

BSB

FLORILEGIVM OMNIS FERE GENERIS CANTIONVM SVAVISSIMARVM AD TESTUDINIS TABVLATVRAM AC. COMMODATARVM, LONGE IVCVN. DISSIMVM.

*IN QVO PRÆTER FANTASIAS LEPIDISSIMAS,
continentur diuersorum Authorum cantiones selectissimæ, ut pote:
Moteta, Neapolitane, Madrigales triū, quatuor, quinq;
vocum. Item Paſſemeſi, Galiarda, Alemandi, Courātes
Volta, Branles, & eius generis Chōrea varia: Om-
nia ad Testudinis tabulaturam fideliter
redacta, per*

Adrianum Denss.

*Ad Conciatum monacense ord. Ere. S. P. Auguſtini
Indicem cantionum & chorarum post præfationem videre licebit.*



COLONIÆ AGRIPPINÆ.

Excudebat Gerardus Greuenbruch. Anno redemptionis,

M. D. XCIV.



A D P H I L O M V S E N.



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

IN ZOILVM TETRASTICHON M.G.M.G.

Optima cum semper soleat mordere, quid obstat
Momus quem nostrum mordeat atque opus?
Primitias rudibus posui: hinc mentem precor æquam
Iudicis, inuidiam Zoile tolle tuam.

ALIVD IN ZOILVM I. L. R.

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

INDEX CANTIONVM ET CHO-

RÆARVM QVÆ HOC IN LIBRO COM-

PRAEHENDVNT VR.

MOTETAE.

QVATVOR VOCVM.

O quam gloriosum	Lodovvicus à Victoria
Domine non sum dignus	Idem.
Miserere mei 2. pars.	
Laudate Dominum	Bernardin Mosto
QVINQVE VOCVM.	

Gustate & videte.	Orlandus Lassus
Diuites eguerunt 2. pars	

NEAPOLITANAE.

TRIVM VOCVM.

Ogni vita	Lodovvicus Torti
Dal primo giorno	Idem
Vaghe bellezze	Idem
Delle vostre sciocchesse	Gaspar Costa
Azzai promette	Idem
La venenosa vista	Idem
Se del mar si seccasser	Idem
Crudel lascia sto core.	Idem
O Chiome rilucenti	Idem
Amor è fatto	Idem
Vdite noui amanti	Idem
Fuggirò	Paulo Bellasio
Fuggit' amore	Giou: Dominico danola
Non puo sentir	Gio Giac: Gastoldi
Lieto cantai	Cæsar Borgo
La gratia e la beltade	Idem
Ahi filli	Gio: Giac Gastoldi
S'in fede del mio amore	Idem
Ahi che mi tiene	Idem
Mentre scherzaua	Idem
Non si sa dimmi	Ioannin Fauereo
Madonna di cucagna	Idem
Gut Singher	Leonardus Lechnerus
Adonis zarf	Idem
Mi tra d' oggi	Gastoldi

NEAPOLITANAE ET MADRIGALES

QVATVOR VOCVM

Cos'anon vada	Orazio Vecchi
Occhi ridenti	Idem
Mentre io campai	Idem
Risposta. Mentre io vissi	
O Tu che vai	Idem
Il cor che mi rubasti	Idem
Lucilla io vo morire	Idem
Cormio se per dolore	Idem
Dormiuia amor	Ferabosco
O Monti o fumi	Idem
Che giouerebbe hauer	Idem
Dansar vid'io	Idem

1	Donna ben ch'io	Idem	29
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Cæterum ne quid sit quod candidum Philomusen in hoc libro remoretur, sciat nos, ubi cuncti signum hoc (ꝝ) occurrit, pro repetitionis signo usurpatos esse.



BBB
de m gaudemt omnes laeti omnes laeti amici folis albiis amici foli

to in quo cum Chri to si gau de ntagau

Quam glorio sum et re gnu in quo cum Chri

BASSVS.

Chri to gaudet gaudet oes laeti omnes laeti amici foliis albiis a-

to in quo in quo cum

quo cum Chri

gau in Quam glorio sum et re

DISCANTVS.

FLORILEGIUM.

2.



Quam gloriosum. à 4.

1BB B BB B B B B

BB BB BB BB B T B

B RT BB BB B B BB B T BB

BB B T BB BB T BB BB BB BB

B BB B T B B T BB B B T B

B BB B

B T BB BB B B T BB BB

B B BB BB B B T BB BB

B B T BB B B BB BB B B B

la na bitur a ni ma me a.
fed tan dic verbum i
æ la na bitur anima me a æ
meum rub rectum meum vitires rub rectum meum rub rectum meum
O mīne non lum dīgnus non lum dīgnus vitires rub rectum
BASSVS.



animā me a æ lanabitur animā me a.
fed cantū dic verbo dic ver
tectum meum vt intres rub rectum meum,
O mīne Non lum dīgnus vt intres rub rectum meum rub
SVPERIVS.



FLORILEGIUM.



11 BB

1 B 1B

C a a a | e | c d e a | a c d c | a e a | e e a |
c a c | d e a | a c | d e | c a | e | a |

Omine non sum dignus. a 4.

BB 1 BB 1 BB B B B B

a d e a | d a c | e a | a a e | c a | d d e | c |
a c c | e a c | a | d a c d | c a c | f d e | c |
e | a | e | a | a | d | e | d b | d |

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

a d e a | d a c | e a | a a e | c a | d d e | c |
d e a c a c a c e | d g a | a c d | a c d | a c e | d e a |
e | a | e | a | a | d | e | d b | d |

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

e a c c | a e a | a | a c d | c d c d | e a c d |
d e a | e a c d | d c a | d c a | d c a | e a |
e | a | e | a | a | d | e | d b | d |

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

a c | a | e c d | e d | e a | a c | a e d | a |
e a c d a | c d c | d e | d a c | d | e d | a |
e | d | e | d | e | d | e | d | e | d |

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

f | f | a f | e a | a | a | a | a | a | a |
e a c d | f | d | e a | a | a | a | a | a | a |
g g | g | d | e a | a | a | a | a | a | a |

11 B 1 1 BB 11 BB 11 BB 1 B 1 C

b | c | e | f | f | f | f | e | a | e | f | f | f |
f | f | f | f | f | f | f | f | f | f | f | f | f |
c | d | f | e | a | a | a | a | a | a | a | a | a |

mine ex fa nra
Do.

niam infirmus sum, tam me Do
mine tam me

llerere mei quoniām infirmus sum, infirmus sum, quo-

BASSVS.

ex fa nra
bor ex fa nra
bor.

Domine
fum, ji
fana me

llerere me
i quoniām infirmus

SUPERIVS.

FLORILEGIVM.

4



Ilerere mei. Secunda pars.

1BB BB BB B B BB

BB TBB B T BB T B T B B BB

B T B T BB T B T B BB B BB

BB BB BB B BB B BB BB BB

BB BB BB BB BB BB BB BB BB

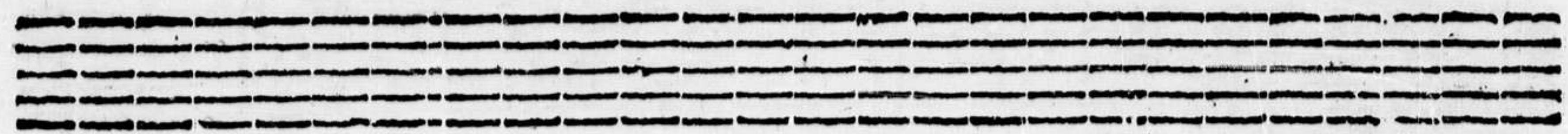
B T BB T B BB T B BB T B BB T B BB

T B T BB BB BB BB BB BB BB BB BB

B BB B BB BB BB BB BB BB BB

B BB BB BB BB BB BB BB BB BB

B BB BB BB BB BB BB BB BB BB



veritas domini manet in seculum

Upper nos milericordia e ius s^z

gentes, laudate eum omnes popu li quoniam: confirma et

Laudate dominum: oes gentes, omnes



BASSVS.

Upper nos milericordia e ius, et veritas domini manet in seculum, et veritas

Upper nos milericordia e ius, et veritas domini manet in seculum, et veritas

Upper nos milericordia e ius, et veritas domini manet in seculum, et veritas

Upper nos milericordia e ius, et veritas domini manet in seculum, et veritas

Upper nos milericordia e ius, et veritas domini manet in seculum, et veritas

Upper nos milericordia e ius, et veritas domini manet in seculum, et veritas

gentes omnes tecum, laudate eum omnes popu li,



gentes omnes tecum, laudate eum omnes popu li,

Audite dominum: oes

Audite dominum: oes

SUPERIVS.

FLORILEGIUM.



5

↑ P.B ↑ FB ↑ B ↑ B B

—ccc—dca —cc—eccc—f—f—f—f—f—f—f—
 —ccc—a —d.c.a—e.c—e.e—f—f—f—f—f—
 —3+t+t+—c —t+t+f—t+t+f—t+t+f—t+t+f—
 .ccc—c —t+t+f—t+t+f—t+t+f—t+t+f—t+t+f—

Audite Dominum. à 4.

B ↑ FB ↑ P.BBB ↑ B B B B B B

—ddc—a —f—e—f—d—dca—c—a—
 —ddd—g —f—e—f—d—d—d—d—
 —f—f—d—g —f—f—f—f—f—f—f—
 —f—f—f—f—f—f—f—f—f—f—f—
 —dca—c—f—f—d—d—d—d—d—

B B ↑ B ↑ BB ↑ BB ↑ BB

—ccc—a —dca—d—c—a—e—
 —ccc—adca—d—c—a—e—f—e—
 —3+c—dca—c—ea—d—c—e—f—e—
 .ccc—c—dca—c—ea—d—c—e—f—e—
 —a—

B BB P.B P.B

—d—f—g— —d—g— —d—d—f—d—
 —d—g— —a—b—d—g— —d—d—c—d—
 —d—b—d—t— —d—f—d—g— —d—d—a—b—
 —a—c—e— —d— —d—t— —d—f—e—

BB BB P.B P.B BB BB P.B

—a—c—d—f— —f—e— —f—d—c—a—
 —b—f—d—f— —b—d—c—d—e—c—d—
 —t—b—f—b—t—f—d—f—d—f—d—
 —a—

P.B P.B BB P.B BB BB P.B

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

BB P.B BB P.B BB B B P.B

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

P.B B BB B B BB B 1. P.B

—ccc—c— —d—c—d—c— —a—
 —ccc—c— —a—c— —a—
 —f—e—f—e— —b—c—b—c—
 —e—c—e—c— —b—c—b—c—
 —e—c—e—c—

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

—f—b—b—b— —f—d—c— —e—c—e—e—f—f—
 —b—f—b—b— —b—f— —e—c—e—e—f—f—
 —t—f—f—f— —a—c—e—e—f—f—
 —t—f—f—f— —a—c—e—e—f—f—

Dominus !!. !!.

Vtate & vide te quoniam lauis et

BASSVS



et

de te quoniam lauis et quoniam lauis

vi

Vtate & videte Guiltate &



SUPERIVS.

mane & veritas domini manet in eternum num manet in eternum.

manet in eternum num et veritas Domini manet in eternum num manet in eternum.



T T B T B T B T F B T F B T B
 E E D D C C E E C C E E F F F F F F F F
 E E D D A A F F C C E E C C E E B B B B B B
 E E C C E E F F B B B B B B B B B B B B B B
 F

 B B B T B B T B B B B B B B B B B B B B B
 E
 E E D D E E D D E E D D E E D D E E D D E E
 E E F F E E F F E E F F E E F F E E F F E E
 E E G G E E G G E E G G E E G G E E G G E E

 B C
 E
 E

 11 1 T B T B B T B F B B B T B
 A
 A
 A

 V state & videte. à s.
 B
 E E A
 A A D D C C E E C C A A A A A A A A A A A A
 E E A A D D C C E E F F F F F F F F F F F F
 E E A A C C D D C C E E F F F F F F F F F F
 E E A A C C D D C C E E F F F F F F F F F F

 B B B T B B T B B B B B B B B B B B B B B
 E
 E E D D E E D D E E D D E E D D E E D D E E
 E E C C E E C C E E C C E E C C E E C C E E
 E E B B E E B B E E B B E E B B E E B B E E

 B
 E E A
 A A D D C C A A A A A A A A A A A A A A A A
 E E A A D D C C A A A A A A A A A A A A A A
 E E A A C C A A A A A A A A A A A A A A A A

 B
 E E A
 A A D D C C D D D D D D D D D D D D D D D D
 E E A A C C D D D D D D D D D D D D D D D D
 E E A A C C D D D D D D D D D D D D D D D D

 B B B T B B T B B B B B B B B B B B B B
 E
 E E A
 A A D D C C D D D D D D D D D D D D D D D D
 E E A A C C D D D D D D D D D D D D D D D D
 E E A A C C D D D D D D D D D D D D D D D D

 B
 E E A
 A A D D C C D D D D D D D D D D D D D D D D
 E E A A C C D D D D D D D D D D D D D D D D
 E E A A C C D D D D D D D D D D D D D D D D

omnes laeti eius iij. quoniam iij. non

qui perficit in eo, timete dominum omnes laeti eius timete dominum.

beatus vir qui perficit in eo, o, beatus vir

BASSVS.

quoniam iij. ei eius dominum, omnes lai

ca timete dominum, omnes lai ei eius

Dominus Beatus vir Beatus vir qui perficit in

SUPERIVS.

FLORILEGIUM.

7

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

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

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

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

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

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

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

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

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

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

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

8

timen tibus cum
et inopia
timen tibus cum
timen tibus cum
BASSVS.

um
um
um
non est inopia
timen
timen tibus cum
timen tibus e
timen tibus eum
SUPERIVS.

FLORILEGIUM.

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

minutum non minucetur domini bo no, non minucen-

inquirentes autem Do-

luites ceguerunt ei eluiriunt,

BASSVS.



num non minucetur ii non minucetur omni bono.

inquirentes autem Domum, inquirentes autem Domini,

luites ceguerunt ei eluiriunt ei eluiriunt,

SUPERIVS.



FLORILEGIVM.

P P.B. BB BB BB BBB P P.B.



Iuites eguerunt. Secunda pars.

BB BB BB BB

Music score for two voices. The top voice starts with a single note 'a'. The bottom voice starts with a single note 'a' followed by a short rest. The music consists of a series of eighth-note chords.

B P.B. B P B B B BB P.B. BB P B

Music score for three voices. The top voice starts with a single note 'f'. The middle voice starts with a single note 'f'. The bottom voice starts with a single note 'd'. The music consists of a series of eighth-note chords.

B B B B BB B P B P.B. B BB

Music score for three voices. The top voice starts with a single note 'a'. The middle voice starts with a single note 'a'. The bottom voice starts with a single note 'a'. The music consists of a series of eighth-note chords.

P P.B. B B B B BB B P.B. B B B BB

Music score for three voices. The top voice starts with a single note 'a'. The middle voice starts with a single note 'a'. The bottom voice starts with a single note 'a'. The music consists of a series of eighth-note chords.

BB BB P.B. B B B BB B B B BB

Music score for three voices. The top voice starts with a single note 'a'. The middle voice starts with a single note 'a'. The bottom voice starts with a single note 'a'. The music consists of a series of eighth-note chords.

B BB B P.B. BB B BB

Music score for three voices. The top voice starts with a single note 'a'. The middle voice starts with a single note 'a'. The bottom voice starts with a single note 'a'. The music consists of a series of eighth-note chords.

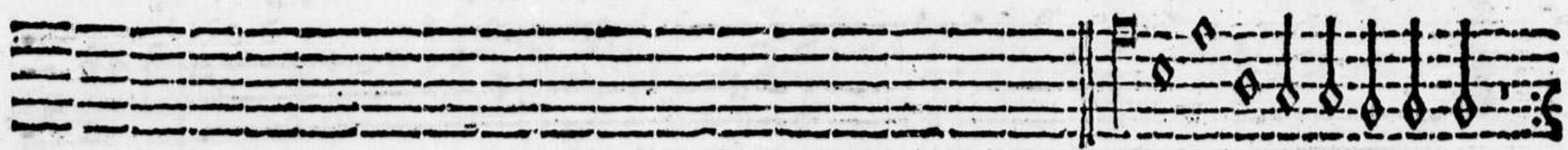
BB B B B B B B B B B B B B B B

Music score for three voices. The top voice starts with a single note 'a'. The middle voice starts with a single note 'a'. The bottom voice starts with a single note 'a'. The music consists of a series of eighth-note chords.

BBBB BB BB B P.B. BB P B B P B B

Music score for three voices. The top voice starts with a single note 'a'. The middle voice starts with a single note 'a'. The bottom voice starts with a single note 'a'. The music consists of a series of eighth-note chords.

non minuentur omnibono,



omnibono,

non minuentur

no

omi bono non minuentur omni bo

BASSVS.

no.

bo

omi

ii

non minuentur omni bono non minuentur

entur ii

non minuentur

no.

bo

omi

ii

non minuentur

SUPERIVS.

FLORILEGIUM.

10

BB BB BB

P.B P.B B BB BB P.B

B B BB BB BB P.B

BB BB BB BB BB

P.B B BB BB BB

B BB BB BB BB

BB B B BB BB C

amami dunque cor nò mi dar gual nò mi dar gual.
dunque cor sì amami dunque cor nò mi dar gual.

Dal primo giorno ahime sì ch'io fui legato da' tibi bellacci già feme per sempre.
B

amami dunque cor sì amami dunque cor sì non mi dar gual.
amami dunque cor sì amami dunque cor sì non mi dar gual.

Dal primo giorno ahime sì ch'io fui legato io da' tibi bellacci già feme per sempre.
T ENORE

mai amami dunque cor sì amami dunque cor sì non mi dar gual nò mi dar gual.
mai amami dunque cor sì amami dunque cor sì non mi dar gual nò mi dar gual.

Al primo giorno ahime sì ch'io fui legato da' tibi bellacci già feme pre t'a.
CANTO.



forse Ch' odio vita per te l' amo per more l' amo per more sì.
ogni vita ogni vita mifpice tanto la more mi dilecta e piaice Anzi più noua.

B ASSO

forse Ch' odio vita per te l' amo per more l' amo per more l' amo per more sì.
ogni vita ogni vita mifpice tanto la more mi dilecta piaice Anzi più noua.

forse ch' odio vita per te l' amo per more te l' amo per more sì.
ogni vita ogni vita mifpice tanto la more mi dilecta e piaice anzi più noua.

T ENORE

CANTO



FLORILEGIUM.

11



Gnivita. à 3.

BB BB BB B T BB BB BB

B T B B BB BB

Music score for three voices (Gnivita à 3) in common time. The music consists of two staves of five-line staff notation. The first staff begins with a clef (C), and the second staff begins with a clef (F). The music features various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines.

B. B

B BBB B T B

Music score for three voices (B. B) in common time. The music consists of two staves of five-line staff notation. The first staff begins with a clef (C), and the second staff begins with a clef (F). The music features various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines.

*

Music score for three voices (B. B) in common time. The music consists of two staves of five-line staff notation. The first staff begins with a clef (C), and the second staff begins with a clef (F). The music features various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines.



Al primogjorno. à 3.

BB BB BB BB BB BB BB BB BB

BB BB BB BB BB BB BB

Music score for three voices (Al primogjorno à 3) in common time. The music consists of two staves of five-line staff notation. The first staff begins with a clef (C), and the second staff begins with a clef (F). The music features various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines.

B T BB BB BB B BB BB BB BB BB BB

Music score for three voices (B T BB BB BB B BB BB BB BB BB) in common time. The music consists of two staves of five-line staff notation. The first staff begins with a clef (C), and the second staff begins with a clef (F). The music features various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines.

BB B B BB BB BB B T

Music score for three voices (BB B B BB BB BB B T) in common time. The music consists of two staves of five-line staff notation. The first staff begins with a clef (C), and the second staff begins with a clef (F). The music features various note heads (a, b, c, d, e, f) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines.

poi che portate amore poi che portate amore A chiolbra di cauari il core di cauari il core.

BASSO

O De levoltreficiochze amantio rido amantio rido Ahahahahi

re Achiolbra ma di cauari il co re

Ahahahah ahahahah ahahahah amo re poi che portate amo re Achiolbra brama

do amantio ri do Ahahahah De levoltreficiochze amantio ri

poi che portate amore a chiolbra di cauari il co re a chiolbra ma di cauari il coro.

TENORE

E le voltreficiochze amarrio rido amantio rido Ahahahahi poi che portate amore

CANTO.

BASSO

O Vaghe bellezze e bionde treccie d'oro Vedi che per te moro Ahime ji Ahime no più maroro.

Vaghe bellezze e bionde treccie d'oro Vedi che per te moro Ahime ji Ahime no più

non più maroro.

TENORE

Aghe bellezze e bionde treccie d'oro Vedi che per te moro Ahime ji Ahime

CANTO.

BASSO

FLORILEGIUM.

12



BB BB B B B B B B

Handwritten musical notation on five-line staff. The notes are represented by letters such as B, D, E, F, G, A, C, and H. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

Aghe belleze. à 3.

B BB BB BB BB B

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

*

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

J J *

NB BBB B BB B B BB BB B

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

Ele vostre sciochelle. à 3.

BB BB BB BB BB B B BB BB BR BBB B

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

B B B B B B BB B B B

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

*

*

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

Handwritten musical notation on five-line staff. Measures are separated by vertical bar lines. The first measure starts with a clef (F), followed by a sharp sign (#).

gli o cchi per vita d' Amore Togliete chi vi mira amira e co re.



La venenosa vita e il fero guardo del Ballico al huo toglie la vita

E VOICON

B

E VOICON gli o cchi per vita d' Amo re Togliete a chi vi mira amira e co re.

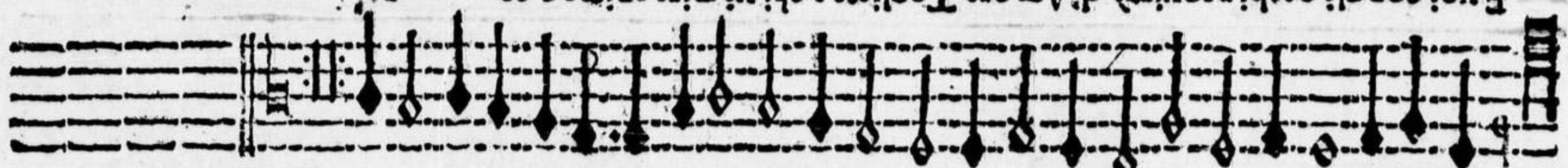


La venenosa vita e il fero guardo del Ballico al huo toglie la vita

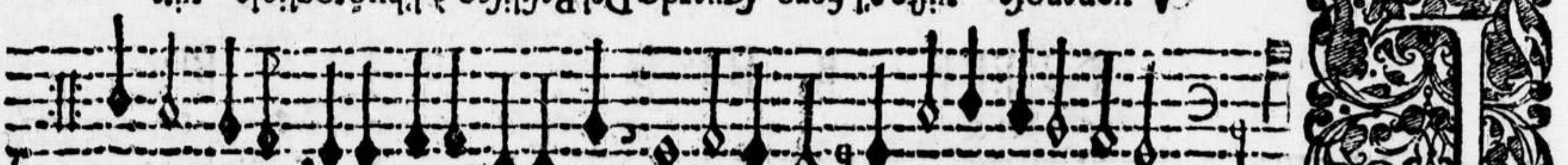
E VOICON

T

E VOICON gli o cchi per vita d' Amore Togliete a chi vi mira amira e co re.



A venenosa vita e il fero guardo del Ballico al huo toglie la vita



CANTO.

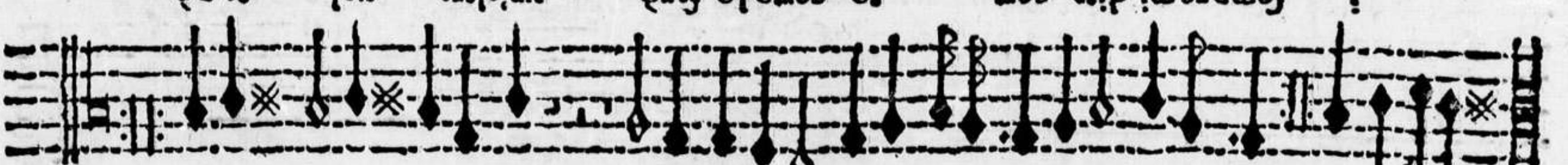
cerro certo lo faro un'altra volta po una altra volta po.



Affai promette chi n'attende mai col a ponte tu fa s'empre mi dite



i sempre mi dite cert to certo lo faro un'altra volta vol ta po.



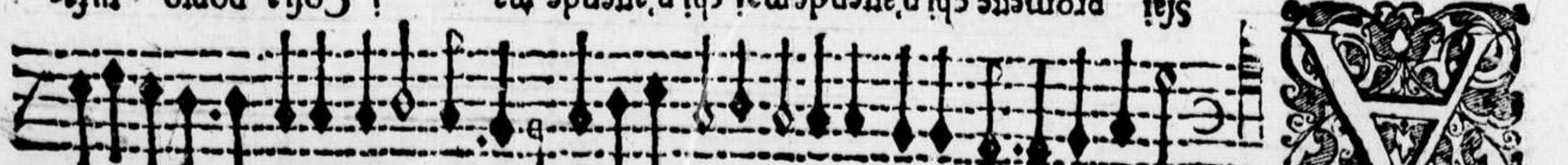
Affai promette chi n'attende mai i col a ponte fa



i sempre mi dite certo lo faro un'altra volta volta un'altra volta po.



Sai promette chi n'attende mai chi n'attende mai i col a ponte tu fa



CANTO.



FLORILEGIUM.

13



ΓΒ ΒΒΒ ΒΒΒ Β Β Β Β

Sai promette. à 3.

ΒΒΒ ΒΒ ΒΒΒ Β Β ΒΒΒ Β

Β Β Β Β Β Β Juga

Sai bicho. à 3. (Braga) (parte da 3a parte, com o bicho)



ΒΒΒ Β Β ΒΒΒ Β Β ΒΒ

Avenenos a vista. à 3.

ΒΒ Β Β ΒΒΒΒ Β Β ΒΒ Β

Β ΒΒ Β

D

mando via à poco à poco à po co à poco.



Cru del lafcia fto core che ieniatte l'ho re accento in fiamma foco E con tu,



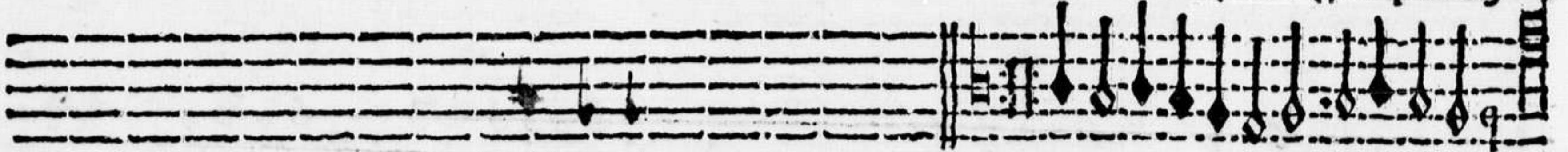
con lui mando via à poco à poco à poco à poco à poco.



Cru del lafcia fto core che ieniatte l'ho re accento in fiamma foco E



sumendo via à poco à poco à poco.

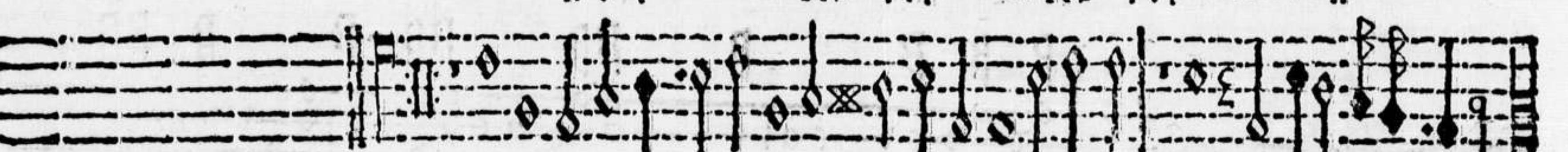


Rude l'afcia fto core che ieniatte l'ho re accento in fiamma foco E con-



CANTO.

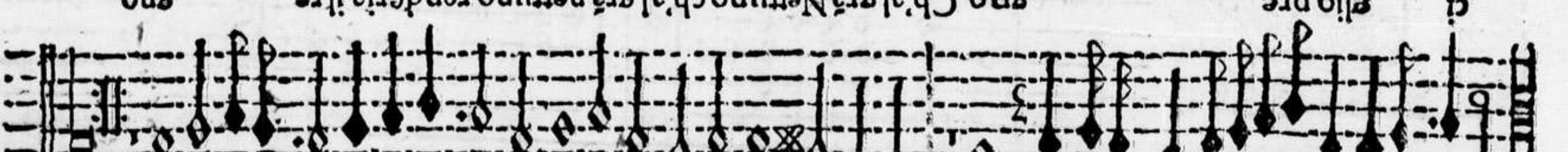
glio prego no ch' al grā Nettuno ch' al grā Nettuno renderà il regno.



Se del mar li feca liefer tutte l'onde tutte l'on de lo di tal pianer ho l cuor ei



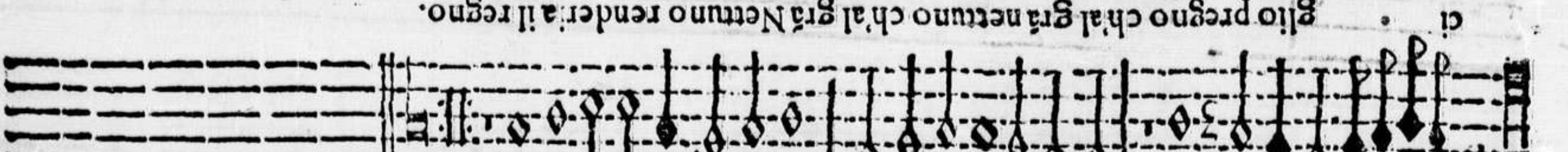
gno Ch' al grā Nettuno ch' al grā Nettuno renderà il re



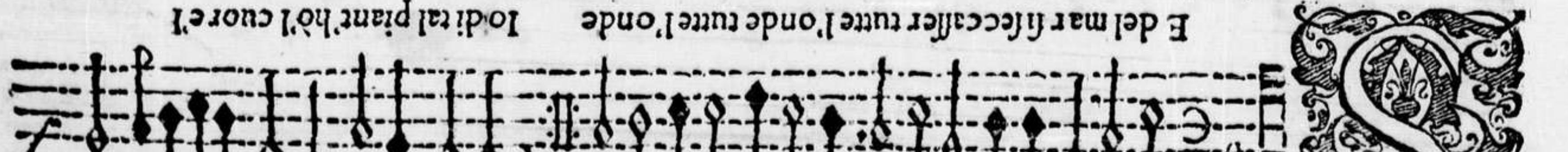
Se del mar li feca liefer tutte l'onde tutte l'on de lo di tal pianer ho l cuor ei



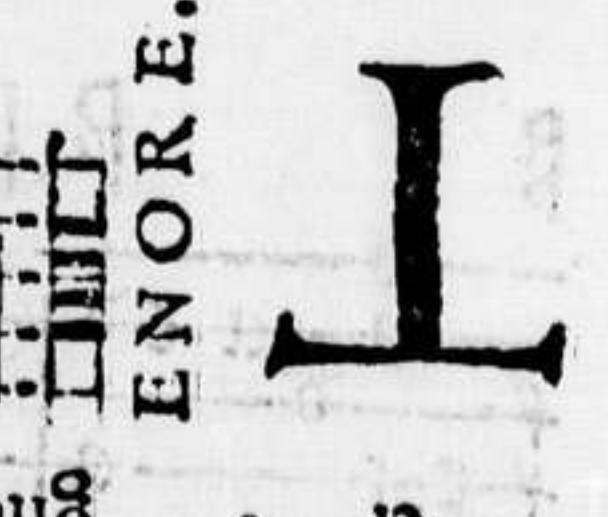
glio prego no ch' al grā Nettuno ch' al grā Nettuno renderà il regno.



E del mar li feca liefer tutte l'onde tutte l'on de lo di tal pianer ho l cuor ei



CANTO



FLORILEGIUM.

24



Edelmar si se casser. à 3.

B B B

B

Handwritten musical notation for three voices (B, B, B) on five-line staves. The notation uses letters (a, b, d, f, g) and vertical strokes to represent pitch and rhythm. Measures include: a single note 'd', a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', and a six-note pattern 'd d d d d d'.

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

Handwritten musical notation for three voices (B, B, B) on five-line staves. Measures include: a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', a six-note pattern 'd d d d d d', and a seven-note pattern 'd d d d d d d'.

*

*

Handwritten musical notation for three voices (B, B, B) on five-line staves. Measures include: a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', a six-note pattern 'd d d d d d', and a seven-note pattern 'd d d d d d d'.



Rudella lascia sto core. à 3.

R B

B B B B B B

Handwritten musical notation for three voices (R, B, B) on five-line staves. Measures include: a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', a six-note pattern 'd d d d d d', and a seven-note pattern 'd d d d d d d'.

Rudella lascia sto core. à 3.

R B

B B B B B B

Handwritten musical notation for three voices (R, B, B) on five-line staves. Measures include: a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', a six-note pattern 'd d d d d d', and a seven-note pattern 'd d d d d d d'.

X

Handwritten musical notation for three voices (R, B, B) on five-line staves. Measures include: a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', a six-note pattern 'd d d d d d', and a seven-note pattern 'd d d d d d d'.

faffameto

Handwritten musical notation for three voices (R, B, B) on five-line staves. Measures include: a two-note pattern 'a a', a three-note pattern 'd d d', a four-note pattern 'd d d d', a five-note pattern 'd d d d d', a six-note pattern 'd d d d d d', and a seven-note pattern 'd d d d d d d'.

bacciā e grā fortuna crā! In un medelmo fato non fia mā

A more fatto apunto come il mare ch' hoggie bonacciā e grā fortuna crā ch' hoggie bō.

B

Ch' hoggie bonacciā e grā fortuna crā in un medelmo fato non fia mā

A more fatto apunto come il mare ch' hoggie bonacciā e grā fortuna crā i re ch' hoggie bonacciā e grā fortuna crā

T

bonacciā e gran fortuna crā! in un medelmo fato non fia mā!

More fatto apunto come il mare ch' hoggie bonacciā e grā fortuna crā ch' hoggie



CANTO.

care ch' un teroro à me più care ch' un teroro à me à me à me ch' amad' io moro.

O ch'io me riluccenti più che l'oro. O ch'io me riluccenti più che l'oro. O ch'io me à me più

B

ch'io me à me più care ch' un teroro. ro à me più care ch' un teroro. ro à me più care ch' amad' io moro. ro.

O ch'io me riluccenti più che l'oro. ro o ch'io me riluccenti più que l'oro. ro o

T

care ch' un teroro à me più care ch' un teroro. porgerie aiuto à me à me à me ch' amend' io moro.

ch'io me riluccenti più che l'oro. O ch'io me riluccenti più che l'oro. O ch'io me à me più



CANTO.

FLORILEGIUM.

25



ΓΒΒ ΒΒ Β Β ΒΒ Β Β ΒΒ ΒΒ Β

adba a a a a a a
B d d d d d d d
C B g d B g f B d d d d d d d
a c a f c d f d c c e f
d d d d d d d d d d d d d

Chiome rilucenti. à 3.

Β Β ΒΒ Β Β Β Β Β ΒΒΒΒ

a a a a a a a a a a a a
B d d d d d d d d d d d
B f g f d f d f d f d f
a c e f f d a c e f f c a
d d d d d d d d d d d d

Β Β Β Β Β ΒΒ ΒΒ Β

a b a a a a a a a a a a
B d d d d d d d d d d d
B f f d d d d d d d d d
f f f f a f d f c f a
d d d d d d d d d d d

ΒΒ ΓΒΒ Β ΓΒ Β Β

d f f f f f f f f f f f
B a b f a d g g f f f f f
f c d d d d d d d d d d
d d d d d d d d d d d d

d d d d d d d d d d d
3 3 2 0 3 2 2 3 1 3 1 7
3 1 0 1 3 0 2 3 1 0 1 3
1 0 1 3 0 2 3 1 0 1 3
d d d d d d d d d d d
3 3 2 0 3 2 2 3 1 3 1 7
3 1 0 1 3 0 2 3 1 0 1 3
1 0 1 3 0 2 3 1 0 1 3

ΒΒ Β Β ΒΒ ΒΒ Β

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

Mor è fatto. à 3.

Β ΒΓ Β

Β ΒΒ ΒΓΒ Β

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

*

ΒΒ Β Β Β ΒΒ ΒΒ Β

B a b a f d b a a a
d d d c d a b b d a b d
d d d d d d d d d d d
d f a f a f a f a f
d d d d d d d d d d d

*

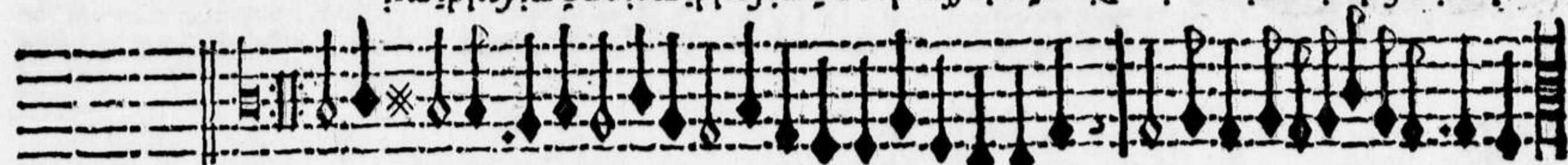
ri Più nō m'offenda e nō mi caldin mai più nō m'offenda e nō mi caldin mai.



Fuggiro fuggiro ilonan da voi mio sole da voi mio sole Che voltri ardenti e fulminanti

BASSO

ardenti e fulminanti i Più nō m'offenda e nō mi caldi mai e nō mi caldi mai.



Fuggiro fuggiro ilonan da voi mio solo lea voi mio solo lea Che voltri

TENORE

ardenti fulminanti rai Più nō m'offenda e nō mi caldin mai non mi caldin mai.

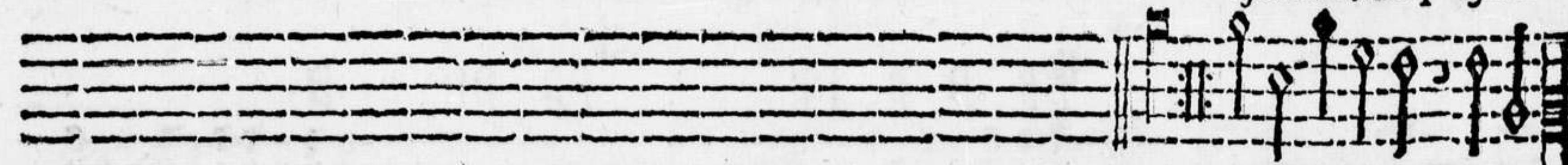


Vegirro vegirro ilonan da voi mio solo da voi mio solo lea Che voltri



CANTO.

Prelo Legato e prelo.



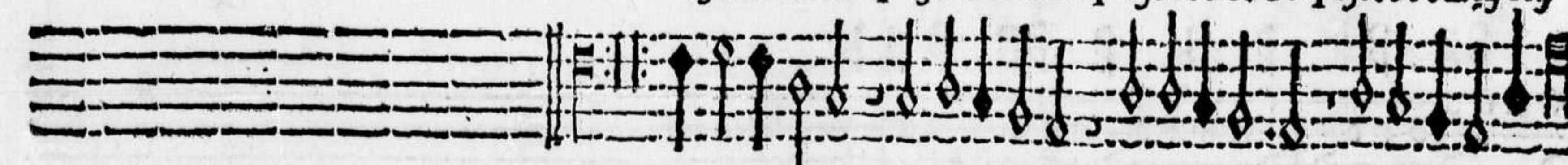
cor genitl empio lignore empia lignore Poi che li troua di luce flame accento Legato e prelo Legato e



Vdite noui amant quell ch' amore vdtte noui amant quell ch' amore Opra in un

BASSO

luce flame accento Legato e prelo Legato e prelo Legato e prelo.



more opera in un cor genitl empio lignore empia lignore re Poi che li troua di

Dite noui amant quell ch' amore vdtte noui amant li quell ch' -



CANTO.

†BBB †BB B BB B B BB B B BB



Dite noui amanti. à 3.

BB BB B BB

BB

BB d B a a. dca ac ad a
d d f g f abd b d f f d b d
d c f e a f e : t e ca a e

B BB B†B B

B†B

B

B B

dca e dca d B a B a. dca dca dca dca dca dca dca d
e d d e d d B a B a a. dca dca dca dca dca dca dca d
d f
e a a f

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

B BB B

B BB B

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

a d
e f
d
c
B
*

B B BB B

ac d ab a
as a d
d f
e f e a f e a f e a f e a f e a f e a f e a f e a f e a f e a f e a

Vgirò fugitò. à 3.

F B† B BB B BB B BB B BB B

B BB BB BB B BB B

*

non sfacc Ferlicon i suoi frari Ma solo piaghe loro dolci e vita
Non puo fentir diletto Chi no ricceu amor detra il suo petto Arde si la sua faccia mai cor
non sfacc Ferlicon i suoi frari Ma solo piaghe loro dolci e vita
Non puo fentir diletto Chi no ricceu amor detra il suo petto Arde si la sua faccia mai cor
TENORE

corpero noso ce Ferlicon i suoi frari Ma solo piaghe loro dolci e vita
Non puo fentir diletto Chi no ricceu amor detra il suo petto Arde si la sua faccia mai cor
CANTO.



che no li vinc amo ri che non li vinc amo re non fu gge nado.
Fugit amore i o voi che don amate fugit anchor ch'ad affei piagendo
che no li vinc amo ri che non li vinc amo re non fu gge nado.
Fugit amore i o voi che don amate fugit anchor ch'ad affei piagendo
TENORE

gen do che non li vinc amo ri fe non fu gge nado.
Vgit amore i o voi che don amate fugit anchor ch'ad affei piagendo
CANTO.



FLORILEGIUM.

17



BB

BB BB

B B B

— a c a c d — a — | d — a c — e — e — d — | a — e — |

€ d — a c a c d — a — | f — a a c d c d f — d — | d — a — |

— a — c e e e — a — | e c — a — e — | e — |

Veggit'amore. à 3.

B B P B B BE BB B

— a d c a — c — | e a c d d c a — d — a — + e — | . c — |

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

— c a — e — | a a — c — a — c — e — | . c — |

— a — | . — |

B B B B B B

— f — e f f c a c a — c a c a — a — | c a c a — a — |

— a c — a d d d — | c d c d f d — d — a — c d a — a — |

— f d d d — | d — d a — f — | d f c d d c d — |

— e e c a a — a — | a a — f e c — f — | e e e — |

— c — | . — |



BB BB BB

BB

BB B

— c c a c c f — d c a — c — | d c d — d d d — | c c a c c f f — |

€ a c c d d f d c d — d — | d — a a — a a c a — a — |

— c e c c a — a — | a — f c c — f c — | e c — e c — |

On puo sentir. à 3.

B P B B B B B B B

— d c a — c — . c — | c a f e f — f d c a — a b — d f b — b — |

— f d c d c d — | d — b — b f d c — c a a a — d c d f — b — |

— a — a — | e a — e c a — a — | f — |

— c — d — | . — |

— c a a — c d c a a a c d f d c a — a — | c — |

— f c a — c — | d a c d f b f d — c d — | d — a a — a — |

— c d — | d a — a a — b — |

— a — a — | a — c a — c — | f — |

— a — | . — |

* B B BB.B

B B B P B

— a c d d d c a — a c d — | c c a — a a c — a — |

— d — f f — f d c d c d f — | d — d c d — d — |

— g g — d d f — | a — |

— d — d — a — | d c a — c — | d — |

* *

BSB

lallo moro chahi lallo moro delle mia Liua della mia Liua si fan chahi lallo moro chahi lallo moro.
 amor pied' honestade bionde treccie d'oro treccie d'oro delle mia Liua delle mia Liua si fan chahi
 La gratia la beltrada La amor la mor pie d'honestade la gratia la beltrada La amor
 chahi lallo moro delle mia Liua fa delle mia Liua fa ehahi lallo moro chahi lallo moro.
 pied' honestade le bionde treccie d'oro treccie d'oro delle mia Liua fa delle mia Liua fa chahi lallo moro
 A gratia la beltrada amor La mor pied' honestade la gratia la beltrada La amor
 CANTO.



nome haucer piereade mai in vecce delle ma in vecce delle trono crudelade.
 dal bel nome haucer piereade mai in vecce delle ma in vecce delle trono crudelade
 Licto cantai mentri mi vissi in pace Licto cantai mentri mi vissi in pace perando
 perando dal bel nome haucer piereade mai in vecce delle ma in vecce delle trono crudelade de.



in pace perando dal bel nome haucer piereade mai in vecce delle ma in vecce delle trono crudelade de
 Licto cantai mentri mi vissi in pace Licto cantai mentri mi vissi in pace
 CANTO.





B BBB T B BB B 1 B BBB

Lieto cantai à 3.

B B B BB B B BB BB BB

BBB BB B B B 1

B BBB BB B B B B

A grazia e la beltade. à 3.

B B 1 BBB BB B B

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

B B B B B B B BB BB B

*

me altro crede

S'in fedel mio amore lo vi donai il core ahiche grā tort' haute quando penfadi in

ASSO

B

me altro crede altro crede

S'in fedel mio amore lo vi donai il core ahiche grā tort' haute quando penfadi in

ENORE

T

land in me altro crede te altro crede

In fedel mio amore lo vi donai il co. re ahiche grā tort' haute quando pen-



CANTO.

E tu crudel che mi ricordi già preffo lasso a l'ultim' hora non ti rilcaldi ancora.

Ah! Filli anima mia tanto in me cruccia l'amorofo foco ch'io m'aco a poco a poco

B

E tu crudel che mi ricordi già preffo lasso a l'ultim' hora non ti rilcaldi ancora.

Ah! Filli anima mia. Tanto in me cruccia l'amorofo foco ch'io m'aco a poco a poco

T

E tu crudel che mi ricordi già preffo lasso a l'ultim' hora non ti rilcaldi ancora.

Hilli anima mia Tanto in cruce l'amorofo fo eo ch'io m'aco a poco



CANTO.

FLORILEGIUM.

19

I: B B B↑B B.B B B B B B B



ca
dcd | eae eee ed | dcd f ad dc d | ee
dd | eeee e d | f bdd d d
e | eeeee e | a e a a | ee
ae | eeeee a a | a a a | ee
edccc | aedaa | aedaa | aedaa

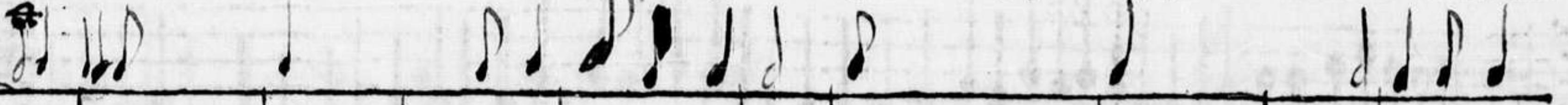
& Hi filii. à 3.

BB B BB B B BB ↑ B B

fcc | fc a c | dde a | dde e a | dde a |
B B | dde e a | ffc a | ffc a | ffc a |
aa a | ee c | ee c | ee c | ee c |
ee | ee c | ee c | ee c | ee c |

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

cca | a c e fcc | ee a c | ee a c | ee a c |
dd | dcd dca a | dcd e | dcd d | dcd a |
dd | d dada | dda | dda | dda |
aa e | a a | ee | ee | ee |
ee | ee | ee | ee | ee |


2 2 2 2 0 2 2 3 2 2 2
5 1 0 1 3 5 5 7 1 3 1 0 0 0 4 1 3 0 7 1

B F B B B ↑ BB BB B B B B



cpdc ec a a a a c d dca c ee a c d
dpdd | ec a c c c d | d d d d d | d a c d
d p d d | d d d d | d d d d | d a c d
aac ac c c | c c a | a a | a a |
e a | a a | a a | a a |

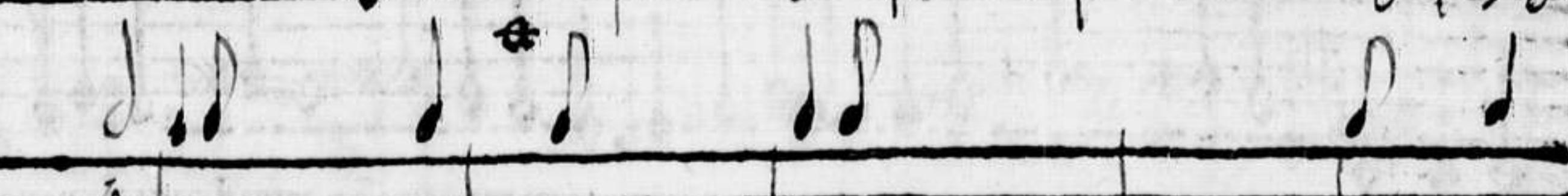
In fedel mio amore. à 3.

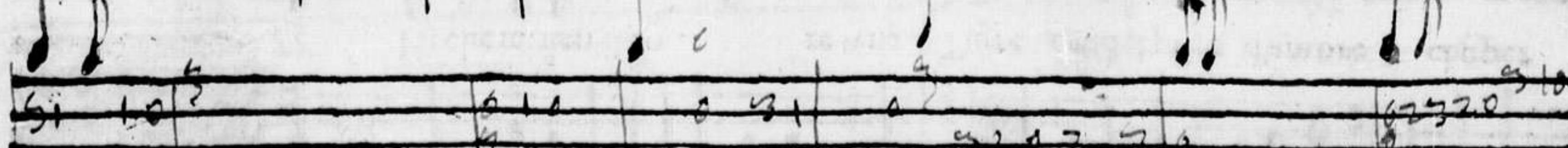
B B B B ↑ B B B B B B B B

c a | a a | a a | a a | a a | a a | a a | a a |
ed ca e e | ee a c d d | d d c d f f |
ab df e e fcc | ffc d d f f | f f f f |
ee ea e e | ee c a | ee c a | ee c a |
ac | ee |

BB BB B↑

c a | cd pd f pd ca | pd ca | c |
d a a a | B pd cd ad c d | ad c d |
f a b d | B ad d | B ad d | 2 2 | 7 7 | 7
a e t e | ca | ca | 3 2 3 2 | 3 2 3 2 | 3 2 3 2 |
ee | ee | ee | 2 2 | 2 2 | 2 2 |

2 2 2 2 5 3 2 0 2 3 1 3 0 1 0 0 0 1 1 3 0 1 3 0
5 1 2 5 4 5 0 0 0 0 3 1 0 1 0 0 0 1 1 3 1 1 3 1 1 3 1

D D D D D D D D D D D D D D D D D D

5 0 0 0 2 2 2 2 5 3 2 0 2 3 1 3 0 1 0 0 0 1 1 3 1 1 3 1 1 3 1
5 1 2 5 4 5 0 0 0 0 3 1 0 1 0 0 0 1 1 3 1 1 3 1 1 3 1

D D D D D D D D D D D D D D D D D D

,, dr d f f E,,



Mentre fcherza a dolor col suo fille in grefba herbe ihort amore nei vaghi lumi ccherza

vaghi lumi ccherza ua anc'e iper gioco Ed'eran ccherzi le fete tel fo co.

Mentre fcherza ua dolor col suo fille in grefba herbe ihort ri amore nei

vaghi lumi Scherza ua anc'e iper gioco co. Ed'eran ccherzi le fete tel fo co.

Entra fcherza ua dolor col suo fille in grefba herbe ihort ri amore nei

CANTO.



tre non cura lo mio pianto gran martire.



Ahiche miten il co re vna Tigre crudel priua d'amore che per far mi

mi mori re non cura lo mio pianto gran martire re.

Ahiche miten il corce vna Tigre crudel priua d'amore re che per far

farmi morire non cura lo mio pianto gran martire.



CANTO.

FLORILEGIUM.

20



Hic hemitiene. à 3.

B T B T B B B T B T B T

ca a e a a d b d f g
 c a a e c a e d b d f g
 d a a e d a e d b d f g
 a d c e a a d b d f g
 a d c e a a d b d f g
 a d c e a a d b d f g

B B B B B T B B B T B

ca d c d c a c d d c a c a a c
 a a d a d e a a a d b d d f g
 d b d d f g d b d d f g d b d d f g
 a a c a c e c c e c e c e c e c
 d c c e c e c e c e c e c e c
 a c c e c e c e c e c e c e c

D D D D D D D D D D D

51 0 3 3 2 0 10 3 2 0 10 3 2 0 10
 3 4 4 1 1 1 5 1 0 1 5 5 2 0 3 2 3 2 0 5 1 0 0
 5 3 3 5 1 0 0 5 1 0 0 5 5 2 0 3 2 3 2 0 5 1 0 0

T B B B B B B B B B

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

Entre scherzaua. à 3.

B B B B B B B B B B
 f c d f c d f c d f c d f c d f c d f c d f
 a d a c d a c d a c d a c d a c d a c d a c
 a c a f a c a f a c a f a c a f a c a f a c

T B BBB B

B B B B B T B

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

* *

a
 a

15 10 2 1 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0
 1 1 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0
 5 5 5 1 1 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1
 5 5 5 2

1 1 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0
 1 1 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0
 3 3 3 2
 3 3 3 2

tonne che fona lo tamburo vna canzone pon, pon, pon, pon. //

BASSO

Madonna di cucagna // Vn cuoco vn roligno lvnclue-
Portato aggio bi bit huit ruit bi bit huit ruit bi bit
bi bit huit ruit bi bit huit ruit bi bit huit ruit bi bit
ne che fona lo tamburo che fona lo tamburo vna Canzo. ne huit guit ruit ruit huit ruit bi bit ruit bi -

Adonna di cucagna // Vn cuoco vn roligno lvnclue-
Portato aggio, bi bit huit ruit ruit huit ruit bi bit ruit bi -

CANTO.

dollo mi fa del gradallo, Non li fa dimm' un po
Prendia gioco tu i burli du i ridi tu i prendi di me pafalo o
mirach'a co che mille mille amant al di //

BASSO

Prendia gioco tu i burli du i ridi tu i prendi di me pafalo o
mirach'a dol- Non li fa dimm' un po
dollo mi fa del gradallo co che mille mille amant al di //

co tu i burli tu i ridi, tu i prendi di me pafalo mirach'a dol-
ti prendia gio- o

O n li fa dimm' un po co, che mille mille amant al di //

CANTO.

FLORILEGIUM.

21



On si sa dimmi. à 3.

B B BB BB B B B

On si sa dimmi. à 3.

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

Detailed musical notation for three voices, consisting of six staves of vertical note heads connected by horizontal beams, with some heads having internal strokes or dots.

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

Music for three voices (B, B, B) with corresponding vertical note heads and horizontal beams. The notation includes various musical symbols like 'a', 'aa', 'd', 'dd', etc., indicating specific note values and dynamics.

Lassano

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



Adonna di cucagna. à 3.

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

Music for three voices (B, B, B) with vertical note heads and horizontal beams. The notation includes 'a', 'aa', 'd', 'dd', etc.

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

Music for three voices (B, B, B) with vertical note heads and horizontal beams. The notation includes 'a', 'aa', 'd', 'dd', etc.

B B BB BB B B B

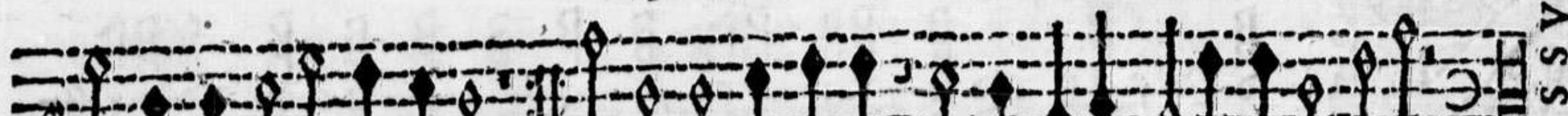
Music for three voices (B, B, B) with vertical note heads and horizontal beams. The notation includes 'a', 'aa', 'd', 'dd', etc.

P

Die Ewigkeit fügt ein in die das Leben bringt/ die Ewigkeit fügt ein in die das Leben bringt.



Seit wohlfahrt war/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt.



B

zu singen oder ist/ die Ewigkeit fügt ein in die das Leben bringt/ die Ewigkeit fügt ein in die das Leben bringt.



Seit wohlfahrt war/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt.



L

zu singen oder ist/ die Ewigkeit fügt ein in die das Leben bringt.



Seit wohlfahrt war/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt/ die ewigkeitsfuge lädt.



DISCANTVS.

das mädr die Gläubigen darf/ der da viele man predigt/ wo viele gedenkt/ laut prete die Gottesfamilie.



Gläubigen darf/ der da viele man predigt/ wo viele gedenkt/ laut prete die Gottesfamilie.

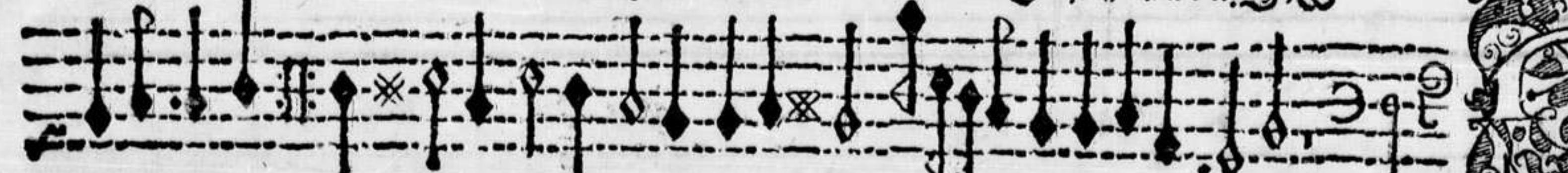


B

da nun sind sie da das mädr die Gläubigen darf/ der da viele man predigt/ wo viele gedenkt/ laut prete die Gottesfamilie.



Gläubigen darf/ der da viele man predigt/ wo viele gedenkt/ laut prete die Gottesfamilie.



DISCANTVS.





B.B.B.B.BB BB

B B B

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots.

x Singer vnd. à 3.

↑ B B B B BB BB BB B

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots.

B B ↑ B

B B ↑ B

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots. There are also some numerical markings like 320 and 300.

* * *

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots. There are also some numerical markings like 320 and 300.

B.B.BB B.BBB.BB B B B B B B B B B



Domizart. à 3.

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

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots. There are also some numerical markings like 320 and 300.

BB B

B B1

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots. There are also some numerical markings like 320 and 300.

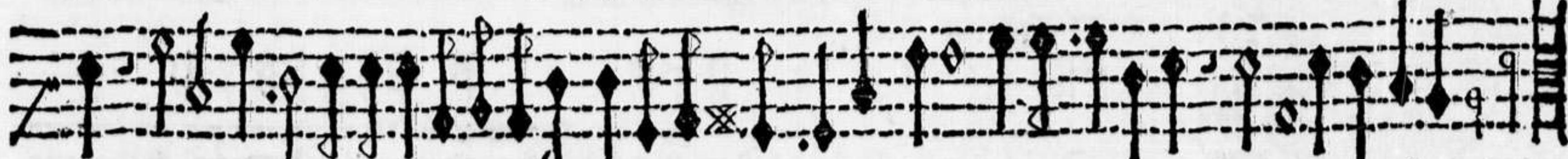
Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots. There are also some numerical markings like 320 and 300.

Handwritten musical notation on five-line staff. The notes are represented by letters (a, b, c, d, e) and vertical stems. The rhythm is indicated by vertical bar lines and dots. There are also some numerical markings like 320 and 300.

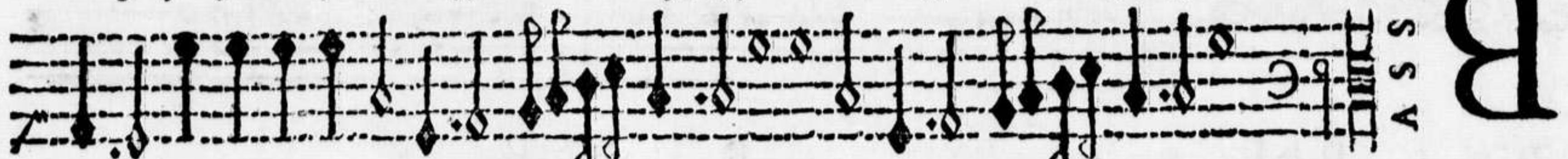
van lagrima il core, ch' al mondo non è fede v' regna amore, v' regna amore.



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



Occhi riden tio moro, occhi riden tio moro, in mezz'un bocca



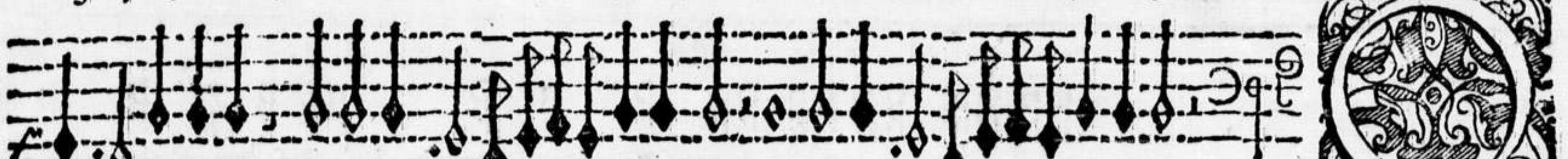
E in van lagrima il core, ch' al mondo non è fede v' regna amore, v' regna amore.



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



Cchi riden tio moro, occhi riden tio moro in mezz'un bocca



CANTO.



rotto fpizzato fento oud hor viuo conteinto and hor viuo conteinto.



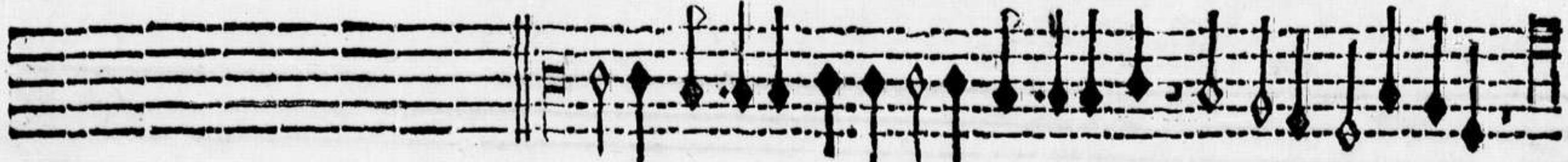
do li pollente & forte, rotto fpizzato fento, oud hor viuo conteinto, oud hor viuo conteinto



Cofa non vada più come jolea, cofa non vada più come jolea poiche que di no-



rotto fpizzato fento, oud hor viuo conteinto, oud hor viuo conteinto



quel nodo li pollente & forte, rotto fpizzato fento Ond hor viuo conteinto, oud hor viuo conteinto,



Qfa non vada più come jolea, cofa non vada più come jolea, poiche



CANTO.



hor farco d'affari, il tempo vola e se ne fuggon gl'anni e se ne fuggon gl'anni.

Ed hor farco d'affari, il tempo vola e se ne fuggon gl'anni, e se ne fuggon gl'anni e se ne fuggon gl'anni, Ed-

Mentre io visi. Gc. Ann e me si parean i giorni el l'ore, ann e me si parean i giorni el l'ore,

gon gl'anni, e se ne fuggon gl'anni, il tempo vola e se ne fuggon gl'anni mi, e se ne fuggon gl'anni.

il tempo vola e se ne fuggon gl'anni e se ne fuggon gl'anni, Ed hor farco d'affari, il tempo vola e se ne fugg-

re Ed hor farco d'affari, il tempo vola e se ne fuggon gl'anni

gl'anni e se ne fuggon

Emr io visi in dolore ann e me si parean i giorni el l'ore, mentre io visi in dolore ann e me si parean i giorni el l'ore.



CANTO.

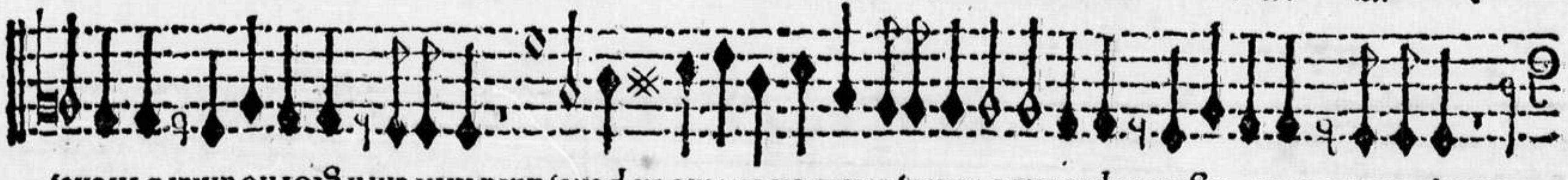
ann i giorni, dur a mil anni il giorno no amaro, amaro me ne, dur a mil anni il giorno, dur a mil anni il giorno amaro amaro me ne.



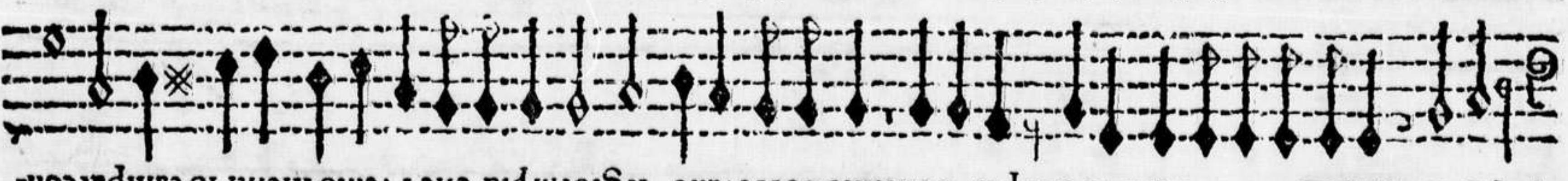
Mentre io Gc. Corruano li giorni più che'l vento, corruan li giorni più che'l vento, et mo ch'io viuo in pene, dura mil



dura mil anni il giorno amaro me ne //



cento, correвано li giorni più che'l vento, et mo ch'io viuo in pene, dura mil anni il giorno amaro me ne,



Entro i campi concentri correvано li giorni più che'l vento mentre io campano-



CANTO.



¶B BB B B BB B¶B B

Entre io campai. à 4.

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The music consists of a series of eighth-note patterns. The soprano staff begins with 'a' and includes a clef. The alto staff begins with 'd'. The tenor staff begins with 'g'. The bass staff begins with 'd'.

¶B BB B B B¶B BB B

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The soprano staff begins with 'd'. The alto staff begins with 'f'. The tenor staff begins with 'g'. The bass staff begins with 'd'.

B BB B.B.B B ¶B

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The soprano staff begins with 'd'. The alto staff begins with 'g'. The tenor staff begins with 'd'. The bass staff begins with 'a'.

*

BB BB BB BB B B BB B¶B

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The soprano staff begins with 'a'. The alto staff begins with 'd'. The tenor staff begins with 'g'. The bass staff begins with 'd'.

Isposta. Mentre io vissi. à 4.

BB B B B B B B BB

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The soprano staff begins with 'd'. The alto staff begins with 'a'. The tenor staff begins with 'd'. The bass staff begins with 'c'.

B B B B ¶BB

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The soprano staff begins with 'd'. The alto staff begins with 'g'. The tenor staff begins with 'd'. The bass staff begins with 'd'.

BB

BB B¶B BB BB

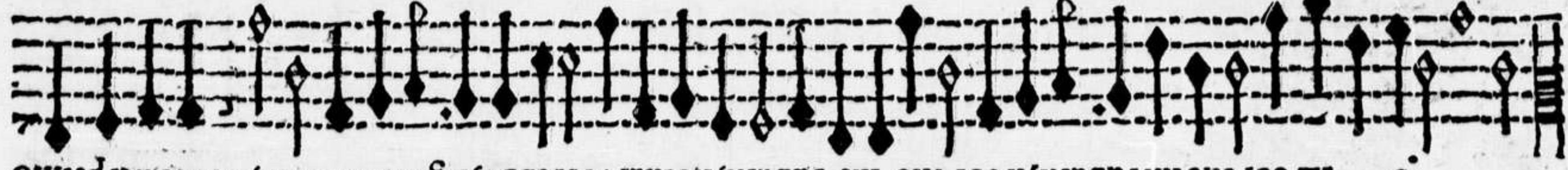
BB B

Music score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The soprano staff begins with 'a'. The alto staff begins with 'g'. The tenor staff begins with 'g'. The bass staff begins with 'd'.

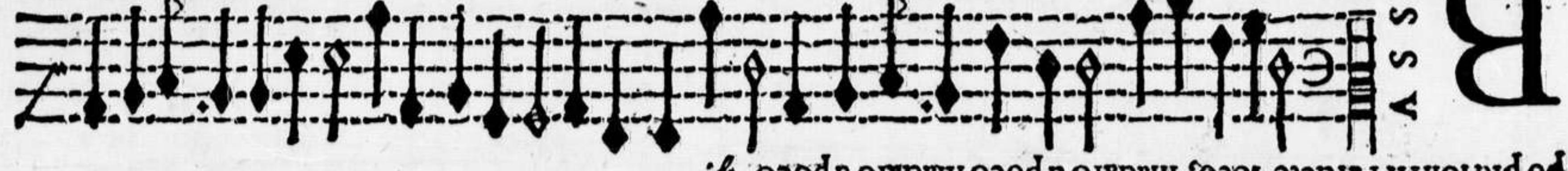
po più l'offerir l'ardete foco, madalo un poco, madalo un poco, %



locò, il cor che mi rubati, il cor che mi rubati, homai vorrebbe, li glie n'icrebbé, tornar nel primo



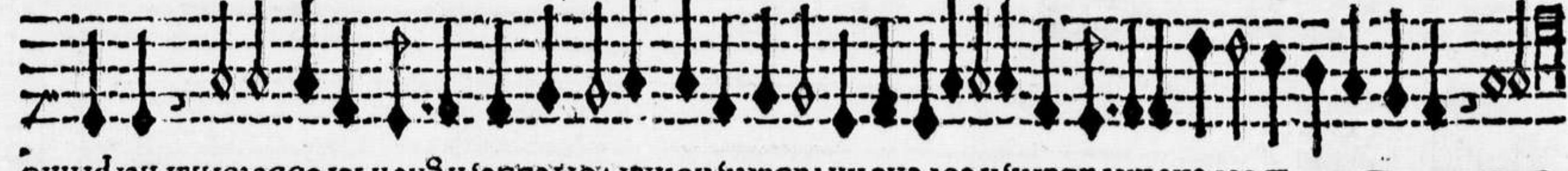
locò, il cor che mi rubati, il cor che mi rubati, homai vorrebbe, li glie n'icrebbé, tornar nel primo



po più l'offerir l'ardete foco, madalo un poco, madalo un poco, %



locò, il cor che mi rubati, il cor che mi rubati, homai vorrebbe, li glie n'icrebbé, tornar nel primo



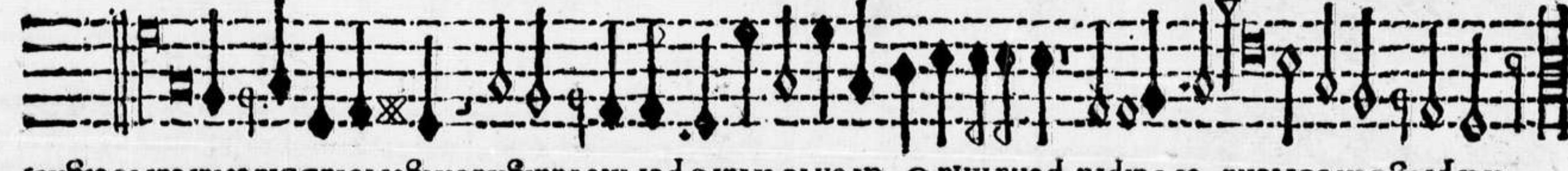
locò, il cor che mi rubati, il cor che mi rubati, homai vorrebbe, li glie n'icrebbé, tornar nel primo



CANTO.



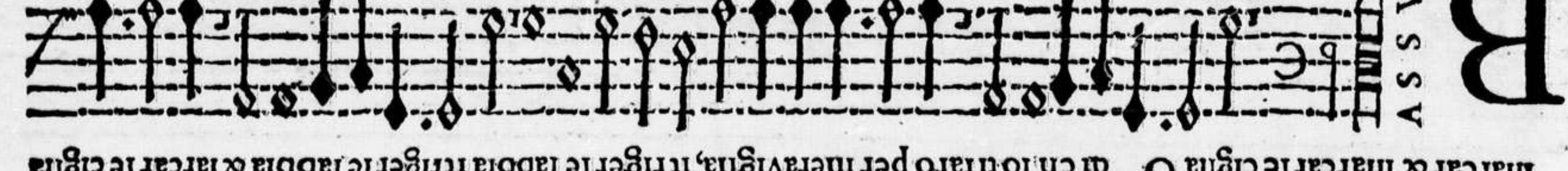
et la pena mia, o di ch'io ti farò per meraviglia, friger le labbra e incarar le ciglia



ti prego in corcella et la pena mia, o di ch'io ti farò per meraviglia friger le labbia e incarar le ciglia,



o tu che vai per via, Deh fermati in prego in corcella, o tu che vai per via, Deh ferma-



incarar e incarar le ciglia o di ch'io ti farò per meraviglia, friger le labbia friger le labbia e



Deh fermati in prego in corcella et la pena mia, o di ch'io ti farò per meraviglia friger le labbia e



Tu che vai per via Deh fermati in prego in corcella et o tu che vai per via



CANTO.



T B B BB BB B T B B B

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

Tuche vai. à 4.

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

a a a a a a a a a a a a a a | a a a a a a a a a a a a a a | a a a a a a a a a a a a a a | a a a a a a a a a a a a a a |

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

a a a a a a a a a a a a a a | a a a a a a a a a a a a a a | a a a a a a a a a a a a a a | a a a a a a a a a a a a a a |

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

f f d g a a a a a a a a a a | a a a a a a a a a a a a a a a a | a a a a a a a a a a a a a a a a | a a a a a a a a a a a a a a a a |

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

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



L cor che mi rubasti. à 4.

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

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

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

a a a a a a a a a a a a a a a a | a a a a a a a a a a a a a a a a | a a a a a a a a a a a a a a a a | a a a a a a a a a a a a a a a a |

hinta di già faria finita, //

O' cor mio le per dolore, Morir potrè appassionata core, appassionato core, //

B

di già faria finita quefia mifera vita //

di già faria finita //

di già faria finita mifera vita //

di già faria finita //

di già faria finita //

di già faria finita //

CANTO.

cerro il duol dubbia la gioia ia amore, dubbia la gioia ia amore, //

o Lucilla io vò morire, perché vuie debbio ahi mille romio core, ha

B

ro mio core, ha cerro il duol dubbia la gioia amo re, dubbia la gioia amo i //

Vcilla io acc. Deh non morir cor mio, per alpetar il ben c'ha da vincire, ahi mille -

CANTO.



ΓΓ.Β Β Β ΓΡ.Β Β Β.ΒΒΒΒ Β Β Β

(Musical staff with six staves, each with a different note pattern: AABA, EEDB, CEEB, CAA, A, and E.)

Villa iovo morire. à 4.

Β Β Β Β

(Musical staff with six staves, each with a different note pattern: BBfde, abfde, a, d+bf, edbfe, acd, and others.)

*

Β Β Β Β Β Β Β Β Β Β

(Musical staff with six staves, each with a different note pattern: f, PB+G, fBde, B, d, and others.)

Β Β ΒΒ Β 1 Β

(Musical staff with six staves, each with a different note pattern: Bfd, ea, a, dcf, edafe, a, f+, fdb, a, c, ae, and a.)

*

ΓΓ.Β ΒΒ Β Β Β Β Β

(Musical staff with six staves, each with a different note pattern: ff-ab, a, a, a, aab, aadba, a, d, and others.)

Ormiose per dolore. à 4.

Β ΒΒ ΒΒ ΒΒ Β Β Β Β ΒΒ

(Musical staff with six staves, each with a different note pattern: aedca, eabdb, a, d, dd, d, and others.)

Β Β Β ΒΒ Β Β Β ΒΒ Β Β Β Β

(Musical staff with six staves, each with a different note pattern: adfb, fd, ee, ff, dB+bf, edf, and others.)

ΒΒ Β Β Β.ΒΒΒ Β Β ΒΒ Β Β Β

(Musical staff with six staves, each with a different note pattern: BB, aa, edca, ad, ff, bd, ee, ff, dB+bf, ece, a, and others.)

Β ΒΒ Β Β ΒΒ Β Β ΒΒ Β 1

(Musical staff with six staves, each with a different note pattern: eeff, ed, aedb, a, ff, d, aa, a, and others.)

BSB

O monte lumen de leue o pia
fari an fermari i venu farian fermari i venu
i micilamenti che per picci li
i venu

BASSO.

venite ad accolte i micilamenti che per picci li fari an fermari i venu farian fermari
Monte lumen de leue o pia se fonti



CANTO.

all'hor ch'i vortri rai dentro pallaro e con la vita lor i lo rilueglierano.
Dormiu amor li in mezzo del mio coro

BASSO.

vita lor lo rilueglierano e con la vita lor i lo rilueglierano.
all'hor ch'i vortri rai dentro pallaro e con la vita lor e con la
ormiu amor li in mezzo del mio coro



CANTO.



♪ BB B B BBB B ♪ B ♪

Ornatus amor. à 4.

Sheet music for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The vocal parts are labeled above the staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of two systems of measures, each ending with a vertical bar line and a breve rest. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, primarily using the letters B, A, C, E, and F.

B B BB B B B B ♪ BB B RBBB B

Sheet music for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The vocal parts are labeled above the staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of two systems of measures, each ending with a vertical bar line and a breve rest. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, primarily using the letters B, A, C, E, and F.

B B BB ♪ B ♪ B

Sheet music for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The vocal parts are labeled above the staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of two systems of measures, each ending with a vertical bar line and a breve rest. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, primarily using the letters B, A, C, E, and F.



♪ BB BB B B B B ♪ B B BB

Monti o fumi. à 4.

Sheet music for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The vocal parts are labeled above the staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of two systems of measures, each ending with a vertical bar line and a breve rest. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, primarily using the letters B, A, C, E, and F.

B B BB B B B B BB B B

Sheet music for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The vocal parts are labeled above the staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of two systems of measures, each ending with a vertical bar line and a breve rest. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, primarily using the letters B, A, C, E, and F.

B B BB BB BB B BB BB B

Sheet music for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The vocal parts are labeled above the staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of two systems of measures, each ending with a vertical bar line and a breve rest. The vocal parts sing in a rhythmic pattern of eighth and sixteenth notes, primarily using the letters B, A, C, E, and F.

fillide o clita all'hor fillide o clita all'hor force non era.

fillide o clita all'hor fillide o clita all'hor force non era
da dal grcge vu humili pattorella

Danzar vidio tra vaghe ninfie in chiera danzar vidio tra vaghe ninfie in chiera tol-

clita all'hor force non era fillide o clita all'hor fillide o clita all'hor force non era.

ra colta da dal grcge vu humili pattorella che di titro al resto coi bella fillide o clita all'hor fillide o

Anzavidi tra vaghe Ninfie in chiera danzar vidio tra vaghe Ninfie in chie-

CANTO.

lo forr tunato volo cie

je poletia hauefi vn core di diamante vi preffa al Cie lo forr tunato volo vi preffa al

O che gio uarebbe haucr. Bellze ze cante bellez ze cante

lo vi preffa al Cie lo forruntato vo lo forruntato vo

cias haue fti je poletia hauefi vn core di diamante vn atto gentil lo lo vi preffa al Cie

He gio uarebbe hauer bellze tanze che gio uarebbe hauer bellze tanze je po-

CANTO.





BB B B BB BB E FB BB B
 aa a ea a e e aa aaa a ea a
 ed ed ed ed ea ea ed ed ed ed
 dd fd d dd ed ed ed ed ed fd d
 a a af e ed ed ed ed a a
 a e ed ed ed ed a a

He giouarebbe hauer. à 4.

B BB B B B B
 e e aa a a a ae fe ea aa acc de a
 d e ac a a e ac d f d ed e d d a
 d ed ed d ed e a c d d f d f d a
 a ae e c e ed ed ed ed a ee e
 e a ee e a ee e

B B BB B B B B BB B B B B
 e acc ed e a a ca a e ed ac ee f ee
 a ee f e a ac ed ed ed ed e d ac d f d B da
 r f d d f d d a c da f B f B d e
 e ee a e ee ac a a ca a ee

*

BB B FB

a ace ee f B f e ee f ee
 ed e a a f p d e p p e
 d a f B d d f B
 e f B a e e a
 a a

*

F FB F FB BB BB F

aaa e ee f ee a a aaa
 eae d d e f d a e f ee ee ad ea eae
 dcd d f d d c f a e f ee ee ad ea ed
 eca a ee a ee e e
 a a ee e e

Anzaviddio. à 4.

B FB BB B B FB B B
 ed ea e ee f ee a a aea a
 d d c f d e f ee a ac d e ee a
 d f d c f d e f ee a ed ed ed ed
 a e a ee e e

B B BB BB BB B B BB BB B B FB BB B
 a a aca a e f a d f a a aac
 c dec a ed fd e a c e f a c a e f ee
 d e f e a e d d f d d a a
 e f d a d e f d d a a
 a c e e

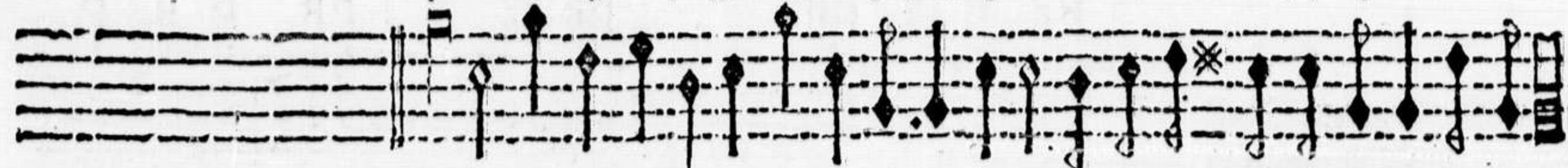
*

BB B B B B BB B FB B

a f f f e e e a a a
 ad ea f f f f e d a a
 e d ea B B B B f f d e
 e f d a B B B B f f d d
 a a a a e f e a

*

mormorando ch' intorno mormorando lieti fan gli uccelli et ogn' hor cantando.



lieti fan gli uccelli et ogn' hor cantando ch' intorno



Io franco e laffo mi polia federe io franco e laffo mi polia federe



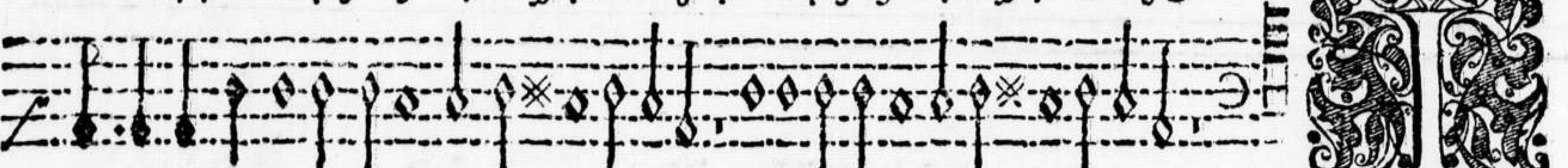
hor cantando ch' intorno mormorando lieti fan gli uccelli et ogn' hor cantando



fon ti cello li chiaro eco li bello ch' intorno mormorando ch' intorno mormorando lieti fan gli uccelli et ogn'



O franco e laffo mi polia federe io franco e laffo mi polia federe vicino a un



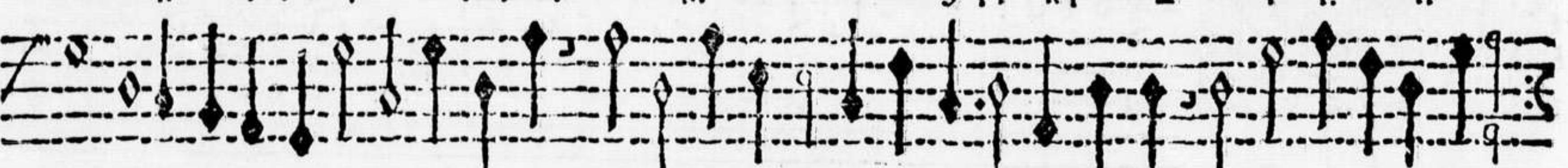
CANTO.



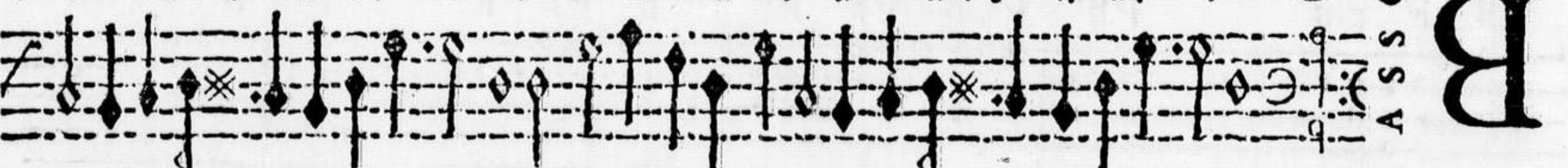
che mi piange il core tal volta i cantò che mi piange il core che mi piange il core.



to allegro il volto E par ch'io ride al tempo a tutte l'ore tal volta i cantò che mi piange il core



O donna ben ch'io dimostrai allegero il volto allegero il volto dona ben ch'io dimostrai allegero il vol-



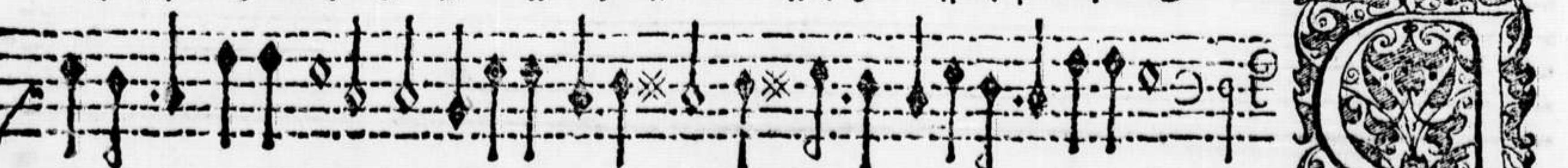
che mi piange il core che mi piange il core tal volta i cantò che mi piange il core che mi piange il core.



molti alle grò il volto allegero il volto E par ch'io ri da sempre tutte l'ore tal volta i cantò



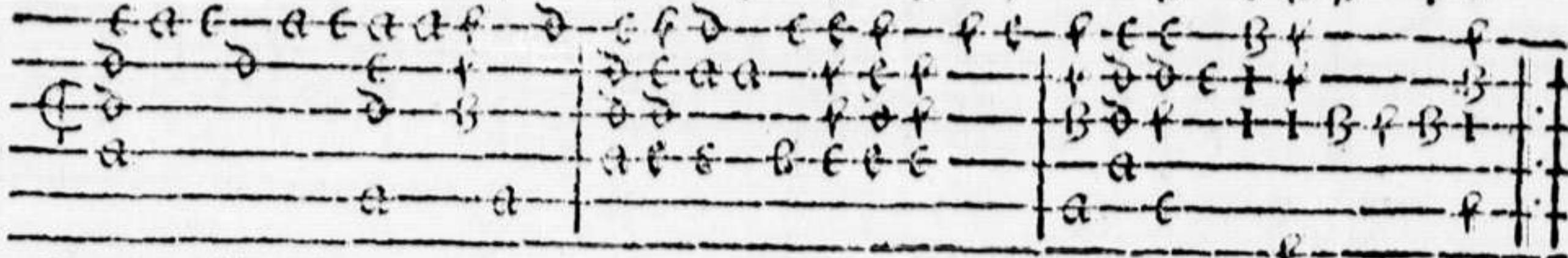
O nna ben ch'io dimostrai alle grò il volto allegero il volto dona ben ch'io di-



CANTO.



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

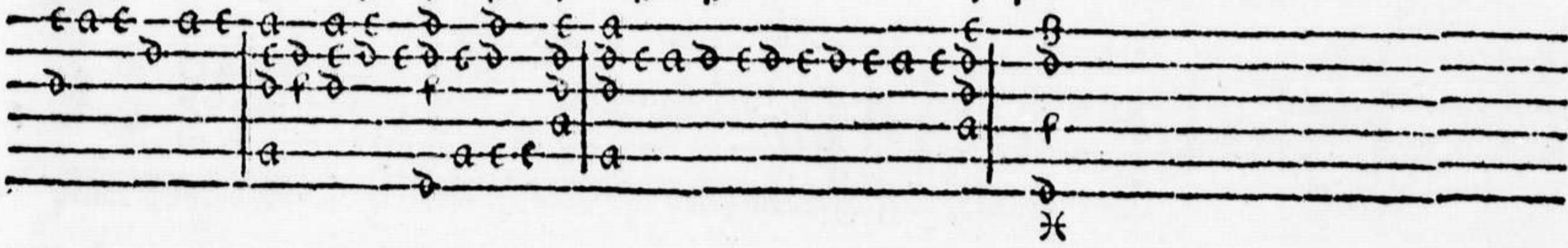


Onna bench'io. à 4.

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



B B B B B B B B 1 B



1 B B B BBB BB B BBB

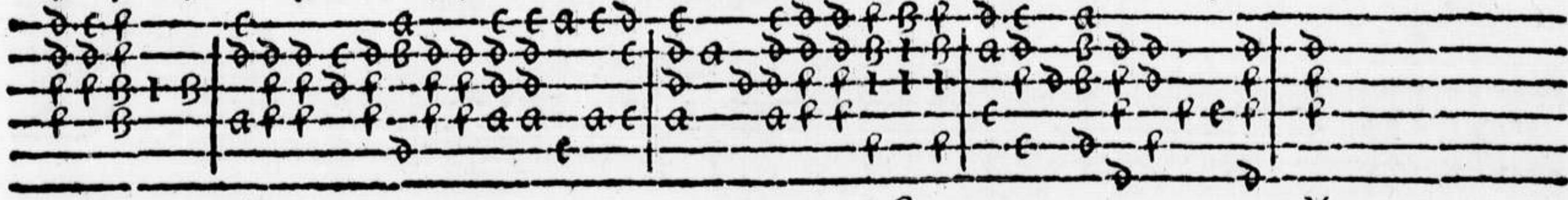


O slanco & lasso. à 4.

B BBB B BBB BBB B BBB



B B B B BBB BBB BBB BBB



*

f

*

volti occulti core S'oltr'ogni metro fol'la greci e more //



Che mi gioia ferir contraria fede //

a be'i



occhi il co re S'oltr'ogni metro fol'la greci e more //

re //



haucer dona to a be'i voltri //

Che mi gioia ferir contraria fede //



haucer donato a be'i voltri occhi il core S'oltr'ogni metro fol'la greci e more //



He mi gioia ferir contraria fede //



CANTO.

mondo //

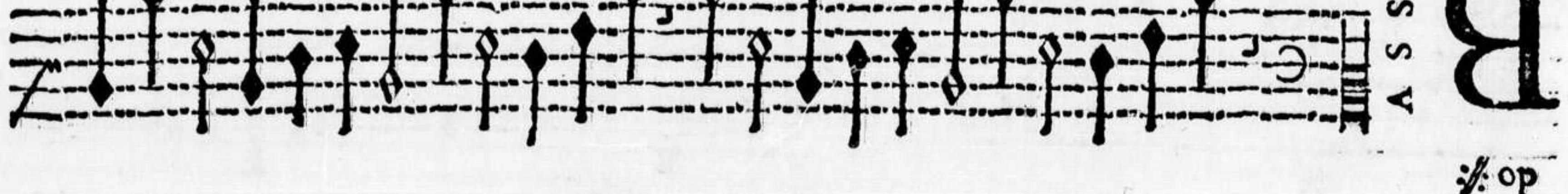


volto gran de ha vol to grande fpatio a biondo gira col carro & ren deluce al



E vno fol in cielo che li chiamma Apollo //

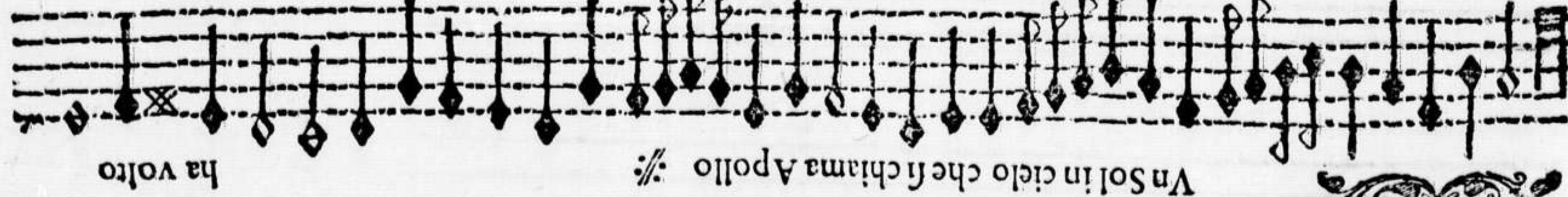
ha



do //

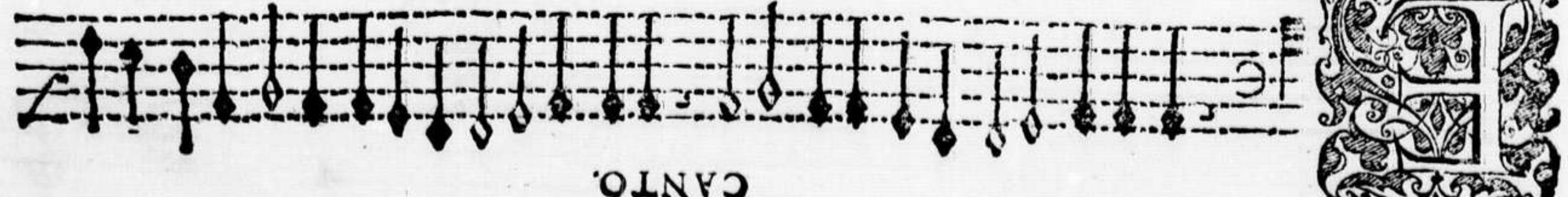


grande ha volto gran de fpa to & biondo gira col carro & rende & rende luce al mon-



Vn Sol in cielo che li chiamma Apollo //

ha volto



CANTO.

FLORILEGIUM.

30



B B B BB B B

Vnsolincido. à 4.

B B B B B

B B B B B

B B B B B B B B



B B B B B B B B

B B B B B B B B

B B BB B B B