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Venice, Angelo Gardano 1589.*

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**MADRIGALI A CINQUE VOCI  
DI HORATIO VECCHI  
LIBRO PRIMO**

**(Venice, Angelo Gardano, 1589)**

Transcribed and edited by  
Emma H. Wakelin  
in part fulfillment of the requirements  
for the degree of M.A. in Music  
University of Durham  
September 1990.

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I am grateful to Mr. Hugh Shankland of the Italian Department, Durham University, for his help in translating some of the madrigal texts, and to my father, for the loan of his Apple Macintosh.

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## INTRODUCTION

The earliest existing document concerning the life of Orazio Tiberio Vecchi is the record of his baptism on December 6, 1550. It can be assumed that he was born only a day or two before this, as it was usual for babies to be baptized promptly after their birth. Orazio's parents were Giovanni 'fu Lodovico' (died 1592) and Elisabetta (nee Garuti, died 1566), who lived in the parish of San Giovanni Evangelista in the northern Italian city of Modena<sup>1</sup>. Orazio had a sister, Laura, and, according to Frati<sup>2</sup>, two brothers, Girolamo and Ludovico; Roncaglia<sup>3</sup>, on the other hand, states that his two brothers were called Girolamo and Annibale, and that there are in fact no records of the baptism of a son called Ludovico, although this does not necessarily indicate that a third brother did not exist.

Orazio Vecchi received his general education from the Benedictine monks of San Pietro, Modena, and his musical education from the Servite monk Salvatore Essenga. Essenga published several books of madrigals, and, as was traditional, included a piece of his pupil's in one of his own publications: Vecchi's madrigal 'Volgi, cor lasso, i pensier nostri altrove' appeared in *Di Salvador Essengo il Primo Libro di Madrigali a quattro voci* (Venice, Antonio Gardano, 1566). There is evidence (to be discussed later) that another pupil of Essenga, Alfonso Fontanelli, can be linked, perhaps quite closely, to Vecchi, and it is interesting to note that it is in the dedicatory letter to Count Alfonso Fontanelli in *Il primo libro de' Madrigali a Cinque Voci di F. Arcangelo Gherardini di Siena dell'Ordine de' Servi* (Ferrara, Vittorio Baldini, 1585) that Baldini praises the fruits of the musical skill of the late Essenga (also, as stated above, 'dell'Ordine de' Servi') - the works of his best pupils, Arcangelo Gherardini and Orazio Vecchi:

È ormai tempo, Ill. S. mio, ch'io mostri al mondo quai siano i germogli che dal felicissimo ceppo del R. P. Fr. Salvatore Essenga sono spuntati, e mostrare insieme (poi che egli per l'invida morte, che ce lo tolse non pote mostrare) quanto egli valesse nella scienza della Musica; e si come altri puô facilmente nei figliuoli, congiettare la natura del Padre, così si potrà conoscere chiaramente da i chiari scritti dei virtuosi Madrigali del R. P. Maestro Arcangelo da Reggio, e dalle leggiadre Canzonette, e dotti Madrigali del Sig. Horatio Vecchi, nuovo splendore di sì nobil arte, che di giorno in giorno...non mancherà ascendere a quel grado d'eccellenza, a cui poco lice l'arrivarci...

At some point between 1566 and 1577, Vecchi took holy orders. In 1577, he accompanied Count Baldassare Rangoni to Brescia, and the following year he travelled to Bergamo, with Rangoni, according to Einstein<sup>4</sup>, but alone, according to Roncaglia<sup>5</sup>. It seems most likely that he left Count Rangoni in Brescia, as Rangoni wrote a poem, dated May 26, 1578, in which he speaks highly of his companion, telling how popular he is and lamenting his departure:

Dico che senza voi siamo all'oscuro  
 Come senz'olio manca la lucerna...  
 Sopra i libri, sui deschi e sopra il muro  
 Si vede scritto: viva Oratio, viva!  
 Segni d'affetto veramente puro...  
 Gli augelli, i cani, i gatti, l'acqua, e'l fuoco  
 Vi desia de veder col tabarrino  
 O nella loggia con la palla in giuoco.

Rangoni's words suggest that Vecchi enjoyed great popularity, even though, at the age of 27, he had not yet published any material. Einstein, however, believes that many of Vecchi's

works must have been known in manuscript 'all over Italy' at this time<sup>6</sup>; as the description of the first known edition of his *Canzonette...Libro primo a quattro voci* (Venice, Angelo Gardano, 1580) as 'novamente ristampato' implies, and its dedicatory letter to Count Mario Bevilacqua makes clear, this book was published in order to establish Vecchi as the author of its contents, since many of the songs had appeared elsewhere attributed to other composers:

Essendo sparso per molti luoghi d'Italia  
la maggior parte delle presenti mie  
Canzonette, sotto nome di diversi autori;  
mi è paruto a proposito di far sapere al  
mondo, co'l mezzo della stampa, ch'elle  
sono le mie, come in effetto sono.

During his travels round Northern Italy Vecchi visited Verona, where he must have met Count Bevilacqua, and also Venice, where he perhaps met the other Veneto composers (including Andrea Gabrieli) with whom he contributed to the *Trionfo di musica* (Venice, erede di G. Scotto, 1579<sup>3</sup>), a sestina in honour of the marriage of Bianca Cappella and Duke Francesco de' Medici. As Einstein says, this proves that Vecchi was no mere provincial composer, but already well-known in Venetian circles.

Roncaglia believes that Vecchi was travelling partly in order to visit various important musical establishments, and partly with a view to finding a new post (for both artistic and financial reasons). On April 12, 1581, Vecchi was appointed *maestro di cappella* at Salò cathedral, and although he returned to Modena shortly after the appointment, he was recalled to Salò the following year and remained there for two years. It appears that the authorities at Salò were very pleased with Vecchi as both musical director and teacher, noting, for instance, on July 29, 1582 'quanto honore habbi apportato et al Comune et a se per le honorate musiche fatte...e nell'ammaestrare molti in questo essercitio della Musica.'<sup>7</sup>

However, on February 16, 1583, Vecchi was made *maestro* at Modena cathedral, although he did not actually leave Salò until the February of the following year. On March 4, 1584, Vecchi wrote to the Council of Modena cathedral saying that he would

spend the rest of his life 'nella patria' in order to be able to maintain his family and his 'poor and infirm' father. A few weeks later, the Council voted almost unanimously to give Vecchi an extra 10 lire each month to help with his family expenses, and to try to persuade him to stay in Modena.

In 1586 Vecchi took advantage of the appointment of his close friend the Modenese Giulio Masetti as Bishop of Reggio to apply for the post of *maestro di cappella* at Reggio (Masetti is probably the dedicatee of Vecchi's eight voice Mass, as it bears his crest, and is known as the *Missa Giulia*). It seems that the authorities at Modena were annoyed by what they saw as Vecchi's 'secret' arrangements for this new post, and in early January 1586, they dismissed him. Later that month Vecchi wrote to the 'SS. Conservatori' of Modena formally to ask their permission before he took up the new post, and to explain that he was attracted by the higher salary and more lively artistic atmosphere of Reggio. In October 1586 he was made canon at Correggio cathedral.

1587 saw the wedding of Marco Pio of Savoy and Clelia, natural daughter of Cardinal Alessandro Farnese. On November 28, the newly-weds' entry into the town of Sassuolo was celebrated with the performance of Agostino Beccari's pastoral play *Il Sacrificio*, with elaborate *intermedi* between each act. Vecchi composed his *Battaglia di Amore e Dispetto* (printed in the *Selva di varia ricreazione* of 1590) for the occasion (the text refers to the 'amanti illustri' and to the union of the two families<sup>8</sup>), but it is less well-known that he also composed a *Capitolo* in 116 tercets to describe the festivities. Vecchi was a poet of some distinction, as well as a musician, although much of his literary work is anonymous (the preface to his *Veglie di Siena*, 1604, speaks of the close links between poetry and music - 'E s'alcuno dicesse ch'è differente il musico dal poeta, t'inganna, che tanto è poesia la musica quanto l'istessa poesia'). This poem is particularly interesting as after dealing with the wedding celebrations Vecchi turns to a rather tongue-in-cheek autobiographical sketch, referring, for instance, to 'il carico degli anni che io mi trovo', although he was only 36 at the time.

Undoubtedly, Vecchi was better off than before at Correggio, but he still lived a fairly simple life, as he explains in the poem in answer to a hypothetical accusation of having 'such a great



income' to spend now that he is a canon: he earns 150 scudi a year, and his only expenses are a maid, rent, food, clothes, books, and sometimes having a guest to stay. He mentions that he has 'three crosses to bear', and one more in the offing ('Tre croci ho sulla sciena, e una ne covo'). Earlier evidence of Vecchi's family responsibilities make it seem likely that these 'crosses' are those members of his family whom he had to support: Frati<sup>9</sup> believed they were his father and two brothers, and his nephew, Pietro Giovanni Ingone; Roncaglia<sup>10</sup> agrees, ruling out Vecchi's sister because she had married a banker in 1567, and the 'third' brother, Annibale, because he had died in prison three years ago, but, as the following stanza mentions 'la pietà paterna', finds it more probable that the fourth cross refers not to his nephew, but to the prospect of his father's death (at this time his father was already blind, and Vecchi had described him as 'povero et infermo' in 1584). However, these two stanzas apart, the overall tone is uncomplaining and rather jolly, and Vecchi concludes that he is happy with his lot:

Questa vita qual sia mi godo in pace,  
Che chi vive contento assai possiede.<sup>11</sup>

In 1591 Vecchi, now archdeacon at Correggio, was asked, together with Giovanni Gabrieli and Ludovico Balbo, to revise and correct the Roman Gradual for republication. That he was involved in such an important task reflects his reputation and status among his contemporaries. He made several journeys to Venice at this time to supervise the publication of various works. In 1593 he returned to Modena, partly for family reasons (his father had died recently), and because the city now offered better opportunities for meeting musicians from all over Italy, and further afield, perhaps on their way to Ferrara. He was reinstated as *maestro di cappella* at the cathedral, and the payment of the extra 10 lire each month was also resumed.

The year 1595 saw some rather unpleasant incidents, which led some commentators, such as Fétis, to portray Vecchi as a violent and quarrelsome character. Interestingly, Hol writing in 1930<sup>12</sup> said:



There are few musicians whose character has been misunderstood as Vecchi's has. Even in Modena he was considered during my stay in that town an impossible man who did not get on with anyone, always ready to quarrel with someone.

The chronicler Spaccini recorded that on February 5, 1595, a stranger tried, unsuccessfully, to stab Vecchi ('a hore 22 fu dato una stilitada ad Oratio Vecchi musico eccellente'<sup>13</sup>). On June 18, the *Nota delle cause criminali del Governo di Modena* reported that Vecchi attacked with a sword his brother Girolamo's wife's lover, Giacomo Salvatico, who was attacking Girolamo. Nothing more came of the matter, so it was obviously not considered too serious by the authorities; indeed, a legal agreement of peace between Vecchi and Salvatico was subsequently recorded. Roncaglia believes that these incidents were not unconnected, for Girolamo had married in January 1595, and it seems likely that his wife had been involved with Salvatico before her marriage. This explains the June attack on Girolamo - and who can blame Orazio for rushing to protect his brother? - and suggests that it was Salvatico who attacked Orazio in February. The following year Vecchi was involved in more trouble: at a special Rogation service at the church of San Agostino he squabbled with the organist Fabio Richetti, the latter wanting to play at the Offertory while Vecchi wanted a motet to be sung at that point. Roncaglia points out that Vecchi's plan was in fact liturgically correct, and that Richetti had a grudge against Vecchi anyway, since Richetti had only been *maestro* at Modena for one year before being usurped when Vecchi returned in 1593.

While it is not hard to see how these various events could be interpreted as evidence of Vecchi's troublesome character, it is difficult to reconcile them with other reports of him as a pleasant, talented man, whose company and musical skills were much sought-after. Count Rangoni's praise of him, for example, and the facts that he showed a strong sense of duty to his family, was a favourite choice of travelling companion for noblemen, and attained high status and renown in his career, all imply that Vecchi was a responsible and likeable chap, although

Roncaglia's refusal to admit to any possibility of Vecchi being less than blameless typifies his rather biased stance.

Vecchi's successes continued: in October 1596 he was promoted to the position of 'Mansionario' at Modena Cathedral (Martin<sup>14</sup> describes this as a priest with choral duties but no vote in the Chapter), and also became a member of the Confraternity of the Annunciation at the churches of Santa Maria delle Asse and of San Pietro Martire, where records survive of payments to him for directing the music for various special occasions. He travelled to churches outside Modena too, to perform his works to congregations eager to hear the famous *maestro's* music. In March 1597 he travelled to Venice with Count Alvisio Montecucoli, probably to oversee the printing of various works, and the following year, having heard music by Vecchi at a service for the feast of Purification at Modena cathedral, Duke Cesare d'Este was so impressed that on October 12 he appointed Vecchi musical director at his court and teacher to his children: 'mastro di musica et mastro delli Principini con provigione di scudi 80 l'anno' .

In March 1600 Vecchi accompanied Duke Cesare's brother Alessandro, recently appointed as Cardinal, to Rome. They spent three months there, and on May 22 Alessandro wrote to his brother telling him how popular Vecchi was with 'molti di questi Ill.mi Cardinali', both for his music and for his personality.

At the end of May Vecchi returned to Modena with Alfonso Fontanelli, although Roncaglia does not make it clear whether they met by chance or specifically arranged to travel together: it would be revealing to discover which was the case, for in the preface to his *Euridice*, published in 1601, Fontanelli and Vecchi are mentioned together as 'testimoni nobilissimi del mio pensiero' by Peri<sup>15</sup>. Roncaglia states that Fontanelli and Vecchi were both in Florence for the performance of *Euridice*, but appears to have deduced this from the reference to them in Peri's preface, rather than from any more concrete evidence of a visit. It is not unlikely that Fontanelli was invited to the Florentine wedding celebrations of October 1600, and it would be interesting to establish definitely whether Vecchi was also there, and if so, whether he went there at Fontanelli's instigation or of his own accord, why he and Fontanelli were

singled out by Peri, and whether the fact that the two travelled from Rome together has any significance.<sup>16</sup>

In March 1603 the General council of the Modena decided to give Vecchi a gift of money (500 lire over five years), according to Roncaglia<sup>17</sup> in recognition of the high esteem in which he was held, and according to Martin<sup>18</sup> as a bribe to make him stay in Modena (it is notable that Vecchi was dedicating works at this time to foreigners, such as the Archbishop of Salzburg and the King of Denmark, and later was actually offered the chance to succeed Monte as *maestro* at the Habsburg court of the Emperor Rudolph II, although he was not well enough to take up the post<sup>19</sup>).

On October 7, 1604, Vecchi was dismissed by the Bishop of Modena for conducting music for the nuns, which was forbidden (although previous and subsequent *maestri* were allowed to do so). Vecchi was so incensed by this unjust decision that he threatened to leave Modena, perhaps the most upsetting aspect being that he had been denounced by his once loyal, now unscrupulous pupil Capilupi, who was named, presumably as he had planned, as Vecchi's replacement. The *Conservatori* proposed the following day to reinstate Vecchi, whom they described as 'una persona di rare virtu...huomo singolare in detta professione' who had been dismissed because of a 'trivial' matter, and thus to restore the musical reputation of the city; however, the Bishop could not be persuaded.

Vecchi died on February 20, 1605, 'of a broken heart', as Roncaglia would have us believe<sup>20</sup>. Capilupi offered to direct the music for his funeral, but Vecchi's family refused. Perhaps by way of compensation, the city council offered the rest of the Vecchi's salary for the year to his family.

Einstein summed up Vecchi's life thus<sup>21</sup>:

Vecchi's superior qualities must have been at once fascinating and provoking to his contemporaries: he was a merry and pious priest, not a misanthrope of the Counter Reformation like the elderly Lasso or a hypocrite like Palestrina; a man of broad culture, but not a pedant or a

'humanist'; an artist who had reflected on the laws of his art in a thoroughly independent spirit, uninfluenced by the authority of the ancients and in this wholly unlike the members of the Florentine Camerata; an altogether original figure, but not a revolutionary.

Vecchi's own writings, particularly in his prefaces to *L'Amfiparnaso* (1597) and *Le Veglie di Siena*, reveal that his aim was to represent real life in his music, although works such as *L'Amfiparnaso* were not 'dramatic' works in the sense that they were not intended to be performed on the stage, but they do have close connections with the *commedia dell'arte* tradition (though not with the newly-emerging monodic dramatic works such as Peri's *Euridice*<sup>22</sup>). As Hol comments<sup>23</sup>:

Vecchi's works are like the final words in the immediate expression of real life of which madrigalian music was capable without spilling over into the experiments in Florence.

In the preface to his *Selva di varia ricreazione* (1590) Vecchi referred to his philosophy of combining the 'piacevole' with the 'grave' to create realistic and expressive musical depictions of life. Einstein (24) considered that while the larger-scale works contained both elements (juxtaposed rather than fused), the Canzonette were wholly 'piacevole' and the madrigals wholly 'grave'. Although this may hold as a generalisation, it is certainly not true that the madrigals show none of the 'piacevole' element. Indeed, closer study reveals that the *Madrigali a cinque voci* contain a mixture of 'grave' and 'piacevole', not only within the book as a whole, but even within individual pieces. In 'Deh dimmi, vita mia', for example, slow-moving sections full of suspensions are contrasted with bright, homophonic triple time sections, and in 'Pastorella gratiosella', two outer sections of light, jolly music frame a central section where the word 'Ahimè' is woefully repeated, and exploited to the fullest.

The tripartite 'Tremolavan le fronde - Quando ecco il mio bel sole - Ond'all'hor io languendo' is a typical of the pastoral madrigal: the first part sets the scene, with musical representations of rustling leaves, shimmering waves, soft breezes and singing birds; in the second part the poet's lover appears, and the third part concentrates on 'what happened next', the mock anguished music illustrating the ever-popular pun on the word 'death'. This is not to say that Vecchi did not turn to more serious emotions in this book - there is no hint of humour in 'Precipitose rupi e grotte oscure - Udite al centro', or in the setting of Petrarch's 'Ite rime dolenti'.

Vecchi's five part madrigals show a wide range of styles, then, from the robust rustic to the intense and serious, with even a hint of Monteverdi's 'stile concitato' in the repeated quavers on the word 'guerra' in 'Clorinda hai vinto'; but one feels Vecchi is at his best in the more light-hearted laments of a jilted or unrequited lover, such as 'Dice la mia bellissima Licori', 'Cara mia Dafne', 'Nisa, io per te vivo', or 'Leggiadretto Clorino', in which his 'pseudo-dramatic' style can be seen in the chordal monody (a more realistic representation of the speech of a single character than true polyphony can achieve) which usually opens these pieces, being contrasted with more imitative sections, and ending in almost 'polychoral'-sounding homophony.

The first song in the book, 'Il bianco e dolce cigno', is particularly interesting as the lower three voices present a condensed version of Arcadelt's setting of the same text, which appeared in his *Primo Libro di Madrigali...a quattro* (Venice, Antonio Gardano, 1539). Vecchi's alto, tenor and bass begin with the opening material of Arcadelt's canto and two tenors, but an octave lower, after which the canto and quinto (a second canto) enter, swapping decorative running figures to illustrate the word 'cantando'. After this point, the lower voices are less faithful to Arcadelt's original. Not surprisingly, Vecchi's setting is more 'adventurous' than Arcadelt's, moving to more remote harmonic areas, juxtaposing chords of F major and A major (bars 19 - 20), for instance, and moving into triple metre at the words 'ed io moro beato'.

The *Madrigali a cinque voci di Horatio Vecchi, novamente stampati, libro primo* (Venice, Angelo Gardano, 1589) was not

reprinted, although its contents are also found in *Di Horatio Vecchi da Modena. Piu e diversi Madrigali e Canzonette* (Gerlachi, Nuremberg, 1594). I worked on the edition belonging to the Royal College of Music, London. There are five part books, all in octavo (approximately 21.5 by 16 cm), bound in the order canto - alto - tenore - basso - quinto. Both music and text type is very clear, although the decorative woodcuts of the first letter of every piece are not always so clear. These woodcuts depict men on horseback, sometimes fighting. The sequence of the printer's gathering symbols is as follows: canto: A - C; alto: G - I; tenore: D - F; basso: K - M; quinto: N - P *finis*, suggesting that the tenor part book was originally meant to be bound before the alto book.

The title page bears a crest showing a lion and a bear, with the words 'Concordes, virtute et naturae miraculis': this device is a pictorial representation of the name of Leone Orsini, at one time a patron of Antonio Gardano, Angelo's father<sup>25</sup>. The work is dedicated 'Al Serenissimo Signor Duco di Mantova et di Monferato', and in the dedicatory letter, dated 'di Correggio il 20. Novemb. 1589', Vecchi expresses his 'very great sadness' at not having been in Correggio when the Duke visited the town, although this was tempered to some extent when, remembering that the Duke had in the past heard and enjoyed some of Vecchi's compositions, he decided to offer these madrigals to him.

A table of the madrigals follows directly after the last piece in each part book, which, although it lists numbers 5, 6, and 7 as 'prima, seconda' and 'terza parte' respectively, does not show that numbers 13 and 14, nor numbers 15 and 16 are bipartite pieces, although they are designated thus at the head of each piece.

It is not unlikely that Vecchi was the author of at least some of the anonymous texts in this collection. Emil Vogel identifies four as being by other poets: 'Il bianco e dolce cigno' - Giovanni Guidiccioni, 'Dice la mia bellissima Licori' - Guarini, 'Ite rime dolenti' - Petrarch (in fact, Vecchi uses only the first eight lines of Petrarch's Sonnet 333), and 'Quella che in mille selve' - Sannazaro. The first three of these texts were fairly popular, being set by various other composers. The texts of two of the anonymous texts in Vecchi's collection ('Ahi se si grida' and 'Cara mia Dafne') were also set by other composers working in

Northern Italy, which could perhaps suggest that they were not written by Vecchi.

There are very few mistakes in the edition, the few there are being easily spotted and rectified, and probably the printer's rather than the composer's errors. These are listed in the editorial commentary.

Roncaglia concluded his chapter on Vecchi by pointing out that a modern *Opera omnia* of his works was still awaited, and that such an undertaking was indispensable if justice was to be done to Vecchi's music: although Roncaglia was writing over three decades ago, his words still hold true. Vecchi's output, according to the *New Grove* worklist, seems improbably small, considering his popularity and status during his life. There is obviously much more work to be done before we can say we have completed the task set by Roncaglia: 'a diffondere la musica del grande Maestro e ad ornare degnamente la memoria'.<sup>26</sup>



## EDITORIAL COMMENTARY

### Editorial method:

A complete prefatory stave has been shown for each separate piece, showing original clef, key signature, time signature, starting note (excluding rests), and part name. Ranges are shown after the modern clef, key signature and time signature. Where two voice parts share the same clef they have been arranged in order according to the pitch of their final notes (in the case of multi-partite pieces this means the final note of the entire piece, not of the individual parts). All original accidentals have been shown against the relevant note, and only omitted if superfluous, in which case this will have been mentioned in the commentary. Editorial accidentals have been shown above the relevant note, and restated as often as required, even if within one bar, and cautionary accidentals have not been used; thus if, for example, a note sharpened originally or editorially is followed by the same note without any accidental, this second note is to be read as a natural; again, this means that the normal rule of accidentals applying unless contradicted for the entire bar does not apply here. In the original, naturals are indicated by the sharp sign, with one puzzling exception (noted in the commentary) where a natural sign is used. Any ligatures, colouration, and metrical changes are indicated in the transcription (square brackets above the stave enclose notes originally written as ligatures, and broken square brackets above the stave enclose notes originally written in colouration) and explained if necessary in the commentary. Double bars have not been used to distinguish changes of metre as they were felt to imply too much of a break from the preceding material. All note values have been kept as in the original. The final longa at the end of pieces, or the equivalent rest in some cases, has been transcribed as a semibreve with a pause.

Spelling in the texts has been regularised (for instance, accents on the word 'a' have been removed), abbreviations or elisions expanded, and punctuation added. In virtually all cases where ditto marks appear in the original there has been no problem in fitting the text in. The use of capitals has also been regularised, confined to proper names and beginnings of sentences and lines of poetry, but in some other cases (words such as



'Amore') it has been retained in order to preserve the spirit of the original.

The editorial commentary is set out thus: number of madrigal, bar number, voice (numbering down from the highest voice), and number of symbol within bar (excluding clefs and key signatures at the beginning of a system - if this number is omitted, the comment applies to the whole bar), followed by the original reading and comment where necessary. For example, 1. 15. 2, 4. 3: would refer to the first madrigal, bar 15, second and fourth voices down, third symbol. The Helmholtz system has been used to identify pitch.

#### Editorial commentary:

- |    |                |                |
|----|----------------|----------------|
| 1. | 21. 5. 2:      | 'gion[go]'     |
|    | 41. 1-5. 1:    | Φ              |
| 2. | 26. 1-3, 5. 1: | '[ac]cio[chê]' |
| 3. | 11. 3, 4. 1:   | 'dop[po]'      |
|    | 12. 1. 1:      | "              |
|    | 13. 2. 1:      | "              |
|    | 21. 1-5. 1:    | 0              |
|    | 33. 2. 1:      | minim rest     |
|    | 39. 2:         | not coloured   |
|    | 41. 3-5. 1:    | 'Dhe'          |
|    | 63. 1:         | not coloured   |
| 4. | 6. 4. 1:       | b flat         |
|    | 11. 3. 2:      | c'             |
|    | 42. 1-5. 1-2:  | 'fia[ma]'      |
| 5. | 6. 4. 1:       | '[fron]di'     |
|    | 7. 1-3. 1:     | "              |
| 6. | 109. 1-5:      | semibreve rest |

10. 6. 3. 1:            '[dis]se'  
6. 1,2,4. 2:            "
13. 10-11. 2. 2-1:    'grotte'
14. 96. 2,4. 1: dissonance assumed to be intended because  
of superimposition of different textual phrases.
16. 47. 2. 1:            'lo'  
47. 3. 2:                "  
49. 1. 1:                "  
50. 4. 2:                "  
51. 5. 1:                "  
80. 1-5. 1:             3  
84. 1. 1:                Ⓢ
17. Title in tavola given as 'Nisa io per te *moro*'.
19. 14. 3. 3:            e' sharp (= natural)
20. 28. 1. 1:            e" sharp (= natural)  
33. 3. 1:                natural symbol used.
21. 26. 1. 3:            'vo[le]'  
27. 4. 3:                "  
28. 1,2,4. 4:           'li'  
30. 1,2,4. 4:            "  
54. 4. 1:                e' sharp (= natural)  
101. 1. 3:              e" sharp (= natural)  
107. 1-5. 1:            O 3\2

## APPENDIX I: TEXTS and TRANSLATIONS

## 1. Il bianco e dolce cigno (Guidiccioni)

Il bianc'e dolce cigno  
 Cantando more ed io,  
 Piangendo, giung'al fin del viver mio.  
 Stran'e diversa sorte,  
 Ch'ei more sconsolato  
 Ed io moro beato.  
 Morte che nel morir  
 M'empie di gioia tutto e di desire;  
 Se nel morir altro dolor non sento,  
 Di mille mort'il di sarei contento.

*The fair white swan dies singing and I, weeping, reach the end of my life. Strange and contrasted fate, that he dies unhappy and I die contented. Death which as I die fills me wholly with joy and with desire; if in dying I feel no other grief, I would be happy with a thousand deaths each day.*

## 2. Chi vi mira

Chi vi mira, Renea,  
 Donna non giã, ma Dea,  
 A le gioie rinasce ai diletti.  
 Dunqu'ogn'amante affretti  
 Mille volte morire acciocchê poi  
 Mille volte rinasce a mirar voi.

*Whoever beholds you, Renea, a goddess, not a woman, is reborn to joys and delights. So let every lover hurry to die a thousand*

*times so that he may then be reborn a thousand times to gaze on you.*

**3. Deh dimmi, vita mia**

Deh dimmi, vita mia, s'ho da morire  
Dopo un lungo martire.

No, no, cor mio,

Vivi liet'e content'il tuo desio.

Deh dimmi, vita mia, se sempre mai

Ho da viver in guai.

No, no, cor mio,

Vivi liet'e content'il tuo desio.

*Tell me, my life, if I must die after long suffering. No, no, my heart, live your desire happy and contented. Tell me, my life, if for ever I must live in pain. No, no, my heart, live your desire happy and contented.*

**4. Ahi, se si grida al foco**

Ahi, se si grid'al foco,

Turba infinita arriva

Perche si spegna l'empia fiamm'e viva.

Miser 'io, non ho dramma

Che non sia foc'e fiamma,

Et pur chiamo sovente

Ma indarno ait'a la mia fiamm'ardente.

O fiera crudeltate,

Dunque solo per me spent'è pietate.

*Ah, if you shout 'fire', a great crowd arrives in order to extinguish the cruel, living flame. Poor me, there is not one*

*ounce of me in which there is no fire and flame, and yet I often call out, but in vain, to my burning flame; O harsh cruelty, thus for me alone is mercy extinguished.*

**5. Tremolavan le fronde (prima parte)**

Tremolavan le fronde e la marina;  
Aure dolci spiranti  
Increspava la sua fald'azzurina,  
E gl'augelletti gai  
Coi garritti e coi canti  
Givan sfogand'amorosetti lai.

*The leaves were trembling, and the sea waves; gentle blowing breezes ruffled its light blue surface, and the merry birds with chirps and songs flew about letting out amorous calls.*

**6. Quando ecco il mio bel sole (seconda parte)**

Quando ecco il mio bel sole,  
Con tacite parole,  
Piene d'affetto, di fervent'ardori,  
Disse: Ben mio, deh mori,  
Ch'io moro, oimè.

*When my lovely sun appeared, with calm words, full of affection and fervent passion; she said: Come die, my love, for I am dying alas.*

**7. Ond'all'hor io languendo (terza parte)**

Ond'all'hor io languendo,  
Con luci tremolanti,

Anhelando e morendo,  
Nova vita immortal dolce riprendo.

*Thus I now fainting, with flickering eyes, gasping and dying,  
regain sweet, everlasting new life.*

**8. Clorinda hai vinto**  
Clorind'hai vinto,  
Hor prendi l'armi.  
Crudel, che poi più farmi  
S'io mor nel tuo bel seno.  
Ma se qualche pietà merit'il vinto,  
Non far vendett'almeno  
D'huom che ferito giace,  
Ne più gridar guerra ma pace.

*Clorinda, you have won, now take up arms; cruel one, what more  
can you do to me if I die in your beautiful breast? But if the  
vanquished deserves any mercy, at least take no revenge on the  
man who lies wounded; no longer cry war, but peace.*

**9. Dice la mia bellissima Licori** (Guarini)  
Dice la mia bellissima Licori,  
Quando tal'hor favello  
Seco d'Amor ch'amor è un spiritello  
Che vaga e vola e non si può tenere,  
Ne toccar, ne vedere;  
Ma pur se gl'occhi giro  
Ne suoi begl'occh'il miro,  
Ma no'l posso toccar che sol si tocca  
In quella bella bocca.

*My beautiful Licori says when sometimes I talk with her about love, that love is a little sprite which wanders and flies and cannot be held, or touched, or seen; but yet if I turn my gaze I see into her lovely eyes, but I cannot touch him, for he may only be touched in that lovely mouth.*

#### 10. Cara mia Dafne

Cara mia Dafne, a Dio,  
 Dissi, partendo a l'apparir del sole;  
 A Dio, Tirsi mio caro, ella rispose,  
 E'l bel color di rose  
 D'un palor di viole  
 Sparse per la pietà del palor mio.  
 Ella piangeva ed io,  
 Io sospirava, ed ella  
 Dolente s' com'era vaga e bella.

*My dear Dafne, farewell, I said, leaving at sunrise; farewell, Tirsi my darling, she replied, and her lovely rose colour was tinged with a violet pallor out of pity for my paleness. She cried, and I sighed, and she was as sad as she was sweet and lovely.*

#### 11. O di rare eccellenze

O di rar'eccellenz'al mondo sola,  
 Sola dolce cagion del foco mio,  
 Mentre l'alma beltà che'l cor m'invola  
 Adoro e fors'in van, lasso, desio.  
 Rafferrenat'il sol che mi consola  
 In quei begl'occh'ardenti, stral'ond'io

Nel petto per voi porto aspra ferita,  
O mio supplitio, o mia mort'e mia vita.

*O you alone of the world's rare beauties, the only sweet cause of my fire, while I adore the beloved beauty which steals my heart, and in vain, perhaps, alas, I desire. Restrain the sun which comforts me in these beautiful, burning eyes, darts which through you cause me to carry a harsh wound in my heart, o my torment, o my death and my life.*

## 12. Pastorella gratiosella

Pastorella gratiosella,  
S'io son il tuo Pastore  
Damm'un bacio per Amore.  
Ahimè, che'l cor saltella.

*Pretty sheperdess, if I am your shepherd, give me a kiss for Love. Ah, my heart leaps.*

## 13. Precipitose rupi e grotte oscure (prima parte)

Precipitose rupi e grott'oscure,  
Spelonch'opache e valli spaventose,  
Boschi deserti e selve tenebrose,  
Et stagni d'atra pec'e acque impure,  
Notturn'augelli e Arpie mortai figure,  
Leoni atroci e Tigre dispettose,  
Draghi infiammati e serpi velenose,  
Et sogn'horrendi e strane creature.

*Steep cliffs and dark caves, dull caverns and frightening valleys, deserted woods and shadowy forests, and ponds dark as*



*pitch with impure waters, night birds and deathly Harpie-figures, dreadful lions and horrible tigers, firebreathing dragons and poisonous snakes, and fearful dreams and strange creatures;*

**14. Udisti al centro (seconda parte)**

Udist'al centro mai stridi più chiari.  
Spirto sepolto son fra stelle smorte,  
Che chiam'infraust'il mond'e i ciel'amari;  
Dunqu'a tanto ulular tremi la sorte,  
Spezzins'i scogli e perdan l'onda i mari,  
E'l ciel cada, arda Abisso e mora morte.

*Have you ever heard clearer screams in the centre? I am a buried spirit among faded stars who calls the world unhappy and the heavens bitter; thus let fate tremble at such wailing, the rocks break up and the seas lose their waves, and let heaven fall, Hell burn, and death die.*

**15. Fera leggiadra (prima parte)**

Fera leggiadra che coi lacci d'oro  
Così soave l'alma mi legasti,  
E con gl'occhi rident'il cor piagasti,  
Se lo ferist'Amore  
Che se no'l sani, sospirando more.

*Lovely wild creature, who with golden snares so gently bound my soul, and with laughing eyes wounded my heart, if you harm Love so that it does not heal, I will die sighing.*

**16. Troppa la stringe (seconda parte)**

Tropo la stringe l'amorosa rete,  
 E la nascosa piaga ã si pungente  
 Che nei sospiri miei la morte sente,  
 E già vedo fallace  
 Fra gli assalti d'amor l'usata pace;  
 Però, nemica mia fera gentile,  
 S'a te mi resi, all'hor ricco di fede,  
 Sana il ferito sen ch'a te si diede,  
 O sciogl'il nodo greve,  
 Che due volt'il mio cor morir non deve.

*She draws the loving net too tight, and the hidden wound is so piercing that she feels death in my sighs, and already I see how deceptive the former peace was in love's onslaughts; yet, my cruel, gentle enemy, if I surrender to you, now full of trust, heal the wounded breast which yielded to you; or loosen the fatal knot, so that my heart need not die twice.*

**17. Nisa, io per te vivo**

Nisa, io per te vivo,  
 Che per un bacio, anzi soave morso,  
 Non son di spirto privo,  
 E a poco a poco sento ch'io rinvivo  
 Gli spirt'e i sensi al tuo dolce soccorso.

*Nisa, I live for you, since because of a kiss, or rather, a tender bite, I am not deprived of life, and gradually I feel I revive my spirits and senses with your sweet aid.*

**18. Leggiadretto Clorino**

Leggiadretto Clorino,  
 Qual'hor scherzi nel vago e bianco seno,  
 E t'accost'al bel volt'alm'e sereno,  
 Di questa nova Clori,  
 Ch'al mondo non ha pare,  
 Parm'all'hor di mirare,  
 Tra le vermiglie rose e bianchi fiori,  
 Giocar saltand'un candido armelino.  
 Ma mentre i dolci vezzi godi e taci,  
 Felice te se conoscess'i baci.

*Graceful Clorino, whenever you play in the fair white breast, and draw near to the pretty, beloved, noble and calm face of this new Chloris who has no equal in the world, then I seem to see among the crimson roses and white flowers a pure white Ermine playing and leaping. But while you enjoy her sweet charms and are silent, you would be happy if you knew her kisses.*

**19. Donna, se io son il sole**

Donna, s'io son il sole,  
 Come gl'occh'affissate  
 In me ne v'accecate?  
 Del sol dunque non è la luce mia;  
 O se gli è ver che sia,  
 Voi che Fenice sete,  
 In me gl'occh'affissat'e non temete.

*Lady, if I am the sun, how do you gaze on me but are not blinded? My light does not come from the sun, then, or if it does, you who are a Phoenix, stare at me and have nothing to fear.*

20. **Ite, rime dolenti** (Petrarca)

Ite, rime dolenti, al duro sasso  
 Ch'il mio caro thesoro in terra asconde;  
 Ivi chiamate chi dal ciel risponde,  
 Benchè'l mortal sia in loco oscuro e basso;  
 Ditele ch'io son già di viver lasso,  
 Del navigar per quest'horribil onde,  
 Ma ricogliendo le sue sparte fronde,  
 Dietro le vo' pur così passo passo.

*Go, sorrowful rhymes, to the harsh rock which hides my dear  
 treasure in the ground. There, call on she who replies from  
 heaven, although her body is in a deep, dark place. Tell her that  
 I am already weary of life, of sailing these dreadful waves, but  
 gathering up her scattered leaves, I follow her step by step.*

21. **Quella che in mille selve** (Sannazaro)

Quella ch'in mille selv'e'n mille fratte  
 Seguir mi fece amor, so che si dole,  
 Benchè mi fugg'ogn'hor, benchè s'appiatte;  
 Et Amaranta mia mi stringe e vuole  
 Ch'io pur le canti a l'uscio, e mi risponde  
 Con le sue dolce angeliche parole.  
 Phillida ogn'hor mi chiama: Ophelia,  
 E poi s'asconde e gett'un pomo,  
 E ride e vuol già ch'io  
 La veggio biancheggiar tra verdi fronde.  
 Anzi Phillida mia m'aspett'al rio,  
 Et poi m'accoglie si soavamente  
 Ch'io pong'il gregge e me stess'in oblio.  
 Il bosc'ombreggia e se'l mio sol presente  
 Non vi fuss', hor vedrest'in nova foggia

Secch'i fioretti e le fontane spente.  
 Ignud'è il monte e più non vi si pioggia;  
 Ma se'l mio sol v'appare, ancor vedrollo  
 D'herbette rivestirs'in lieta pioggia.

*She who in a thousand woods and a thousand thickets makes me follow love I know is grieving, although she constantly flees me and hides; and my Amaranta clasps me and wants me to sing to her at her door, and answers me with her sweet angelic words. Phillis calls me all the time: Ophelia, and then hides and throws and apple and laughs and now wants me to see her white among green leaves. Then Phillis waits for me at the brook, and then welcomes me so sweetly that I forget the flock and myself. The wood is shady, and if my sun is not there, then you see in a new way the flowers shrivel, the fountains dry up. The mountain is bare and there there is no more rain; but if my sun appears there, I shall see it once more dressed in grass with the happy rain.*

## APPENDIX II: DEDICATION

Al Serenissimo Signor Duco di Mantoa et di Monferato &c.

Gravissimo dolore io ricevei Sereniss. Sig. non essendomi trovato in Correggio quando all'Altezza V. piacque di honorar questa Città con la sua presenza, perchẽ con quell'occasione, potevo pur una volta effettuare quello chegiã buon tempo fa, ardentemente ho desiderato, ch'è di scopirmele per quel devoto Servitore ch'io li sono sempre stato da che habbi alcuna cognitione della magnanimità dell'animo di lei, e delle Heroiche virtù delle quali ella è così riccamente adornata. Ma essendomi poi riferito la singolar gratia fattami da V. A. d'udir benignamente, e con qualche diletto parte della mia Musica, come ella si contentò di darne segno co'l comettere che gliene fosse inviato, ha non solo temprato il mio dolore, ma portomi questa occasione di offerirlemi Servitore devotissimo col pensiero che in me è nato di dedicarle questi miei Madrigali; disegual dono in vero alla grandezza di lei: Ma si come ardirano col Serenissimo nome di V. A. in fronte, comparire nel teatro del mondo; Così con la scorta della sincerissima mia devotione, spero saranno fatti degni d'essere accettati tanto prontamente quanto benignamente furono uditi. Con che humilissimamente inchiandomi, bacio a V. A. le mani, e prego il Signor Iddio, che li dia quel colmo di grandezza, e di felicità, ch'ella stessa desidera.

Di Correggio il 20. Novemb. 1589

Di V. A. Sereniss Devotiss. Servitore Horatio Vecchi.

## APPENDIX III: END NOTES

1. Roncaglia (1957), 29. As all factual biographical information was taken from this source and a concurrent brief account in Martin's article on Vecchi in *New Grove*, hereafter only specific references have been noted.
2. Frati (1915), 74.
3. Roncaglia (1957), 43.
4. Einstein (1949), 773.
5. Roncaglia (1957), 31.
6. Einstein (1949), 773.
7. Roncaglia (1957), 32.
8. Nutter (1987),
9. Frati (1915), 74.
10. Roncaglia (1957), 43.
11. Frati (1915), 77.
12. Hol (1930), 71.
13. Roncaglia (1957), 48.
14. Martin (1980), 584.
15. Strunk (1965),
16. Newcomb (1974) believes that Fontanelli made a considerable contribution to the emerging Ferrarese madrigal style of the 1590s; thus it clearly would be most interesting to establish the extent and nature of any links and musical influences between Fontanelli and Vecchi.
17. Roncaglia (1957), 63.
18. Martin (1980), 584.
19. Martin, *ibid.*
20. Roncaglia (1957), 66.
21. Einstein (1949), 775.
22. Roncaglia (1953) discusses the question of whether Vecchi's music anticipates the 'music theatre' of the turn of the century, concluding that since in the preface to *L'Amfiparnaso* Vecchi states that the spectacle should be taken in through the ears, not the eyes, his style is less a conscious innovation of musical drama, more a fusion of traditional and emerging styles so typical of the 'fin-de siècle' spirit.
23. Hol (1930), 70.

24. Einstein, (1949), 776.
25. Agee (1983), 20; Bridges (1980), 158.
26. Roncaglia (1957), 72.



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CANTO  
MADRIGALI  
A CINQUE VOCI  
DI HORATIO VECCHI

Nouamente Stampati.

LIBRO PRIMO.  
CON PRIVILEGIO.



In Venetia Appresso Angelo Gardano

M. D. LXXXIX.

1. Il bianco e dolce cigno.

5

Canto  
Quinto  
Alto  
Tenore  
Basso

Il bian - co e dol - ce ci -

Can - tan - do, can - tan - do,  
- guo Can - tan - do mo - re,  
- guo Can - tan - do mo - re, can - tan -  
- guo Can - tan - do mo - re, can - tan -

10

can - tan - do, can - tan - do  
can - tan - do, can - tan - do  
can - tan - do, can - tan - do, can - tan - do  
do, can - tan - do, can - tan - do  
do, can - tan - do, can - tan - do

15

mo - re ed i -

20

- o, Pian-gen - do, giun - goal fin del vi - ver mi -

25

giun - goal fin del vi - ver mi - Stra - nae di -



[1a. = 0]

50

Handwritten musical score for the first system, consisting of five staves. The lyrics are: "a - to. Mov - te che nel mo - ri -". The notation includes treble and bass clefs, a common time signature, and various note values and rests.

Handwritten musical score for the second system, consisting of five staves. The lyrics are: "Mem-pie di gio - ia, mem-pie di M'em-pie di gio - ia, mem-pie di re M'em-pie di gio - ia, mo - ri - re M'em-pie di re M'em-pie di gio - ia." The notation includes treble and bass clefs, a common time signature, and various note values and rests.

Handwritten musical score for the third system, consisting of five staves. The lyrics are: "gio - ia tut-toe di de - si - re, mem-pie di - gio - ia tut-toe di de - si - re, mem-pie di gio - ia tut-toe di de - si - re, mem-pie di mem - pie di". The notation includes treble and bass clefs, a common time signature, and various note values and rests.



60

gio - ia, di gio - ia, tut - toe di de - si - re,  
 mem - pie di gio - ia,  
 - ia, di gio - ia. tut - toe di de - si - re.  
 gio - ia, tut - toe di de - si - re, se  
 gio - ia, tut - toe di de - si - re.

65

se nel mo - vi - re,  
 se nel mo - vir al - tro do - lor non  
 se nel mo - vir al - tro do - lor  
 nel mo - vir al - tro do - lor non  
 se nel mo - vir al - tro do - lor non

70

di mil - le mor - ti di, di  
 sen - to, di mil - le mor - ti di, di  
 non sen - to, di mil - le mor - ti di, di mil - le  
 sen - to, di mil - le mor - ti di,  
 sen - to di mil - le mor - ti di,



75

mil - le mov - tijl di, di mil - le mov - tijl di sa - rei con - ten -

mil - le mov - tijl di, di mil - le mov - tijl di sa - rei con - ten -

mov - tijl di,

sa - rei con - ten -

di

80

- to, sa - rei

- to, di mil - le mov - tijl di sa - rei,

di mil - le mov - tijl di sa - rei, di mil - le mov - tijl di, di

- to, di mil - le mov - tijl di, di mil - le mov - tijl

mil - le mov - tijl di, di mil - le mov - tijl di, di mil - le

85

con - ten - to, con -

di mil - le mov - tijl di sa - rei con - ten -

mil - le mov - tijl di sa - rei con -

di, di mil - le mov - tijl di sa - rei con -

mov - tijl di sa - rei con - ten -

-ten - to.  
- to.  
- ten - to.  
- ten - to.  
- to.

## 2. Chi vi mira.

Handwritten musical score for the first system of the piece "Chi vi mira". It features five vocal parts: Canto, Quinto, Alto, Tenore, and Basso. The lyrics are: "Chi vi mi - ra, Re - ne - a, Don -". The music is written in a key with one flat (B-flat) and common time (C). The vocal lines are in treble clef, and the bass line is in bass clef. There are some performance markings like a plus sign and a cross on the vocal staves.

Handwritten musical score for the second system of the piece. It continues the vocal parts from the first system. The lyrics are: "-na non già, don - na non già, non già ma Je - a." and "-na non già, don - na non già, don - na non già ma Je - a, #". The music continues in the same key and time signature. There are some performance markings like a plus sign and a cross on the vocal staves.

Handwritten musical score for the third system of the piece. It continues the vocal parts. The lyrics are: "A le gio - ie ri - na - scee ai di - let - ti," and "A le gio - ie ri - na - scee, a le gio - ie ri - na - scee ai di -". The music continues in the same key and time signature. There are some performance markings like a plus sign and a cross on the vocal staves.

15

a le gio-ie ri-na - scee ai di - let - ti, #  
 - let - ti, a le gio-ie ri-na - scee ai di - let - -  
 ai di - let - ti, a le gio-ie ri-na - scee ai di - let -  
 a le gio-ie ri-na - scee ai di - let - ti,  
 gio-ie ri-na - scee ai di - let - ti, e ai di - let -

20

Dun-queo-guia-man-te af-fret-ti Mil-le vol-te, mil-le  
 - ti, Dun-queo-guia-man-te af-fret-ti Mil-le vol-te, mil-le  
 - ti, Dun-queo-guia-man-te af-fret-ti Mil-le vol-te, af-fret-ti, mil-le vol-te  
 Dun-queo-guia-man-te af-fret-ti Mil-le vol-te,  
 - ti, Dun-queo-guia-man-te af-fret-ti Mil-le vol-te,

25

vol-te mo-ri-re, ac - cioc - che po - -  
 vol-te mo-ri-re, mo-ri-re, ac - cioc - che po - -  
 mo-ri-re, mo-ri-re, ac - cioc - che po - i  
 mil-le vol-te mo-ri-re, mil-le vol-te ri-na -  
 mil-le vol-te mo-ri-re, ac - cioc - che po - -

30

- i mil-le vol-te, mil-le vol-te ri-na - schi, mil-le  
 - i mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi,  
 mil-le vol-te ri-na - schi, mil-le  
 - schia mi - rar vo -  
 - i mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi,

35

vol-te ri-na - schi, mil-le vol-te ri-na - schi, mil-le vol-te ri-  
 mil-le vol-te ri-na - schi, mil-le vol-te ri-na -  
 vol-te, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi,  
 - i, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi,  
 mil-le vol-te ri-na - schia mi -

40

- na - schi mi - rar vo -  
 - schi, ri - na - schia mi - rar vo -  
 mil-le vol-te ri-na - schia mi - rar vo - i,  
 ri - na - schia mi - rar vo -  
 - rar vo - i,

45

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment in bass clef. The lyrics are written below the vocal lines.

Lyrics:  
 - i, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi a mi -  
 - i, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schia mi - rar -  
 a mi - rar vo - -  
 - i, a mi - rar vo - i, mil-le vol-te ri-na - schia  
 a mi - rar vo - -

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal lines in treble clef. The bottom four staves are piano accompaniment in bass clef. The lyrics are written below the vocal lines.

Lyrics:  
 - rar voi.  
 vo - i.  
 - i.  
 mi - rar vo - i.  
 i.

A series of seven empty musical staves, consisting of four treble clef staves and three bass clef staves, located at the bottom of the page.



3. Deh dimmi, vita mia.

Canto  
Soprano  
Alto  
Tenore  
Basso

Deh dimmi, vita mia

deh dimmi, vita mia, se ho da morire

Do po un len-go mar-ti

20

go mar - ti - r.

[0 = 0.] 25

No, no, con mi - o, no, no, con mi - o, vi - vi

30

lie - toe con - ten - toil tuo de - si - o, vi - vi lie - toe con -

Vi - vi lie - toe con -



35

- ten- ta'il tuo de- si - o, con- ten- ta'il tuo de - si -  
 con- ten- ta'il tuo de - si -  
 - ten- ta'il tuo de- si - o, con- ten- ta'il tuo de - si -  
 - ten- ta'il tuo de- si - o,  
 - ten- ta'il tuo de - si - o,

40 (0. = 0)

- o, vi - vi lie - toe con- ten- ta'il tuo de - si - o.  
 - o, vi - vi lie - toe con- ten- ta'il tuo de - si - o.  
 - o, vi - vi lie - toe con- ten- ta'il tuo de - si - o.  
 vi - vi lie - toe con- ten- ta'il tuo de - si - o.  
 vi - vi lie - toe con- ten- ta'il tuo de - si - o.

45

deh ———— di mi - mi, deh di mi - mi, vi -  
 deh di mi - mi, deh di mi - mi, vi -  
 deh ———— di mi - mi, deh di mi - mi, vi -

50

- ta mi - a, se sem-pre ma - i Ho da vi-ver in qua - i, in

[0 = 0.]

55

gua - i, ho da vi-ver in qua - i. No, no, cov

60

mi - o, no, no, cov mi - o, vi - vi lie - toe con -

65

ten-toil tuo de-si - o,  
 ten-toil tuo de-si - o, vi-vi lie-toe con-ten-toil tuo  
 ten-toil tuo de-si - o, vi-vi lie-toe con-ten-toil tuo  
 ten-toil tuo de-si - o, vi-vi lie-toe con-ten-toil tuo  
 vi-vi lie-toe con-ten-toil tuo

70

con-ten-toil tuo de-si - o, vi-vi  
 de-si - o, con-ten-toil tuo de-si - o, vi-vi  
 de-si - o, con-ten-toil tuo de-si - o, vi-vi  
 de-si - o, vi-vi  
 de-si - o, vi-vi

75

lie-toe con-ten-toil tuo de-si - o.  
 lie-toe con-ten-toil tuo de-si - o.  
 lie-toe con-ten-toil tuo de-si - o.  
 lie-toe con-ten-toil tuo de-si - o.  
 lie-toe con-ten-toil tuo de-si - o.

4. Ali, se si gida al foco.

Canto Ali, se si gni-dagal fo - - co

Quinto Ali, se si gni-dagal fo - co,

Alto se si gni-dagal fo-co, se si gni-dagal fo -

Tenore se si gni-dagal fo - co.

Basso

5

se si gni-dagal fo - - co, Tur-bain-fi- ni - ta,

se si gni-dagal fo - - co, Tur-bain-fi-

co, se si gni - - dagal fo - co, Tur-bain-fi- ni - ta,

se si gni-dagal fo - - co, al fo - co,

Ali, se si gni-dagal fo - - co, Tur-bain-fi-

10

tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi-

ni - ta, tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi-

tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi- ni - ta,

tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi-

- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi- ni - ta, tur-bain-fi- ni - ta,

15

Handwritten musical score for system 15, featuring five staves. The lyrics are:   
 - ui - ta, tur-bain-fi- ui-tar-ni - va, Per- che' si spe -   
 - ui - ta, tur-bain-fi- ui-tar-ni va, Per- che' si spe - qua l'em - pia   
 tur-bain-fi- ui-tar - ni - - va, Per- che' si spe - qua,   
 - ui - ta, tur-bain-fi- ui-tar-ni - va, Per- che' si spe - qua, per-   
 tur-bain-fi- ui-tar-ni - va, Per - che' si

20

Handwritten musical score for system 20, featuring five staves. The lyrics are:   
 - qua l'em- pia fiam - - ma, l'em- pia fiam -   
 fiam - - ma, l'em- pia fiam - - ma, fiam -   
 l'em - pia fiam - - ma, per - che' si spe - qua,   
 - che' si spe - qua l'em - pia fiam- ma,   
 spe - qua l'em - pia fiam - ma, l'em - pia fiam -

25

Handwritten musical score for system 25, featuring five staves. The lyrics are:   
 - ma e vi - - - va. Mi -   
 - ma e vi - va. Mi - se -   
 l'em- pia fiam - - ma e vi - va. Mi - se -   
 l'em - pia fiam- ma e vi - va.   
 - ma e vi - - - va.

30

- se-rojo non ho dram - ma, che non sia fo - co, che non sia  
 - rojo non ho dram - ma, che non sia fo - co,  
 - rojo non ho dram - ma, che non sia fo - co e

35

fo - coe fram - ma, Et pur chia - mo so - ven - te,  
 che non sia fo - coe fram - ma. Et pur chia - mo so -  
 fram - ma. Et pur chia -  
 Et pur chia - mo so -  
 Et pur chia - mo so - ven - te,

40

et pur chia - mo so - ven - te, Ma in - dar - no ai -  
 - ven - te, et pur chia - mo so - ven - te, Ma in - dar - no ai -  
 et pur chia - mo so - ven - te, Ma in - dar - no ai -  
 - ven - te, et pur chia - mo so - ven - te, Ma in - dar - no  
 et pur chia - mo so - ven - te, Ma in - dar - no ai -



45

-ta a la uia fam-maar-den - te.  
 -ta a la uia fam-maar-den - te. O, fie - ra cru-del-ta -  
 -ta a la uia fam-maar-den - te. O, fie - ra cru-del-ta -  
 ai - ta a la uia fam-maar-den - te. O, fie - ra cru-del-ta -  
 -ta a la uia fam-maar-den - te.

50

fie - ra cru-del-ta - te. Dun-que so - lo per me,  
 - te, o fie - ra cru-del-ta - te, Dun-que so - lo per me,  
 - te, o fie - ra cru-del-ta - te,  
 - te, Dun-que so - lo per me,  
 O fie - ra cru-del-ta - te.

55

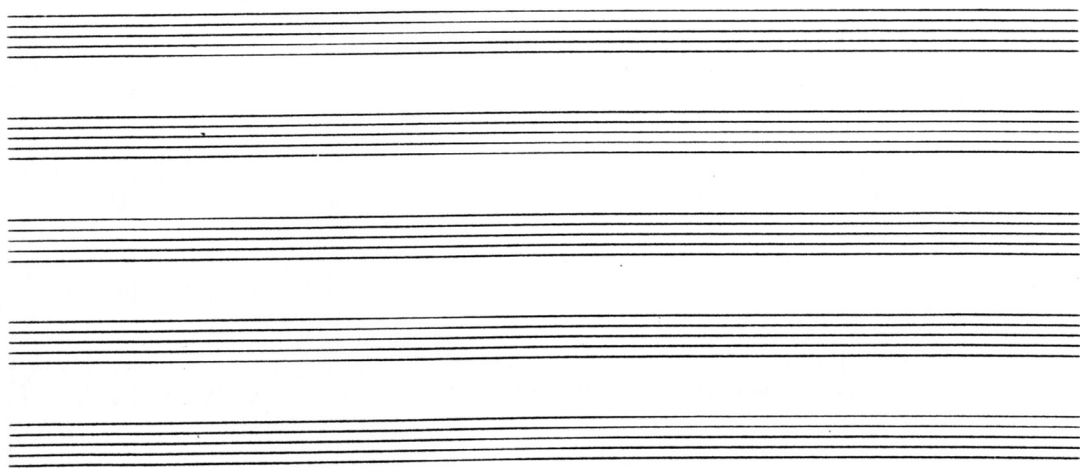
dun-que so - lo per me, per me per me spen-  
 dun-que so - lo per me, per me spen-tae pie - ta - te, per me spen-  
 Dun-que so - lo per me, per me spen-tae pie - ta - te.  
 dun-que so - lo per me, per me spen-tae pie - ta - te, per me, spen-  
 Dun-que so - lo per me, per me spen-tae pie - ta - te, per me spen-

60

-tate pie-ta - te, per me spen-tate pie-ta - te, per me spen -  
 -tate pie-ta - te, per me spen-tate pie-ta - te, per me spen -  
 per me, spen-tate pie-ta - te, per me  
 -tate pie-ta - te, per me spen-tate pie-ta - te, per me, per me  
 -tate pie-ta - te, per me, per me spen -

65

-tate pie-ta - te.  
 -tate pie-ta - te.  
 spen-tate pie-ta - te.  
 spen-tate pie-ta - te.  
 tate pie-ta - te.





S. Tremolavan le fronde (prima parte)

Canto Tre - mo - la -

Quinto Tre - mo - la -

Alto Tre - - mo - la -

Tenore Tre - - - mo - la - - - van le

Basso

5 10

- van le fron - - de e la ma - ri - - na; Au -

- van le fron - - de e la ma - ri - - na; Au -

- - van le fron - - de e la ma - ri - - na; Au -

fron - - de e la ma - ri - - na; Au -

e la ma - ri - - na; Au -

15

- re dol - - ci spi - ran - ti, spi - ran - ti, lu -

- re dol - - ci spi - ran - ti, spi - ran - ti, lu - cre -

- re dol - - ci spi - ran - ti, spi - ran - ti,

- re dol - - ci spi - ran - ti, spi - ran - ti, lu

- re dol - - ci spi - ran - ti, spi - ran - ti,

20

cre-spa-va la sua fal-daz-zu-ri - na, in-cre-spa-va la sua fal-  
 spa-va la sua fal-daz-zu-ri - na, la sua fal-  
 in-cre-spa-va la sua fal-  
 cre-spa-va la sua fal-daz-zu-ri - na.  
 in-cre-spa-va la sua fal-

25

-daz-zu-ri - na, e glian-gel-let-ti ga - i, e glian-gel-let-ti ga -  
 daz-zu-ri - na, e glian-gel-let-ti ga - i, e  
 daz-zu-ri - na, e glian-gel-let-ti ga - i, e  
 daz-zu-ri - na, e glian-gel-let-ti ga - i, e glian-gel-let-ti ga -  
 daz-zu-ri - na, e

30

-i, coi gav-ri-ti, coi gav-ri-tie coi can-  
 glian-gel-let-ti ga - i, coi gav-ri-ti, coi gav-ri-tie coi can-  
 e glian-gel-let-ti ga - i, coi gav-ri-tie coi  
 -i, e glian-gel-let-ti ga - i, coi gav-ri-tie coi  
 glian-gel-let-ti ga - i,

35

- ti, coi gar-vi-ti, coi gar-vi-tie coi can -  
 - ti, coi gar-vi-ti, coi gar-vi-ti, coi gar-vi-tie  
 can - ti, coi gar-vi-ti, coi gar-vi-tie  
 can - ti, coi gar-vi-ti e coi  
 coi gar-vi-ti, coi gar-vi-tie coi

40

- ti Gi-van sto-gan-dea-mo-vo-set-ti  
 coi can - ti Gi-van sto-gan-dea-mo-vo-set-ti, a-mo-vo-  
 coi can - ti Gi-van sto-gan-dea-mo-vo-set -  
 can - ti Gi-van sto-gan-dea-mo-vo-set -  
 can - ti

45

a-mo-vo-set-ti, a-mo-vo-  
 set-ti la - i  
 - ti la - i, gi-van sto-gan-dea-mo-vo-set -  
 - ti la - i, gi-van sto-gan-dea-mo-vo-set -  
 Gi-van sto-gan-dea-mo-vo-set-ti, a-mo-vo-

so

set-ti la - i, gi - van sfo - gan - - do - a - mo - vo - set - ti  
gi - van sfo - gan - - do - a - mo - vo - set - ti  
- ti la - i, gi - van sfo - gan - - do - a - mo - vo - set - ti,  
- ti la - i, a - mo - vo - set - ti  
- set - ti la - i,

la - i, a - mo - vo - set - ti la -  
- la - i, a - mo - vo - set - ti, a - mo - vo - set - ti la -  
a - mo - ro - set - ti, a - mo - ro - set - ti la -  
la - i, a - mo - vo - set - ti, a -  
a - mo - vo - set - ti la - i, a -

ss #

- i, a - mo - ro - set - ti la - i.  
- i, a - mo - vo - set - ti la - i.  
- i, a - mo - vo - set - ti la - i.  
- mo - ro - set - ti la - i.  
- mo - ro - set - ti la - i.







95

deh, deh, mo - vi, mo - vi, cheio mo - ro,

deh, deh, mo - vi, mo - vi, cheio mo - ro,

deh, deh, mo - vi, mo - vi, cheio mo - ro,

deh, deh, mo - vi, mo - vi, cheio mo - ro,

deh, deh, mo - vi, mo - vi, cheio mo - ro,

100

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

105

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

oi - me, cheio mo - ro, oi - me, cheio mo - ro,

7. On'd'all'hor io languendo (terza parte)

110

115

On - - deal - l'hor io lan - guen - -

On - - deal - l'hor io lan - guen - -

On - - deal - l'hor io lan - guen - -

On - - deal - l'hor io lan - guen - -

On - - deal - l'hor io lan - guen - -

120

- deal - - l'hor io lan - - guen - -

- deal - - l'hor io lan - guen - do,

- do, on - - deal - l'hor io lan - guen -

- do, on - - deal - l'hor io lan - guen -

- do,

125

- do,

Con lu - ci tre - mo - lan - - ti, tre - -

- do,

Con lu - ci tre - mo - lan - - ti, tre - mo -

- do, Con lu - ci tre - mo - lan - - ti, con lu - - ci tre - mo - lan

Con lu - ci tre - mo - lan - - ti, con lu - - ci tre - mo - lan -







160 165

-tal dol - ce vi - preu - do, dol - ce vi -  
vi - tam - mor - tal dol - ce vi - preu - do, dol - ce vi -  
dol - ce vi - preu - do.  
-tal dol - ce vi - preu - do, dol - ce vi -  
- ce vi - preu - do, dol - ce vi - preu - do, dol - ce vi - preu - do.

preu - do.  
preu - do.  
preu - do.  
preu - do.  
do.

8. Clorinda hai vinto

Handwritten musical score for the first system of 'Clorinda hai vinto'. It features five staves: Canto, Quinto, Alto, Tenore, and Basso. The lyrics are: Clo - rin - da hai vin - to, Clo - rin - da hai vin - to, Clo - rin - da hai vin - to, Clo - rin - da hai vin - to, Clo - rin - da hai vin - to, Clo -

5

Handwritten musical score for the second system of 'Clorinda hai vinto'. It features five staves. The lyrics are: -rin - da hai vin - to, Hor pren - di, hor pren - di l'ar - - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar - - to, Clo - rin - da hai vin - to, Hor pren - di l'ar - - Clo - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar - - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar - -

10

Handwritten musical score for the third system of 'Clorinda hai vinto'. It features five staves. The lyrics are: -mi. Cru - del, che poi più far - mi, Se jo mov, se jo mov, se jo mov - mi. Cru - del, che poi più far - mi Se jo mov, se jo mov, se jo - mi. Cru - del, che poi più far - mi Se jo mov, se jo mov, se jo - mi. Se jo mov, se jo mov, se jo

15

Ma,  
 nel tuo bel se - no. Ma,  
 mor nel tuo bel se - no. Ma,  
 mor nel tuo bel se - no. Ma,  
 mor nel tuo bel se - no. Ma,

20

ma se qual-che pie-tà, pie-tà, pie-tà me-ri-tail  
 ma se qual-che pie-tà, pie-tà, pie-tà me-ri-tail  
 ma se qual-che pie-tà me-ri-tail  
 ma se qual-che pie-tà, pie-tà me-ri-tail  
 ma se qual-cho pie-tà,

25

vin - to, pie-tà me-ri-tail vin - to. Non far ven-det-ta al-me -  
 vin - to, pie-tà me-ri-tail vin - to, Non far ven -  
 vin - to, pie-tà me-ri-tail vin - to. Non far ven-det -  
 vin - to, pie-tà me-ri-tail vin - to, Non far, non far ven -  
 pie-tà me-ri-tail vin - to, Non far ven-det-ta al-me -

30

- no, non far ven-det-ta-al-me - no, non far ven-det-ta-al-me -  
 - det-ta-al-me - no, non far ven-det-ta-al-me - no  
 - taal-me - no, non far ven-det - ta al-me -  
 - det-ta-al-me - no, non far ven-det-ta-al-me - no, al-me -  
 - no, non far ven-det-ta-al-me - no, non far ven-det-ta-al-

35

- no  
 di huom che fe - ri - to - gia -  
 - no di huom che fe - ri - to - gia -  
 - no di huom che fe - ri - to - gia -  
 - me - no di huom che fe - ri - to - gia -

40

di huom che fe - ri - to - gia - ce,  
 - ce, di huom che fe -  
 - ce, di huom che fe - ri - to - gia -  
 - ce, di huom che fe - ri - to - gia - ce,  
 - ce,

45

Handwritten musical score for system 45. It consists of five staves. The top staff is a vocal line with lyrics: "Ne più gnì - dar,". The second staff is another vocal line with lyrics: "- ri - - - to gia - - ce, Ne". The third staff is a piano accompaniment line with lyrics: "di luom che fe - ri - to gia - - ce, Ne più gnì -". The fourth and fifth staves are also piano accompaniment lines with lyrics: "di luom che fe - ri - to gia - - ce, Ne più gnì -".

50

Handwritten musical score for system 50. It consists of five staves. The top staff is a vocal line with lyrics: "ne più gnì - dar quev - ra, quev - ra, ne più gnì - dar". The second staff is another vocal line with lyrics: "più gnì - dar, gnì - dar quev - ra, quev - ra, ne più gnì - dar quev - ra,". The third staff is a piano accompaniment line with lyrics: "- dar, ne più gnì - dar quev - ra, quev - ra, ne più gnì - dar quev - ra,". The fourth and fifth staves are also piano accompaniment lines with lyrics: "più gnì - dar quev - ra, quev - ra, ne più gnì - dar quev - ra," and "- dar, ne più gnì - dar quev - ra, quev - ra,".

55

Handwritten musical score for system 55. It consists of five staves. The top staff is a vocal line with lyrics: "quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra,". The second staff is another vocal line with lyrics: "quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra,". The third staff is a piano accompaniment line with lyrics: "quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra,". The fourth and fifth staves are also piano accompaniment lines with lyrics: "quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra," and "quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra, quev - ra,".



60

guer-ra, ma pa-ce, ma pa-ce,  
guer-ra, ma pa-ce, ma pa-ce,  
guer-ra, ma pa-ce, ma pa-ce,  
guer-ra, ma pa-ce, ma pa-ce, pa-  
guer-ra, ma pa-ce, ma pa-ce,

65

pa-ce, pa-ce, pa-ce.  
pa-ce, pa-ce, pa-ce.  
pa-ce, pa-ce, pa-ce.  
- ce, pa-ce, pa-ce, pa-ce.  
pa-ce, pa-ce, pa-ce.



9. Dice la mia bellissima Liconi.

Di - ce la mia bel - lis - si - ma Li - co -  
Di - ce la mia bel - lis - si - ma Li - co -  
Di - ce la mia bel - lis - si - ma Li - co -  
Di - ce la mia bel - lis - si - ma Li - co -

5

- ri, Quan - do tal hor fa - vel - lo se - co d'A - mor chea - mor  
- ri, Quan - do tal hor fa - vel - lo se - co d'A - mor chea -  
- ri, Quan - do tal hor fa - vel - lo se - co d'A - mor chea -  
- ri, Quan - do tal hor fa - vel - lo se - co d'A - mor chea -

10

è un spi - ri - tel - lo, è un spi - ri - tel - lo  
- mor è un spi - ri - tel - lo, è un spi - ri - tel - lo  
- mor è un spi - ri - tel - lo che  
- mor è un spi - ri - tel - lo, è un spi - ri - tel - lo

15

Handwritten musical score for measures 15-19. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "Che va - ga - vo - la, che va - ga - vo - la, che va - ga - vo - la, che va - ga - vo - la, che".

Handwritten musical score for measures 20-24. It consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "va - ga - vo - la, e non si puo te - ne - re, va - ga - vo - la, e non si puo te - ne - re, va - ga - vo - la, e non si puo te - ne - re, va - ga - vo - la, e non si puo te - ne - re,".

20

Handwritten musical score for measures 25-29. It consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "puo te - ne - re, Ne toc - car, ne ve - de - re; Ne toc - car, ne ve - de - re; Ma - ne - re, Ne toc - car, ne ve - de - re; Ne toc - car, ne ve - de - re; Ma".

25

pur se gl'oc - - chi gi - - ro,  
 Ma pur se gl'oc - - chi gi - - ro,  
 Ne suoi be -  
 pur se gl'oc - - chi gi - - ro,

30

Ne suoi be-gl'oc-chiil mi - ro ne suoi be-gl'oc-chiil mi -  
 Ne suoi be-gl'oc-chiil mi - ro, ne suoi be-gl'oc-chiil mi -  
 Ne suoi be - gl'oc-chiil mi - ro, ne suoi be-gl'oc-chiil mi -  
 -gl'oc-chiil mi - ro ne suoi be - gl'oc-chiil mi -  
 Ne suoi be-gl'oc-chiil mi - ro ne suoi be-gl'oc-chiil mi -

35

- ro. Ma no'l pos-so toc-car, no'l pos-so toc-car,  
 - ro. Ma no'l pos-so toc-  
 - ro. Ma no'l pos-so toc-car, no'l pos-so toc-  
 - ro. Ma ma  
 - ro. Ma no'l pos-so toc-car, no'l pos-so toc-

40

ma uol pos-so toc-car che sol si toc-ca  
 -car, uol pos-so toc-car, che sol si toc-ca  
 -car, che sol si toc-ca in quel-la bel-la  
 uol pos-so toc-car, uol pos-so toc-car, in quel-la bel-la  
 -car, che sol si toc-ca

in quel-la bel-la boc-ca, in quel-la bel-la boc-ca, quel-la bel-la boc-ca -  
 in quel-la bel-la boc-ca, in quel-la bel-la boc-ca, che  
 boc-ca, in quel-la bel-la boc-ca, in quel-la bel-la boc-ca, che  
 boc-ca, in quel-la bel-la boc-ca, in quel-la bel-la boc-ca, che  
 in quel-la bel-la boc-ca,

45

-ca, che sol si toc-ca, in quel-la bel-la boc-ca,  
 che sol si toc-ca, in quel-la bel-la boc-ca,  
 sol si toc-ca, in quel-la bel-la boc-ca, in  
 sol si toc-ca, in quel-la bel-la boc-ca,  
 in quel-la bel-la boc-ca, in quel-la bel-la

50

in quel-la bel-la toc

in quel-la bel-la toc-ca, in quel-la bel-la toc

quel-la bel-la toc-ca, in quel-la bel-la toc

in quel-la bel-la toc

toc-ca, in quel-la bel-la toc

- ca.

- ca.

- ca.

- ca.

- ca.

- ca.

Empty musical staves.









- lor di vi-o - le spar - se,  
 - lor di vi-o - le spar - se, per  
 di vi-o - le spar - se, spar -  
 - se. diun pa - lor di vi-o - le spar - se, per la  
 spar - se, spar - se per la

30

del pa - lor mi - o. Et -  
 la pie - tà del pa - lor mi - o. Et -  
 - se, per la pie - tà del pa - lor mi - o.  
 pie - tà del pa - lor mi - o.  
 pie - tà del pa - lor mi - o. Et -

35

- la pian - ge - va ed i - o, ed  
 - la pian - ge - va ed i - o, el - la pian - ge - va ed  
 ed i - o. Et - la pian - ge - va ed  
 Et - la pian - ge - va ed

40

i - o, el - la pian - ge - va ed i - o, io so - spi -  
 i - o, io so - spi - ra - va, co  
 i - o, io so - spi - ra - va  
 i - o, el - la pian - ge - va ed i - o, io so - spi -  
 el - la pian - ge - va ed i - o, io

45

- ra - va, ed el - la do - len - te  
 so - spi - ra - va ed el - la do - len - te  
 so - spi - ra - va ed el - la do - len - te  
 - ra - va, io so - spi - ra - va ed el - la do - len - te  
 so - spi - ra - va.

50

si co - mee - ra va - ga, co - mee - ra va - ga, co - mee - ra  
 si co - mee - ra va - ga, co - mee - ra va - ga, co - mee - ra  
 si co - mee - ra va - ga, co - mee - ra va - ga, co - mee - ra  
 si co - mee - ra va - ga, co - mee - ra va - ga, co - mee - ra  
 co - mee - ra va - ga, co - mee - ra va - ga,

55

va - ga, co - mee - ra va - ga e fel - la, co -  
 co - mee - ra va - ga e fel - la, co - mee - ra va -  
 va - ga, co - mee - ra va - ga, co -  
 co - mee - ra va - ga, co - mee - ra va - ga e fel - la.  
 co - mee - ra va - ga e fel - la, co - mee - ra va -

60

- mee - ra va - ga e fel - la.  
 - ga e fel - la.  
 - mee - ra va - ga e fel - la.  
 - ga e fel - la.

11. O di rare eccellenze.

Handwritten musical score for the first system of the piece. It features five staves: Canto, Quinto, Alto, Tenore, and Basso. The lyrics are: "O di ra - rare - cel - len - ze al", "O di ra - rare - cel - len - ze al mon - do so -", "O di ra - rare - cel - len - ze al mon -", "O di ra - rare - cel - len - ze al mon -", and "Basso". The music is in a common time signature and includes various note values and rests.

5

Handwritten musical score for the second system. It features five staves with the lyrics: "mon - do so - la, al mon - do so - la, so - la dol -", "la, al mon - do so - la, so - la dol -", "do so - la, so - la dol -", and "do so - la, so - la dol -". The music continues with similar notation to the first system.

10

Handwritten musical score for the third system. It features five staves with the lyrics: "- ce ca - gion del fo - co mi - o,", "- ce ca - gion del fo - co mi - o,", "- ce ca - gion del fo - co mi - o,", and "- ce ca - gion del fo - co mi - o,". The music includes dynamic markings like 'f' and 'ff' and continues with similar notation.

15

Men - tre l'al - ma bel - ta cheil cov miin - vo - la A -

Men - tre l'al - ma bel - ta cheil cov miin - vo - la

Men - tre l'al - ma bel - ta cheil cov miin - vo - la A -

Men - tre l'al - ma bel - ta cheil cov miin - vo - la A -

20

- do - ro e for - se in van, las -

A - do - ro e for - se in

- do - ro e for - se in van,

- do - ro e for - se in van, las -

25

- so, de - si - o. Raf - fe - re - na - te il sol,

van, las - so, de - si - o.

las - so, de - si - o. Raf - fe - re - na - te il

- so, de - si - o. Raf - fe - re - na - te il

Raf - fe - re - na - te il sol che

rat-fe-re-na-tell sbl, rat-fe-re-na-tell sbl, rat-fe-re-  
 Rat-fe-re-na-tell sbl, rat-fe-re-na-tell  
 sbl, rat-fe-re-na-tell sbl rat-fe-re-na-ta  
 sbl, rat-fe-re-na-te, rat-fe-re-na-tell sbl,  
 mi con - so - - la, rat-fe-re-

-na-tell sbl, rat-fe-re-na-tell sbl che mi con-  
 sbl, rat-fe-re-na-tell sbl che mi  
 rat-fe-re-na-te, rat-fe-re-na-tell sbl che mi  
 rat-fe-re-na-tell sbl, rat-fe-re-na-tell sbl che mi con-  
 -na-tell sbl che mi con - so - - la,

- so - la in quei be-glioc-chi, in quei be-glioc -  
 con-so - la in quei be-glioc-chi, in quei be-glioc -  
 con-so - la in quei be-glioc-chi, in quei be-glioc -  
 so - la in quei be-glioc-chi, in quei be-glioc-chi av-  
 in quei be-glioc -



40

-chiar-den - ti, stra-lion-dei - o Nel pet -

-chiar-den - ti, stra - lion-dei - o nel

- chiar - den - ti, stra - lion - dei - o Nel

- den - ti, stra - lion - dei - o Nel pet -

-chiar-den - ti, stra-lion-dei - o Nel

45

-to per voi por - to

pet - to per voi por - to as - pra fe -

pet - to per voi por - to as - pra fe -

- to per voi por - to as - pra

pet - to per voi por - to as - pra

50

as - pra fe - ni - ta O mio sup -

- ni - ta,

ni - ta, pra fe - ni - ta, O

fe - ni - ta, O mio sup -

fe - ni - ta,



55

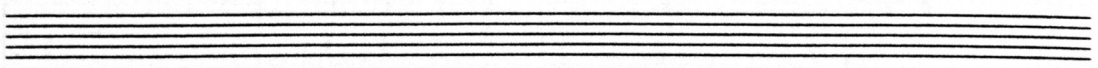
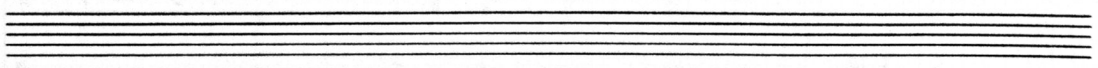
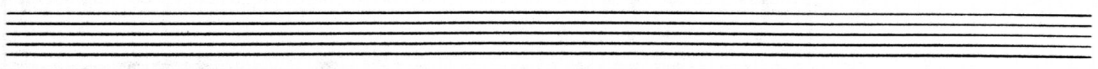
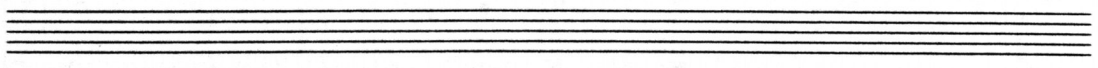
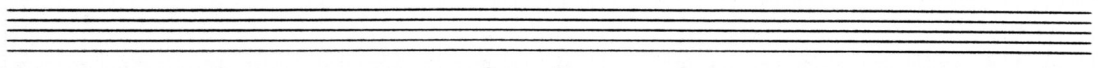
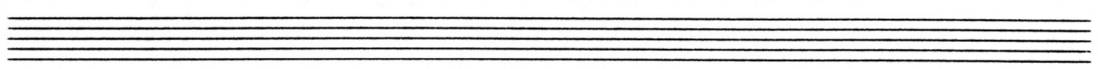
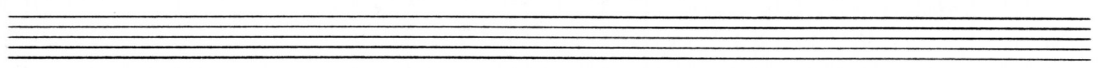
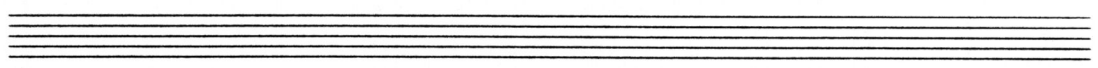
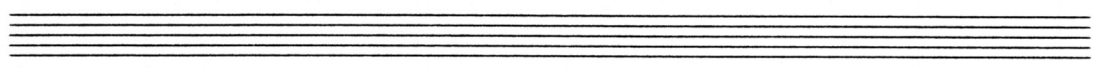
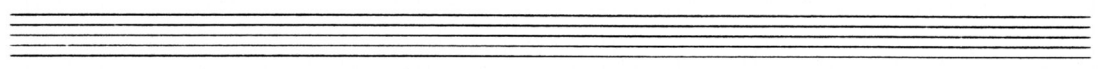
- pli - tio, o mia mor - tee mia vi - ta, o  
 o mio sup - pli - tio, o mio sup - pli -  
 mio sup - pli - tio, o mia mor - tee mia vi -  
 - pli - tio, o mia mor - tee mia vi - ta, o mio  
 o mio sup - pli -

o mio sup - pli - tio, o mia mor - tee mia vi - ta,  
 - tio, o mia mor - tee mia vi - ta, o mio sup -  
 - ta, o mia vi - ta, o  
 sup - pli - tio, o mia mor - tee mia vi - ta,  
 - tio, o mia mor - tee mia vi - ta, o mio sup -

60

o mio sup - pli - tio, o mio sup - pli -  
 - pli - tio, o mia mor - tee mia vi - ta o  
 - mio sup - pli - tio, o mio  
 o mio sup - pli - tio, o mio sup -  
 - pli - tio, o mia mor - tee mia vi - ta, o mio sup - pli -

Handwritten musical score for a choir, consisting of five staves. The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: '-tio, o mia mor - tee mia vi - ta. mio sup - pli - tio, o mia mor - tee mia vi - ta. sup pli - tio, o mi-a mor-tee mia vi - ta. - pli - tio, o mi-a mor-tee mia vi - ta. -tio, o mia mor - tee mia vi - ta.'



12. Pastorella gratiosella.

Canto  
Quinto  
Alto  
Tenore  
Basso

Pa - sto-rel-la, pa - sto-rel-la gra - tio-sel-la, pa - sto-rel-la,  
Pa - sto-rel-la,  
Pa - sto-rel-la, pa - sto-rel-la gra - tio-sel-la, pa - sto-rel-la,  
Pa - sto-rel-la gra - tio-sel-la  
Pa - sto-rel-la,

5

pa - sto-rel-la gra - tio-sel-la, se jo so - no il tuo Pa - sto -  
pa - sto-rel-la gra - tio-sel-la, Dam-niun  
pa - sto-rel-la gra - tio-sel-la, se jo so - no il tuo Pa - sto -  
pa - sto-rel-la gra - tio-sel-la, se jo so - no il tuo Pa - sto -  
pa - sto-rel-la gra - tio-sel-la,

10

- re dam-niun ba - cio, il tuo Pa - sto - re dam-niun ba - cio, dam-niun  
ba - cio, se jo so - no il tuo Pa - sto - re dam-niun  
- re dam-niun ba - cio, dam-niun ba - cio,  
- re, se jo so - no il tuo Pa - sto - re dam-niun ba -  
se jo so - no il tuo Pa - sto - re dam-niun ba -

15

ba - cio, un ba - cio, da - mi - ni - ba - cio, se - jo so - uel tuo Pa - sto - re

20

da - mi - ni - ba - cio per A - mo - re, un ba - cio, da - mi - ni - ba - cio per A - mo - re, un ba - cio, da - mi - ni - ba - cio per A - mo - re, un ba - cio, da - mi - ni - ba - cio per A - mo - re, un ba - cio

ba - cio, per A - mo - re. ba - cio, per A - mo - re. un ba - cio per A - mo - re. un ba - cio per A - mo - re. un ba - cio per A - mo - re.

A - li - me, a - li - me,  
 Ahi - - me, ahi - - me,  
 Ahi - - me, ahi - - me, a - li - me,  
 Ahi - - me,  
 Ahi - - me,

cheil cov sal-tel-la, cheil cov sal-tel-la,  
 a - - li - me, cheil cov sal-tel-la, cheil cov sal-tel-la,  
 a - li - me, cheil cov sal-tel-la, cheil cov sal-tel-la,  
 ahi - - me, cheil cov sal-tel-la, cheil cov sal-tel-la, cheil  
 ahi - - me, cheil

cheil cov sal-tel-la, cheil cov sal-tel-la,  
 -tel-la, cheil cov sal-tel-la, cheil cov sal-tel-la,  
 -tel-la, cheil cov sal-tel-la,  
 cov sal-tel-la, cheil cov sal-tel-la, cheil cov sal-tel-la,  
 cov sal-tel-la, cheil cov sal-tel-la, cheil cov sal-tel-la



40

Pa - sto - rel - la, pa - sto - rel - la gra - tio - fel - la, pa - sto - rel - la, pa - sto - rel - la  
 Pa - sto - rel - la, pa - sto - rel - la gra - tio - fel - la, pa - sto - rel - la, pa - sto - rel - la  
 Pa - sto - rel - la gra - tio - fel - la, pa - sto - rel - la  
 Pa - sto - rel - la, pa - sto - rel - la

45

gra - tio - fel - la, gra - tio - fel - la.  
 gra - tio - fel - la, pa - sto - rel - la gra - tio - fel - la.  
 gra - tio - fel - la, pa - sto - rel - la gra - tio - fel - la.  
 gra - tio - fel - la, pa - sto - rel - la gra - tio - fel - la.  
 gra - tio - fel - la, gra - tio - fel - la.

13. Precipitare rupi e grotte oscure (prima parte)

Handwritten musical score for five vocal parts: Canto, Alto, Tenore, Quinto, and Basso. The lyrics are:

Canto: Pre - ci - pi - to - se ru - pie  
 Alto: Pre - ci - pi - to - se ru - pie  
 Tenore: Pre - ci - pi - to -  
 Quinto: Pre - ci - pi - to - se  
 Basso: Pre - ci - pi - to - se ru - pie

Handwritten musical score for five vocal parts, starting with a measure rest of 5. The lyrics are:

grot - teo - scai - re, spe -  
 spe - lon -  
 - se ru - pie grot - teo - scai - re,  
 ru - pie grot - teo - scai - re, spe -  
 grot - teo - scai - re,

Handwritten musical score for five vocal parts, starting with a measure rest of 10. The lyrics are:

- lon - cheo - pa - che e val -  
 - cheo - pa - che val - li spa - ven -  
 e val - li spa -  
 - lon - cheo - pa - che e



15

- li spa - ven - to - se, spa - ven - to - se,  
 - to - se, e val - li  
 - ven - to - se,  
 val - li spa - ven - to

- ven - to - se, Ro - schi de -  
 spa - ven - to - se,  
 e val - li spa - ven - to - se,  
 - se, Ro - schi de -

20 [0 = 101.]

- schi de - ser - ti e sel - ve te - ne -  
 - ser - ti e sel - ve te - ne -  
 de - ser - ti e sel - ve te - ne -  
 - ser - ti e sel - ve te - ne -

-bro - se, Et sta - qui diat - ra pe - ce e ac - que in - pu -

-bro - se, Et sta - qui diat - ra pe - ce e ac - que in -

-bro - se, Et sta - qui diat - ra pe - ce e ac - que in -

-bro - se, Et sta - qui diat - ra pe - ce e ac - que in -

-bro - se, Et sta - qui diat - ra pe - ce e ac - que in -

- re, Not - tur - nian - gel - lie Ar - pie -

- pu - re, Not - tur - nian - gel - lie Ar -

- pu - re,

- pu - re, Not - tur - nian - gel - lie Ar -

- pu - re, Not - tur - nian - gel - lie Ar - pie -

- mor - tai fi - gu - re, Le -

- pie mor - tai fi - gu - re, Le -

- pie mor - tai fi - gu - re, Le -

- mor - tai fi - gu - re, Le -

Handwritten musical score for measures 40-44. It features five staves with vocal lines and a bass line. The lyrics are: "- o - uia - tro - - a, e Ti - gre di - spet-". The music is in a key with one sharp (F#) and a common time signature.

Handwritten musical score for measures 45-49. It features five staves with vocal lines and a bass line. The lyrics are: "- to - se, Ora - ghiu - fiam - ma - ti, Ora - ghiu - fiam - ma". The music continues in the same key and time signature.

Handwritten musical score for measures 50-54. It features five staves with vocal lines and a bass line. The lyrics are: "- ghiu - fiam - ma - ti". The music concludes in the same key and time signature.

55

-ti, e ser - pi ve - le - no -  
 e ser - pi ve - le - no - se, e ser - pi ve - le - no -  
 ser - pi ve - le - no - se, Et  
 -ti e ser - pi ve - le - no -  
 -ti e ser - pi ve - le - no - se,

60

- se, Et so - guihor - men - di e sra - ne -  
 - se, Et so - guihor - men - di e  
 so - guihor - men - di  
 - se, Et so - guihor - men - di e sra - ne -  
 Et so - guihor - men - di e sra - ne -

65

cre - a - tu - re, e sra - ne cre - a -  
 sra - ne cre - a - tu - re e  
 e sra - ne,  
 cre - a - tu - re, e sra - ne cre - a - tu - re,  
 - di e sra - ne cre - a - tu - re

-tu - re, e stra - ne cre - a -  
 stra - ne cre - a - tu - re, e  
 e stra - ne cre - a - tu - re, e stra -  
 e stra - ne cre - a - tu - re, e stra -  
 e stra - ne cre - a - tu - re.

70

-tu - re.  
 stra - ne cre - a - tu - re.  
 - ne crea - a - tu - re.  
 - ne cre - a - tu - re.  
 - ne cre - a - tu - re.

14. Udisti al centro (seconda parte)

75

u - di - sti al cen - tro mai - sti - di più chia - ri, sti -  
 u - di - sti al cen - tro mai - sti - di più chia - ri, sti -  
 u - di - sti al cen - tro mai - sti - di più chia - ri, sti -  
 sti -  
 sti - di più chia - ri, sti -



- di più chia - ri, Spir - to se - pol - to son

- di più chia - ri, Spir - to se - pol - to son

- di più chia - ri, Spir - to se - pol - to son

- di più chia - ri, Spir - to se - pol - to son

- di più chia - ri, Spir - to se - pol - to son

fra stel - le suor - te,

fra stel - le suor - te,

fra stel - le suor - te,

fra stel - le suor - te,

fra stel - le suor - te,

Che chia - main-fau - staj mon - doej cie - lia

Che chia - main-fau - staj mon - doej cie - lia

Che chia - main-fau - staj mon - doej cie - lia

Che chia - main-fau - staj mon - doej cie - lia

Che chia - main-fau - staj mon - doej cie - lia





mi la sov - te, Spez - zin - sij sco - gli,

la sov - te, Spez - zin - sij sco - gli,

mi la sov - te, Spez - zin - sij sco - gli,

Spez - zin - sij sco - gli,

zin - sij sco - gli, e per - dan l'on - gli,

Spez - zin - sij sco - gli e per - dan l'on - gli,

Spez - zin - sij sco - gli, e per - dan l'on - gli,

i sco - gli, e per - dan l'on - gli,

Spez - zin - sij sco - gli e per - dan l'on - gli,

dai ma - ri, Eil ciel ca - dai ma - ri,

dai ma - ri, ar - dai ma - ri,

dai ma - ri, Eil ciel dai ma - ri,

dai ma - ri, Eil ciel ca - dai ma - ri,

dai ma - ri, Eil ciel ca - dai ma - ri,



Handwritten musical score for measures 125-130. It consists of six staves. The lyrics are: "- so, e mo - ra mor - - te, e". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The lyrics are written below the notes on each staff.

Handwritten musical score for measures 130-135. It consists of six staves. The lyrics are: "mo - - ra mor - - te.". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The lyrics are written below the notes on each staff.

Five sets of empty musical staves, each consisting of a five-line staff with a clef (treble or bass) and a key signature (one sharp).

15. Fera leggiadra (prima parte)

Handwritten musical score for the first system of 'Fera leggiadra'. It features five vocal parts: Canto, Alto, Quinto, Tenore, and Basso. The music is in common time (C) and begins with a key signature of one sharp (F#). The lyrics are: Fe - ra leg - gia - dra, fe - ra leg -

5

Handwritten musical score for the second system. The lyrics continue: -gia - dra che coi lac - ci dio - ro, fe - ra leg -  
che coi lac - ci dio - ro, fe - ra leg -  
che coi lac - ci dio - ro, fe -  
-gia - dra, fe - ra leg - gia - dra,  
che coi lac - ci dio - ro,

10

Handwritten musical score for the third system. The lyrics continue: -gia - dra che coi lac - ci dio -  
-gia - dra che coi lac - ci dio -  
-ra leg - gia - dra che coi lac - ci dio -  
fe - ra leg - gia - dra che coi lac - ci  
fe - ra leg - gia - dra,





-den - - tijl cor pia - ga - sti, se lo fe - ri -  
 - - tijl cor pia - ga - sti, se lo fe - ri -  
 -den - tijl cor pia - ga - sti,  
 -den - tijl cor pia - ga - - sti, se lo fe - ri - sti A -  
 se lo - - fe - ri - sti A -

30

- sti A - mo - re, se lo fe - ri - sti A -  
 - sti A - mo - - re, se lo fe - ri - sti A - mo - re, fe -  
 se lo fe - ri - sti, se lo fe -  
 - mo - re, se lo fe - ri - sti A - mo -  
 - mo - re, se lo fe - ri - sti A - mo - re

35

- mo - - re che se noil sa - ni,  
 - ri - sti A - mo - re che se noil sa - ni, che se noil  
 - ri - sti A - mo - re che  
 - re che se noil sa - - ni,  
 che se noil sa - ni,

40

che se uo'il sa-ni, so - spi-ran-do,  
 sa-ni, che se uo'il sa-ni, so - spi-ran-do, so -  
 se uo'il sa-ni, so - spi-ran-do, so - spi-  
 che se uo'il sa-ni, so -  
 che se uo'il sa-ni, so - spi-ran-do, so -

45

spi-ran-do mo - re.  
 - spi-ran-do mo - re.  
 - ran-do mo - re.  
 - spi-ran-do mo - re.  
 - spi-ran-do mo - re.

16. Troppo la stringe (seconda parte)

Trop - po  
 Trop - po la strin - ge l'a - mo - ro -  
 Trop - po la strin -



50

la stin - ge, trop - po la stin - ge  
 -sa re - te, trop - po la stin - ge  
 ge, la -  
 Trop - po la stin - ge l'a - mo -  
 Trop - po la stin - ge la stin -

55

l'a - mo - ro - sa re - te, E la na - sco -  
 l'a - mo - ro - sa re - te. E la na - sco -  
 - mo - ro - sa re - te, E la na - sco -  
 - ro - sa re - te, E la na - sco -  
 - ge l'a - mo - ro - sa re - te,

60

-sa pia - gaè si pun - gen - te  
 -sa pia - gaè si pun - gen - te  
 -sa pia - gaè si pun - gen - te che  
 -sa pia - gaè si pun - gen - te  
 -sa pia - gaè si pun - gen - te  
 Che



E già ve-do fal-la - ce fra gliar-sal-  
 -do, è già ve-do fal-la - ce fra  
 fal-la - ce, ve-do fal-la - ce.  
 fal-la - ce fra gliar-sal - ti dia-  
 - già ve - do fal-la - ce fra gliar-sal-

[0 = 0]

80

- ti dia-mor cu-sa - ta pa - ce; Pe - rò, ve -  
 gliar-sal - ti dia-mor cu-sa - ta pa - ce; Pe - rò, ve -  
 Pe - rò, ve -  
 - mor cu - sa - ta pa - ce; Pe - rò, ve -  
 - ti dia-mor cu-sa - ta pa - ce;

[0 = 0]

85

- mi - ca mia te - ra gen - ti - le, Sea te mi re -  
 - mi - ca mia fe - ra gen - ti - le, Sea te mi re -  
 - mi - ca mia fe - ra gen - ti - le, Sea te mi  
 - mi - ca mia fe - ra gen - ti - le, Sea te mi re - si,  
 Sea te mi re -

-si, sea te mi re - si, al - l'hor ric - co di  
 - si, mi re - si, al - l'hor ric - co di  
 re - si, sea te mi re - si, al - l'hor ric - co di  
 al - l'hor ric - co di  
 -si, sea te mi re - si, al - l'hor ric - co di

90

fe - de, Sa - nail fe - ni - to sen dea  
 fe - de, Sa - nail fe - ni - to sen dea  
 fe - de, Sa - nail fe - ni - to sen,  
 fe - de, Sa - nail fe - ni - to sen dea  
 fe - de, Sa - nail fe - ni - to sen,

95

te si die - de, O scio - gliul no - do gre -  
 - si die - de, O scio - gliul no - do gre -  
 O scio - gliul no - do gre - ve,  
 te si die - de, O scio - gliul no - do gre -

Handwritten musical score for measures 100-104. It features five staves with vocal lines and piano accompaniment. The lyrics are: "-ve, che due vol- te il mio cor mo- nr non de - ve, che due vol- te il mio -ve, che due vol- te il mio cor mo- nr non de - ve, che due vol- te il mio -ve, mo- nr non de - ve, che due vol- te il mio che due vol- te il mio cor mo- nr non de - ve,"

Handwritten musical score for measures 105-109. It features five staves with vocal lines and piano accompaniment. The lyrics are: "mo- nr non de - ve, che - cor mo- nr non de - ve, che due vol- te il mio cor, che - mo- nr non de - ve, che due vol- te il mio cor, che - cor mo- nr non de - ve, che due vol- te il mio cor che due vol- te il mio cor"

Handwritten musical score for measures 110-114. It features five staves with vocal lines and piano accompaniment. The lyrics are: "- due vol- te il mio cor mo- nr non de - ve. - due vol- te il mio cor mo- nr non de - ve. - due vol- te il mio cor mo- nr non de - ve. mo- nr non de - ve. mo- nr non de - ve."

1.T. NISA IO PER TE VIVO

Quinto  
Canto  
Alto  
Tenore  
Basso

Ni - sa, io per te vi -

5

vi - vo, vi - vo, Ni - sa, io per te vi -

Ni - sa,

10

-vo, io per te vi - vo, io per te vi - io per te, per te vi -

-vo, vi - vo, vi -

io per te vi -



-vo, Che per un ba - cio, an - zi so - a - ve

-vo, Che per un ba - cio, an - zi so - a - ve

-vo, Che per un ba - cio, an - zi so - a - ve

-vo, Che per un ba - cio, an - zi so - a - ve

mov - so, an - zi so - a - ve

mov - so, an - zi so - a - ve

mov - so, an - zi so - a - ve

mov - so, an - zi so - a - ve

mov - so, an - zi so - a - ve

mov - so, an - zi so - a - ve

- so, Non son di spir - to pri - vo, non son di spir - to pri -

Non son di spir - to pri - vo, non son di spir - to pri -

Non son di spir - to pri - vo, non son di spir - to pri -

Non son di spir - to pri - va non son di spir - to pri -

Non son di spir - to pri - vo, non son di spir - to pri - vo,



30

-vo, rav-vi - vo

-vo, Ea po - coa po - co sen - to chejo rav-vi - vo

-vo, Ea po - coa po - co sen - to chejo rav-vi - vo

-vo, Ea po - coa po - co sen - to chejo rav-vi - vo

rav-vi - vo

35

Gli spir - tiei sen - si,

Gli spir - tiei sen - si,

Gli spir - tiei sen - si, ea po - coa po - co sen - to

Gli spir - tiei sen - si, ea po - coa po - co sen -

Gli spir - tiei sen - si, ea po - coa po - co sen -

40

rav-vi - vo gli spir - tiei sen - si

rav-vi - vo gli spir - tiei sen - si

chejo rav-vi - vo gli spir - tiei sen - si, gli spir - tiei sen -

- to chejo rav-vi - vo gli spir - tiei sen -

- to chejo rav-vi - vo gli spir - tiei sen -



18. Leggiadretto Clonno.

Handwritten musical score for the first system of 'Leggiadretto Clonno.' The score is written for five vocal parts: Canto, Quinto, Alto, Tenore, and Basso. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics for each part are: Canto: Leg - - sia - dret - to Clo - ri -; Quinto: Leg - gia - dret - - - to Clo - vi -; Alto: Leg - gia - dret - - - to Clo - vi -; Tenore: (no lyrics); Basso: (no lyrics). The score includes a double bar line and a repeat sign at the end of the system.

Handwritten musical score for the second system of 'Leggiadretto Clonno.' The score is written for five vocal parts: Canto, Quinto, Alto, Tenore, and Basso. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics for each part are: Canto: - - - no, Qua - ('hor scher - zi nel va - ghe bian - co; Quinto: - - - no, scher - zi nel va - ghe bian - co; Alto: - no, Qua - ('hor scher - zi nel va - ghe bian - co se - no, e; Tenore: Qua - ('hor scher - zi nel va - ghe bian - co se - no, e; Basso: Qua - ('hor scher - zi nel va - ghe bian - co. The score includes a double bar line and a repeat sign at the end of the system.

Handwritten musical score for the third system of 'Leggiadretto Clonno.' The score is written for five vocal parts: Canto, Quinto, Alto, Tenore, and Basso. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics for each part are: Canto: se - - - no, e; Quinto: se - no, e bian - co se - - - no, e; Alto: bian - - - co se - - - no, e; Tenore: e bian - co se - - - no, e; Basso: se - - - no, e. The score includes a double bar line and a repeat sign at the end of the system.

15

t'ac-co - stial bel vol - - to al - moe se - re - no Di

t'ac-co - stial bel vol - - to al - moe se - re - no

t'ac-co - stial bel vol - - to al - moe se - re - no

t'ac-co - stial bel vol - - to al - moe se - re - no

t'ac-co - stial bel vol - - to al - moe se - re - no Di

20

que - sta no - va clo - ri Che al mon - do non ha pa - re,

Di que - sta no - va clo - ri Che al mon - do non ha

Di que - sta no - va clo - ri Che al mon - do non ha

que - sta no - va clo - ri Che al mon - do non ha pa - re, non

25

non ha pa - re, par - mial - l'hor di mi - ra - re, Tra

pa - re par - mial - l'hor di mi - ra - re,

pa - re par - mial - l'hor di mi - ra - re,

ha pa - re, par - mial - l'hor di mi - ra - re.

par - mial - l'hor di mi - ra - re,

le ver-mig-lie ro - se, tra le ver-mig-lie ro - se, Tra le ver-mig-lie ro - se, tra Tra le ver-mig-lie ro - se, tra le ver-mig-lie Tra le ver-mig-lie ro - se, Tra le ver-mig-lie ro -

30

tra le ver-mig-lie ro - se e bian-chi fio - ri, Gio-car sal - le ver-mig-lie ro - se e bian - chi fio - ri, Gio-car ro - se, tra le ver-mig-lie ro - se e bian-chi fio - ri, Gio-car sal - e bian - chi fio - ri, Gio-car sal - se,

35

-tan-do, sal-tan-do, sal-tan - do un can - di - do Ar-me - li - no, gio - sal - tan - do un can - di - do Ar-me - li - no, gio - car -tan-do, sal-tan-do, sal-tan - do un can - di - do Ar-me - li - no, gio - -tan-do, sal-tan-do, sal-tan - do un can - di - do Ar-me - li - no, gio -

gio -



40

- cav sal-tan-do, sal-tan-do, sal-tan-do, sal-tan- do-uu can- di- do Av-me-li -

sal-tan-do, sal-tan-do, sal-tan-do, sal-tan- do-uu can- di- do Av-me-li -

- cav sal-tan- do-uu can- di- do Av-me-li -

- cav sal-tan-do, sal-tan-do, sal-tan-do, sal-tan- do-uu can- di- do Av-me-li -

- cav sal-tan-do, sal-tan-do, sal-tan-do, sal-tan- do-uu can- di- do Av-me-li -

45

- no. Ma men-trei dol-ci vez-zi

- no. Ma men-trei dol-ci vez-zi, ma

- no. Ma men-trei dol-ci

- no. Ma men-trei dol-ci vez-zi

- no. Ma men-trei dol-ci vez-zi men-trei dol-ci

50

go-die ta-ci, Fe-

men-trei dol-ci vez-zi, Fe-

vez-zi go-die ta-ci, Fe-

go-die ta-ci, Fe-

vez-zi go-die ta-ci, Fe-







19. Donna seio son il sole

Canto  
Don - na, seio

Quinto  
Don - na, seio so - nojl

Alto  
Don - na, seio so - nojl so - le.

Tenore  
Don - na, seio so - nojl

Basso

5

so - nojl so - le. Co - me gli oc - chio fis - sa - te in me al

so - le. Co - me gli oc - chio fis - sa - te in me

Co - me gli oc - chio fis - sa - te in me

so - le. Co - me gli oc - chio fis - sa - te in me

10

viac - ce - ca - te, ne viac - ce - ca - te, ne viac - ce -

ne viac - ce - ca - te, ne viac - ce - ca - te, ne viac -

ne viac - ce - ca - te, ne viac - ce - ca -

viac - ce - ca - te, ne viac - ce - ca - te, ne viac - ce -

- ca - - te? del sol

ce - ca - # te? del sol dun-que non è la lu-ce mi -

te? del sol dun-que non è la lu-ce mi -

- ca - - te? del sol dun-que non

del sol dun-que non è la lu-ce mi -

20

dun-que non è, non è la lu-ce mi - a,

- a, del sol dun-que non è, del sol

- a, del sol dun-que non è la lu-ce mi - a, del

è la lu-ce mi - a, dun-que non è la lu-ce mi - a, del

- a, del

25

del sol, dun-que non è la lu-ce mi - a;

sol dun-que non è la lu-ce mi - a;

sol dun-que non è la lu-ce mi - a;

sol dun-que non è la lu-ce mi - a;

O se gliè ver che si - a,  
 se gliè ver che si - a,  
 che si - a, O se gliè ver che si - a,  
 se gliè ver che si - a, O se gliè ver che si - a,  
 se gliè ver che si - a, se gliè ver che si - a,

Voi che fe-ri-ce se - te, in me glioc-chiat-fis-  
 Voi che fe-ri-ce se - te, in me  
 Voi che fe-ri-ce se - te, in me glioc-chiat-fis-sa -  
 Voi che fe-ri - ce se - te, in me glioc-chiat-fis-sa - - te e  
 Voi che fe-ri - ce se - te, in me,

- sa - tee non te - me - te, in  
 glioc-chiat-fis-sa - tee non te - me - te, glioc-chiat-fis-sa - te in me,  
 - te in me, in me glioc-chiat-fis-sa -  
 non te - me - te, in me  
 in me

55

me, e non te - me - - te, glioc-chiat-fir-  
 glioc-chiat-fir-sa - - te, glioc-chiat-fir-sa - - te,  
 - te in me, e non te - me - - te, glioc-chiat-fir-sa - te non te -  
 glioc-chiat-fir-sa - te non te - me - te, in me  
 glioc-chiat-fir-sa - - te non te - me - - te, glioc-chiat-fir-sa - te non te -

50

- sa - te non te - me - - te, glioc - chiat-fir - sa - te  
 e non te - me - - te.  
 - me - te, glioc - chiat-fir - sa - te non te -  
 glioc-chiat-fir-sa - te non te - me - te, e  
 - me - - - te, glioc - chiat-fir - sa - te

55

non te - me - - te.  
 - me - - - te.  
 non te - me - - te.  
 non te - me - - te.

20. Te, vine dăruți

Cantor  
Alto  
Quinto  
Tenore  
Baso

I - - te,  
I - - te,  
I - - te,  
I - - te,  
ri - - me do -

5 10

ri - me do - len - - tial du - ro  
ri - me do - len - - tial du - ro  
ri - me do - len - - tial du - ro  
- len - - - tial du - - ro  
ri - me do - len - - tial du - ro

15

sas - - so cheil mio ca - ro the - so -  
sas - - so cheil mio ca - ro the - so -  
sas - - so, in  
sas - - so cheil mio ca - ro the - so -  
sas - - so cheil mio ca - ro the - so -

20

ra in ter - ras - con - de;  
 ra in ter - ras - con - de;  
 ter - ras - con - de;  
 ra in ter - ras - con - de;  
 ra in ter - ras - con - de;

25

I - vi, i - vi chia - ma - te chi dal  
 I - vi, i - vi chia - ma - te chi dal  
 - vi, i - vi chia - ma - te chi dal ciel ri -  
 I - vi, i - vi chia - ma - te  
 I - vi, i - vi chia - ma - te chi dal

30

ciel ri - spon - de, Ben - che il mor - tal,  
 ciel ri - spon - de, Ben - che il mor - tal,  
 - spon - de, ri - spon - de, Ben - che il mor - tal,  
 chi dal ciel vi - spon - de  
 ciel ri - spon - de, Ben - che il mor - tal



Sia in lo - cor-ru - me bas - so. Di - te - le

Sia in lo - cor-ru - me bas - so.

Sia in lo - cor-ru - me bas - so. Di - te - le,

Sia in lo - cor-ru - me bas - so. Di - te - le

40

45

cheio son già di vi - ver las - so, del

cheio son già di vi - ver las - so, del

las - so, del na-vi-gar,

di - te - le cheio son già di vi - ver las - so, del na-vi-

cheio son già di vi - ver las - so

50

na-vi-gar las - so, del na-vi-gar per - quer -

- so, del na-vi-gar per quer - te ha - vi - bil

las - so, del na-vi-gar

- gar, las - so, del na-vi-gar

- so, del na-vi-gar per - quer -

55

-tehor - ri - - bil on - - - de,  
 on - - - de,  
 per ques - tehor - ri - - - bil on - de,  
 per ques - tehor - ri - - - bil on - -  
 -tehor - ri - - - bil on - - - de, hor -

60

- de;  
 on - - - de,  
 hor - ri - bil on - - - de,  
 hor - ri - bil on - - - ri - - - bil on -

65

Ma, ri - co - glien - do le sue spar - te fron - -  
 - de; Ma, ri - co - glien - do le sue spar - te fron - -  
 - de; Ma, ri - co - glien - do le sue spar - te fron - -  
 - de;  
 - de;

de, le sue spar-te fron - de,  
 - de, ma ri-co-glien - do,  
 - de, le sue spar-te fron - de,  
 ma, ri-co-glien - do le sue spar-te fron - de,  
 le sue spar-te fron - de,

70

de, le sue spar-te fron - de, die -  
 ma, ri-co-glien - do le sue spar-te fron - de,  
 ma, ri-co-glien - do le sue spar-te fron - de,  
 - de ma, ri-co-glien - do le sue spar-te fron - de,  
 ma, ri-co-glien - do le sue spar-te fron - de,

75

- to le vo pur co - si pas - so, pas -  
 die - to le vo pur co - si  
 die - to le vo pur co - si pas - so,  
 die - to le vo pur  
 die - to le vo pur co -

- so, co - si pas - so,  
 pas - so, pas - so, co -  
 pas - so, co - si  
 co - si pas - so pas -  
 - si pas - so, pas - so,

pas -  
 - si pas - so, pas - so,  
 pas - so, co - si pas - so, pas -  
 - so, co - si pas - so,  
 co - si pas - so,  
 co - si pas - so, pas -

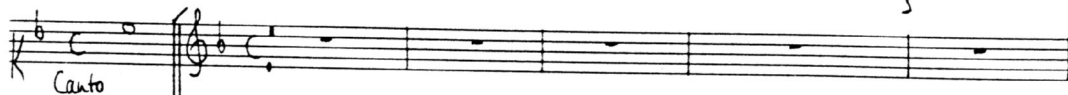
- so, co - si pas - so, pas - so,  
 co - si pas - so, pas - so, co - si  
 - so, co - si pas - so, pas -  
 pas - so, co - si pas - so,  
 - so, co - si pas - so,



21. Quella che in mille selve.

[S]

Canto



[A]

Alto



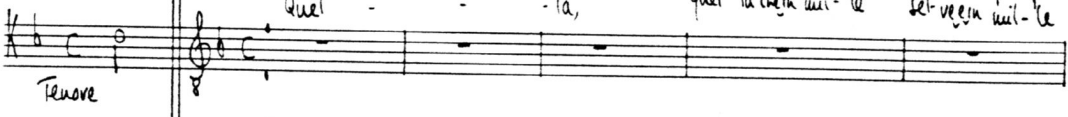
[Ti]

Quinto



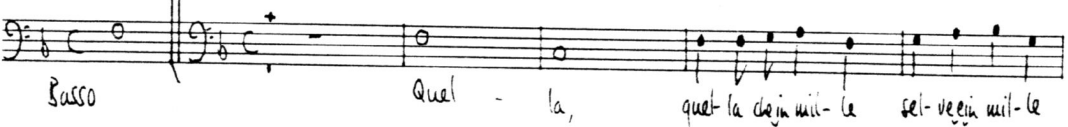
[Tz]

Tenore



[B]

Basso



10



15



20



- chē mi fug-geo-guīhōv, ben-chē s'ap-piat - te, mi fug-geo-guīhōv,  
 -geo-guīhōv, ben-chē s'ap-piat - te, mi fug-geo-guīhōv, mi fug-geo-guīhōv, ben-  
 fug-geo-guīhōv, ben-chē s'ap-piat - te, mi fug-geo-guīhōv, mi fug-geo-

25



et A-ma-ran-ta miā mi stin-geē vuo-  
 ben-chē s'ap-piat - te;  
 -chē s'ap-piat - te;  
 et A-ma-ran-ta miā mi stin-geē, mi  
 -guīhōv, ben-chē s'ap-piat - te;

30



- le chejō pur le can-ti, chejō pur le can-ti a  
 chejō pur le can-ti, chejō pur le can-ti a  
 stin-geē vuo - le chejō pur le can-ti, chejō pur le can-ti a



l'u - scioe mi ri - spon - de Con le sue dol - cian - ge - li - che pa -

l'u - scioe mi ri - spon - de Con le sue dol - cian - ge - li - che pa -

l'u - scioe mi ri - spon - de Con le sue dol - cian - ge - li - che pa -

-ro - le. O - phe - li -

-ro - le. Phil - li - da - o - quihor mi chia - ma,

-ro - le. Phil - li - da - o - quihor mi chia - ma,

Phil - li - da - o - quihor mi chia - ma,

-a, O - phe - li - a.

e poi s'a - scan - de, e poi s'a - scan - de, e

- ma, e poi s'a - scan - de, s'a - scan - de, e get -

e poi s'a - scan - de, e poi s'a - scan - de, e get - taun

50

get-tam-po - mo, e ri - - - de, e vuol già  
 - tam po - - mo, e ri - - -  
 po - mo, e ri - - - de e vuol già

chei - o, e vuol già chei - o La veg-gio bian-deg-giar tra ver-di  
 - - - de. La veg-gio bian-deg-giar tra ver-di fron -  
 chei - o La veg-gio bian-deg-giar tra ver-di fron -

55  
 An - zi Phil - li - da mia mia -  
 An - zi Phil - li - da  
 fron - - - de.  
 - - - de.  
 de.

60

-spet-tal ri - - - o, Et poi mac-co-glie  
mia mia-spet-tal ri - - - o, Et poi mac-co-glie  
Et poi mac-co-glie

This system contains five staves of music. The first two staves have lyrics. The third staff has a partial lyric. The fourth and fifth staves are empty.

65

si so-a - - ve-men - - - te  
si so-a - - ve-men - - - te  
si so-a - - ve-men - - - te

This system contains five staves of music. The first three staves have lyrics. The fourth and fifth staves are empty.

70

Chieo pon-gail greg - - ge, chieo pon-gail greg -  
Chieo pon-gail greg - - gail greg - - ge, chieo pon-gail  
Chieo pon-gail greg - - ge e me

This system contains five staves of music. The first three staves have lyrics. The fourth and fifth staves are empty.

75

Handwritten musical score for measures 75-79. It features five staves: two vocal staves (Soprano and Alto), a piano accompaniment staff, and two empty bass staves. The lyrics are: "ge che so pan-ga il greg - ge, e me ster - so in ob - greg - ge, il greg - ge, e me ster - so in ob - ster - so in ob - li -".

80

Handwritten musical score for measures 80-84. It features five staves with lyrics: "- li - o. - li - o. - o. e se il mio sol, e il bo - sco an - bre - gia e se il mio sol, e il bo - sco an - bre - gia e se il mio sol, e".

85

Handwritten musical score for measures 85-89. It features five staves with lyrics: "se il mio sol pre - sen - te Non vi fus - se hor ved - e se il mio sol pre - sen - te Non vi fus - se hor ved - se il mio sol pre - sen - te Non vi fus -".

- re - stin no - va fog - gia sec - chi fio - ret - tie  
 - re - stin no - va fog - gia sec - chi fio - ret - ti, sec - chi fio -  
 - re - stin no - va fog - gia, ved - -

90

le fon - ta - ne spen - te, sec - chi fio - ret - tie le fon - ta - ne spen - te e  
 - ret - tie le fon - ta - ne spen - te, sec - chi fio - ret - ti, sec - chi fio - ret - tie le fon - ta - ne  
 - re - stin no - va fog - gia sec - chi fio - ret - tie

95

I -  
 I -  
 le fon - ta - ne spen - te.  
 spen - te, sec - chi fio - ret - tie le fon - ta - ne spen - te.  
 le fon - ta - ne spen - te, sec - chi fio - ret - tie le fon - ta - ne spen - te.



an-cov ved-rol-lo Dikher-bet-te ri-ve-stiv-sijn lie-ta piog -

an-cov ved-rol-lo Dikher-bet-te ri-ve-stiv-sijn lie-ta piog -

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an-cov ved-rol-lo Dikher-bet-te ri-ve-stiv-sijn lie-ta piog -

-gia.

-gia.

-gia.

-gia.

-gia.

-gia.