

BASSO CONTINVO.

**MADRIGALI  
GVERRIERI, ET AMOROSI**

Con alcuni opuscoli in genere rappresentatio. che faranno  
per bicui Epitodij trà i cantienza 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, I

Appresso Alessandro Vincenti. MDCXXXVIII.

# SACRA CESAREA REAL MAESTA.

**P**

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 passaporto per farle 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' stesso Dio, all' orecchie del quale incessantemente facendosi vdire, non gli turba però la cura del fourano 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 riuerèza, cò la quale inchinandomi al Cielo, prego alla Maestà vostra, & alla Augustiss. Casa d' Austria la perpetuità di quelle glorie, che l' hanno sublimata soua ogni terrena grandezza. Di Venetia il primo Settembre 1638.

Di Vostra Maestà,

Humilissimo, & Deuotissimo Scrittore  
Gaudio Monteuerde.

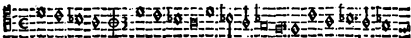


## CLAUDIO MONTEVERDE A' CHI LEGGE.

**H** Auendo in considerato le nostre passioni, od affezioni, del animo, essere tre le principali, cioè, Ita, Temperanza, & Humiltà, o supplicazione, come bene gli ingegni filosofici affermano, anzi la natura stessa de la voce nostra in ritrouari, alta, bassa, & mezzana: & come l'arte Musica lo notifica chiaramente in questi tre termini di concitato, molle, & temperato, ne hauendo in tutte le compositioni de passati compositori potuto ritrouare esemplo del concitato generale, ma ben si del molle, & temperato; genere però descritto da Platone nel terzo de Rethorica, con quelle parole; ( Suscipe Harmoniam illam que vt decet imitari fortiter tantis in partibus, atque accentibus; ) & sapendo che gli contrarij sono quelli che mouono grandemente l'animo nostro, fine del mouere che deue hauere la bona Musica, come auentura locto, dicendo; ( Musici nobis esse conuinctam, mores, vel honestate, sceleratitate; ) perciò mi posi cò nò poco mio studio, & fatica per ritrouarlo, & considerato nel tempo picciotto che e tempo veloce, nel quale tutti gli migliori filosofi affermano in quello essere stato usato le falsationi belliche, concitate, & nel tempo spendeo tempo taro le contrarie, con minciai diuini; la femineuere a cogitare, la qual percotta vna volta dal sonno, propoi che fosse vn tocco di tempo spondeo, la quale poscia ridotta in sedeci femineuere, & ripercolle ad vna per vna, con agiustione di oratione contenente ira, & sdegno, vdi, in quello poco escipio la similitudine del affetto che ricercato, benchè l'oratione non seguitasse col picciole velocità del litocento, & 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 descrivere, & ritrouai la descriptione, che fa del combattimento di Tancredi con Clorinda, per hauere in le due passioni cotrane da mettere in cato Guerra cioè spigliera, & morte, & fano 1624. fatto lo poscia vdiere a migliori de la Nob. Cità di Venetia in vna nob. stanza del Illust. & Ecc. Sig. Gerolamo Mozzegno Cautaglier principale, & ne comandi de la Scenici. Rep. di primi, & mio particular padrone, & partial protettore; fu cò molto applauso ascoltato, & lodato; il qual principio hauendolo veduto a ritructure alla immitatione del ira; seguitai ad inuestigare maggiormente con maggior studij, & ne feci diuersi compositioni altre così Ecclesiastiche, come da Camera, & fu così grato tal genere anco a gli compositori di Musica, che non solamente l'hano lodato in voce, ma anco in pena à la immitatione mia l'hano in opera mostrato a molto mio gusto, & honore. Mi e parso bene perciò il far sapere che da me e nata la inuestigatione, & la proua prima di tal genere, tanto necessario all'arte Musica senza il quale, e statta si puo dire con ragione, fino ad hora imperfetta, nò haueo hauuto che gli duoi generi molle, & temperato; Et perche a primo principio (in particolare à quali toccaua sonare il basso continuo) il douer tanpellare sopra ad vna conua sedeci volte in vna l'attua gli pareua piu tosto far cosa da mio che da lode, perciò riduceuano ad vna per oca sola durante vna banza tal multiplicità, & in guisa di far vdiere il picciotto piede faceuano vdiere il spondeo, & leuauano la similitudine all'oratione concitata. Perciò anco douer essere sonato il basso continuo cò gli suoi compagnia, neni nel modo & forma in tal genere che sta dentro, nel quale si troua parimente ogni altro ordine che si ha da tenere nelle altre compositioni d'altro genere; perche le maniere di sonare de uono essere di tre forti, oratione, Ammonitione, & Rethorica; la ritrouata da me del qual genere da guerra, mi ha dato occasione di scriuere alcuni Madrig. da me intitolati Guerni; & perche la Musica de Gran Precipi viene adoperata nelle loro Regie Camere in tre modi p loro delicati gusti da Teatro, da camera, & da ballo; perciò nella presente mia opa, hò accennato gli detti tre generi cò la intitolatione Guerni, Ammorosa, & rappresentati; so che farai imperfetta, peche poco vaglio in tutto, in particolare nel genere Guerni per essere nouo & perche (omne principij est debile) prego perciò il benigno Lettore agradirne la mia bona volonta, la quale starà attedo da la sua dot. a pena maggior perfectione in natura del detto genere; perche (inuetis facile est adere) & vna felice,

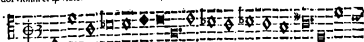
Sinfonia che va inanci al Madrigal che che segue. Altri canti d' Amor.

Basso Continuo.

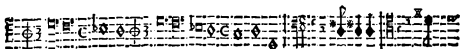
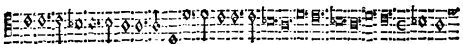
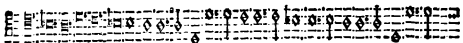
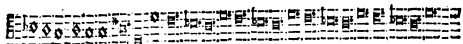
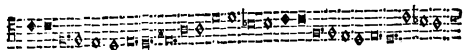
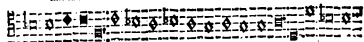


Sinfonia.

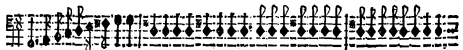
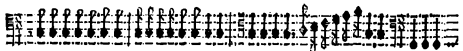
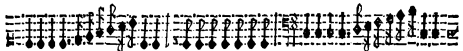




Lri canti d'Amor.



Di Mare.



4

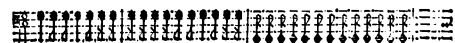
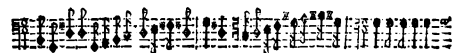
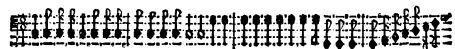

Basso Continuo.



Cò vn  
d'oro  
fola.

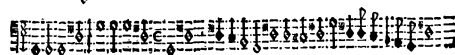
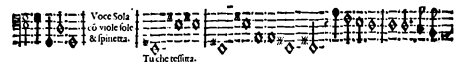


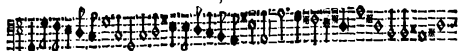
cò armonia.



Voce Solo  
cò vuole fole  
& spinnetta.

Tu che tessina.

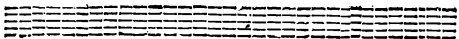
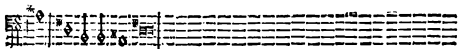
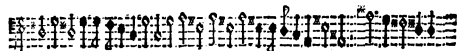
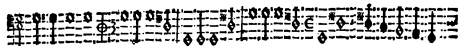




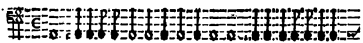
Tutti.



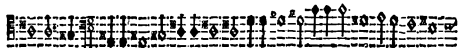
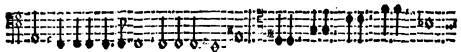
Che mentre.



Prima Parte. A Sei Voci con doi violini.



Or di'el Cielè la Terra.



The first part of the piece consists of four staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a style characteristic of 17th-century Italian lute tablature transcriptions.

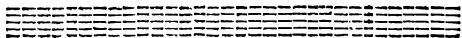
Seconda parte.

**C**

The second part begins with a large 'C' time signature, indicating common time. The notation continues with similar rhythmic patterns as the first part.

Ofi faol d'vna fonte.

The second part consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a style characteristic of 17th-century Italian lute tablature transcriptions.

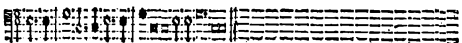
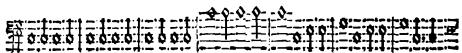


Prima Parte. A. Tre Voci. Alto. Tenor. e Basso.

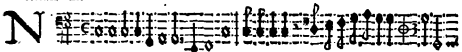
Basso Continuo.



Ira l'nemio, o infido' o' Amore.

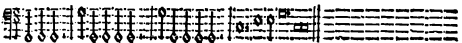


Seconda Parte.

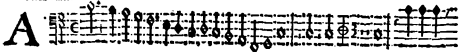


Tenor Solo. Ol lassiamo ascoltar.

à 3.

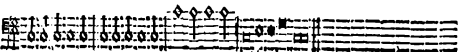
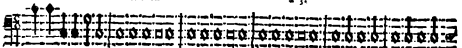


Terza Parte.

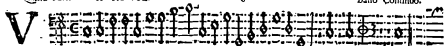


Alto Solo. Rmi faisc non son.

à 3.

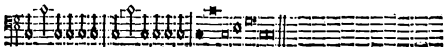
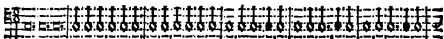
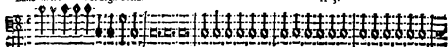






Basso Solo. Vol degli occhi.

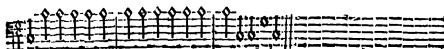
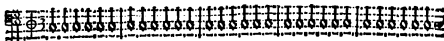
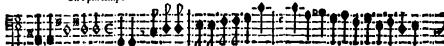
A 3.



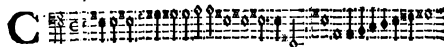
Quinta Parte. à 3. voci.



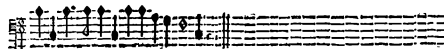
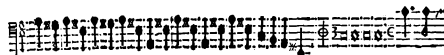
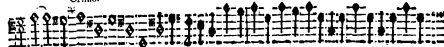
On è più tempo.



Sesta &amp; ultima parte. à 3. voci.



Or mio.





*S* E Vittorie si belle.

The first system of music features a vocal line on a tenor clef and a basso continuo line on a bass clef. The vocal line begins with a large decorative initial 'S' and contains the lyrics 'E Vittorie si belle.' The music is written in a 17th-century style with various ornaments and a complex basso continuo line.

The second system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The third system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

E' non temer;

The fourth system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment. The lyrics 'E' non temer;' are written below the vocal line.

The fifth system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The sixth system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The seventh system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The eighth system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The ninth system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The tenth system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

The eleventh system of music continues the vocal and basso continuo parts. The vocal line has a melodic line with some ornaments, and the basso continuo line provides a rhythmic and harmonic accompaniment.

A. Doi Tenori.

re

Basso Continuo.



*Rmato' il cor.*

*Ci traliero.*

*piagnero.*

*Ci' Intrepido guerriero.*

Tenor Primo. Solo.

A. doi Tenori

Basso Continuo.



*Ogni Amante Ogni amante è guerrier.*

Musical score for 'Ballo Continuo', page 11. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style characteristic of 17th-century Italian lute tablature, using letters (A, B, C, D, E, F, G) on the staff lines to indicate fret positions. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The score concludes with a double bar line.

## Ballo Solo.

Musical score for 'Ballo Solo', page 11. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style characteristic of 17th-century Italian lute tablature, using letters (A, B, C, D, E, F, G) on the staff lines to indicate fret positions. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The score concludes with a double bar line.

O che nell'otio naqui è d'otio vizi che vago sol di ripoffata quiete

tuppaffau non pur l'hor notarne mi i giorni intieri ancor tra molli piume è tra grat'ombre d'ogni  
 cura scarco il fresco mi godea d'vn au ra lieue col re co nor mo-  
 rar d'vn pi ciol nio che fa tenor degli angellet ti'al caro  
 Io stesso poi che generosa cura di bellissimo Amor mi punse'l core all'hor ch'ci guardo  
 vol si'al diuin lame che sfualtar vid'io da quei belli'occhi e' fono' di che da rubini è  
 perle mi giunse'al cor d'Angelica suella spezzando gli'agi di tranquilla

*Raffo C. ritinto.*

10

vita nò pur chingon' ai grà di trà il fono i luntà ma ben fouente' ancor e felice feta cangion

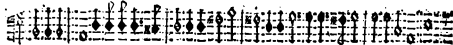
vigille' amante in Sol e in

al ba speffo carico di ferr' al ombra' oscura m'en vo ficur oue' al desio mi spinge è

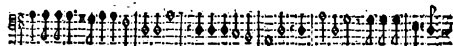
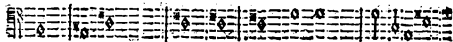
tante soffro' ogn' hie r dure fatiche an' orolo guernier ch' affai m'en greue ni fora in vi col Valorolo

valoroso' Hispano ten tar pu gnan do ten tar pu gnan do l'os-

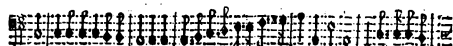
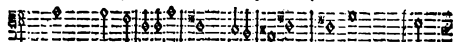
ti na to belga ò pur la douc' in nunda' i larghi campi



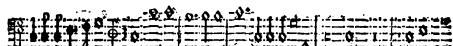
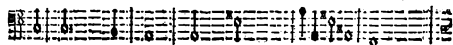
L'Uro Real cinto di ferro' il busto seguir tra farni il chiaro e nobil sangue di quel Grà Re



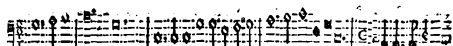
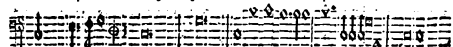
el'Uro la Sacra Testa posà il splendor del Diadema Augusto di quel Grà Re ch'ali Coronai



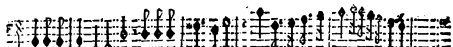
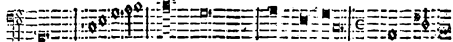
Lauri alle foglie azzioni il Ciel destina O' sempre glori-



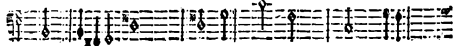
oso o' sempre inuito segui segui felice' è formato a pieno l'ate

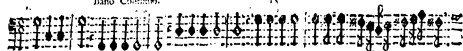


l'ate vittorie false vittorie è glorio se imprese che for: vu di



quella mia roca cerra nomera no ril neituo i gran

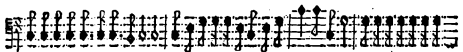
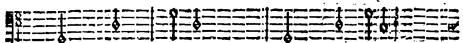




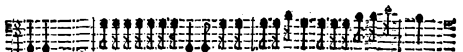
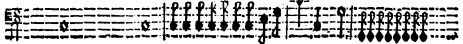
preggi all'hor ch'al fió de' suoi. ch'al fió de' suoi ij canterò



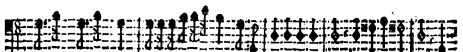
le tue palmé ei chiz- n'allor quan-



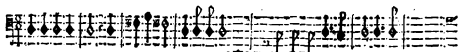
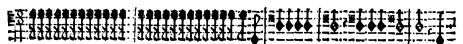
do l'hostil furor depresso è domo dal tuo inuito valor dal tuo gran fenna v'arà piú di spauco è di ter-



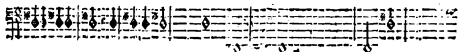
rore piú di spauco è di terrore l'Or ente sonar belliche belliche squil-



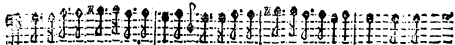
le sonar se nar belliche belliche squille è soua grà de'rier di ferro'adorno è



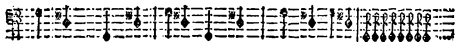
soua grà de'rier di ferro'adorno di supor n'arà i fare trati fiti n'arà







mille e mille Cavalier è Duei tra mille e mille Cavalier è Duei carico di



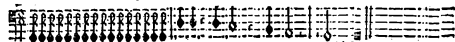
foglie carico di foglie O' Giù Fernando fine



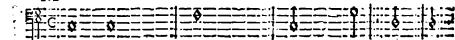
fo tinchineranno alla tua insuita spa da tinchineranno alla tua in-



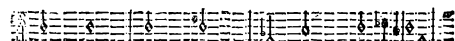
vita alla tua insuita spada vinti cedendo le Corone ei leggo



Solo. M'è per qual ampio lago spieghi le vele si dal porto lontano ardirò amante Riedi che me

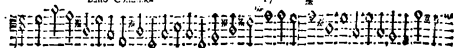


co' il mio core amico veggio ch'è si grà cenò a si gran volo di pal lido tinor dipinge il viso.



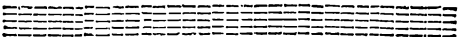
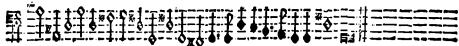
Basso Continuo.

17



Ricchi.

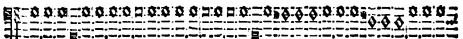
d. 3.



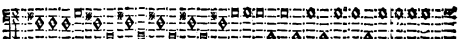
A Otto Voci con doi Violini.



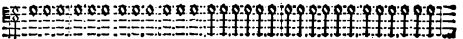
Rdo Ardo anan-po.



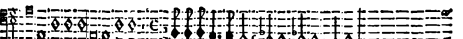
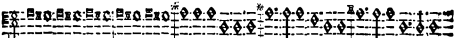
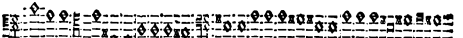
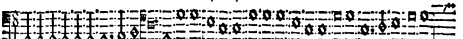
alladro alladro



al tradimento



Acqua acqua.



à doi voci.

Musical score for Basso Continuo, page 13. The score consists of eight staves of music. The first seven staves contain musical notation with various notes, rests, and accidentals. The eighth staff is mostly empty, with a few notes at the beginning, followed by a double bar line and a repeat sign. Below the eighth staff are two more empty staves.



**COMBATIMENTO**  
DI TANCREDI ET CLORINDA  
PAROLE DEL SIGNOR  
TORQUATO TASSO.

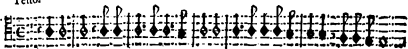




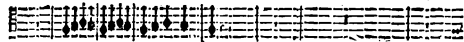
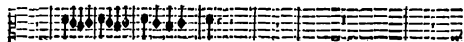
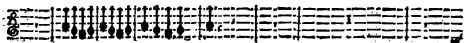
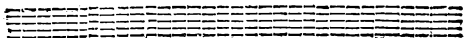
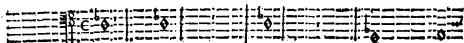
Ombra meo in Musica di Tamerdi & Clorinda, descritto dal Tasso; Il qual volendosi ch'è fatto in genere rappresentativo; Si farà cantare alla sproiuita (dopo cantatosi alcuni Madrigalli senza gesto) dalla parte della Camera in cui si farà la Musica. Clorinda a piedi armata, legata da Tamerdi armato sopra un Cavallo marino; & il Testo all' hora comincerà il Canto. Faranno gli passi, & gesti nel modo che l'orazione elprime; & sulla di propria mano, offerendo quelli debbitamente gli tempi, colpi, & passi; & li vi imitando i suoni incitati & molli; & il Testo le parole a tempo pronunzierà in maniera, che le tre azioni venghino ad incontrarsi in una imitazione vsta; Clorinda parlerà quando gli toccherà, tacendo il Testo; così Tamerdi. Giuocherà, cioè quattro volve da braccio, Soprano, Alto, Tenore, & Basso; & conzato di gamba, che continuerà con il Ciambellano, doueranno essere tocchi ad imitazione delle passioni dell'orazione: La voce del Testo douera esse chiara, ferma, & di bona pronuntia a qualche distanza da gli strumenti, non meglio si uida nel oratione; Non douera far goighe ne trilli in altro loco, che solamente nel canto della stanza, che incomin ia Nette; Il rimanente porterà le pronunzie & fundamine delle passioni dell'orazione.

In tal maniera (già dodici Anni) fu rappresentato nel Palazzo dell' Illustrissimo, & Eccellentissimo Signor Giuliano Mozzenigo mio particular Signore. Con ogni completezza, per essere Cauti et di bonissimo, & delicato gusto; In tempo però di Carnuale per passa tempo di veglia: Alla presenza di tutta la Nobiltà, la quale restò molto di affetto di compassione in maniera, che quasi tù per gettar lacrime; & ne diede applauso per ch'è stato canto di genere non più visto ne vdo.

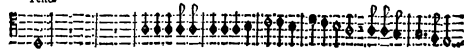
Testo.



Andredi che Clorinda vn Homo stima vol nel'armi prouarla al patago-



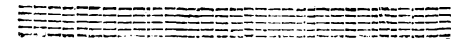
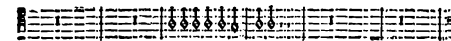
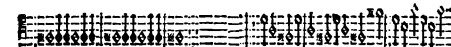
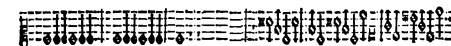
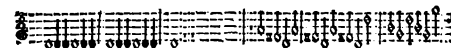
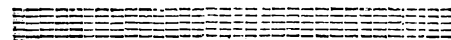
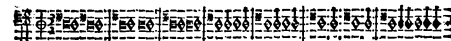
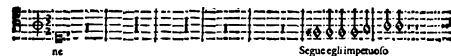
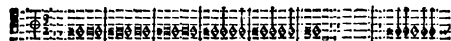
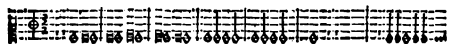
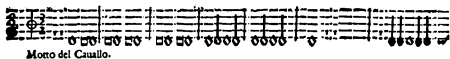
Testo.

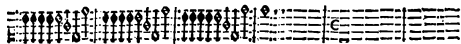
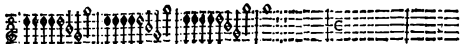


ne

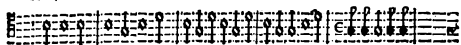
Va girandó colei l'apestre cima ver altra porta oue d'entrar dispo-



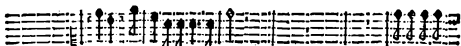
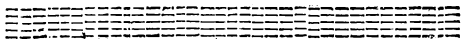
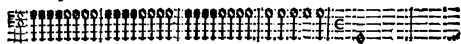




Tetto;

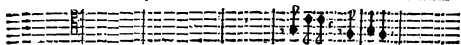


in guisa auen che d'armi fuone che d'armi ii che d'armi fuone ch'ella fi



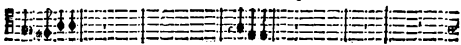
Clorinda. O' Tu che poite corendosi?

Guerra'c mort'ha-



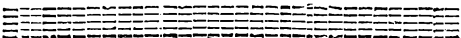
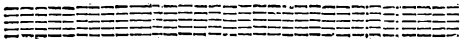
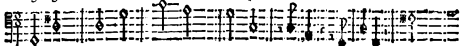
Ticredi.

E guerra è morte Tetto.



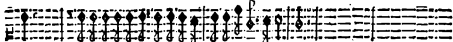
volgè grida

Rispose

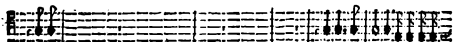


## Basso Continuo.

21

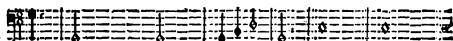


urai Io nō rifiuto darlati fe lei cerchi è ferma attendi

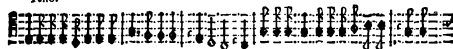


diffic

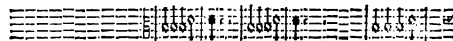
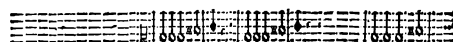
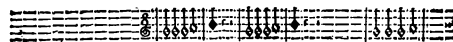
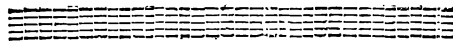
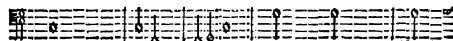
Testo. Ne voi Tancredi ch'ebbe pie ve-



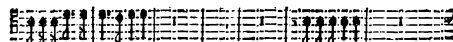
Testo.



du-to il suo nemico v'ar Cavallo è scende è in pugna l'vn faltr' il ferro acuto &amp; a-



Testo.



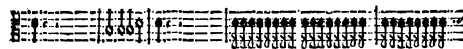
guzza l'orgoglio è l'ira accende

è vanfi incontro

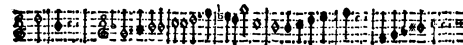
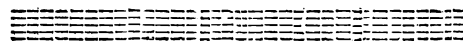
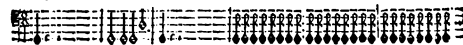


Basso Continuo

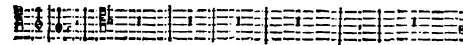
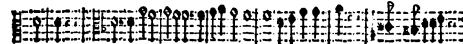
21



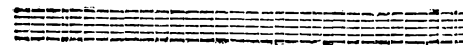
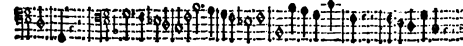
Tetto:



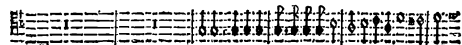
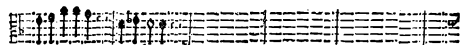
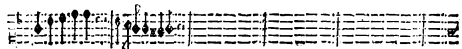
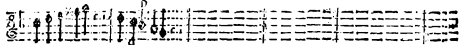
Sinfonia.



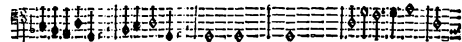
denti



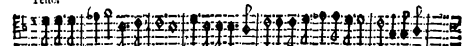




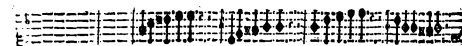
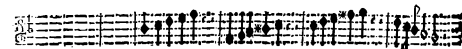
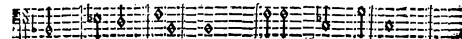
Teſto. Notte che nel profondo 'curo ſeno chiude ſte



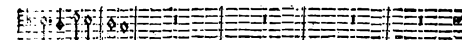
Teſto.



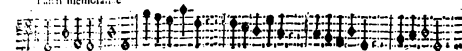
E nel oblio fatto ſi grande degno d'vn chiaro ſol degno d'vn pieno Theatro opre ſa-



Teſto.

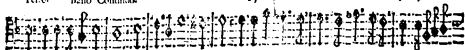


ranſi memorabile

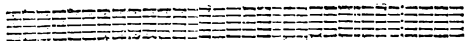
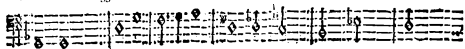


## Teflo. Basso Continuo.

15



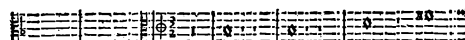
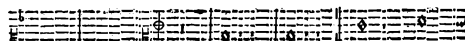
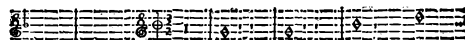
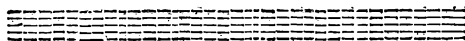
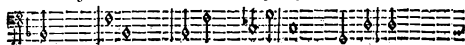
Piaciati c'indà i magga en bel fero no alle fure' età lo spie-



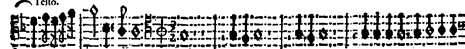
## Teflo.



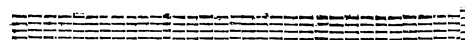
ghi è mande via la àma lor è tra lor gloria splenda del fofo tuo l'al-

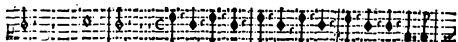


## Teflo.

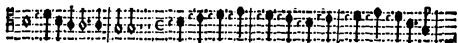


ta memoria Nò schiar nò parat nò pur è a s'ì voglio co-

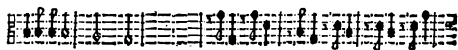
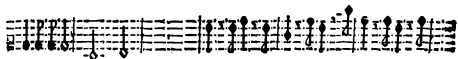
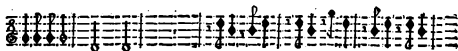
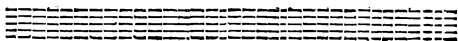
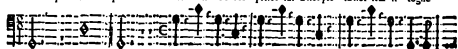




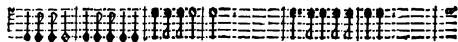
Teflo.



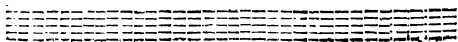
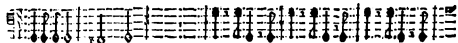
flor ne qui deftrez'na parte      nò dan noi col p'hor fin t'horpie      n'hor fcar fi toglie



Teflo.

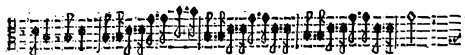


l'ombri: il furor l'vfo del' arte      odi le fpade      odi odi le fpade

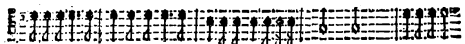


## Basso Continuo.

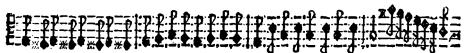
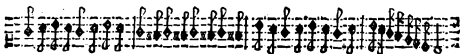
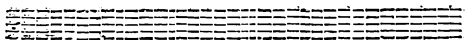
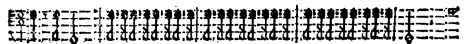
17



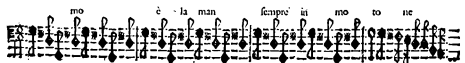
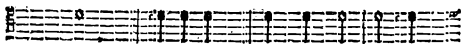
Teflo.



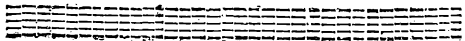
ombilmente strarsi à mezzo il ferro c'è piè d'onna nò parte sempre il pic fer-



Teflo.

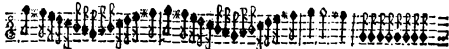


mo è - la man sempre in mo to ne

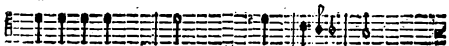


Basso Continuo

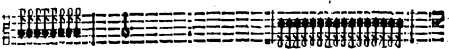
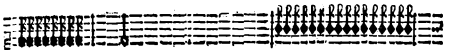
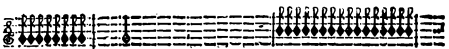
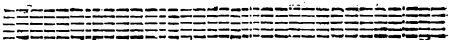
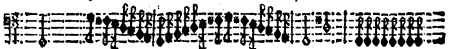
28



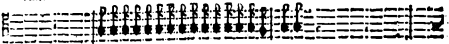
Teflo.



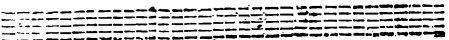
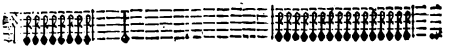
scende taglio in van ne punta anoto

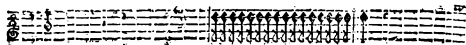


Teflo.

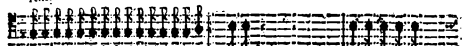


l'onta imita lo fidegno alla vendetta alla ven'etta





Tetto.

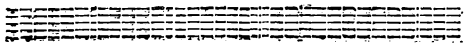


è la vendetta poiij

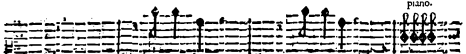
l'onta n

ncua

onde sempre al fe-



piano.

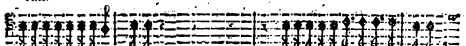


piano.



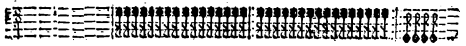
piano.

Tetto.

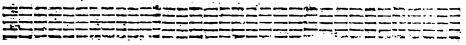


rie sempre'al ferir sempre'alla faccia

fimo! nouo s'aggiunge'è piugga noua



piano.



Viol. Con timb. forte.

13



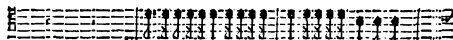
forte.



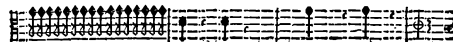
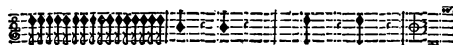
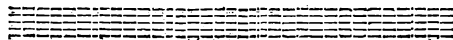
forte.



Testo.



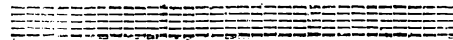
dhor in hor più fines se è più r.fir:ta si fa la pugna è

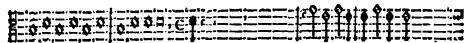
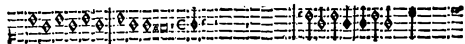
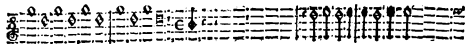


Testo

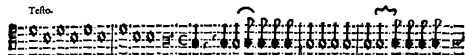


spa da'o prar non gioca danfi con pomi infeltoniti è crudi

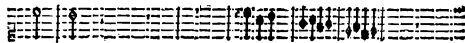
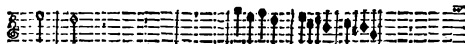
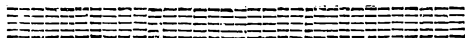
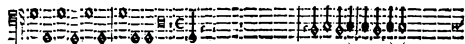




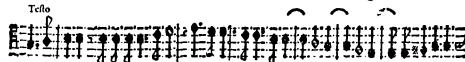
Teflo.



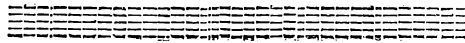
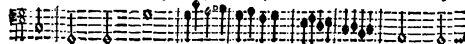
cozzà cò gli'elmi infieme e cò gli scudi Tre vol tē il Casaglier la Donna fringe cò le ro-



Teflo



buste brazza &amp; altre tante poi da queinodi da queino di re na c'el la si fringe





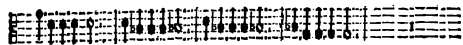
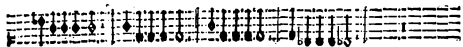
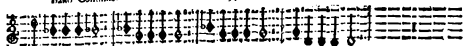
Basso Continuo.

Tetto.

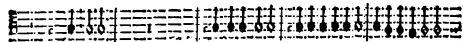
nodi di fir nemi co'c'no di'aman te tomano'al ferro

Tetto

tomano'al ferro ij e'vnè'altro il tinge di molto sangus



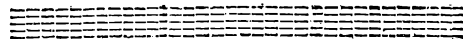
Tetto



è stanco

e anellante

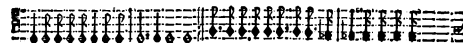
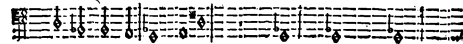
è questi'quelli al fin pur si ritira



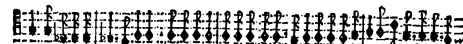
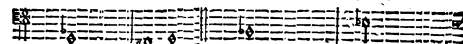
Tetto.



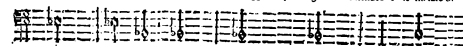
è dopo lungo faticar respira l'un l'altro guarda è del suo corpo esigue sul



po mo della spada appoggia il peso. già de l'ultima stella il raggio langue sul primo al-



bor ch'è inoriente acciò vede Tancredi in maggior copia il fague del suo nemico è se nò tato of-



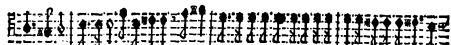
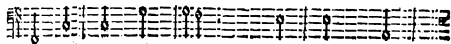
Tello.

Basso Continuo

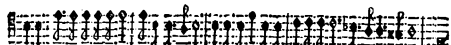
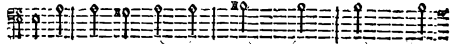
14



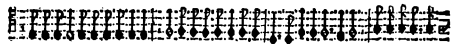
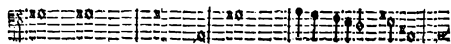
scio no gode c'in superbiſſe ò noſtra folle mente ch'ogn'au ra di forma es-



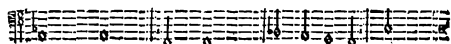
tolie nuſero di che godi ò quanto meſſi fano i trion fi& infelice il



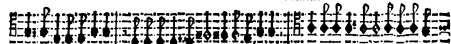
vanto gli occhi noſi pagherà ſ'in vita reſſi di quel ſangue o'gni ſilla vn mar di pianto



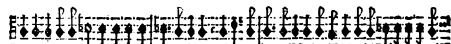
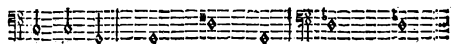
coſi tacendo è rimutando que ſi ſanguinoſi Guernier ceſſarò al quanto Ruppe il ſilenzio'al



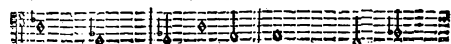
Tancredi.



ſin Tancredi è diſſe perche' il ſuo nome l'vn l'altro ſcopriſſe Noſtra ſuaſura bé che qui ſ'im-



pieglitanto valor douc ſilenzio' il copra ma poi che forte na vien che ci nieghi è lode è reſſi-



mon degni de l'opra pregoni fe fra l'arabi han loco i prighi ch'et tuo nome el tuo flato à me tu

scopra acciò chi io fappia o via to ò vincitore chi la mia morte ò la mia vita' hono-

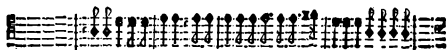
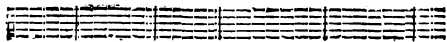
re

Chorinda. In damo chiedi quel ch'ho per v fo di non far palese

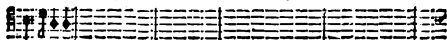
Testo. Rispo fe la feroce

ma chi vnque io mi fia tu' nanti vedi vn di quei duo che la grã Torr'accese

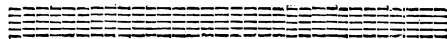
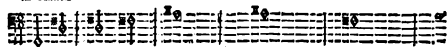
Testo. Arse di legno à quel par-



Tancredi. E in mal punto'ù dicesti el tuo dir el tacer di par m'allietta Barbaro discor-



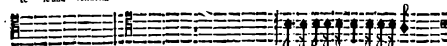
lar Tancredi



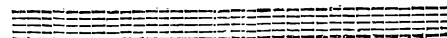
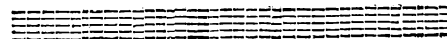
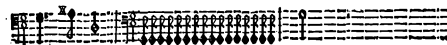
Guerza.

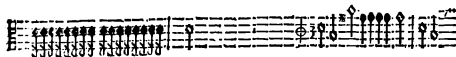
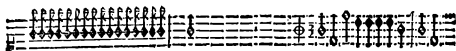
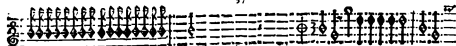


te fe alla vendetta

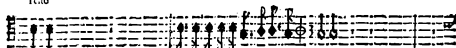


Testo. Toma l'ira nei co n'egli tra-



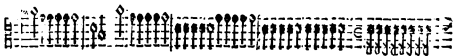
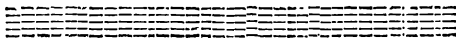


Tutto

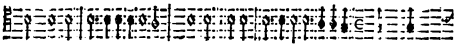


fiora

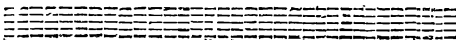
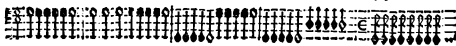
benche' debole in guerra a fiera pugna



Tutto.



V' fare in ban lo' uel la forza è morte ou' in veze d'entrar u' il horor pugna



38 *Basso Continuo*

*Piano.* *Forte.* *Forte.*

*Piano.* *Forte.* *Forte.*

*Tello.*

*Piano.* *Forte.*

O' che fanguina e spato a porta fa

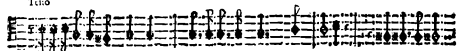
*Tello.* *Piano.*

l'una e l'altra spada o quando giunga ne l'armi nelle cani

*Piano.*



Tutto

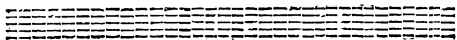


è se la vita non eice Idigno tienla' al pett' vnita ma ecco homai

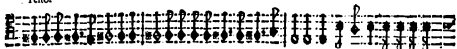


Forte.

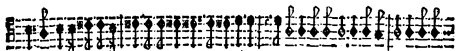
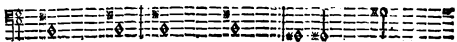
Forte.



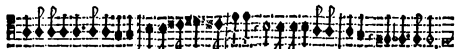
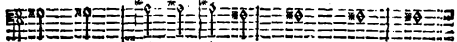
Tutto.



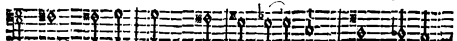
Flora fattal è gionta ch'el vi uer di Corinda' al suo fin deue spinge'eg'li fer ro nel bel



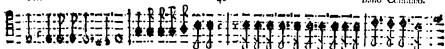
fen di punta che vis'immerge e'l sangue'uido beue e la veste che d'orvago trapunta le ma-



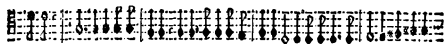
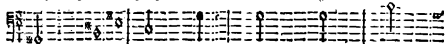
melle finge'a tenen'e lieue l'empic d'vn caldo fiume ella già sante moirisi el pic le man-



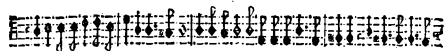
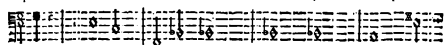




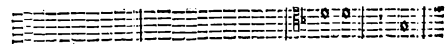
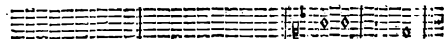
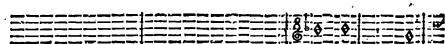
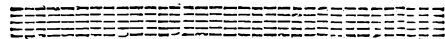
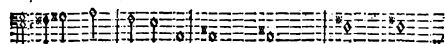
ca egre clangon te segue'gli la vittoria e la trallita Vergine minacciand' nezzuè



preme ella mente cadea la voce afflitta mouendo disse le parole estreme parole

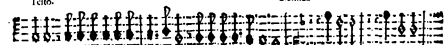


parole di' a lei nouo spiro adita spiro di fe di carità di spee virtù che Dio fin-

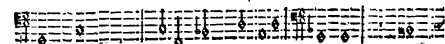


Tutti.

Conda.

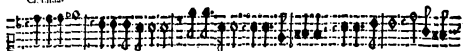


fonde e fe rubella in vita fu la uol in morte' ancilla. Amico hai vinto

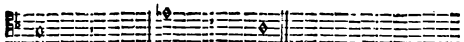
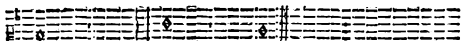
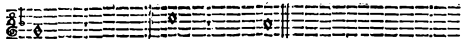




Clorinda

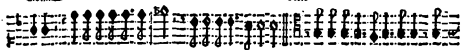


Io ti perdon perdona n'ancora al corpo no che nulla paue al' alma fi dhe per lei

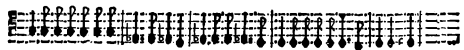
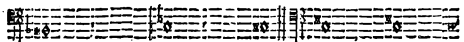


Clorinda

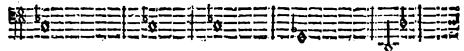
Tetto



pregha e dona baptesimo a me ch'ogni mia colpa laue in queste voci languide ri-



suona vn nó fo che di flebile' e foaue ch'al cor gli scende & ogni flegno' amorza è



gli'occhii a lagrimar l'innoglia e sfor za poco quindi lontan nel fen d'un monte scaturia momerado vn

picciol nuo egli va corse el'elmo empio nel fonte e torno messo al grade'vstivo' e pio

remar fenti la ma' mette la fronte no' conosciuta an' or sciolse e scoprio la vide la vide

forte. piano. for: pia:

e la consolbe e restio senza e voce e moto Ah! vista alii conosenza

no' moti gia che sia virtuo' accolse tutte in quel puto e in guardia' il cor le misse e premendo' il suo af-

fino a dar si volse vita con l'acqua a chi col fero'vci se mette' egli' il suon de' Sacri de' ti

fiolle colci di gio-ia trafurtoffi e ri fe c'inac-to di mont lieta e viuae

Tetto- Clorinda.

dir parca. S'apre'l ciel io vado in pa-ce Il Fine del Tancredi.



## INTRODVZIONE AL BALLO A CINQUE VOCI CON DOI VIOLINI.

Entrata.

44

Voce Solo. Poeta fermato così dice.



Olgento il ciel per l'immortal sentiero le ruote della luce al me'fe-

rena un secolo di pace il Sol rimena sotto il Rè nuovo del Romano Impero.

Poeta solo fermato.

Su mi si rechi onai del grad'libero profonda tazza ingiurandota' piena che corre don' il

Poeta solo fermato.

cordi vena in vena f'ora da l'alma ogni mortal perfiero. Venga la

nobil cetra.

Il crin di fiori cin gen'o'illi.

Qui, nel chitarone da lui fo-  
ato così segue.

loferato le stelle c'ata do del mio Re gli'eccel si'allori, E

voi che per beltà Dòne'e Donzelle gite superòe di'mortal'honori Moue te'al mio bel

Qui, alzando la voce cò  
pui forza muta le Ninfe  
del'altro a d'azzar ancl'elle.

son al mio bel fiù le piàre fuelle sparfo di rose'il crin leggìa dro'e biondo.

E lassato dei' l' firo il rico fondo Vergà vengà i'humide Ninfe al Bal-

Entrata come sopra, & le Ninfe dei' l'stro efcono al tempo di essa entrata come le prime; e giòte al loro determinato loco; tutte le Ninfe insieme danzão il fequente ballo.

l'anchelle. Ballo à 5. Voci con doi violini.

Quete al mio bel fion.

Qui in questo loco finita la presente prima parte si fa vn canario ò patio e mezzo ò d'altro balletto à beneplacito senza canto, poi si torna sopra la prima aria come segue cambiando mutanze.

Seconda Parte del Ballo à 5. voci con doi violini.

**D** Il'armi cinse.



Two staves of musical notation. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music consists of a series of rhythmic patterns, likely representing the 'Liti canti di Marco' mentioned in the text below.

Liti canti di Marco.

Staff of musical notation in treble clef, continuing the piece with various rhythmic and melodic figures.

Staff of musical notation in treble clef, continuing the piece with various rhythmic and melodic figures.

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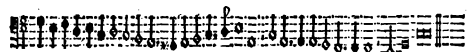
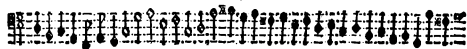
Staff of musical notation in treble clef, continuing the piece with various rhythmic and melodic figures.

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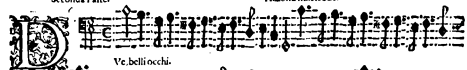
Staff of musical notation in treble clef, continuing the piece with various rhythmic and melodic figures.



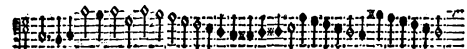
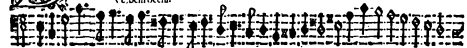


Seconda Parte.

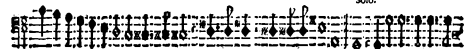
Historia inimitabile.



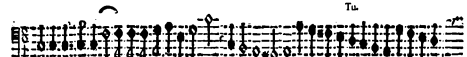
Ve, belli occhi.



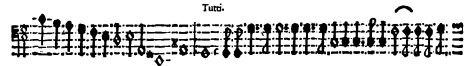
Solo.



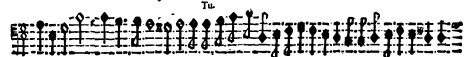
Tu.



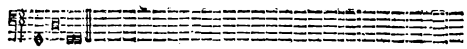
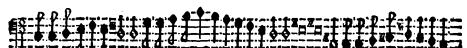
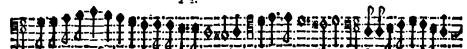
Tutti.

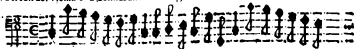


Tu.

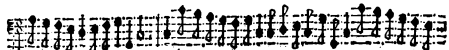
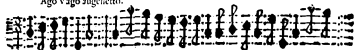


i. 2.

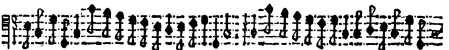
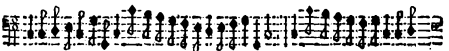
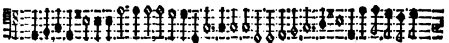
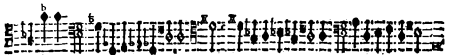
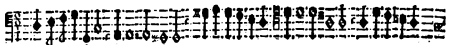




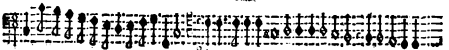
Ago Vago zugelietto.



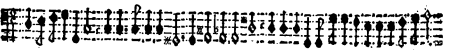
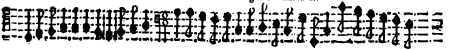
Tutti.



Tutti.



Si come i tuoi grauofi affanni fai.



Tutti.

Musical score for A Doi Tenoris and Basso Continuo, measures 48-52. The score consists of five staves. The first two staves are for the Tenors, and the last three are for the Basso Continuo. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes.

Musical score for Basso Continuo, measures 53-54. The staff shows a few notes and rests, corresponding to the lyrics below.

Questi versi qui sotto positi, vanno cantati  
senza sfermento, e poi si comincia a fo-  
nare doue dice Musico spirito prende.

Musical score for Basso Continuo, measures 55-56. The staff shows a few notes and rests, corresponding to the lyrics below.

Mentre vaga Angiolletta ogn' Anima gentil cantando  
allera corre il suo core, e pende tutto dal suo del suo  
foave canto, e non fo come in tanto.

Solo.

6 6

A doi.

Musical score for A Doi Tenoris and Basso Continuo, measures 57-62. The score consists of two staves. The first staff is for the Tenors, and the second is for the Basso Continuo. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes. A large decorative initial 'M' is at the start of the first staff.

Musico spirito prende.

Canta e mac-

streuol armonia.

pieghenol voce.

Musical score for Basso Continuo, measures 63-64. The staff shows a few notes and rests, corresponding to the lyrics below.

e la volue.

Musical score for Basso Continuo, measures 65-66. The staff shows a few notes and rests, corresponding to the lyrics below.

con rotti accenti.

e con ritorti.

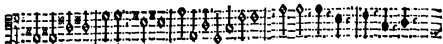
Musical score for Basso Continuo, measures 67-68. The staff shows a few notes and rests, corresponding to the lyrics below.

gini. qui tarda et la veloce.

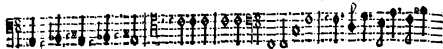
Musical score for Basso Continuo, measures 69-70. The staff shows a few notes and rests, corresponding to the lyrics below.

qui tarda.

e tal hor:

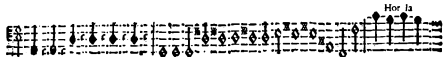
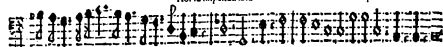


E placidi respirt.



Hor la sospendi libra

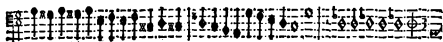
hor la rompe



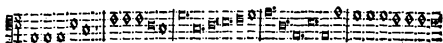
Hor la

Saetta,

Quando con modi.



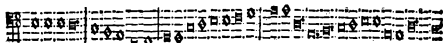
Quando fermi e sonanti.



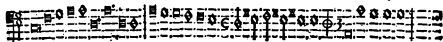
Cosi cantando

e ricantando il core.

e fatto vn' vignolo,

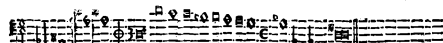
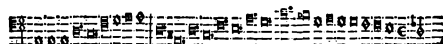
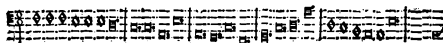


ò miracol. e fatto vn' vignolo.



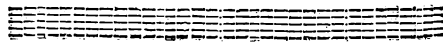
per non far mello' il volo,

ò miracol.



per non far mello' il

volo.





Rdo.

ma s'auen.

Sitrocan

A Doi Tenori.



Sia tranquillo il mare.

6

Ma in non torni.

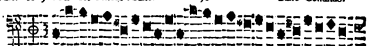


Infa che scalza il piede.

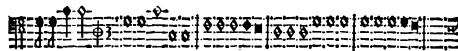
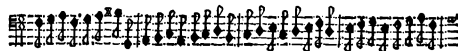
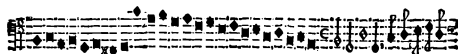
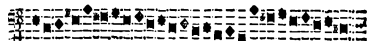
## Seconda Parte. A doi Tenori.



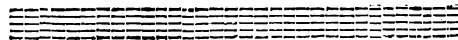
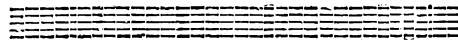
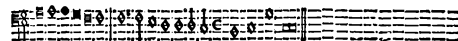
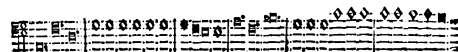
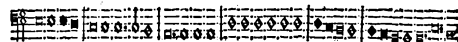
Vi deh meco c'aresta.



Elevate mihi corc'e,



Presto.



A 3. Voci. cantato d voce piena. alla Francese.

53

Basso Continuo.

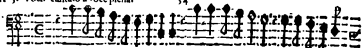


Solo. Oltissimo vçignollo.

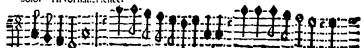


A 5. Voci. cantato à voce piena.

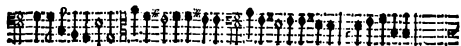
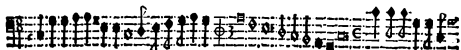
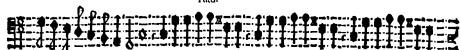
54



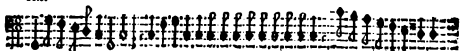
Solo. Hi vol haver felice.



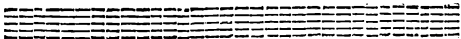
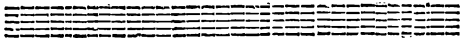
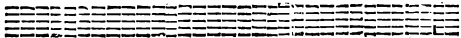
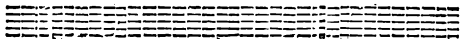
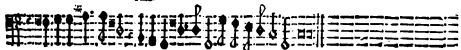
Tutti.



Solo.



Tutti.



Modo di rappresentare il presente canto.

**L**E tre parti, che cantano fuori del pianto della Ninfa; si sono così separatamente poste, perchè si cantano al tempo della mano: le altre tre parti, che vanno commiserando in debole voce la Ninfa, si sono poste in partitura, acciò seguivano il pianto di essa, qual uà cantato a tempo dell'affetto dell'animo, & non a quello della mano.

A Tre Voci. Doi Tenor, e Basso

Basso Continuo.

**N** On hauea Febo ancora.

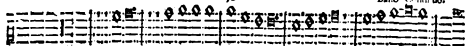
Lamento della Ninfa.

**A** Mor Amor

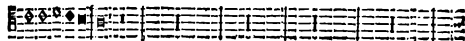
Dicea il ciel mi-

Dicea il ciel mi-

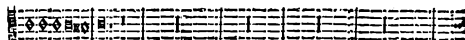
Dicea il ciel mi-



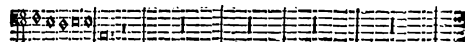
Amor Amor doue doue la fe ch'el traditor ch'eltraditor giu-



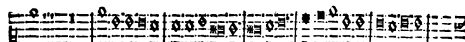
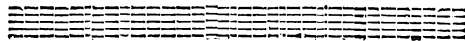
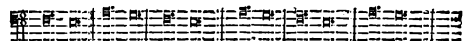
rando il piè fermò



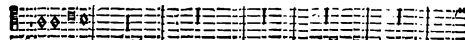
rando il piè fermò



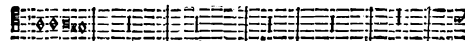
rando il piè fermò



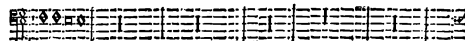
rò fa che ritorni il mio Amor con'ei pur sù ò ò tam'ancidi elio



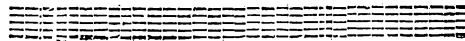
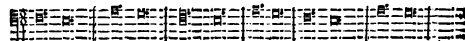
miserella

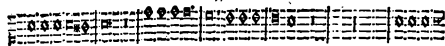


miserella

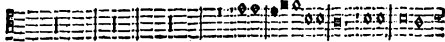


miserella





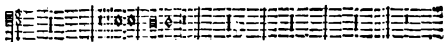
nò mi tomentù più nò mi tomentù ij nò mi tor-



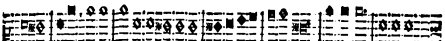
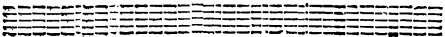
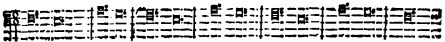
miserell' ah più nò nò tanto gel fof-



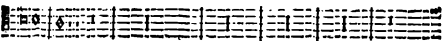
miserella



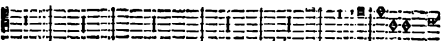
miserella



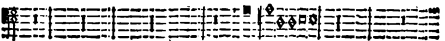
mentù più nò nò vò più ch'ei fo'più se nò lontan lontan da me nò nò ch'ei mar-



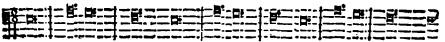
fir nò può



ah miser-



ah miserella



tiri più no dirammi no dirammi affe per che di lui

ah misereffa misereff'ah più no no

reffa misereff'ah più no no

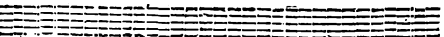
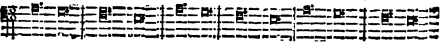
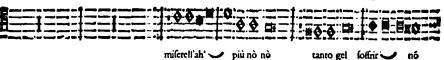
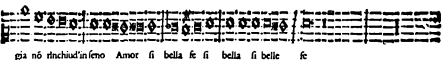
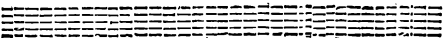
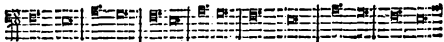
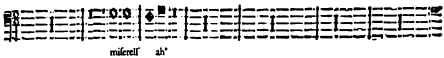
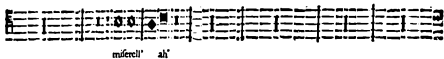
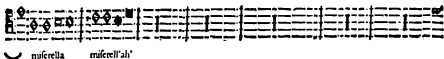
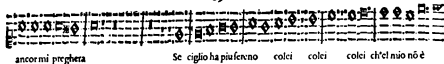
misereff'ah più no no

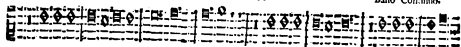
mi feni go tu' orgoglio's fida che si che si fel fuggo ancor

misereffa ah ah ah

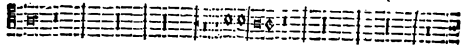
misereffa

misereff'ah più no no tanto gel fo'fir no può'

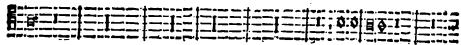




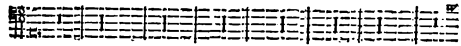
Ne mai fi dolci baci mai mai mai mai da quella bocca'aurai ne piu foau' ah



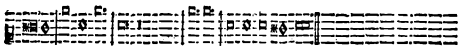
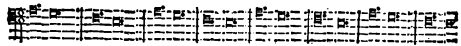
può miserella



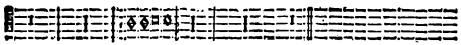
può miserella



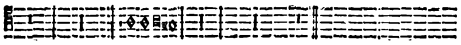
può



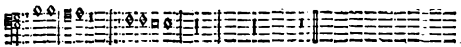
taci taci taci taci che troppo'isà.



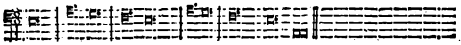
miserella



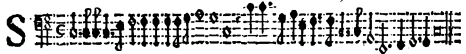
miserella



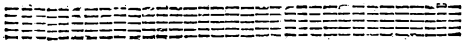
miserella miserella.



A 3. Voci.



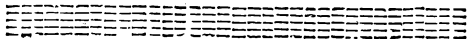
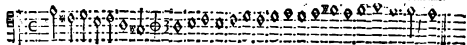
I tra flegnosi pianti.



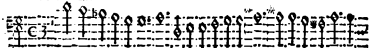


Erch te'n fuggi à Villide.

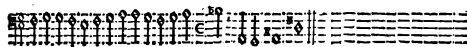
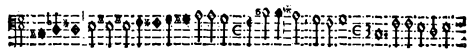
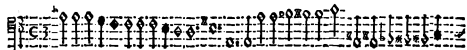
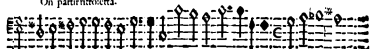




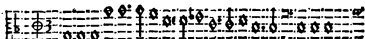
A 3. Voci, due Alti & Basso.



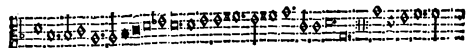
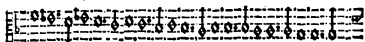
On partinirofetta.



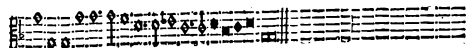
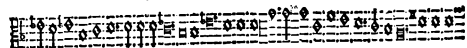
A 3. voci, doi Canri & Alto.



V Sù sù pastorelli vzzozzi.



Tu che restita.



# BALLO DELLE INGRATE

## IN GENERE RAPPRESENTATIVO

Interlocutori.

Amore Venere è Plutone.

Quattro Ombre d' Inferno. Otto Anime Ingrate che ballano.

Cinque Viole da braccio, Clavicembalo & Chitarone.

Li quali strumenti si raddoppiano secondo  
il bisogno della grandezza del loco  
in cui deui rappresentare.



Rima si fa una scena la cui prospettiva formi vna bocca d' Inferno con quattro strade per bñda, che g' trino fuoco, da quali vscifcono a due à due le Anime Ingrate, cògesti lamèteuoli al suono della entrata che fa- ra il principio del ballo, il qual va cotante volte ripetito da suonatori sino che si trouino poste nel mezzo del loco in cui alsi da dar principio al ballo, Plutone sta nel loro mezzo còducendole a passi graui, poi ritiratosi al quanto, dopo finita la entrata. dāno pñcipio al ballo, poscia Plutone fattolo fermare nel mezzo, parla verso alla Principessa, & Dāme, che farāno presenti, nel modo, che stā scritto; Delle Anime ingrante, il lor vestito farā di color cineritio, adornato di lacrime finite; finito il ballo tornano nel Inferno, nel medesimo modo del' vscita, & al medesimo suono lamèteuole, restādone vna nella fine in scena, facendo il lamento che stā scritto, poi entra nel' Inferno. Al leuar dela tela si farā vna sinfonia a benepl. cito.

Amore.

Basso Continuo.



El implacabil Dio Eccone giunt'al Regno second' o bella

Madre il pregar mio Venere, Non tacerā mia voce dolci lusinghe' e prieghi fu che

l'anima feroce del Re feue' ro' al tuo voler nō pieghi. Amore. Ferma ferma Madre' il bel

pie nõ por le piante nel tenebroſo impero che: a er tutto nero nõ machiaſ: il càdor del bel fembià-

re lo ſoln'ando nella maggior oſcura è pregia d'ugran Re tra rotitante

Venere. Va pur come 'agrada Io qui' al petto di' retto pargolet to.

Sinfonia.

Venere. Vdite Dóne vdite' i faggi detti di celeſte parlar nel cor ſebate

chi ne nuzia d'Amor ne crada affeni — annerà il cor nella fiorita' erade.

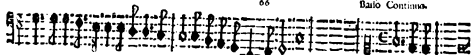
Sinfonia.

Venere. Sentira come pocia ar-

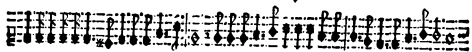
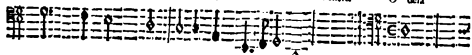
da e faetta quando piu nò haura gratia e beltate è in vâ n'onerà tardi peni ta

di. L'è d'ac que alla falace alla falace' aita.

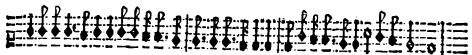
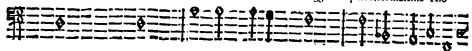
Plutone. Bella Madre d'Amor che col bel ciglio splèder l'Inferno fai fere no' e ptozo



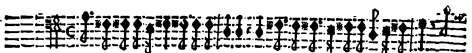
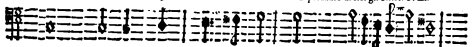
Qual defun qual configlio del ciel t'ha scorto in quell'abisso oscuro. Venere. O de la



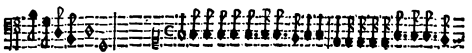
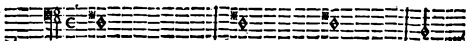
morre innumerabil gente tremendo Re daluminoso ciclo traggem'a quell'orror materno zelo



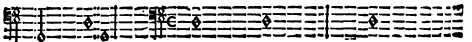
Sappi ch'a mano'a mano l'unico figlio mio di strali d'arco arana sprezzato arcier gli omer: c'ali.



Plutone. Chi spogliò di valor l'aurae facce che tante volte e tante gioufero al cor de

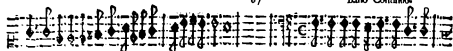


l'immortal Tonante. Venere. Donne che di beltate e di valore tolgono alle più degne il nome al-

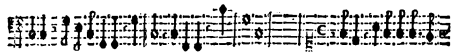
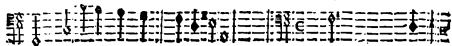


tero la nel Germano Impero di cotanto rigor s'en vann'armate che di quadrell'aurate e di sua

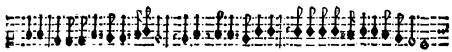
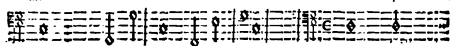




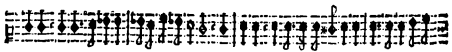
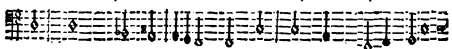
Lee'l' foco recanfia feber zo'e gioco. Plutone. Mal li sprezza d'amor la face'el



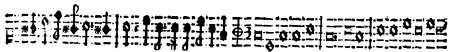
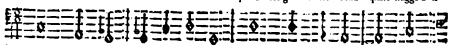
telo fallo la terra el mar l'Inferno el Cielo. Venere. Nò nò nò de più fid'A-



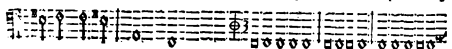
manti odon le vo'ci pian ti Amor cozzanz'e Fede nò parombra trouar puo di mercede



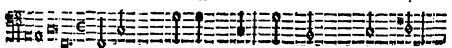
Questa gl'altrui mariri ha ra ridendo e quella sol gode d'esser bella quato tragge d'vn



cor piani'e sospiri in van genti Guericco moue'n campo d'honor moue'n campo d'honor leg-



giadro'e fitto indamo'ingegno'altero freggia d'eterni cammi beltà che nò l'ascolta'e nò l'ap-



68 *Basso Continuo.*

piezza O' barbara furezza ò ò cordi Tigre'e d'angue mirar senza do-

lore filo'Amante verfar la gime e fangue e per sua gloria e per altrui vendetta ni-

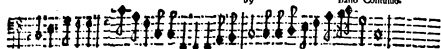
tro uà in sua farera Amor ferra. Plutone. S'in van fu'l'arco tendi i poderosi

strali Amor che spera e che focoso'attendi. Amor. Fuor de l'aria cauma ouc

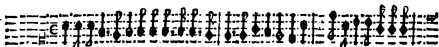
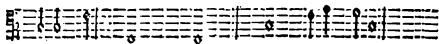
*si staccato*

pià gono in van di speme'ignude fcorgi Signor quell'empic'e crude veggia veggia fu l'istro o-

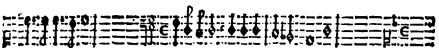
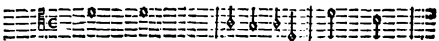
gni'a rina superba a qual martir cru da beltà si ferba. Plutone. Die chi ricerchi'Amore



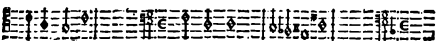
Amor non fu che dal carcer profondo calle non e che ne ritenni al mondo.



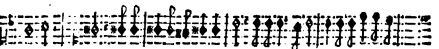
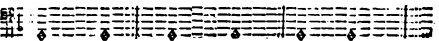
Amor. So che dal bas' inferno per far ritom' al ciel scato e' il varco ma chi contra la col tuo po-



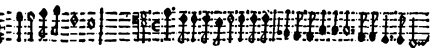
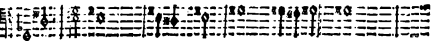
ter eterno. Plutone. Saggio signor se di sua poss' e parco. Venere.



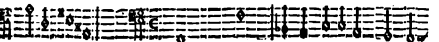
Dique nò ti ramèti che Proserpina bel'a a coglier fiori grada' su' monte degli' etern' ar-



doni Dhe per quegli' almi contenti Dhe per quei dolci amoni fa el modo ve-



der l' ombre dolenti. Plutone. Troppo troppo possenti bella Madre d' Aurora giungò del tuo pregar





gli fra li'al core Vdite v.

dite vdite O' de l'infmal corte fere minifre vdi te.

Ombre d' l. f. n. a.

Che vuoi che vuoi ch'imperi ch'imperi che vuoi ch'imperi.

Che vuoi ch'imperi che vuoi ch'imperi.

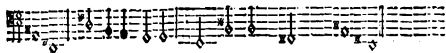
Che vuoi ch'imperi che vuoi ch'imperi ch'imperi.

Che vuoi ch'imperi che vuoi ch'imperi.

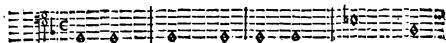
Pluonc. Aprite aprite Aprite le tenebrofe porte dela prigion caliginofa' c



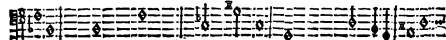
nca e dell'Anima: ingrare trahete qui la condanna ta felie a.



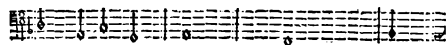

Venere. Nò fenz'altro diletto di magnanimi Regi il piè potrai nel'ammirabil'



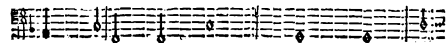

tetto iui di fabri'egreggi incredibil lauro O' quante ammirerai mammoni fegi'



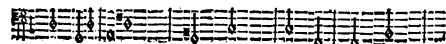

d'ostro lucen'e d'oro splendon ponpofe le super'

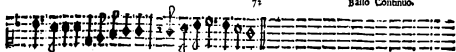



be mura e per Dedalea cura forger potrai tra l'indotate traui palme'ironfi'

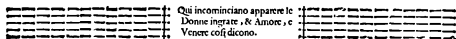
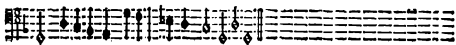



d'innu nerabil Aui ne minor meraviglia ti grauera le ciglia folci Theam rivi'



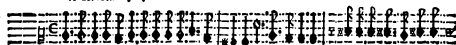


rando e ficne fcomo del Tebro e de la notte Arene.



Qui incominciano apparere le  
Donne ingratoe, & Amore, e  
Venere cofi dicono.

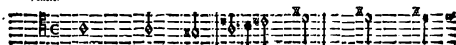
A doi voci.



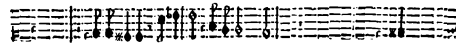
Amor. Ecco ecco ver noi l'adorate fquadre ò miferelle l'adorate fquadre



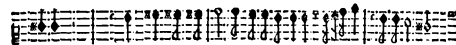
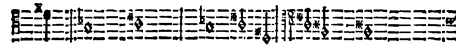
Venere.



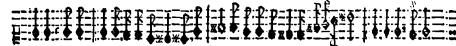
di quell'al me'infelici miferelle Ahi vita vita vi fta troppo os-



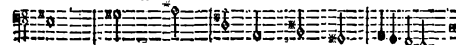
miferelle ò miferelle Ahi



cura Ahi vita ahi vi fta troppo'ofcura ò miferelle



vita vita vi fta troppo'ofcura Ahi vi fta troppo'ofcura ò miferelle



felici voi se vi vedea' il fato men crude' fere ò mè leggiadre' e belle ò misere.

felici voi se vi vedea' il fato men crude' fere ò men leggiadre' e belle

ralle ò misere.

Plutone risolto verso Amore è Venere, così dice.

Plutone. Tomate' al bel se-

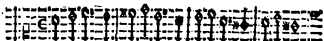
Riolto poi all'ingrate; così segue.

ten celesti Nomi Mouete meco voi d'Amor ribelle.

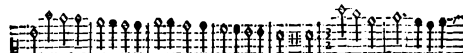
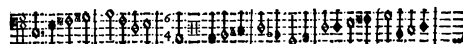
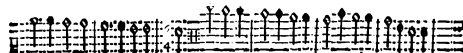
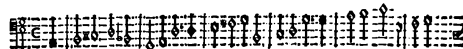
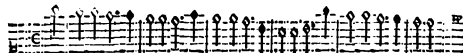
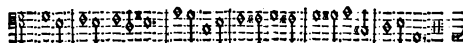
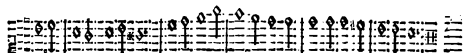
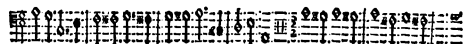
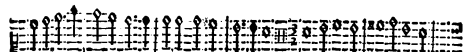
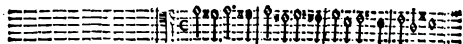
## Entrata.

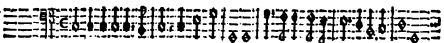
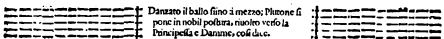
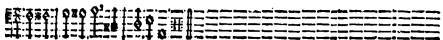
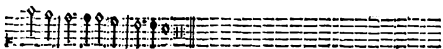
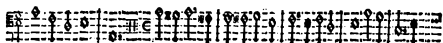
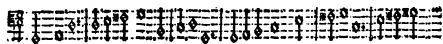
Qui con gesti lamentevoli, le ingrate a dui a dui incominciano a ballare la presente entrata, stando Plutone nel mezzo, camminando a passi naturali, e gravi.

Giunte tutte al posto de-  
terminato, in comincia-  
no il ballo come segue.

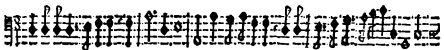
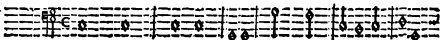


Ballo.

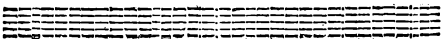




Plutone. Dal tenebro lo'oror del mio gran Regno fugga Donn'il timor dal molle seno

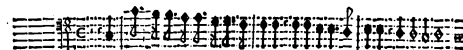
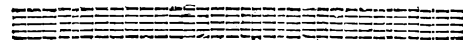
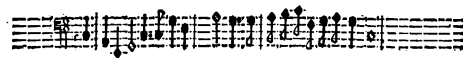


Afo di noua fiamma al ciel fereno Donn'o Donzella per rapie no vegno-

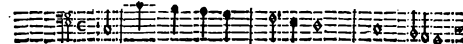




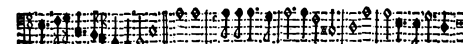
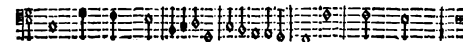
## Ritornello.



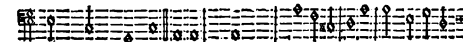
Plutone. E quando pur da vostri rai nel petto languisc'immortalmente il cor feri-



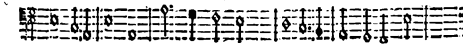
to nõ fora disturbar Plutone' ardito di cotanta Regina il lie-

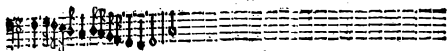


to'aspetto. Donna al cui nobil cìn nõ bassi fregi sol poni del cielo'or-



dir gh'etemi li mi di cui l'alma virtu gl'aurzi colhani farfi spoglio d'auran No-

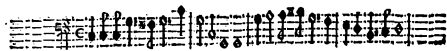
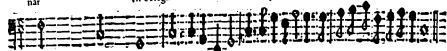




nar

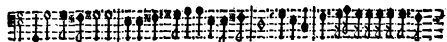
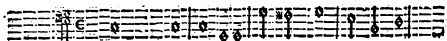
ch'è Regi.

Ritornello vt supra.

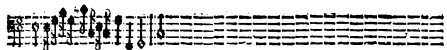
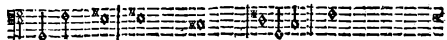


Plutone

Sceso pur dianzi' Amor nel Regno oscuro Preghimi se ch'io viscerassi auan-

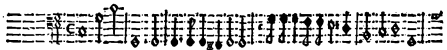
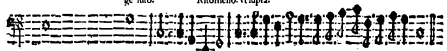


te Que le infelici ch'imperpeni pianti dolgoni in van che nò ben sag-

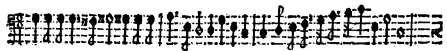
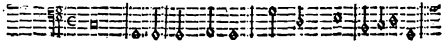


ge fino.

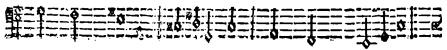
Ritornello. vt supra.



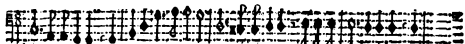
Plutone. Antro'è la giù di luce'è d'ac' priao Que torbido fumo'ogn'hors'aggira



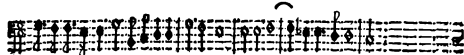
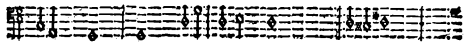
hu del foll' anùe tant' fòspira Alma ch'ingrata hebbe'ogni'Ama te'a schiao



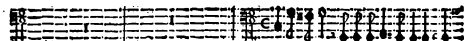
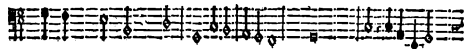




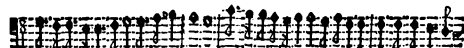
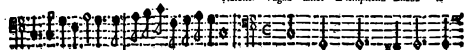
Indi le traggo e ve'addiro' e mostro pallido' il volto e lagrimoso' il ciglio per-



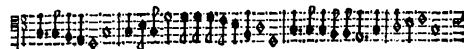
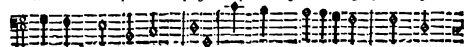
che <angialo'> omai vogli' e consiglio nò piangete' ancor voi nel negro chialtro, Ritomollo' et sopra,



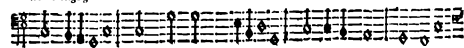
Plutone. Vaglia timor di sempiterni' affanni se



forz'in voi nò hã sospiri' e pteghi Ma qual cieca ragiò vol che si neghi quel che malgrado' al

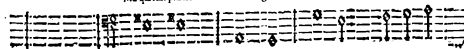


fin vi tolgò gli'anni frutto nò e da riferbari' al fine Troui fede' al mio dir mortal beltate



Poi rivolto al  
Anime Ingrate  
te così dice.

Ma qui star più nò lice Anime Ingrate Torna te' a lagrimar nel Regno



Qui ripigliano le Anime lagrate la seconda parte del Ballo al suono come prima la qua al finita, così l'Al. sic gli parla.

Inferno.

Plutone. Tomate al negro chioftra Anime fuennarate Tomate'oue vi sforza il fallir vostro.

Qui: romane al Inferno al suono della prima entrata, nel modo con getti, & paffi come prima; restando se vna in fena, nella fine facc- do il lampato come fegne; e poi entra nel' Inferno,

Vna deli' lagrate. Ahi troppo Ahi troppo'è duro, Crudel sentenza è viè più cqua

pena Tomar a lagriuar Tomar a lagriuar ij ne l'antro'ofcuro.

Aer fereno e puro Addio per fempre Addio addio per fempre addio ò Cielo ò

sole addio lucide stelle ~ apprendete pietà apprendete pietà Dòne'e Donzel-

Quatro Ingrate insieme.

le. Apprendete pietà apprendete pietà Dòne'e Douzelle,

Apprendete pietà apprendete pietà Dòne'e Donzel le.

Apprendete pietà apprendete pietà Dòne'e Donzelle.

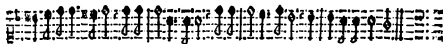
Segue vna d'elle Ingrate

Apprendete pietà apprendete pietà Dòne'e Donzelle,

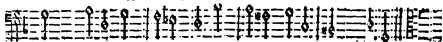
Al funo à gridi à pianti A fempiteno' affanno Ahi doue fon le

ponpe Oue gl'Annàti do ue doue fen vanno Dòne che si pregiate'al módo furo Aer

freno'e puro Addio per sempre addio Addio per sempre'addio O cielo ò Sole Addio



incide felle Apprendete pietà apprendete pietà Don ne'e Donzelle.



Apprendete pietà. *vi supra.* Cantato dalle quattro Ingrate.



# TAVOLA DELLI MADRIGALI.

## CANTI GUERRIERI.

Sinfonia.	a doi Violini & vna Viola da braccio.	3
	Altri canti d'Amor. à 6. Voci con quatro viole & doi violini.	3
Pri: parte.	Hor ch'el ciel & la terra à 6. voci con doi violini.	5
Sec: par:	Celi tuoi à. 6. con doi violini.	6
	Cura il nemico con le altre cinque parti, à 3. voci Alto, Tenore, e Basso.	7
	Se vittoria si belle, a doi Tenori.	9
	Armato il cor a doi Tenori.	10
	Ogni Amante e guerrier a doi Tenori	10
Sec: par:	Io che nell'otio nacqui, Basso solo.	11
Ter: par:	Ma per qual ampio. Tenor solo.	16
	Riedi à 3. doi Tenori e Basso.	17
	Ardo attempo. à 8. voci con doi violini.	17
	Combattimento di Tancredi, & Clorinda rappresentatio con quatro viole.	18
	Introductioe a ballo. entrata con doi violini.	41
	Volgendo il ciel. Tenor solo.	42
Il Ballo,	Mouete al tuo bel fuor. a 5. voci con doi violini.	43
Sec: par:	Er'atani cinto. a 5. voci con doi violini.	44

## CANTI AMOROSE.

Pri: par:	Altri canti di Marte à 6. voci con doi violini.	45
Sec: par:	Duo bell'occhi à 6. con doi violini.	46
	Vago angellero à 6 & 7. voci. con doi violini, & vna viola.	47
	Mentre vaga Angioletta. a doi Tenori	48
	Ardo, a doi Tenori	50
	O Sistra tranquillo il Mar. a doi Tenori.	50
Pri: par:	Ninfa che scizza il piede. Tenor solo.	51
Sec: par:	Quidam meota doi Tenori.	51
Ter: Par:	Dell'viate mie corde, à 4. doi Tenori, e Basso.	52
	Dolcissimo vicignolo à 5. voci. alla Francese.	53
	Chi vol hauei felice a 5. voci. alla Francese.	54
	Non hauea febo ancora a 3. doi Tenori e Basso.	55
	Amor à 4. voci Canto, doi Tenori e Basso. rappresentatio.	55
	Sitra sdegnosi, à 3. doi Tenori e Basso.	60
	Pen he' en fuggiò Fildide, a 1. Alto, Tenore, e Basso.	61
	Non partir rarofetta à 1. doi Alti e Basso.	62
	Su su Passerelli vezzosi, à 3. doi Canti, e Alto.	62
	Il Ballo dell'ingrate in genere rappresentatio.	63

IL FINE.