

ALTO SECONDO

MADRIGALI GVERRIERI, ET AMOROSI

Con alcuni opuscoli in genere rappresentativo, che faranno
per breui Ep. lodij trà i canti senza gesto.

LIBRO OTTAVO DI CLAUDIO MONTEVERDE

Maestro di Capella della Serenissima Republica di Venetia.

DEDICATI

Alla Sacra Cesarea Maestà

DELL' IMPERATOR
FERDINANDO III.

CON PRIVILEGIO.



IN VENETIA,

G

Appresso Alessandro Vincenti. MDCXXXVIII.

SACRA CESAREA, REAL MAESTA.



Resento a i piedi della Maestà Vostra, come à Numetutare della Virtù, queste mie composizioni Musicali

FERDINANDO, il gran Genitore della Maestà Vostra, degnandosi, per la sua innata bontà, di gradirle, & honorarle scritte, mi hà conceduto quasi vn authoreuole passaporto per fi-

darle alla Stampa.

Ed ecco, che arditamente io le publico consacrando al riuertissimo Nome di Vostra Maestà, herede non meno de' Regni, e dell'Imperio, che del Valore, e benignità di lui.

Questi nuoui, ma deboli germogli della mia penna, non farebbono degni di venir in quelle mani, doue riposa il peso dell'humana tranquillità, per interrompere i gloriosi affari di vn Cesare, se la Musica non fusse priuilegiata in Cielo dall' Istesso Dio, all' orecchi: del quale incessantemente facendosi vdire, non gli turba però la cura del souerano maneggio.

In questo i sommi Principi deouono esser imitatori ancora di lui, che opera, & ascolta insieme i canti degli Angeli, e le suppliche de' Mortali.

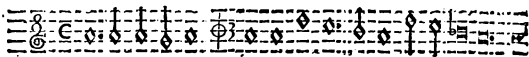
Aggrandirà questa picciola offerta del mio susseratissimo affetto l'eccesso della mia deuota riuerèza, cò la quale inchinandomi al Cielo, prego alla Maestà vostra, & alla Augustiss. Casa d' Austria la perpetuità di quelle glorie, che hanno sublimata soua ogni terrena grandezza. Di Venetia il primo Settembre 1638.

Di Vostra Maestà

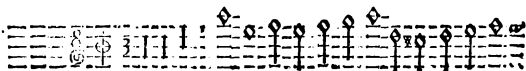
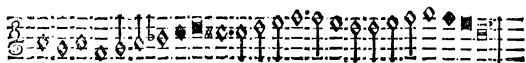
Humilissimo, & Deuotissimo Seruitore
Claudio Monteuerde.



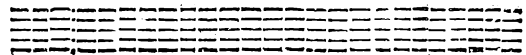
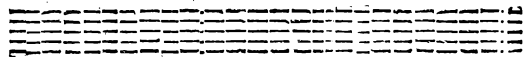
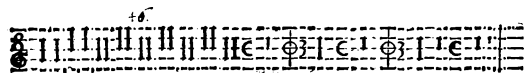
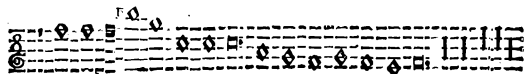
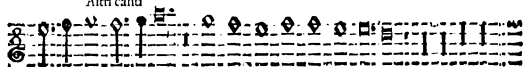
Auendo io considerato le nostre passioni, od' affettioni, del animo, essere tre le principali, cioè, Ira, Temperanza, & Humiltà ò supplicatione, come bene gli migliori Filosofi affermano, anzi la natura stessa de la voce nostra in ritrovarsi, alta, bassa, & mezzana: & come l'arte Musica lo notifica chiaramente in quelli tre termini di concitato, molle, & temperato, ne hauendo in tutte le cōpositioni de passati compositori: potuto ritrouare esempio del concitato genere, ma ben si del molle, & temperato; genere però descritto da Platone nel terzo de Rethorica, con queste parole; (Suscipe Harmoniam istam quæ ut decet imitatur fortiter euntis in prælium, voces, atq; accentus;) & sapendo che gli contrarij sono quelli che mouono grandemente l'animo nostro, si è del mouere che deue hauere la bona Musica, come afferma Boetio, dicendo; (Musi am nobis esse cōiunctam, mors, vel honestare, vel euertere;) perciò mi posi cō nō poco mio studio, & fatica per ritrouarlo, & cōsiderare nel tempo picciello che e tempo veloce, nel quale tutti gli migliori Filosofi affermano in questo essere stato vsato le saltationi, belliche, concitate, & nel tempo spondeo ten po tardo le contrarie, cominciando dunc; la semibreue a cogitare, la qual perche sia vna volta dal sono, proposi che fosse vn tocco di tempo spondeo, la quale poscia ridotta in sedeci semibreue, & ripercosse ad vna per vna, con agiotione di oratione contenente ira, & sdegno, vdi, in quello poco esepio la similitudine del affetto che ricercauo, benchè l'oratione non seguitasse co piedi la velocità del istrumento, & per venire a maggior proua, diedi di piglio al diuin Tasso, come poeta che esprime con ogni proprietà, & naturalezza con la sua oratione: quelle passioni, che tende a voler descriuere & ritrouai la descriptione, che fa del combattimento di Tancredi con Clorinda, per hauere io le due passioni cōtrane da mettere in cãto Guerra cioè sghiera, & morte, & l'ãno 1624. fattolo poscia vdiere à migliori de la Nob. Citã di Venetia, in vna nob. Stanza del Illust. & Ecc. Sig. Gerolamo Mozzenigo Cauaglier principale, & ne comandò de la Sereniss. Rep. di primi, & mio particular padrone, & partial protettore; fù cō molto applauso ascoltato, & lodato; il qual principio hauendolo veduto à riuscire alla immitatione dell'ira; seguitai ad inuestigarlo maggiormente con maggiori studi, & ne feci diuersi cōpositioni altre così Ecclesiastiche, come da Camera, & fù così grato tal genere anco a gli cōpositori di Musica, che non solamente l'hãno lodato in voce, ma anco in pēna à la immitatione mia l'hãno in opera mostrato a molto mio gusto, & honore. Mi è parso bene perciò il far sapere che da me è nata la inuestigatione, & la proua prima di tal genere, tanto necessario all'arte Musica senza il quale, se statta si puo dire con ragione, sino ad hora imperfetta, nō hauendohauuto che gli duoi generi, molle, & temperato; Et pche à primo principio (in particolare à chi ab toccaua sonare il ballo continuo) il douer tanpellare sopra ad vna corda sedeci volte in vna battuta gli pareua più tosto far cosa da riso che da lode, perciò riduceuano ad vna percossa sola durante vna battuta tal multiplicità, & in guisa di far vdiere il picciello piede faceuano vdiere il spondeo, & leuauano la similitudine all'oratione cōcitata. Perciò auiso douer essere sonato il ballo cōtinuo cō gli stoi cōpagnamēti, nel modo & forma in tal genere che stã scritto, nel quale si troua parimēte ogni altro ordine che si ha da tenere nelle altre compositioni d'altro genere; perche le maniere di sonare deuono essere di tre sorti, oratione, Annonicha, & Rethimicha; la ritrouata da me del qual genere da guerra, mi hà dato occasione di scriuere alcuni Madrig. & ne intitolati Guerrieri; & perche la Musica de Gran Prēcipi viene adoperata nelle loro Regie Camere in tre modi p loro delicati gusti; da Teatro, da camera, & da ballo; perciò nella pēnte mia opa, hò accēnato gli detti tre generi cō la intitulatione Guerriera, Amoroza, & rappresentatiua; sò che sarà imperfetta, pche poco vaglio in tutto, in particolare nel genere Guerriero per essere nouo & perche (omne pncipiū est debile); prego però il benigno Lettore a gradire la mia bona volontà, la quale starã attendēdo da la sua dotria p: a maggior perfettione in natura del detto genere; perche (mētis facile est adere) & vna sel. ce.

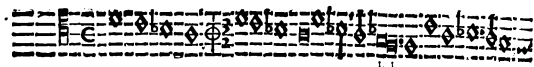


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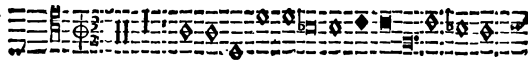
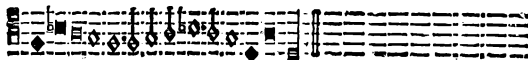


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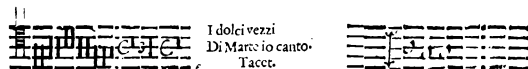
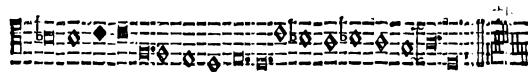
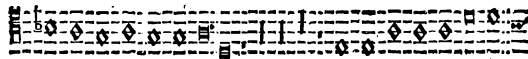




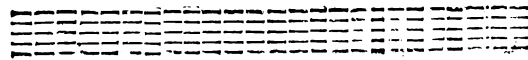
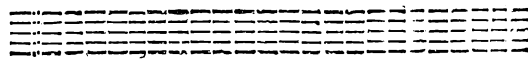
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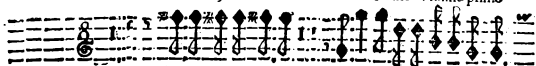


Altri canti d'amor



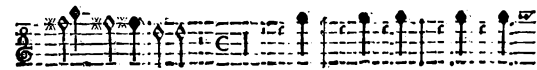
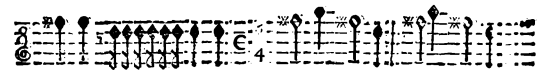
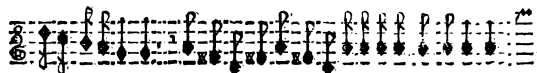
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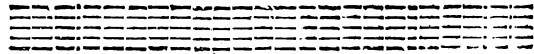
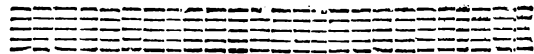
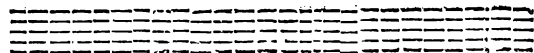
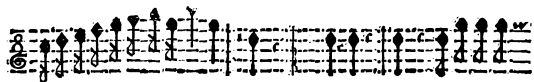
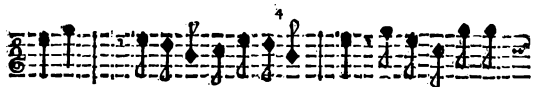


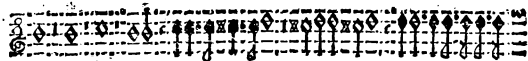


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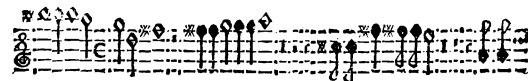
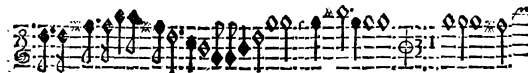
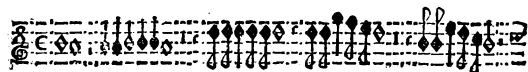
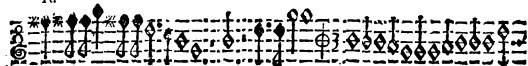
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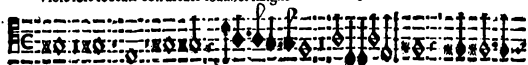


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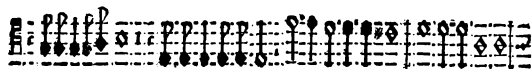
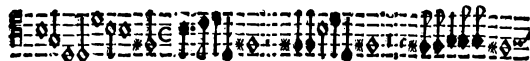
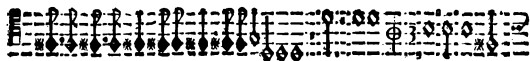


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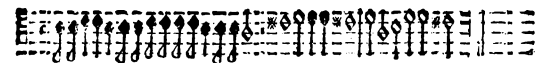
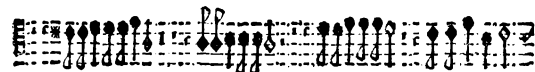
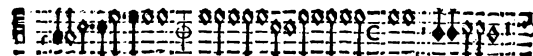
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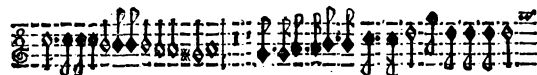
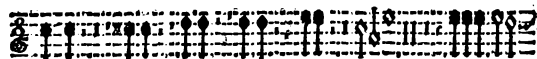


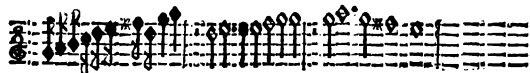
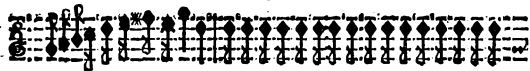
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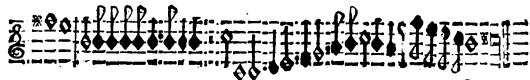
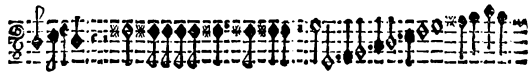
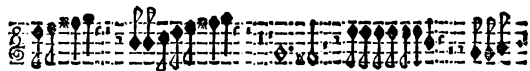
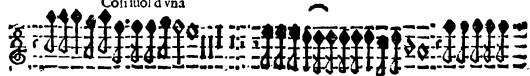


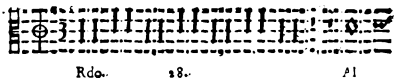


Seconda parte.



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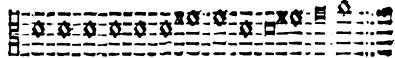




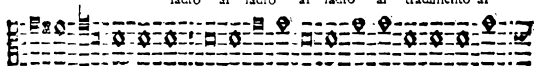
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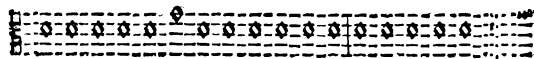
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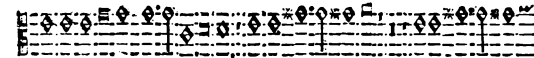
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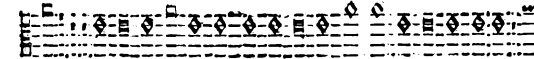
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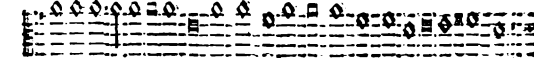
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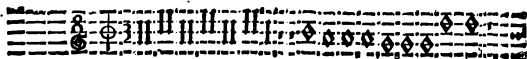
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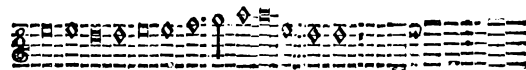
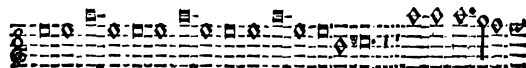
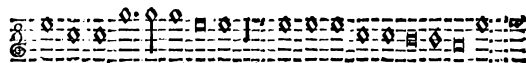
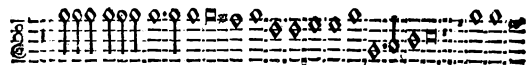
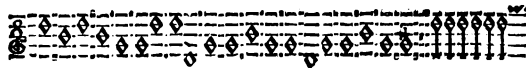
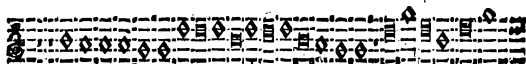
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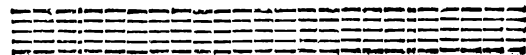
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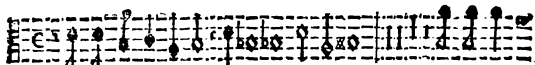


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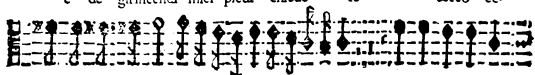


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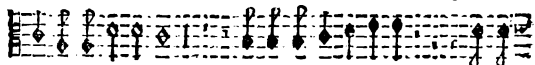




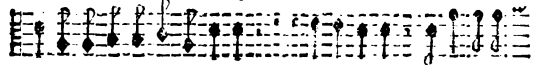
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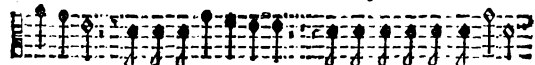
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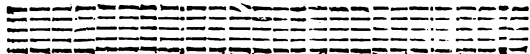
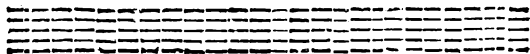
lascia ch'el cor s'incenerisca mi dice ogn'vn mi dice mi



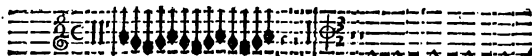
dice'ogn'vn per si beato ardore si beato si beato ar-



dore lascia ii lascia ii.

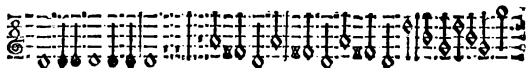
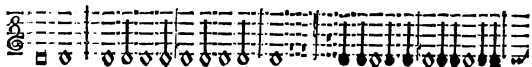


The image displays a page of musical notation, likely a score for a lute or similar instrument, featuring eight staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation, possibly for a lute or similar instrument. It features various note heads, stems, and beams, often with multiple notes beamed together. The first staff begins with a treble clef and a common time signature. The notation is arranged in a single system across eight staves.

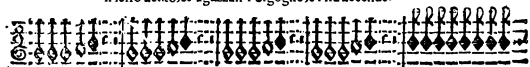


Tancredi che Clorinda.

Trotto del cavallo.



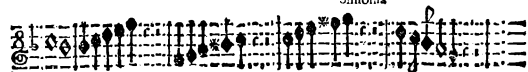
Che d'armi suone, ch'ella si volge e grida, O tu che porte
Correndo si (rispose) e guerra, e morte: Guerra e morte
haurai (disse) Io non rifiuto darlati se lei cerchi, e ferma
attende. Ne vol Tancredi ch'ebbe a pie veduto, il
suo nemico vsar cavallo e scende e impugna l'vn l'altro
il ferro acuto, & aguzzan l'orgoglio, e l'ira accende.



passaggio bellicoso graue



Sinfonia



passaggio più ristretto

Notte che nel profondo, e chiaro sceno
 Ci adate e nel oblio fatti si grande
 Degno d'un chiaro sol degne d'un pieno
 Theatro opre sanian si memorande

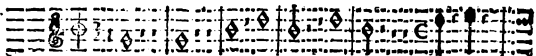


passaggio ristretto

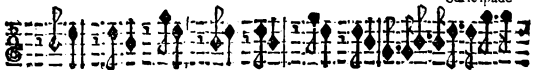
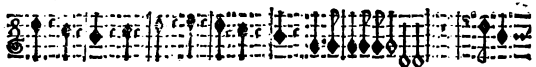
Piacciati ch'indi il tragga en bel sereno
 A le future età lo spieghi e mar.de
 Viva la tamo ior e tral'hor gloria
 Splenda del folco tuo l'alta memoria.



Tacet.

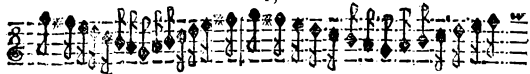


Principio della Guerra.



odi le spade



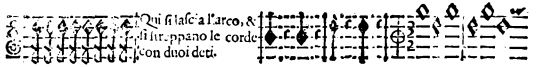


piano

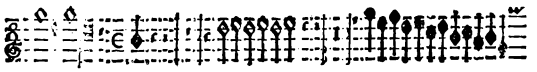
f. rco



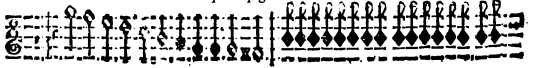
forte

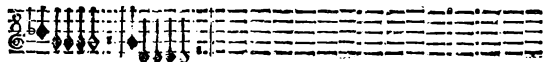
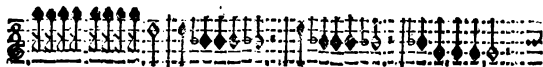
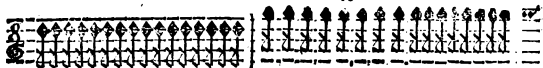


Qui si lascia l'arco, &
si strappano le corde
con duoi deti.

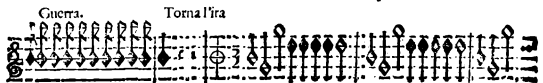


qui si ripiglia l'arco.



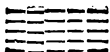
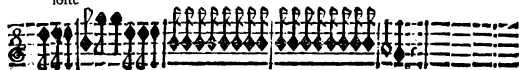


- Al fin pur si ritira
E dopo lungo raticar respira
- Tancredi. } Nostra licentura e ben che qui s'impieghi
Corinda. } Indarno chiedì Quel ch'è per vso di non far palese
Tancredi. } E in tal punto il dicesti, Et tuo dir el
tacer di par n'alletta Barbaro discortese alla vendeta. }

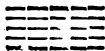




forte

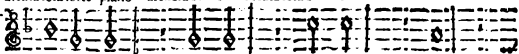


Ma ecco homai l' hora fatal e giunta.) tacet. ♩



Clorinda fola in 4. viole

arcata fola forte piano arc. fola F. P. arcata fola F. P.



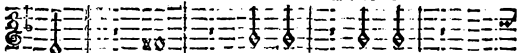
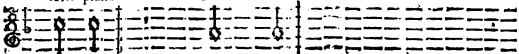
Amico

Ah vinto

Io ti perdon'

perdona tu ancora al corpo

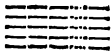
arcata fola F. P. arcata fola F. P.

nò che nulla paue af alma si Dhe per lei pre ga e dona baptesmo a
forte piano F. arcata fola P.

me di ogni mia colpa laue



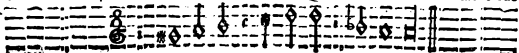
In queste voci languide rifuona. tacet.



Clorinda fola in 4. viole

foate arcate

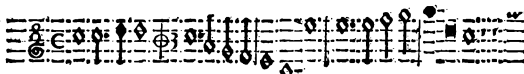
Questa vltima nota va in arcata morèdo



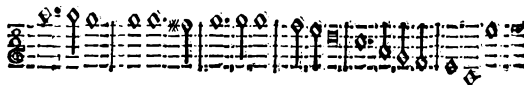
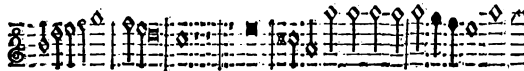
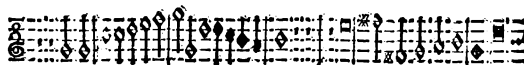
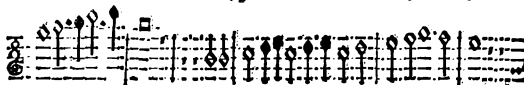
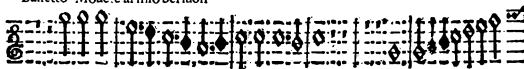
S'pre il ciel io vado in pace.

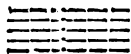
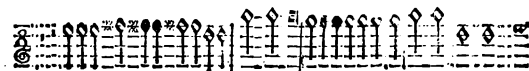
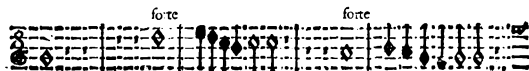
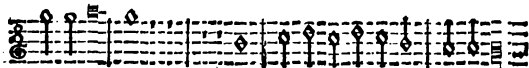
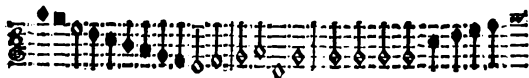
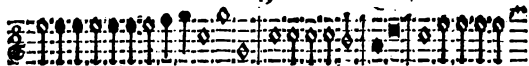


Entrata innanzi al ballo.

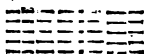


Balletto Mouete al mio bel fuon

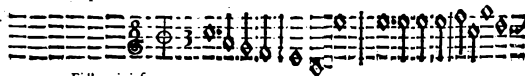




Qui il ballarino puo far vn par di balertini
a sito piacere senza canto.
poi viene la seconda parte come segue.

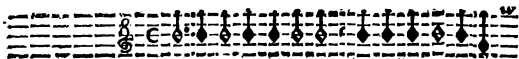


Seconda parte del balletto cantato & fonato.

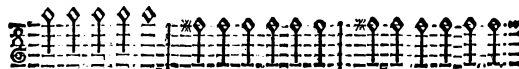
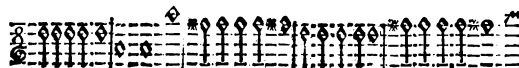
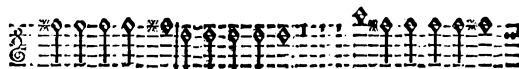
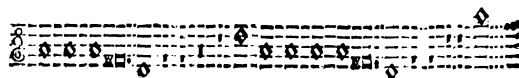
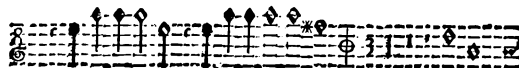
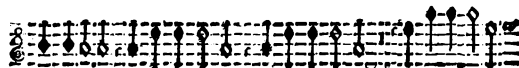
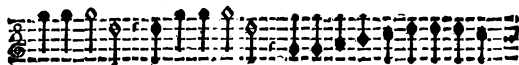


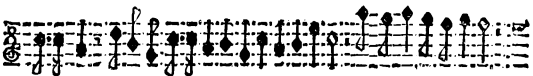
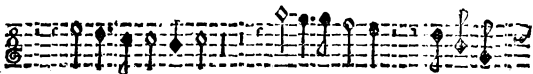
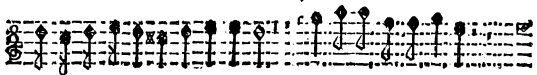
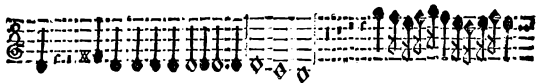
Ei l'armi cinse.

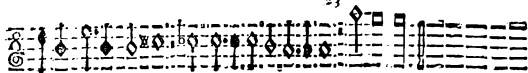
This image displays a page of musical notation, numbered 20 at the top center. The page contains eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is dense and complex, featuring a variety of note values, including eighth and sixteenth notes, as well as rests. The music is organized into measures by vertical bar lines. The first staff contains 12 measures, the second 12, the third 12, the fourth 12, the fifth 12, the sixth 12, the seventh 12, and the eighth 12. The notation includes many accidentals and dynamic markings, such as a 'p' (piano) marking in the third staff. The overall style is that of a traditional musical score, possibly for a solo instrument or a voice part.



Altri canti di Marte.



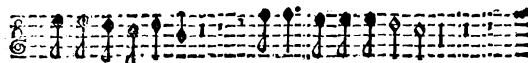
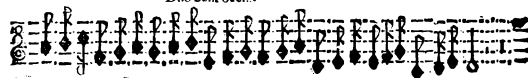




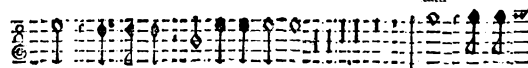
Seconda parte.



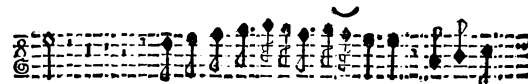
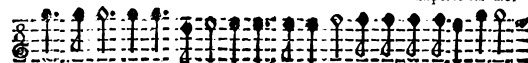
Duo belli occhi.

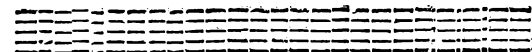
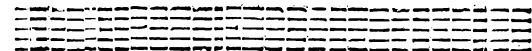
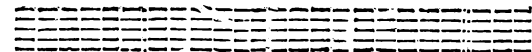
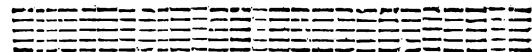
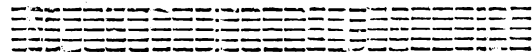
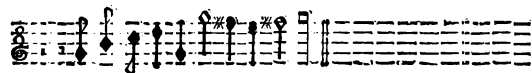
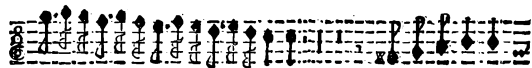
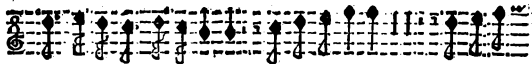


tutti



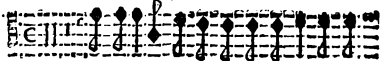
tu per lo cui valor





A 7. con doi Violini

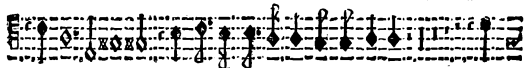
25



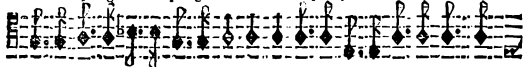
Ago vago augelletto che cantando can



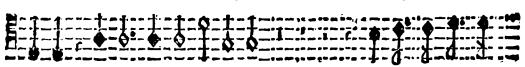
tando che cantando cantando cantando vai



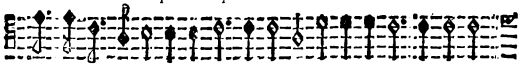
ouer piangendo piangendo il tuo tempo passato ve-



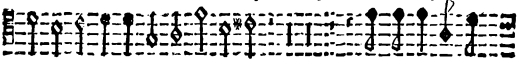
dendoti la notte el verno allato vedendoti la notte el verno al



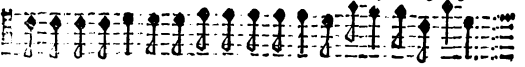
lato el di dopo le spalle vedendoti la



notte el verno allato el di dopo le spalle el di dopo le



spalle ci mesi ei mesi ga i vago vago augel-



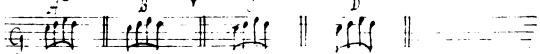
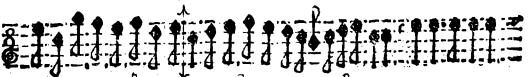
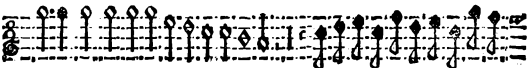
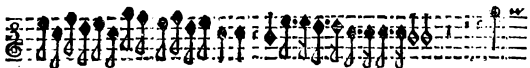
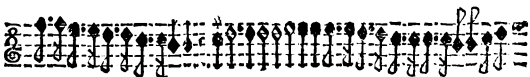
letto che cantando cantando che cantando cantando cantando

A 7. con dei Violini

Violino primo

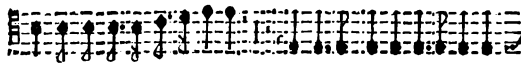


Vago angelletto

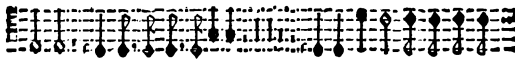




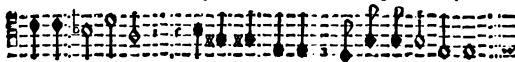
vai si come i tuoi grauosi 'affanni fai cosi cosi fa-



peffi il mio simile stato si come i tuoi grauosi affanni



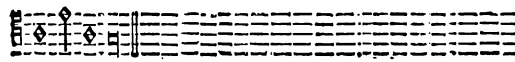
fai cosi cosi sapeffi veresti in grêbo a questo



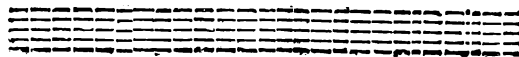
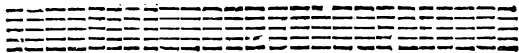
sconfola to à partir feco i dolorosi gua-

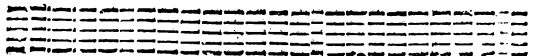
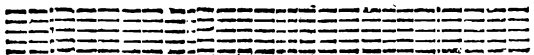
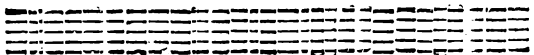
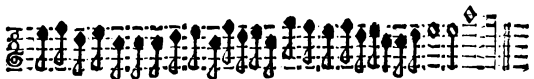
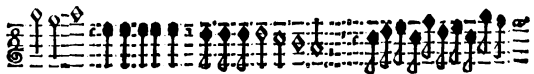
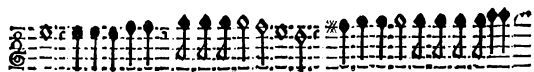
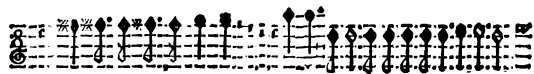
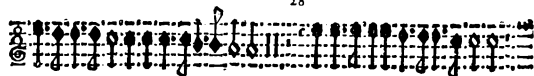


i vago vago augelletto che cantando vai che can-



tando vai.







TAVOLA

CANTI GVERRIERI.

Altri canti d'Amor, à 6. con quattro viole e doi violini	1
Hor ch'el cielo e la terra à 6. voci con doi violini	7
Seconda parte Così tuoi à 6 con doi violini	3
Ardo auampo, à 8. voci con doi violini	9
Combattimento di Tancredi Violino	13
Il Ballo, Mouete al mio bel suono à 6. voci con doi violini	18

CANTI AMOROSI.

Prima parte. Altri canti di Marte à 6 voci con doi violini	21
Seconda parte, Duo belli occhi à 6. con doi violini	
Vago augelletto à 6. con doi violini, & vna viola.	25

I L F I N E.

