

BASSO SECONDO

MADRIGALI GVERRIERI, ET AMOROSI

Con alcuni opuscoli in genere rappresentatio, che faranno
per breui Epitodij frà i canti senza gesto:

LIBRO OTTAVO DI CLAVDIO MONTEVERDE

Maestro di Capella della Serenissima Republica di Venetia.

DEDICATI

Alla Sacra Cesarea Maestà

DELL' IMPERATOR
FERDINANDO III

CON PRIVILEGIO.



IN VENETIA, H

Appresso Alessandro Vincenti. MDCXXXVIII.

SACRA CESAREA, REALEMAESTA.



Resento a i piedi della Maestà Vostra, come à Nume tutelare 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 passaportò per fidarle alla Stampa.

Ed ecco, che arditamente io le publico consacrandole 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'orecchie del quale incessantemente facendosi vdire, non gli turba però la cura del souerano maneggio.

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

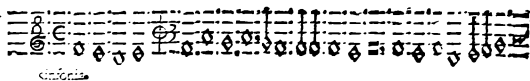
Aggrandirà questa picciola offerta del mio suisceratissimo affetto l'eccesso della mia deuota riueréza, cò la quale inchinandomi al Cielo, prego alla Maestà vostra, & alla Augustiss Casa d'Austria la perpetuità di quelle glorie, che hanno sublimata soua ogni terrena grandezza. Di Venetia il primo Settembre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

Di Vostra M

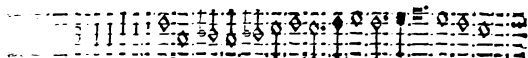
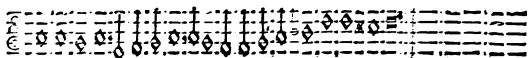
uillissimo, & Deuotissimo Seruitore
Claudio Monteuerde.



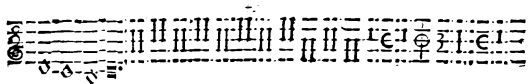
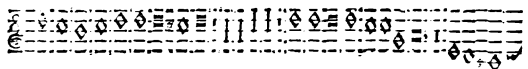
Hauendo io considerato le nostre passioni, od' affettioni, del animo, essere tre le principali, cioè, Ira, Temperanza, & Humiltà ò supplicatione, come bene i migliori Filosofi affermano, anzi la natura stessa de la voce nostra in ritroarsi, alta, bassa, & mezzana: & come l'arte Musica lo notifica chiaramente in questi tre termini di concitato, molle, & temperato, ne hauendo in tutte le cōpositioni de passati compositor: potuto ritrouare esempio del concitato genere, mà ben si del molle, & temperato; genere però descritto da Platone nel terzo di Rethorica, con queste parole; (Suscipe Harmoniam illam quæ vt decet imitatur fortiter euntis in prælium, voces, atq; accentus;) & sapendo che gli contrarij sono quelli che mouono grandemente l'animo nostro, sine del mouere che deve hauere la bona Musica, come afferma Boetio, dicendo; (Musica nobis esse cõntrietam, mores, vel honestare, vel euertere;) perciò mi posi cò rò poco mio studio, & fatica per ritrouarlo, & cõsiderare nel tempo picchio che e tempo veloce, nel quale tutti gli migliori Filosofi affermano in questo essere stato usato le saltationi, belliche, concitate, & nel tempo spendeo tempo tardo le contrane, cominciati dunc; la semibreue a cogitare, la qual percossa vna volta dal sono, propesi che fosse vn tocco di tempo spondeo, la quale poscia ridotta in sedeci semicrome, & ripercosse ad vna per vna, con agiontione di oratione contenente ira, & sdegno, vdi, in questo poco esepio la similitudine del affetto che ricercauo, benchè l'oratione non seguitasse co piedi la velocità del Istromento, & 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 descrittione, che fa del combattimento di Tancredi con Clorinda, per hauere io le due passioni cõtrane da mettere in cãto Guerra cioè sghiera, & morte, & l'ãno 1624, fattolo poscia vdiere à miglioni de la Nob. Citã di Venetia, in vna nob. Stanza del Illust. & Ecc. Sig. Gerolamo Mozzenigo Cauaglier principale, & ne comandi de la Sereniss. Rep. di primi, & mio particular padrone, & partial protettore; fù cò molto applauso ascoltato, & lodato; il qual principio hauendolo veduto à riuscire alla immitatione del ira; seguitai ad inuestigarlo maggiormente con maggiori studij, & ne feci diuersi cõpositioni altre cõsi Ecclesiastiche, come di Camera, & fù cõsi grato tal genere anco a gli cõpositori di Musica, che non solamente l'hãno lodato in voce, mà anco in pẽna à la immitatione mia l'hãno in opera mostrato a molto miagusto, & honore. Mi e parso bene perciò il far sapere che da me e nata la inuestigatione, & la prima prima di tal genere, tanto necessario al arte Musica senza il quale, e statta si puo dire con ragione, sino ad hora imperfetta, nõ hauendohauto che gli duoi generi, molle, & tẽperato; Et pche à primo principio (in particolare a quali toccaua sonare il basso continuo) il douer tanpellare sopra ad vna corda sedeci volte in vna battuta gli parcau più tosto far cosa da riso che da lode, perciò riduceuano ad vna percossa sola durante vna batuta tal multiplacità, & in guisa di far vdiere il picchio piede faccuano vdiere il spondeo, & leuauano la similitudine al oratione cõcitata. Perciõ auiso douer essere sonato il basso cõtinuo cò gli suoi cõpagnamẽti, nel modo & forma in tal genere che stã scritto, nel quale si troua parimẽte ogni altro ordine che si ha da tenere nelle altre cõpositioni d'altro genere; perche le maniere di sonare de uono essere di tre forti, oratoria, Armonica, & Rethmicha; la ritrouata da me del qual genere da guerra, mi hà dato occasione di scriuere alcuni Madrig. da me intitolati Guernieri; & perche la Musica de Gran Prẽcipi viene adoperata nelle loro Regie Camere in tre modi p loro delicati gusti; da Teatro, da camera, & da ballo; perciò nella pẽsente mia opa, hò accẽnato gli detti tre generi cò la intitulatione Guerniera, Amorosa, & rappresentatiua; sò che sarà imperfetta, pche poco vaglio in tutto, in particolare nel genere Guerniero per essere nouo & perche (omne principũ est debile); prego perciò il benigno Lettore a gradire la mia bona voluntã, la quale starã attẽdẽdo da la sua dona pẽna maggior perfettione in natura del detto genere; perche (Inuẽtis facile est adere) & viua felice,



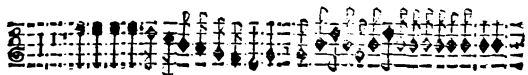
sinfonia



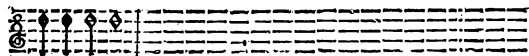
Alf. and.



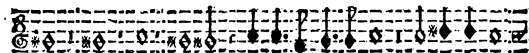
rit. Di Mare



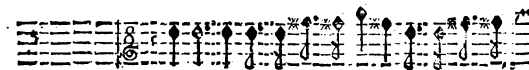
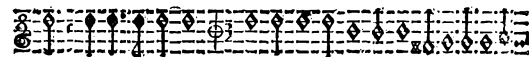
This image displays a page of musical notation, likely a lute tablature or a similar early keyboard instrument score. The notation is arranged in eight horizontal staves, each containing a series of rhythmic figures and notes. The notation is dense and characteristic of early modern music, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The staves are numbered 1 through 8, indicating the sequence of the piece. The notation is written in a style that suggests it might be a lute tablature, given the complexity and the use of specific rhythmic patterns. The overall appearance is that of a historical manuscript or printed score.



Viole sole tocche tutte ad arcate semplici, & dolce.

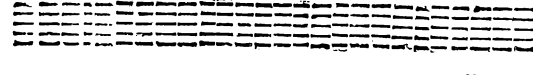
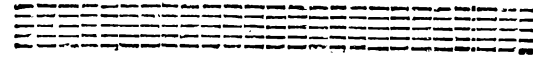
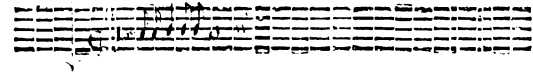
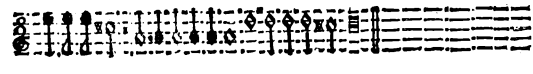
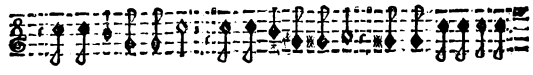
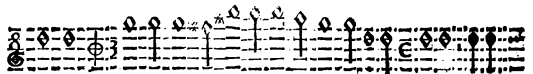
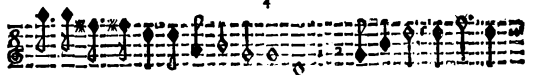


Tu che tessuta

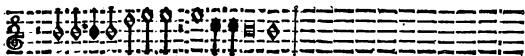


tutti.

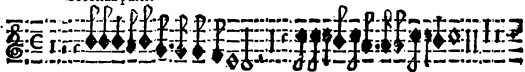
Che mentre.



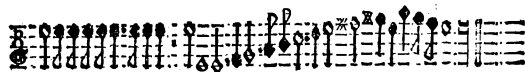
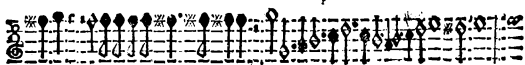
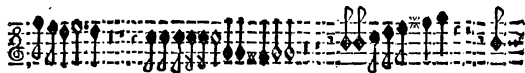
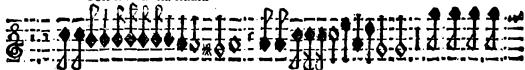
Hor eh'ci ciel

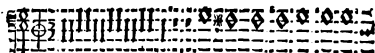


Seconda parte.

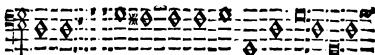


Così fuol d'na chiara

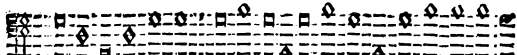




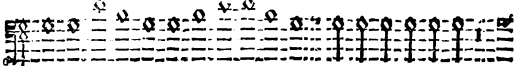
Rdo. 26. Al ladro ii ii



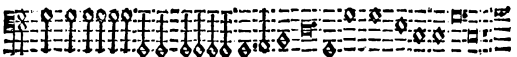
al ladro ii al tradimèto al



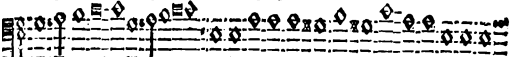
t adimèto al foco scate ii scate scate accerte ac-



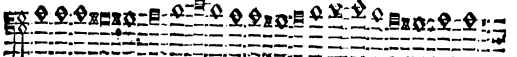
certe martelli ii martelli acqua ii ii



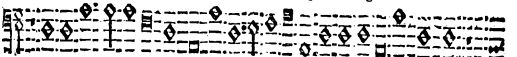
acqua ii ii acqua ii ii acqua prendete e voi torni facrate



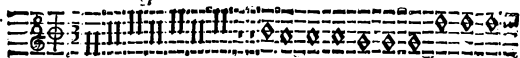
anco tacete ii Sù su brózi su su su su bronzi sti su sti su



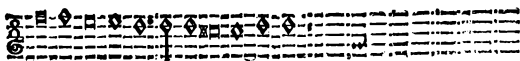
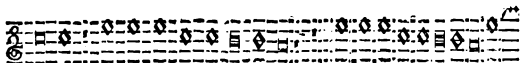
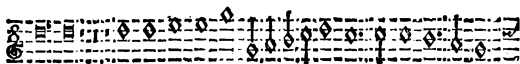
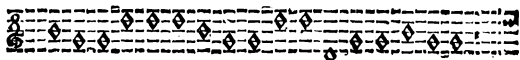
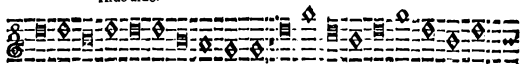
brózi su su che dal gridar fon roco che dal gridar dal gridar fon roco

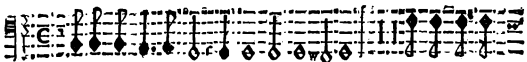


dire dire il periglio altrui nò lieue nò lieue o poco nò lieue o poco

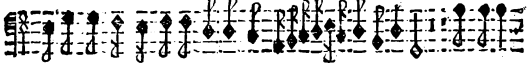


Ardo ardo.

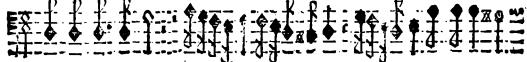




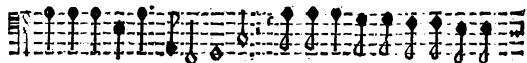
e de gli incendi miei pietra chiede te che l'innique



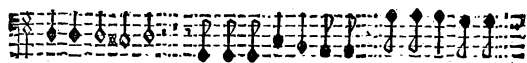
faci dentro alla rocca m'auerto del core ecco ec-



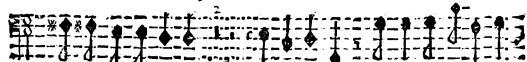
coi remedi homai va ni va ni e falla-



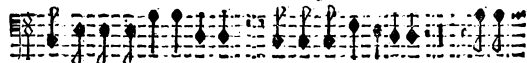
ci mi dice ogn'vn mi dice ogn'vn lascia ii e 'el cor s'i cene-



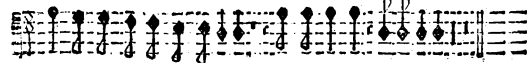
rifica e taci per si beato ardore lascia lascia ch'el



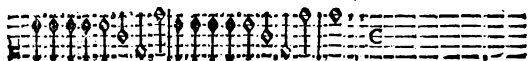
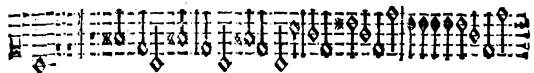
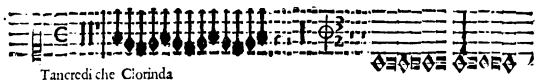
cor s'incenerifica mi dice ogn'vn mi dice mi dice o-



gn'vn per si beato ardore per si beato ardore lascia

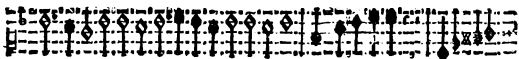


lascia ch'el cor s'incenerifica lascia lascia ii ii

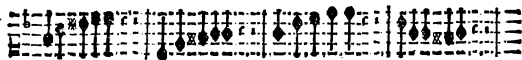


Che d'armi fione', ch'ella si volge e grida, O tu che porte
 Correndo si (rispose) e guerra, e morte: Guerra e morte
 haurai (disse) Io non rifiuto darlati se lei cerchi, e ferma
 attende. Ne vol Tancredi ch'ebbe a pie veduto, il
 suo nemico vsar cauallo e scende e impugna l'un l'altro
 il ferro acuto,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





Notte che nel profondo, e chiaro sereno
 Chiudeste, e nel oblio fatti si grande
 Degno d'un chiaro sol degne d'un pieno
 Theatro opre sarian si memorande

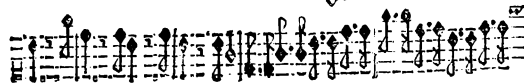
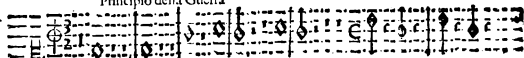


Piaciati ch'indi il tragga en bel sereno
 A le future età lo spieghi e mande
 Viva la fama lor e tral'hor gloria
 Splenda del focolo tuo l'alta memotia.

} Tacc.

Tacc.

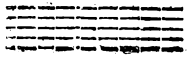
Principio della Guerra



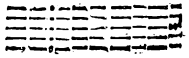
The main musical score consists of seven staves of notation. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. A '3' above a group of notes indicates a triplet. The second and third staves continue the melodic and harmonic development. The fourth staff features a dense texture of sixteenth notes. The fifth staff shows a change in dynamics, with 'piano' written below the first part and 'for.c' (forzando) below the second part. The sixth and seventh staves continue with complex rhythmic patterns.

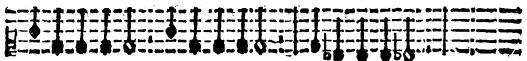
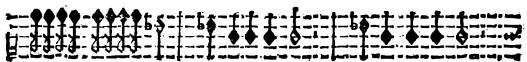
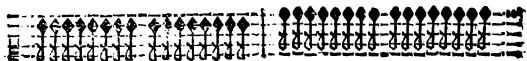
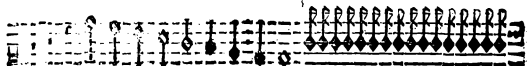
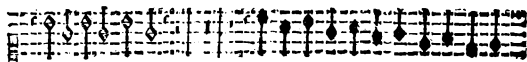
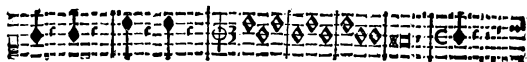
piano

for.c



Qui si lascia, & si streppa
la corda conduoi detti.





Tancredi.

Clorinda.

Tancredi.

Al fin pur si nitira

E dopo lungo faticar respiro

Nostra suentura e ben che qui s'impieghi

Indarno chiedi Quel el' o per vfo di non far palese

E' a mal punto il dicesti, El tuo dir el

tacer di par m'alletta Barbaro discortese alla vendeta.



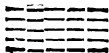
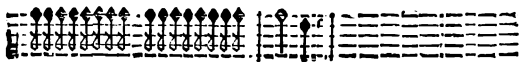
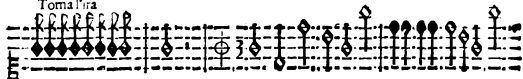
tacet

Guerra

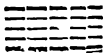
15



Torna l'ira

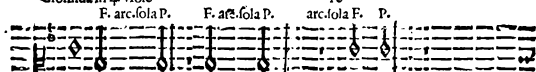


Ma ecco homai l' hora fatal e giunta.) tacet.

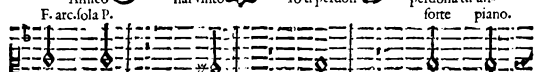


Clorinda in 4 viole

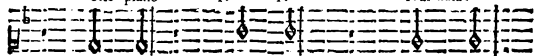
16



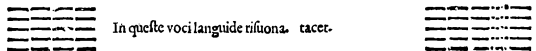
Amico hai vinto Io ti pardon perdona tu' an-
forte piano.



cora al corpo no Che nulla paue al alma si
forte piano F. P. F. ar : fola P.



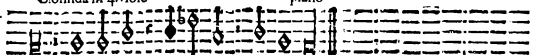
Dhe per lei prega e dona baptesimo a me ch'ogni mia colpa laue



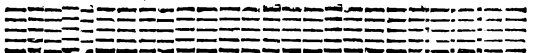
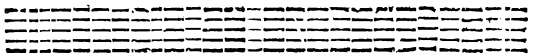
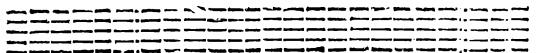
In queste voci languide risuona. tacer.

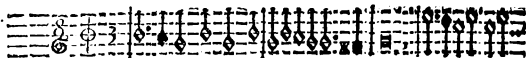
Clorinda in 4 viole

piano

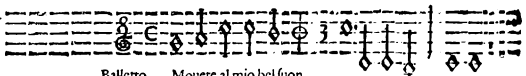
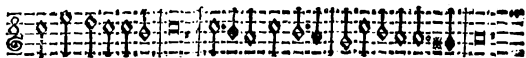


S'apre il ciel io vado in pacc.

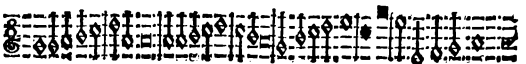
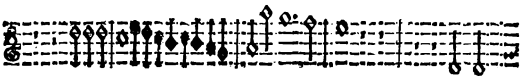
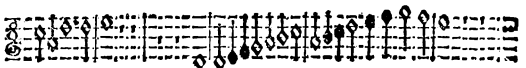


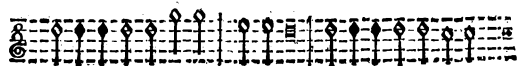
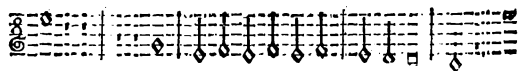
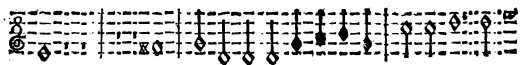
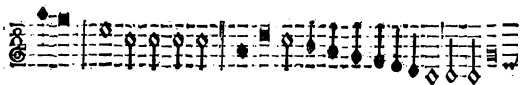
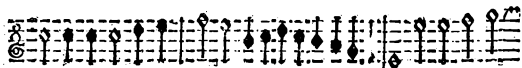
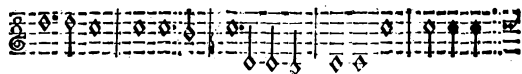
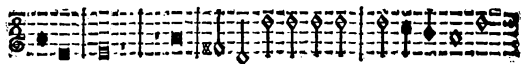


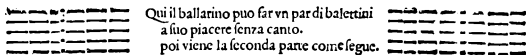
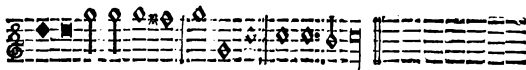
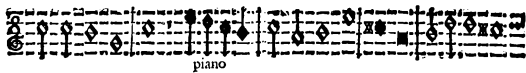
Entrata innanzi al ballo



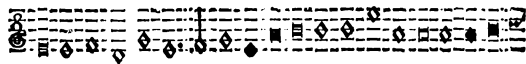
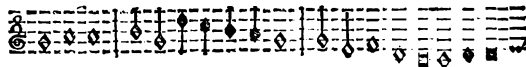
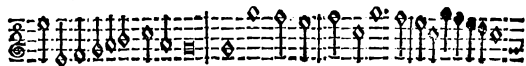
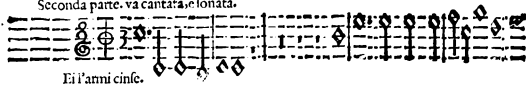
Balletto Mouete al mio bel suon

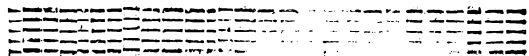
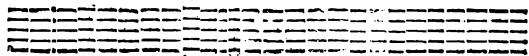
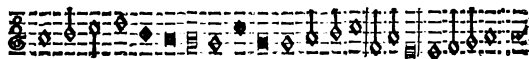
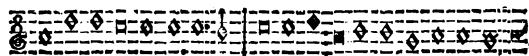
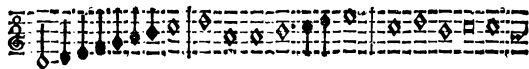
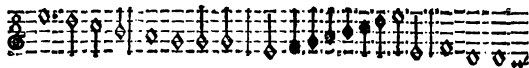


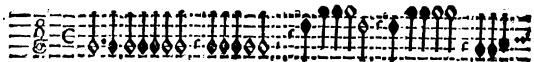




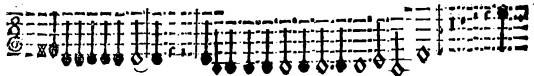
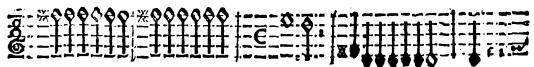
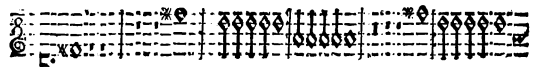
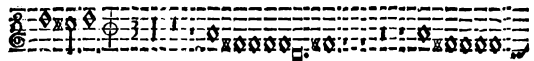
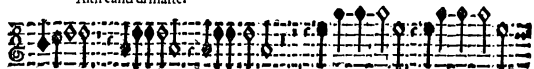
Seconda parte. va cantata, e fonata.

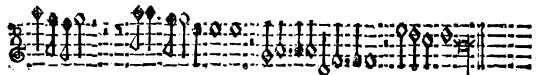
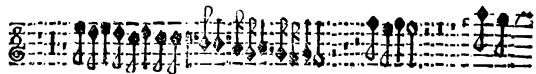
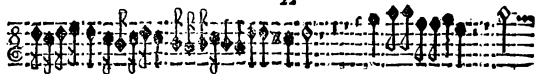




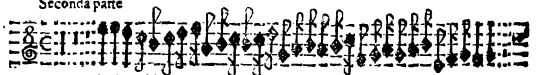


Altri canti di marte.

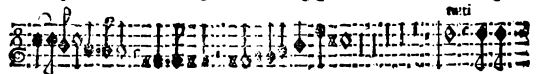
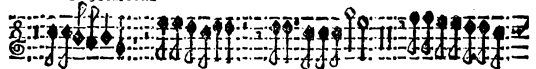




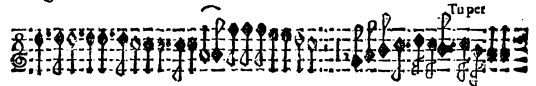
Seconda parte



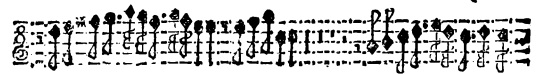
Due belli occhi

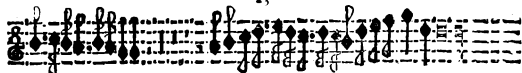


riti

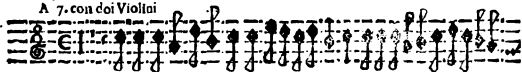


Tu per

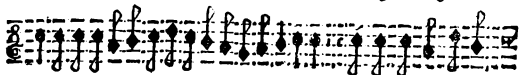
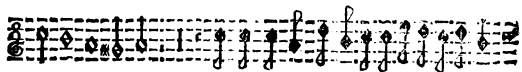
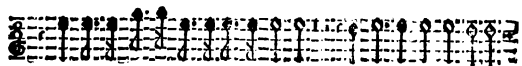
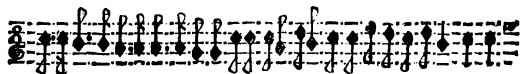
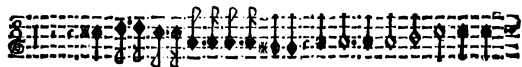
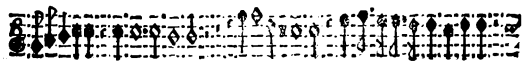


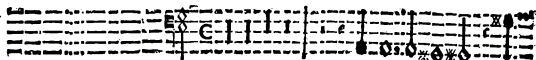


A 7. con doi Violini



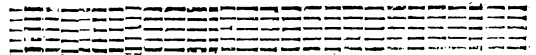
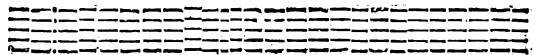
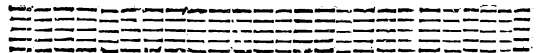
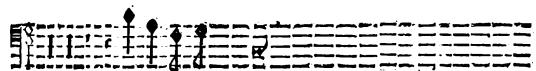
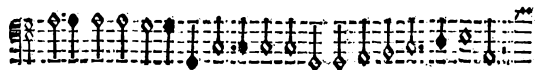
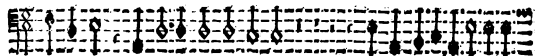
Vago augelletto.

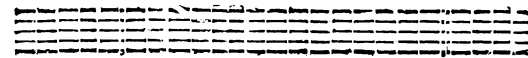
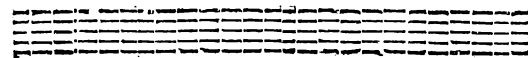
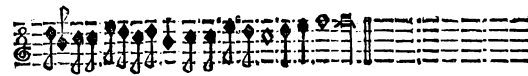
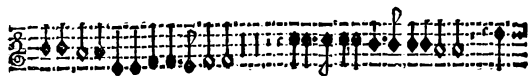


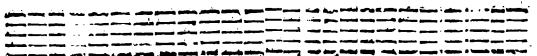
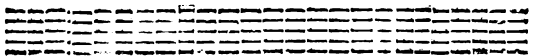
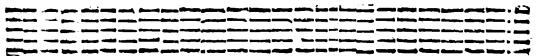
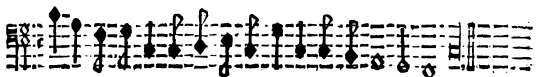
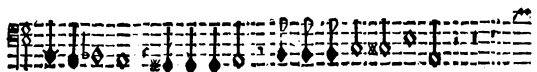
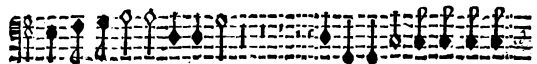
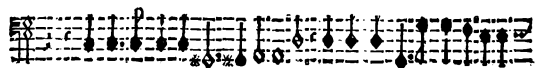


Vago augellerto.

Ouer piangendo







A musical score consisting of eight staves of music. The notation is a form of shorthand, likely for a lute or guitar, using a six-line staff with various symbols for notes and rests. The score includes several key signatures and time signatures: the first staff is in C major (one sharp) and common time (C); the second staff is in D major (two sharps) and 2/2 time; the third staff is in D major (two sharps) and common time; the fourth staff is in D major (two sharps) and common time; the fifth staff is in D major (two sharps) and common time; the sixth staff is in D major (two sharps) and 6/4 time; the seventh staff is in D major (two sharps) and common time; and the eighth staff is in D major (two sharps) and 2/2 time. The music is written in a single melodic line on each staff.

)



TAVOLA

CANTI GVERRIERI.

Altri canti d' Amer, à 6. con quattro viole e doi violini	1
Hor ch'el cielo e la terra à 6. voci con doi violini	5
Seconda parte. Così fuoi à, 6 con doi violini	6
Ardo auampo, à 8. voci con doi violini	7
Combattimento di Tancredi Violino	11
Il Ballo, Mouete al mio bel suon, a 5. voci con doi violini	17

CANTI AMOROSI.

Prima parte. Altri canti di Ma te à 6 voci con doi violini	21
Seconda parte. Duo belli och. à 6. con doi violini	
Vago augelletto à 6 con doi violini, & vna viola.	23
Il ballo dell'ingrate in genere rappresentatiuo.	27

IL FINE.

