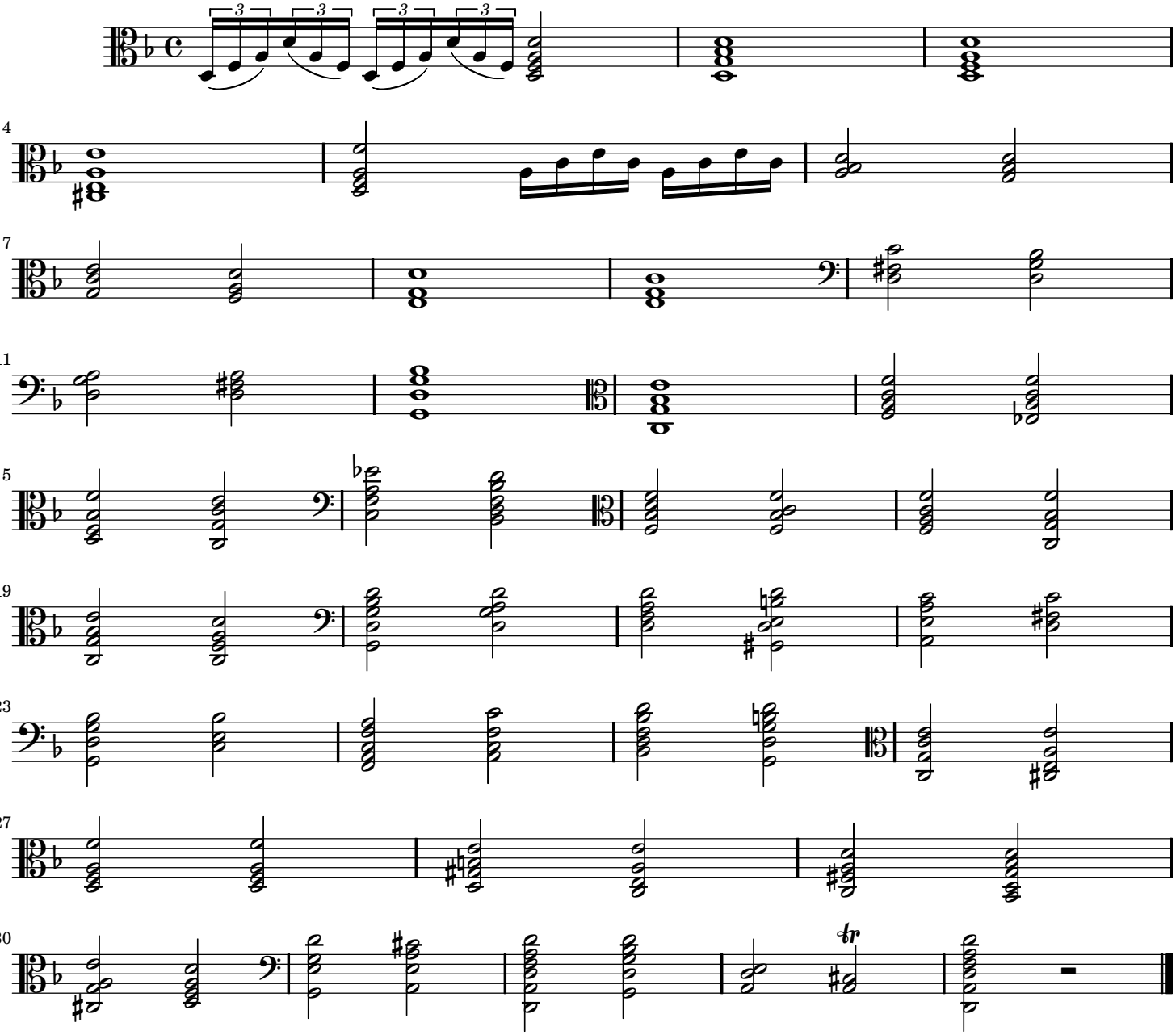
Allegro in d minor

Carl Friedrich Abel (1723-1787)

27 pieces for Viola da gamba

WKO 205

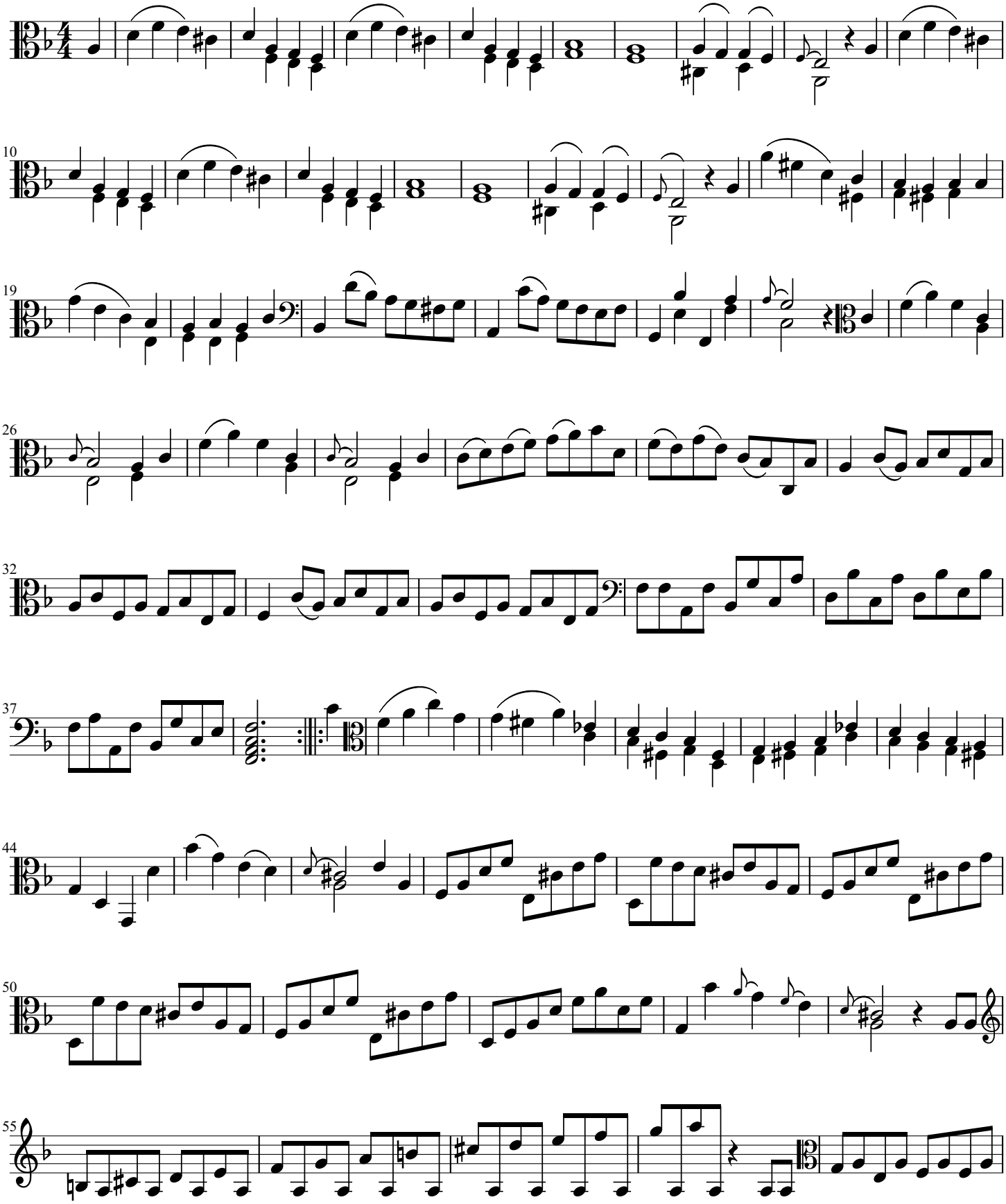


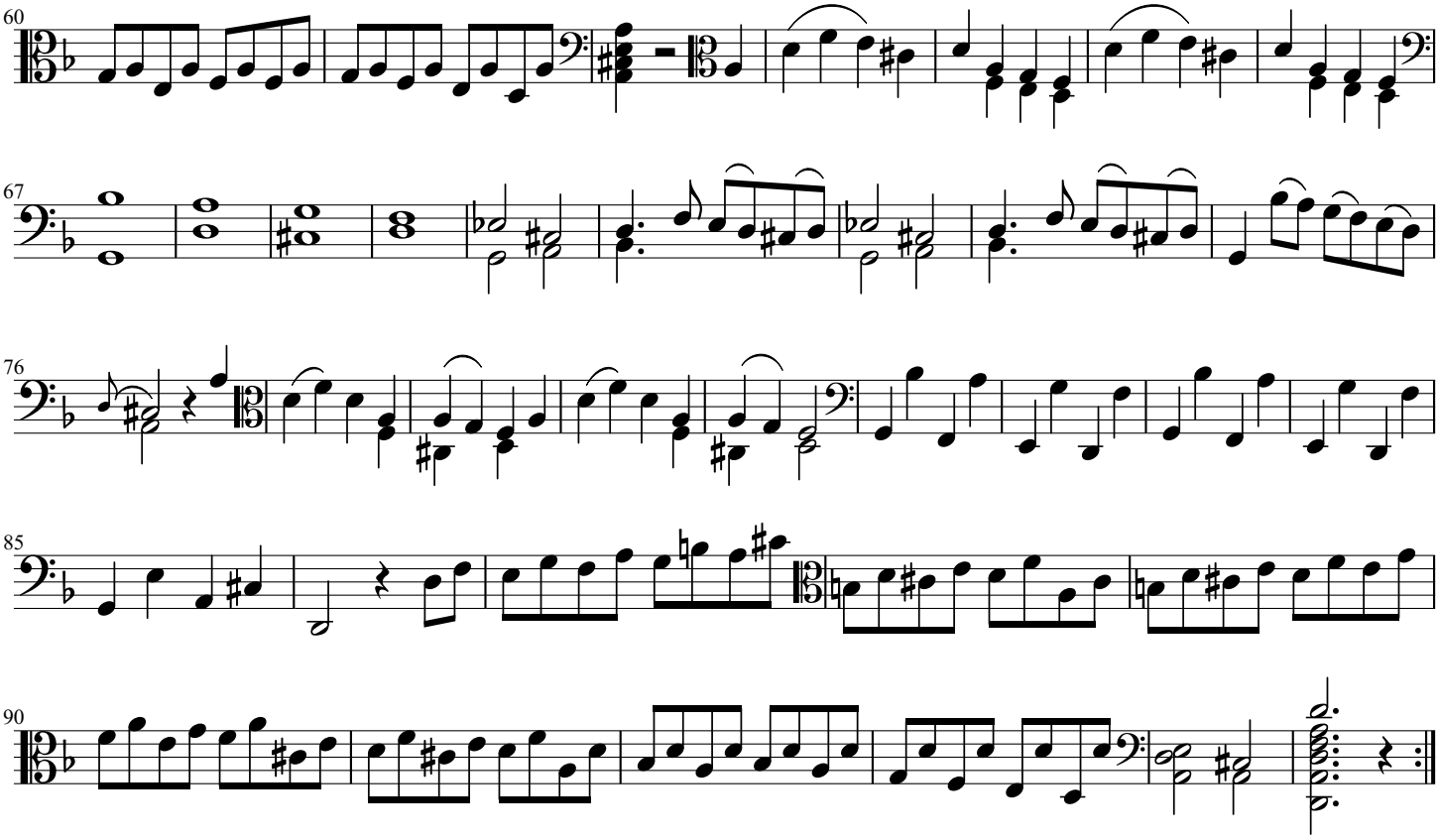
Public Domain
The 03/01/2013 (V1) by Uz

Allegro

WKO 207

Carl Friedrich Abel




60
67
76
85
90

PARTITA III.

Preludio.

piano *forte*

(*piano*) *forte*

piano

forte

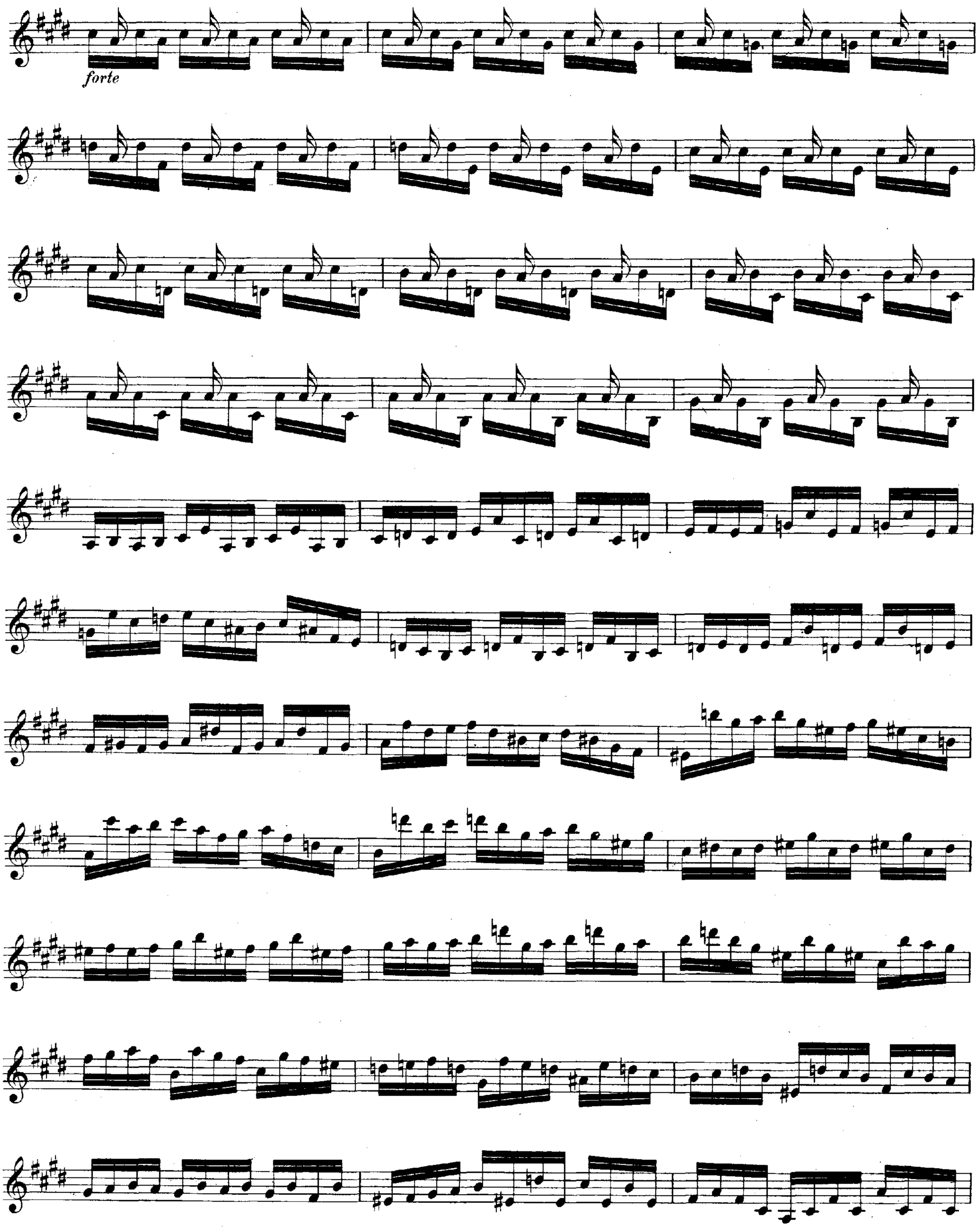
piano

forte *piano* *forte*

piano *forte*

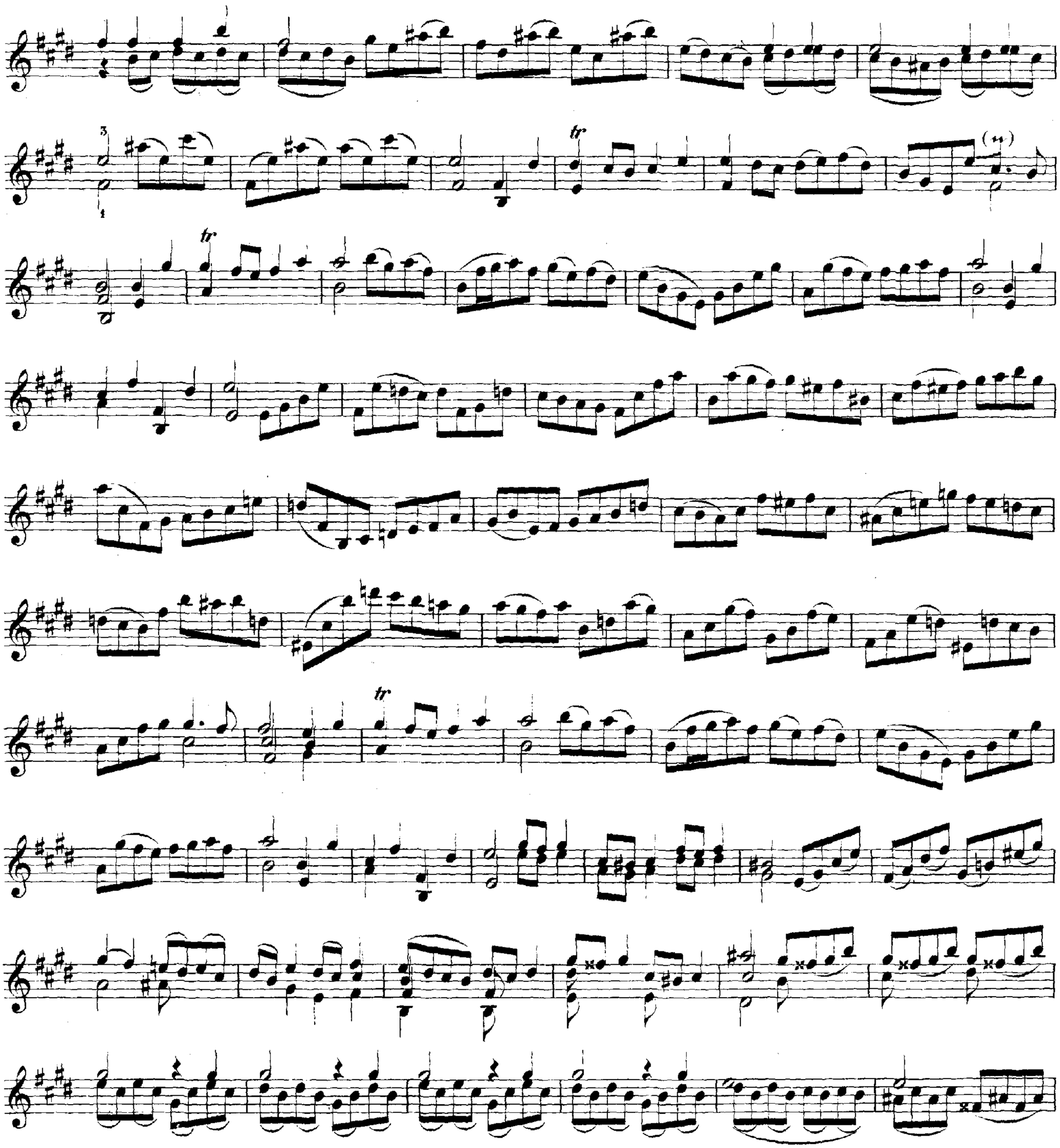
forte *piano*

forte *piano*

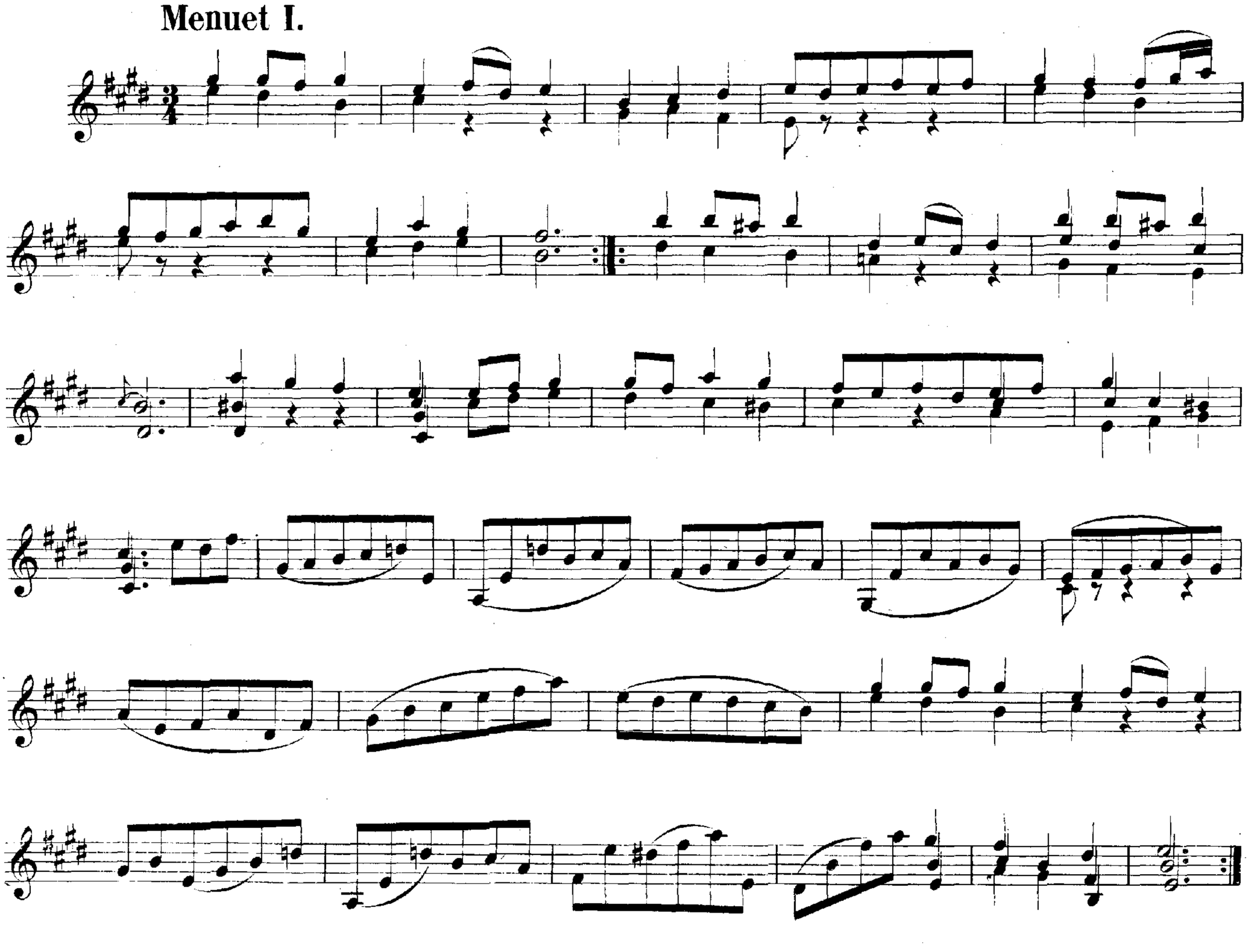

forte

Loure.

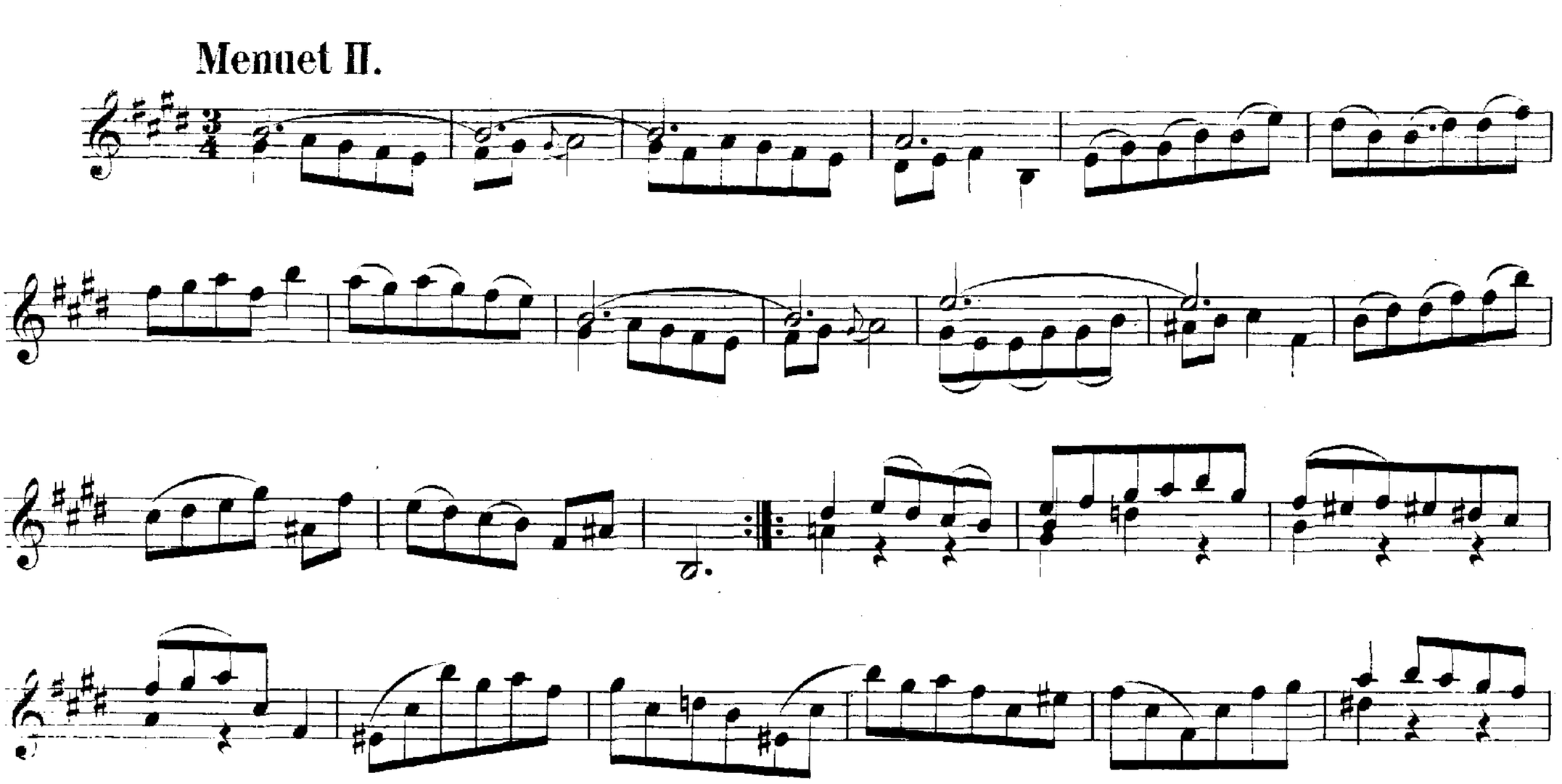
Gavotte en Rondeau.



Menuet I.



Menuet II.



Bourrée.

(piano)

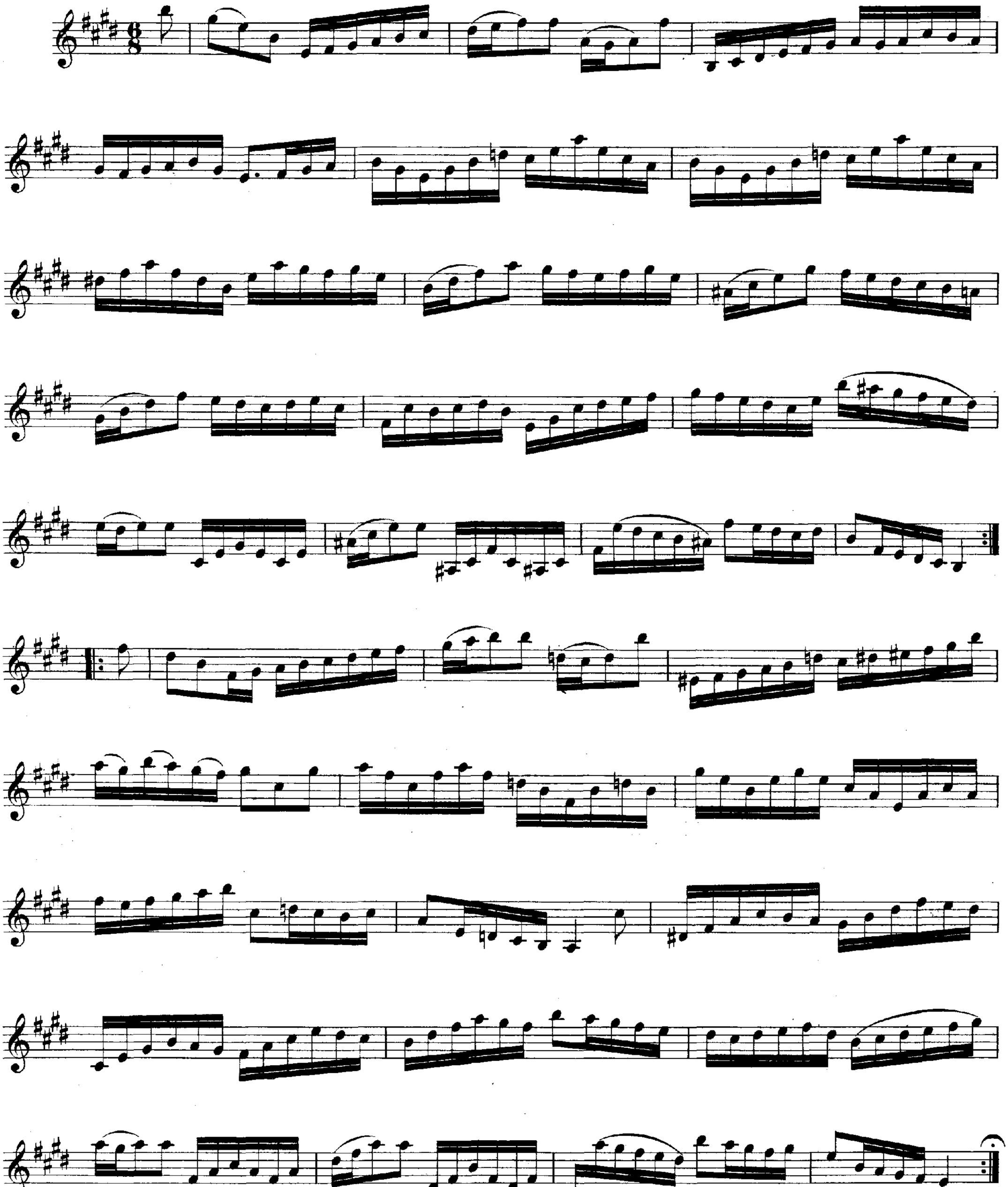
forte *(piano)*

forte

piano

(forte)

Gigue.

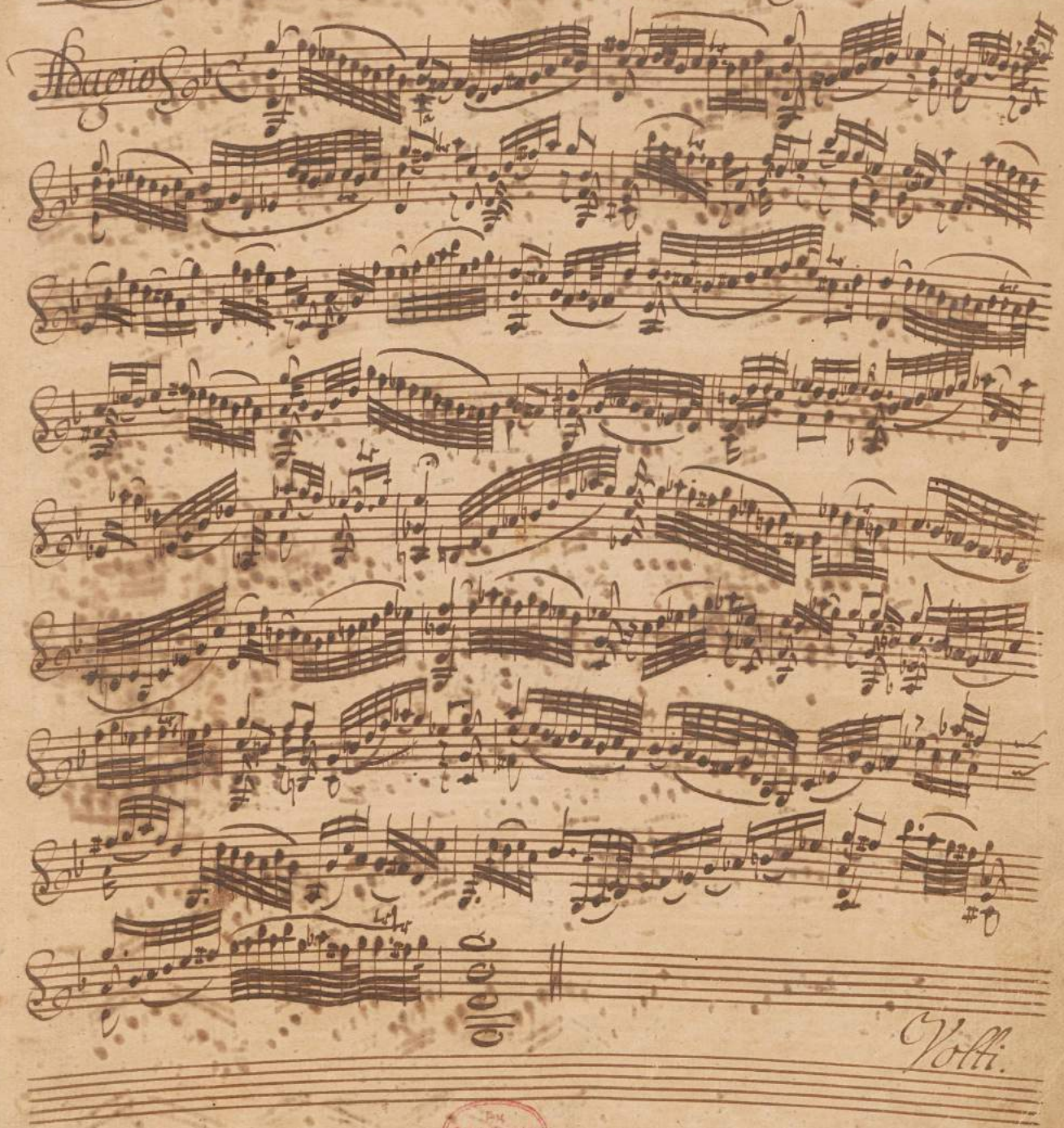


Mus. ms.
Bach P 968

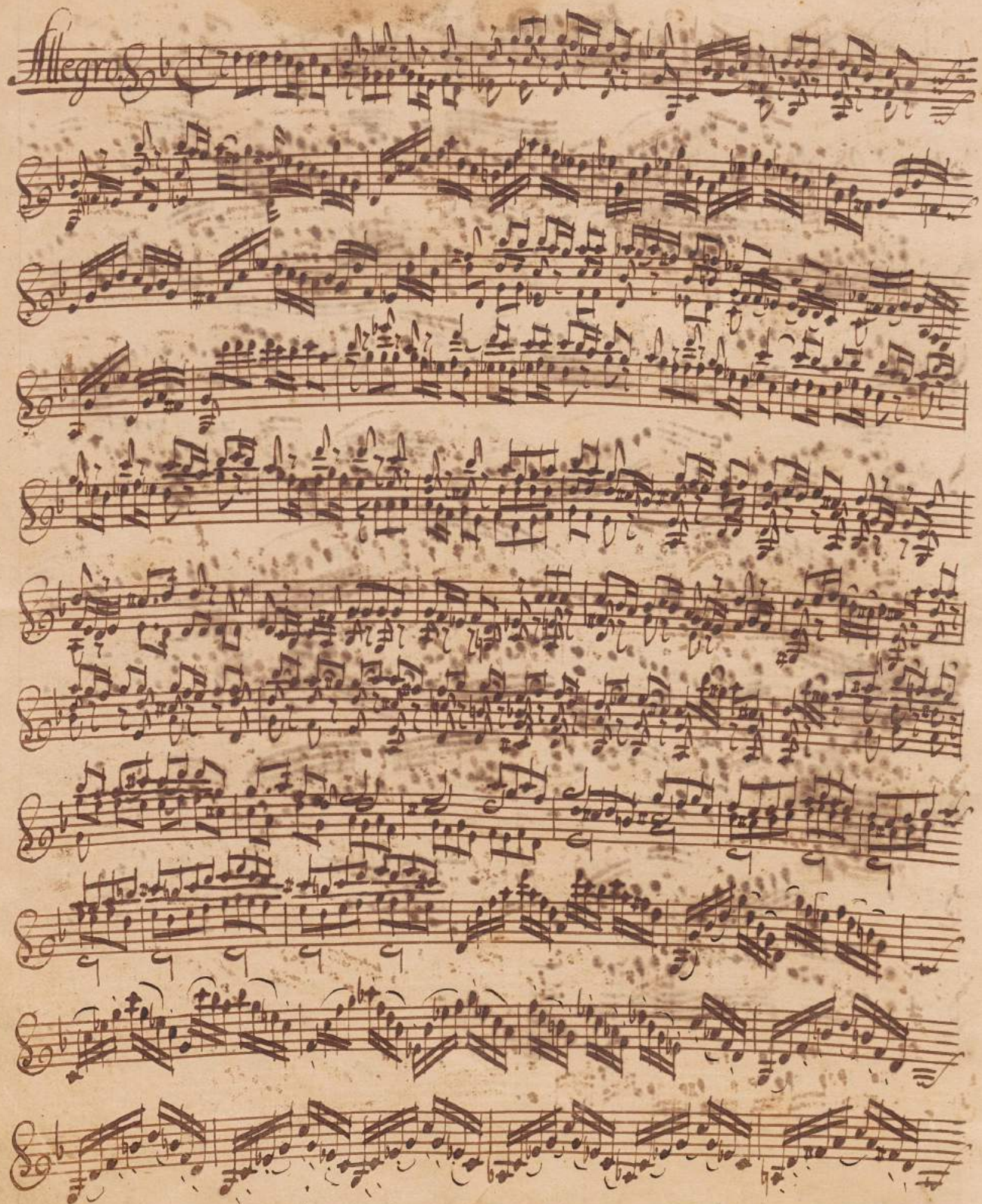
1 Mus. ms. Bach P 968

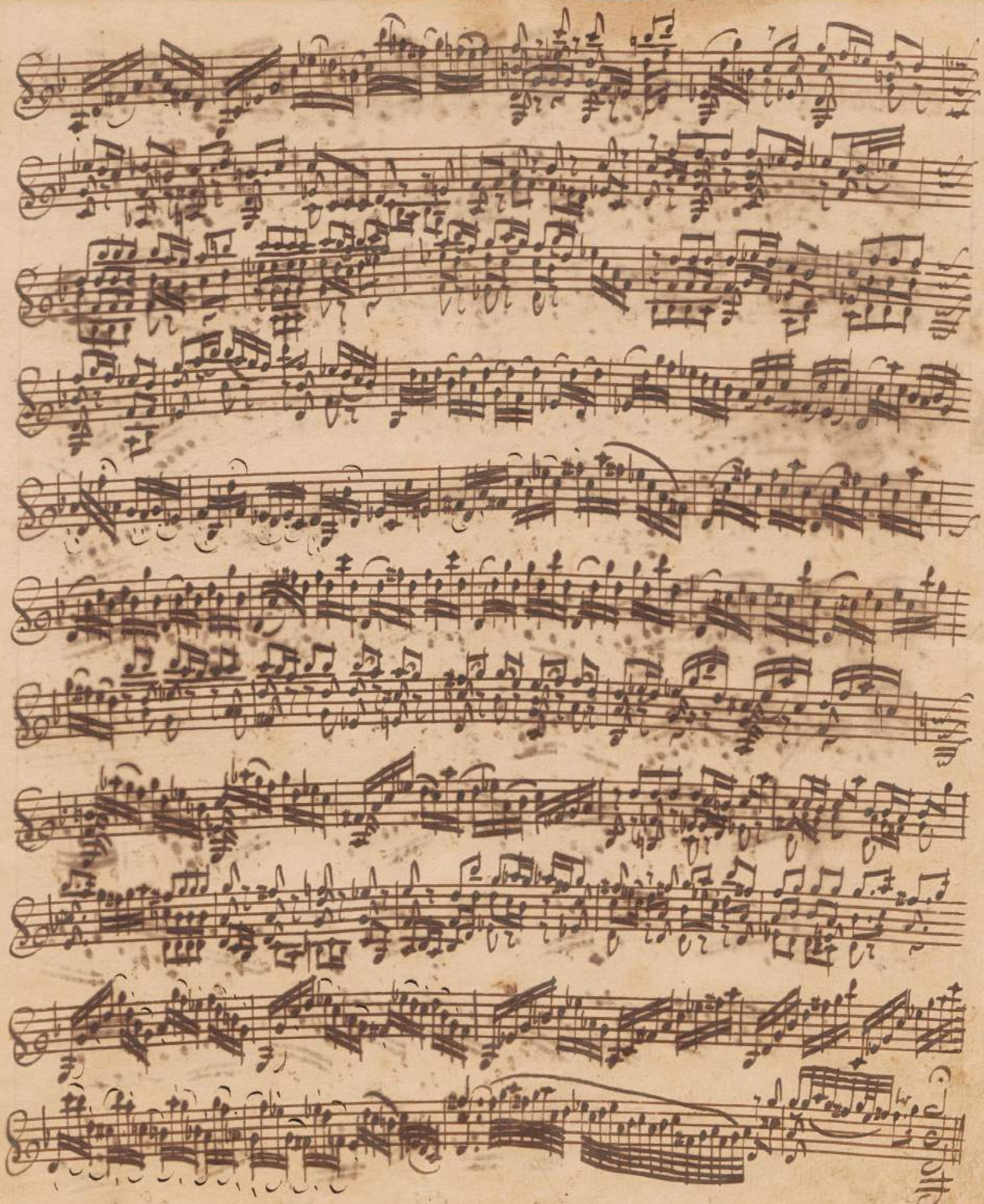
M. 1917. 394.

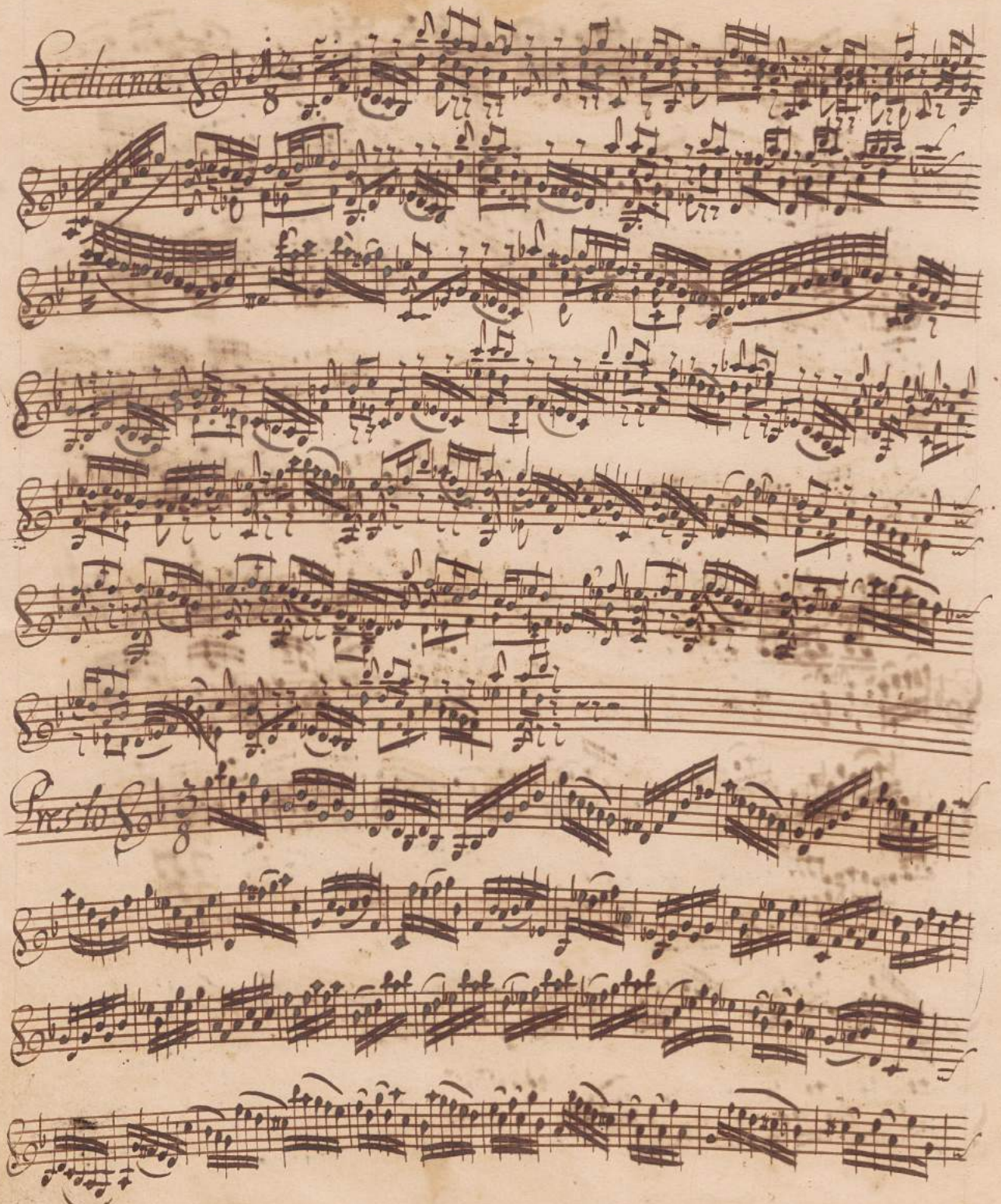
Sonata I^ma. à Violino Solo senza Basso. di J. S. Bach.

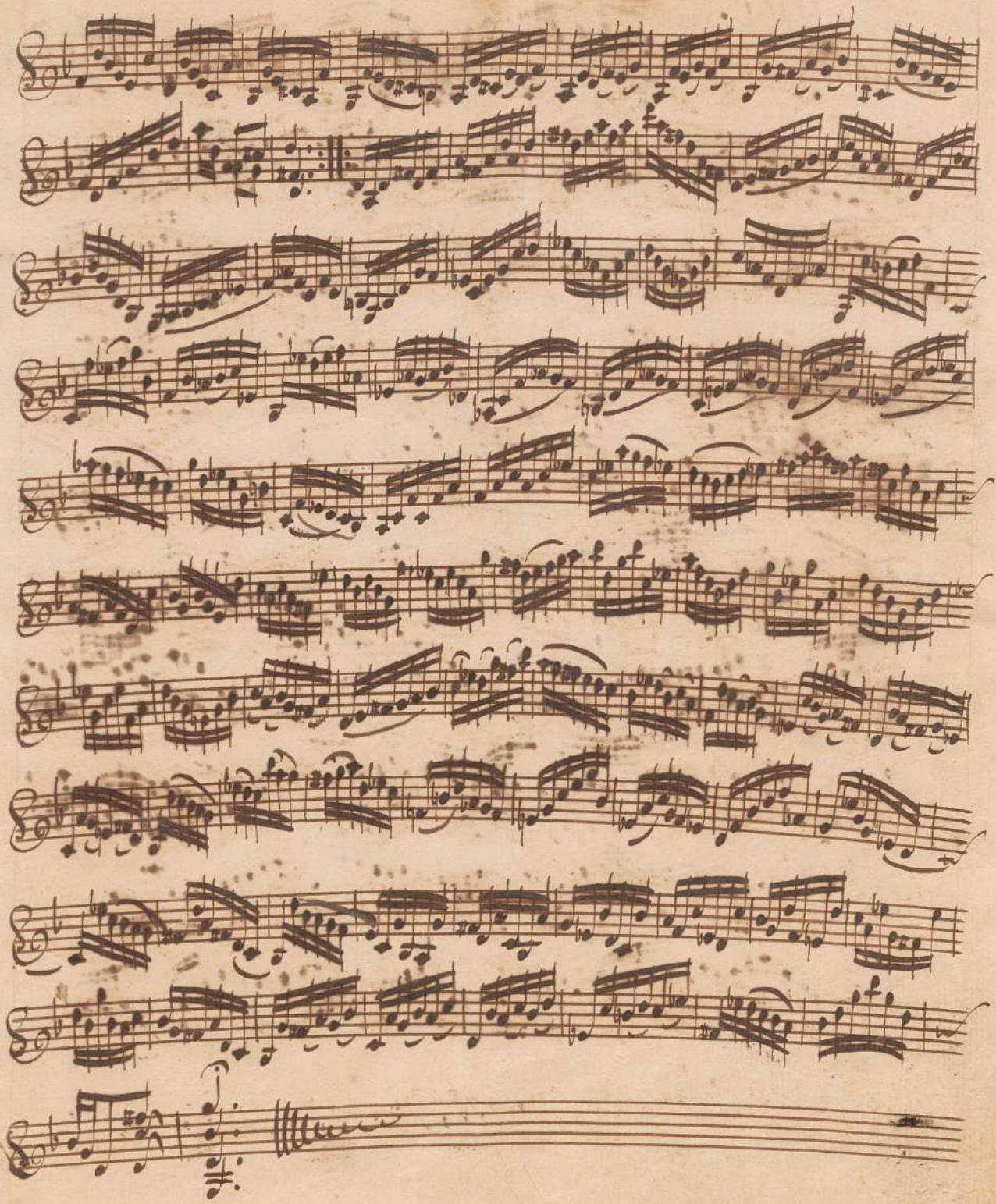


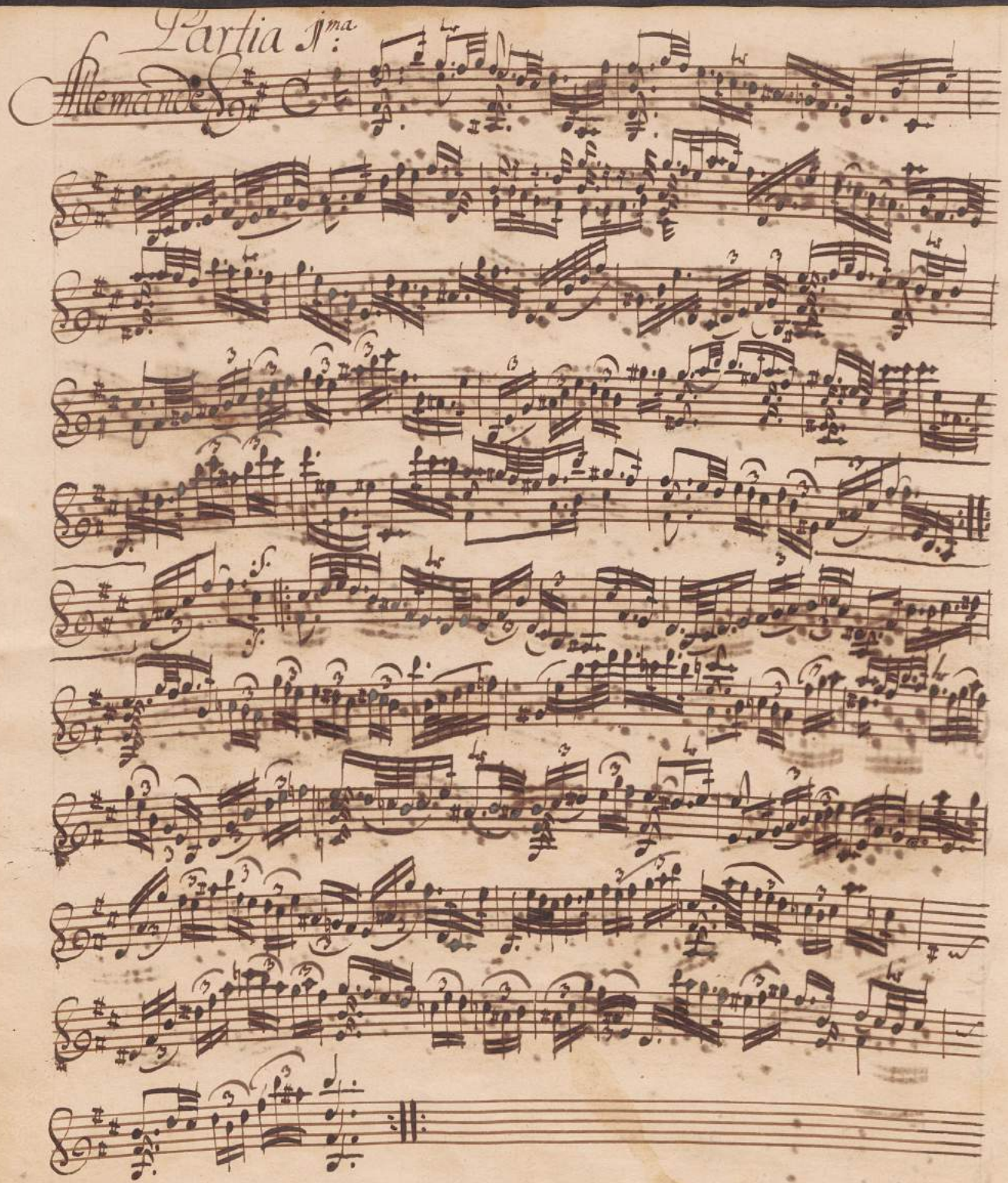
Ex Bibl. Regia Berolin.

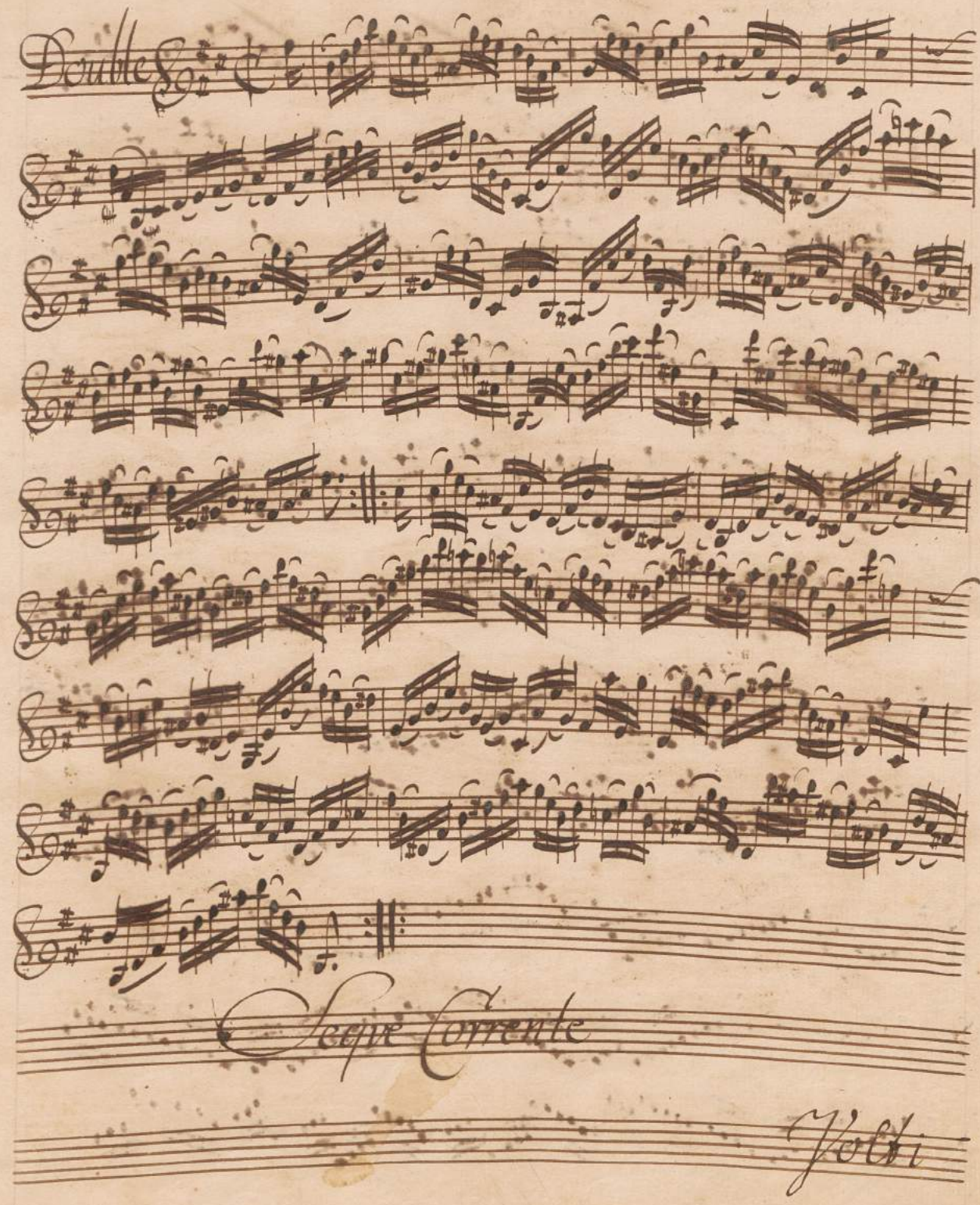

Allegro

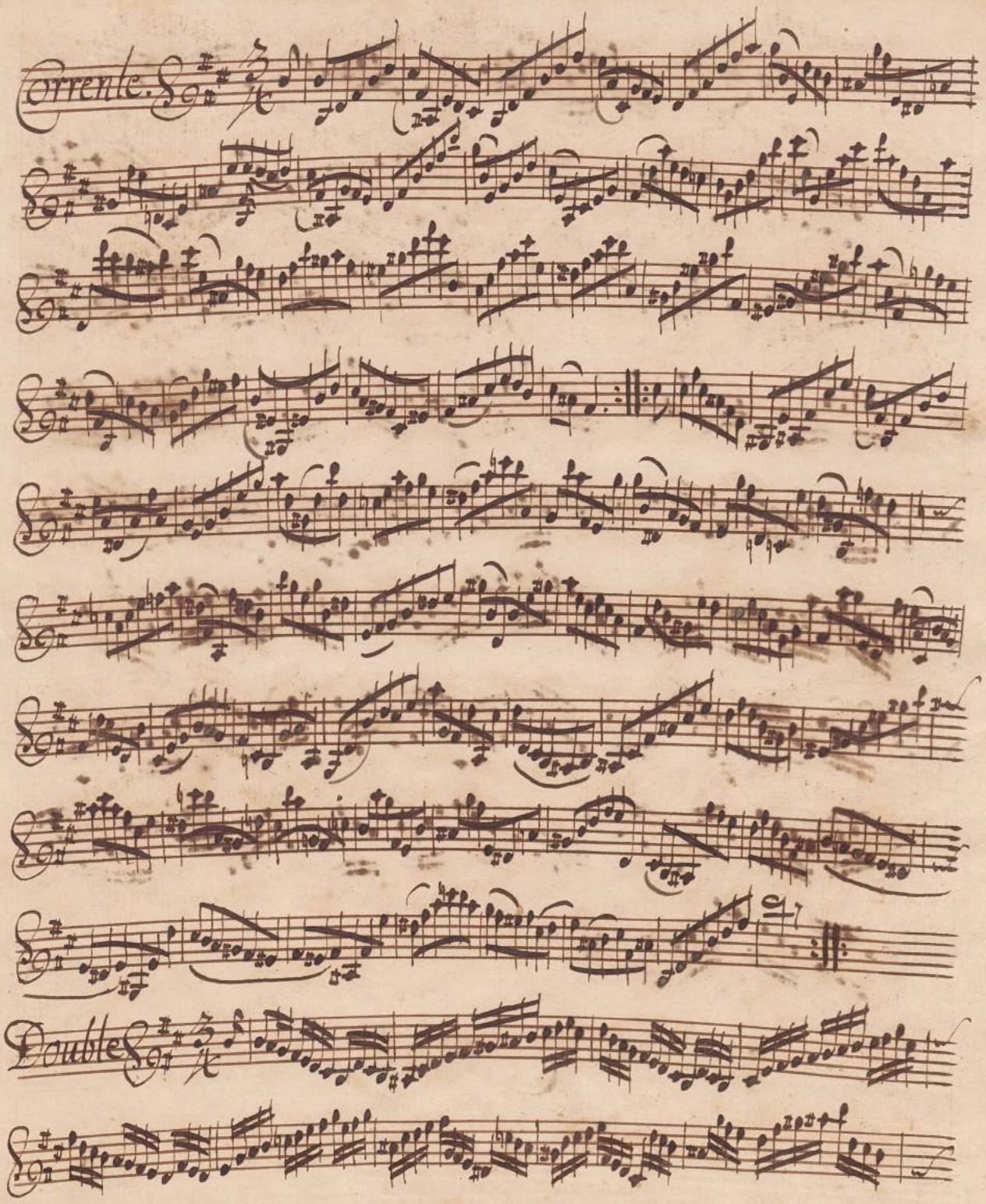


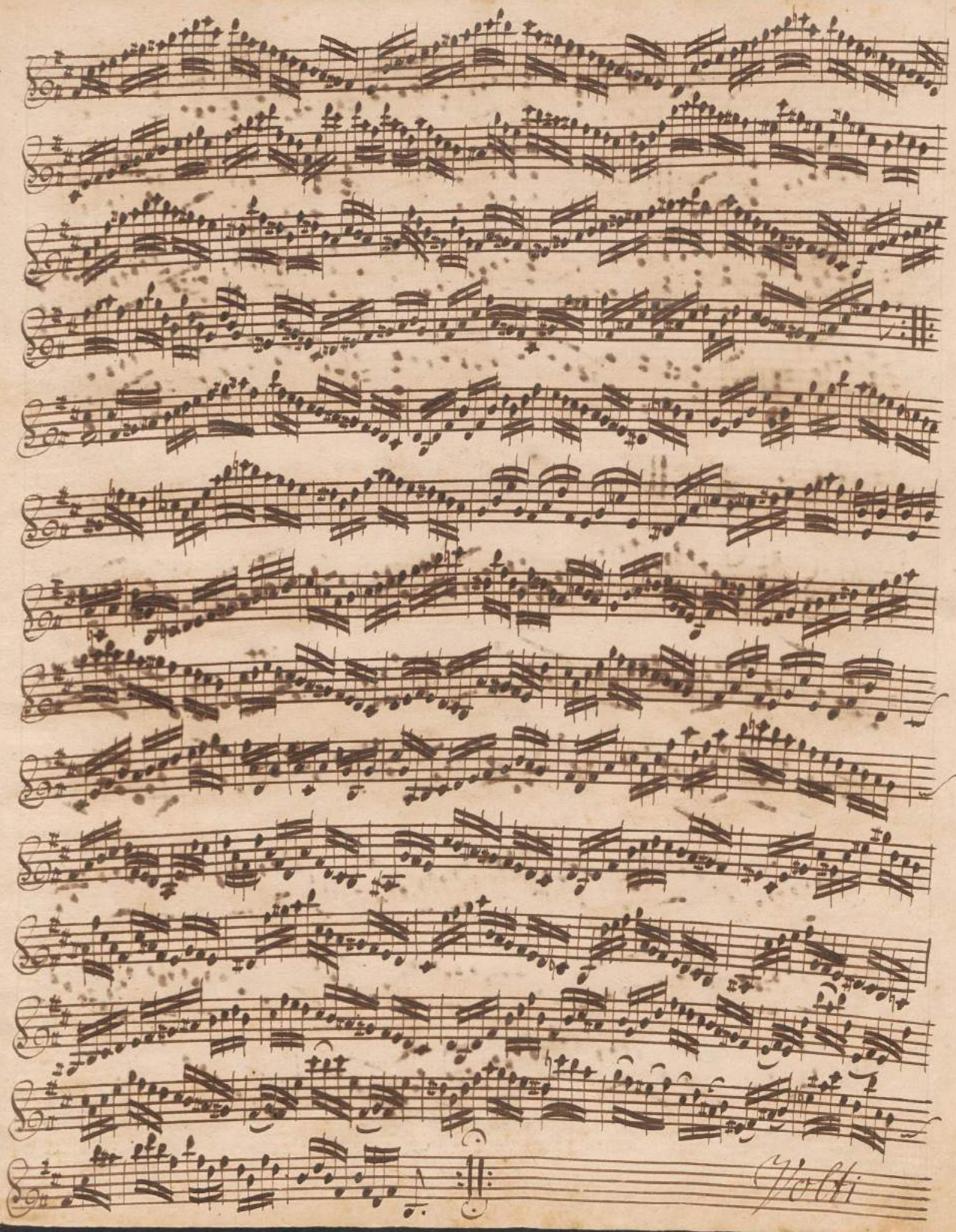

Siciliana
Presto

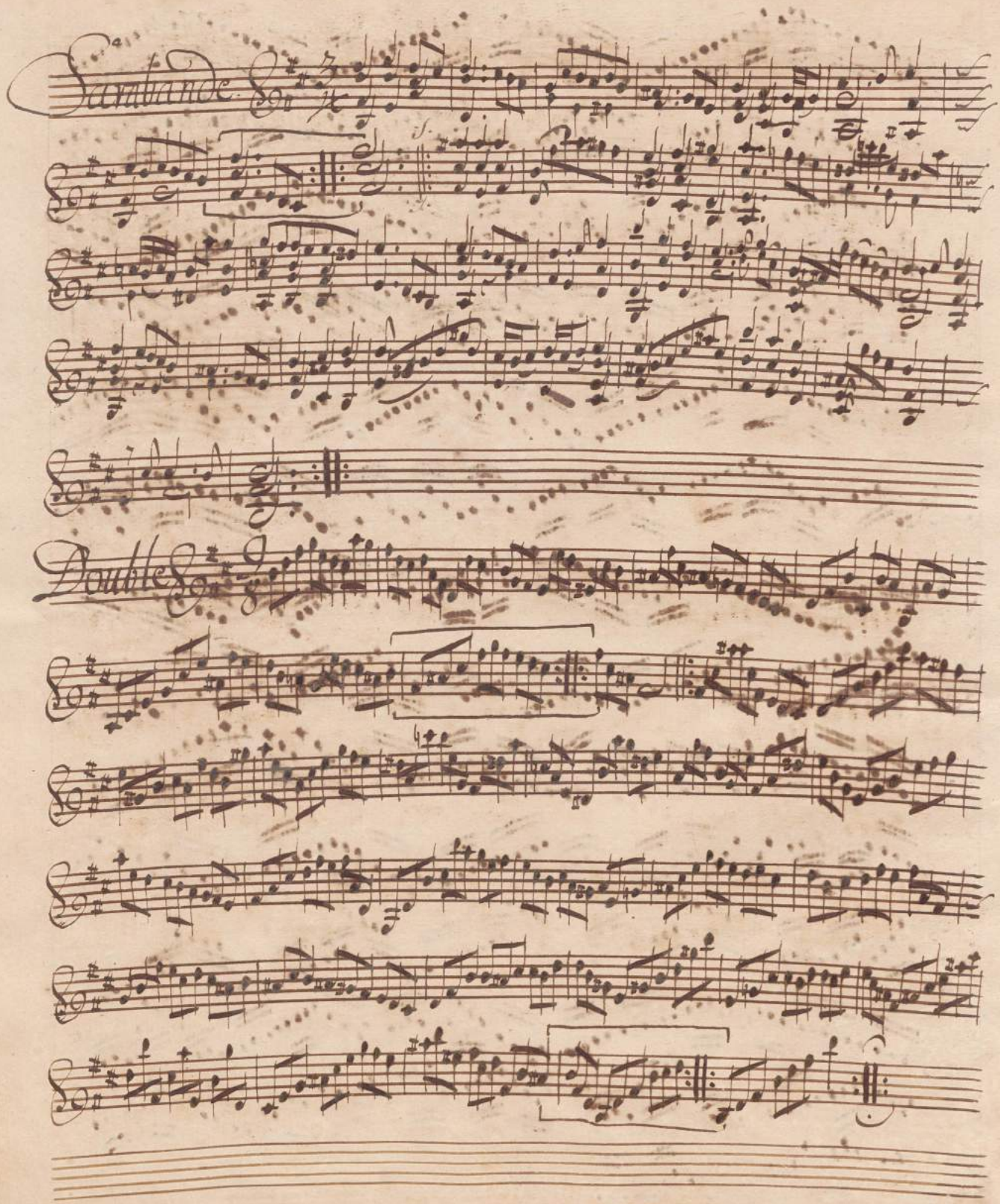


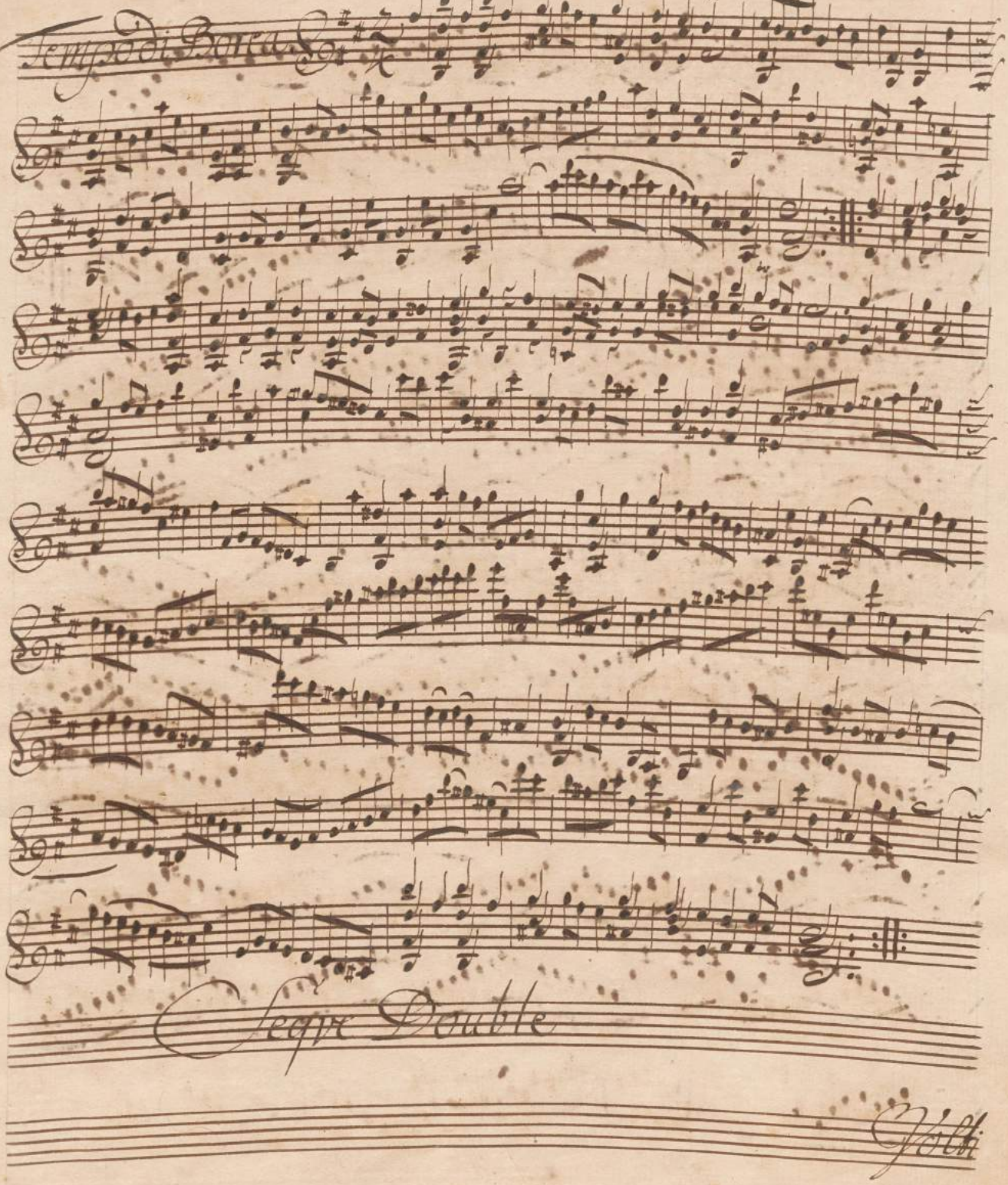

Partia 1ma:
Allemande

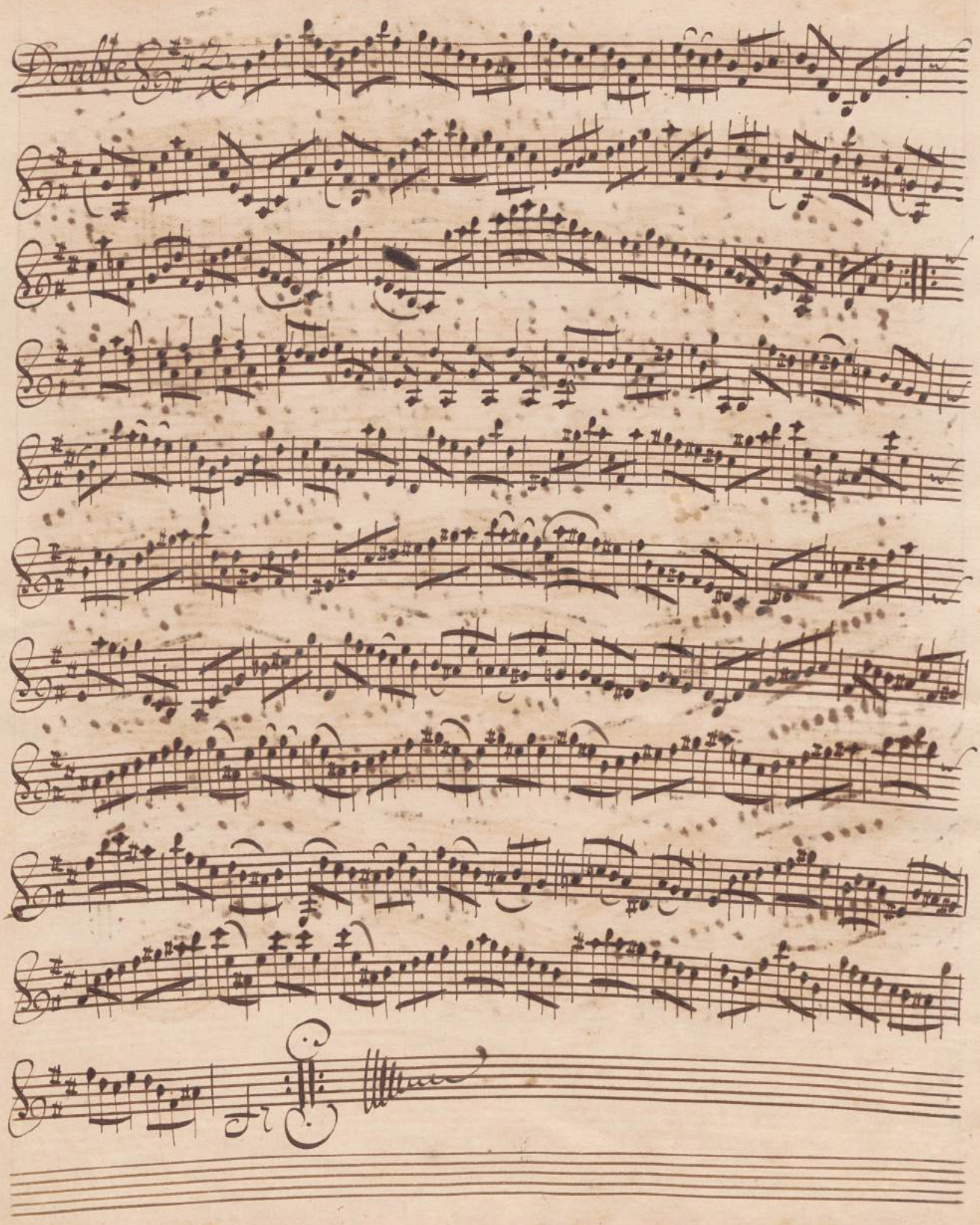

Double
Segue Corrente
Volti


Corrente.
Double

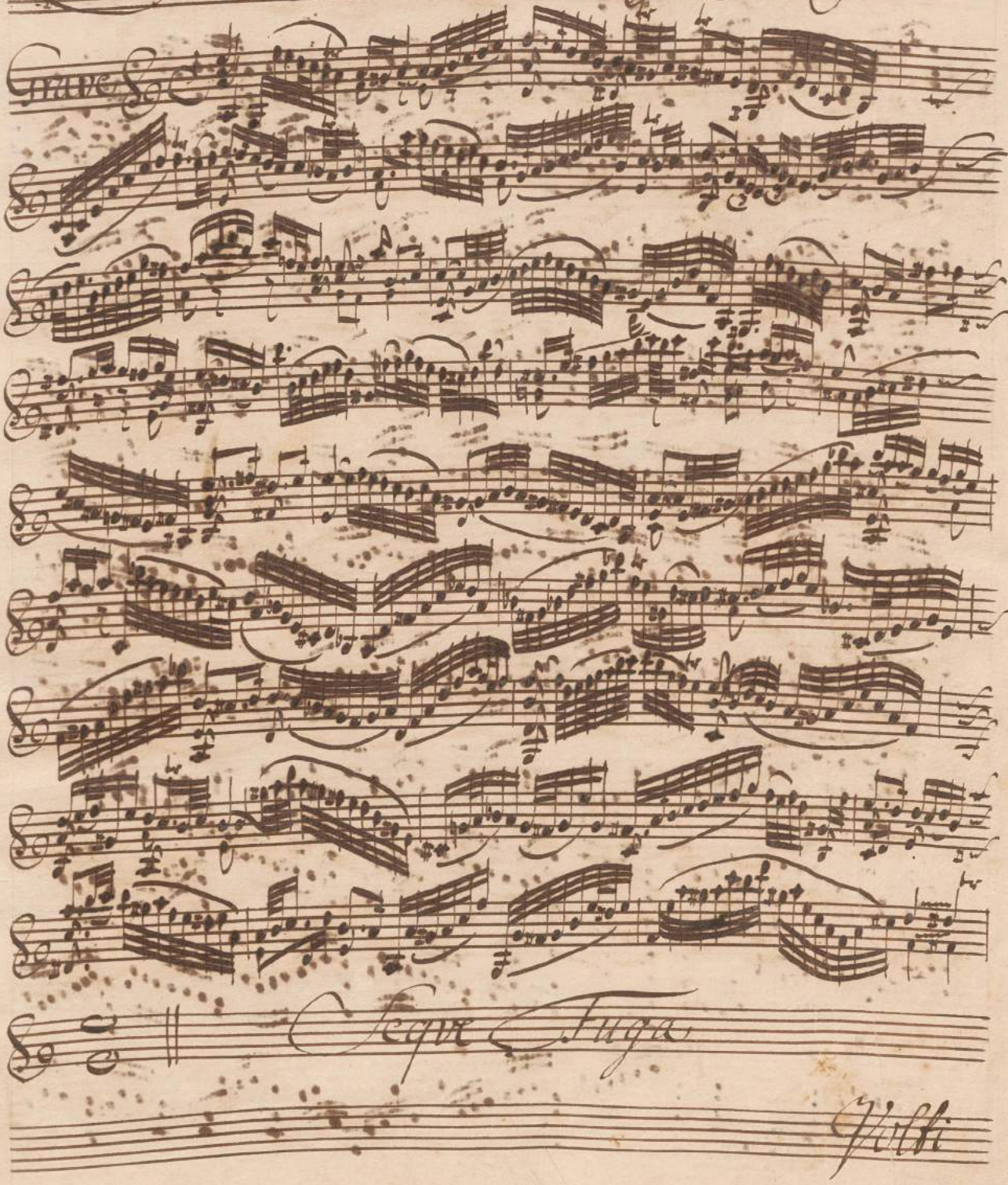

Volti

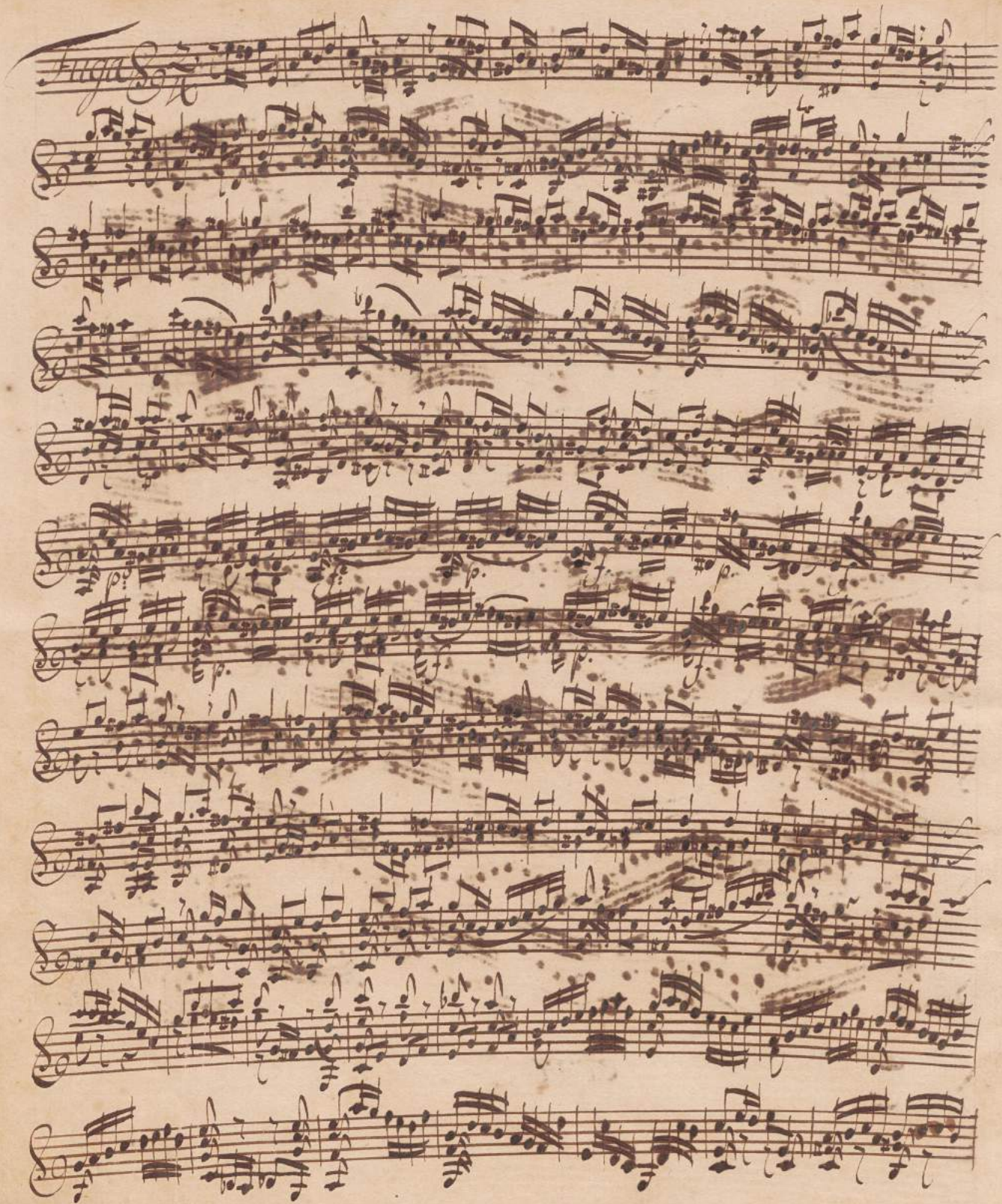

Sarabande
Double

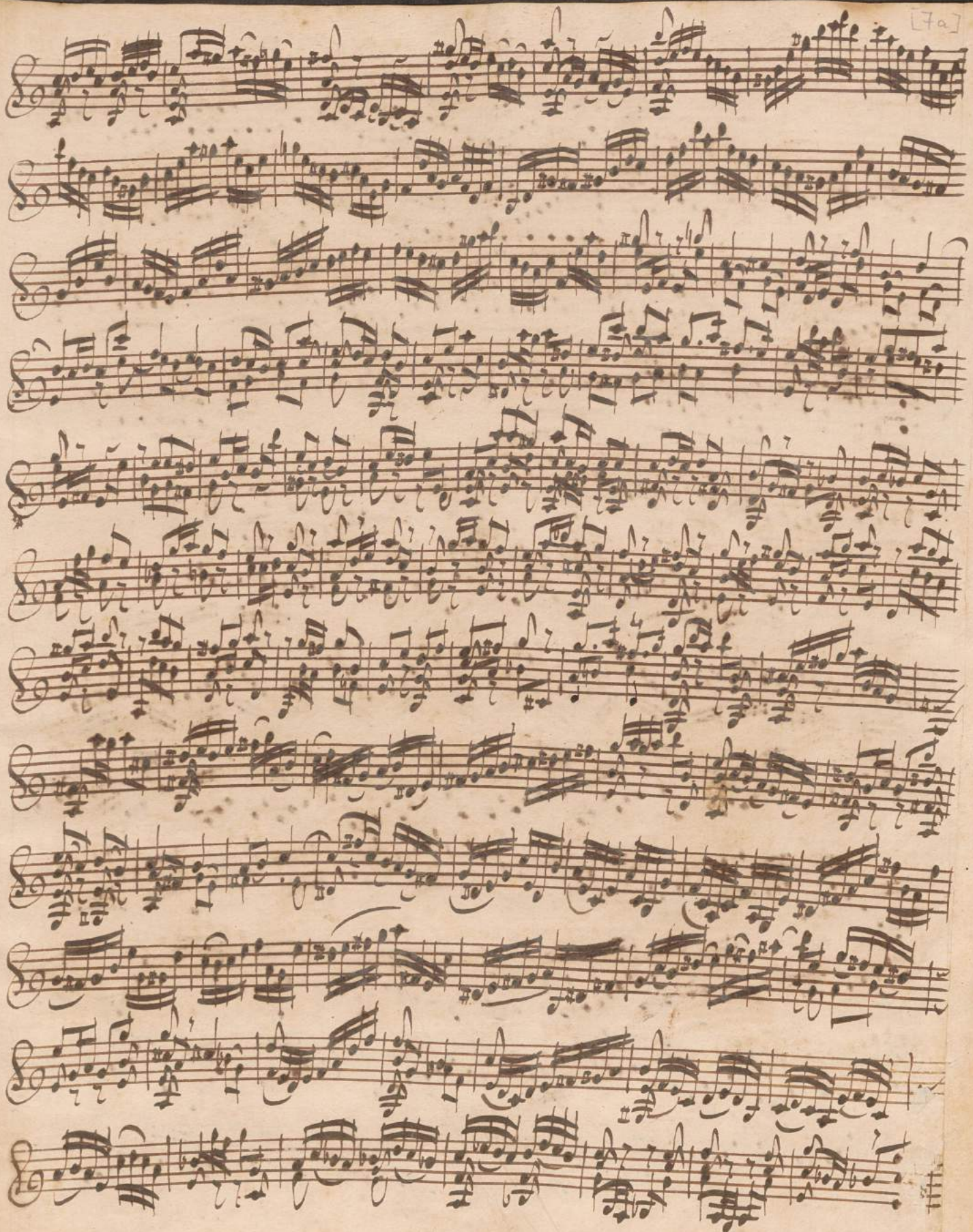

Tempo di Borea
Segue Double
Fine

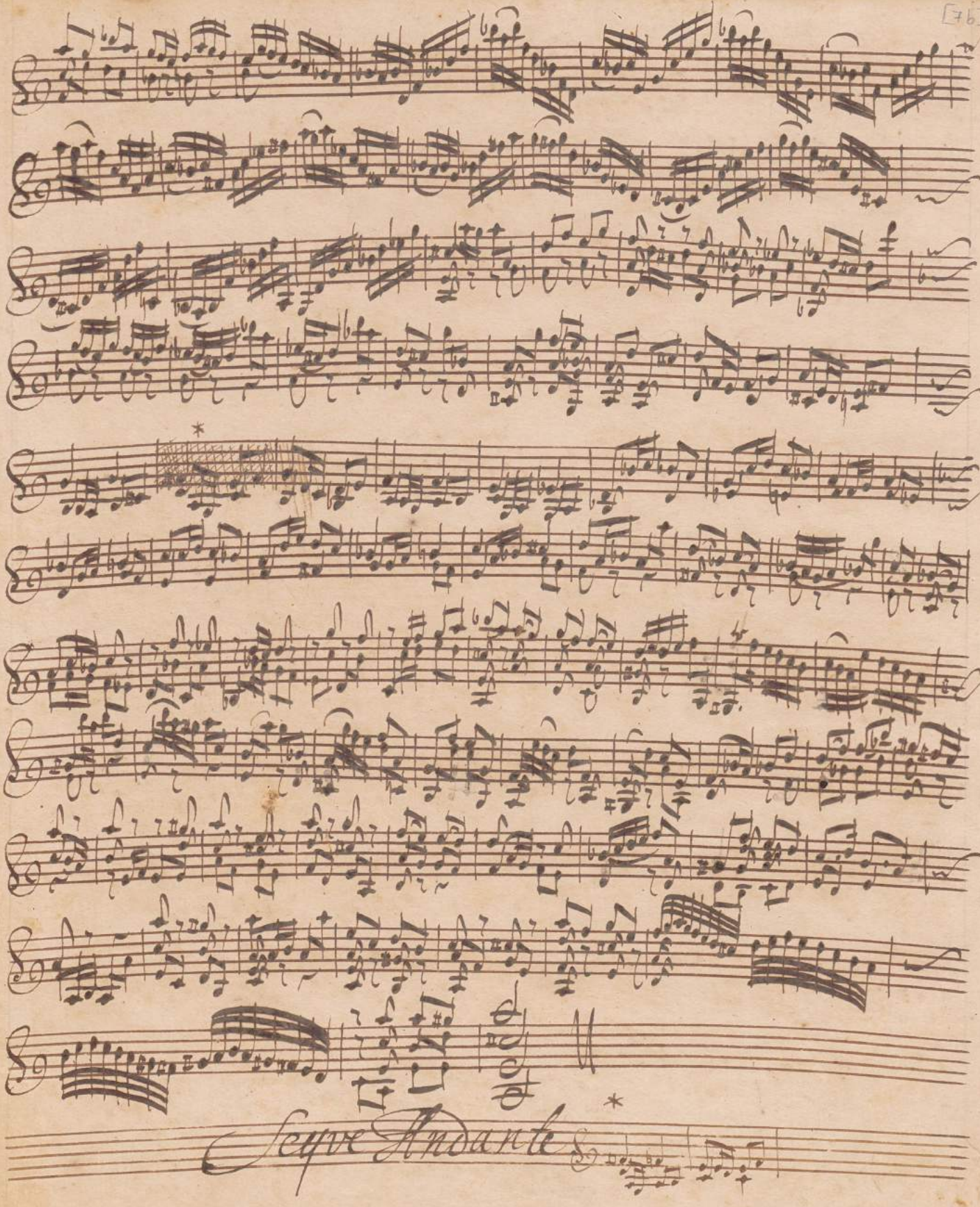

Double

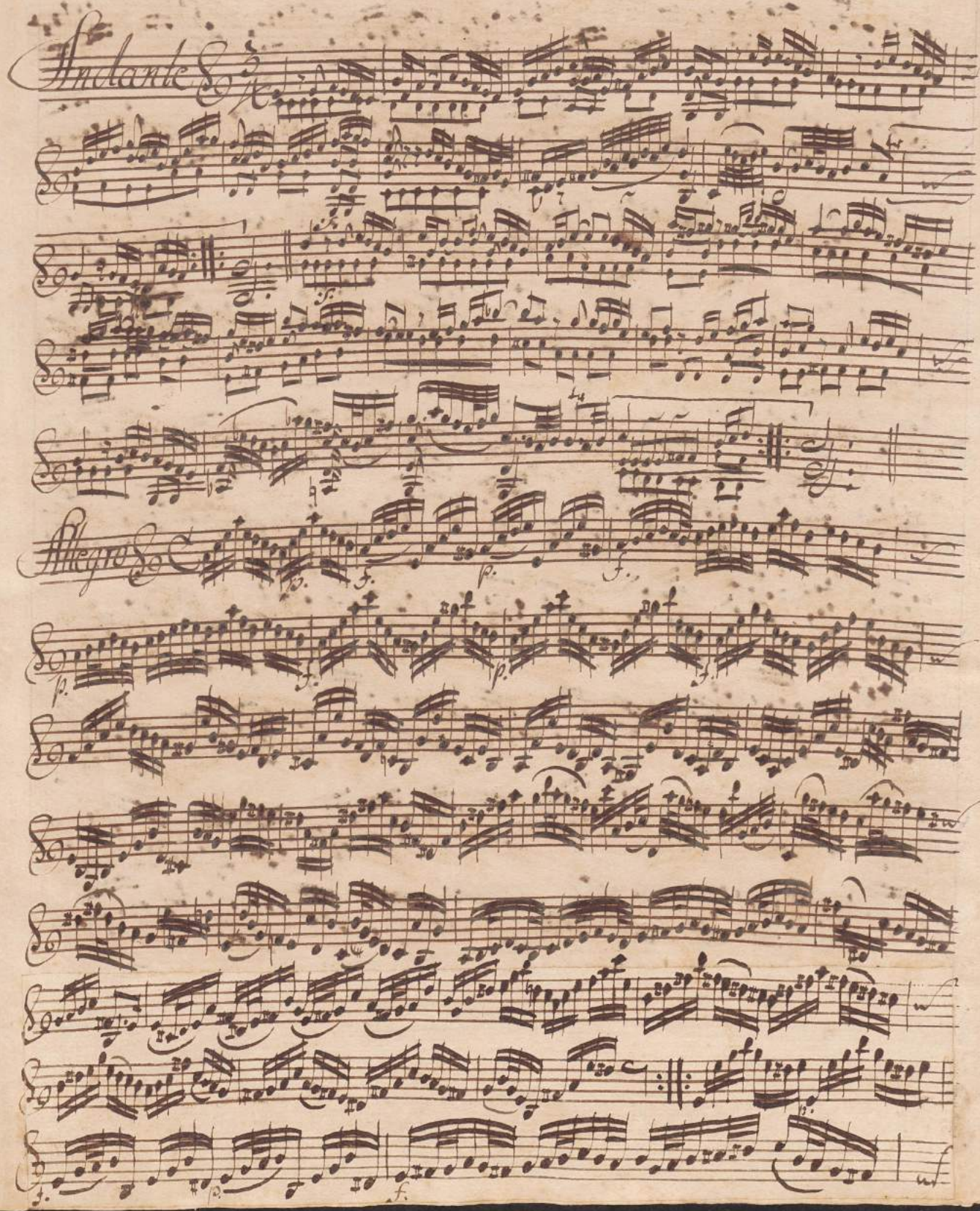
Sonata II.da a Violino Solo senza Basso

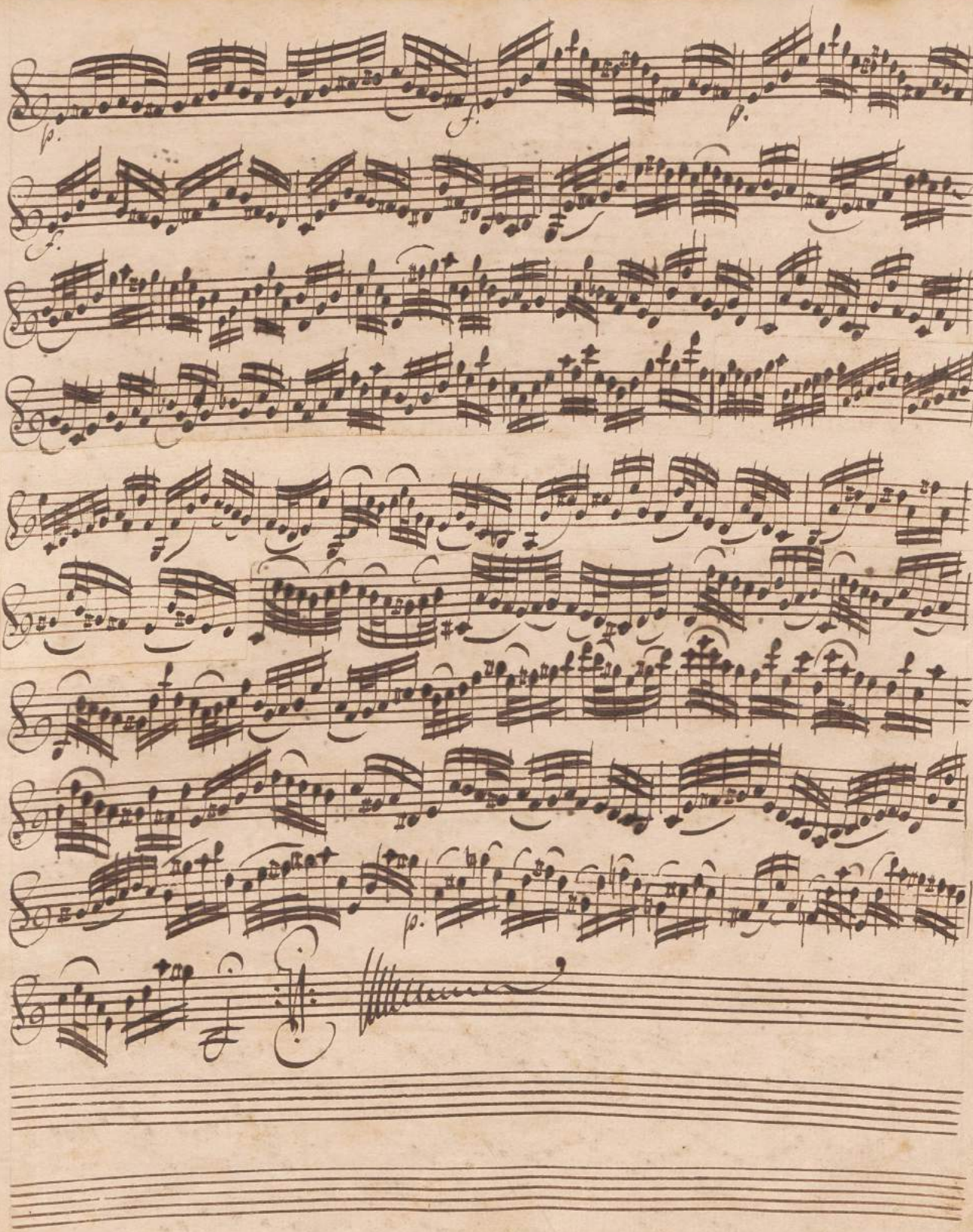






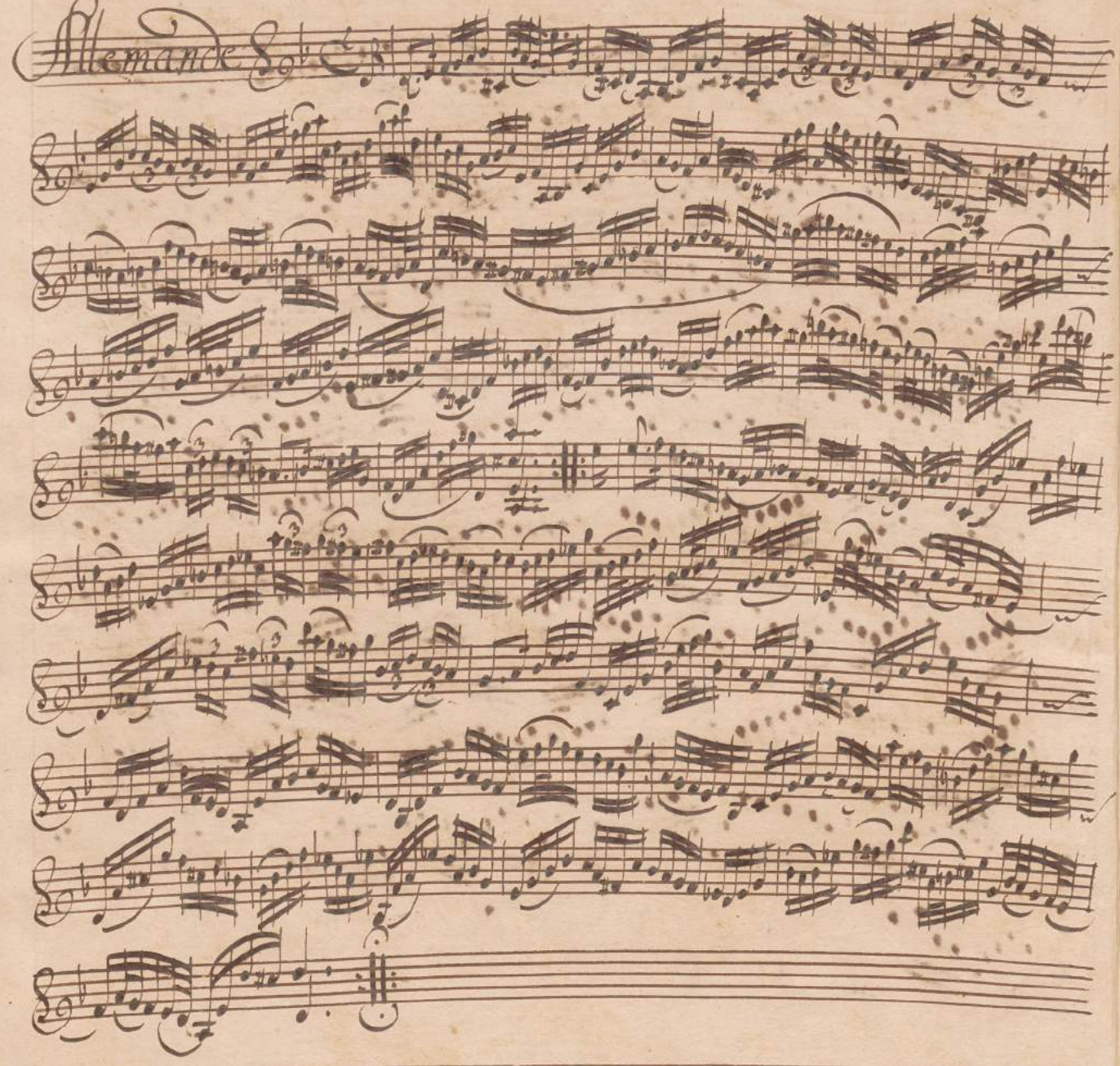

Segue Andante

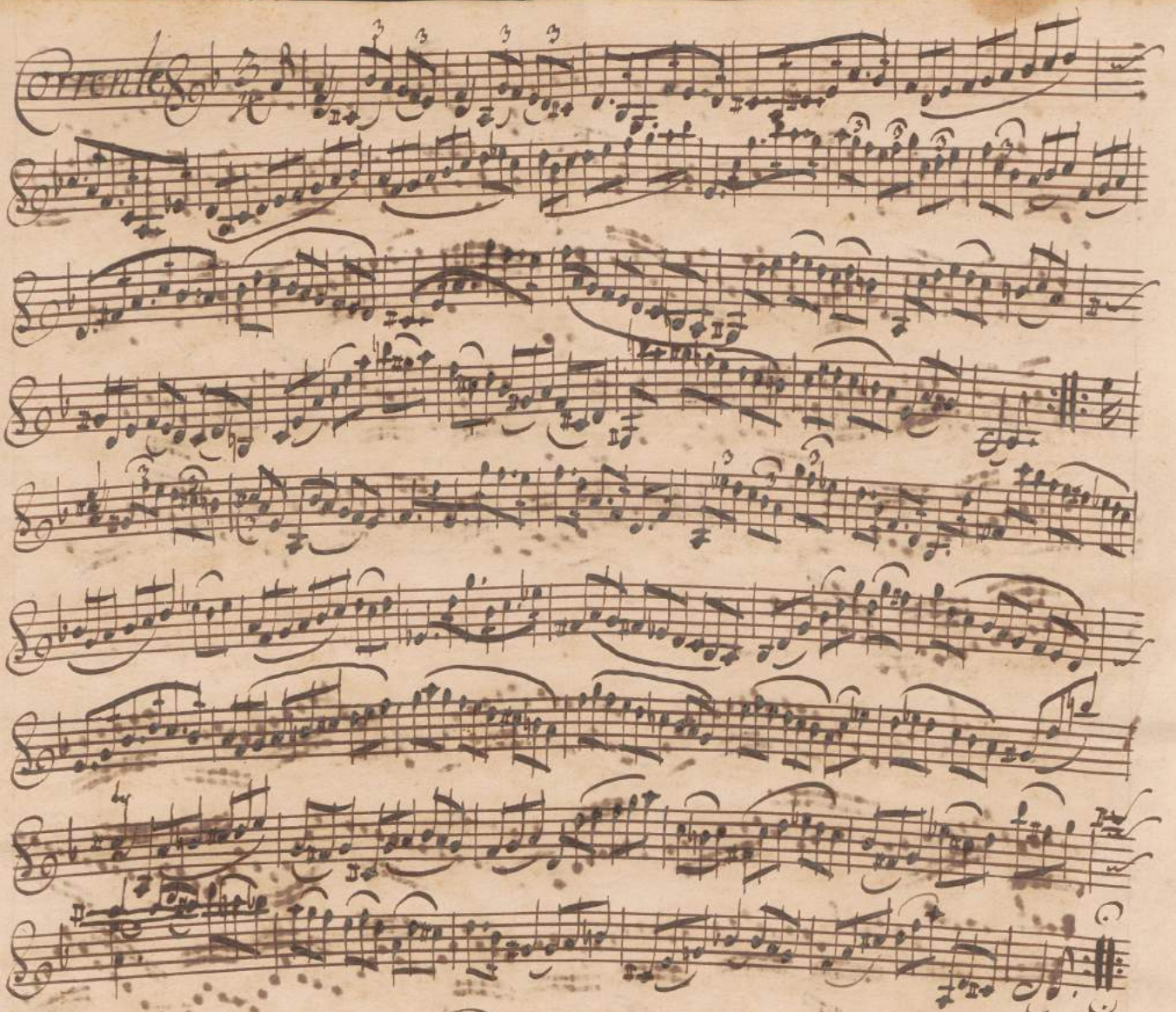

Andante &c.
Allegro &c.

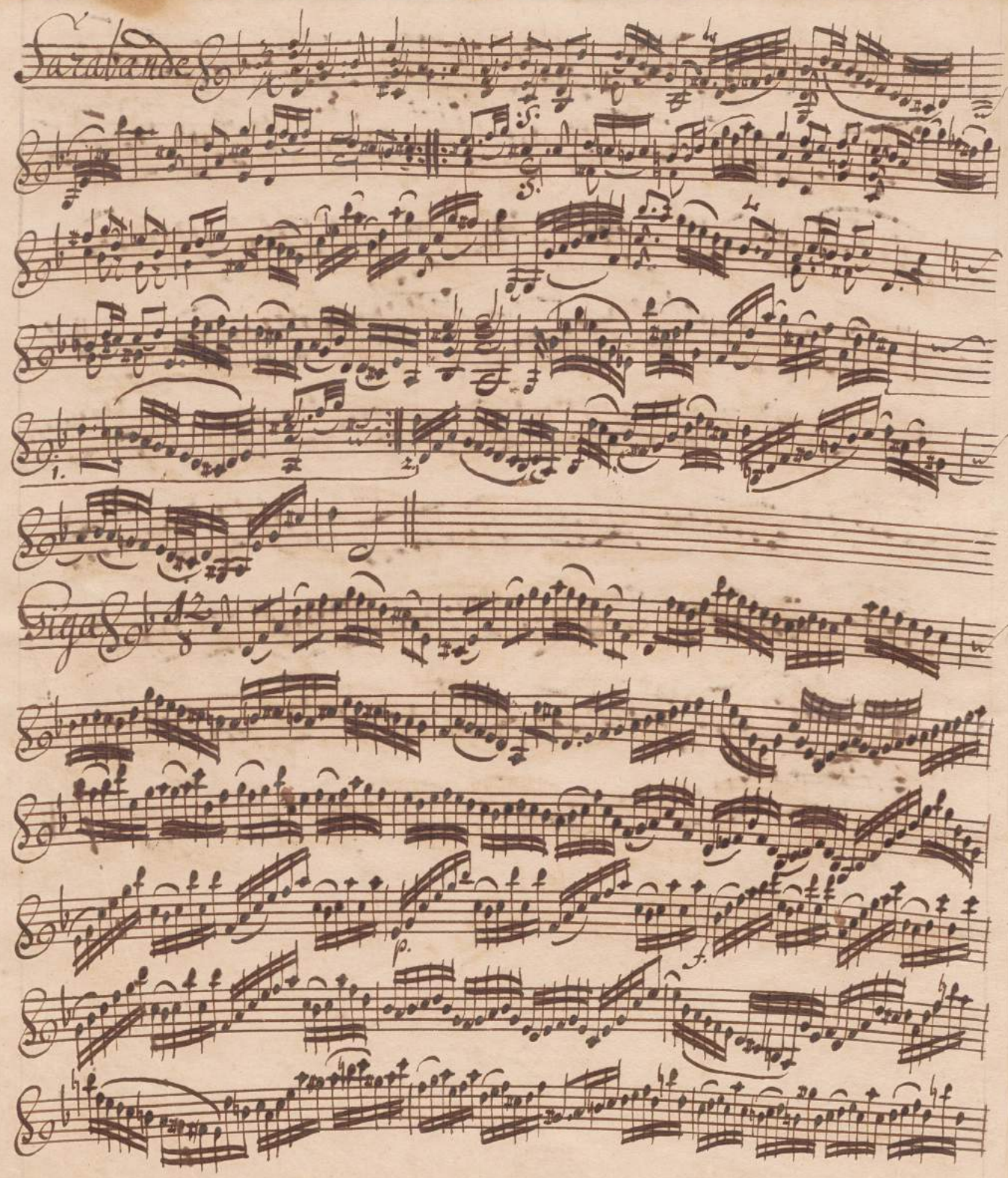

p.
f.
p.
f.
p.
Allemande

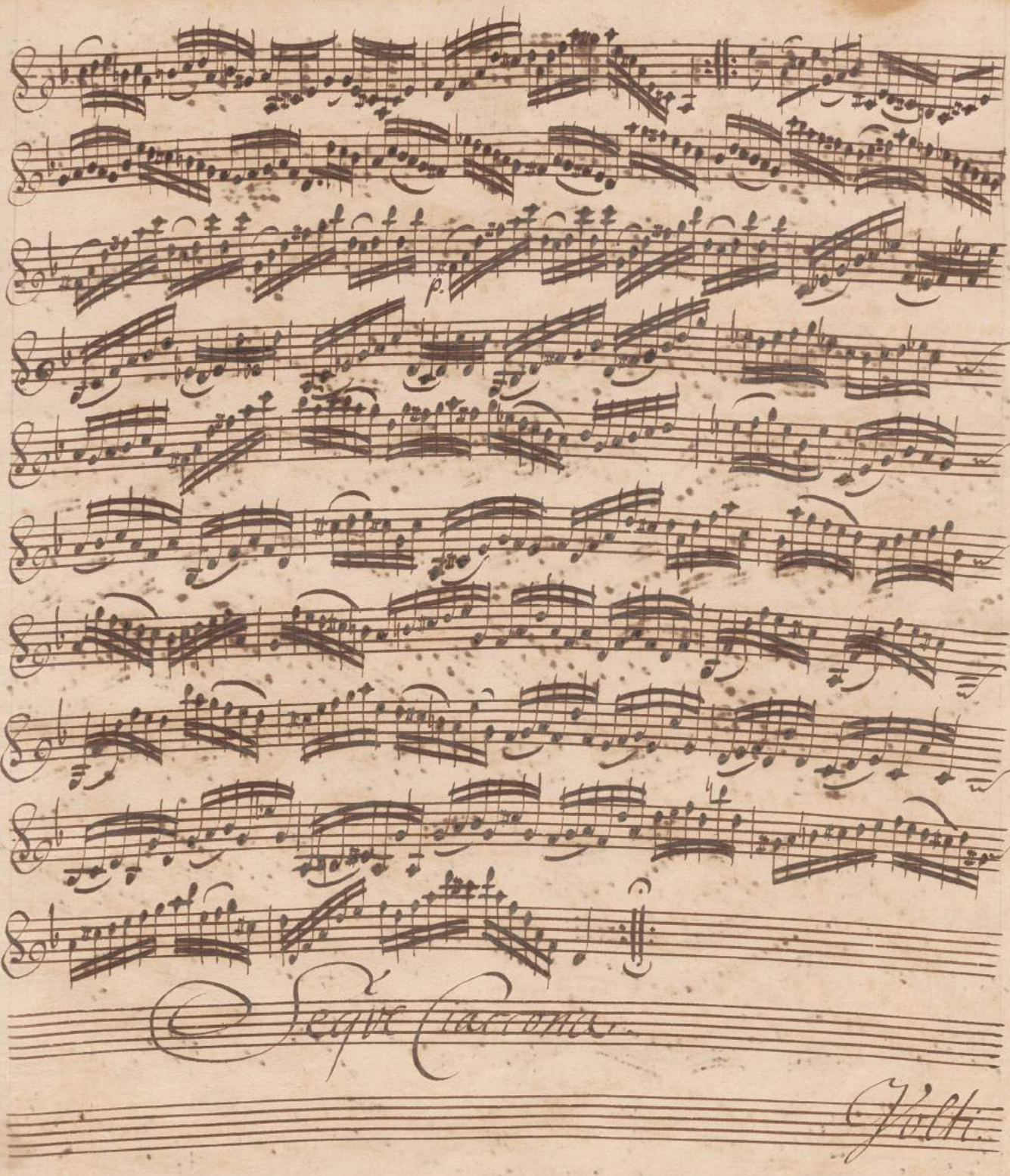
Partia Prima a Violino Solo senza Basso

Allemande

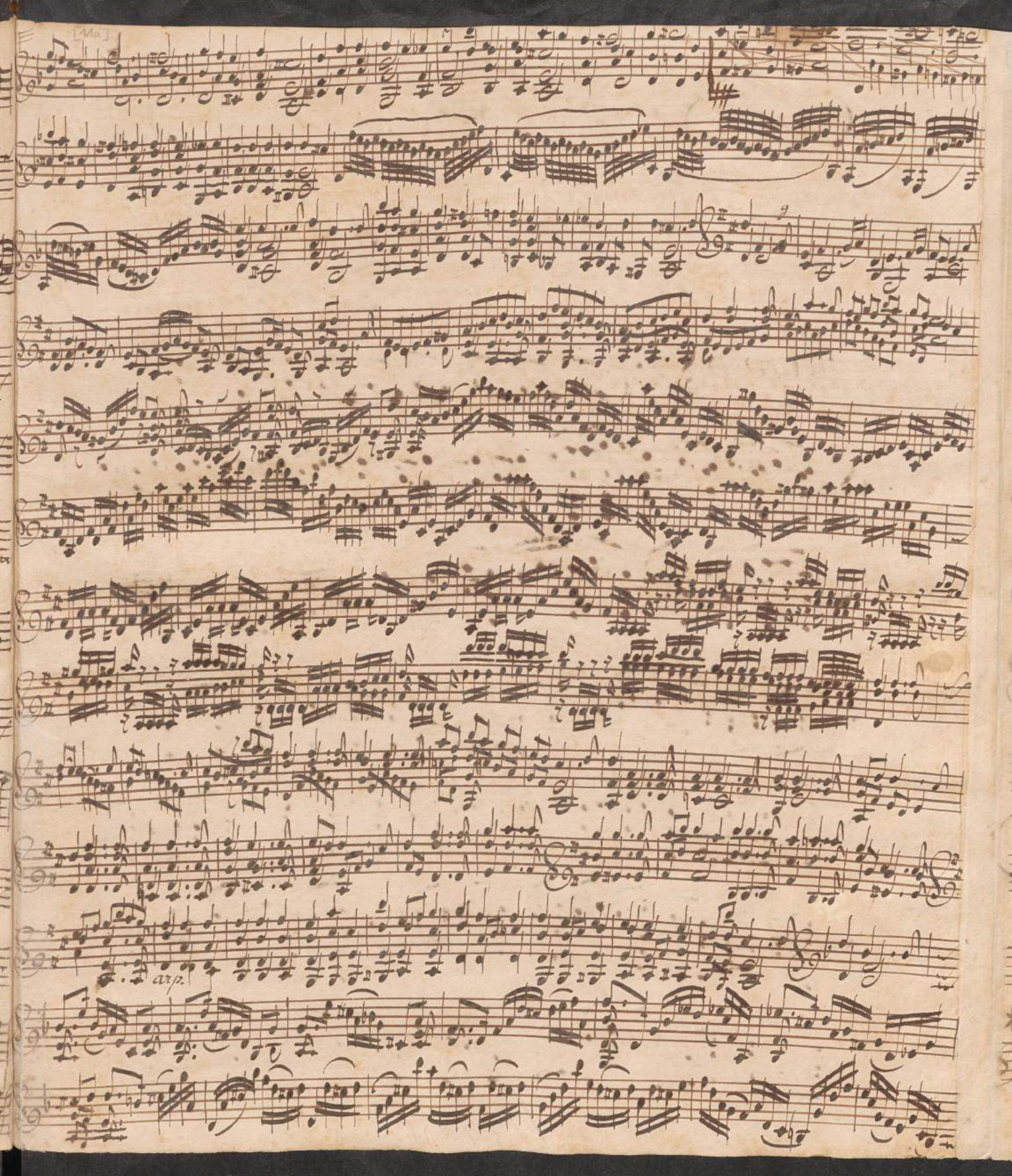



Courantes
Seqve Sarabande
Volti


Sarabande
1.
2.
Gigue
p.
f.


p.
Segue Ciaccona.
Gluck

Ciaccona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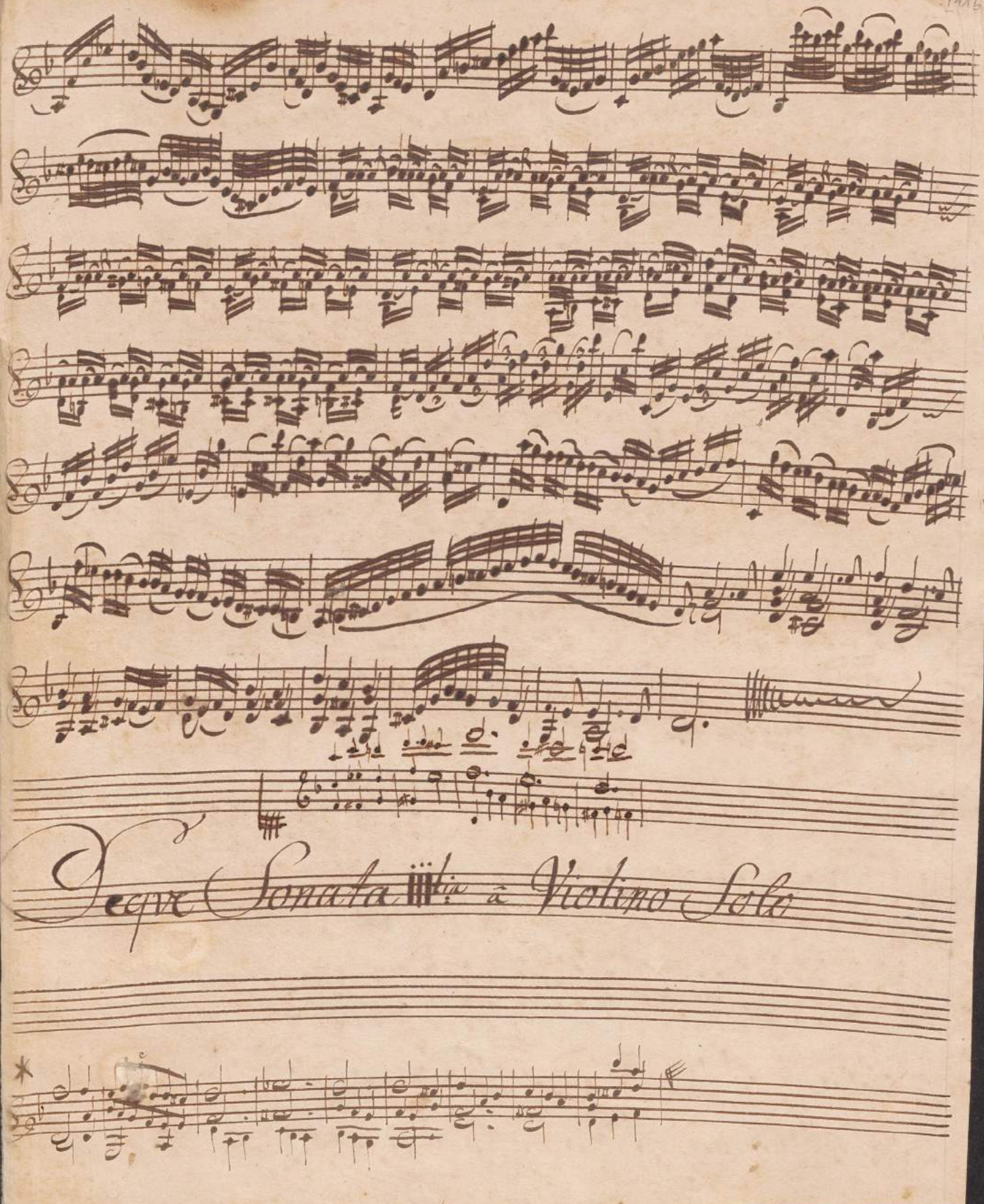
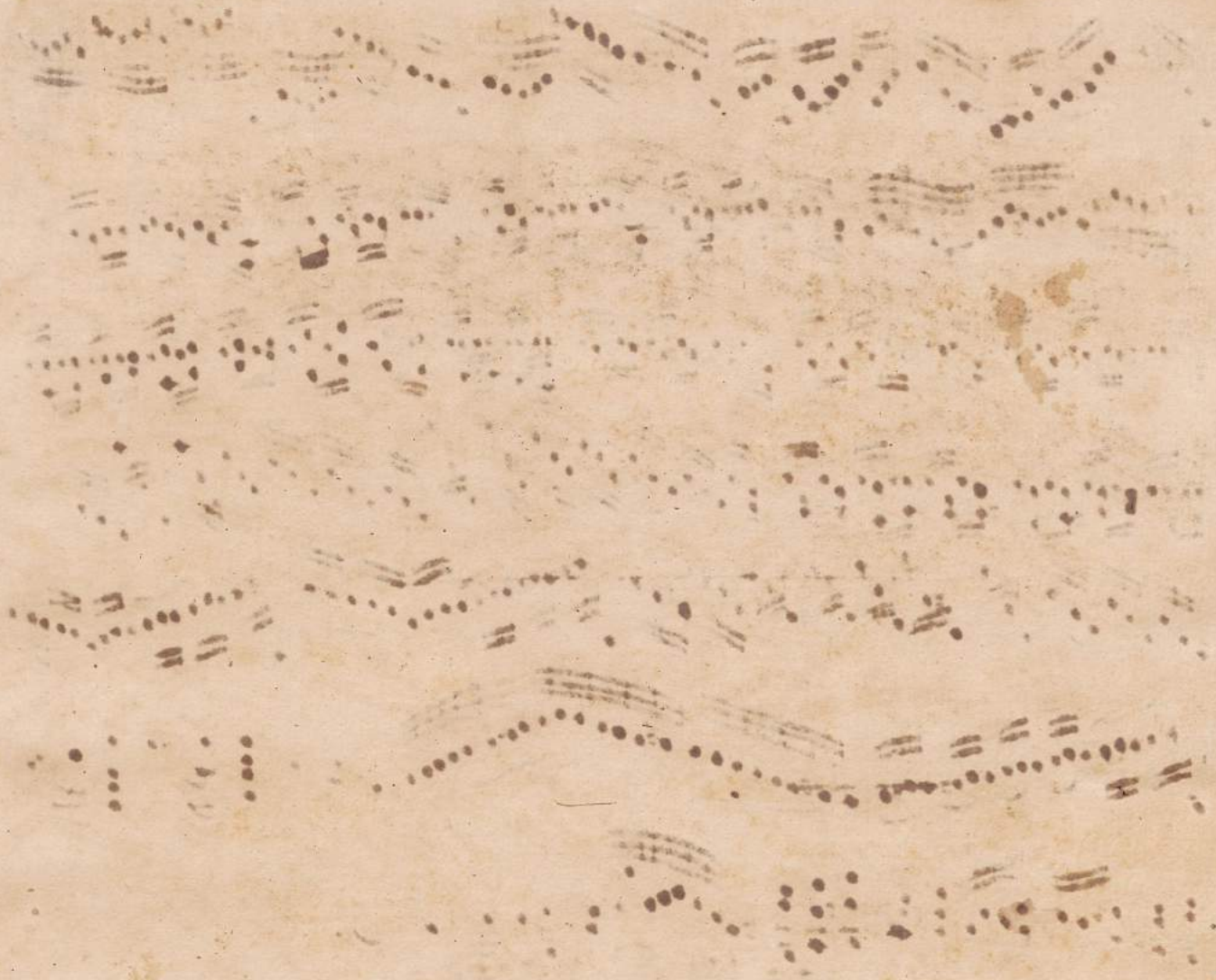
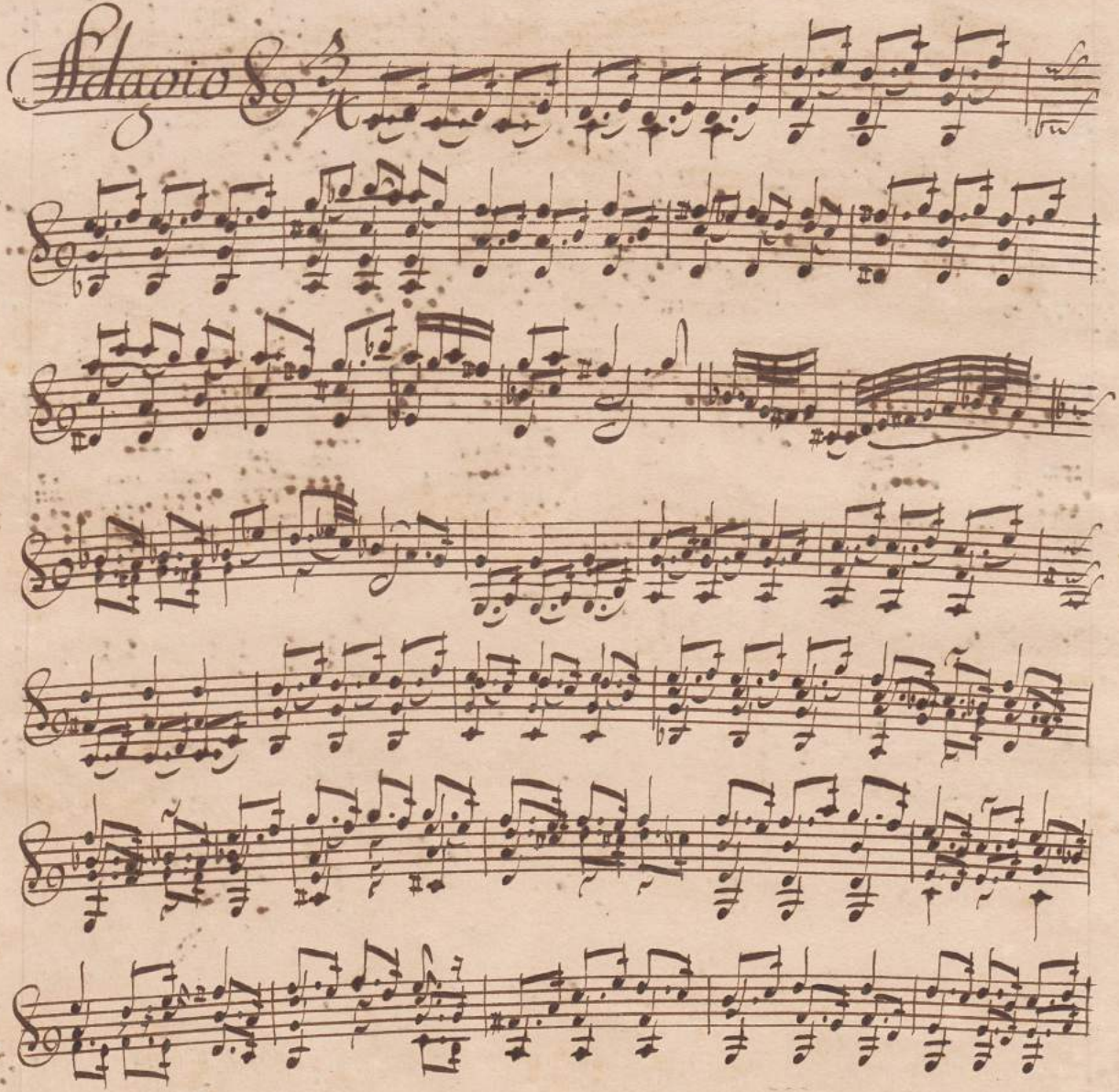
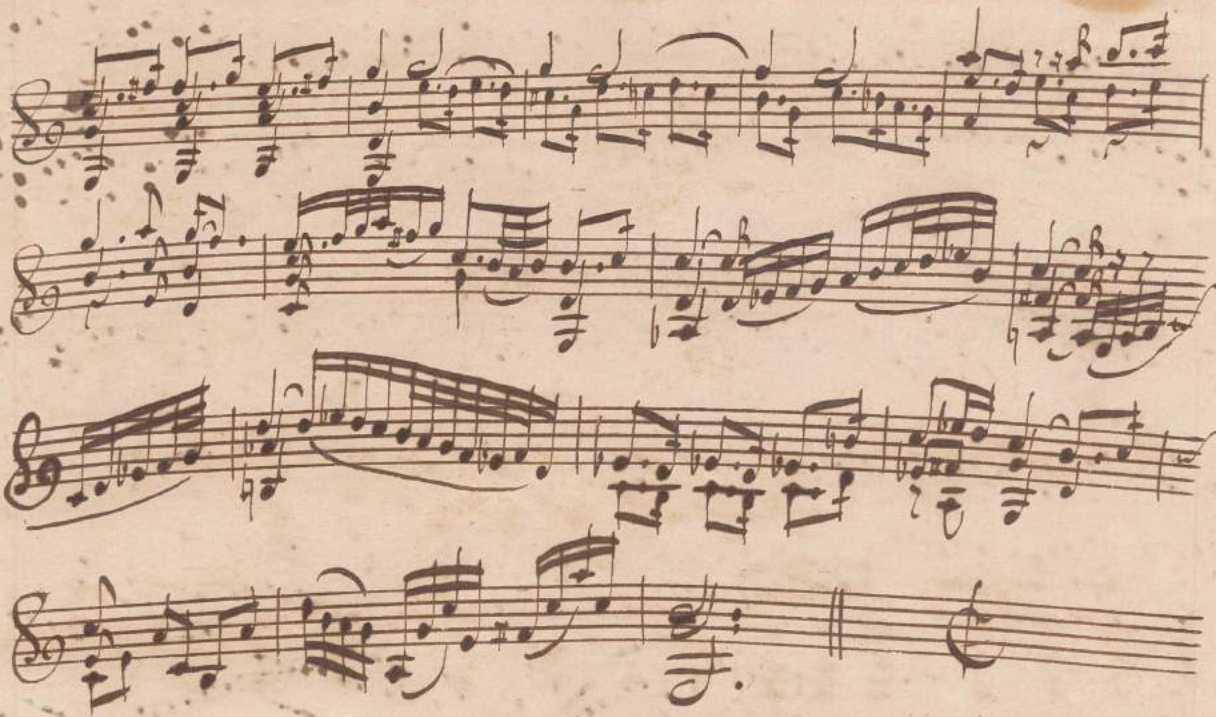

Sexta Sonata IIIa a Violino Solo



Sonata Terza à Violino Solo

senza Basso



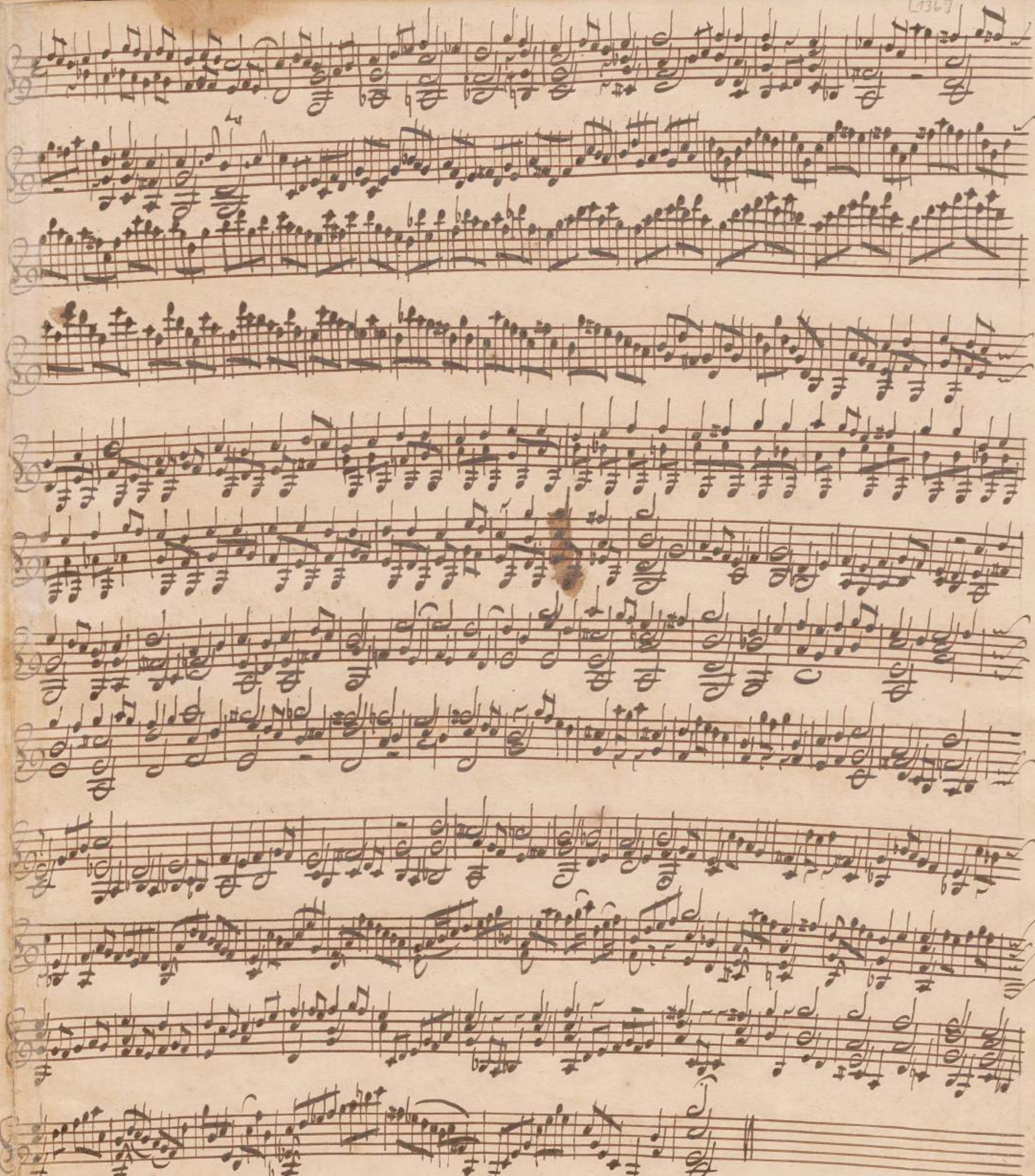


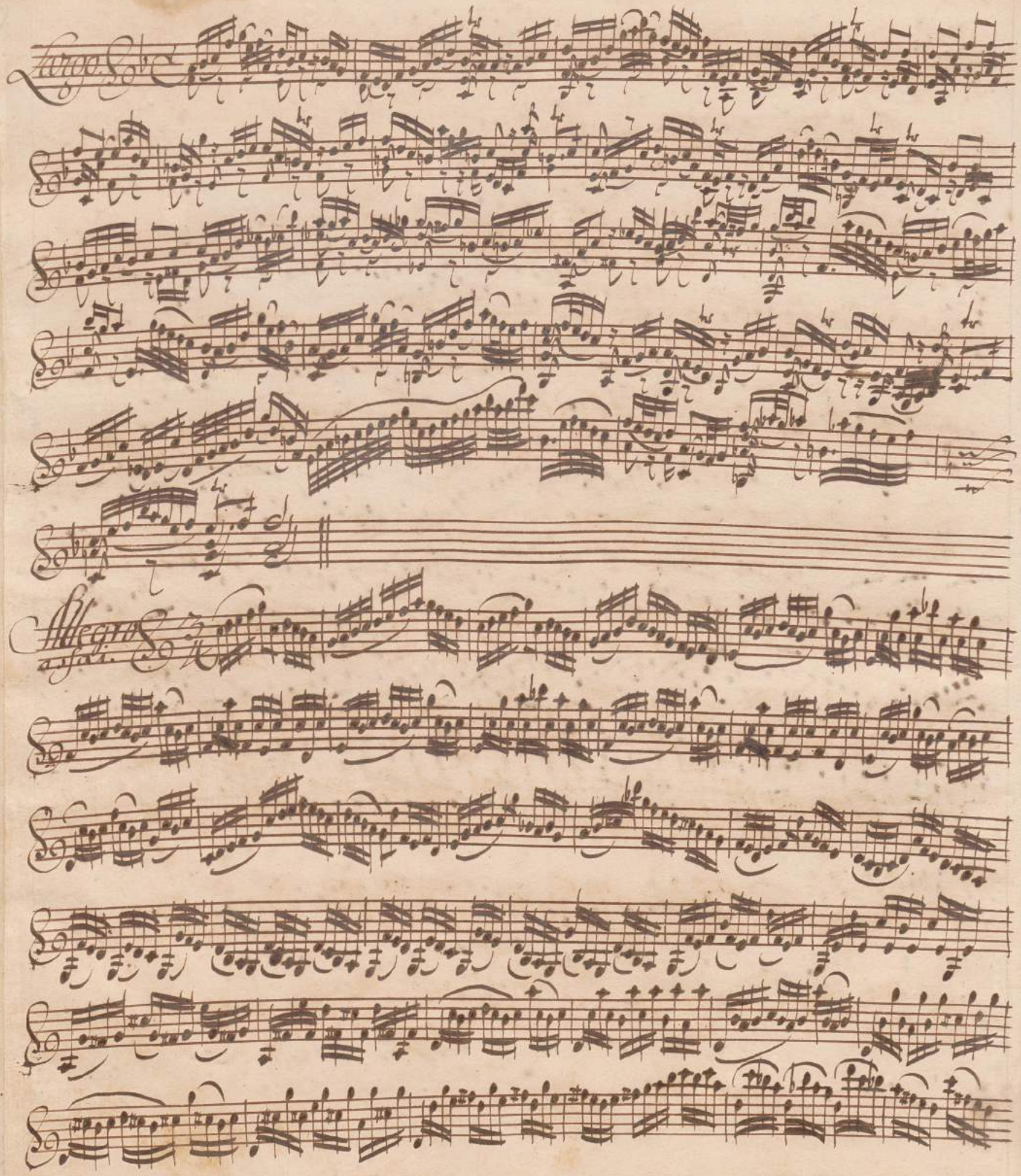
Segue Fuga

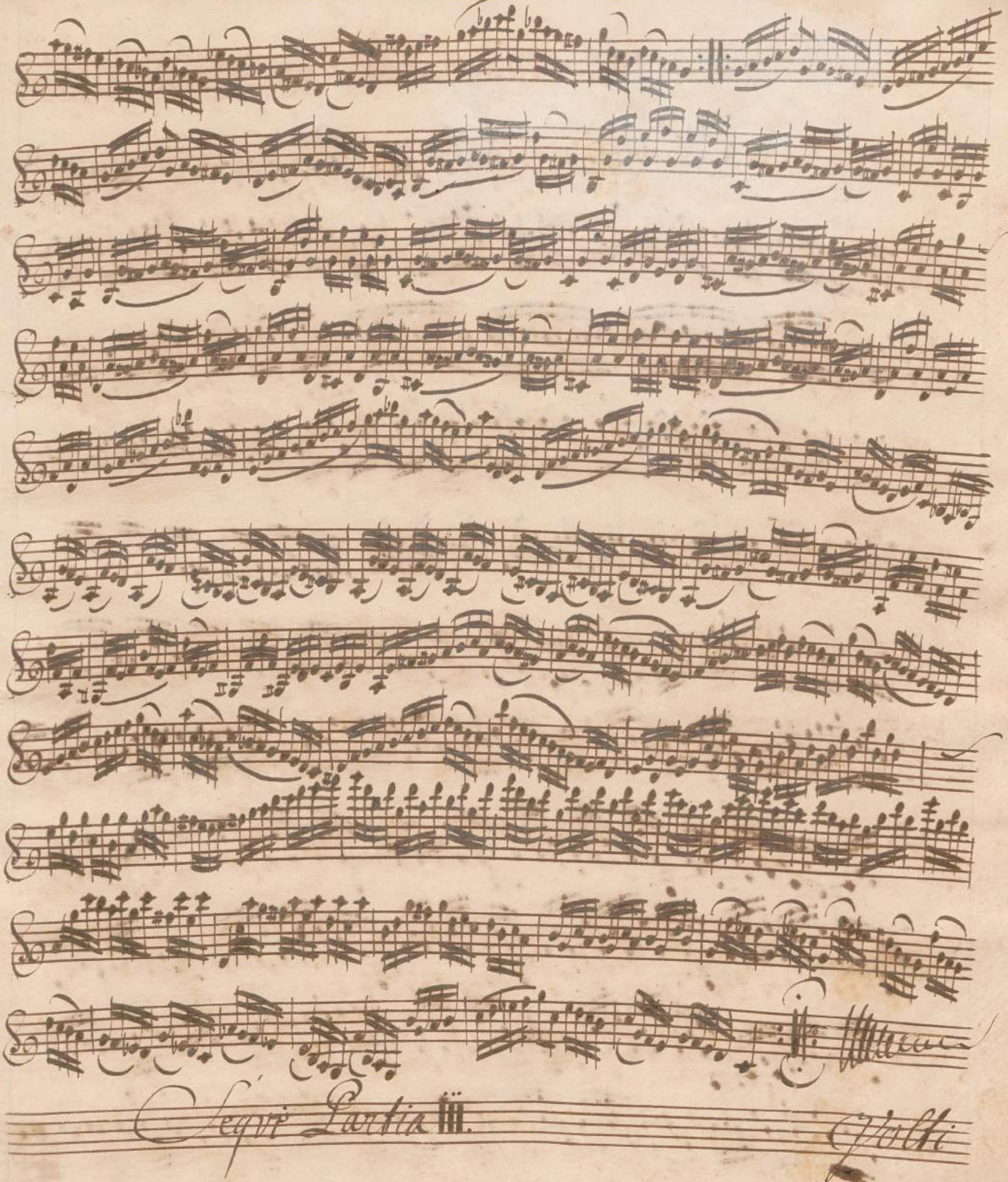
Volti.

Fuga

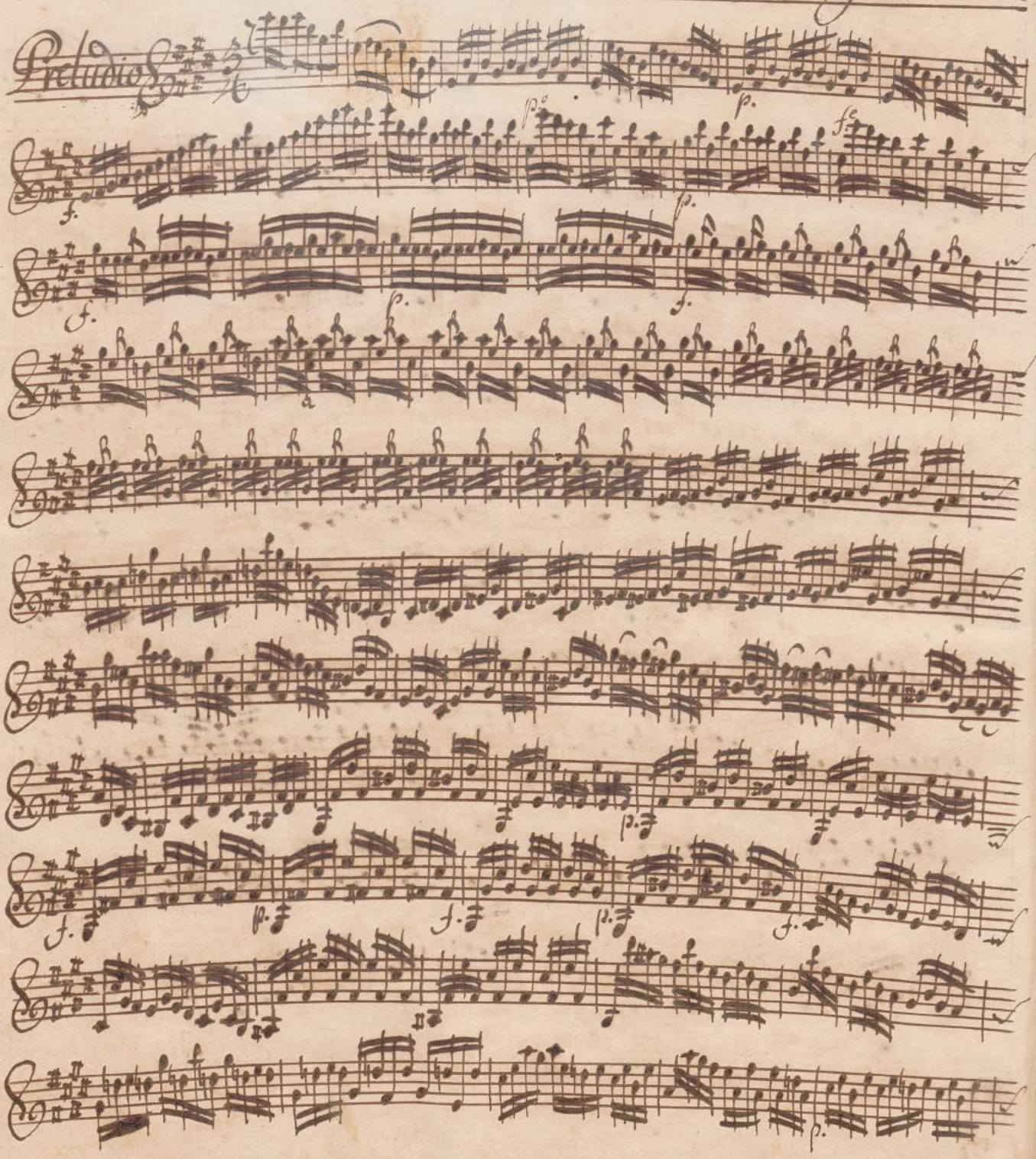
al riverso.

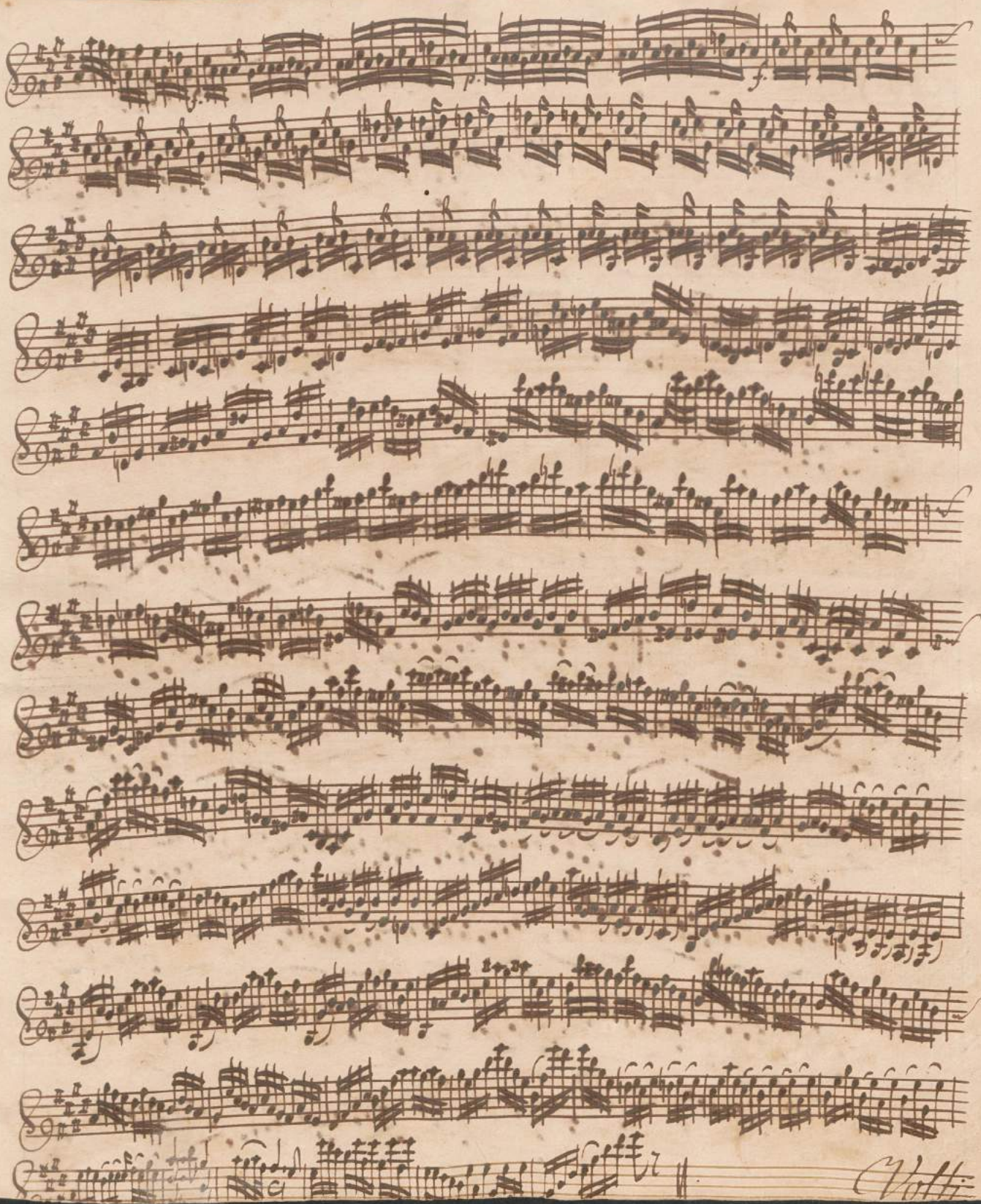


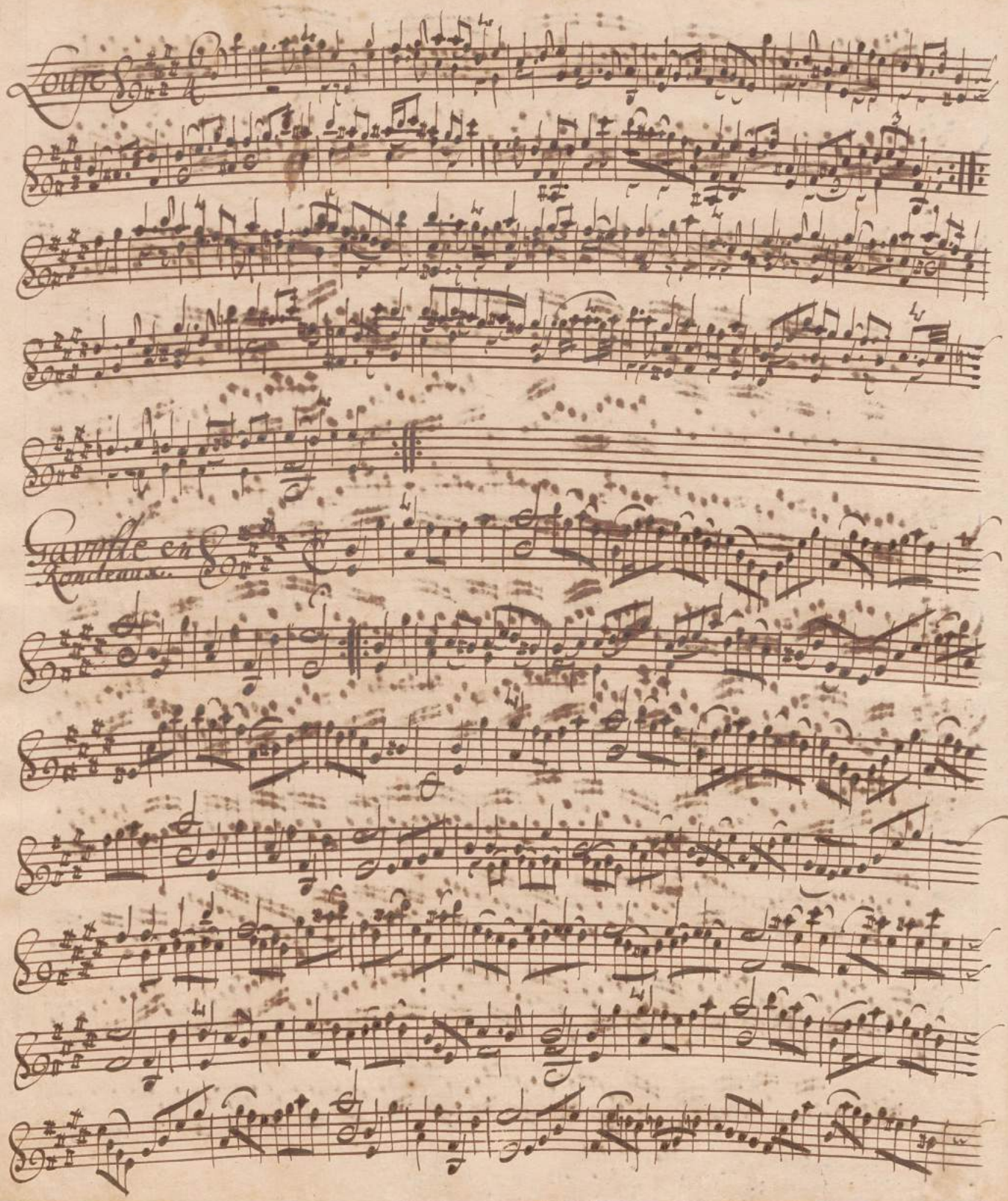

Allegro

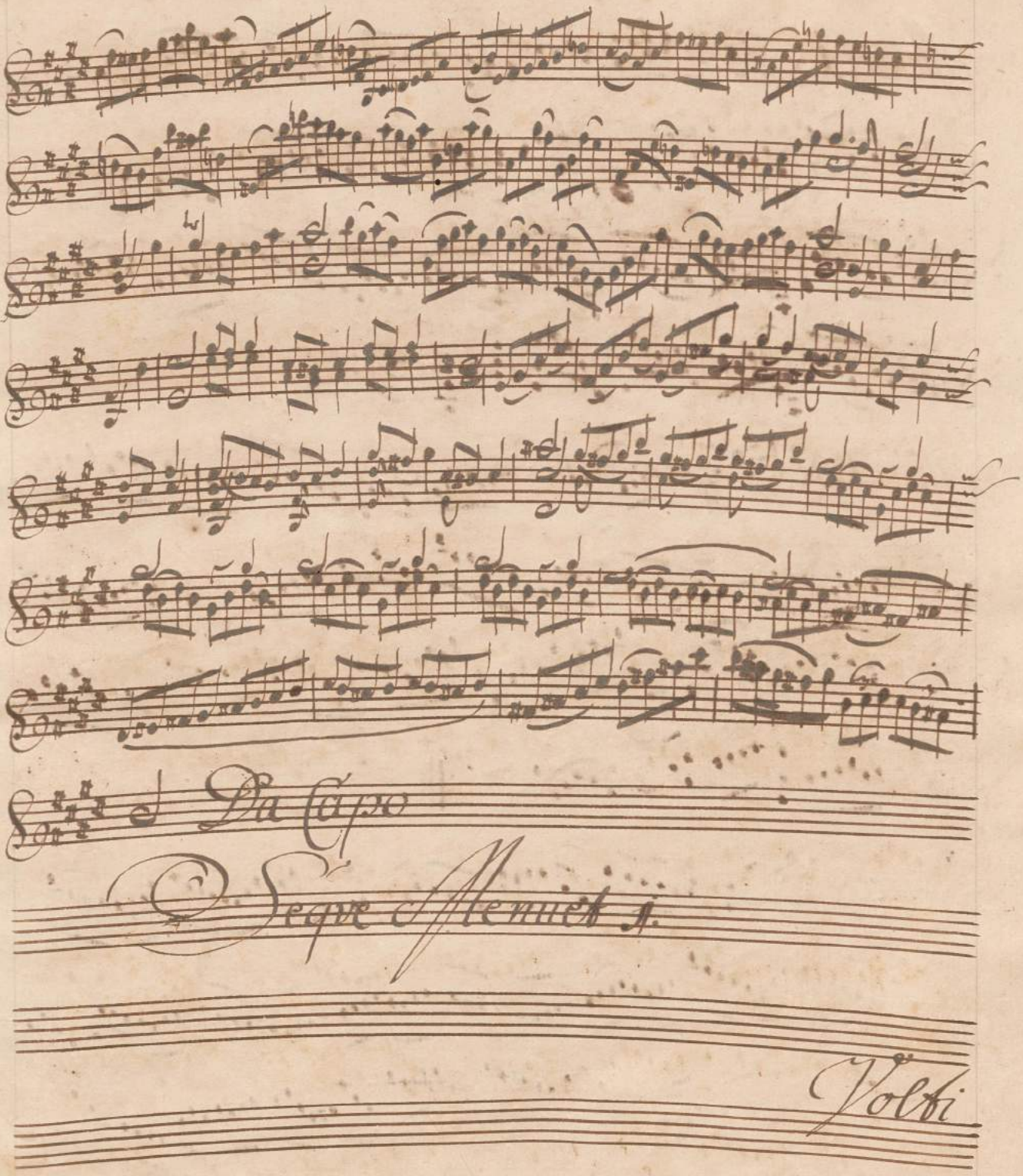

Segue Partia III.
Tutti

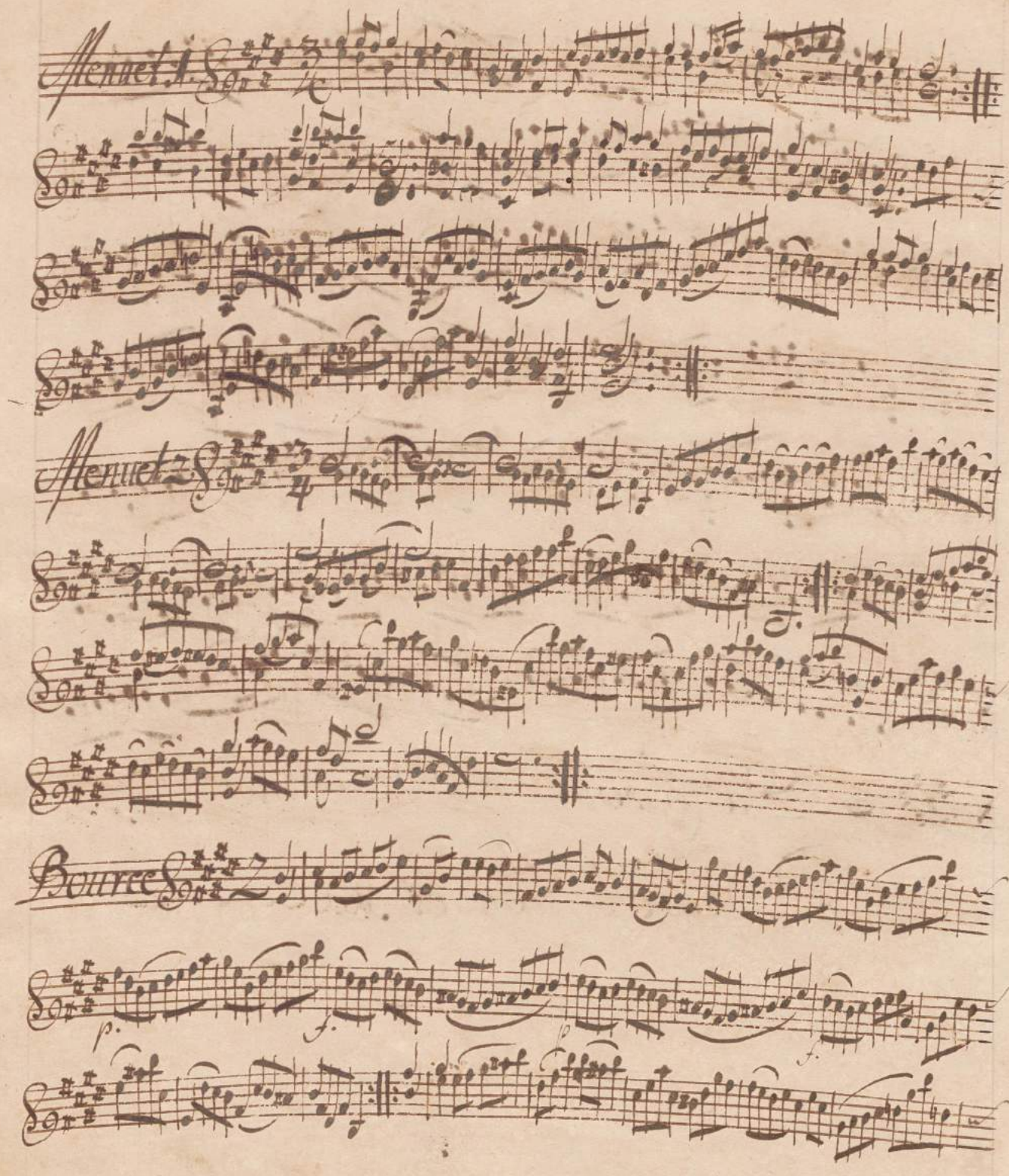
Partia III.ª a Violino Solo senza Basso.

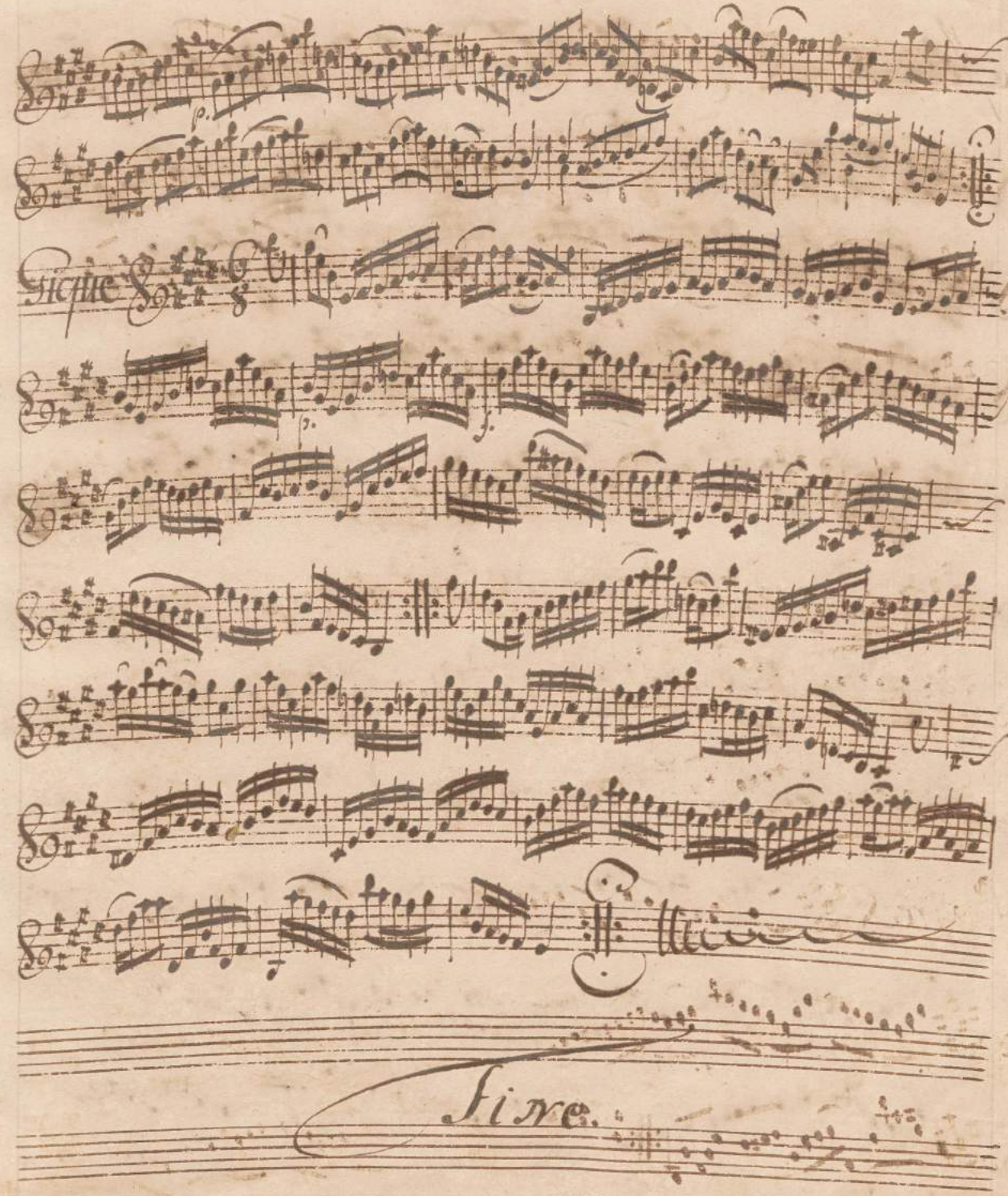





Gavotte en
Rondeaux.


Da Capo
Segue Menuet 1.
Volti

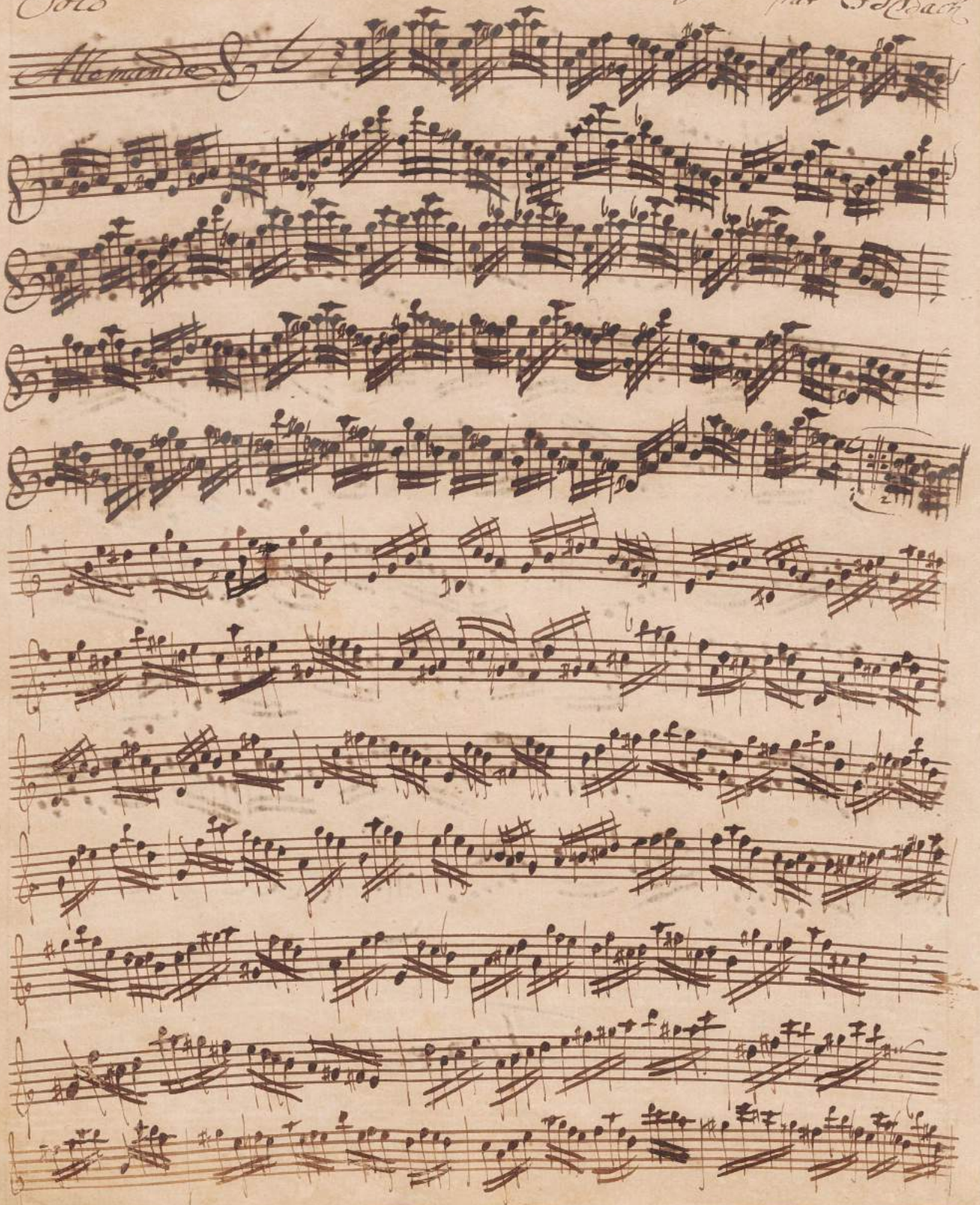

Menuet 1.
Menuet 2.
Bourree
p.
f.
p.
f.

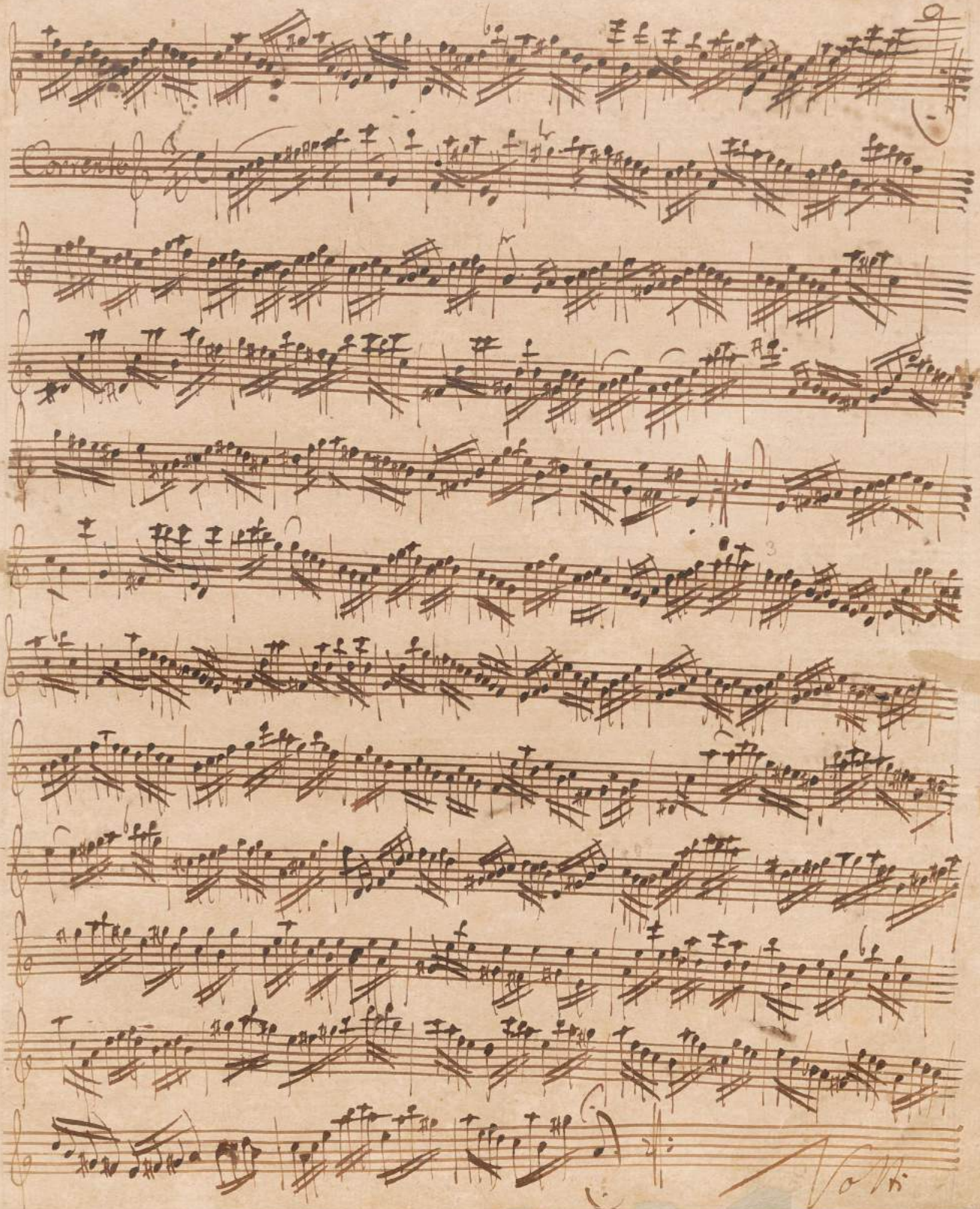

Fine.

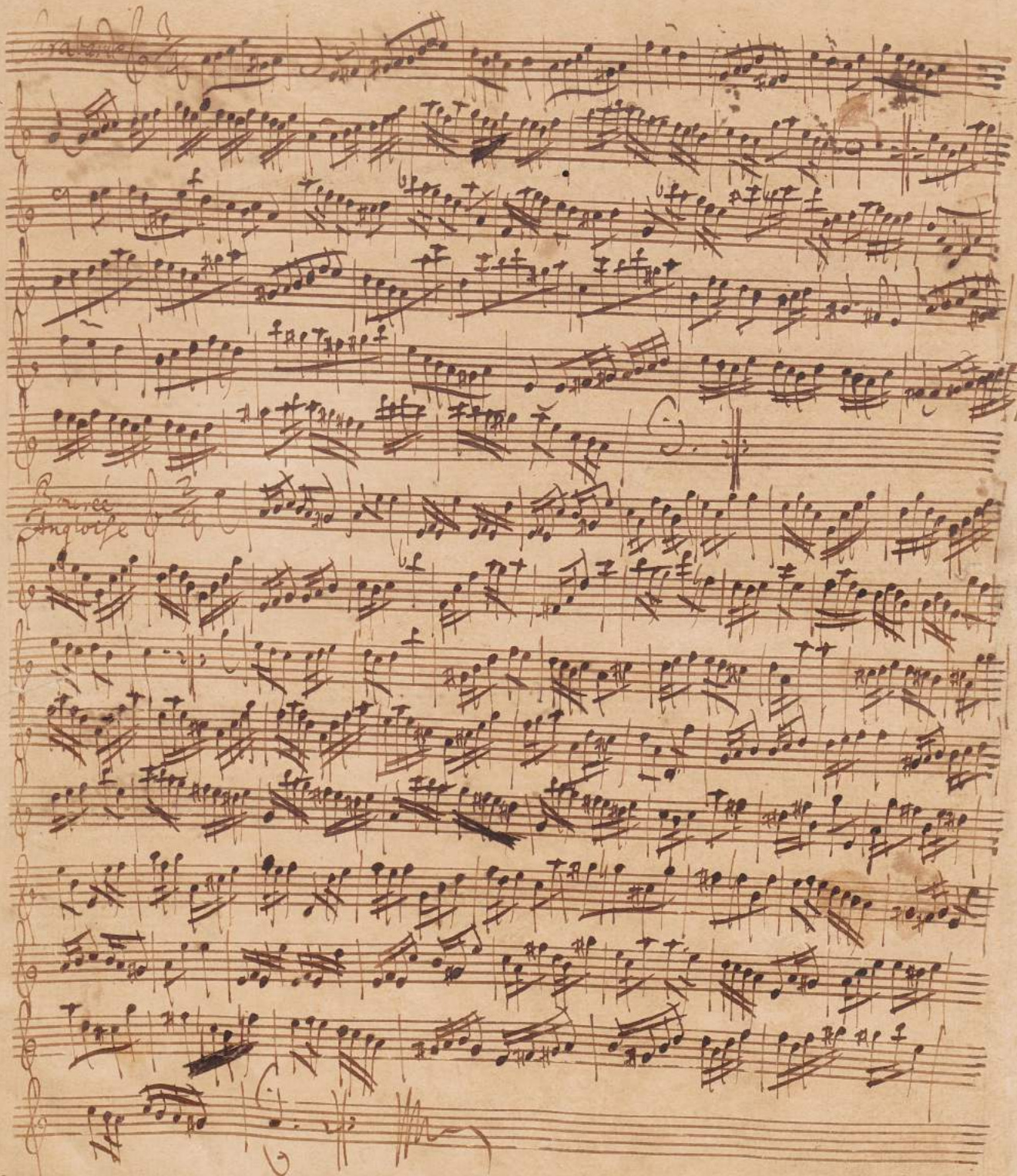
Solo

par J. S. Bach

Allemande







St.B.16.I.39.U

cm 1 2 3 4 5
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2.2
2.5
2.8
3.2
3.6
4.0
4.5
5.0
5.6
6.3
7.1
8.0
Staatsbibliothek
zu Berlin
Preußischer Kulturbesitz

Partita III

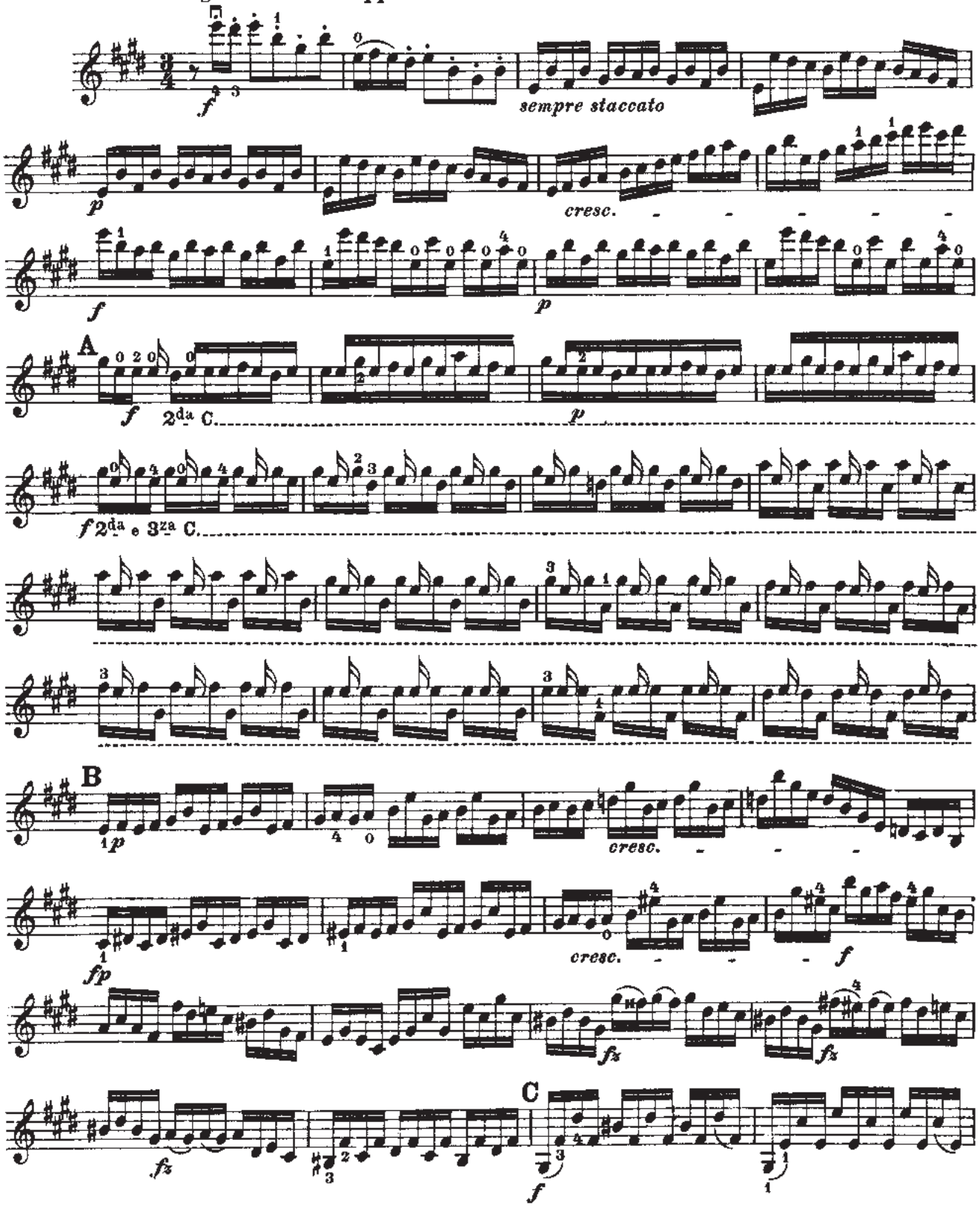
Violin

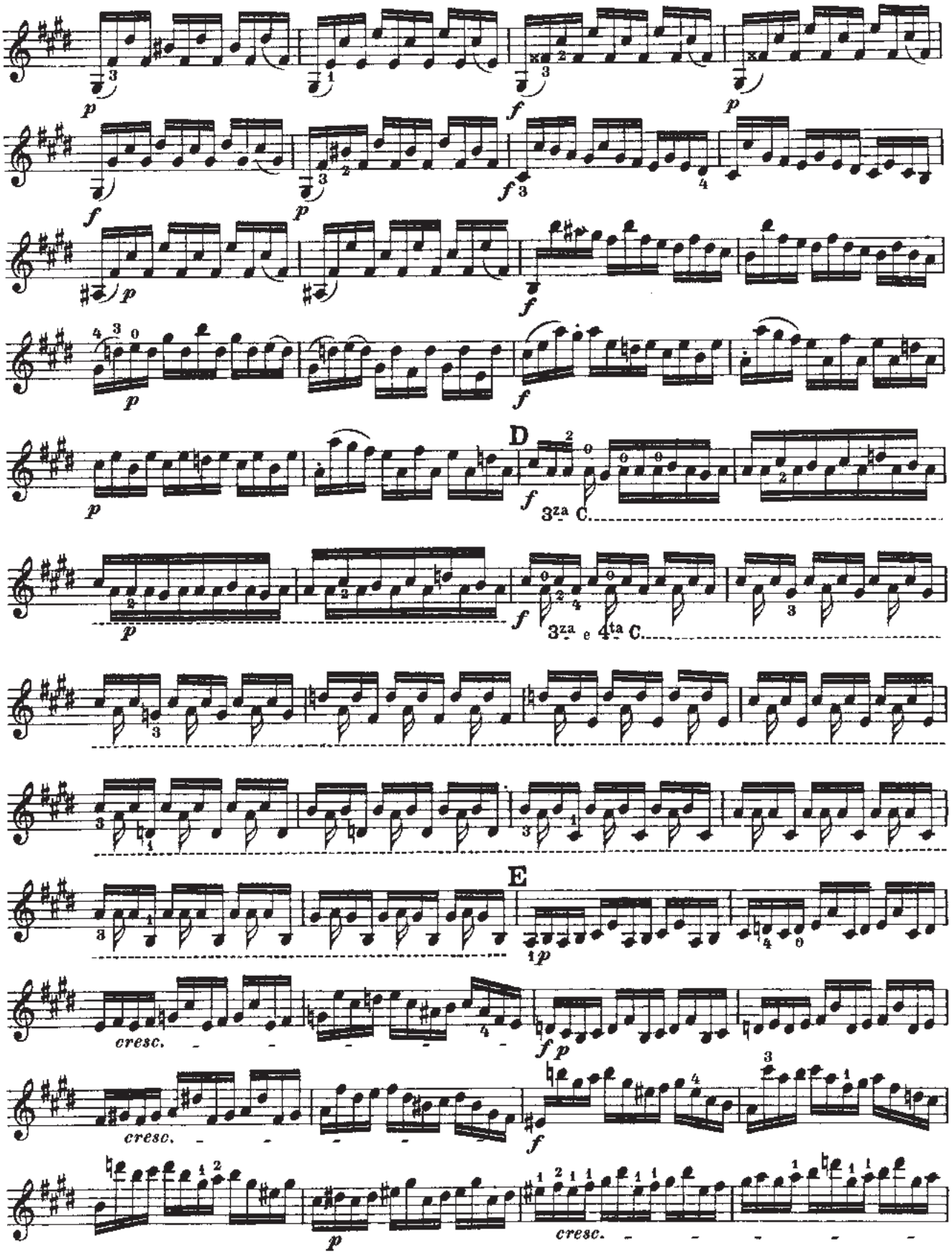
Johann Sebastian Bach

BWV 1006

Preludio

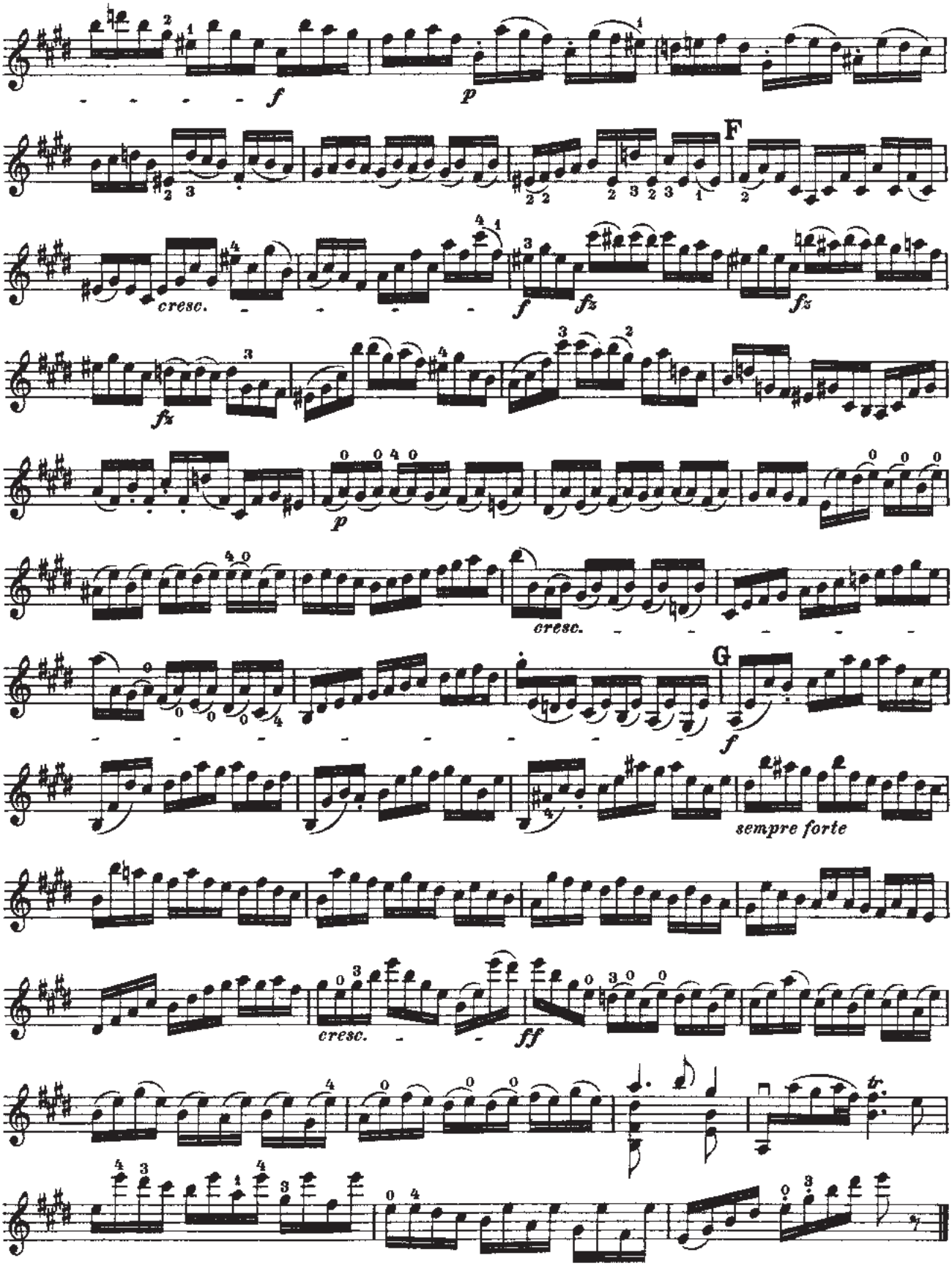
(Allegro ma non troppo)





www.TheViolinSite.com

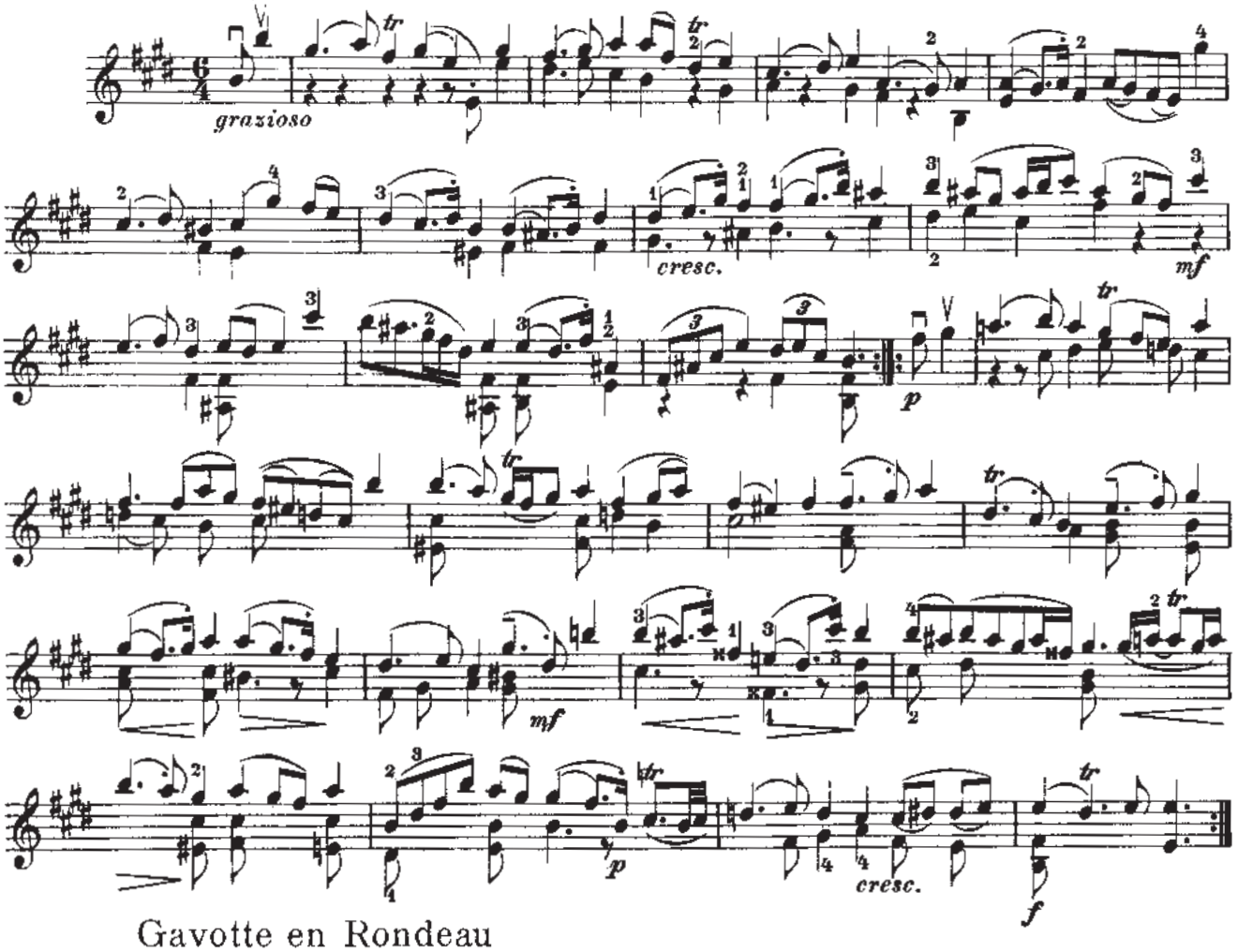
Violino



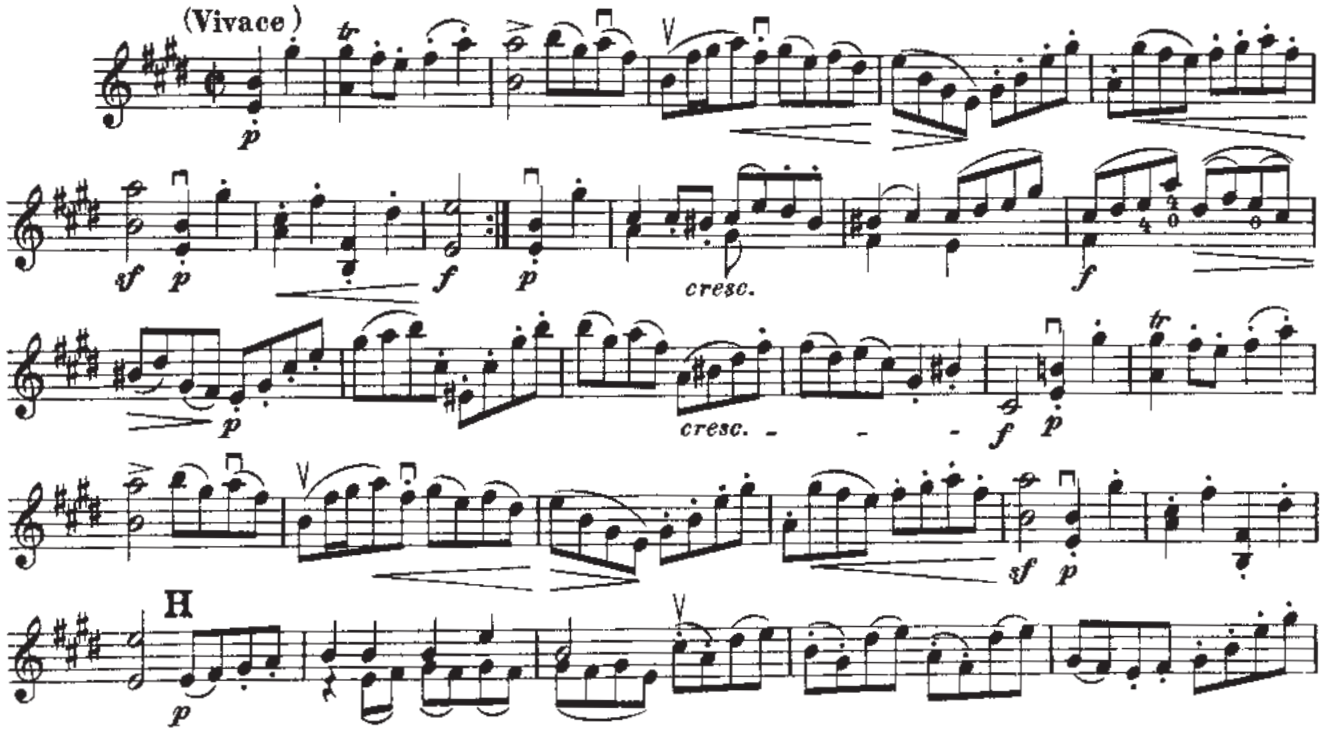
www.TheViolinSite.com

Loure
(Allegro moderato)

Violino



Gavotte en Rondeau
(Vivace)



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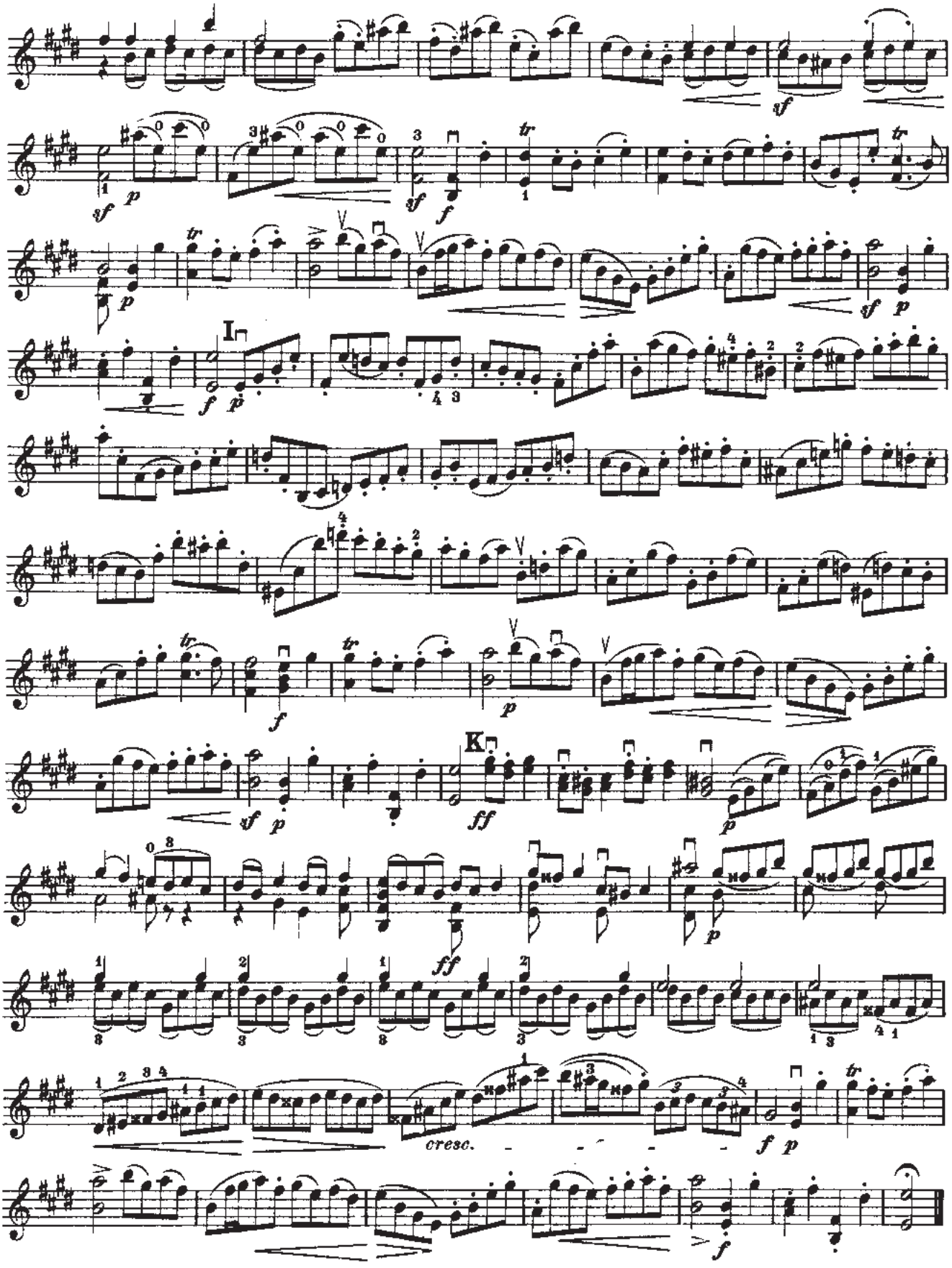

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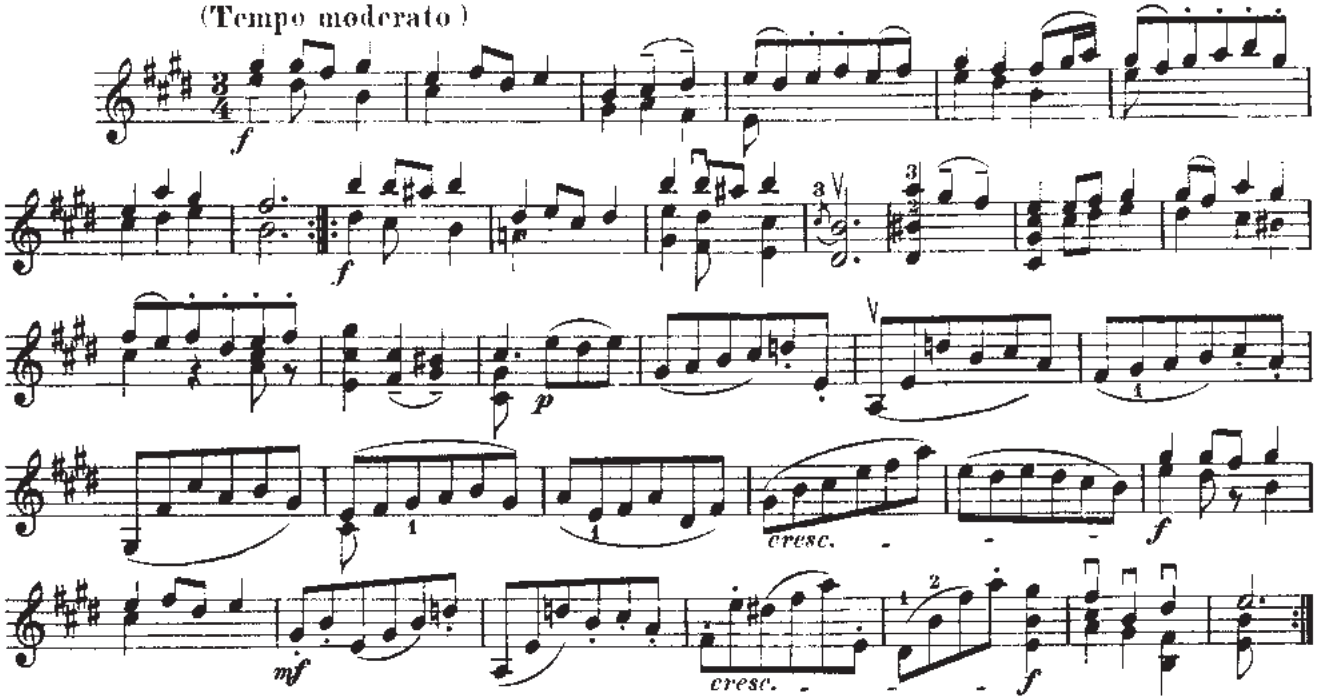
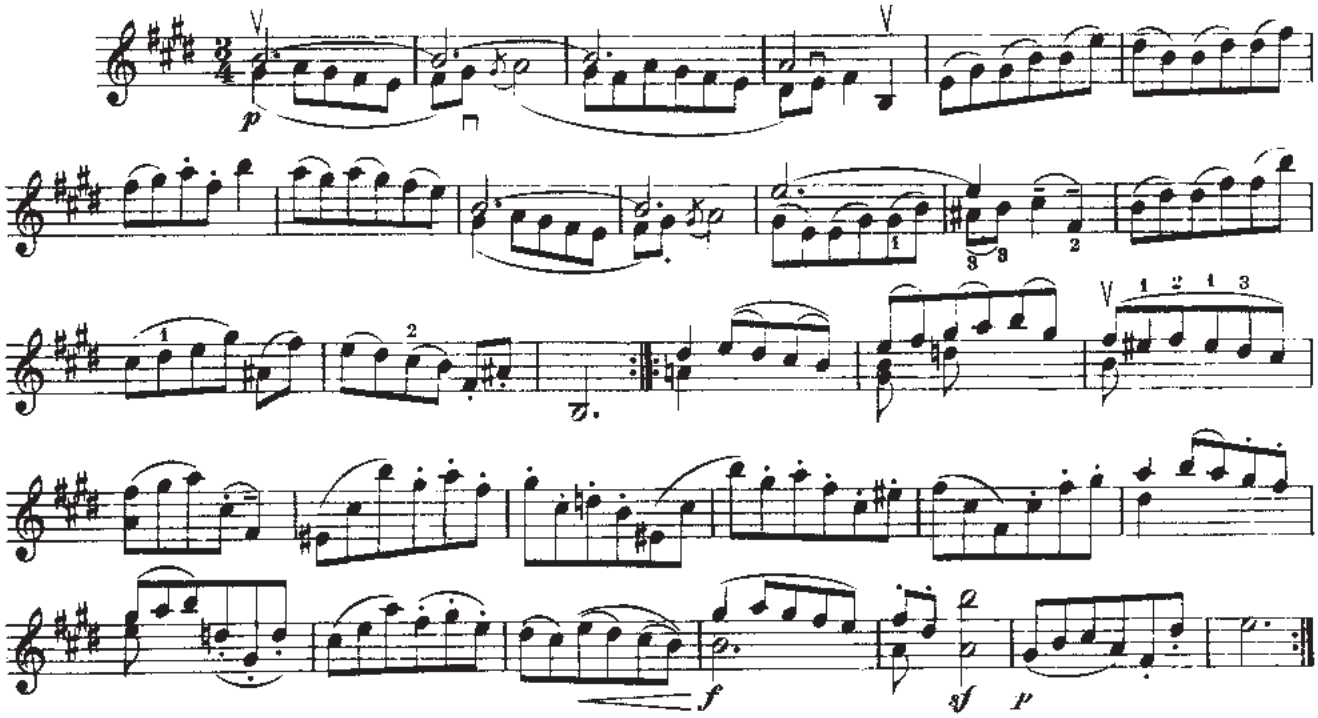
Menuet I

(Tempo moderato)

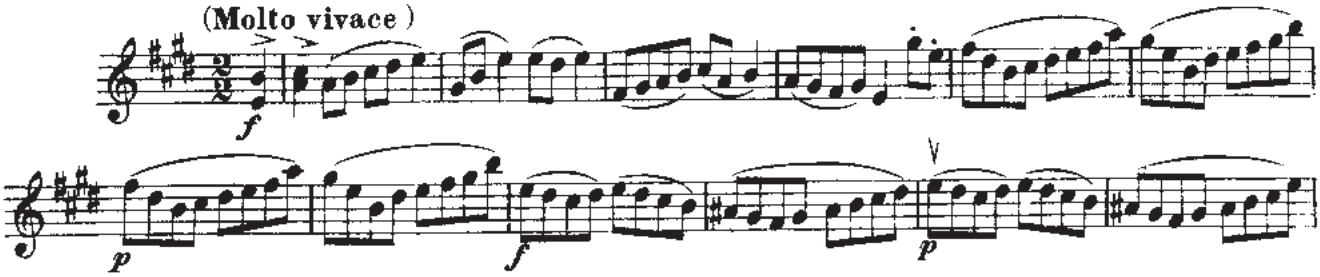


Menuet II



Bourrée

(Molto vivace)



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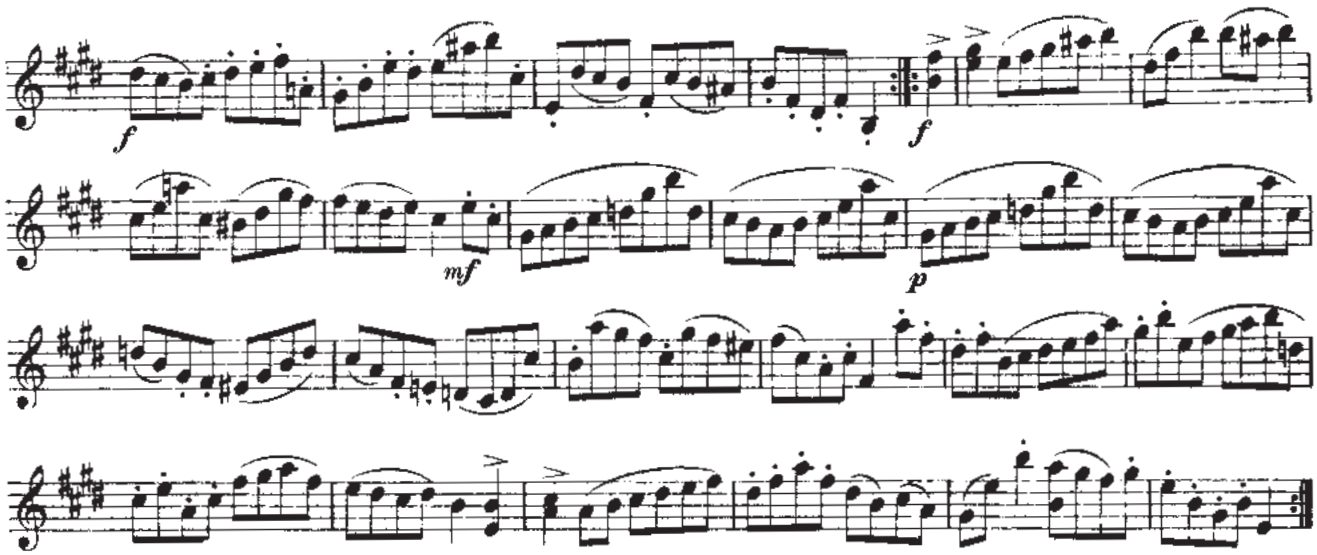
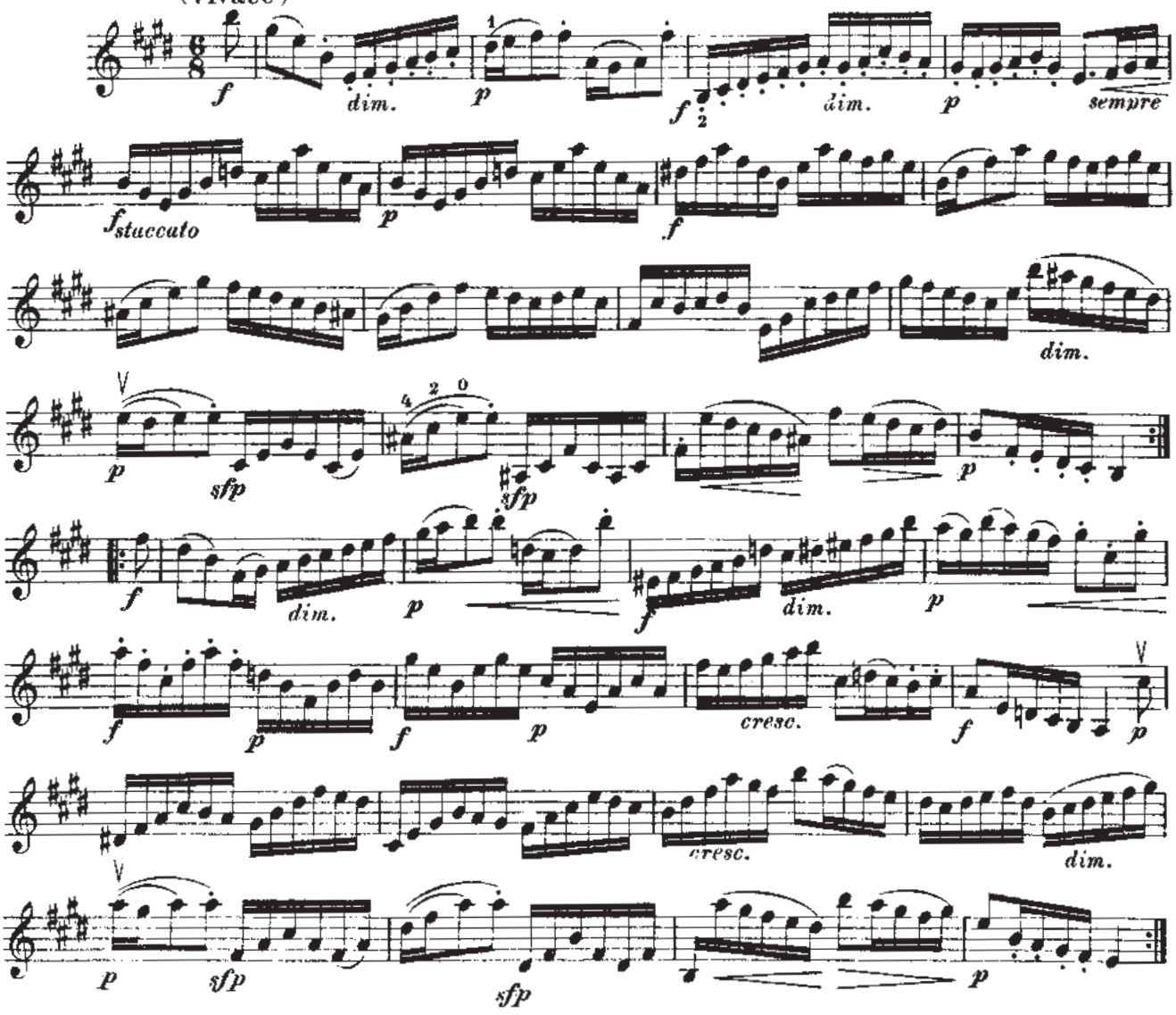


Gigue

(Vivace)



{BnF Gallica

Thesaurus harmonicus divini Laurencini romani, necnon praestantissimorum musicorum, qui hoc seculo in diversis orbis [...]

Source gallica.bnf.fr / Bibliothèque nationale de France

{BnF Gallica

> Besard, Jean-Baptiste (1567?-16..). Thesaurus harmonicus divini Laurencini romani, necnon praestantissimorum musicorum, qui hoc seculo in diversis orbis partibus excellunt, selectissima omnis generis cantus in testudine modulamina continens. Novum plane, et longe excellens opus, in gratiam liberalis huius facultatis excultorum, quan. 1603.

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THESAVRVS HARMONICVS DIVINI

LAVRENCINI ROMANI, NEC NON PRAESTANTISSIMORVM MVSICORVM,

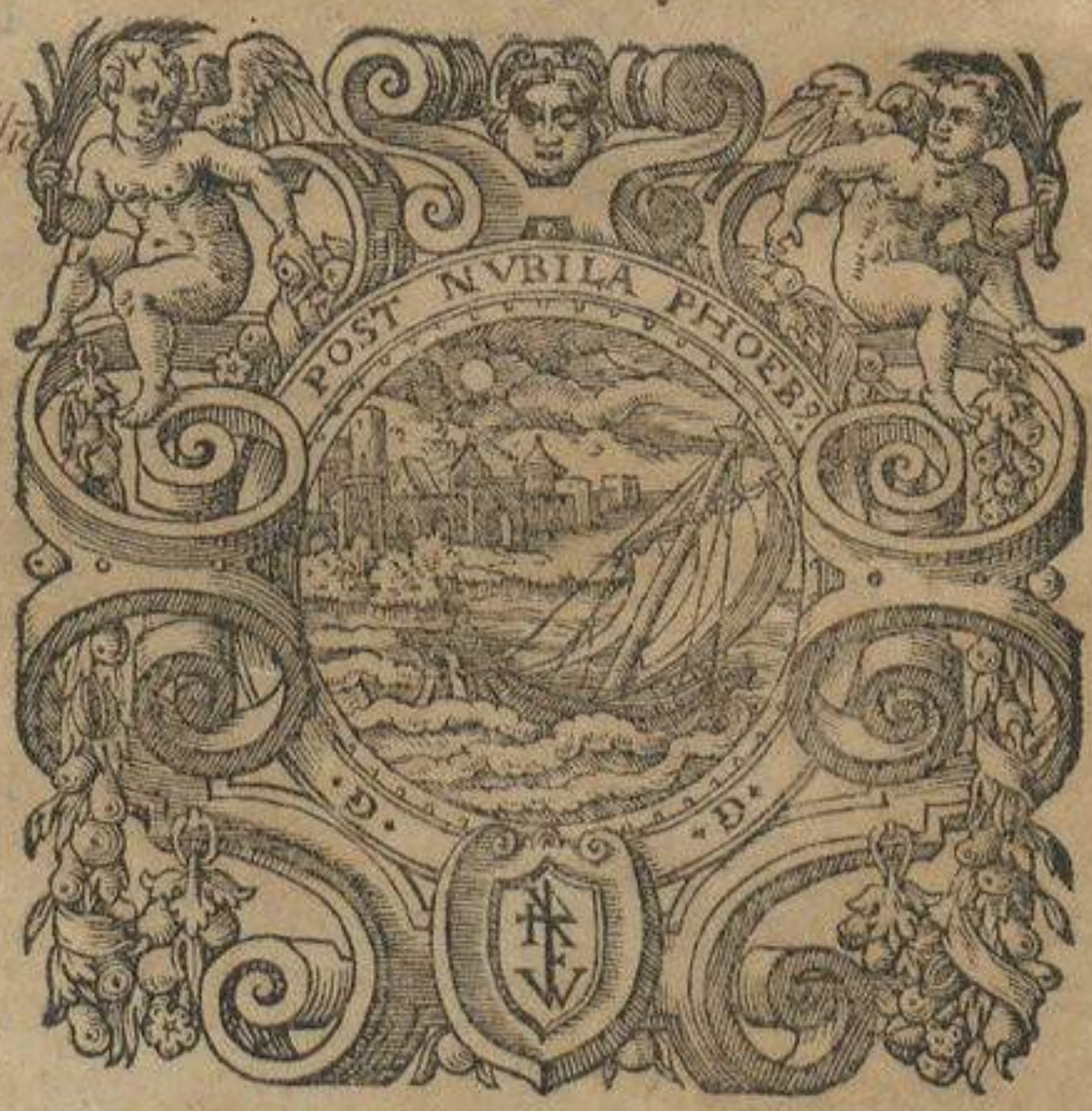
QVI HOC SECVLO IN DIVERSIS ORBIS PARTIBVS EXCELLVNT, SELECTISSIMA OMNIS GENERIS CANTVS IN TESTVDINE MODVLAMINA CONTINENS.

NOVVM PLANE, ET LONGE EXCELLENS OPVS, IN GRATIAM LIberalis huius facultatis excultorum, quanta fieri potuit diligentia, methodo, & facilitate, ex varijs ipsorum Authorum scriptis (quorum nomina proxima à præfatione pagina recensentur) in hoc volumen congestum, & decem libris (quorum quilibet peculiare melodiæ genus complectitur) diuisum, Per

IOANNEM BAPTISTAM BESARDVM VESONTINVM, ARTIVM liberalium excultorem, & Musices peritissimum.

Additus est Operis extremitati de modo in testudine studendi libellus, in gratiam rudiorum ab eodem Authore conscriptus.

Qui Satyros Musis præfert, & Apollinis artes
Spernit, is humanæ pit[illegible]rationis habet.



COLONIÆ AGRIPPINÆ,

Excudebat Gerardus Greuenbruch, sumptibus Authoris

Anno redemptionis M. DC III.

Cum gratia, & priuilegio Sac. Cæs. Maiest. ad decennium.

Source gallica.bnf.fr / Bibliothèque nationale de France

Summa priuilegij Cæsarei.

RVDOLPHVS Secundus diuina fauente clementia electus Romanorum Imp. semper Augustus, ac Germaniæ, Hũgariæ, Bohemiæ, Dalmatiæ, Croatiæ, Sclauoniæ, Rex: Archidux Austriæ, dux Burgũdiæ, Styriæ, Carinthiæ, Carniolæ, & VVartembergæ; Comes Tyrolis &c. Recognoscimus, & notũ facimus tenore præsentium vniuersis, Quòd cùm nobis noster, & sacri Romani Imperij fidelis, dilectus Ioannes Baptista Besardus Vesontinus humillimè exposuerit, se ingratiam eorum, qui Musicam excolunt, opus quoddam, cuius sequens est inscriptio (THESAVRVS HARMONICVS Diuini Laurentani Romani, necnon præstantissimorum Musicorum, qui modernis temporibus in toto orbe reperiuntur, selectissima omnis generis tactus in studiosæ modulamina continens) proprijs sumptibus edere decreuisse, attamen vererine æmuli fortè quidam vel imitando, vel alijs sinistris artibus ipsam laborem & emolumento suo destituturi sint, & proinde admodum demissè petierit, vt aduersus eiusmodi fraudes & insidias eum Cæsareo nostro priuilegio præmunire clementer dignaremur. Nos itaq; petitioni suæ benignè annuentes, Mandamus, atq; præcipimus omnibus, & singulis Calcographis, Bibliopolis, ac alijs etiam qui vel emendis, vel vendendis libris negotiationem suam exercent, ne quis memoratum opus intrà decennium à prima eius editionis die computandum per vniuersum Romanum Imperium regnaq;, & prouincias nostras hæreditarias, vel in toto, vel in parte aliqua præter scitum, & expressum ipsius Besardi consensum, & voluntatem imitetur, edat, vel imprimat, aut alibi etiam impressum adducat, distrahat, vel diuendat. Si quis autem secus fecerit pœnam amissionis omnium librorum & mulctã insuper decem marcarum auri puri nostro Imperiali fisco fraudis vindici; & ipsi Besardo ex æquo toties quoties contrafactum fuerit irremissibiliter pendendum se nouerit ipso facto incurrisse, ea tamen etiam lege addita, vt sæpedictus Ioannes Baptista Besardus tria ad minus operis istius exemplaria, ad Cancellariam nostram Imperiadem latinam, propriis sumptibus quamprimùm transmittat, quod ipsum si neglexerit, priuilegio hac nostro Cæs. priuatus, & exutus omnino censeatur. Harum patentium nostrarum testimonio literarum manu nostra subscriptarum, & sigilli quoque nostri impressione munitarum. Datum in arce nostra regia Pragæ die quarta mensis Ianuarij, Anno Domini Millesimo Sexcentesimo tertio, Regnorum nostrorum Romani vigesimo octauo, Hungarici trigesimo primo, & Bohemici itidem vigesimo octauo. *Sic signatum*

RVDOLPHVS.

Rud. Coraducius.

Ad mandatum Sac. Cæs. Maiest. proprium
Io. Baruitius.

{BnF Gallica

Thesaurus harmonicus divini Laurencini romani, necnon praestantissimorum musicorum, qui hoc seculo in diversis orbis [...]

Source gallica.bnf.fr / Bibliothèque nationale de France

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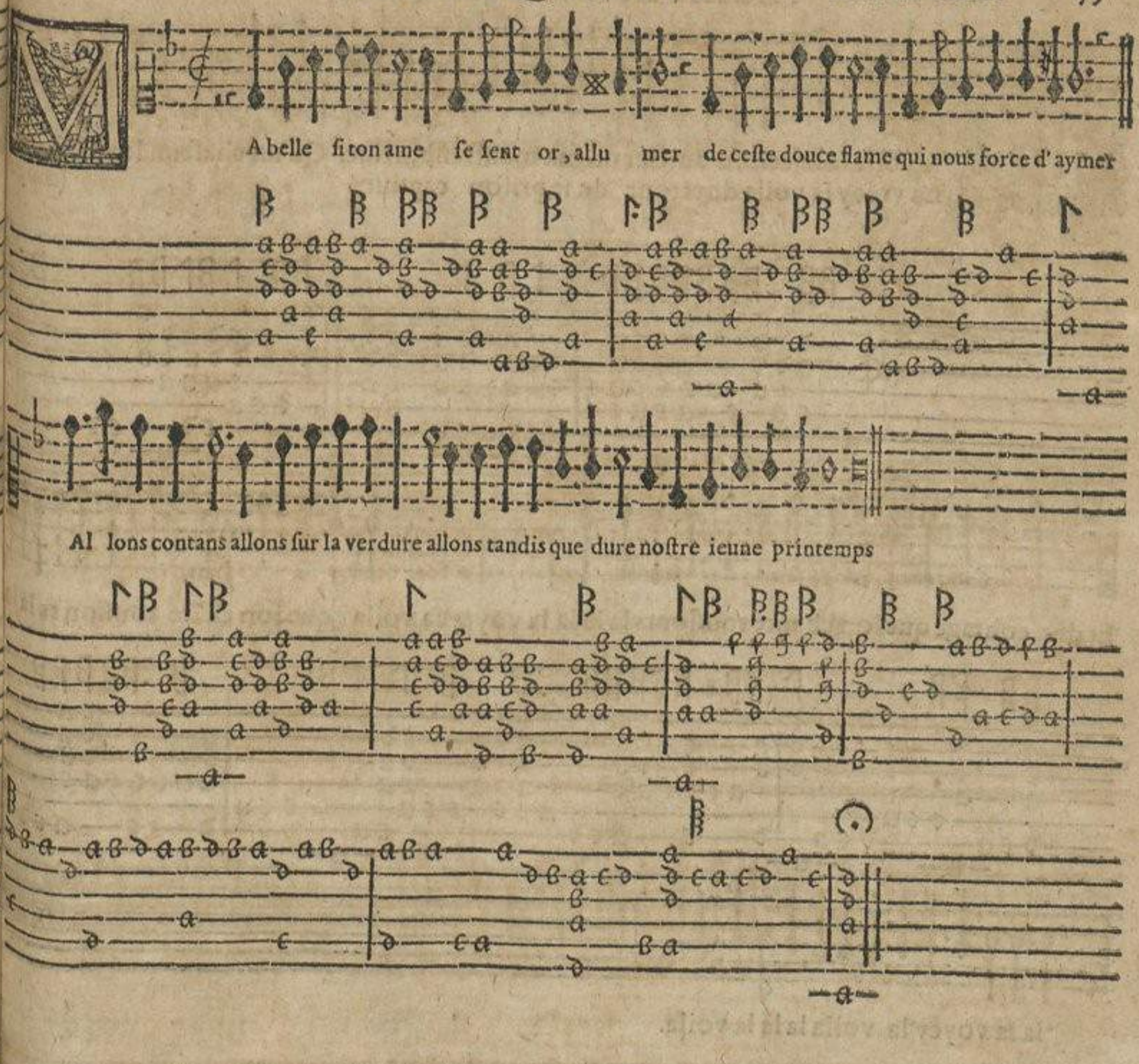


Auant qua la iournée
De nostre aage qui fuit
Se sente enuironnée
Des ombres de la nuit,
Prenons loysir.
De viure nostre vie,
Et sans craindre l'enuie
Baisons nous a plaisir.

Et puis ces ombres saintes
Hostesses de la bas
Ne demenent qu' en feintes
Leurs amourcux esbatz.
Entre elles plus
Amour n'a de puissance,
Et plus n'ont iouissance
Des plaisirs de Venus.

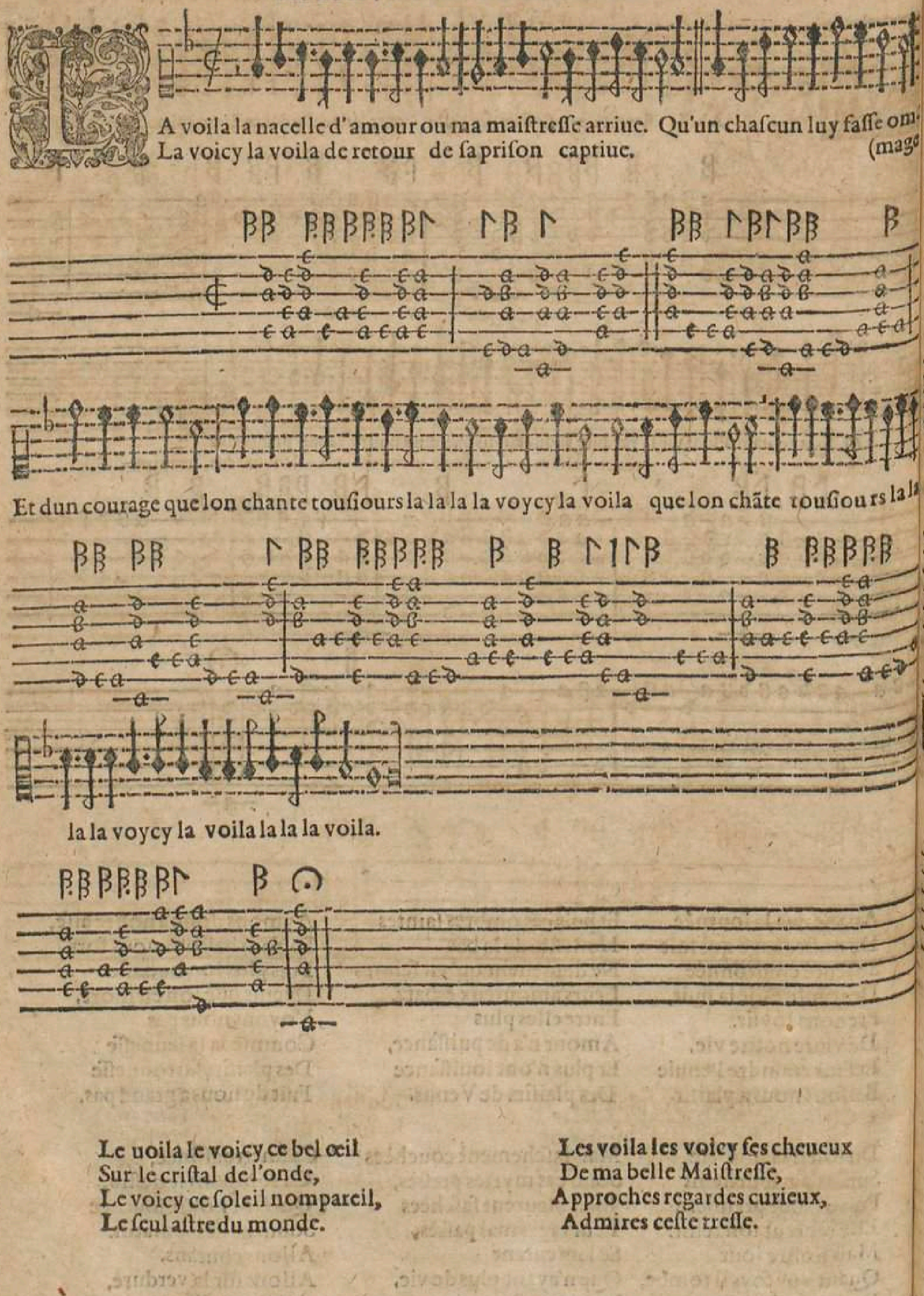
Aymons donc a nostre aise,
Baisons baisons nous fort.
Puis plus lon ne baise
Depuis que lon est mort.
Voyons nous pas
Comme ia la ieunesse
Des plaisirs larronnesse
Fuit de nous a grand pas.

Du soleil la lumiere
Sur le soir se desteint
Puis a laube premiere
Elle reprent son teint.
Mais nostre iour
Quant vne foys il tombe,
Demeure soub la tombe,
Y faisant long seiour.

Mais laschement couchèes
Soub ces myrtes pressès,
Elles pleurent faschèes
Leurs ages mal passès,
Se lamentant
Que n'ayant plus de vie,
Encore ceste enuie
Les aille tourmentant.

Cà finette affinée,
Cà rompons le destin,
Qui clot nostre iournee
Sottuent des le matin.
Allons contans,
Allons sur la verdure,
Allons tandis que dure
Nostre ieune printemps.

Source gallica.bnf.fr / Bibliothèque nationale de France



A voila la nacelle d'amour ou ma maiſtreſſe arriue. Qu'un chaſcun luy faſſe om-
La voicy la voila de retour de ſa priſon captiue. (mage

Et dun courage que lon chante touſiours la la la la voycy la voila que lon chãte touſiours la la

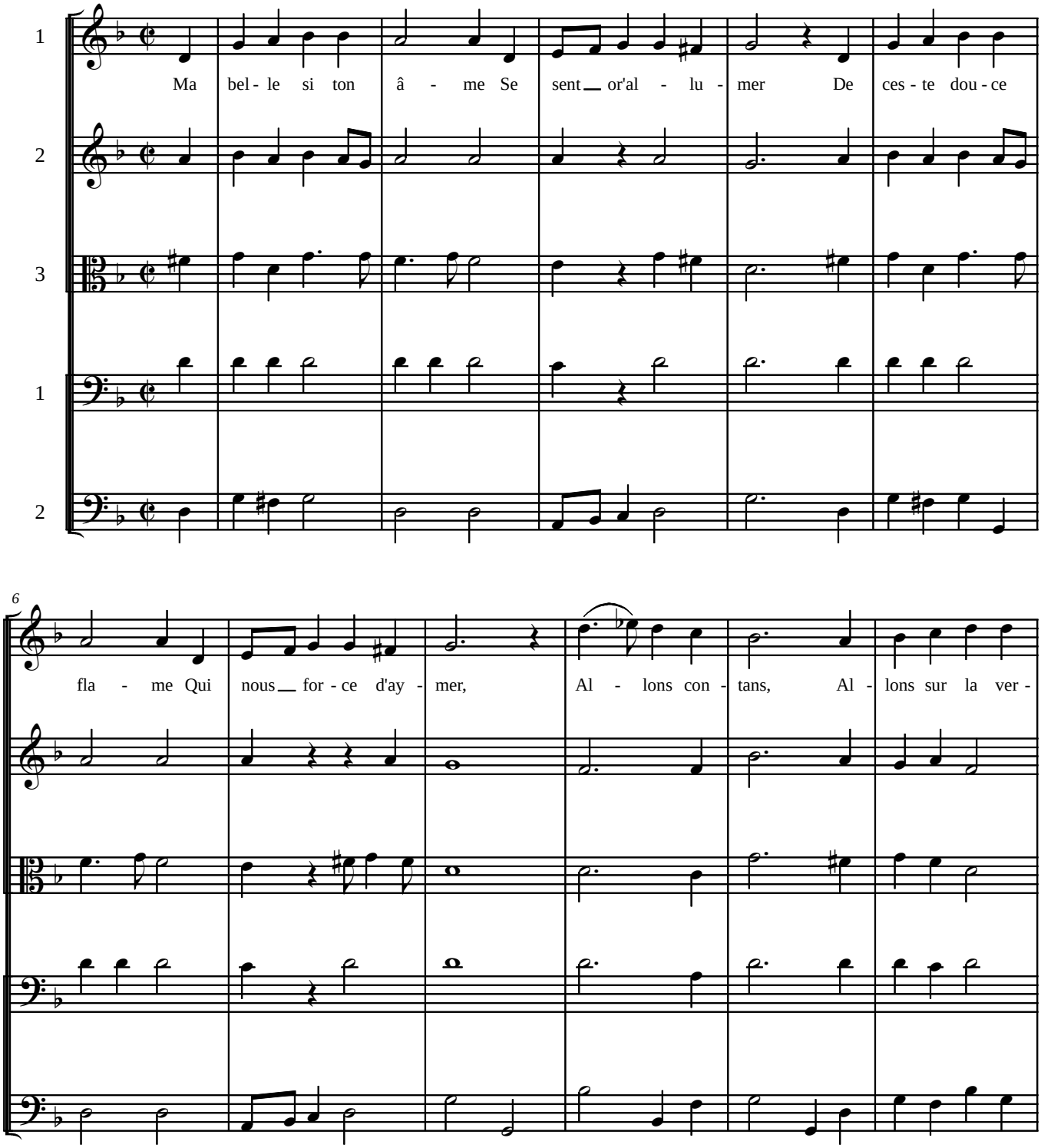
la la voycy la voila la la la voila.

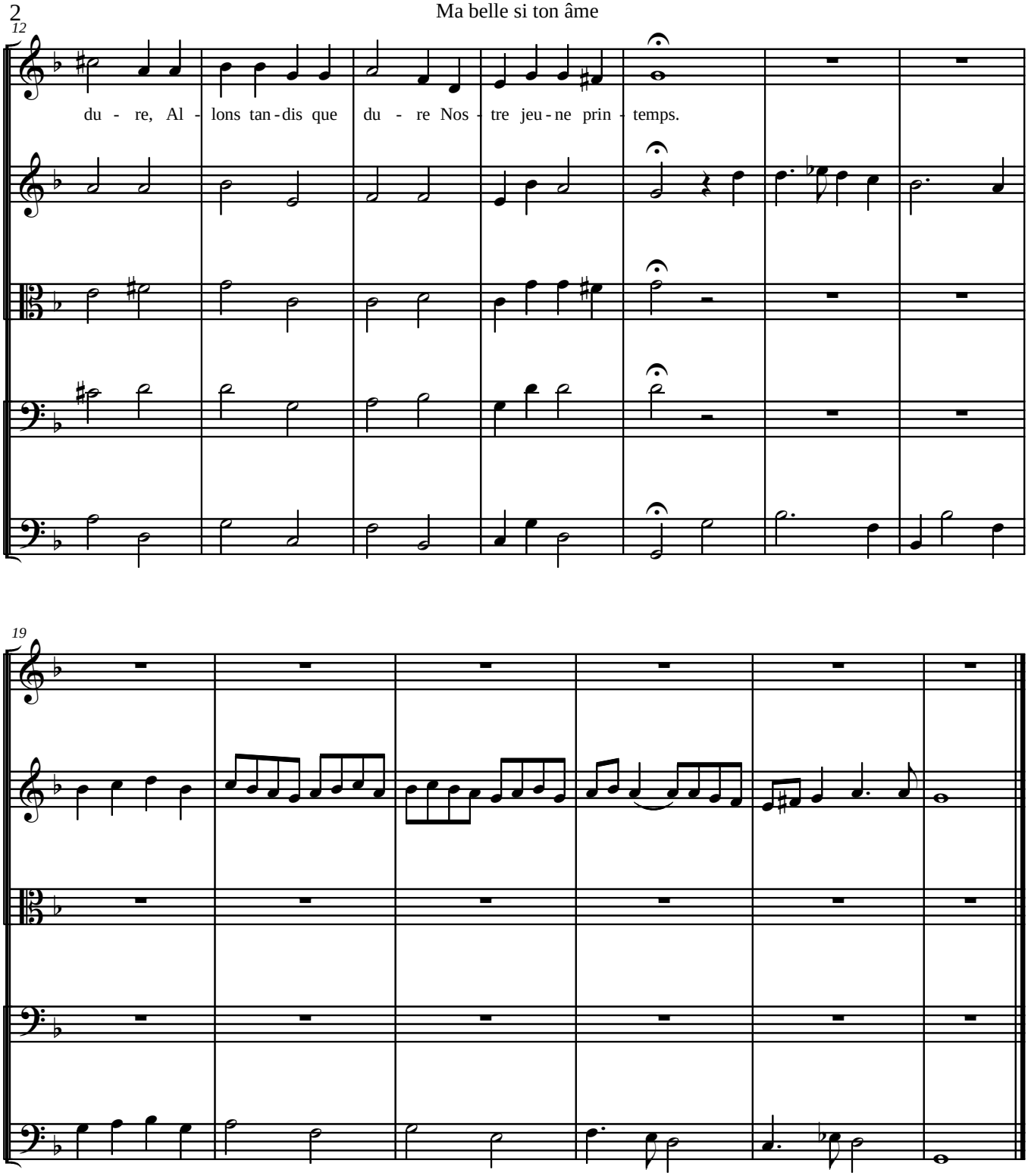
Le uoila le voicy ce bel œil
Sur le criſtal de l'onde,
Le voicy ce ſoleil nompareil,
Le ſeul aſtre du monde.

Les voila les voicy ſes cheueux
De ma belle Maiſtreſſe,
Approches regardes curieux,
Admires ceſte treſſe.

Ma belle si ton âme

G. Durant de la Bergerie




12
du - re, Al - lons tan - dis que du - re Nos - tre jeu - ne prin - temps.
19

ODE III.

CHARLOTE, *ſi ton ame*
Se ſent or' allumer,
De ceſte douce flâme
Qui nous force d'aimer:
Allons contens,
Allons ſur la verdure,
Allons, tandis que dure
Noſtre ieune Printemps.
Auant que la iournee
De noſtre aage, qui fuit,
Se treuue enuironnee
Des ombres de la Nuit:
Prenon loiſir
De viure noſtre vie,
Et ſans craindre l'enuie

Donnons nous du plaiſir.
Du Soleil la lumiere,
Vers le ſoir, ſe dé-taint,
Puis, à l'aube premiere,
Elle reprend ſon taint:
Mais noſtre iour,
Quand vne fois il tombe,
Demeure ſoubs la tombe
Sans eſpoir de retour.
Et puis les ombres ſaintes,
Hoſteſſes de là bas,
Ne de-meinent, qu'en feintes,
Les amoureux ébats.
Entre elles plus
Amour n'a de puiſſance,
Et plus n'ont cognoiſſance
Des plaiſirs de Venus.
Mais laſchement couchees
Soubs les Myrthes preſſez,
Elles pleurent faſchees
Leurs aages mal paſſez:
Se lamentant,
Que n'ayant plus de vie,
Encore ceſte enuie
Les aille tourmentant.
En vain elles deſirent
De quiter leur ſeiour:
En vain elles ſoupirent
De re-voir noſtre iour:
Iamais vn mort,
Ayant paſſé le fleuue
Qui les ombres abreuue,

Numérisé par Google

Ne re-voit noſtre bord.
Aymon donc à noſtre aiſe,
Baiſon-nous bien & beau,
Puiſque plus on ne baiſe
Là bas ſoubs le tombeau:
Senton-nous pas
Comme ià la ieuneſſe,
Des plaiſirs larronneſſe,
Fuit de nous à grand pas?
Ca, finette affinee,
Ca trompon le deſtin,
Qui cloſt noſtre iournee
Souuent dés le matin:
Allon contens
Fouler ceſte verdure,
Allon, tandis que dure
Noſtre ieune Printemps.

VOEV A CHARLOTE.

ODE IIII.

IE veux, ma Nymphe belote,
Ma belote Nymphelote,
Ie veux ores te iurer
Vn vœu, qui puiſſe durer,
Ie veux te rendre aſſeuree
De mon amitié iuree,
Si que d'elle deſormais
Tu face eſtat à iamais.

Numérisé par Google

XVI. Livre d'Airs de differents autheurs à deux parties

Source gallica.bnf.fr / Bibliothèque nationale de France

Ballard, Robert (1610?-1672). XVI. Livre d'Airs de differents autheurs à deux parties. 1673.

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Rés. Vm7
283 (8)

Vm + 1348
3.

Rés - Vm7 - 283 (8-15)

XVI. Livre

D'AIRS

DE

DIFFERENTS AVTHEVRS

à deux Parties.

A PARIS,

Par ROBERT BALLARD, seul Imprimeur du Roy pour la Musique, ruë Sainct Iean de Beauuais, au Mont Parnasse.

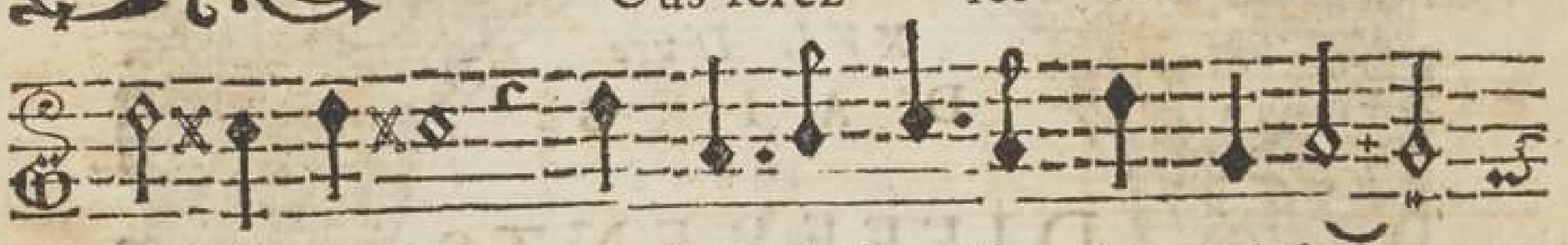
1673.

Auec Priuilege de sa Majesté.

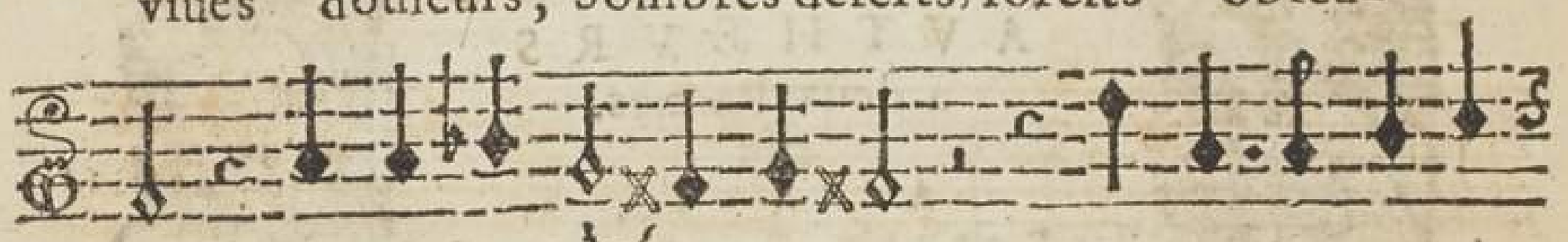
BIBLIOTHECA REGIA

Rés. Vm 7. 983

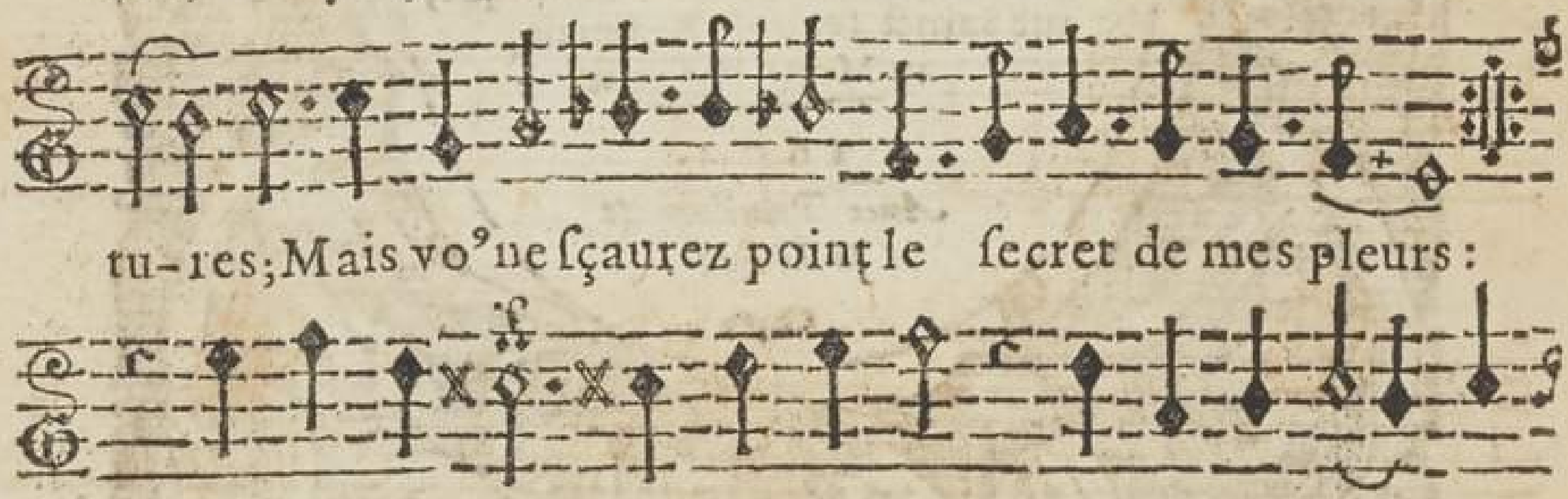
Vous ſerez les témoins de mes



viues douleurs, Sombres deſerts, foreſts obſcu-

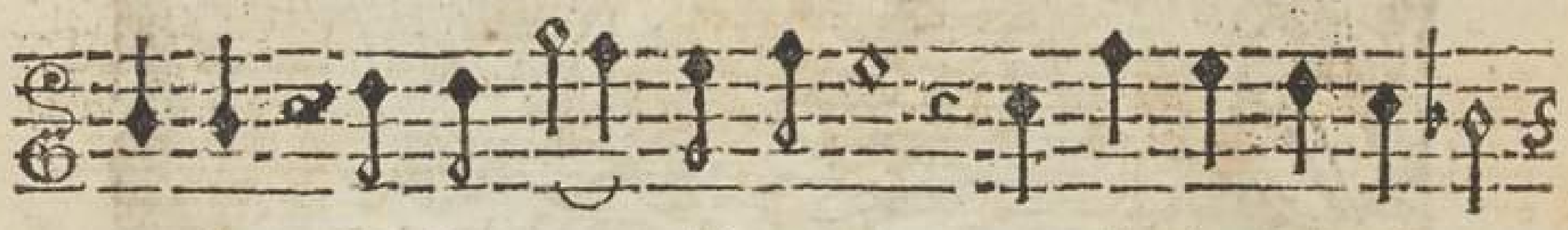


res, I'yray pleurer chez vous mes triſtes avan-

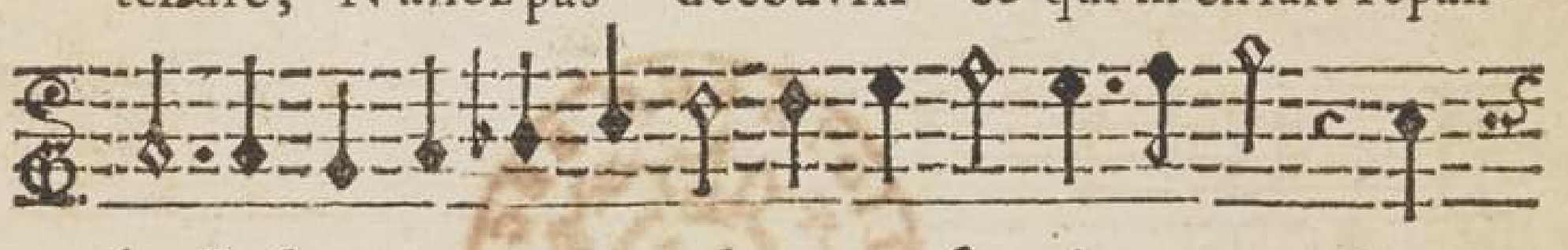


tu-res; Mais vo⁹ ne ſçaurez point le ſecret de mes pleurs:

Helas! helas! dans vn amour ſi delicat, ſi



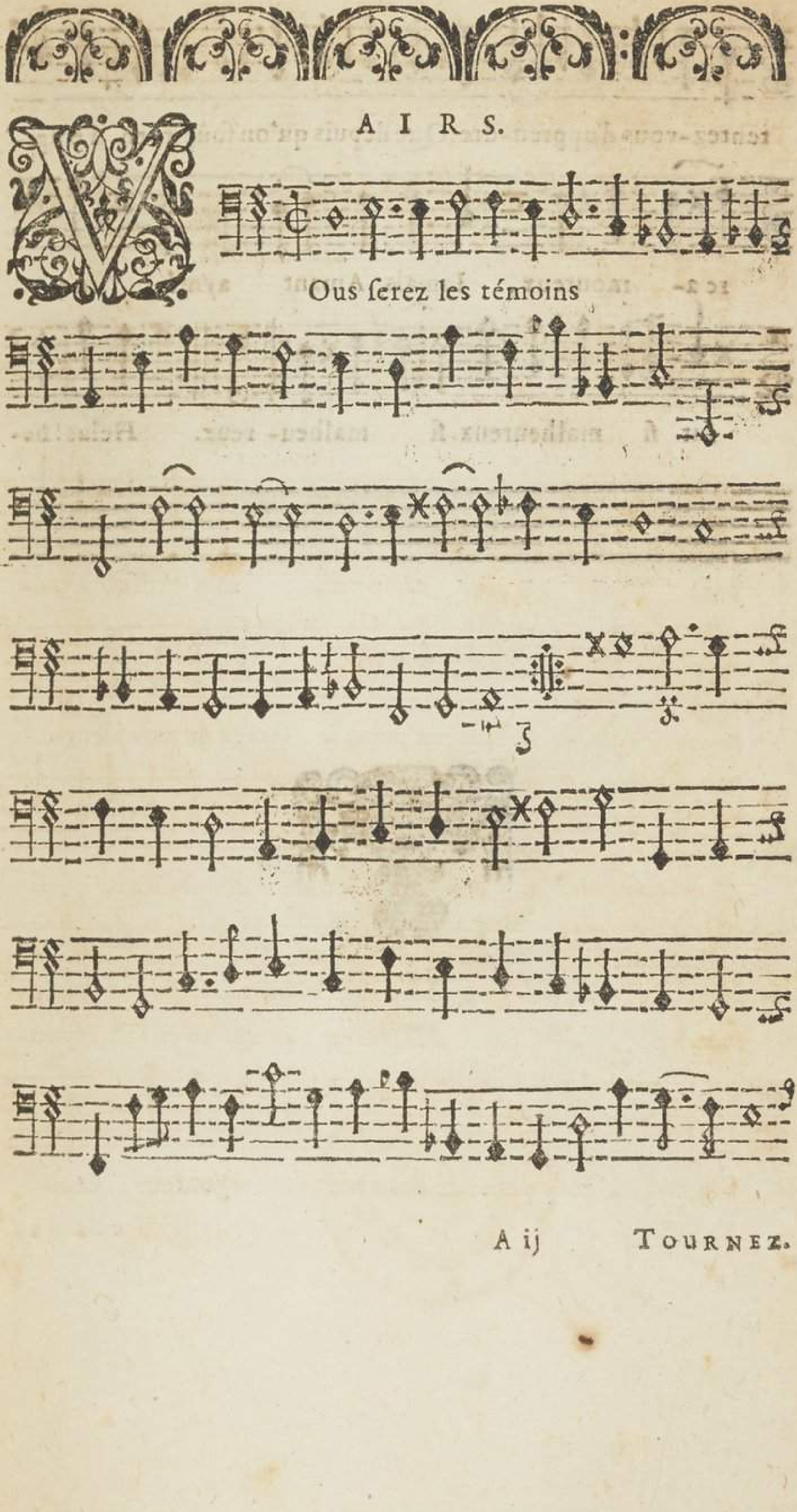
tendre, N'allez pas découvrir ce qui m'en fait répan-



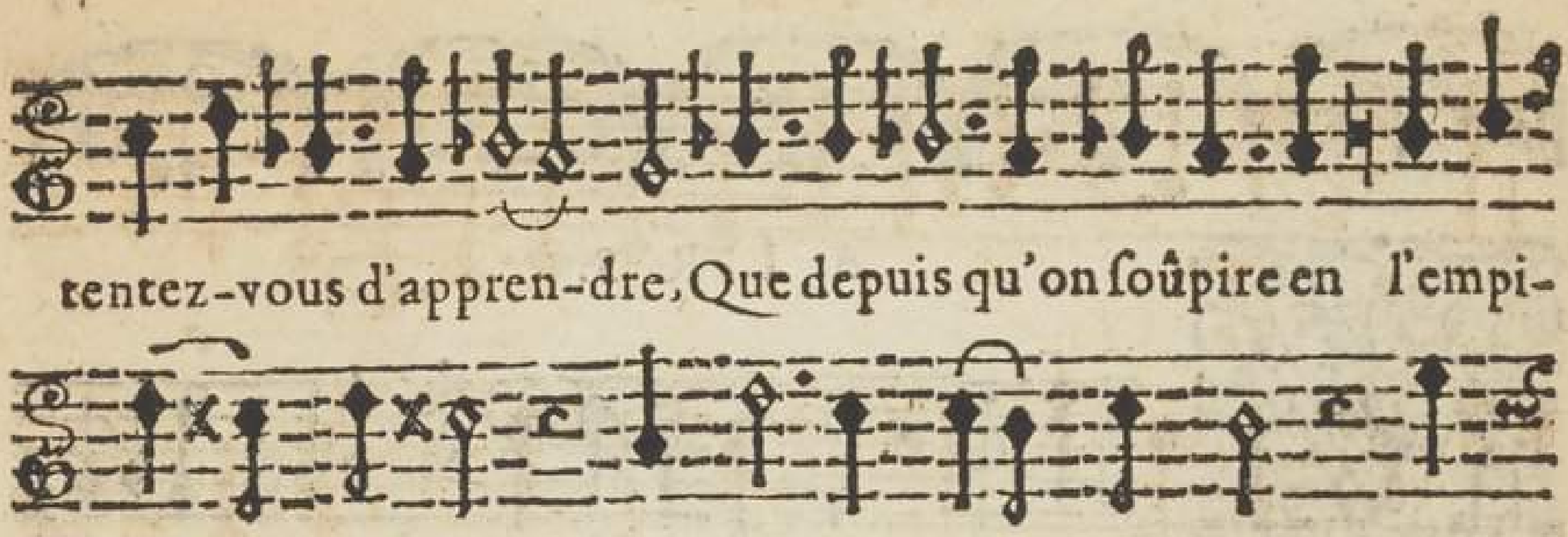
dre, Et ſans trop penetrer dans mon ſort rigoureux, Con-

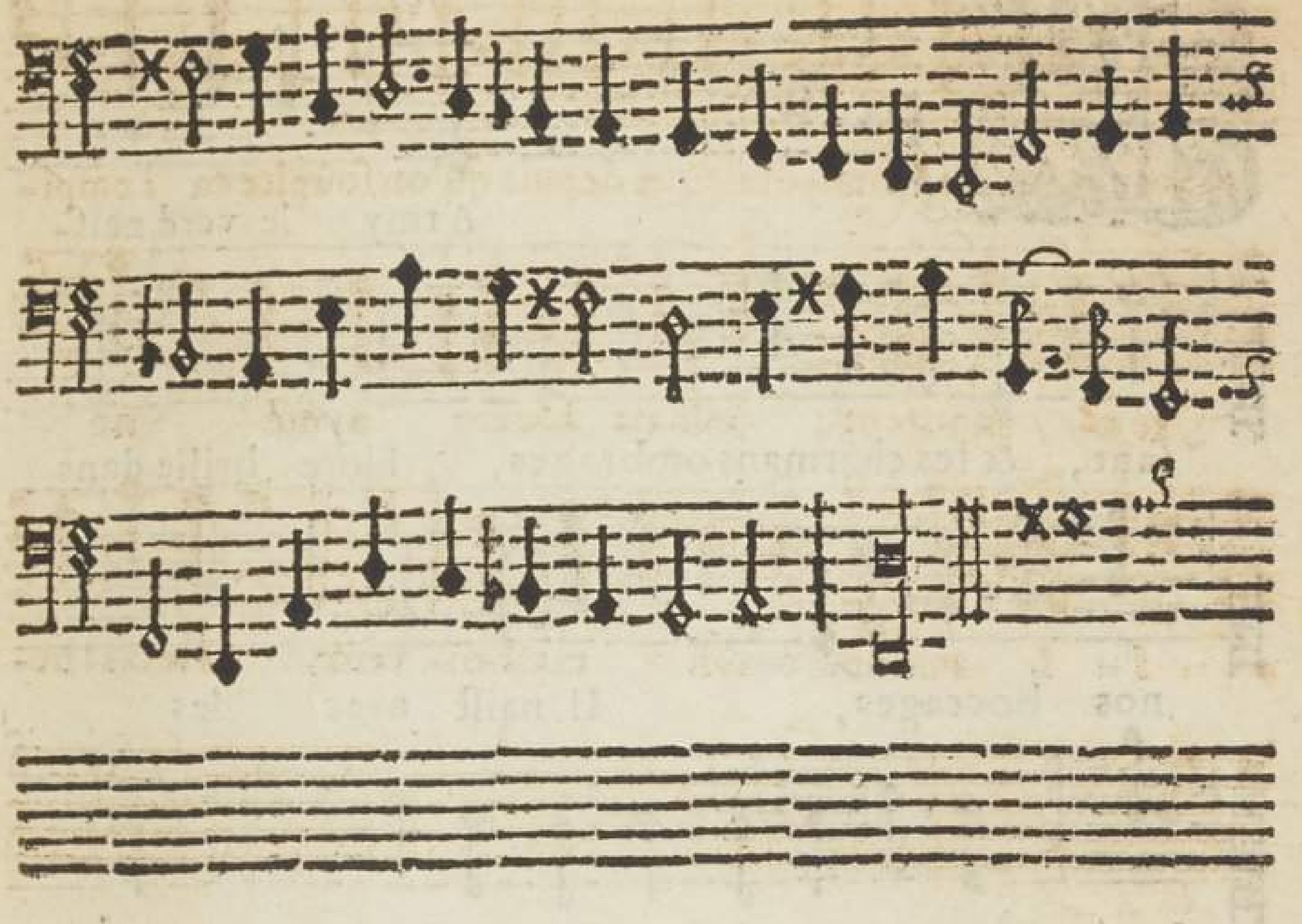
TOURNEZ.

AIRS.



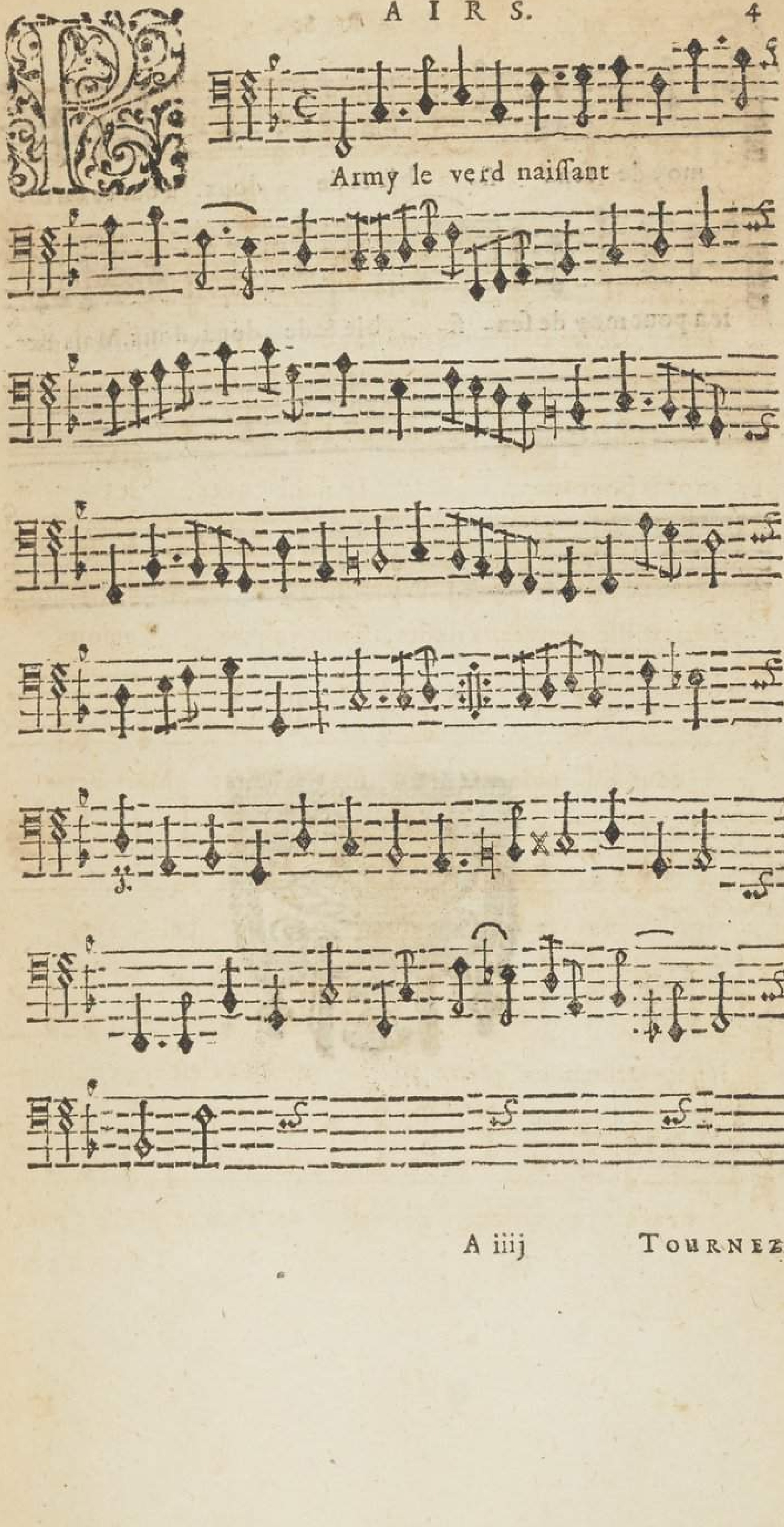
 TOURNEZ.


tentez-vous d'appren-dre, Que depuis qu'on ſoûpire en l'empi-
re a- moureux, Iamais Amant aymé ne
fut ſi malheureux. ſi malheu- reux. Helas! he-



Army le verd naiſ-
ſant, & les charmans ombrages, Flore brille dans
nos boccages, Il naiſt avec les
fleurs mille nouveaux deſirs, Tout inſpire l'amour,
tout diſ- poſe aux plai- ſirs: ſirs: Mais Ber-
ge- re je ſens qu'vne ſaiſon ſi bel- le,
Ne ſçauroient me plaire ſans vous, Et c'eſt vous qui don-
nez à la ſaiſon nouvel- le, Tout ce qu'elle a pour

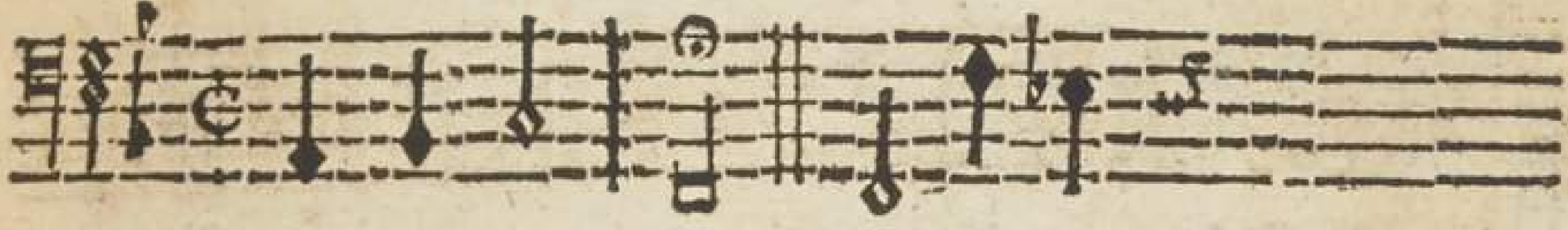
TOURNEZ.

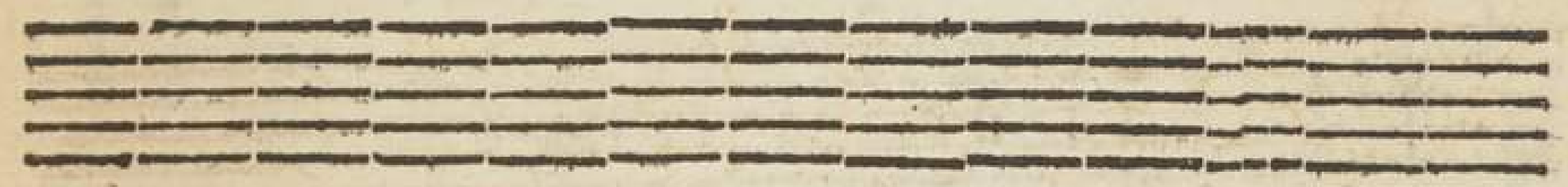


Army le verd naiſſant

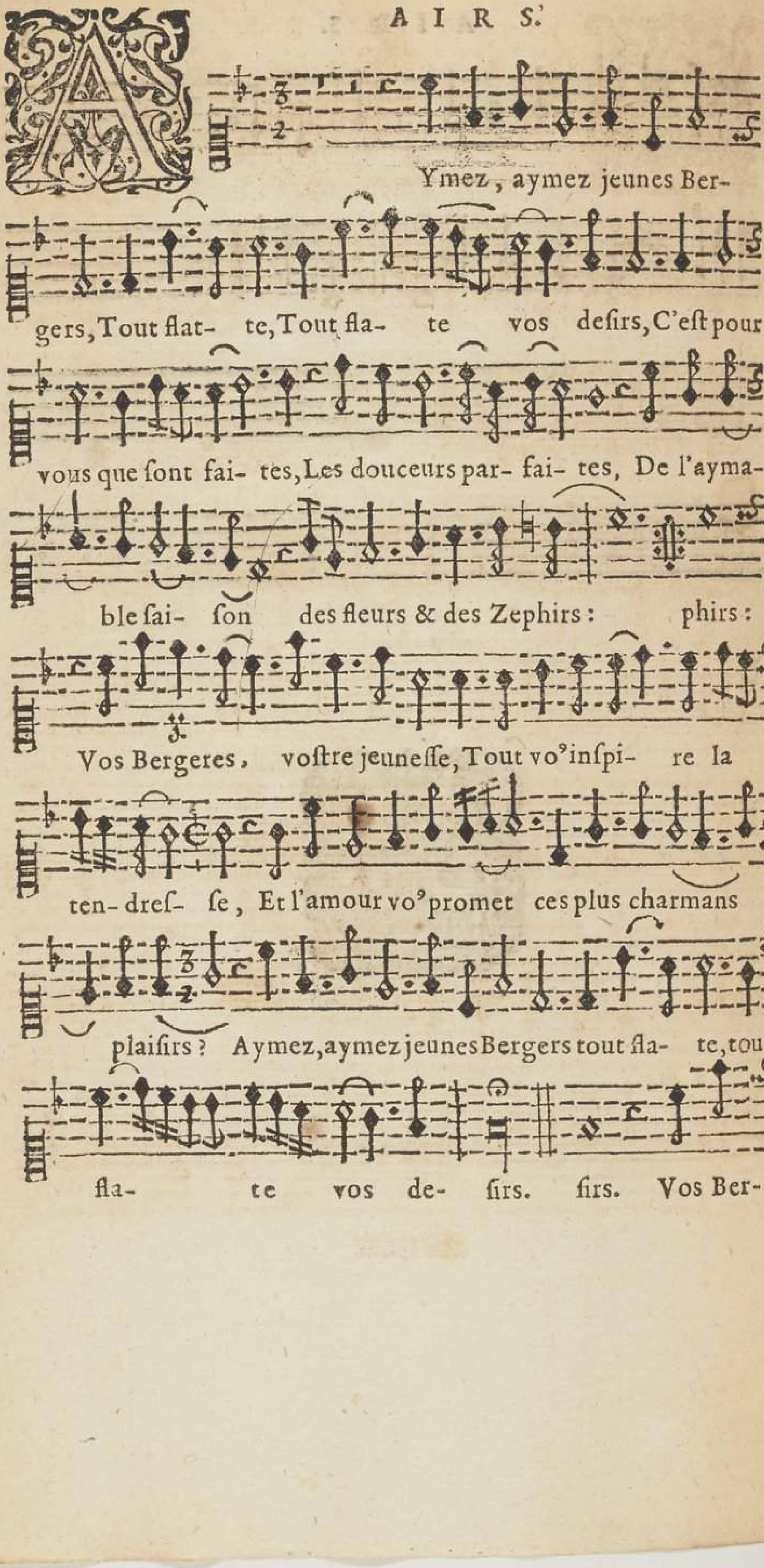
moy de ſen- ſi- ble & de doux. Tout ce qu'el-

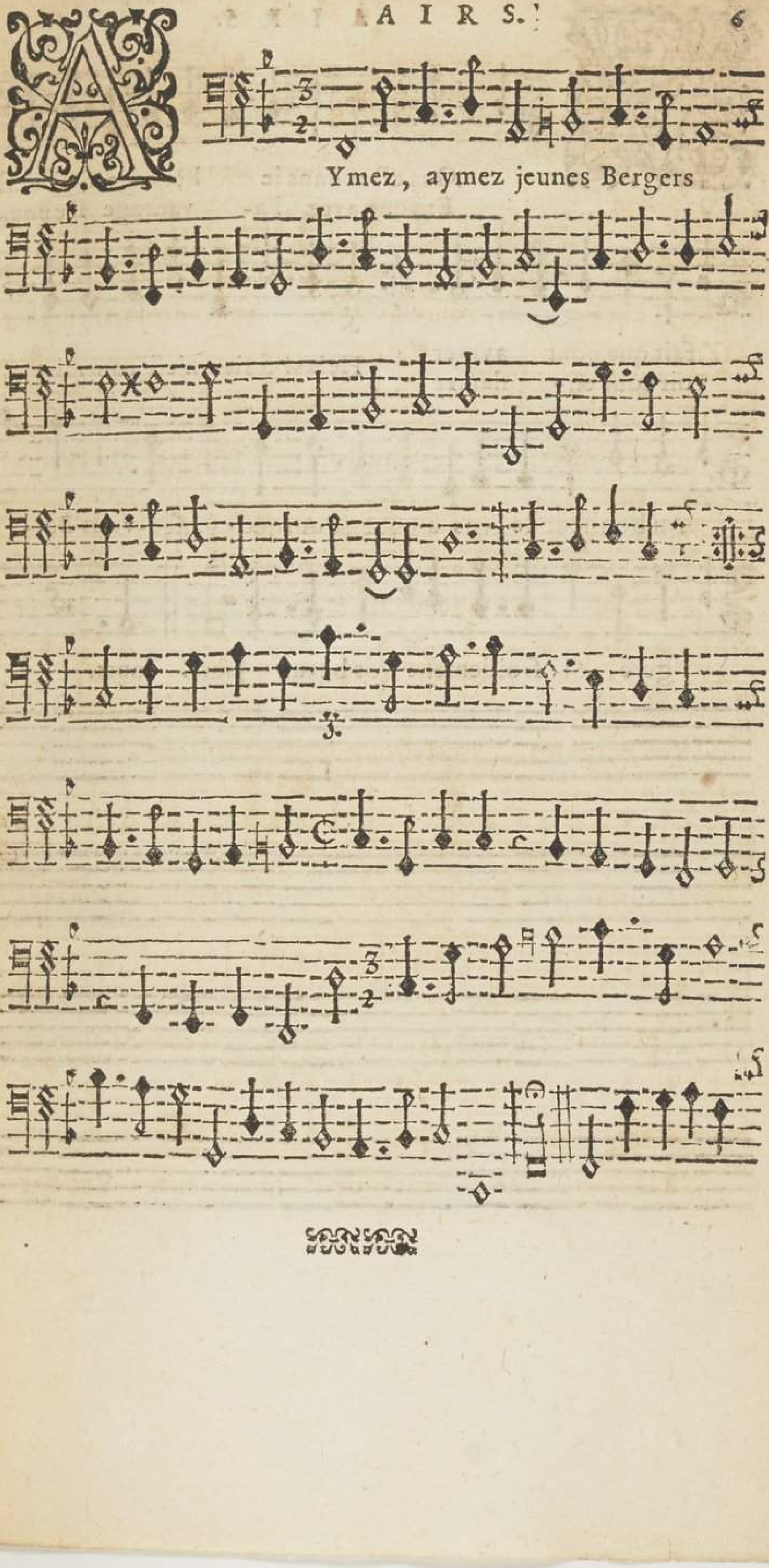
le a pour moy de ſen- ſi- ble & de doux. doux. Mais Ber-

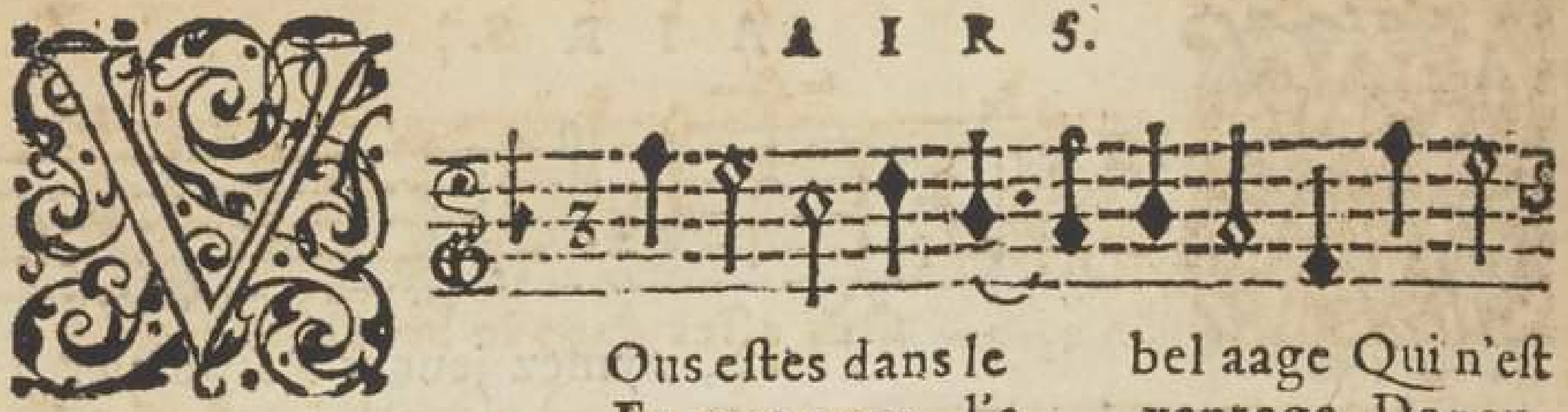




ET IVS
PIE
A

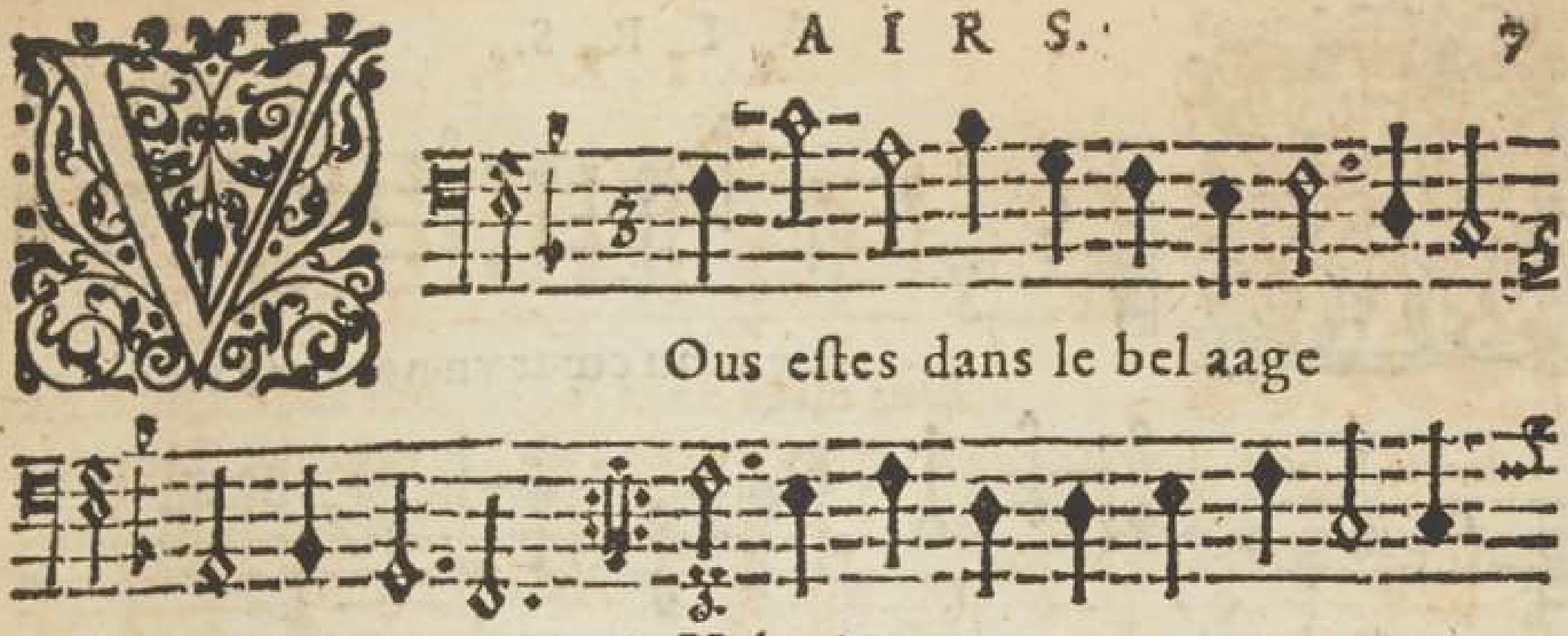

Ymez, aymez jeunes Ber-
gers, Tout flat- te, Tout fla- te vos desirs, C'est pour
vous que sont fai- tes, Les douceurs par- fai- tes, De l'ayma-
ble sai- son des fleurs & des Zephirs : phirs :
Vos Bergeres, vostre jeunesse, Tout vo⁹ inspi- re la
ten- dres- se, Et l'amour vo⁹ promet ces plus charmans
plaisirs ? Aymez, aymez jeunes Bergers tout fla- te, tout
fla- te vos de- sirs. sirs. Vos Ber-


Ymez, aymez jeunes Bergers

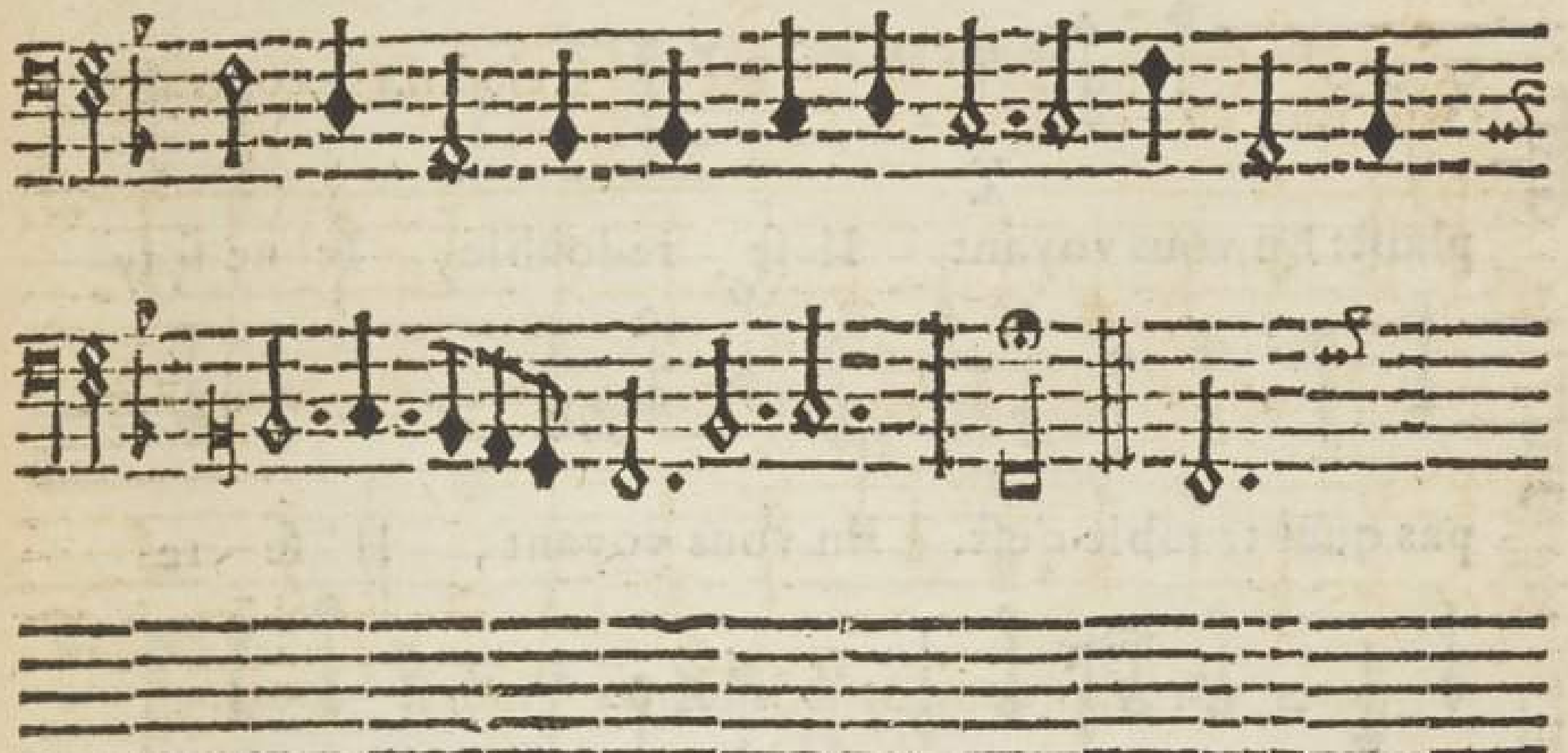


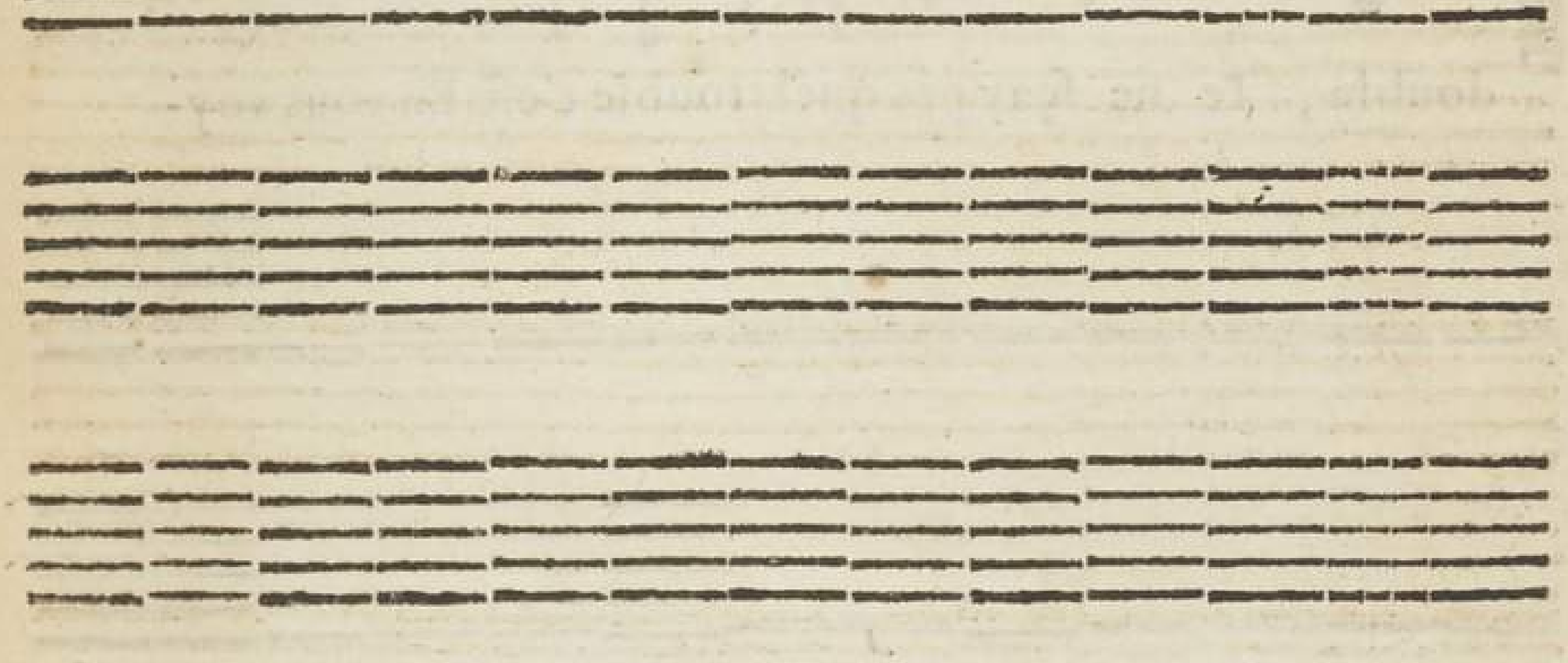
VOus eſtes dans le bel aage Qui n'eſt
Et vous avez l'a- vantage De pou-
fait que pour aymer,
voir tout en- flamer;
Helas! ſi rien n'eſt contraire
Au bonheur de vos amours, Pourquoy paſſez-vous Ber-
gere, Si froidement vos beaux jours. jours.

Vous estes dans le bel aage



Helas !





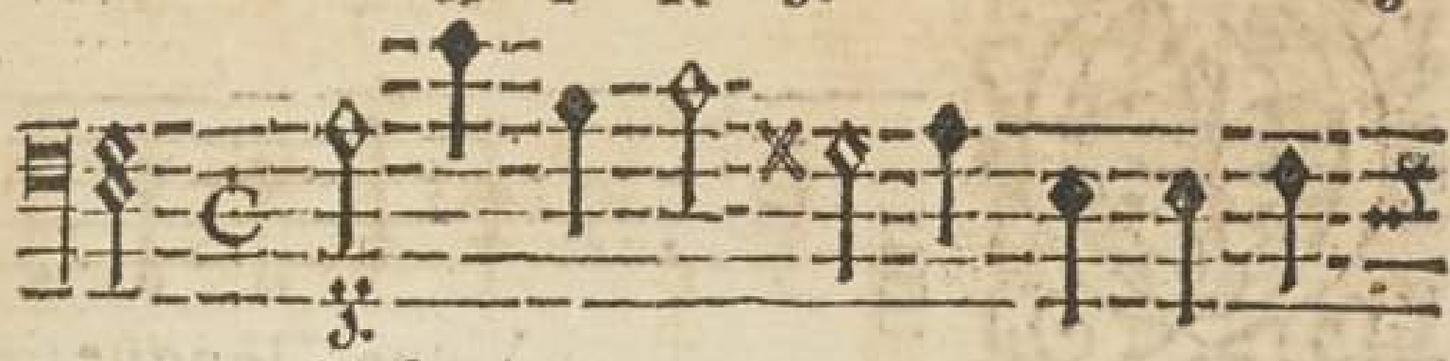
I'Esens au cœur vn nouveau trouble,

Qui m'in- quiete & qui me plaiſt:

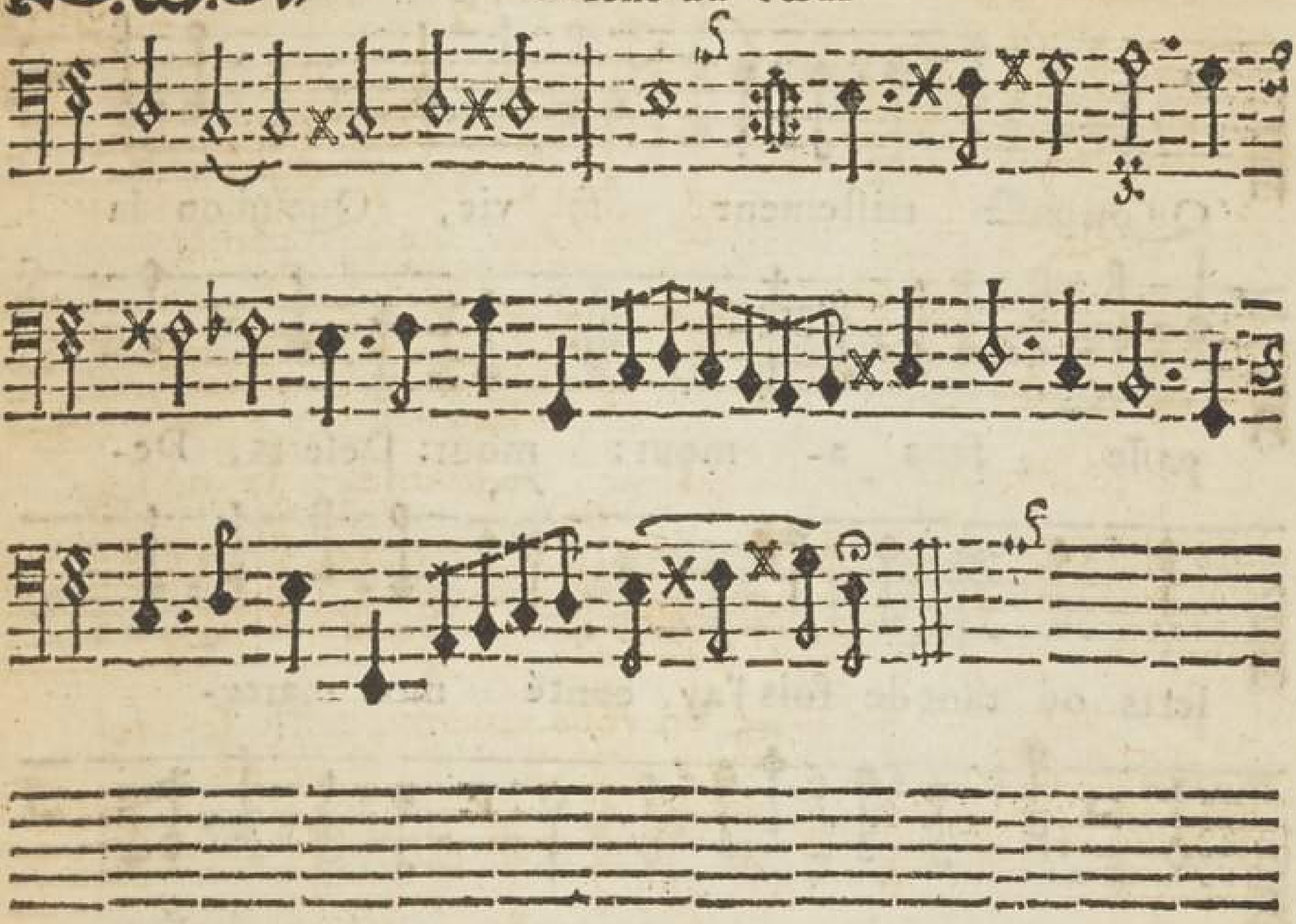
plaiſt: En vous voyant Il ſe redouble, Ie ne ſçay

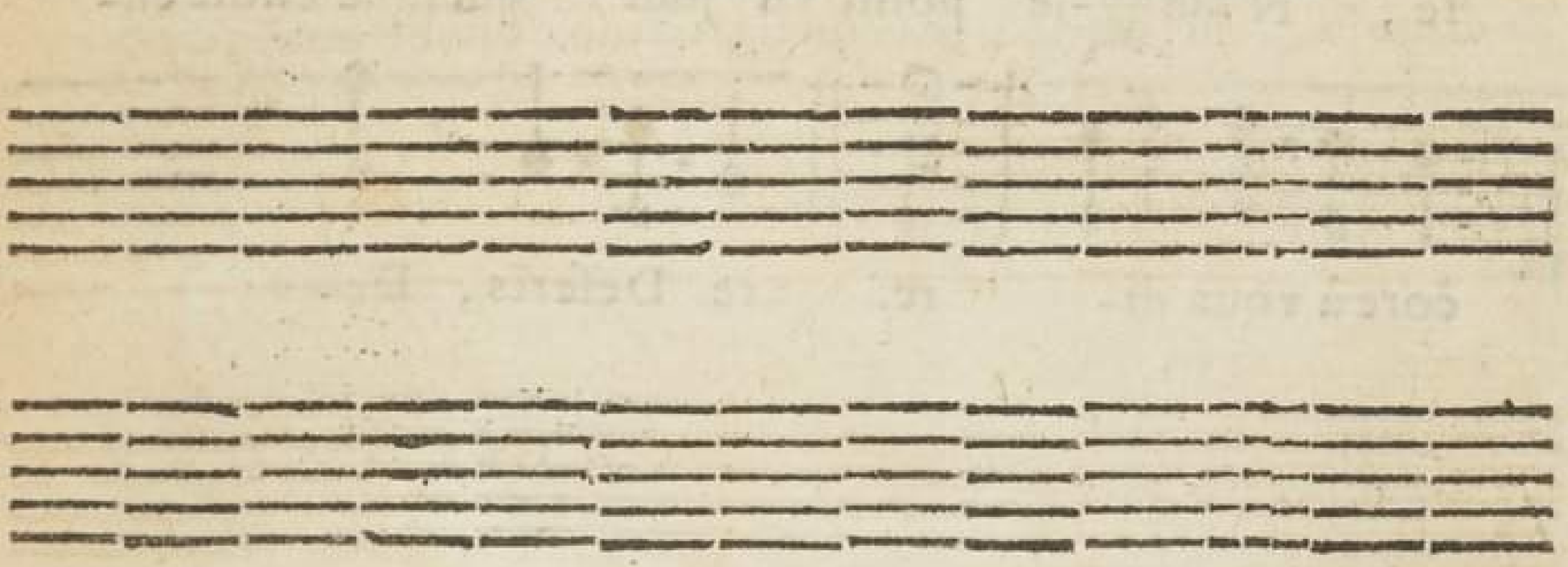
pas quel trouble c'eſt. En vous voyant, Il ſe re-

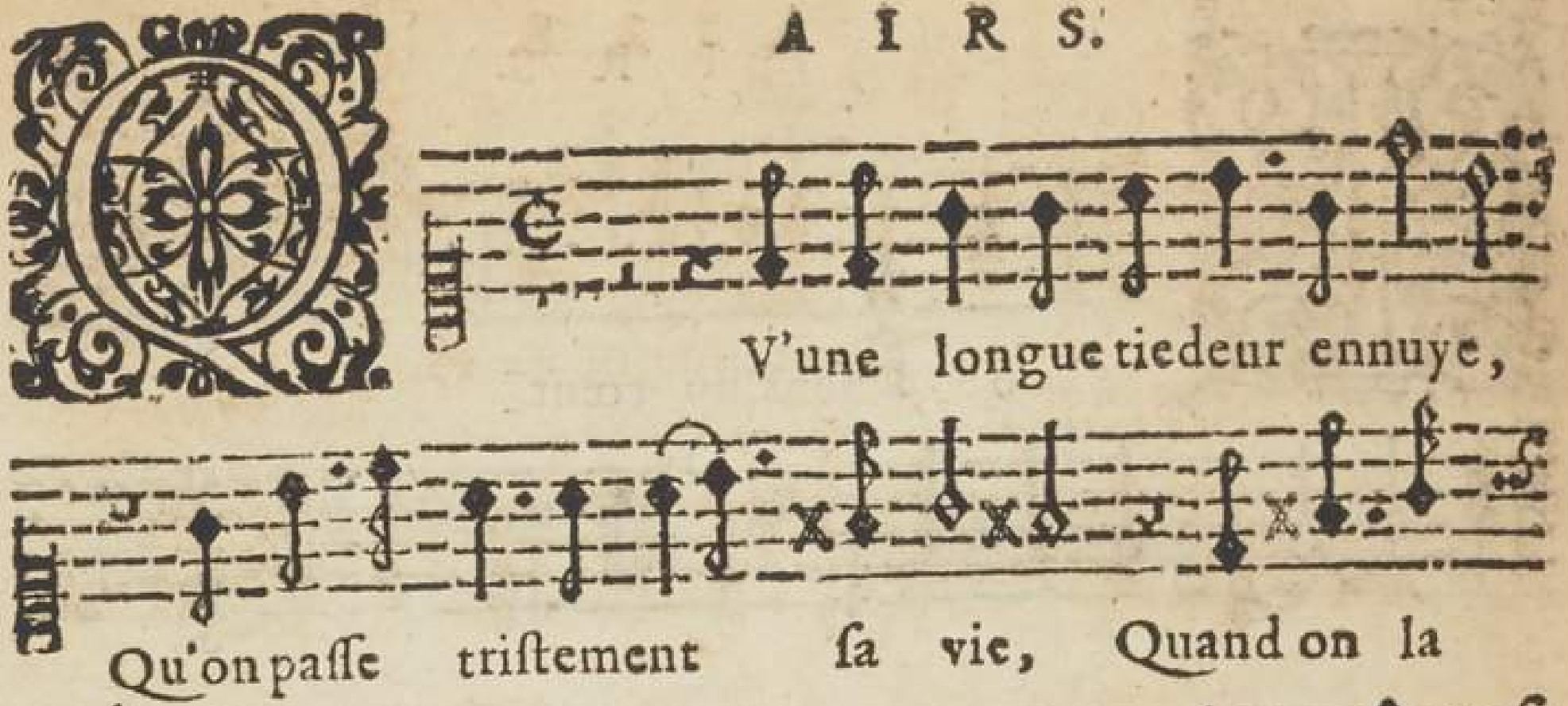
double, Ie ne ſçay pas quel trouble c'eſt. En vous voy-

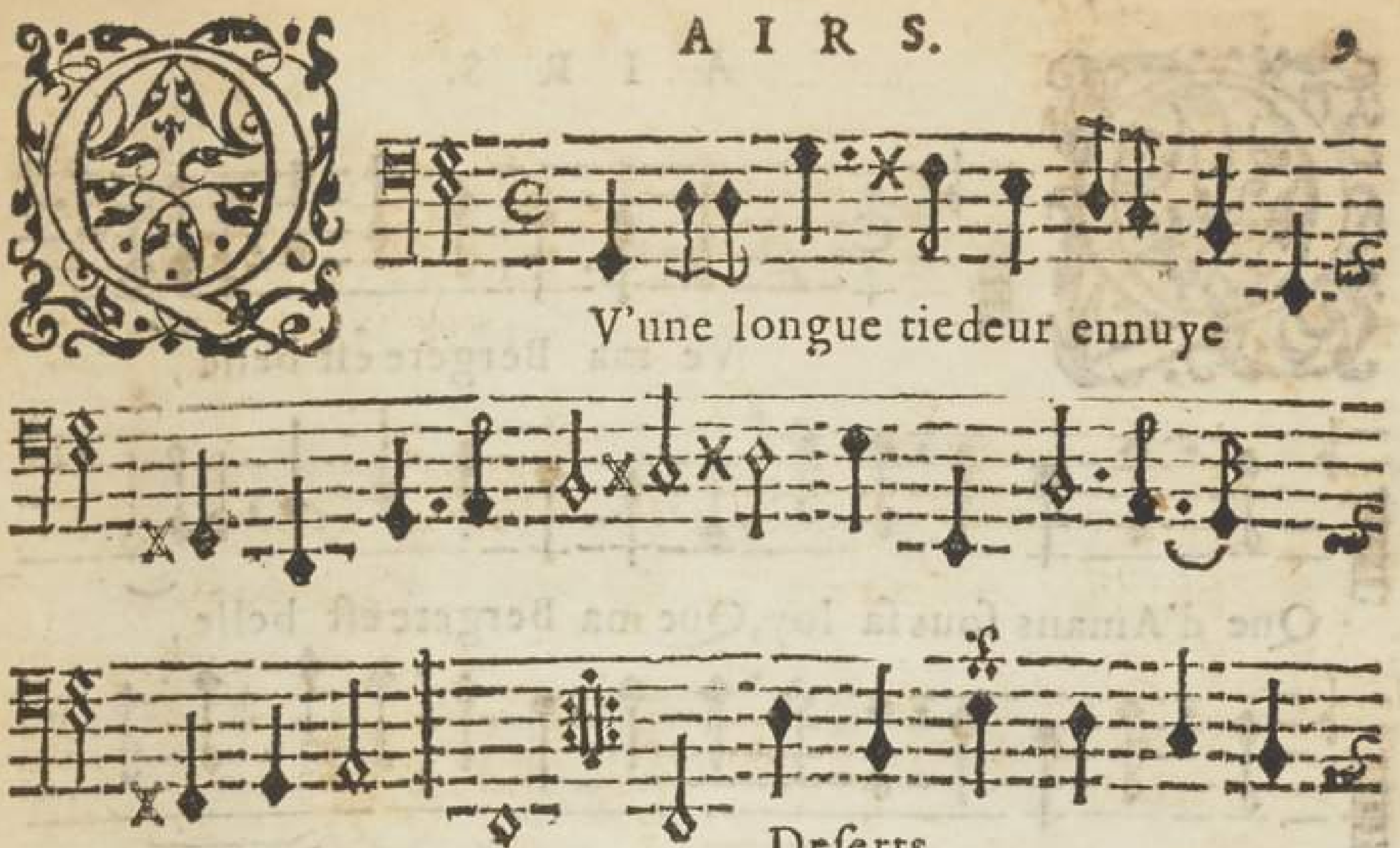


E ſens au cœur






V'une longue tiedeur ennuye,
Qu'on passe triſtement ſa vie, Quand on la
paſſe ſans a- mour: mour: Deſerts, De-
ſerts où tant de fois j'ay conté mon marty-
re, N'auray-je point vn jour quelque choſe en-
core à vous di- re. re. Deſerts, De-


V'une longue tiedeur ennuye
Deserts

Ve ma Bergere eſt belle,

Que d'Amans ſous ſa loy, Que ma Bergere eſt belle,

Que d'Amans ſous ſa loy; Qui doit eſtre aymé d'el-

le Eſt plus heureux qu'vn Roy, Si c'eſt le plus fi-

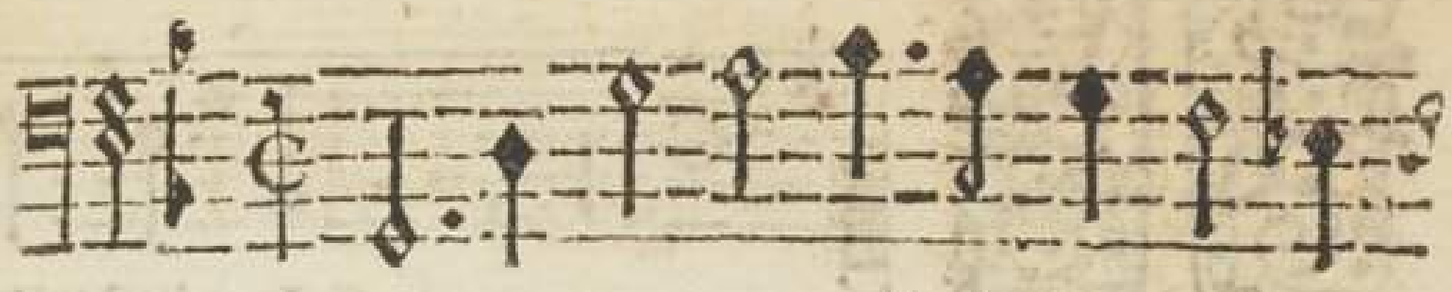
de!- le, Son cœur n'eſt dû qu'à moy. moy.

SECOND DESSVS.

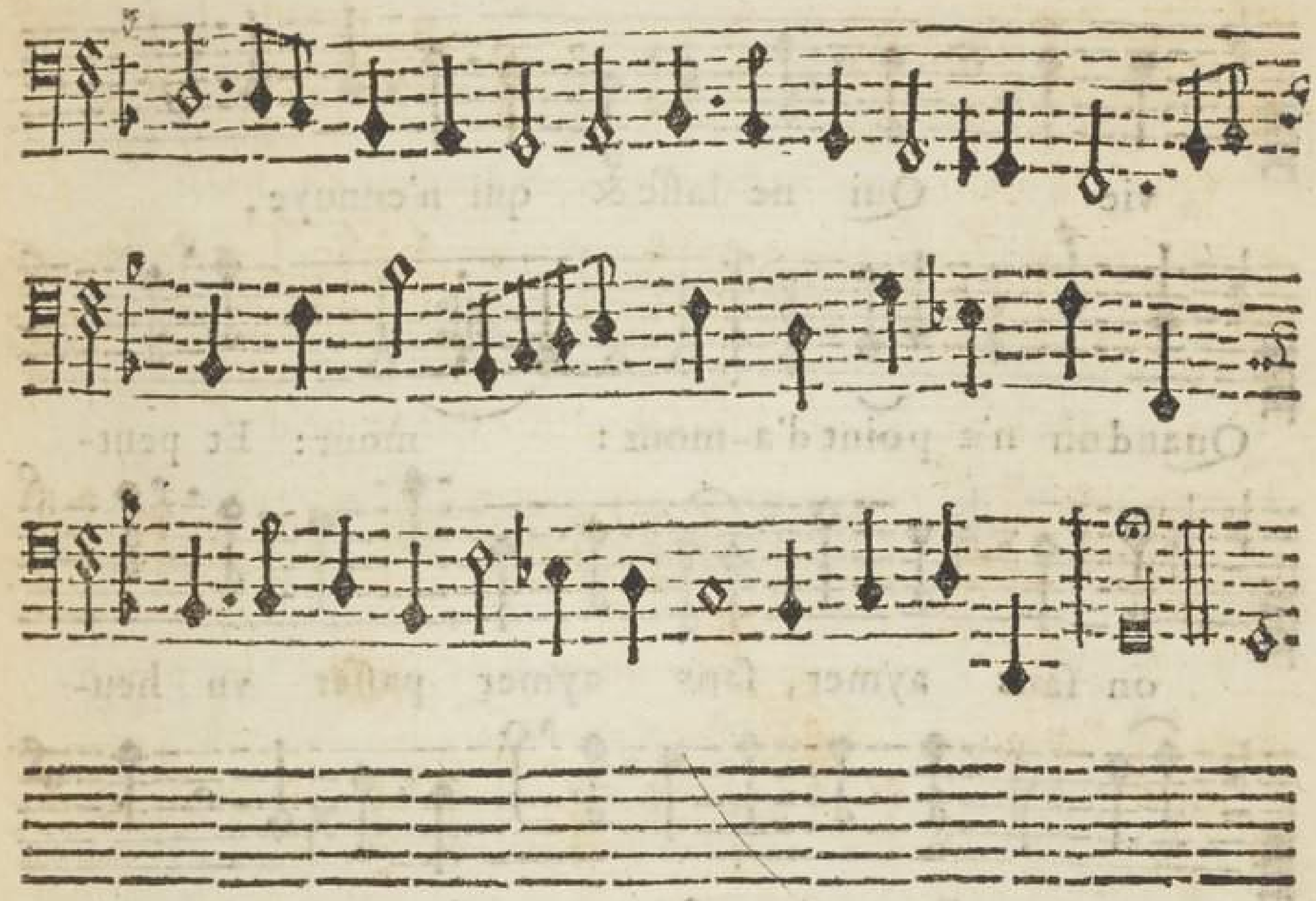
Ve ma Bergereeſt belle, Que d'A-

mans, Que d'Amans ſous ſa loy, Que ma Bergere eſt

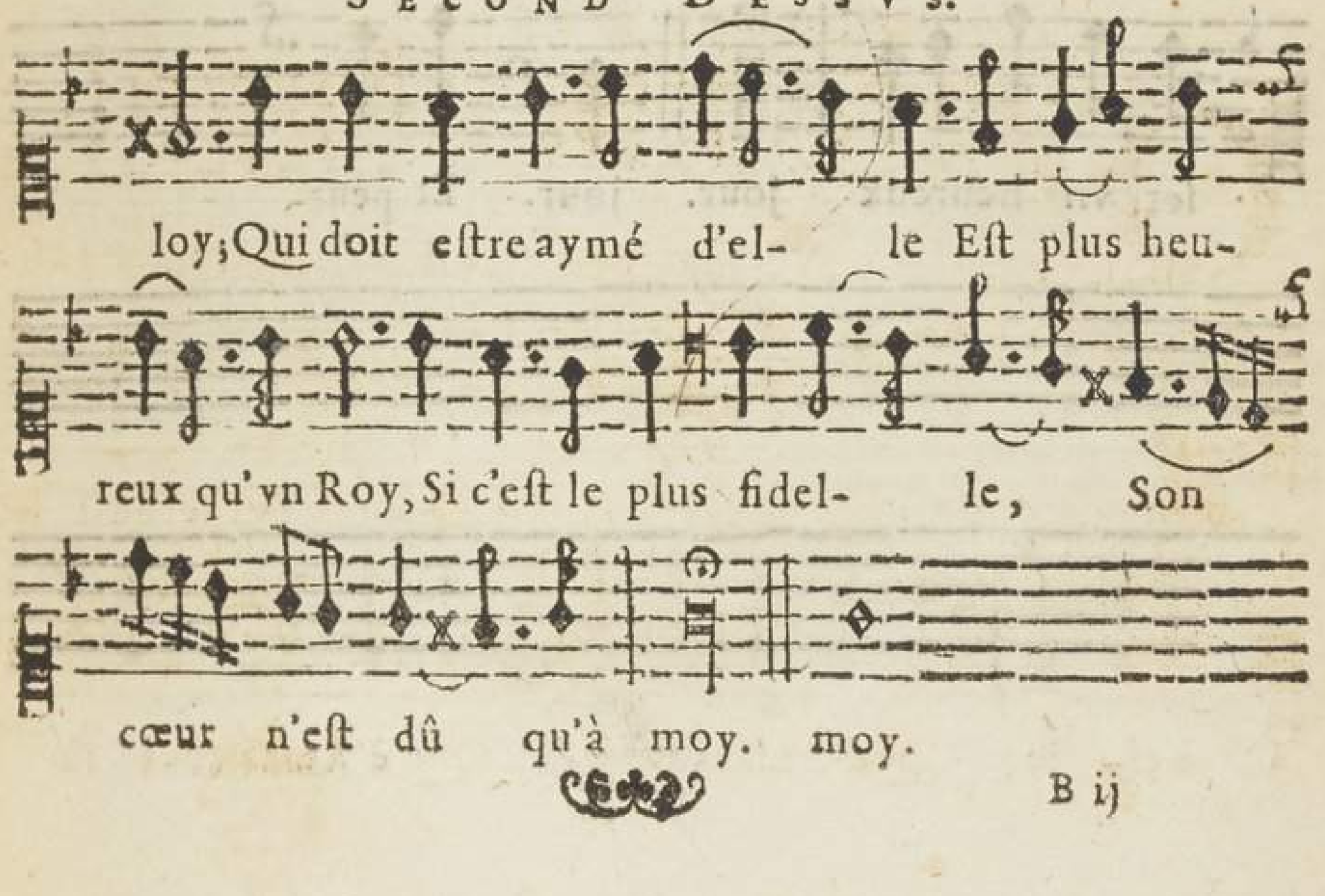
bel- le, Que d'Amãs ſous ſa loy, Que d'Amãs ſous ſa



Ve ma Bergere eſt belle



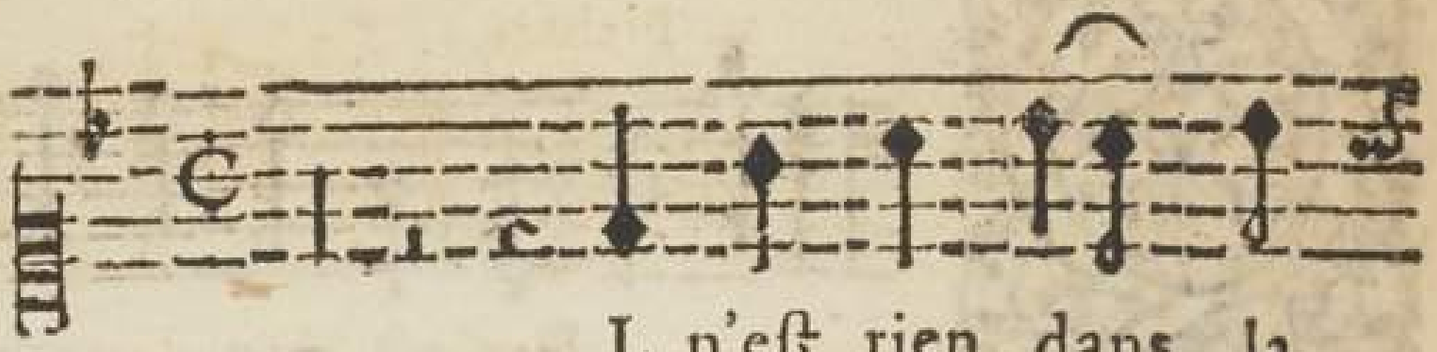
SECOND DESSVS.



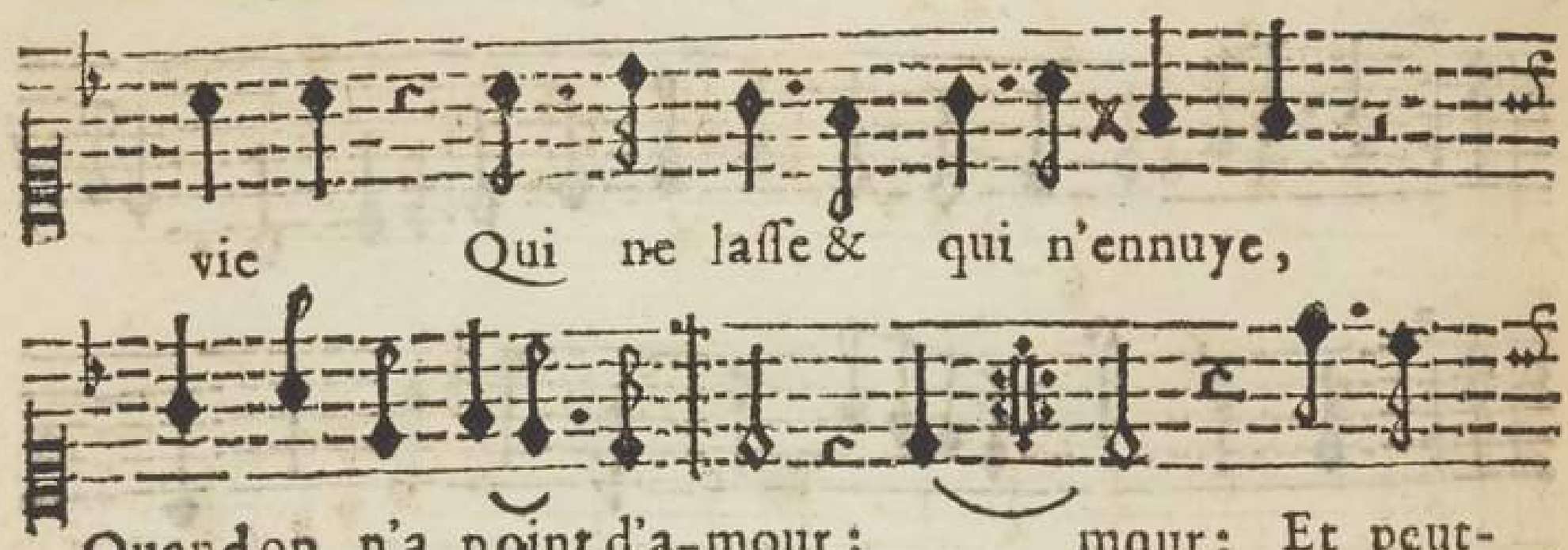
loy; Qui doit eſtre aymé d'el- le Eſt plus heu-

reux qu'vn Roy, Si c'eſt le plus fidel- le, Son

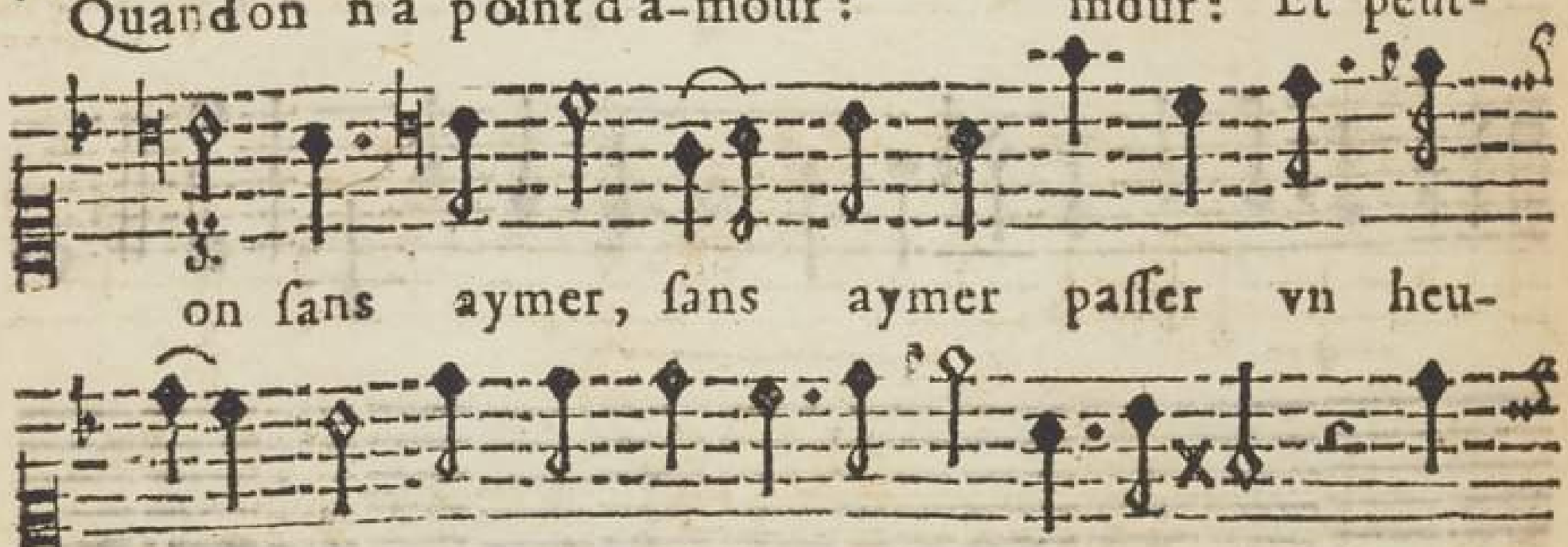
cœur n'eſt dû qu'à moy. moy.



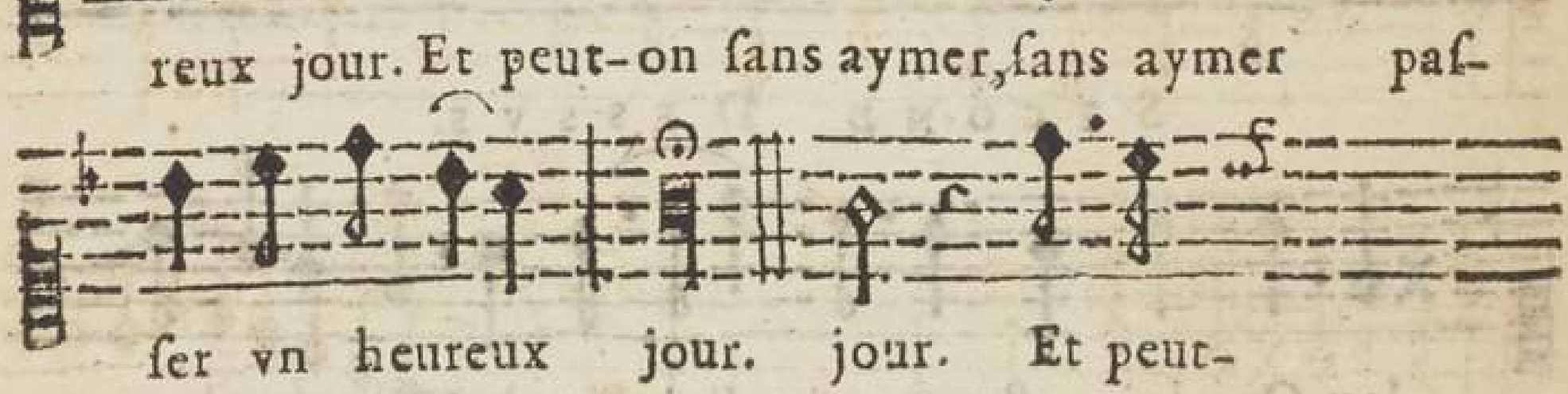
Il n'eſt rien dans la vie Qui ne laſſe & qui n'ennuye,



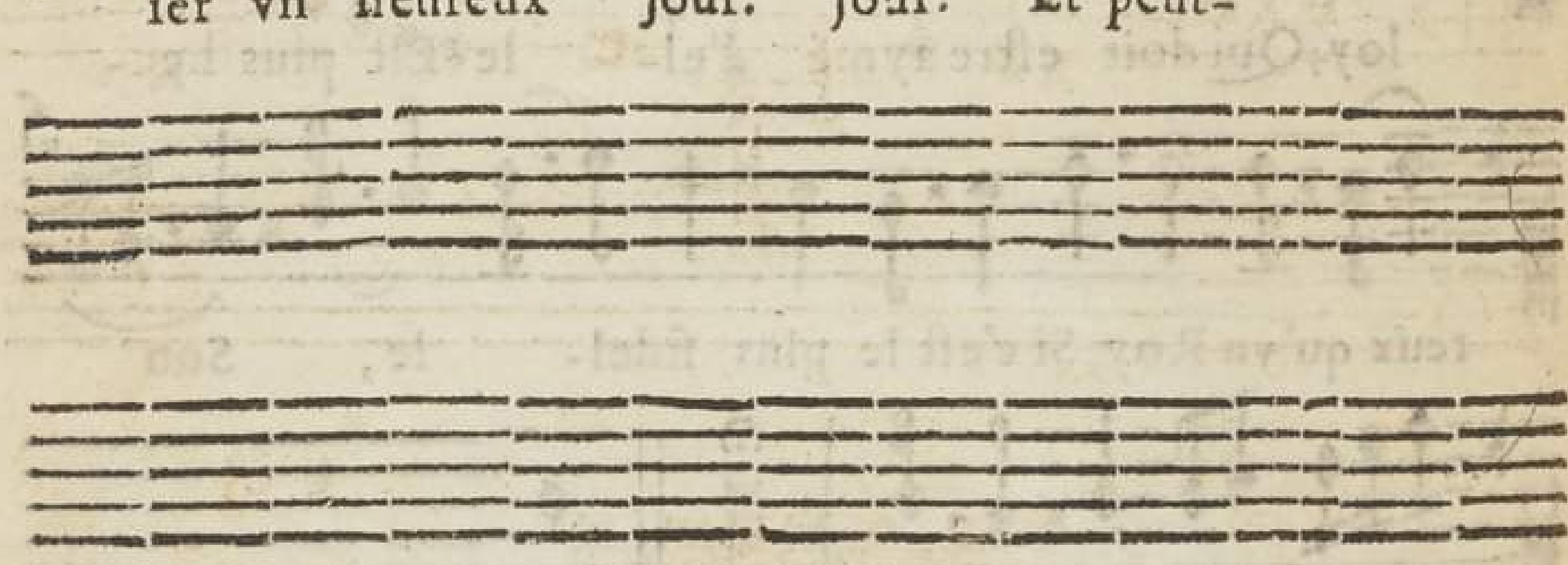
Quand on n'a point d'a-mour: mour: Et peut-



on ſans aymer, ſans aymer paſſer vn heu-

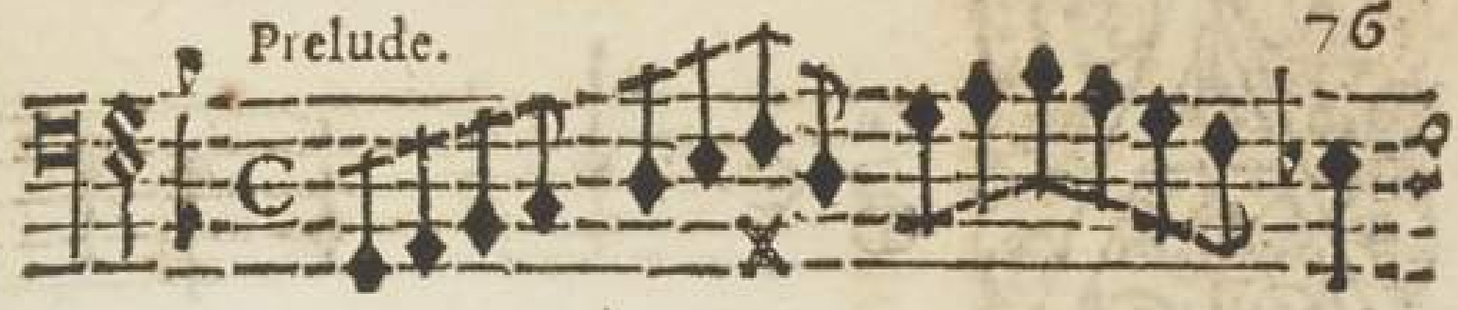


reux jour. Et peut-on ſans aymer, ſans aymer paſ-

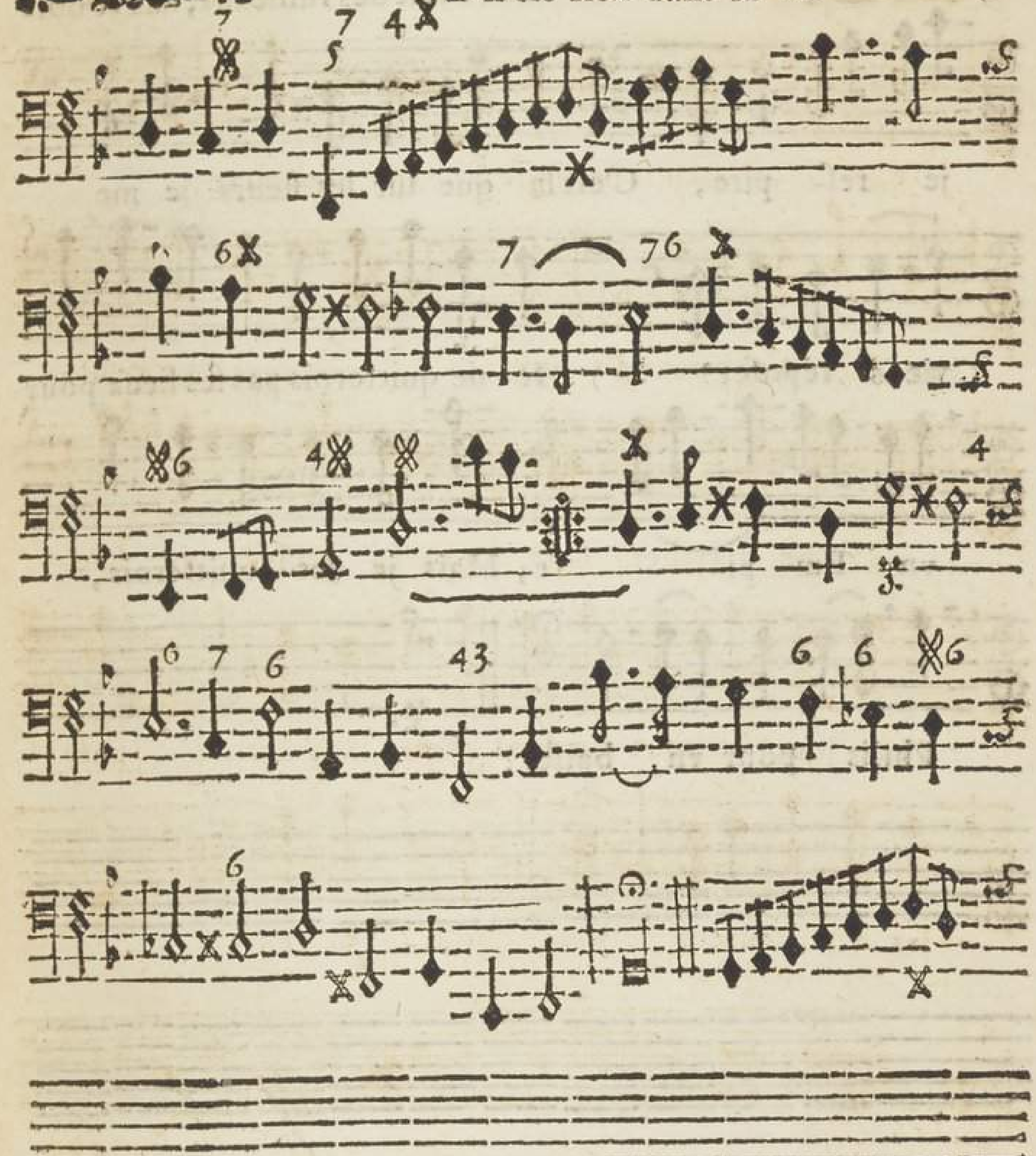


ſer vn heureux jour. jour. Et peut-

Prelude.



IL n'eſt rien dans la vie



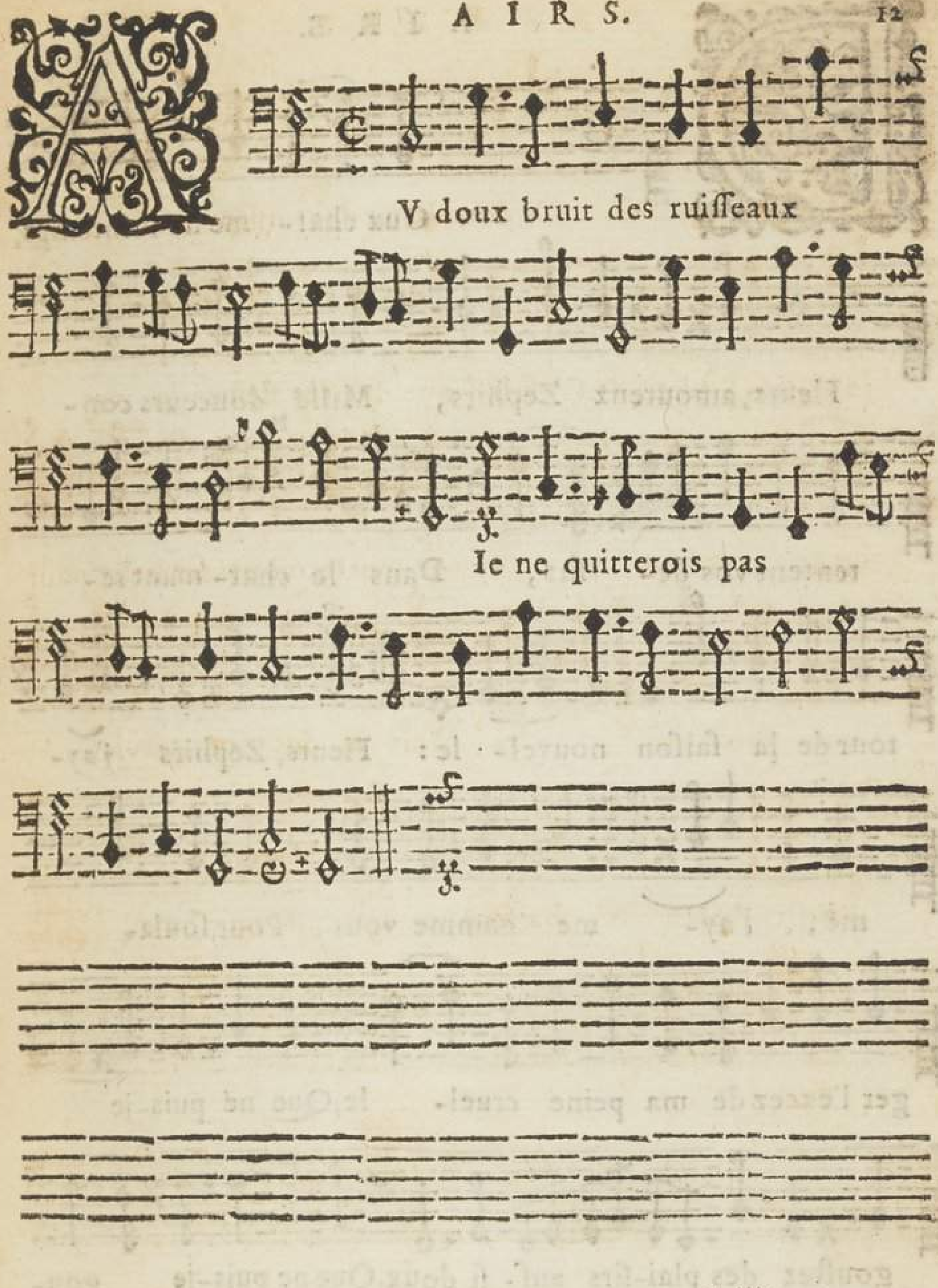
A V doux bruit des ruiſſeaux, dãs ce bois

je reſ- pire, C'eſt la que ſur les fleurs je me

viens repoſer? Ie ne quitterois pas ſes lieux pour

vn Em- pi- re; Mais je les quitterois,

Philis pour vn baiſer?


A doux bruit des ruisseaux
Ie ne quitterois pas

Oux char- me du Printemps, Fleurs, amoureux Zephirs, Mille douceurs con-

tentent vos de- ſirs, Dans le char-mant re-

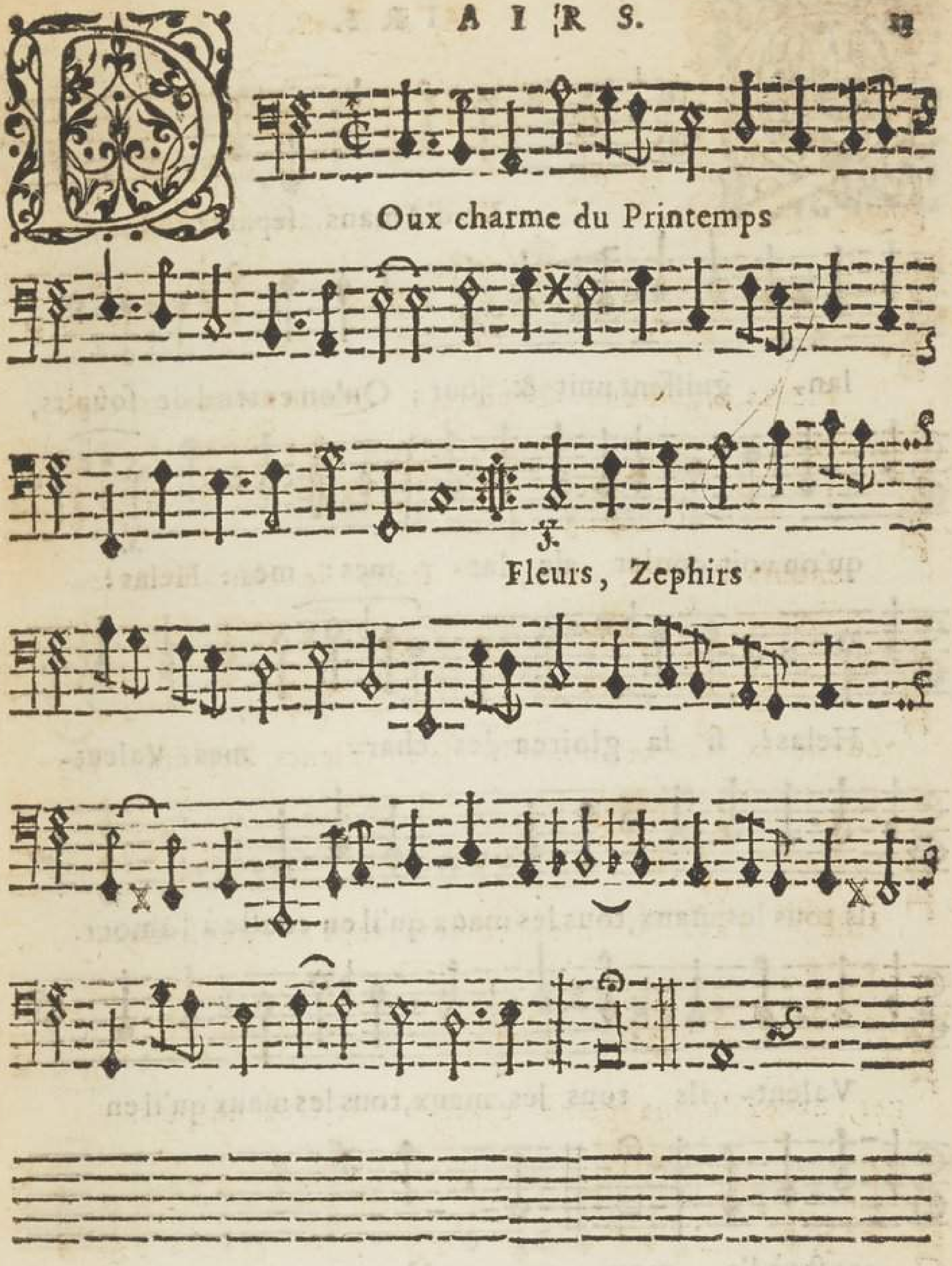
tour de la ſaiſon nouvel- le: Fleurs, Zephirs j'ay-

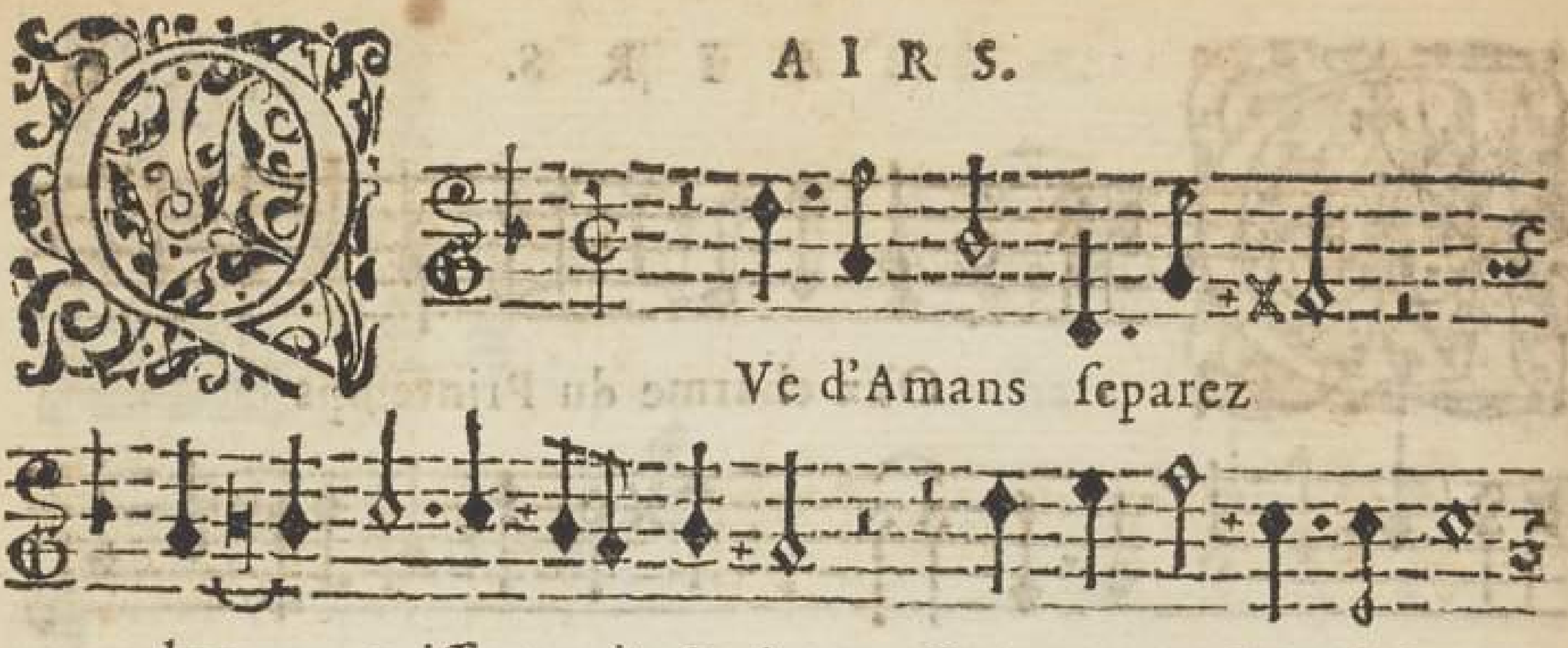
me, j'ay- me comme vous, Pour ſoula-

ger l'excez de ma peine cruel- le, Que ne puis-je

gouſter des plai-ſirs auſ- ſi doux. Que ne puis-je gou-

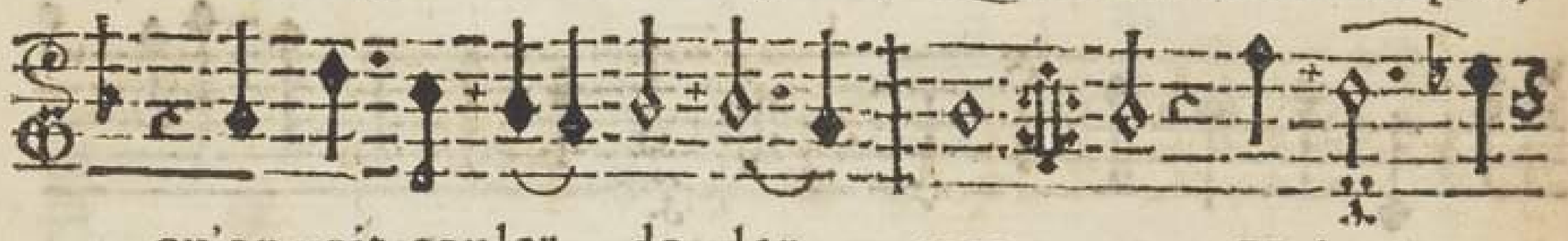
ſter des plai-ſirs auſſi doux. doux.


Oux charme du Printemps
Fleurs, Zephirs

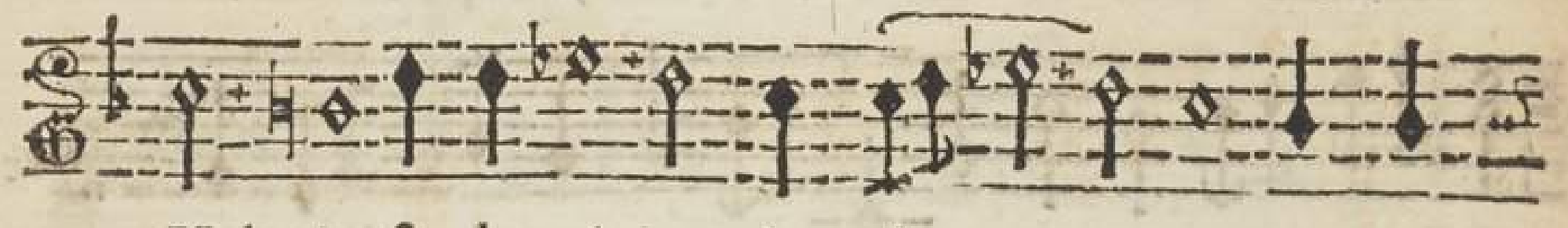


Ve d'Amans ſeparez

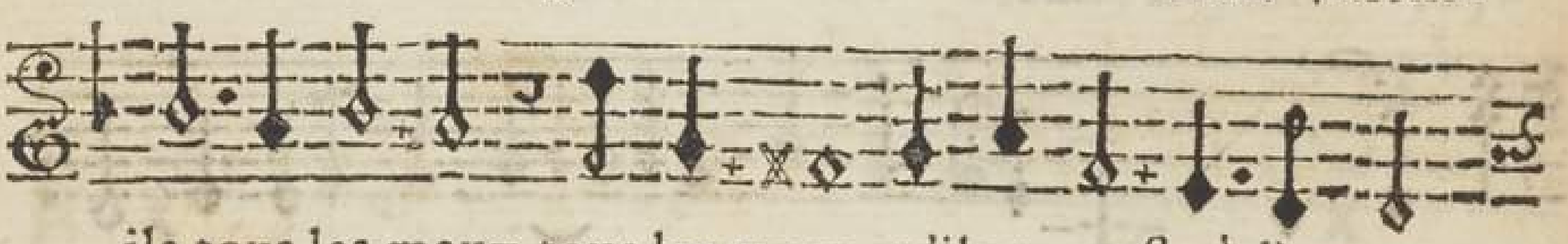
lan- guiſſent nuit & jour ; Qu'on entend de ſoûpirs,



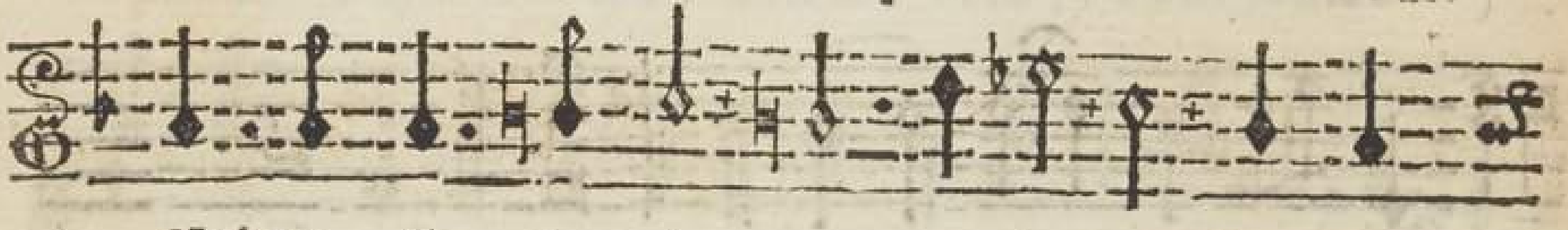
qu'on voit couler de lar- mes : mes : Helas !



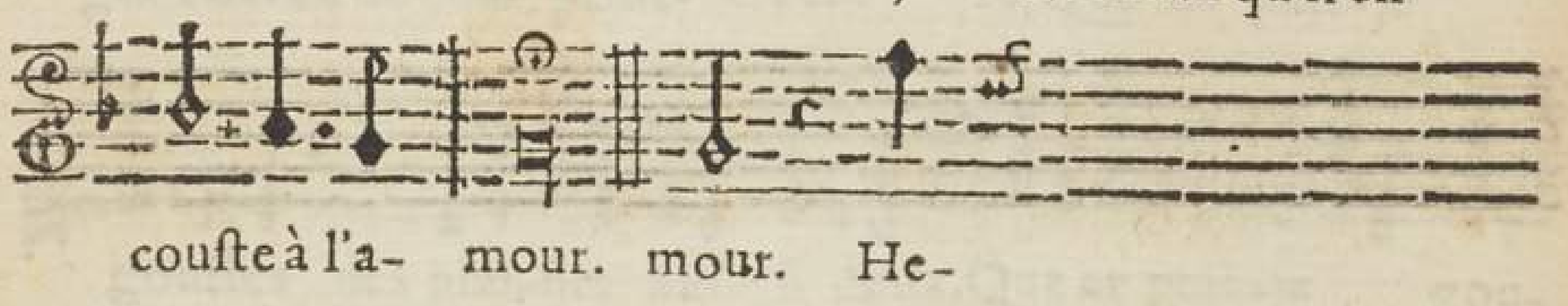
Helas ! ſi la gloirea des char- mes ? Valent-



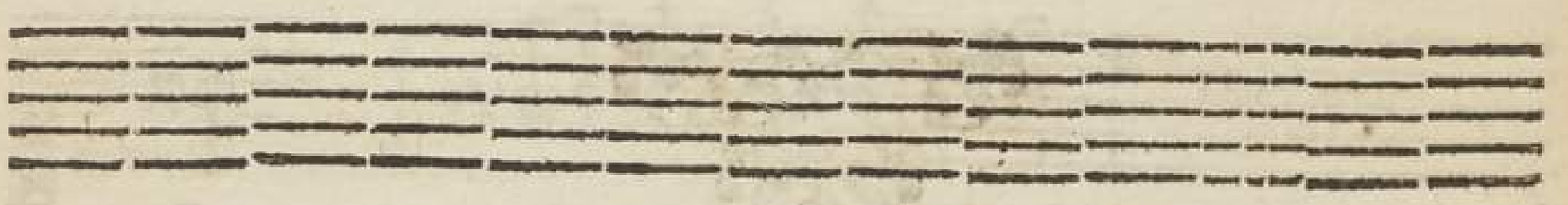
ils tous les maux, tous les maux qu'il en couſte à l'amour.

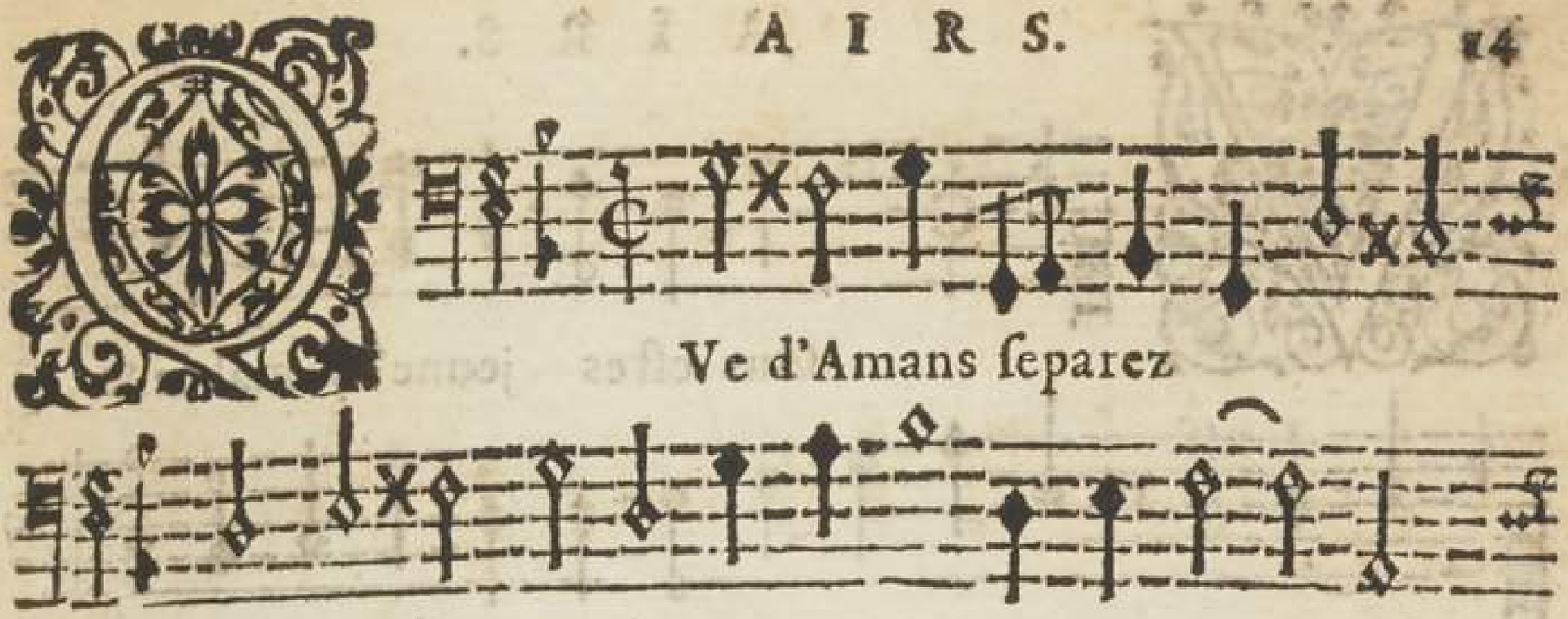


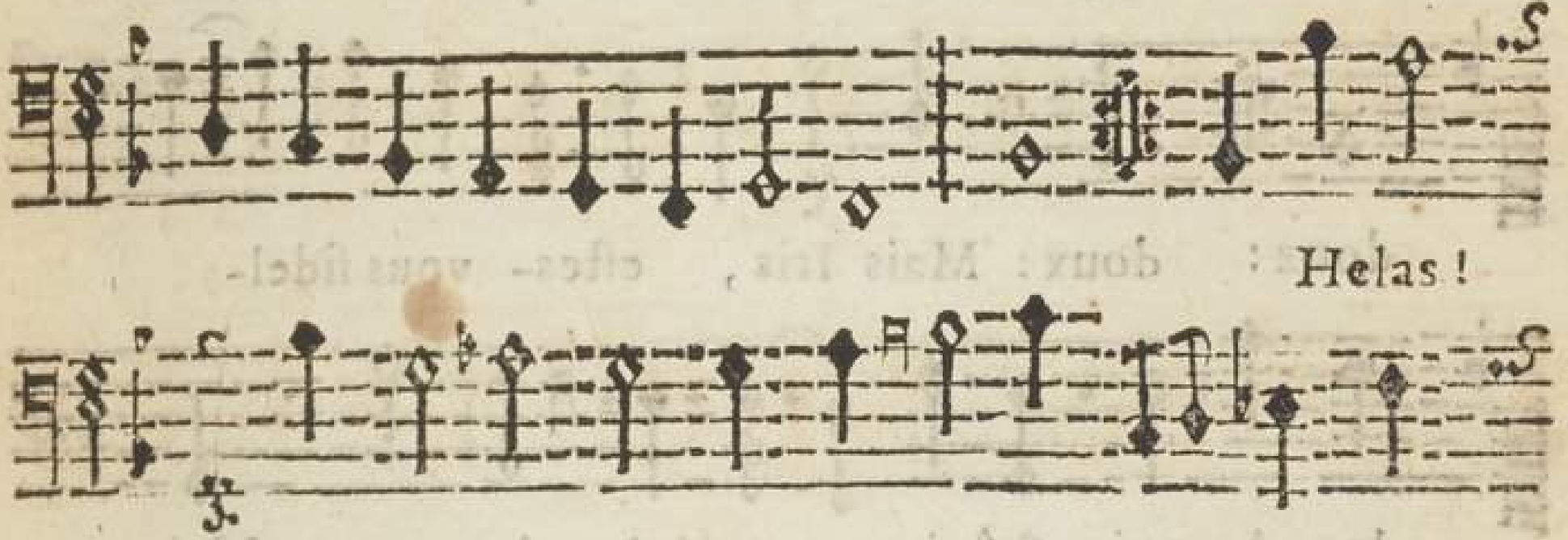
Valent- ils tous les maux, tous les maux qu'il en

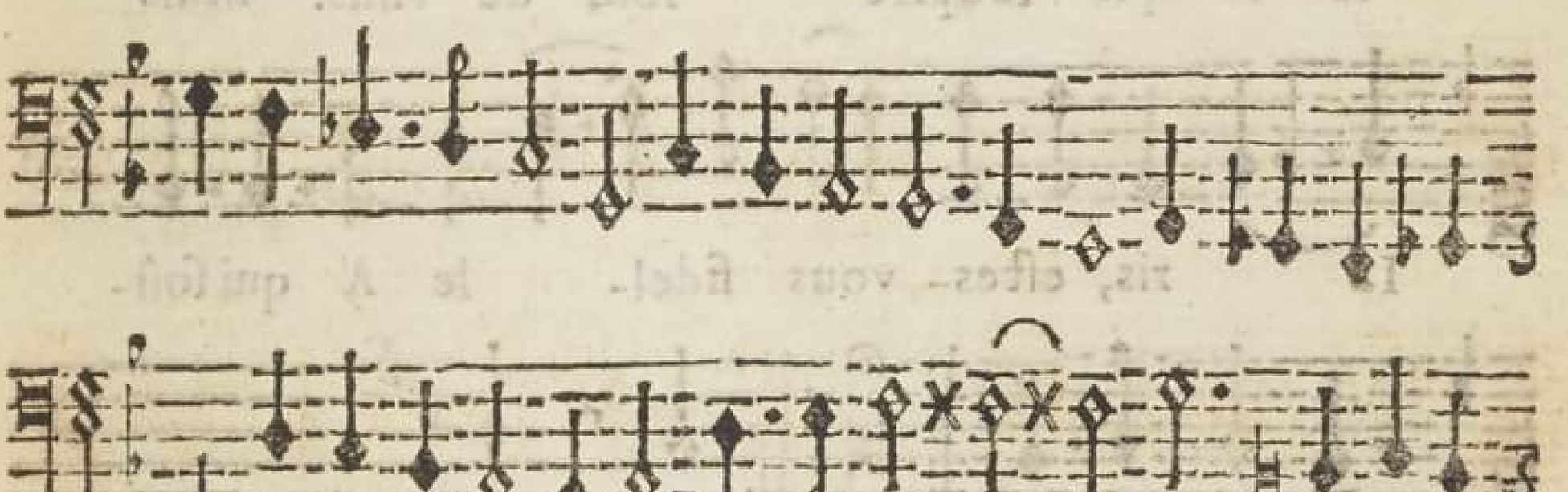


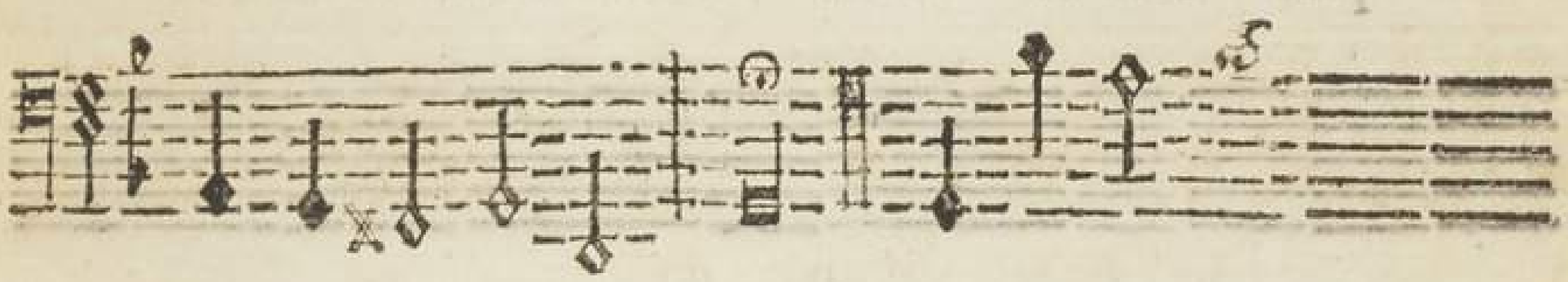
couſte à l'a- mour. mour. He-

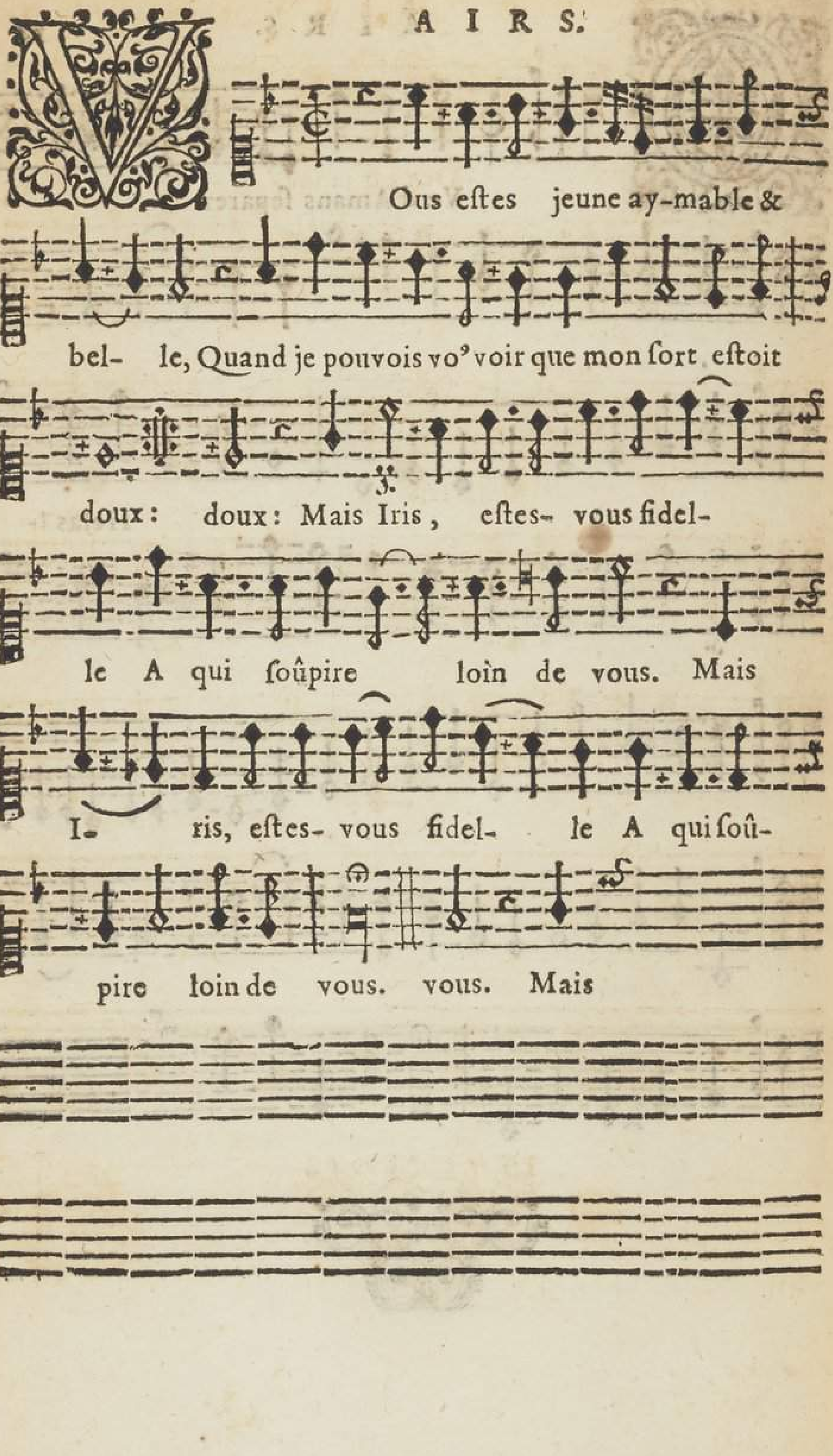


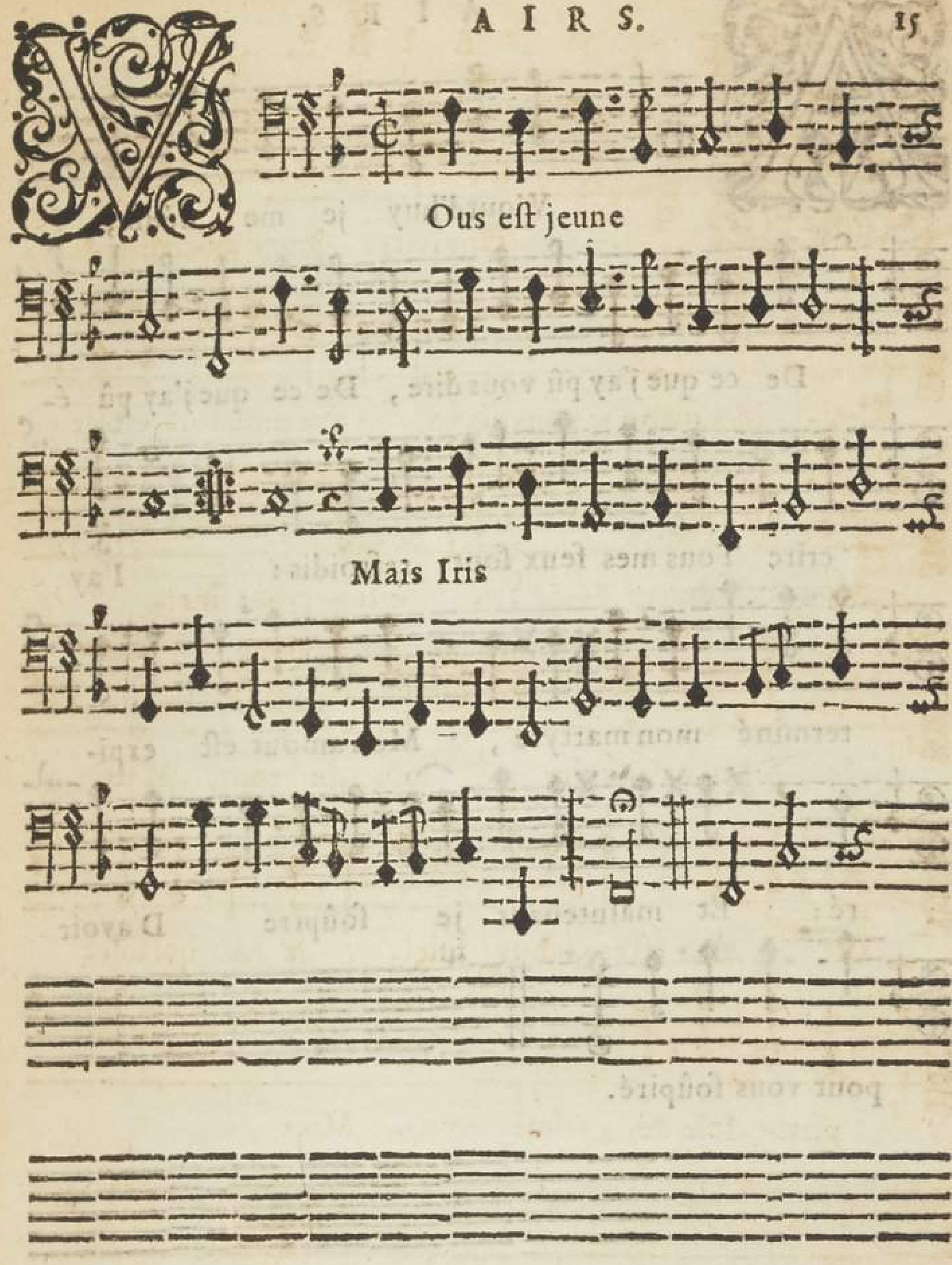

Ve d'Amans ſeparez


Helas !



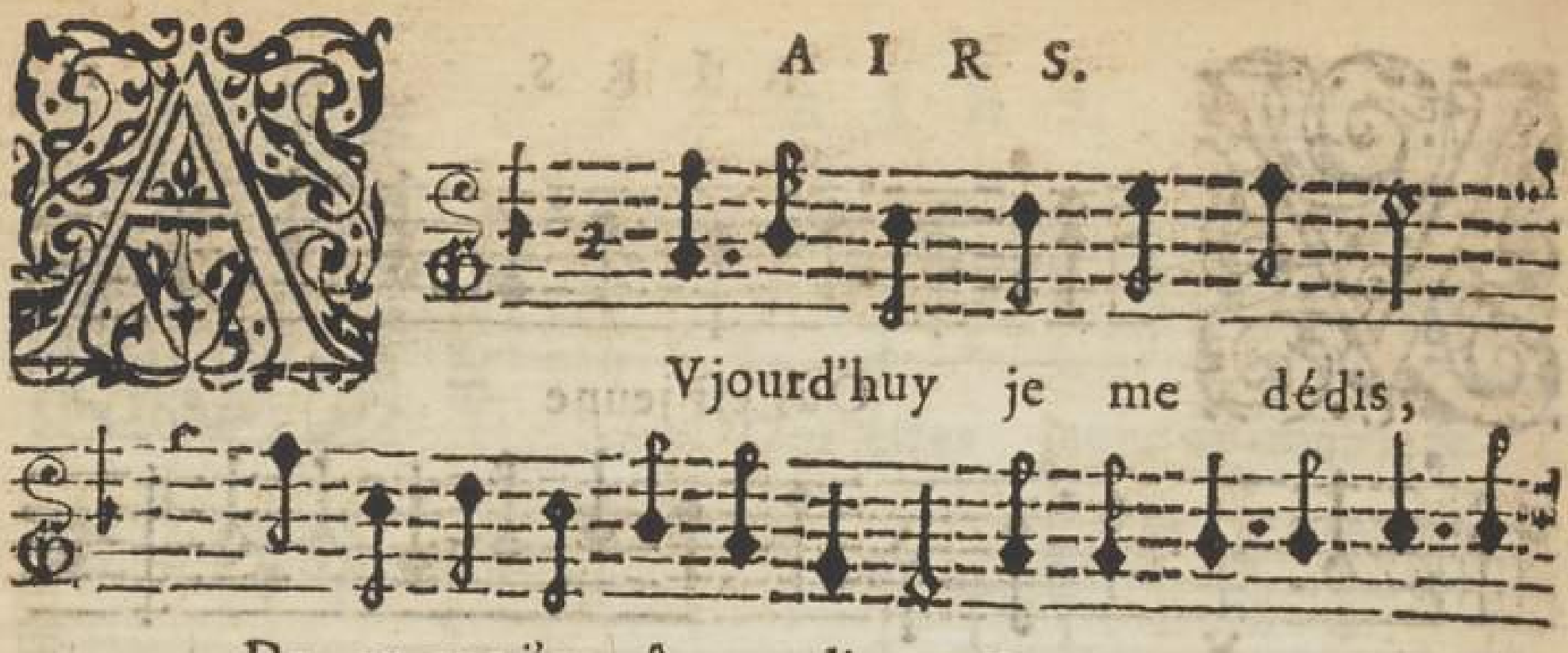



Ous eſtes jeune ay-mable &
bel- le, Quand je pouvois vo⁹ voir que mon ſort eſtoit
doux: doux: Mais Iris, eſtes- vous fidel-
le A qui ſoûpire loin de vous. Mais
I- ris, eſtes- vous fidel- le A qui ſoû-
pire loin de vous. vous. Mais

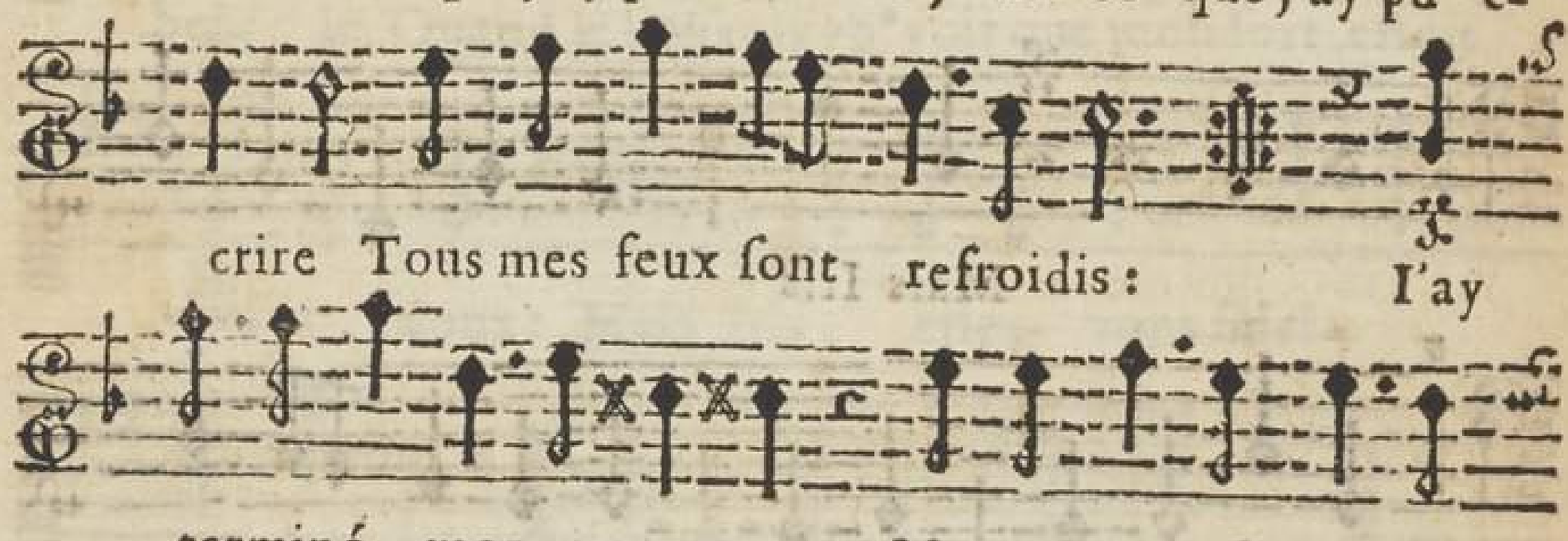


Ous eſt jeune

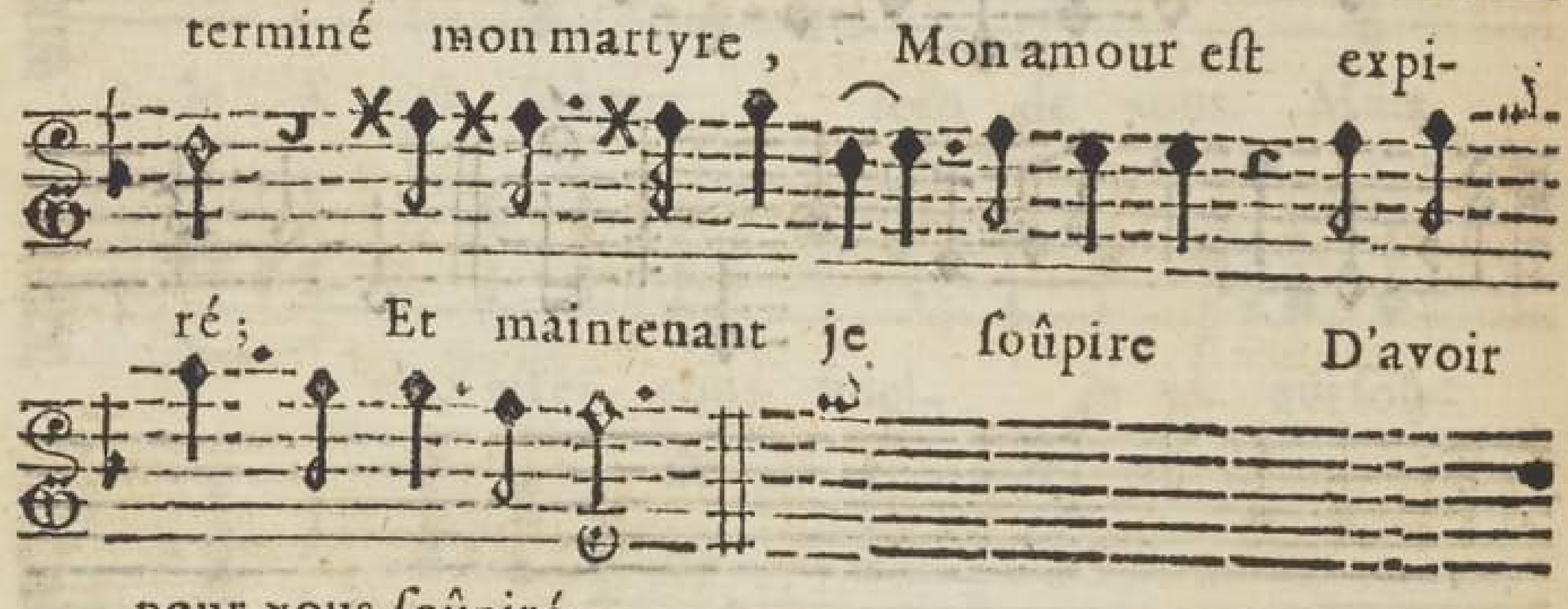
Mais Iris



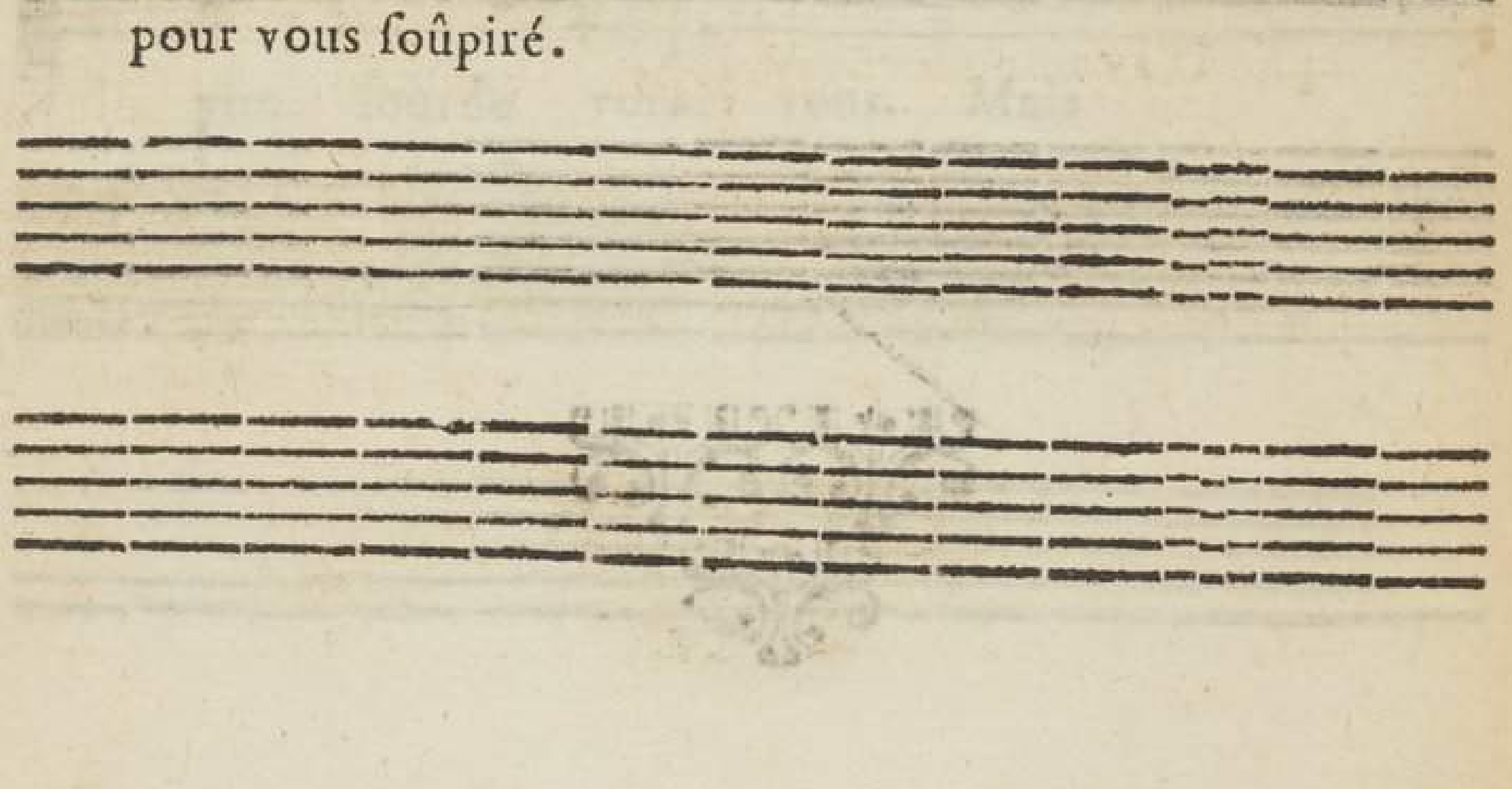
Vjourd'huy je me dédis, De ce que j'ay pû vous dire, De ce que j'ay pû é-



crire Tous mes feux ſont refroidis: I'ay

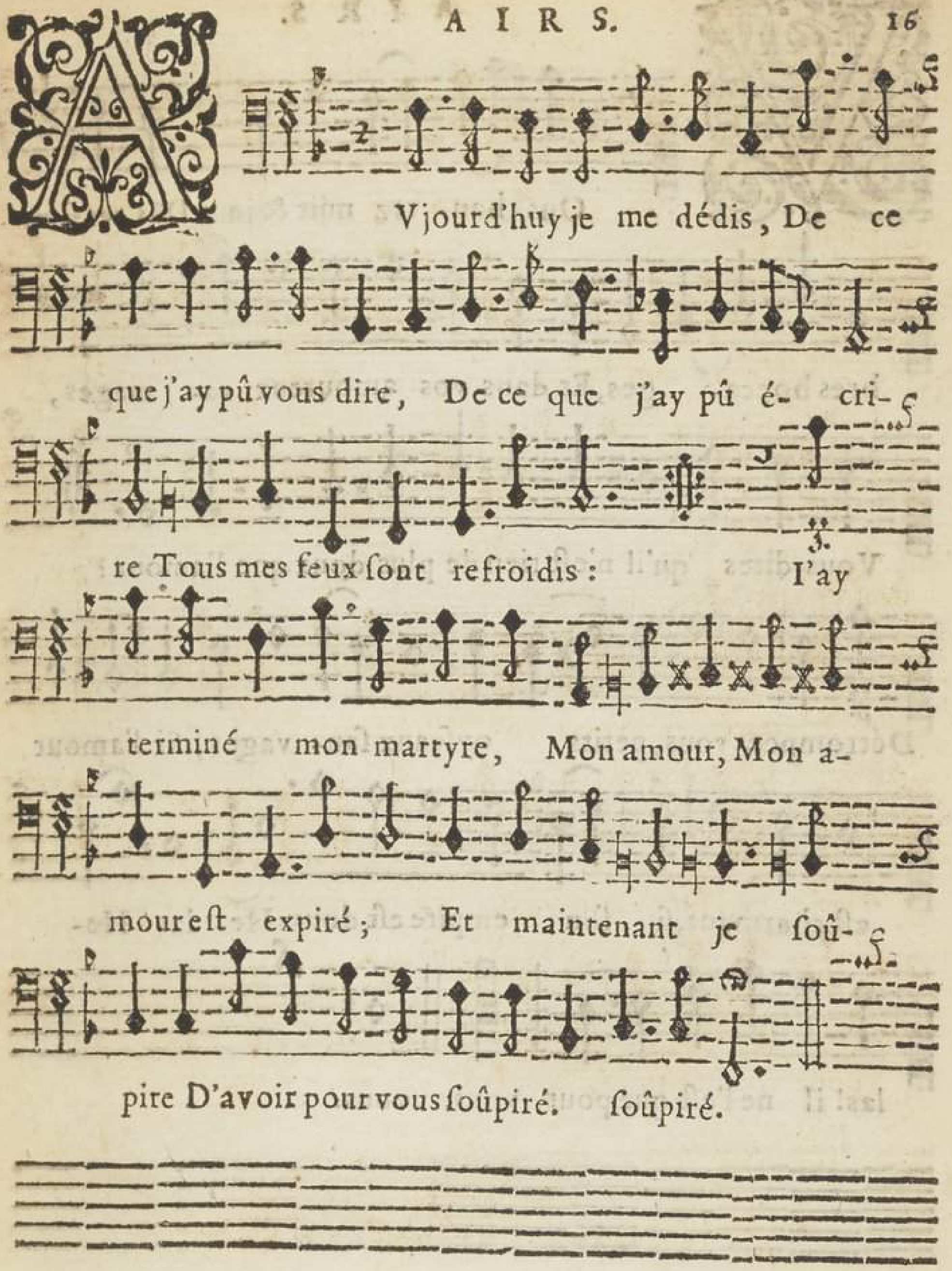


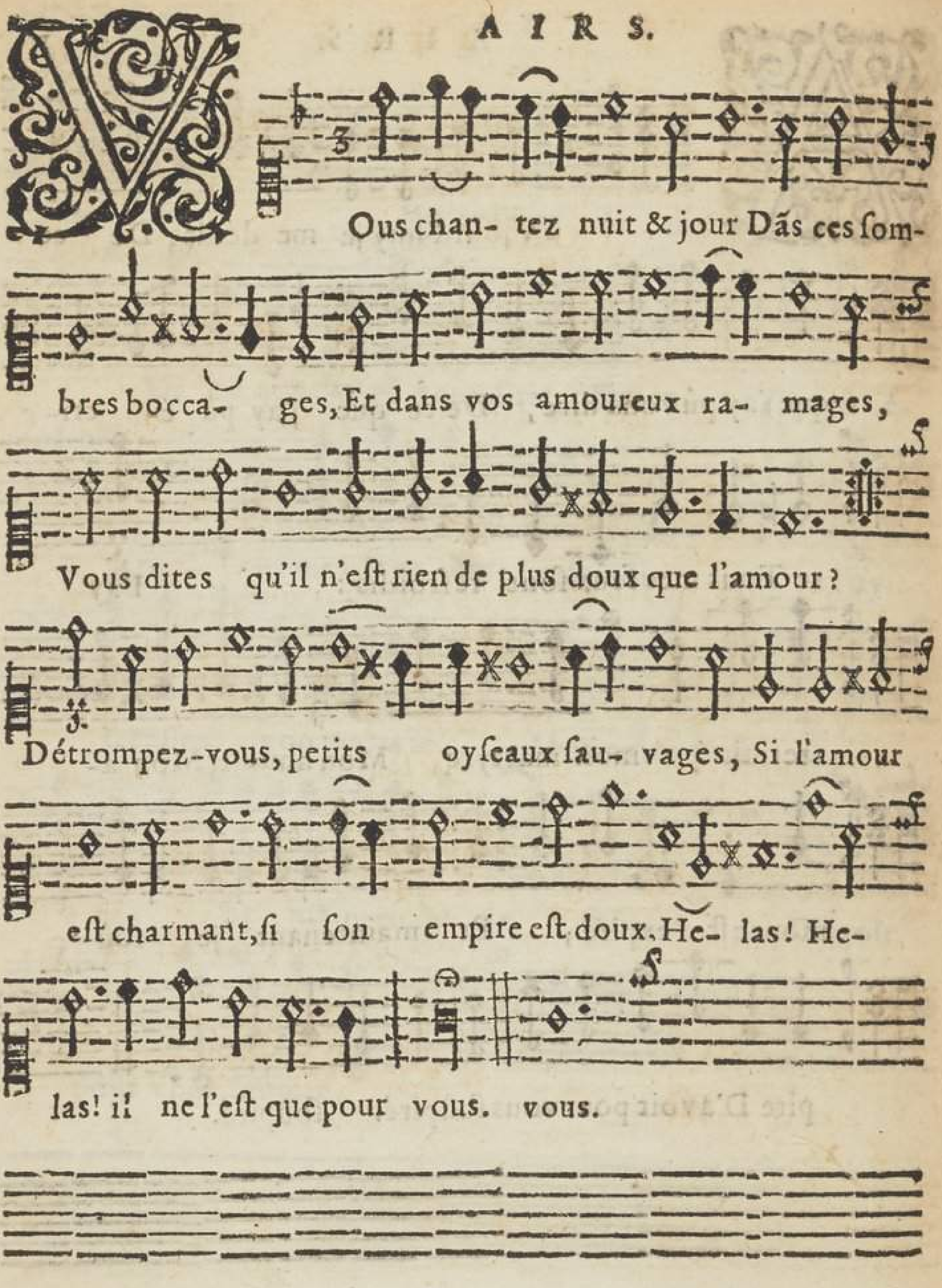
terminé mon martyre, Mon amour eſt expi-

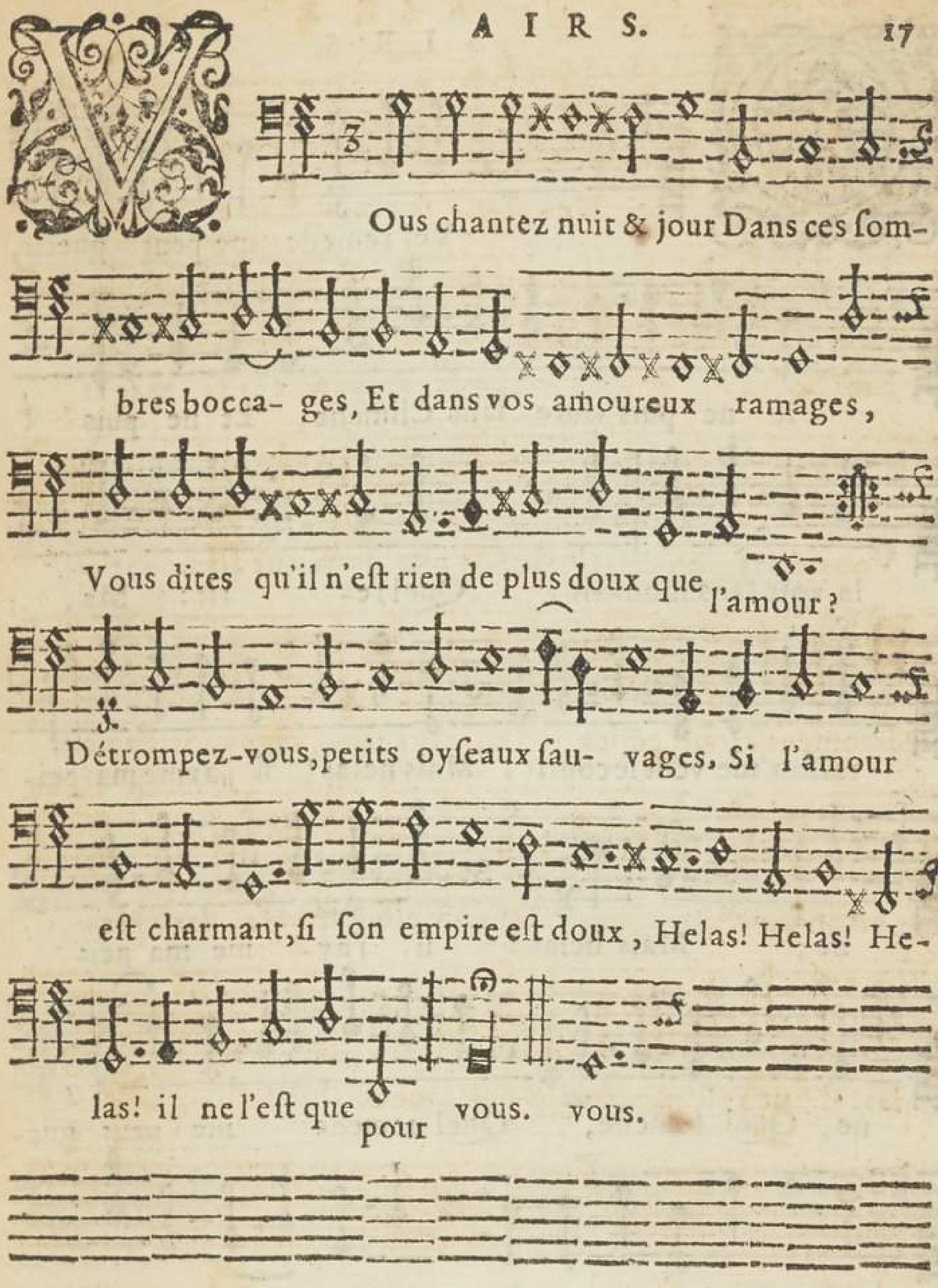


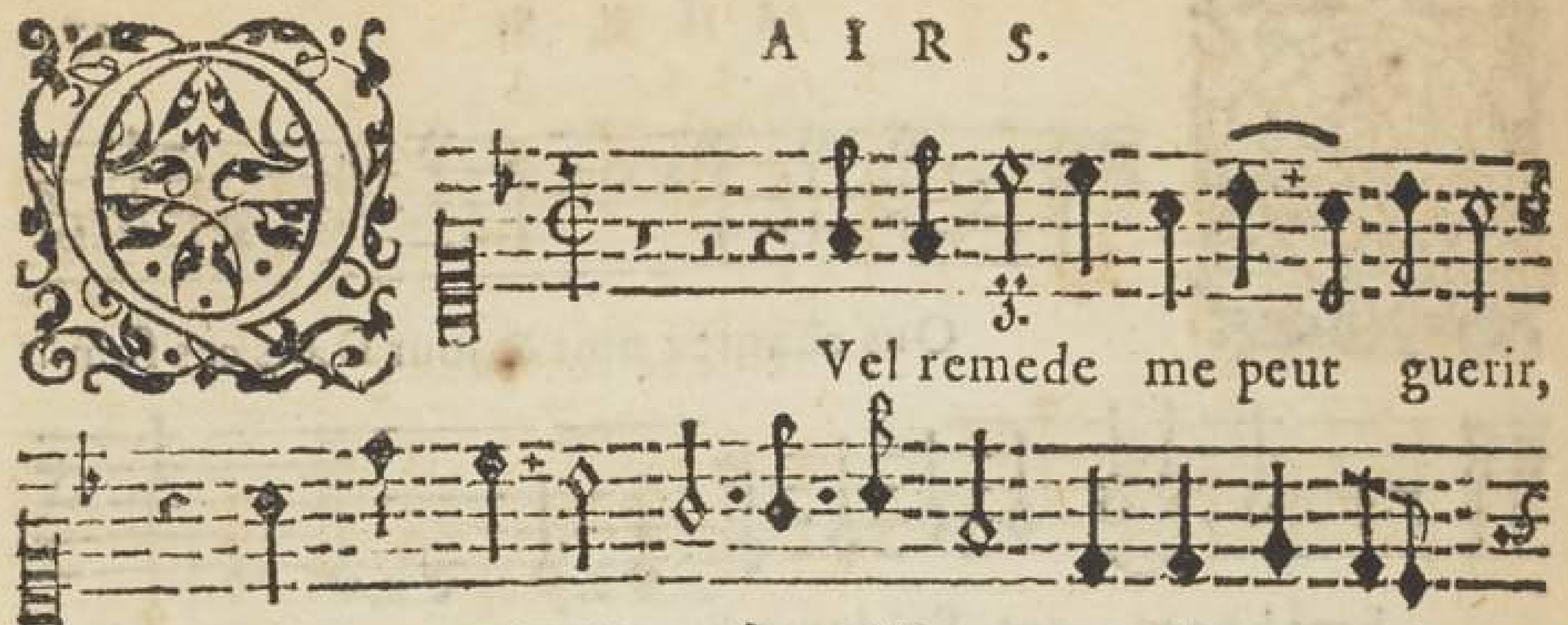
ré; Et maintenant je ſoûpire D'avoir

pour vous ſoûpiré.


Vjourd'huy je me dédis, De ce
que j'ay pû vous dire, De ce que j'ay pû é- cri-
re Tous mes feux ſont refroidis : I'ay
terminé mon martyre, Mon amour, Mon a-
moureſt expiré ; Et maintenant je ſoû-
pire D'avoir pour vous ſoûpiré. ſoûpiré.


Ous chan- tez nuit & jour Dãs ces ſom-
bres bocca- ges, Et dans vos amoureux ra- mages,
Vous dites qu'il n'eſt rien de plus doux que l'amour?
Détrompez-vous, petits oyſeaux ſau- vages, Si l'amour
eſt charmant, ſi ſon empire eſt doux, He- las! He-
las! il ne l'eſt que pour vous. vous.


Vous chantez nuit & jour Dans ces som-
bres bocca- ges, Et dans vos amoureux ramages,
Vous dites qu'il n'eſt rien de plus doux que l'amour?
Détrompez-vous, petits oyſeaux ſau- vages, Si l'amour
eſt charmant, ſi ſon empire eſt doux, Helas! Helas! He-
las! il ne l'eſt que pour vous. vous.



Vel remede me peut guerir,

Ie ne puis viure ſans Climene, Et ne puis

la voir ſans mou-rir : Quel re- rir : Ma

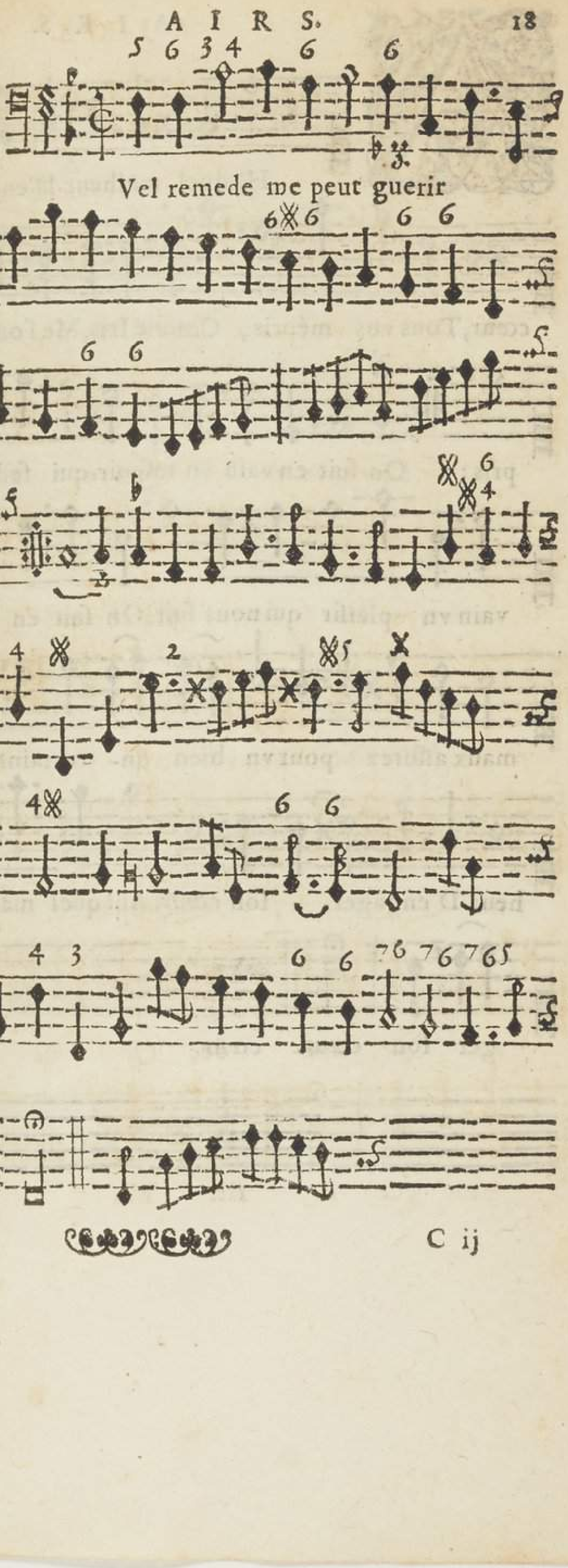
raiſon me veut ſecourir ; Mais helas ! ſi j'ayme ma pei-

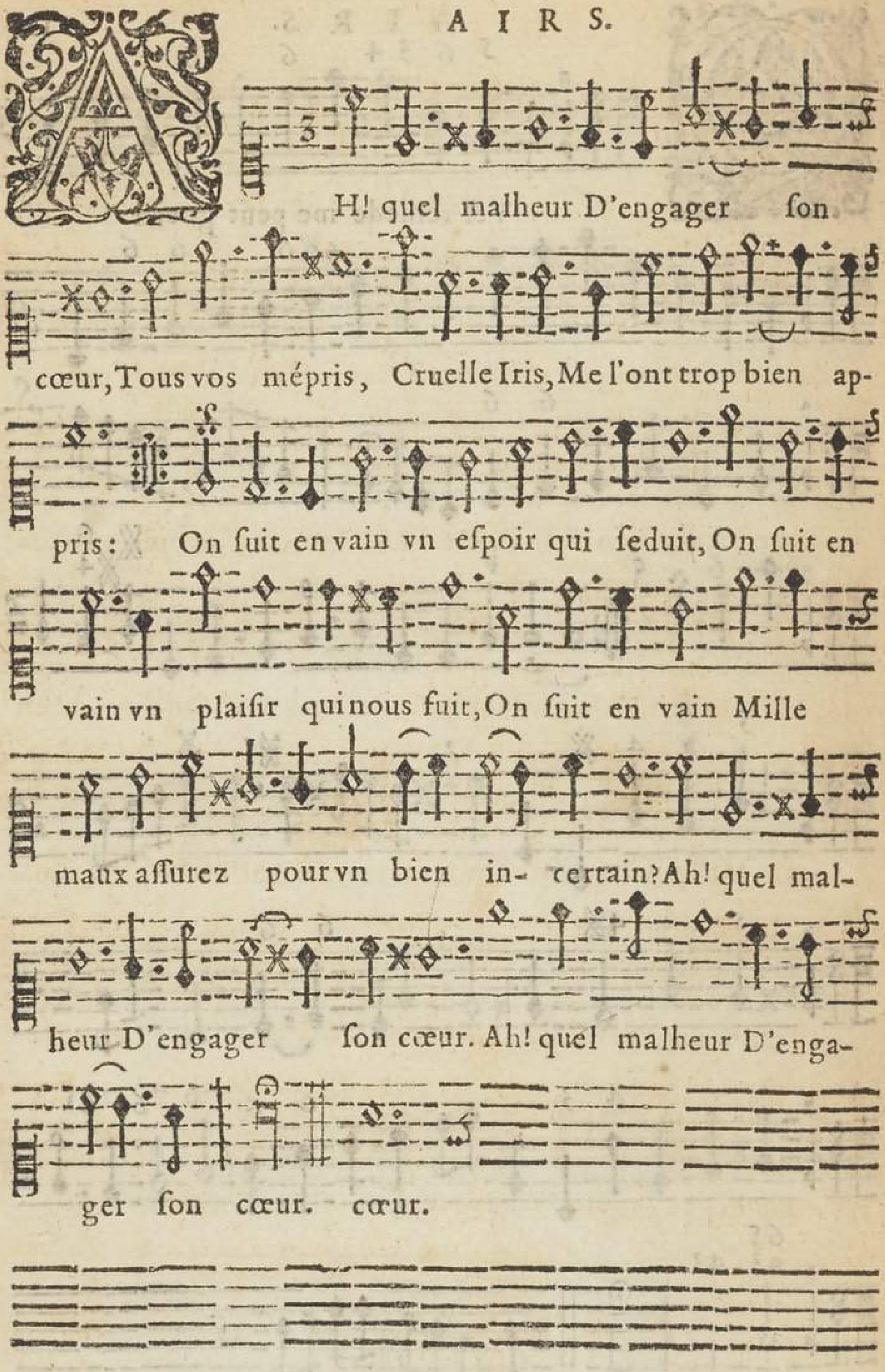
ne ; Mais helas ! ſi j'ay- me ma pei-

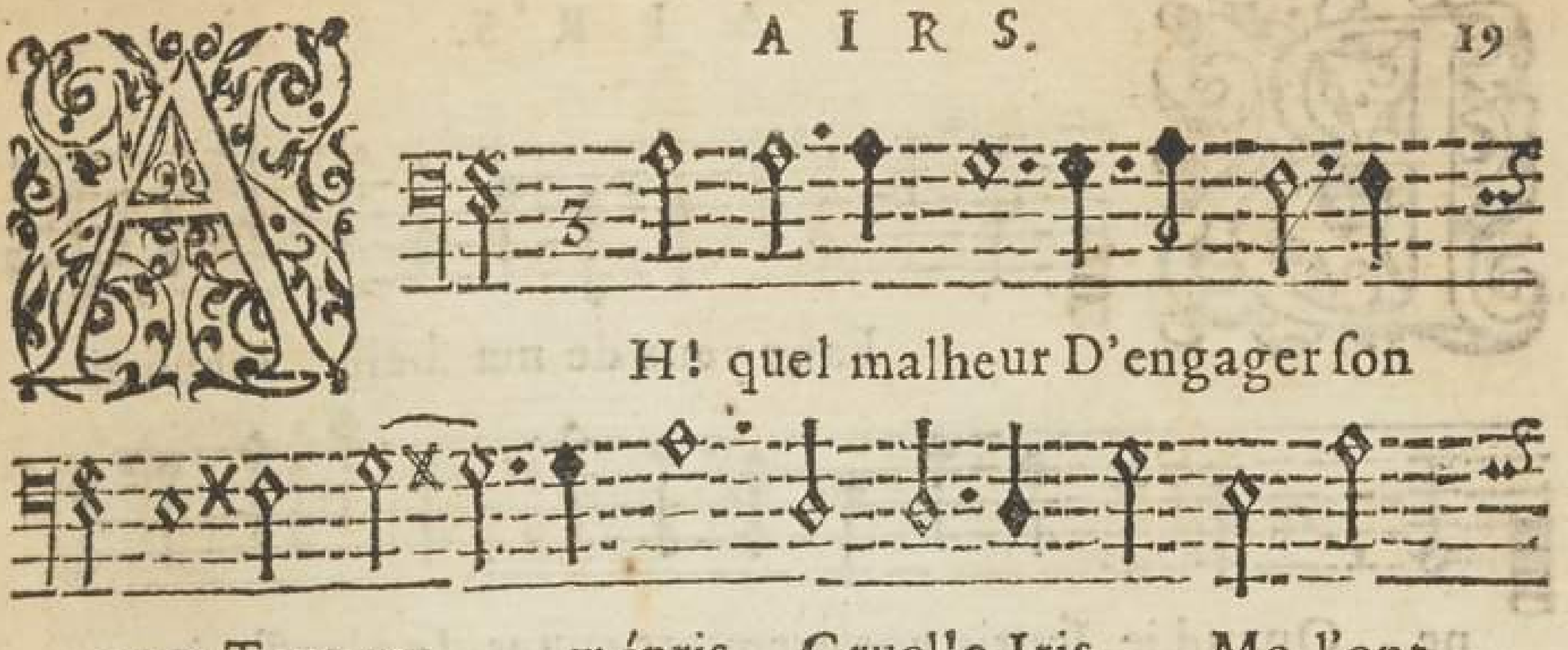
ne, Quel remede, Quel remede me peut gue-

rir. Quel reme- de, Quel reme- de me

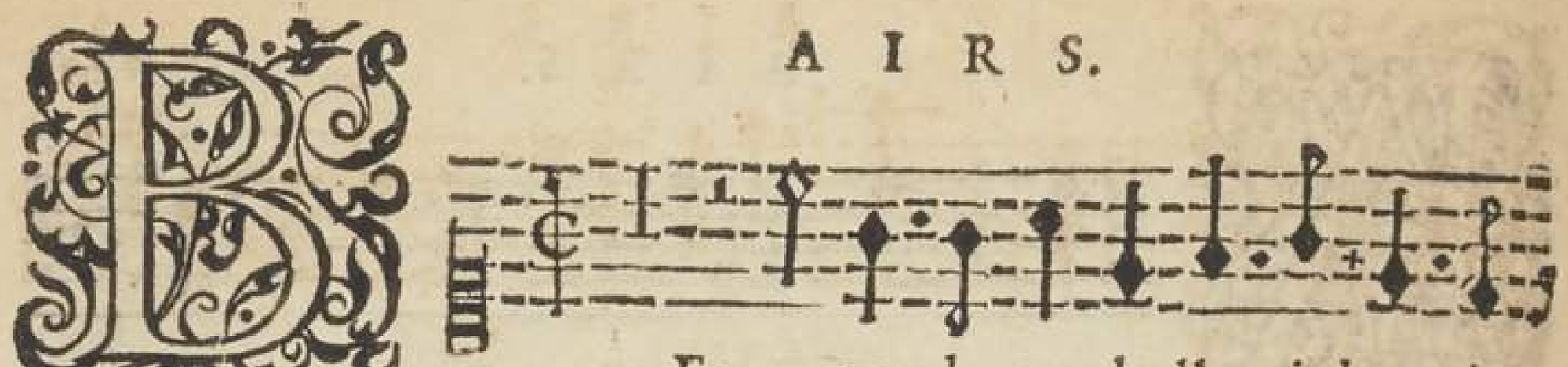
peut gue- rir. rir. Ma


Vel remede me peut guerir

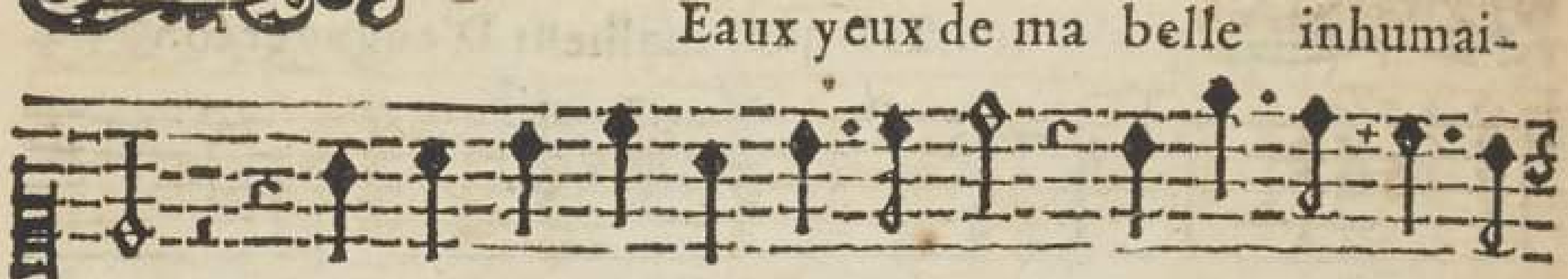

Ah! quel malheur D'engager ſon
cœur, Tous vos mépris, Cruelle Iris, Me l'ont trop bien ap-
pris: On ſuit en vain vn eſpoir qui ſeduit, On ſuit en
vain vn plaiſir qui nous fuit, On ſuit en vain Mille
maux aſſurez pour vn bien in- certain? Ah! quel mal-
heur D'engager ſon cœur. Ah! quel malheur D'enga-
ger ſon cœur. cœur.



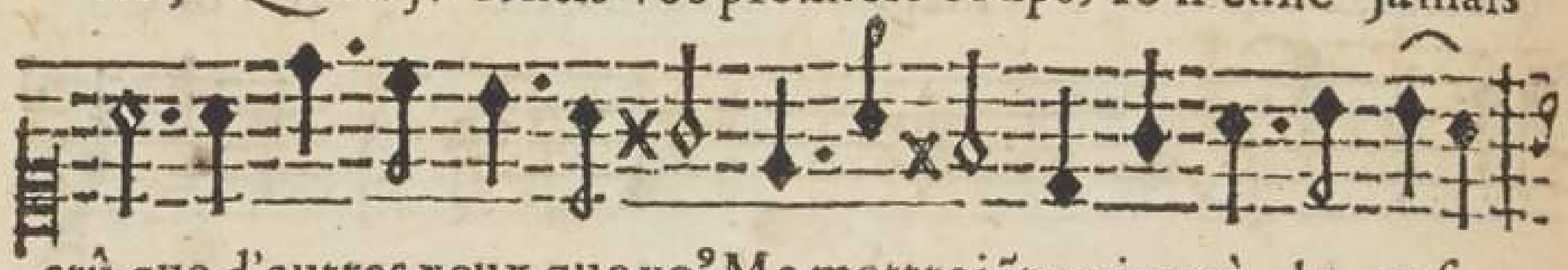
Ah! quel malheur D'engager ſon cœur, Tous vos mépris, Cruelle Iris, Me l'ont trop bien appris: On ſuit en vain vn eſpoir qui ſeduit, On ſuit en vain vn plaiſir qui nous fuit, On ſuit en vain vn Mille maux aſſurez pour vn bien incertain? Ah! quel malheur D'engager ſon cœur. Ah! quel malheur, Ah! quel malheur D'engager, D'engager ſon cœur. cœur.



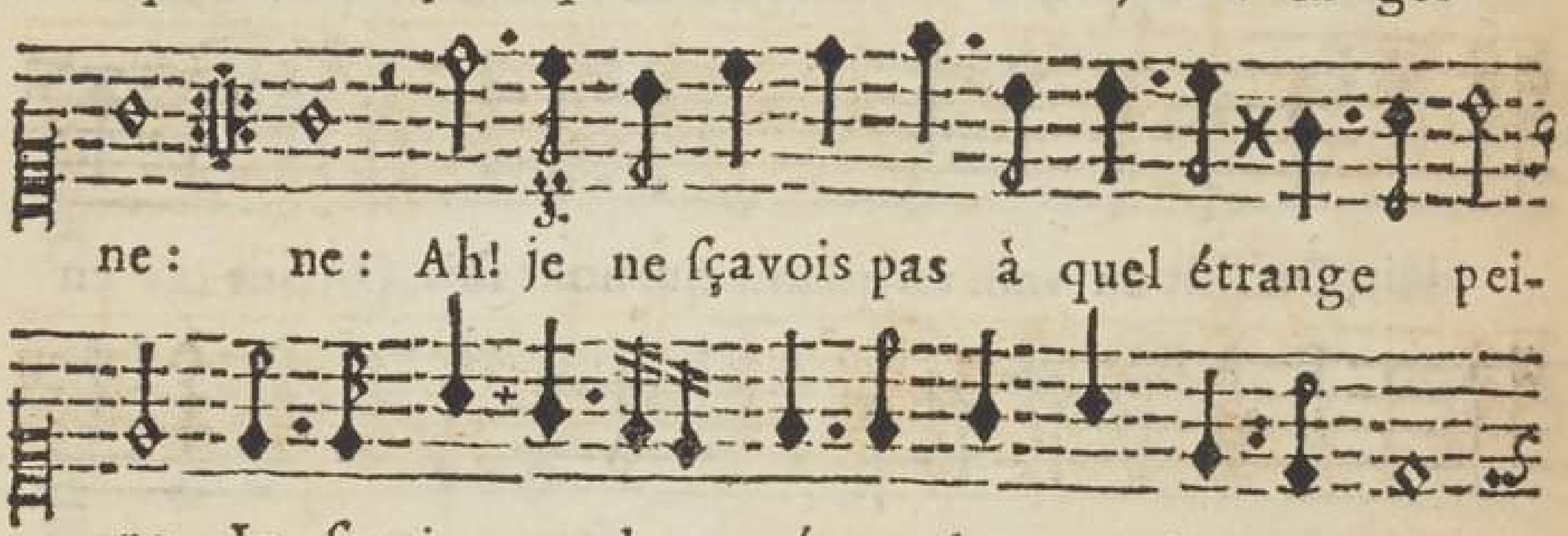
Eaux yeux de ma belle inhumai-



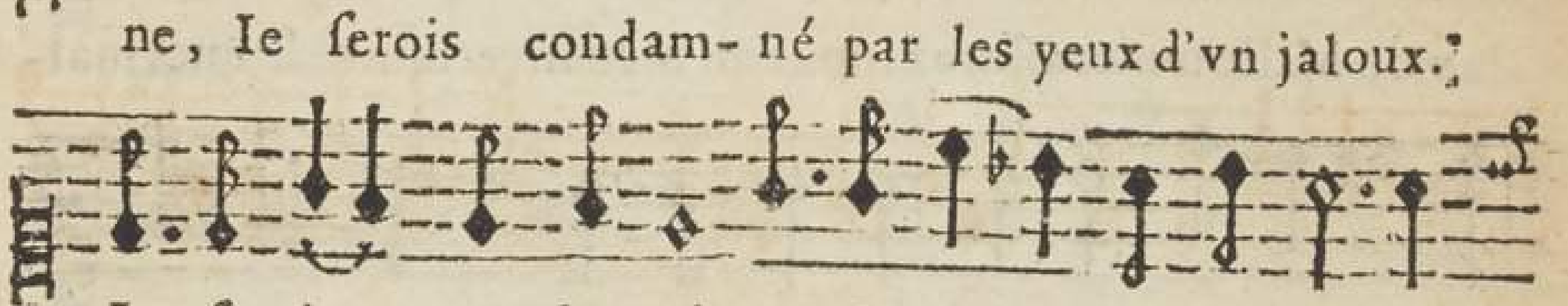
ne, Quand je ſentis vos premiers coups, Ie n'euſſe jamais



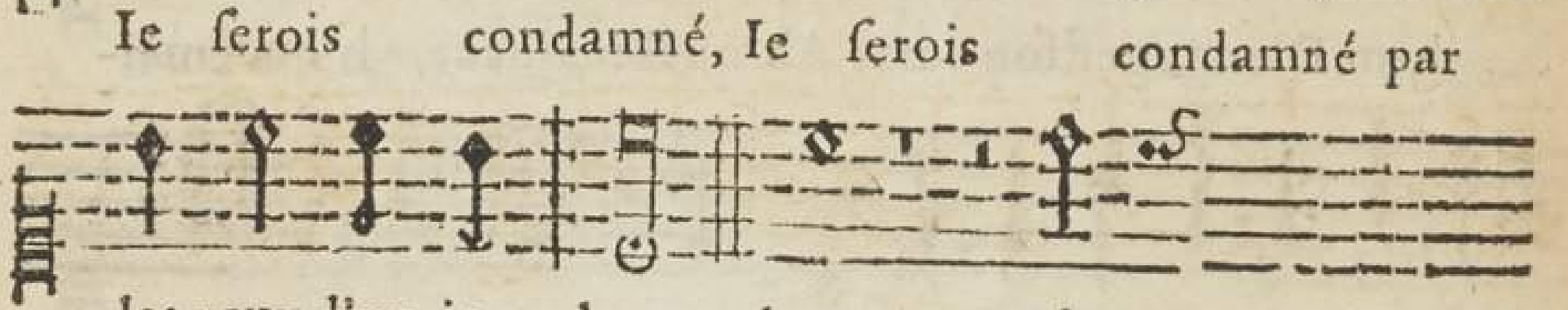
crû que d'autres yeux que vo⁹ Me mettroiẽt vn jour à la geſ-



ne: ne: Ah! je ne ſçavois pas à quel étrange pei-

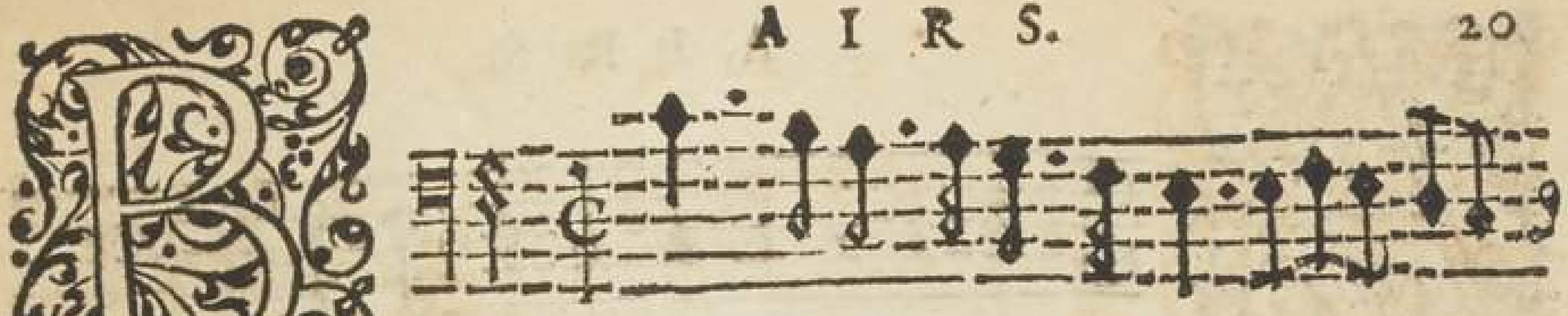


ne, Ie ſerois condam-né par les yeux d'vn jaloux.

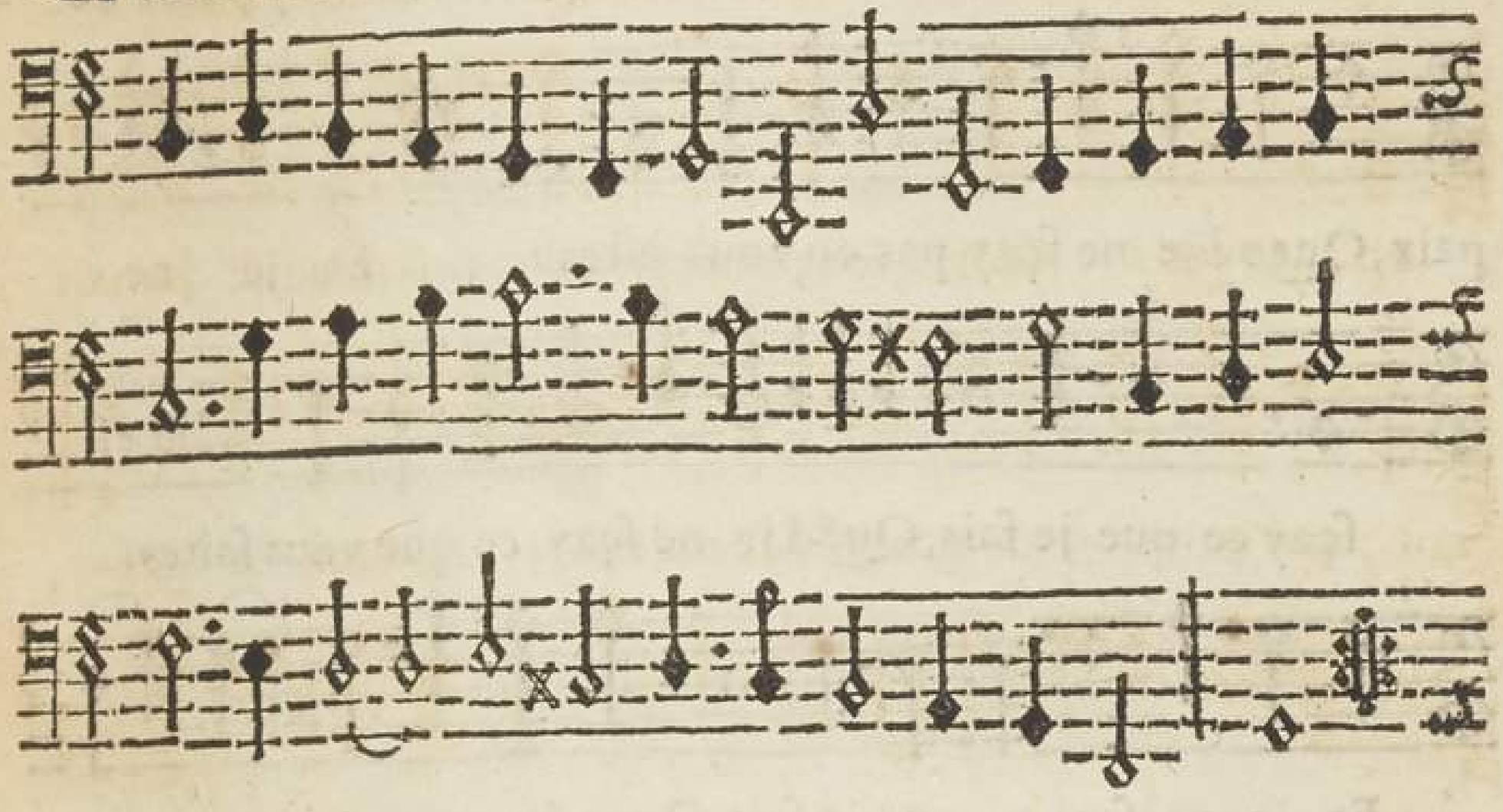


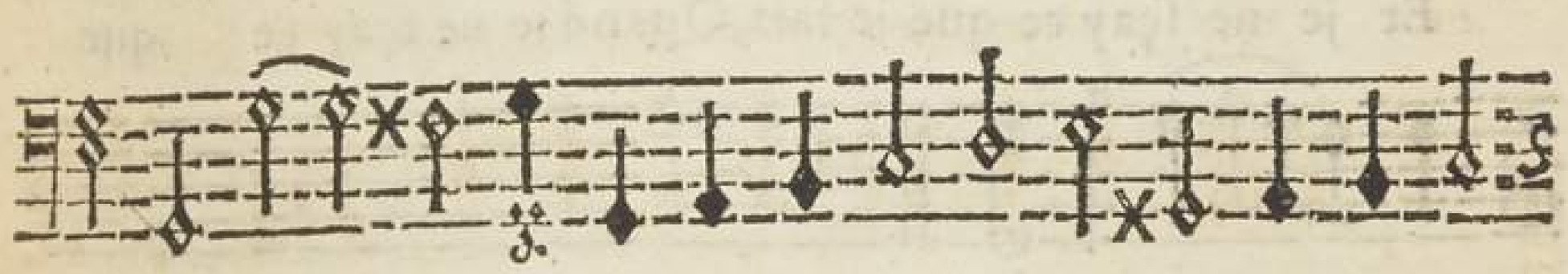
Ie ſerois condamné, Ie ſerois condamné par

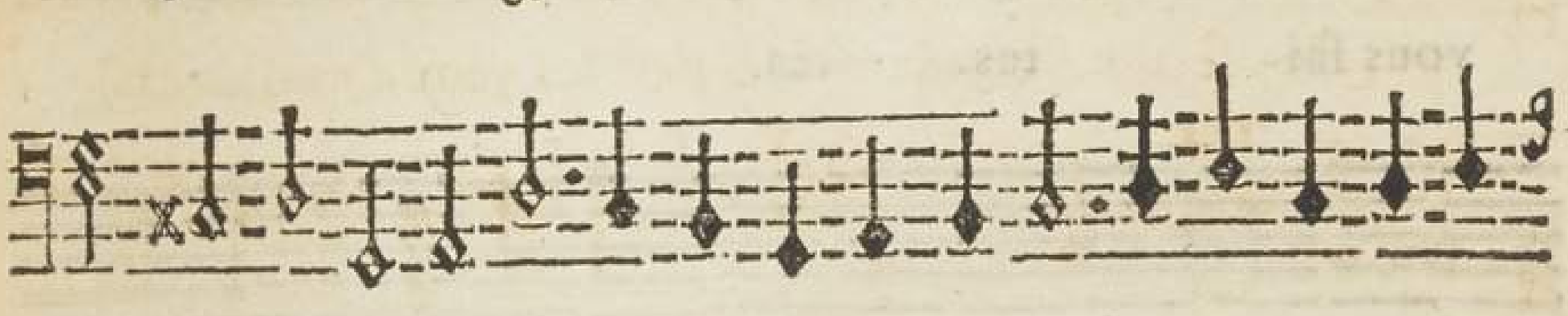
les yeux d'vn ja- loux. loux. Ah!

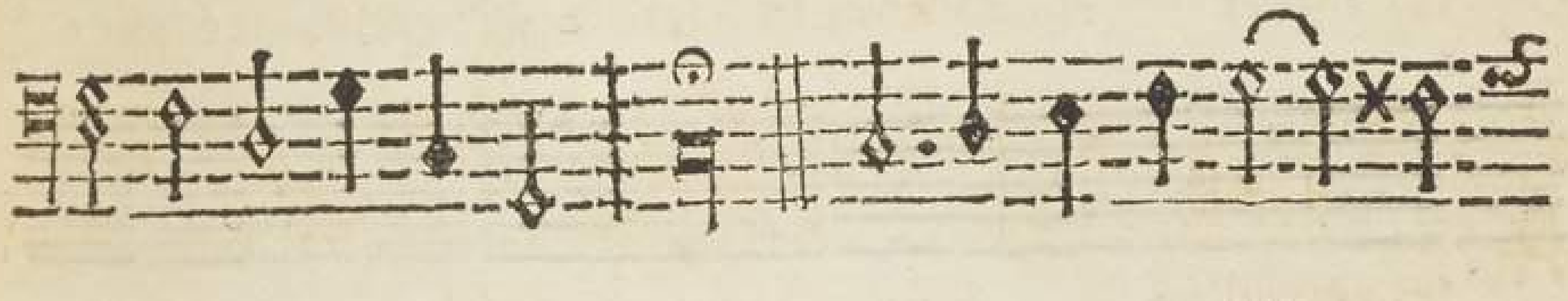


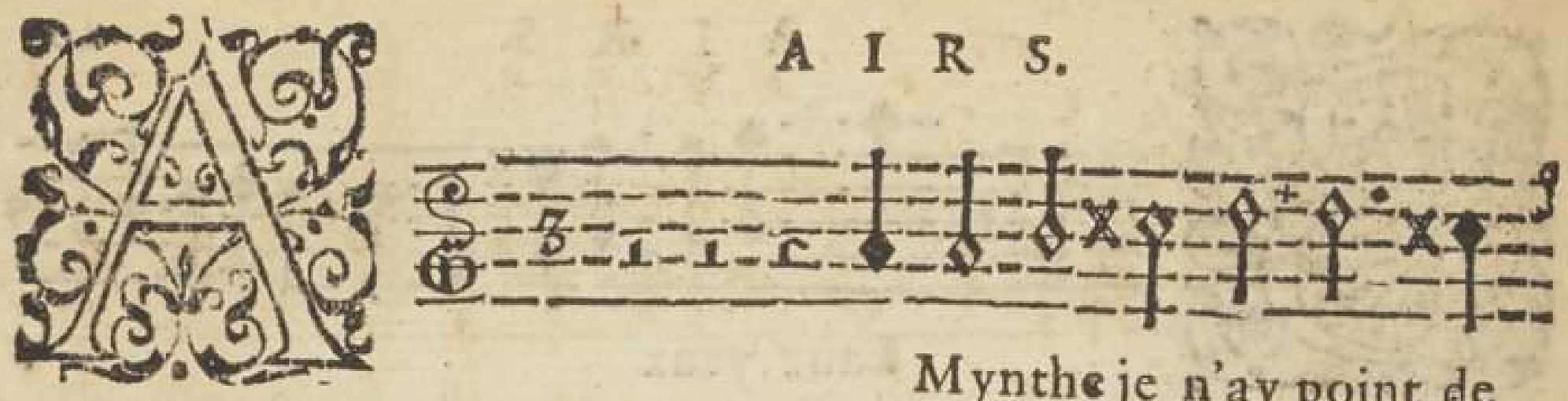
Eaux yeux



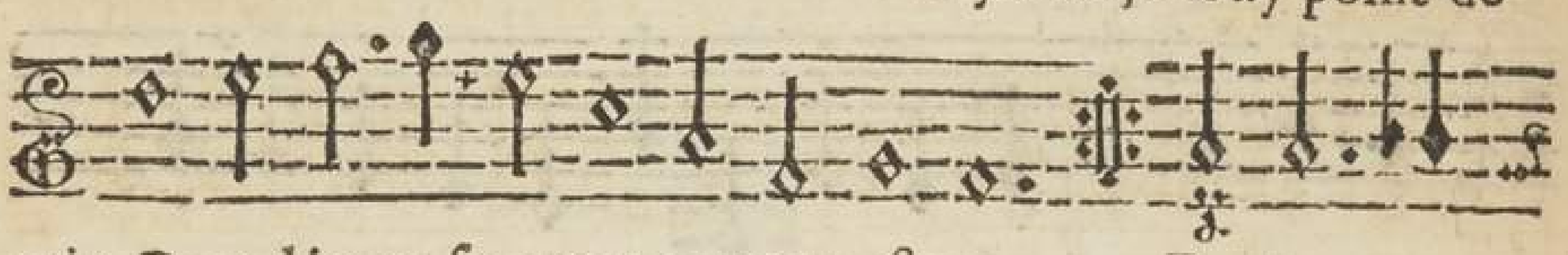




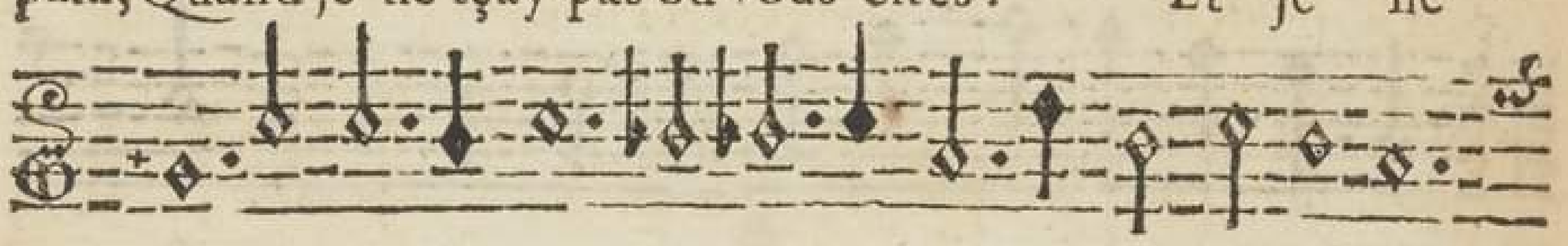




Mynthe je n'ay point de

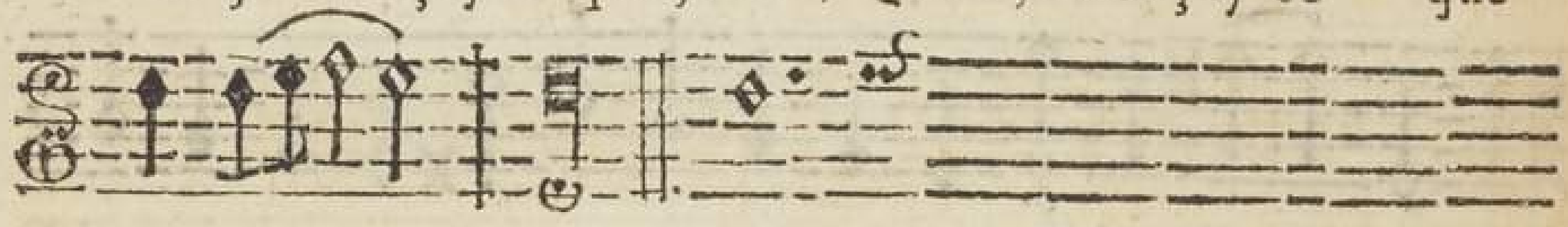


paix, Quand je ne ſçay pas ou vous eſtes: Et je ne

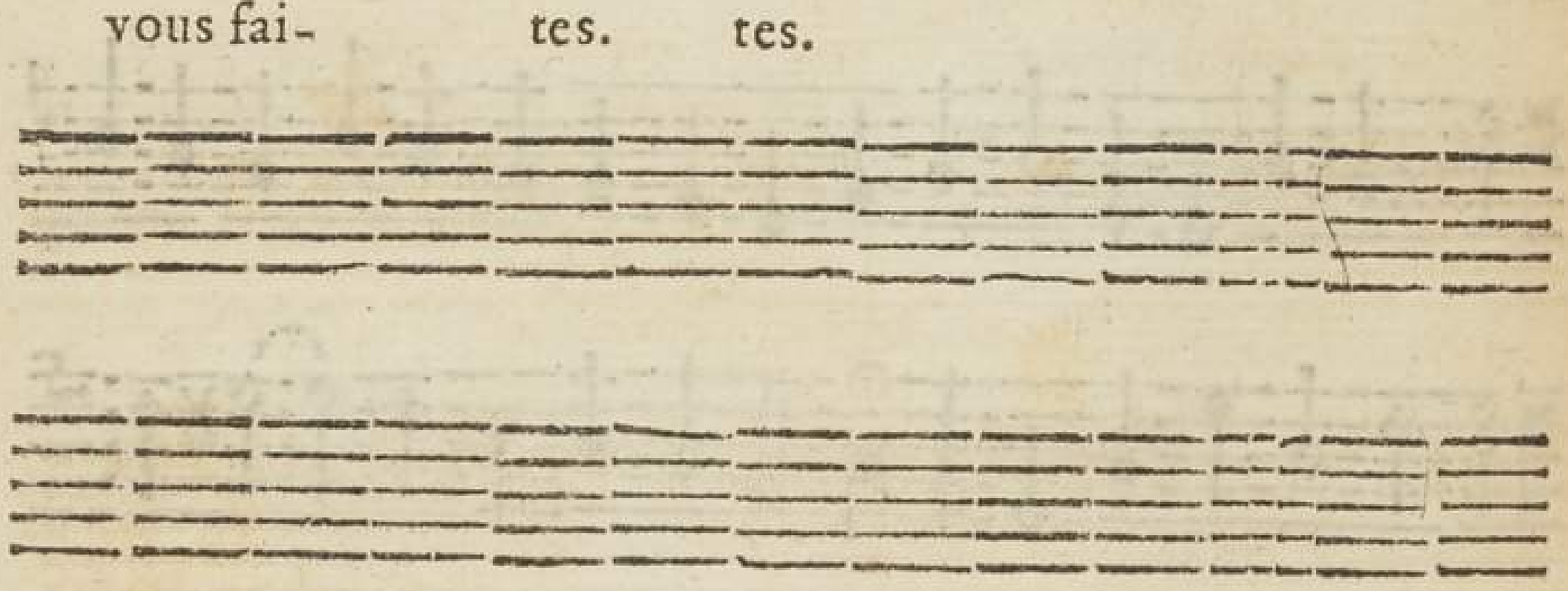


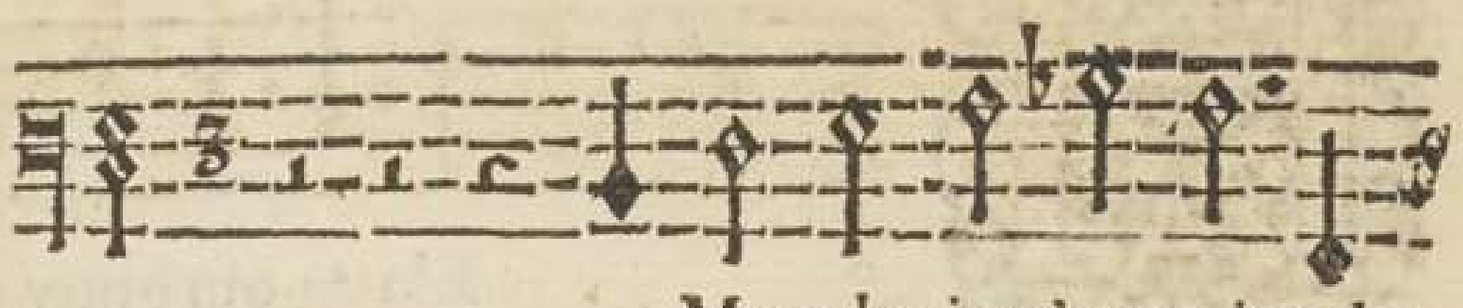
ſçay ce que je fais, Quãd je ne ſçay ce que vous faites.

Et je ne ſçay ce que je fais, Quand je ne ſçay ce que

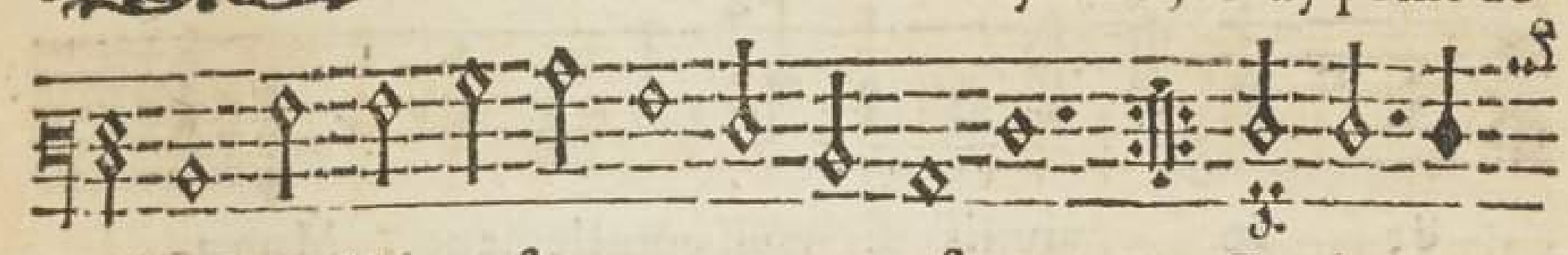


vous fai- tes. tes.

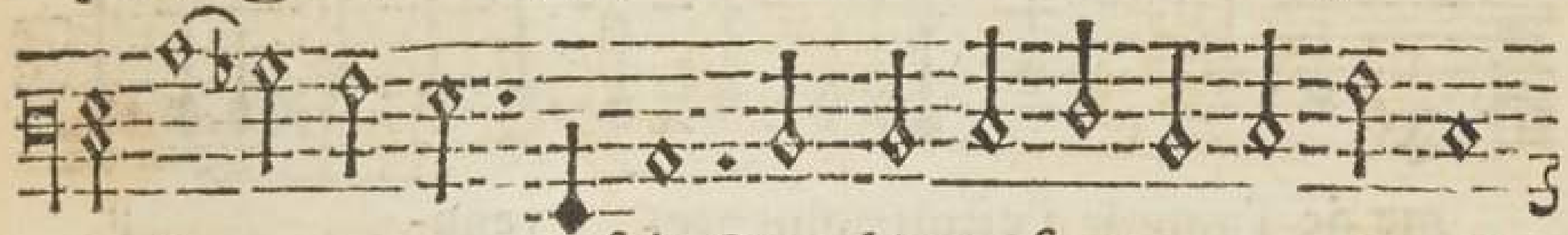




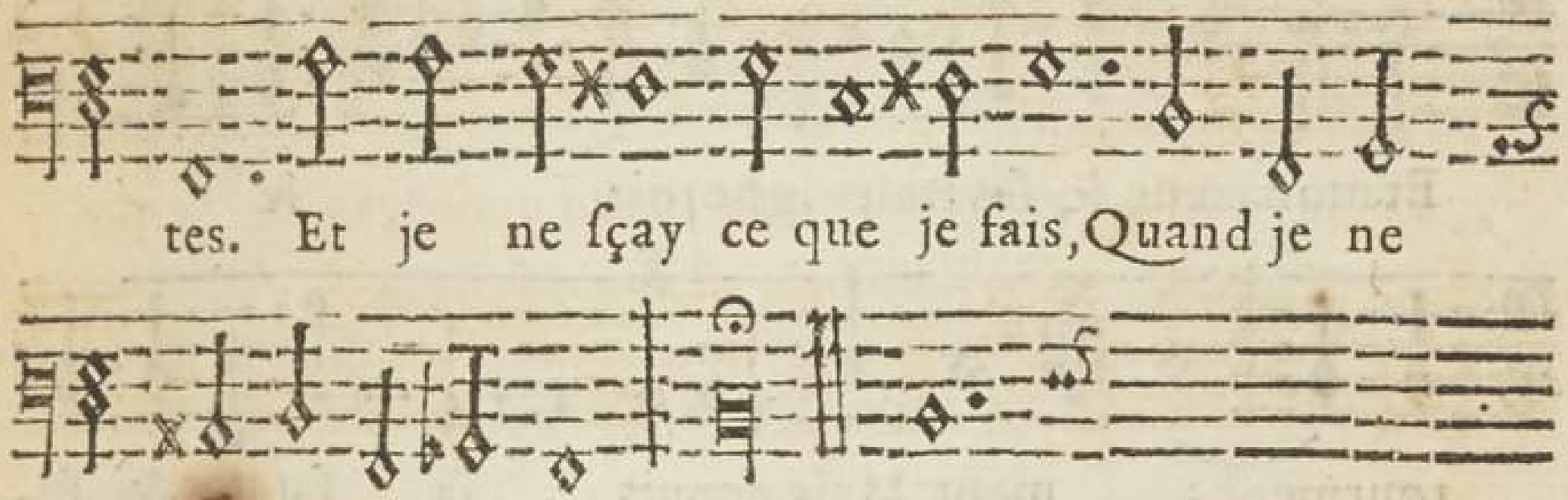
Mynthe je n'ay point de



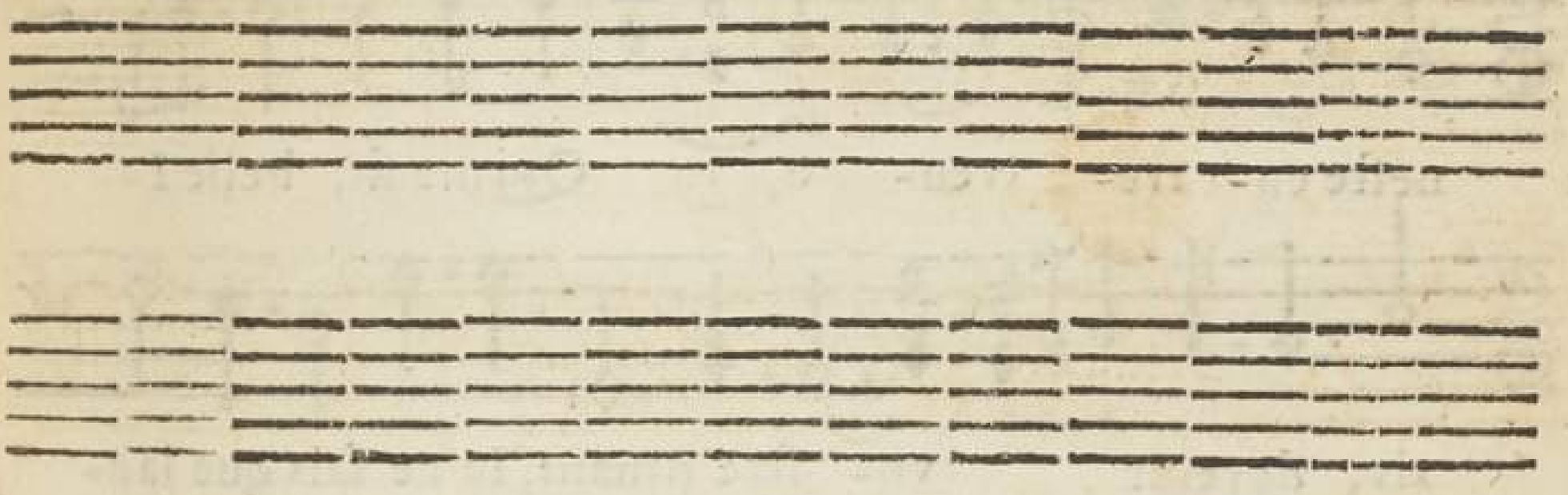
paix, Quand je ne ſçay pas ou vous eſtes : Et je ne



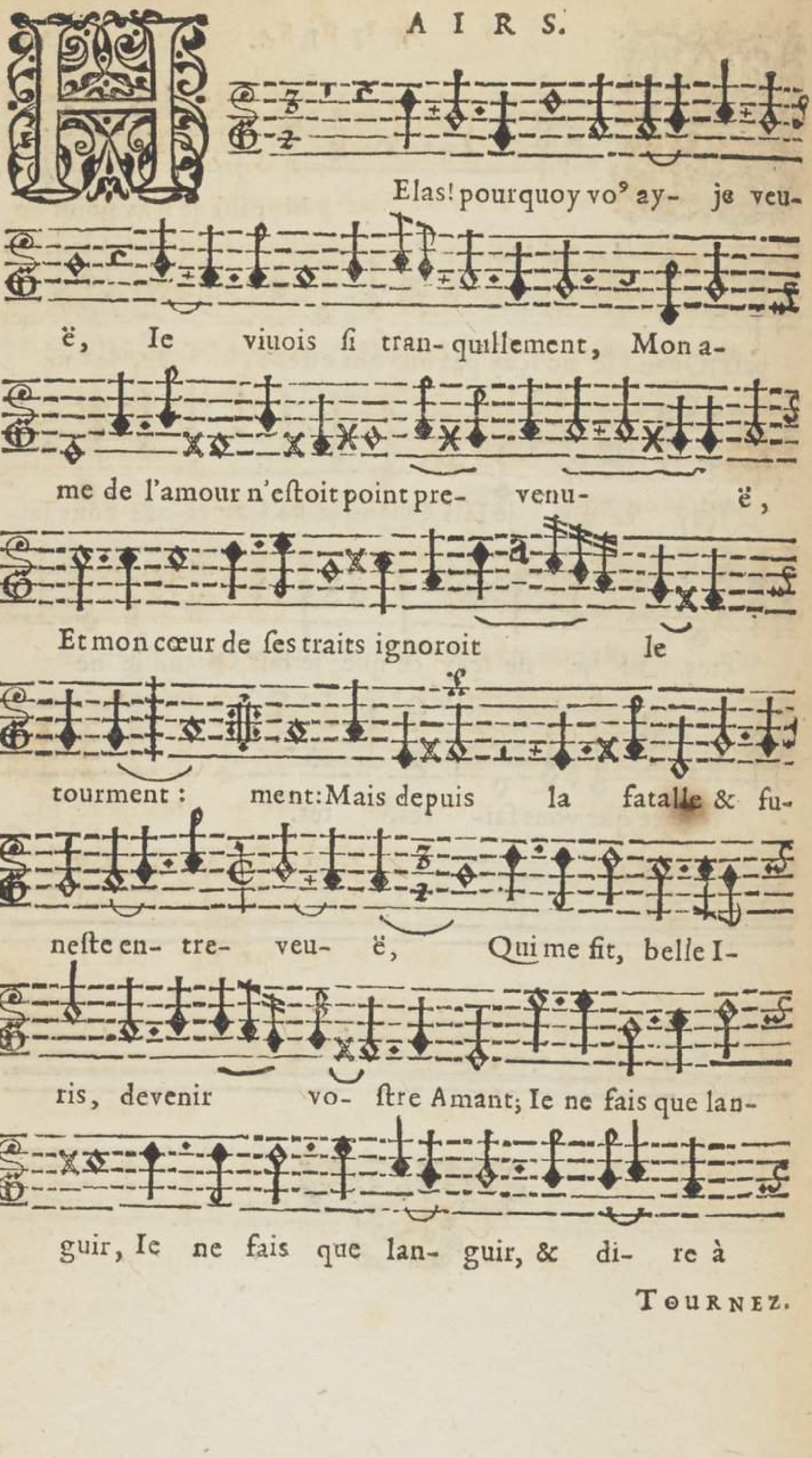
ſçay ce que je fais, Quand je ne ſçay ce que vous fai-

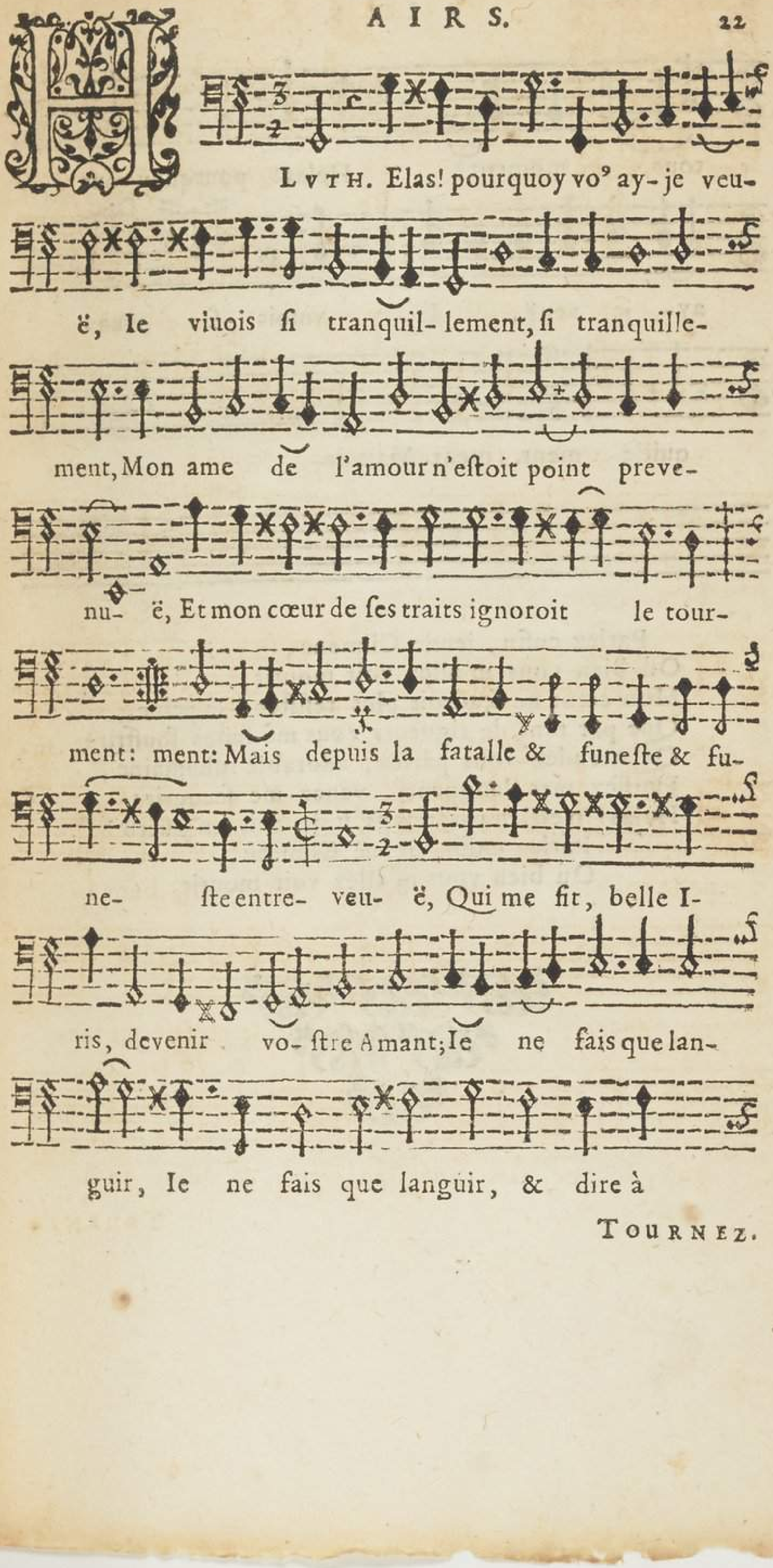


tes. Et je ne ſçay ce que je fais, Quand je ne

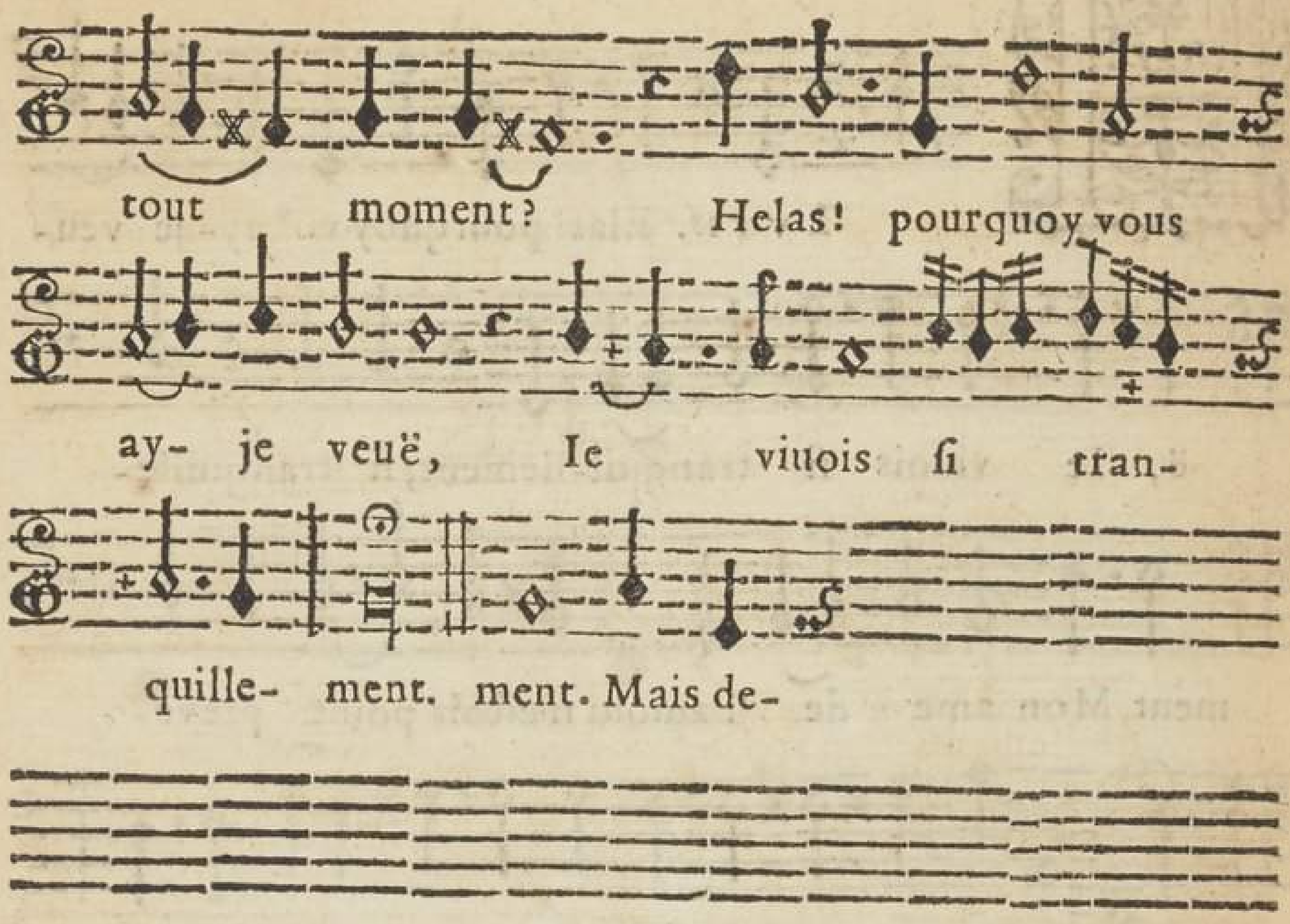


ſçay ce que vous fai- tes. tes.


Elas! pourquoy vo⁹ ay- je veu-
ë, Ie viuois ſi tran-quillement, Mon a-
me de l'amour n'eſtoit point pre- venu- ë,
Et mon cœur de ſes traits ignoroit le
tourment: ment: Mais depuis la fatalle & fu-
neſte en- tre- veu- ë, Qui me fit, belle I-
ris, devenir vo- ſtre Amant; Ie ne fais que lan-
guir, Ie ne fais que lan- guir, & di- re à

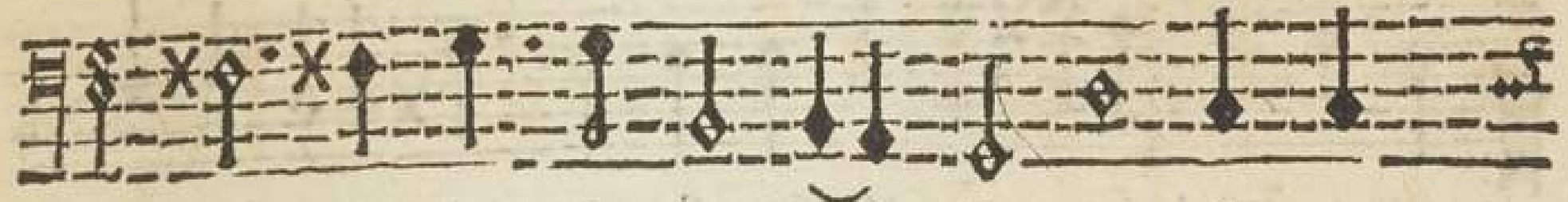

LVTH. Elas! pourquoy vo⁹ ay-je veu-
ë, Ie viuois ſi tranquil- lement, ſi tranquille-
ment, Mon ame de l'amour n'eſtoit point preve-
nu- ë, Et mon cœur de ſes traits ignoroit le tour-
ment: ment: Mais depuis la fatalle & funeſte & fu-
ne- ſte entre- veu- ë, Qui me fit, belle I-
ris, devenir vo- ſtre Amant; Ie ne fais que lan-
guir, Ie ne fais que languir, & dire à

TOURNEZ.

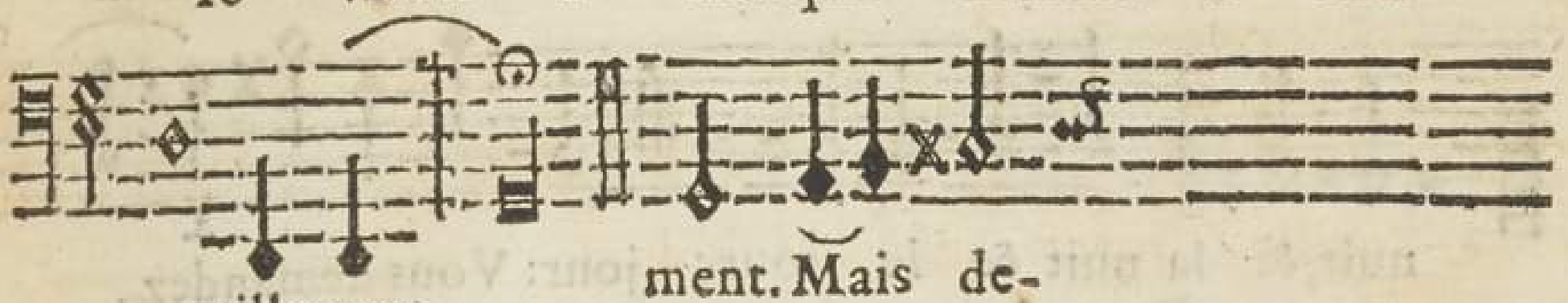


Parlez enfin, jeune Climene,
Où bien vous m'allez voir mourir,
Mon cœur ne ſçauroit plus reſiſter à la peine,
Que par tant de rigueurs vous me faites ſouffrir?
Qu'attendez-vous parlez, adorable inhumaine,
Finiſſez mes langueurs, venez me ſecourir:
Helas! n'eſt-il pas temps ſi je dois en guerir?
Parlez enfin, jeune Climene,
Où bien vous m'allez voir mourir.

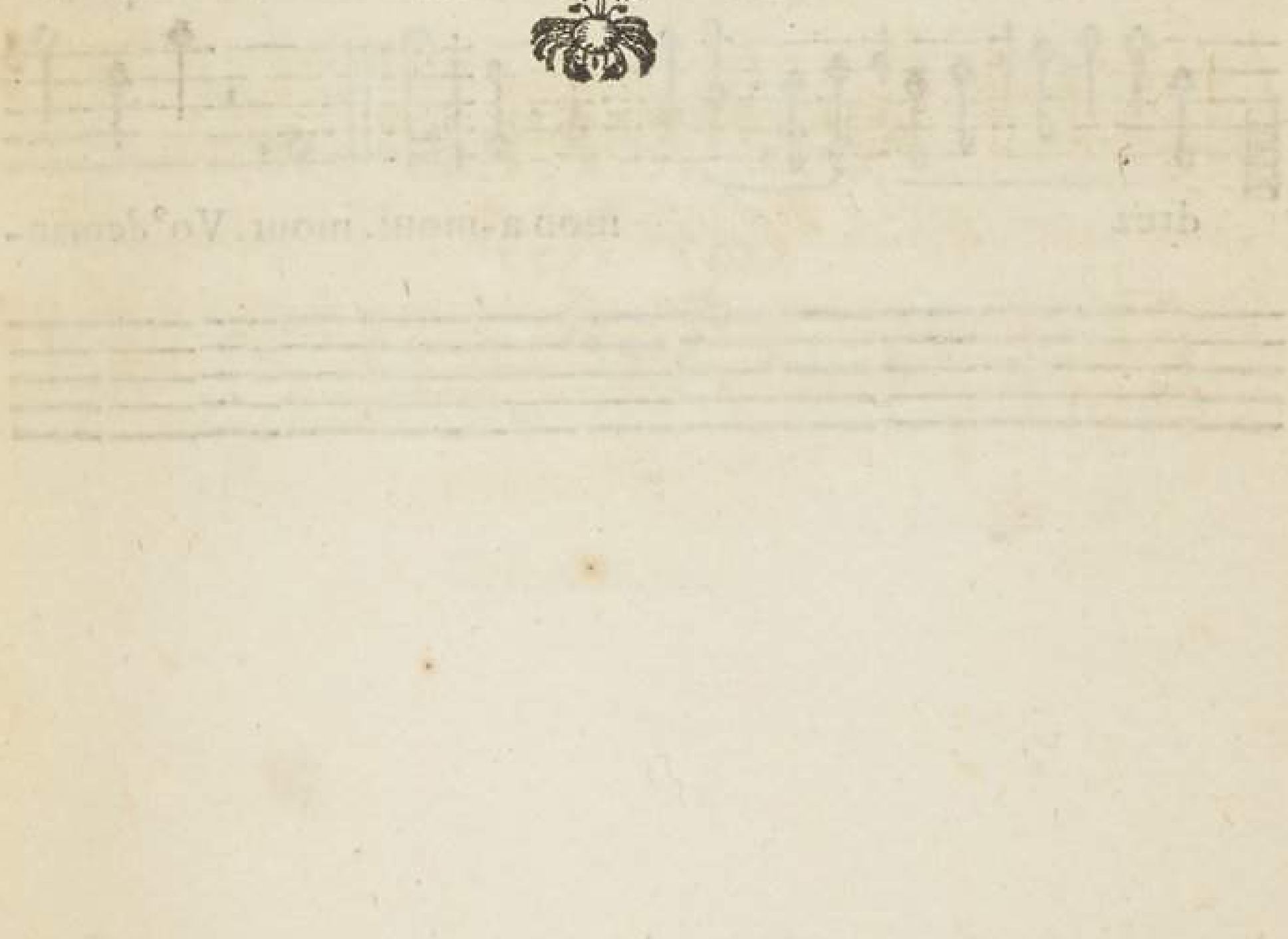
tout moment? Helas! pourquoy vo⁹ ay- je veu- ë,

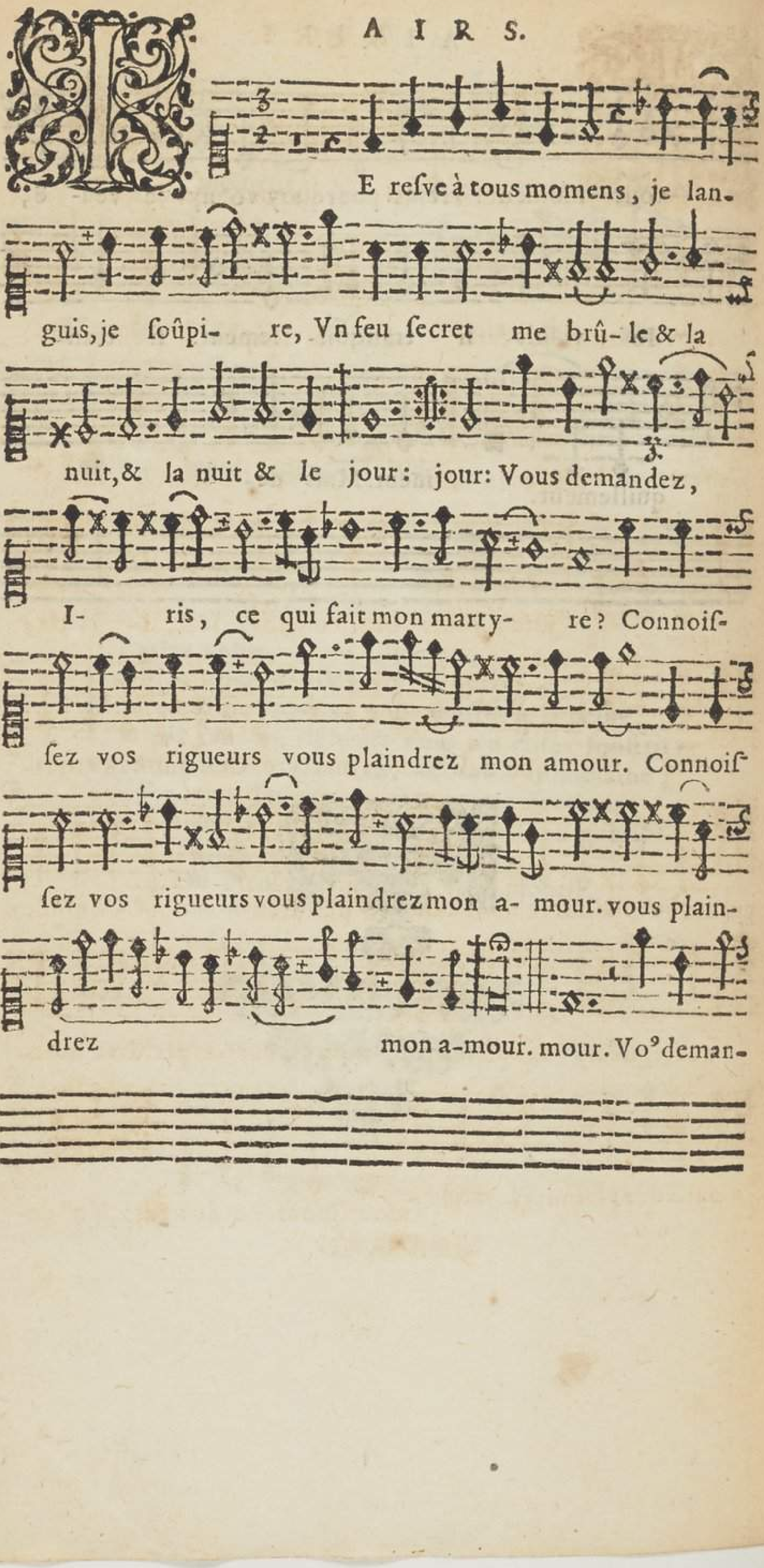


Ie viuois ſi tranquil- lement. ſi tran-



quillement. ment. Mais de-





E resve à tous momens, je lan-
guis, je soûpi- re, Vn feu secret me brû-le & la
nuit, & la nuit & le jour: jour: Vous demandez,
I- ris, ce qui fait mon marty- re? Connois-
sez vos rigueurs vous plaindrez mon amour. Connois-
sez vos rigueurs vous plaindrez mon a- mour. vous plain-
drez mon a-mour. mour. Vo⁹ deman-

LUTH. IE reſve à tous momens, à

rous momens, je lan- guis, je ſoûpire, Vn feu ſe-

cret me brûle & la nuit & le jour, & la

nuit & le jour: jour: Vous demandez, Iris, I- ris,

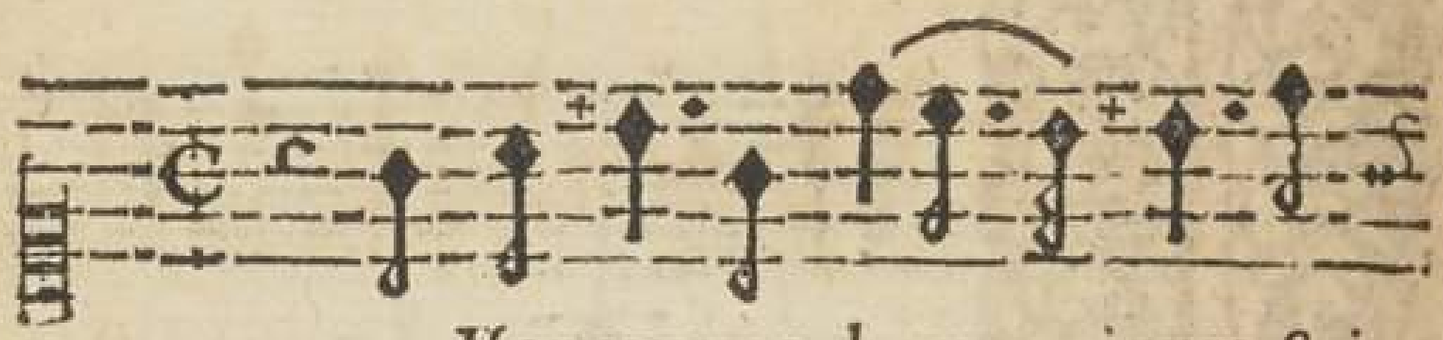
ce qui fait mon martyre? Con-noiſſez vos ri-

gueurs vo⁹ plaindrez mõ amour. vo⁹ plaĩdrez mõ amour. Cõnoiſſez

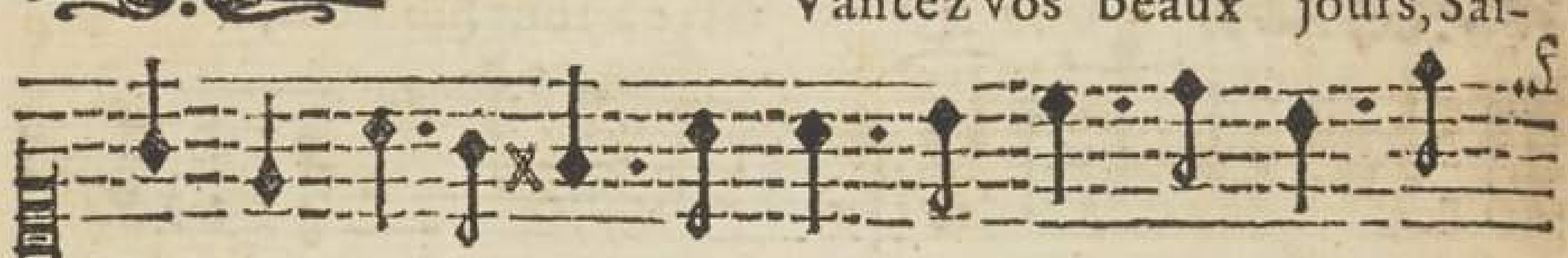
vos rigueurs vous plaindrez mon amour. vo⁹ plaĩdrez mõ a-

mour. vous plaindrez mon a- mour. mour. Vo⁹ demãdez, Vo⁹ de-

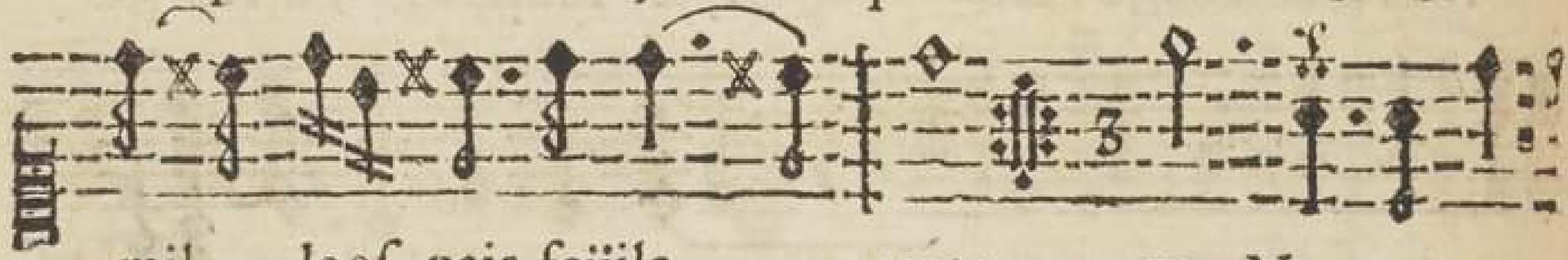
A



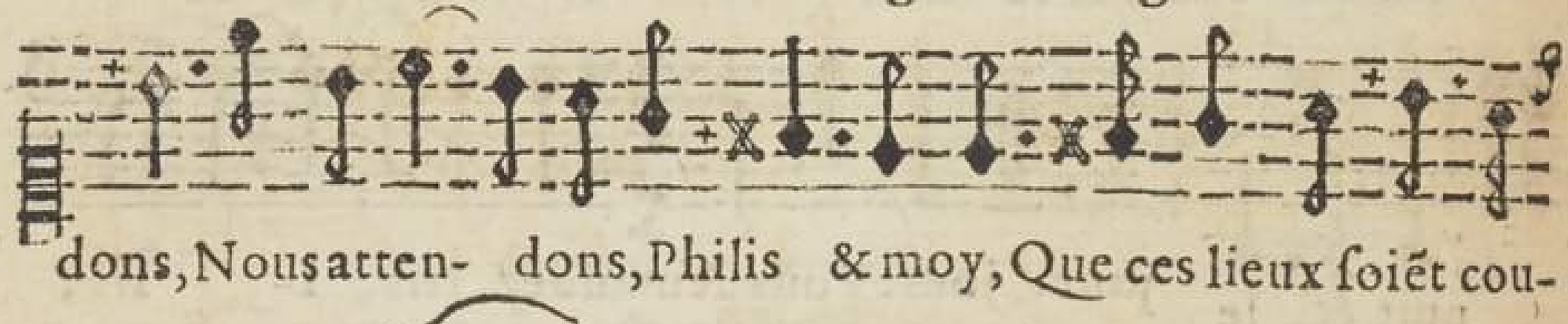
Vancez vos beaux jours, Sai-



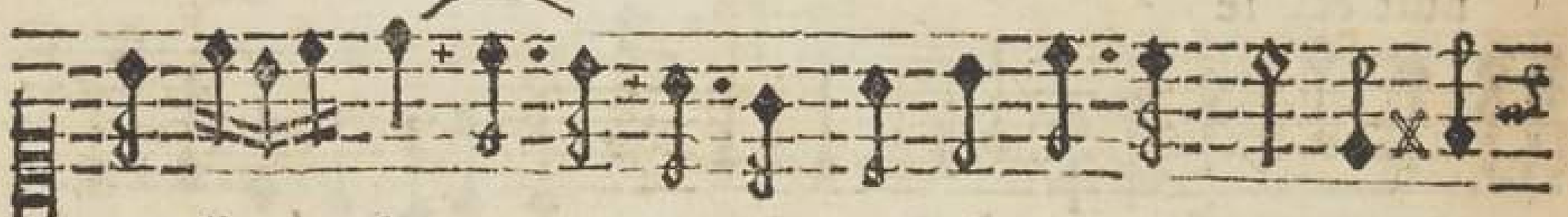
ſon pour les amours, Printemps ornez nos bois de



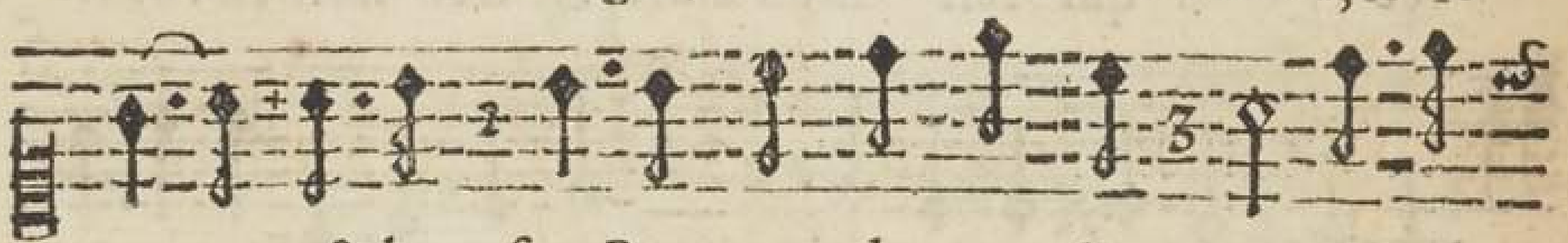
mil- le eſ- pais feüila- ges: ges: Nous atten-



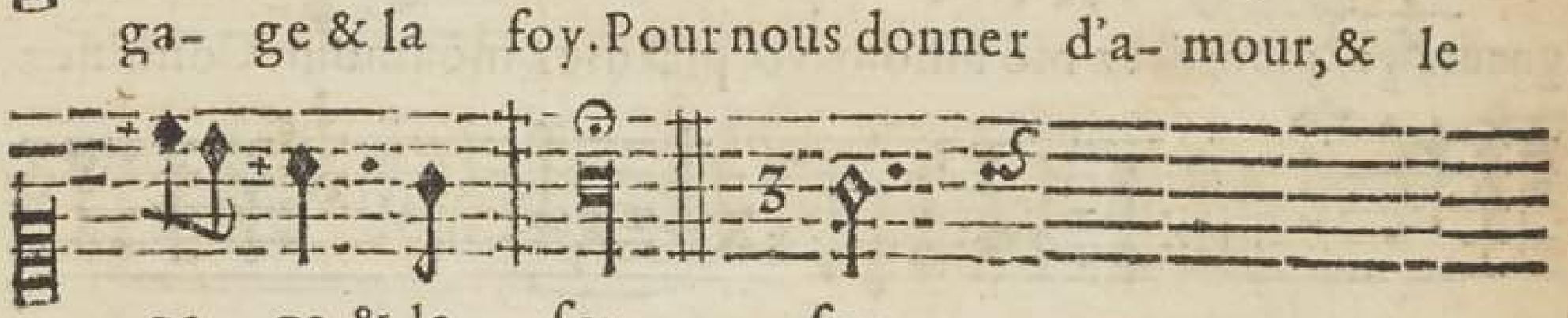
dons, Nous atten- dons, Philis & moy, Que ces lieux ſoiẽt cou-



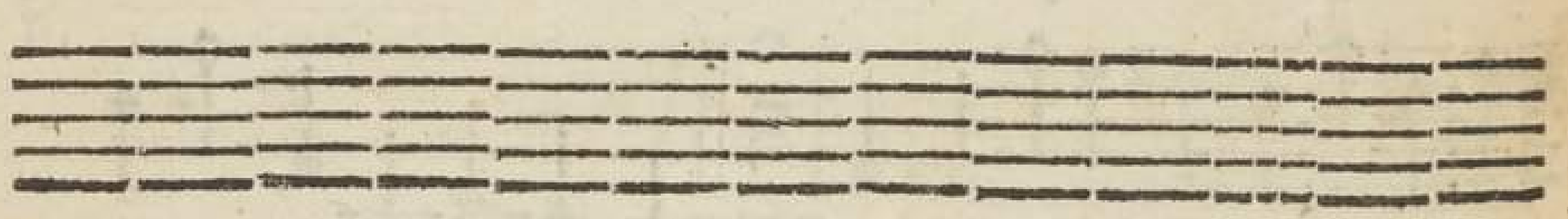
verts d'om- bra- ges, Pour nous donner d'amour, & le

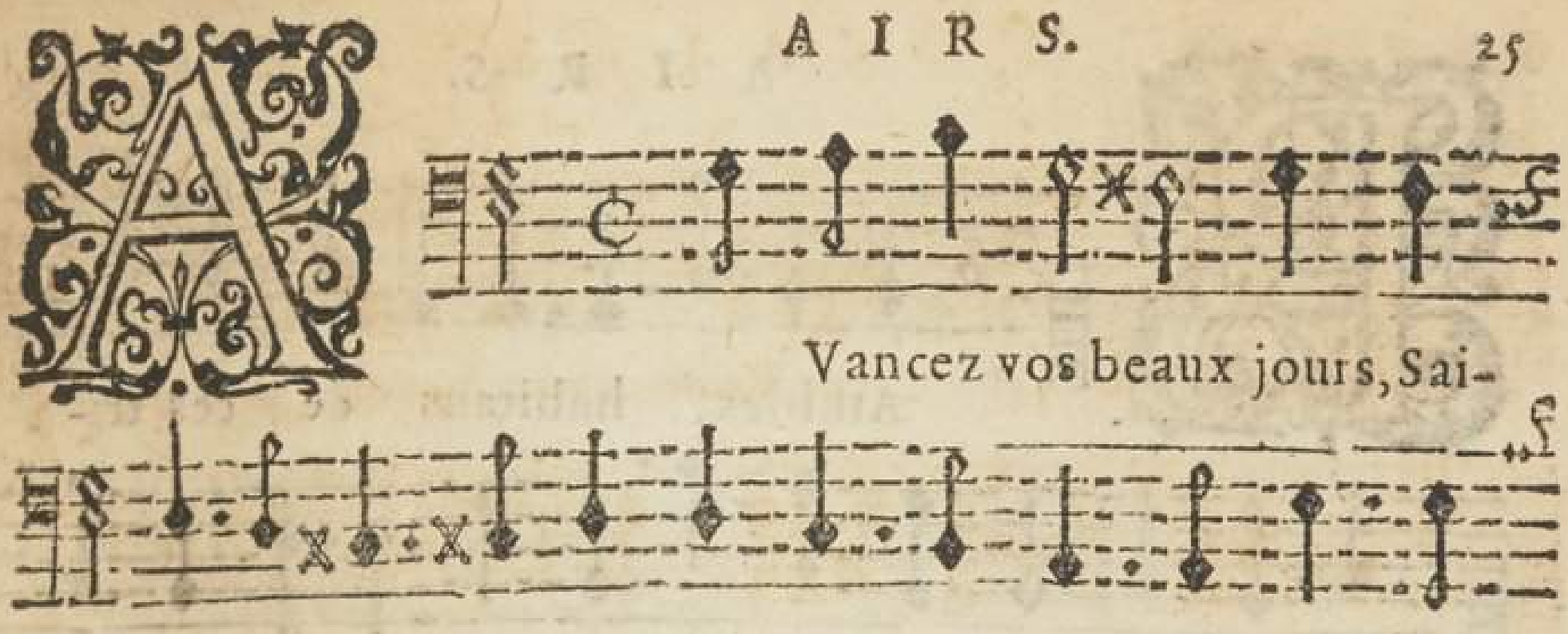


ga- ge & la foy. Pour nous donner d'a- mour, & le

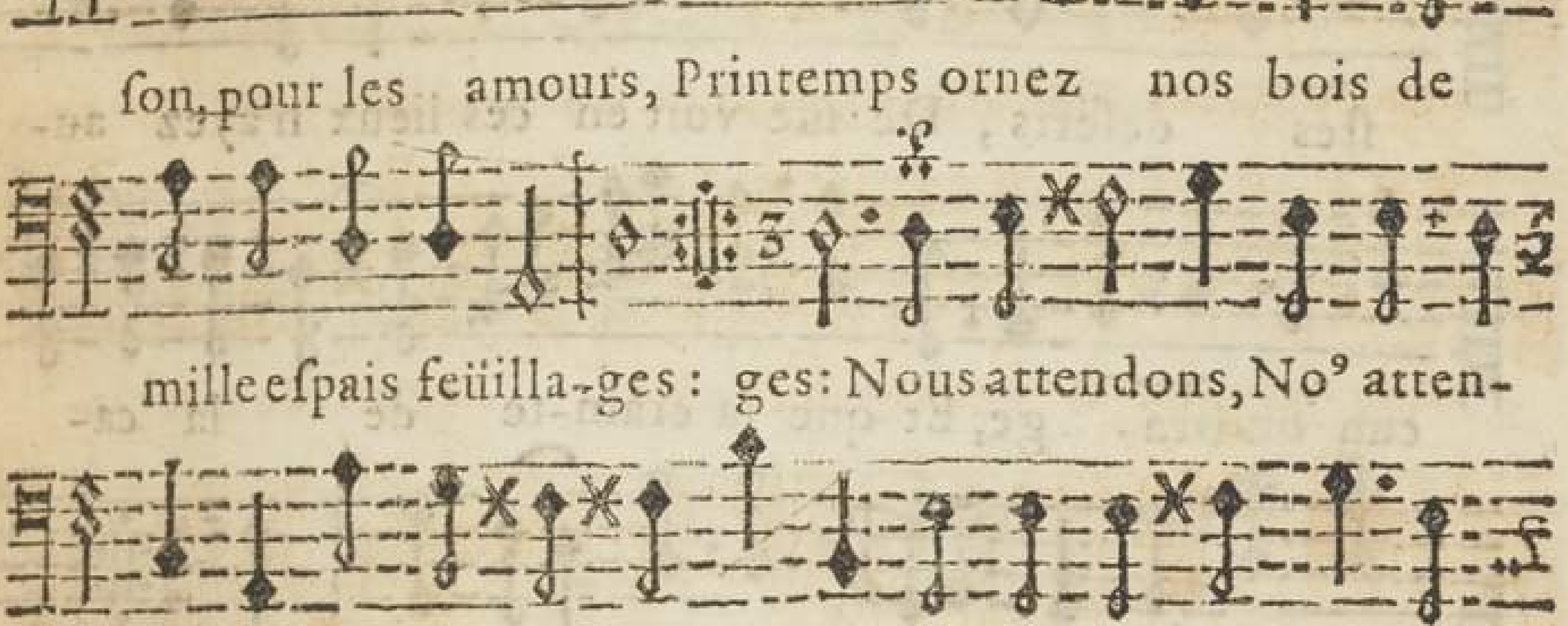


ga- ge & la foy. foy.



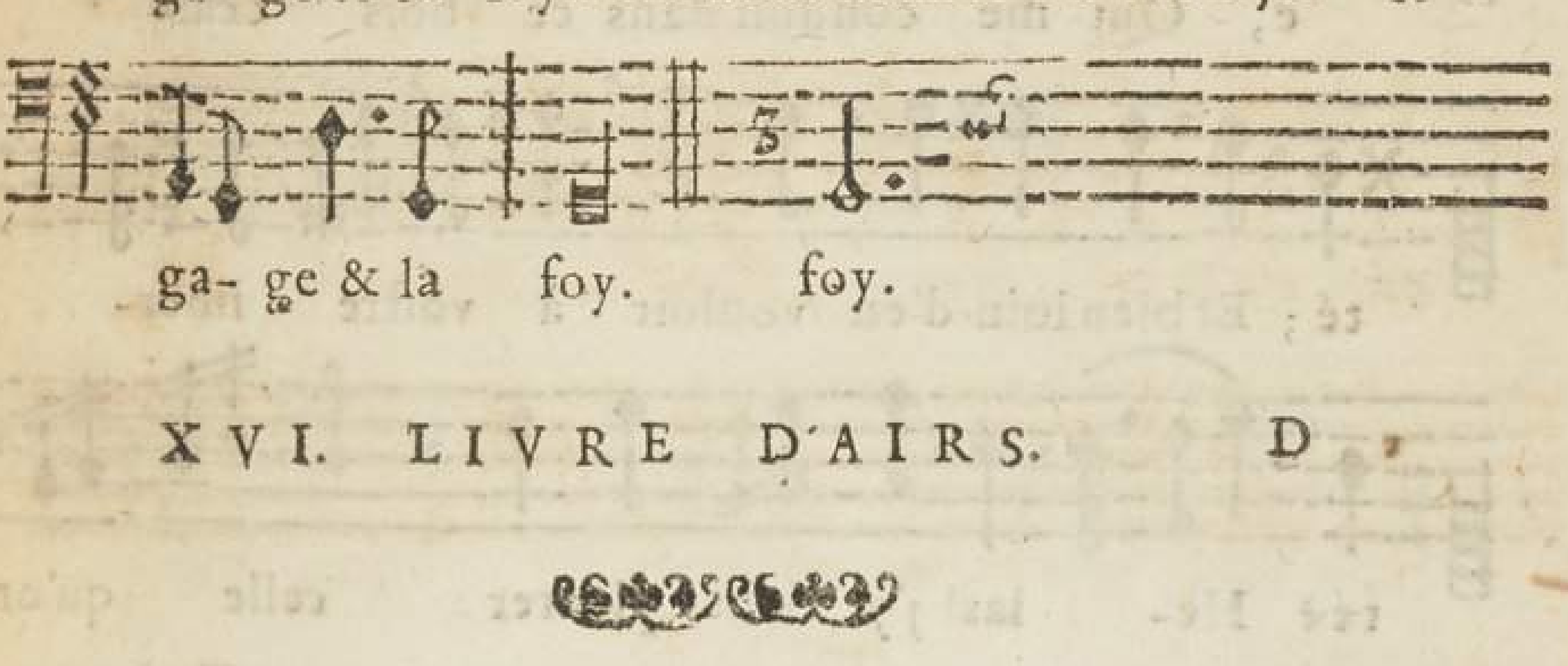


Vancez vos beaux jours, Sai-



son, pour les amours, Printemps ornez nos bois de

mille eſpais feüilla-ges: ges: Nous attendons, No⁹ atten-

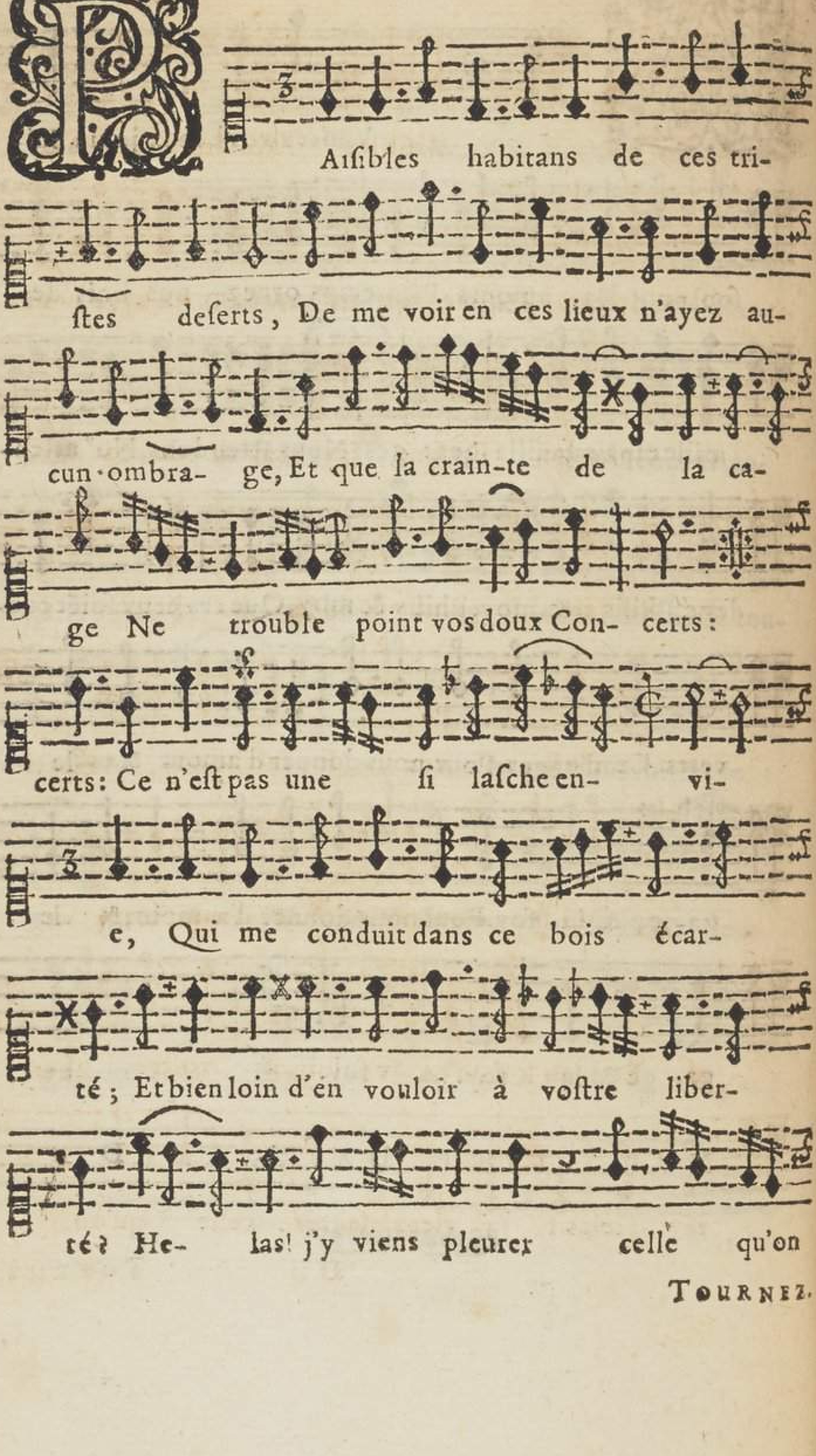


dons, Philis & moy, Philis & moy, Que ces lieux ſoiét cou-

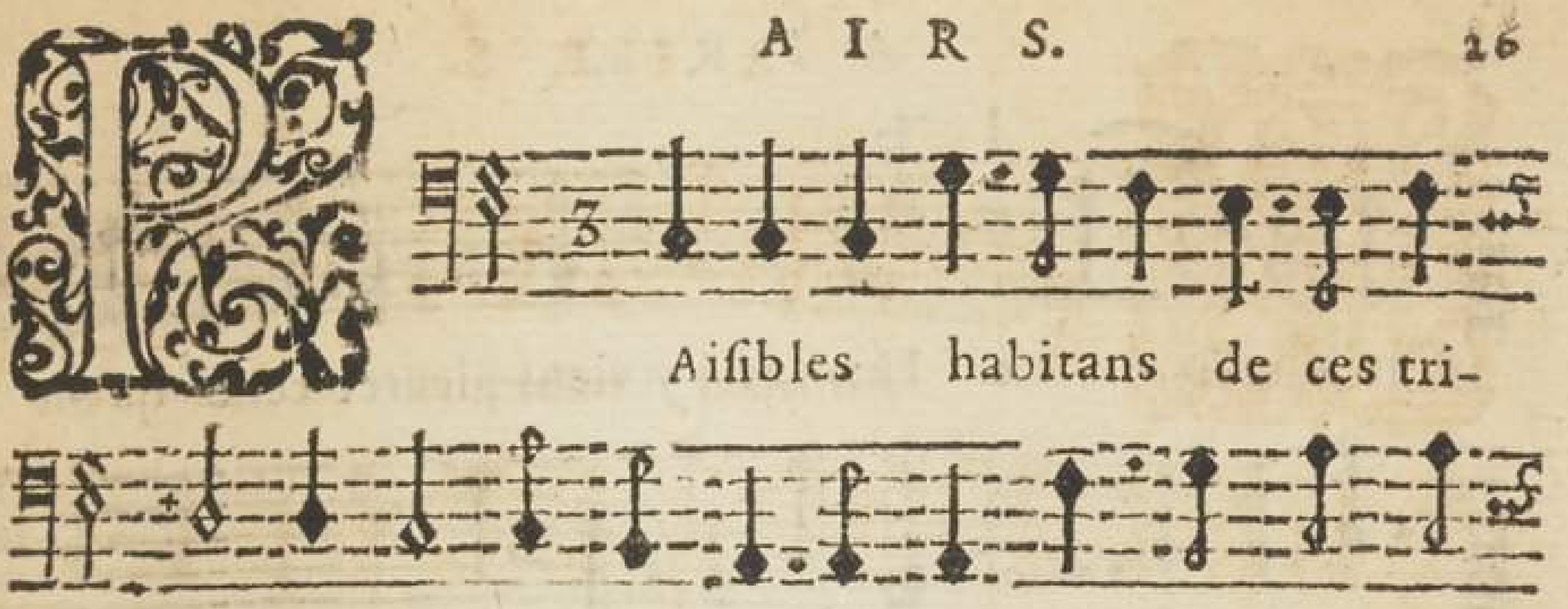
verts d'ombrages, Pour nous donner d'amour, & le

ga- ge & la foy. Pour nous donner d'a-mour, & le

ga- ge & la foy. foy.


P
Aiſibles habitans de ces tri-
ſtes deſerts, De me voir en ces lieux n'ayez au-
cun ombra- ge, Et que la crain-te de la ca-
ge Ne trouble point vos doux Con- certs:
certs: Ce n'eſt pas une ſi laſche en- vi-
e, Qui me conduit dans ce bois écar-
té; Et bien loin d'en vouloir à voſtre liber-
té? He- las! j'y viens pleurer celle qu'on

TOURNEZ.



Aisibles habitans de ces tri-

ſtes deſerts, De me voir en ces lieux n'ayez au-

cun ombrage, Et que la crainte de la ca-

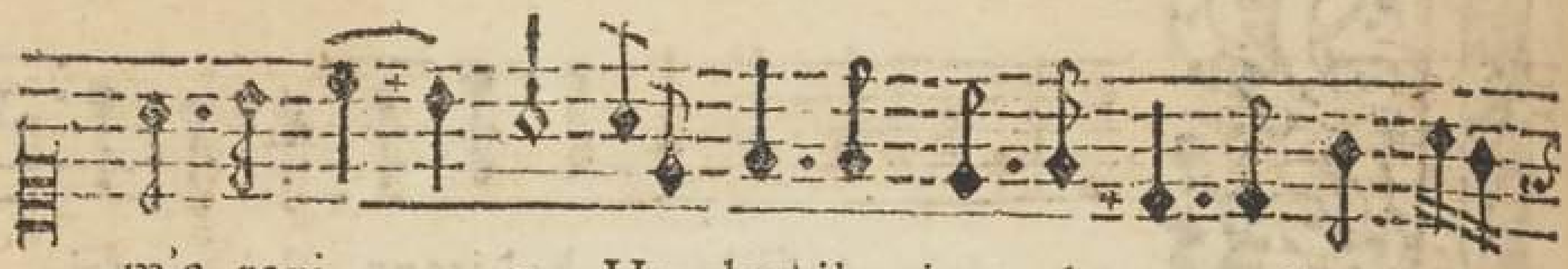
ge Ne trouble point vòs doux Con- certs:

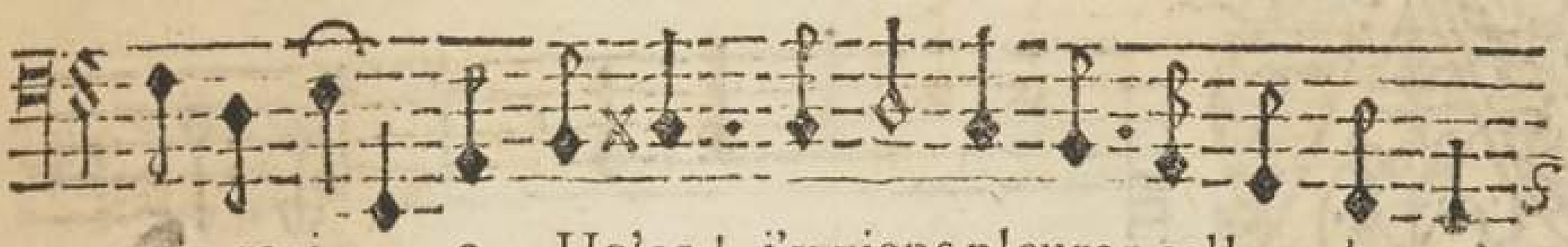
certs: Ce n'eſt pas vne ſi laſche en- vi-

e, Qui me conduit dans ce bois écar-

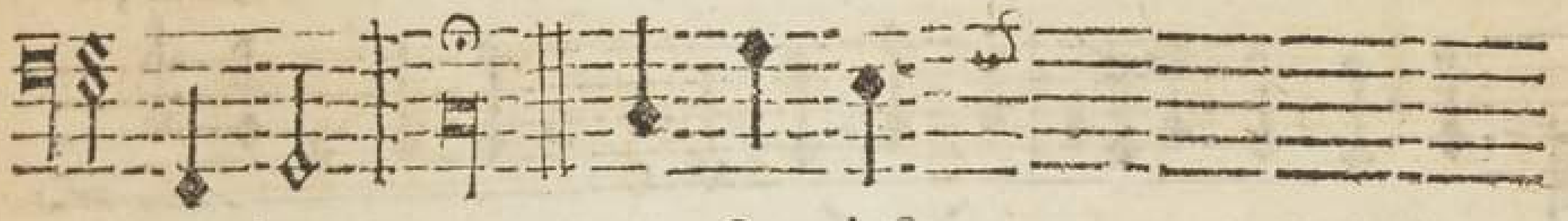
té, Et bien loin d'en vouloir à voſtre liber-

té? Helas! j'y viens pleurer celle qu'on


m'a ravi- e. He- las' j'y viens pleurer celle qu'on
m'a ravi- e. e. Ce n'eſt

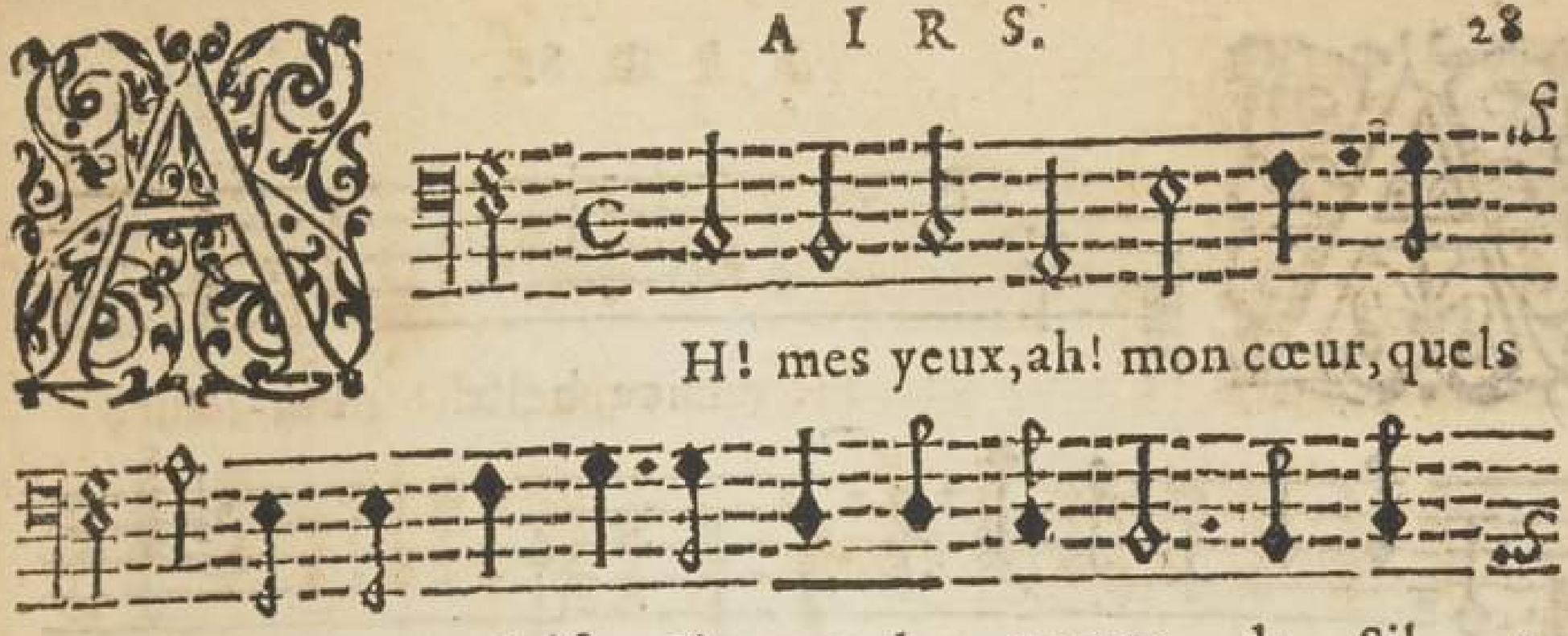


m'a ravi- e. Helas ! j'y viens pleurer celle qu'on m'a

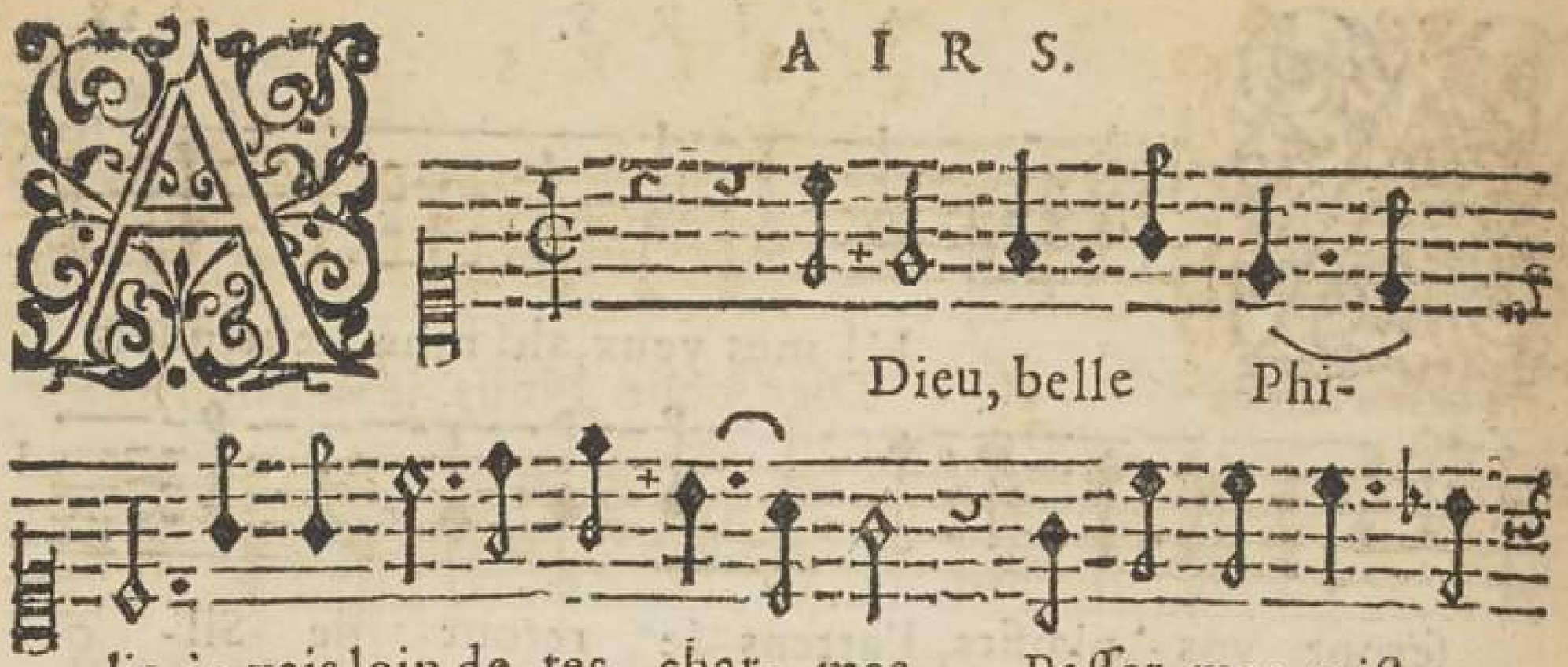


ravi- e. e. Ce n'eſt

AH! mes yeux, ah! mon cœur,
quels ſeront vos plai- ſirs, I'attens le re-
tour de Silvie, Elle vien-dra vous redonner la
vi- e? Faites ceſſer vos pleurs & vos ſoû- pirs:
pirs: Apres vne abſen- ce cru- ëlle, Elle
va revenir plus charmante & plus bel- le? Ah! mes
yeux, ah! mõ cœur, quels ſeront vos plai- ſirs. quels ſe-
ront vos plai- ſirs. ſirs. A-



AH! mes yeux, ah! mon cœur, quels ſeront vos plaiſirs, I'attens le retour de Sil-vie, Elle viendra vous redonner la vi-e? Faites ceſſer vos pleurs & vos ſoû-pirs: pirs: Apres vne abſence cruëlle, Elle va revenir plus charmante & plus belle? Ah! mes yeux, ah! mon cœur, quels ſeront vos plaiſirs. quels ſe-ront vos plai- ſirs. ſirs. A-


A Dieu, belle Phi-
lis, je vais loin de tes char- mes, Paſſer mes triſtes
jours, Et mourir, Et mourir de lan- gueur:
gueur: Ie n'auray plus du moins, ces mortelles alar-
mes Que tes yeux dõnoient à mon cœur. Que tes yeux don-
noient à mon cœur, cœur. Ie n'au-

A Dieu, belle Philis, je vais loin de tes

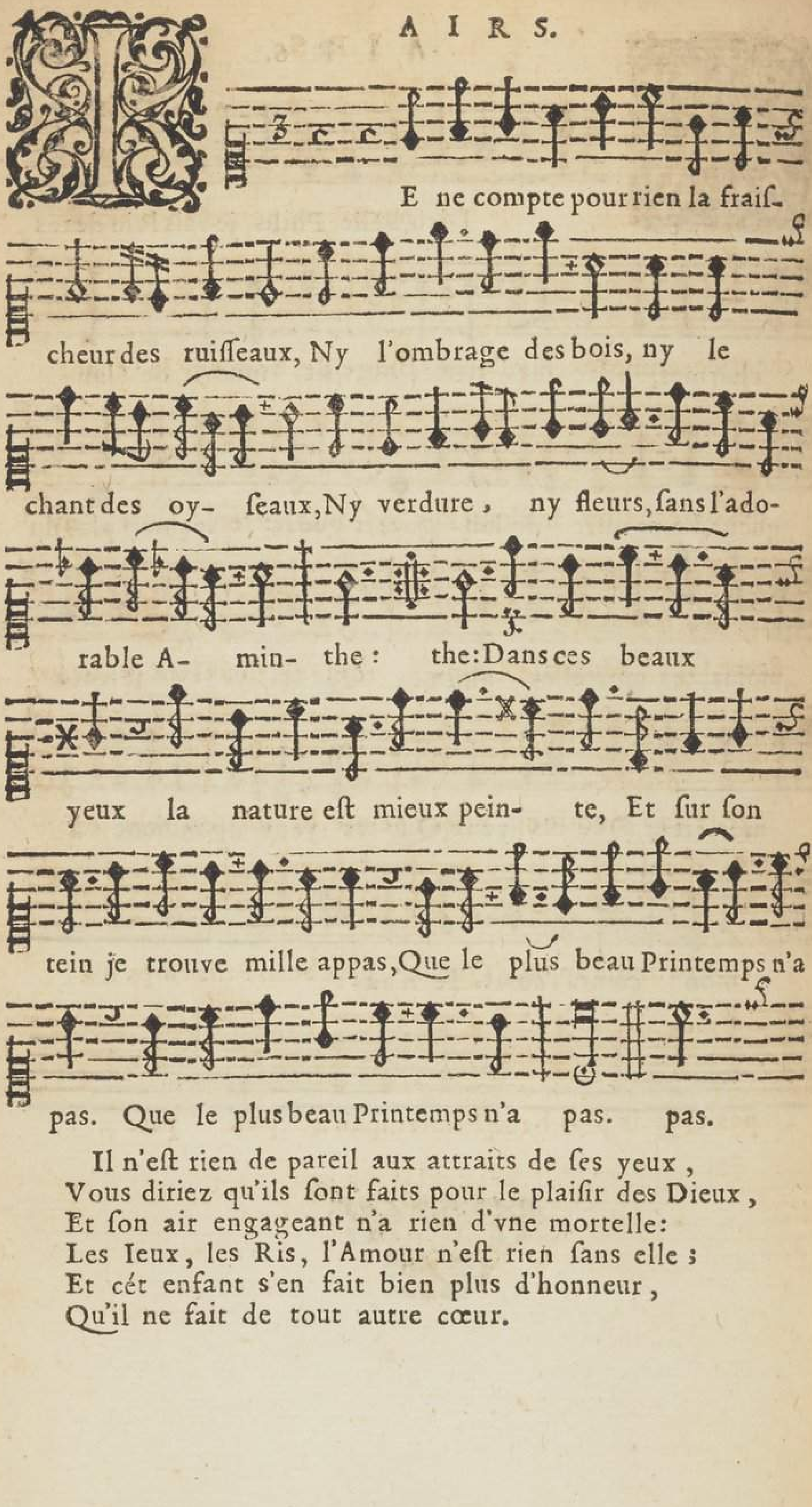
charmes, Paſſer mes triſtes jours, Et mourir de lan-

gueur, Et mourir de lan- gueur: gueur: Ie n'auray plus du

moins, ces mortelles alarmes Que tes yeux dõnoient à

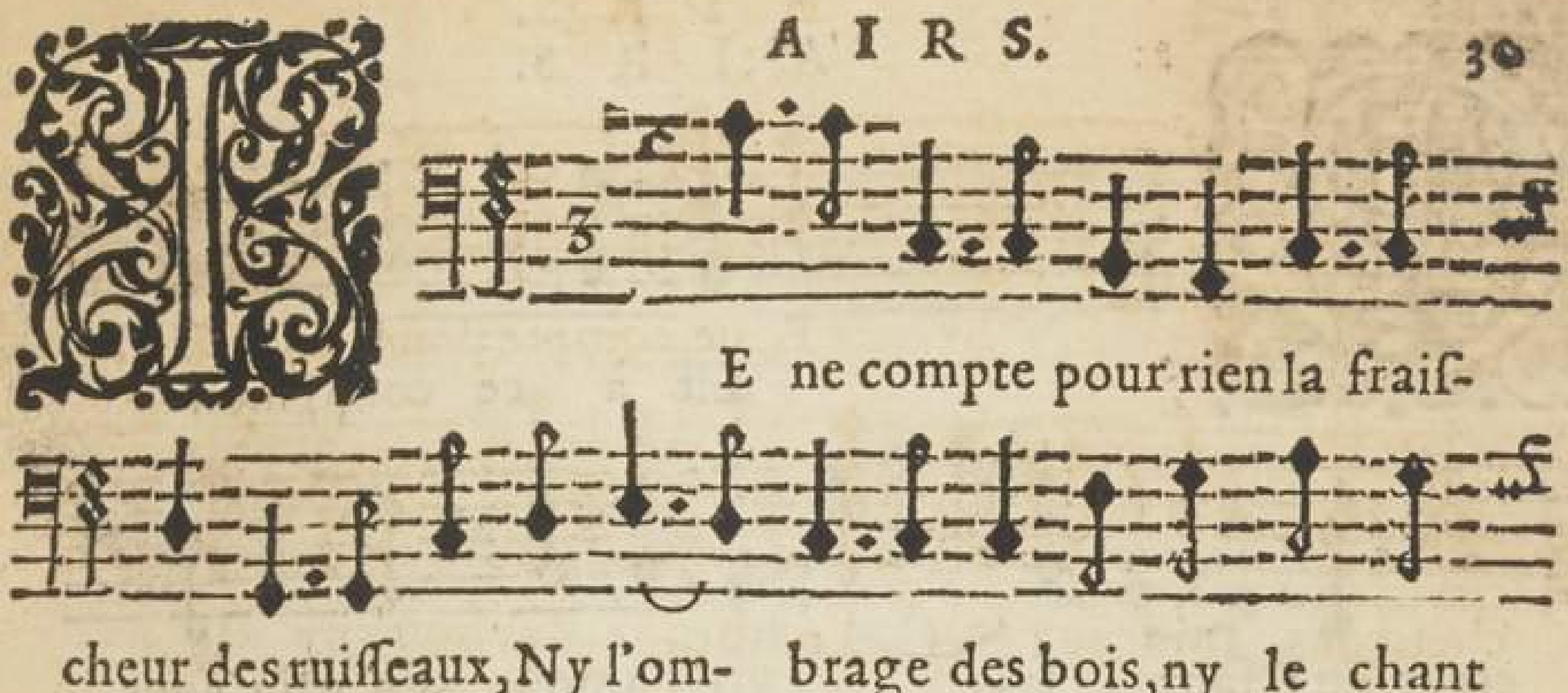
mon cœur. Que tes yeux, Que tes yeux donnoient à

mon cœur. cœur. Ie n'au-



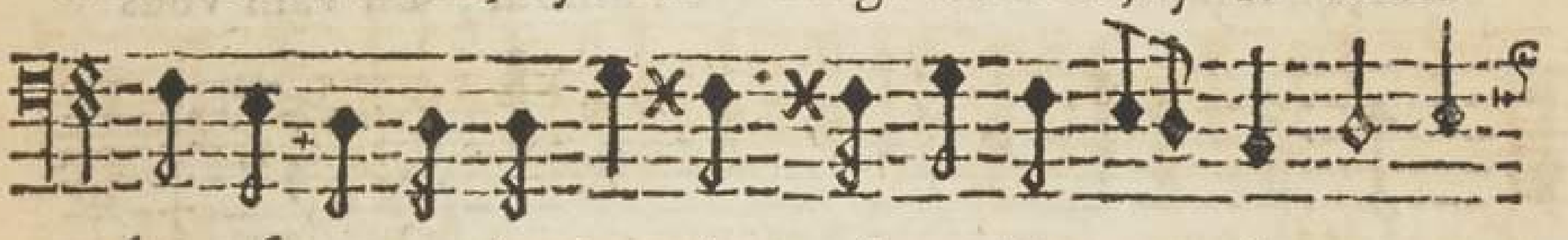
IE ne compte pour rien la fraiſ-
cheur des ruiſſeaux, Ny l'ombrage des bois, ny le
chant des oy- ſeaux, Ny verdure, ny fleurs, ſans l'ado-
rable A- min- the: the: Dans ces beaux
yeux la nature eſt mieux pein- te, Et ſur ſon
tein je trouve mille appas, Que le plus beau Printemps n'a
pas. Que le plus beau Printemps n'a pas. pas.

Il n'eſt rien de pareil aux attraits de ſes yeux,
Vous diriez qu'ils ſont faits pour le plaiſir des Dieux,
Et ſon air engageant n'a rien d'vne mortelle:
Les Ieux, les Ris, l'Amour n'eſt rien ſans elle;
Et cét enfant s'en fait bien plus d'honneur,
Qu'il ne fait de tout autre cœur.

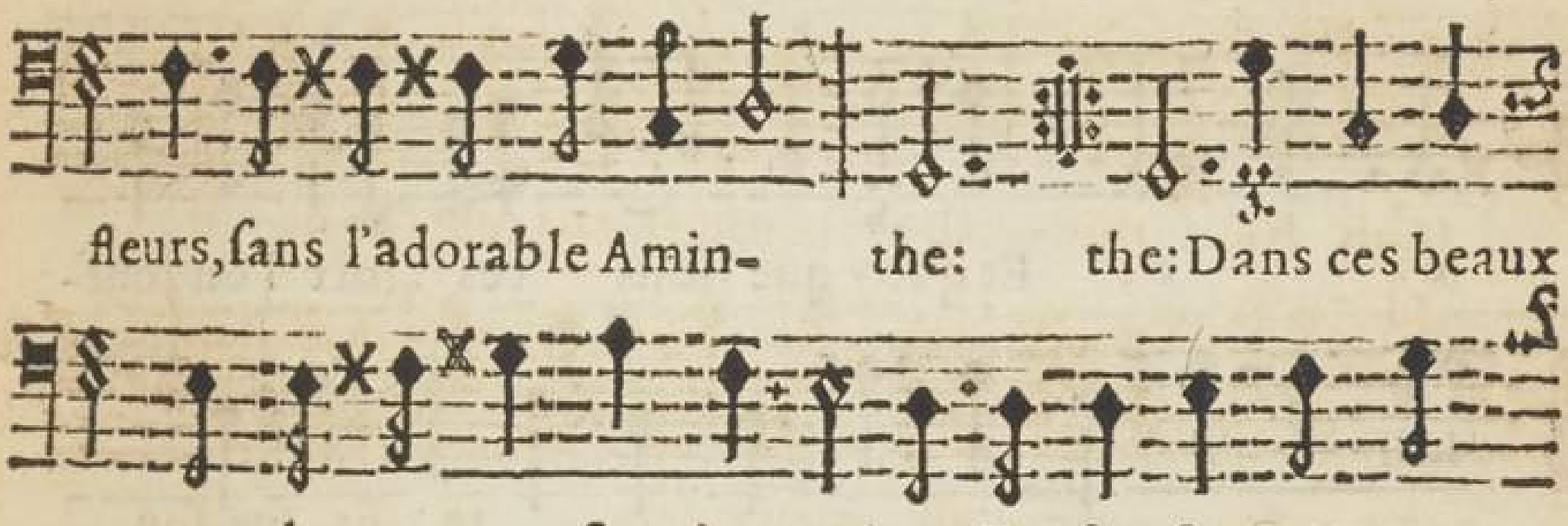


IE ne compte pour rien la fraiſ-

cheur des ruiſſeaux, Ny l'om- brage des bois, ny le chant

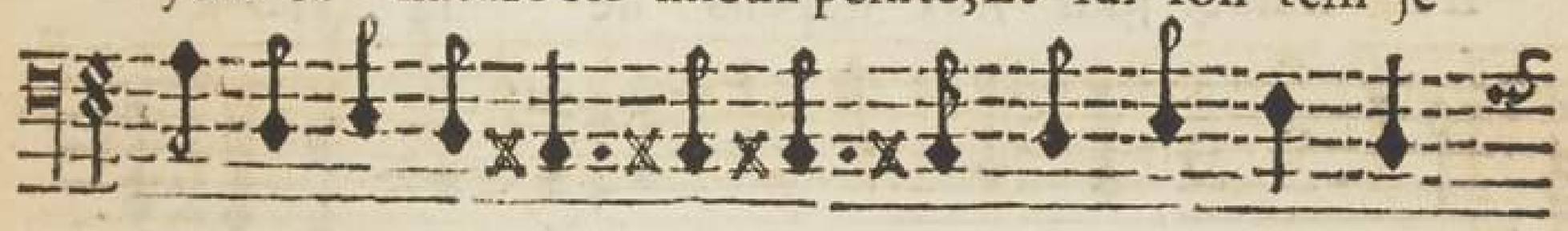


des oyſeaux, ny le chant des oyſeaux; Ny ver- dure, ny

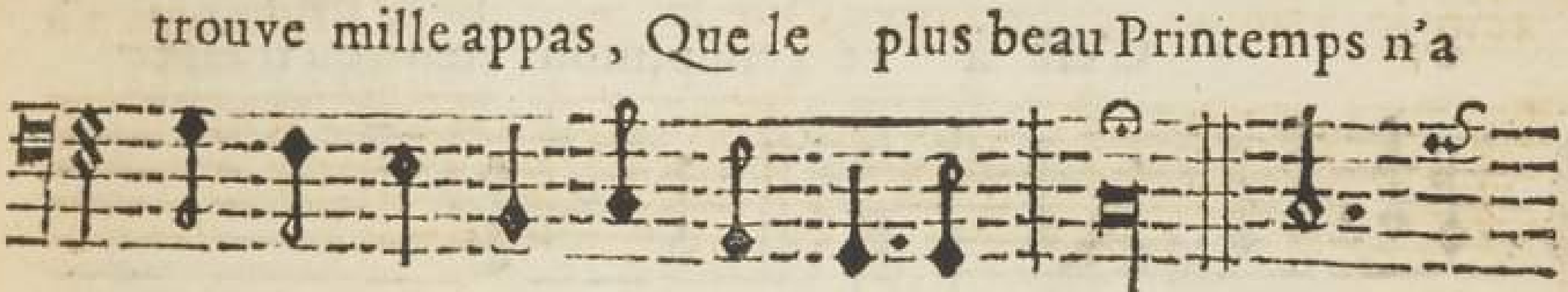


fleurs, ſans l'adorable Amin- the: the: Dans ces beaux

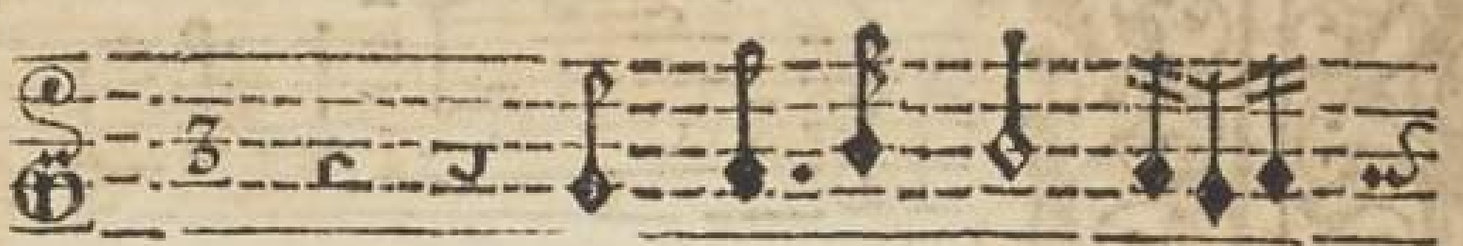
yeux la nature eſt mieux peinte, Et ſur ſon tein je



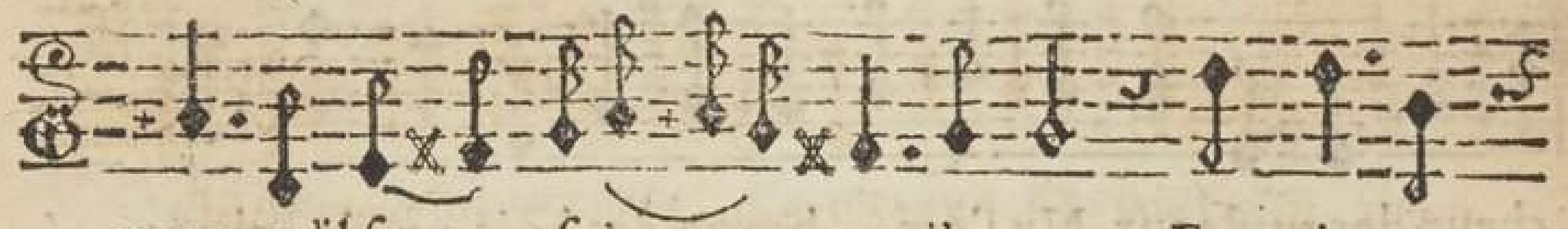
trouve mille appas, Que le plus beau Printemps n'a



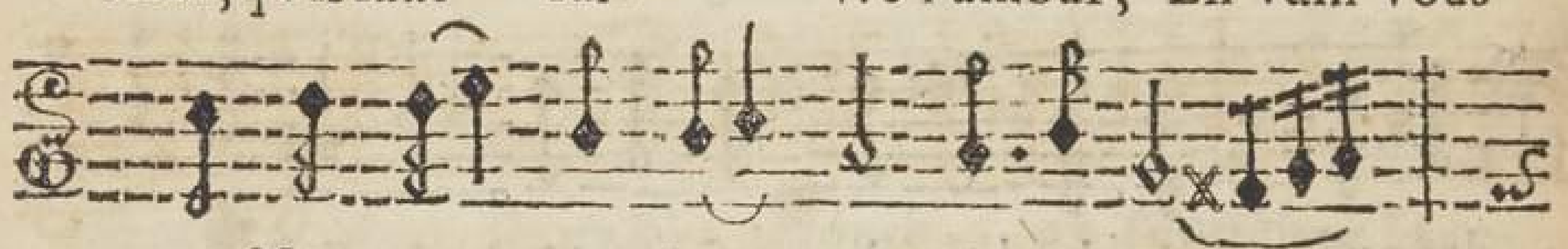
pas. Que le plus beau Printemps n'a pas. pas.



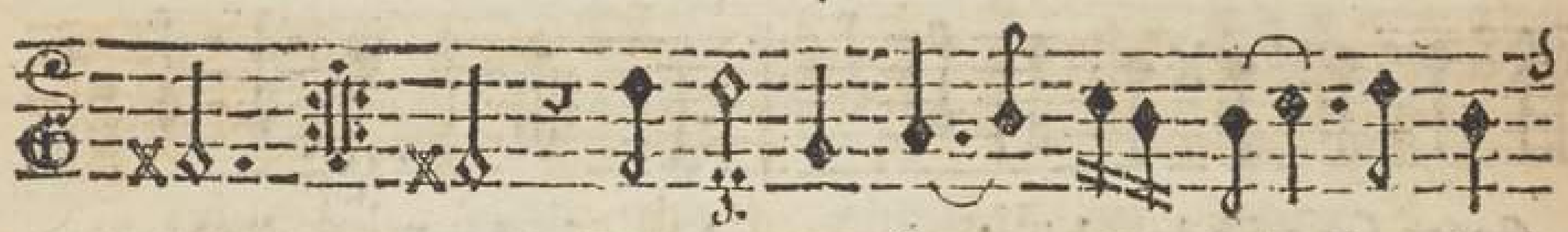
'Eſt à ce coup, mon



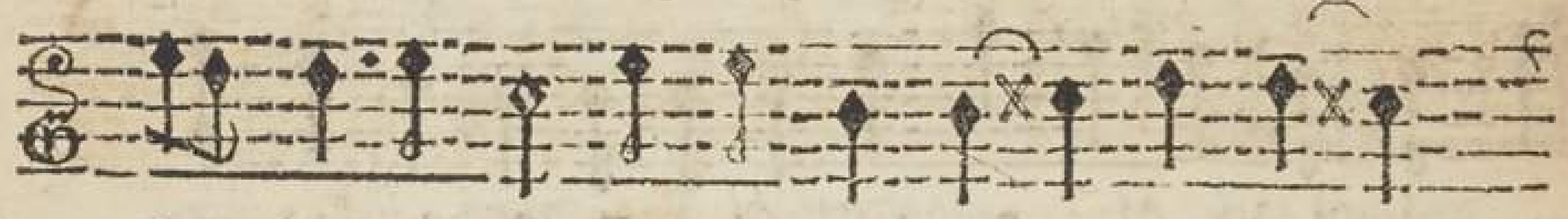
cœur, qu'il faut ſui- vre l'amour, En vain vous



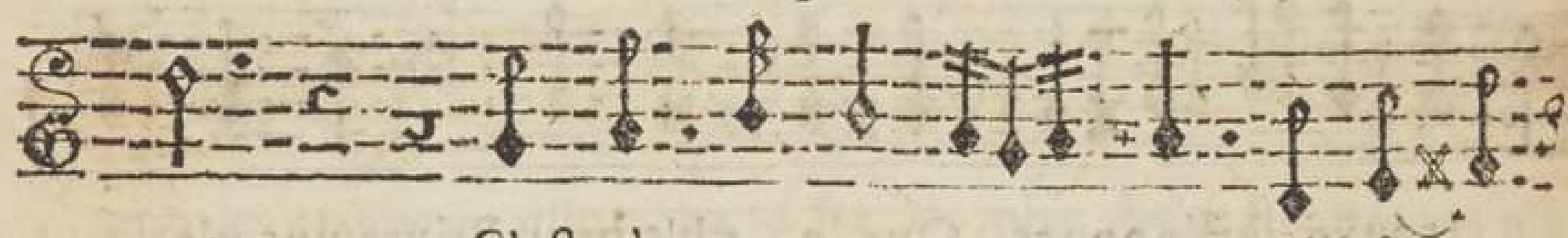
reſiſtez aux beaux yeux de Silvi-



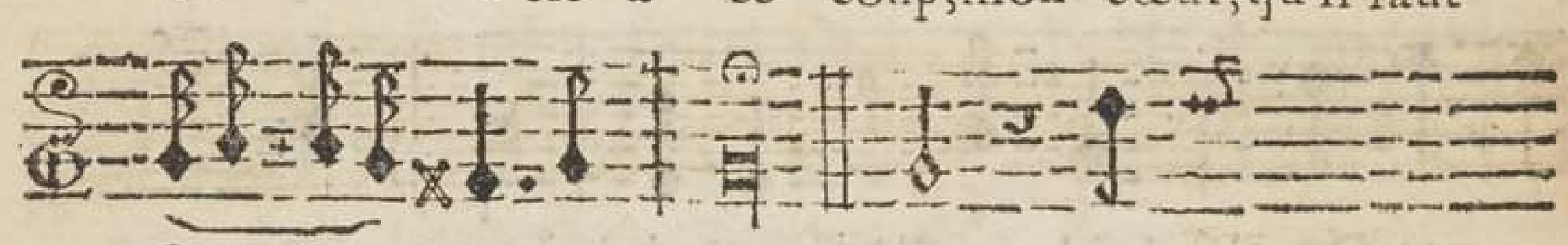
e: e: Et quoy que ſous ces loix l'on ſouf-



fre nuit & jour Aux dépens de ſa vi-

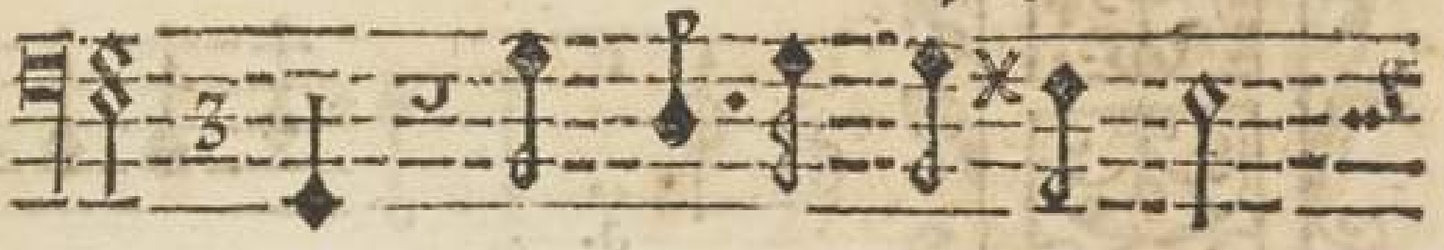


e: C'eſt à ce coup, mon cœur, qu'il faut

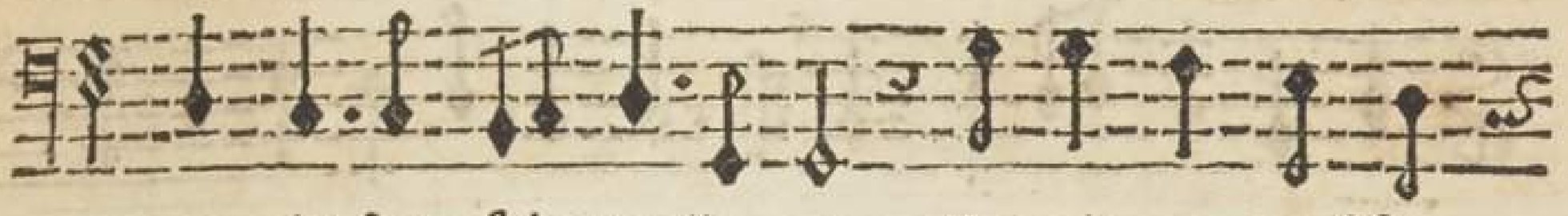


ſui- vre l'a- mour. mour. Et

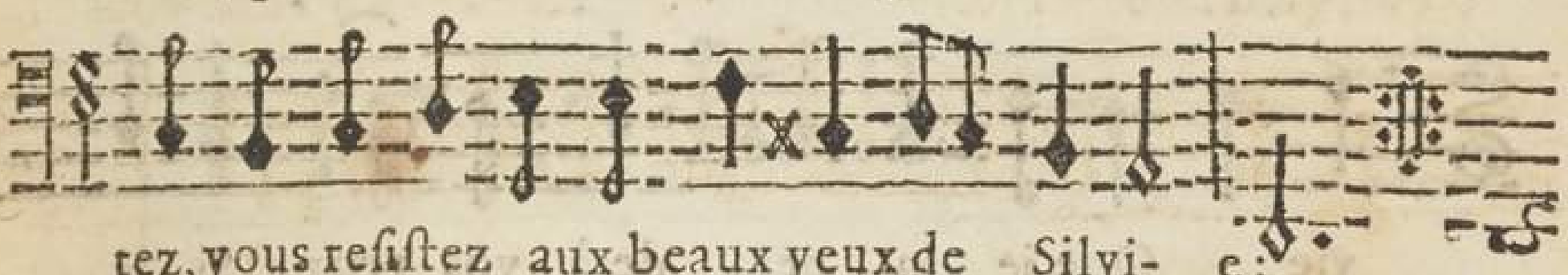
On ne peut s'empeſcher d'adorer ſes appas,
Le cœur le moins ſenſible eſt contraint de ſe rendre;
Et bien que ſes rigueurs annoncent le trépas:
Sans ſe deffendre,
On ne peut s'empeſcher d'adorer ſes appas.



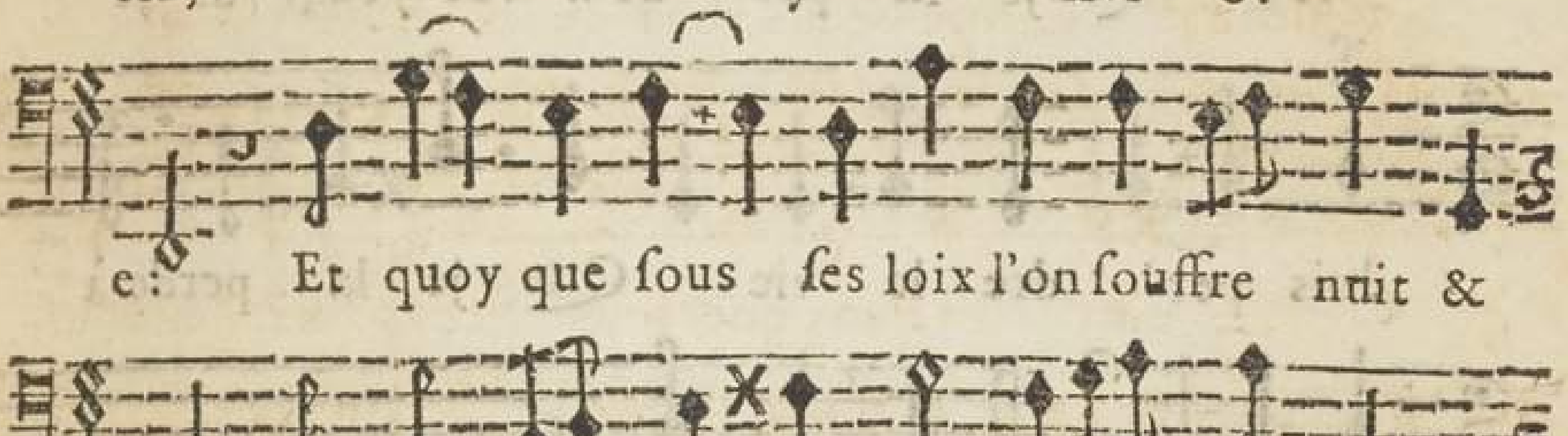
LVTH. 'Eſt à ce coup, mon



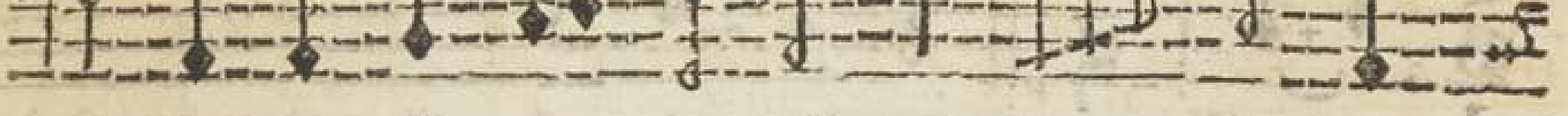
cœur, qu'il faut ſui- vre l'amour, En vain vous reſiſ-



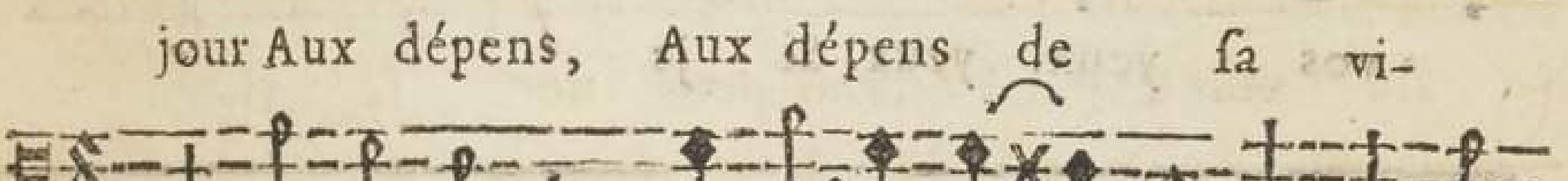
tez, vous reſiſtez aux beaux yeux de Silvi- e:



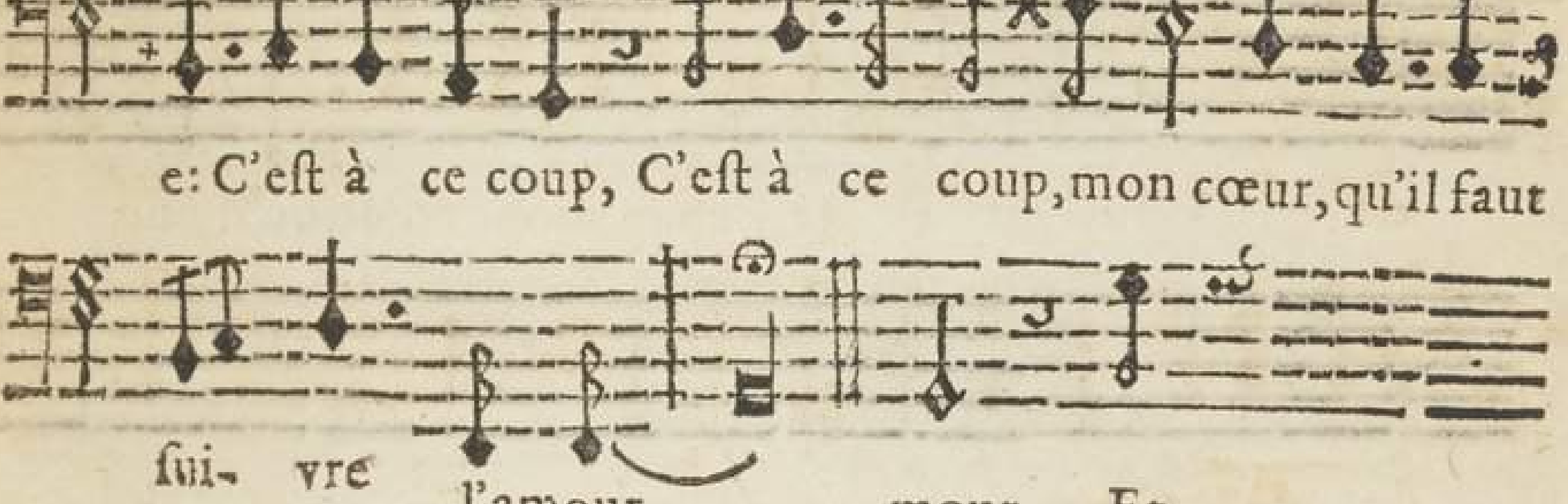
e: Et quoy que ſous ſes loix l'on ſouffre nuit &



jour Aux dépens, Aux dépens de ſa vi-



e: C'eſt à ce coup, C'eſt à ce coup, mon cœur, qu'il faut



ſui- vre l'amour. mour. Et

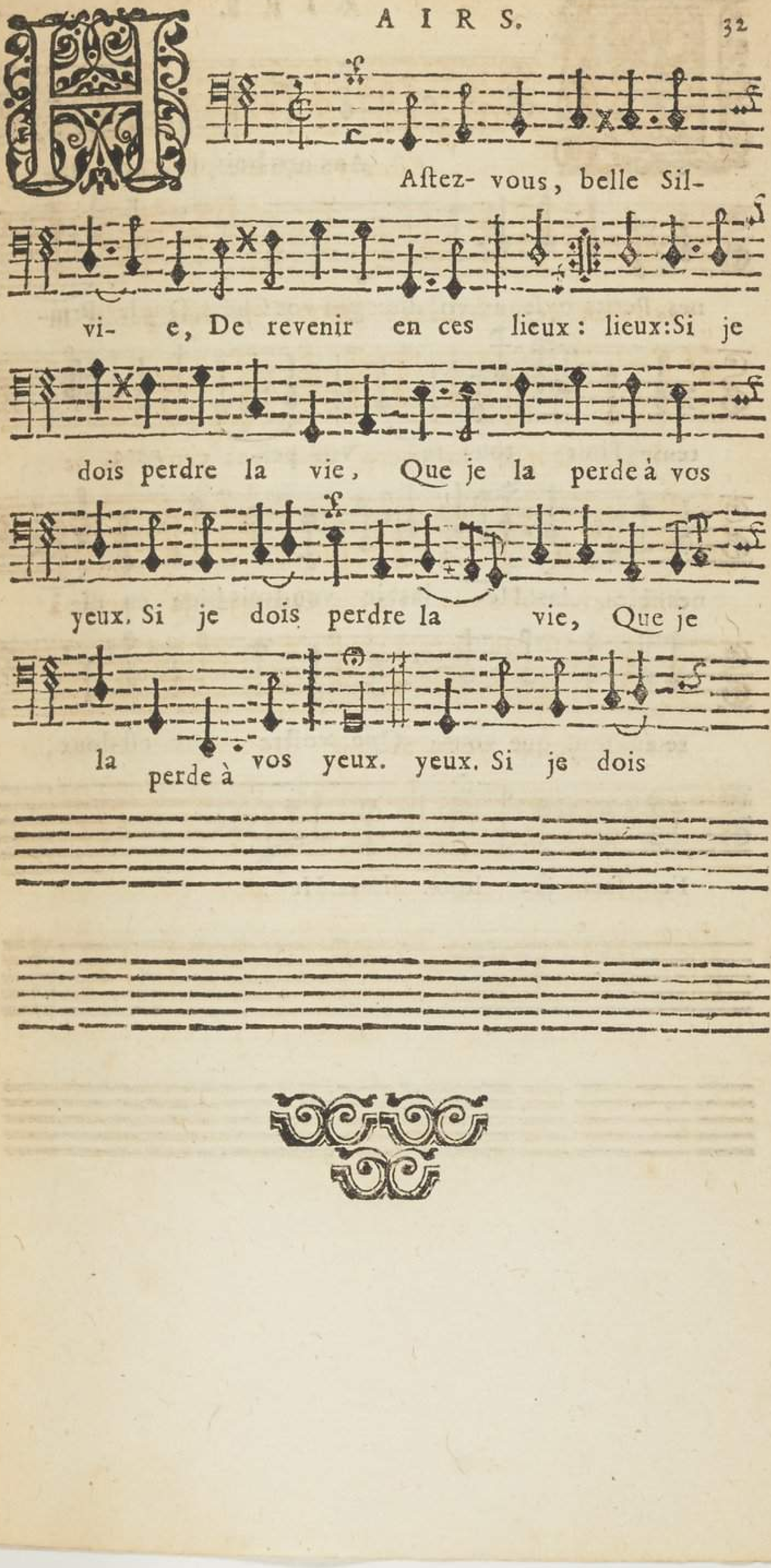
Aſtez-vous, belle Silvie, De re-

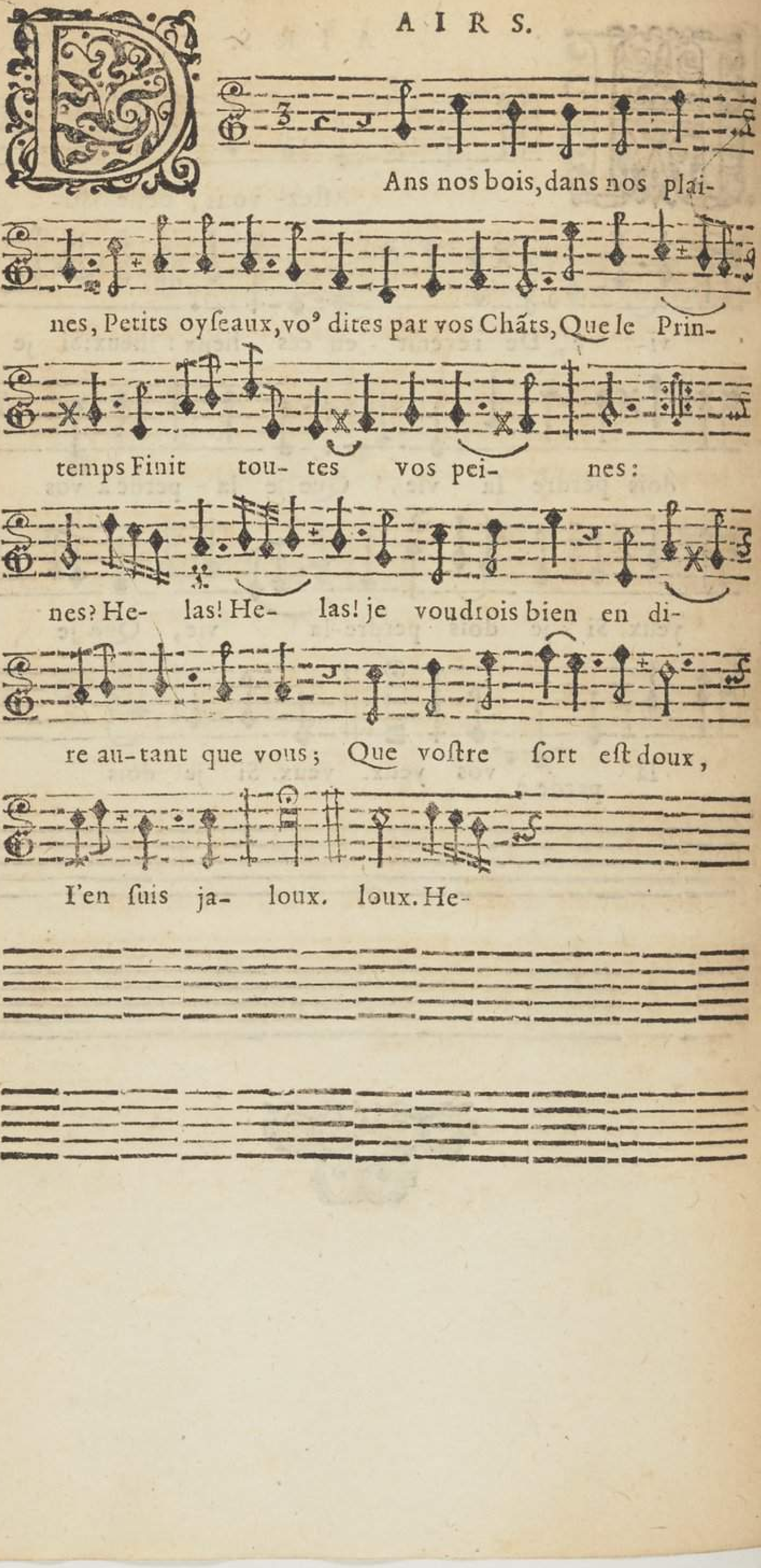
venir en ces lieux: lieux: Si je dois perdre la

vie, Que je la per- de à vos yeux. Si je

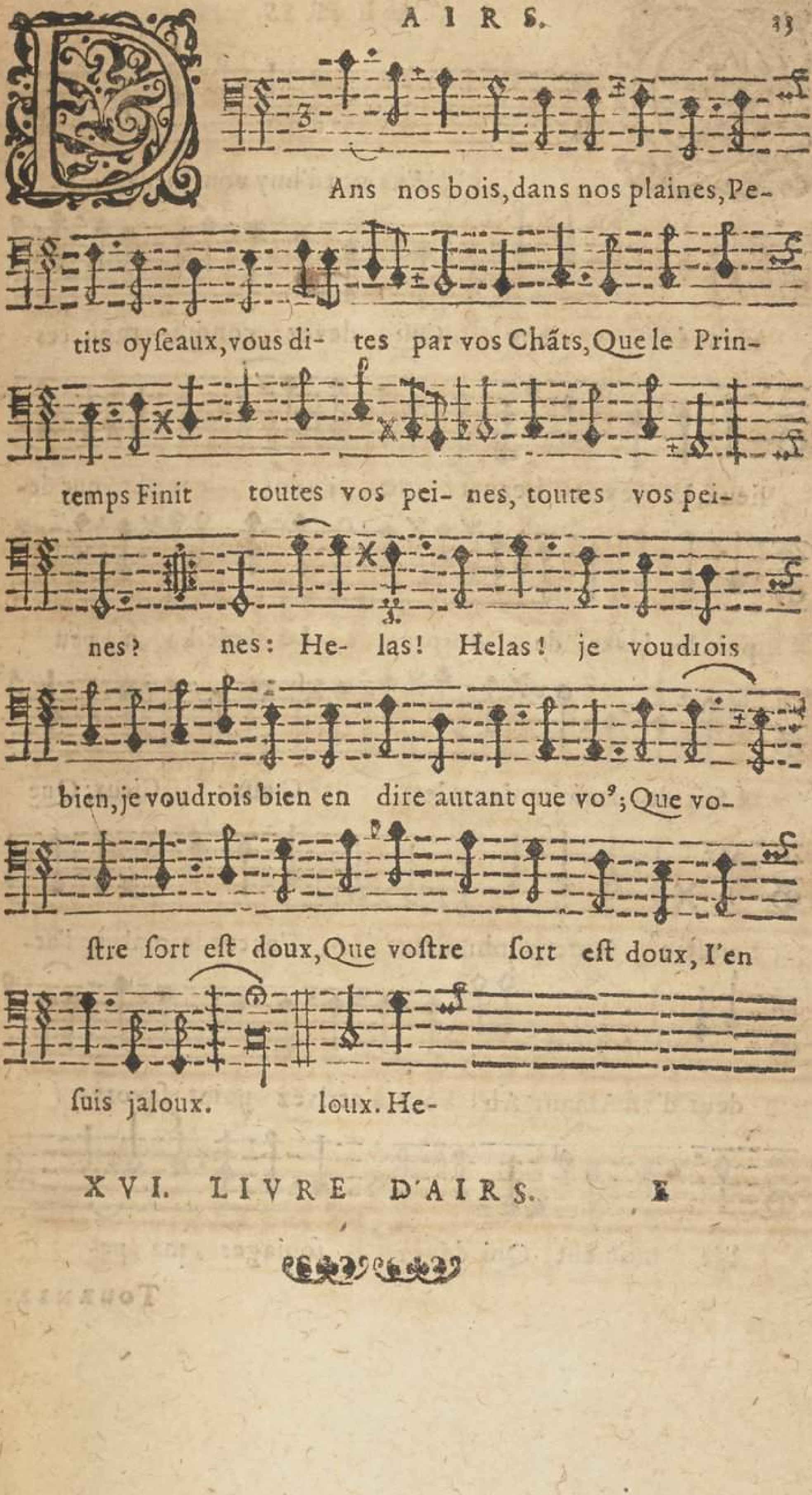
dois per- dre la vie, Que je la perde à

vos yeux. yeux. Si je


Aſtez- vous, belle Sil-
vi- e, De revenir en ces lieux : lieux:Si je
dois perdre la vie, Que je la perde à vos
yeux. Si je dois perdre la vie, Que je
la perde à vos yeux. yeux. Si je dois



Ans nos bois, dans nos plai-
nes, Petits oyſeaux, vo⁹ dites par vos Châts, Que le Prin-
temps Finit tou- tes vos pei- nes:
nes? He- las! He- las! je voudrois bien en di-
re au-tant que vous; Que voſtre ſort eſt doux,
I'en ſuis ja- loux. loux. He-



Ans nos bois, dans nos plaines, Pe-

tits oyſeaux, vous di- tes par vos Châts, Que le Prin-

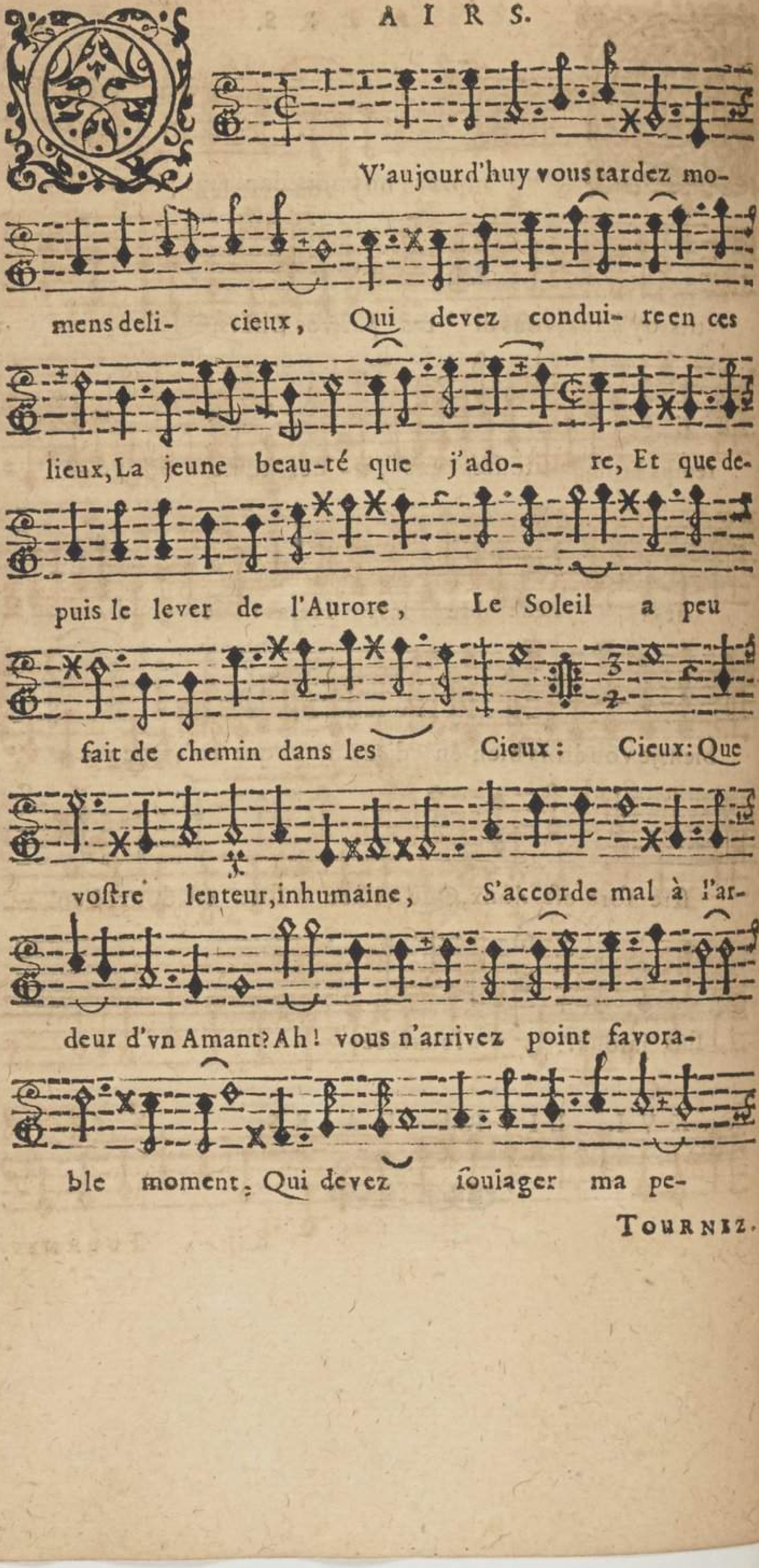
temps Finit toutes vos pei- nes, toutes vos pei-

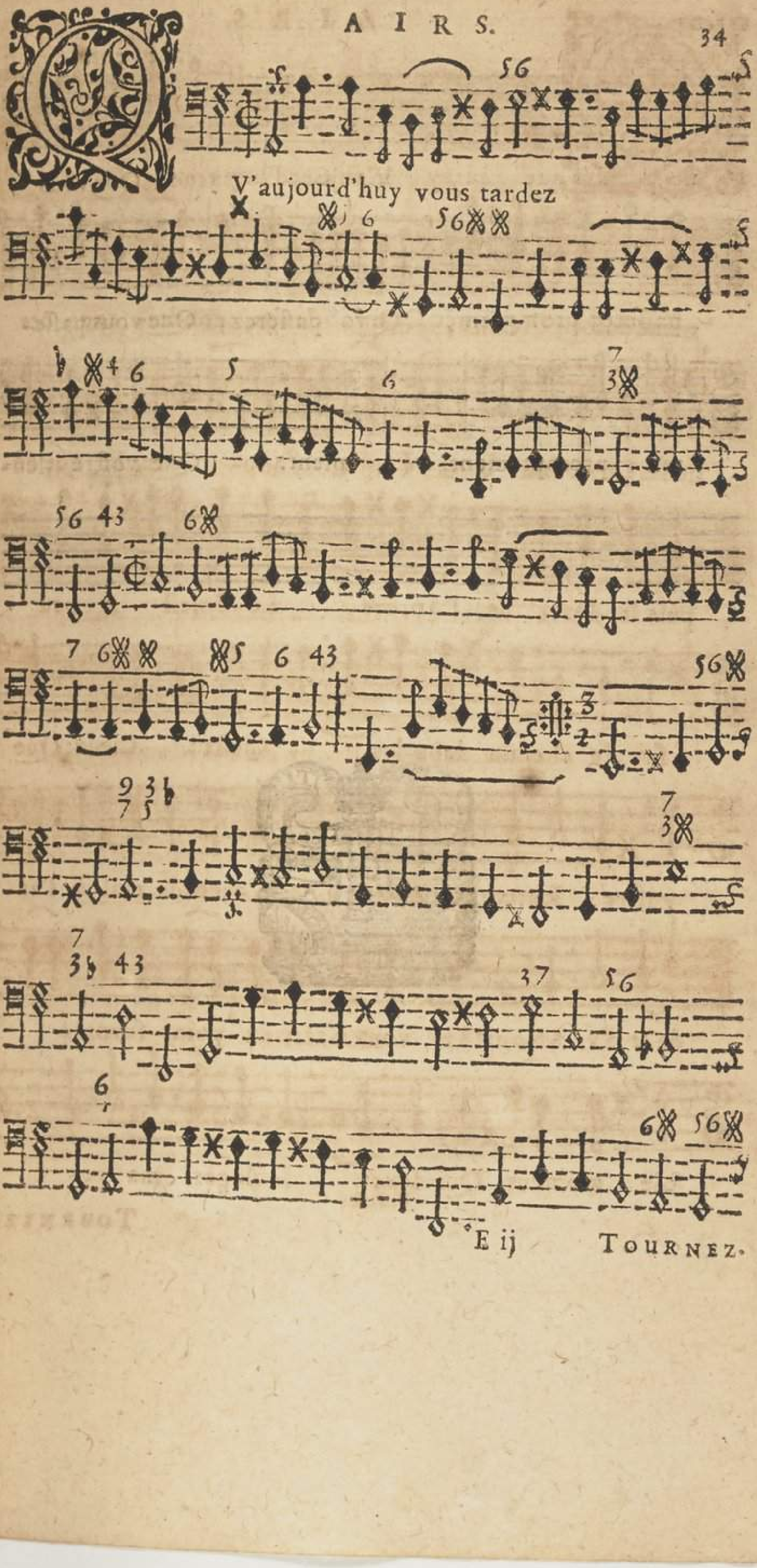
nes? nes: He- las! Helas! je voudrois

bien, je voudrois bien en dire autant que vo⁹; Que vo-

ſtre ſort eſt doux, Que voſtre ſort eſt doux, I'en

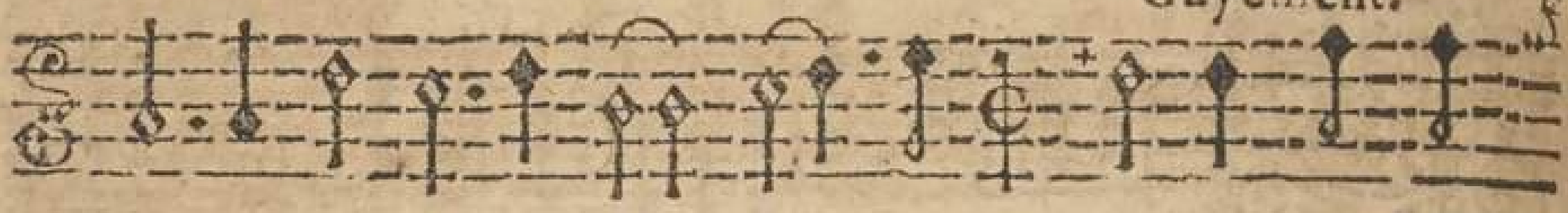
ſuis jaloux. loux. He-


V'aujourd'huy vous tardez mo-
mens deli- cieux, Qui devez condui- re en ces
lieux, La jeune beau-té que j'ado- re, Et que de-
puis le lever de l'Aurore, Le Soleil a peu
fait de chemin dans les Cieux: Cieux: Que
voſtre lenteur, inhumaine, S'accorde mal à l'ar-
deur d'vn Amant? Ah! vous n'arrivez point favora-
ble moment, Qui devez ſoulager ma pe-

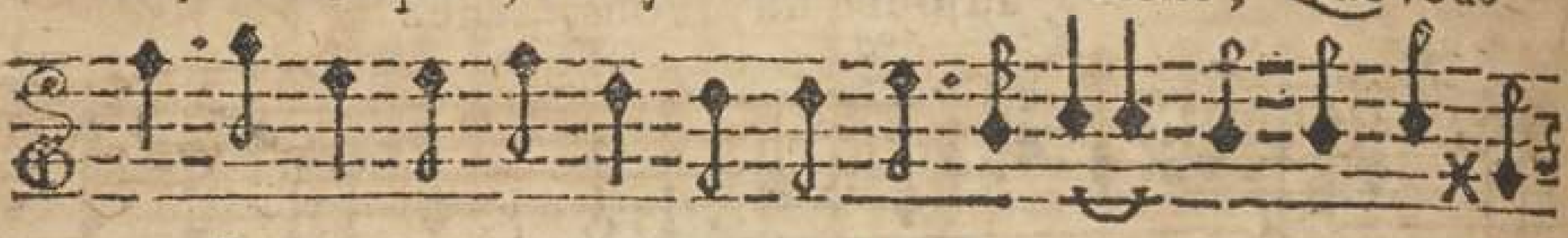


V'aujourd'huy vous tardez

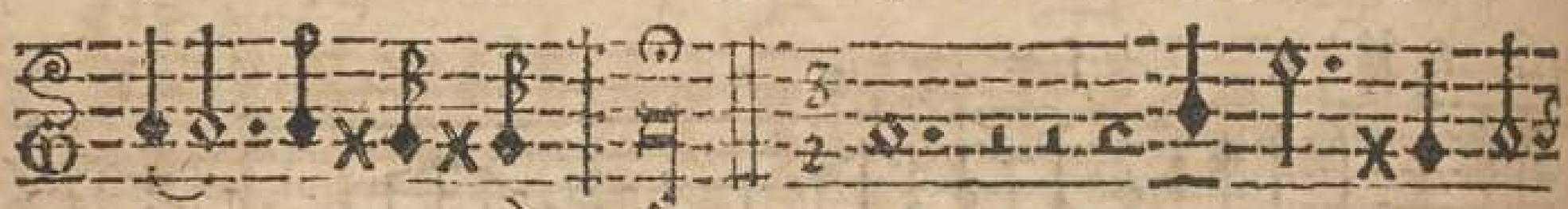
Gayement.



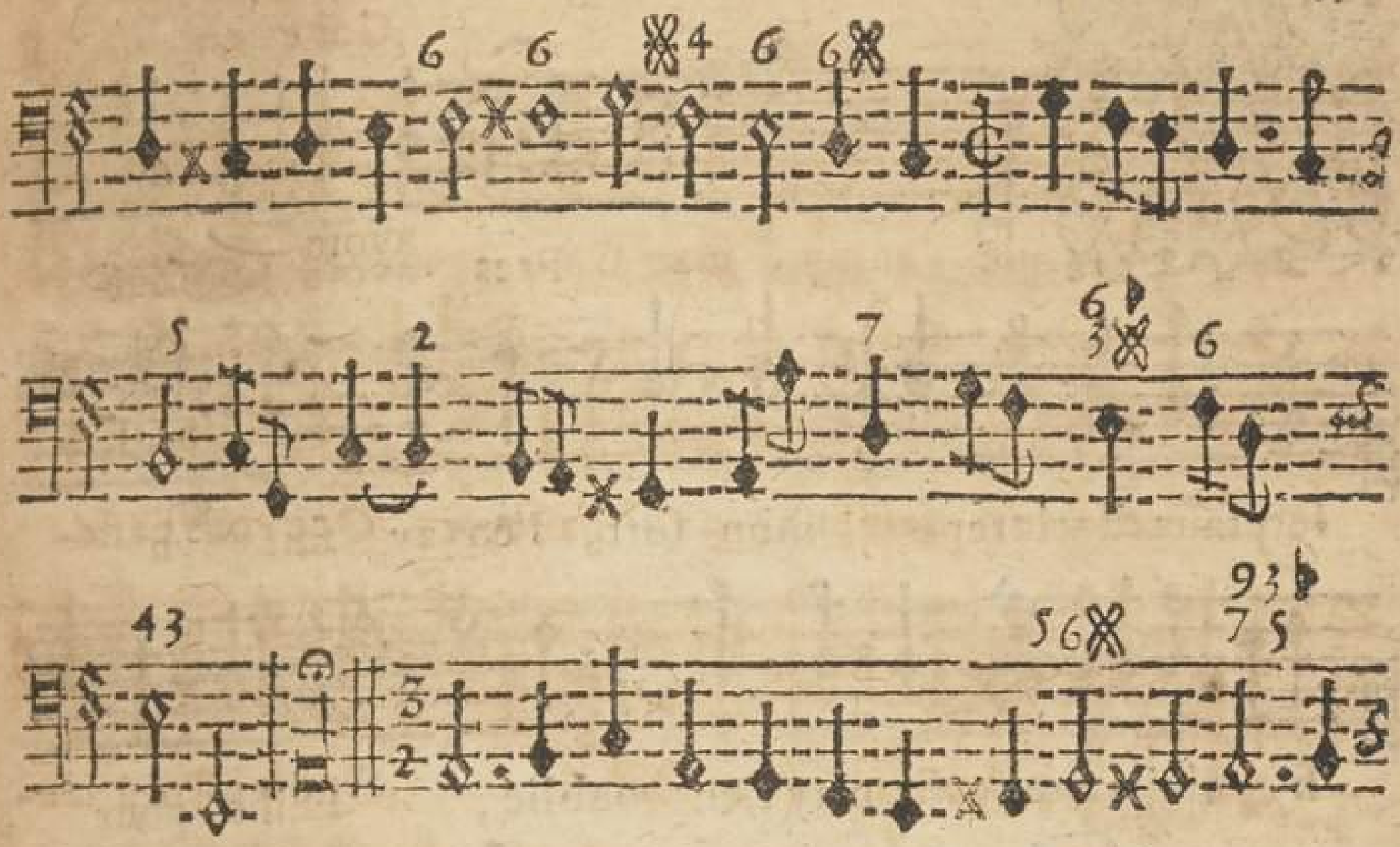
ne; Et dés que j'auray ma Cli- mene, Que vous



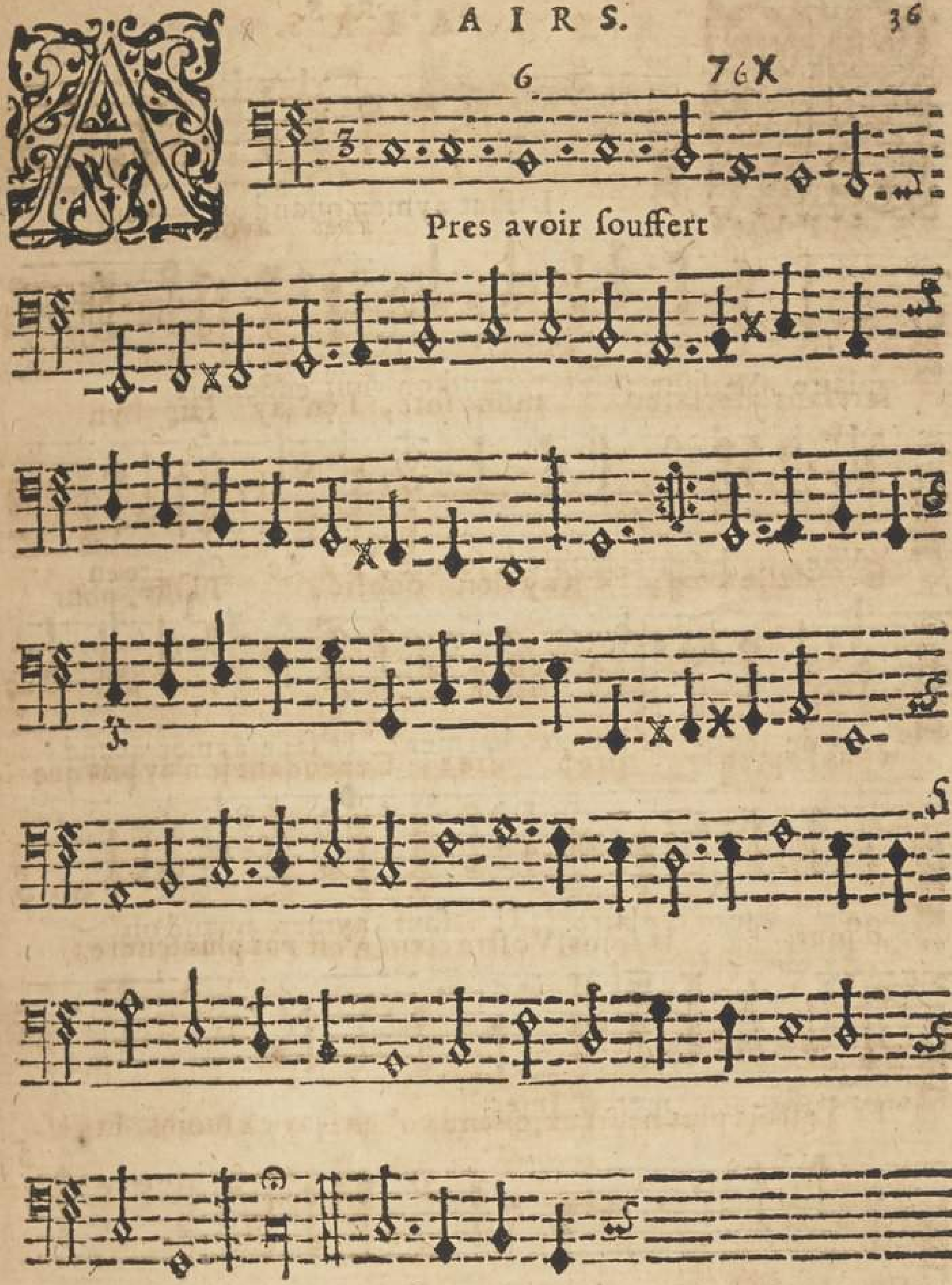
passerez promptemẽt. Que vo⁹ passerez, Que vous passe-



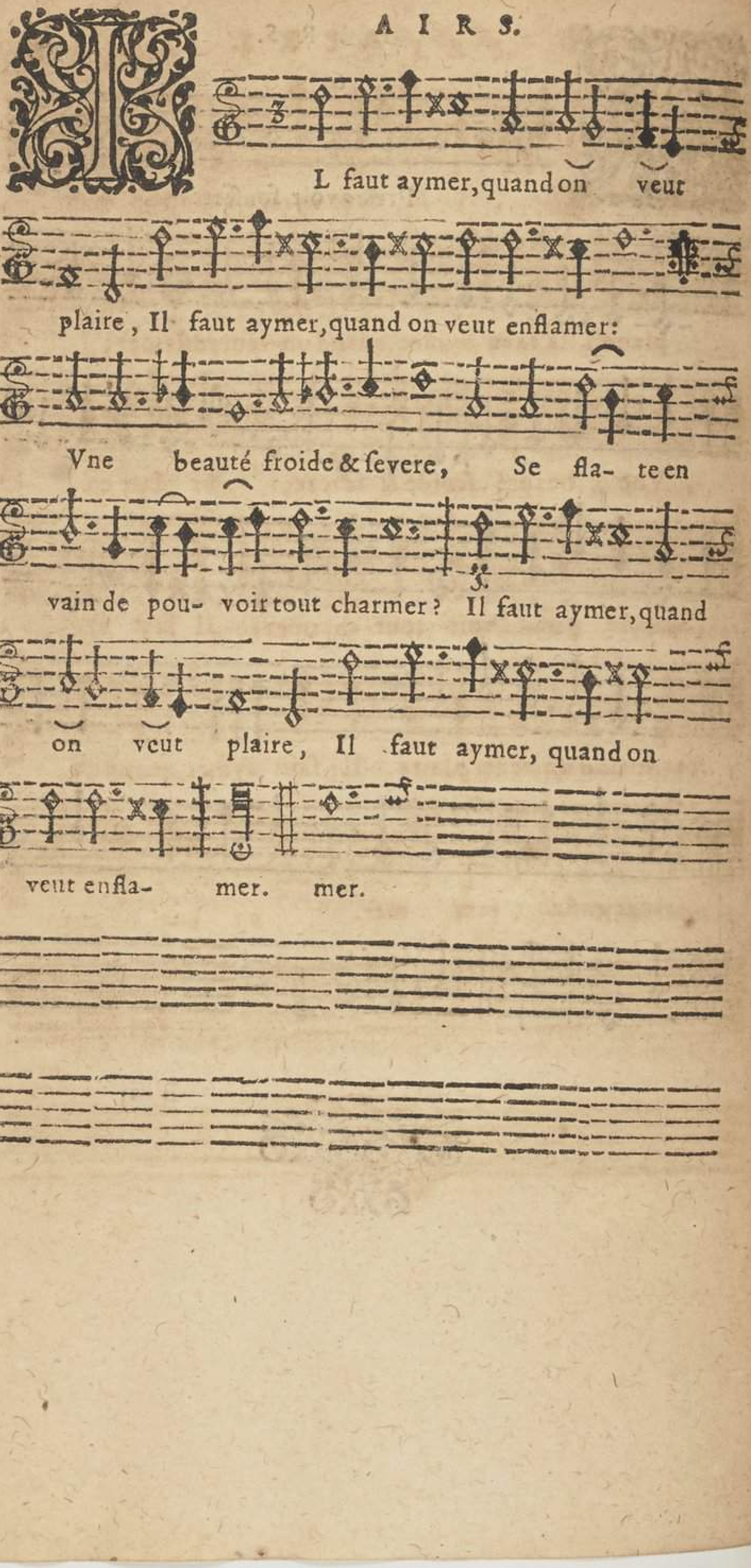
rez promptement. ment. Que voſtre len-

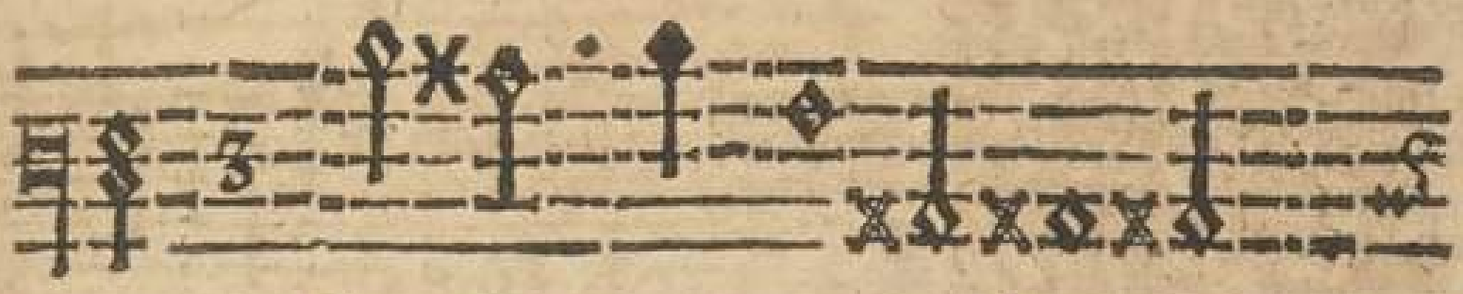


Pres avoir souf-
fert sans declarer mon sort, I'en ay fait vn
fi- delle aveu, Et n'ay rien oublié, Philis, pour
vous l'apren- dre: dre: Cependant je n'ay pris que
d'inuti- ls soins, Vostre cœur n'est pas plus tendre;
Et j'estois plus heureux, quand vo° en sçaviez moins. Et j'es-
tois plus heureux, quand vous en sçaviez moins. moins. Ce-

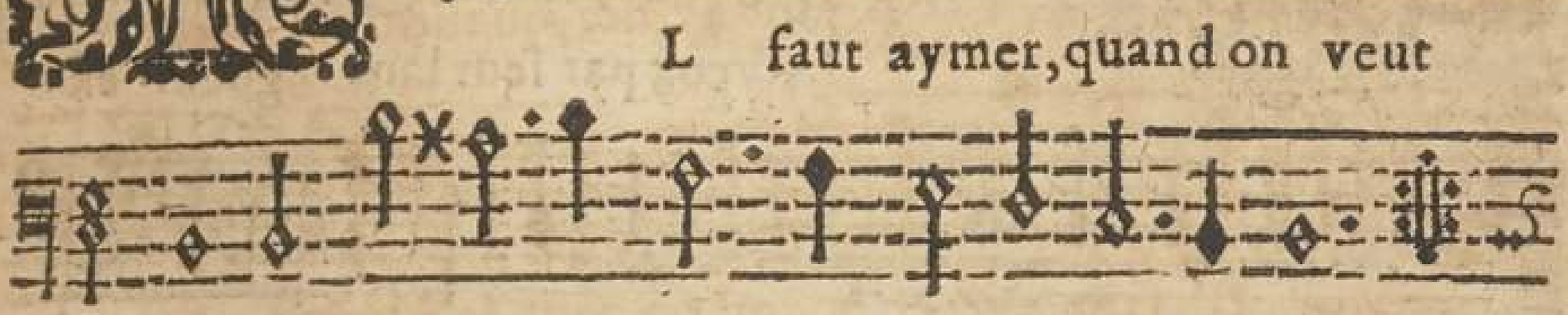


Pres avoir ſouffert

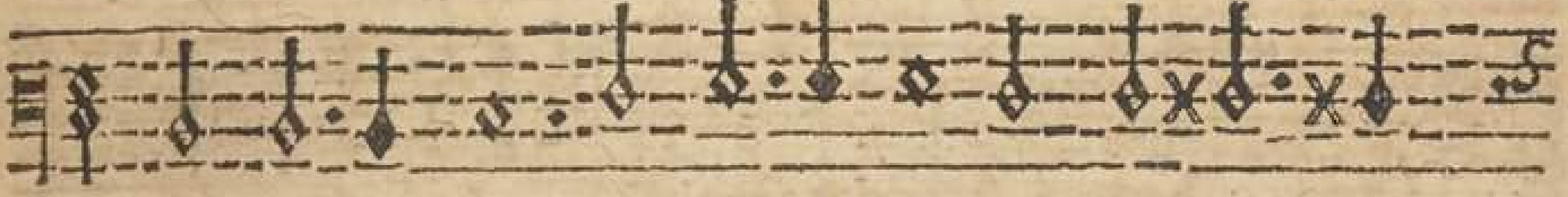

IL faut aymer, quand on veut
plaire, Il faut aymer, quand on veut enflamer:
Vne beauté froide & severe, Se fla- te en
vain de pou- voir tout charmer? Il faut aymer, quand
on veut plaire, Il faut aymer, quand on
veut enfla- mer. mer.



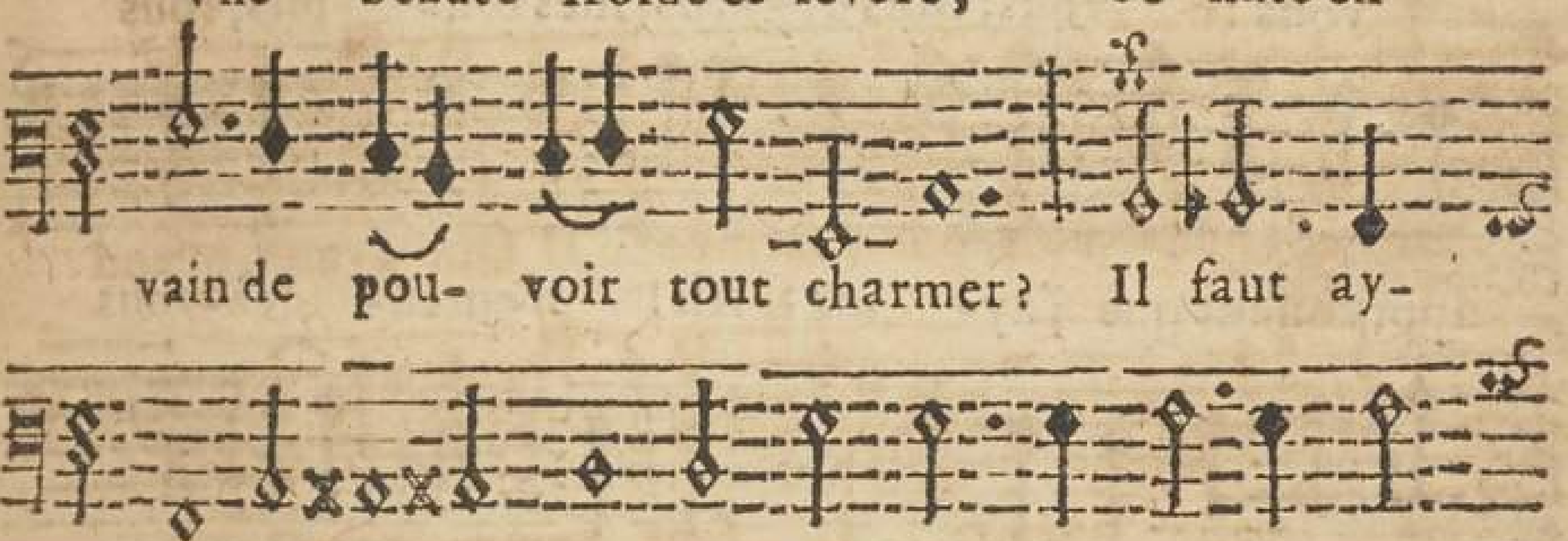
L faut aymer, quand on veut



plaire, Il faut aymer, quand on veut enflamer:

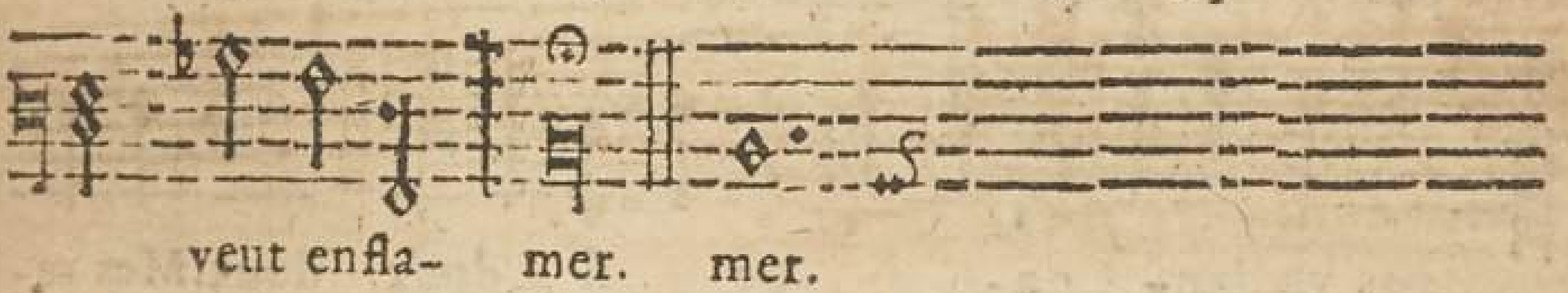


Vne beauté froide & severe, Se flate en

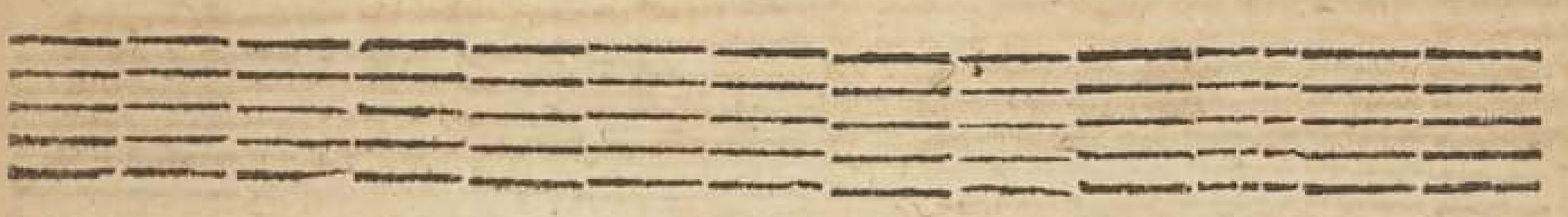


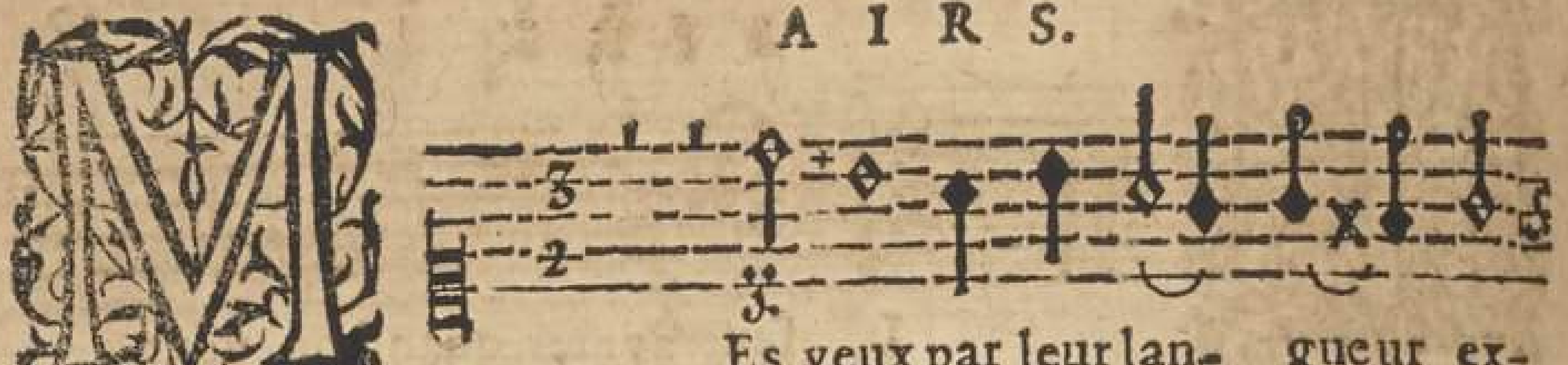
vain de pou- voir tout charmer? Il faut ay-

mer, quand on veut plaire, Il faut aymer, quand on



veut enfla- mer. mer.





Mes yeux par leur lan- gueur ex-

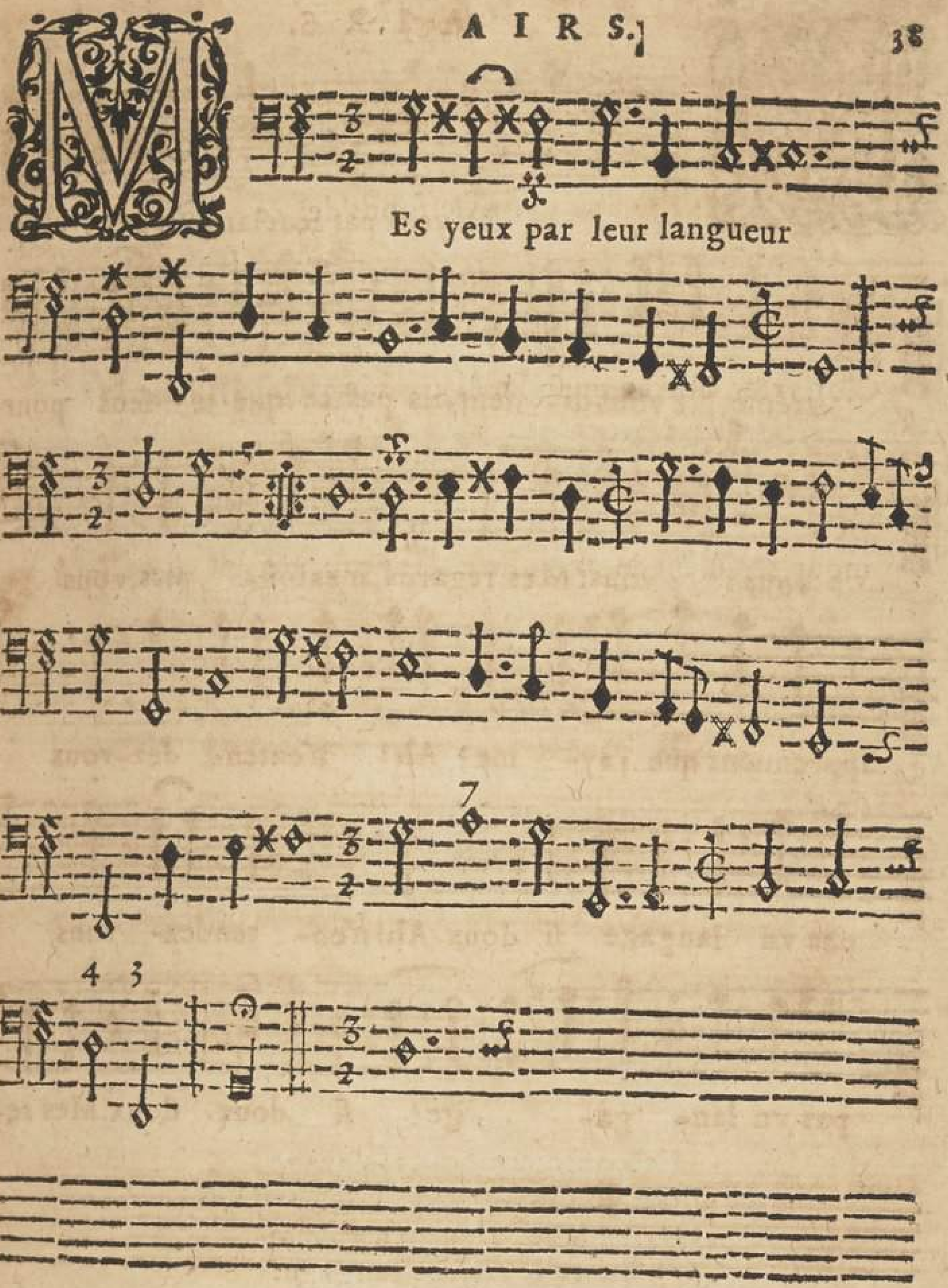
tréme, Ne vous di- ſent-ils pas ce que je ſens pour

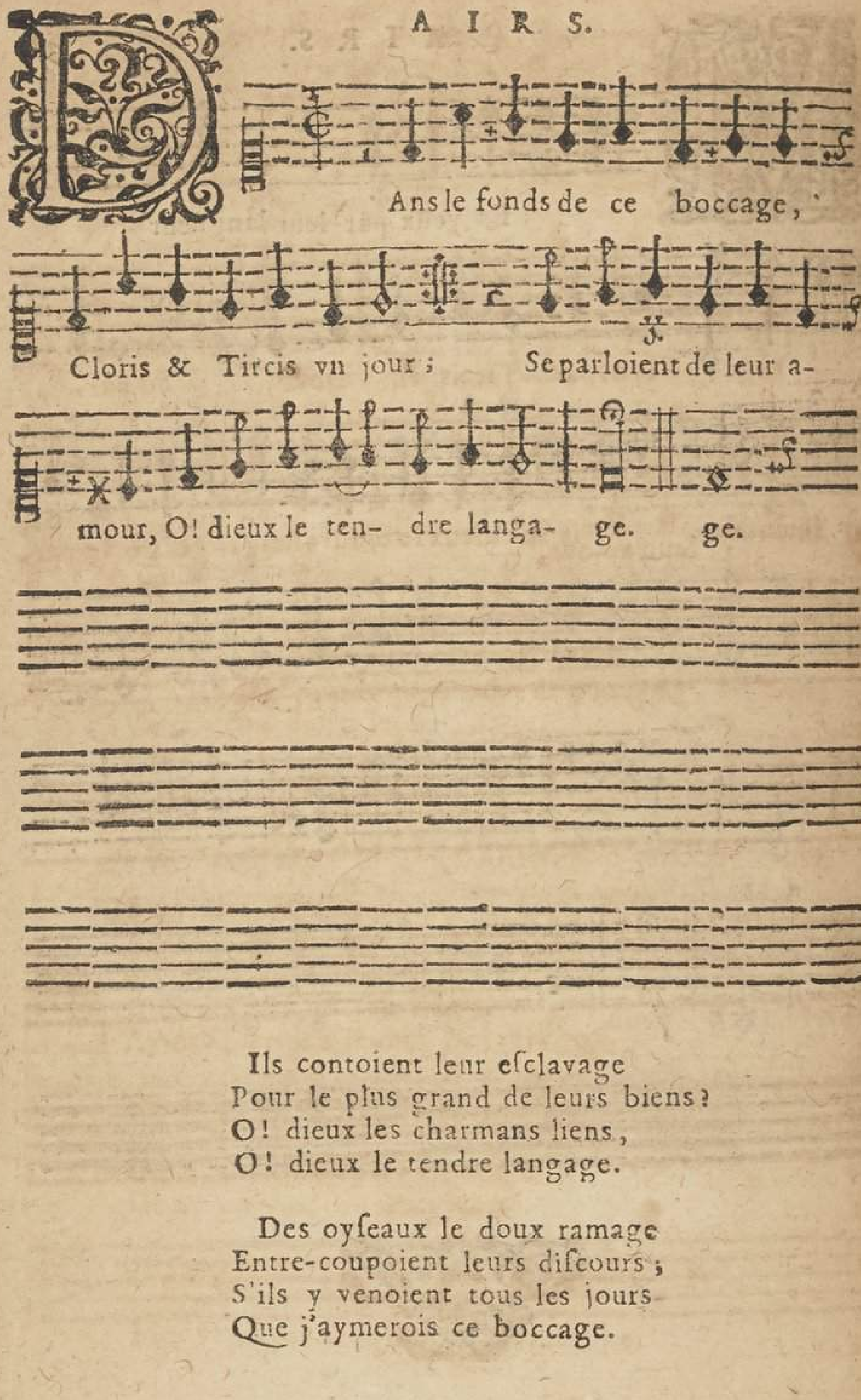
vous : vous: Mes regards, mes ſoû- pirs, vous

apprennent que j'ay- me? Ah! n'enten- dez-vous

pas vn langage ſi doux. Ah! n'en- tendez- vous

pas vn lan- ga- ge ſi doux. doux. Mes re-


Es yeux par leur langueur



Ils contoient leur eſclavage
Pour le plus grand de leurs biens?
O! dieux les charmans liens,
O! dieux le tendre langage.

Des oyſeaux le doux ramage
Entre-coupoient leurs diſcours ;
S'ils y venoient tous les jours
Que j'aymerois ce boccage.

Dans le fonds de ce boc-
cage, Cloris & Tircis vn jour; Se par-
f
loient de leur amour, O! dieux le tendre langa-ge. ge. Se par-

TABLE

DV SEIZIESME LIVRE D'AIRS

A DEUX PARTIES.

AIRS DE MONSIEVR LE CAMVS.

AH! quel malheur d'engager ſon cœur. feüil. 19
Ie ſens au cœur vn nouveau trouble. 8
Il n'eſt rien dans la vie. 11
Parmy le verd naiſſant. 4 & 5
Que ma Bergere eſt belle. 10
Qu'vne longue tiedeur ennuye. 9
Vous eſtes dans le bel aage. 7
Vous eſtes jeune, aymable & belle. 15
Vous ſerez les témoins. 2 & 3

AIRS DE DIFFERENTS AVTHEVRS.

A

Amynthe je n'ay point de paix. 21
Apres avoir ſouffert ſans declarer mon ſort. 36
Au doux bruit des ruiſſeaux. 12
Aujourd'huy je me dédis. 16
Aymez, aymez jeunes Bergers. 6

B

Beaux yeux de ma belle inhumaine. 20

D

Dans le fonds de ce boccage. 39
Doux charme du Printemps. 13

I

Il faut aymer, quand on veut plaire. 37

M

Mes yeux par leur langueur extreſme. 38

TABLE.

Q

Que d'Amans ſeparez. 14
Quel remede me peut guerir. 18

V

Vous chantez nuit & jour. 17

AIRS DV SIEVR HVREL.

C'eſt à ce coup mon cœur. 31
Dans nos bois dans nos plaines. 33
Haſtez-vous, belle Silvie. 32
Helas! pourquoy vous ay-je veuë. 22 & 23
Ie reſve à tous momens. 24
Qu'aujourd'huy vous tardez. 34 & 35

AIRS DV SIEVR DE LA GRANGE.

Adieu, belle Philis. 29
Ah! mes yeux, ah! mon cœur. 28
Avancez vos beaux jours. 25
Ie ne compte pour rien la fraiſcheur. 30
Paiſibles habitans de ces triſtes deſerts. 26 & 27

FIN.

EXTRAIT DV PRIVILEGE.

PAR LETTRES PATENTES DV ROY *données à Lyon le vingt-quatriesme jour d'Octobre, l'An de grace Mil six cens trente-neuf, & de nostre regne le trentiesme. Signées,* LOVIS, *& plus bas,* PAR LE ROY, DE LOMENIE. *Sçellées du grand sçeau de cire jaune: Verifiées & Registrées en Parlement le dix-septiesme Nouembre* 1639. *Par lesquelles il est permis à Robert Ballard, seul Imprimeur du Roy pour la Musique, d'imprimer, faire imprimer, vendre & distribuer toute sorte de Musique, tant vocale, qu'instrumentale, de tous Autheurs: Faisant defence à toutes autres personnes de quelque condition & qualité qu'ils soyent, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle en aucun lieu de ce Royaume, Terres & Seigneuries de son obeïssance: nonobstant toutes Lettres à ce contraires: ny mesme de tailler, ny fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits caracteres & impressions, & de six mille liures d'amende, ainsi qu'il est plus amplement declaré esdites Lettres. Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits liures imprimez, foy soit adjoustée comme à l'original.*

Siete Canciones populares Españolas

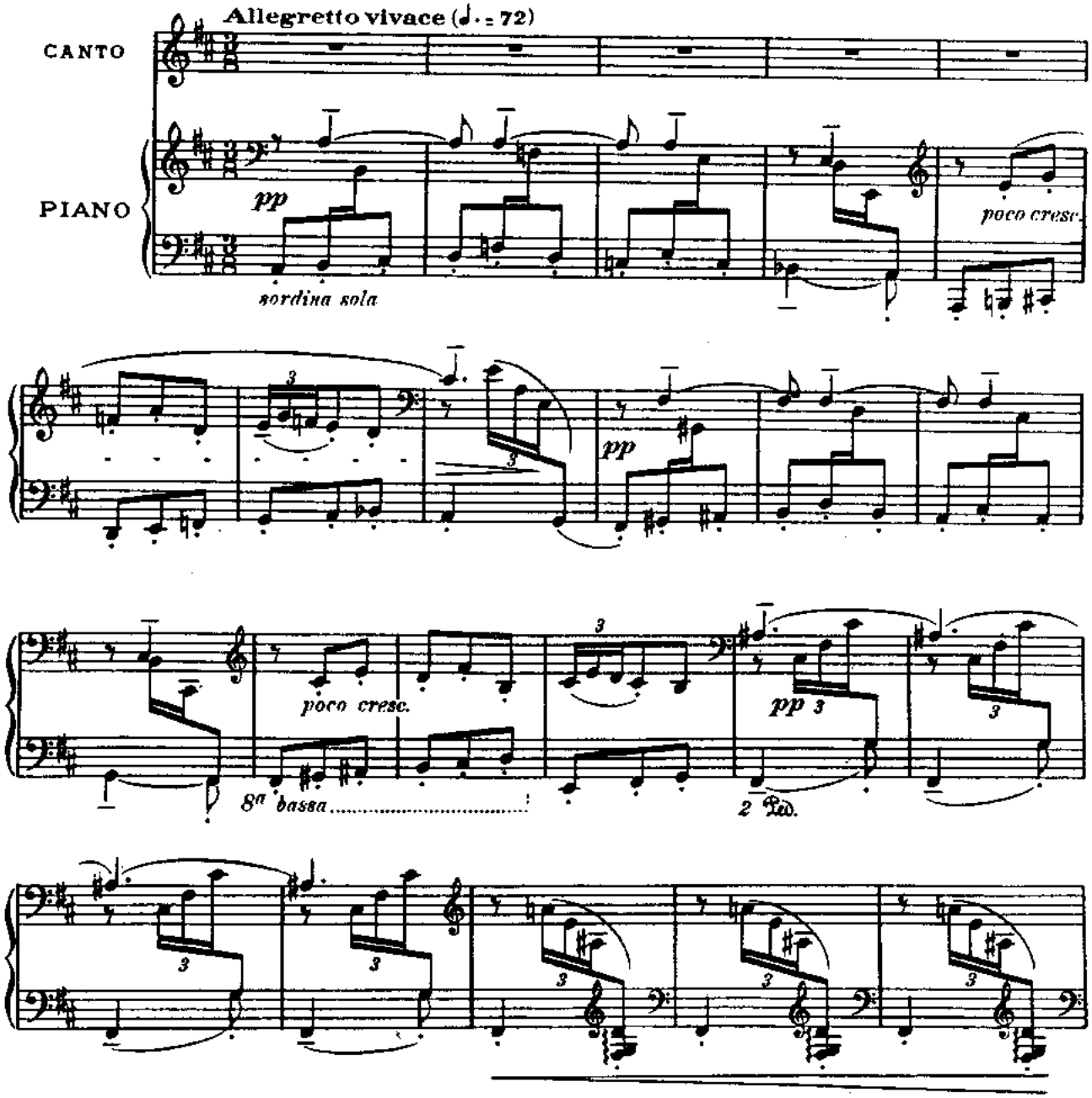
SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française
de M. PAUL MILLIET

Manuel de FALLA

1. EL PAÑO MORUNO

1. Le drap mauresque



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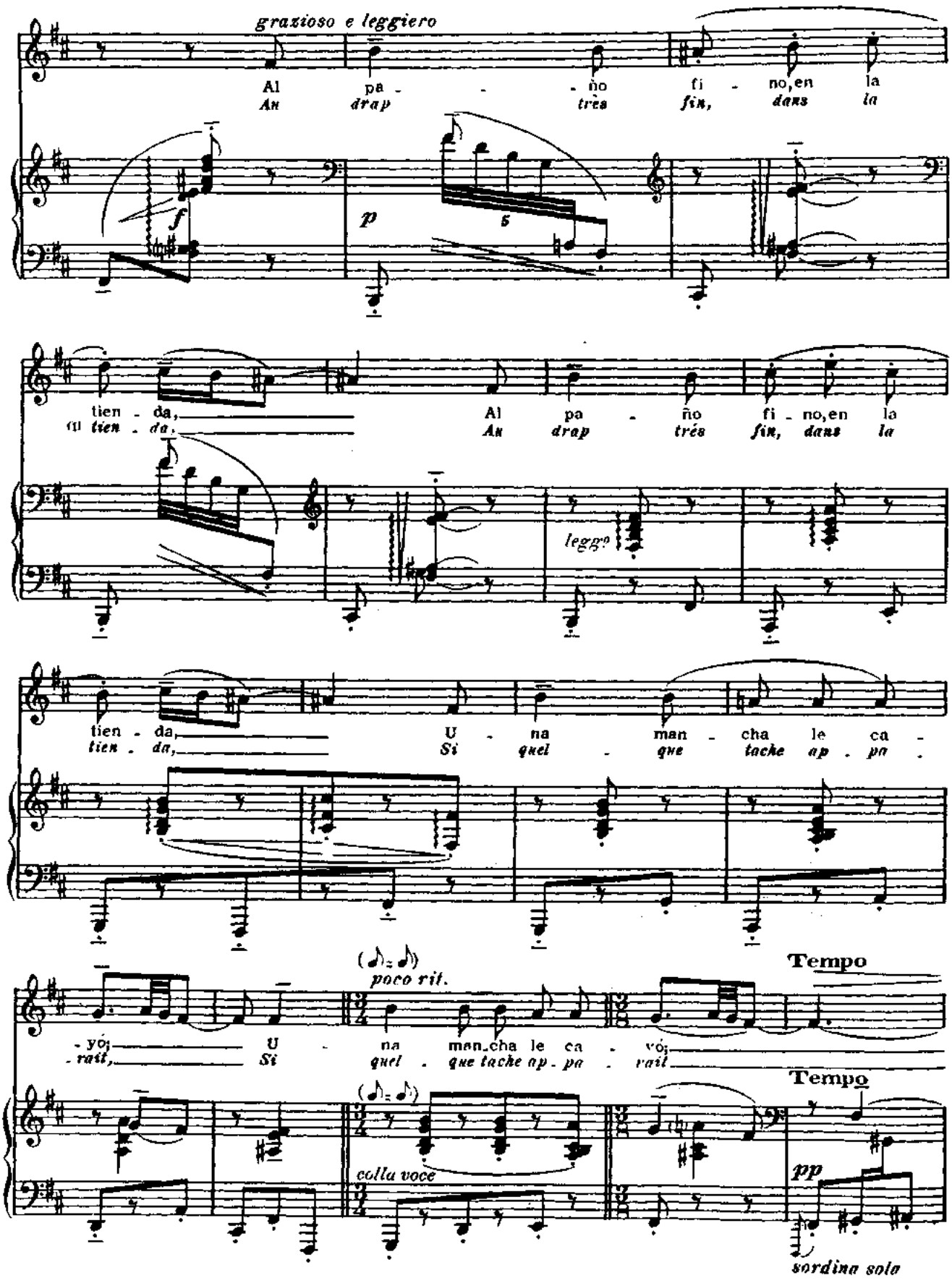

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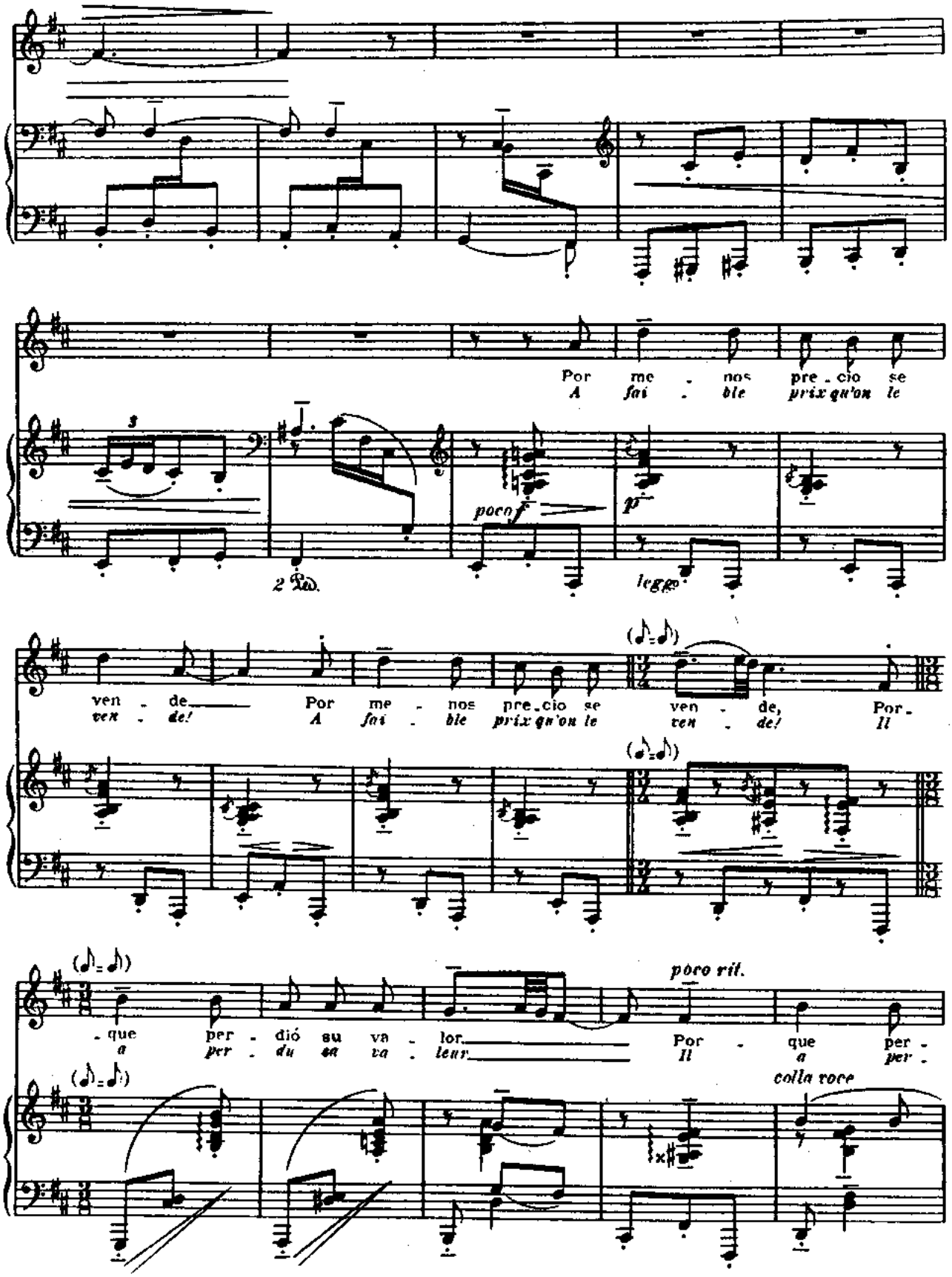

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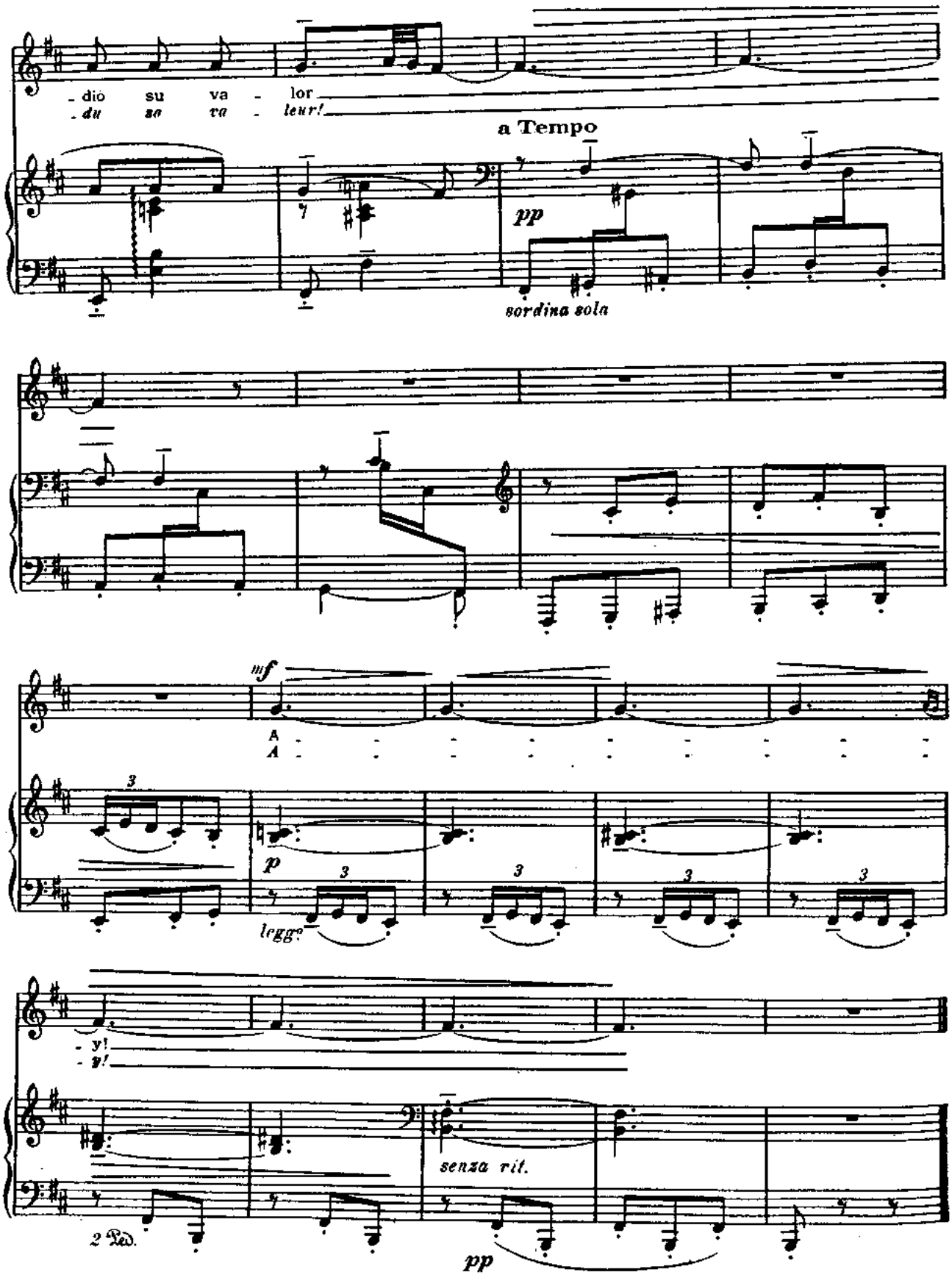

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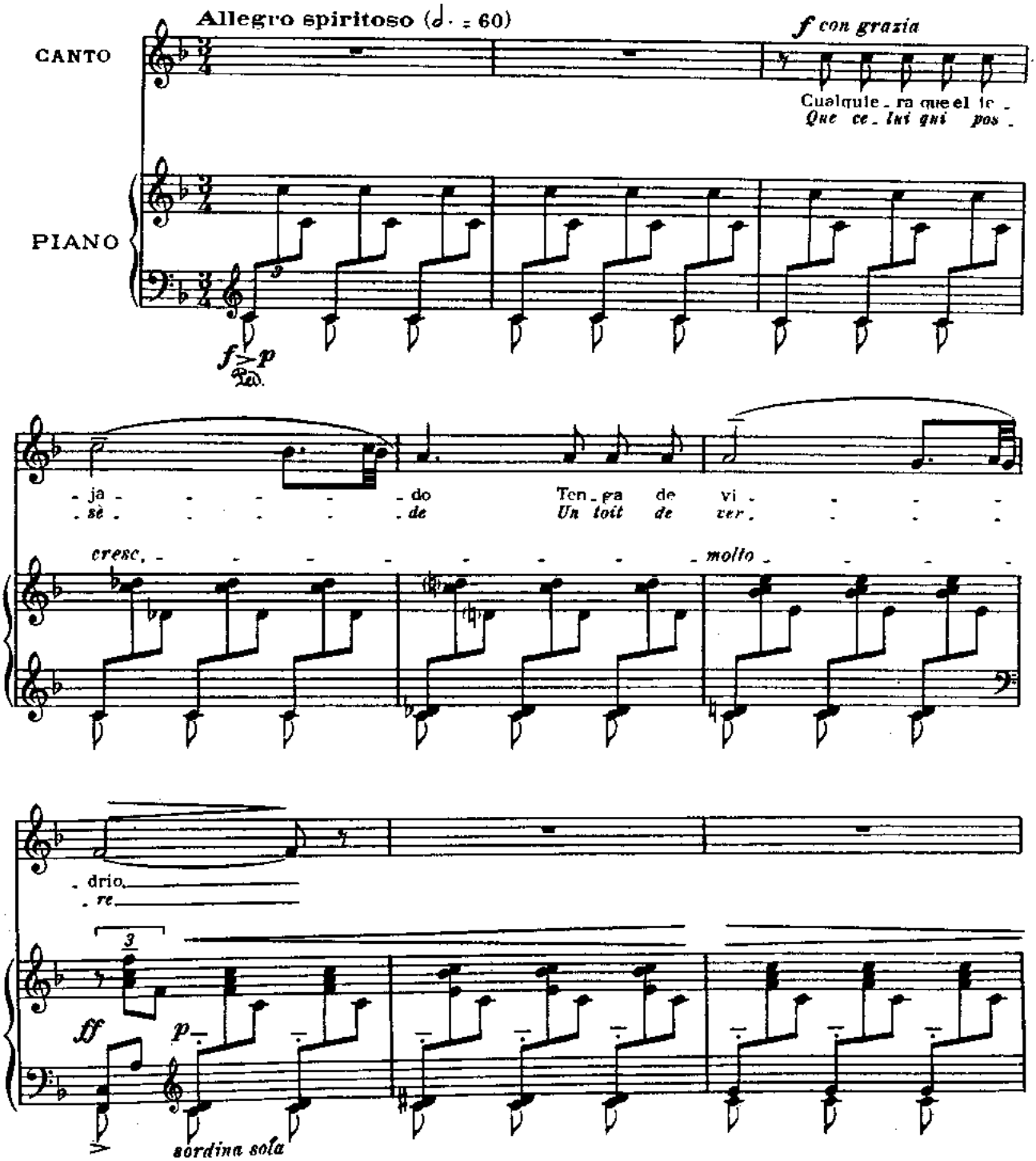
2. SEGUIDILLA MURCIANA

2. Seguidille murcienne



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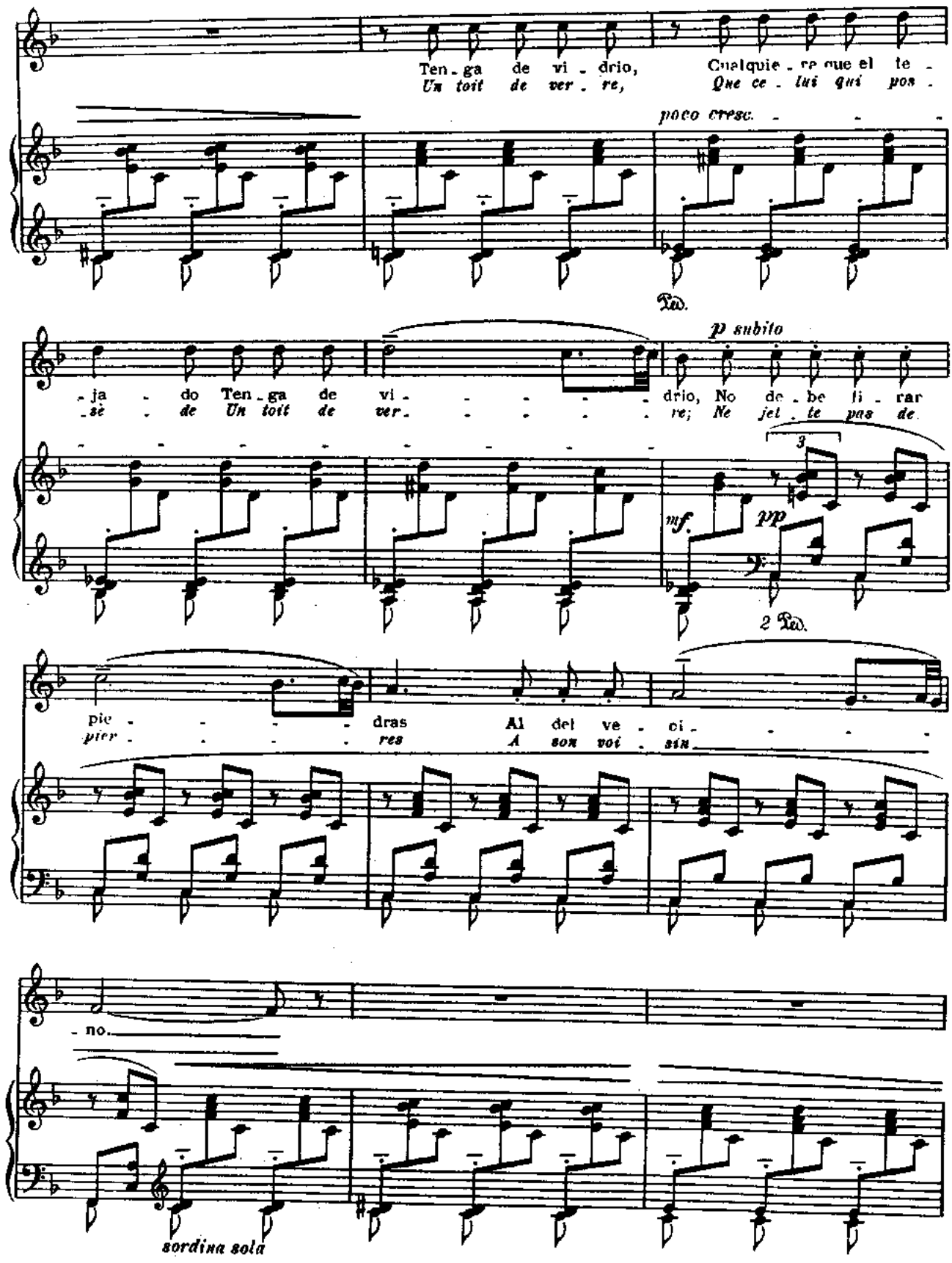

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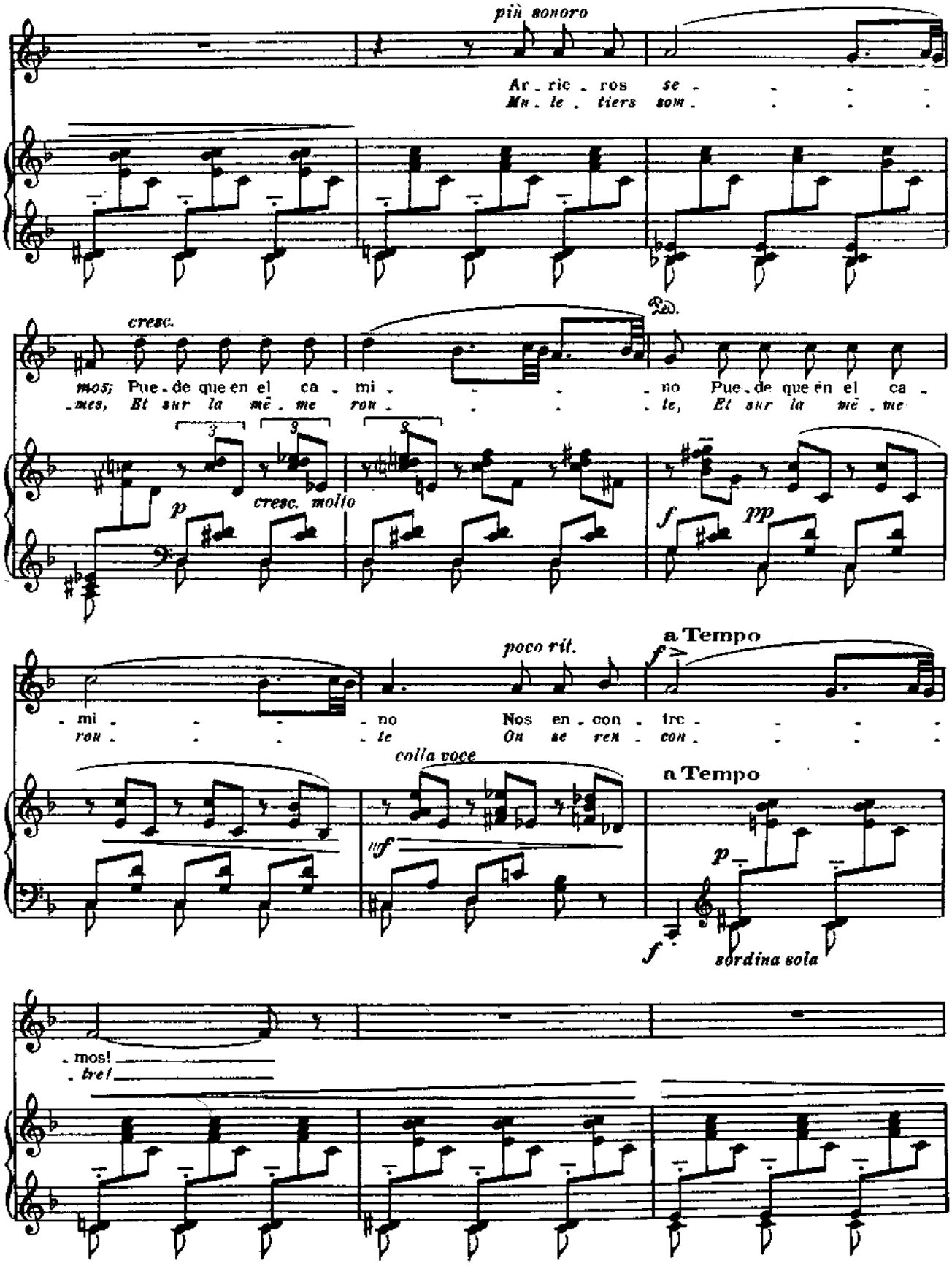

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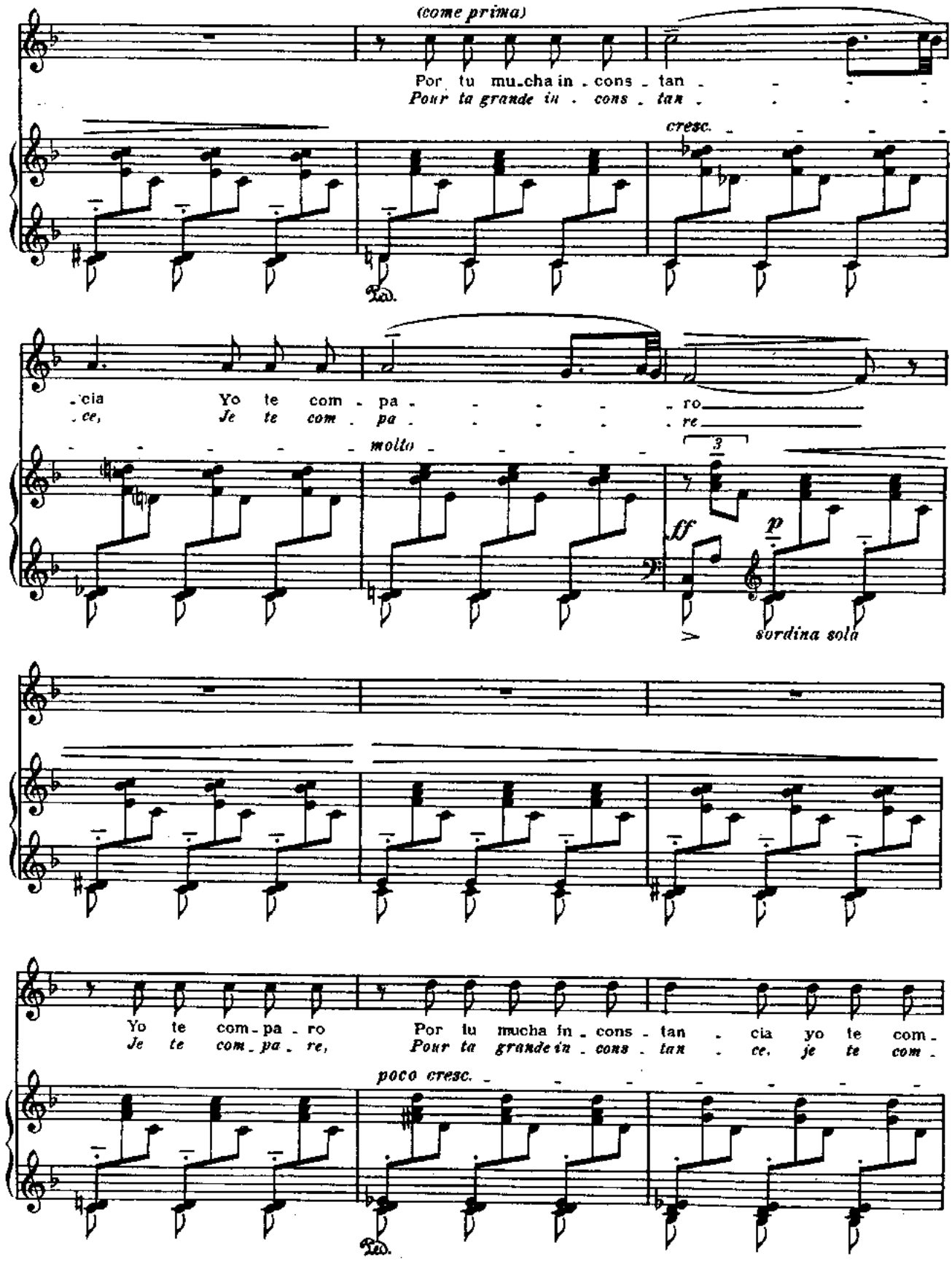

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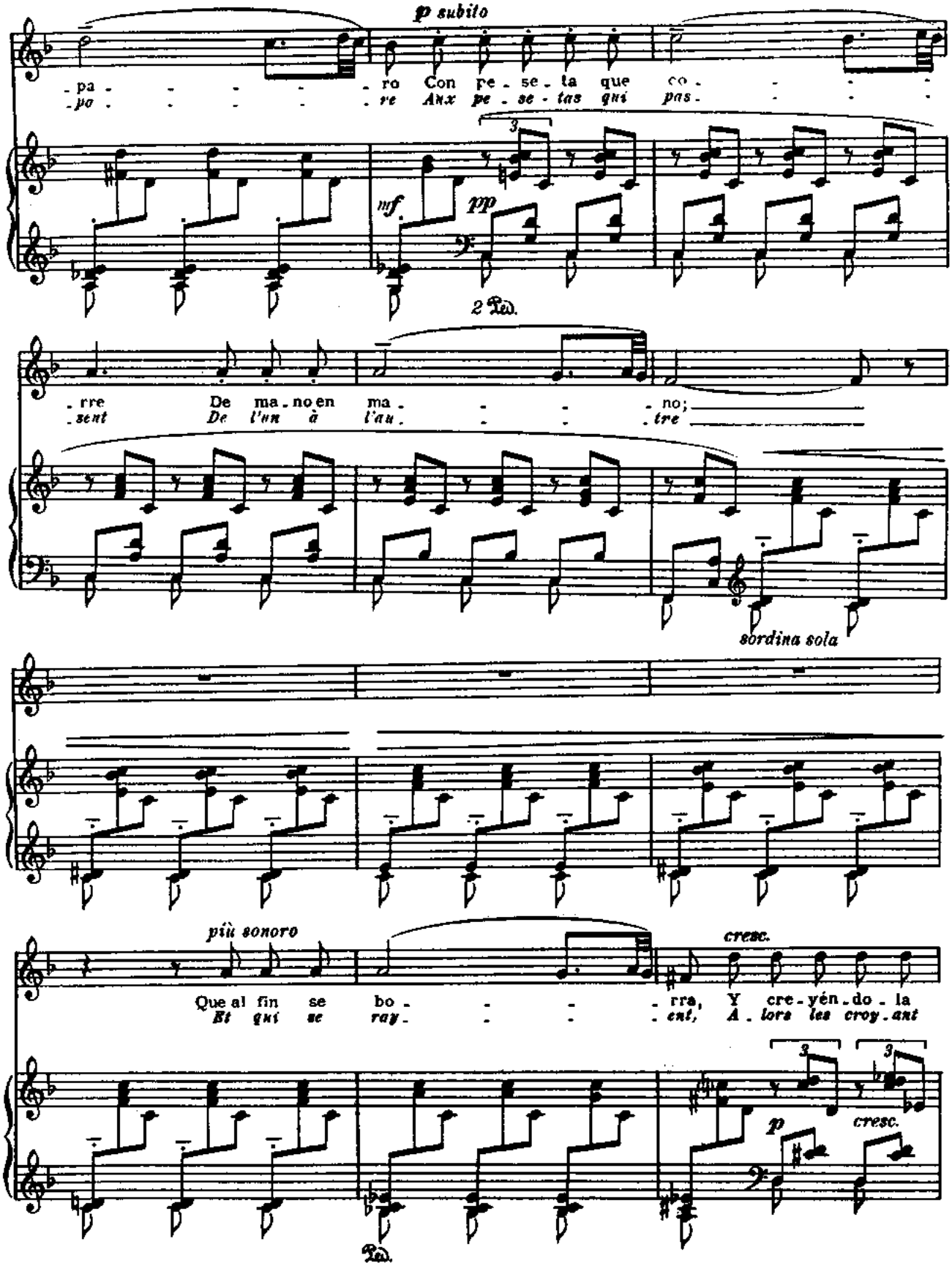

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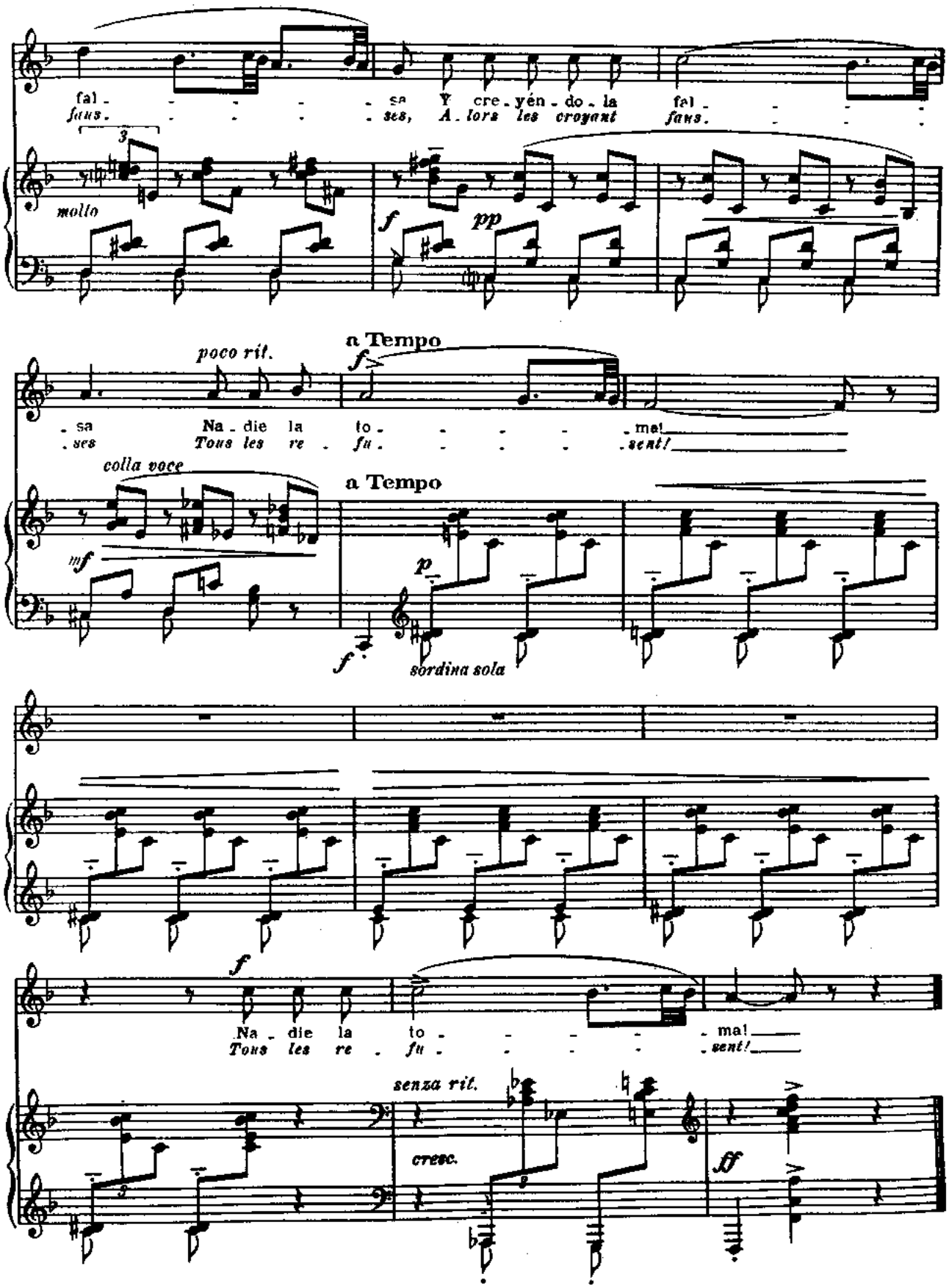

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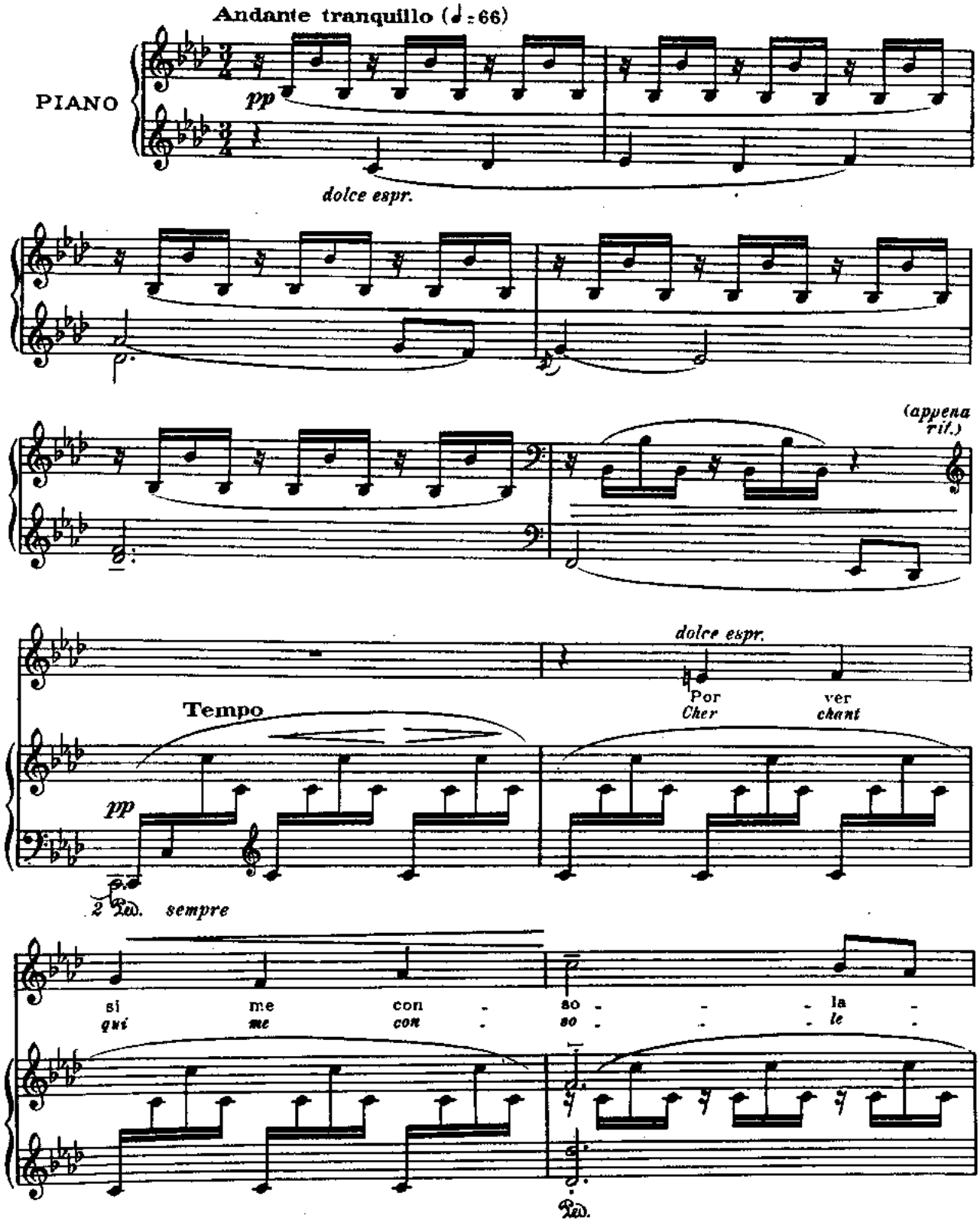
3. ASTURIANA

3. Asturienne



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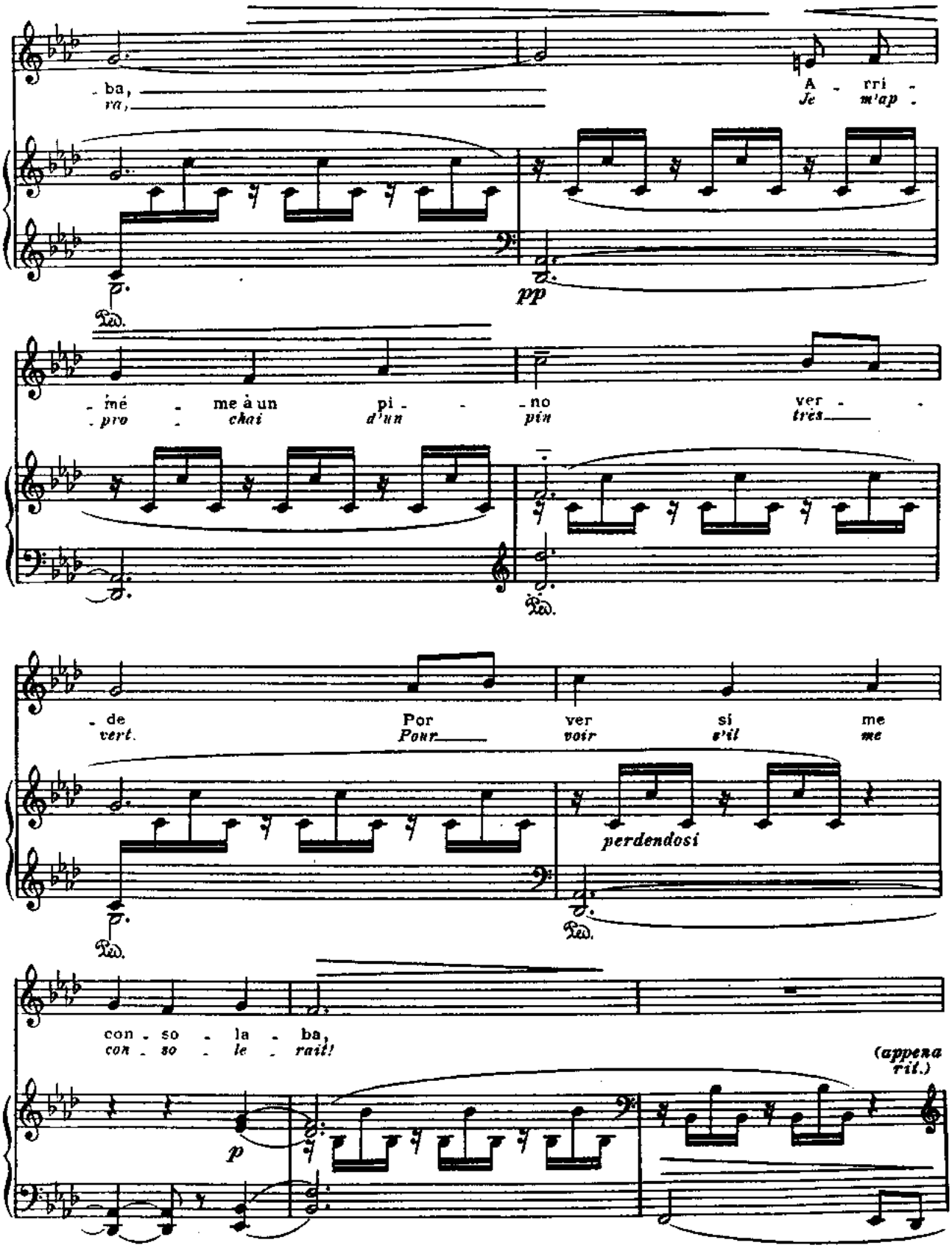

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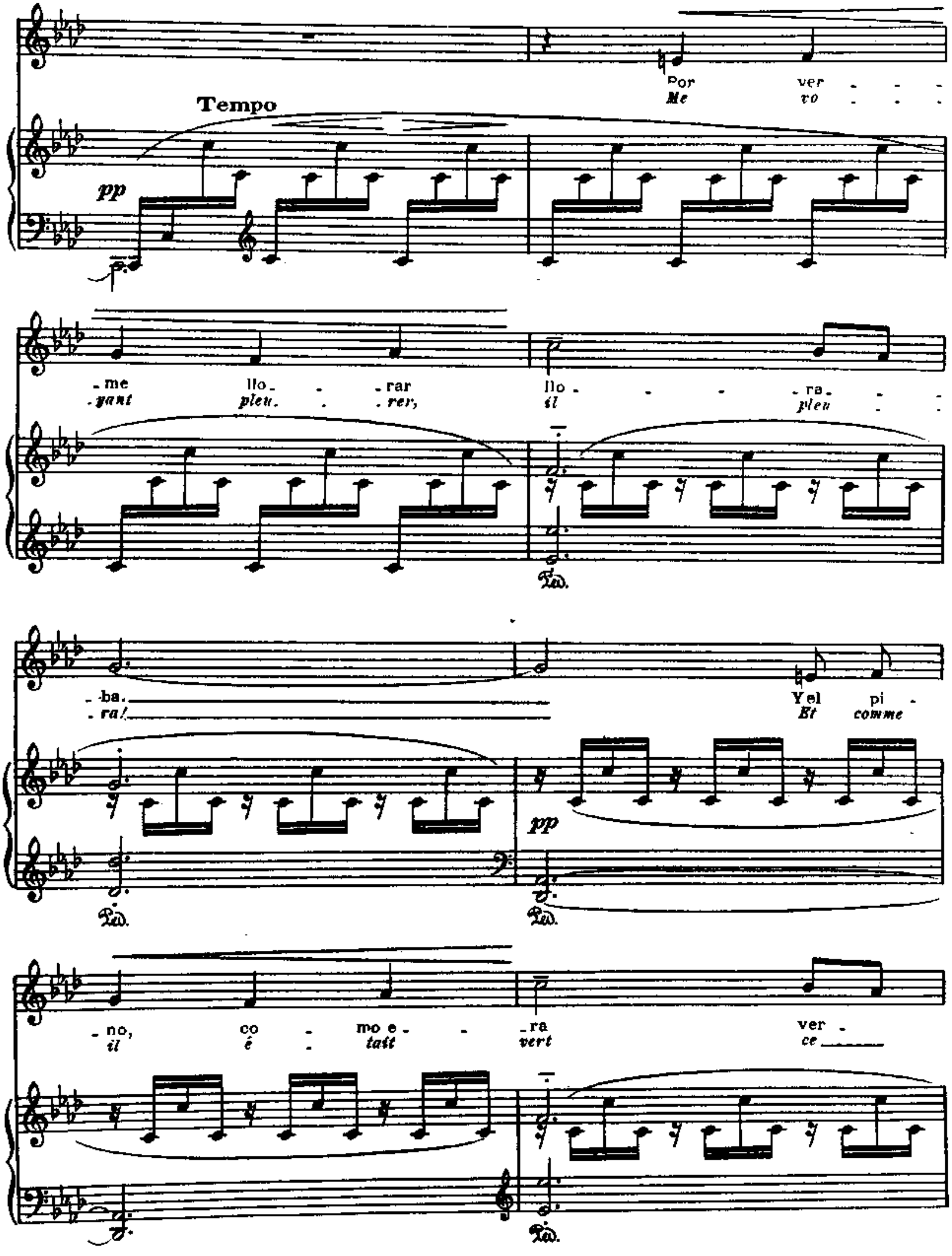

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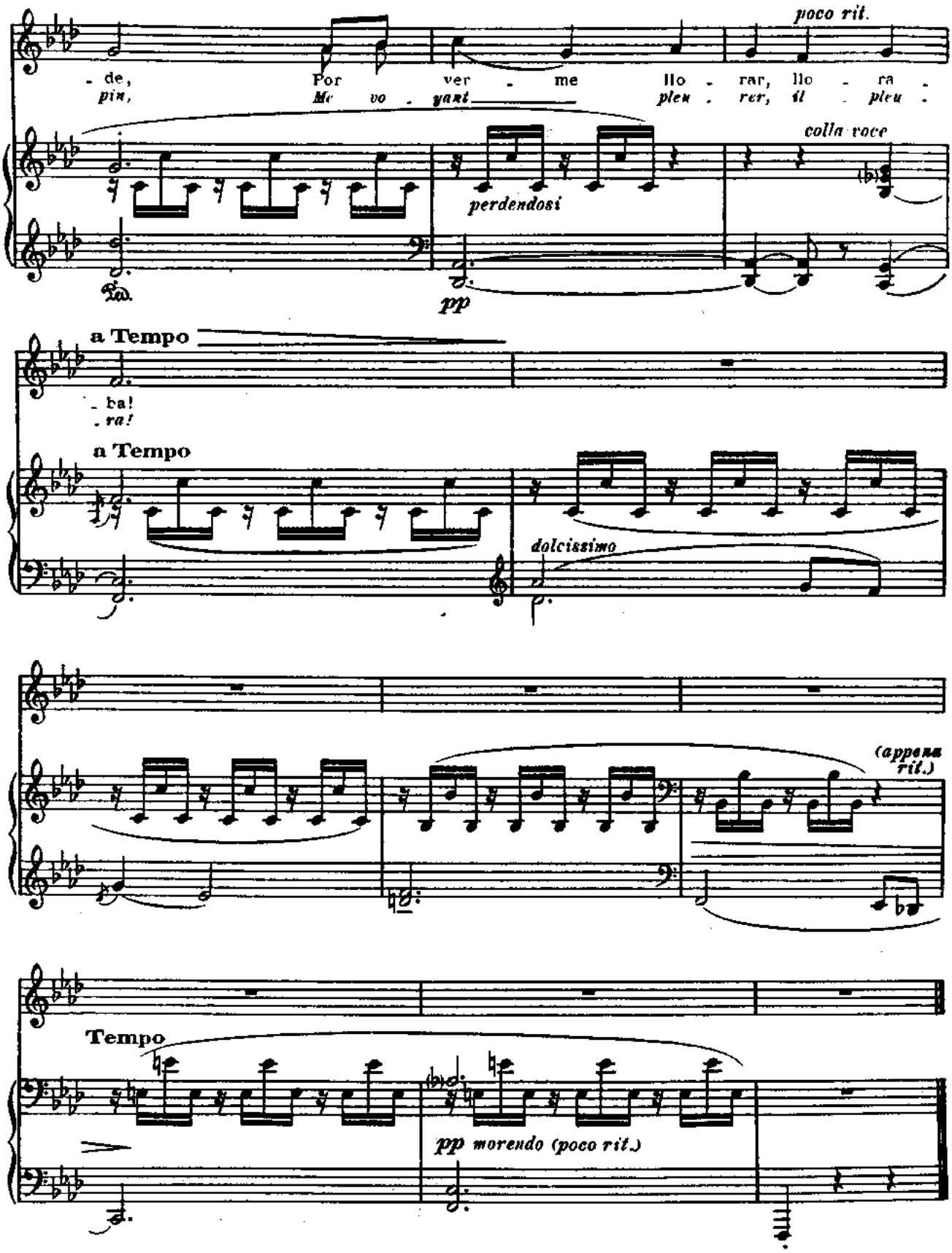

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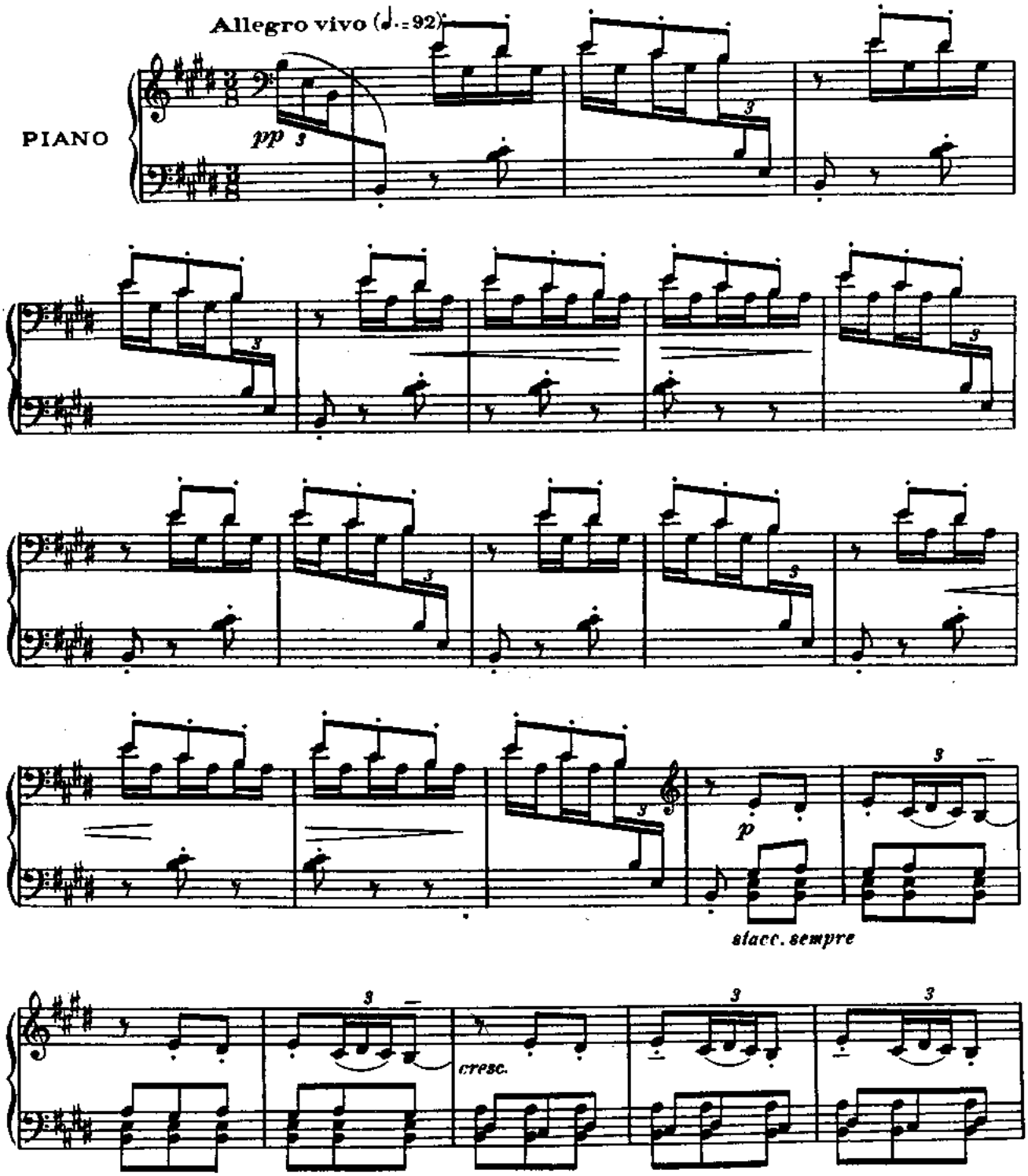
4. JOTA

4. Jota



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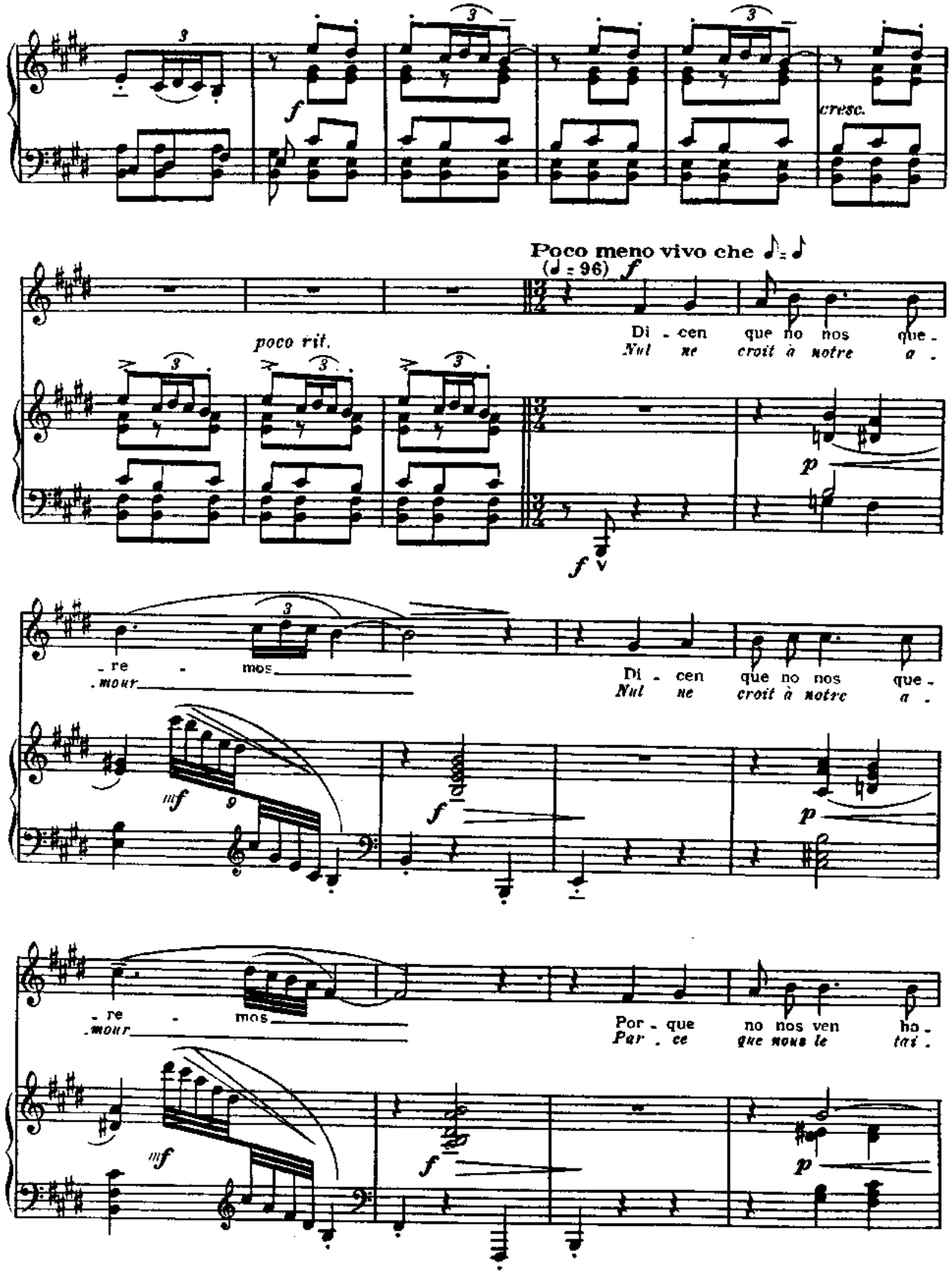

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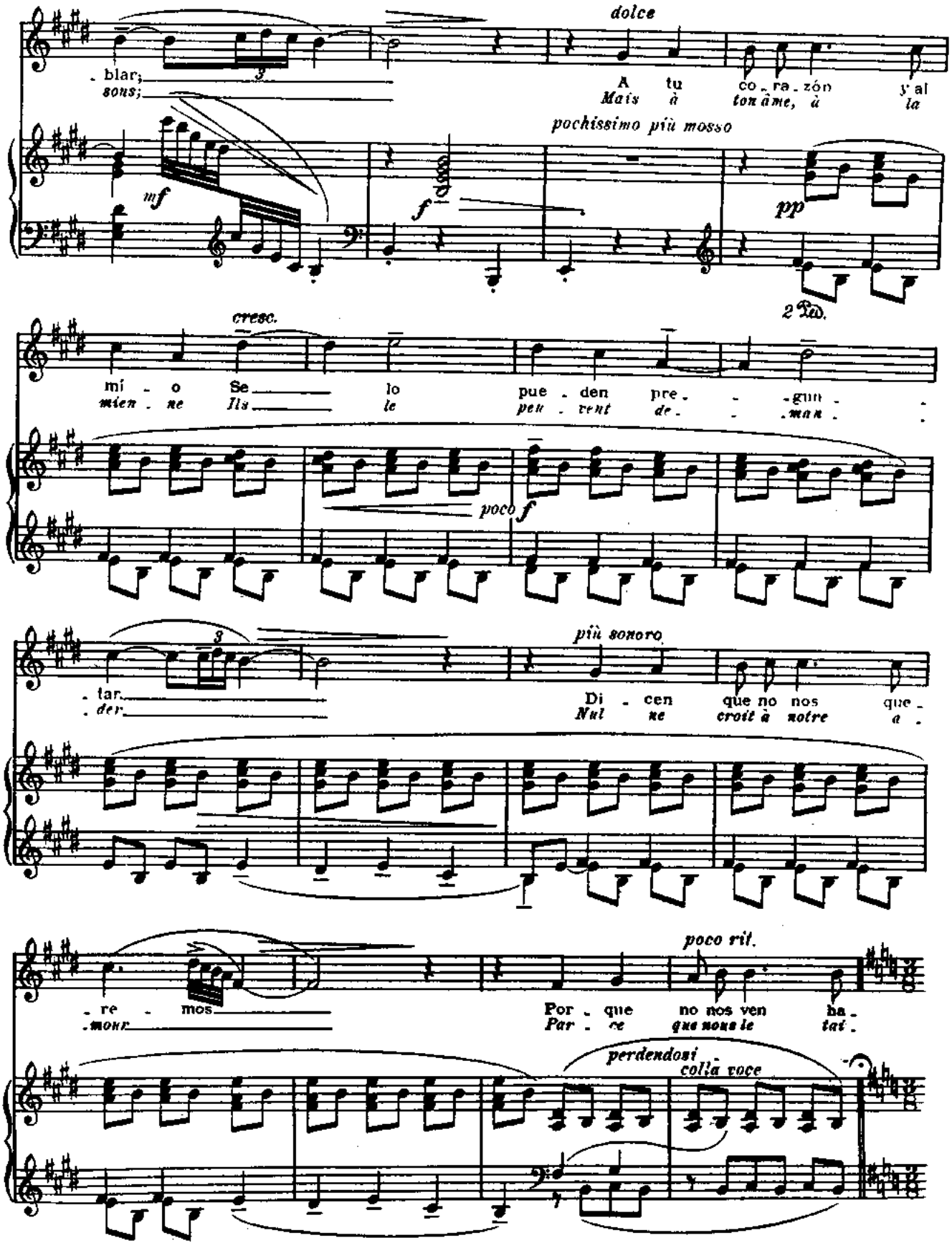

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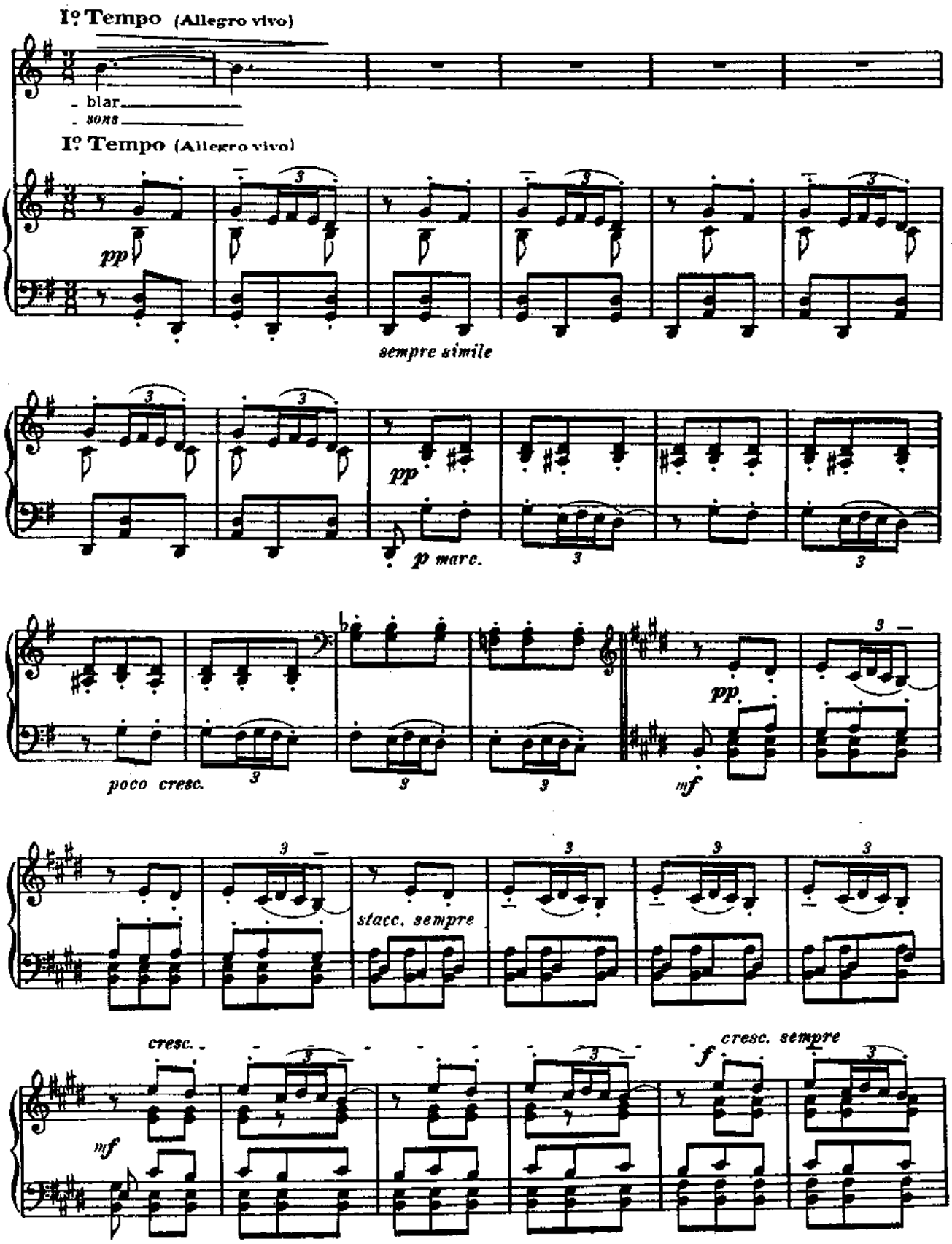

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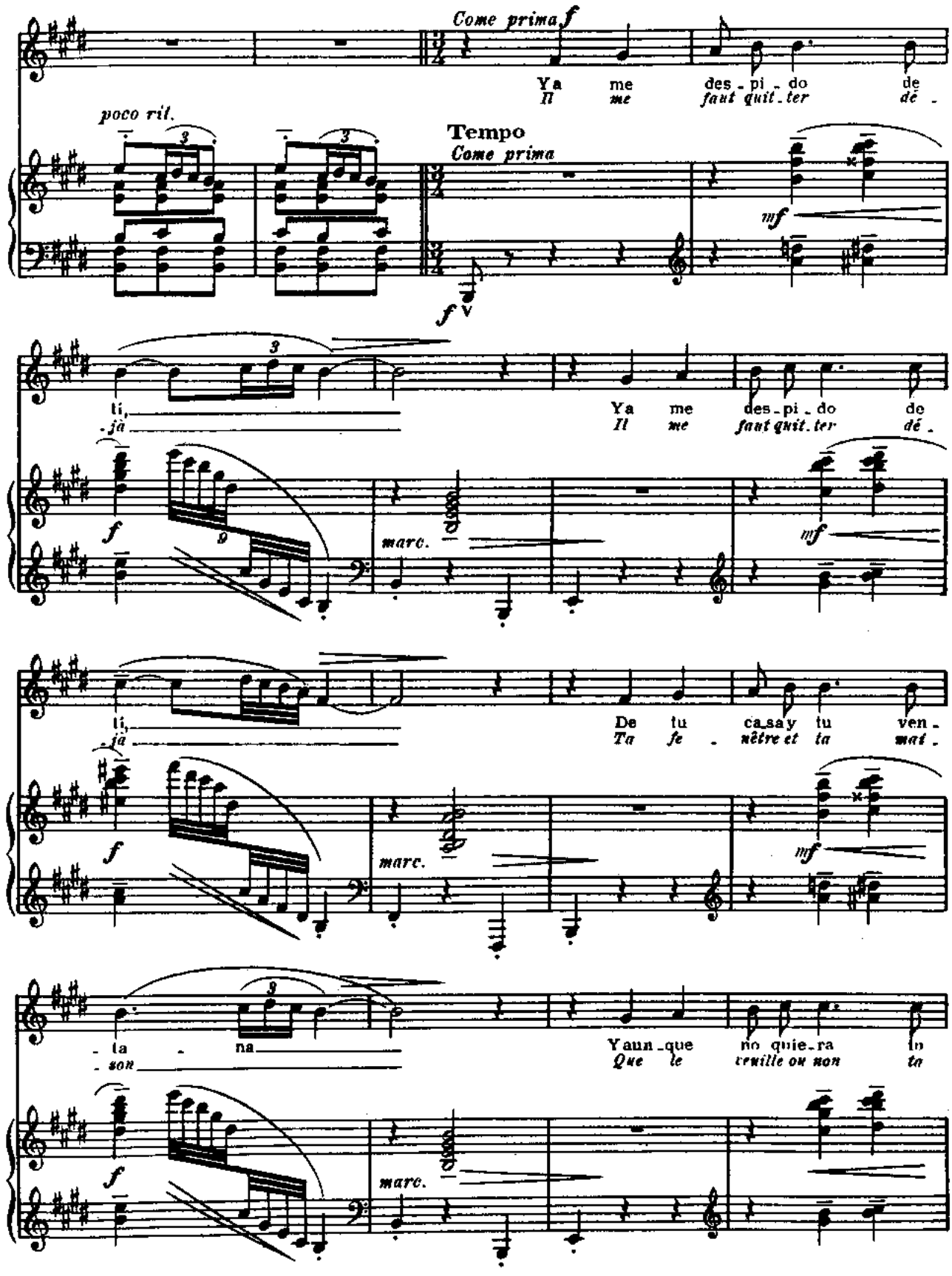

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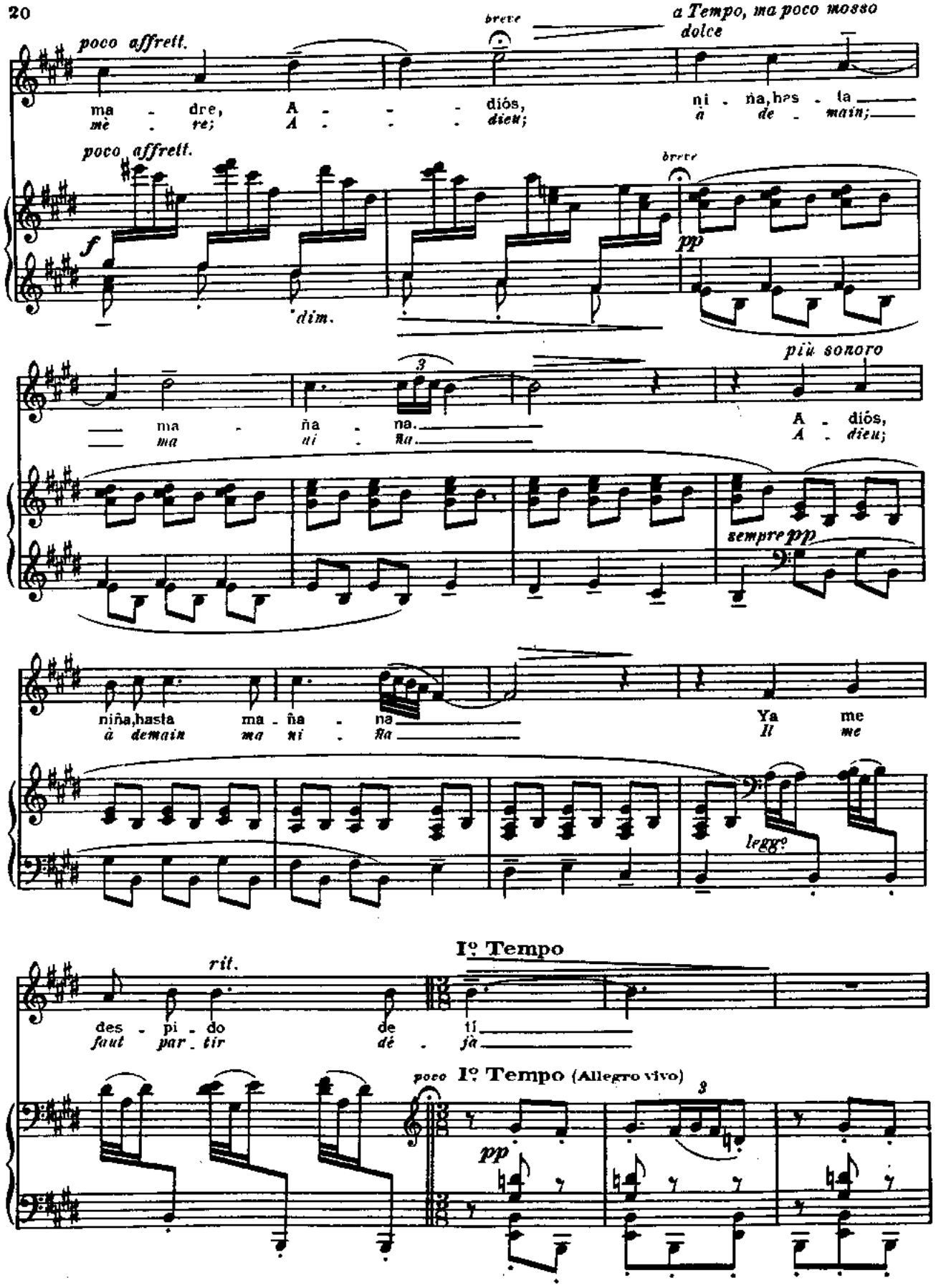

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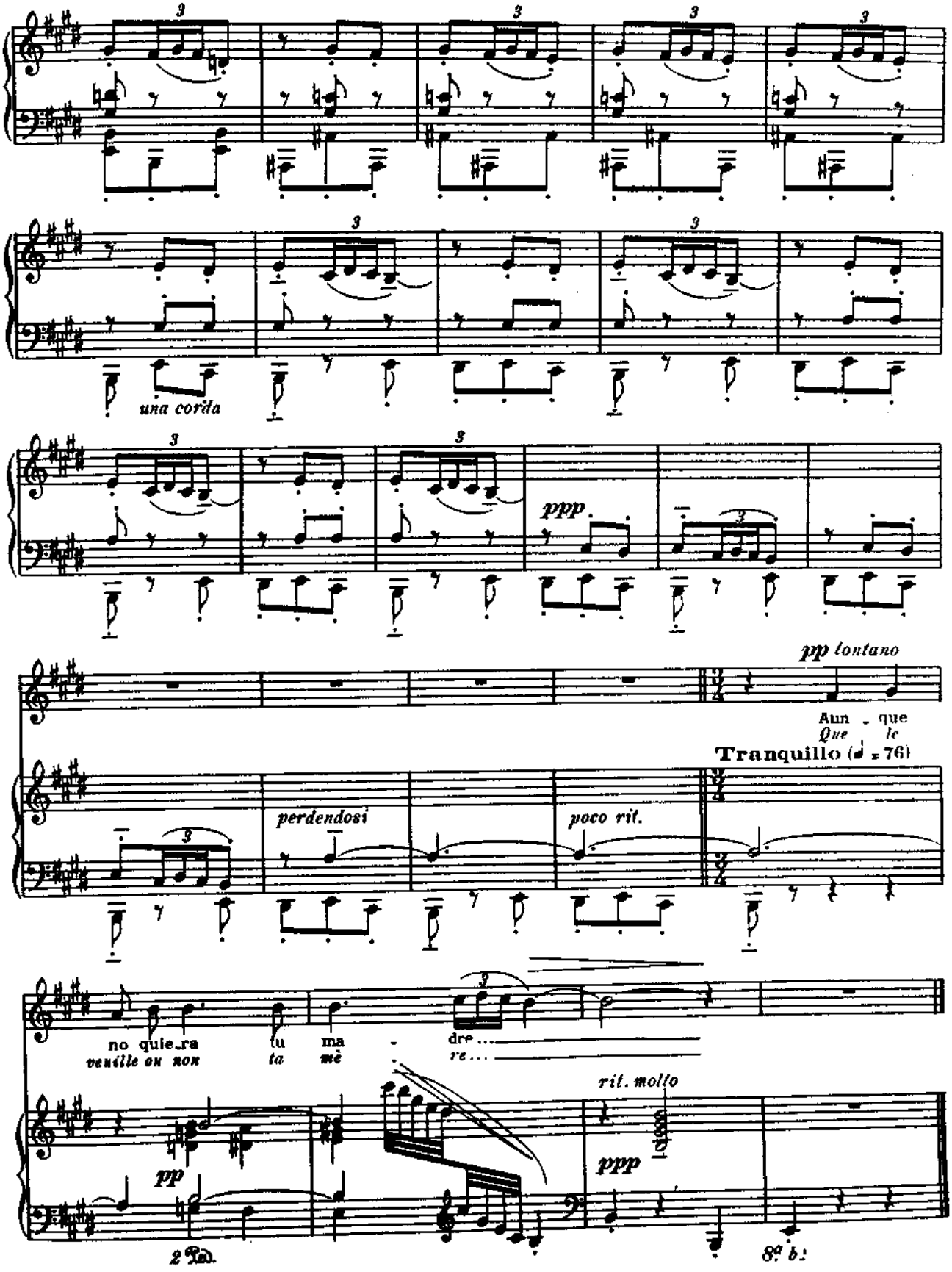

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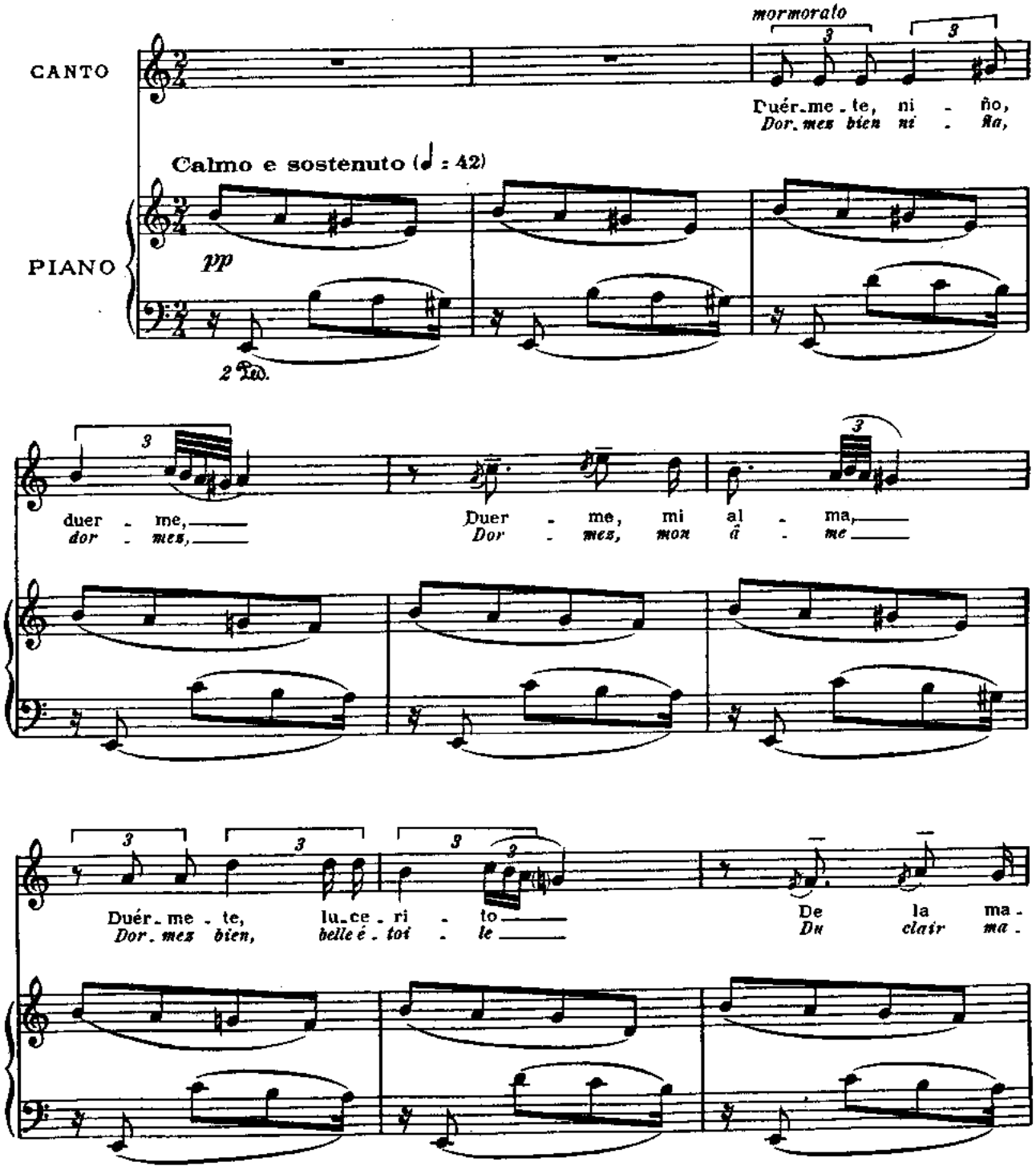
5. NANA

(BERCEUSE)



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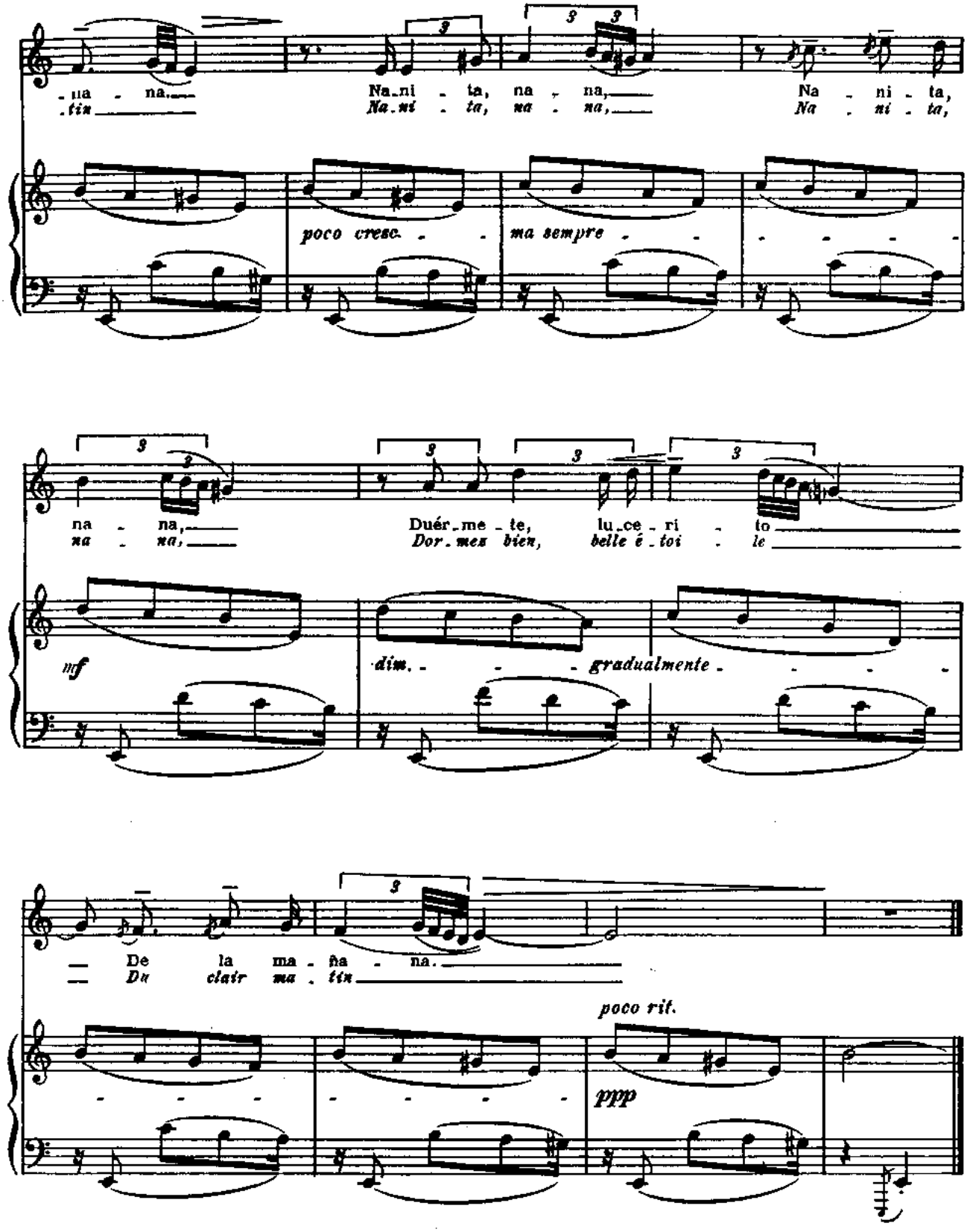

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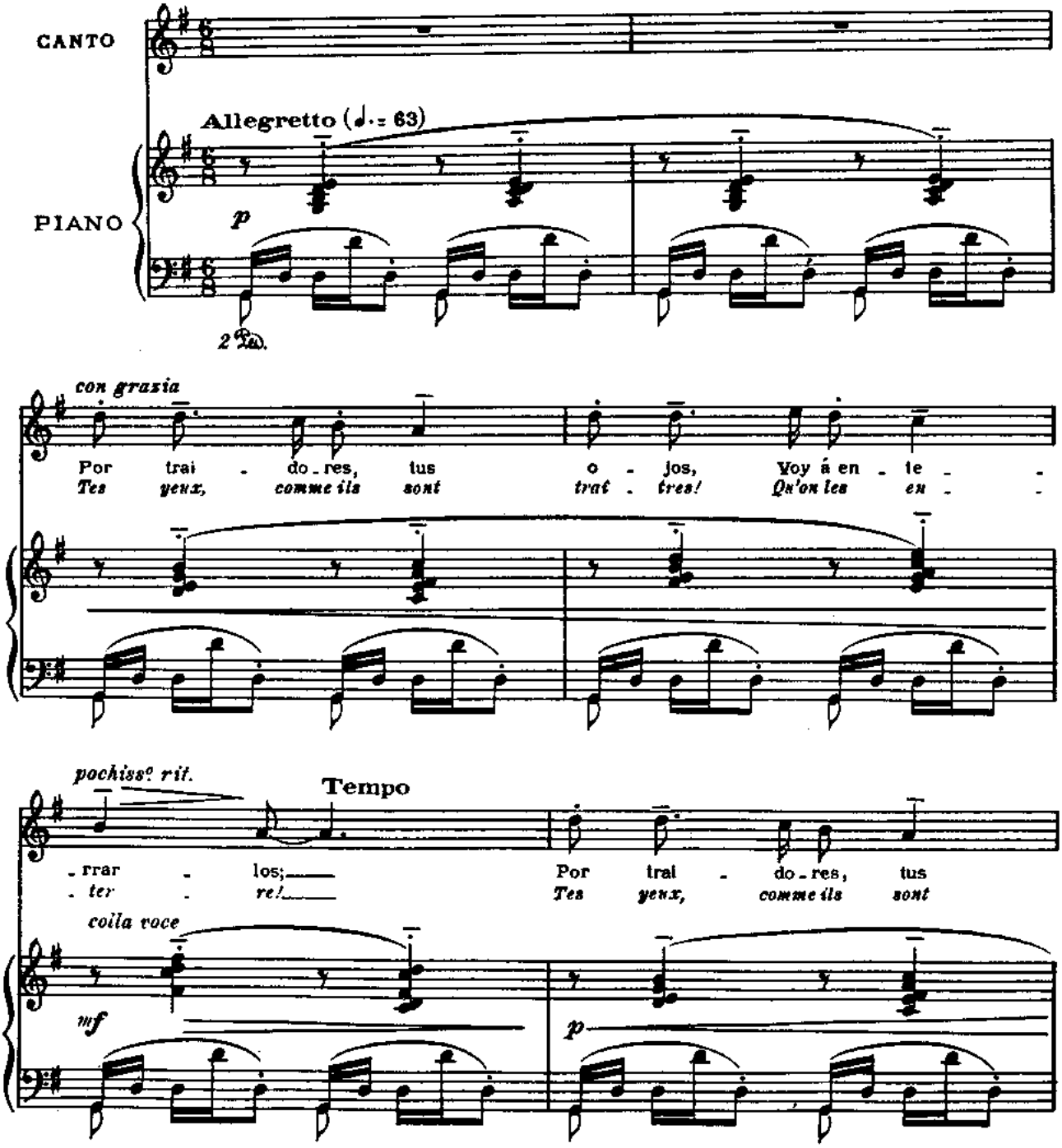
6. CANCIÓN

6. Chanson



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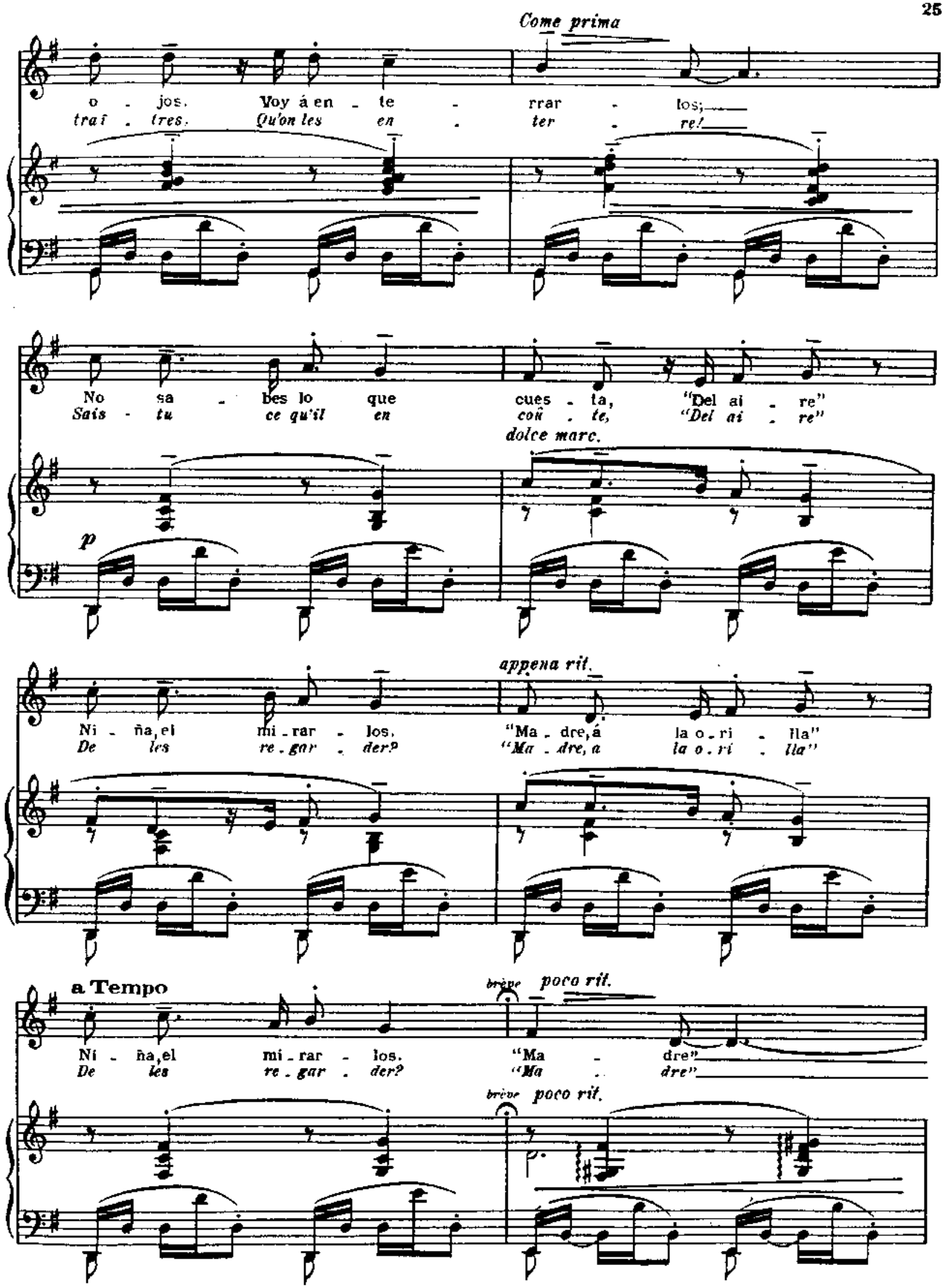

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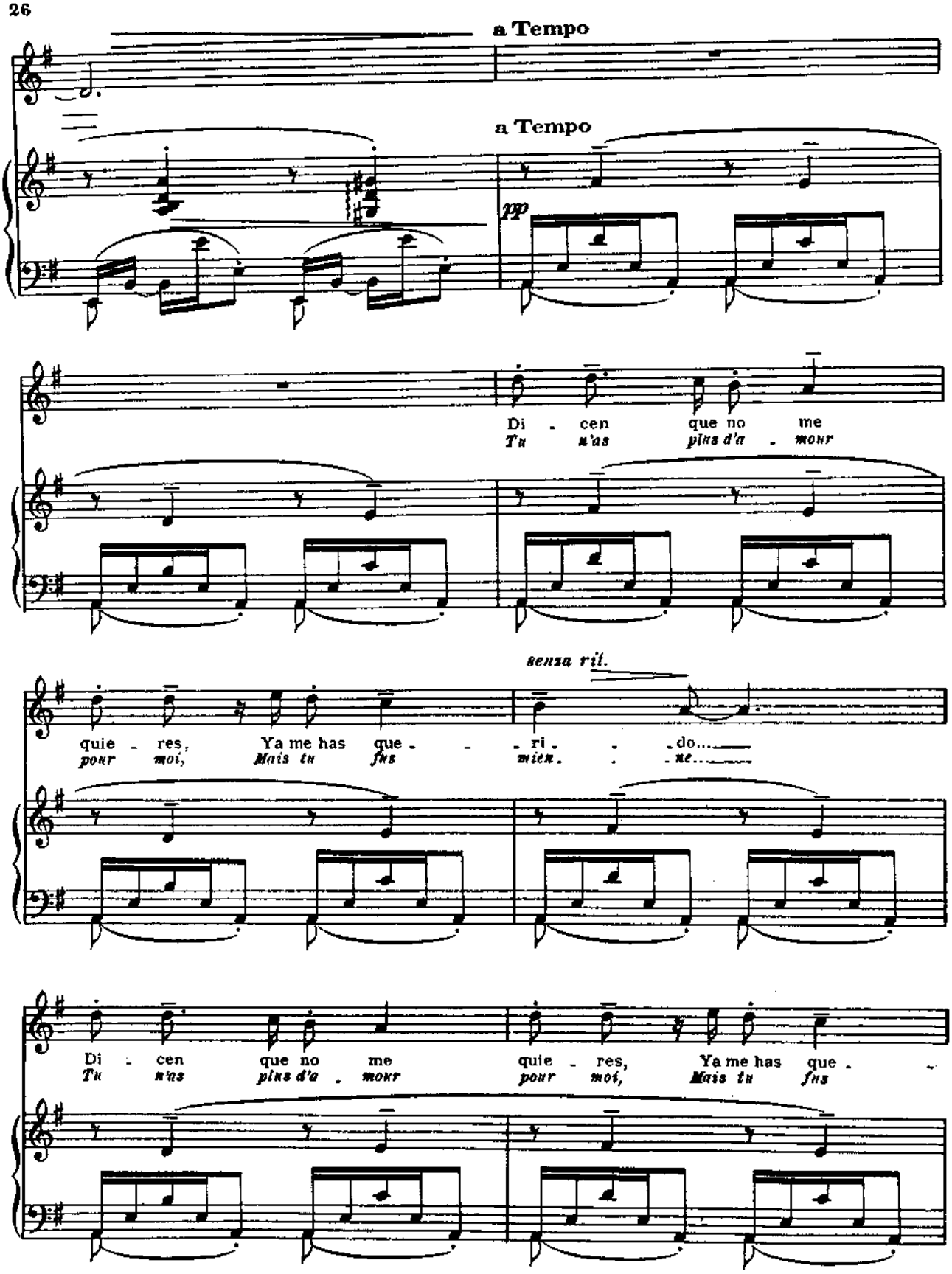

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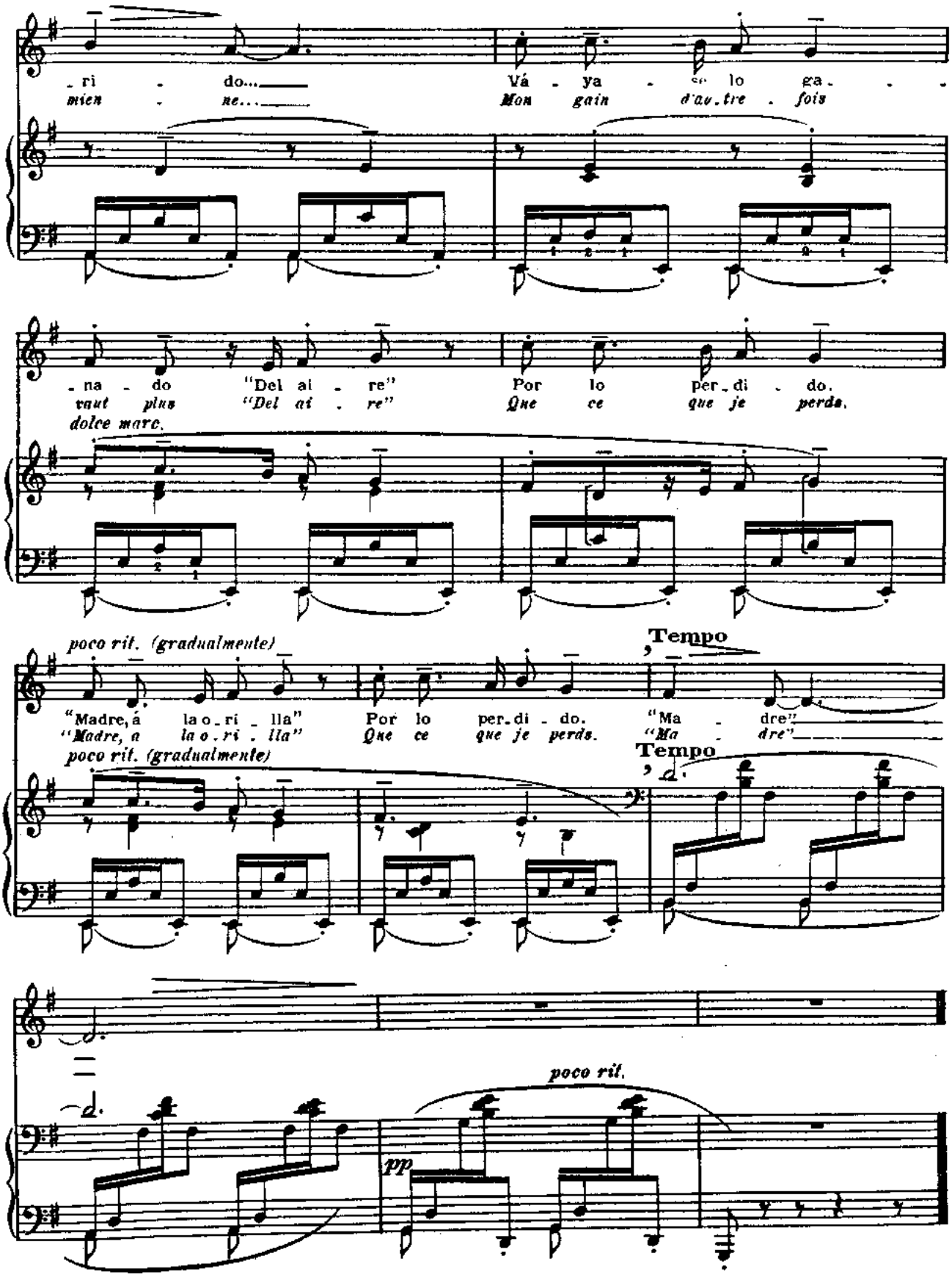

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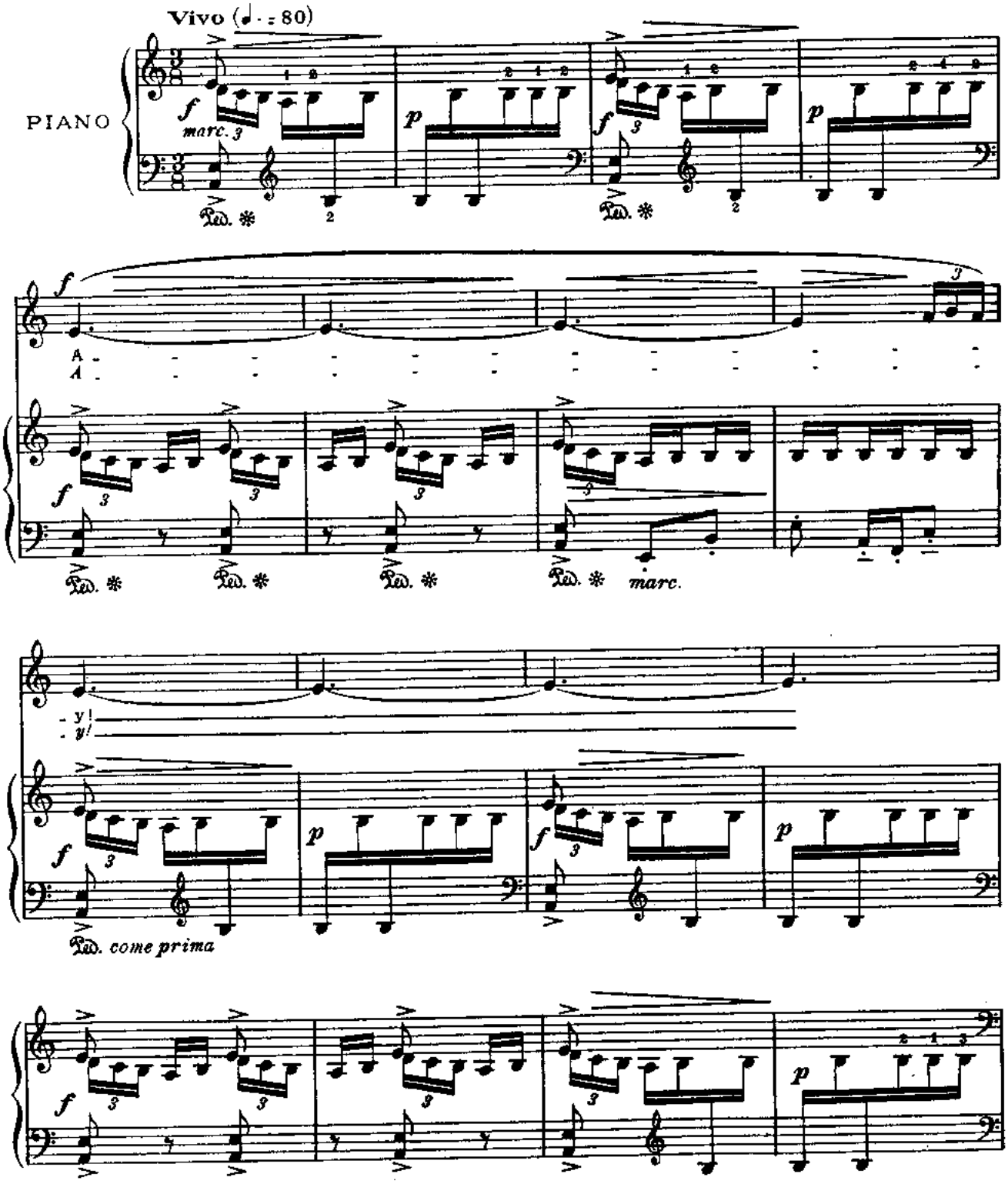
7. POLO

7. Polo



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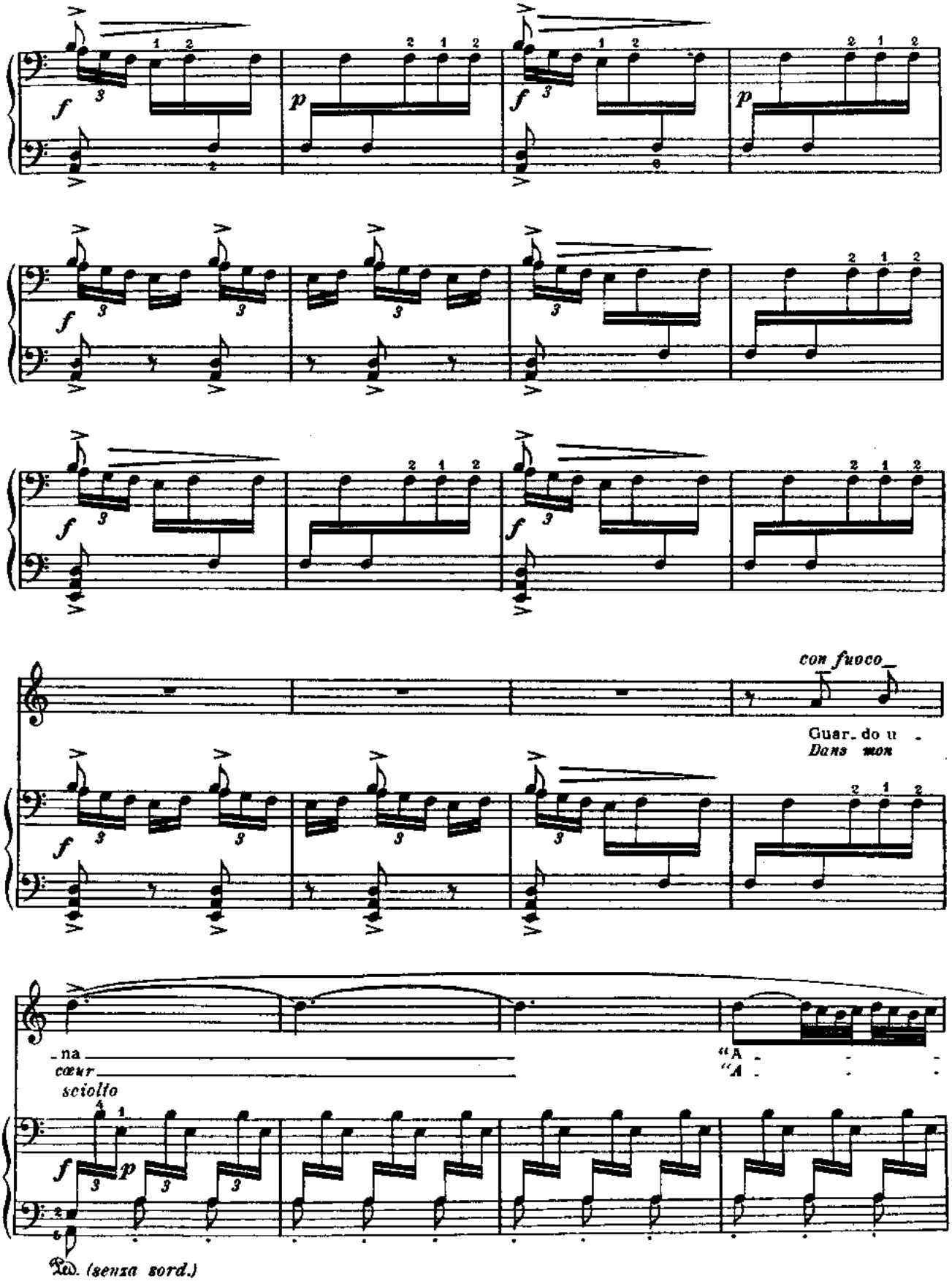

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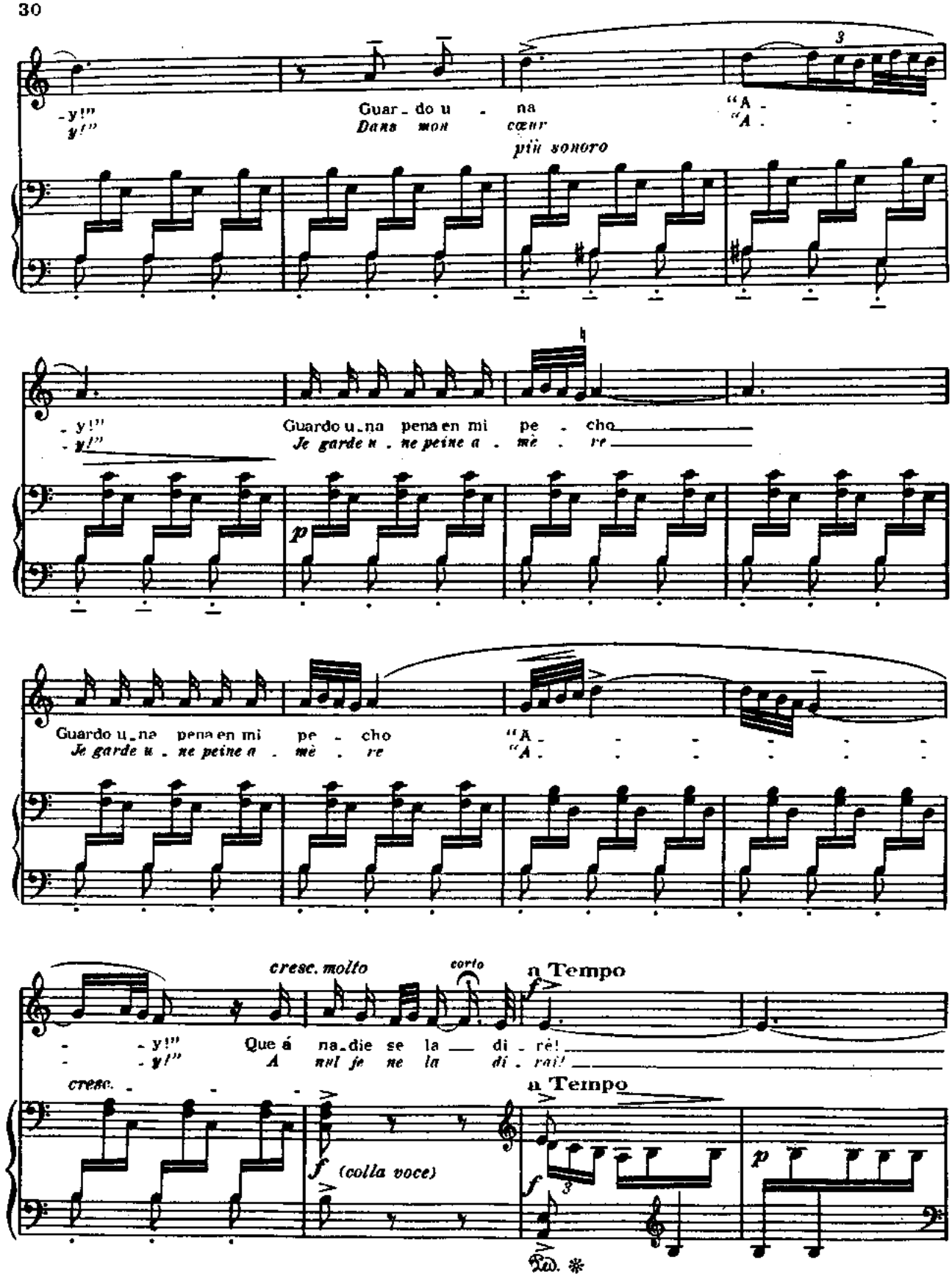

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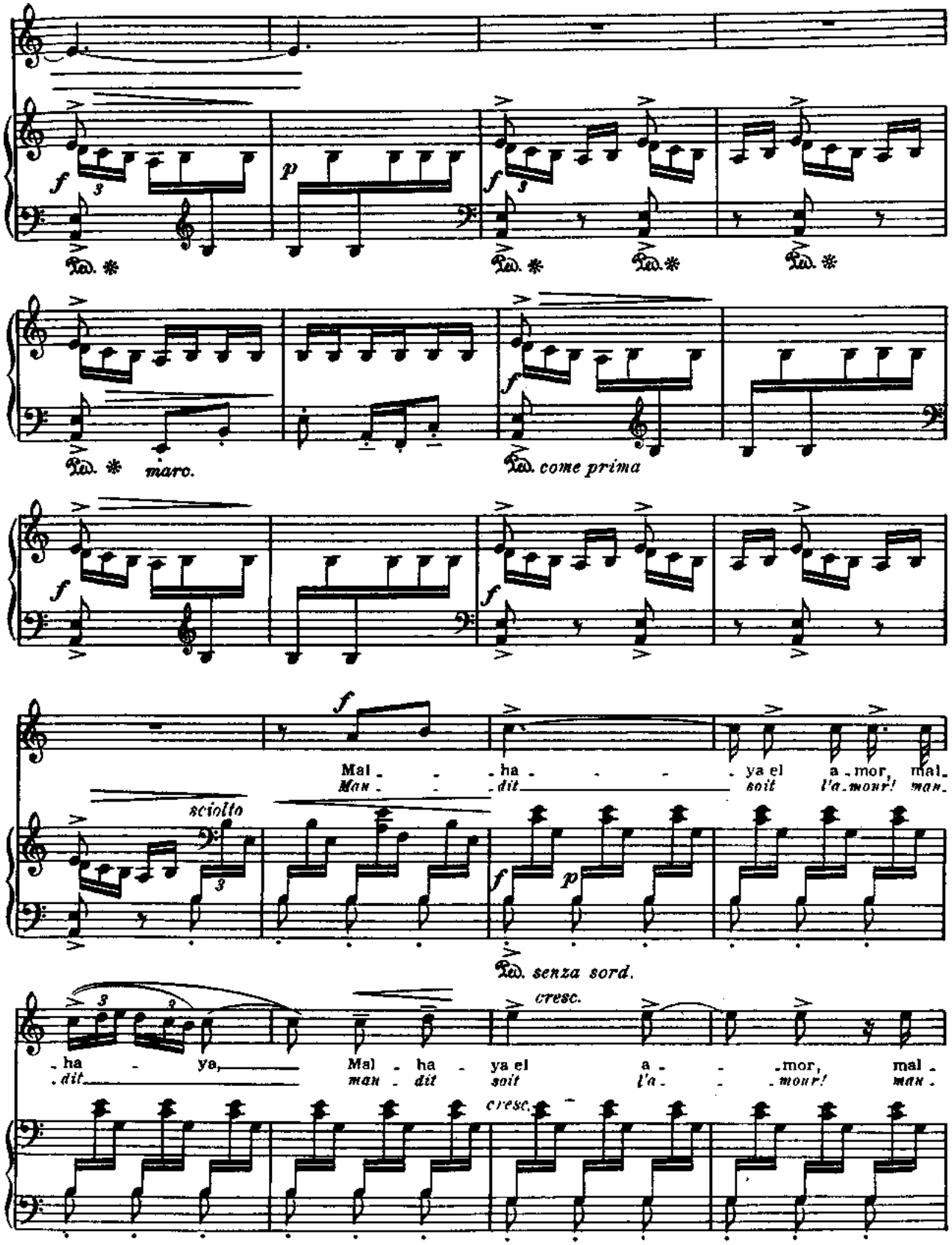

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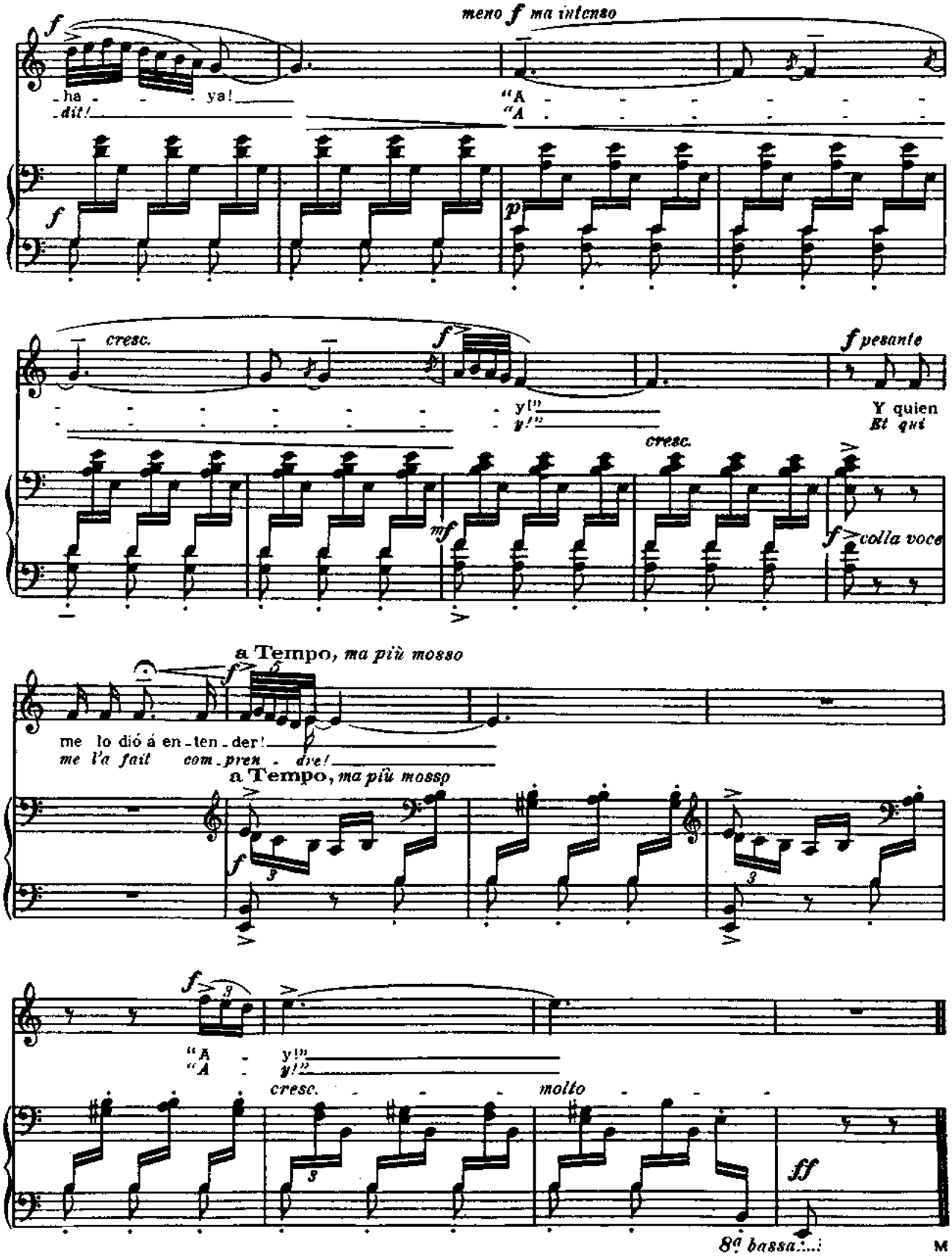

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rap

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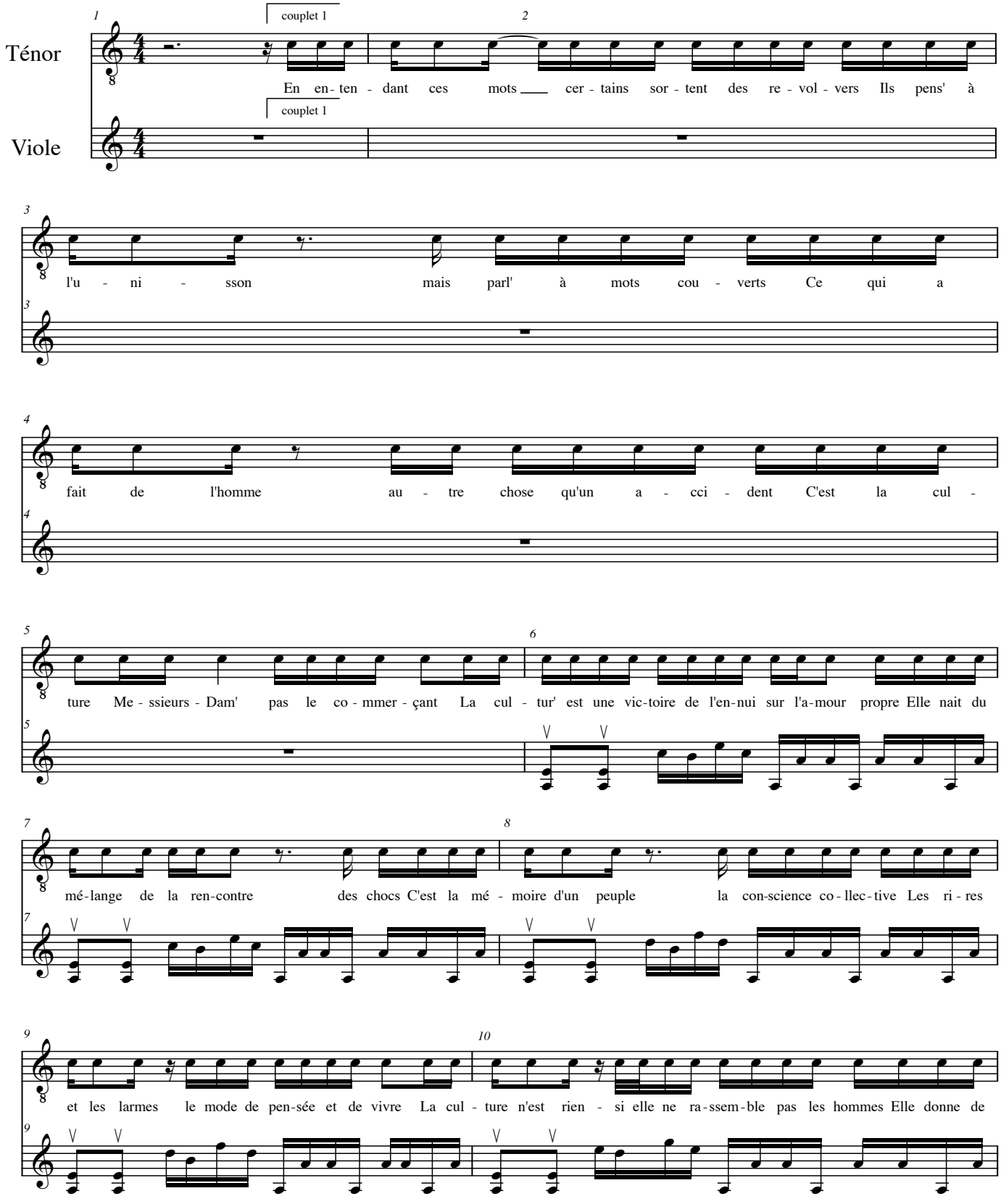
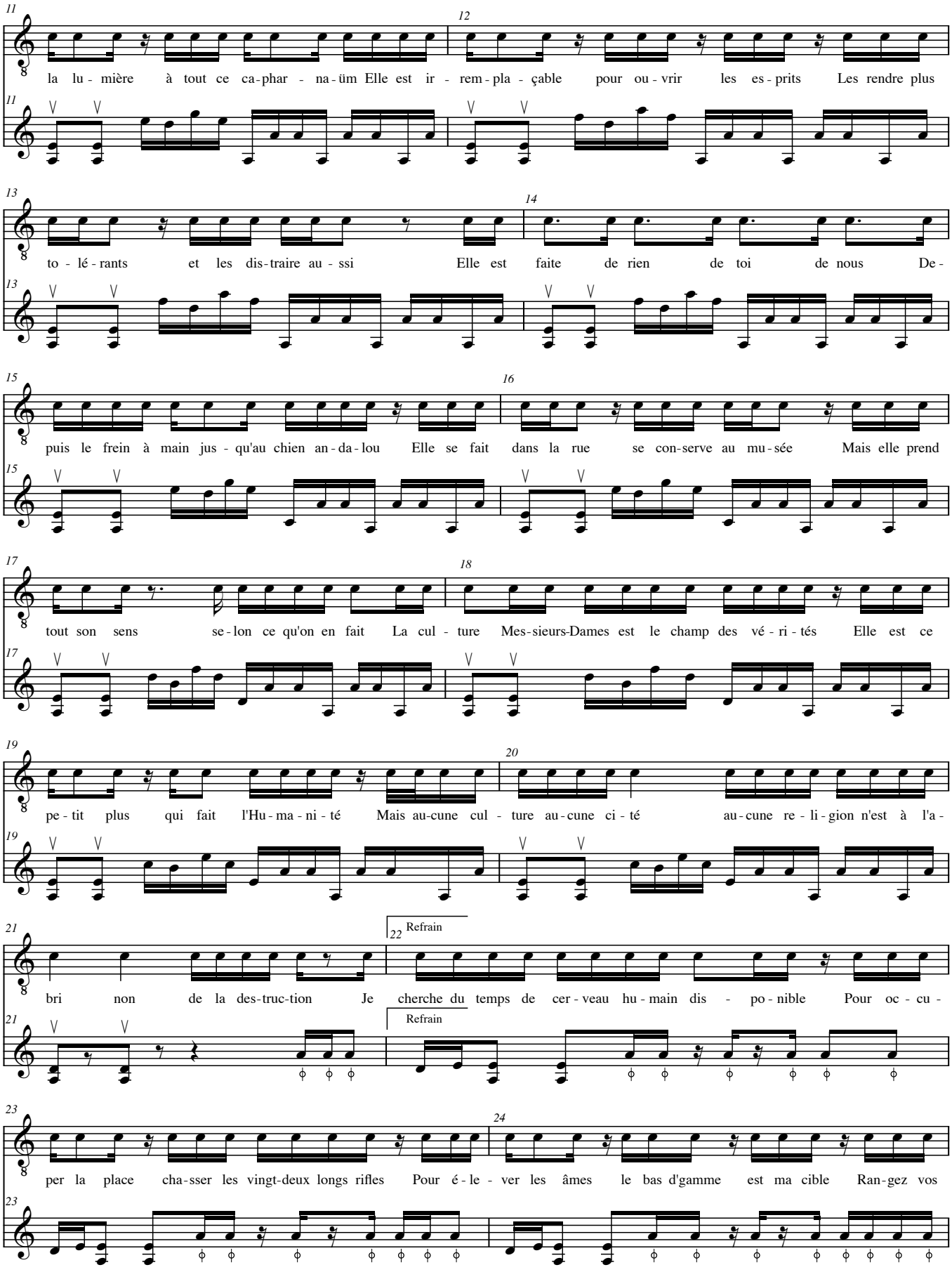
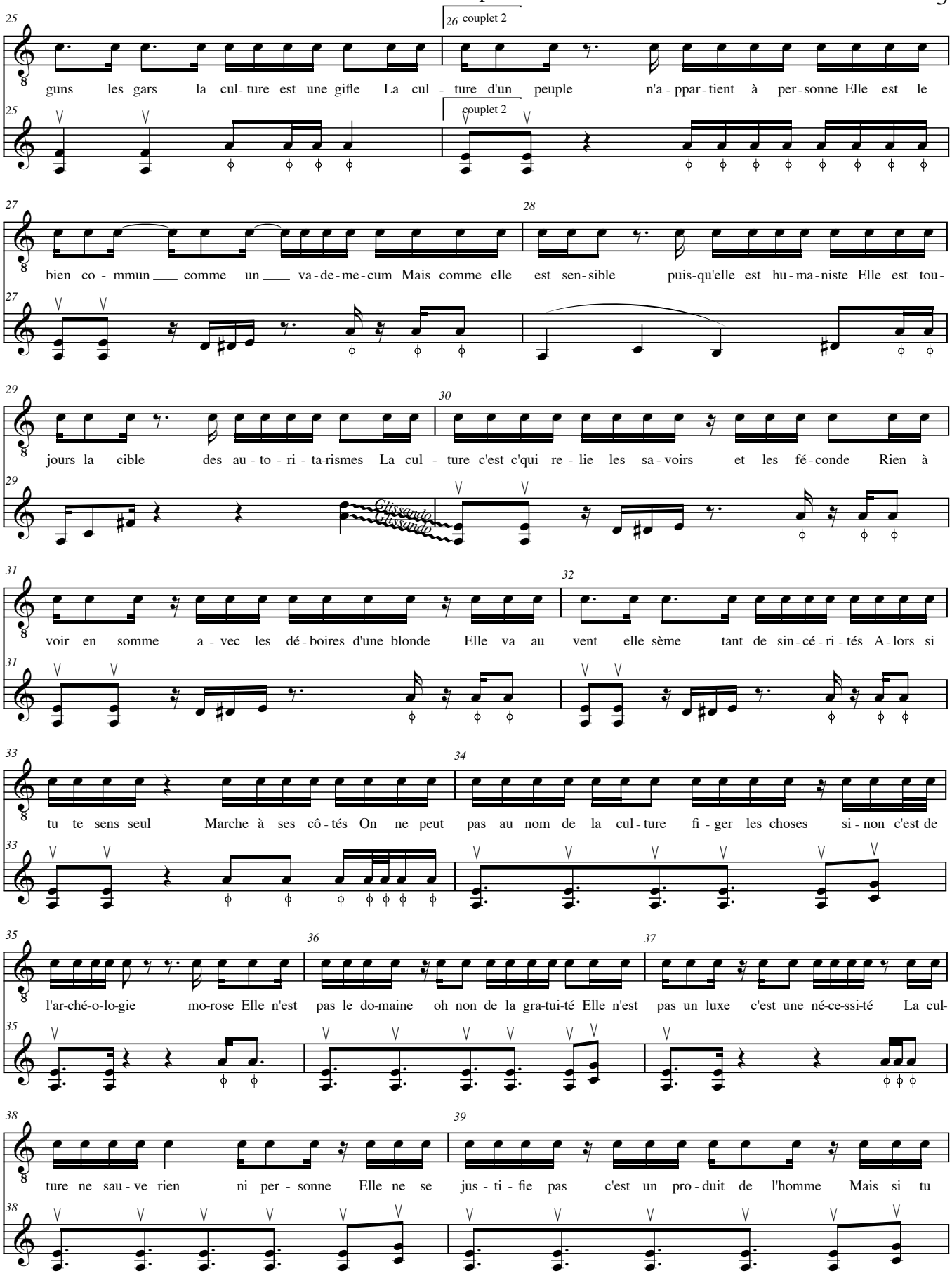
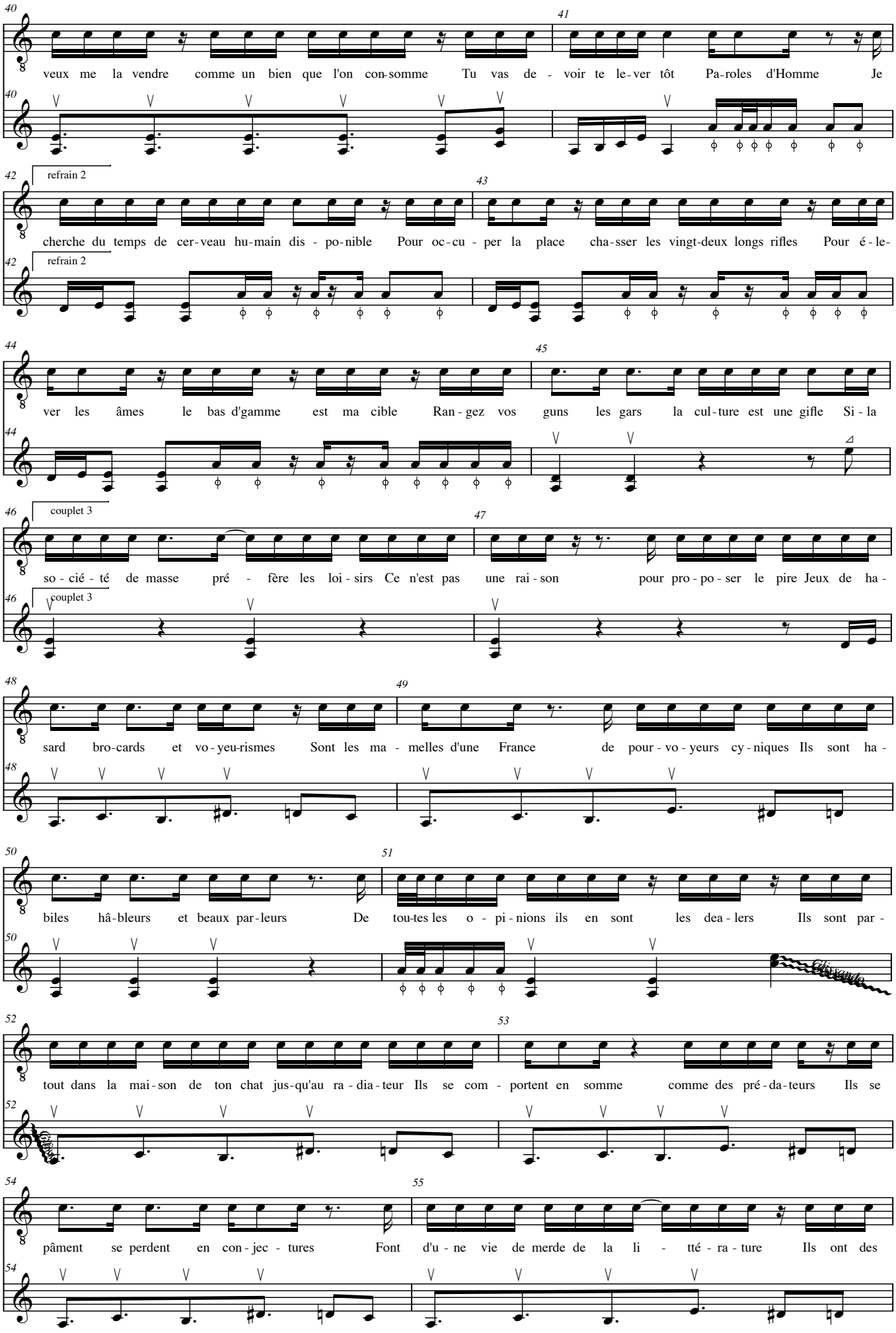
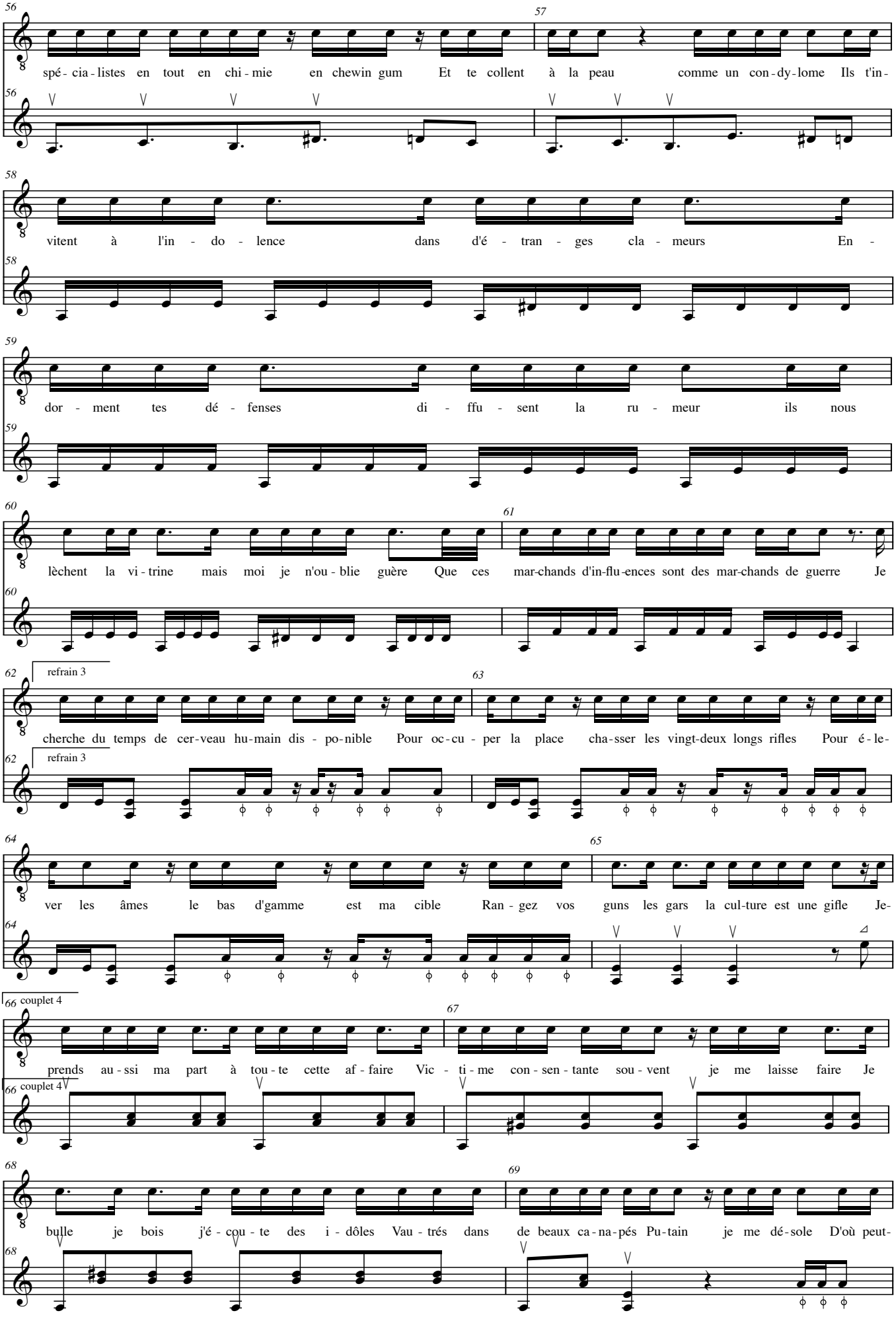

Ténor
Viole
couplet 1
couplet 1
En en- ten - dant ces mots cer - tains sor - tent des re - vol - vers Ils pens' à
l'u - ni - sson mais parl' à mots cou - verts Ce qui a
fait de l'homme au - tre chose qu'un a - cci - dent C'est la cul -
ture Me - ssieurs - Dam' pas le co - mmer - çant La cul - tur' est une vic-toire de l'en-nui sur l'a-mour propre Elle nait du
mé-lange de la ren-contre des chocs C'est la mé - moire d'un peuple la con-science co - llec - tive Les ri - res
et les larmes le mode de pen-sée et de vivre La cul - ture n'est rien - si elle ne ra-ssem-ble pas les hommes Elle donne de

rap


11
la lu - mière à tout ce ca-phar - na-üm Elle est ir - rem-pla - çable pour ou - vrir les es - prits Les rendre plus
12
13
to - lé - rants et les dis-traire au - ssi Elle est faite de rien de toi de nous De -
14
15
puis le frein à main jus - qu'au chien an - da - lou Elle se fait dans la rue se con-serve au mu - sée Mais elle prend
16
17
tout son sens se - lon ce qu'on en fait La cul - ture Mes-sieurs-Dames est le champ des vé - ri - tés Elle est ce
18
19
pe - tit plus qui fait l'Hu - ma - ni - té Mais au-cune cul - ture au-cune ci - té au-cune re - li - gion n'est à l'a -
20
21
bri non de la des-truc-tion Je
22 Refrain
cherche du temps de cer - veau hu - main dis - po - nible Pour oc - cu -
Refrain
23
per la place cha-sser les vingt-deux longs rifles Pour é - le - ver les âmes le bas d'gamme est ma cible Ran-gez vos
24


26 couplet 2
couplet 2
guns les gars la cul- ture est une gifle La cul - ture d'un peuple n'a - ppar - tient à per - sonne Elle est le
bien co - mmun ___ comme un ___ va - de - me - cum Mais comme elle est sen - sible puis-qu'elle est hu - ma - niste Elle est tou-
jours la cible des au - to - ri - ta-rismes La cul - ture c'est c'qui re - lie les sa - voirs et les fé - conde Rien à
Glissando
Glissando
voir en somme a - vec les dé - boires d'une blonde Elle va au vent elle sème tant de sin - cé - ri - tés A - lors si
tu te sens seul Marche à ses cô - tés On ne peut pas au nom de la cul - ture fi - ger les choses si - non c'est de
l'ar-ché-o-lo-gie mo-rose Elle n'est pas le do-maine oh non de la gra-tui-té Elle n'est pas un luxe c'est une né-ce-ssi-té La cul-
ture ne sau - ve rien ni per - sonne Elle ne se jus - ti - fie pas c'est un pro - duit de l'homme Mais si tu


40
veux me la vendre comme un bien que l'on con-somme Tu vas de - voir te le-ver tôt Pa-roles d'Homme Je
41
42
refrain 2
cherche du temps de cer-veau hu-main dis - po-nible Pour oc-cu - per la place cha-sser les vingt-deux longs rifles Pour é-le-
43
44
ver les âmes le bas d'gamme est ma cible Ran - gez vos guns les gars la cul-ture est une gifle Si - la
45
46
couplet 3
so - cié - té de masse pré - fère les loi - sirs Ce n'est pas une rai - son pour pro - po - ser le pire Jeux de ha -
47
48
sard bro-cards et vo - yeu-rismes Sont les ma - melles d'une France de pour - vo - yeurs cy - niques Ils sont ha -
49
50
biles hâ-bleurs et beaux par-leurs De tou-tes les o - pi - nions ils en sont les dea - lers Ils sont par -
51
52
tout dans la mai-son de ton chat jus-qu'au ra - dia - teur Ils se com - portent en somme comme des pré - da - teurs Ils se
53
54
pâment se perdent en con - jec - tures Font d'u - ne vie de merde de la li - tté - ra - ture Ils ont des
55


56
spé - cia - listes en tout en chi - mie en chewin gum Et te collent à la peau comme un con - dy - lome Ils t'in -
57
58
vitent à l'in - do - lence dans d'é - tran - ges cla - meurs En -
59
dor - ment tes dé - fenses di - ffu - sent la ru - meur ils nous
60
lèchent la vi - trine mais moi je n'ou - blie guère Que ces mar-chands d'in-flu-ences sont des mar-chands de guerre Je
61
62
refrain 3
cherche du temps de cer-veau hu-main dis - po-nible Pour oc-cu - per la place cha-sser les vingt-deux longs rifles Pour é - le -
63
64
ver les âmes le bas d'gamme est ma cible Ran - gez vos guns les gars la cul-ture est une gifle Je -
65
66
couplet 4
prends au - ssi ma part à tou - te cette af - faire Vic - ti - me con - sen - tante sou - vent je me laisse faire Je
67
68
bulle je bois j'é - cou - te des i - dôles Vau - trés dans de beaux ca - na - pés Pu - tain je me dé - sole D'où peut -
69

rap

70 71

être l'im - por-tance d'a-ller à l'é-cole C'est pas la pa-na-cée Mais ça en-lève les ca-mi-soles Même si c'est

72 73

sou-vent chiant que ça fout pas la trique C'est là que tu t'for - ge-ras ton es-prit cri-tique Je suis ca-

74

pable d'ap - pré - cier un ta - bleau de Char - din Comme de pi -

75

co - ler des bières en mai - llot - dans les gra - dins Je kiffe au -

76 77

tant à la lec - ture d'E - mi - ly Di - ckin - son Qu'aux dé - lires psy - ché - dé - liques d'O - mer Simp - son Je ne

3 3 3 3

Glissando

78 79

parle pas i - ci de re - je - ter en bloc Ce mon-de mer - can - tile cul - ture de notre é - poque Mais d'ê - tre

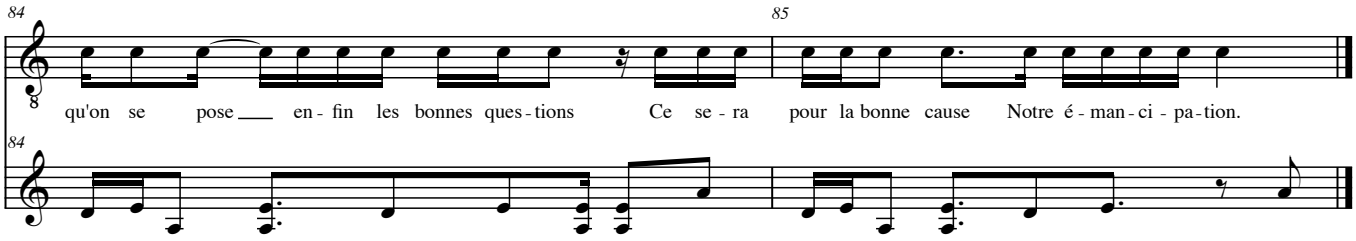
80 81

vi - gi - lent en - vers ceux qui nous con - voquent Pour de grandes messes à fric Ne bai - ssons pas nos frocs

82 Pont 83

Lai - ssez - nous les clés Que l'on puisse en - trer Pas celles des mu - sées mais celles - de la pen - sée Per - me - ttez

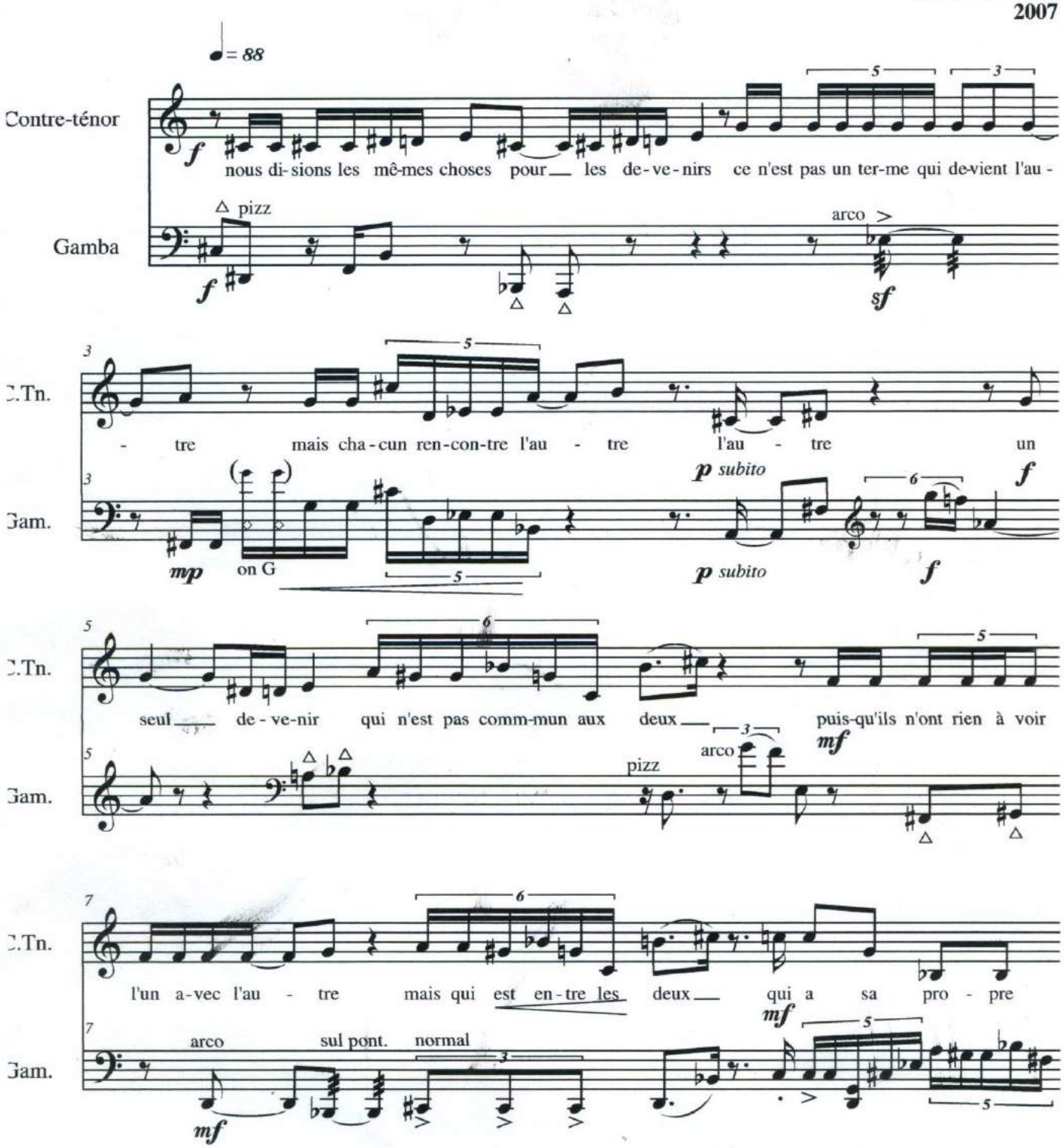
82 Pont


84
85
qu'on se pose en - fin les bonnes ques - tions Ce se - ra pour la bonne cause Notre é - man - ci - pa - tion.
84

LA GUÊPE & L'ORCHIDÉE

pour contre-ténor & basse de viole

Eric FISCHER
2007



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GEORGE R.

GEORGE, by the Grace of GOD, King of *Great Britain France* and *Ireland*, Defender of the Faith: *&c.* To all to whom theſe Preſents ſhall come, *Greeting*: Whereas *George Fredrick Handel*, of our City of *London*, Gent. hath humbly repreſented unto Us, That he hath with great Labour and Expence compoſed ſeveral Works, conſiſting of *Vocal and Inſtrumental MUSICK*, in Order to be Printed and Publiſh'd; and hath therefore beſought Us to grant him Our Royal Priviledge and Licence for the ſole Printing and Publiſhing thereof for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciouſly pleaſed to condeſcend to his Requeſt; And We do therefore by theſe Preſents, ſo far as may be agreeable to the Statute in that behalf made and provided, grant unto him the ſaid *George Fredrick Handel*, his Executors, Adminiſtrators and Aſſigns, Our Licence for the ſole Printing and Publiſhing the ſaid Works for the Term of Fourteen Years, to be computed from the Date hereof, ſtrictly forbidding all our Loving Subjects within our Kingdoms and Dominions, to Reprint or Abridge the ſame, either in the like or any other Volume or Volumes whatſoever, or to Import, Buy, Vend, Utter or Diſtribute any Copies thereof Reprinted beyond the Seas, during the aforeſaid Term of Fourteen Years, without the Conſent or Approbation of the ſaid *George Fredrick Handel*, His Heirs, Executors and Aſſigns, under their Hands and Seals firſt had and obtain'd, as they will anſwer the contrary at their Perils: Whereof the Commiſſioners and other Officers of Our Cuſtoms, the Maſter, Wardens and Company of Stationers are to take Notice, that due Obedience may be rendred to our Pleaſure herein declared. *Given at Our Court at St.* James's *the* 14*th Day of* June, 1720. *in the Sixth Year of Our Reign.*

By *His Majeſty's Command*,

J. Craggs.

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INDEX.

ACT. I.

	Pages		
Overture	1	Non e si vago	27
Presti omai	6	Tutto può	29
Empio dirò tu Sei	10	Nel tuo seno	32
Priva Son	13	Cara Speme	34
Sueglia teui nel core	15	Tu la mia Stella Sei	35
Non disperar	18	Va tacito	39
L'Empio Sleale	21	Tu Sei il cor	43
Alma del gran Pompeo	25	Son nata a Lagrimar	46

ACT. II.

V'adoro pupille	50	L'angue offeso	65
Se in fiorito	52	Venere bella	70
Deh piangete	57	Al Lampo dell'armi	72
Se a me non sei crudele	58	Se pietà	75
Si Spietata	60	L'aura che Spira	79
Cessa Omai	62		

ACT. III.

Dal fulgor	84	La Giustizia	101
Domerò la tua	86	Da Tempeste	104
Piangerò la sorte	89	Non ha piu che temere	106
Dall'ondoso	92	Duetto. Caro. Bella	110
Quel torrente	98	Corus	114

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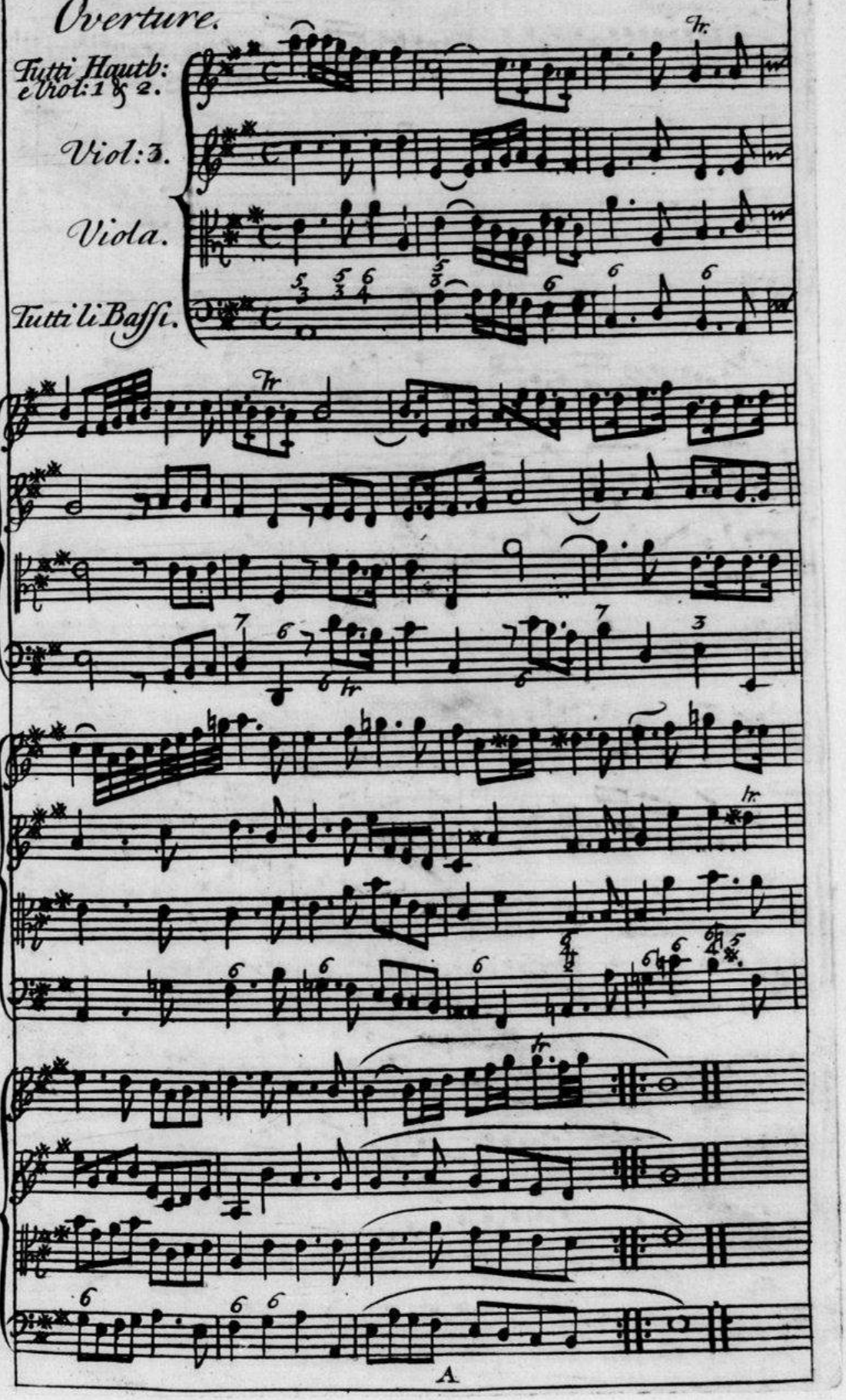
Overture.



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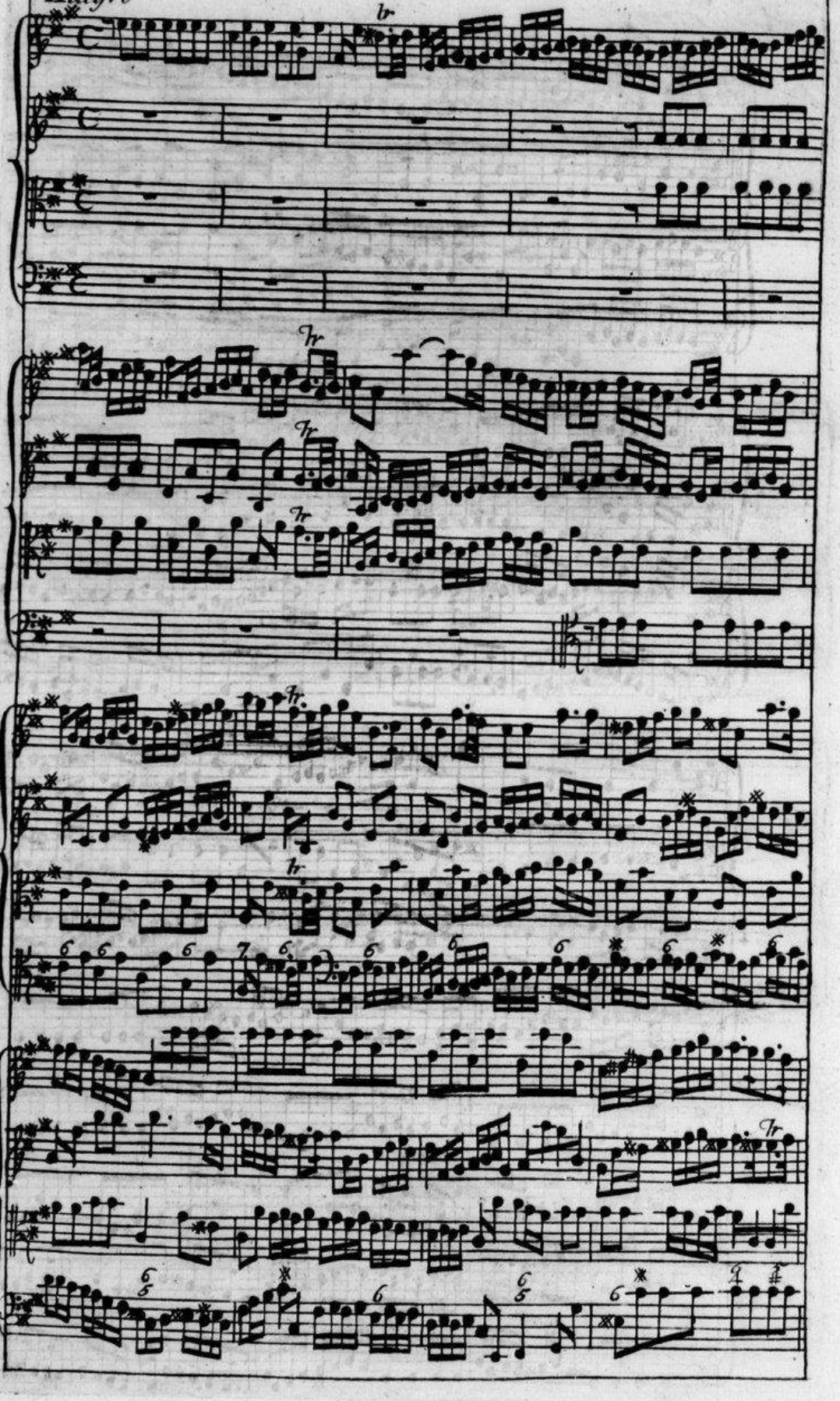
Allegro



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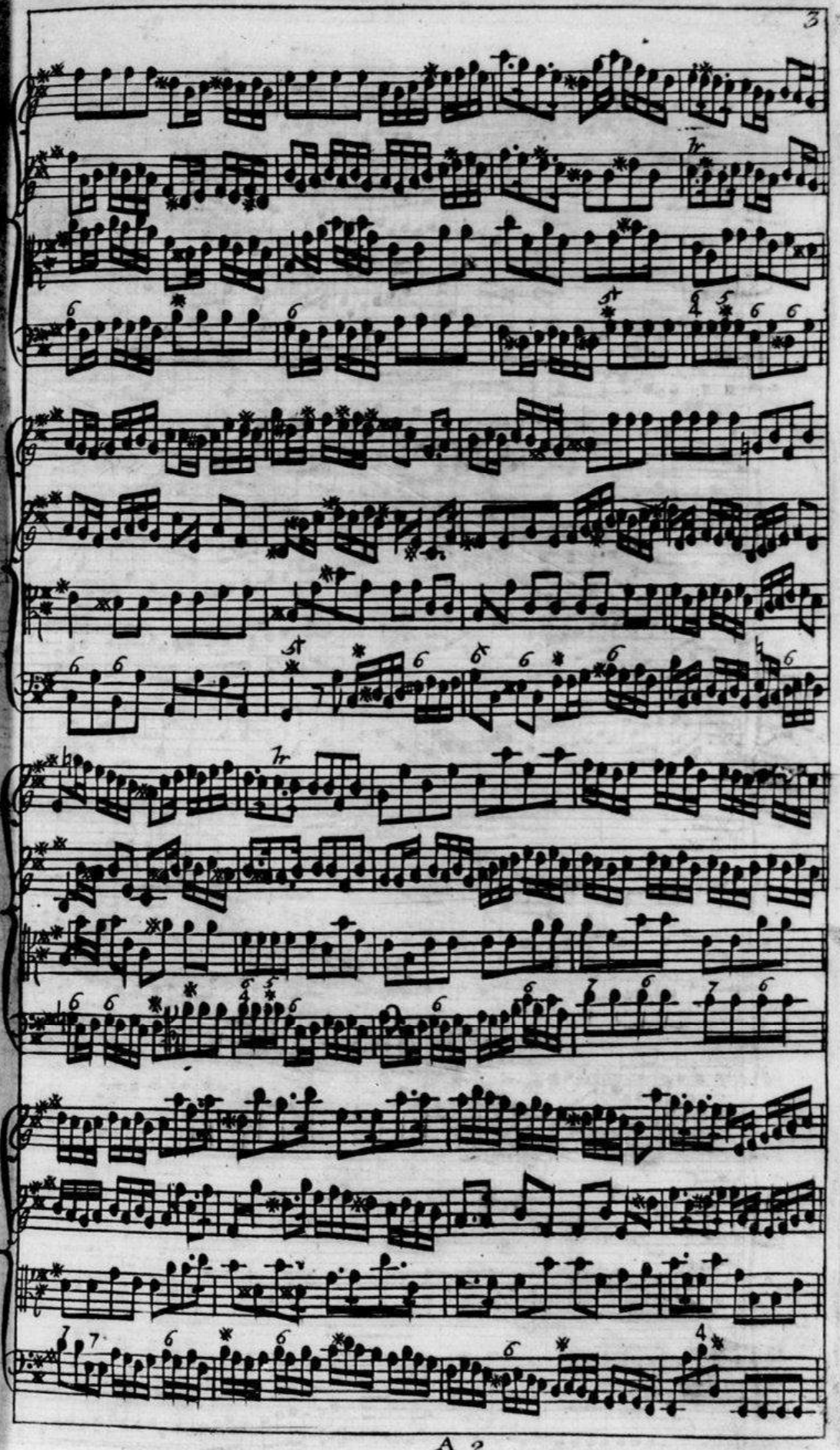

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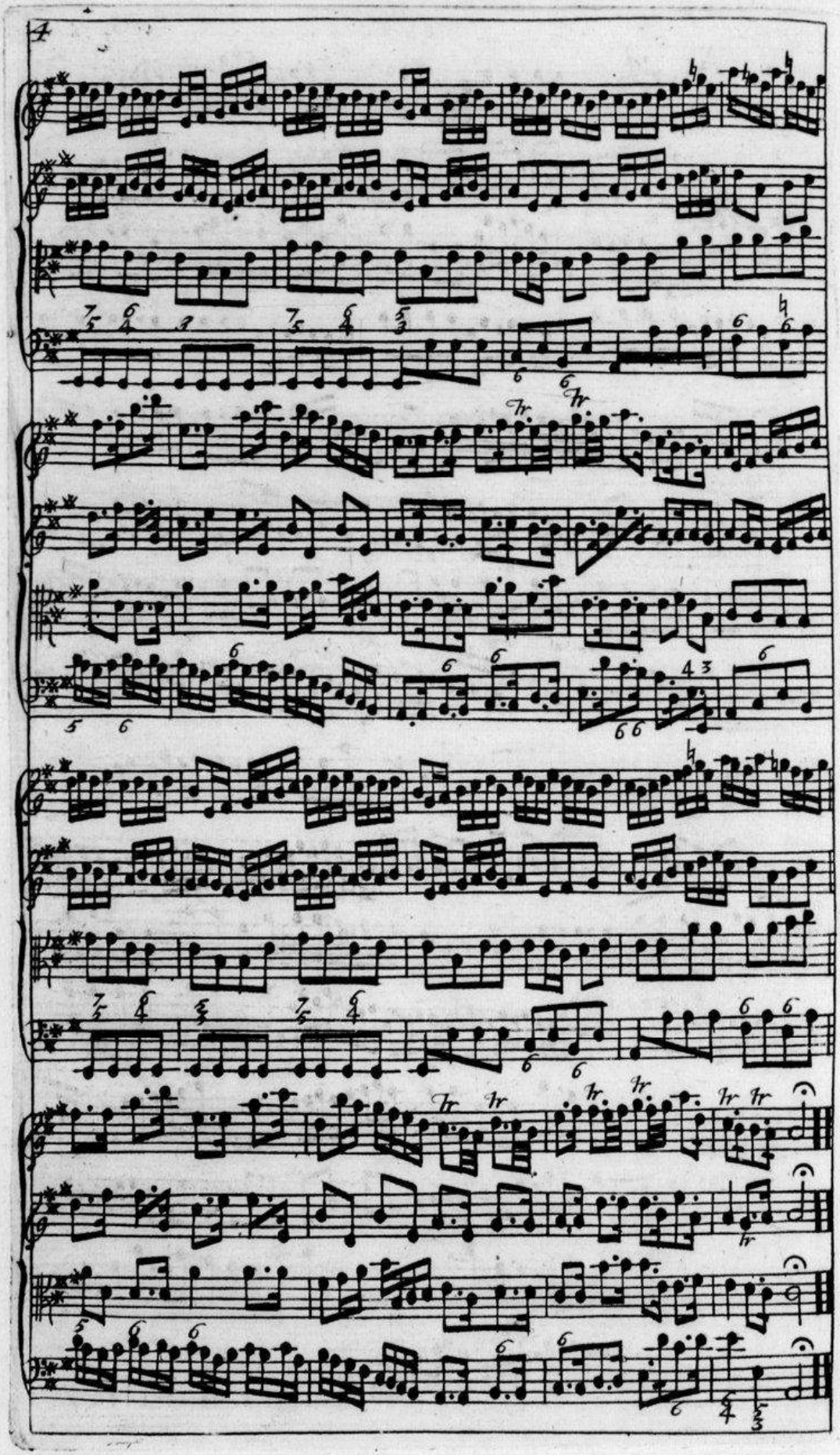

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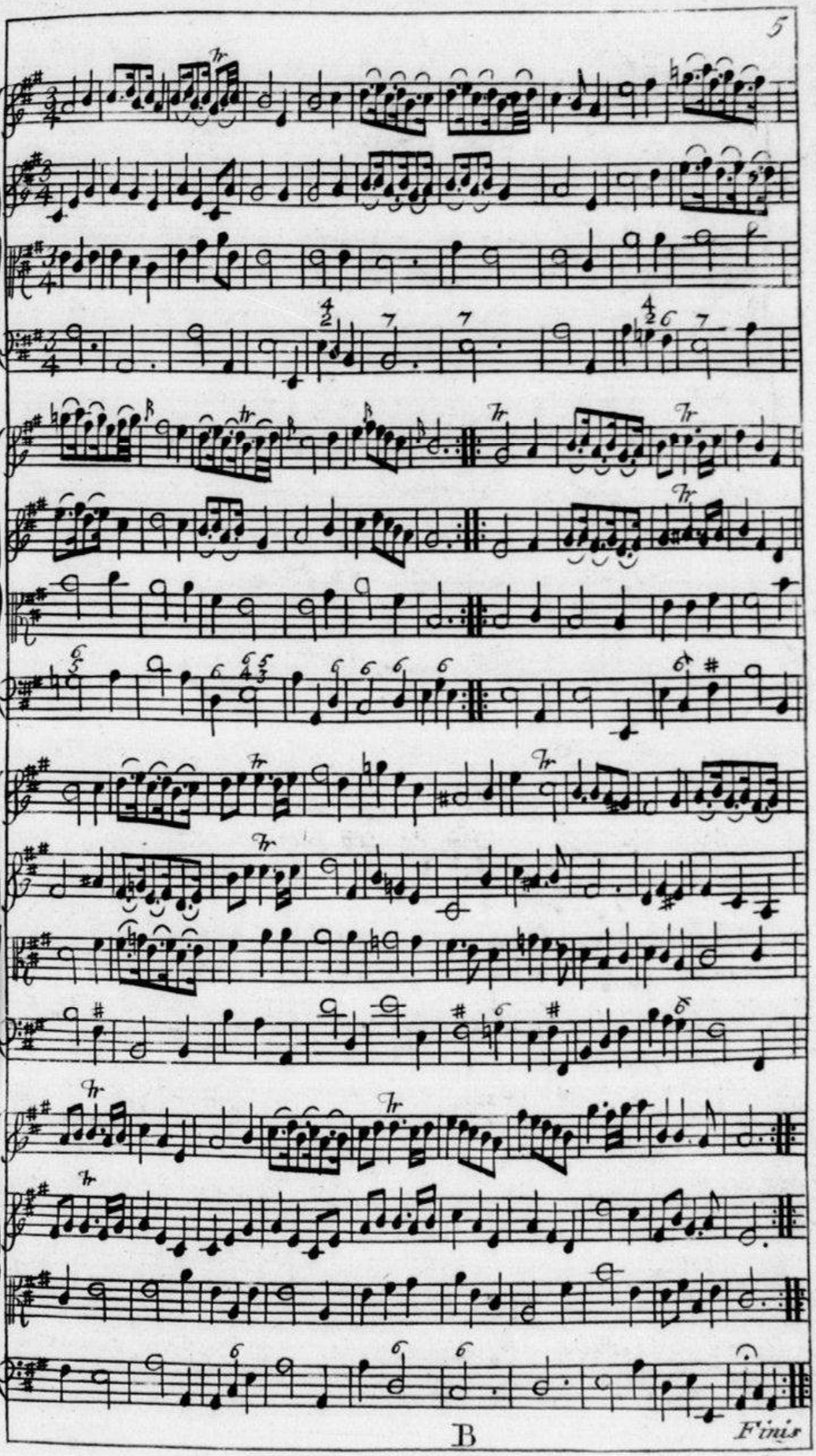

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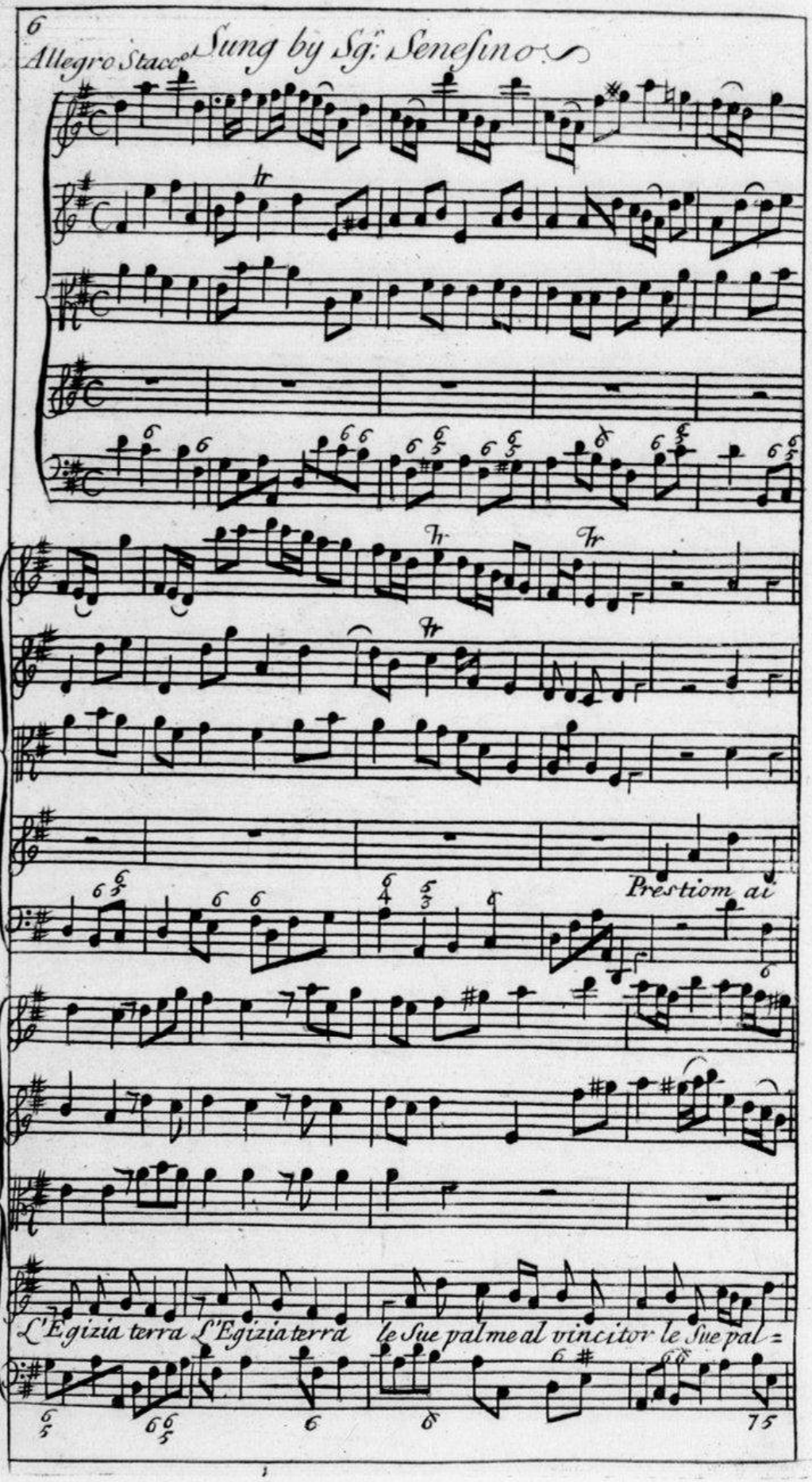

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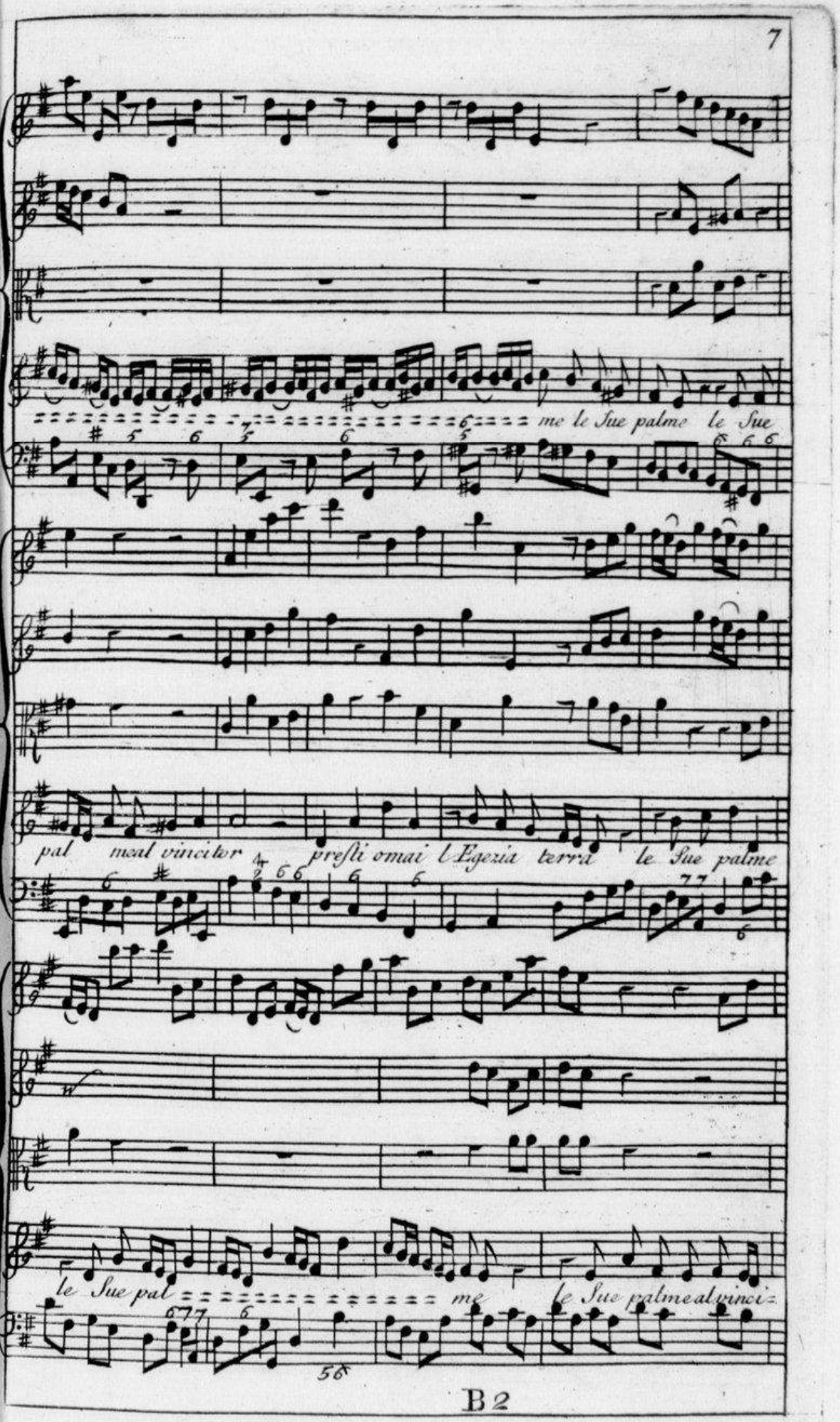

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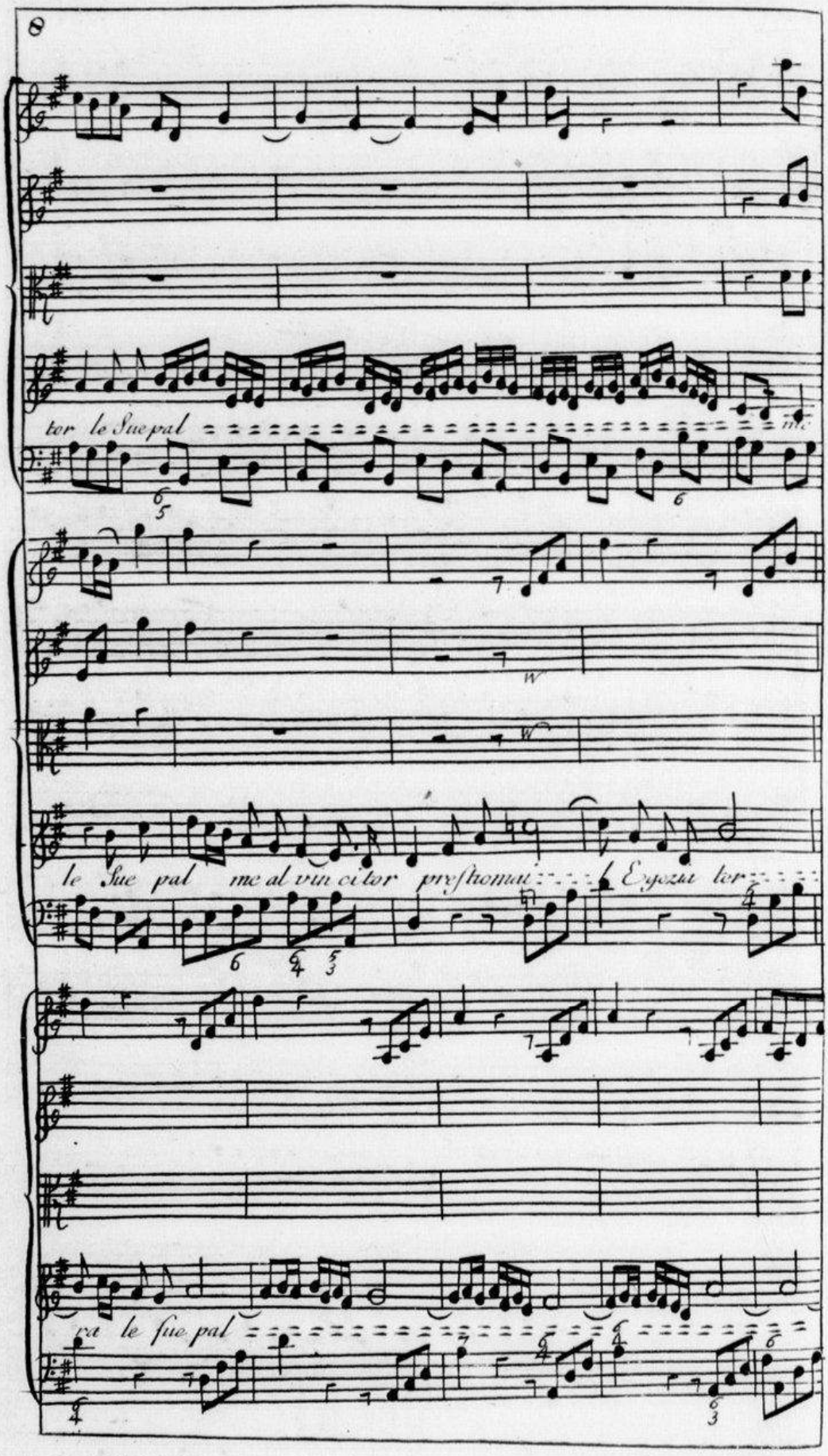

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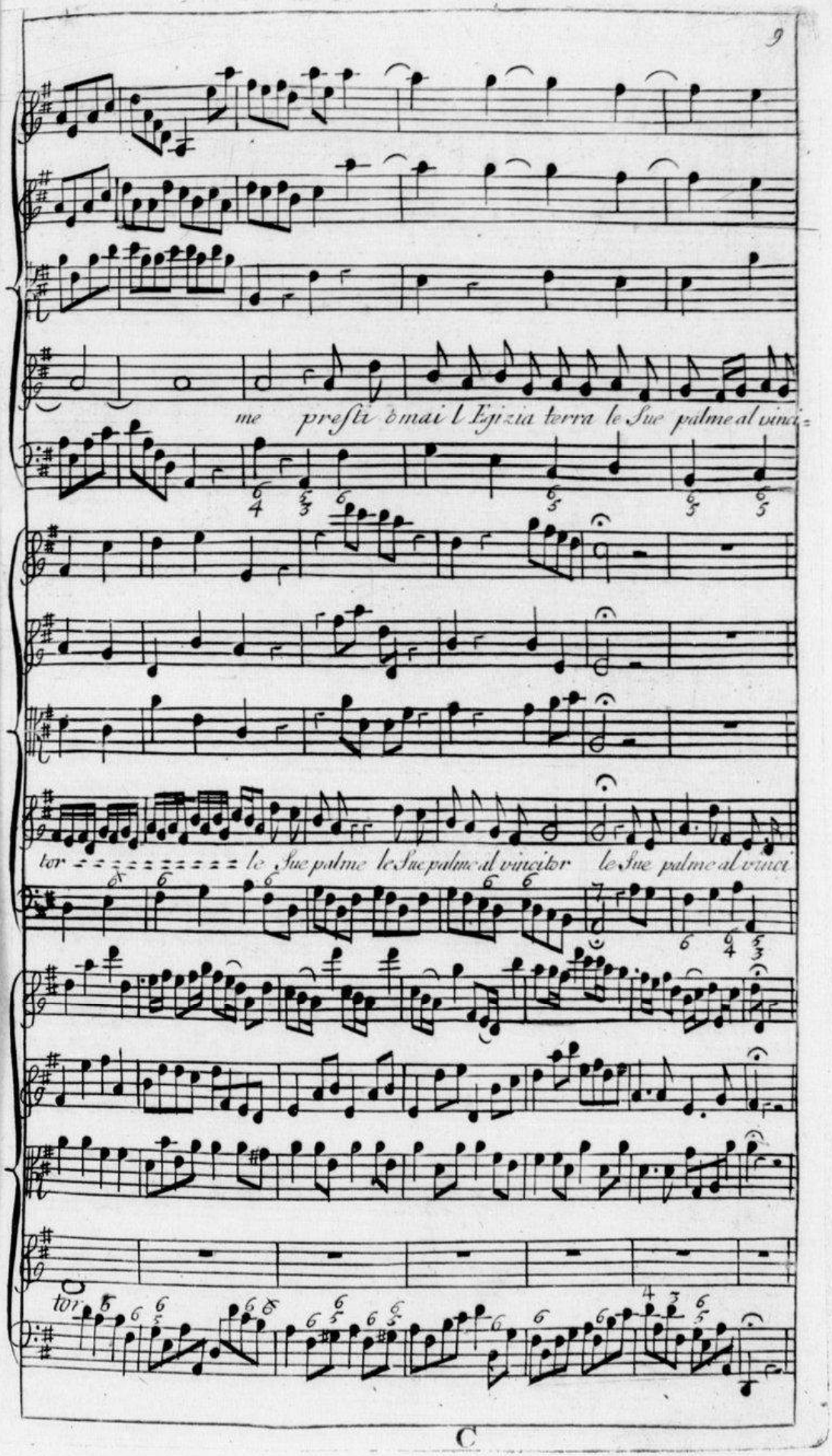

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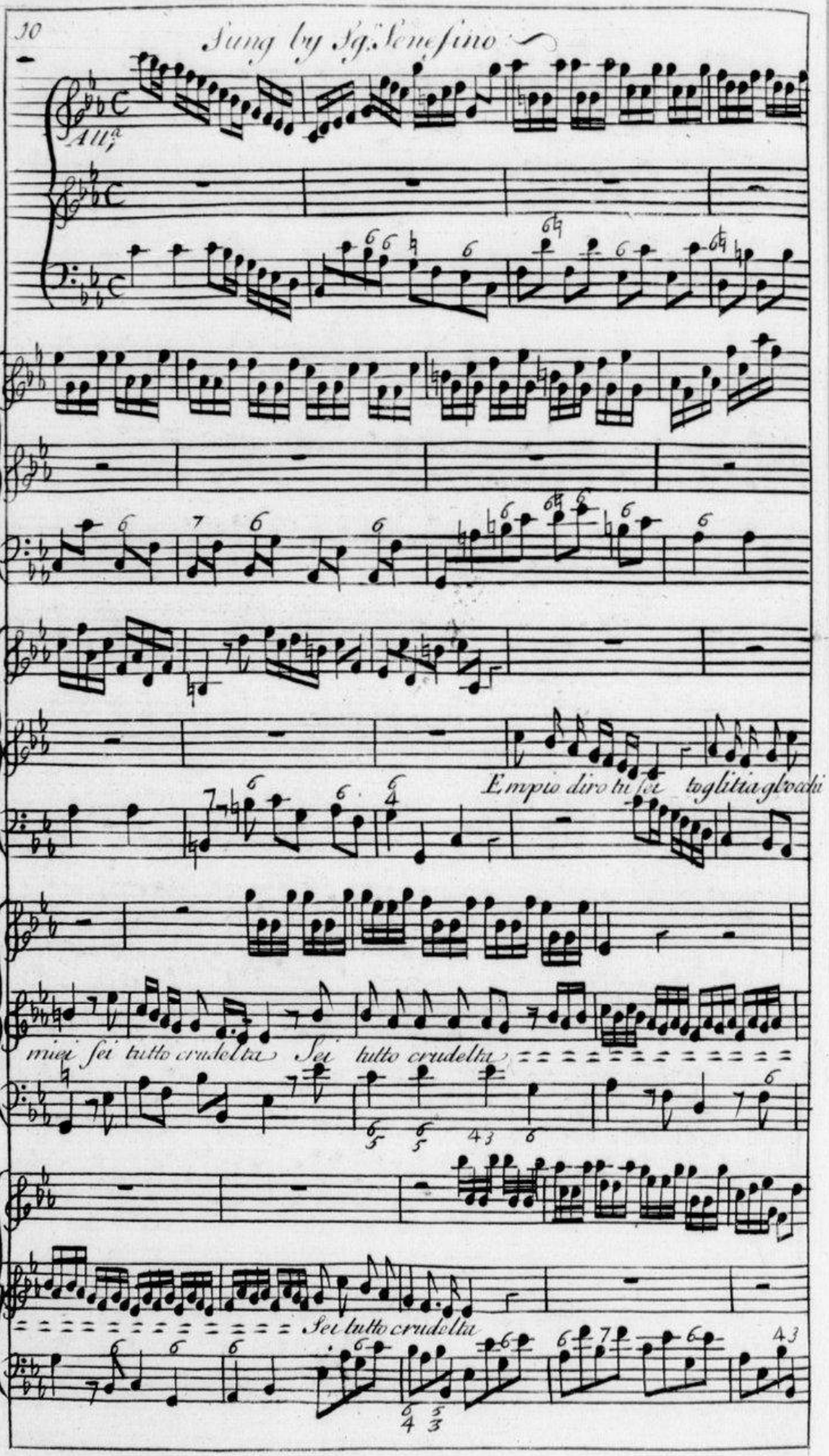

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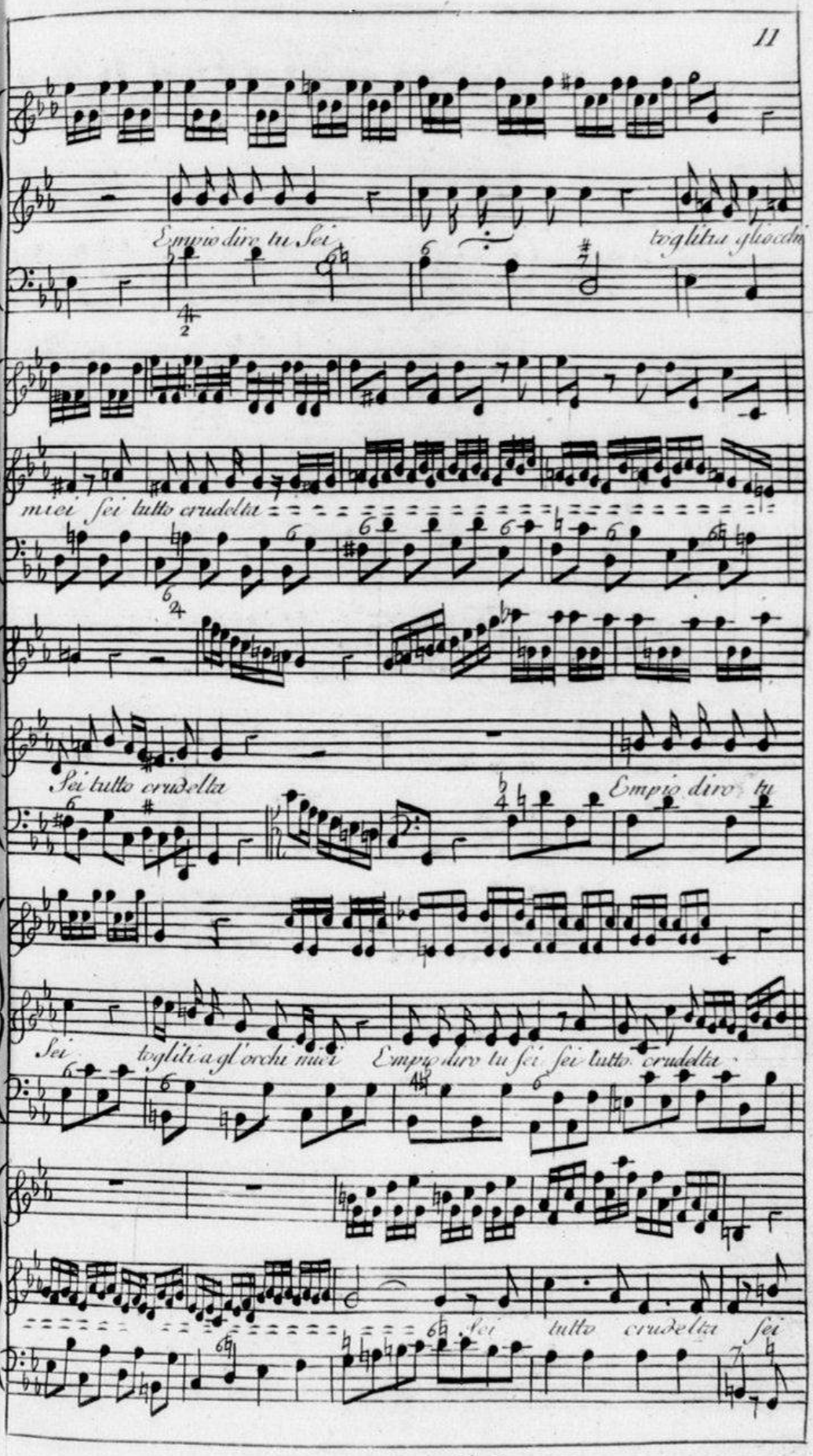

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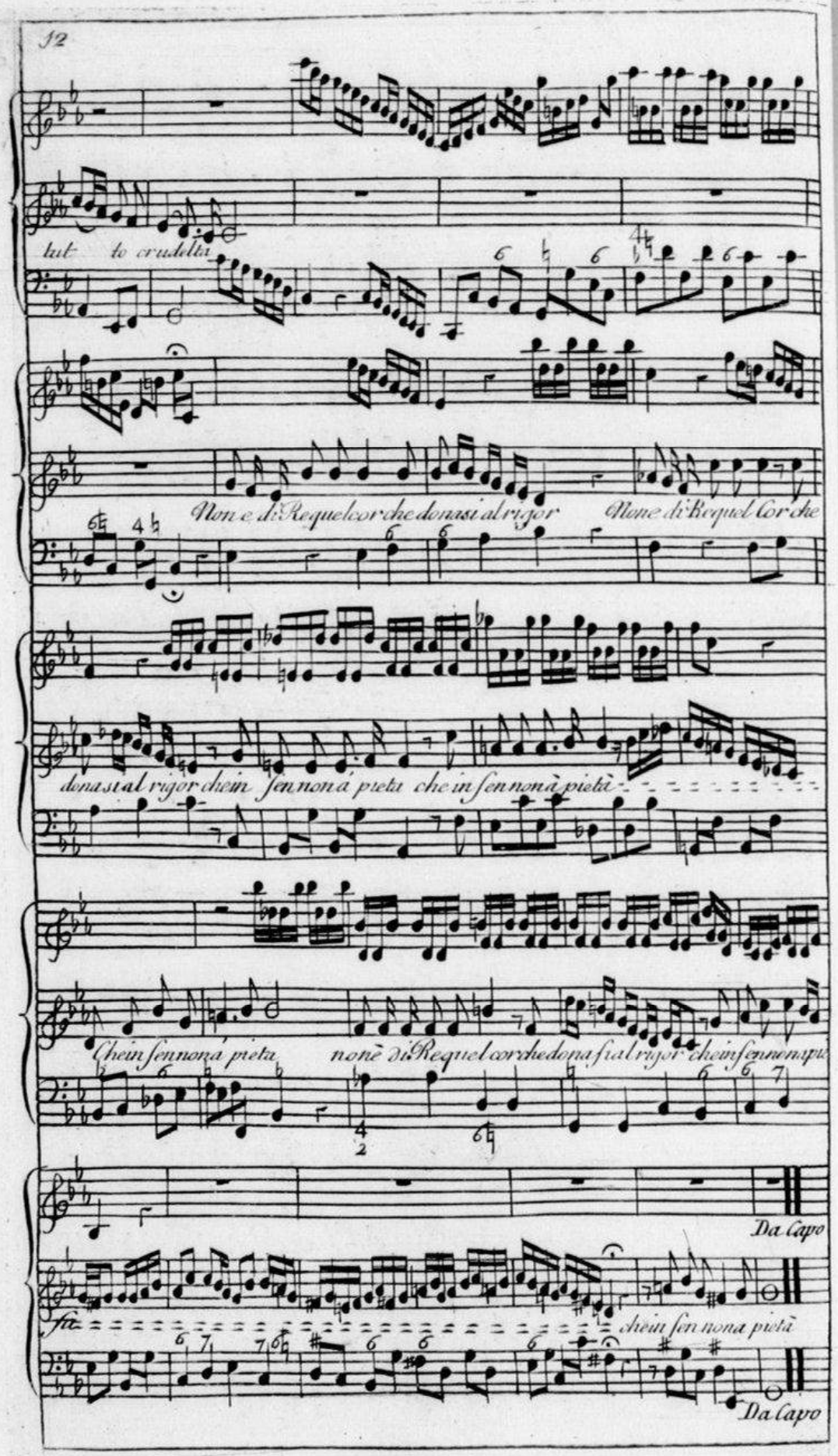

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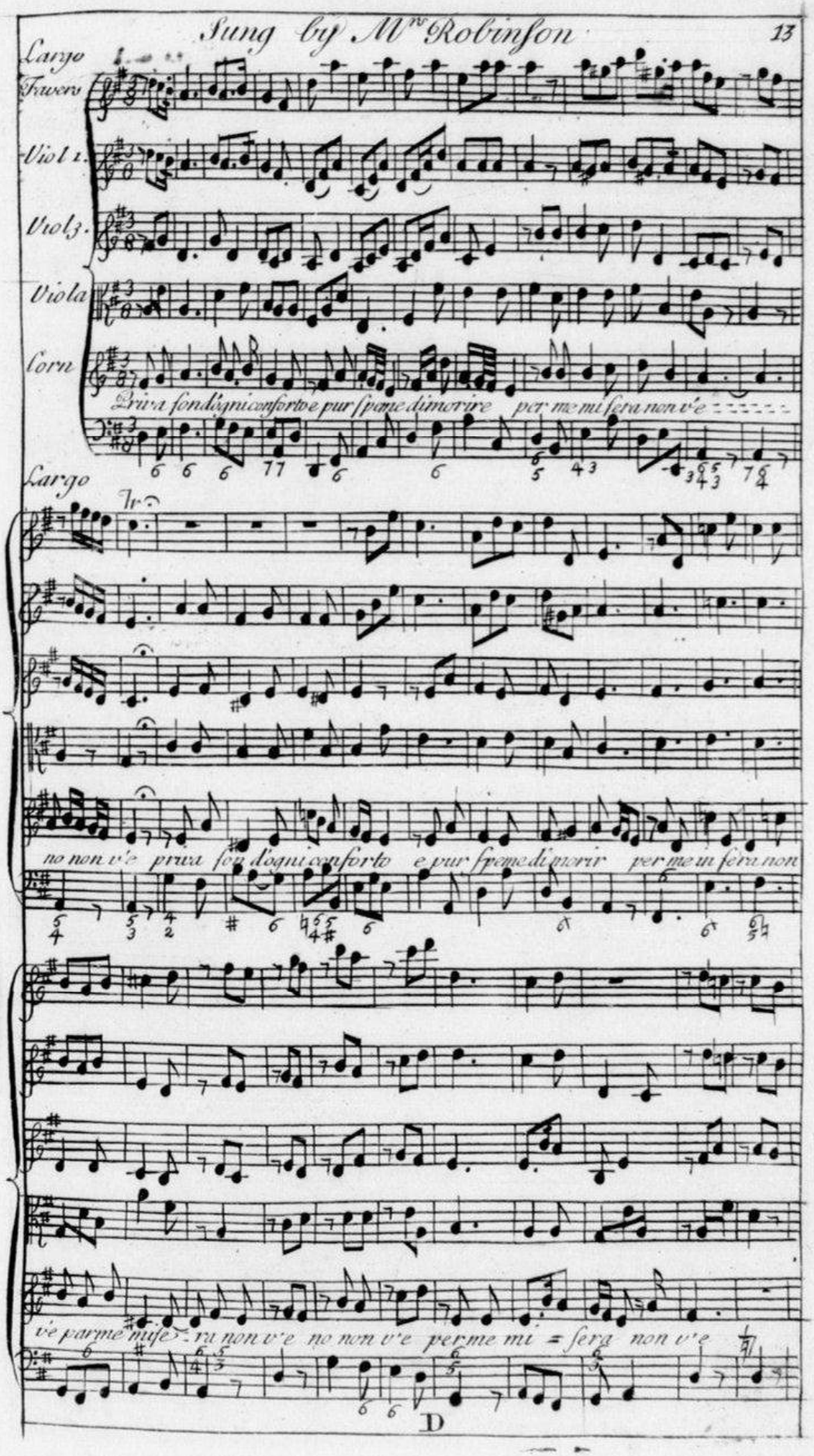

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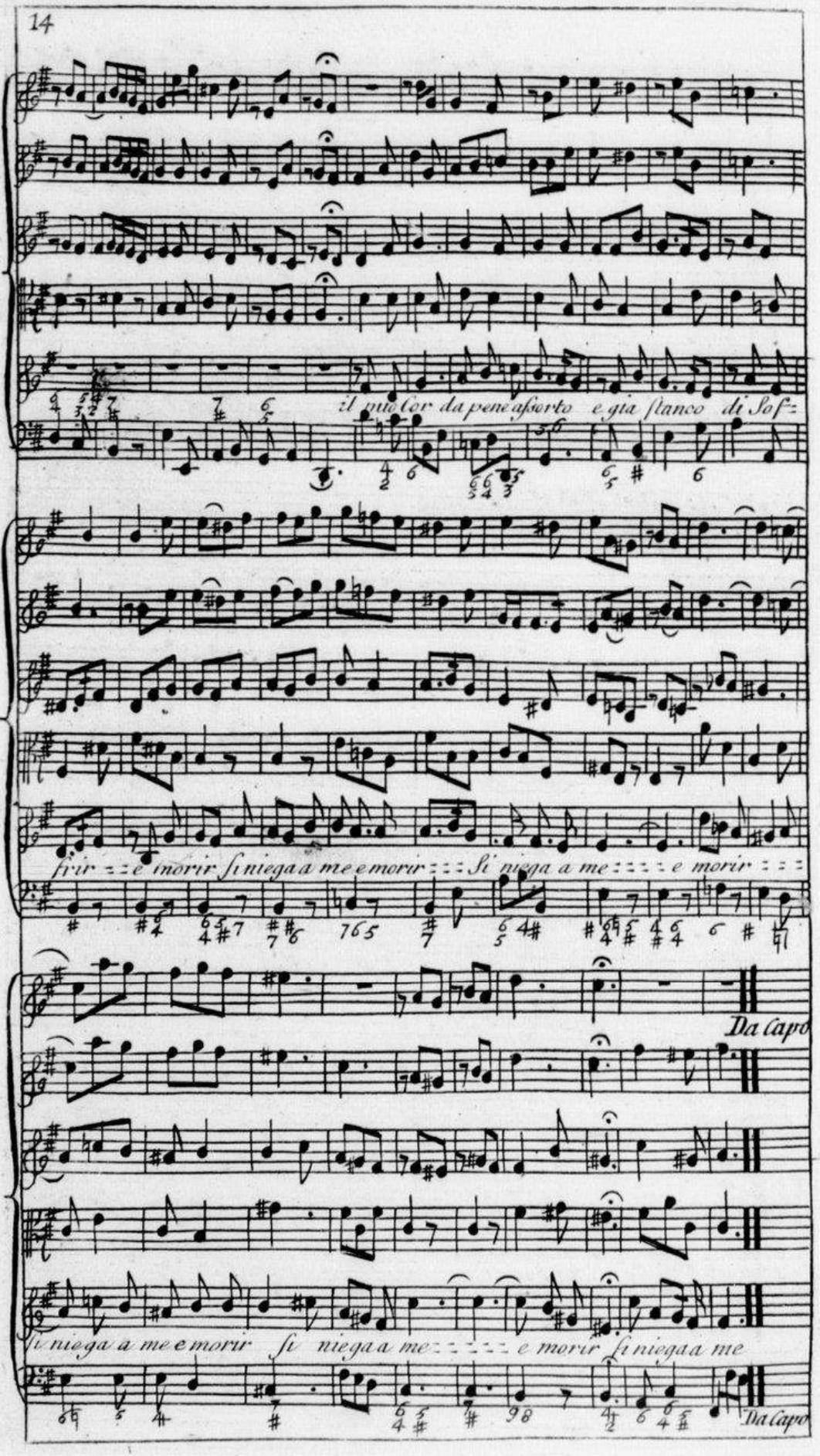

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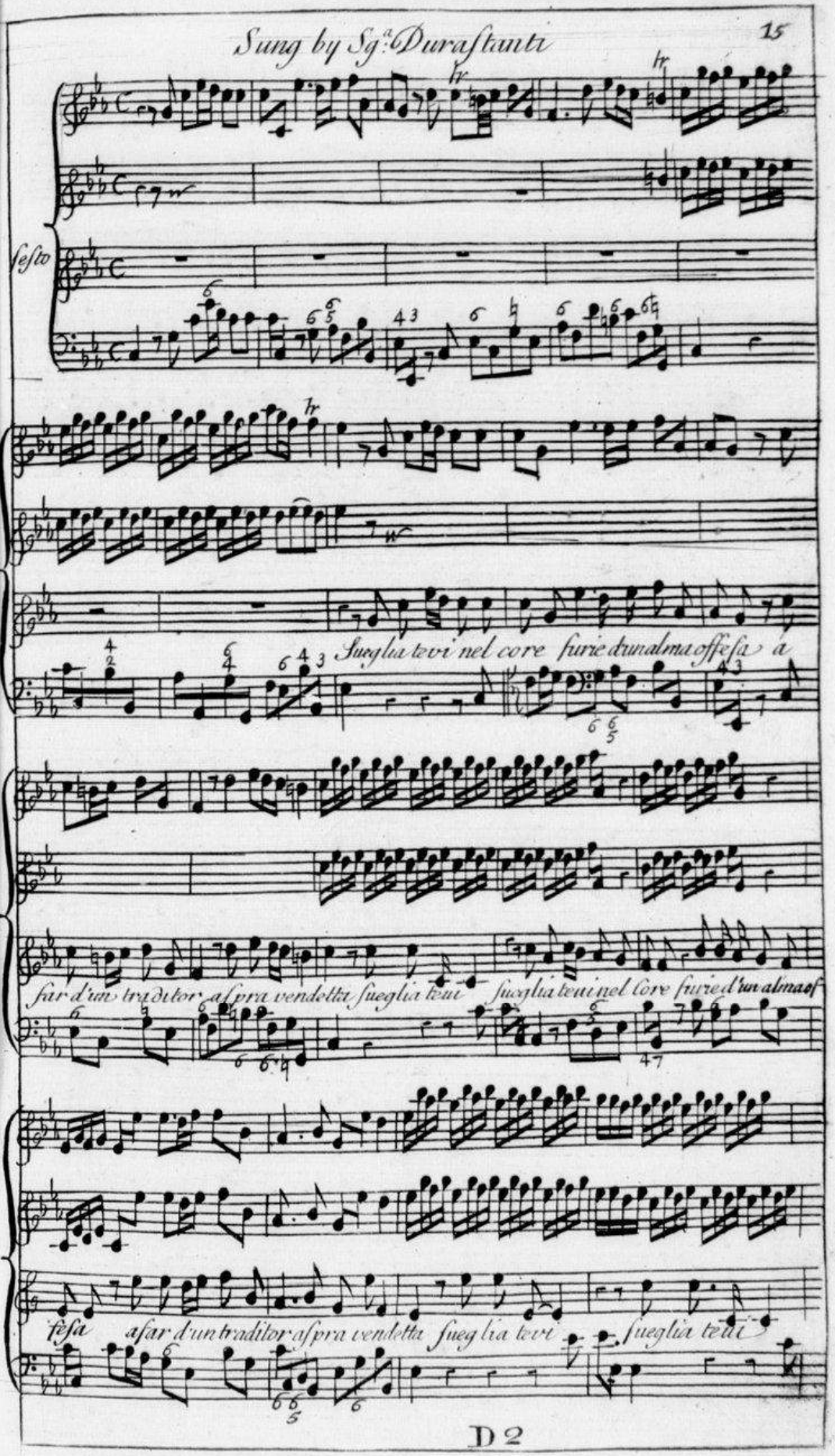
Sung by Sg.ra Durastanti



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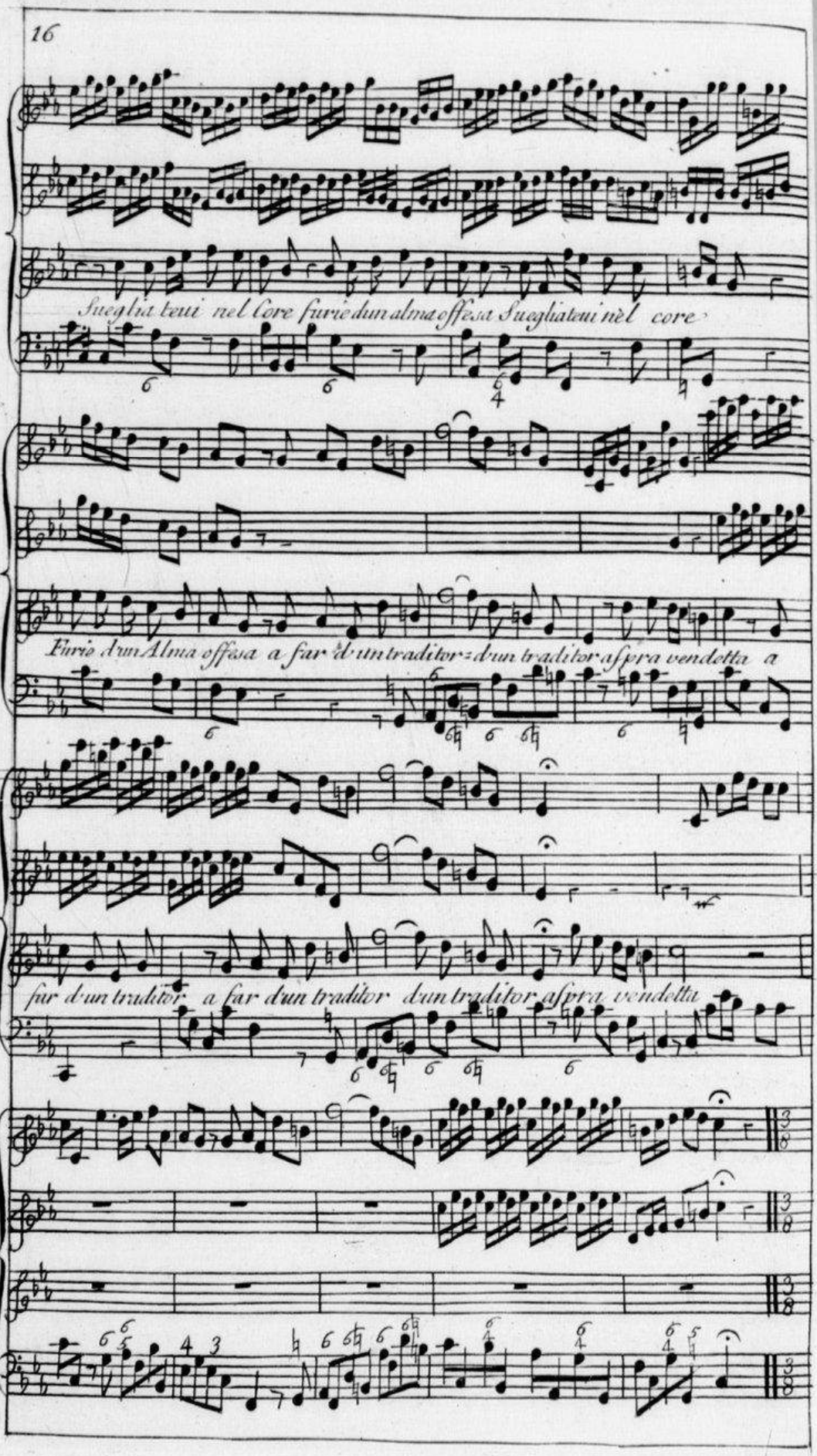

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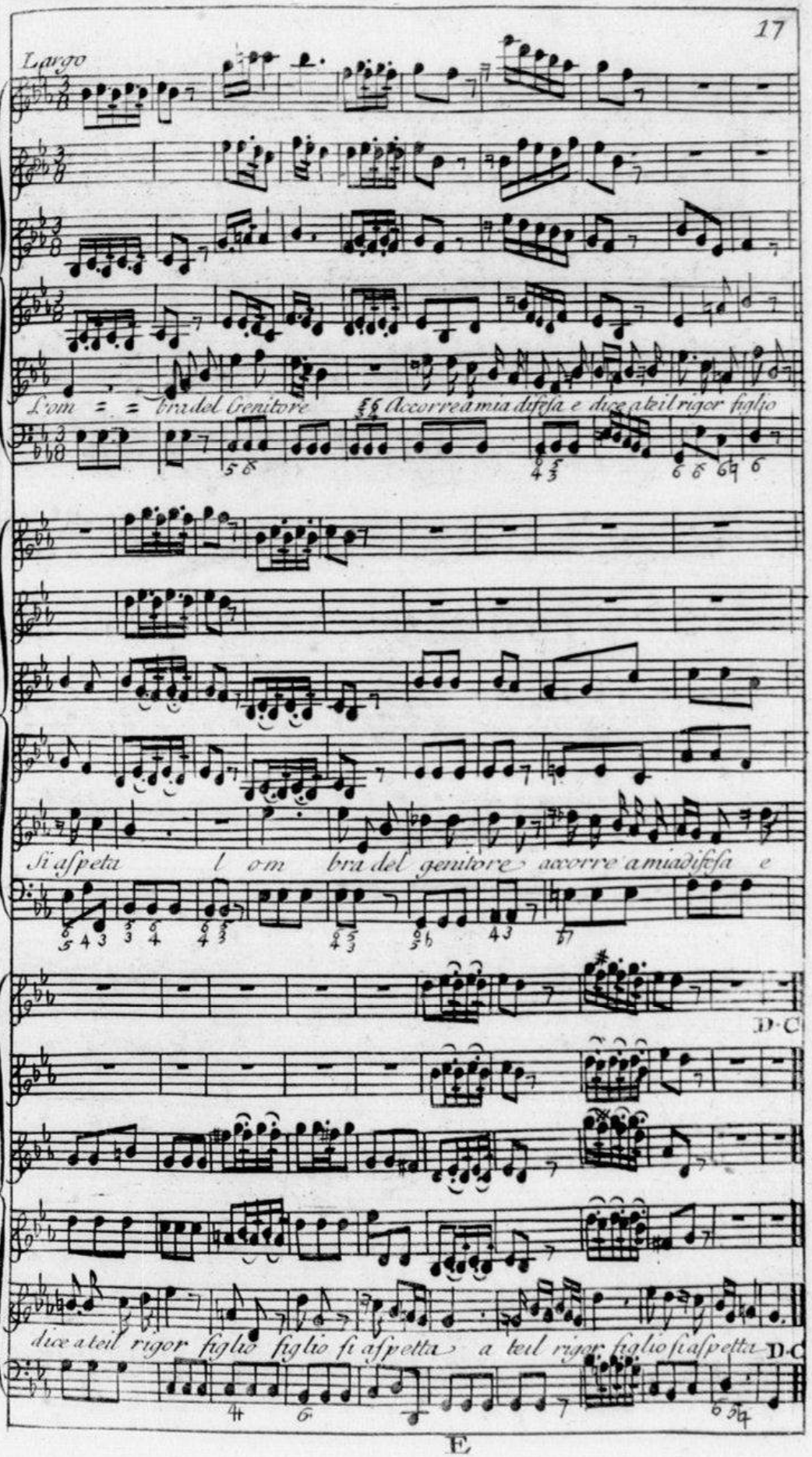

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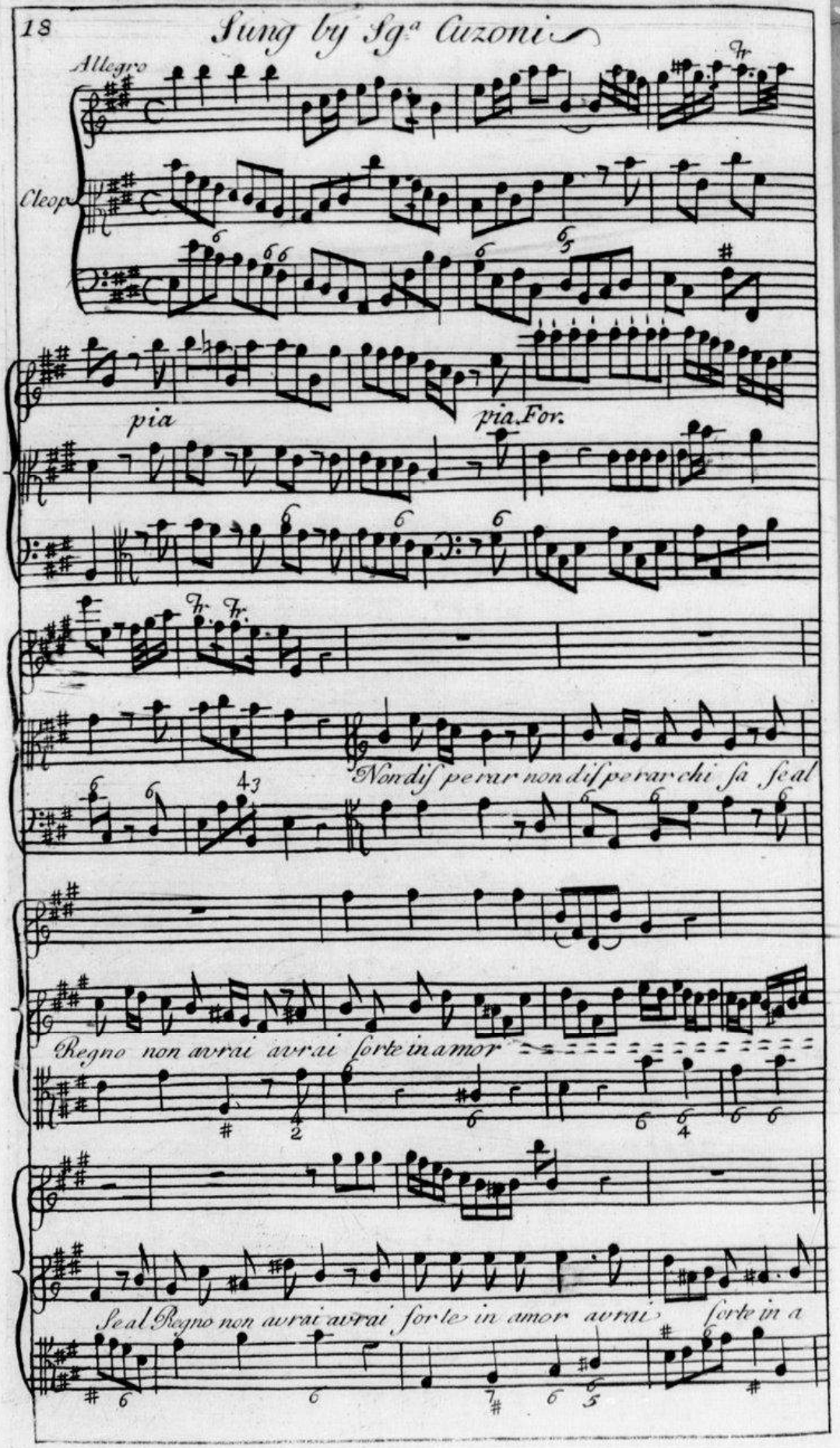

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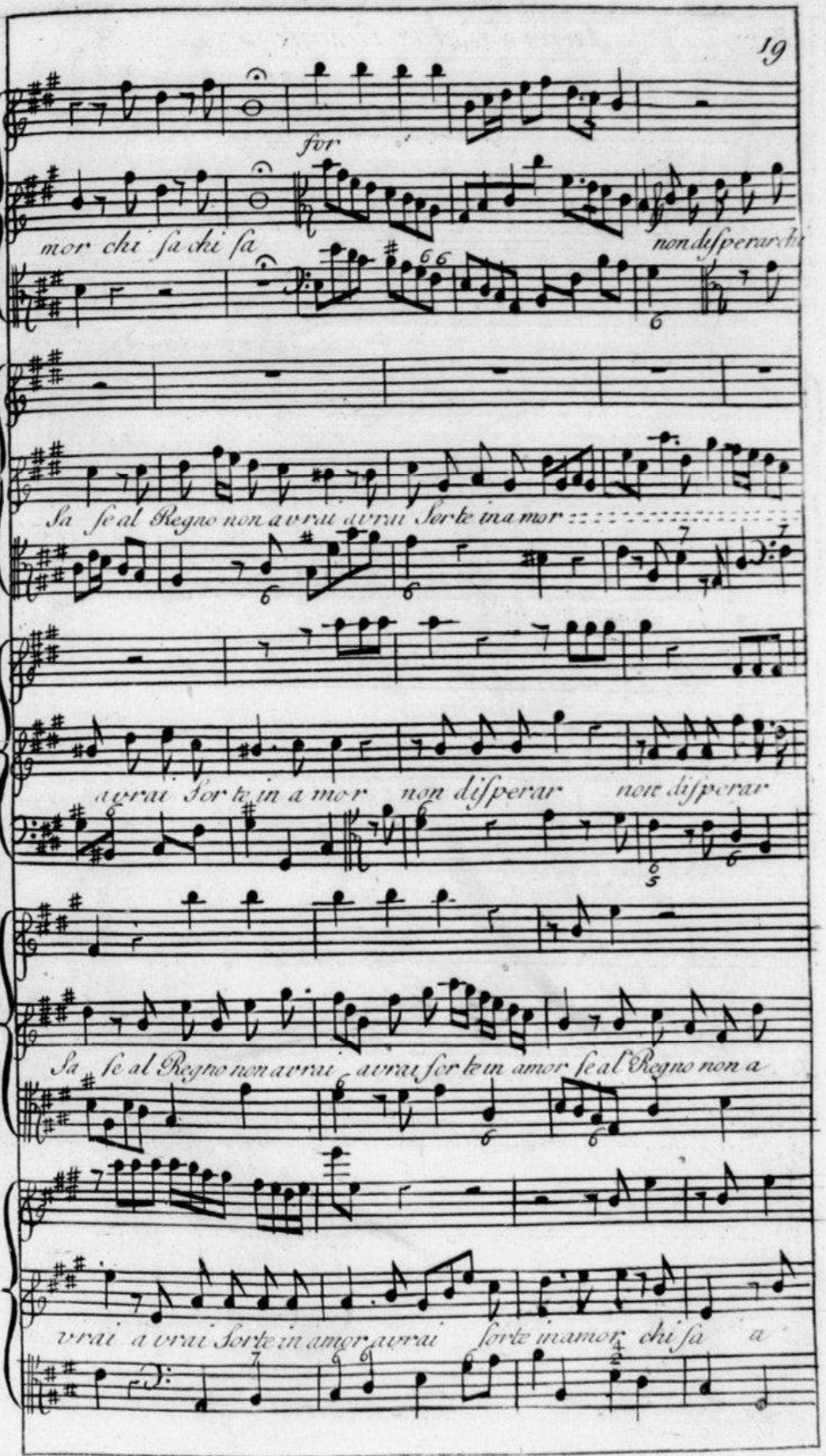

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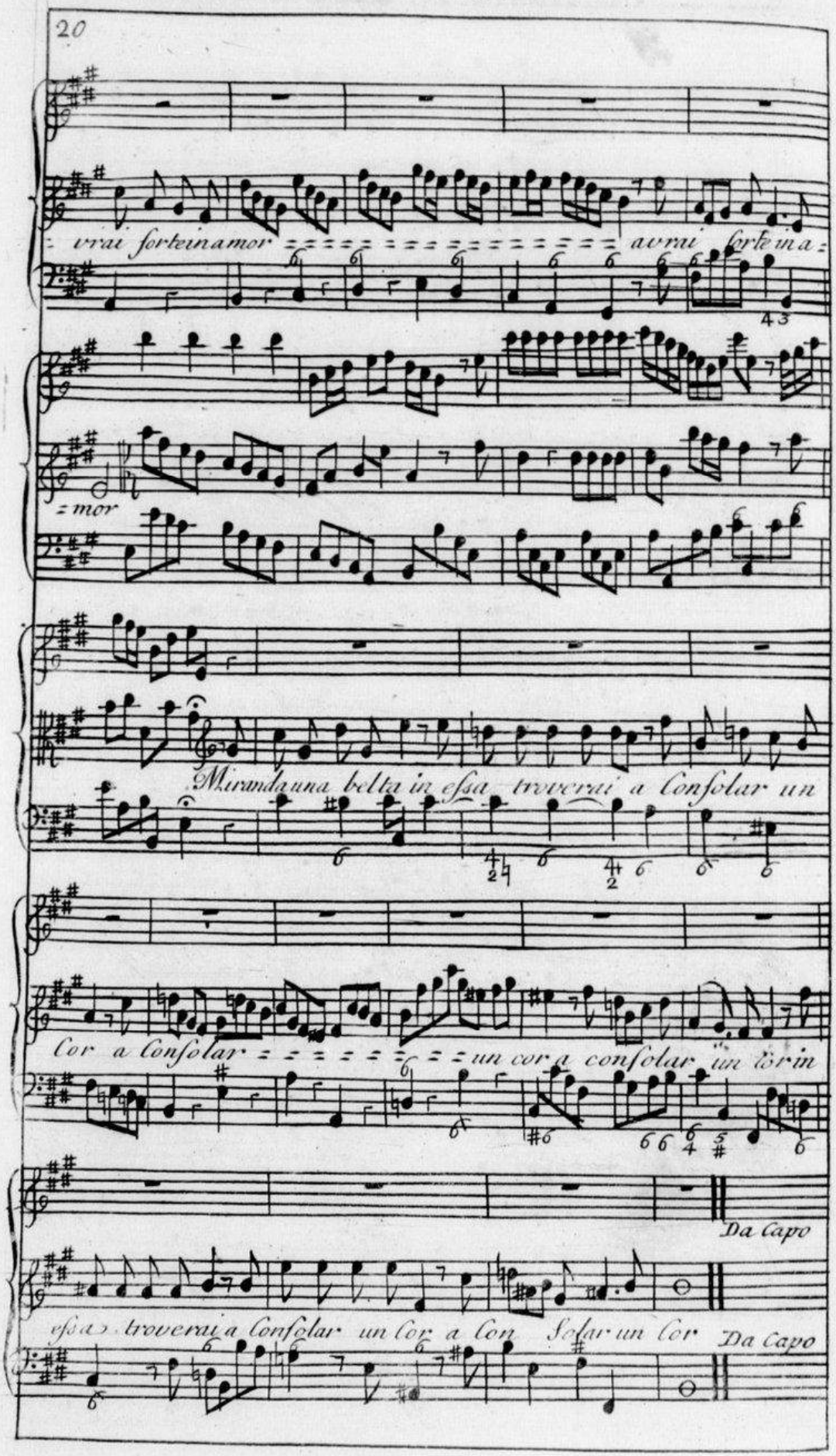

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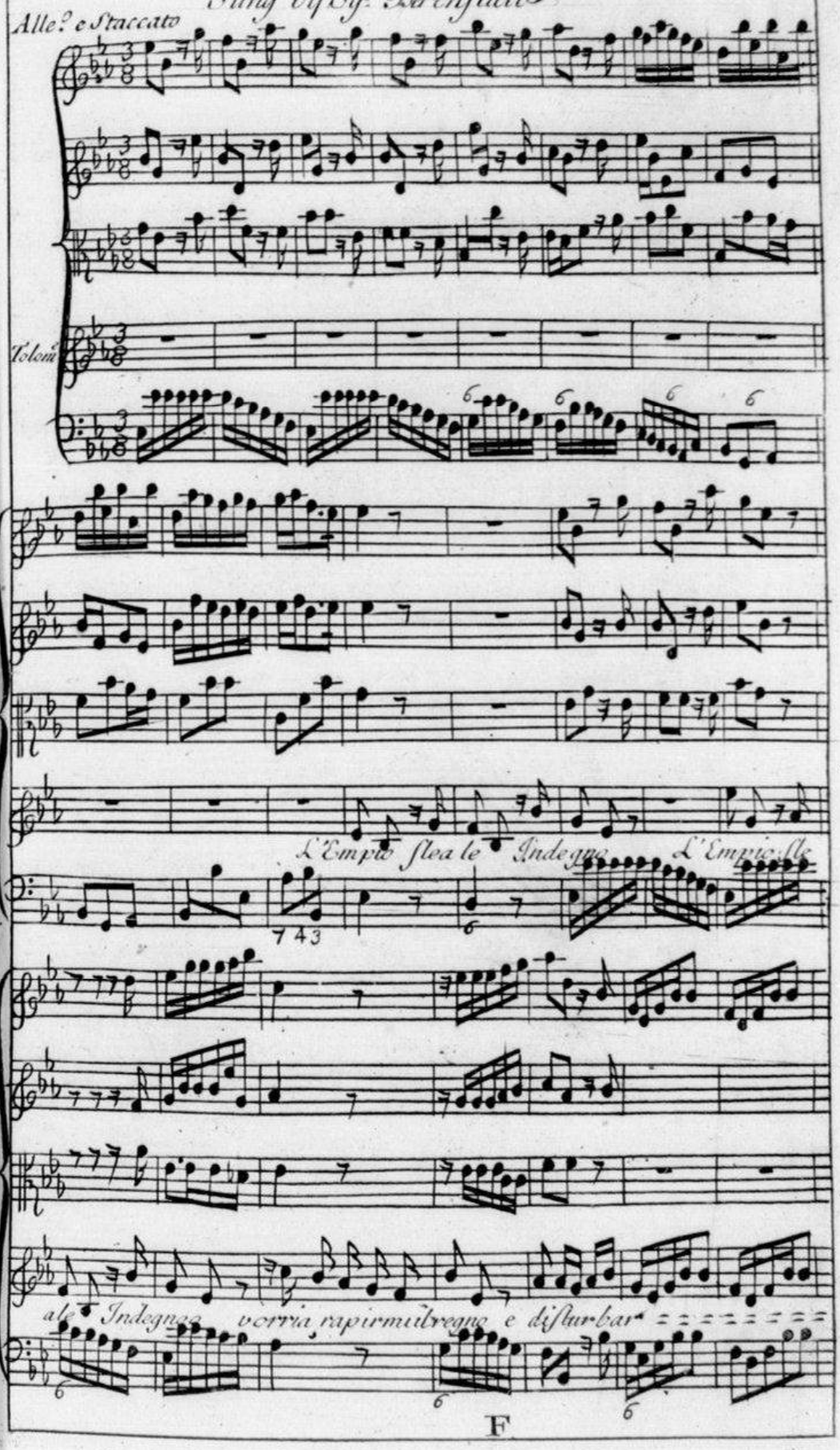
Sung by Sgr. Berenstatt



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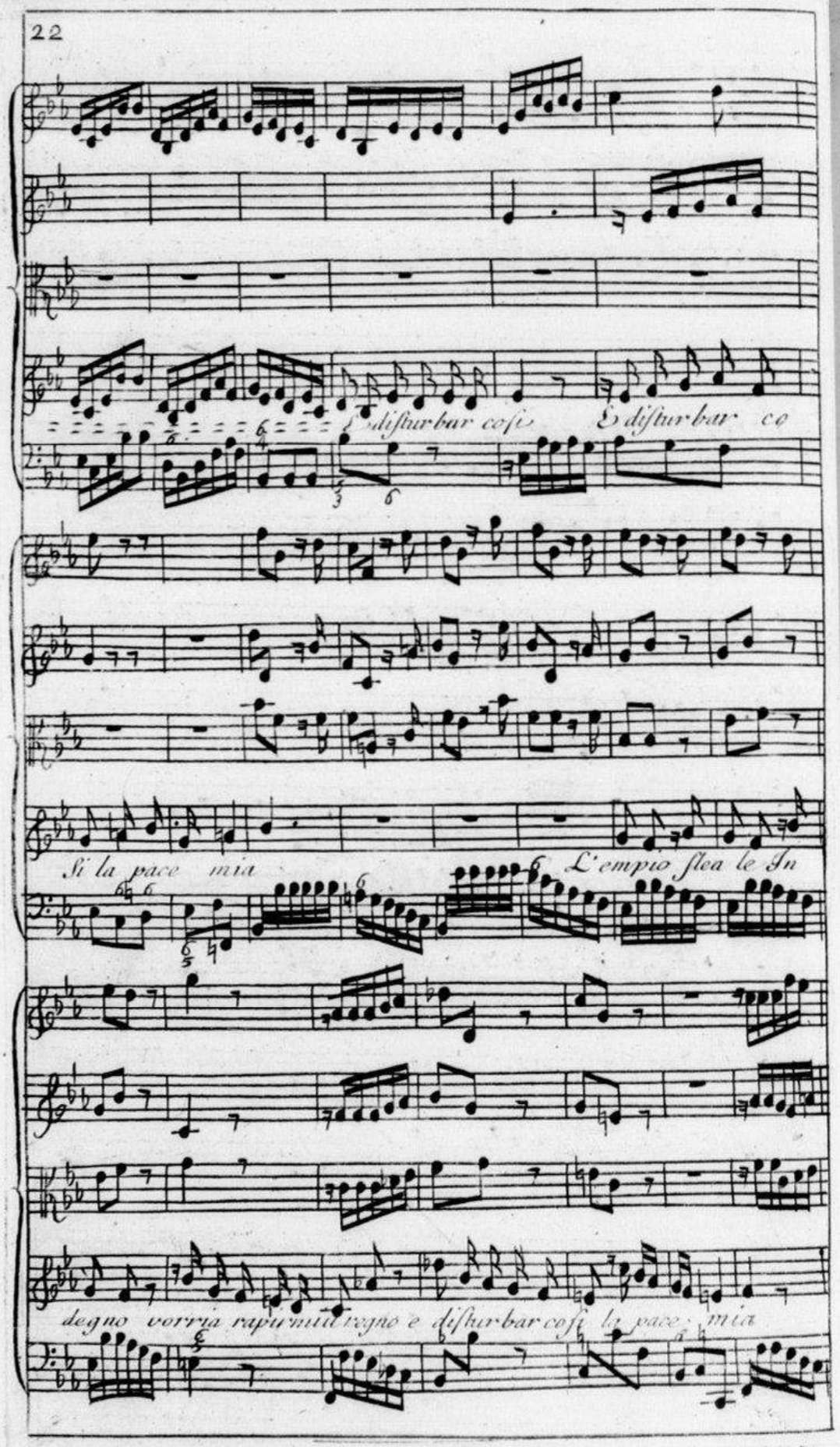

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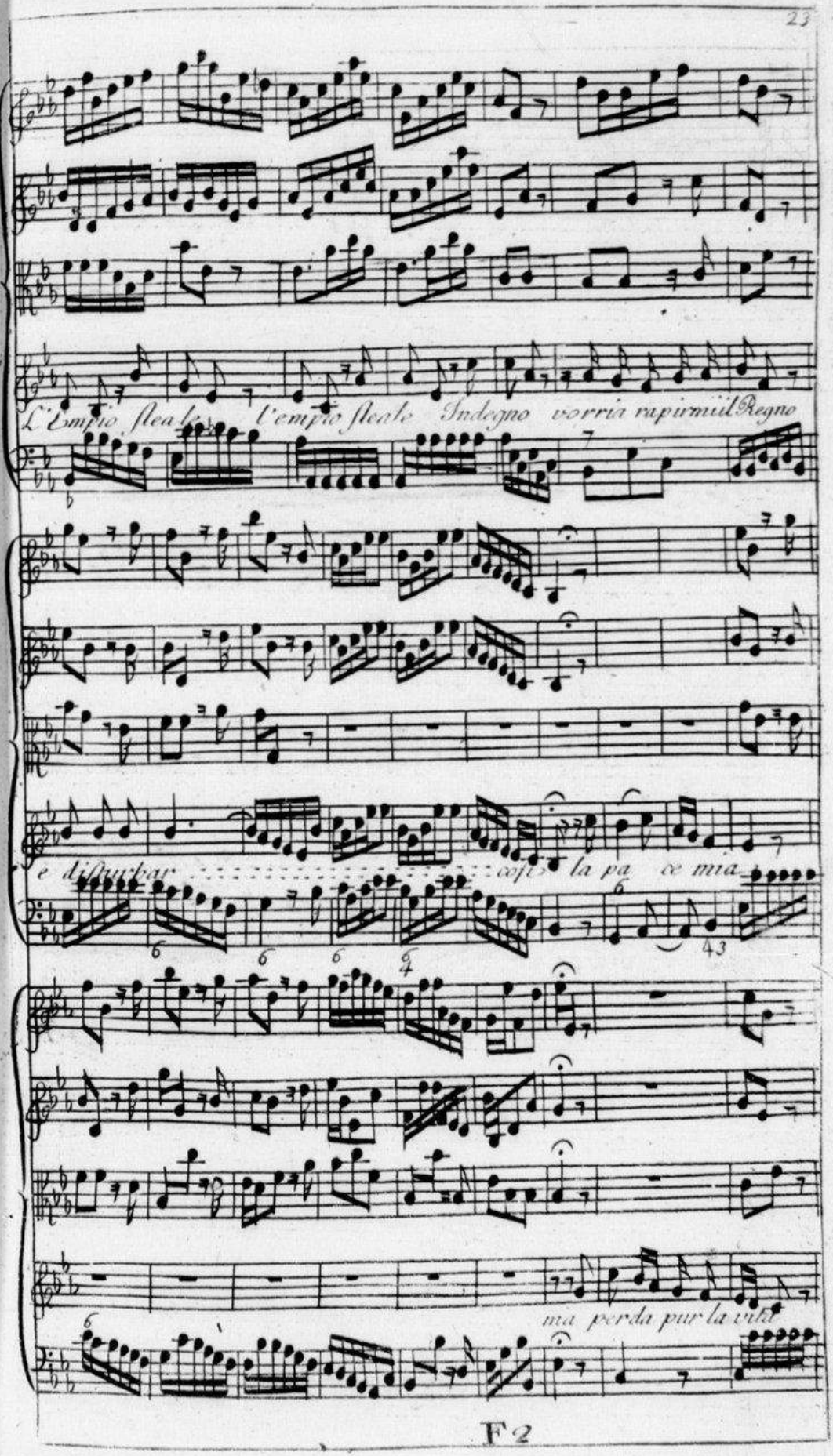

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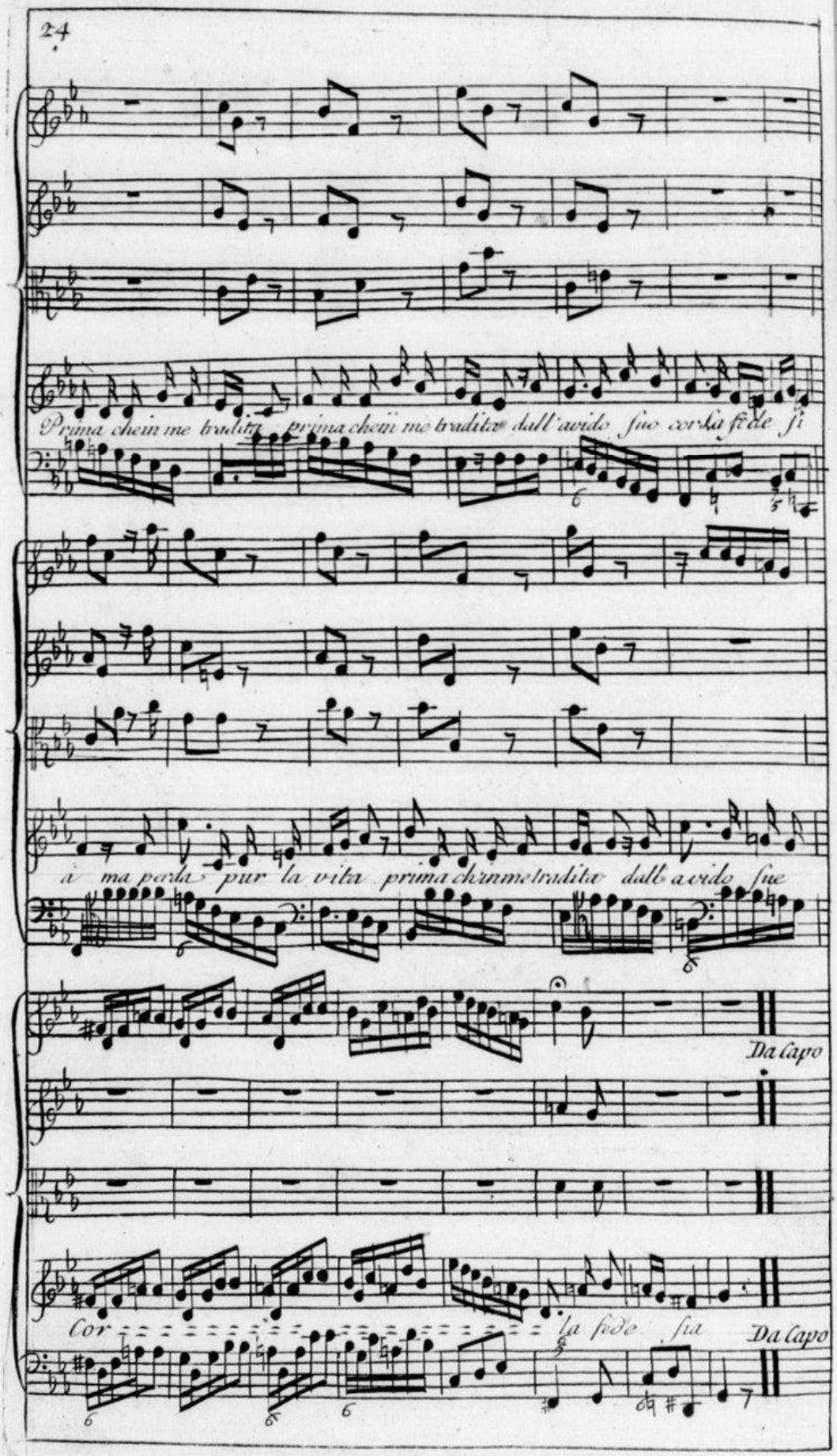

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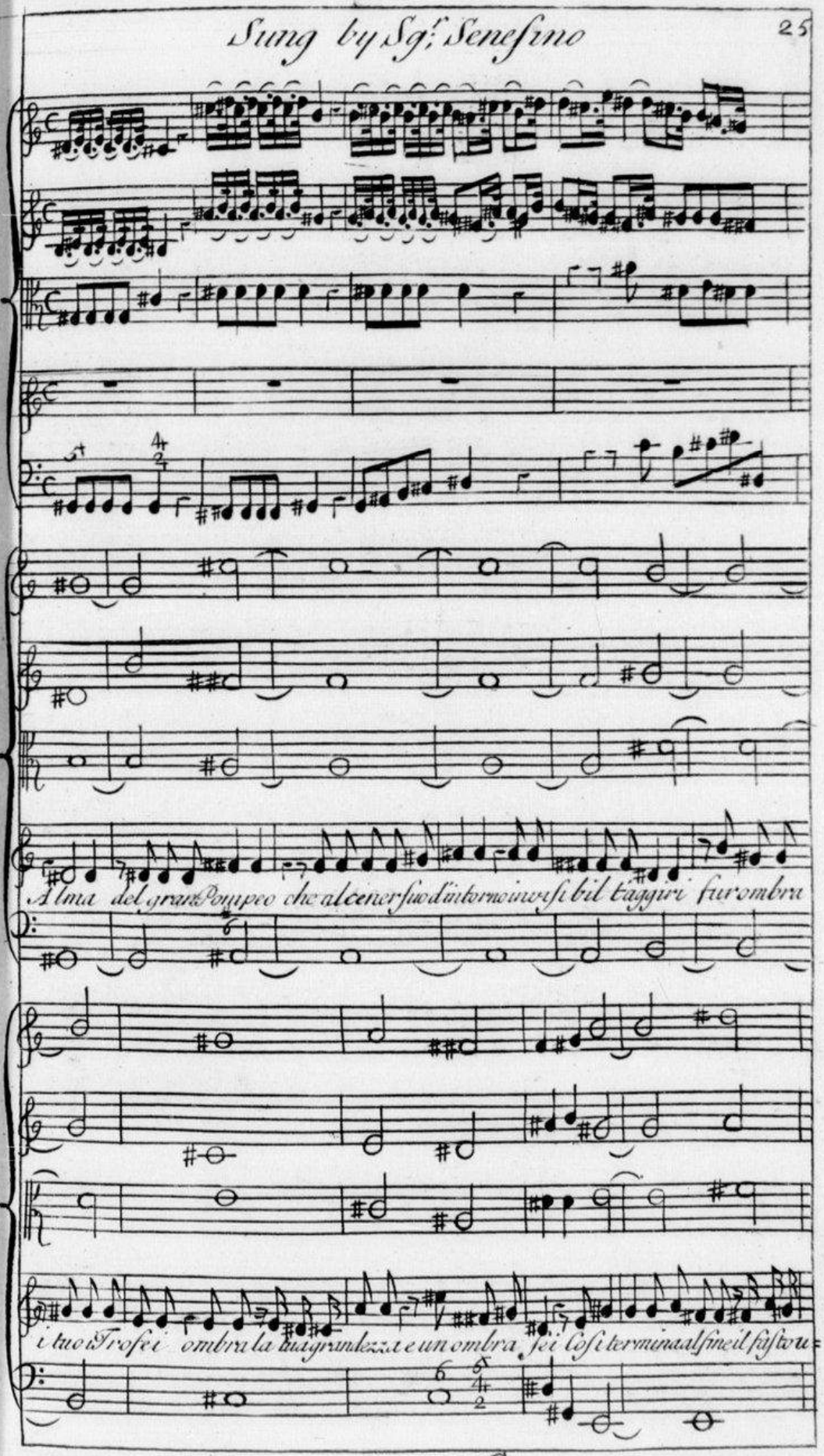

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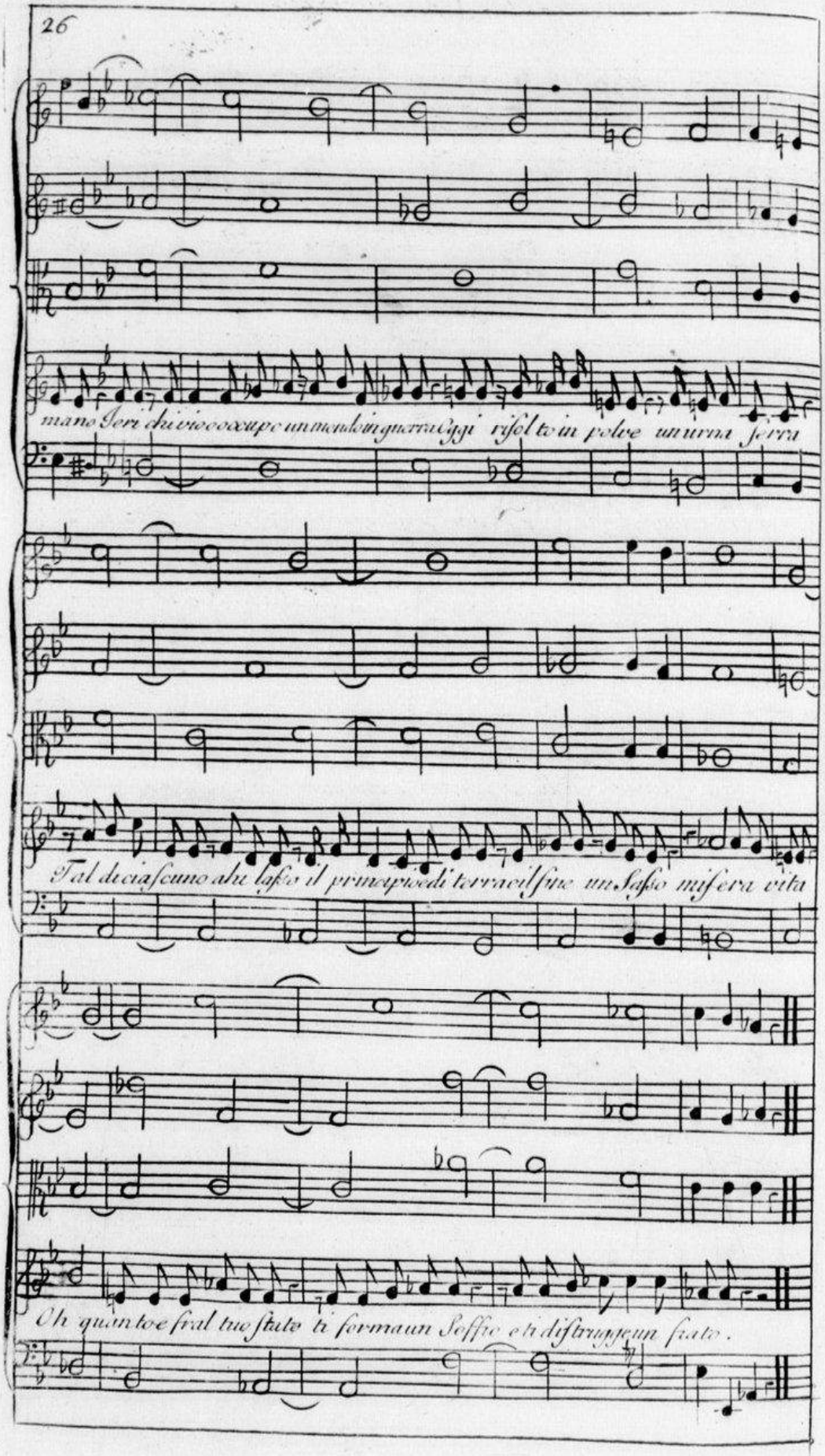

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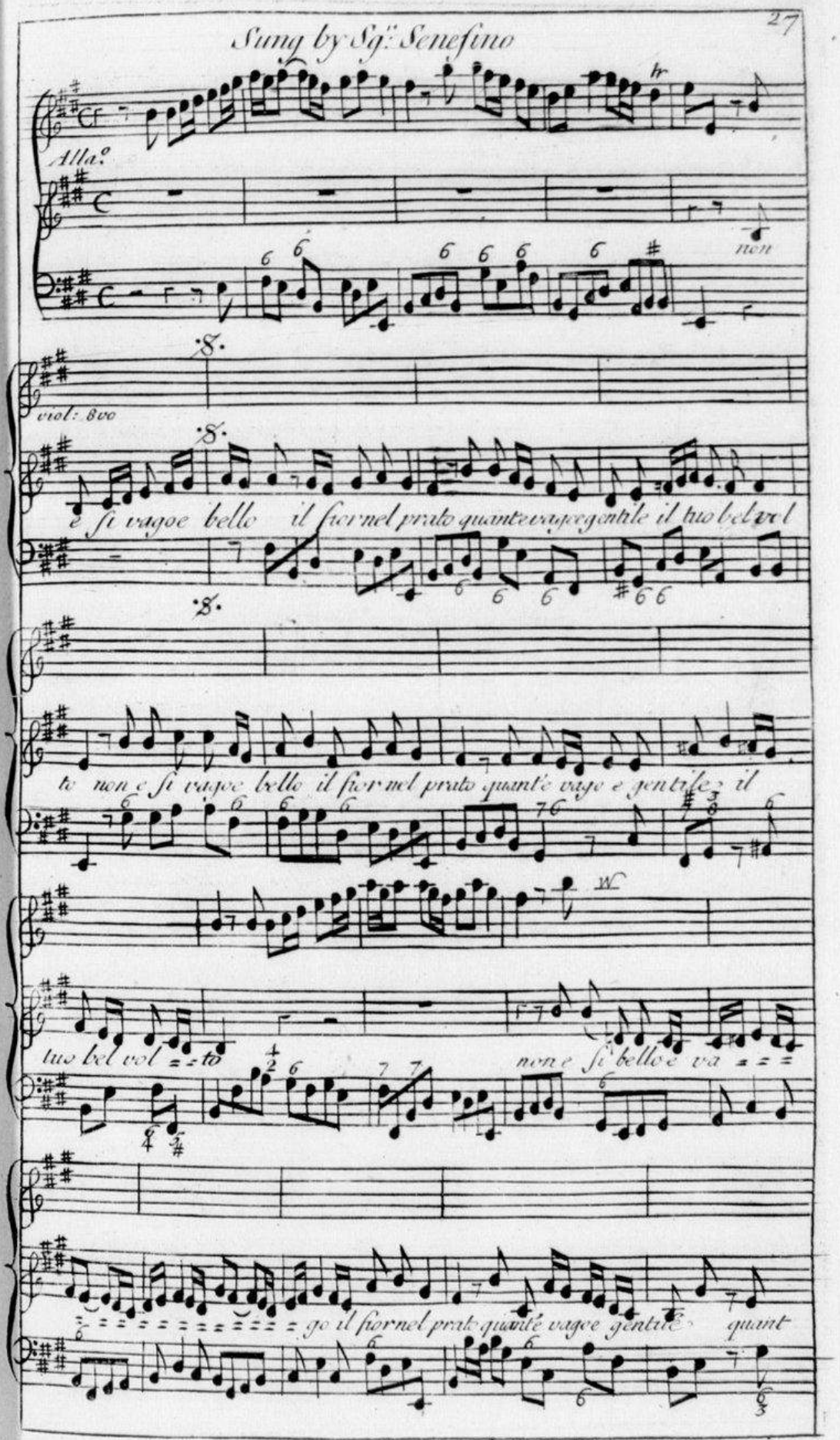

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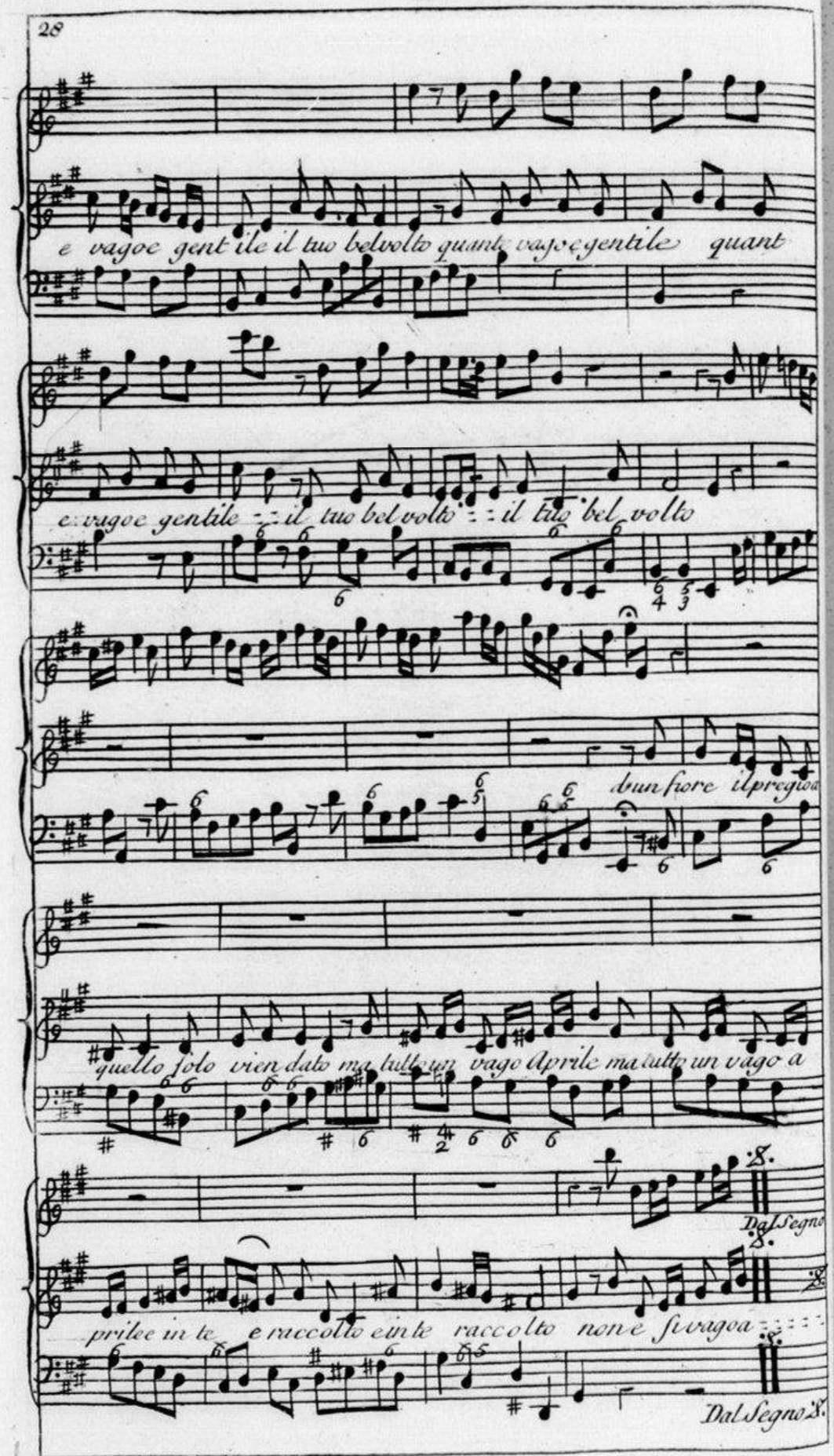

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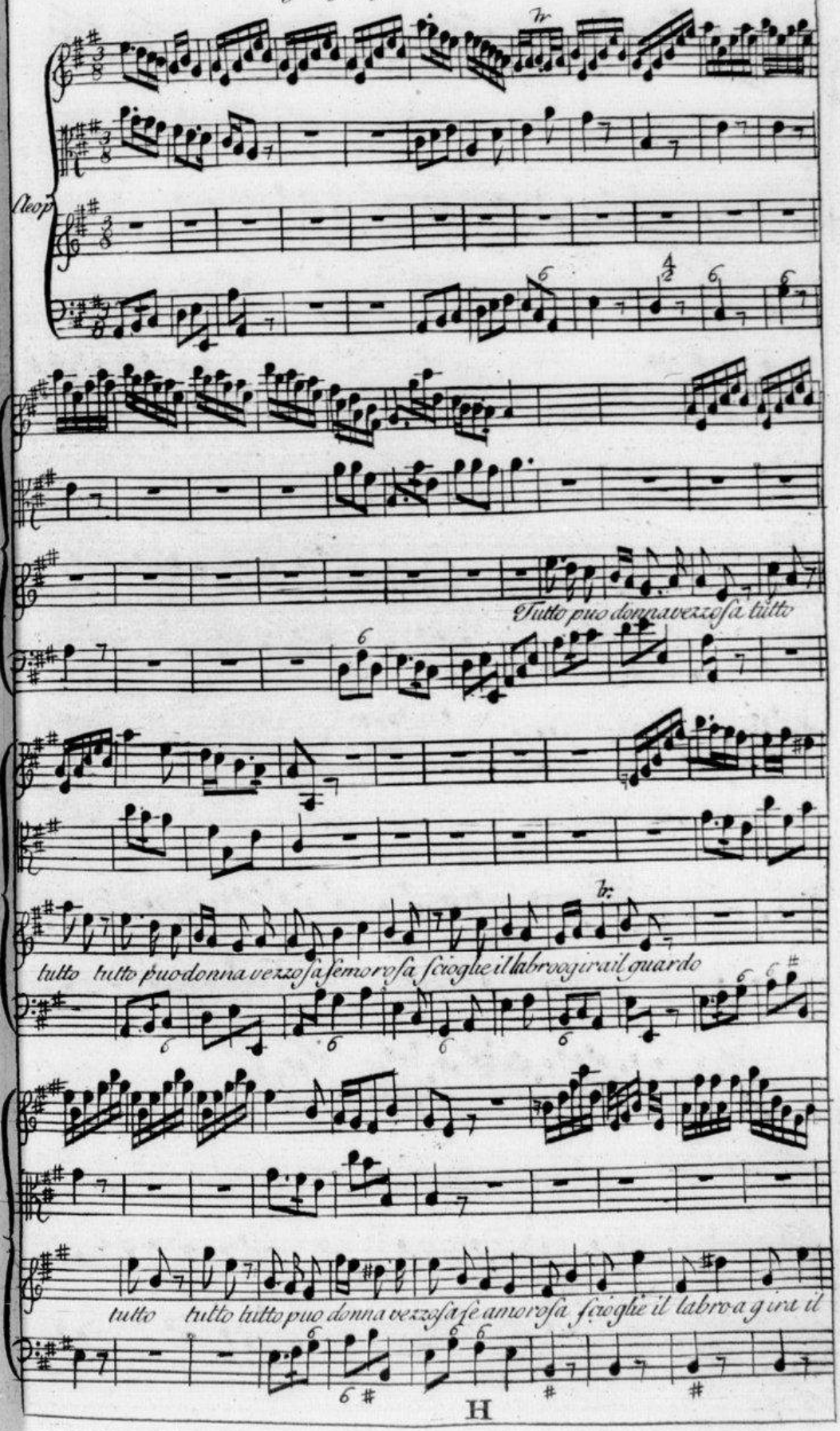

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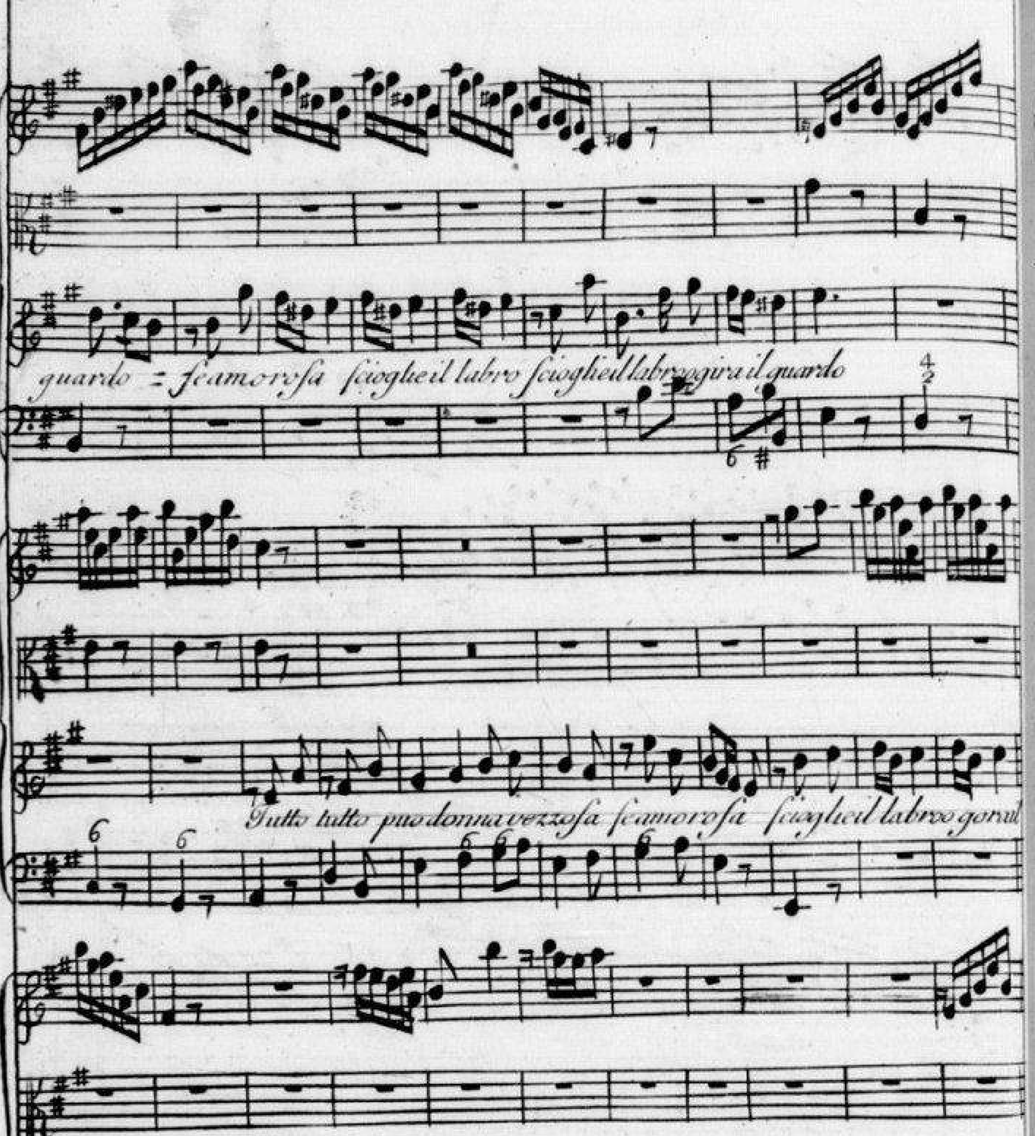
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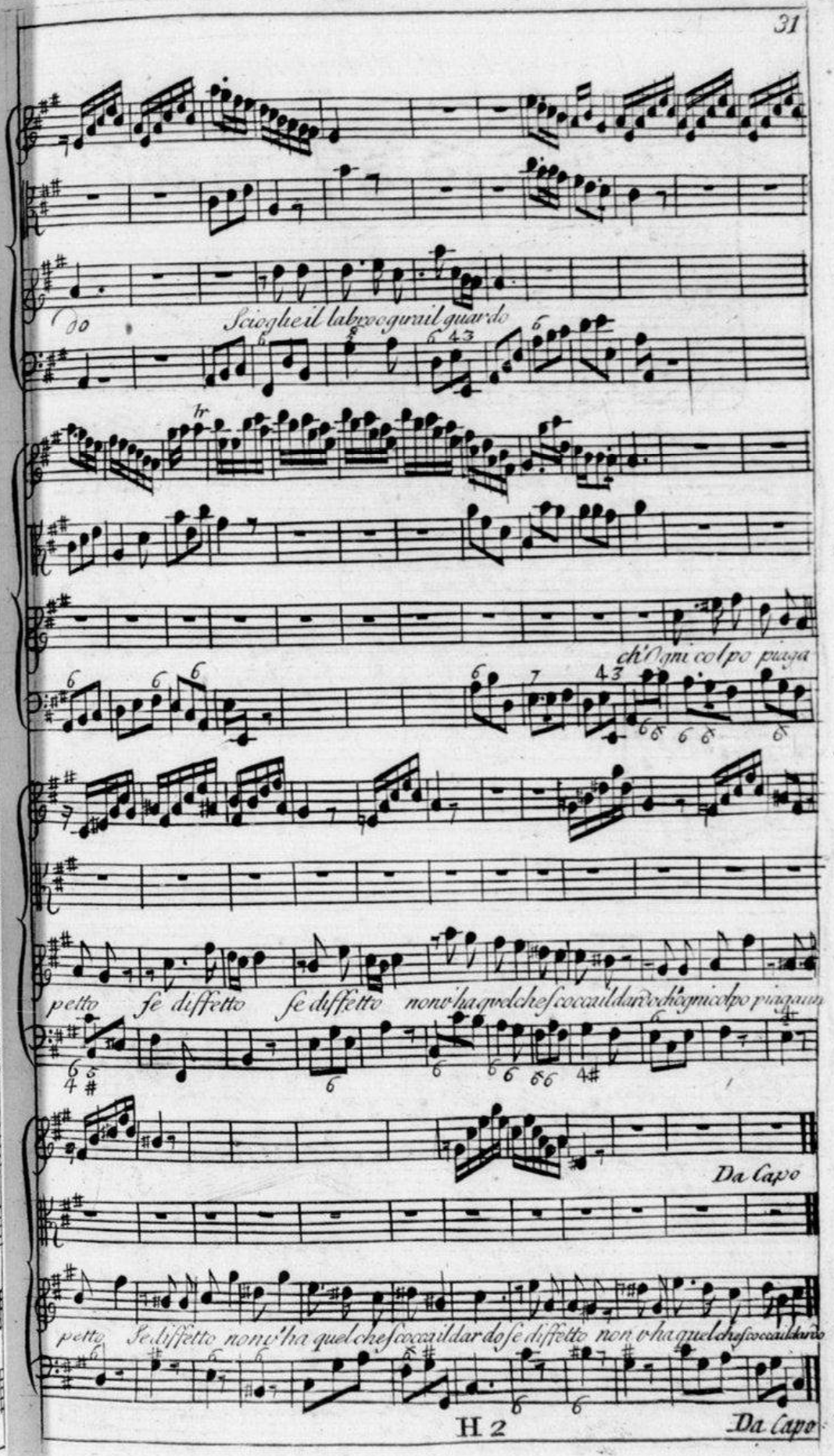

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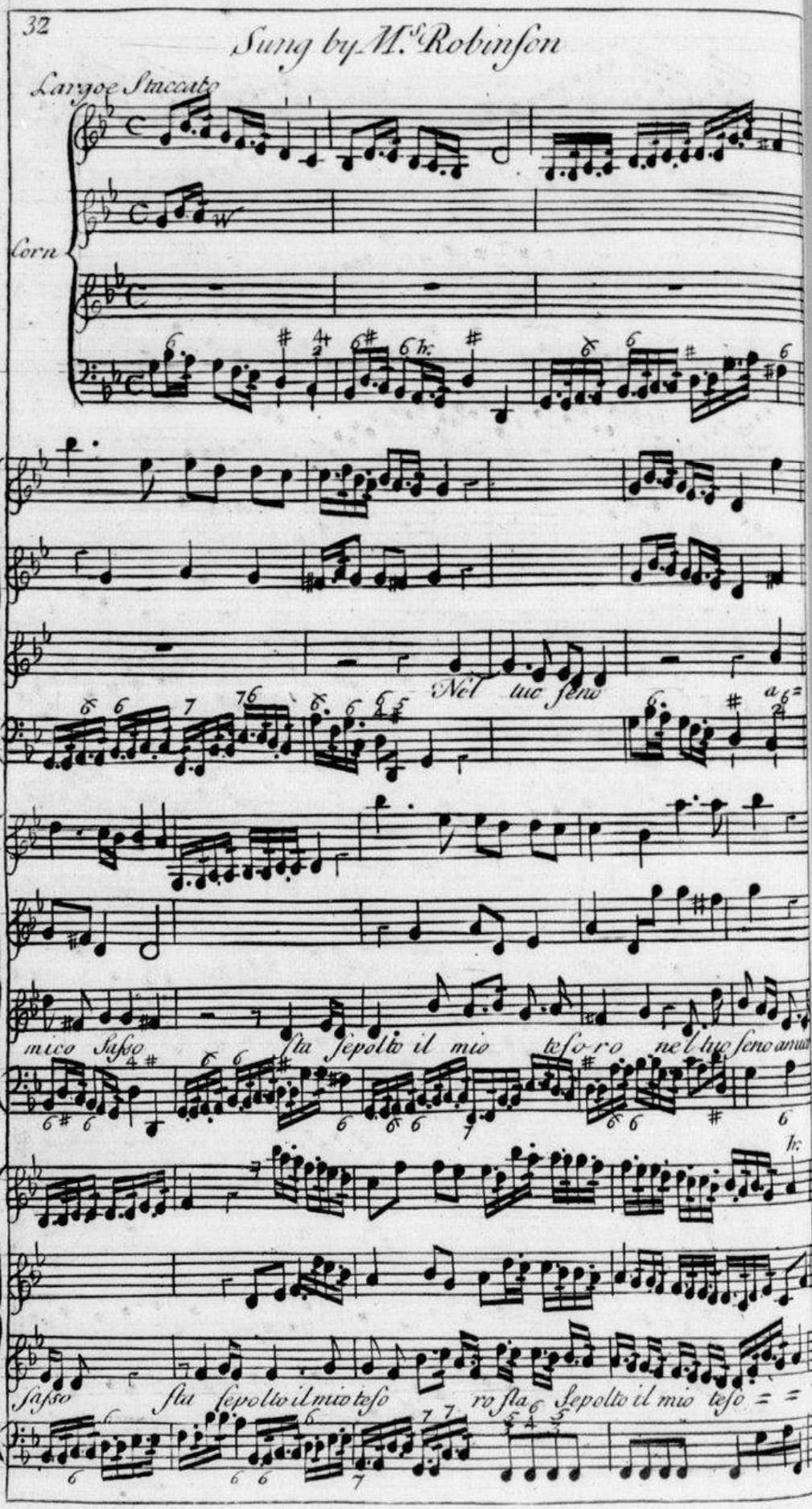

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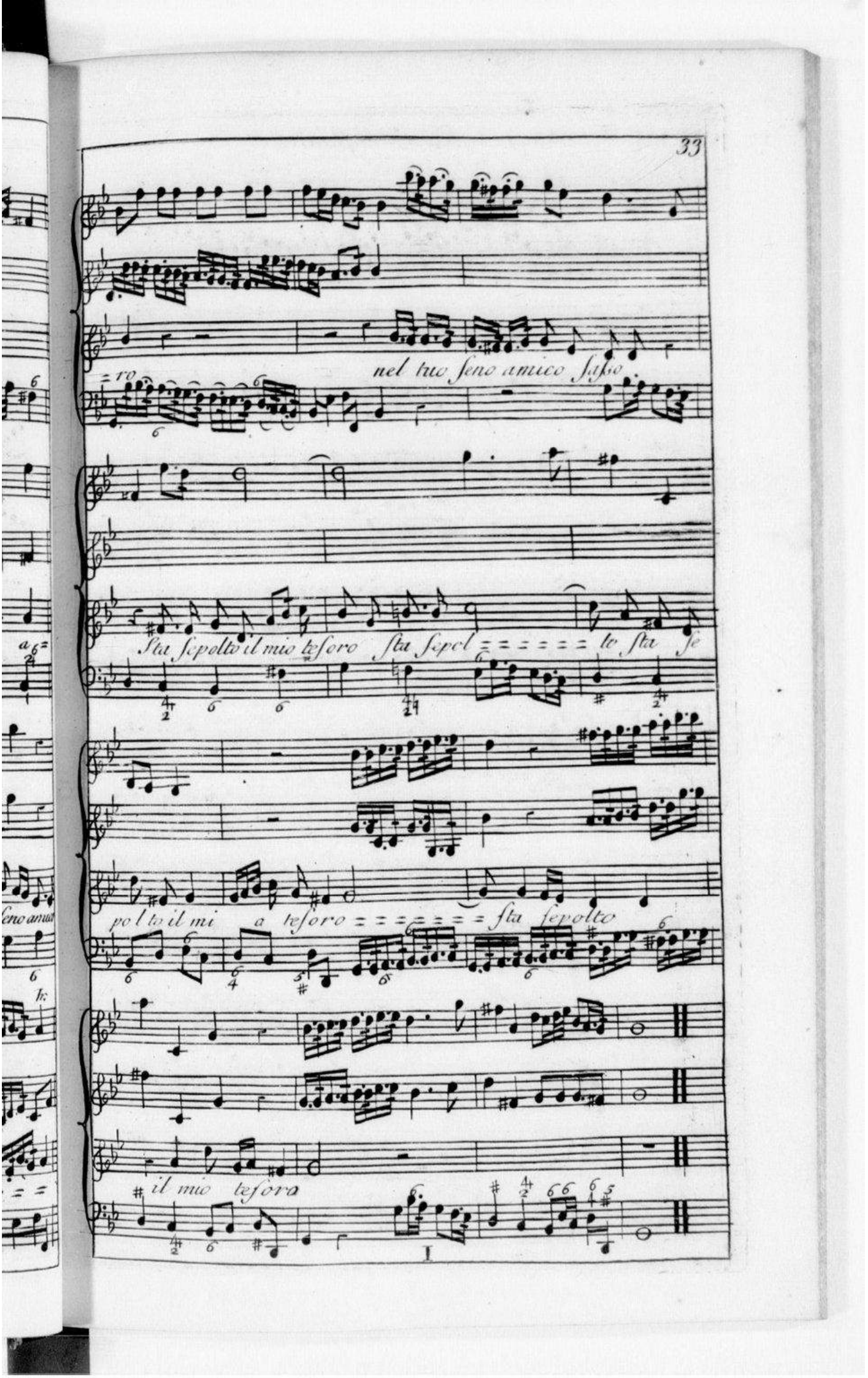

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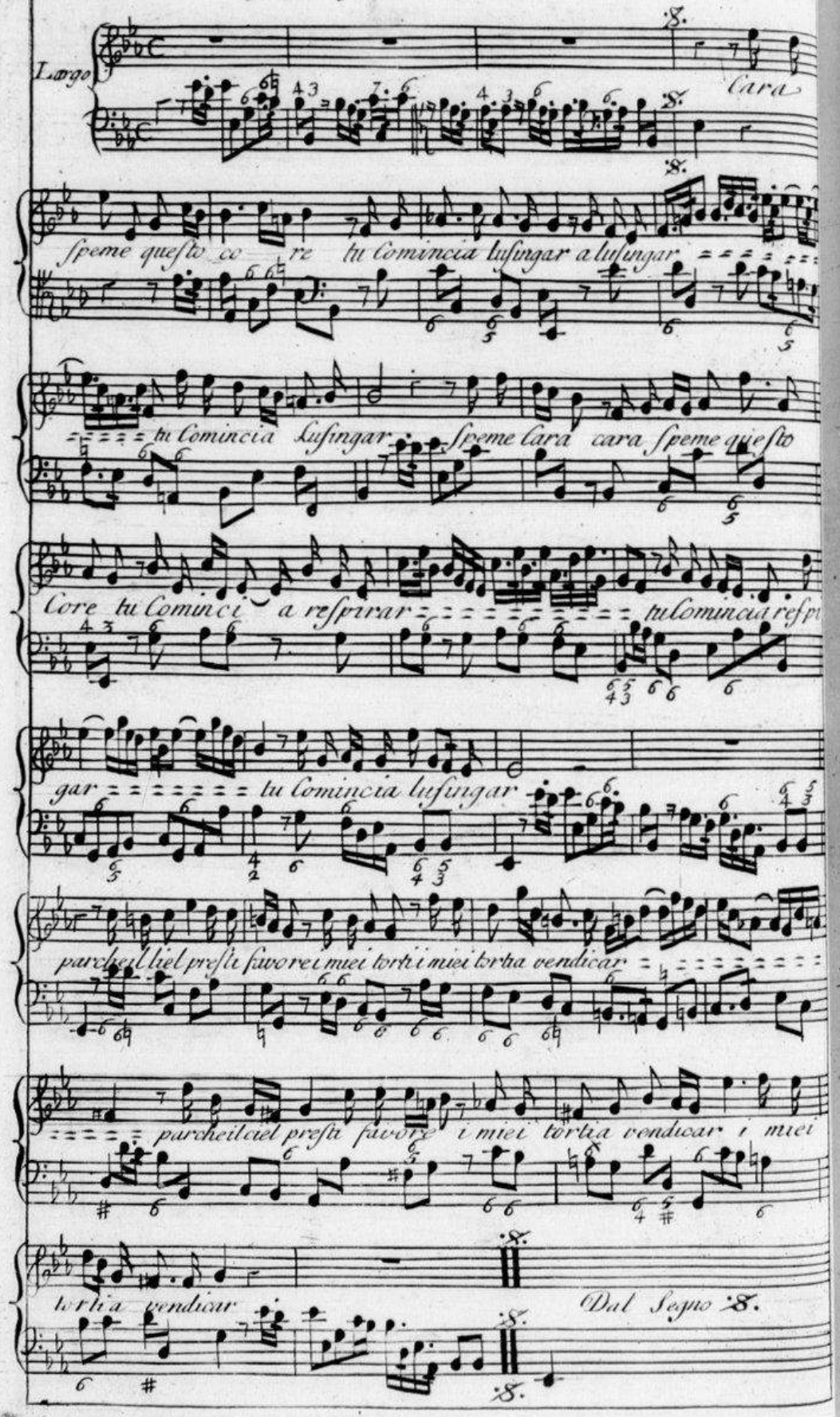
Sung by Sgr. Durastanti



Source gallica.bnf.fr / Bibliothèque nationale de France

Sung by Sg.ra Cuzzoni.

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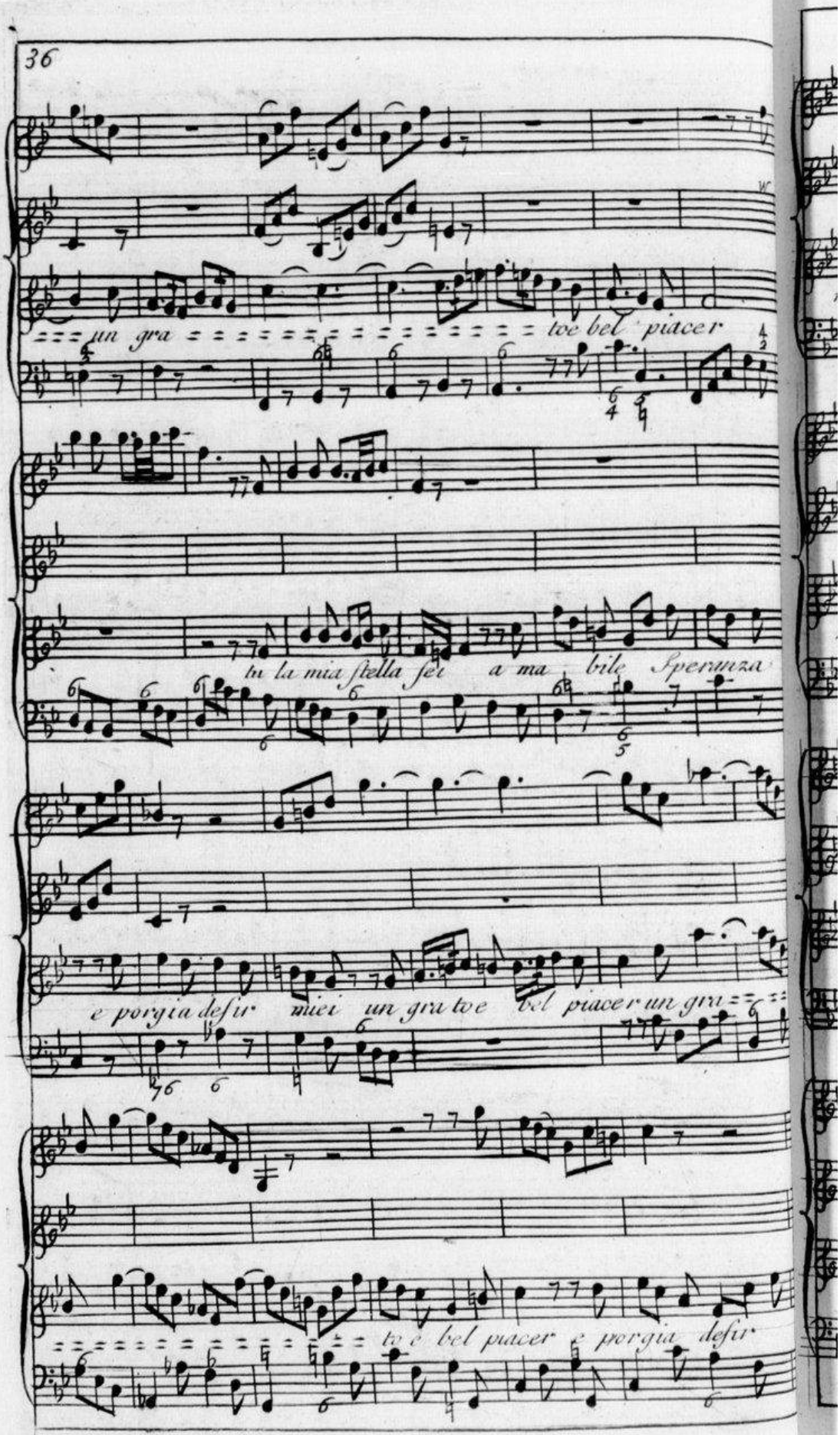

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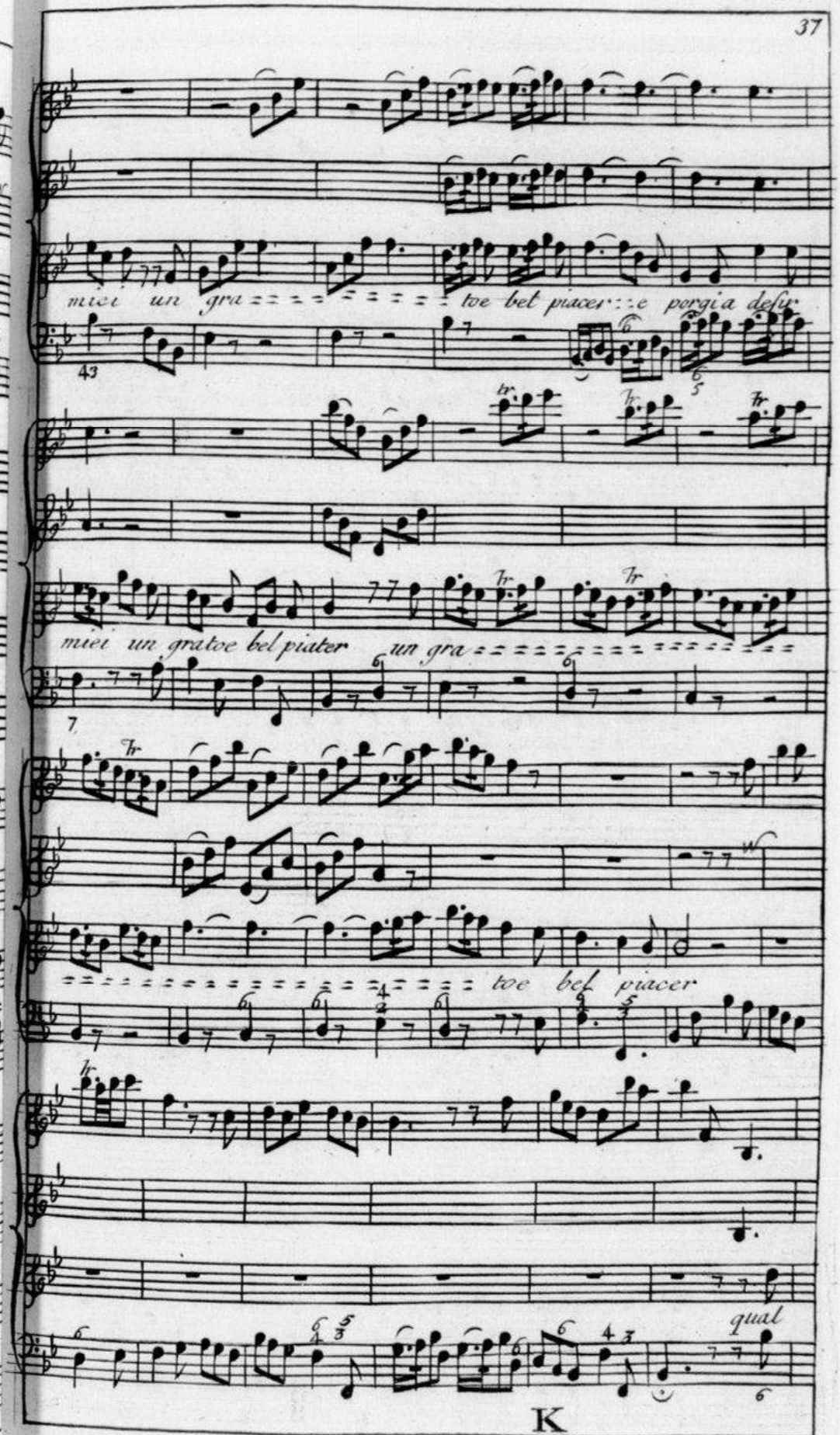

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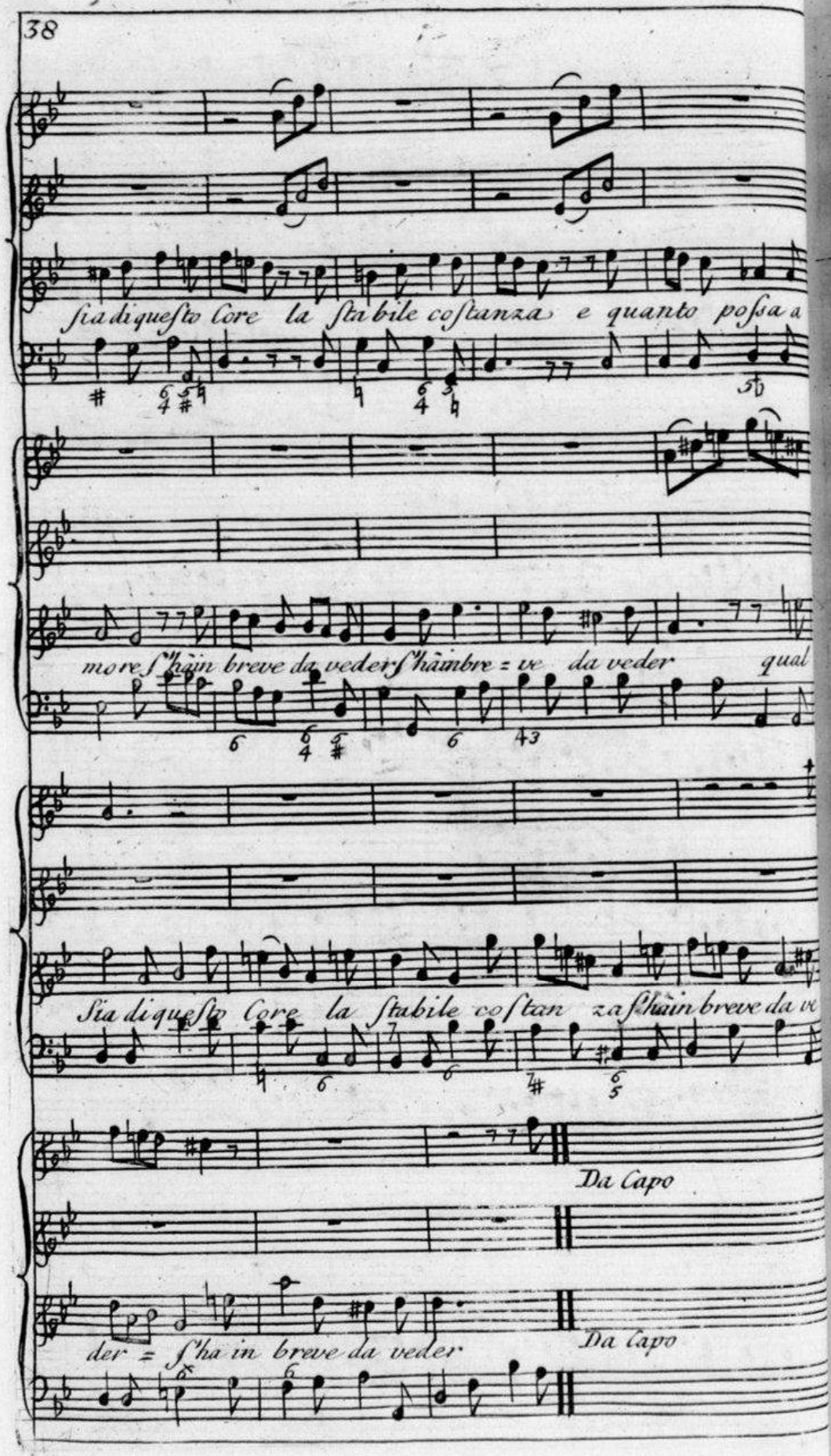

Source gallica.bnf.fr / Bibliothèque nationale de France

Sung by Sgr. Senesino

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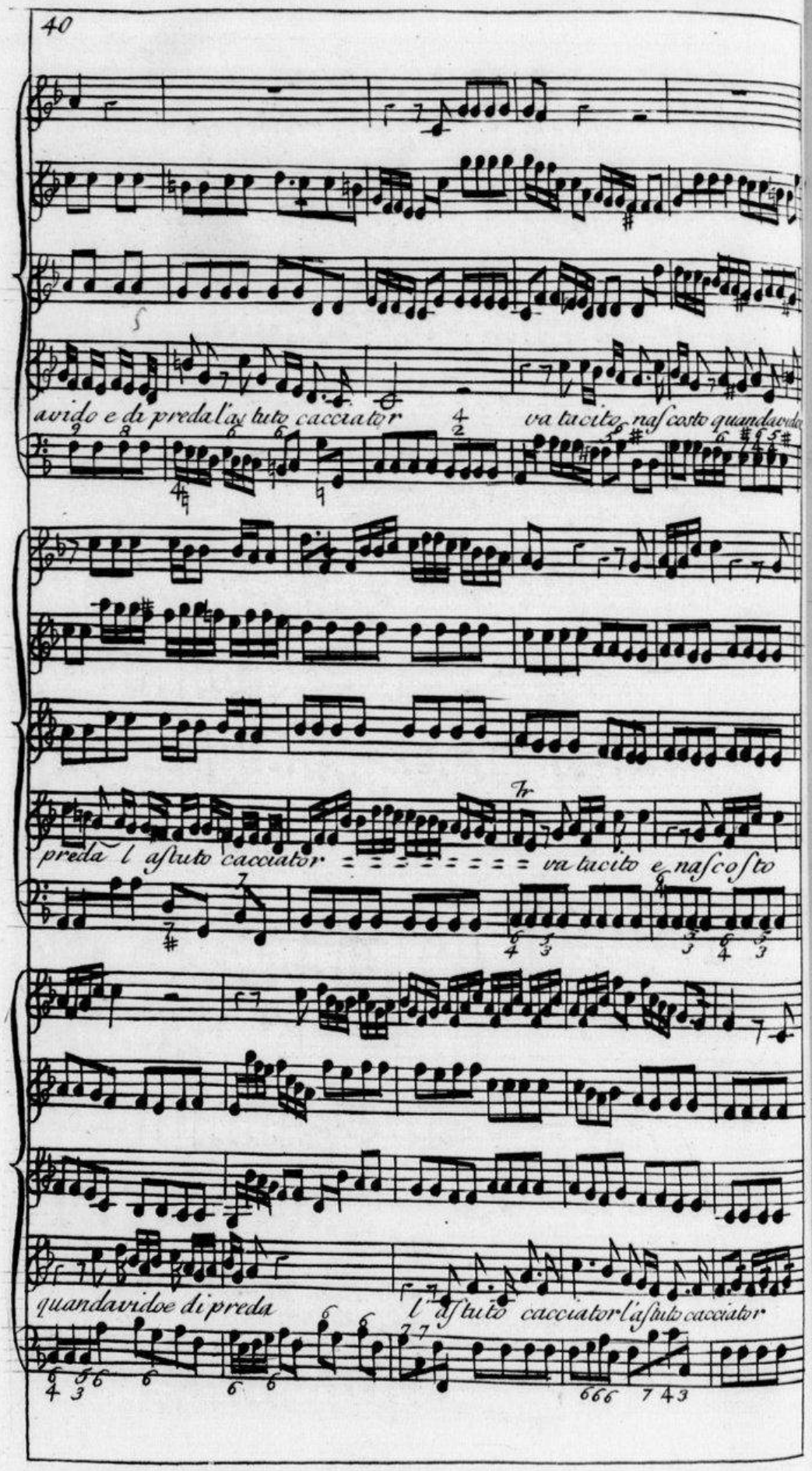

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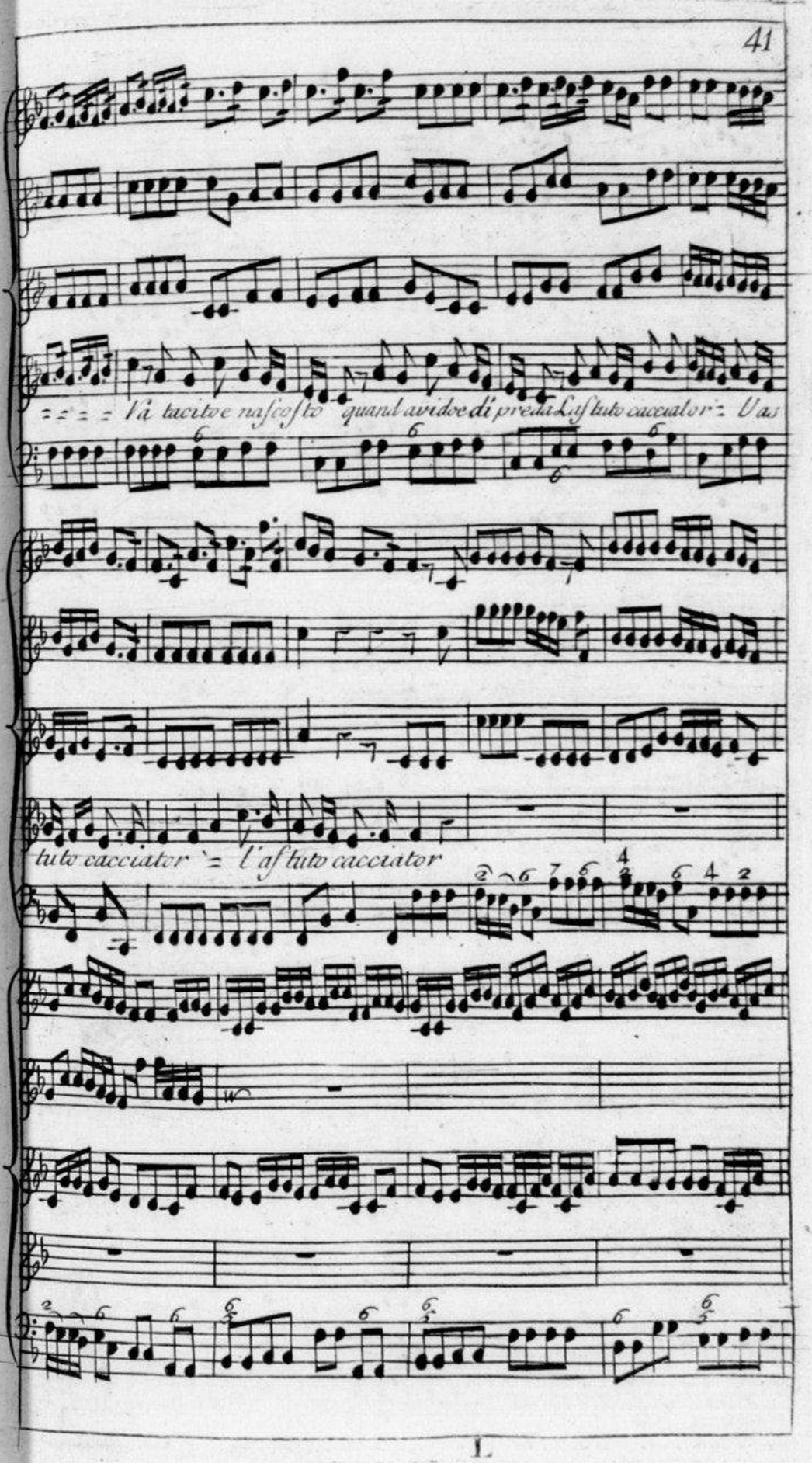

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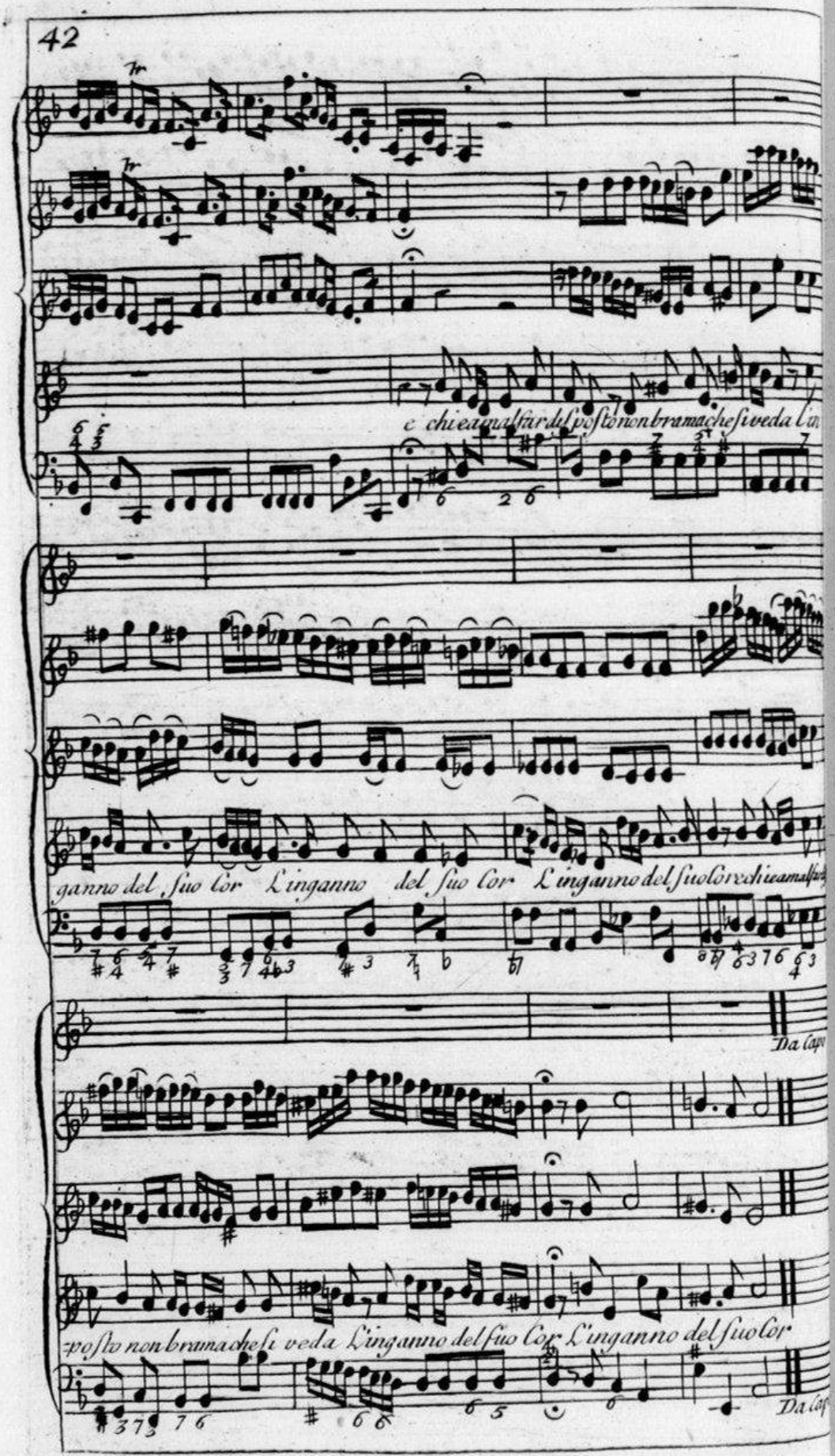

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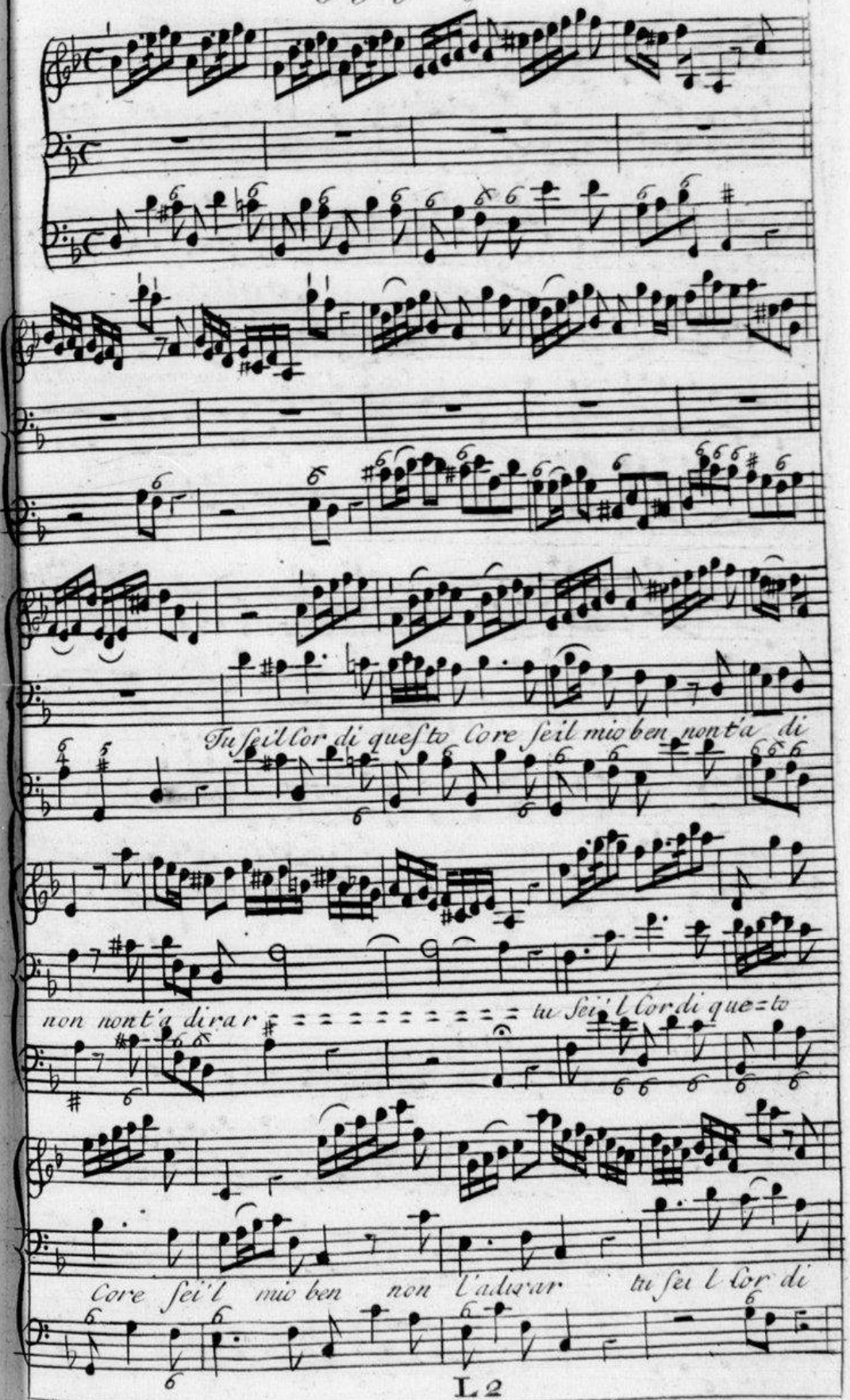

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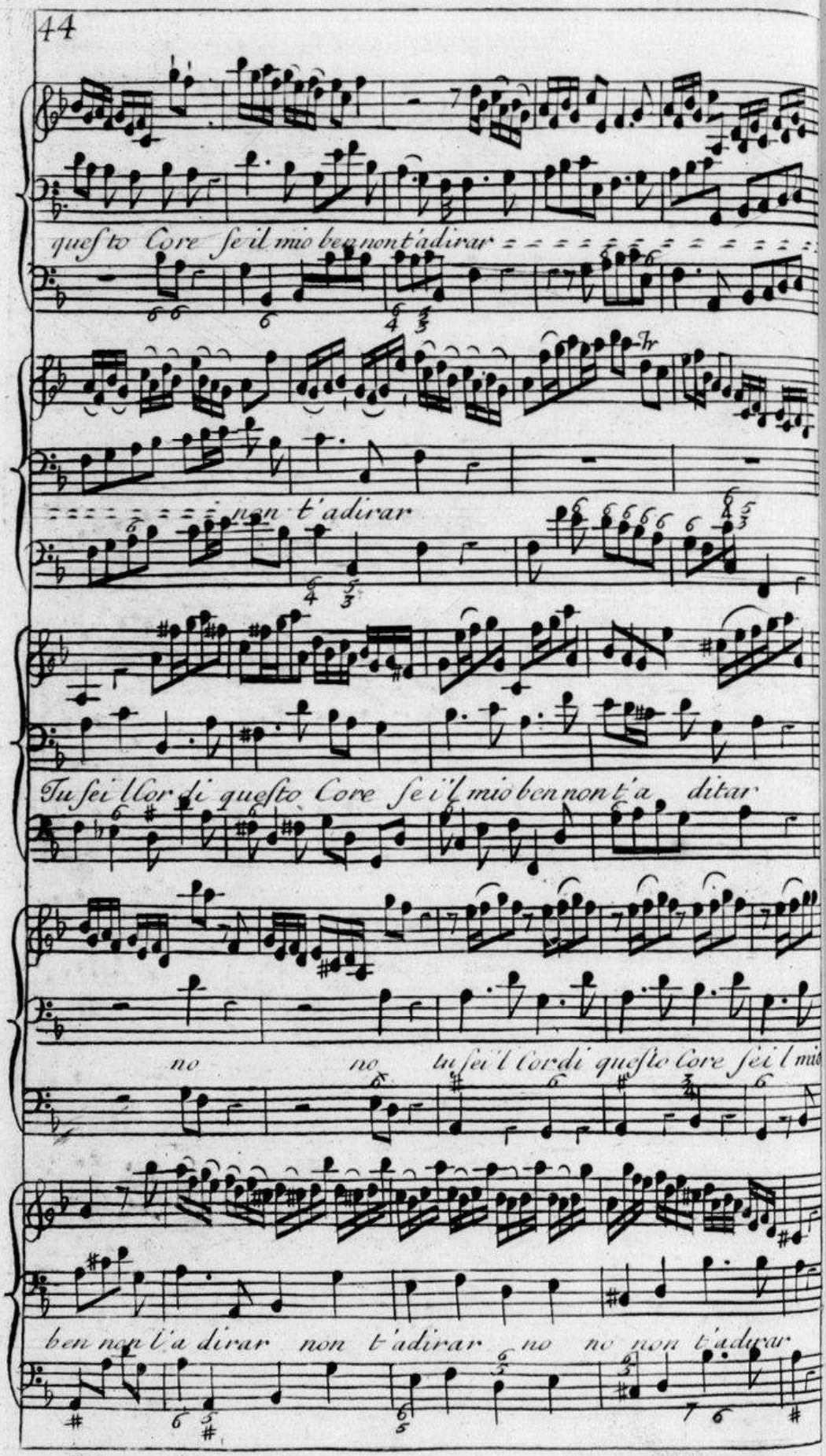

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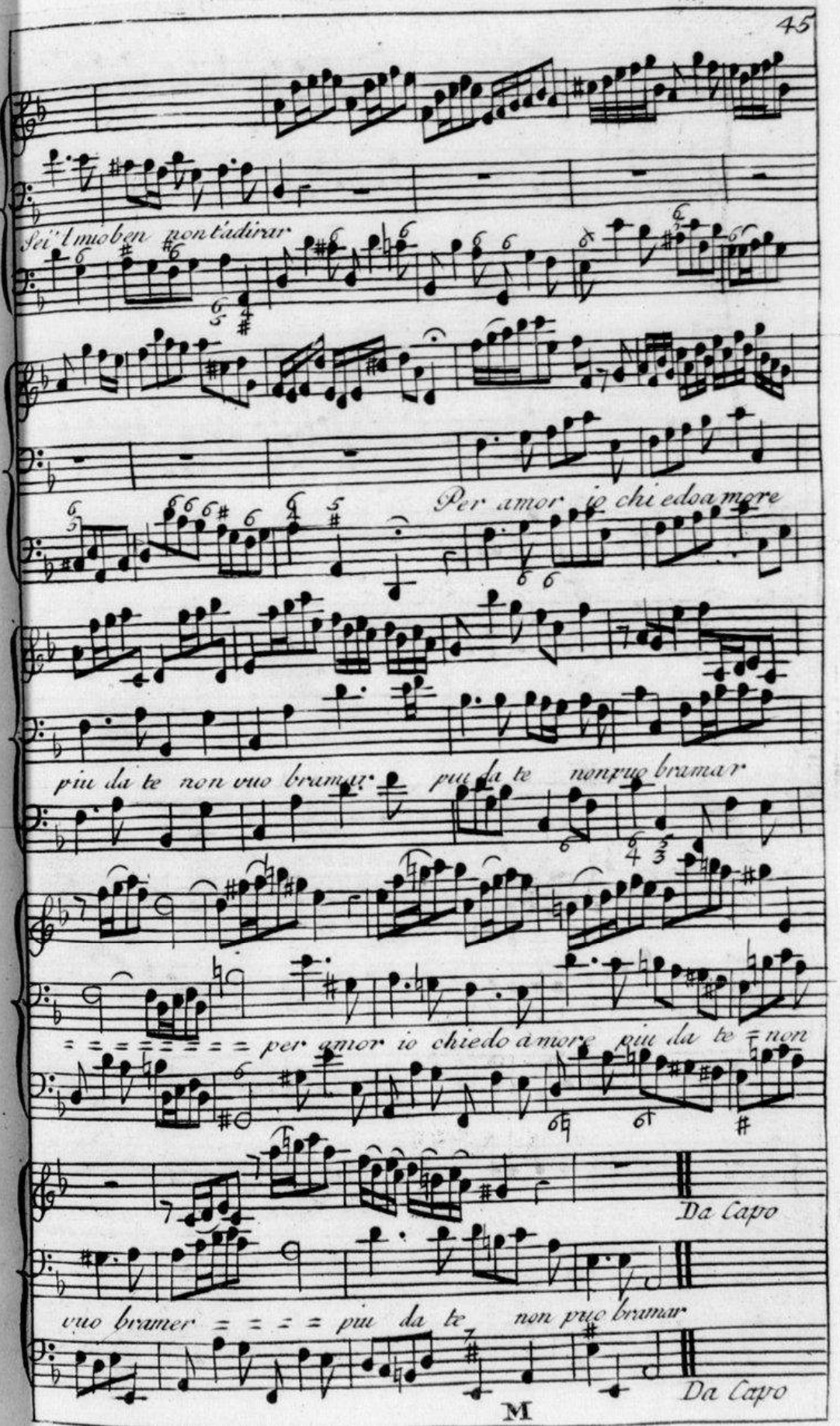

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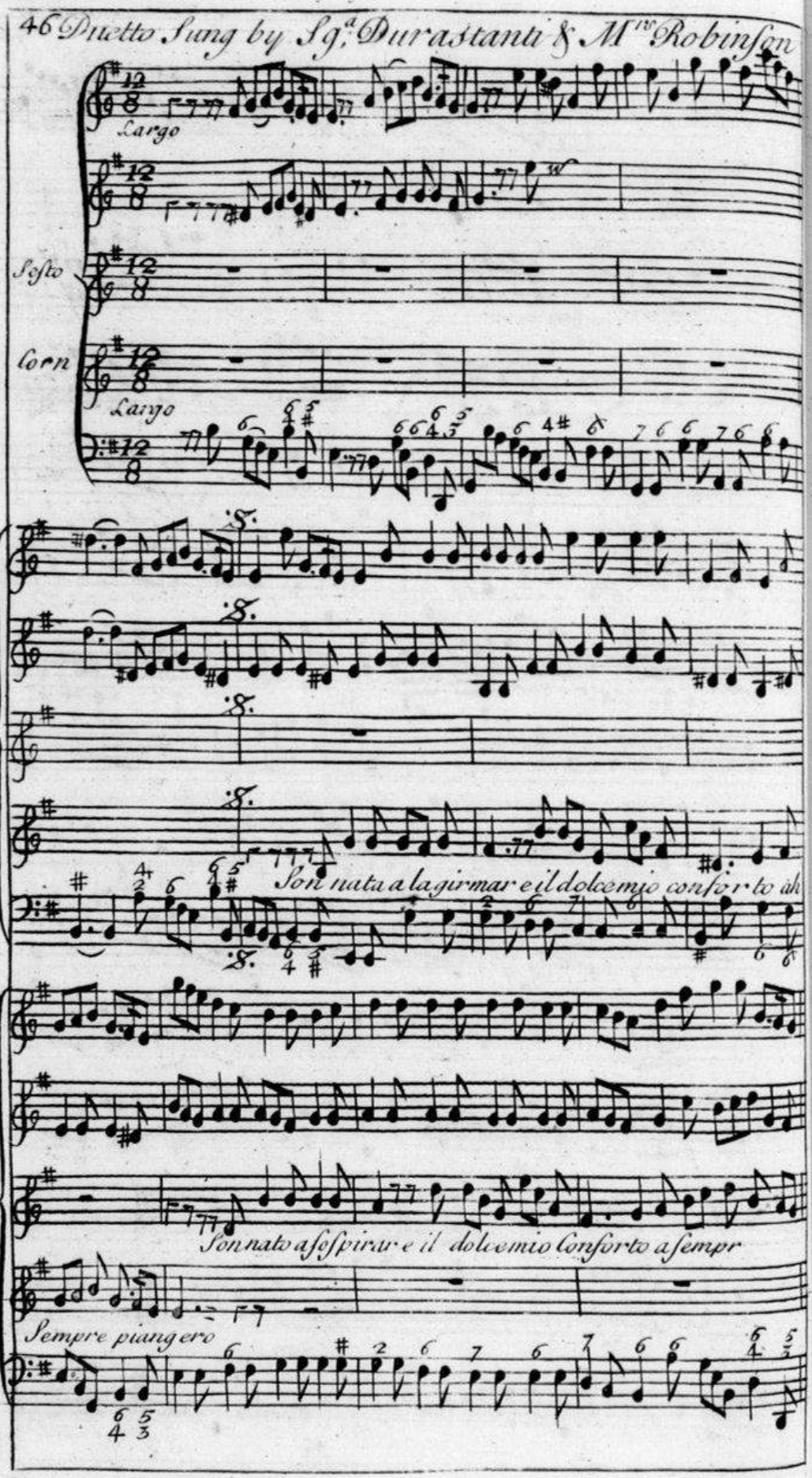
Duetto Sung by Sg.ª Durastanti & M.rs Robinson



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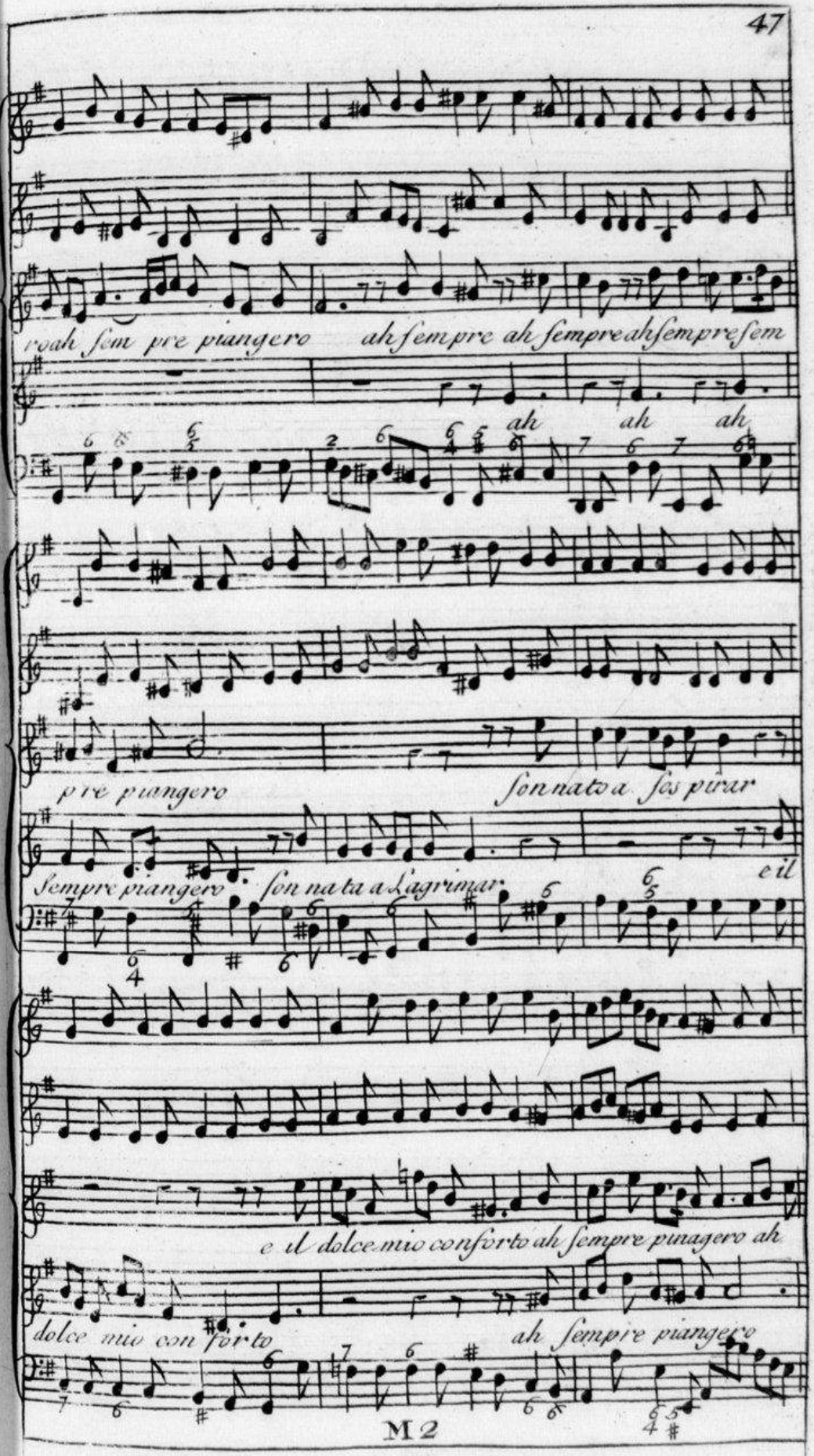

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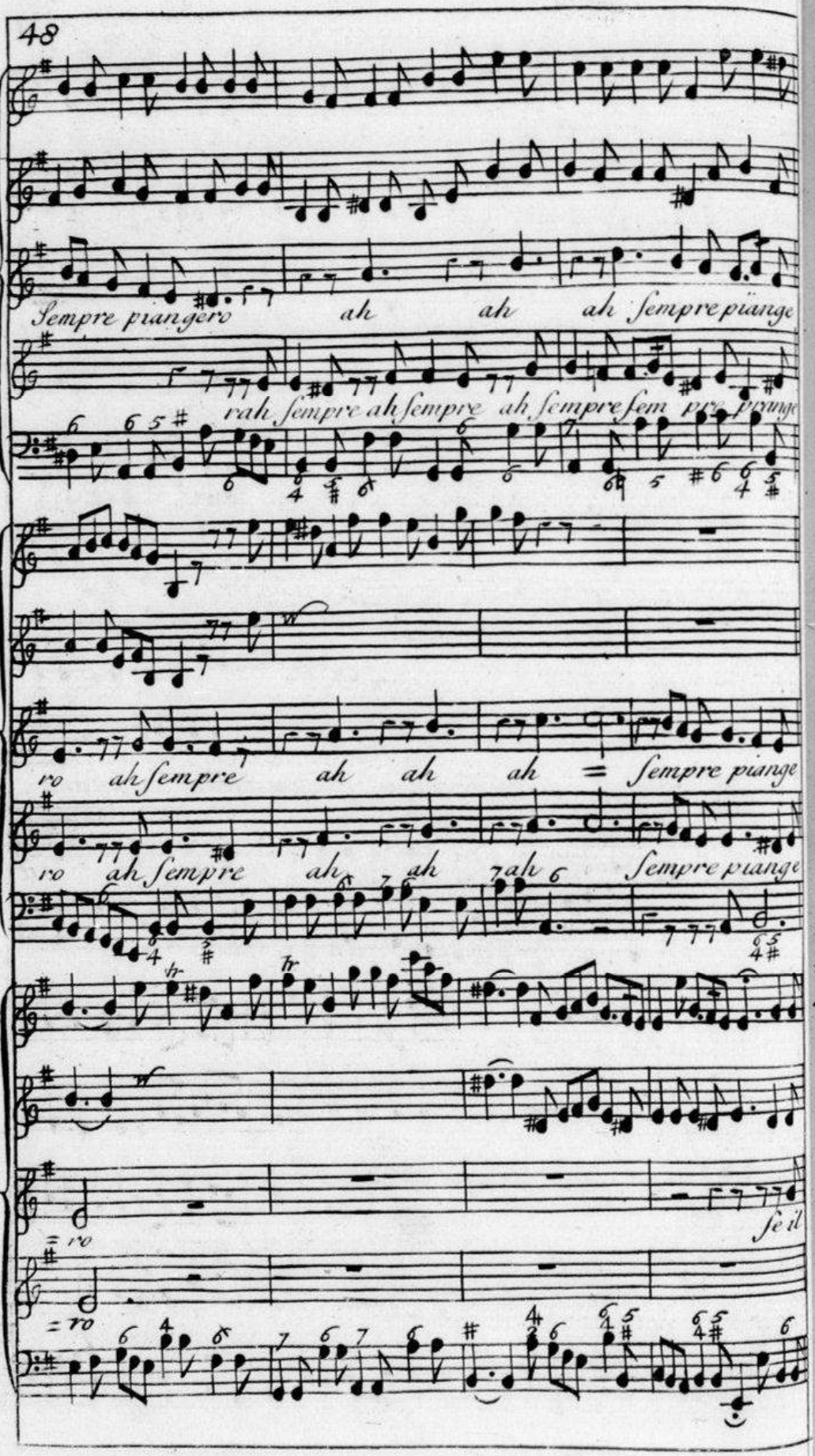

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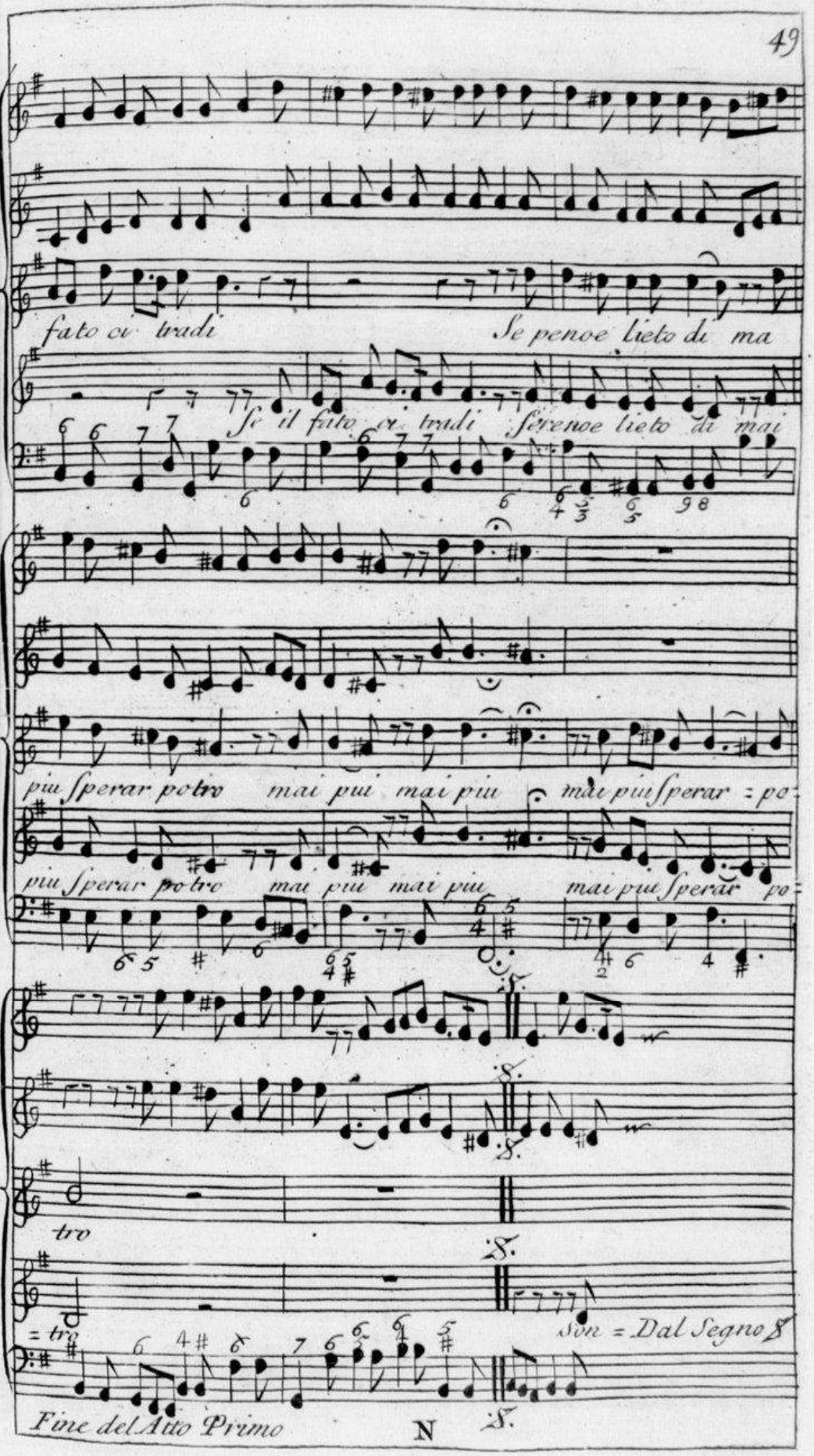

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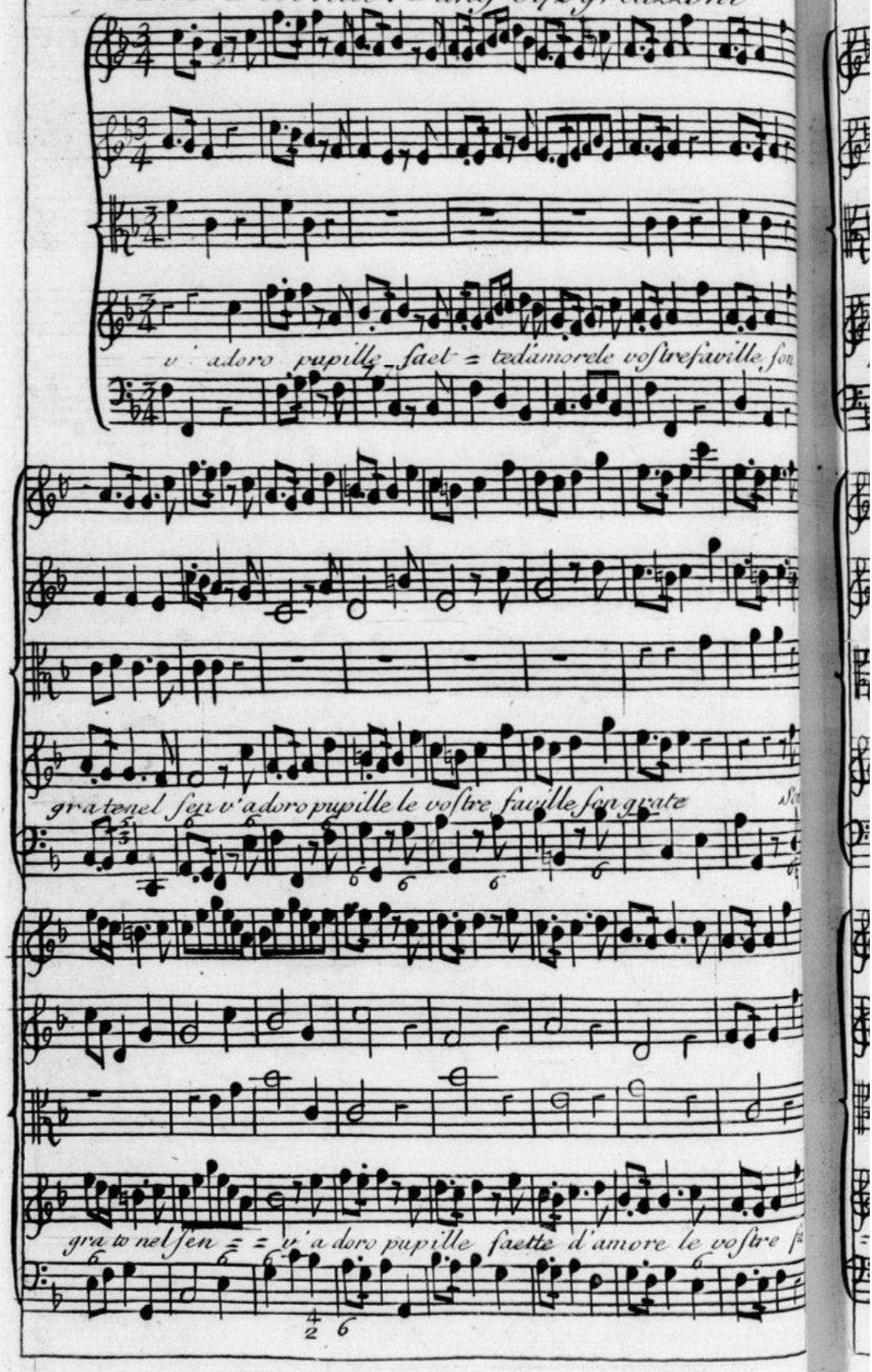
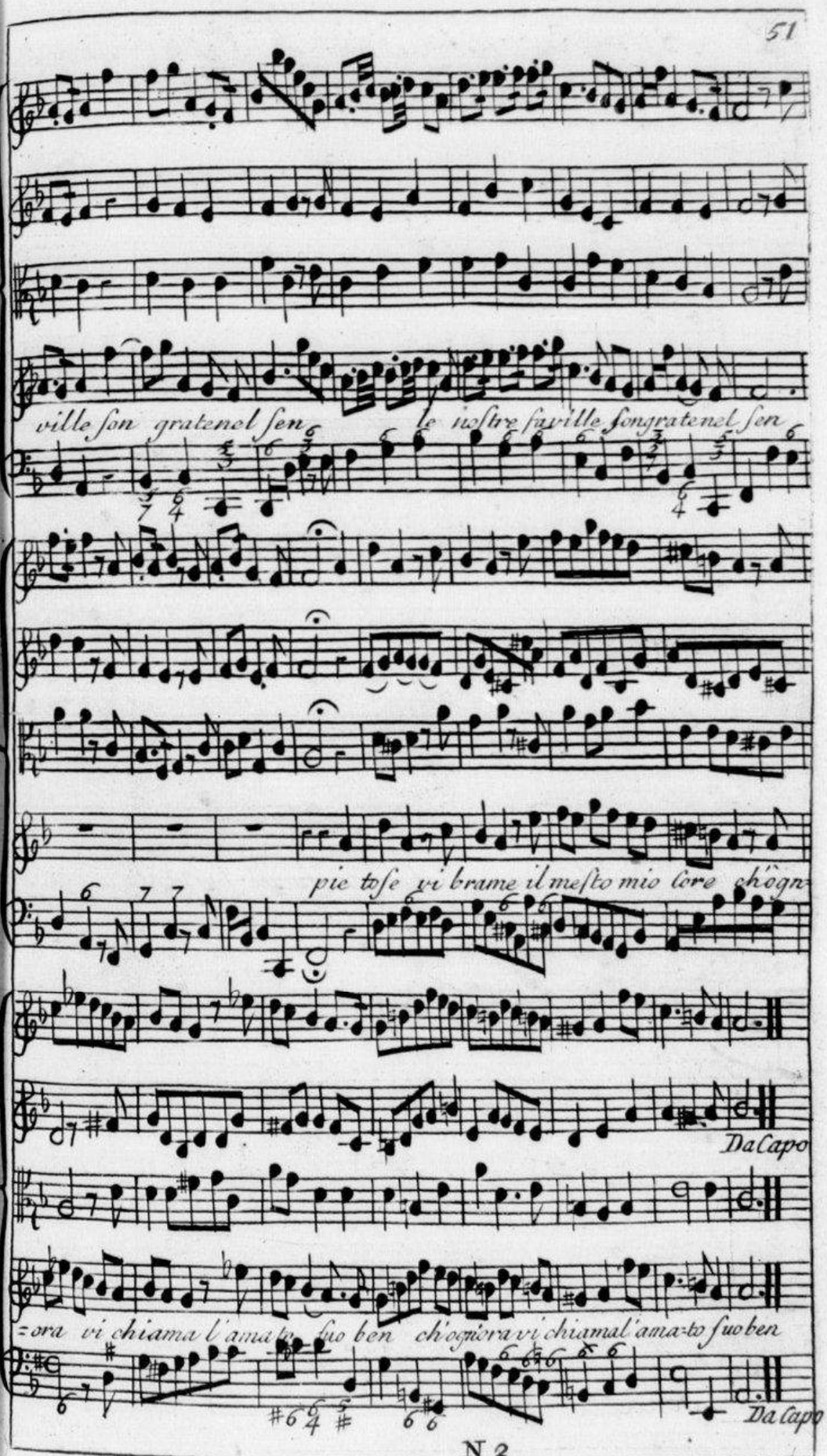
Atto Secondo. Sung by Sg.ª Cuzzoni





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Sung by Sgr. Senesino

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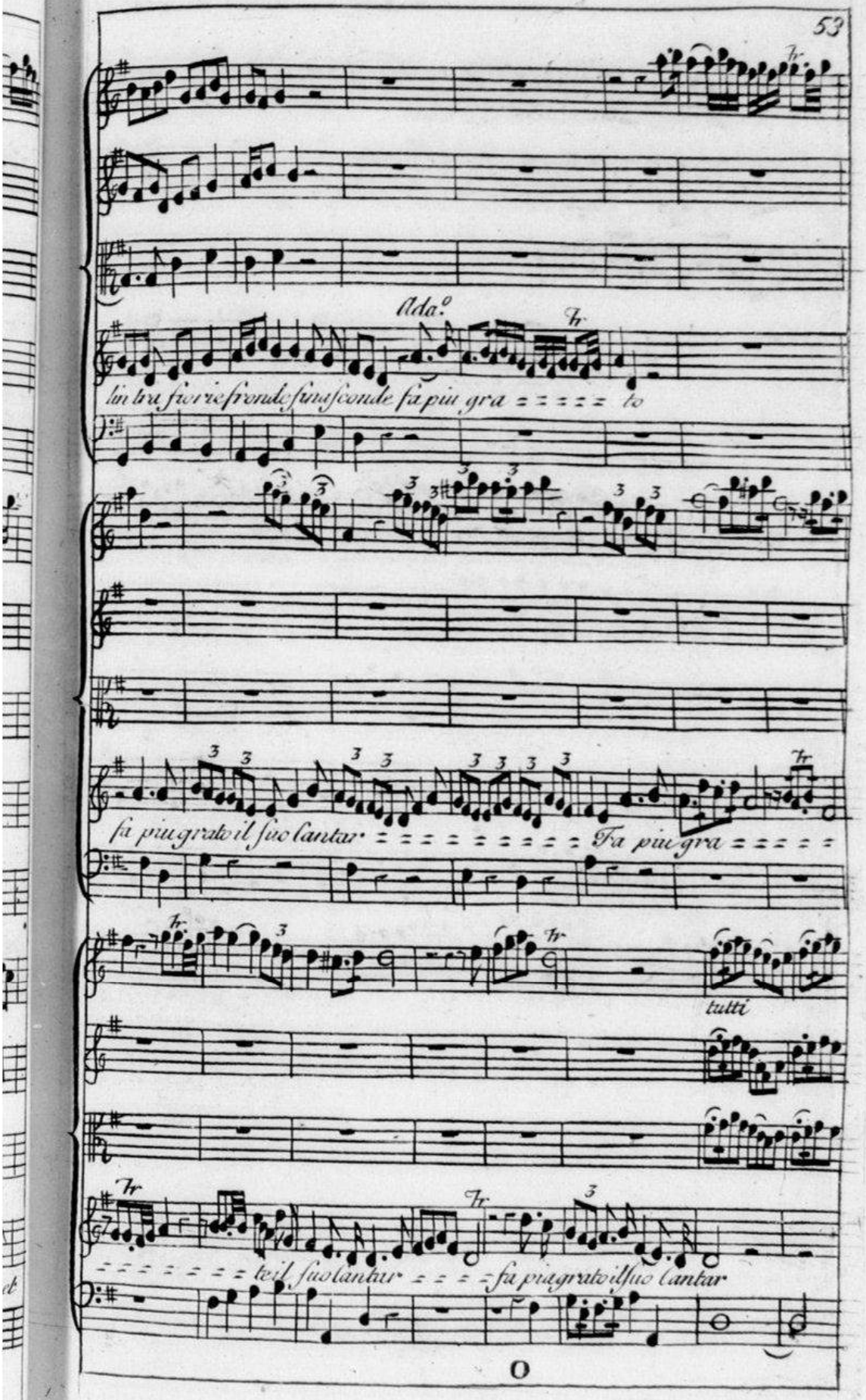

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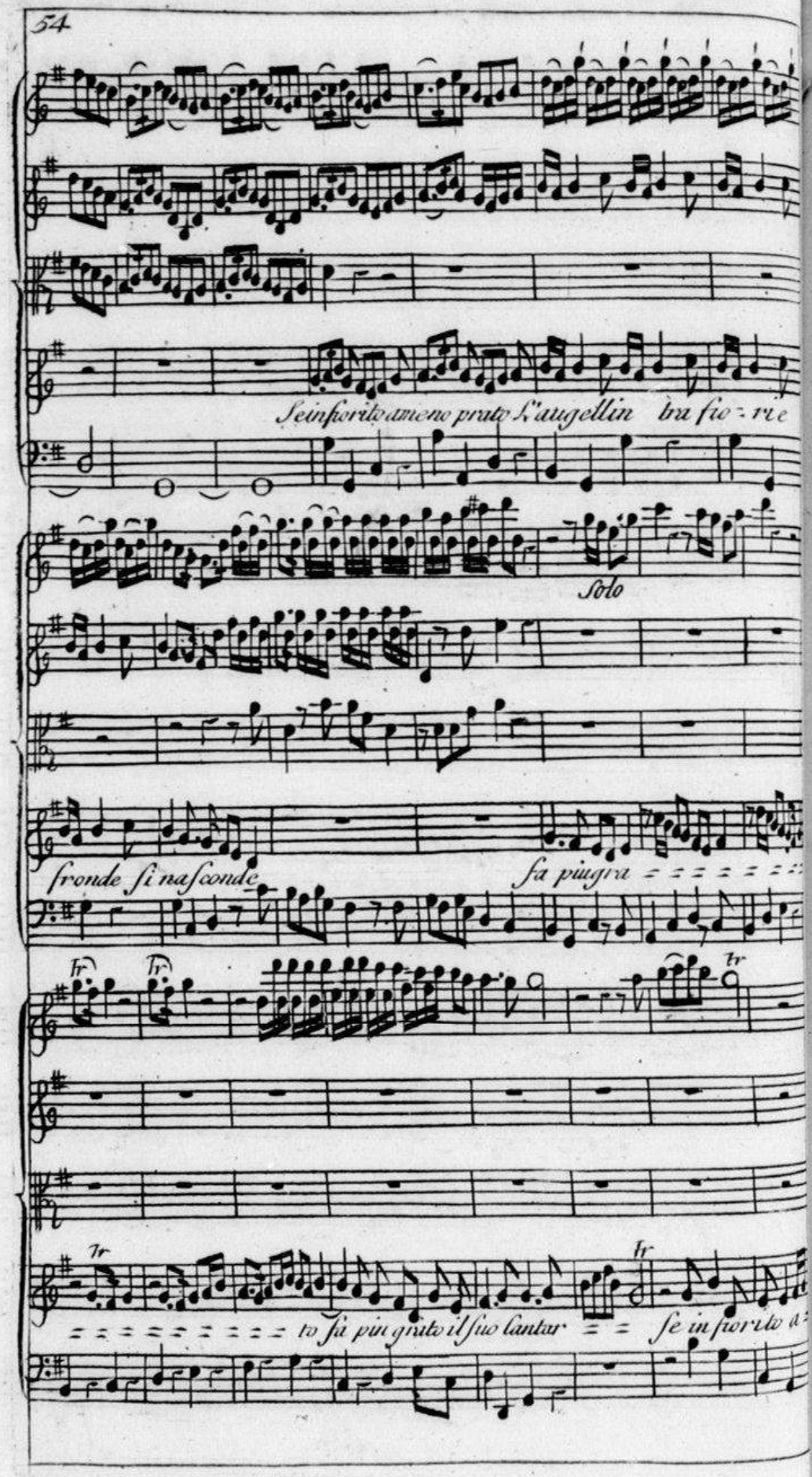

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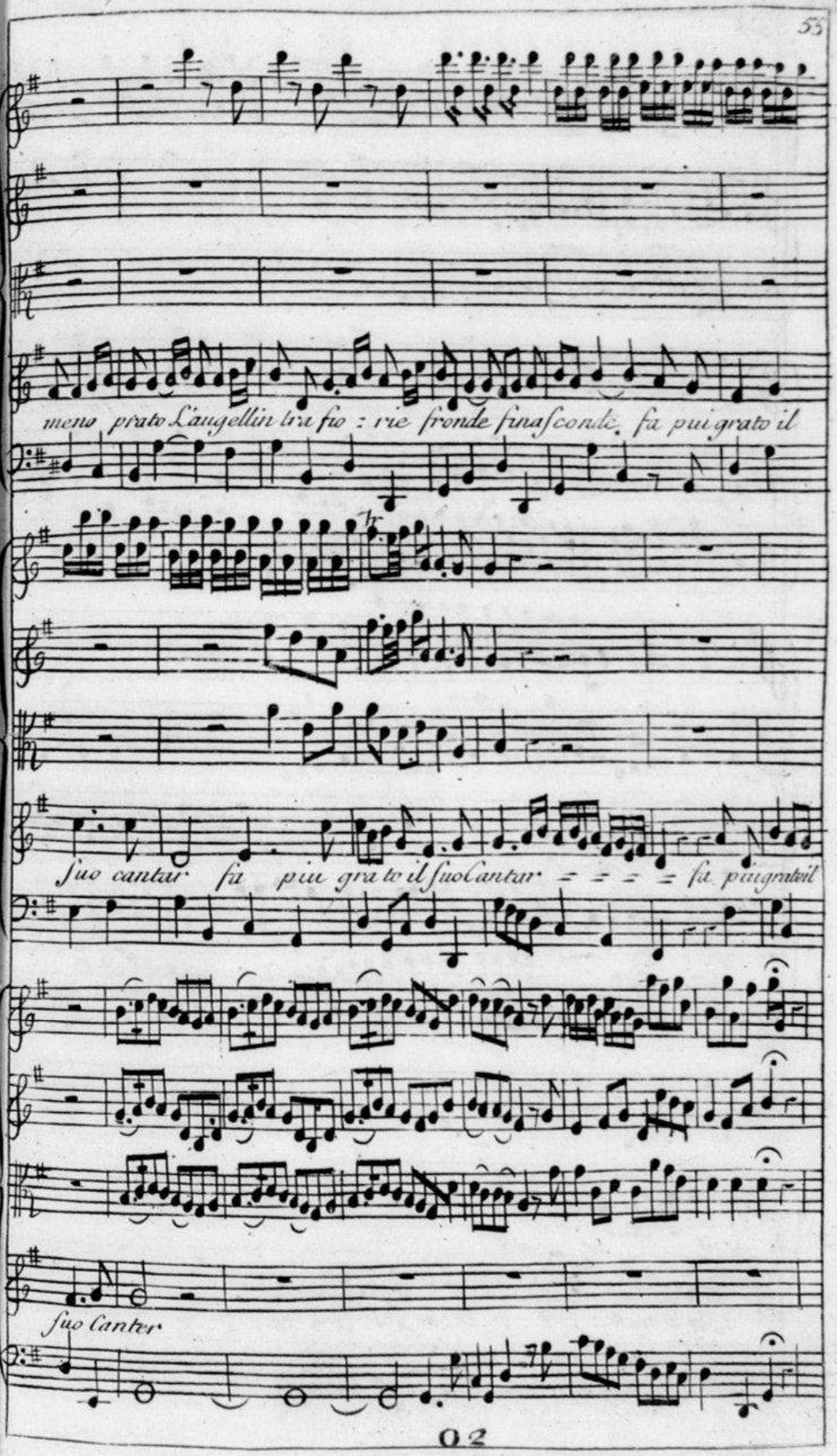

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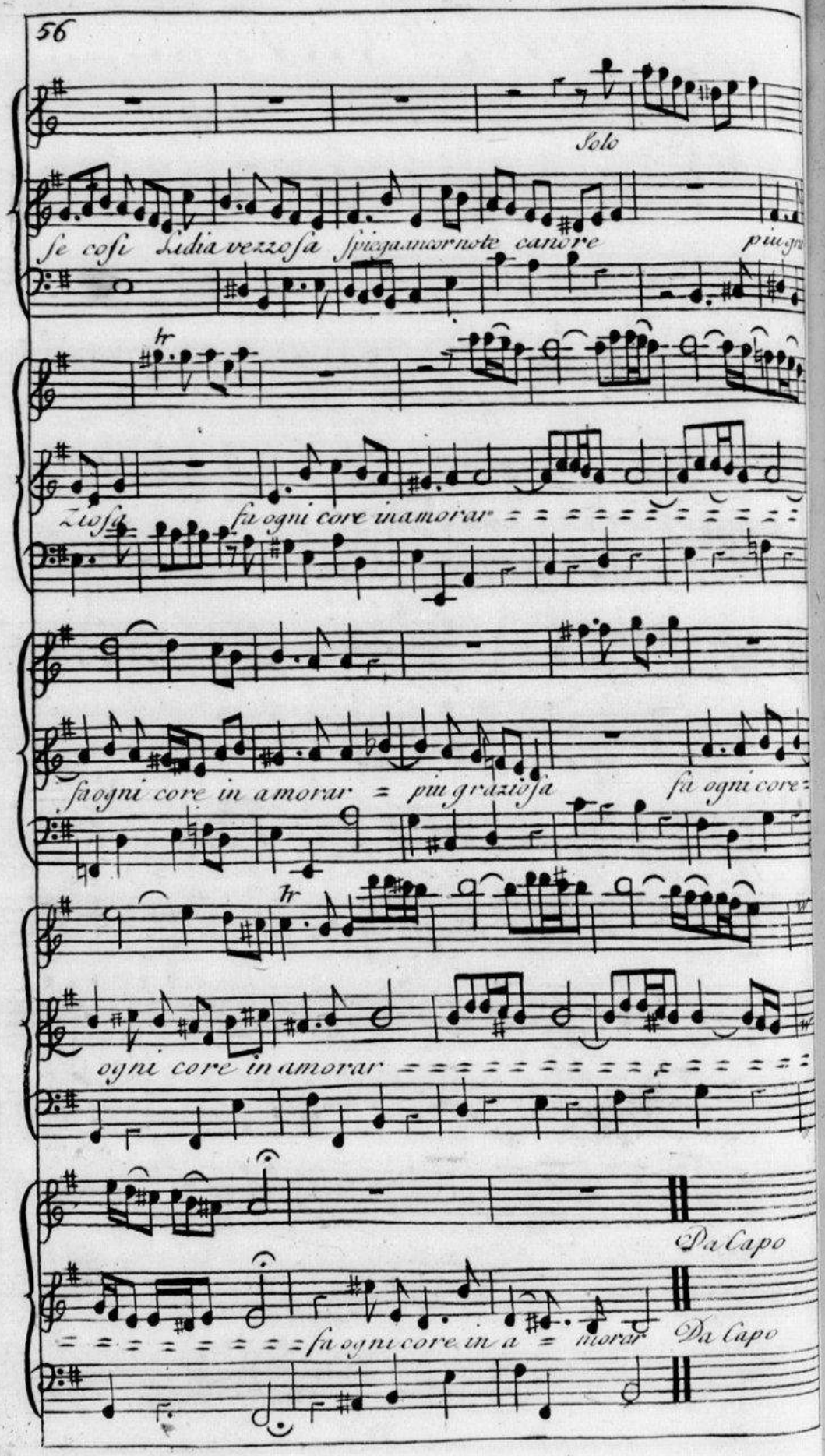

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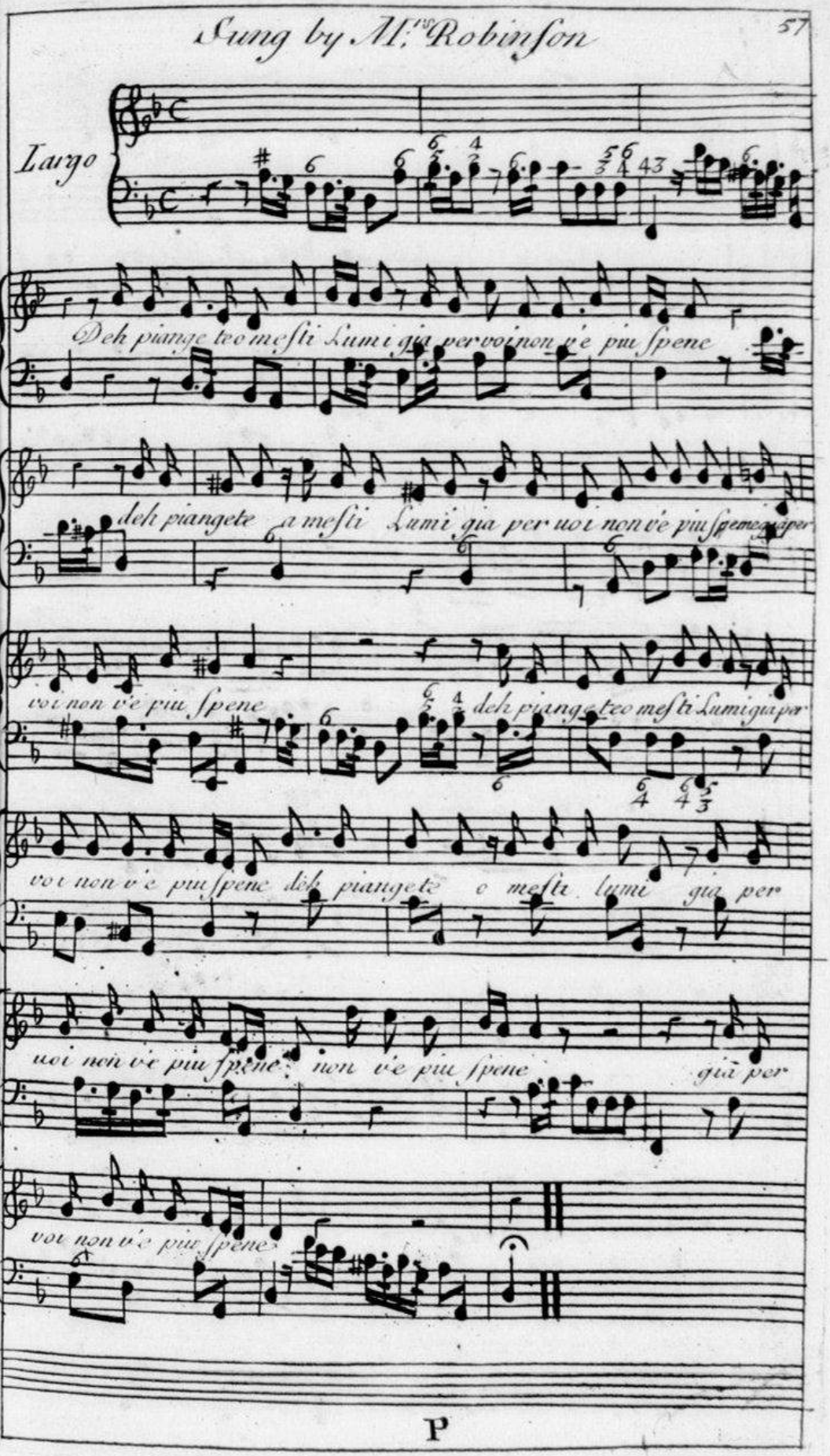
Sung by Mr. Robinson



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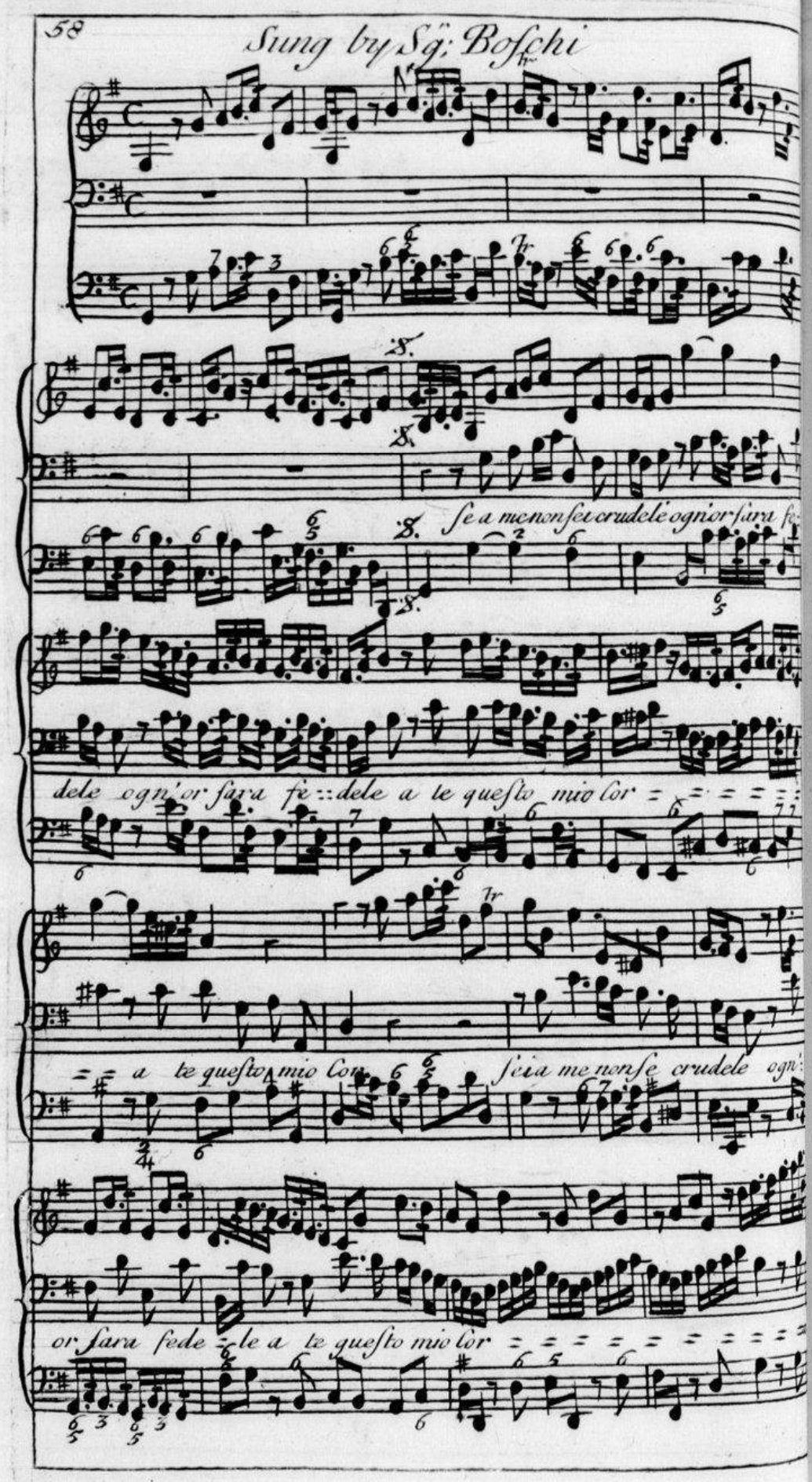
Source gallica.bnf.fr / Bibliothèque nationale de France

Sung by Sg: Boschi



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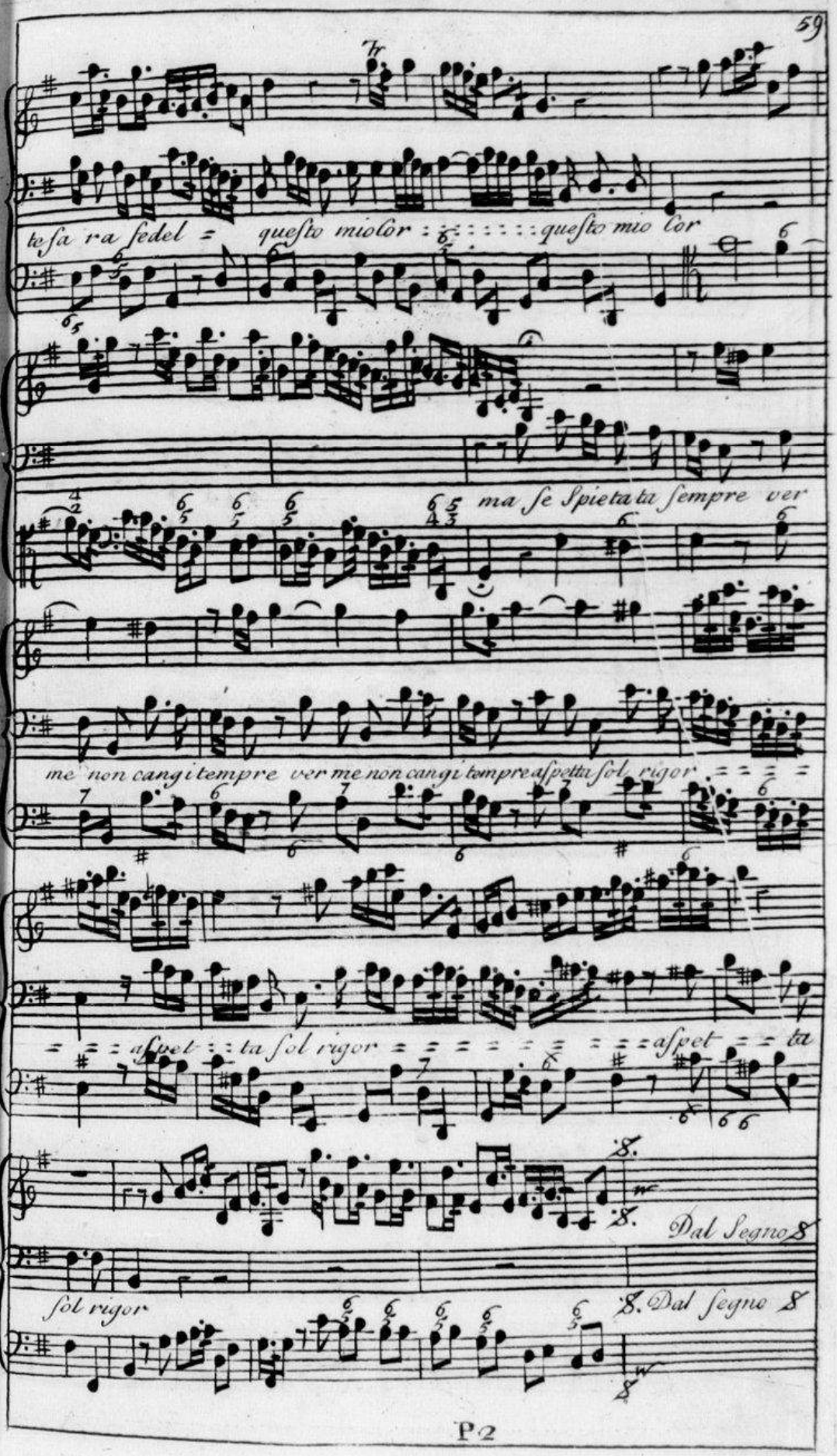

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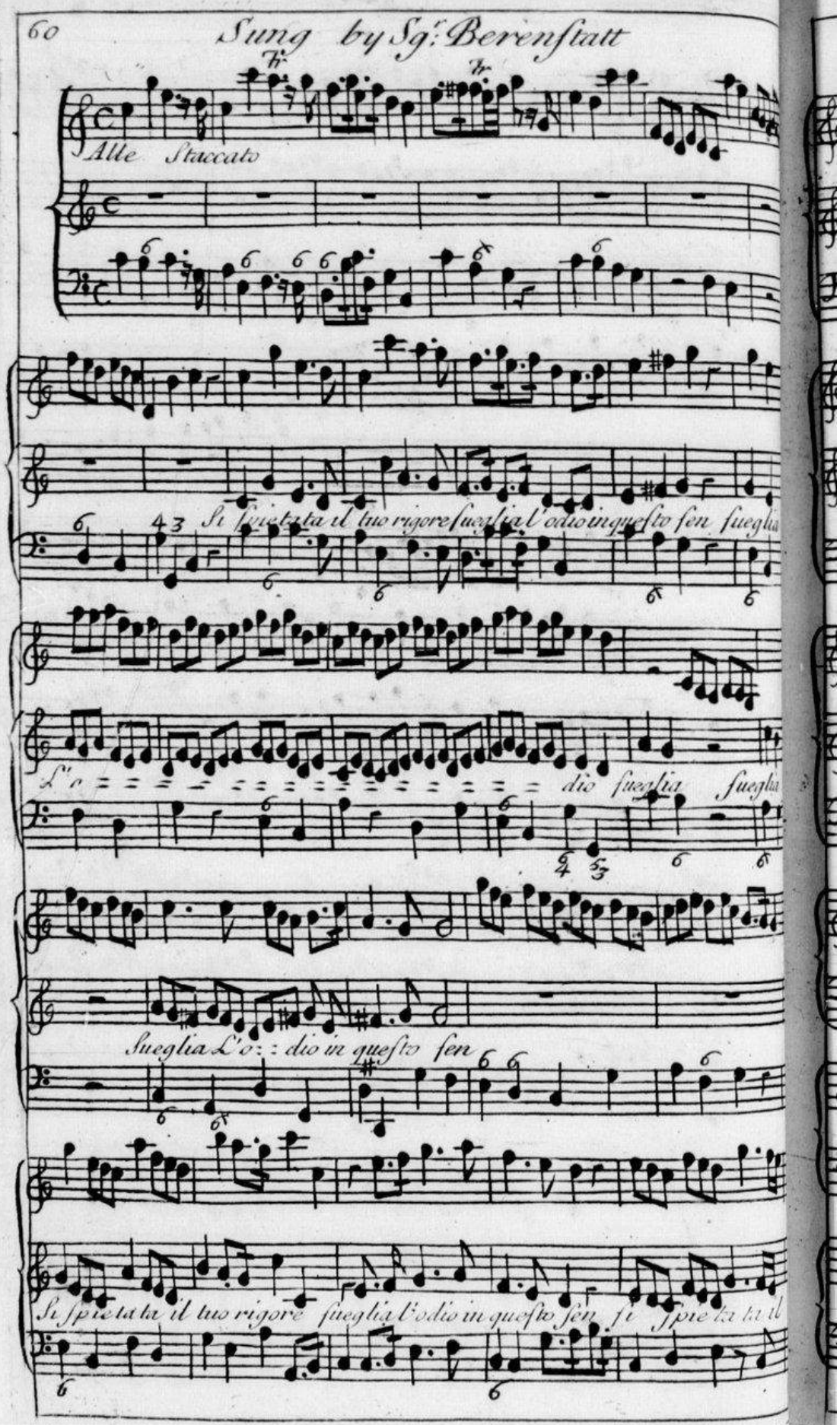

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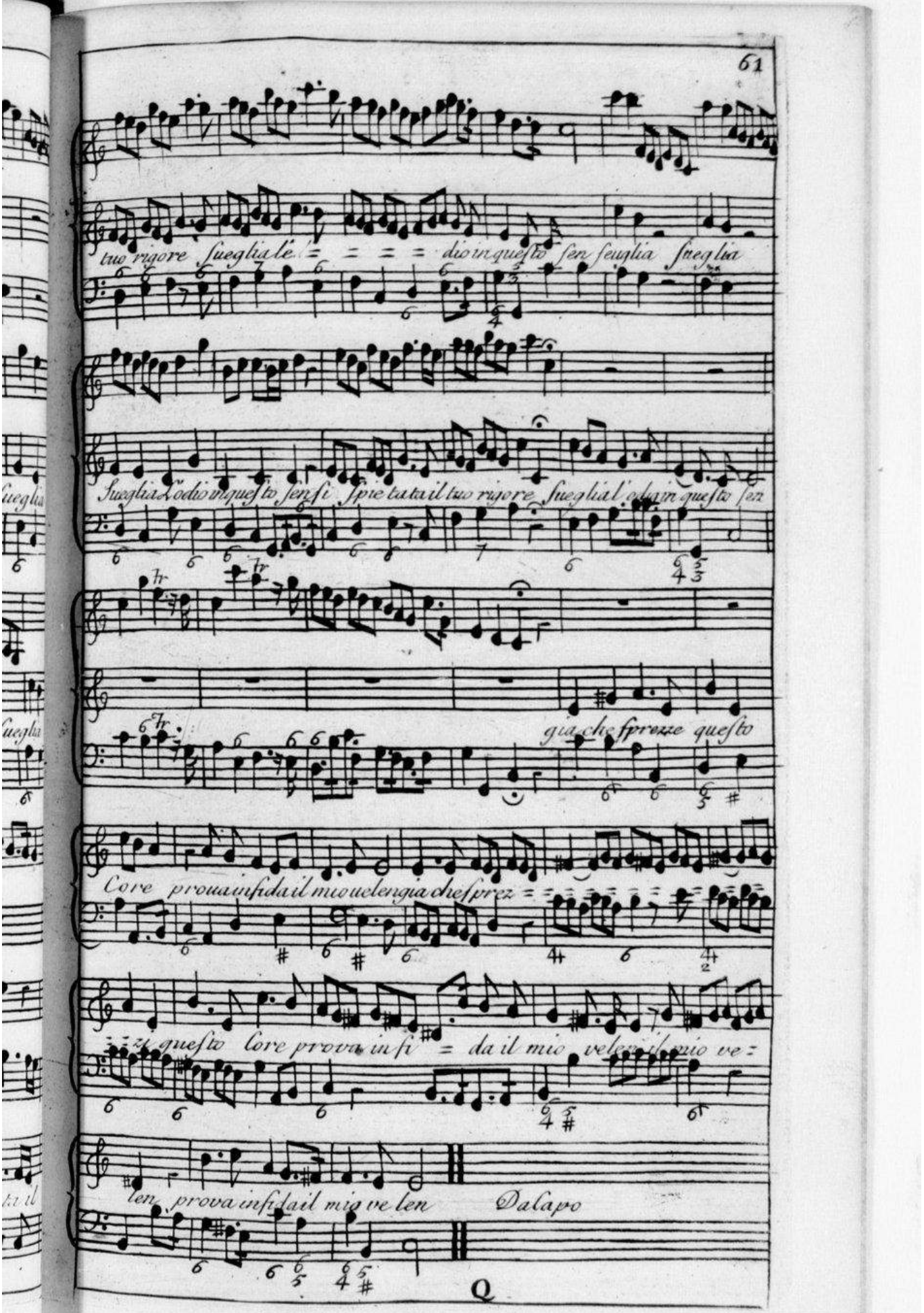

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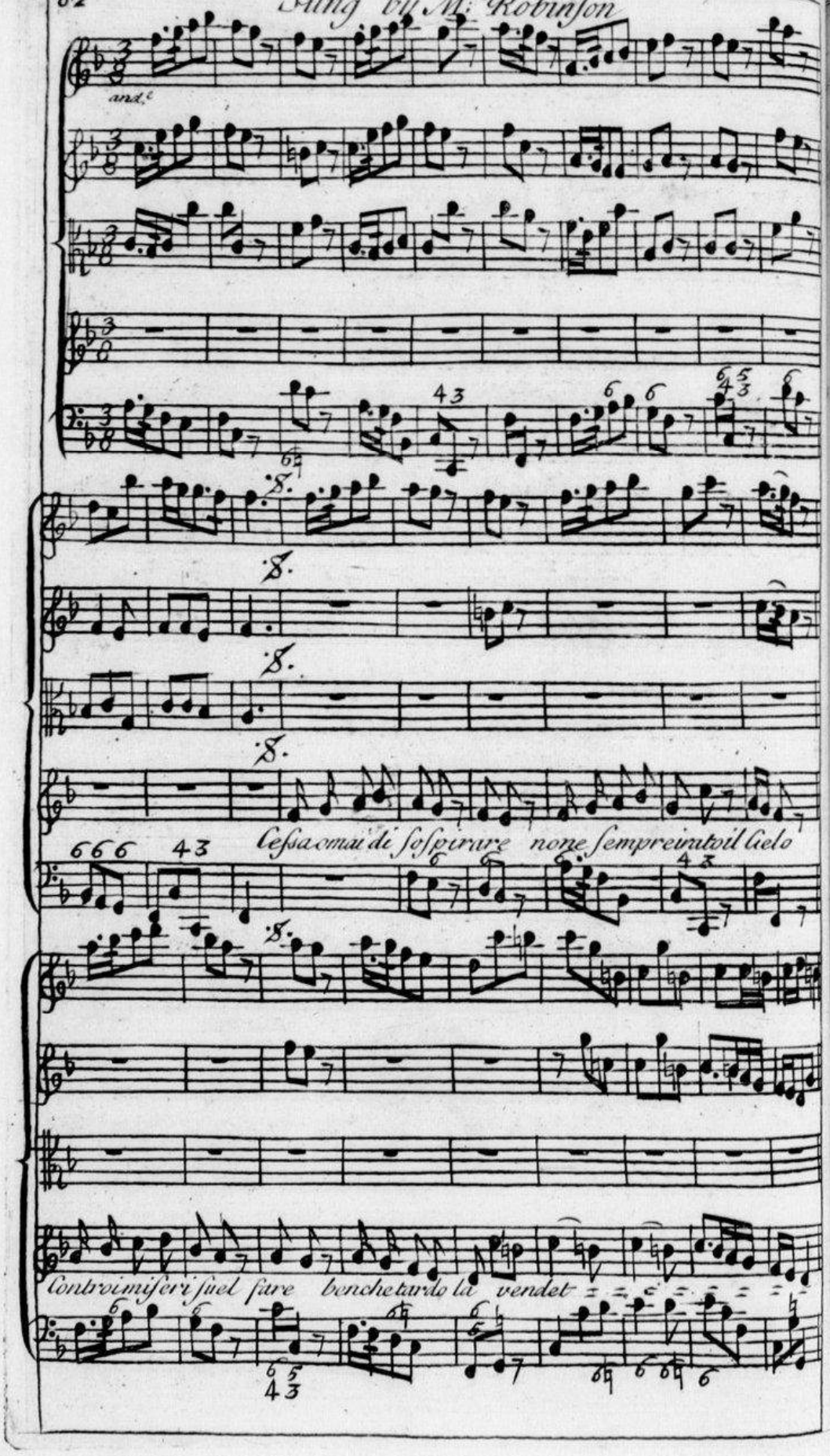
Sung by Mrs. Robinson



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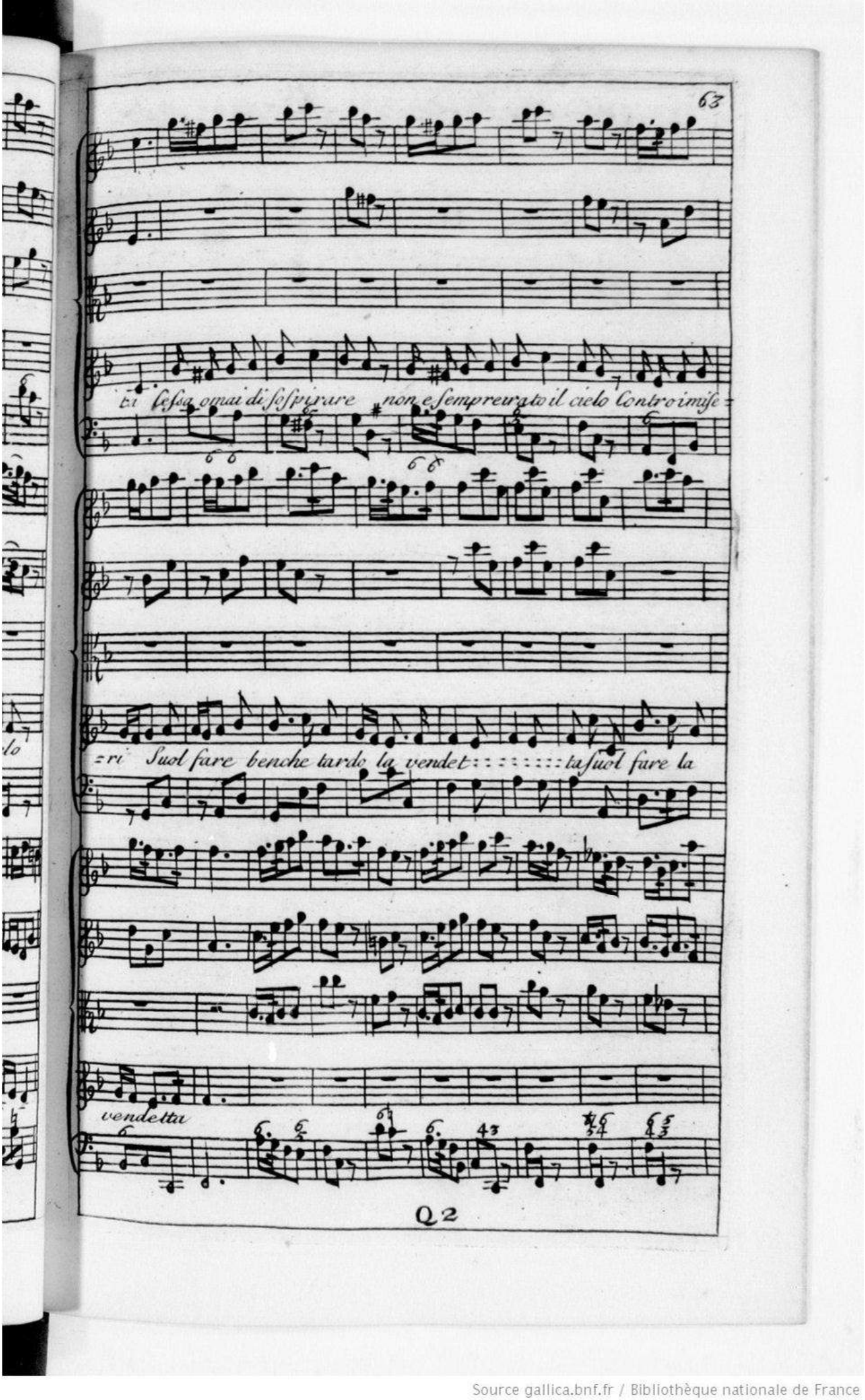

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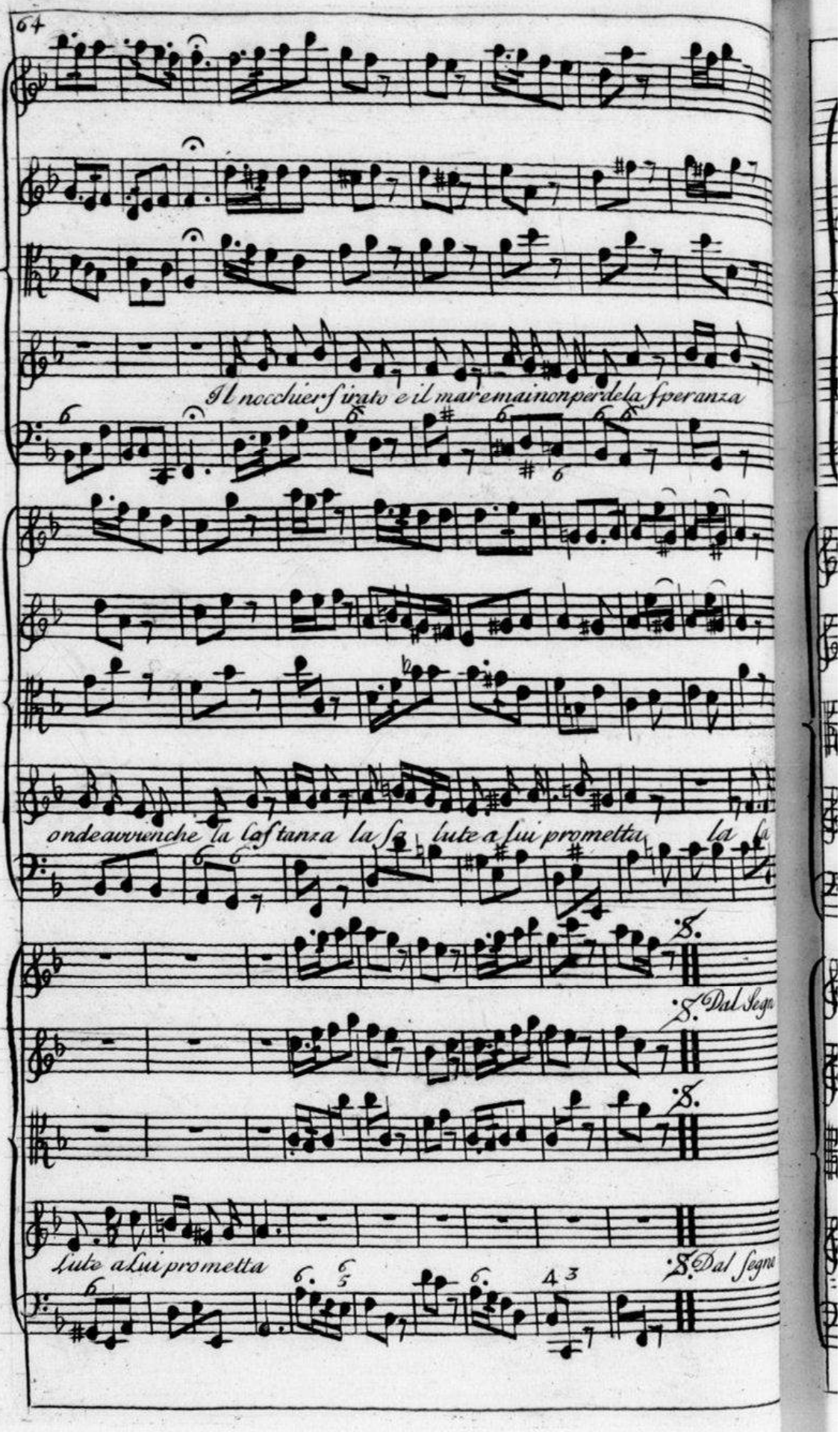

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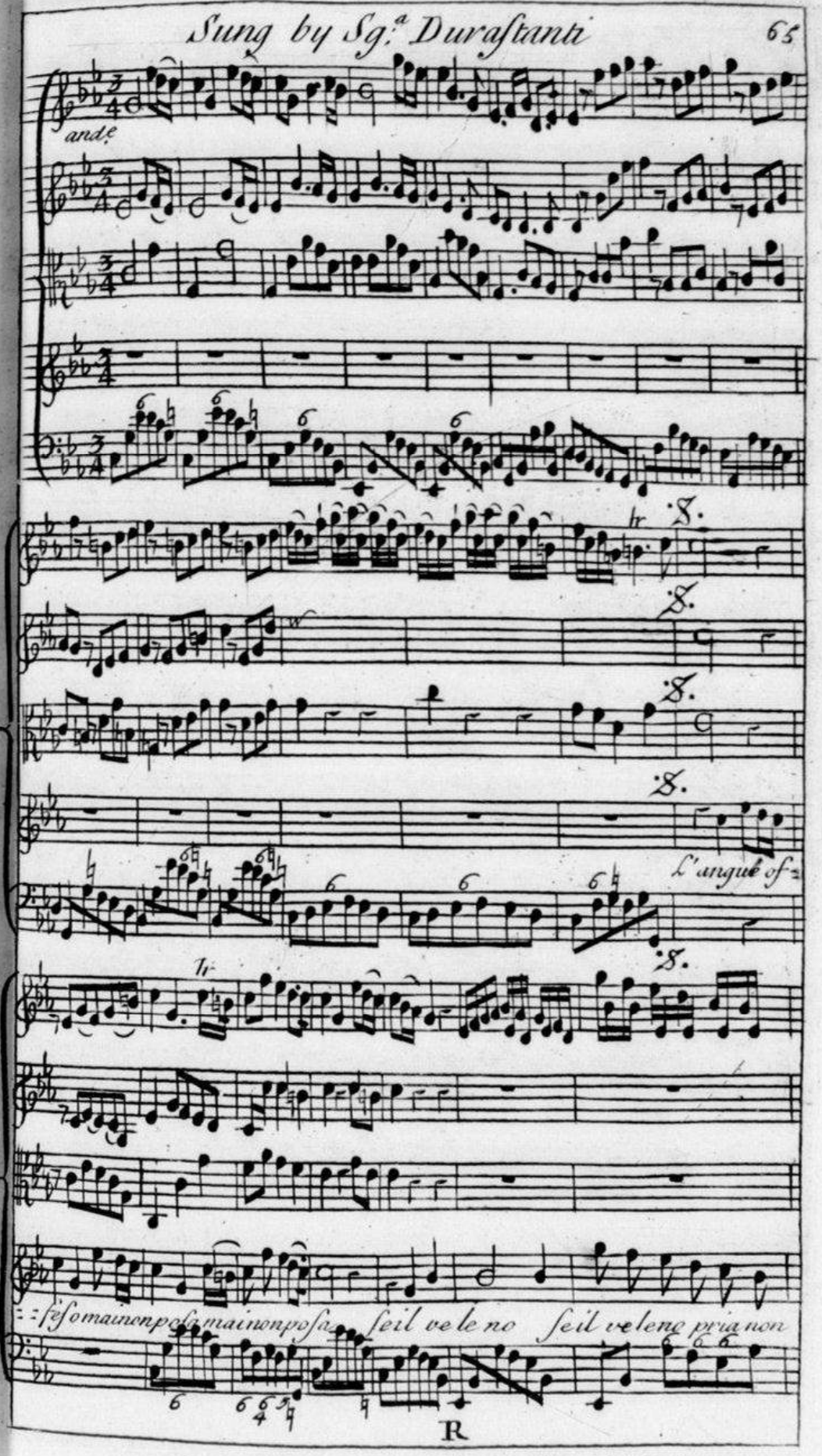

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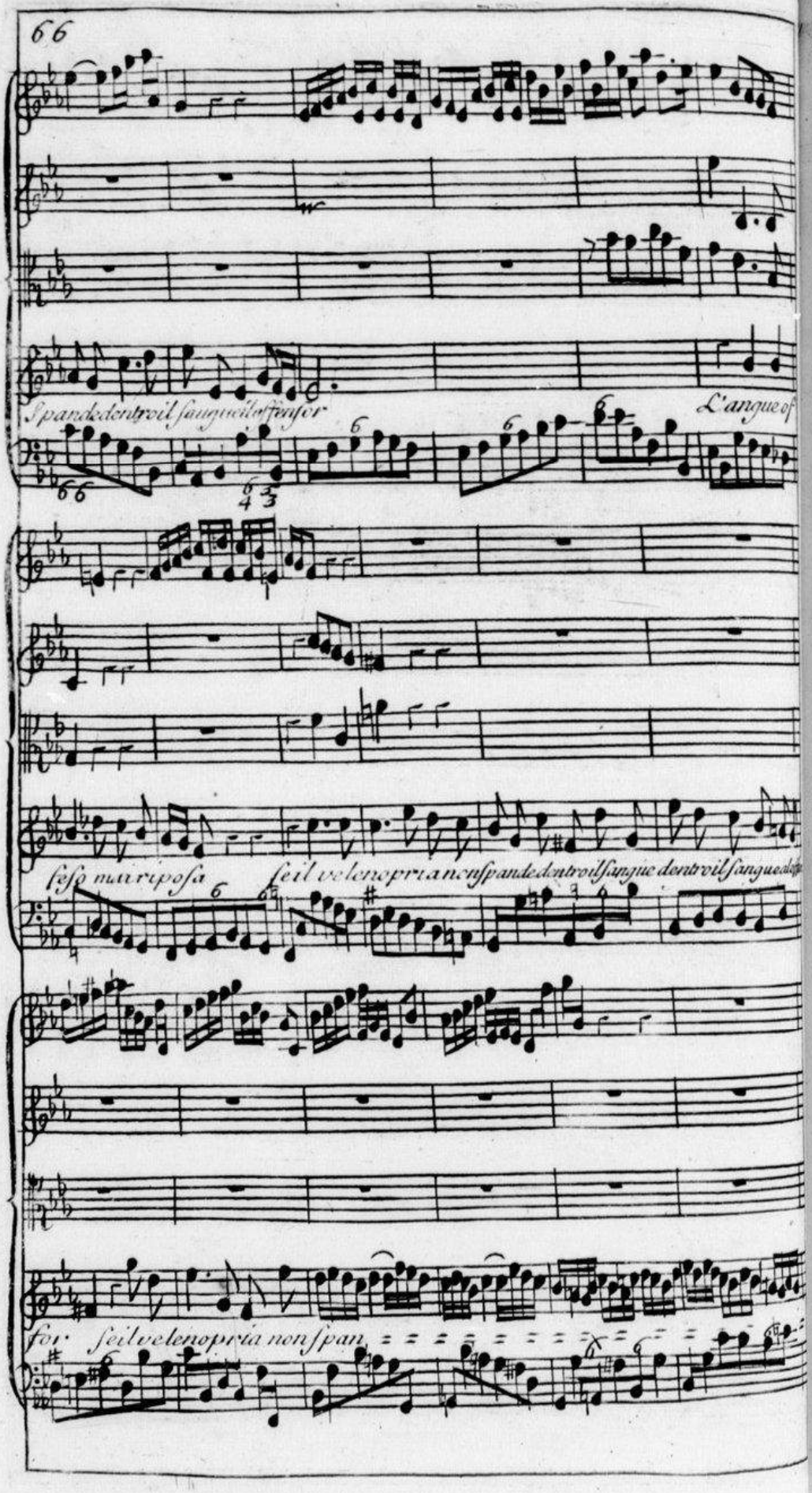

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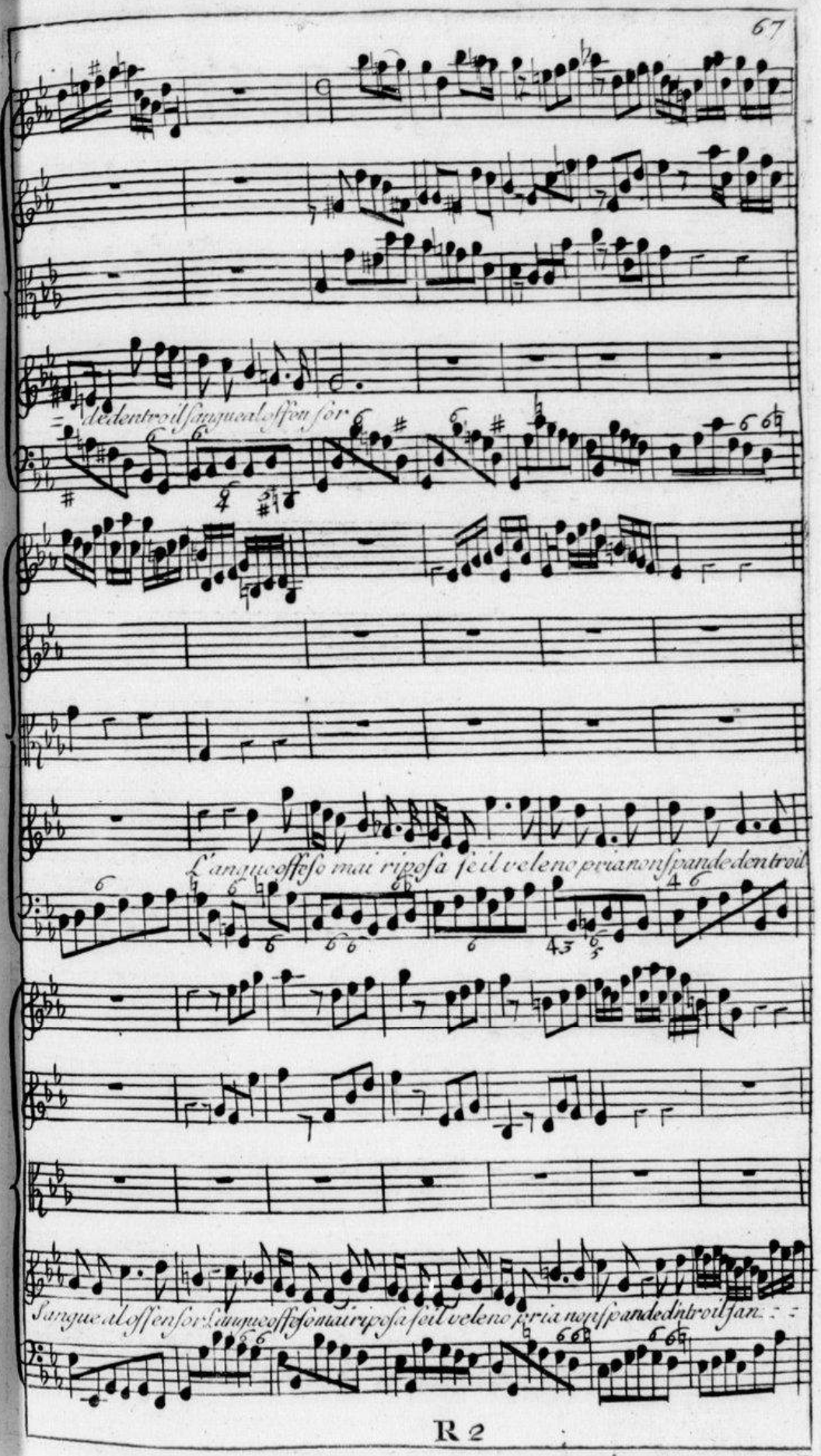

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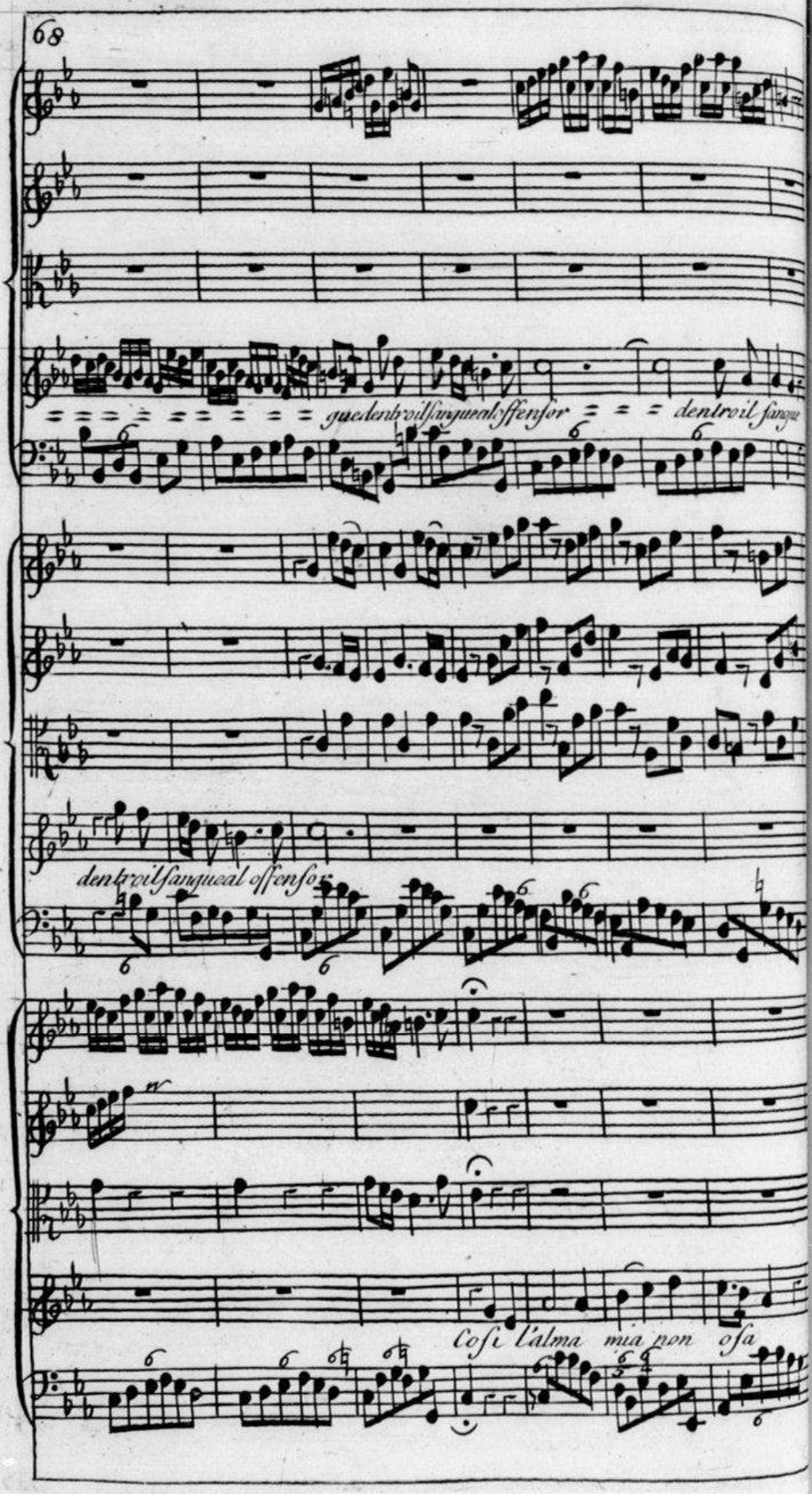

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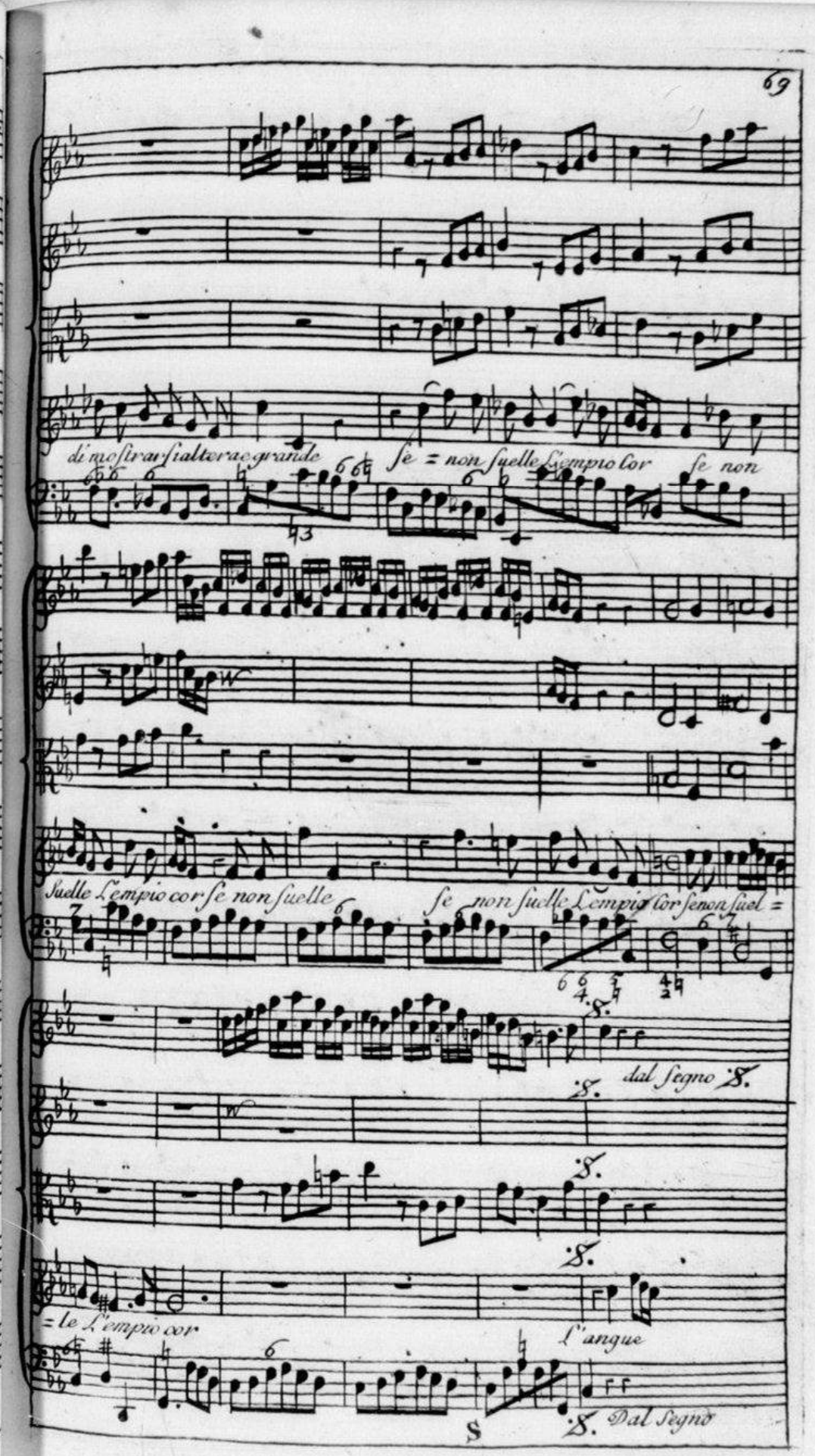

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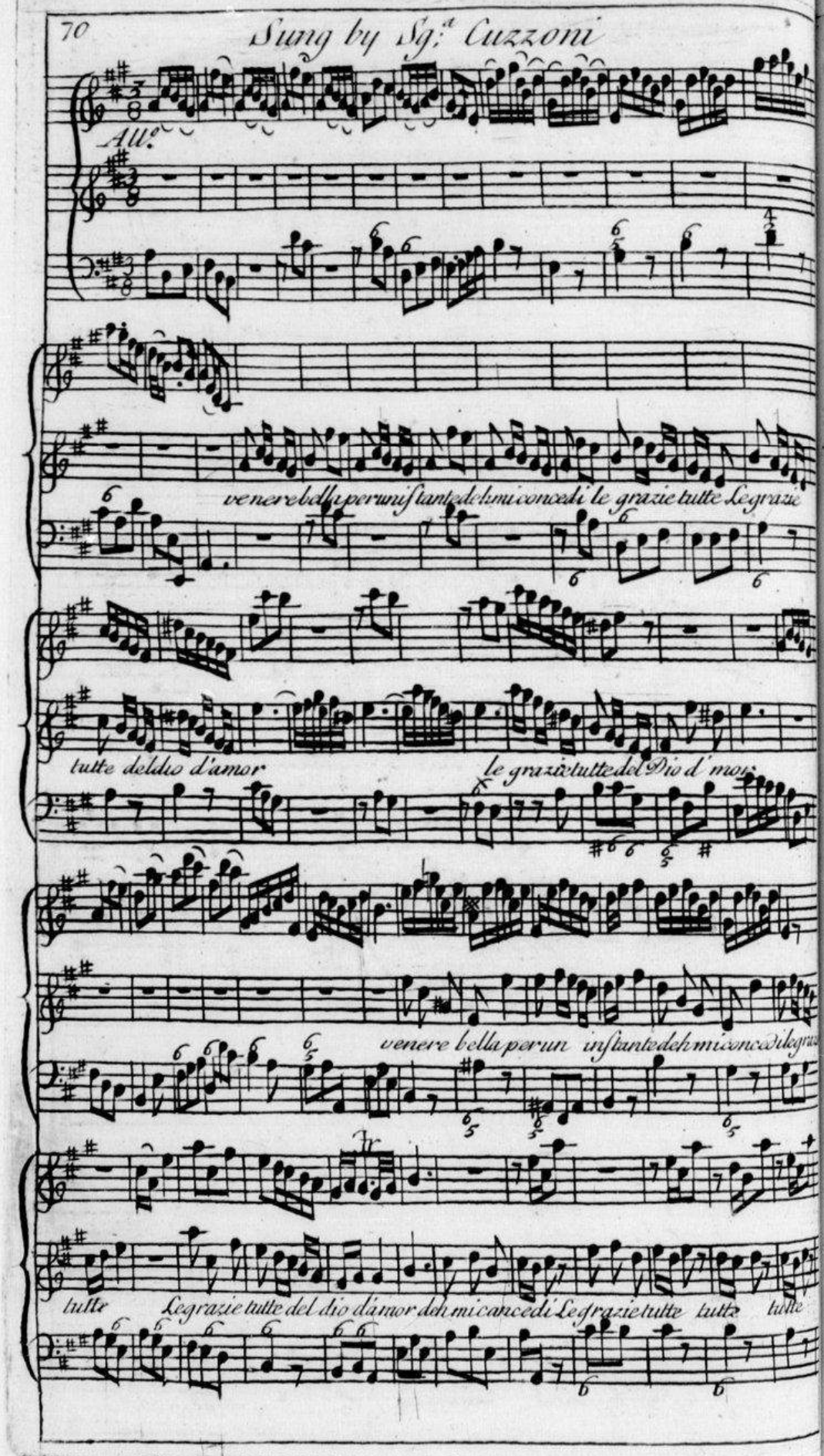
Sung by Sg.ª Cuzzoni



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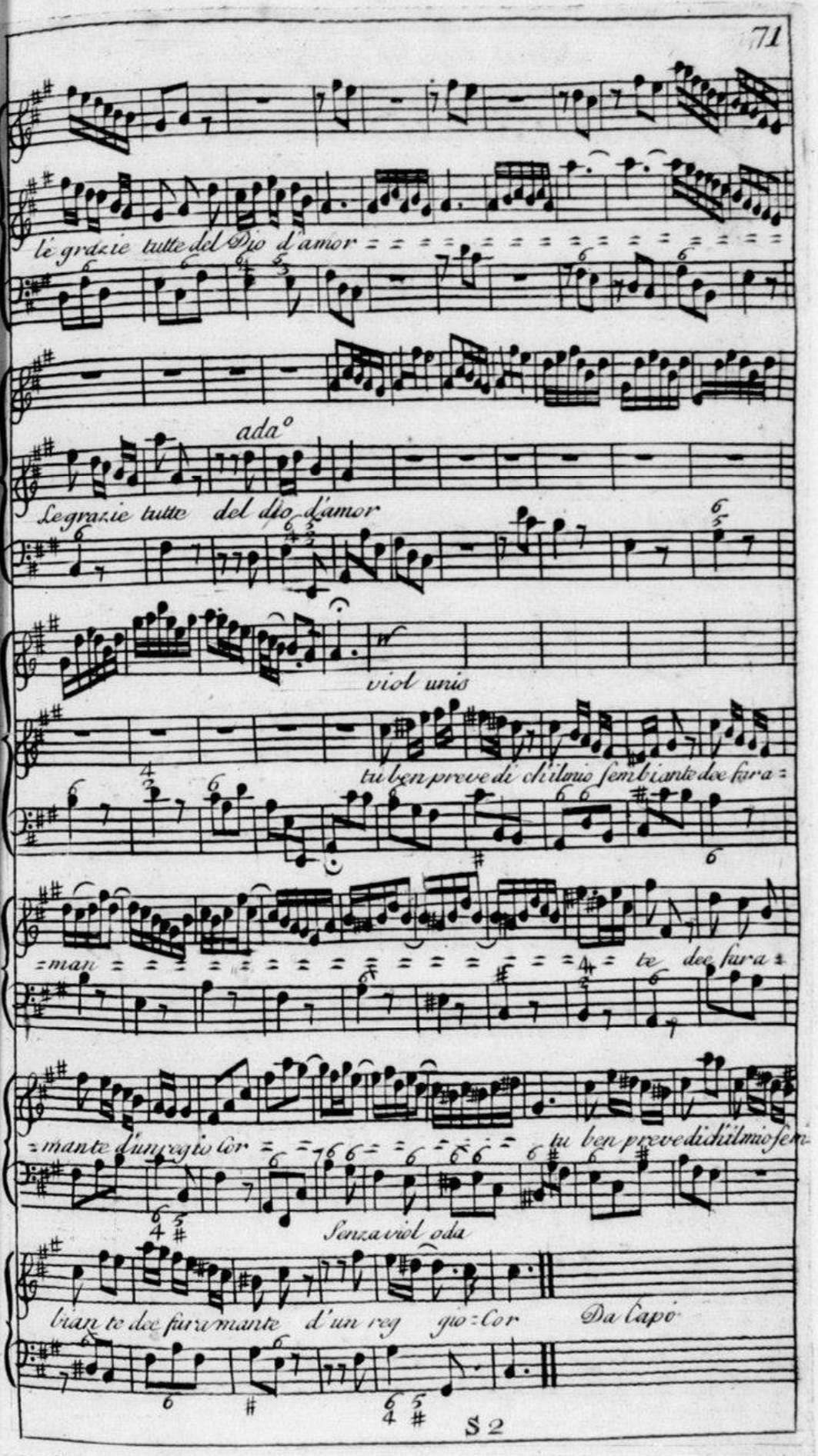

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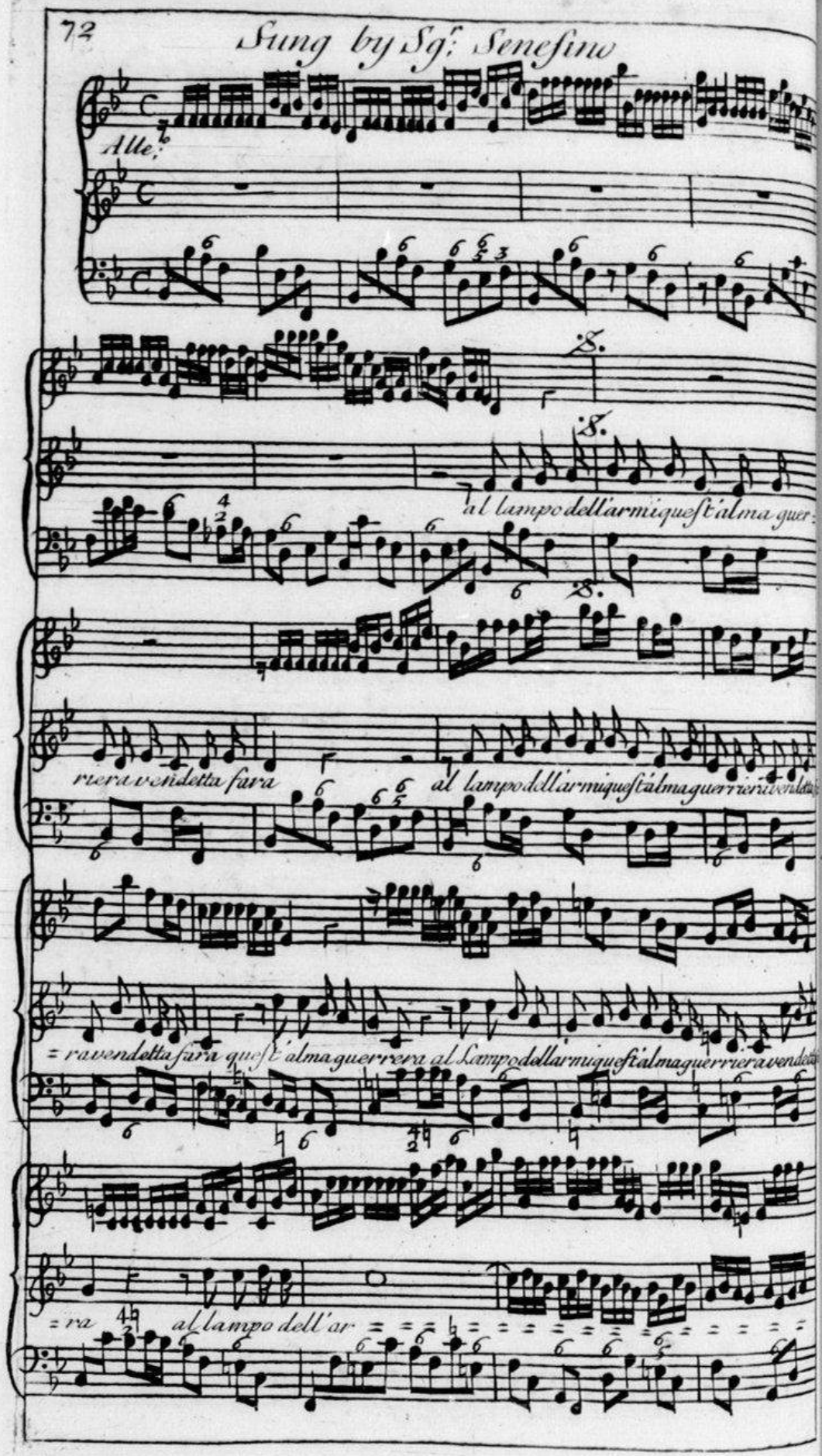

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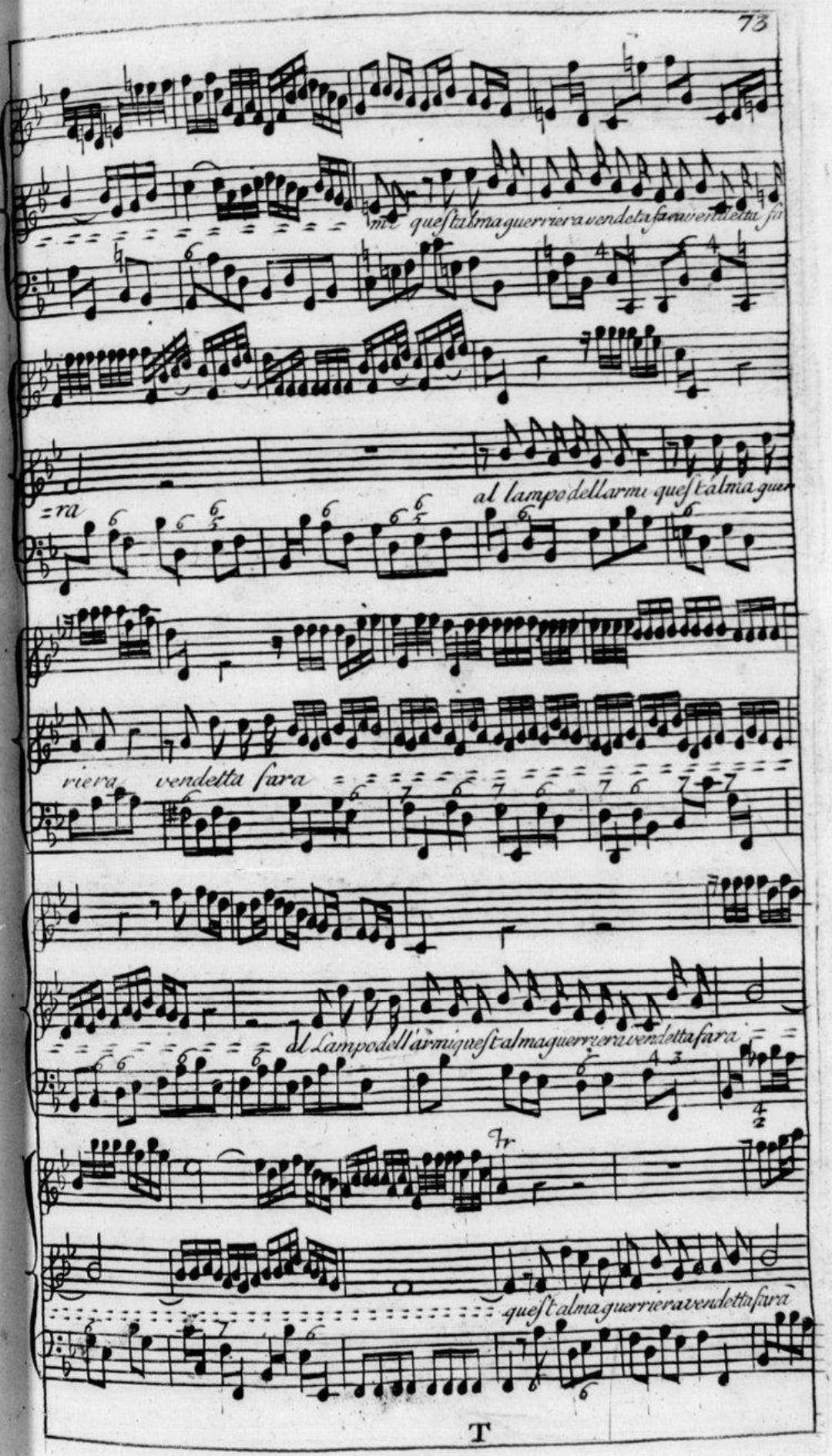

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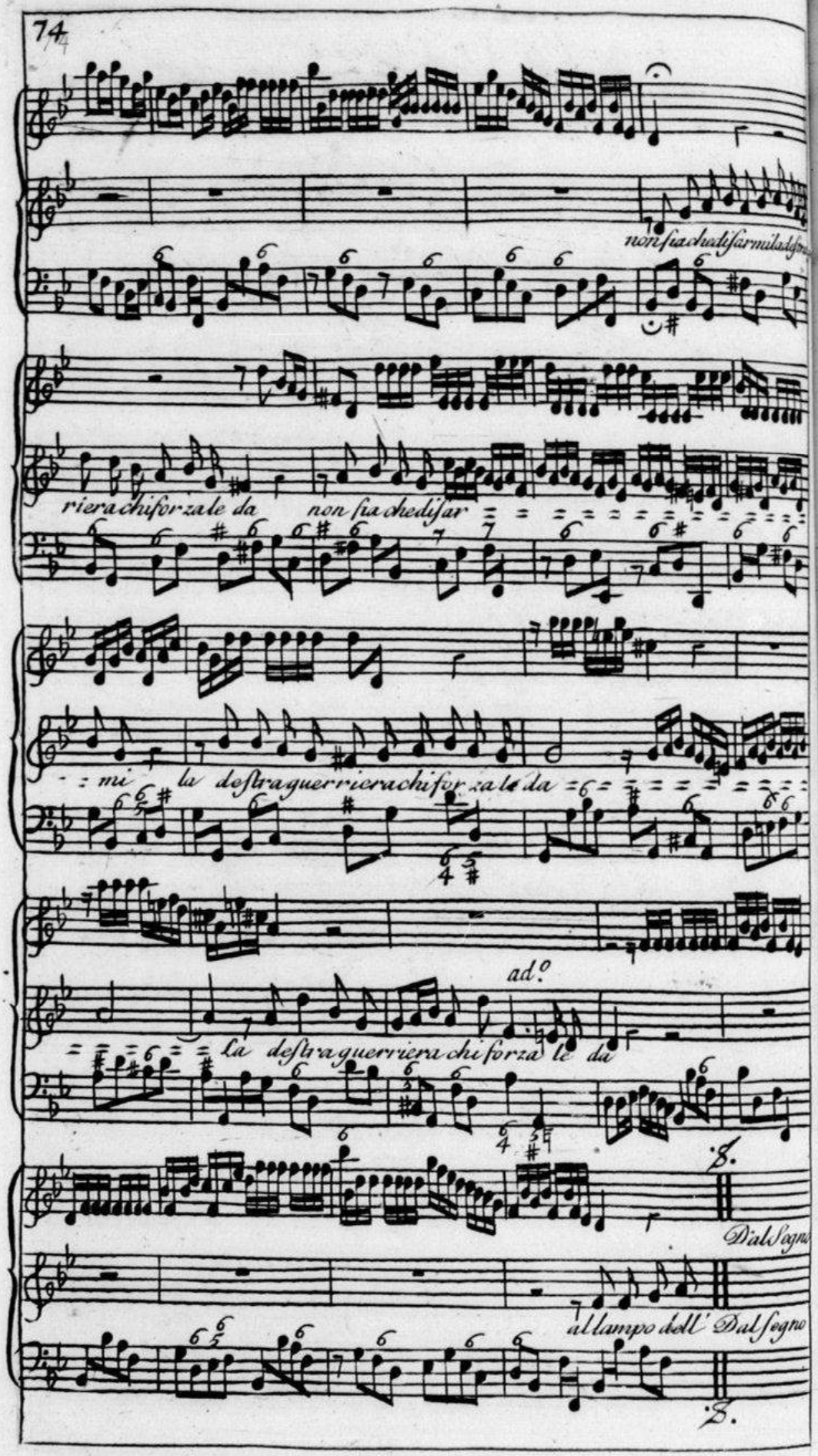

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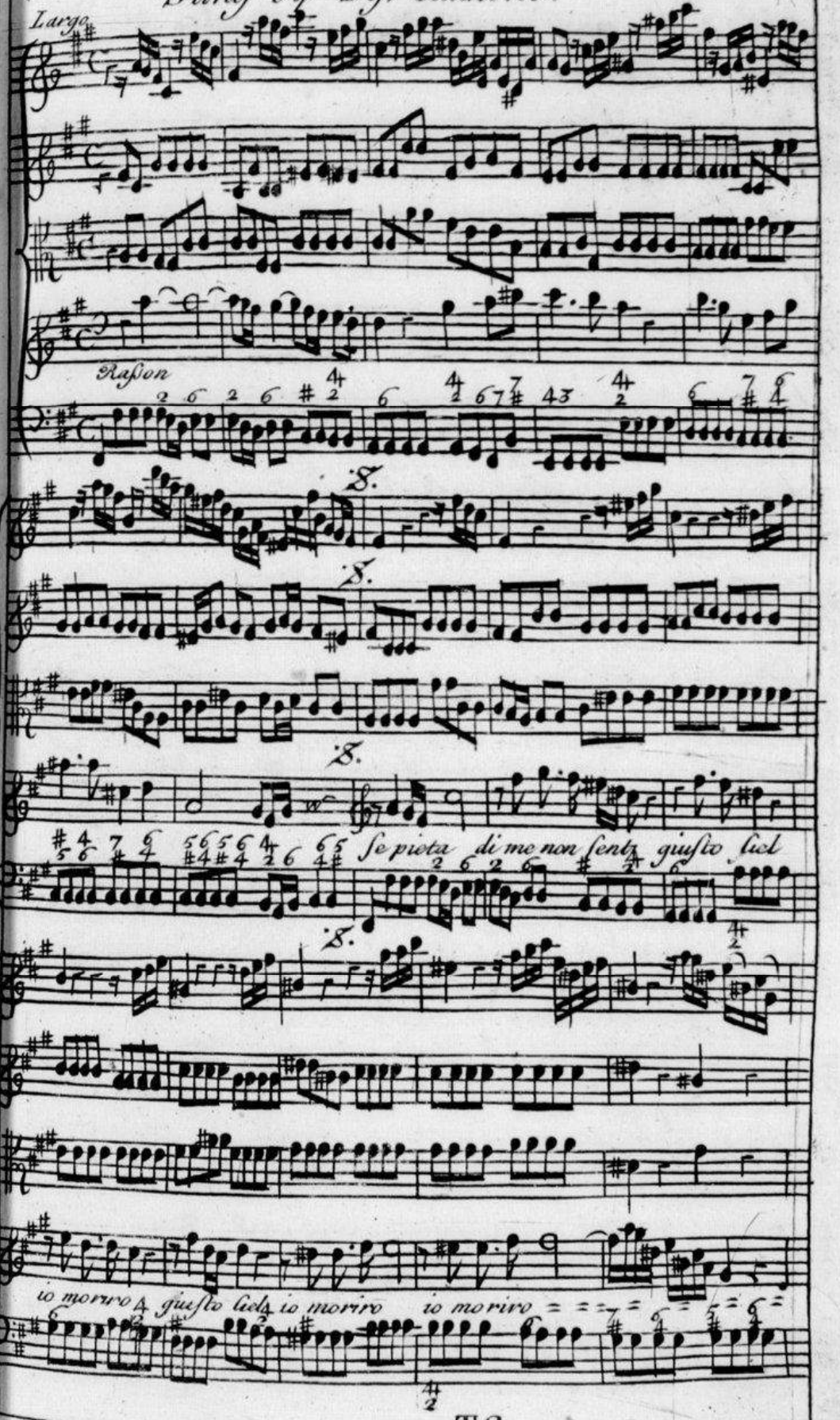

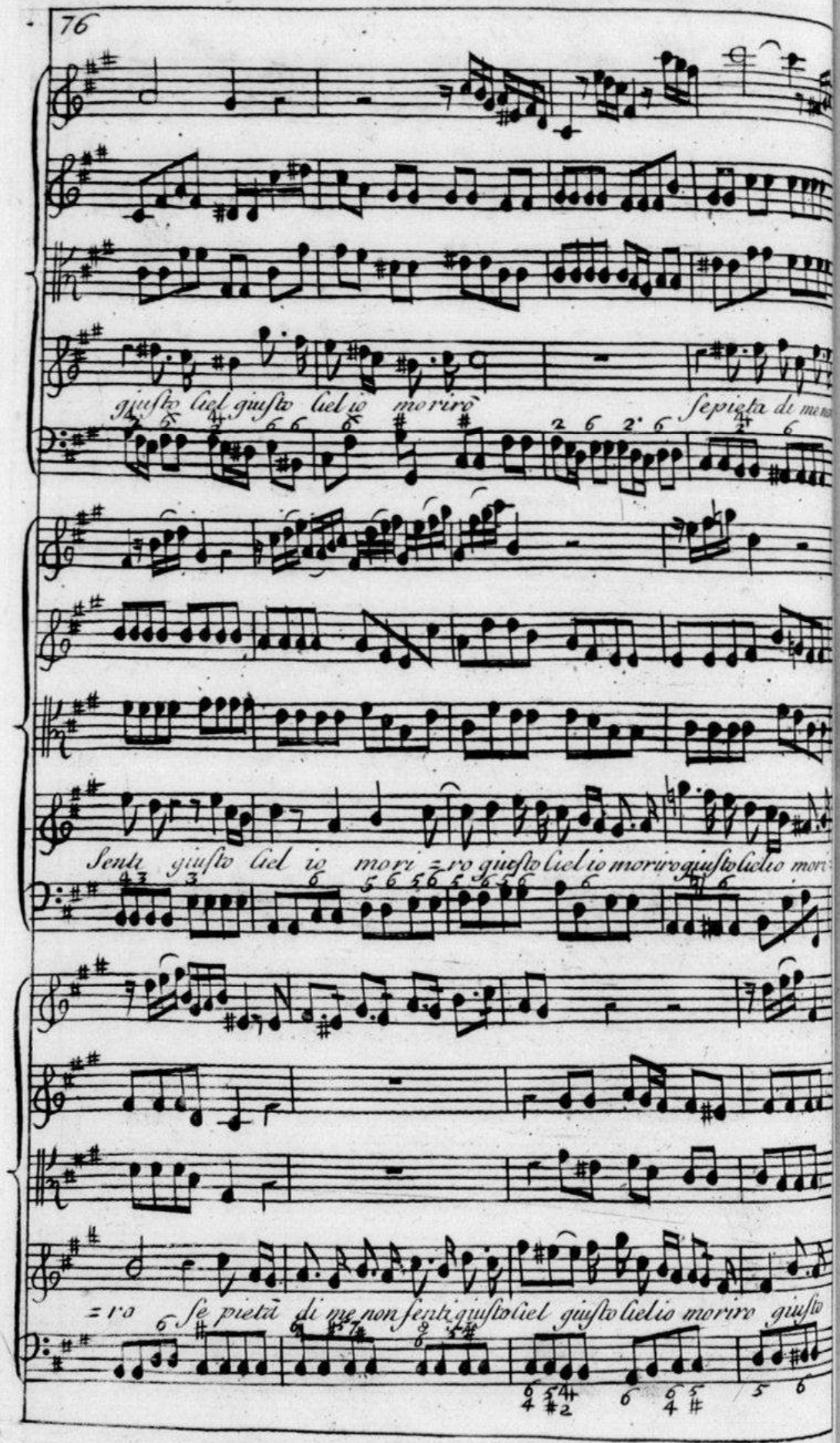

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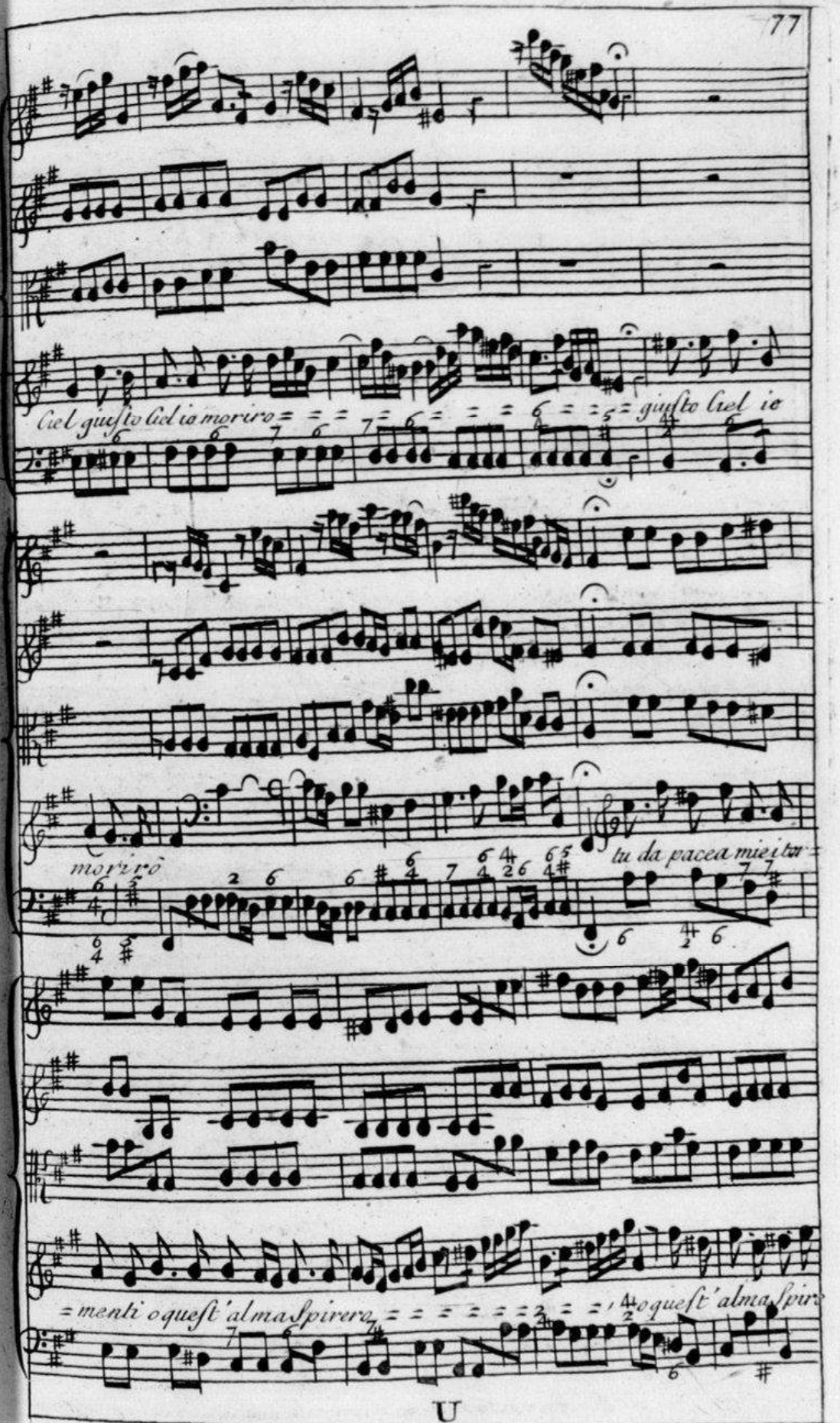

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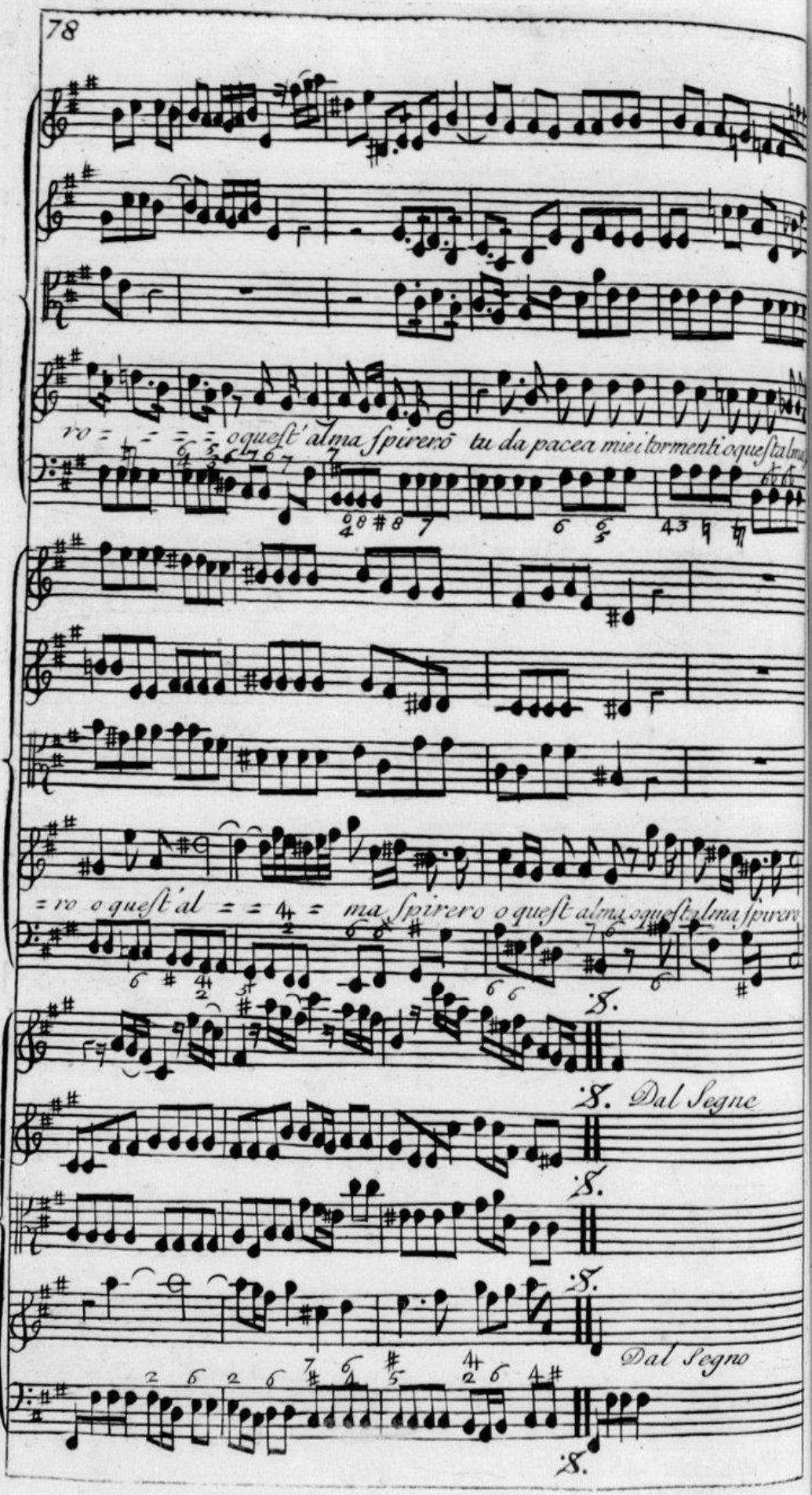

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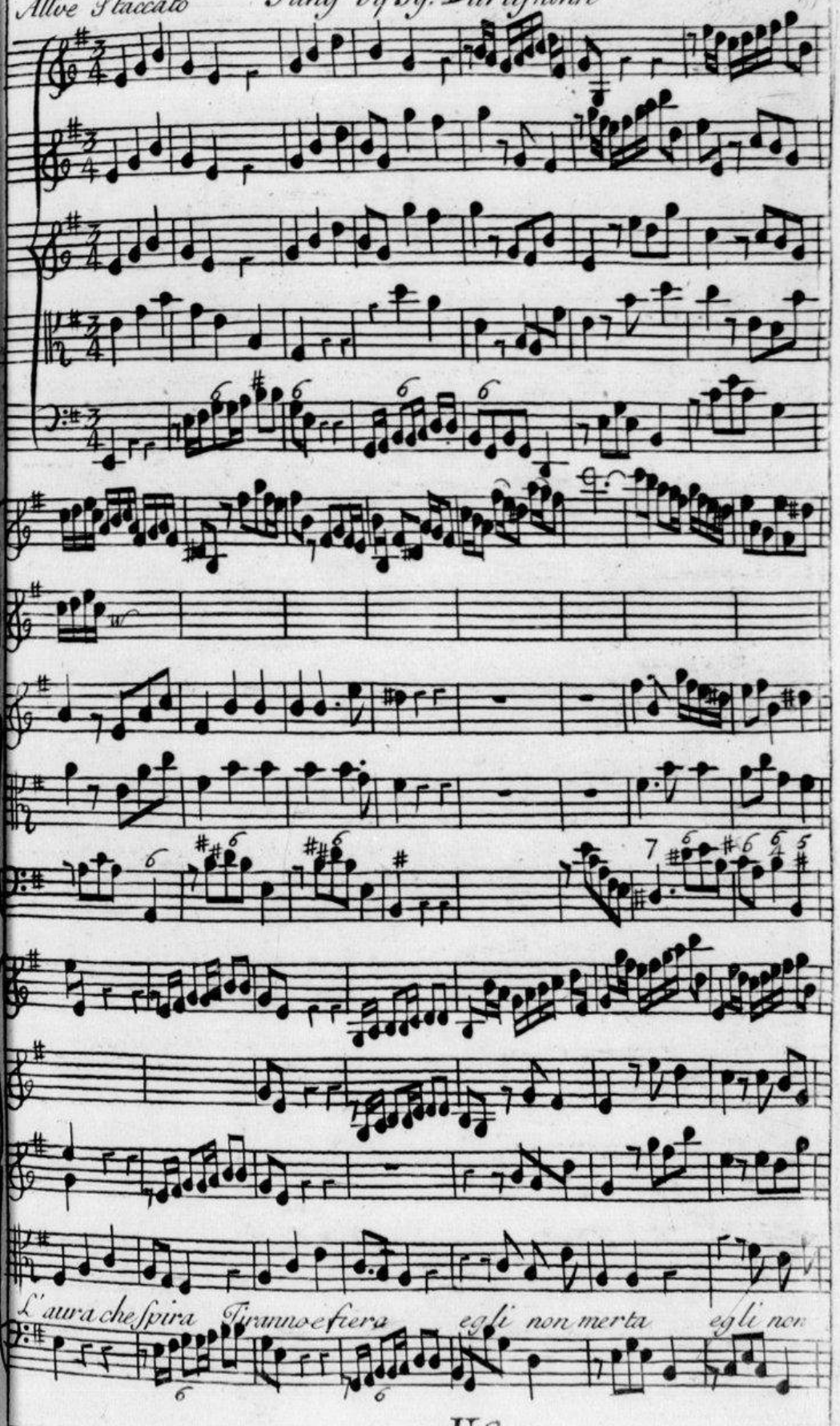
Allive Staccato

Sung by Sig.r Durastanti



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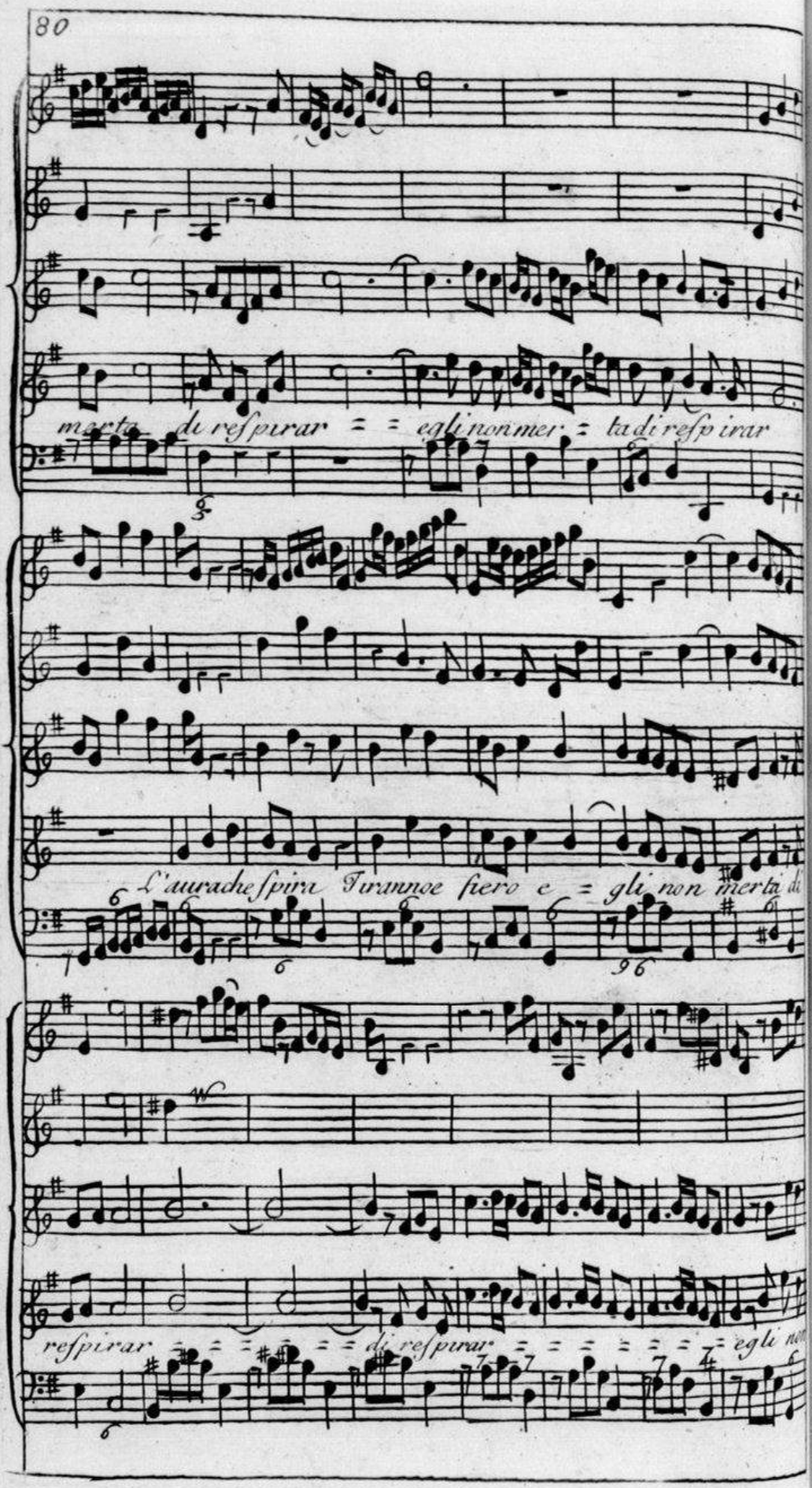

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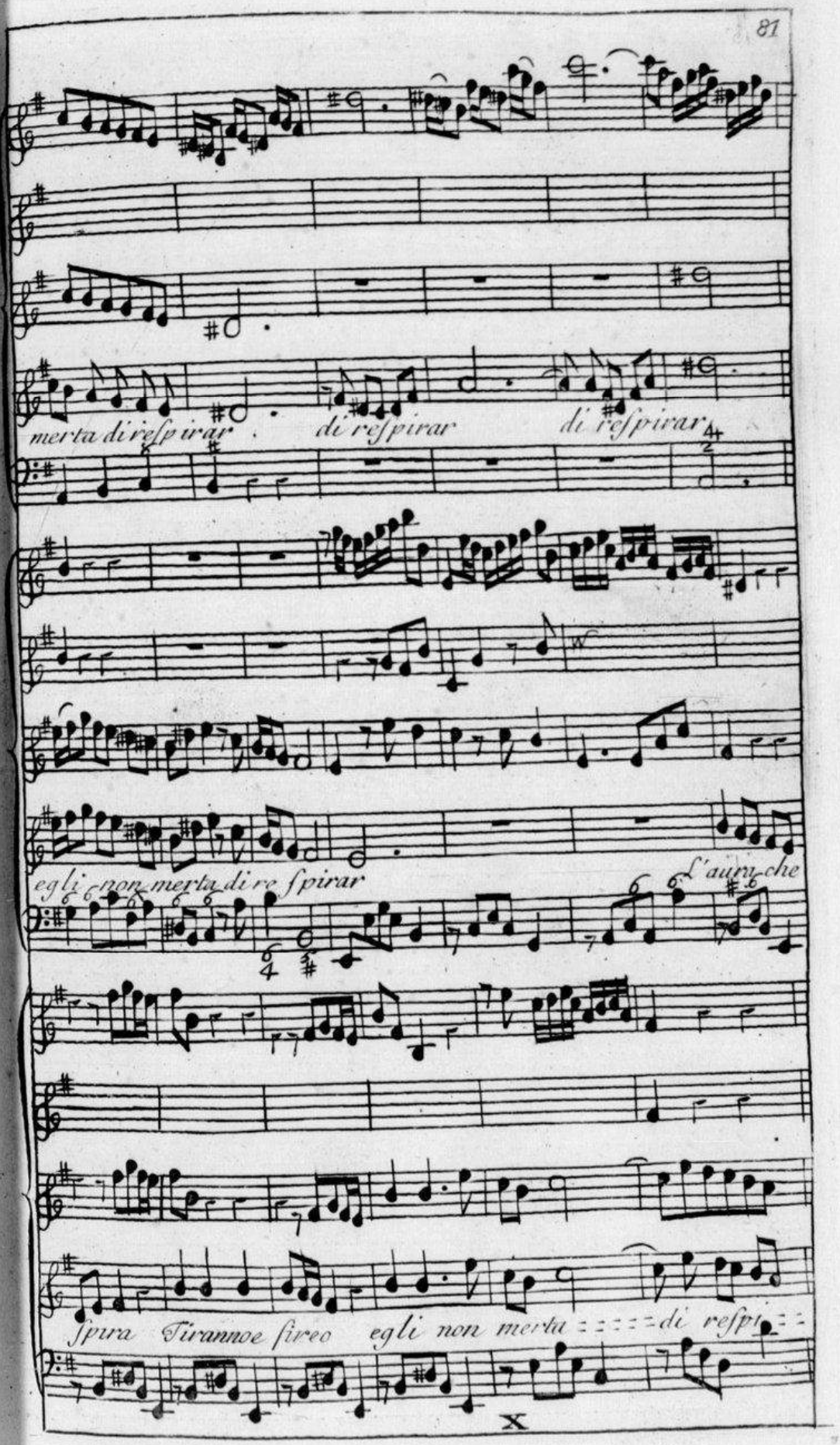

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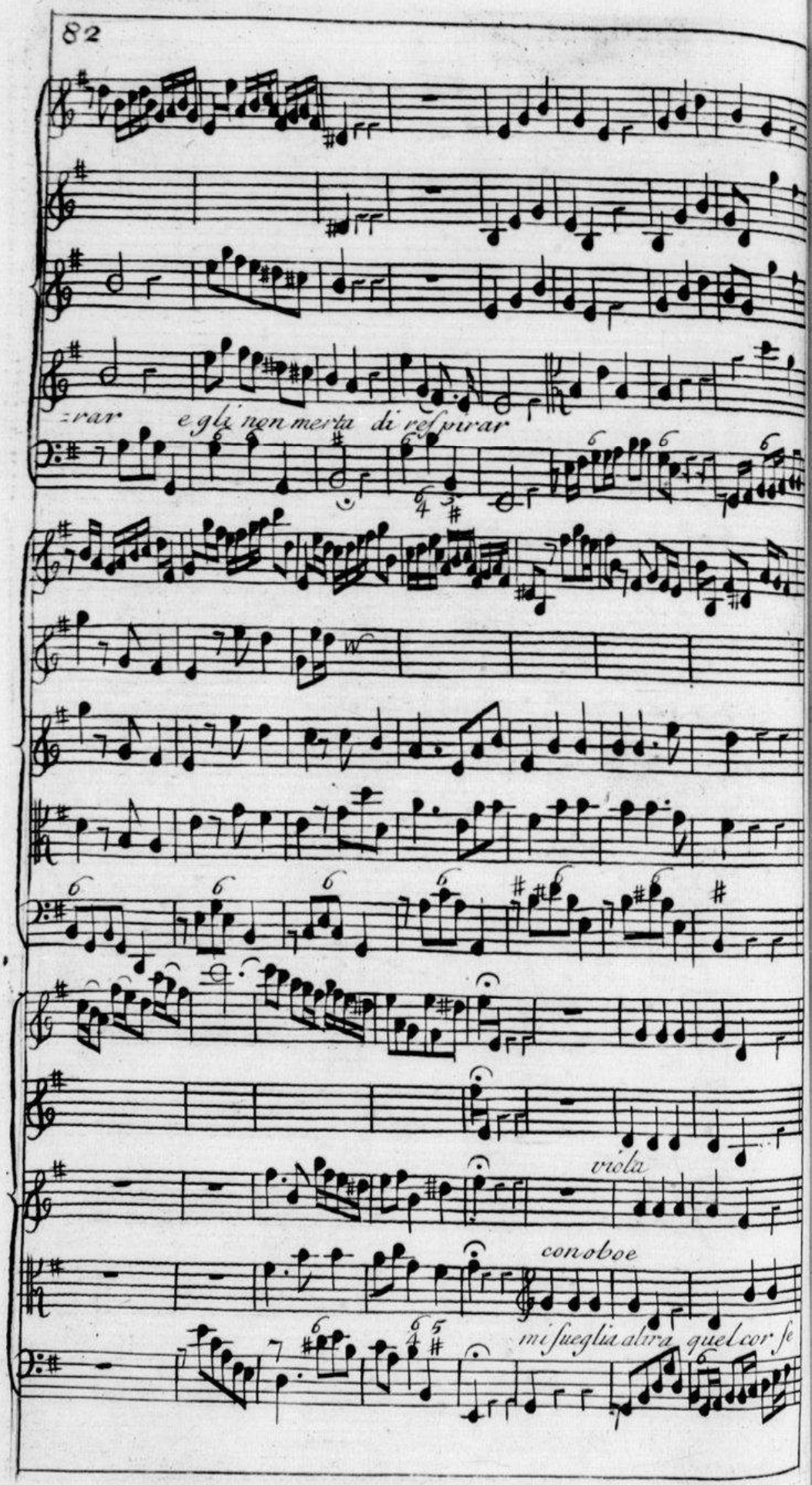

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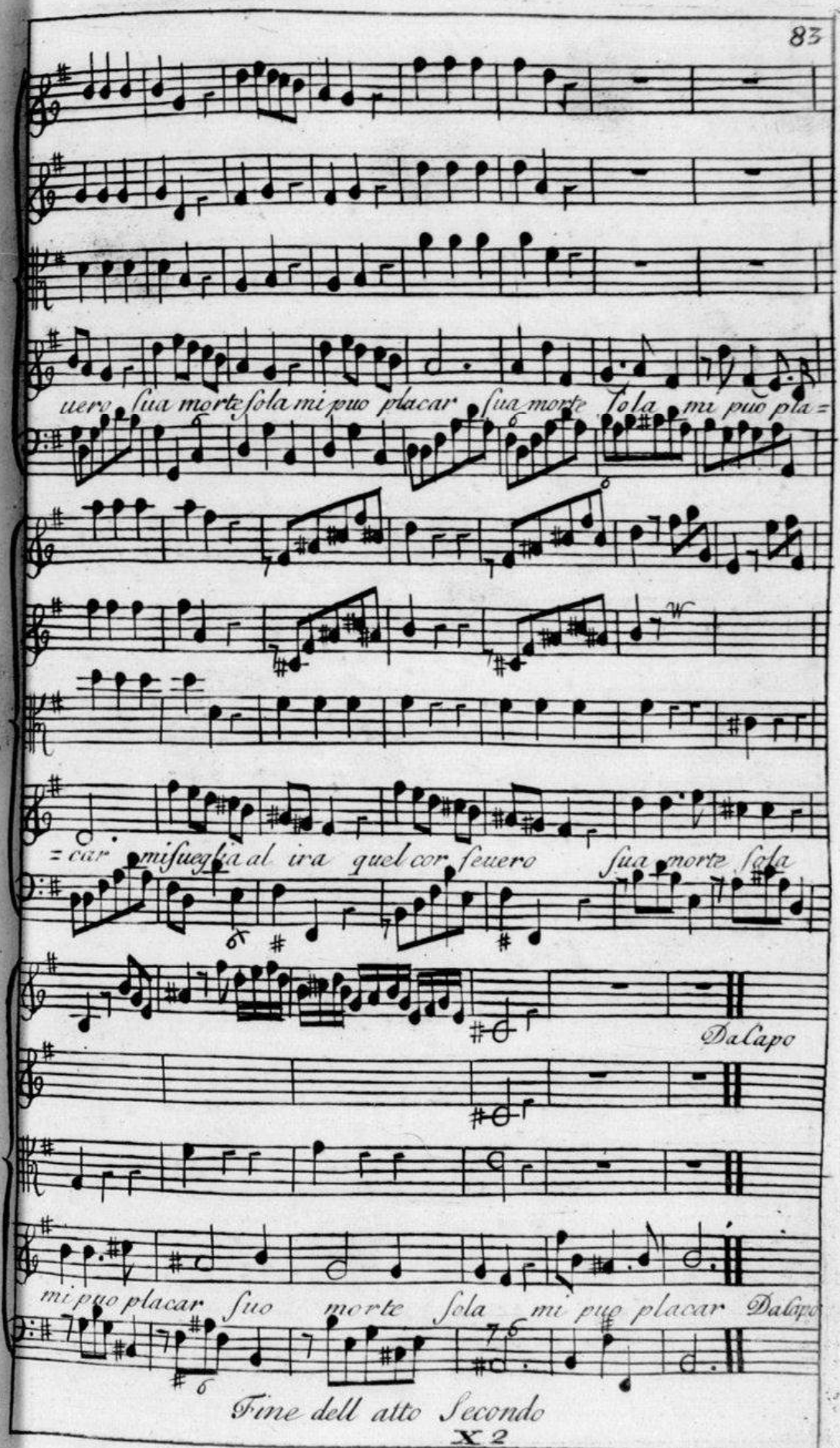

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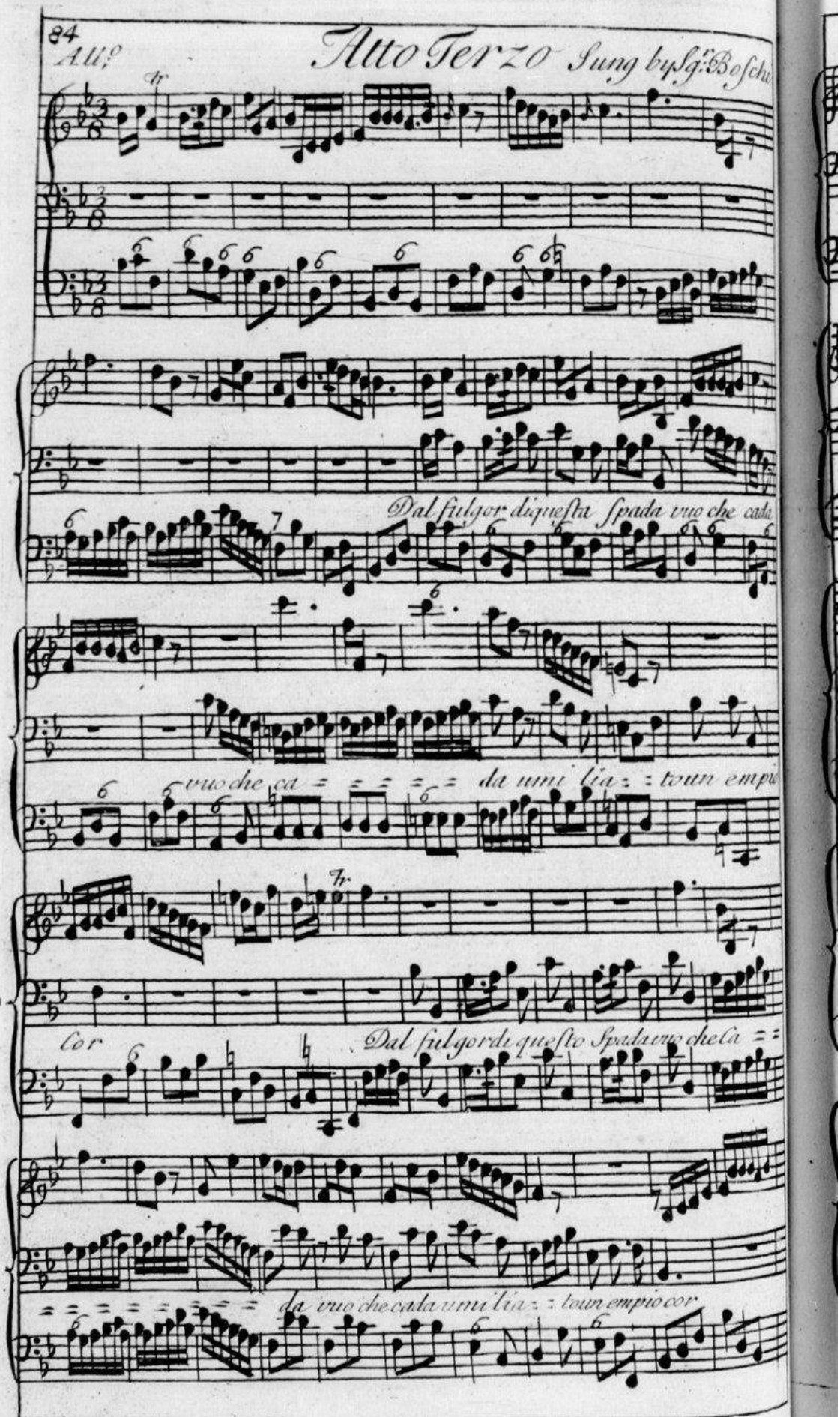
Att.º

Atto Terzo

Sung by Sg.r Bosch

Dal fulgor di questa spada vuo che cada



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Cor

Dal fulgor di questo Spada vuo che ca = =

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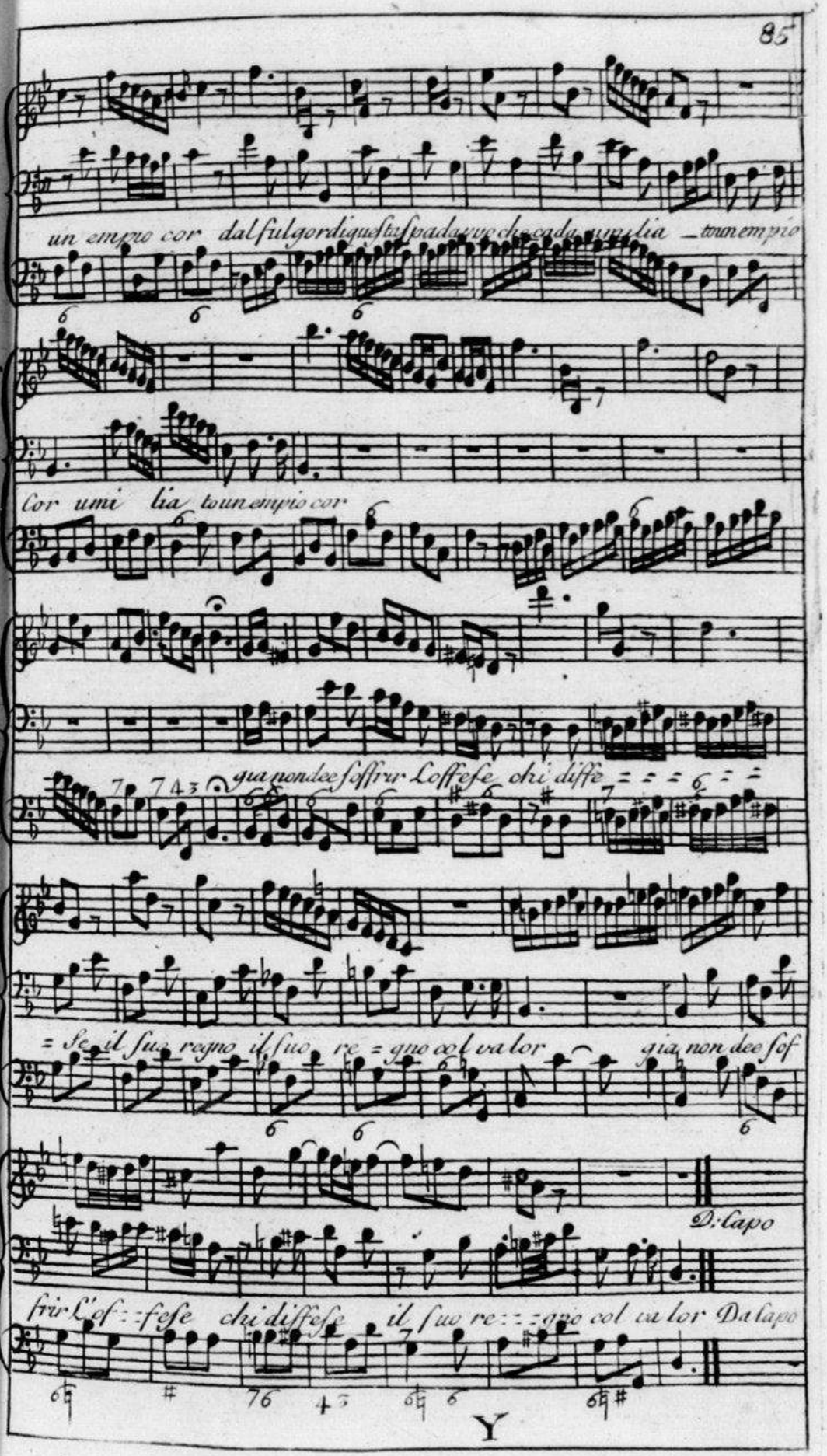

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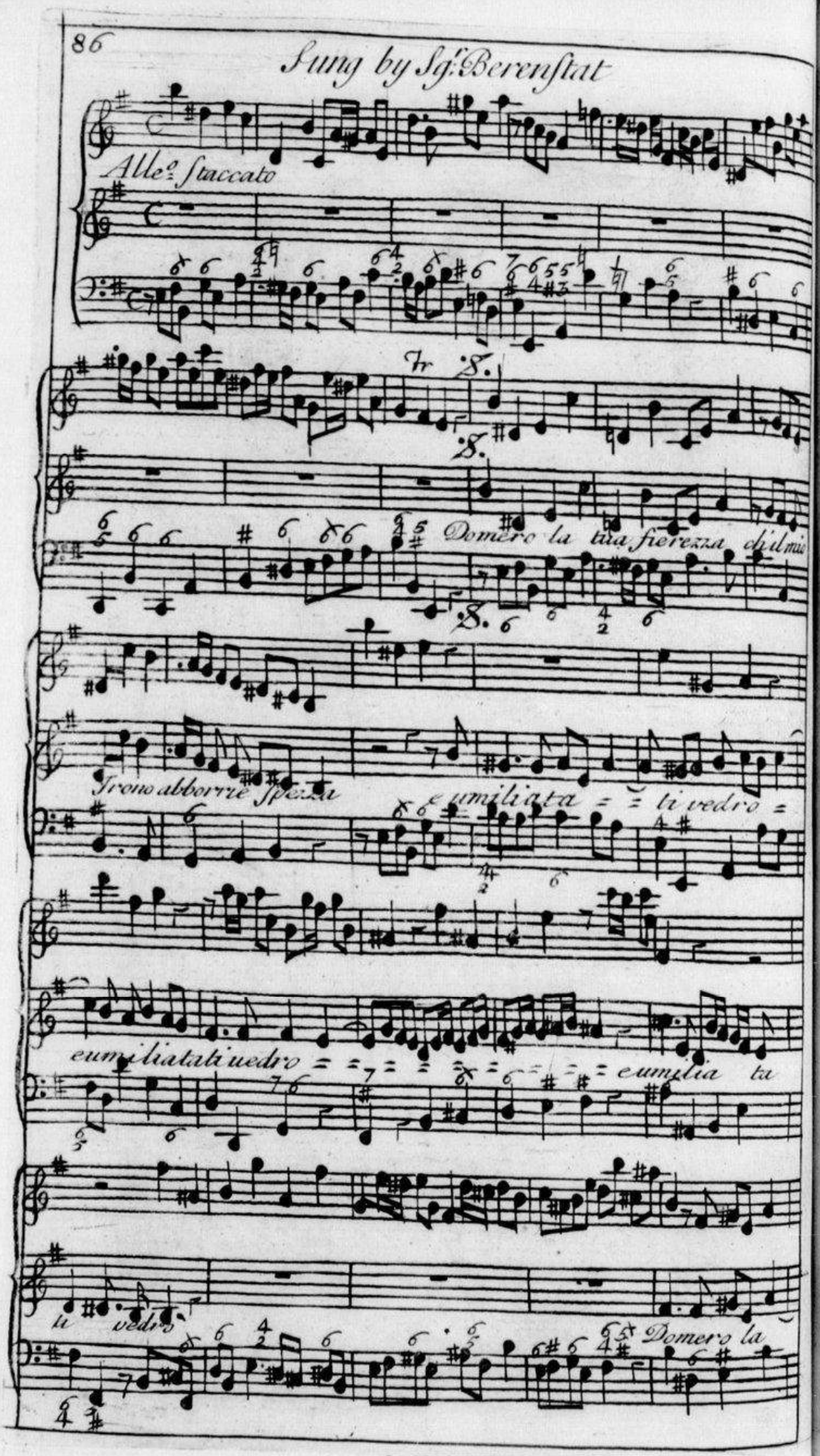
Sung by Sgr. Berenstat



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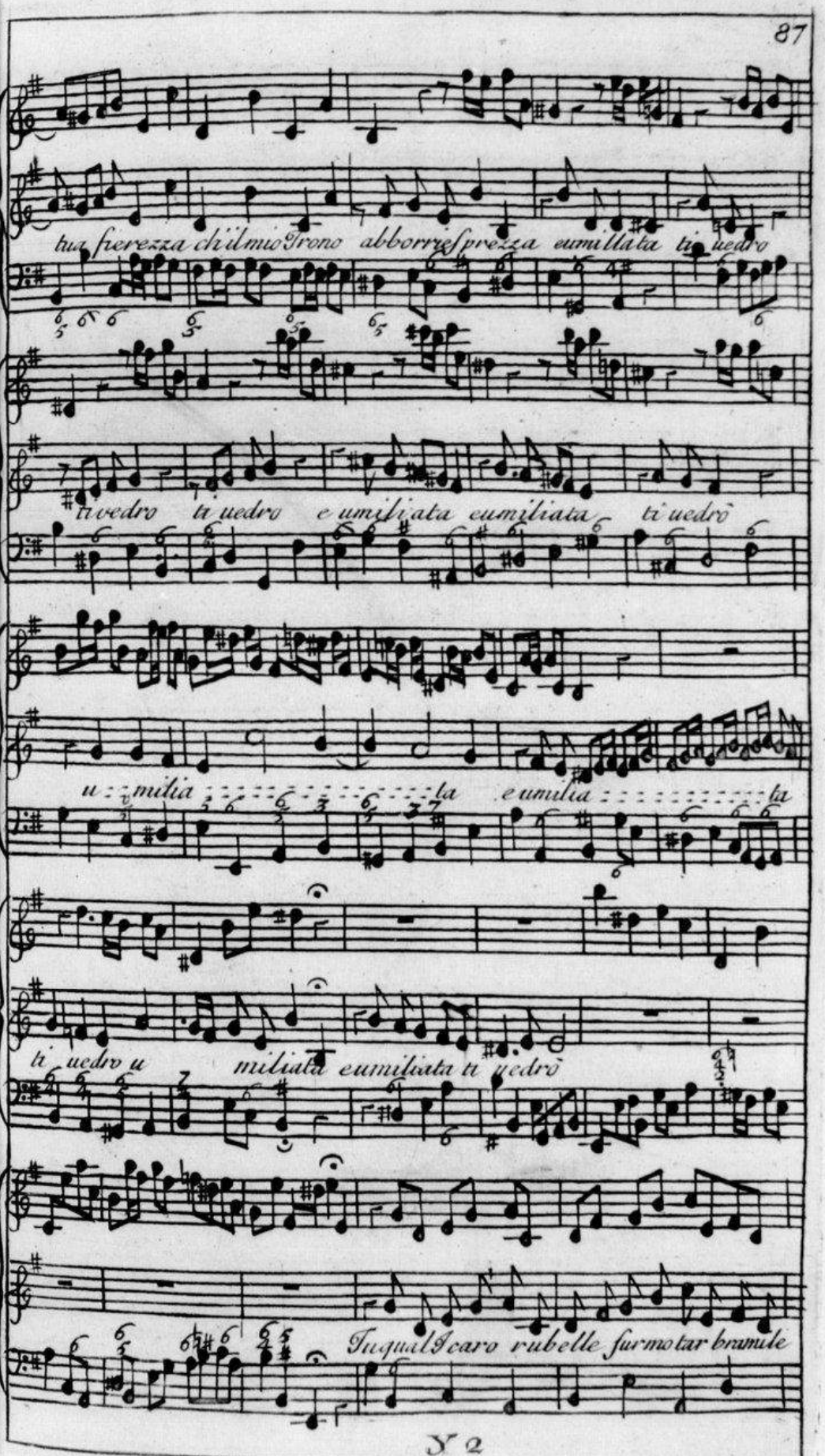

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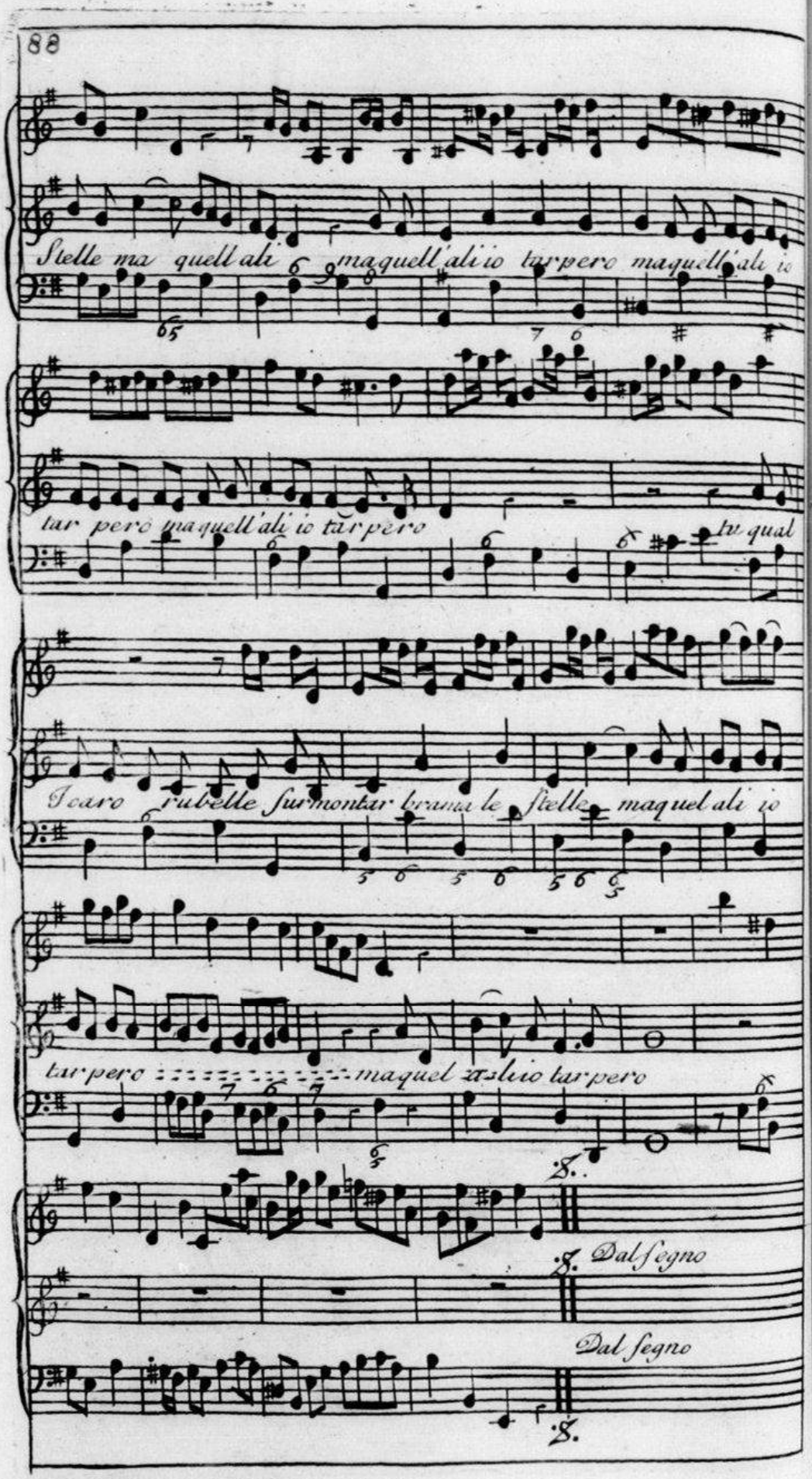

Source gallica.bnf.fr / Bibliothèque nationale de France

Sung by Sgr. Guzzoni

Travers evri

Largo

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Largo

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ro la sorte mia Si crudele e tanto ira piangero la sorte

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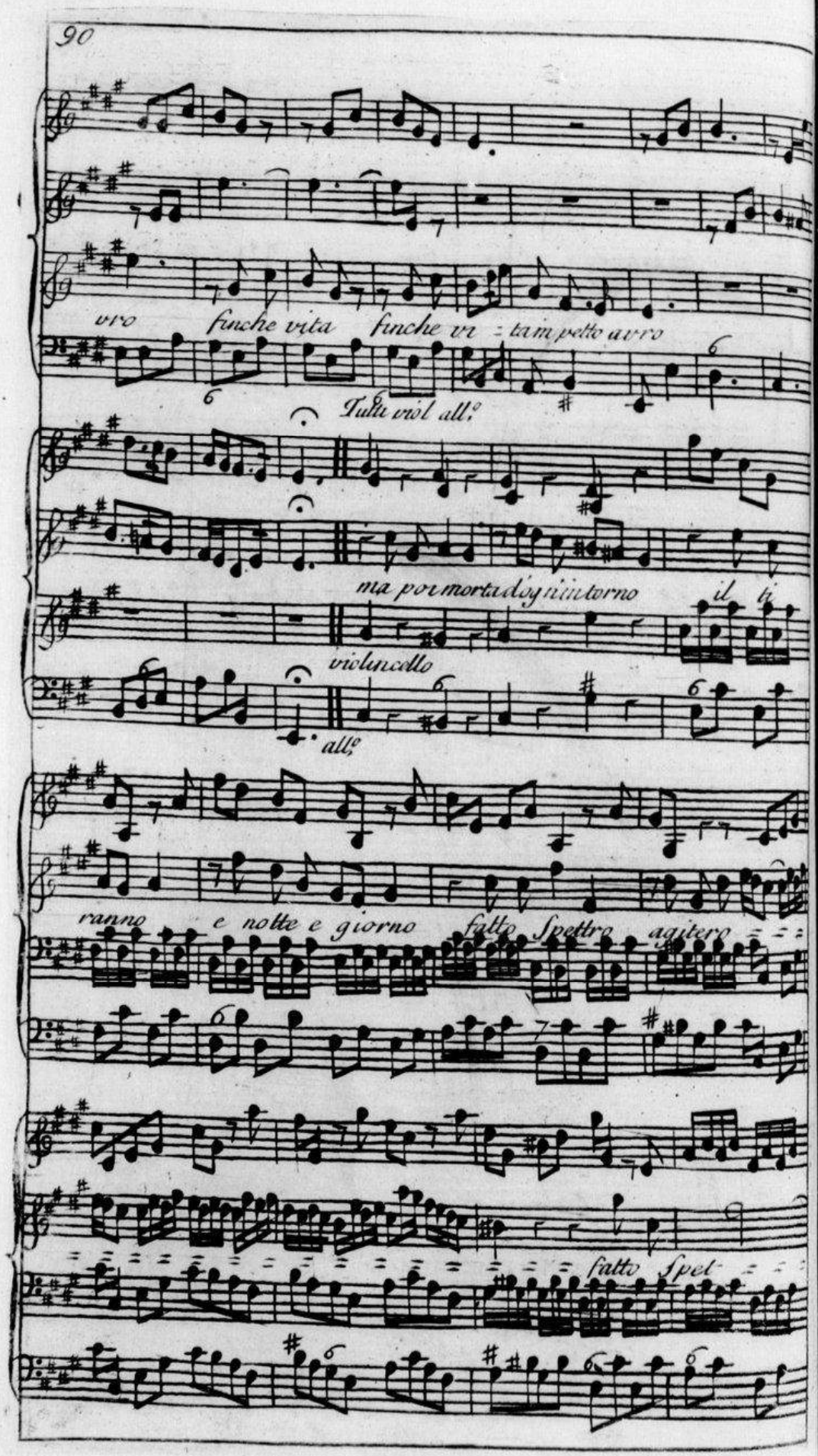

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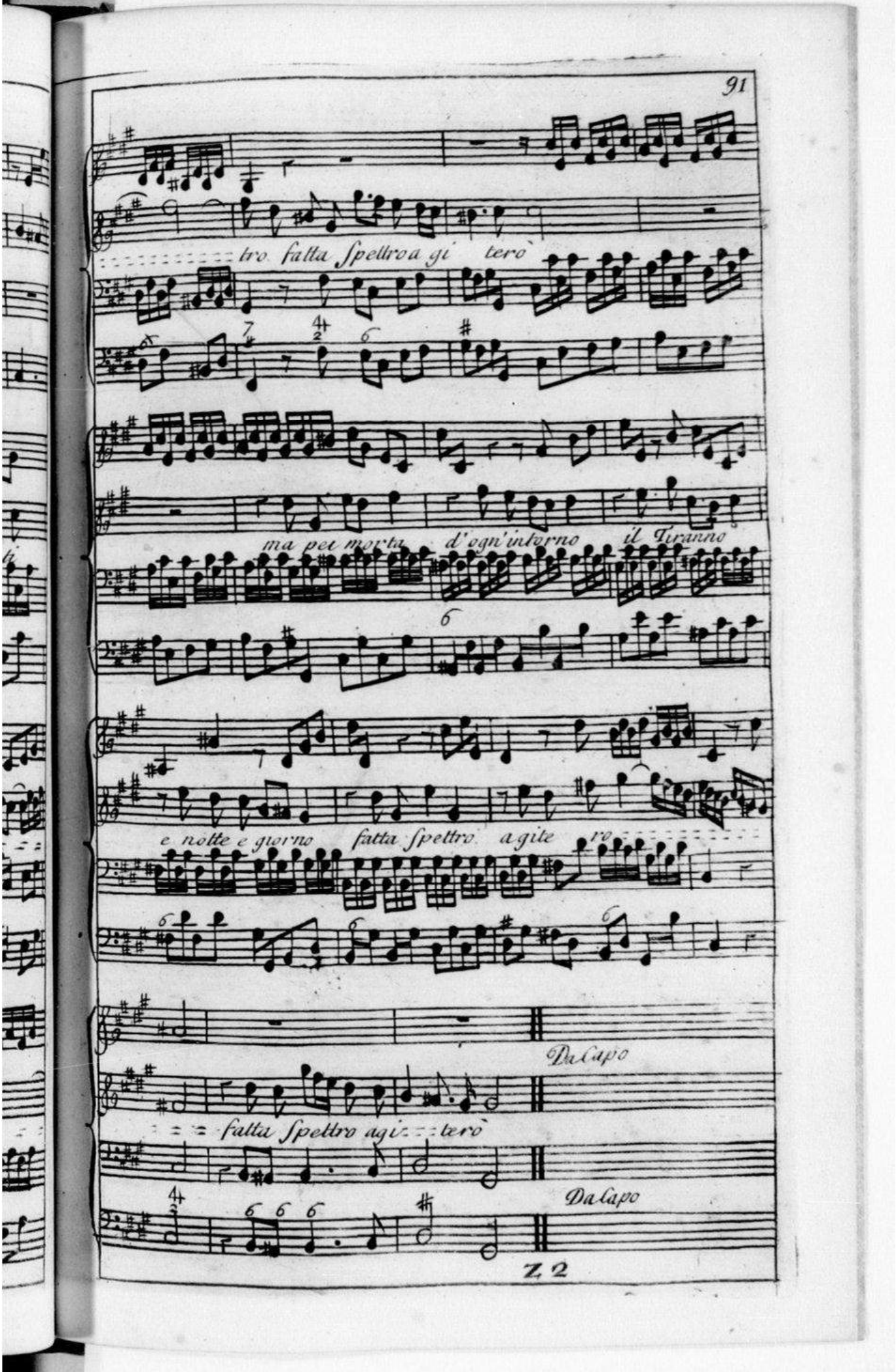

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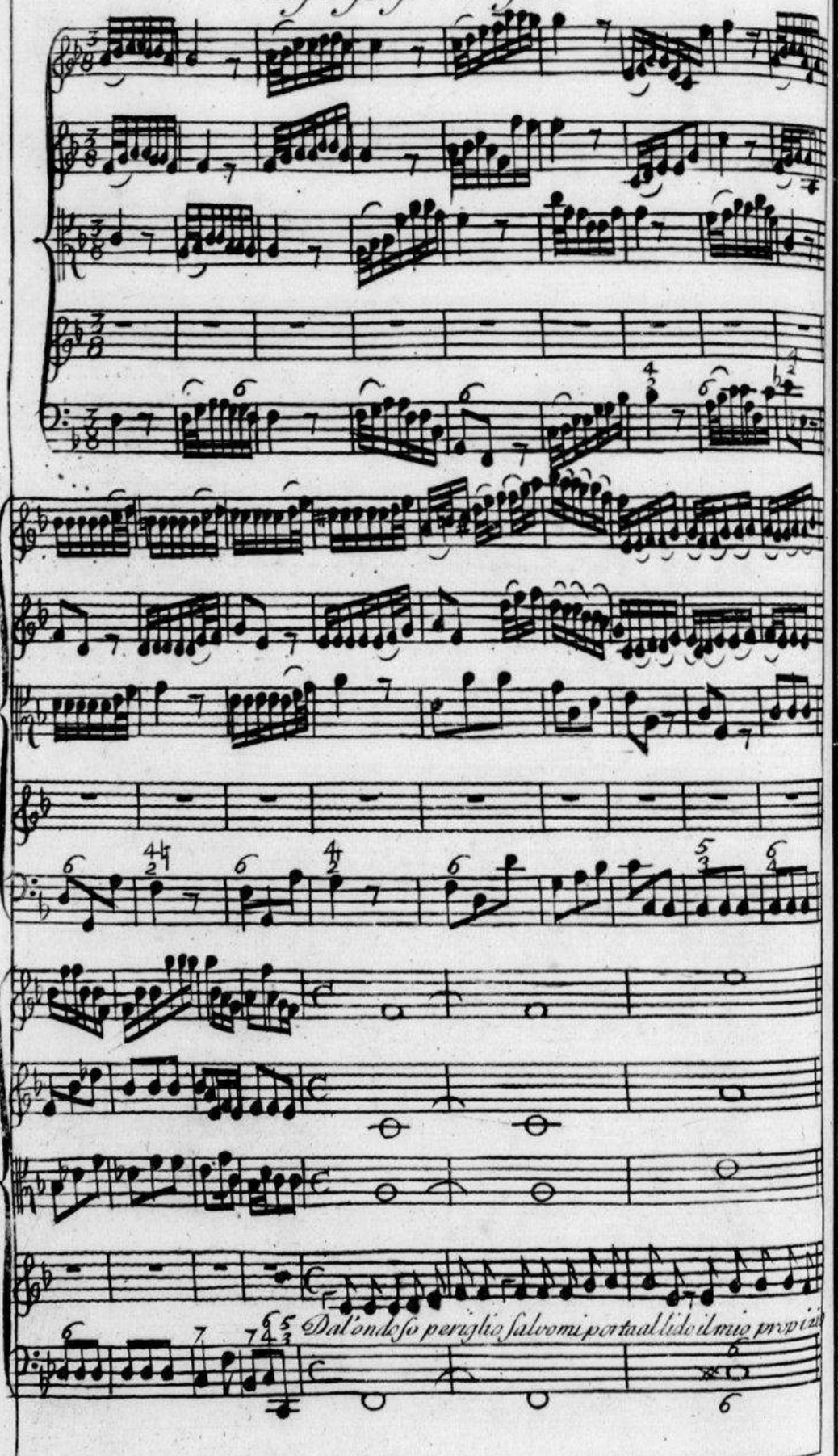
Sung by Sgr. Senesino



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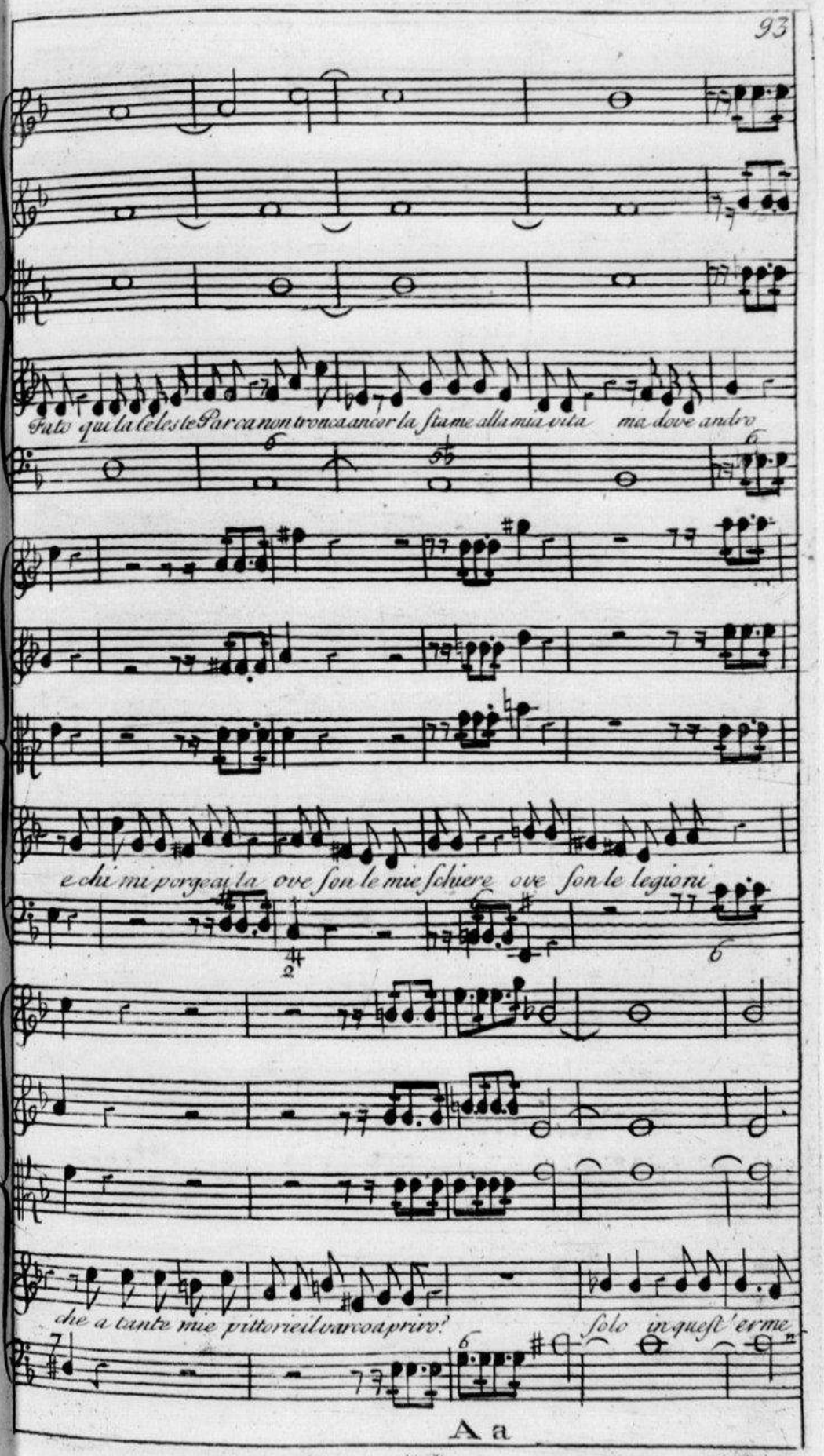

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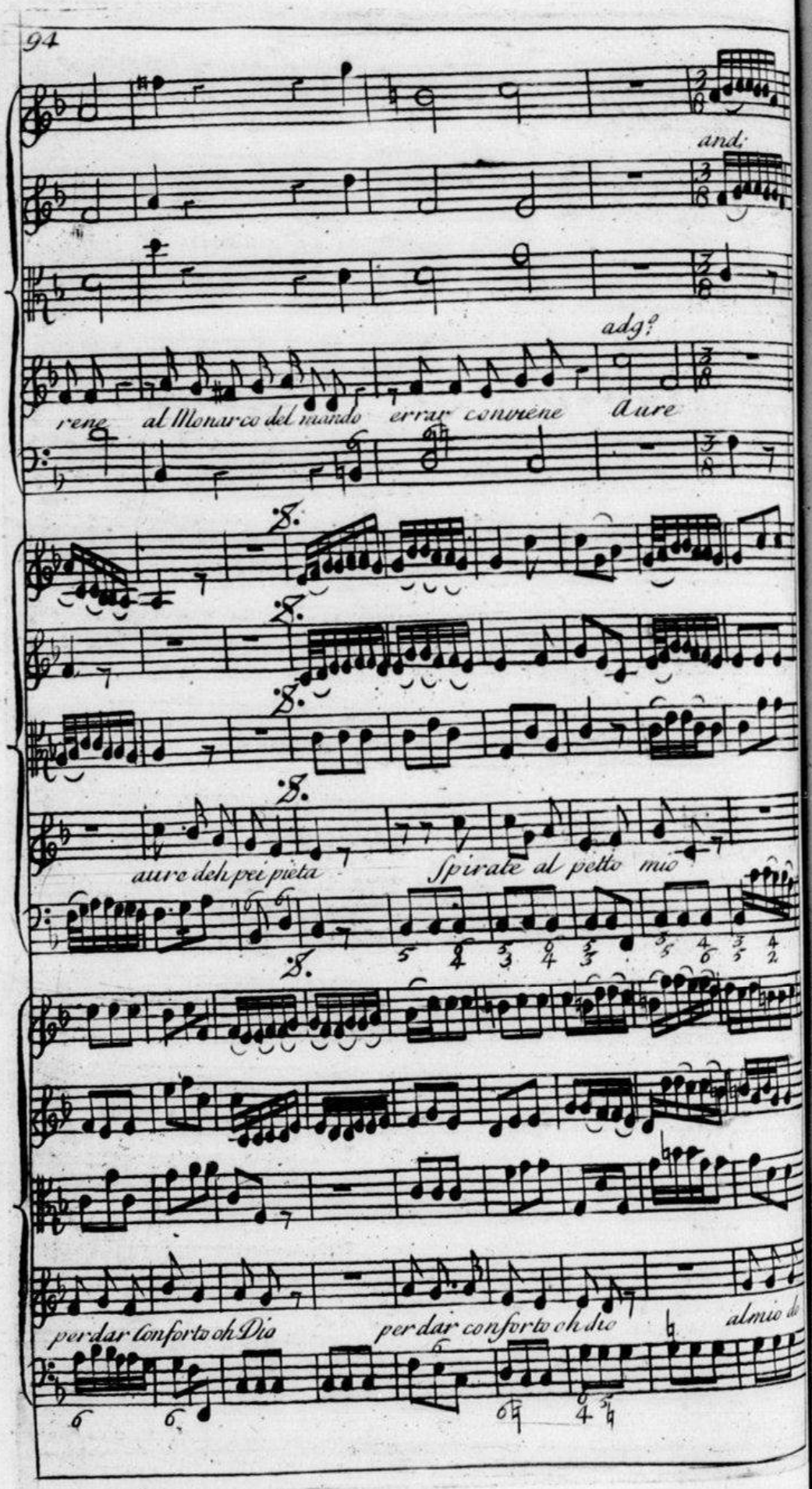

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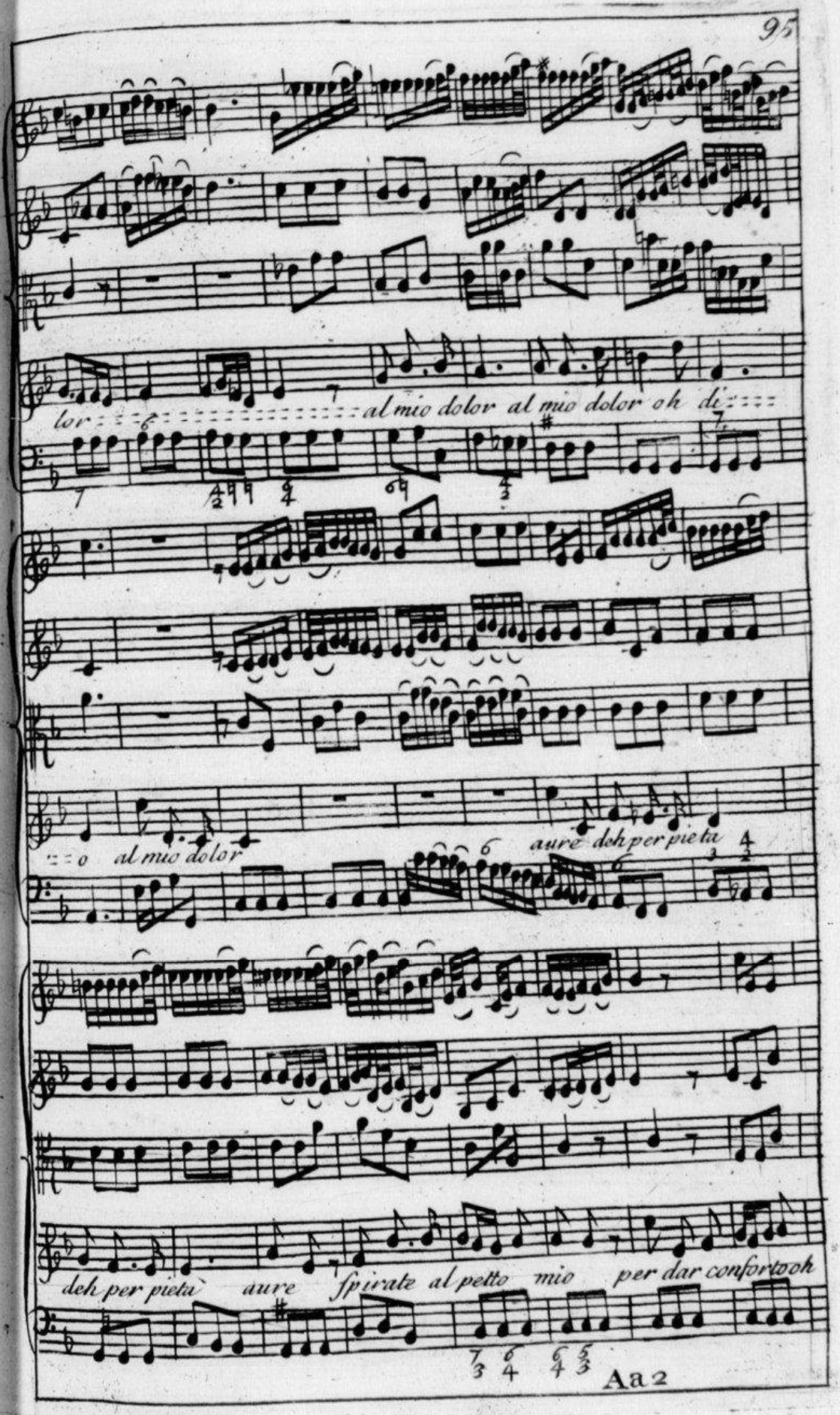

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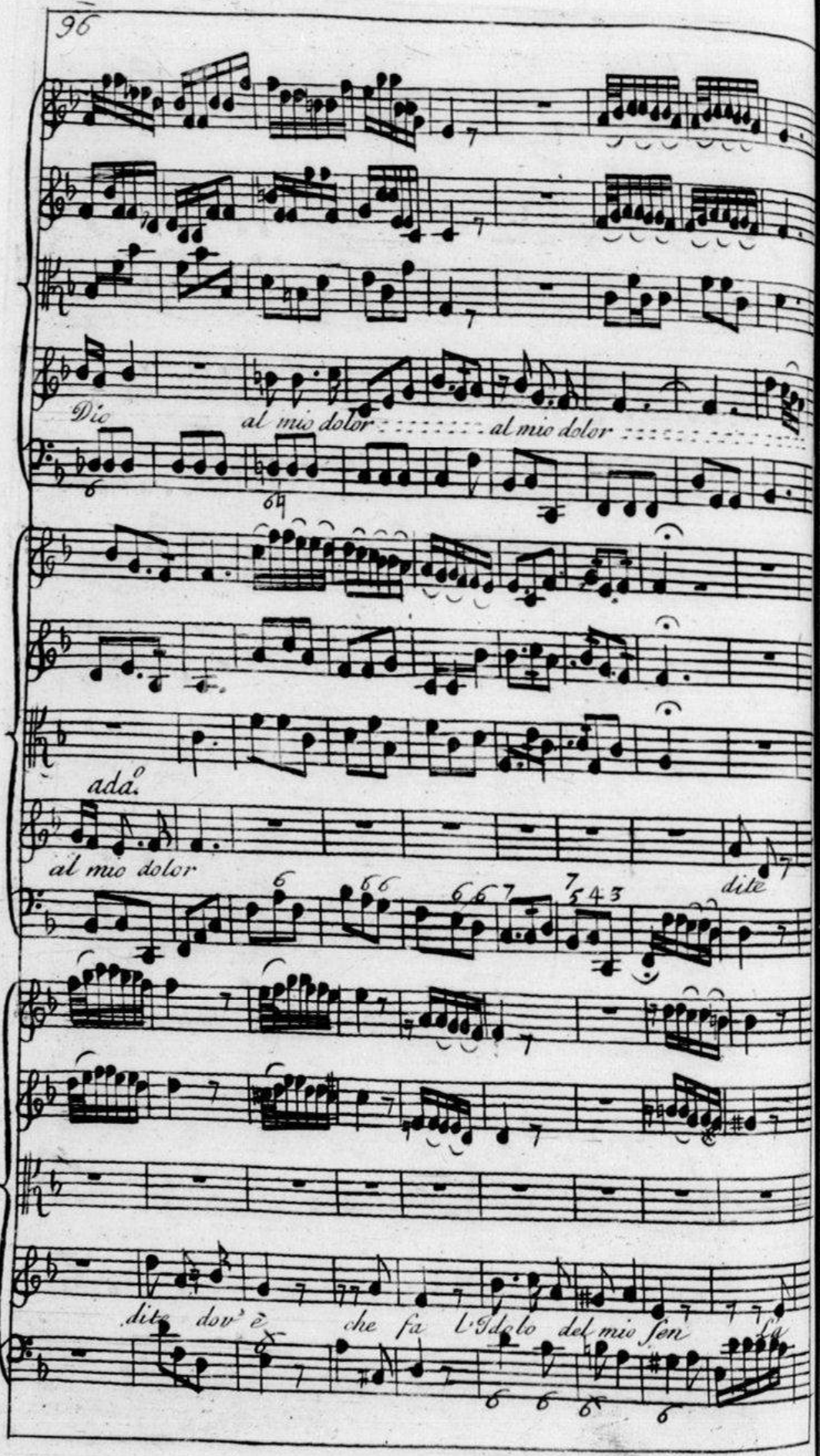

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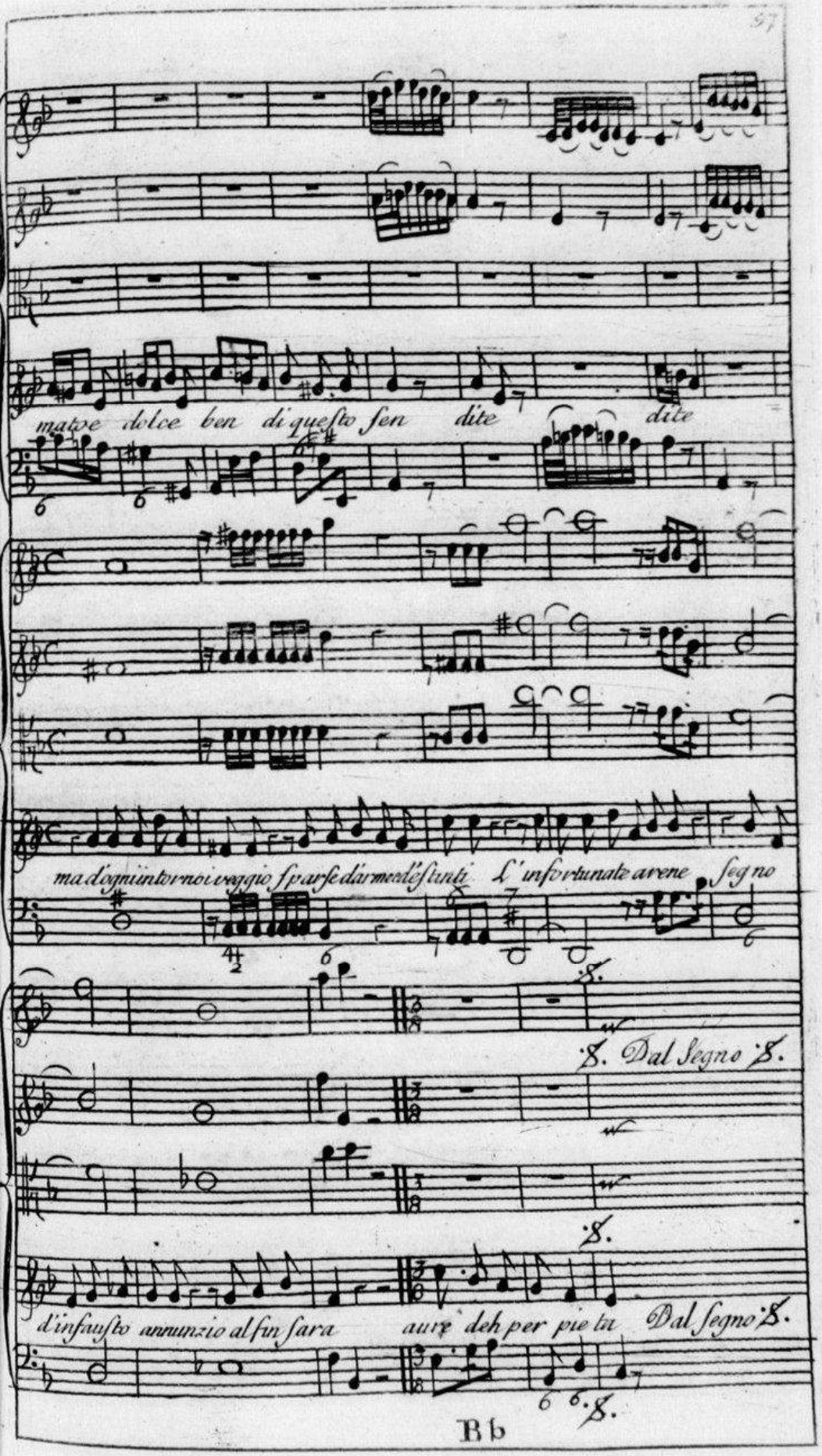

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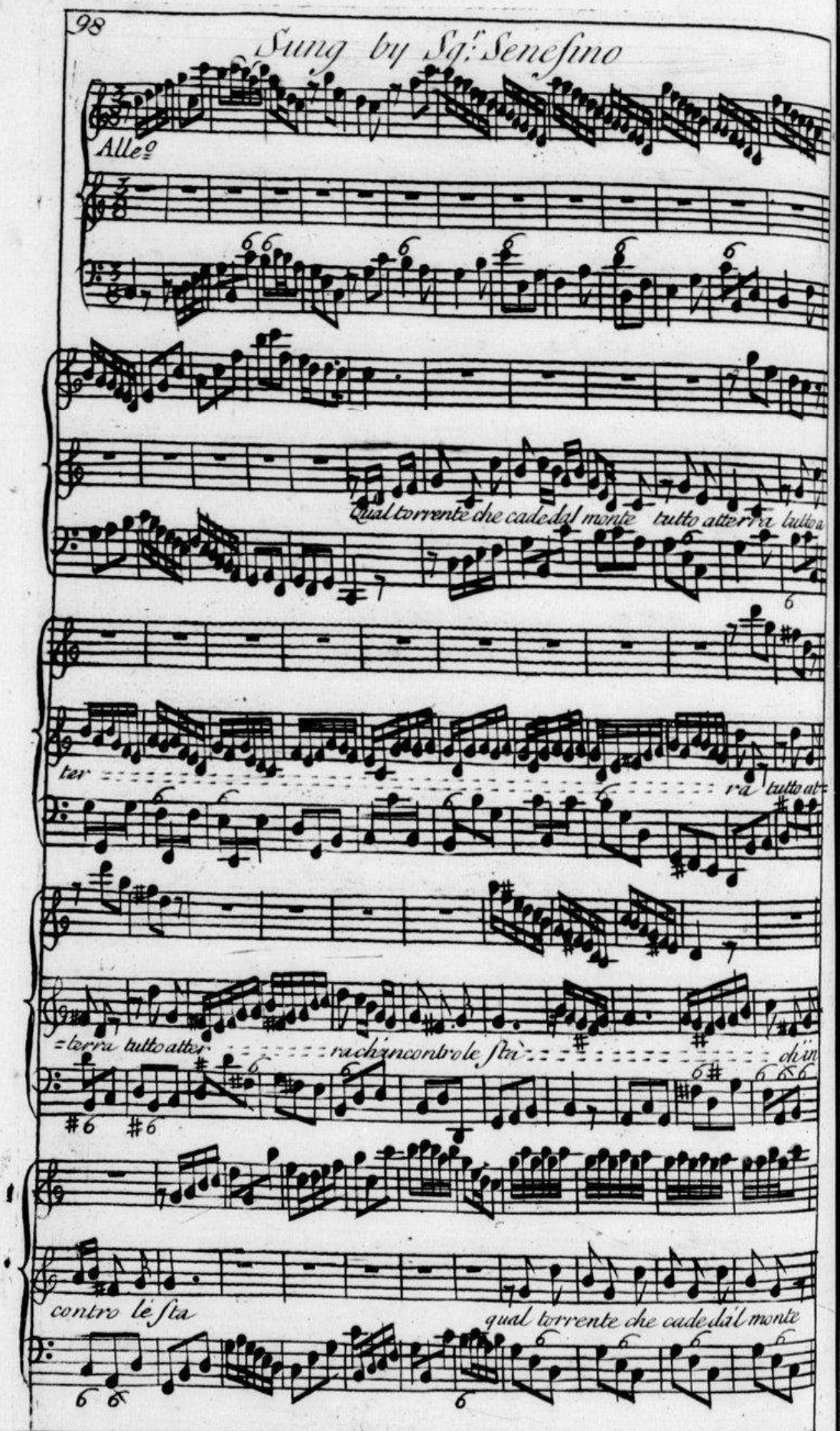
Sung by Sgr. Senesino



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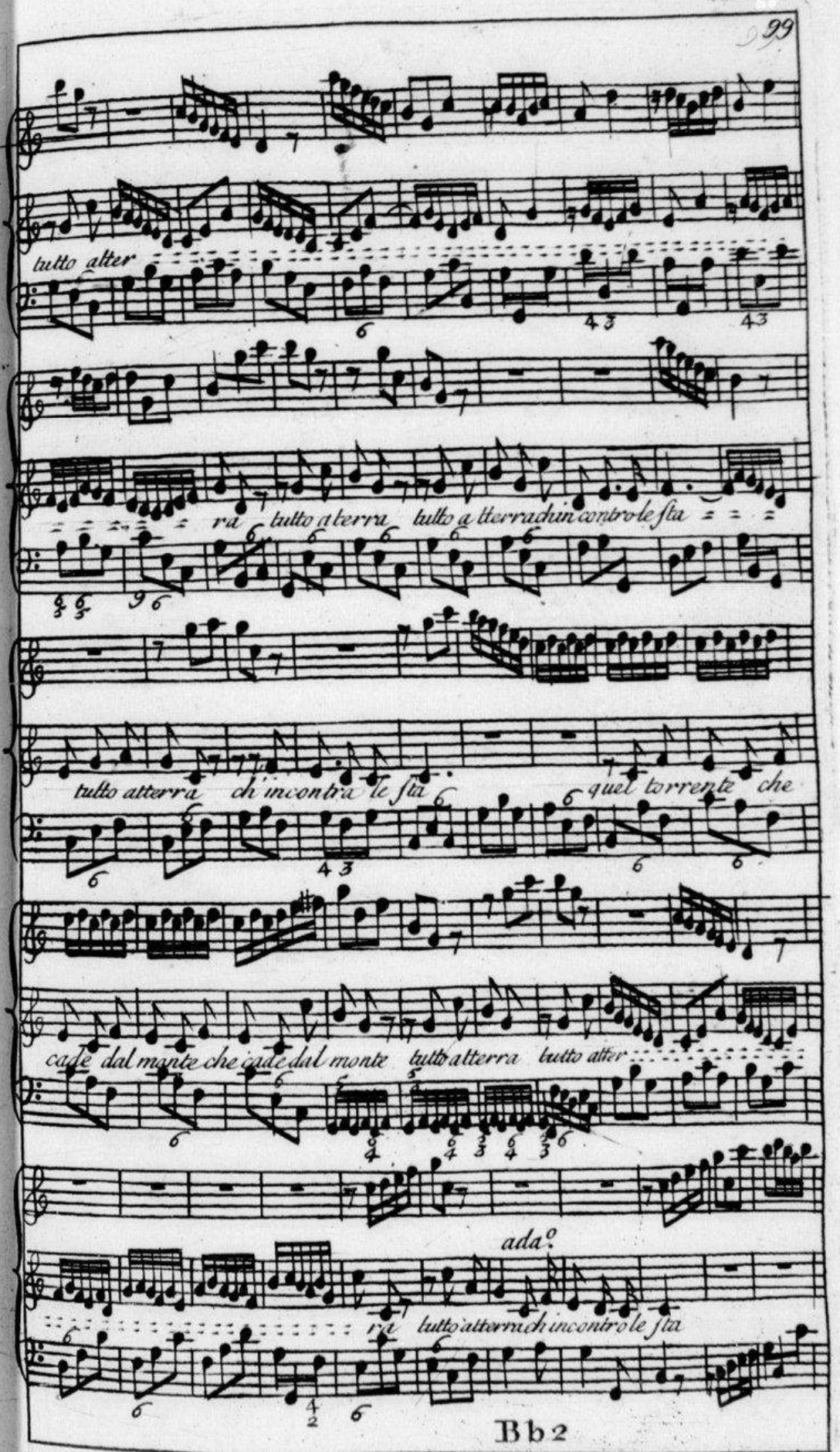

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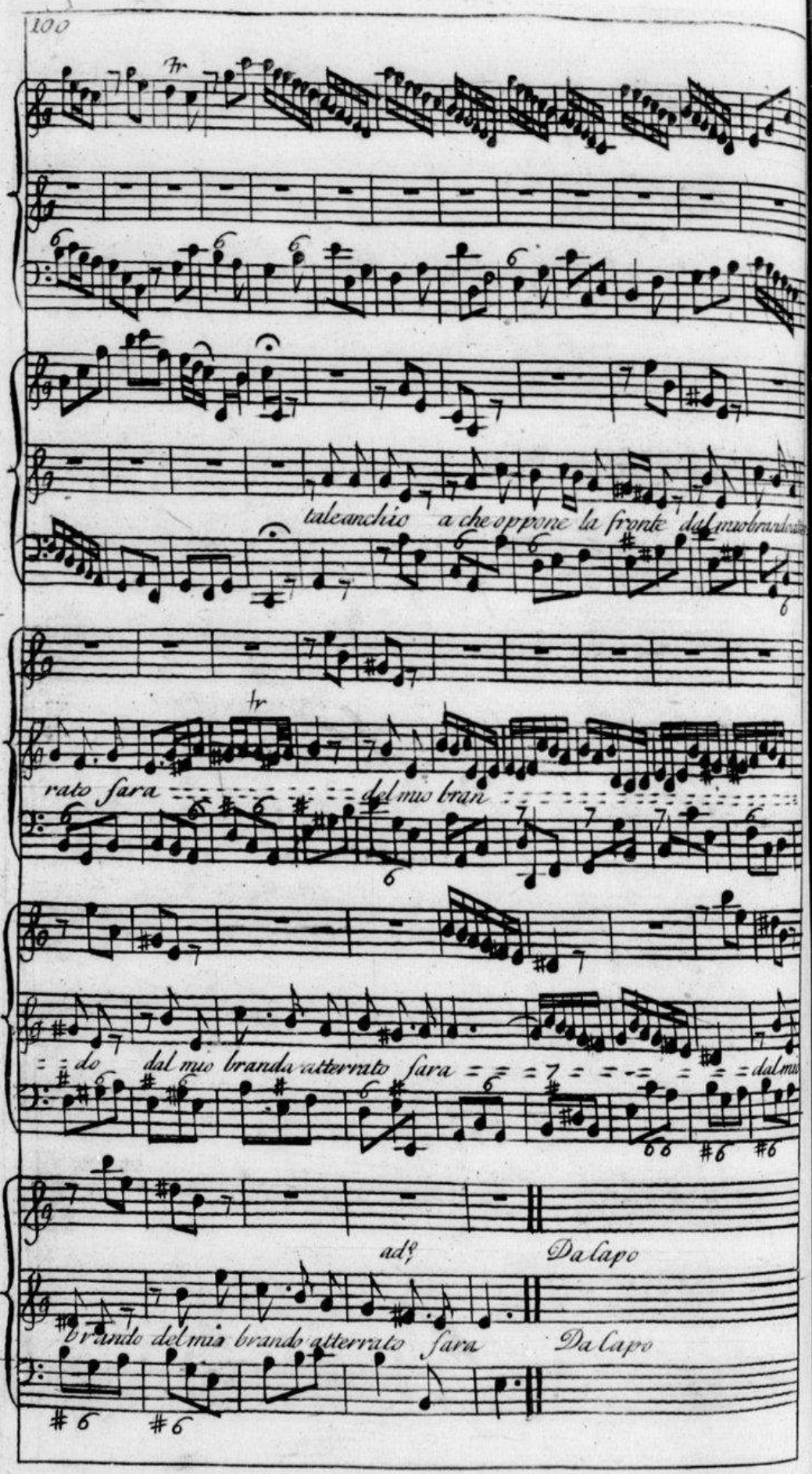

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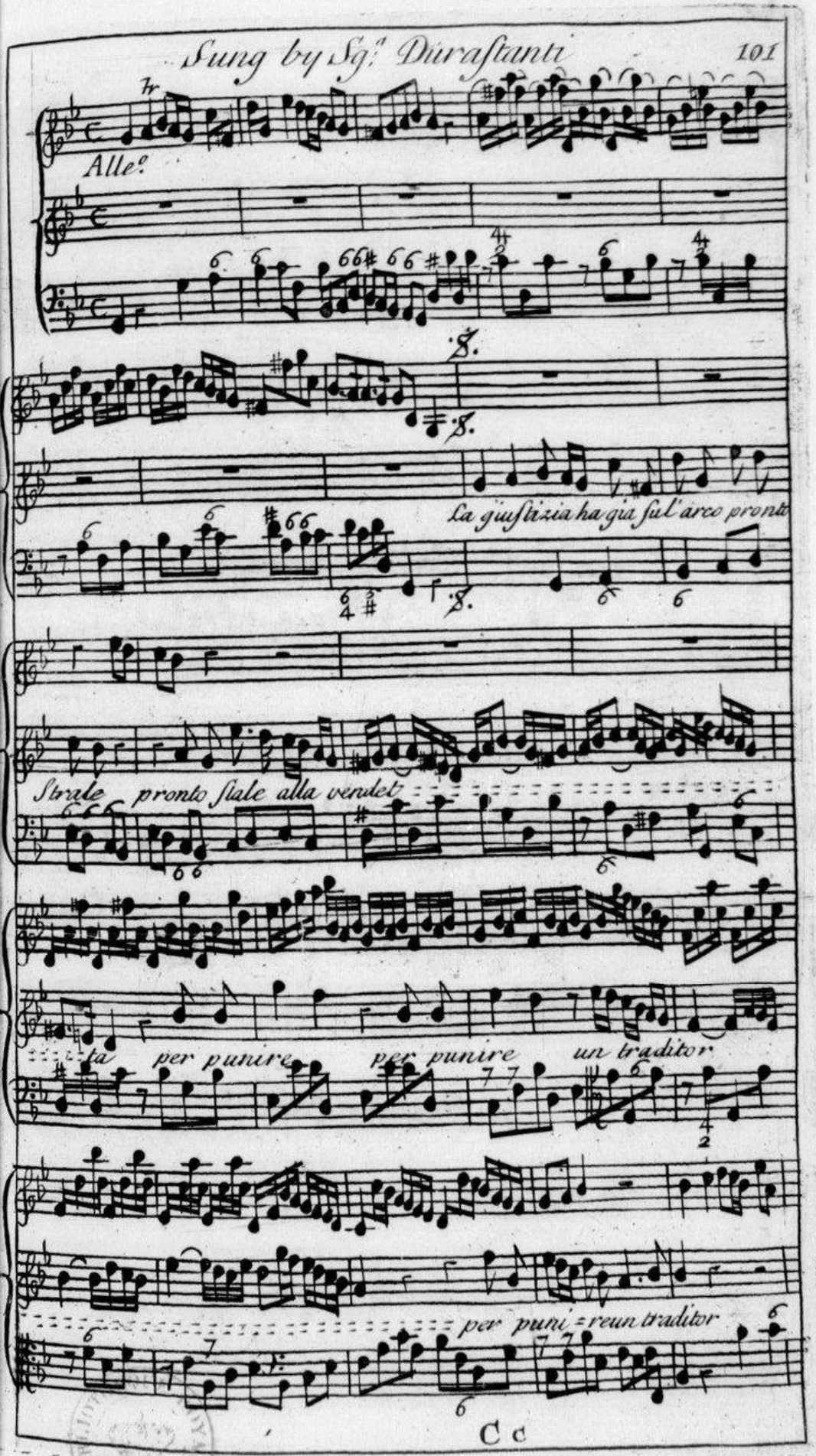

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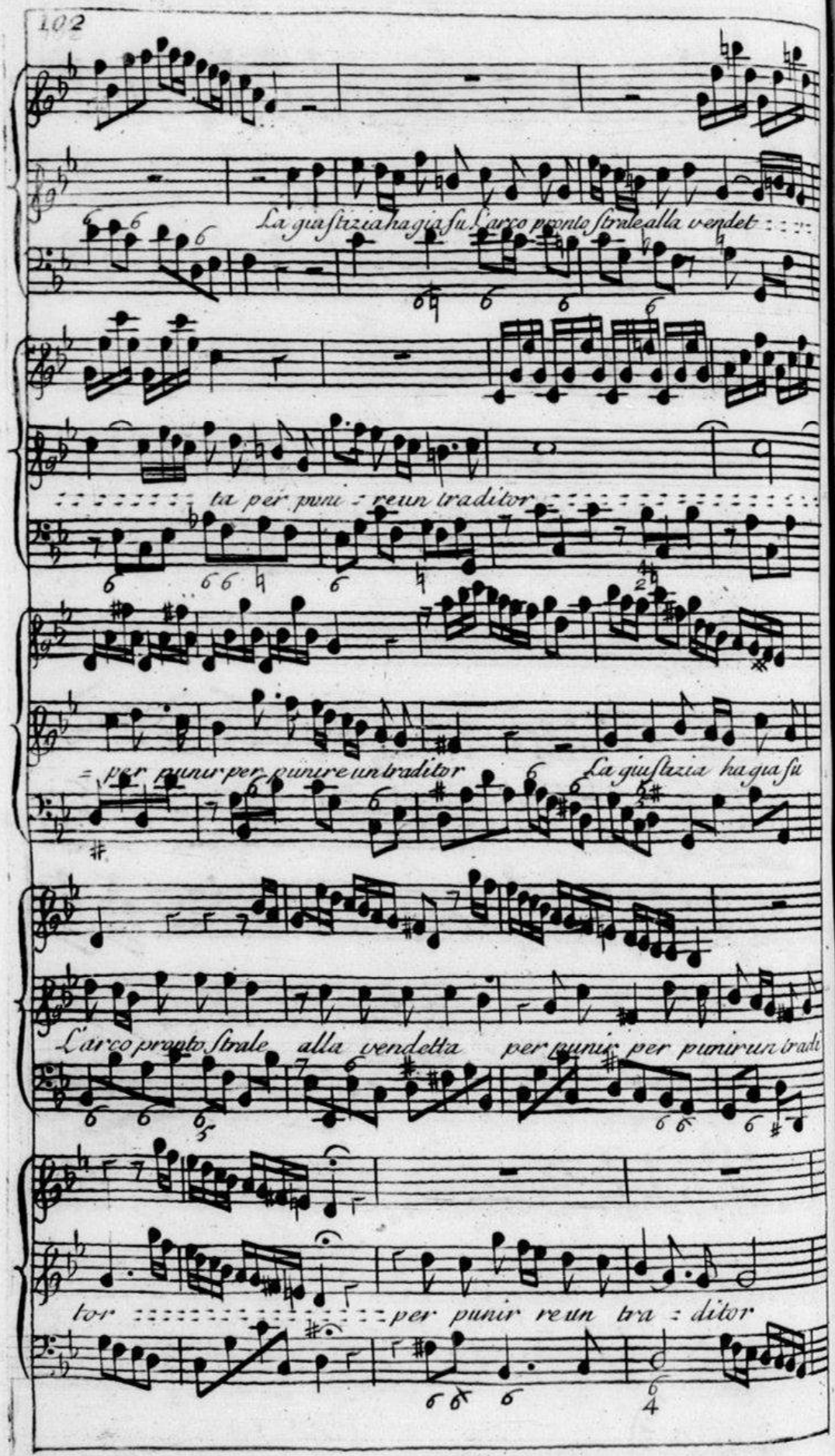

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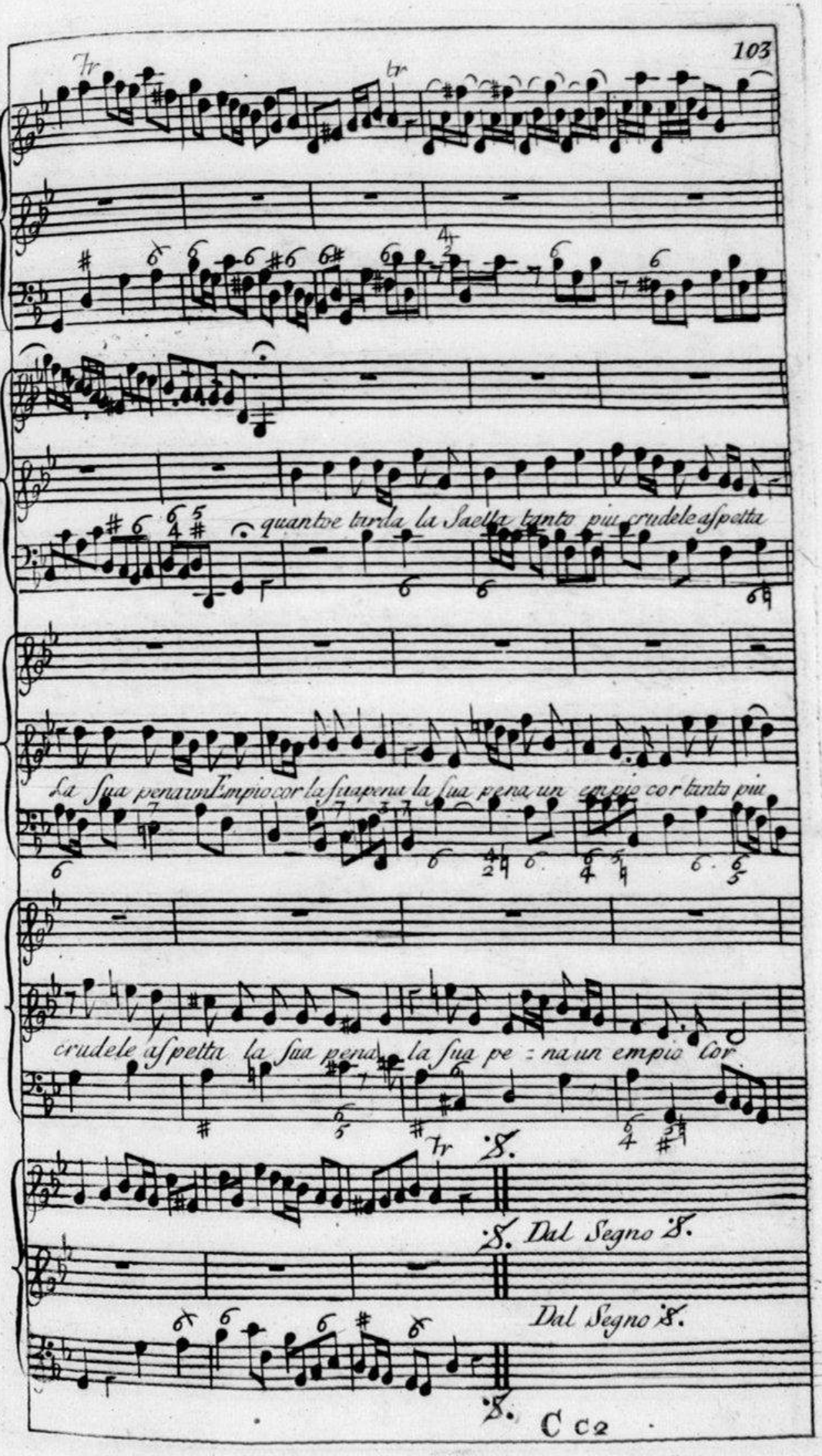

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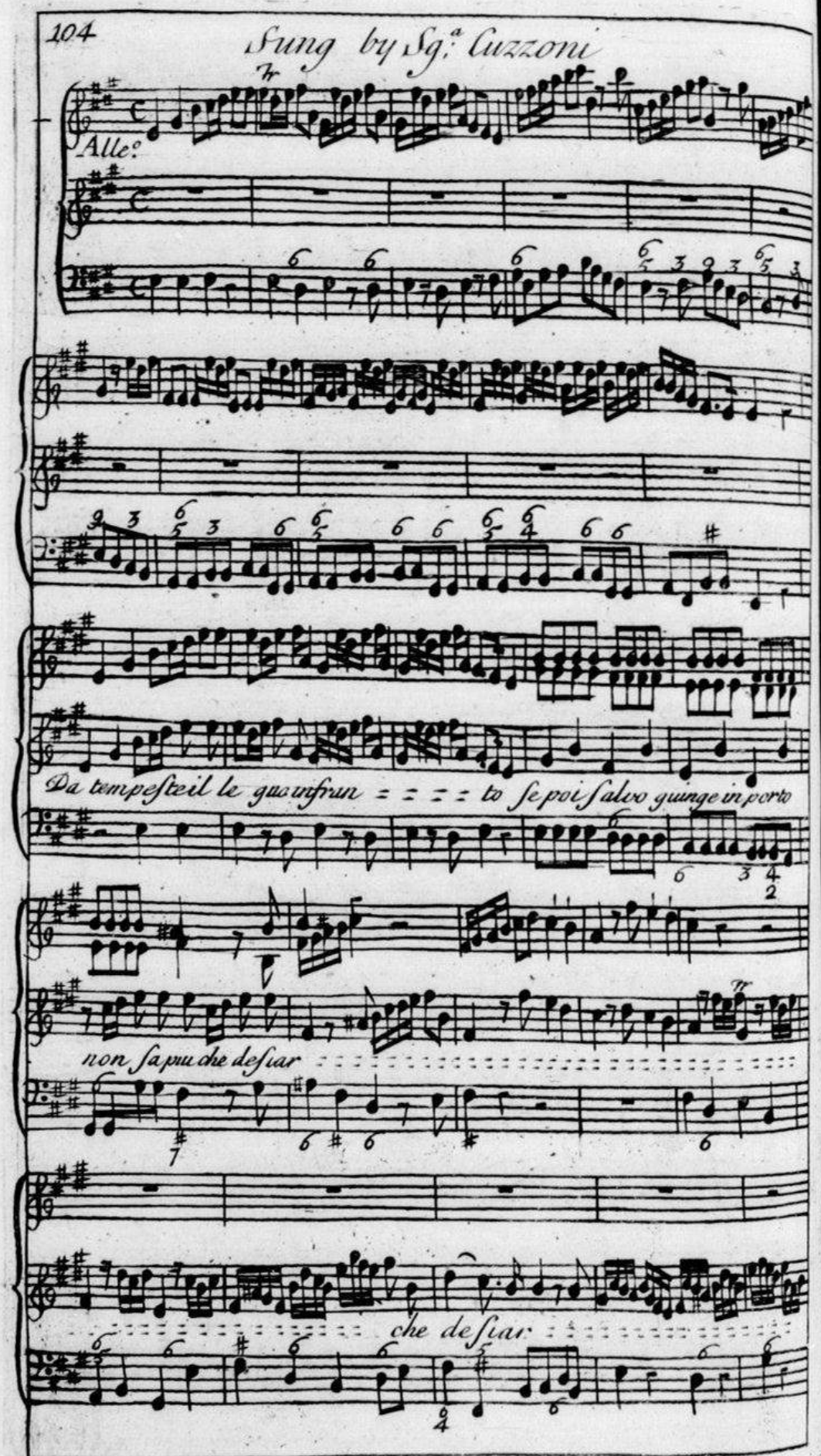
Sung by Sg.ª Cuzzoni



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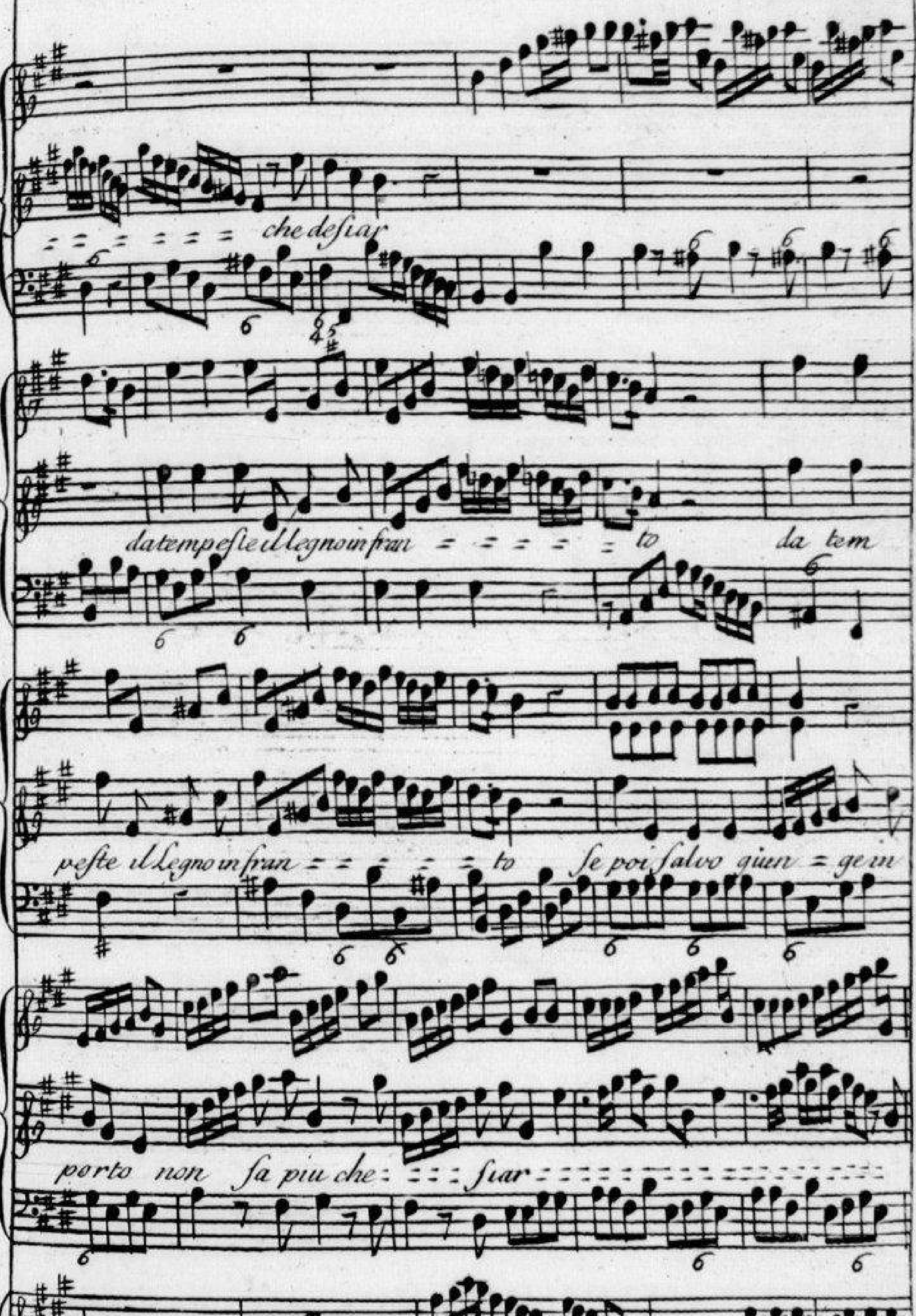
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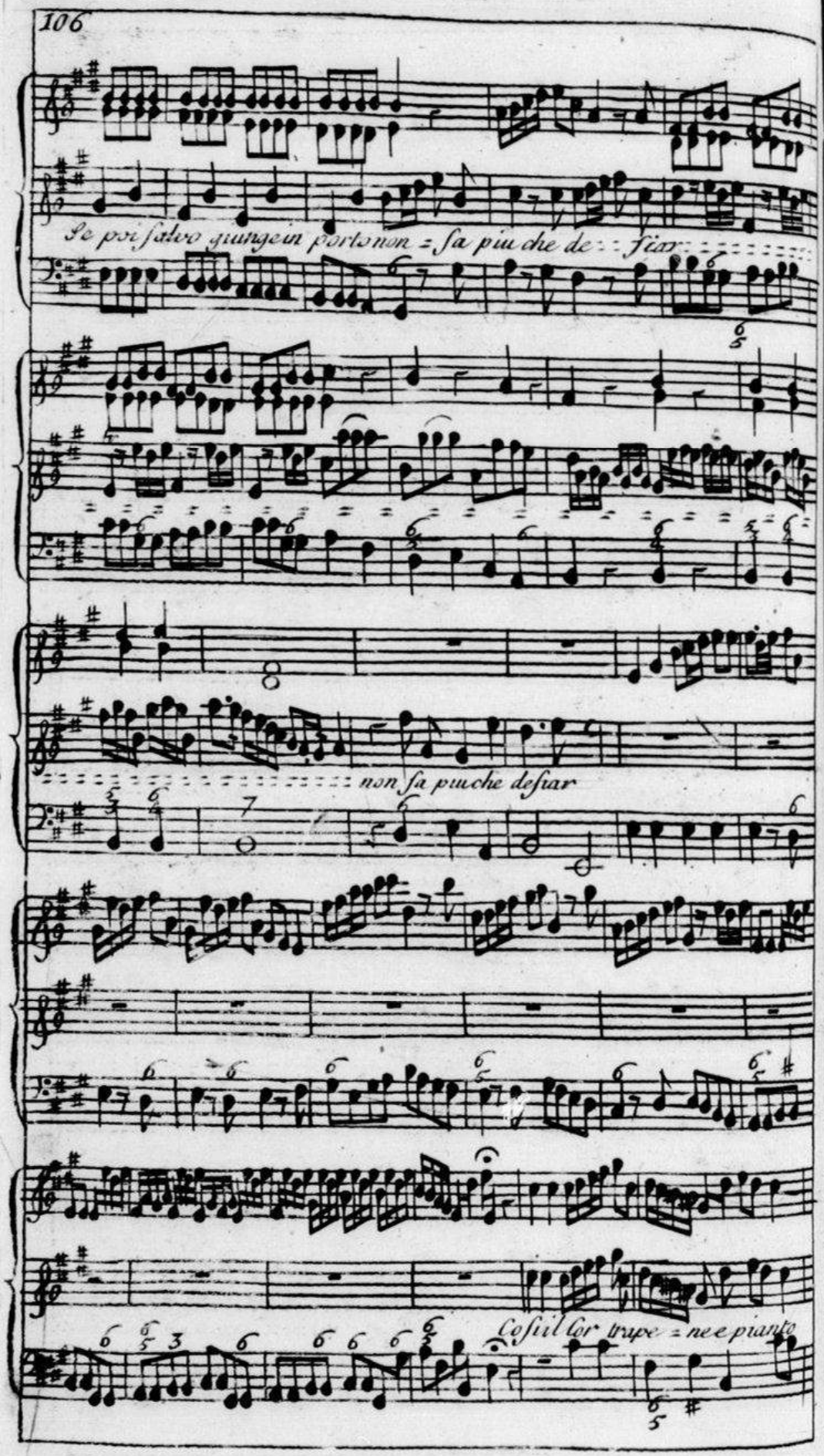

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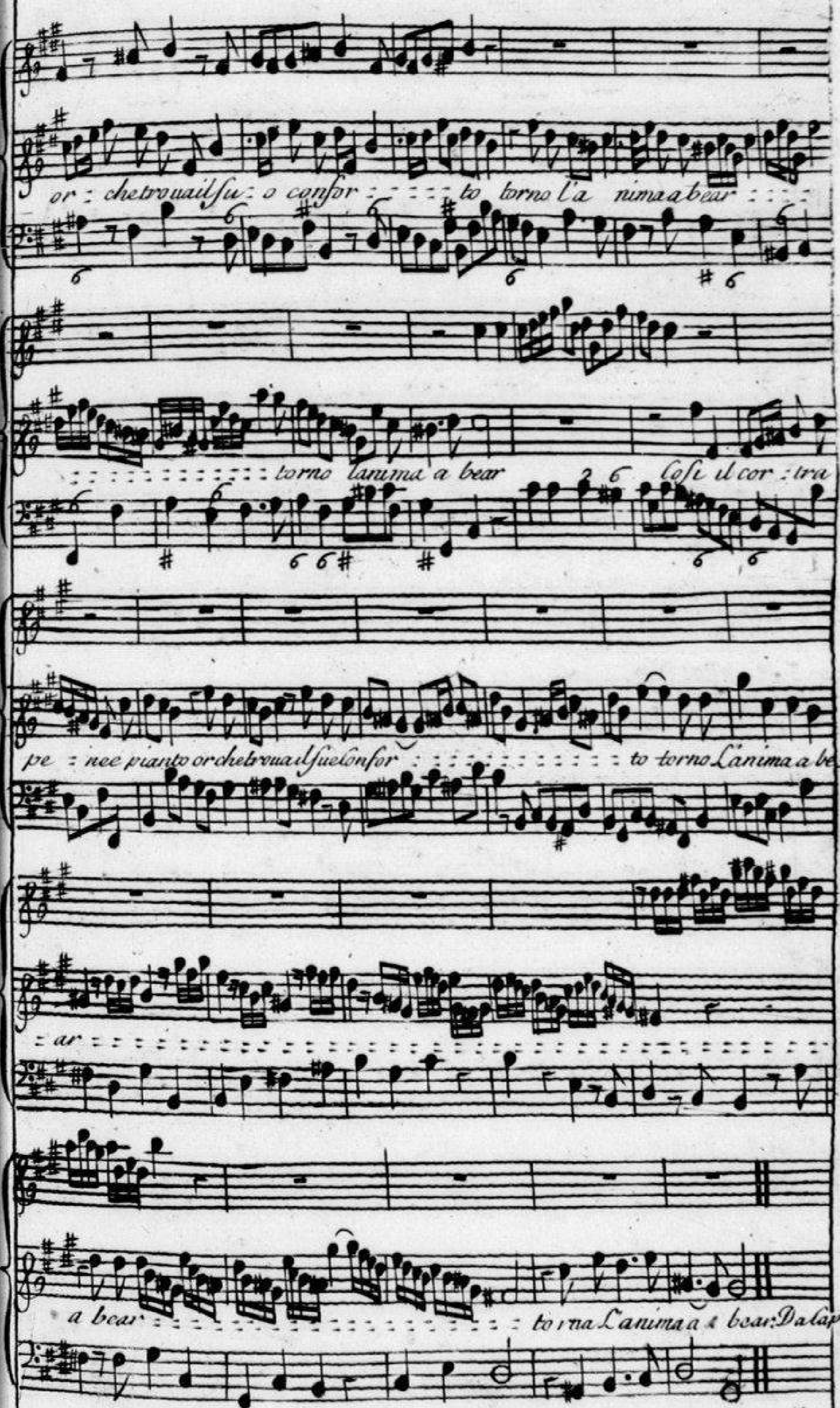
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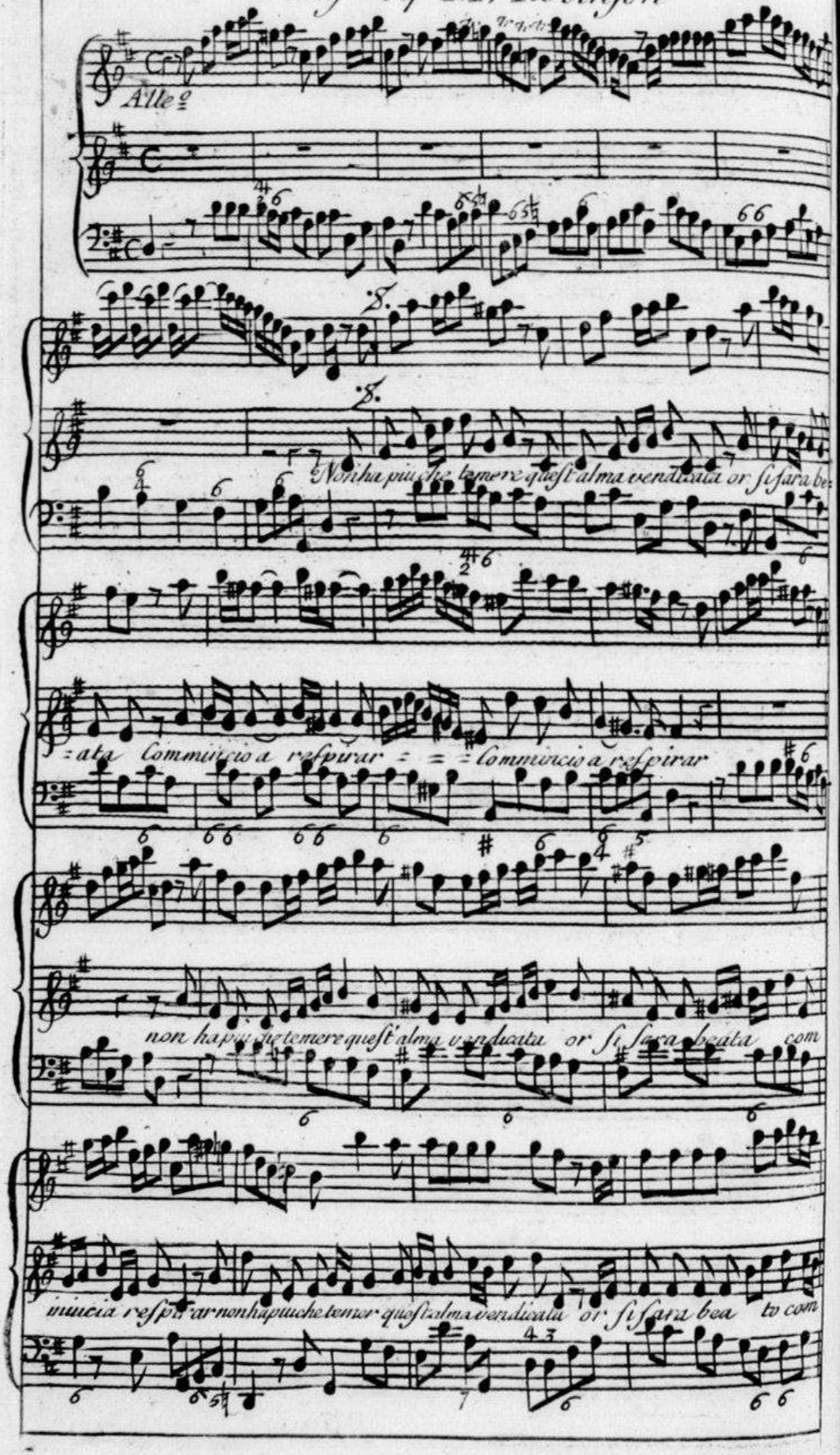
Sung by Mr. Robinson



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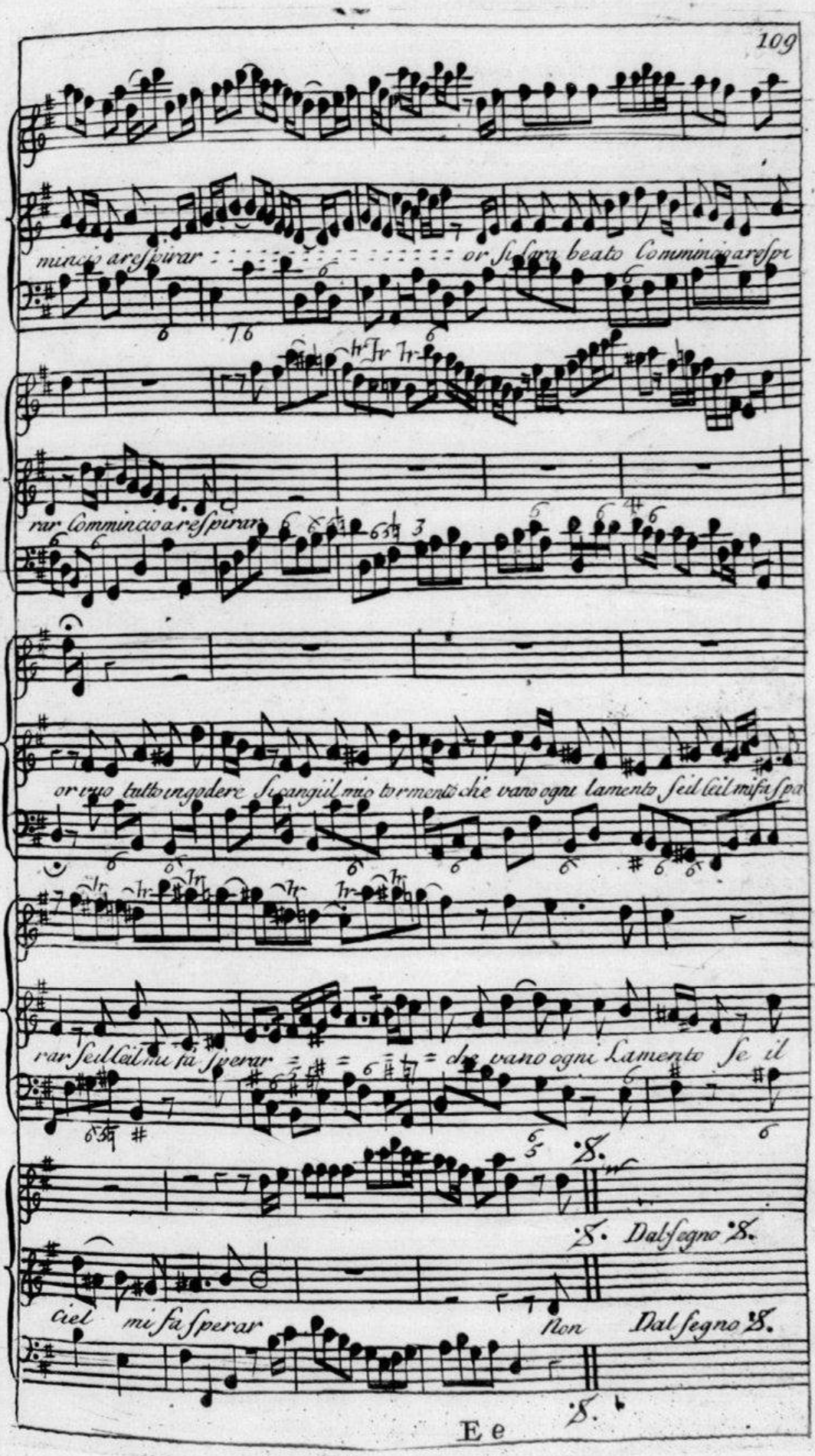

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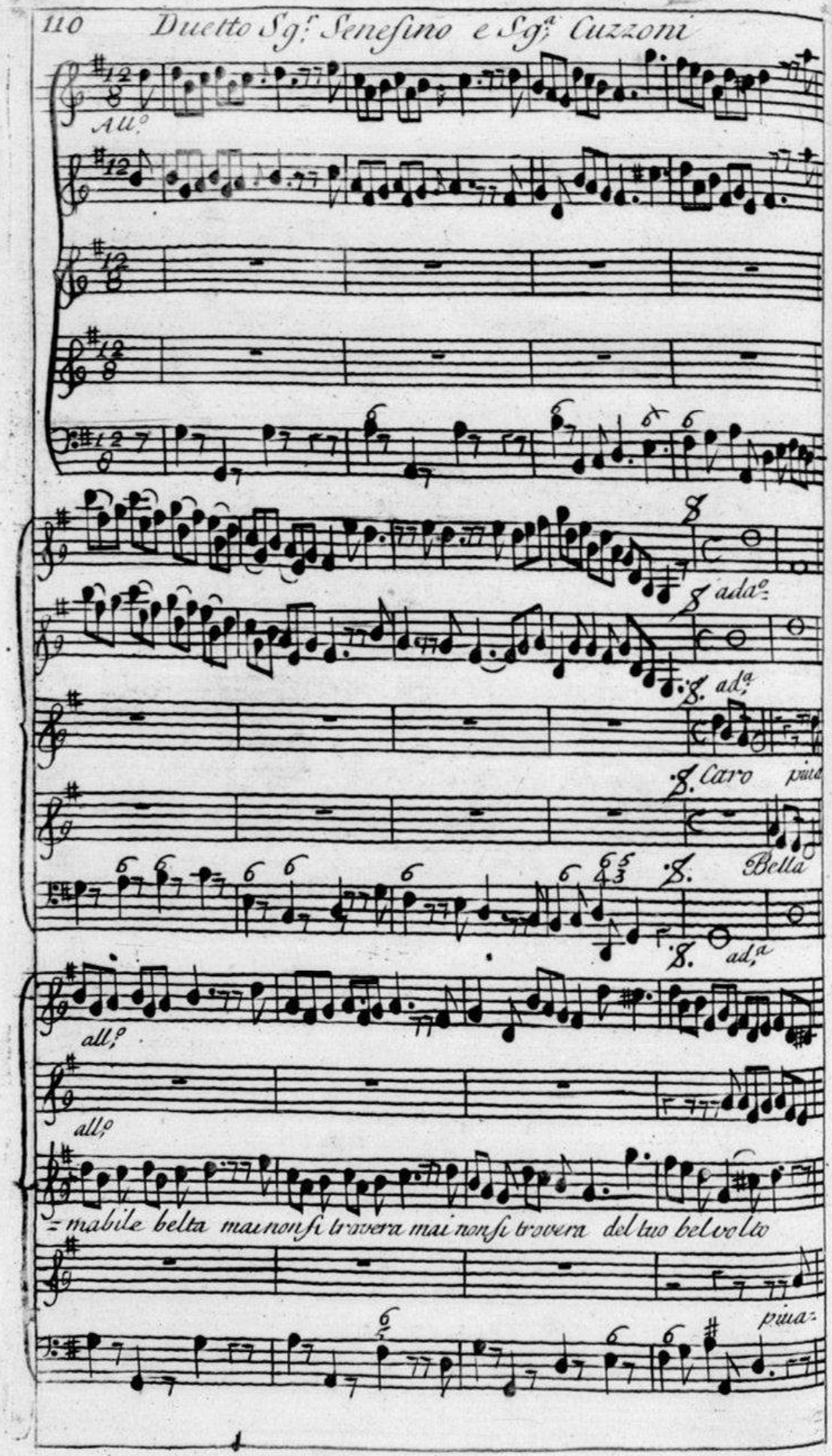
Duetto Sg.r Senesino e Sg.a Cuzzoni



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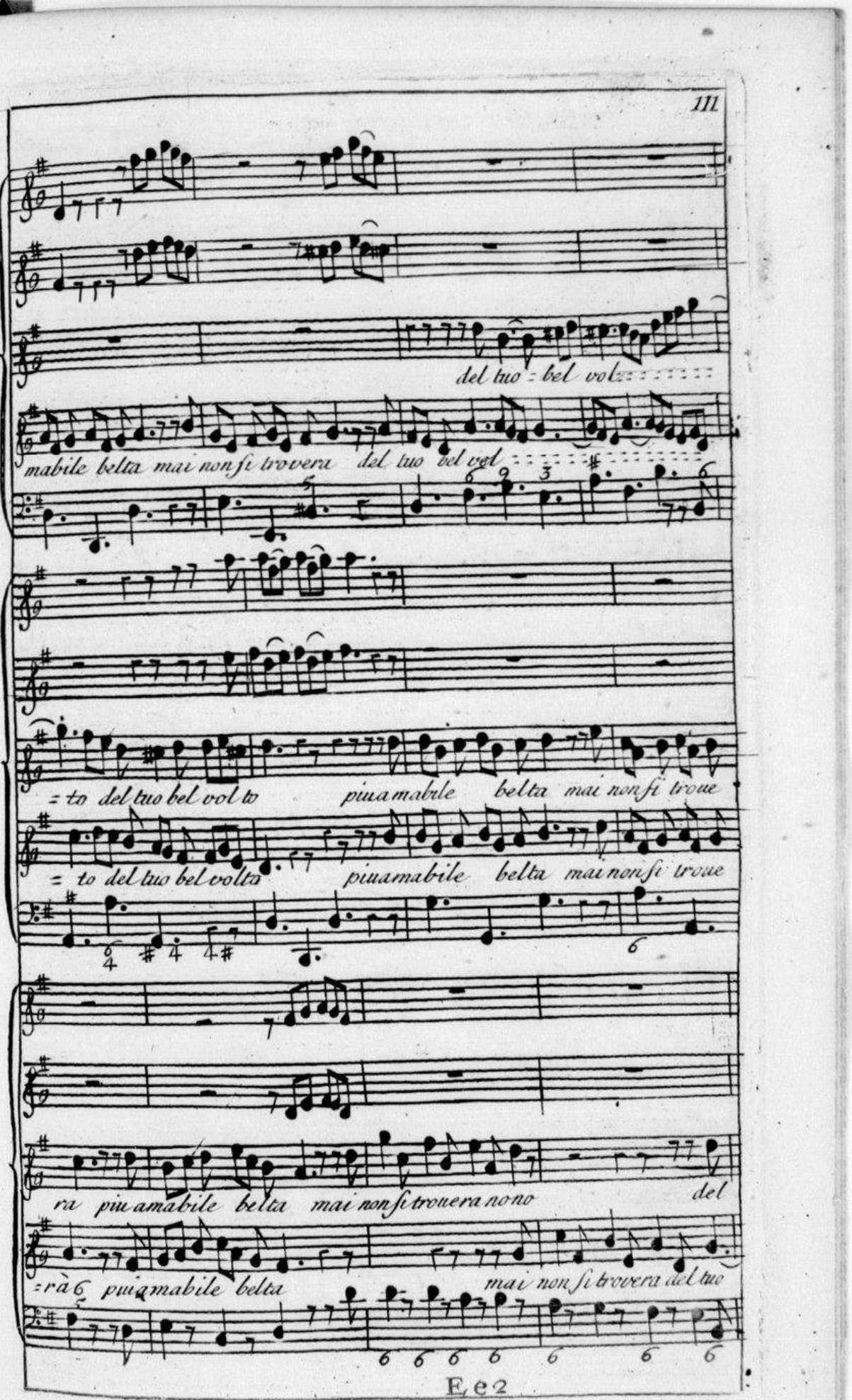

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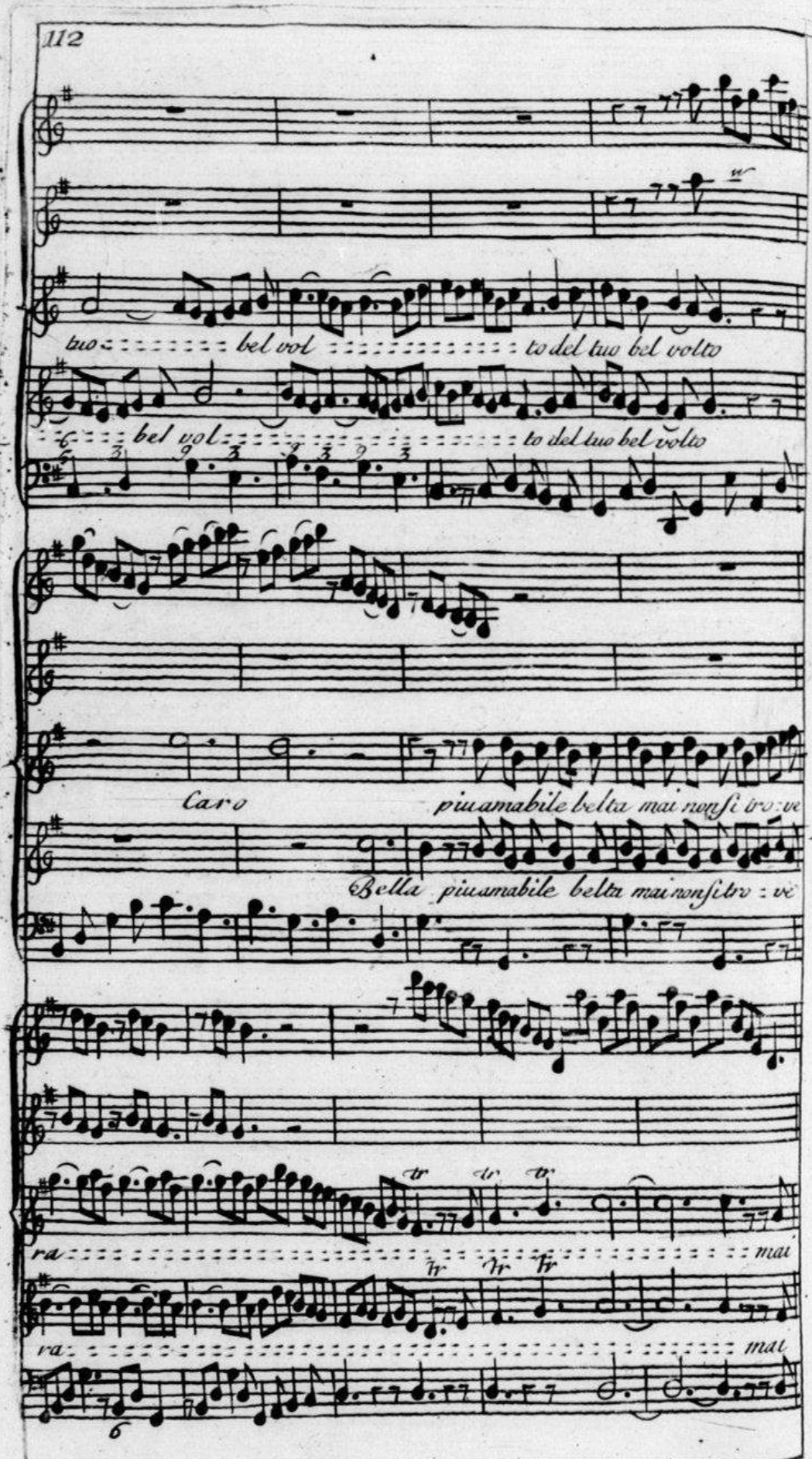

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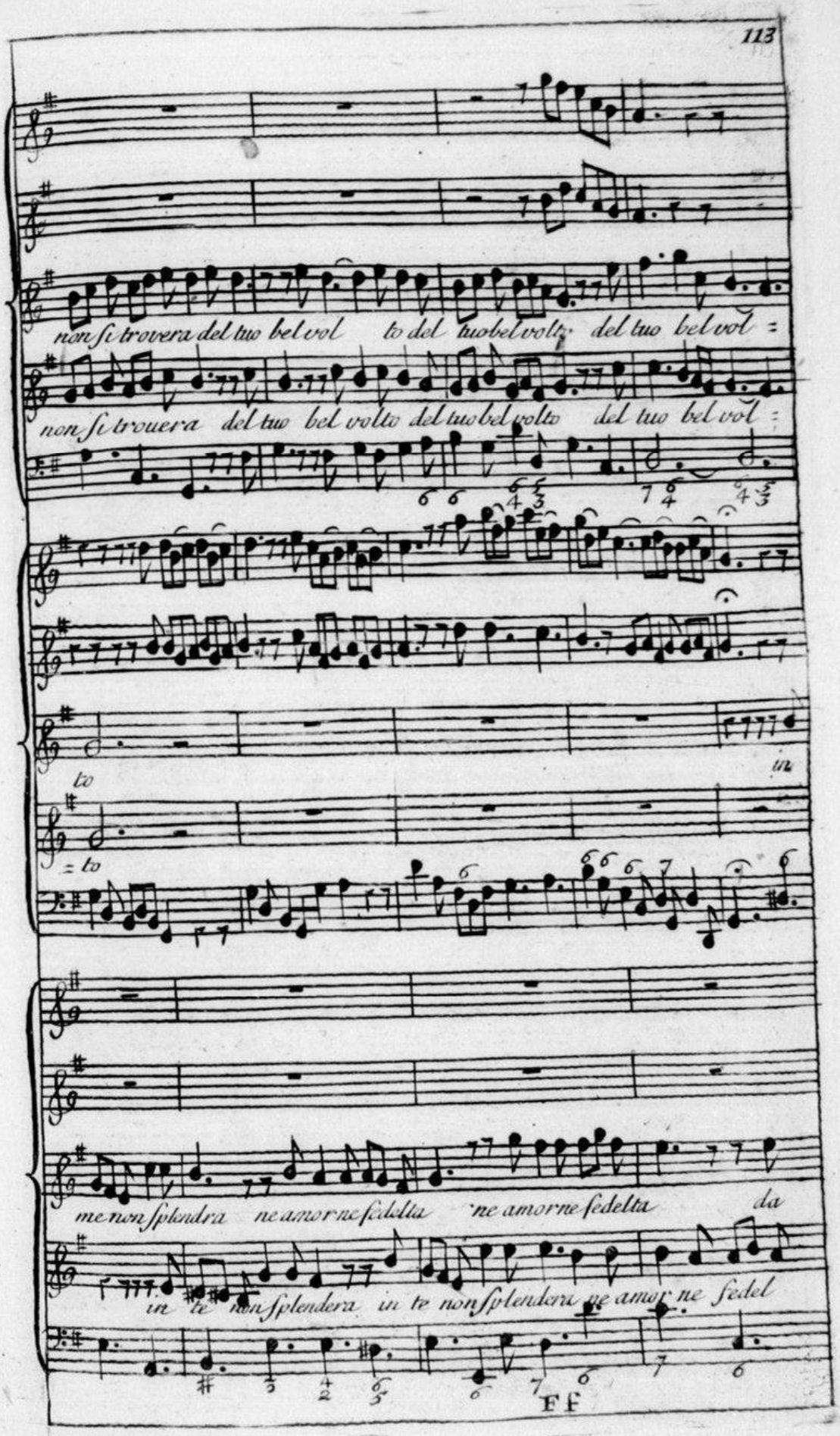

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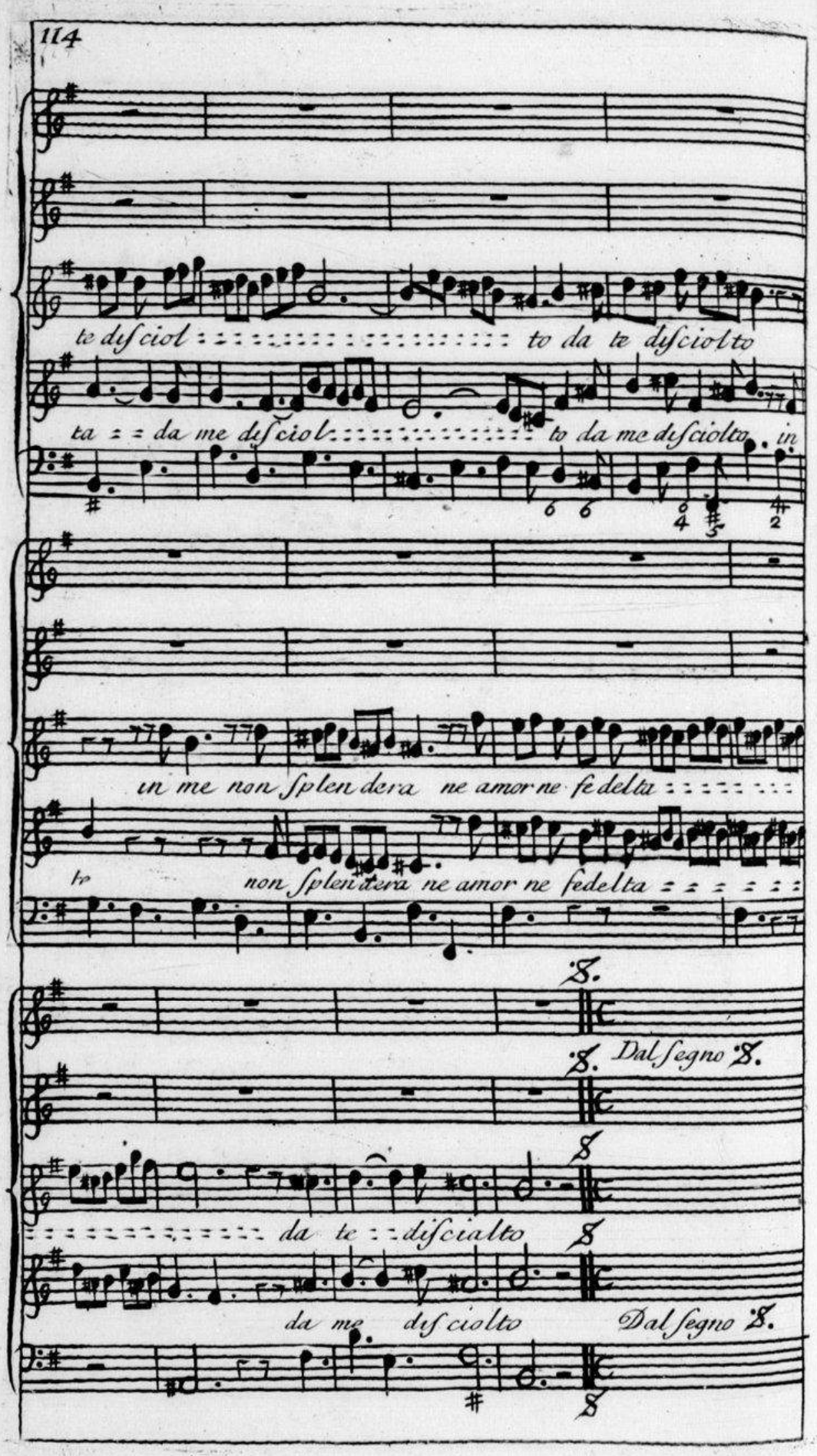

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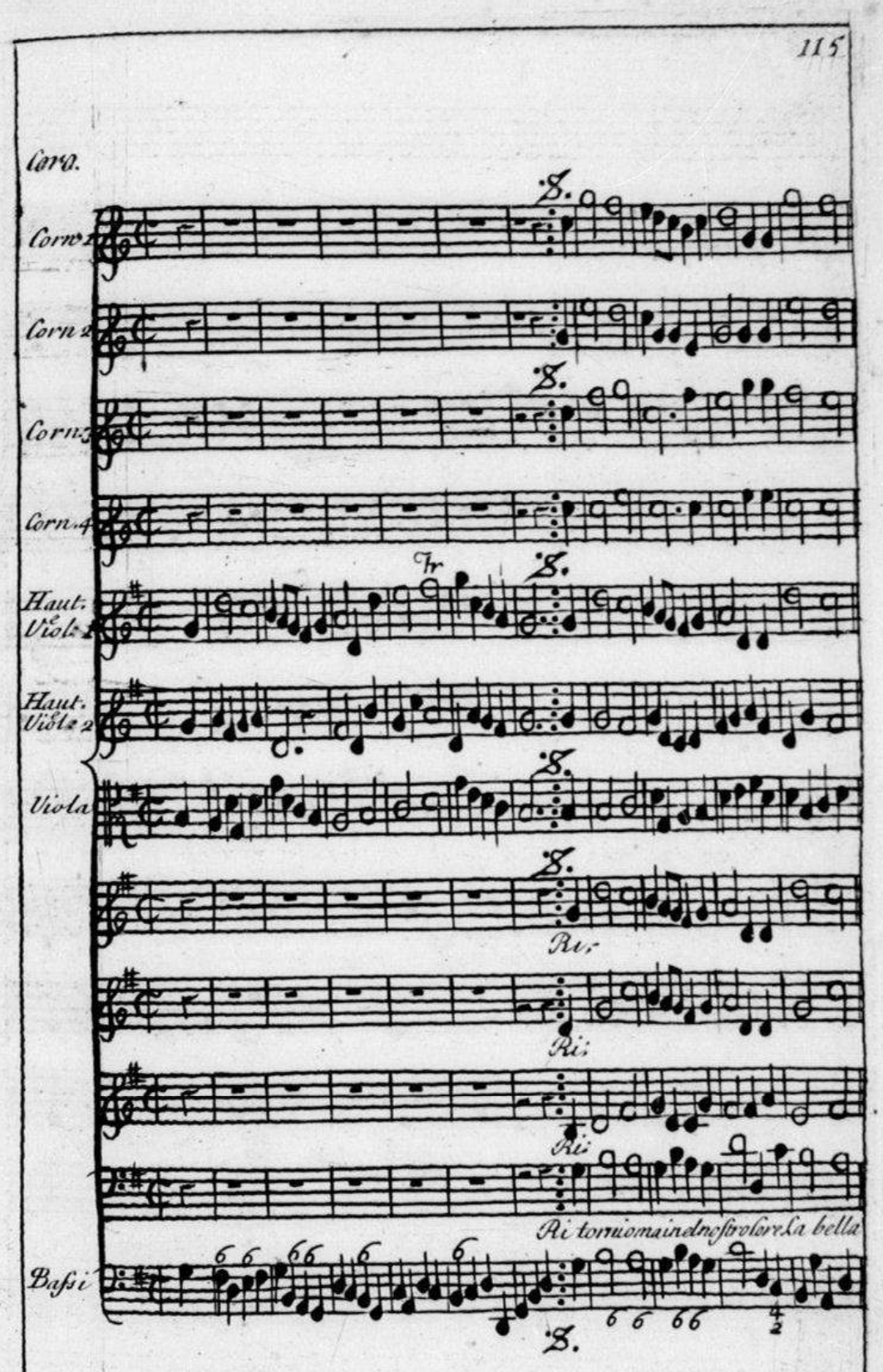

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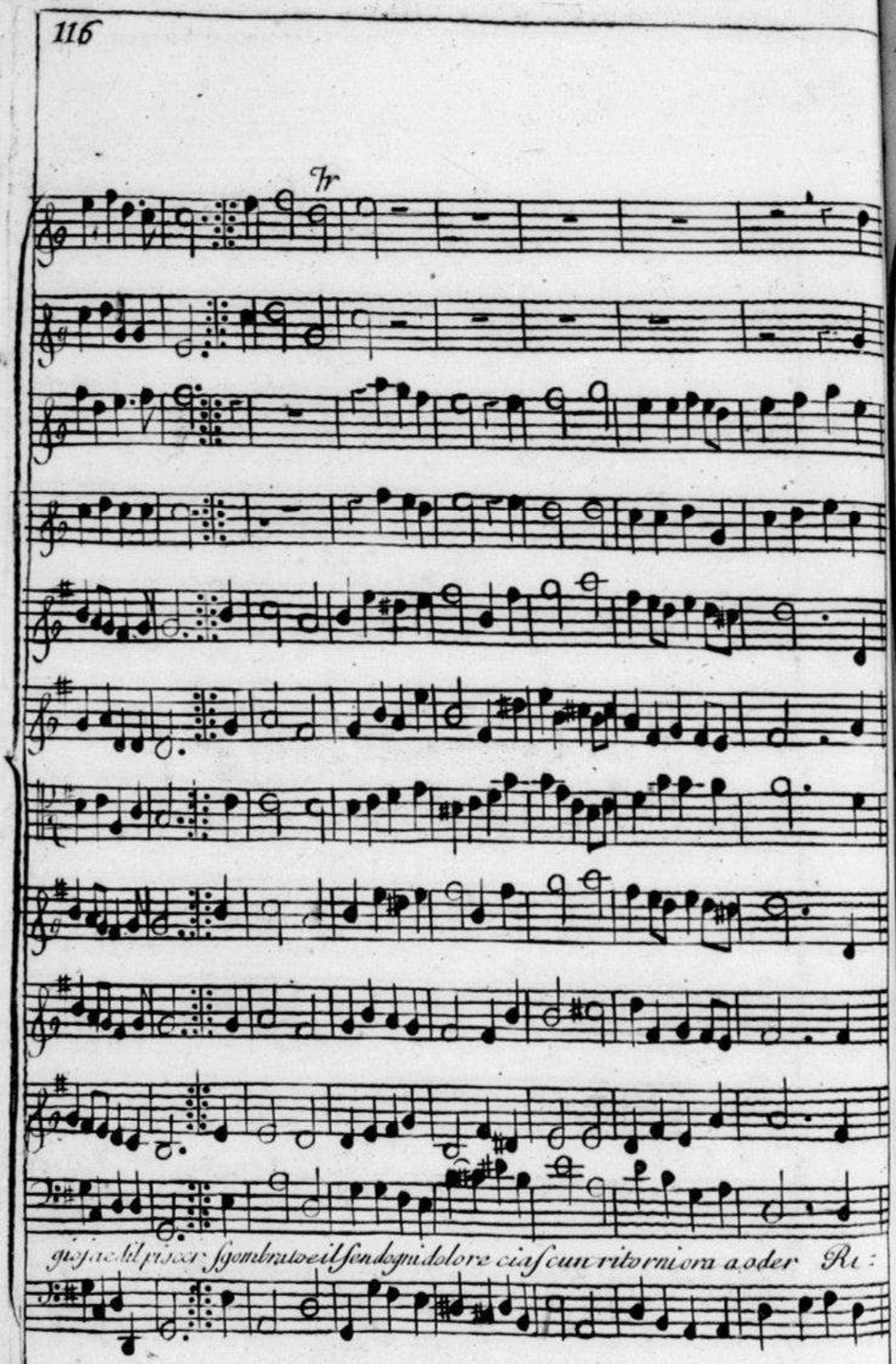

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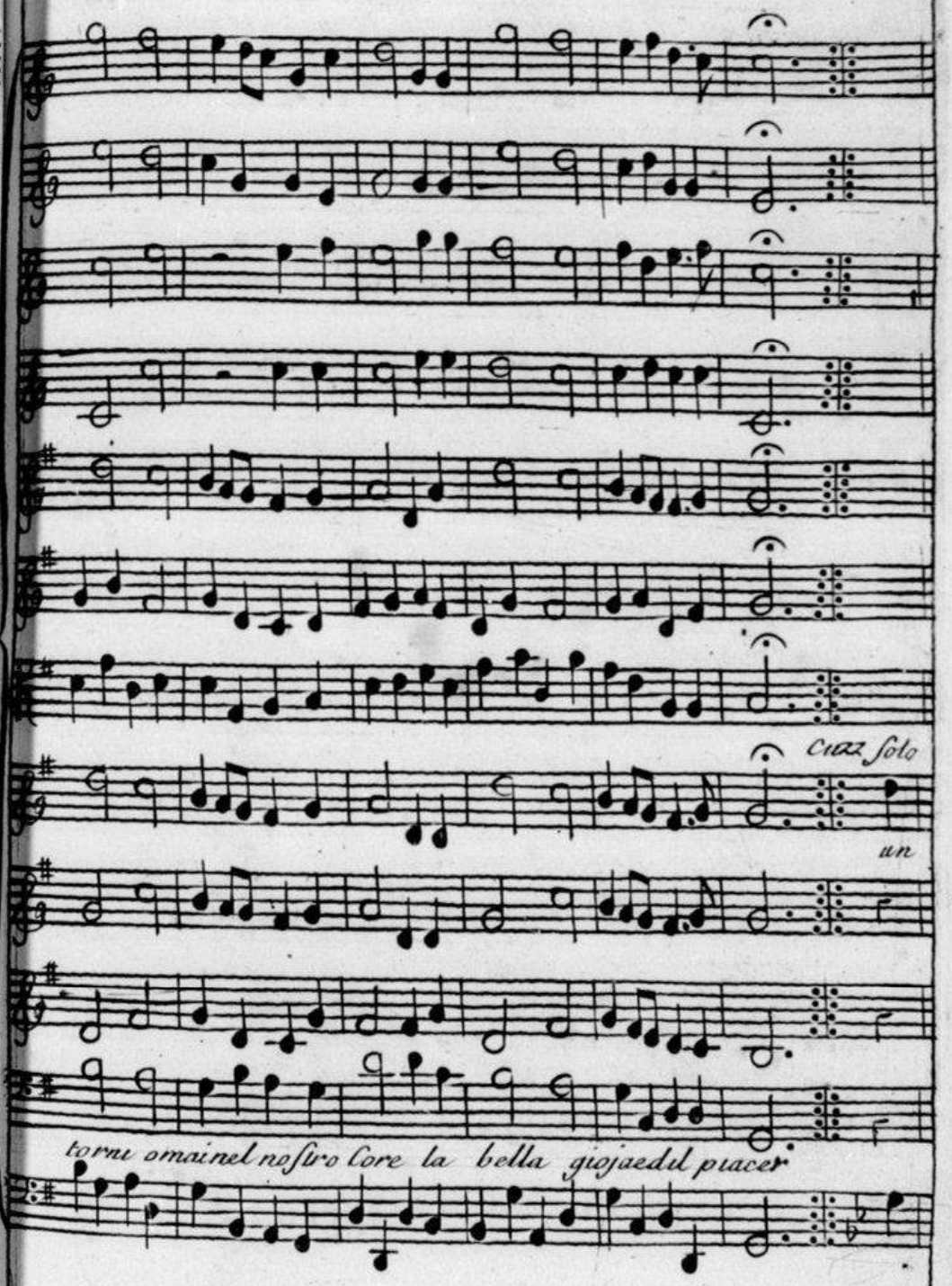

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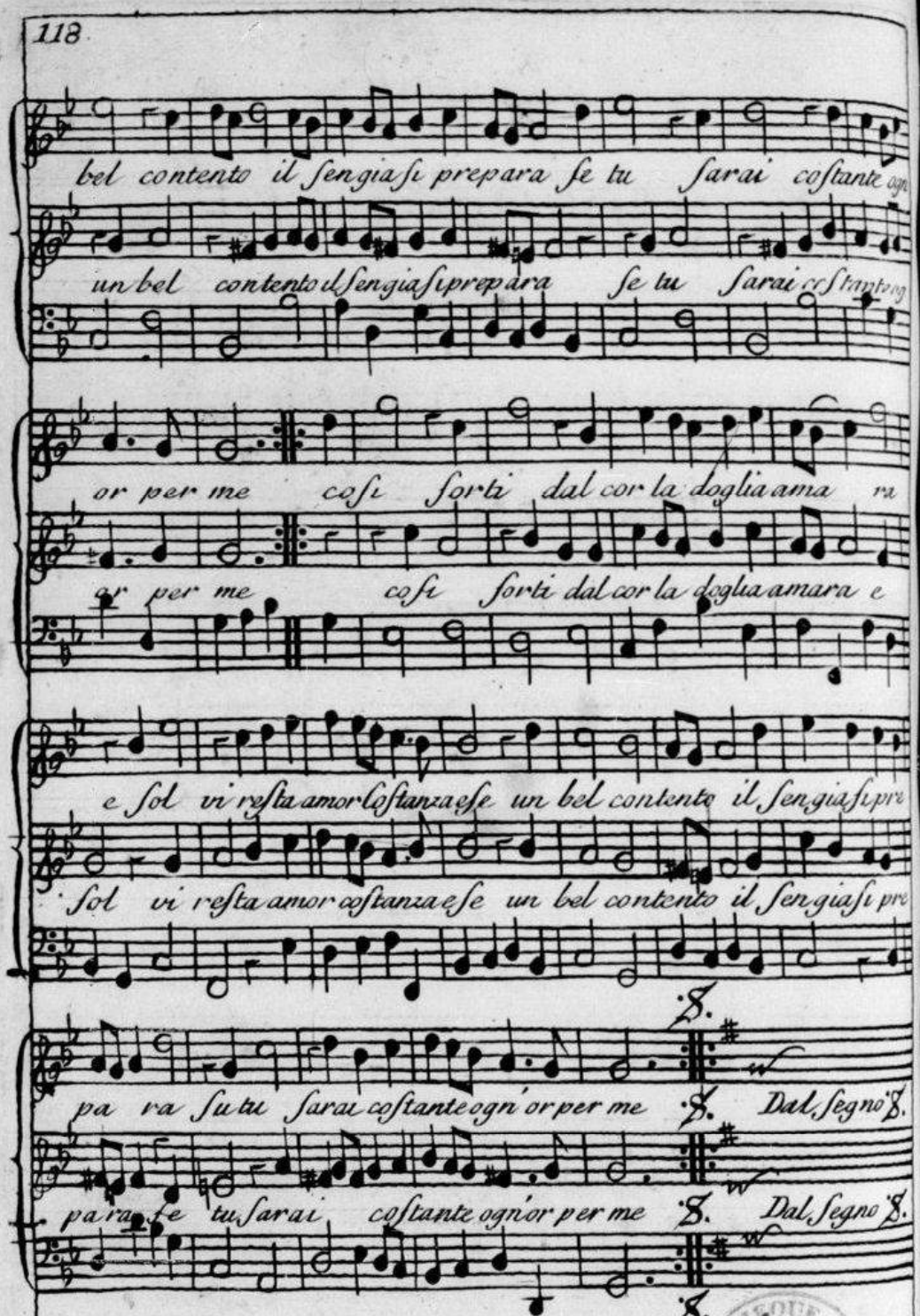

Fine dell' Opera

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BSB

33.

Mi palpita il cor.

A.

ALTO.

Mi pal - - - - - - pi - ta — il cor nè in - ten - - -

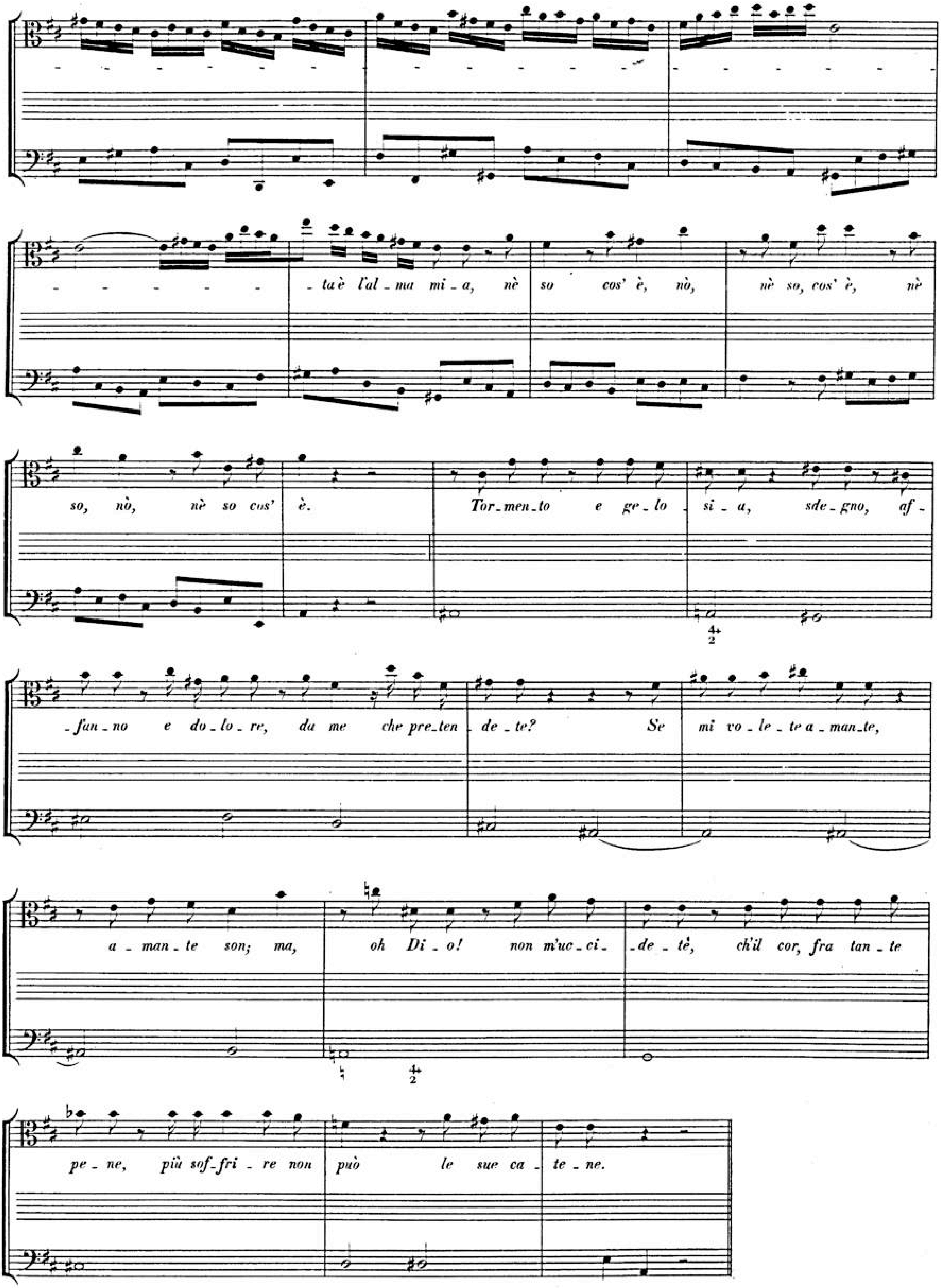
- - - - - - - - do per - chè, nè in - ten - - do per - chè?

Allegro.

A - gi - ta - ta è l'al - ma mi - a, a - gi - ta - - - - - -

- ta è l'al - ma mi -

- a, è l'al - ma mi - - a, a - gi - ta - - - - - - - - - - - -


ta è l'al - ma mi - a, nè so cos' è, nò, nè so, cos' è, nè
so, nò, nè so cos' è.
Tor - men - to e ge - lo - si - a, sde - gno, af -
- fan - no e do - lo - re, da me che pre - ten - de - te? Se mi vo - le - te a - man - te,
a - man - te son; ma, oh Di - o! non m'uc - ci - de - tè, ch'il cor, fra tan - te
pe - ne, più sof - fri - re non può le sue ca - te - ne.

BSB

Traversa.

Largo.

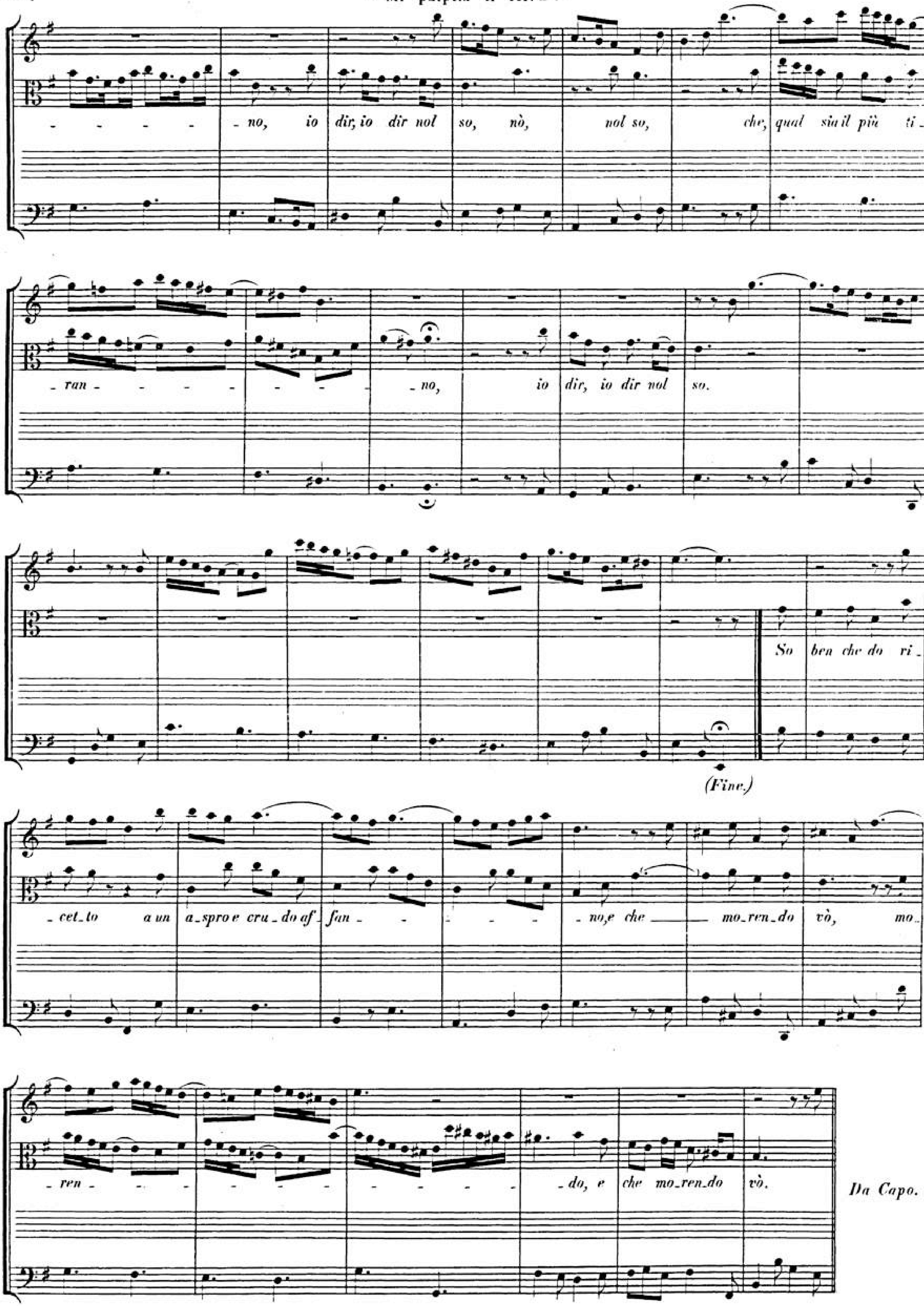
*Ho tan_ti af_fan_ni in pet_to, che, qual sia il più ti_*

_ran_no, che, qual sia il più ti_ran_ _ _ _ _ _ _ _ _no, io

dir, io dir nol so, — io dir, io dir nol so, — ho tan_ti af_fan_ni in

pet_ _ _ _ _ _ to, che, qual sia il più ti_ran_ _ _ _ _ _ _ _

BSB


no, io dir, io dir nol so, nò, nol so, che, qual sia il più ti-ran-no, io dir, io dir nol so.
(Fine.)
So ben che do ri-cet-to a un a-spro e cru-do af-fan-no, e che mo-ren-do vò, mo-ren-do, e che mo-ren-do vò.
Da Capo.

Clo - ri di te mi la - gno, e di te, o Nu - me, fi - glio di Ci - te -

- re - a, ch'il cor fe - ri - sti per u - na che non sa che co - sa è a - mo - re.

Ma se, de - gual sa - et - ta, a lei fe - ri - sti il co - re, più la - gnar - mi non

6

vo - glio; e ri - ve - ren - te, in - nan - ti al si - mu - la - cro tu - o, pro - stra - to a ter - ra, u - mil, de -

6 7

- vo - to a - do - re - rò quel Di - o, che fè con - ten - to e pa - go il mio de - si - o.

Allegro.

Se un dì m'a_do_ra la mia cru_de_le, con_ten_to al_lo_ra il cor sa_rà,

*al_lor con_ten_ to, al_lor con_ten_*

_to il cor sa_rà, al_lor con_ten_ to il cor sa_rà;

BSB

se un dì m'a_do _ ra

— la mia cru_de _ _le, con_ten_to al_lo _ _ra il cor sa_rà, il cor sa_rà, con_ten _ _

_ _ _ _ _ _ _ _ _ to, con _ ten _ to al _ lo _ _ra il cor — sa _

_ rà, s'un dì m'a _ do _ _ra — la mia cru _ de _ _le, con _ ten _ to al _

- lo - - ra il cor — sa - rà.

Che sia do - lo - - re, che sia tor - men - - to, que - sto mio se - no più

non sa - prà, que - sto mio se - no più non — sa - prà, che sia do - lo - - re,

che sia tor - men - - to, que - sto mio se - no più non sa - prà.

(Fine.)

Da Capo.

BSB

34.

Mi palpita il cor.

B.

SOPRANO.

Adagio.

Mi pal - - - - pi-ta — il cor nè in-ten - - - - do per-

-chè, nè in-ten - - - - - - - - do per-chè?

Allegro.

A-gi - ta-ta è l'al-ma mi-a, a-gi - ta - - - - - - - - - - - - - - -

- - - - - ta è l'al-ma mi - a, è l'al-ma mi - a, a-gi - ta - - - -

- - - - ta è l'al-ma mi-a, nè so cos' è, nò, nè so cos' è, nè so, nò, nè so cos' è....

*Dim_mi, o mio cor, che bra_mi, se con si fie_ri e in_so_li_ti ri_sal_ti a_gi_tan_do il mio pet_to ognor m'af_*

*_fliggi? Tu che so_lo ri_cet_to di de_li_zie e con_ten_ti es_ser do_vre_sti, men_tre quel ben che a_*

_do_ri ar_de con dop_pie fiam_me, e pur tu pien d'af_fan_ni, ognor ge_mi e so_spi_ri? Sen_to

ch'il cor do_len_te a me co_sì ri_sponde: E' ver che so_no a_ma_to, ma ti sovven_ga al_fin, che son pia_ga_to.

Mi pia_gò d'a_mor lo stra_le,

e fa_ta_le la sa_et_ta in me vi_brò, in me vi_brò,

mi pia-gò d'a-mor lo stra-le, d'a-mor lo stra-le, e fa-ta-

le la sa-et-ta in me vi-brò,

la sa-et-ta in me vi-brò.

Che se be-ne il mio Fi-le-no per me por-ti ac-

-ce-so il se-no, pu-re il fa-to rio, spie-ta-to a pe-nar mi de-sti-nò,

pu-re il fa-to rio, spie-ta-to a pe-nar mi de-sti-nò.

(Fine.)

Da Capo.

BSB

— Mi palpita il cor. B —

*Ma non te_mer, mio co_re, ar_ma_ti di co_stan_za, che anch' io, con_*

_ten_ta e pa_ga di mia sor_te, pur_chè m'a_mi il mio ben, sprez_zo la mor_te.

Allegro ma non troppo.

*Ca_ri lac_ci, a_ma_te pe_ne, pe_ne gra_te e dol_ce af_fan_no, e dol_ce, dol_ce af_fan_no, ca_*

_ri lac_ci, a_ma_te pe_ne, pe_ne gra_te e dol_ce af_fan_no, dol_ce af_fan_no,

ca_ri lac_ci, a_ma_te pe_ne, pe_ne gra_te e dol_ce, dol_ce af_fan_no,

ca - - ri lac - ci, a - ma - te pe - ne, pe - ne gra - te e dol - ce af - fan -

- no, e dol - ce af - fan - - - - - - - - - no, pe - ne gra - te e

dol - ce af - fan - - no, e dol - ce af - fan - - no.

Per quel ca - ro a - ma - - to be - ne, non son cru - - de le ca - te - ne, nò, ch' a - mor non è ti - ran -

- no, per quel ca - ro a - ma - - to be - ne, non son cru - - de le ca - te - ne, nò, ch' a - mor non è ti - ran - no,

nò, ch' a - mor non è ti - ran - - - no.

(Fine.)

Da Capo.

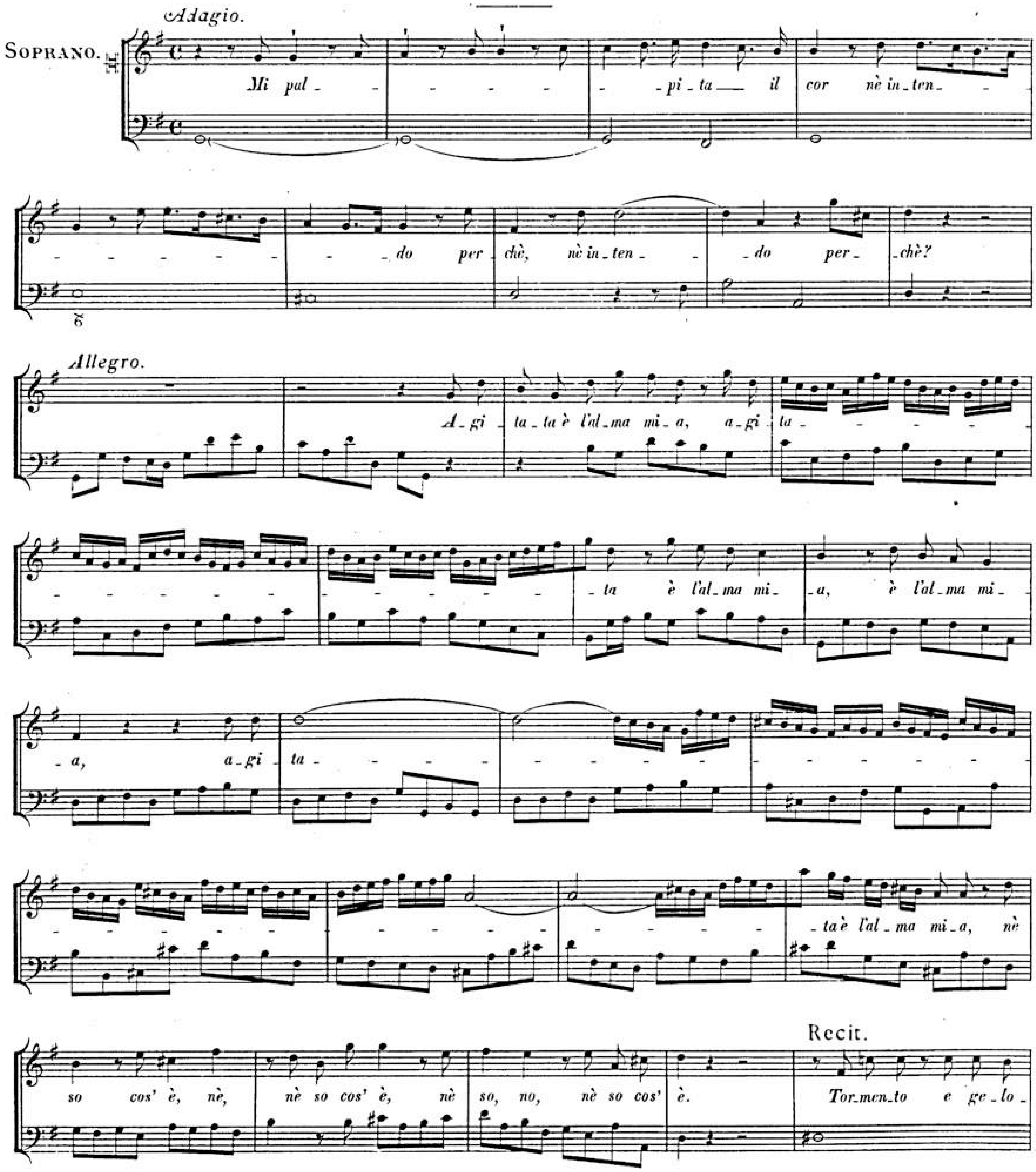
27.

Mi palpita il cor.

C.

(v. Vol. 50, pag. 155 - 165.)

(FRAMMENTO.)



si a, sde gno, af- fan no e do lo re, da me che pre ten de te?

Se mi vo le te a man te, a man te io sono; ma, oh Di o! non m'uc ci de te, ch'il

cor, fra tan te pe ne, più sof fri re non può le sue ca te ne.

Oboe.

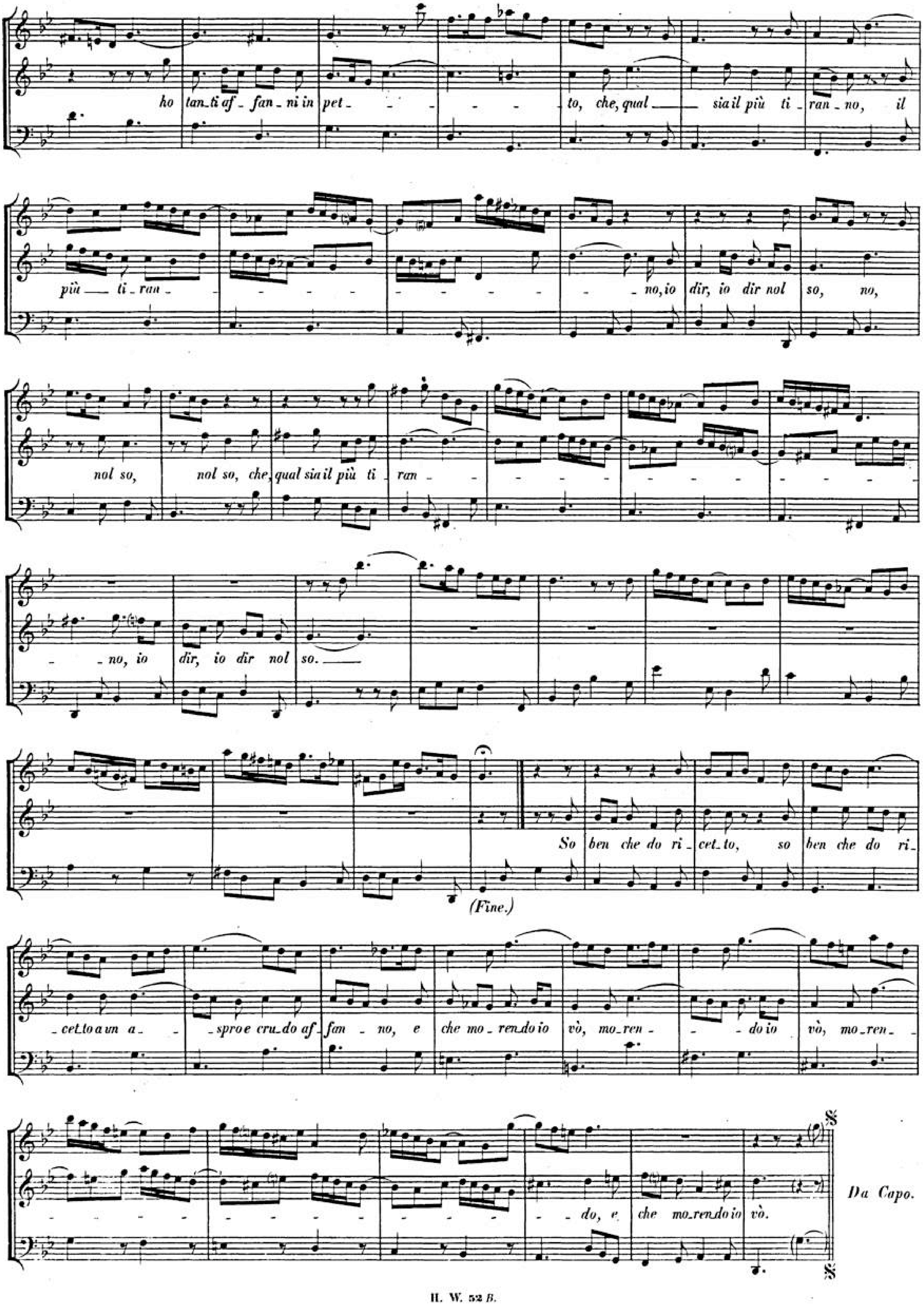
Soprano.

(Bassi.)

Ho tan ti af fan ni in

pet to, che, qual sia il più ti ran no, che, qual sia il più ti ran

no, io dir, io dir nol so, io dir, io dir nol so,


ho tan_ti af_fan_ni in pet_ - - - - to, che, qual___ sia il più ti_ran_no, il
più ___ ti_raa_ - - - - - - - - - _no, io dir, io dir nol so, no,
nol so, nol so, che, qual sia il più ti_ran_ - - - - - - - - -
- _no, io dir, io dir nol so.___
(Fine.)
So ben che do ri_cet_to, so ben che do ri_
_cet_to a un a_ _spro e cru_do af_fan_no, e che mo_ren_do io vò, mo_ren_ - _do io vò, mo_ren_
- - - - do, e che mo_ren_do io vò.
Da Capo.

*Clo_ri di te mi la_gno; e di te, o Nu_me, fi_glio di Ci_te_re_a, ch'il cor fe_*

_ri_sti per u_na che non sa che co_sa è a_mo_re: ma se, d'e_gual sa_et_ta, a lei fe_ri_sti il

co_re, più la_gnar_mi non vo_glio; e ri_ve_ren_te, in_nan_ti, al si_mu_la_cro tu_o, pro_stra_to, a

ter_ra, u_mil, de_vo_to, a_do_re_rò quel Di_o, che fè con_ten_to, e pa_go il mio de_si_o.

Allegro.

(FINE.)

THE FIRST PART

of Ayres, French, Polliſh, and others together, *ſome in Tabliture, and ſome in* Pricke-Song. With Pauines, Gallyards, and Almaines for the Viole De Gambo alone, and other Muſicall Conceites for two Baſe Viols, expreſsing fiue partes, with pleaſant reportes one from the other, and for two Leero *Viols, and alſo for the Leero Viole with two Treble Viols, or two with one Treble.*

Laſtly for the Leero Viole to play alone, *and ſome Songes to bee ſung* to the Viole, with the Lute, or better *with the Viole alone.*

Alſo an Inuention for two to play vpon one Viole.

Compoſed by TOBIAS HYME Gentleman.

LONDON
Printed by *Iohn Windet*, dwelling at the Signe of the Croſſe Keyes at Powles Wharfe. 1605.

A Table containing all the Songes in this Booke.

The Souldiers Song. 1
The Earle of Pembrookes Galliard. 2
Tobacco. 3
A Souldiers March. 4
The Spirit of Gambo. 4
My Miſtreſſe Familiar. 5
The Duke of Holſtones Almaine. 6
My hope is decayed. 7
Adiue ſweete Loue. 8
Be merry a day will come. 9
Harke, harke. 10
A Souldiers Reſolution. 11
Death. 12
Life. 13
Good againe. 14
A Polliſh ayre. 15
A Polliſh Vilanell. 16
A Polliſh ayre. 17
A Polliſh ayre. 18
A Polliſh ayre. 19
A Polliſh Vilanel. 20
Tom and Miſtreſſe Fine. 21
Tinckeldum twinckeldum. 22
Peters pleaſure. 23
The ſecond part. 24
A Queſtion. 25
An anſwere. 26
The new Cut. 27
Now I come. 28
Sir Humphrey. 29
A merry conceit. 30
My Miſtreſſe hath a prettie thing. 31
She loues it well. 32
Hit it in the middle. 33
Tickell, tickell. 34
Rolamond. 35
I am falling. 36
Tickle me quickly. 37
Touch me lightly. 38
Duke Iohn of Polland his Galliard. 39
A Careleſſe humor. 40
An Engliſh Frenchman. 41
A Pauin. 42
A humorous pauin. 43
A Pauin. 44
A Pauin. 45
Captaine Humes Pauin. 46
Loues farewell. 47
A Souldiers Galliard. 48
Loues Gallard. 49
Captaine Humes Galliard. 50
A Preludum. 51
A Toy. 52
Maiſter Craſſe his Almaine. 53
A merry meeting. 54
A toy for a Gallant. 55
The ſecond part. 56
The third part. 57
My Miſtreſſe Maske. 58
A Careleſſe humor. 59
The ſecond part. 60
A French ayre. 61
Tſa ala mod du' france. 62
A French Iigge. 63
A toy. 64
Ha couragie. 65
A Souldiers Maske. 66
The new Knightes humor. 67
The Lord Beccus Almaine. 68
Captaine Humes Almaine. 69
Galliards. 70.71.72.73.74
My Miſtreſſe Almayne. 75
I oues Almaine. 76
A Galliard. 77
A Meditation. 78
A Free mans Song. 79
I am glad ſhe is come. 80
The ſecond part. 81
Giue you good morrowe Madam. 82
An Almayne. 83
The ſpirit of the Almaine. 84
A Polliſh Iigge. 85
Miſtreſſe Tittles Iigge. 86
A Iigge. 87
A Iigge. 88
A Iigge. 89
A Iige. 90
A wanton humor. 91
The ſecond part. 92
My Miſtreſſe humor when ſhe hath. 93
The ſecond part. 94
Beccus an Hungarian Lord his delight. 95
The ſecond part. 96
My Miſtreſſe little thing. 97
Tittell in. 98
The Duke of Holſtones delight. 99
Touch me ſweetely. 100
The ſecond part. 101
Loues paſſion. 102
Loues paſtime. 103
A ſnatch and away. 104
This ſporte is ended. 105
I am melancholy. 106
The Spirit of Muſicke. 107
Deepe thoughtes reuiued. 108
A Iigge for Ladies. 109
The ſecond part of Roſamond. 110
The Princes Almaine. 111
Faine would I change that note. 112
What greater griefe. 113
Alas poore men. 114
Captaine Humes Lamentations. 115
The olde humor. 116

FINIS.

TO THE MOST NOBLE AND WORTHY LORD

VVILLIAM Earle of Pembrooke, L. Herbert of Cardyf, L. Par and Roſſe of Kendall, Lord Marmion, and S. *Quintin, Lord Warden of the Stannaries, and Knight of the moſt Noble Order of the Garter.*

IR, Art and the loue of Art continually are leagude together, I ſhall be no diſhoner therefore for your heighth to imbrace the humbleſt endeuors of thoſe that ſeeke not you but your vertues. For mine owne ſide I haue beene traind vp without the verge of Complement, nor can I phraſe the zeale I beare you in ſwelling diſcourſes. My Life hath beene a Souldier, and my idlenes addicted to Muſicke, of both which I here doe offer the ſeruice to your beſt worthy ſelfe. The Acceptance I feare not, ſince I know great heartes are as farre from contempt, as from baſenes. I reſt the ſeruant of your vertues.

TOBIAS HVME.

To the vnderſtanding Reader.

I Doe not ſtudie Eloquence, or profeſſe Muſicke, although I doe loue Sence, and affect Harmony: My Profeſſion being, as my Education hath beene, Armes, the onely effeminate part of me, hath beene Muſicke; which in mee hath beene alwayes Generous, becauſe neuer Mercenarie. To prayſe Muſicke, were to ſay, the Sunne is bright. To extoll my ſelfe, would ſtaine my labors vaine glorious. Onely this, my ſtudies are far from ſeruile imitations, I robbe no others inuentions, I take no Italian Note to an Engliſh dittie, or filch fragments of Songs to ſtuffe out my volumes. Theſe are mine owne Phanſies expreſſed by my proper Genius, *which if thou doſt diſlike, let me ſee thine,* Carpere vel noli noſtra, vel ede tua, *Now to vſe a modeſt ſhortnes, and a briefe expreſſion of my ſelfe to all noble ſpirites, thus, My Title expreſſeth my Bookes Contents, which (if my Hopes faile me not) ſhall not deceiue their expectation, in whoſe approuement the crowne of my labors reſteth. And from henceforth, the ſtatefull inſtrument* Gambo Violl, *ſhall with eaſe yeelde full various and as deuiceſull Muſicke as the Lute. For here I proteſt the Trinitie of Muſicke, parts, Paſſion and Diuiſion, to be as gracefully vnited in the* Gambo Violl, *as in the moſt receiued Inſtrument that is, which here with a Souldiers Reſolution, I giue vp to the acceptance of al noble diſpoſitions.*

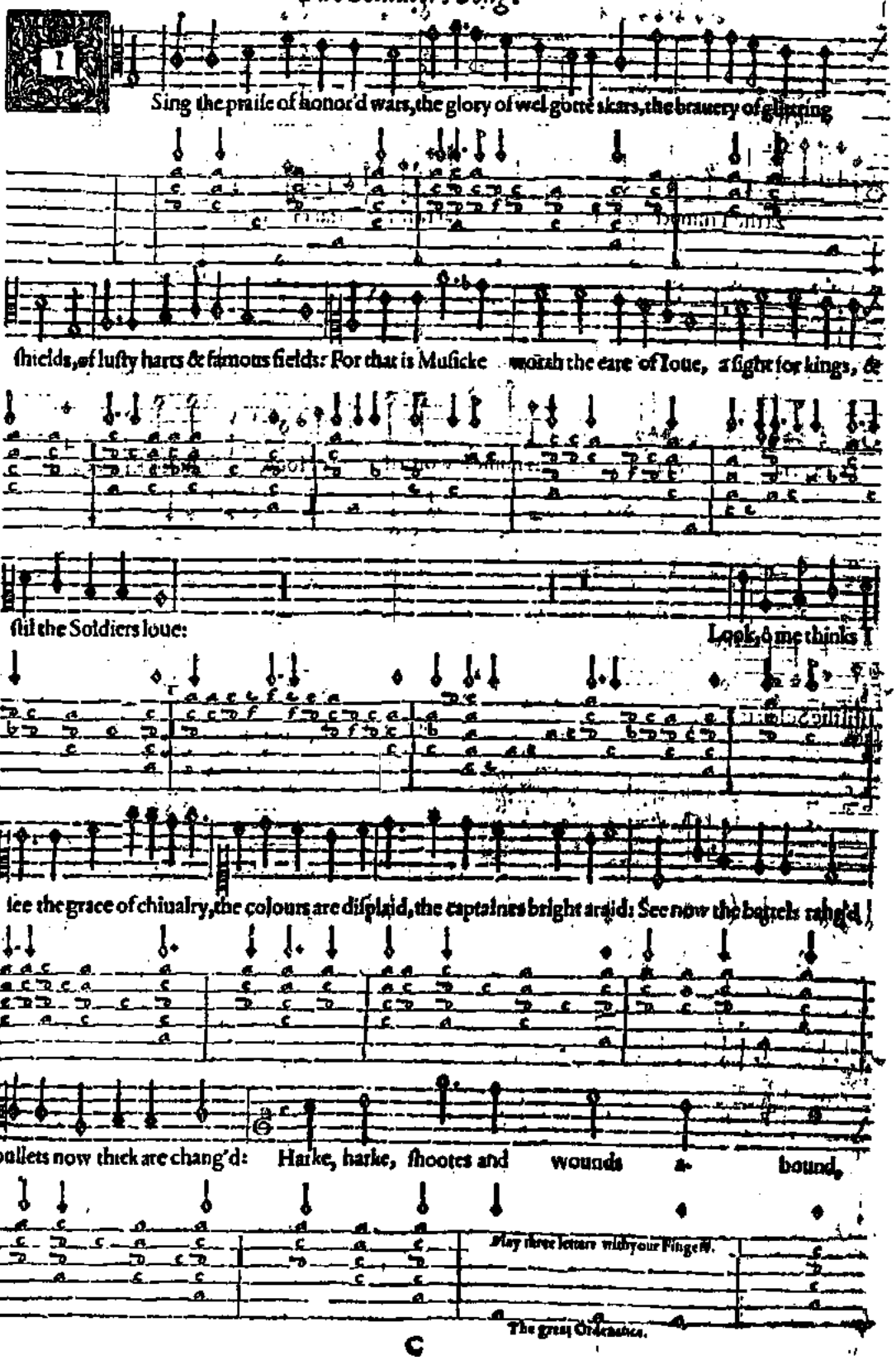
The friend of his friend,

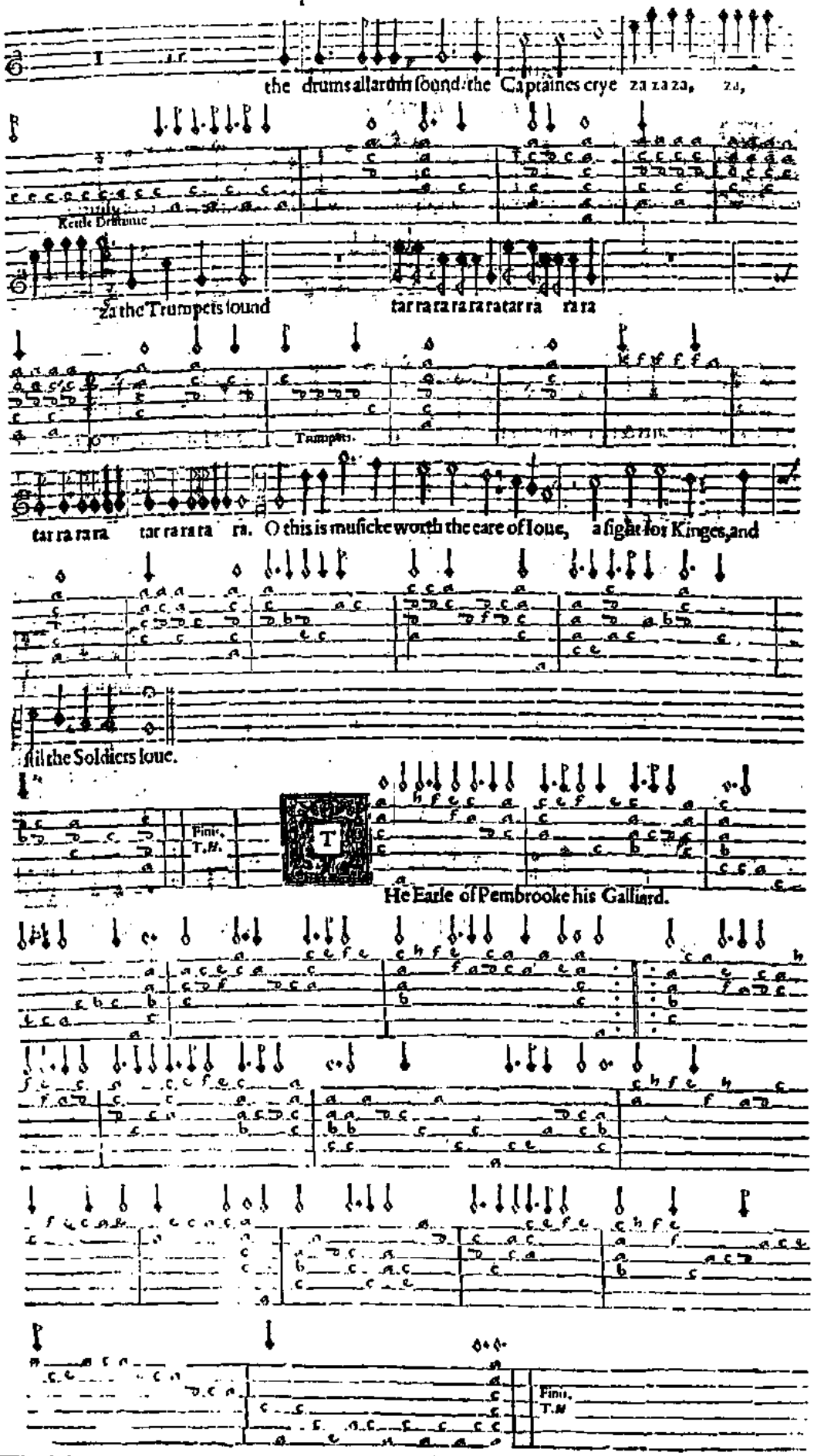
TOBIAS HVME.

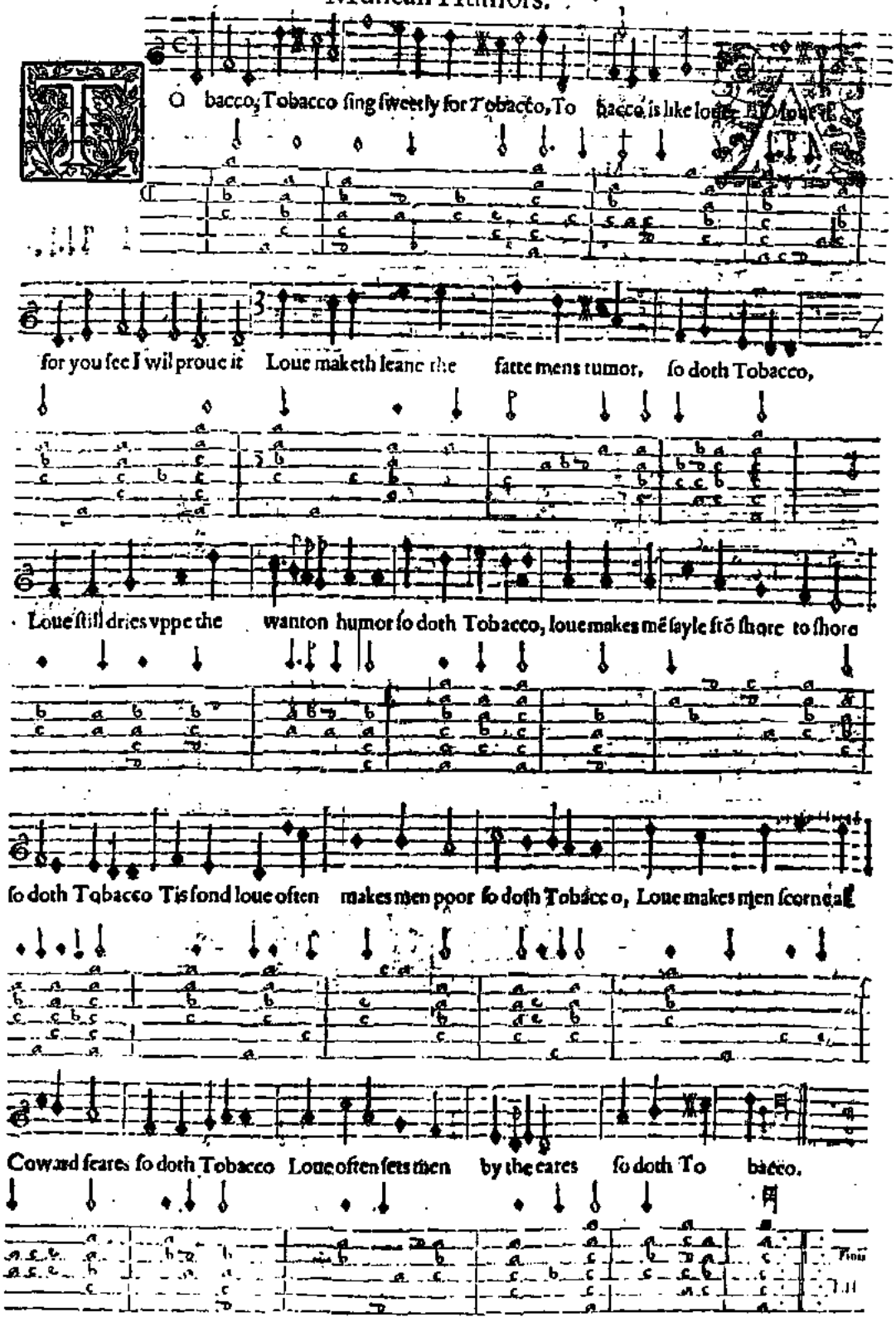
If you will heare the Viol de Gambo in his true Maieſtie, to play parts, and ſinging thereto, then ſtring him with nine ſtringes, your three Baſſes double as the Lute, which is to be plaide on with as much eaſe as your Violl of ſixe ſtringes.

Captaine Humes Muſicall Humors.

The Souldiers Song.

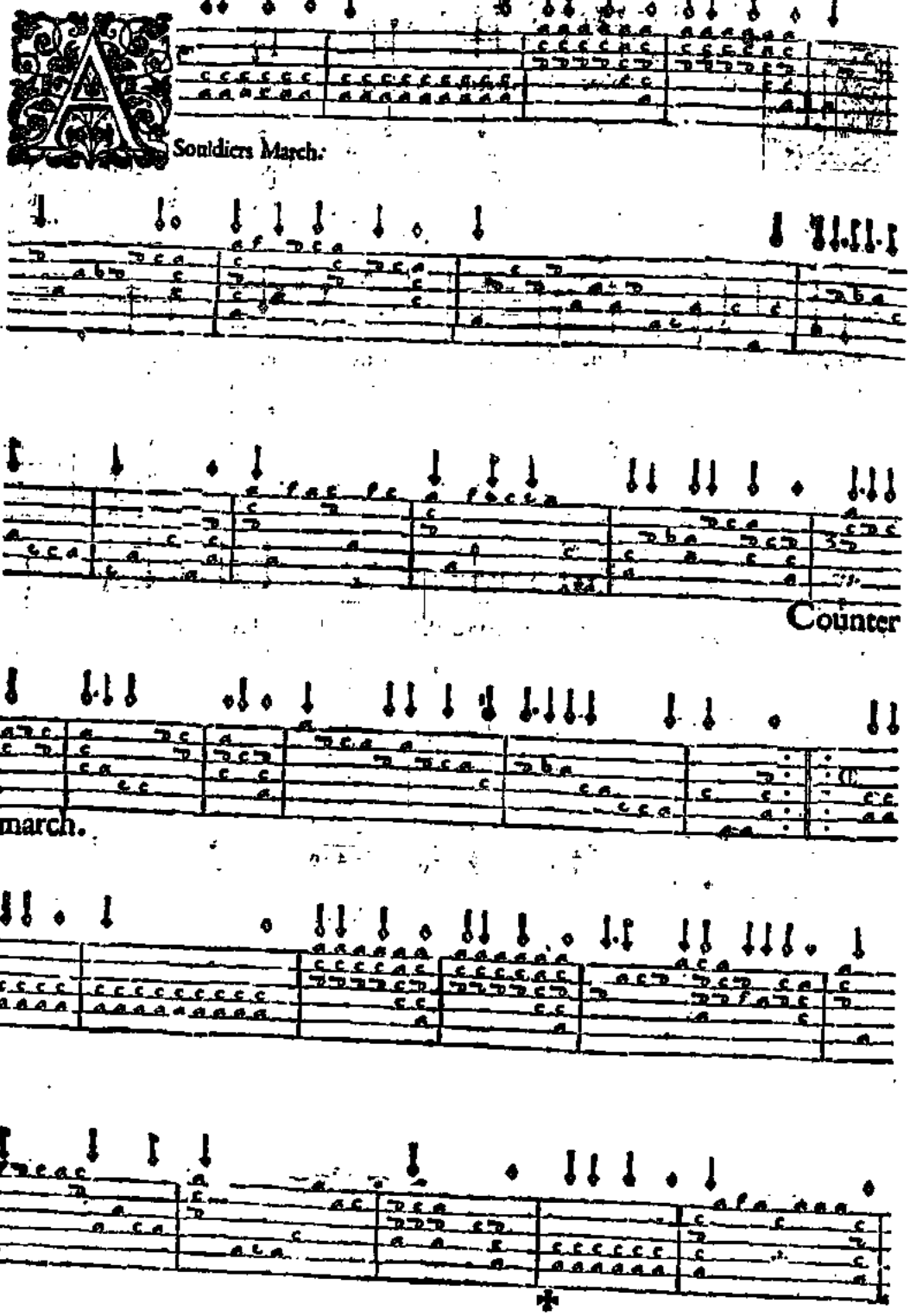


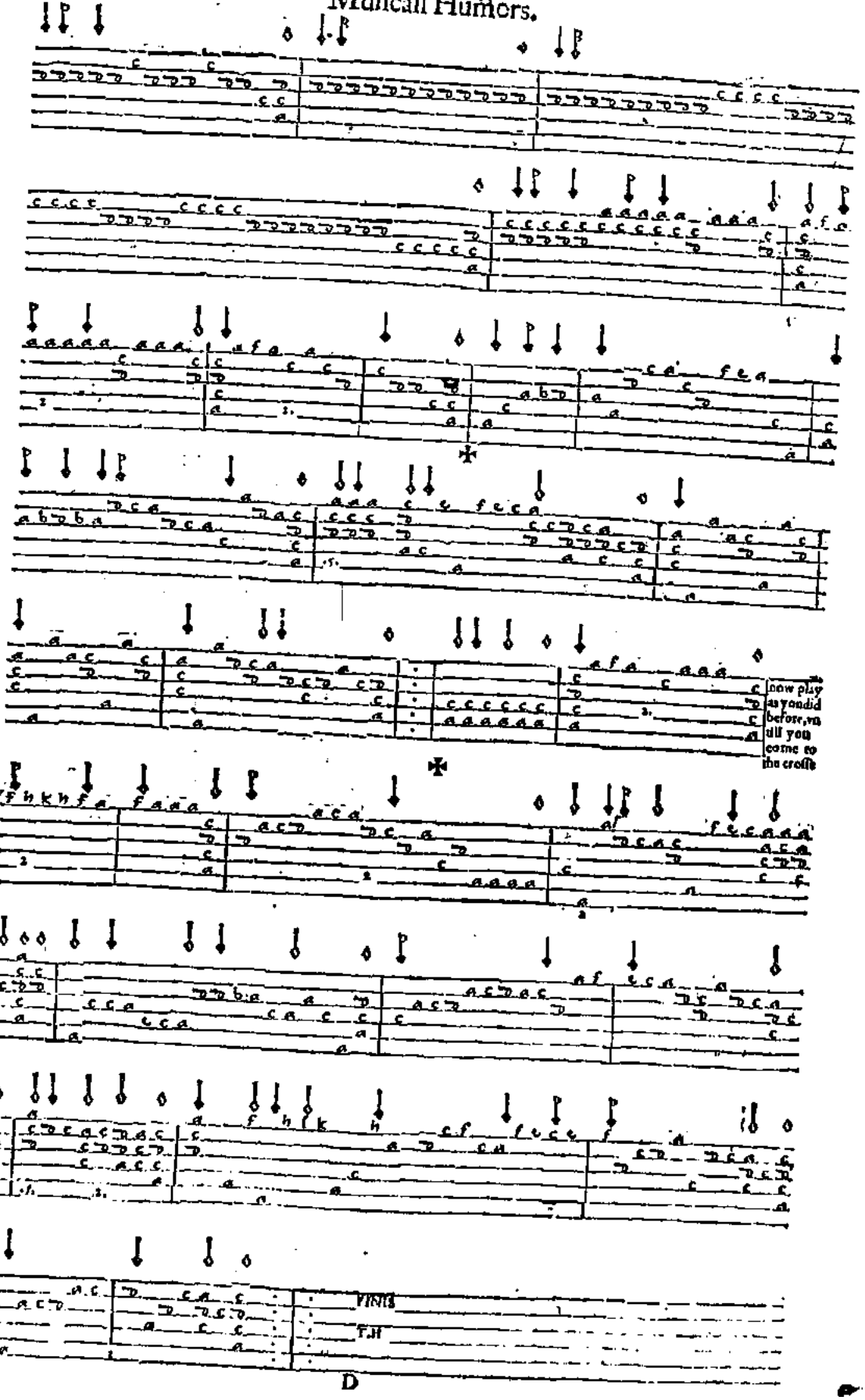

the drums allarum sound the Captaines crye za za za, za,
Kettle Drumme
Za the Trumpets sound
tar ra ra ra ra ra ra tar ra ra ra
Trumpets.
tar ra ra ra tar ra ra ra ra. O this is musicke worth the eare of Ioue, a fight for Kinges, and
fill the Soldiers loue.
Finis.
T.H.
He Earle of Pembrooke his Galliard.
Finis.
T.H



Tobaccoe, Tobaccoe
Sing ſweetely for Tobaccoe,
Tobaccoe is like Loue,
O loue it.
For you ſee I haue prowde it.

Captaine Humes




now play as you did before, vntill you come to the crosse
FINIS
T.H

Captaine Humes

4

He Spirit of Gambo

FINIS

T.H

5

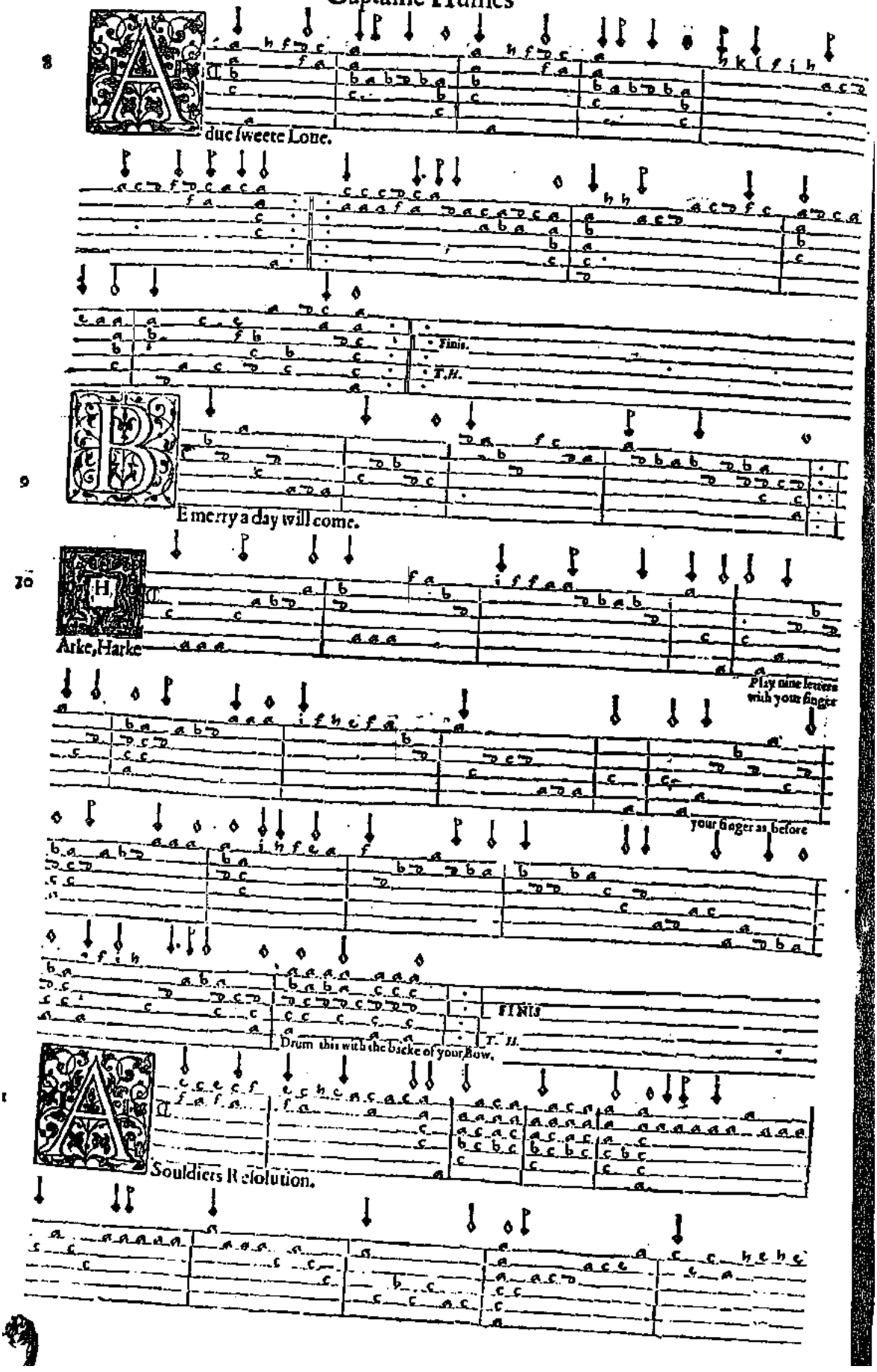
Y Mistresse Familiar

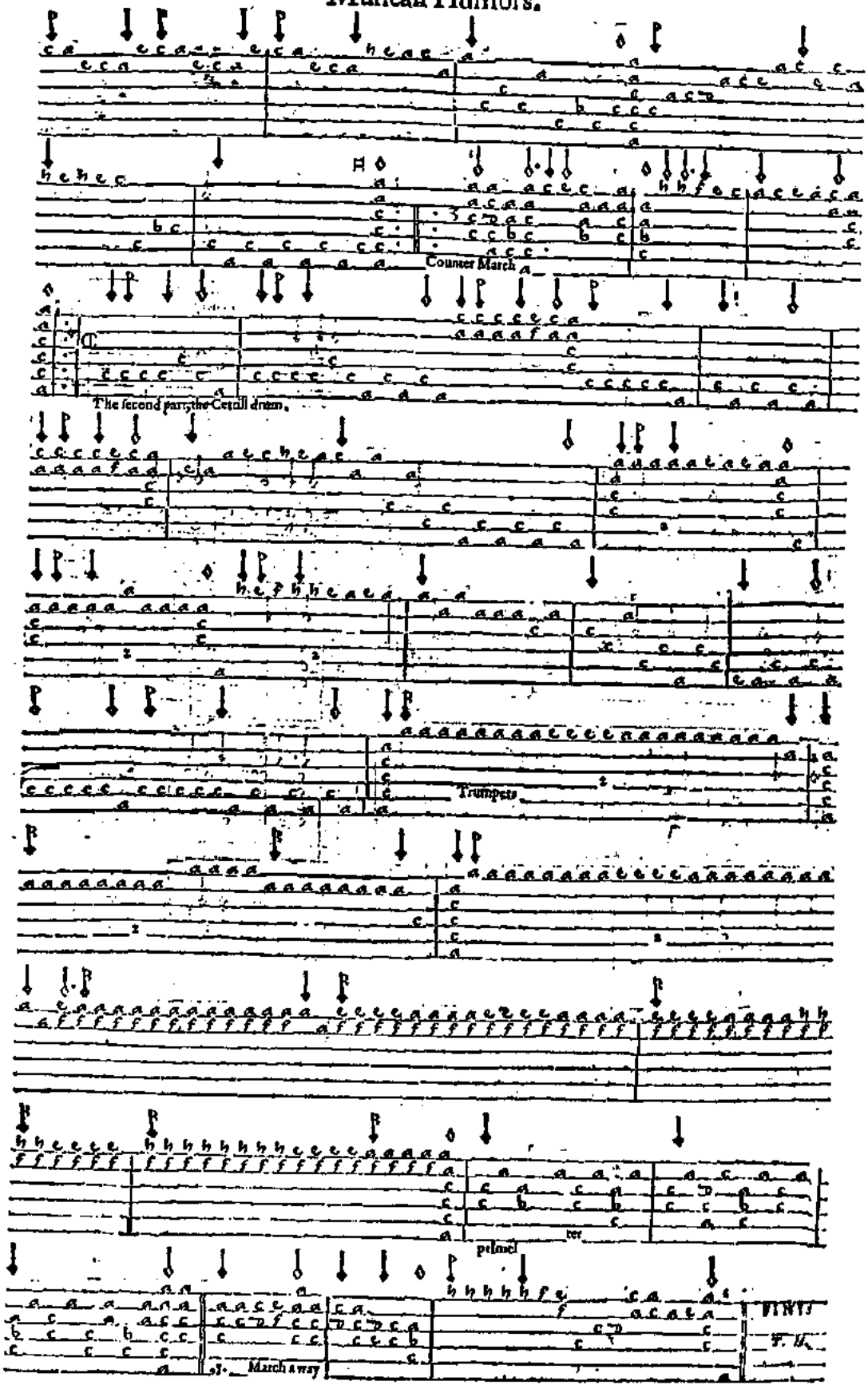
THe Luke of Holſtones Almayne.

MY Hope is decayed

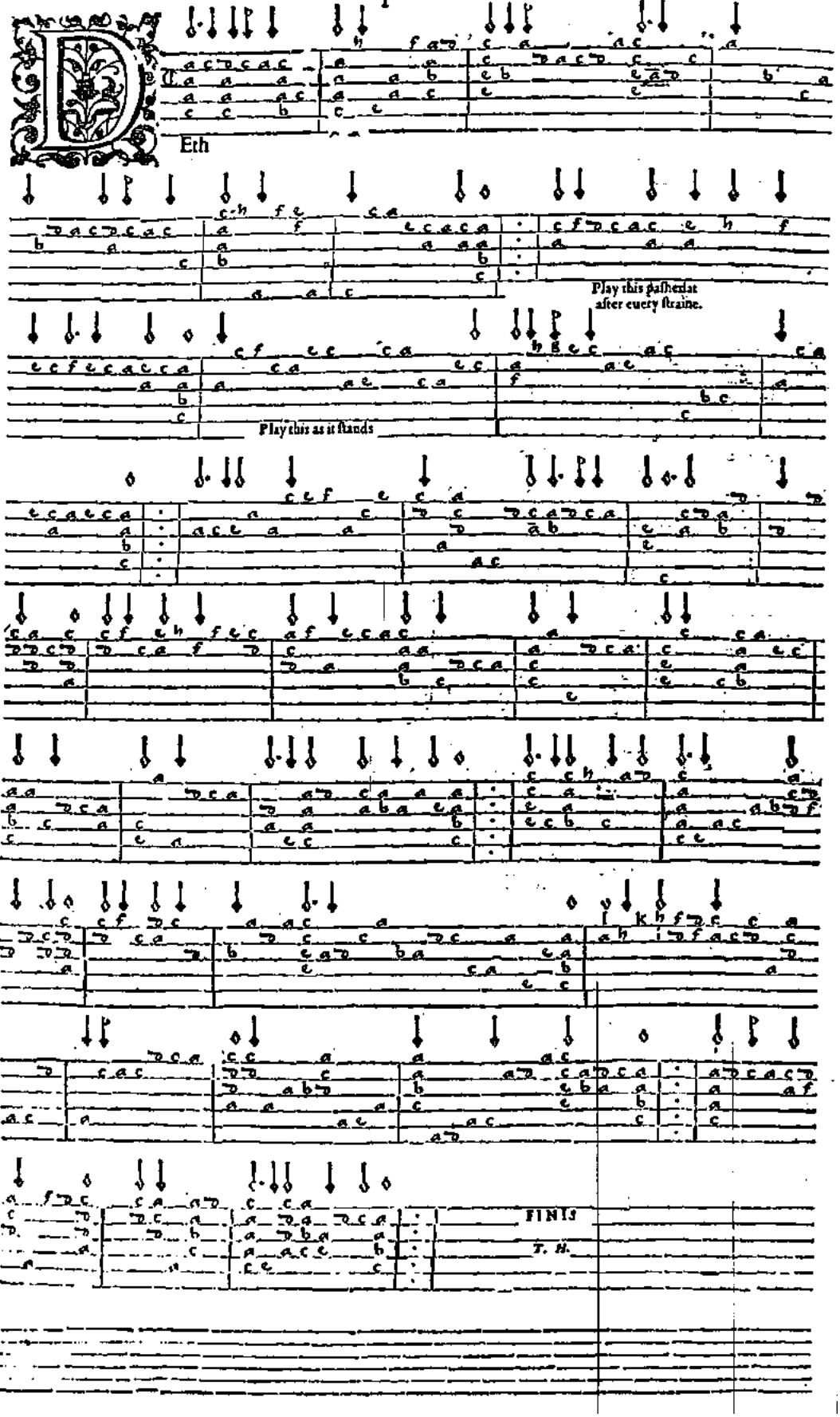
Finis T.H.

Captaine Humes

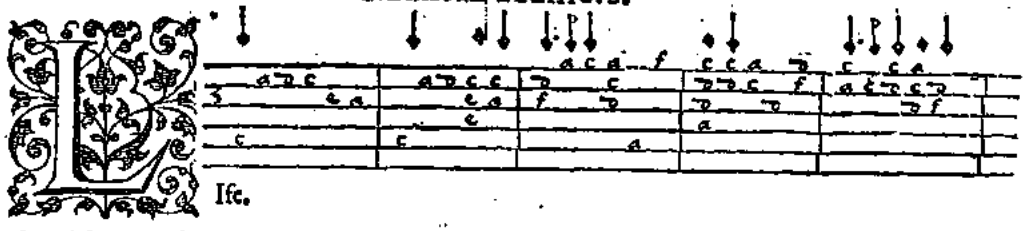



Counter March
The second part, the Cetull drum.
Trumpets
March away

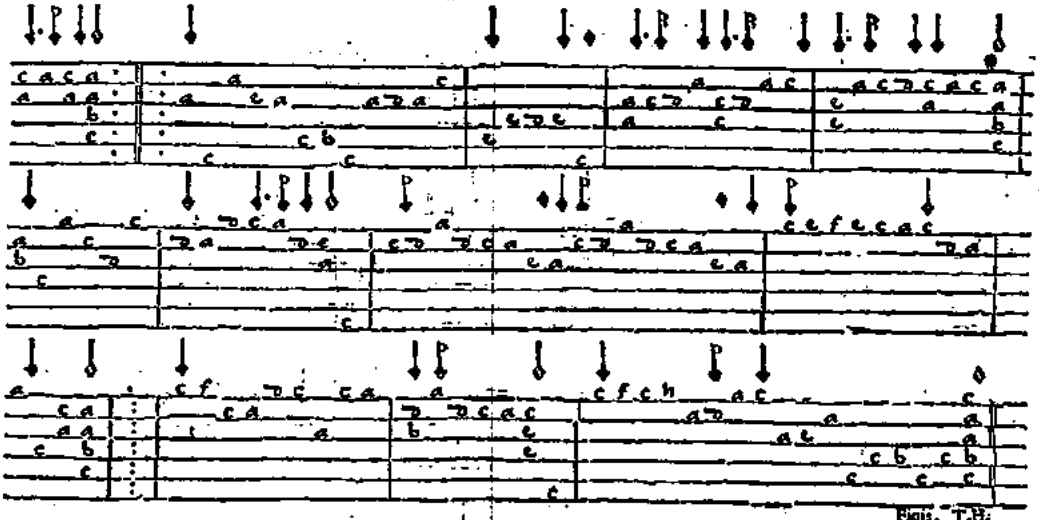
Captaine Humes



13

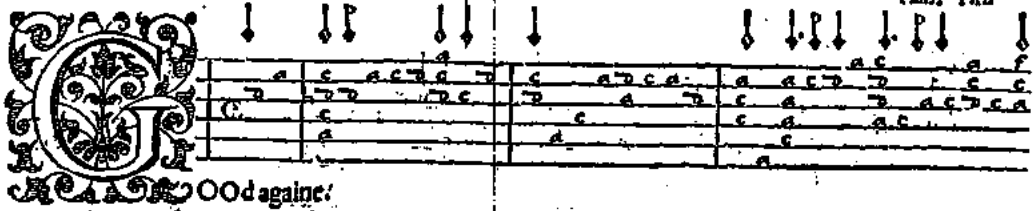


Ife.

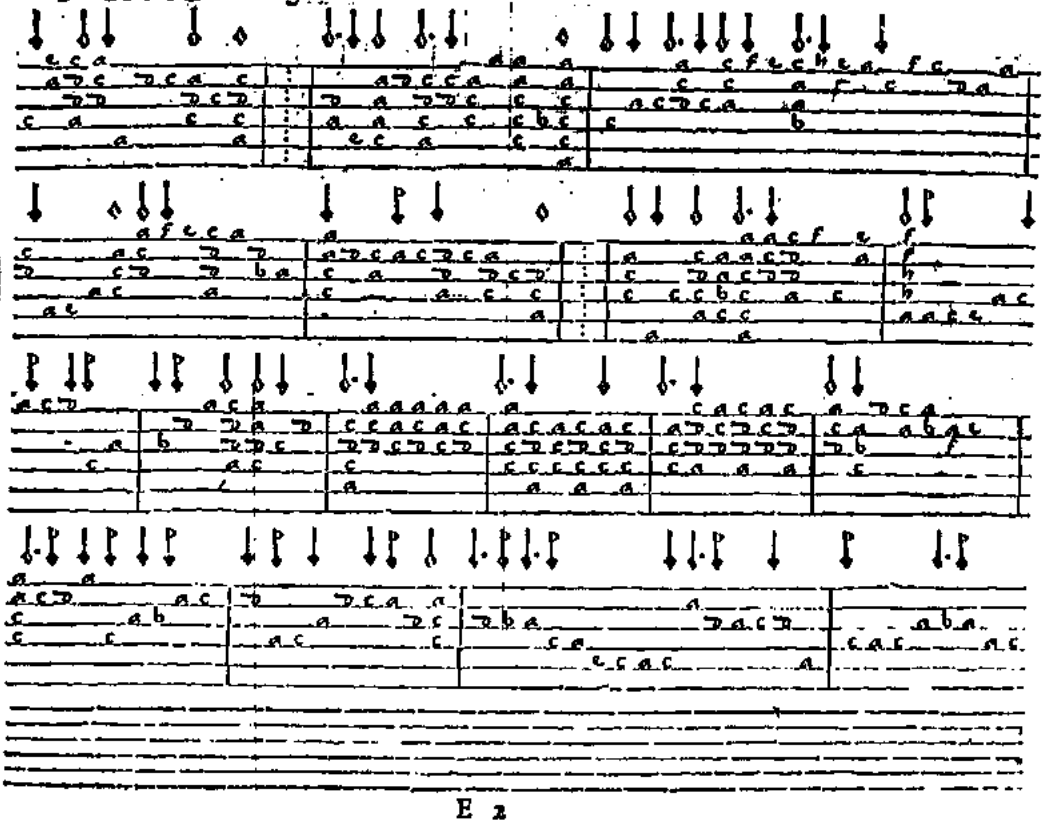


Finis. T.H.

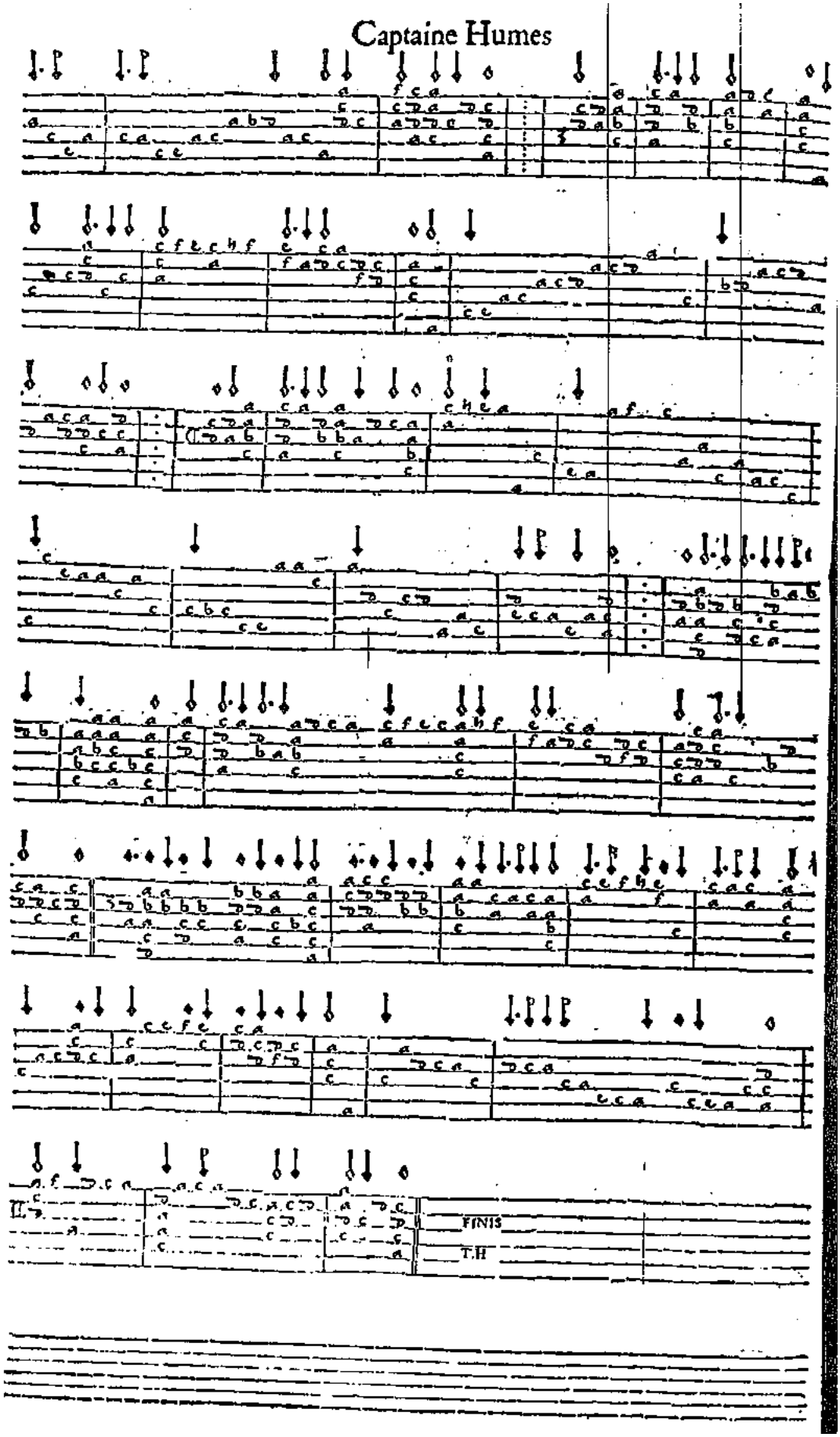
14



OOd againe.



Captaine Humes



15

A Poliſh Ayre.

FINIS

T. H

16

A Polliſh Vilanell

Viola. T. H.

17

A Polliſh Ayre.

Viola. T. H

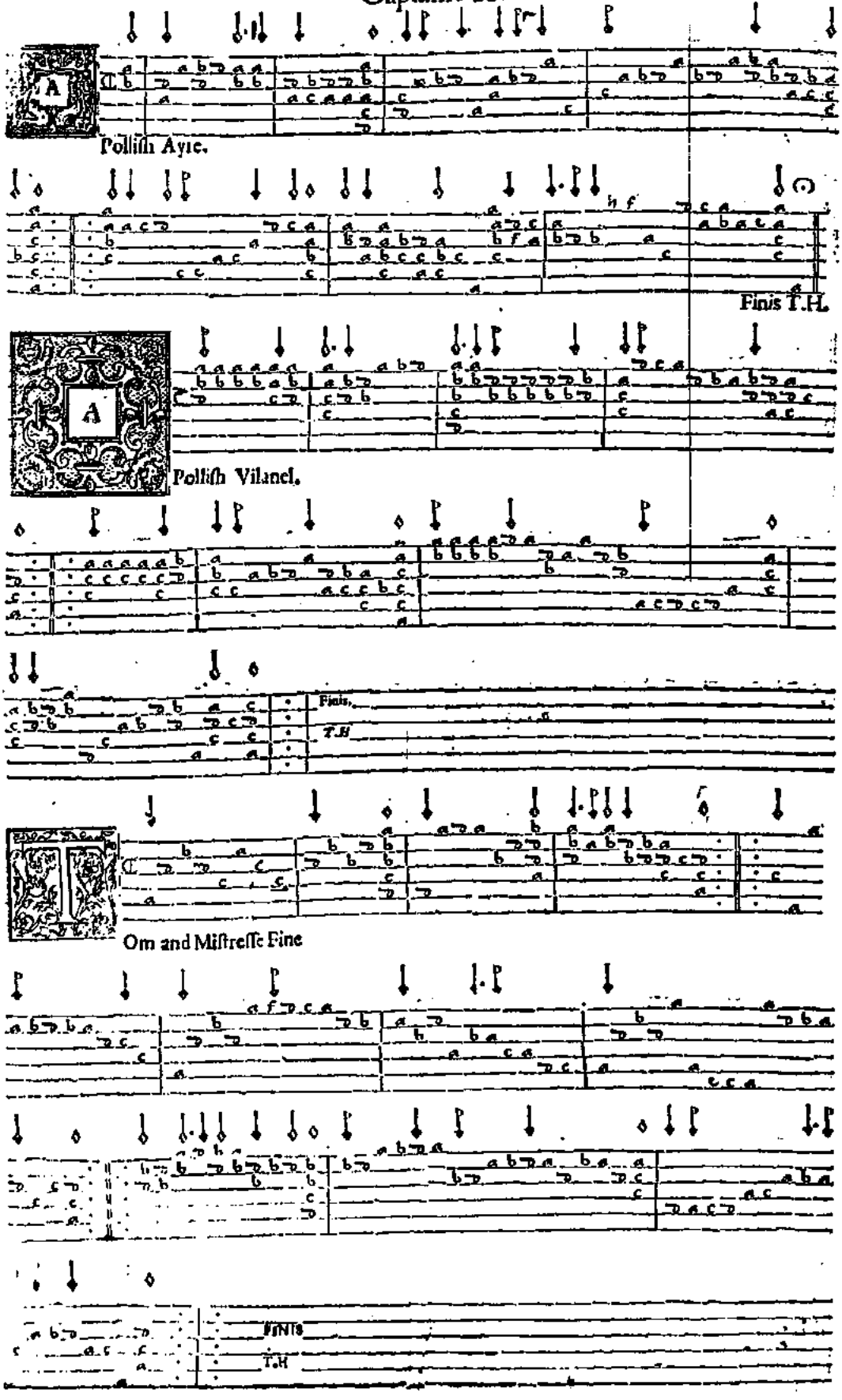
18

A Polliſh Ayre.

FINIS

T. H.

Captaine Humes



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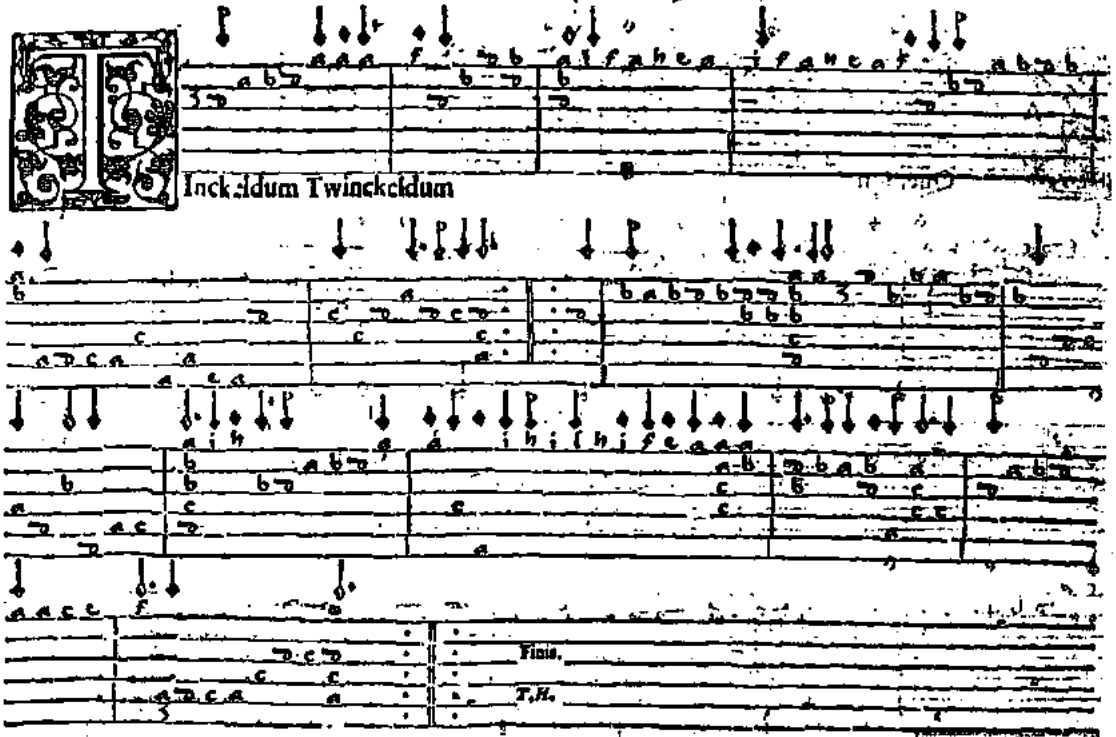
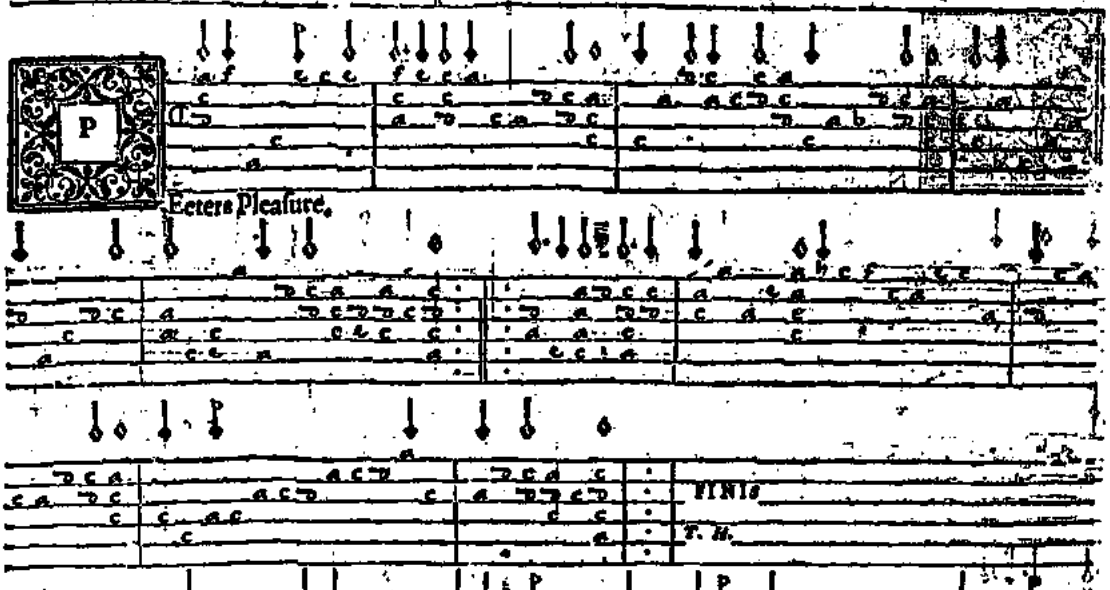
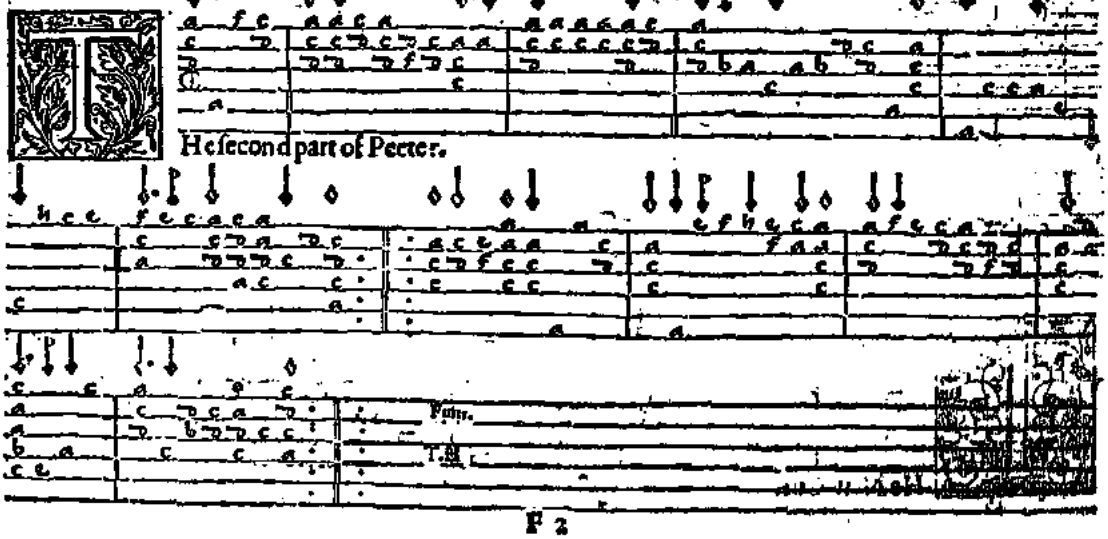

Inck:ldum Twinckeldum
Finis.
T.H.

23


Peeters Pleaſure.
FINIS
T. H.

24


He ſecond part of Peeter.
Finis.
T.H.

25

A Quelhon

Finis.
T.H.

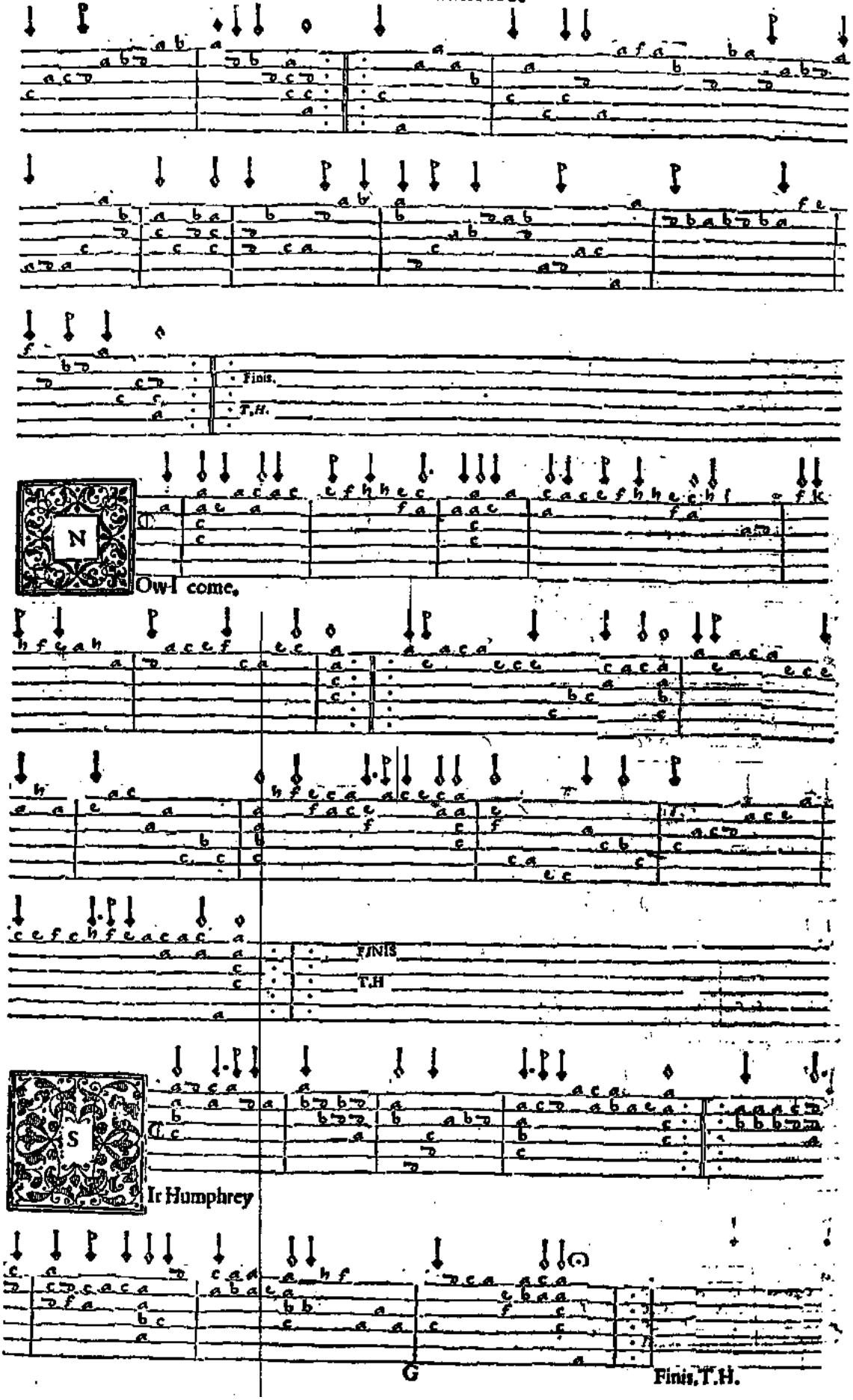
26

A N Aunſwere

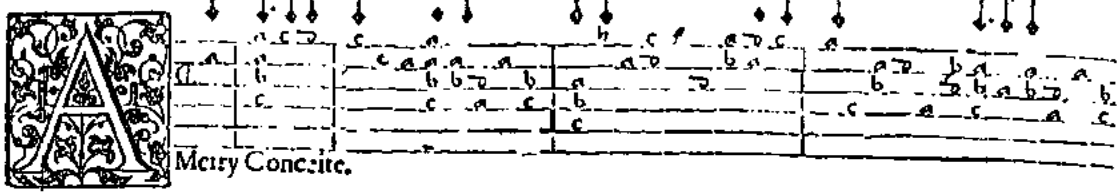
FINIS
T.H

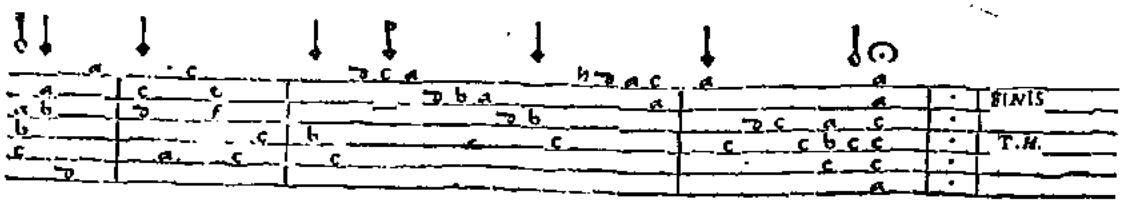
27

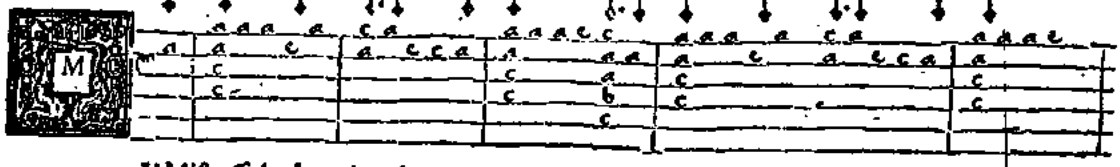
He New Cut.


Finis.
T.H.
N
Owl come.
FINIS
T.H
S
Ir Humphrey
G
Finis. T.H.

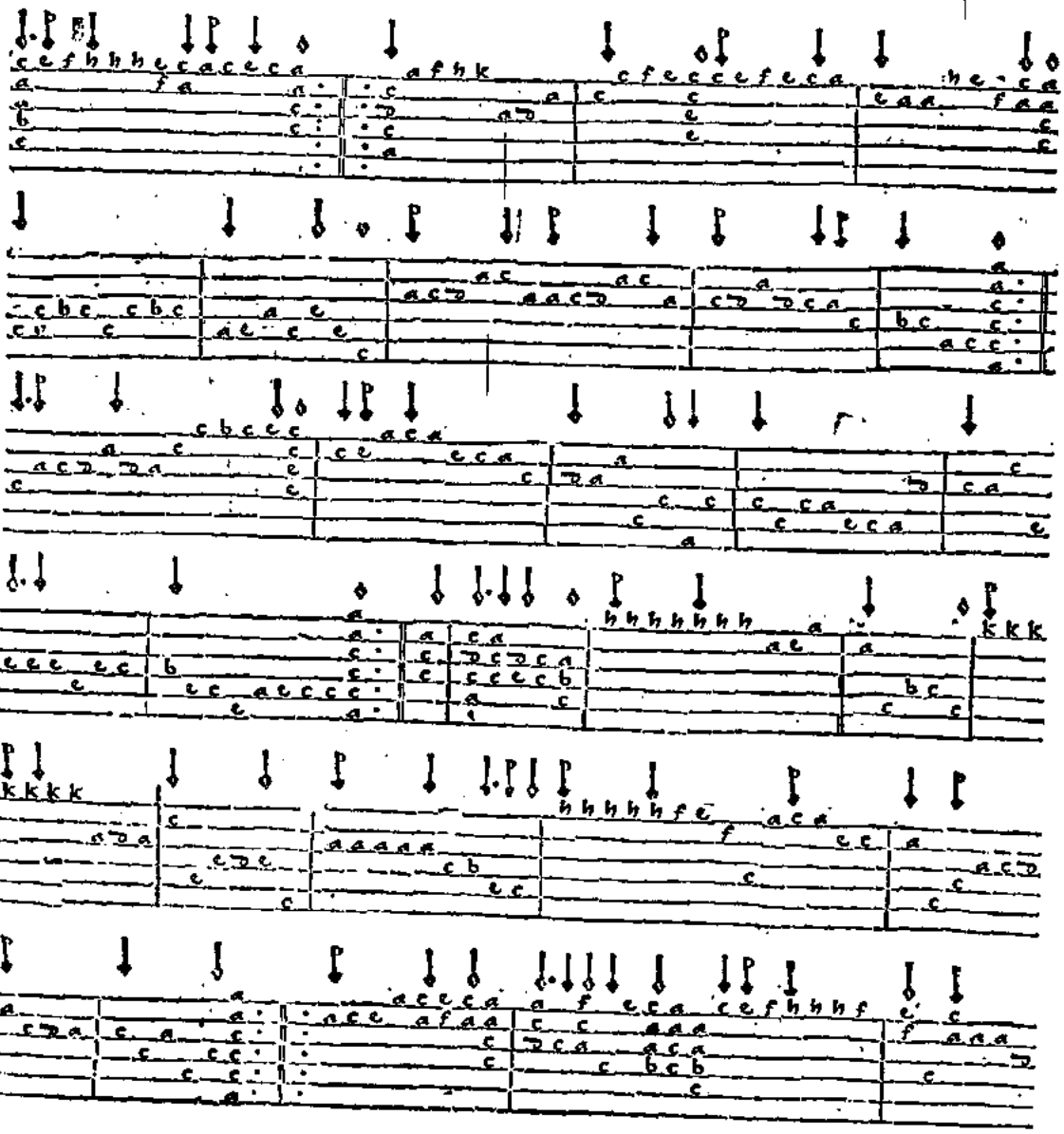
Captaine Humes

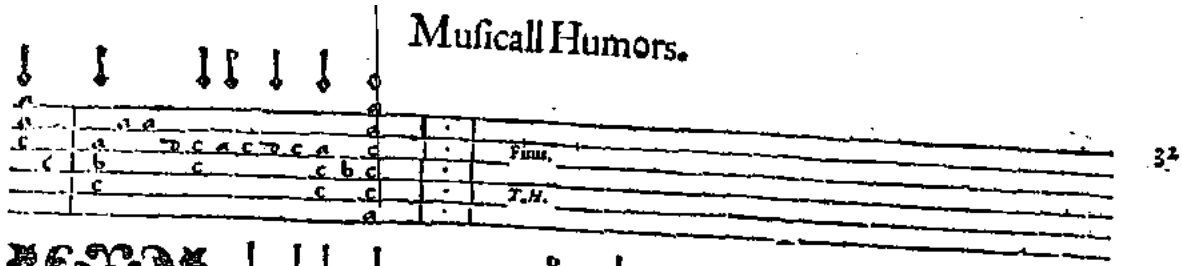






Y Miſtreſſe hath a pritty thing,





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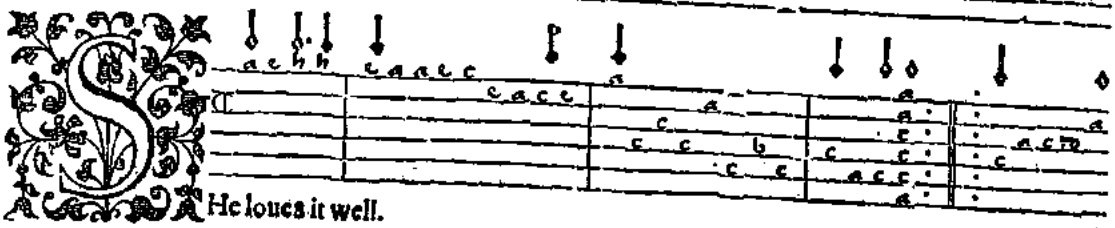
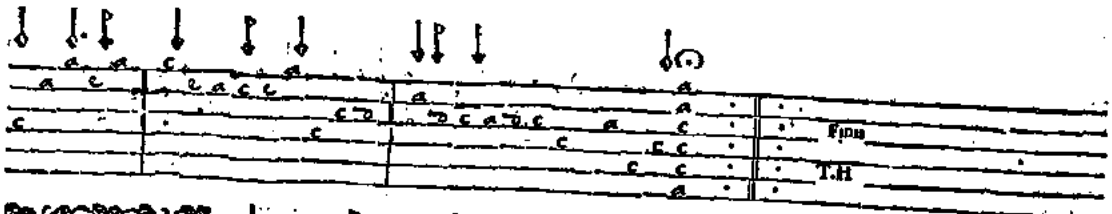
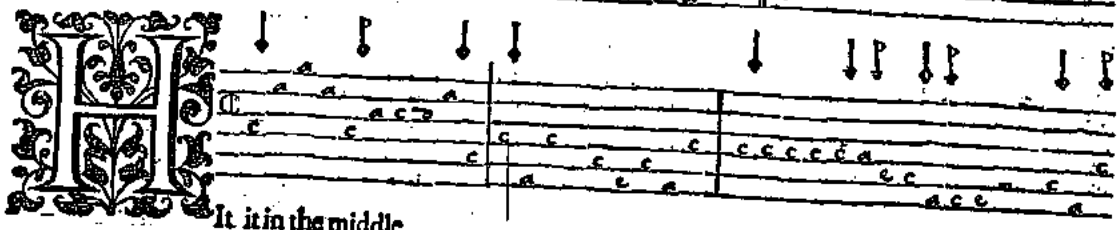


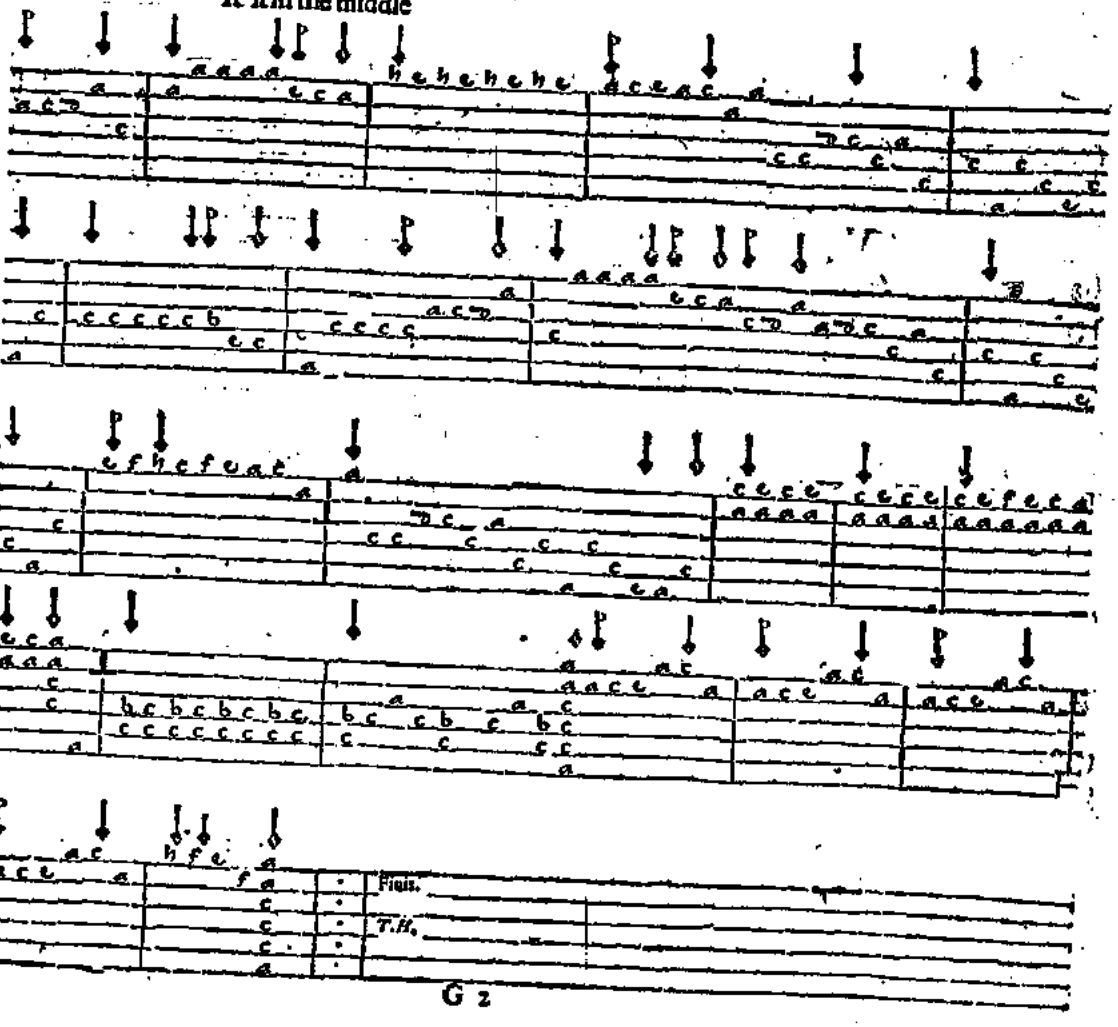
He loues it well.





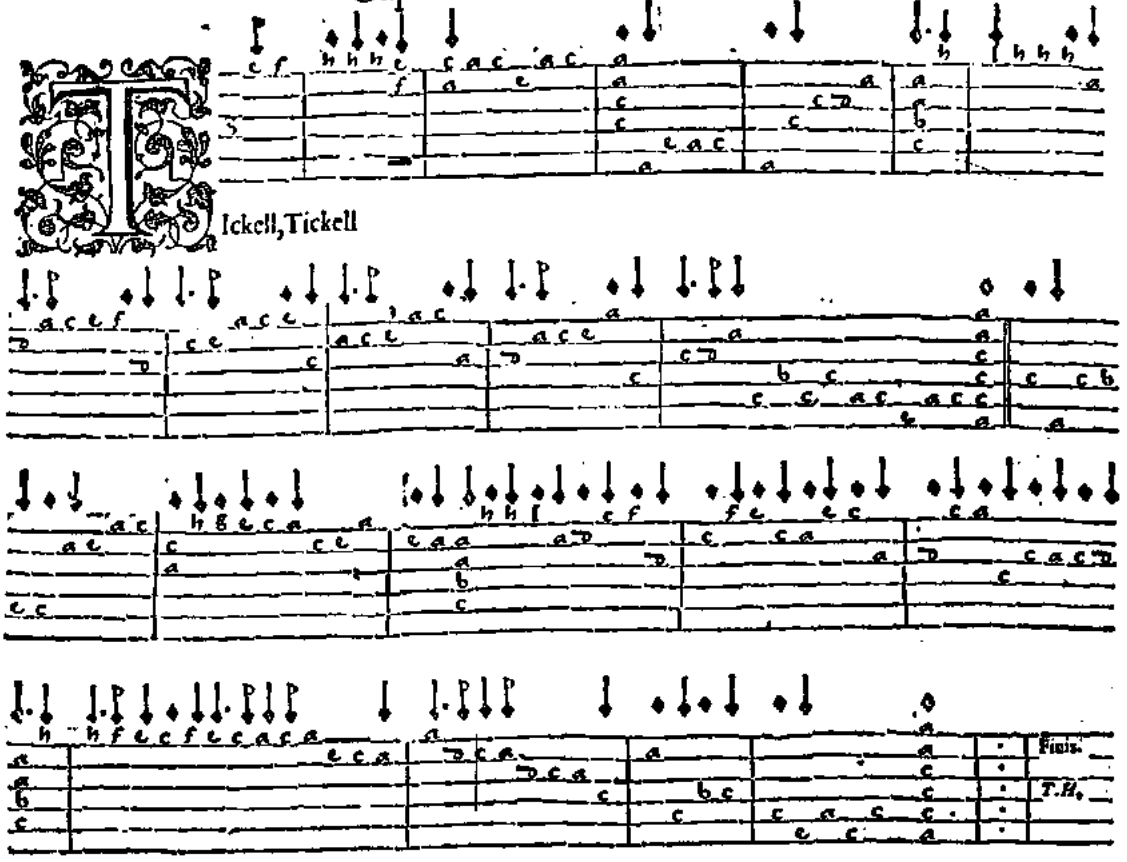
33

It it in the middle



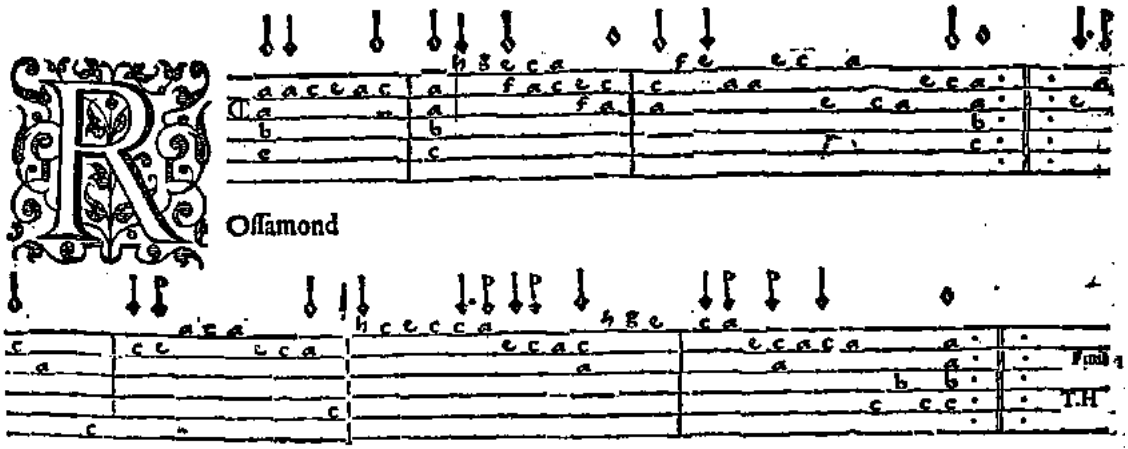
Captaine Humes

34



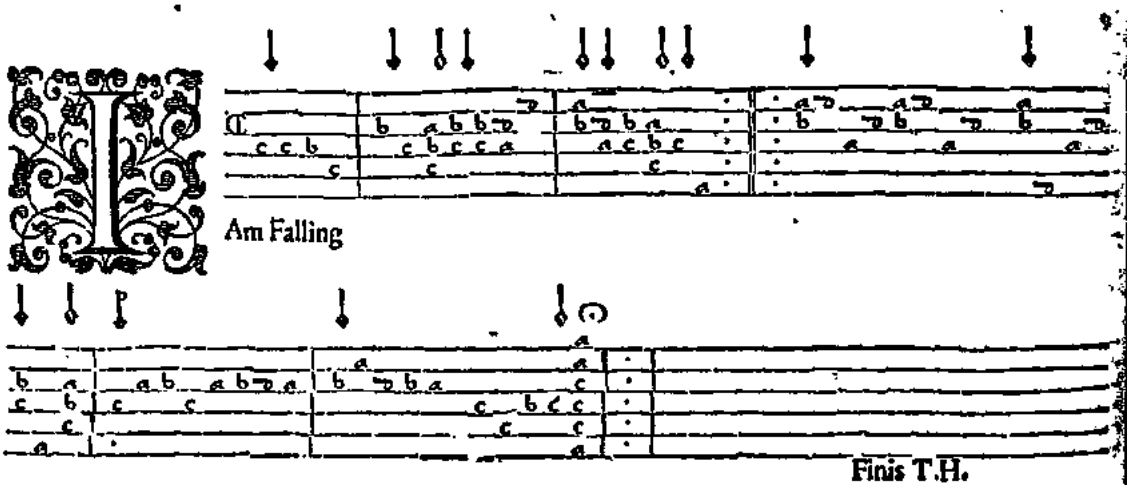
Ickell, Tickell

35



Offamond

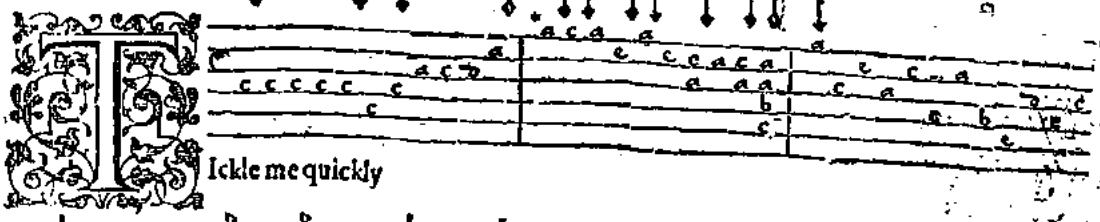
36



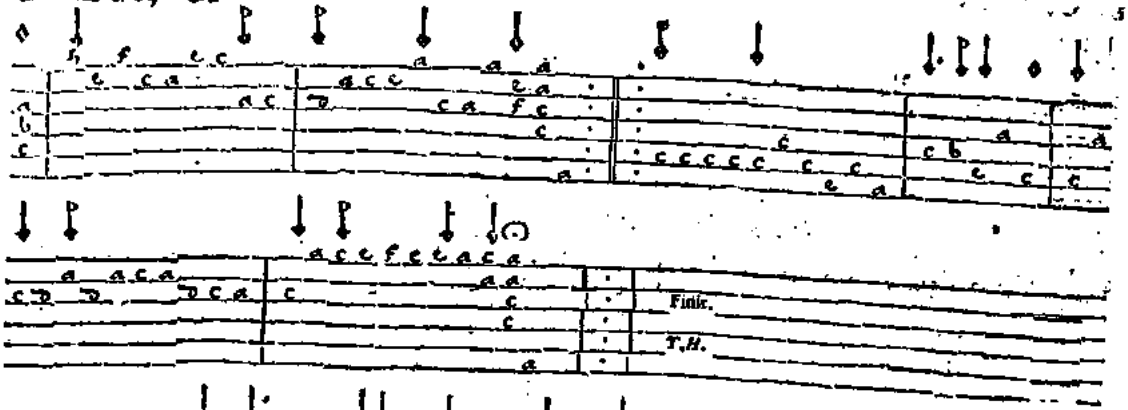
Am Falling

Finis T.H.

37



Ickle me quickly



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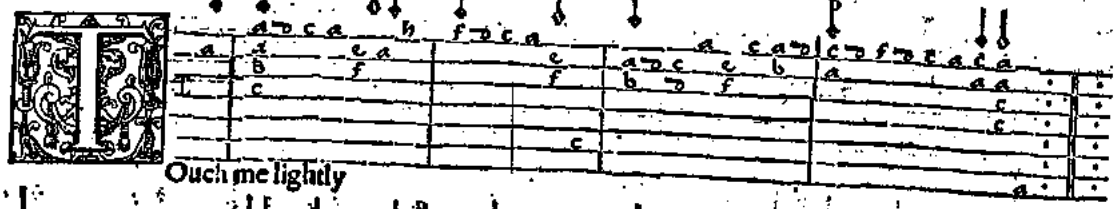
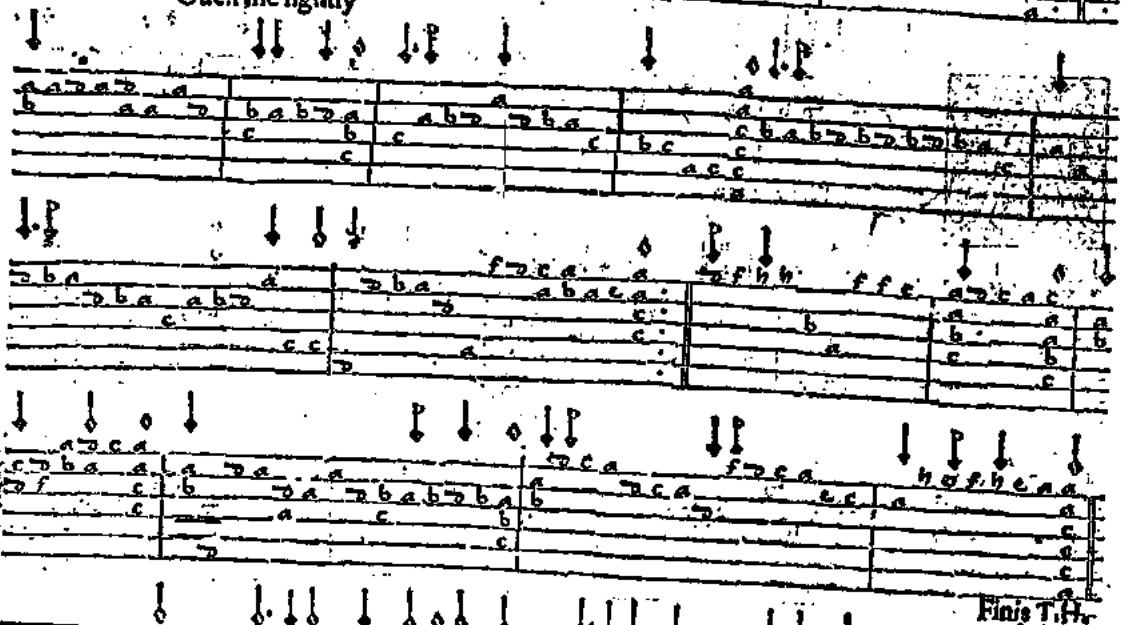
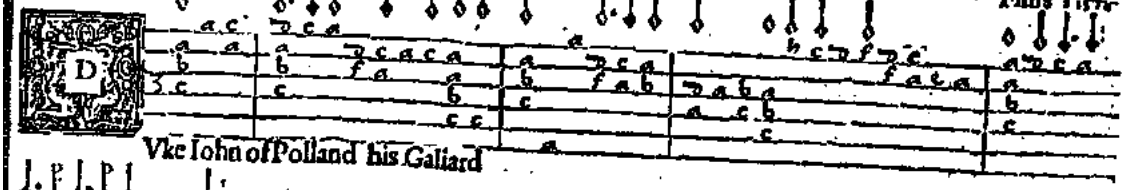


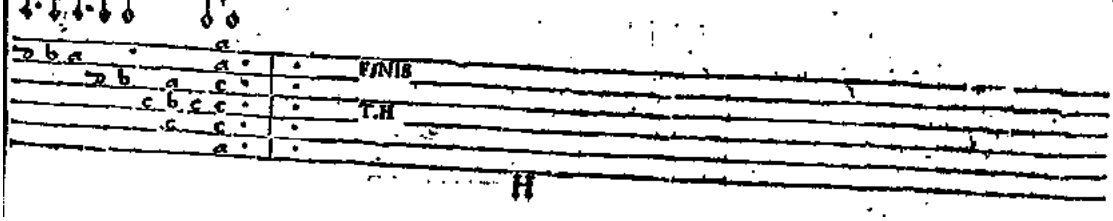
Ouch me lightly



39



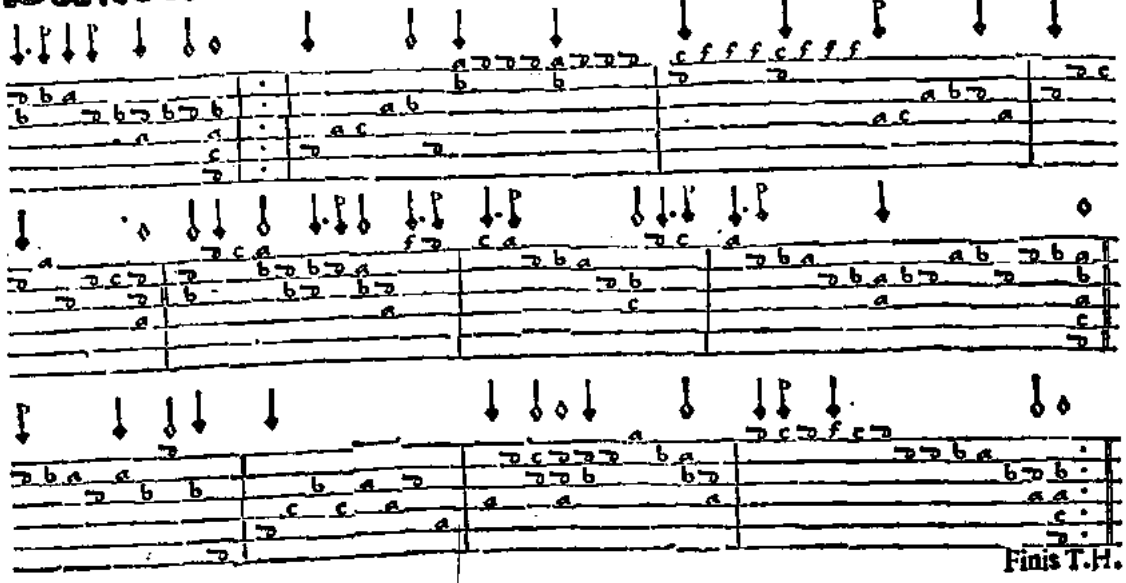
Vke Iohn of Polland his Galiard



Captaine Humes

40

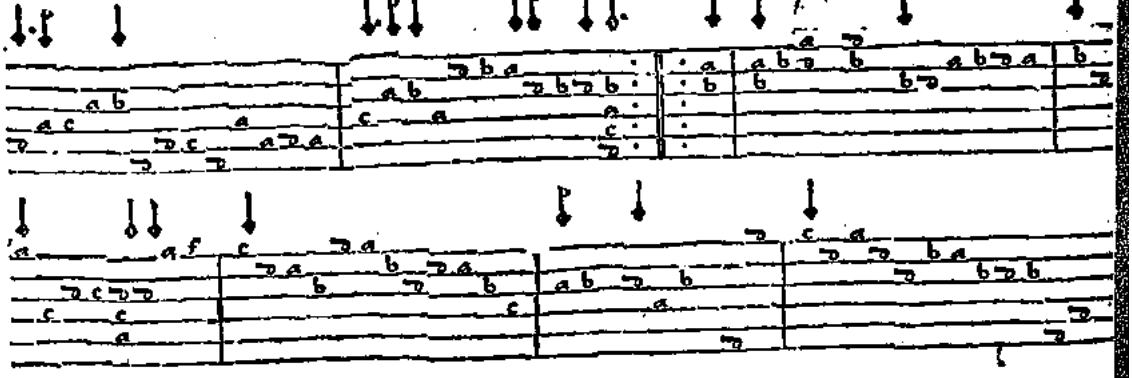
Careles Humor.



Finis T.H.

41

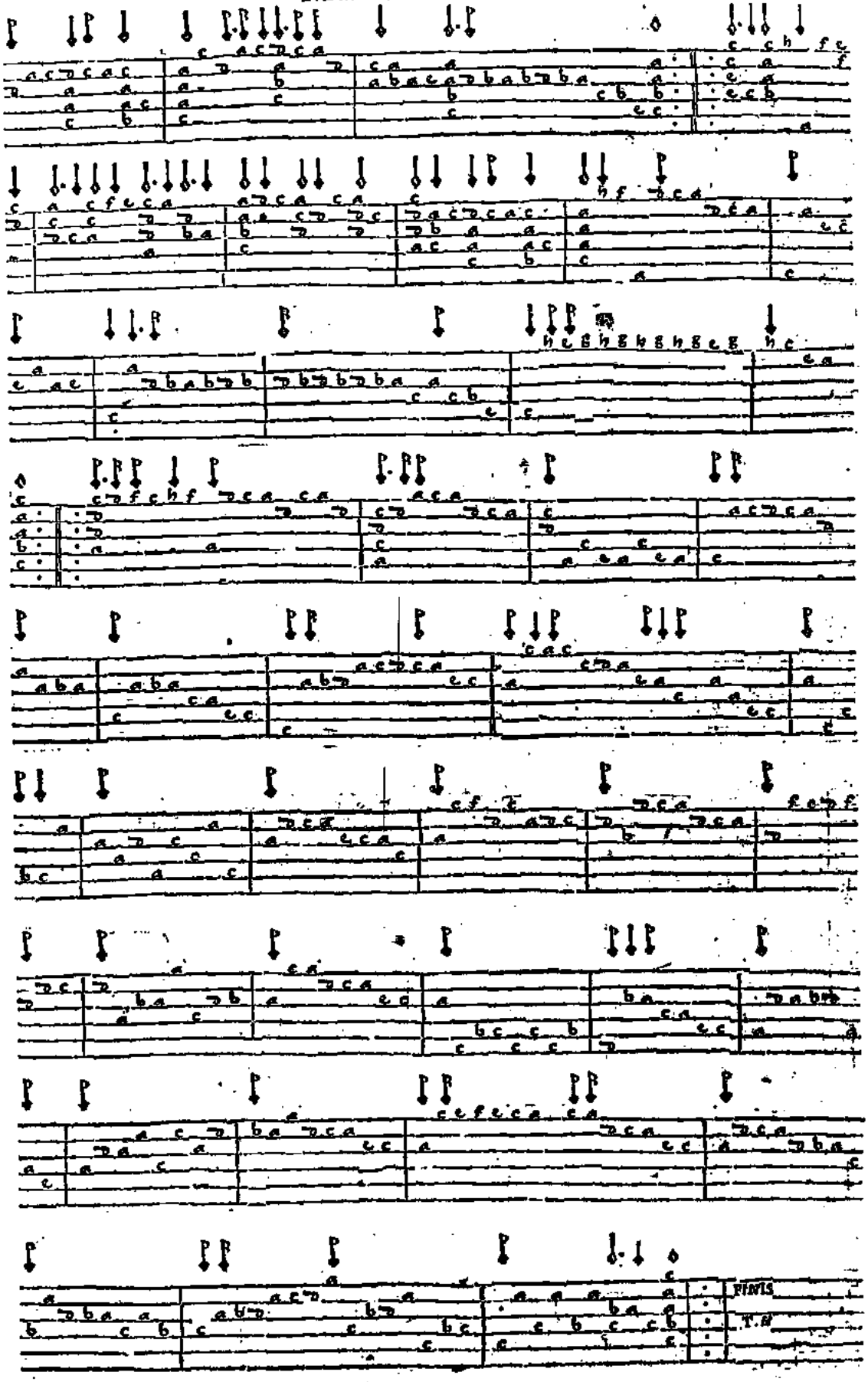
N Englifh Frenchmau



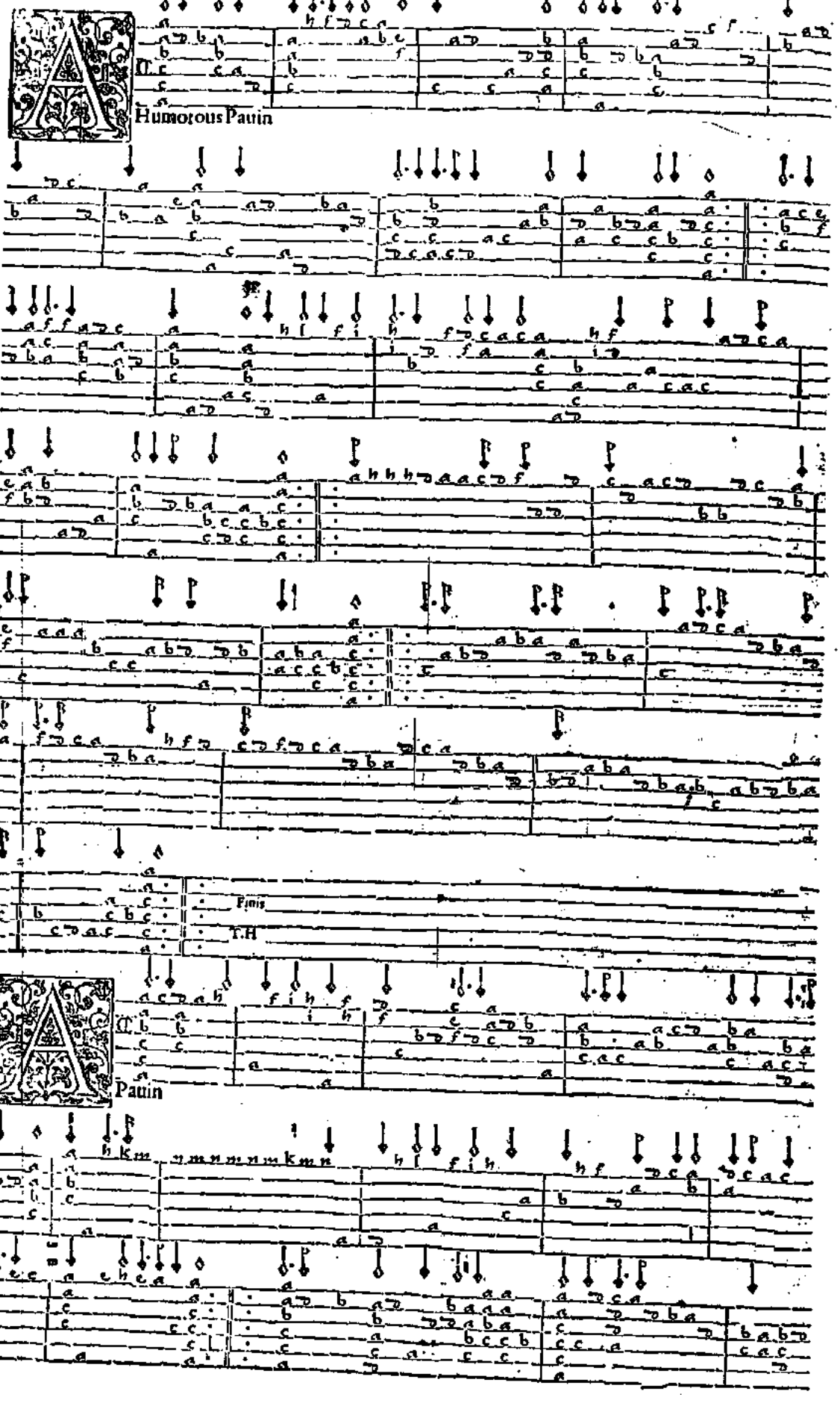
FINIS

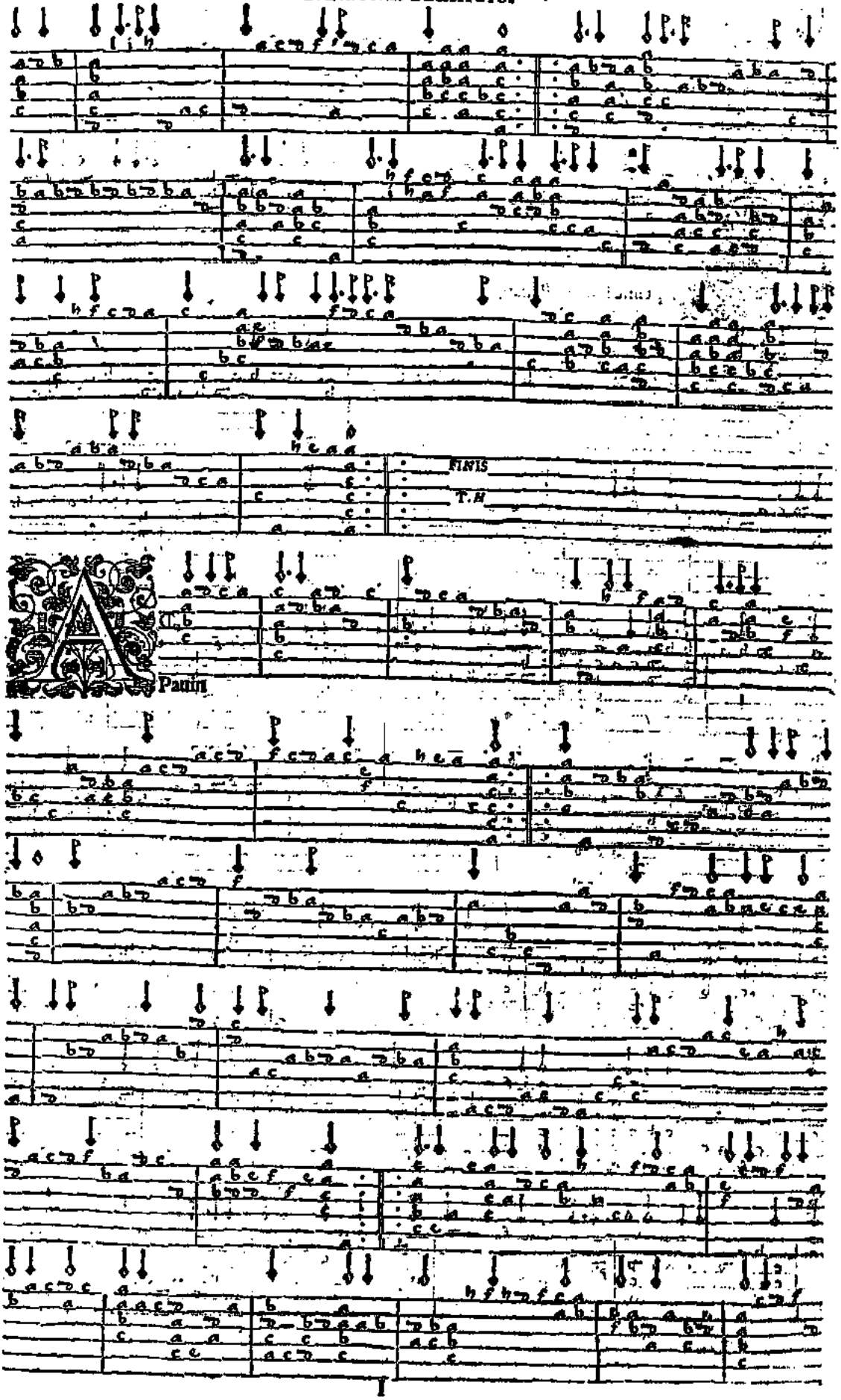
T.H

Pauin

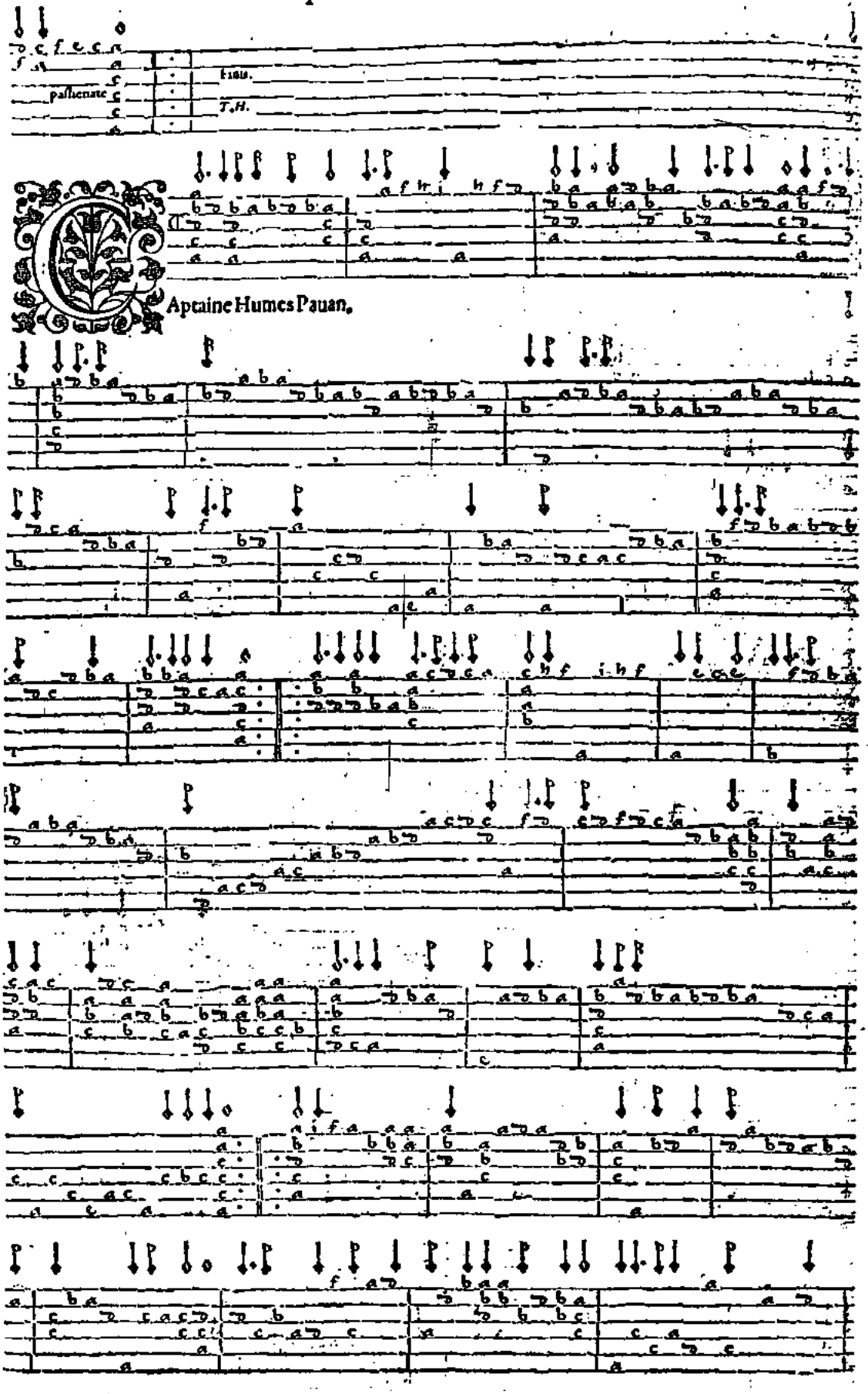

FINIS
T.H

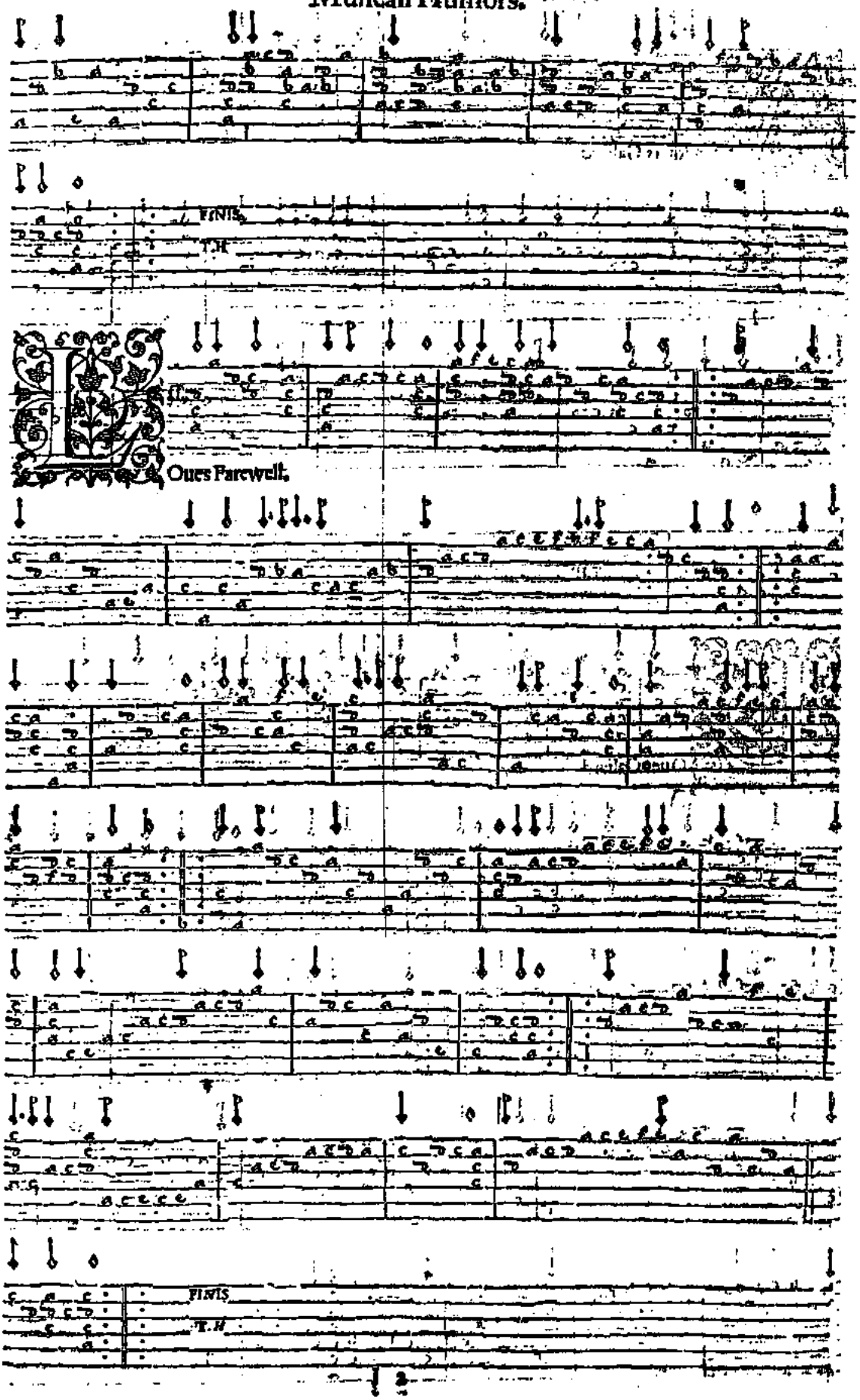
Captaine Humes




FINIS
T.H
A
Pauin

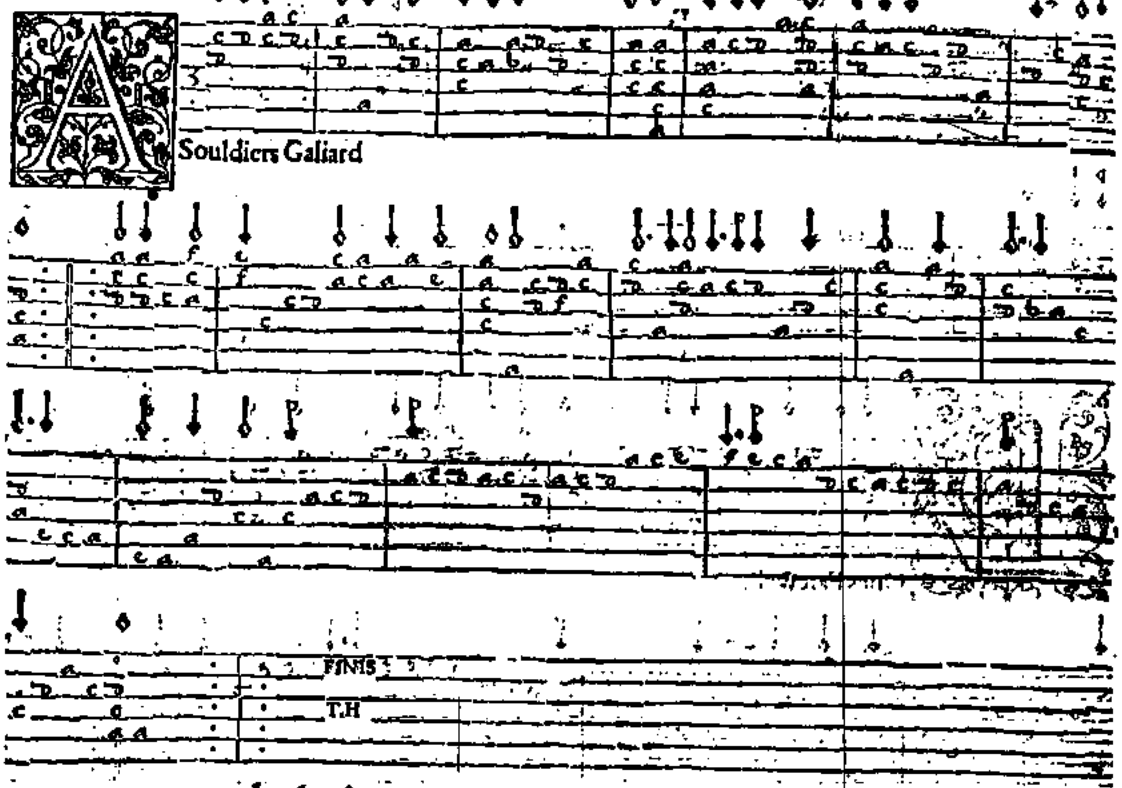
Captaine Humes




FINIS.
T.H
Oues Farewell.
FINIS
T.H

Captaine Humes

48



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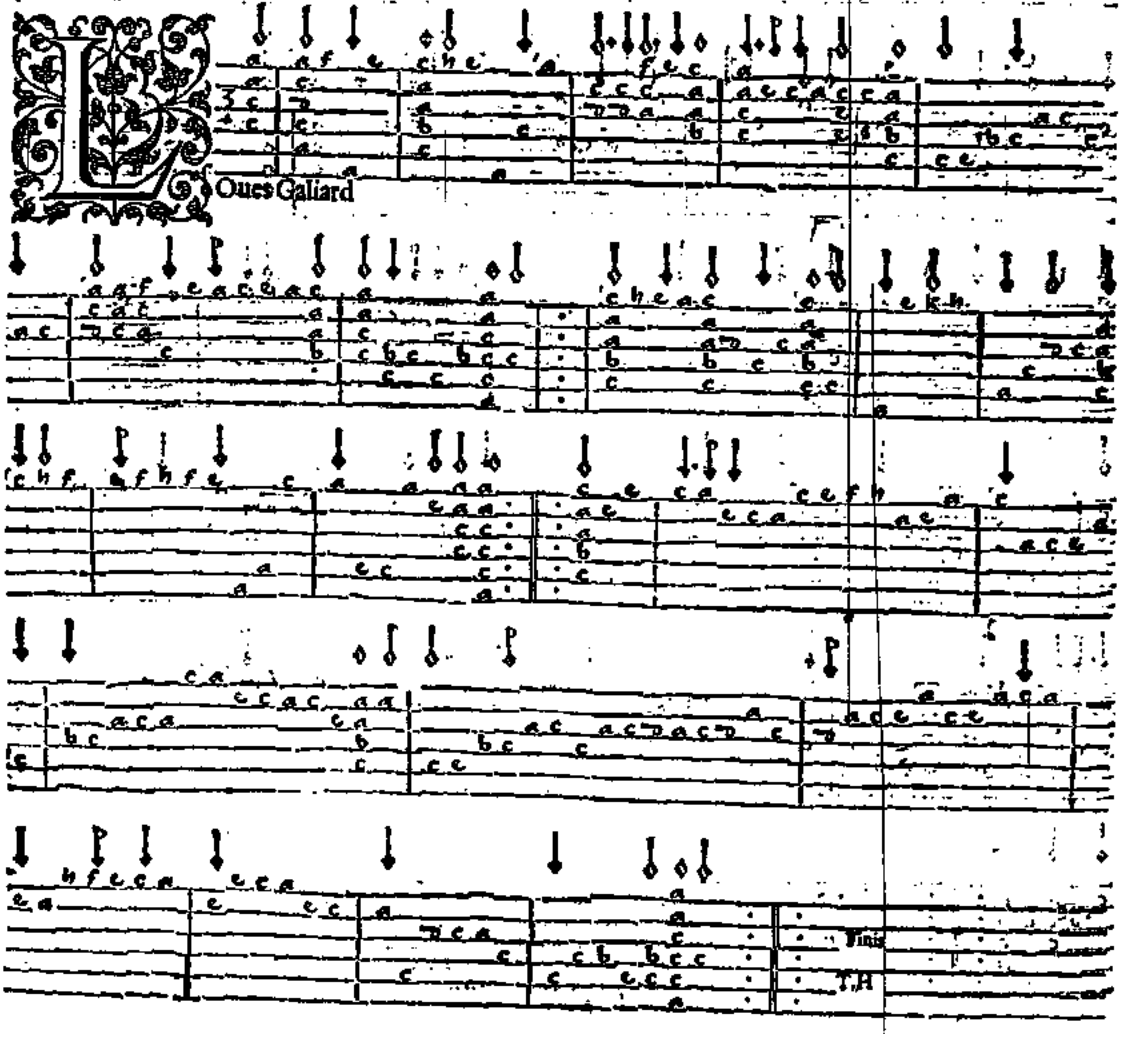
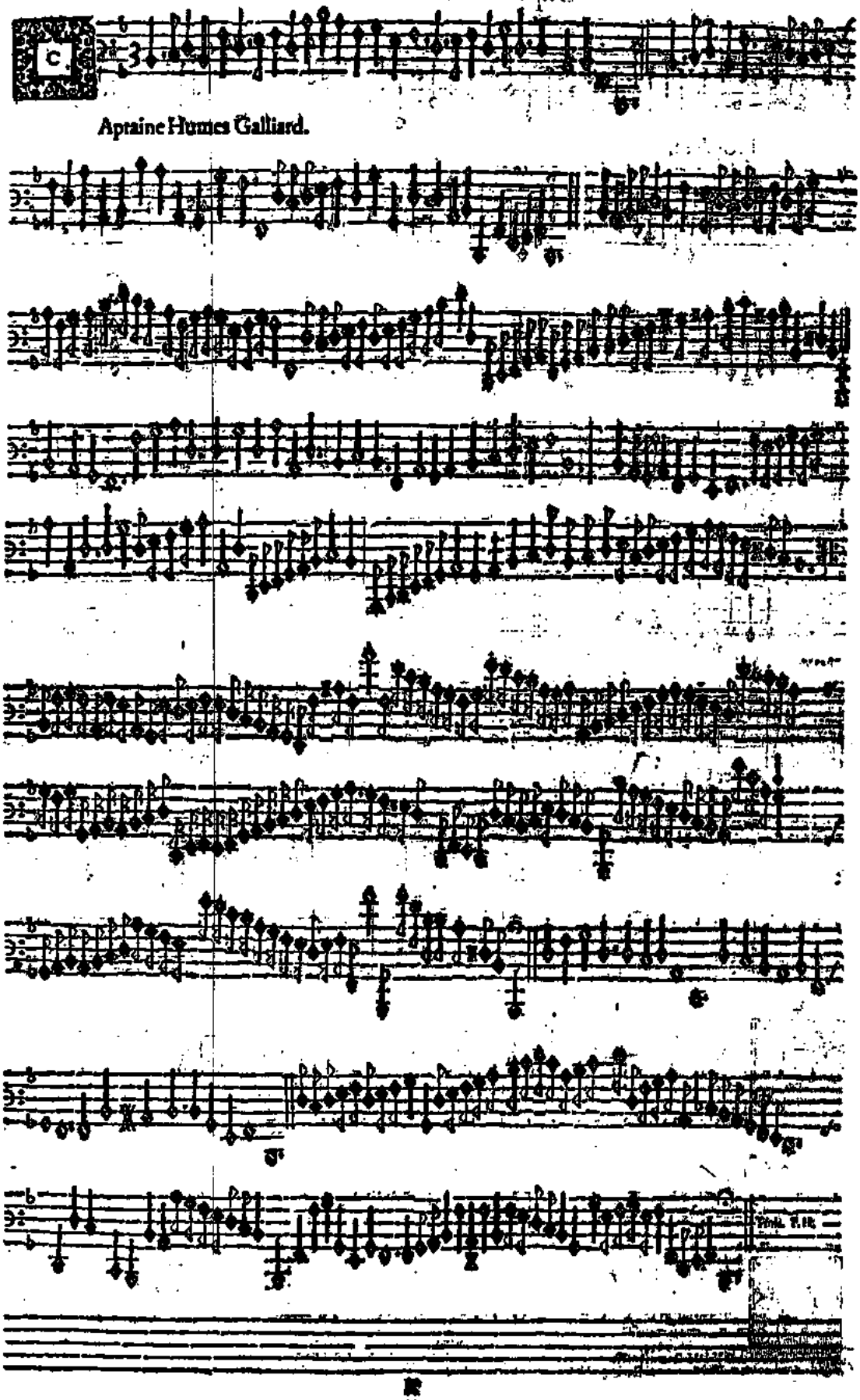
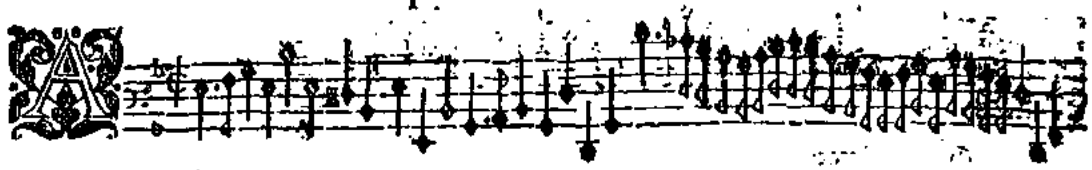
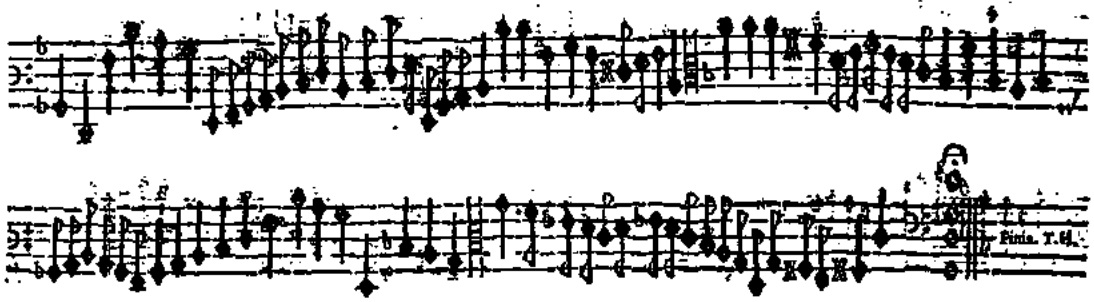


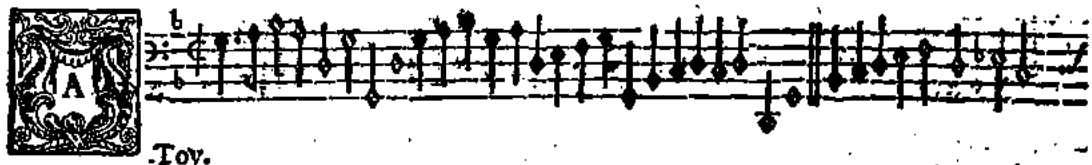
Apraine Humes Galliard.



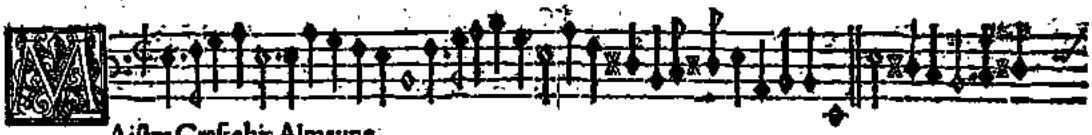


51. Preludum.

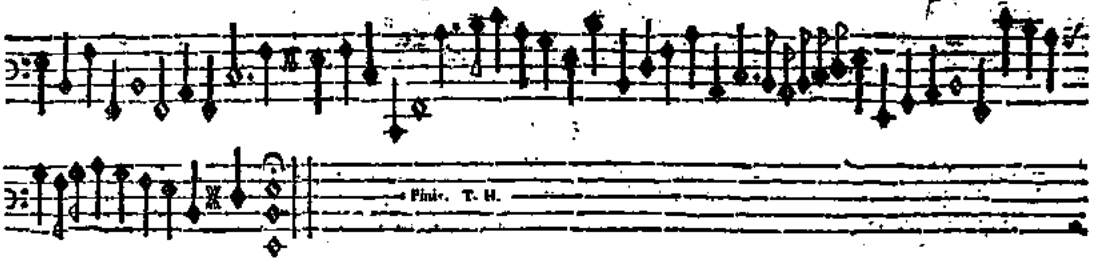


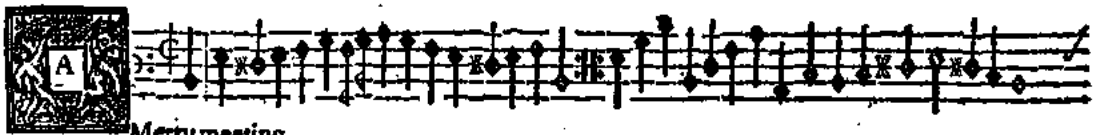


52. Toy.

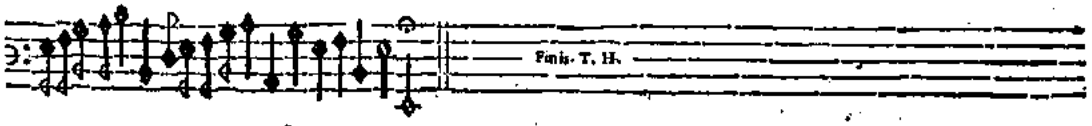


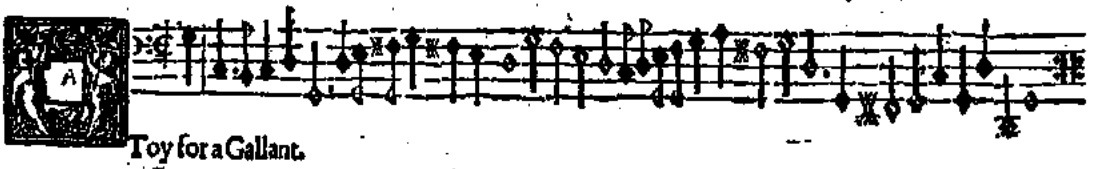
53. Aister Craſchis Almayne.



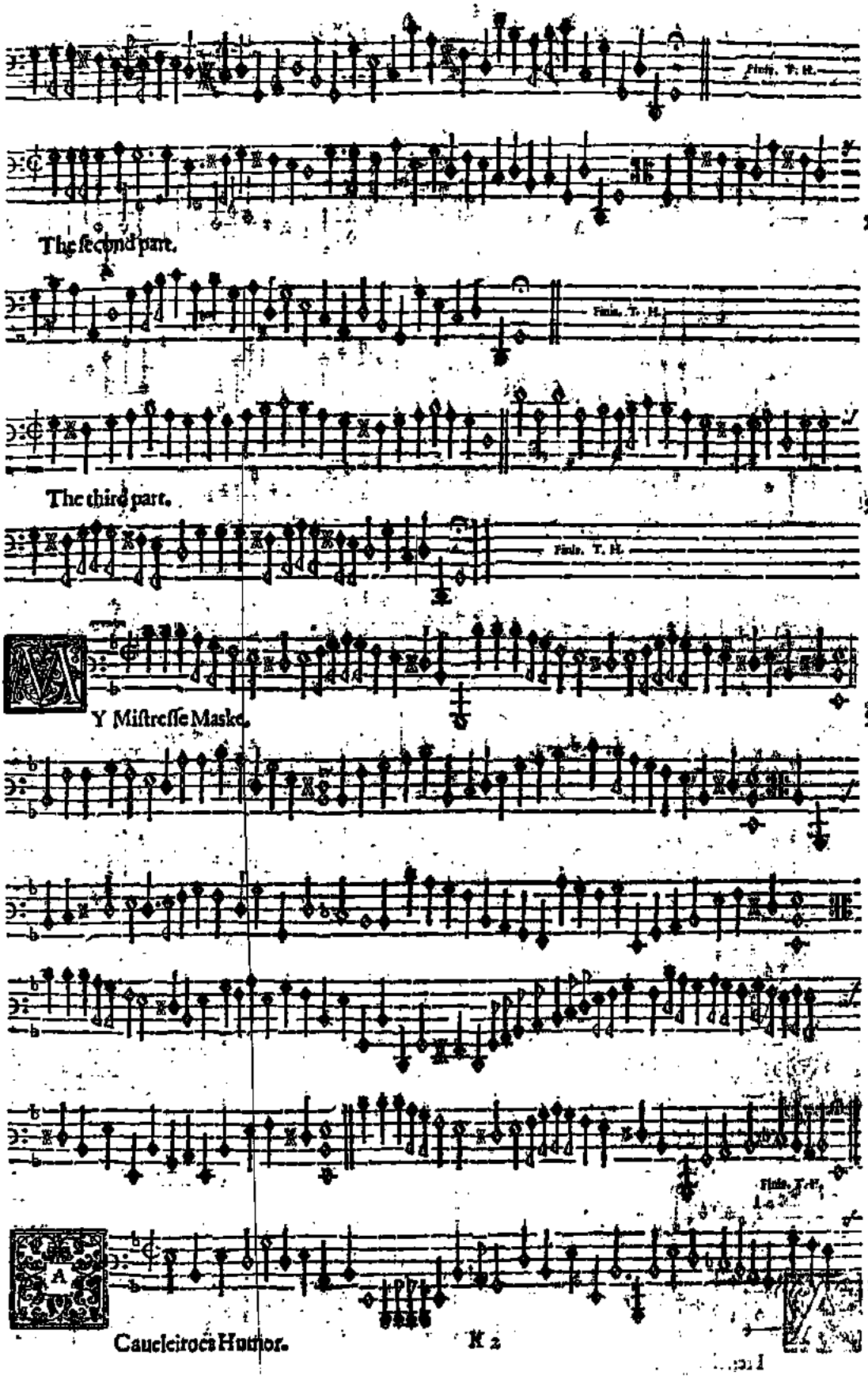


54. Merry meeting.

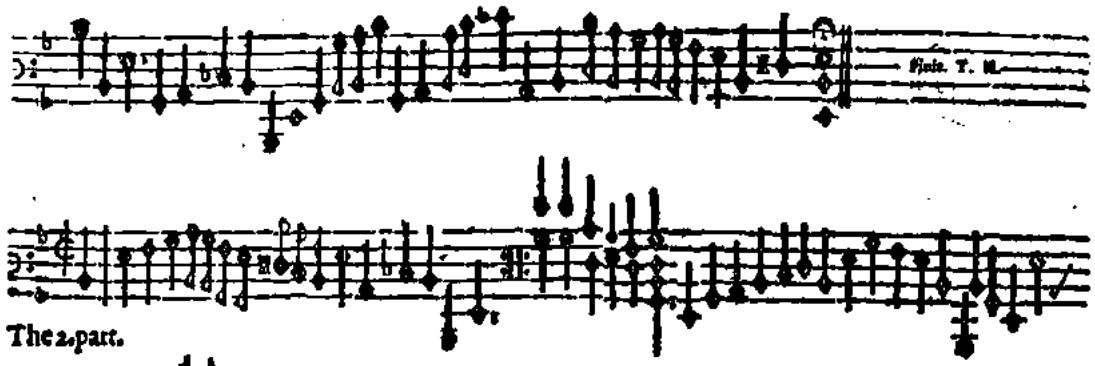




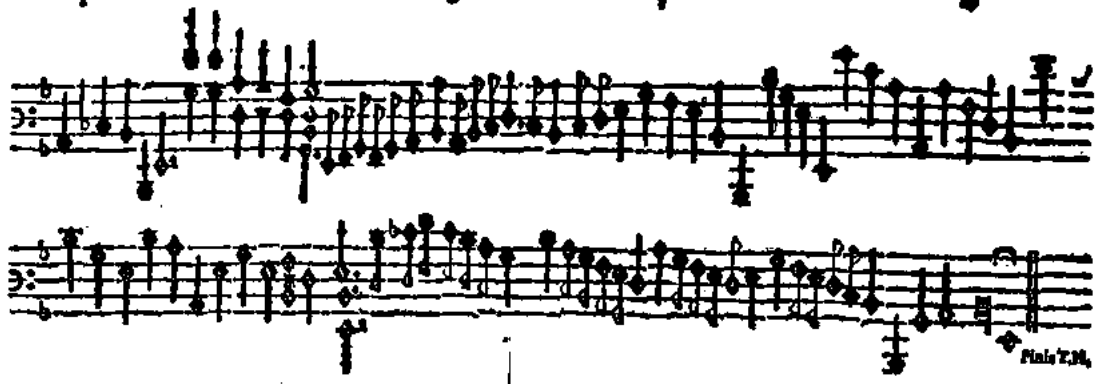
55. Toy for a Gallant.



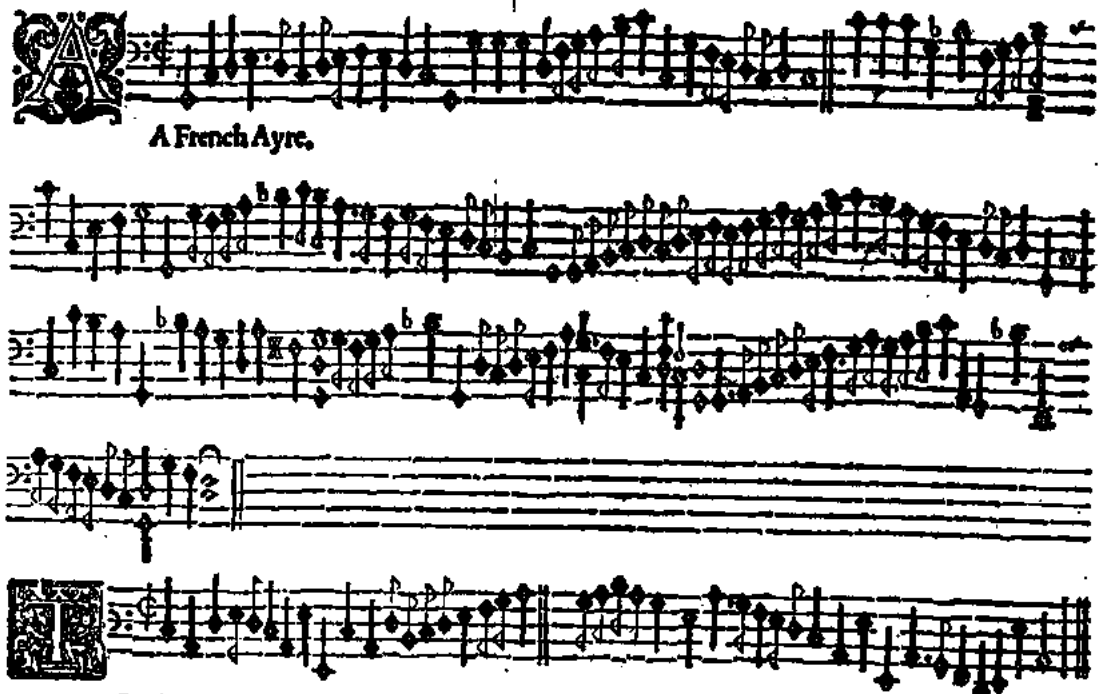
Cauelcirocs Humor.



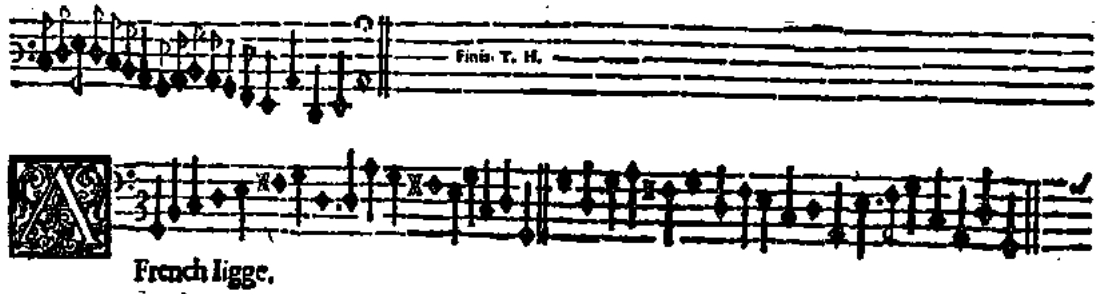
60. The 2. part.



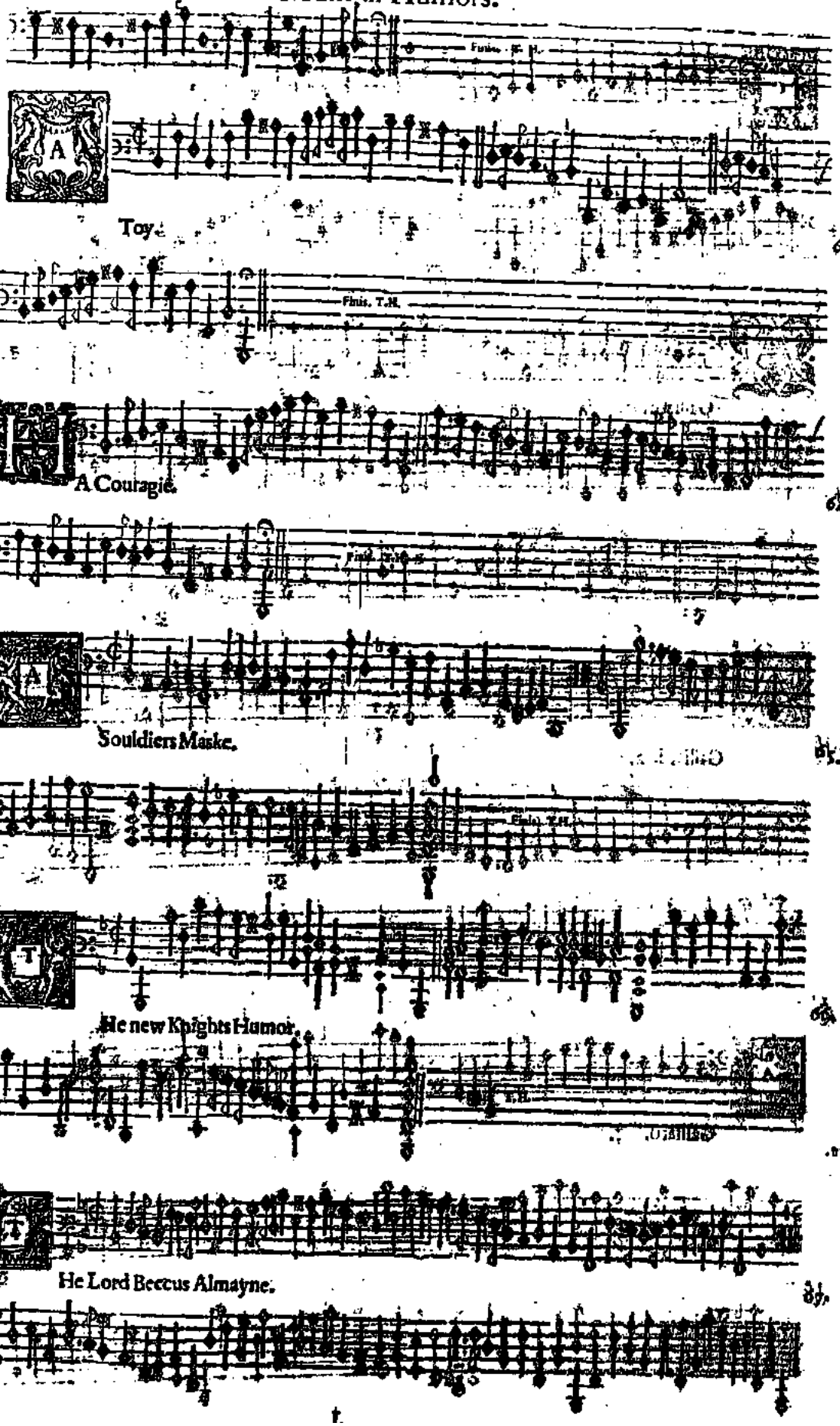
61. A French Ayre.



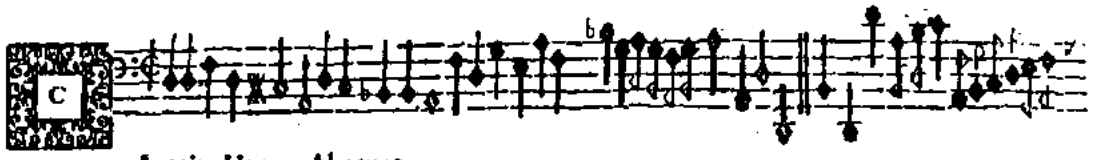
62. Sa ala mod du' franec.



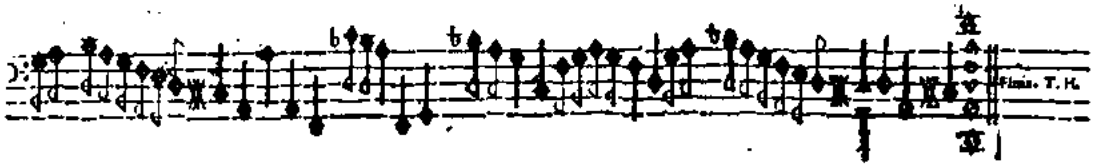
63. French ligge.

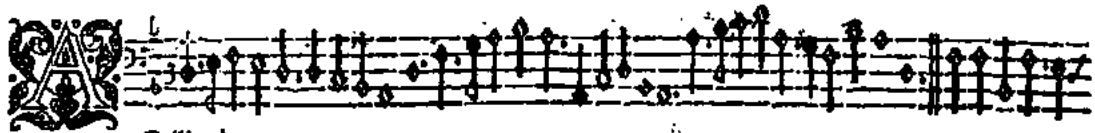

Finis. T.H.
A
Toy.
63.
Finis. T.H.
A Couragie.
64.
A
Souldiers Maske.
65.
Finis. T.H.
T
He new Knights Humor.
66.
T.H.
T
He Lord Beccus Almayne.
67.

Captaine Humes

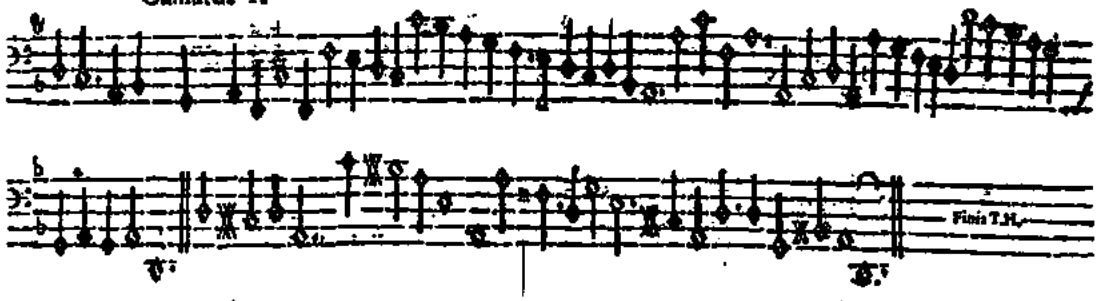


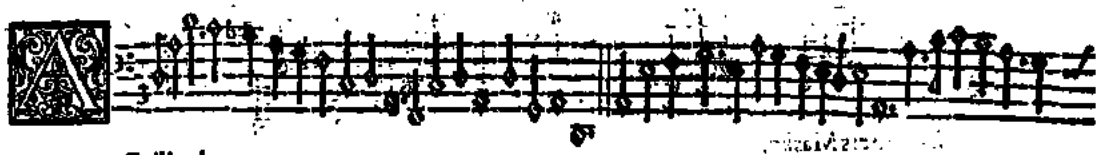
60. Aptaine Humes Almayne.



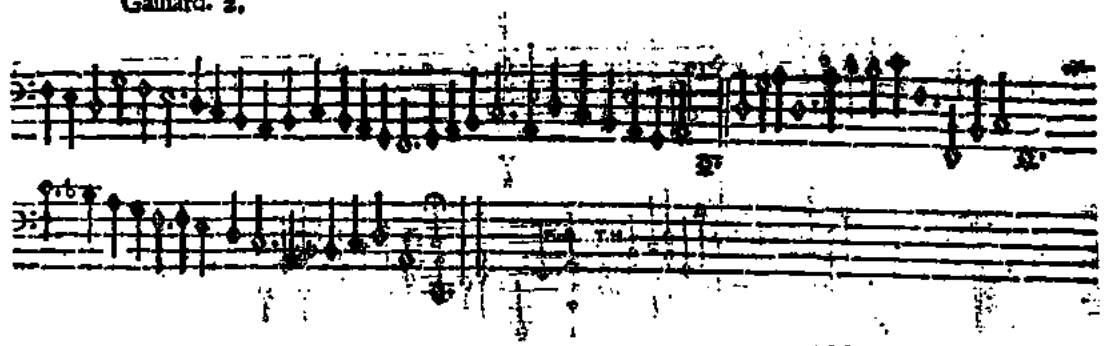


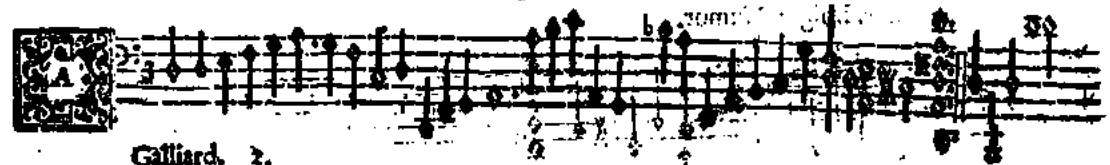
70 Galliard. 1.



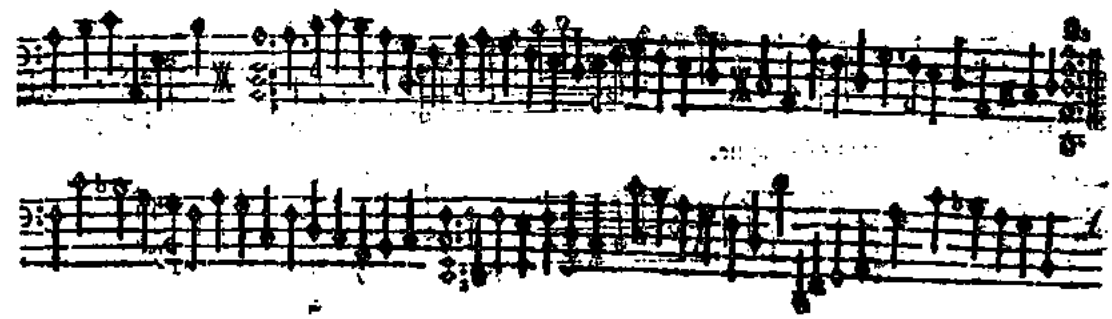


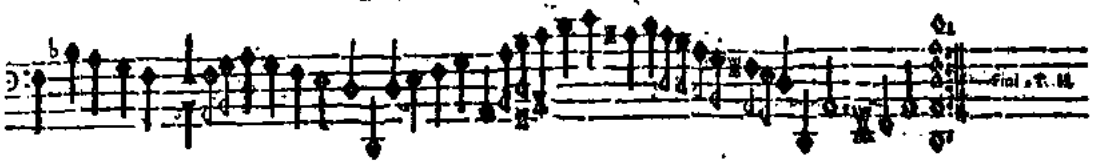
17. Galliard. 2.

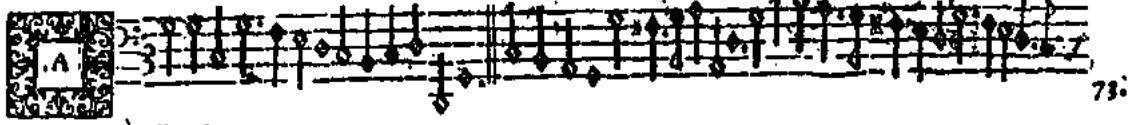




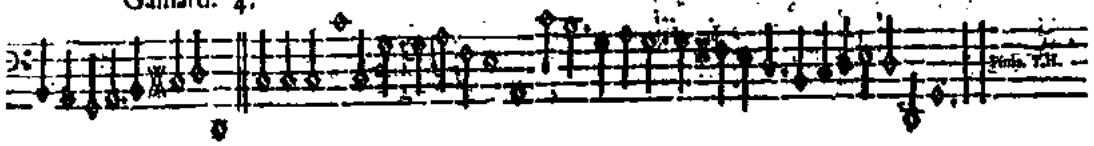
72. Galliard. 3.

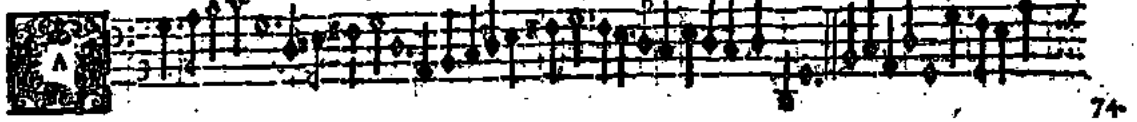




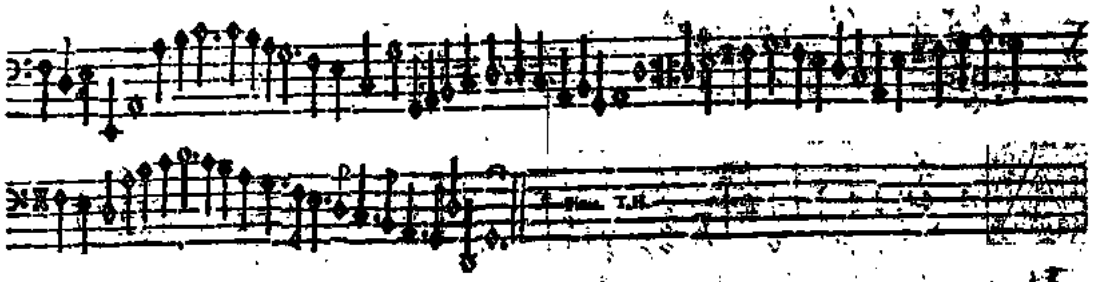


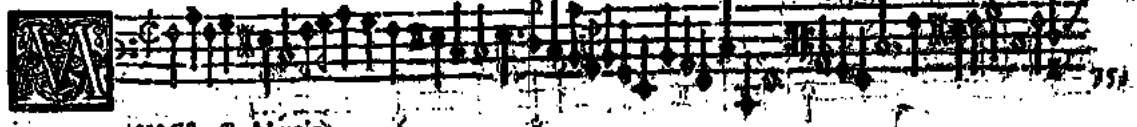
Galliard. 4.



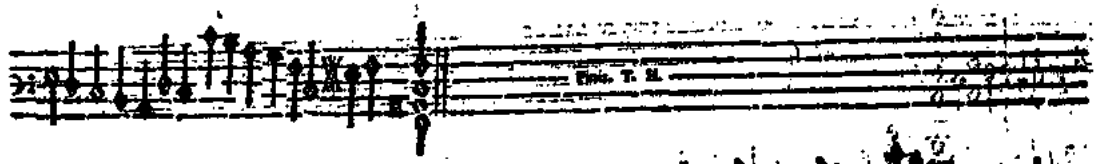


Galliard. 5.

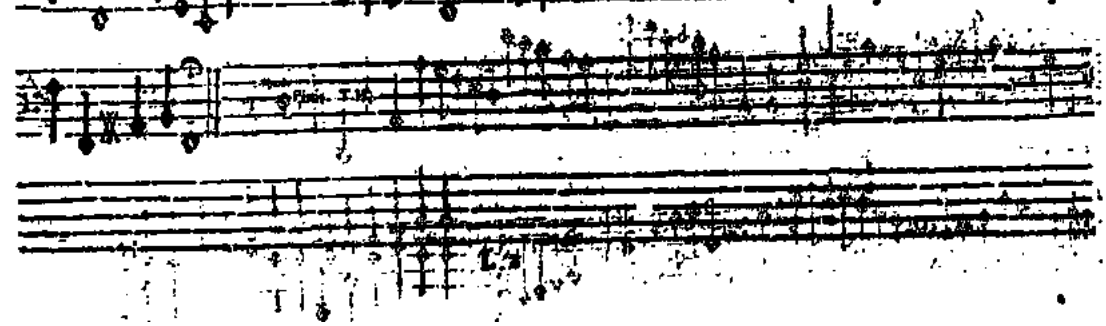




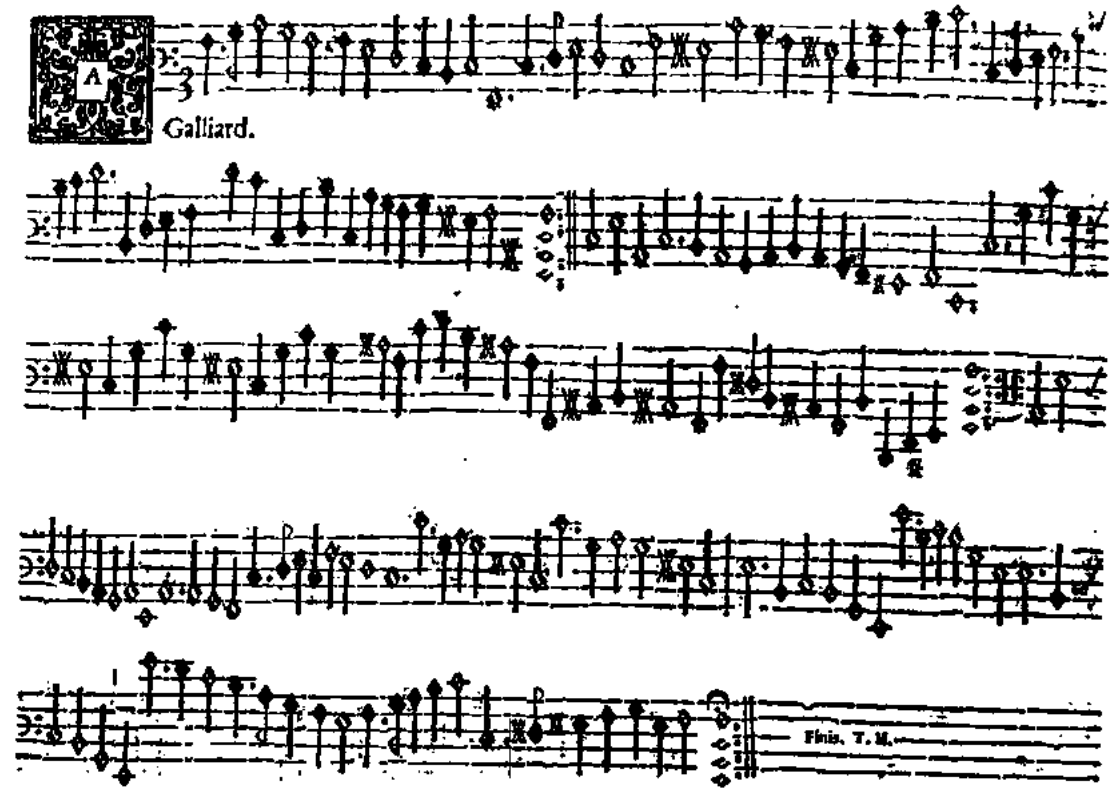
Y Miſtreſſe Almaine.



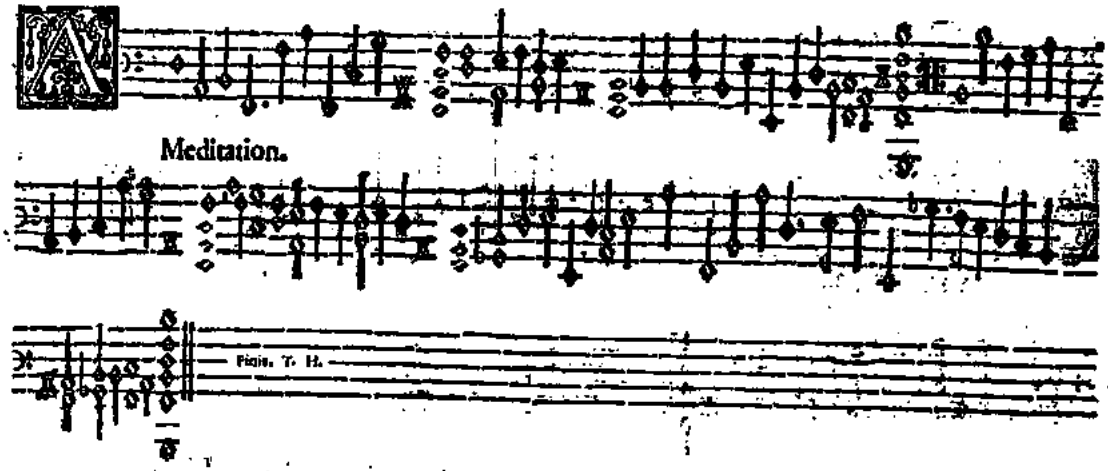
Oues Almayne.



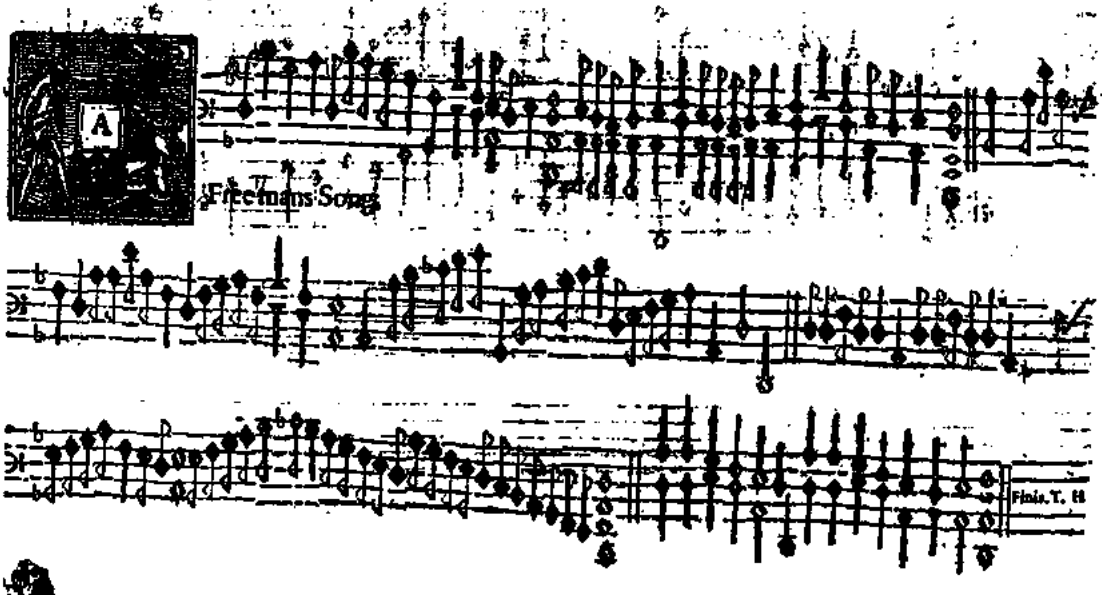
77. Galliard.

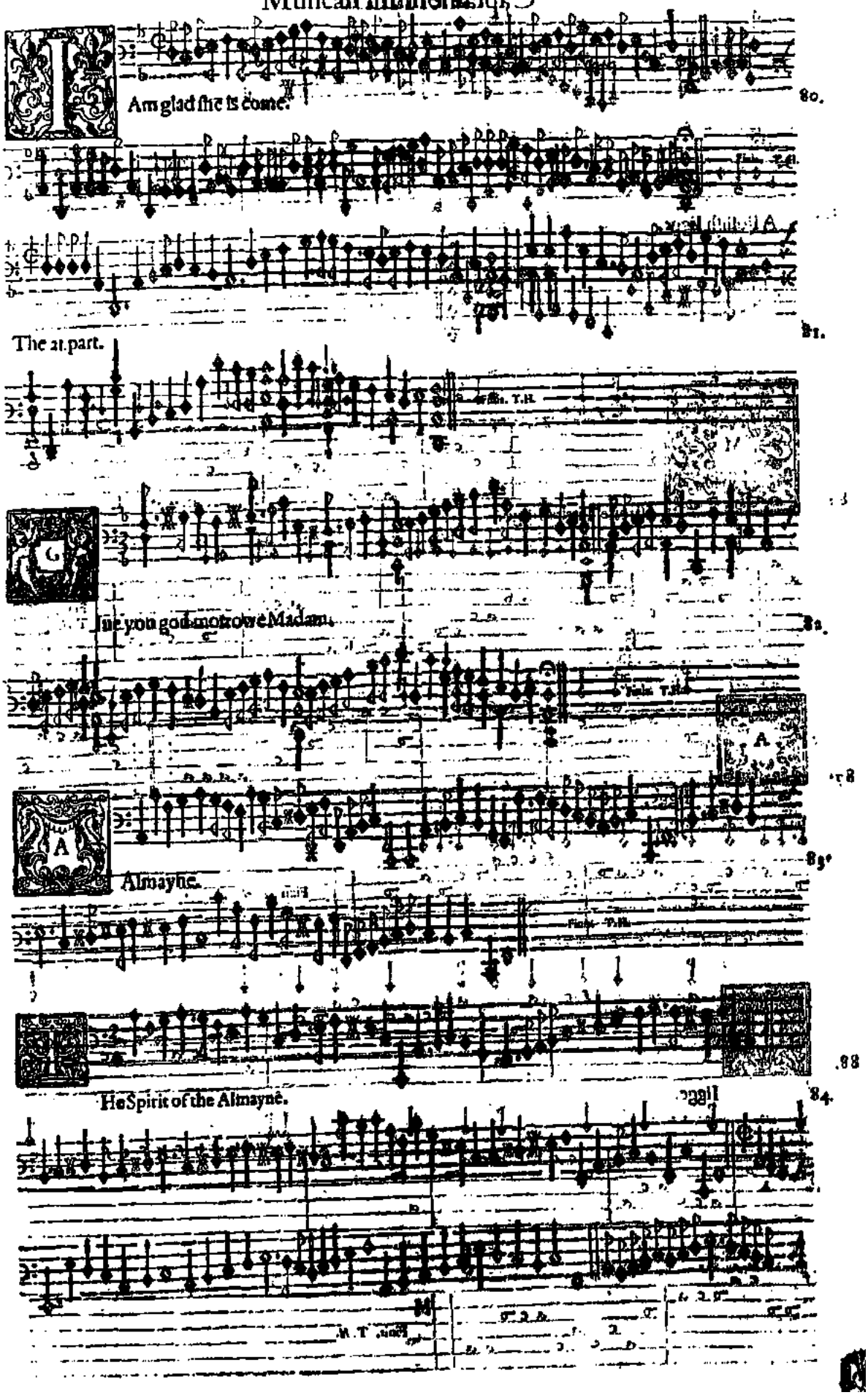


78 Meditation.



79. Freemans Song.

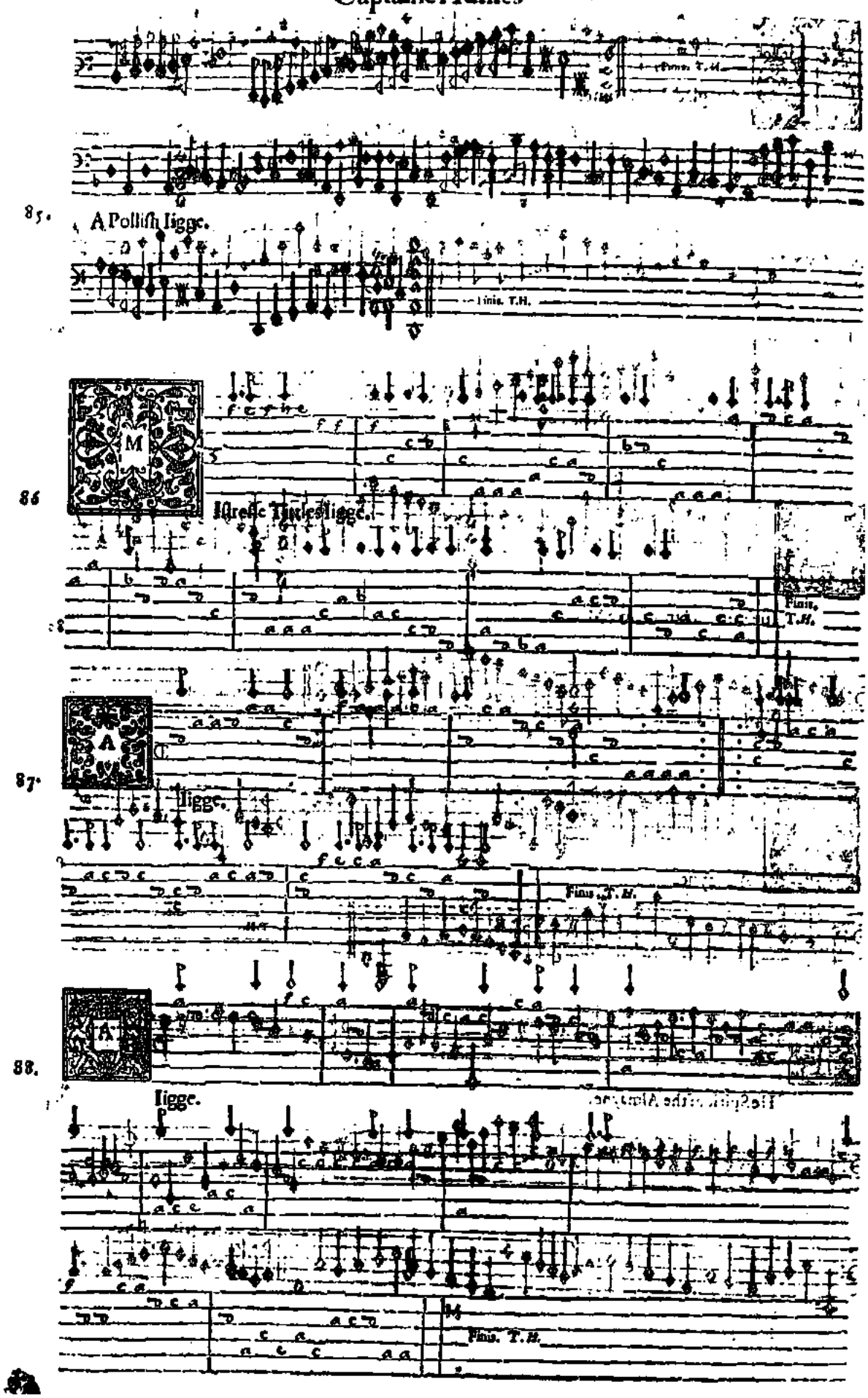


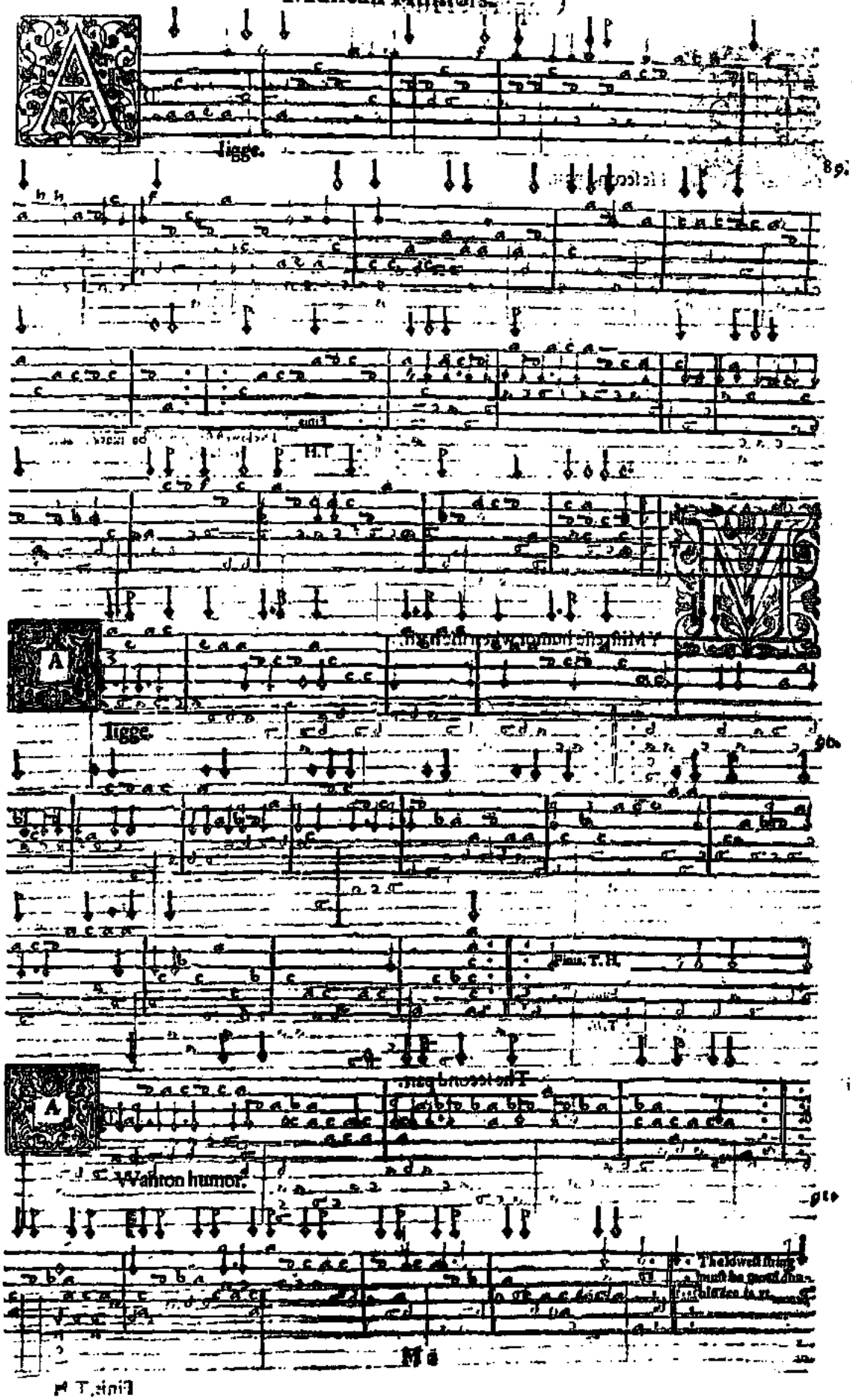

I Am glad she is come.

The 21. part.
G
Jue you god motrowe Madam.

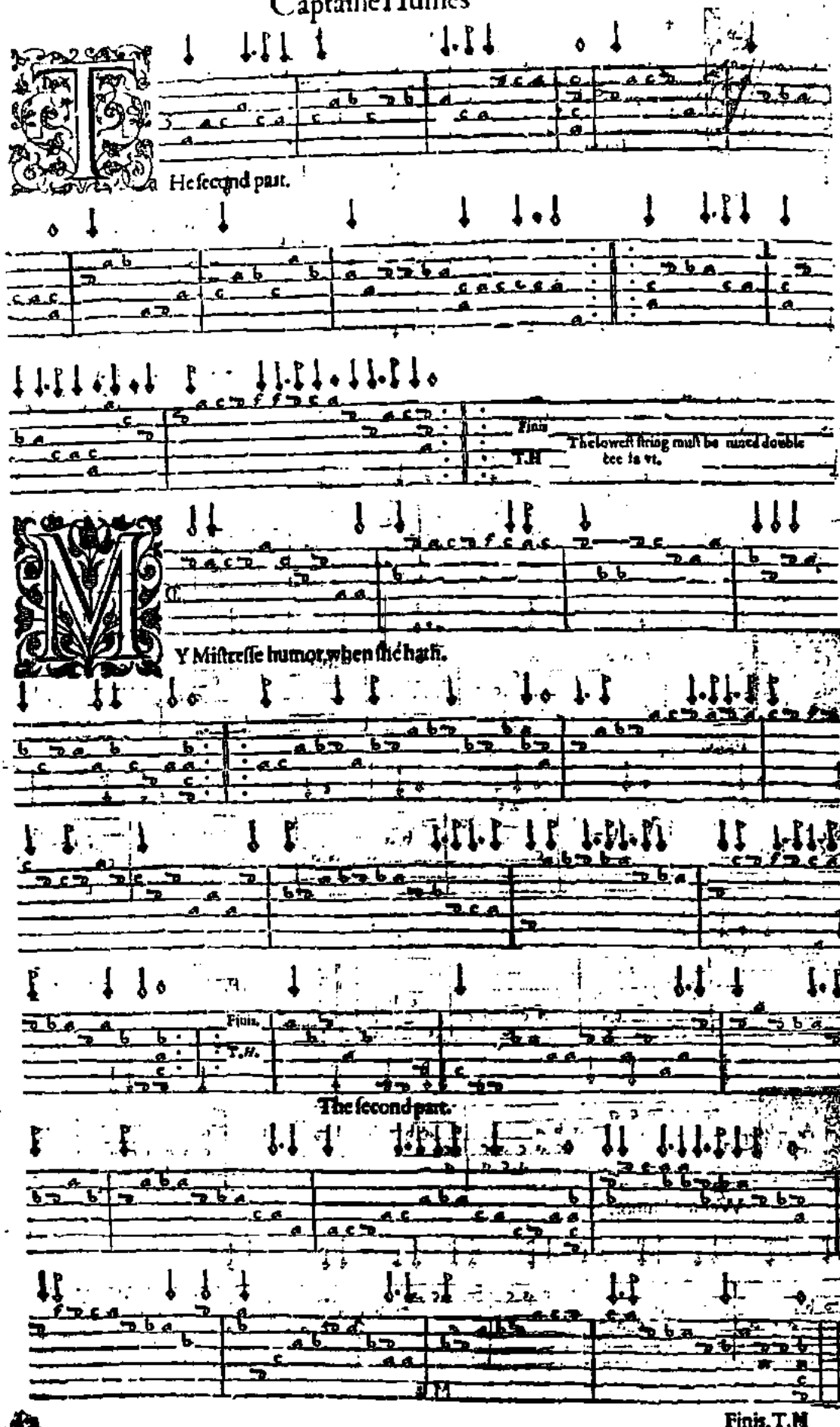
A
Almayne.

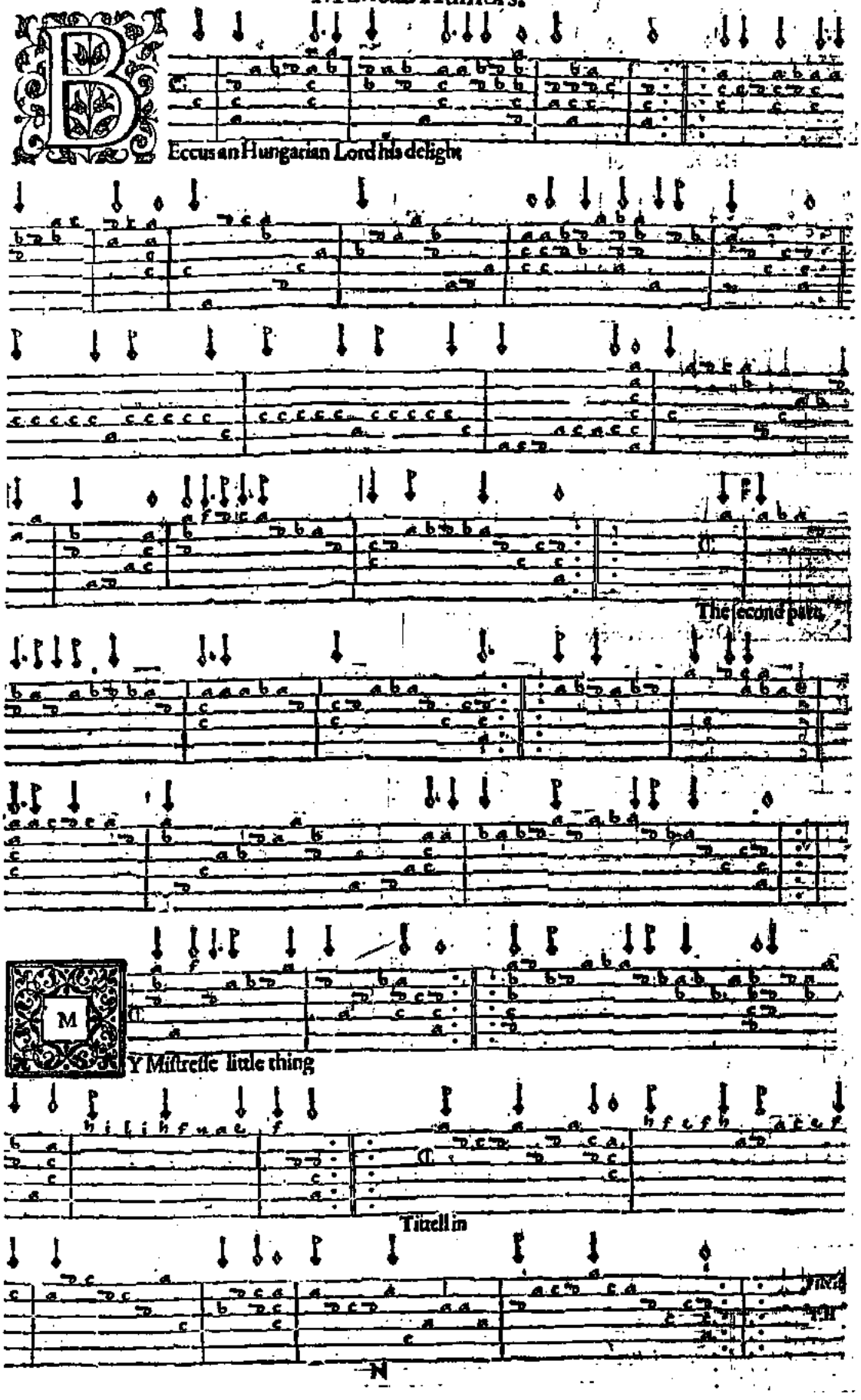
He Spirit of the Almayne.


Finis. T.H.
85. A Pollish Iigge.
Finis. T.H.
86
Istresse Tittles Iigge.
Finis. T.H.
87.
Iigge.
Finis. T.H.
88.
Iigge.
Finis. T.H.


Iigge.
Iigge.
Wanton humor.

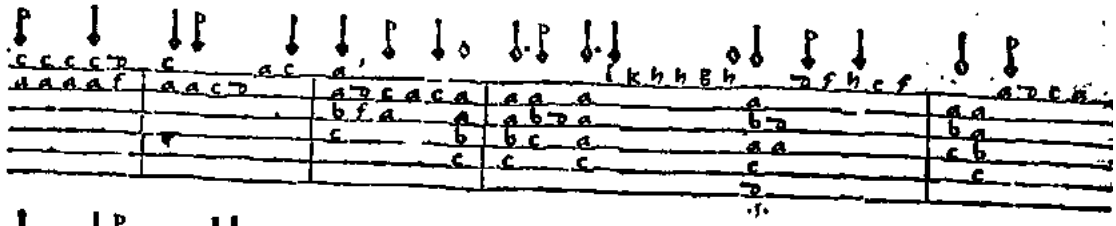
Captaine Humes

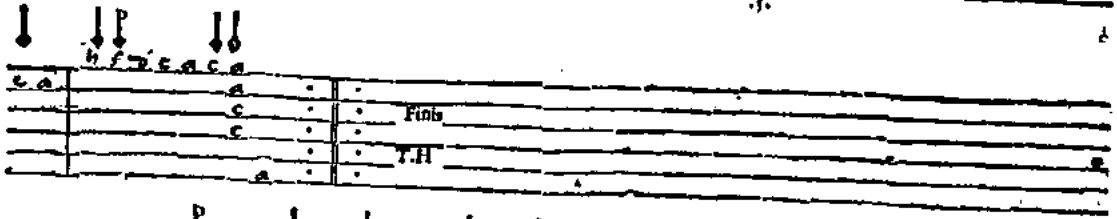



95
Eccus an Hungarian Lord his delight
The ſecond part.
96
M
Y Miſtreſſe little thing
97
Titell in
98

99

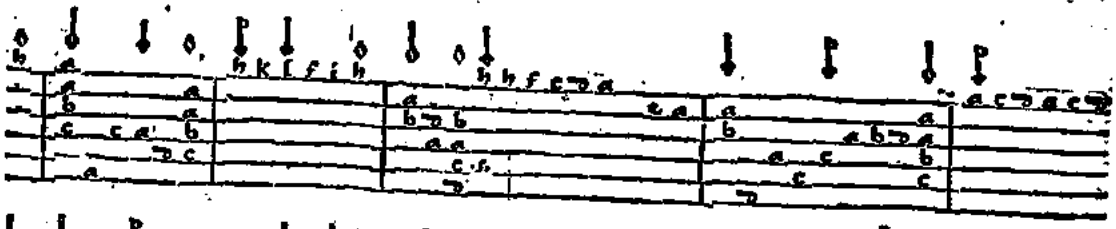
The Duke of Holſtones delight.



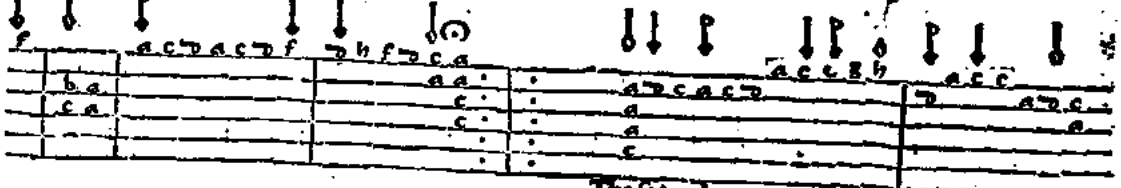


100

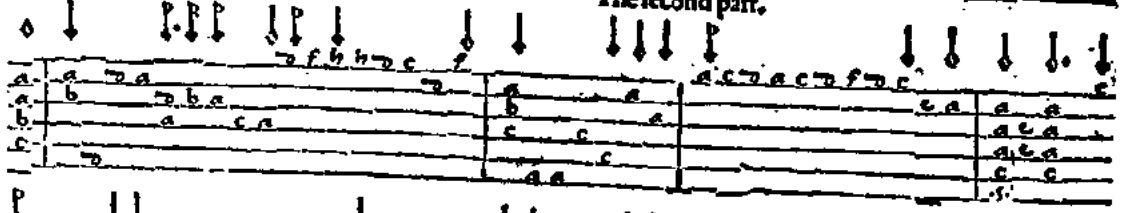
Ouch me ſweetely

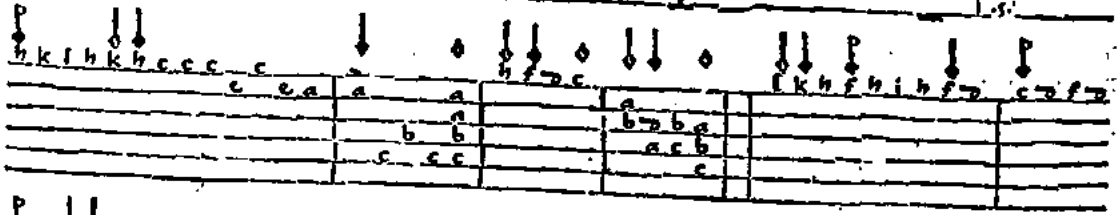


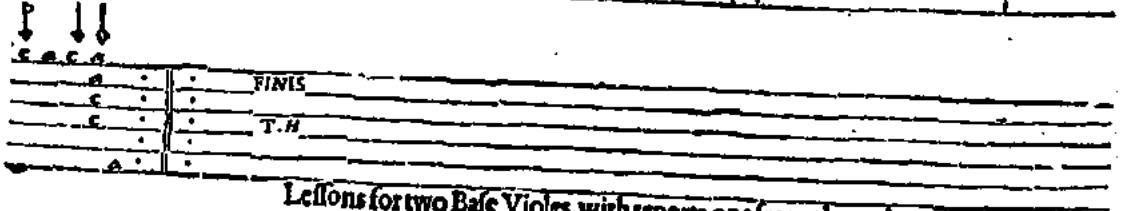
101

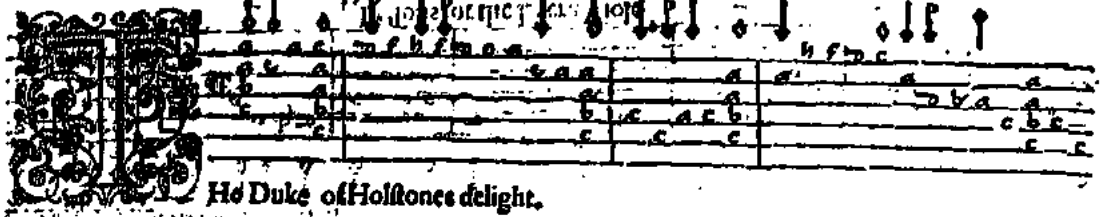


The ſecond part.

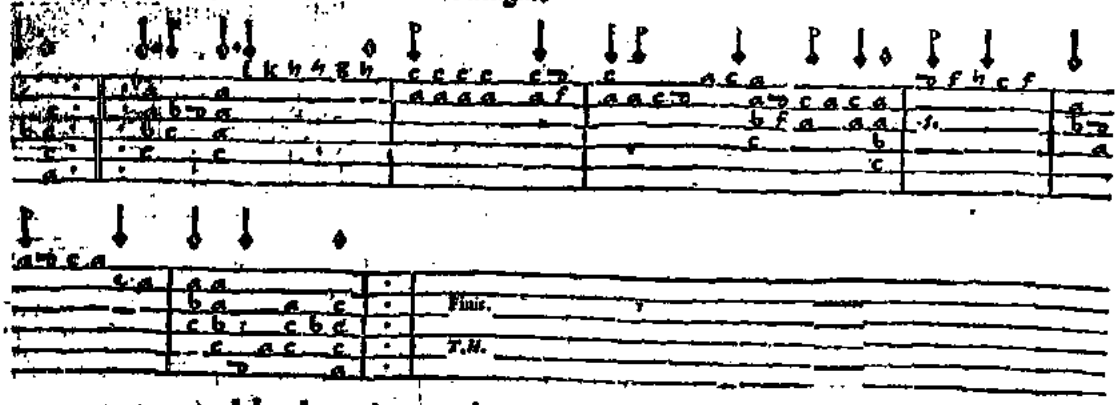




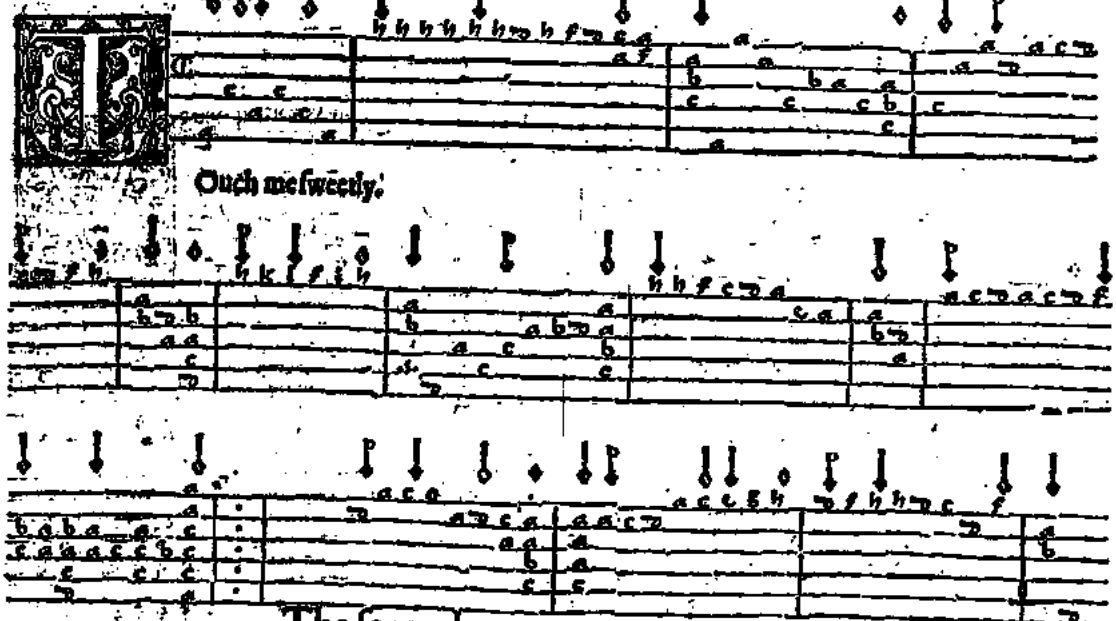




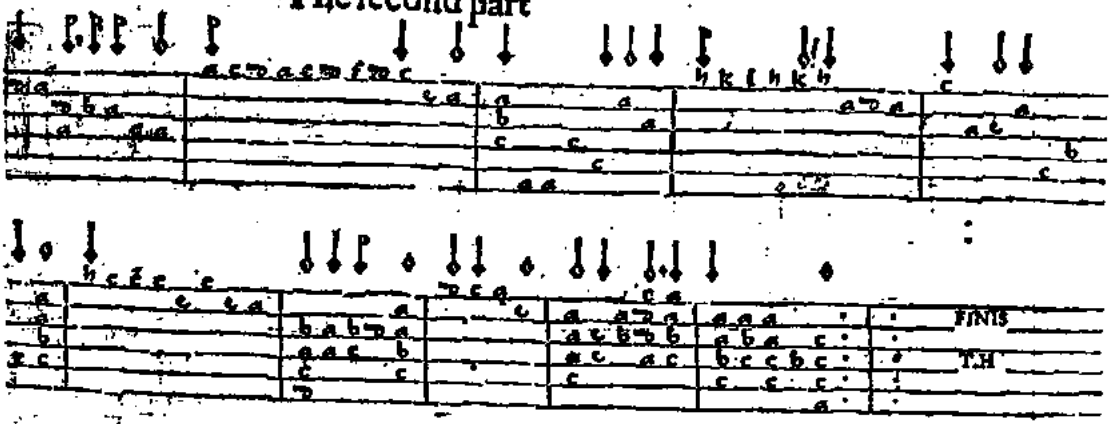
Ho Duke of Holſtones delight.



Ouch me ſweetly.



The ſecond part



Leſſons for two Baſe Violes, with reports one from the other.

102

Oues Paſſion.

103

Oues Paſtime

104

Snatch and away

Finis

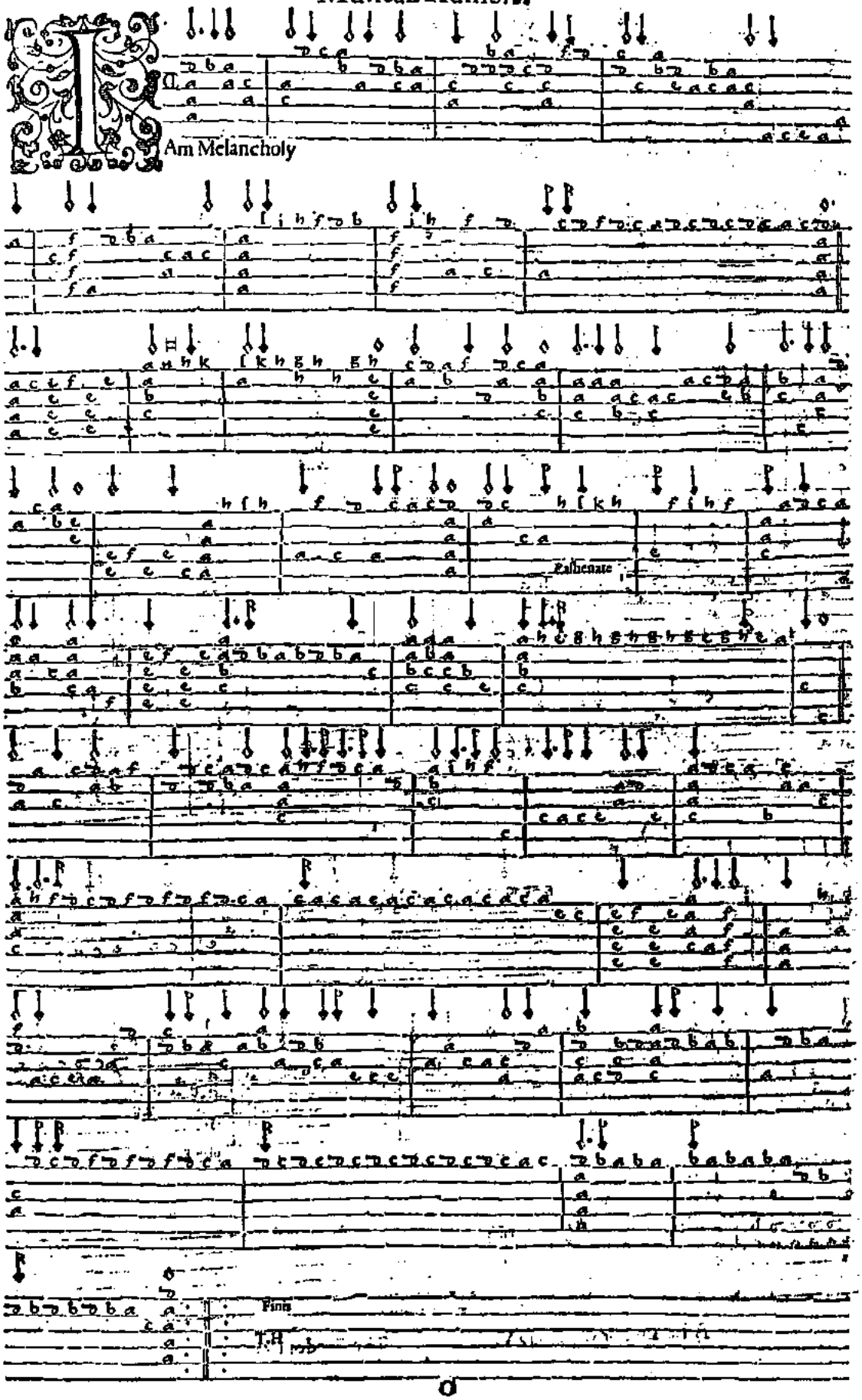
T.H

105

His ſport is ended

FINIS

T.H


Am Melancholy

Captaine Humes

THe Spirite of Muſicke

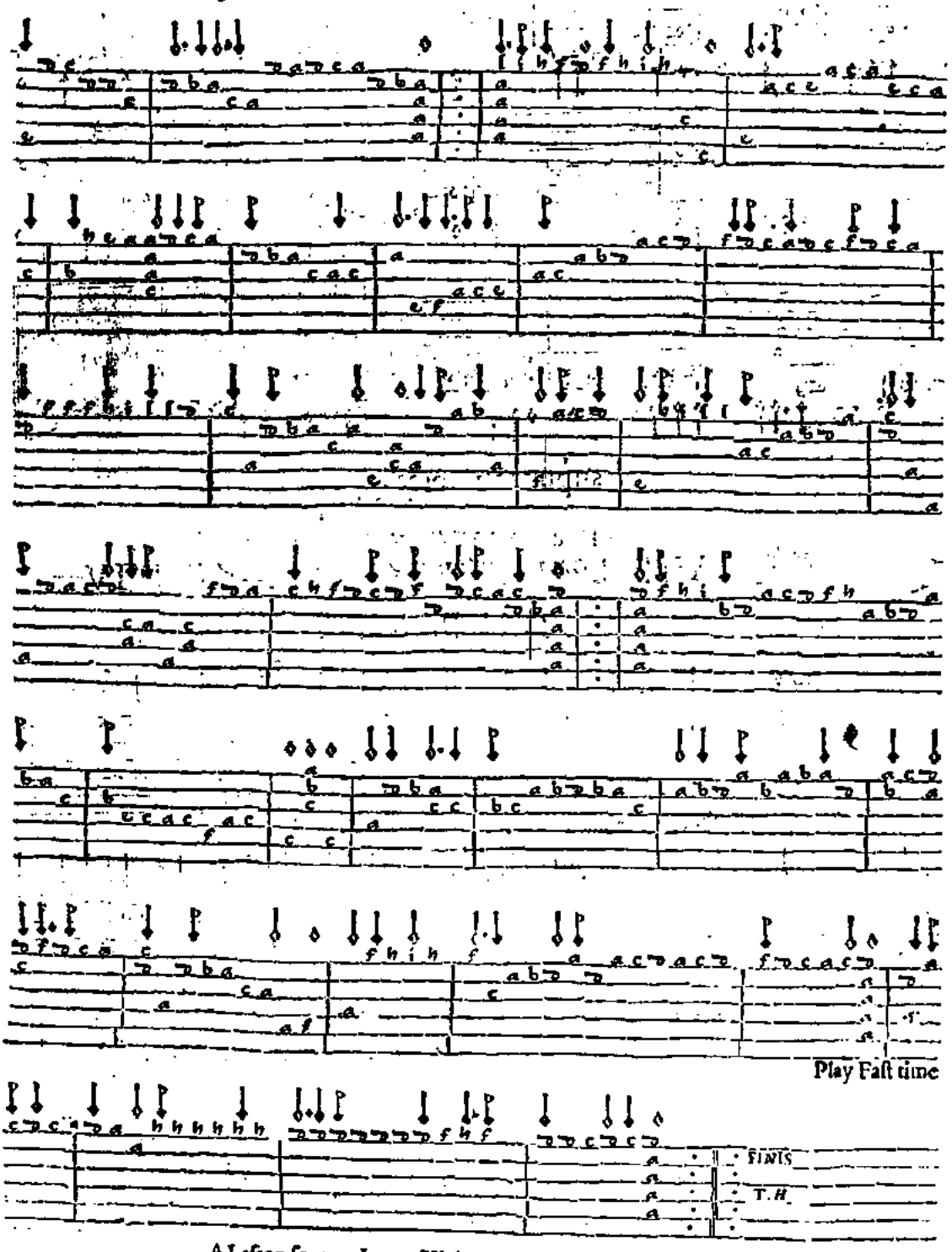
play Faſt time

Finis

T.H

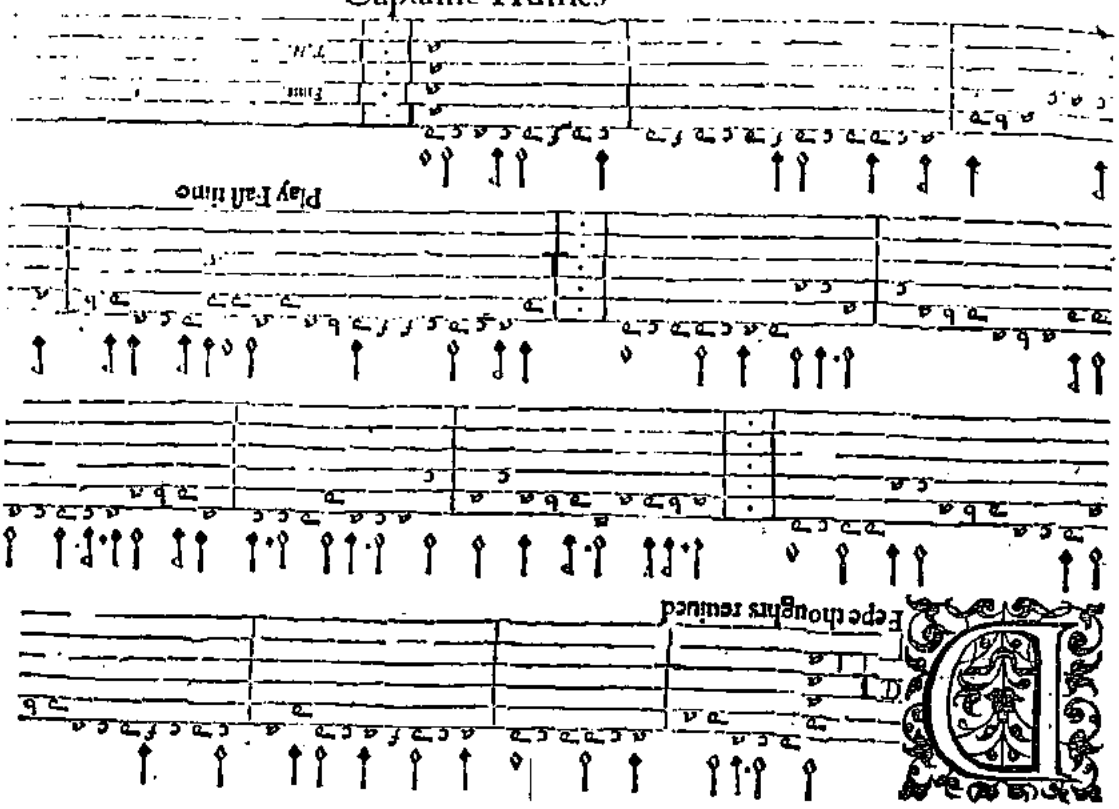
A Leſſon for two Leera Violes. The Bandora ſet

The Spirit of Muſicke



A Leſſon for two Leero Violes, The Bandora ſet,

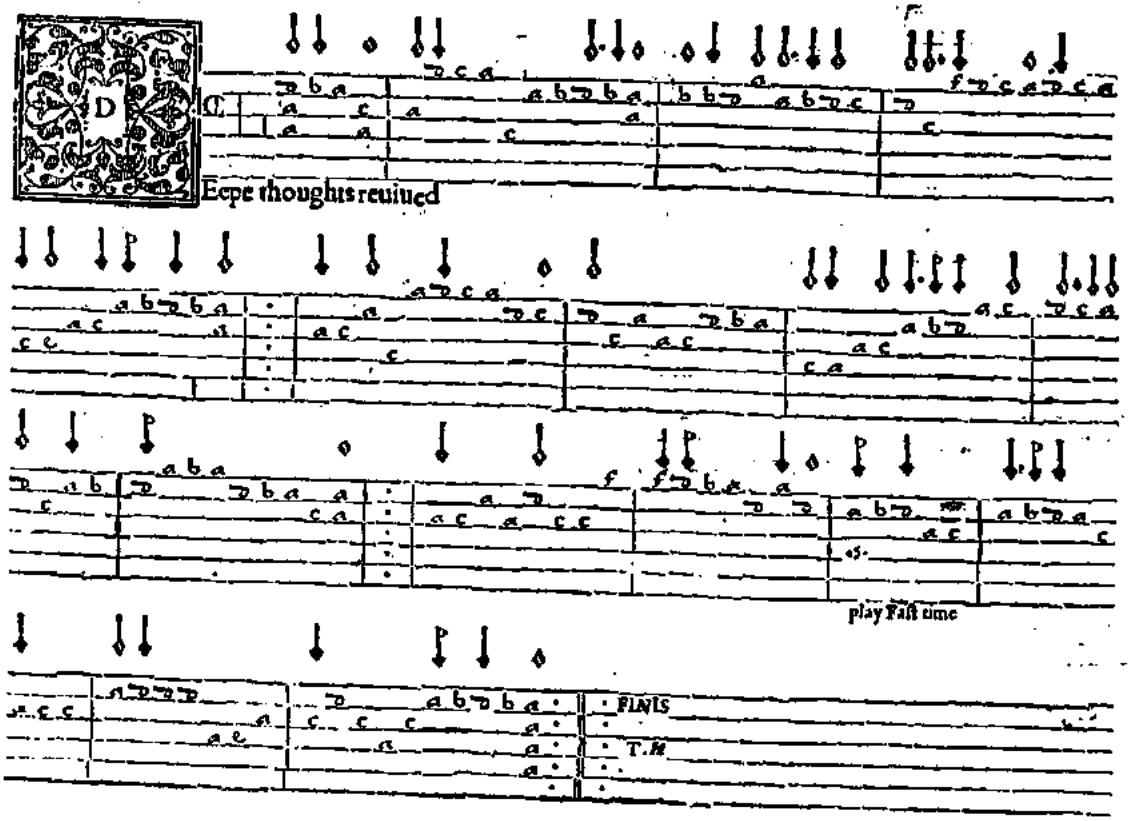
Captaine Humes



Treble Primus.

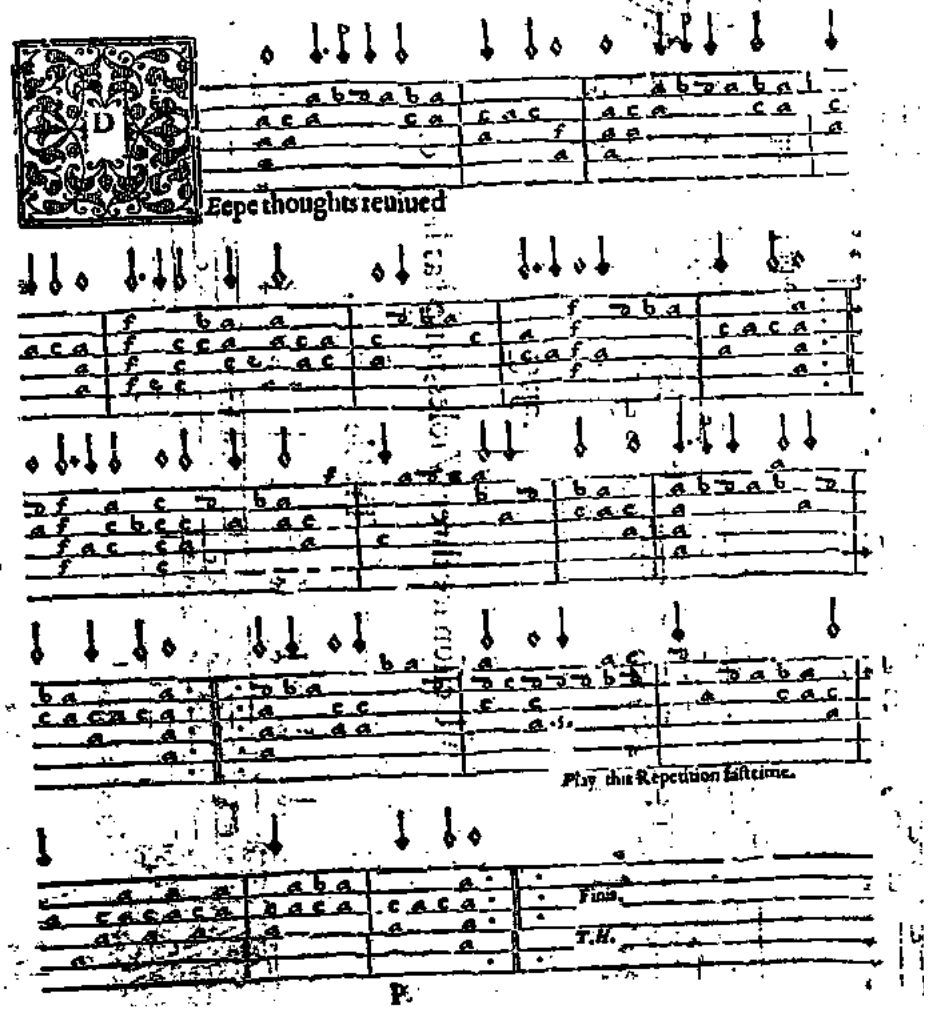
A Leſſon for the Leera Viole, with two Treble Violes, or two Baſes with one Treble, tuned as the Bandora.

Treble Secundus

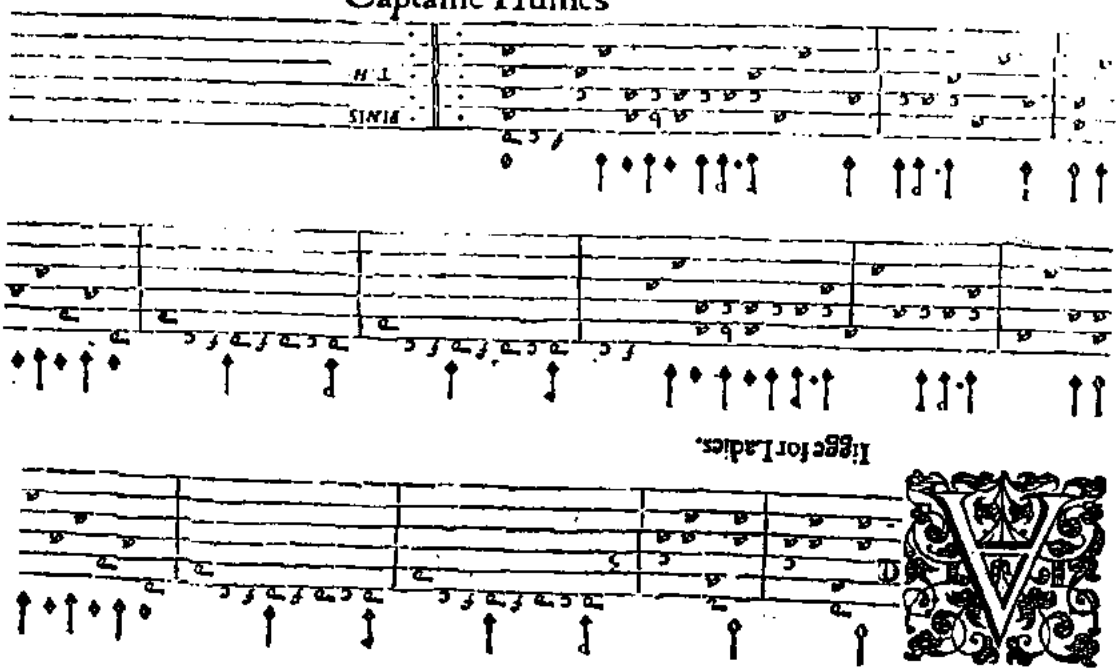


Muſicall Humors.

Baſe.



Captaine Humes

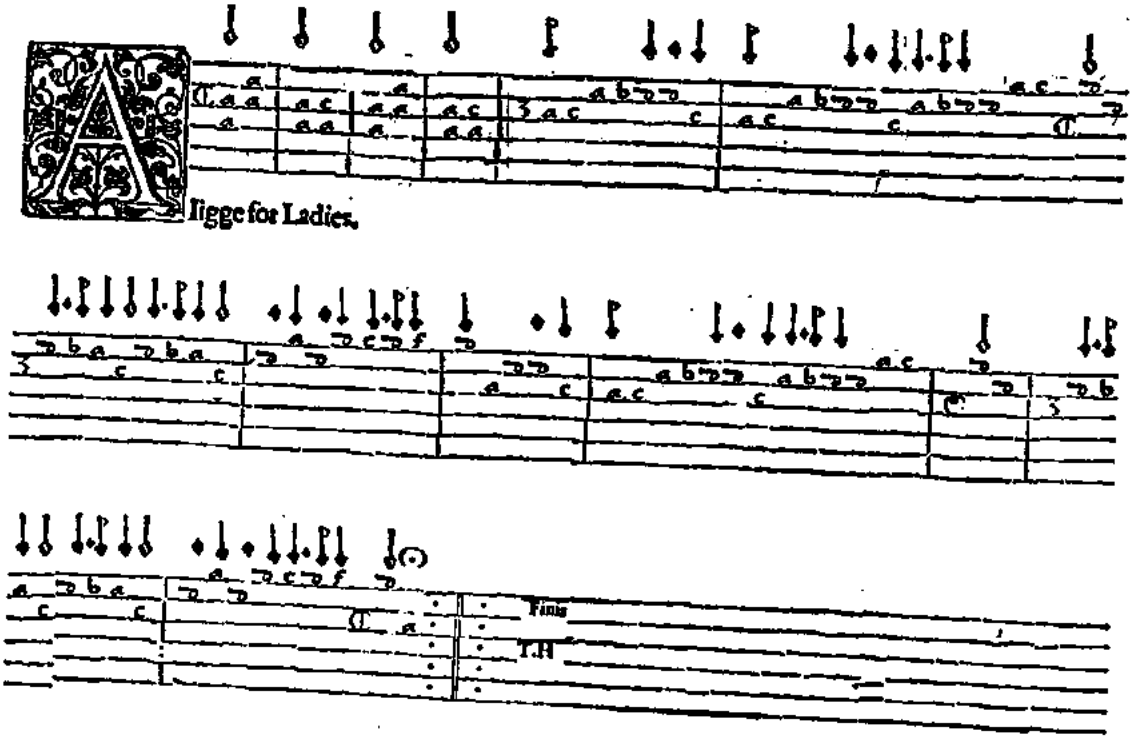


Iigge for Ladies.

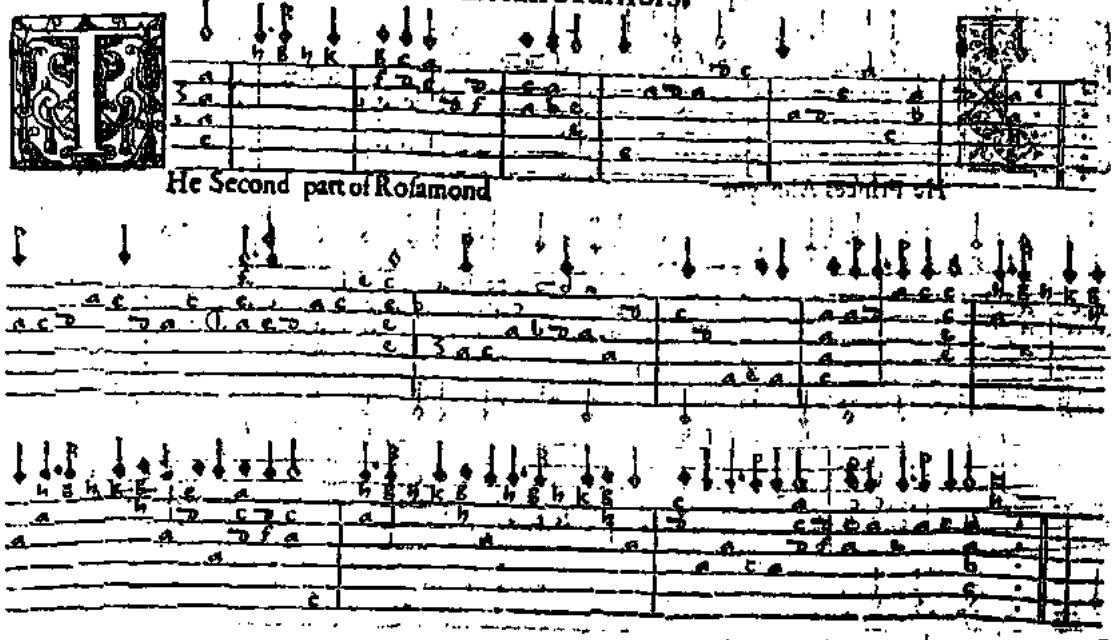
Bale.

A Leſſon for three Violes, tuned as before.

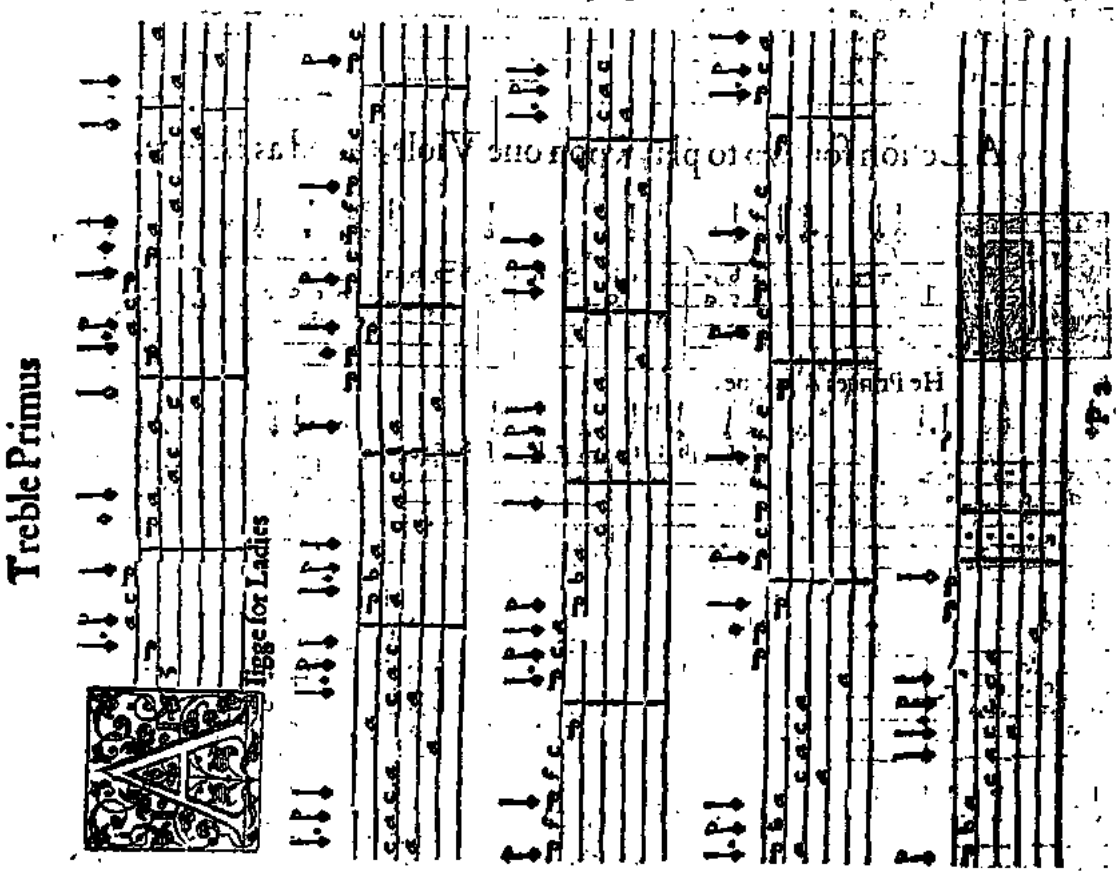
Treble



Iigge for Ladies.



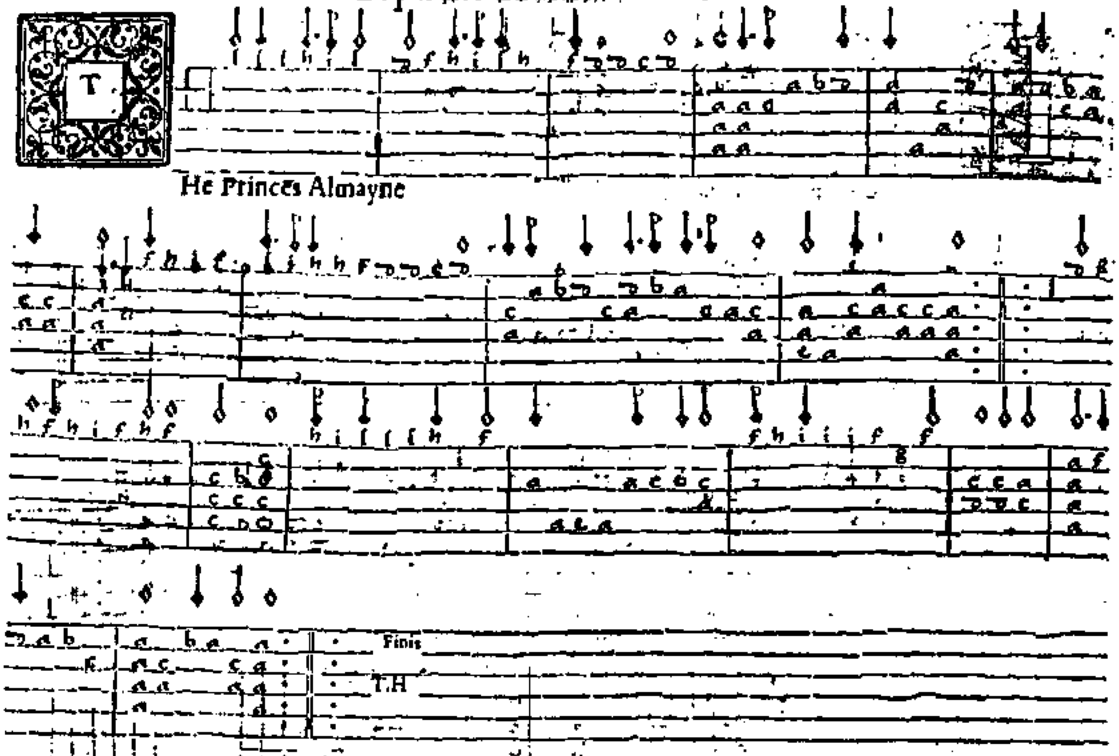
He Second part of Rosamond



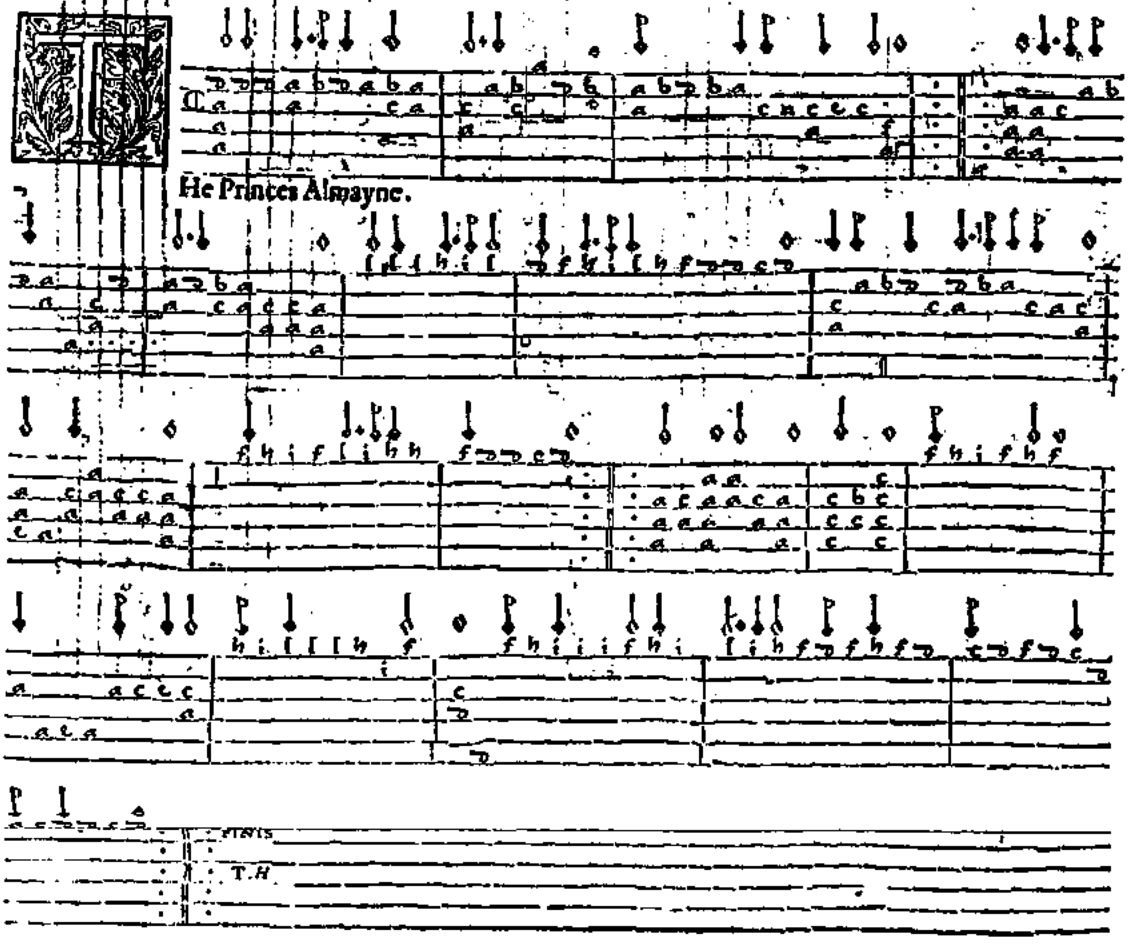
Treble Primus

Iigge for Ladies

Captaine Hurnes



A Lesson for two to play vpon one Viole, tuned as before.



Ain would I chãge that note to which ſõd loue hath charmd me,

long, long to ſing by rote, fancying that that hath made me yet when this thought doth come

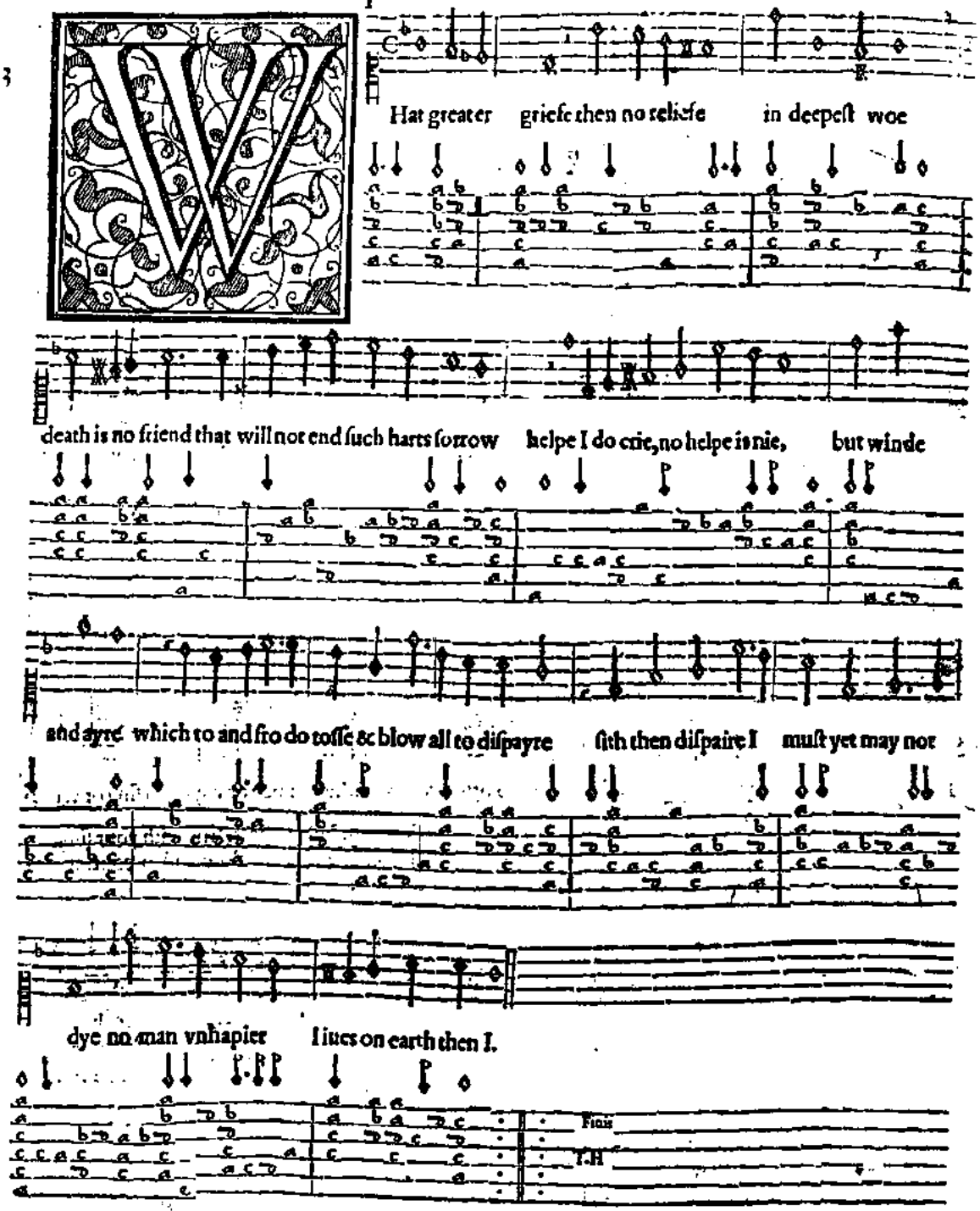
Loue is the perfect ſumme of all delight I haue no other choice either for pen or voyce, to ſing or write.

You muſt play one ſtraine with your fingers, the other with your Bow, and ſo continue to the end.

Finis. T.H.

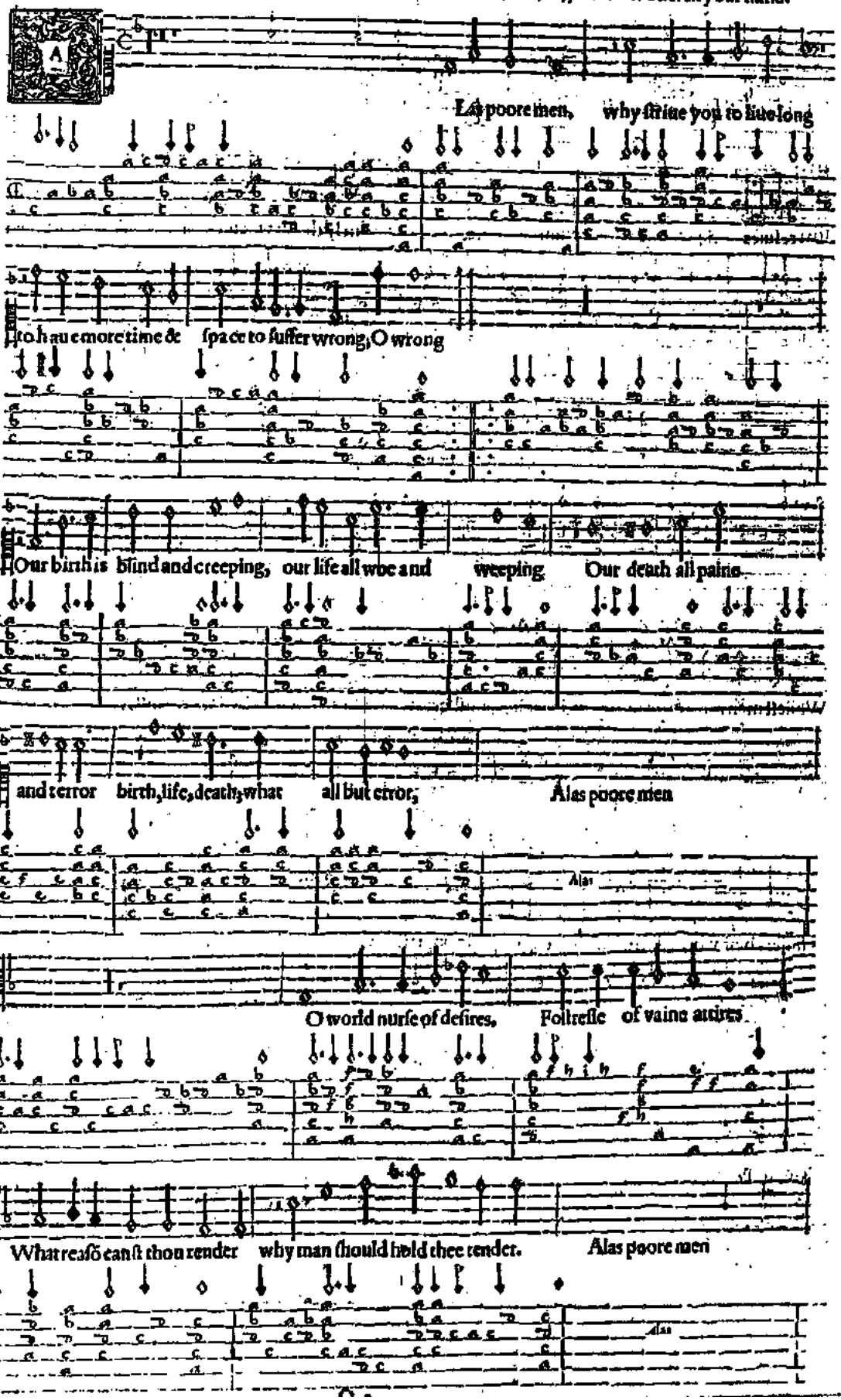
O Loue they wrong thee much,
That ſay thy ſweete is bitter.
When thy ripe fruit is ſuch,
As nothing can be ſweeter,
Faire houſe of ioy and bliſſe,
Where trueſt pleaſure is,
I do adore thee:
I know thee what thou art,
I ſerue thee with my hart,
And fall before thee.

Captaine Humes



Tis I that feele the ſcornfull heele of diſmall hate,
My gaine is loſt, my loſſe deere coſt repentance late
So I muſt mone be monde of none O bitter gal,
Death be my friend with ſpeed to end and quiet all
But if thou linger in diſpaire to leaue me,
Ile kill diſpaire with hope and ſo deceiue thee

The Imitation of Church Muſicke, ſinging to the Organes, but here you muſt vſe the Viole de Gambo for the Organe, playing the burthen ſtrongly with the Bow, ſinging lowde, your Preludiums and verſes are to be plaide with your fingers, ſinging thereto not euer lowde, your Bow euer in your hand.



Captaine Humes

Thou pinſt the pale cheekt , Muſes and Souldier,

that refuſes no woundes for countries ſaletie, he onely thriues thats craftie. Alas poore men

On crutches vertue halts vertue halts haltes vertue haltes,

Whileſt men moſt great in faultes, in faultes, moſt great in faultes ſuffers beſt worth diſtreſt

ſuffers beſt worth diſtreſt with empty pride oppreſt with empty pride with emptie pride with

emptie pride oppreſt oppreſt. Alas poore men.

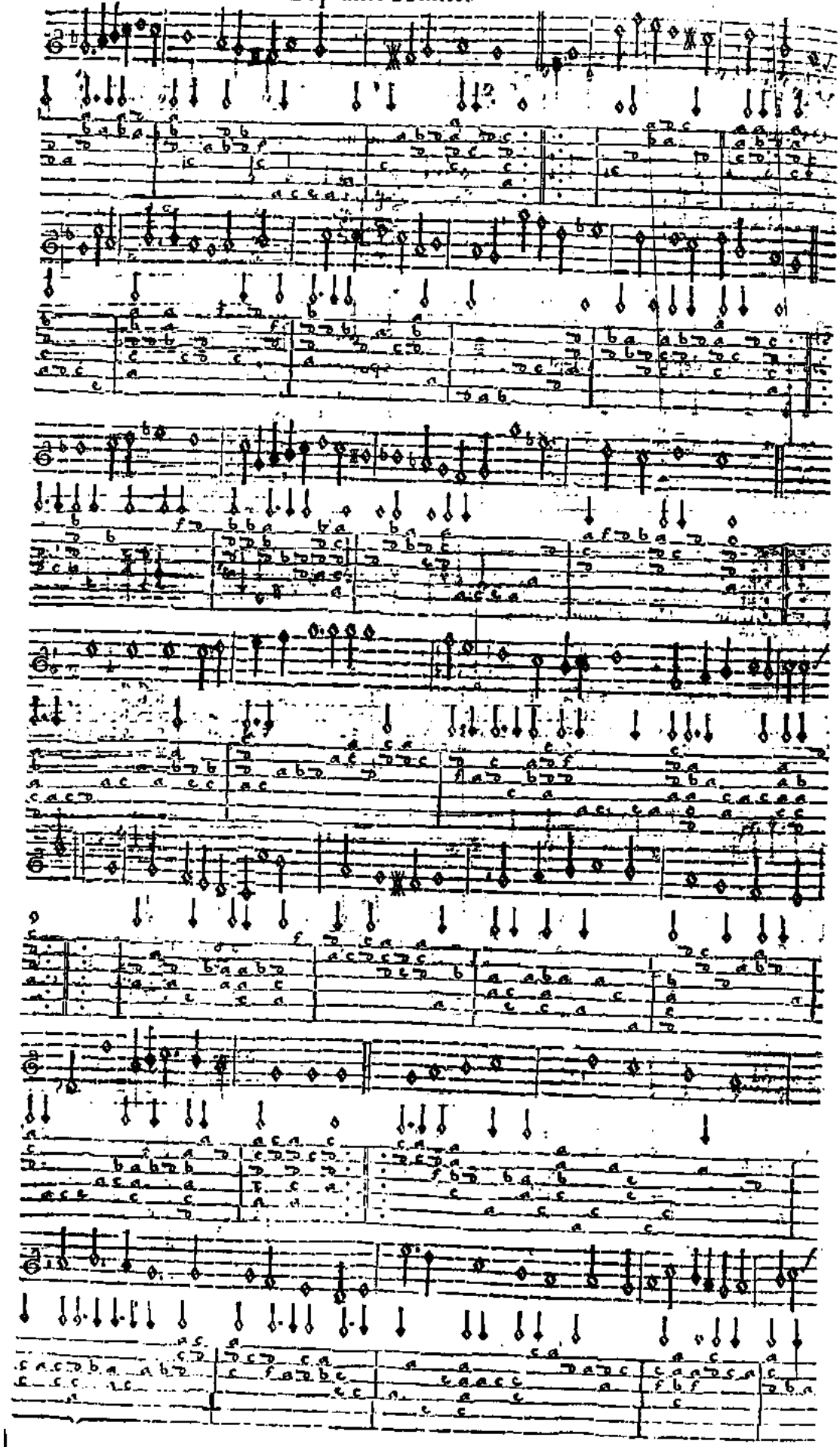
Alas

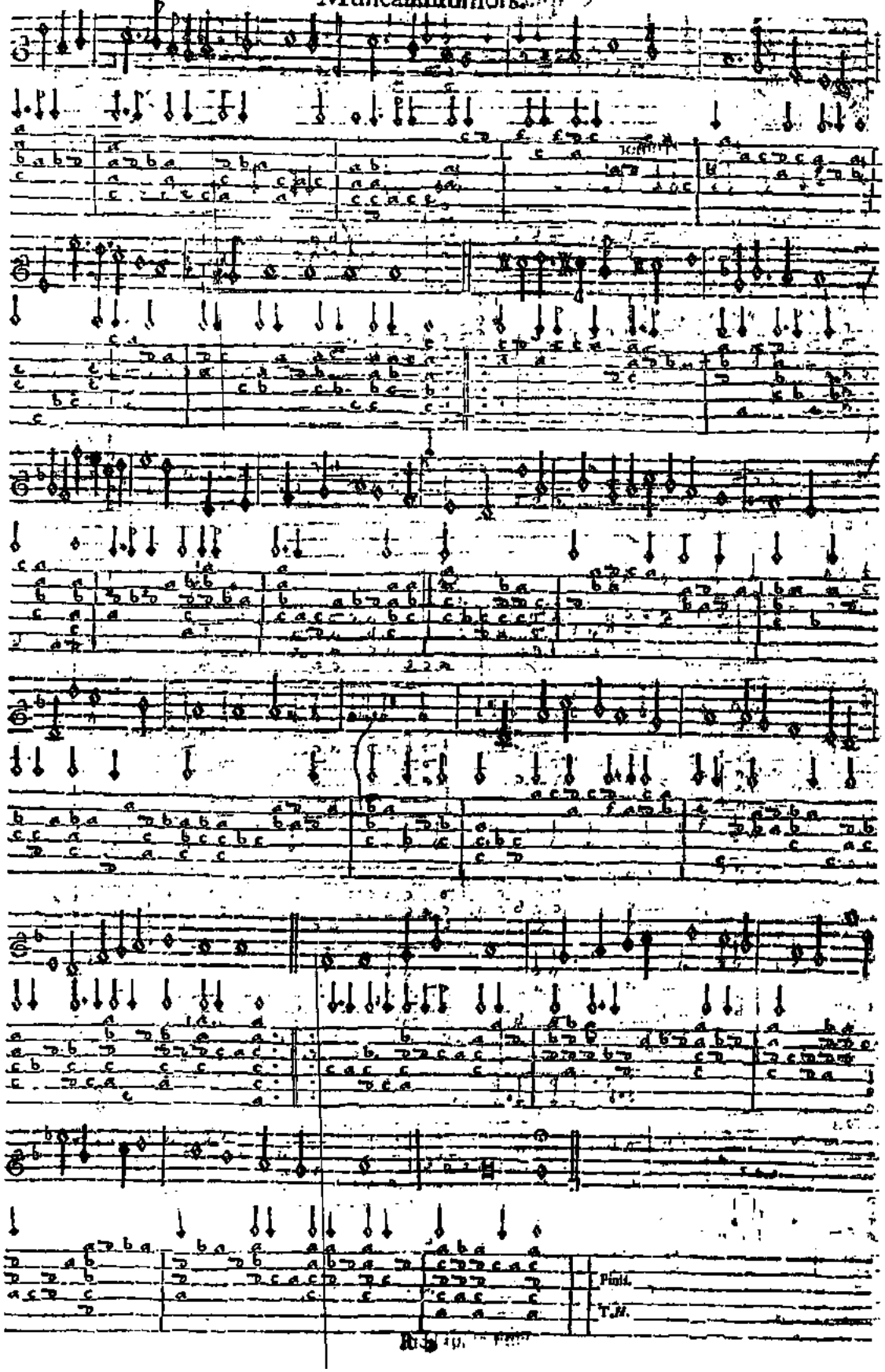
O vertue yet at length rouze thy diuiner ſtrēgth & make no muſicke more ſo, muſicke more dul

ſadde ſtare thats deplore thats deplore Then las poore men why

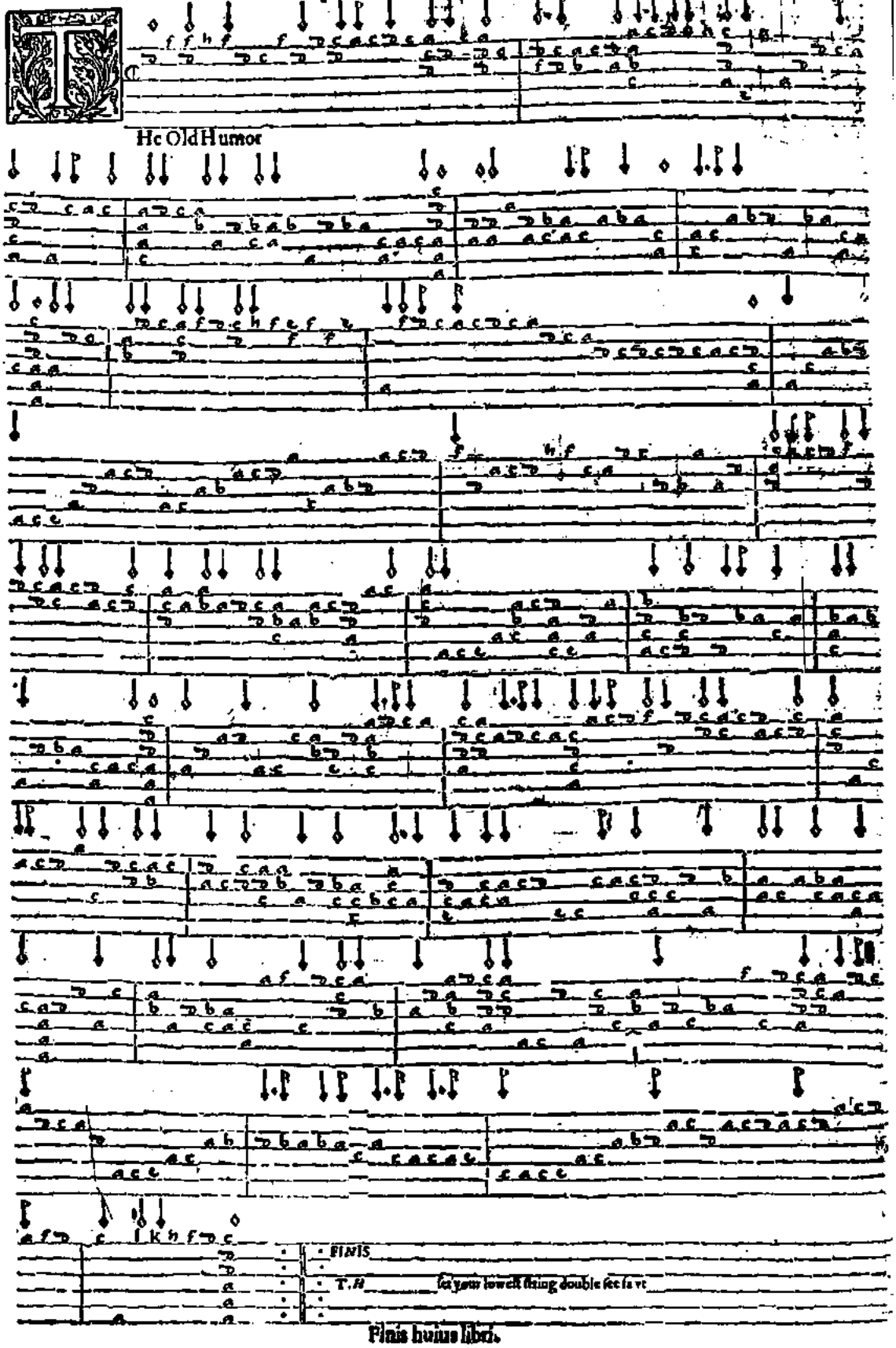
Captaine Humes Lamentations.

Captaine Humes



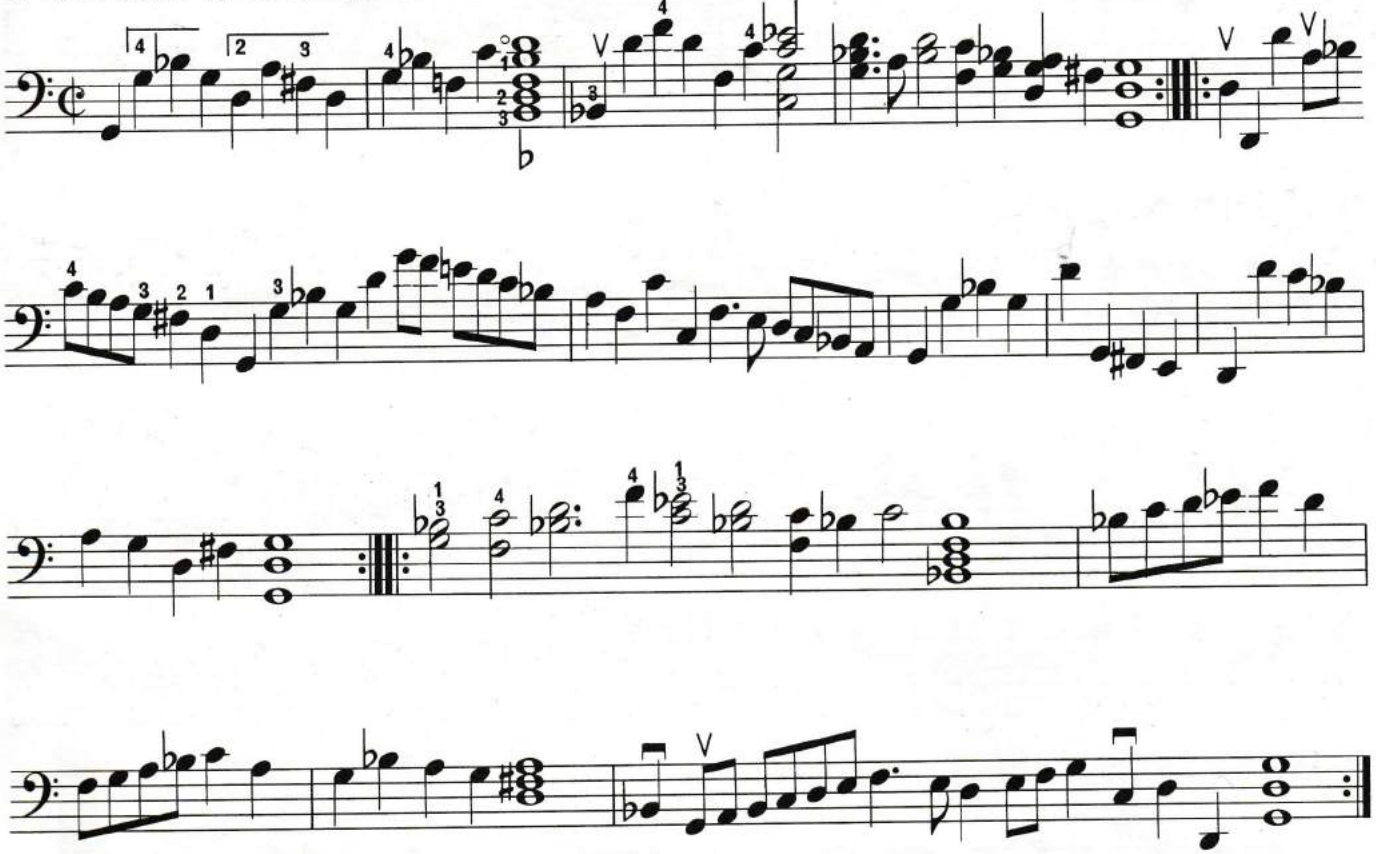

Finis.
T.M.

Captaine Humes

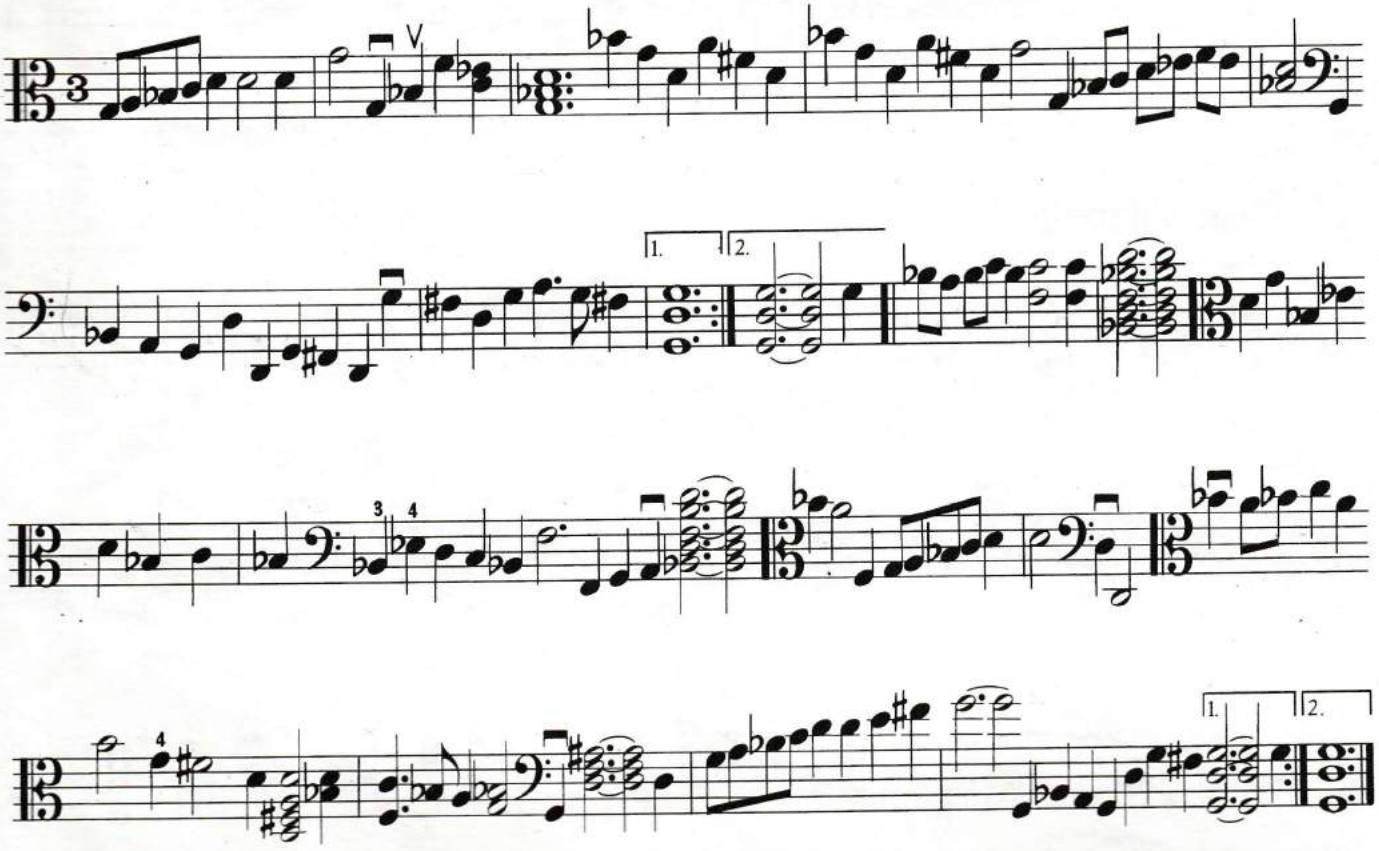


Finis huius libri.

Tom and Mistresse Fine



Tinckeldum Twinckeldum



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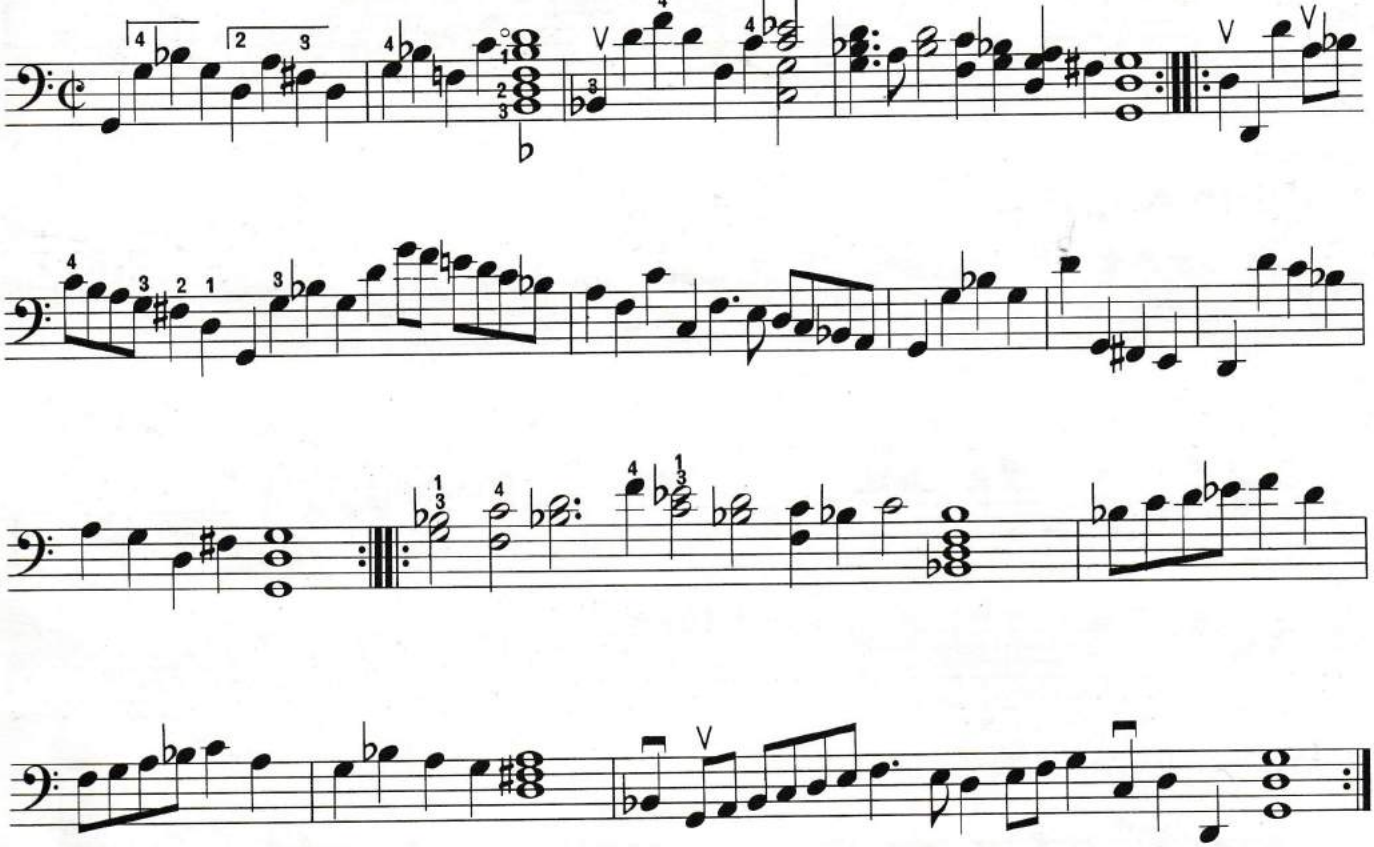
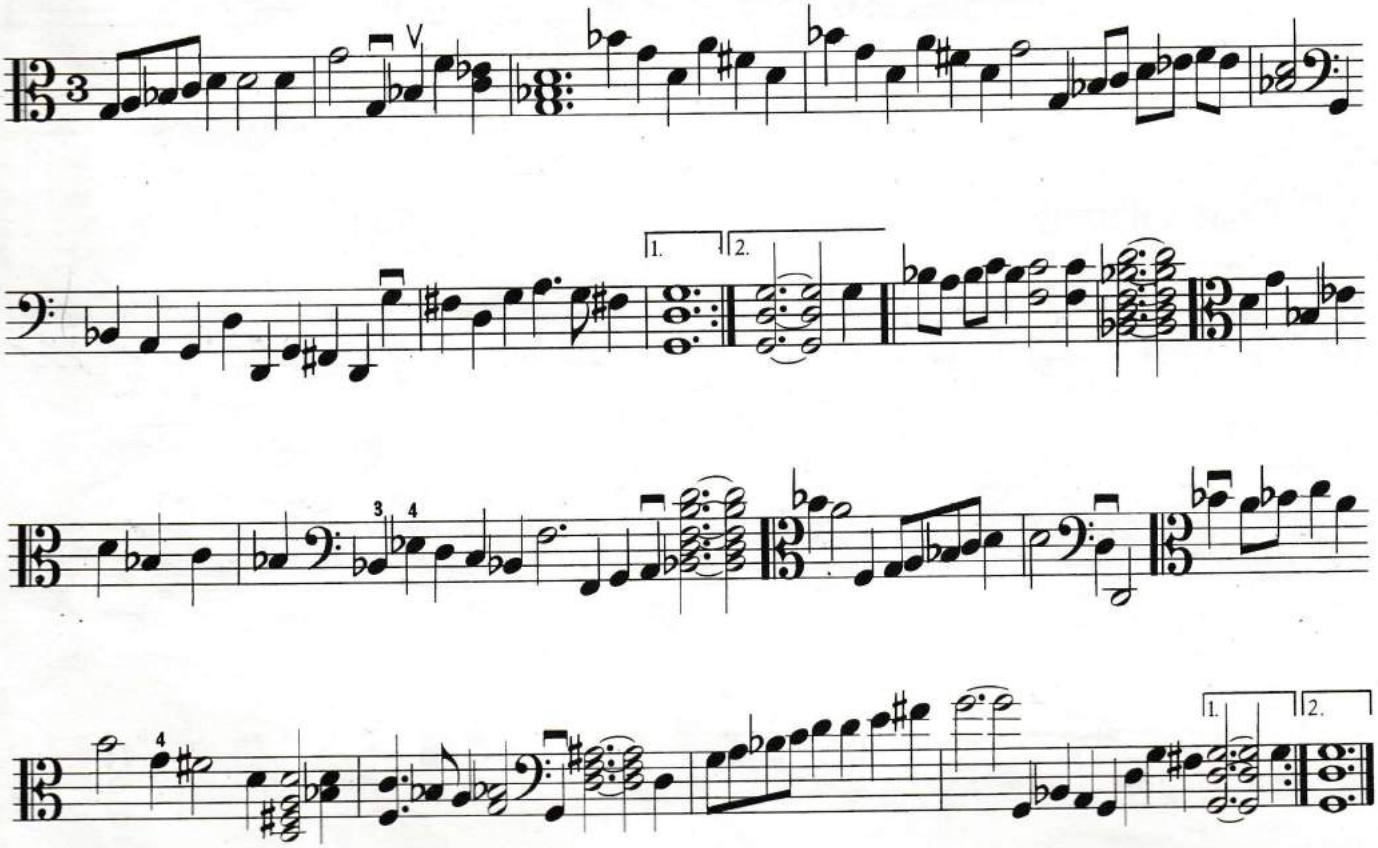


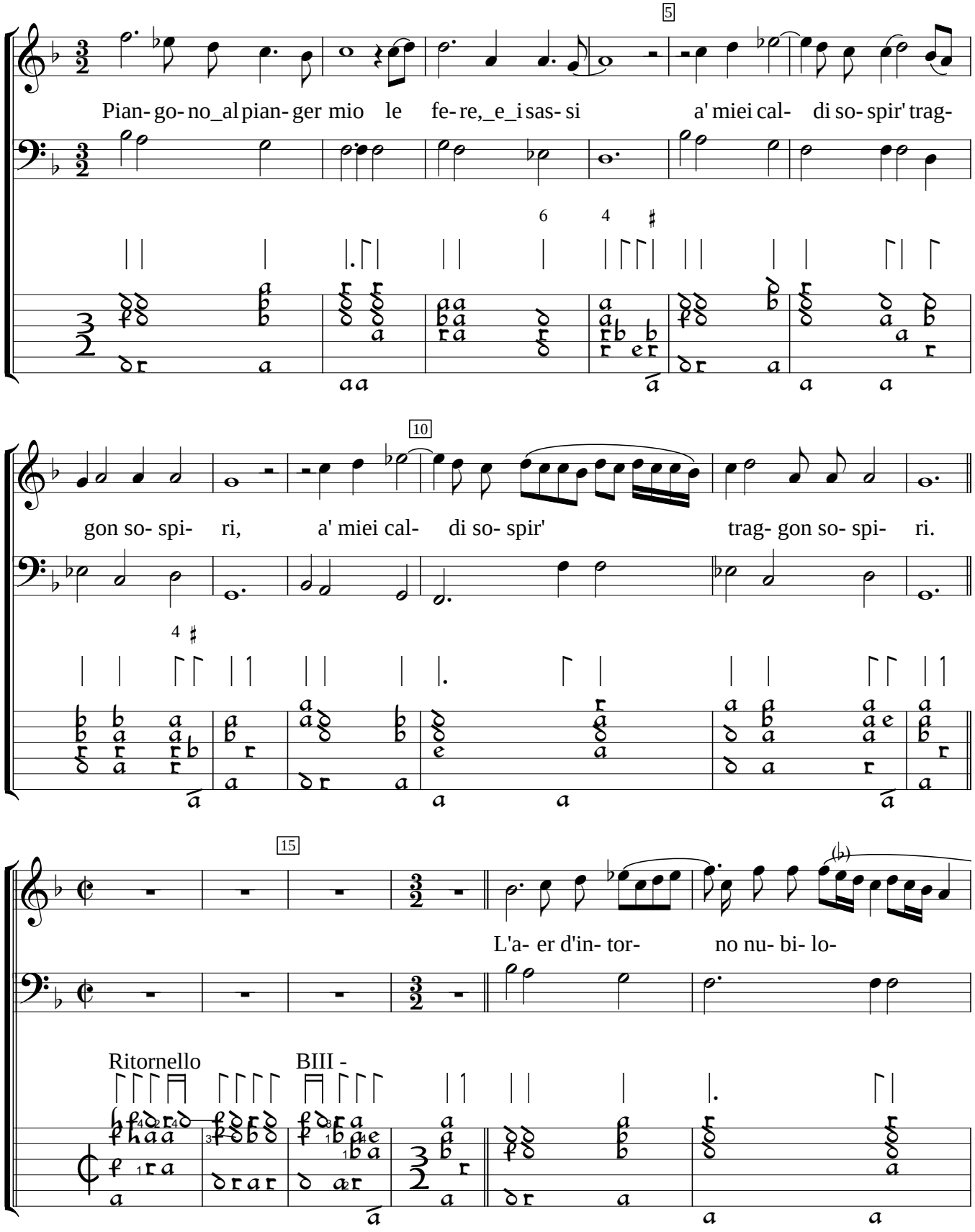
Tinckeldum Twinckeldum



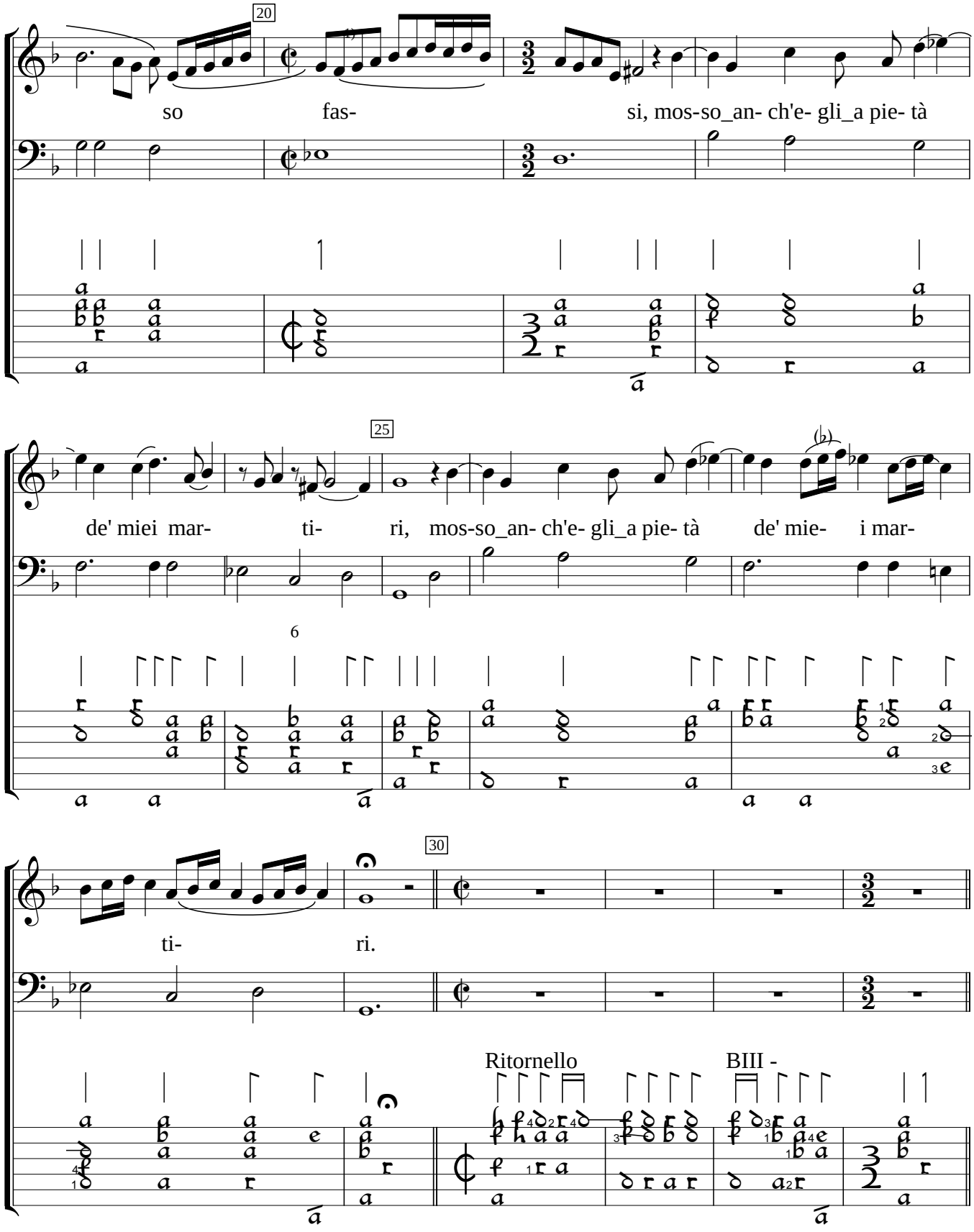
Piangono al pianger mio

Poem by Ottavio Rinuccini

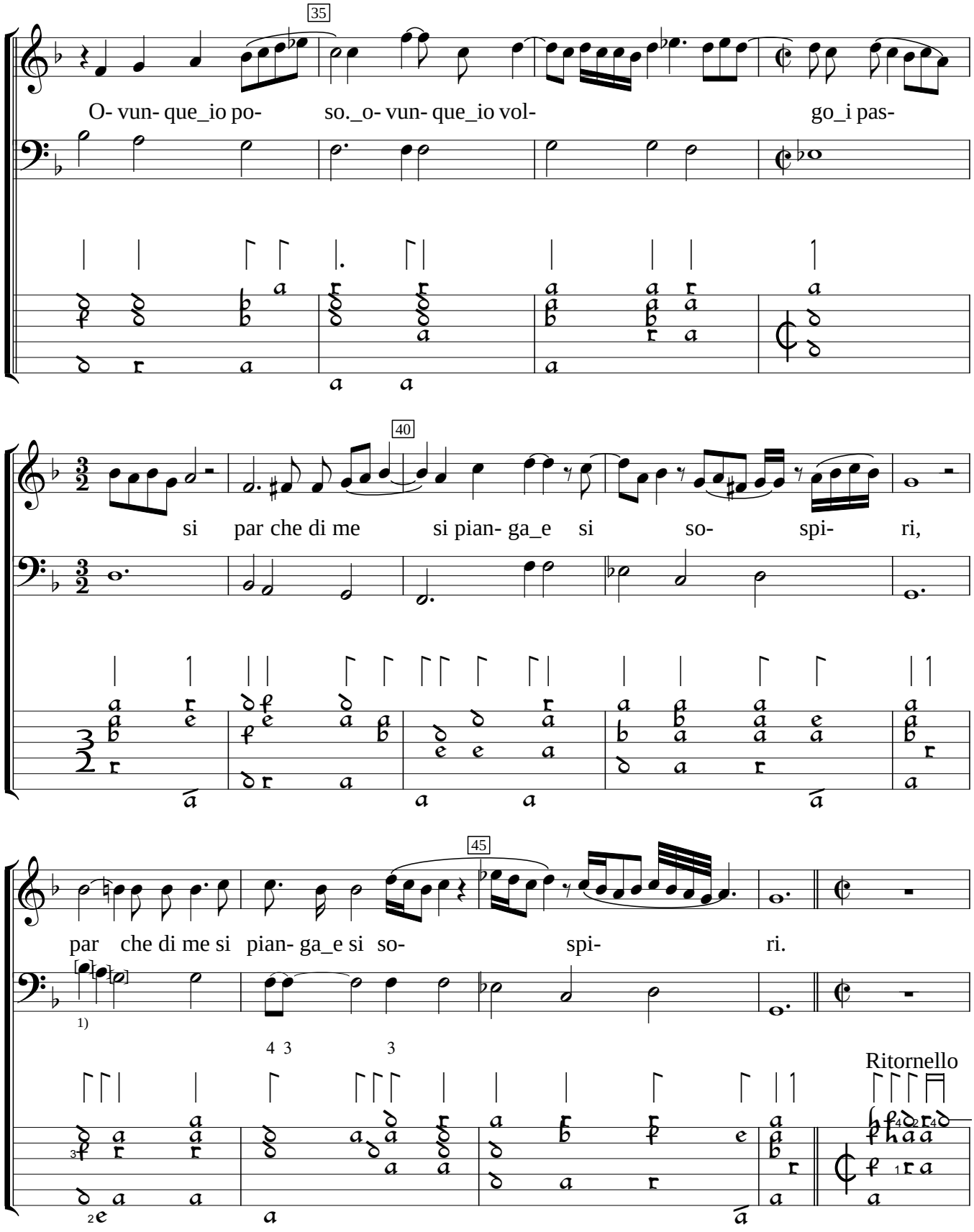
Sigismondo d'India



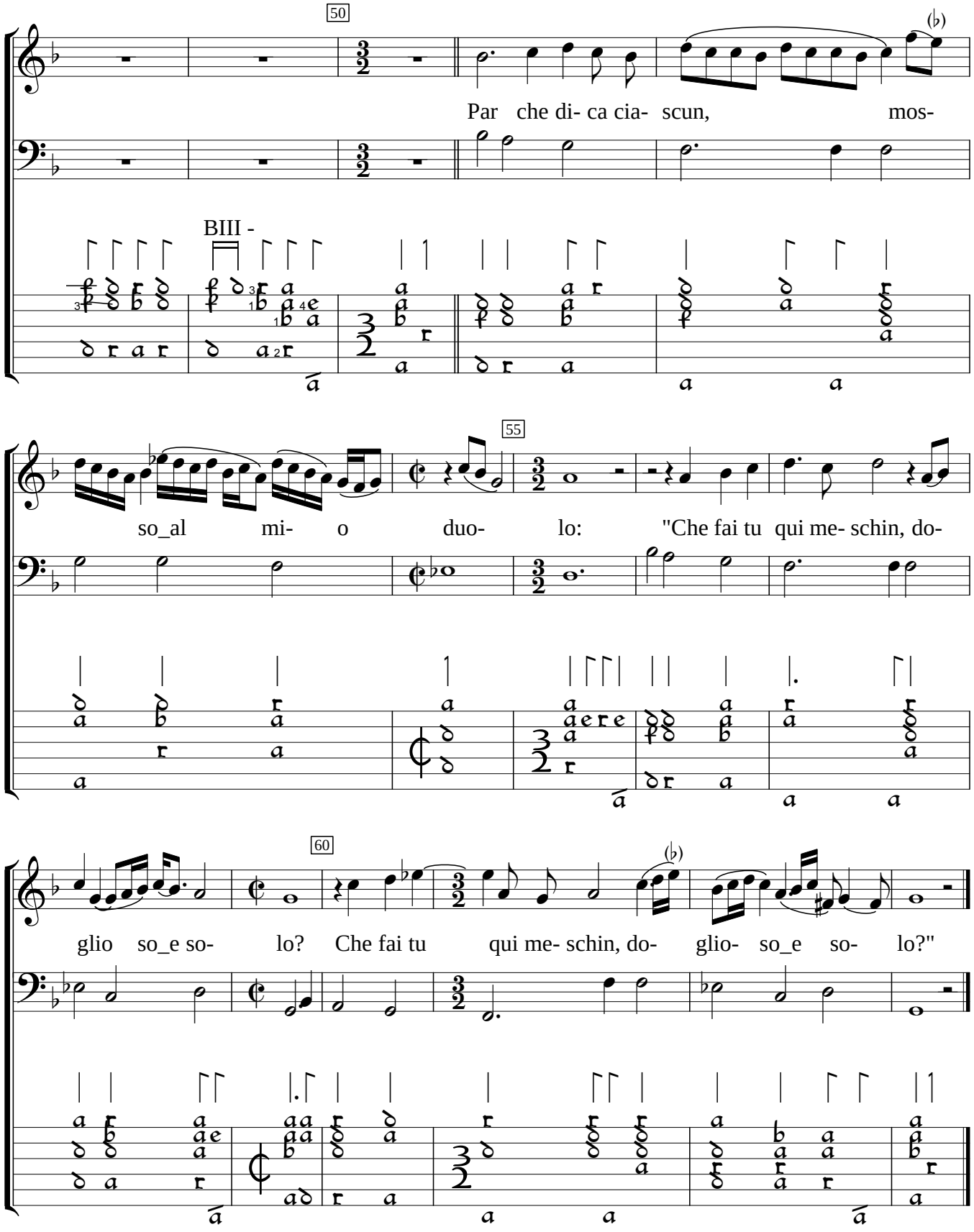
Le Musiche... Da Cantar Solo Nel Clavicordo... Et Altri Istromenti Simili (1609). Encoded and edited by Sarge Gerbode.



1) Notes added by editor to fill in rhythmic pattern.



1) In orig., 2 1/2 notes: Bb and A. Clashes with top line.


50
Par che di- ca cia- scun, mos-
BIII -
55
so_al mi- o duo- lo: "Che fai tu qui me- schin, do-
60
glio so_e so- lo? Che fai tu qui me- schin, do- glio- so_e so- lo?"

Translation:

The rocks and wild beasts weep with my weeping;
they heave sighs along with my hot sighs;
the surrounding air is moved with pity for my torments.
Wherever I stand, wherever I turn my steps,
I seem to find weeping and sighs.
Moved by my sorrows, each seems to say,
"Poor wretch, what are you doing here, sorrowful and alone?"

Piangono al pianger mio

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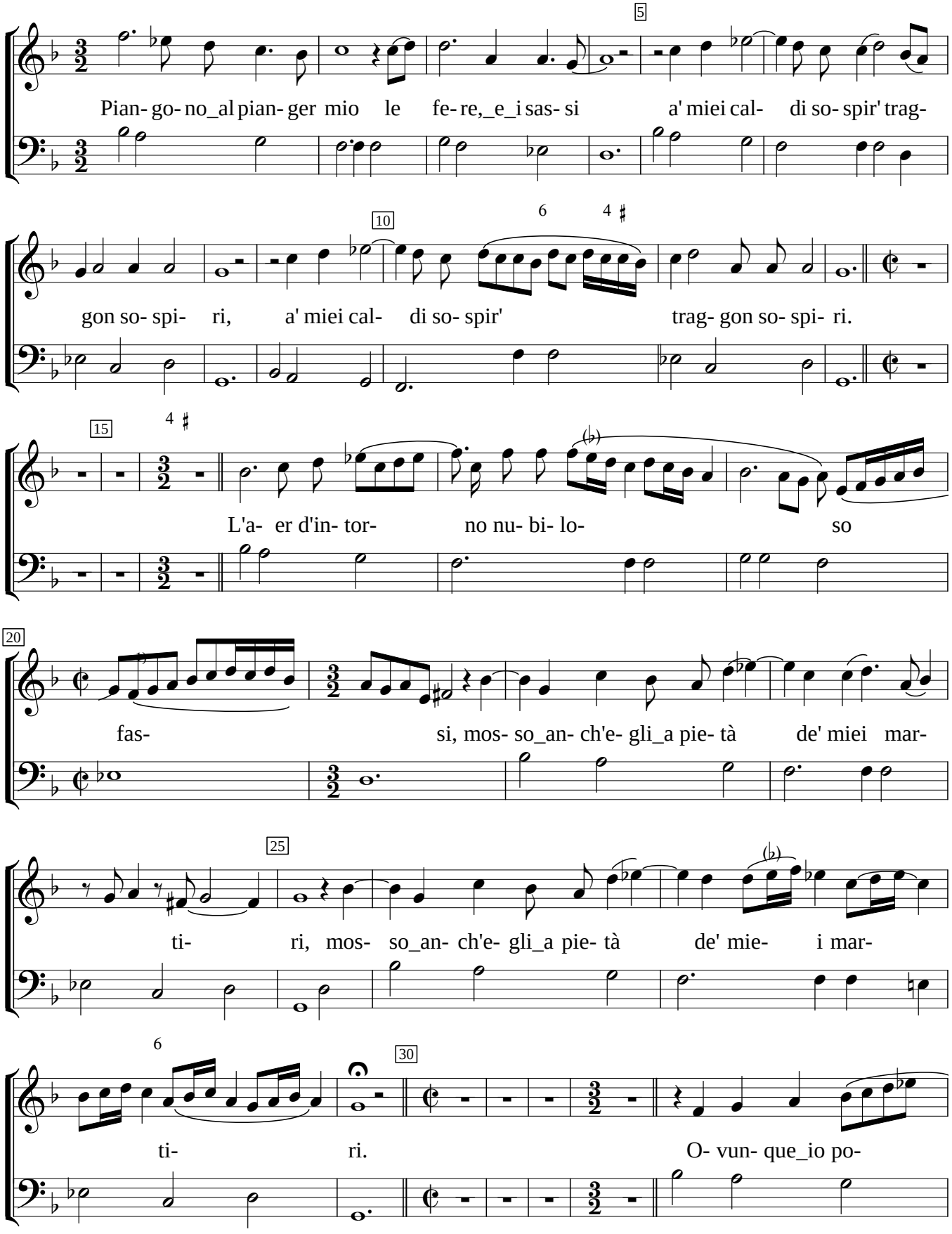

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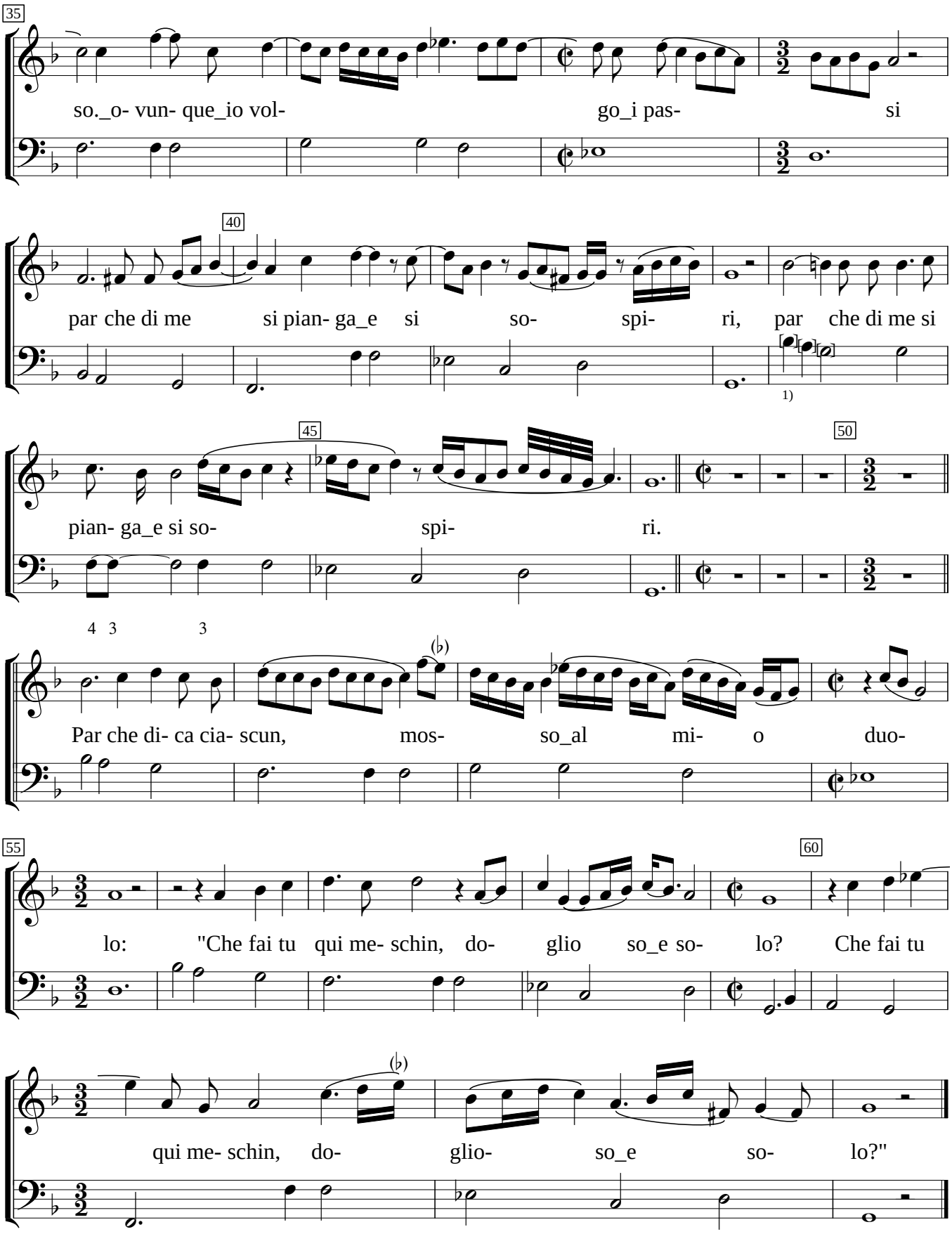

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Translation:

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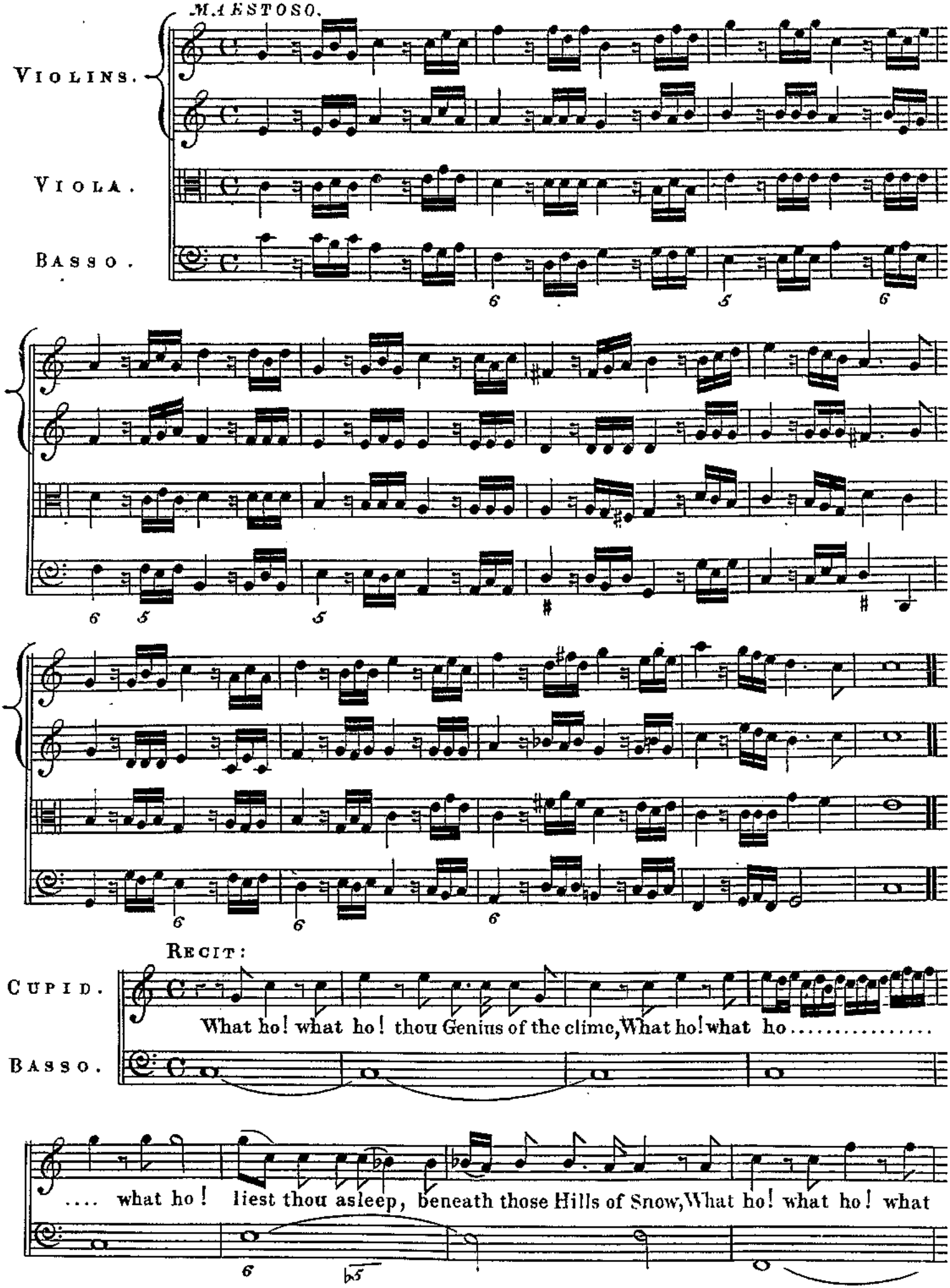
Wherever I stand, wherever I turn my steps,
I seem to find weeping and sighs.
Moved by my sorrows, each seems to say,
"Poor wretch, what are you doing here, sorrowful and alone?"

THIRD ACT.


MAESTOSO.
VIOLINS.
VIOLA.
BASSO.
RECIT:
CUPID.
What ho! what ho! thou Genius of the clime, What ho! what ho.....
BASSO.
.... what ho! liest thou asleep, beneath those Hills of Snow, What ho! what ho! what

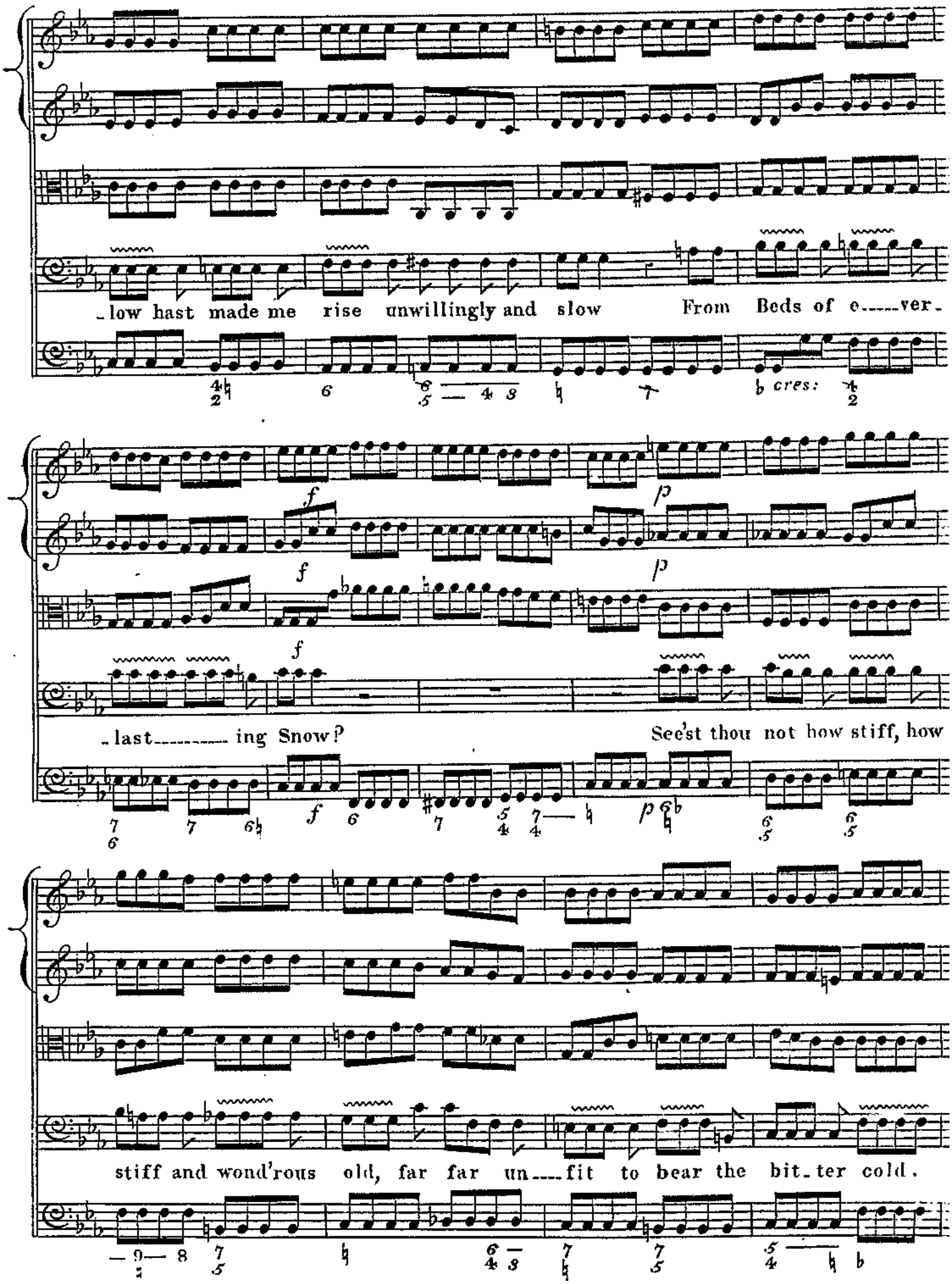
ho! Stretch out thy la-zy limbs, Awake, awake, a-wake! and Winter from thy

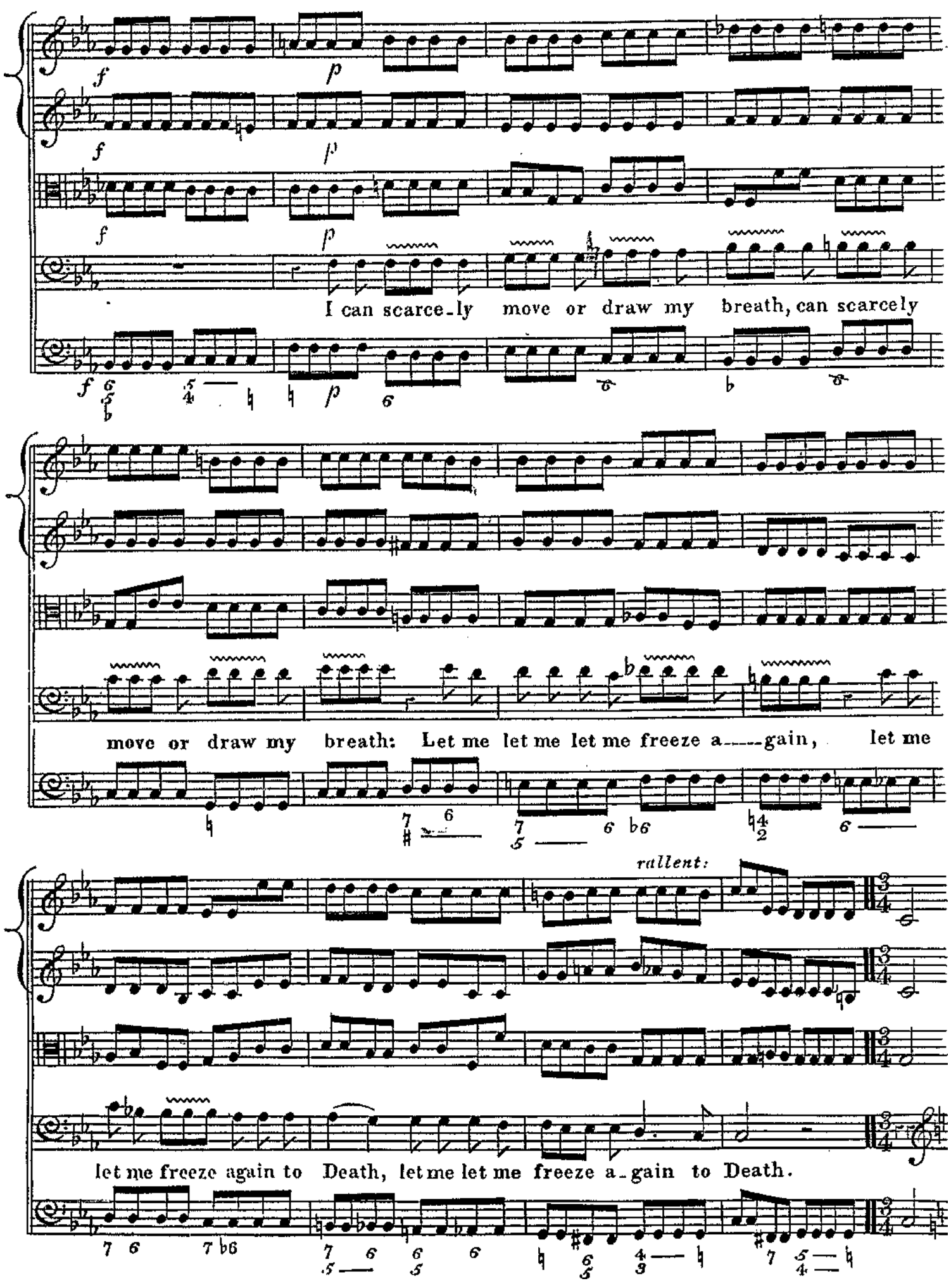
furry mantle shake, Awake, a-wake! and Winter from thy furry mantle shake.

slow.

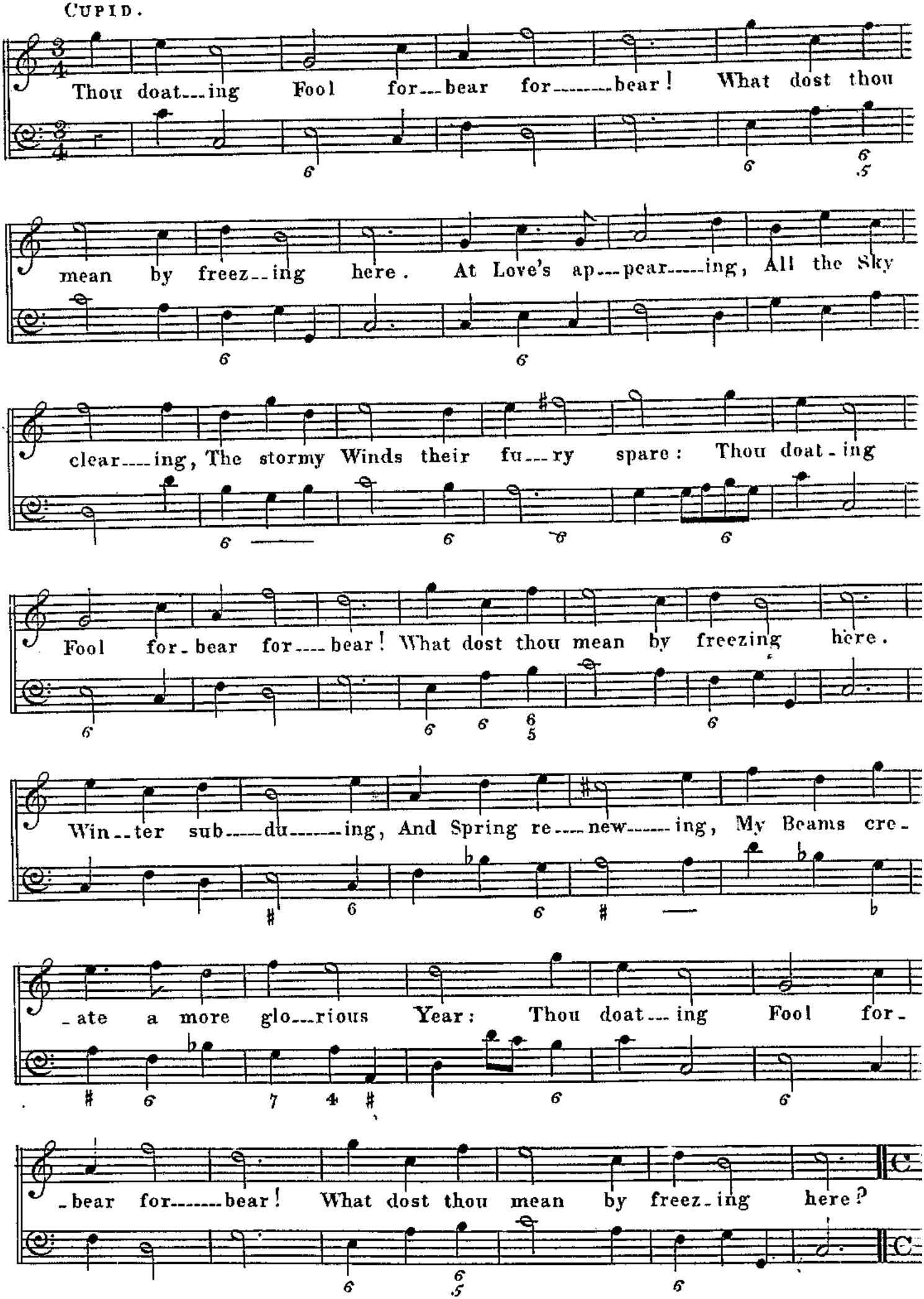
COLD GENIUS.

What Power art thou who from be-


low hast made me rise unwillingly and slow From Beds of e.....ver.
cres:
last..... ing Snow?
See'st thou not how stiff, how
stiff and wond'rous old, far far un....fit to bear the bit.ter cold.


I can scarce-ly move or draw my breath, can scarcely
move or draw my breath: Let me let me let me freeze a---gain, let me
rallent:
let me freeze again to Death, let me let me freeze a-gain to Death.

CUPID.


Thou doat---ing Fool for---bear for-------bear! What dost thou
mean by freez--ing here. At Love's ap---pear-----ing, All the Sky
clear----ing, The stormy Winds their fu---ry spare: Thou doat-ing
Fool for-bear for----bear! What dost thou mean by freezing here.
Win--ter sub-----du-------ing, And Spring re----new------ing, My Beams cre-
-ate a more glo---rious Year: Thou doat---ing Fool for-
-bear for-------bear! What dost thou mean by freez-ing here?

MAESTOSO.

f

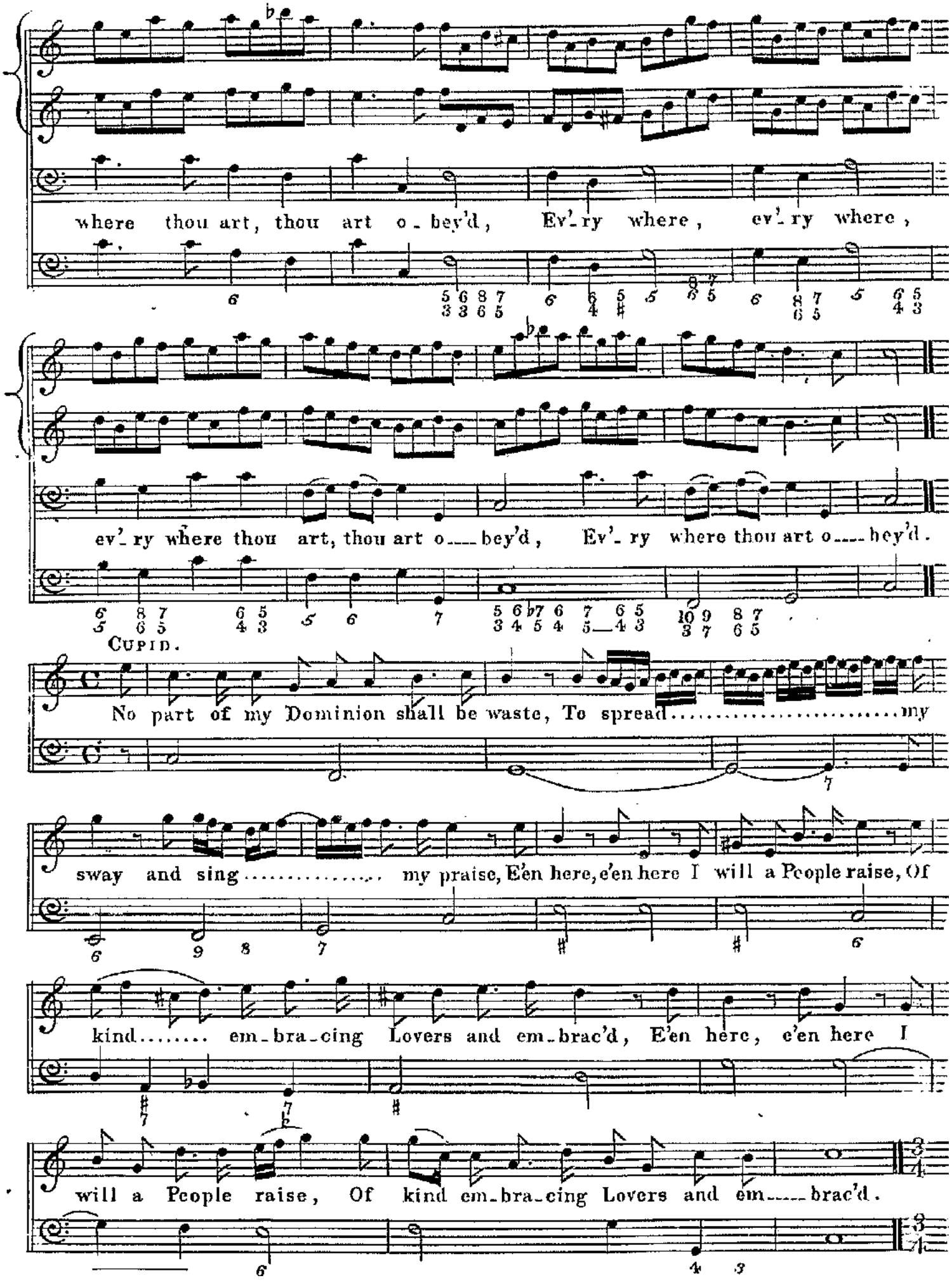
COLD GENIUS.

Great Love I know thee now, El-dest of the Gods art thou,

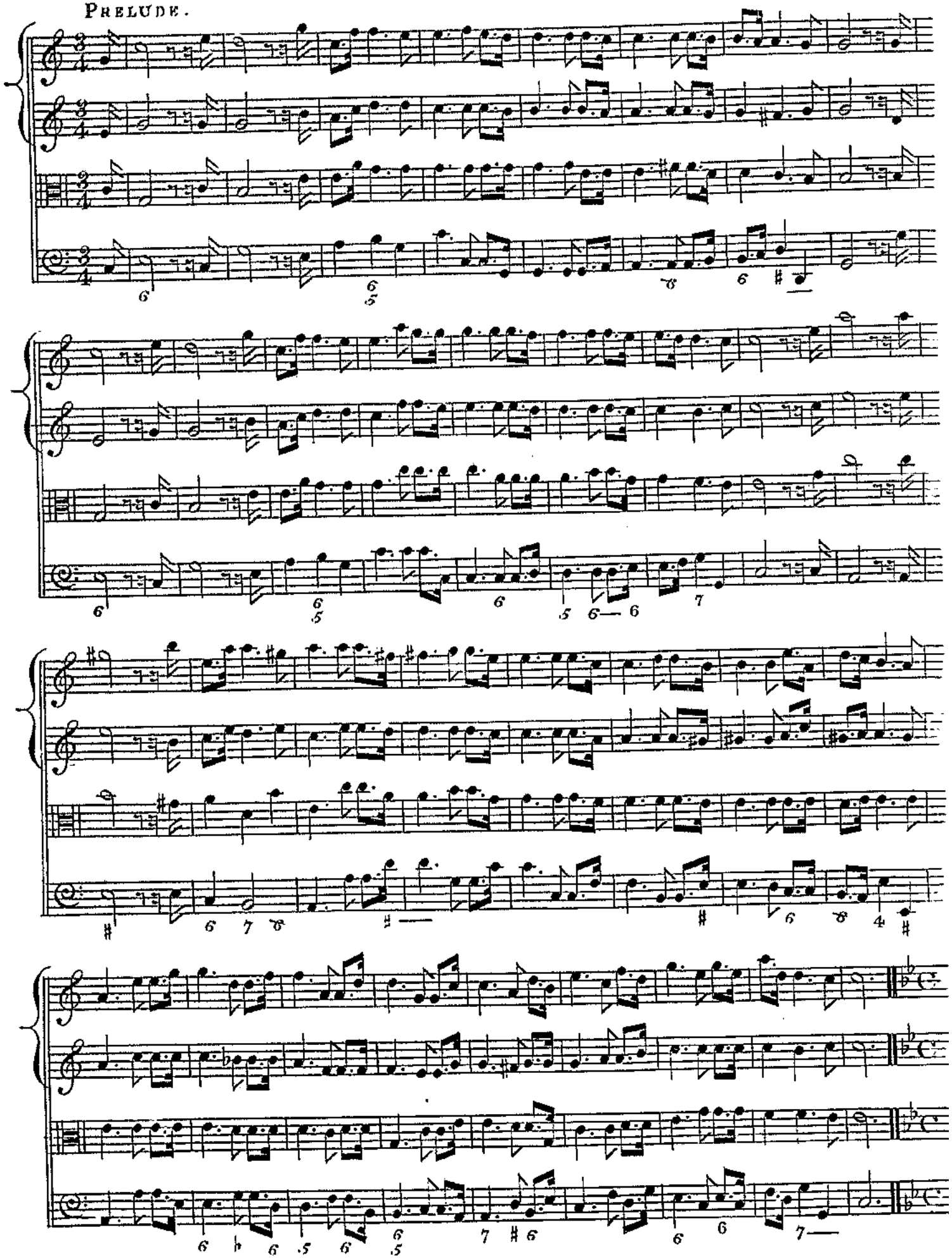
Heav'n and Earth by thee were made, Heav'n and

Earth by thee were made, Hu-man Na-ture is thy Creature, Hu-man

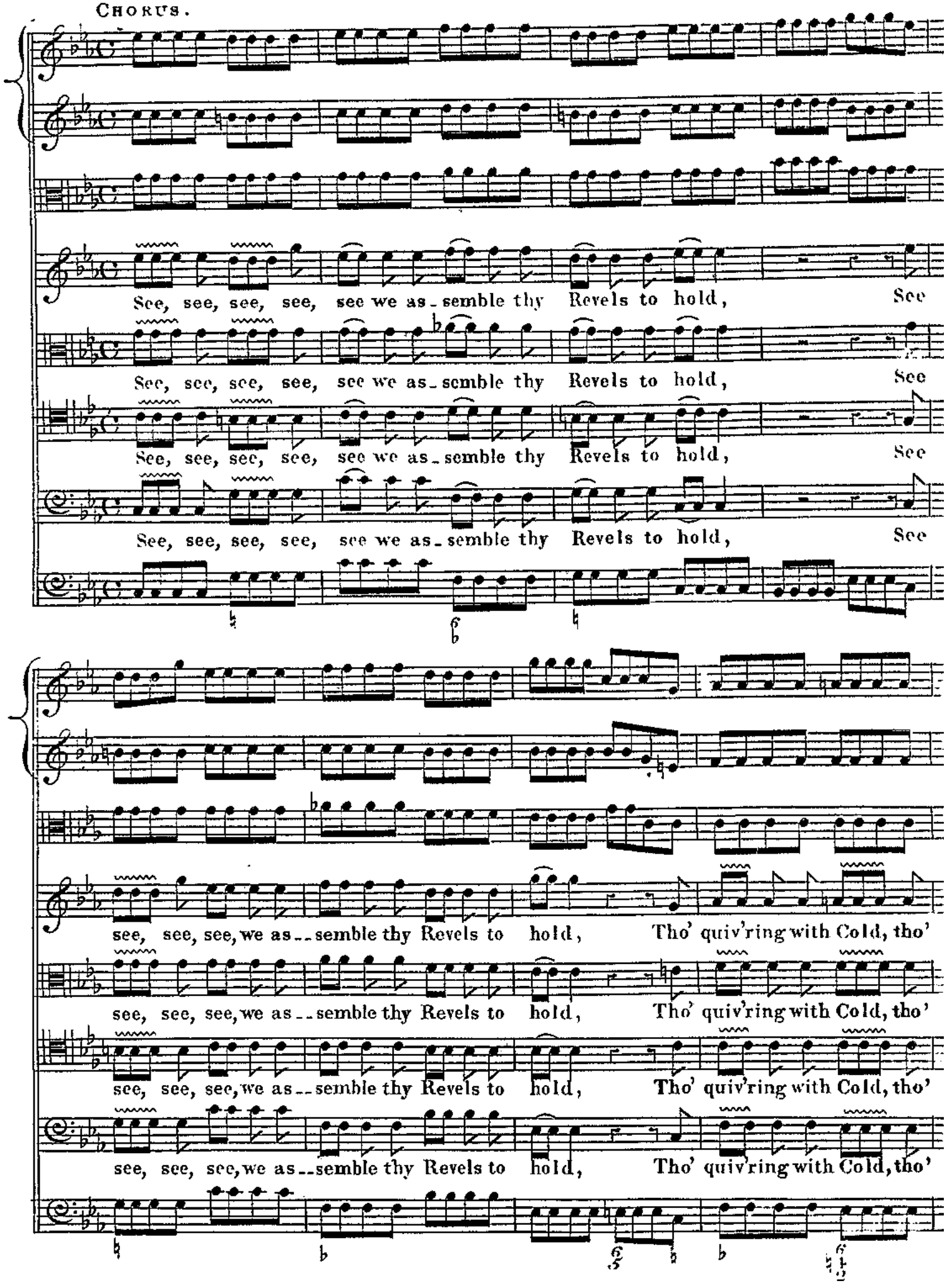
Na-ture is thy Creature, Ev'-ry where, ev'-ry where, ev'-ry

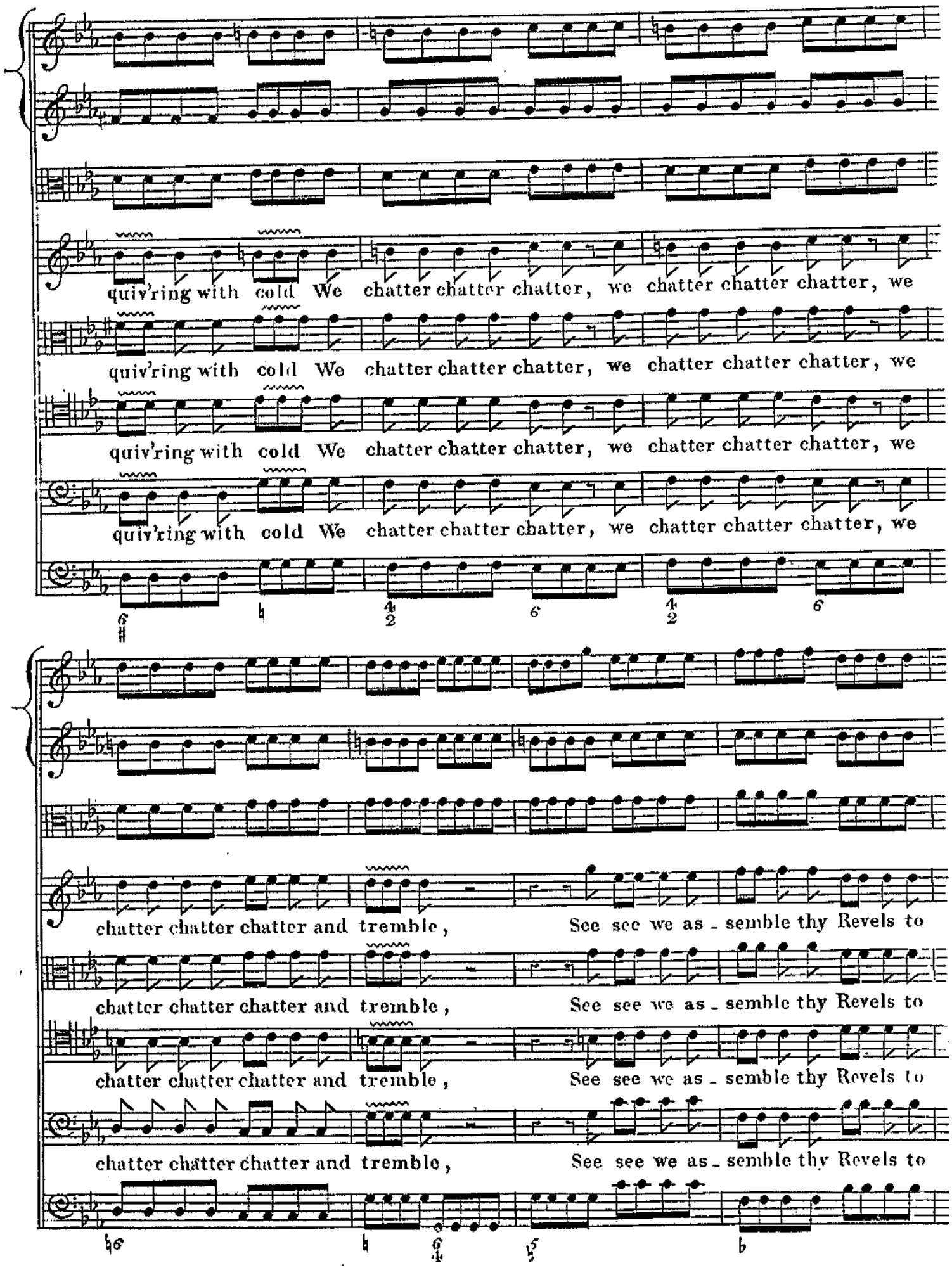

where thou art, thou art o_bey'd, Ev'_ry where, ev'_ry where,
ev'_ry where thou art, thou art o___bey'd, Ev'_ry where thou art o___bey'd.
CUPID.
No part of my Dominion shall be waste, To spread.....my
sway and sing..... my praise, E'en here, e'en here I will a People raise, Of
kind..... em_bra_cing Lovers and em_brac'd, E'en here, e'en here I
will a People raise, Of kind em_bra_cing Lovers and em___brac'd.

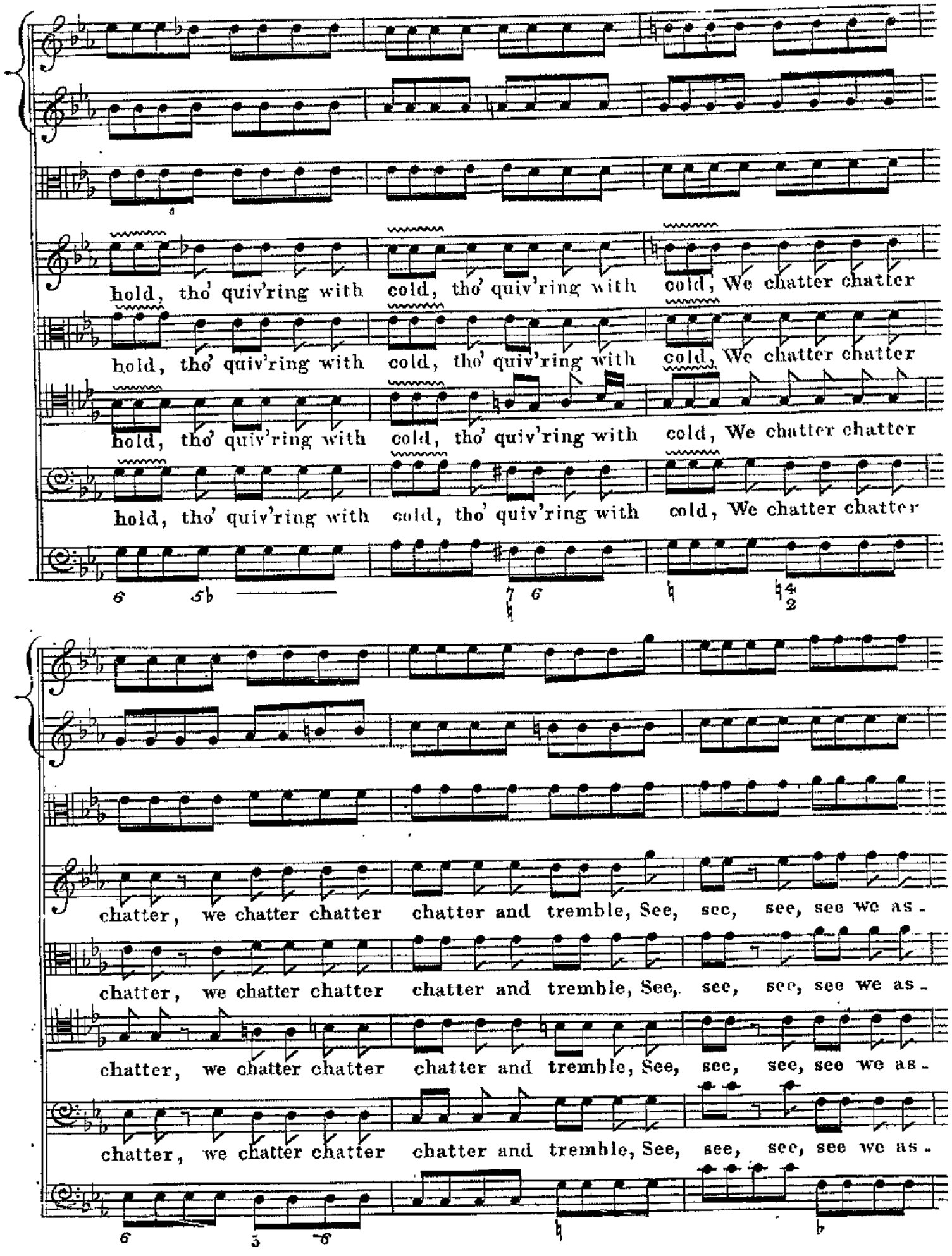
PRELUDE.

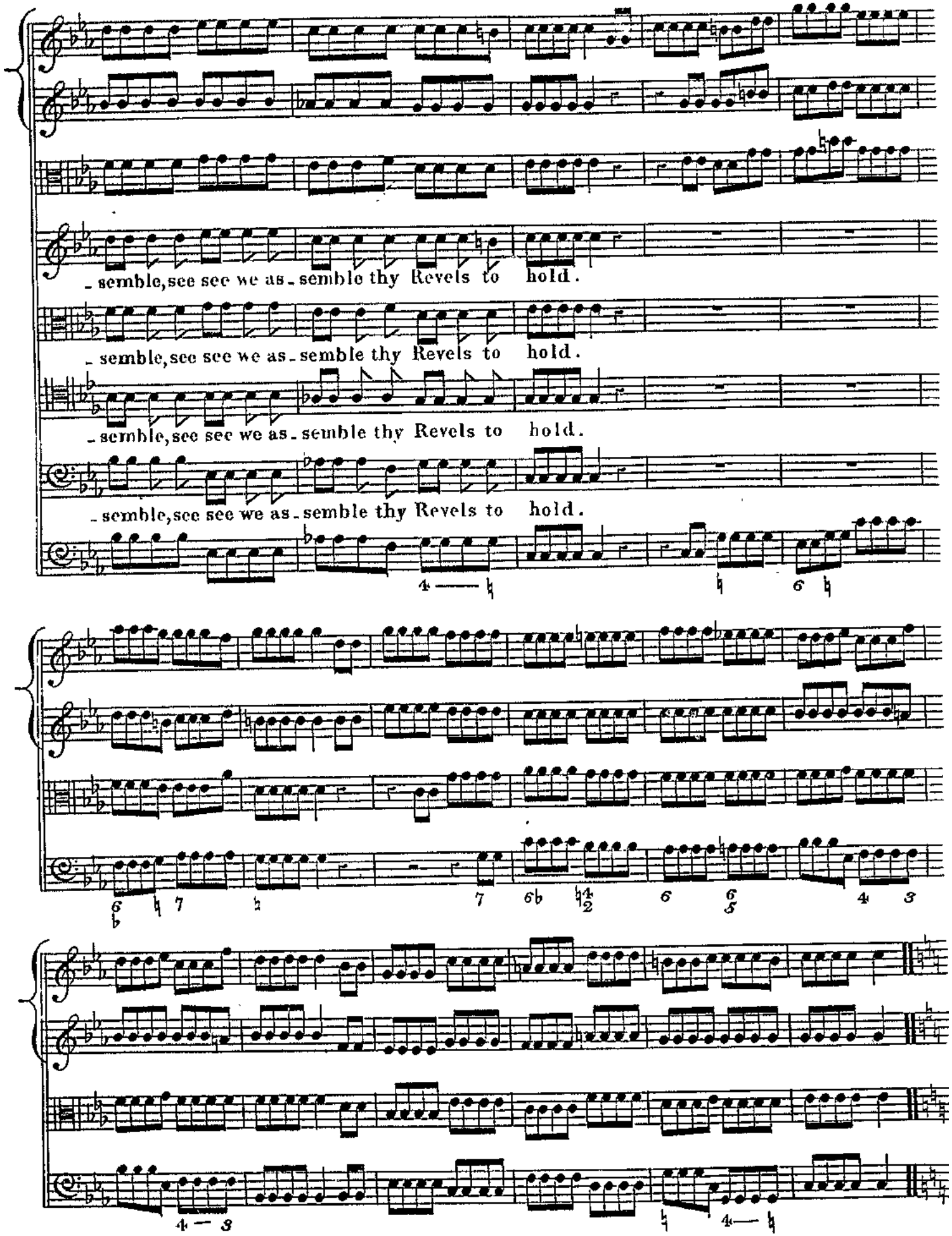


CHORUS.


See, see, see, see, see we as_semble thy Revels to hold, See
See, see, see, see, see we as_semble thy Revels to hold, See
See, see, see, see, see we as_semble thy Revels to hold, See
See, see, see, see, see we as_semble thy Revels to hold, See
see, see, see, we as__semble thy Revels to hold, Tho' quiv'ring with Cold, tho'
see, see, see, we as__semble thy Revels to hold, Tho' quiv'ring with Cold, tho'
see, see, see, we as__semble thy Revels to hold, Tho' quiv'ring with Cold, tho'
see, see, see, we as__semble thy Revels to hold, Tho' quiv'ring with Cold, tho'


quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
chatter chatter chatter and tremble, See see we as - semble thy Revels to
chatter chatter chatter and tremble, See see we as - semble thy Revels to
chatter chatter chatter and tremble, See see we as - semble thy Revels to
chatter chatter chatter and tremble, See see we as - semble thy Revels to


hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
chatter, we chatter chatter chatter and tremble, See, see, see, see we as-
chatter, we chatter chatter chatter and tremble, See, see, see, see we as-
chatter, we chatter chatter chatter and tremble, See, see, see, see we as-
chatter, we chatter chatter chatter and tremble, See, see, see, see we as-


- semble, see see we as - semble thy Revels to hold.
- semble, see see we as - semble thy Revels to hold.
- semble, see see we as - semble thy Revels to hold.
- semble, see see we as - semble thy Revels to hold.

VIVACE.

CUPID.

'Tis I 'tis I 'tis I that have warm'd ye, 'Tis I 'tis

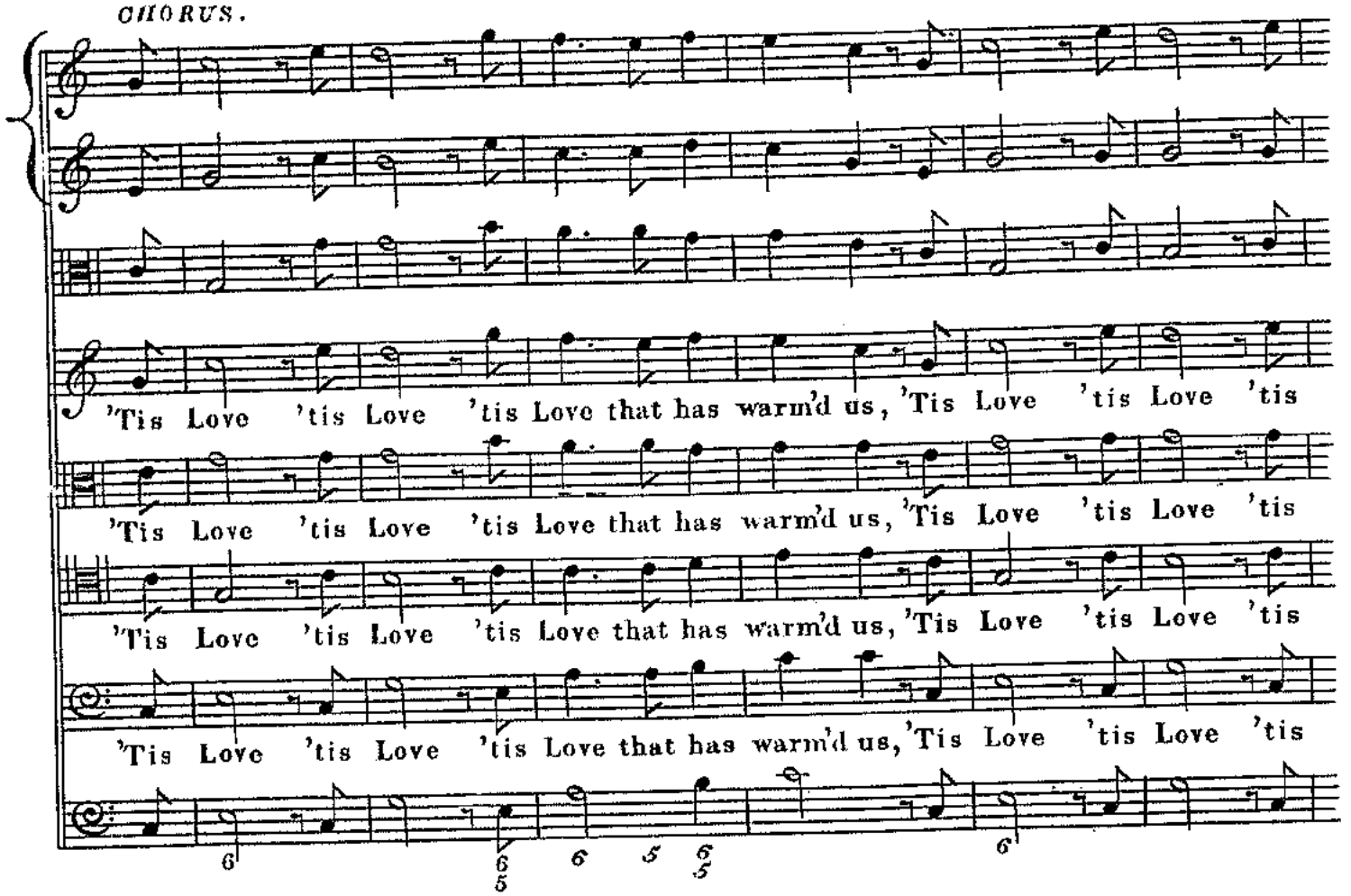
BASSO.

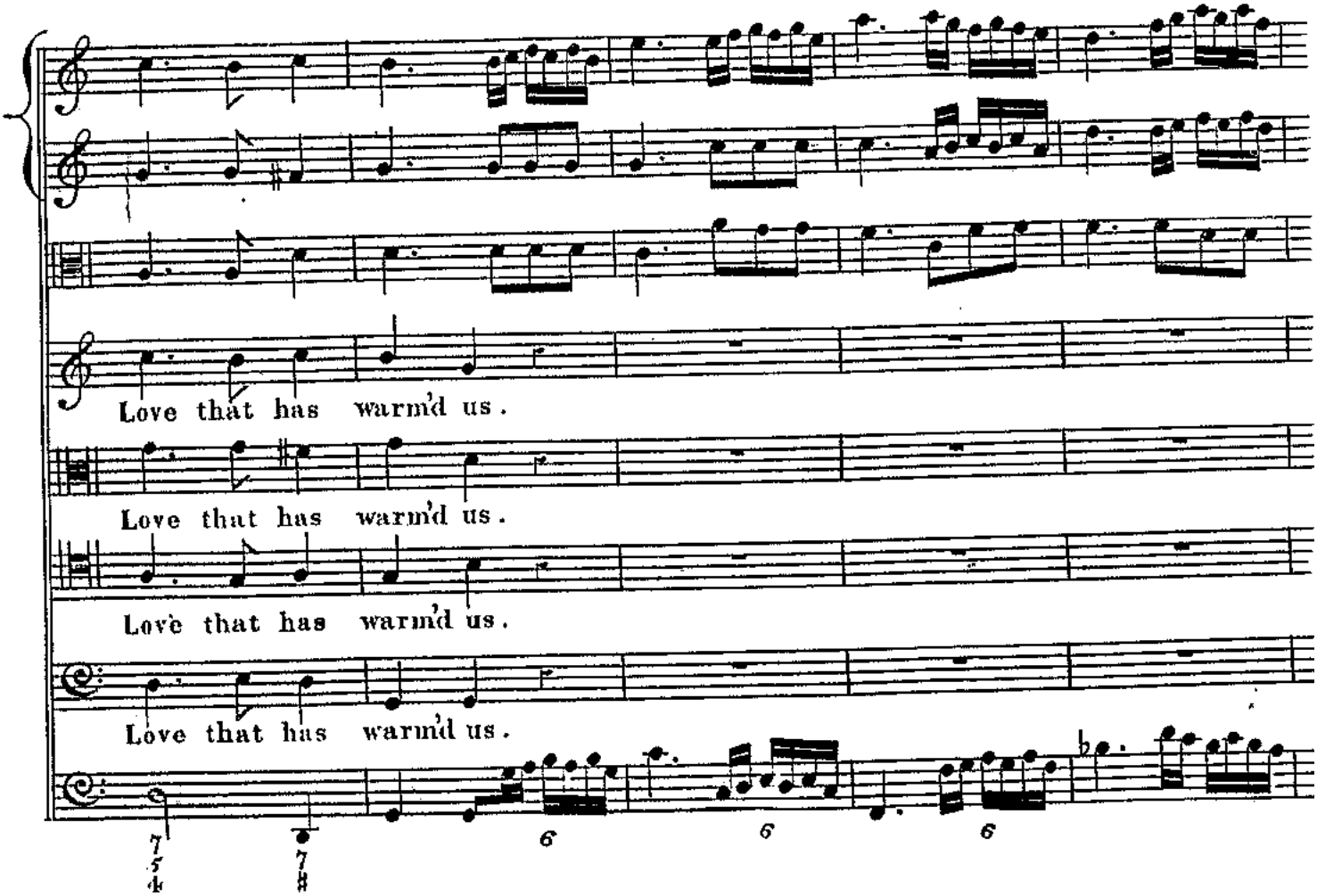
I 'tis I that have warm'd ye, In spite of cold weather, I've

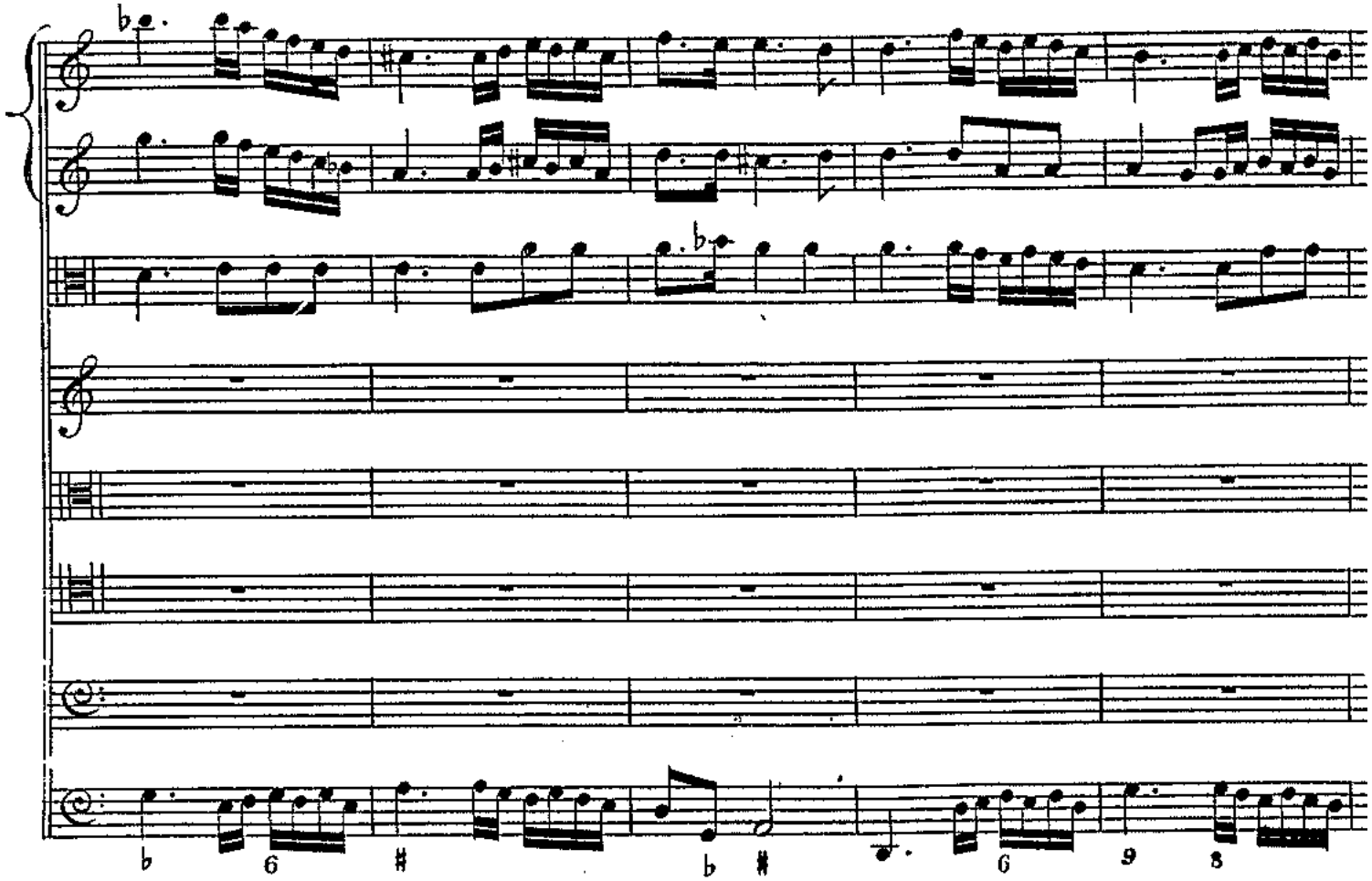
brought ye to__gether, 'Tis I 'tis I 'tis I that have warm'd ye, 'Tis

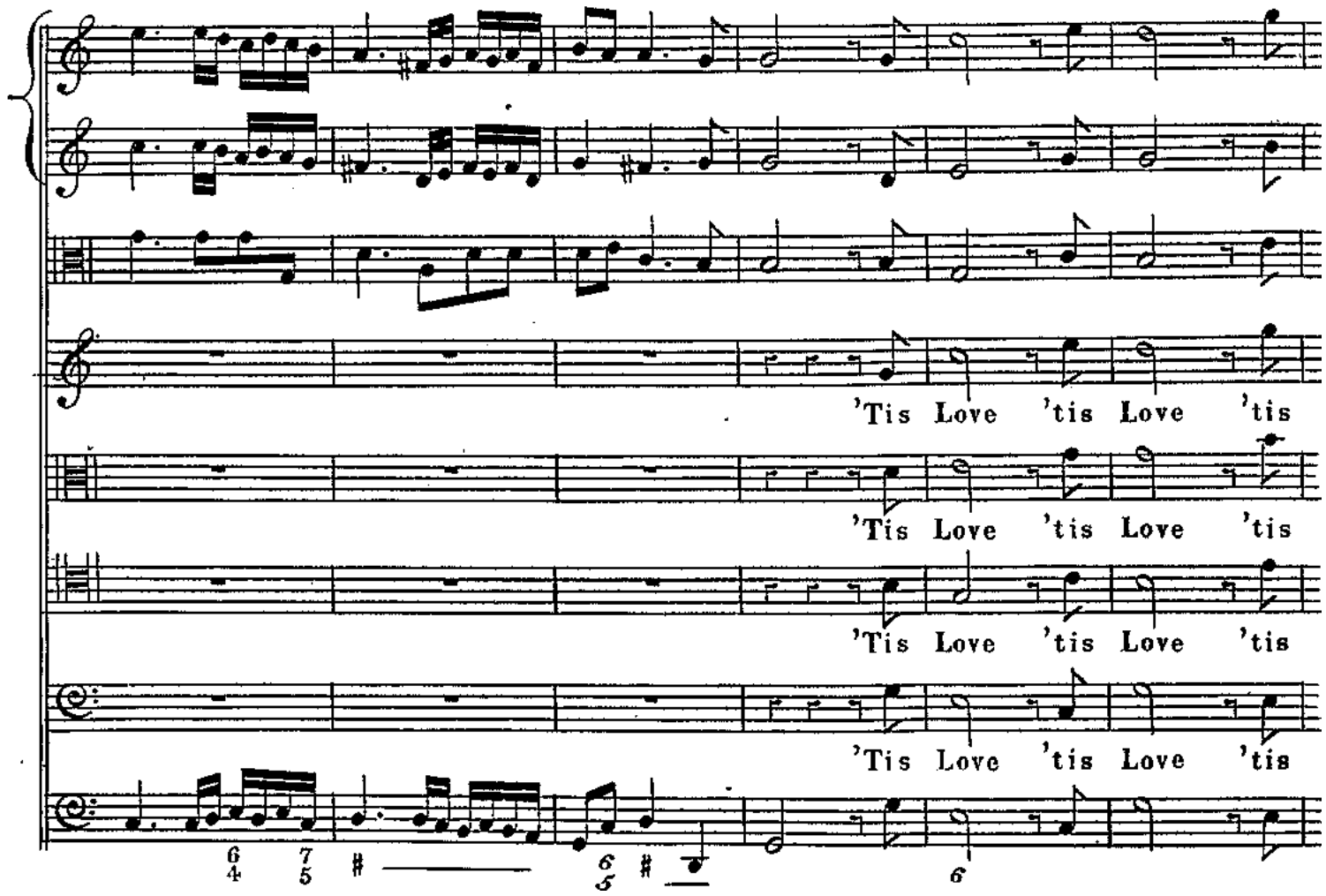
I 'tis I 'tis I that have warm'd ye.

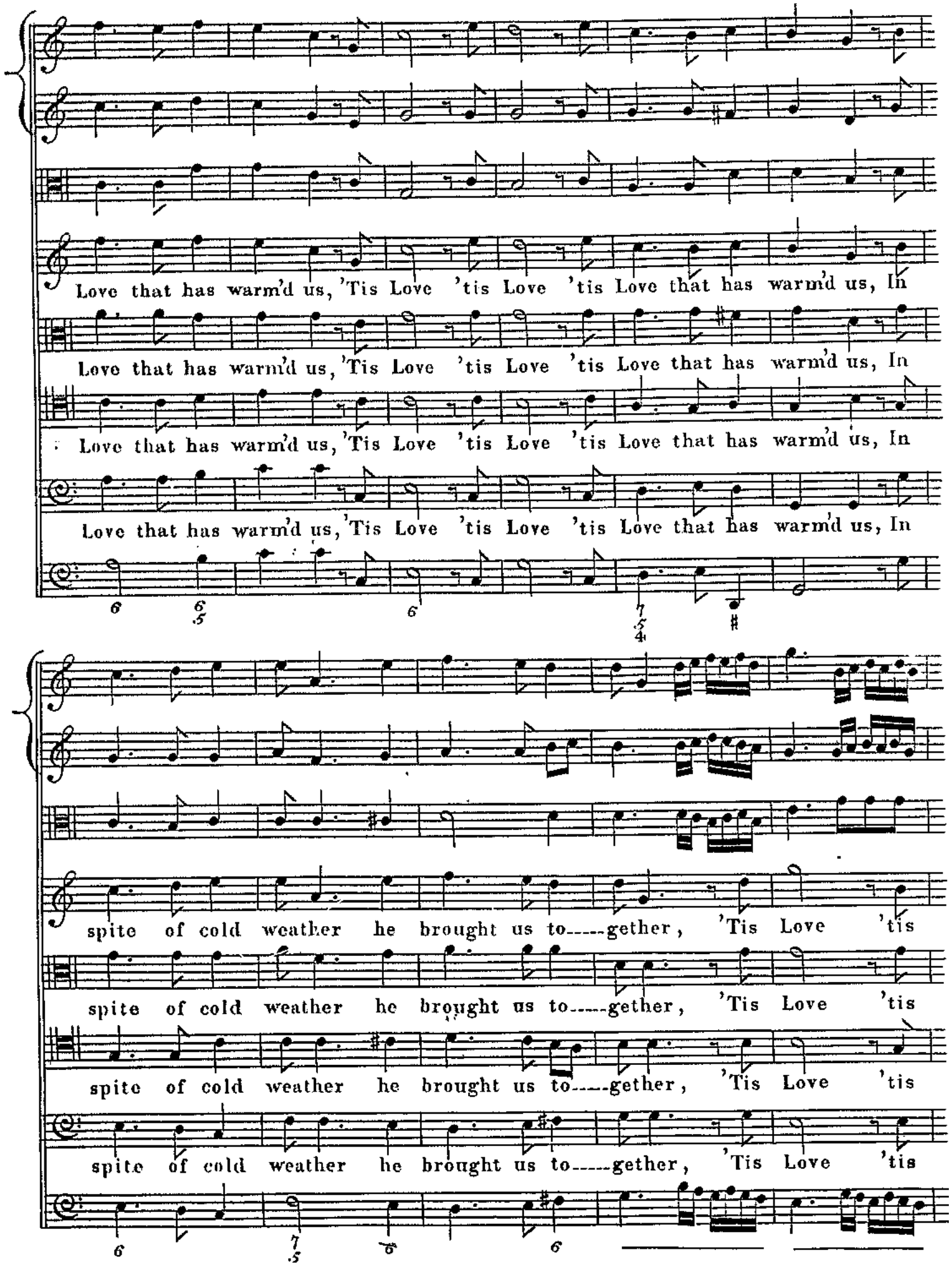
CHORUS.

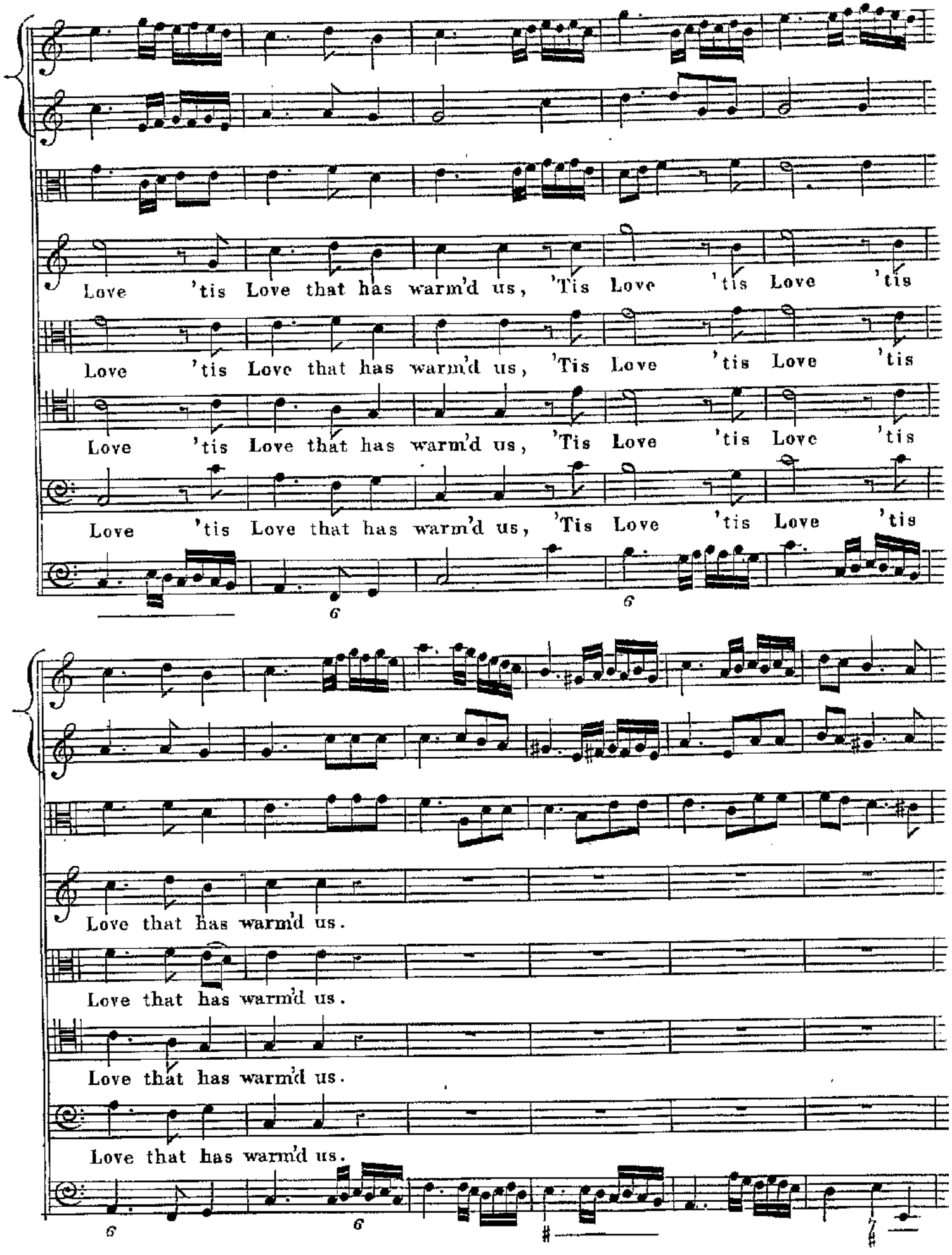

'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

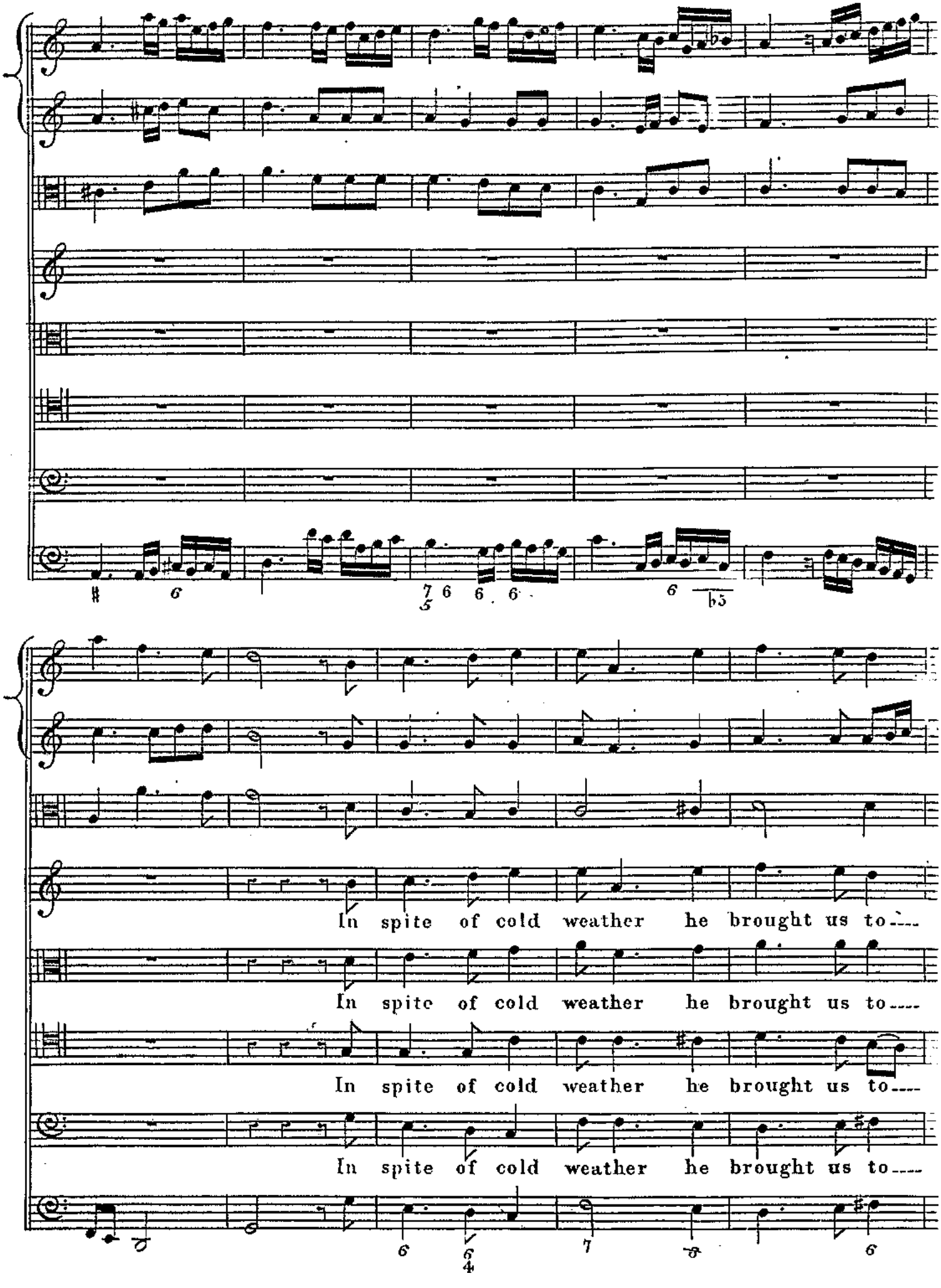

Love that has warm'd us.
Love that has warm'd us.
Love that has warm'd us.
Love that has warm'd us.

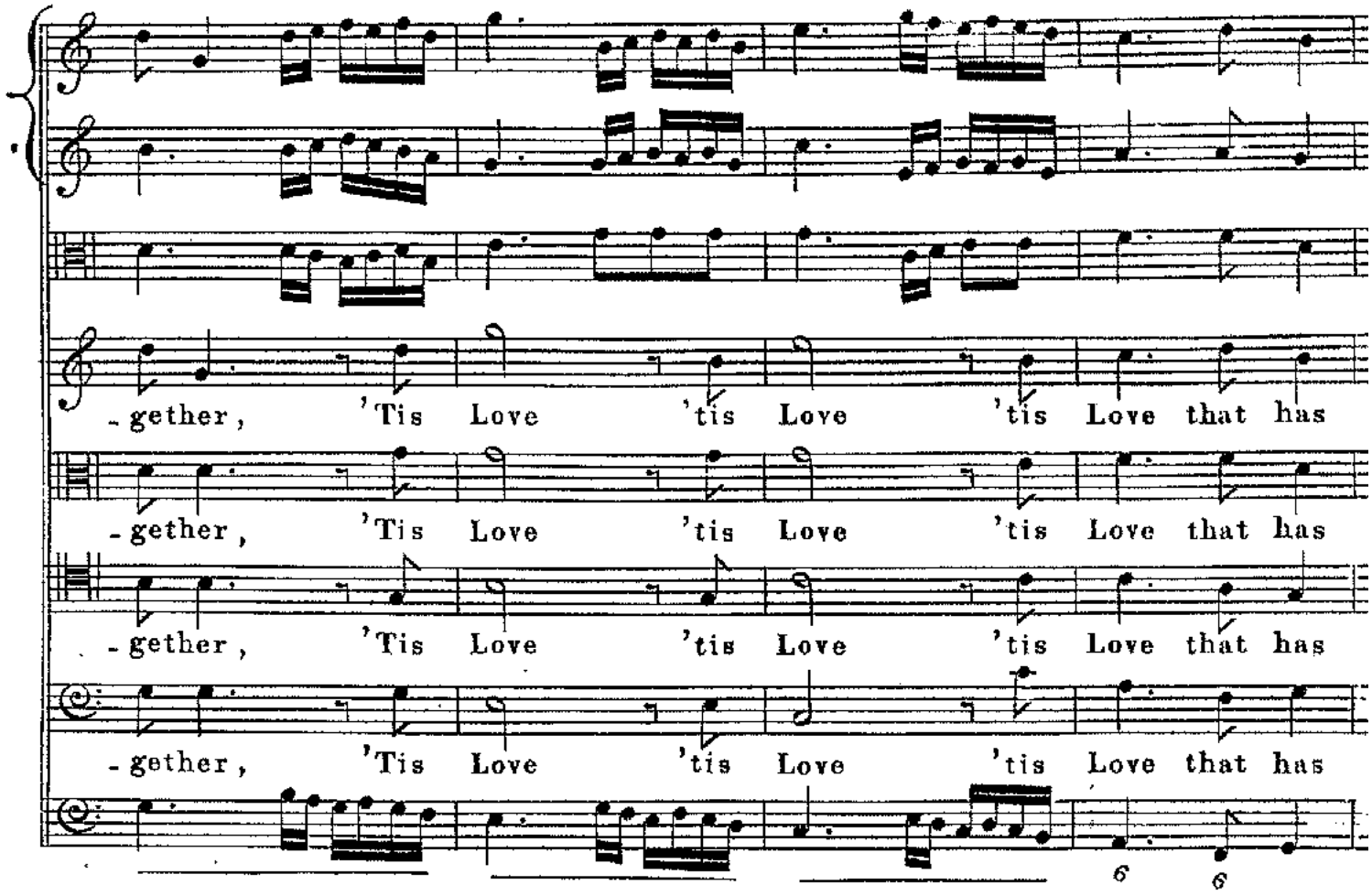


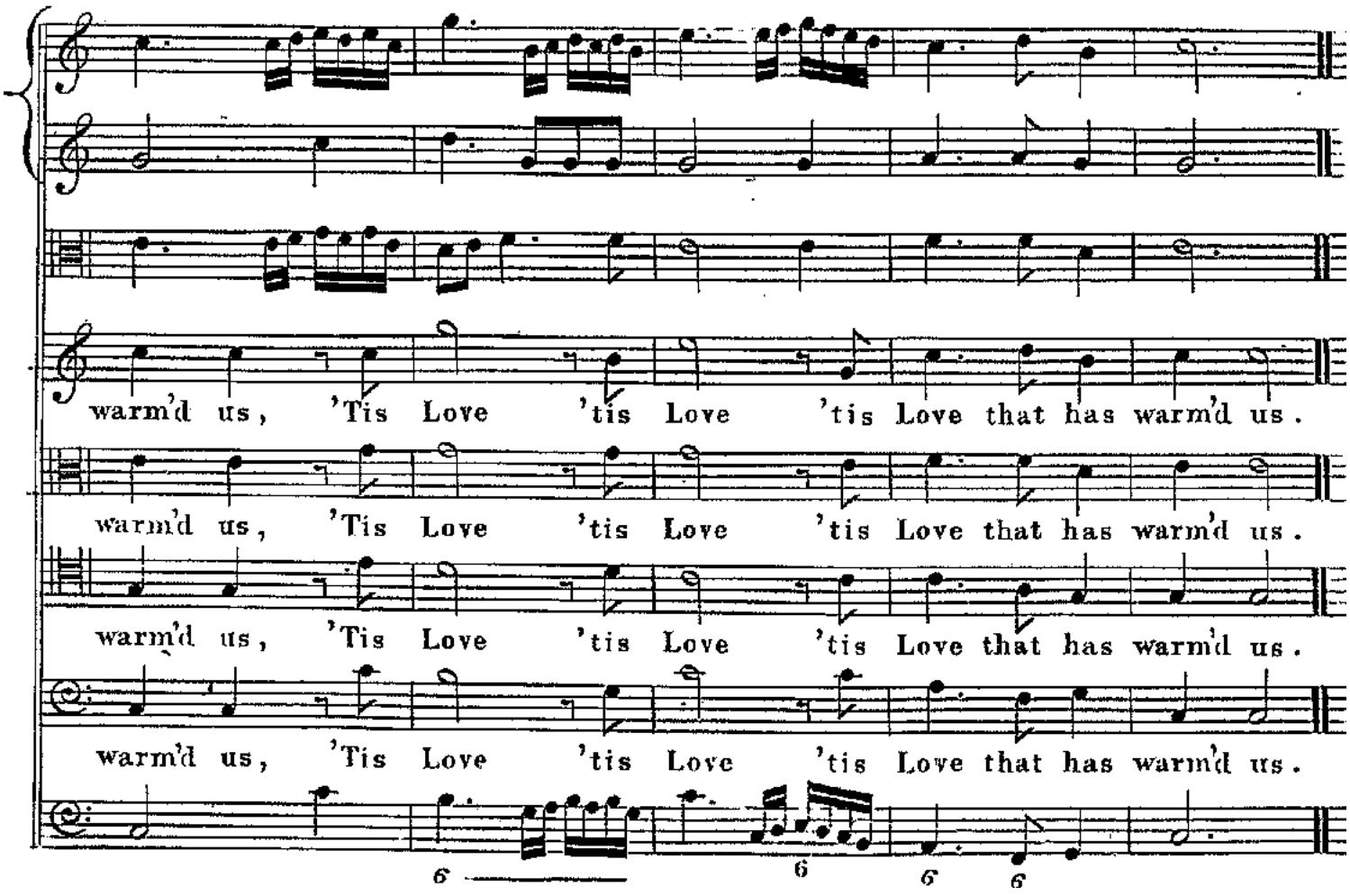

'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis


Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
spite of cold weather he brought us to-----gether, 'Tis Love 'tis
spite of cold weather he brought us to-----gether, 'Tis Love 'tis
spite of cold weather he brought us to-----gether, 'Tis Love 'tis
spite of cold weather he brought us to-----gether, 'Tis Love 'tis

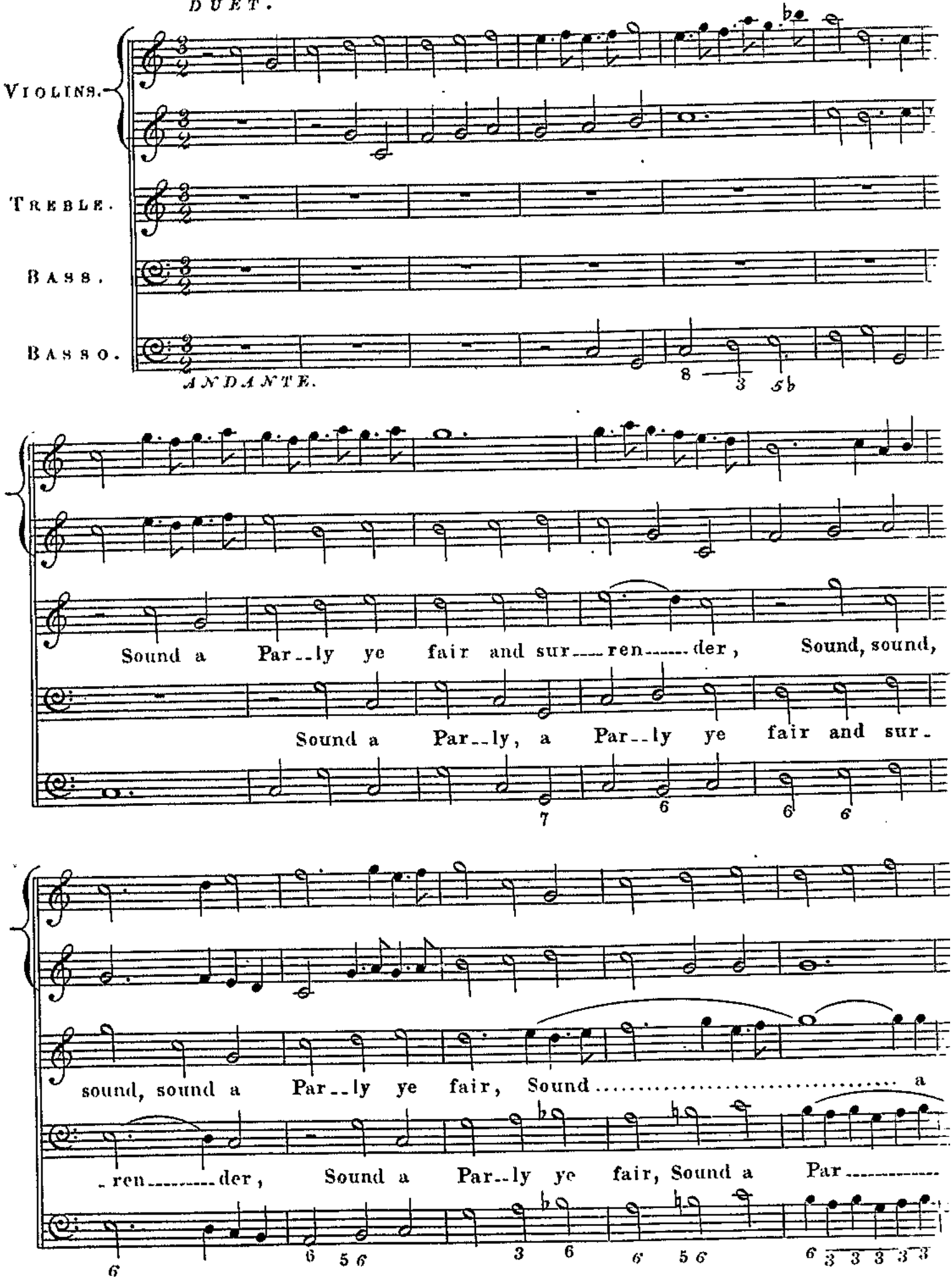

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
Love that has warm'd us.
Love that has warm'd us.
Love that has warm'd us.
Love that has warm'd us.

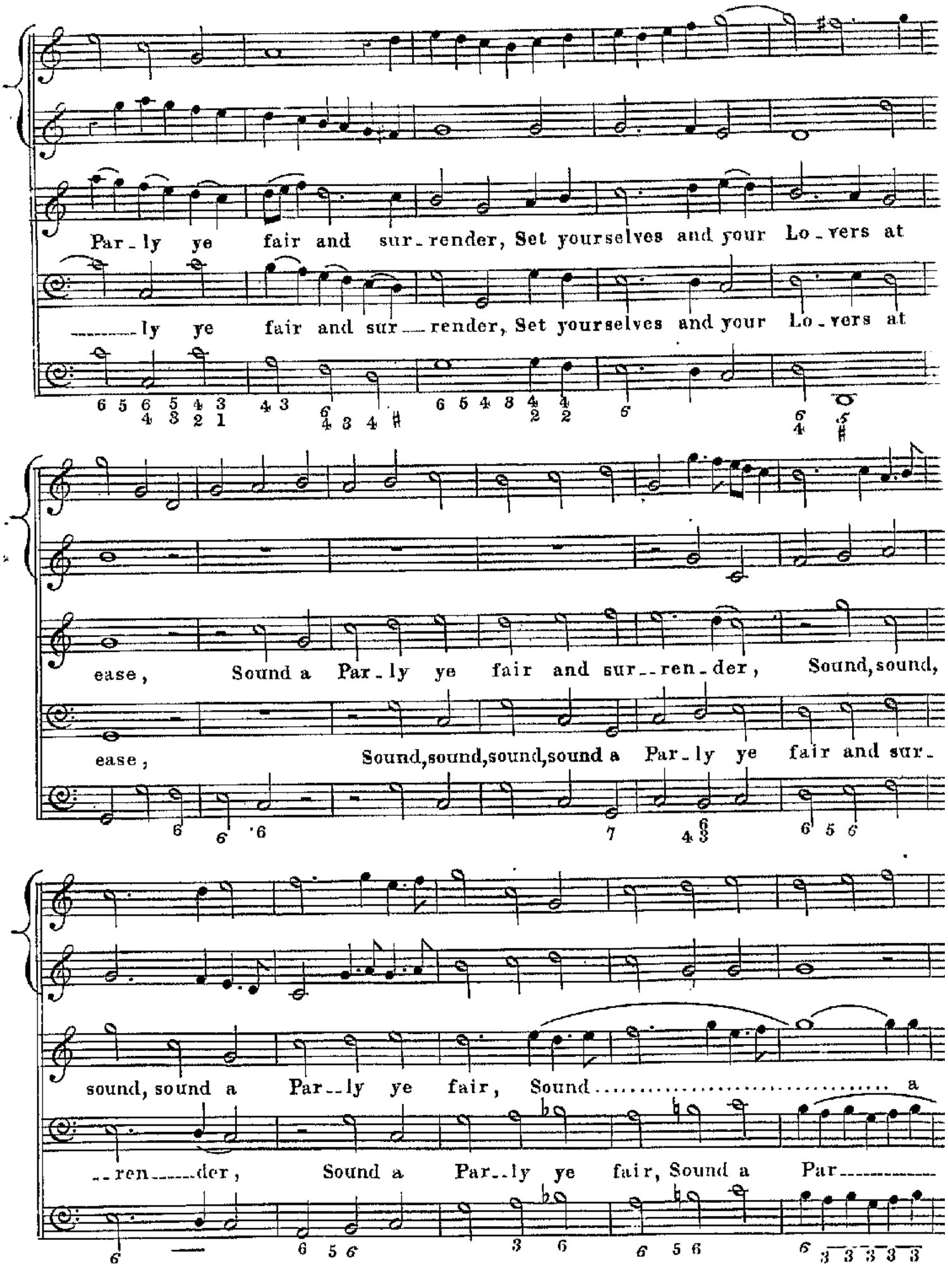

In spite of cold weather he brought us to
In spite of cold weather he brought us to
In spite of cold weather he brought us to
In spite of cold weather he brought us to

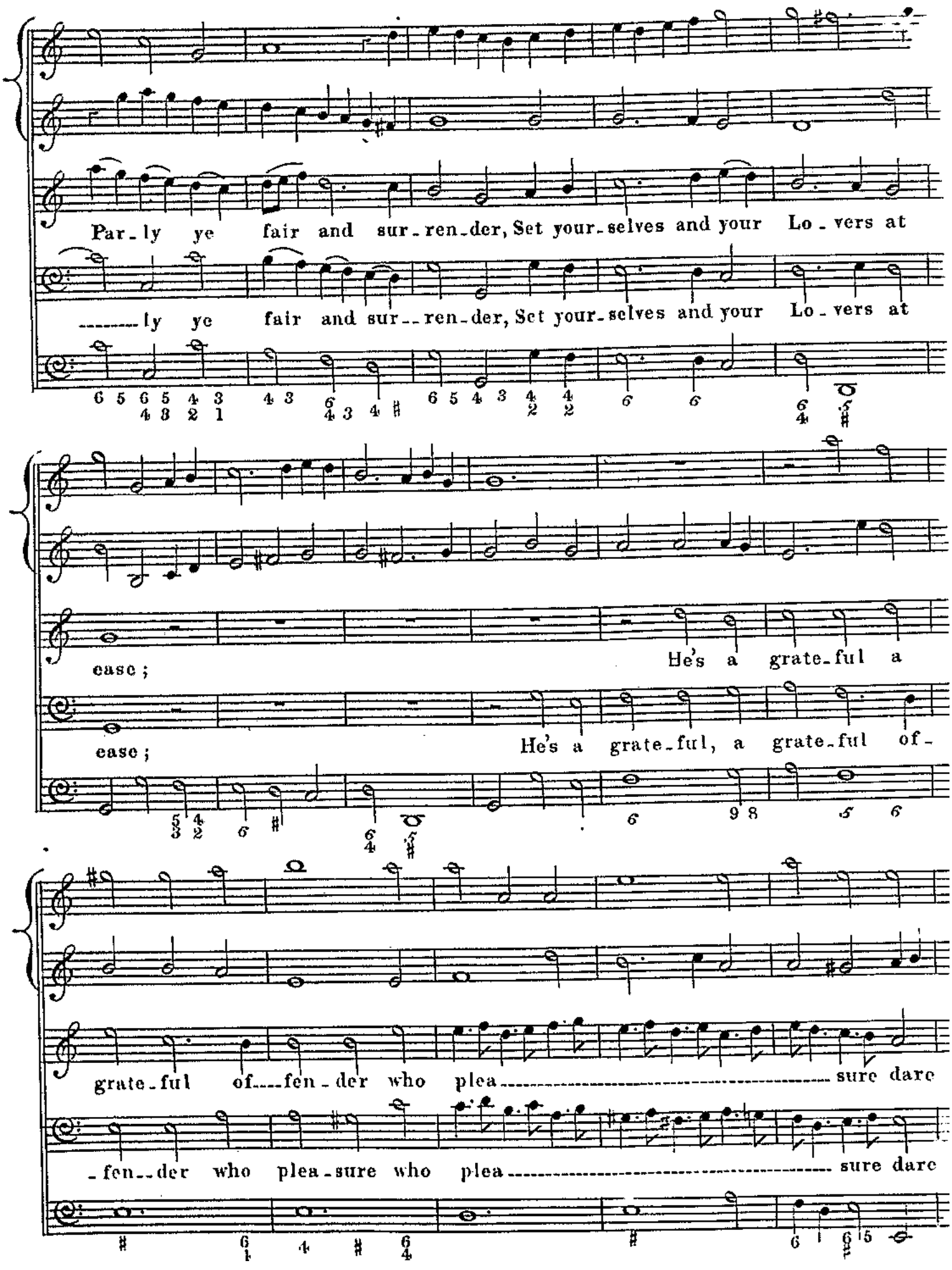

-gether, 'Tis Love 'tis Love 'tis Love that has
-gether, 'Tis Love 'tis Love 'tis Love that has
-gether, 'Tis Love 'tis Love 'tis Love that has
-gether, 'Tis Love 'tis Love 'tis Love that has

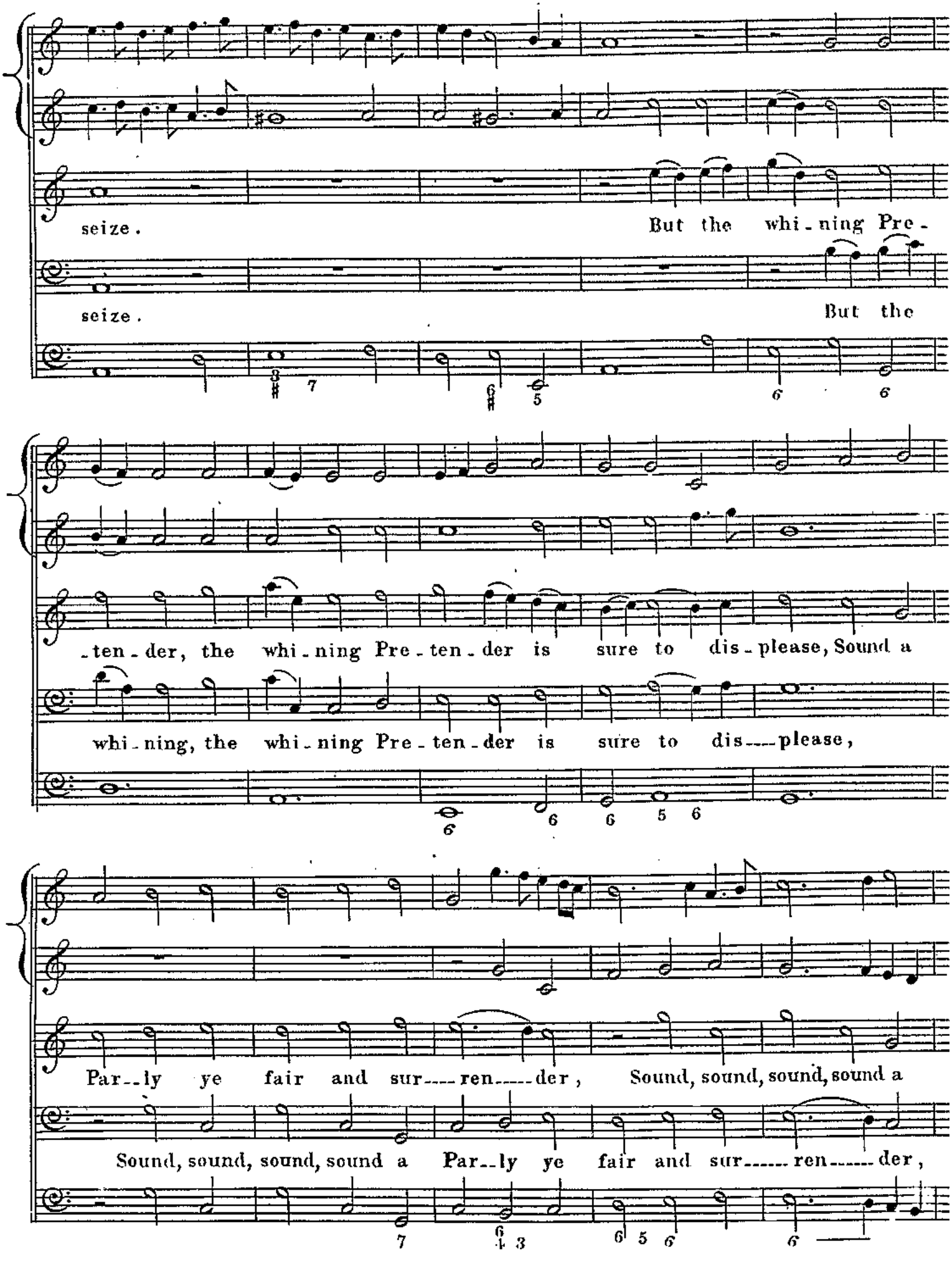

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.
warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.
warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.
warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

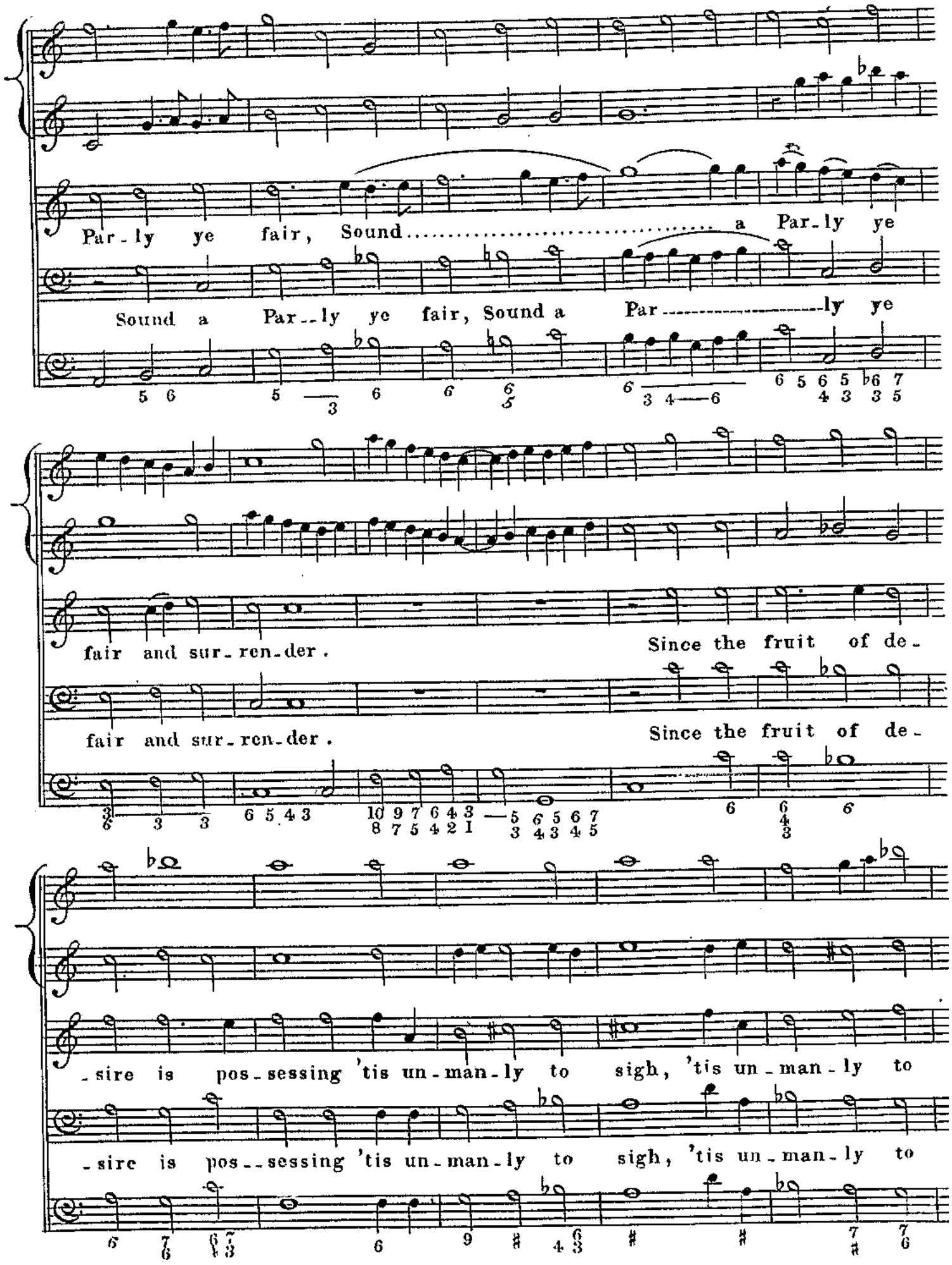
DUET.

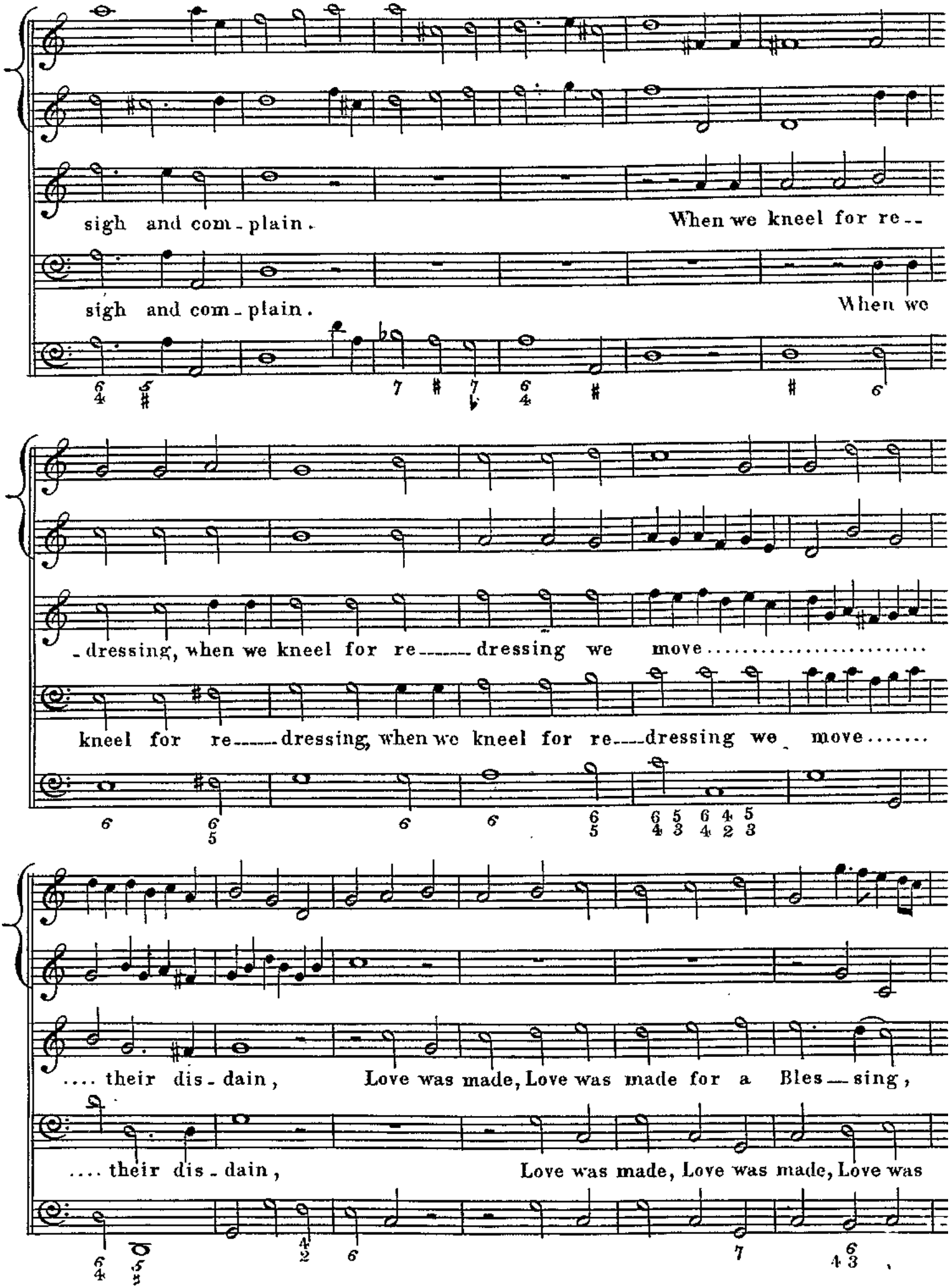

VIOLINS.
TREBLE.
BASS.
BASSO.
ANDANTE.
Sound a Par--ly ye fair and sur---ren-----der, Sound, sound,
Sound a Par--ly, a Par--ly ye fair and sur-
sound, sound a Par--ly ye fair, Sound ..... a
-ren-----der, Sound a Par--ly ye fair, Sound a Par-----

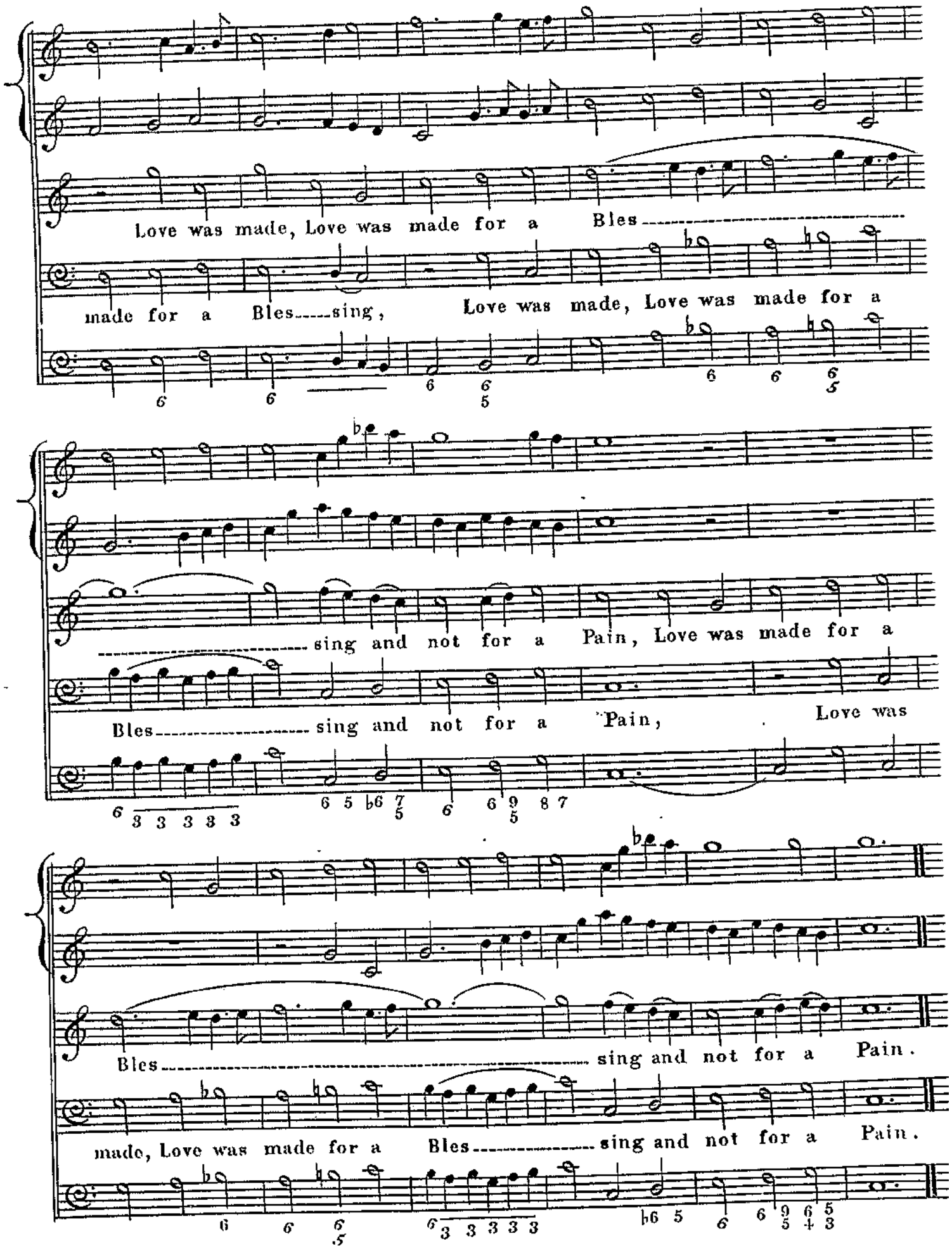

Par-ly ye fair and sur-render, Set yourselves and your Lo-vers at
-----ly ye fair and sur--render, Set yourselves and your Lo-vers at
ease, Sound a Par-ly ye fair and sur--ren-der, Sound, sound,
ease, Sound, sound, sound, sound a Par-ly ye fair and sur-
sound, sound a Par--ly ye fair, Sound ..... a
--ren-----der, Sound a Par--ly ye fair, Sound a Par-----


Par-ly ye fair and sur-ren-der, Set your-selves and your Lo-vers at
-----ly ye fair and sur--ren-der, Set your-selves and your Lo-vers at
ease;
He's a grate-ful a
ease;
He's a grate-ful, a grate-ful of-
grate-ful of----fen-der who plea----------sure dare
-fen--der who plea-sure who plea----------sure dare

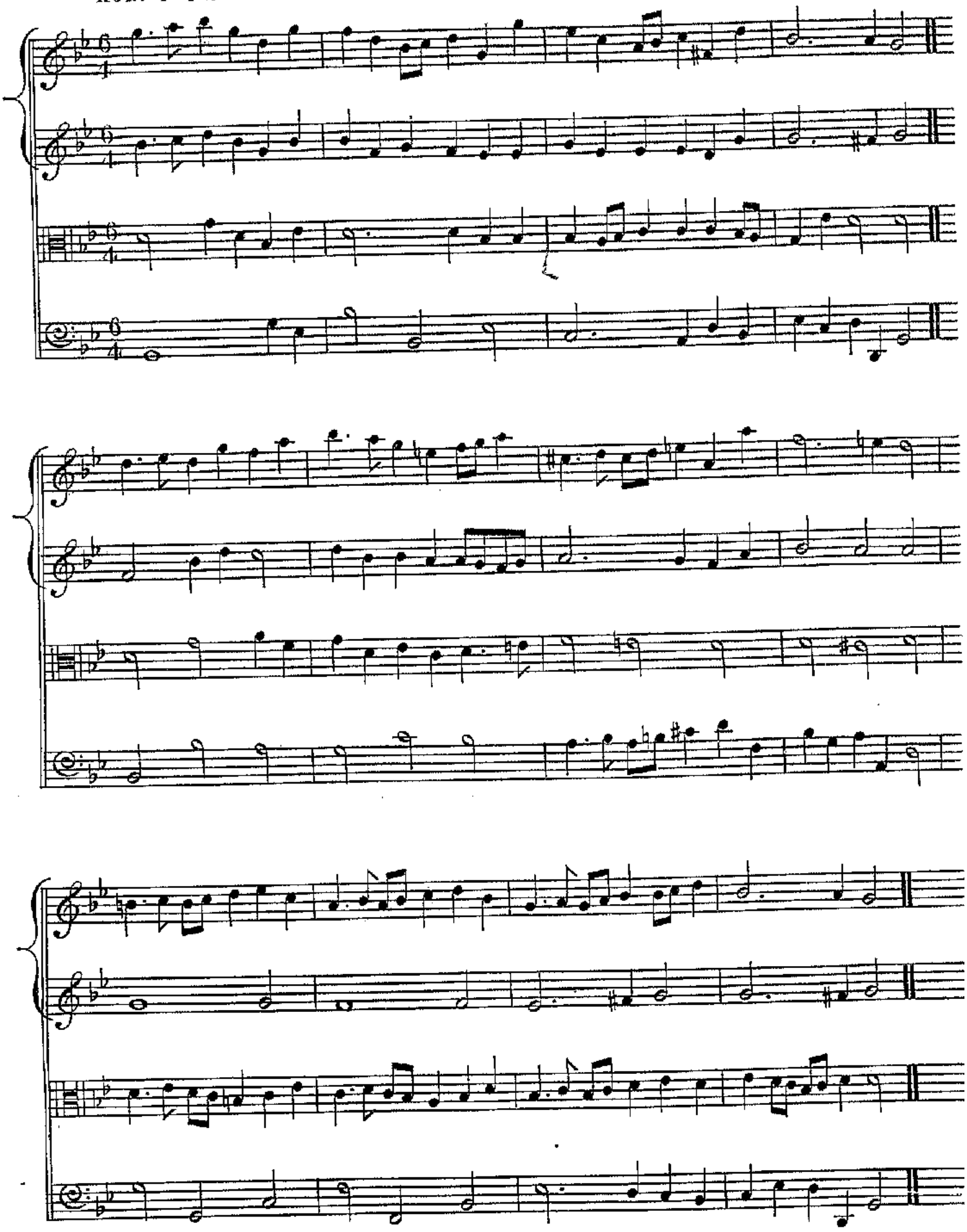

seize.
But the whi - ning Pre -
seize.
But the
- ten - der, the whi - ning Pre - ten - der is sure to dis - please, Sound a
whi - ning, the whi - ning Pre - ten - der is sure to dis - - - - please,
Par - - ly ye fair and sur - - - - ren - - - - - der, Sound, sound, sound, sound a
Sound, sound, sound, sound a Par - - ly ye fair and sur - - - - - - ren - - - - - - der,


Par - ly ye fair, Sound ..... a Par - ly ye
Sound a Par - - ly ye fair, Sound a Par ..... ly ye
fair and sur - ren - der. Since the fruit of de -
fair and sur - ren - der. Since the fruit of de -
- sire is pos - sessing 'tis un - man - ly to sigh, 'tis un - man - ly to
- sire is pos - - sessing 'tis un - man - ly to sigh, 'tis un - man - ly to

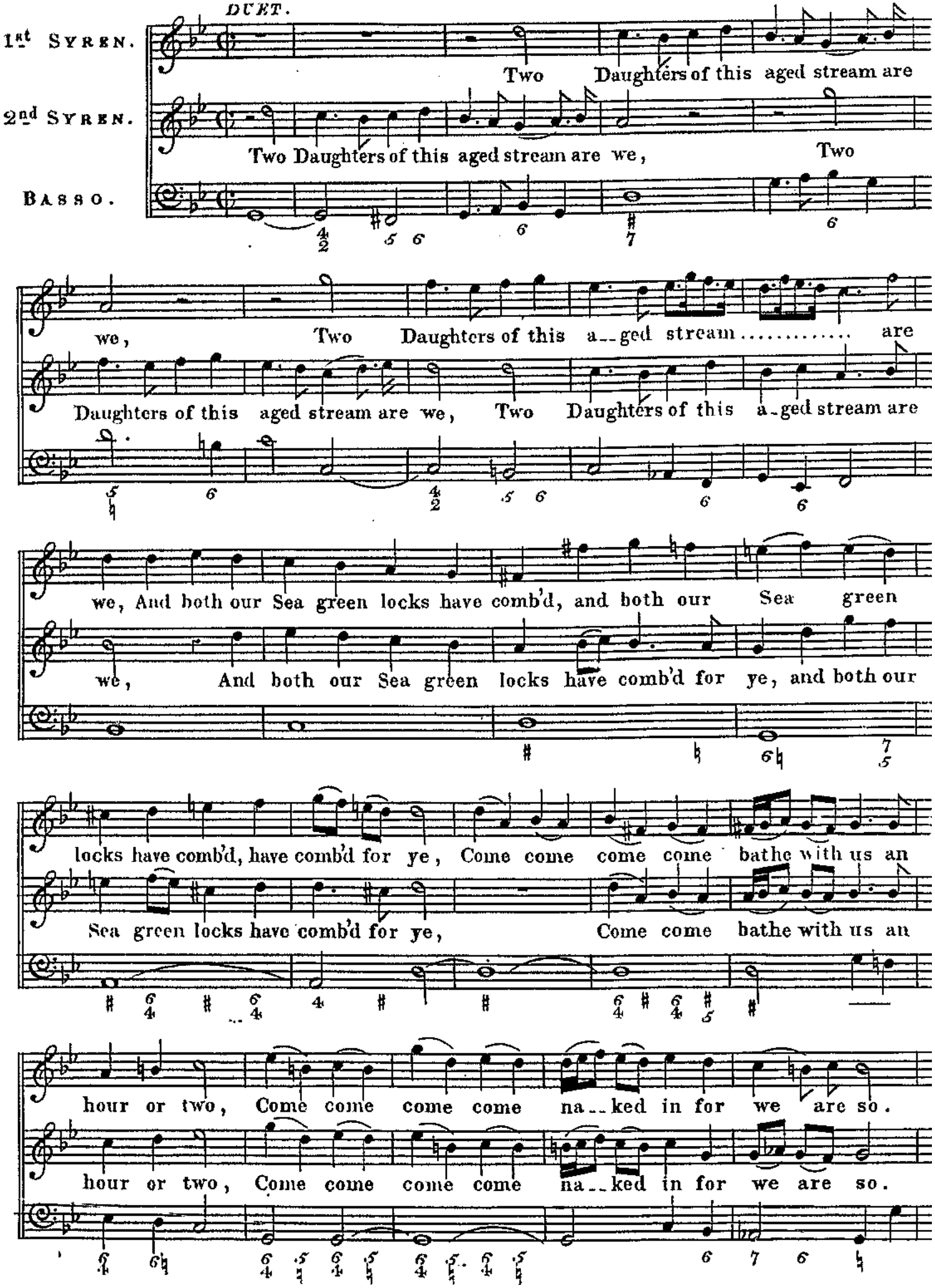

sigh and com - plain.
When we kneel for re - -
sigh and com - plain.
When we
- dressing, when we kneel for re - - - - dressing we move.....
kneel for re - - - - dressing, when we kneel for re - - - dressing we move.....
.... their dis - dain,
Love was made, Love was made for a Bles - sing,
.... their dis - dain,
Love was made, Love was made, Love was

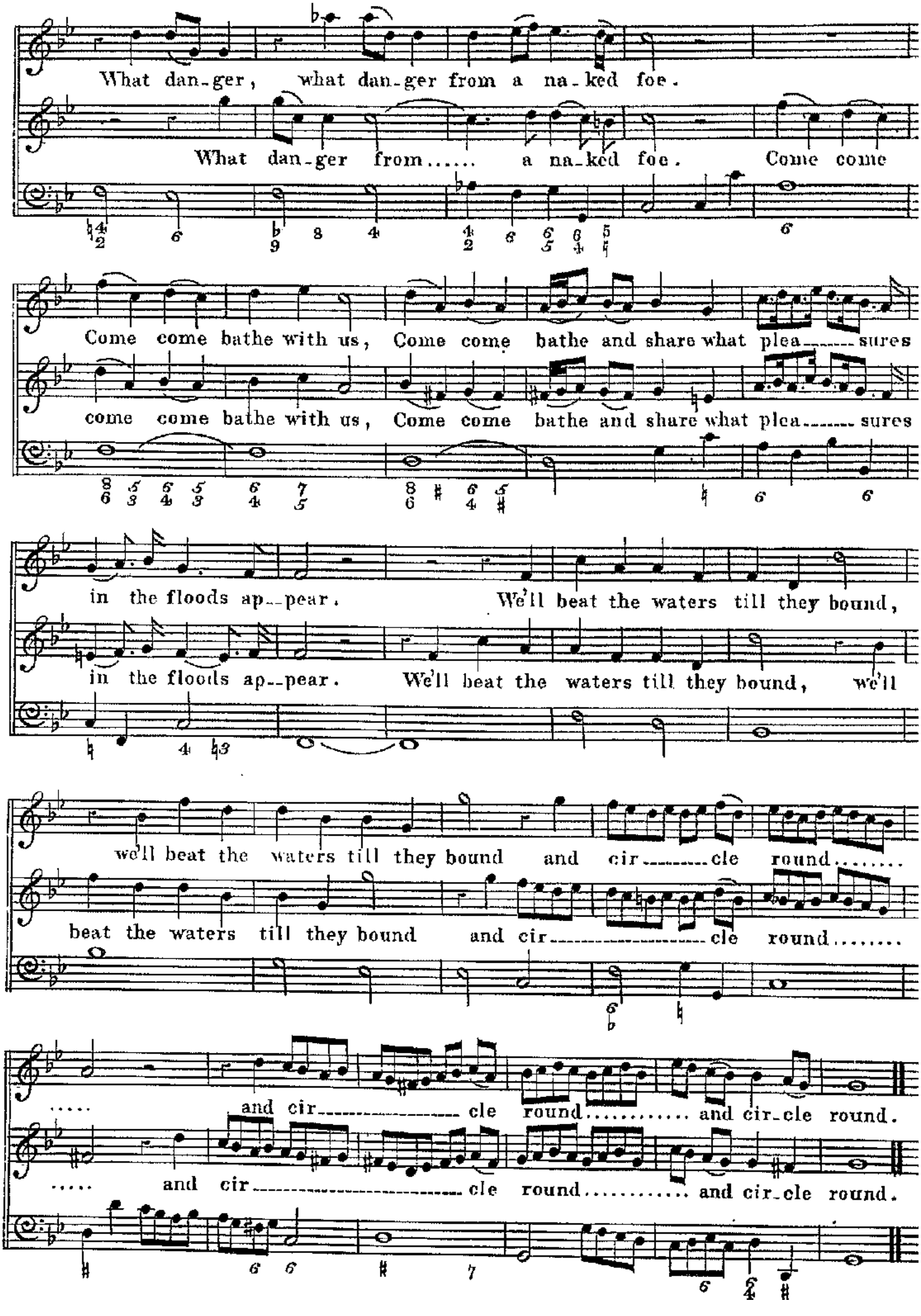

Love was made, Love was made for a Bles
made for a Bles sing, Love was made, Love was made for a
sing and not for a Pain, Love was made for a
Bles sing and not for a Pain, Love was
Bles sing and not for a Pain.
made, Love was made for a Bles sing and not for a Pain.

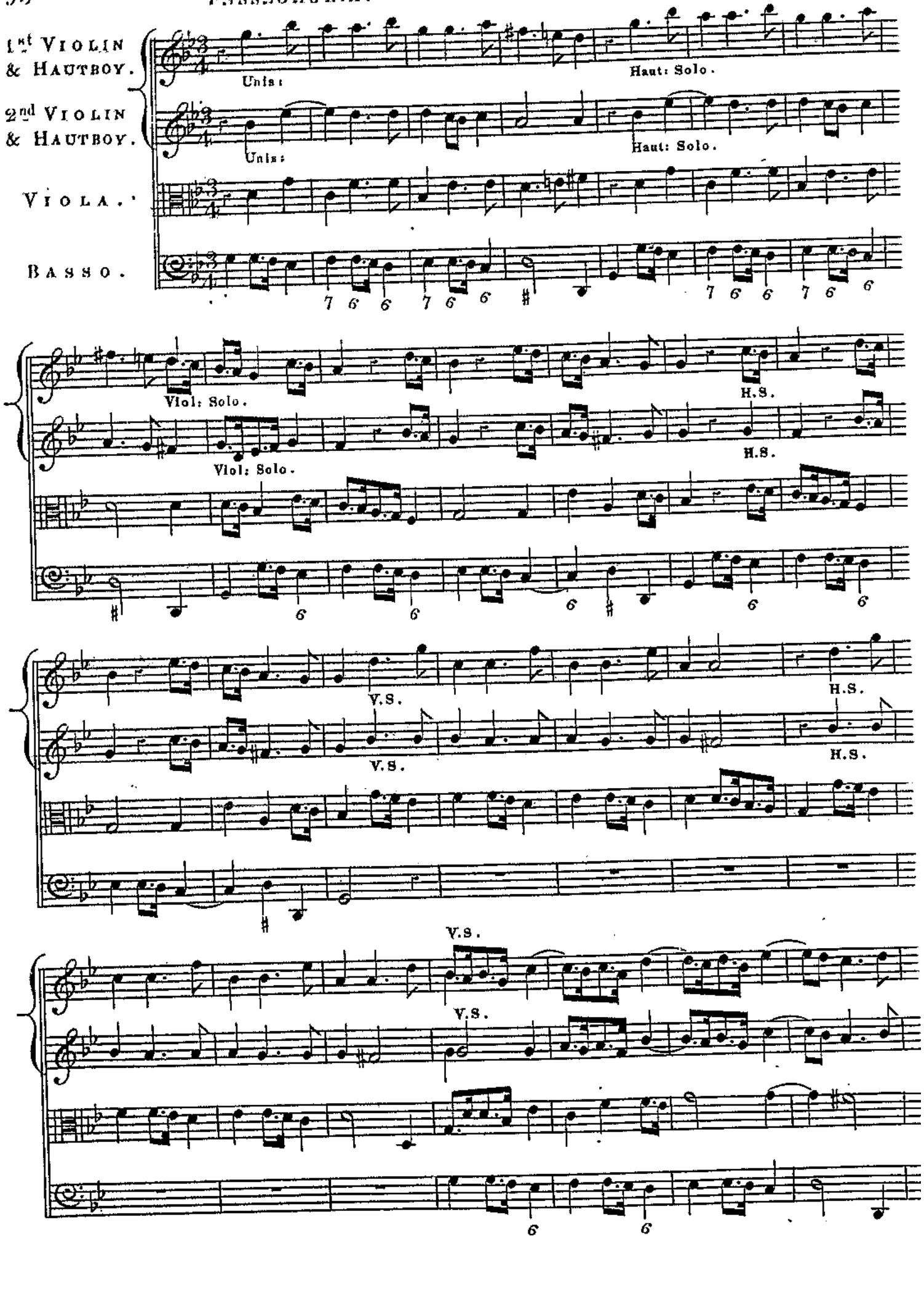
HORNPIPE.

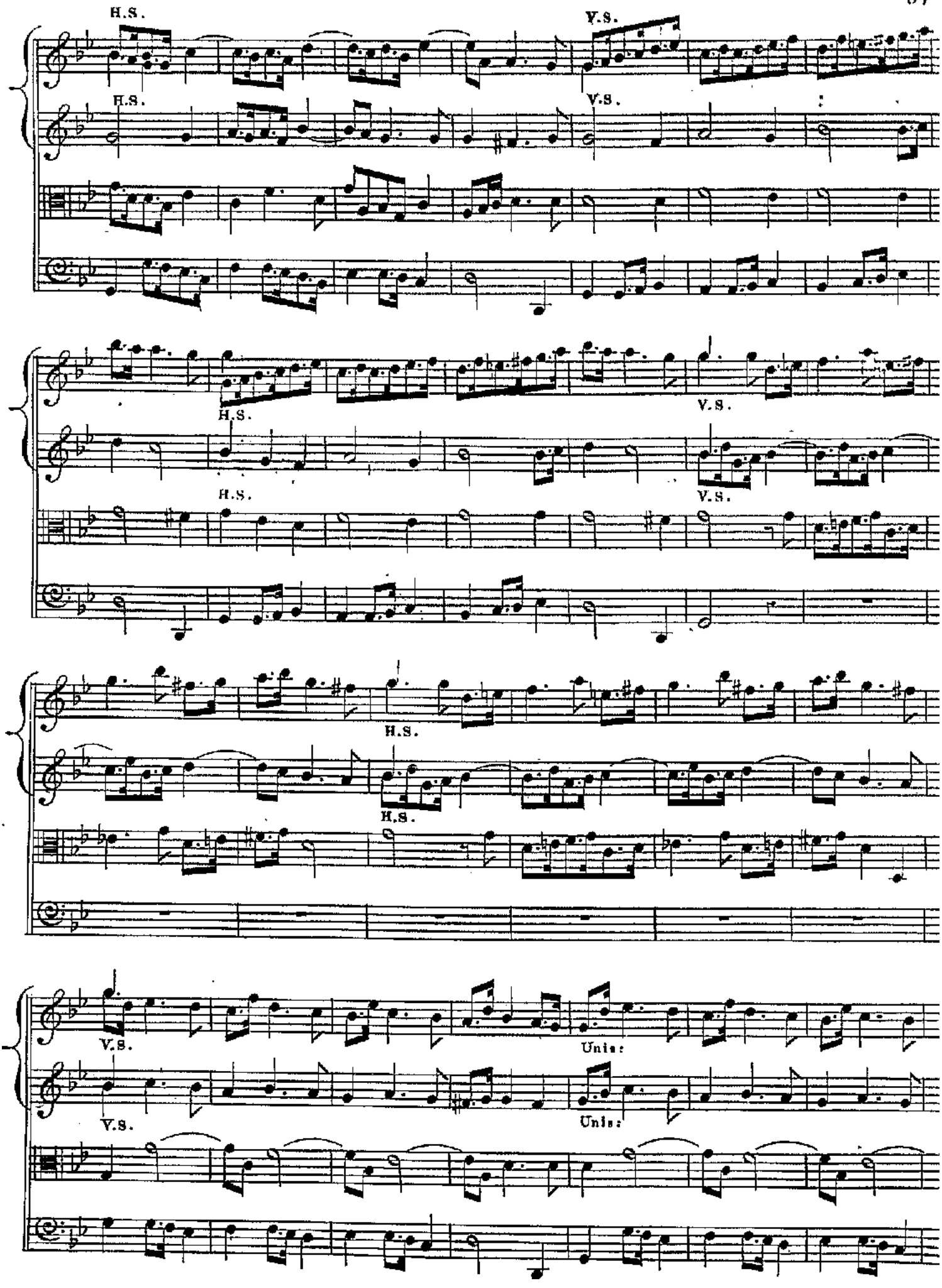


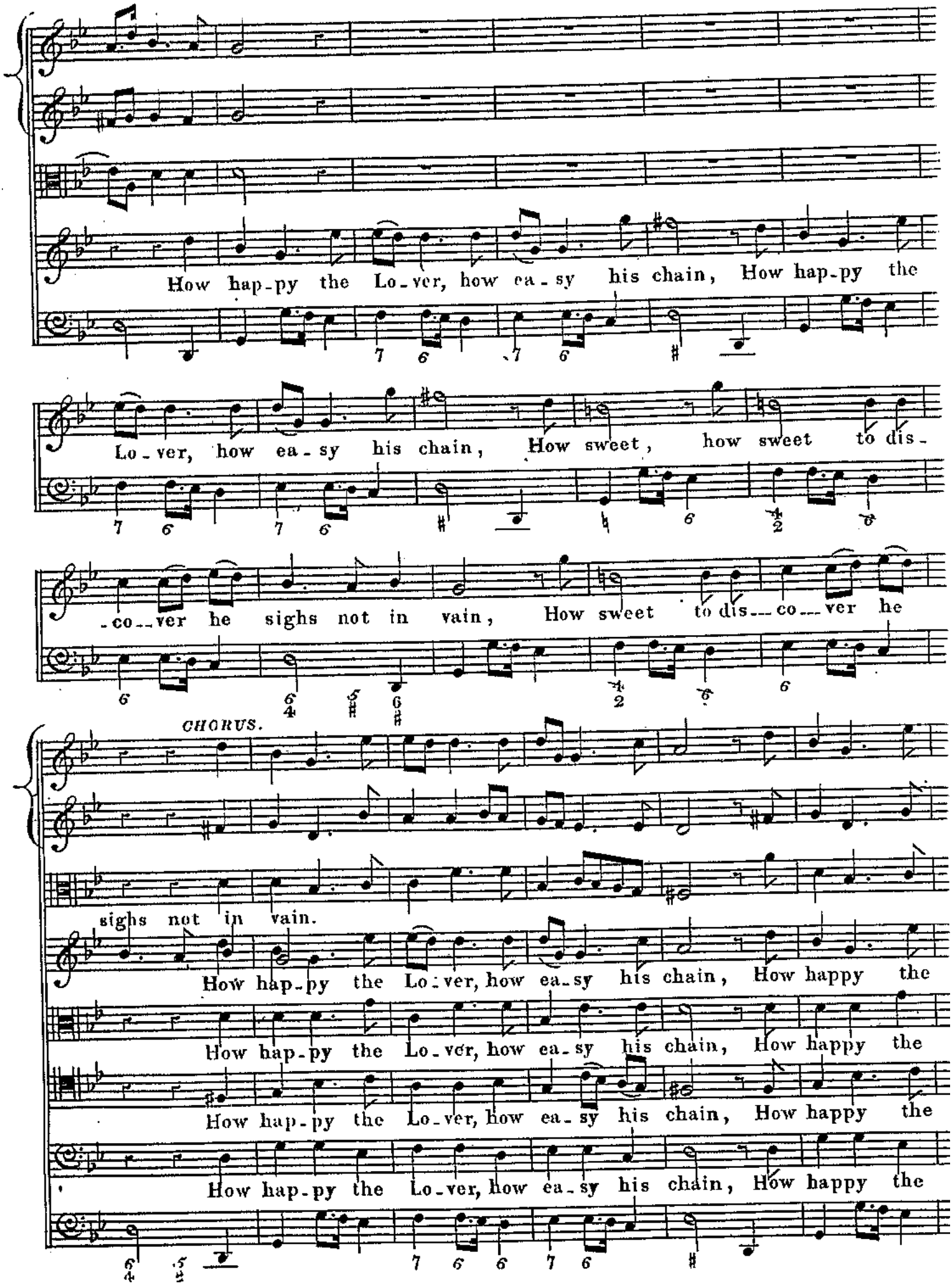
FOURTH ACT.

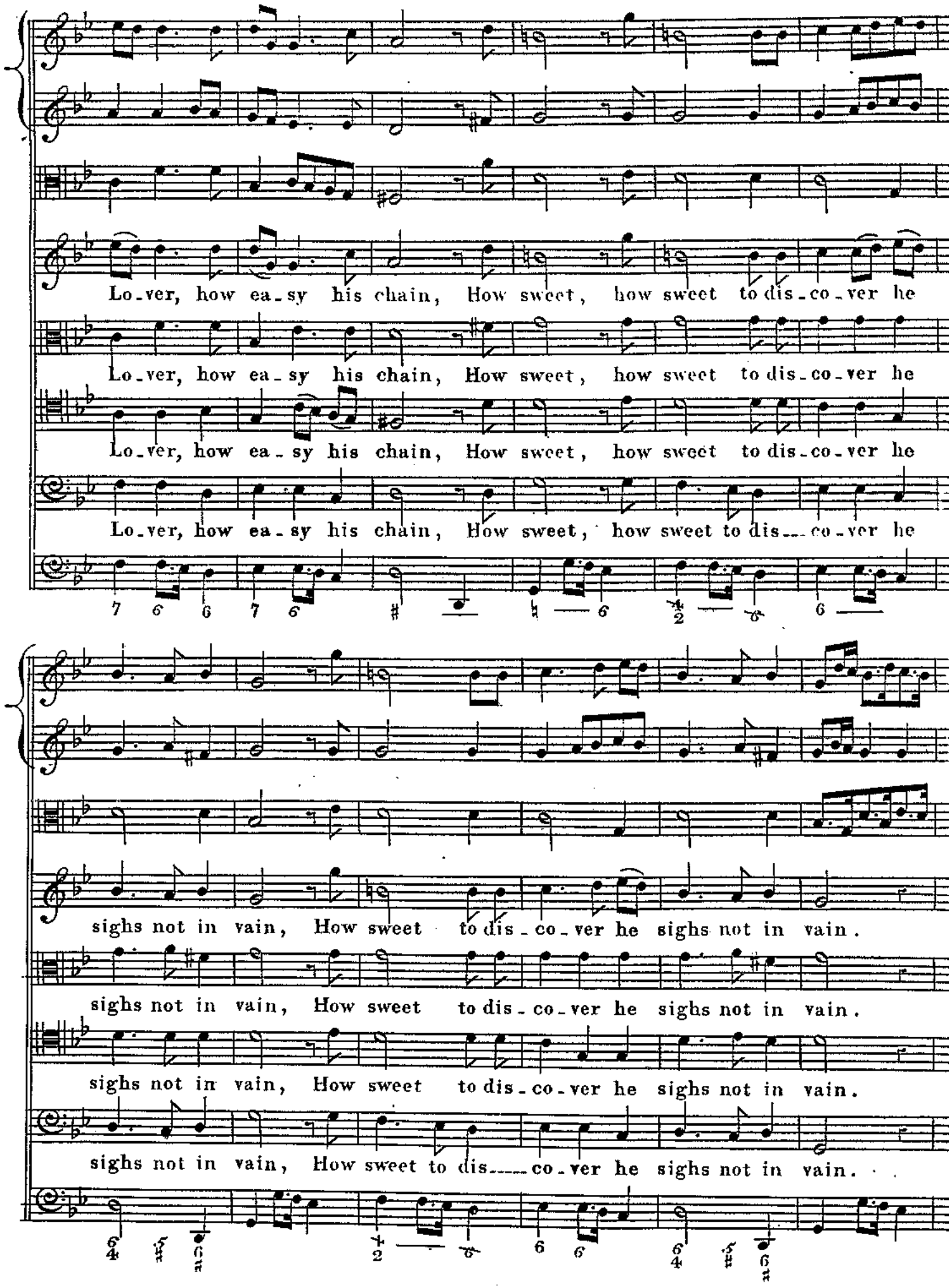

DUET.
1st SYREN.
2nd SYREN.
BASSO.
Two Daughters of this aged stream are
Two Daughters of this aged stream are we, Two
we, Two Daughters of this a-ged stream ..... are
Daughters of this aged stream are we, Two Daughters of this a-ged stream are
we, And both our Sea green locks have comb'd, and both our Sea green
we, And both our Sea green locks have comb'd for ye, and both our
locks have comb'd, have comb'd for ye, Come come come come bathe with us an
Sea green locks have comb'd for ye, Come come bathe with us an
hour or two, Come come come come na-ked in for we are so.
hour or two, Come come come come na-ked in for we are so.

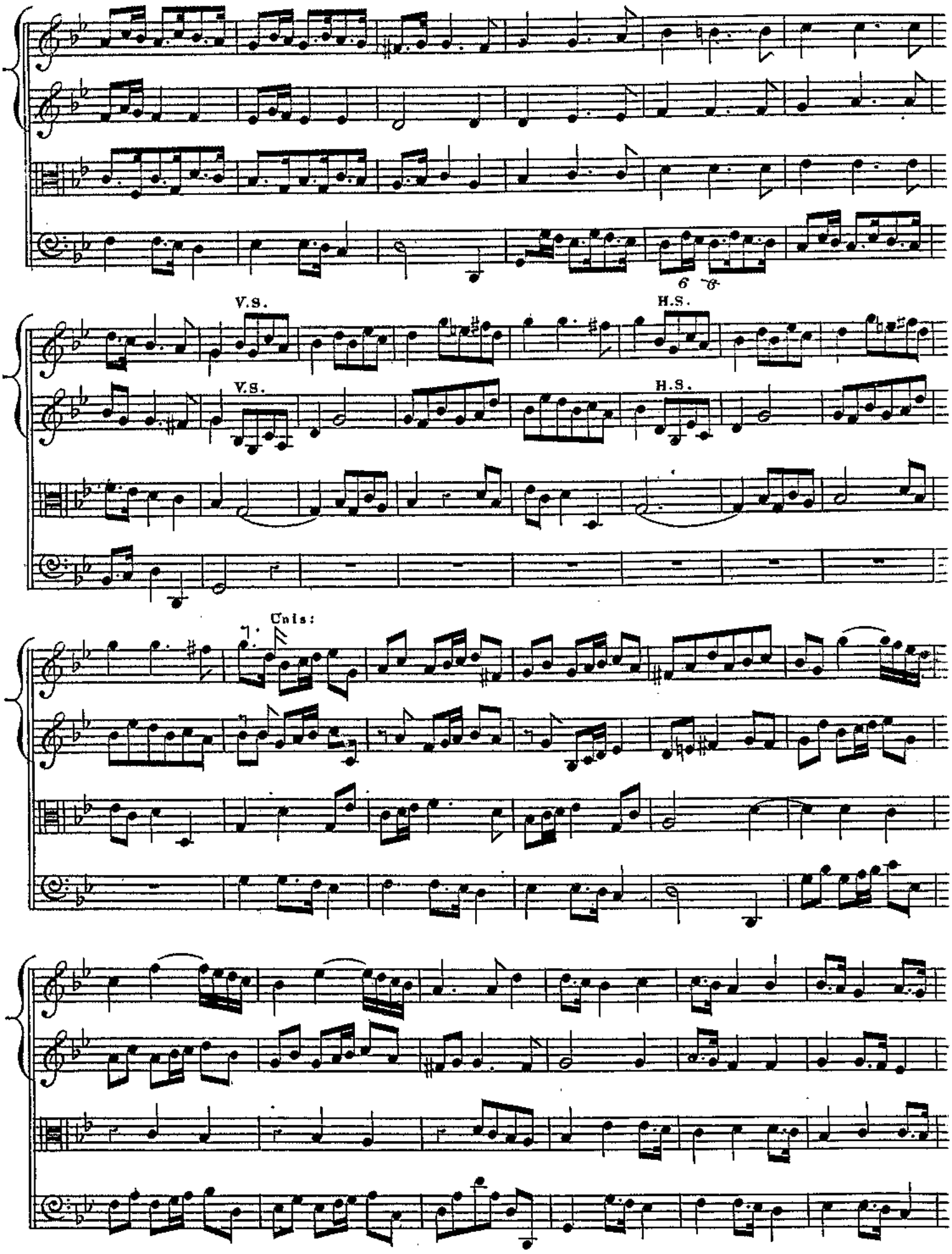

What dan-ger, what dan-ger from a na-ked foe.
What dan-ger from..... a na-ked foe. Come come
Come come bathe with us, Come come bathe and share what plea-sures
come come bathe with us, Come come bathe and share what plea-sures
in the floods ap--pear. We'll beat the waters till they bound,
in the floods ap--pear. We'll beat the waters till they bound, we'll
we'll beat the waters till they bound and cir-cle round.....
beat the waters till they bound and cir-cle round.....
..... and cir-cle round..... and cir-cle round.
..... and cir-cle round..... and cir-cle round.

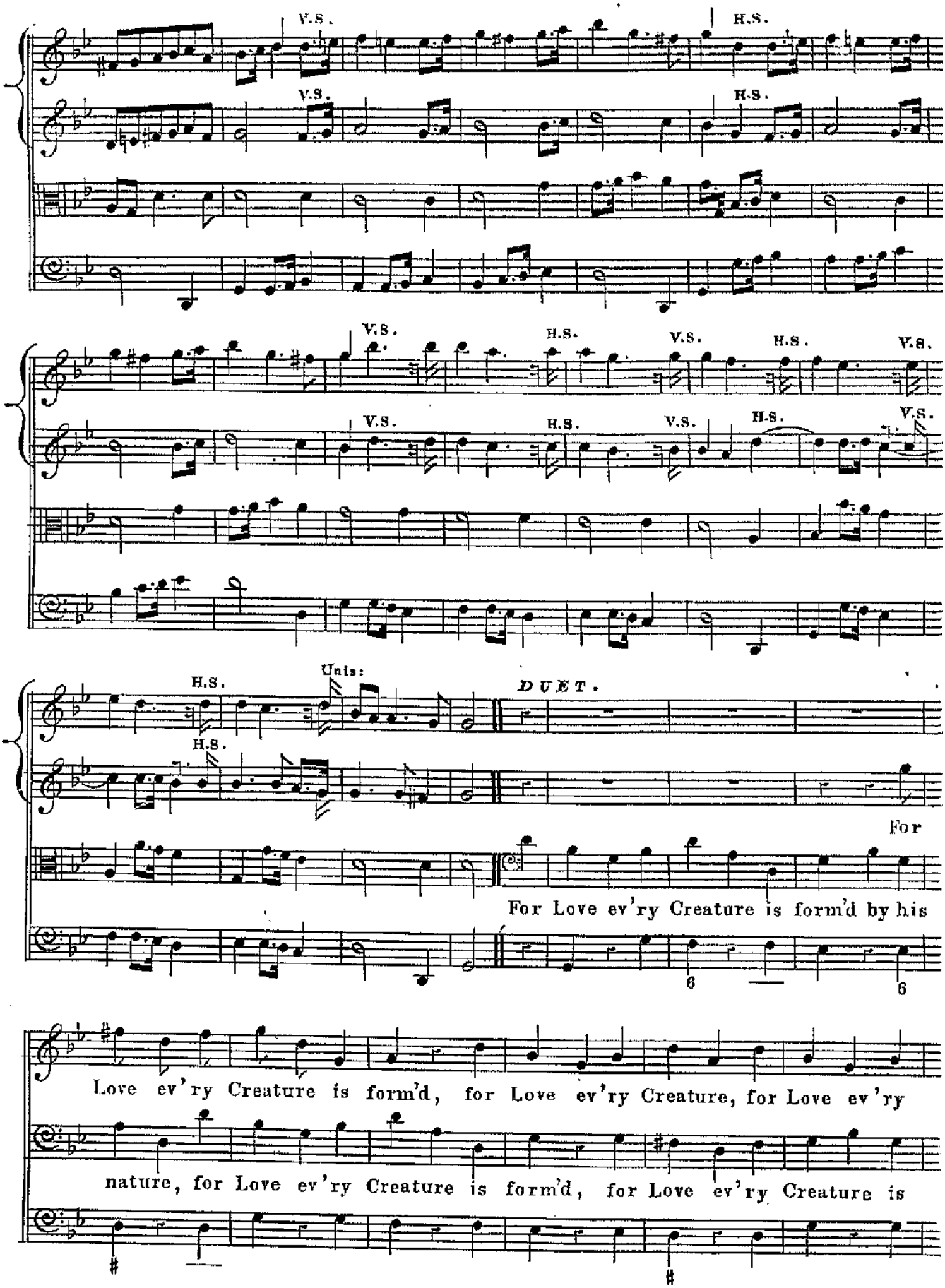

1st Violin & Hautboy.
2nd Violin & Hautboy.
Viola.
Basso.
Unis:
Haut: Solo.
Viol: Solo.
H.S.
V.S.

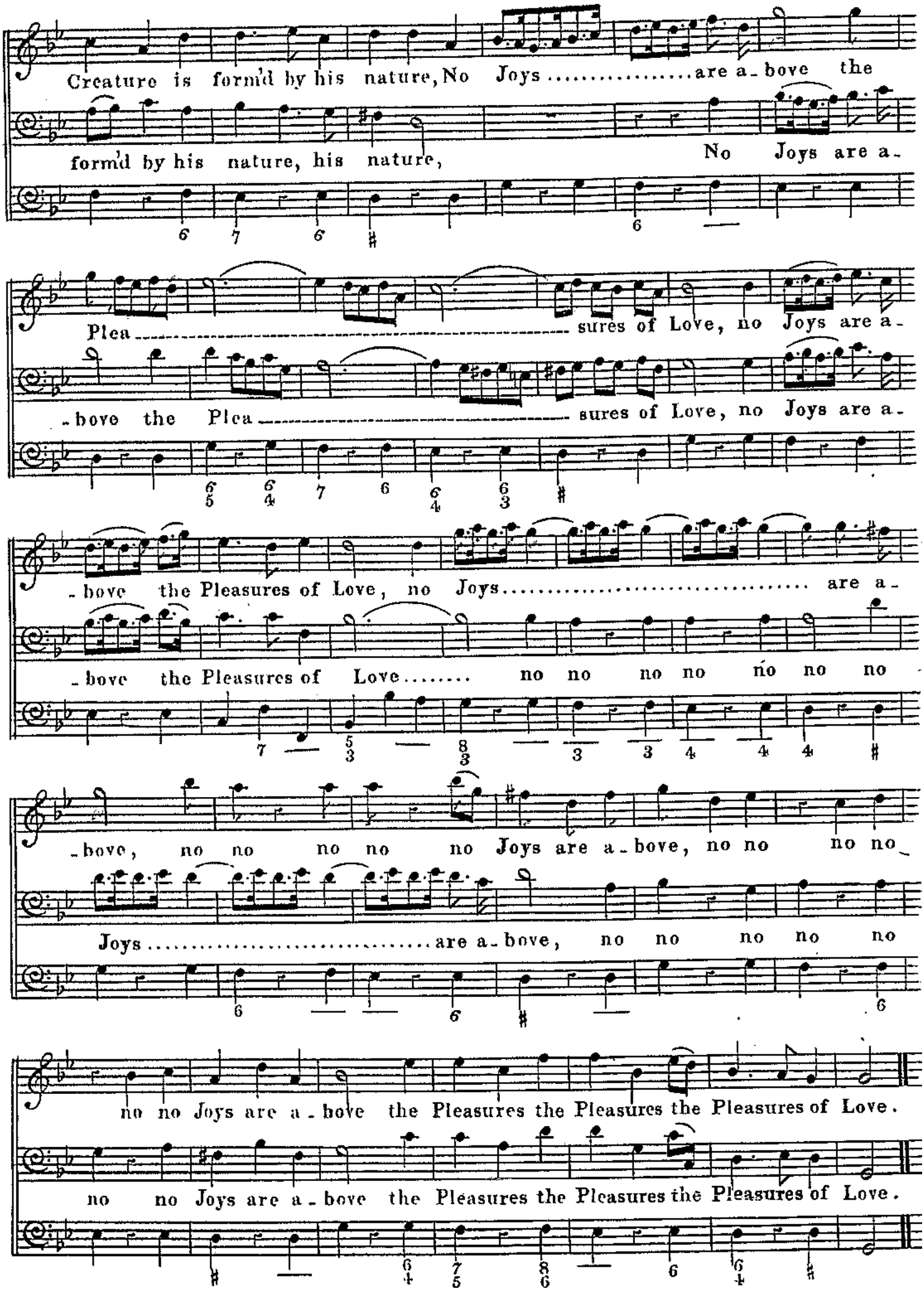

H.S.
V.S.
H.S.
V.S.
H.S.
V.S.
H.S.
V.S.
H.S.
H.S.
V.S.
V.S.
Unis:
Unis:


How hap-py the Lo-ver, how ea-sy his chain, How hap-py the
Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-
-co--ver he sighs not in vain, How sweet to dis---co---ver he
CHORUS.
sighs not in vain.
How hap-py the Lo-ver, how ea-sy his chain, How happy the
How hap-py the Lo-ver, how ea-sy his chain, How happy the
How hap-py the Lo-ver, how ea-sy his chain, How happy the
How hap-py the Lo-ver, how ea-sy his chain, How happy the

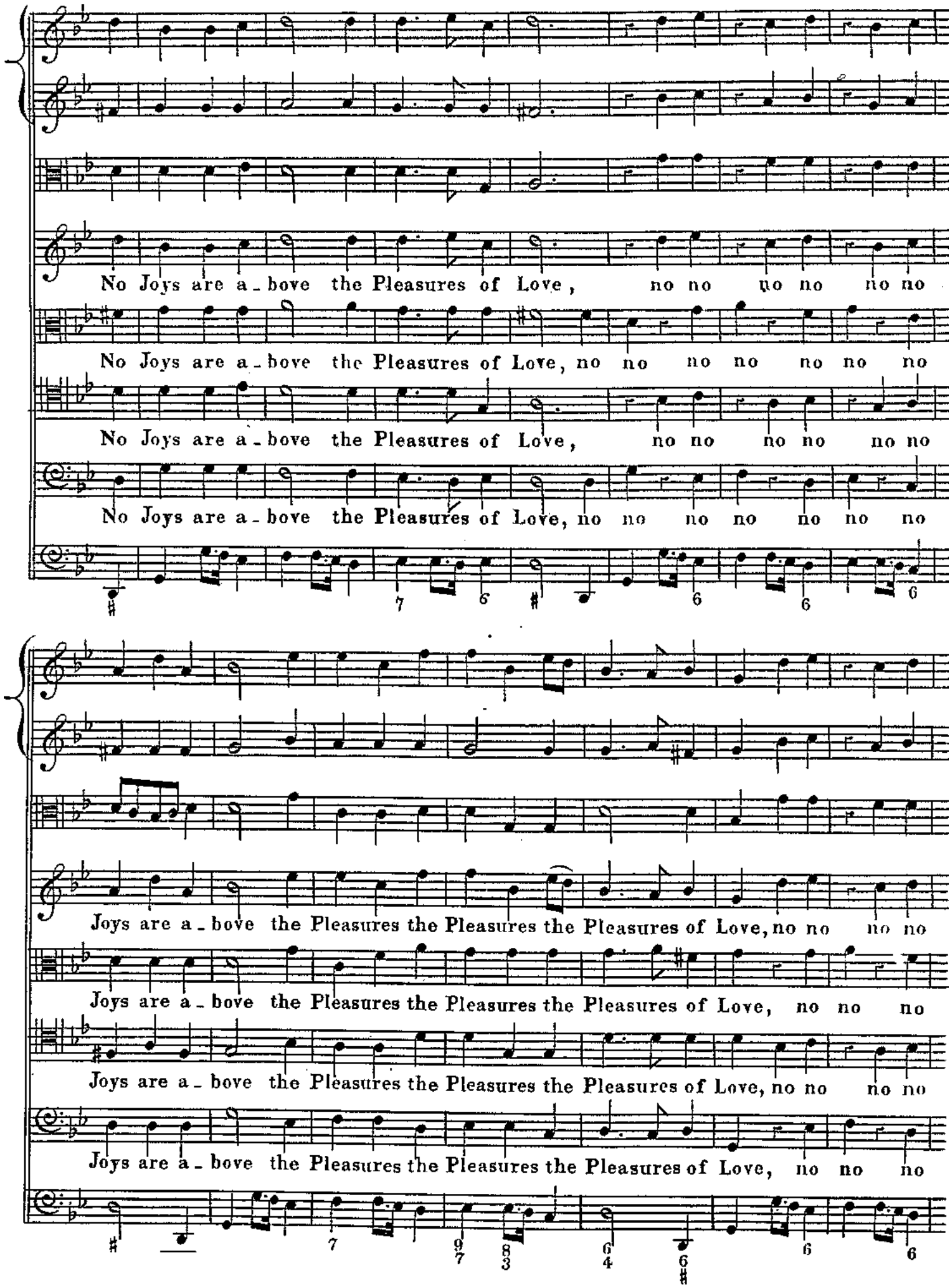

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he
Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he
Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he
Lo-ver, how ea-sy his chain, How sweet, how sweet to dis--co-ver he
sighs not in vain, How sweet to dis-co-ver he sighs not in vain.
sighs not in vain, How sweet to dis-co-ver he sighs not in vain.
sighs not in vain, How sweet to dis-co-ver he sighs not in vain.
sighs not in vain, How sweet to dis---co-ver he sighs not in vain.

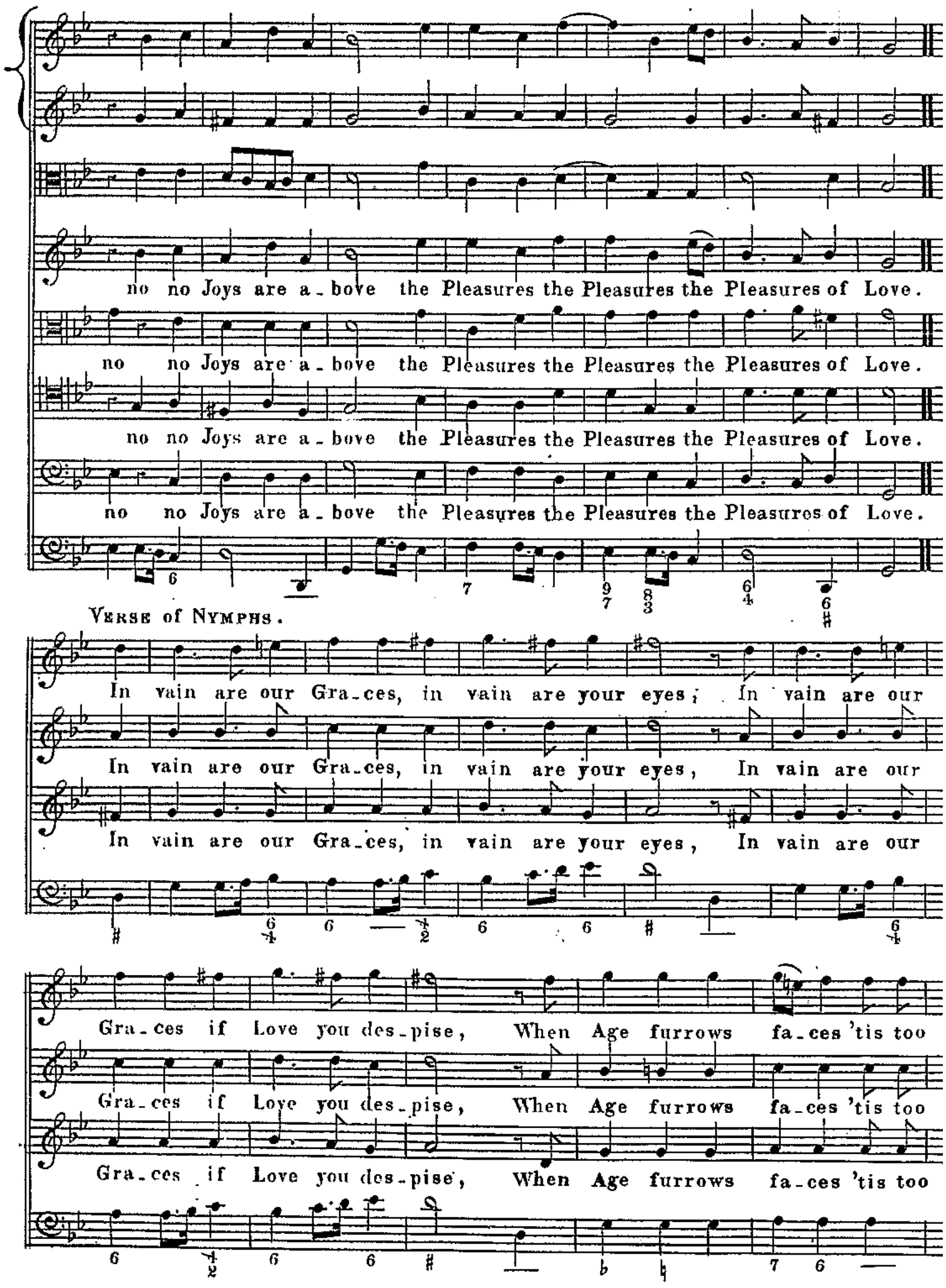

V.S.
H.S.
V.S.
H.S.
Cnls:


V.S.
H.S.
Unis:
DUET.
For
For Love ev'ry Creature is form'd by his
Love ev'ry Creature is form'd, for Love ev'ry Creature, for Love ev'ry
nature, for Love ev'ry Creature is form'd, for Love ev'ry Creature is


Creature is form'd by his nature, No Joys ..... are a-bove the
form'd by his nature, his nature, No Joys are a-
Plea ..... sures of Love, no Joys are a-
-bove the Plea ..... sures of Love, no Joys are a-
-bove the Pleasures of Love, no Joys ..... are a-
-bove the Pleasures of Love ..... no no no no no no no
-bove, no no no no no Joys are a-bove, no no no no
Joys ..... are a-bove, no no no no no
no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.
no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

CHORUS.


No Joys are a_bove the Pleasures of Love, no no no no no no
No Joys are a_bove the Pleasures of Love, no no no no no no no
No Joys are a_bove the Pleasures of Love, no no no no no no
No Joys are a_bove the Pleasures of Love, no no no no no no no
Joys are a_bove the Pleasures the Pleasures the Pleasures of Love, no no no no
Joys are a_bove the Pleasures the Pleasures the Pleasures of Love, no no no
Joys are a_bove the Pleasures the Pleasures the Pleasures of Love, no no no no
Joys are a_bove the Pleasures the Pleasures the Pleasures of Love, no no no


no no Joys are a_bove the Pleasures the Pleasures the Pleasures of Love.
no no Joys are a_bove the Pleasures the Pleasures the Pleasures of Love.
no no Joys are a_bove the Pleasures the Pleasures the Pleasures of Love.
no no Joys are a_bove the Pleasures the Pleasures the Pleasures of Love.
Verse of Nymphs.
In vain are our Gra_ces, in vain are your eyes; In vain are our
In vain are our Gra_ces, in vain are your eyes, In vain are our
In vain are our Gra_ces, in vain are your eyes, In vain are our
Gra_ces if Love you des_pise, When Age furrows fa_ces 'tis too
Gra_ces if Love you des_pise, When Age furrows fa_ces 'tis too
Gra_ces if Love you des_pise, When Age furrows fa_ces 'tis too

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

SYLVANS.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos.

-sessing, No Joys, no no Joys are a--bove the Pleasures of Love, the

-sessing, No Joys, no no Joys are a--bove the Pleasures of Love, the

-sessing, No Joys, no no Joys are a--bove the Pleasures of Love, the

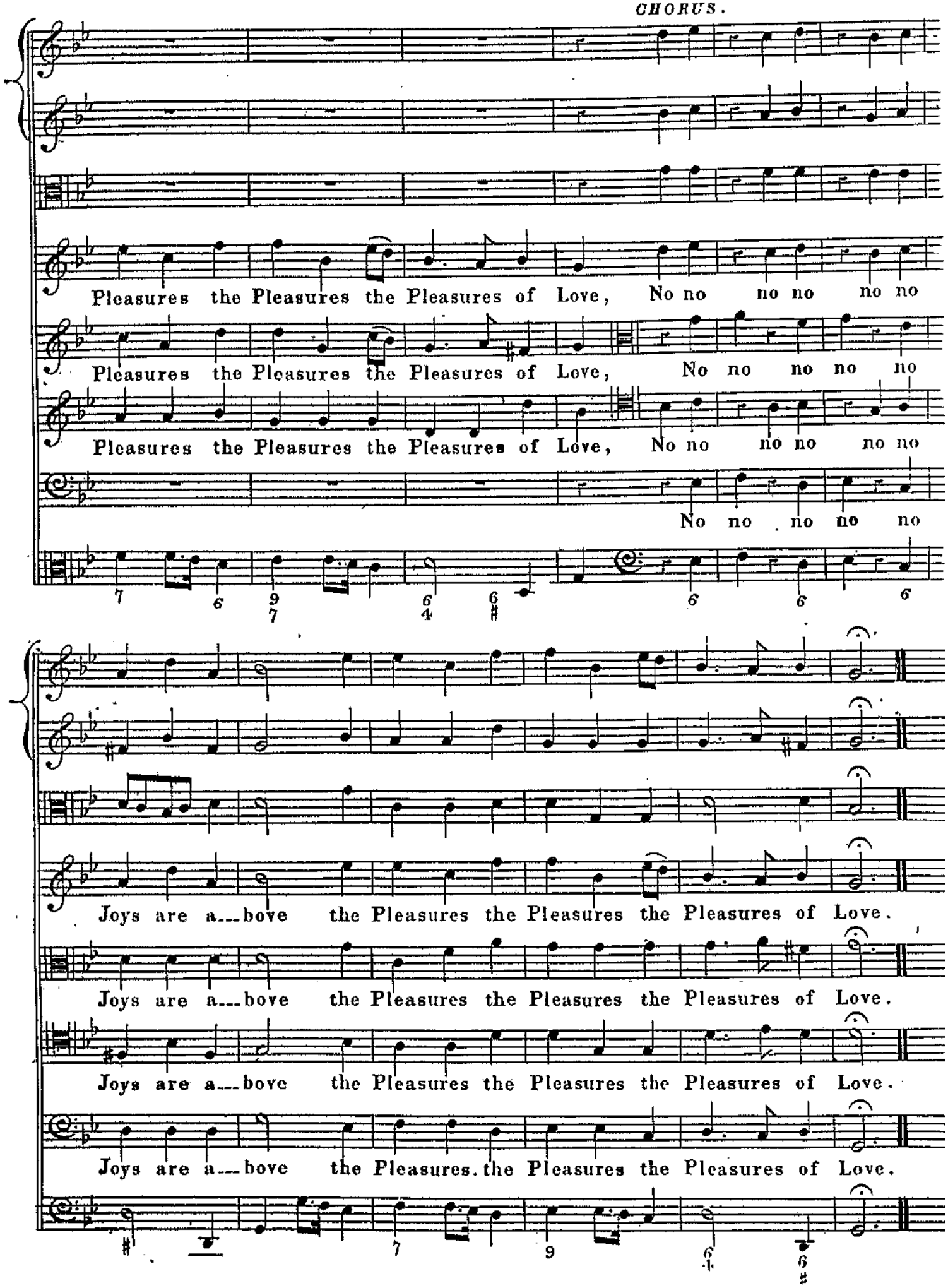
NYMPHS.

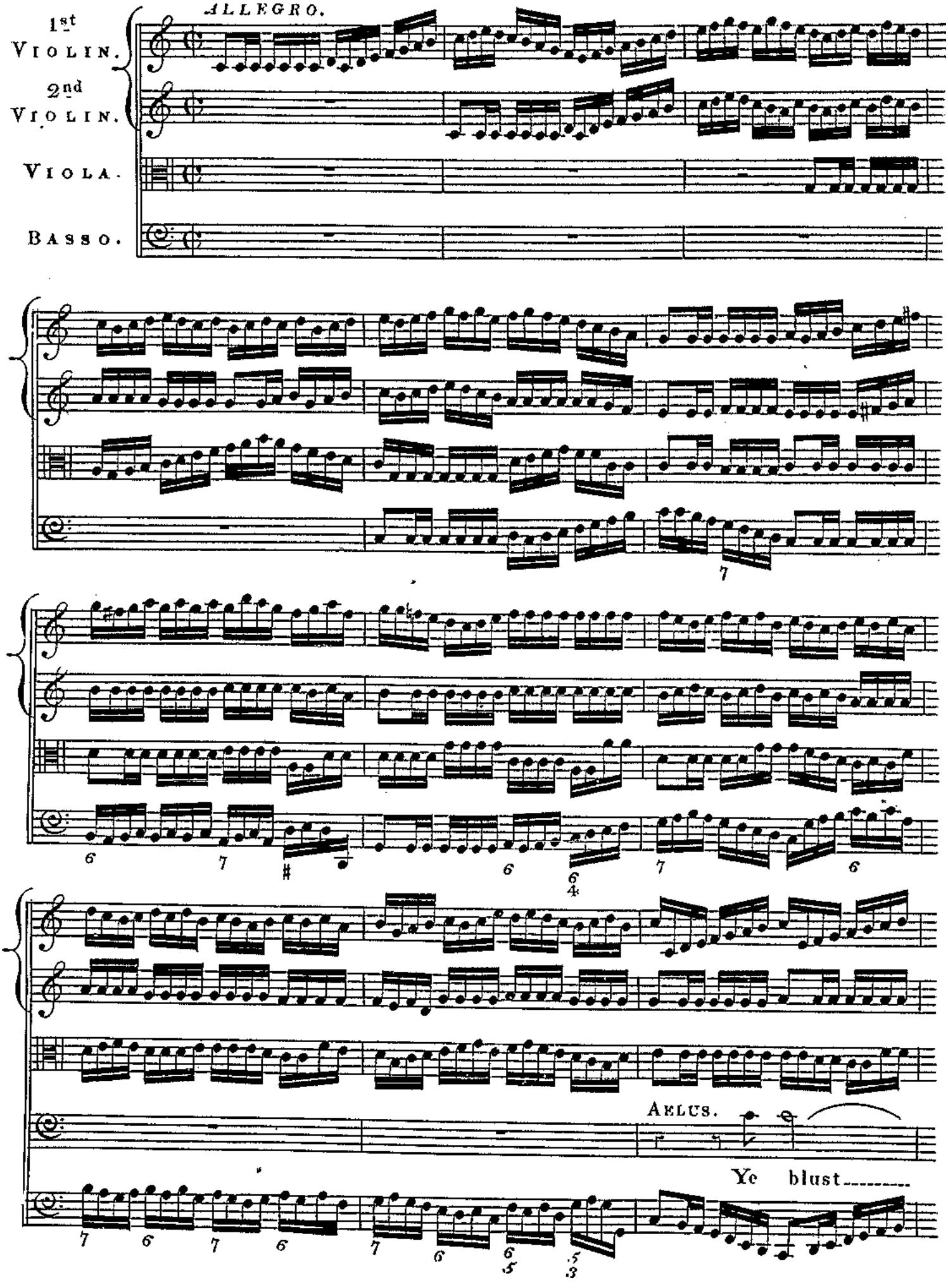
Pleasures of Love, No no no no no no Joys are a--bove the

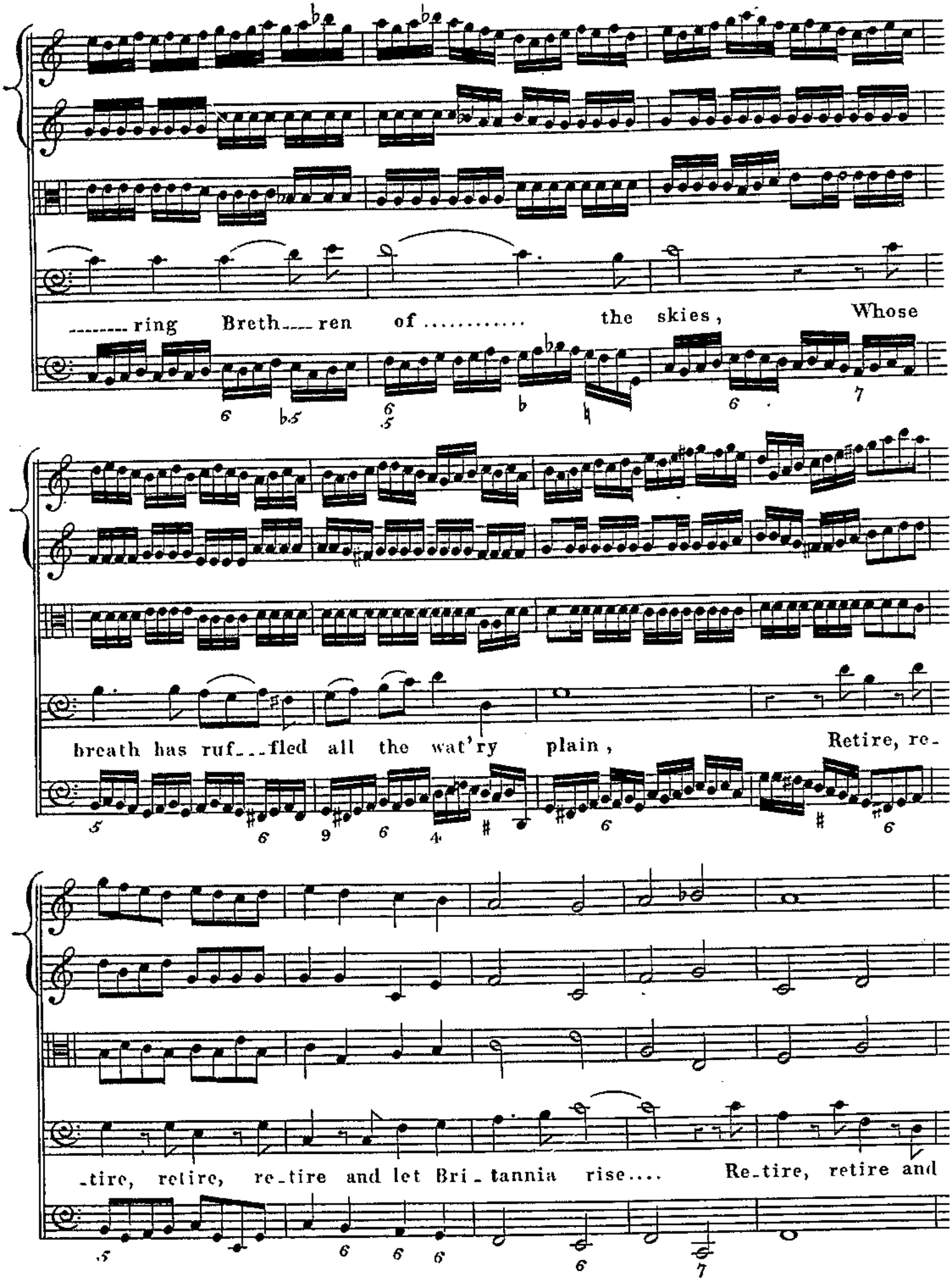
Pleasures of Love, No no no no no no Joys are a--bove the

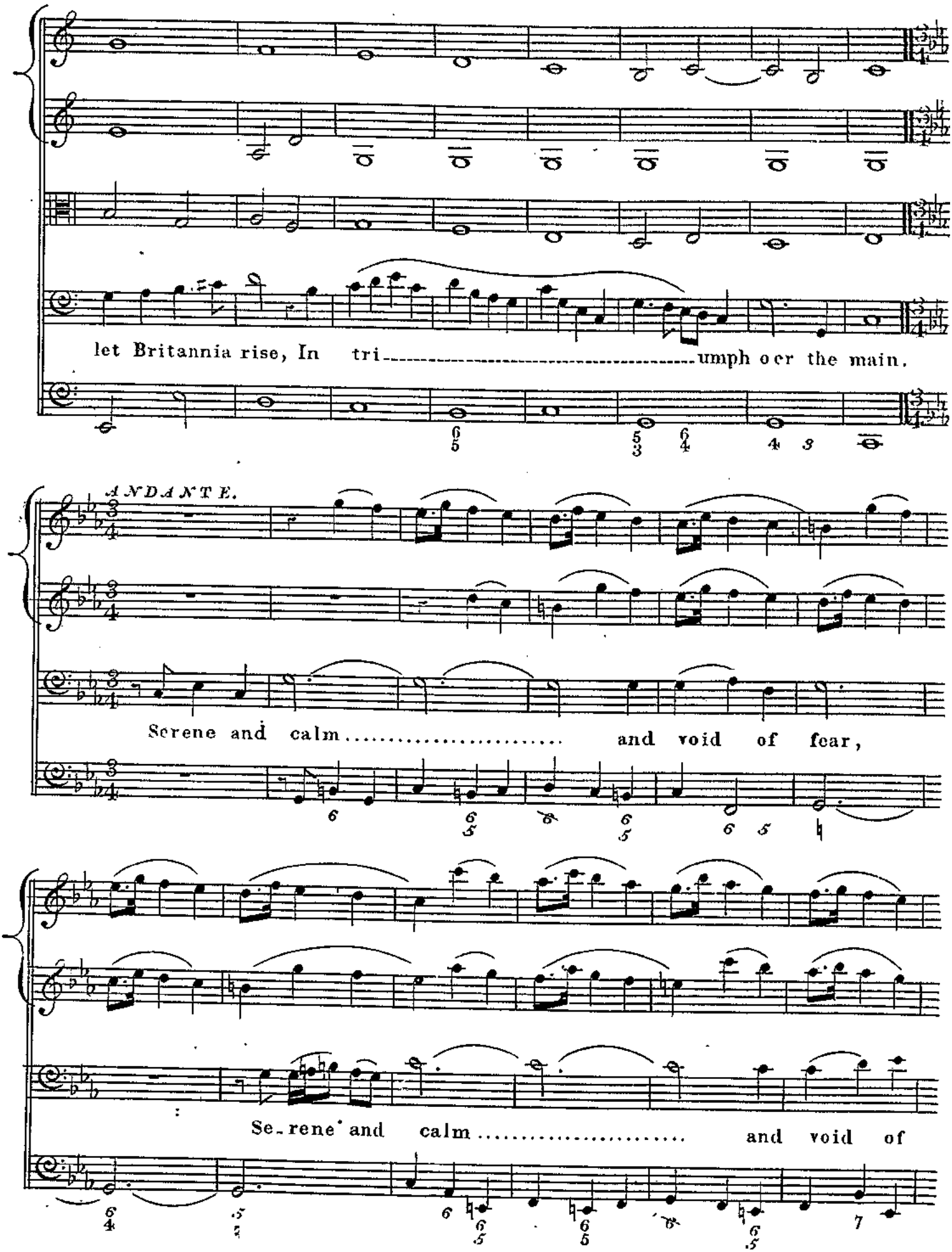
Pleasures of Love, No no no no no no Joys are a--bove the

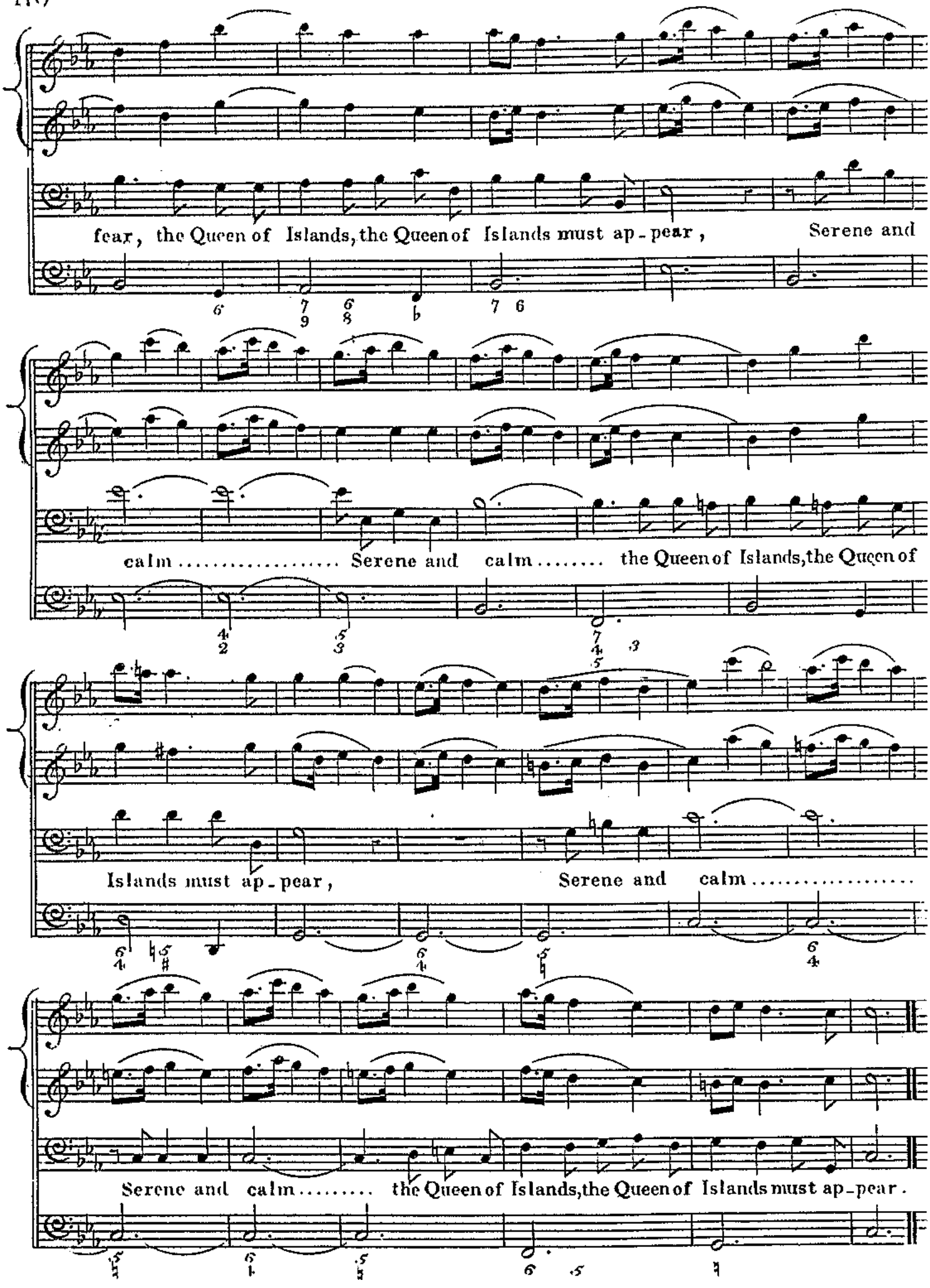
CHORUS.

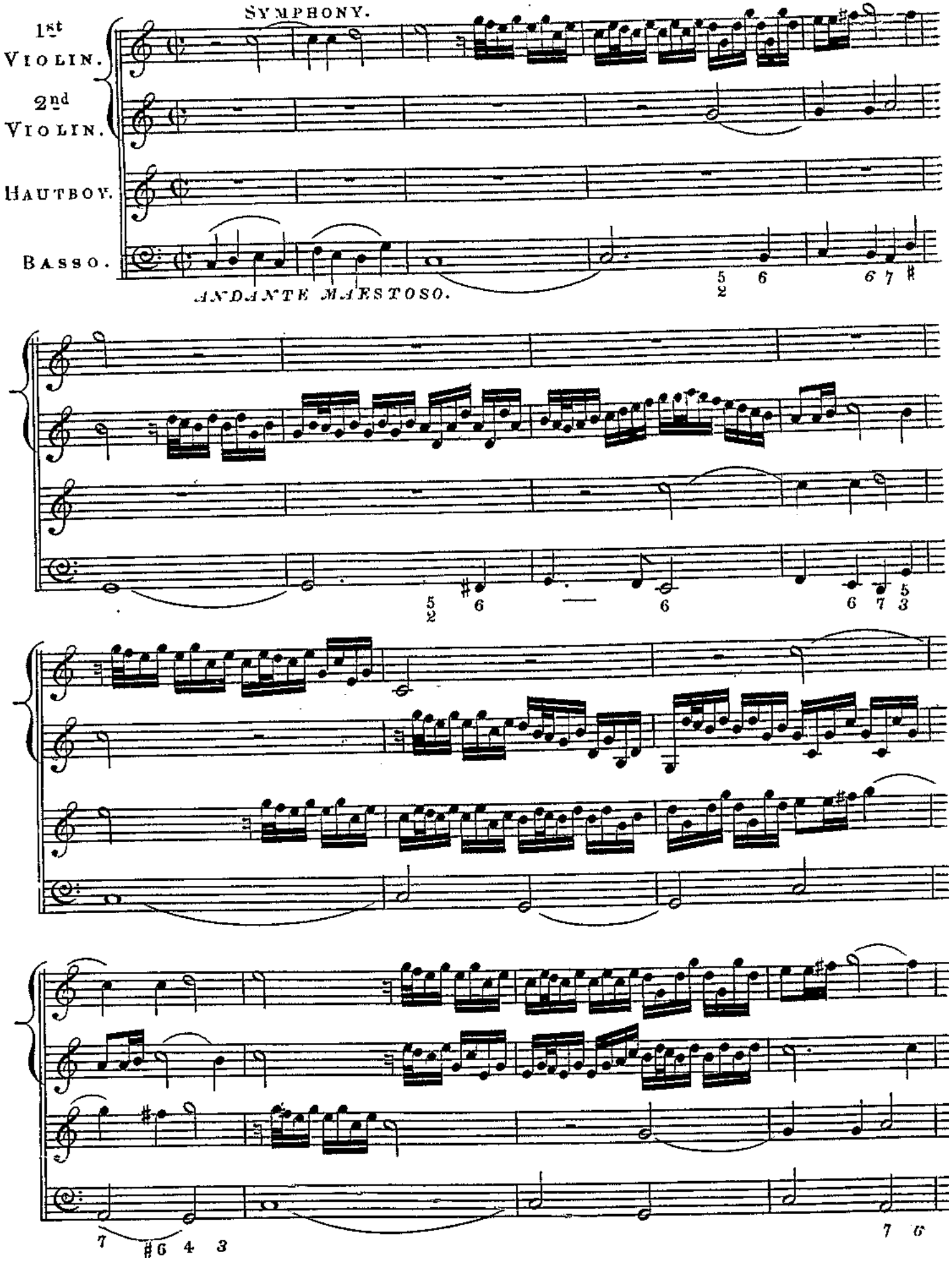

Pleasures the Pleasures the Pleasures of Love, No no no no no no
Pleasures the Pleasures the Pleasures of Love, No no no no no
Pleasures the Pleasures the Pleasures of Love, No no no no no no
No no no no no
Joys are a---bove the Pleasures the Pleasures the Pleasures of Love.
Joys are a---bove the Pleasures the Pleasures the Pleasures of Love.
Joys are a---bove the Pleasures the Pleasures the Pleasures of Love.
Joys are a---bove the Pleasures. the Pleasures the Pleasures of Love.

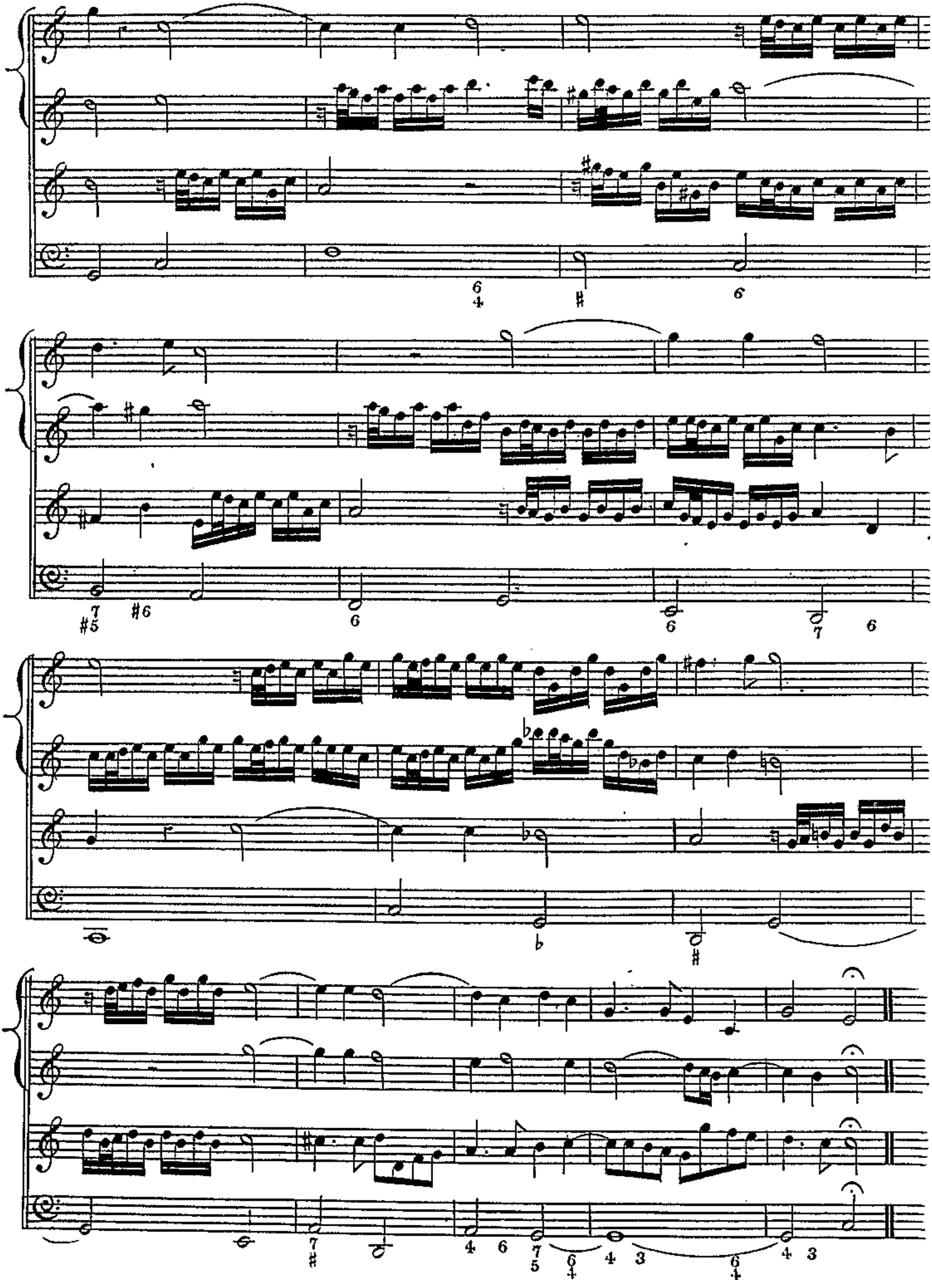

ALLEGRO.
1st VIOLIN.
2nd VIOLIN.
VIOLA.
BASSO.
AELUS.
Ye blust

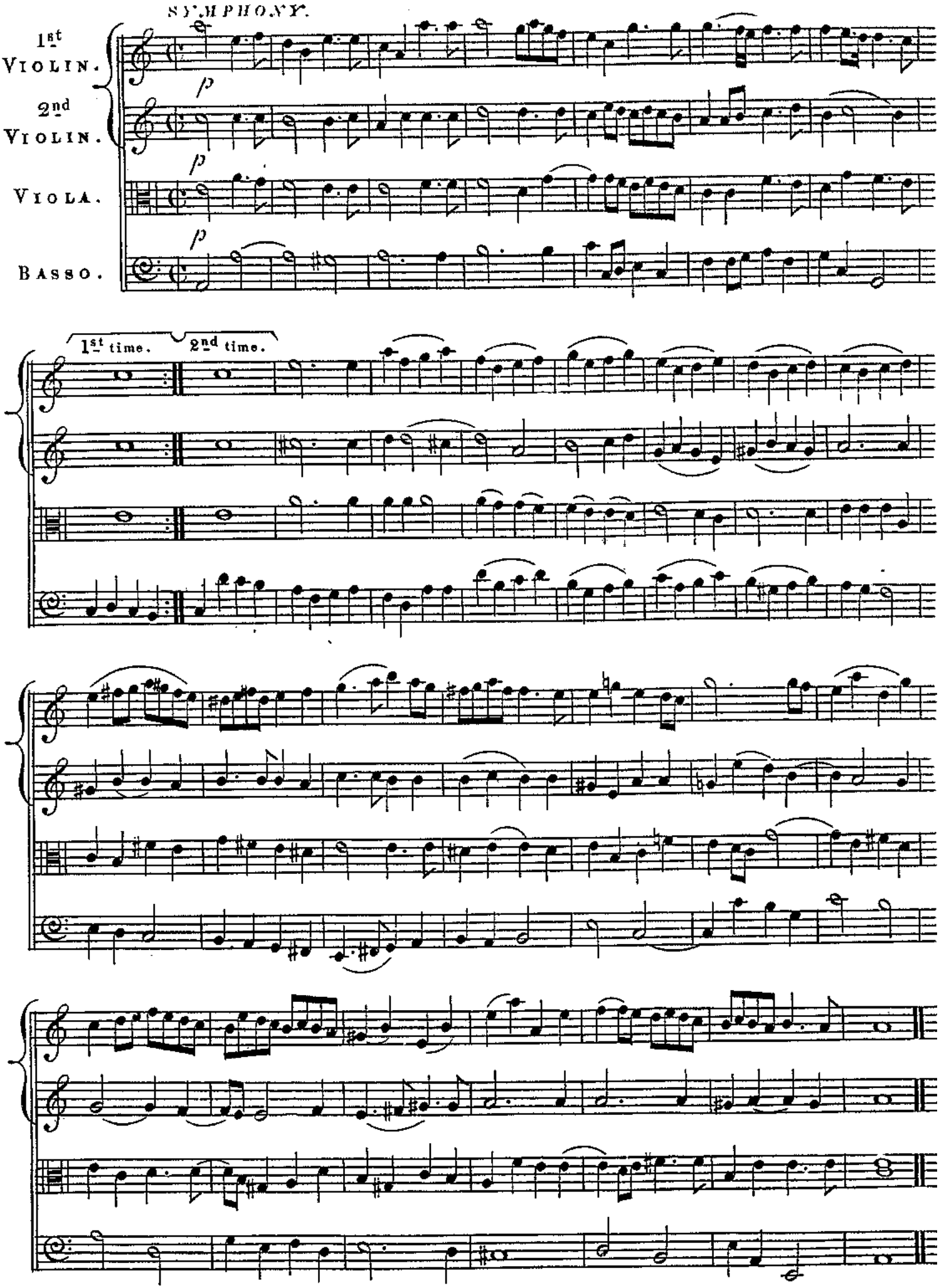

ring Breth ren of the skies, Whose
breath has ruf fled all the wat'ry plain, Retire, re-
tire, retire, re tire and let Bri tannia rise.... Re tire, retire and


let Britannia rise, In tri-umph o-er the main.
ANDANTE.
Serene and calm and void of fear,
Se-rene and calm and void of

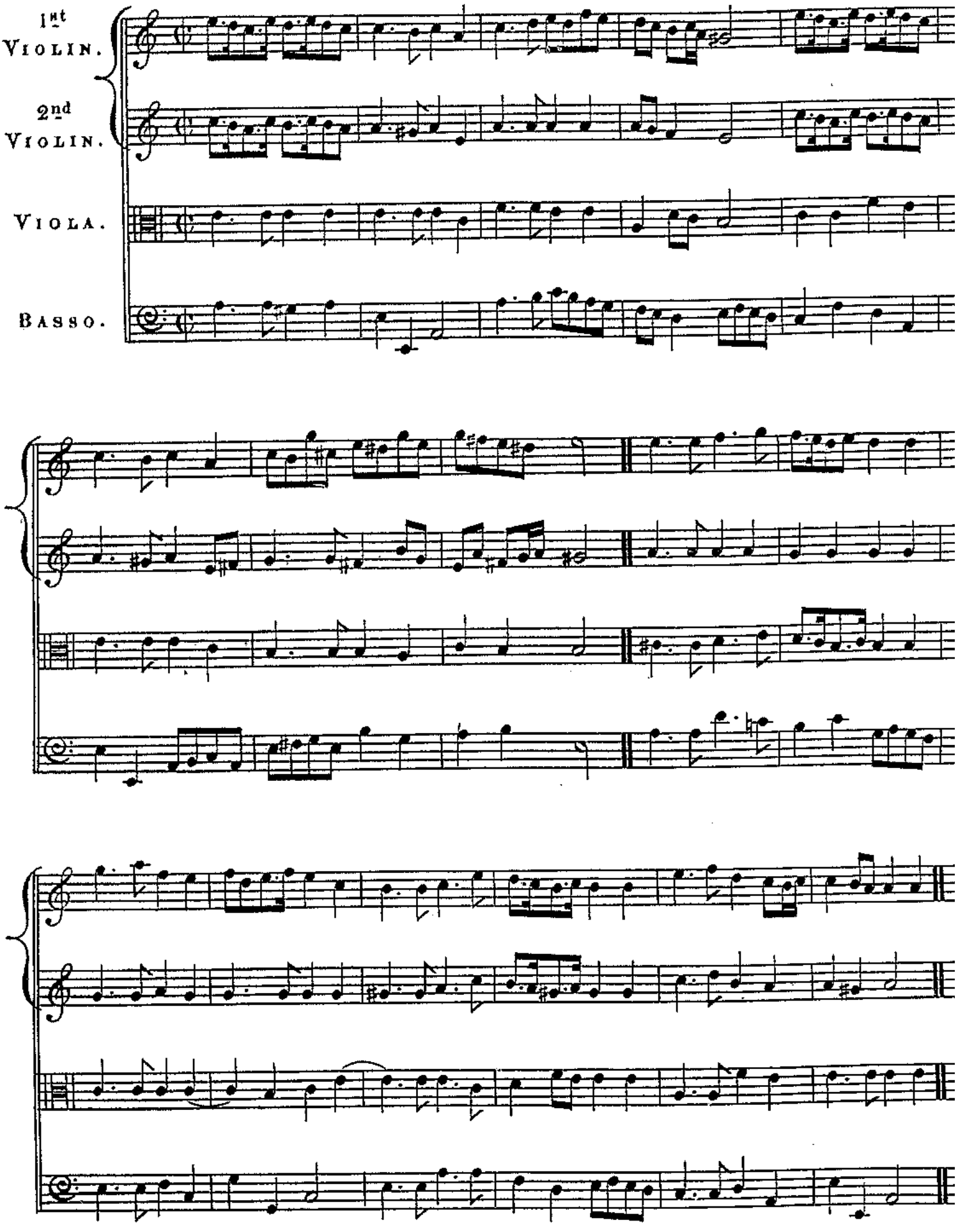

fear, the Queen of Islands, the Queen of Islands must ap-pear, Serene and
calm ..... Serene and calm ..... the Queen of Islands, the Queen of
Islands must ap-pear, Serene and calm .....
Serene and calm ..... the Queen of Islands, the Queen of Islands must ap-pear.

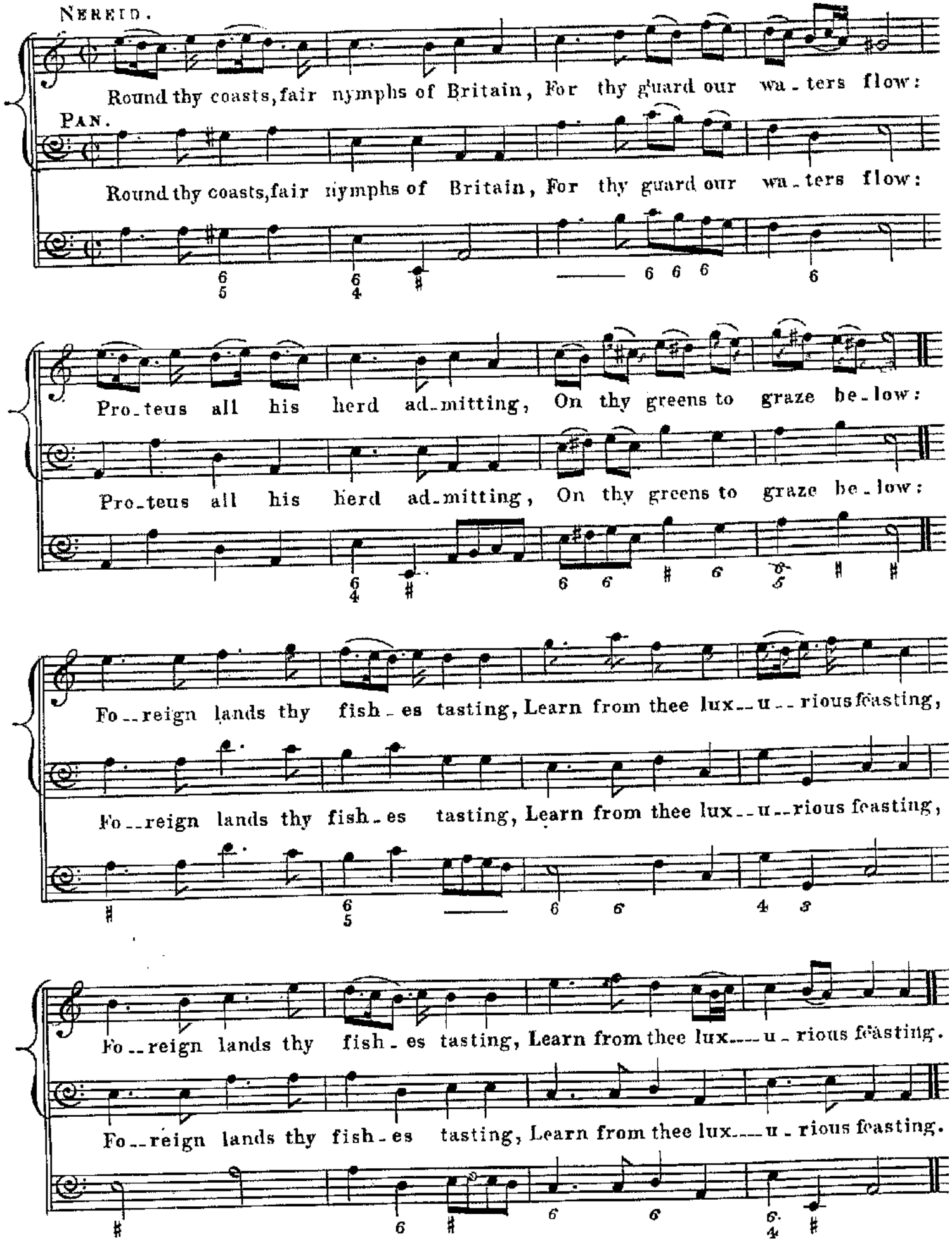

SYMPHONY.
1st VIOLIN.
2nd VIOLIN.
HAUTBOY.
BASSO.
ANDANTE MAESTOSO.



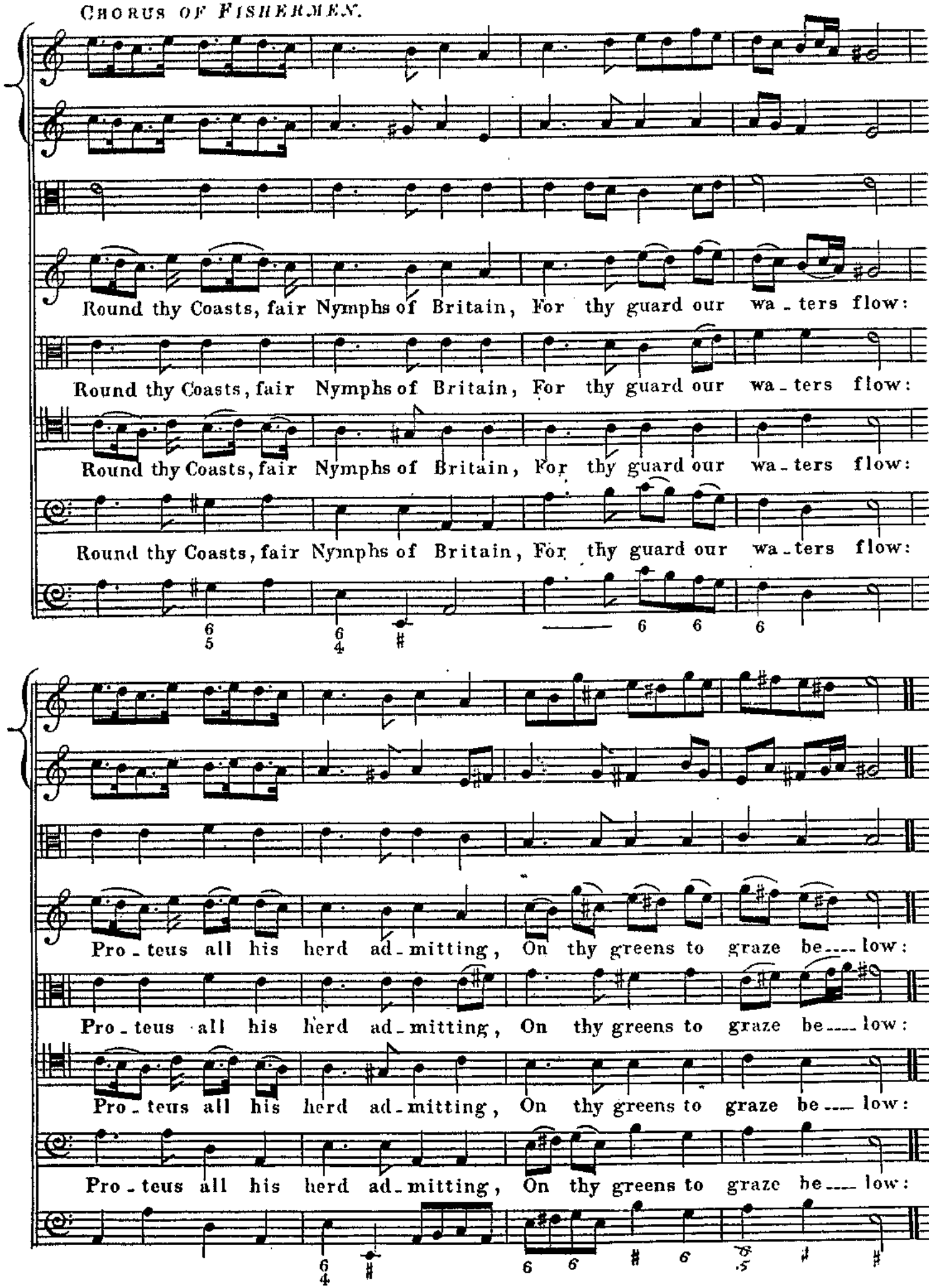

SYMPHONY.
1st VIOLIN.
2nd VIOLIN.
VIOLA.
BASSO.
p
p
p
1st time.
2nd time.

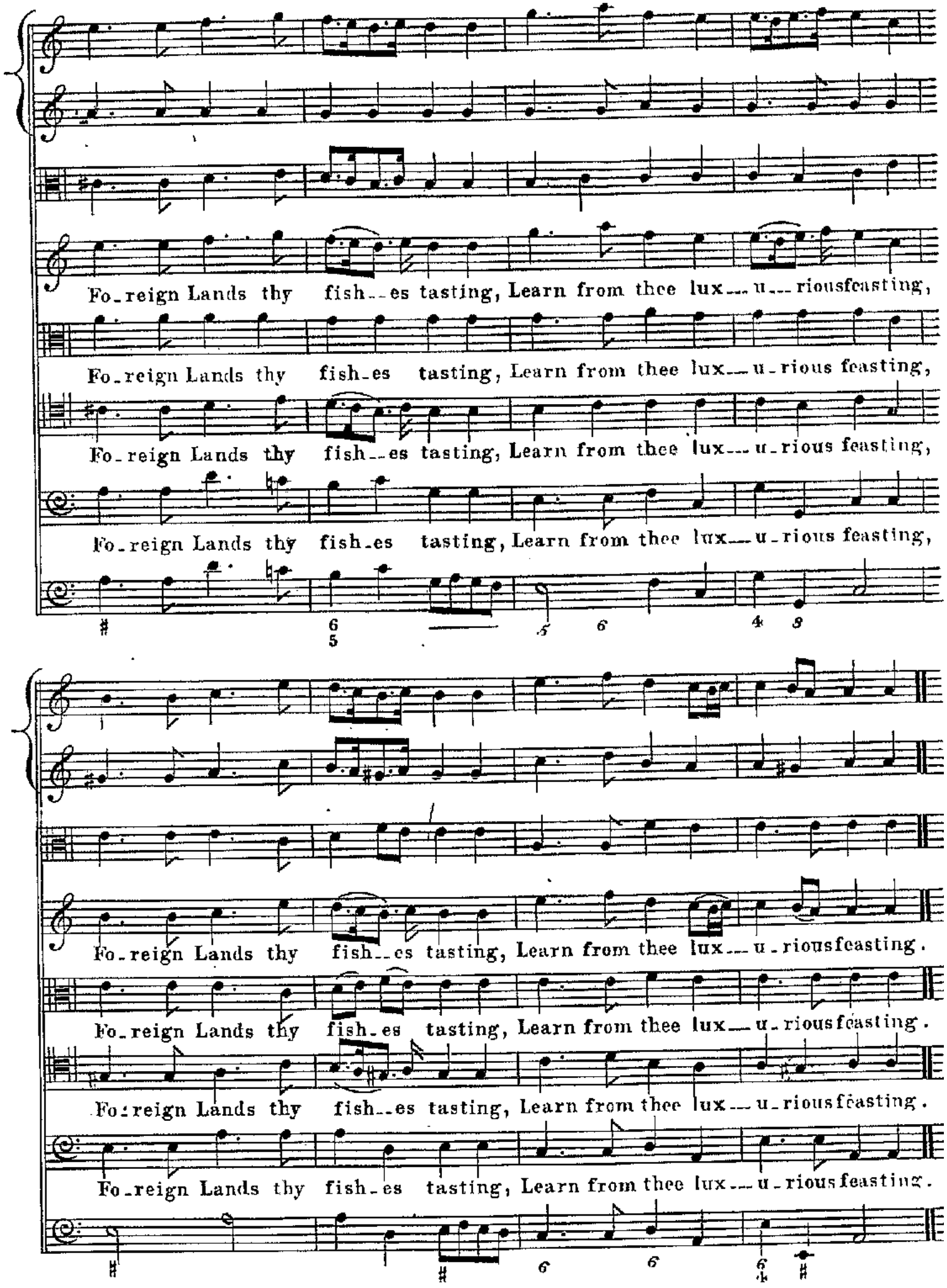
DUET AND CHORUS.




NEREID.
Round thy coasts, fair nymphs of Britain, For thy guard our wa - ters flow:
PAN.
Round thy coasts, fair nymphs of Britain, For thy guard our wa - ters flow:
Pro - teus all his herd ad - mitting, On thy greens to graze be - low:
Pro - teus all his herd ad - mitting, On thy greens to graze be - low:
Fo - reign lands thy fish - es tasting, Learn from thee lux - u - rious feasting,
Fo - reign lands thy fish - es tasting, Learn from thee lux - u - rious feasting,
Fo - reign lands thy fish - es tasting, Learn from thee lux - u - rious feasting.
Fo - reign lands thy fish - es tasting, Learn from thee lux - u - rious feasting.

CHORUS OF FISHERMEN.




Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting,
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting,
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting,
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting,
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting.
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting.
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting.
Fo_reign Lands thy fish_es tasting, Learn from thee lux_u_rious feasting.

SONG OF THREE PARTS.

ANDANTE.

ALTO.

TENOR.

BASSO.

BASSO.

For fold-ed Flocks, or fruitful

For fold-ed Flocks, or fruitful Plains, The

Plains, The Shepherd's and the Farmer's gains, The

Shepherds and the Farmers gains, The Shepherd's and the

Fair Britain all, all, all, all,

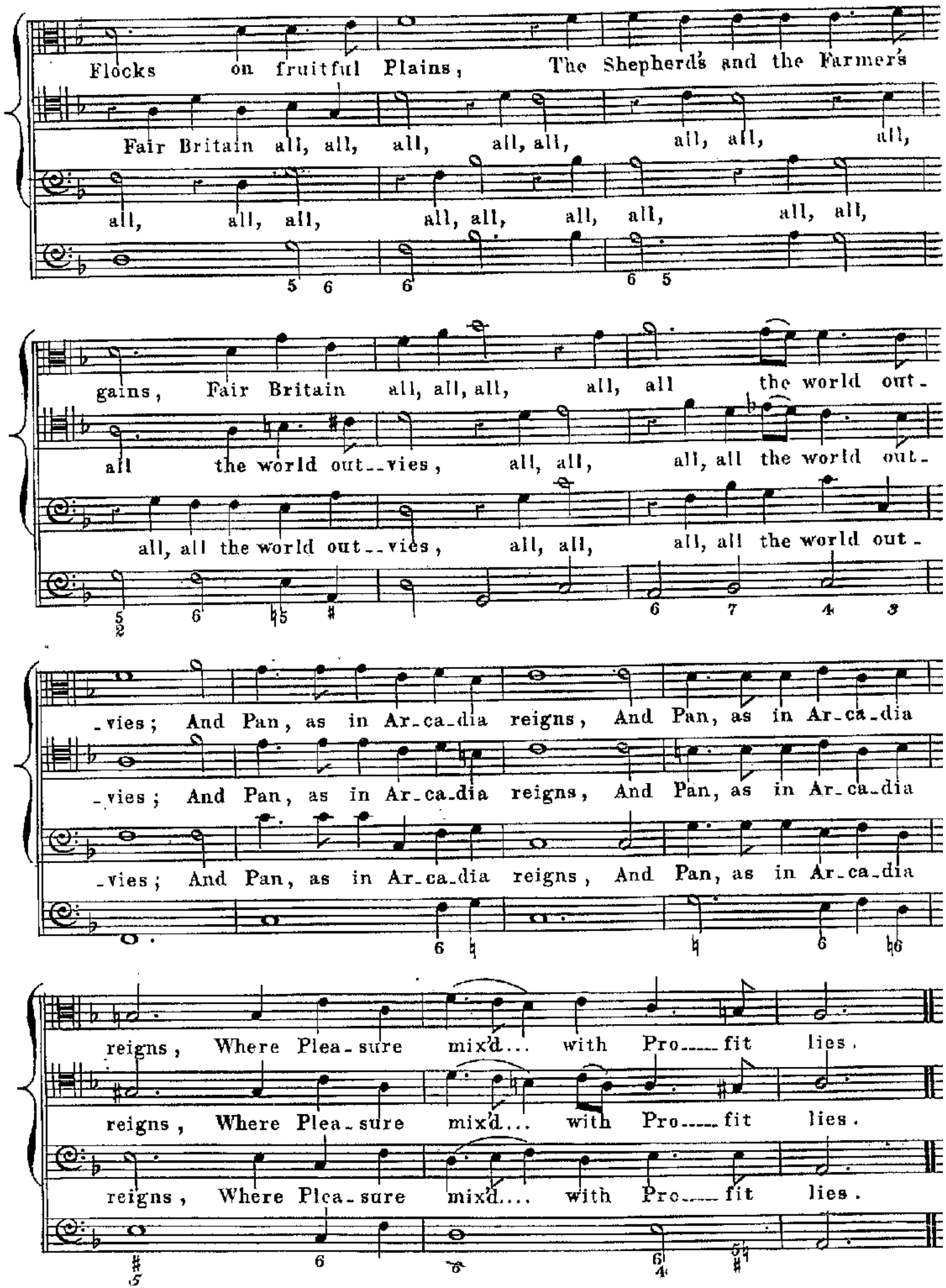
Shepherd's and the Farmer's gains, Fair Britain all, all, all, all,

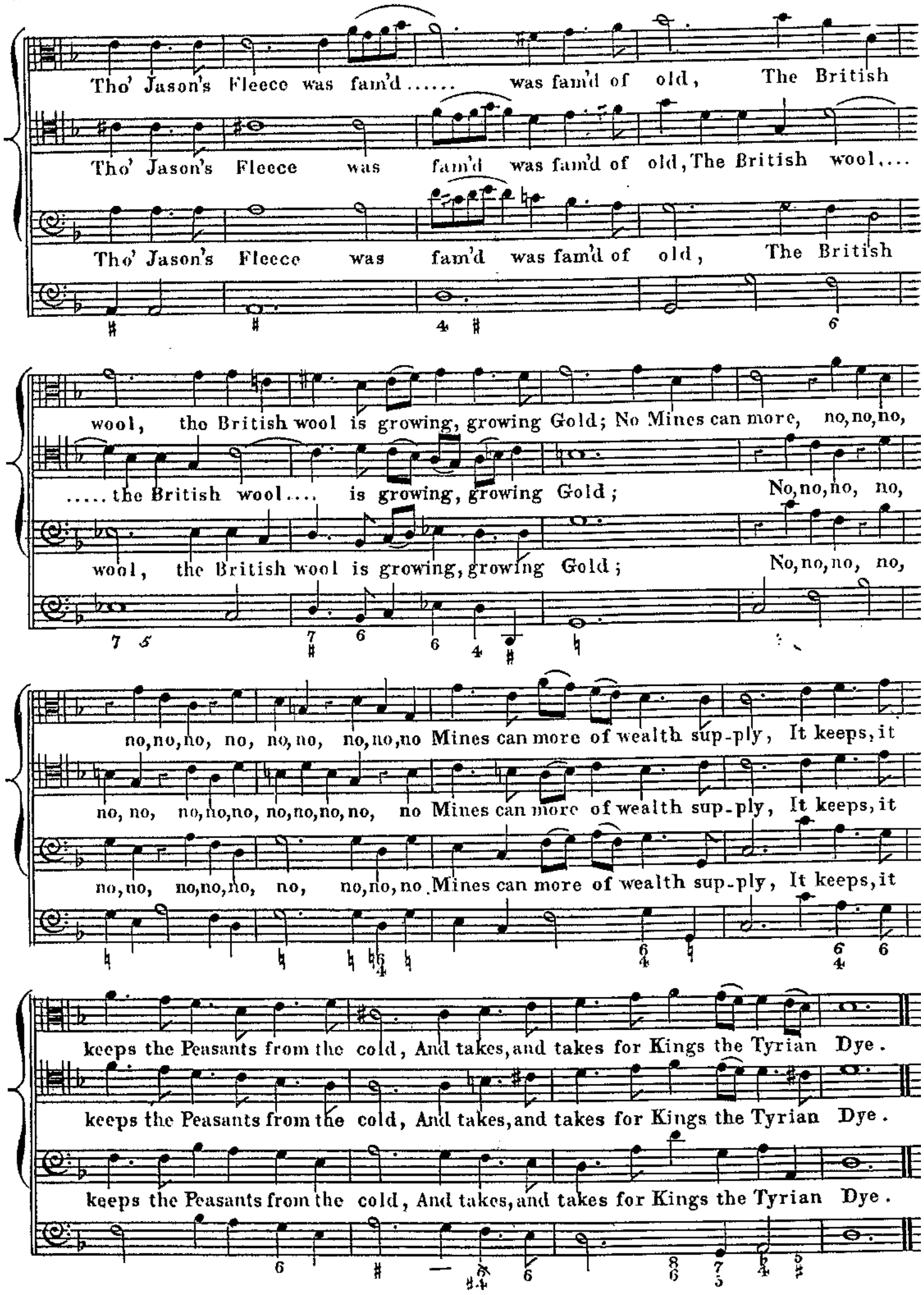
Farm.....er's gains, Fair Britain all, all, all,

all, all, all..... the world out--vies; For fold-ed

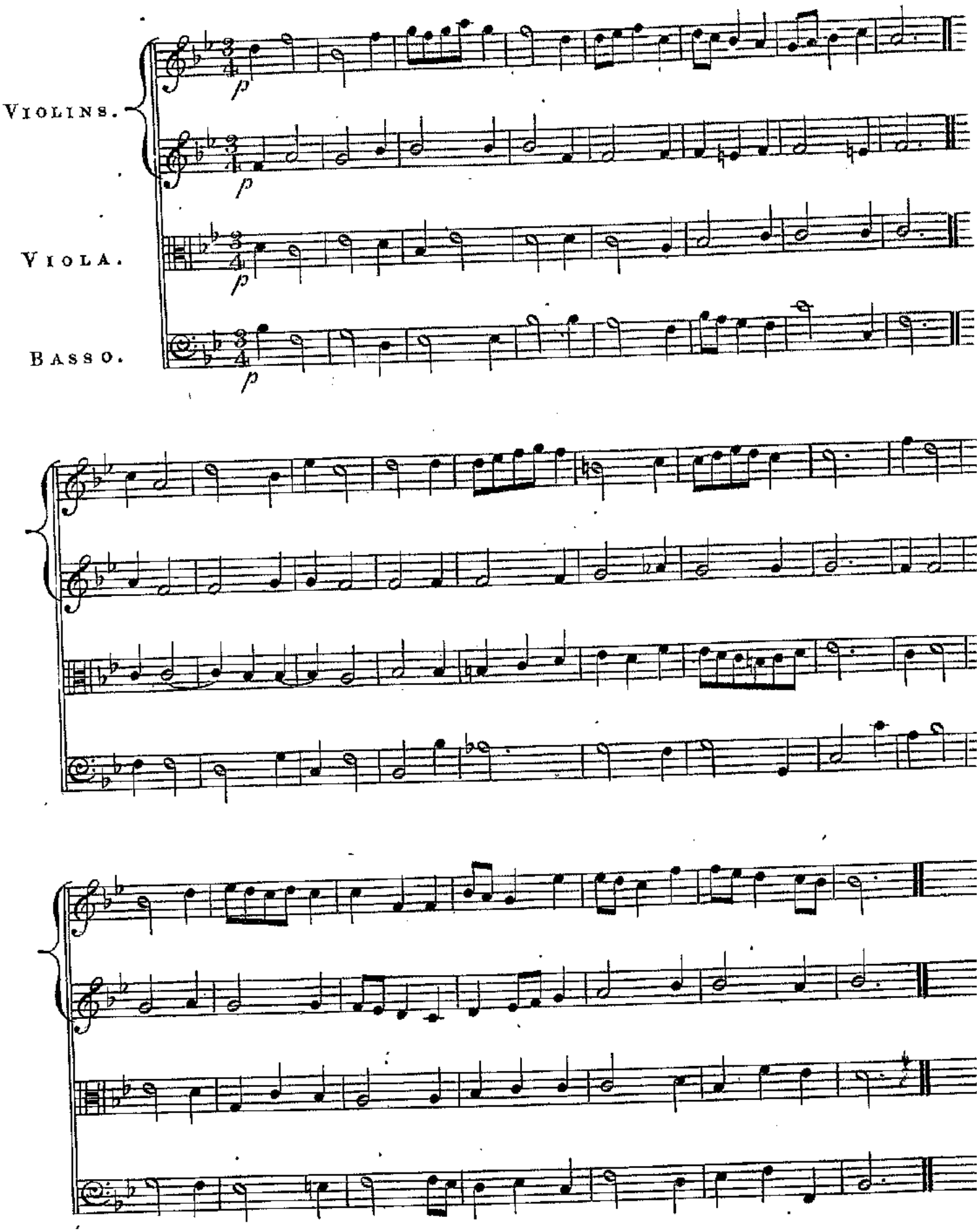
all, all, all..... the world out--vies;

all, all, all all..... the world out---vies; Fair Britain

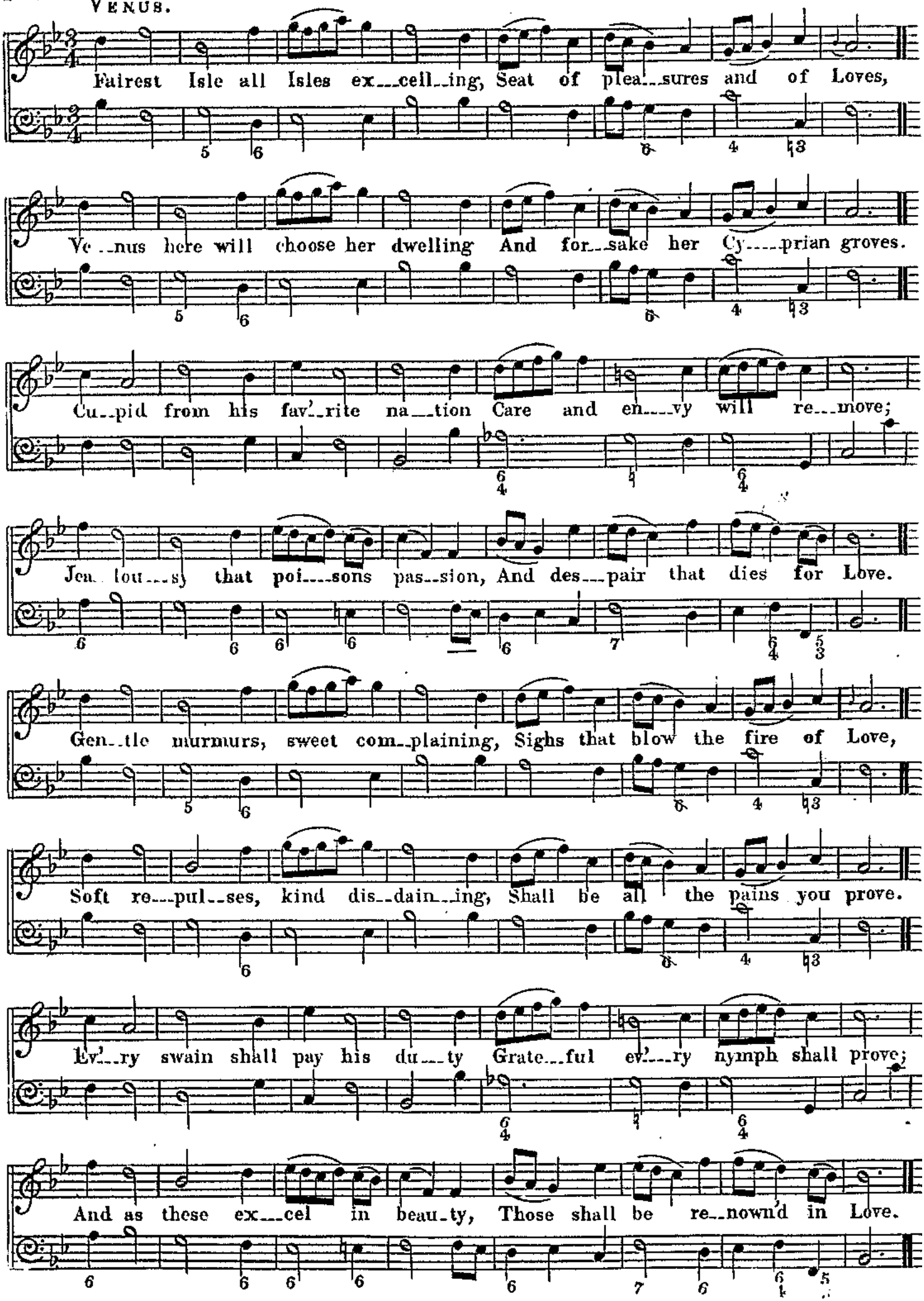

Flocks on fruitful Plains, The Shepherds and the Farmers
Fair Britain all, all, all, all, all, all, all, all,
all, all, all, all, all, all, all, all, all,
gains, Fair Britain all, all, all, all, all the world out-
all the world out--vies, all, all, all, all the world out-
all, all the world out--vies, all, all, all, all the world out-
-vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
-vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
-vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
reigns, Where Plea-sure mix'd... with Pro---fit lies.
reigns, Where Plea-sure mix'd... with Pro---fit lies.
reigns, Where Plea-sure mix'd.... with Pro---fit lies.


Tho' Jason's Fleece was fam'd ..... was fam'd of old, The British
Tho' Jason's Fleece was fam'd was fam'd of old, The British wool....
Tho' Jason's Fleece was fam'd was fam'd of old, The British
wool, the British wool is growing, growing Gold; No Mines can more, no, no, no,
.....the British wool.... is growing, growing Gold; No, no, no, no,
wool, the British wool is growing, growing Gold; No, no, no, no,
no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it
no, no, no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it
no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it
keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.
keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.
keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

SONG. FAIREST ISLE.

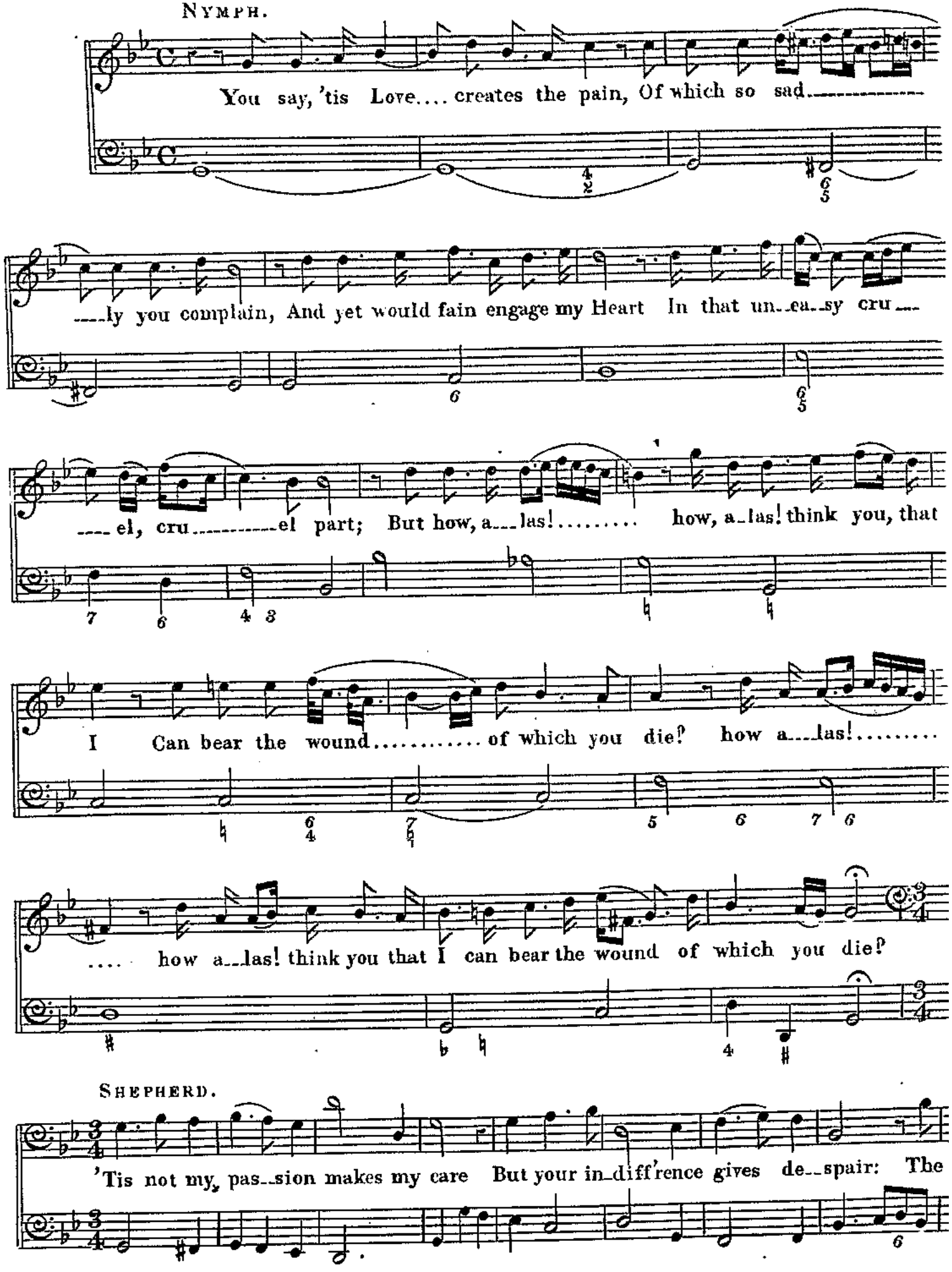


VENUS.

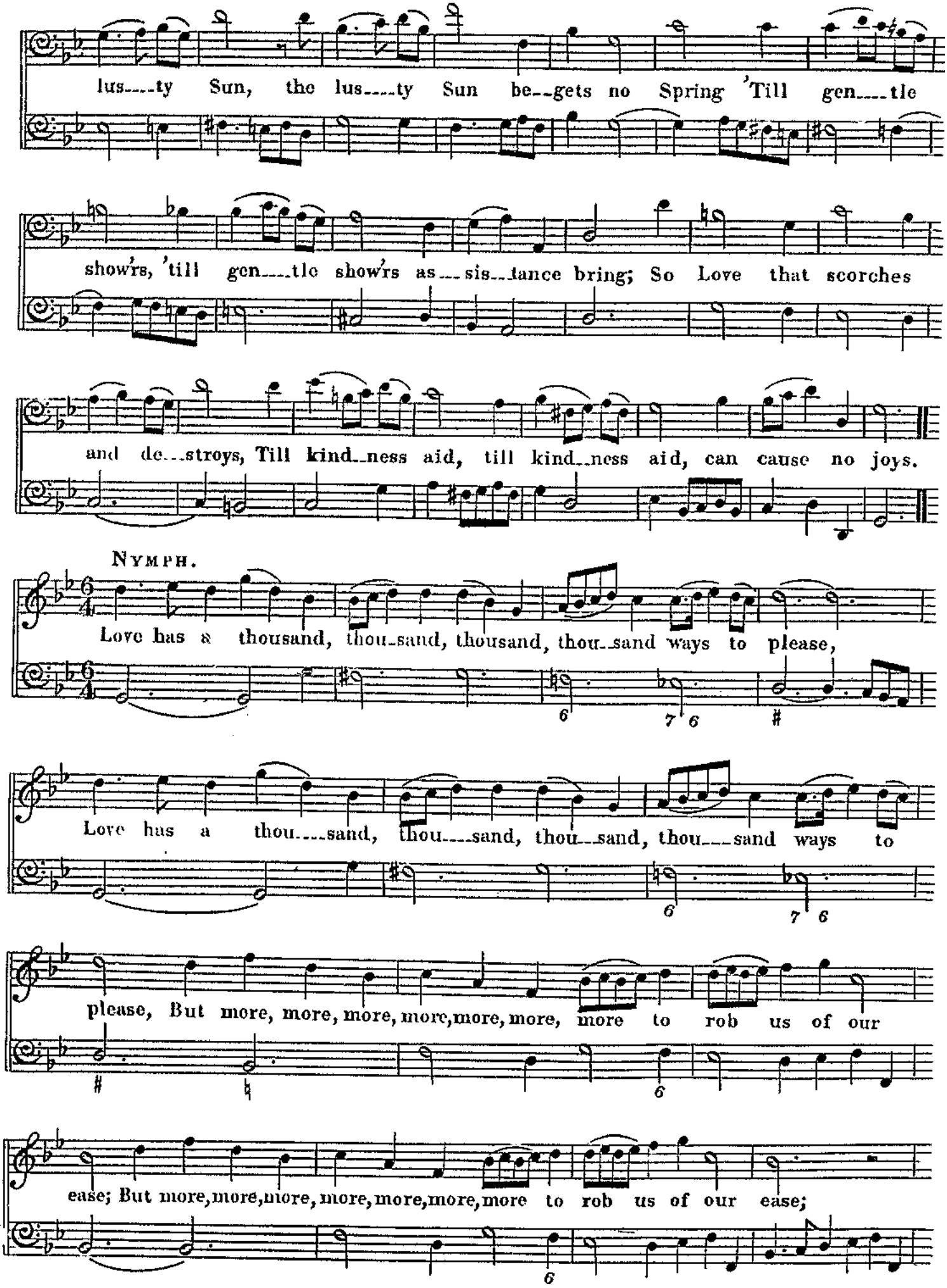

Fairest Isle all Isles ex--cell--ing, Seat of plea--sures and of Loves,
Ve--nus here will choose her dwelling And for--sake her Cy----prian groves.
Cu--pid from his fav'--rite na--tion Care and en----vy will re--move;
Jea--lou--sy that poi----sons pas--sion, And des--pair that dies for Love.
Gen--tle murmurs, sweet com--plaining, Sighs that blow the fire of Love,
Soft re--pul--ses, kind dis--dain--ing, Shall be all the pains you prove.
Ev'--ry swain shall pay his du--ty Grate--ful ev'--ry nymph shall prove;
And as these ex--cel in beau--ty, Those shall be re--nown'd in Love.

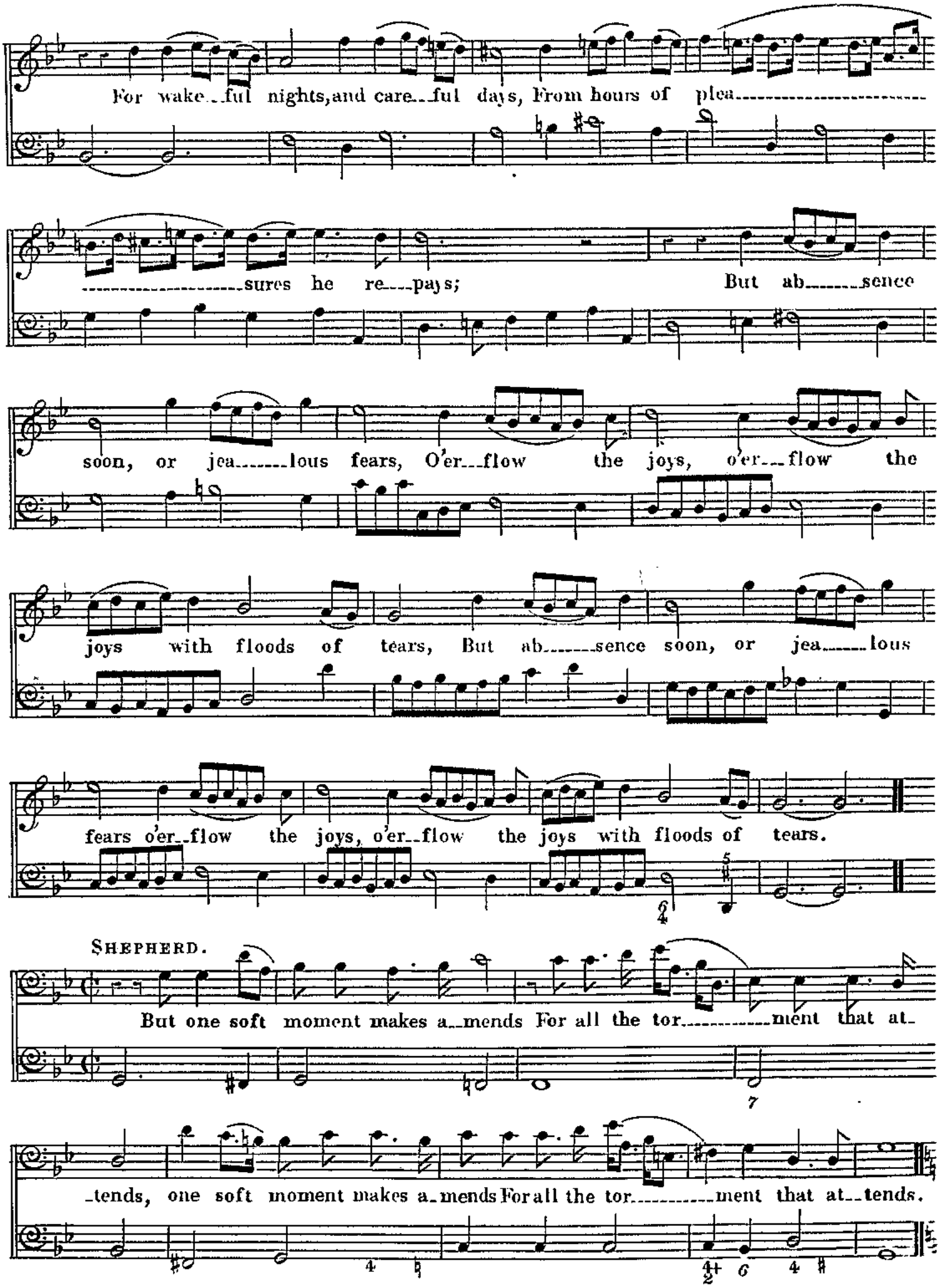
DIALOGUE.

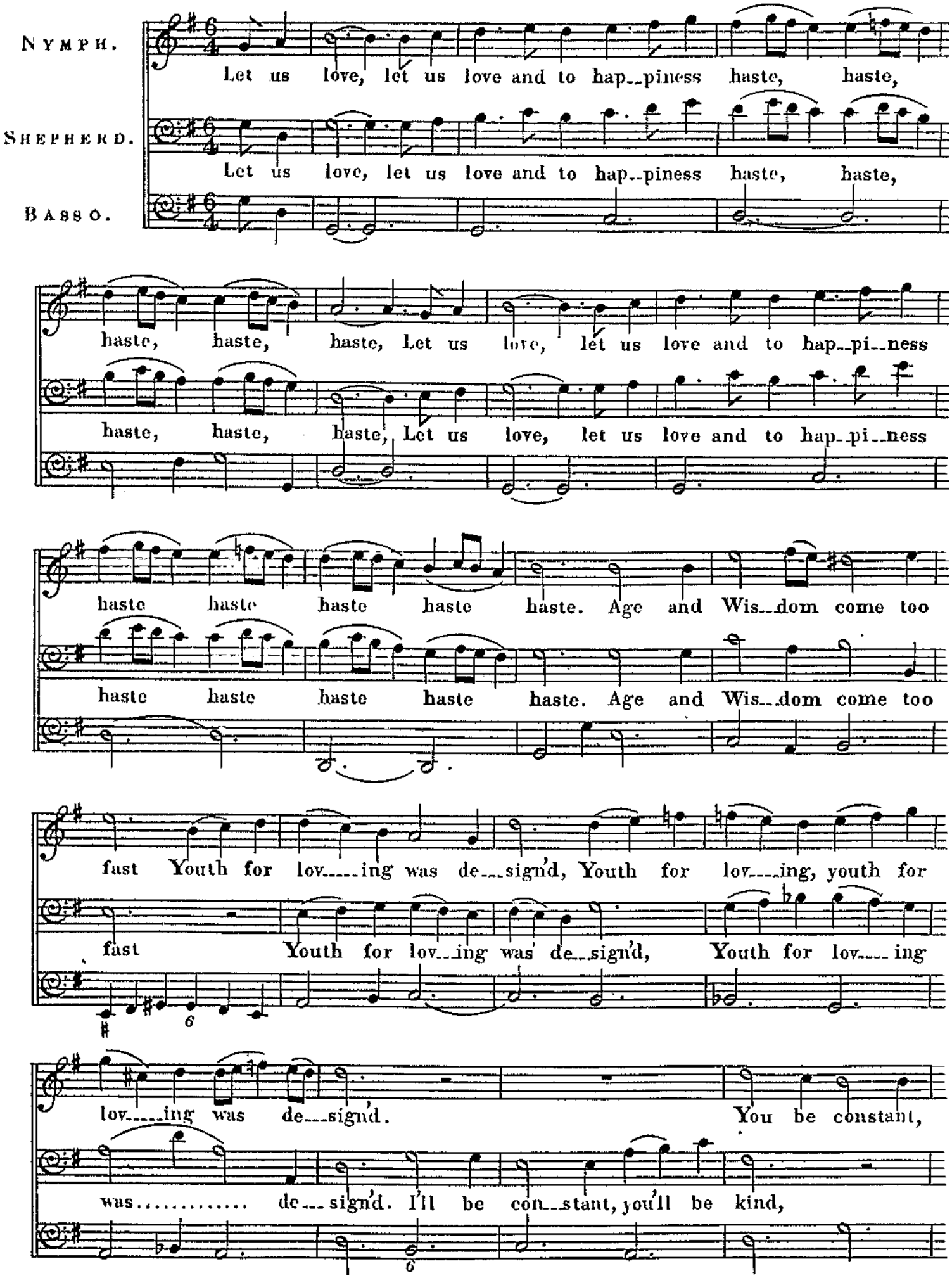
NYMPH.

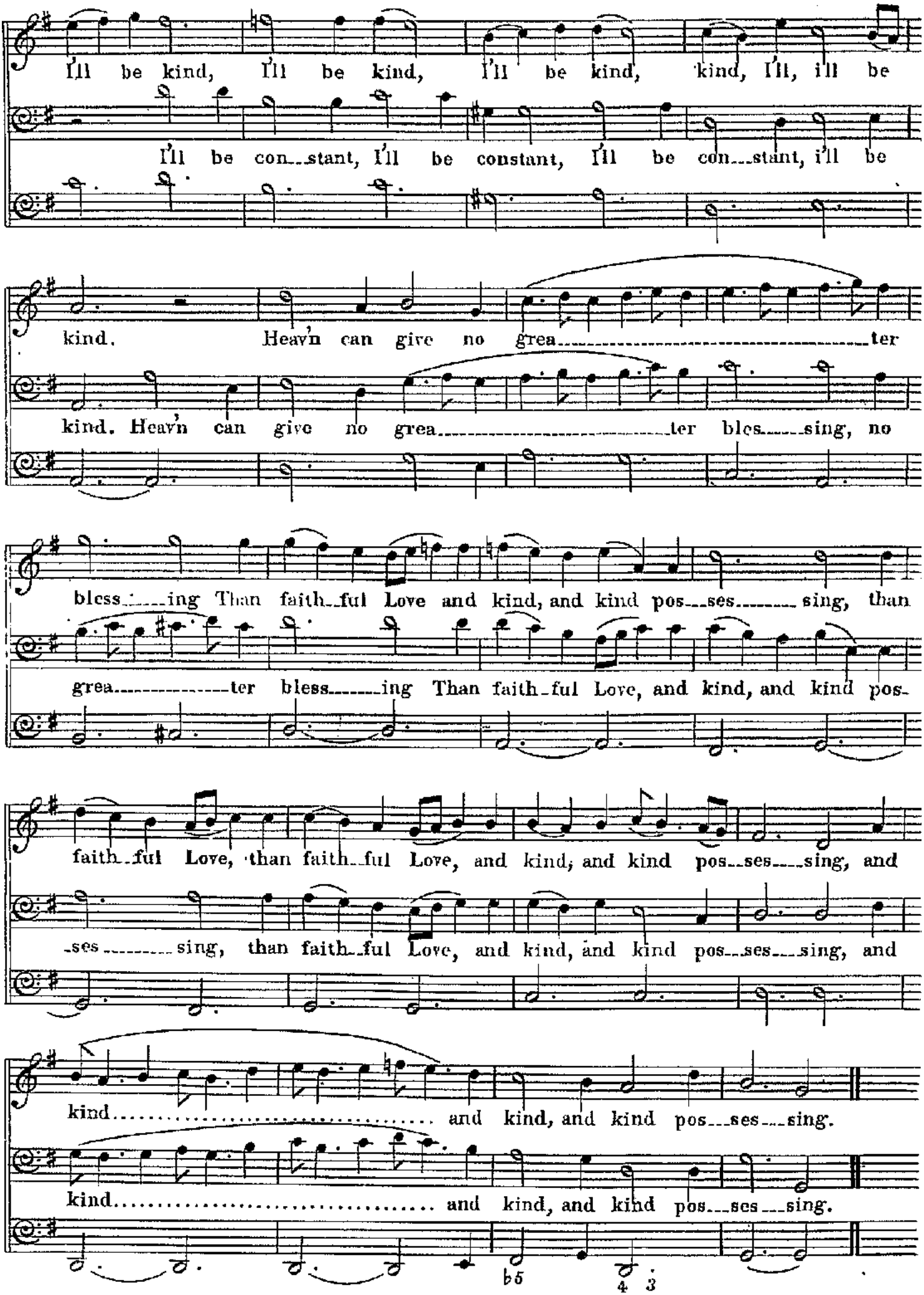


SHEPHERD.


lus---ty Sun, the lus---ty Sun be--gets no Spring 'Till gen---tle
show'rs, 'till gen---tle show'rs as---sis--tance bring; So Love that scorches
and de---stroys, Till kind--ness aid, till kind--ness aid, can cause no joys.
NYMPH.
Love has a thousand, thou-sand, thousand, thou-sand ways to please,
Love has a thou---sand, thou---sand, thou--sand, thou---sand ways to
please, But more, more, more, more, more, more, more to rob us of our
ease; But more, more, more, more, more, more, more to rob us of our ease;

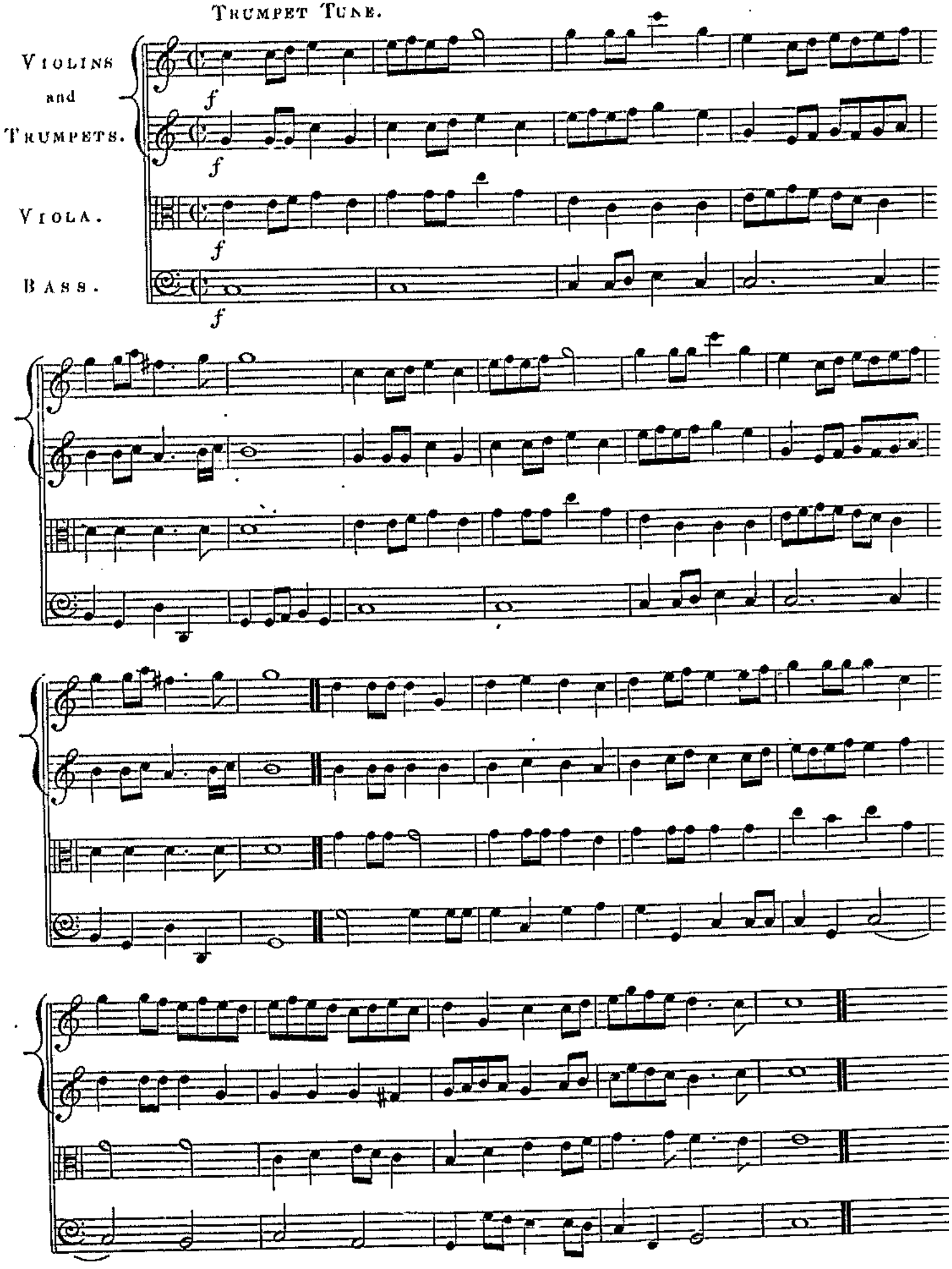

For wake..ful nights, and care..ful days, From hours of plea.....
.....sures he re...pays; But ab.....sence
soon, or jea.....lous fears, O'er..flow the joys, o'er..flow the
joys with floods of tears, But ab.....sence soon, or jea.....lous
fears o'er..flow the joys, o'er..flow the joys with floods of tears.
SHEPHERD.
But one soft moment makes a..mends For all the tor.....ment that at..
..tends, one soft moment makes a..mends For all the tor.....ment that at..tends.

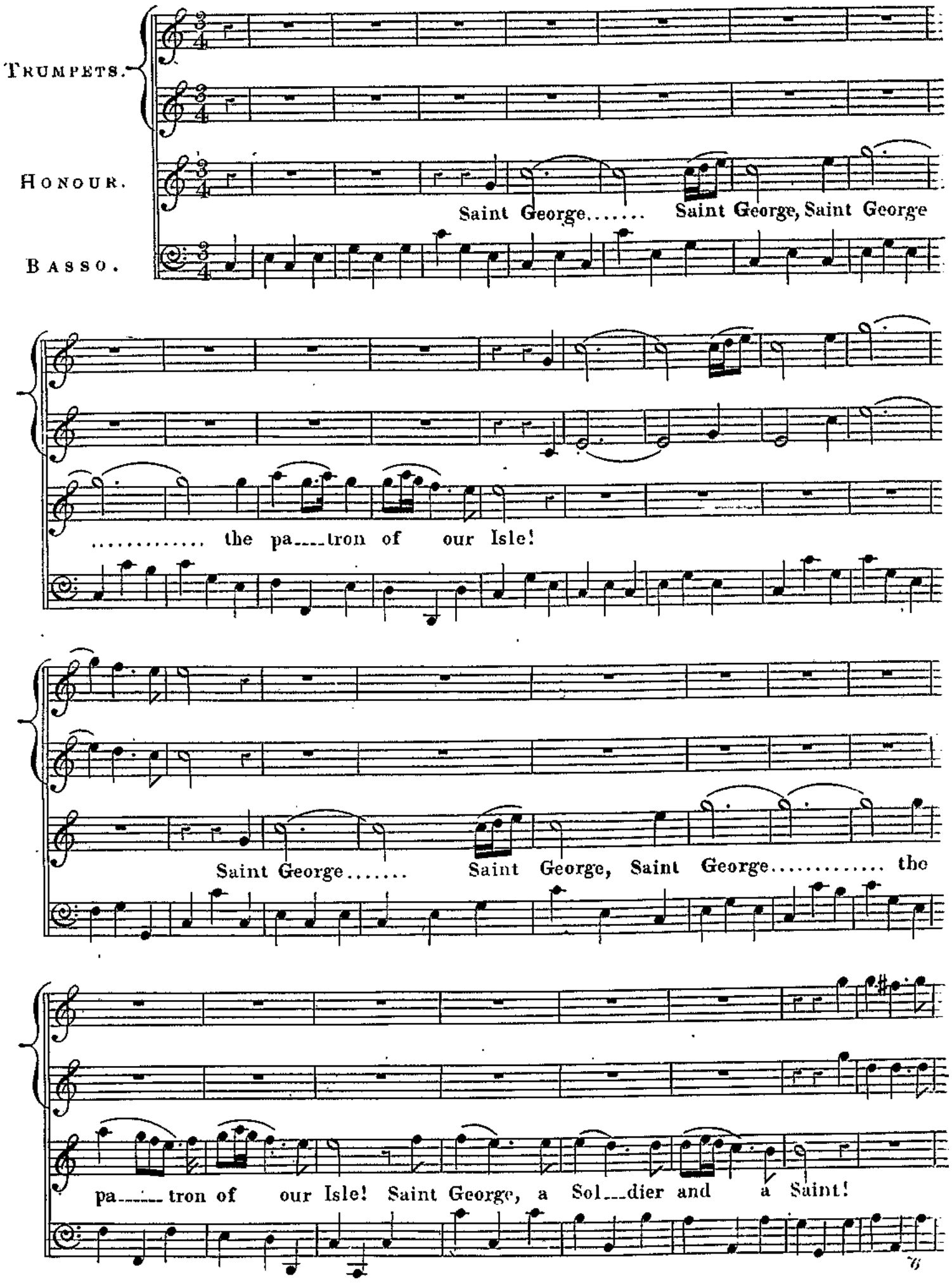

NYMPH.
Let us love, let us love and to hap--piness haste, haste,
SHEPHERD.
Let us love, let us love and to hap--piness haste, haste,
BASSO.
haste, haste, haste, Let us love, let us love and to hap--pi--ness
haste, haste, haste, Let us love, let us love and to hap--pi--ness
haste haste haste haste haste. Age and Wis--dom come too
haste haste haste haste haste. Age and Wis--dom come too
fast Youth for lov----ing was de--sign'd, Youth for lov----ing, youth for
fast Youth for lov--ing was de--sign'd, Youth for lov----ing
lov----ing was de--sign'd. You be constant,
was..... de--sign'd. I'll be con--stant, you'll be kind,

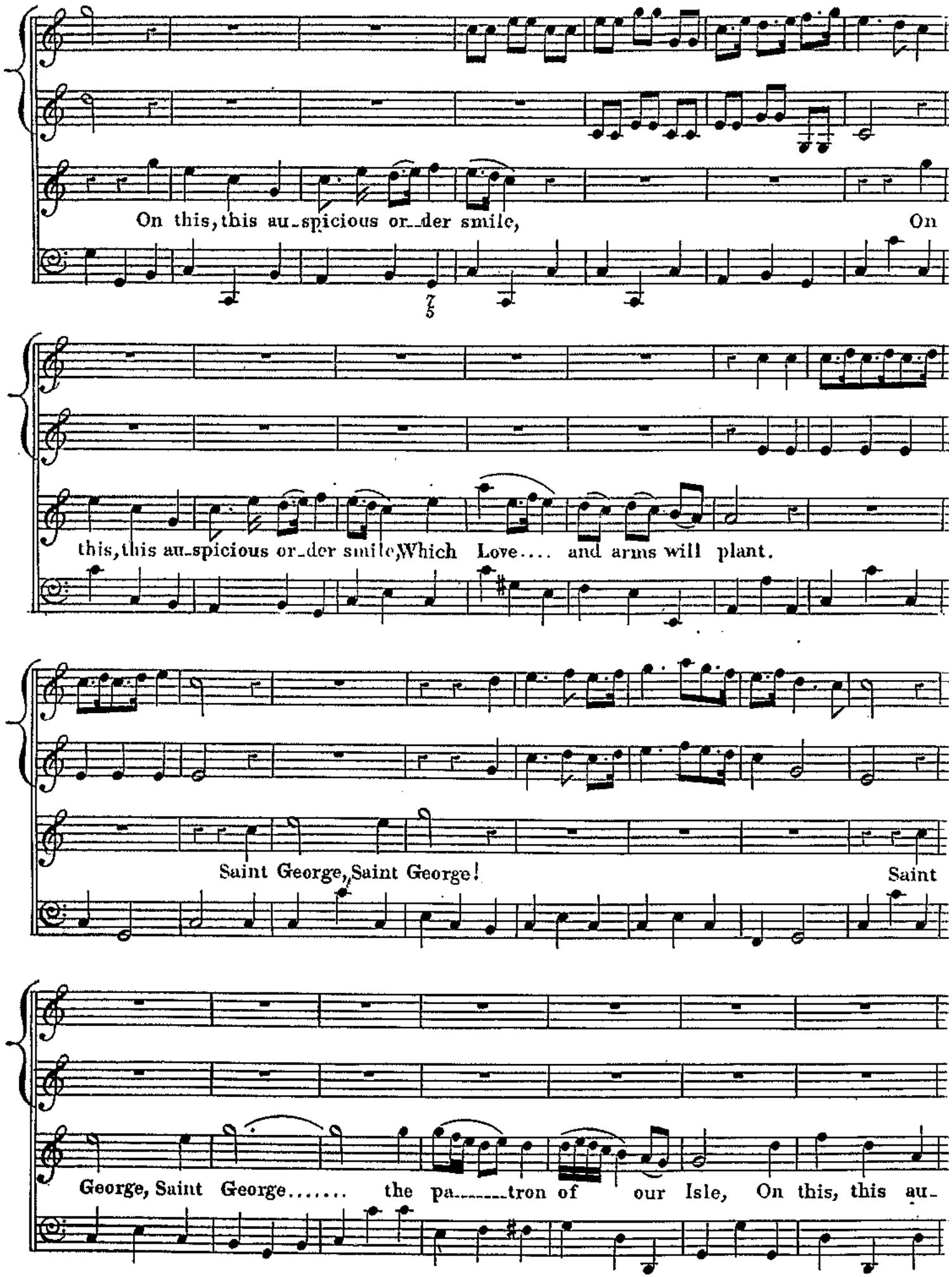

I'll be kind, I'll be kind, I'll be kind, kind, I'll, i'll be
I'll be con__stant, I'll be constant, I'll be con__stant, i'll be
kind. Heav'n can give no grea_____ter
kind. Heav'n can give no grea_____ter bles_____sing, no
bless_____ing Than faith_ful Love and kind, and kind pos__ses_____ sing, than
grea_____ter bless_____ing Than faith_ful Love, and kind, and kind pos_
faith_ful Love, than faith_ful Love, and kind, and kind pos__ses____sing, and
_ses_____ sing, than faith_ful Love, and kind, and kind pos__ses___sing, and
kind..... and kind, and kind pos__ses__sing.
kind..... and kind, and kind pos__ses__sing.
6 5
4 3

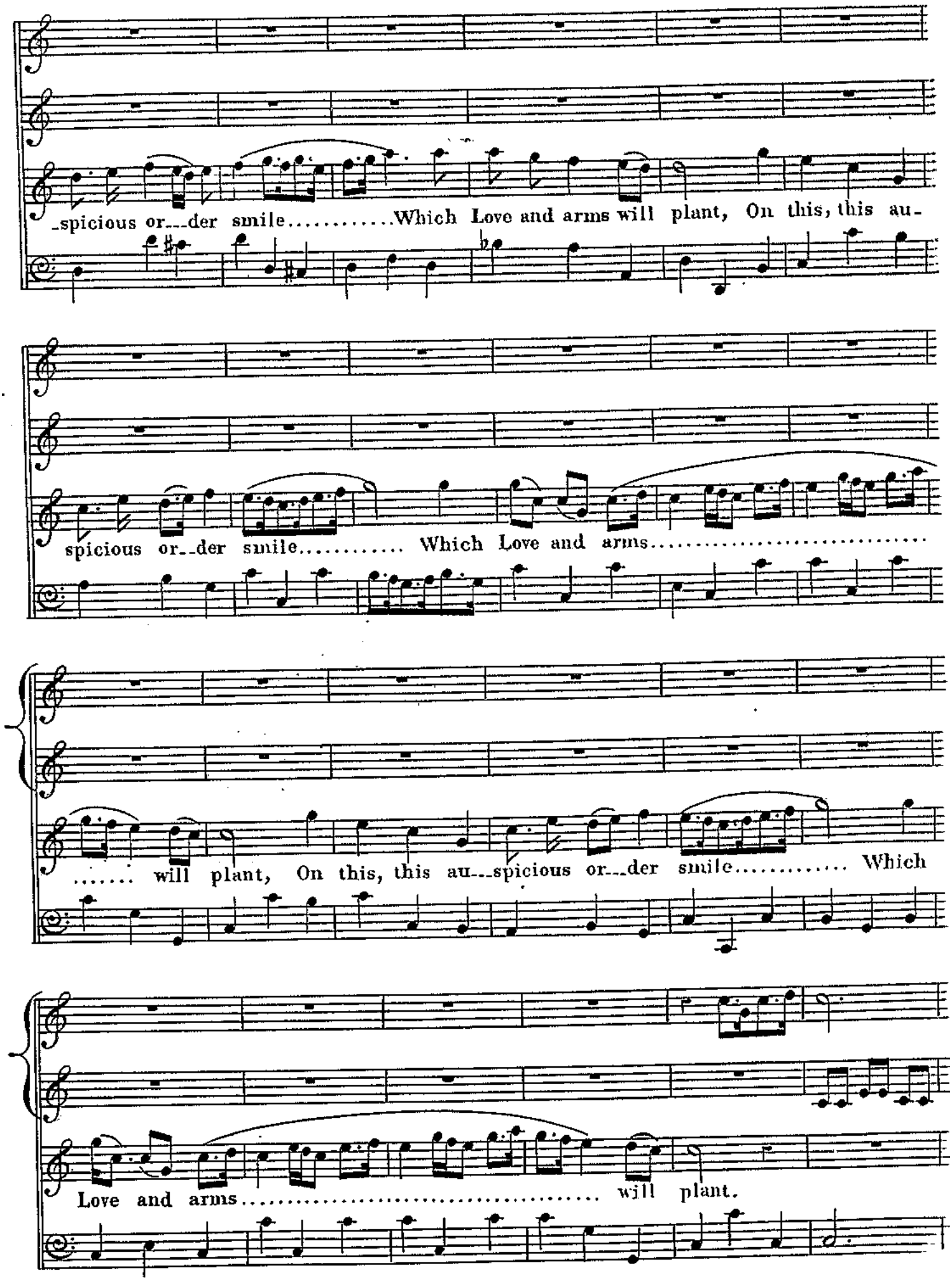
Scene. The Order of the Garter.

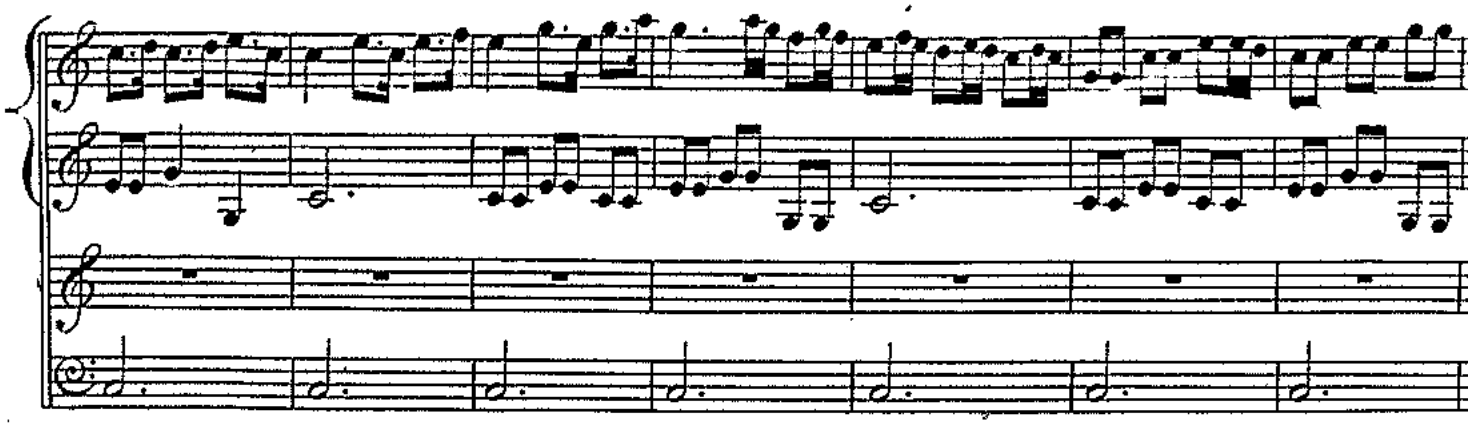
Trumpet Tune.

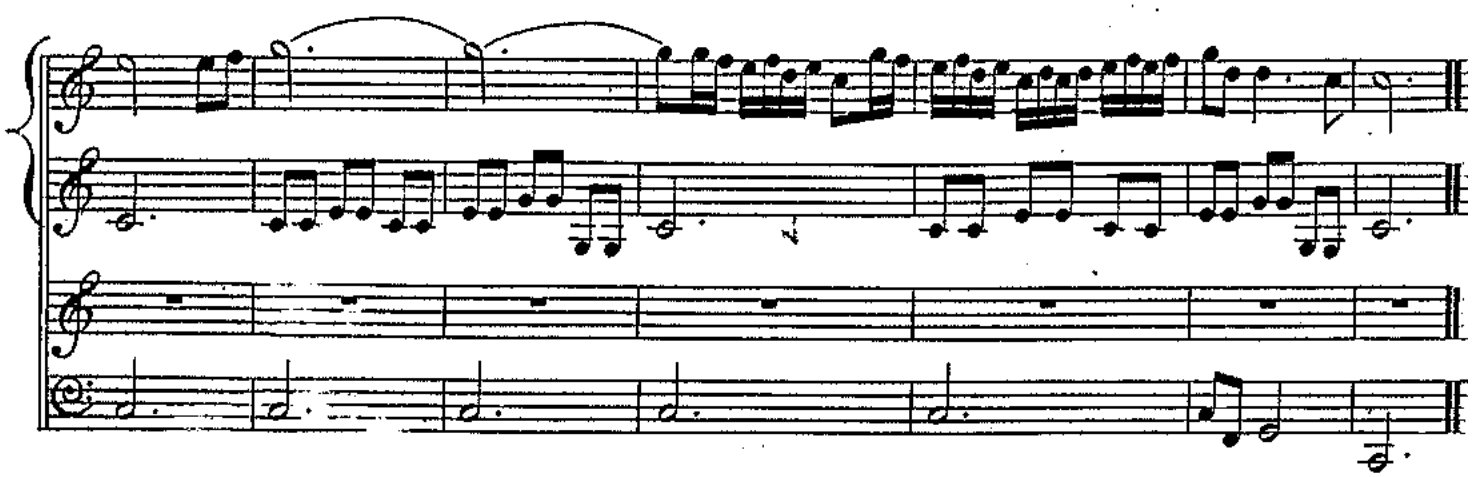



TRUMPETS.
HONOUR.
BASSO.
Saint George..... Saint George, Saint George
..... the pa___tron of our Isle!
Saint George..... Saint George, Saint George..... the
pa___tron of our Isle! Saint George, a Sol___dier and a Saint!


On this, this au-spicious or-der smile, On
this, this au-spicious or-der smile, Which Love.... and arms will plant.
Saint George, Saint George! Saint
George, Saint George..... the pa-tron of our Isle, On this, this au-


_spicious or_der smile.....Which Love and arms will plant, On this, this au_
spicious or_der smile..... Which Love and arms.....
..... will plant, On this, this au_spicious or_der smile..... Which
Love and arms..... will plant.





CHORUS.

TRUMPETS.

VIOLINS.

VIOLA.

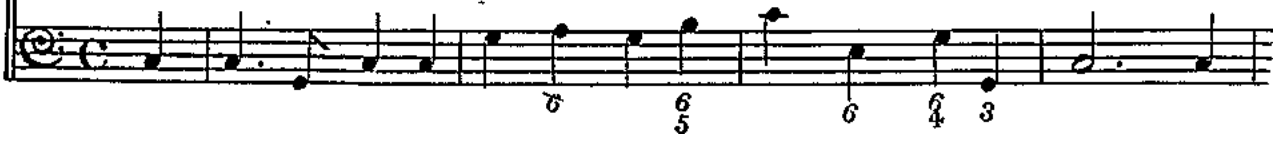
TREBLE. Our Natives not a...lone appear To court this martial prize; But

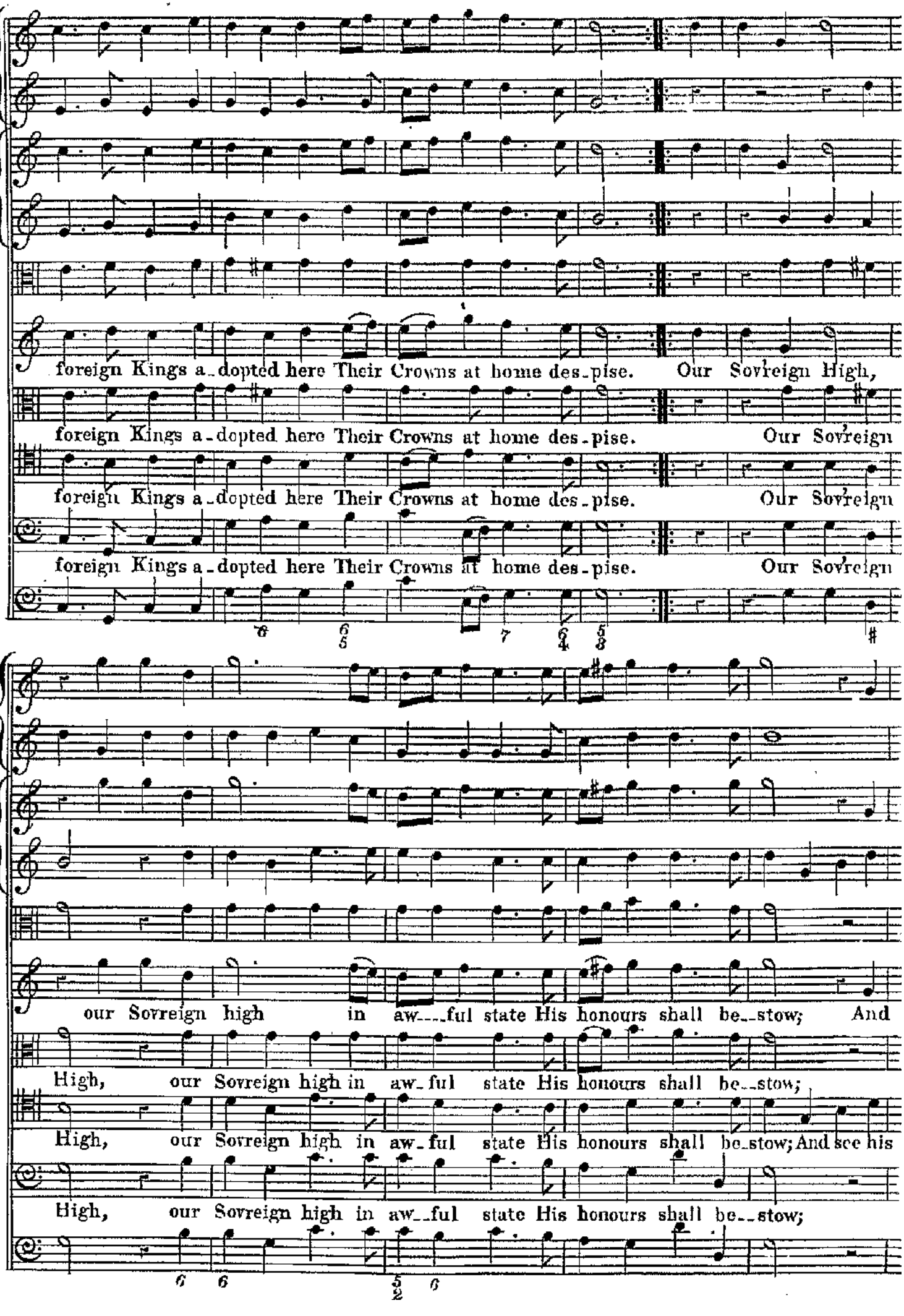
ALTO. Our Natives not a...lone appear To court this martial prize; But

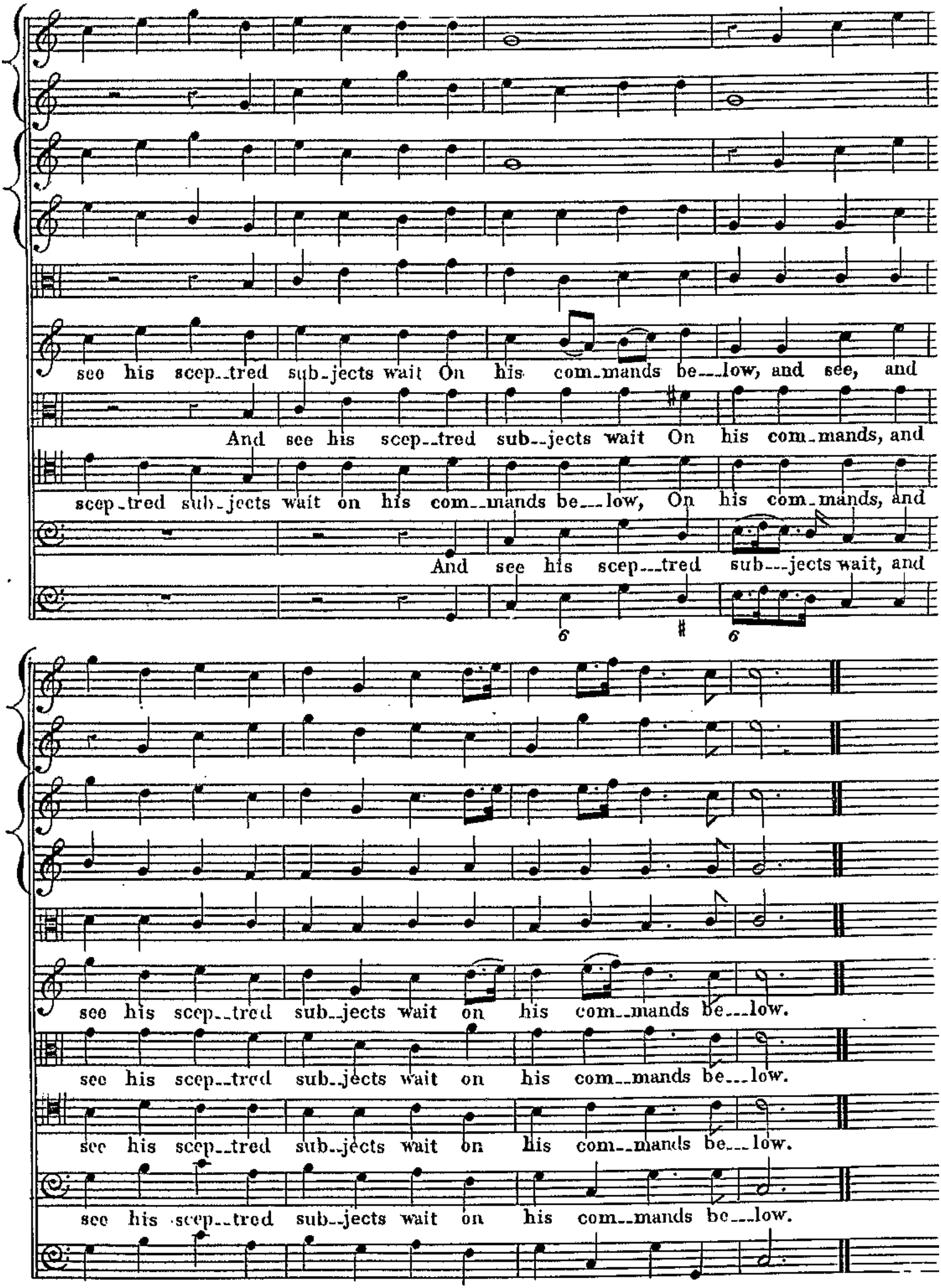
TENOR. Our Natives not a...lone appear To court this martial prize; But

BASSO. Our Natives not a...lone appear To court this martial prize; But

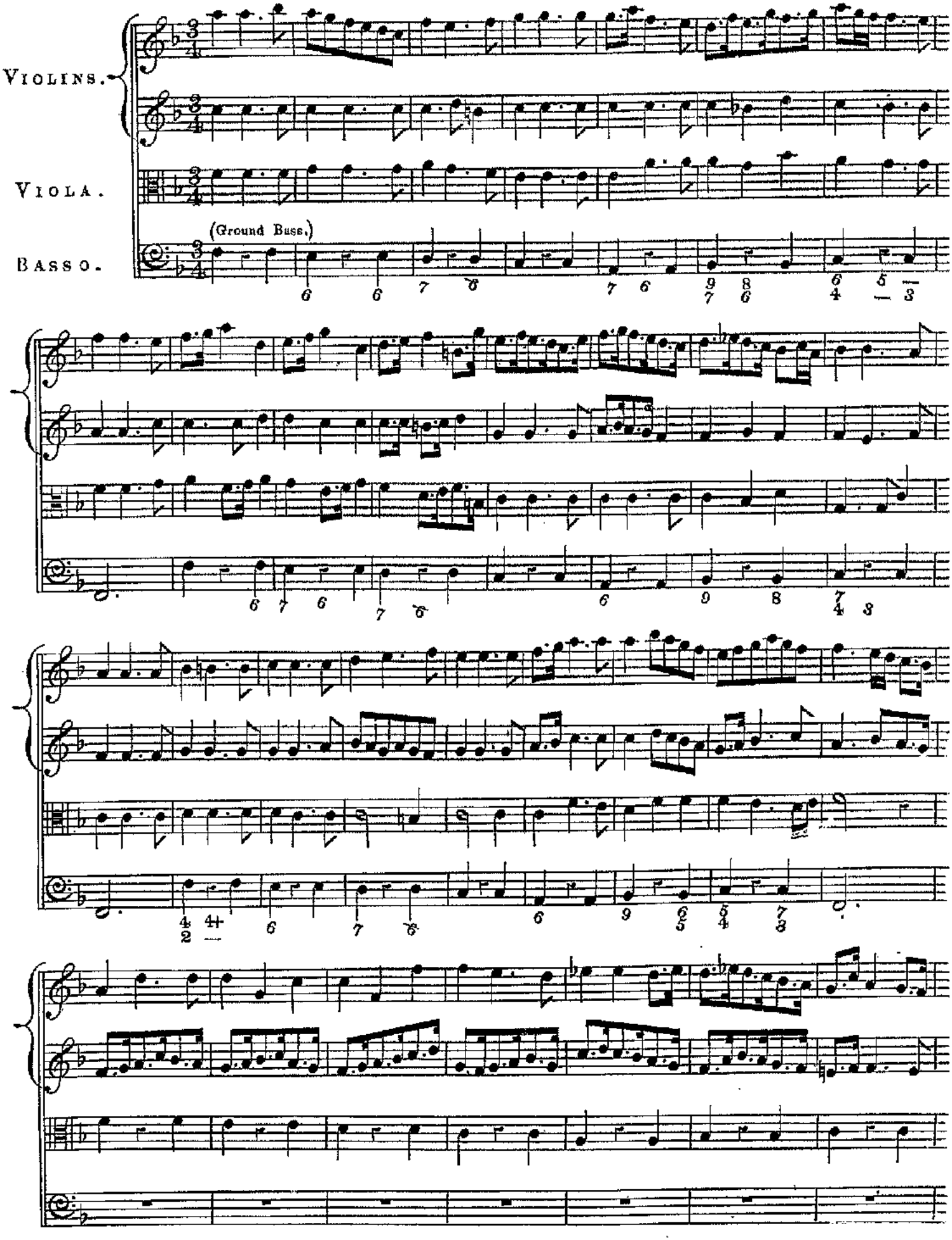
BASSO.

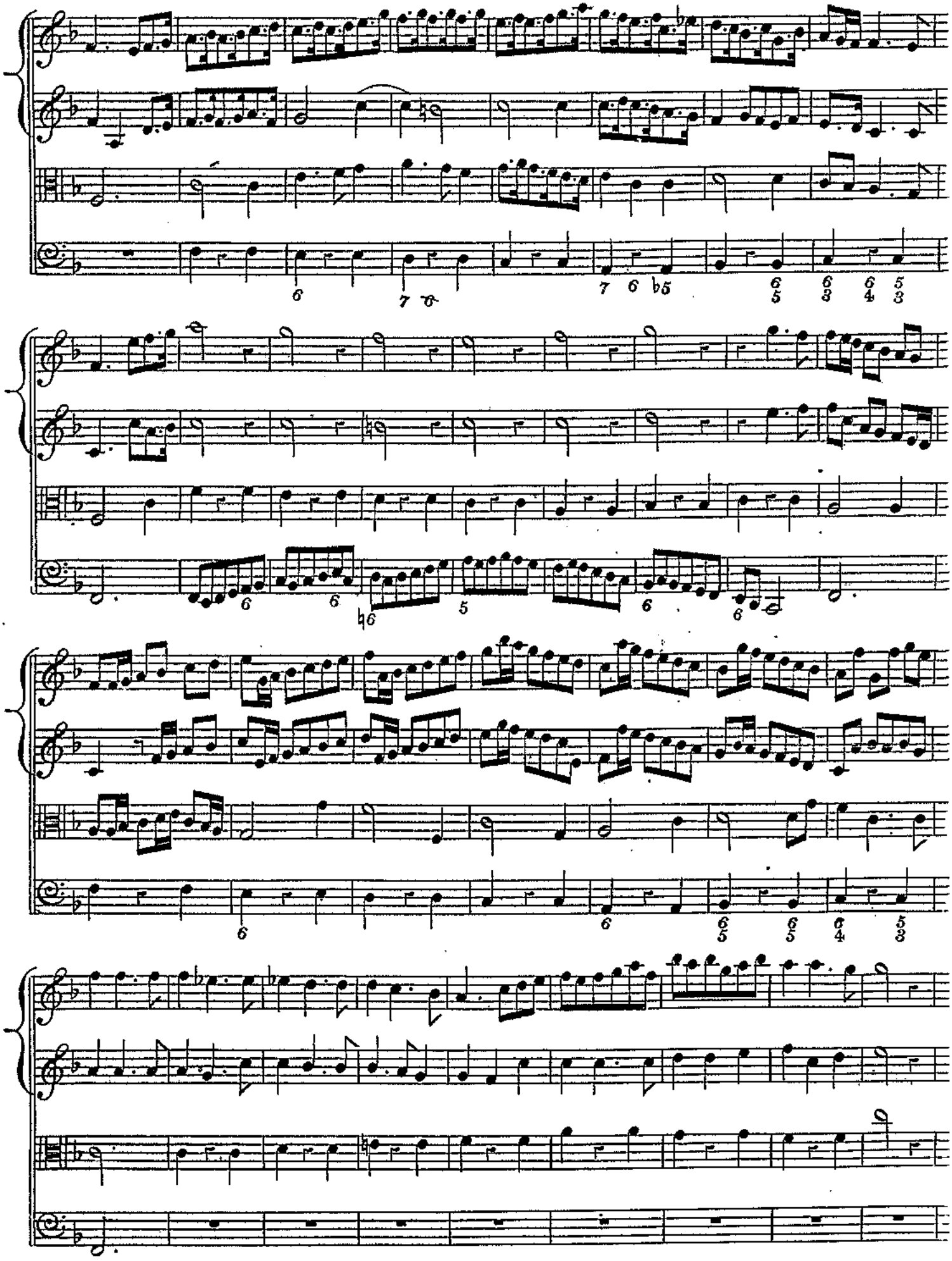


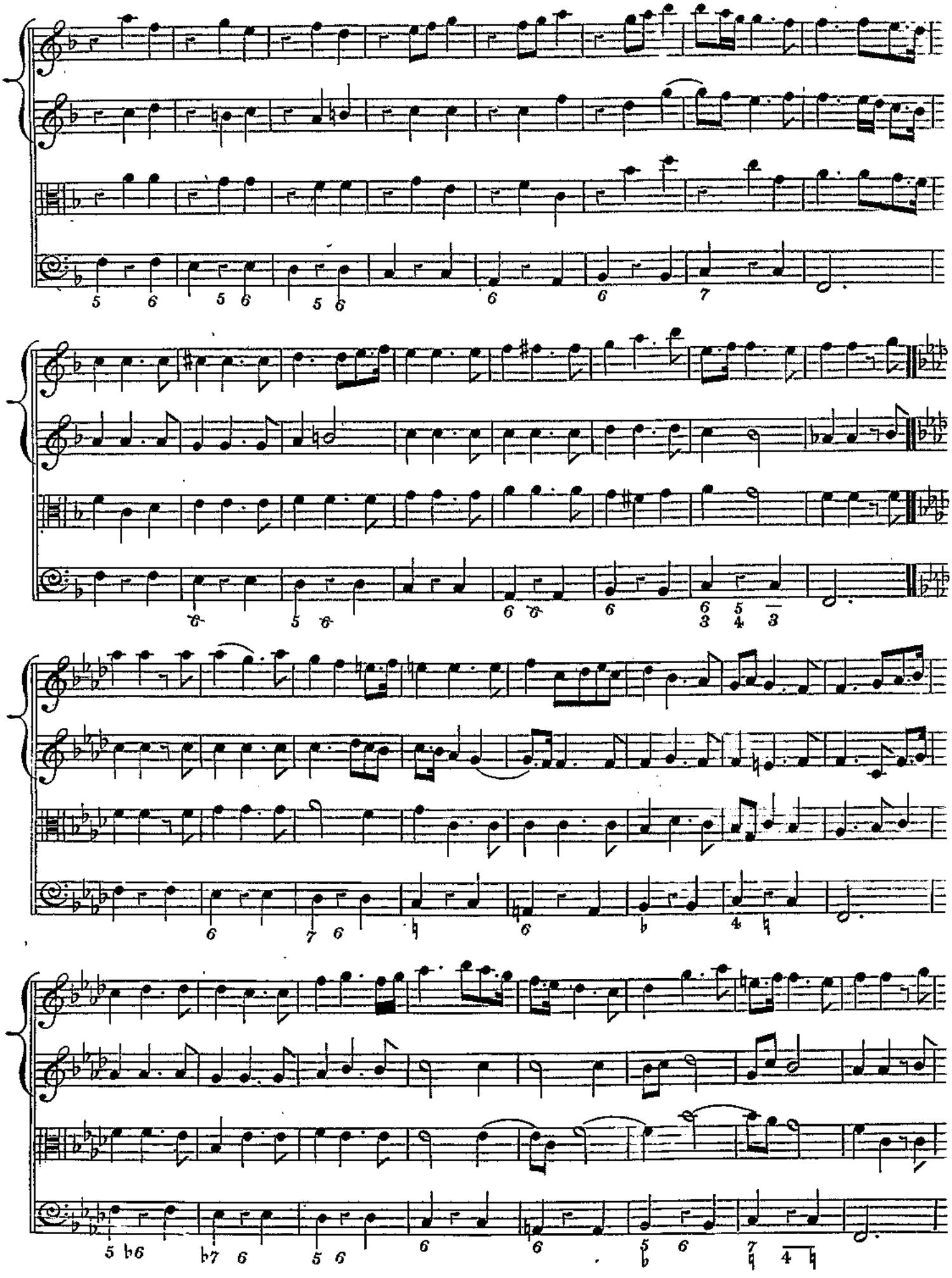

foreign Kings a-dopted here Their Crowns at home des-pise. Our Sovreign High,
foreign Kings a-dopted here Their Crowns at home des-pise. Our Sovreign
foreign Kings a-dopted here Their Crowns at home des-pise. Our Sovreign
foreign Kings a-dopted here Their Crowns at home des-pise. Our Sovreign
our Sovreign high in aw--ful state His honours shall be--stow; And
High, our Sovreign high in aw-ful state His honours shall be--stow;
High, our Sovreign high in aw-ful state His honours shall be-stow; And see his
High, our Sovreign high in aw--ful state His honours shall be--stow;

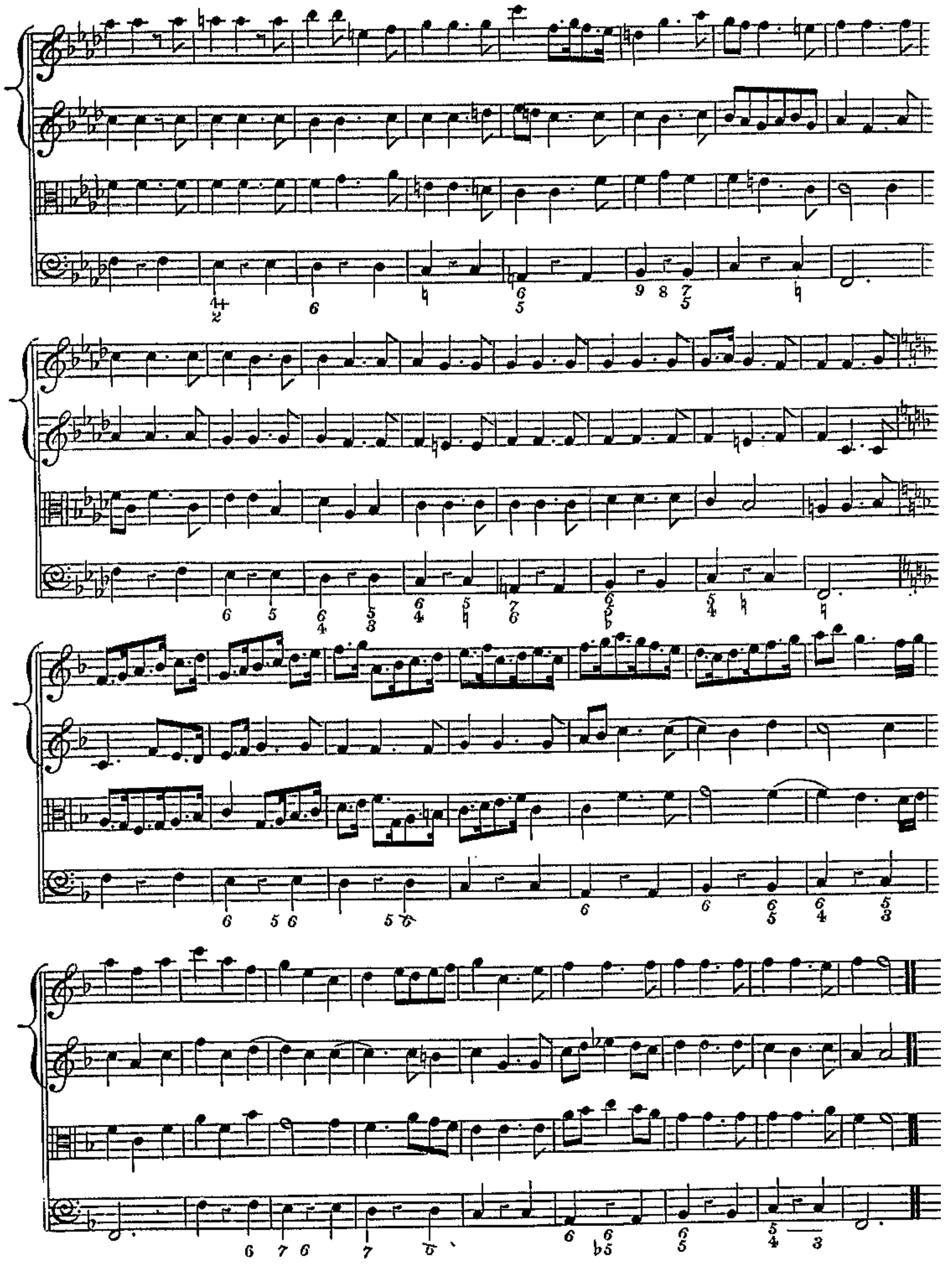

see his scep--tred sub--jects wait On his com--mands be---low, and see, and
And see his scep--tred sub--jects wait On his com--mands, and
scep--tred sub--jects wait on his com---mands be---low, On his com--mands, and
And see his scep---tred sub---jects wait, and
see his scep--tred sub--jects wait on his com--mands be---low.
see his scep--tred sub--jects wait on his com--mands be---low.
see his scep--tred sub--jects wait on his com--mands be---low.
see his scep--tred sub--jects wait on his com--mands be---low.

THE GRAND DANCE.





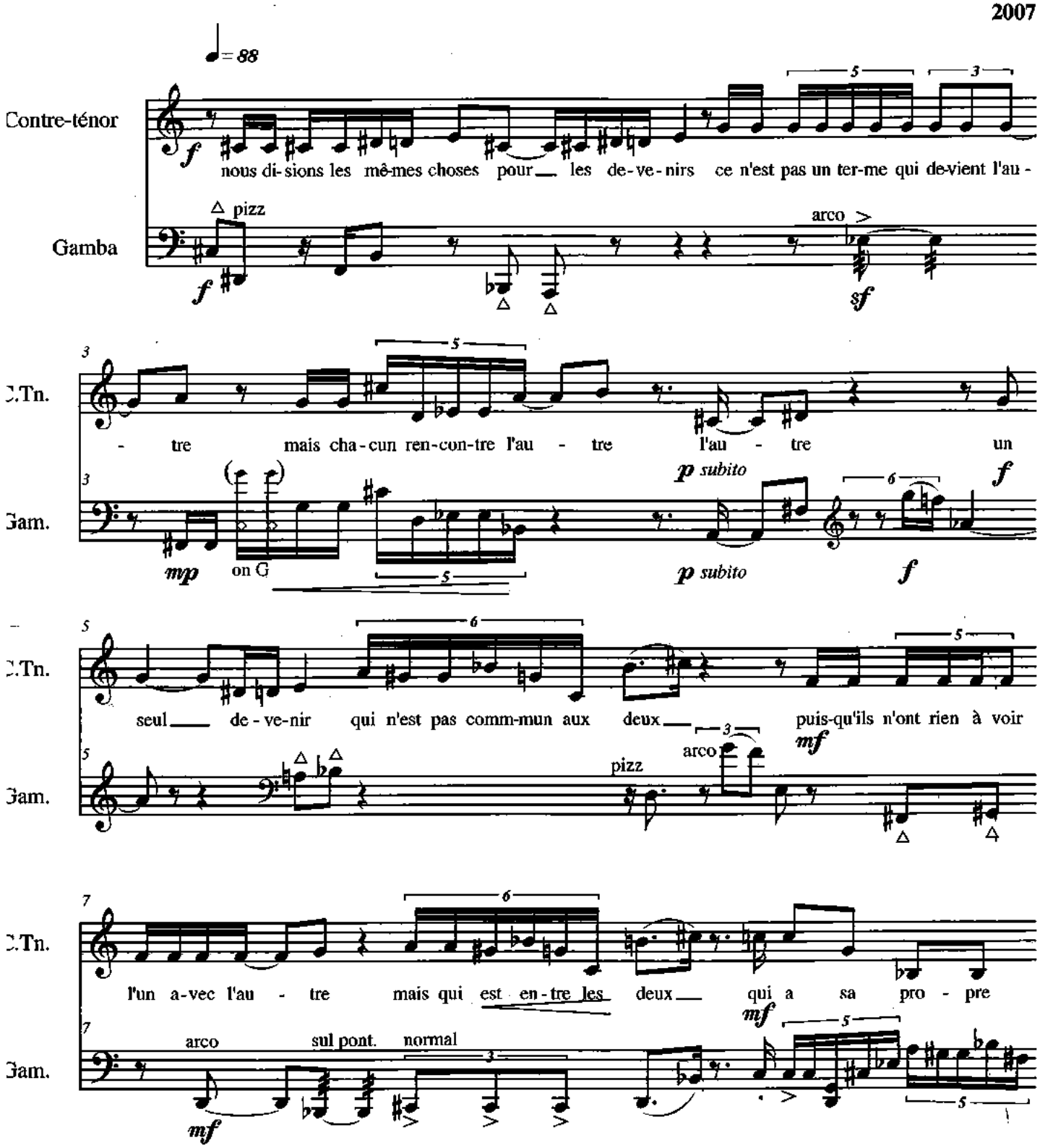


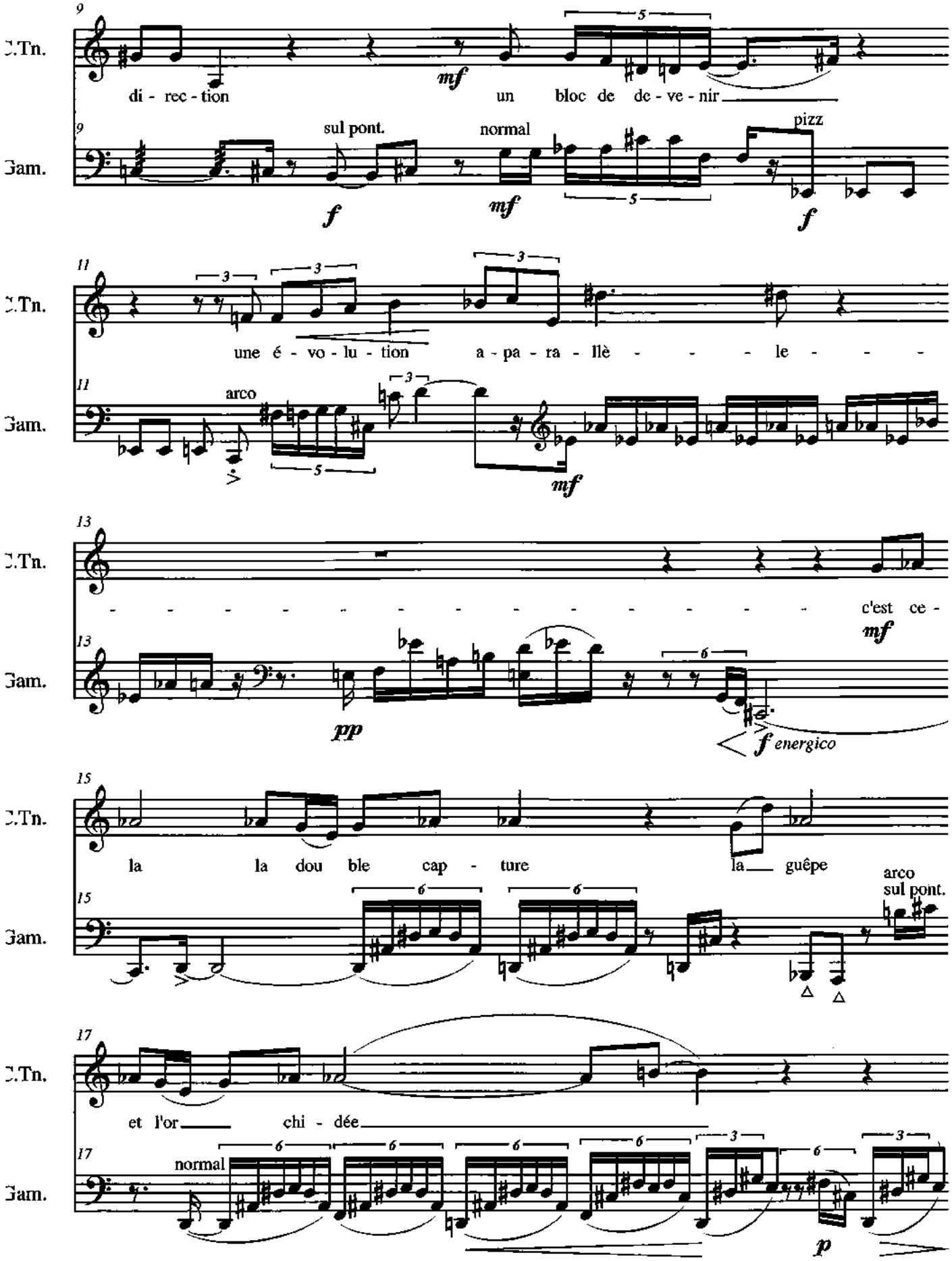


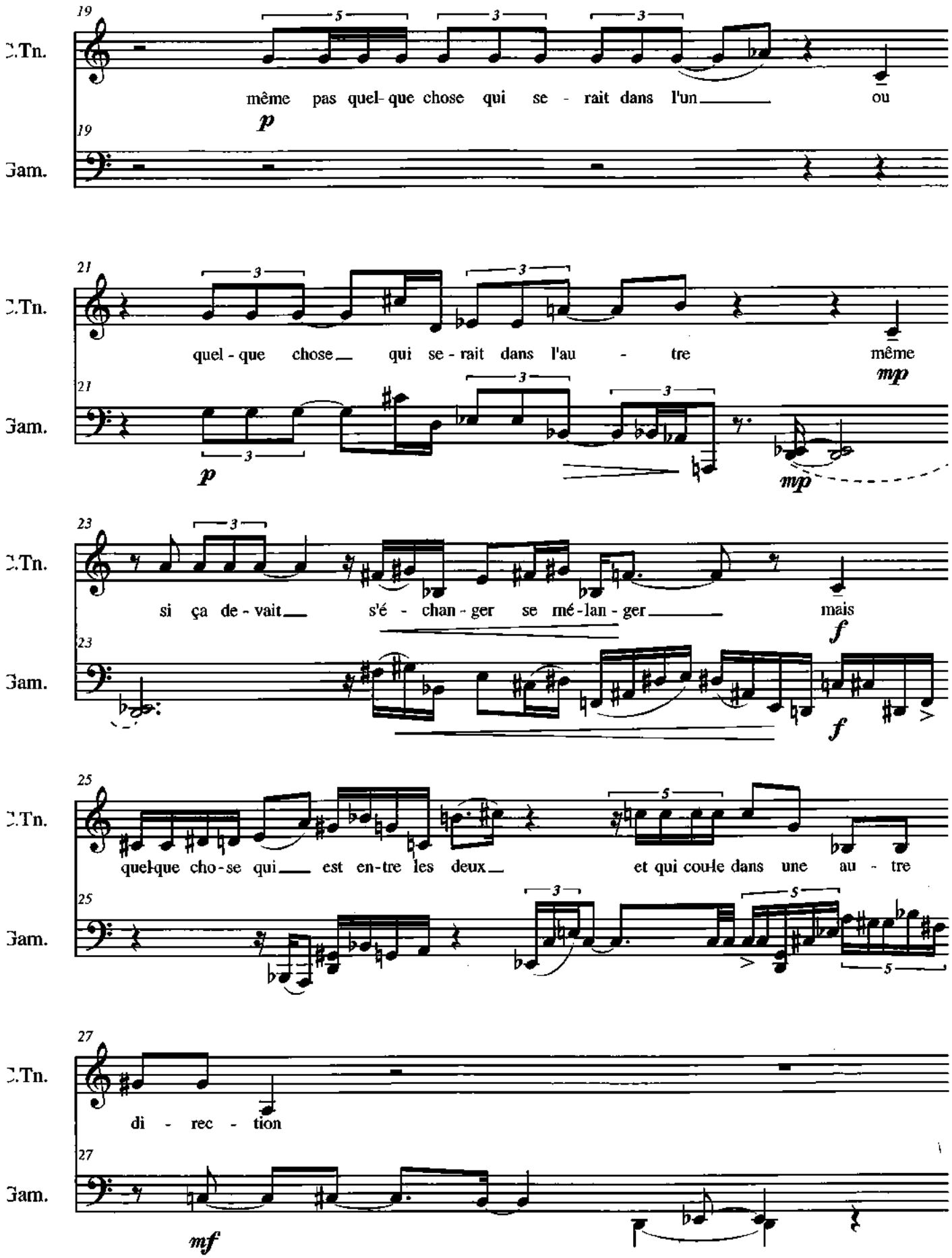
LA GUÊPE & L'ORCHIDÉE

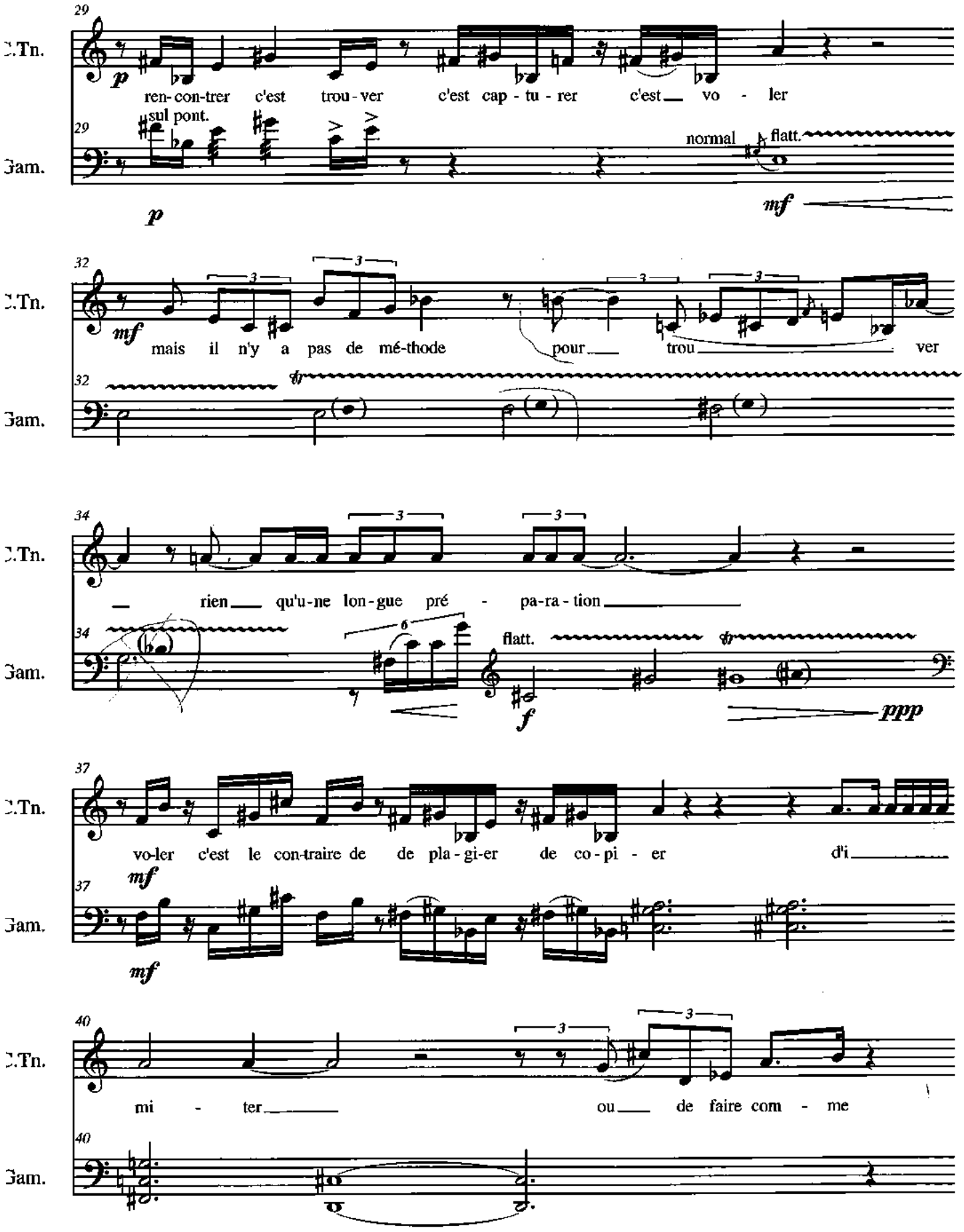
pour contre-ténor & basse de viole

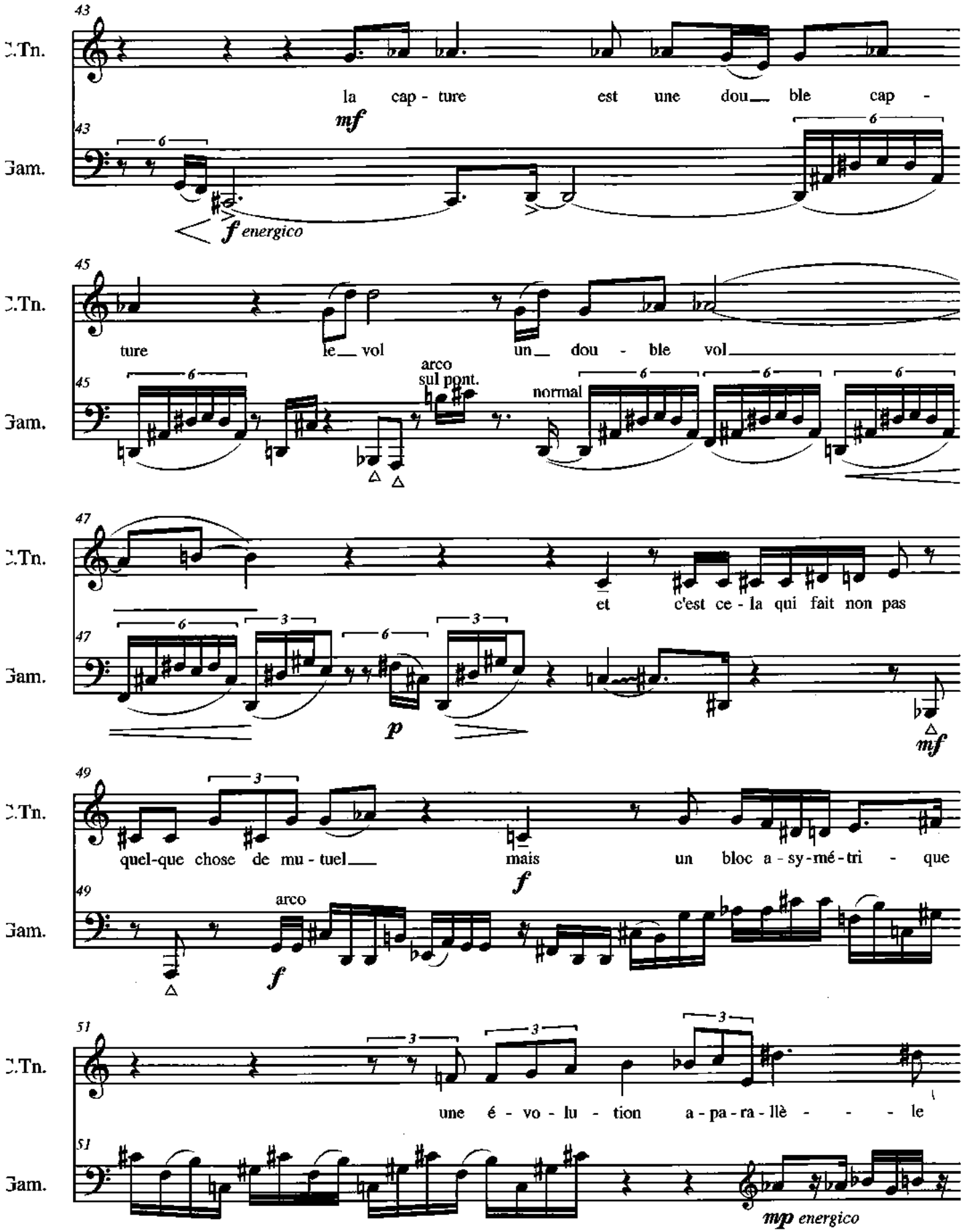
Eric FISCHER
2007

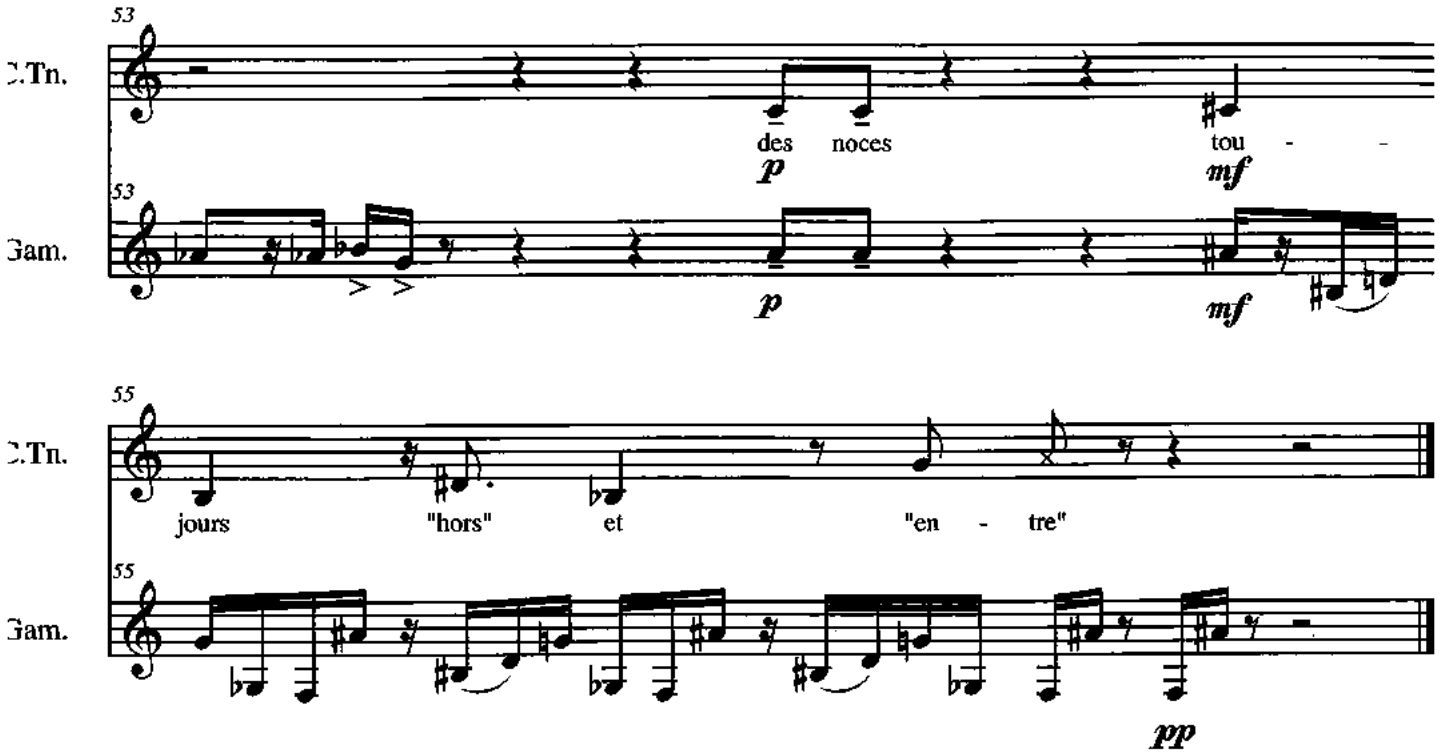



C.Tn.
Gam.
di - rec - tion
un bloc de de - ve - nir
sul pont.
normal
pizz
une é - vo - lu - tion
a - pa - ra - llè - - - le - - -
arco
c'est ce -
la la dou ble cap - ture
la guêpe
arco
sul pont.
et l'or chi - dée
normal


19
B.Tn.
même pas quel- que chose qui se - rait dans l'un ou
p
19
Bam.
21
B.Tn.
quel - que chose qui se - rait dans l'au - tre même
mp
21
Bam.
p
mp
23
B.Tn.
si ça de - vait s'é - chan - ger se mé - lan - ger mais
f
23
Bam.
f
25
B.Tn.
quelque cho - se qui est en - tre les deux et qui coule dans une au - tre
25
Bam.
27
B.Tn.
di - rec - tion
27
Bam.
mf

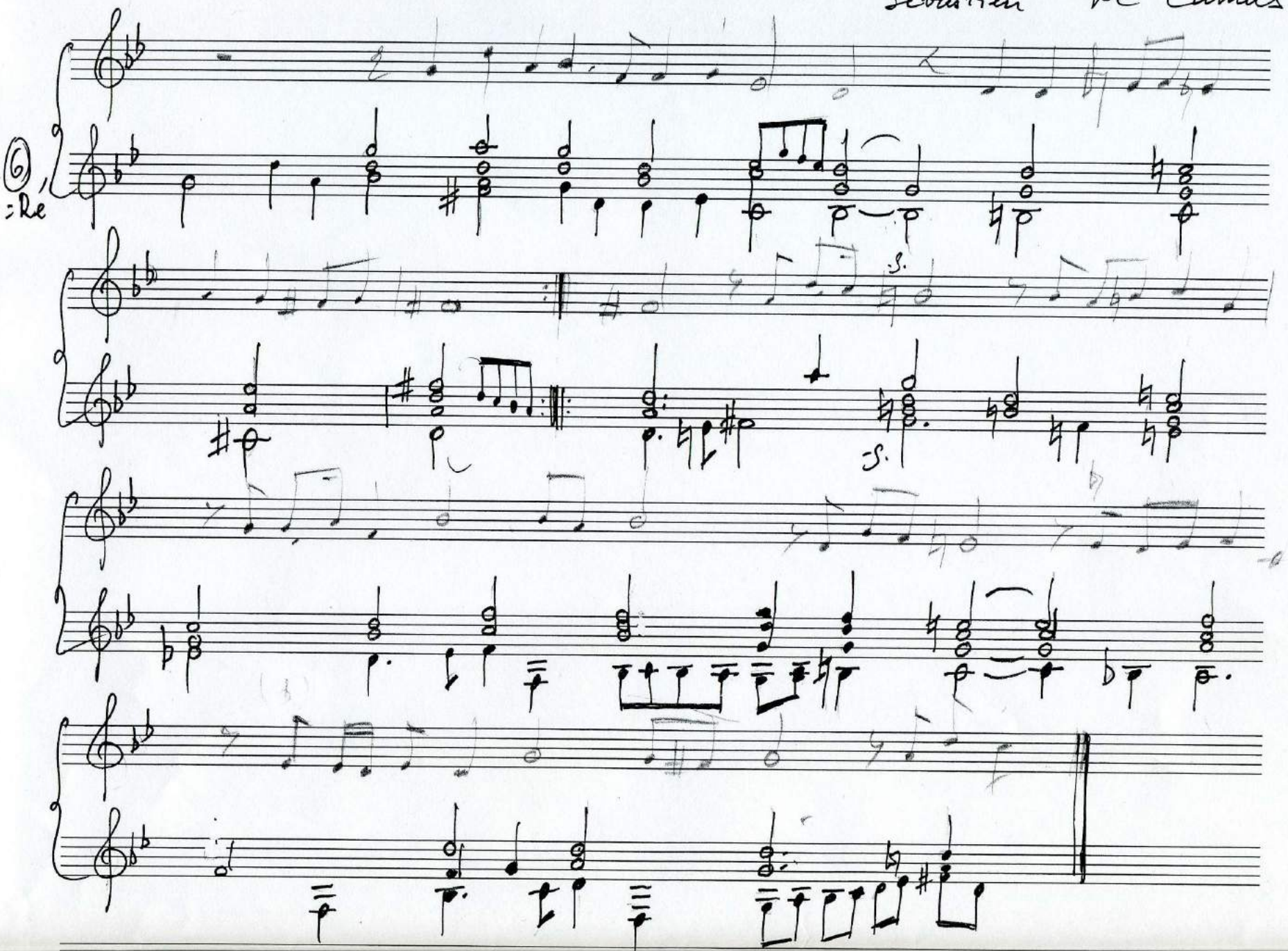

29
C.Tn.
p
ren-con-trer c'est trou-ver c'est cap-tu-rer c'est vo-ler
29
Gam.
sul pont.
normal
flatt.
p
mf
32
C.Tn.
mf
mais il n'y a pas de mé-thode pour trou ver
32
Gam.
tr
34
C.Tn.
rien qu'u-ne lon-gue pré-pa-ra-tion
34
Gam.
6
flatt.
tr
f
ppp
37
C.Tn.
vo-ler c'est le con-traire de de pla-gi-er de co-pi-er d'i
mf
37
Gam.
mf
40
C.Tn.
mi-ter ou de faire com-me
40
Gam.


43
C.Tn.
la cap - ture est une dou__ ble cap -
mf
43
Gam.
6
6
f energico
45
C.Tn.
ture le__ vol un__ dou - ble vol
45
Gam.
arco
sul pont.
normal
6
6
6
6
47
C.Tn.
et c'est ce - la qui fait non pas
47
Gam.
6
3
6
3
p
mf
49
C.Tn.
3
quel-que chose de mu - tuel__ mais un bloc a - sy - mé - tri - que
f
49
Gam.
arco
f
51
C.Tn.
3
3
3
une é - vo - lu - tion a - pa - ra - llè - - - le
51
Gam.
mp energico

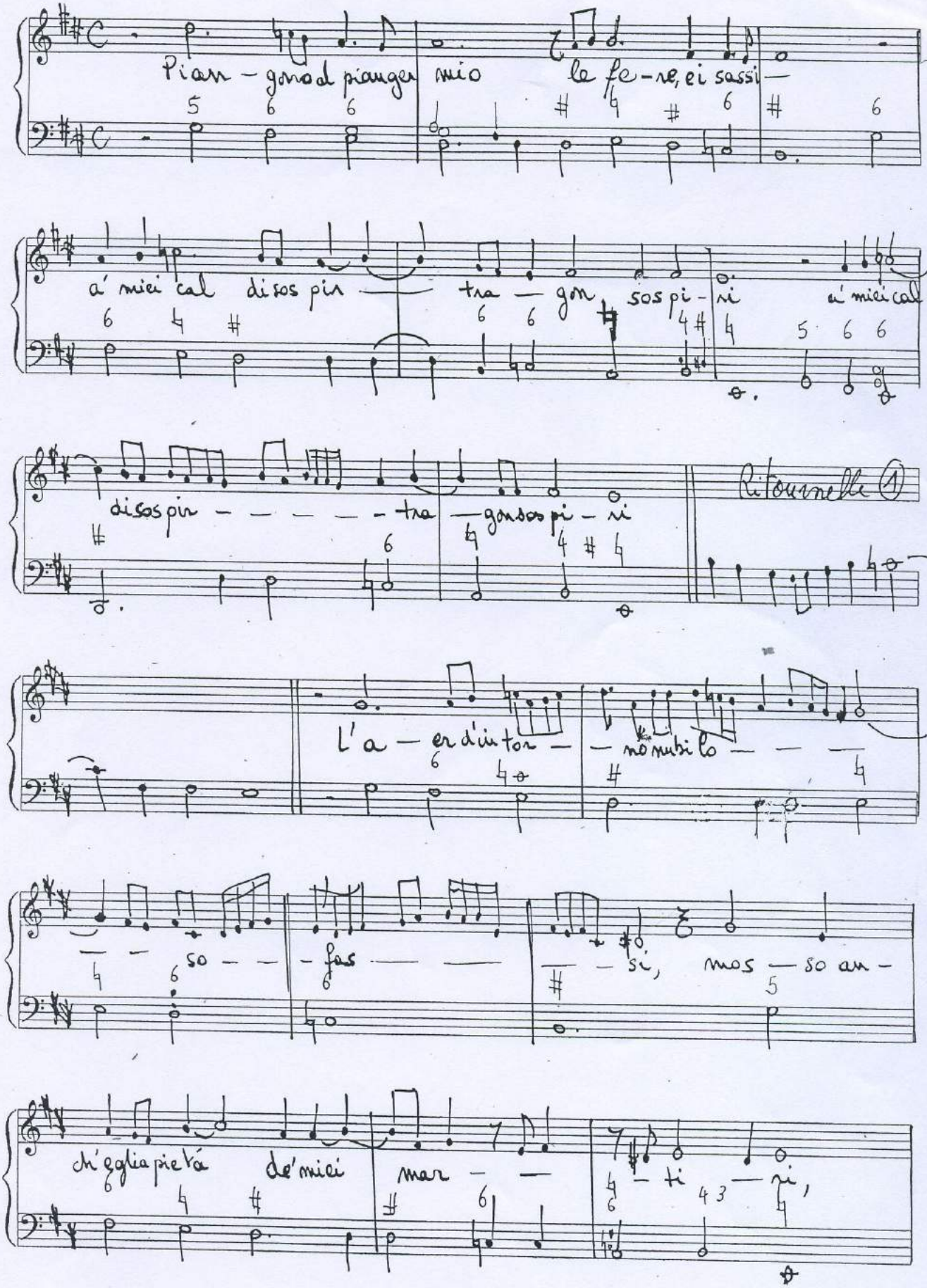

53
C.Tn.
des noces
p
tou - -
mf
53
Gam.
p
mf
55
C.Tn.
jours "hors" et "en - tre"
55
Gam.
pp

Je sens au Coeur un nouveau trouble

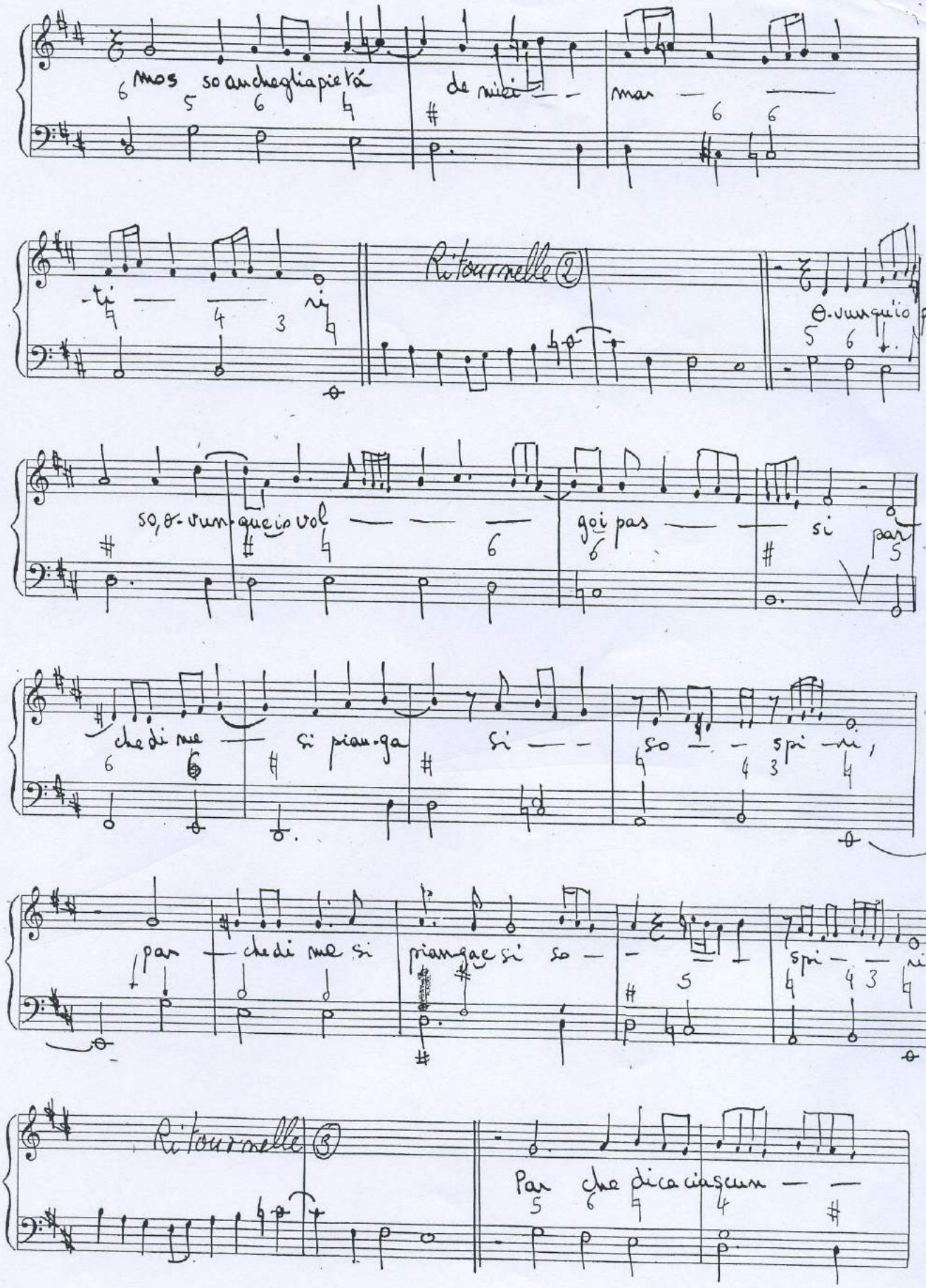
Sébastien Le Camus



Piangono



http://www.metronimo.com



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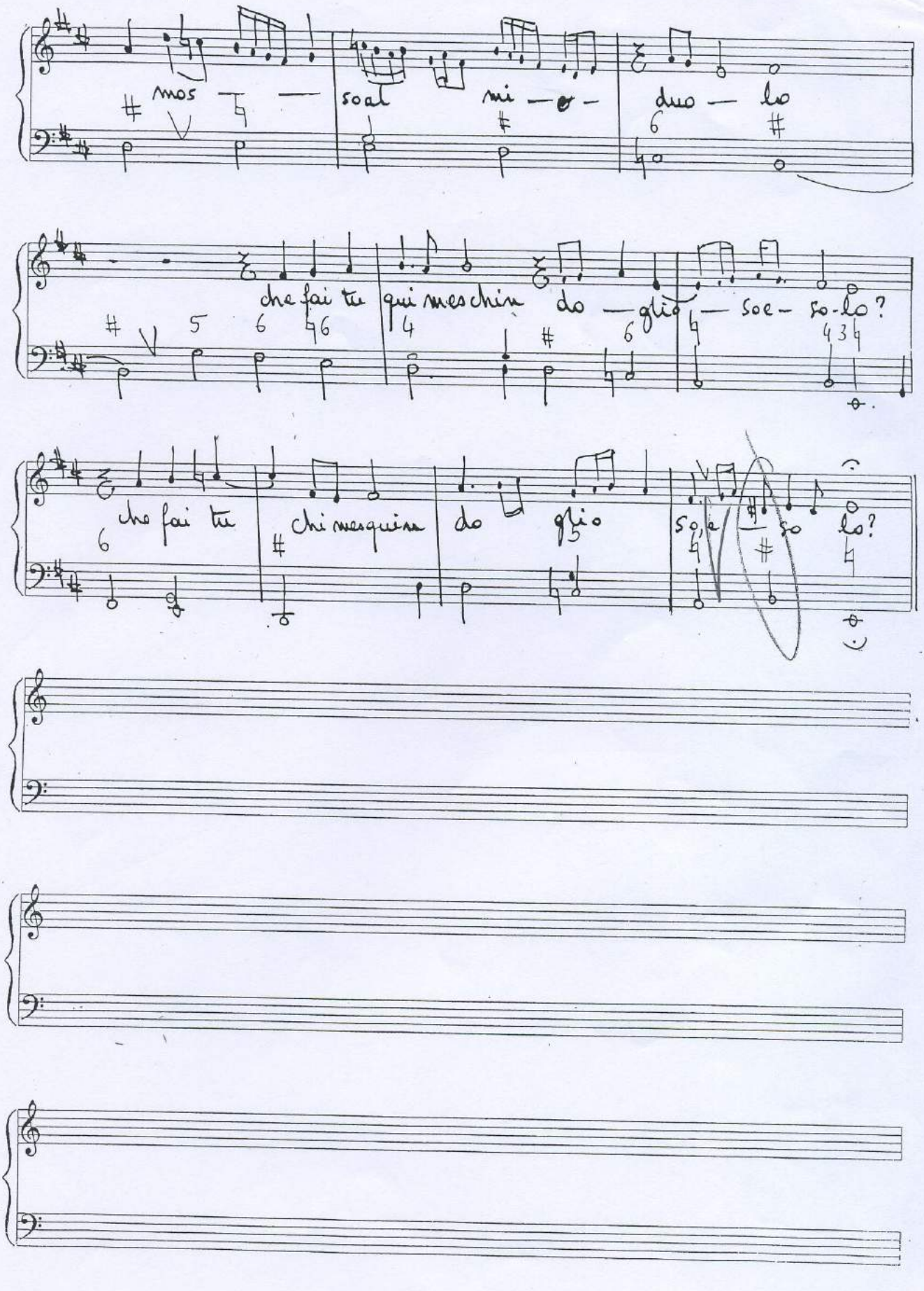
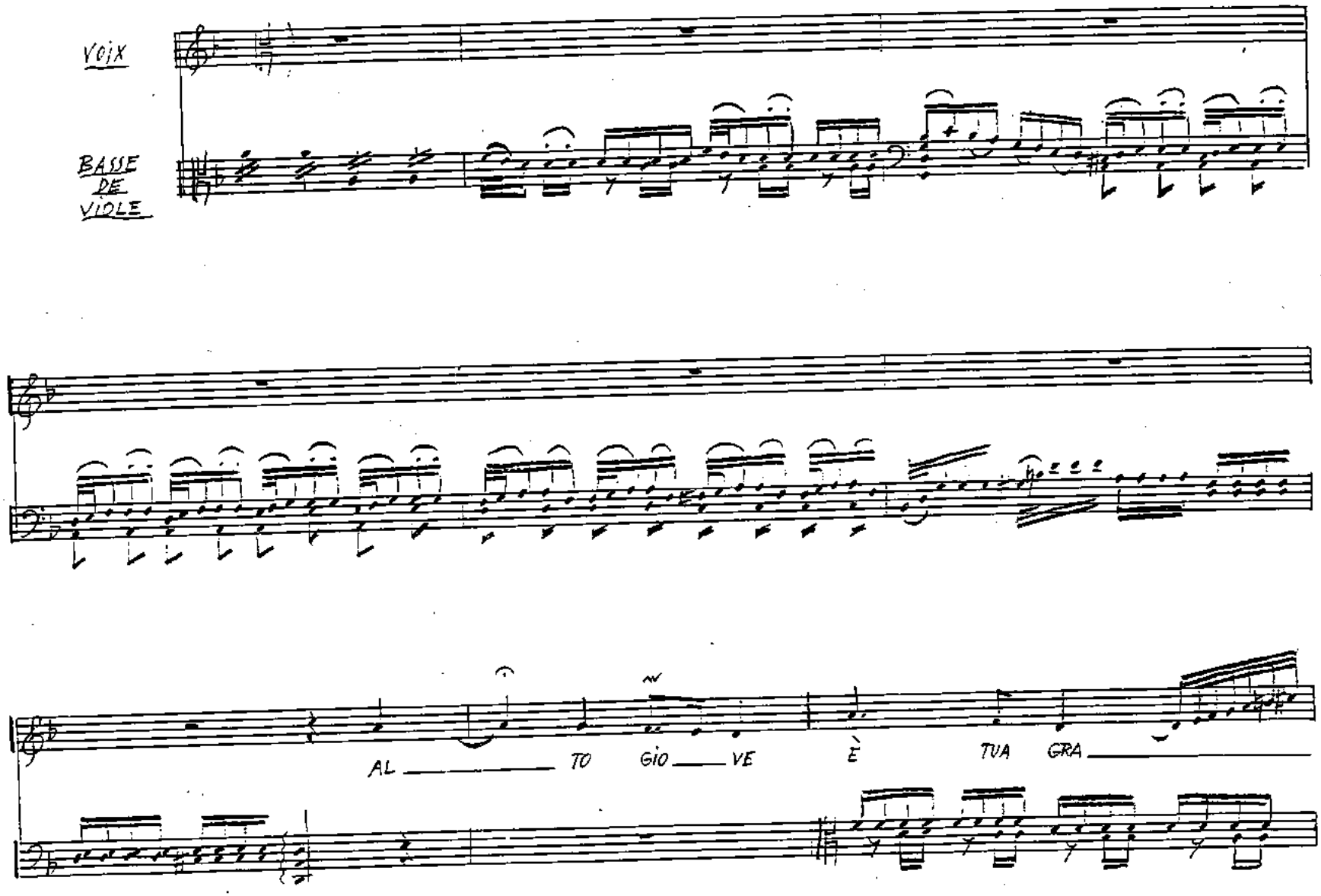
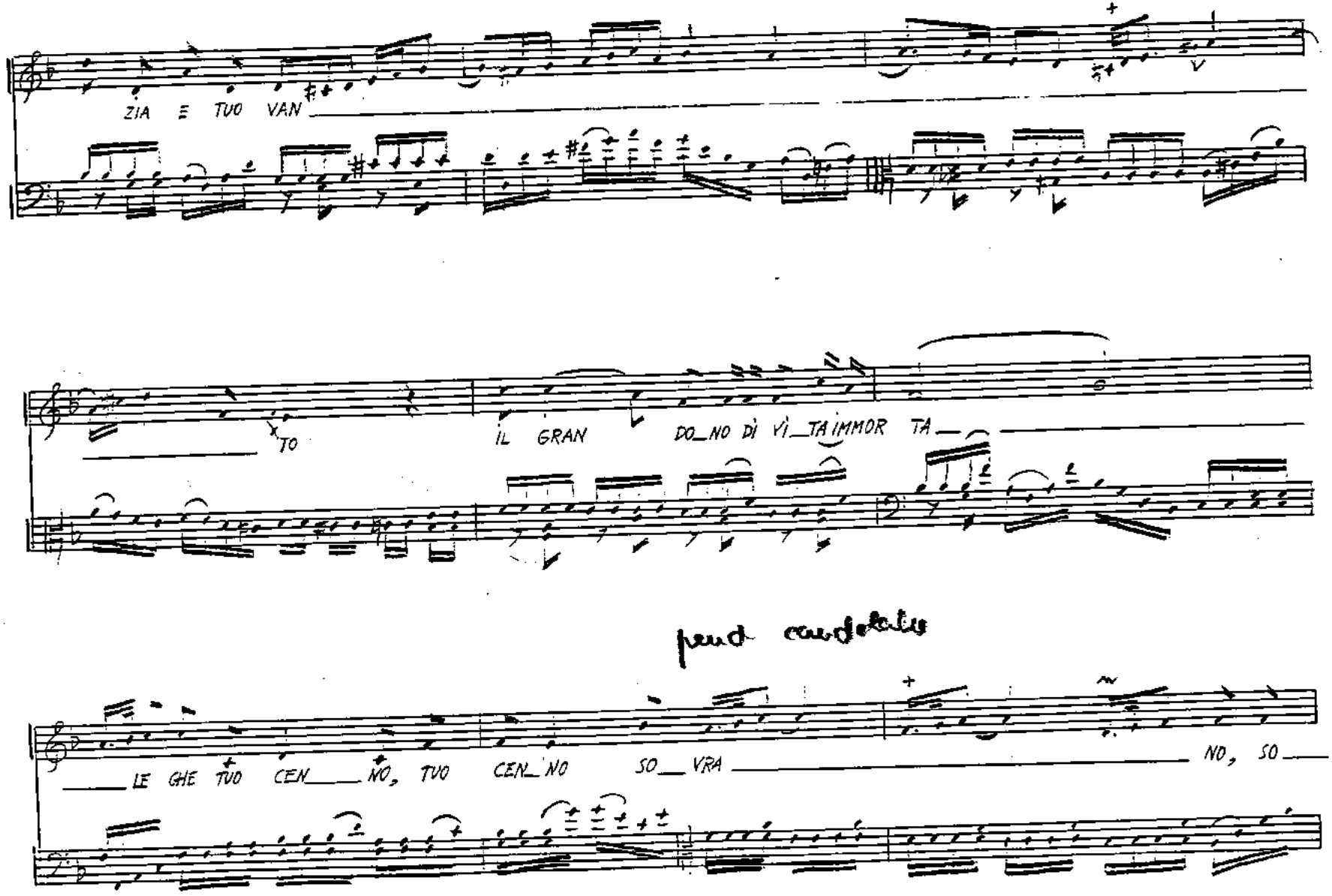


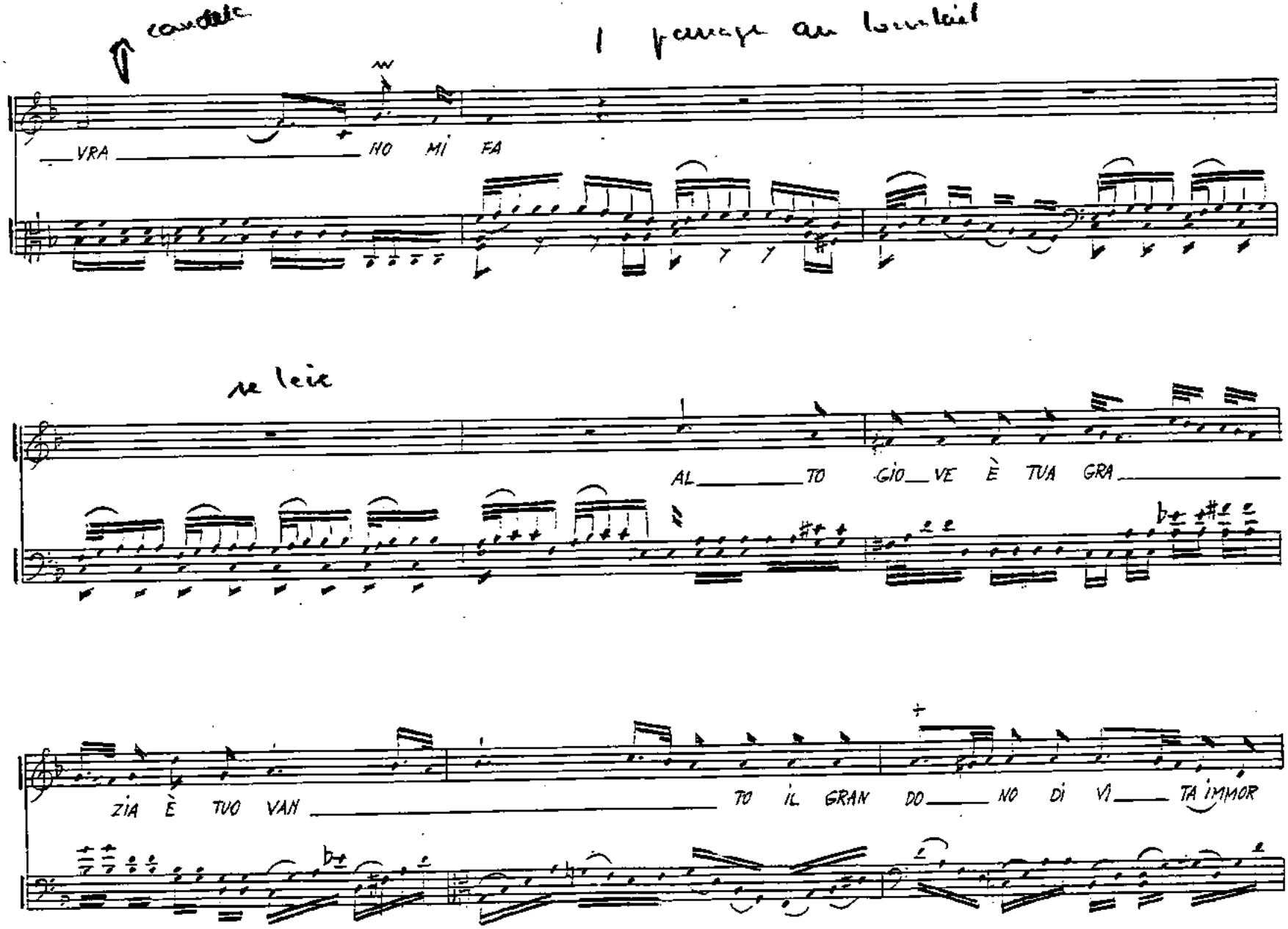
http://www.metronimo.com

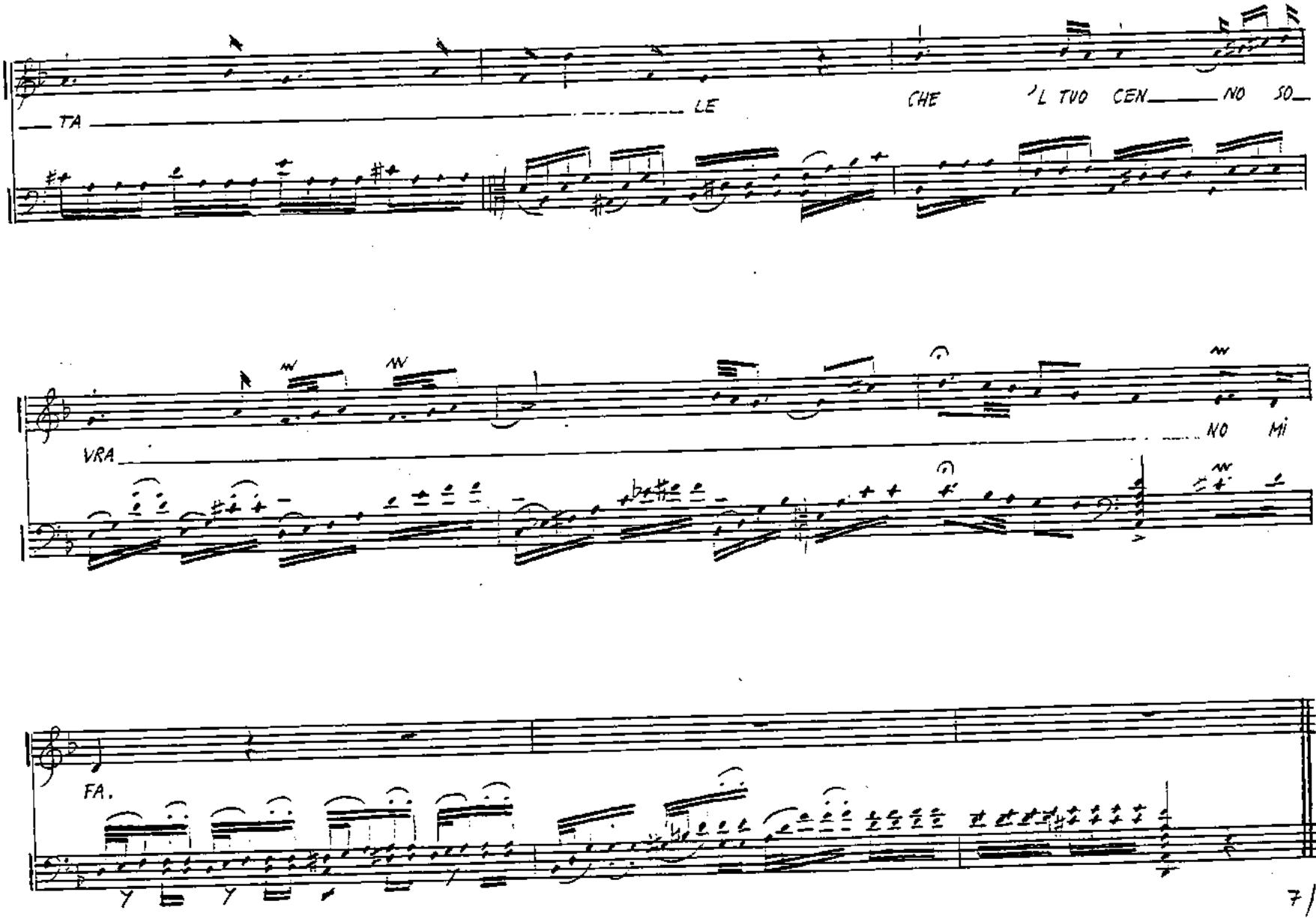
ARIA (Polifemo 1735)

NICOLA PORPORA
Arrangement Bruno Gillet




ZIA E TUO VAN
TO
IL GRAN DO_NO DI VI_TA IMMOR TA
peut continuer
LE GHE TUO CEN NO, TUO CEN_NO SO_VRA
NO, SO


candela
I passage au lourdeil
VRA NO MI FA
se lève
AL TO GIO VE È TUA GRA
ZIA È TUO VAN TO IL GRAN DO NO DI VI TA IMMOR

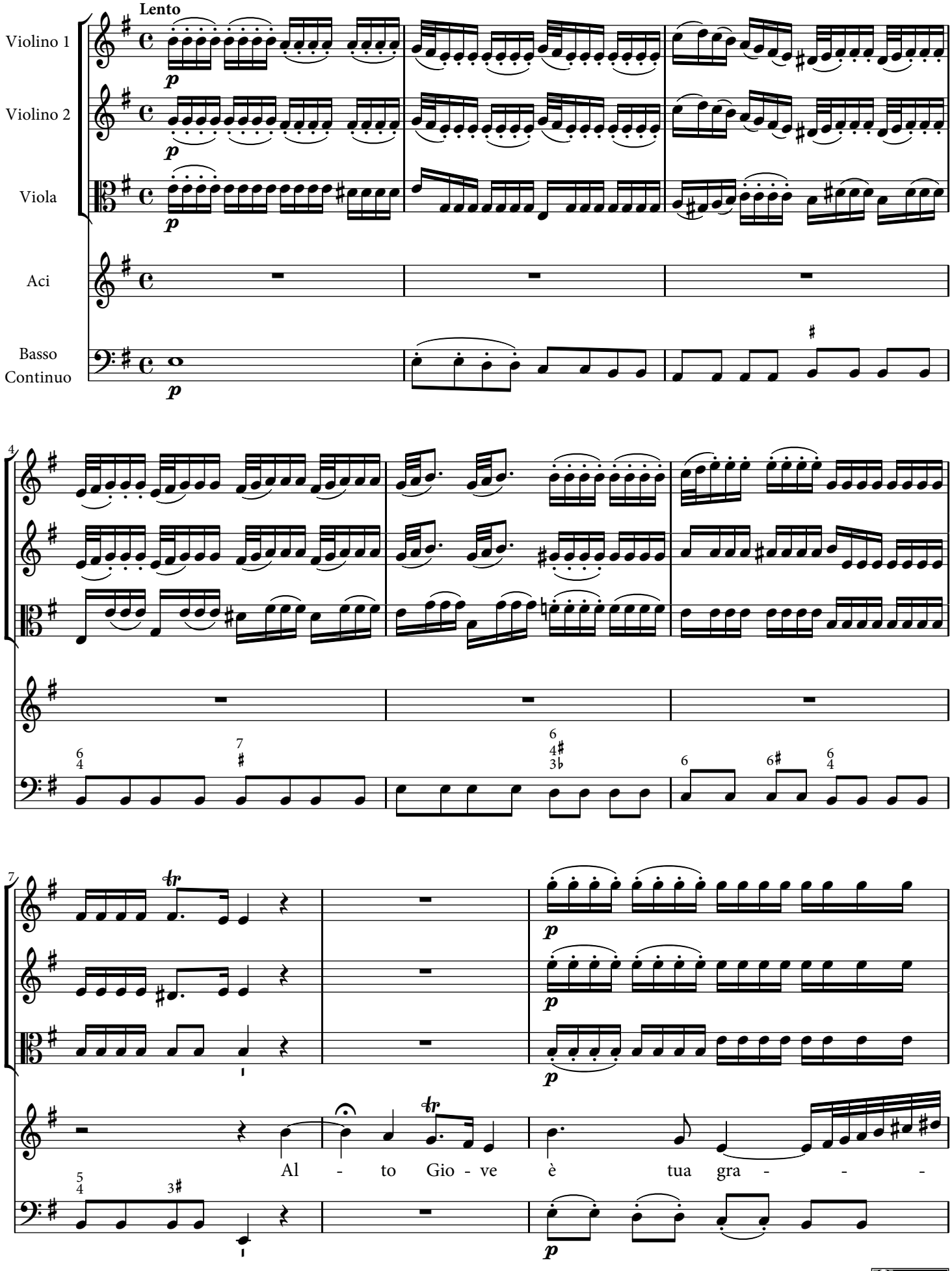


7/XI/07

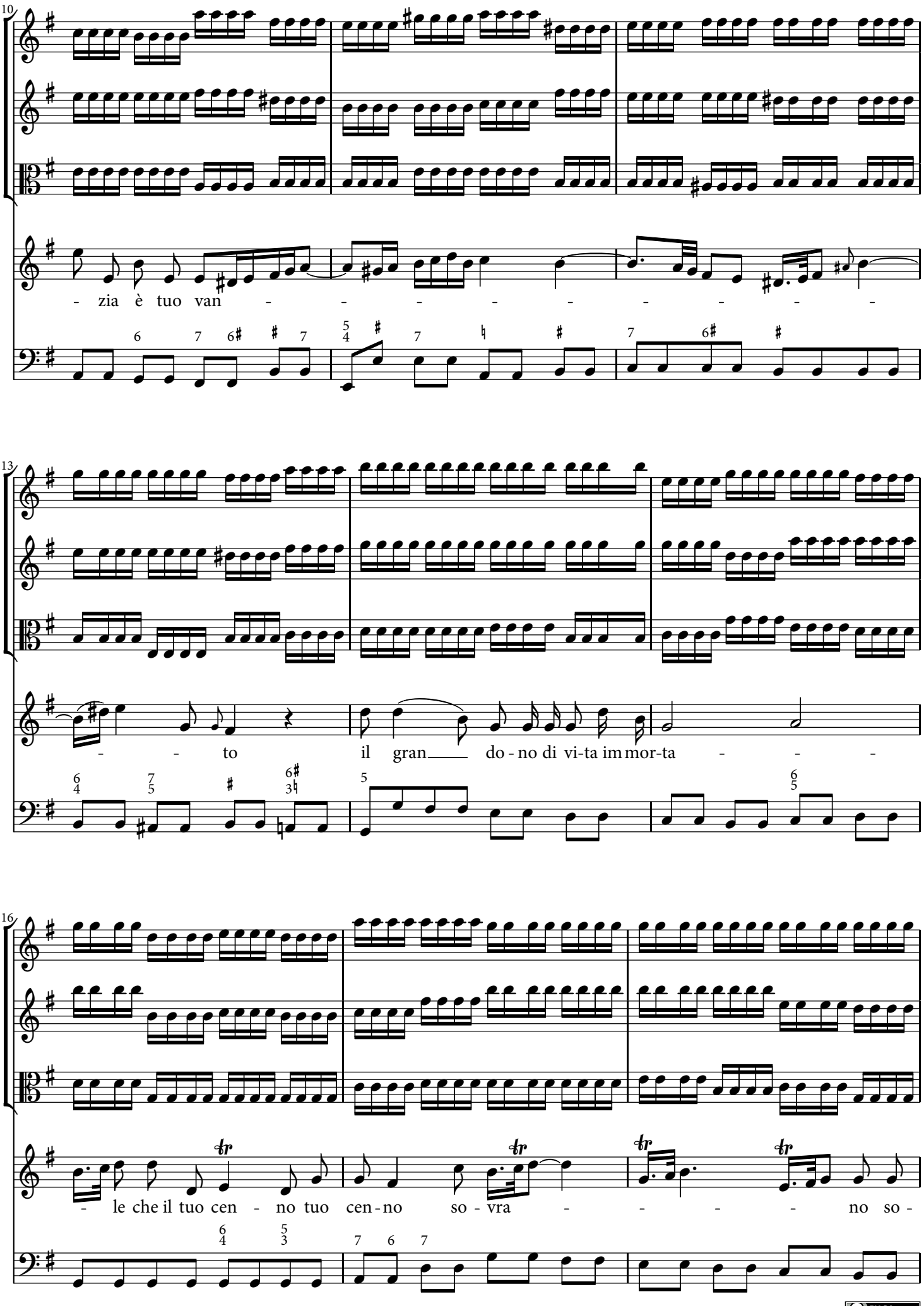
Alto Giove

Polifemo, Atto III

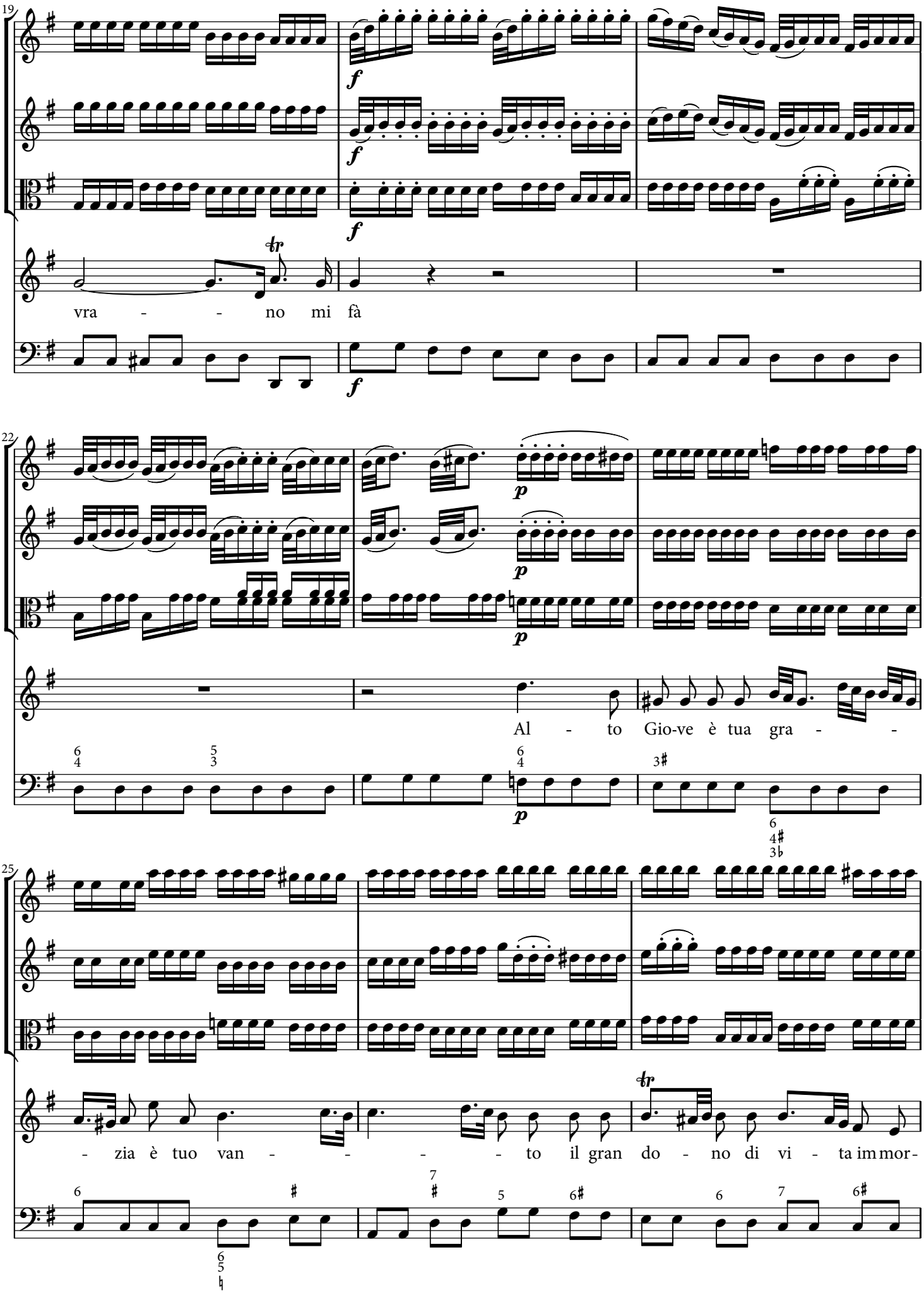
N.Porpora



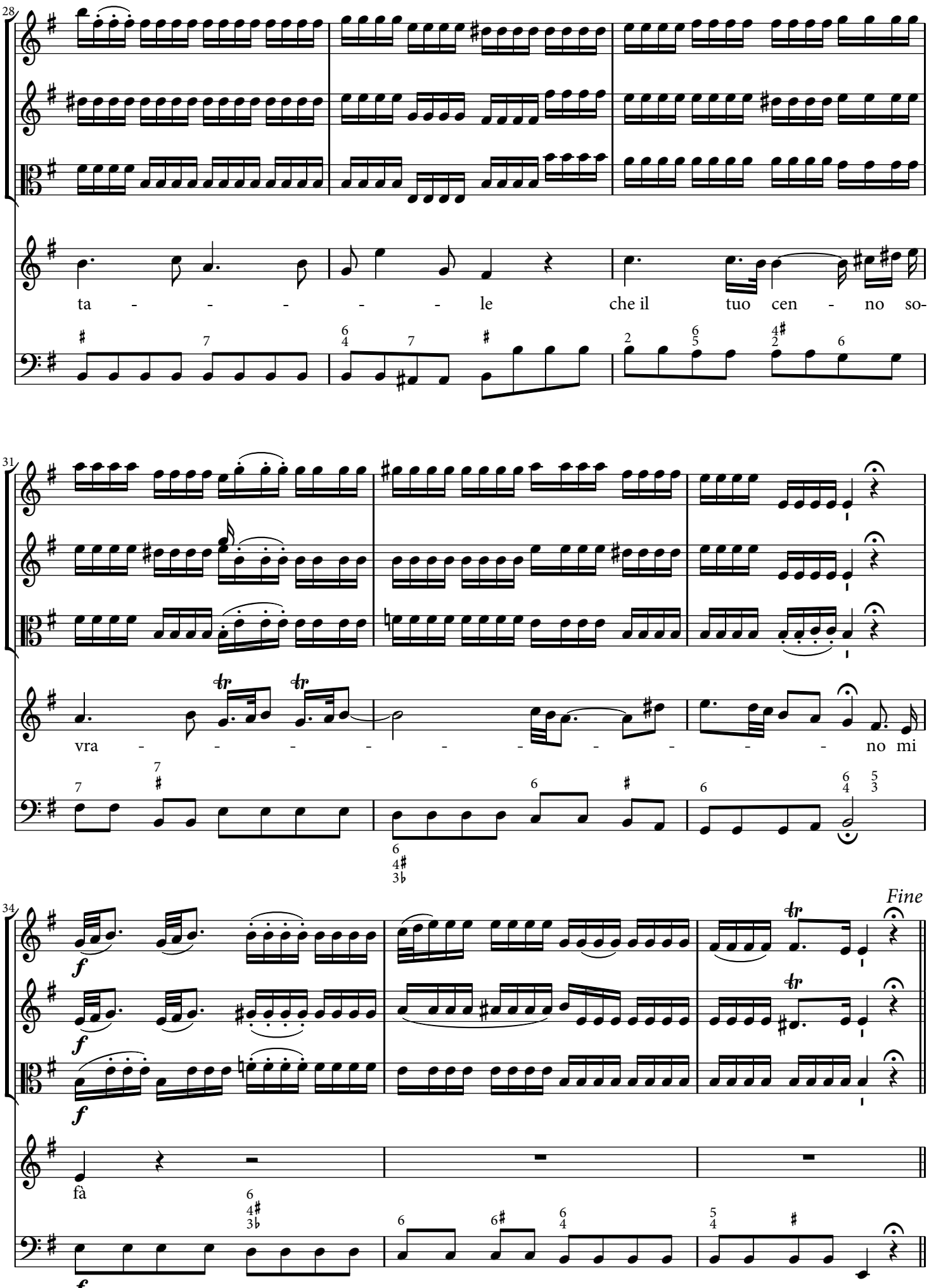
CC BY-SA


10
- zia è tuo van - - - - - - - - -
13
- - to il gran do - no di vi-ta im mor-ta - - -
16
- le che il tuo cen - no tuo cen - no so - vra - - - - no so -

BY-SA


19
vra - - no mi fà
22
Al - to Gio-ve è tua gra - -
25
- zia è tuo van - - - - to il gran do - no di vi - ta im mor-

BY-SA



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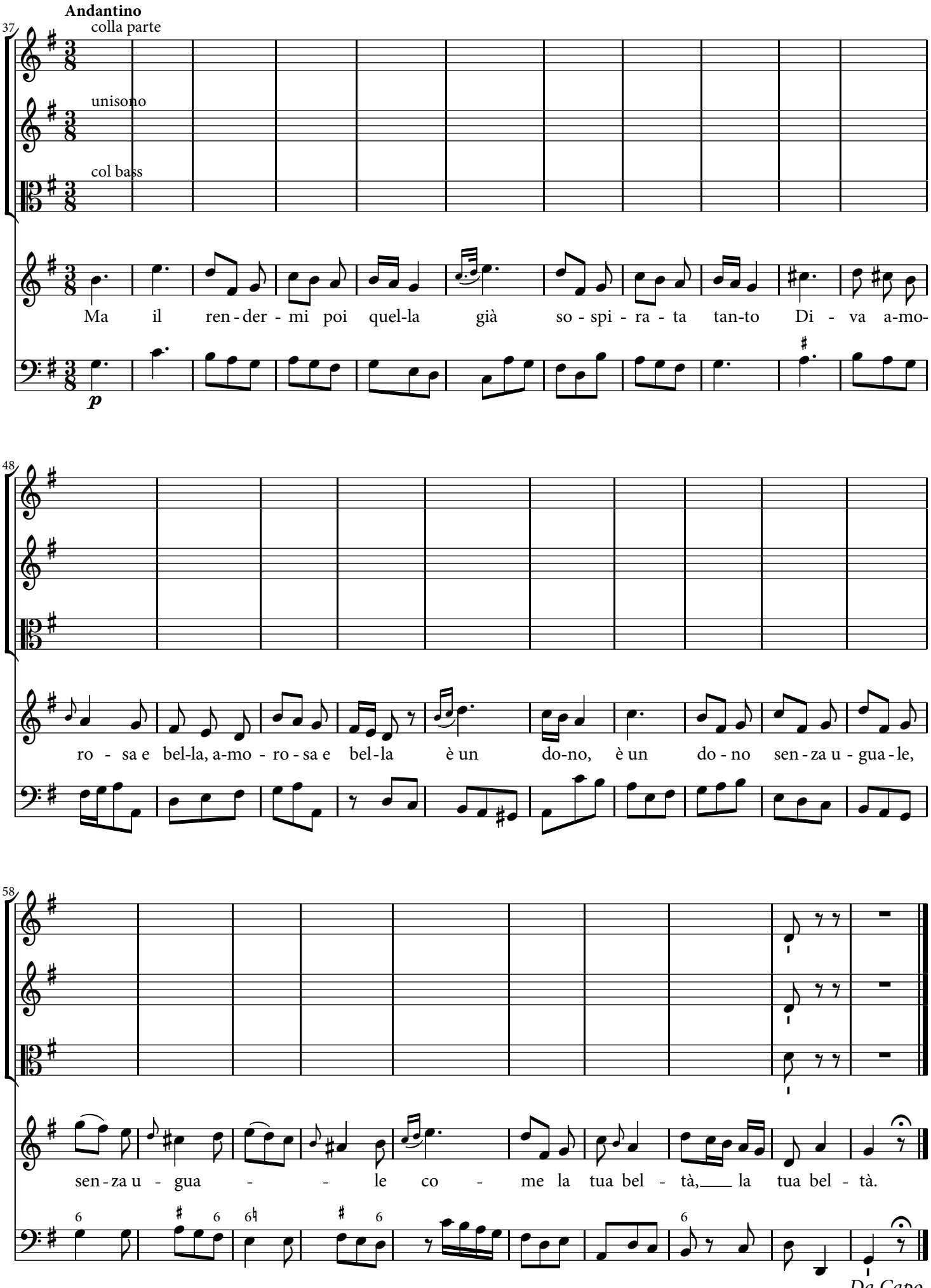
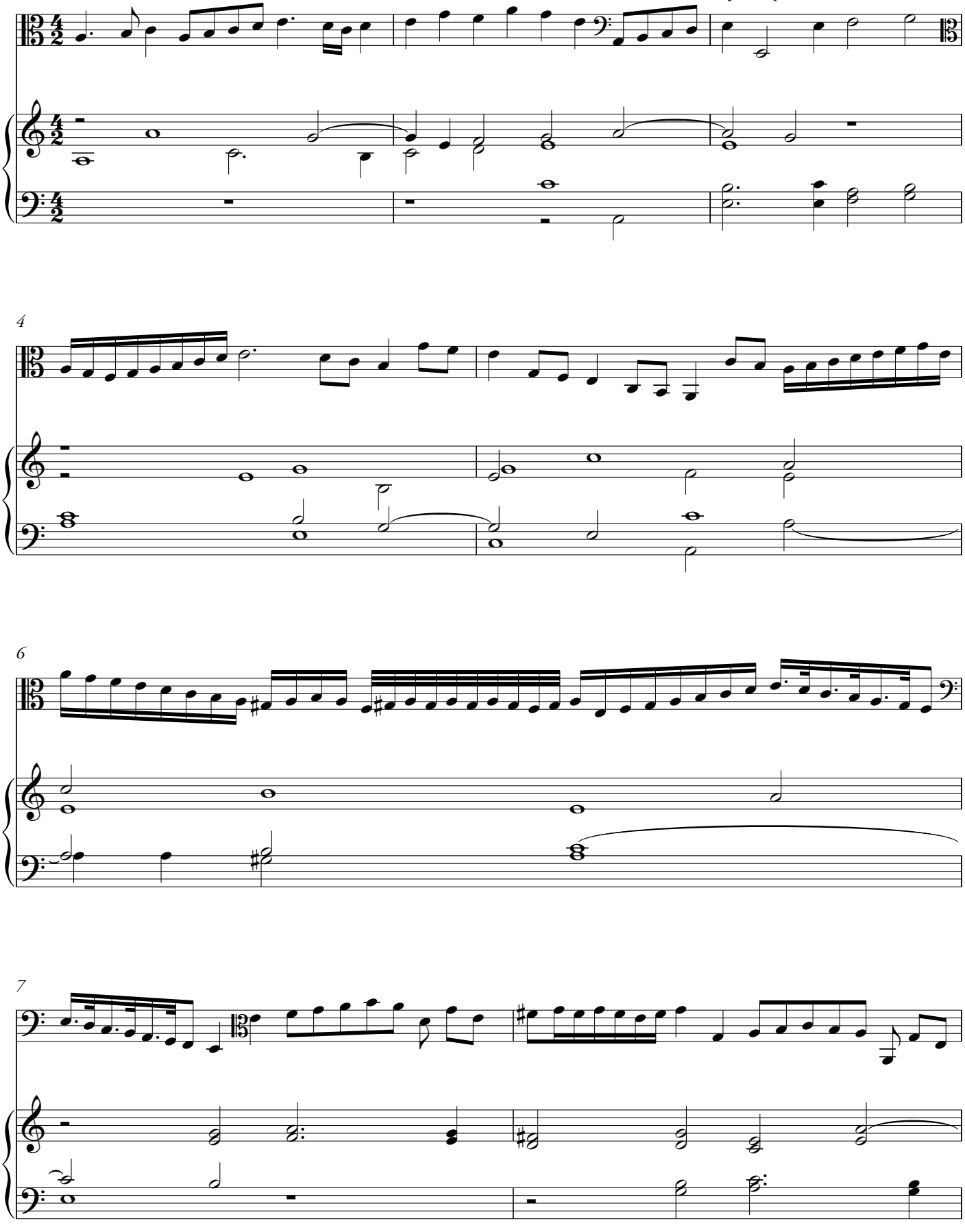

Andantino
37
colla parte
unisono
col bass
Ma il ren - der - mi poi quel-la già so - spi - ra - ta tan-to Di - va a-mo-
p
48
ro - sa e bel-la, a-mo - ro - sa e bel - la è un do-no, è un do - no sen - za u - gua - le,
58
sen - za u - gua - - le co - me la tua bel - tà, la tua bel - tà.
Da Capo

CC BY-SA

Ancor che col partire

diminutions by Rognoni, 1592

Riccardo Rognoni (c.1550-1620)
after Cipriano da Rore (1515-1565)



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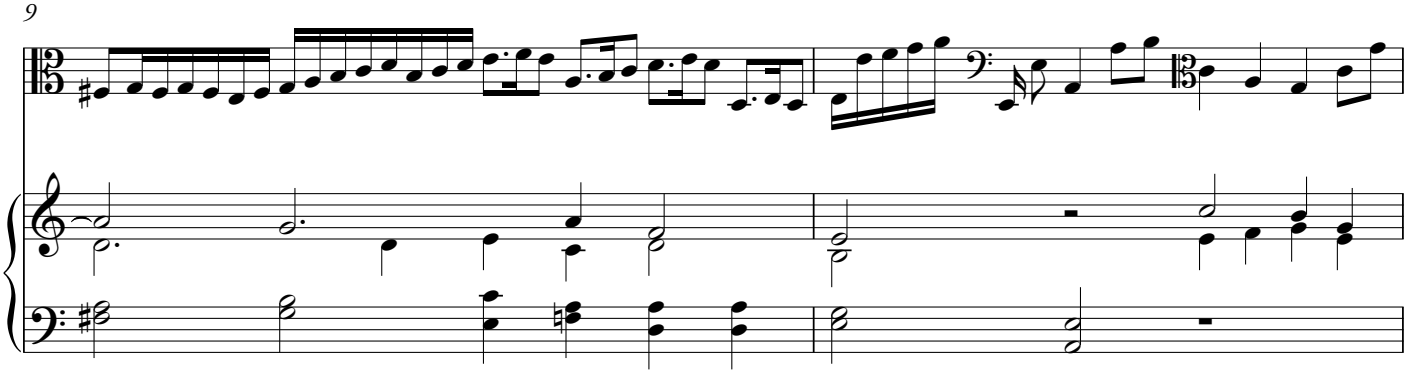

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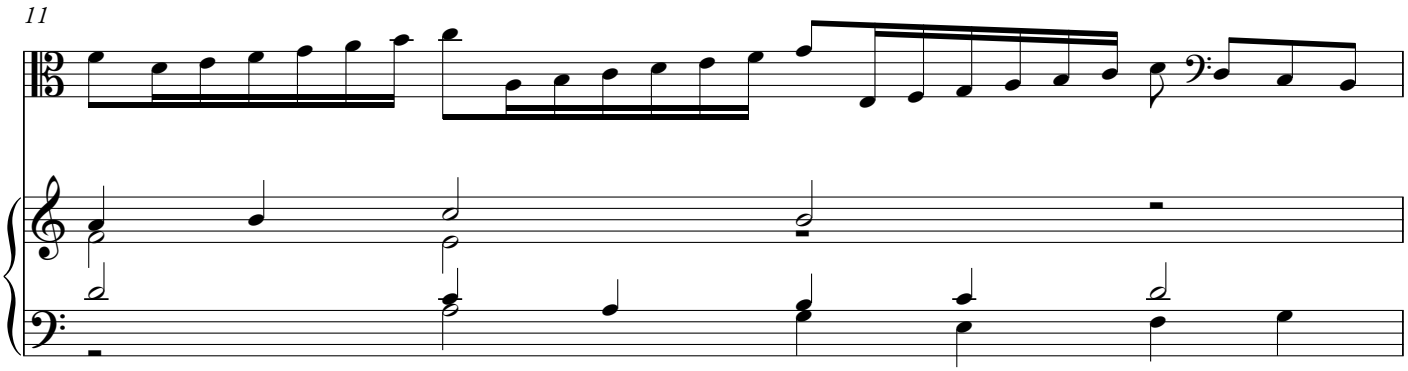

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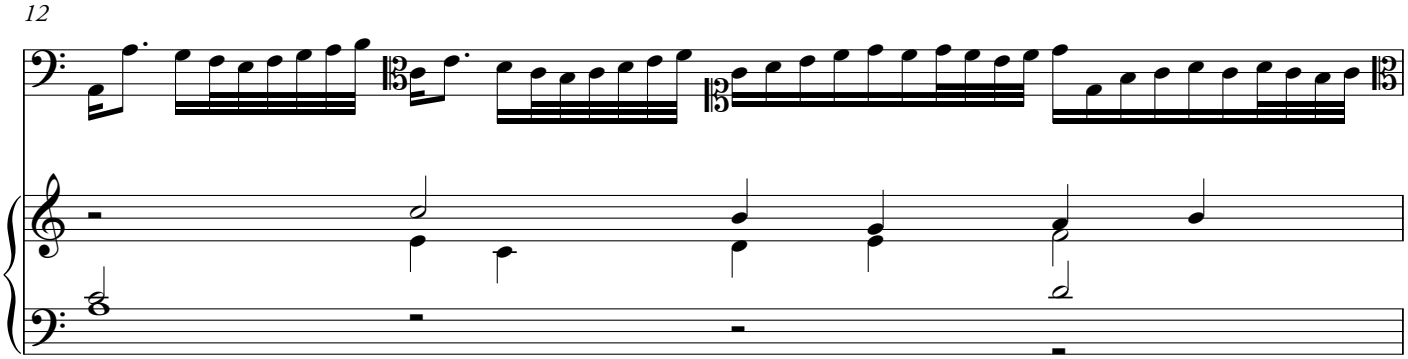

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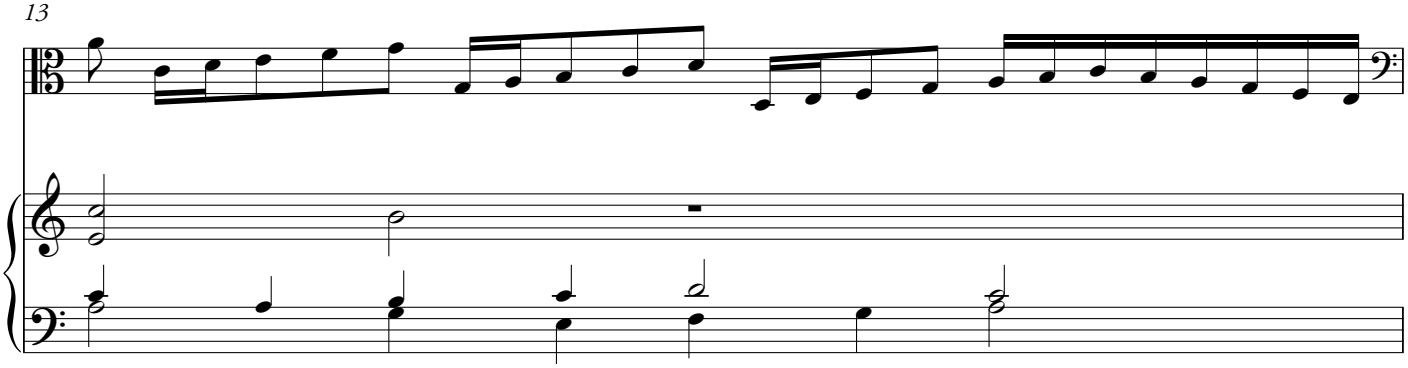

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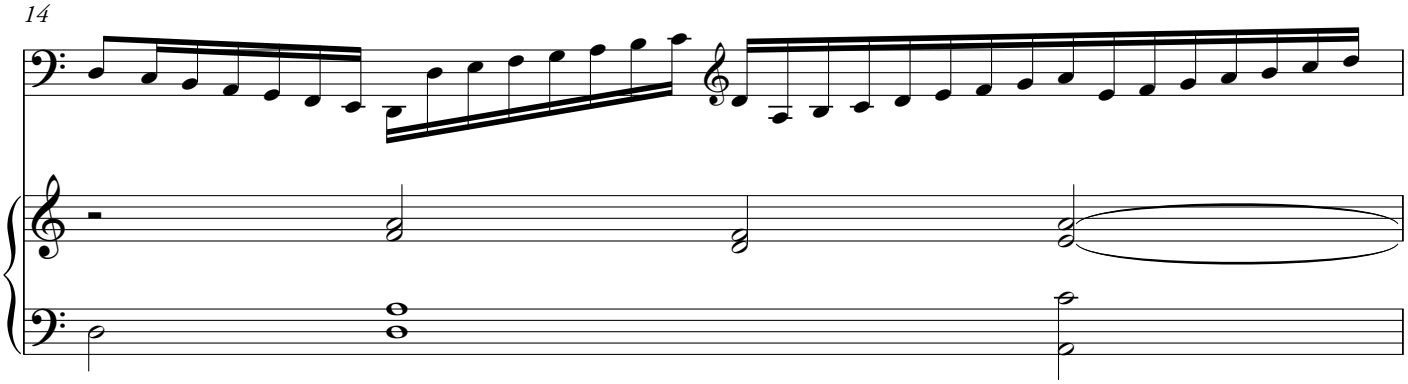

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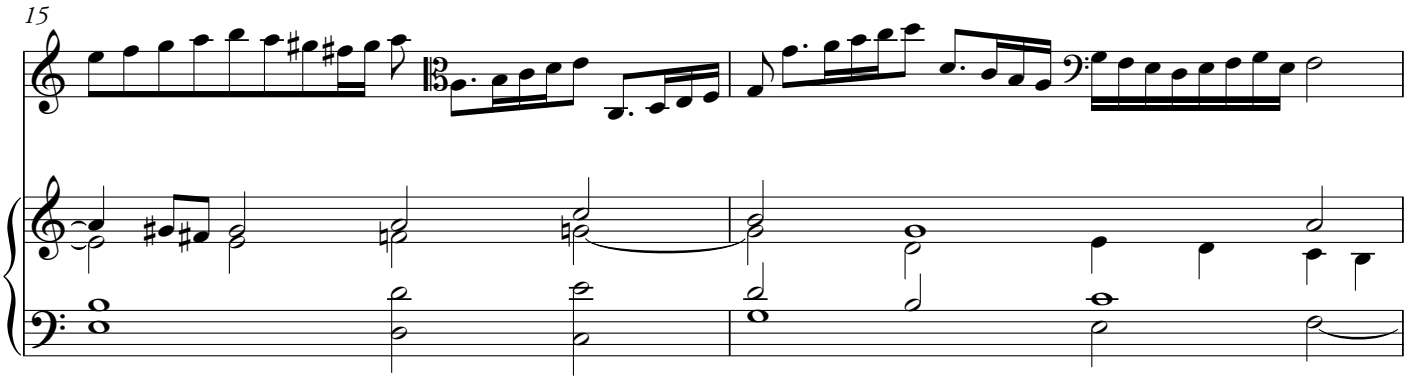

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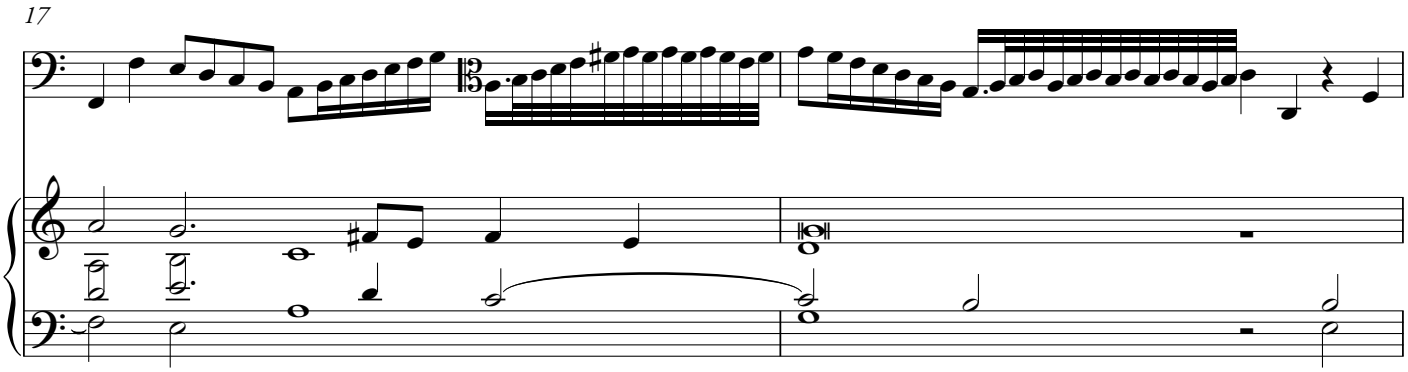

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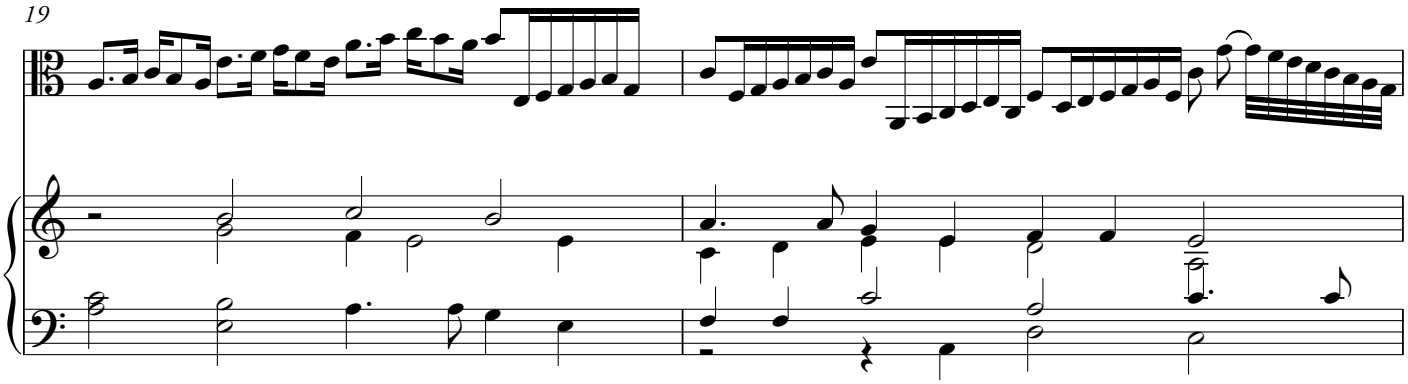

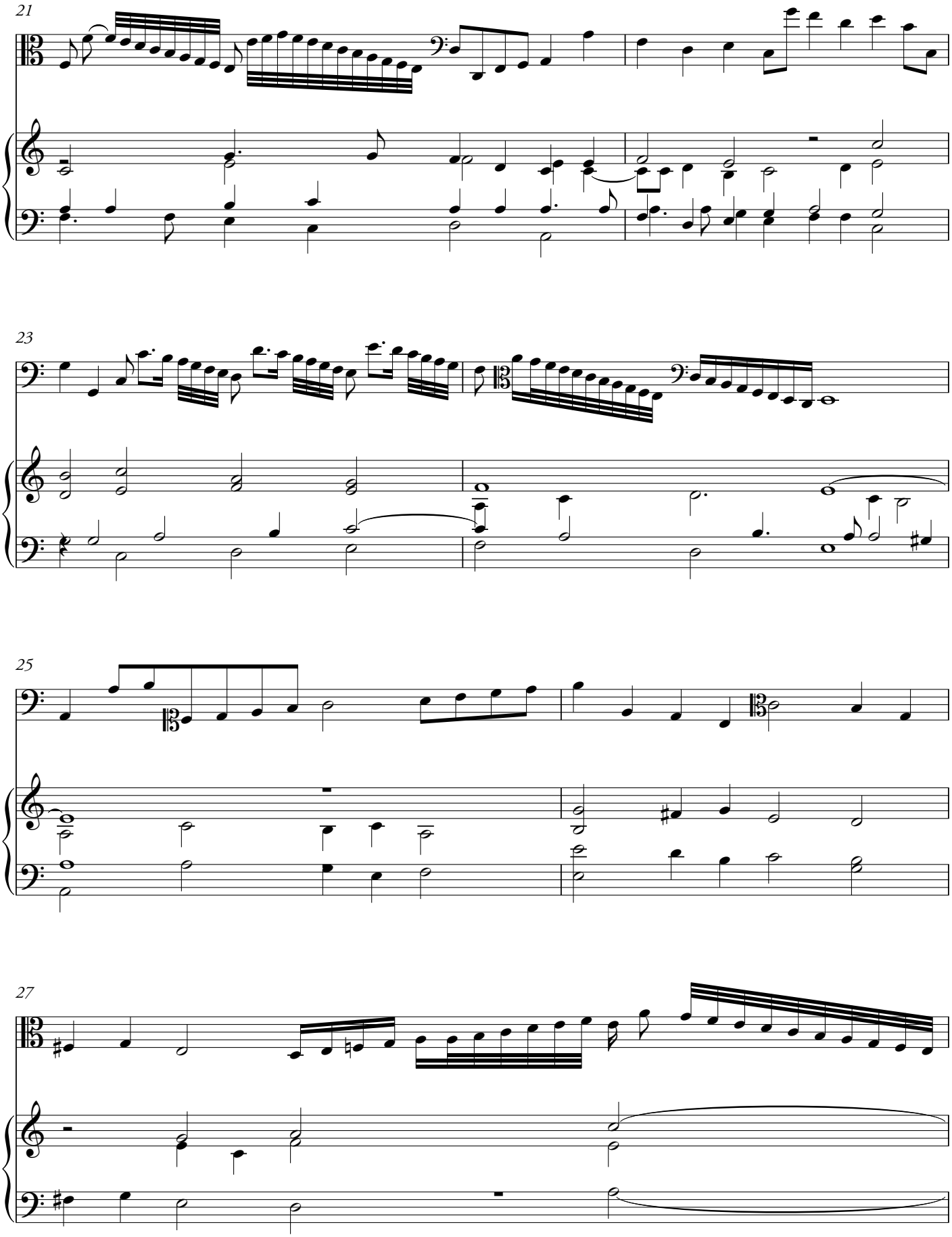
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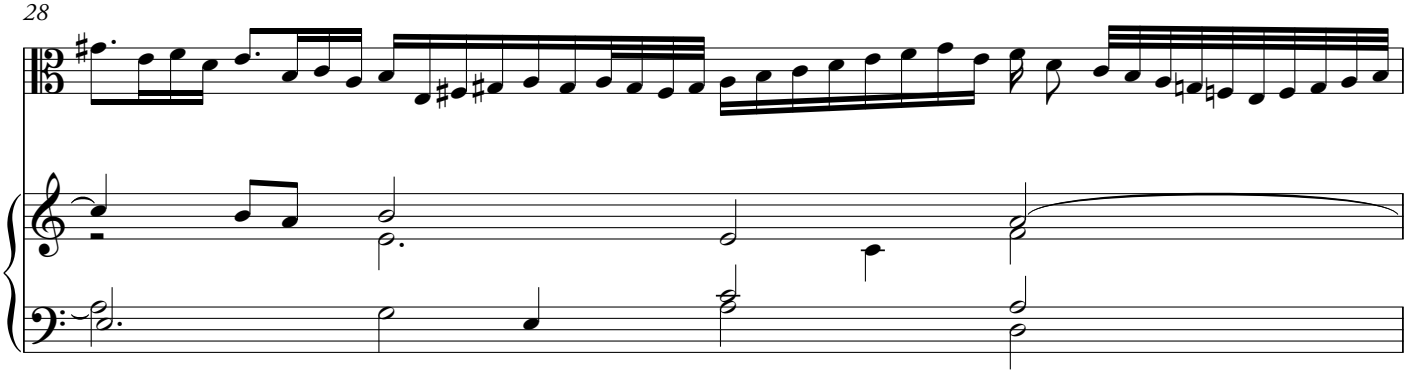

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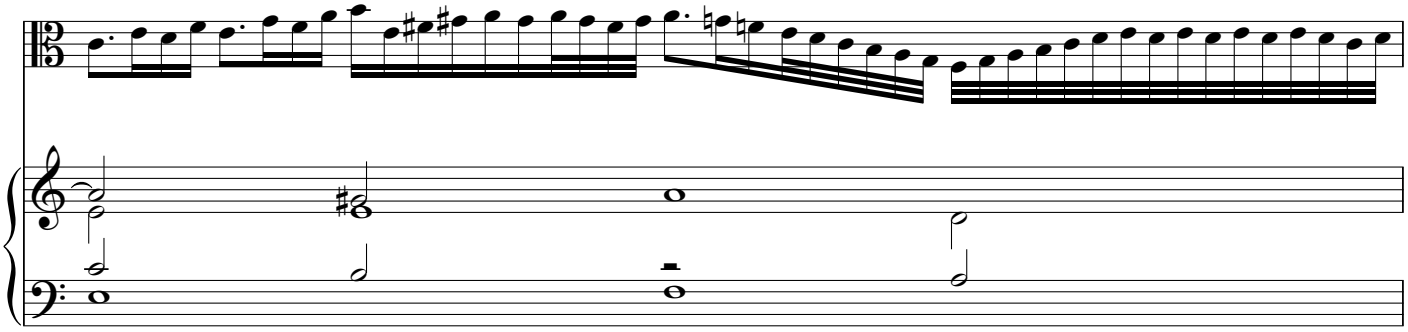

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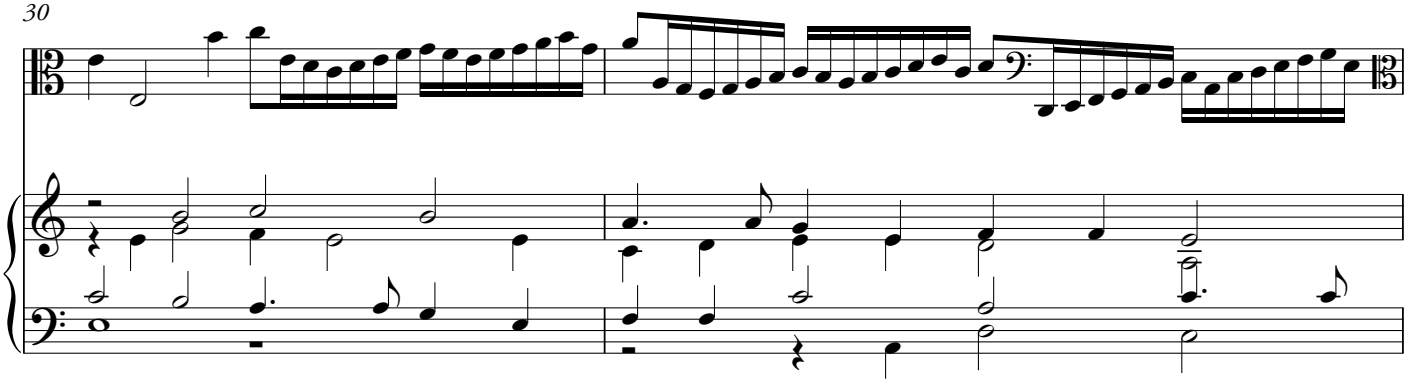

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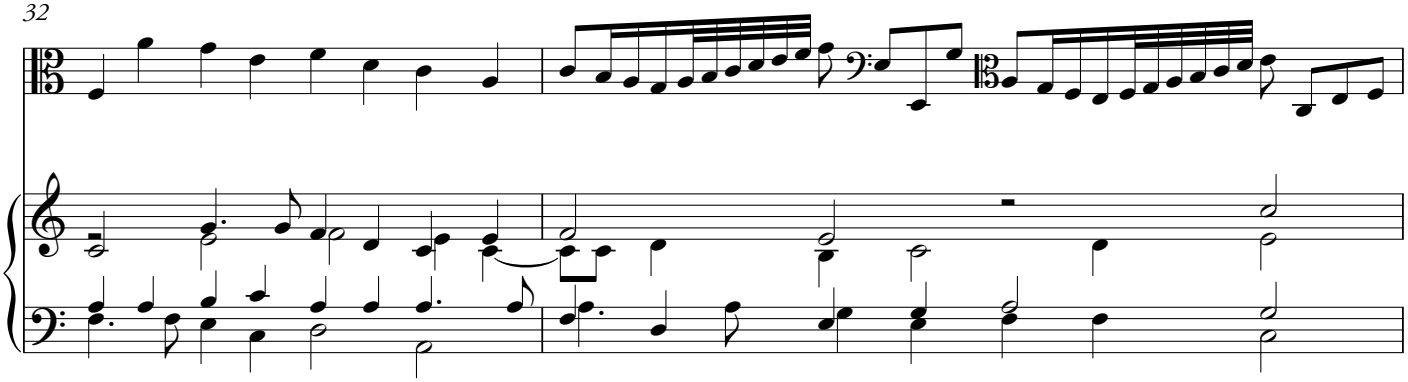

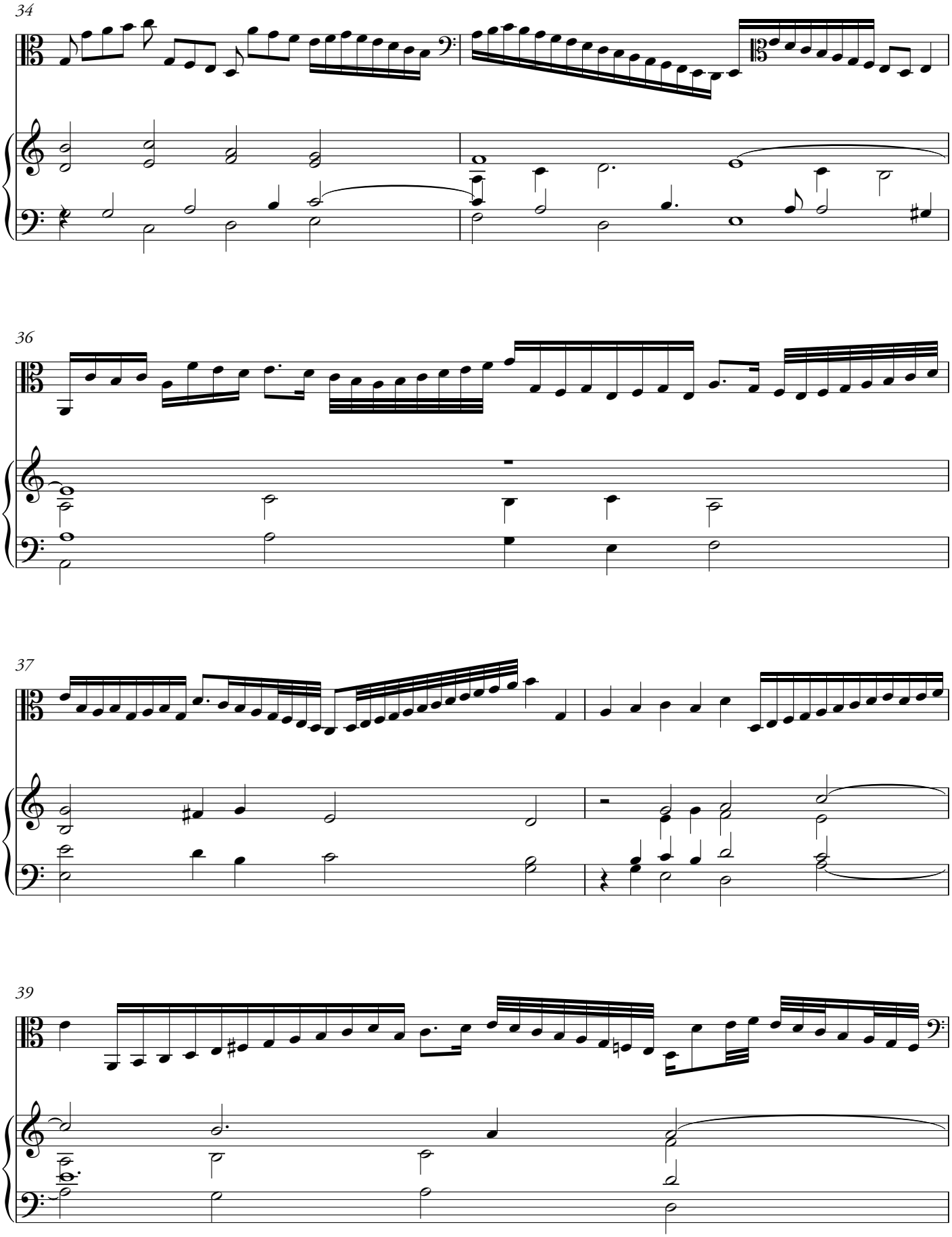
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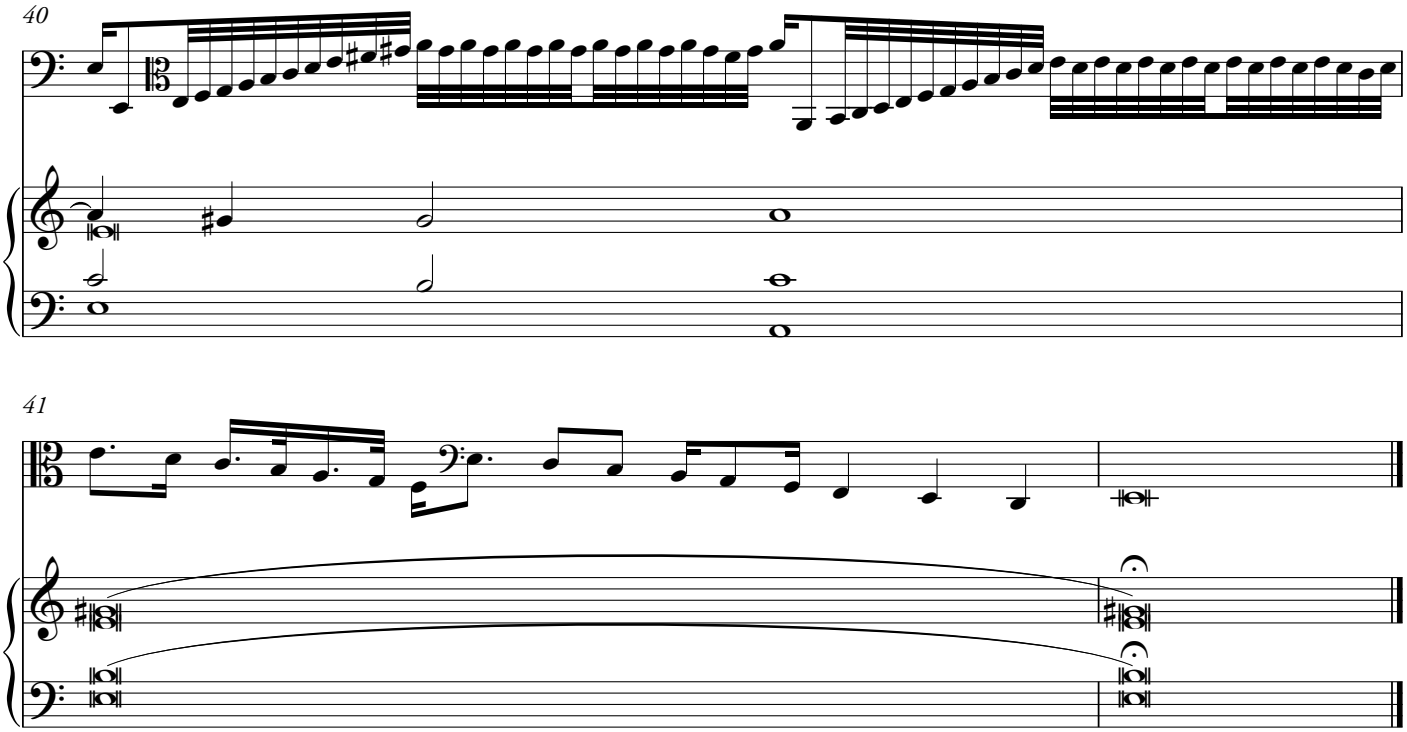

40
41

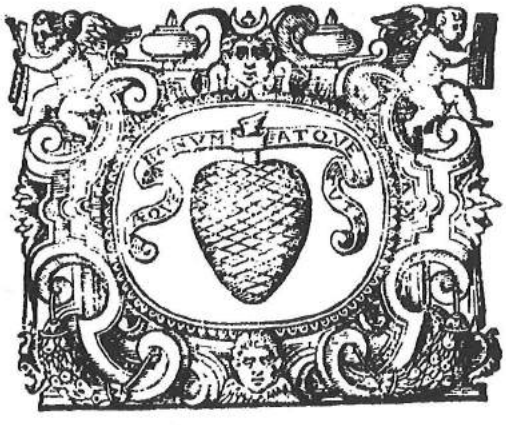
IL VERO MODO
DI DIMINVIRE

Con tutte le ſorte di Stromenti da corde, da fiato, & anco per la voce humana.

DI RICHARDO ROGNIONO
ESPVLSO DI VAL TAVEGIA,
Muſico dell'Eccellentiſſimo Duca di Terranoua Gouernator Generale nello Stato di Milano per Sua Maeſtà Cattolica.

Parte Seconda.

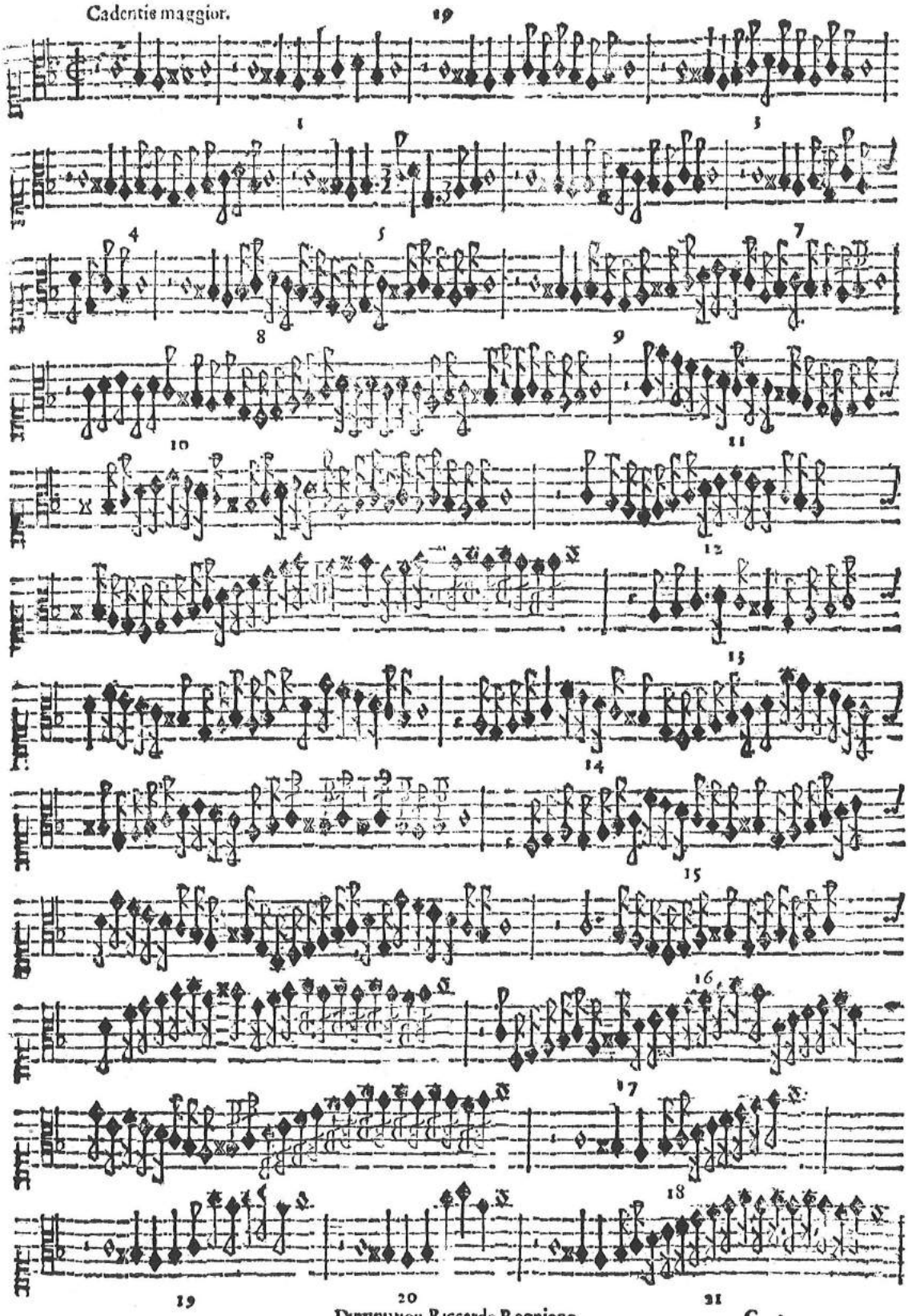
CON PRIVILEGIO.

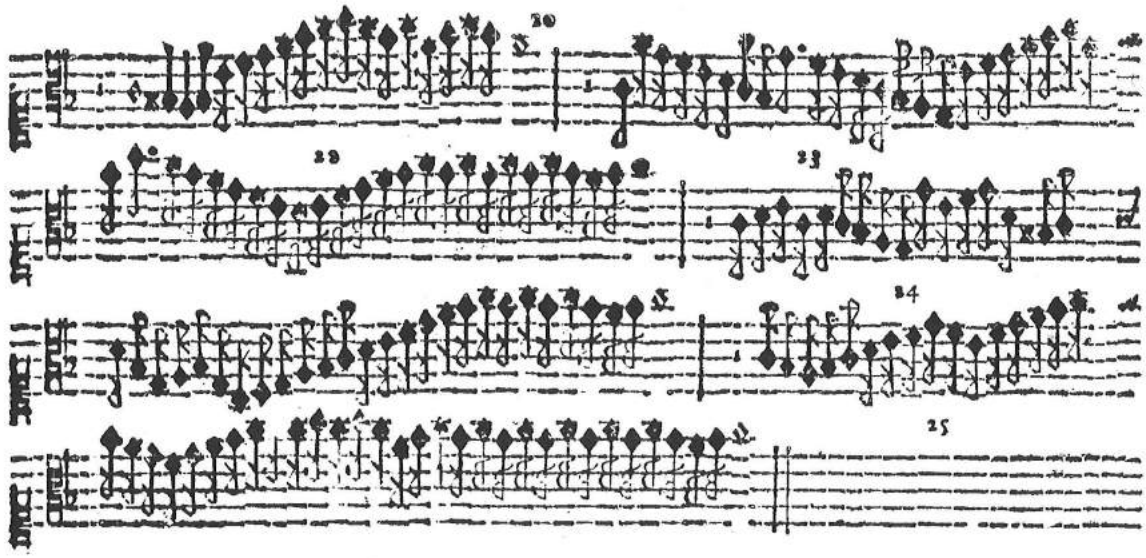


IN VENETIA.
Appreſſo Giacomo Vincenti. M. D. XCII.

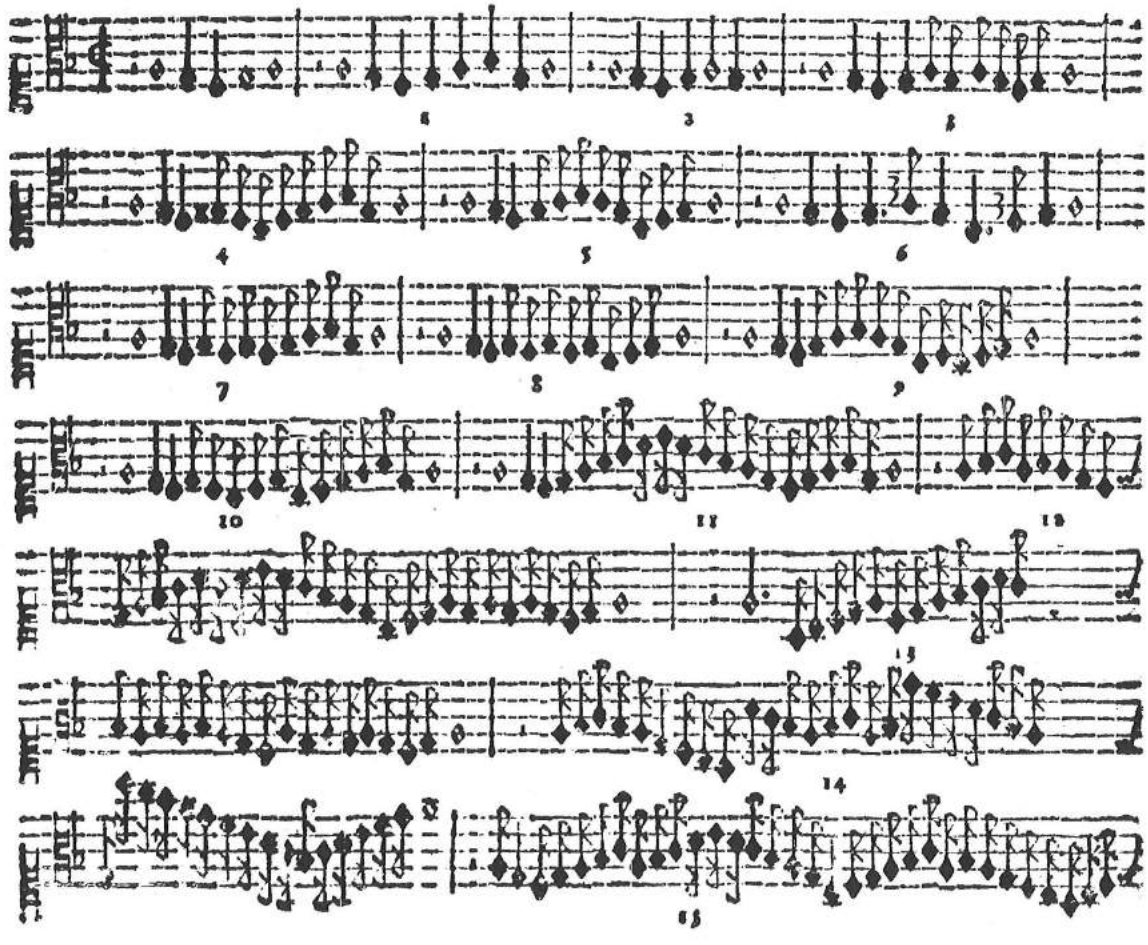
A I VIRTVOSI LETTORI
L'AVTTORE.

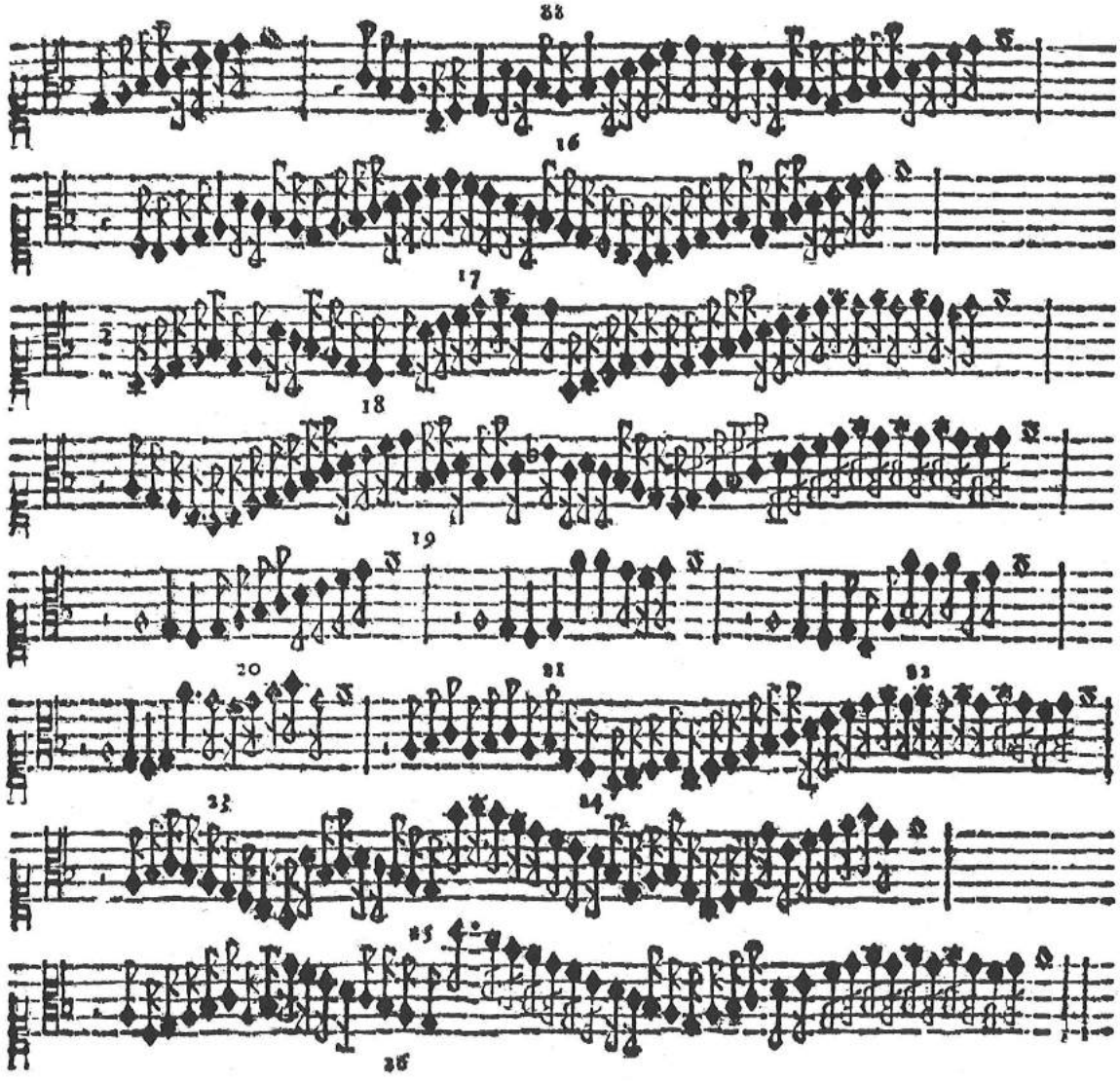
ECCOVI dunque nella Prima Parte una Raccolta delle Ricercate ſopra gl'Inſtromenti; laquale ſi può dir ragioneuolmente, che ſia il condimento del Suono, e l'ornamento della Muſica, come che ſenza queſta varietà di Paſſaggi ſiano rincreſceuoli le repliche frequenti anco di queſto come d'ogn'altra coſa all'orecchio. E percio, ſe talhora nel Diminuire u'occorreranno ſpeſſo l'iſteſſe Cadenze, dourano con queſta diuerſità (ch'habbiamo à queſto fine poſta) di Diminutioni, ò altri Paſſaggi farſi prattichi,& anco con le loro Ricercate s'accompagnino differentemente. Nè perciò paia ad alcuno ſtrano incontro tal uolta di due Quinte, ò di due Ottaue inſieme, che tanta diuerſità neceſſariamente alcuna n'induce. Ben'è però fuggirle quanto ſi potrà,e lo farà facilmente ogn'uno con l'attentione del tempo,e della miſura, che à dire il uero ſia pure uelocc, artificioſa, & diſtinta la Ricercata, ſe per auuentura non rieſce à tempo, perde ogni ſua leggiadria. E però conſigliarei ogn'uno di miſurarle con la battuda d'un piede, che la mente intenta ad altro ufficio, ſe anco di queſto s'aggraua, molte uolte inganna; oue ancora ſenza di queſta guida ſouuente s'auuederà,che traportato dalla uelocità della Diminutione nel fine ſi trouerà perſo. Queſto è quanto hò uoluto auuertirle per compimento à queſta mia fatticha,laquale ſe non riuſcirà conforme alla loro eſpettatione, & deſiderio mio, ſicuro ſono almeno, che aſſai dà, chi dà quello, che può. State allegri.


Cadentie maggior.
19

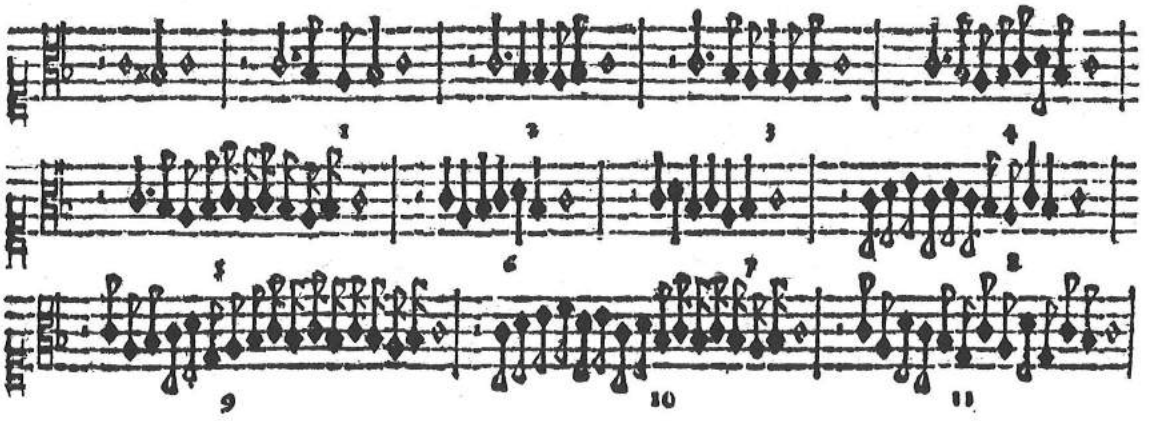


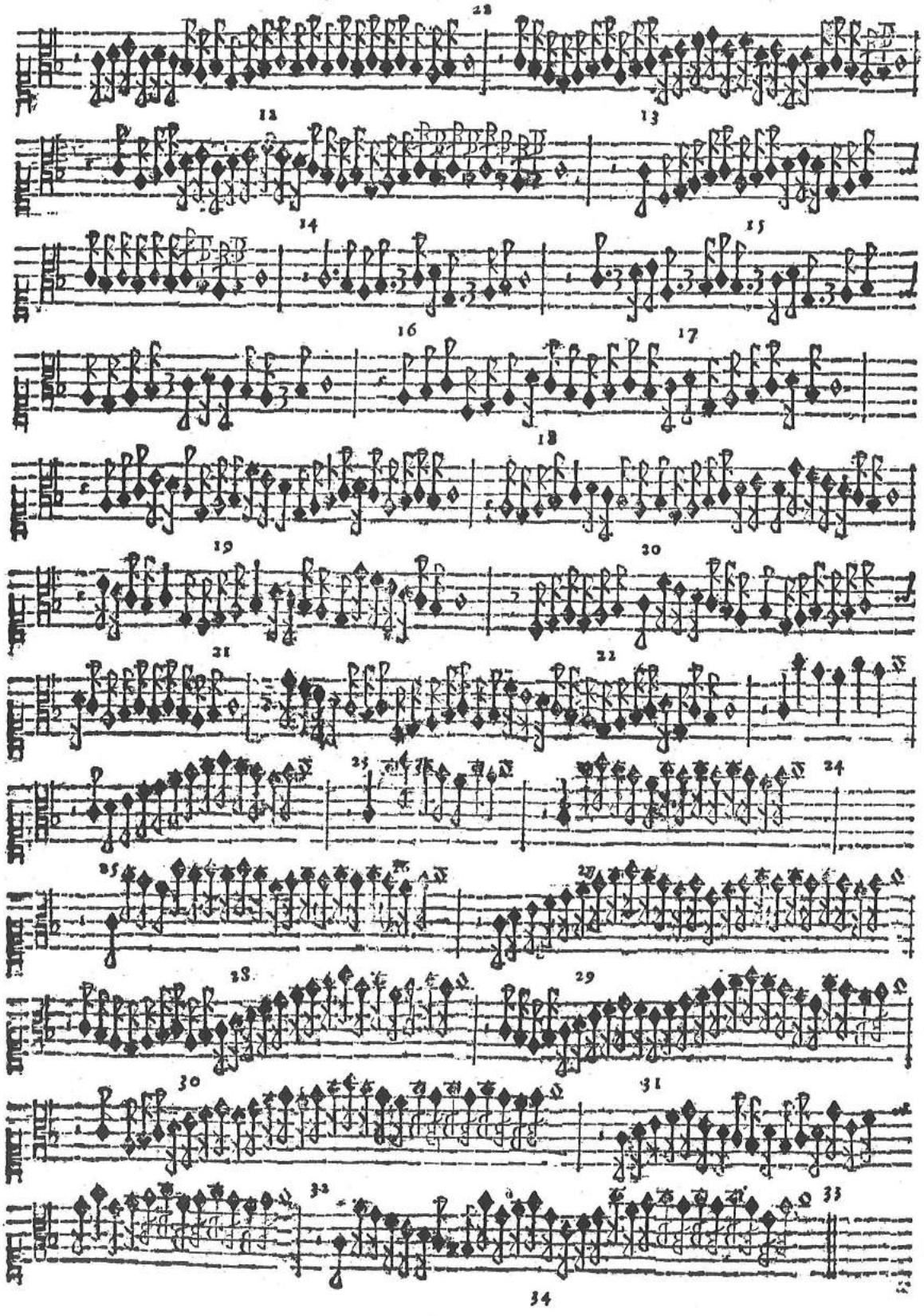
Queſte Cadentie ſi può ſtudiare una Quarta, & Quinta più alta, & più baſſa. Et per fare la prattica ſopra gli Stromenti ſi faranno una Terza più baſſa come uedete.

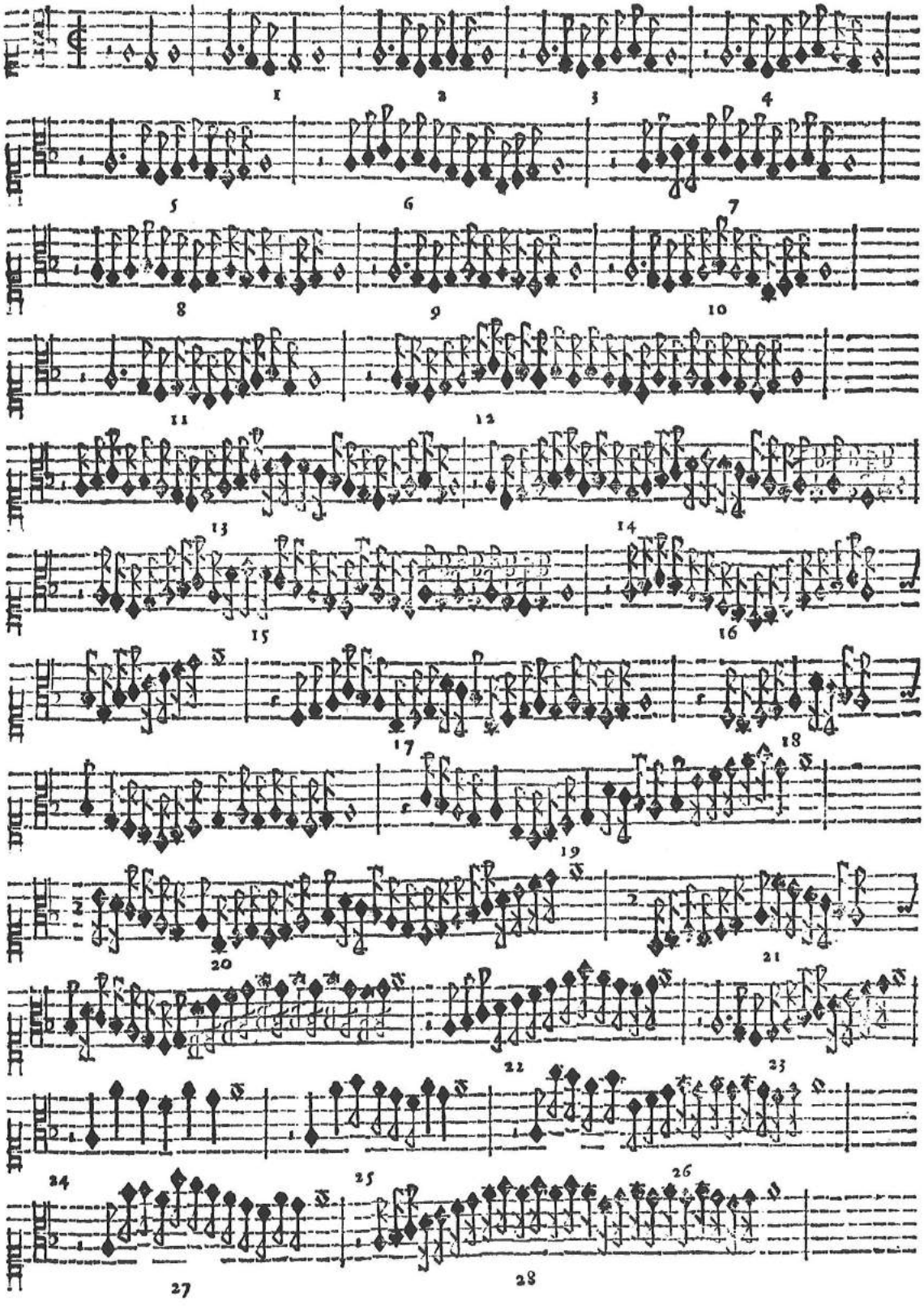


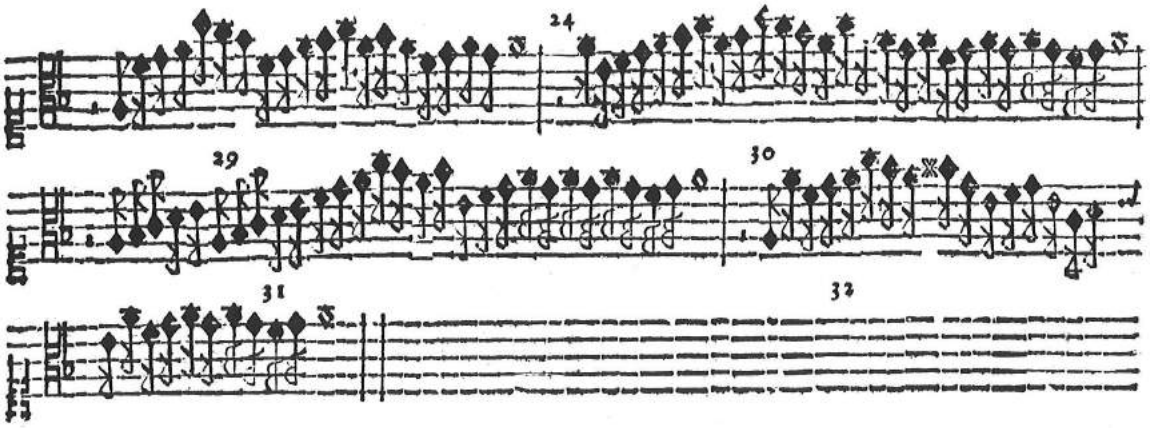


Dopò hauer finite le Cadentie maggior
Seguita le Cadentie meaane.

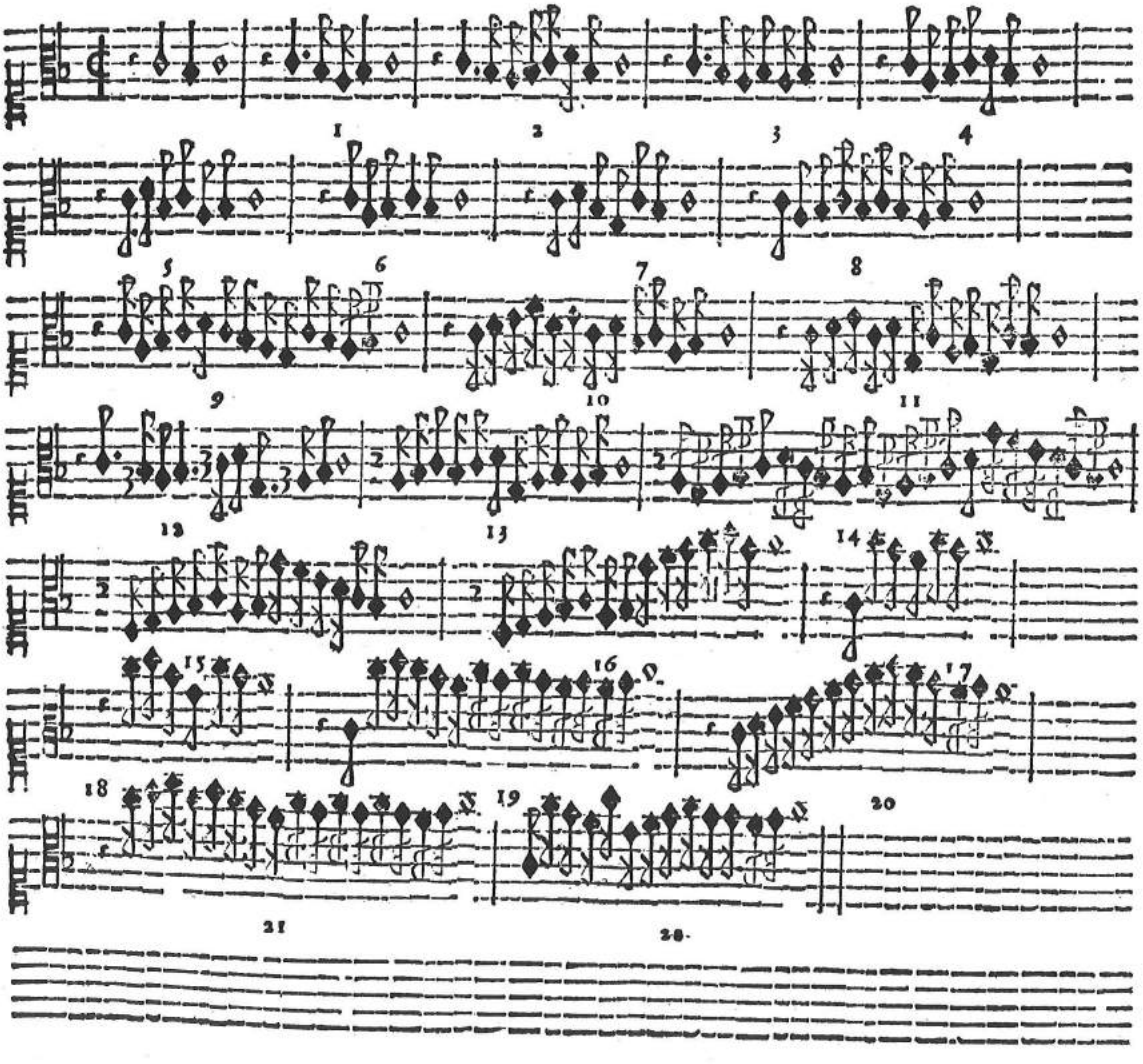


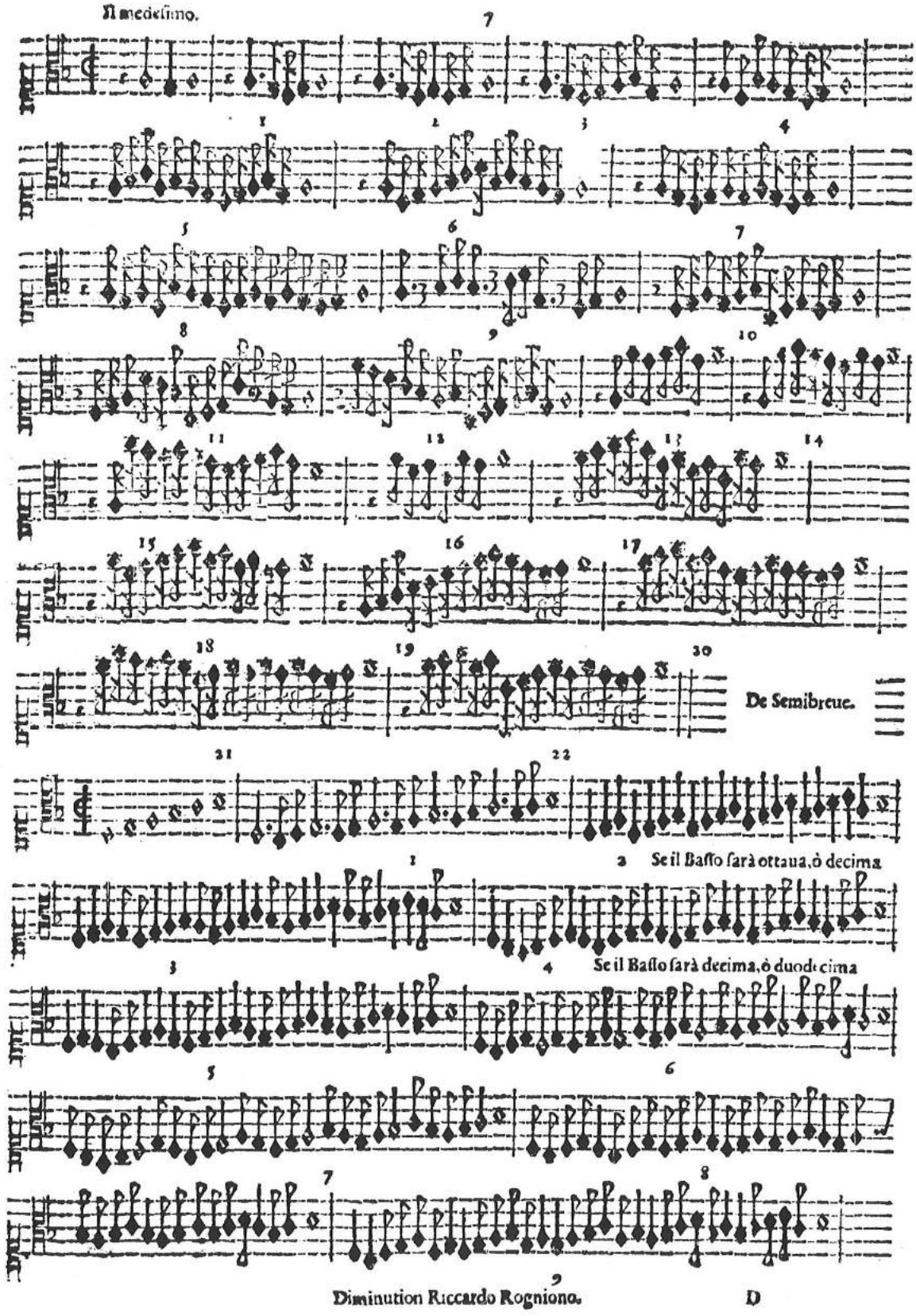


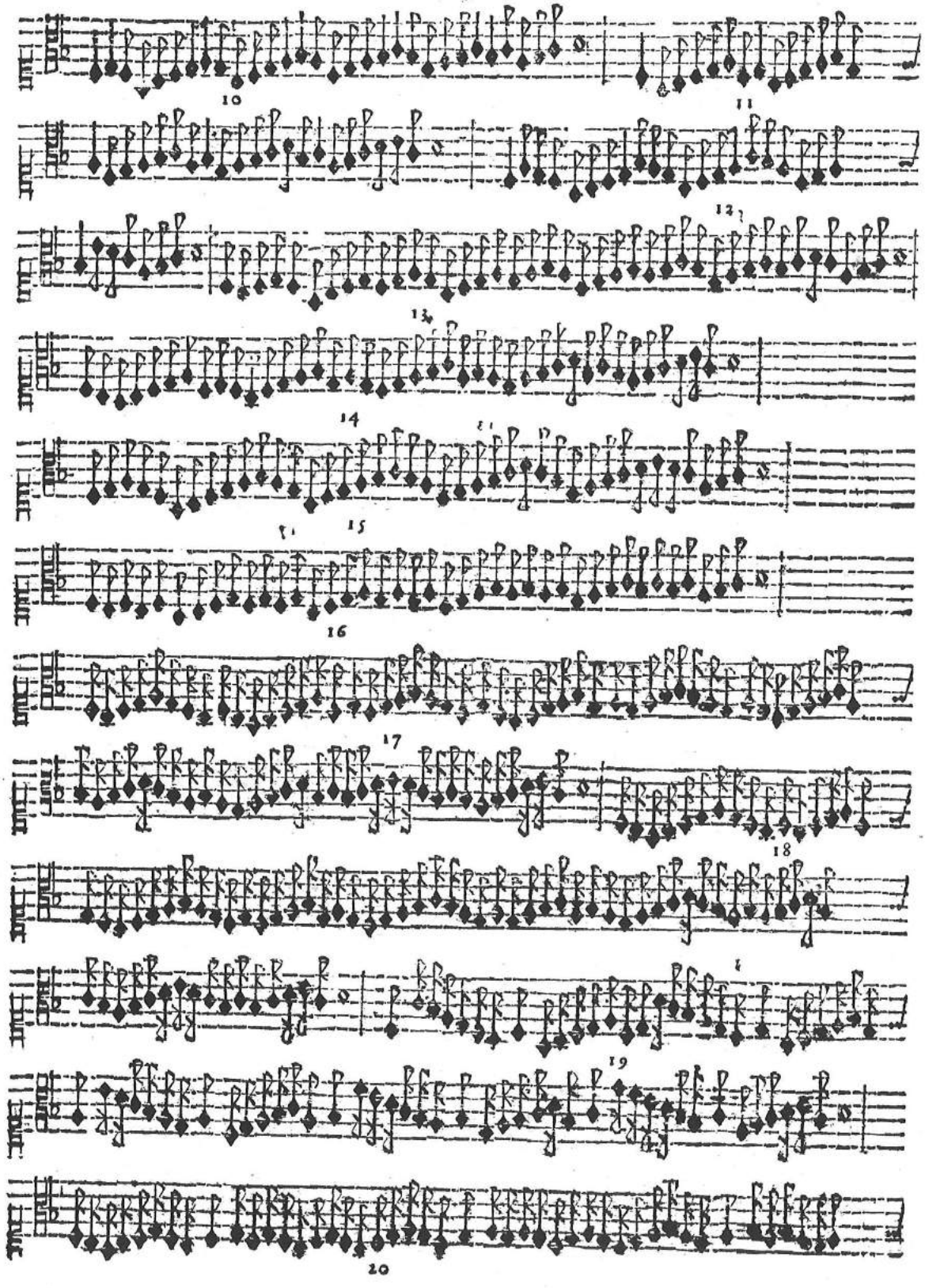


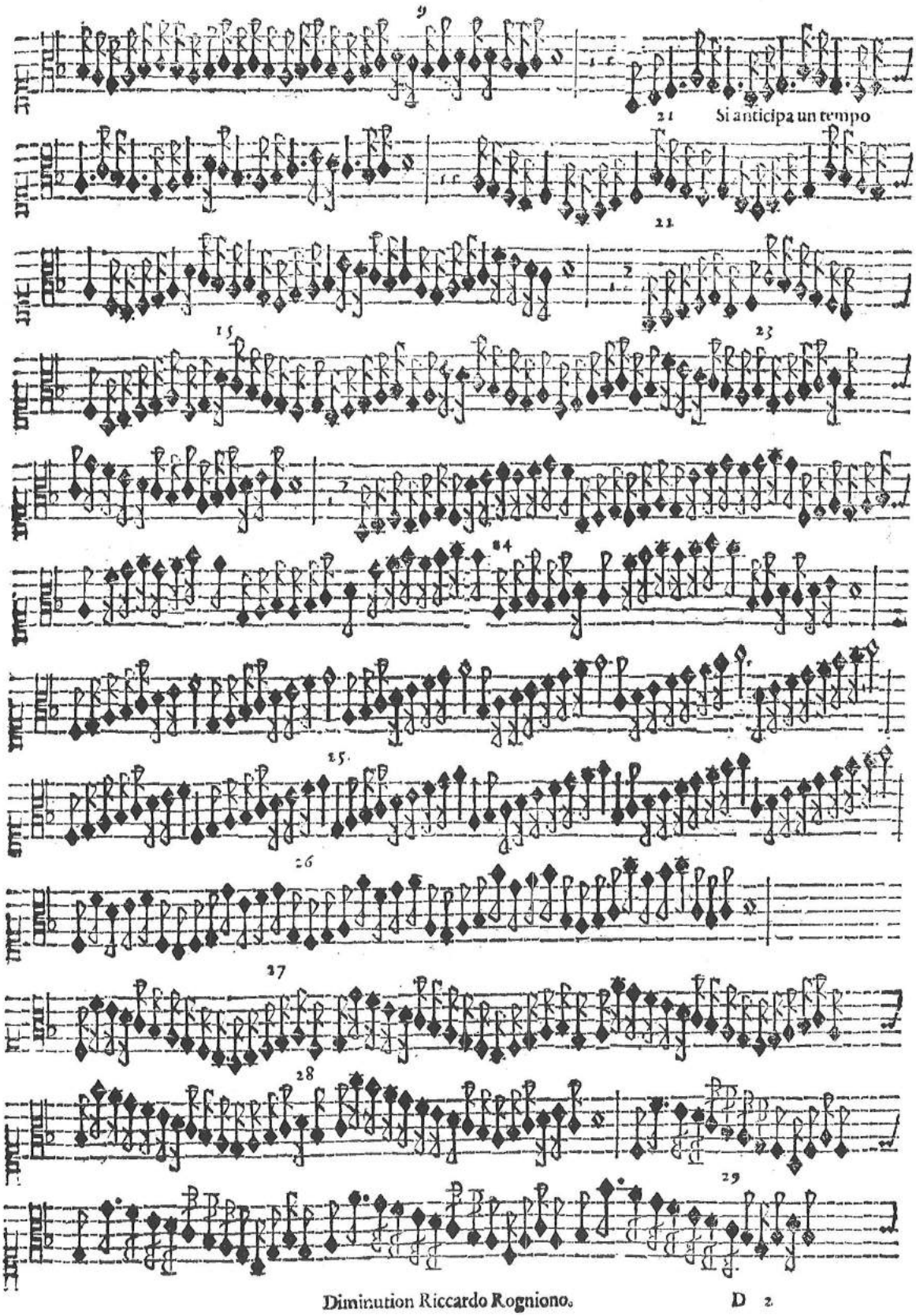


Si possonò fare una Quinta più alte
quelle, che uanno all'Ottaua.
Seguitano le Cadentie minor.




Il medesimo.
De Semibreue.
Se il Basso sarà ottaua, ò decima
Se il Basso sarà decima, ò duodecima




9
21
Si anticipa un tempo
21
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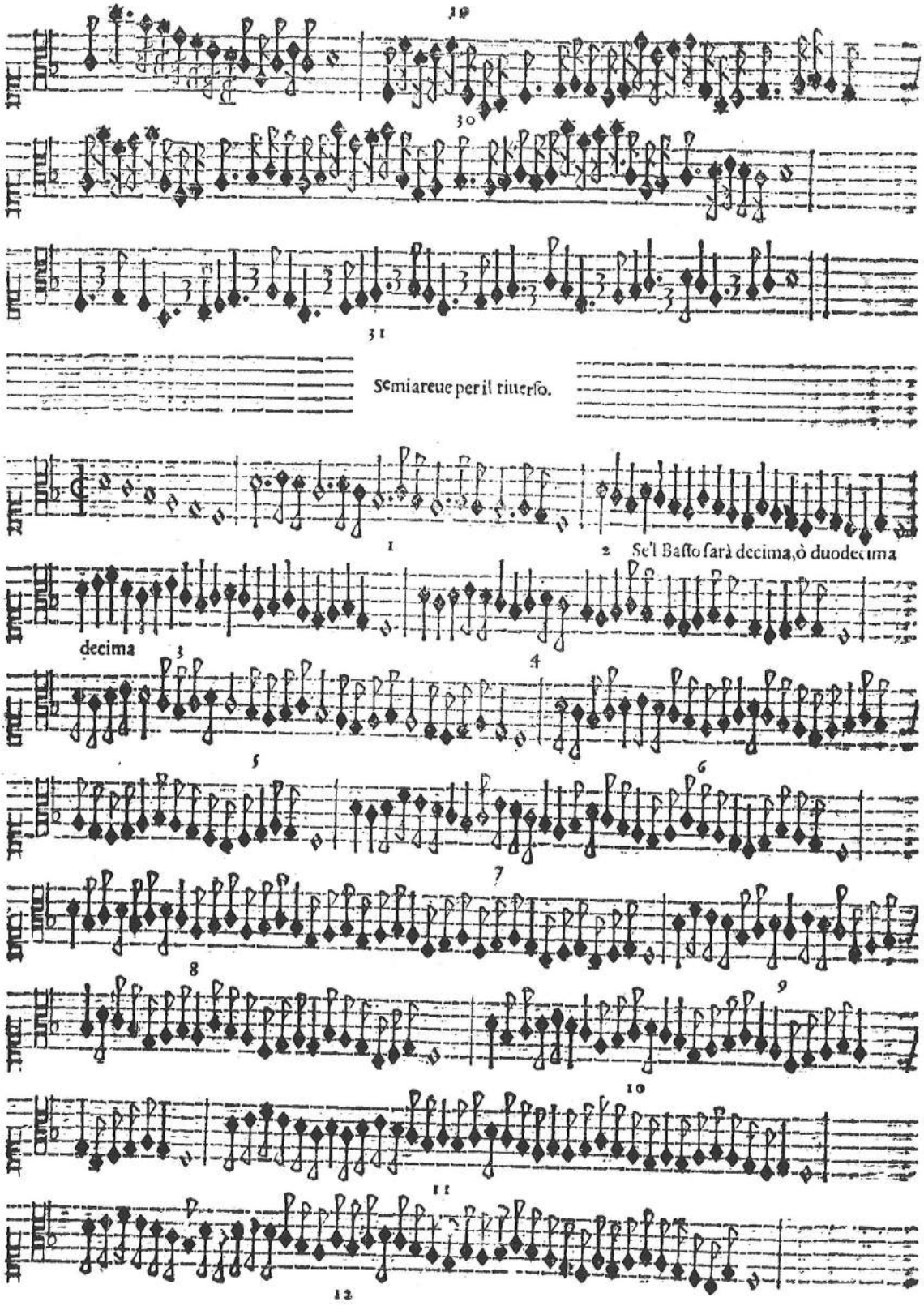
10
30
31
Semiareue per il riuerso.
1
2 Se'l Basso farà decima, ò duodecima
decima
3
4
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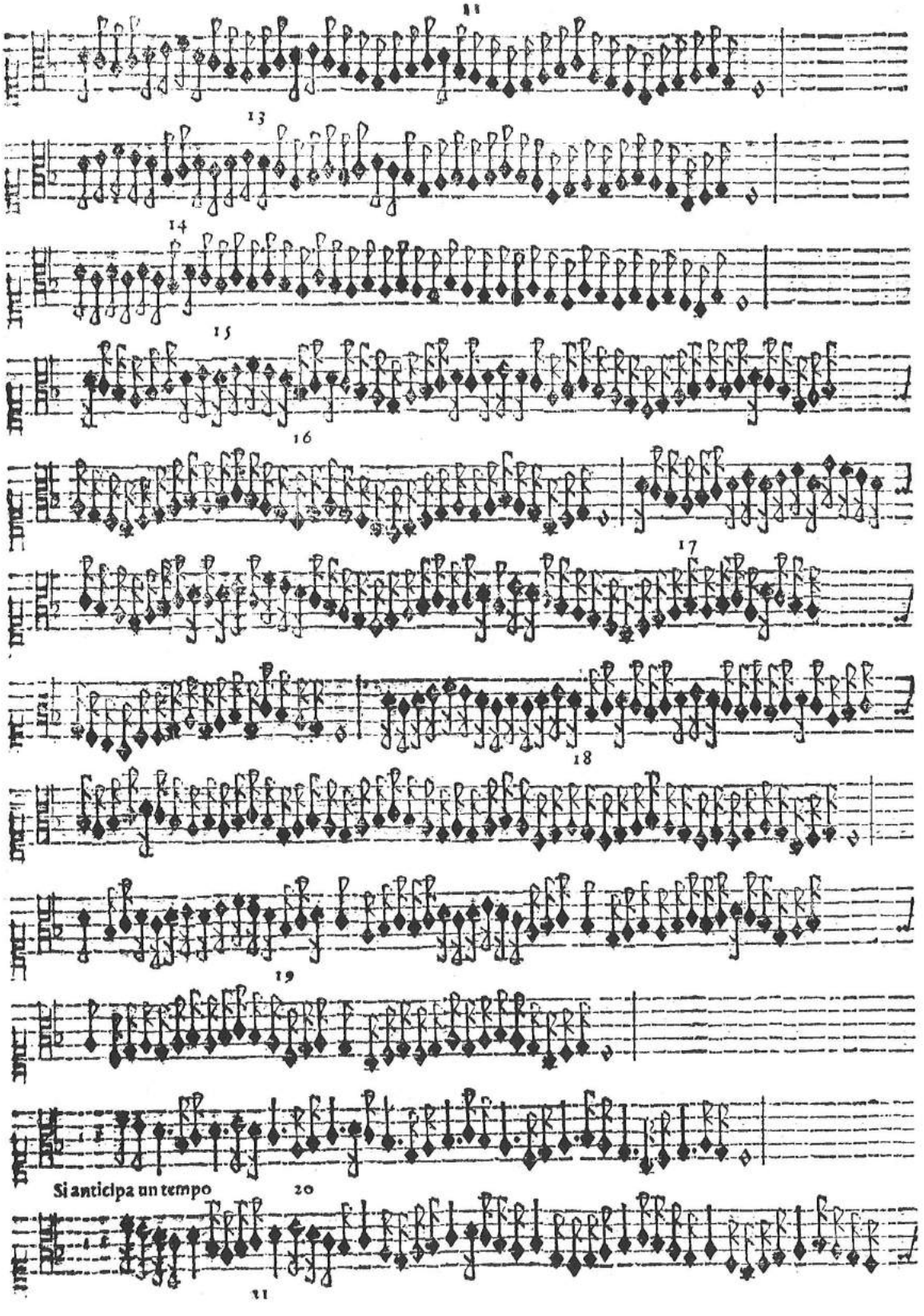
10
11
12


11
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Si anticipa un tempo
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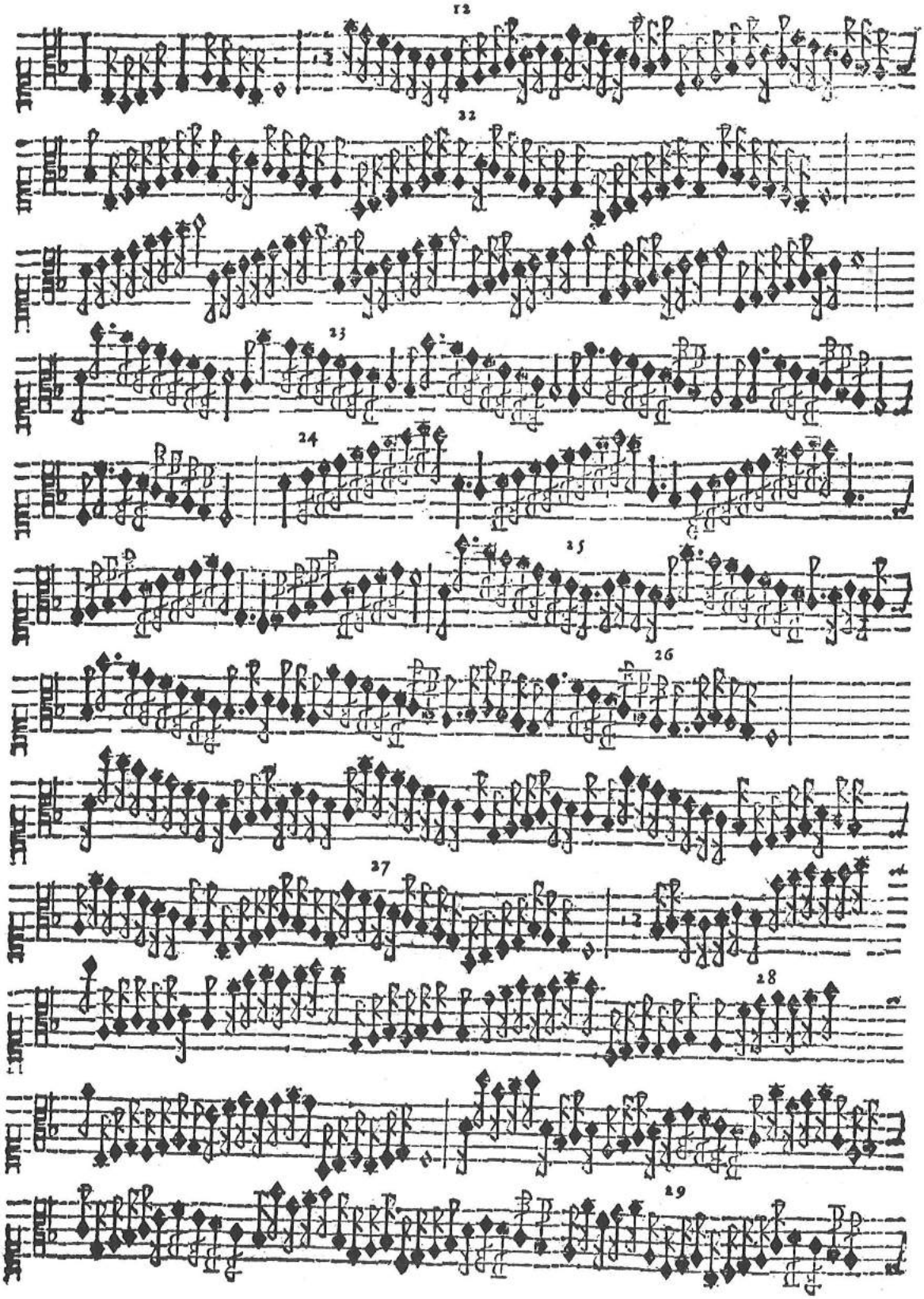
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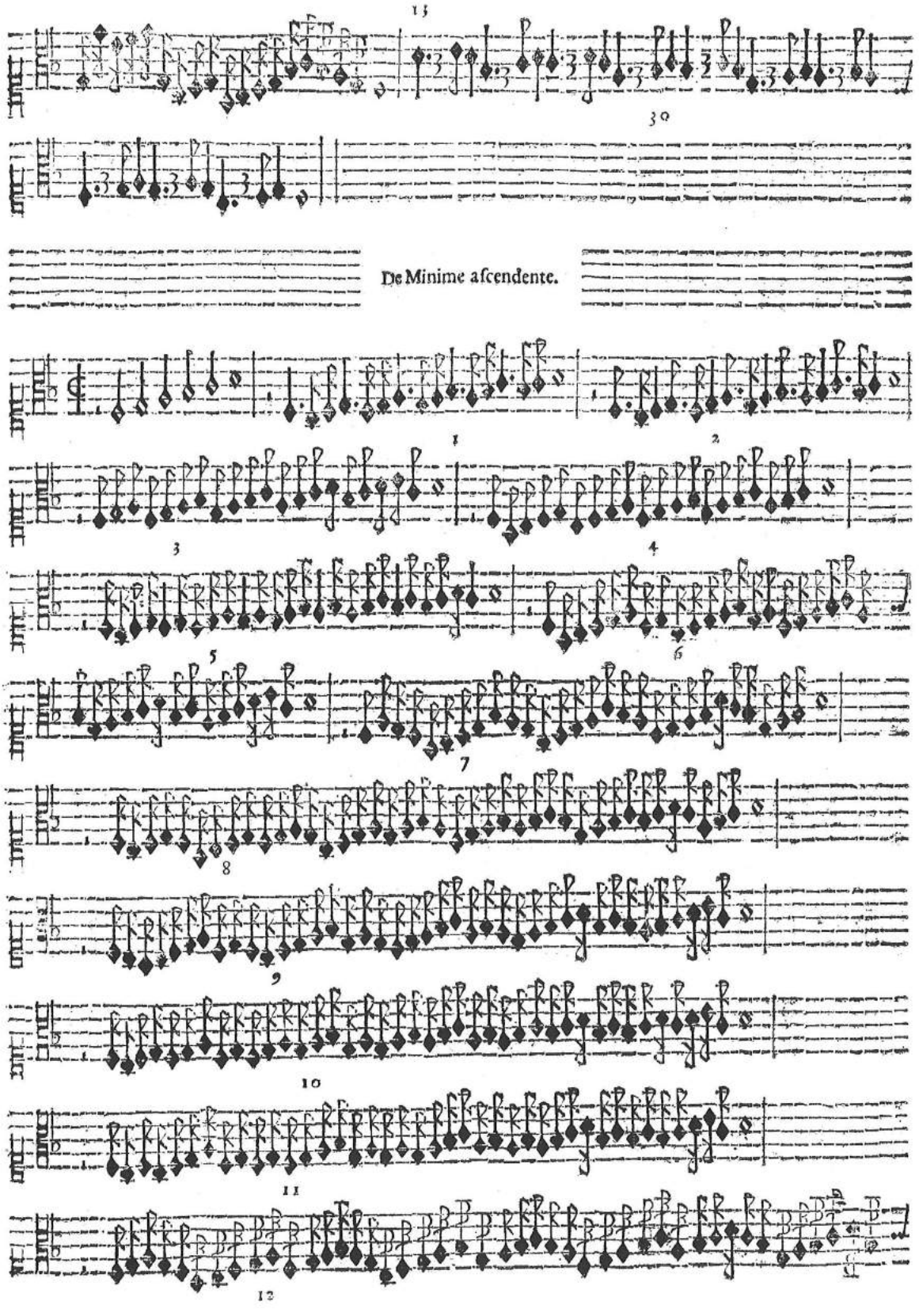
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De Minime aſcendente.
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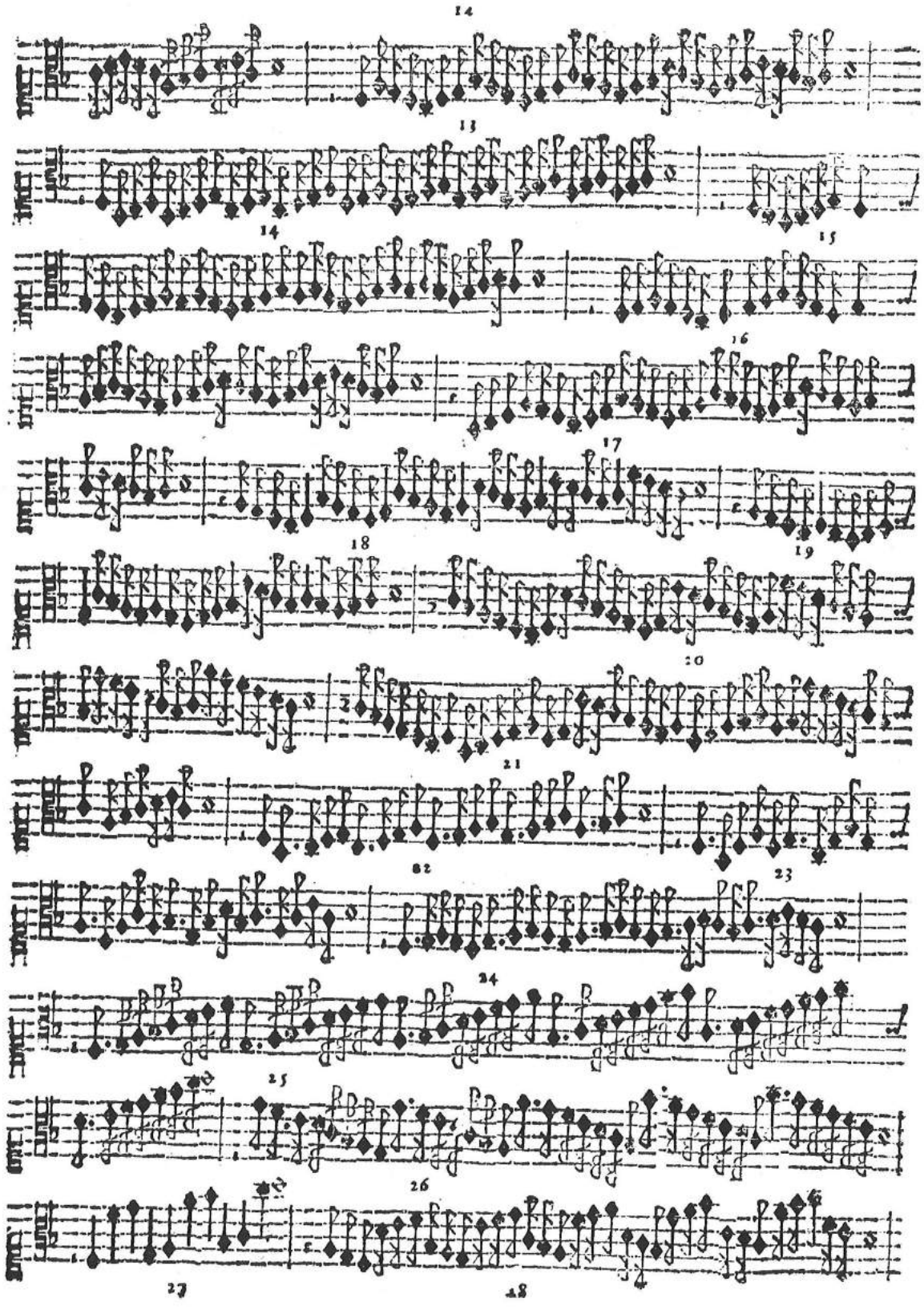

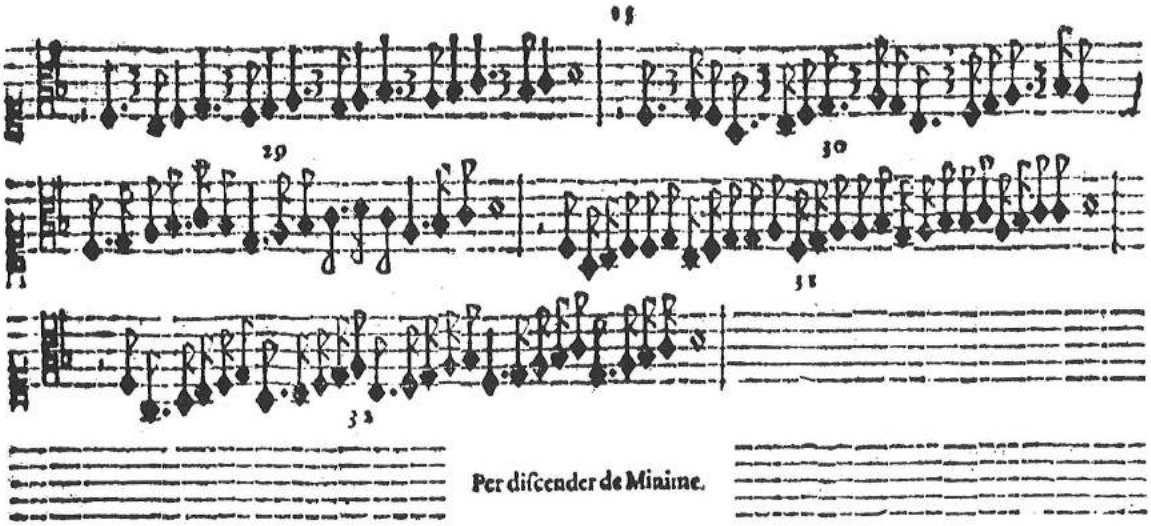

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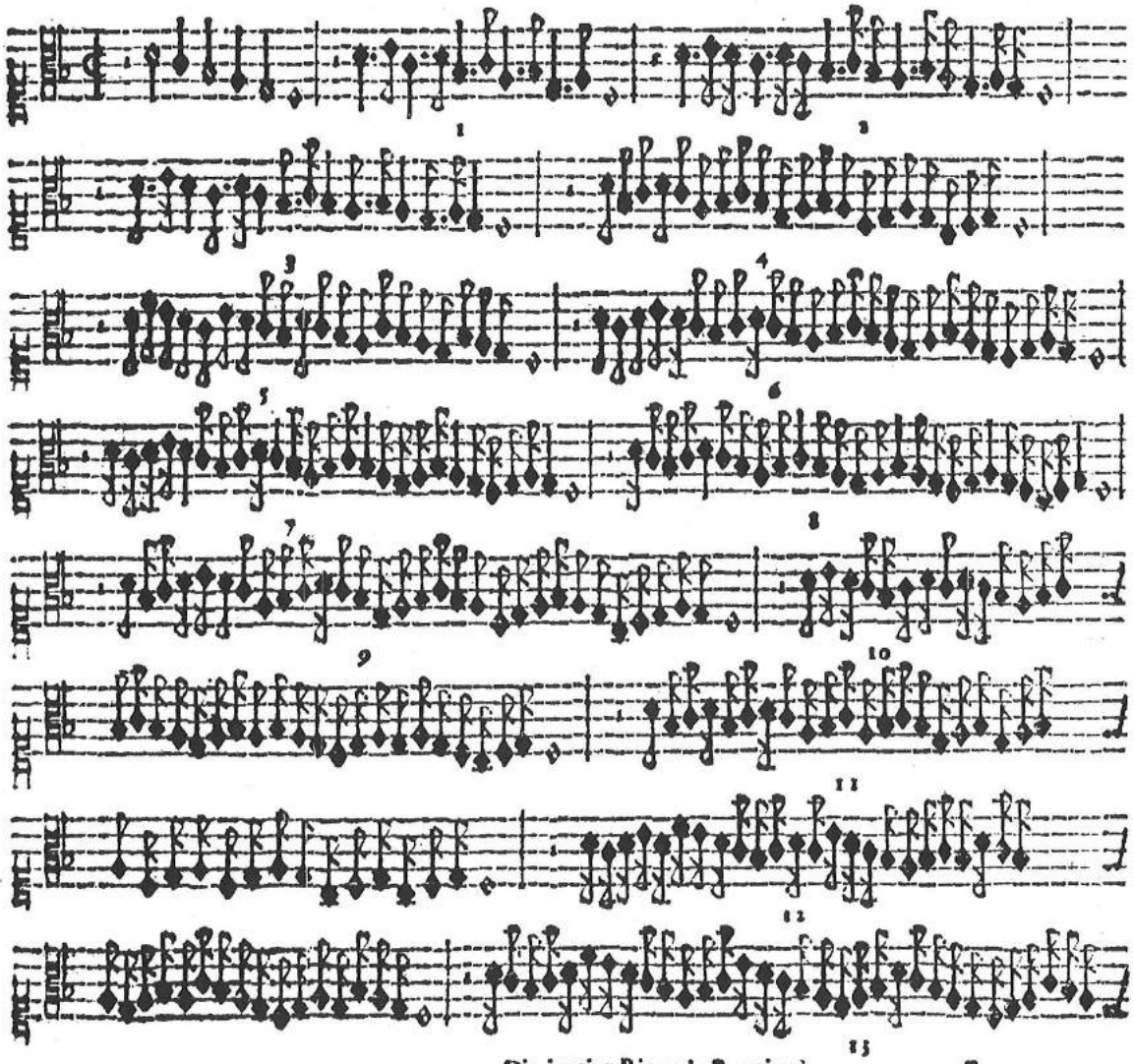

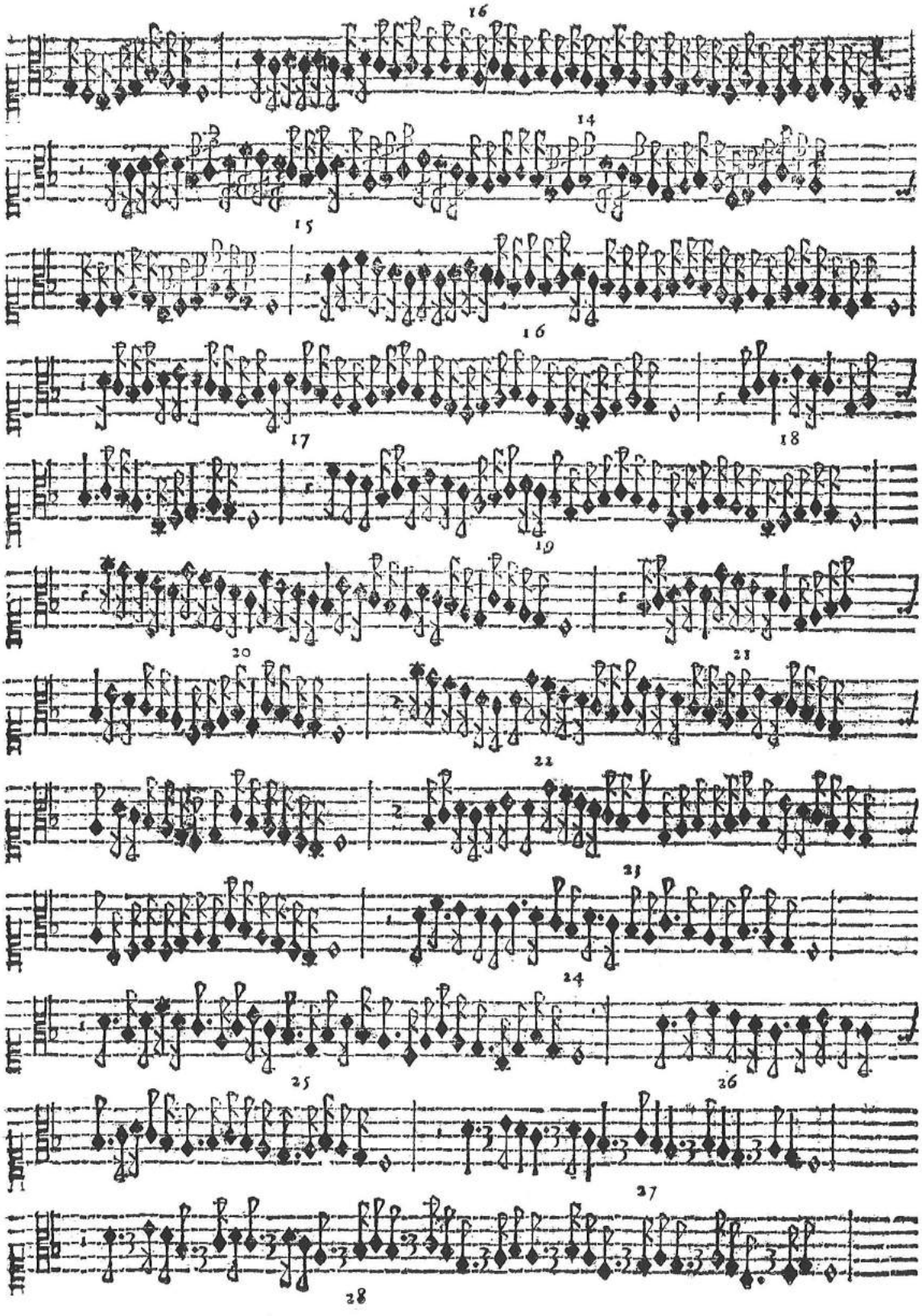
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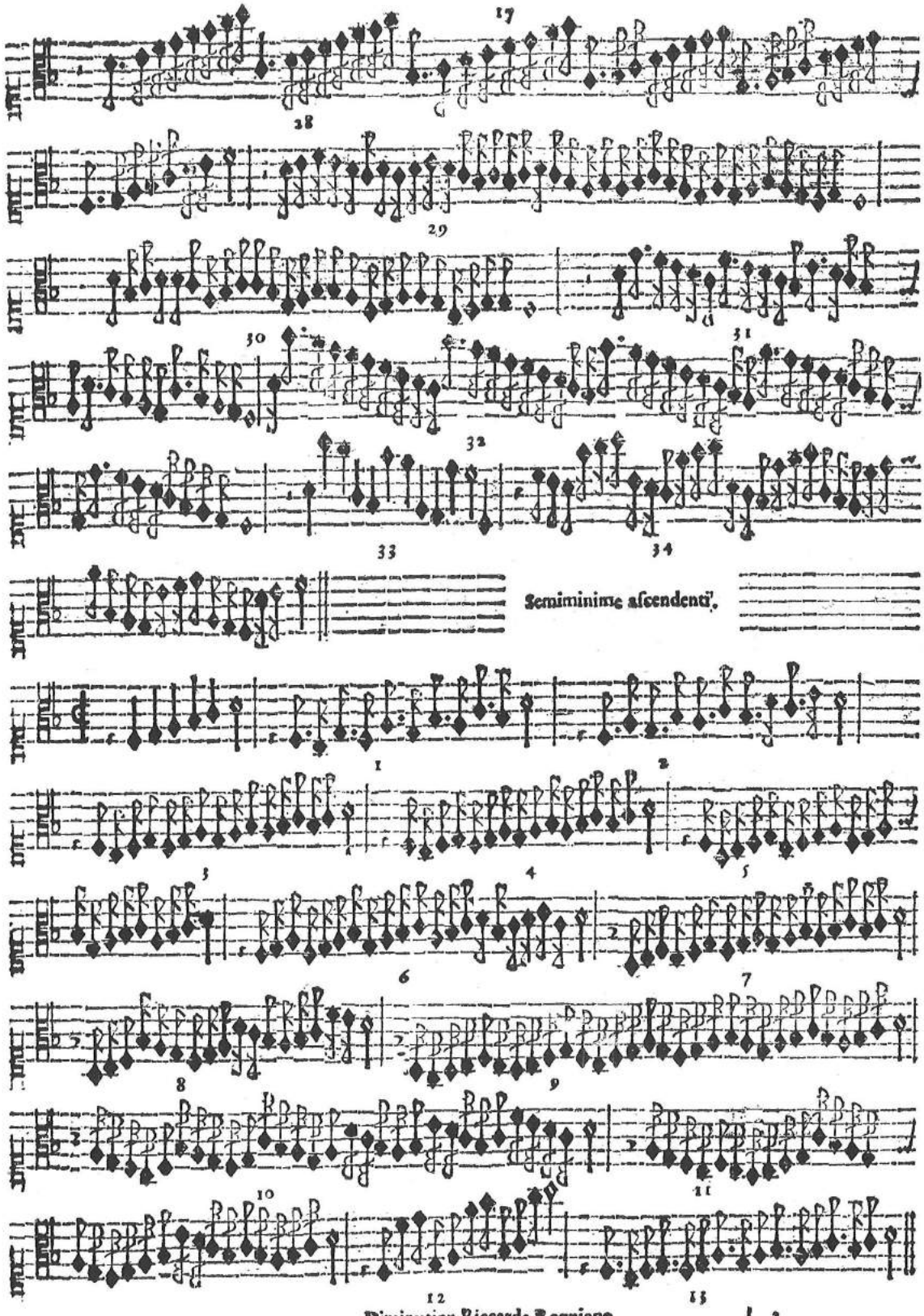
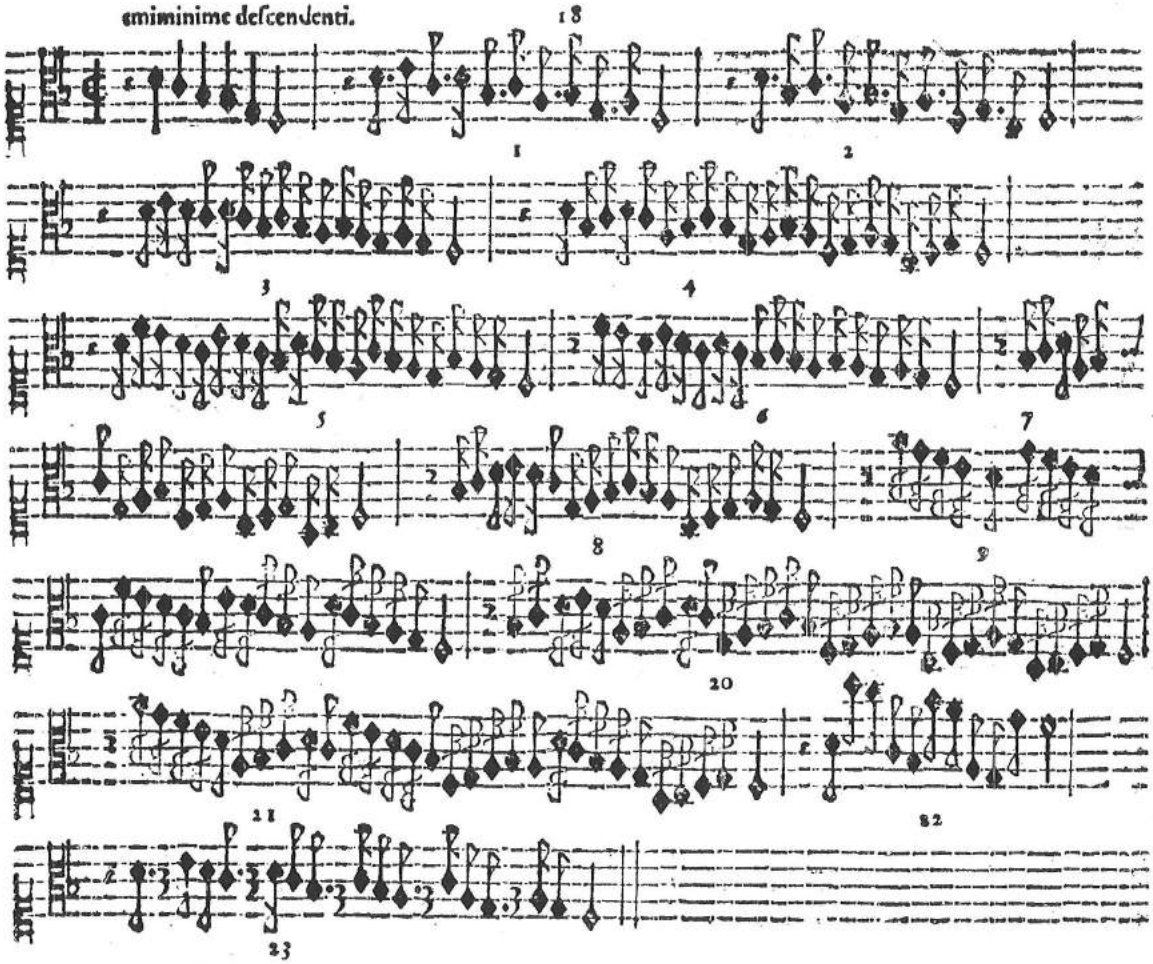


Diminution Riccardo Rogniono.



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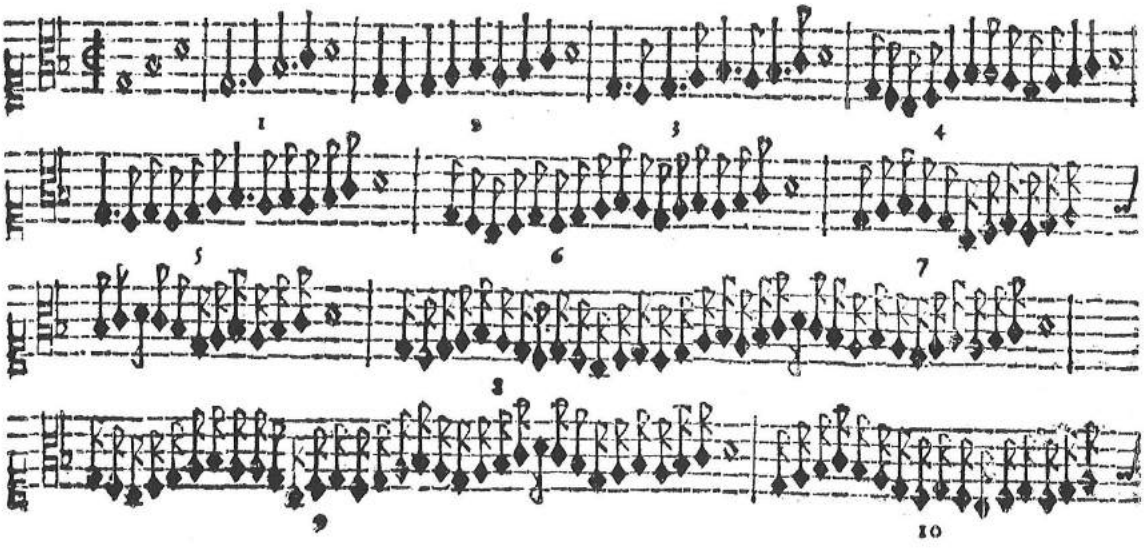
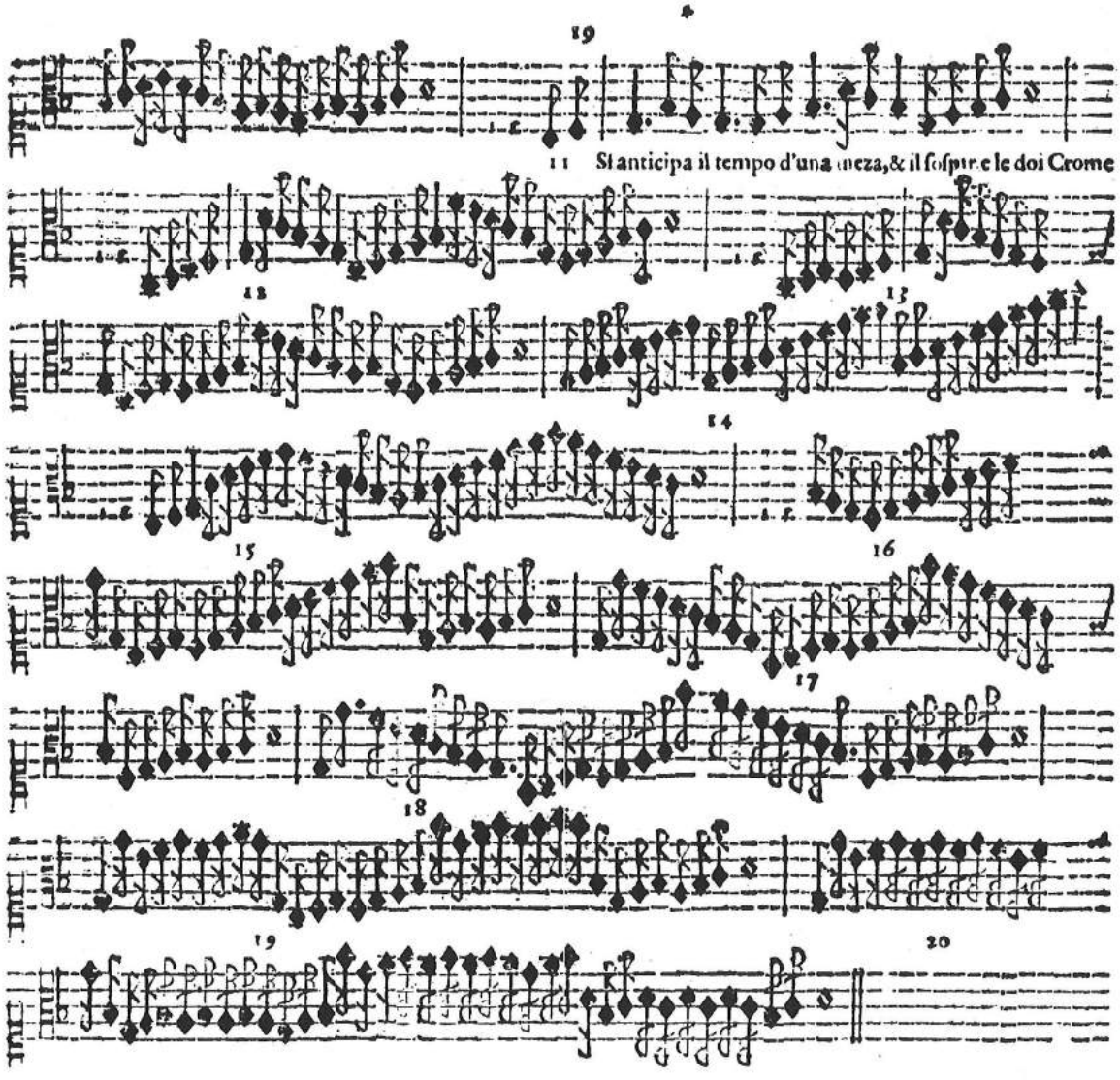
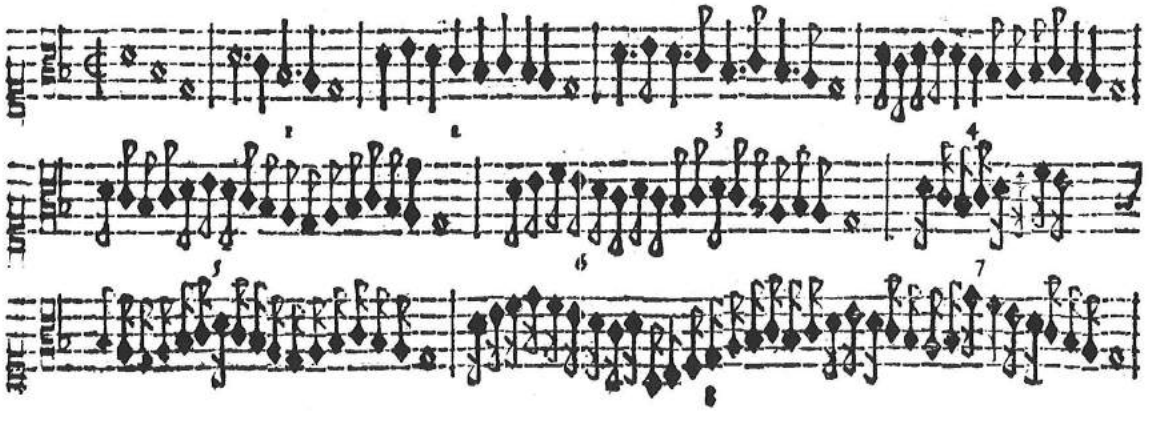
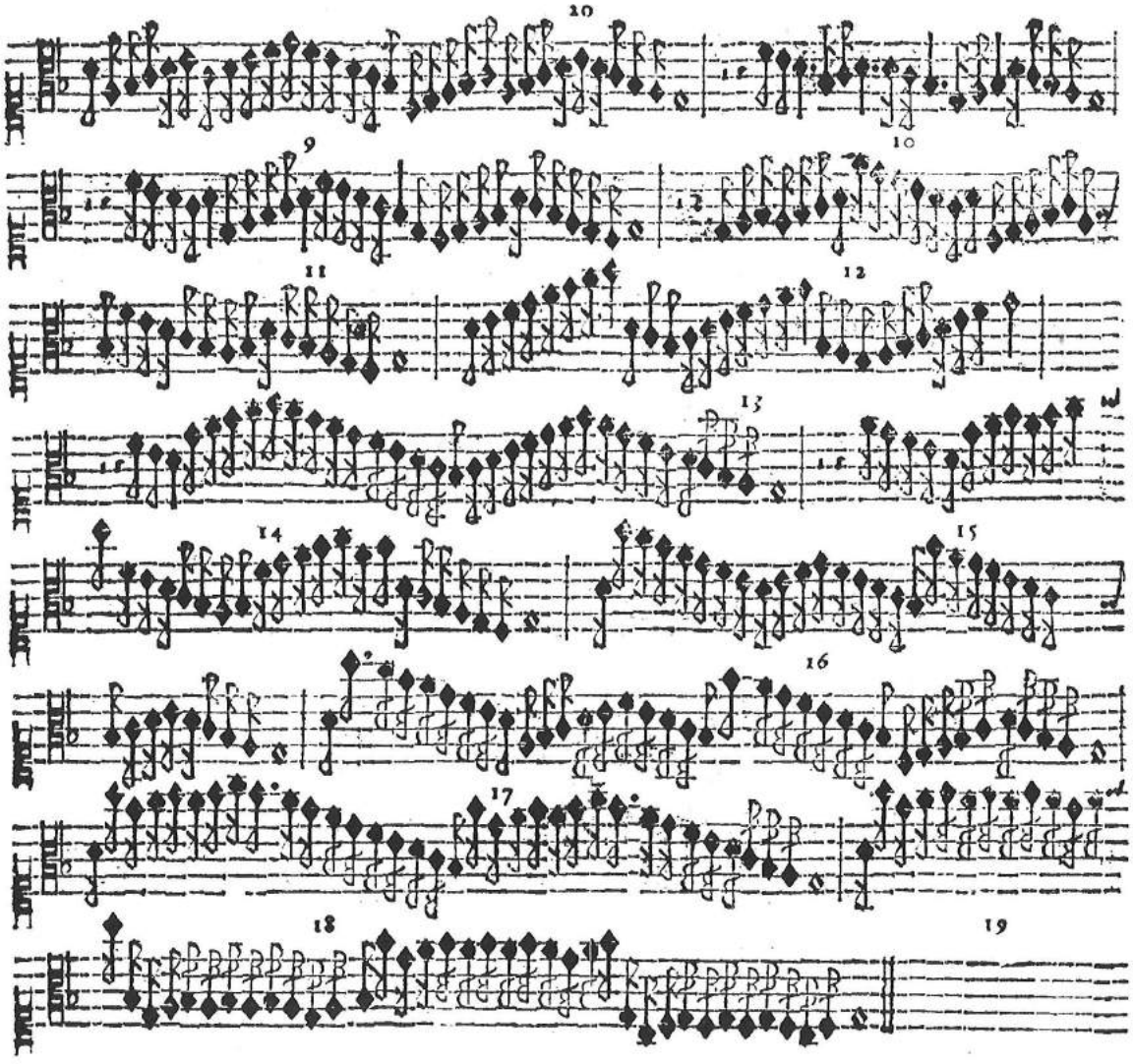




Per diſcender di Terze.





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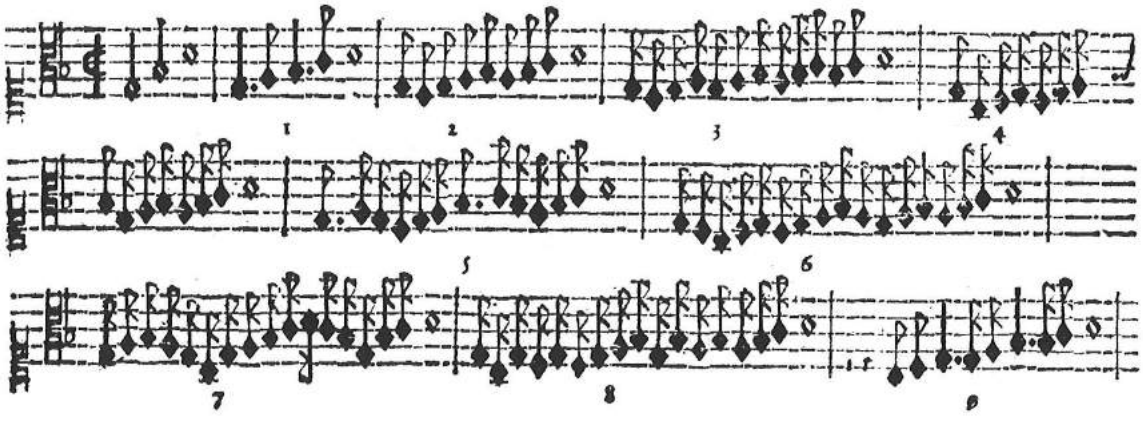

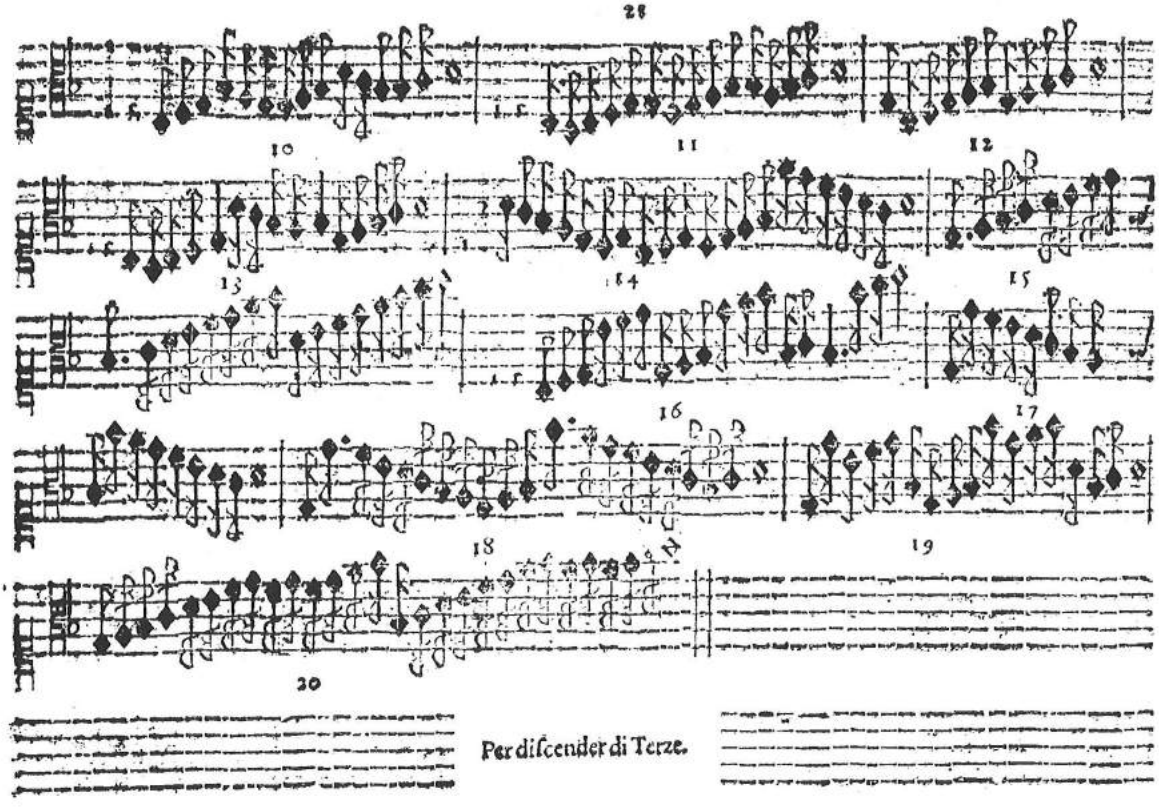

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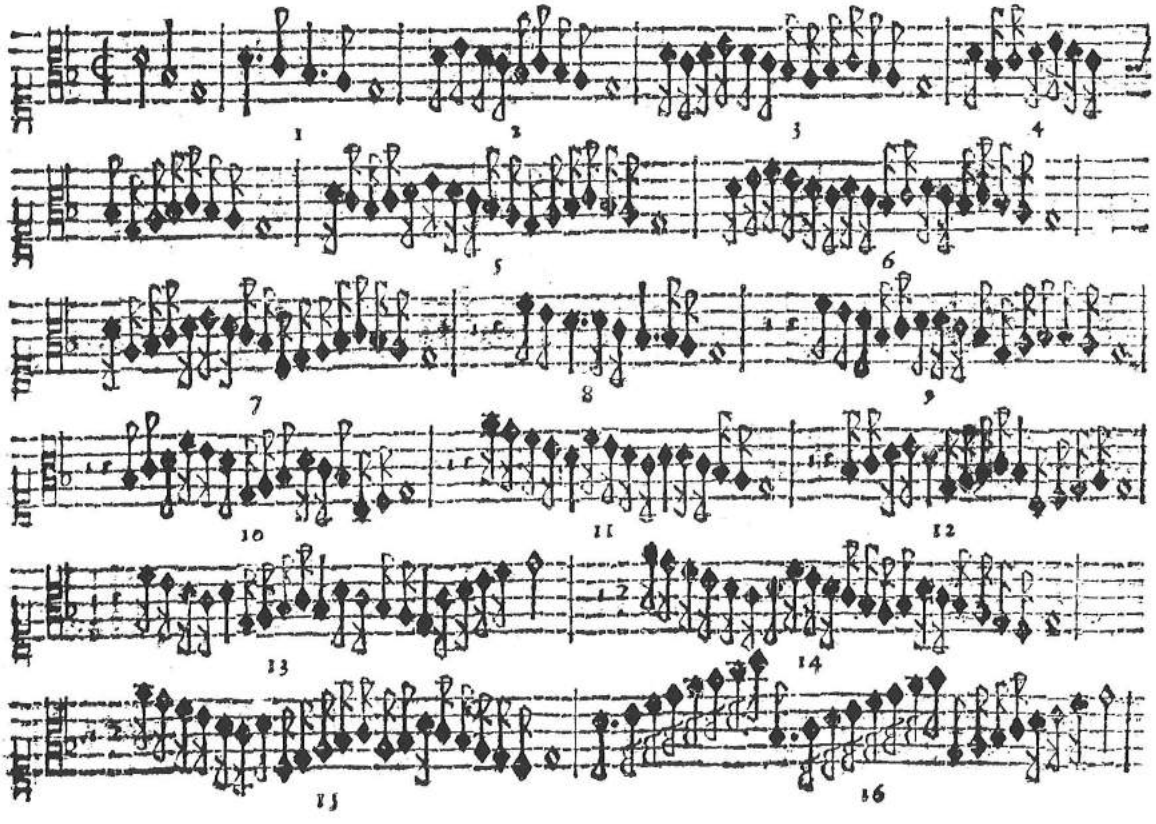

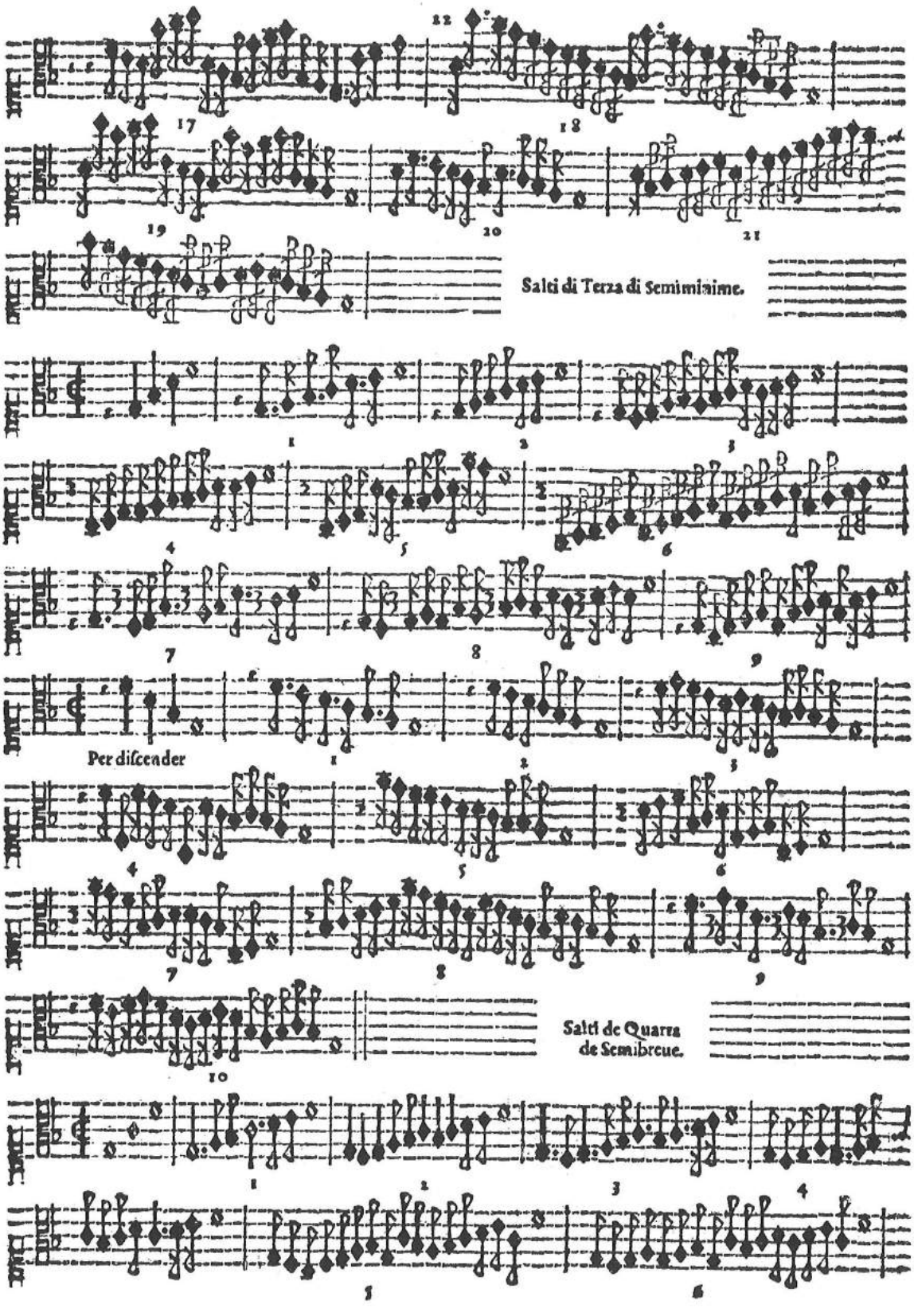
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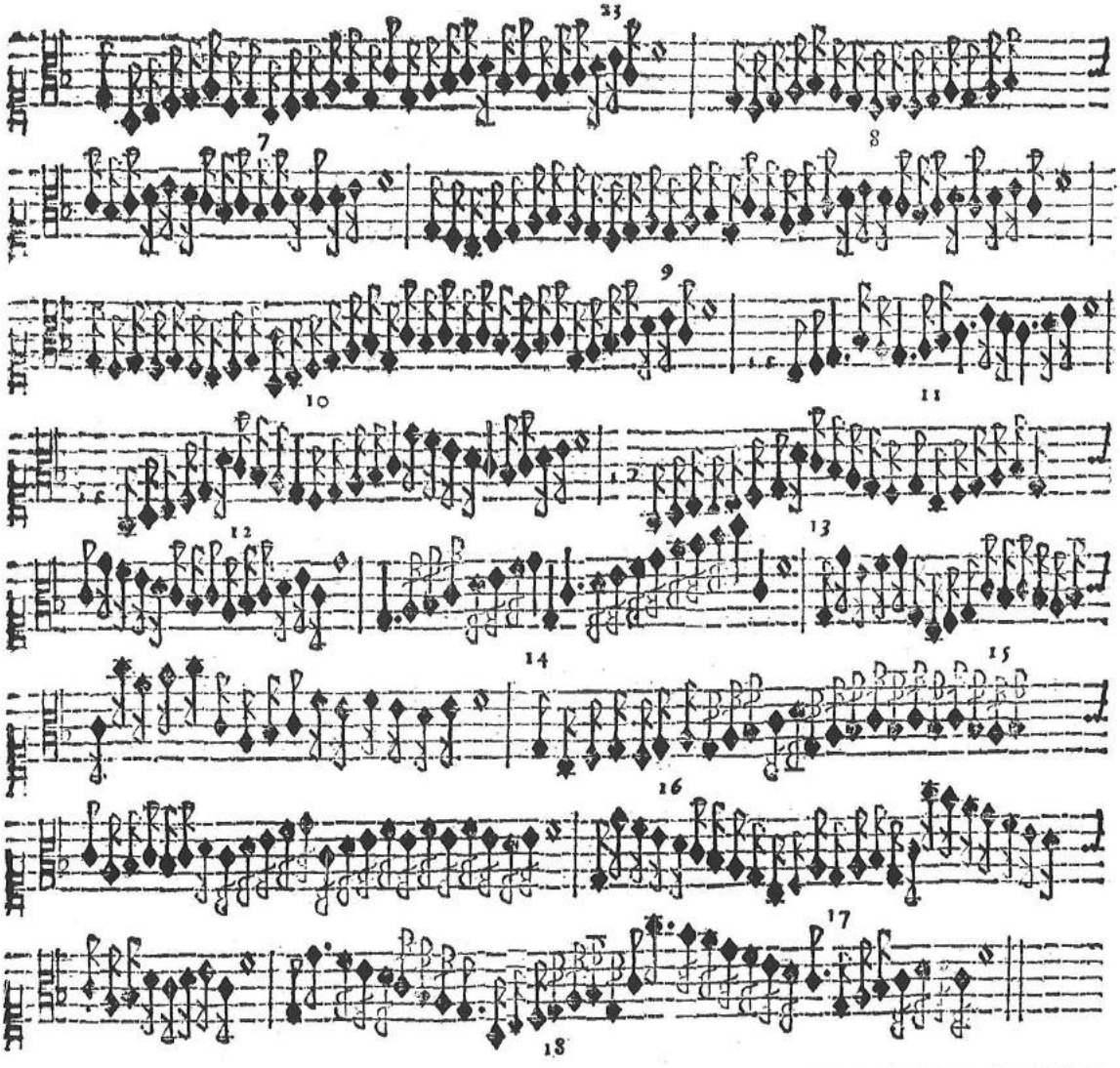
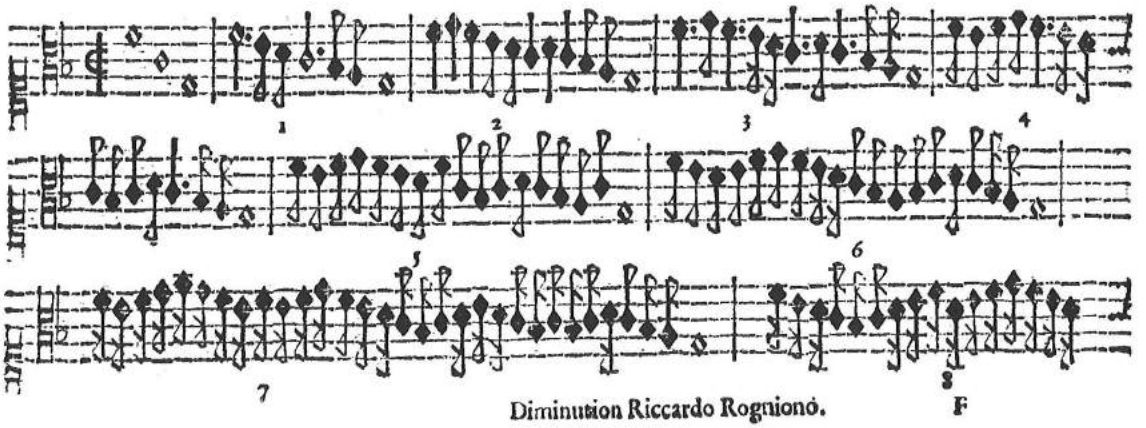
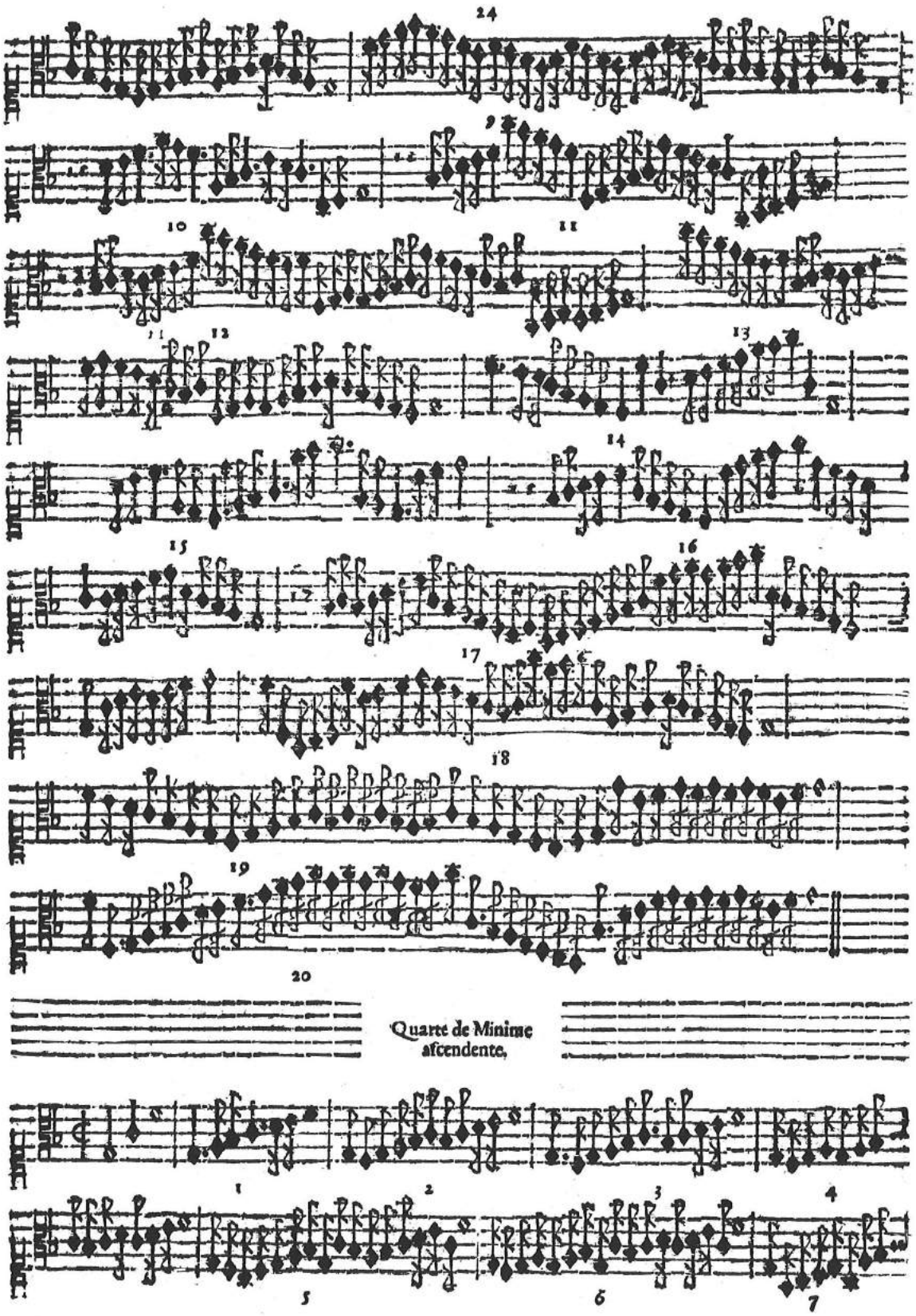
Per discender
Salti de Quarta de Semibreue.



Si torna per il riuerſo.




Quarte de Minime
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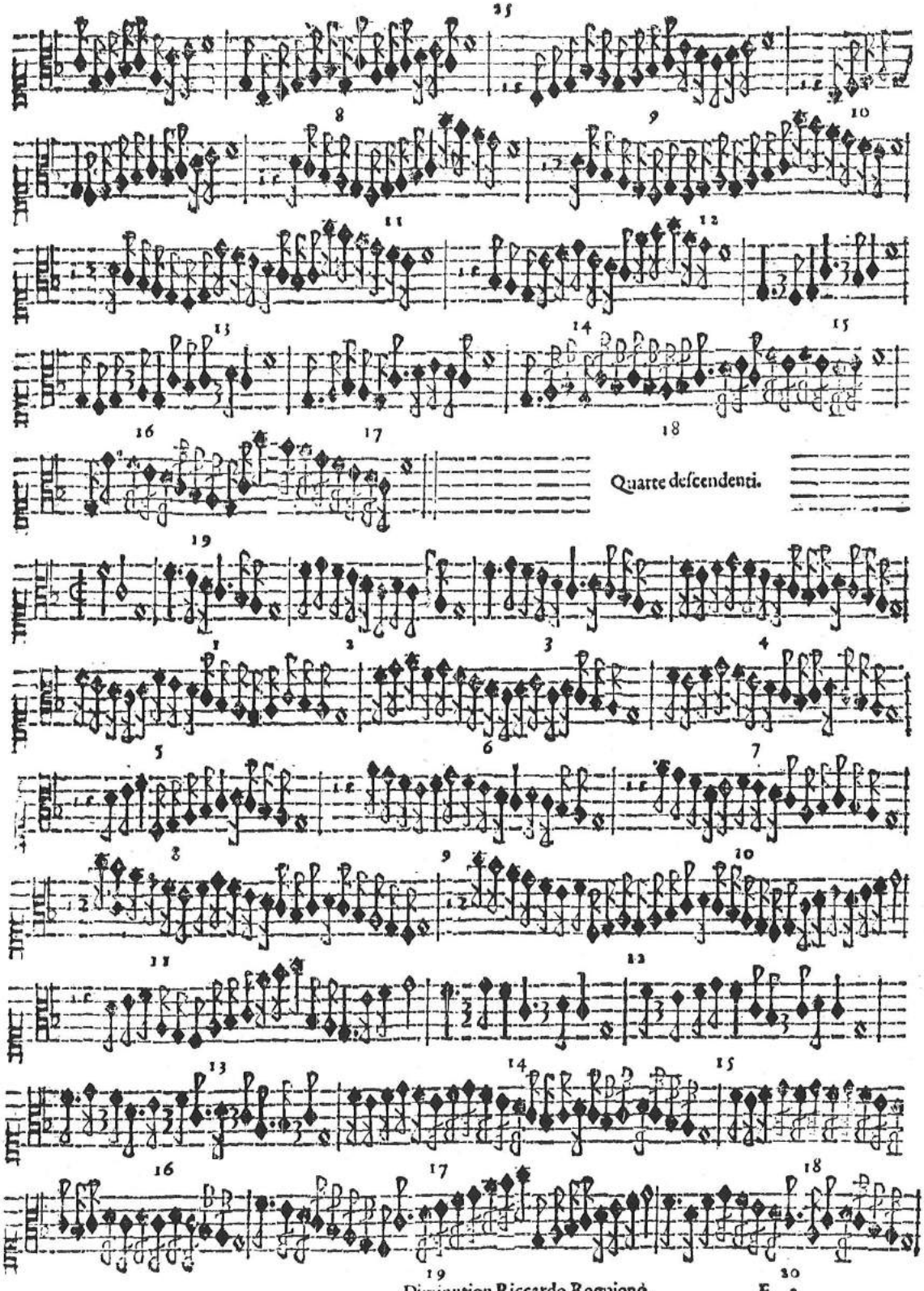
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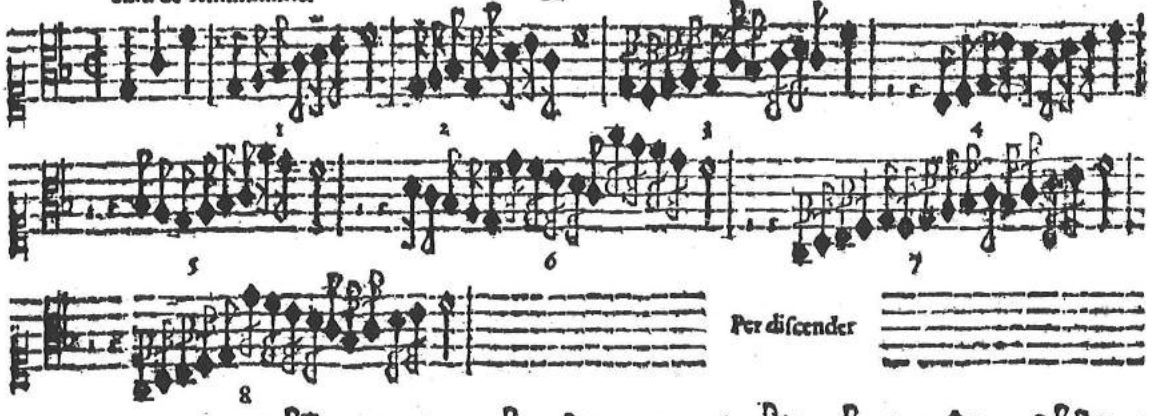
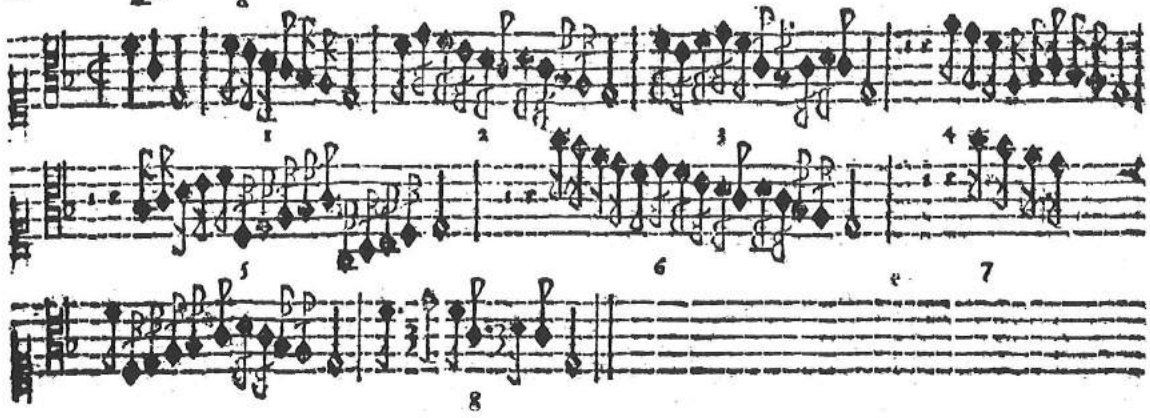
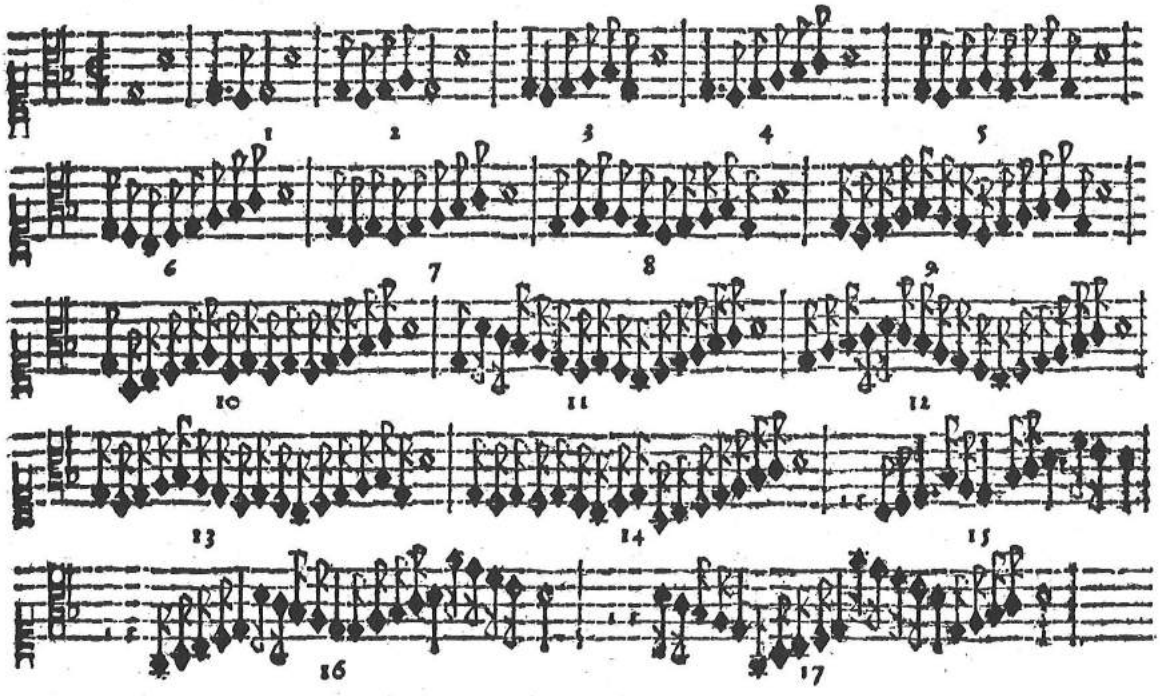
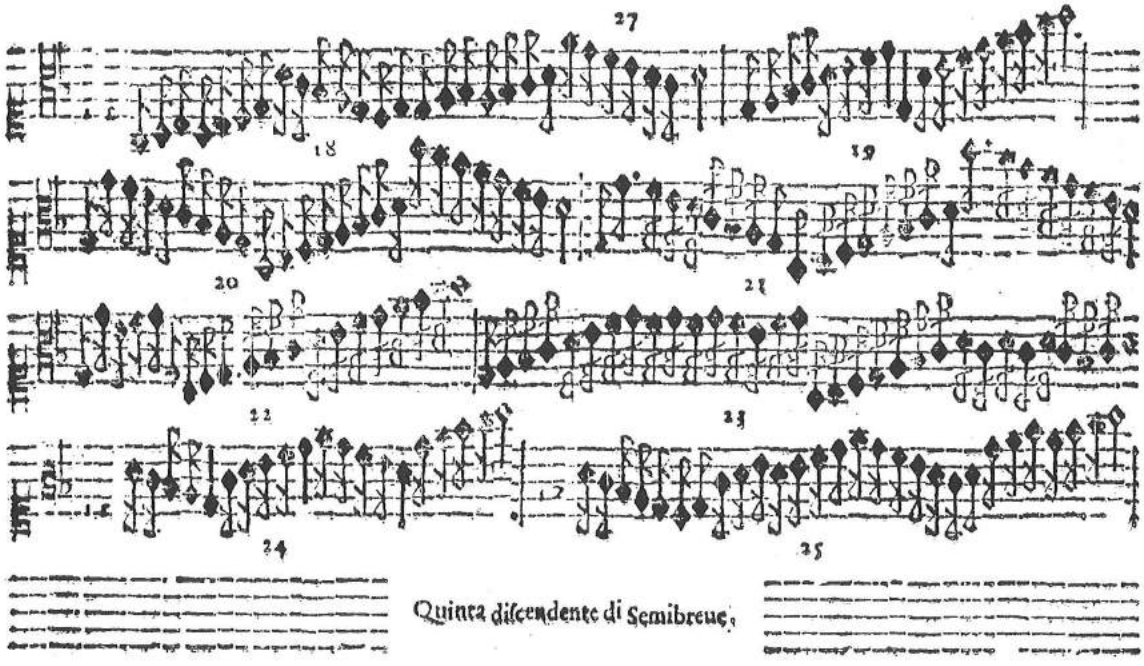


Per diſcender

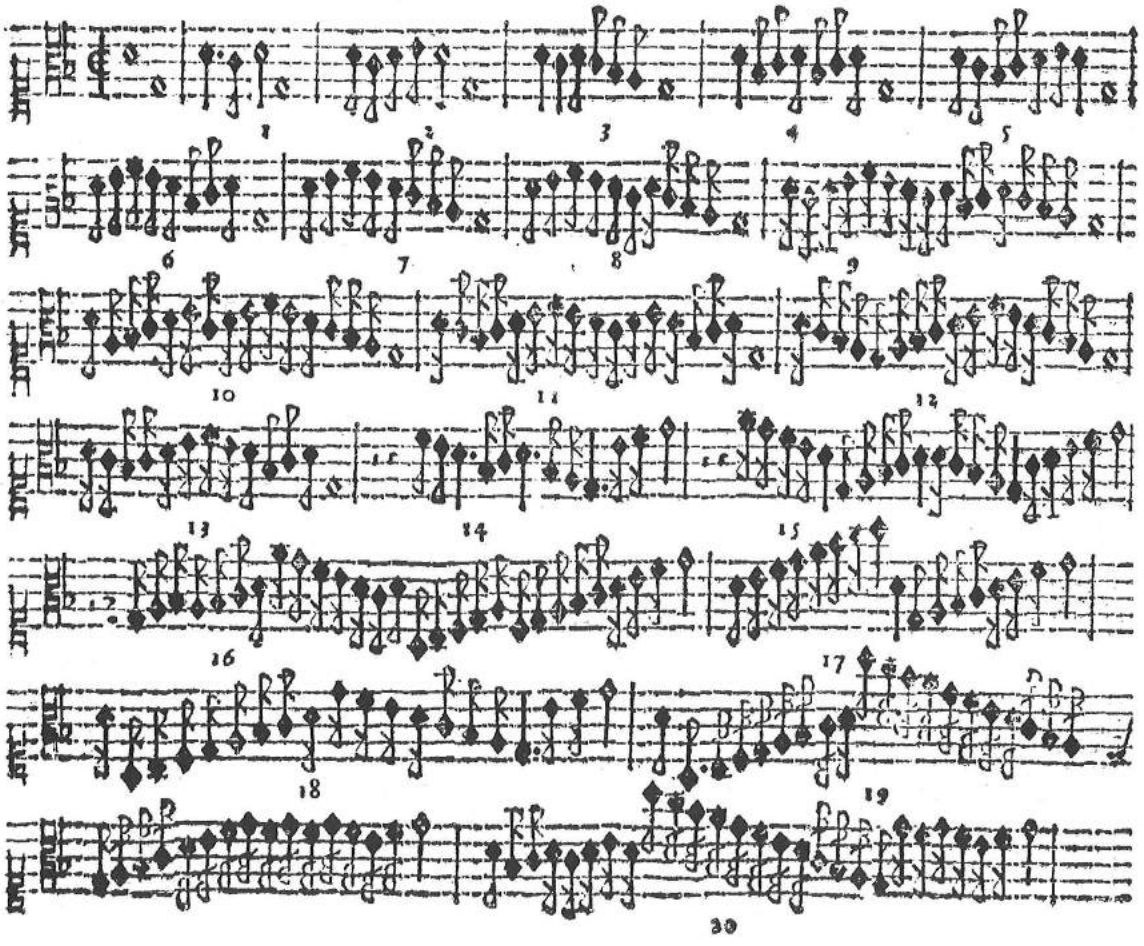


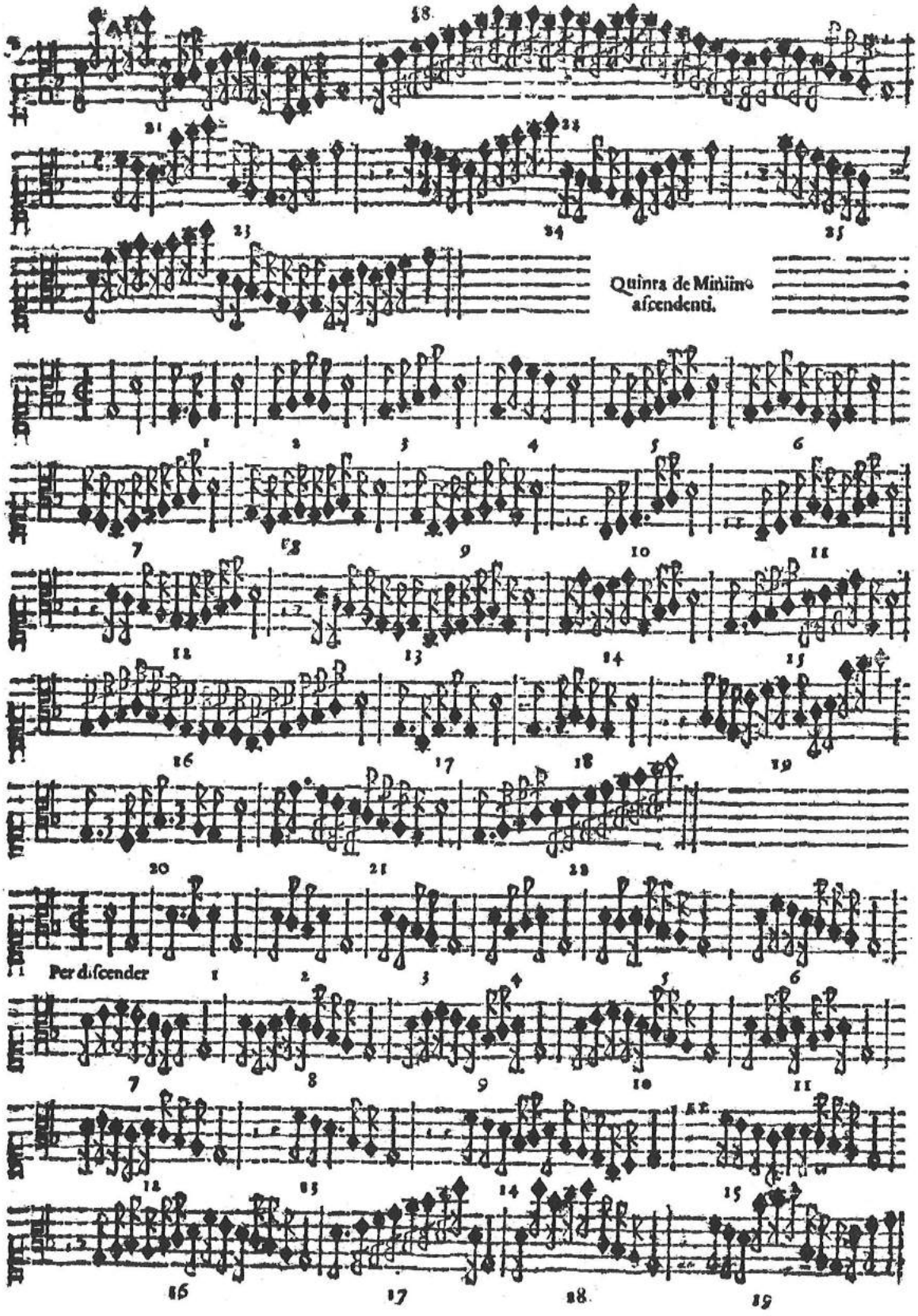
Salti de Quinta de Semibreue.

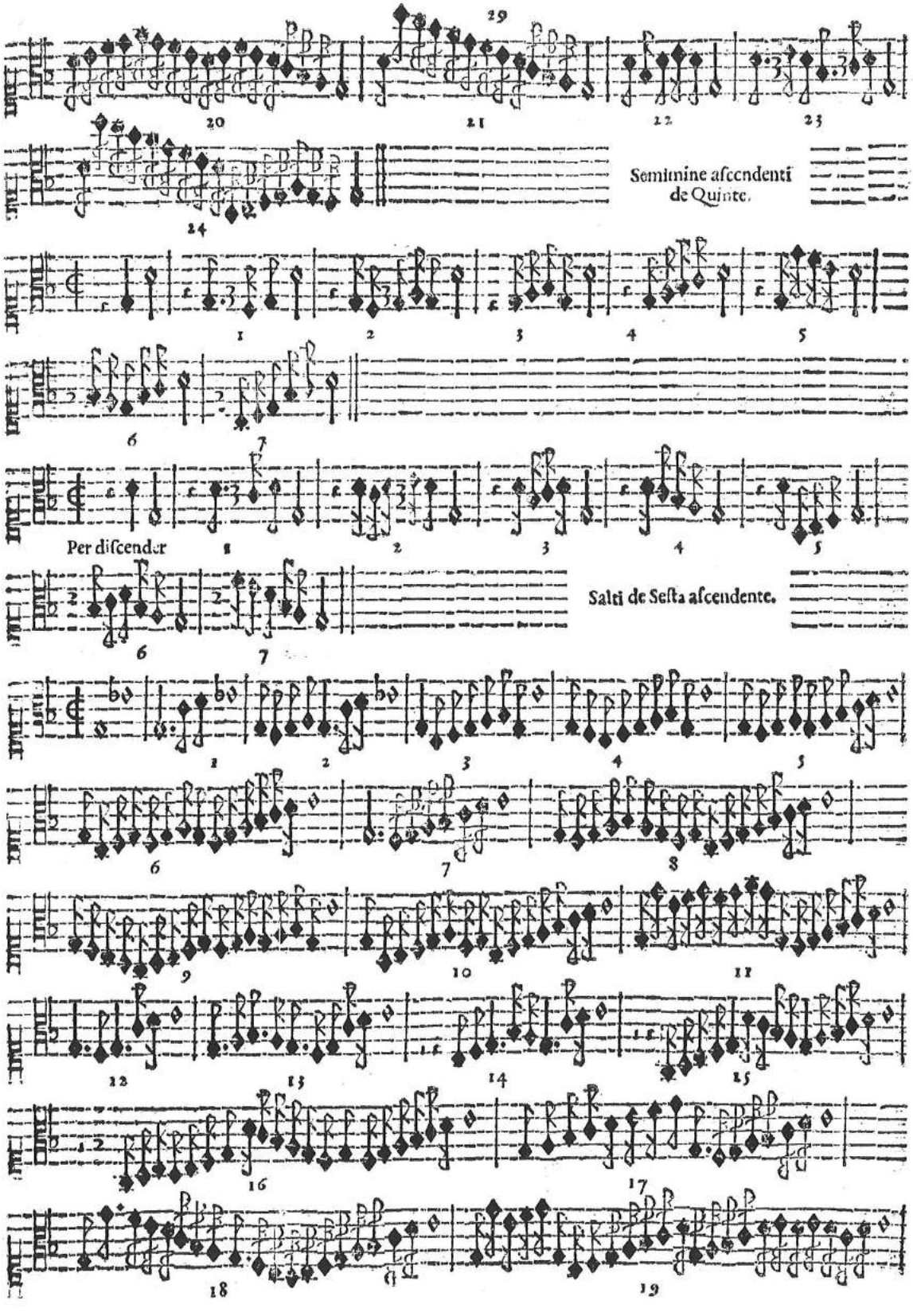


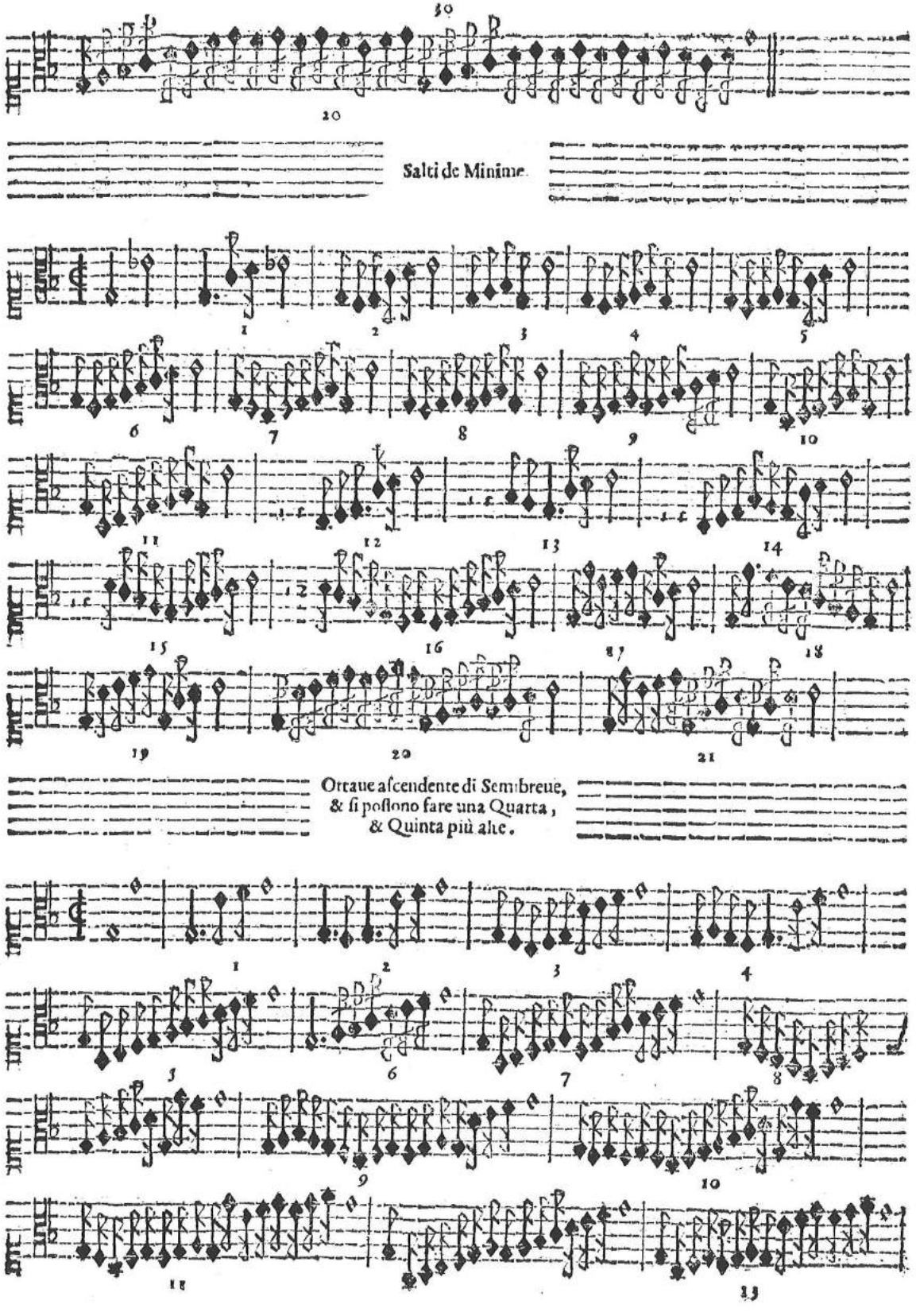


Quinta diſcendente di Semibreue.




Quinta de Minima
aſcendenti.
Per diſcender


Semimine aſcendenti de Quinte.
Per diſcender
Salti de Seſta aſcendente.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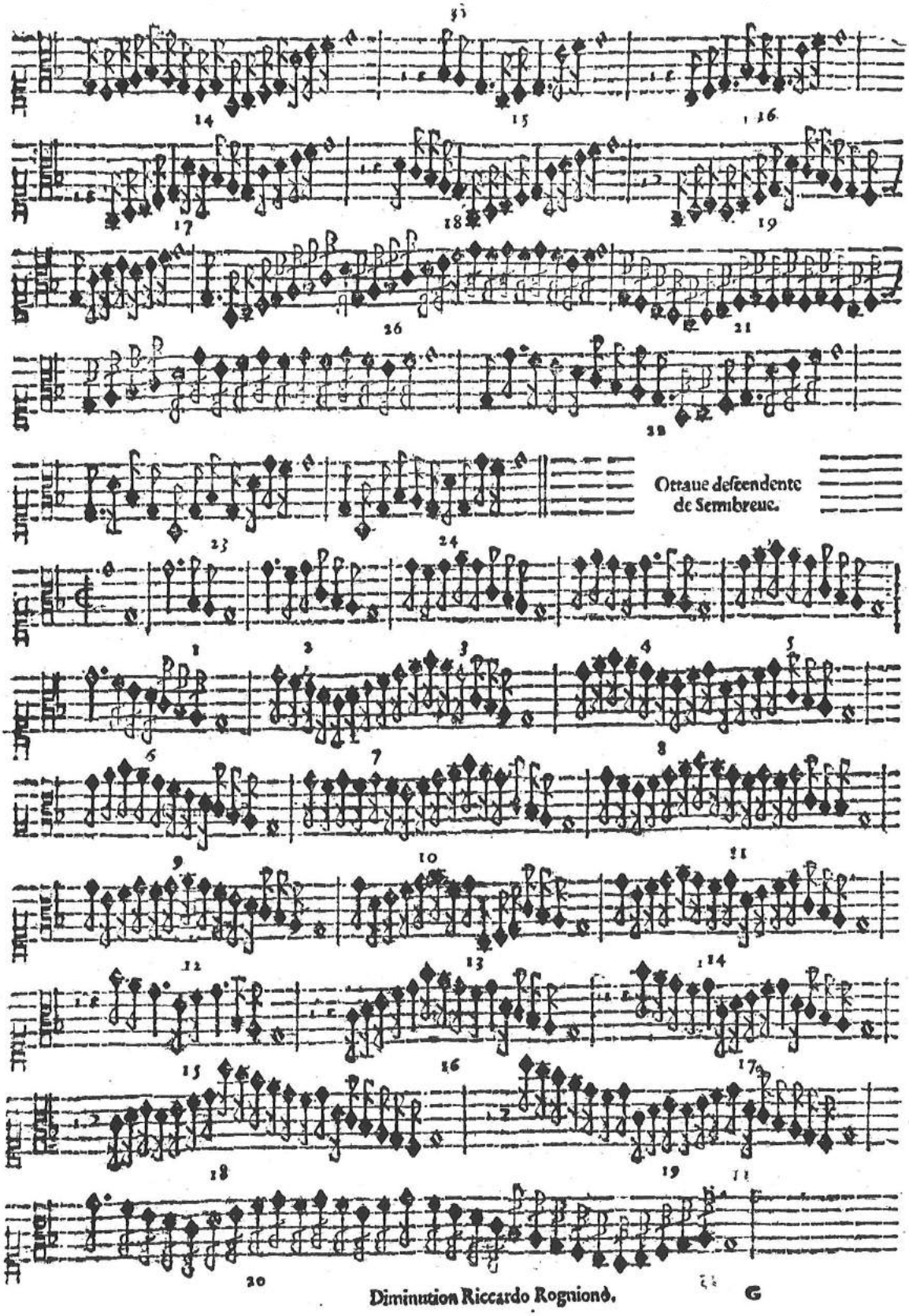
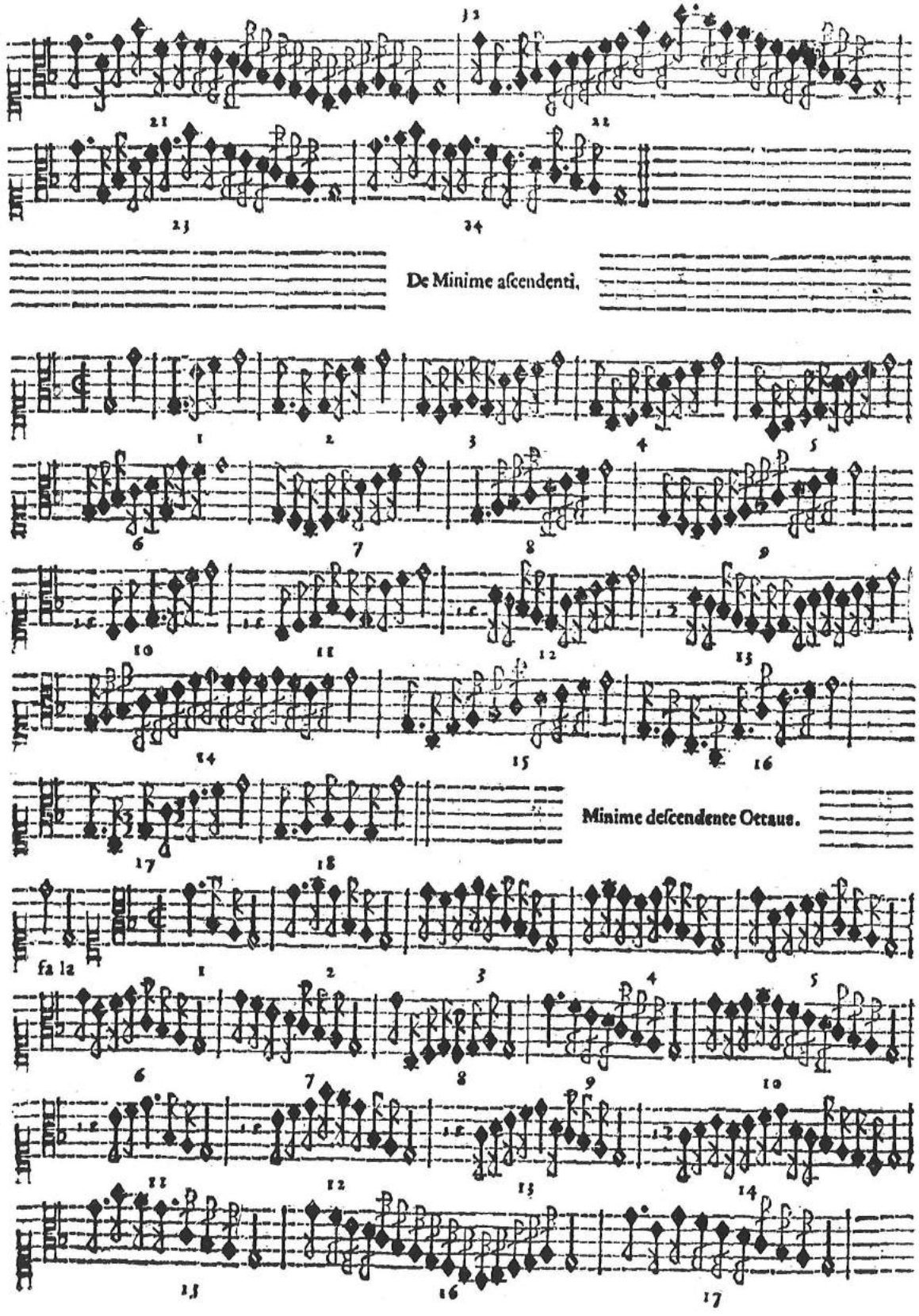
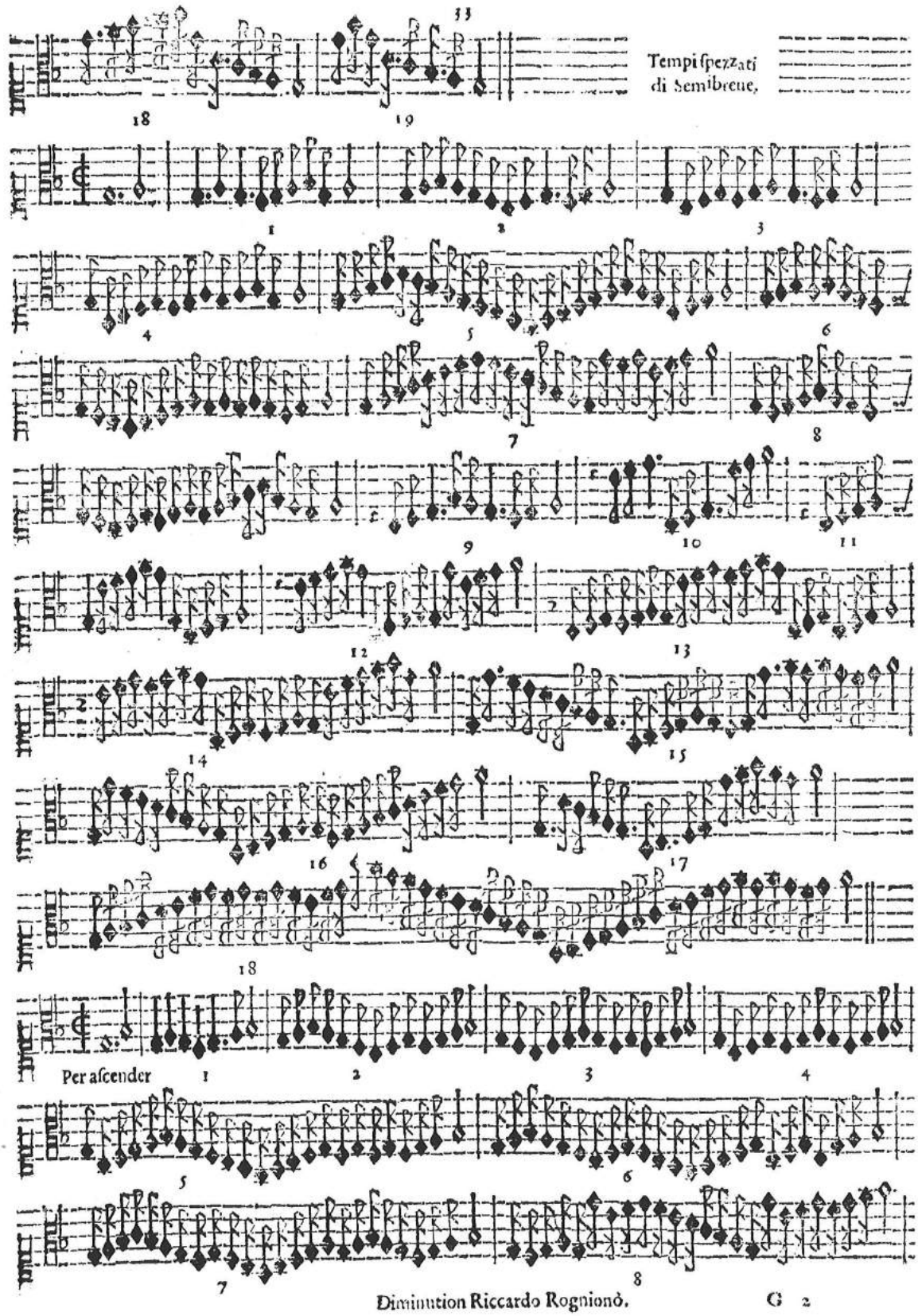
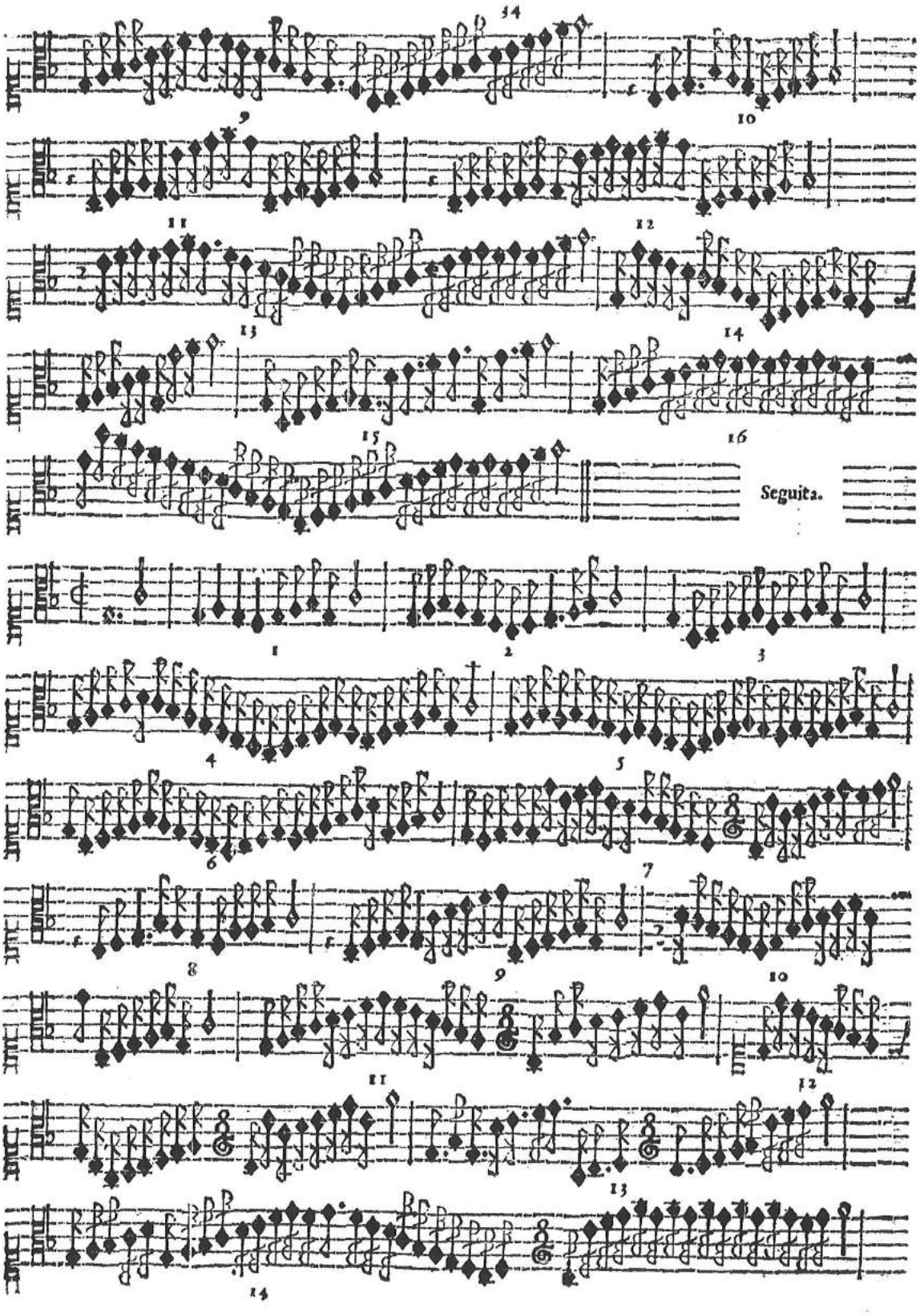
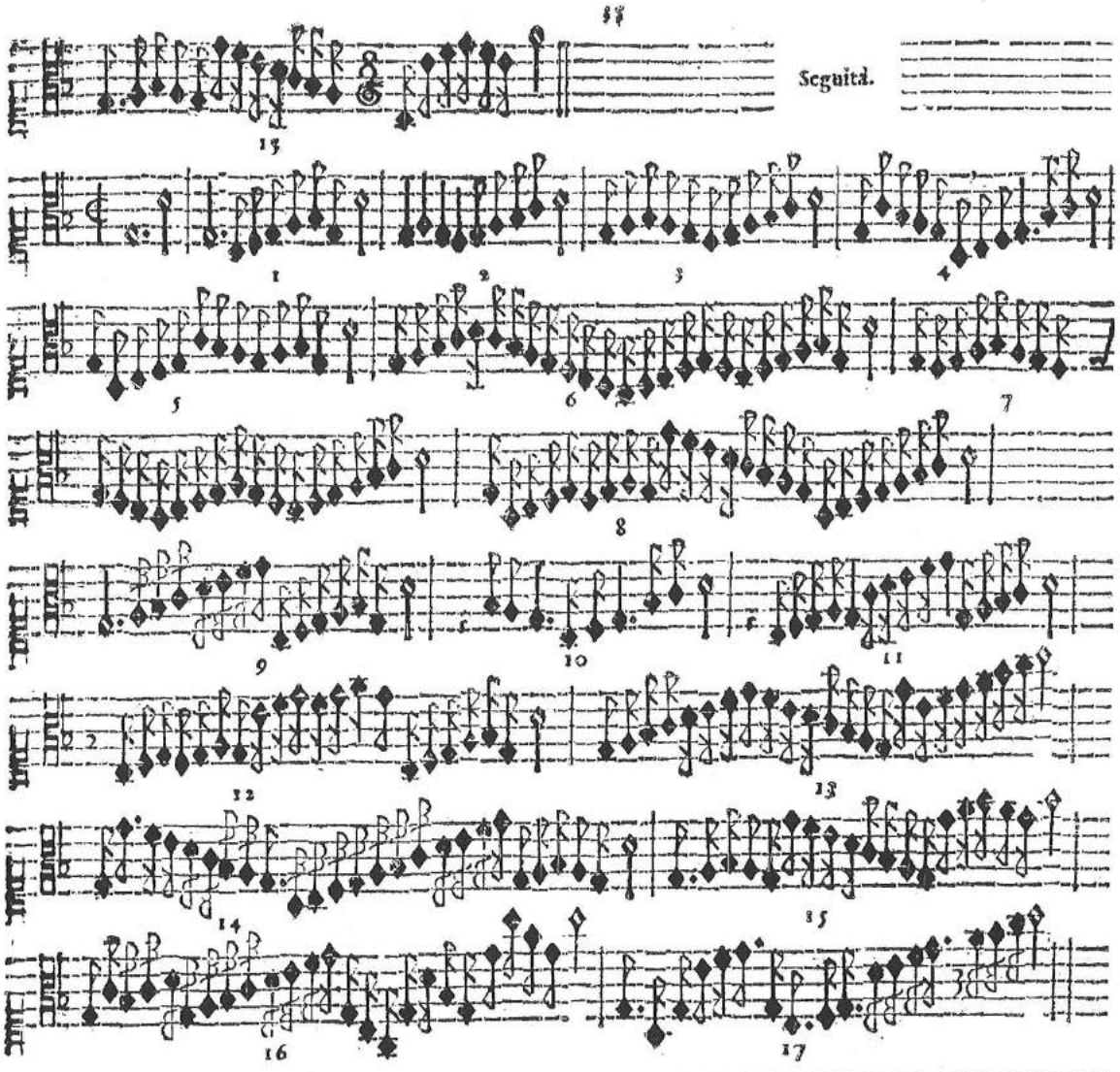
Salti de Minime
Ottaue aſcendente di Sembreue, & ſi poſſono fare una Quarta, & Quinta più alte.


Ottaue deſcendente
de Semibreue.


De Minime aſcendenti.
Minime deſcendente Octaue.


Tempi ſpezzati
di Semibreue.
Per aſcender


Seguita.



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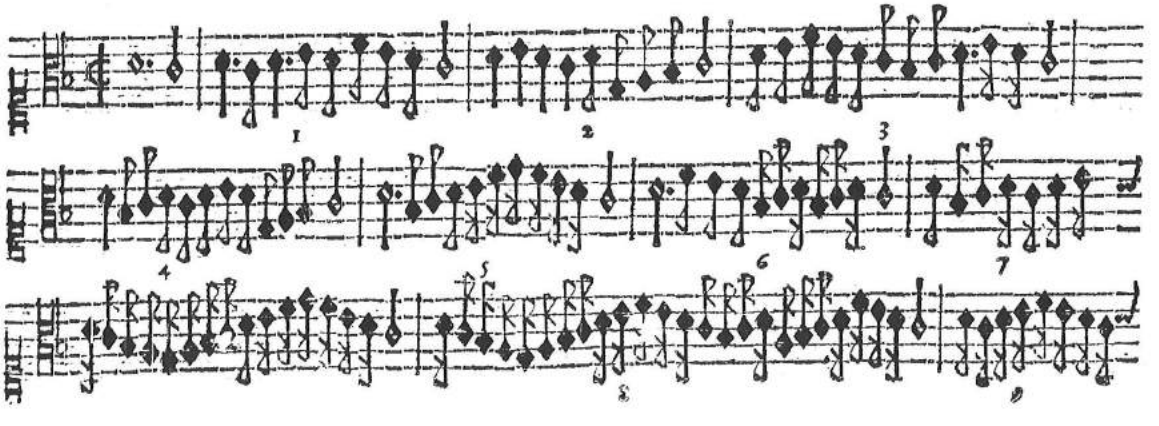

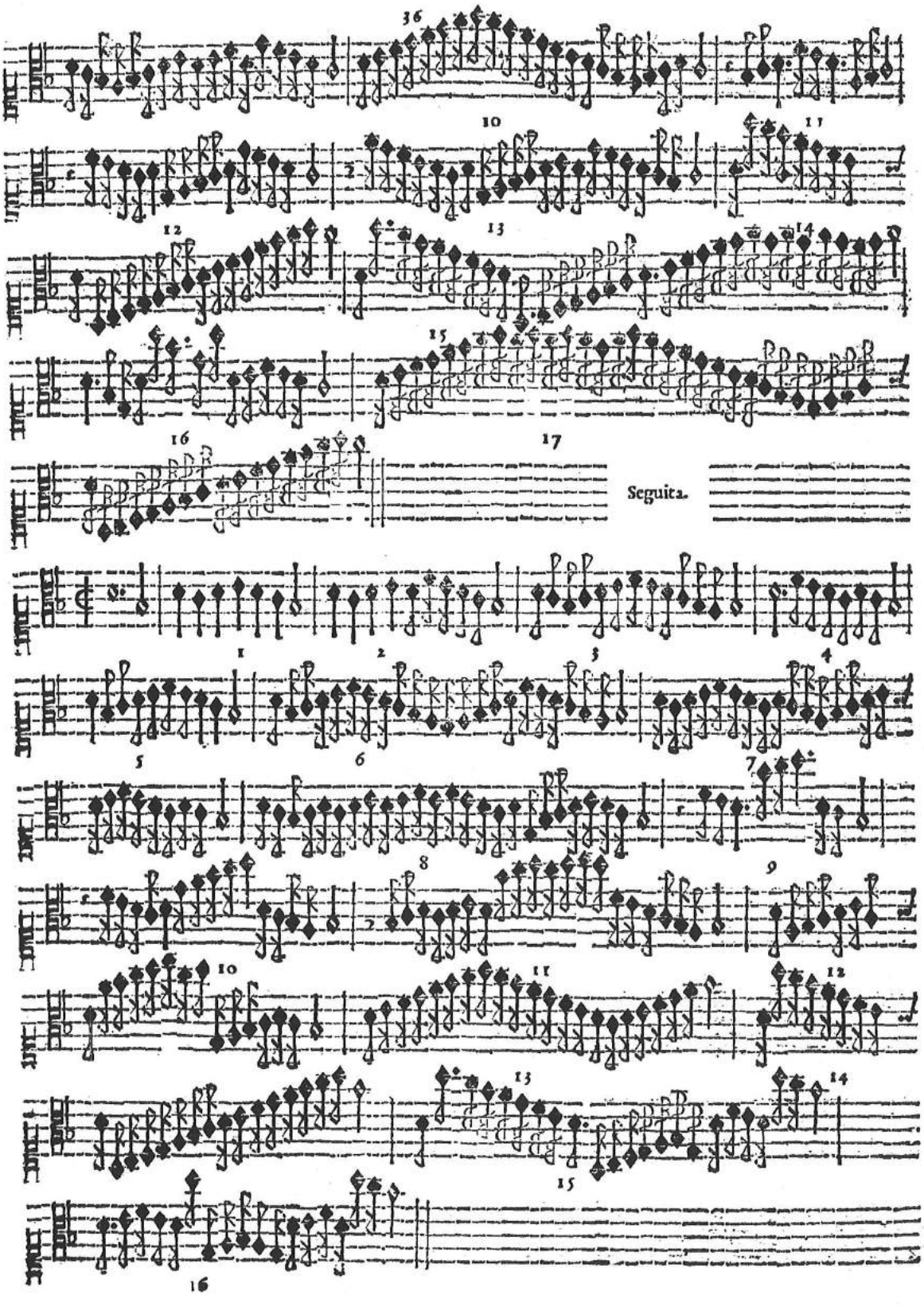
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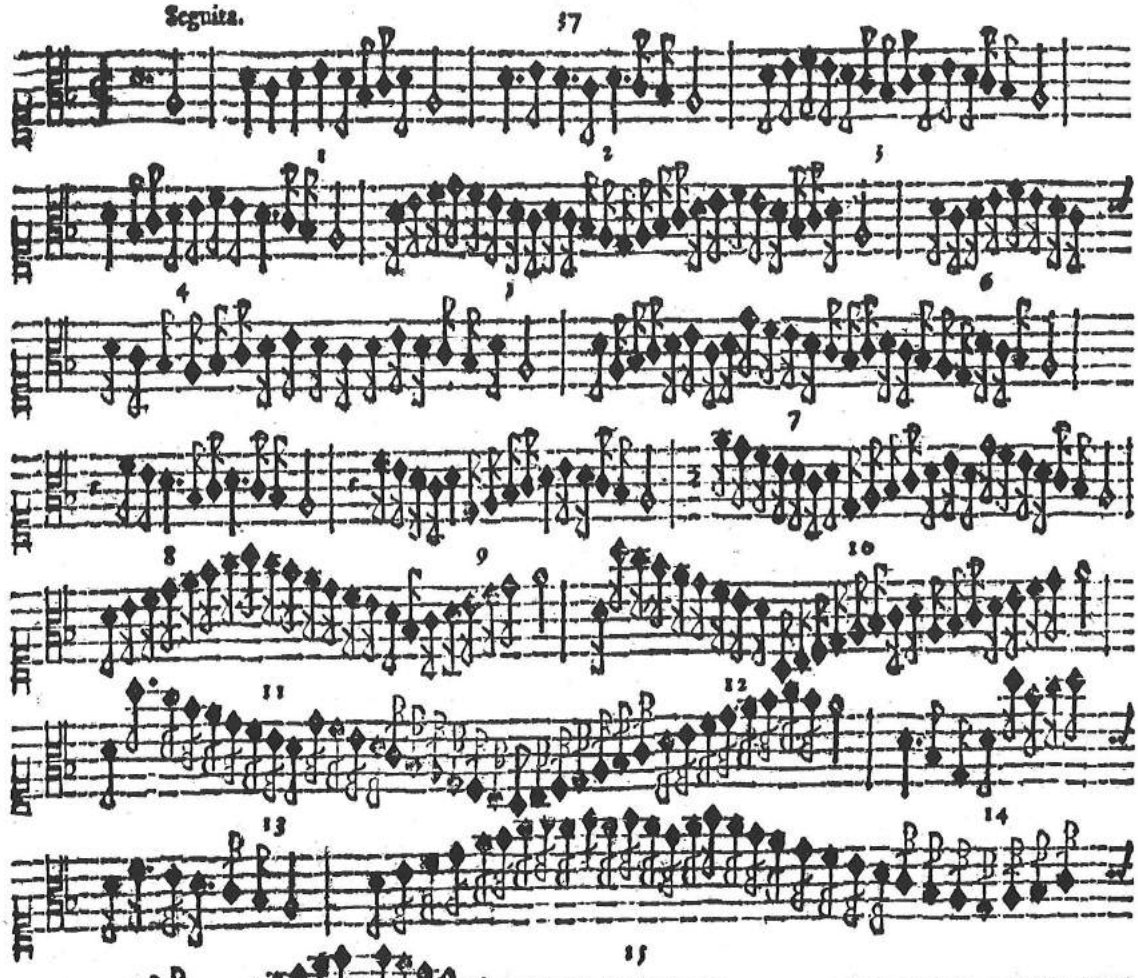
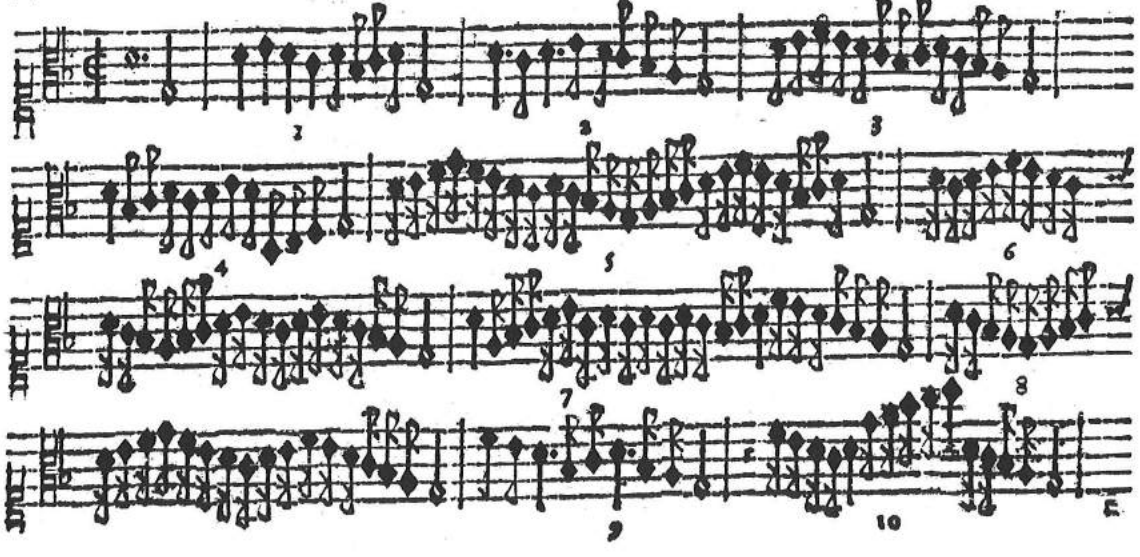
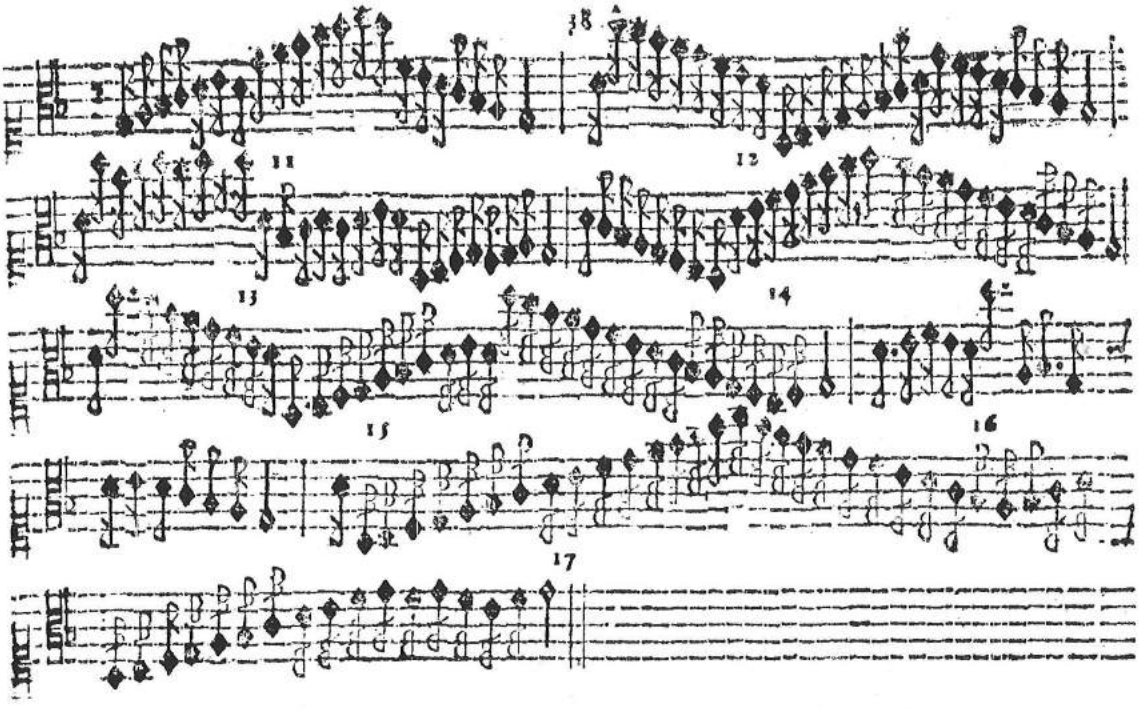
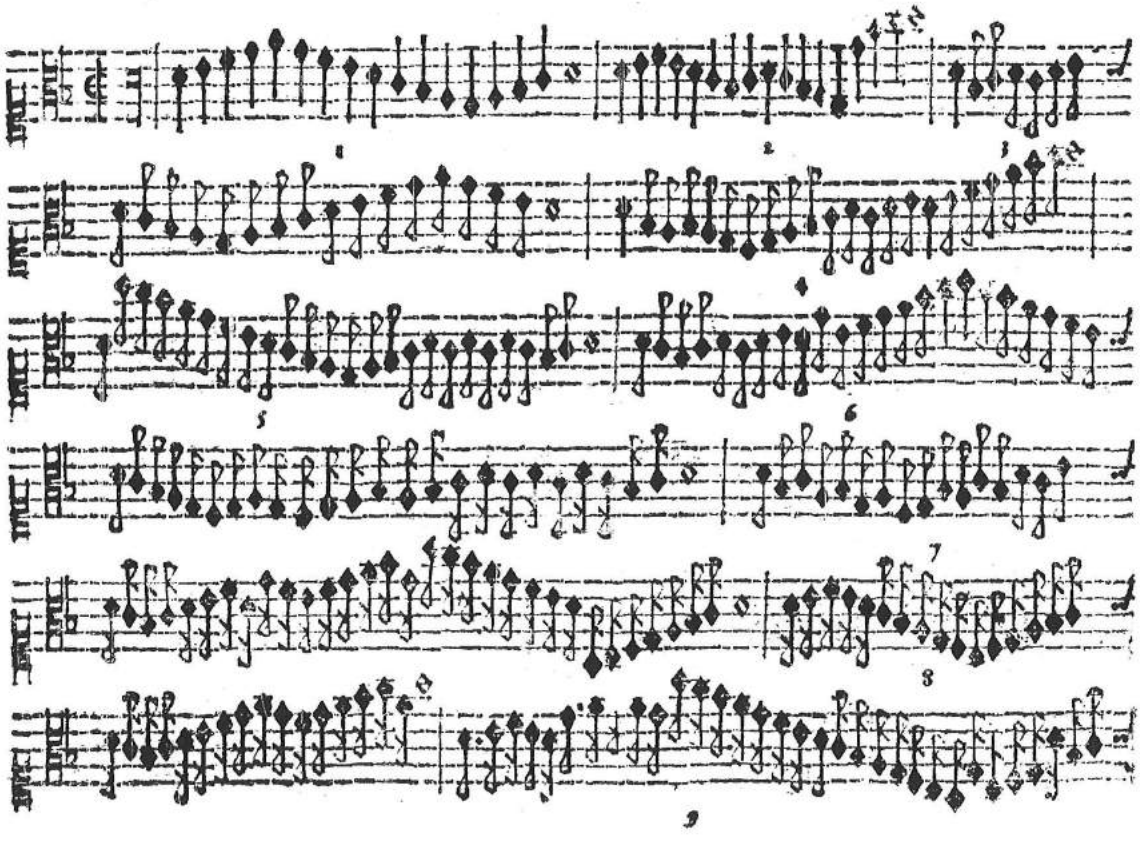


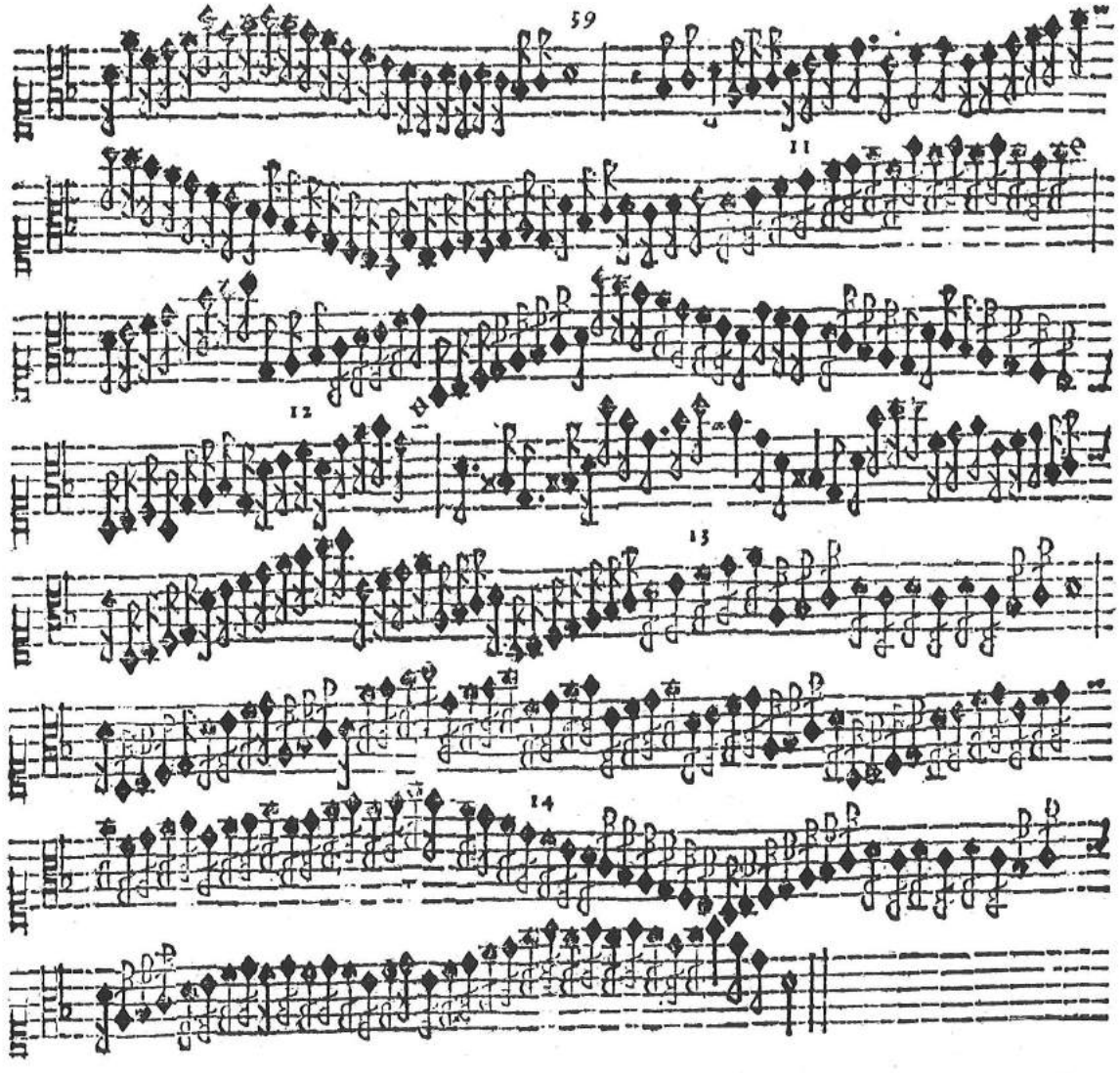
Seguitá.



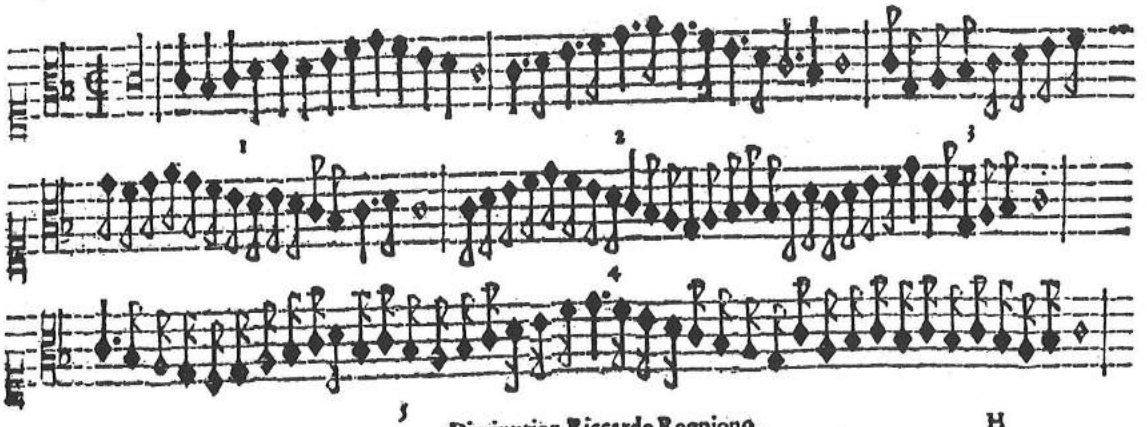


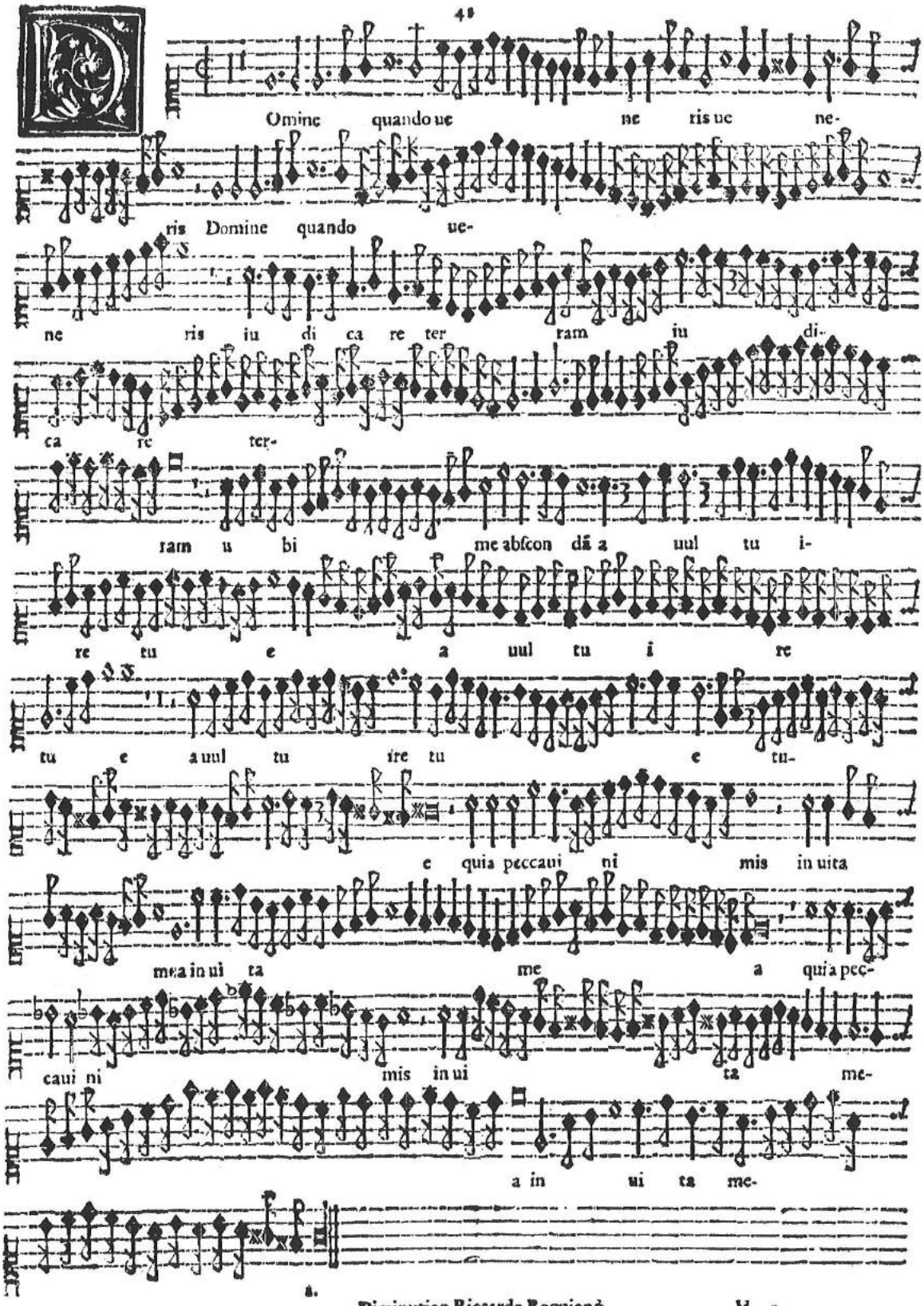
Diminutioni, che ſi può fare ſopra il Baſſo
ò in Ottaua, Decima, Duodecima,
o Quintadecima.



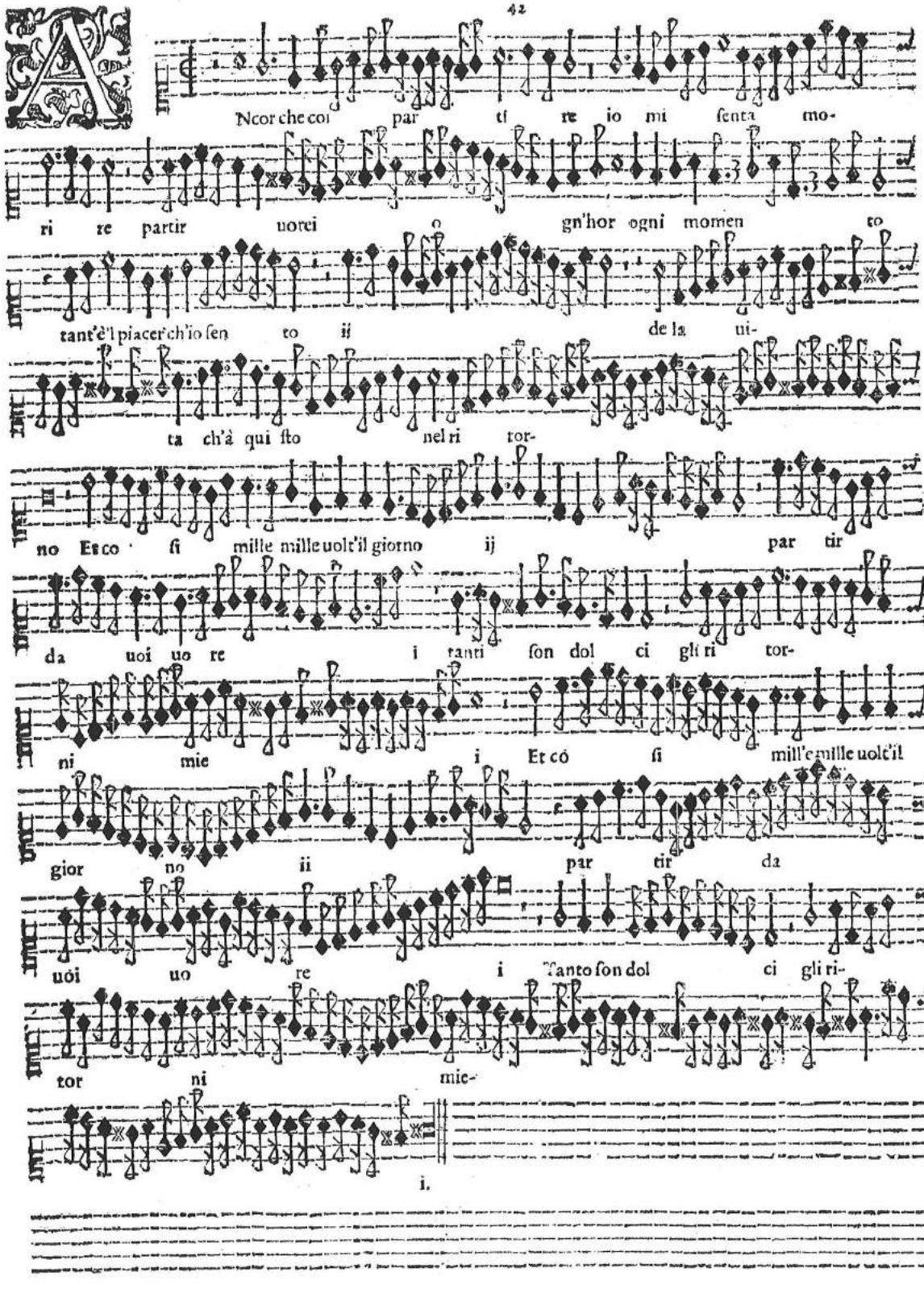


Si potrà ſeruire di queſti quattro tempi per fine di Madrigali, ò Motteti
ſe il Baſſo finirà in ottaua, & ſe il Soprano finirà per terzadecima,
o duodecima facilmente ſi potrà Diminuire per far un bel fine.

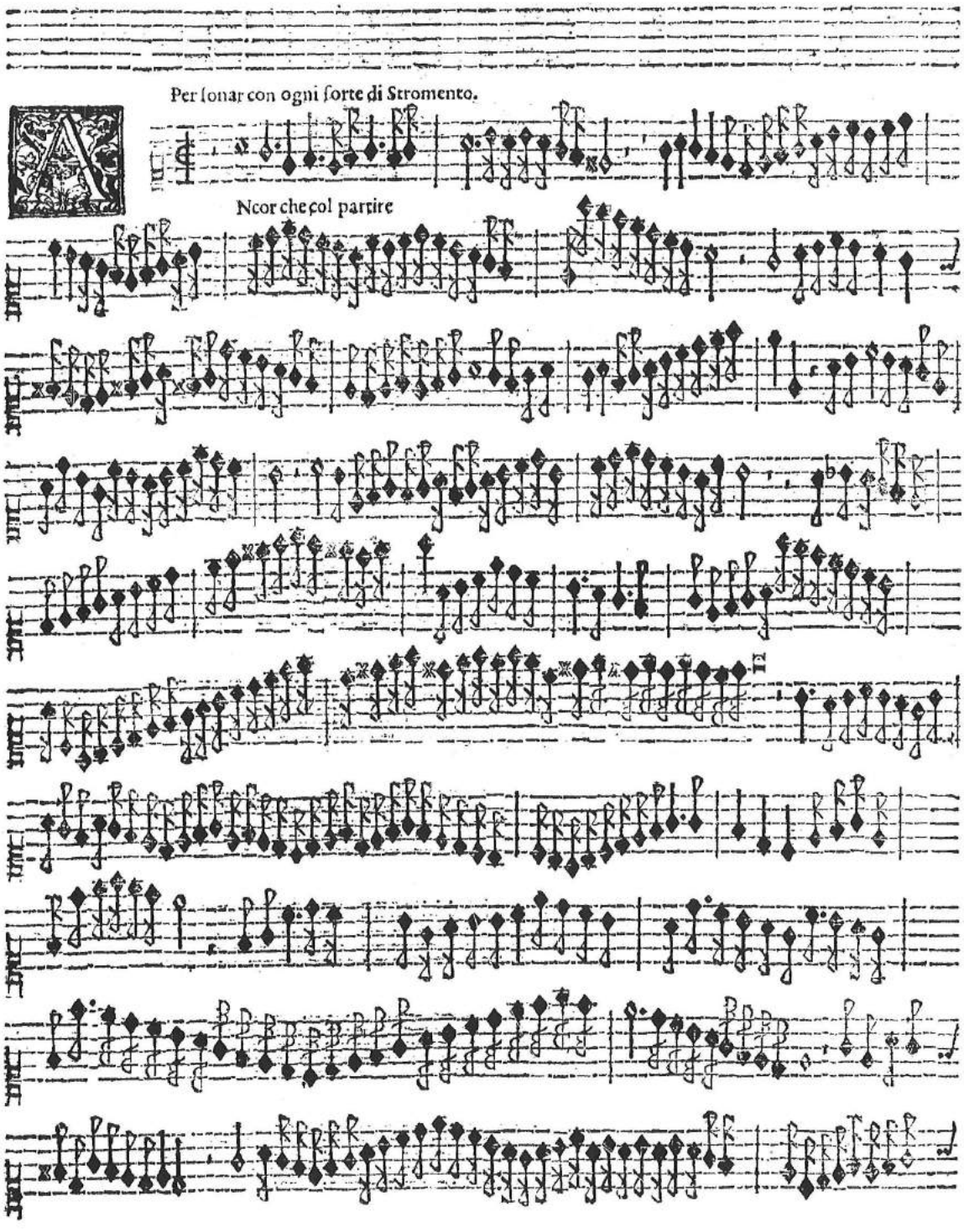


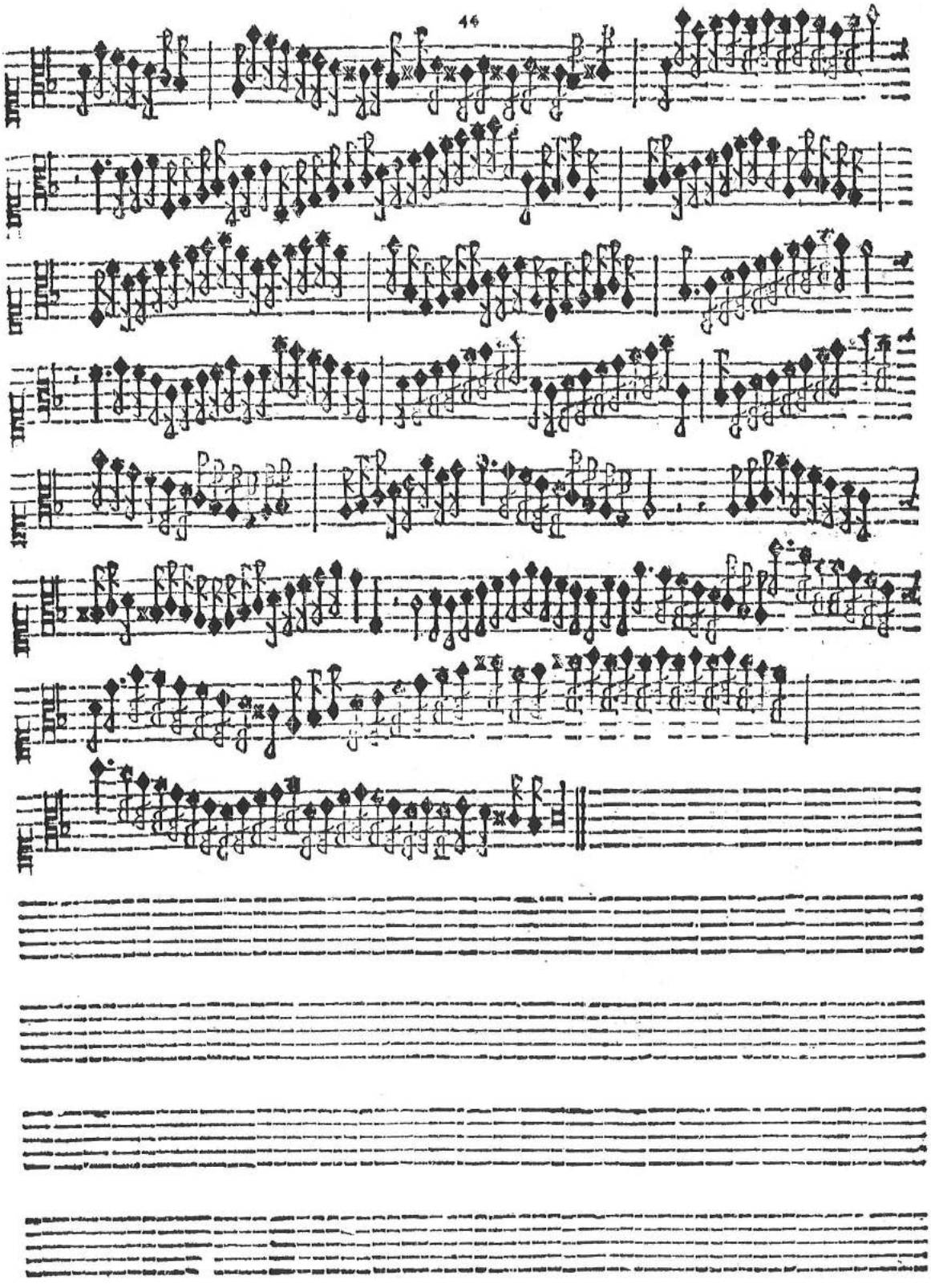

Omine quando ue ne ris ue ne-
ris Domine quando ue-
ne ris iu di ca re ter ram iu di-
ca re ter-
ram u bi me abſcon dã a uul tu i-
re tu e a uul tu i re
tu e a uul tu ire tu e tu-
e quia peccaui ni mis in uita
mea in ui ta me a quia pec-
caui ni mis in ui ta me-
a in ui ta me-

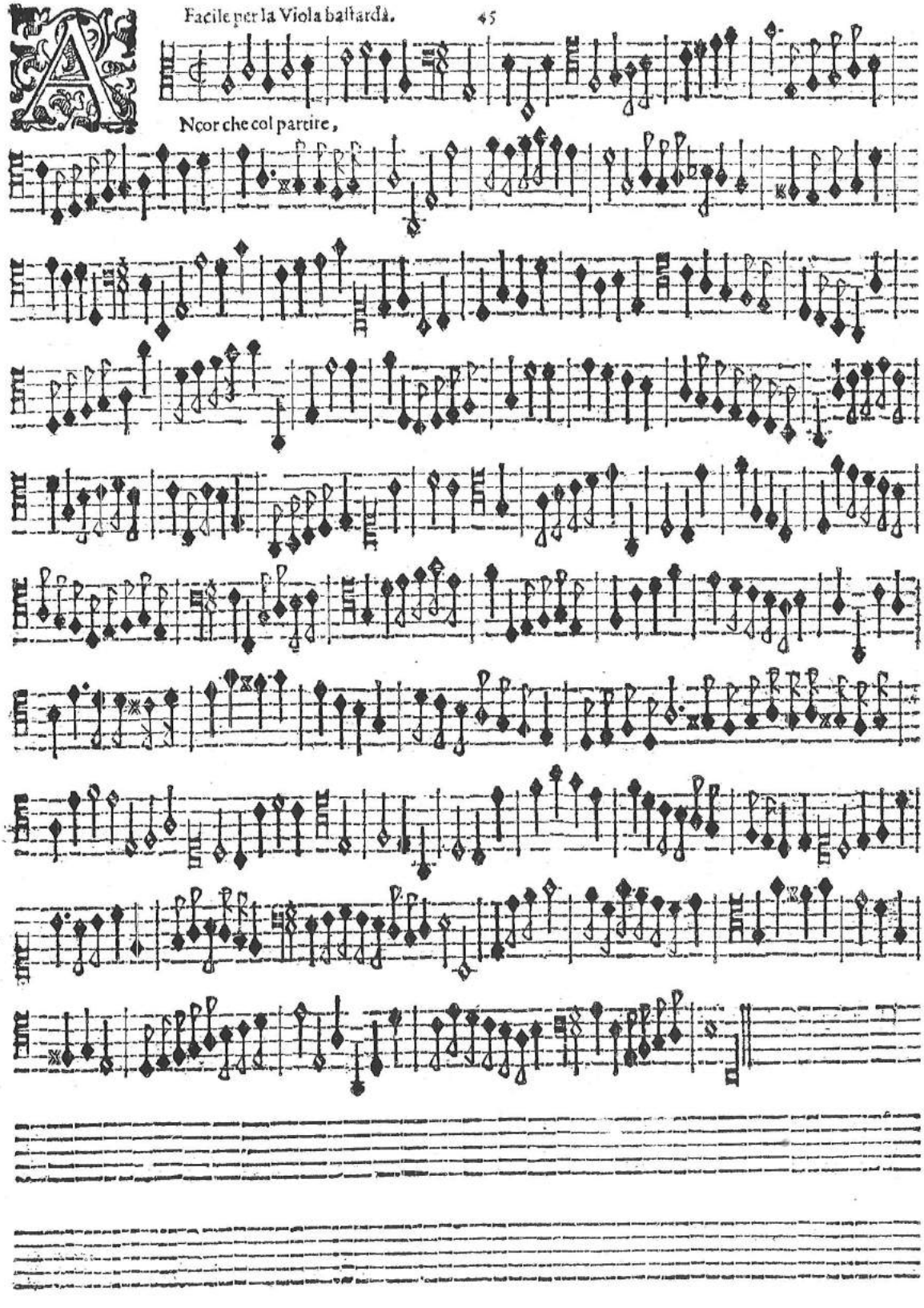
a.


Ncor che col par ti re io mi senta mo-
ri re partir uorei o gn'hor ogni momen to
tant'è'l piacer ch'io sen to ij de la ui-
ta ch'à qui sto nel ri tor-
no Et co si mille mille uolt'il giorno ij par tir
da uoi uo re i tanti son dol ci gli ri tor-
ni mie i Et có si mill'e mille uolt'il
gior no ii par tir da
uoi uo re i Tanto son dol ci gli ri-
tor ni mie-
i.

Volendo Diminuir qual ſi uoglia Paſſaggio in queſta mia Opera lo ritrouerai: come per eſempio, ſe uorrai Diminuir due, tre, quattro, ò cinque tempi, ouero tutta la Cantilena intiera con facilità te ne potrai ſeruire, come hò fatto io nelli preſenti eſempi Diminuiti, di Madrigali, & Canzoni, & uno Motteto; iquali ho fatto del tutto con i Paſſaggi di queſta Opera. Però non mancare di metterli à memoria.

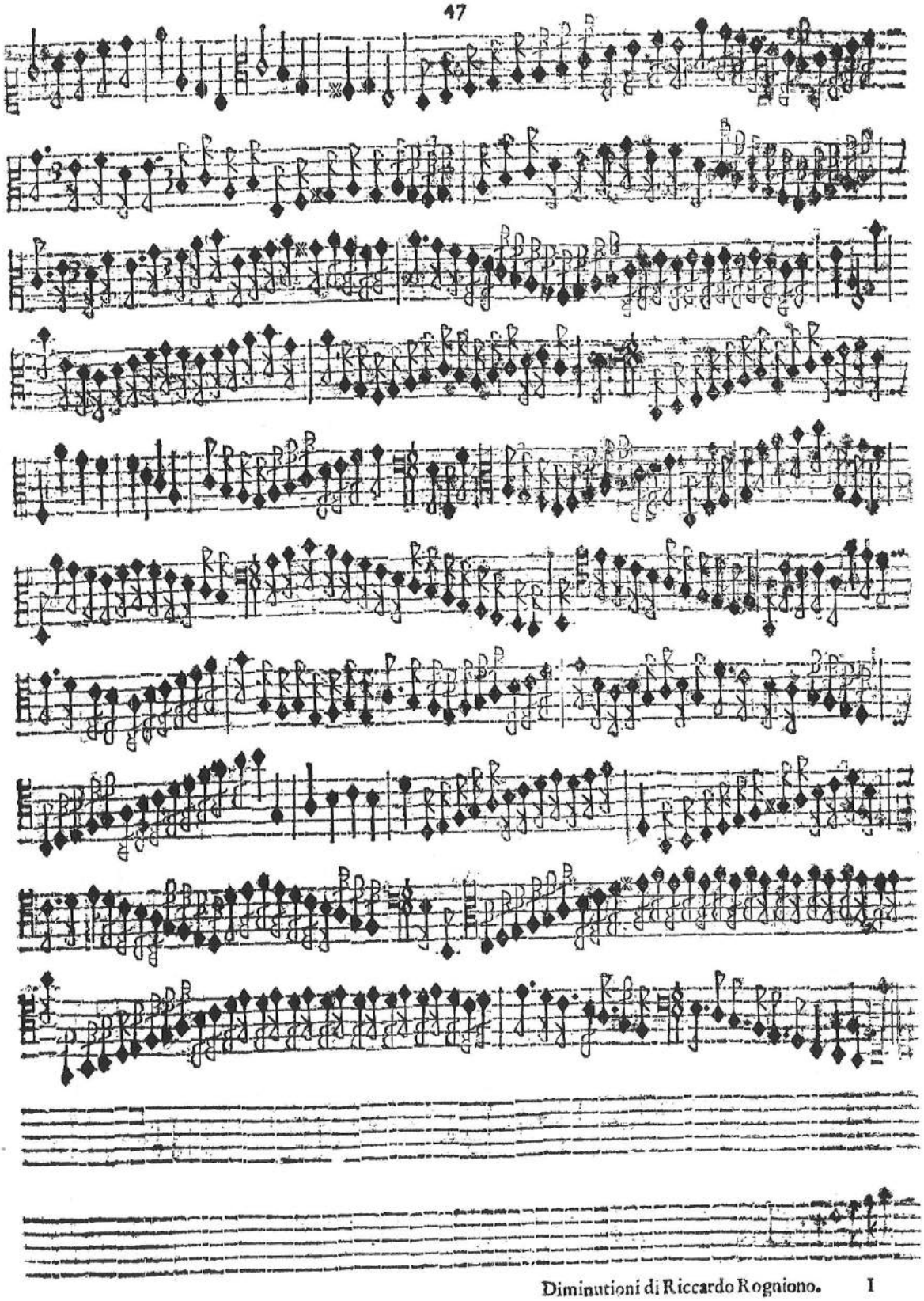


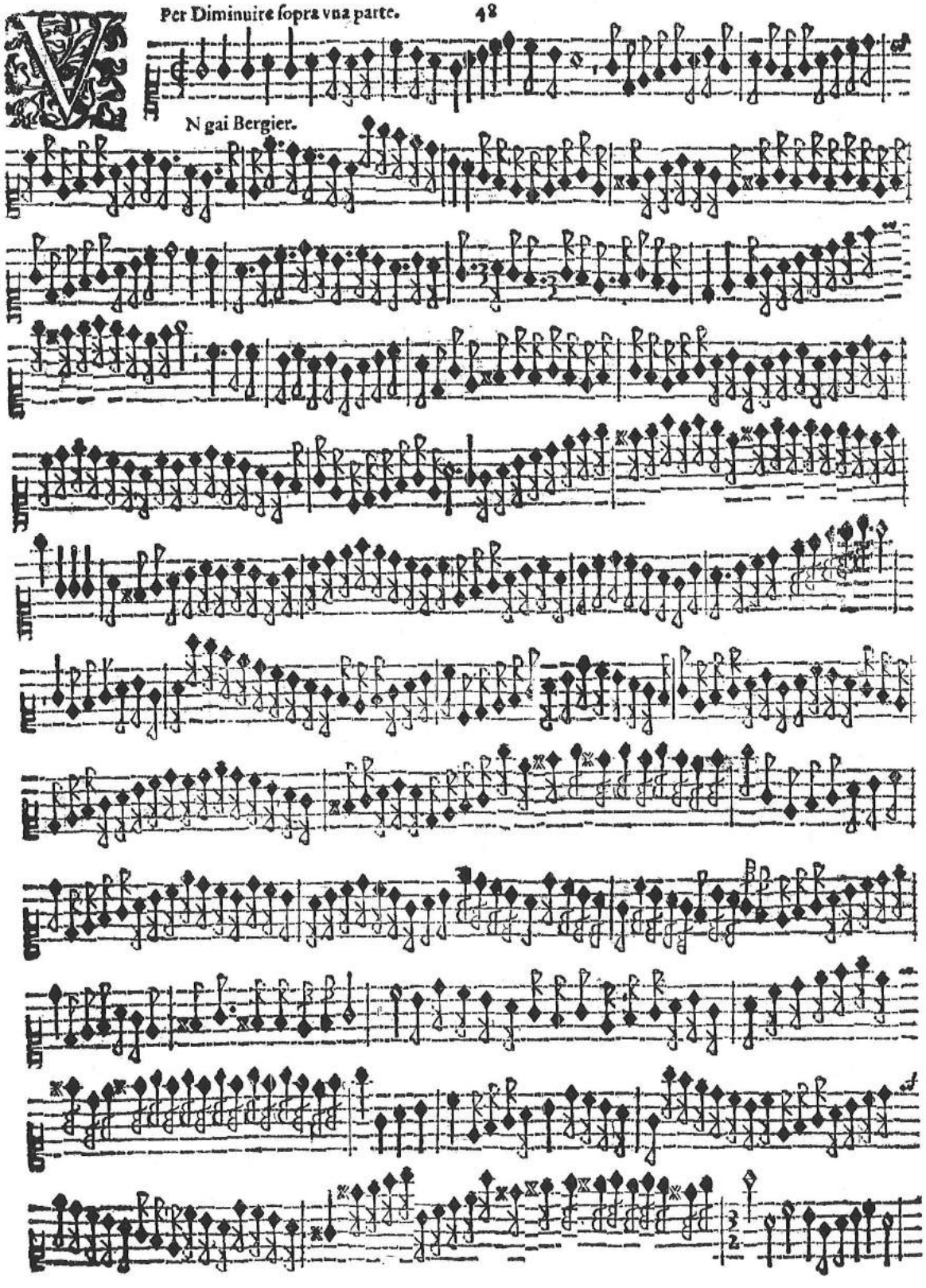


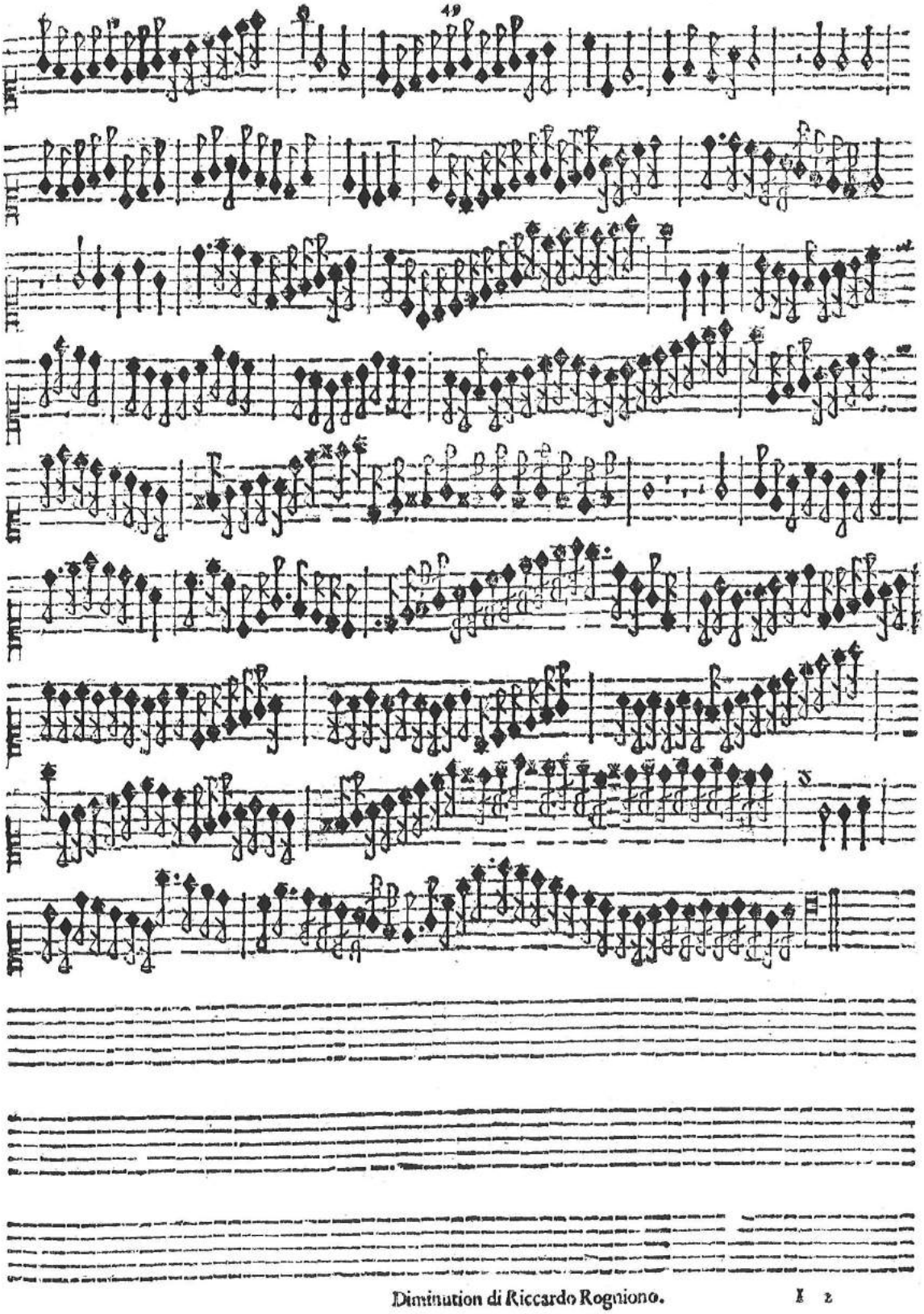

Ancor che col partire,

Per la Viola baſtarda.

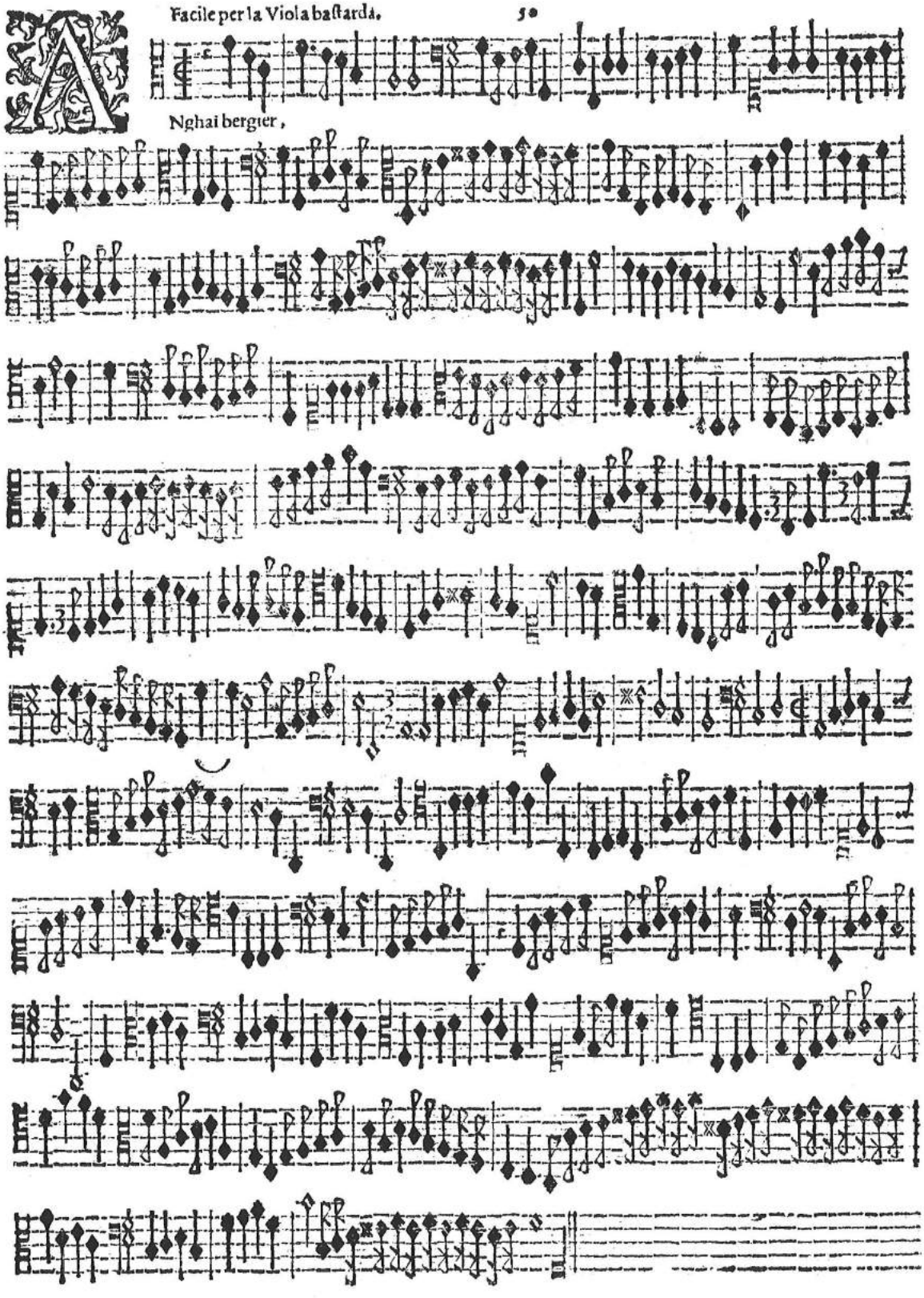
Ncor che col partire,

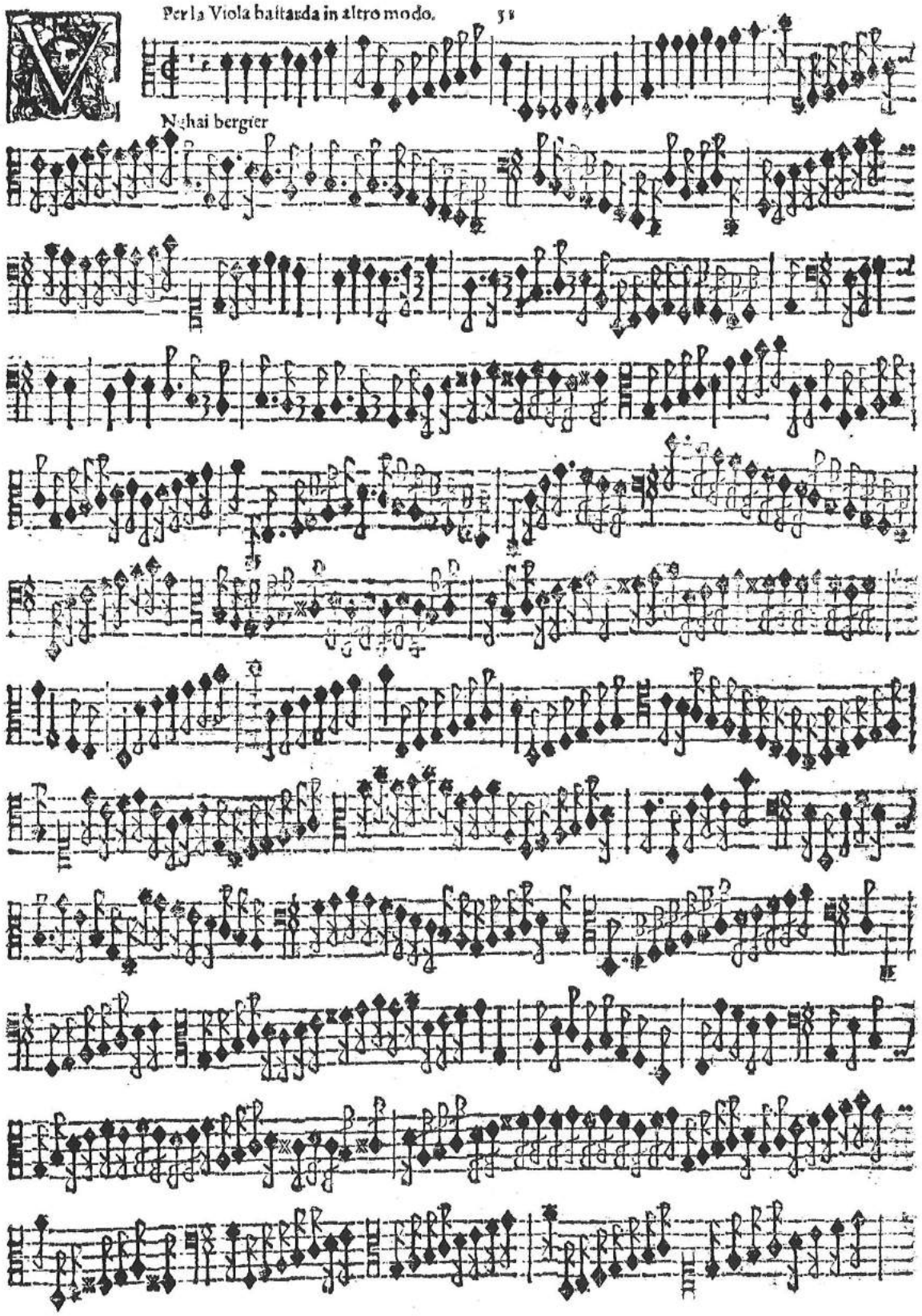



N gai Bergier.



Nghai bergier,

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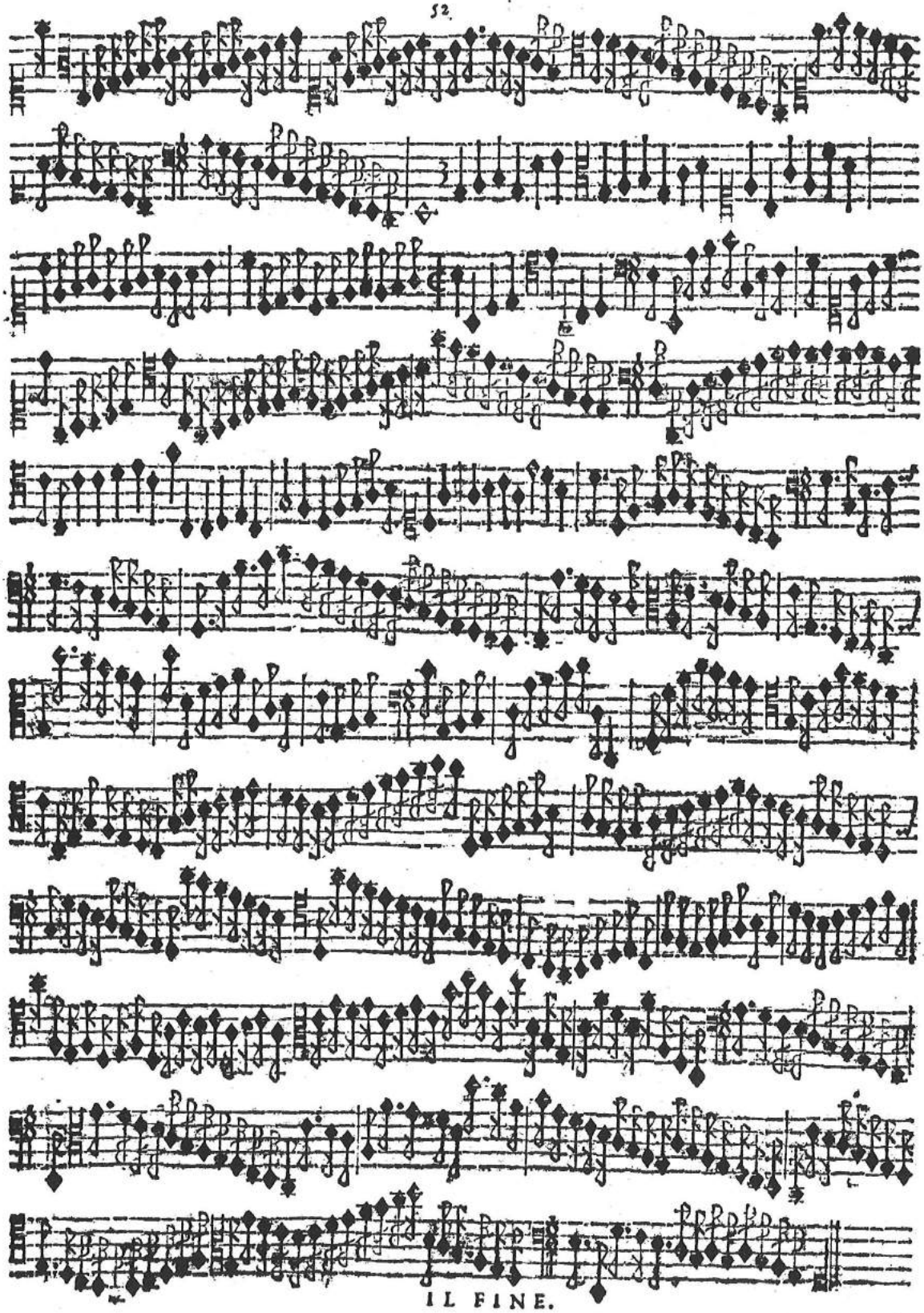
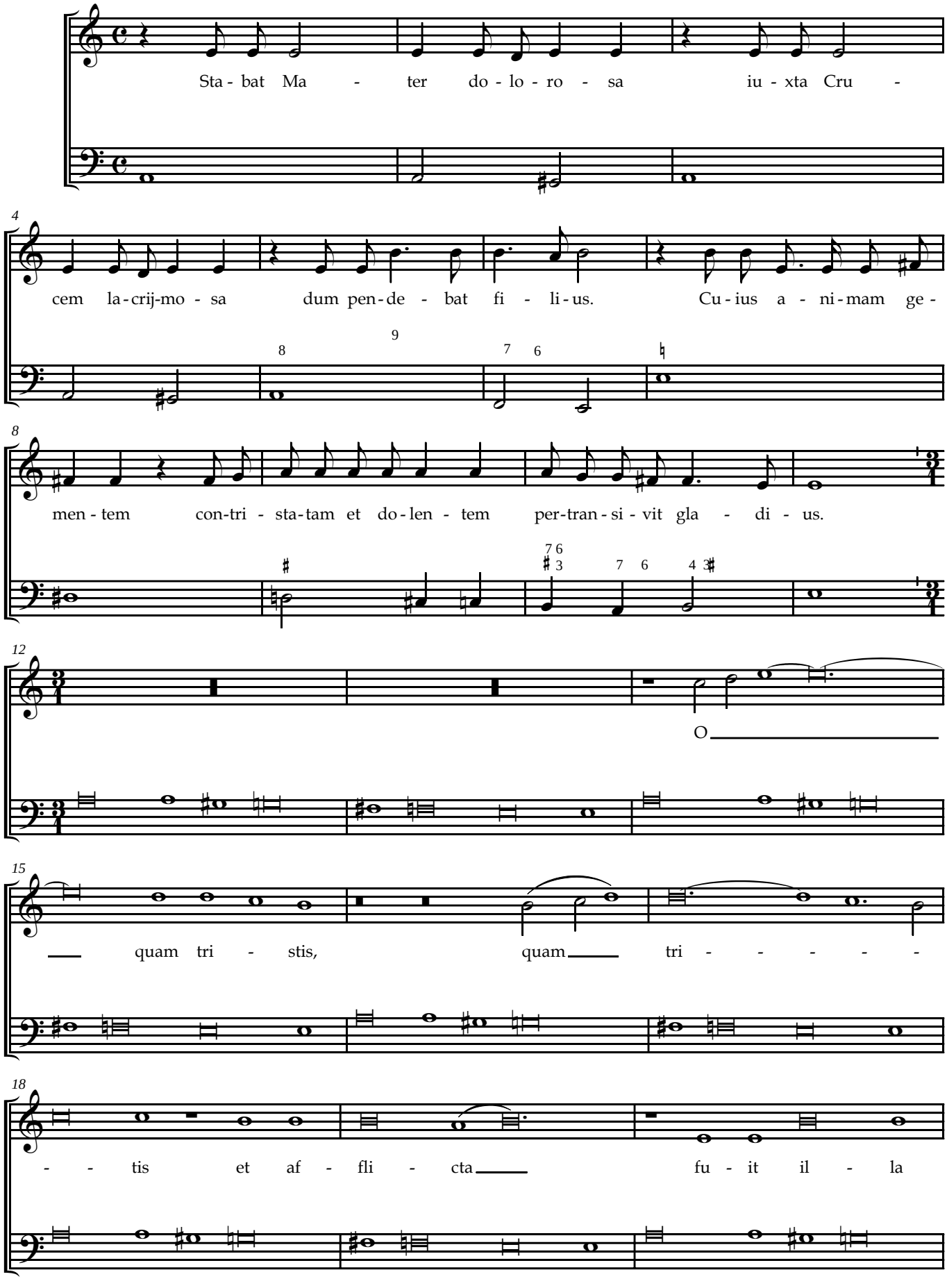
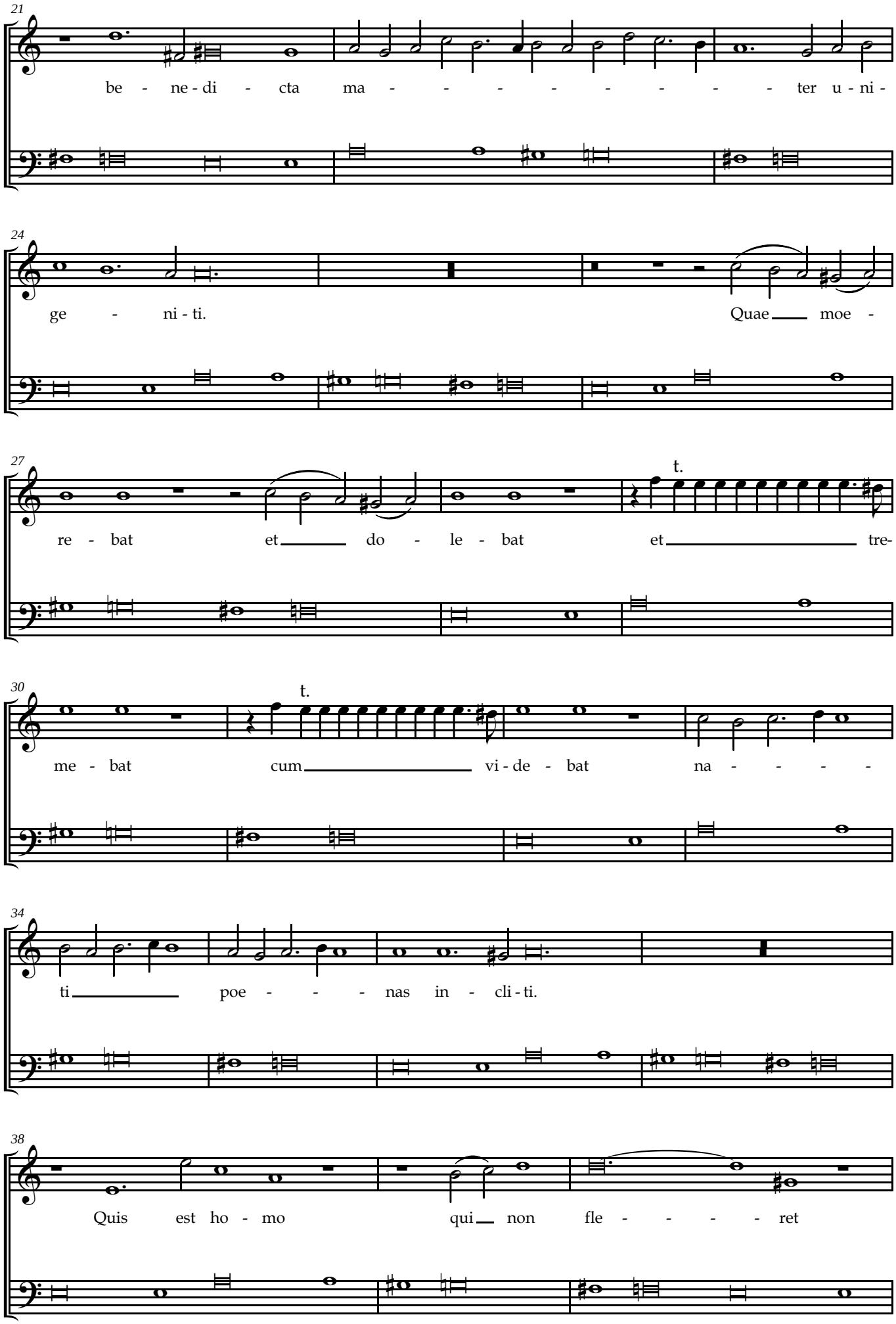


IL FINE.

PIANTO DELLA MADONNA

GIOVANNI F. SANCES
a cura di Jolando Scarpa

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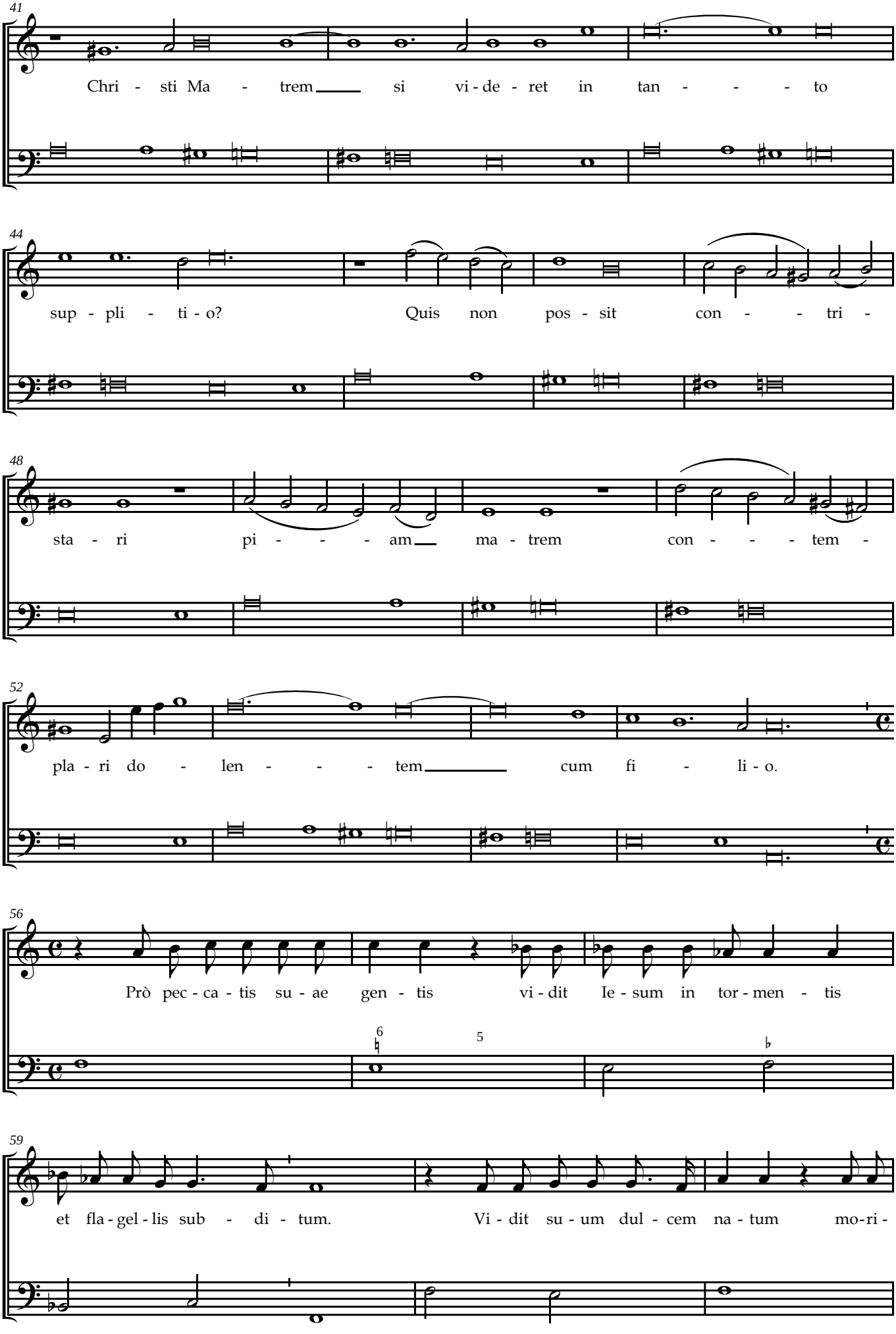
be - ne - di - cta ma - - - - - - - - - ter u - ni -
24
ge - ni - ti. Quae moe -
27
t.
re - bat et do - le - bat et tre-
30
t.
me - bat cum vi - de - bat na - - - -
34
ti poe - - - nas in - cli - ti.
38
Quis est ho - mo qui non fle - - - - ret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Chri - sti Ma - trem si vi - de - ret in tan - - - to
44
sup - pli - ti - o? Quis non pos - sit con - - tri -
48
sta - ri pi - - - am ma - trem con - - - tem -
52
pla - ri do - len - - - tem cum fi - li - o.
56
Prò pec - ca - tis su - ae gen - tis vi - dit Ie - sum in tor - men - tis
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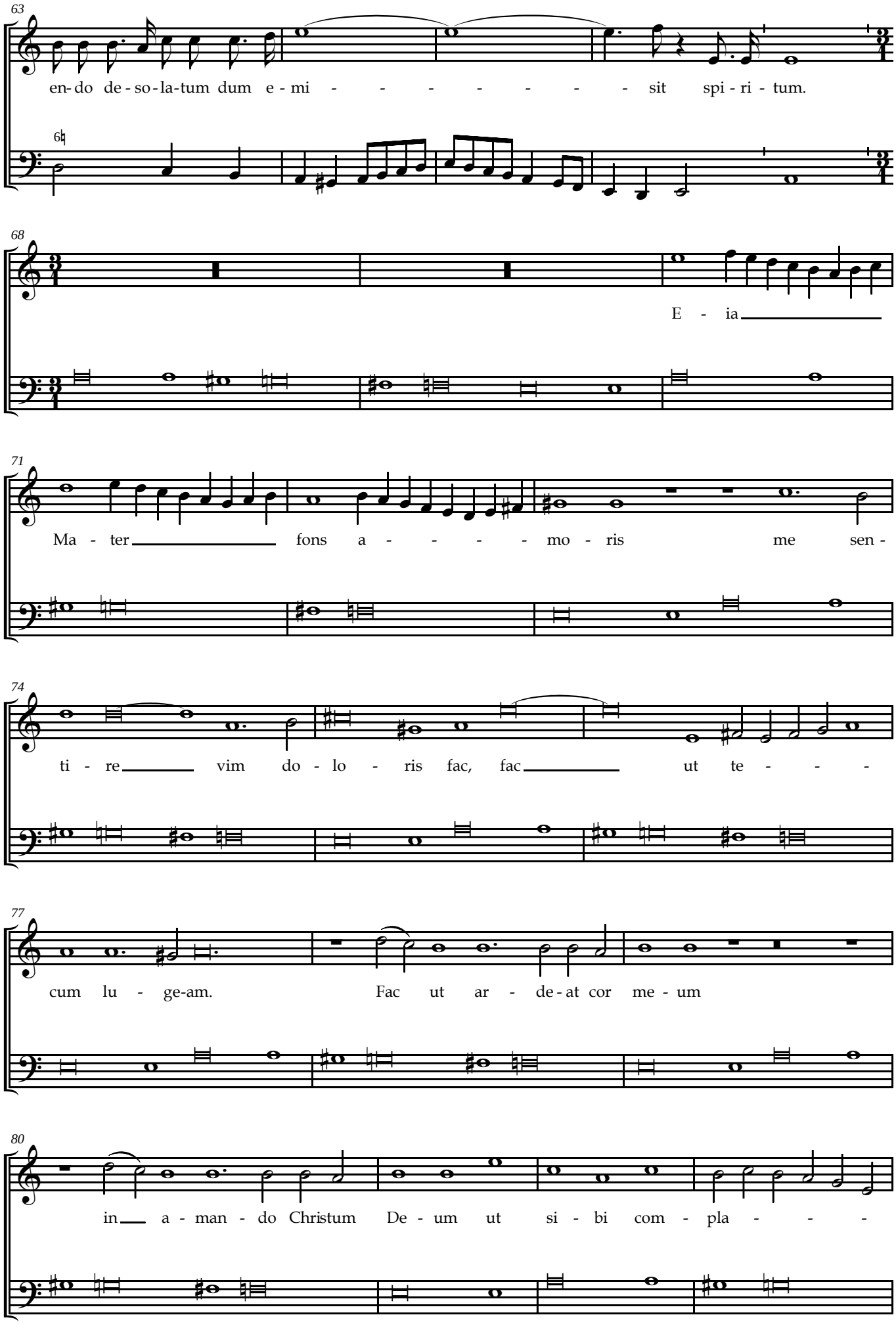
et fla - gel - lis sub - di - tum. Vi - dit su - um dul - cem na - tum mo - ri -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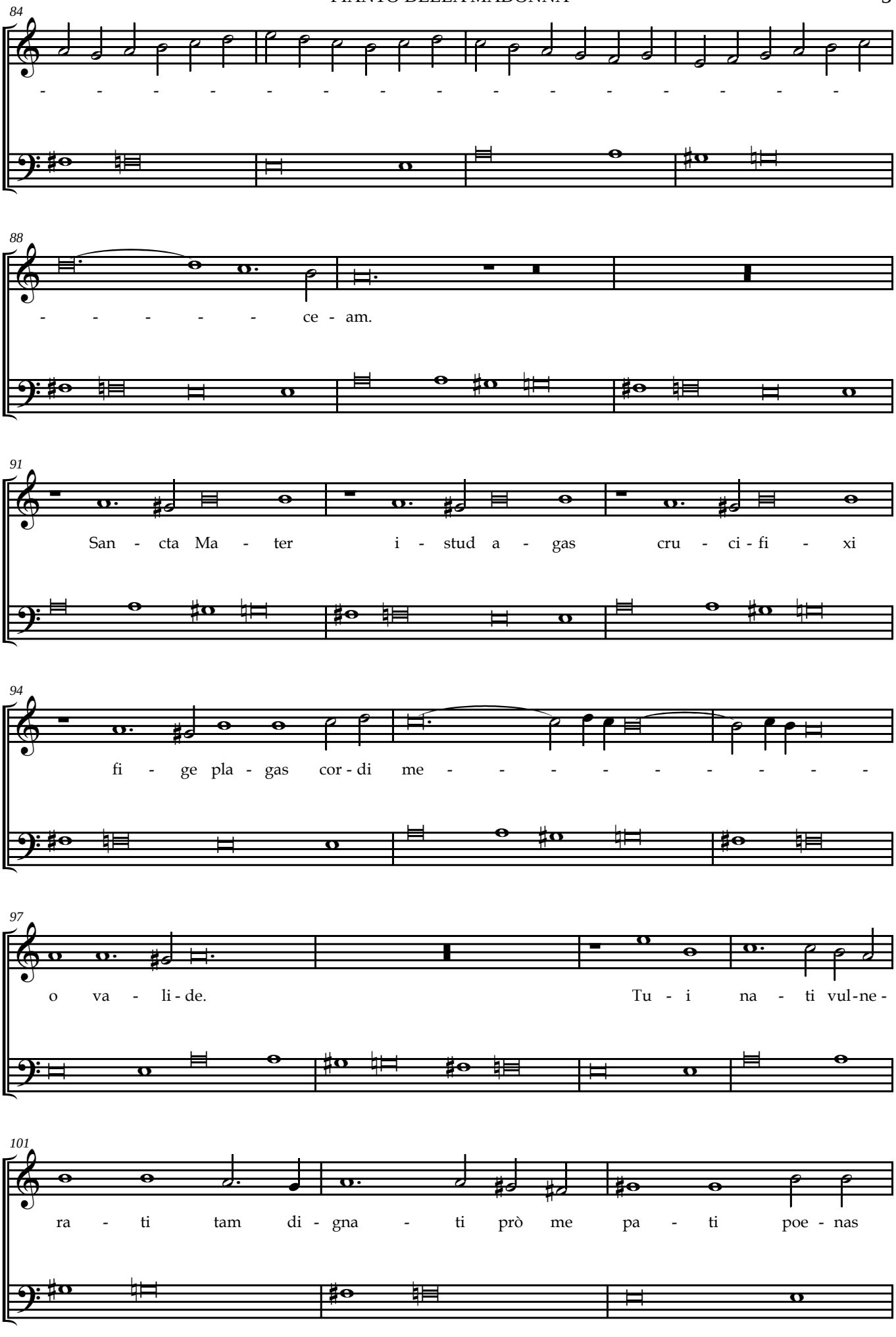
en- do de - so - la-tum dum e - mi - - - - - - - - sit spi - ri - tum.
68
E - ia
71
Ma - ter fons a - - - - - mo - ris me sen -
74
ti - re vim do - lo - ris fac, fac ut te - - -
77
cum lu - ge-am. Fac ut ar - de - at cor me - um
80
in a - man - do Christum De - um ut si - bi com - pla - - -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ce - am.
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San - cta Ma - ter i - stud a - gas cru - ci - fi - xi
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fi - ge pla - gas cor - di me -
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o va - li - de. Tu - i na - ti vul - ne -
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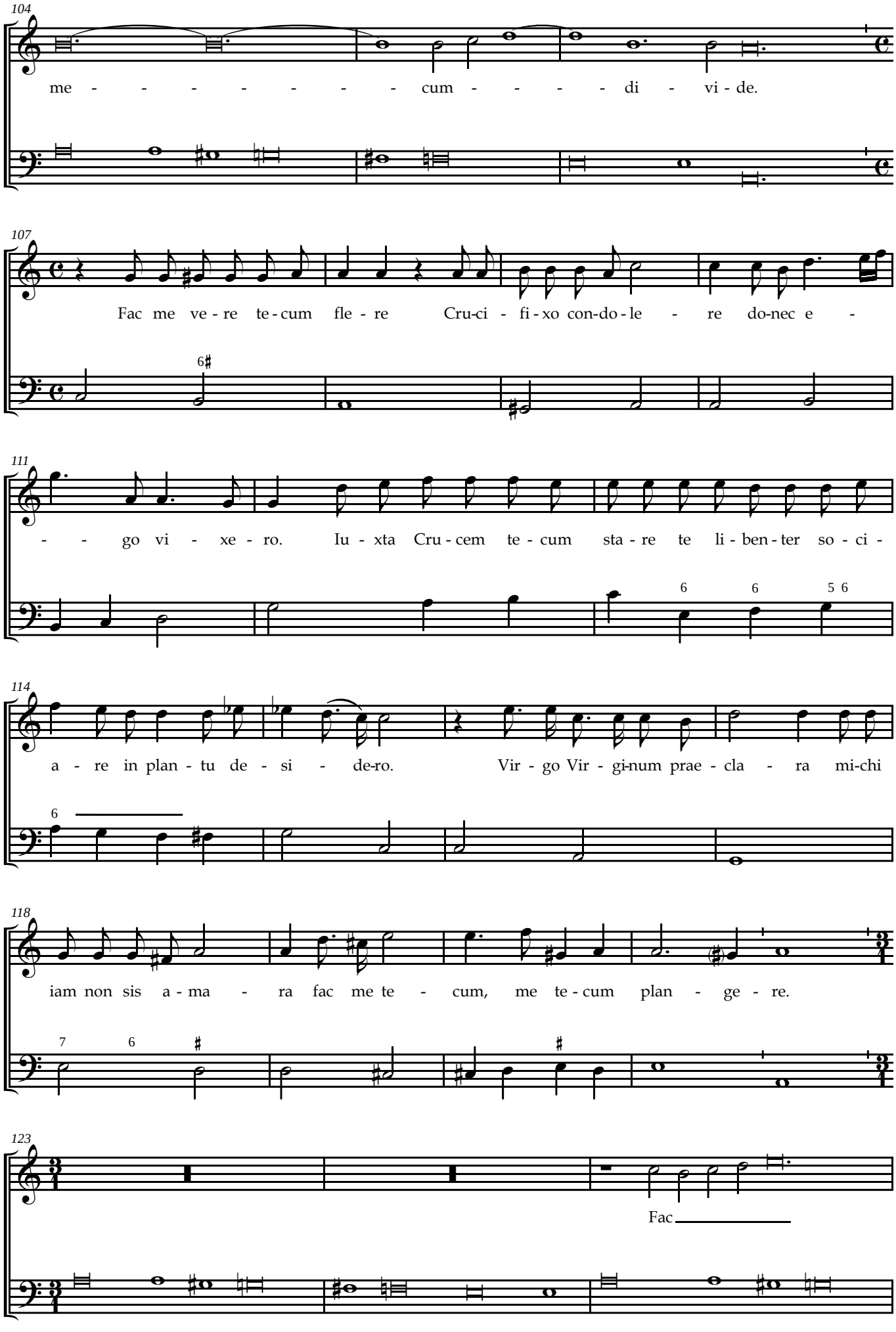
ra - ti tam di - gna - ti prò me pa - ti poe - nas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Fac me ve - re te - cum fle - re Cru-ci - fi - xo con-do - le - re do-nec e -
6♯
111
- - go vi - xe - ro. Iu - xta Cru - cem te - cum sta - re te li - ben - ter so - ci -
6 6 5 6
114
a - re in plan - tu de - si - de-ro. Vir - go Vir - gi-num prae - cla - ra mi-chi
6
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iam non sis a - ma - ra fac me te - cum, me te - cum plan - ge - re.
7 6 ♯ ♯
123
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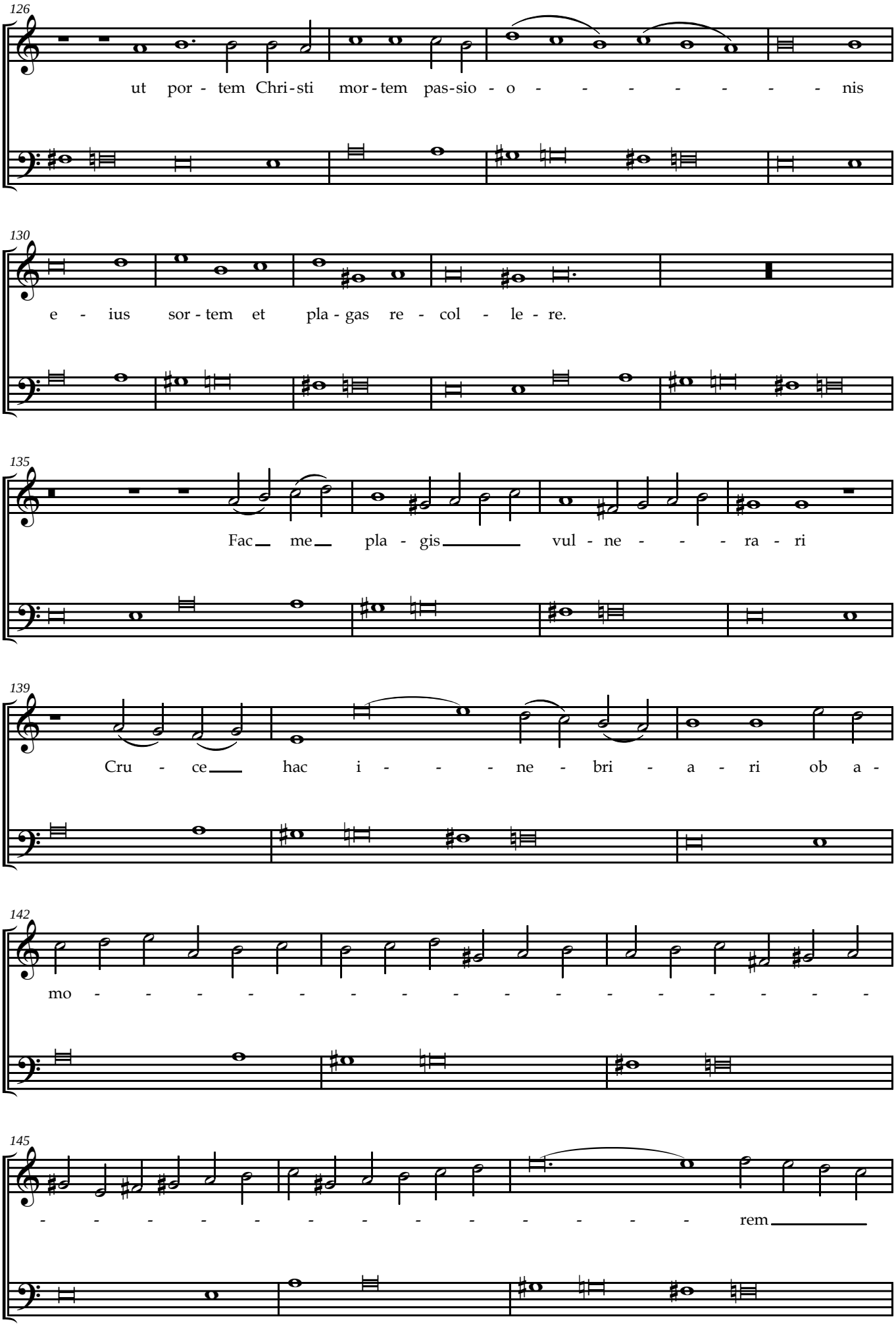
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e - ius sor - tem et pla - gas re - col - le - re.
135
Fac me pla - gis vul - ne - - - ra - ri
139
Cru - ce hac i - - - ne - bri - a - ri ob a -
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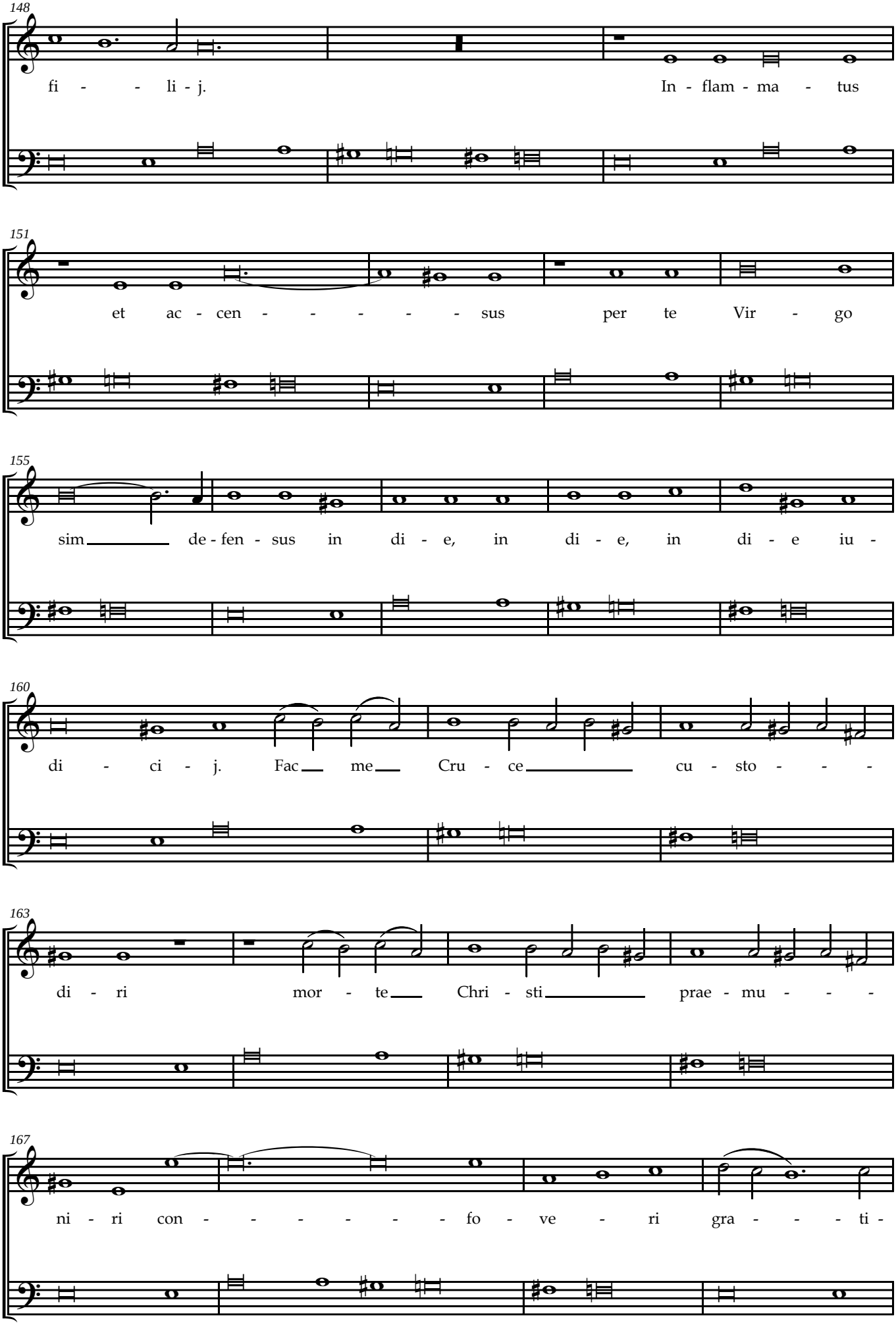
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In - flam - ma - tus
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et ac - cen - - - - - - sus per te Vir - go
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sim de - fen - sus in di - e, in di - e, in di - e iu -
160
di - ci - j. Fac me Cru - ce cu - sto - - -
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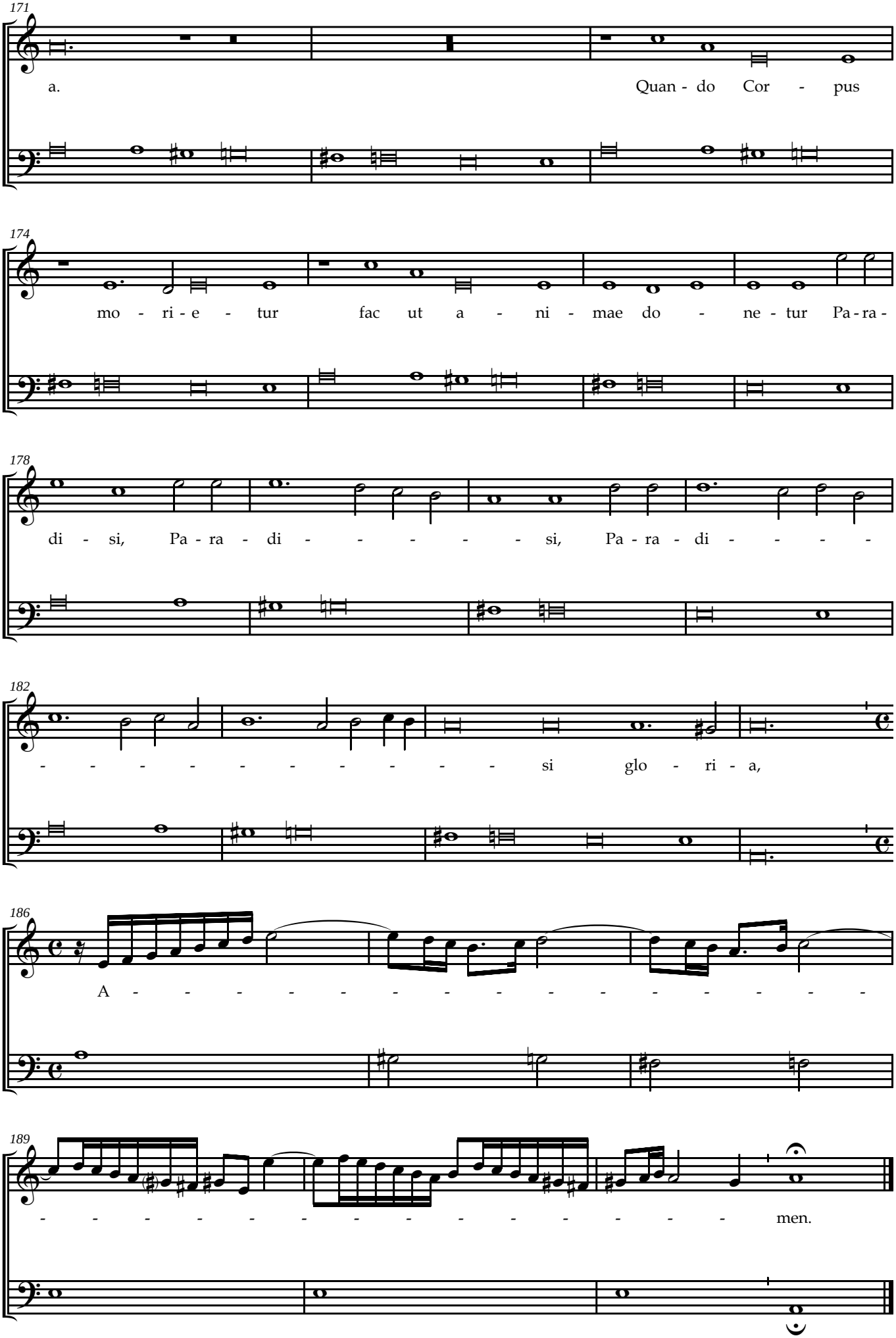
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a.
Quan - do Cor - pus
174
mo - ri - e - tur fac ut a - ni - mae do - ne - tur Pa - ra -
178
di - si, Pa - ra - di - - - - - - si, Pa - ra - di - - - -
182
- - - - - - - - - - - - si glo - ri - a,
186
A - - - - - - - - - - - - - - - - - -
189
- - - - - - - - - - - - - - - - men.

JEAN (?) DE SAINTE-COLOMBE

RECUEIL DE PIÈCES POUR BASSE DE VIOLE SEULE

***ca* 1690**

Fac-similé du manuscrit M.3 de la
Bibliothèque municipale de Tournus

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MFI
SAIN
3

Préface de Monsieur Henri Lévêque
Introduction et index
par François-Pierre Goy

Centre de Musique Baroque
Bibliothèque
de Versailles

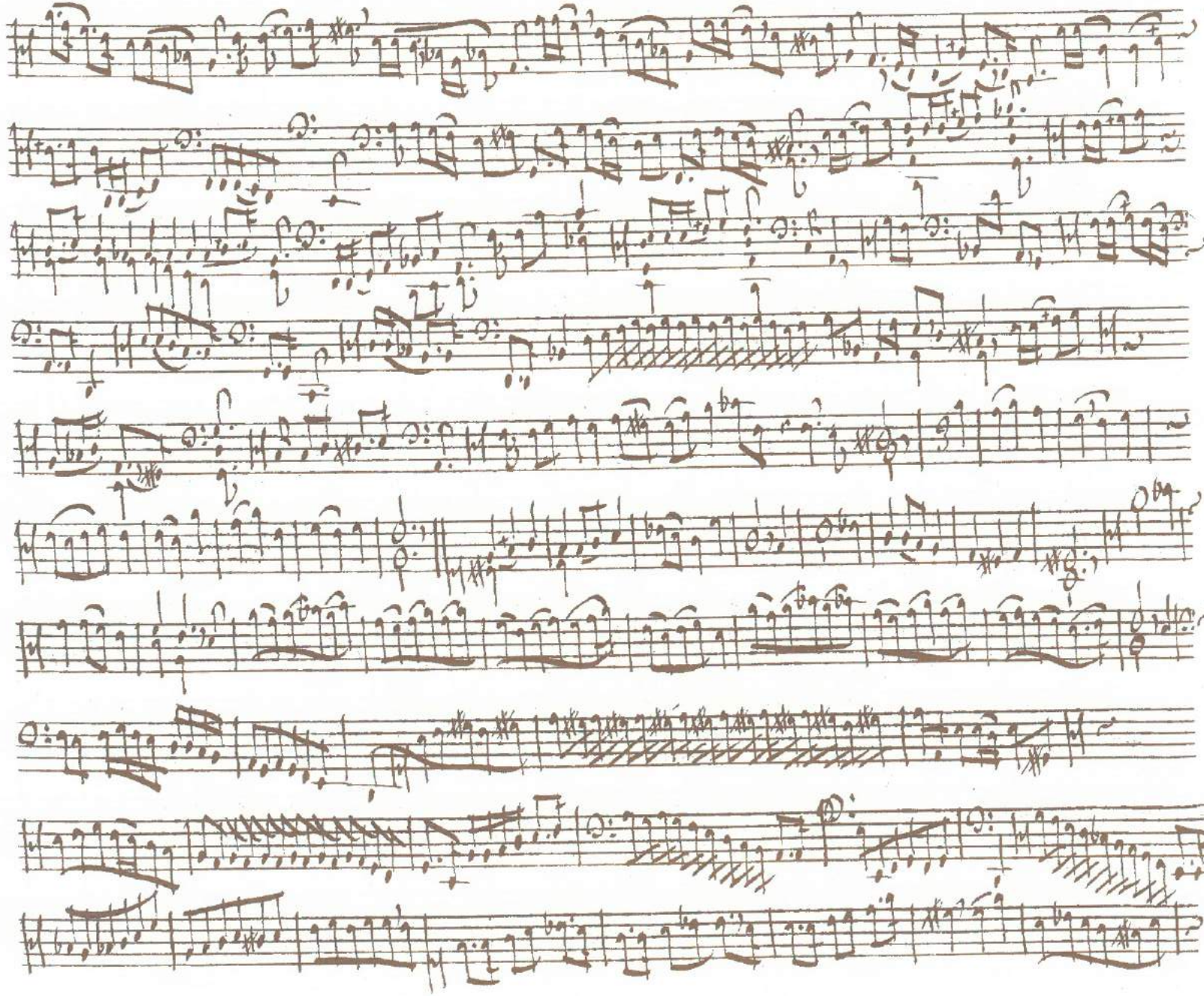
MINKOFF FRANCE ÉDITEUR
PARIS
1998

M. 3

Pour la Basse

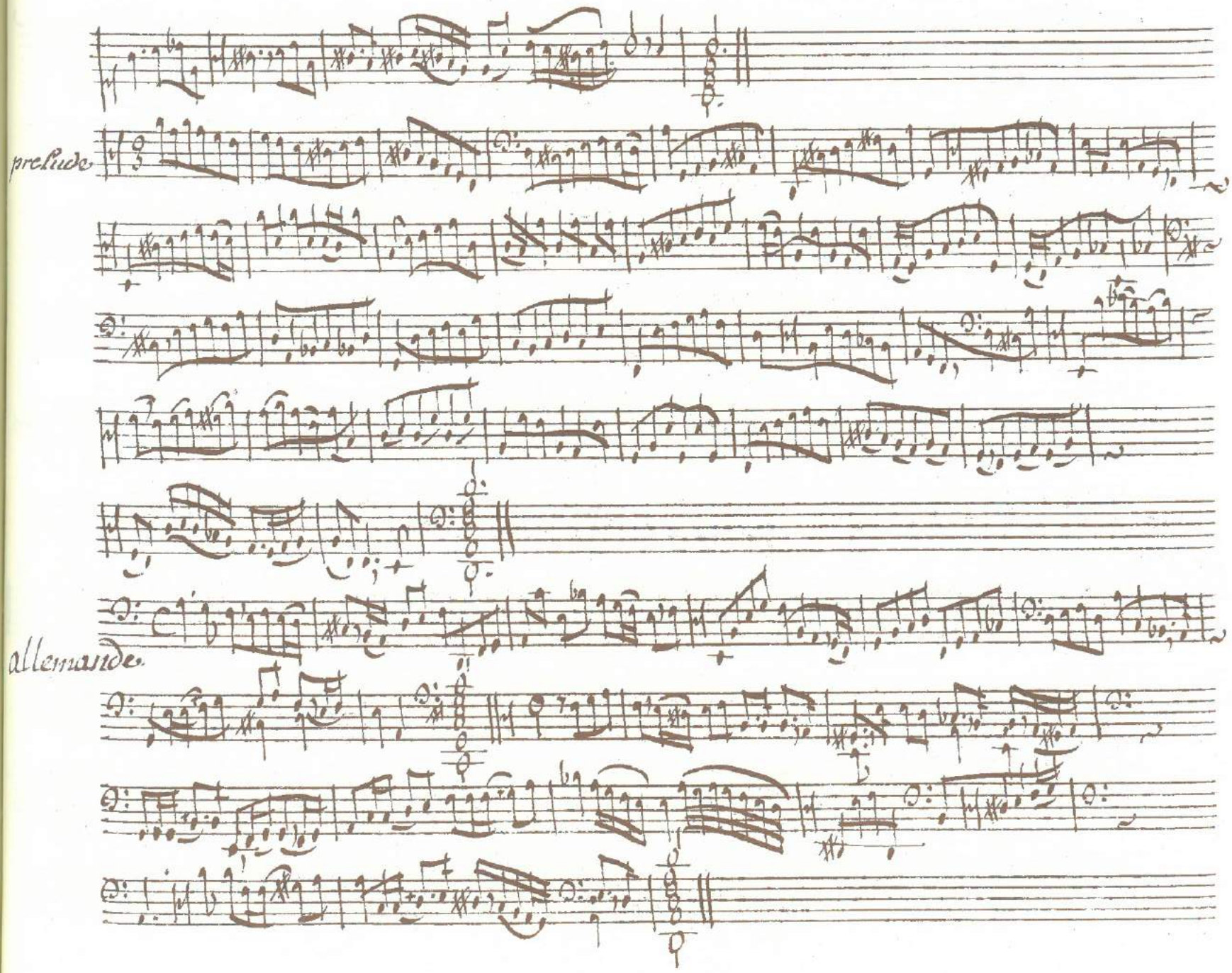
BIBLIOTHÈQUE
DE LA
VILLE DE TOURNUS

prelude.



prelude.

allemande.


prelude
allemande.

Ultrabaroque(2007)

Noriko BABA

Notation

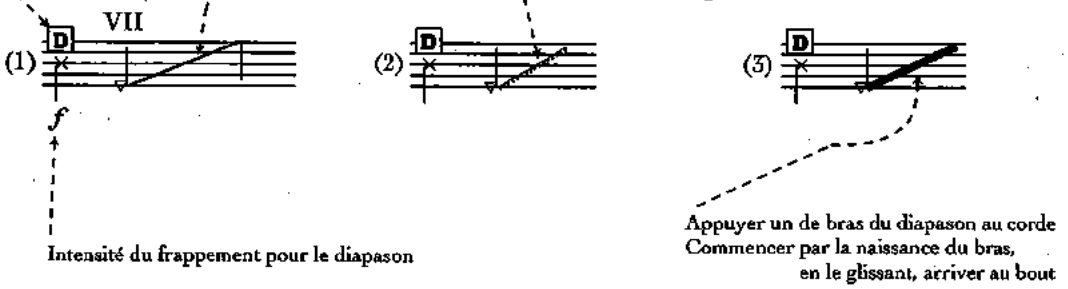
concernant le diapason

Appliquer le diapason sur la corde indiquée par le chiffre

Effleurer mais coller légèrement sur la corde avec un de bras du diapason
en le glissant. (de la naissance du bras vers le bout)
En même temps, bougez-le verticalement du chevalet aux clefs (glissando)

Activer le diapason
en le frappant
sur votre corps

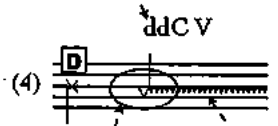
Effleurer, °pas tout à fait coller , plus légèrement possible
le corde avec un de bras du diapason
° Comme l'effet zinguer, en entendant son rebondissement



Intensité du frappement pour le diapason

Appuyer un de bras du diapason au corde
Commencer par la naissance du bras,
en le glissant, arriver au bout

Appliquer le diapason sur la corde indiquée par le chiffre, derrière du chevalet (ddC)

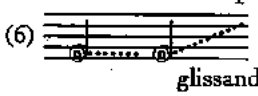


Effleurement comme deuxième exemple, mais ne bougez pas verticalement

▽ = placer le diapason sur la corde
□ = placer le diapason sur le corps d'instrument
(après frapper au diapason, placez-le simplement sur
le corps d'instrument, peu importe le lieu)

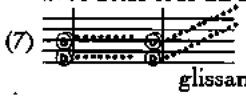
** Ricochet ;

avec un bras du diapason

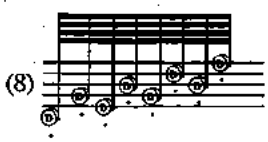


glissando

avec deux bras du diapason



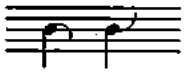
glissando



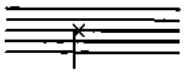
Spiccato en alternant deux bras du diapason

** les cordes sont toujours étouffés par la main gauche

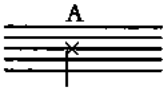
Autre mode de jeux



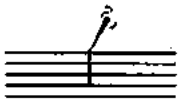
Portamento



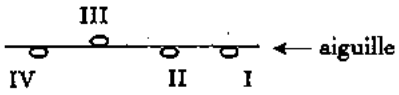
Col legno battuto, ricochet



Arco battuto, ricochet



Insérer une aiguille à tricoter ou une baguette du chef d'orchestre
autour des clefs, comme coudre les 4 cordes, puis frapper le bout, laisser vibrer



Pince crocodile (un outil électrotechnique)
http://fr.wikipedia.org/wiki/Pince_crocodile

Mini-pince à linge (longueur 25mm environs)

Diapason (en inox ou en matériau lourd)

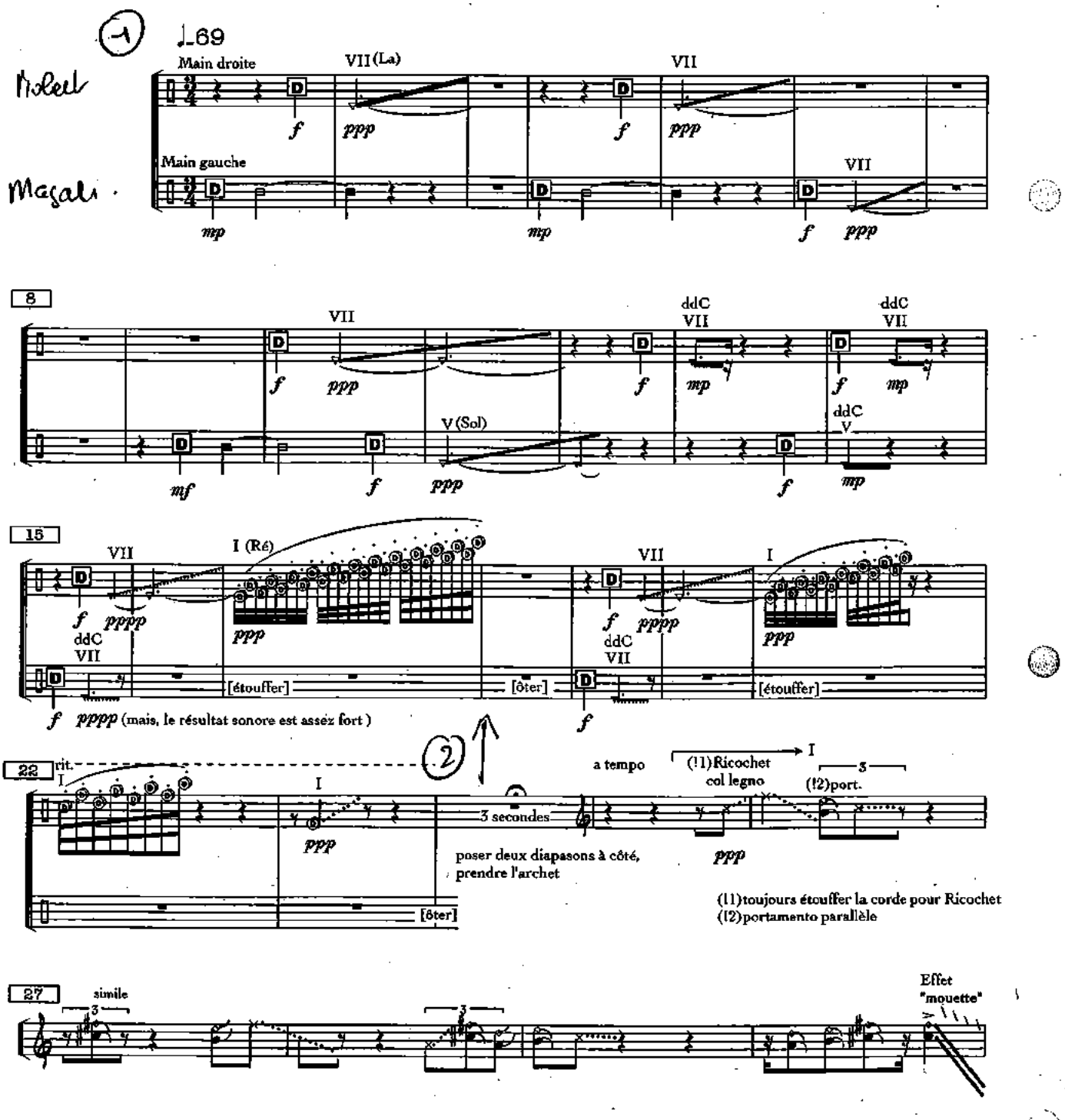
Ultrabaroque pour viole de gambe(basse de viole)

L'indication de l'intensité correspont à la pression de l'archet ou au geste, donc ne correspont pas au résultat sonore

Préparation:

- Disposer deux diapasons en 440Hz - 443Hz (selon vos goûts) en inox, un pour la main gauche, et l'autre pour la droite.

- Insérer une aiguille à tricoter ou une baguette de chef d'orchestre entre les cordes autour des clefs
(coupez-la en deux si un dérangement survient au visage)



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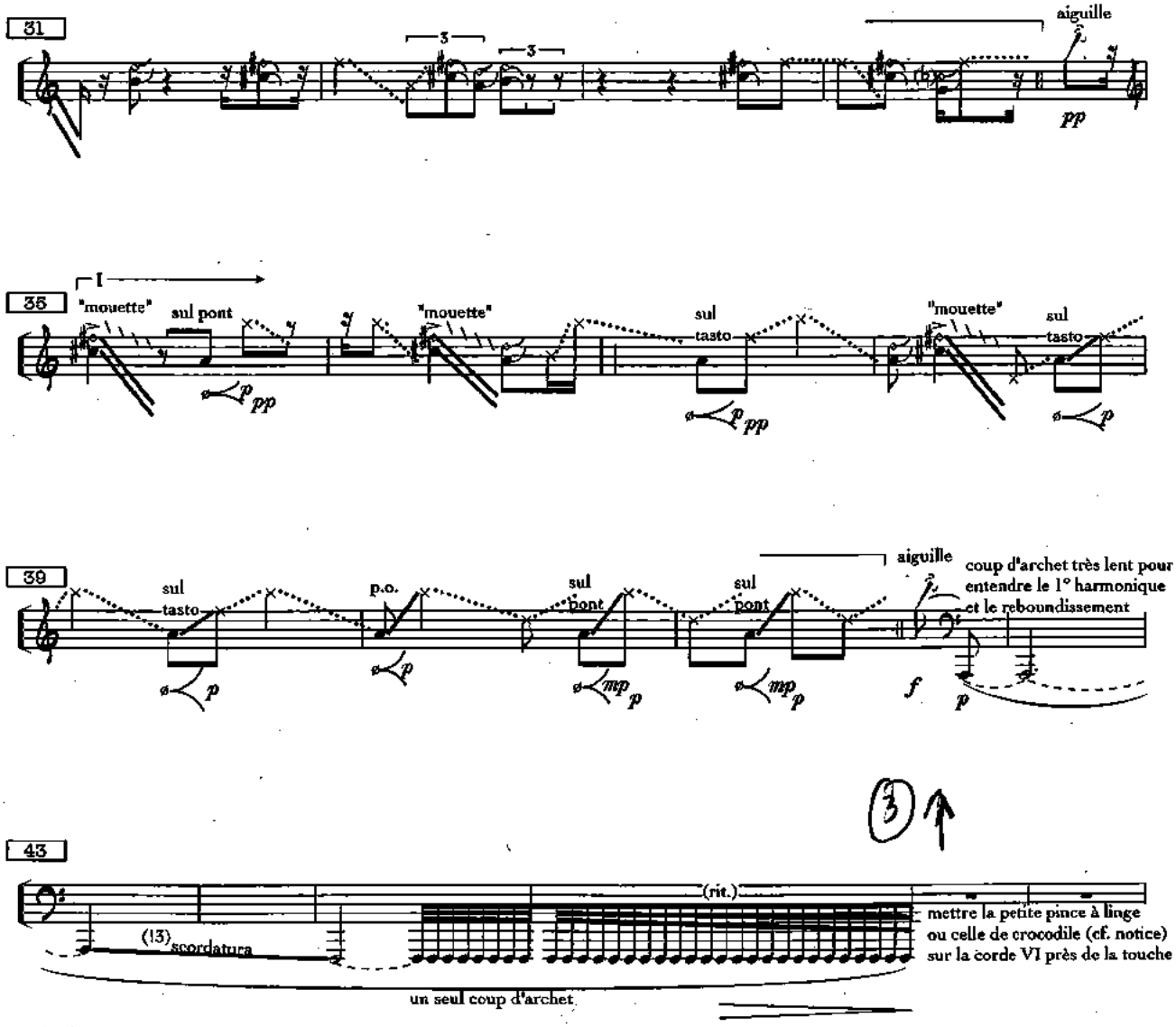
donner 1 archet à Magali pour la mouette



(!3) de plus en plus desserrer

(!4) les notes écrites correspondent aux frettes

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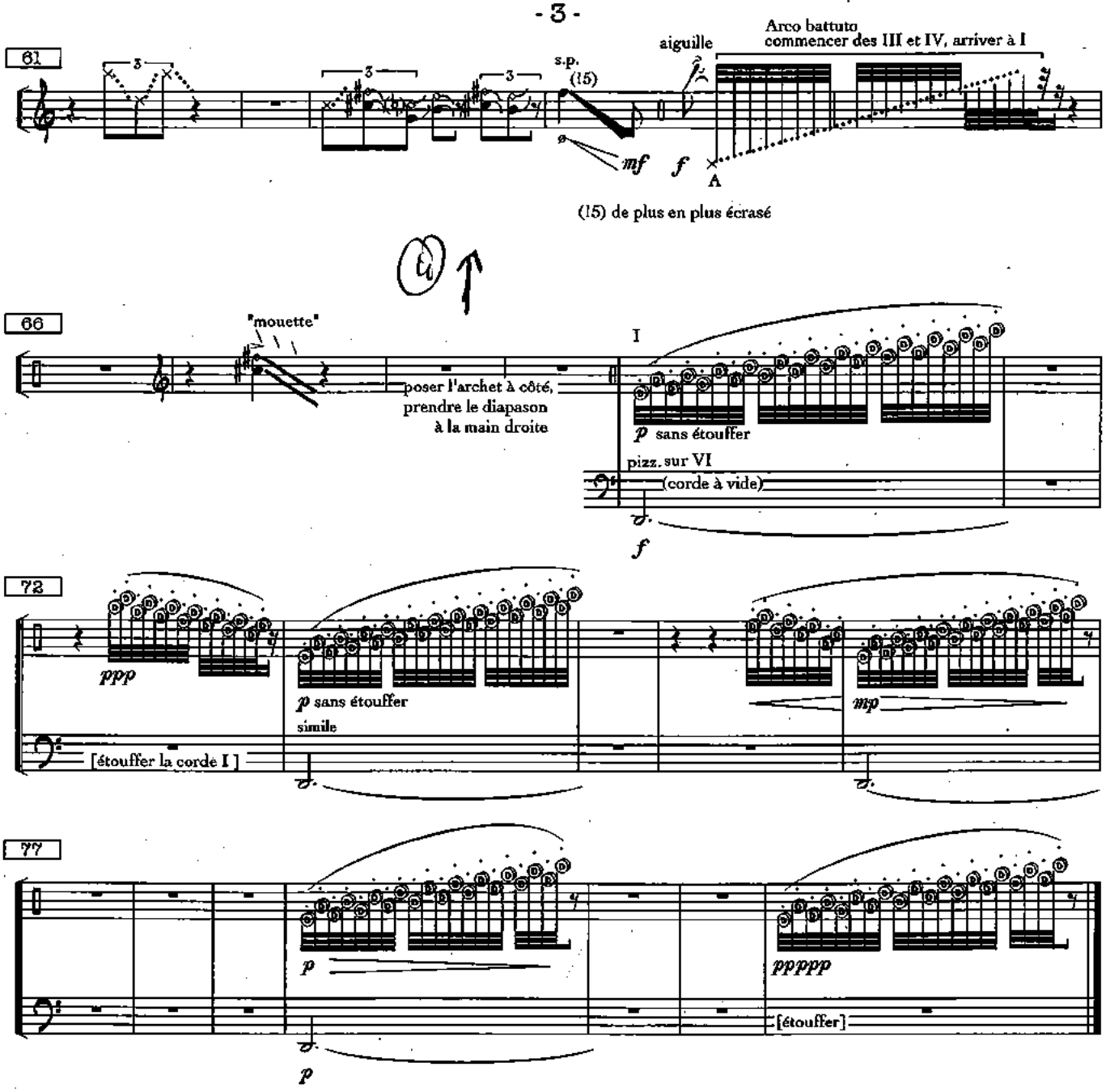

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