CANZONETTE A QUATTRO VOCÌ . . .
COMPOSTE DA DIVERSI ECCELLENTI MUSICI
CON L'INTAVOLATURA DEL CEMBALO ET DEL LIVTO
(SIMONE VEROVIO ROMA, 1591)

STUDY AND TRANSCRIPTION

BY

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Essay presented for the course History of Music 31: Renaissance Music.

CANZONETTE A QUATTRO VOCI
COMPOSTE DA DIVERSI ECCELLENTI MUSICI
CON L'INTAVOLATURA DEL CIMBALO ET DEL LIVTO

Simone Verovio
Roma, 1591

Con Licontia
de supre

BINDERY USE ONLY

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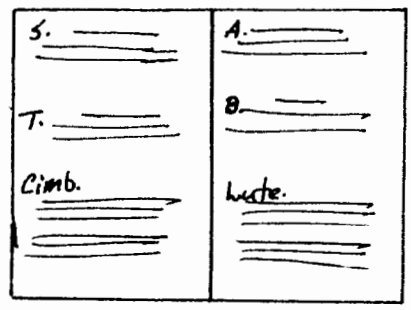
FOREWORD

The Canzonette a Quattro Voci published in Rome by Simone Verovio in 1591, is a collection of twenty four-voice songs and their intabulations for cimbalo and lute. The book was printed by the copper plate engraving method and is one of the first music books to have been printed by this method.

In 1586 Verovio published a collection of three and four voice canzonette with sacred texts under the title Diletto Spirituale. This is the earliest known example of copper plate engraving applied to music publication. The engraving for this work was done by Martin van Buyten, a Dutch engraver. Verovio himself was from 's Hertogenbosch, and his real name may have been Simon Werrewick.

Each song in the Canzonette a Quattro Voci collection is printed with the four vocal parts at the top of the page and the keyboard and lute parts below. The songs are for SATB or SSAT. The first and third vocal parts are printed on the left hand page with the keyboard tablature below them, and the second and fourth parts are on the right page with the lute tablature below them.



The vocal parts are on five-line unmeasured staves in the C and F clefs, and are printed in modern black notation with the exception of a few Renaissance ligatures. The keyboard tablature has two staves, from six to eight lines each, and generally has two clefs on each staff. The lute tablature used is the Italian lute tablature with six lines representing the six strings on the lute. Numbers on the lines designate the fret to be stopped. The frets are a half tone apart; thus 3 on the a string would be c♯. The strings are tuned to great G, small c, f, a, one line d, g - the intervals of 4th, 4th, 3rd, 4th, 4th. The top line of the tablature represents the lowest string on the lute. This appears to be illogical, but when the player holds the instrument on his lap, the lowest pitched string is at the top. Thus the position of the numbers on the staff corresponds to the position of the note on the finger-board. Occasionally a seventh string tuned to great D is used, and is notated on a ledger line above the staff.

Kinkeldey[1] points out that the book was intended for the amateur musician, as a professional would have been able to play a lute or keyboard part at sight from the vocal parts. The keyboard transcriptions are very simple, and consist generally of the four vocal parts plus a few other tones to fill out the harmony and an occasional ornamental figure. The lute parts show less similarity to the vocal parts due

1.Kinkeldey, O. Orgel und Klavier in der Musik des 16. Jahrhunderts
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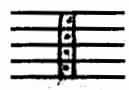
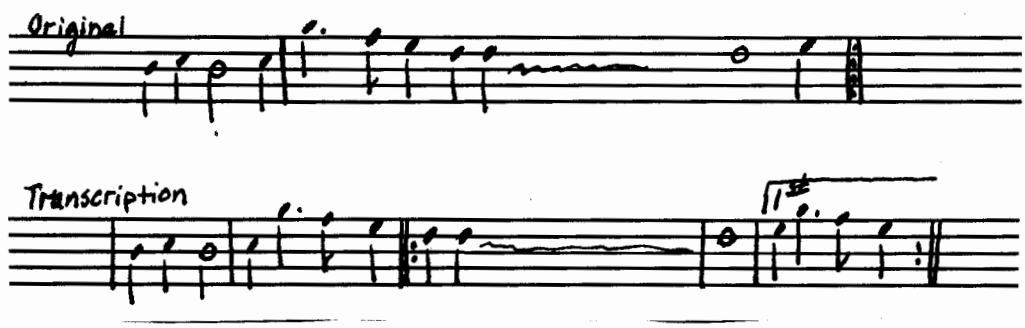
the nature of the instrument.

The keyboard and lute intabulations are often in a different key than the original vocal parts, in order to have the piece in a better range for the instruments. This occurs in songs 1, 2, 4, 7, 8, 9, 12, 17, and 19. In 18 only the lute part is in another key. In this transcription these parts have been transposed into the key of the vocal parts in order to facilitate a comparison of the various parts. This transposition is mentioned in a footnote wherever it occurs.

The most significant discrepancy between the parts is in the application of musica ficta. In numerous instances two parts have a musica ficta notation which is different from the third part. These have also been indicated by footnotes.

The notation of the repeats are very unusual. The repeat is indicated by a double bar with dots between the two lines:  In many instances the last measure in each of the vocal parts contains an insufficient number of beats, and often each part lacks a different number of beats. There is a bar line earlier in the part, and the singer is to repeat to this bar line when he comes to the end of his part.



This type of repeat has been changed to a first and second ending in this transcription, but the original repeat has been indicated with pencil lines.

The last song in the collection is very different from any of the others. The majority of the songs are of a rather contrapuntal nature, and the texts are secular, dealing for the most part with love. The last song however, has a sacred text in which the Virgin is compared to a rose. In the setting, the three lower voices move in slow note values and outline the harmonies, while the upper voice has a very florid melismatic line. The printing of this song is also different from any of the others. There are no intabulations for keyboard or lute, and the four vocal parts are arranged on the page with the bass part at the top, then the tenor and alto, with the cantus at the bottom.

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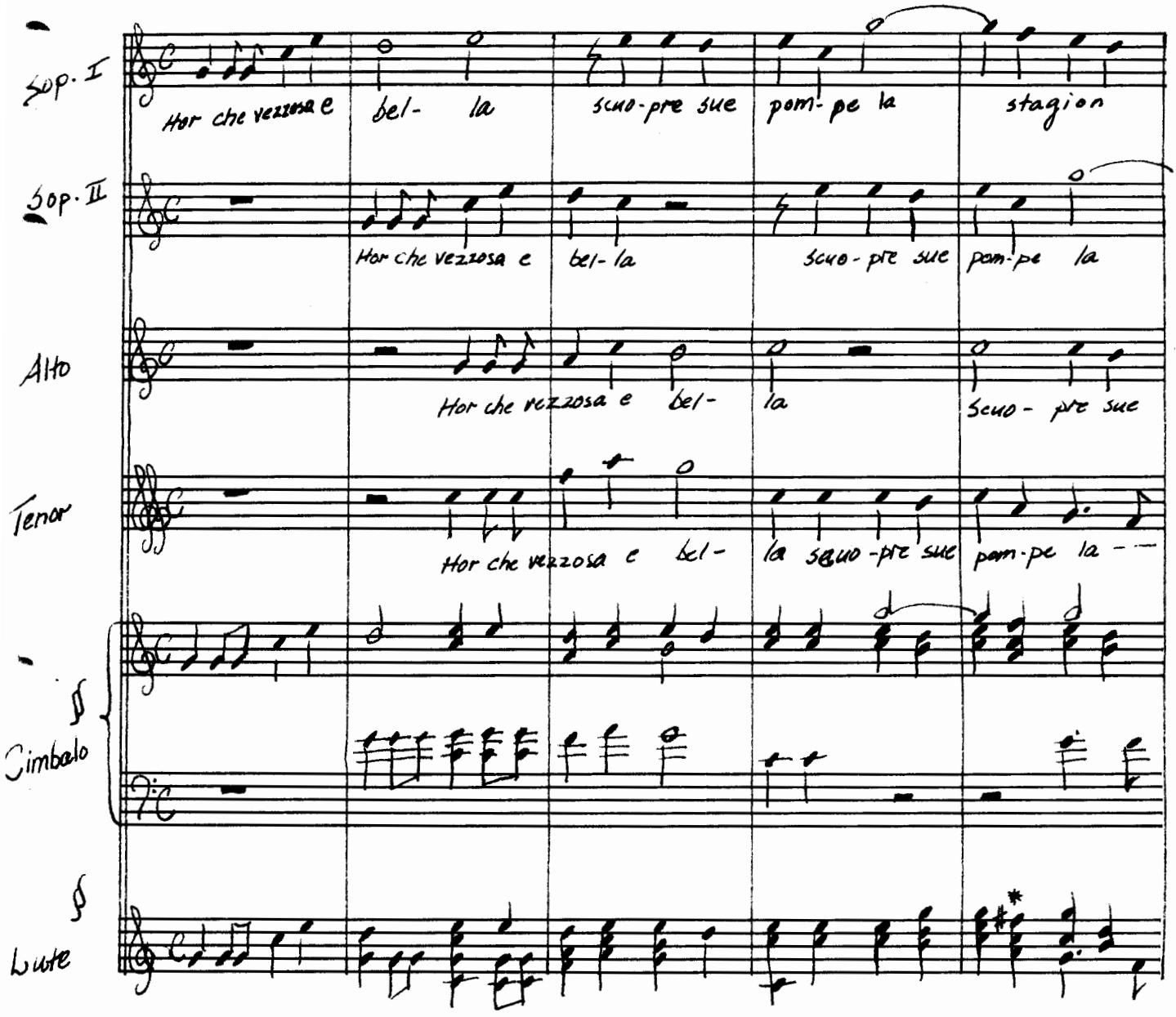
#1. Hor che vezzosa e bella

Felice Anerio



Cimbalo and lute parts were originally in F Maj.

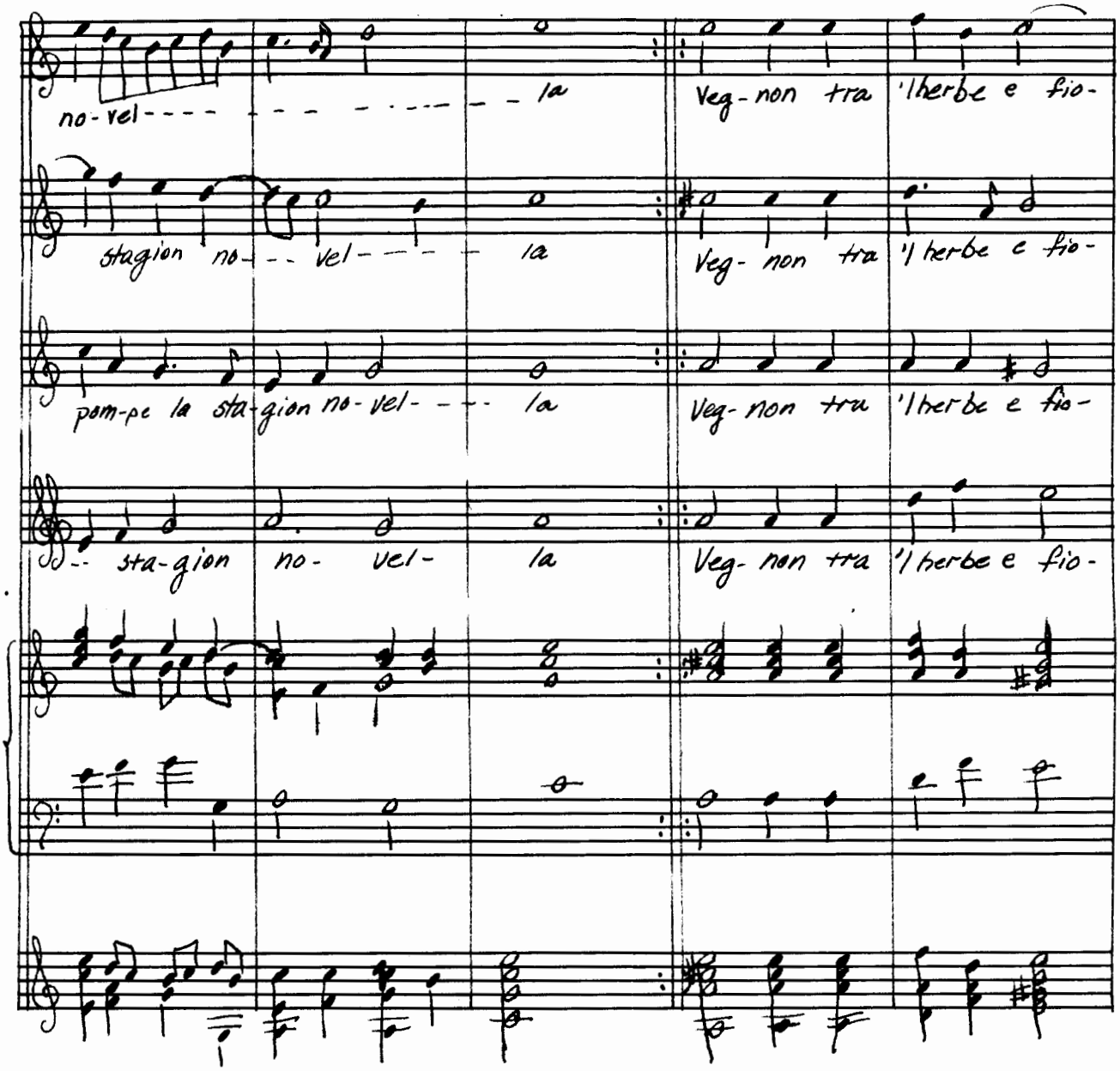
* f 4 in cimbalo and vocal parts

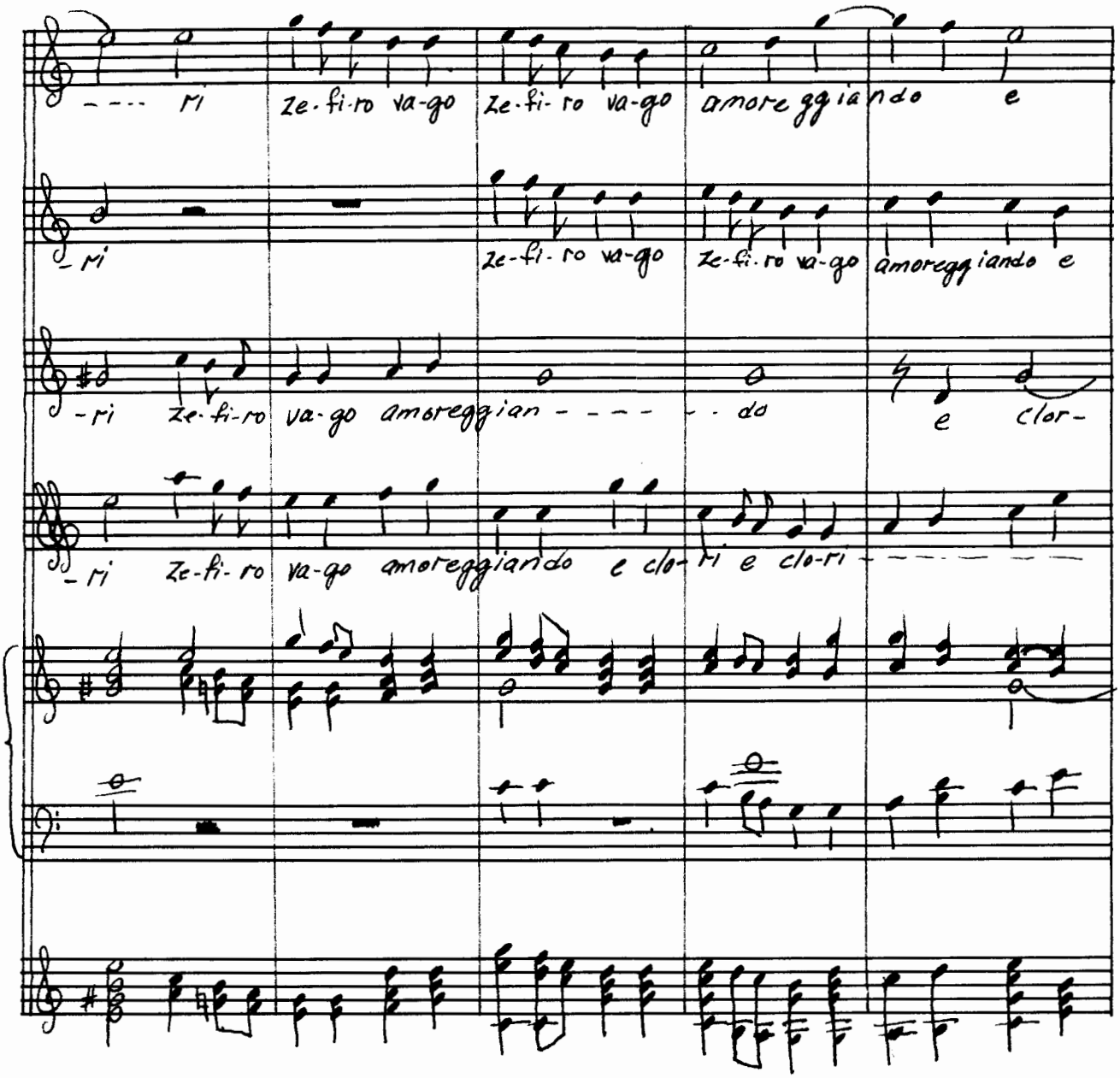
no-vel- - - - - - - - - - - - - - - la Veg-non tra 'l herbe e fio-

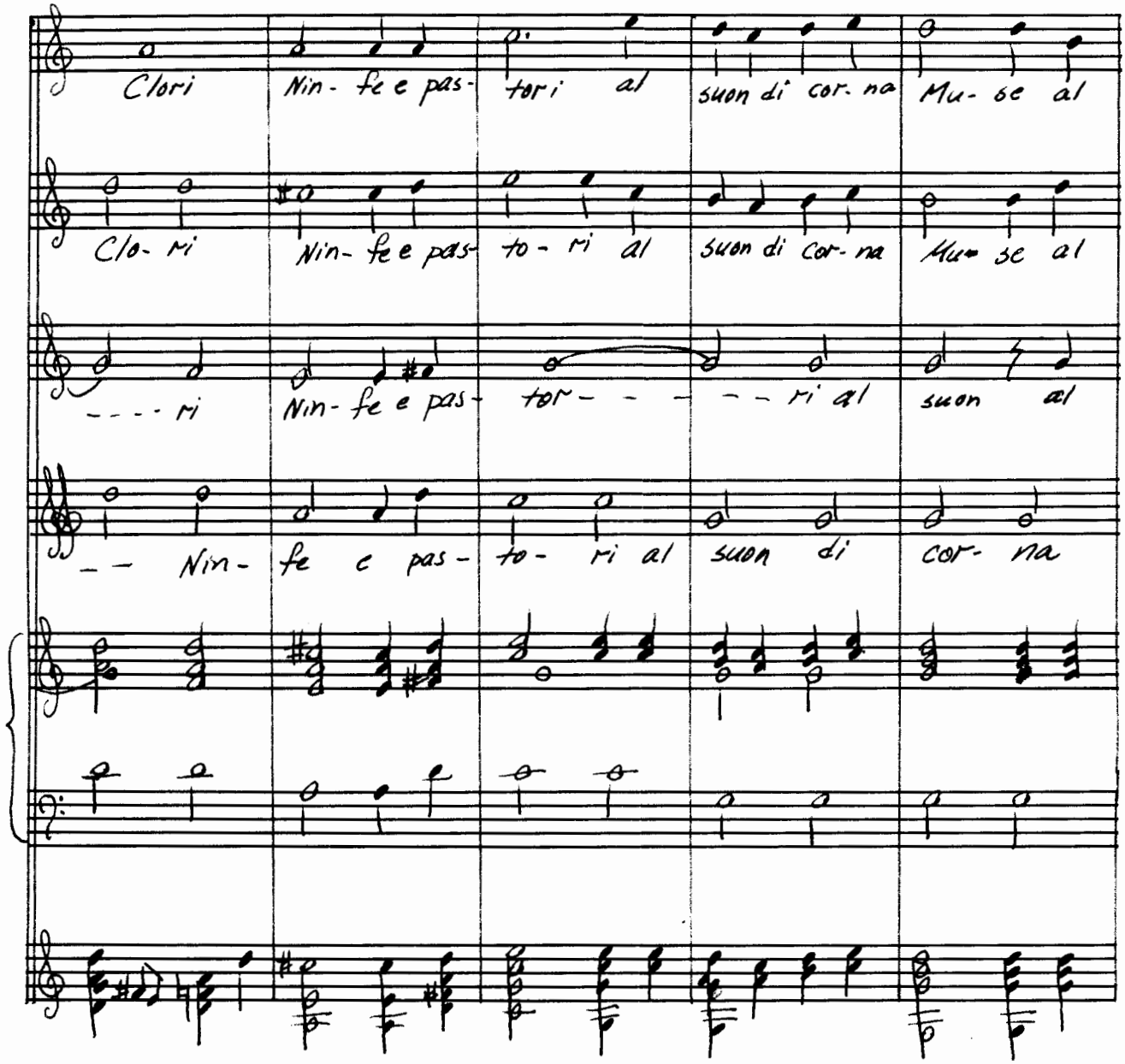
stagion no- - - vel- - - - - la Veg- non tra 'l herbe e fio-

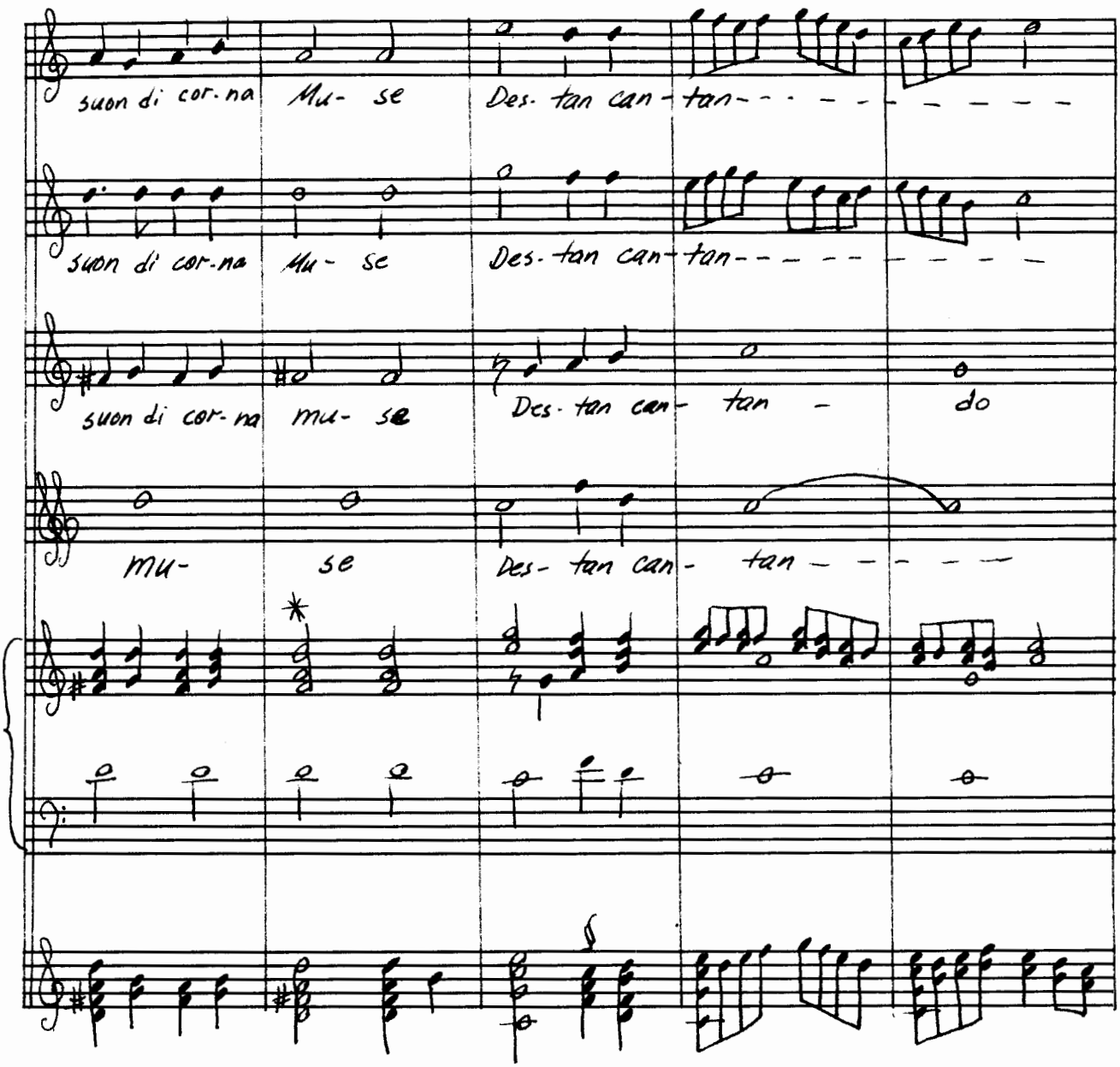
pom-pe la sta-gion no-vel- - - - la Veg-non tra 'l herbe e fio-

- - sta-gion no- vel- la Veg- non tra 'l herbe e fio-



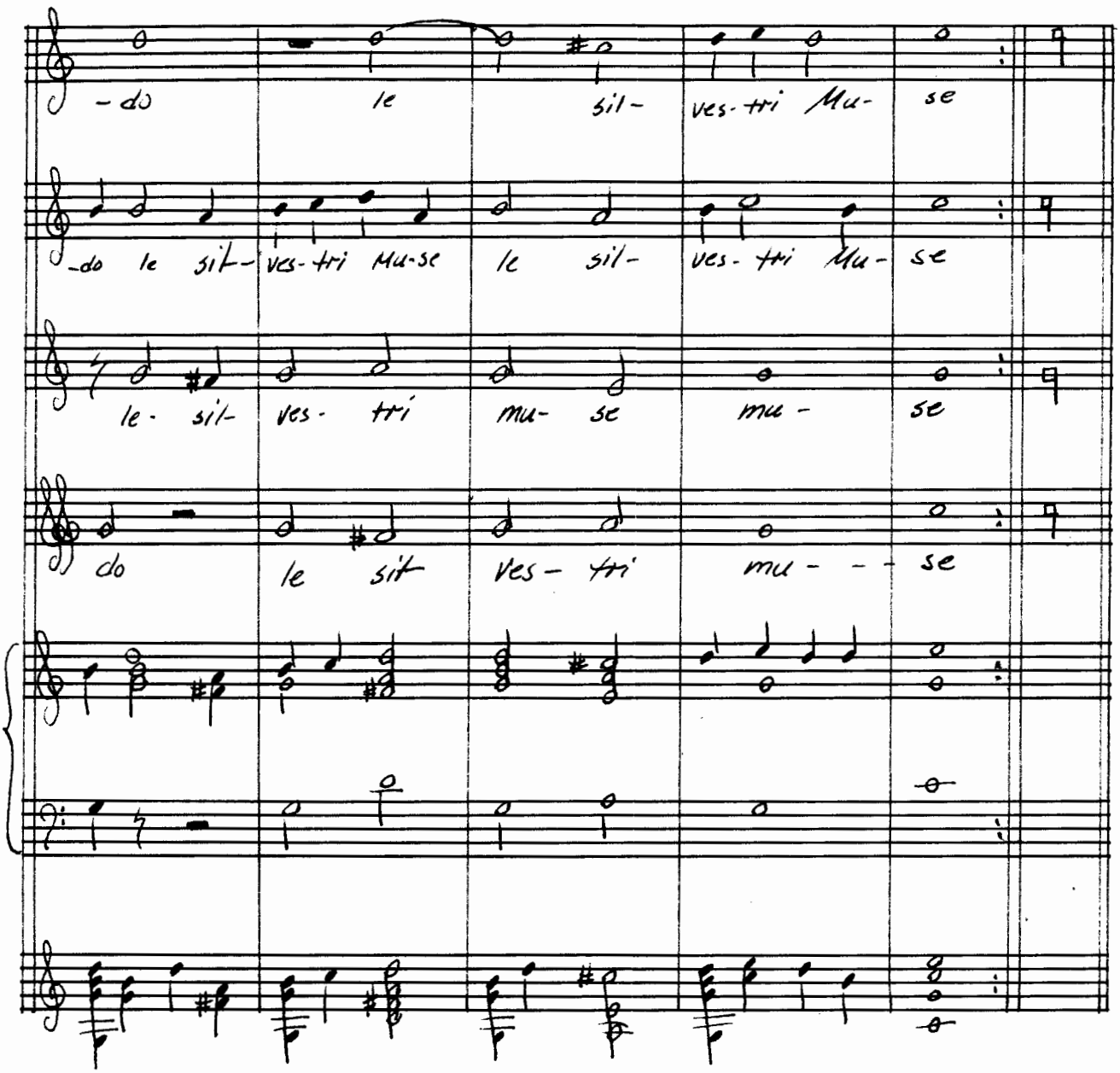

- - - - mi ze-fi-ro va-go ze-fi-ro va-go amoreggiando e
mi ze-fi-ro va-go ze-fi-ro va-go amoreggiando e
-ri ze-fi-ro va-go amoreggian - - - - - do e clor-
mi ze-fi-ro va-go amoreggiando e clo-ri e clo-ri - - - - - - - -


Clori Nin- fe e pas- tori al suon di cor- na Mu- se al
Clo- ri Nin- fe e pas- to- ri al suon di cor- na Mu- se al
--- ri Nin- fe e pas- tor- - - - ri al suon al
-- Nin- fe e pas- to- ri al suon di cor- na



* D Major chord in vocal and lute parts

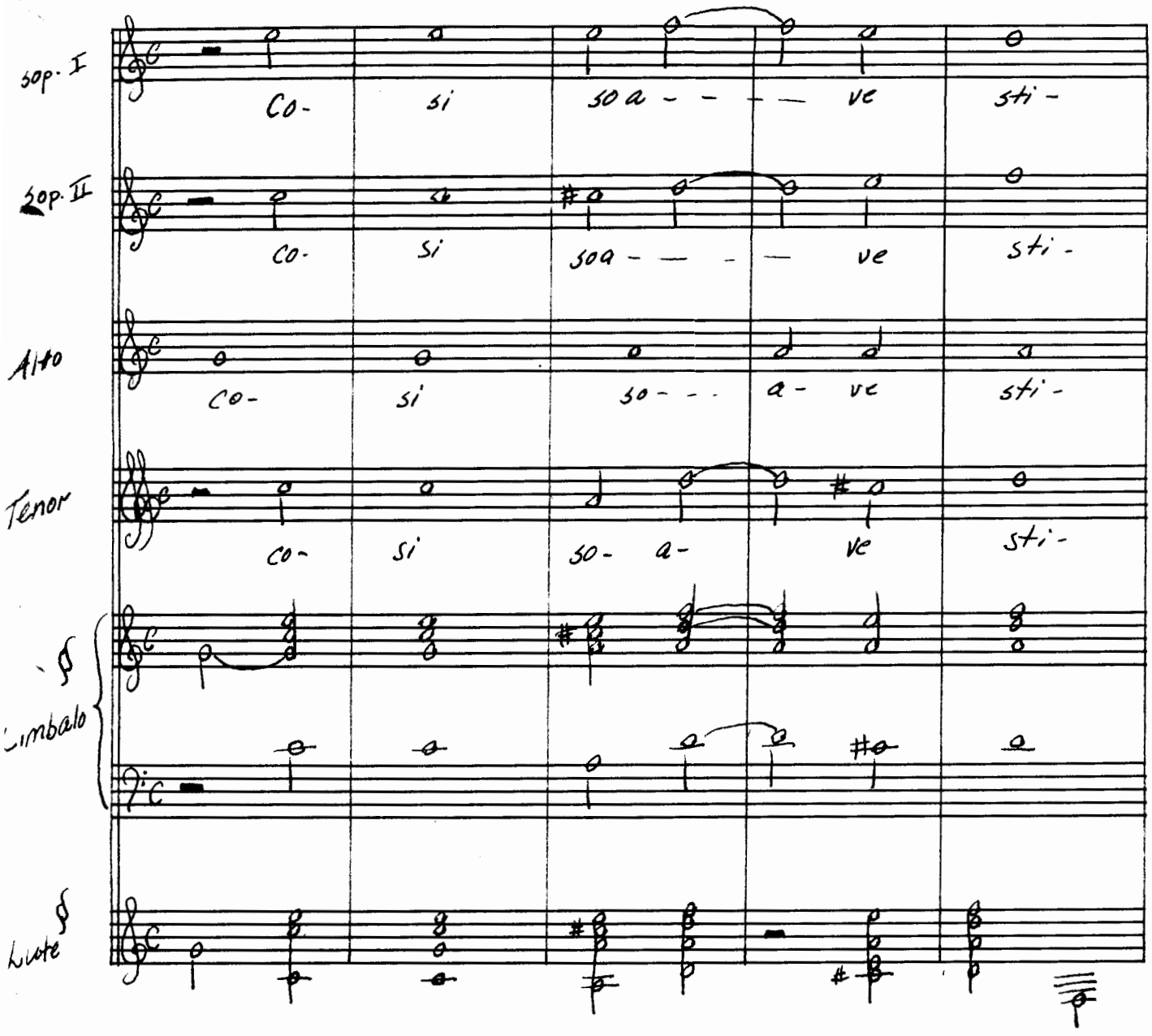
§ F Major chord in lute, d minor in vocal and keyboard parts


-do le sil- ves-tri Mu- se
-do le sil- ves-tri Mu-se le sil- ves-tri Mu- se
le- sil- ves- tri mu- se mu- se
do le sil ves- tri mu- - - se

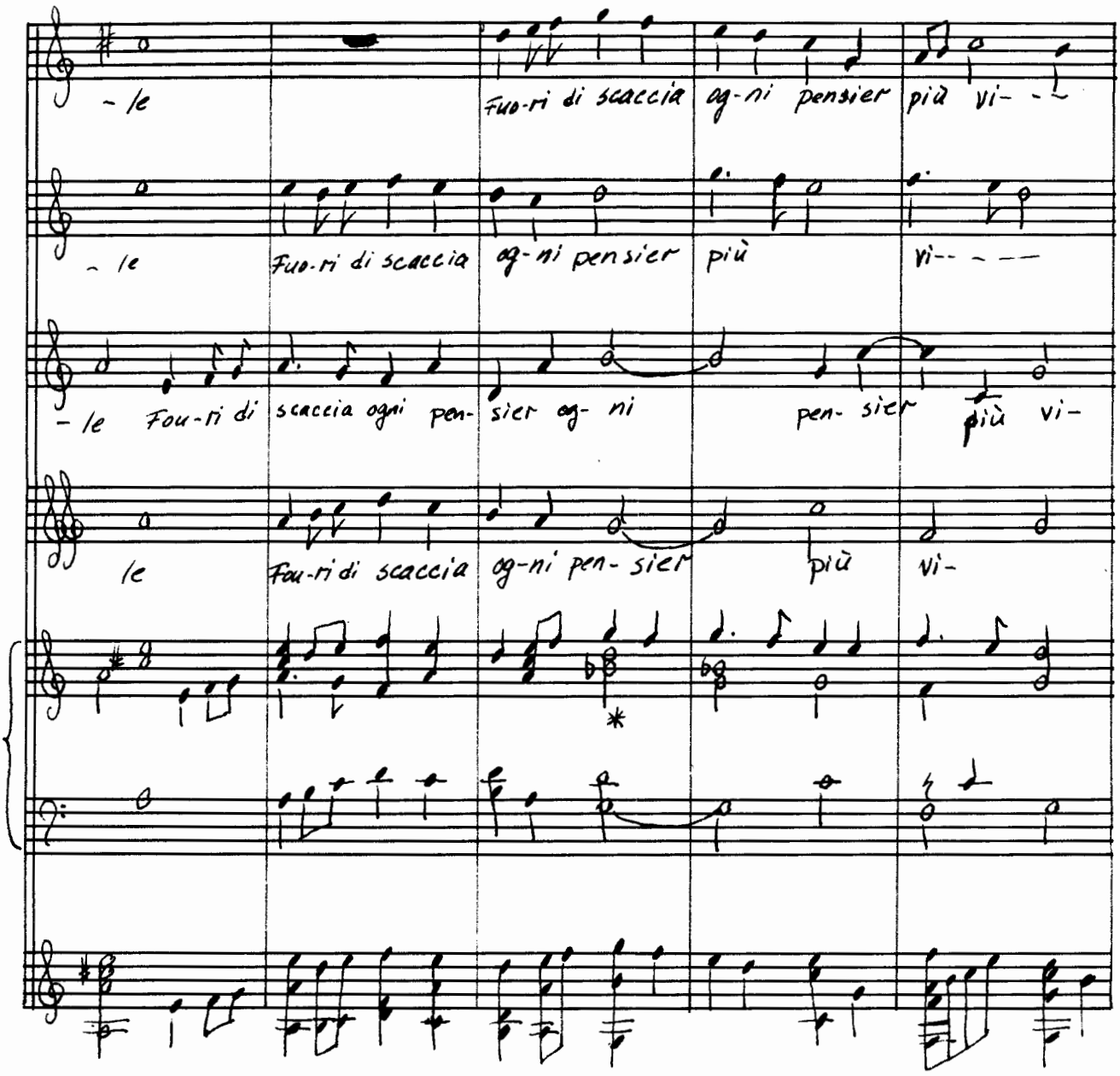
II

In ascoltando intenti
Stagnar vedi il rucel tacere i venti
Sdegna i paschi la greggia
E l'ariete al suon cozza e garreggia
Schivano gl'augelletti l'esca e l'onda
E volan per vdir di fronda in fronda.

#2. Cosi soave stile — Felice Anerio



§ Cimbalo and lute parts were originally in F Major.



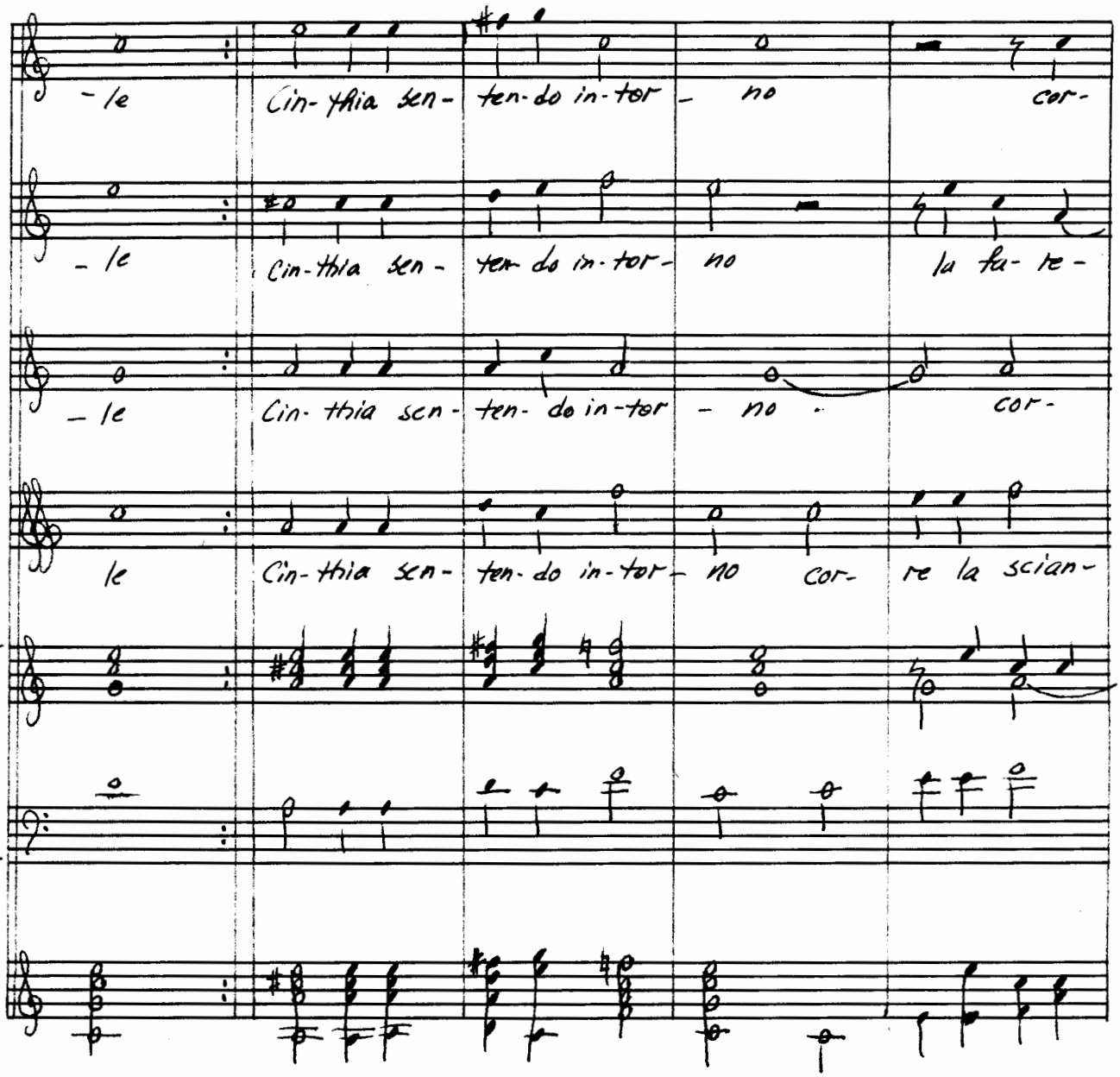
* B ♮ in vocal and lute parts

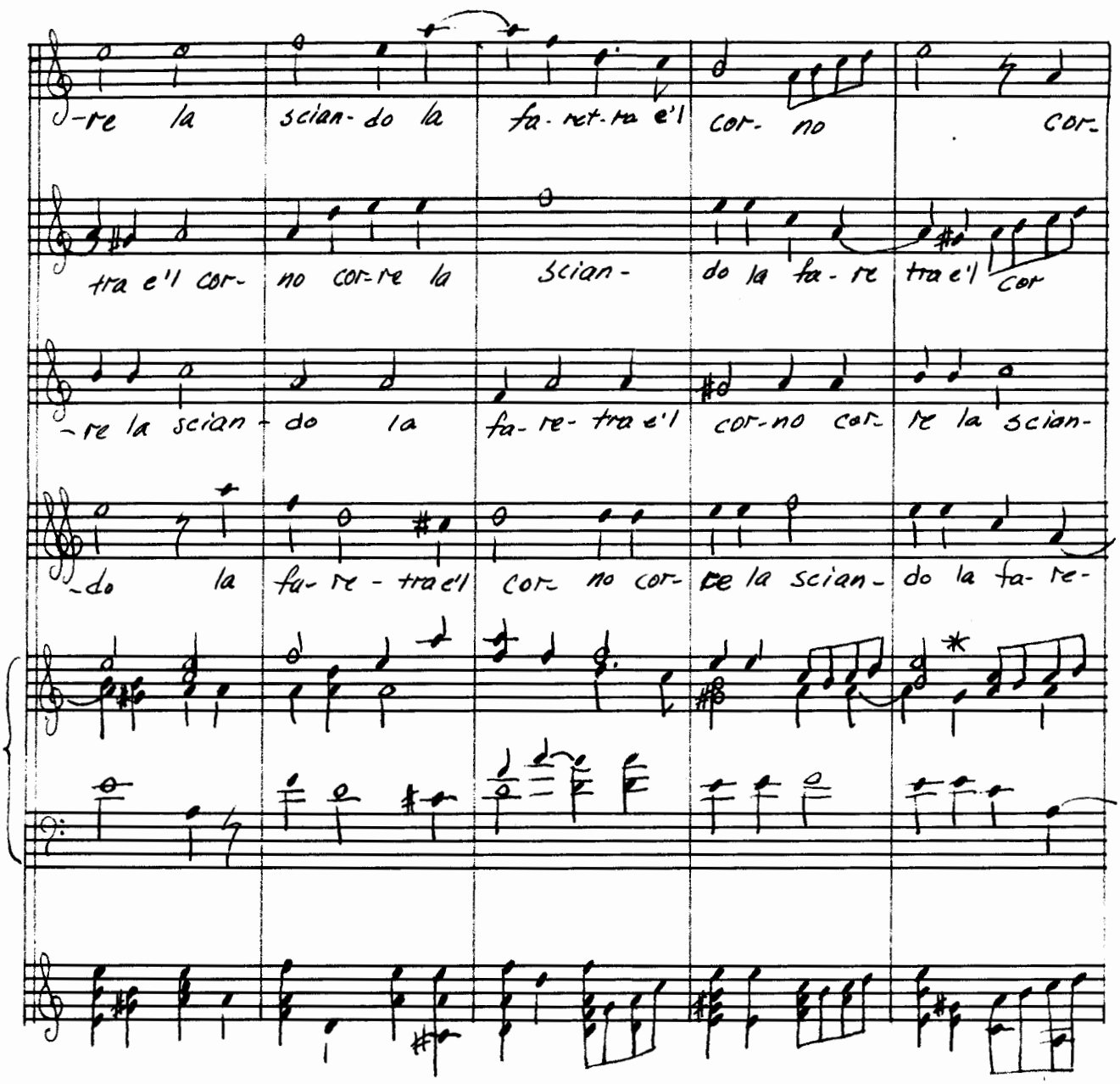
-le Cin-thia sen- ten-do in-tor - no cor-

-le Cin-thia sen- ten-do in-tor- no la fa- re-

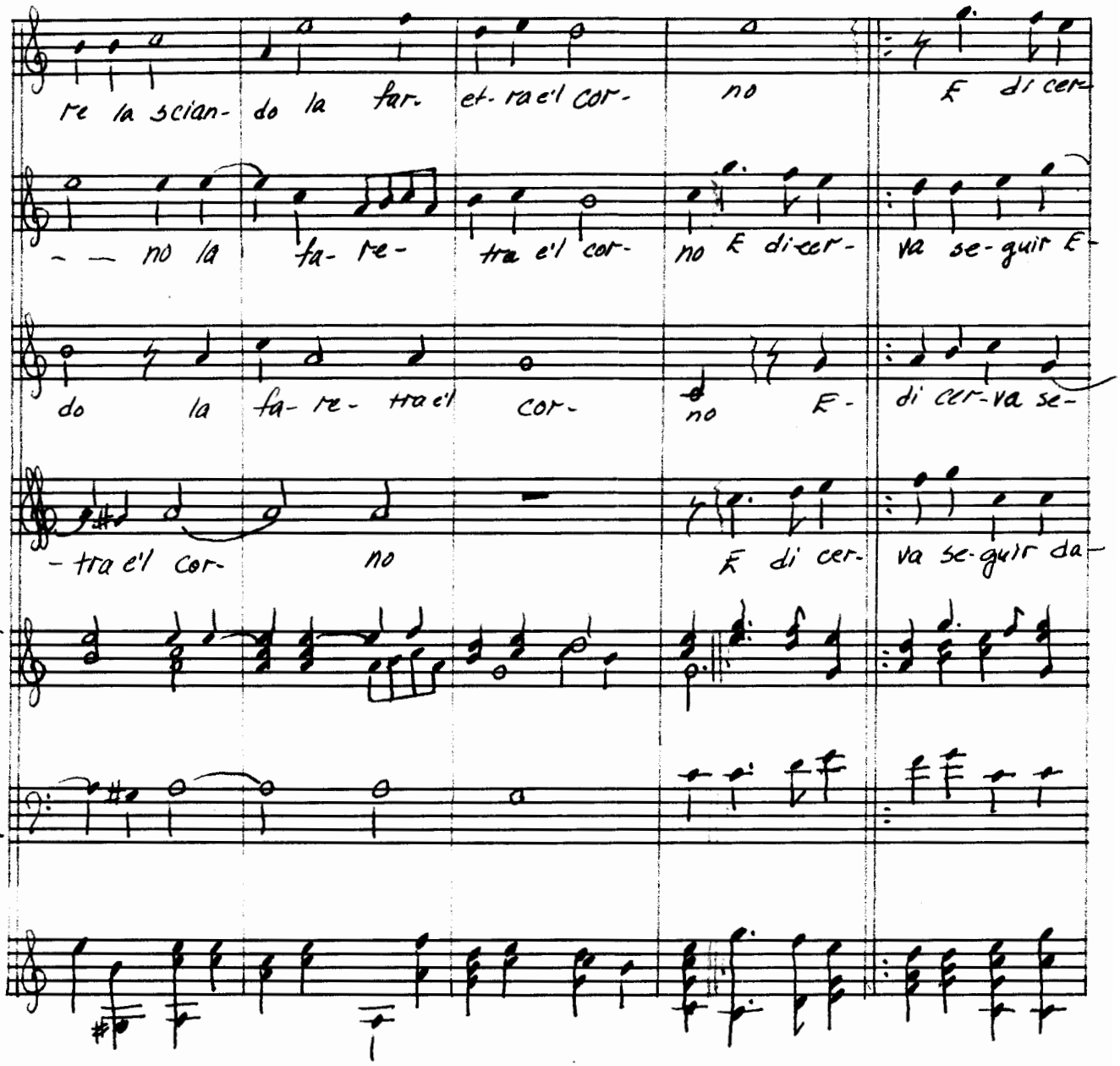
-le Cin-thia sen- ten-do in-tor - no cor-

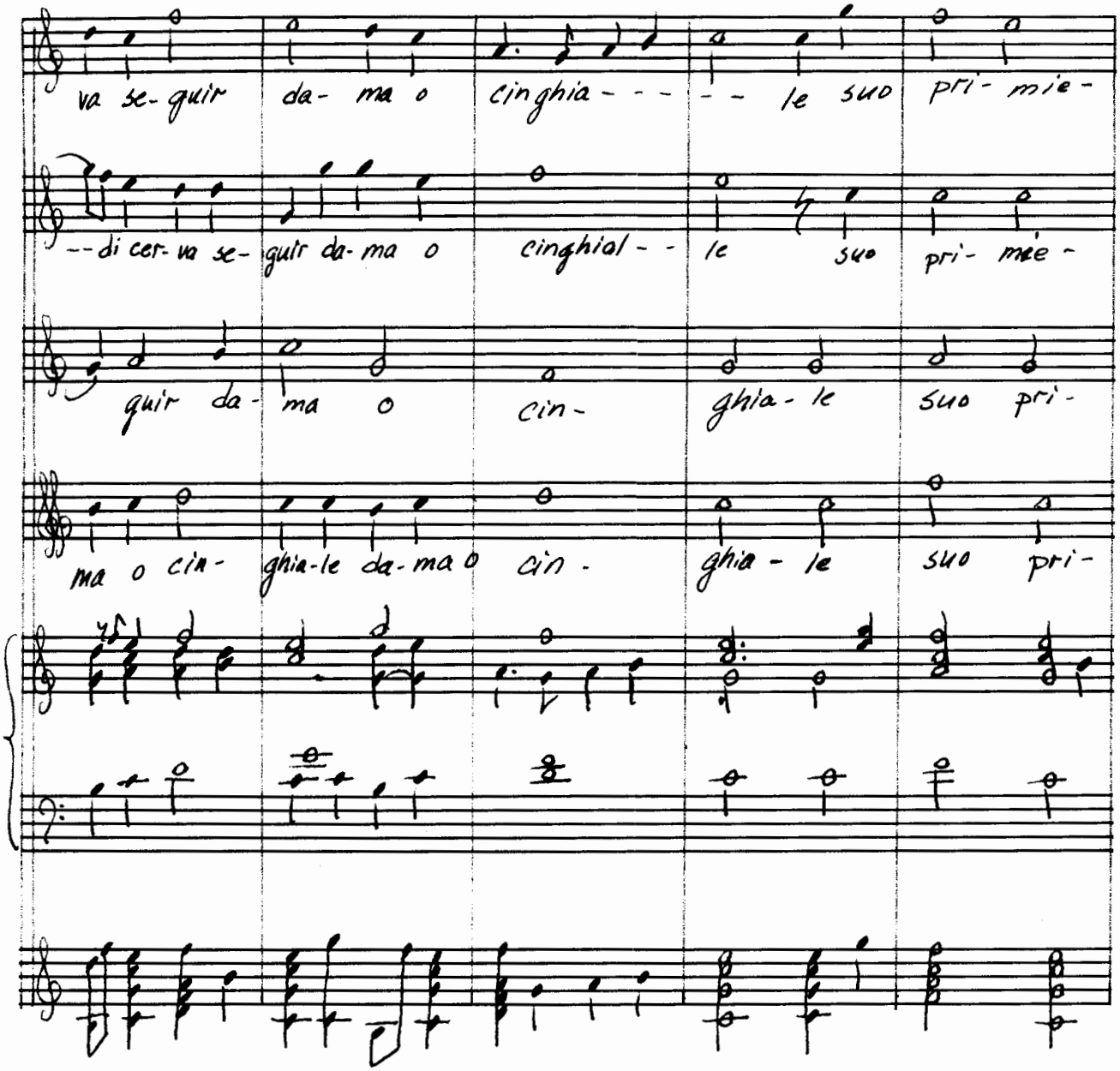
le Cin-thia sen- ten-do in-tor- no cor- re la scian-

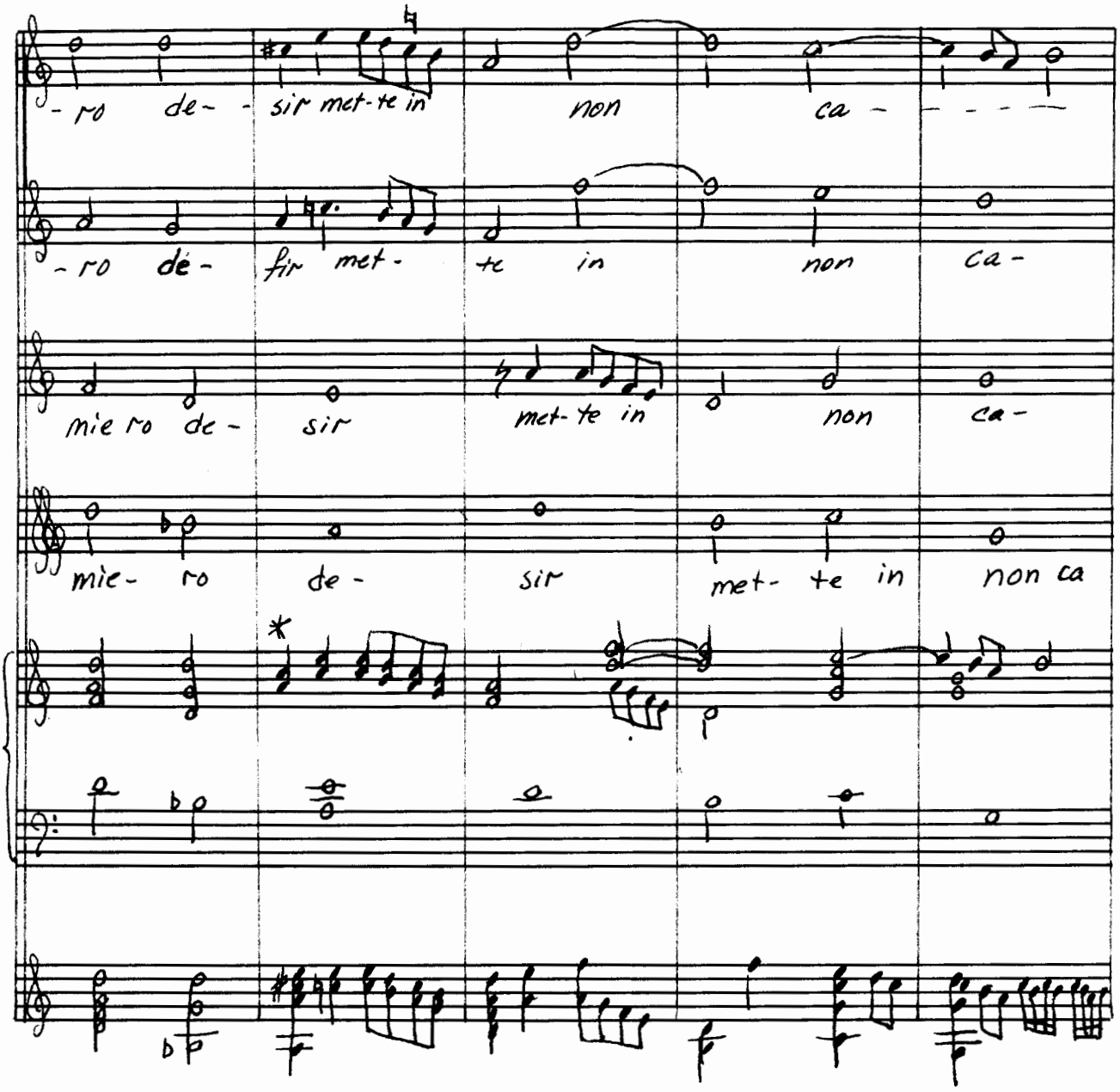




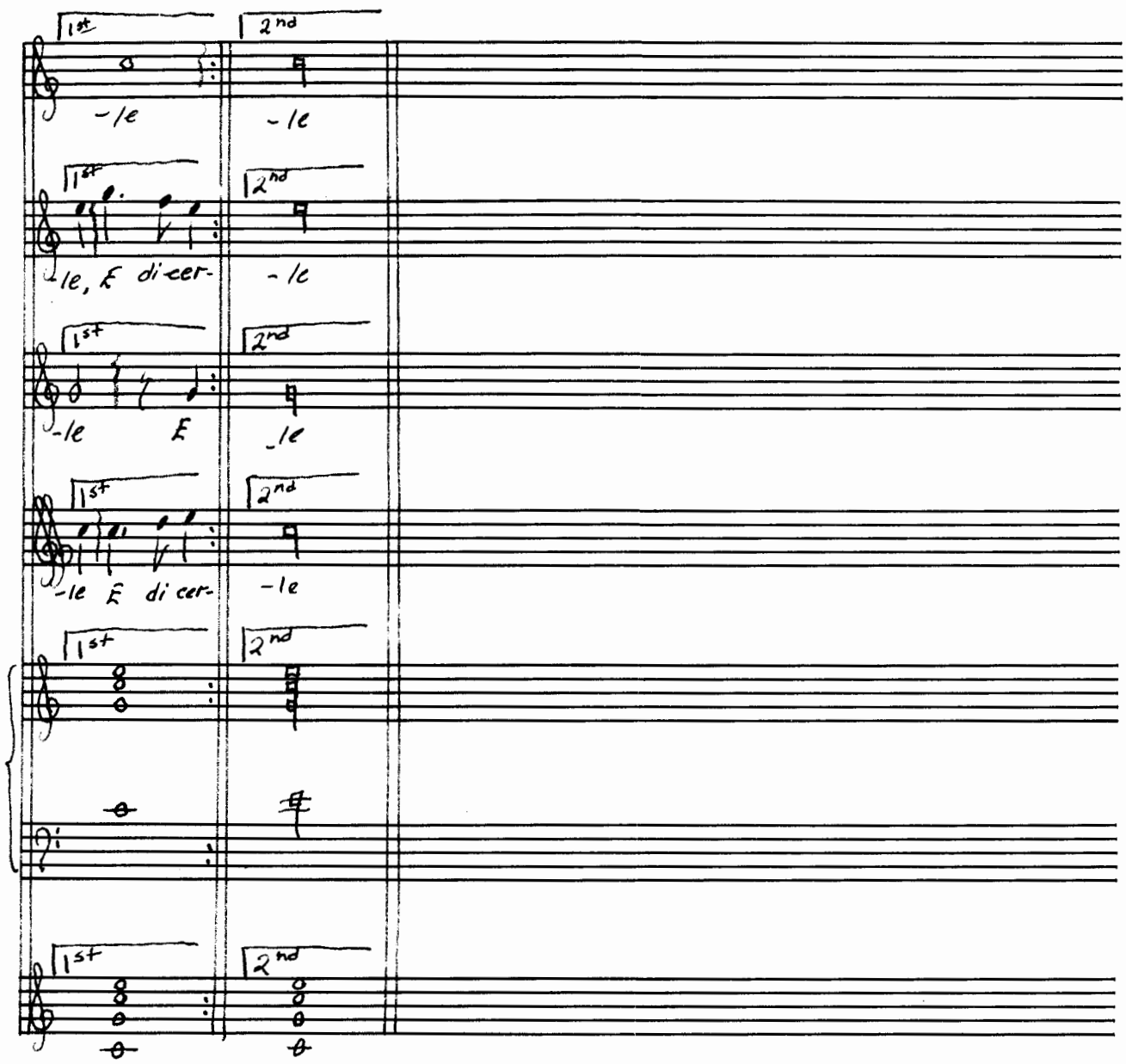
* G# in vocal and lute parts


re la scian- do la far- et- ra e'l cor- no E di cer-
no la fa- re- tra e'l cor- no E di cer- va se- guir E-
do la fa- re- tra e'l cor- no E- di cer- va se-
- tra e'l cor- no E di cer- va se- guir da-


va se- guir da- ma o cinghia - - - - le suo pri- mie -
-- di cer- va se- guir da- ma o cinghial - - le suo pri- mie -
quir da- ma o cin- ghia- le suo pri-
ma o cin- ghia-le da- ma o cin- ghia - le suo pri-



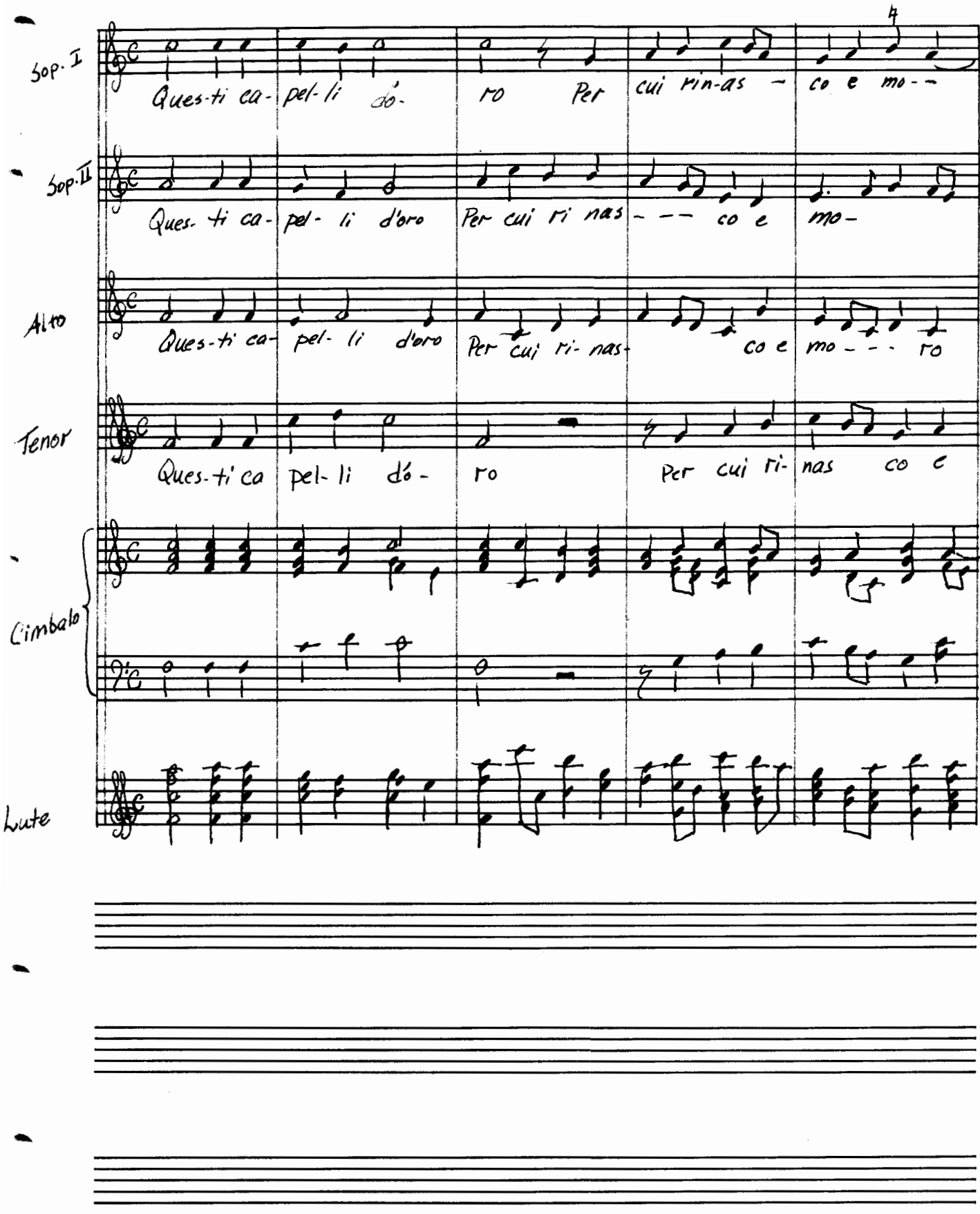
* C# in vocal and lute parts

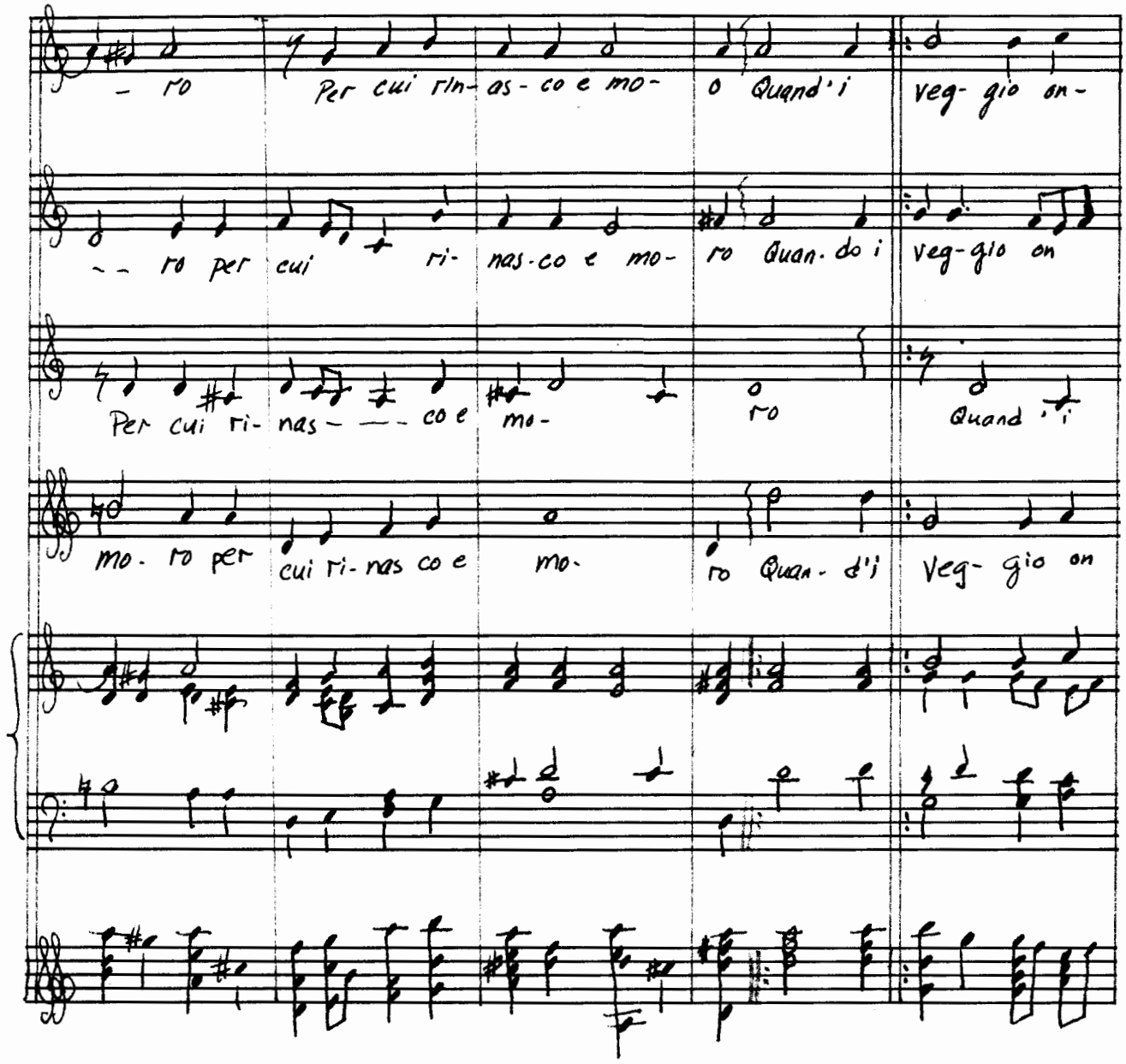

1st
2nd
-le
-le
1st
2nd
le, & di cer-
-le
1st
2nd
-le
&
-le
1st
2nd
-le & di cer-
-le
1st
2nd
1st
2nd

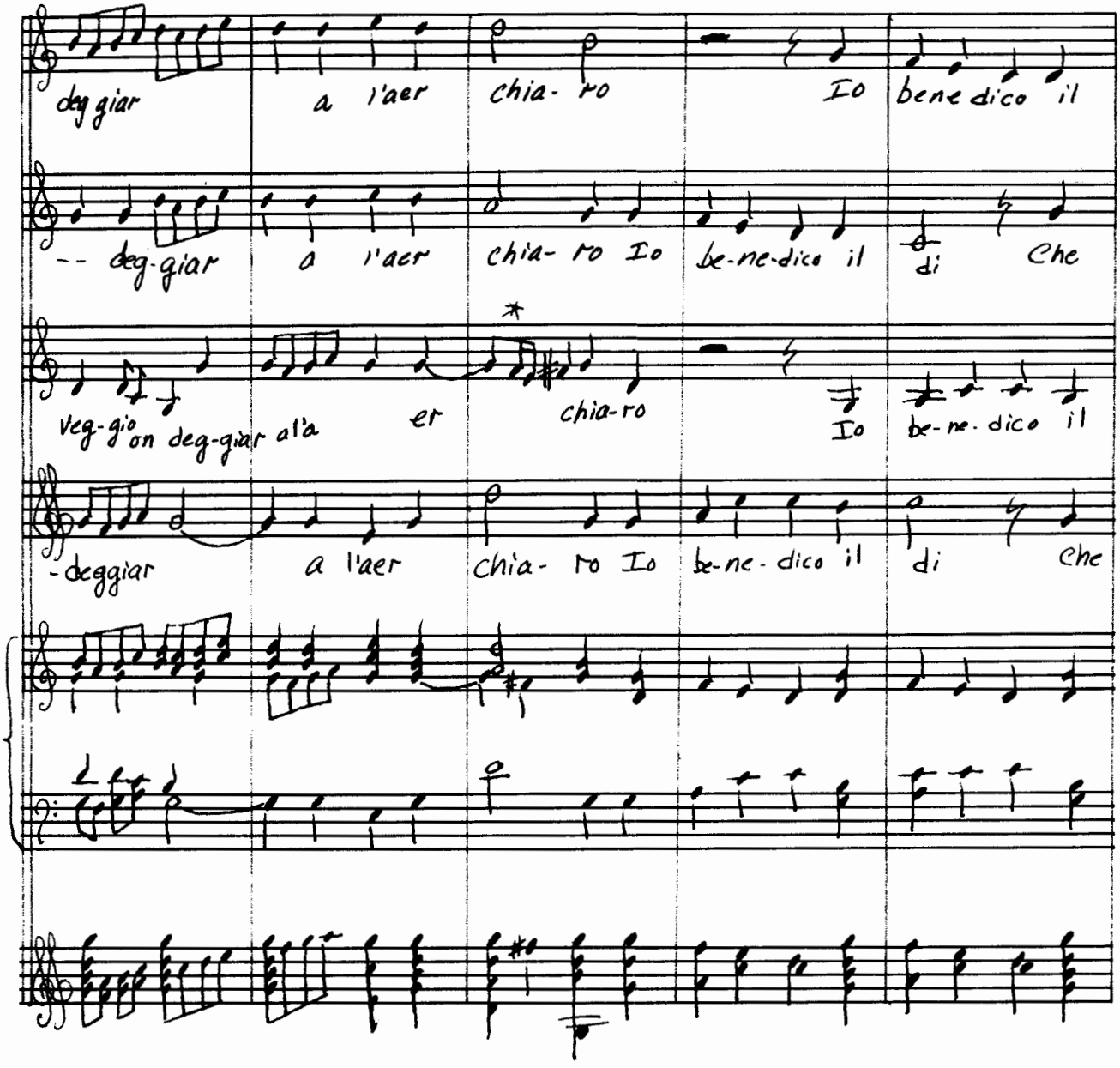
II

Cosi dolce sarmonia
Cosi bene alternata melodia
Imagine son vere
Del raggirar delle celesti storo
Che girando la sù co' suoi conconti
Fan che godan qua giù le sumane mente.

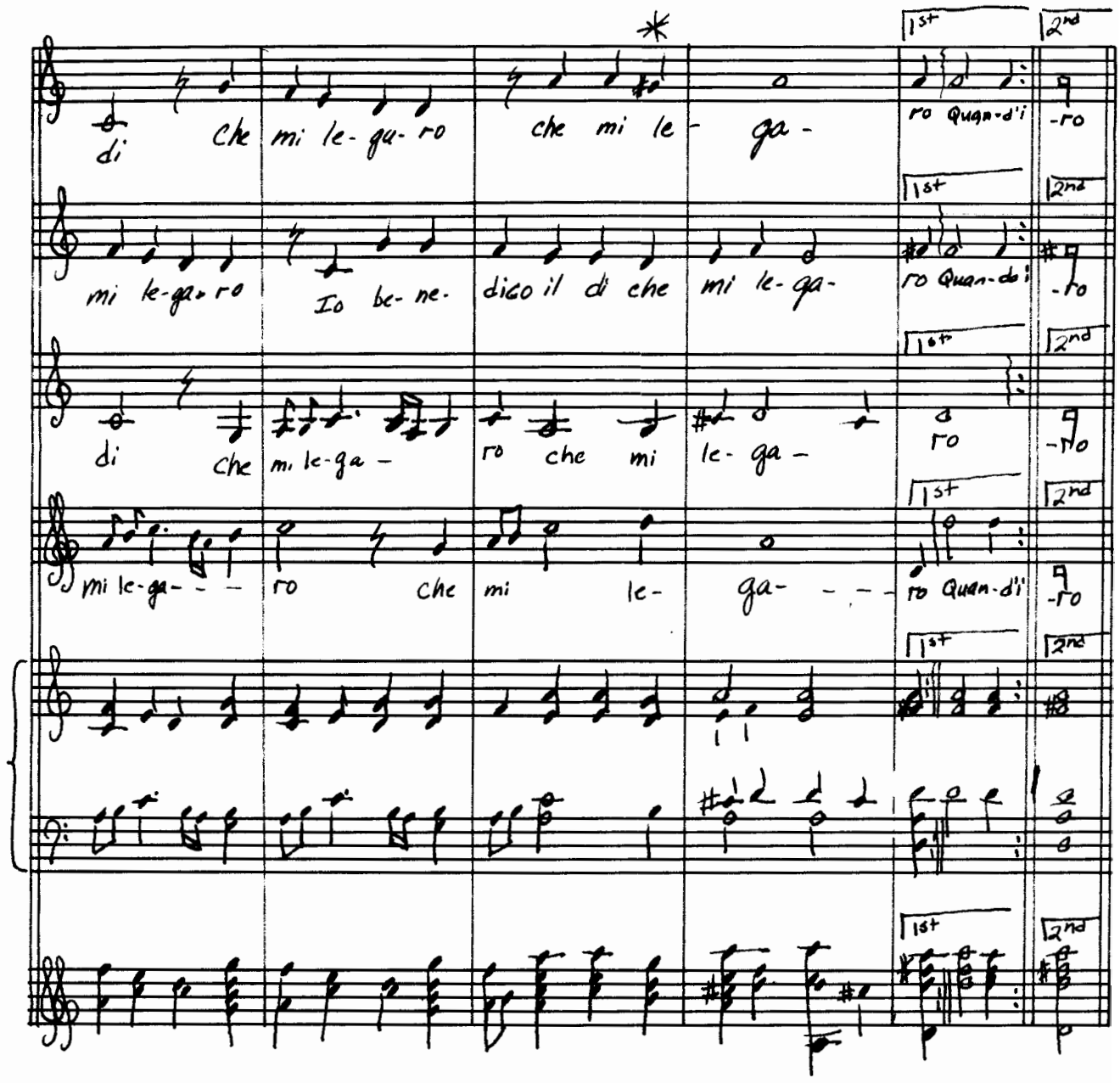
#3. Questi capelli d'oro — Paolo Bellasio




- ro Per cui rin- as - co e mo- o Quand'i veg- gio on -
-- ro per cui ri- nas-co e mo- ro Quan. do i veg-gio on
Per cui ri- nas - — — co e mo- ro Quand'i
mo. ro per cui ri- nas co e mo- ro Quan- d'j veg- gio on



* F♮ in the sixteenth note ornamentation.



* G 4 in cimbalo and lute parts

II

E questo vago viso
Quest' occhi e'l dolce riso
Quan'i veggio apparir nel suo splendore
Io benedico il di che m'arse Amore

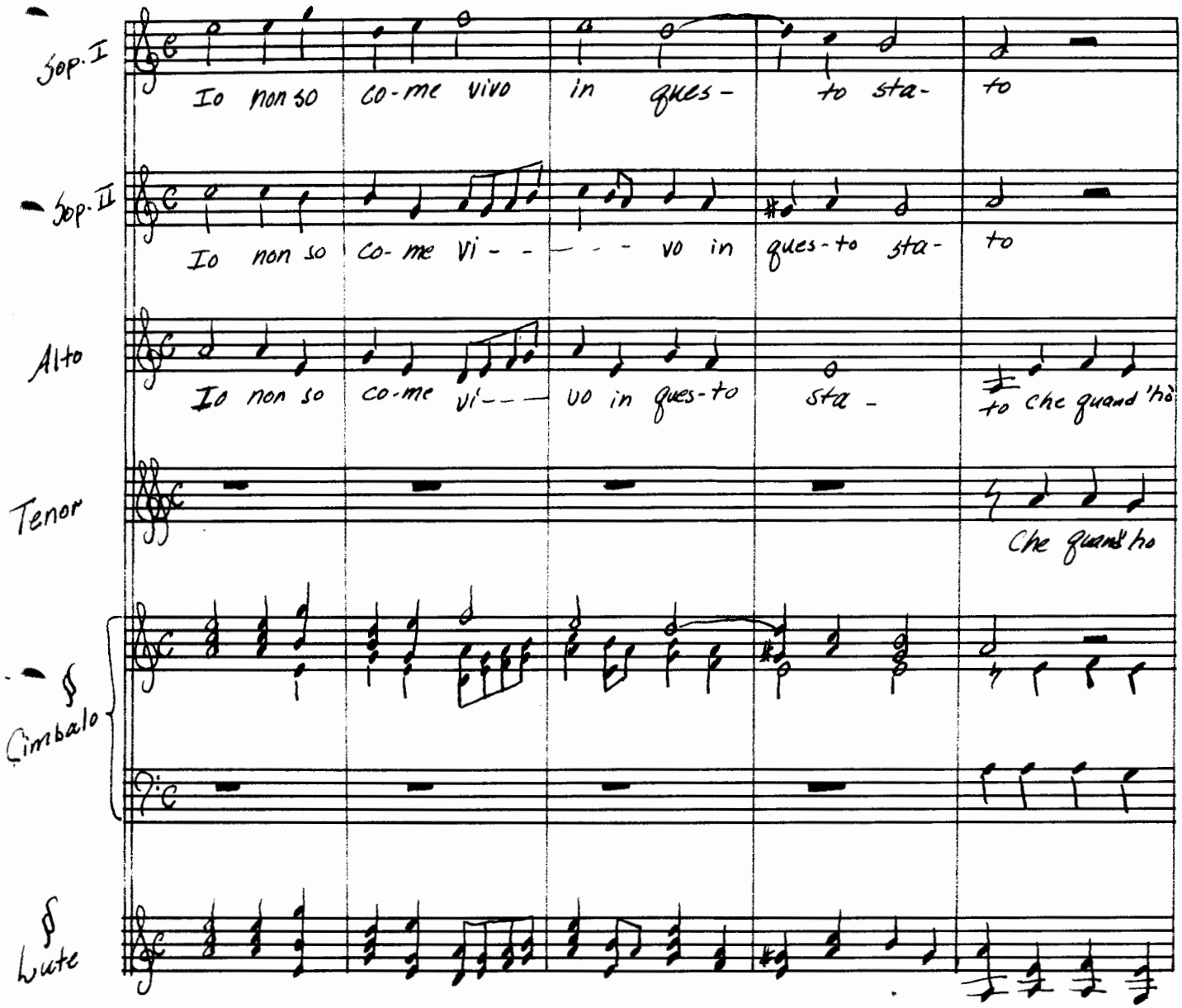
III

Questi rubini e perle
Ch'io moro per verdele
Quando l'apri al cantar le movi al riso
Io benedico il di che m'hanno vcciso

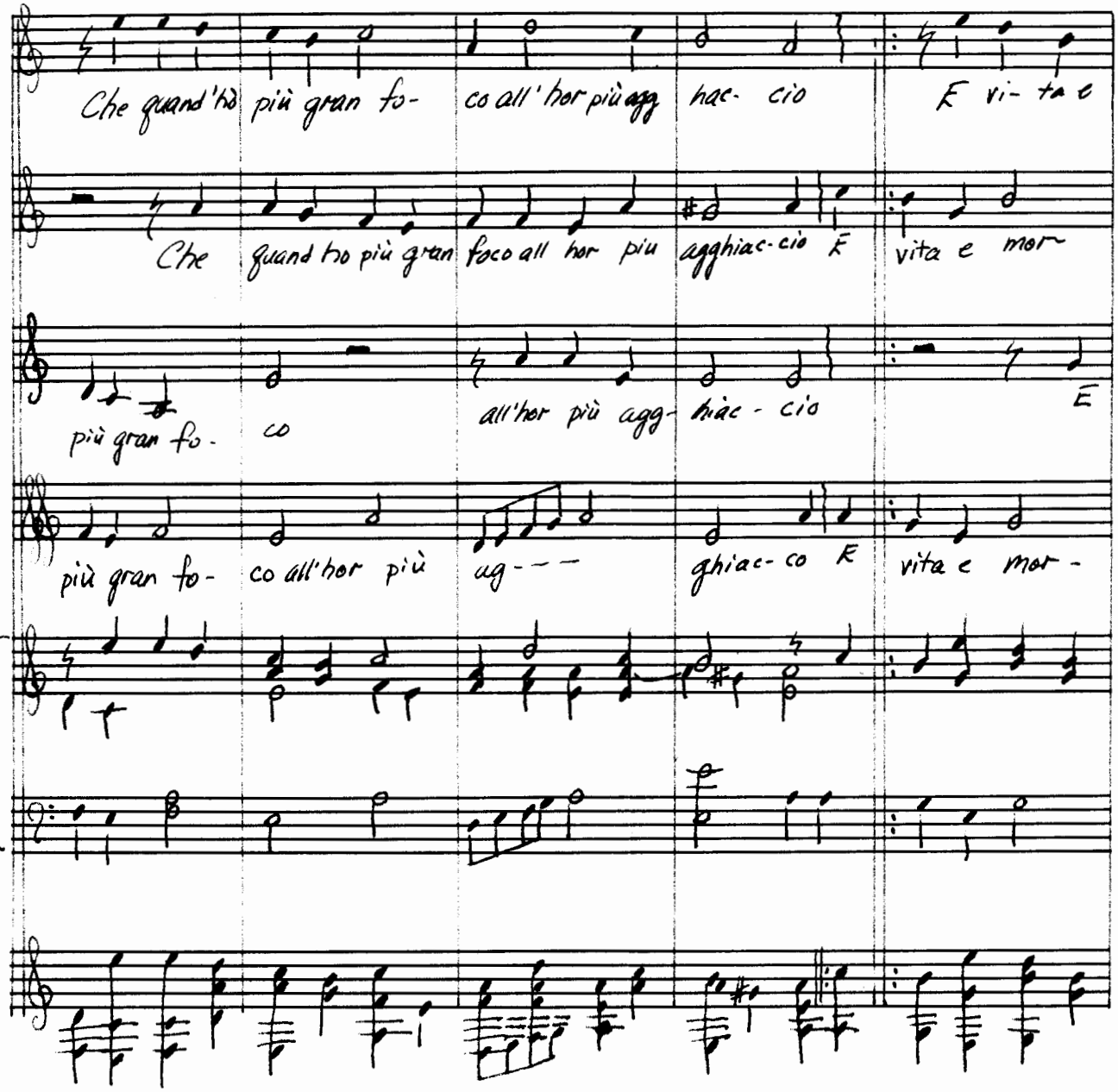
IV

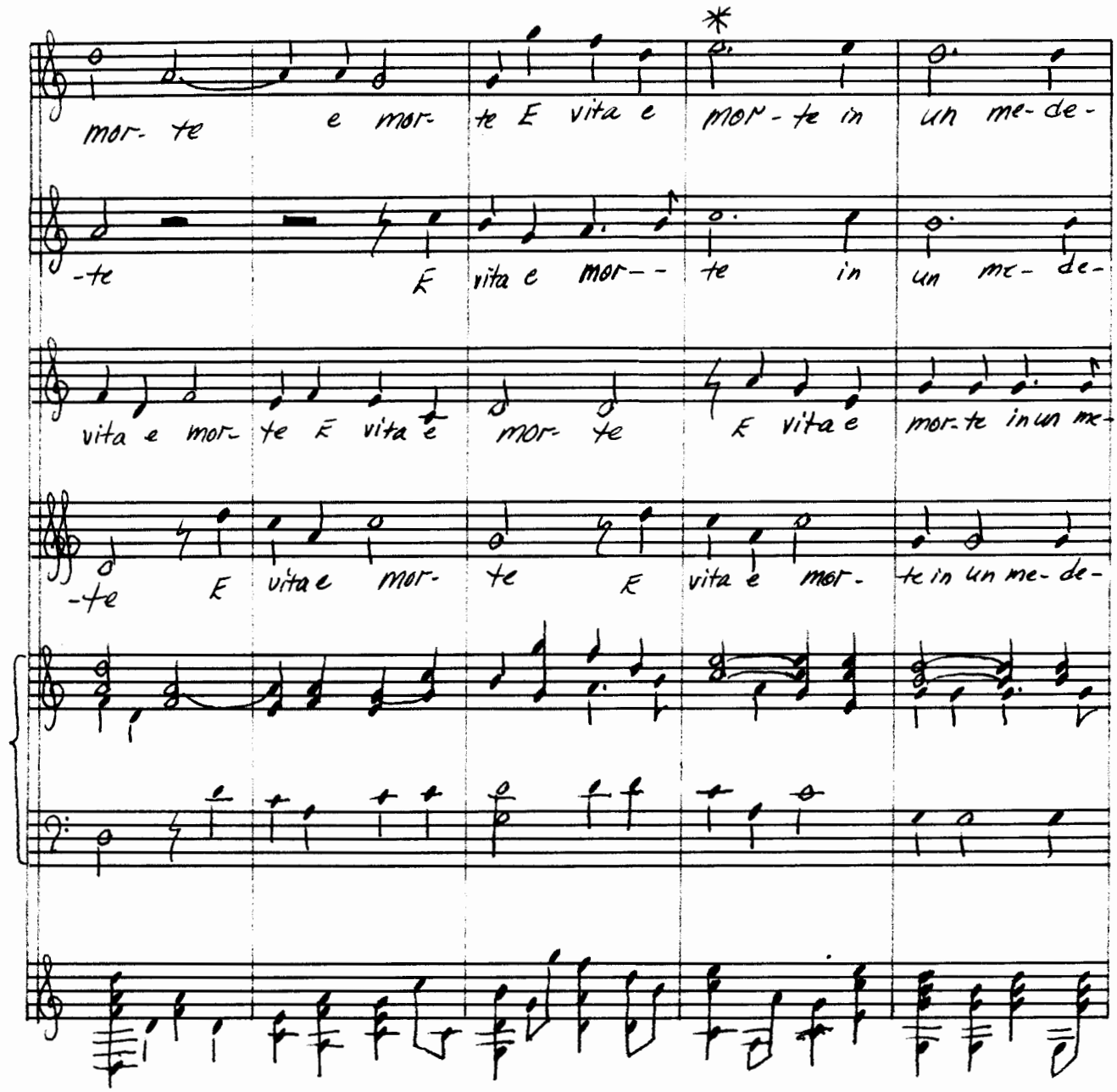
E questi guancio belle
Che aventano fiammelle
Mentr' io le veggio ardermi sento il core
Mà la dolcezza supera l'ardore

#4. Io non sò come vivo — Annibale Stabile

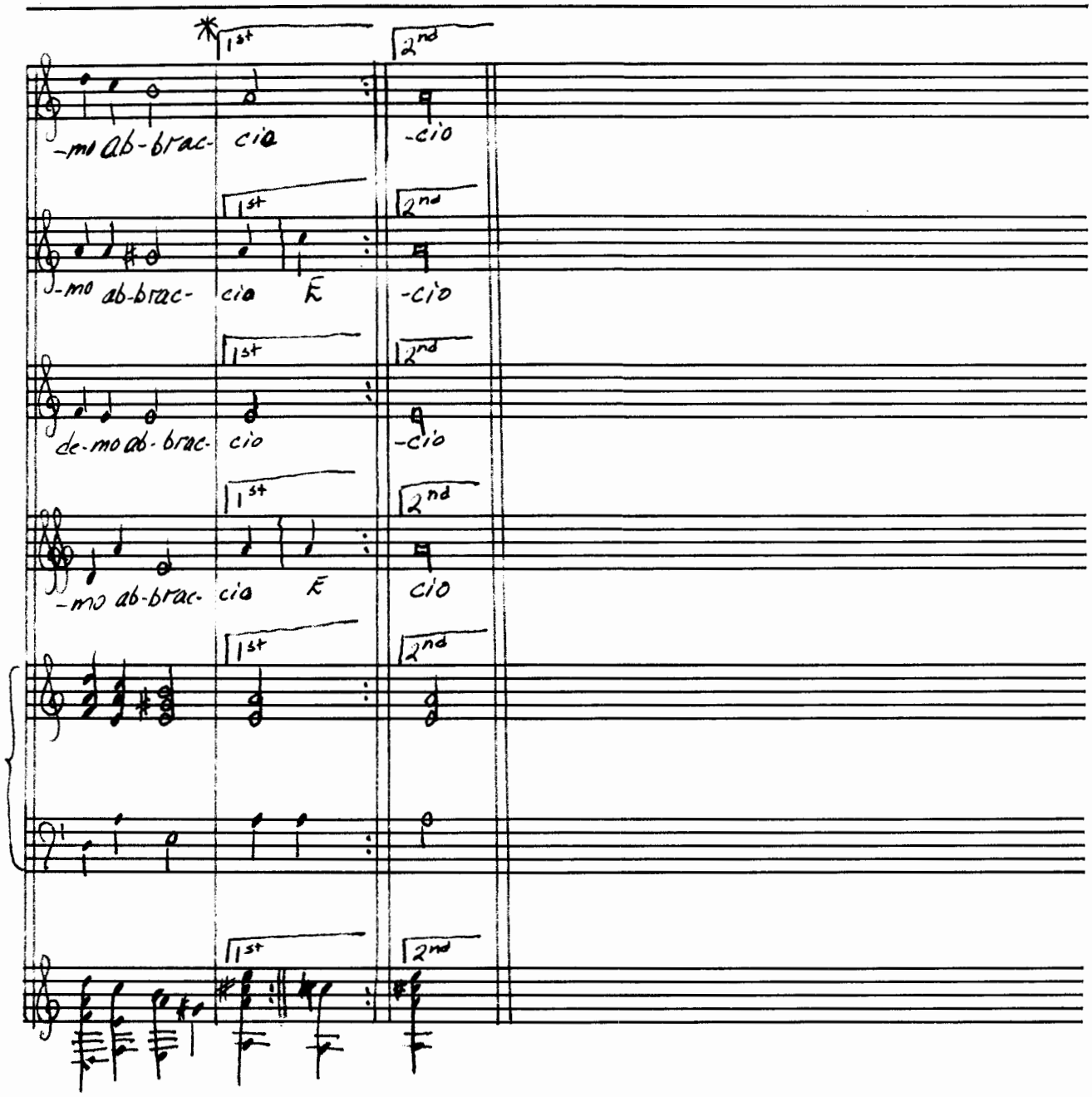


§Cimbalo and lute parts were originally in F Major.

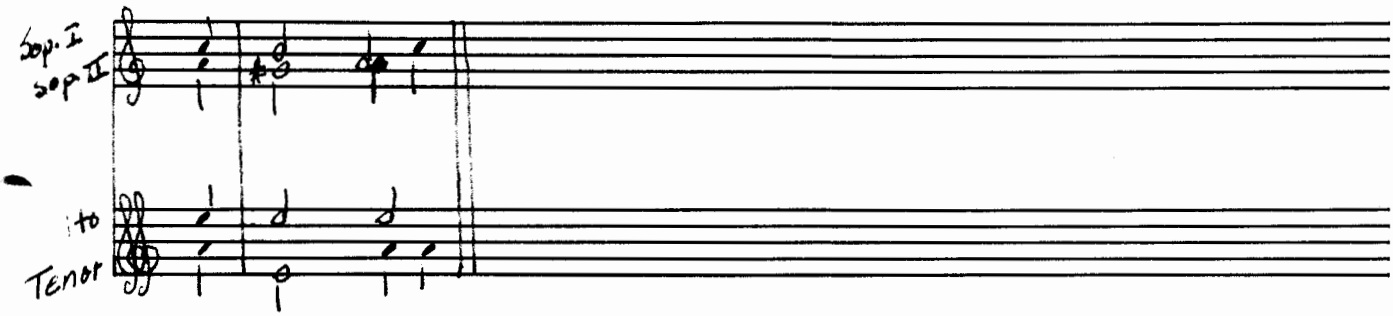

Che quand'ho più gran fo- co all'hor più agg hiac- cio E vi- ta e
Che quand ho più gran foco all hor piu agghiac- cio E vita e mor-
più gran fo- co all'hor più agg- hiac - cio E
più gran fo- co all'hor più ag- - - ghiac- co E vita e mor-



* half note is not dotted in MS



* 1st ending bar has only 2 beats because melody occurs on a different part of the measure on pg.



II

Veggio senz' occhi e senza orecchie ascolto
Libertà vò cercando e corro all' hamo
Chi m'ama fuggo e chi m'hà in odio io bramo.

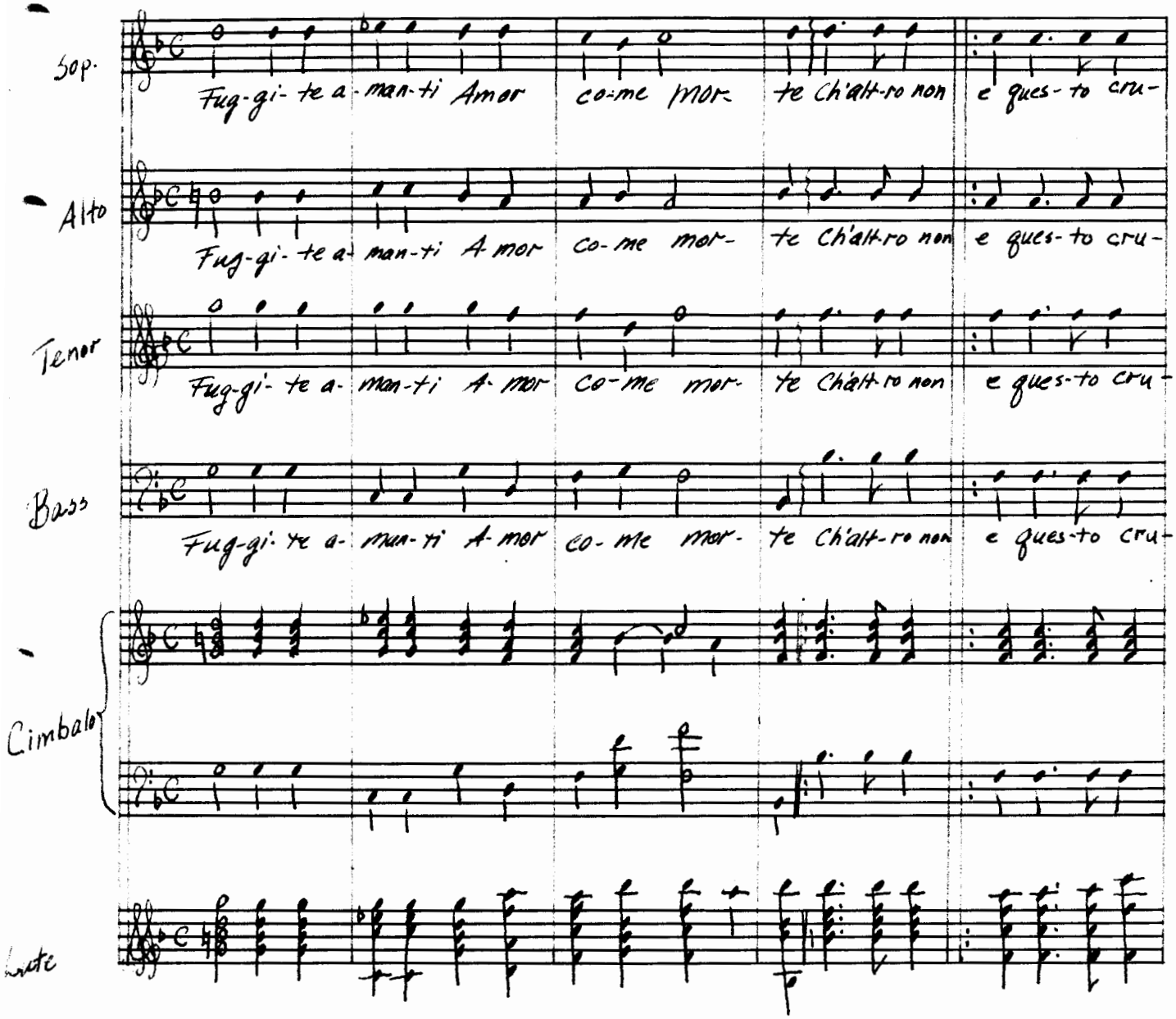
III

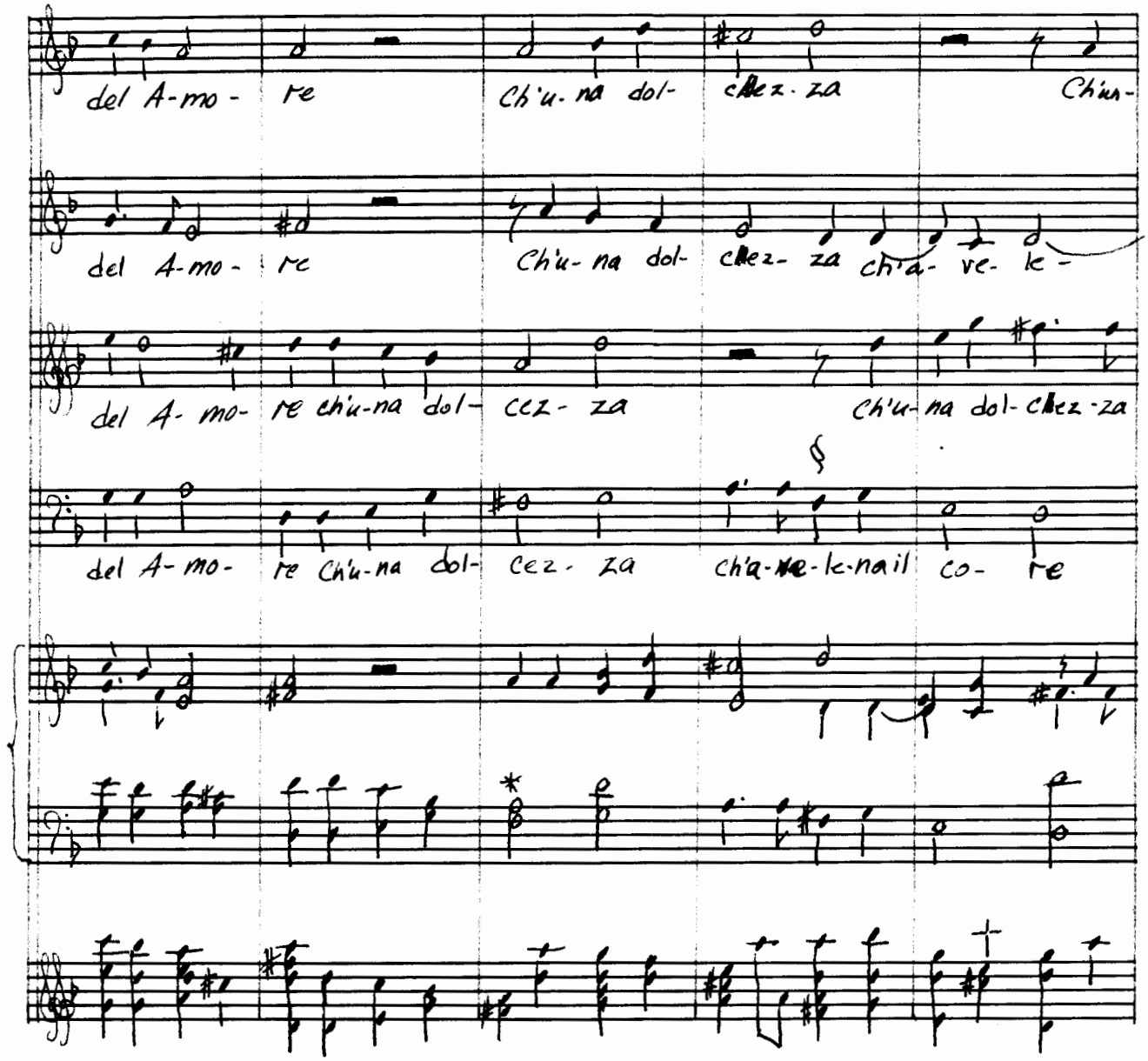
Per contraria fortuna piango e rido
Cerco la pena mia quando è più nuova
Vuo dar rimedio al mal quando non giova.

IV

Non mi parto di terra e volo al cielo
Perduto hò me sol per amar altrui
E doler mi vorrei, ne sò di cui.

#3. Fuggite amanti amor — Annibale Stabile

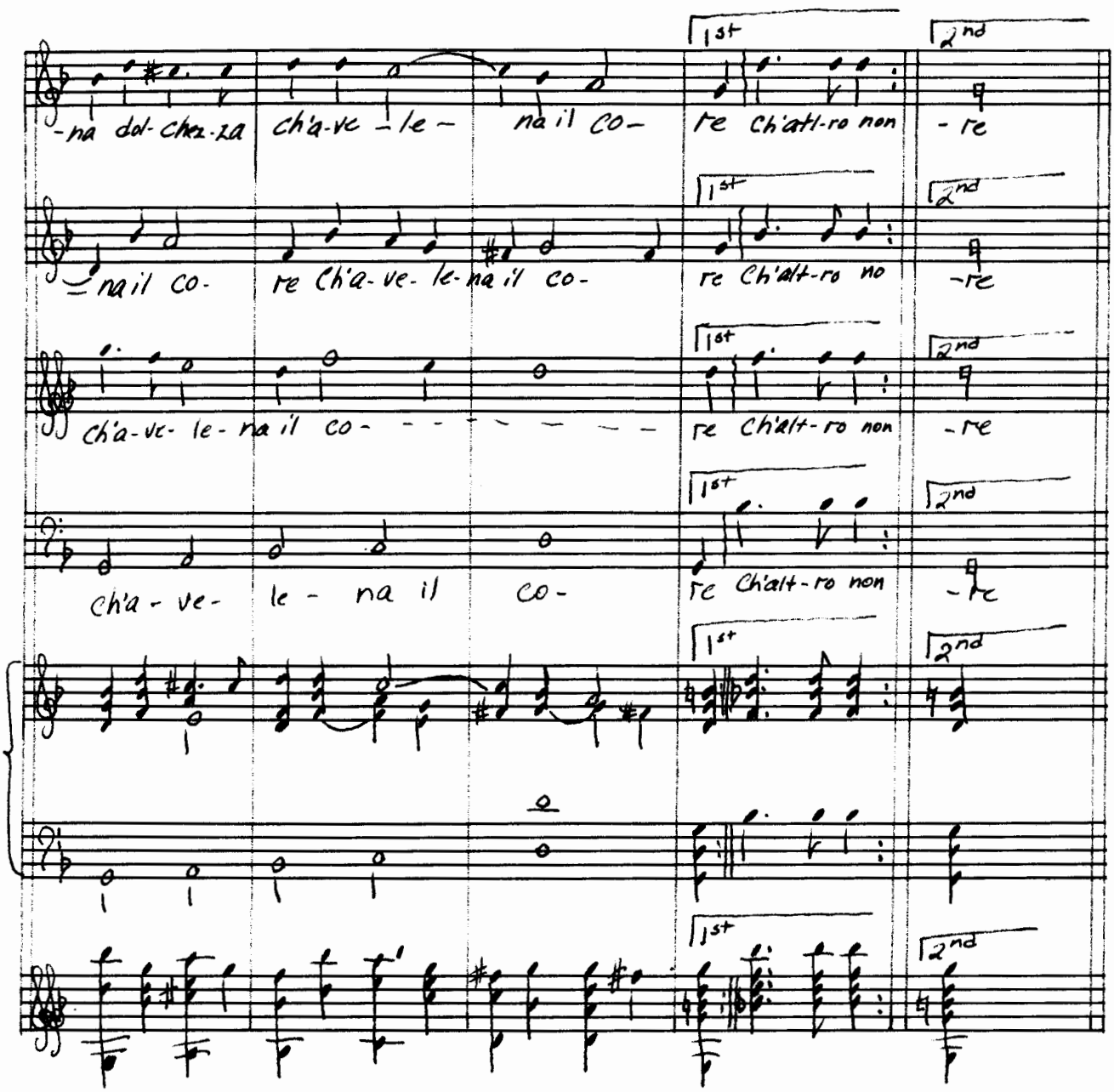




* f# in vocal and lute parts

§ f# in keyboard and lute parts

† C♮ in vocal and keyboard parts


-na dol-chez-za ch'a-ve-le- na il co- re Ch'alt-ro non -re
1st
2nd
na il co- re Ch'a-ve-le-na il co- re Ch'alt-ro no -re
ch'a-ve-le-na il co- - - - - - - re Ch'alt-ro non -re
ch'a-ve- le- na il co- re Ch'alt-ro non -re

II

Invisibil catena grata morte
Dolce chapporta ogni amarozza seco
Naver cont' occhi et rster sempre cieco.

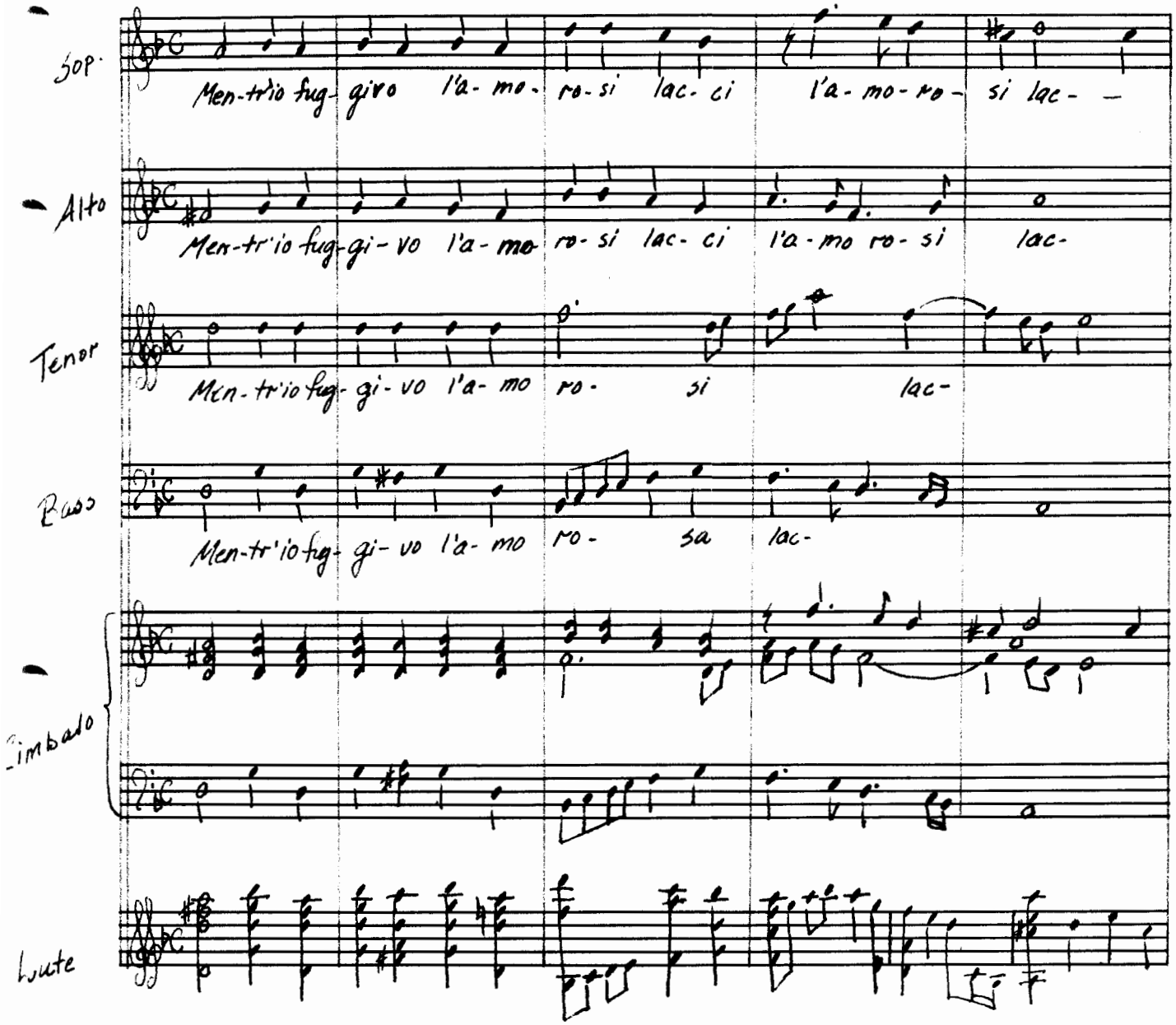
III

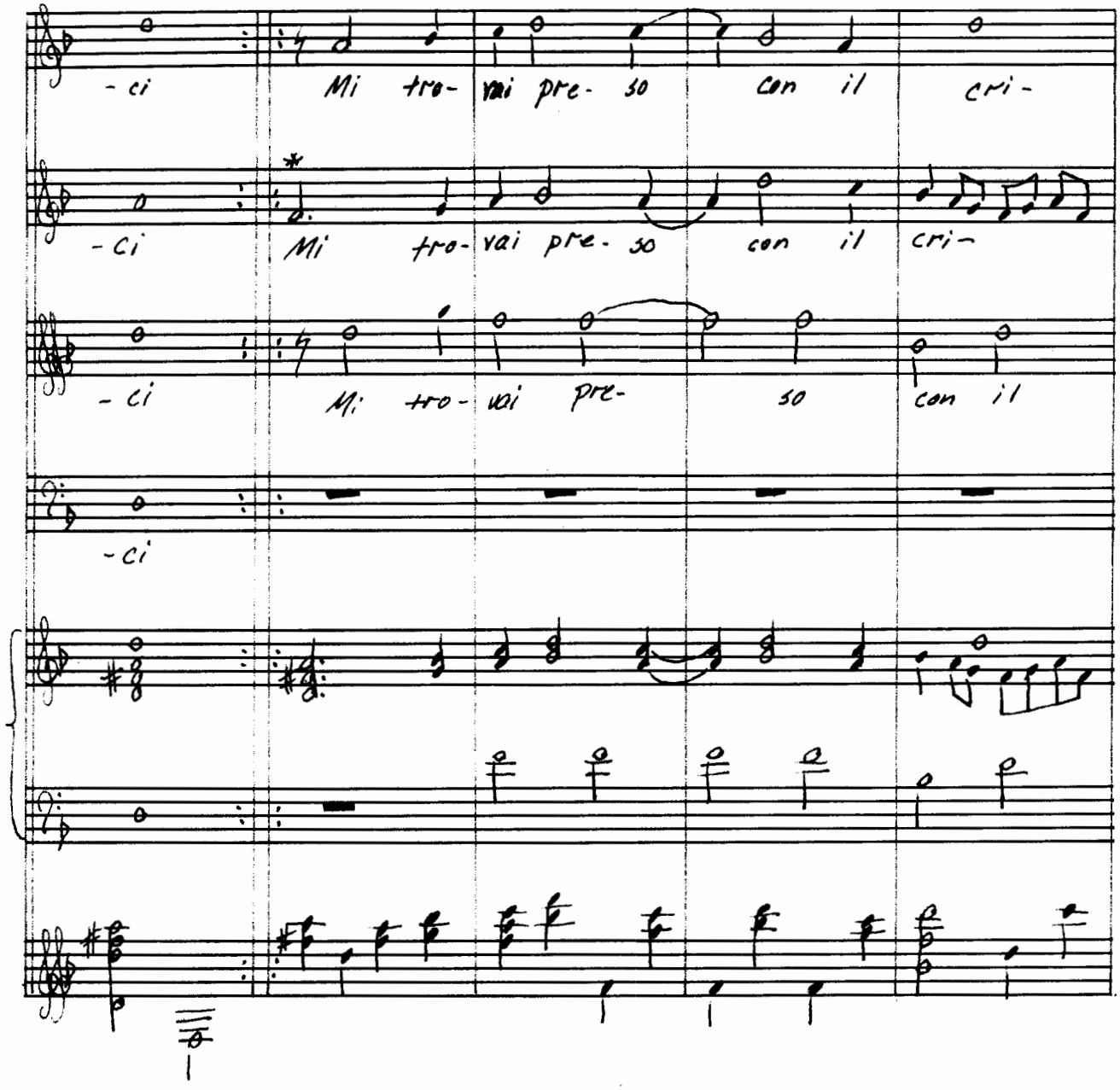
Liberta cinta dinsolubil laccio
Stanco riposo riso pien di pianto
Tristo conforto, e lagrimoso canto

IV

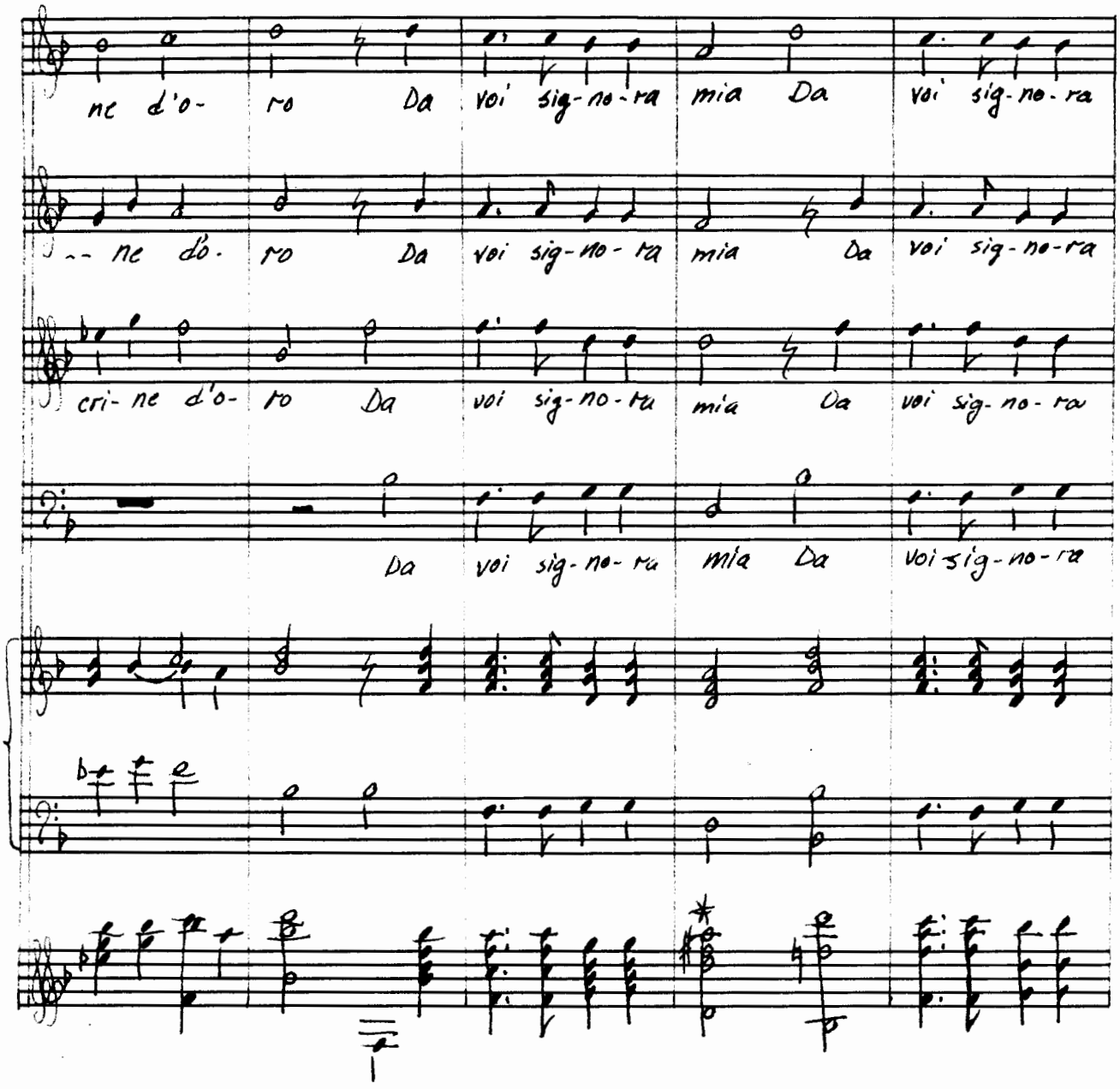
Nor se produce questi frutti Amore
Fuggasi un tal tiranno empio sigmore
Ch'in lui perdon le fatiche, e l'hore

#6 Mentr' io fuggiro — Geo. Andrea Dragoni

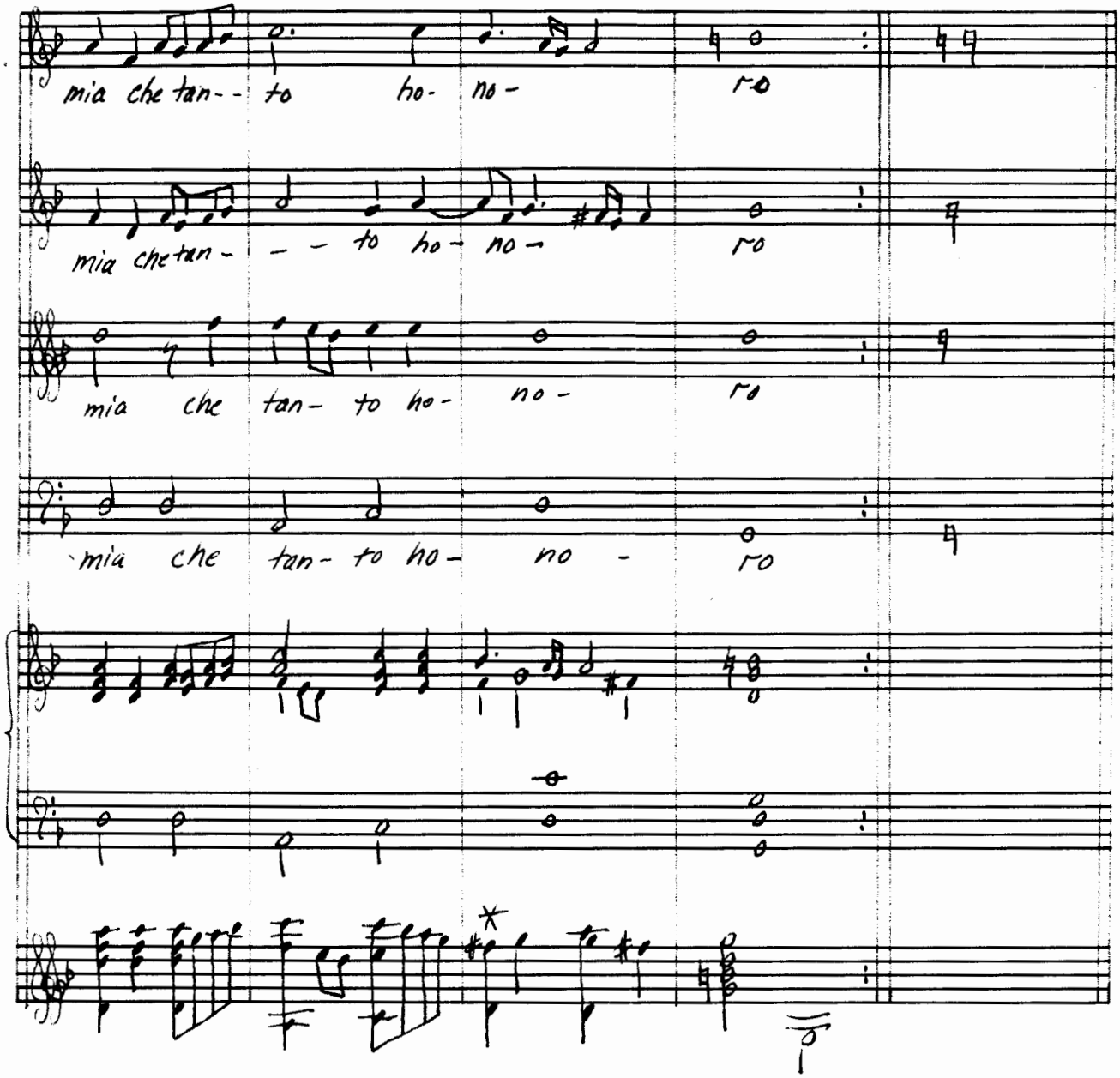




* F# in cimbalo and lute parts.



*F♮ in vocal and cimbalo parts



*F♯ in vocal and cimbalo parts

II

I duo beg l'occhi mi rubbaro il core
Gl'andamenti il bel volto e le parole
Mi fecer diventar qual ghiaccio al sole.

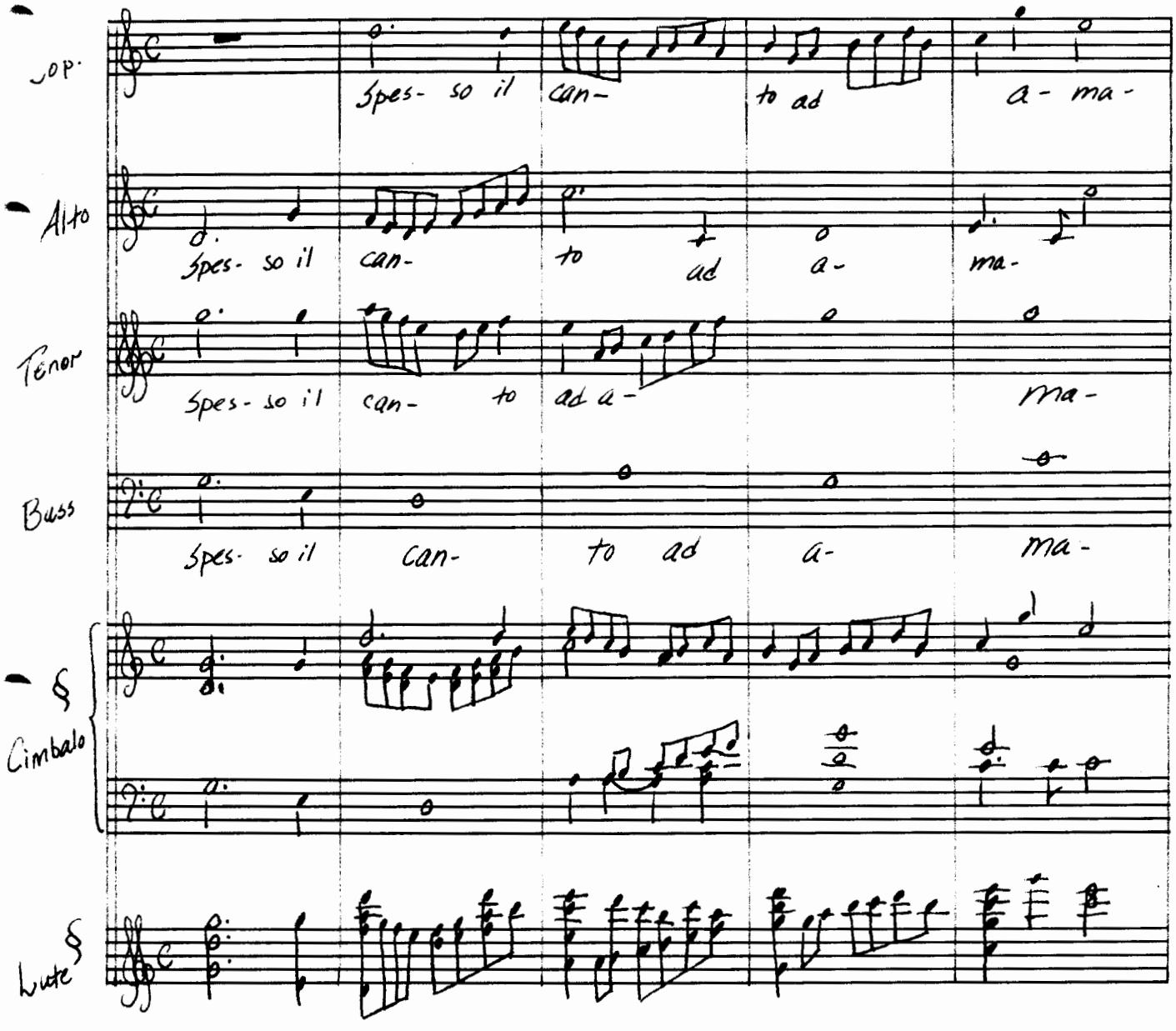
III

Vissi felice al par d'ogn' altro amante
Et hor misero ohime debbo morire
Ben mio che mi convien da voi partire.

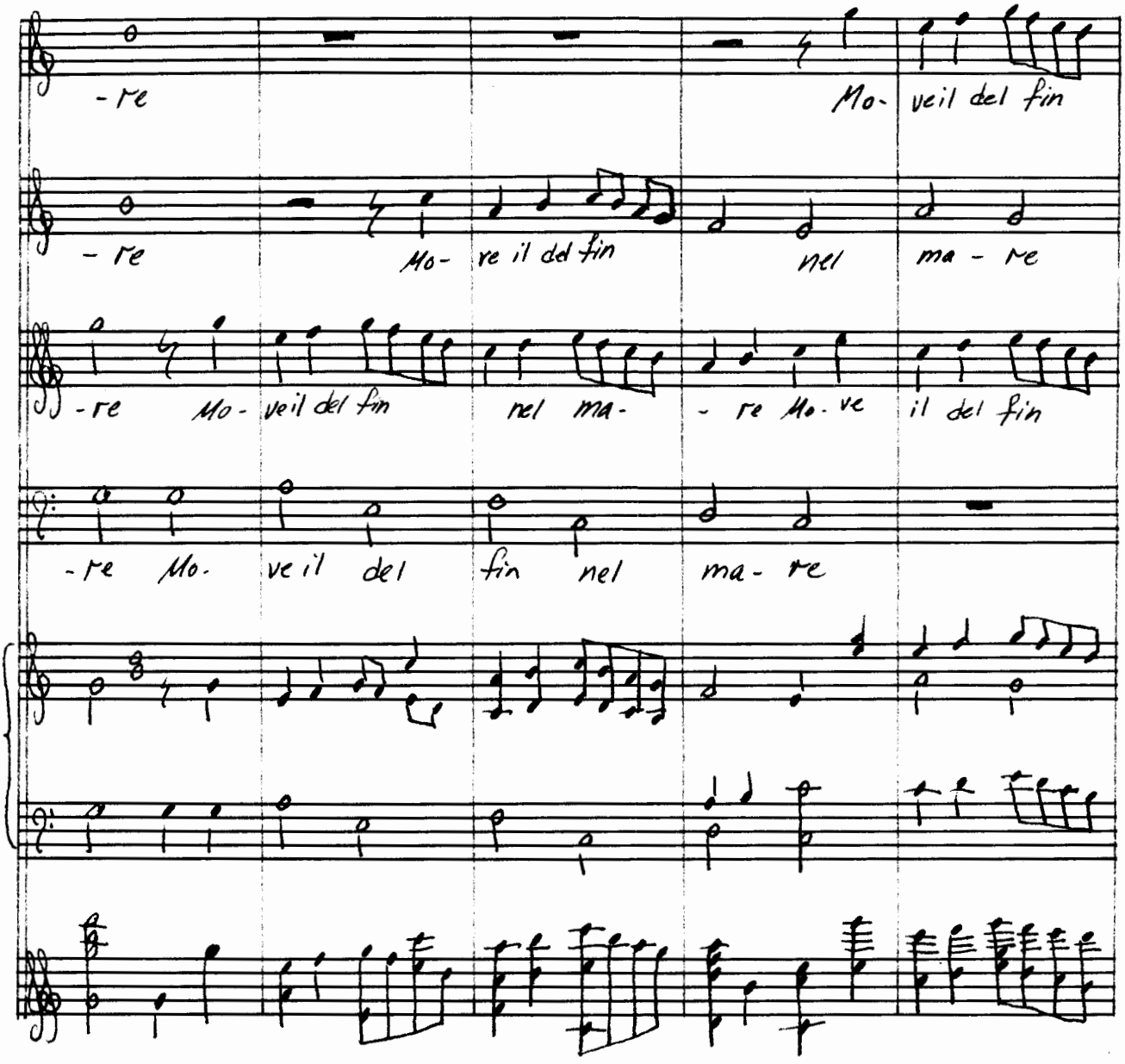
IV

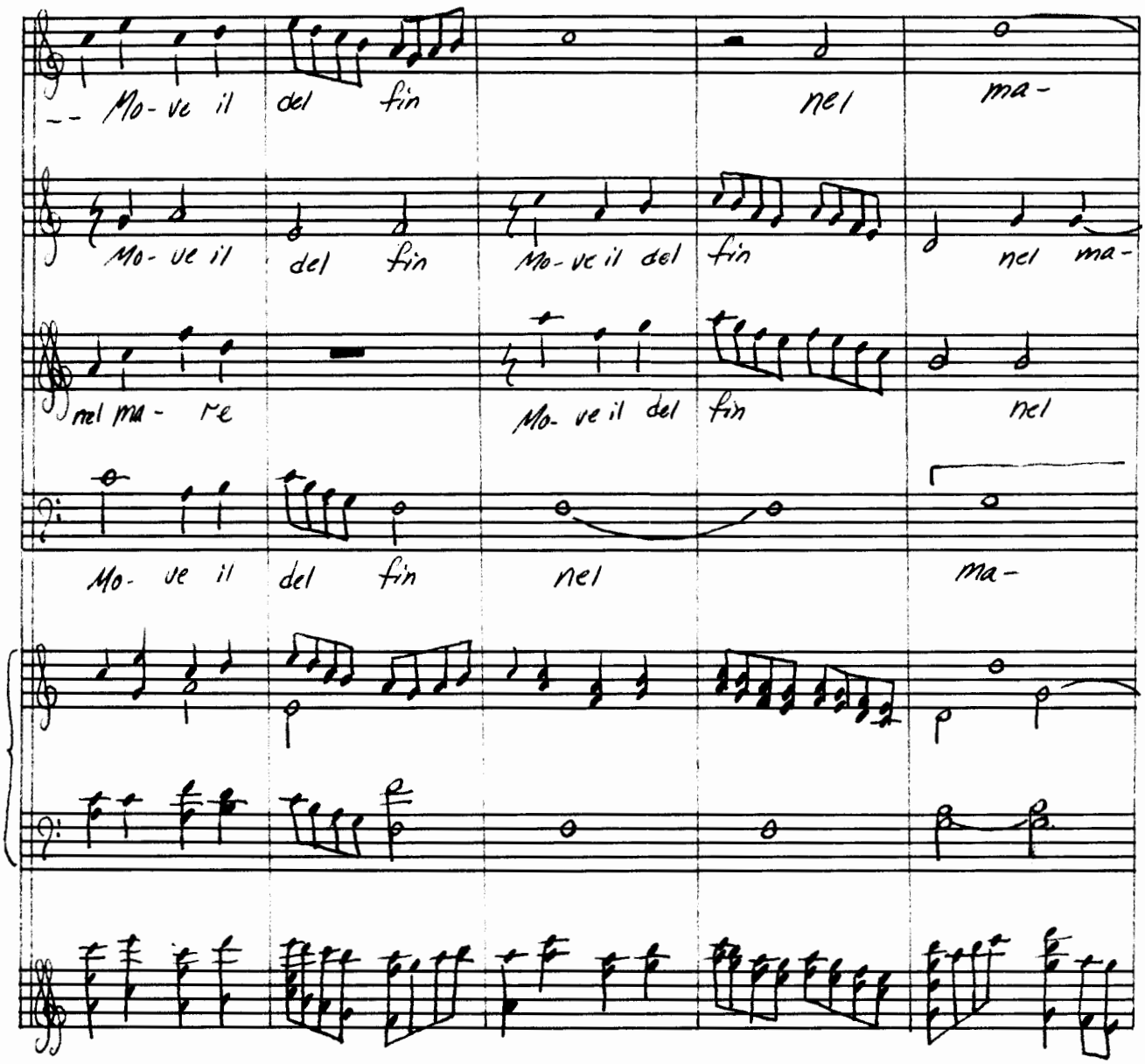
Ma se il doloro a morte non mi dona
Arderò lunge se vicino agghiaccio
Mai sempre avolto nello amato impaccio.

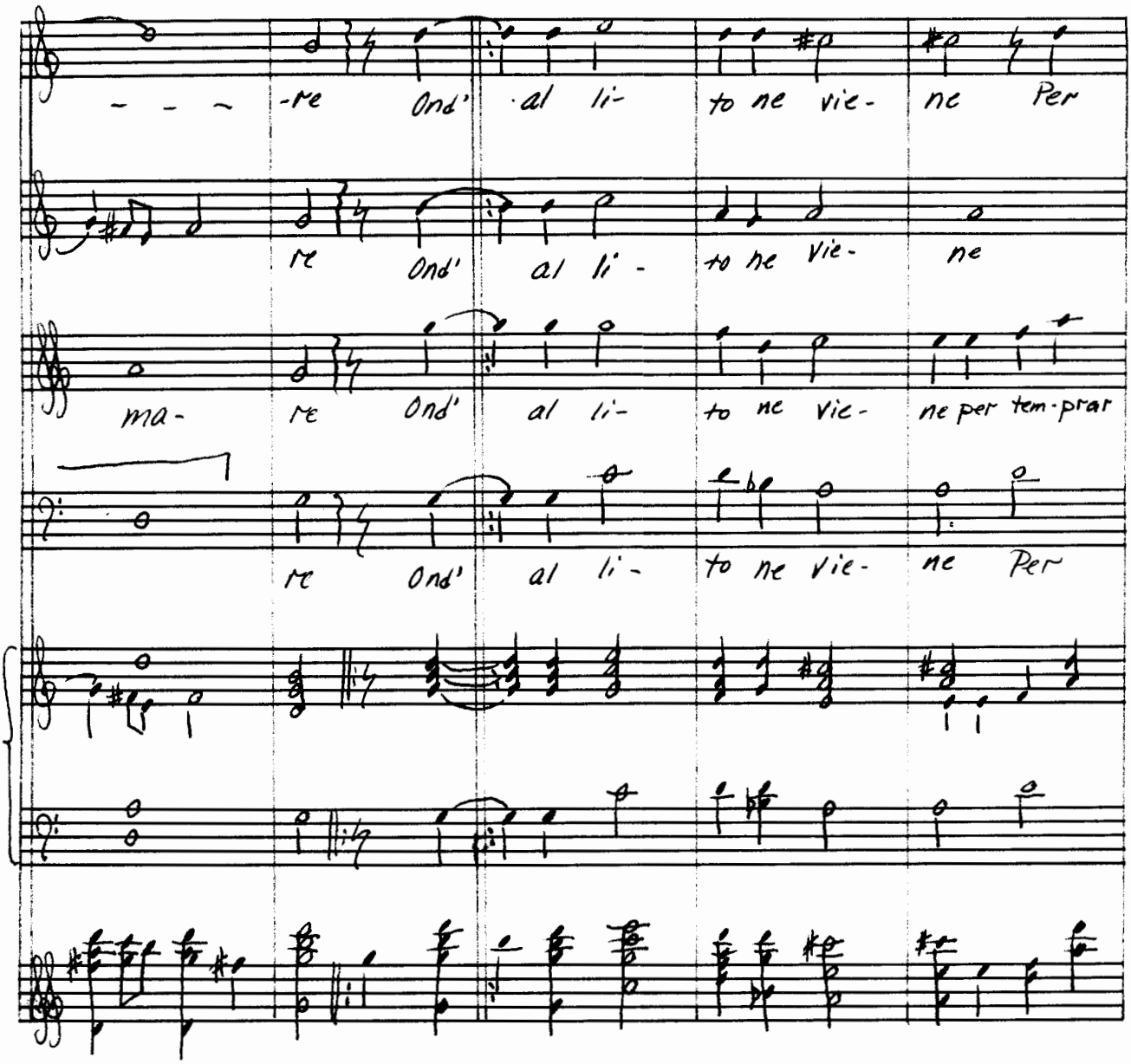
#7. Spesso il canto ad amare — Horatio Griffi

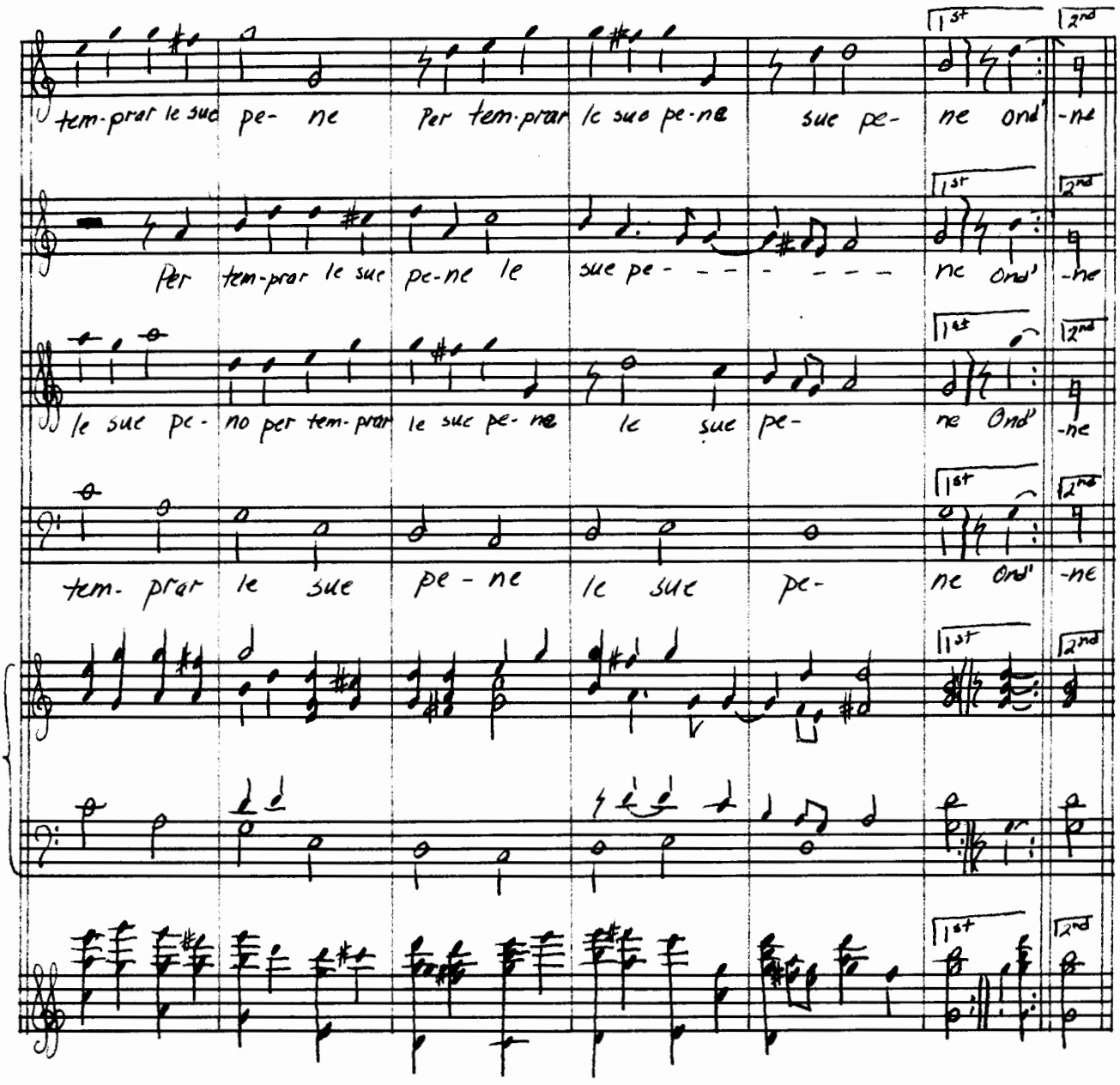


§ Cimbalo and lute parts originally in F Major.


-re
Mo- veil del fin
-re
Mo- re il del fin
nel
ma - re
-re Mo- veil del fin
nel ma-
- re Mo. ve
il del fin
-re Mo. ve il del
fin nel
ma- re


-- Mo- ve il del fin nel ma-
Mo- ve il del fin Mo- ve il del fin nel ma-
nel ma- re Mo- ve il del fin nel
Mo- ve il del fin nel ma-


-re Ond' al li- to ne vie- ne Per
re Ond' al li- to ne vie- ne
ma- re Ond' al li- to ne vie- ne per tem-prar
re Ond' al li- to ne vie- ne Per


tem-prar le sue pe- ne Per tem-prar le sue pe-ne sue pe- ne ond' -ne
Per tem-prar le sue pe-ne le sue pe- - - - - - - - ne ond' -ne
le sue pe- no per tem-prar le sue pe-ne le sue pe- ne ond' -ne
tem- prar le sue pe - ne le sue pe- ne ond' -ne
1st
2nd

II

E sopra gl'arboscelli
Cantano ancor gl'augelli
Sol per scemar l'ardore
Che in loro accende Amore.

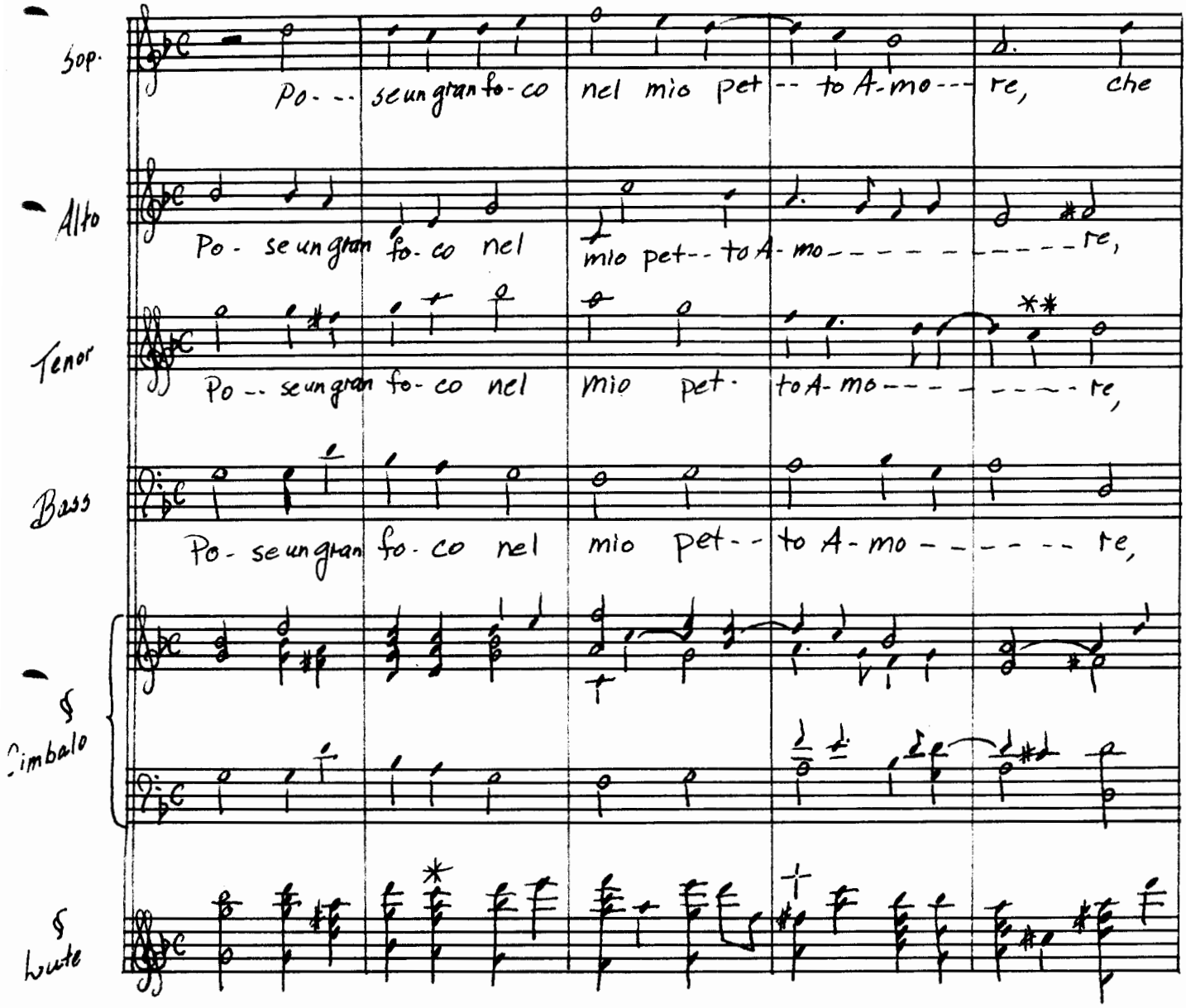
III

E i travagliati amanti
Con dolci suoni e canti
Hanno spesso piegato
Donne, donzello ingrato.

IV

Se dunque il dolce canto
Giova à gl'amanti tanto
Ogni amante si dia
Alla dolce harmonica.

#8 Pose un gran foco — Gio. da Pallestrina

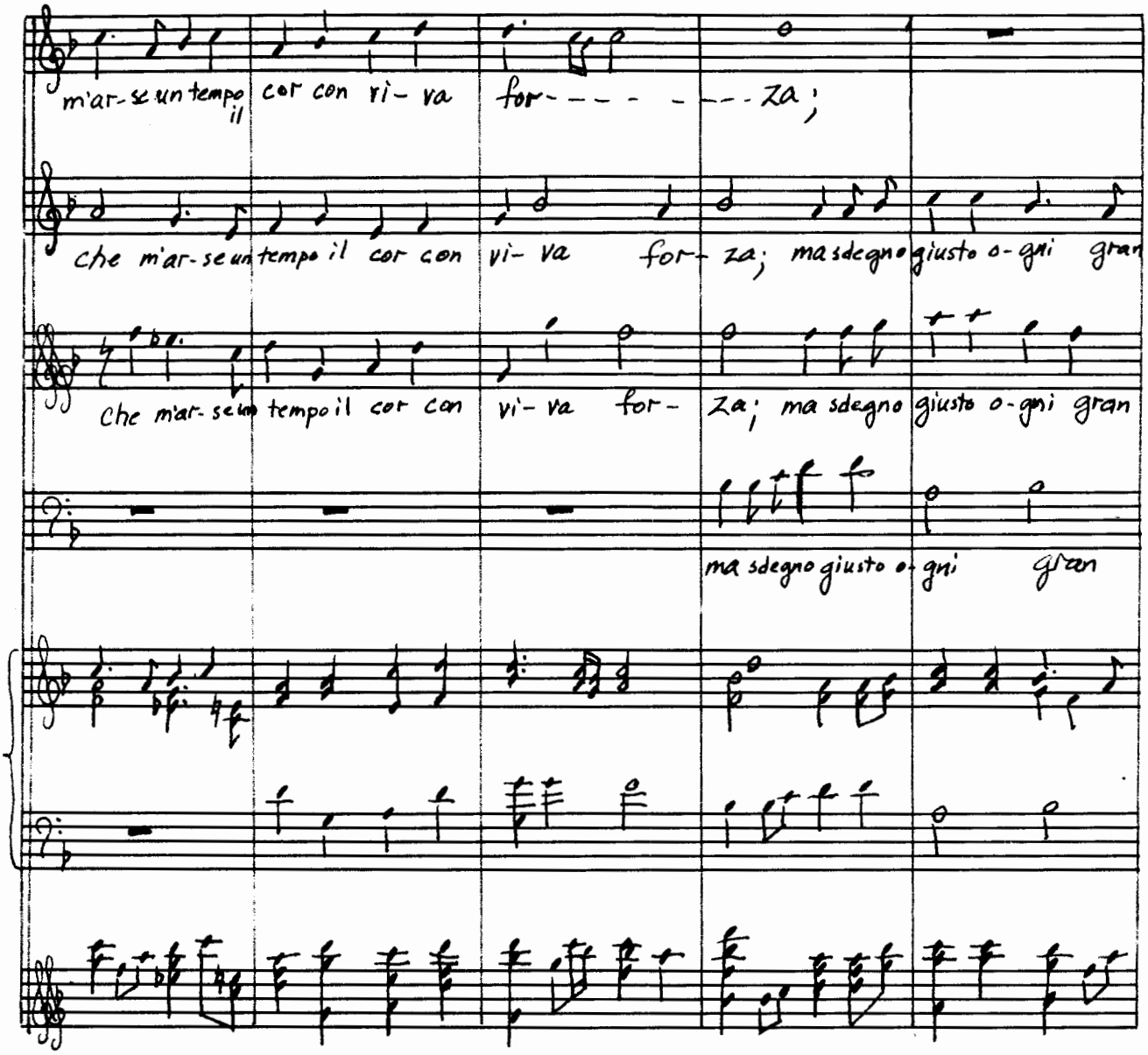


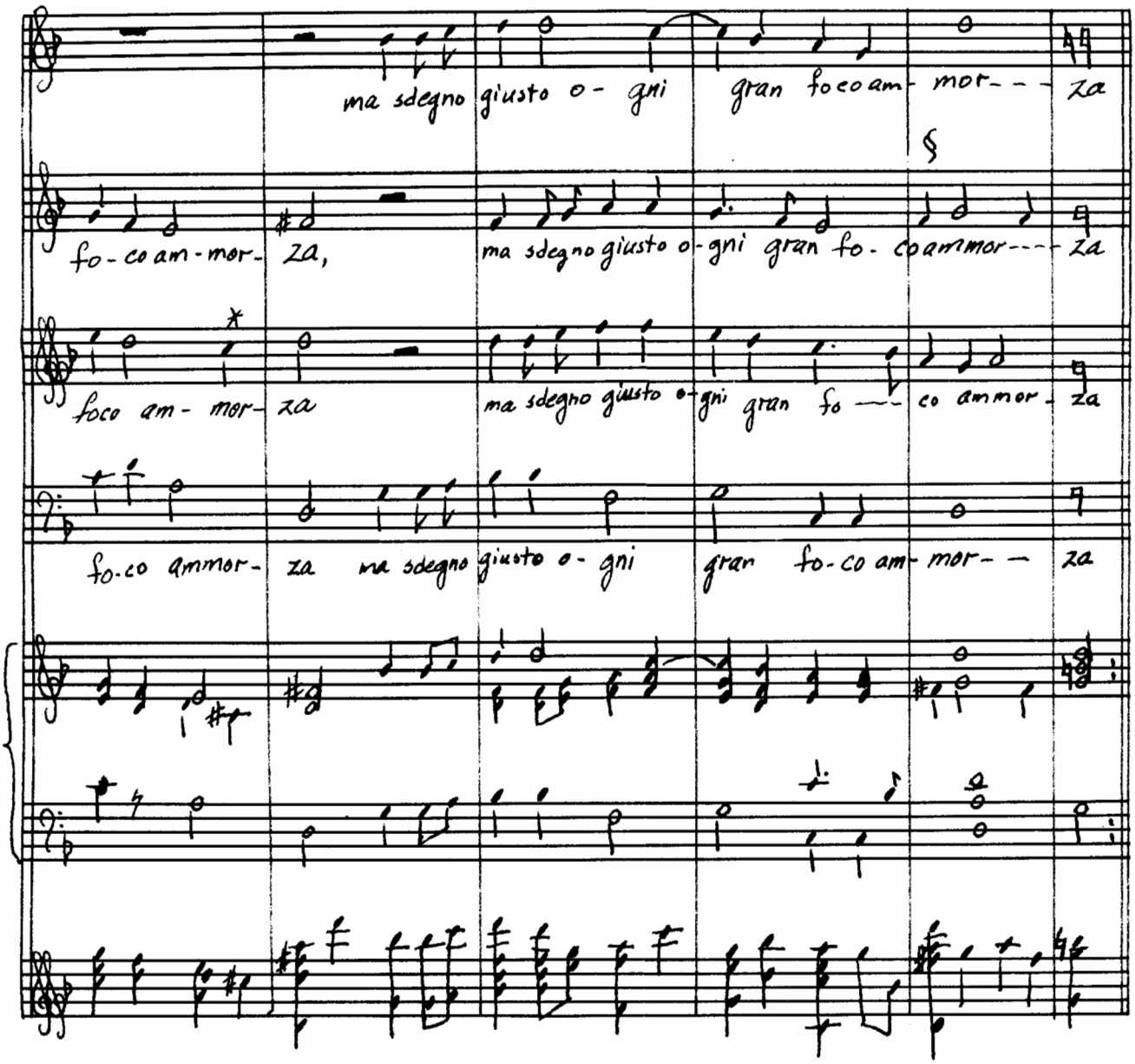
§ Keyboard and lute parts were originally in d min.

* A minor chord in vocal and keyboard parts

† F♯ in vocal and keyboard parts

** C♯ in cimbalo and lute parts


m'ar-se un tempo il cor con vi- va for- - - - - - - za;
che m'ar-se un tempo il cor con vi- va for- za; ma sdegno giusto o-gni gran
Che m'ar-se un tempo il cor con vi- va for- za; ma sdegno giusto o-gni gran
ma sdegno giusto o-gni gran



* c # in cimbalo and lute parts

§ f # in cimbalo and lute parts

𝄆 Repeats in keyboard part only

II

Fu l'ardor grave ch'ogni dì cresceva
Or non mi scalda più, non pur rinforza,
Che sdegno giusto ogni gran foco ammorza.

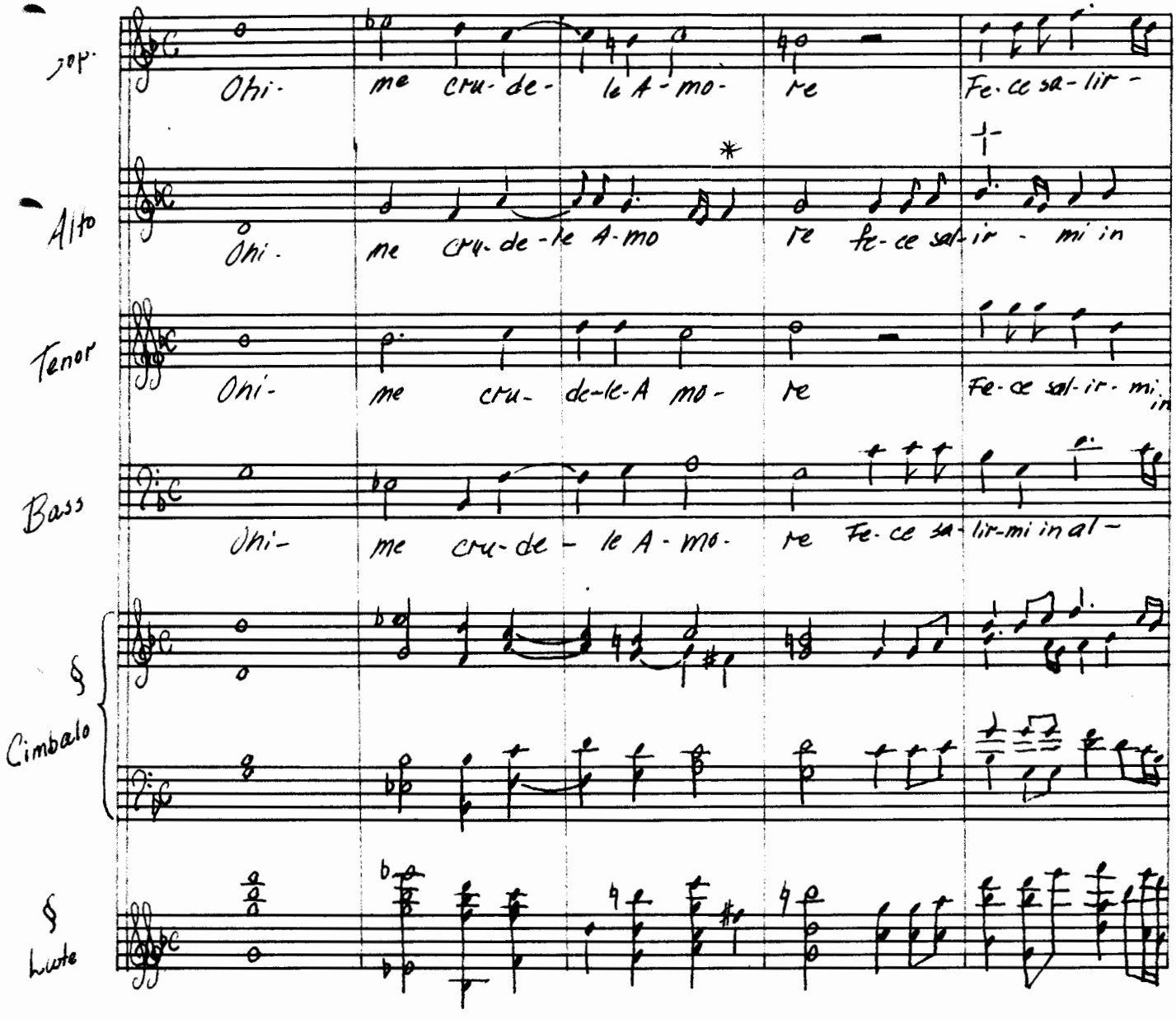
III

O me felice che d'Amor la fiamma
A sospirare e a pianger non mi sforza,
Che sdegno giusto ogni gran foco ammorza.

IV

Però contento io godo, io rido e canto,
Or che lo sdegno al cor dolcezza apporta.
Sdegno può più ch'Amor, quando ira il porta.

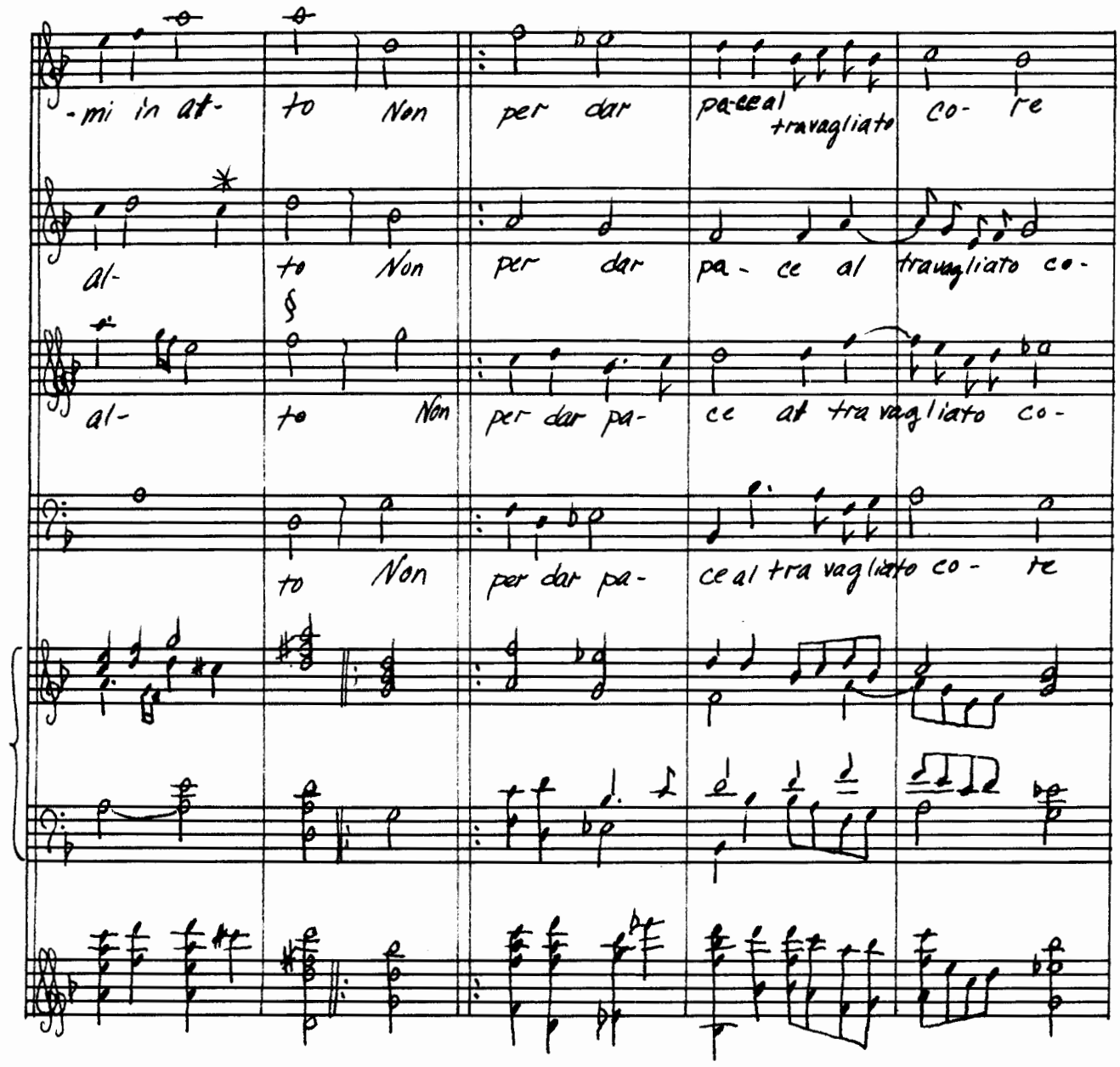
#9 Ohime crudele Amore — Rhodiana Barera



§ Cimbalo and lute parts were originally in C

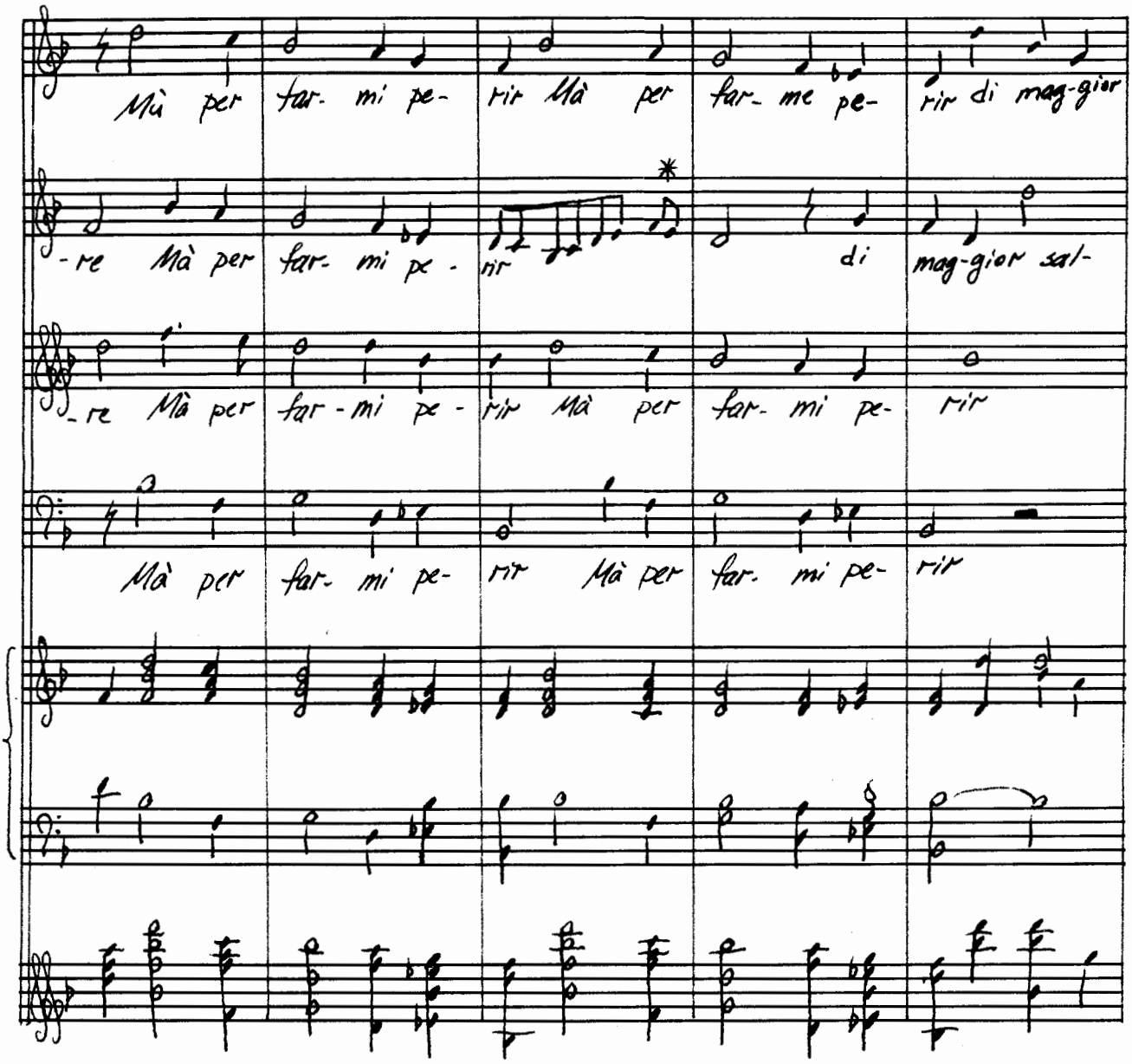
* F♯ in cimbalo and lute parts

Dot missing in Ms



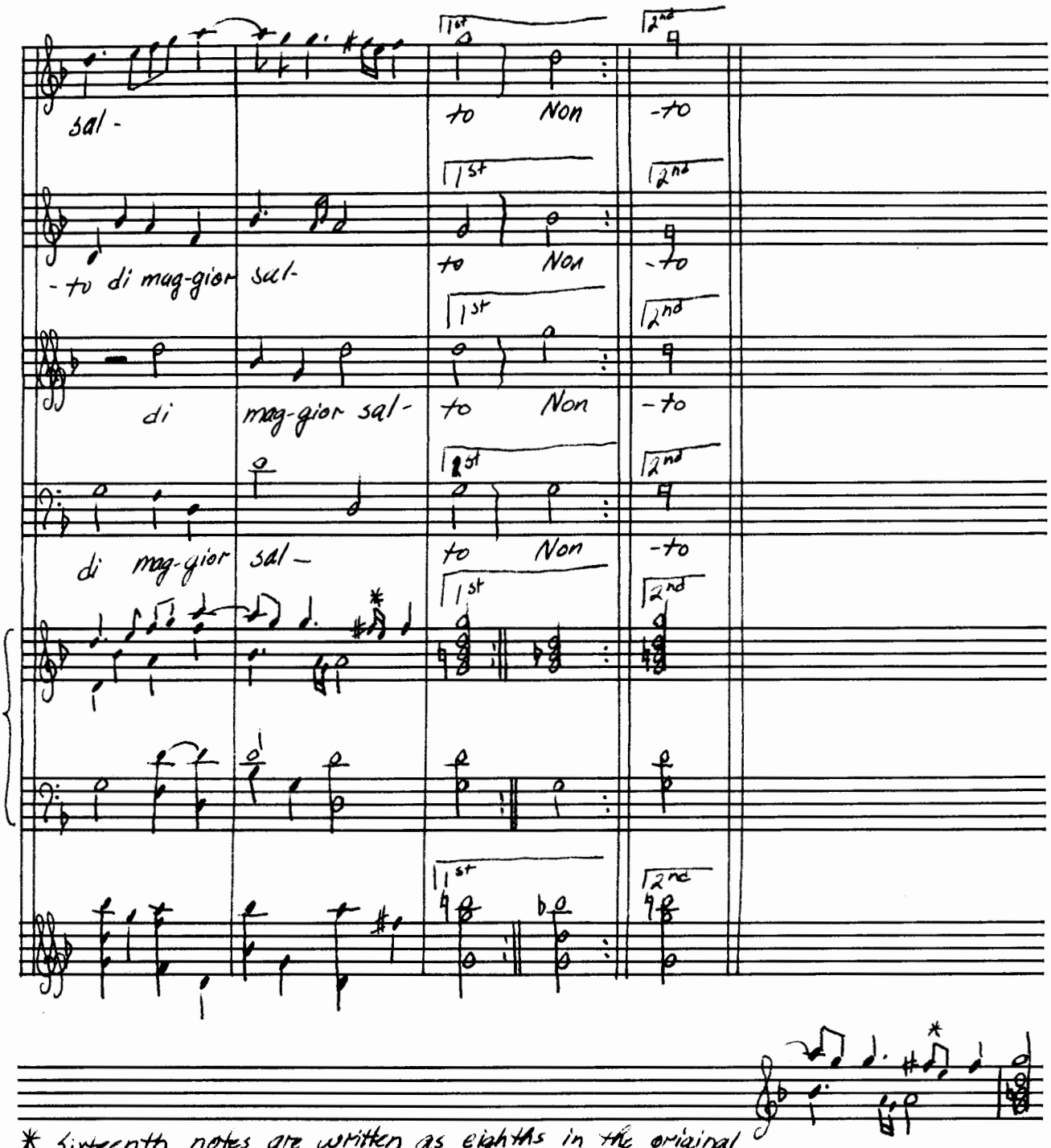
* C# in cimbalo and lute parts

§F# in keyboard and lute parts



* Written as quarter notes in the original

§ ♭ missing in the original



* Sixteenth notes are written as eighths in the original

II

Non mi spiace il morire
Per cagion cosi bella
Mi doglio sol che il mio sovverchi ardire
Habbia turbata la mia regia stella.

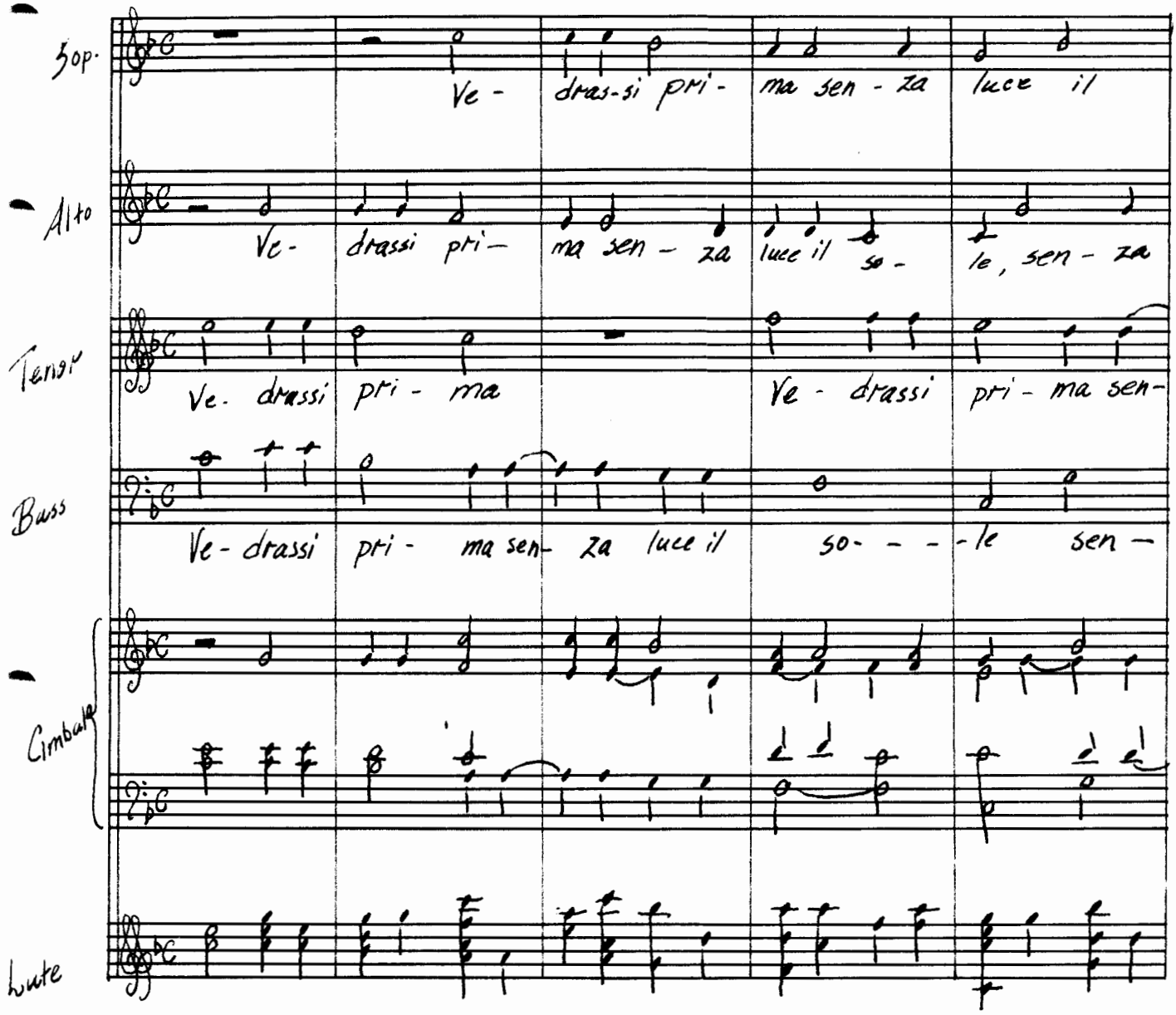
III

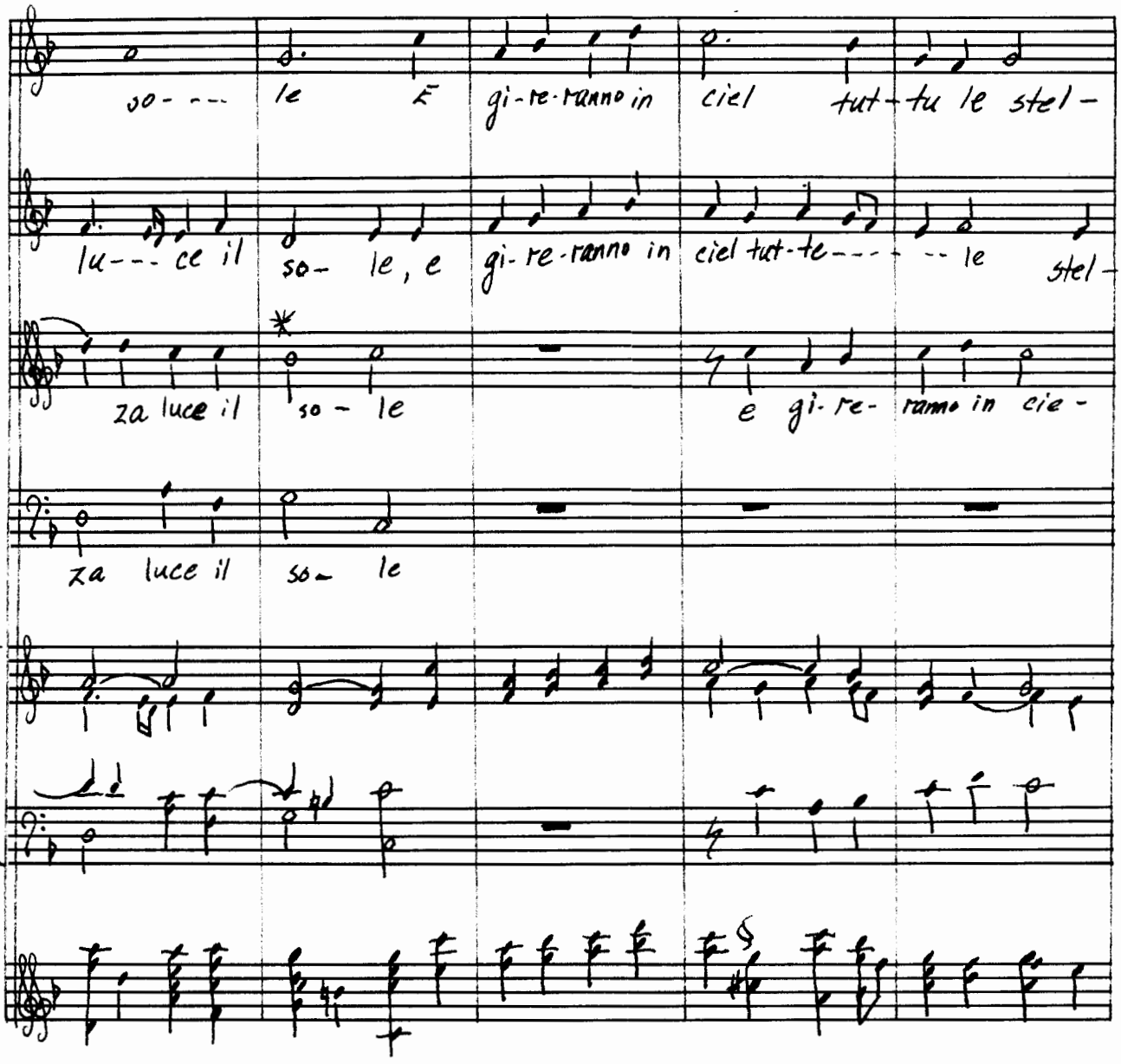
Però in felice vivo
Però il dolor m'accora
Però spargo da gl'occhi un largo rivo
Però averra che sconsolato io mora.

IV

Pur con qualche conforto
Fuor di vita vsciria
Se quella che nel cor scolpita io porto
Placar potessi con la morte mia.

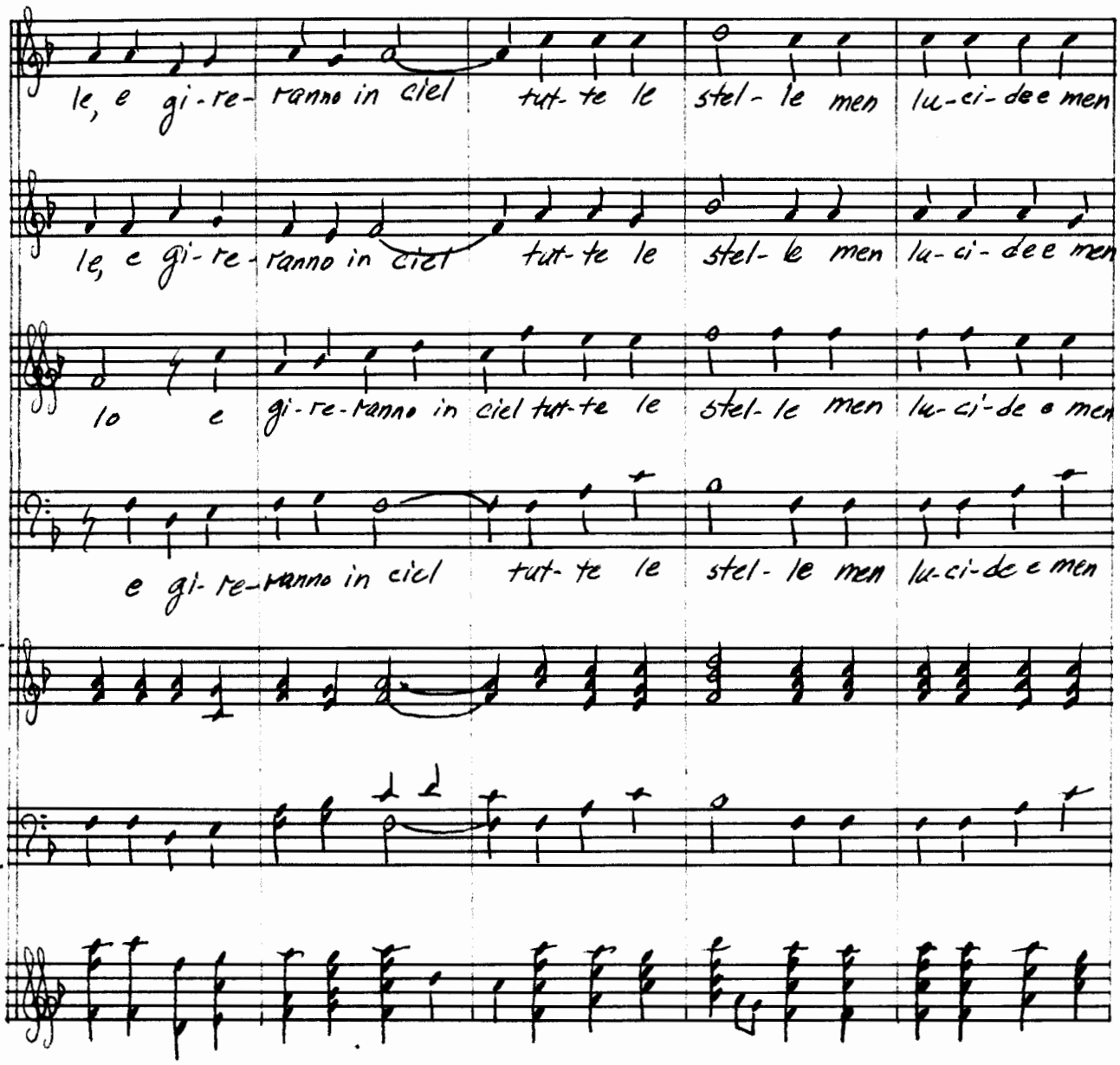
#10 Vedrassi prima senza luce — Gio. da Pellestrina

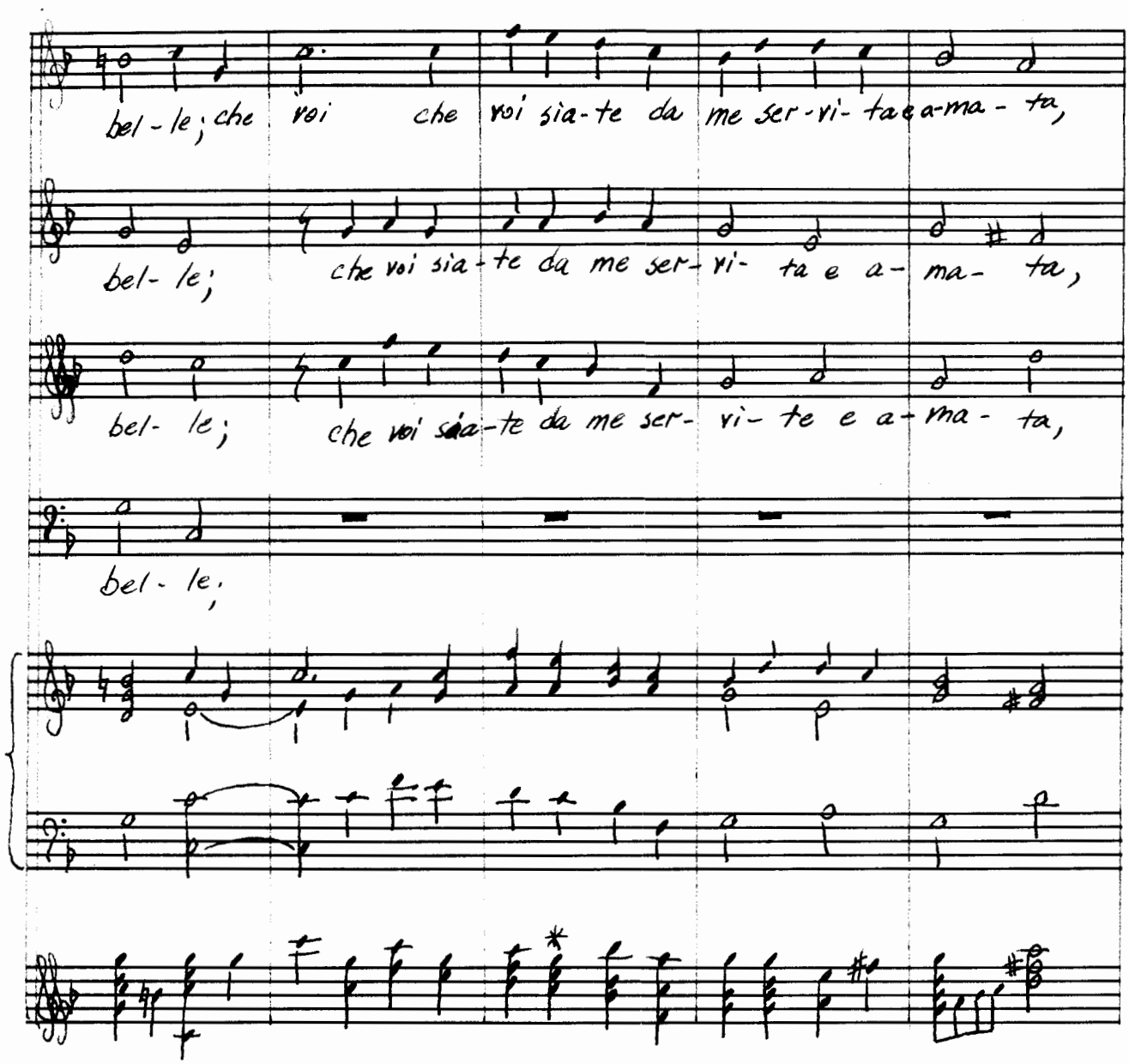




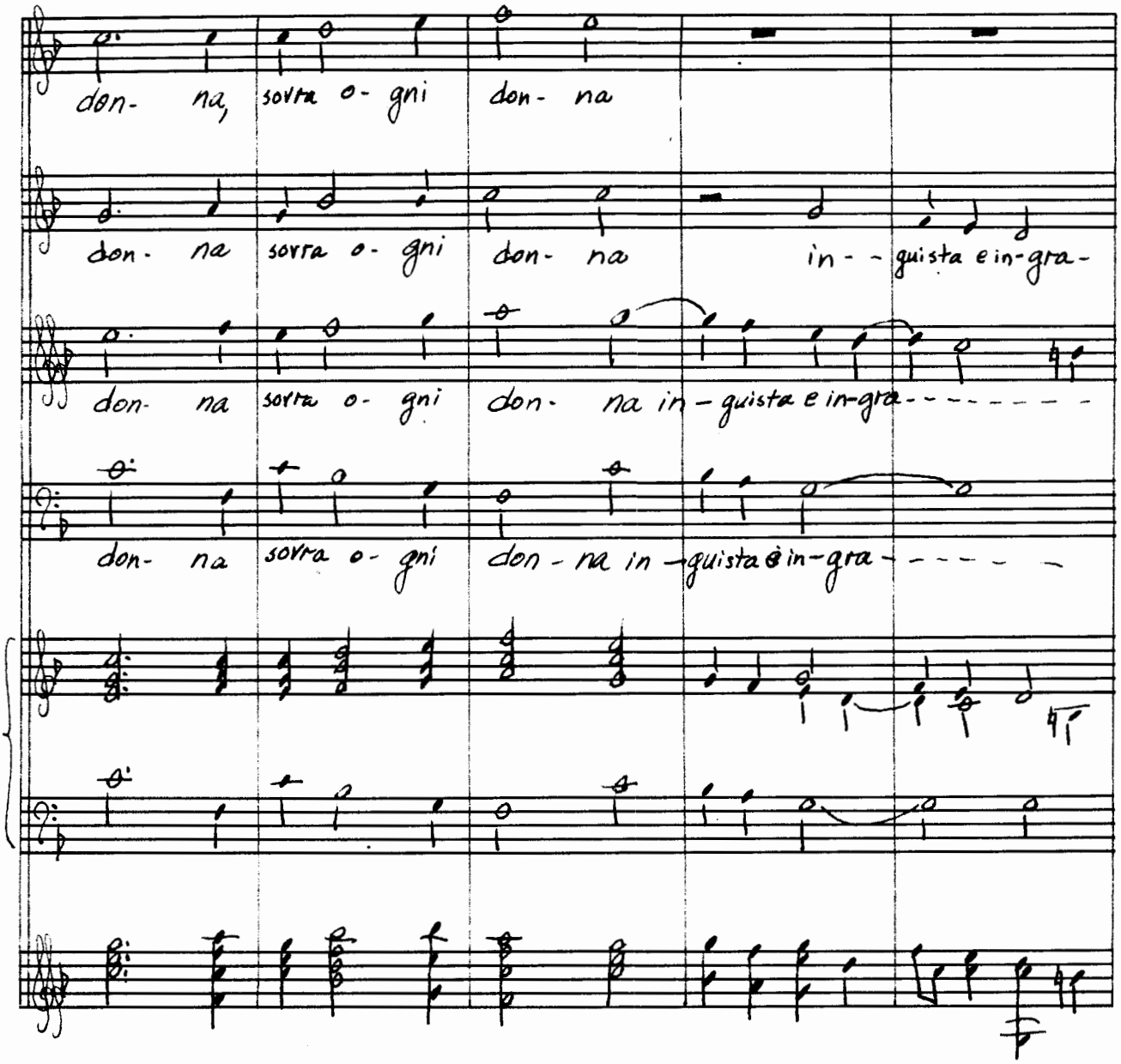
* B♮ in cimbalo and lute parts

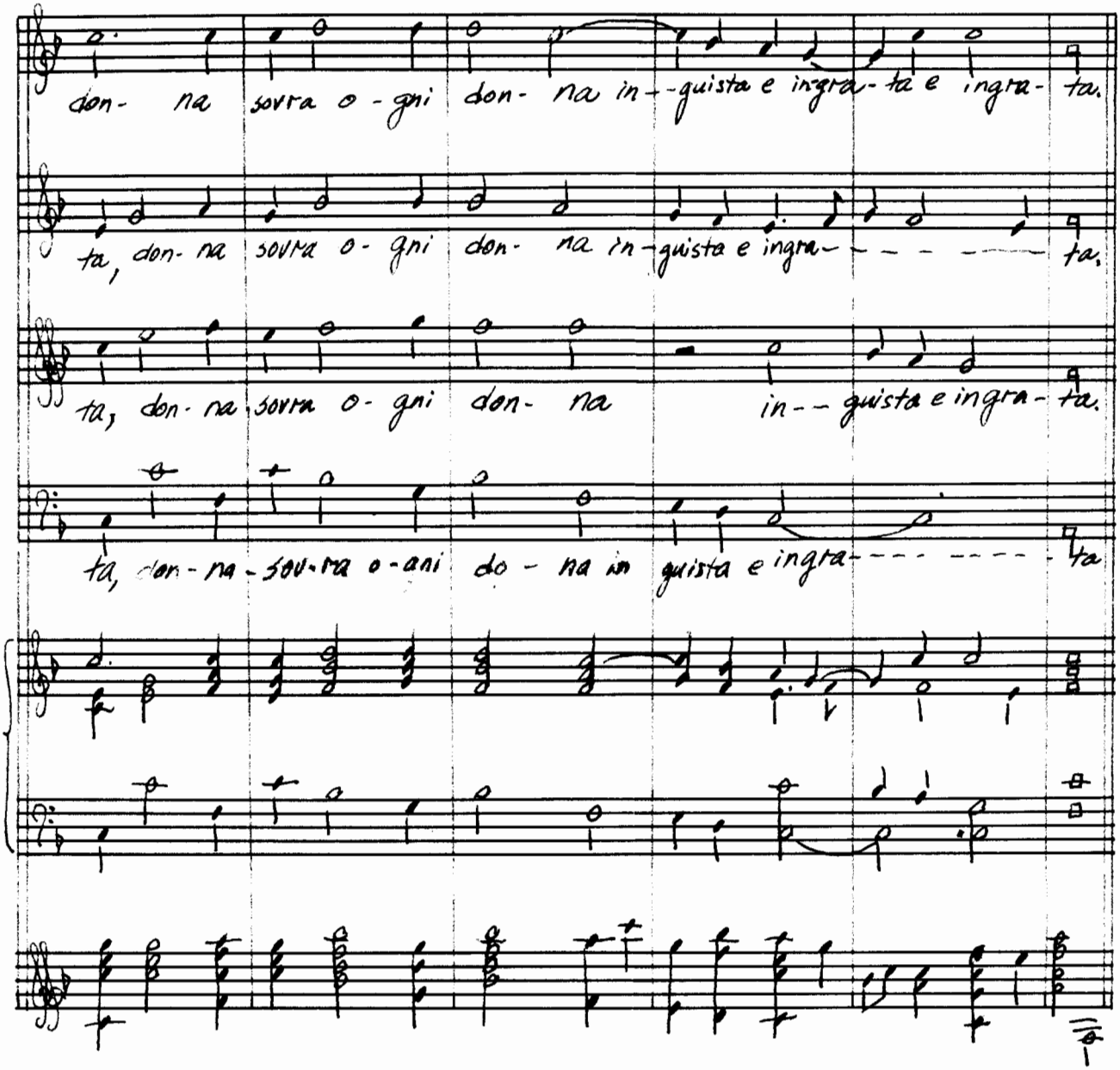
§ C♮ in vocal and cimbalo parts. C♯ creates a diminished ~~fifth~~


le, e gi-re- ranno in ciel tut-te le stel- le men lu-ci-dee men
le, e gi-re- ranno in ciel tut-te le stel- le men lu-ci-dee men
lo e gi-re-ranno in ciel tut-te le stel- le men lu-ci-de e men
e gi-re-ranno in ciel tut-te le stel- le men lu-ci-de e men



* a minor chord in vocal and cimbalo parts


don- na, sovra o- gni don- na
don- na sovra o- gni don- na in- - guista e in-gra-
don- na sovra o- gni don- na in- guista e in-gra- - - - - - - -
don- na sovra o- gni don- na in- guista e in-gra- - - - - -


don- na sovra o - gni don- na in - - guista e ingra- ta e ingra- ta.
ta, don- na sovra o - gni don- na in - guista e ingra- - - - - - - ta.
ta, don- na sovra o - gni don- na in - - guista e ingra- ta.
ta, don- na - sov- ra o - ani do - na in guista e ingra- - - - - - - - ta

II

Prima vedransi i monti andar voltando,
E sarà più ch'assenzio amaro il miele,
Qual nettar dolce il fiele;
Che voi siate da me ecc.

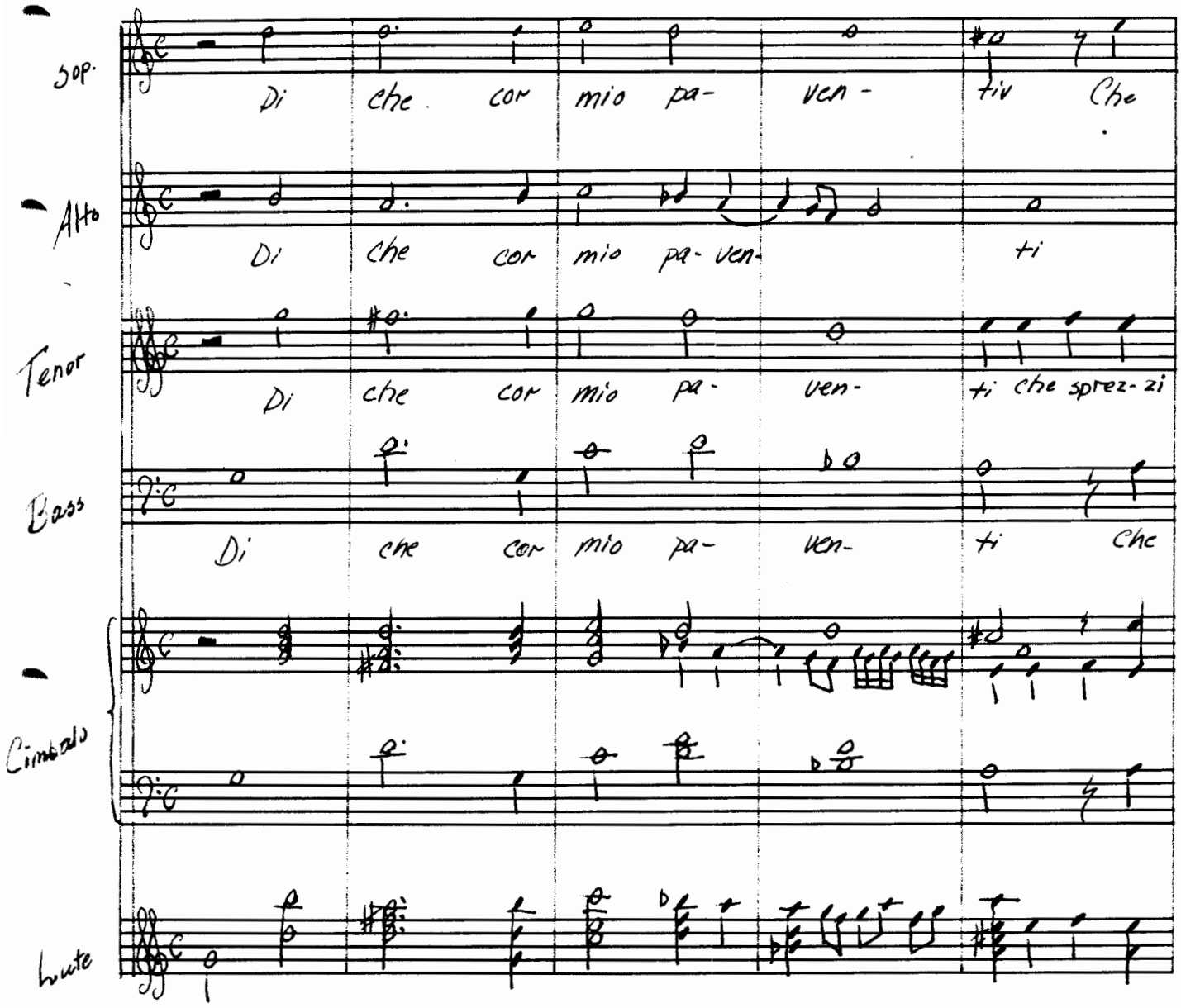
III

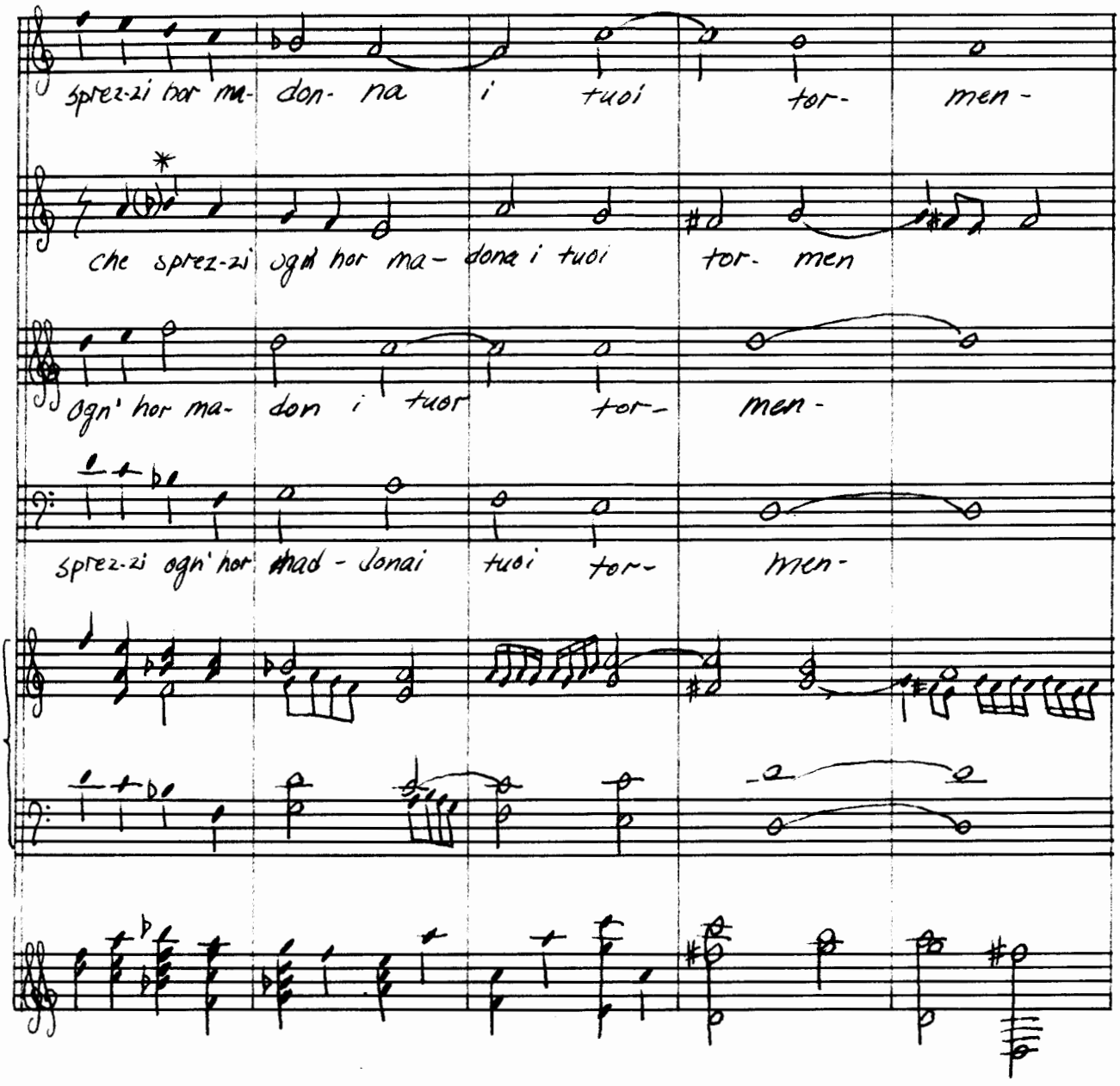
Prima vedrassi arder nel foco il ghiaccio,
E spireranno senza noti i venti,
Staran fermi i torrenti;
Che voi siate da me ecc.

IV

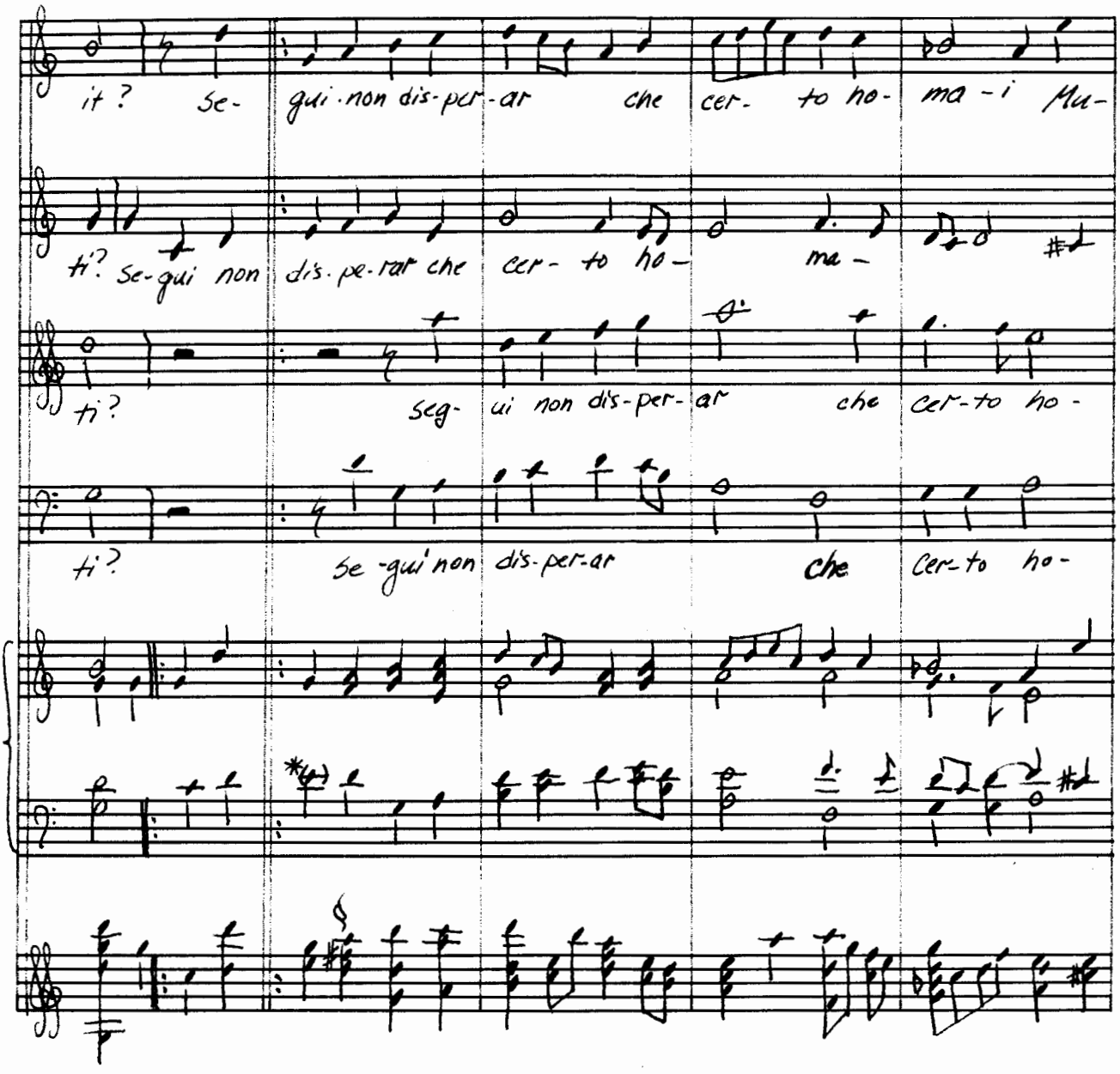
Godete dunque il vostro amante primo,
Ch'a più bella di voi donato ho il core,
Ch'arde sol nel mio amore,
E non m'inganna, e non mi da tormento;
E però canto e rido e son contento.

#11 Di che cor mio — Gio. Maria Nanino



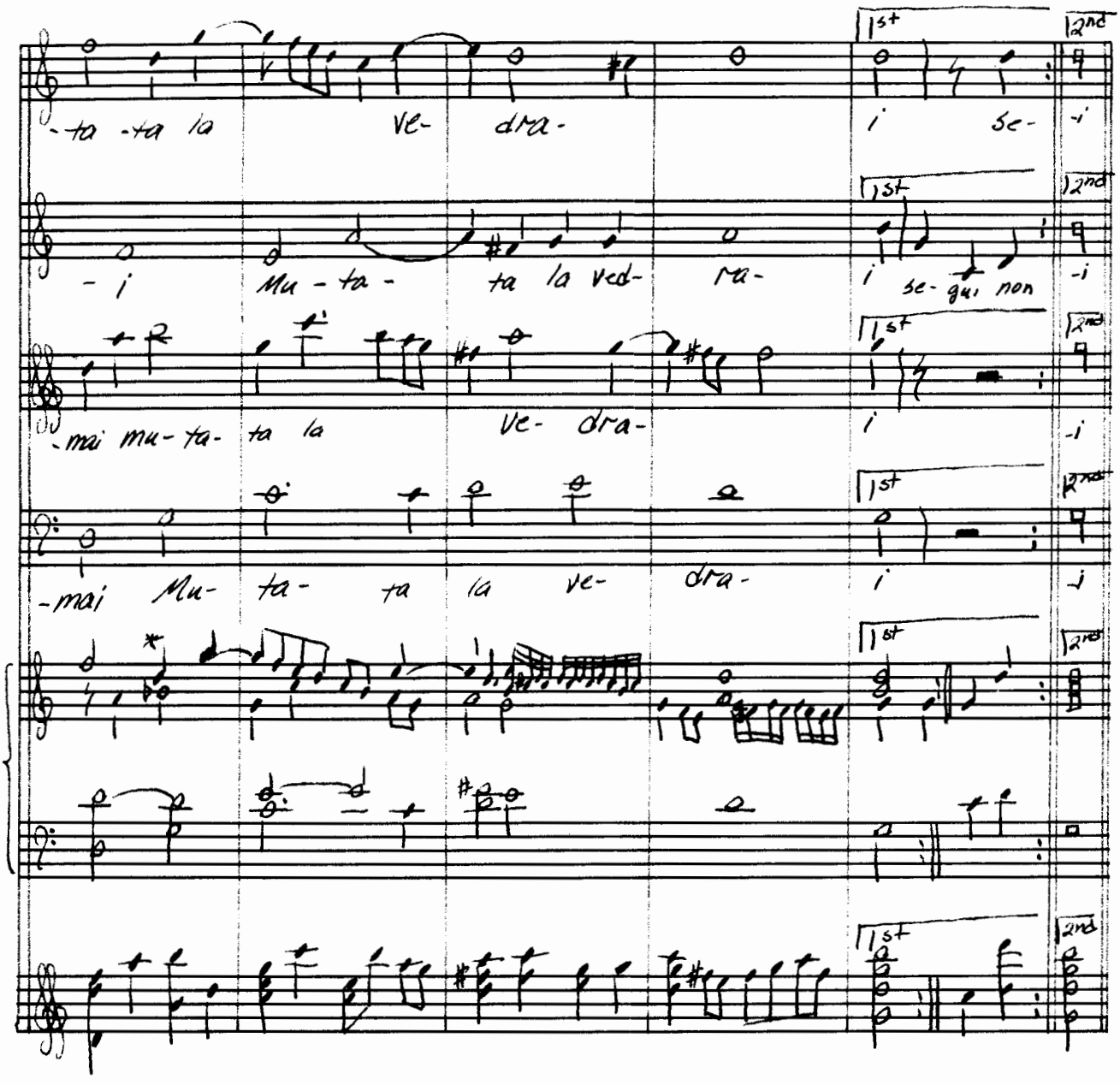


* Flat missing in Ms in alto part but not in bass part.



* Note head missing in MS - only stem

§ F♯ in vocal and cimbalo parts



* B♮ in vocal and lute parts

II

Che se di pietra al pianto
Tuo restar più non più ch'è lungo tanto
Cede a continua goccia per ventura
Talhor pietra aspra e dura.

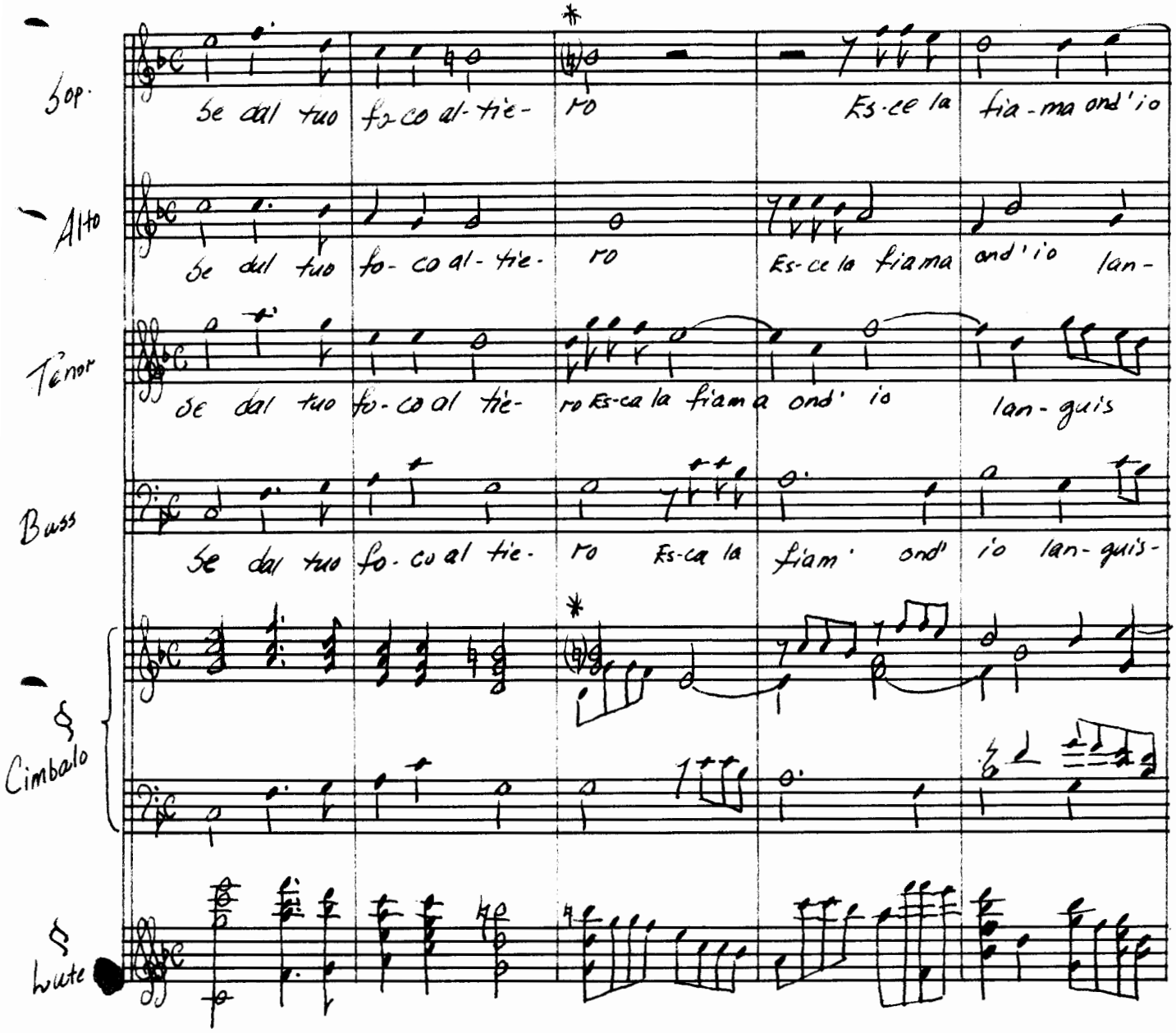
III

E se di ferro, il foco
Ond'arti stempreralla à poco à poco
Che il foco per natura taglio e spezza
Al ferro ogni durezza.

IV

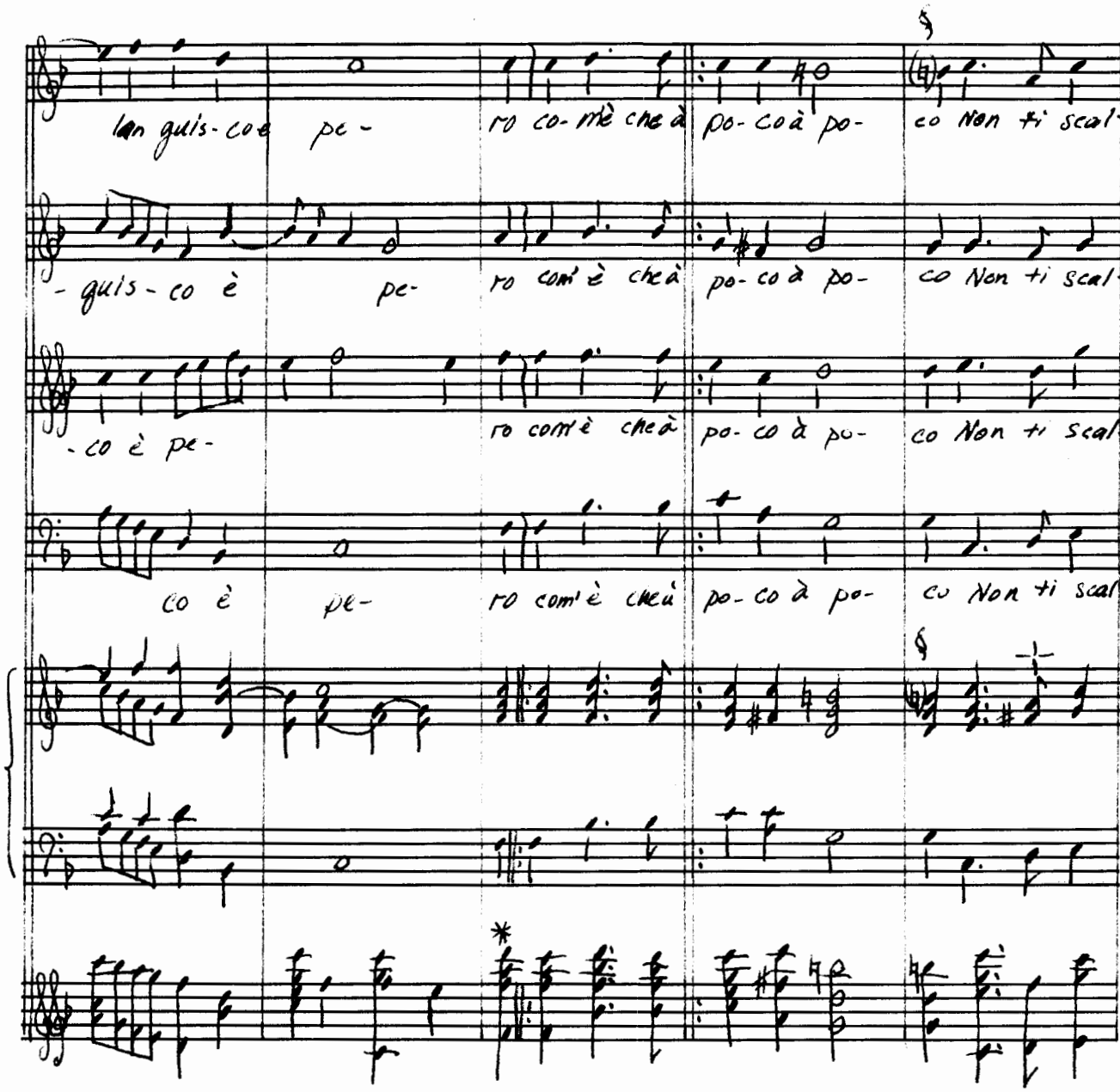
Ardisci ardisci o core
Che haverà presto fine il tuo dolore
Non si nega giamai, cor mio, mercede
A chi serve con fede.

#12 Se dal tuo foco altiero — Francesco Soriano



* B♮ not carried across the bar line in vocal and cimbalo parts in MS

§ Cimbalo and lute parts were originally in C Major.



*F Major chord in vocal and cimbalo parts

§ B♮ not carried across the bar line in vocal and cimbalo parts in MS

-!- F♯ in vocal and lute parts

1st 2nd

-di il tuo fo- co co- m'è che à -co

1st 2nd

-di il tuo fo- co co-m'è che à -co

1st 2nd

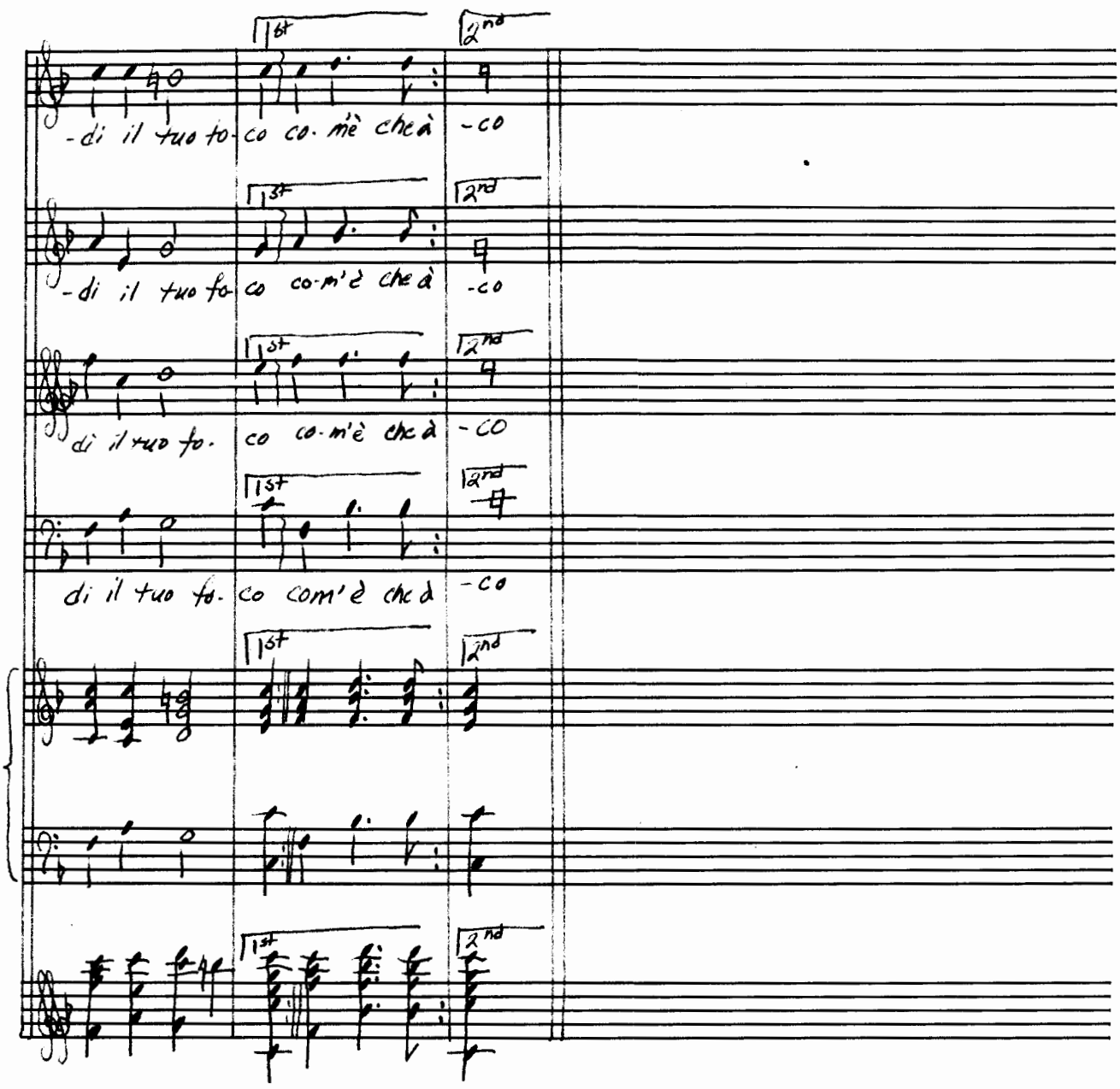
di il tuo fo- co co-m'è che à -co

1st 2nd

di il tuo fo- co com'è che à -co

1st 2nd

1st 2nd



II

E seda te l'adore
Viene in me tal che mi consuma il core
Com' è che tu non senti
L'alte tue fiamme ardenti?

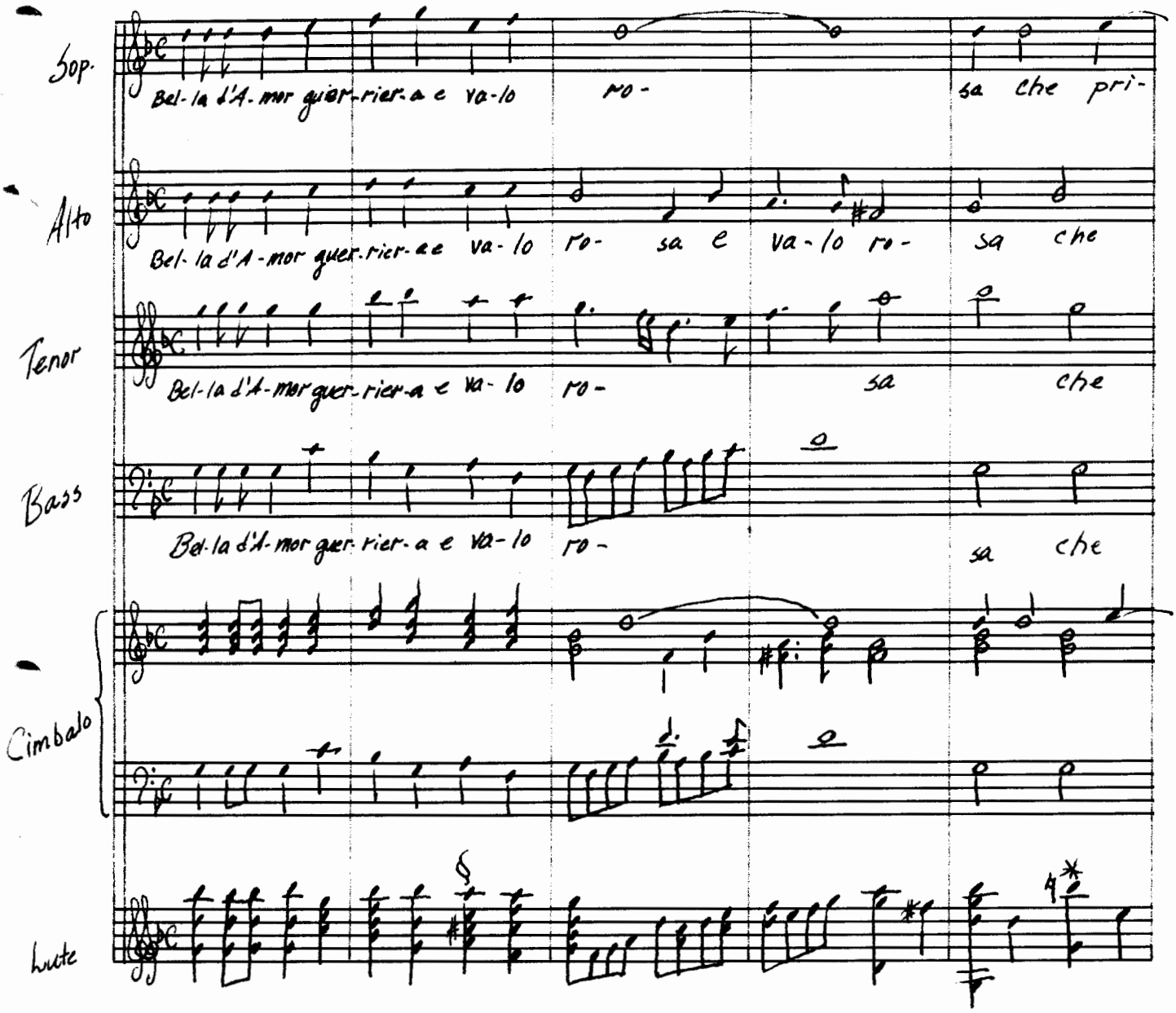
III

E forsi pietra il petto
Ond' hai trà il duro e il ghiaccio il foco astretto.
Che il tuo giel non offende
Mà ogn' altro abbruccia e incende!

IV

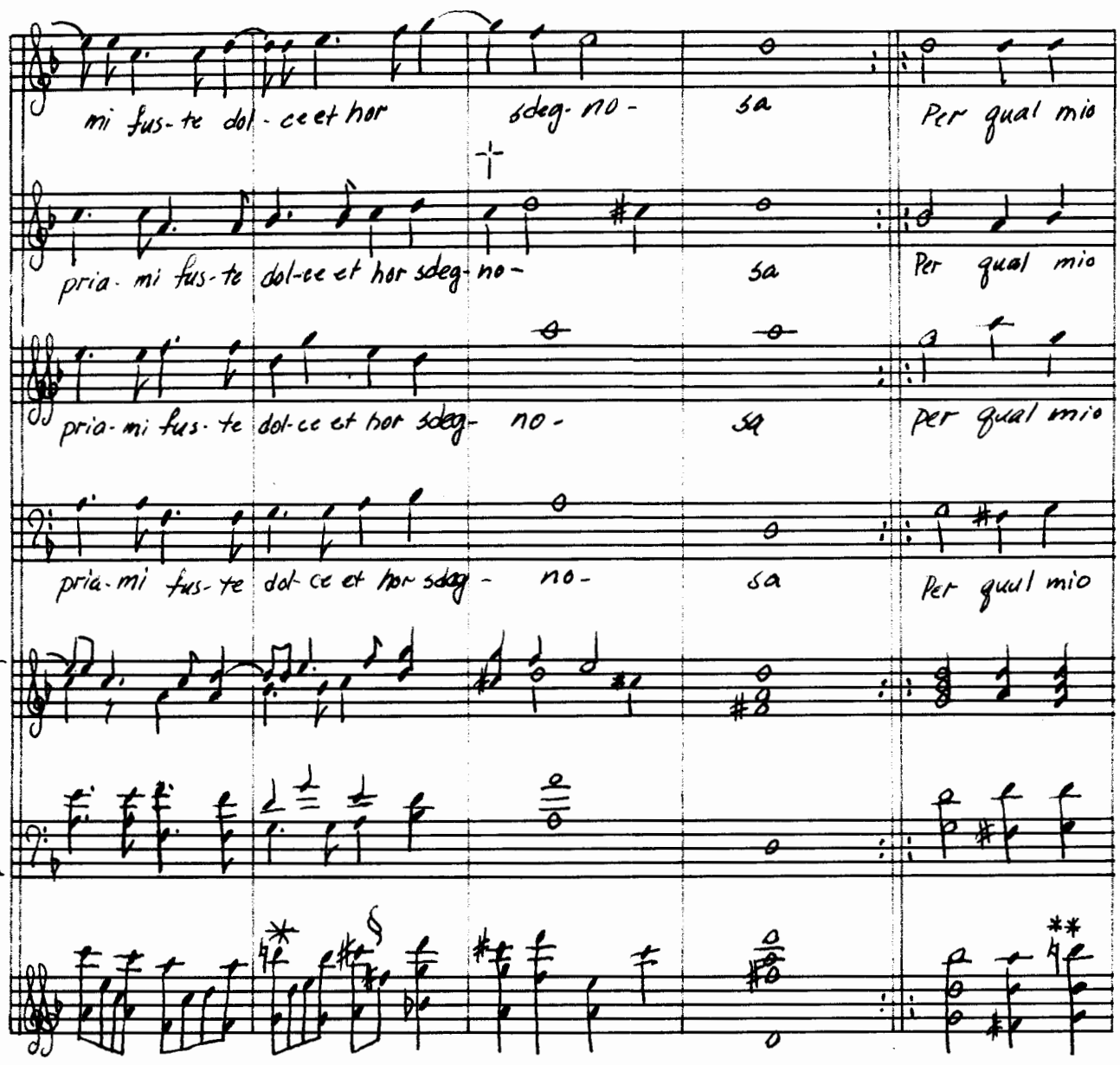
O pur qual serpe altroce
Che gonfio di velen a se non noce
Mà s'altri tocca à sorte
Empio conduce a morte!

#13 Bella d'Amor — Ruggerio Giovanelli



* B♭ in vocal and cimbalo parts

§ C4 in vocal and cimbalo parts

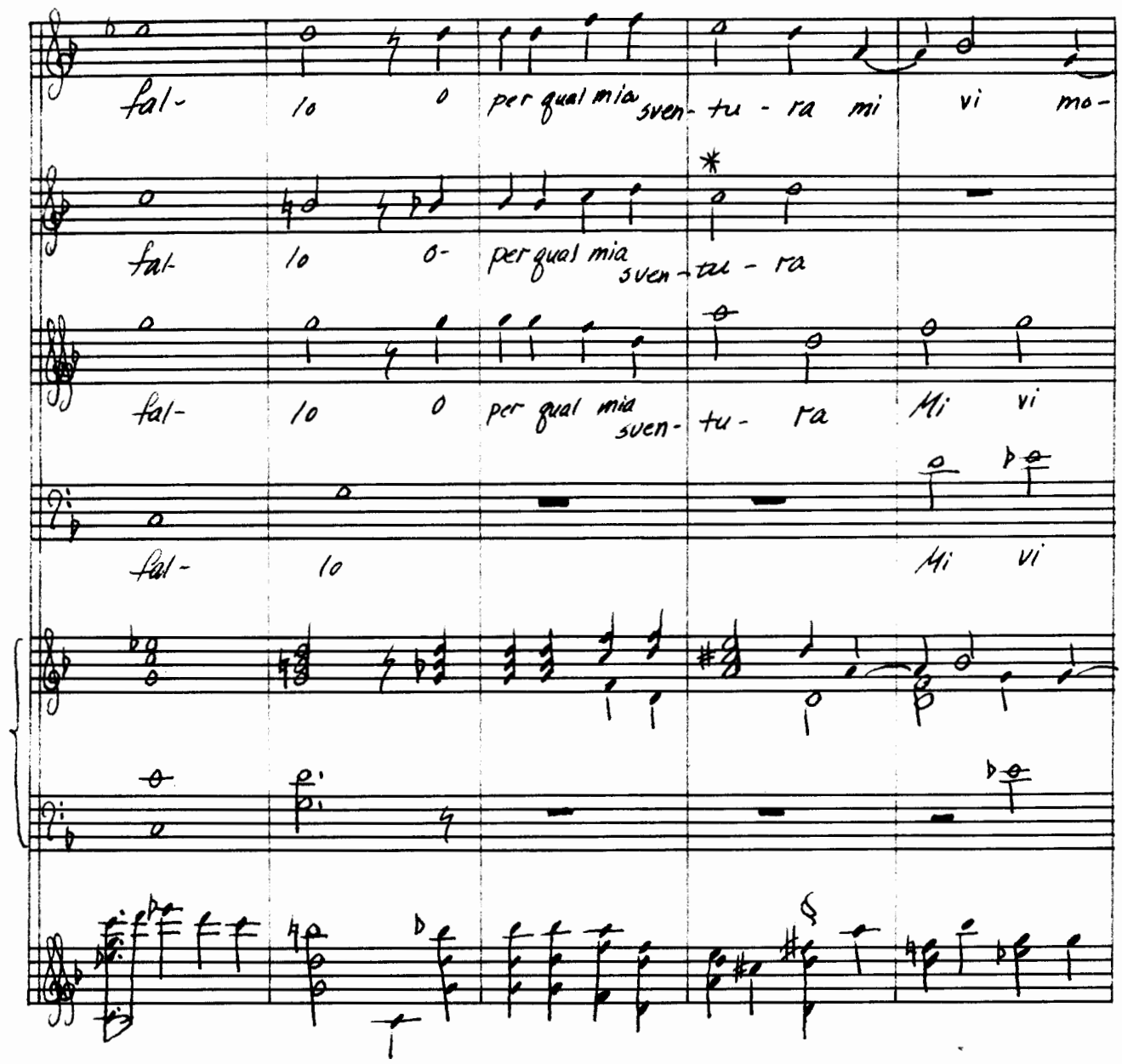


* B♭ in vocal and cimbalo parts

§ C♯ and F♯ in vocal and cimbalo parts

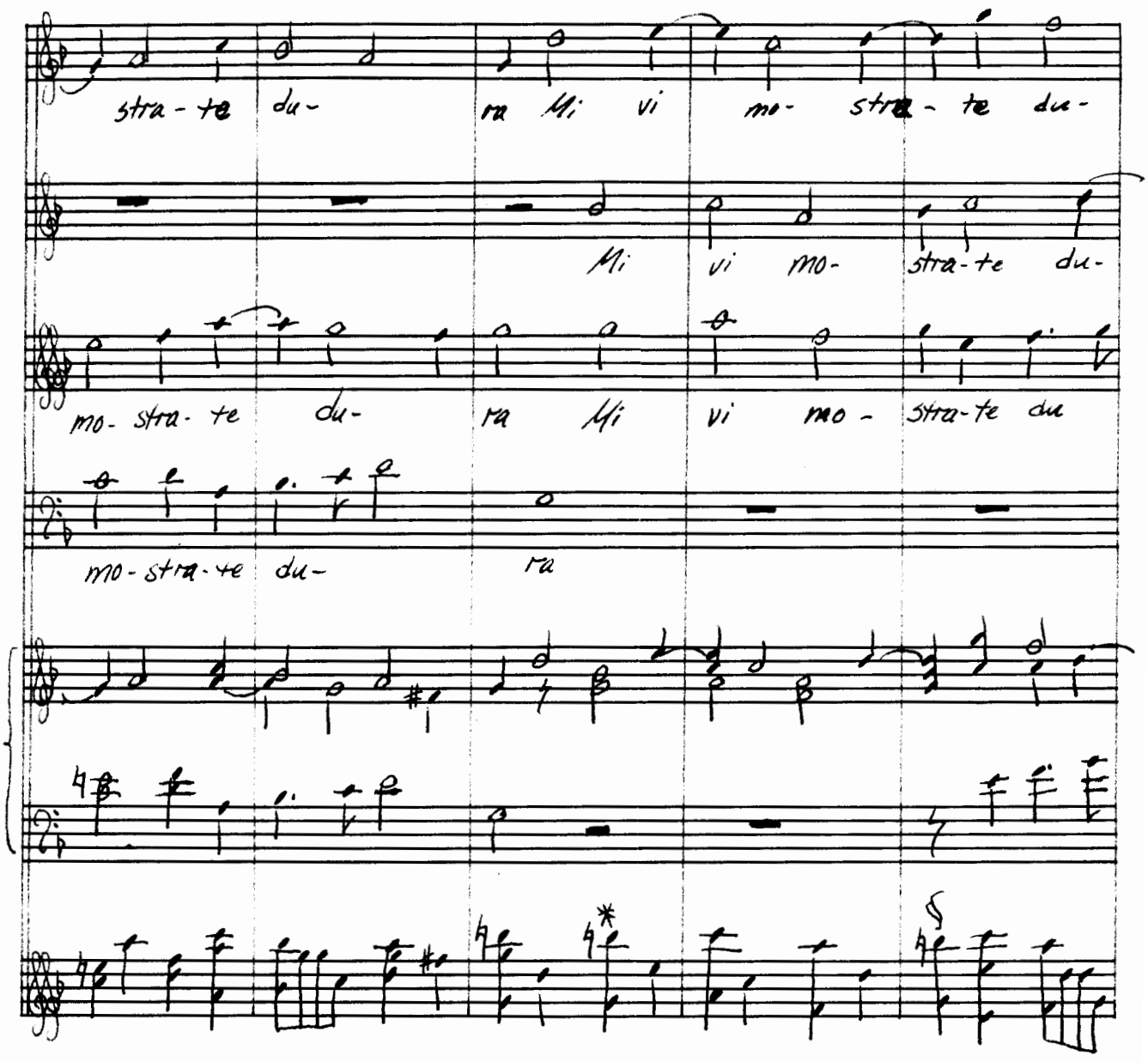
† C♯ in cimbalo and lute parts

** B♭ in vocal and cimbalo parts



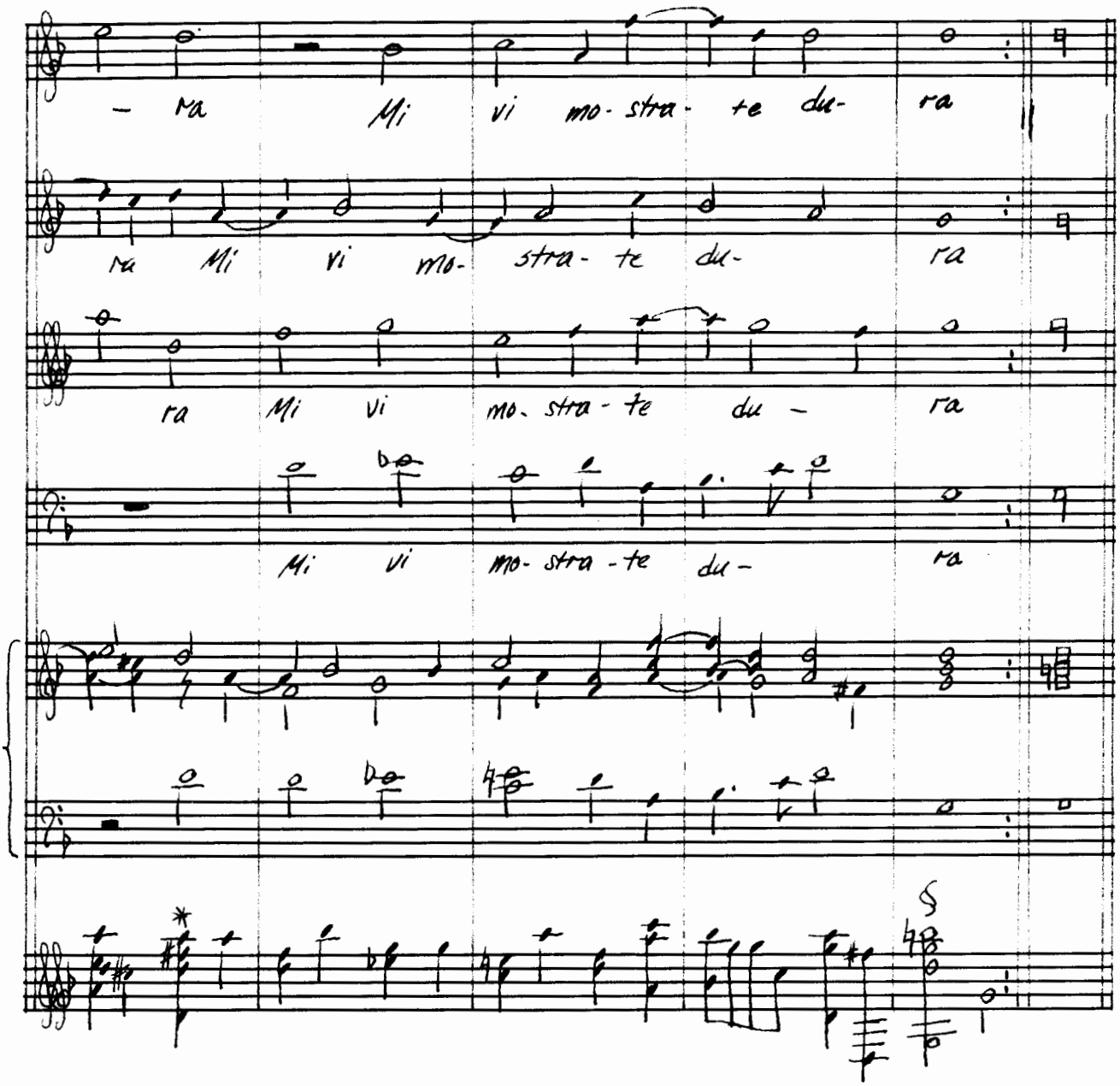
* C# in cimbalo and lute parts

§ lute is only part which contains the chord third.



* B♭ in Cimbalo and vocal parts

§ B♭ in Cimbalo and vocal parts



* Lute - only part which contains the chord third

§ B♭ in cimbalo part

II

Altra cagion non posso imaginare
Senon che odiato io sia per troppo amare
Pur io merto perdono se l'arde
Altrui non scuopre il core

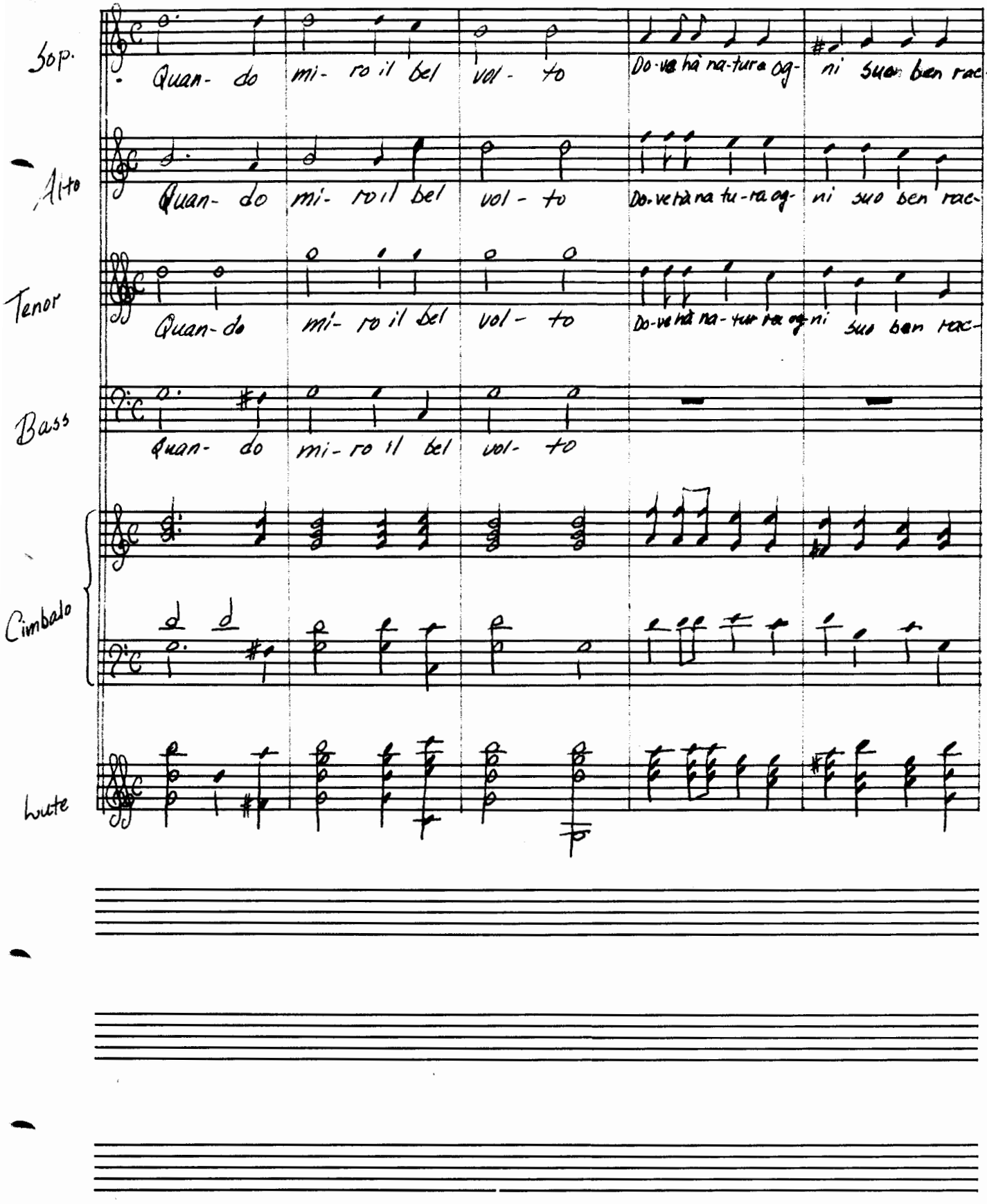
III

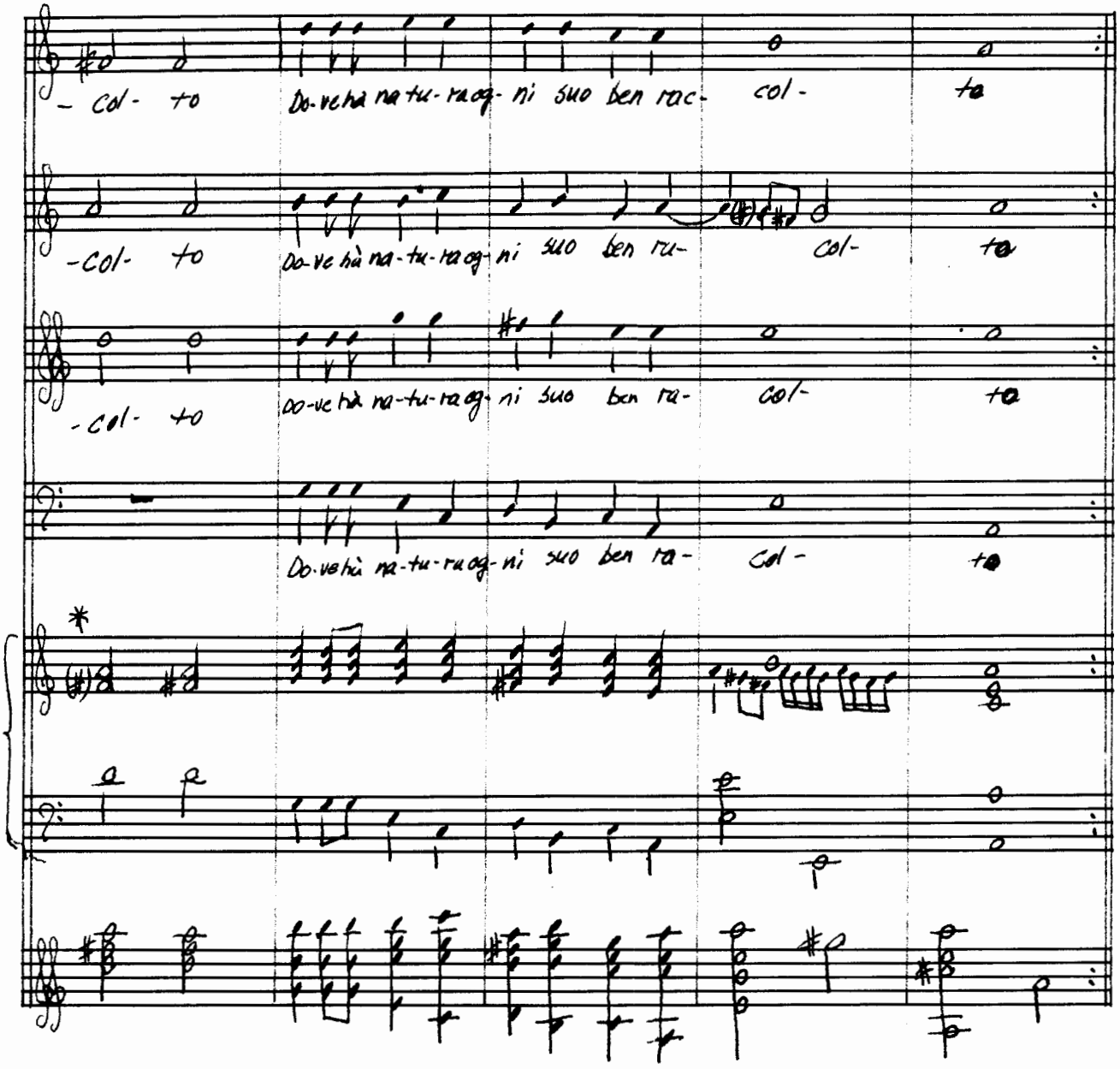
Mà segua ciò che vol spreggiato e amato
Sarò vostro signora in ogni stato
Che se ben sono per me stesso vile
Amor mi fà gentile

IV

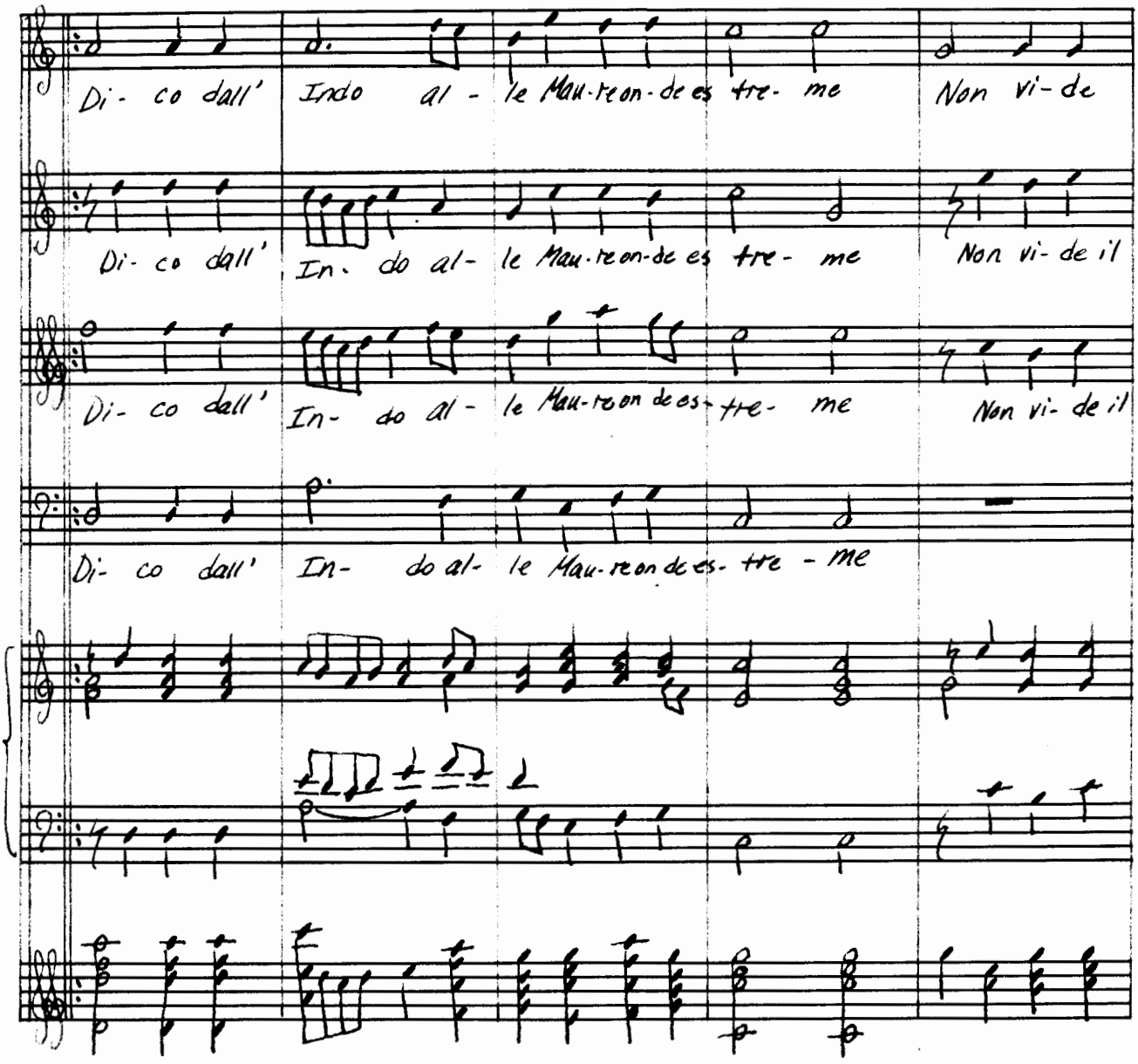
Se poi bramante il mio maggior tormento
Fatemi d'un favore almen contento
Siate crudele a me quanto potete
Cosi m'ucciderete

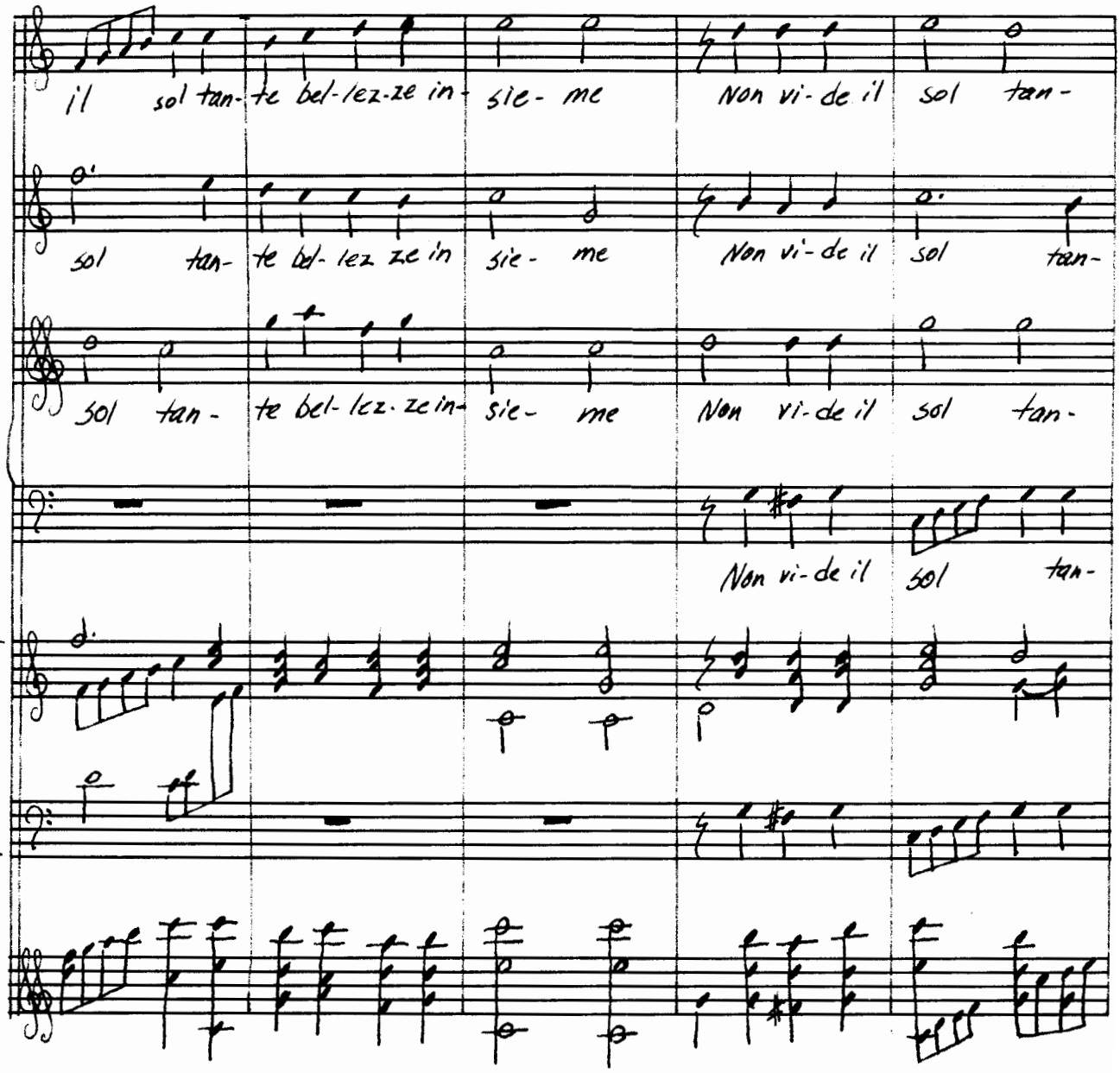
#14 Quando mire il bel volto — Paolo Quagliato

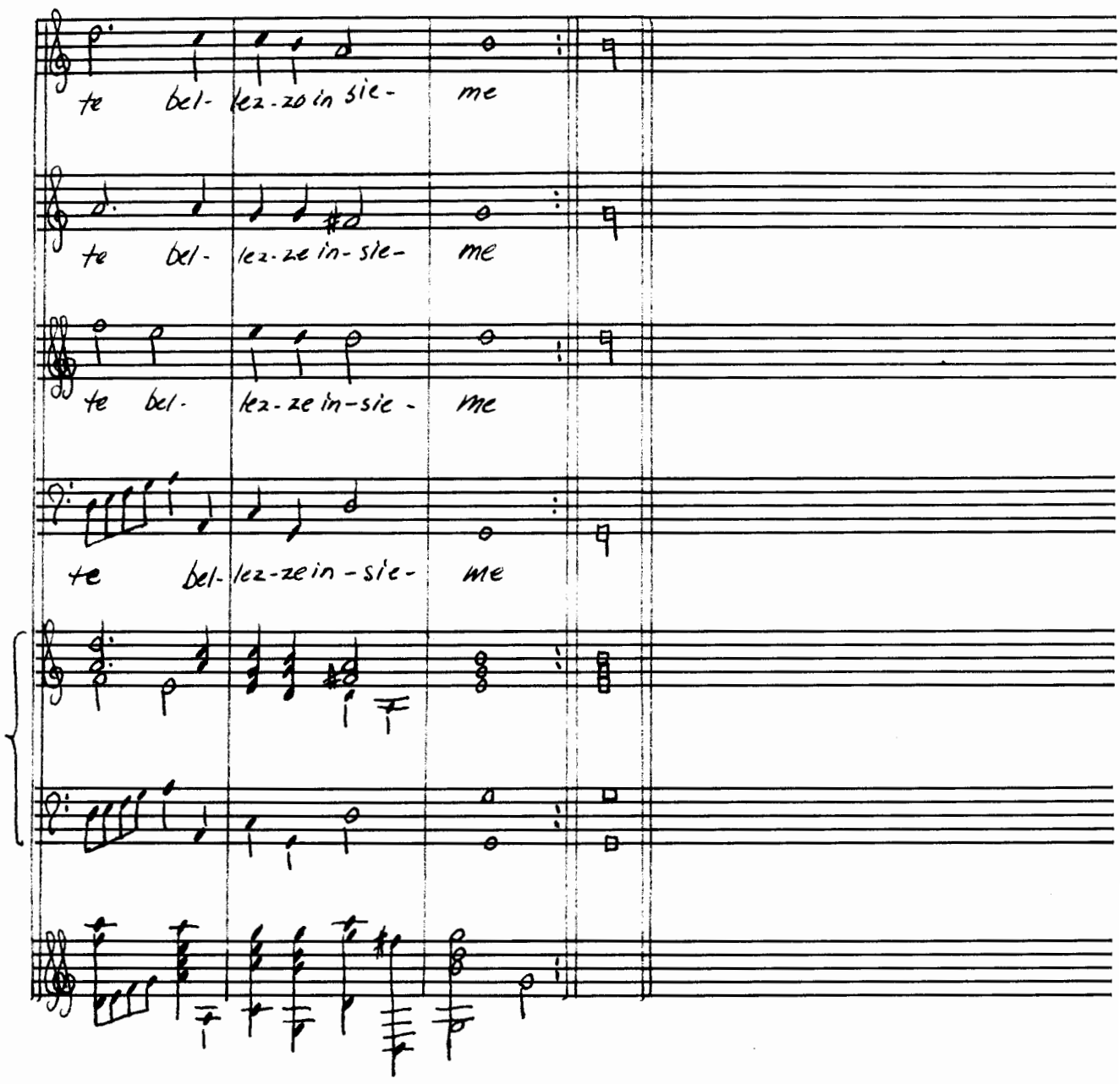




* # missing in MS.


Di- co dall' Indo al - le Mau-reon-de es tre- me Non vi- de
Di- co dall' In- do al- le Mau-reon-de es- tre- me Non vi- de il
Di- co dall' In- do al- le Mau-reon de es- tre- me Non vi- de il
Di- co dall' In- do al- le Mau-reon de es- tre - me


il sol tan- te bel-lez-ze in- sie- me Non vi- de il sol tan-
sol tan- te bel- lez ze in sie- me Non vi- de il sol tan-
sol tan- te bel- lez. ze in- sie- me Non vi- de il sol tan-
Non vi- de il sol tan-


te bel- lez-zo in sie- me
te bel- lez-ze in-sie- me
te bel- lez-ze in-sie- me
te bel- lez-ze in-sie- me

II

Quando odo le parole
Uniche al mondo gratiose e sole
Dico se il sol dal sommo ciel le ascolta
O ferma il carro o cade un altra volta

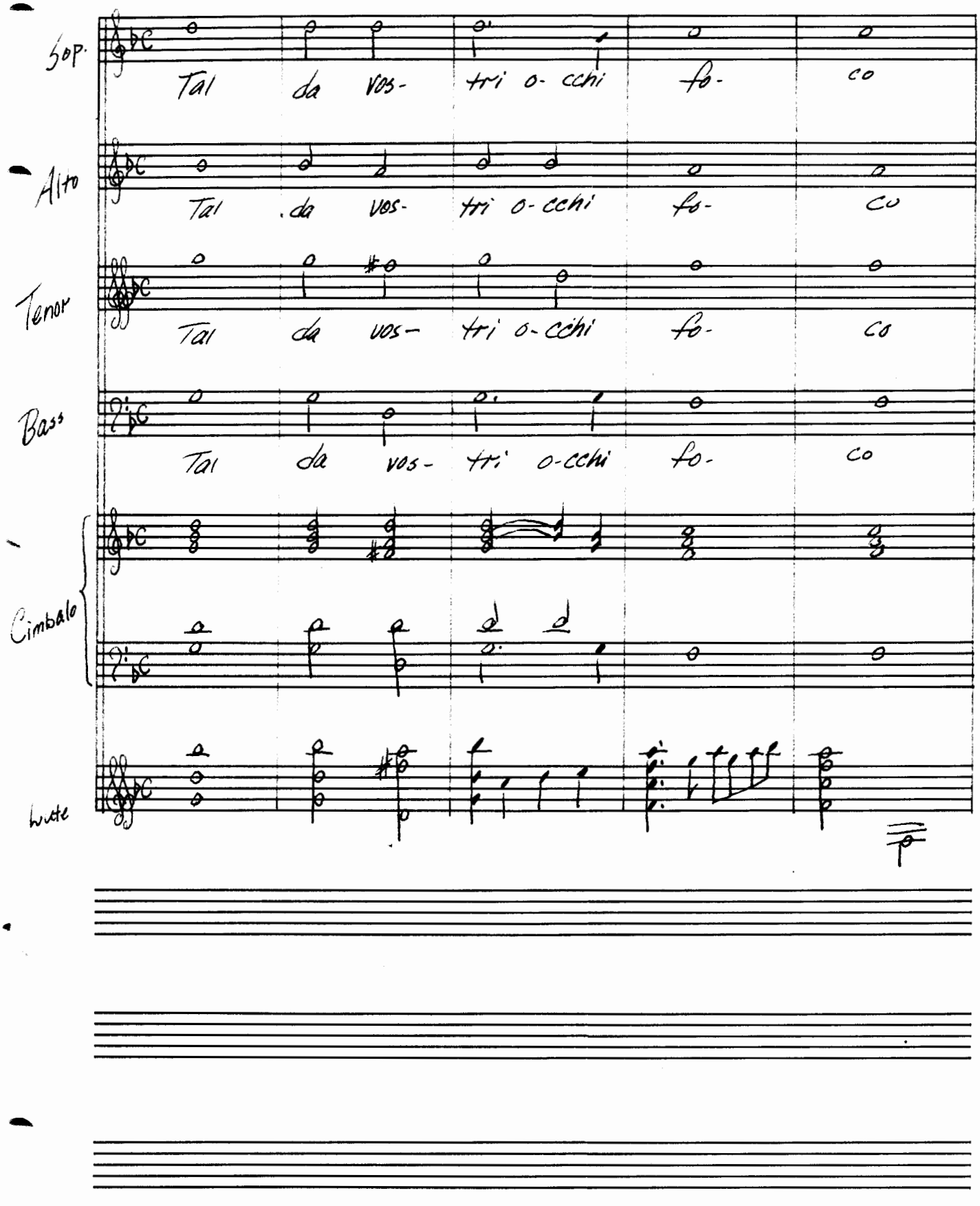
III

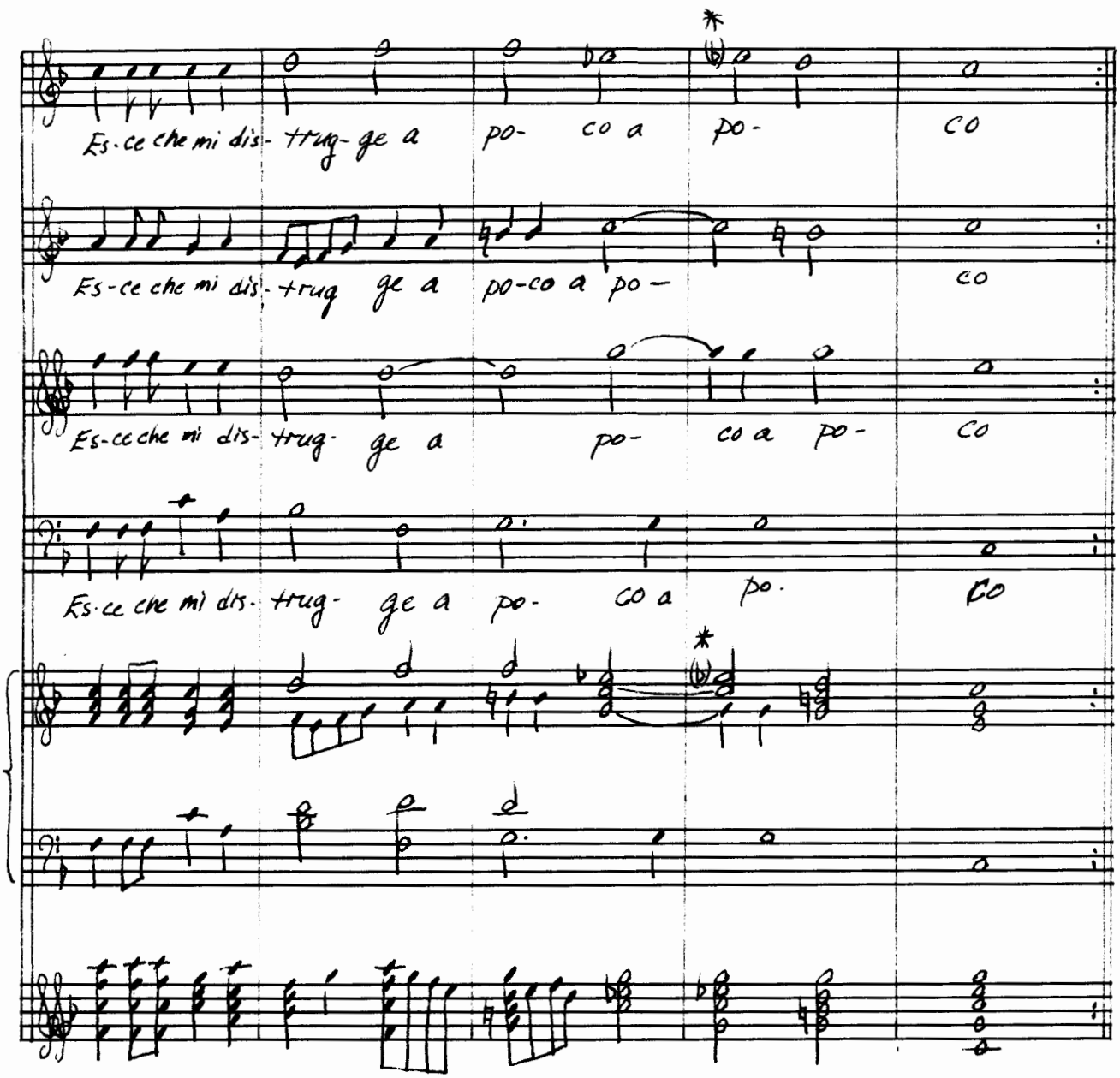
Quando miro il bel riso
Che addoppia la beltà nel suo bel viso
Ardisco dir che non e in questo mondo
Altro a veder più grato e più giocondo

IV

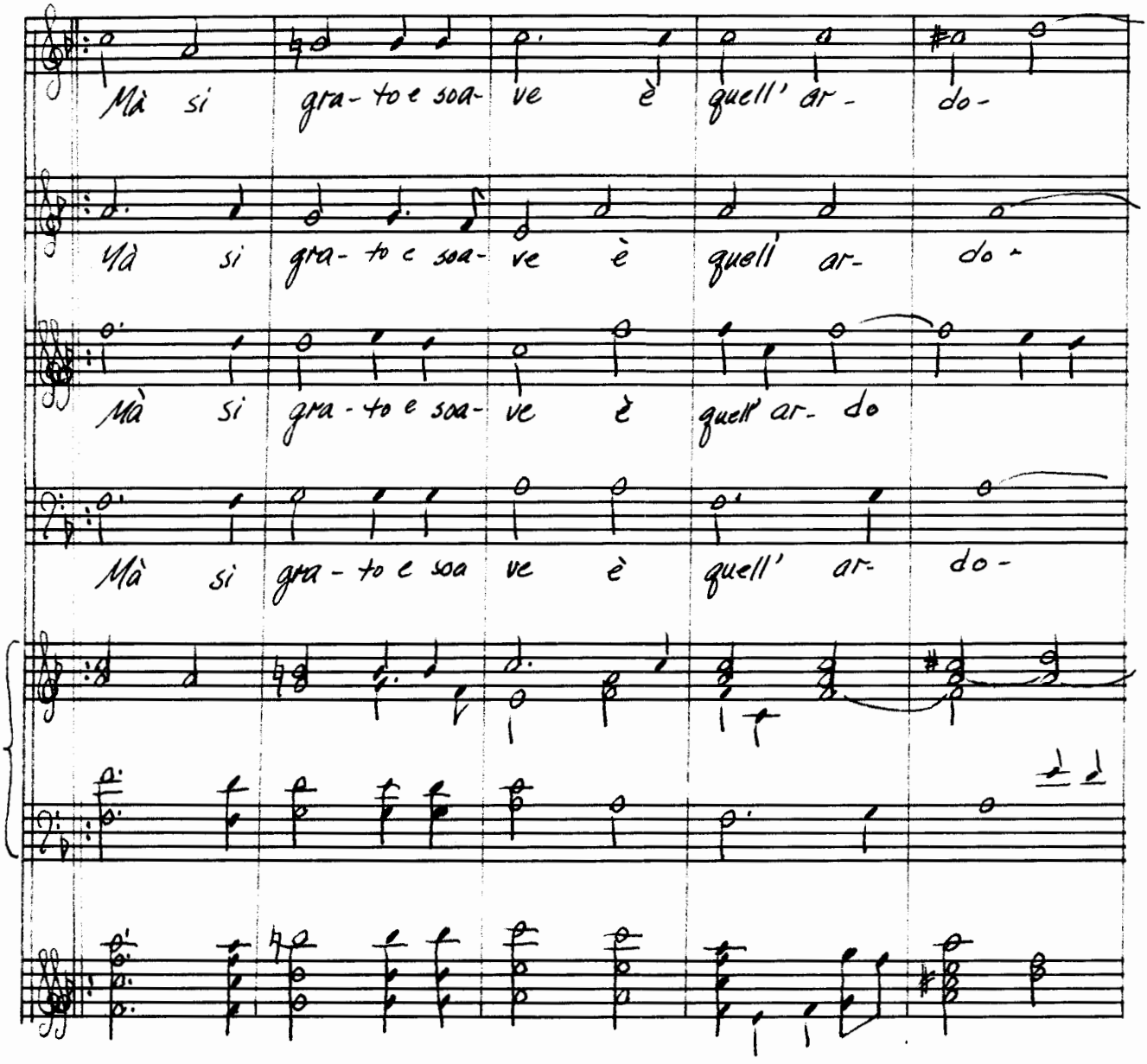
Ma sè dal capo al piede
Miro quel bel che in ogni parte siede
Ardisco dir che in questa humana veste
D'ogn' altra donna le bellezze haveste

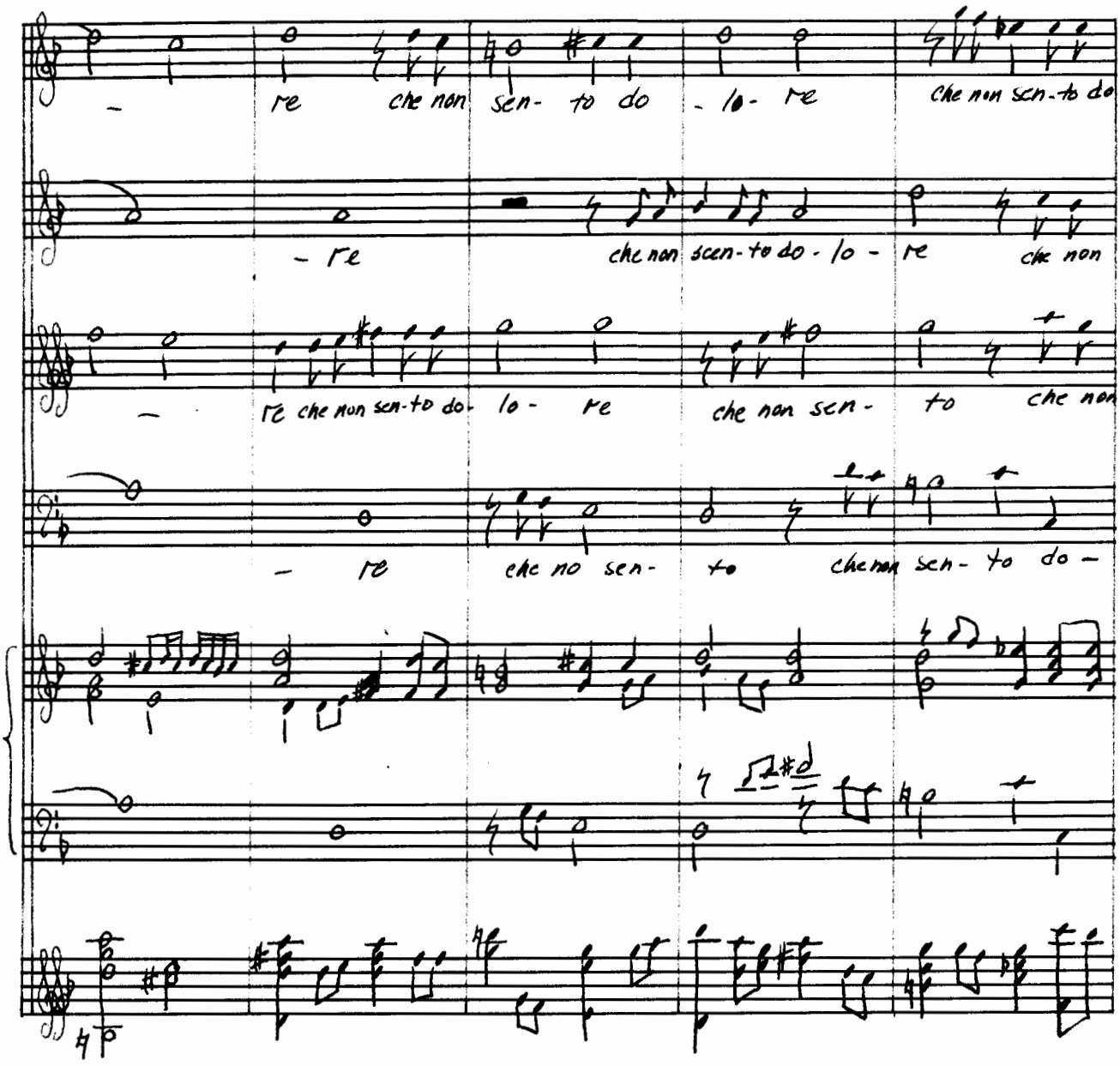
#15 Tal da vostri occhi foco esce — Paolo Quagliato

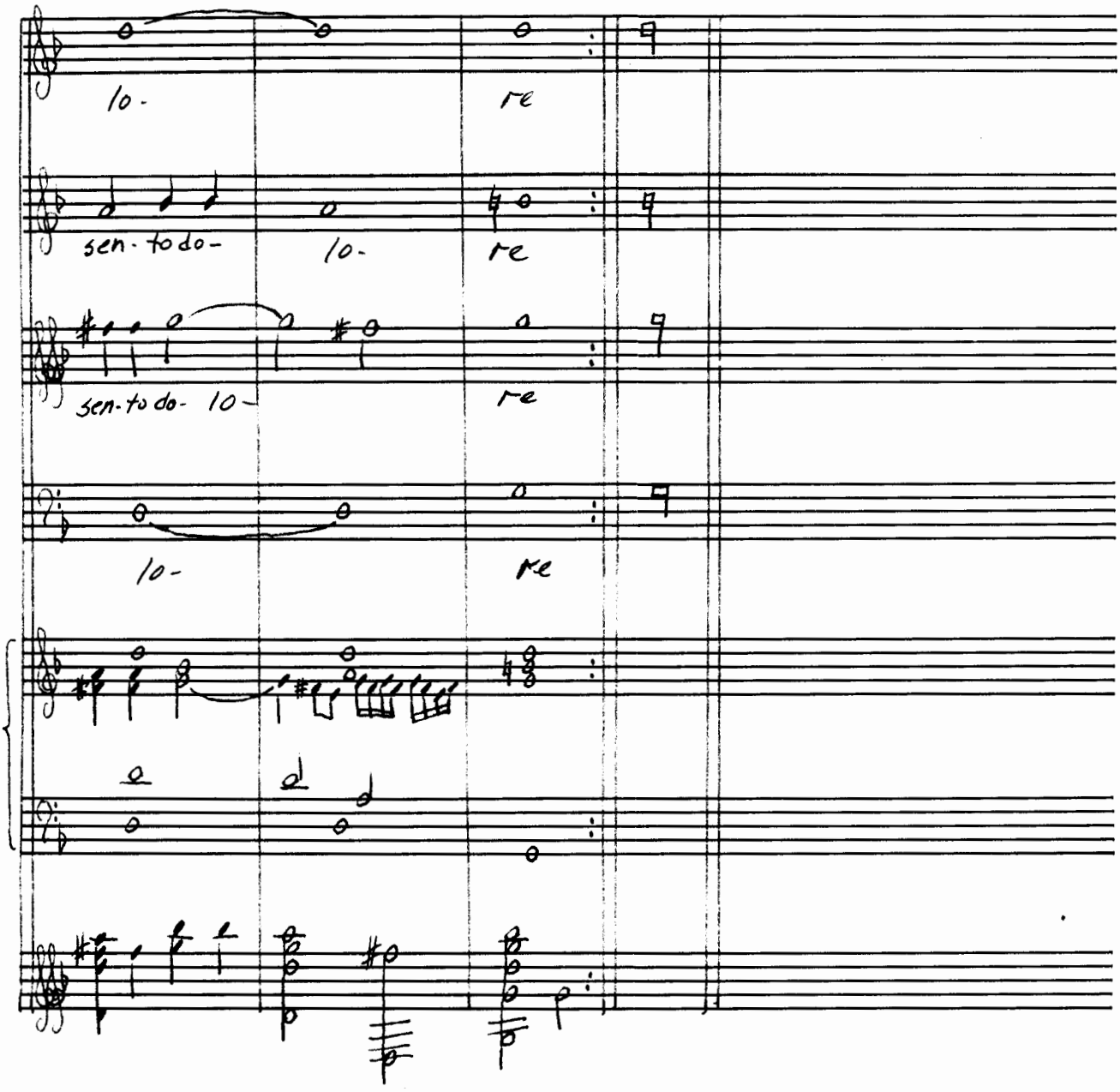




* Eb not carried over the bar line in vocal and cimbalo parts


Mà si gra-to e soa-ve è quell' ar-do-
Mà si gra-to e soa-ve è quell' ar-do-
Mà si gra-to e soa-ve è quell' ar-do
Mà si gra-to e soa ve è quell' ar-do-


re che non sen-to do lo re che non sen-to do-
re che non sen-to do lo re che non
re che non sen-to do lo re che non sen- to che non
re che no sen- to che non sen- to do-


lo-
re
sen-to do-
lo-
re
sen-to do- lo-
re
lo-
re

II

Le vostro treccie d'oro
Mi stringono si l'alma ond' io ne more
Mà si grato e soave e il laccio forte
Che mi è dolce la morte.

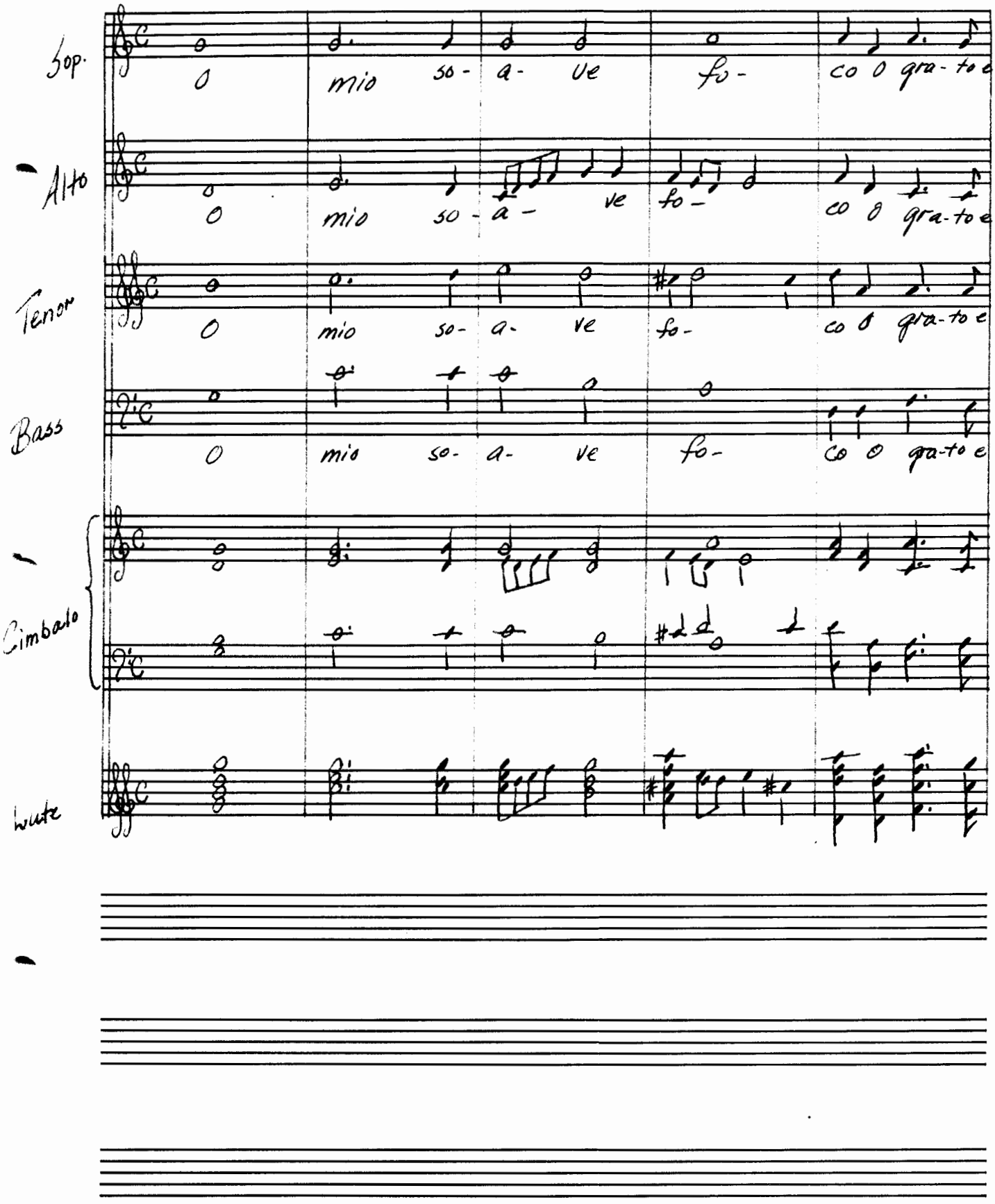
III

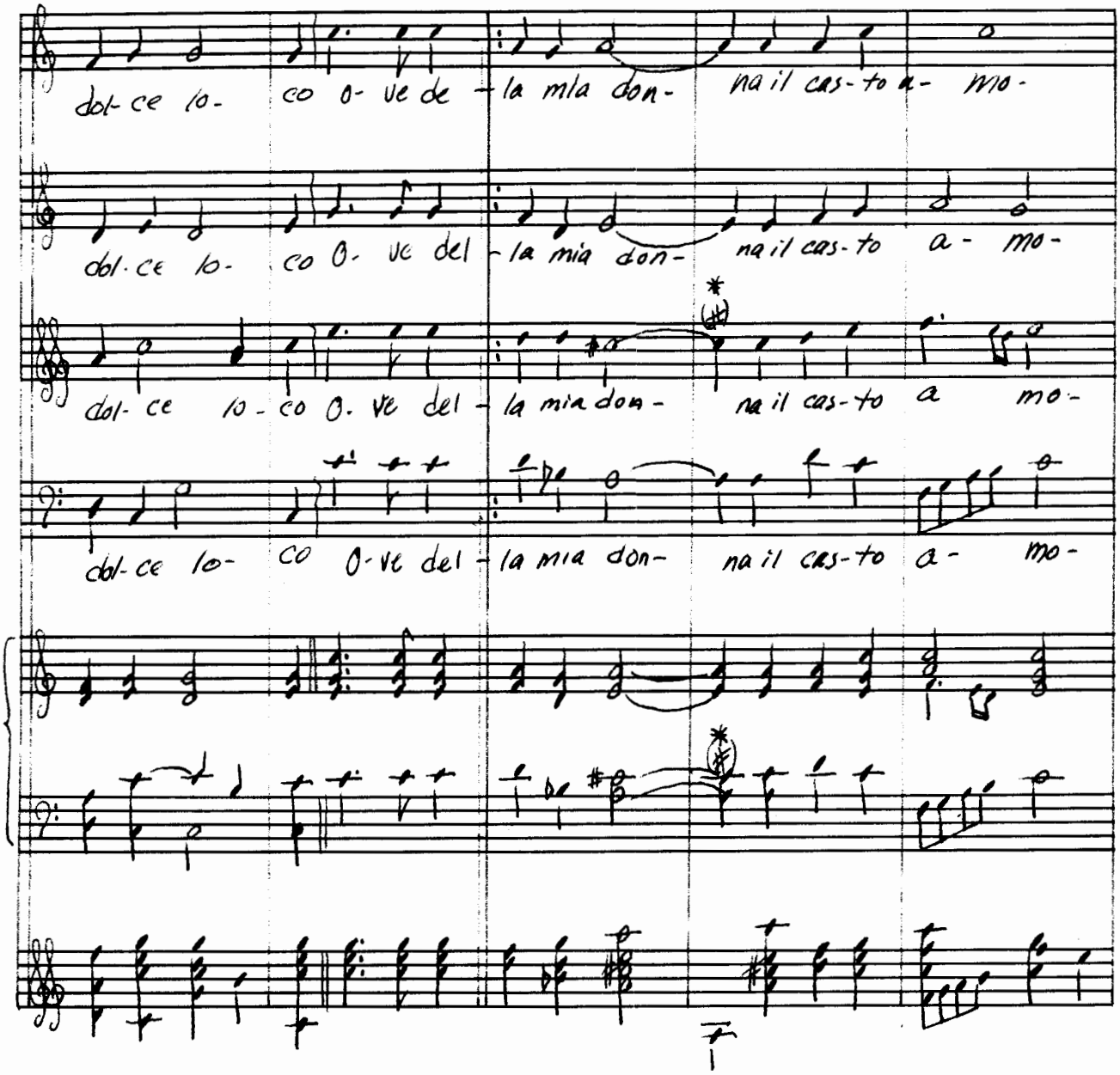
Il v'ro aspetto altiero
Mi rende tal che ne languisco e pero
Mà si grata è la pena e'l mio martire
Che mi e dolce il languire.

IV

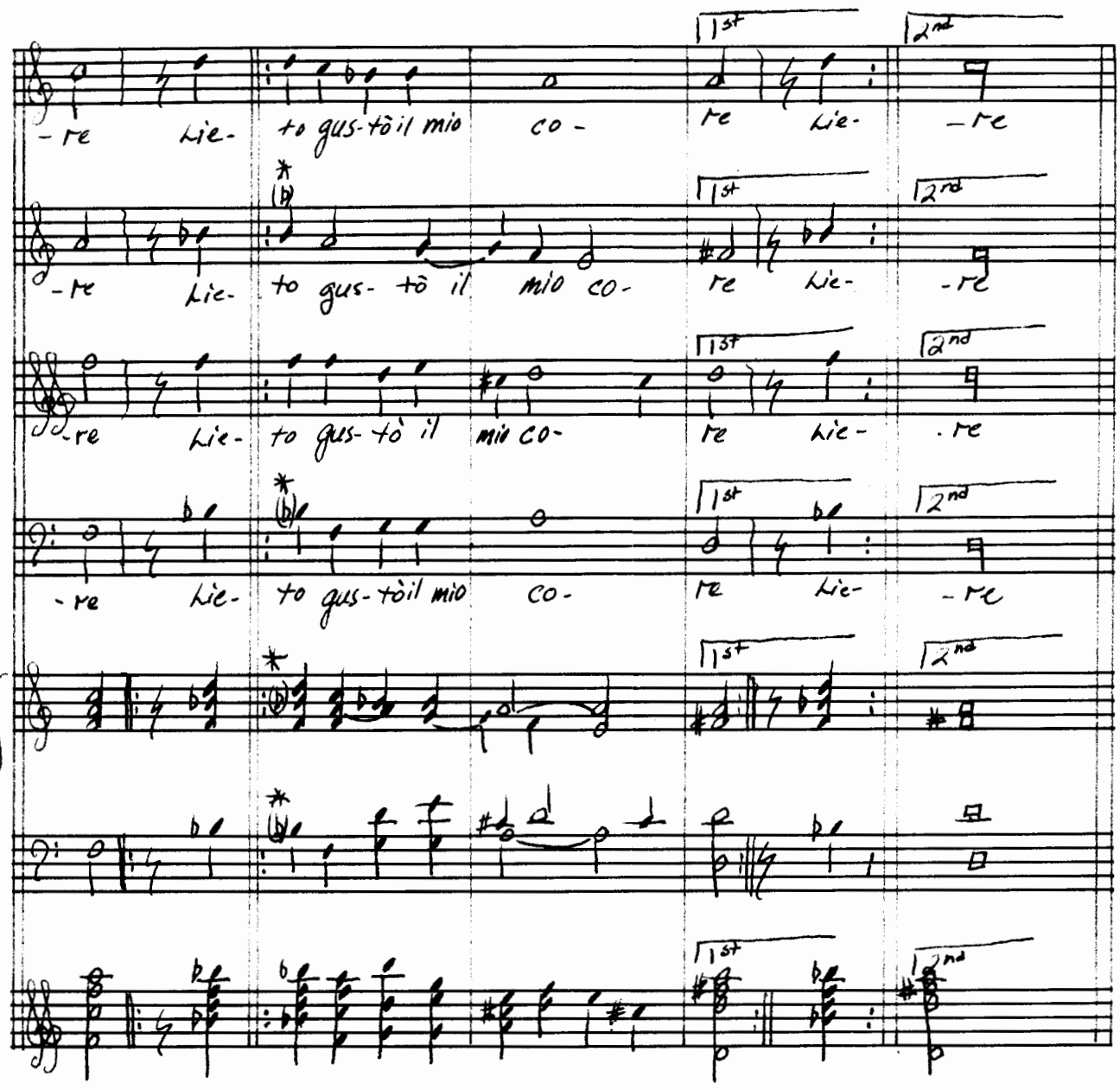
Ahi se tanto potete
A un cenno sol perche si cruda siete!
Deh siate prego per salute mio
O men bella o più pia.

#16 O mio soave foco — Pompeo Stabile





* C# not carried over bar line in vocal and cimbalo parts



* B flats not carried across bar line in vocal and cimbalo parts

II

O notte alma e serena
D' ogni dolcezza piena
Ragion è ben che le tue glorie io canti
Tra tutti gl' altri amanti.

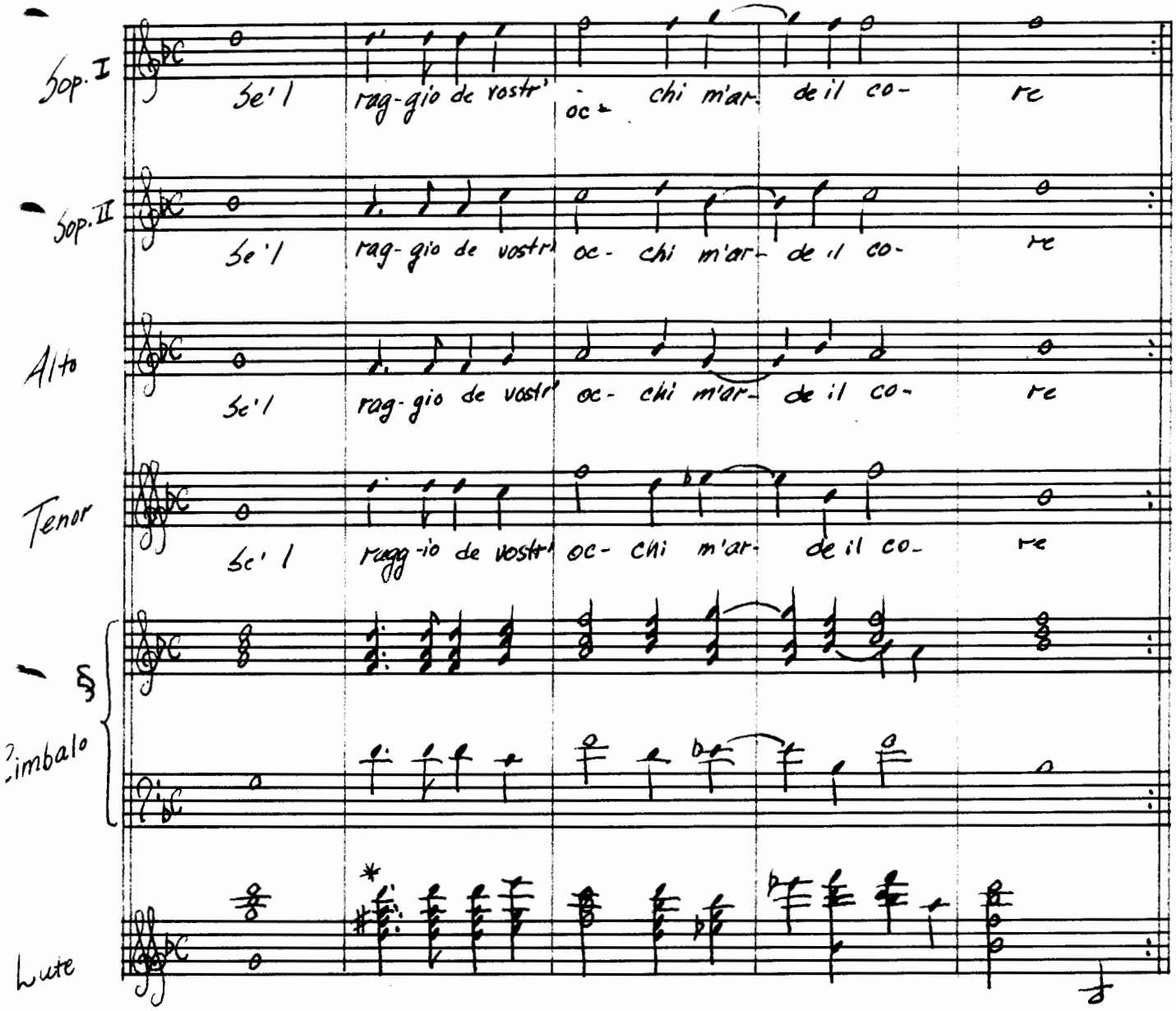
III

O felici sospiri
O graditi martiri
Poiche (v'ra merce) pietà trovai
A gl' amorosi guai.

IV

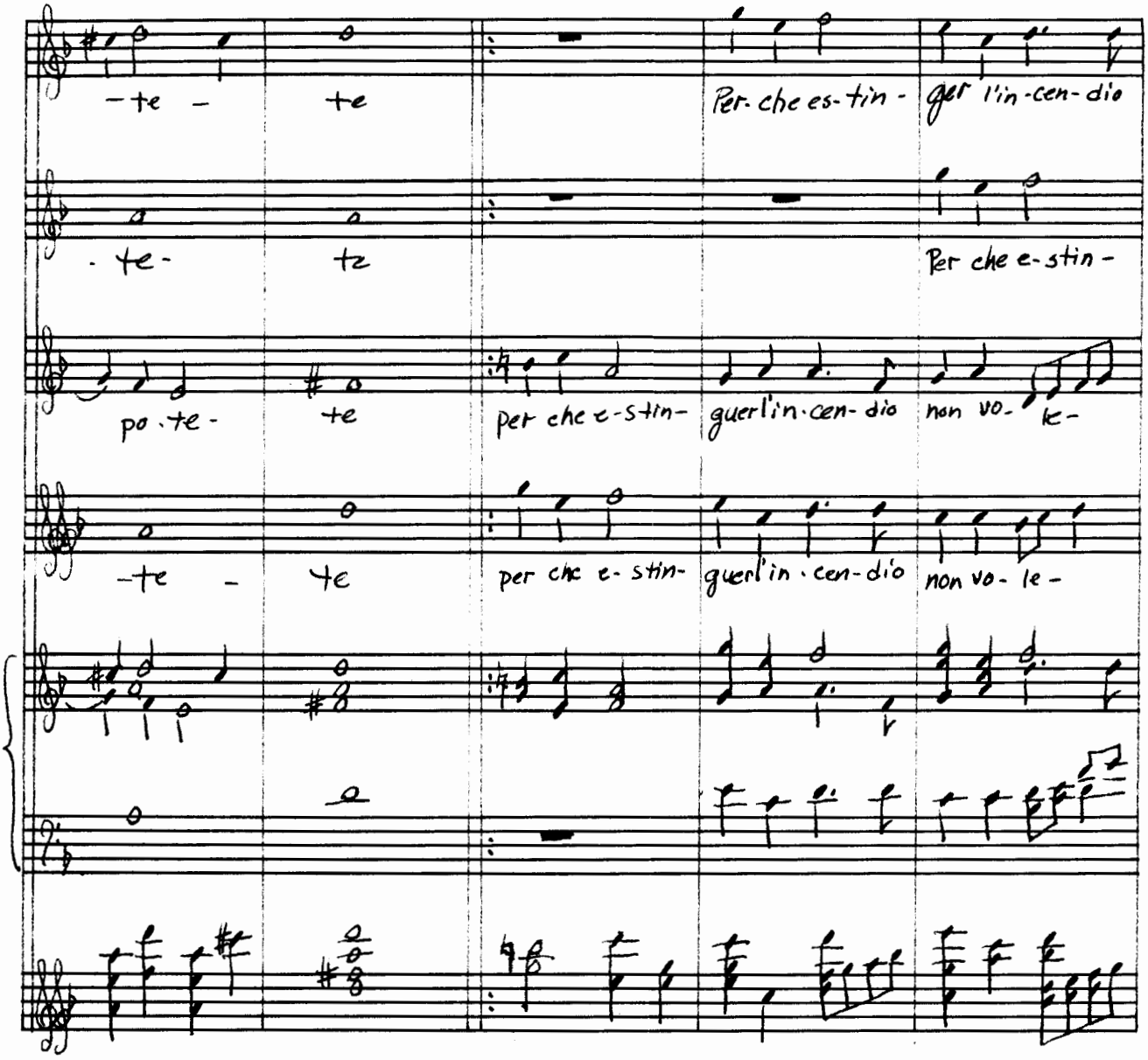
Cosi cantava un giorno
Alessi a pie d' un orno
E per dolcezza ridicean gl' accenti
L' Aura soave e i venti.

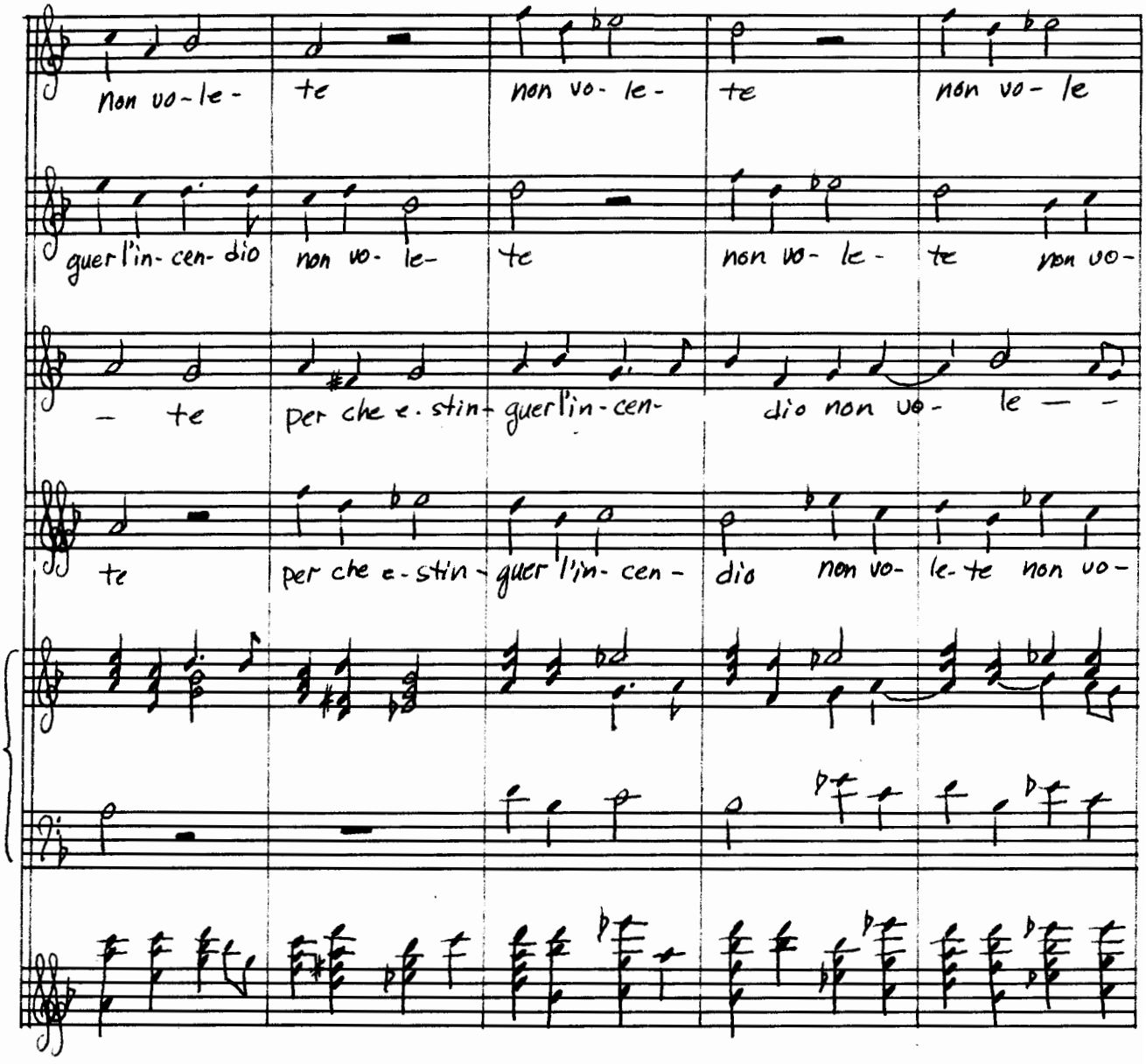
#17 Se'l raggio de vostri occhi Luca Marentio

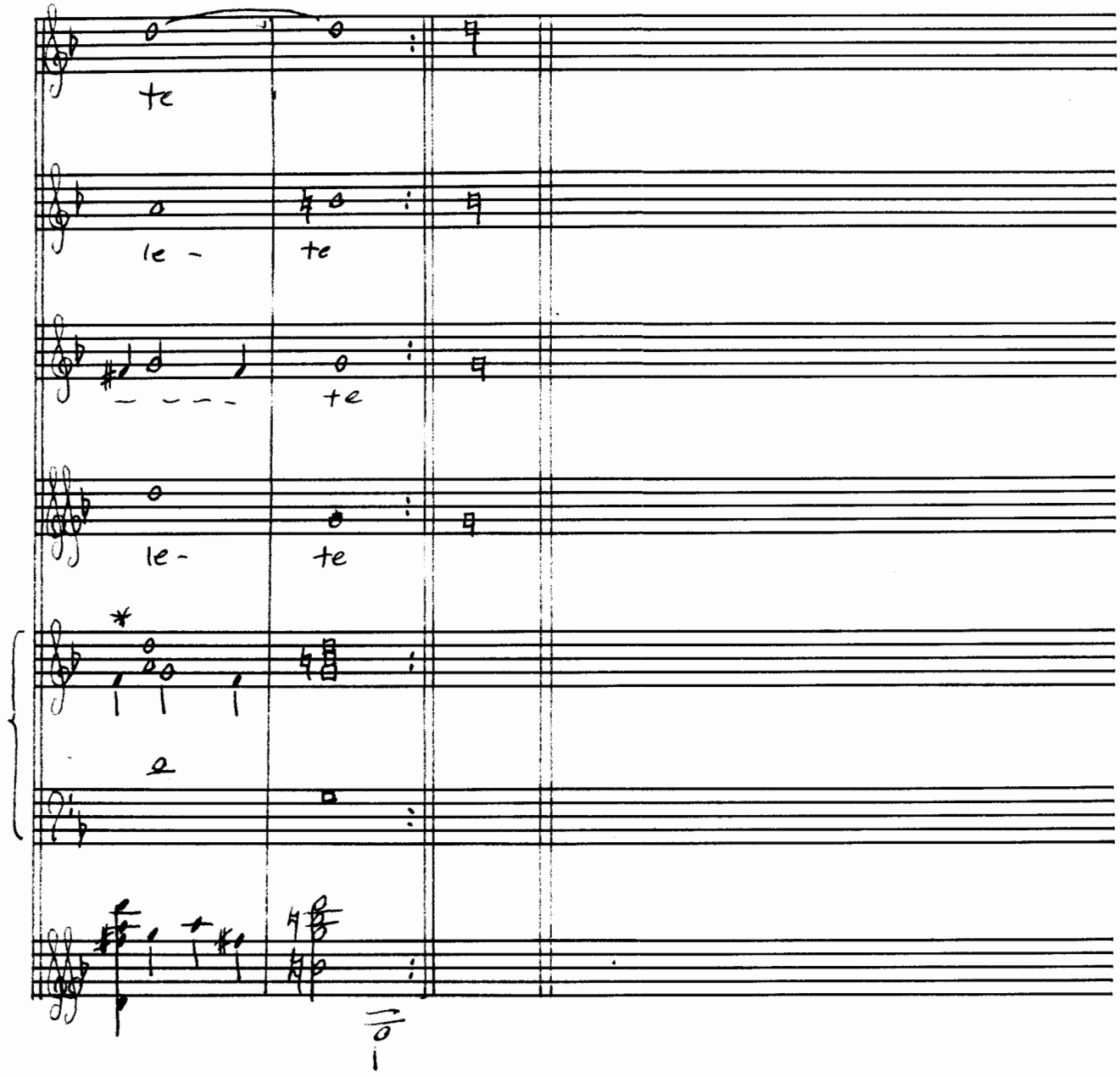


* F♯ in vocal and cimbalo parts

§ Cimbalo and lute parts were originally in C Major.


-te - te
Per-che es-tin- guer l'in-cen-dio
-te- te
Per che e-stin-
po-te- te
per che e-stin- guer l'in-cen-dio non vo- le-
-te - te
per che e-stin- guer l'in-cen-dio non vo-le-


non vo-le- te non vo- le- te non vo- le
guer l'in- cen- dio non vo- le- te non vo- le- te non vo-
- te per che e- stin- guer l'in- cen- dio non vo- le - -
te per che e- stin- guer l'in- cen- dio non vo- le- te non vo-



* F♯ in vocal and lute parts

II

Se mi vien da beg l'occhi e morte e vita
Perche più tosto per mia trista sorte
Crudel mi ~~date~~ sempiterna morte!

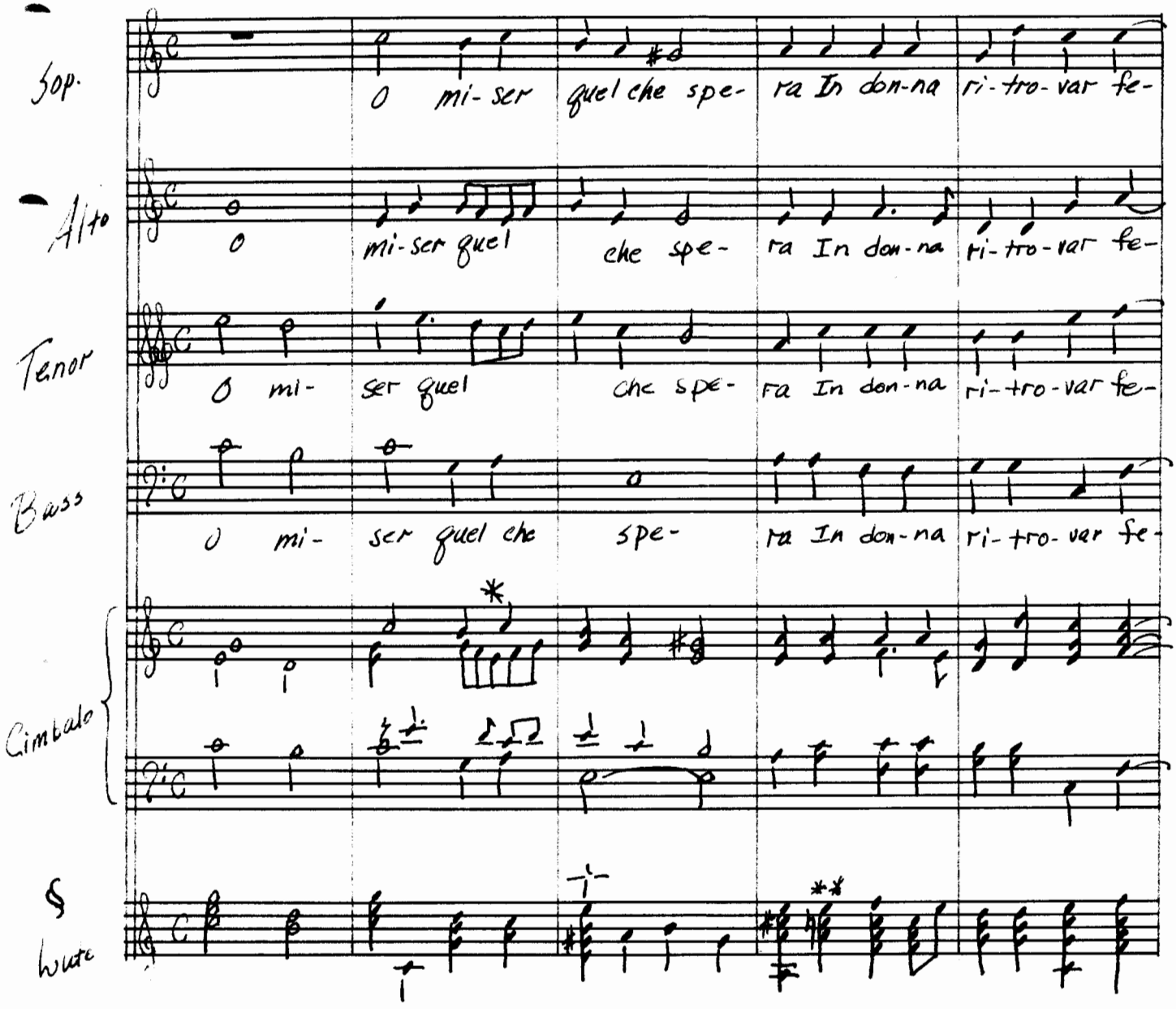
III

Da de beg l'occhi scende un chiaro lume
Perche ~~terfite~~ il sol altrove fisso
E me in un cieco e lagrimoso abisso!

IV

Questa fia la cagion che 'l cor di tigre
Vostro si pasce del mio amaro pianto
E desser empio gode haver il vanto.

#18 O miser quel che spera in donna — Paolo Bellasio

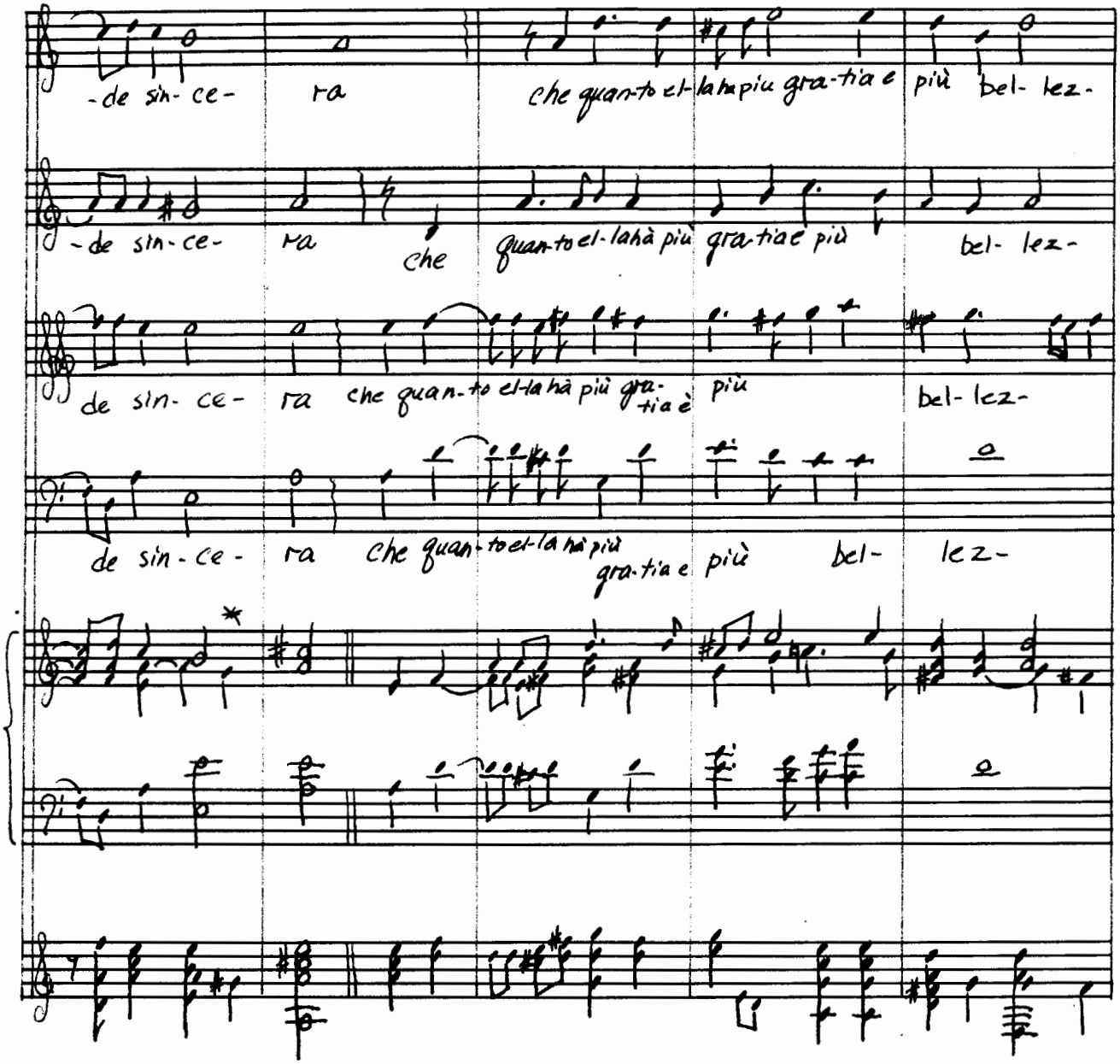


§ Lute part originally in F Major. Keyboard in C Major.

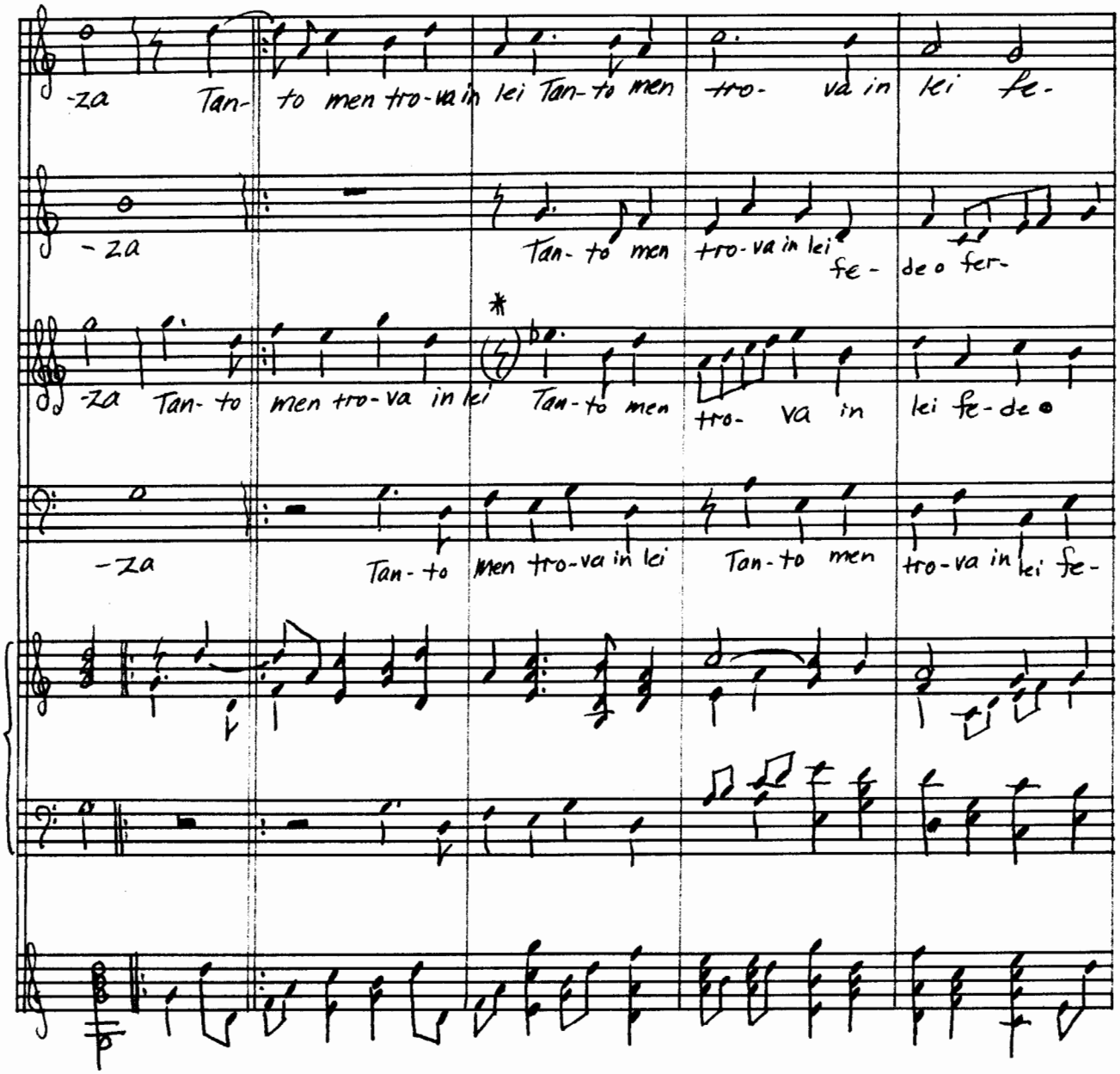
* Five eighth notes on third and fourth beats.

-1- G 4 in vocal and keyboard parts.

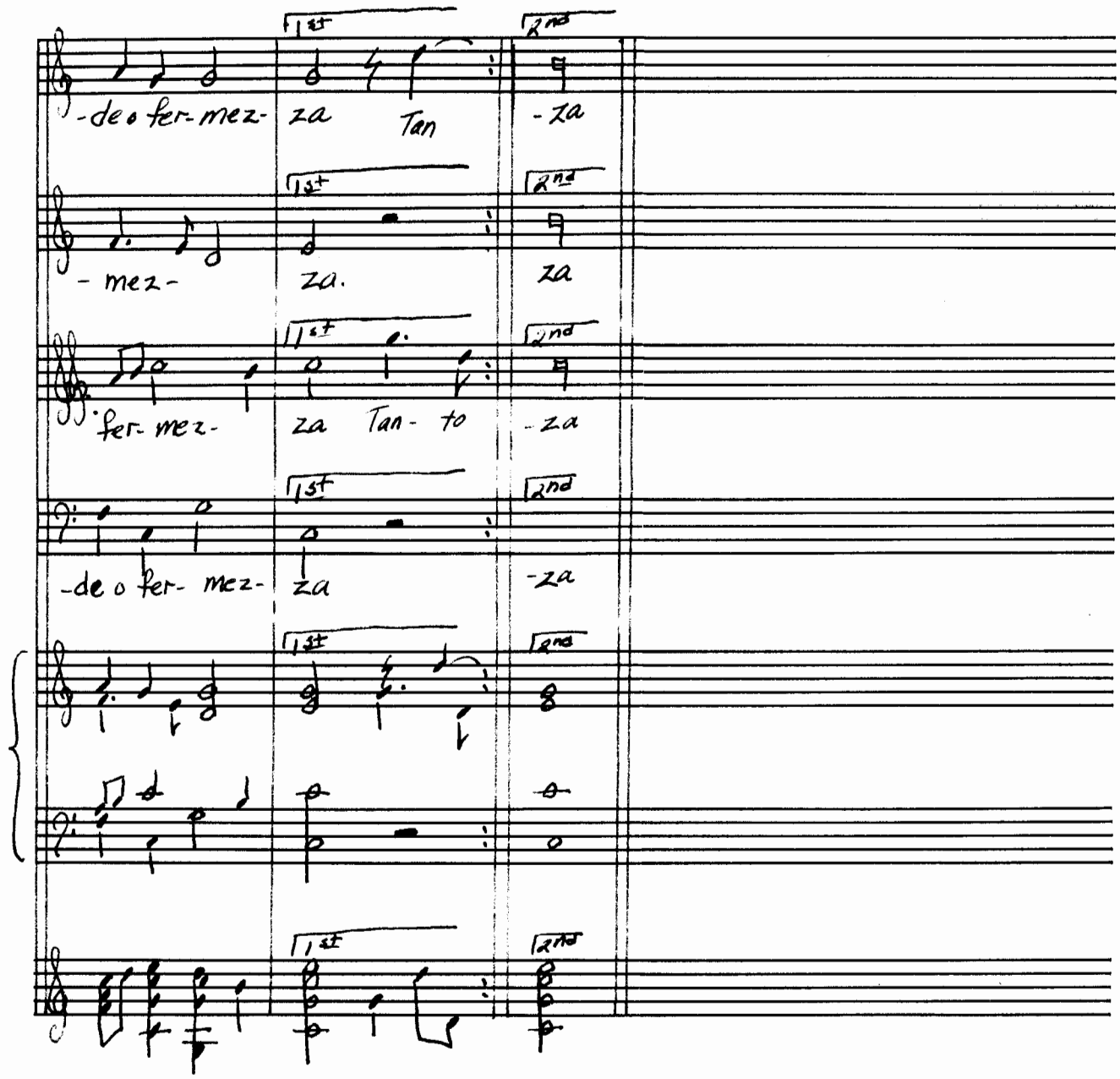
** C♯ - C 4 line in lute only.



* G# in vocal and lute parts



* Rest missing in MS


1st
2nd
-de o fer- mez- za Tan -za
- mez- za. za
fer- mez- za Tan- to -za
-de o fer- mez- za -za

II

O quanto graue errore
Commette chi si fà seruo d'Amore
Poiche godeno dell' altrui tormento
La donna ouol tener in gioco centro.

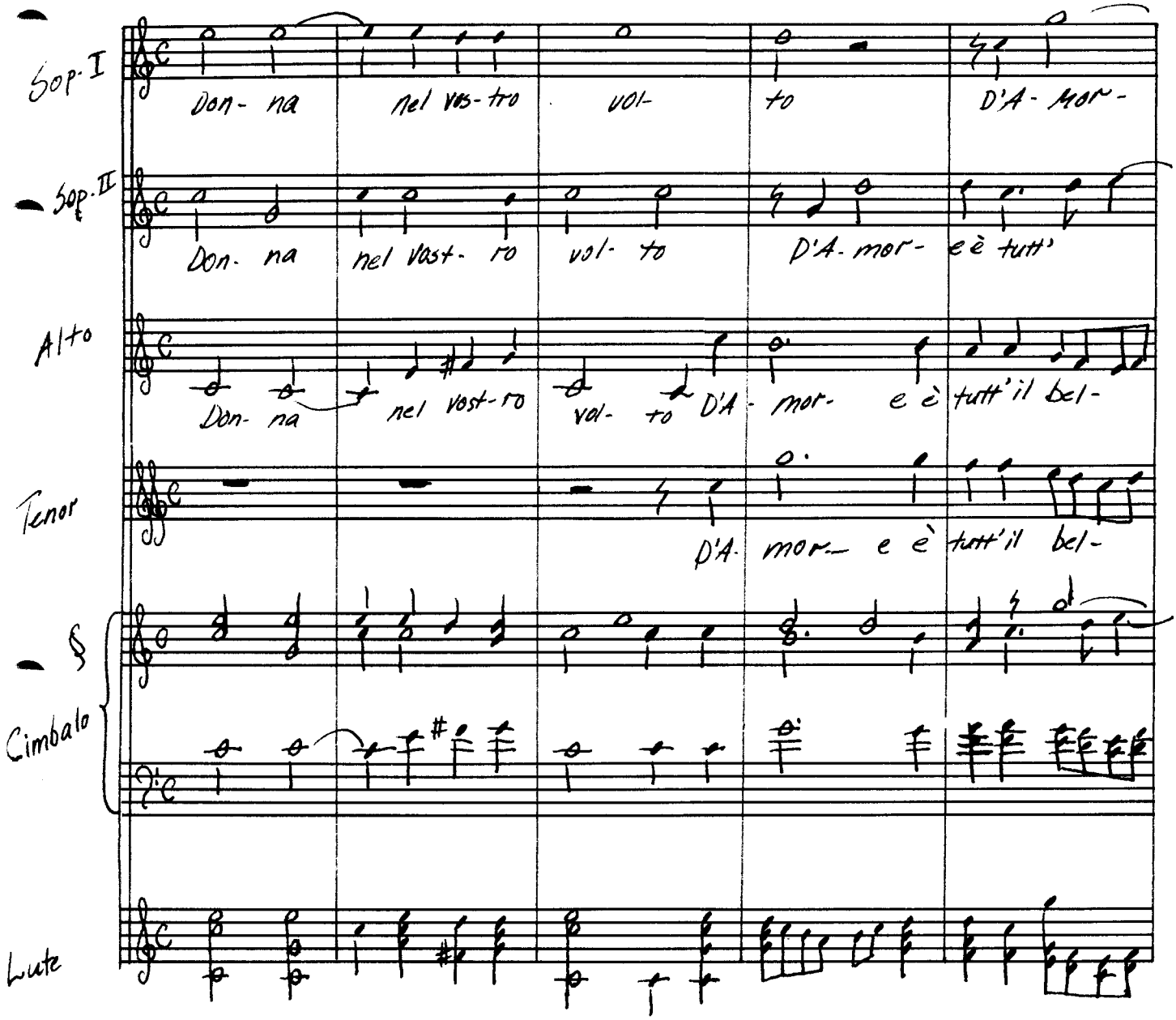
III

O quante arti Cinganni
Usa la donna sol per nostri danni
Che quanti vede vorria far accessi
E tenerli quai pesci all' hamo presi.

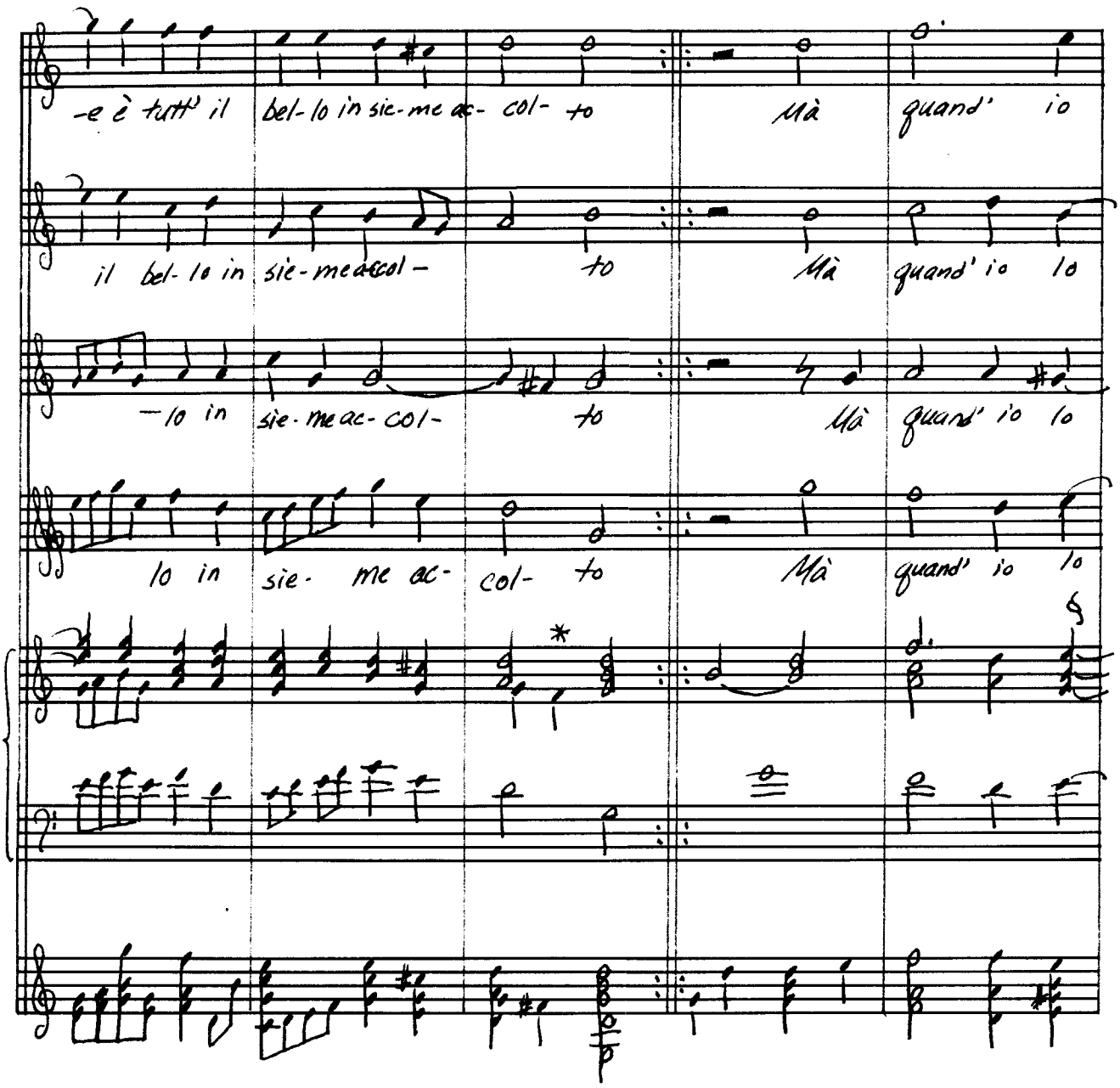
IV

Dunque fuggite hormai
Giouani incarti gl'amorosi guai
Ch' altro non può trouar ch' in donna crede
Ch' una finta bellezza e poca fede.

#19 Donna nel vostro volto — Paolo Bellasio

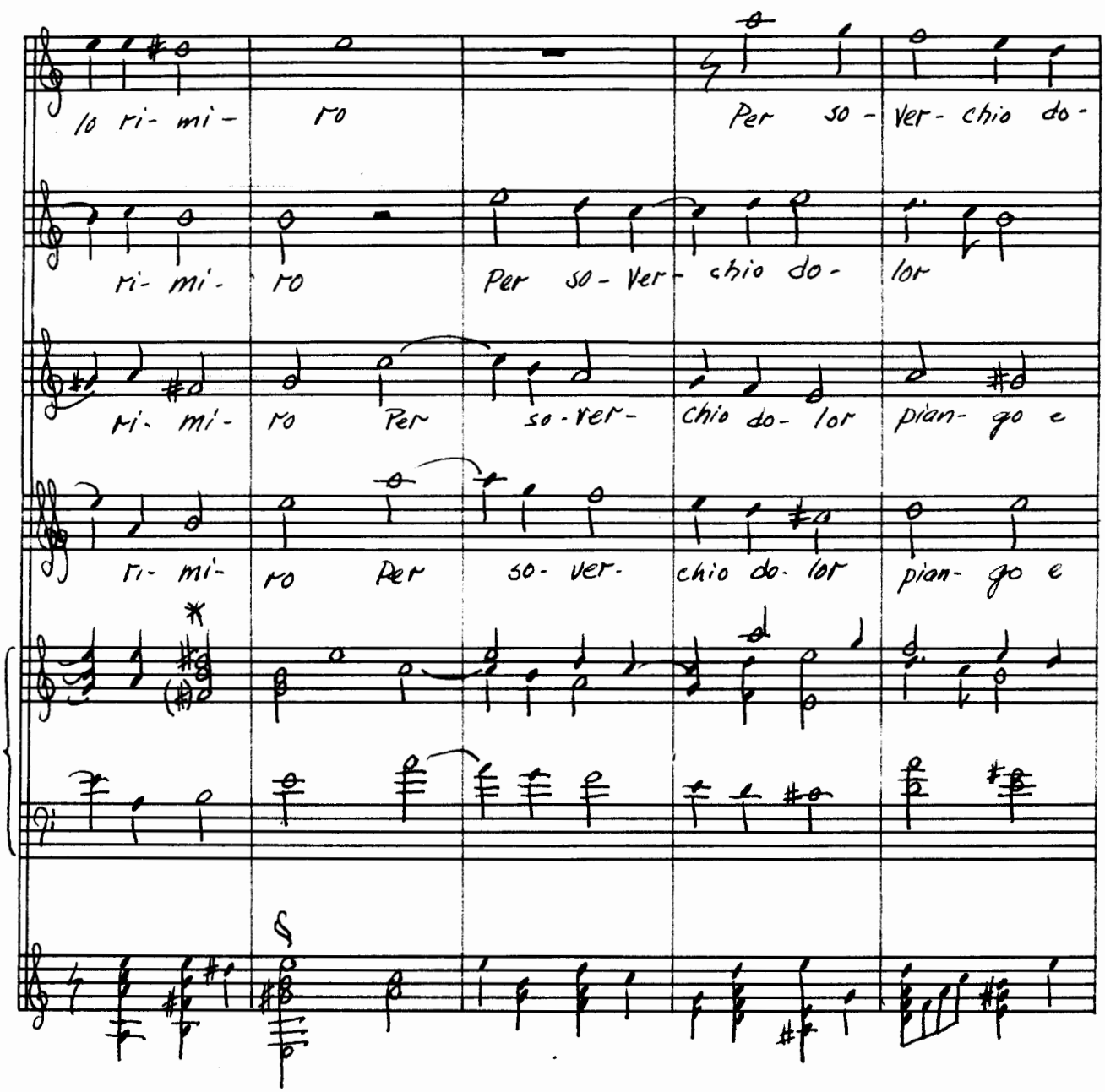


§ Cimbalo and Lute parts originally in F.

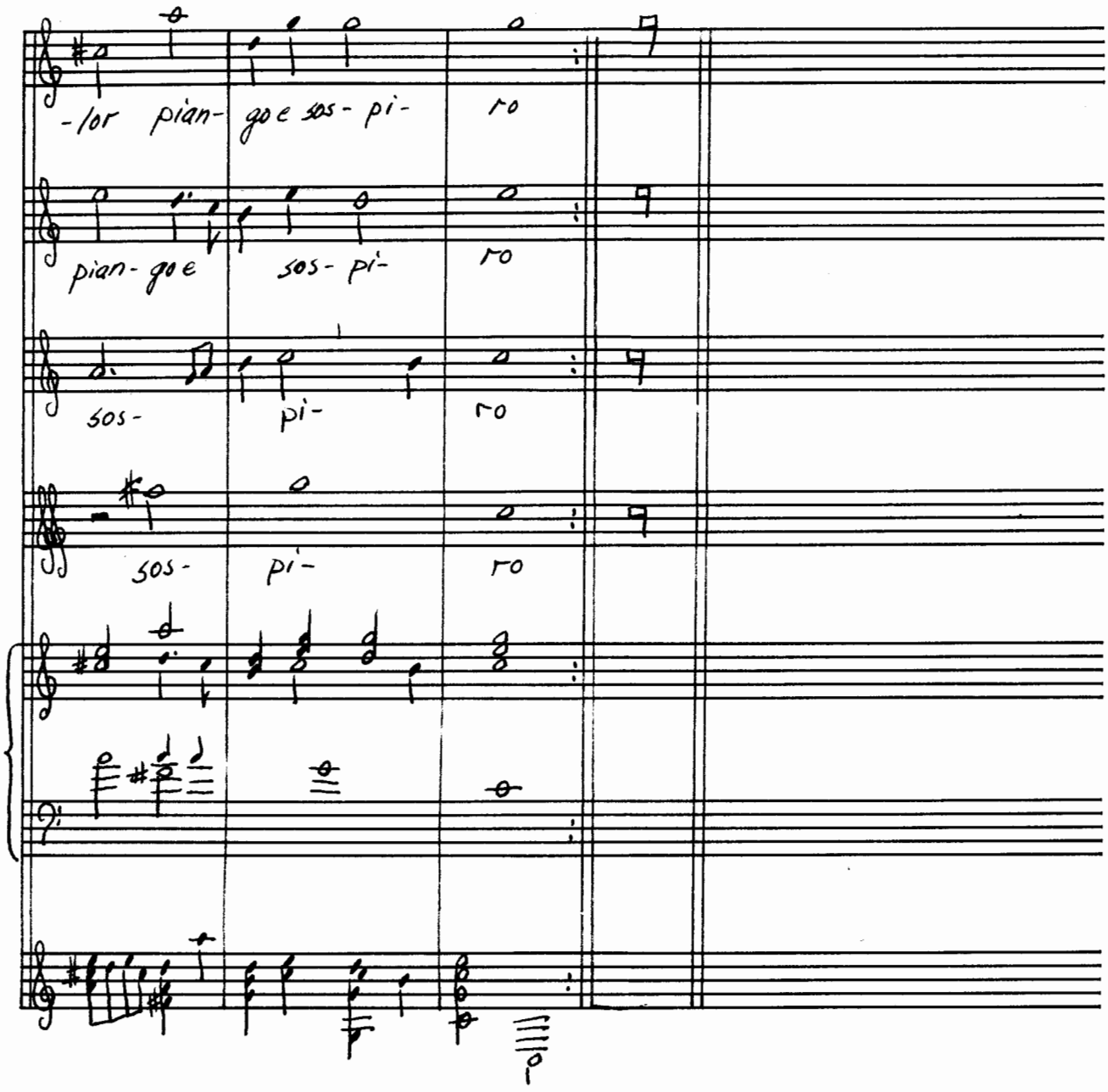


* F # in vocal and lute parts

§ G# in vocal and lute parts



* F# missing in cimbalo part
§ G♮ in vocal and cimbalo parts


-lor pian- go e sos- pi- ro
pian- go e sos- pi- ro
sos- pi- ro
sos- pi- ro

II

A me sol donna attiera
Senza cagion vi dimostrate fiera
Che il mio fedel servire
Altro premio non hà che ogn' hor languire.

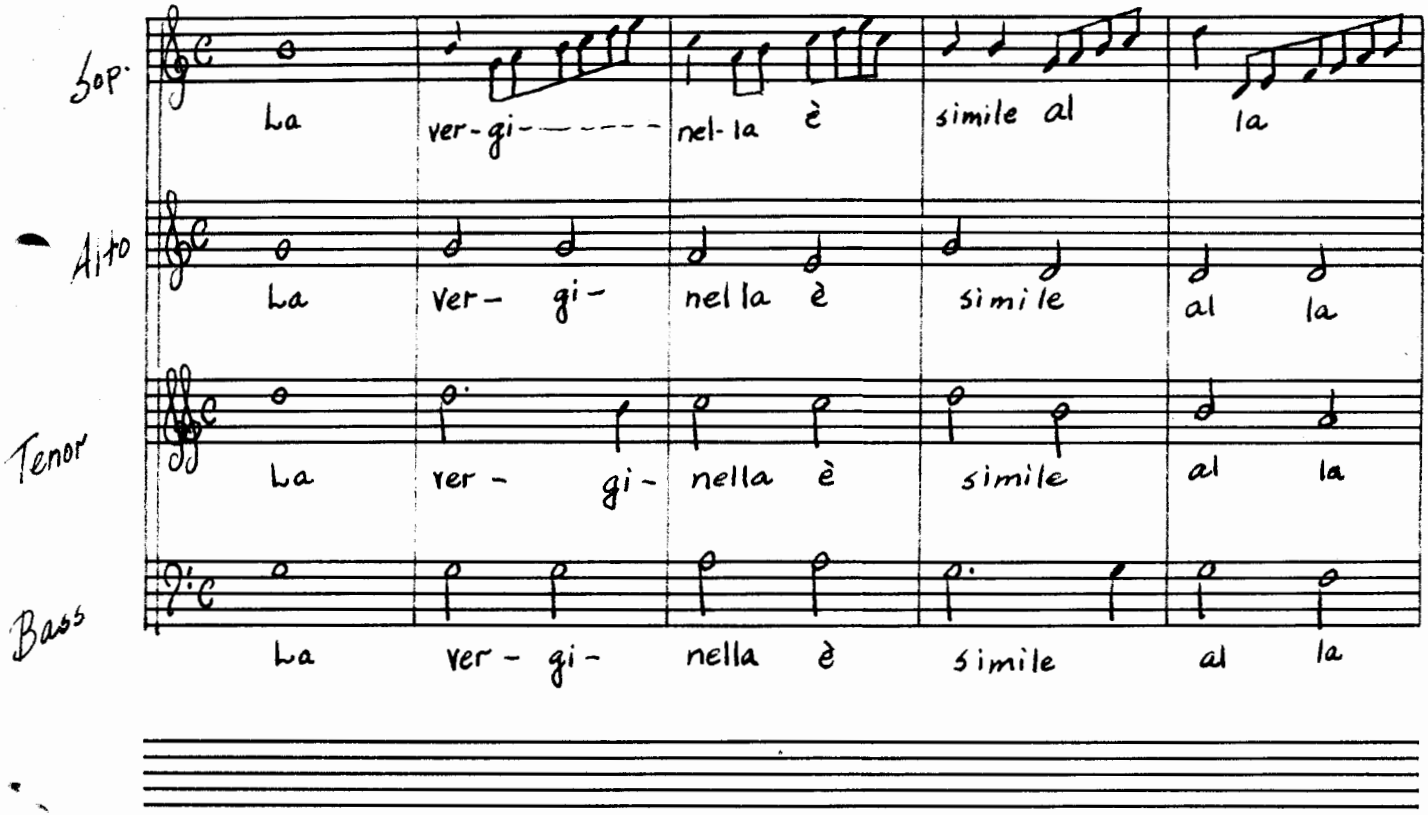
III

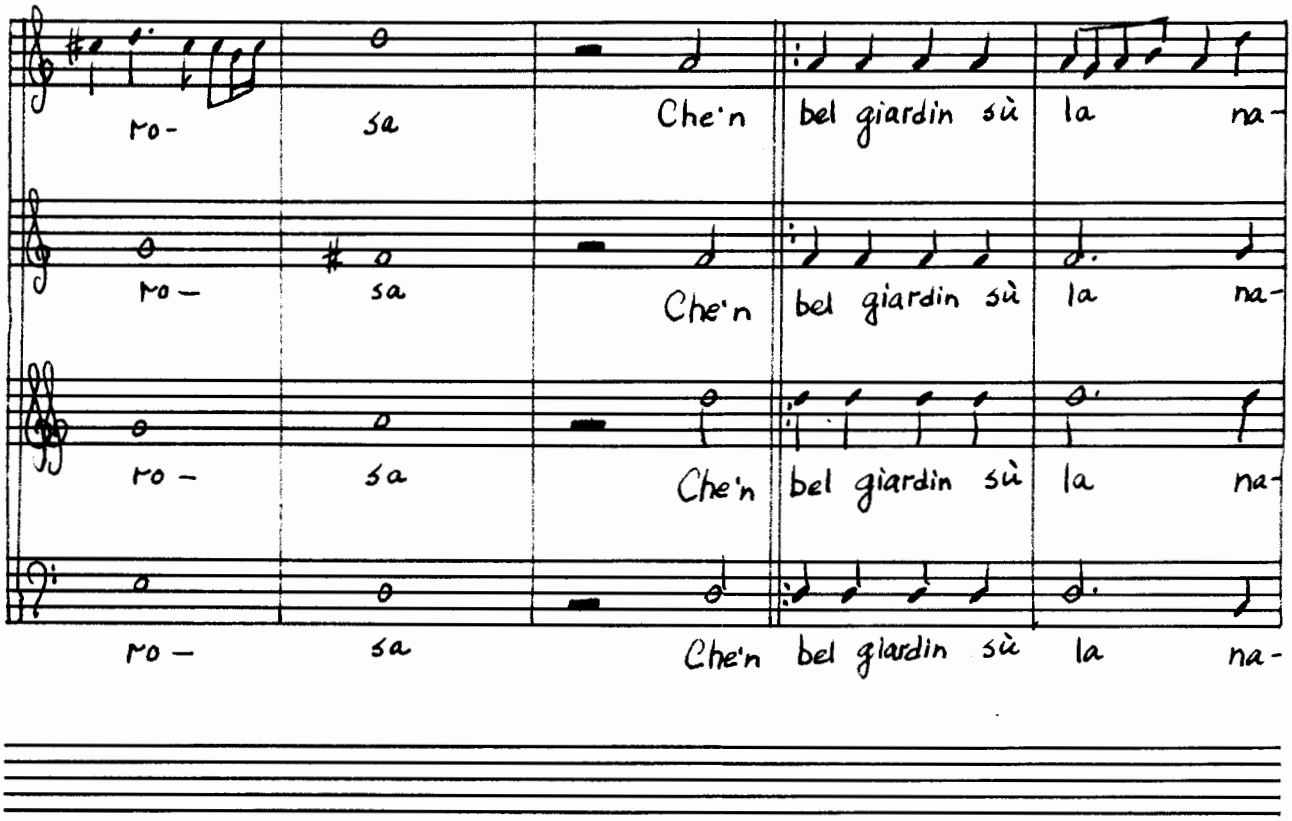
Ahi che stratiate a torto
Un che u' honora e per voi vive morto
E senza haver pietade
S' accresce in voi ogn' hor più crudeltade.

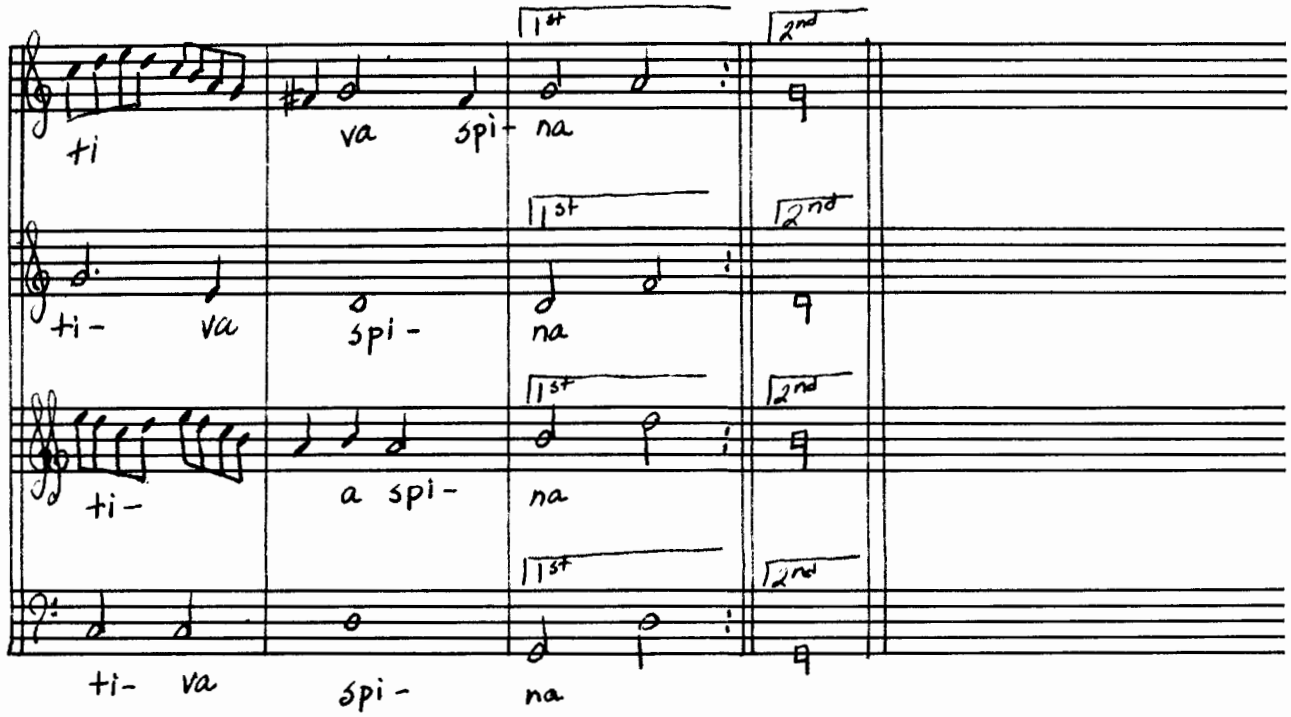
IV

Come sopporti Amore
Se de gl' amanti sei giusto signore
Che questa iniqua e via
Si glory e vanti della pena mia.

#20 La Verginelle è simile a la rosa






1st
2nd
ti va spi- na
ti- va spi- na
ti- a spi- na
ti- va spi- na