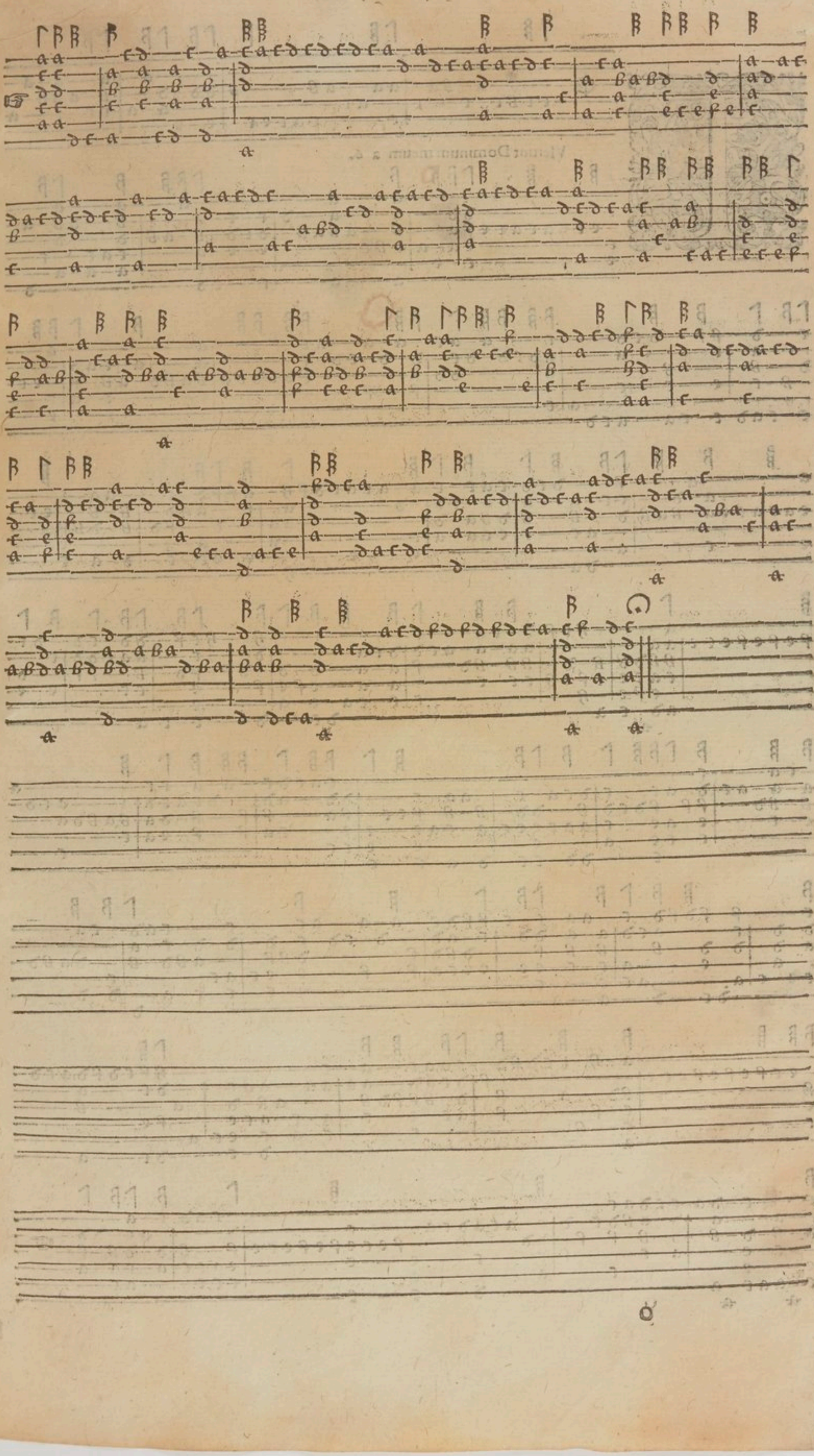

enutries me, Educes me ℣ de la- queo quem abſconderunt mihi, qué abſcon-
derunt mihi, Quoniam tu es protector me- us, In manus tuas Domine In manus tuas In
manus tu- as Do- mine comendo ſpiritum meum, comendo ſpiritum meũ, redemiſti me
enutries me, Educes me ℣ de laqueo quem abſconderunt mihi, quoniam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

& enu- tries me, Educes me de laqueo quem abſcõderunt mihi, quoniam tu es protector meus,
In manus tuas Domine In manus tuas Do- mine In manus tuas Domine comendo ſpiritum meum,
comendo ſpiritum meum redemiſti

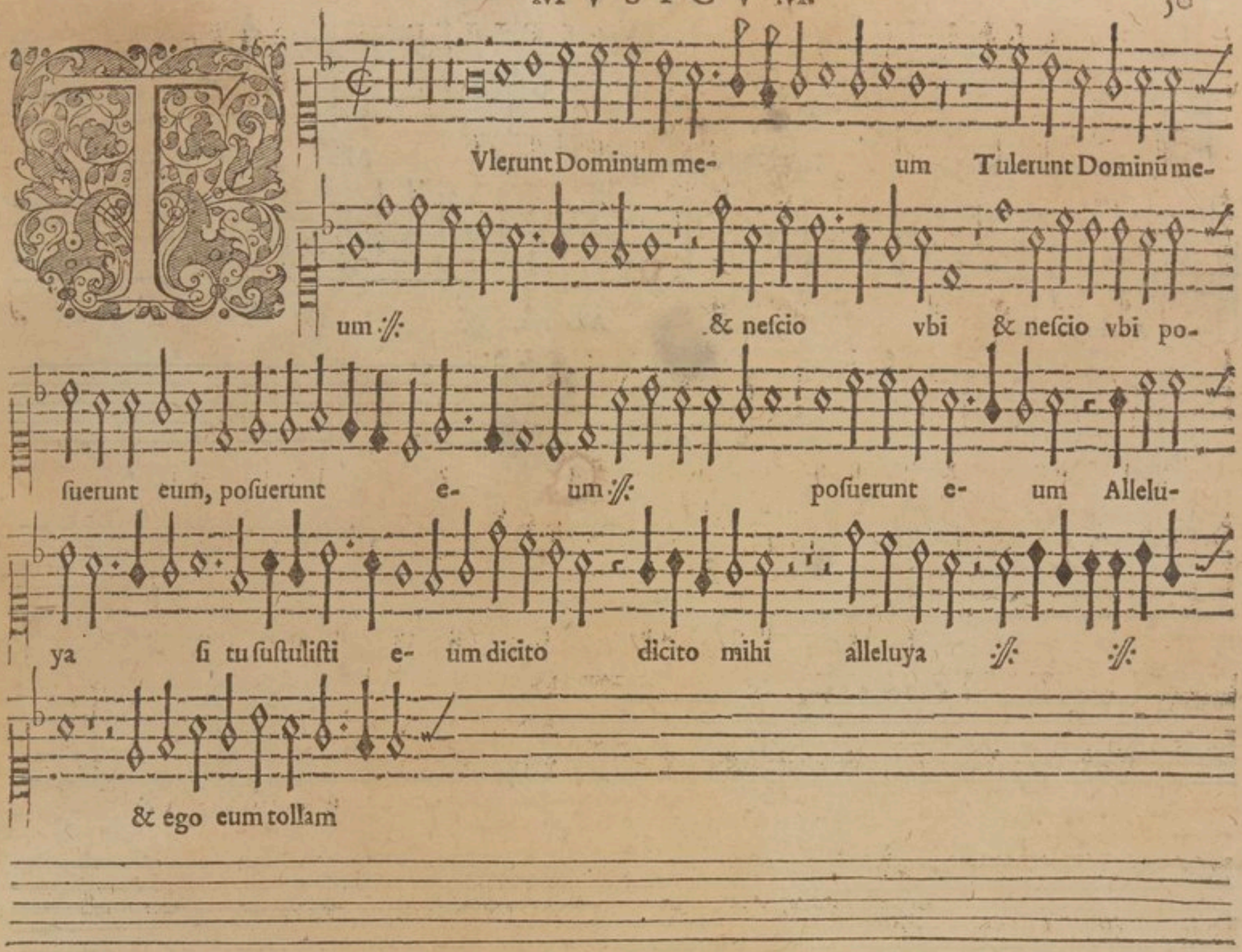

Domine ://: Deus veritatis. Deus veri- tatis ://:
Deus verita- tis.


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


me Do- mine Deus veritatis, ://: Deus veritatis, ://:
Deus veritatis.



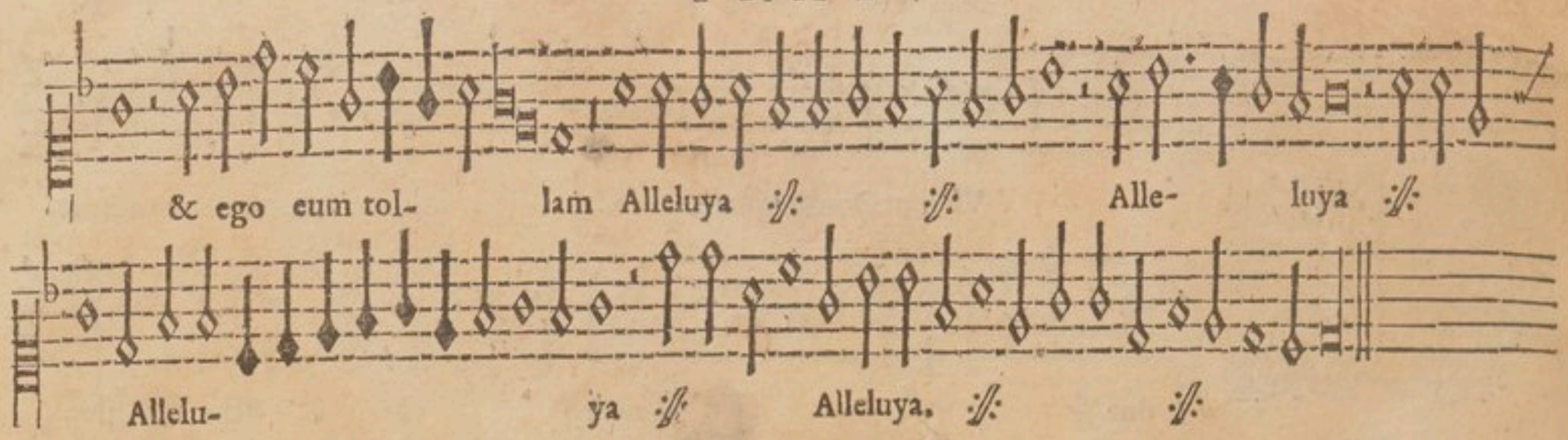
Vlerunt Dominum meum a 6.


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

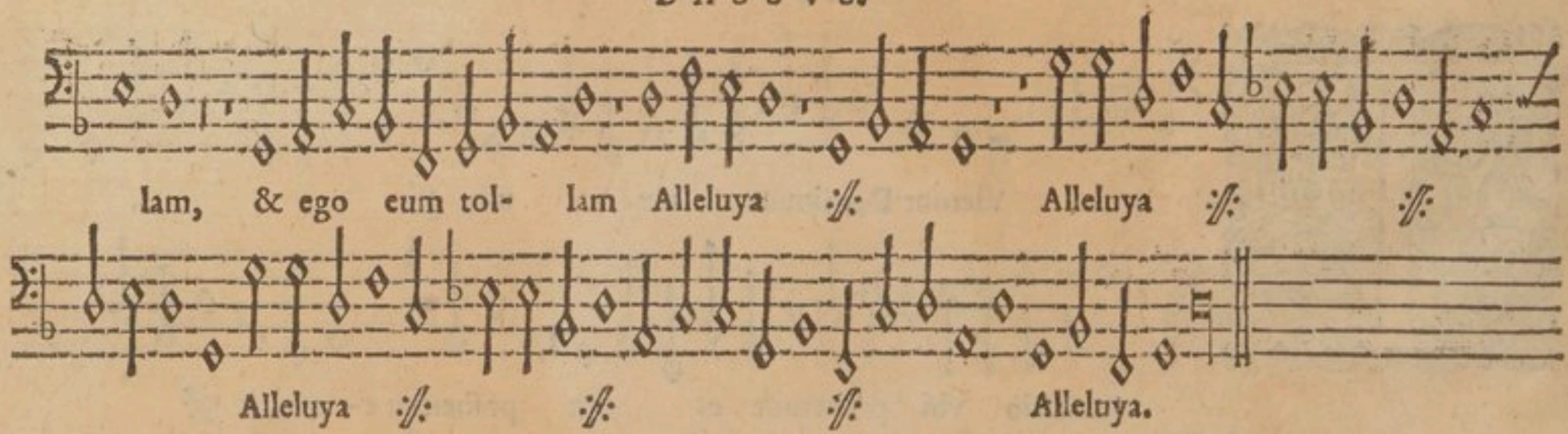
BASSVS.

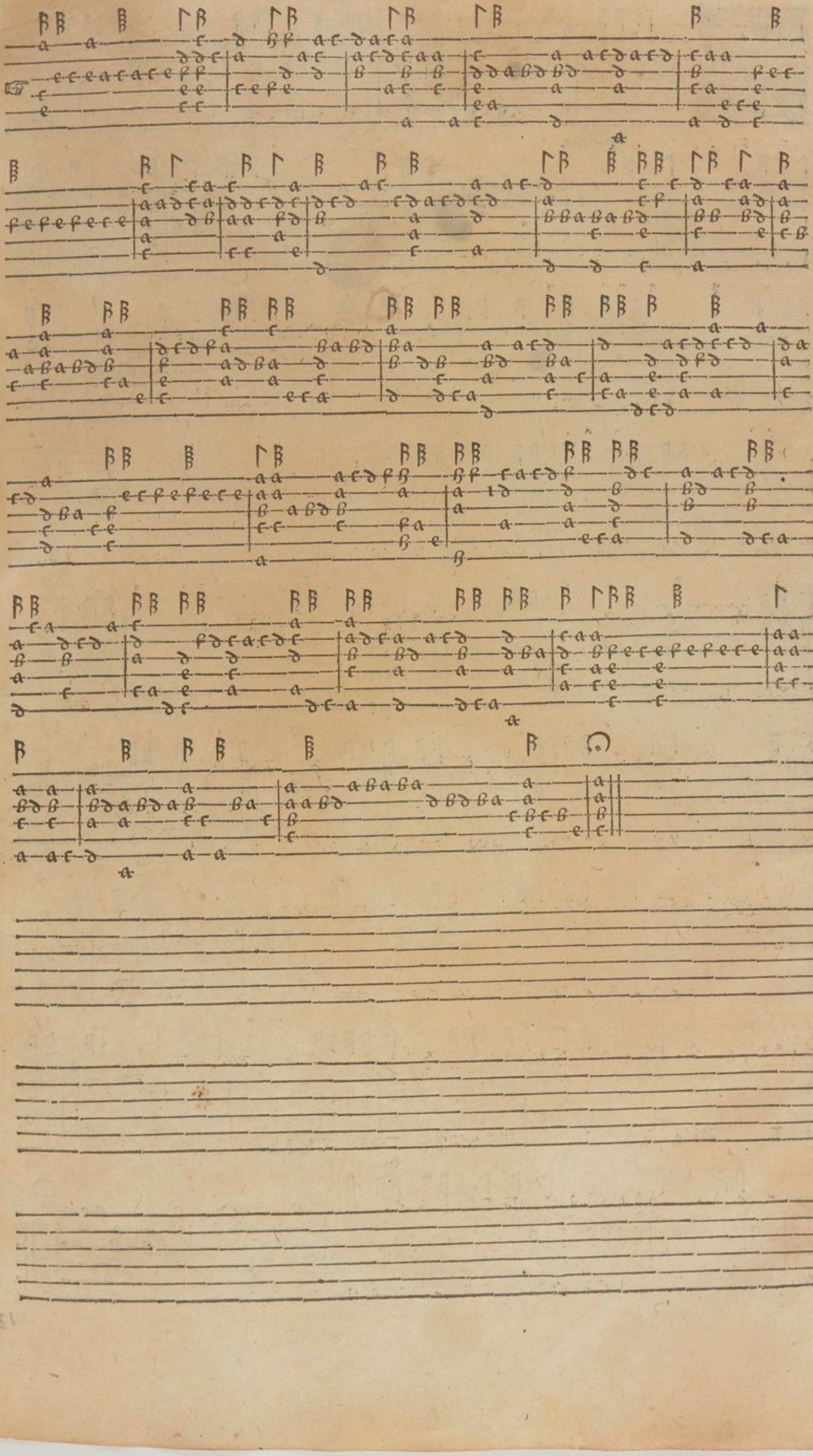
Vlerunt Dominum me- um ://
& neſcio vbi poſuerunt e- um poſuerunt e- um, ://
ſi tu ſuſtuliſti eum :// Alleluya ://
:// Alleluya & ego eum tol-

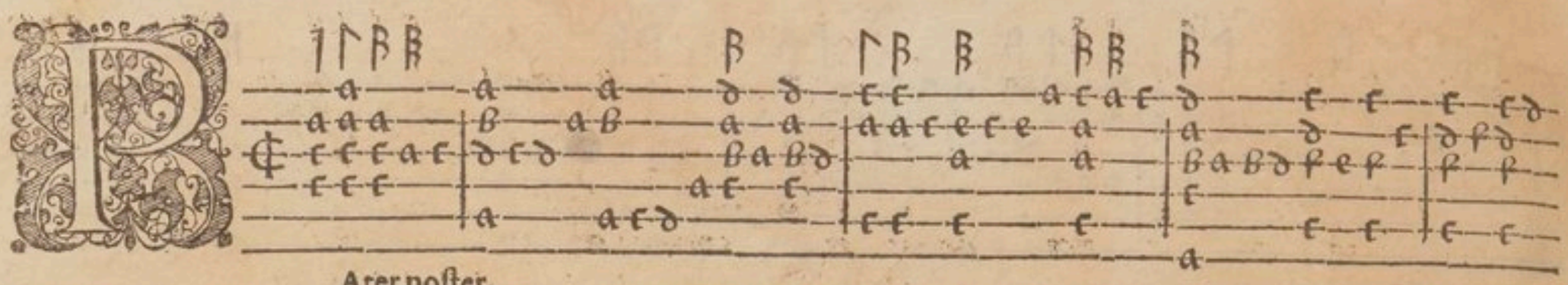
PRATVM



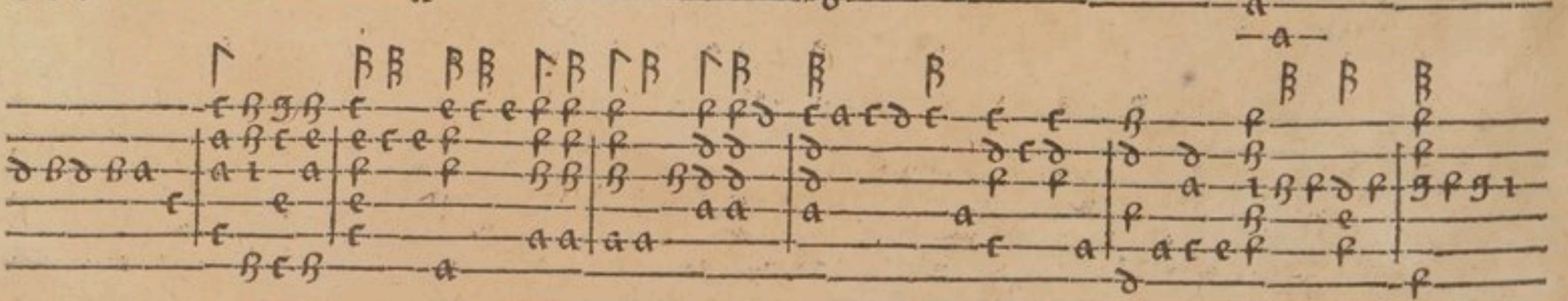
BASSVS.

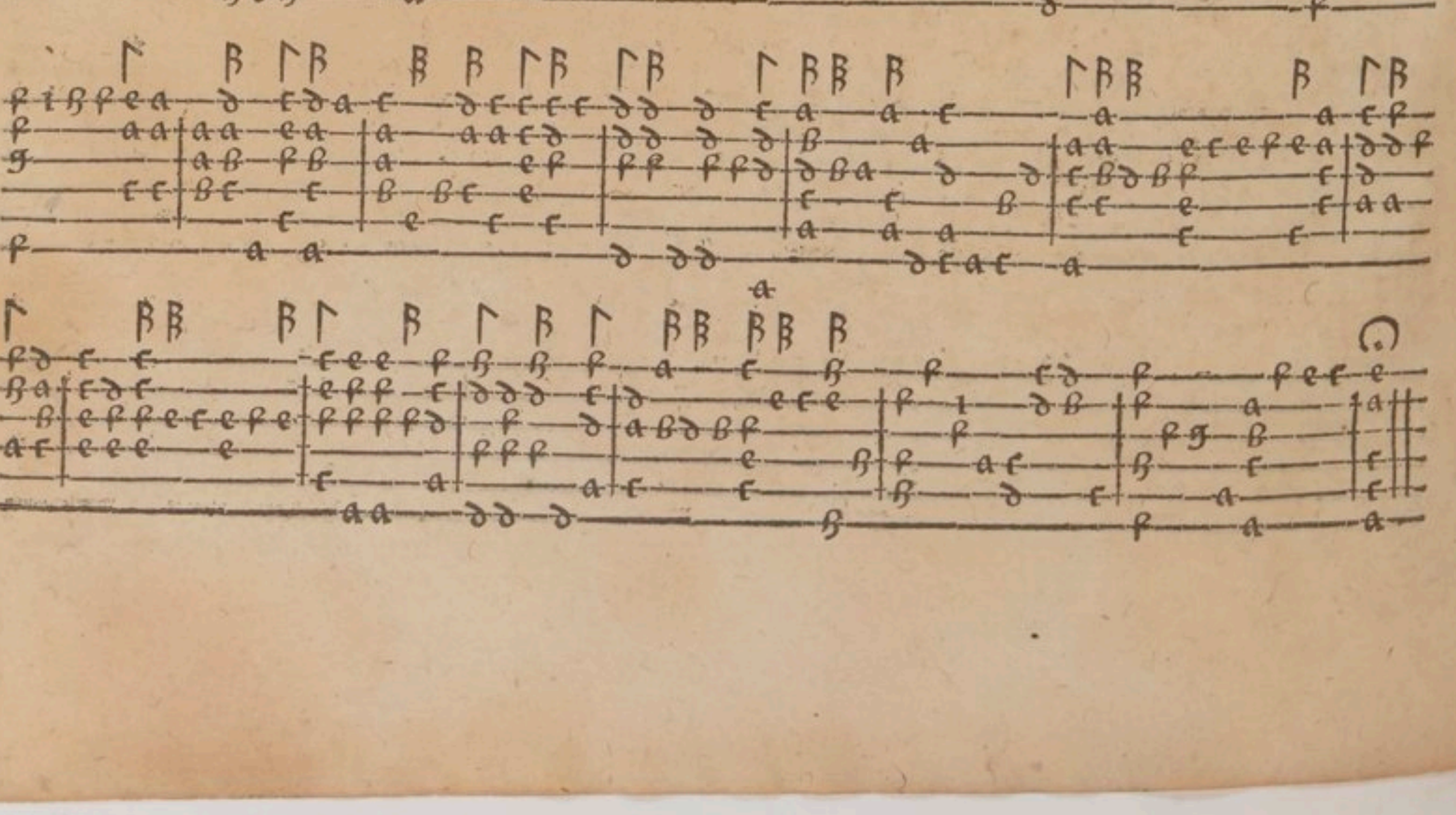






Ater noſter.





D Ater noſter, ℣. qui es in cæ- lis: San- ctifi-

ce- tur nomen tuum: Adue- niat regnum tu- um: Fi-

at volun- tas tua ſicut in cęlo & in ter- ra, Panem noſtrũ quotidianum ℣.

da no- bis hodie: Et dimitte nobis debita noſtra, debita noſtra, ſicut & nos dimitti-

mus debitori- bus noſtris: Et ne nos inducas ℣. in tentationem: Sed libera nos à malo, ℣.

A- men.

BASSVS.

D Ater noſter qui es in cælis: Sanctifi- cetur nomen tuũ: Adũeniat rẽgnũm

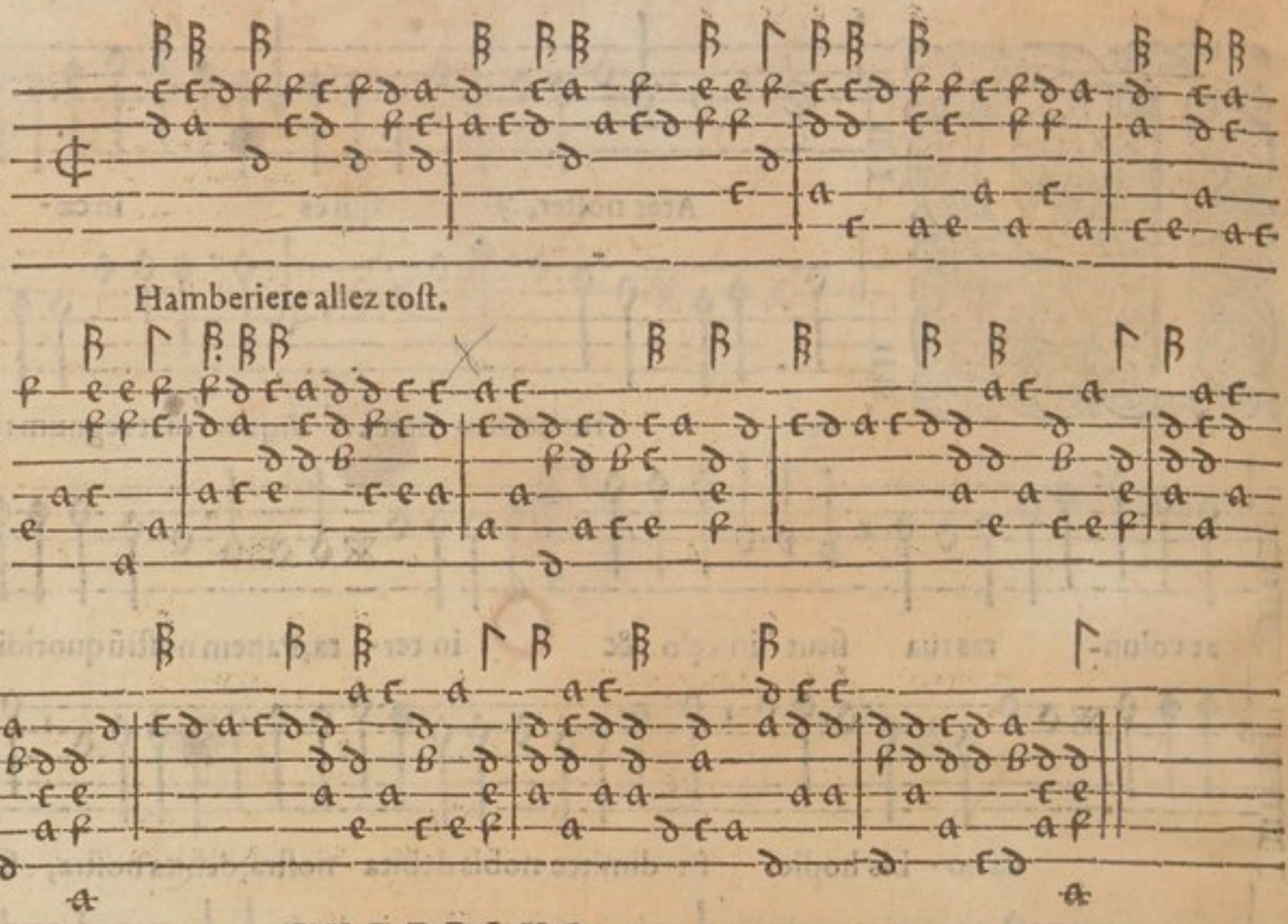
tu- um, Fiat volun- tas tua ſicut in cælo & in ter-

um, Panem noſtrum quotidianum da nobis hodie, Et dimit- te nobis ℣. debi-

ta noſtra ſicut & nos dimittimus debito- ribus noſtris: Et ne nos inducas in ten-

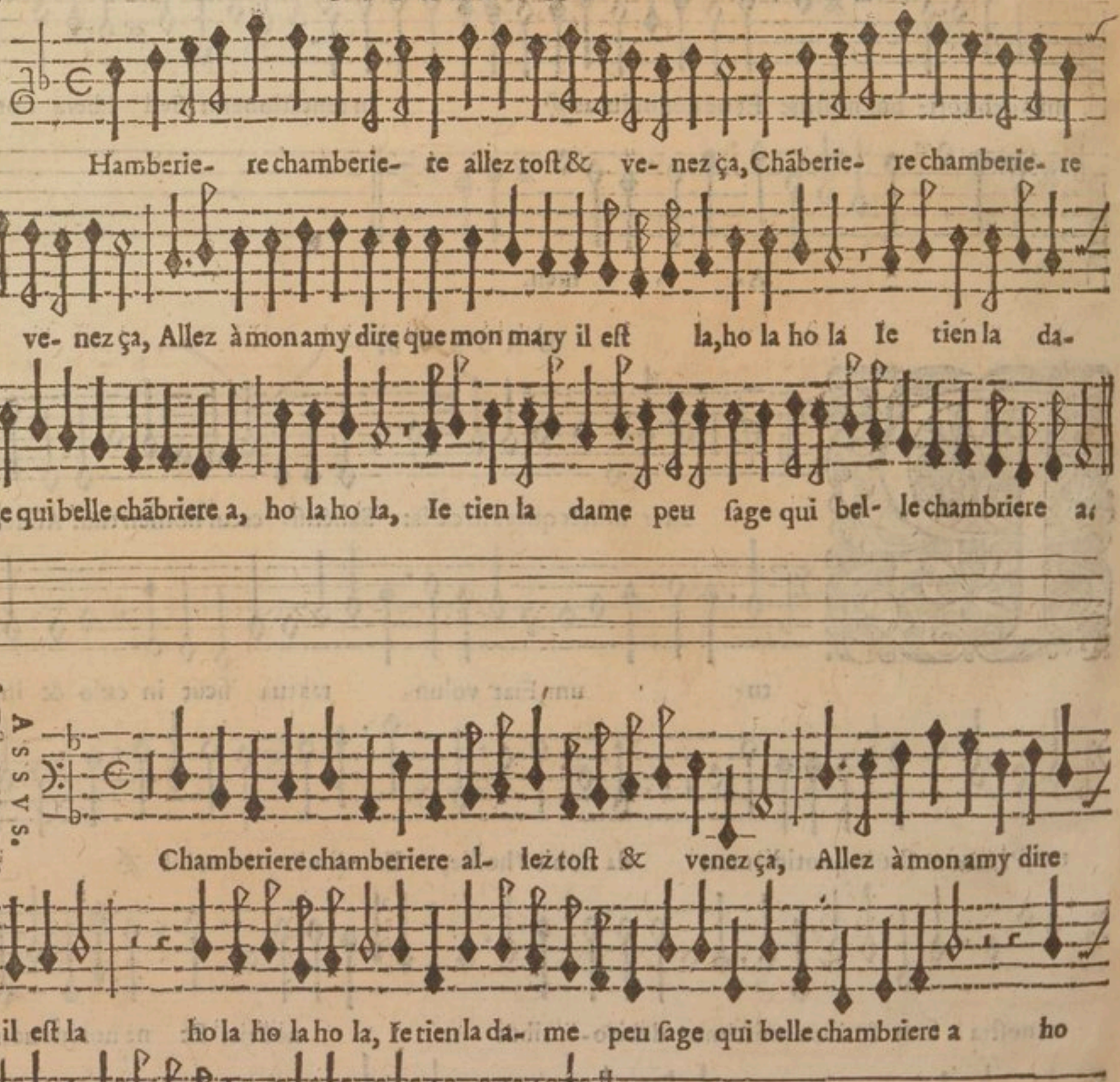
tati- o- nem, Sed li- bera nos à malo. A- men.

PRATVM



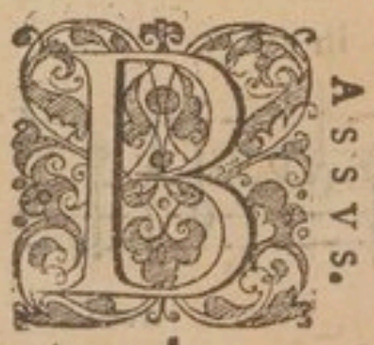
Hamberiere allez toſt.

SVPERIVS.

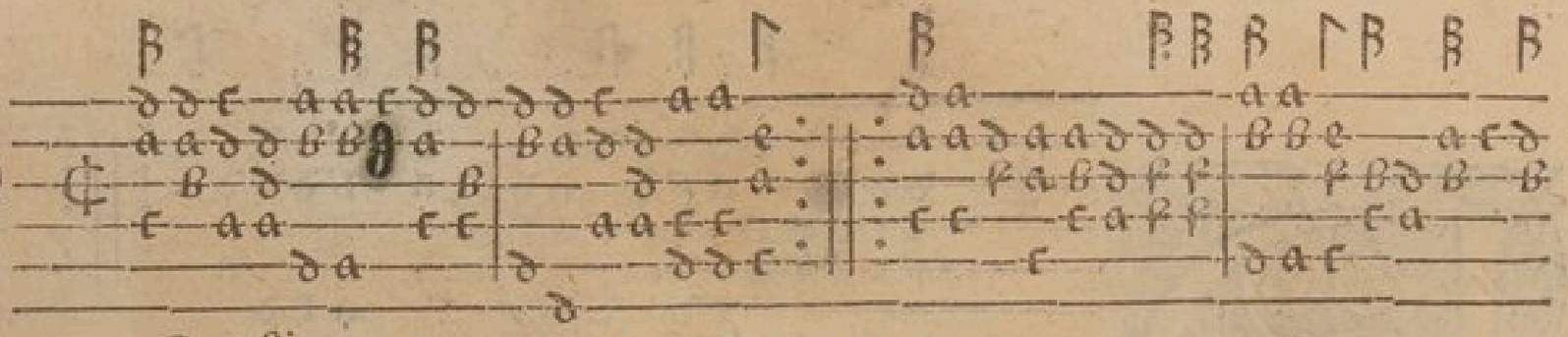


Hamberie- re chamberie- re allez toſt & ve- nez ça, Châberie- re chamberie- re allez toſt & ve- nez ça, Allez à mon amy dire que mon mary il eſt la, ho la ho la Ie tien la da- me peu ſage qui bel- le chambriere a, ho la ho la, Ie tien la dame peu ſage qui bel- le chambriere a

BASSVS.

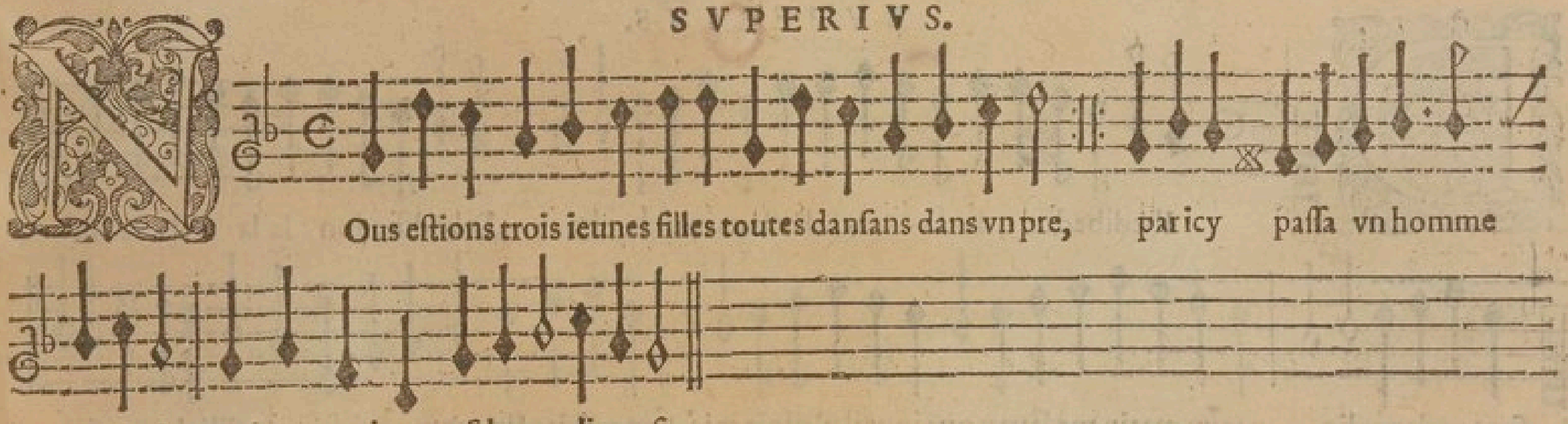


Chamberiere chamberiere al- lez toſt & venez ça, Allez à mon amy dire que mõ mary il eſt la ho la hо la ho la, Ie tien la da- me peu ſage qui belle chambriere a ho la ho la ho la, Ie tien la da- me peu ſage qui belle chambriere a



Ous eſtions.

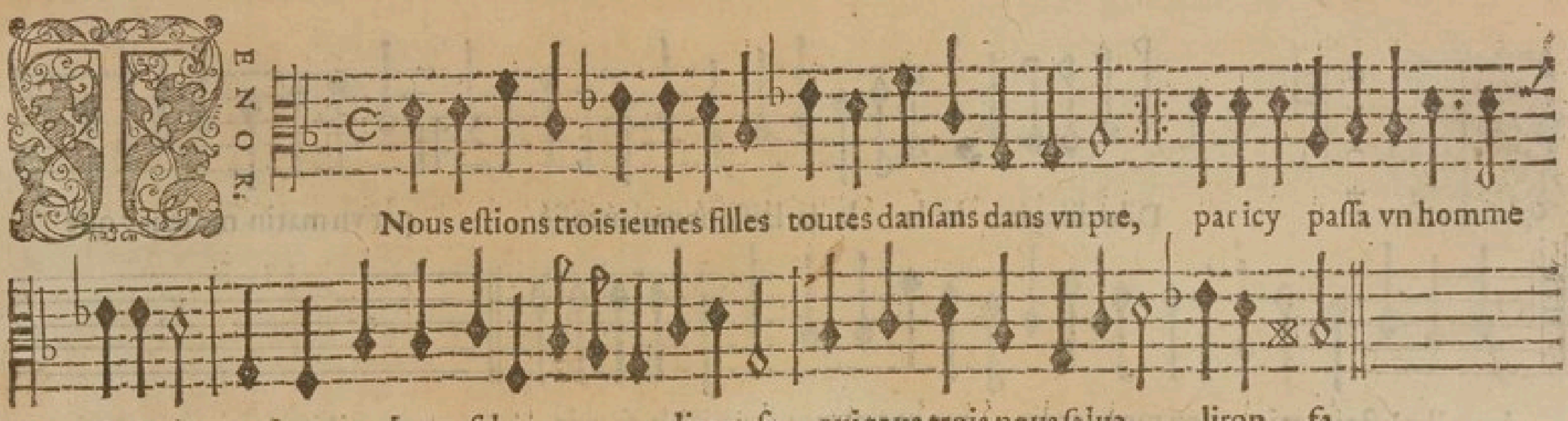
SVPERIVS.



Ous eſtions trois ieunes filles toutes danſans dans vn pre, par icy paſſa vn homme

la la la qui tous trois nous ſalua liron ſa.

TENOR.



Nous eſtions trois ieunes filles toutes danſans dans vn pre, par icy paſſa vn homme

la la la qui tous trois nus ſalua liron fa qui tous trois nous ſalua liron fa.

ALTVS.

Nous eſtions trois ieunes filles toutes danſans dans vn pre, par icy paſſa vn homme

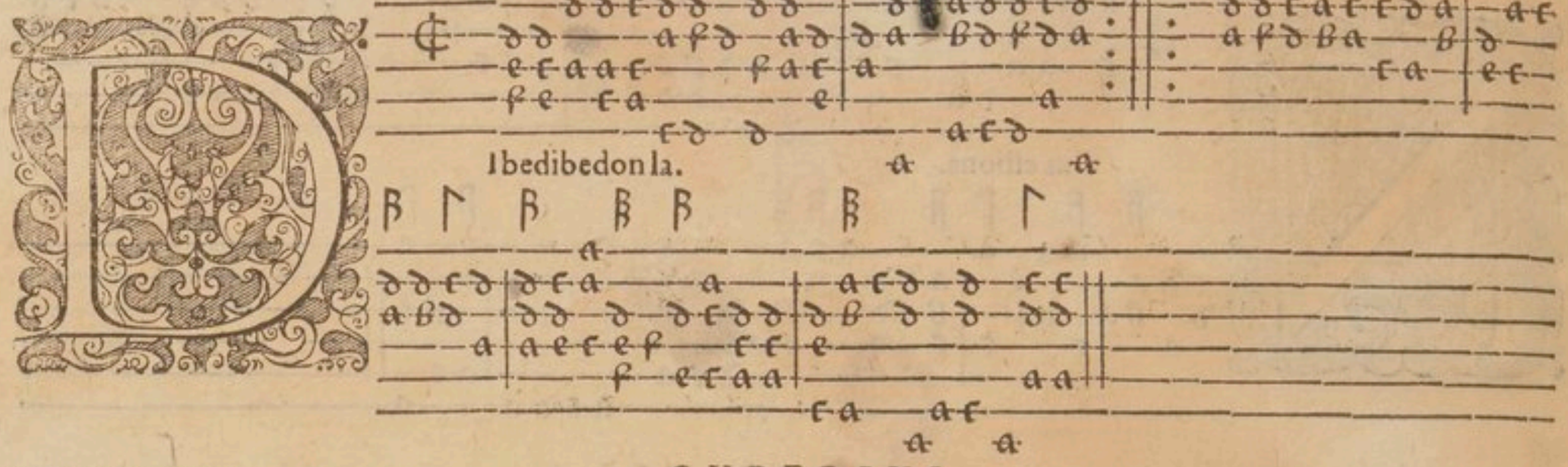
la la la, qui tous trois nous ſalua li- ron fa, qui tous trois nous ſa- lu- a li- ron fa.

BASSVS.

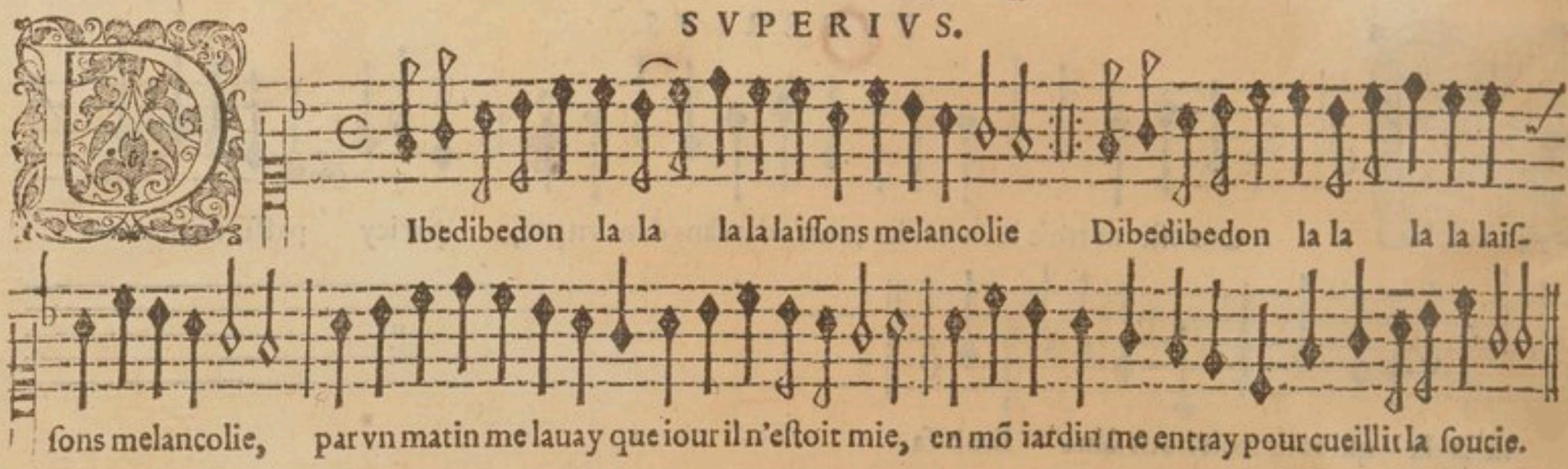
Nous eſtions trois ieunes filles toutes danſans dans vn pre, par icy paſſa vn homme

la la la qui tous trois nous ſa- lua liron fa.

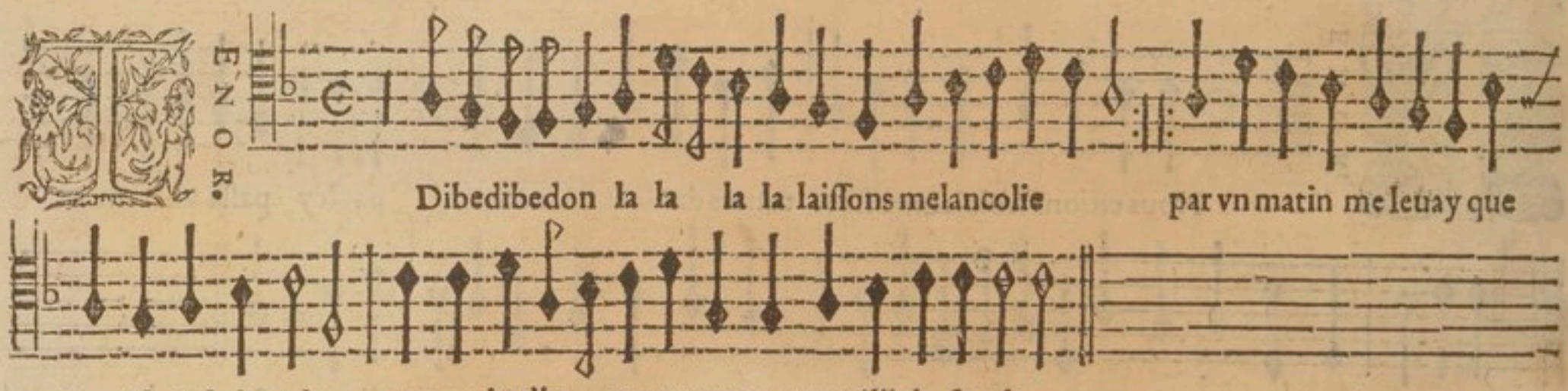
PRATVM



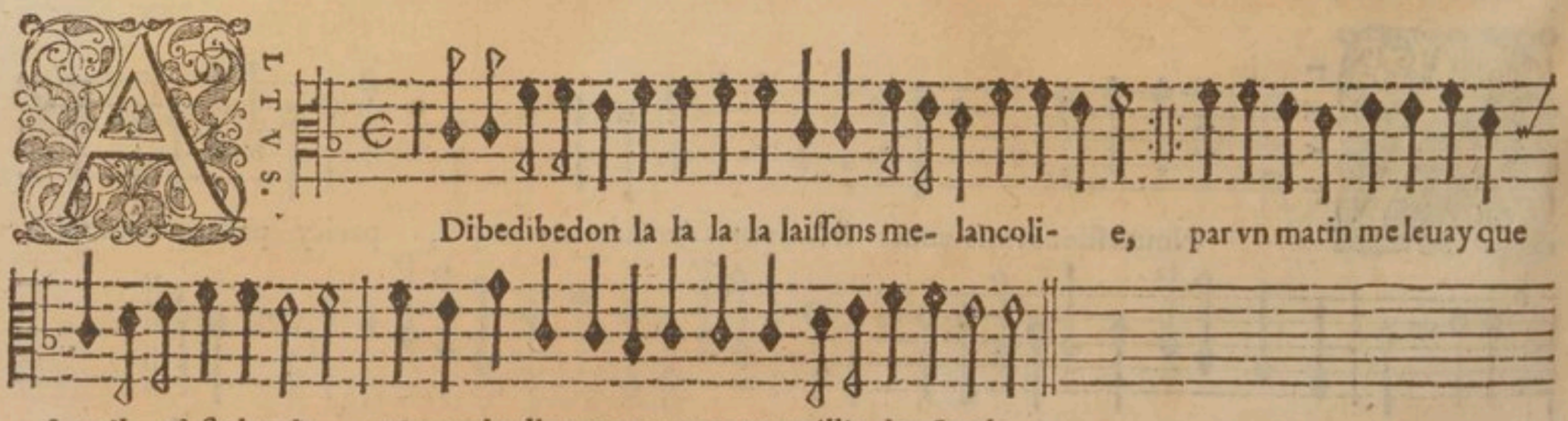
SVPERIVS.



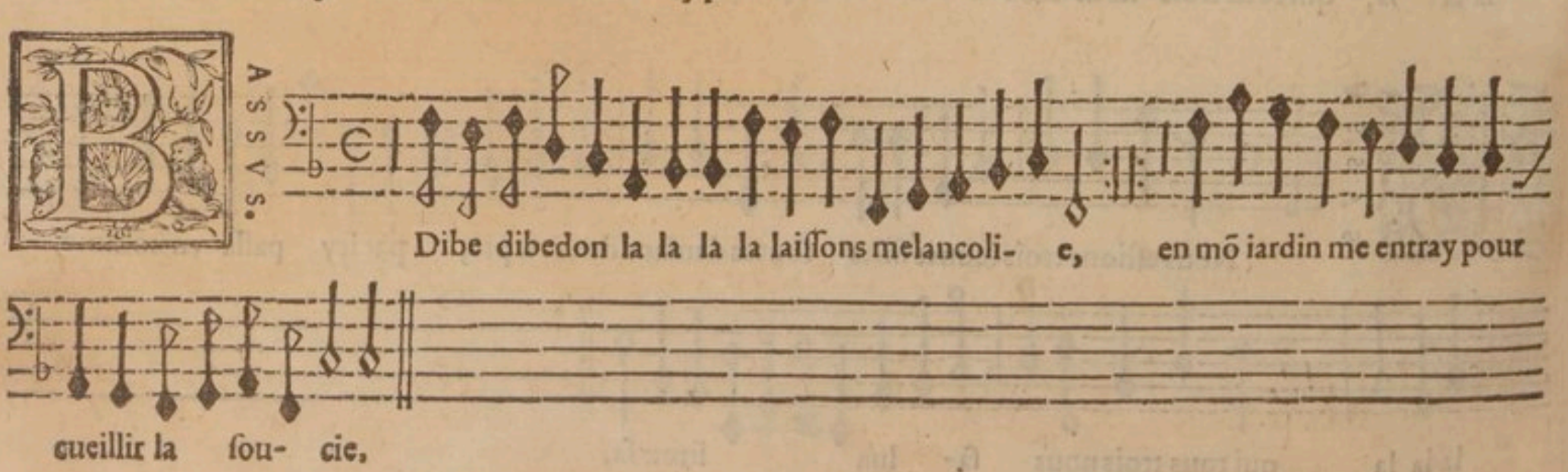
TENOR.



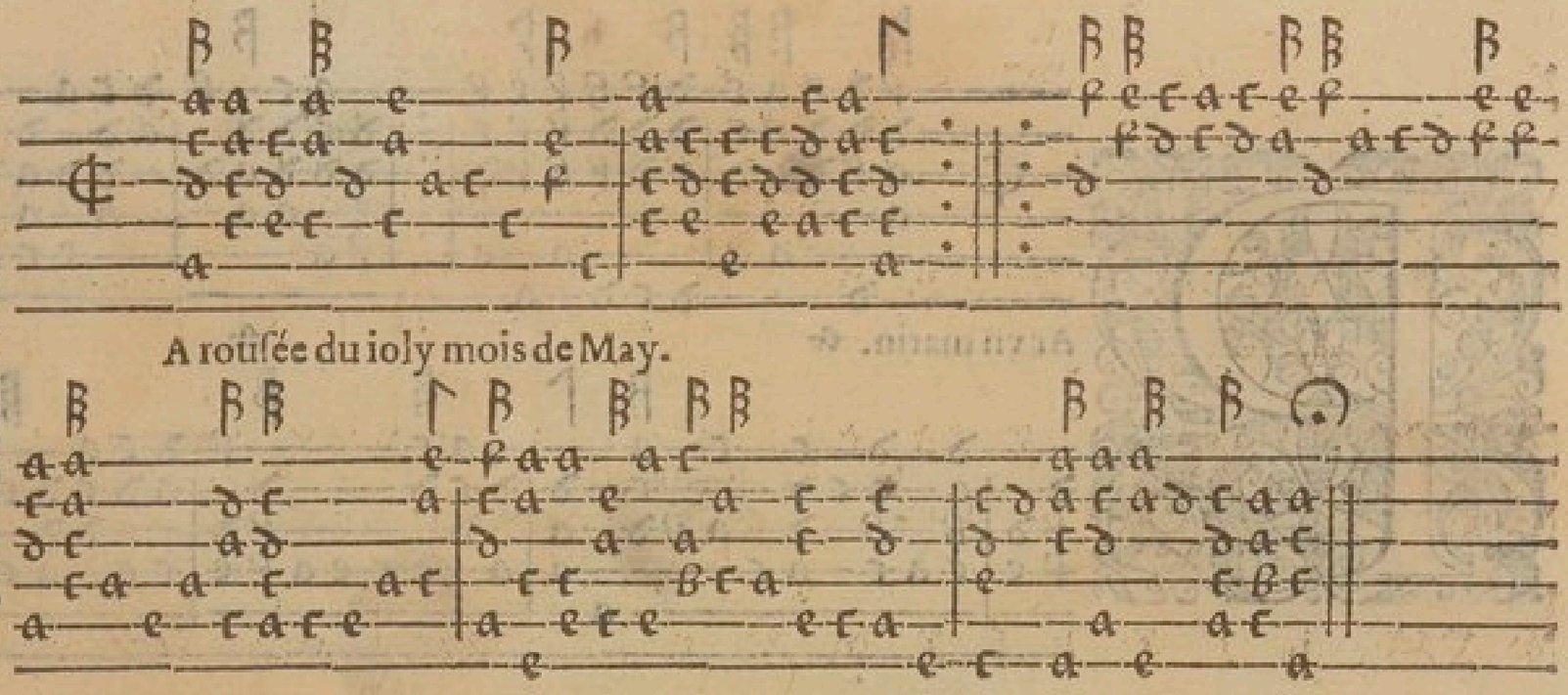
ALTVS.



BASSVS.

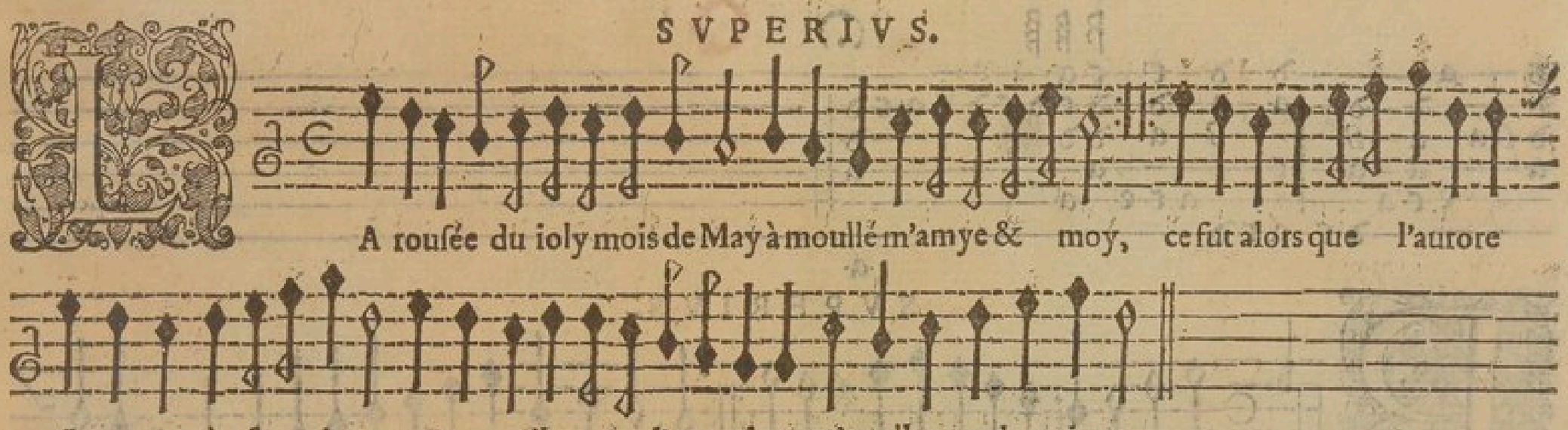


Le Sup. doit estre chante.



A rousée du ioly mois de May.

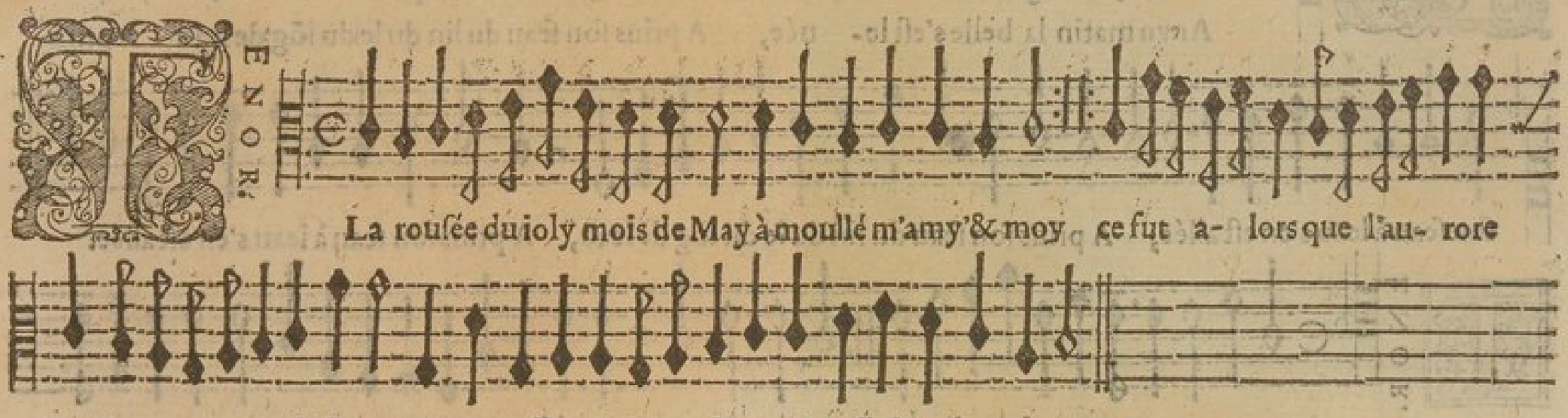
SVPERIVS.



A rousée du ioly mois de May à moullé m'amye & moy, ce fut alors que l'aurore

cõmençoyt à se leuer, qu'auec celle que i'a- dore m'en alloys au boys iouer.

TENOR.



La rousée du ioly mois de May à moullé m'amy' & moy ce fut a- lors que l'au- rore

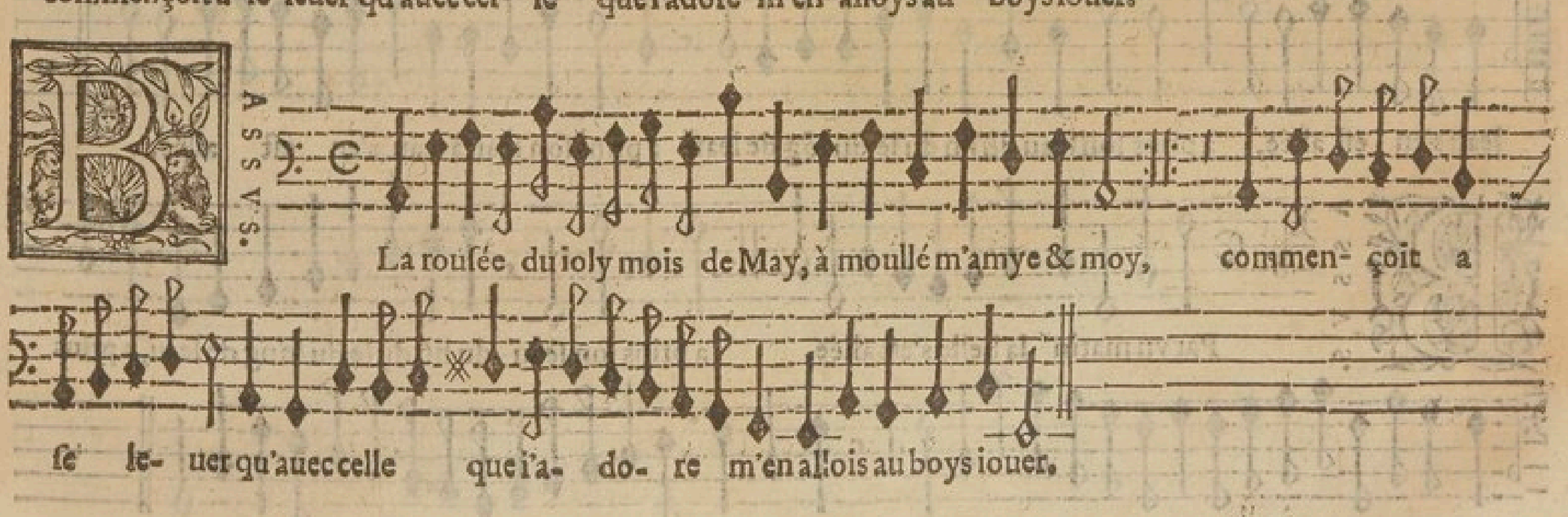
commen- çoyt a se leuer, qu'auec celle que i'a- dore m'en alois au boys iouer.

ALTVS.

La rousée du ioly mois de May à moullé m'amye & moy ce fut a- lors que l'aurore

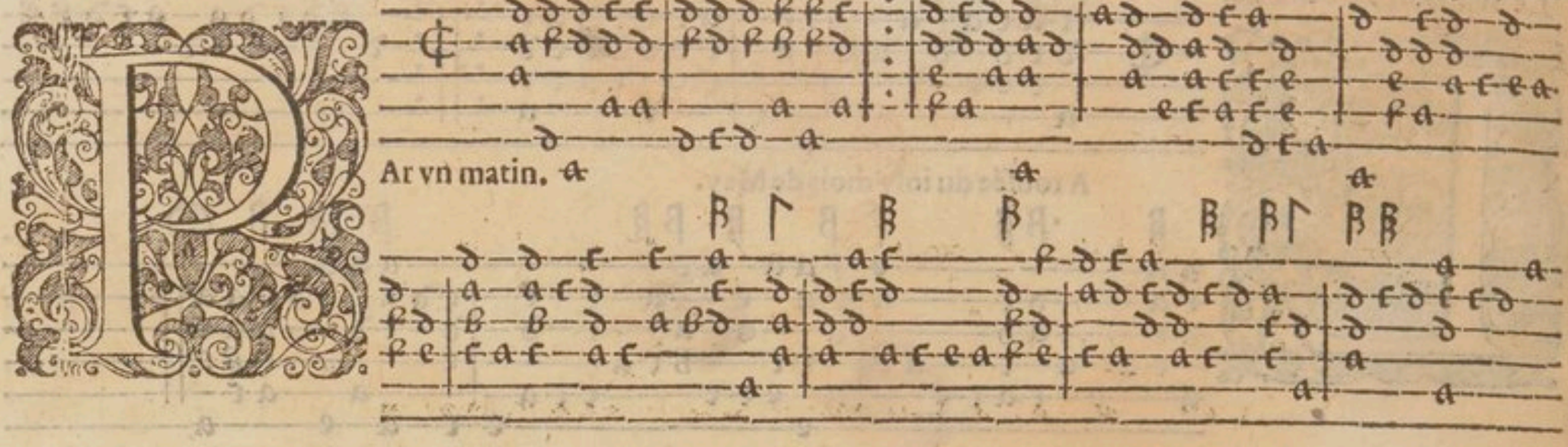
commençoit a se leuer qu'auec cel- le que i'adore m'en alloys au boys iouer.

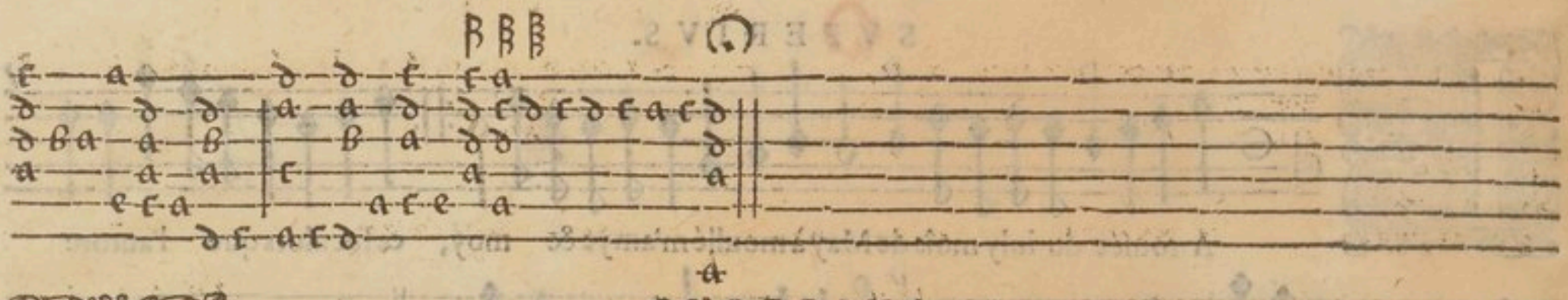
BASSVS.



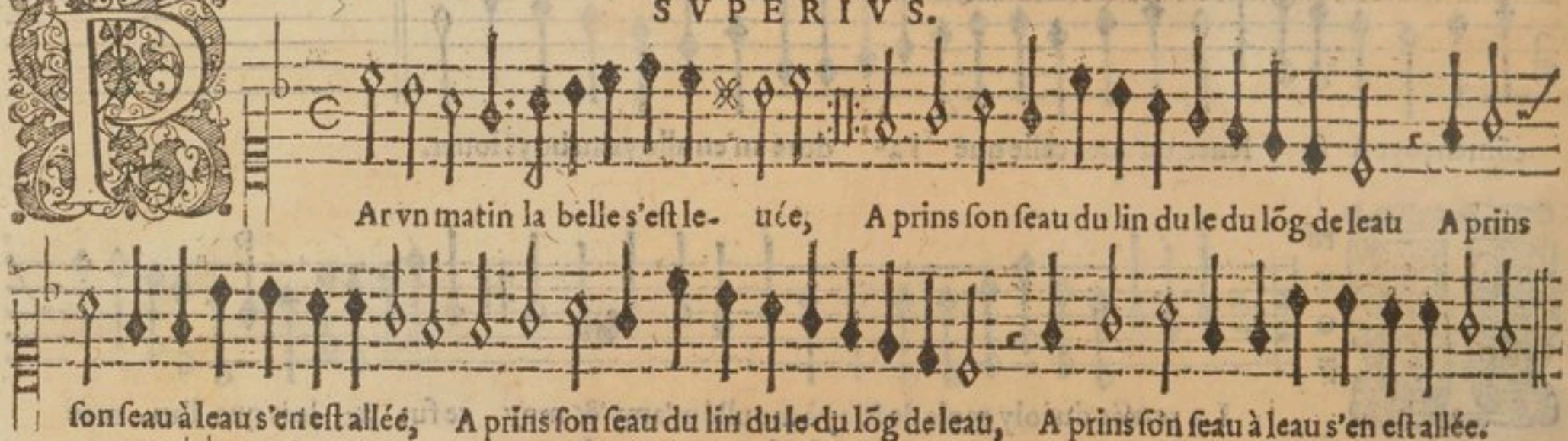
La rousée du ioly mois de May, à moullé m'amye & moy, commen- çoit a

se le- uer qu'auec celle que i'a- do- re m'en allois au boys iouer.





SVPERIVS.



ENOR.

ALTVS.

BASSVS.

Himira.

CANTO.

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

BASSO.

Chi mira gl'occhi tuoi & non ſoſpira poi, & non ſoſpira poi Chi mira gl'occhi
tuoi, & non ſoſpira poi, &c. Credo che nõ ſia viuo &c. o di giu-
dicio priuo Credo che nõ ſia viuo &c. o di giudicio priuo.

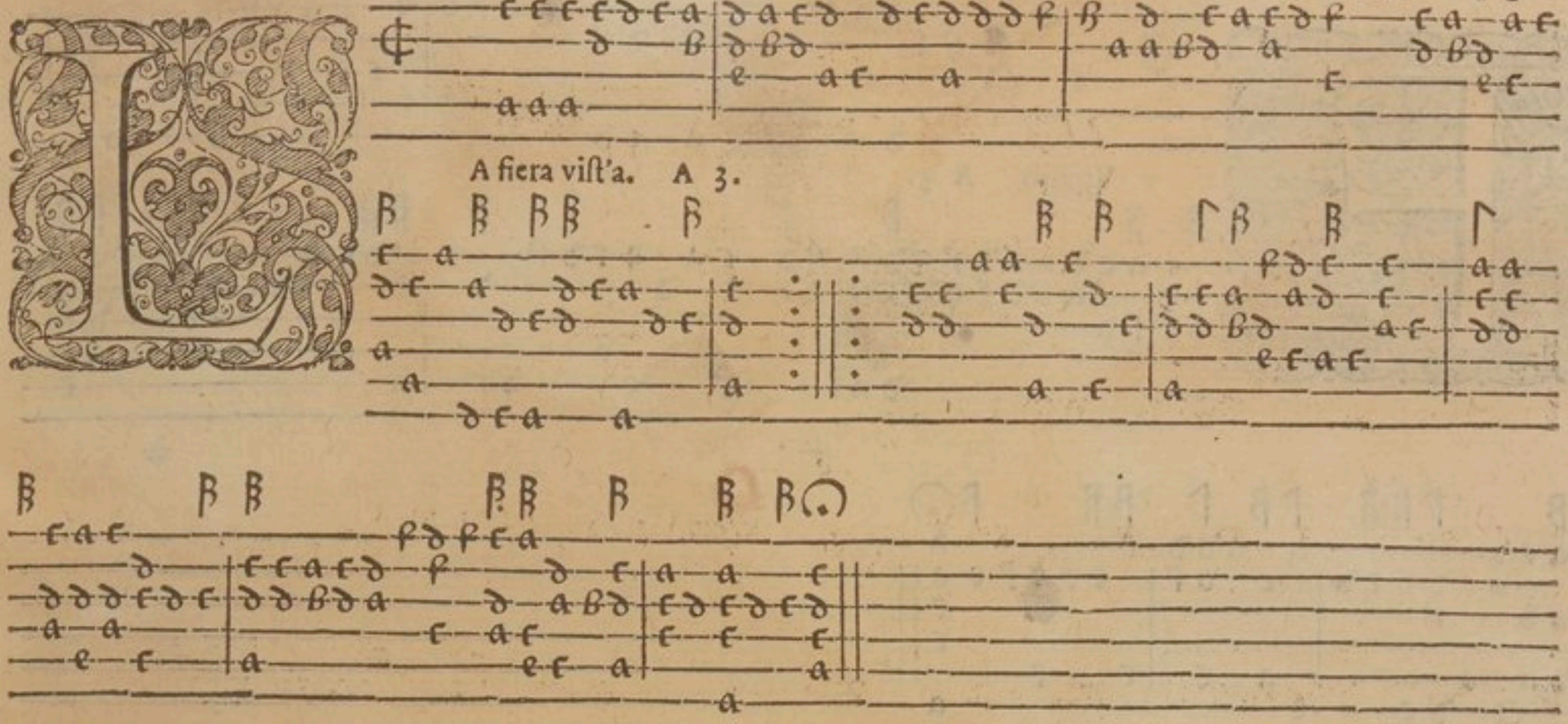
Vtto lo tempo.

ANTO.

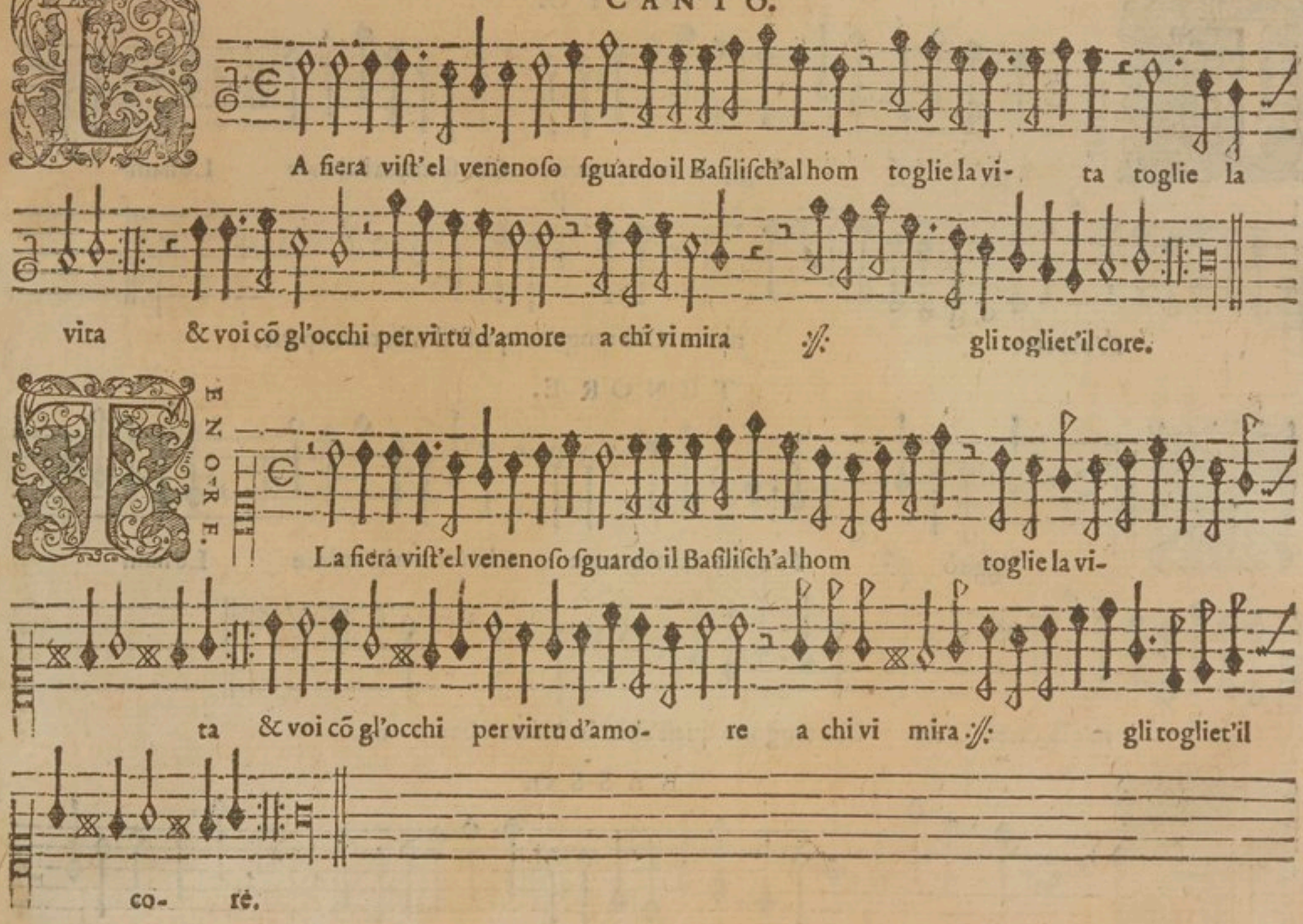
Tutto lo tempo :// mio ſpend'in amare Ne mai :// ne mai da ſta cru-
del ho pur vn ſguardo A dunque :// che far mi deggio Laſciarl'è male :// Laſciarl'è male
E non laſciarl'è peggio e non :// e non laſciarl'è peggio.

BASSVS.

Tutto lo tempo :// mio ſpend'in ama- re Ne mai :// :// da
ſta crudel ho pur vn ſguardo A dunque :// che far mi deggio Laſciarl'è male :// e
non laſciarl'è peggio, e non :// e non :// laſciarl'è peggio.

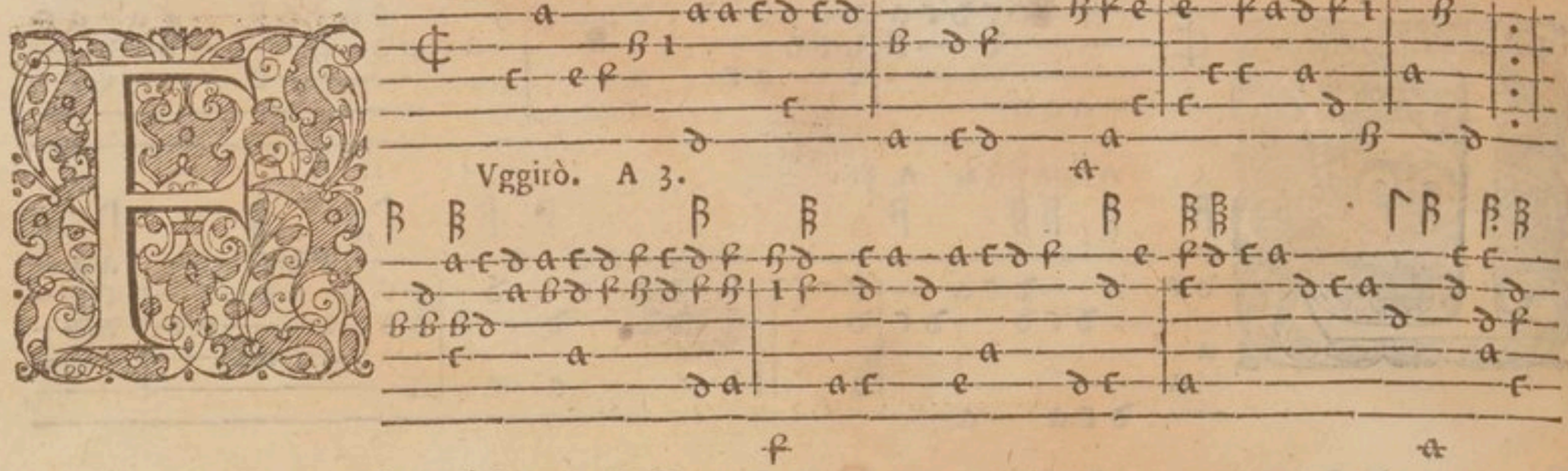

A fiera viſt'a. A 3.

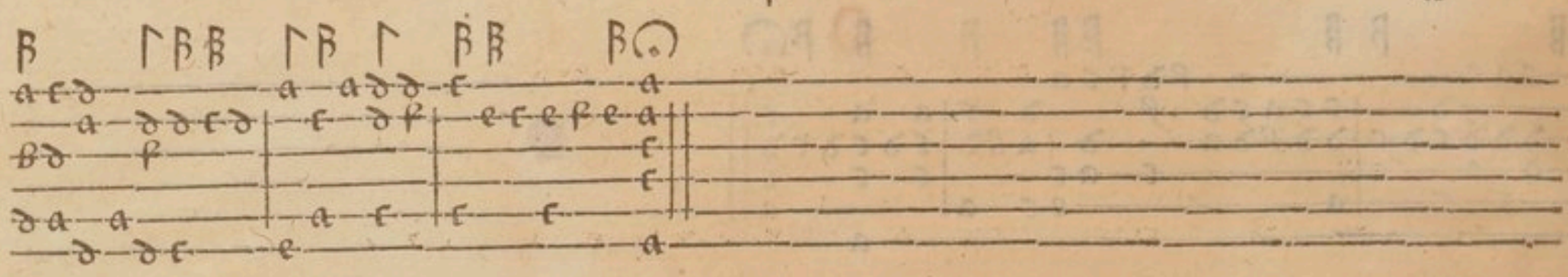
CANTO.


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

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

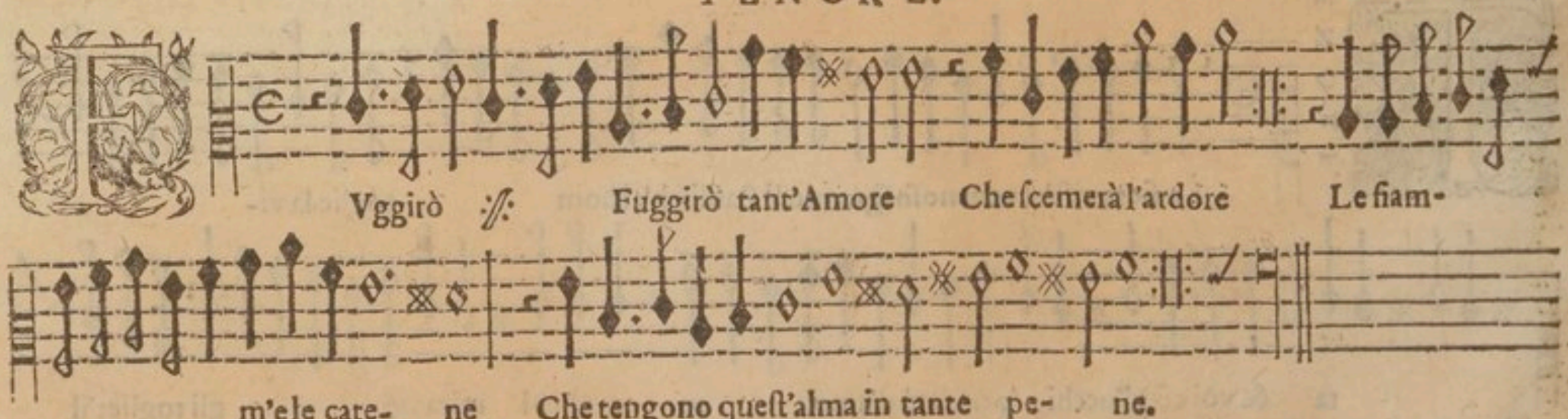
BASSVS.
La fiera viſt'el venenoſo ſguardo el Baſiliſch'al hom toglie la vita ://
& voi con gl'occhi per virtu d'amo- re a chi vi mira :// gli togliet'il core.



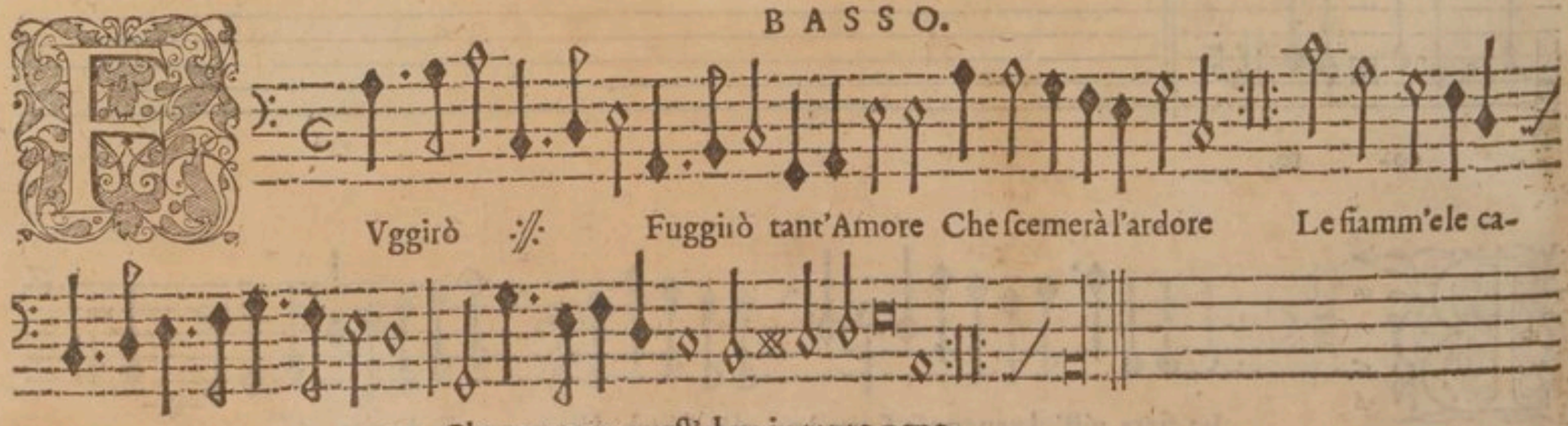


CANTO.

TENORE.



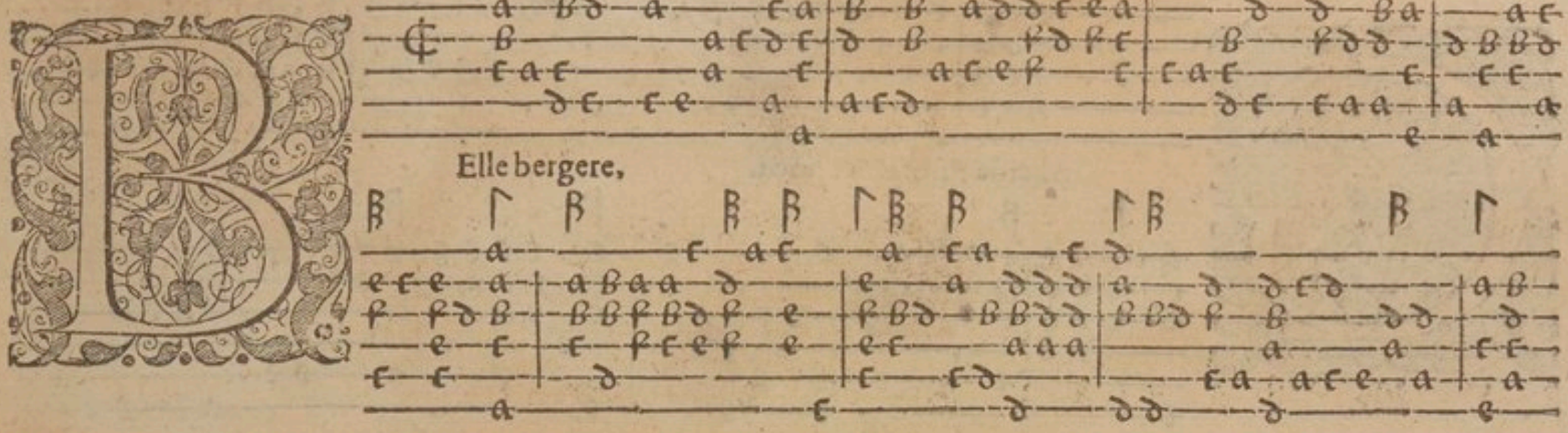
BASSO.



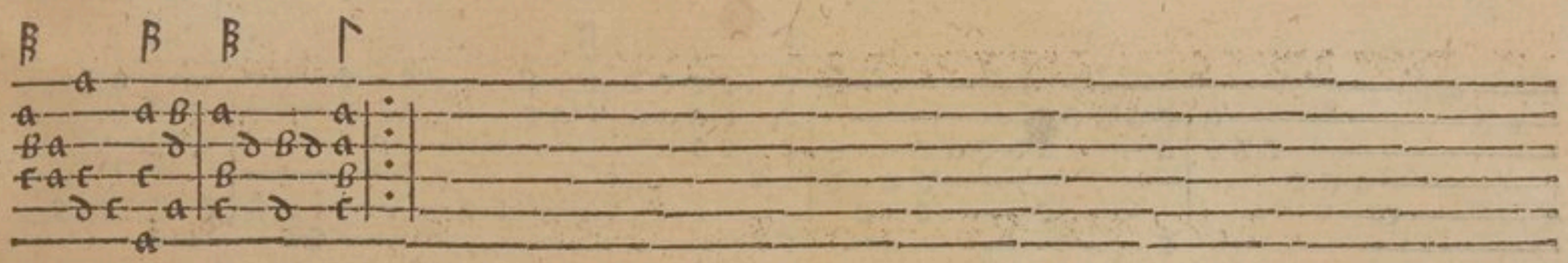
Fuggirò tanto, tanto,
Che ceſſarà il mio pianto,
Il nodo, l'arco, e'l ſtrale,
Che tien qu'eſt'alma, in doglia aſpra e mortale.

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

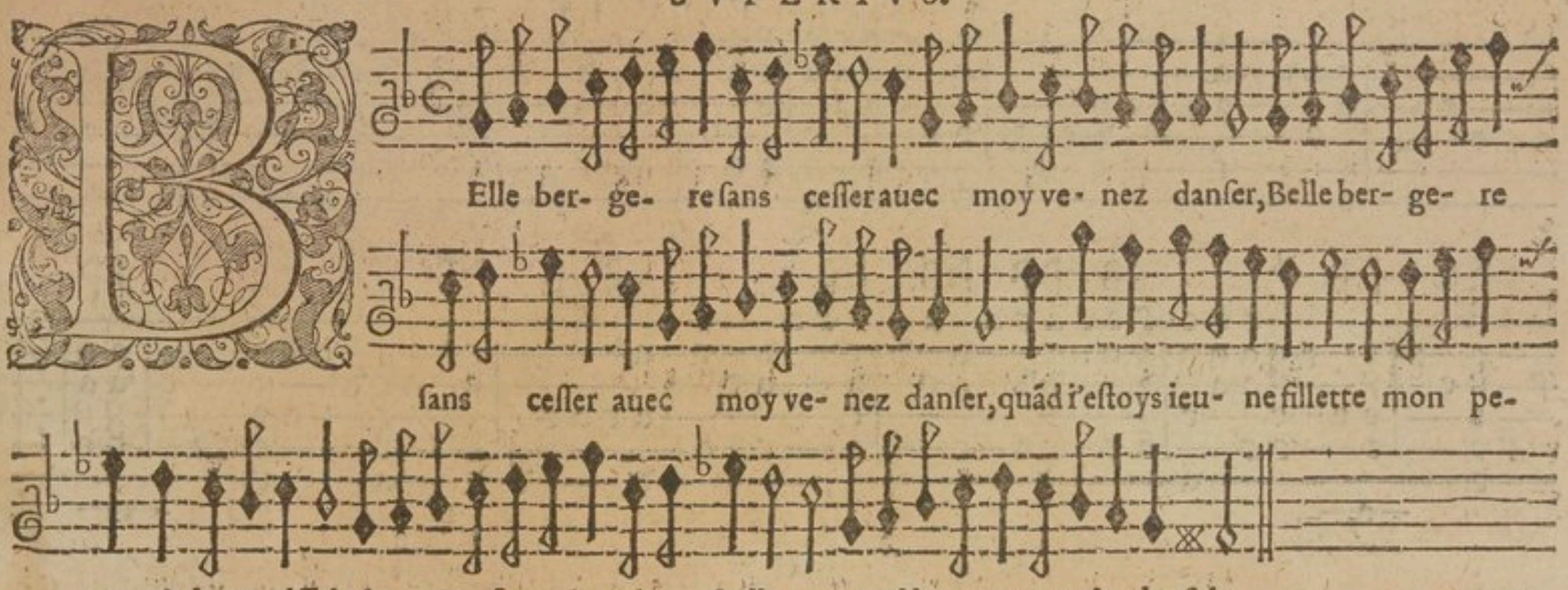
Fuggirò dunque Amore,
Sciolto dal fiero ardore,
E dirò nel fuggire
Donna tu ſe cagion del mio martire.

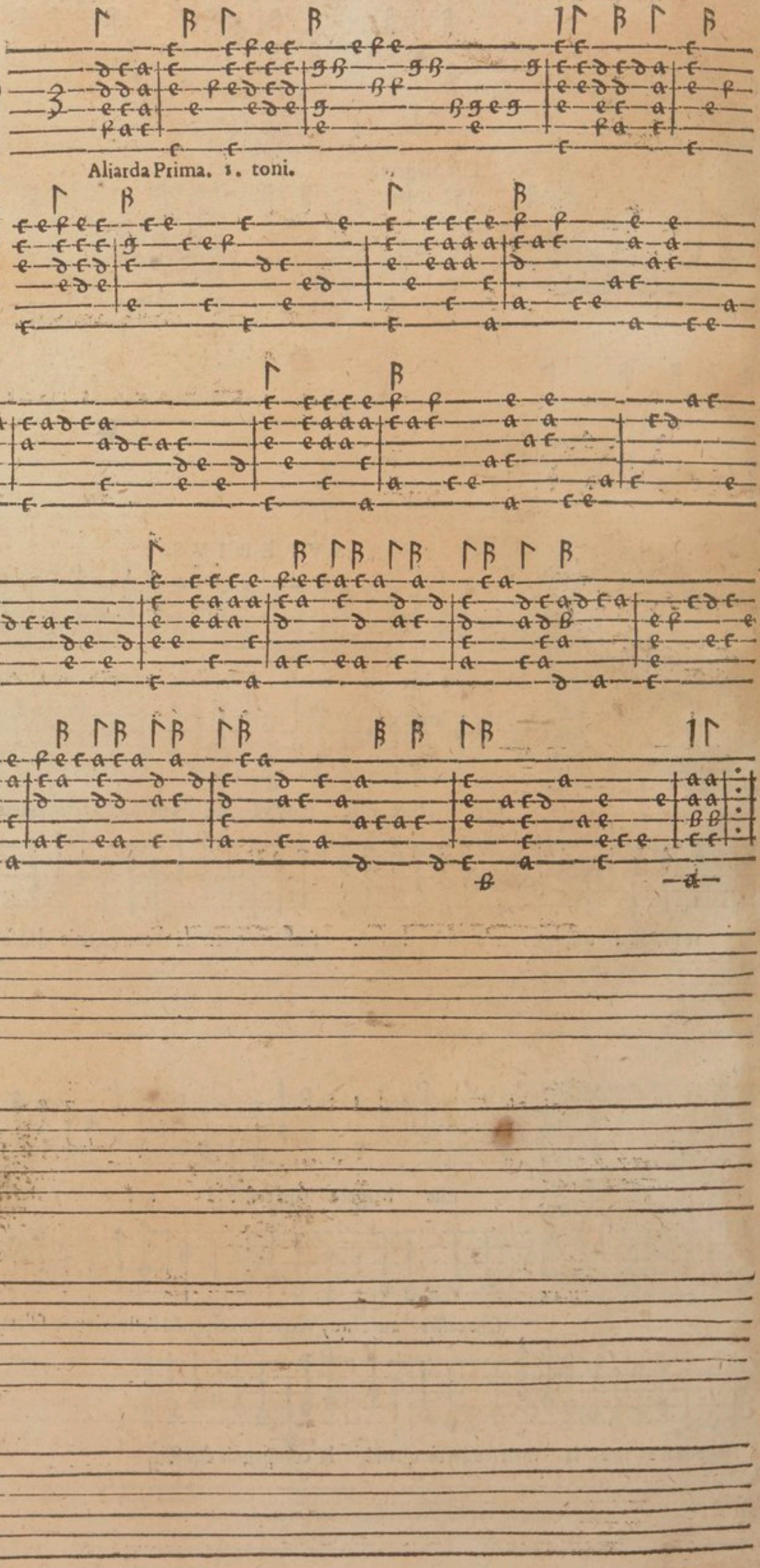


Elle bergere,



SVPERIVS.





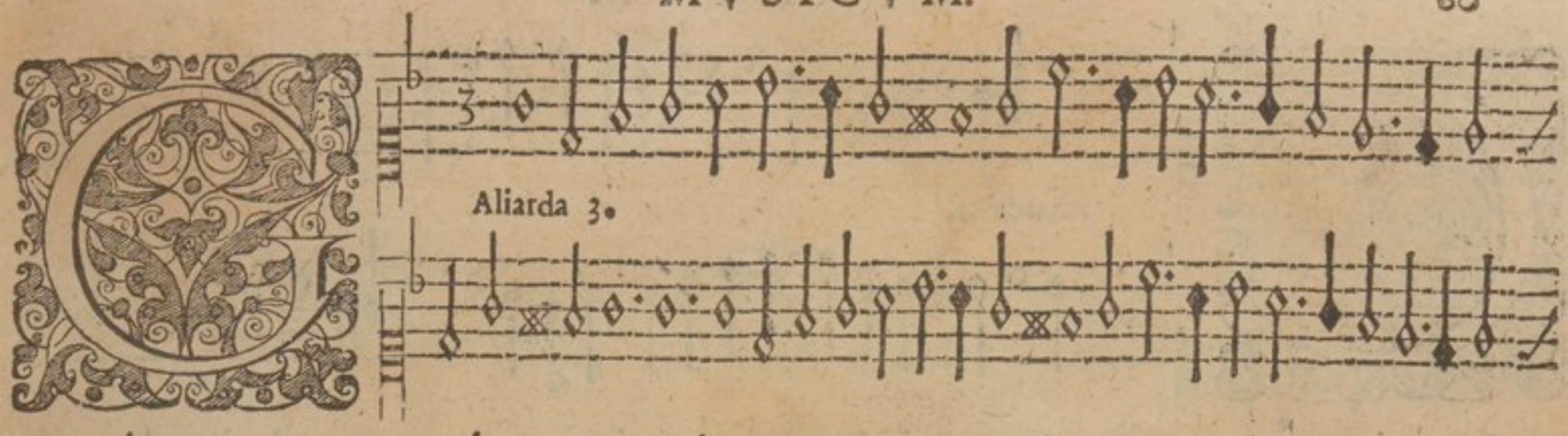
Aliarda Prima. 1. toni.

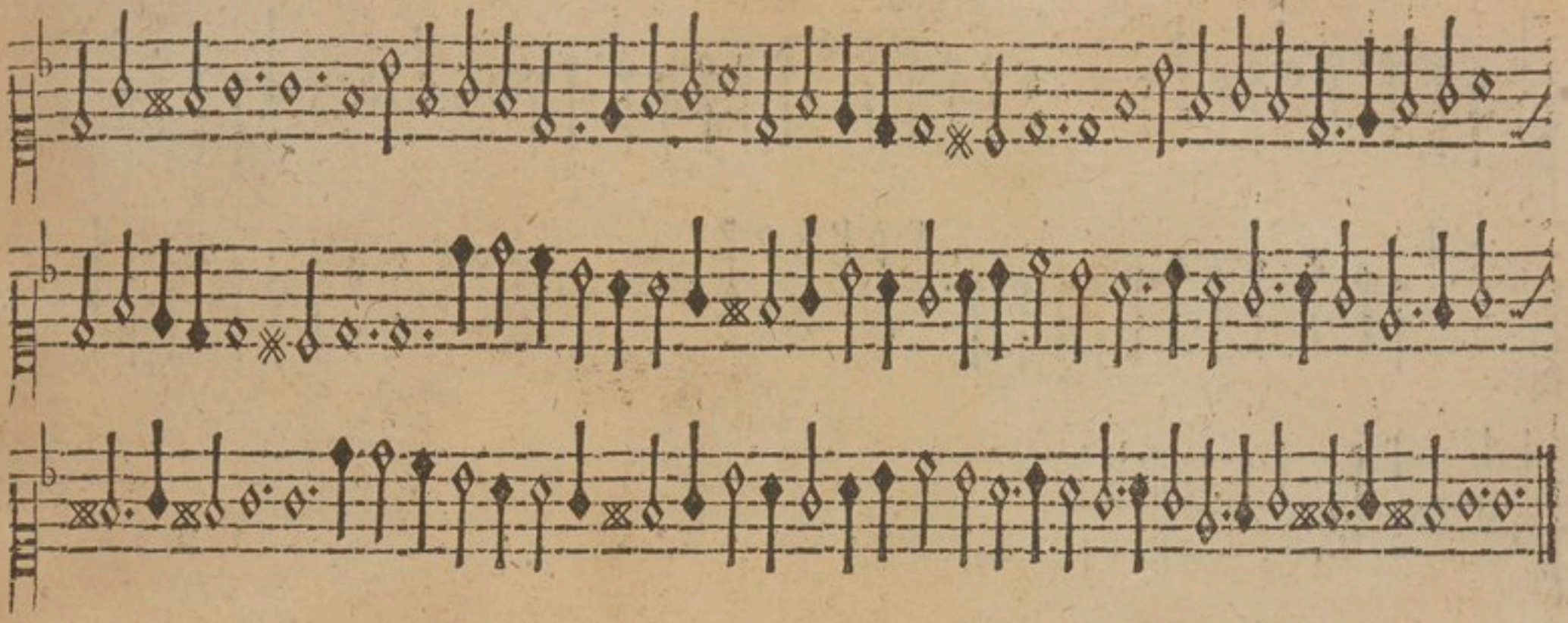
BASSVS.

BASSVS.

Aliarda 2.

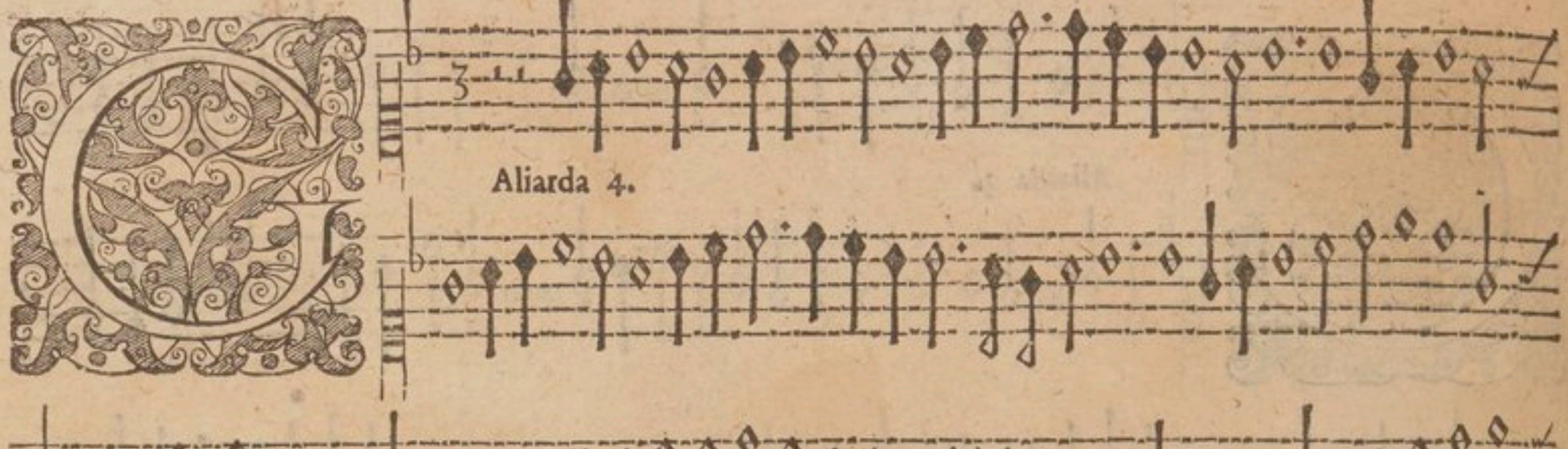
Aliarda Engleſa 3.



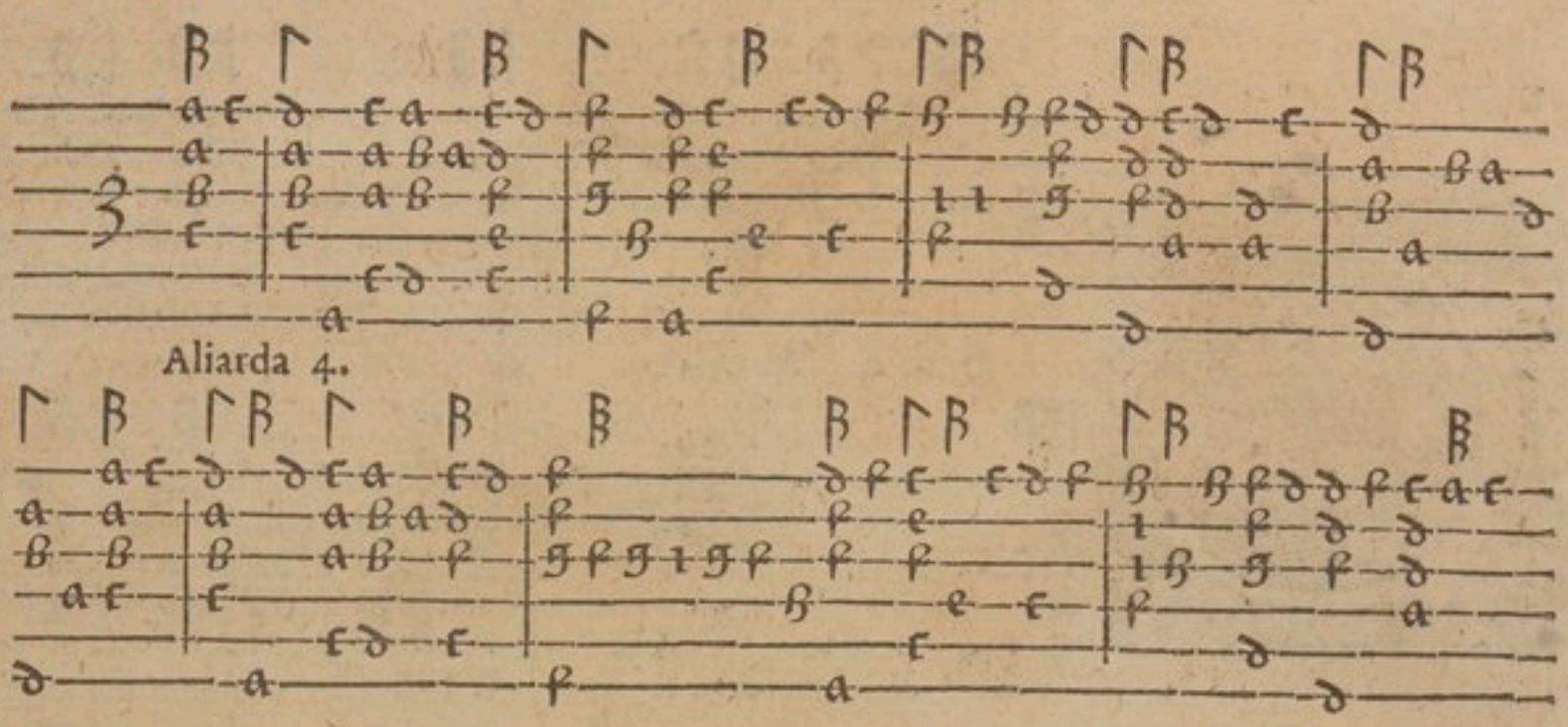


BASSVS.

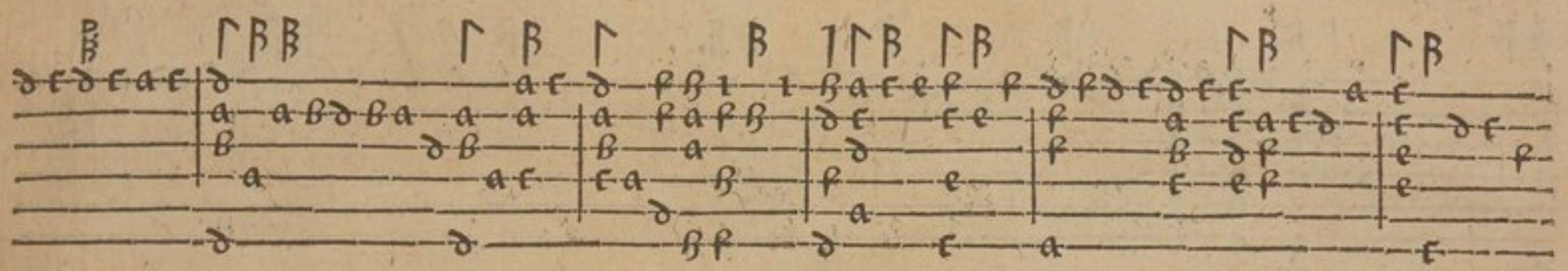
PRATVM

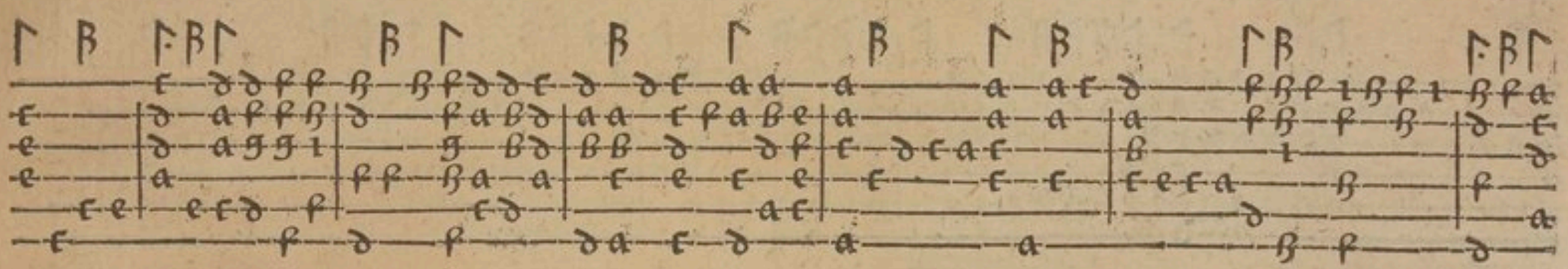


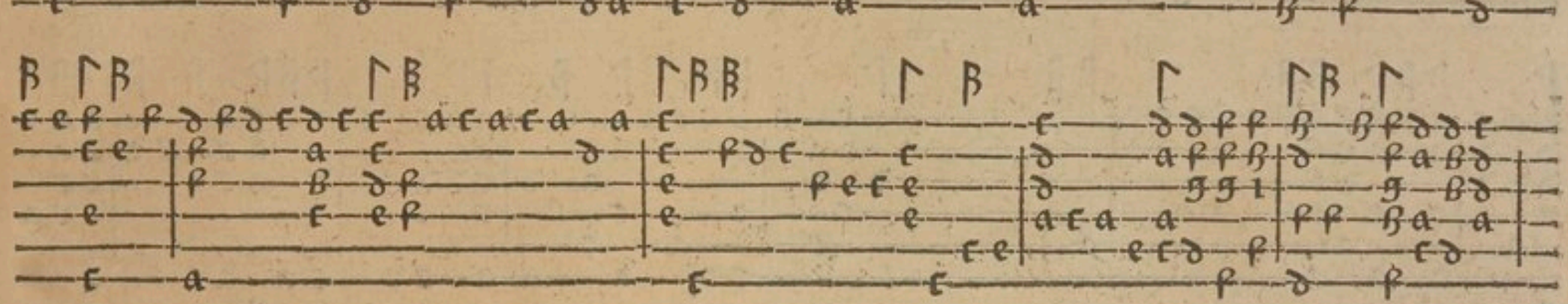
BASSVS.

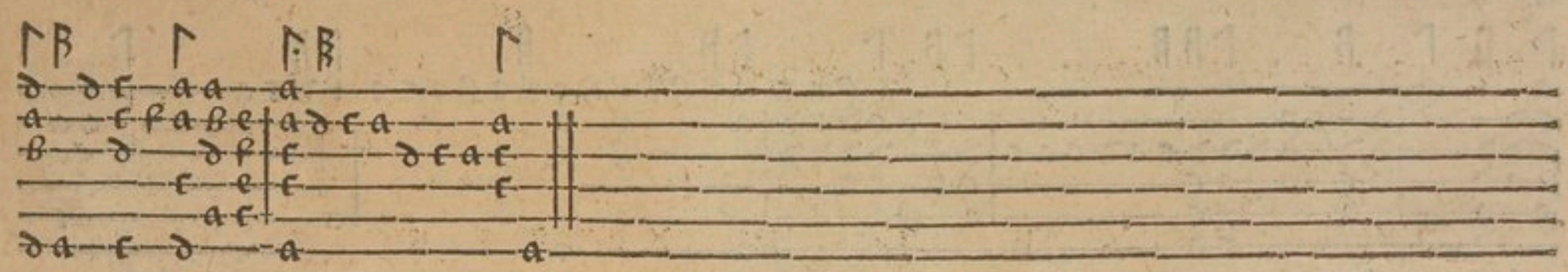


Aliarda 4.









Aliarda 5.

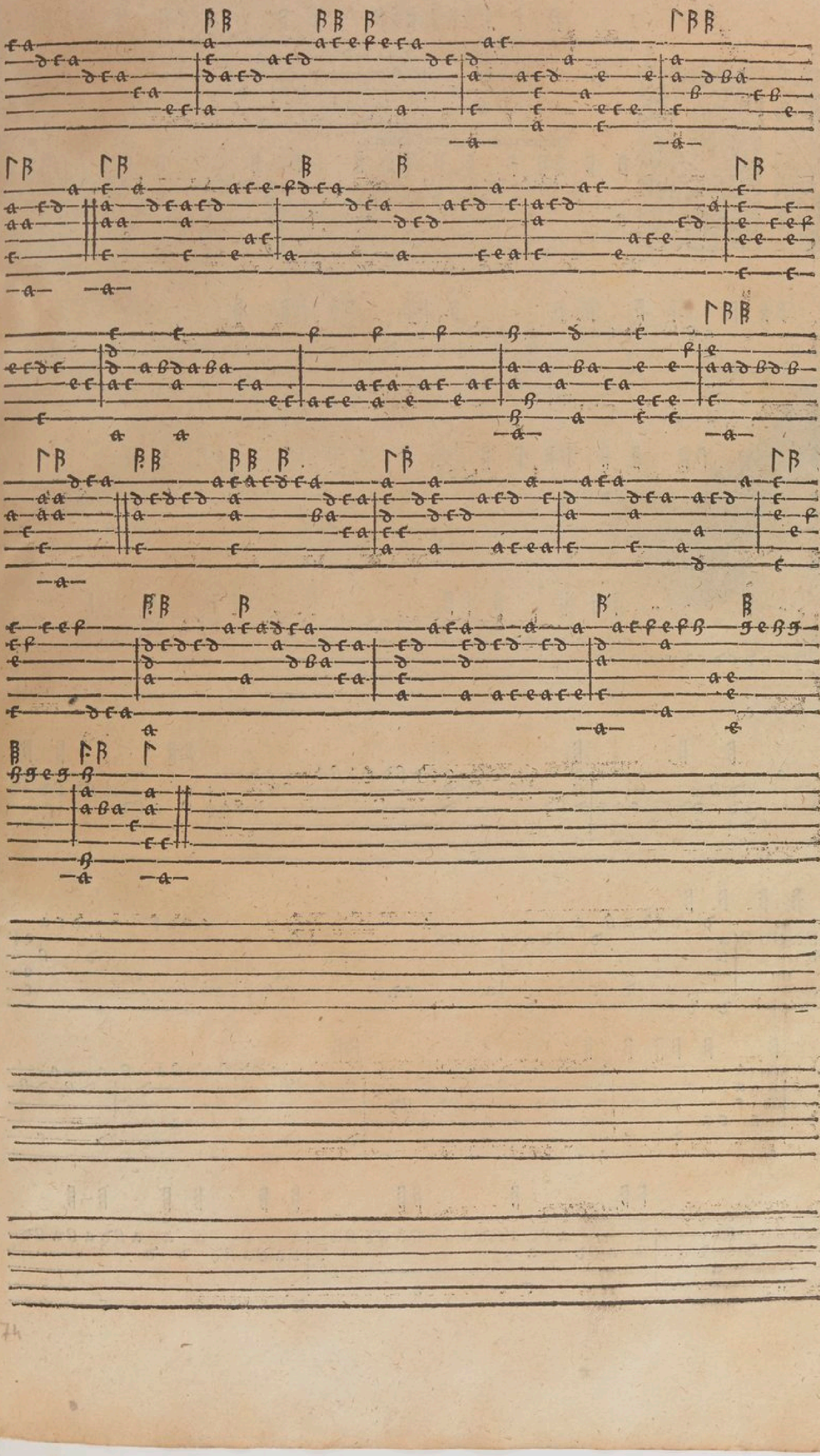
BASSVS.

Assomezo in bmol ex Dlasolre.

verte

PRATVM

Aliarda —a— in bmol ex Dlasolre.



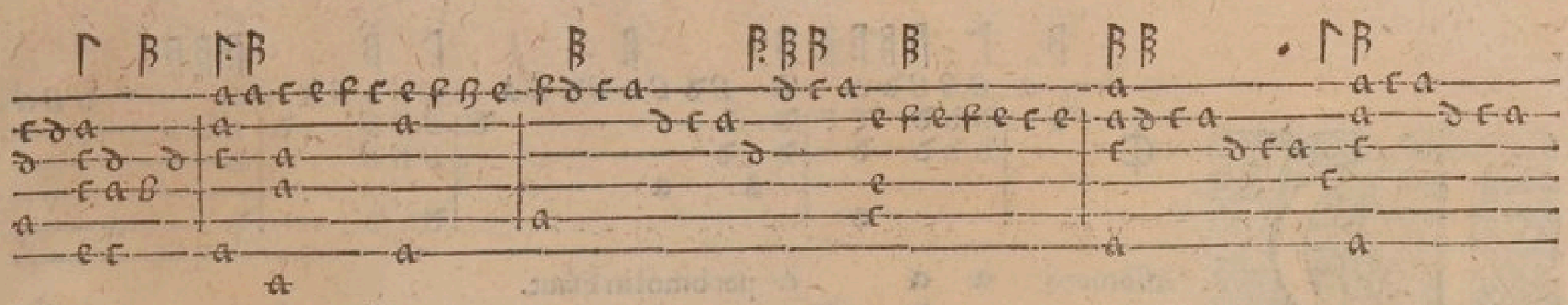
Assomezo in bmol ex Csolfaut.

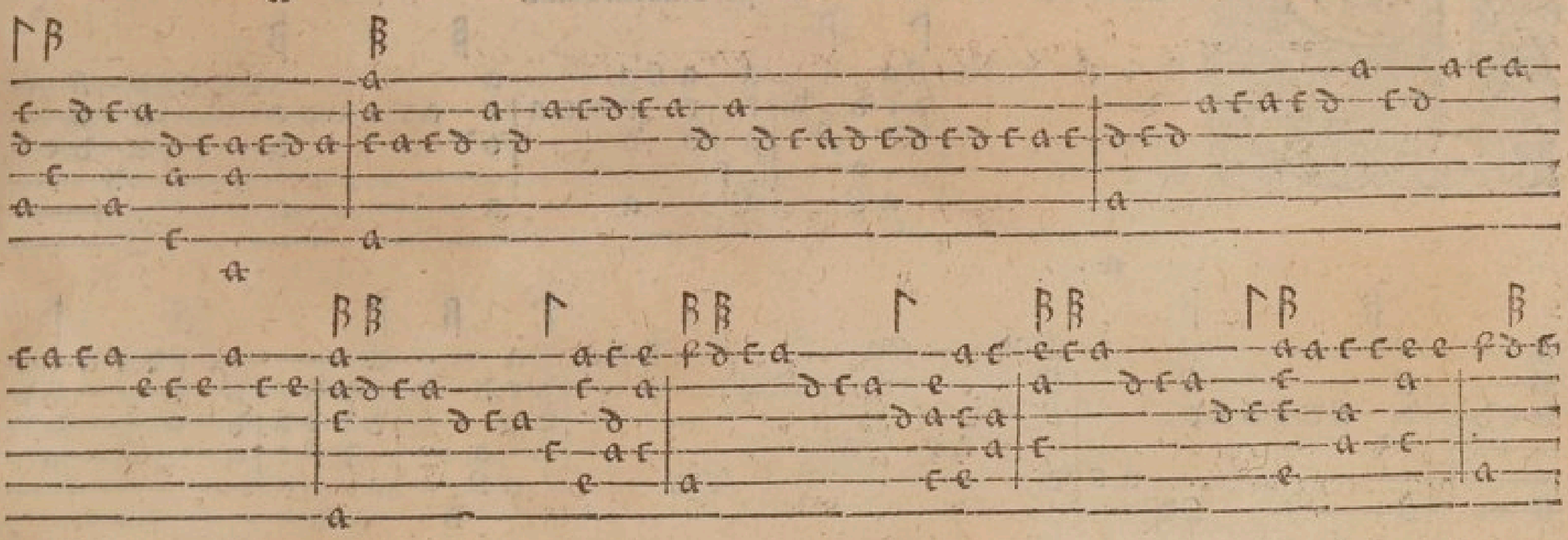
PRATVM

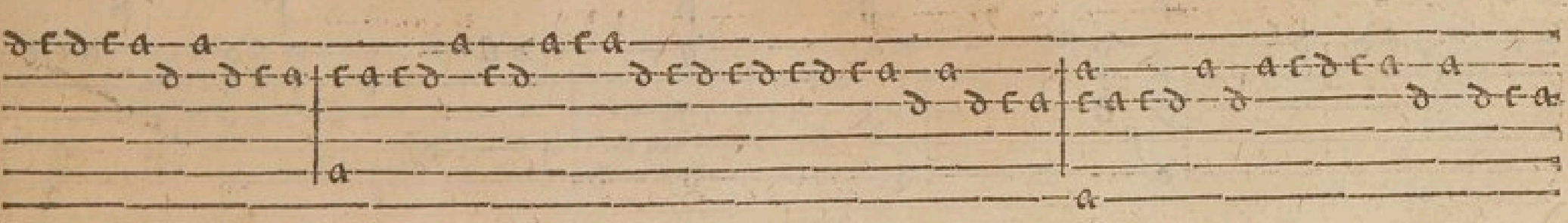
Aliarda per bmol in Csolfaut.

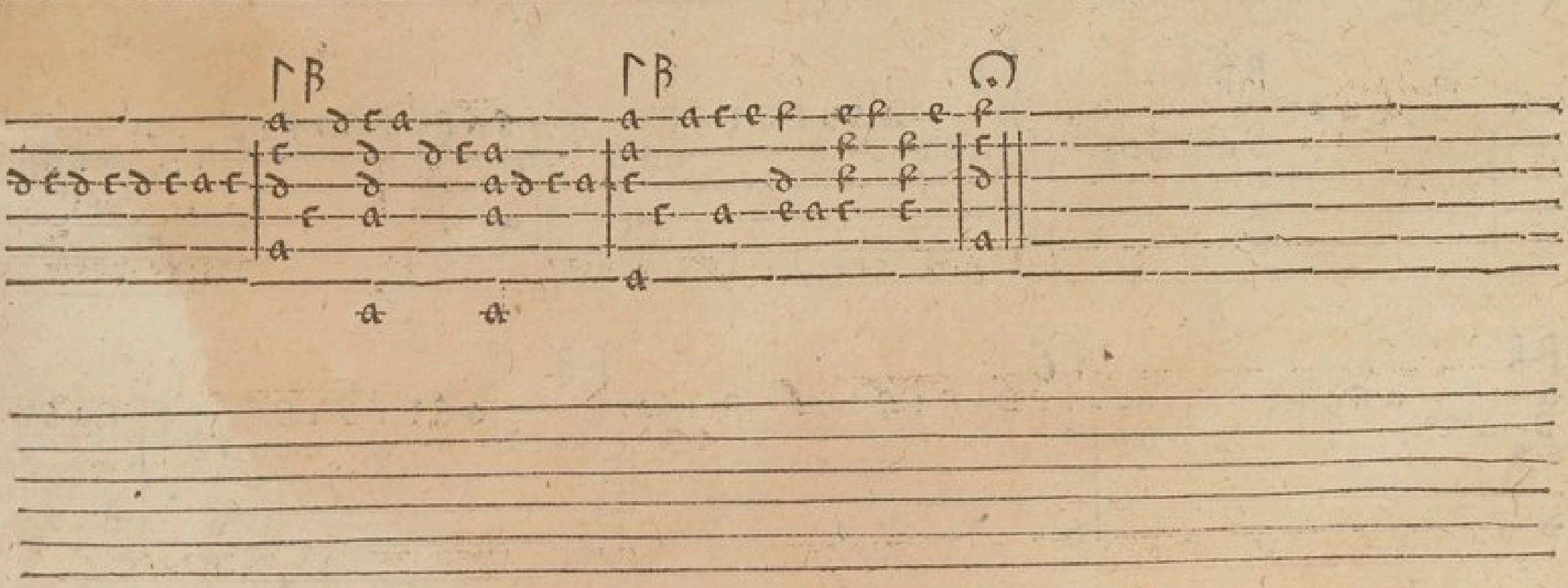
PRATVM

Reprinſe.

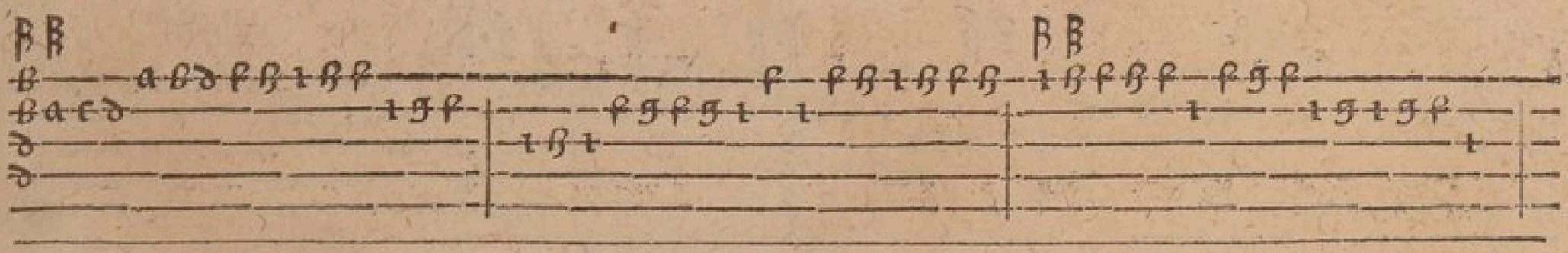


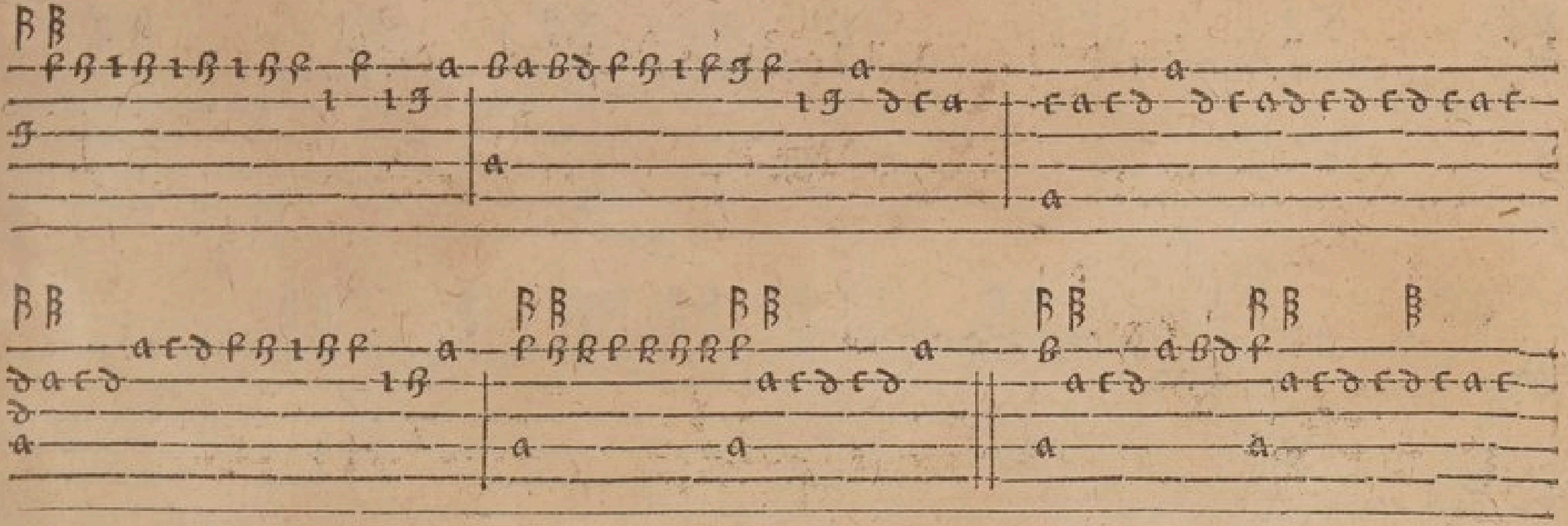


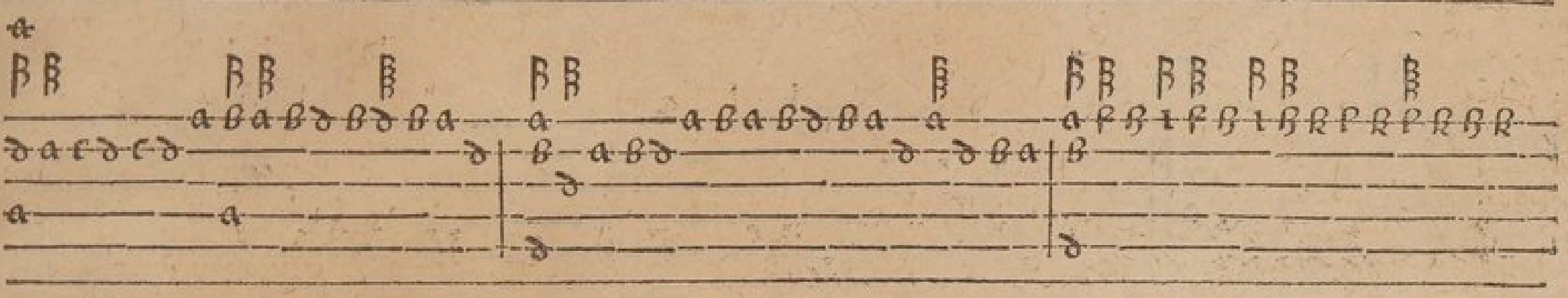


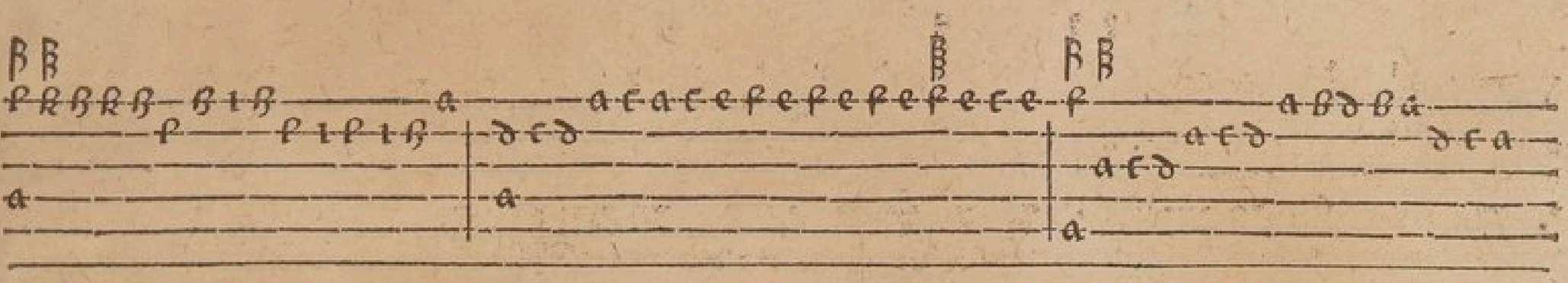


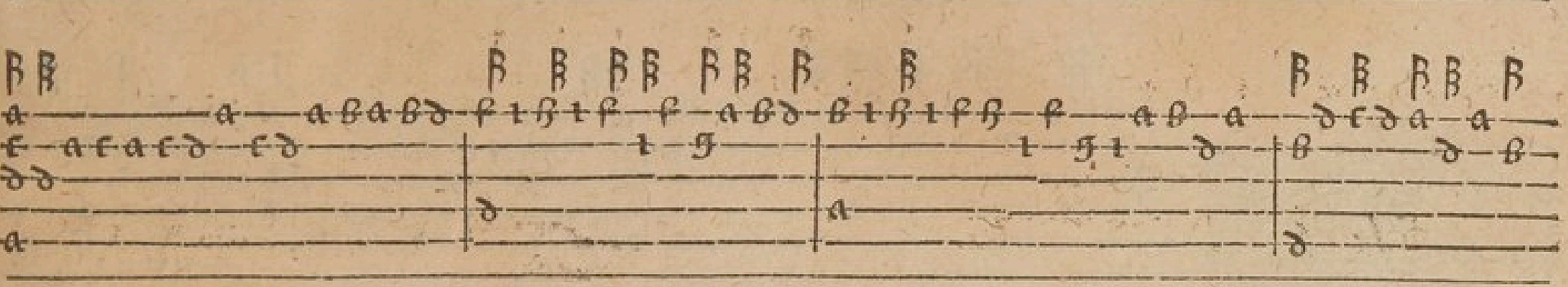
*Assomezo per bmol in Fsaut.

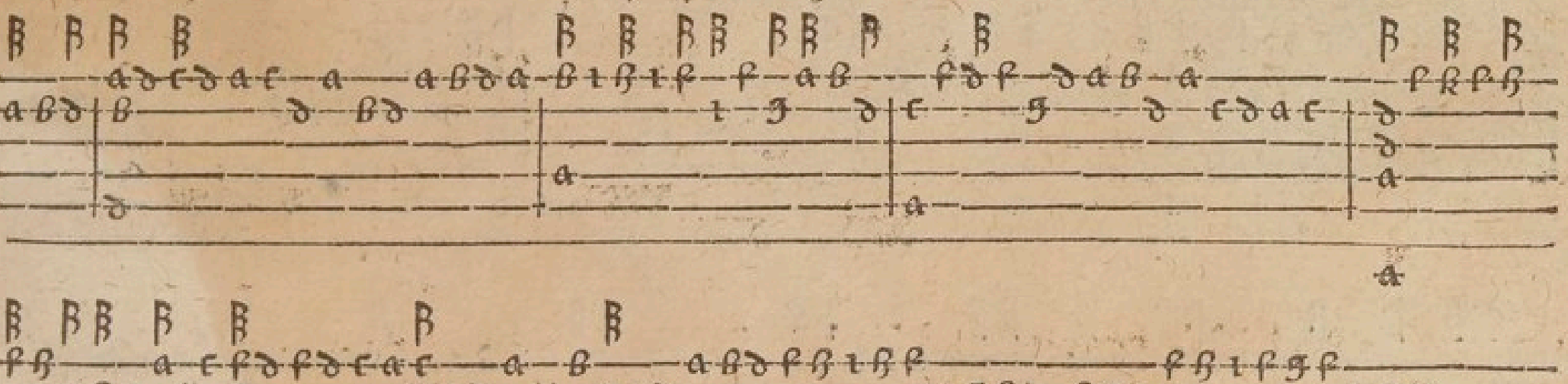


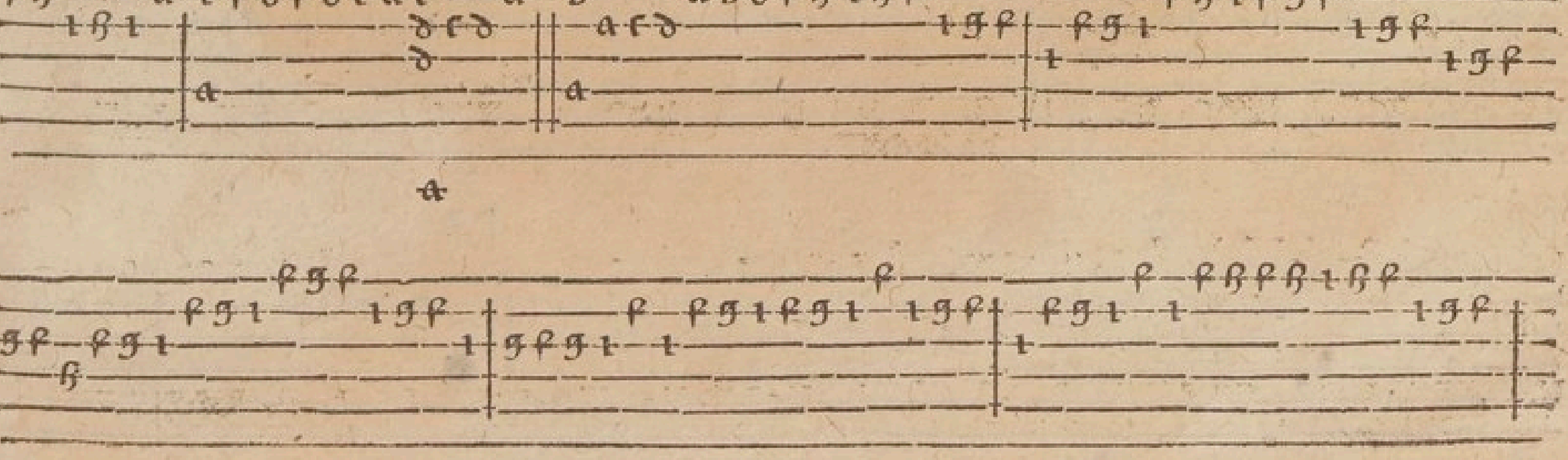






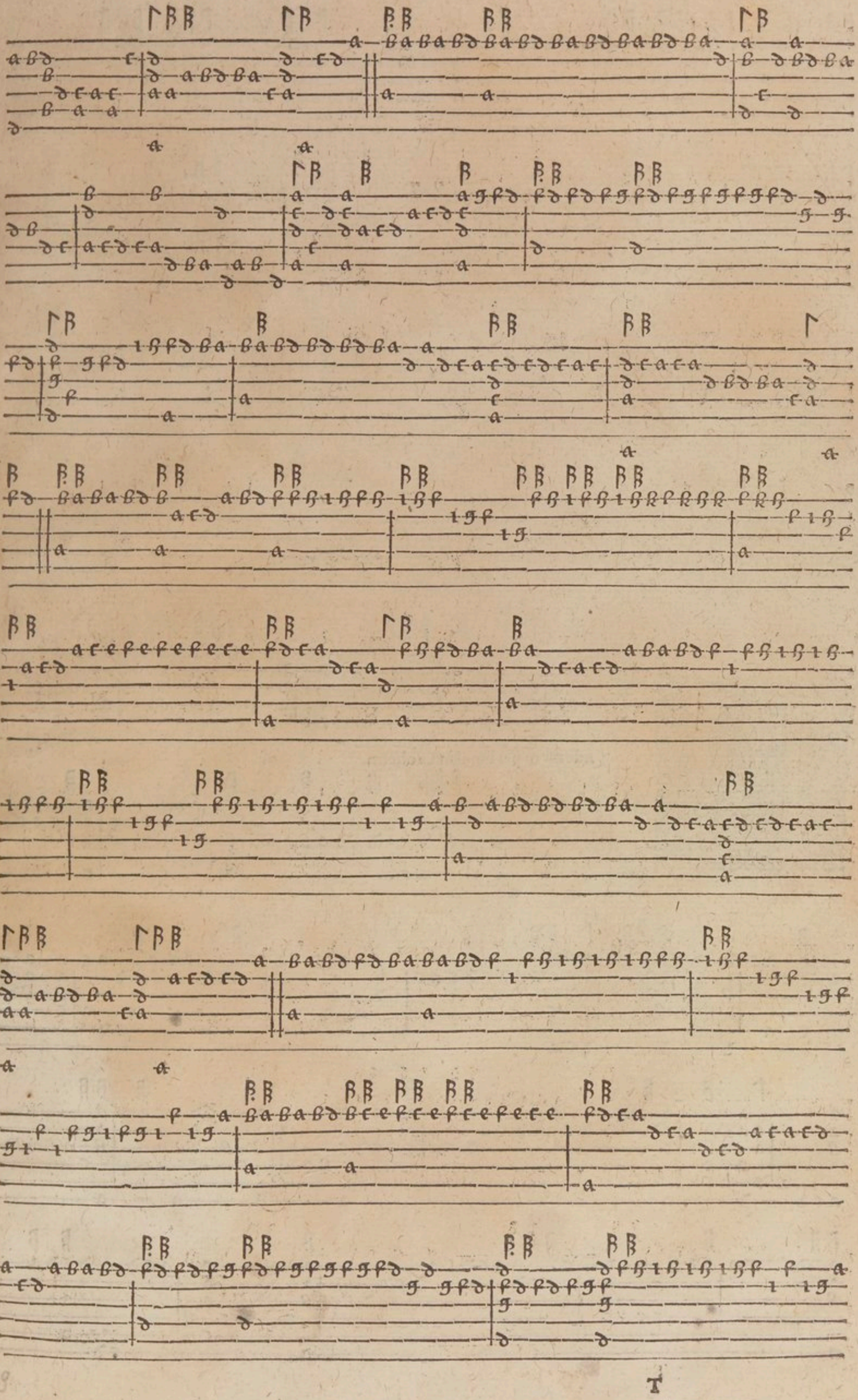




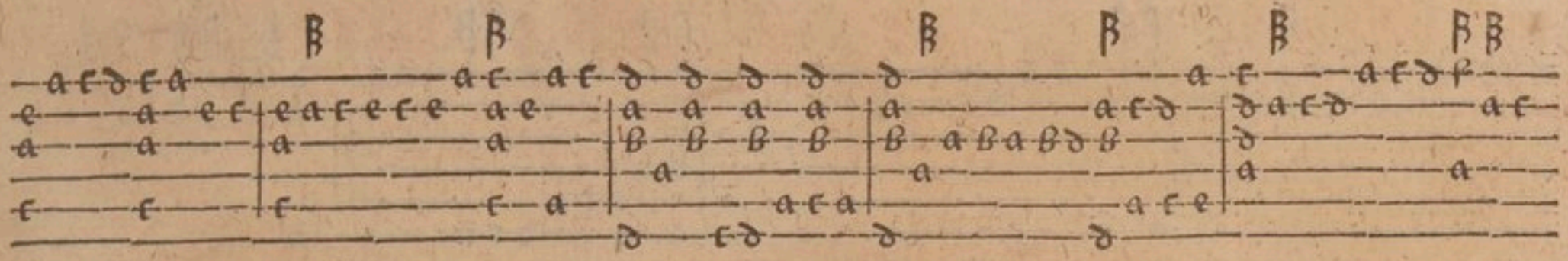


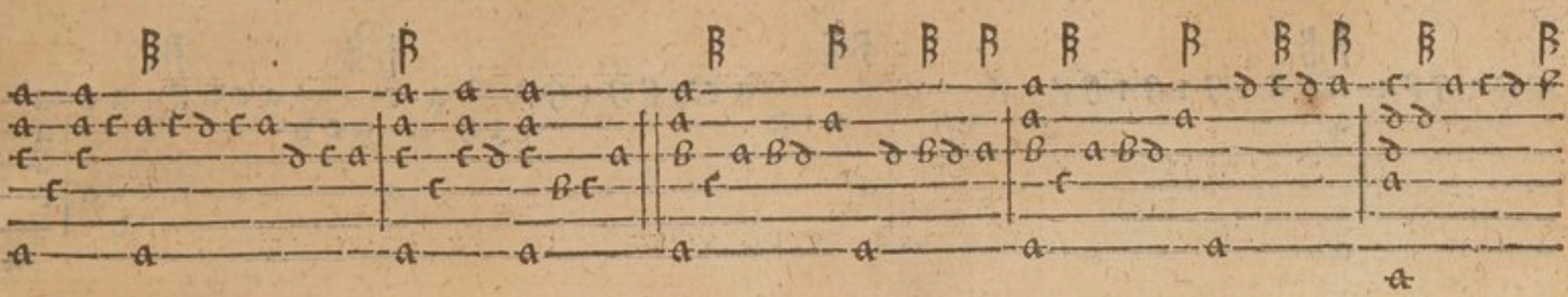
PRATVM

Aliarda a a per bmol in Fsaut. a

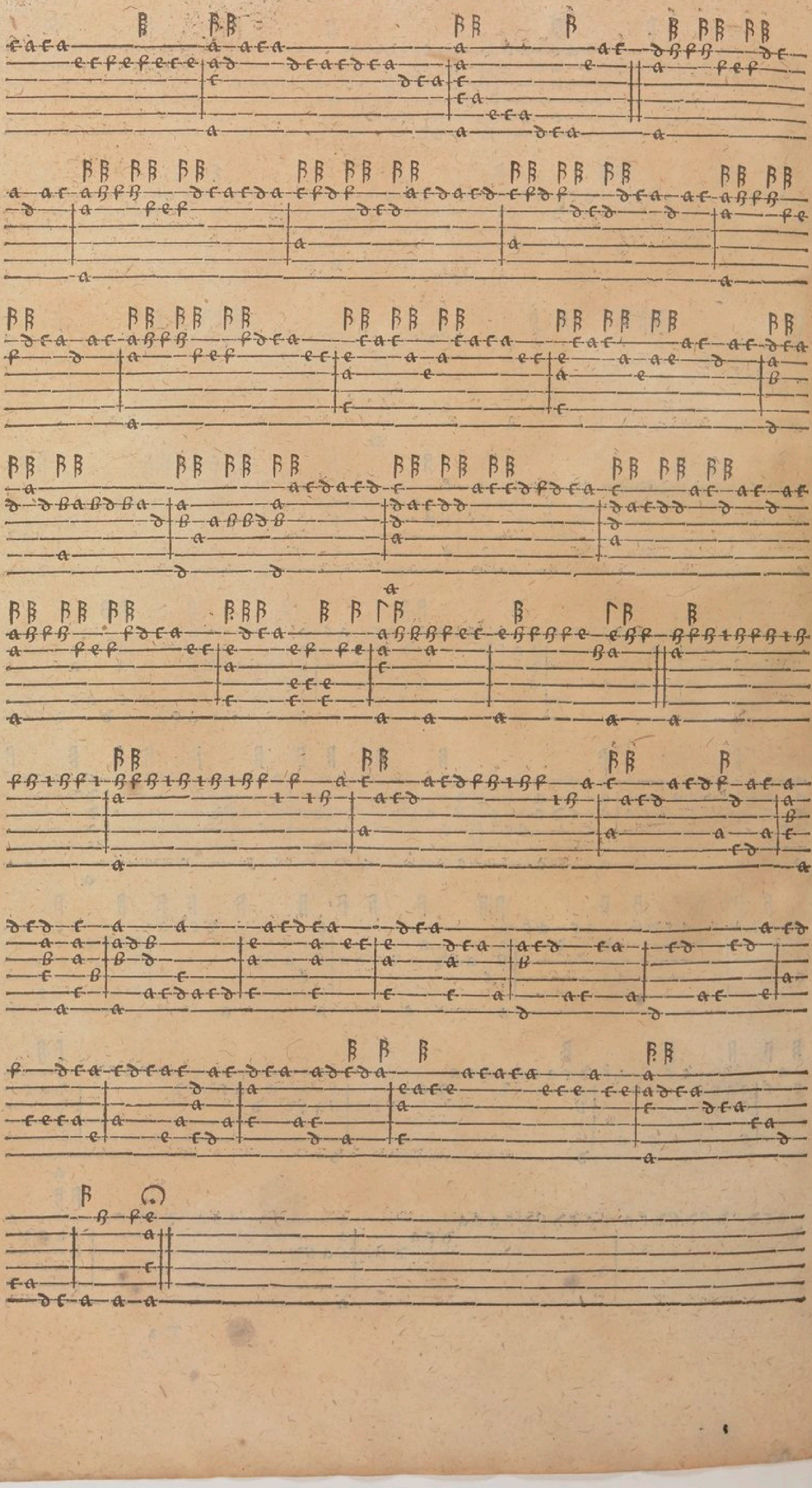


Assomezo per bmol in Gsolreut.



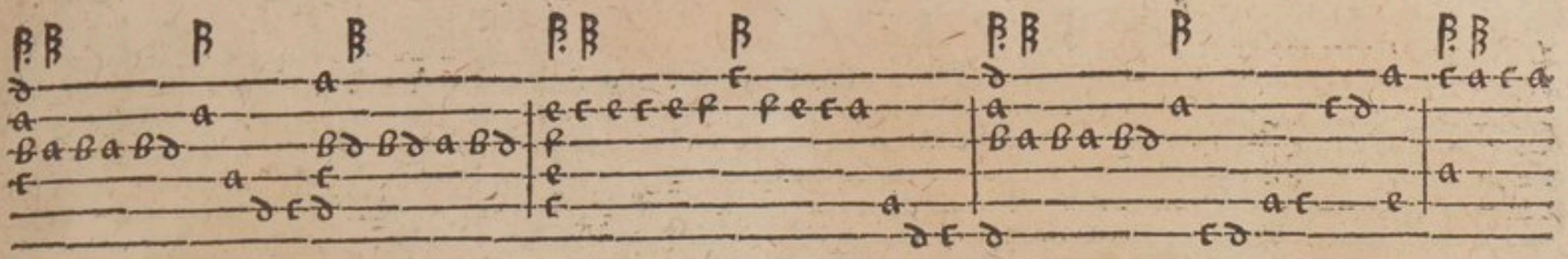


PRATVM

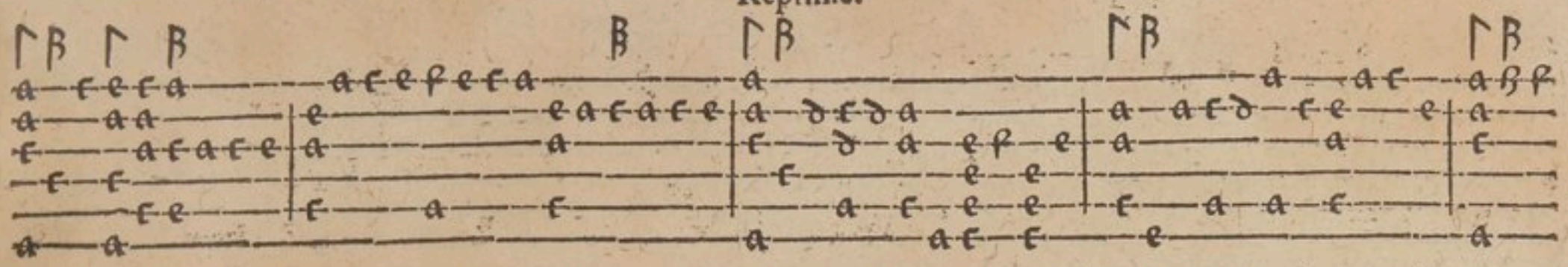


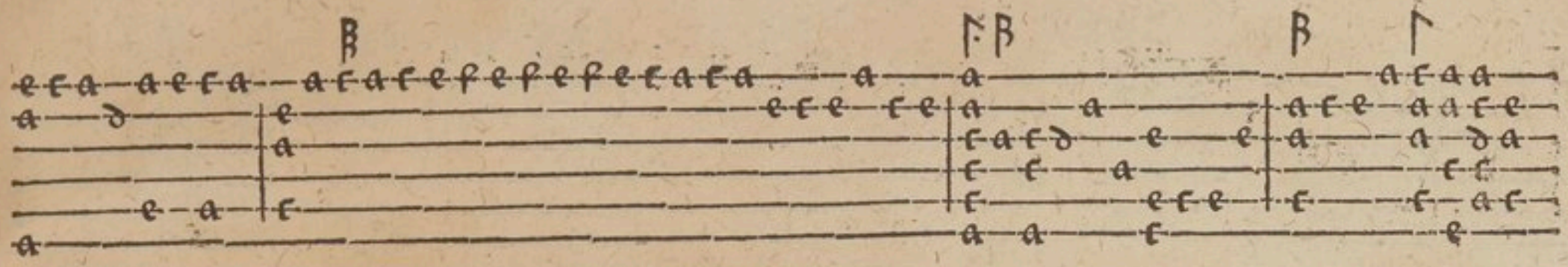
Eprinse de Passomezo in Gsolreut.

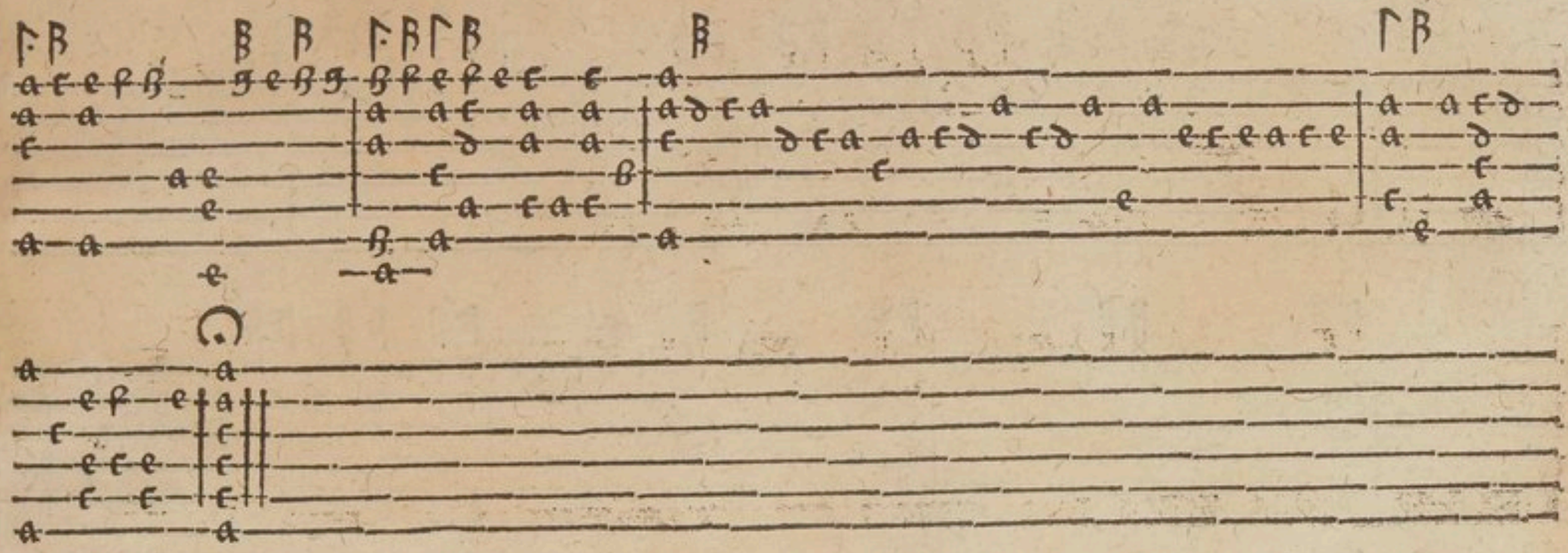
Aliarda per bmol in Gsolreut.



Reprinſe.





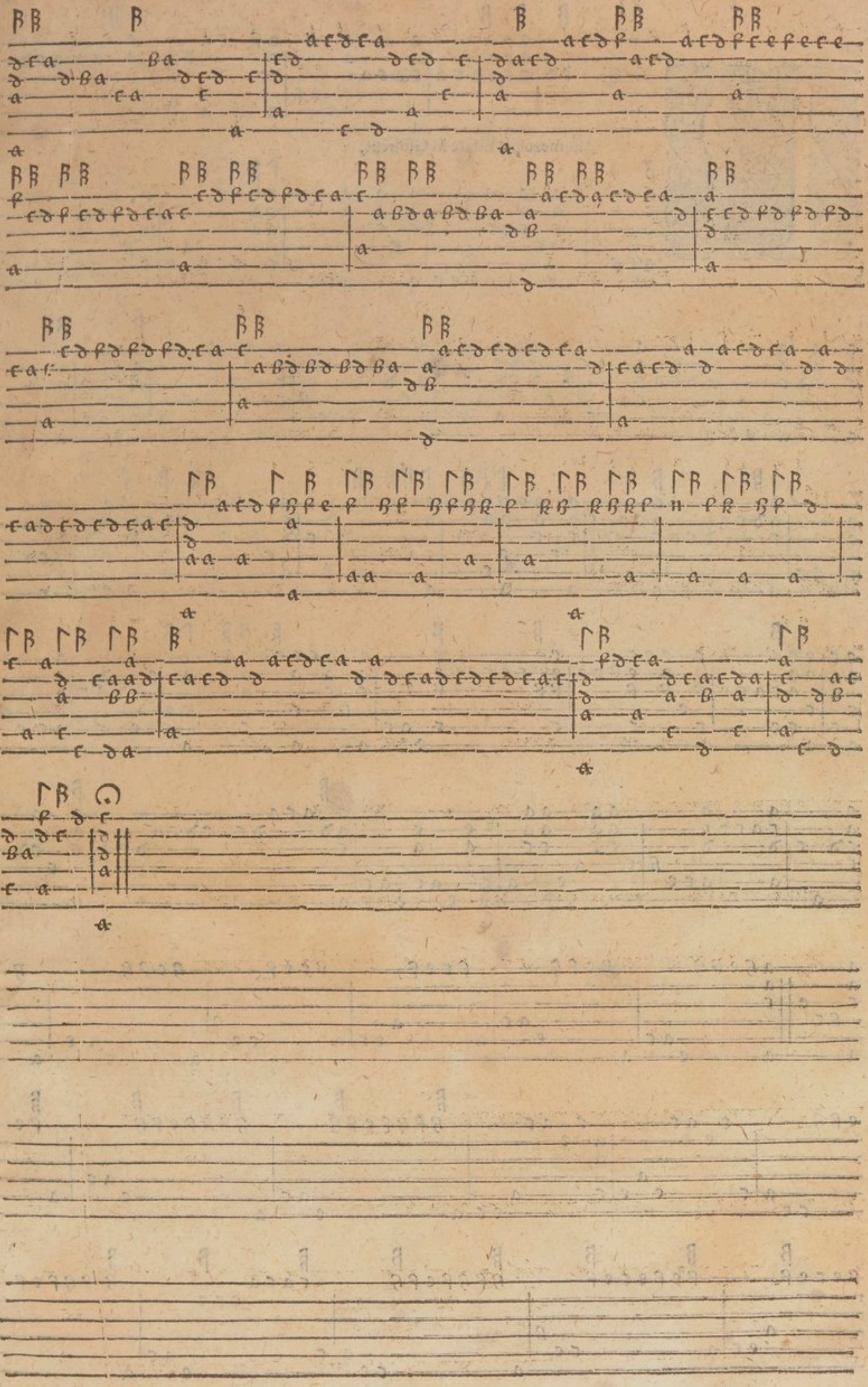


Assomezo per a a bdur a in Ffaut.

Aliarda per Bdure in Ffaut.

PRATVM

Reprinſe.

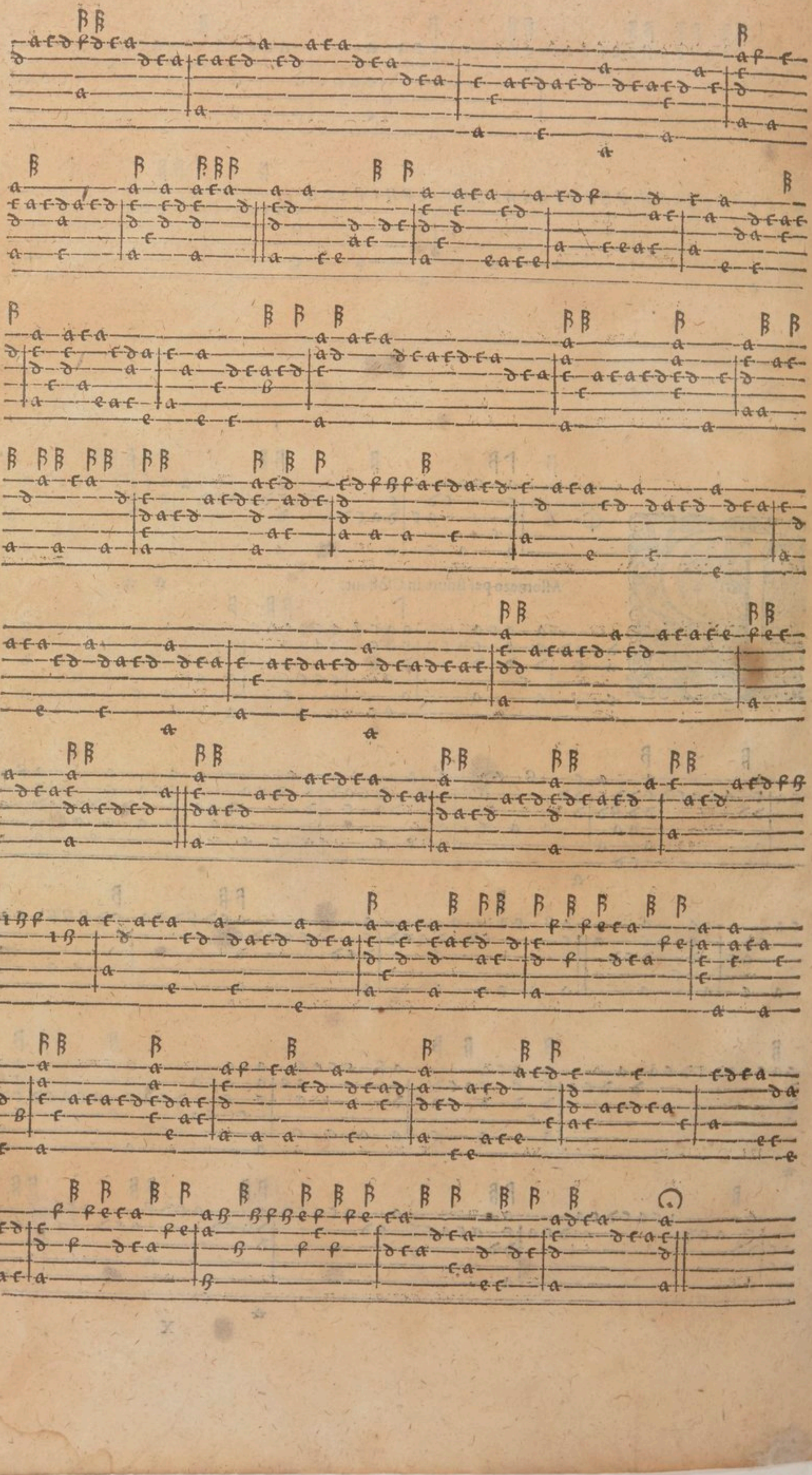


Assomezo per Bdure in Gsolreut.

PRATVM

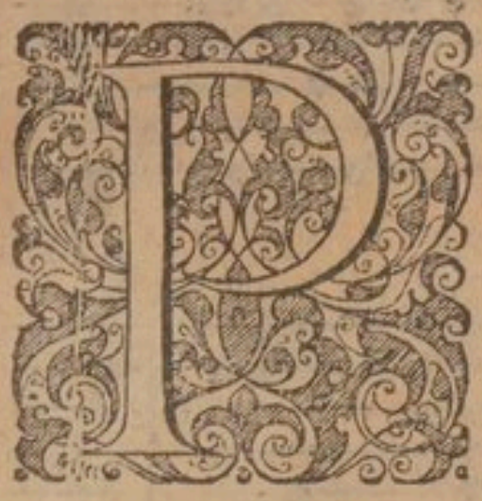
Aliarda per Bdure in Gsolreut.

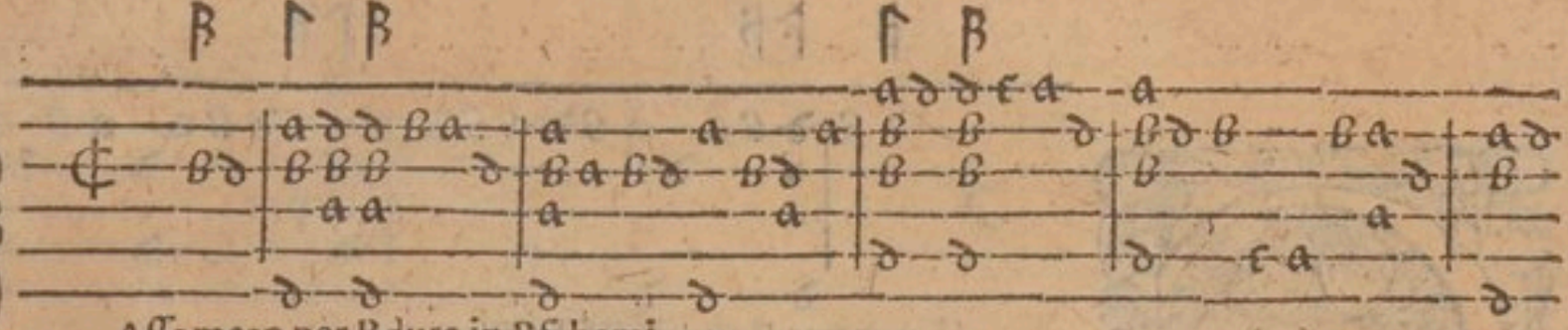
Assomezo per Bdure in Csolfaut.



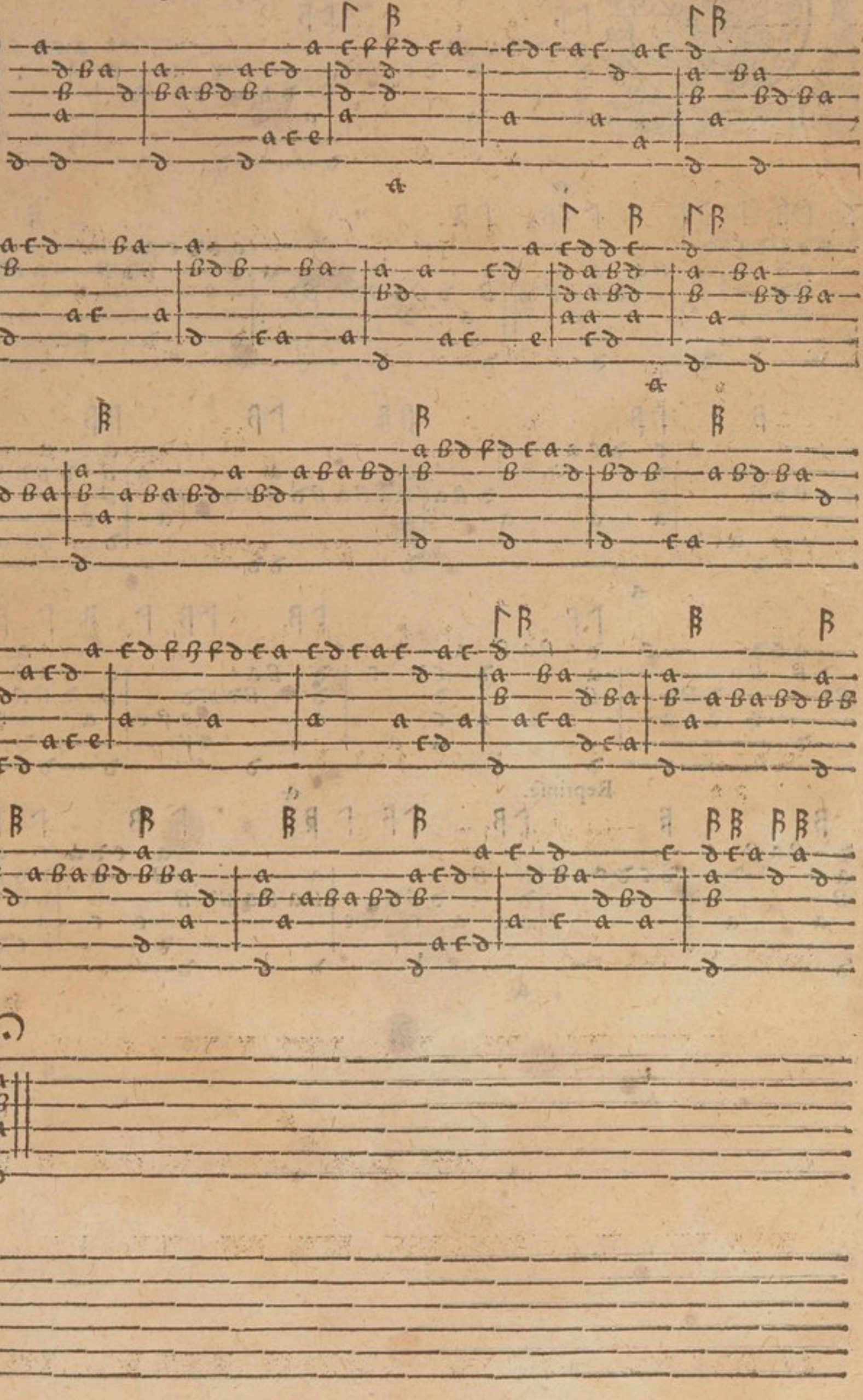
Aliarda per Bdure in Csolfaut.

PRATVM



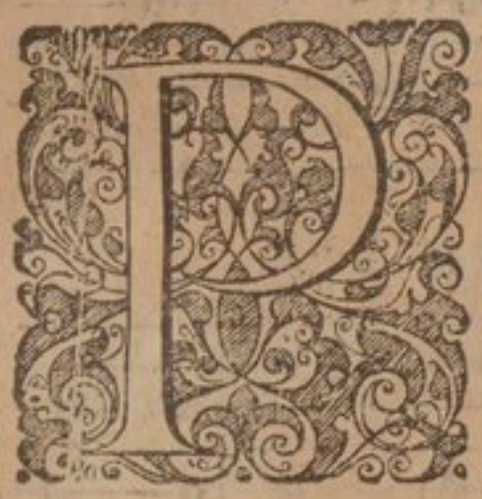


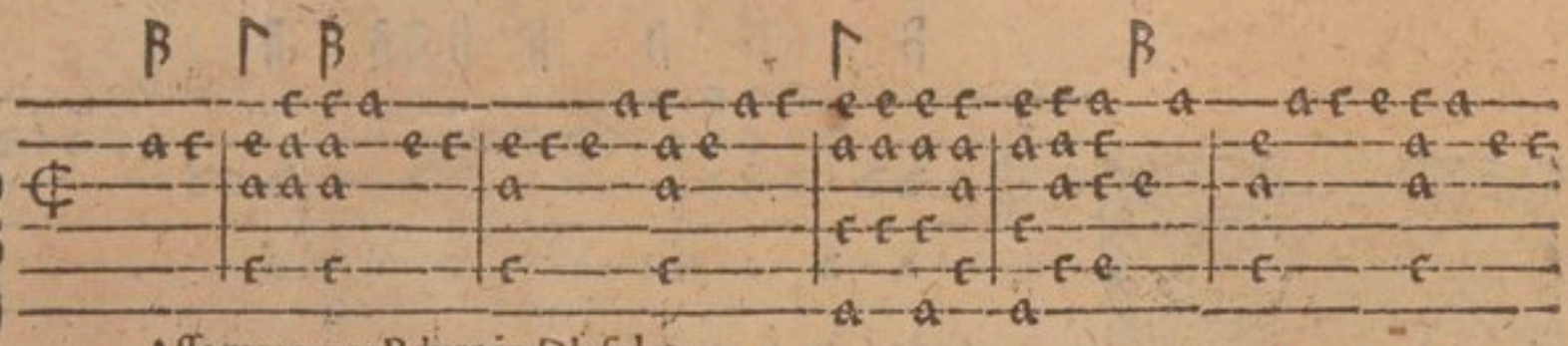
Assomezo per Bdure in Bfabemi.



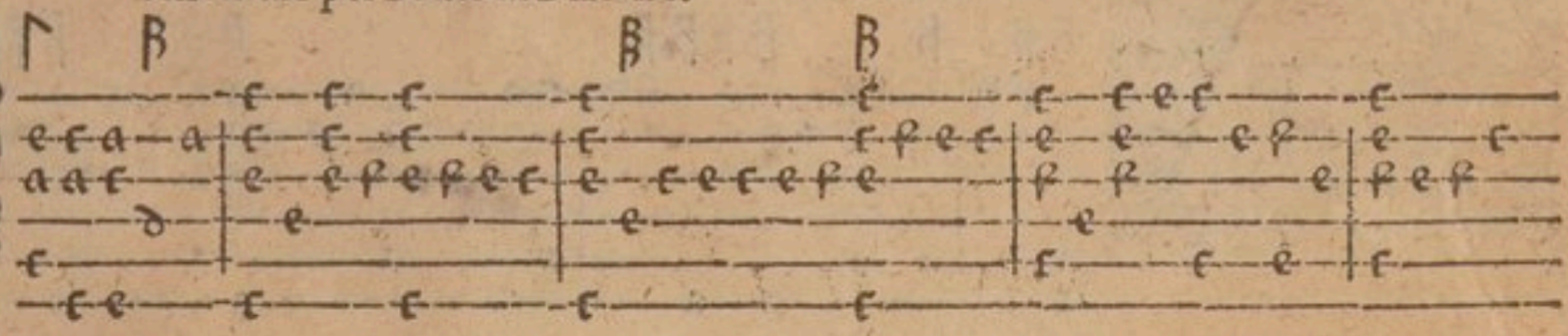
Aliarda per Bdure in Bfabemi.

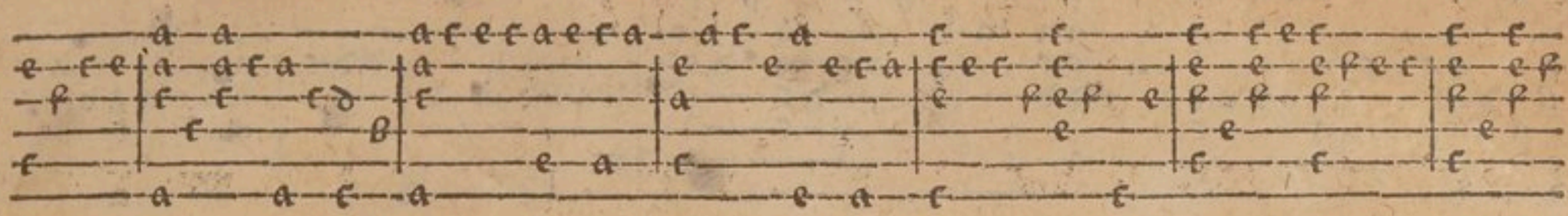
Reprinse.

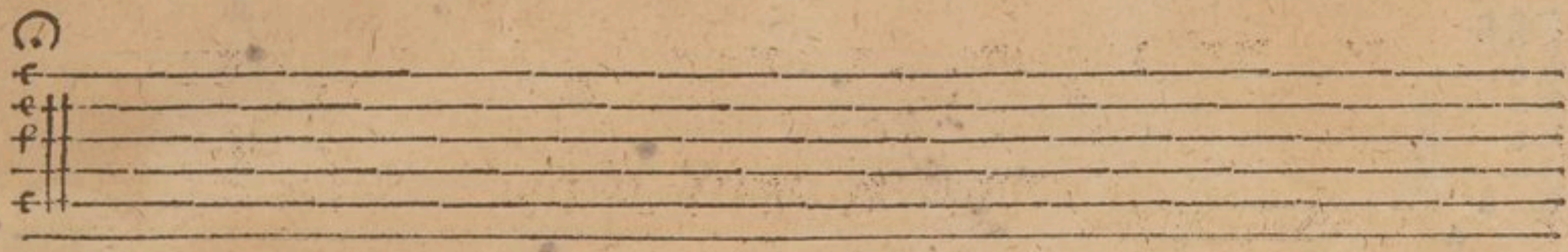




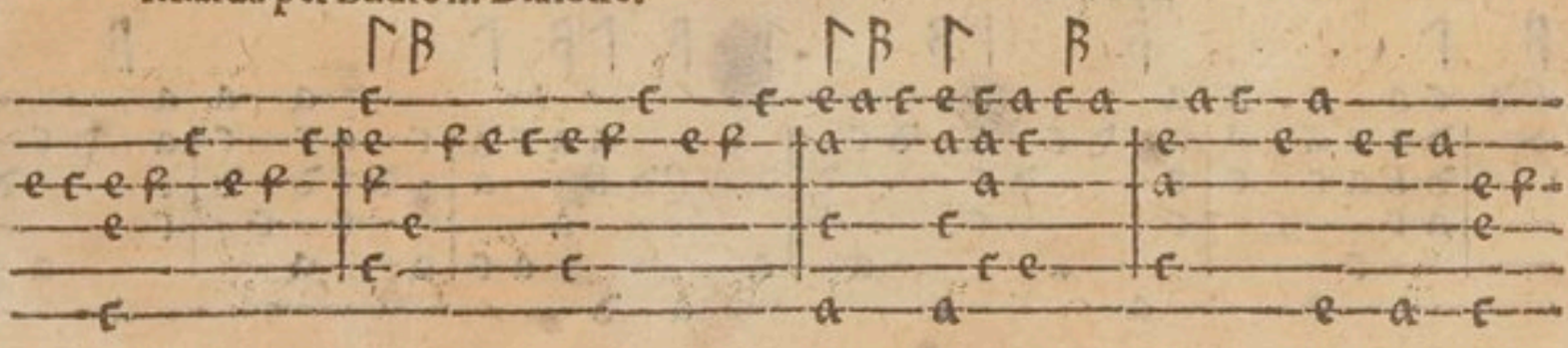
Assomezo per Bdure in Dlasolre.

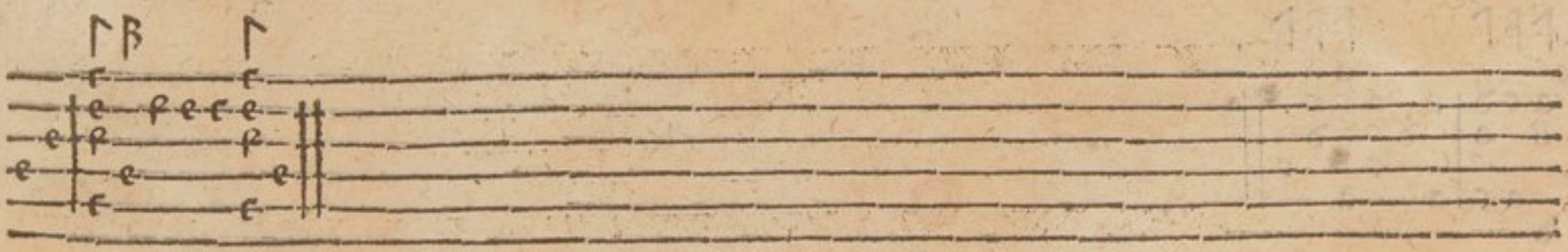






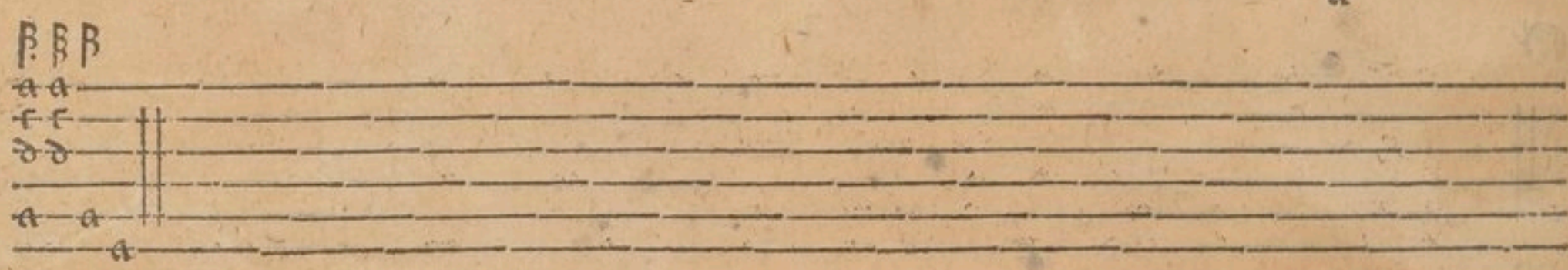
Aliarda per Bdure in Dlasolre.

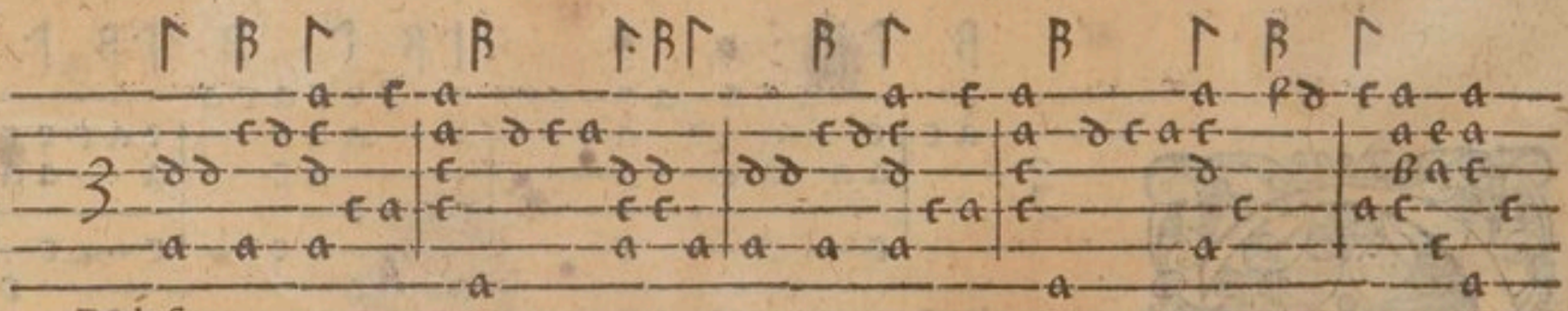




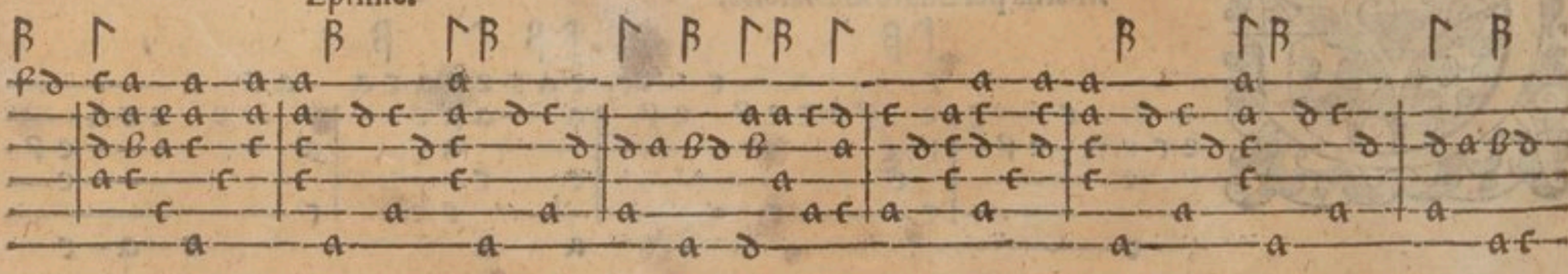
PRATVM

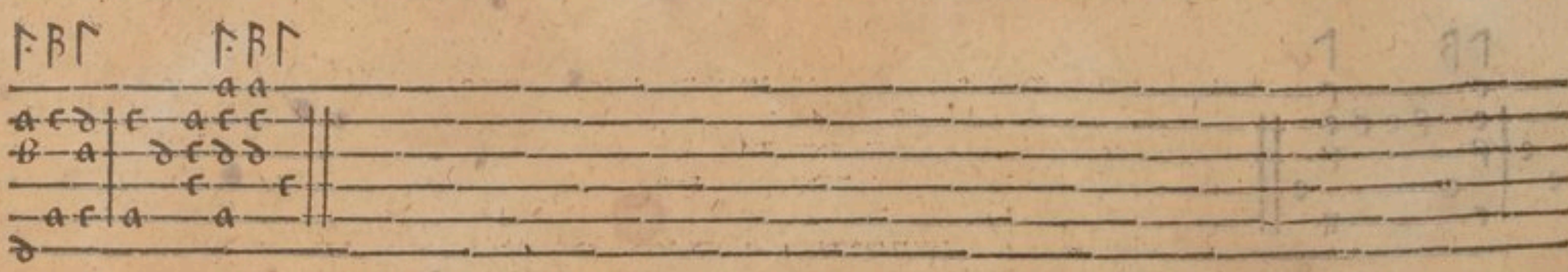
Lmande de Court.





Eprinſe.

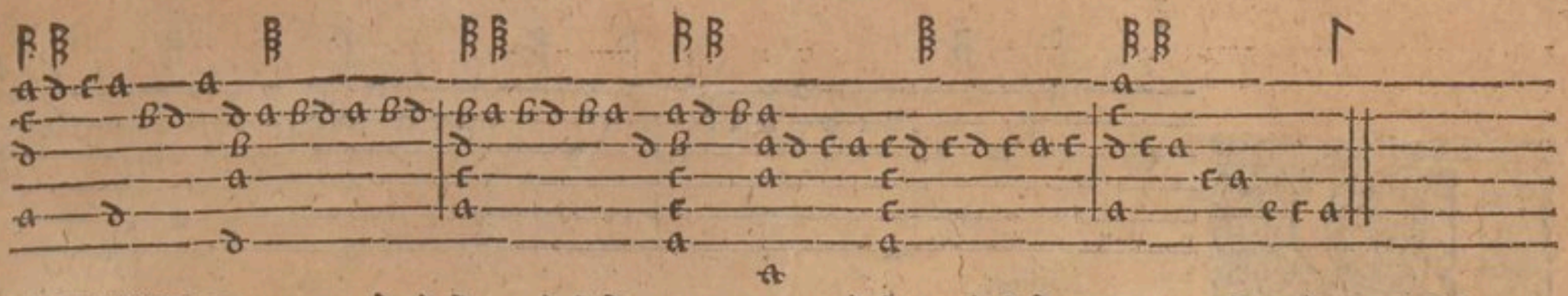




A

Lmande de ſon Altezze.

Lmande.



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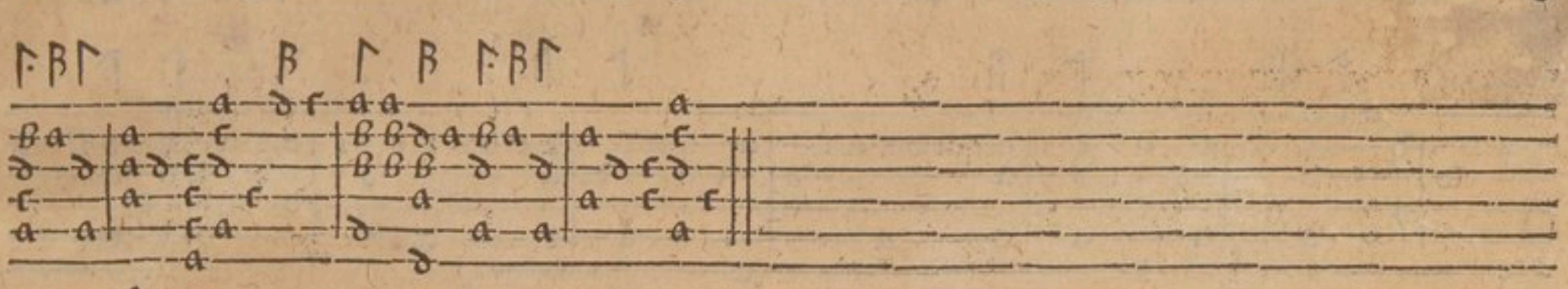
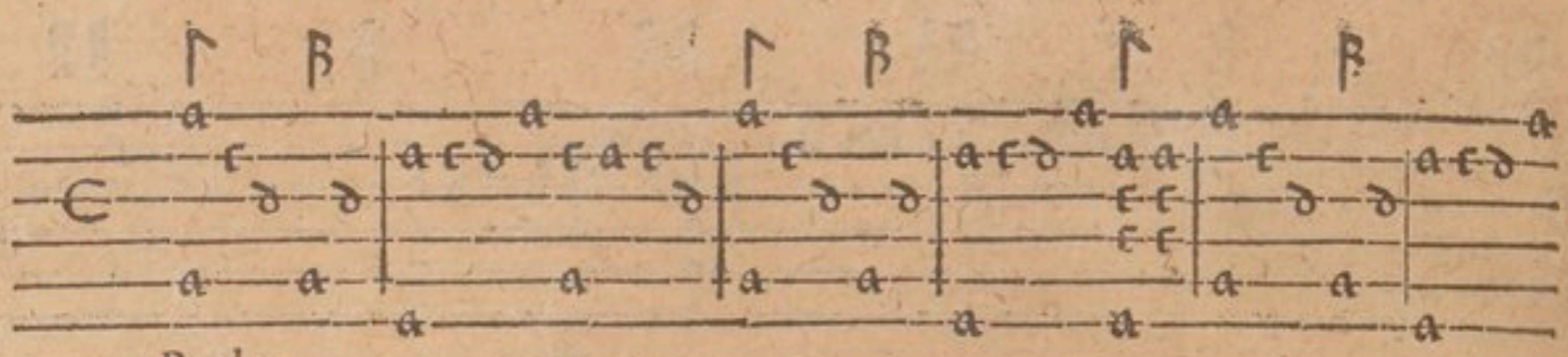
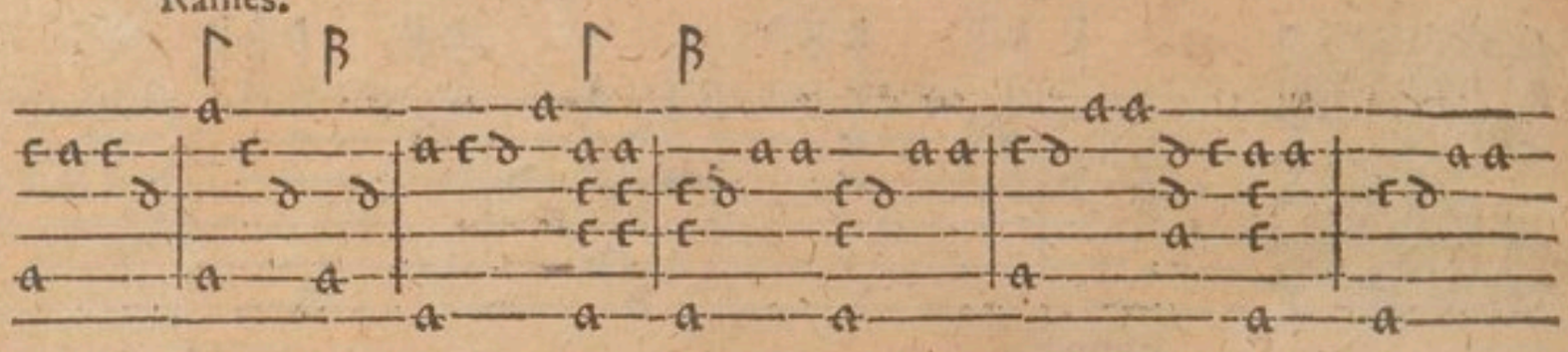


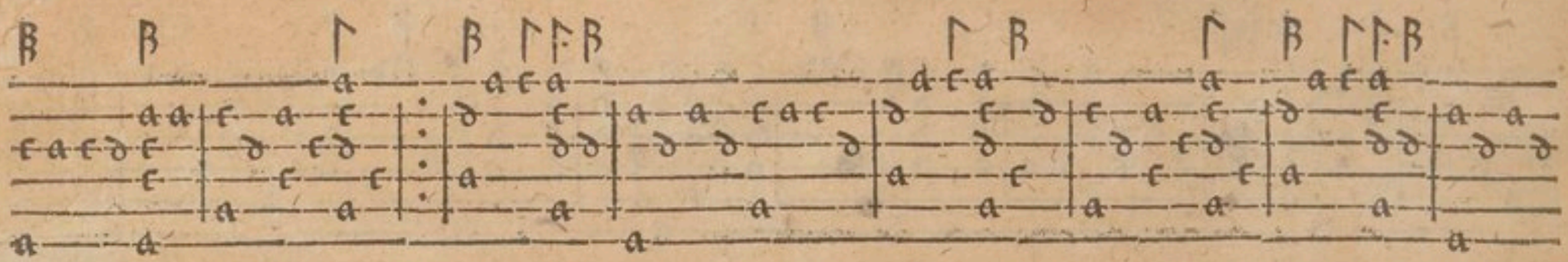
Courante.

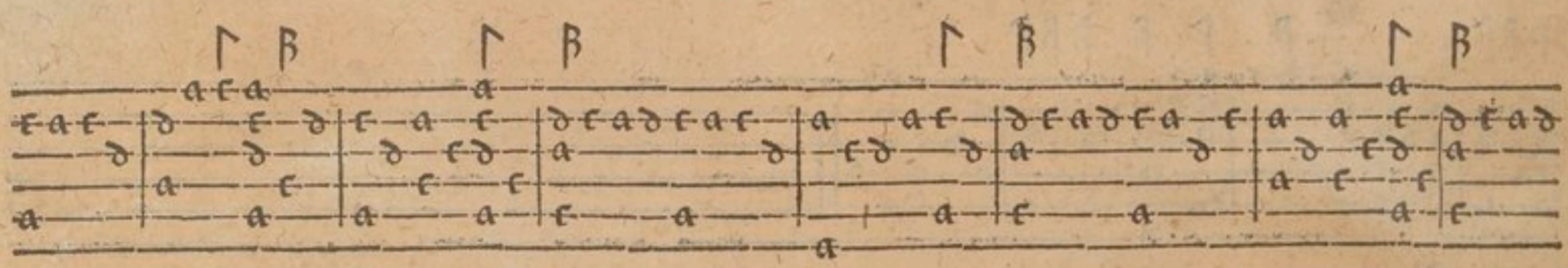
PRATVM

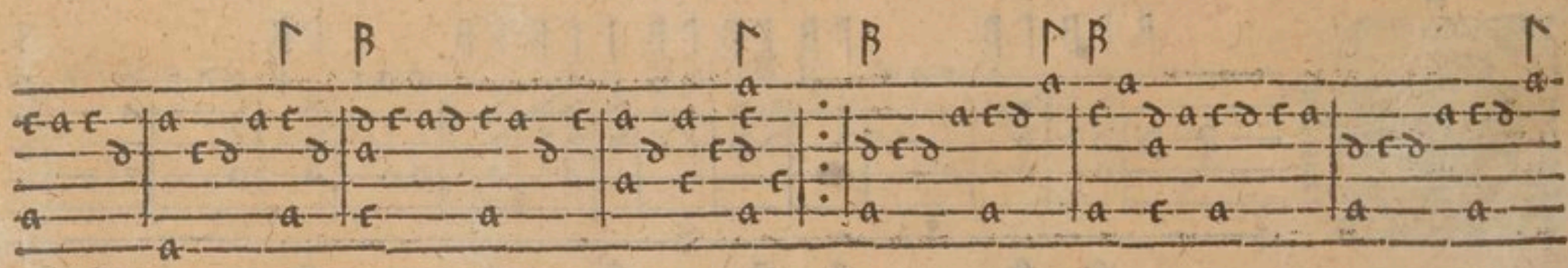


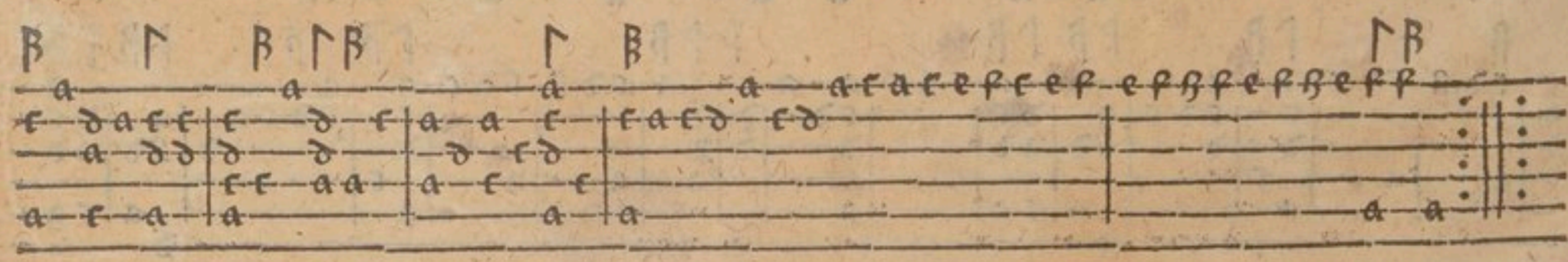
Ranles.

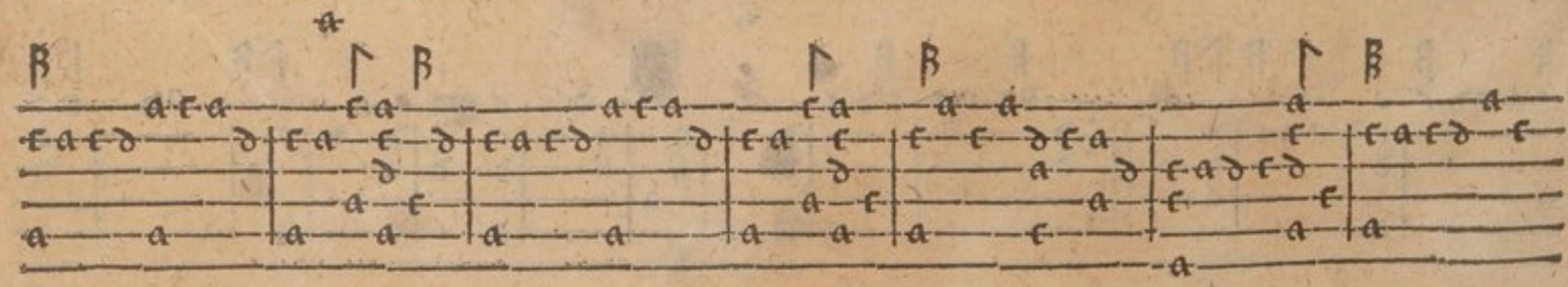


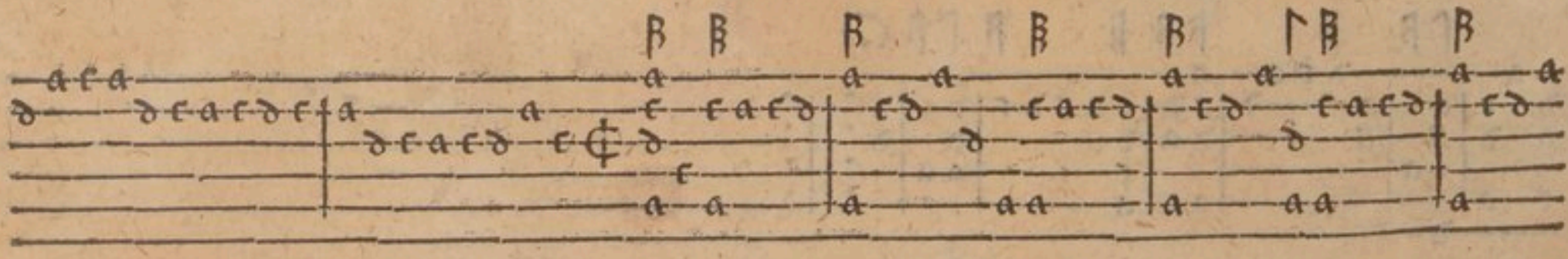


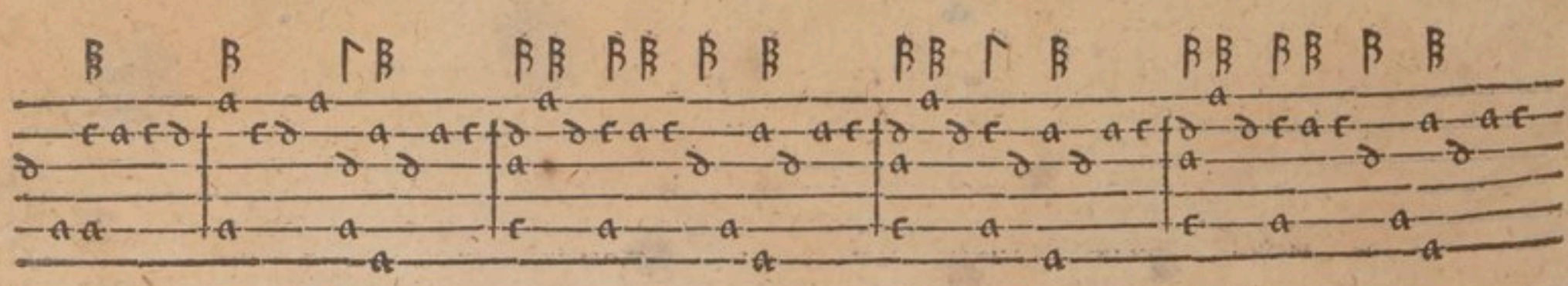








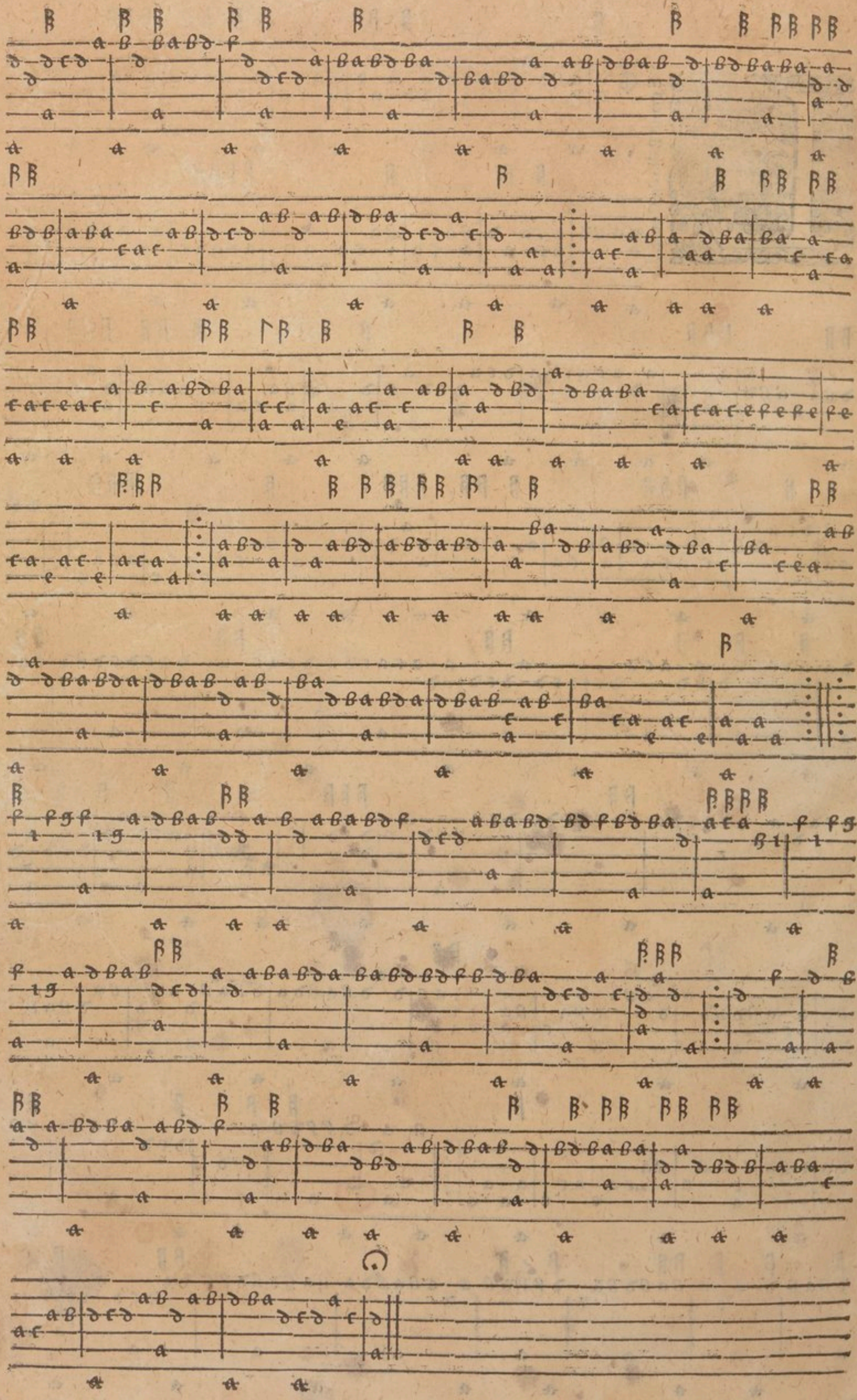




Ranle del Campo.

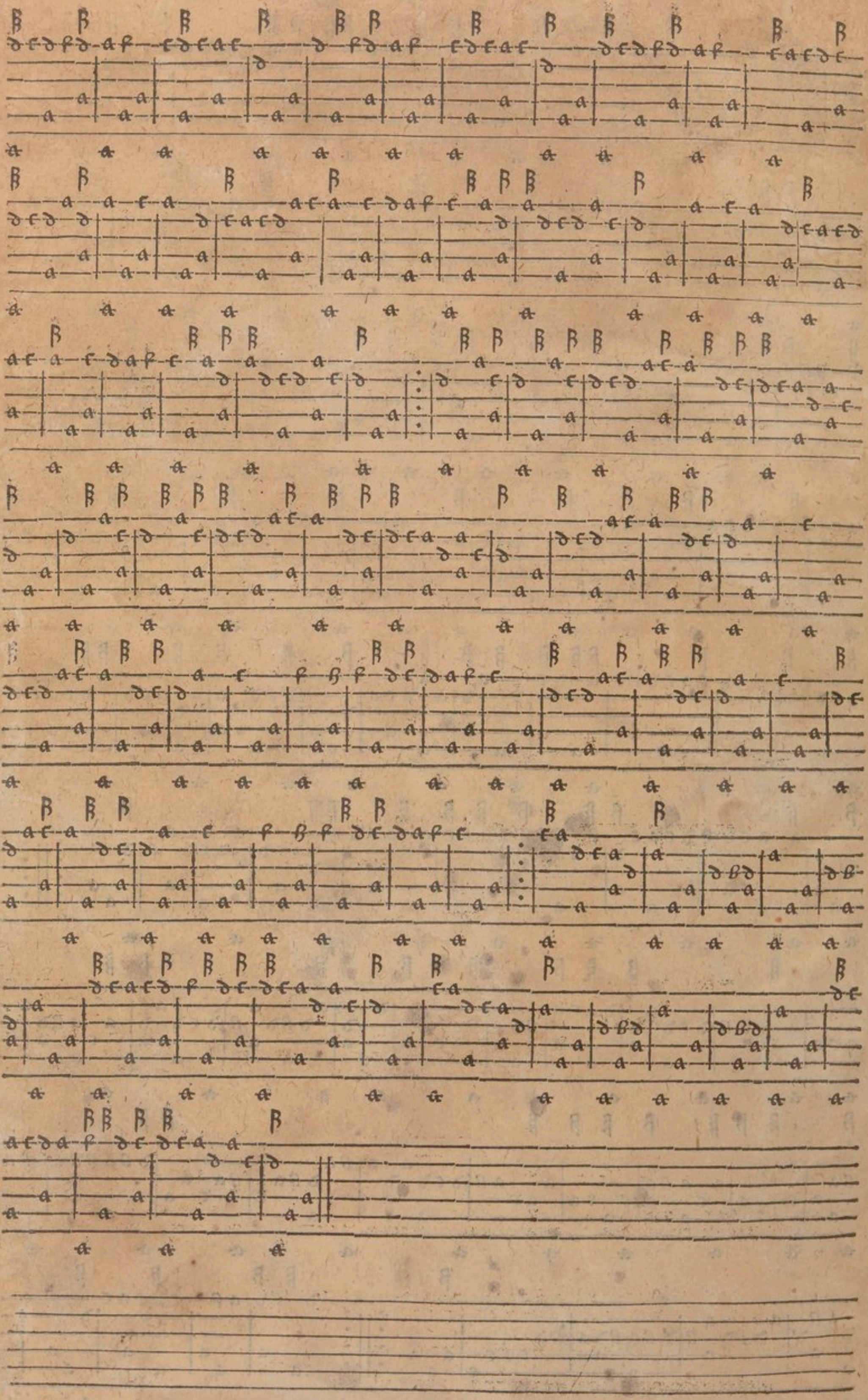
LE grand Ballo du Court.

PRATVM



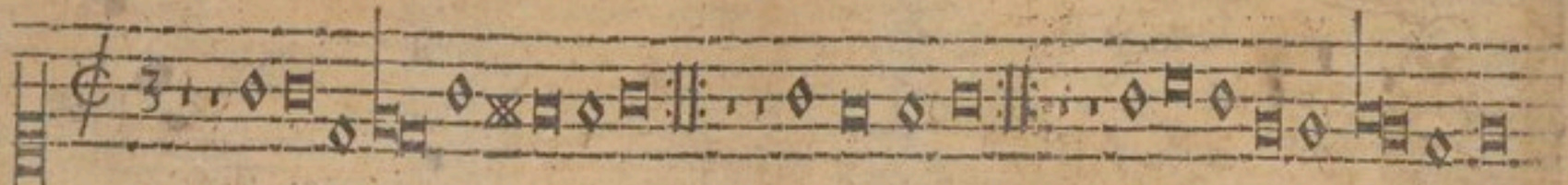
Ranle double.

PRATVM



It porta Christi peruia.

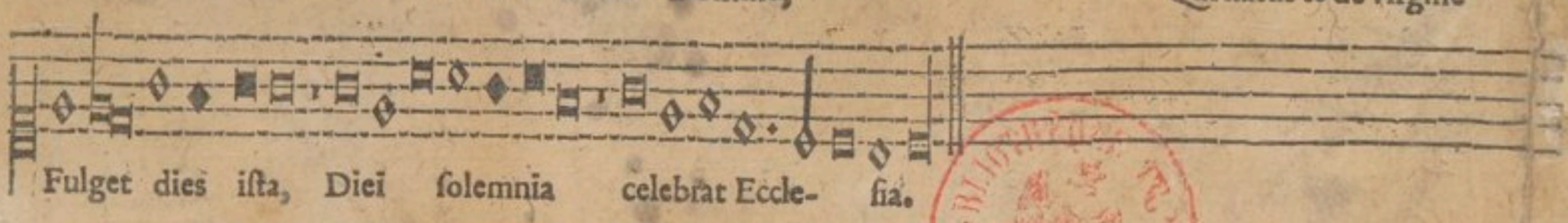
CANTVS.



It porta Christi peruia,
Genus superni luminis,
Honor matris & gaudium,
Gloria ti- bi Domine,

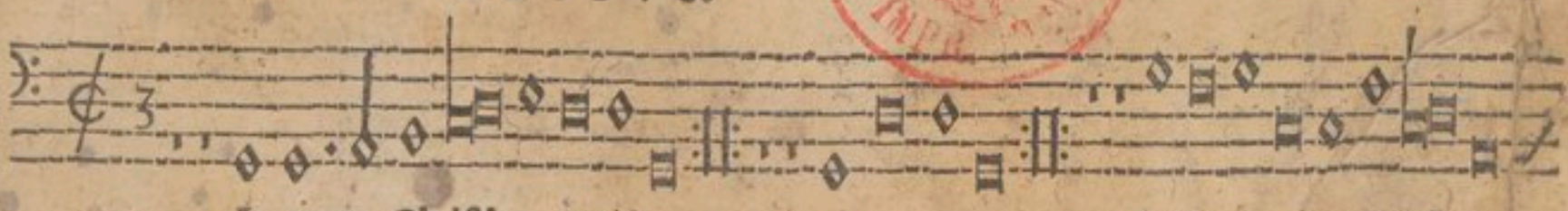
Fulget dies,

Referta plena gratia
Processit alma virginis
Immensa spes credentium
Qui natus es de virgine



Fulget dies ista, Diei solemnia celebrat Eccle- sia.

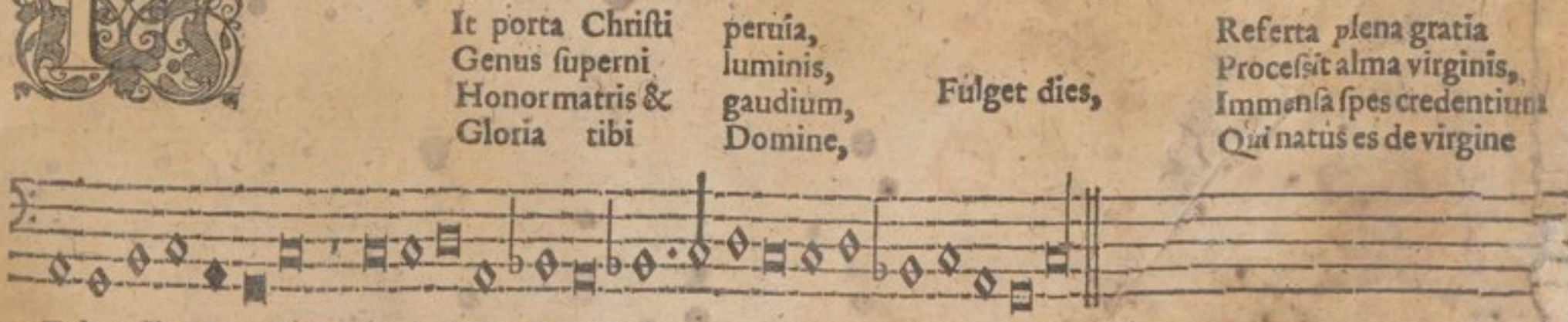
BASSVS.



It porta Christi peruia,
Genus superni luminis,
Honor matris & gaudium,
Gloria tibi Domine,

Fulget dies,

Referta plena gratia
Processit alma virginis,
Immensa spes credentium
Qui natus es de virgine



Fulget dies i- sta, Diei so- lemni- a celebrat Eccle- sia.

FINIS.

RÉSERVE MVSIQV
Vm 1 498