

**ADRIANO BANCHIERI**

**IL VIRTUOSO RITROVO  
ACADEMICO**

**VARIATI CONCERTI MUSICALI  
A 1, 2, 3, 4 e 5 VOCI O STRUMENTI**

**OPERA 49**

**VENEZIA, 1626**

# IL VIRTUOSO RITROVO A C A D E M I C O

Del Dissonante, Publicamente praticato con variati Concerti Musicali.

A 1. 2. 3. 4. 5. Voci o Strumenti, nell'Academia de Filomusi

O P E R A XLIX.

DI D. ADRIANO BANCHIERI

Abbate Oliuetano, Il Dissonante, enell'Academia de  
Filomusi di Bologna Odierno Prencipe

D E D I C A T A

MO MO

ALL'ILLVST. E REV. SIG. GIO. BATTISTA GRIMANI

Del Patriarcato Ierosolomitano Vicario Generale Apostolico; Con-  
figliero, & Elemosiniere di sua Maestà Cesarea, &c.



B A S

S O

B

IN VENETIA M.D.C.XXVI.

Appresso Bortholomeo Magui.

MO  
ILLVSTRISS. ET REV.  
MIO SIGNOR<sub>MO</sub>  
ET PATRONE COLL.



Ell'istesso giorno, che questa mia nuoua fatica Musica-  
le doueua incaminare alla Stampa di Venetia nell'istef-  
so giorno apunto mi fù letta vna lettera di V. S. Illu-  
strissima & Reuerendissima Dal M. R. P. D. Bartolo-  
meo Gauante Preposito di S. Paolo qui in Bologna den-  
trouì l'affettuosa istanza in hauere qualche mia com-  
posizione, & in particolare in lode di MARIA Vergi-  
ne Regina del Cielo, e di S. Michele Arcangelo Pren-  
cipe delle Militie Celesti gloriosissimo; Hò sentito gran  
mortificatione quando nel di lei palaggio fauori il no-  
stro Monasterio, non potessi scoprire quel desiderio ch'el-  
la tiene di conoscermi di presenza, che iui con buo-  
na gratia, e participatione del Reuerendissimo P. D. Angiolo Maria Cantoni  
nostro Vicario Generale Apostolico, & insieme del M. R. P. D. Giacomo Bu-  
trigari Abbate di S. Michele in Bosco me le faria costituito humilissimo seruito-  
re; In vdendola lettera reputai felice auenimento il mio in congiuntura tale, onde  
subito diedi mano alla penna, & inuiai questa con l'Opera à lei dedicato; Sia vn  
segno di corrispondenza al tuon animo, ch'ella tiene verso d'nie. In tanto V. S.  
Illustrissima, & Reuerendissima gradischi quest'armonia, in solleuamento delli suoi  
più ardui affari, mentre di nuouo m'accingo (al suo tempo) compiacerla delle Lo-  
di della Regina de gl'Angioli: con augurarle dal Cielo ogni felicità maggiore.

Di S. Michele in Bosco, il di 25. Febraro 1626.

Di V. S. Illustrissima, & Reuerendissima.

Deuotissimo alli suoi comandi

D. Adriano Banchieri Abbate Benemerito Olmetano.



# T A V O L A

## A D V E V O C I

Sdrucchiolo	Dhe Cieli inzeritenti	Dui Tenori	1
Romanesca	Io son pur vezzo setta	Dui Soprani	2
Scherzo	O come sei gentile	O Tenori	4
Bizarria	Voi dite esser di foco	O Violini	5
Dorinda	O Misera Dorinda	Soprano & Tenore	6
Amarilli	O Mirtillo		8
Madrigale	Car mio dhe non languire	Canto o Tenore	10
Madrigale	O chi me erranti		11
Canzonetta	Fili Fili oue t'ascondi	Violino	12

## IL LAMENTO DI LEANDRO PASTORE

### S V O R A V N R V G G E R O

Prima Stanza	Tra questi sassi	Primo Tenore solo	} o Soprani	
Seconda Stanza	Poich'io son solo	Secondo Tenore solo		14
Terza Stanza	Ne faran fede	solo		14
Quarta Stanza	Dhe foss'io morto	solo		15
Ultima Stanza	Di sasso in sasso Dui Tenori accoppiati			

### A Dui e Piacendo a Q V A T R O

Madrigale	Nel volto ha Fili. Basso Canto e Dui Violini		
Aria del Gran Duca	Sinfonia Treccie ombriose Ten. o Sopr.		18

### A Q V A T R O S V O N I

La Sampona Canzone	con quattro Viole da btaccio		20
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### A C I N Q V E V O C I

Madrigale	Nacque Amor cieco Dui Soprani, Alto, Tenore, e Basso	21
L'ultima Canzone,	e Madrigale non ricercano Basso continuo	

### A V E R T E N Z A

Dar vna scorsa alle parole, e battuta larga reuscirà di gusto

## I L F I N E.

## NOTE DI TRASCRIZIONE

Il *Virtuoso Ritrovo Academico* op. 49 di Adriano Banchieri, di cui una copia è conservato al British Museum di Londra, consta di cinque fascicoli:

*Soprano o Tenore, Basso, Terza Parte, Quarta Parte, Basso Continuo.*

Nei libri parte sovente il *Soprano* è indicato come *Canto* e il *Basso* come *Baritono*.

Tutti i vari brani comportano una parte di *Basso Continuo* per strumento d'armonia (*Spinetta, Arpicordo, Chitarrone*) o per strumento *Basso* (*Violone o Trombone*), tranne il n. 13 per quattro *Viole* o *Violette da Braccio* e il Madrigale *da tavolino* *Nacque Amor cieco* per due *Soprani, Contralto, Tenore* e *Basso*, per i quali l'indicazione specifica è: *non ricercano basso continuo*.

Nel brano n. 10, *Lamento di Leandro Pastore Suopra un Ruggero*, la parte del basso continuo, senza numerazione, è indicata per *Violone* o *Trombone*.

Il brano n. 9, *Fili, ove t'ascondi*, può essere eseguito, come da precisa indicazione dell'autore, anche semplicemente nella *Spinetta*: in questo caso, per maggiore comodità di lettura, è stato creato un brano aggiuntivo chiamato 9a per strumento a tastiera solo.

Al fondo della *Tavola* compare un' ***Avertenza: Dar una scorsa alle parole, e battuta larga reuscirà di gusto.***

Eventuali rari suggerimenti sono posti sopra la nota.

Per facilitare l'individuazione dei vari brani, è stato assegnato a questi un numero progressivo da 1 a 17.

1	Sdrucchiolo	<i>Deh Cieli inteneritevi</i>	due Tenori e b. c.
2	Romanesca	<i>Io son pur vezzosetta</i>	due Soprani o Tenori o Violini e b. c.
3	Scherzo	<i>O come sei gentile</i>	due Soprani o Tenori o Violini e b. c.
4	Bizaria	<i>Voi dite essere di foco</i>	due Soprani o Tenori o Violini e b. c.
5	Dorinda	<i>O Misera Dorinda</i>	Soprano o Tenore, Basso o Violone e b. c.
6	Amarili	<i>O Mirtillo anima mia</i>	Soprano o Tenore, Baritono o Violone e b. c.
7	Madrigale	<i>Cor mio</i>	Soprano o Tenore, Baritono e b. c.
8	Madrigale	<i>O Chiome erranti</i>	Soprano o Tenore, Baritono e b. c.
9	Canzonetta	<i>Fili, Fili ove t'ascondi</i>	Soprano o Tenore, Violino e b. c.
9a	Corrente	<i>Fili, Fili ove t'ascondi</i>	Spinetta sola
10	<i>Lamento di Leandro Pastore Suopra un Ruggero</i>		due Soprani o Tenori, Violone o Trombone
11	Madrigale	<i>Nel volto ha Fili</i>	Soprano o Tenore, Baritono, due Violini e b.c.
12	Aria del Gan Duca	<i>O bellissimi capelli</i>	Tenore o Soprano, Baritono e b. c.
13	Canzone	<i>La Sampogna</i>	quattro Viole da braccio

## *Riprese e Scherzi con due Violini*

14	<i>Sonata Prima Sopra la Romanesca</i>	due Violini e Spinetta
15	<i>Sonata Seconda Sopra la Nizzarda</i>	due Violini e Spinetta
16	<i>Sonata Terza Sopra la Ducale</i>	due Violini e Spinetta
17	Madrigale da tavolino <i>Nacque Amor cieco</i>	due Soprani, Contralto, Tenore e Basso

## **CORREZIONI**

2	mis. 39	Soprano I	legatura eliminata tra seconda e terza nota
	mis. 46	Soprano II	pausa aggiunta
3	mis. 2	Soprano I	ultima nota fa da croma a semiminima
6	mis. 27	Arpicordo	terza nota mi da naturale a bemolle per similitudine con il Baritono
8	mis. 8	Baritono	terza nota do da naturale a diesis per similitudine con l'Arpicordo
	mis. 11	Baritono	terza nota la da diesis a naturale
10	mis. 13	Tenore I	nota da diesis a naturale
11	mis. 29	b. c.	prima nota mi da naturale a bemolle
	mis. 81	b. c.	prima nota re in luogo di mi
	mis. 97	Canto	legatura della seconda nota con la seguente eliminata
12	mis. 13	Tenore	terza nota re da biscroma a croma
	mis. 61	Tenore	pausa aggiunta
13	mis. 35	Viola II	terza nota si da bemolle a naturale
14	mis. 12	Spinetta	prima nota sol in luogo di fa
	mis. 27	Violino II	terza nota sol da croma a semiminima
	mis. 36	Violino II	settima e ottava nota do e la aggiunte
	mis. 43	Violino I	eliminata semiminima re al primo quarto della battuta
16	mis. 37	Violino I	ultima nota re aggiunta
	mis. 38	Violino I	seconda e terza nota da semiminima a croma
	mis. 48	Violino I	ultima nota mi in luogo di do
17	mis. 4	Basso	penultima nota sol da croma a semicroma
	mis. 12	Alto	prima nota fa diesis in luogo di sol diesis.

# 1. Sdrucchiolo a Due Tenori "Deh Cieli inteneritevi"

Musical score for "Deh Cieli inteneritevi" featuring Tenore Primo, Tenore Secondo, and Arpicordo.

**Measures 1-5:**

Tenore Primo: Deh cie- li in-te-ne - ri-te - vi et à miei det-ti

Tenore Secondo: (Silent)

Arpicordo: (Bass line with notes and accidentals)

**Measures 6-10:**

Tenore Primo: fle-bi-le Deh per pie - tà Deh per pie - tà Deh per pie - tà Deh per pie-tà del

Tenore Secondo: (Silent)

Arpicordo: (Bass line with notes and accidentals)

**Measures 11-15:**

Tenore Primo: mio cor - do - glio a pri - te - vi

Tenore Secondo: (Silent)

Arpicordo: (Bass line with notes and accidentals)

**Measures 16-20:**

Tenore Primo: cor- so im - mo-bi-le Al-le mie vo - ci fie-vo-li Se mai

Tenore Secondo: (Silent)

Arpicordo: (Bass line with notes and accidentals)

21

vi diè pie - tà Se mai vi diè pie - tà d'un mi-se-ra-bi - le Cie-

27

- li mo- rir ve-de - te - mi E que-ste lu - ci lan - gui - de Deh Deh per pie-

32

per pie-tà del mio do-lor del mio do - lor chiu - de - te - vi - tà del mio do-lor del mio do-lor del mio do - lor chiu- de - te - vi

36

Mo - ro pe - no-so e mi-se - ro Tra-fit-to e la - gri - me-vo- Mo - ro pe - no-so e mi - se - ro Tra fit-to e la - gri-me-vo-



43

- le E due lu - ci cru - del son che m'uc - ci - do-

- le E due lu - ci cru - del E due

45

- no E due lu - ci cru - del son

lu - ci cru - del son che m'uc - ci - do - no E due

47

che m'uc - ci - do - no E due lu - ci cru - del

lu - ci cru - del son che m'uc - ci - do - no E due

49

E due lu-ci cru-del son che m'uc-ci-do-no.

lu-ci cru-del son che m'uc-ci - do - no. #

## 2. Romanesca "Io son pur vezzosetta" a Dui Soprani

A Dui Soprani o Tenori o Violini

Score for Soprano Primo, Soprano Secondo, and Arpicordo.

**Ritornello**

4

O son pur vez - zo - set-ta Pa-sto-rel-la vez-zo-set-ta Pa-sto-rel-la Che le

8

guan - cie Che le guan - cie ho di ro -

Che le guan - cie Che le guan - cie ho di

11

se ho di ro- se e gel-so-mi - ni

ro- se ho di ro- se e gel-so-mi ni

**Ritornello**

15

ti-tol o-gn'un mi dan ti-tol o-

ti-tol o-gn'un mi

18

- gn'un mi dan ti-tol o- gn'un mi dan del-la più bel-

dan ti-tol o-gn'un mi dan ti-tol o-gn'un mi dan del-la più bel-

21

- la per que-sta bian-ca fron-t'e bion-di crin - ni per que-sta bian-ca

- la per que-sta bian-ca fron-t'e bion-di crin-ni per

24

fron-t'e bion-di crin - ni per que-sta bian-ca fron-t'e bion-di crin-

que-sta bian-ca fron-t'e bion-di crin-ni per que-sta bian-ca fron-t'e bion-di crin-

27

- ni

- ni

Ritornello

Poi quan-do in

31

men va-do al

gon-na leg-gia dret-ta leg-gia dret-ta e snel-

la

35

bal lo men va-do al bal lo ri-ve-ren-ti ri-ve-ren-ti ri-ve-

ri-ve-ren-ti e in-

39

- ren-ti e in-chi-ni

- chi-ni

Ritornello

43

O - gni Pa - stor mi do - na ac - ciò l'in vi - ti Ro - se a - ma-

O - gni Pa - stor mi do - na ac - ciò l'in vi - ti

46

- ran - ti e gel - so - min Ro - se a - ma - ran - ti e gel - so - min fio-

Ro - se a - ma - ran - ti e gel - so-

48

- ri - ti Ro - se a - ma - ran - ti e gel - so - min Ro - se a - ma-

- min fio - ri - ti Ro - se a - ma - ran - ti Ro - se a - ma-

50

- ran-ti e gel-so-min Ro-se a-ma-ran-ti e gel - so - min fio - ri - ti.

- ran-ti e gel-so-min fio - ri - ti Ro-se a-ma-ran-ti e gel-so-min fio-ri - ti.

### 3. Scherzo "O come sei gentile" a Dui Soprani

A Dui Soprani o Tenori o Violini

The musical score is written for two sopranos and an arpicordo. It consists of four systems of music, each with two measures. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves.

**System 1:**

- Soprano Primo:** O co - me sei gen - ti - le va - go au - gel - li - no
- Soprano Secondo:** (rest) (rest) (rest) Tu
- Arpicordo:** (rest) (rest) (rest)

**System 2:**

- Soprano Primo:** (rest) (rest) (rest) che t'ha le -
- Soprano Secondo:** can - ti per co - lei O co - me sei gen - ti - le va -
- Arpicordo:** (rest) (rest) (rest)

**System 3:**

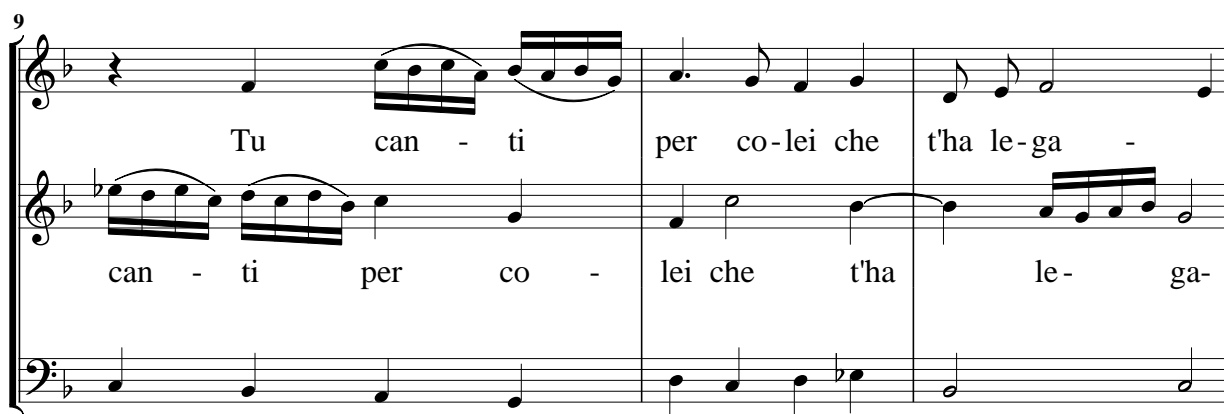
- Soprano Primo:** - ga - to Tu can - ti per co -
- Soprano Secondo:** - go au - gel - li - no
- Arpicordo:** (rest) (rest) (rest)

**System 4:**

- Soprano Primo:** - lei O co - me sei gen - ti - le va - go au - gel - li - no
- Soprano Secondo:** (rest) (rest) (rest) che t'ha le - ga - to Tu
- Arpicordo:** (rest) (rest) (rest)



9



Tu can - ti per co - lei che t'ha le - ga -

can - ti per co - lei che t'ha le - ga -

12



to O co - me sei gen - ti - le va - go au - gel - li - no

- to Et io can - to per le -

14



Et io can - to per le - i Et

- i O co - me sei gen - ti - le va - go au - gel - li - no Et io can - to per le -

17



io can - to per le - i

Et io can - to per le -

- i Et io can - to per le - i Et

io can - to per le - i.

3 4 3

#### 4. Scherzo "Voi dite essere di foco" A Dui Soprani

Scherzo in Canzonetta A Dui Soprani o Tenori o Violini

5

Soprano Primo

Soprano Secondo

Arpicordo

E tut-ta giac-cio se-te voi di-te es-ser di fo - co

Voi di-te es-ser di fo - co E tut-ta giac-cio se-te

5

E tut-ta giac-cio se-te voi di - te es - ser di fo - co E

voi di - te es - ser di fo - co E tut-ta giac-cio se-te

9

tut-ta giac-cio se - te On-de mai si tro - vò ge - li-

E tut-ta giac-cio se - te On-de mai si tro-vò On-de mai si tro-

14

- do ge - li-do ar - do - re Ah ah che non po-te-te Ah ah che non po-

- vò ge - li-do ar - do - re Ah ah che non po-te-te Ah

# b #

19

- te-te fo-co es-ser voi se tut-ta giac - cio se-

ah che non po-te - te fo-co es-ser voi se tut-ta giac - cio se-

6 5

25

- te On-de mai si tro-vò On-de mai si tro-vò ge-li-do ar - do - re

- te On-de mai si tro-vò ge - li - do ge-li-do ar - do-re Ah ah che non

# b #

31

Ah ah che non po-te-te Ah ah che non po-te - te fo-co es-ser voi se tut-ta

po-te-te Ah ah che non po-te-te fo-co es-ser voi se tut-ta giac -

6 5

36

giac - cio se te.

cio se te.

## 5. O misera Dorinda A 2, Canto o Tenore e Basso

Soprano o Tenore

Basso o Violone

Arpicordo

O Mi-se ra Do - rin - da Ov' hai tu

Ov' hai tu po - ste le

po - ste le tue spe - ran - ze

tue spe - ran - ze

O Mi - se ra Do-

Ov' hai tu po - ste le tue spe - ran - ze O-ve o-ve soc-cor-so

- rin - da Ov' hai tu po-ste le tue spe-ran- ze O - ve o - ve soc-

O-ve o - ve soc - cor - so soc-cor-so at - ten - da in bel-tà che non

- cor-so soc-cor-so at - ten-di in bel-tà che non sen-te an-cor fa-vil-la

3 4 3 #

# 3 4 3 #

b #

#

15

sen - te an - cor fa - vil - la

Di quel fo - co d'a-

Di quel fo - co d'a - mor ch'ar -

# #

17

- mor ch'ar-

de o-gni a man - te

de o - gni a man - te A-mo-ro-

# #

21

A - mo - ro - so fan - ciul - lo

Tu sei pur a me

- so fan - ciul - lo

A - mo - ro so fan - ciul - lo

24

foc' e tu non ar - di

e tu non ar - di

e tu non

Tu sei pur a me foc' e tu non ar-

27

ar - di E tu che spi - ri a-mor a-mor non sen-ti E

di E tu che spi-ri a-mor a-mor non sen - ti E tu che spi-ri a-

31

tu che spi-ri a-mor a-mor non sen-ti E tu che spi - ri a-

- mor a-mor non sen - ti E tu che spi-ri a-mor a - mor non

34

- mor a-mor non sen-ti E tu che spi - ri a-mor a-mor non sen - ti.

sen - ti E tu che spi-ri a-mor a-mor non sen - ti.

3 # 4 3 #



## 6. Amarilli, " O Mirtillo anima mia" a Basso e Canto o Tenore

Soprano o Tenore

Baritono o Violone

Arpicordo

O Mir - til - lo      Mir - til - lo a - ni - ma      mi - a      Mir - til - lo a -

O Mir - til - lo

#      3      4      3

4

- ni-ma mi - a      Mir-til-lo a-ni-ma mi - a      se ve-des - si

Mir - til-lo a-ni-ma      mi - a      Mir-til-lo a      ni-ma mi - a se ve - des-si

#

8

qua den - tro      qua      den - tro      co-me sta il

qua      den - tro      qua      den -

12

cor di quel-la      che chia-mi      cru - de - lis - si - ma A - ma-

tro      co-me sta il      cor di quel - la che chia-mi      cru - de - lis - si - ma A-ma-

16

- ril - li so ben che tu di lei so ben che tu di lei che tu di

- ril - li so ben che tu di lei so

4 3

21

lei so ben che tu di lei quel-la pie-tà che da lei chie-di ha - vre sti O a-ni-

ben che tu di lei quel-la pie-tà che da lei chie-di ha- vre - sti O a-ni-

43

25

- me in a-mor trop-p'in - fe li-ci che gio-va a te cor mi - o

- me in a-mor trop-p'in-fe - li-ci che gio-va a te cor mi - o es-ser a-

4 3 #

29

es-ser a-ma - to che gio-va a me l'ha-ver si ca-ra a - man - te Per-

- ma - to che gio-va a me l'ha-ver si ca-ra a - man - te

#

33

- ché o cru-do de-sti-no ne di-su - nis - si tu s'a - mor ne strin-

Per - ché o cru - do de-sti - no ne di-su - nis-si tu s'a-mor

6 5

38

- ge e tu per che ne strin - gi

ne strin - ge e tu per che ne strin - gi per

3 4 3

42

per che ne strin-gi se ne par-t'il de- stin per - fi-do per-

che ne strin-gi se ne par - t'il de-stin per-fi-do per-fi-do

4 3

46

- fi-do per - fi-do per - fi-do per - fi-do a-mo-re.

per-fi-do per-fi-do per-fi-do a-mo - re.

4 3 4 3 3 4 3

## 7. Madrigale "Cor mio" a Basso e Canto o Tenore

Soprano o Tenore

Cor mio Deh non lan-gui-re che fai

Baritono

Deh non lan-gui-re cor mio cor

Arpicordo

65  
b

6

te - co lan - guir che fai te - co lan - guir lan - guir

mio che fai te - co lan - guir che fai

# b

9

l'a-ni-ma mi - a Mi-ra in que-sti d'a-mor lan-gui-di lu - mi

te-co lan-guir l'a-ni-ma mi - a cor mio

# # 4 3

14

cor mio co-me il duol co-me il duol mi con-su-

Mi-ra in que-sti d'a-mor lan-gui-di lu - mi cor

# 43 #

18

- mi co-me il duol mi con-su - mi s'io ti po-tes-si  
 mio co-me il duol co-me il duol mi con - su - mi  
 4 3 b # #

23

dar mo-ren-do a-i-ta Mor - rei per dar - ti vi - ta  
 Mor - rei mor-rei per dar-ti vi - ta s'io ti po-tes-si  
 b #

27

mor - rei mor-rei per dar-ti vi - ta che in -giu-sta-  
 dar mo-ren-do a-i-ta Mor - rei per dar - ti vi - ta Ma vi-vi pur  
 # # # 4 3

32

- men-te mo-re Ma vi - vi pur chi  
 chi vi - vo tien nell' al-trui pet-to il co-re che in -giu-sta-men-te mo-  
 4 3 #

36

vi - vo tien nell' al - trui pet - to il co - re che in - giu - sta men - te mo - re

- re Ma vi - vi pur chi vi - vo

# 4 # 3 4 # 3 b #

40

Ma vi - vi pur chi vi - vo tien nell' al - trui

tien nell' al - trui pet - to il co - re che in - giu - sta - men - te mo - re chi

b 4 3

44

pet - to il co - re chi vi - vo tien nell' al - trui pet - to il co - re

vi - vo tien nell' al - trui pet - to il co - re chi vi - vo tien nell' al - trui

4 3 4 3

48

chi vi - vo tien nell' al - trui pet - to il co - re nell' al - trui pet - to il co - re.

pet - to il co - re chi vi - vo tien nell' al - trui pet - to il co - re.

4 3 # # #



## 8. Madrigale "O Chiome erranti" a Basso e Canto o Tenore

Soprano o Tenore

Baritono

Arpicordo

O chio-me er-ran- ti o chio - me Do-

O chio - me er - ran- ti o

4

- ra-te in-a - nel-la- te Do-ra-te in-a - nel - la- te

chio - me Do - ra-te in - a-nel-la- te Do-

8

Do - ra - te in-a - nel-la - te O co-me bel-le O

- ra-te in - a - nel-la - te O

11

co-me e vo - la - te e scher-za - te Ben voi scher-

co-me bel-le O co-me e vo - la- te e scher-za - te Ben voi scher-

3 4 3

The musical score is written for Soprano or Tenor, Baritone, and Arpicordo. It consists of four systems of music. The first system shows the beginning of the piece with the Soprano/Tenor and Baritone parts entering. The second system starts at measure 4 and continues the vocal lines. The third system starts at measure 8 and features a more complex arpeggiated accompaniment. The fourth system starts at measure 11 and includes a triplets section in the arpeggiated part. The lyrics are in Italian and describe a wandering hair (chiome) and its beauty.

15

- zan - do er - ra - te

- zan - do er - ra - te E son dol - ci gl'er - ro

- zan - do er - ra - te E son dol - ci gl'er - ro -

19

- ri Ma non er - ra - te in a-lac-cian - do i co - ri Ma non er - ra - te

ri Ma non er - ra - te in a-lac-cian - do i co ri Ma non er -

ri Ma non er - ra - te in a-lac-cian - do i co ri Ma non er -

24

in a-lac-cian - do i co - ri Ma non er - ra - te in a-lac-cian - do i

- ra - te in a-lac-cian - do i co ri Ma non er - ra - te in a-lac-cian - do i

- ra - te in a-lac-cian - do i co ri Ma non er - ra - te in a-lac-cian - do i

30

- cian-do i co - ri Ma non er - ra - te in a-lac-cian-do i co - ri.

co - ri Ma non er - ra - te in a-lac-cian - do i co - ri.

co - ri Ma non er - ra - te in a-lac-cian - do i co - ri.

## 9. Canzonetta "Fili ove t'ascondi" a Tenore o Canto e Violino

Questa Canzonetta si pratica in tre maniere

- 1 Corrente semplicemente nella Spineta
- 2 Tenore overo Soprano nel Chitarrone
- 3 Voce, & Violino, nella Spineta

Violino

Tenore o Soprano

Spinetta o Chitarrone

8 Fil-li Fil-li o-ve t'a-scon-di Do-ve fug-gi hoi-mè che fa-i Tor-na in-

4 - die - tro al - men ri - spon - di La ca - gion per - ché ten va - i

7 Fer-ma il pas-so non fug - gi-re Non vo-ler far-mi mo ri -

10 re Fer-ma il pas-so non fug - gi-re Non vo-ler far-mi mo

3 4 3

The musical score is written for three parts: Violino (Violin), Tenore o Soprano (Tenor or Soprano), and Spinetta o Chitarrone (Spinetta or Chitarrone). The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, each containing three measures. The first system starts at measure 1. The second system starts at measure 4. The third system starts at measure 7. The fourth system starts at measure 10. The lyrics are written below the Tenore o Soprano staff. The Spinetta o Chitarrone staff has a bass clef and a key signature of one sharp. The Violino staff has a treble clef and a key signature of one sharp. The Tenore o Soprano staff has a treble clef and a key signature of one sharp. The lyrics are: 'Fil-li Fil-li o-ve t'a-scon-di Do-ve fug-gi hoi-mè che fa-i Tor-na in- die - tro al - men ri - spon - di La ca - gion per - ché ten va - i Fer-ma il pas-so non fug - gi-re Non vo-ler far-mi mo ri - re Fer-ma il pas-so non fug - gi-re Non vo-ler far-mi mo'. There are fingerings 3, 4, and 3 indicated under the 'ri -' in the third system.

13

8 <sup>8</sup> ri- 3 4 3 re.

18

8 Se tu par-ti chi a-i-ta se tu va-i chi mi con-sola Che sa rà del-la mia vi-ta sen-za

22

8 te mi-se-ra e so-la Non par-tir o Fi-li as - pet-ta non fug-gir con tan-ta

26

8 fret- 3 4 3 ta Non par-tir o Fi-li as - pet-ta non fug-gir con tan-ta

30

8 fret- 3 4 3 ta.

35

Poi che par - to ohi - me ri - mi - ra Que - ste la - cri - me co - cen - ti Ve - di il

38

cor ch'a mor - te spi - ra Sen - za gli oc - chi tuoi lu - cen - ti

41

Fil-li Fil-li fer-ma il pie-de Que-sta sia la mia mer - ce - de

45

Fil-li Fil-li fer-ma il pie-de Que-sta sia la mia mer - ce -

48

de. Ma tu in-

53

8 - gra-ta te ne fug-gi Ne m'a - scol-ti ne con-so-li Sai ben tu che mi di-strug-gi col fug-

56

8 - gir e pur t'en - vo - li Dim - mi al - me - no Fil - li a-

59

8 - di-o sa-rà poi lie-to il cor mi- o Dim-mi al-me-no Fil-li a-

3 4 3

63

8 - di-o sa-rà poi lie-to il cor mi- o

3 4 3 # #

67

8 Bel - la Fi - li e di più ma - i t'a - me-

71

8 - rà se me non prez-zi Chi lan- guir ai tuoi bei ra-i Vor-à più se me di-sprez-

74

8 - zi O-di Fil-li un dì pen- ti-ta Pian-ge-rai la tua par-

77

8 - ti-ta O-di Fil-li un dì pen- ti-ta Pian-ge-rai la tua par-  
3 4 3

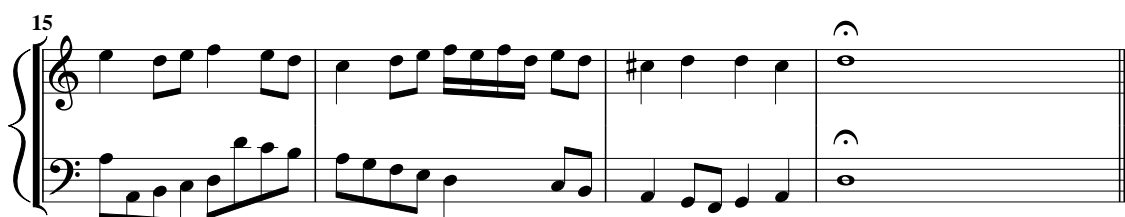
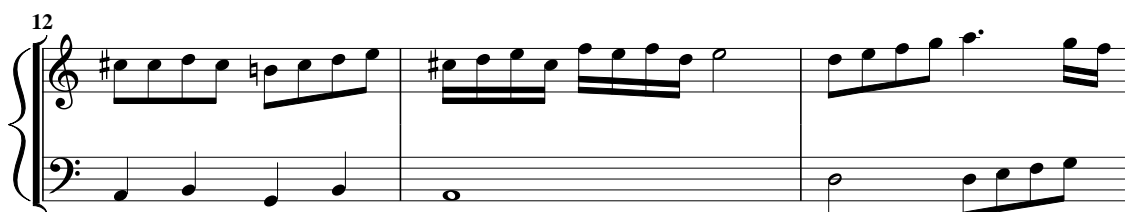
81

8 - ti-ta.  
3 4 3 #

86

8

## 9a. Corrente semplicemente nella Spineta





## 10. Il Lamento di Leandro Pastore Suopra un Ruggero

### Prima Stanza

Tenore o Soprano I

Tenore o Soprano II

Violone o Trombone

Tra que-sti sas - si e luo - ghi a - spri e sel-vag -

Sonandosi stromento di pienezza s'arpeggia con attenzione e battuta larga.

gi O-ve del sol non pon-n'en - trar i rag - gi A que-sti

6

gi O-ve del sol non pon-n'en - trar i rag - gi A que-sti

9

fag-gi a que-sti fag-gi sfo-ghe-rò il mio duo - lo poi ch'io son so-

### Seconda Stanza

13

lo. Poi-ch'io son so-lo E tu cru - del non sen-ti Il pian-ger me-

18

- sto ei du-ri miei la - men- ti Ma que-sti ven- ti po - i per lor mer-ce-de

22

Me fa-ran fe - de Ma que-sti ven- ti po - i per lor mer-ce-de Me fa-ran fe - de.

27

## Terza Stanza

Ne fa-ran fe-de e por-te-ran-no il pian - to per l'a-ria in-tor-no do-lo - ro-so

33

do - lo - ro-so tan- to sce-man-do al quan-to la pas-sion ch'io

37

## Quarta Stanza

por - to Deh fos - s'io mor - to. tr

Deh fos - s'io mor - to deh

42

fos-s'io mor-to che per voi ser-vi-re pro-vo un do-lor ch'a-van - za o-gni mar - ti-re

48

cer - can - do di fug - gir di pas - so in pas - so di sas - so in

51

## Quinta Stanza

Di sas-so in sa - so e d'u-no in

sas- so. Di sas-so in sa-so e d'u-no in

55

al-tro lo-co Mi strug-go co-me ce-ra a-pres-so il fo-co

al-tro lo-co Mi strug-go co-me ce-ra a-pres-so il fo-co Pas-san-do a po-co a

59

Pas - san-do a po-co a po-co fiu-mi fon - ti le

po-co fiu-mi fon - ti le sel-ve ei mon -

62

sel - ve ei

ti le sel -

64

mon- ti.

ve i mon - ti.

# 11. Madrigale "Nel volto ha Fili" a Basso Canto e Dui Violini

A voci sole, senza violini si tace le Sinfonie

Sinfonia

The musical score is written for five parts: Violino I, Violino II, Canto o Tenore, Baritono, and Basso Continuo. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into three systems, each containing five staves. The first system (measures 1-5) shows the Violino I and II parts with melodic lines, while the vocal parts (Canto o Tenore, Baritono, and Basso Continuo) are mostly silent. The second system (measures 6-9) continues the instrumental parts. The third system (measures 10-12) features the vocal parts entering with the lyrics "Nel vol - to ha Fi - li a -". The Basso Continuo part includes figured bass notation: b, #, and a whole note in the final measure.

Violino I

Violino II

Canto o Tenore

Baritono

Basso Continuo

6

10

Nel vol - to ha Fi - li a -

b #

13

- sco - se Qua-si fio - ri - to A - pril qua-si fio - ri - to A -

Nel vol - to ha Fi - li a - sco - se Qua-si fio - ri - to A - pril

6 5

16

- pril qua-si fio - ri - to A - pril fio - ri - te ro -

qua-si fio - ri - to A - pril fio - ri - te ro -

#

19

## Sinfonia Presto

se.

se.

#

23

Musical score for measures 23-26. The system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat (B-flat). The music features a complex melodic line in the first staff, with eighth and sixteenth notes. The second staff has a similar but slightly different melodic line. The third and fourth staves are mostly empty, with some rests. The fifth staff has a simple bass line with quarter and eighth notes. A sharp sign (#) appears at the end of the fifth staff in measure 26.

27

Musical score for measures 27-30. The system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat (B-flat). The music continues with complex melodic lines in the first two staves. The third and fourth staves are mostly empty, with some rests. The fifth staff has a simple bass line with quarter and eighth notes.

31

Musical score for measures 31-34. The system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat (B-flat). The music continues with complex melodic lines in the first two staves. The third and fourth staves are mostly empty, with some rests. The fifth staff has a simple bass line with quarter and eighth notes. The lyrics "Nel cor" and "Nel cor ond'" are written below the staves in the final measures.

Nel cor

Nel cor ond'

36

ond' io mi sfac - cio Qua - si cru -

io mi sfac - cio Qua - si cru - do Ge - nar

42

Sinfonia

- do Ge - nar al - gen - te giac - cio.

al - gen - te giac - cio.

51



57

Il crin d'oro biondeggia d'oro biondeggia

63

Il crin d'oro biondeggia d'oro biondeggia

67

Il crin d'oro biondeggia d'oro biondeggia

69

- deg- gia Co-me la spi-ca suo- le di lu-gio al

Co - me la spi - ca suo - le di lu-gio al hor che più ri-

72

Sinfonia

hor che più ri-scal - da il So - le.

- scal - da il So- le.

76

hor che più ri-scal - da il So - le.

- scal - da il So- le.

82

Por-  
E qual set - tem - bre

85

- ta di dol-ci po-mi il bian-co se - no E qual set-tem-bre  
pie - no Por-

88

pie - no Tal ch'o - gn'hor  
- ta di dol-ci po-mi il bian-co se - no

91

sia ch'io veg-gia al se-no al cri - ne al vol-to al co - re  
al se-no al cri - ne al vol-to al co - re Tal ch'o-gn'hor

94

Tal ch'o-gn'hor sia ch'io veg - gia al se-no al cri - ne al vol-to al  
sia ch'io veg - gia al se-no al cri - ne al vol-to al co-

97

co - re e - ter - no E - sta - te Au - tu no pri - ma - ve - ra e  
- re e - ter - no E - sta - te Au-

4 3 65

101

ver - no

- tu - no pri - ma - ve - ra e ver - no E - sta - te Au - tu - no pri - ma - ve - ra e

105

E - sta - te Au - tu - no pri - ma - ve - ra e ver - no E -

ver - no e - sta - te Au - tu - no pri - ma - ve - ra e

108

- sta - te Au - tu - no pri - ma - ve - ra e ver - no.

ver - no e - sta - te Au - tu - no pri - ma - ve - ra e ver - no.

## 12. Aria del Gan Duca a Tenore o Soprano e Baritono

A Dui e Piacendo à Quatro

Sinfonia

The musical score is written for five parts: Violino I, Violino II, Tenore o Soprano, Baritono, and Basso Continuo. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into three systems, with measures 7 and 14 marked at the beginning of the second and third systems respectively. The Tenore o Soprano and Baritono parts are mostly silent, indicated by horizontal lines. The Violino I and II parts play a melodic line, while the Basso Continuo provides a harmonic foundation with a steady rhythm. The score includes various musical notations such as notes, rests, and accidentals.

21

O Bel-lis - si - mi ca - pel-li Miei dol - cis - si -

O Bel-lis-si-mi bel - lis - si - mi ca - pel-li

26

- mi dol-cis - si - mi di - let-ti A-mo-ro - si ser-pen-tel-

Miei dol-cis-si - mi di - let-ti A-mo-ro-si ser- pen - tel-

32

- li Che ri-tor-ti e i na- nel la - ti Di-scen-de-te

- li Che ri-tor-ti e i na- nel la - ti Di-scen-

37

Presto

in-fra le ro - se Del-le guan - cie ru - gia-do - se.  
- de - te in-fra le ro-se Del-le guan-cie ru-gia-do - se.

This musical system contains measures 37 through 42. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Presto'. The key signature has one flat. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register. The lyrics are: 'in-fra le ro - se Del-le guan - cie ru - gia-do - se.' and '- de - te in-fra le ro-se Del-le guan-cie ru-gia-do - se.'

43

This musical system contains measures 43 through 48. It continues the vocal and piano accompaniment from the previous system. The tempo remains 'Presto'. The key signature has one flat. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register.

51

This musical system contains measures 51 through 56. It continues the vocal and piano accompaniment from the previous system. The tempo remains 'Presto'. The key signature has one flat. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register.



57

Adagio

Trec- cie om- bro -

63

- bro-se o - ve s'a - scon-de Per fe - rir l'al - la- to ar - cie-ro

69

Ce-din pur le chio-me bion - de Bel-le trec-cie al

74

vo-stro ne-ro Che scher-zan-do al vi-so in-tor - no

vo-stro ne-ro Che scher-zan-do al vi-so in-

78

Not-te se-te a gl'oc-chi gior-no che scher-zan-do

- tor-no Not-te se-te a gl'oc-chi gior-no Che scher-

81

al vi-so in-tor - no not-te se-te a gl'oc-chi gior - no.

- zan-do al vi-so in-tor-no not-te se-te a gl'oc-chi gior-no.

### 13. Canzone La Sampogna con quattro Viole da braccio

Suonasi con Quattro Violette da braccio all'alta, non ricerca basso continuo

The musical score is written for four violas, labeled Viola I, Viola II, Viola III, and Viola IV. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into four systems, each containing four measures. The first system shows Viola I with a melodic line, while Viola II, III, and IV have whole rests. The second system (starting at measure 5) shows Viola I and II with melodic lines, while Viola III and IV have whole rests. The third system (starting at measure 9) shows Viola I and II with whole rests, while Viola III and IV have melodic lines. The fourth system (starting at measure 13) shows Viola I and II with melodic lines, while Viola III and IV have whole rests. The notation includes various note values, rests, and accidentals (sharps and flats).

5

9

13

16

This system contains measures 16, 17, and 18. It features four staves: two treble and two bass. The key signature has one flat. Measure 16 shows a melodic line in the top treble staff and a bass line in the bottom bass staff. Measure 17 continues the melodic development. Measure 18 features a more active melodic line in the top treble staff and a supporting bass line.

19

This system contains measures 19, 20, and 21. The four-staff arrangement continues. Measure 19 has a melodic line in the top treble staff and a bass line. Measure 20 shows a continuation of the melodic theme. Measure 21 features a more active melodic line in the top treble staff and a supporting bass line.

22

This system contains measures 22, 23, 24, and 25. The four-staff arrangement continues. Measure 22 has a melodic line in the top treble staff and a bass line. Measure 23 shows a continuation of the melodic theme. Measure 24 features a more active melodic line in the top treble staff and a supporting bass line. Measure 25 features a melodic line in the top treble staff and a bass line.

26

This system contains measures 26, 27, and 28. The four-staff arrangement continues. Measure 26 has a melodic line in the top treble staff and a bass line. Measure 27 shows a continuation of the melodic theme. Measure 28 features a more active melodic line in the top treble staff and a supporting bass line.

29

Measures 29-31 of a musical score in 4/4 time, featuring four staves (treble and bass clefs). The key signature has one flat (B-flat). Measure 29: Treble 1 has a half note G4, Treble 2 has a whole rest, Treble 3 has a half note G4, and Bass has a half note G3. Measure 30: Treble 1 has a quarter note A4, quarter note B4, quarter note A4, quarter note G4, and a quarter rest; Treble 2 has a half note G4, Treble 3 has a half note G4, and Bass has a half note G3. Measure 31: Treble 1 has a half note G4, Treble 2 has a whole rest, Treble 3 has a whole rest, and Bass has a half note G3.

32

Measures 32-34 of a musical score in 4/4 time, featuring four staves. Measure 32: Treble 1 has a half note G4, Treble 2 has a whole rest, Treble 3 has a half note G4, and Bass has a half note G3. Measure 33: Treble 1 has a quarter note A4, quarter note B4, quarter note A4, quarter note G4, and a quarter rest; Treble 2 has a half note G4, Treble 3 has a half note G4, and Bass has a whole rest. Measure 34: Treble 1 has a whole rest, Treble 2 has a half note G4, Treble 3 has a quarter note A4, quarter note B4, quarter note A4, quarter note G4, and a quarter rest; Bass has a half note G3.

35

Measures 35-37 of a musical score in 4/4 time, featuring four staves. Measure 35: Treble 1 has a whole rest, Treble 2 has a quarter note A4, quarter note B4, quarter note A4, quarter note G4, and a quarter rest; Treble 3 has a half note G4, and Bass has a half note G3. Measure 36: Treble 1 has a half note G4, Treble 2 has a whole rest, Treble 3 has a half note G4, and Bass has a half note G3. Measure 37: Treble 1 has a quarter note A4, quarter note B4, quarter note A4, quarter note G4, and a quarter rest; Treble 2 has a half note G4, Treble 3 has a half note G4, and Bass has a half note G3.

38

Measure 38 of a musical score in 4/4 time, featuring four staves. All staves (Treble 1, Treble 2, Treble 3, and Bass) contain a whole note G4, followed by a double bar line.

## 14. Sonata Prima

Riprese e scherzi con due Violini Sopra la Romanesca

The musical score is written for three instruments: Violino I, Violino II, and Spinetta. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four systems of measures.

**System 1 (Measures 1-5):** Violino I starts with a whole rest in measure 1, then plays a series of eighth notes. Violino II plays a steady eighth-note accompaniment. The Spinetta provides a bass line with eighth and quarter notes.

**System 2 (Measures 6-11):** Measure 6 is marked with a '6'. The key signature changes to two sharps (F# and C#). Violino I has a more active melodic line with eighth and sixteenth notes. Violino II continues with eighth notes. The Spinetta has a more complex bass line with some rests.

**System 3 (Measures 12-16):** Measure 12 is marked with a '12'. The key signature returns to one flat. Violino I features a series of eighth-note patterns. Violino II has a more rhythmic accompaniment with eighth notes and rests. The Spinetta continues with a steady bass line.

**System 4 (Measures 17-19):** Measure 17 is marked with a '17'. Violino I has a melodic line with eighth notes. Violino II plays a series of eighth-note patterns. The Spinetta provides a steady bass line with eighth notes.

20

Musical score for measures 20-24. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 20: Treble has a whole rest, Middle has a half note B-flat, Bass has a half note B-flat. Measure 21: Treble has a half note D, Middle has a half note D, Bass has a half note D. Measure 22: Treble has a half note E, Middle has a half note E, Bass has a half note E. Measure 23: Treble has a half note F, Middle has a half note F, Bass has a half note F. Measure 24: Treble has a half note G, Middle has a half note G, Bass has a half note G.

25

Musical score for measures 25-29. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 25: Treble has a half note A, Middle has a half note A, Bass has a half note A. Measure 26: Treble has a half note B, Middle has a half note B, Bass has a half note B. Measure 27: Treble has a half note C, Middle has a half note C, Bass has a half note C. Measure 28: Treble has a half note D, Middle has a half note D, Bass has a half note D. Measure 29: Treble has a half note E, Middle has a half note E, Bass has a half note E.

31

Musical score for measures 31-35. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 31: Treble has a half note F, Middle has a half note F, Bass has a half note F. Measure 32: Treble has a half note G, Middle has a half note G, Bass has a half note G. Measure 33: Treble has a half note A, Middle has a half note A, Bass has a half note A. Measure 34: Treble has a half note B, Middle has a half note B, Bass has a half note B. Measure 35: Treble has a half note C, Middle has a half note C, Bass has a half note C.

37

Musical score for measures 37-40. The system consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 37: Treble has a whole rest, Middle has a whole rest, Bass has a whole rest. Measure 38: Treble has a whole rest, Middle has a whole rest, Bass has a whole rest. Measure 39: Treble has a whole rest, Middle has a whole rest, Bass has a whole rest. Measure 40: Treble has a whole rest, Middle has a whole rest, Bass has a whole rest.

41

Measures 41-45 of a musical score in B-flat major. The score is written for three staves: Treble, Middle, and Bass. Measure 41 features a treble staff with a quarter rest, an eighth note G4, and a quarter note F4, followed by a sixteenth-note triplet of E4, D4, and C4. The middle staff has a whole rest. The bass staff has a half note G2. Measure 42 continues the treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note F2. Measure 43 features a treble staff with a quarter note E5, an eighth note D4, and a quarter note C4, followed by a sixteenth-note triplet of Bb4, A4, and G4. The middle staff has a whole rest. The bass staff has a half note E2. Measure 44 features a treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note D2. Measure 45 features a treble staff with a quarter note F4, an eighth note E4, and a quarter note D4, followed by a sixteenth-note triplet of C4, Bb4, and A4. The middle staff has a whole rest. The bass staff has a half note C2.

46

Measures 46-49 of a musical score in B-flat major. The score is written for three staves: Treble, Middle, and Bass. Measure 46 features a treble staff with a quarter rest, an eighth note G4, and a quarter note F4, followed by a sixteenth-note triplet of E4, D4, and C4. The middle staff has a whole rest. The bass staff has a half note G2. Measure 47 continues the treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note F2. Measure 48 features a treble staff with a quarter note E5, an eighth note D4, and a quarter note C4, followed by a sixteenth-note triplet of Bb4, A4, and G4. The middle staff has a whole rest. The bass staff has a half note E2. Measure 49 features a treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note D2.

50

Measures 50-53 of a musical score in B-flat major. The score is written for three staves: Treble, Middle, and Bass. Measure 50 features a treble staff with a quarter note G4, an eighth note F4, and a quarter note E4, followed by a sixteenth-note triplet of D4, C4, and Bb4. The middle staff has a whole rest. The bass staff has a half note G2. Measure 51 continues the treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note F2. Measure 52 features a treble staff with a quarter note E5, an eighth note D4, and a quarter note C4, followed by a sixteenth-note triplet of Bb4, A4, and G4. The middle staff has a whole rest. The bass staff has a half note E2. Measure 53 features a treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note D2.

54

Measures 54-56 of a musical score in B-flat major. The score is written for three staves: Treble, Middle, and Bass. Measure 54 features a treble staff with a quarter note G4, an eighth note F4, and a quarter note E4, followed by a sixteenth-note triplet of D4, C4, and Bb4. The middle staff has a whole rest. The bass staff has a half note G2. Measure 55 continues the treble staff with a quarter note Bb4, an eighth note A4, and a quarter note G4, followed by a sixteenth-note triplet of F4, E4, and D4. The middle staff has a whole rest. The bass staff has a half note F2. Measure 56 features a treble staff with a quarter note E5, an eighth note D4, and a quarter note C4, followed by a sixteenth-note triplet of Bb4, A4, and G4. The middle staff has a whole rest. The bass staff has a half note E2.



## 15. Sonata Seconda

Riprese e scherzi con dui Violini Sopra la Nizzarda

The musical score is written for three instruments: Violino I, Violino II, and Spinetta. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into four systems, each containing measures 1 through 15.

**System 1 (Measures 1-4):** Violino I has a whole rest in measure 1, followed by a half note G4 in measure 2, and a quarter note G4 in measure 3. Violino II plays a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a quarter note G4 in measure 3. Spinetta plays a half note G3 in measure 1, followed by a half note F#3 in measure 2, and a quarter note G3 in measure 3.

**System 2 (Measures 5-8):** Violino I plays a half note G4 in measure 5, followed by a half note F#4 in measure 6, and a quarter note G4 in measure 7. Violino II plays a half note G4 in measure 5, followed by a half note F#4 in measure 6, and a quarter note G4 in measure 7. Spinetta plays a half note G3 in measure 5, followed by a half note F#3 in measure 6, and a quarter note G3 in measure 7.

**System 3 (Measures 9-12):** Violino I plays a half note G4 in measure 9, followed by a half note F#4 in measure 10, and a quarter note G4 in measure 11. Violino II plays a half note G4 in measure 9, followed by a half note F#4 in measure 10, and a quarter note G4 in measure 11. Spinetta plays a half note G3 in measure 9, followed by a half note F#3 in measure 10, and a quarter note G3 in measure 11.

**System 4 (Measures 13-15):** Violino I plays a half note G4 in measure 13, followed by a half note F#4 in measure 14, and a quarter note G4 in measure 15. Violino II plays a half note G4 in measure 13, followed by a half note F#4 in measure 14, and a quarter note G4 in measure 15. Spinetta plays a half note G3 in measure 13, followed by a half note F#3 in measure 14, and a quarter note G3 in measure 15.

19

Measures 19-23 of a musical score in 3/4 time, key of B-flat major. The score is written for three staves: Treble, Treble, and Bass. The melody in the first Treble staff features eighth and quarter notes, with a sharp sign above the second measure. The second Treble staff provides harmonic support with similar rhythmic patterns. The Bass staff features a steady eighth-note accompaniment, with sharp signs above the first, second, and fifth measures.

24

Measures 24-27 of the musical score. The first Treble staff continues the melody with eighth and quarter notes, including a dotted quarter note in measure 24. The second Treble staff follows with a similar rhythmic pattern. The Bass staff maintains the eighth-note accompaniment, with sharp signs above the third and fifth measures.

28

Measures 28-32 of the musical score. The first Treble staff shows a more active melody with eighth and quarter notes. The second Treble staff provides harmonic support. The Bass staff continues the eighth-note accompaniment, with a sharp sign above the third measure.

33

Measures 33-35 of the musical score. The first Treble staff features a melody with eighth and quarter notes, ending with a half note in measure 35. The second Treble staff provides harmonic support. The Bass staff continues the eighth-note accompaniment, with sharp signs above the first and second measures. The piece concludes with a double bar line in measure 35.

## 16. Sonata Terza

Riprese e scherzi con dui Violini Sopra La Ducale

The image displays a musical score for a piece titled "16. Sonata Terza". The subtitle is "Riprese e scherzi con dui Violini Sopra La Ducale". The score is written for three instruments: Violino I, Violino II, and Spinetta. The music is in common time (C) and features a key signature of one sharp (F#). The score is divided into four systems, with measure numbers 10, 18, and 26 indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Violino I

Violino II

Spinetta

10

18

26

32

Musical score for measures 32-39. The system consists of three staves: Treble, Alto, and Bass. Measure 32 features a treble staff with eighth-note runs, an alto staff with eighth-note accompaniment, and a bass staff with a half-note bass line. Measures 33-39 continue with similar rhythmic patterns, including rests and sharp accidentals in the bass line.

40

Musical score for measures 40-46. The system consists of three staves: Treble, Alto, and Bass. Measure 40 features a treble staff with eighth-note runs, an alto staff with eighth-note accompaniment, and a bass staff with a half-note bass line. Measures 41-46 continue with similar rhythmic patterns, including rests and sharp accidentals in the bass line.

47

Musical score for measures 47-52. The system consists of three staves: Treble, Alto, and Bass. Measure 47 features a treble staff with eighth-note runs, an alto staff with eighth-note accompaniment, and a bass staff with a half-note bass line. Measures 48-52 continue with similar rhythmic patterns, including rests and sharp accidentals in the bass line.

53

Musical score for measures 53-58. The system consists of three staves: Treble, Alto, and Bass. Measure 53 features a treble staff with eighth-note runs, an alto staff with eighth-note accompaniment, and a bass staff with a half-note bass line. Measures 54-58 continue with similar rhythmic patterns, including rests and sharp accidentals in the bass line. The system concludes with a double bar line and repeat signs.

## 17. Madrigale da tavolino "Nacque Amor cieco"

Il Madrigale non ricerca basso continuo

First system of the musical score. It features five staves: Canto I, Canto II, Alto, Tenore, and Basso. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are distributed across the staves: Canto I sings "Nac-que A-mor cie - co"; Canto II sings "Un a-pe in boc-ca gli vo - lò"; the Alto staff is empty with an 8-measure rest; the Tenore staff is empty with an 8-measure rest; and the Basso staff sings "Nac-que A-mor cie-".

Canto I

Nac-que A-mor cie - co

Canto II

Un a-pe in boc-ca gli vo - lò

Alto

8

Tenore

8

Basso

Nac-que A-mor cie-

Nac - que A - mor cie - co un a-pe in

Second system of the musical score, starting at measure 4. It continues with the same five staves. The lyrics continue: Canto I sings "un a-pe in boc-ca gli vo - lò"; Canto II sings "Nac - que A - mor cie - co"; the Alto staff sings "Un a-pe in boc-ca gli vo - lò"; the Tenore staff sings "un a-pe in boc-ca gli vo-"; and the Basso staff sings "e - gli la".

4

un a-pe in boc-ca gli vo - lò

Nac - que A - mor cie - co

un a-pe in boc-ca gli vo-

Un a-pe in boc-ca gli vo - lò

- co

e - gli la

boc-ca gli vo - lò

7

- gli la strin - se un a - pe in boc - ca gli vo - lò e -

- lò e - gli la strin - se

8 Nac - que A - mor cie - co

8 strin - se un a - pe in boc - ca gli vo - lò e - gli la

e - gli la

10

- gli la strin - se On - de col to - sco

On - de col to - sco

8 e - gli la strin - se On - de col to - sco O ca -

8 strin - se On - de col to - sco on - de col to - sco

strin - se On - de col to - sco O

16

spar-se il ci - bo so-

spar-se il

- so du - ro e gra - ve

O ca-so du - ro e gra - ve

ca - so du - ro e gra - ve

24

- a - ve

spar-se il ci - bo so - a - ve Da in-di in poi da

ci - bo so-a - ve

spar-se il ci-bo so-a - ve Da in-di in poi da

spar-se il ci - bo so - a - ve

spar-se il ci - bo so-a - ve

spar-se il ci-bo so-a - ve Da in-di in poi

in-di in poi tro - va-si il par-go-let - to di ve - ne-no e di mel

in-di in poi tro - va-si il par-go-let - to di ve-

in-di in poi tro - va-si il par-go-let - to tin - to e in - fet-

in-di in poi tro - va-si il par - go - let-to di ve - ne-no e di mel tin-

tro - va-si il par - go-let - to tin - to e in - fet-

di ve - ne-no e di mel tin - to e in - fet - to

- ne-no e di mel di ve - ne-no e di mel tin-

- to tin - to e in - fet - to di ve - ne-no e di mel

- to e in - fet - to di ve - ne-no e di mel di ve-

- to tin - to e in - fet - to di ve - ne-no e di mel



40

di ve - ne-no e di mel tin - to e in-fet - to Da in-di in

- to e in - fet - to tin - to e in-fet - to Da

tin - to e in - fet - to

- ne-no e di mel tin - to e in - fet - to da in-di in

tin - to e in - fet - to da

45

poi da in-di in poi tro - va-si il par-go-let - to

in-di in poi da in-di in poi tro - va-si il par-go-let - to di ve-

da in-di in poi tro - va-si il par-go-let - to tin-

poi da in-di in poi tro - va-si il par - go let-to di ve - ne-no e di mel

in-di in poi tro - va-si il par - go-let - to tin-

51

di ve - ne-no e di mel di ve - ne-no e di mel

- ne-no e di mel di ve - ne-no e di mel tin - to e in - fet-

to e in - fet - to tin - to e in - fet - to di ve-

tin - to e in - fet - to di ve - ne-no e di mel

- to e in - fet - to tin - to e in - fet - to di ve - ne-no e di mel

56

tin - to e in - fet - to tin - to e in-fet - to.

- to di ve - ne-no e di mel tin - to e in-fet - to.

8 ne-no e di mel tin - to e in - fet - to.

8 di ve - ne-no e di mel tin - to e in - fet - to.

- ne-no e di mel tin - to e in - fet - to.