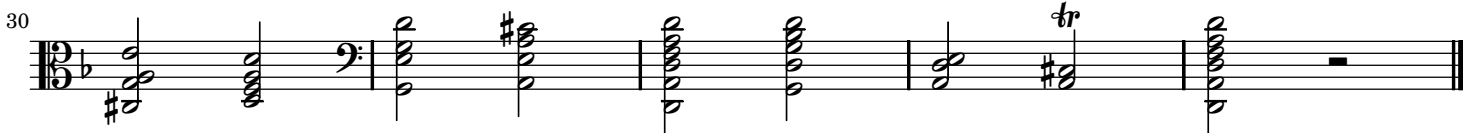
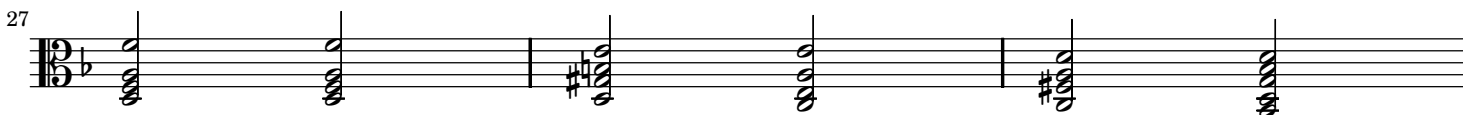
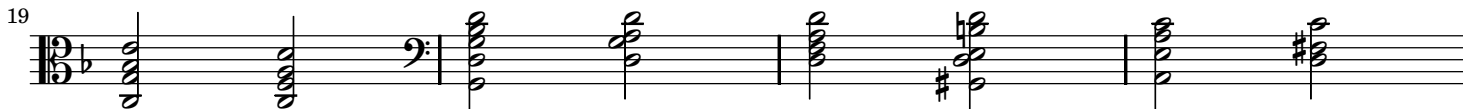
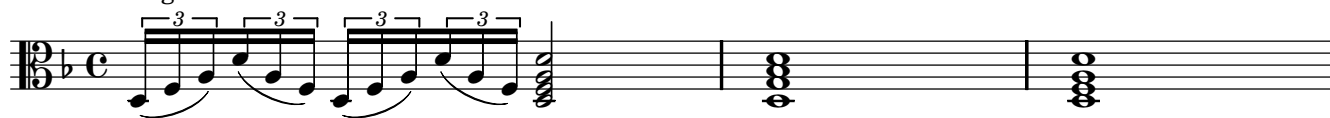


Allegro in d minor

Carl Friedrich Abel (1723-1787)

WKO 205

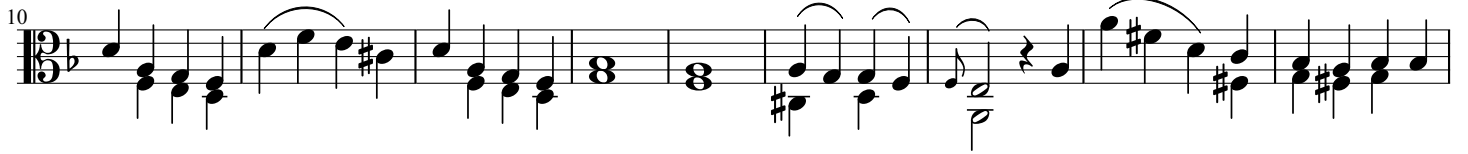
27 pieces for Viola da gamba



Allegro

WKO 207

Carl Friedrich Abel



60

Musical staff 60: Bass clef, key signature of one flat. Measures 60-66 show a melodic line with eighth notes and quarter notes, and a bass line with chords and eighth notes. Measure 66 ends with a double bar line and repeat sign.

67

Musical staff 67: Bass clef, key signature of one flat. Measures 67-75 show a melodic line with eighth notes and quarter notes, and a bass line with chords and eighth notes. Measure 75 ends with a double bar line and repeat sign.

76

Musical staff 76: Bass clef, key signature of one flat. Measures 76-84 show a melodic line with eighth notes and quarter notes, and a bass line with chords and eighth notes. Measure 84 ends with a double bar line and repeat sign.

85

Musical staff 85: Bass clef, key signature of one flat. Measures 85-90 show a melodic line with eighth notes and quarter notes, and a bass line with chords and eighth notes. Measure 90 ends with a double bar line and repeat sign.

90

Musical staff 90: Bass clef, key signature of one flat. Measures 90-95 show a melodic line with eighth notes and quarter notes, and a bass line with chords and eighth notes. Measure 95 ends with a double bar line and repeat sign.

PARTITA III.

Preludio.

piano *forte*

(piano) *forte*

piano

forte

This musical score consists of ten staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The music is characterized by a constant eighth-note accompaniment in the right hand. The left hand features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are placed below the staves: the first staff has no marking; the second has *piano*; the third has *forte*, *piano*, and *forte*; the fourth has *piano* and *forte*; the fifth has *forte*; the sixth has *piano*; the seventh has *piano*; the eighth has *forte*; and the ninth has *forte* and *piano*. The piece concludes with a final chord on the tenth staff.

The image displays a page of musical notation for piano, page 50. The music is written in G major, indicated by three sharps (F#, C#, G#) in the key signature. The piece is marked *forte*. The notation consists of ten staves, each containing a single melodic line. The first staff begins with the *forte* dynamic marking. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The overall texture is dense and rhythmic, typical of a technical exercise or a short piece by a composer like Beethoven.

This page contains ten staves of musical notation for a piano piece. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The notation includes various rhythmic patterns, slurs, and dynamic markings. The piece concludes with a final cadence on the tenth staff.

Loure.

Musical score for 'Loure' in G major, 3/4 time. The piece consists of six staves of music. The melody is characterized by frequent trills (tr) and slurs. The accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplet figures. The piece concludes with a double bar line.

Gavotte en Rondeau.

Musical score for 'Gavotte en Rondeau' in G major, 3/4 time. The piece consists of five staves of music. The melody is highly rhythmic and features many slurs and trills (tr). The accompaniment is a simple eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

A musical score consisting of 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several trills (tr) and triplets (3) indicated. The music is written in a single melodic line on a treble clef. The score concludes with a final cadence on the twelfth staff.

Menuet I.

Menuet II.



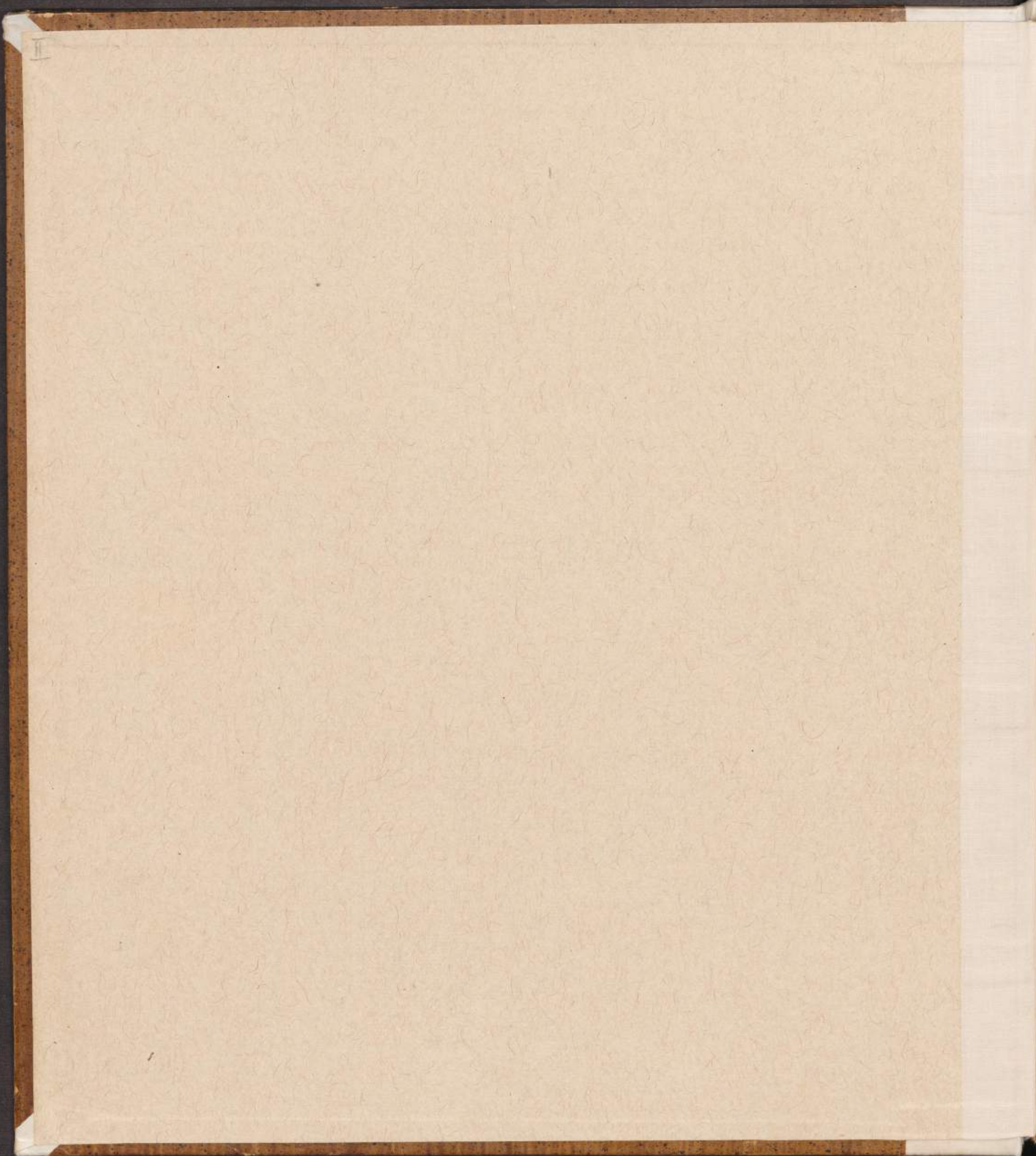
Bourrée.

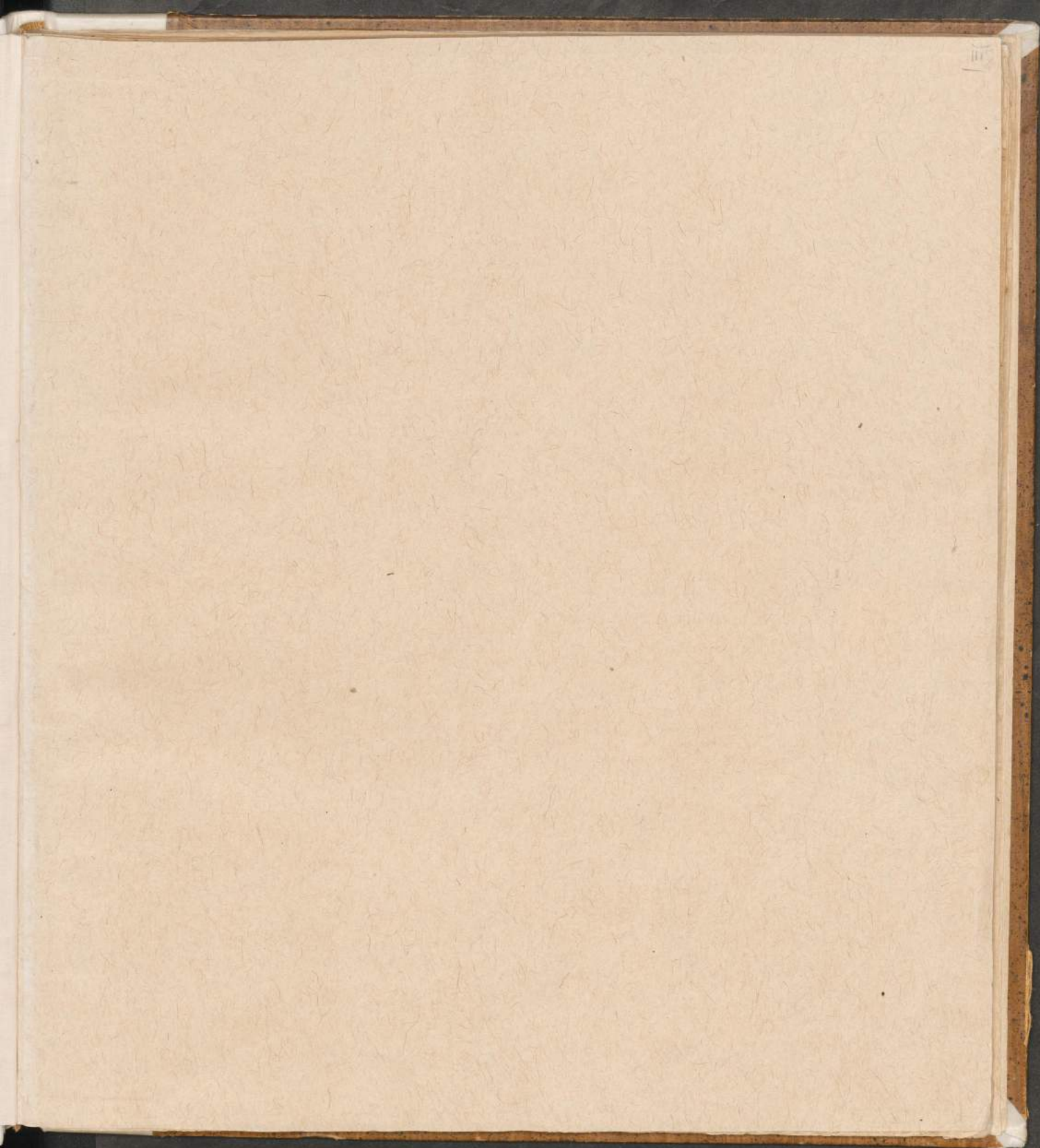


Gigue.

The image displays a single-staff musical score for a piece titled "Gigue." The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The piece begins with a single eighth note followed by a series of eighth-note pairs. The melody is highly rhythmic and features many slurs and ties. The score consists of ten lines of music, ending with a double bar line and repeat dots. The paper is aged and shows some minor staining.

Mus. ms.
Bach P 968





Sonata ^{ma} à Violino Solo senza Basso. Di G. Bach.

Adagio

Handwritten musical score for a violin solo, consisting of ten staves of music. The notation includes treble clefs, a common time signature, and various musical symbols such as notes, rests, and ornaments. The paper shows signs of age with some staining.

V.lli.



Allegro

A page of handwritten musical notation on aged, yellowed paper. The score begins with the tempo marking "Allegro" in a cursive hand. The music is written on ten staves, each starting with a treble clef and a common time signature (C). The notation is dense and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant.

A handwritten musical score consisting of ten staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The paper is aged and shows signs of wear, including foxing and staining. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation. The score begins with a treble clef and a key signature of one sharp (F#). The notation includes many sixteenth and thirty-second notes, often beamed together in groups. There are also some larger notes, possibly eighth or quarter notes, interspersed throughout. The staves are closely spaced, and the ink is somewhat faded in places, particularly in the lower right quadrant. The page number '2' is written in the top right corner.

Siciliana



Presto



This image shows a page of handwritten musical notation, numbered '3' in the top right corner. The page contains ten staves of music, all written in a single system. The notation is dense and complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The music is written in a style characteristic of the 18th or 19th century, with a focus on melodic and harmonic development. The paper is aged and shows signs of wear, including some staining and discoloration. The notation is written in dark ink on a light-colored background.

Partia 1^{ma}
Allemande

A handwritten musical score for a piece titled "Partia 1^{ma} Allemande". The score is written on ten staves of five-line music paper. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. There are numerous slurs, ties, and ornaments throughout the piece. The paper shows signs of age, including some staining and foxing. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Double



The musical score is written for a double bassoon, indicated by the 'Double' marking and the bass clef on the first staff. It consists of ten staves of music. The notation includes a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is characterized by intricate passages and a complex rhythmic structure.

Seque Corrente

Folti

Corrente. $\text{G} \# \text{C}$ $\frac{3}{8}$



Double $\text{G} \# \text{C}$ $\frac{3}{8}$



A handwritten musical score consisting of 12 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The paper is aged and shows signs of wear, including foxing and staining. The score concludes with a double bar line and repeat dots on the final staff.

Vol. 1

Sarabande

Handwritten musical score for *Sarabande*. The piece is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a single melodic line with various rhythmic values and ornaments. A repeat sign is present at the end of the first staff.

Double

Handwritten musical score for *Double*. The piece is written in G major (one sharp) and 3/4 time. It consists of seven staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a single melodic line with various rhythmic values and ornaments. A repeat sign is present at the end of the seventh staff.



Tempo di Borea

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a string quartet or similar ensemble. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature has one sharp (F#), and the time signature is 2/4. The music concludes with a double bar line and repeat dots.

Segue Double

Felti

Double Bass

Sonata II^{da} a Violino Solo senza Basso

Grave

Segue Fuga

Volti

Fuga

This image shows a page of handwritten musical notation, identified as a fugue. The page contains 12 staves of music, each beginning with a treble clef. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The word "Fuga" is written in a cursive hand at the top left of the first staff. The paper is aged and shows signs of wear, including some staining and discoloration. The overall appearance is that of a historical manuscript.

A handwritten musical score consisting of 12 staves of music. The notation is dense and complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. The music is written in a single system across the page. The paper shows signs of age, with some staining and discoloration. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation.

A handwritten musical score consisting of ten systems of staves. Each system contains two staves, likely representing a grand staff. The notation is dense and includes various musical symbols such as notes, rests, beams, and clefs. There are several asterisks (*) placed above specific measures in the first, fourth, and seventh systems. The paper shows signs of age, including some staining and discoloration.

Seve Andante *

A small section of musical notation at the bottom right of the page, featuring a treble clef, a key signature of one flat, and a few notes, possibly serving as a coda or a separate short piece.

Andante $\frac{3}{4}$

Allegro $\frac{3}{4}$

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The music begins with a dynamic marking of *p.* (piano) and includes various rhythmic values such as eighth and sixteenth notes, along with rests.

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking of *f.* (forte) and complex rhythmic patterns.

Handwritten musical notation on a single staff, featuring a dynamic marking of *p.* and intricate melodic lines.

Handwritten musical notation on a single staff, continuing the melodic and rhythmic development of the piece.

Handwritten musical notation on a single staff, showing a continuation of the complex rhythmic and melodic textures.

Handwritten musical notation on a single staff, featuring a dynamic marking of *p.* and a variety of note values.

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking of *p.*

Handwritten musical notation on a single staff, featuring a dynamic marking of *p.* and complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the piece with a dynamic marking of *p.*

Handwritten musical notation on a single staff, concluding the piece with a dynamic marking of *p.* and a final flourish.

Two empty musical staves at the bottom of the page, indicating the end of the written music on this page.

Partia Prima Violino Solo senza Basso

Allemande

The musical score is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The first staff is labeled 'Allemande'. The music is characterized by frequent slurs and a complex, flowing melodic line. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several ornaments (trills and mordents) throughout the piece. The score ends with a double bar line on the tenth staff, followed by two empty staves at the bottom of the page.

Corrente

A handwritten musical score for a piece titled 'Corrente'. The score is written on ten staves. The first staff begins with the title 'Corrente' in a decorative, cursive font. The music is written in a single system, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and some accidentals. The piece concludes with a double bar line and repeat dots. The paper shows signs of age, with some staining and foxing.

Secre Sarabande

Volti

Sarabande

A handwritten musical score for a piece titled "Sarabande". The score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is characterized by a slow, steady tempo and features a complex texture with multiple voices, including a prominent melodic line in the upper register and a dense, rhythmic accompaniment in the lower register. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

Sigas

A handwritten musical score for a piece titled "Sigas". The score is written on seven staves. The first staff begins with a treble clef, a 2/8 time signature, and a key signature of one flat (B-flat). The music is characterized by a fast, rhythmic tempo and features a complex texture with multiple voices, including a prominent melodic line in the upper register and a dense, rhythmic accompaniment in the lower register. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

A page of handwritten musical notation consisting of ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. A 'p.' (piano) marking is visible on the third staff. The music appears to be a single melodic line, possibly for a violin or flute. The paper is aged and shows some staining.

Segue Ciaccona

Folti

Piccina

A handwritten musical score for a piece titled "Piccina". The score is written on 14 staves, each with a treble clef and a 3/4 time signature. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The paper is aged and shows some staining. The word "Piccina" is written in a cursive hand at the top left of the first staff.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *arp.* (arpeggiato). The score is densely written and spans the entire page.

Handwritten musical score for a violin solo, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a single system across ten staves.

Septe Sonata III^{ta} a Violino Solo

*

Handwritten musical notation on aged paper, featuring multiple staves with notes and rests.

Handwritten musical notation consisting of a few notes.

Sonata Terza à Violino Solo

Senza Basfo

Adagio

The musical score is written on eight staves. The first staff begins with the word "Adagio" and a treble clef. The time signature is 3/4. The music is written in a single system, with each staff containing a line of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, including foxing and staining.

Handwritten musical notation on four staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The music is dense and appears to be a complex piece, possibly a fugue or a multi-measure rest.

Segue Fuga

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. The word "Folti:" is written in cursive on the right side of the second staff from the top.

Folti:

Fuga

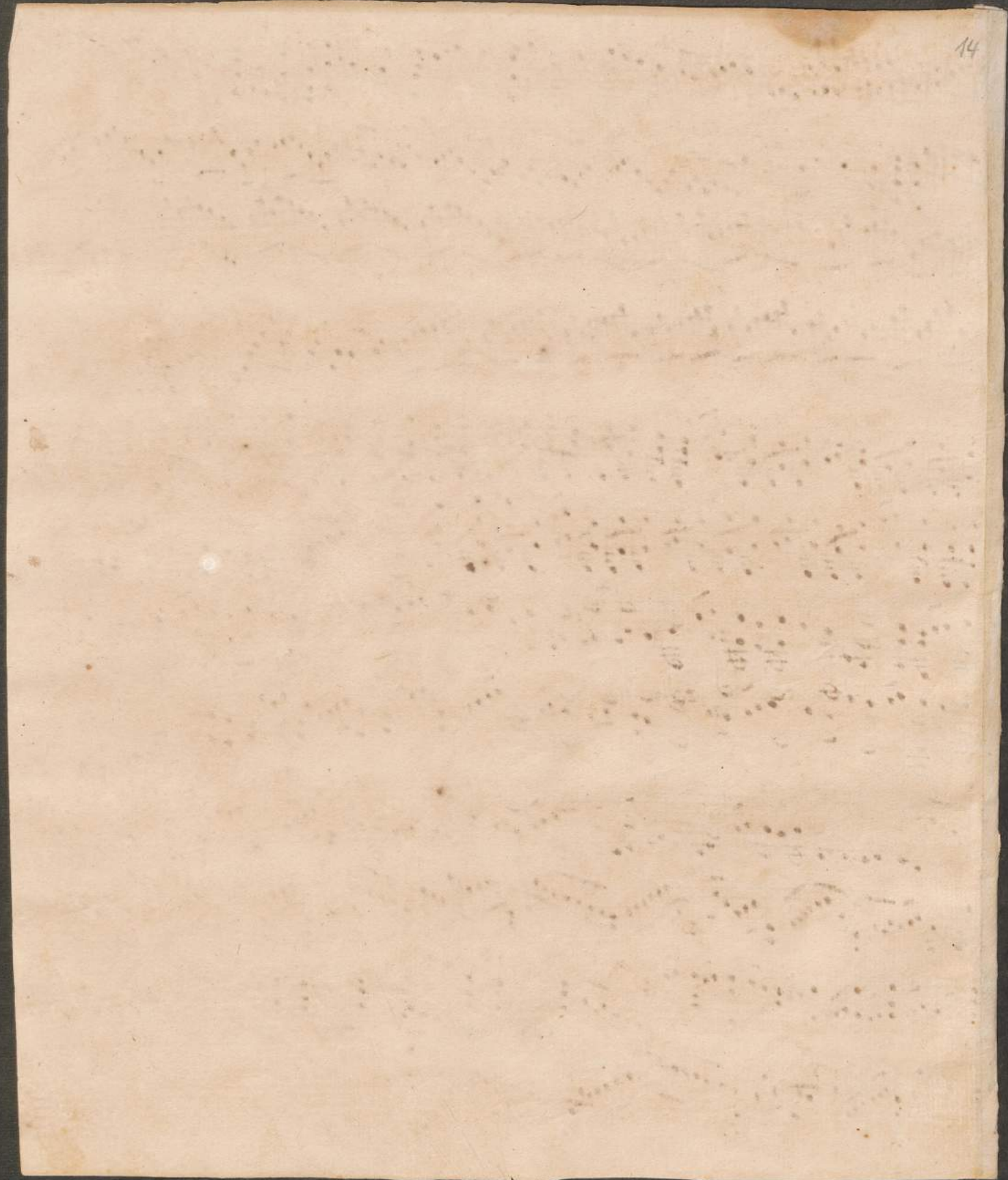
This image shows a page of handwritten musical notation for a fugue. The page is numbered '13' in the top left corner. The word 'Fuga' is written in a cursive hand at the top left. The music is arranged in 13 horizontal staves, each beginning with a treble clef and a common time signature (C). The notation is dense and complex, featuring a variety of note values including minims, crotchets, and quavers, as well as rests, accidentals, and phrasing slurs. The ink is dark and the paper shows signs of age, with some staining and wear. The overall style is characteristic of 18th-century manuscript notation.

The first part of the manuscript consists of 11 staves of handwritten musical notation. The notation is dense and complex, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and accidentals. The music is written in a single system across the staves, with a key signature of one sharp (F#) and a common time signature (C). The handwriting is in a cursive style typical of 18th-century manuscripts.

al rivero.

The second part of the manuscript, labeled *al rivero.*, consists of 4 staves of handwritten musical notation. This section continues the musical style of the first part, with similar note values and rhythmic patterns. It also features a key signature of one sharp and a common time signature. The notation is dense and complex, with a variety of note values and accidentals.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The notation is dense, featuring a variety of note values, rests, and clefs. A small, dark brown stain is visible on the right side of the page, overlapping the middle staves. The paper shows signs of age, including slight discoloration and a small tear near the top edge. The overall appearance is that of a historical manuscript.



Largo

This section of the manuscript is titled "Largo" and is written in a large, flowing cursive hand. It consists of six staves of music. The notation is dense, featuring many beamed notes and slurs, characteristic of a slow, expressive piece. The first staff begins with a treble clef and a common time signature. The music flows across the staves with various dynamics and articulations.

Allegro

This section of the manuscript is titled "Allegro" and is written in a more compact, rhythmic hand. It consists of six staves of music. The notation is more active, with frequent sixteenth and thirty-second notes, and a clear rhythmic pulse. The first staff begins with a treble clef and a 3/4 time signature. The music is more structured and rhythmic than the "Largo" section above.

A handwritten musical score for strings, consisting of 12 staves of music. The notation is dense and includes various rhythmic values, slurs, and dynamic markings. The paper shows signs of age with some staining and foxing.

Segue Partia III.

Violini

A handwritten musical score consisting of 11 staves. The notation is dense and complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, as well as rests and dynamic markings. The score is written in a cursive, historical style. The paper shows signs of age, with some staining and foxing. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

Valli

Soupe

Handwritten musical score for 'Soupe'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some articulation marks like 'acc' (accent). The notation is in a cursive, historical style.

Gaville en Rondeaux

Handwritten musical score for 'Gaville en Rondeaux'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some articulation marks like 'acc' (accent). The notation is in a cursive, historical style.

Handwritten musical notation on eight staves. The notation is dense and complex, featuring a variety of note values including sixteenth, thirty-second, and sixteenth notes, as well as rests and beams. The staves are arranged vertically, with the first staff at the top and the eighth staff at the bottom of this section. The handwriting is in a cursive style typical of 18th-century manuscripts.

Da Capo

Segue Menuet 1.

Volte

Ménuet 1 *Soprano*

Soprano

Soprano

Soprano

Ménuet 2

Soprano

Soprano

Soprano

Bourée

Soprano

Soprano

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, time signatures, and dynamic markings. The word "Sicilia" is written in a decorative script at the beginning of the third staff. The music features complex rhythmic patterns and melodic lines.

Handwritten musical notation on two staves. The word "Fine" is written in a large, elegant cursive script across the first staff. Below it, there is a series of musical notes and rests on a single staff, likely representing the end of a section or a specific musical phrase.

Solo

Allegro moderato per B. Bach

Allegro moderato

Corrente

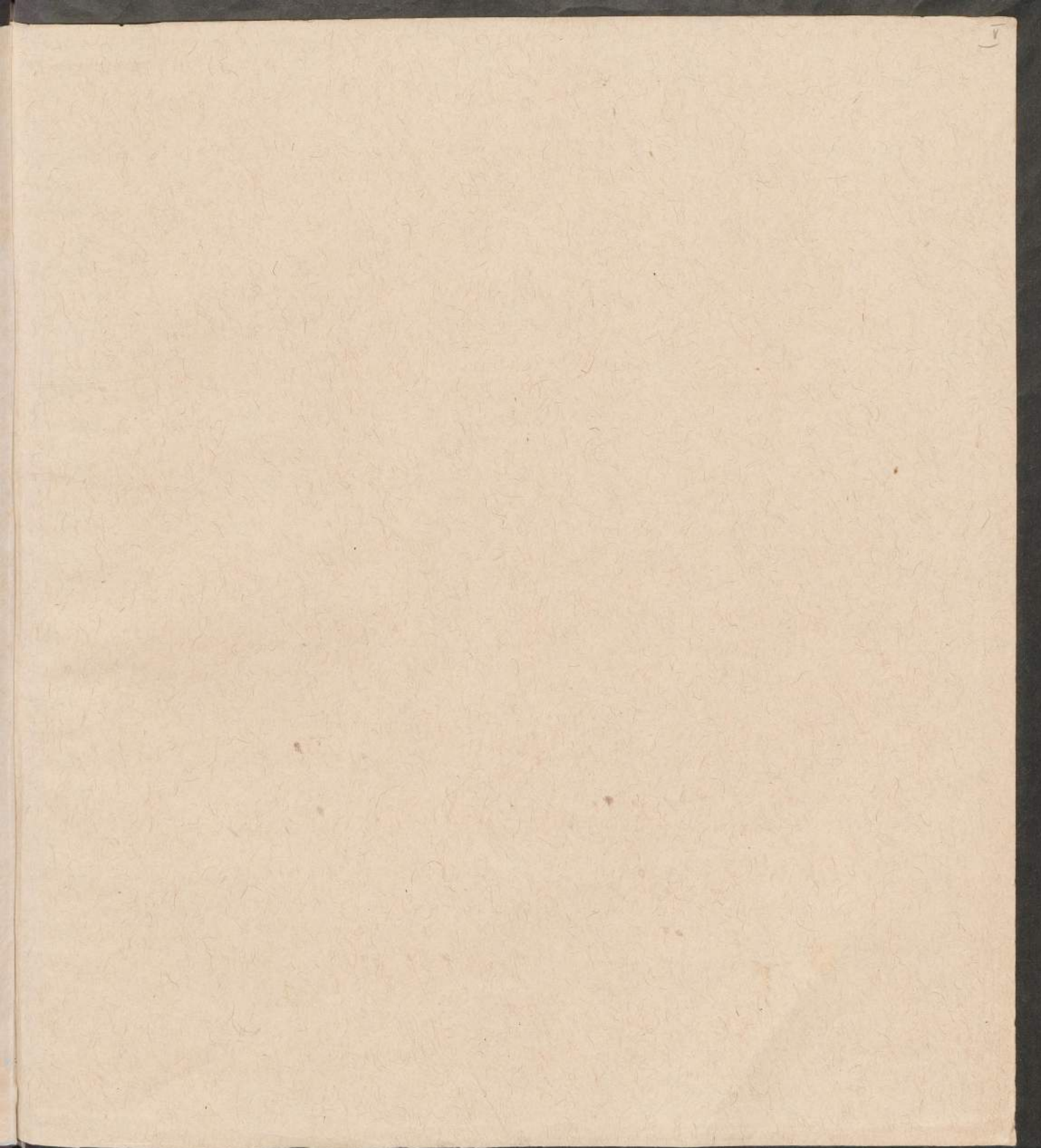
A handwritten musical score for a piece titled "Corrente". The score is written on 12 staves of five-line music paper. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The word "Corrente" is written in cursive at the beginning of the second staff. The manuscript shows signs of age, including some water damage and staining, particularly on the right side. The notation is highly detailed, with many slurs and ties connecting notes across staves.

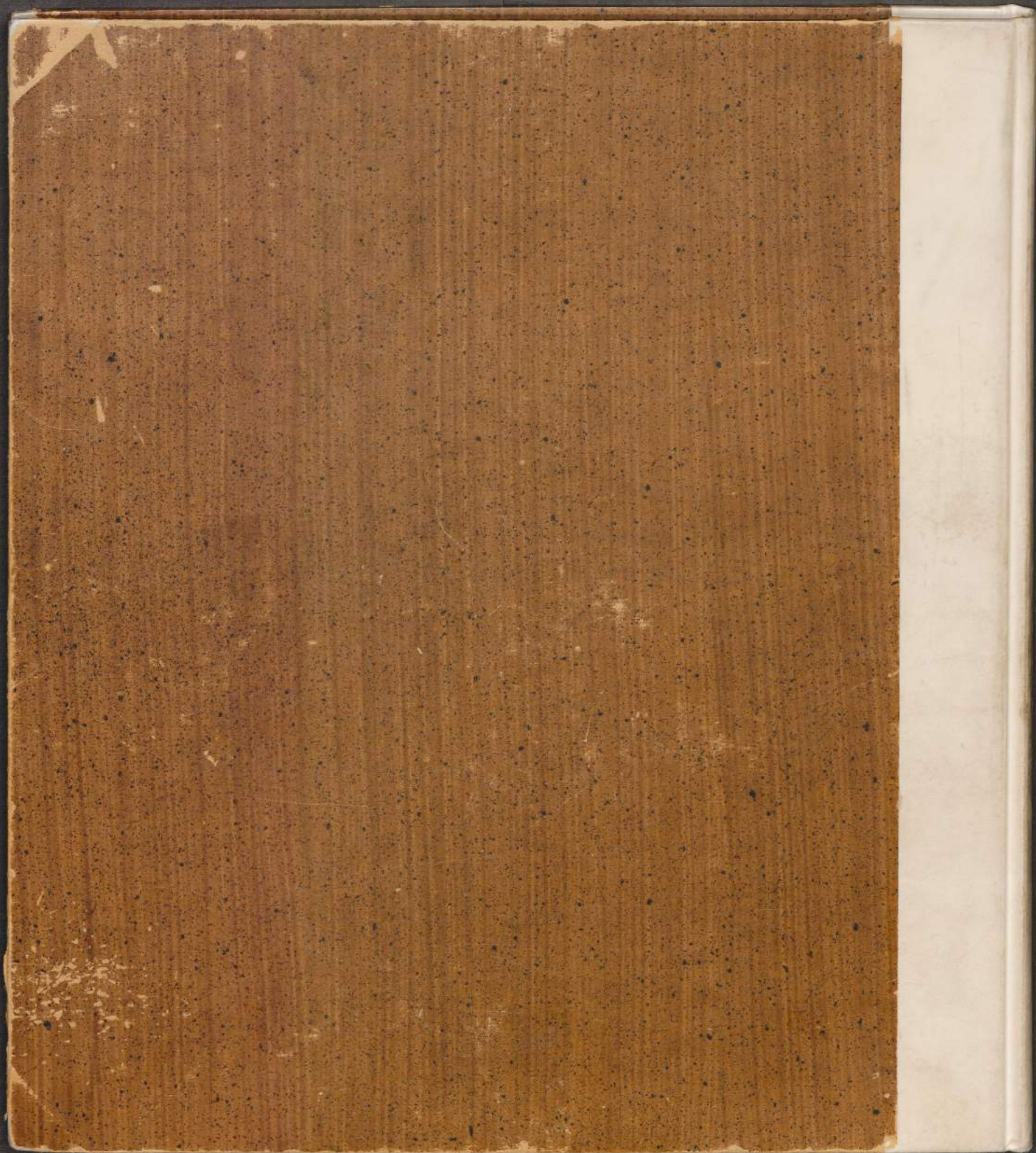
Valli

Violon

Flute Anglaise

This page contains two systems of handwritten musical notation. The first system is for Violon (Violin) and the second is for Flute Anglaise (English Flute). Each system consists of five staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows some staining.







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Violino

The image displays a page of violin music in G major, consisting of ten staves. The music is characterized by a consistent eighth-note rhythmic pattern. The first staff begins with a *p* dynamic and includes a triplet of eighth notes. The second staff features a *f* dynamic and a triplet of eighth notes. The third staff starts with a *p* dynamic and includes a triplet of eighth notes. The fourth staff begins with a *p* dynamic and a triplet of eighth notes. The fifth staff starts with a *p* dynamic and includes a triplet of eighth notes. The sixth staff begins with a *p* dynamic and includes a triplet of eighth notes. The seventh staff starts with a *p* dynamic and includes a triplet of eighth notes. The eighth staff begins with a *p* dynamic and includes a triplet of eighth notes. The ninth staff starts with a *p* dynamic and includes a triplet of eighth notes. The tenth staff begins with a *p* dynamic and includes a triplet of eighth notes. The score includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). Technical markings include triplets, slurs, and fingering numbers (1, 2, 3, 4, 0). Specific performance instructions are noted as "3^{za} C." and "3^{za} e 4^{ta} C." in the sixth and seventh staves, and "E" in the eighth staff. The piece concludes with a *p* dynamic and a *cresc.* marking in the tenth staff.

Violino

The image displays a single system of ten staves of musical notation for a violin. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The score begins with a *f* dynamic, followed by a *p* dynamic. A *cresc.* marking appears on the third staff, leading to *fz* dynamics. A *p* dynamic is used on the fifth staff, followed by another *cresc.* on the sixth staff. The seventh staff features a *f* dynamic and a *G* fingering. The eighth staff is marked *sempre forte*. The ninth staff includes a *cresc.* marking and a *ff* dynamic. The piece concludes with a final cadence on the tenth staff.

Loure
(Allegro moderato)

Violino

grazioso

cresc.

mf

p

mf

p

cresc.

f

Gavotte en Rondeau

(Vivace)

p

f

cresc.

f

p

cresc.

f

p

sf

p

H

p

Menuet I
(Tempo moderato)

Violino

Musical score for Menuet I, Violino, Tempo moderato. The score consists of five staves of music in G major and 3/4 time. It features various dynamics including *f*, *mf*, *p*, and *cresc.*, along with fingering and bowing instructions like "3 V" and "V".

Menuet II

Musical score for Menuet II, Violino. The score consists of five staves of music in G major and 3/4 time. It features various dynamics including *p* and *f*, along with fingering and bowing instructions like "V" and "1 2 1 3".

Bourrée
(Molto vivace)

Musical score for Bourrée, Violino, Molto vivace. The score consists of two staves of music in G major and 3/4 time. It features various dynamics including *f* and *p*, along with bowing instructions like "V".

Violino

Violino musical score, first system. It consists of four staves of music in G major, 3/4 time. The first staff begins with a forte (*f*) dynamic. The second staff includes mezzo-forte (*mf*) and piano (*p*) dynamics. The third and fourth staves continue the melodic and harmonic development.

Gigue
(Vivace)

Gigue musical score, first system. It consists of ten staves of music in G major, 3/8 time. The first staff begins with a forte (*f*) dynamic and includes markings for *dim.* and *p*. The second staff includes *f*, *staccato*, and *p*. The third staff includes *dim.*, *p*, and *sempre*. The fourth staff includes *f* and *dim.*. The fifth staff includes *dim.*. The sixth staff includes *p*, *sfz*, and *sfz*. The seventh staff includes *f*, *dim.*, *p*, *f*, *dim.*, and *p*. The eighth staff includes *f*, *p*, *f*, *p*, *cresc.*, *f*, and *p*. The ninth staff includes *cresc.* and *dim.*. The tenth staff includes *p*, *sfz*, *sfz*, and *p*. The score features various dynamics, articulation, and performance instructions throughout.

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

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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THESAURVS HARMONICVS
DIVINI

LAVRENCINI
ROMANI, NEC NON PRAE-
STANTISSIMORVM MUSICORVM,
QVI HOC SECVLO IN DIVERSIS ORBIS
PARTIBVS EXCELLVNT, SELECTISSIMA
OMNIS GENERIS CANTVS IN TESTV-
DINE MODVLAMINA CONTINENS.

NOVVM PLANE, ET LONGE EXCELLENS OPVS, IN GRATIAM Li-
beralis huius facultatis exultorum, quanta fieri potuit diligentia, methodo, & facilitate, ex varijs
ipsorum Authorum scriptis (quorum nomina proxima à prefatione pagina recensentur) in
hoc volumen congestum, & decem libris (quorum quilibet peculiare me-
lodia genus complectitur) diuisum, Per

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

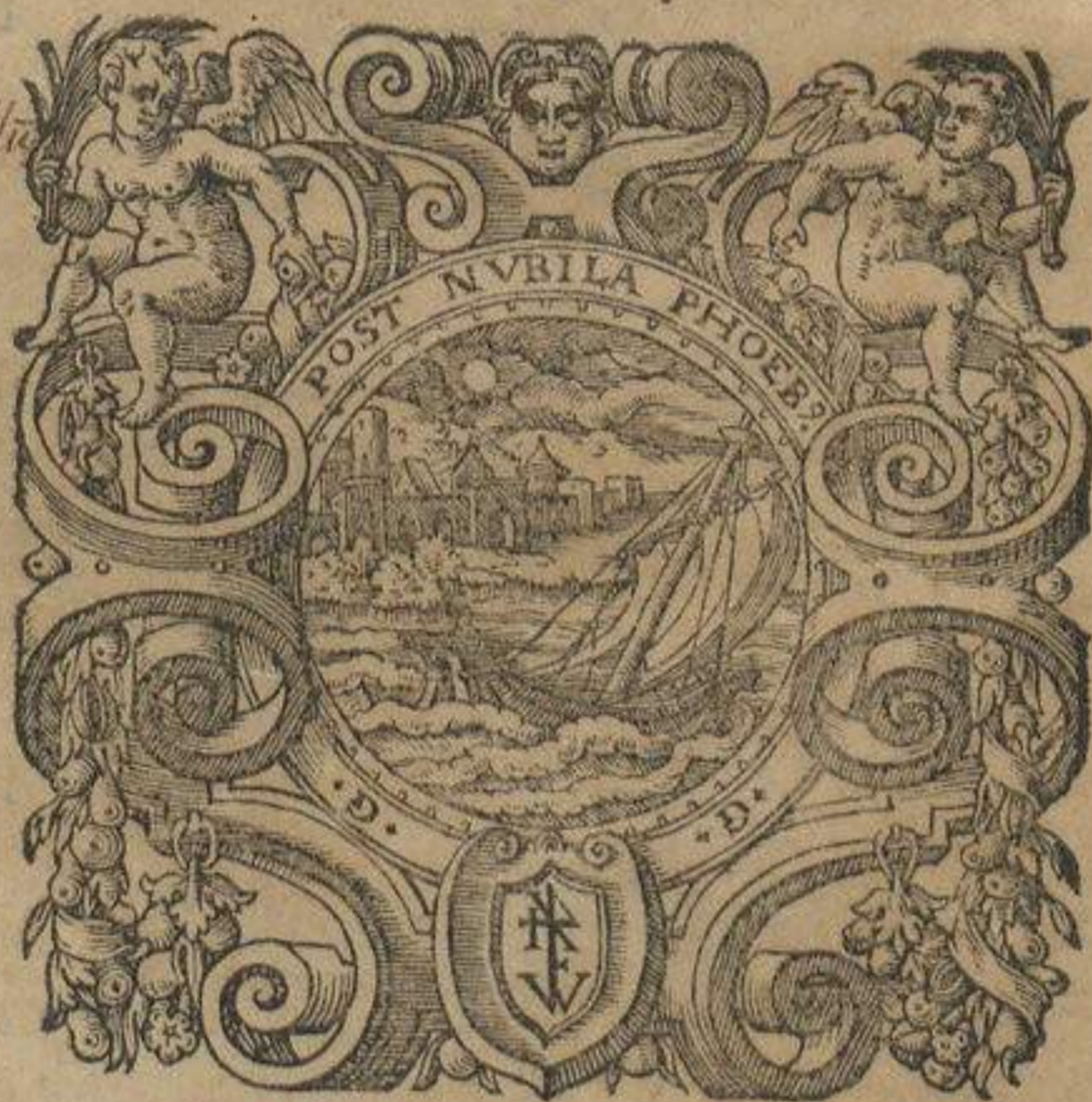
Additus est Operis extremitati de modo in testudine studendi libellus, in gratiam
rudiorum ab eodem Authore conscriptus.



Qui Satyros Musis praeferit, & Apollinis artes
Spernit, is humana nihil rationis habet.

Digiro compesce libellus

*Canesius Georgius
Schweigger à
S. C. M. S. S. S. S.
Bragie Ap. 1609.*



COLONIAE AGRIPPINAE,

Excudebat Gerardus Greuenbruch, sumptibus Authoris

Anno redemptionis M. DC III.

Cum gratia, & privilegio Sac. Cas. Maiest. ad decennium.



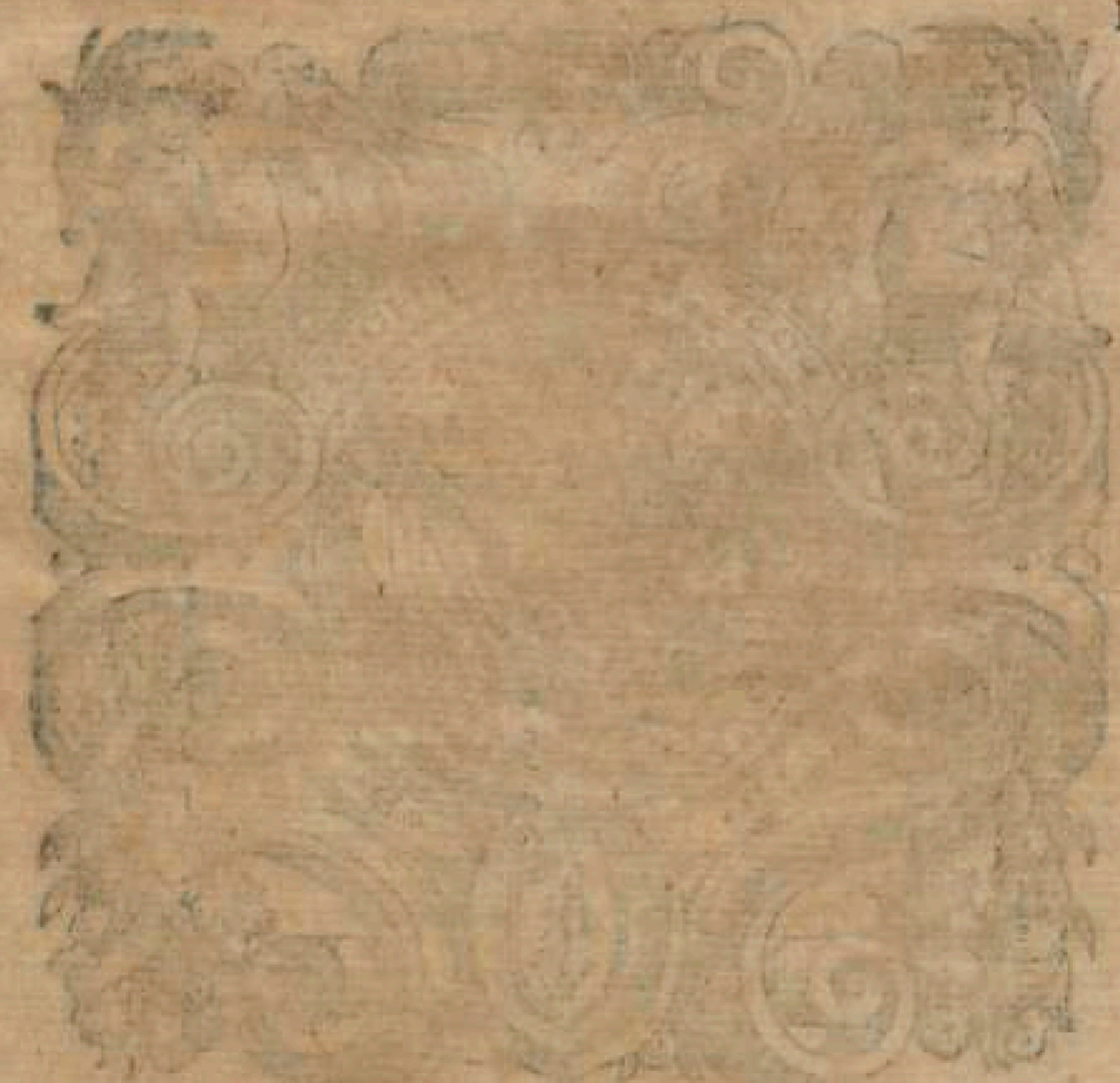
Summa priuilegij Cæsarei.

RUDOLPHVS Secundus diuina fauente clementia electus Romanorum Imp. semper Augustus, ac Germaniæ, Húngariæ, Bohemiæ, Dalmatiæ, Croatiæ, Sclauoniæ, Rex: Archidux Austria, dux Burgúndiæ, Stiria, Carinthiæ, Carniolæ, & VVirttembergæ; Comes Tyrolis &c. Recognoscimus, & nota facimus tenore presentium vniuersis, Quòd cum nobis noster, & sacri Romani Imperij fidelis dilectus Ioannes Baptista Besardus Vesontinus humillimè exposuerit, se in gratiam eorum, qui Musicam excolunt, opus quoddam, cuius sequens est inscriptio (THESAVRVS HARMONICVS Diuini Laurentii Romani, necnon præstantissimorum Musicorum, qui modernis temporibus in toto orbe reperuntur, selectissima omni generis factus in testudine madulamina continens) proprijs sumptibus edere decreuisse, attamen vereri ne emuli fortè quidam vel vniuerso, vel alijs suis artibus ipsam laborè & emolumento suo destituti sint, & proinde admodum deuissè petierit, vt aduersus eiusmodi fraudes & insidias eum Cæsareo nostro priuilegio præmunire clementer dignaremur. Nos itaq; petitioni suæ benignè annuentes, Mandamus, atq; precipimus omnibus, & singulis Calceographis, Bibliopolis, ac alijs etiam qui vel emendis, vel vendendis libris negotiationem suam exercent, ne quis memoratum opus intra decennium à prima eius editionis die computandum per vniuersum Romanam Imperium, & provincias nostras hereditarias, vel in toto, vel in parte aliqua præter scitum, & expressum ipsius Besardi consensum, & voluntatem imitetur, edat, vel imprimat, aut aliò etiam impressum adducat, distrahatur, vel diuindat. Si quis autem secus fecerit, pœnam amissionis omnium librorum & multæ super decem marcarum auri puri nostro Imperiali fisco fraudis vindiciæ, & ipsi Besardo ex æquo toties quoties contra factum fuerit irremissibiliter pendendum se nouerit ipso facto incurrisse, ea tamen etiam lege addita, vt sepe dictus Ioannes Baptista Besardus tria ad minus operis istius exemplaria, ad Cancellariam nostram Imperialem Latinam, proprijs sumptibus quamprimum transmittat, quod ipsum si neglexerit, priuilegio hac nostro Cæs. priuilegio, & exiis omnino censeatur. Harum patentium nostrarum testimonio literarum manu nostra subscriptarum, & sigilli quoque nostri impressione munitarum. Datum in arce nostra regia Praga die quarta mensis Ianuarij, Anno Domini Millesimo Sexcentesimo tertio, Regnorum nostrorum Romani vigesimo octauo, Hungarici trigésimo primo, & Bohemici itidem vigesimo octauo. sic signatum

RUDOLPHVS.

Rud. Coraducius.

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



COLONIA AGGIPINA

Handbat Gerontis Groubrun, Handbat Vindob.

Anno redempti 1633

Campania, et priuilegio sac. Cæs. hinc, abdicatum.

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

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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A belle fiton ame se sent or, allu mer de ceste douce flame qui nous force d'aymer



Al lons contans allons sur la verdure allons tandis que dure nostre ieune printemps



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 amoureux 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 l'arronnesse
Fuit de nous a grand pas.

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

Mais laschement couchées
Soub ces myrtes pressés,
Elles pleurent fâchées
Leurs ages mal passés,
Se lamentant
Que n'ayant plus de vie,
Encore ceste enuie
Les aille tourmentant.

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

T

Ma belle si ton âme

G. Durant de la Bergerie

1
Ma bel - le si ton â - me Se sent or'al - lu - mer De ces - te dou - ce

2

3

1

2

Detailed description: This system contains the first five measures of the piece. It features a vocal line (treble clef) with lyrics, a piano accompaniment (treble clef), a bass line (bass clef), and a double bass line (bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line starts with a quarter note on G4, followed by eighth notes, and a quarter rest in the fifth measure. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The bass line is a simple harmonic accompaniment with quarter notes.

6
fla - me Qui nous for - ce d'ay - mer, Al - lons con - tans, Al - lons sur la ver -

Detailed description: This system contains measures 6 through 10. The vocal line continues with lyrics. There is a melisma on the word 'mer' in measure 7, indicated by a long horizontal line. The piano accompaniment and bass lines continue with their respective parts. The key signature and time signature remain the same as in the first system.

Ma belle si ton âme

2
12

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

This block contains the musical score for measures 12 through 18. It features five staves: a vocal line with lyrics, a treble clef staff, a bass clef staff, and two additional bass clef staves. The music is in a key with one sharp (F#) and a common time signature. The vocal line includes a fermata over the final note of the phrase.

19

This block contains the musical score for measures 19 through 24. It features five staves: a vocal line, a treble clef staff, a bass clef staff, and two additional bass clef staves. The music continues in the same key and time signature as the previous block. The vocal line is mostly silent, with rests, while the instrumental parts continue.

O D E 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,
Avant que la iournee
De nostre aage, qui fuit,
Se treuve environnee
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 une fois il tombe,
Demeure sous la tombe
Sans espoir de retour.

Et puis les ombres saintes,
Hostesses de là bas,
Ne de-meinent, qu'en feintes,
Les amoureux ebats.

Entre elles plus
Amour n'a de puissance,
Et plus n'ont cognoissance
Des plaisirs de Venus.

Mais laschement couchees
Sous les Myrthes pressées,
Elles pleurent fâchées
Leurs aages mal passés:

Se lamentant,
Que n'ayant plus de vie,
Encore ceste envie
Les aille tourmentant.

En vain elles desirent
De quitter leur sejour:
En vain elles soupirent
De re-voir nostre iour:

Iamais un mort,
Ayant passé le fleuve
Qui les ombres abreuve,

Ne re-voit nostre bord.

Aymon donc à nostre aise,
Baisson-nous bien & beau,
Puisque plus on ne baise
Là bas sous le tombeau:

Senton-nous pas
Comme ià la jeunesse,
Des plaisirs larronnesse,
Fuit de nous à grand pas?

Ca, finette affinee,
Ca trompon le destin,
Qui clost nostre iournee
Souvent dès le matin:

Allon contens
Fouler ceste verdure,
Allon, tandis que dure
Nostre ieune Printemps.



VOEV A CHARLOTE.

ODE IIII.

E veux, ma Nymphé belote,
Ma belote Nymphelote,
Je veux ores te iurer
Un vœu, qui puisse durer,
Je veux te rendre assuree
De mon amitié iuree,
Si que d'elle deormais
Tu face estat à iamais.

XVI. Livre d'Airs de différents auteurs à deux parties

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

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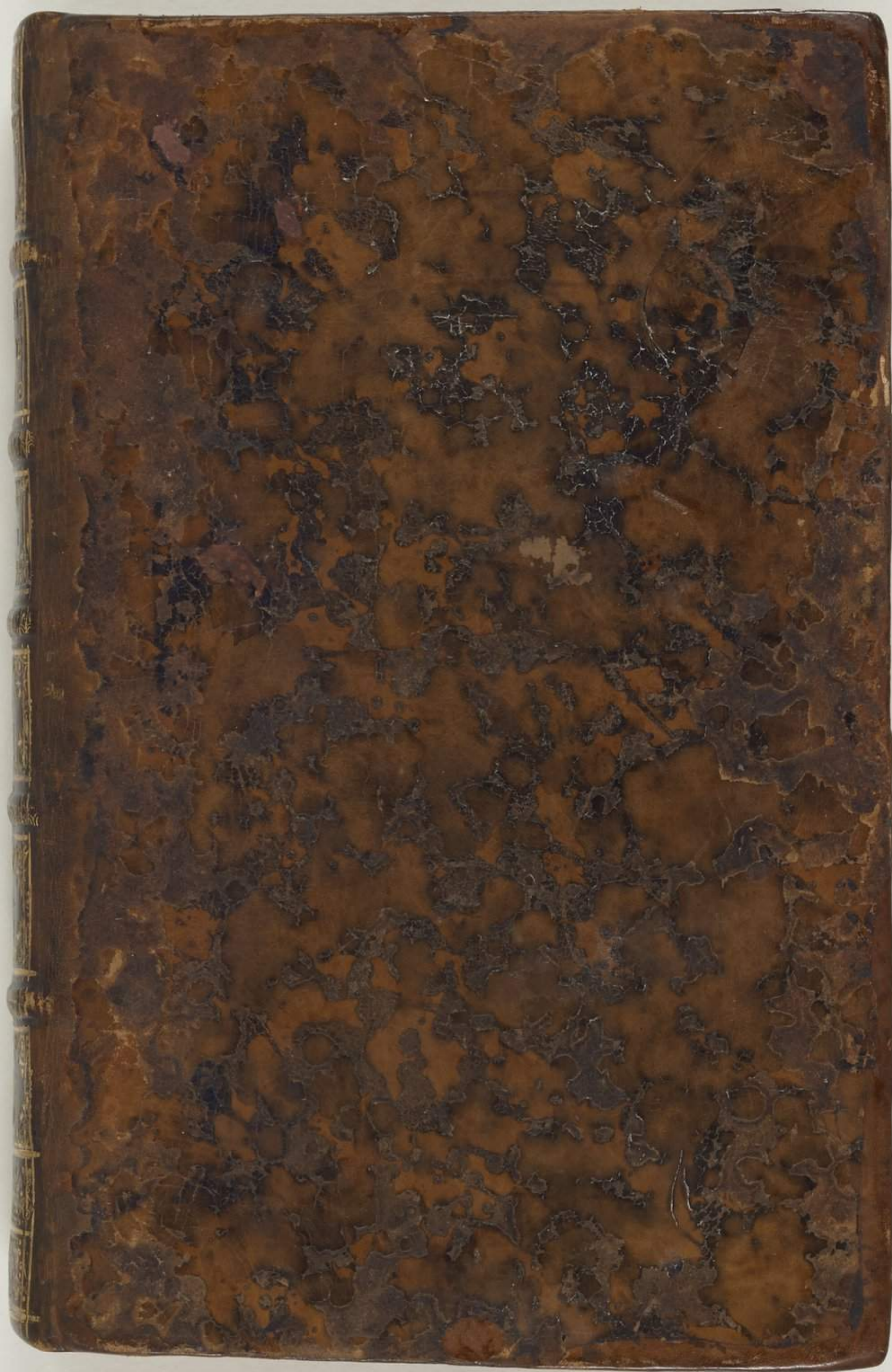
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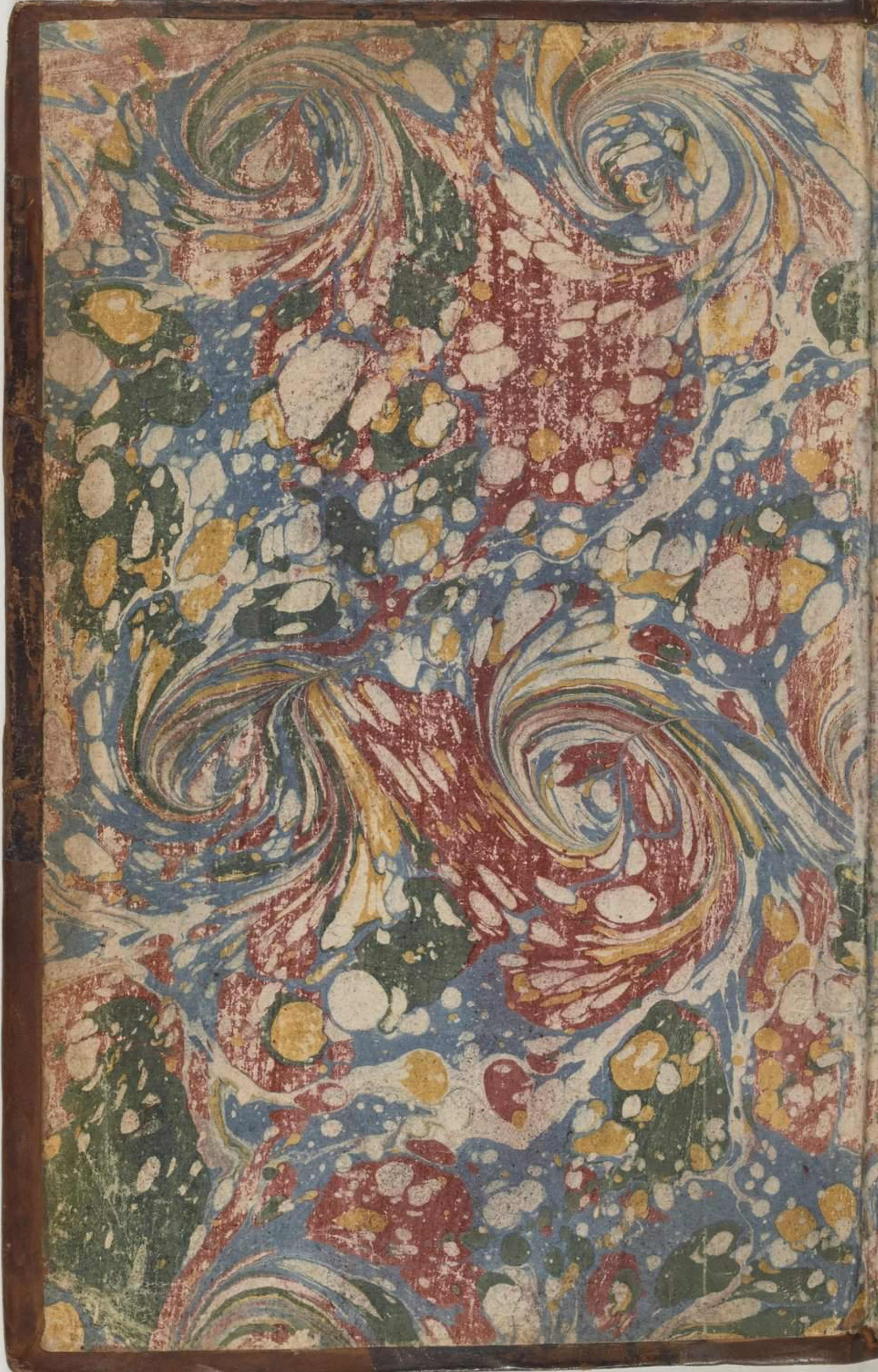
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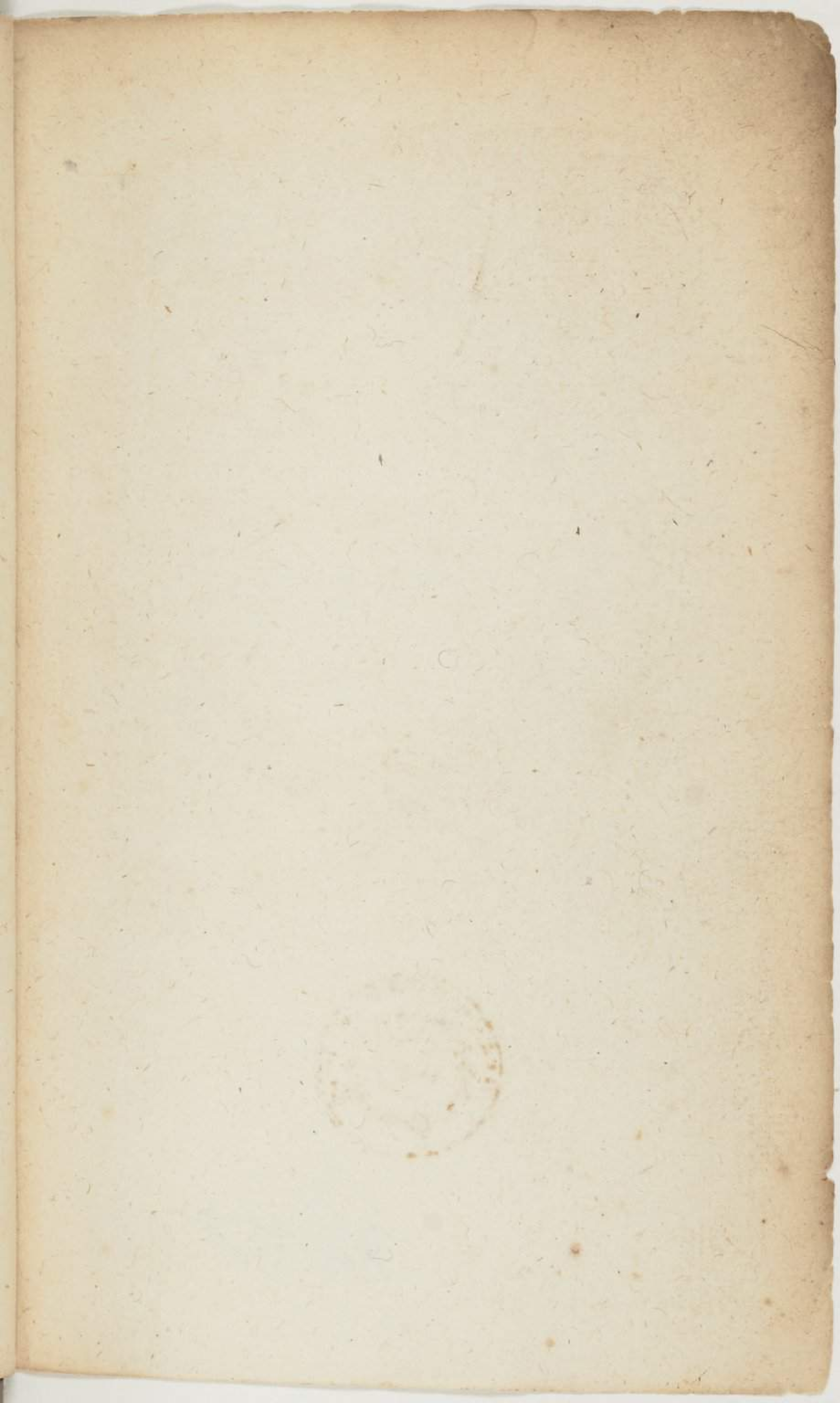
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MUSIQUE

Rés. Vm⁷

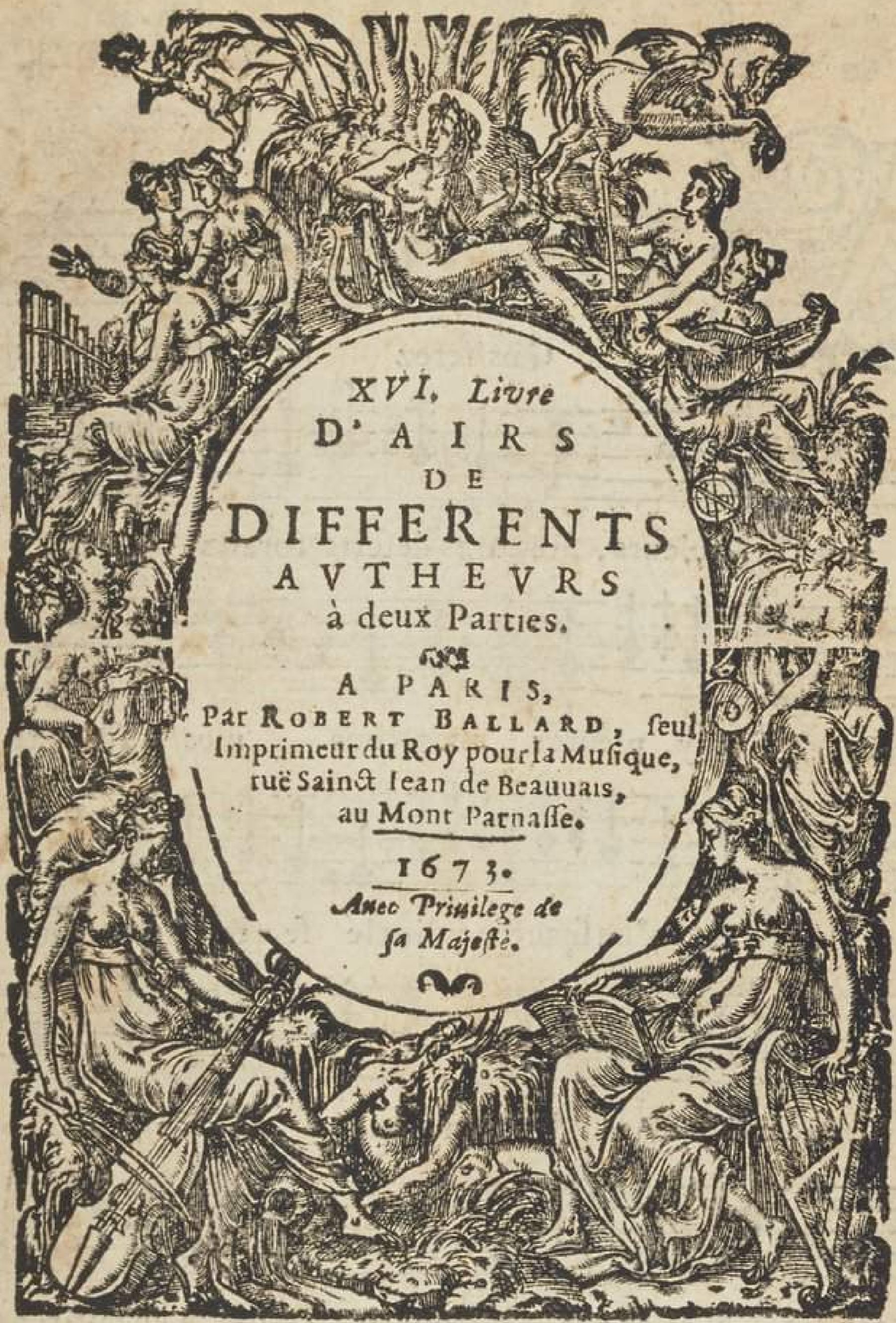
(15)
283 (8)

Vm + 1348
3.



Rés - Vm⁷ - 283

(8-15)



Res. Vm. 7. 283 (8)



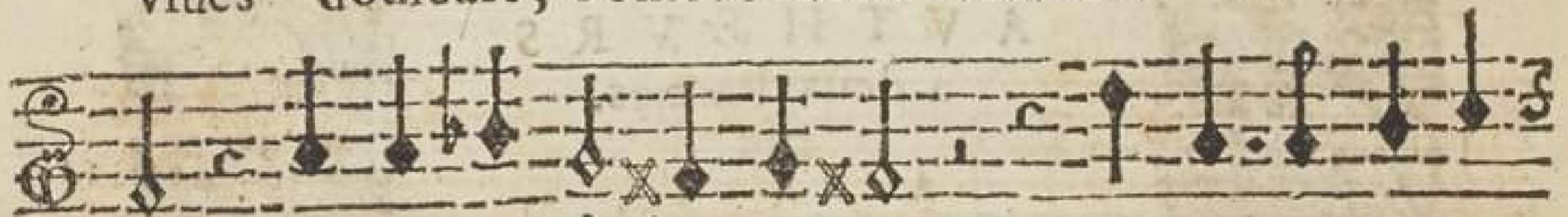
A I R S.



Vous serez les témoins de mes



vives douleurs, Sombres deserts, forests obscures,



J'yray pleurer chez vous mes tristes avan-



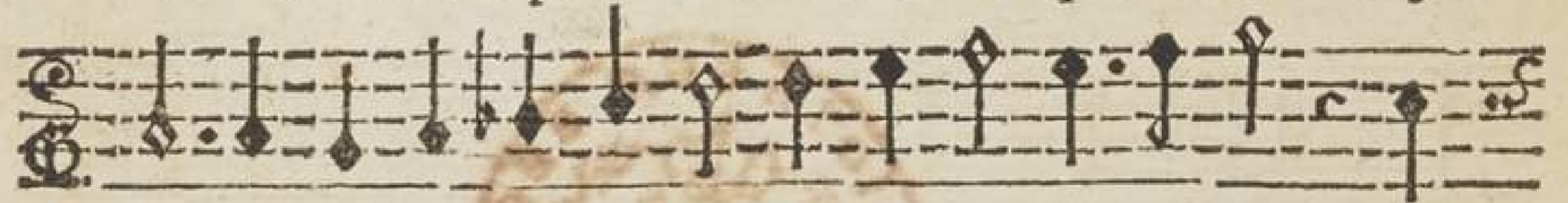
tures; Mais vous ne sçavez point le secret de mes pleurs:



Helas! hélas! dans un amour si délicat, si

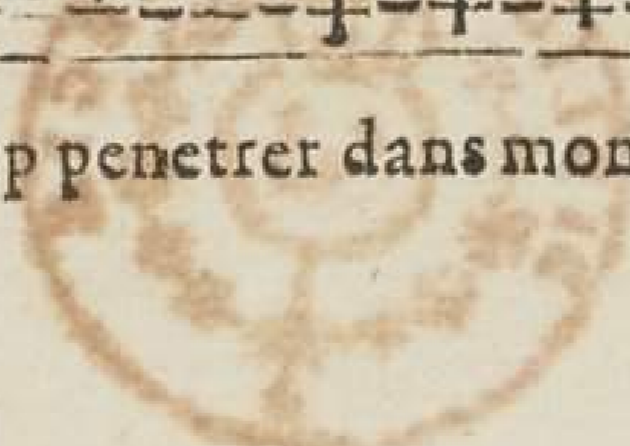


tendre, N'allez pas découvrir ce qui m'en fait répan-



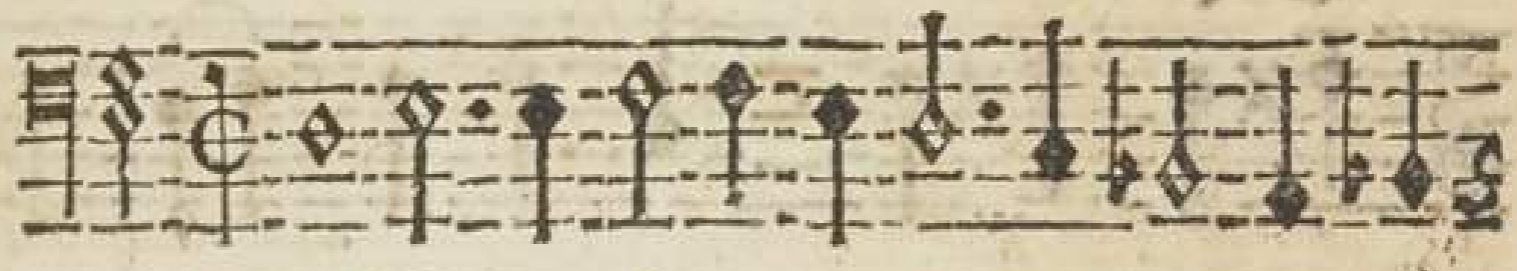
dre, Et sans trop pénétrer dans mon sort rigoureux, Con-

TOURNEZ.

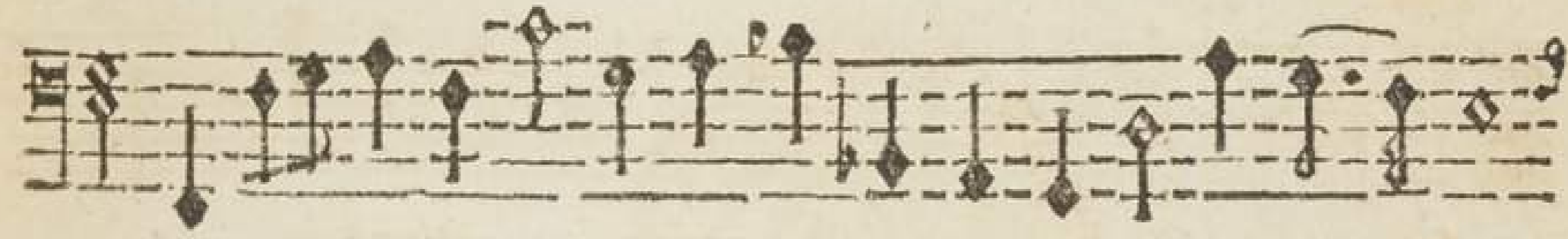
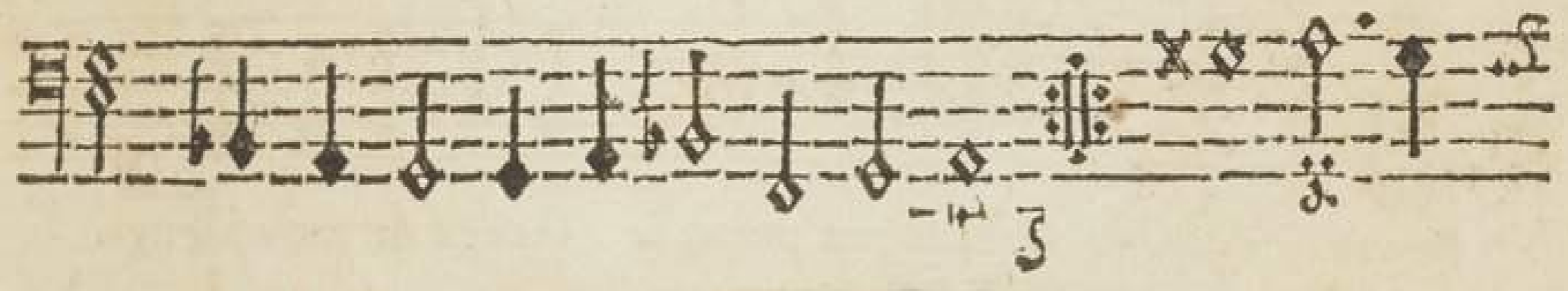




A I R S.



Ous serez les témoins



A ij T O U R N E Z .

A I R S.



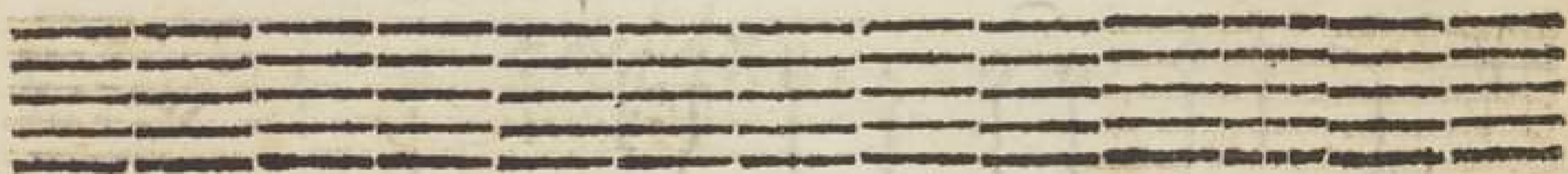
tentez-vous d'appren-dre, Que depuis qu'on soupire en l'empire

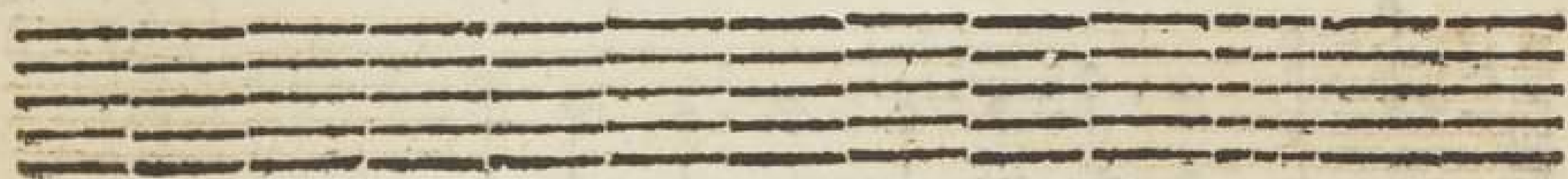
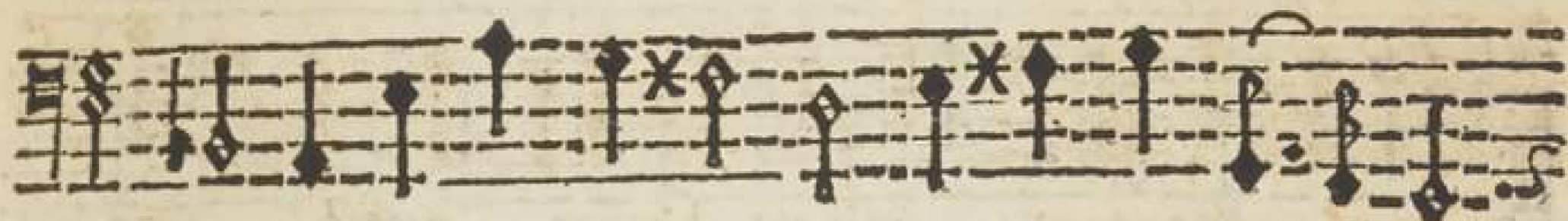


re a-moureux, Iamais Amant aymé ne



fut si malheureux. si malheu-reux. Helas! he-





A iij



A I R S.

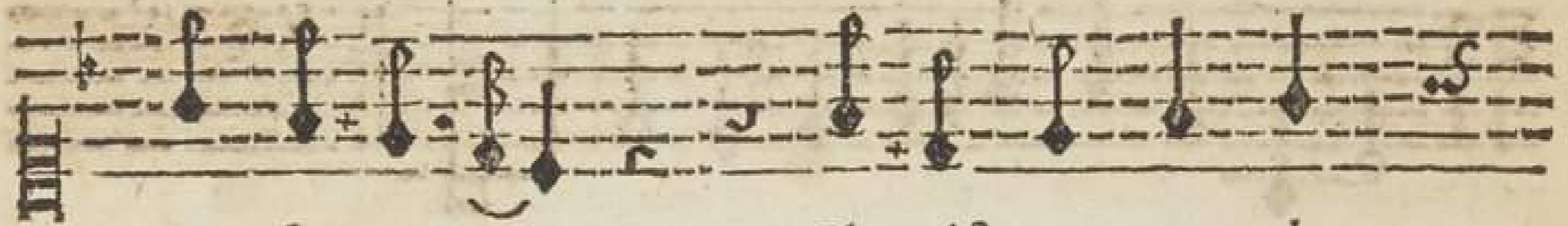
D



Army le verd naif-



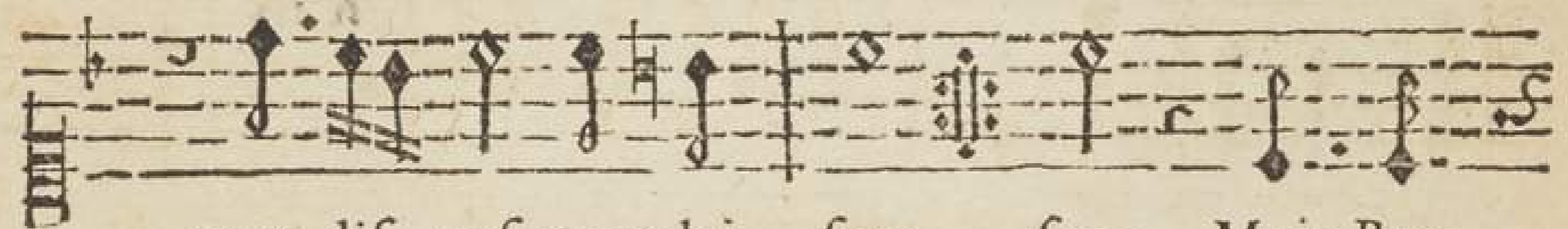
sant, & les charmans ombrages, Flore brille dans



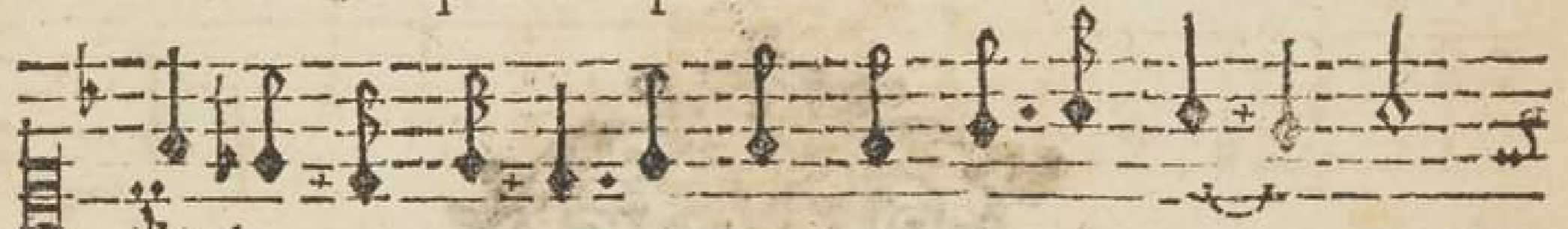
nos boccages, Il naist avec les



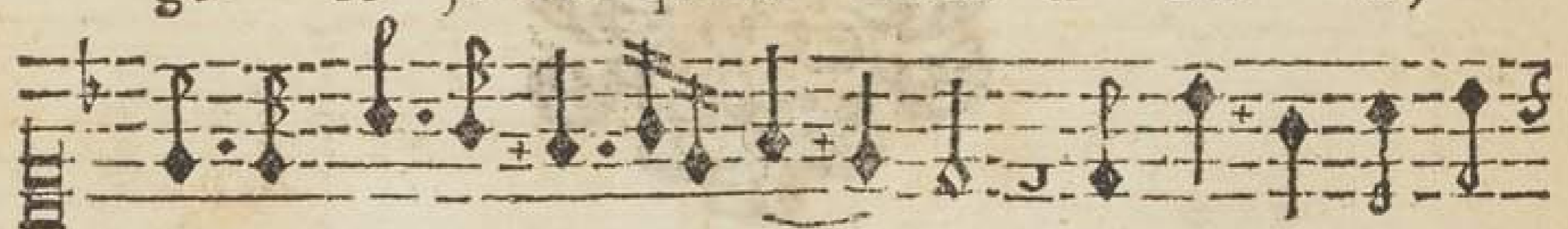
fleurs mille nouveaux desirs, Tout inspire l'amour,



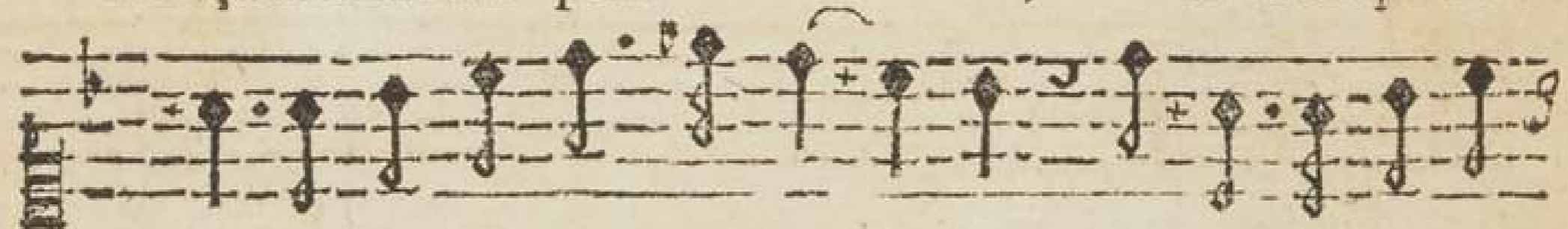
tout dis- pose aux plai- firs: firs: Mais Ber-



ge- re je sens qu'une saison si bel- le,



Ne sçauroient me plaire sans vous, Et c'est vous qui don-

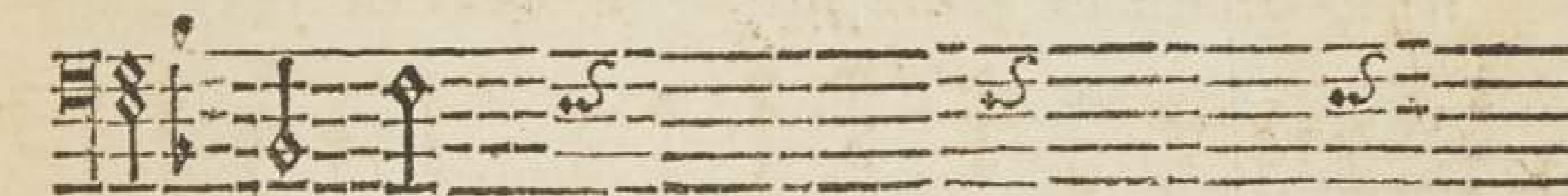
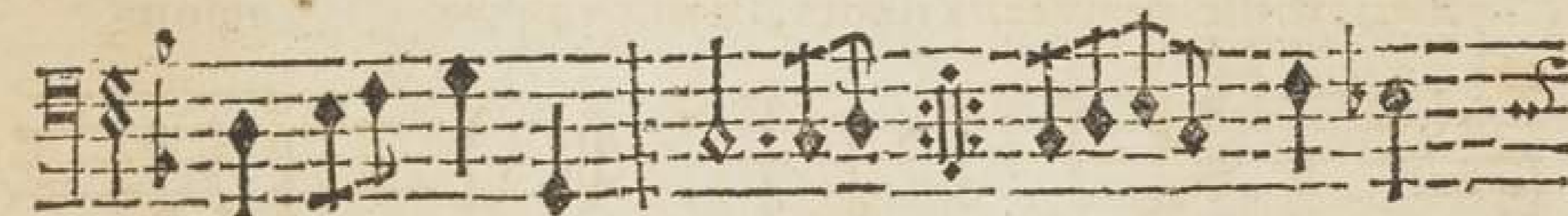
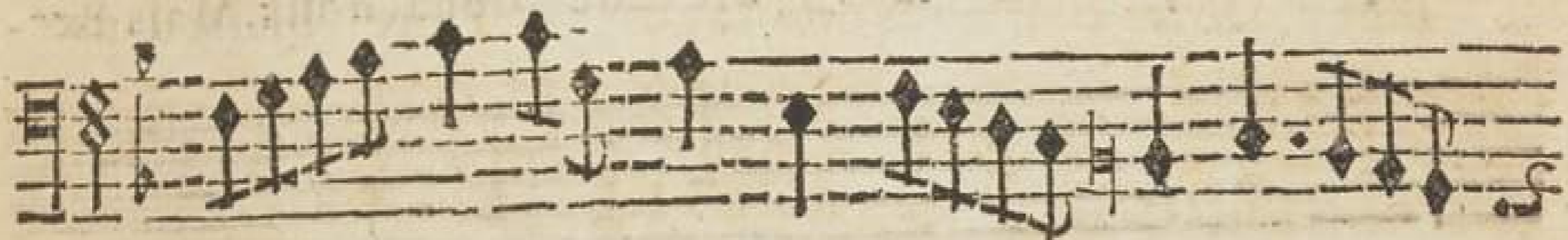


nez à la saison nouvel- le, Tout ce qu'elle a pour

TOURNEZ.



Army le verd naissant



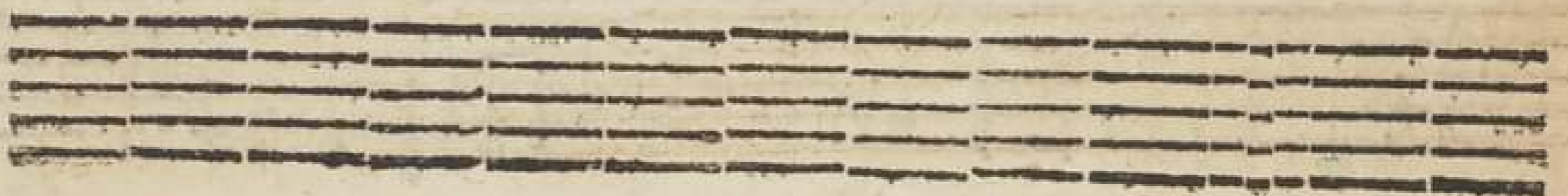
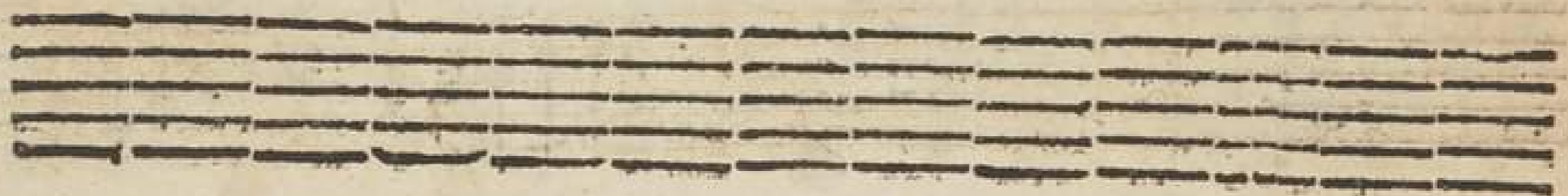
A I R S.



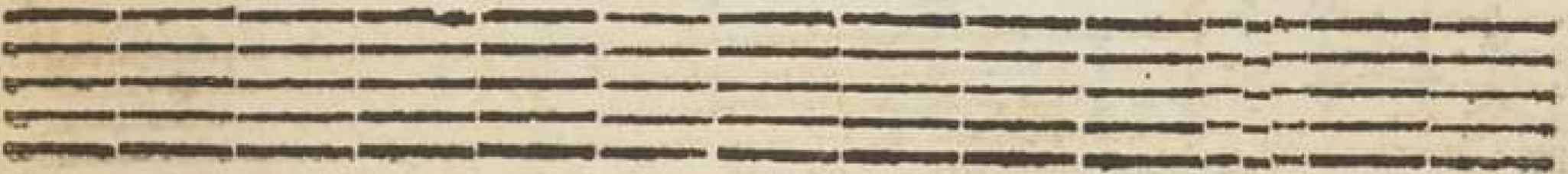
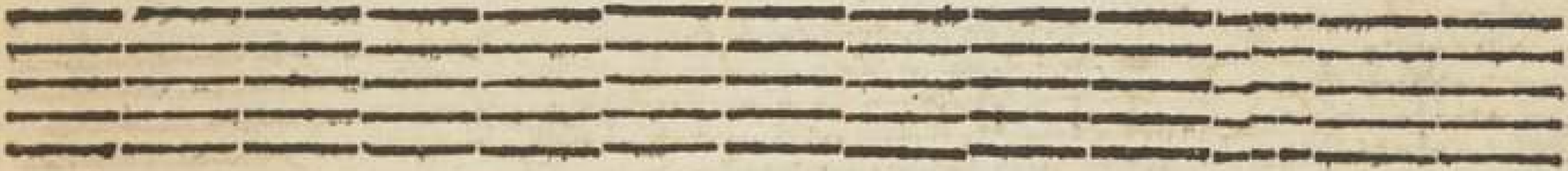
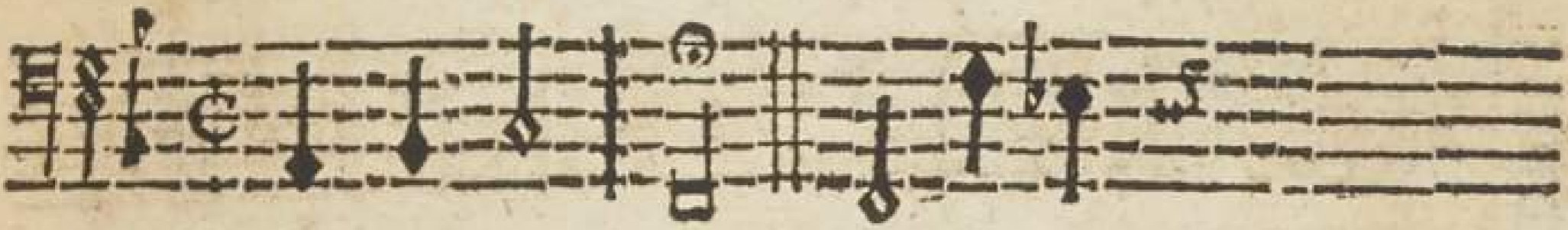
moy de sen- si- ble & de doux. Tout ce qu'el-



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



A I R S.



A I R S.



Ayez, ayez 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 fai- son des fleurs & des Zephirs : phirs :

Vos Bergeres, vostre jeunesse, Tout vo'inspi- re la

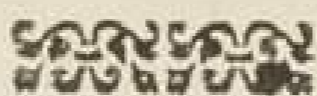
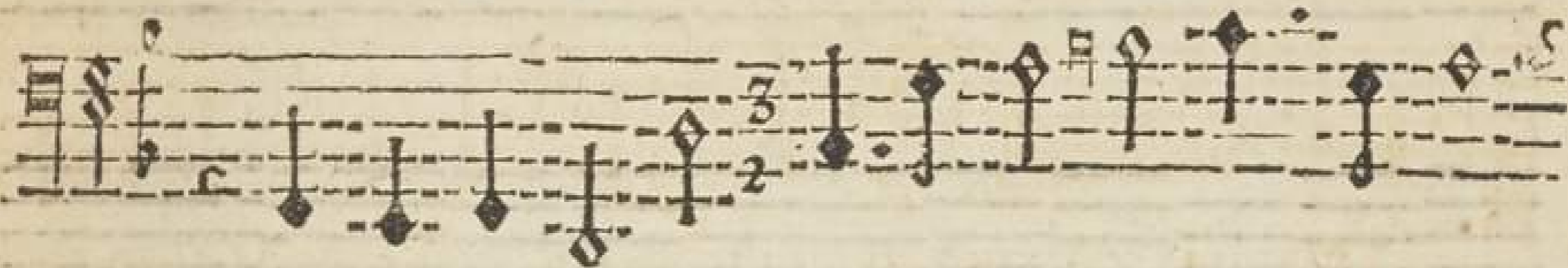
ten- dres- se, Et l'amour vo' promet ces plus charmans

plaisirs? Ayez, ayez jeunes Bergers tout fla- te, tout

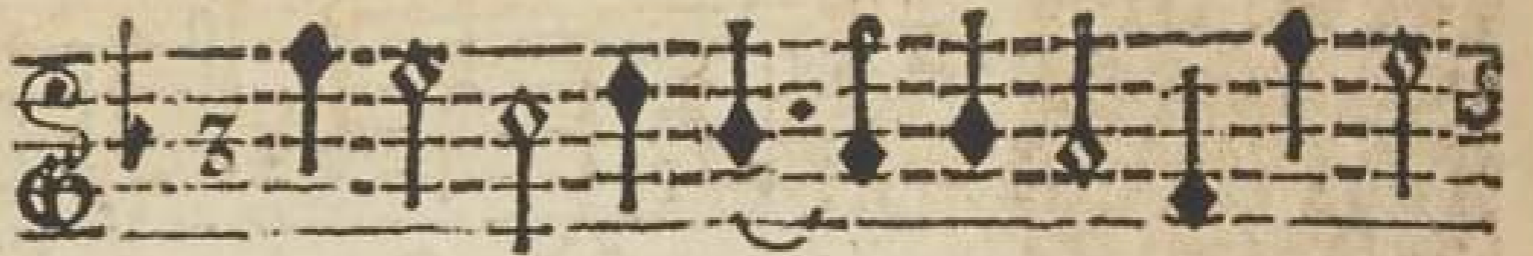
fla- te vos de- sirs. sirs. Vos Ber-



Ymez, aymez jeunes Bergers



A I R S.



Vous estes dans le bel aage Qui n'est
Et vous avez l'a- vantage Depou-



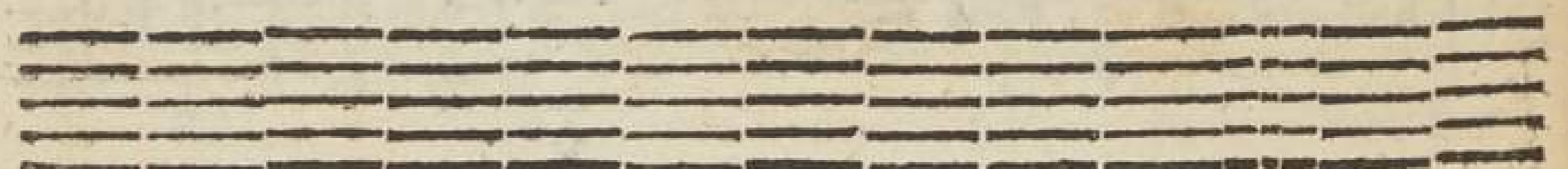
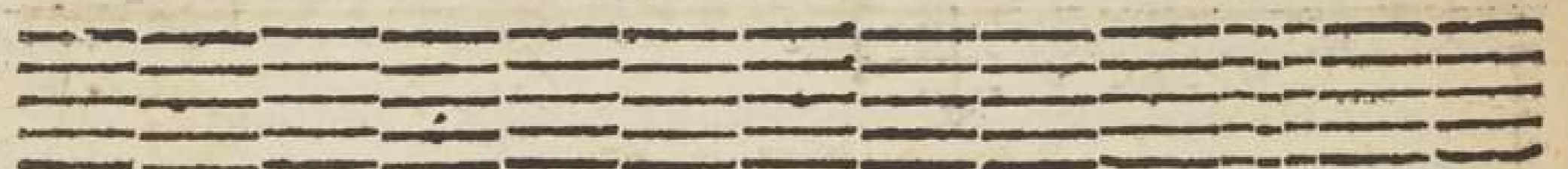
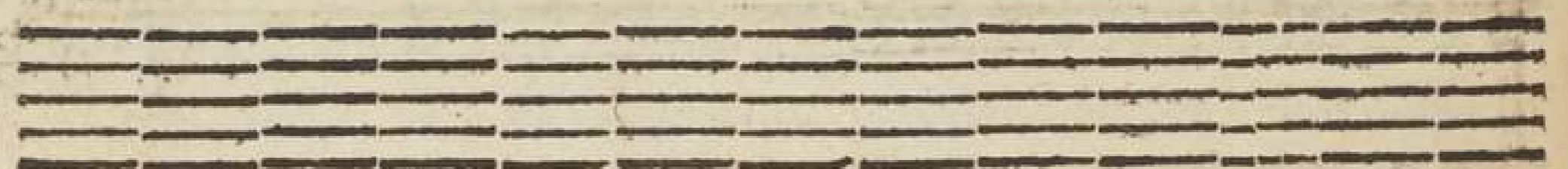
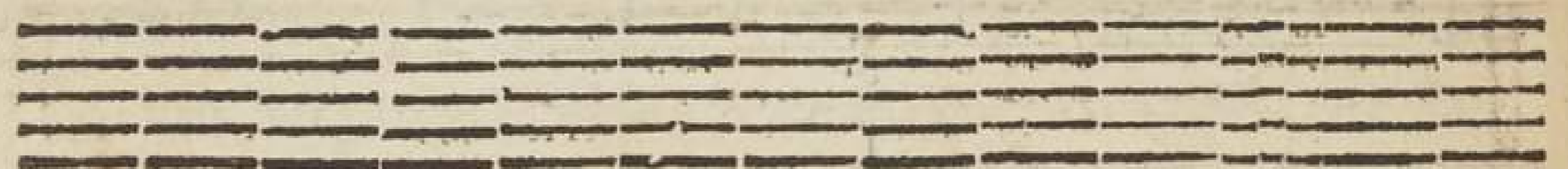
fait que pour aymer, Helas! si rien n'est contraire
voir tout en- flamer;



Au bonheur de vos amours, Pour quoy passez-vous Ber-



gere, Si froidement vos beaux jours. jours.

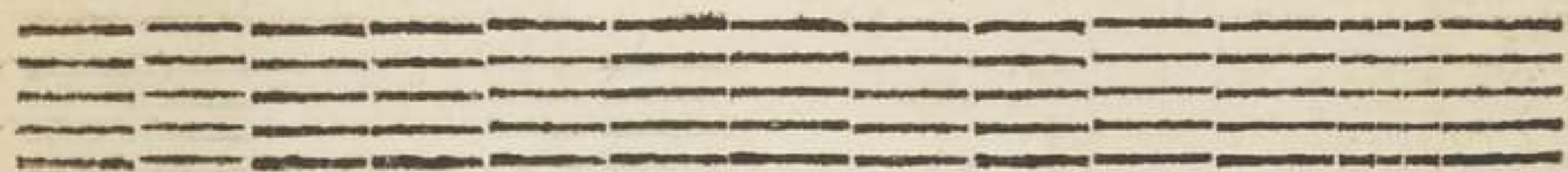
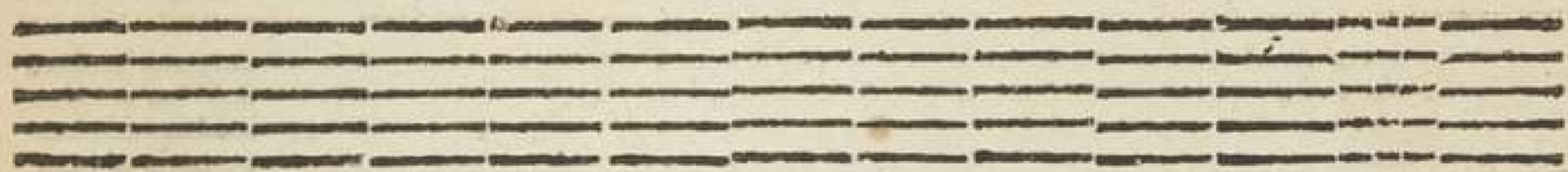
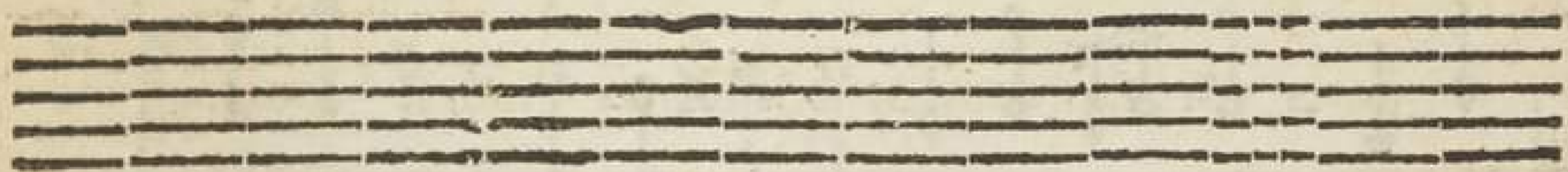
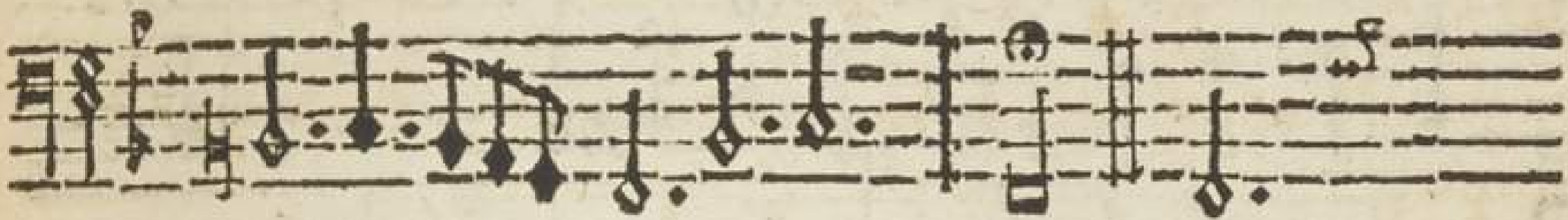




Ous estes dans le bel aage



Helas !



A I R S.



E sens au cœur vn nouveau trouble,



Qui m'in-quiete & qui me plaist:



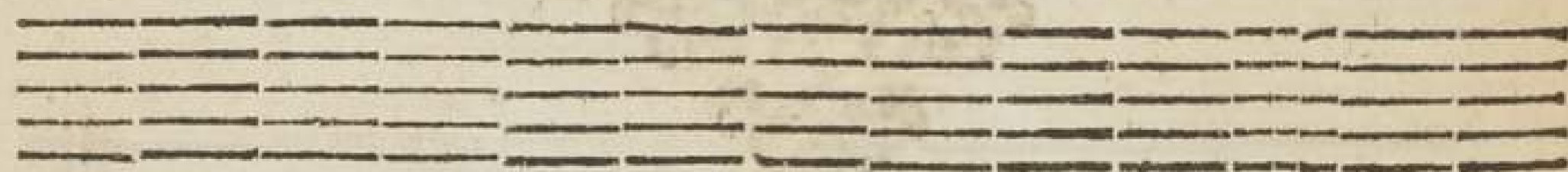
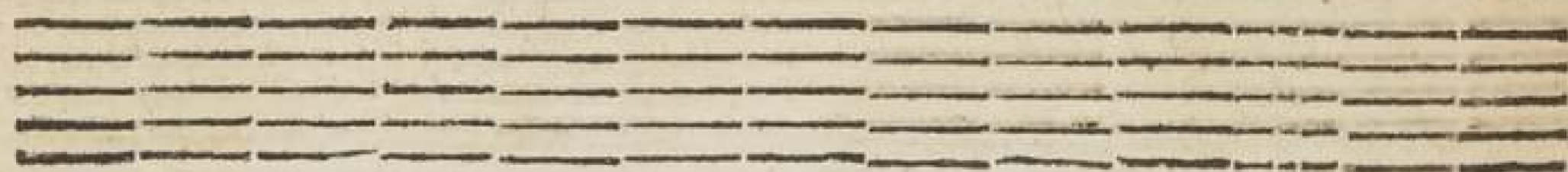
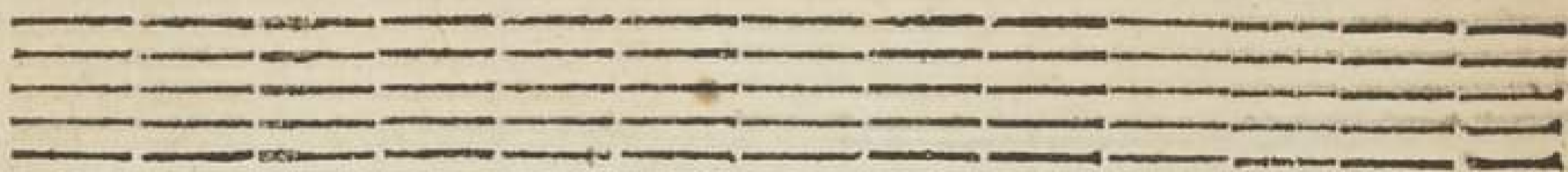
plaist: En vous voyant Il se redouble, Je ne sçay



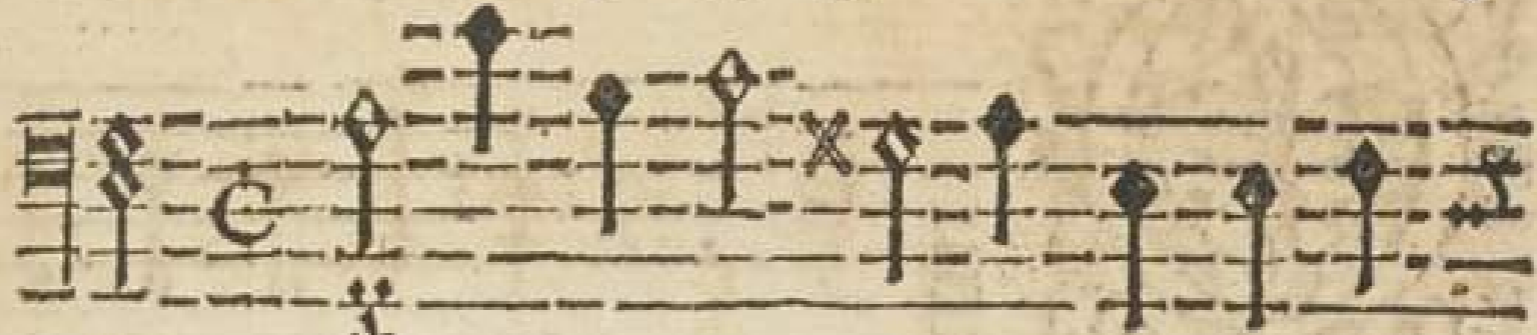
pas quel trouble c'est. En vous voyant, Il se re-



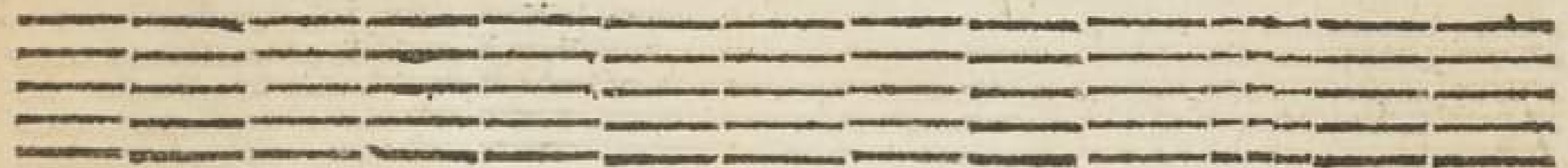
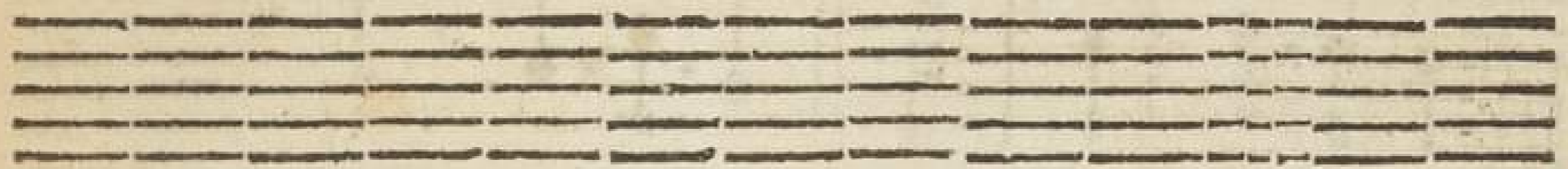
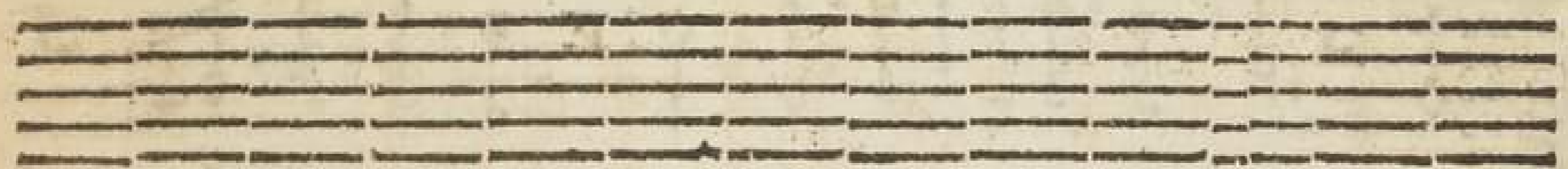
double, Je ne sçay pas quel trouble c'est. En vous voy-



A I R S.



E sens au cœur



A I R S.



V'une longuetiedeur ennuye,



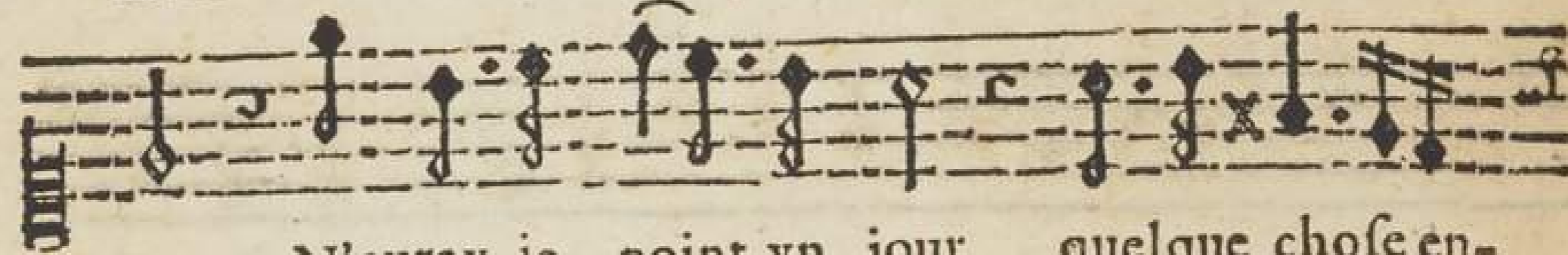
Qu'on passe tristement sa vie, Quand on la



passe sans a-mour: mour: Deserts, De-



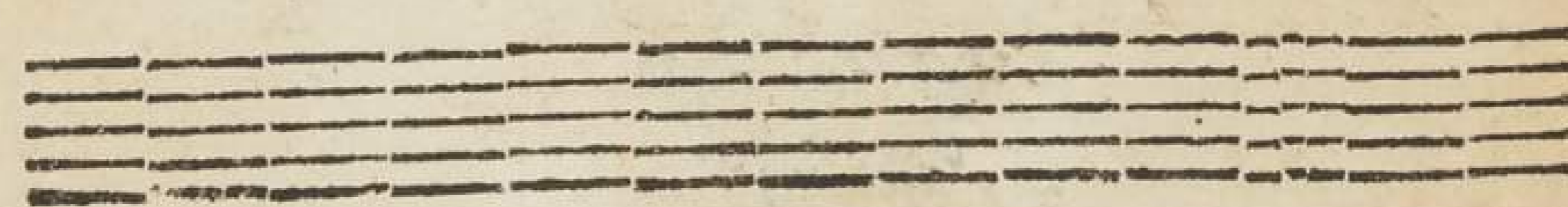
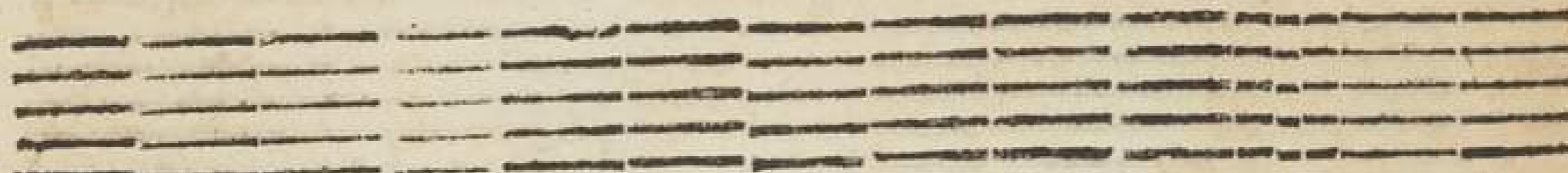
ferts où tant de fois j'ay conté mon marty-



re, N'auray-je point vn jour quelque chose en-



core à vous di- re. re. Deserts, De-



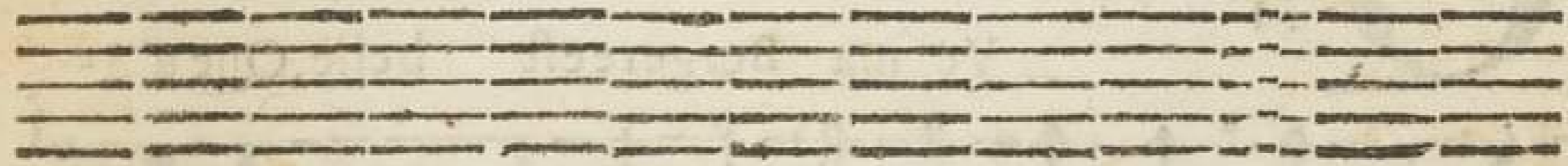
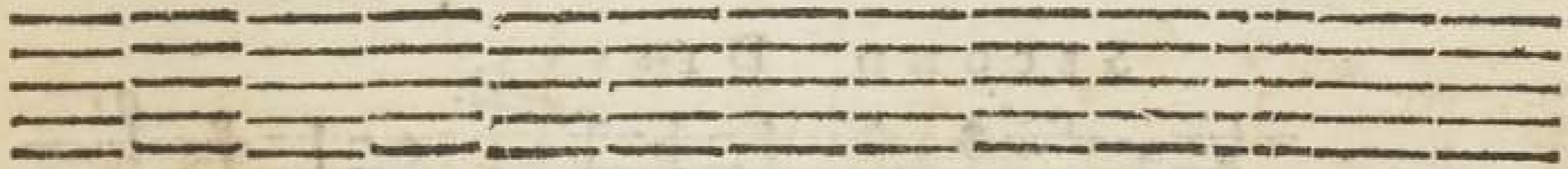
A I R S.



V'une longue tiedeur ennuye



Deserts



XVI. LIVRE D'AIRS.

B



A I R S.



Ve ma Bergere est belle,



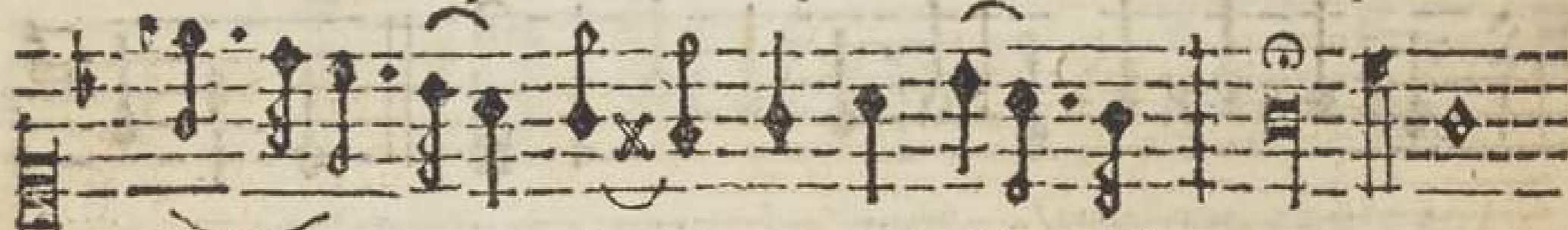
Que d'Amans sous sa loy, Que ma Bergere est belle,



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



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



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

SECOND DESSVS.



Ve ma Bergere est belle, Que d'A-



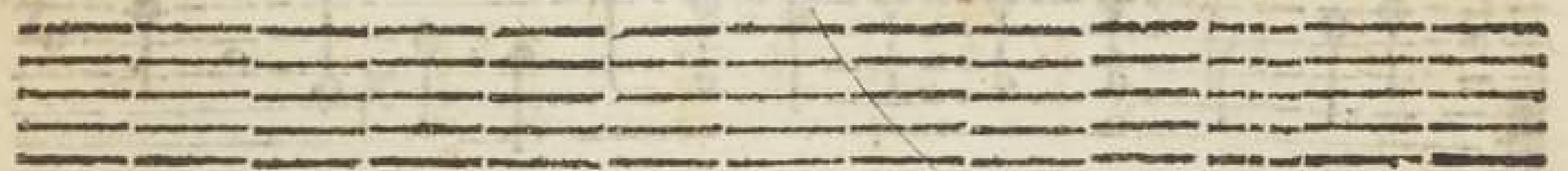
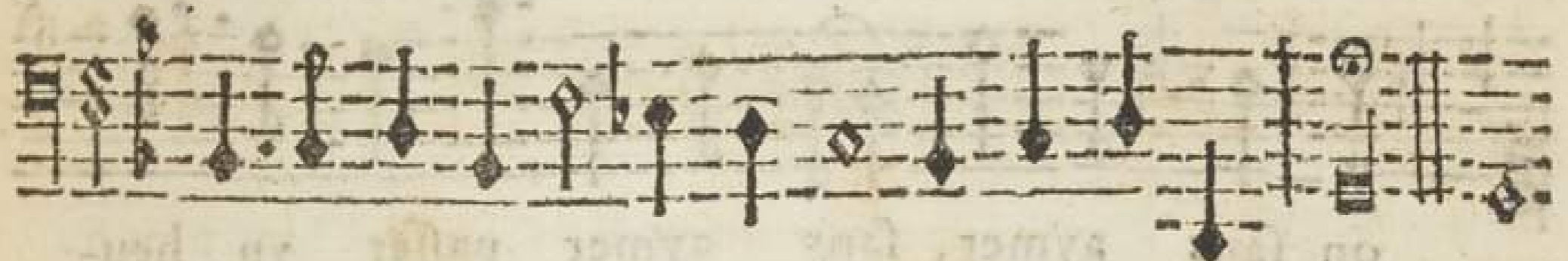
mans, Que d'Amans sous sa loy, Que ma Bergere est



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



Ve ma Bergete est belle



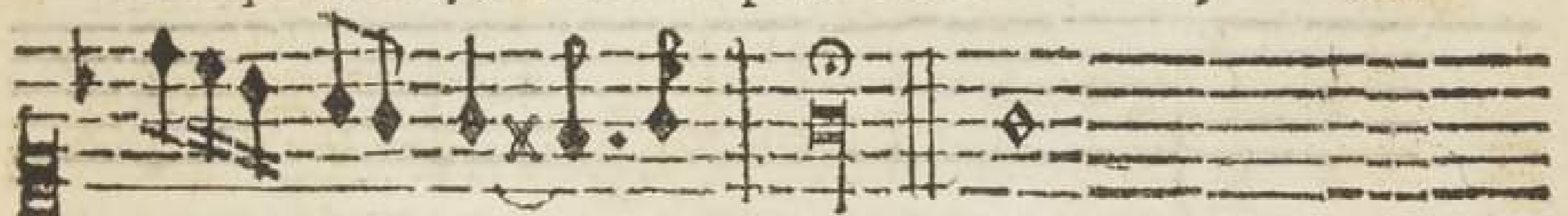
S E C O N D D E S S V S.



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



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



cœur n'est dû qu'à moy. moy.



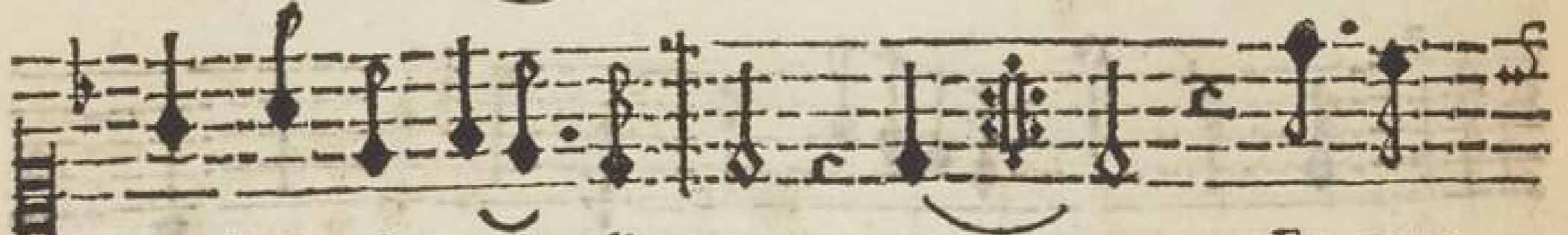
A I R S.



L n'est rien dans la



vic Qui ne lasse & qui n'ennuye,



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



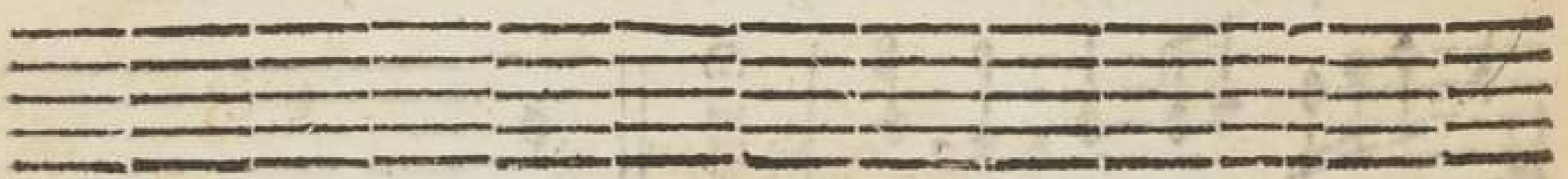
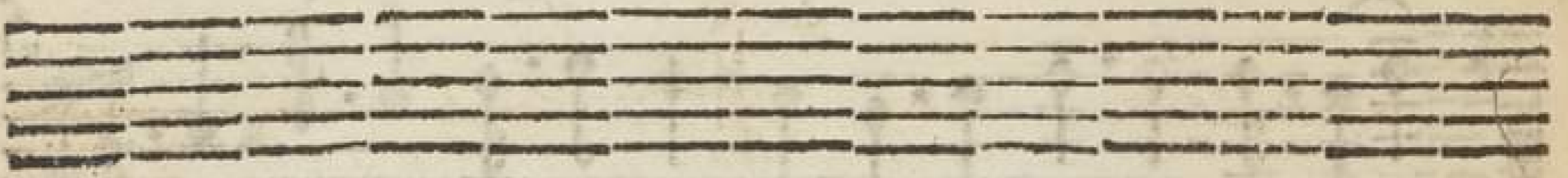
on sans aymer, sans aymer passer vn heu-



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



ser vn heureux jour. jour. Et peut-



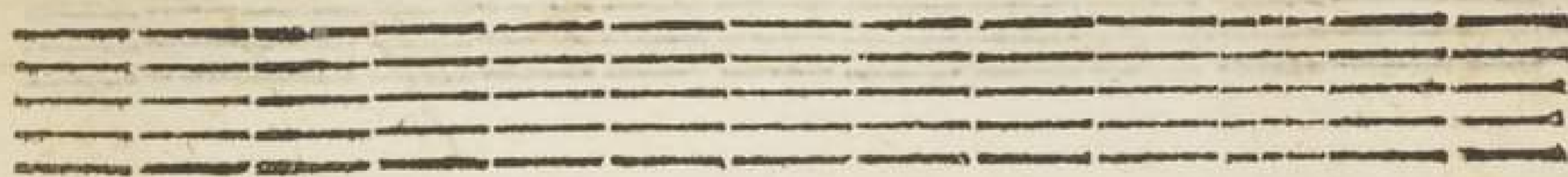
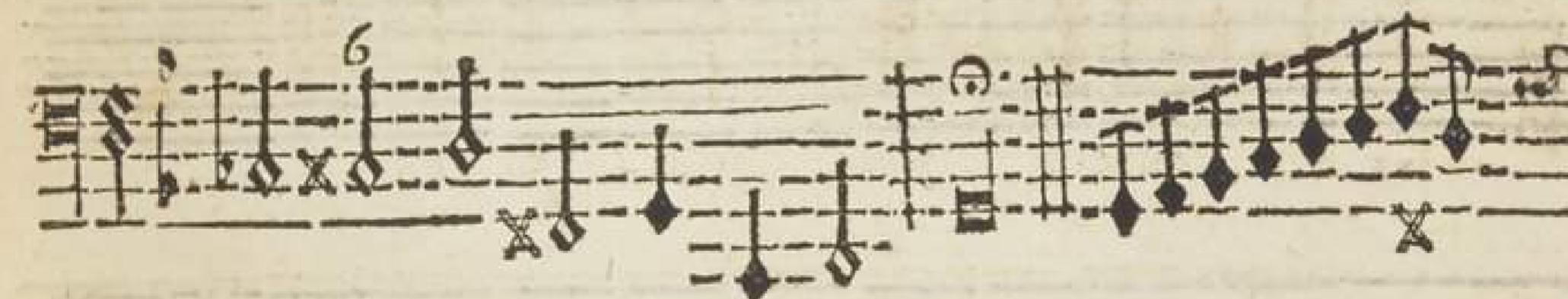


Prelude.

76



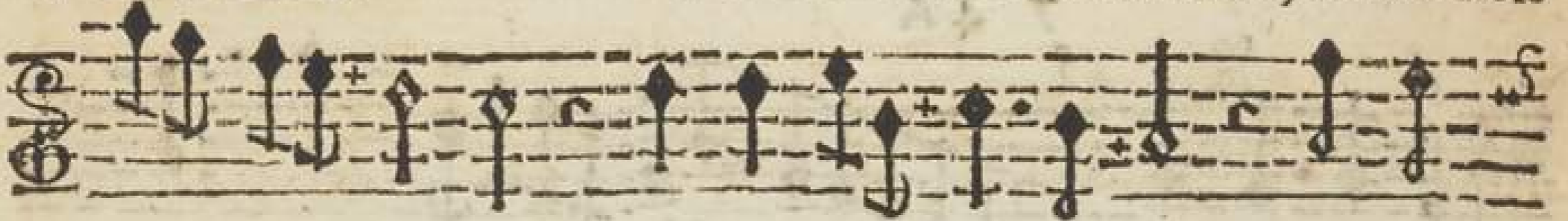
L n'est rien dans la vie



A I R S.



V doux bruit des ruisseaux, dás ce bois



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



viens reposer?

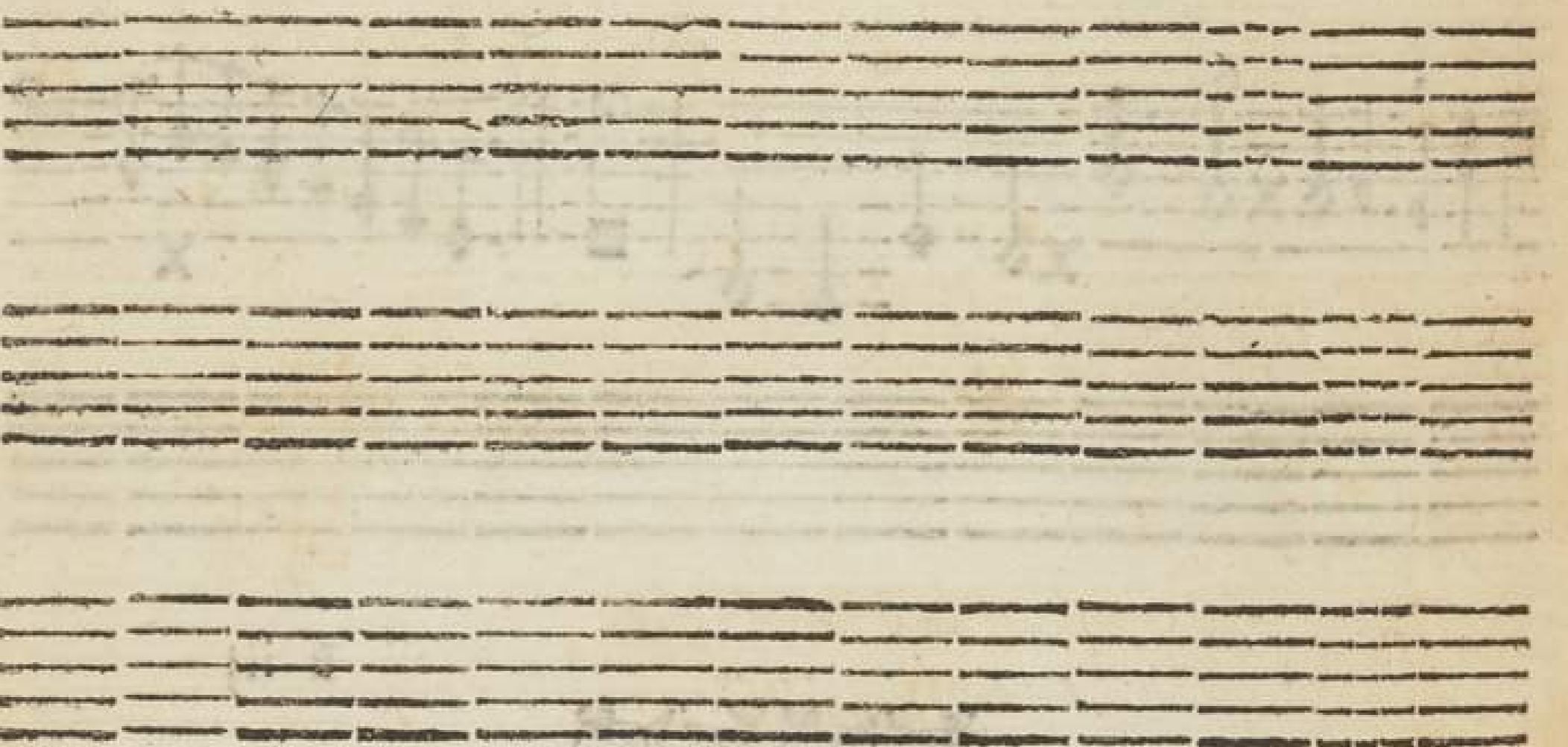
Je ne quitterois pas ses lieux pour



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

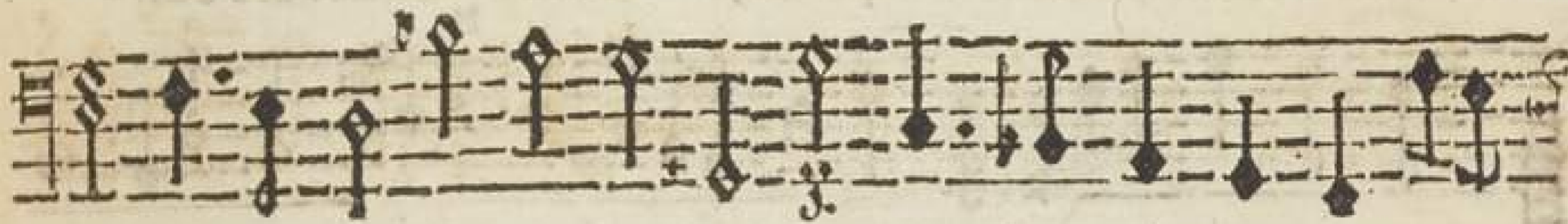


Phalis pour vn baiser?

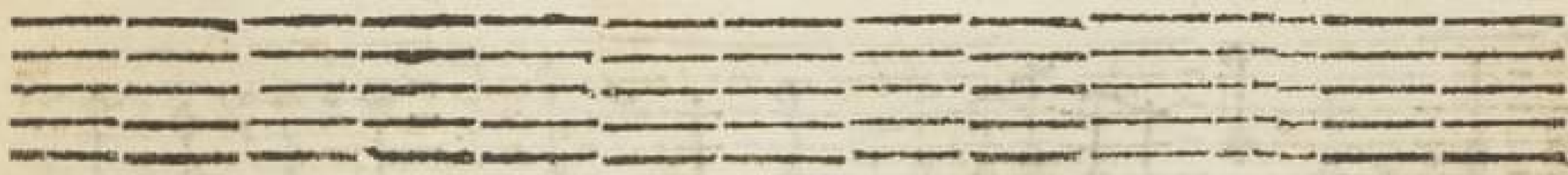
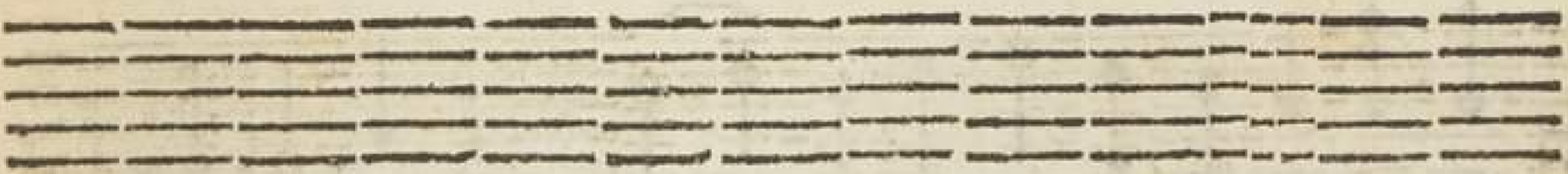
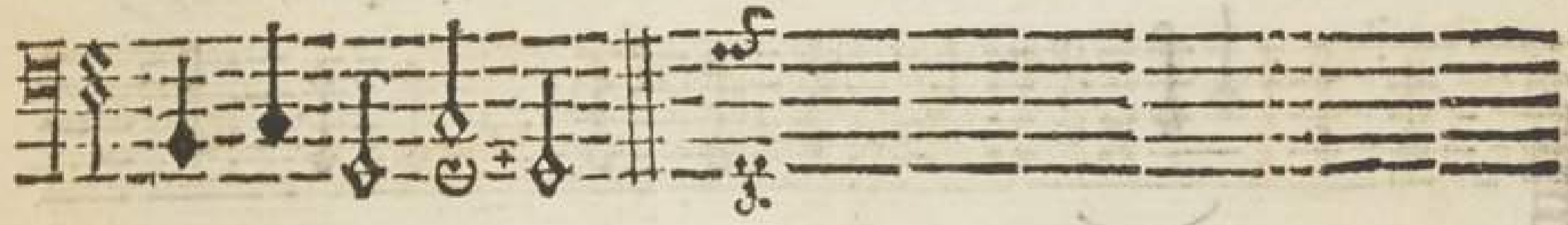




V doux bruit des ruisseaux



Je ne quitterois pas



B iiii



A I R S.



Oux char- me du Printemps,



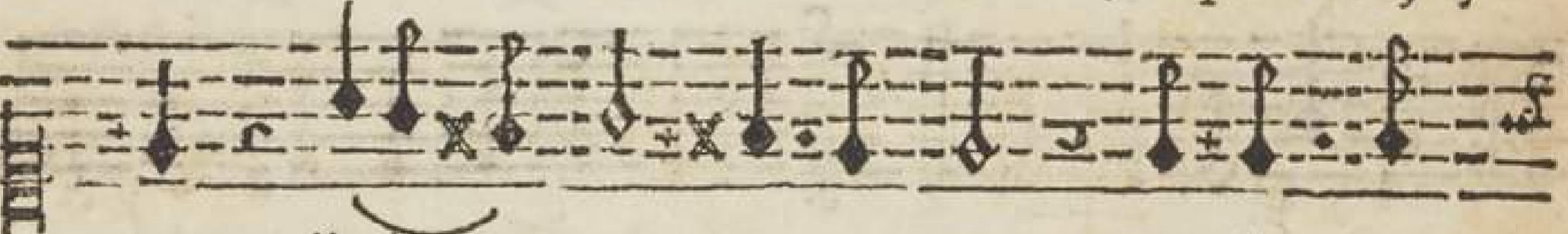
Fleurs, amoureux Zephirs, Mille douceurs con-



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



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



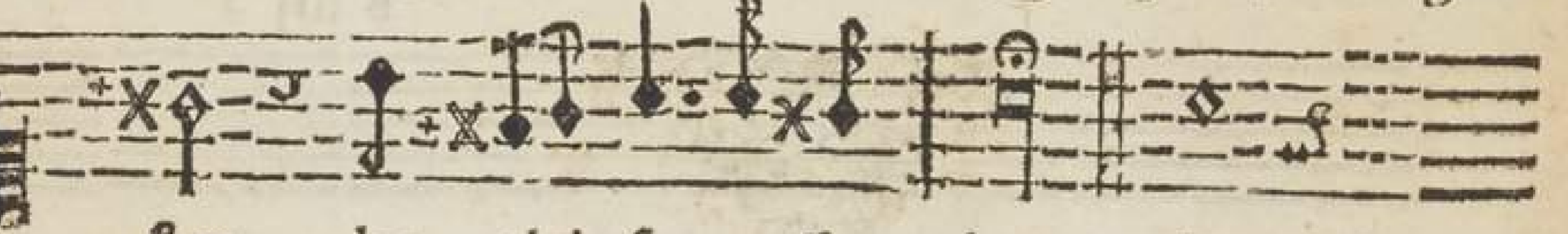
me, j'ay- me comme vous, Pour soula-



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



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



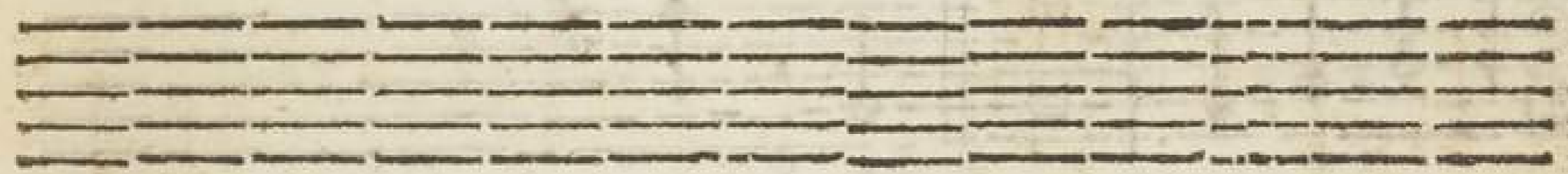
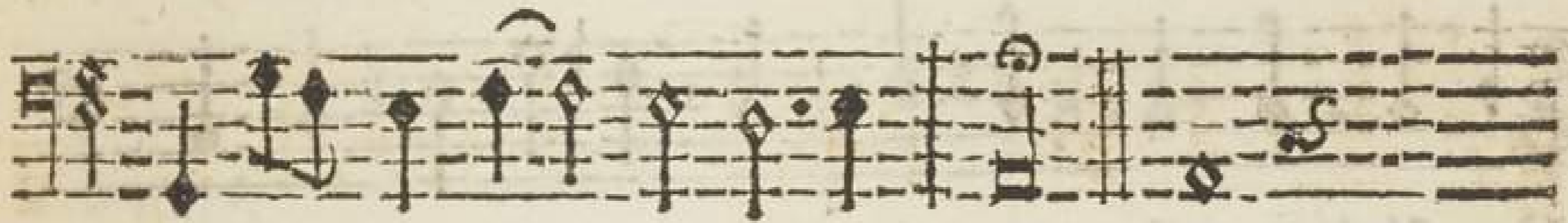
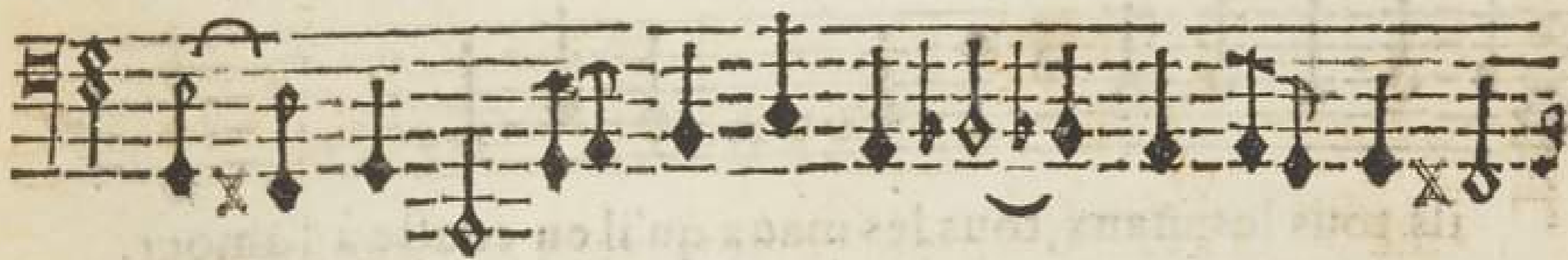
ster des plai- sirs aussi doux. doux.



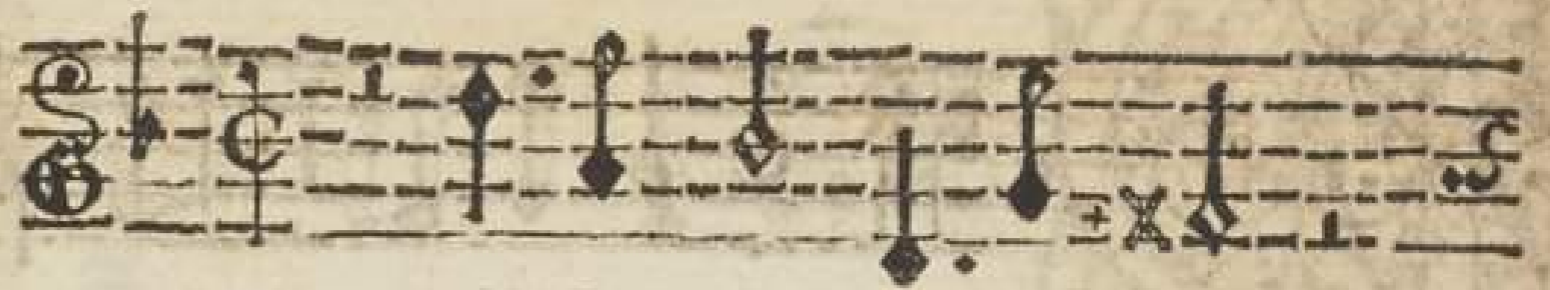
Oux charme du Printemps



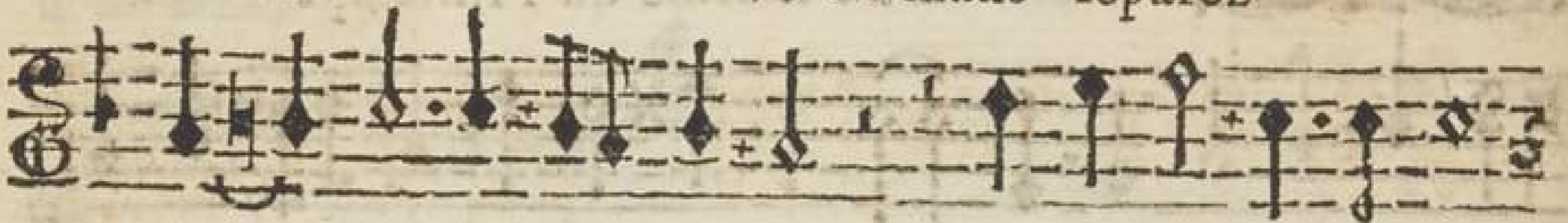
Fleurs, Zephirs



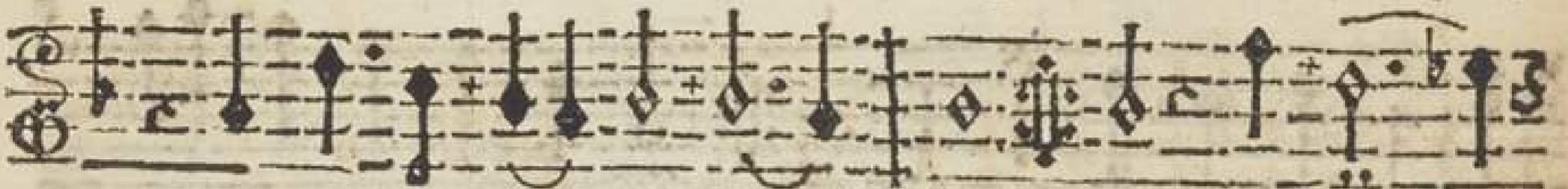
A I R S.



Ve d'Amans separez



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



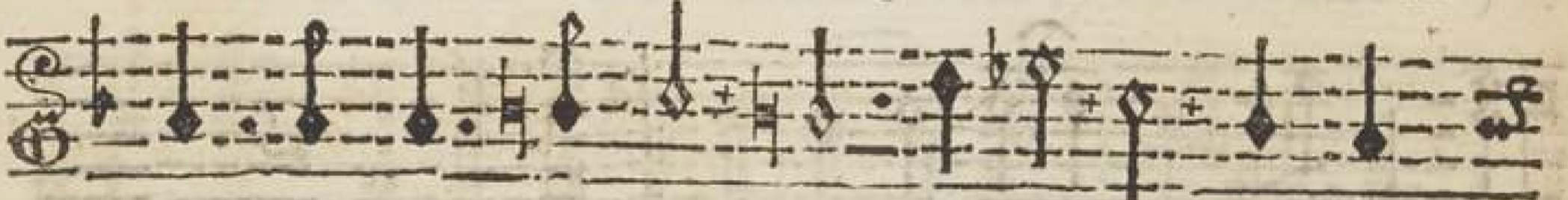
qu'on voit couler de lar- mes: mes: Helas!



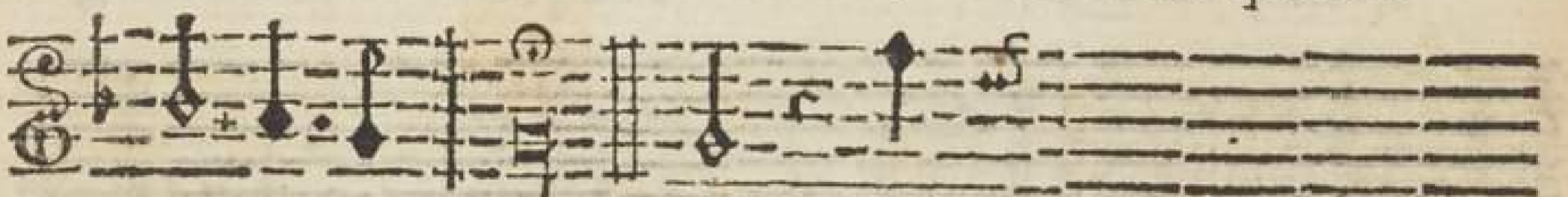
Helas! si la gloire des char- mes? Valent-



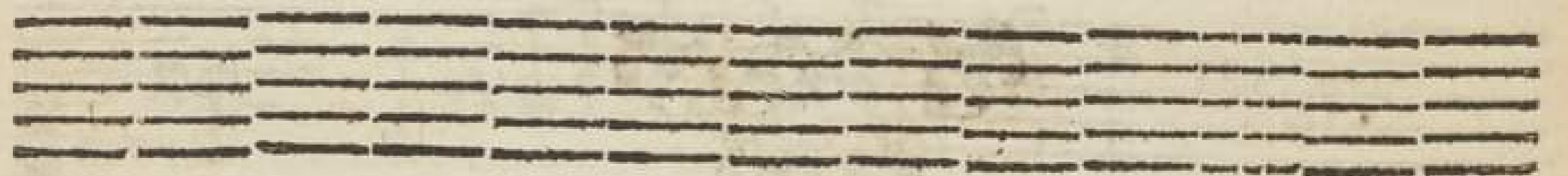
ils tous les maux, tous les maux qu'il en couste à l'amour.



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

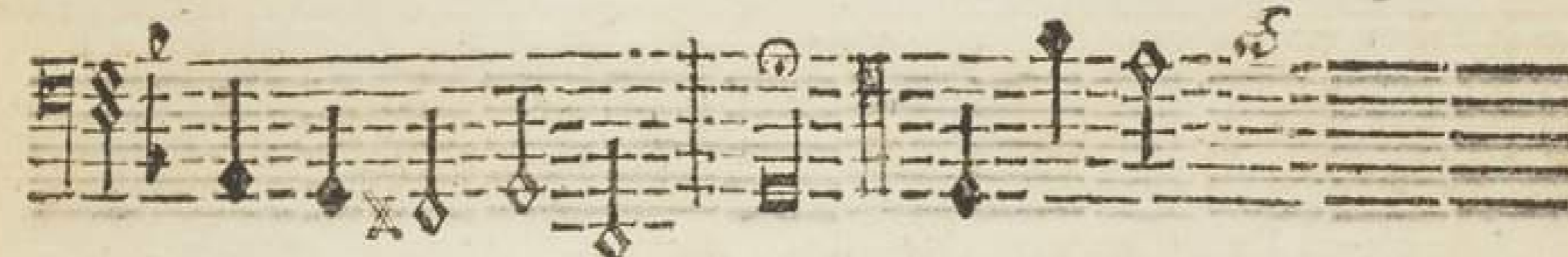


couste à l'a- mour. mour. He-





Ve d'Amans separez



A I R S.



Ous estes jeune ay-mable &



bel- le, Quand je pouvois vo' voir que mon sort estoit



doux: doux: Mais Iris, estes- vous fidel-



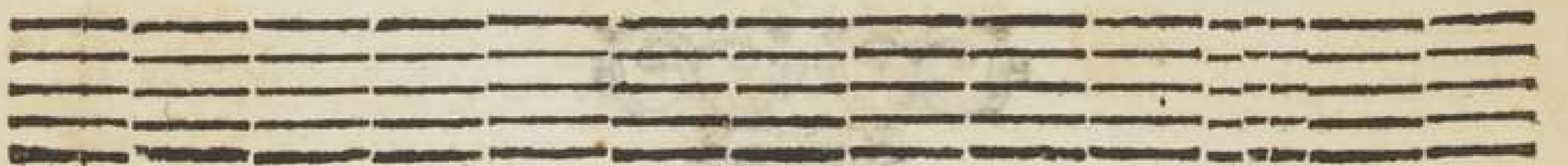
le A qui soupire loin de vous. Mais



I- ris, estes- vous fidel- le A qui sou-



pire loin de vous. vous. Mais

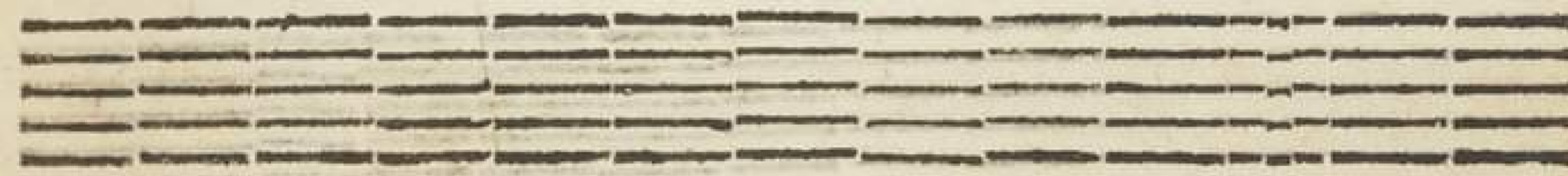
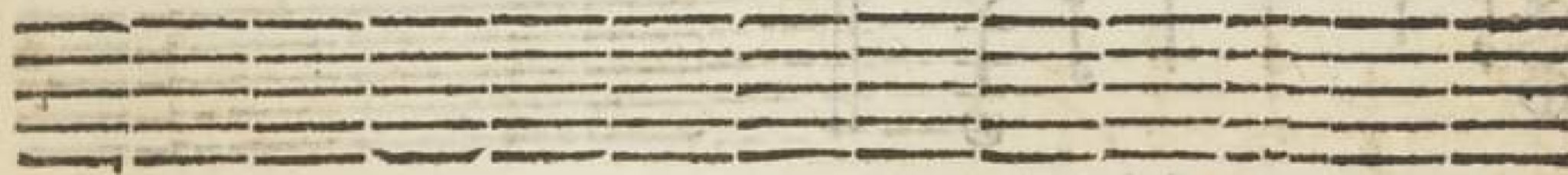




Ous est jeune



Mais Iris



A I R S.



Vjourd'huy je me dédis,



De ce que j'ay pû vous dire, De ce que j'ay pû é-



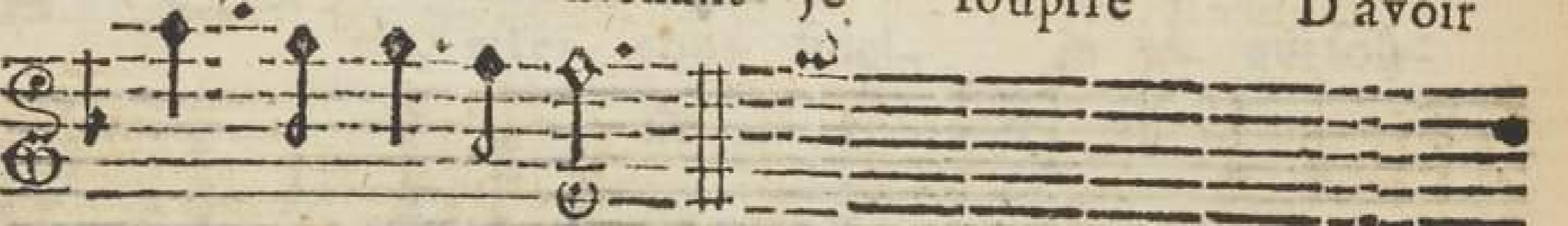
crire Tous mes feux sont refroidis: I'ay



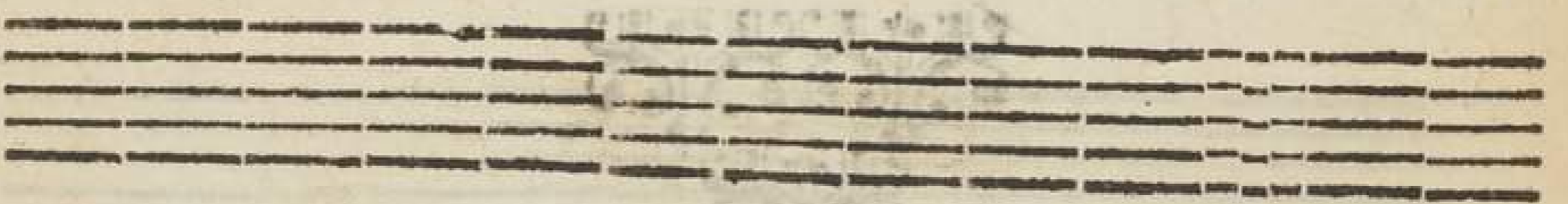
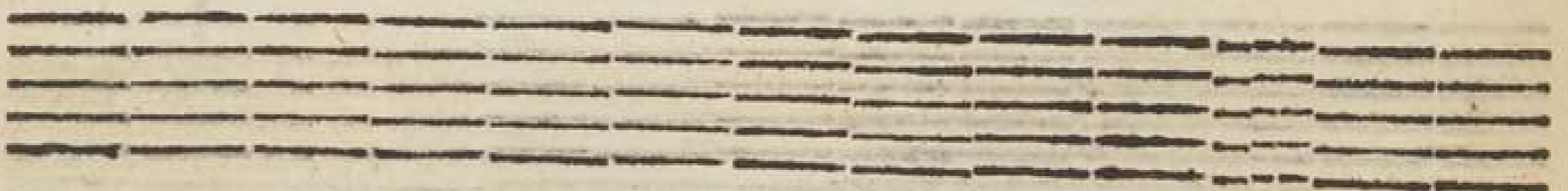
terminé mon martyre, Mon amour est expi-



ré; Et maintenant je souûpire D'avoir



pour vous souûpiré.





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



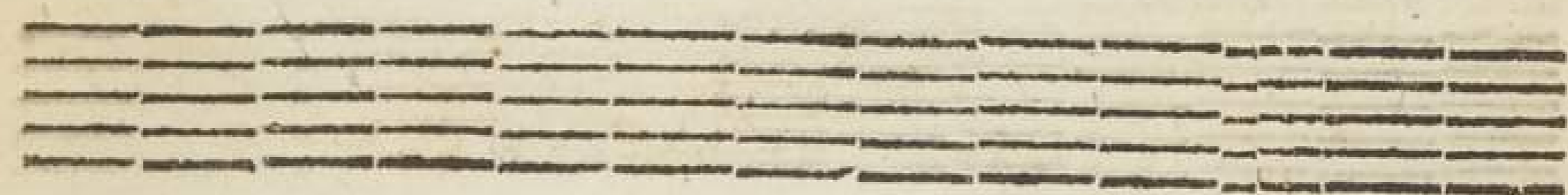
terminé mon martyre, Mon amour, Mon a-



mour est expiré ; Et maintenant je sou-



pire D'avoir pour vous soupiré. soupiré.



A I R S.



Ous chan- tez nuit & jour Dás ces som-



bres bocca- ges, Et dans vos amoureux ra- mages,



Vous dites qu'il n'est rien de plus doux que l'amour ?



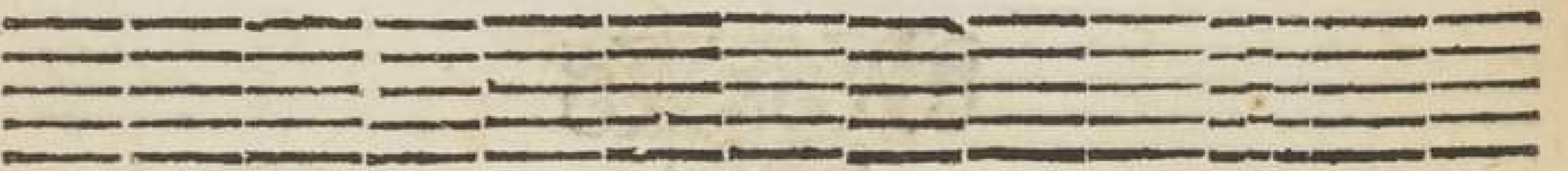
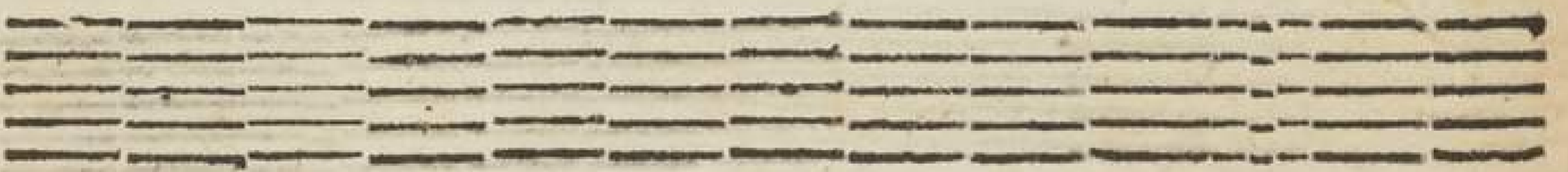
Détrompez-vous, petits oyseaux fau- vages, Si l'amour

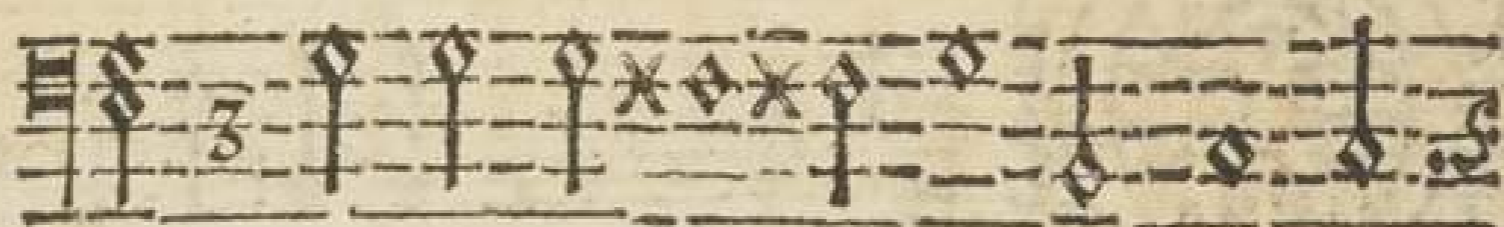


est charmant, si son empire est doux. He- las! He-



las! il ne l'est que pour vous. vous.

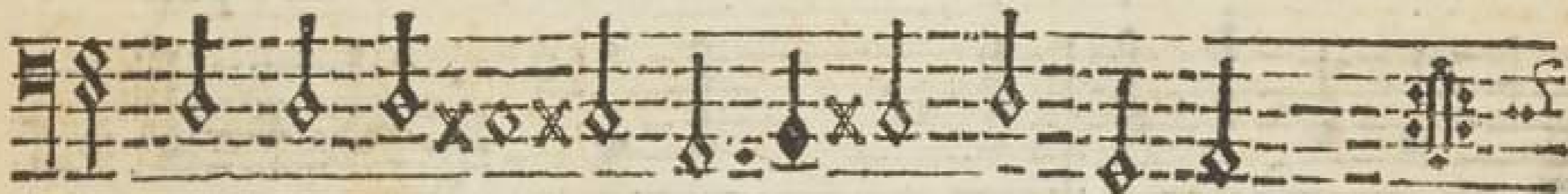




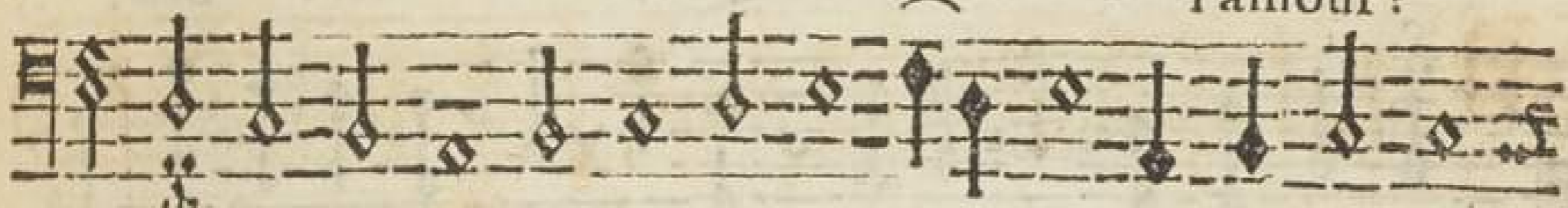
Ous chantez nuit & jour Dans ces som-



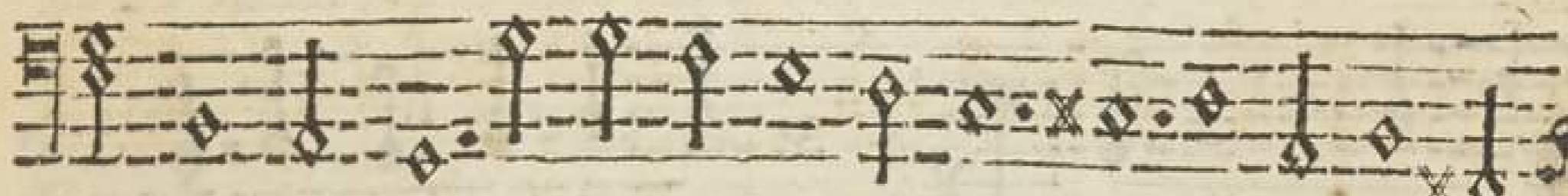
bres bocca- ges, Et dans vos amoureux ramages,



Vous dites qu'il n'est rien de plus doux que l'amour?



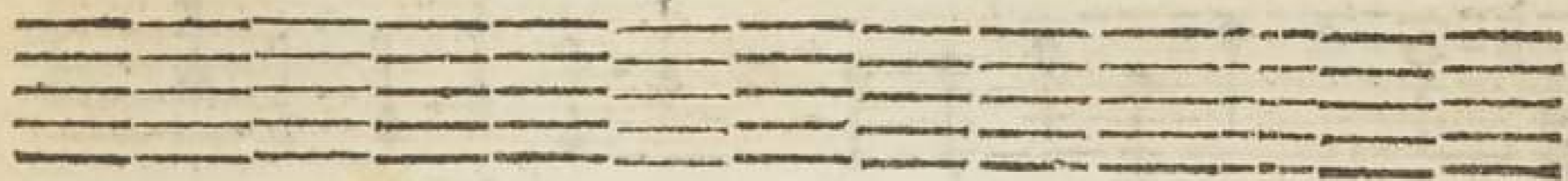
Détrompez-vous, petits oyseaux sau- vages, Si l'amour



est charmant, si son empire est doux, Helas! Helas! He-



las! il ne l'est que pour vous. vous.



A I R S.



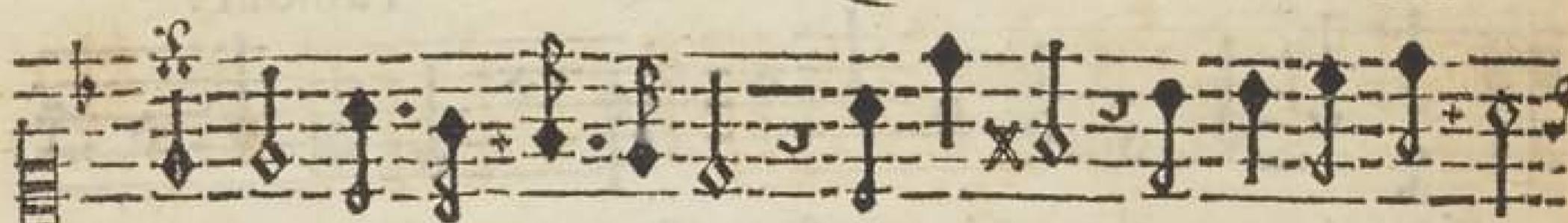
Vel remede me peut guerir,



Je ne puis viure sans Climene, Et ne puis



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



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



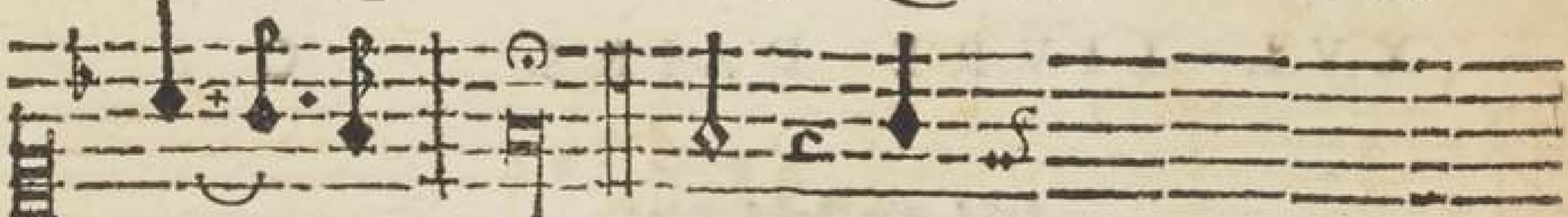
ne ; Mais helas ! si j'ay- me ma pei-



ne, Quel remede, Quel remede me peut gue-



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



peut gue- rir. rir. Ma



A I R S. 18

5 6 3 4 6 6
Musical staff with notes and a treble clef.

Vel remede me peut guerir

6 6 X 6 6 6
Musical staff with notes and a treble clef.

6 6
Musical staff with notes and a treble clef.

6 5 b X X 6 4
Musical staff with notes, a treble clef, and a flat sign.

5 6 4 X 2 X X
Musical staff with notes, a treble clef, and various symbols.

5 4 X 6 6
Musical staff with notes, a treble clef, and various symbols.

4 3 6 6 7 6 7 6 5
Musical staff with notes and a treble clef.

6 5 4 3 4 3
Musical staff with notes, a treble clef, and a double bar line.



A I R S.



H! quel malheur D'engager son



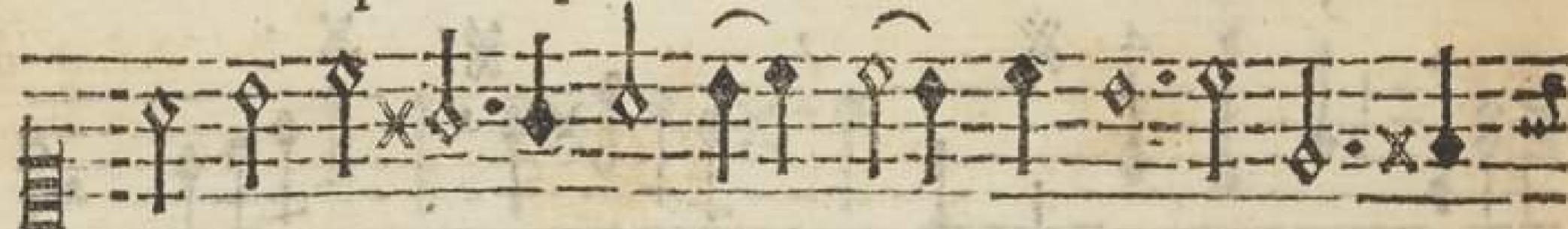
cœur, Tous vos mépris, Cruelle Iris, Me l'ont trop bien ap-



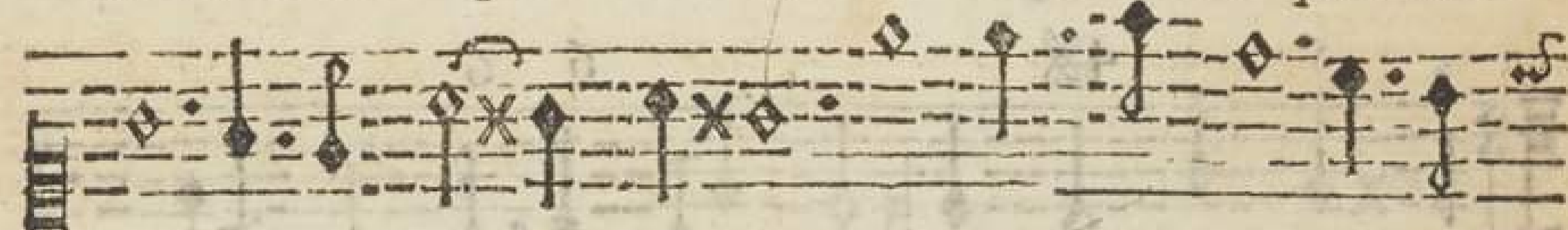
pris: On suit en vain vn espoir qui seduit, On suit en



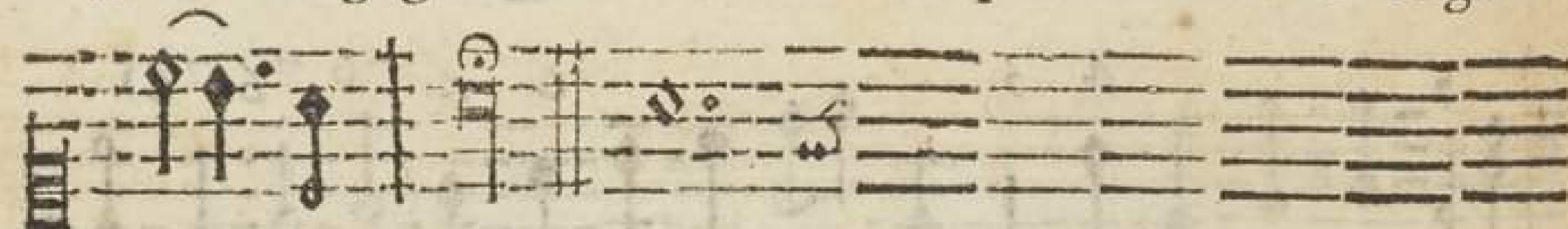
vain vn plaisir quinous fuit, On suit en vain Mille



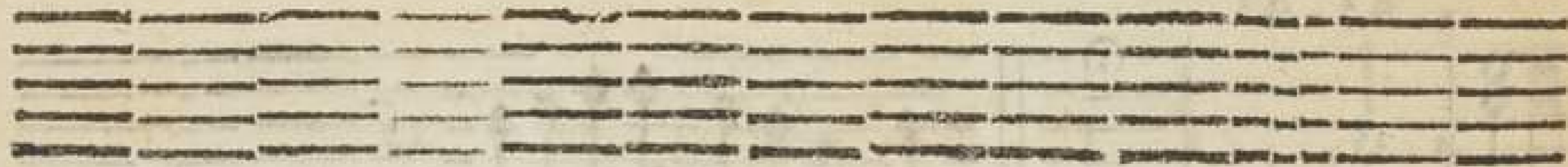
maux assurez pour vn bien in- certain? Ah! quel mal-

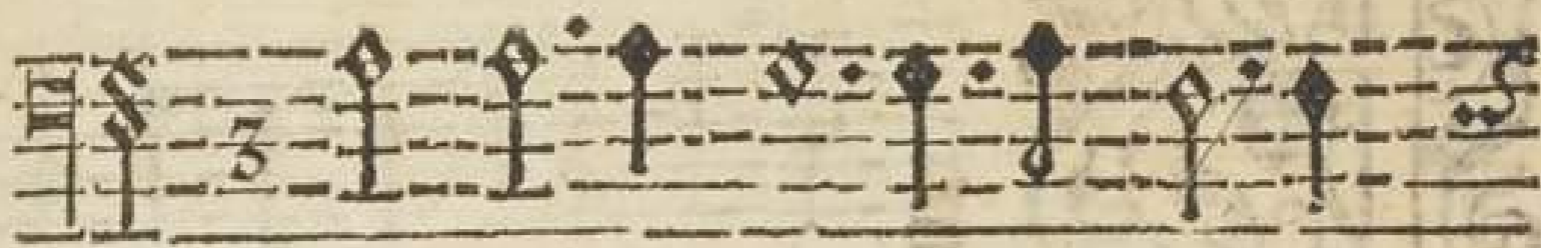


heur D'engager son cœur. Ah! quel malheur D'enga-

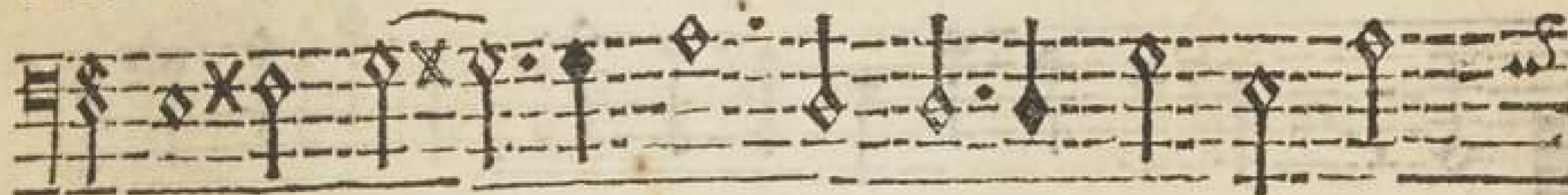


ger son cœur. cœur.

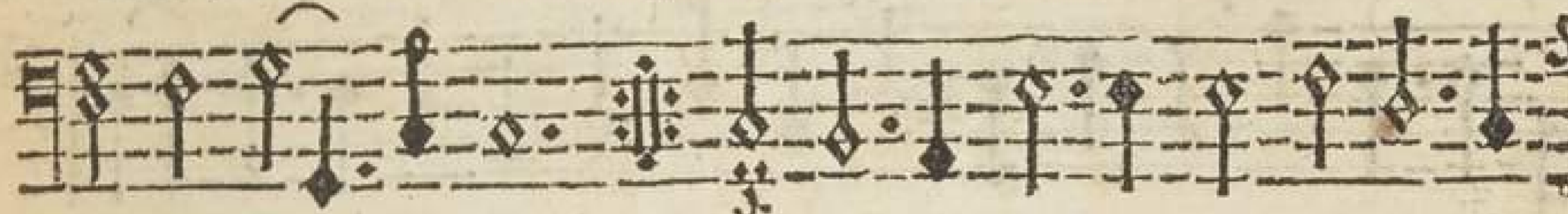




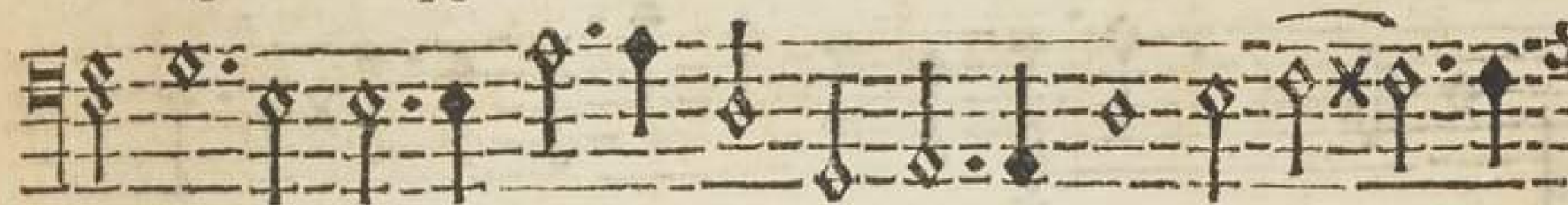
H! quel malheur D'engager son



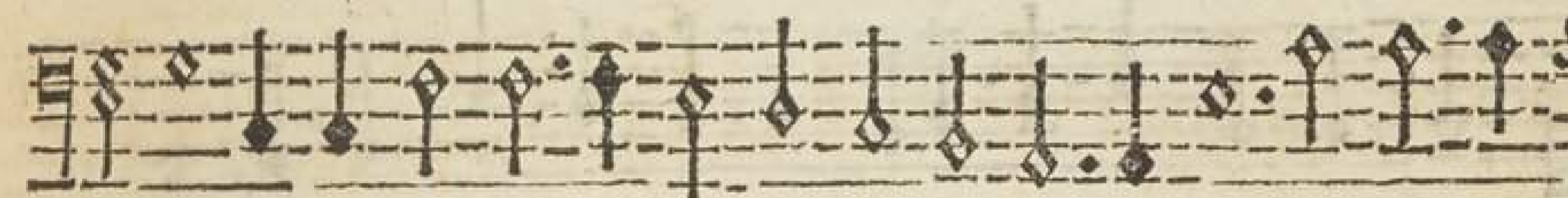
cœur, Tous vos mépris, Cruelle Iris, Me l'ont



trop bien appris: On fuit en vain vn espoir qui se-



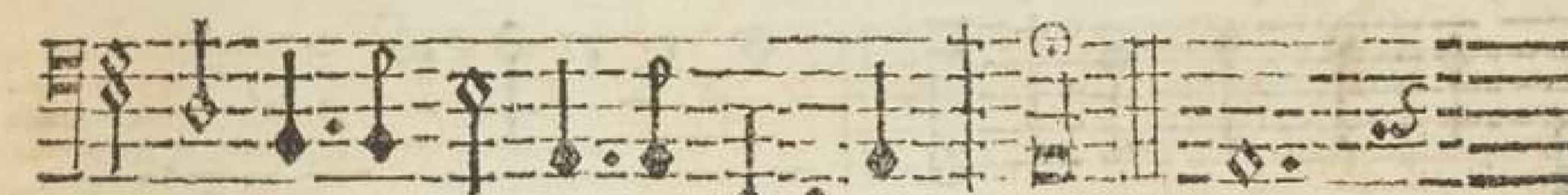
duit, On fuit en vain vn plaisir qui nous fuit, On fuit en



vain Mille maux assurez pour vn bien incertain? Ah! quel mal-



heur D'engager son cœur. Ah! quel malheur, Ah! quel mal-



heur D'engager, D'engager son cœur. cœur.

C iij



A I R S.

B



Eaux yeux de ma belle inhumai-



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



crû que d'autres yeux que vo^o Me mettroiét vn jour à la ges-



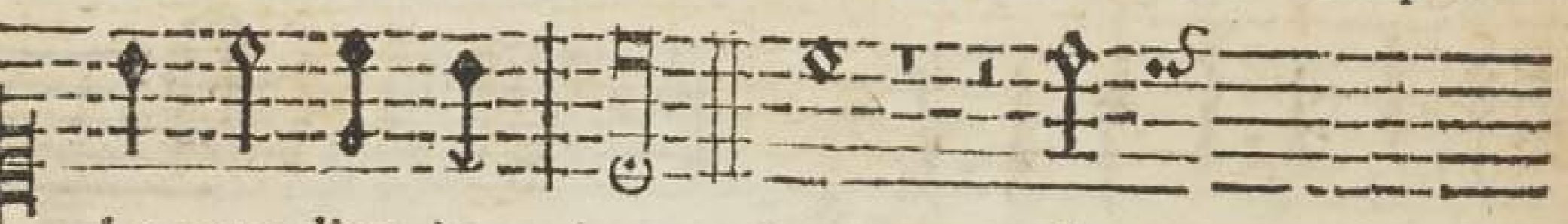
ne: ne: Ah! je ne sçavois pas à quel étrange pei-



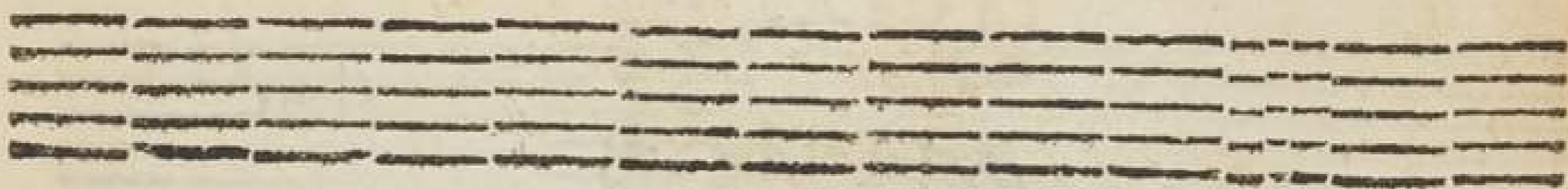
ne, Je serois condam- né par les yeux d'vn jaloux.



Je serois condamné, Je serois condamné par

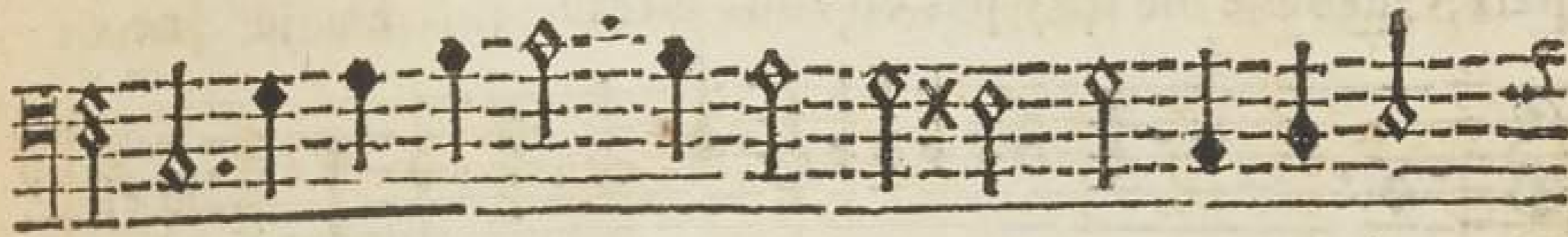


les yeux d'vn ja- loux. loux. Ah!





Eaux yeux

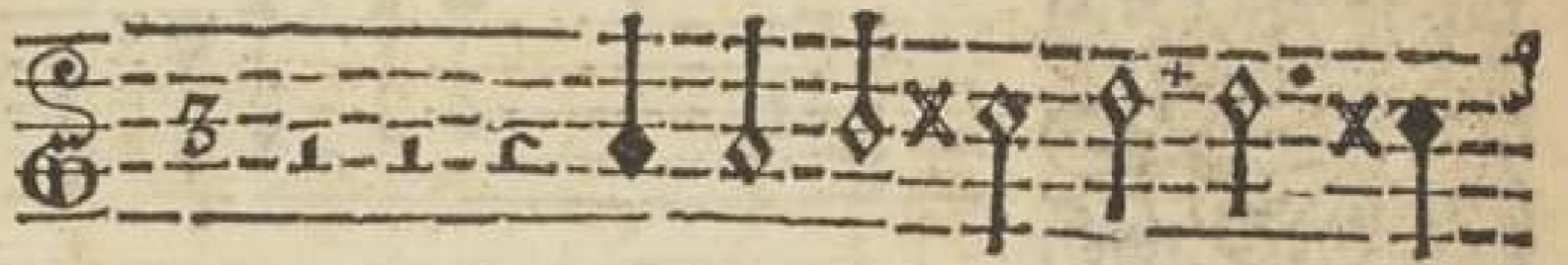


C iij

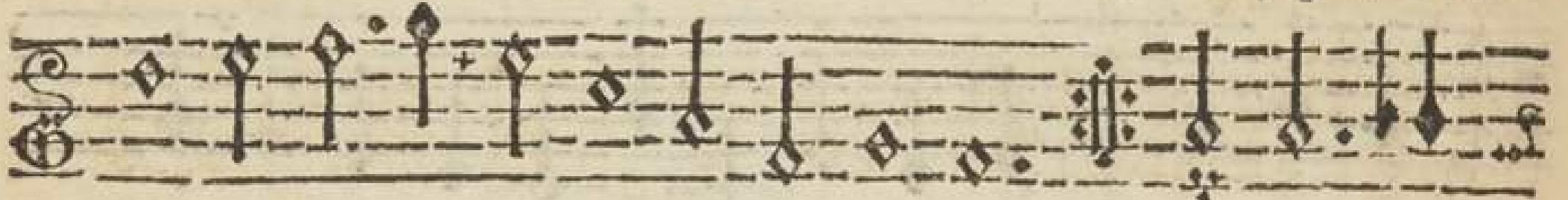




A I R S.



Mynthe je n'ay point de



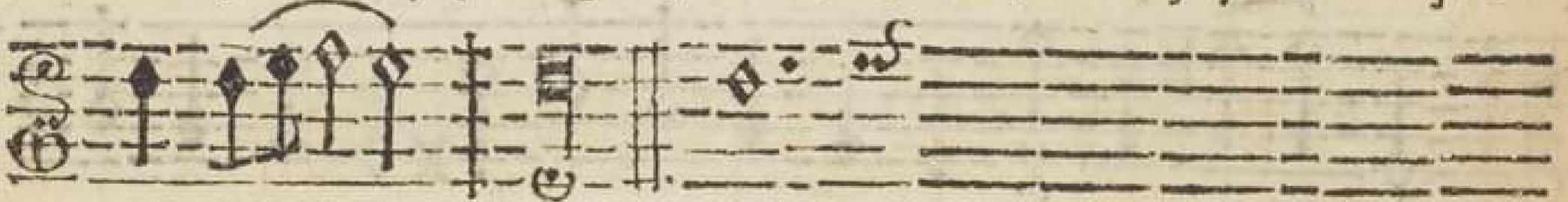
paix, Quand je ne sçay pas ou vous estes: Et je ne



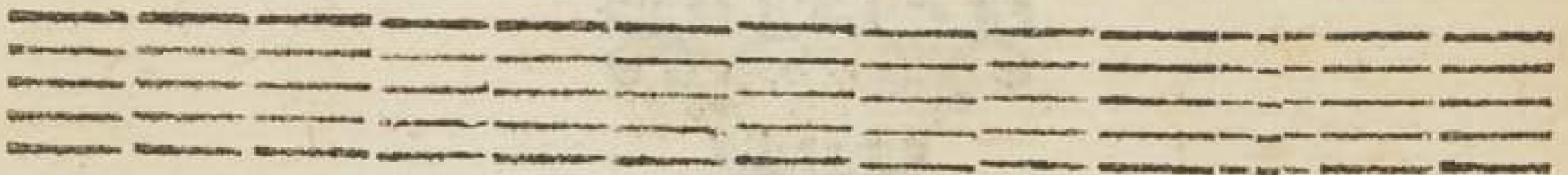
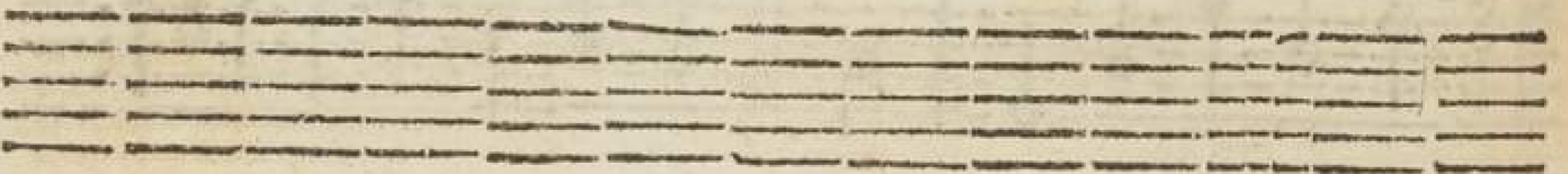
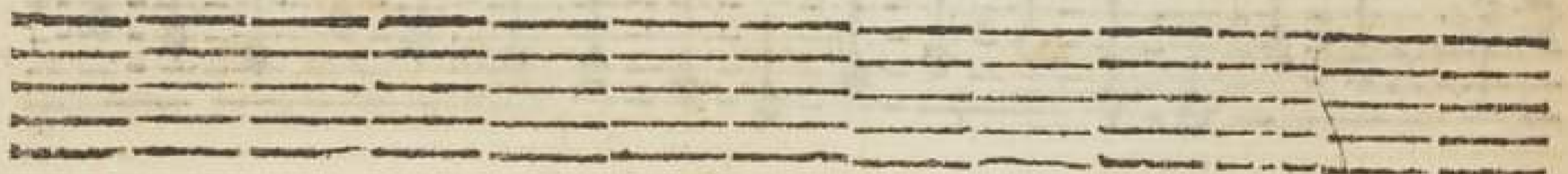
sçay ce que je fais, Quand je ne sçay ce que vous faites.



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



vous fai- tes. tes.





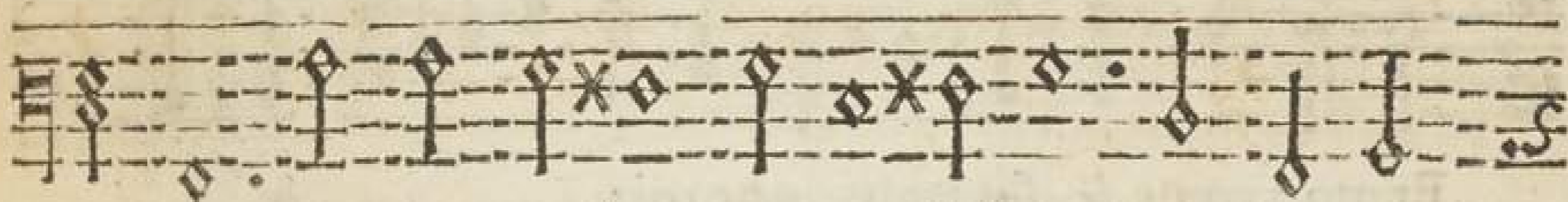
Mynthe je n'ay point de



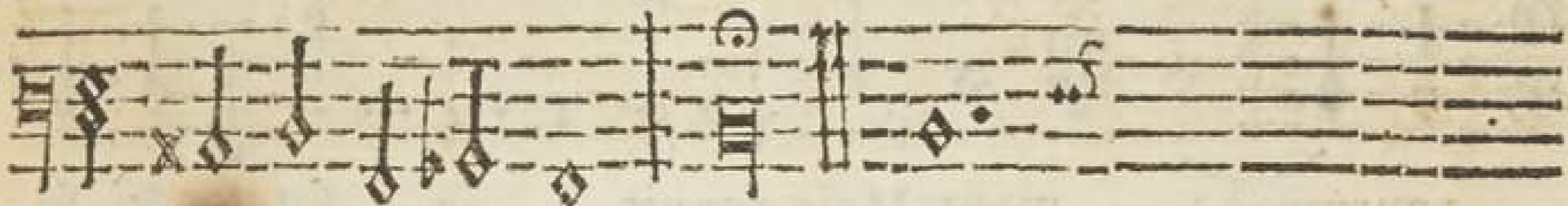
paix, Quand je ne sçay pas ou vous estes : Et je ne



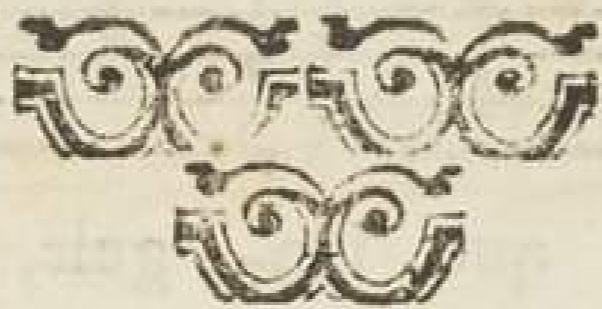
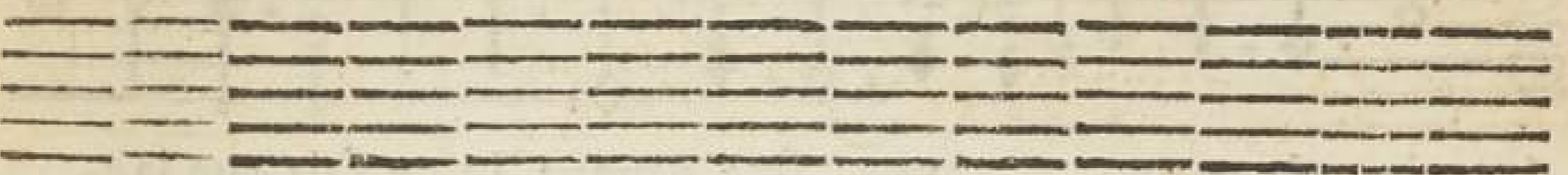
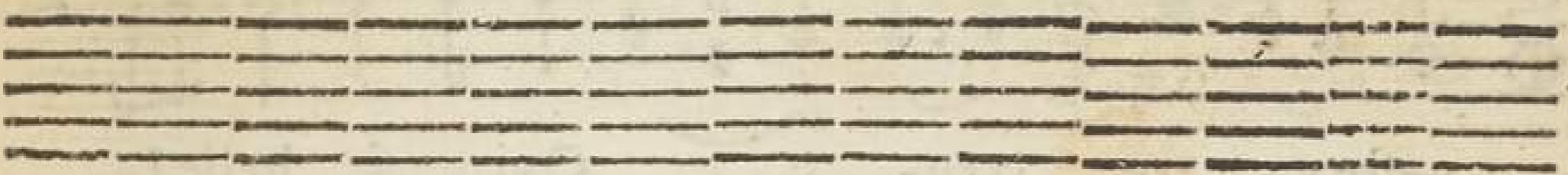
sçay ce que je fais, Quand je ne sçay ce que vous fai-



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



sçay ce que vous fai- tes. tes.



A I R S.



Elas! pourquoy vo⁹ ay- je veu-

ë, Je viuois si tran- quille- ment, 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 fatale & fu-

neste en- tre- veu- ë, Qui me fit, belle I-

ris, devenir vo- stre Amant; Je ne fais que lan-

guir, Je ne fais que lan- guir, & di- re à

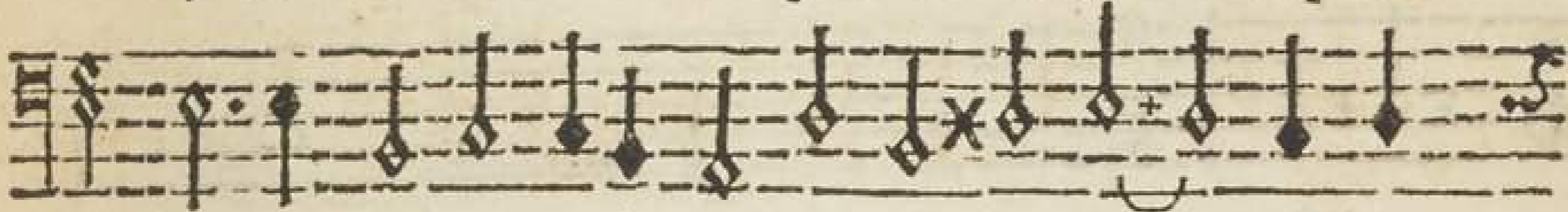
TOURNEZ.



L V T H. Elas! pourquoy vo⁹ ay- je veu-



ë, le viuois si tranquil- lément, si tranquille-



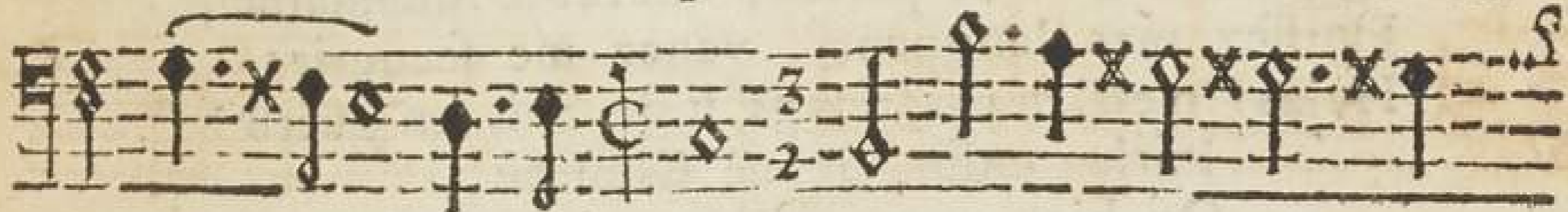
ment, Mon ame de l'amour n'estoit point preve-



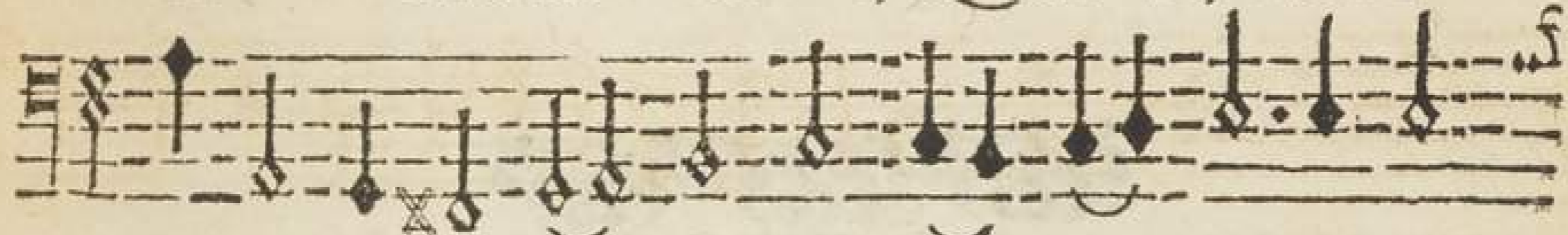
nu- ë, Et mon cœur de ses traits ignoroit le tour-



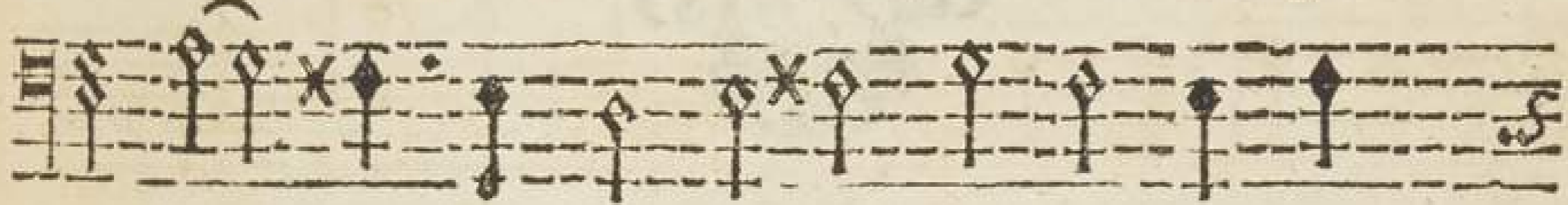
ment: ment: Mais depuis la fatale & funeste & fu-



ne- ste entre- veu- ë, Qui me fit, belle I-



ris, devenir vo- stre Amant; Je ne fais que lan-



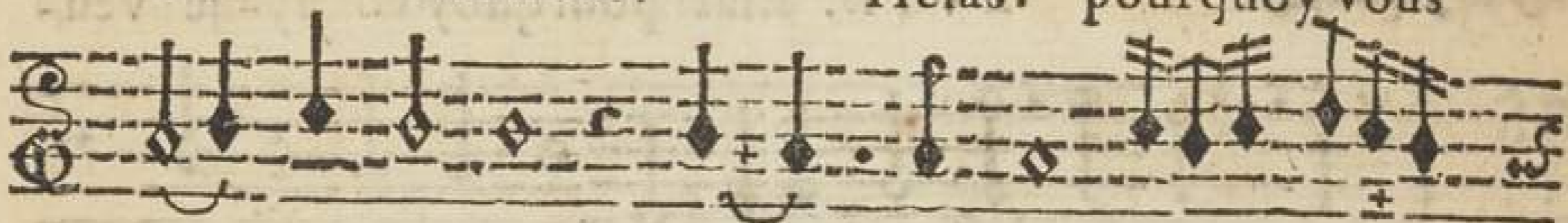
guir, Je ne fais que languir, & dire à

TOURNEZ.

2 A I R S.



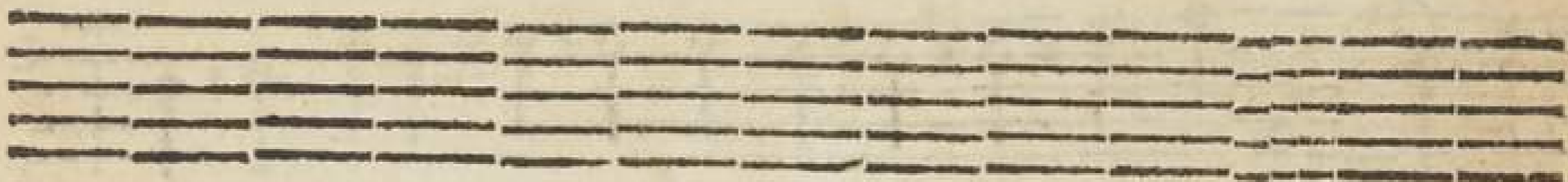
tout moment? Helas! pourquoy vous



ay- je veuë, Je vittois si tran-



quille- ment. ment. Mais de-



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 vo' ay- je veu- ë,



Ie viuois si tranquil- lement. si tran-

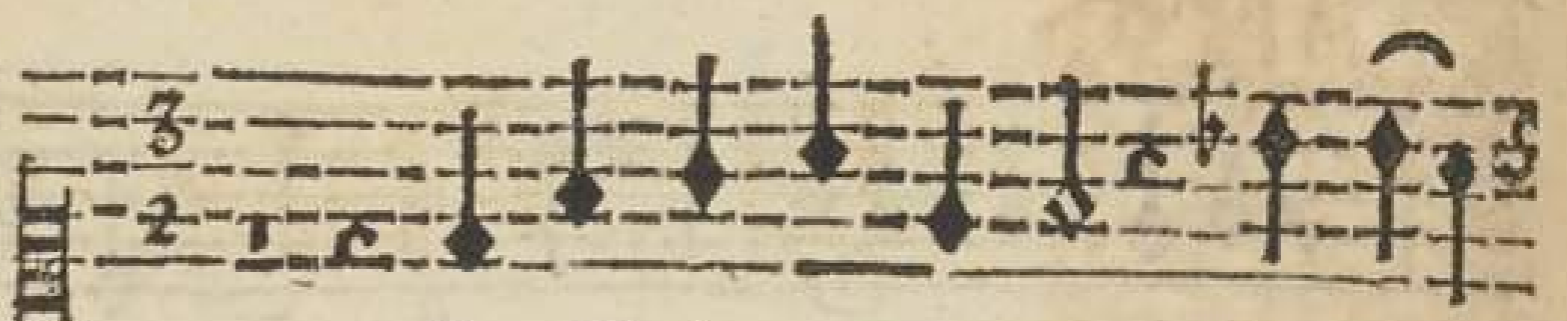


quillement. ment. Mais de-





A I R S.



E revs à tous momens, je lan-



guis, je soupi- re, Vn feu secret me brû- le & la



nuit, & la nuit & le jour: jour: Vous demandez,



I- ris, ce qui fait mon marty- re? Connoif-



sez vos rigueurs vous plaindrez mon amour. Connoif-

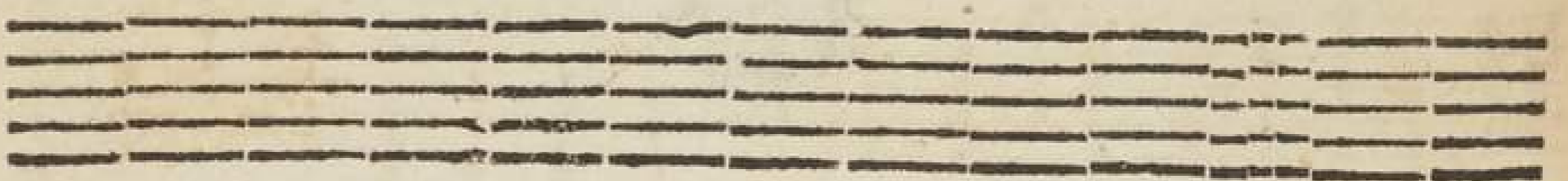


sez vos rigueurs vous plaindrez mon a- mour. vous plain-



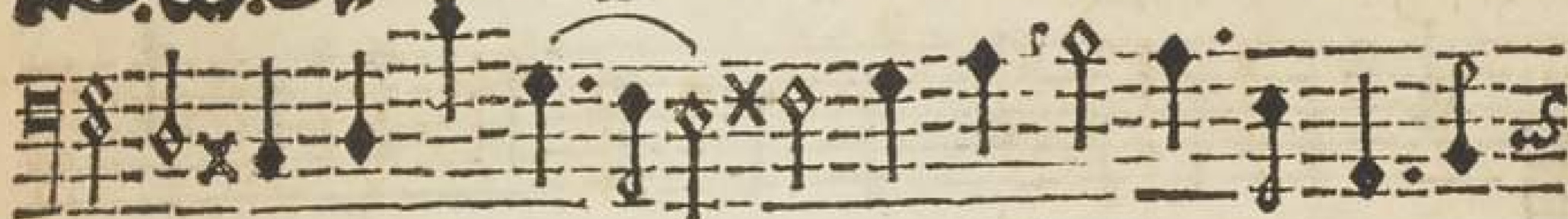
drez

mon a-mour. mour. Vo' deman-





LUTH. E resve à tous momens, à



rous momens, je lan- guis, je soupire, 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 vo' plaindrez mō amour. vo' plaĩdrez mō amour. Cōnoissez



vos rigueurs vous plaindrez mon amour. vo' plaĩdrez mō a-



mour. vous plaindrez mon a- mour. Vo' demãdez, Vo' de-





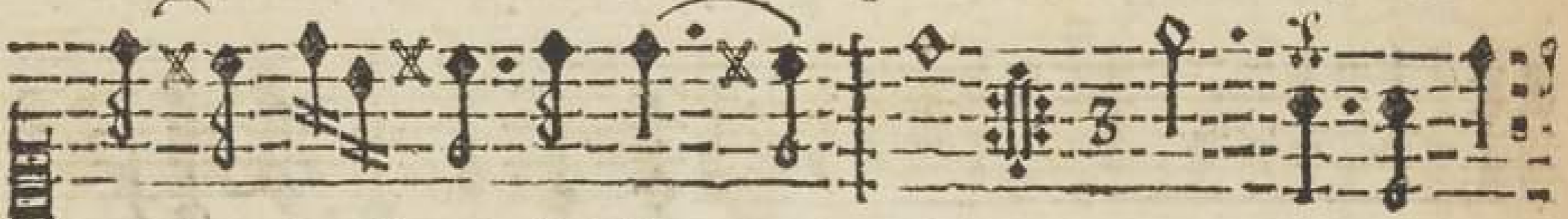
A I R S.



Vancez vos beaux jours, Sai-



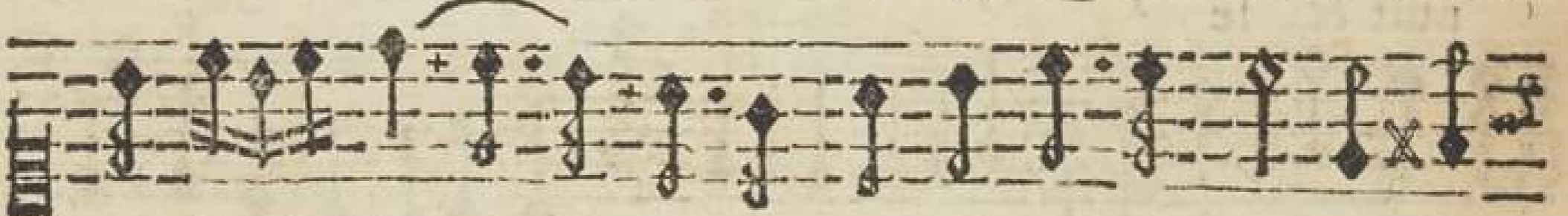
son pour les amours, Printemps ornez nos bois de



mil- leef- pais feüila- ges: ges: Nous atten-



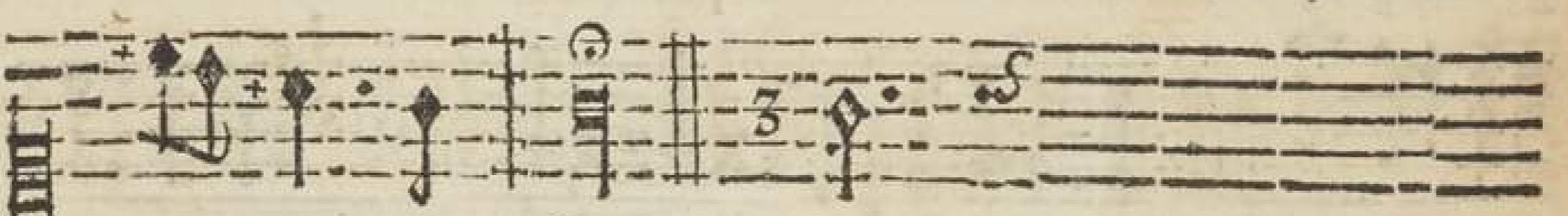
dons, Nous atten- dons, Philis & moy, Que ces lieux soiët cou-



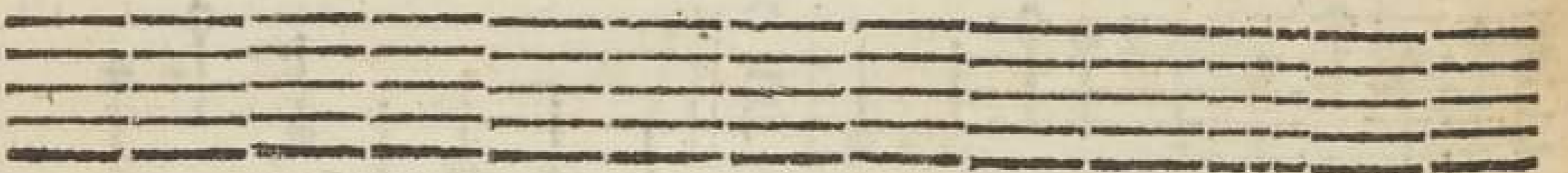
verts d'om- bra- ges, Pour nous donner d'amour, & le



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



ga- ge & la foy. foy.

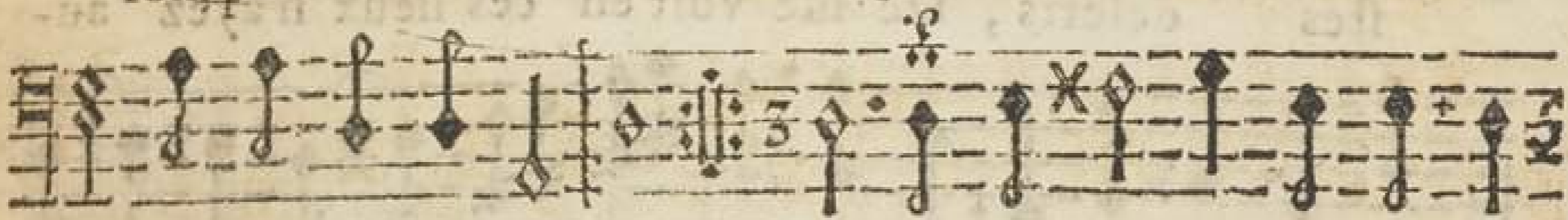




Vancez vos beaux jours, Sai-



son, pour les amours, Printemps ornez nos bois de



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



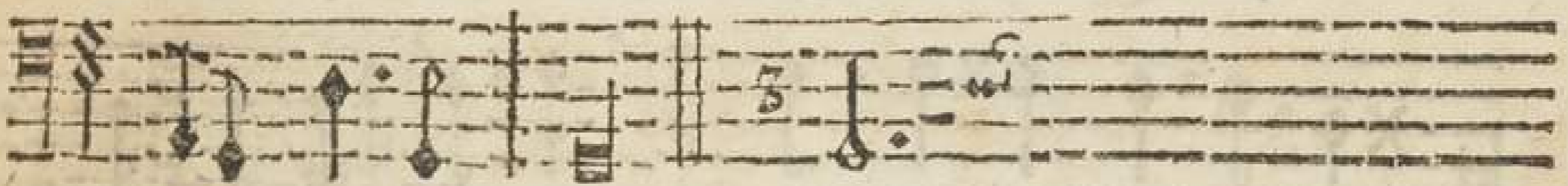
dons, Philis & moy, Philis & moy, Que ces lieux soiét cou-



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



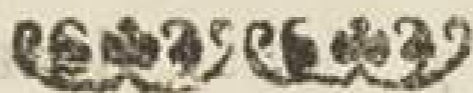
ga- ge & la foy. Pour nous donner d'a-mour, & le



ga- ge & la foy. foy.

XVI. LIVRE D'AIRS.

D



A I R S.

D



Aisibles habitans de ces tri-



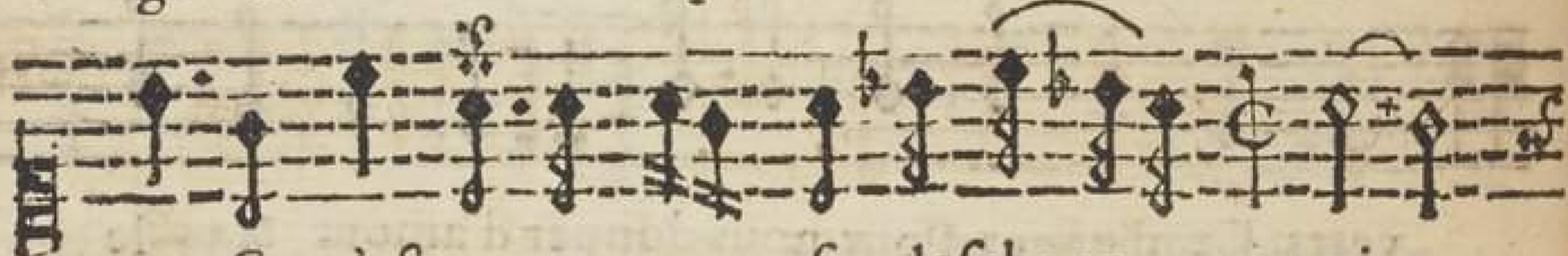
stes deserts, De me voir en ces lieux n'ayez au-



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-

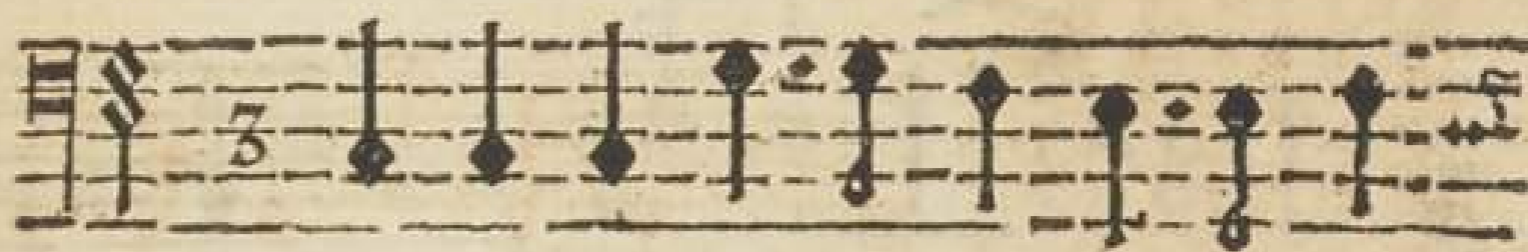


té; Et bien loin d'en vouloir à vostre liber-



té? He- las! j'y viens pleurer celle qu'on

TOURNEZ.



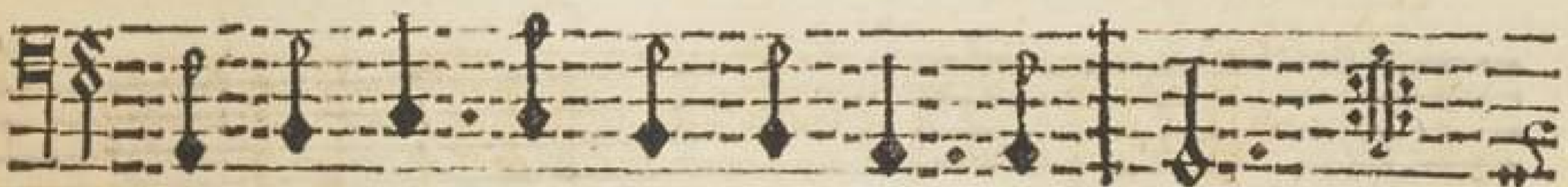
Aisibles habitans de ces tri-



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

D ij

TOURNEZ.

A I R S.



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

D iij





A I R S.



H! mes yeux, ah! mon cœur,



quels seront vos plai- firs, I'attens le re-



tour de Silvie, Elle vien-dra vous redonner la



vi- e? Faites cesser vos pleurs & vos sou- pirs:



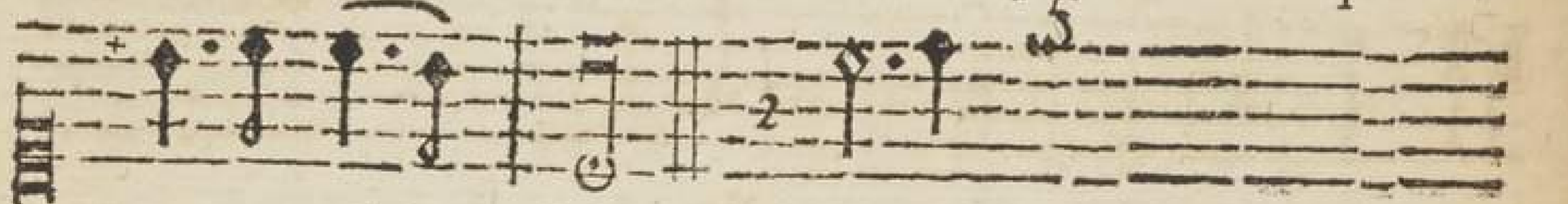
pirs: Apres vne absen- ce cru- ëlle, Elle



va revenir plus charmante & plus bel- le? Ah! mes

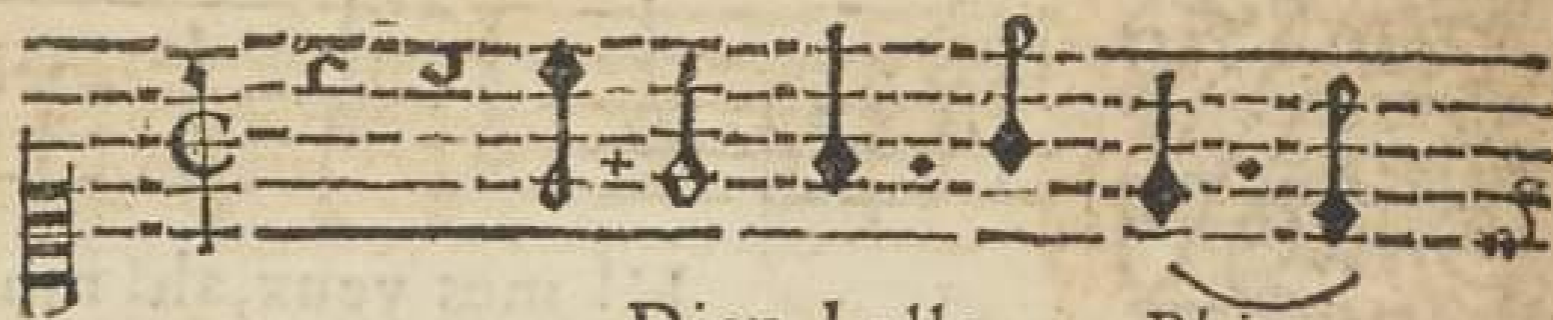


yeux, ah! mō cœur, quels seront vos plai- firs. quels se-



ront vos plai- firs. firs. A-

A I R S.



Dieu, belle Phi-



lis, je vais loin de tes char- mes, Passer mes tristes



jours, Et mourir, Et mourir de lan- gueur :



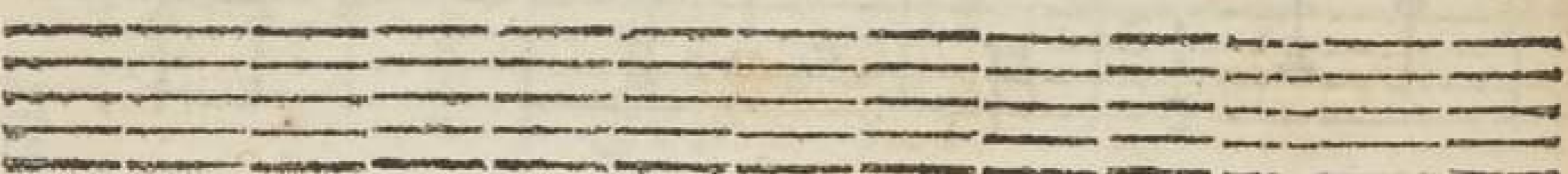
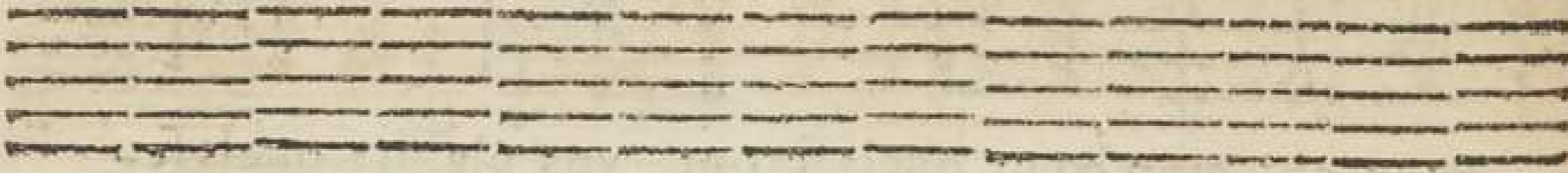
gueur: Je n'auray plus du moins, ces mortelles alar-



mes Que tes yeux donnoient à mon cœur. Que tes yeux don-



noient à mon cœur, cœur. Je n'au-

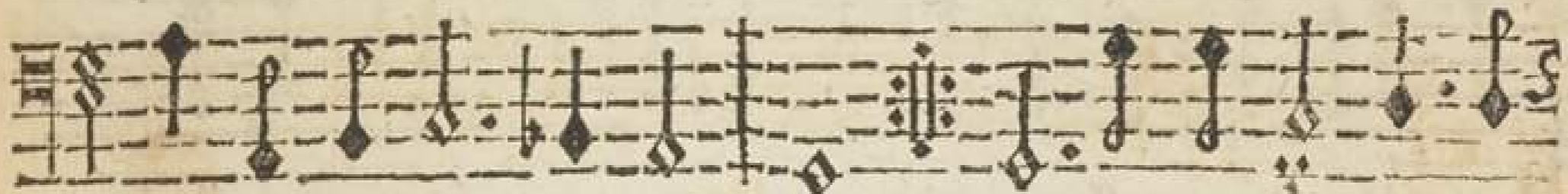




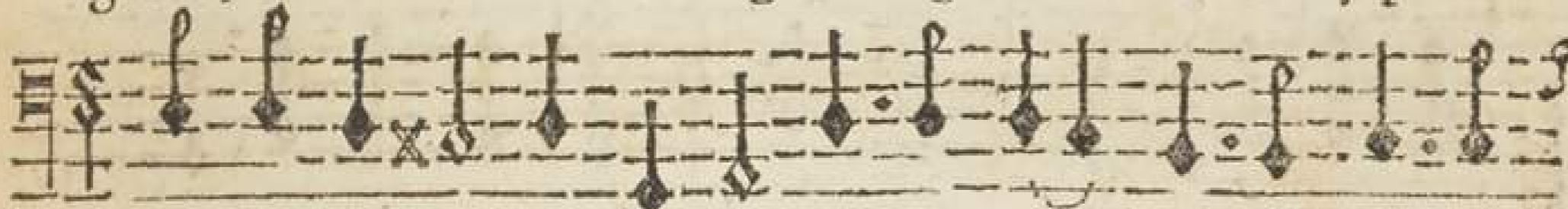
Dieu, belle Philis, je vais loin de tes



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



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



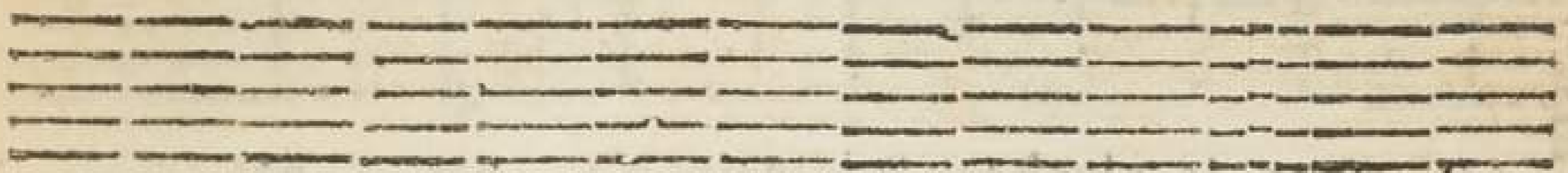
moins, ces mortelles alarmes Que tes yeux dōnoient à



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




mon cœur. cœur. Je n'au-

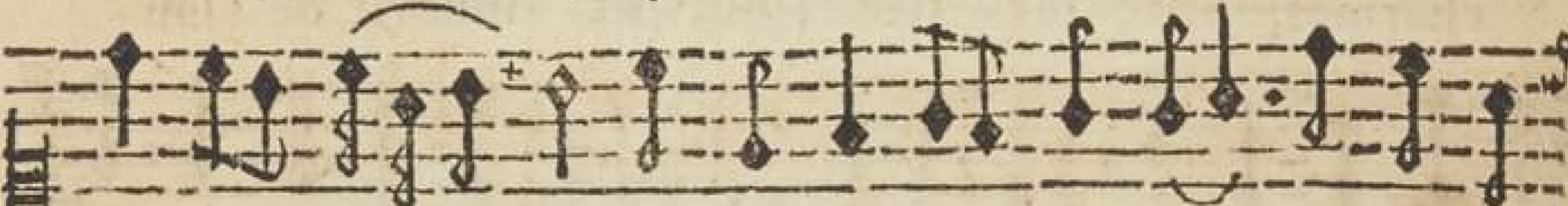


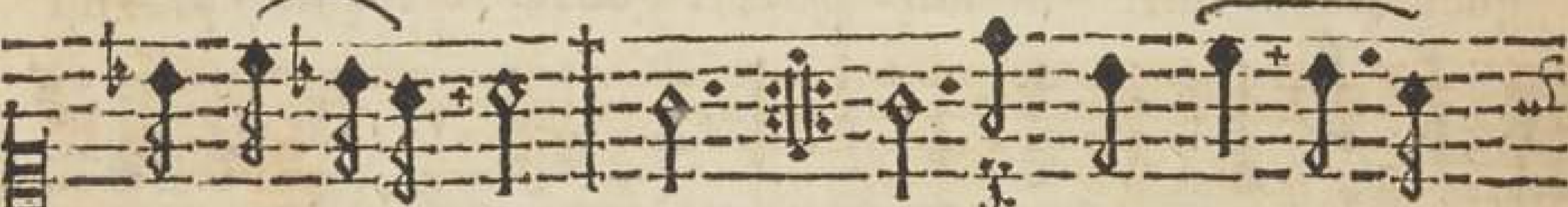
A I R S.




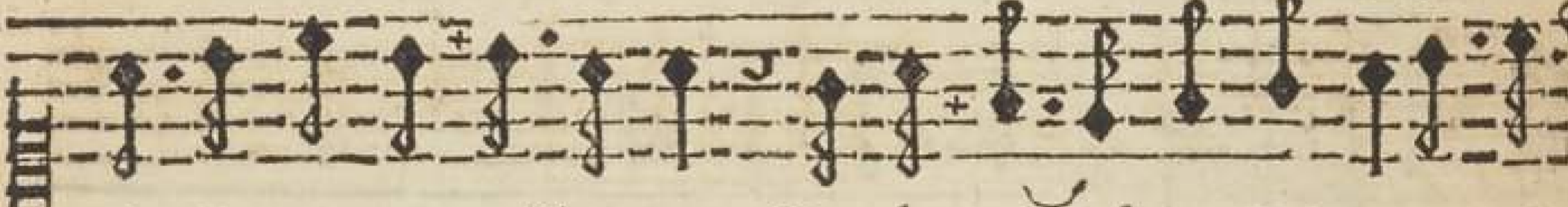


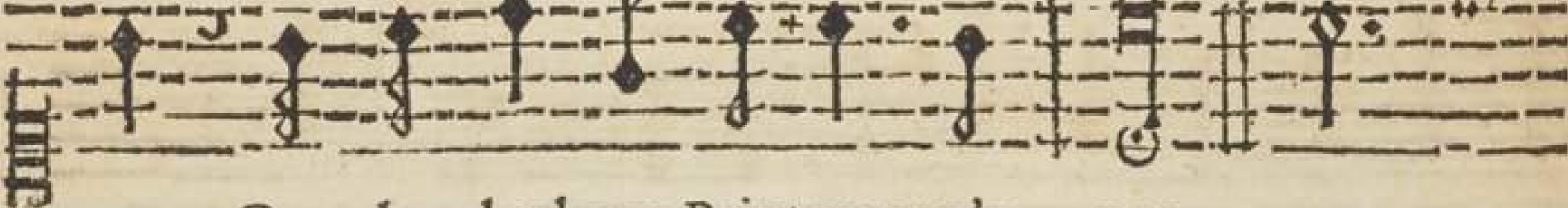
 E ne compte pour rien la frai-


 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'une mortelle:
 Les Jeux, les Ris, l'Amour n'est rien sans elle;
 Et cet enfant s'en fait bien plus d'honneur,
 Qu'il ne fait de tout autre cœur.



E ne compte pour rien la frai-



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



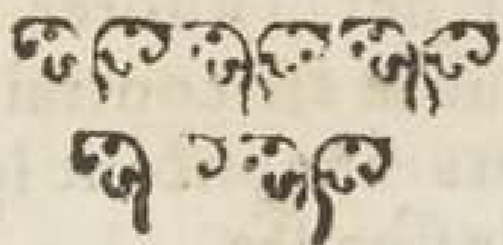
yeux la nature est mieux peinte, Et sur son tein je



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



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



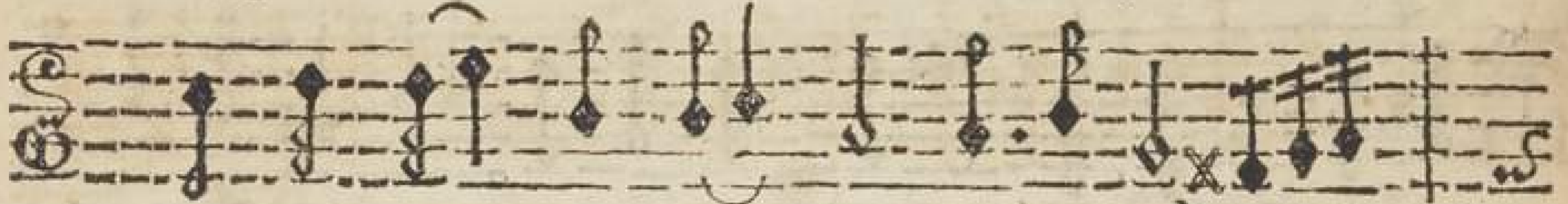
A I R S.



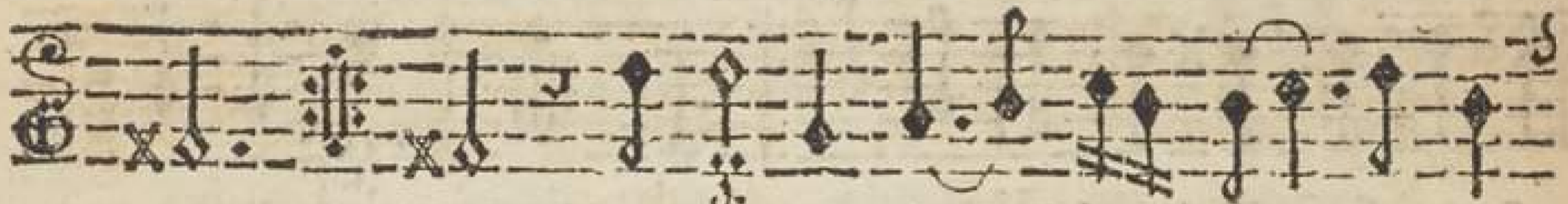
'Est à ce coup, mon



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



refistez aux beaux yeux de Silvi-



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



fre nuit & jour Aux dépens de sa vi-



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

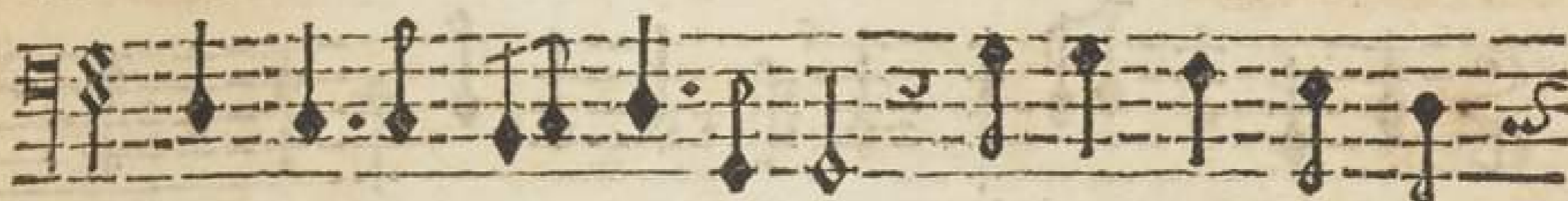


sui- vre l'a- mour. mour. Et

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.



LUTIN. 'Est à ce coup, mon



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



tez, vous résistez aux beaux yeux de Silvi-



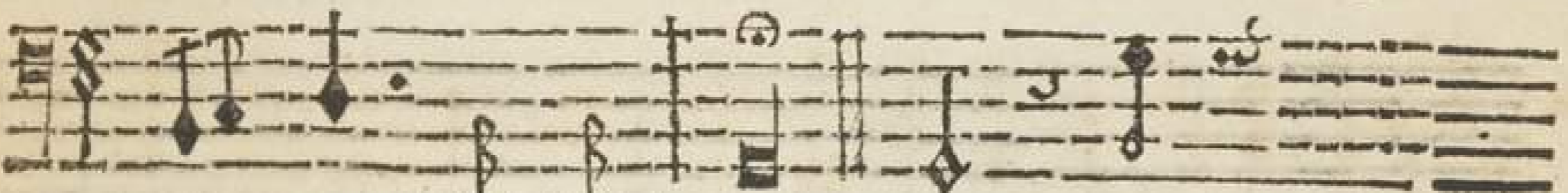
e: Et quoy que sous les loix l'on souffre nuit &



jour Aux dépens, Aux dépens de sa vi-



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



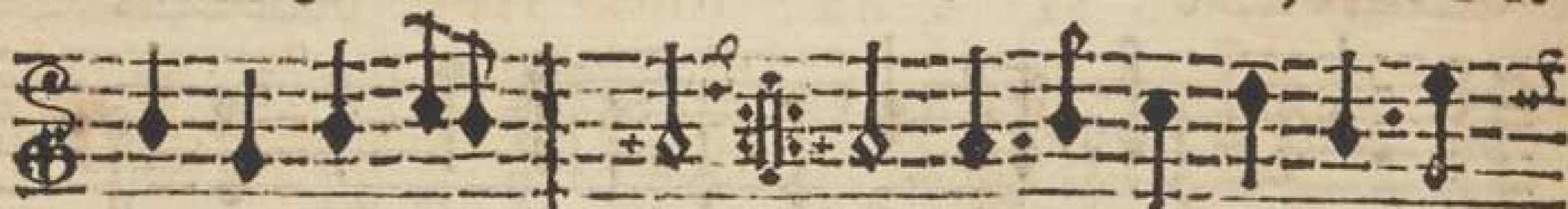
sui- vre l'amour. mour. Et



A I R S.



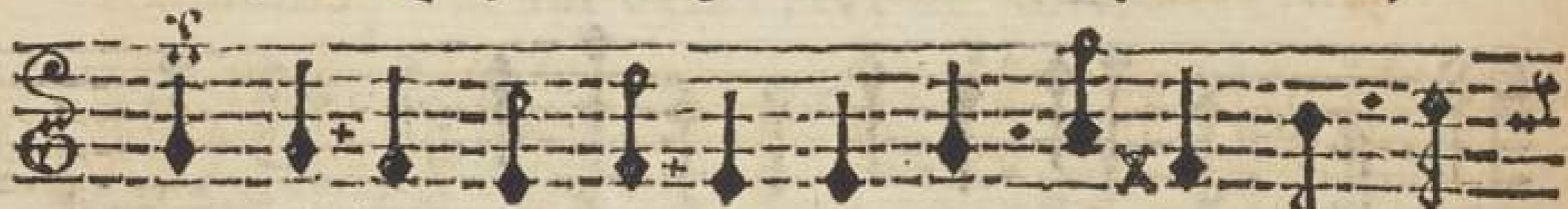
Allez-vous, belle Silvie, De re-



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



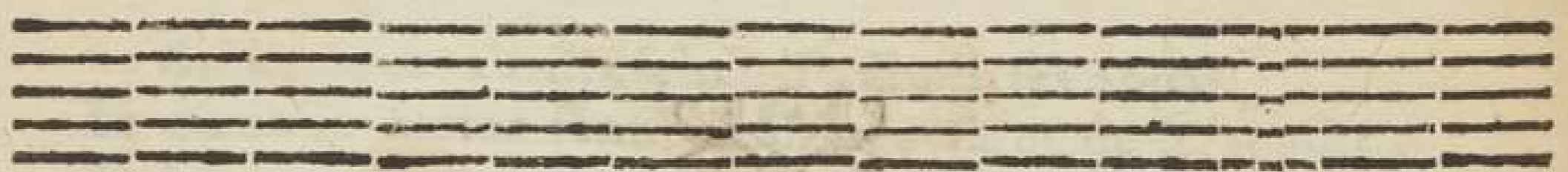
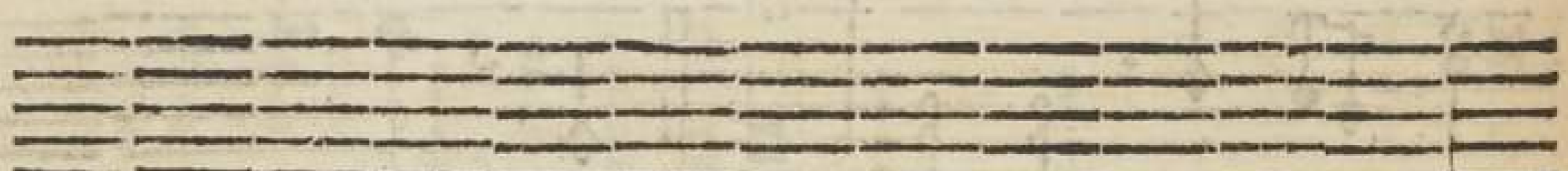
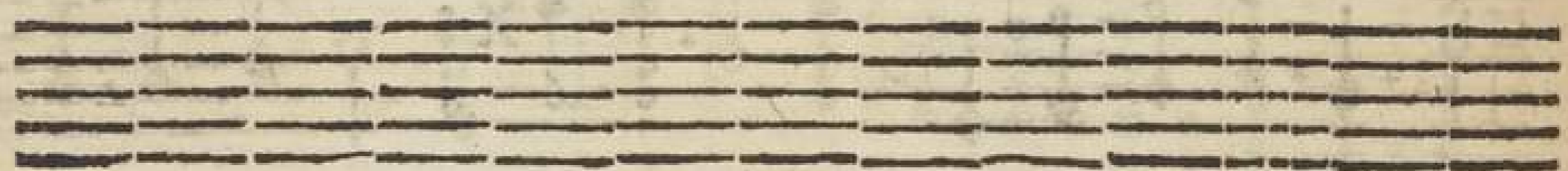
vie, Que je la perde à vos yeux. Si je



dois perdre la vie, Que je la perde à



vos yeux. yeux. Si je

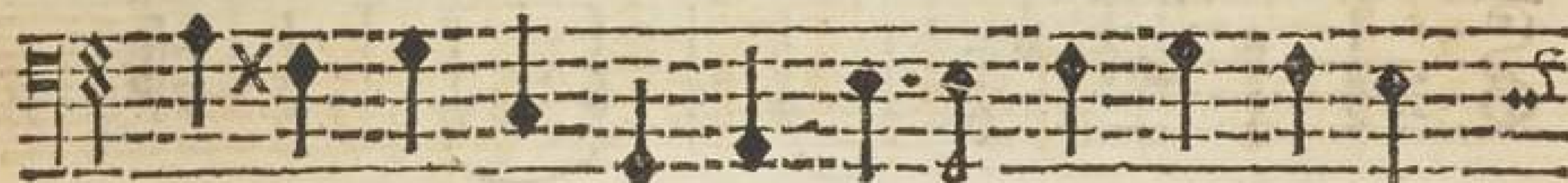




Astez- vous, belle Sil-



vi- e, De revenir en ces lieux : lieux: Si je



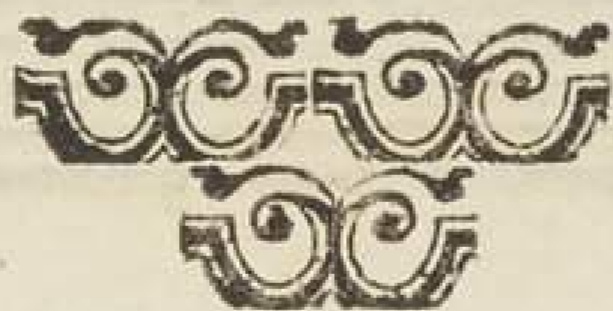
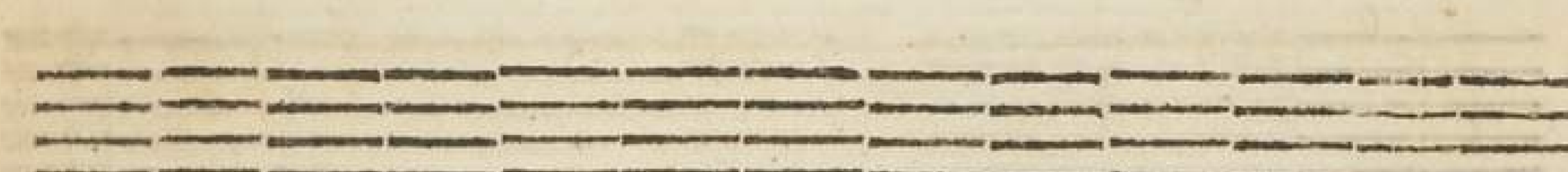
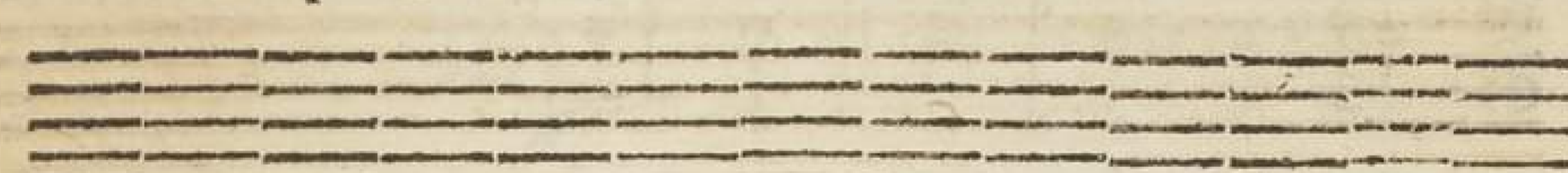
dois perdre la vie, Que je la perde à vos



yeux. Si je dois perdre la vie, Que je



la perde à vos yeux. yeux. Si je dois



A I R S.



Ans nos bois, dans nos plai-



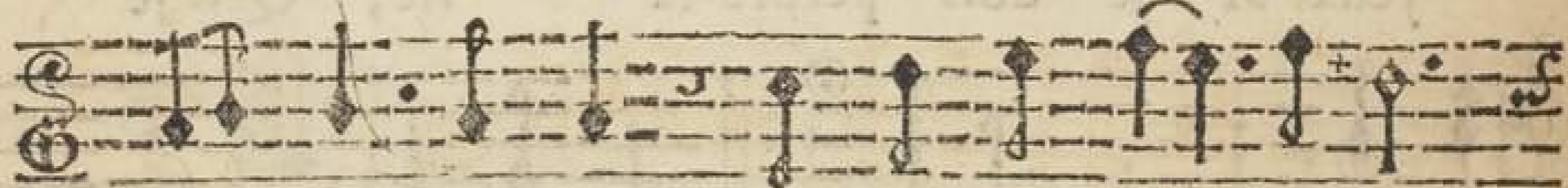
nes, Petits oyseaux, vo⁹ dites par vos Châts, Que le Prin-



temps Finit tou- tes vos pei- nes:



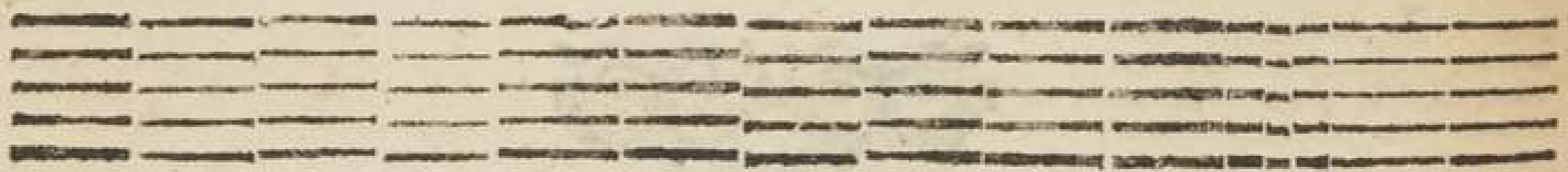
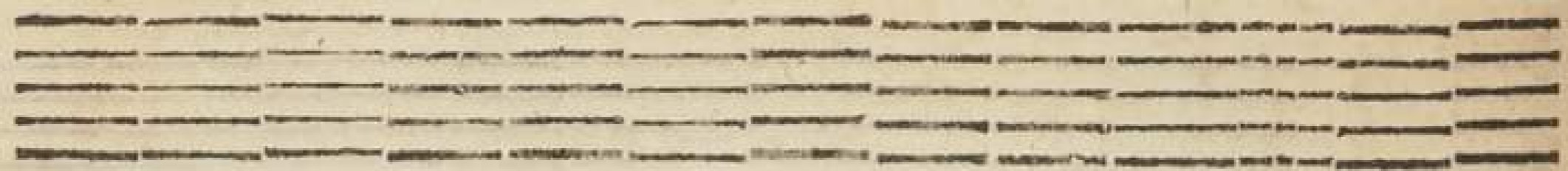
nes? He- las! He- las! je voudrois bien en di-



re au- tant que vous; Que vostre fort 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-



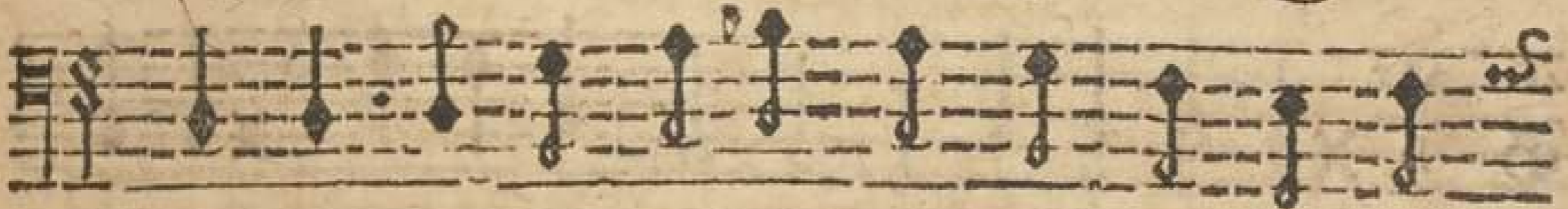
temps Finit toutes vos pei- nes, toutes vos pei-



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



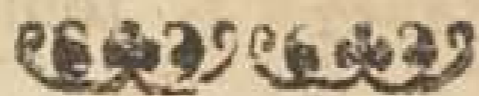
bien, je voudrois bien en dire autant que vo^o; Que vo-



stre fort est doux, Que vostre fort est doux, l'en



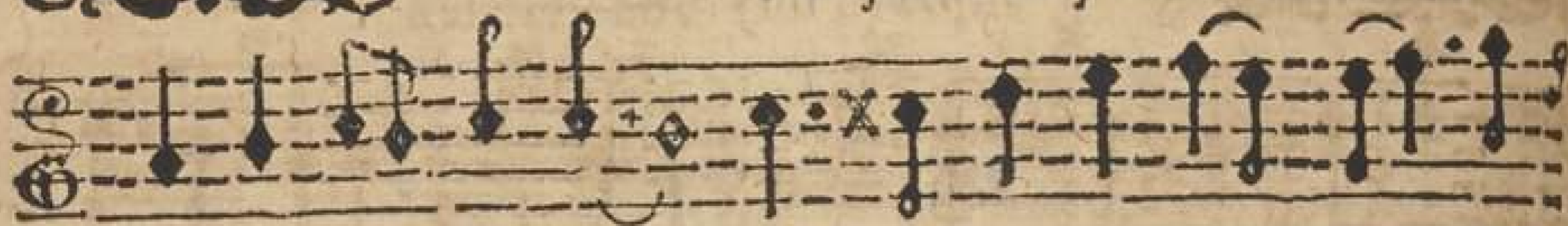
suis jaloux. loux. He-



A I R S.



V'aujourd'huy vous tardez mo-



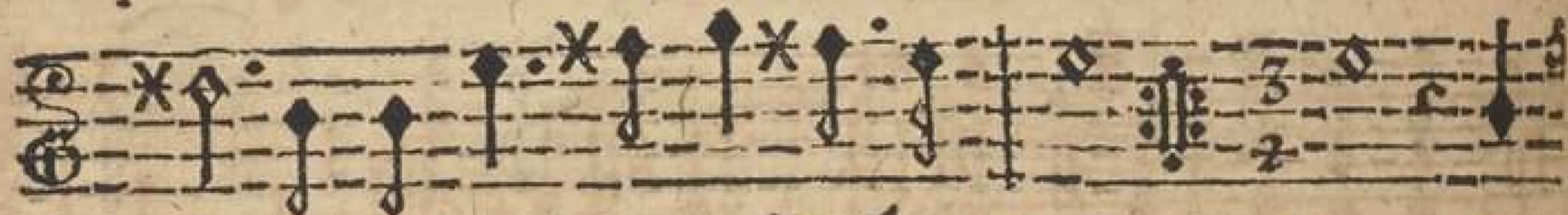
mens deli- cieux, Qui devez condui- re en ces



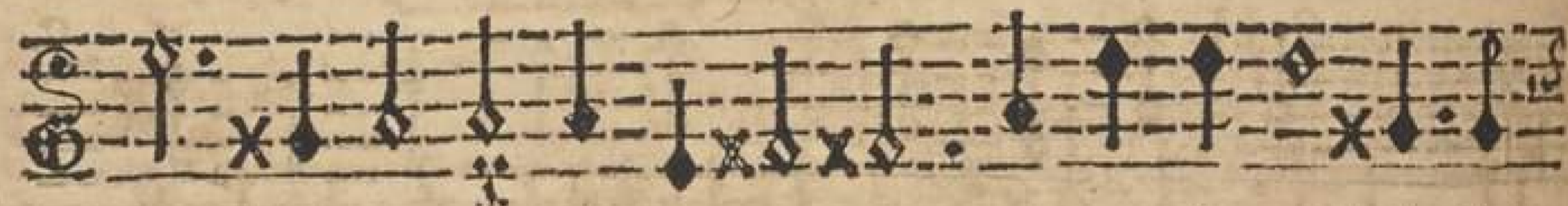
lieux, La jeune beau-té que j'ado- re, Et que de-



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'un Amant? Ah! vous n'arrivez point favora-



ble moment, Qui devez iouïger ma pe-

TOURNIZ.



Musical staff with notes and a slur over the first half. Fingering '56' is written above the staff.

V'aujourdhuy vous tardez

Musical staff with notes and a slur over the second half. Fingering '6 56' is written above the staff.

Musical staff with notes and a slur over the second half. Fingering '6 5 6 7' is written above the staff.

Musical staff with notes and a slur over the second half. Fingering '56 43 6' is written above the staff.

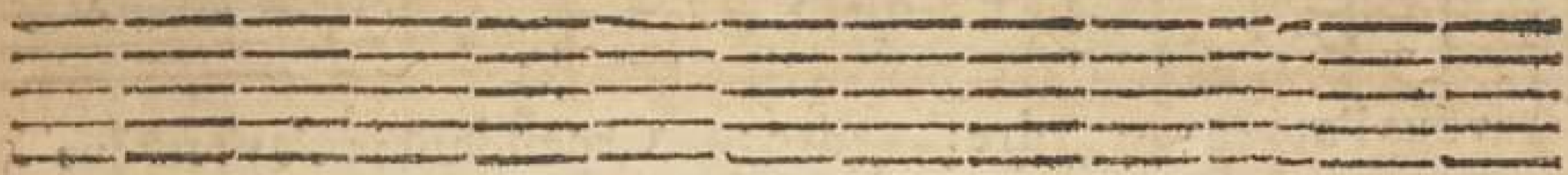
Musical staff with notes and a slur over the second half. Fingering '7 6 5 6 43 56' is written above the staff.

Musical staff with notes and a slur over the second half. Fingering '7 3 7 7' is written above the staff.

Musical staff with notes and a slur over the second half. Fingering '7 3 43 37 56' is written above the staff.

Musical staff with notes and a slur over the second half. Fingering '6 6 56' is written above the staff.

E ij TOURNEZ.



E iij



A I R S.



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^o en sçaviez moins. Et j'es-
 tois plus heureux, quand vous en sçaviez moins. moins. Ce-

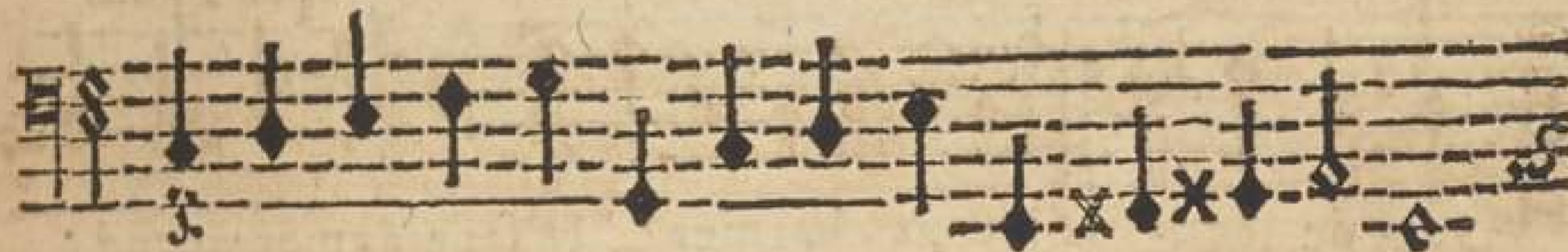
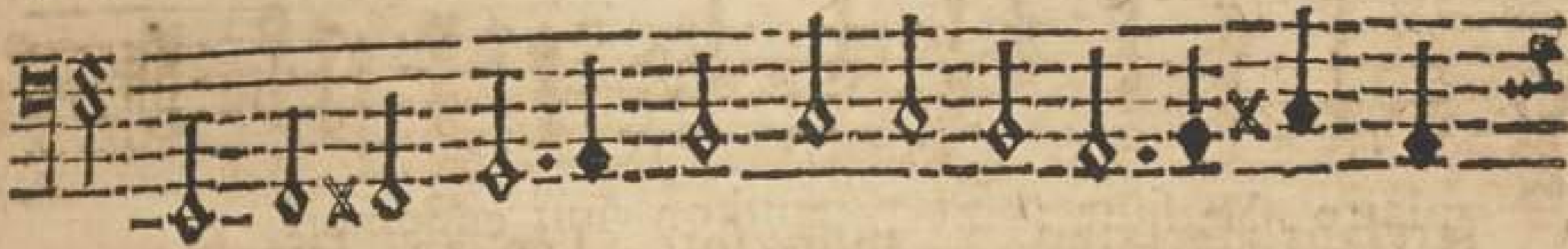


6

76X



Pres avoir souffert



E iij



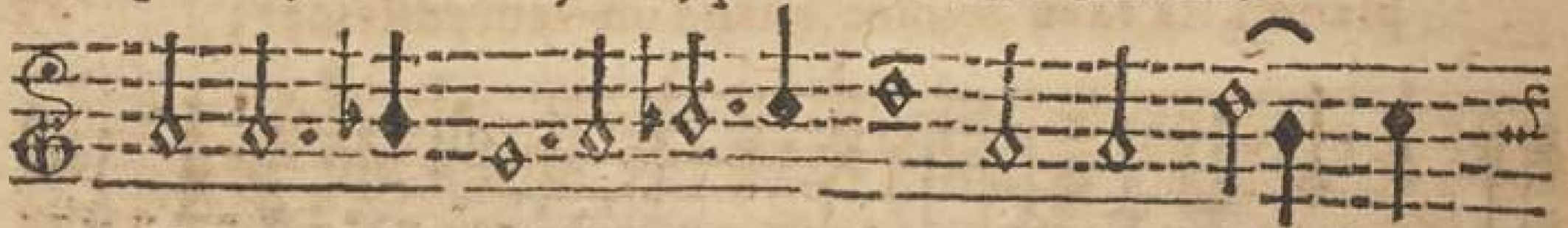
A I R S.



L faut aymer, quand on veut



plaire, Il faut aymer, quand on veut enflamer:



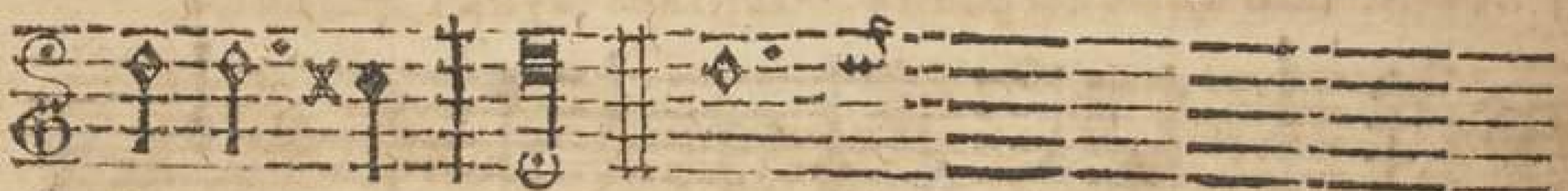
Vne beauté froide & severe, Se fla- teen



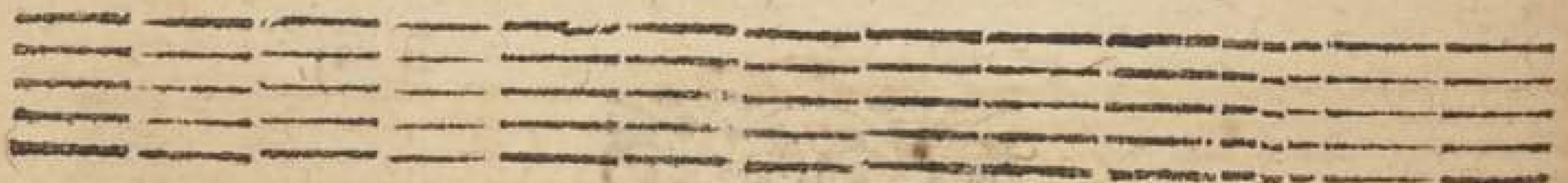
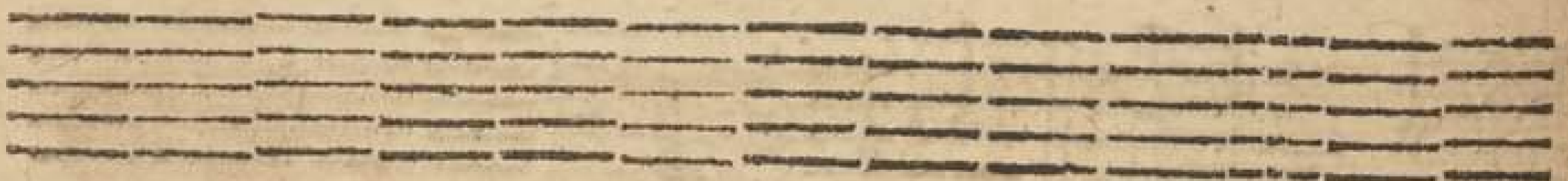
vain de pou- voir tout charmer? Il faut aymer, quand

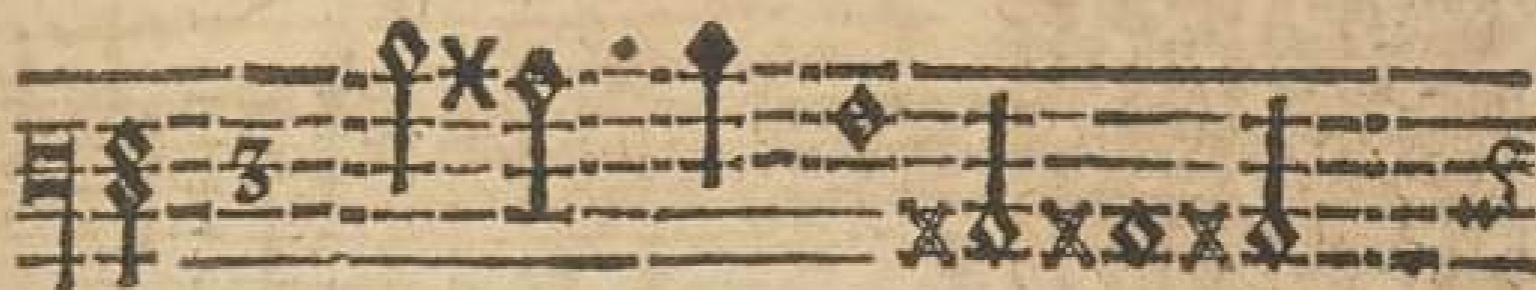


on veut plaire, Il faut aymer, quand on

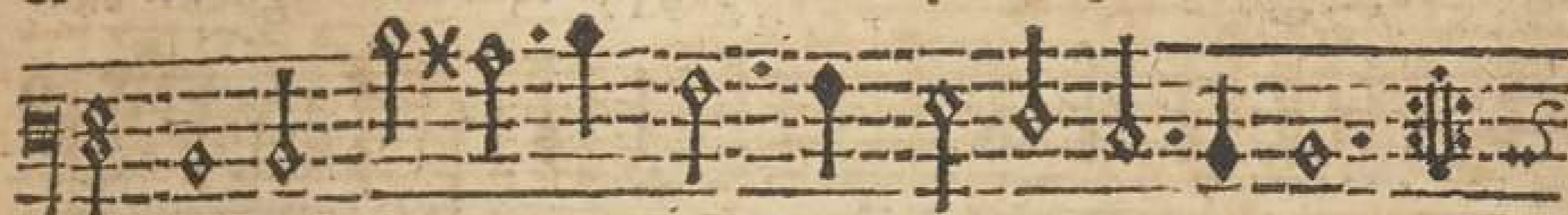


veut enfla- mer. mer.





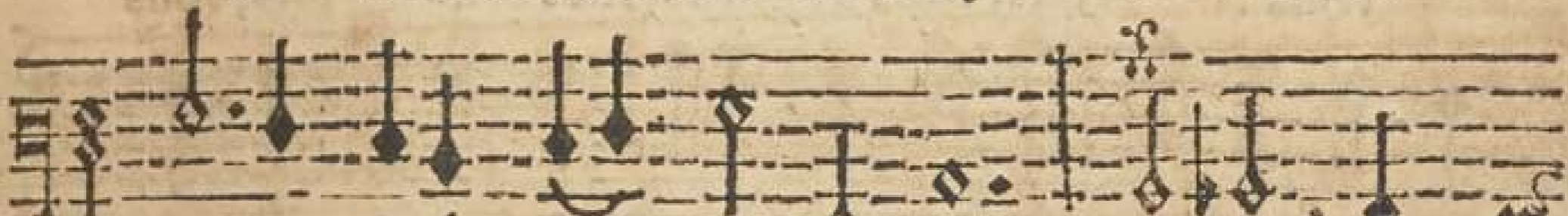
L faut aymer, quand on veut



plaire, Il faut aymer, quand on veut enflamer :



Vne beauté froide & severe, Se flate en



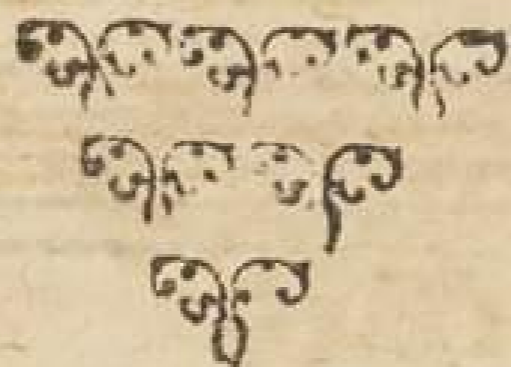
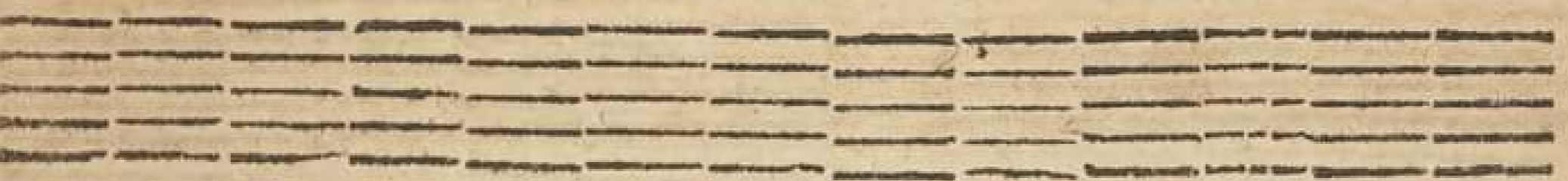
vain de pou- voir tout charmer? Il faut ay-



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



veut enfla- mer. mer.



A I R S.



Es yeux par leur lan- gueur ex-

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

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

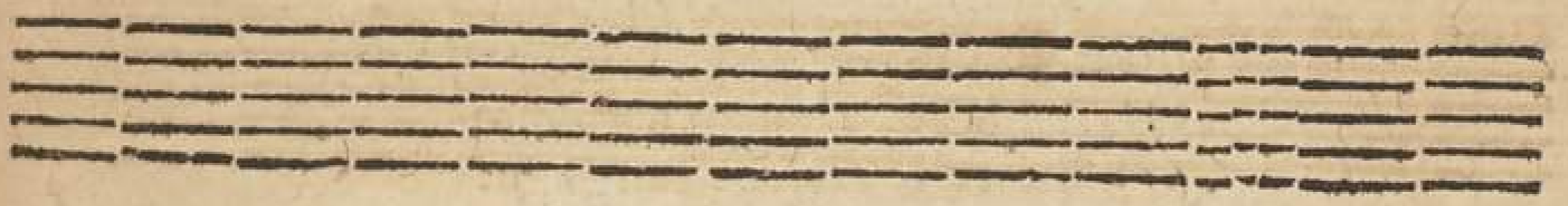
apprennent que j'ay- me? Ah! n'enten- dez-vous

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



A I R S.



Ans le fonds de ce boccage,

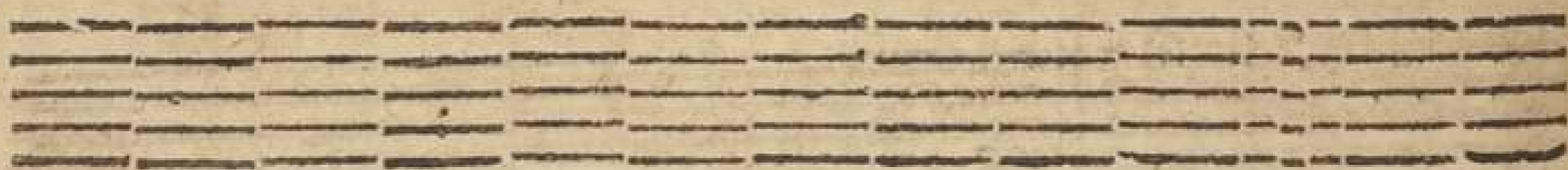
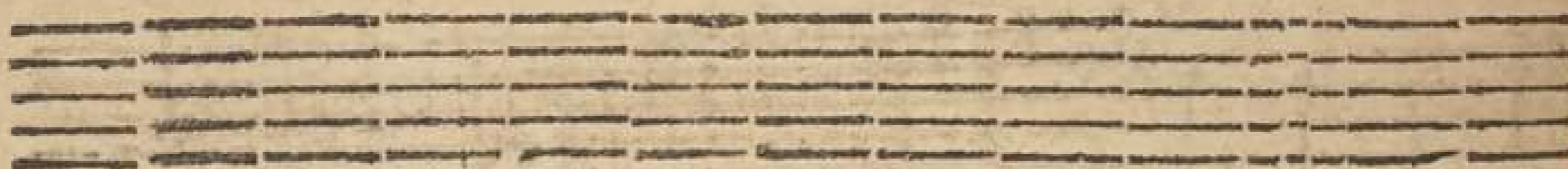
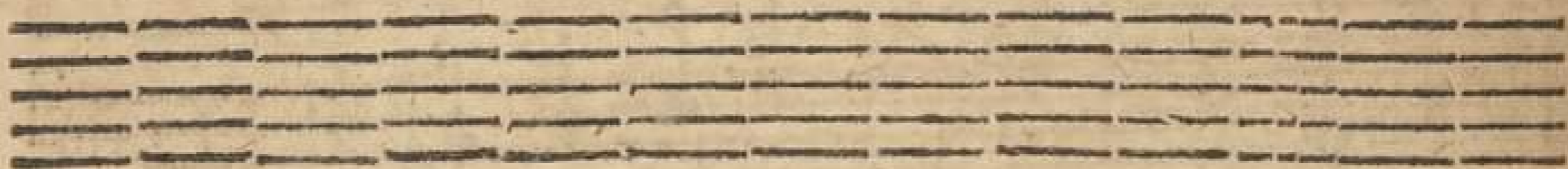


Cloris & Tircis vn jour;

Se parloient de leur a-

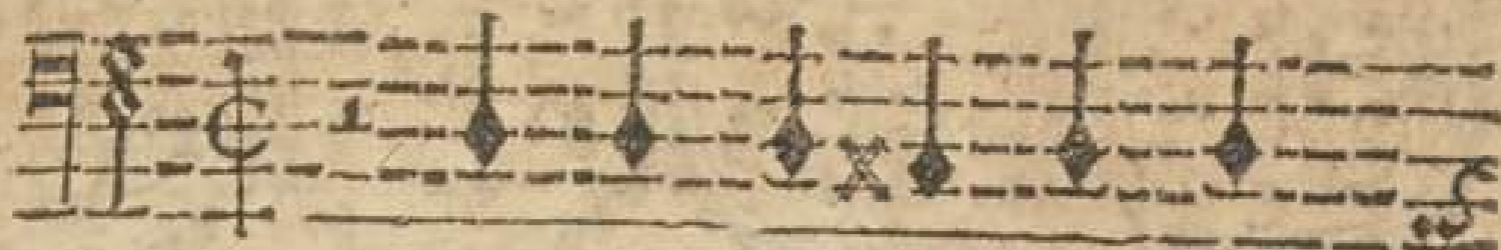


mour, O! dieux le ten- dre langa- ge. ge.



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.



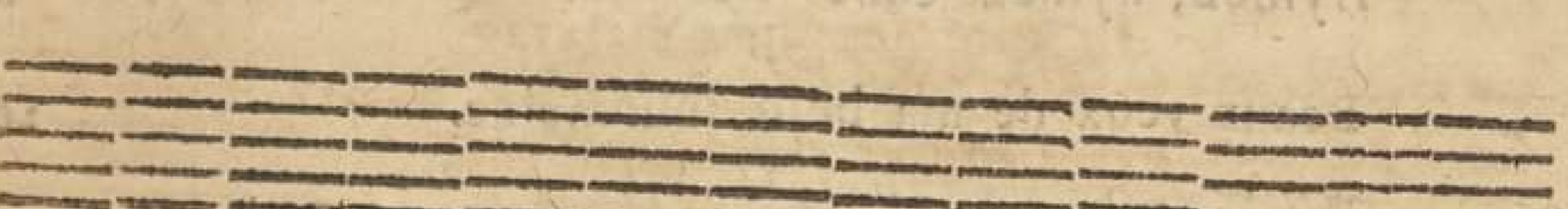
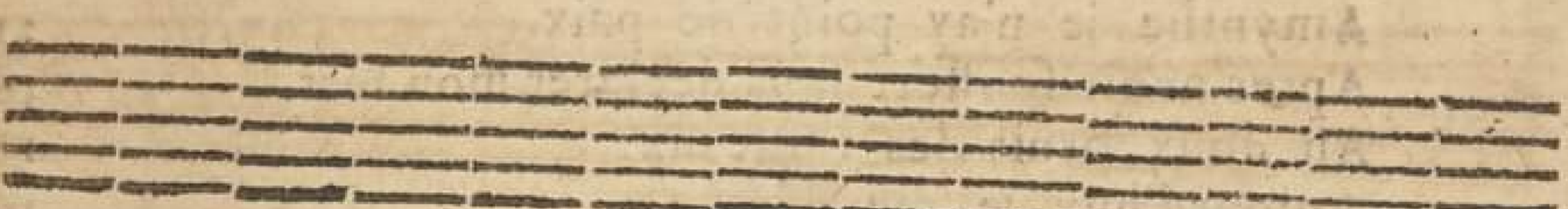
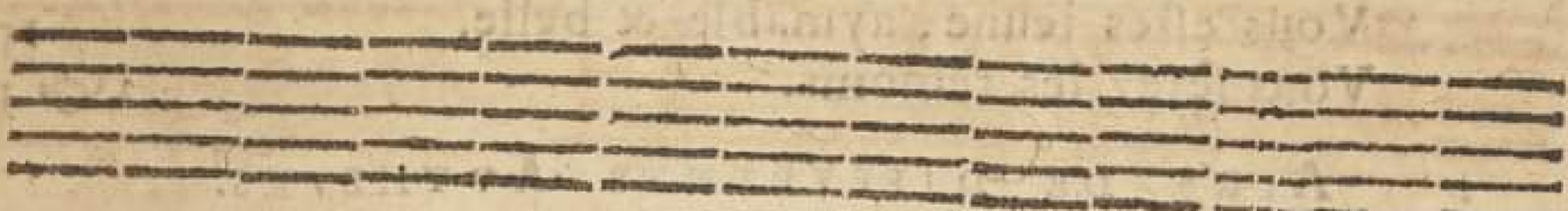
Ans le fonds de ce boc-



cage, Cloris & Tircis vn jour; Se par-



loient de leur amour, O! dieux le tendre langa-ge. ge. Se par-





T A B L E
D V S E I Z I E S M E L I V R E D ' A I R S
A D E U X P A R T I E S .

A I R S D E M O N S I E V R L E C A M V S .



H ! quel malheur d'engager son cœur.	feüil.	19
Je 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

A I R S D E D I F F E R E N T S A V T H E V R S .

A

Amynthe je n'ay point de paix.		21
Après 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
--------------------------------------	--	----

T A B L E.

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

V
 Vous chantez nuit & jour. 17

A I R S D V S I E V R H V R E L.

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
 Je resve à tous momens. 24
 Qu'aujourd'huy vous tardez. 34 & 35

A I R S D V S I E V R D E L A G R A N G E.

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

F I N.





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, LOUIS, & plus bas, PAR LE
ROY, DE LOMENIE. Scellées du grand sceau de
cire jaune: Verifiées & Registrées en Parlement le dix-
septiesme Novembre 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 Au-
teurs: Faisant desence 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 obéissance: nonobstant toutes Lettres à ce
contraires: ny mesme de tailler, ny fonder aucuns Caracteres
de Musique sans le congé & permission dudit Ballard,
à peine de confiscation desdits caracteres & impressions, &
de six mille livres d'amende, ainsi qu'il est plus amplement
declaré esdites Lettres. Sadite Majesté voulant qu'à l'Ex-
trait d'icelles mis au commencement ou fin desdits livres
imprimez, soy soit adjousteé 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

Allegretto vivace (♩. = 72)

CANTO

PIANO

pp *poco cresc.*

sordina sola

poco cresc. *pp 3*

8^a bassa..... *2^a 2^{da}.*

grazioso e leggiero

Al pa - ño fi - no, en la
An drap - très fin, dans la

tien - da, Al pa - ño fi - no, en la
tieu - da, An drap - très fin, dans la

tien - da, U - na man - cha le ca -
tieu - da, Si quel - que tache ap - pa -

- voi, U - na man - cha le ca - voi,
- rasi, Si quel - que tache ap - pa - rait

poco rit. **Tempo**

colla voce **Tempo**

sordina sola

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The piano part includes a '2^{da}' marking, indicating a second ending.

Por me nos pre cio se
A fai ble prix qu'on le

The second system continues the musical notation. The piano part includes dynamic markings 'poco f' and 'p', and a 'leggo' instruction. The '2^{da}' marking is also present.

ven de Por me nos pre cio se ven de Por
ven de! A fai ble prix qu'on le ven de! Il

The third system continues the musical notation. The piano part includes a '(♩=♩)' marking above the staff.

que per dió su va lor Por que per
a per du sa va leur Il a per

The fourth system continues the musical notation. The piano part includes a '(♩=♩)' marking above the staff and a 'colla voce' instruction.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *- dio su va - lor -* / *- du so ra - leur!*. The tempo marking is *a Tempo*. The piano part includes a *pp* dynamic marking and the instruction *sordina sola*.

Second system of the musical score, continuing the piano accompaniment from the first system.

Third system of the musical score. The vocal line has a rest marked with *A*. The piano part features a *mf* dynamic marking in the vocal line, a *p* dynamic marking in the piano part, and the instruction *legg^o*. There are several triplet markings (3) in the piano part.

Fourth system of the musical score. The vocal line has lyrics: *- y!* / *- y!*. The piano part includes a *pp* dynamic marking and the instruction *senza rit.*. A *2^{da}* marking is present at the bottom left.

2. SEGUIDILLA MURCIANA

2. Seguidille murcienne

Allegro spiritoso (♩. = 60) *f con grazia*

CANTO

Cualque - ra que el te -
Que ce - lú qui pos -

PIANO

f > p
20.

- ja - - - - - do Ten - ga de vi -
- se - - - - - de Un toít de zer.

cresc. - - - - - *molto*

- drio.
- re.

ff *p*

sordina sola

The musical score is written for voice and piano. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The tempo is marked 'Allegro spiritoso' with a quarter note equal to 60 beats per minute. The key signature has one flat (B-flat). The score includes dynamic markings such as 'f con grazia', 'f > p', 'ff', and 'p'. There are also performance instructions like 'sordina sola' and 'cresc.' followed by 'molto'. The lyrics are in Spanish and describe a scene of a man and a woman.

Ten - ga de vi - drio, Cualque - re que el te -
 Un toit de ver - re, Que ce - lui qui pos -

poco cresc.

- ja - do Ten - ga de vi - drio, No de - be li - rar
 - se de Un toit de ver - re; Ne jet - te pas de

p subito

pie - dras Al del ve - ci -
 pier - res A son voi - sin

mf. *pp*

2 *3*

- no.

sordina sola

più sonoro

Ar - ric - ros se -
 Mu - le - tiers som -

cresc.

mos; Pue - de que en el ca - mi - no Pue - de que en el ca -
 - mes, Et sur la mè - me ron - te, Et sur la mè - me

p cresc. molto f pp

poco rit. *a Tempo*

- mi - no Nos en - con - tre -
 ron - te On se ren - con -

colla voce *a Tempo*

f p
sordina sola

- mos!
 - trel

(come prima)

Por tu mu - cha in - cons - tan -
 Pour ta grande in - cons - tan -

cresc.

-cia Yo te com - pa - ro
 - ce, Je te com - pa - re

molto

ff *p*
sordina sola

Yo te com - pa - ro Por tu mu - cha in - cons - tan -
 Je te com - pa - re, Pour ta grande in - cons - tan - ce, je te com -

poco cresc.

p subito

- pa - ro Con pe - se - ta que co -
- po - re Anx pe - se - las que pas -

mf *mp*

2^{da}

- rre De ma - no en ma - no;
- sent De l'un à l'au - tre

sordina sola

più sonoro *cresc.*

Que al fin se bo - rra, Y cre - yén - do - la
Et qui se ray - ent, A . lors les croy - ant

p *cresc.*

3 3

2^{da}

fal - saus. sa Y cre - yèn - do - la fal - ses, A. lors les croyant faus.

molto

f *pp*

poco rit. *a Tempo*

- sa Na - die la to - ses Tous les re - fu - me! sent!

colla voce *a Tempo*

f *p*

sordina sola

Na - die la to - me! Tous les re - fu - sent!

senza rit.

f *cresc.*

B. ASTURIANA

3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

pp

dolce espr.

(appena rit.)

dolce espr.

Tempo

pp

2^{da}. sempre

si me con so - la -
qui me con so - le -

2^{da}.

Por ver
Cher chant

- ba, A - rri -
ra, Je m'ap -

p. *pp*

- mé - me à un pi - no ver -
- pro - chai d'un pin tres -

- de Por ver si me
vert. Pour voir s'il me

perdendosi

con - so - la - ba,
con - so - le - rait!

p *(appena rit.)*

Tempo

Por Me ver ro

- me llo - rar llo - ra -
- yant pleu. - rer, si pleu

- ba. Yel pi
- ra! Et comme

- no, oo - mo e - ra ver -
il é : tatt vert ce

poco rit.

- de, For ver me llo - rar, llo - ra :
pin, Me vo - yant plen - rer, si - pleu :

colla voce

perdendosi

pp

a Tempo

- ba!
- ra!

a Tempo

dolcissimo

(appena rit.)

Tempo

pp morendo (poco rit.)

4. JOTA

4. Jota

Allegro vivo (♩ = 92)

PIANO

pp *s*

p

stacc. sempre

cresc.

3 *cresc.*

Poco meno vivo che $\text{♩} = 96$ *f*

poco rit. Di - cen que no nos que -
Nul ne croit à notre a .

p

- re - mos Di - cen que no nos que -
MORT Nul ne croit à notre a .

mf *p*

- re - mos Por - que no nos ven ho -
MORT Par - ce que nous le tai .

mf *p*

dolce

blar;
sons;

A tu co-ra-zón y al
Mais à ton àme, à la

pochissimo più mosso

mf *f* *pp*

cresc.

mi o Se lo pue den pre - gun -
mien ne Ila le pen vent de - man -

poco f

2^{da}

più sonoro

tar.
der.

Di - cen que no nos que -
Nul ne croit à notre a -

poco rit.

re - mos
- mott

Por - que no nos ven ha -
Par - ce que nous le tat -

perdendosi colla voce

1º Tempo (Allegro vivo)

- blar _____
- sons _____

1º Tempo (Allegro vivo)

pp

sempre simile

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line has two blank lines for lyrics. The piano part starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. The dynamic marking *pp* is placed at the start.

pp

p marc.

Detailed description: This system continues the piano accompaniment. It features more triplet eighth notes in the right hand and a bass line with some chromatic movement. The dynamic marking *pp* is present, and *p marc.* appears later in the system.

poco cresc.

mf

Detailed description: This system shows a change in dynamics and texture. The right hand has a triplet of eighth notes, and the left hand has a more complex bass line. The dynamic marking *poco cresc.* is at the beginning, and *mf* appears later.

stacc. sempre

Detailed description: This system features a change in articulation. The right hand has a triplet of eighth notes, and the left hand has a steady bass line. The dynamic marking *stacc. sempre* is placed in the middle of the system.

cresc.

mf

f

cresc. sempre

Detailed description: This system shows a final dynamic increase. The right hand has a triplet of eighth notes, and the left hand has a steady bass line. The dynamic markings *cresc.*, *mf*, *f*, and *cresc. sempre* are placed throughout the system.

Come prima *f*

poco rit.

Ya me des - pi - do de
Il me faut quit - ter de -

Tempo
Come prima

mf

ti - ja Ya me des - pi - do de
Il me faut quit - ter de -

f *marc.* *mf*

ti - ja De tu ca say tu ven -
Ta fe - nêtre et ta mai -

f *marc.* *mf*

la - na Ya un que no quie - ra in
- son Que le veuille ou non ta

f *marc.*

poco affrett. *breve* *a Tempo, ma poco mosso dolce*

ma - dre, A - diós, ni - ña, has - ta
 mè - re; A - diéu; a de - main;

poco affrett. *breve* *pp*

dim.

più sonoro

ma - ña - ña. A - diós,
 ma ni - ña. A - diéu;

sempre pp

niña, hasta ma - ña - ña Ya me
 à demain ma ni - ña Il me

legg^o

rit. **1^o Tempo**

des - pi - do de ti
 faut par - tir de - ja

poco 1^o Tempo (Allegro vivo) *pp*

una corila

ppp.

pp lontano

Aun - que
Que - le

Tranquillo (♩ = 76)

perdendosi

poco rit.

no quie - ra
venille ou non

tu ma - dre...
ta mè - re...

pp

rit. molto

ppp

2^{da}

8^{va} b.

5. NANA

(BERCEUSE)

CANTO

mormorato

Duér-me - te, ni - ño,
Dor-mes bien ni - ña,

PIANO

pp

Calmo e sostenuto (♩ : 42)

2^{da}

duer - me, ——— Duer - me, mi al - ma, ———
dor - mes, ——— Dor - mes, mon â - me ———

Duér-me - te, lu-ce - ri - to ——— De la ma -
Dor-mes bien, belle é - toi - le ——— Du clair ma -

- na - na. - - - - - Na - ni - ta, na - na, - - - - - Na - ni - ta,
 . tin - - - - - Na - ni - ta, na - na, - - - - - Na - ni - ta,

poco cresc. - - - ma sempre

na - na, - - - - - Duér - me - te, lu - ce - ri - to
 na - na, - - - - - Dor - mes bien, belle é - toi - le

mf dim. - - - - - gradualmente

- De la ma - ña - na.
 - Du clar ma - ña

poco rit. ppp

6. CANCIÓN

6. Chanson

CANTO

PIANO

Allegretto (♩ = 63)

p

con grazia

Por trai - do - res, tus o - jos, Voy á en - te -
 Tes yeux, comme ils sont tra - tres! Qu'on les en -

pochiss^o rit. **Tempo**

- rrar - los; Por trai - do - res, tus
 - ter - res! Tes yeux, comme ils sont

colla voce

mf *p*

Come prima

o - jos. Voy á en - te - rrar los;
 trai - tres. Qu'on les en - ter - re!

No sa - bes lo que cues - ta, "Del ai - re"
 Sais - tu ce qu'il en con - te, "Del ai - re"
dolce marc.

Ni - ña, el mi - rar - los. "Ma - dre, á la o - ri - lla"
 De les re - gar - der? "Ma - dre, a la o - ri - lla"
appena rit.

a Tempo
 Ni - ña, el mi - rar - los. "Ma - dre"
 De les re - gar - der? "Ma - dre"
breve poco rit.

a Tempo

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking.

a Tempo

Di - cen que no me
 Tu n'as plus d'a - mour

senza rit.

que - res, Ya me has que - ri - do...
 pour moi, Mais tu fus - rien - ne...

Di - cen que no me que - res, Ya me has que -
 Tu n'as plus d'a - mour pour moi, Mais tu fus

ri - do... Va - ya en lo ga -
 mien re... Mon gain d'au - tre fois

na - do "Del al - re" Por lo per - di - do.
 vaut plus "Del al - re" Que ce que je perds.
 dolce marc.

poco rit. (gradualmente) **Tempo**
 "Madre, á la o - ri - lla" Por lo per - di - do. "Ma - dre"
 "Madre, a la o - ri - lla" Que ce que je perds. "Ma - dre"
poco rit. (gradualmente) **Tempo**

poco rit.
pp

7. POLO

7. Polo

Vivo (♩ = 80)

PIANO

f marc. 3

2

*Ped. **

f

A - - - - -

f 3

*Ped. **

marc.

- y /
- y /

f 3

Ped. come prima

f 3

Ped.

First system of piano accompaniment. The right hand (treble clef) is not shown. The left hand (bass clef) plays a rhythmic pattern of eighth notes. Dynamic markings are *f* and *p*. Fingerings are indicated as 1 2 and 2 1 2.

Second system of piano accompaniment. The right hand (treble clef) is not shown. The left hand (bass clef) continues the rhythmic pattern. Dynamic markings are *f* and *p*. Fingering is indicated as 2 1 2.

Third system of piano accompaniment. The right hand (treble clef) is not shown. The left hand (bass clef) continues the rhythmic pattern. Dynamic markings are *f* and *p*. Fingering is indicated as 2 1 2.

Fourth system featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has the lyrics "con fuoco" and "Guar. do u - Dans mon". The piano accompaniment continues with dynamic markings *f* and *p*, and fingerings 2 1 2.

Fifth system featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has the lyrics "na cœur sciolto" and "A". The piano accompaniment features a triplet of eighth notes with dynamic markings *f* and *p*. The instruction "Ad. (senza sord.)" is written below the piano part.

- y!"
- y!"

Guar - do u - na
Daua mon caer
piu sonoro

"A -
"A -

- y!"
- y!"

Guardo u - na pena en mi pe - cho
Je garde u - ne peine a - me - re

p

Guardo u - na pena en mi pe - cho
Je garde u - ne peine a - me - re

"A -
"A -

cresc. molto *corto* **a Tempo**

- y!"
- y!"

Que á na - die se la - di - ré!
A nul je ne la di - rai!

cresc. **a Tempo**

f (*colla voce*) *p*

*Ed. **

First system of musical notation. Treble clef contains a few notes. Piano accompaniment starts with *f* and *p*. Basso continuo line has figured bass notation.

Second system of musical notation. Treble clef has a melodic line. Piano accompaniment continues. Basso continuo line includes markings *marc.* and *come prima*.

Third system of musical notation. Treble clef has a melodic line. Piano accompaniment continues. Basso continuo line continues with figured bass notation.

Fourth system of musical notation. Treble clef contains lyrics: *Mal - ha - ya el a - mor, mal - Man - dit - soit l'a - mour! man.* Piano accompaniment includes the marking *sciolto*. Basso continuo line continues.

Fifth system of musical notation. Treble clef contains lyrics: *- ha - ya, Mal - ha - ya el a - mor, mal - dit - man - dit - soit l'a - mour! man.* Piano accompaniment includes the marking *cresc.* Basso continuo line continues.

meno f ma intenso

f
- ha - dit! - ya! "A - "A -

cresc. *f* *f pesante*
- y!" - y!" Y quien Et qui

cresc. *mf* *f* *colla voce*

a Tempo, ma più mosso
me lo dió á en - ten - der!
me Va fait com - pren - dre!

a Tempo, ma più mosso

f *cresc.* *molto* *ff*
"A - y!" "A - y!"

8ª bassa... M

rap

f.g

1

Ténor

couplet 1

2

8

En en-ten - dant ces mots cer - tains sor - tent des re - vol - vers Ils pens' à

Viola

couplet 1

3

8

l'u - ni - sson mais parl' à mots cou - verts Ce qui a

3

4

8

fait de l'homme au - tre chose qu'un a - cci - dent C'est la cul -

4

5

8

ture Me - sseurs - 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

6

5

7

8

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

8

7

9

8

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

10

9

11 12

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

13 14

to - lé - rants et les dis-traire au - ssi Elle est faite de rien de toi de nous De -

15 16

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

17 18

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

19 20

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 -

21 22 Refrain

bri non de la des-truc-tion Je cherche du temps de cer - veau hu - main dis - po - nible Pour oc - cu -

23 24

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

25 26 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

25 couplet 2

27 28

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-

27

29 30

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

29

Glissando
Glissando

31 32

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

31

33 34

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

33

35 36 37

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-

35

38 39

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

38

40
 41
 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

42 refrain 2
 43
 8 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-

42 refrain 2

44
 45
 8 ver les âmes le bas d'gamme est ma cible Ran-gez vos guns les gars la cul-ture est une gifle Si - la

46 couplet 3
 47
 8 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 -

46 couplet 3

48
 49
 8 sard bro-cards et vo-yeu-rismes Sont les ma - melles d'une France de pour - vo - yeurs cy - niques Ils sont ha -

48

50
 51
 8 biles hâ-bleurs et beaux par-leurs De tou-tes les o - pi-nions ils en sont les dea - lers Ils sont par -

50

52
 53
 8 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

52

54
 55
 8 pâment se perdent en con - jec - tures Font d'u - ne vie de merde de la li - tté - ra - ture Ils ont des

54

56 57

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-

56 57

58

vitent à l'in- do- lence dans d'é- tran- ges cla- meurs En -

58

59

dor- ment tes dé- fenses di- ffu- sent la ru- meur ils nous

59

60 61

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

60

62 refrain 3 63

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-

62 refrain 3

64 65

ver les âmes le bas d'gamme est ma cible Ran- gez vos guns les gars la cul- ture est une gifle Je-

64

66 couplet 4 67

prends au- ssi ma part à tou- te cette af- faire Vic- ti- me con- sen- tante sou- vent je me laisse faire Je

66 couplet 4

68 69

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-

68

70 71

8 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

8 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

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

75

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

76 77

8 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

Glissando

78 79

8 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

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

82 83

Pont

8 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

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



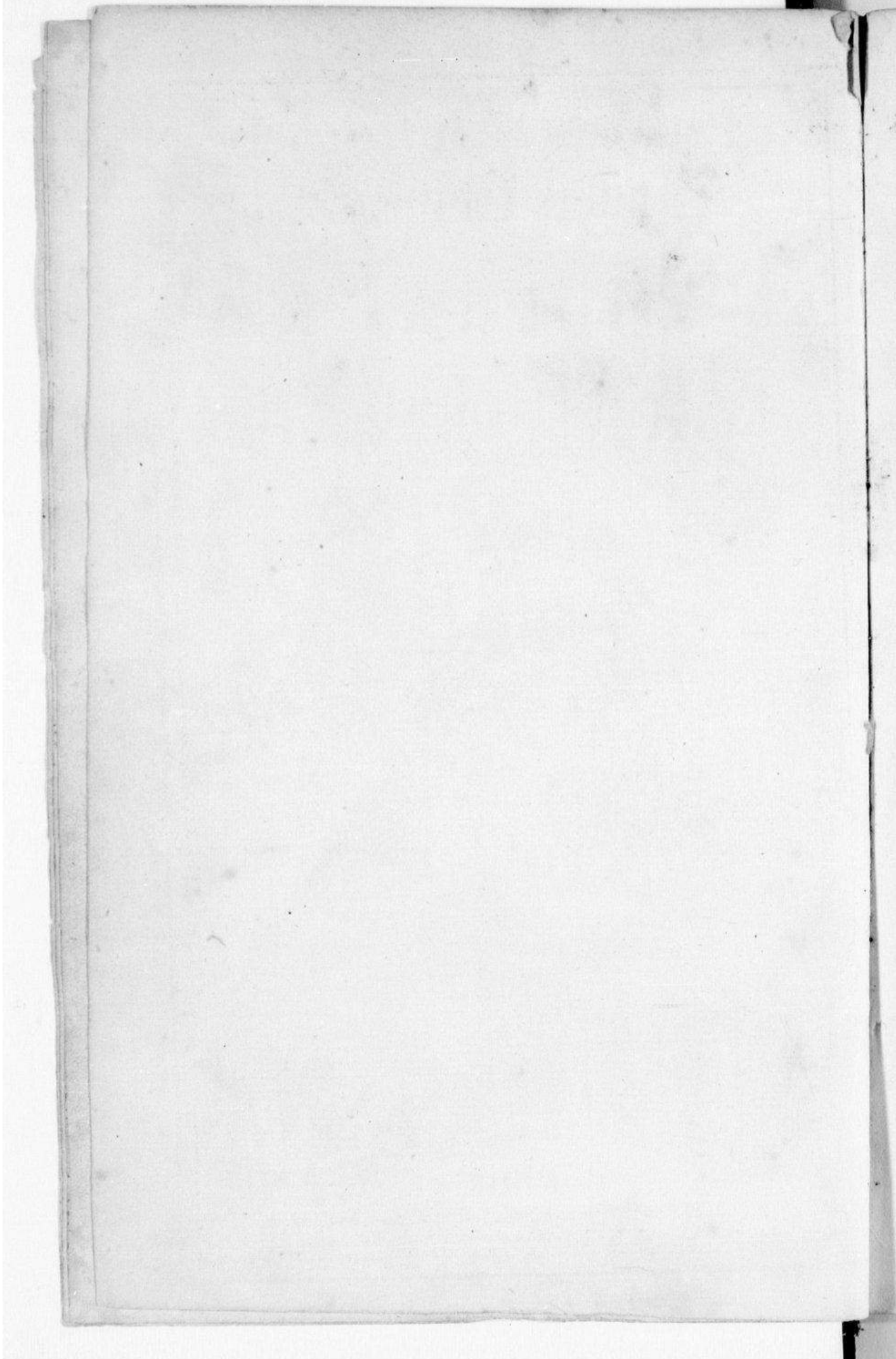
Julius Cæsar:

AN
OPERA.

Compos'd by
G. Frederick Handel,
of London, Gent.

LONDON,

Printed at Cluer's Printing-Office in Bow-Church-Hard,
and sold there, and by B. Creake at y Bible in Jermy's Street, St.
James's.





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 14th Day of June, 1720. in the Sixth Year of Our Reign.*

By His Majesty's Command,

J. Craggs.

[Faint, illegible text, likely bleed-through from the reverse side of the page]

Ove
Pre
Em
Pr
Suc
No
L
Al

v
Se
De
Se
Si
C

De
De
Pr
De
Q

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Overture.

Tutti Hautb:
Viol: 1 & 2.

Viol: 3.

Viola.

Tutti li Bassi.

This page contains a handwritten musical score for an Overture. It features four systems of staves, each with a woodwind part and a string part. The woodwind parts are for Flutes (Hautb.), Violins (Viol.), and Viola. The string parts are for Basses (li Bassi). The score is written in a historical style with various musical notations, including notes, rests, and dynamic markings such as 'f' and 'fr'. The first system includes the title 'Overture.' and the page number '1'. The woodwind parts are in treble clef, and the string parts are in bass clef. The key signature is one sharp (F#). The time signature is common time (C). The score is divided into measures by vertical bar lines, and some measures contain fingerings (e.g., 5, 6, 7) and articulation marks (e.g., tr). The piece concludes with a double bar line and repeat signs.

A

Allegro

The image displays a page of handwritten musical notation, likely a score for a multi-staff piece. The page is numbered '2' in the top left corner and is marked 'Allegro' in the top left. The notation is arranged in 12 systems, each containing multiple staves. The first system begins with a treble clef and a common time signature (C). The notation includes various rhythmic values, accidentals, and performance markings such as 'tr' (trills) and '6' (fingerings). The paper shows signs of age and wear, with some discoloration and a small tear on the right edge.

This page of musical notation contains 18 staves of music. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 7. There are also several asterisks (*) scattered throughout the score, possibly marking specific notes or measures. The page is numbered '3' in the top right corner and 'A 2' at the bottom center.

Handwritten musical score on a single page, featuring multiple systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 3/4. The score is densely written with notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 below notes. Trills are marked with "tr". The page is numbered "7" in the top left corner. The manuscript shows signs of age, including some staining and wear at the edges.

5

B

Finis

6
Allegro Staccato Sung by Sg. Senesino

6
Allegro Staccato Sung by Sg. Senesino

Prestiom ai

L'Egizia terra L'Egizia terra le Sue palme al vincitor le Sue pal =

me le Sue palme le Sue

pal me al vincitor presti omai l'Egesia terra le Sue palme

le Sue pal me le Sue palme al vinci-

58

8

tor le Sue pal = = = = = me

le Sue pal me al vin ci tor prestomui = = = = = Egozu tor = = = = =

ra le sue pal = = = = =

me presti òmai l'Egizia terra le Sue palme al vinci-

tor = = = = = le Sue palme le Sue palme al vincitor le Sue palme al vinci

The musical score consists of approximately 14 staves. The top two staves are vocal lines. The lower staves include a keyboard accompaniment with various ornaments and fingerings. The lyrics are written in Italian. The score is written in a historical style with a treble clef and a key signature of one sharp (F#).

Sung by Sg. Senesino

All^o

Empio dirò tu sei toglietia gl'occhi
 miei sei tutto crudelta Sei tutto crudelta
 Sei tutto crudelta

Empio dir tu Sei *togliti gli occhi*

mici sei tutto crudelta

Sei tutto crudelta *Empio dir tu*

Sei togli a gli occhi miei Empio dir tu sei sei tutto crudelta

sei tutto crudelta sei

lut to crudelità

Non è di Requel cor che donasi al rigor Non è di Requel cor che

donasi al rigor che in sen non à pietà che in sen non à pietà

che in sen non à pietà non è di Requel cor che donasi al rigor che in sen non à pietà

Da Capo

Da Capo

Sung by M^{re} Robinson

Largo

Fuoco

Viol. 1.

Viol. 3.

Viola

Corn

Priva son dogni conforto e pur speme di morire per me mi sera non v'e

Largo

Tr.

no non v'e priva son dogni conforto e pur speme di morir per me in sera non

v'e par me mi sera non v'e no non v'e per me mi sera non v'e

D

Handwritten musical score for a piece with lyrics in Italian. The score consists of multiple staves with vocal lines and a basso continuo line. The lyrics include "il miol'or da penesforto e gia fianco di Sof=", "fir = e morir si niega a me e morir = = Si niega a me = = e morir = =", and "si niega a me e morir si niega a me = = e morir si niega a me". The score includes various musical notations such as notes, rests, and ornaments, as well as figured bass notation for the basso continuo line.

Sung by Sg.^a Durastanti

15

festo

Sueglia tevi nel core furie d'un alma offesa a

far d'un traditor aspra vendetta sueglia tevi sueglia tevi nel core furie d'un alma of

fesa a far d'un traditor aspra vendetta sueglia tevi sueglia tevi

D 2

Suagliateui nel core furio dun alma offesa Suagliateui nel core
 Furio dun Alma offesa a far d'un traditor = d'un traditor aspra vendetta a
 fur d'un traditor a far d'un traditor d'un traditor aspra vendetta

Sung by Sg^a Cuzoni

Allegro

Cleop

Handwritten musical score for piano and voice, page 18. The score is in G major (one sharp) and common time. It features a piano accompaniment and a vocal line. The piano part includes various ornaments and fingerings. The vocal line includes the lyrics: "Nondis perar nondis perar chi sa se al Regno non avrai avrai forte in amor" and "Se al Regno non avrai avrai forte in amor avrai forte in a".

for
mor chi sa chi sa non disperar chi

sa se al Regno non avrai avrai sorte in amor

avrai sorte in amor non disperar non disperar

sa se al Regno non avrai avrai sorte in amor se al Regno non a

vrai a vrai sorte in amor avrai sorte in amor chi sa a

vrai forte in amor = = = = = avrai forte in a =

mor

Miranda una bella in essa troverai a Consolar un

Cor a Consolar = = = = = un cor a consolar un cor in

Da Capo

essa troverai a Consolar un cor a con Solar un cor Da Capo

Alle.^o e Staccato *Sung by Sg. Borenstall*

Tolom

L'Empire floa le Indegno L'Empire lle

Indegna vorria rapirmu'breyno e distur-bar

F

Handwritten musical score for a vocal piece, page 22. The score consists of ten systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in a minor key with a key signature of two flats. The lyrics are written in Italian and are interspersed between the staves. The lyrics include: "disturbar cose", "E disturbar co", "Si la pace mia", "L'empio fleo le In", and "degno vorria rapirmi il regno e disturbar cose la pace mia".

L'Empio steale l'empio steale Indegno vorria rapirmi il Regno
e disturbar la pace mia
ma perda pur la vita

The musical score consists of ten systems of staves. Each system includes a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score features various musical notations including notes, rests, and ornaments.

F2

Prima che in me traditi, prima che in me traditi dall' avido suo cor la fede si
 a ma perdas pur la vita prima che in me traditi dall' avido suo
 Cor = la fede sua Da capo

The musical score is written in a system of staves. It features a vocal line with lyrics in Italian and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. There are two instances of a 'Da capo' instruction, indicating a repeat of the preceding section. The handwriting is clear and professional.

Sung by Sg: Senesino

Alma del gran Pompeo che al cener suo d'intorno in visibil taggiri fu ombra

i tuoi Trofei ombra la tua grandezza e un ombra sei cose termina al fine il fasto u'

mano Ser di vioco occupo un monte in guerra oggi risolto in polve un'urna ferra
 Tal dica scuno che lasio il principo di terra il fine un Sasso misera vita
 Oh quanto fra' tuo stato ti ferma un Soffio et i distruggem facto.

Sung by Sg. Senesino

27

Alla.º

non

viol: 8vo

è si vago bello il fior nel prato quant'è vago gentile il tuo bel vol

to non è si vago bello il fior nel prato quant'è vago e gentile: il

tuo bel vol = = to non è si bello e va = = =

go il fior nel prato quant'è vago gentile: quant

e vago gentile il tuo bel volto quanto vago gentile quanto
 e vago gentile il tuo bel volto il tuo bel volto
 un fiore il pregio
 quello solo vien dato ma tutto un vago Aprile ma tutto un vago a
 prile in te e raccolto e in te raccolto non e svago

Dal Segno
 Dal Segno

Sung by Sg^a Cuzzoni

Allegro

tr

Tutto puo donna vezzosa tutto

tutto tutto puo donna vezzosa se amorosa scioglie il labro e gira il guardo

tutto tutto tutto puo donna vezzosa se amorosa scioglie il labro e gira il

6 # H # #

Scioghe il labro e gir il guardo

ch'ogni colpo piaga

petto se difetto se difetto non l'ha quel che scocca il dar do se difetto non o l'ha quel che scocca il dar do

Da Capo

petto se difetto non l'ha quel che scocca il dar do se difetto non o l'ha quel che scocca il dar do

Sung by M.^s Robinson

Largoe Staccato

Corn

The musical score is written in common time (C) and features a key signature of one flat (B-flat). It consists of several systems of staves. The top system includes a vocal line and a Corn line. The middle system includes a vocal line and a Bassoon line. The bottom system includes a vocal line and a Bassoon line. The lyrics are written below the vocal lines.

Nel tuo seno

mico Sajso sta sepolto il mio tesoro nel tuo seno anu

sajso sta sepolto il mio tesoro sta sepolto il mio tesoro = =

nel tuo seno amico *Sasso*

Stu sepolto il mio tesoro *sta sepol* ===== *to sta se*

polto il mio tesoro ===== *sta sepolto*

il mio tesoro

The musical score is written in a historical style, featuring a vocal line and piano accompaniment. The lyrics are in Italian and describe a treasure being buried in a friend's bosom. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "nel tuo seno amico Sasso", "Stu sepolto il mio tesoro sta sepol ===== to sta se", "polto il mio tesoro ===== sta sepolto", and "il mio tesoro". The score is divided into systems, with the piano accompaniment often playing a rhythmic pattern of sixteenth notes.

Sung by Sq.^a Durastanti

Largo

Cara

speme questo core tu Comincia lusingar a lusingar

tu Comincia lusingar speme cara cara speme questo

Core tu Cominci a respirar tu Comincia respi

gar tu Comincia lusingar

parcheil ciel presta favore i miei torti i miei tortia vendicar

parcheilciel presta favore i miei tortia vendicar i miei

tortia vendicar

Dal Seguo

Sung by Sg.^a Cuzzoni.

35

43 Tu la mia stella sei a mabile speranza: a mabile Spe-
ranza e porgia desir miei a desir miei un gra-
to e
bel piacer e porgia desir miei un grato e bel piacer

6 12

un gra = = = = = toe bel piacer

tu la mia stella sei a ma bile Speranza

e porgia desir miei un gra toe bel piacer un gra = = = = =

toe bel piacer e porgia desir

miei un gra... toe bel piacer... e porgi a desir...
 miei un gra... toe bel piacer... un gra... toe bel piacer...
 qual

K

sia di questo core la stabile costanza e quanto possa a
 more s'ha in breve da veder s'ha in breve da veder qual
 Sia di questo core la stabile costanza s'ha in breve da ve
 der = s'ha in breve da veder

Da Capo
Da Capo

avido e di preda l'astuto cacciator va tacito, nascosto quando avido

preda l'astuto cacciator va tacito e nascosto

quando avido e di preda l'astuto cacciator l'astuto cacciator

Handwritten musical score for a piece, page 41. The score consists of multiple staves of music with lyrics in Italian. The lyrics include "Va tacito e nascosto quand' aideo di preda L'istuto cacciator: Uas'" and "tuto cacciator = l'istuto cacciator". The music features complex rhythmic patterns and fingerings.

Handwritten musical score for a multi-staff piece, likely a lute or guitar. The score consists of ten staves. The first four staves contain the main melody and accompaniment. The fifth staff begins with the lyrics: *e chi a quell'ar del postion non bramache si veda l'in*. The sixth staff continues the melody and includes the lyrics: *ganno del suo cor L'inganno del suo cor L'inganno del suo cor e che amalfi*. The seventh staff contains figured bass notation: *#4 4 # 3 7 4 3 # 3 7 6 7 # 7 6 3 6 3*. The eighth staff is marked *Da capo*. The ninth and tenth staves conclude the piece with the lyrics: *posto non bramache si veda L'inganno del suo cor L'inganno del suo cor* and figured bass notation: *# 3 7 7 6 # 6 6 6 5 6*. The piece ends with *Da capo* written at the bottom right.

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a minor key, indicated by one flat in the key signature. The tempo is marked 'L. 2' at the bottom. The lyrics are in Italian and are written below the vocal line. The lyrics are: 'Tu sei l'or di questo core sei mio ben non t'a di non non t'a dirar tu sei l'or di que-to core sei l' mio ben non l'adurar tu sei l'or di'. There are several measures of rests in the piano part, indicated by a '6' or '7' above the staff. The score is written in a clear, legible hand.

questo Core se il mio ben non t'adirar = = = =

non t'adirar

Tu sei l'or di questo Core se il mio ben non t'adirar

no no tu sei l'or di questo Core se il mio

ben non t'adirar non t'adirar no no non t'adirar

Sei l'incubi non t'adirar

Per amor io chi edo a more

piu da te non vuo bramar piu da te non puo bramar

per amor io chiedo a more piu da te non vuo bramar = = = piu da te non puo bramar

Da Capo

Da Capo

M

46 Duetto Sung by Sg.^a Durastanti & M^{ro} Robinson

The musical score is written on ten staves. The top two staves are for the vocal parts, with the first staff marked *Largo*. The third staff is for the *Sesto* instrument, and the fourth for the *Corn*, also marked *Largo*. The bottom six staves contain the vocal melody with lyrics. The key signature has one sharp (F#) and the time signature is 12/8. The lyrics are: *Son nata a lagirmare il dolcemio conforto ah*, *Son nata a fspirare il dolcemio Conforto a sempr*, and *Sempre piangero*. The score includes various musical notations such as notes, rests, and ornaments, along with figured bass notation in the lower staves.

ro ah sem pre piangero ah sempre ah sempre ah sempre sem

pre piangero son nato a. ses piuar

Sempre piangero. son nata a Lagrimar e il

e il dolce mio conforto ah sempre piangero ah

dolce mio con forto ah sempre piangero

M 2

Sempre piangero ah ah ah sempre piange

rahe sempre ah sempre ah sempre sem pre piange

ro ah sempre ah ah ah = sempre piange

ro ah sempre ah ah ah 6 sempre piange

Je il

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

fato ci tradi Se penoe lieto di ma

Second system of musical notation, continuing the vocal and piano parts.

Se il fato ci tradi sereno lieto di mai

Third system of musical notation, including piano accompaniment with some fingerings indicated.

Fourth system of musical notation, including piano accompaniment.

Fifth system of musical notation, including piano accompaniment.

piu sperar potro mai piu mai piu mai piu sperar = po

Sixth system of musical notation, including piano accompaniment.

piu sperar potro mai piu mai piu mai piu sperar po

Seventh system of musical notation, including piano accompaniment with fingerings.

Eighth system of musical notation, including piano accompaniment.

Ninth system of musical notation, including piano accompaniment.

Tenth system of musical notation, including piano accompaniment.

Eleventh system of musical notation, including piano accompaniment.

Twelfth system of musical notation, including piano accompaniment.

Fine del Atto Primo

N S.

Son = Dal Segno S

Atto Secondo. Sung by Sg^a Cuzzoni

v' adoro pupille faet = ted amore le vostre faville son

grate nel sen v' adoro pupille le vostre faville son grate

grate nel sen = v' adoro pupille faette d' amore le vostre fa

4
2 6

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in a minor key and includes various rhythmic patterns such as eighth and sixteenth notes.

ville son gratenel sen le iustre faville songratenel sen

The second system continues the musical piece with similar notation. It includes time signature changes from 6/8 to 7/4 and back to 6/8. The piano accompaniment features complex chordal textures.

pie tose vi brame il mesto mio core ch'ogni

The third system shows the vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth notes. The system concludes with a double bar line.

Da Capo

The fourth system continues the piece. The piano accompaniment features a steady eighth-note bass line. The system ends with a double bar line.

ora vi chiama l'amato suo ben ch'ognora vi chiamal'amato suo ben

The fifth system is the final one on the page. It includes time signature changes to 6/4 and 6/8. The piano accompaniment has a more active bass line. The system concludes with a double bar line.

Da Capo

Sung by Sg: Senesino

All^o ma non troppo

tutti

Sen fiori to ameno prate L'angeb

Alto

lin tra fierie fronde sinj'onde fa piu gra = = = = = to

fa piu grato il suo cantar = = = = = Fa piu gra = = = = =

tutti

te il suo cantar = = = = = fa piu grato il suo cantar

O

Se in fiorte ameno pruto l'augellin tra fio-rie

Solo

fronde si nasconde *fa piugru*

to fa piugru il suo lantur *se in fiorte a*

The musical score is written in G major (one sharp) and 6/8 time. It consists of several systems of staves. The top system shows a vocal line with lyrics. The piano accompaniment features intricate sixteenth-note patterns and trills. The middle system includes the instruction 'Solo' and continues the vocal line. The bottom system features lyrics with trills and dynamic markings like 'fr' and 'tr'.

meno prato. L'augellin tra fio : rie fronde fina s'contè, fa piu grato il

suò cantar fa piu grato il suò cantar = = = fa piu grato il

suò cantar

Solo

Se così Lidia vezzosa spiega in note canore piu gra

Liosa fa ogni core in amorar = = = = =

fa ogni core in amorar = piu graziosa fa ogni core =

ogni core in amorar = = = = =

fa ogni core in a = morar Da Capo

Da Capo

Da Capo

Da Capo

Da Capo

Sung by M.^{rs} Robinson

57

Largo

Deh piangete teo mesti lumi già per voi non v'è piu spene

deh piangete a mesti lumi già per voi non v'è piu spene

voi non v'è piu spene

voi non v'è piu spene deh piangete e mesti lumi già per

voi non v'è piu spene non v'è piu spene già per

voi non v'è piu spene

P

Sung by Sg. Boschi

Se a me non sei crudele ogni or fara fede a te questo mio cor =

Se a me non sei crudele ogni or fara fede a te questo mio cor =

Se a me non sei crudele ogni or fara fede a te questo mio cor =

Se a me non sei crudele ogni or fara fede a te questo mio cor =

Sung by Sg: Berenstatt

Alle Staccato

Si spietata il tuo rigore sveglia l'odio in questo sen sveglia

L'odio in questo sen sveglia sveglia

Sveglia L'odio in questo sen

Si spietata il tuo rigore sveglia l'odio in questo sen si spie ta tu il

tuo rigore sveglia le' = = = dio in questo sen feuglia sveglia

Sveglia l'odio in questo sen si spie tata il tuo rigore sveglia l'odio in questo sen

gia che sprezz questo

Core prova infida il mio uelengia che sprezz = = =

zi questo core prova in fi = da il mio velar il mio ve =

len, prova infida il mio ve len Dalapo

Q

Sung by M^{rs} Robinson

and.^{te}

43 6 6 6 5 3 6

666 43 *Cessa omai di sospirare non sempre in to il Cielo*

Contro i miseri suol fare benchè tutto la vendet

6 5 4 3 6 6 6 6 6

ei l'essa omai di sospirare non e sempre rato il cielo contro i misf

=ri Suol fare benché tardo la vendet:::ta suol fare la

vendetta

64

Il nocchier f'irato e il mare main non per dela speranza

onde avrenche la castanza la salute a lui prometta la

lute a lui prometta

S. Dal Segno

S. Dal Segno

S. Dal Segno

6. 6. 6. 4 3

S'pand d'entrouil saugue ilot fuyor *L'anguie of*

sejo ma riposa *seil velenopria non span*

for seil velenopria non span

dentroit sangu'al offen for

L'angu'offeso mai riposa se il veleno pria non spandea dentroit

Sangu'al offen for L'angu'offeso mai riposa se il veleno pria non spandea dentroit san. :-

R 2

dentroit sangueal offensor = = = dentroit sangue

dentroit sangueal offensor

Cosi l'alma mia non osa

di nostrar fia l'ora grande se non fuelle L'empio cor se non
fuelle L'empio cor se non fuelle se non fuelle L'empio cor se non fuell =
= le L'empio cor L'angua
S. Dal segno S.

Musical notation includes:

- Staff 1: Treble clef, key signature of two flats (B-flat, E-flat).
- Staff 2: Treble clef, key signature of two flats.
- Staff 3: Treble clef, key signature of two flats.
- Staff 4: Bass clef, key signature of two flats.
- Staff 5: Treble clef, key signature of two flats.
- Staff 6: Bass clef, key signature of two flats.
- Staff 7: Treble clef, key signature of two flats.
- Staff 8: Bass clef, key signature of two flats.
- Staff 9: Treble clef, key signature of two flats.
- Staff 10: Bass clef, key signature of two flats.
- Staff 11: Treble clef, key signature of two flats.
- Staff 12: Bass clef, key signature of two flats.

Sung by Sg:^a Cuzzoni

All.^o

venero bella per un istante deh mi concedi le grazie tutte Le grazie

tutte del dio d'amor le grazie tutte del Dio d' amor

venero bella per un istante deh mi concedi le grazie tutte

tutte tutte tutte Le grazie tutte del dio d'amor deh mi concedi Le grazie tutte tutte tutte

Sung by Sg: Senesino

Alle.

ricra vendetta fara
 quest'alma guerra al tempo dell'armi quest'alma guerra vendetta

al tempo dell'armi quest'alma guerra

ricra vendetta fara quest'alma guerra al tempo dell'armi quest'alma guerra vendetta

ra al tempo dell'ar

mi quest'alma guerriera vendetta fara vendetta fara

al lampo dell'armi quest'alma guer

riera vendetta fara

al lampo dell'armi quest'alma guerriera vendetta fara

quest'alma guerriera vendetta fara

T

non sia ch'edifarmiladifra

rierachiforzale da non sia ch'edifar

mi la destra guerriera chi forza le da

La destra guerriera chi forza le da

ad.º

Dulcissimo

all' tempo dell' Dulcissimo

Sung by Sg.^o Cuzzoni.

Largo

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The tempo marking 'Largo' is written above the vocal staff.

Rafion

2 6 2 6 # 4 6 4 6 7 # 4 3 4 2 6 7 4

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. There are some markings like '8.' above the piano staff.

4 7 6 5 6 5 4 6 6 5 se pietà di me non senti giusto ciel

The third system contains the vocal line with the lyrics 'se pietà di me non senti giusto ciel'. The piano accompaniment continues with its intricate rhythmic texture.

io moriro A questo ciel io moriro io moriro = = = = = = = = = =

The fourth system shows the vocal line with the lyrics 'io moriro A questo ciel io moriro io moriro'. The piano accompaniment features a series of chords and rhythmic patterns.

Handwritten musical score for voice and piano, page 78. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment with figured bass notation. The lyrics are: "ro = o quest' alma spirero tu da pacea mi i tormenti o quest' alma spirero o quest' alma spirero o quest' alma spirero o quest' alma spirero". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "S. Dal Segno".

Allve Staccato

Sung by Sg.^o Durastanti

79

L'aura che spira Tiranno e fiera egli non merta egli non

marta di respirar = = egli non mer: = ta di respirar

L'aurache spiri Turanno fiero e = gli non merta di

respirar = = di respirar = = = = egli non

merta di respirar . di respirar di respirar
 egli non merta di respirar L'auri che
 Spira Tirannoe fireo egli non merta di respi

The image shows a page of handwritten musical notation, numbered 82. It features ten staves of music. The top two staves are for the first and second violins, both in treble clef with a key signature of one sharp (F#). The next two staves are for the first and second violas, both in alto clef with a key signature of one sharp. The bottom two staves are for the first and second cellos, both in bass clef with a key signature of one sharp. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte). There are also some performance instructions like 'rar' and 'e gli non merta di respirar' written across the staves. At the bottom, there are labels for 'viola', 'con oboe', and 'mi sveglia alra quel cor se'. The notation includes various ornaments and slurs, and the overall appearance is that of a historical manuscript.

uero sua morte sola mi puo placar sua morte sola mi puo pla =

= car mi sveglia al ira quel cor fevero sua morte sola

Dal Capo

mi puo placar suo morte sola mi puo placar *Dal Capo*

Fine dell atto Secondo
X 2

All.^o

Atto Terzo Sung by Sg. Boscho

The musical score is written in a single system with multiple staves. It begins with a treble clef and a 3/8 time signature. The key signature has two flats (B-flat and E-flat). The score includes a vocal line and a piano accompaniment. The lyrics are written in Italian and are interspersed with the musical notation. The lyrics include: "Dal fulgor di questa spada vuo che cada", "vuo che ca = = = da un i lia = = toum empio", and "Dal fulgor di questo Spada vuo che ca = = da vuo che cada un i lia = = toum empio cor". The score features various musical notations, including notes, rests, and dynamic markings like 'tr' (trill) and 'f' (forte). The piano part includes complex rhythmic patterns and fingerings.

tua fierezza di' il mio Trono abborrisprezza umillata ti vedro

ti vedro ti vedro e umiliata cumiliata ti vedro

u: milia ----- la e umilia ----- la

ti vedro u miliata cumiliata ti vedro

In qual Scaro rubelle surmotar bramile

Traverso e vi

Sung by Sg.^a Guzzoni

89

Largo

Piangerò piangerò la sorte mia si crudele e tanta ria

Largo

finche vi ta in petto avro piangerò piange

ro la sorte mia si crudele e tanto ria piangerò la sorte

mia si crudele e tanta ria = = = finche vita in petto a

Z

vro finche vita finche vi - tam petto avro
Tutti viol all.
ma poi mortadogii intorno il ti
violoncello
alle
ranno e notte e giorno fatto Spettra agitero
fatto Spet

tro. fatta spettra gi tero

ma per morta d'ogn'intorno il Tiranno

e notte e giorno fatta spettra agite ro

Da Capo

fatta spettra agi: tero

Da Capo

Da Capo

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a bass line with a steady eighth-note accompaniment and a treble line with chords. The key signature has one flat, and the time signature is 6/8.

Fato qui la celeste Parca non tronca ancor la fiume alla mia vita ma dove andro

The second system continues the musical piece. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment remains consistent with the first system.

e chi mi porgea la ove son le mie schiere ove son le legioni

The third system shows the vocal line with a melodic phrase. The piano accompaniment features a more complex texture with sixteenth-note runs in the bass line.

che a tante mie pittorie il varco aprivo? solo in quest'erme

The fourth system concludes the page with a final vocal phrase and piano accompaniment. The piano part ends with a cadence in the treble clef.

A a

lor... al mio dolor al mio dolor oh di...

o al mio dolor aure deh per pietà

deh per pietà aure spirate al petto mio per dar conforto oh

7 4 4 4 2 6 4 3 6 4 3 4 7 3 4 6 5 4 3 Aa 2

Dio al mio dolor al mio dolor

*ada.
al mio dolor*

dite

dite dov'è che fa l'idolo del mio sen

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music features a series of chords and melodic fragments, with some notes beamed together.

The second system continues the musical piece. The vocal line has the lyrics: *matve dolce ben di questo sen dite dite*. The piano accompaniment provides harmonic support with chords and moving lines.

The third system shows the piano accompaniment continuing with various chordal textures and melodic patterns. The notation includes some complex rhythmic figures.

The fourth system features the vocal line with lyrics: *ma dogni intorno viaggio sparse di meci estinti L'infornate arene segno*. The piano accompaniment includes some rests and chordal structures.

The fifth system continues the piano accompaniment. It includes a section marked with a 'S.' (Segno) and a double bar line, indicating a change in the piece's structure.

The sixth system concludes the page with the vocal line lyrics: *d'infausto annunzio al fin sara aux deh per pie ta Dal segno S.* The piano accompaniment ends with a final chord and a 'S.' marking.

tutto alter

ra tutto a terra tutto a terra di un contro le sta

tutto a terra chi incontra le sta quel torrente che

cade dal monte che cade dal monte tutto a terra tutto alter

ada?
ra tutto a terra chi incontra le sta

Bb 2

Handwritten musical score for a piece, page 100. The score consists of ten systems of staves. The first system has a treble clef and a trill (tr) marking. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef with the lyrics "tale anch'io a che oppone la fronte dal mio brandito". The fifth system has a treble clef with a trill (tr) marking. The sixth system has a bass clef with the lyrics "rato fara del mio bran". The seventh system has a treble clef. The eighth system has a bass clef with the lyrics "= do dal mio brandito atterrato fara = dal mio". The ninth system has a treble clef with the lyrics "ad? Dalapo" and "Da capo". The tenth system has a bass clef with the lyrics "brando del mio brandito atterrato fara Da capo" and two "#6" markings at the bottom.

Sung by Sg.^a Durastanti

101

Alle.^o

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Alle.^o'. The key signature has one flat (B-flat). The vocal line begins with a fermata over the first note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system continues the musical piece. The vocal line has a fermata over the final note. The piano accompaniment includes various fingering numbers (6, 7, 4) and dynamic markings (f, sf). The tempo remains 'Alle.^o'.

Strade pronto state alla vendet

The third system features a vocal line with the lyrics 'Strade pronto state alla vendet'. The piano accompaniment continues with similar rhythmic patterns and includes fingering numbers (6, 7, 6) and dynamic markings (f, sf).

ta per punire per punire un traditor

The fourth system features a vocal line with the lyrics 'ta per punire per punire un traditor'. The piano accompaniment includes fingering numbers (7, 7, 6, 7, 4, 2) and dynamic markings (f, sf).

per punire un traditor

The fifth system features a vocal line with the lyrics 'per punire un traditor'. The piano accompaniment includes fingering numbers (6, 7, 7, 7, 6) and dynamic markings (f, sf).

Cc



La giustizia ha già su l'arco pronto strale alla vendetta per punire un traditor

per punire un traditor

La giustizia ha già su l'arco pronto strale alla vendetta per punire un traditor

per punire un traditor

Handwritten musical score for a single system, consisting of multiple staves. The score includes vocal lines with lyrics and piano accompaniment with figured bass notation. The lyrics are: "quantoe turba la Saetta tanto piu crudele aspetta", "La sua pena un'Empio cor la sua pena la sua pena un empio cor tanto piu", and "crudele aspetta la sua pena la sua pe - na un empio cor". The score ends with "Dal Segno" and a "C c 2" marking.

Sung by Sg. Cuzzoni

Alle.

Da tempeste il le guo infrun = = = to se poi salvo guinge in porto

non sapu che desiar

che desiar

che desiar

da tempeste il legno in fran = = = = to da tem

peste il legno in fran = = = = to se poi salvo quon = ge in

porto non sa piu che: siar

che desiar

D d

6 5
4 #

Se poi salvo quante in portenon - sa piu che de - fiar

non sa piu che defiar

Cosil lor trupe - ne e piano

or : chetrouail su : o confor : : : : to torno la nima a bear : : : :

: : : : : torno lanima a bear 2 6 così il cor : tra

pe : nec pianto orchetrouail suel on for : : : : : to torno Lanima a be-

= ar

a bear : : : : : torna Lanima a a bear: Dalapo

Alle^o

Non ha piu che temere quest alma vendicata or si fara be
 =ata Comincio a respirar = = Comincio a respirar
 non ha piu che temere quest alma vendicata or si fara beata com
 inuicia respic ar non ha piu che temer quest alma vendicata or si fara bea to com

mihi a respirar *or si sera beato Comminciar spi*
rar Commincio a respirar
or vno tutto in godere Se angui il mio tormento che vano ogni lamento se il ciel mi fa spa
rar se il ciel mi fa sperar = = = *de vano ogni lamento se il*
ciel mi fa sperar Non *Dal segno*
Non Dal segno
 E e

Duetto Sg.^o Senesino e Sg.^a Cuzzoni

The musical score is written on ten staves. The top two staves are vocal parts for the two singers. The bottom two staves are for the basso continuo, with the lower staff containing figured bass notation. The music is in a key with one sharp (F#) and a 12/8 time signature. The tempo is marked *All.^o* at the beginning and *all.^o* later. The lyrics are written below the vocal lines.

All.^o

g. ad.^o

g. ad.^o

g. Caro pua

Bella

g. ad.^o

all.^o

all.^o

mabile belta mai non si trovera mai non si trovera del tuo bel volto

pua.

del tuo = bel vol

mabile belta mai non si troveri del tuo bel vol

= to del tuo bel vol to piu amabile belta mai non si troue

= to del tuo bel volta piu amabile belta mai non si troue

ra piu amabile belta mai non si trouera nono del

= ra 6 piu amabile belta mai non si trouera del tuo

E e 2

tuo - - - - - bel vol - - - - - to del tuo bel volto

bel vol - - - - - to del tuo bel volto

Caro - - - - - piu amabile belta mai non si tro: ve

Bella piu amabile belta mai non si tro: ve

ra - - - - - mai

ra - - - - - mai

non si trovera del tuo bel vol to del tuobelvolty del tuo bel vol =
 non si trouera del tuo bel volto del tuobelvolto del tuo bel vol =

to

me non splendra ne amor ne fedelta ne amor ne fedelta da
 in te non splendra in te non splendra ne amor ne fedel

ff

te disciolto da te disciolto
 ta da me disciolto da me disciolto in
 in me non splendera ne amor ne fedelta
 non splendera ne amor ne fedelta
 da te disciolto
 da me disciolto Dal segno

Coro.

Corn 1 

Corn 2 

Corn 3 

Corn 4 

Haut. Viol. 1 

Haut. Viol. 2 

Viola 









Bassi 

Ri tomio main dno sf sf sf La bella

FF 2

Handwritten musical score on page 116. The page contains ten staves of music. The first staff has a '7r' marking above it. The music is written in a system with a treble clef and a key signature of one sharp (F#). The lyrics are written in Italian below the staves.

giac il pice: sgombroeil fondo di dolore ciafcun ritornora a oder Ri:

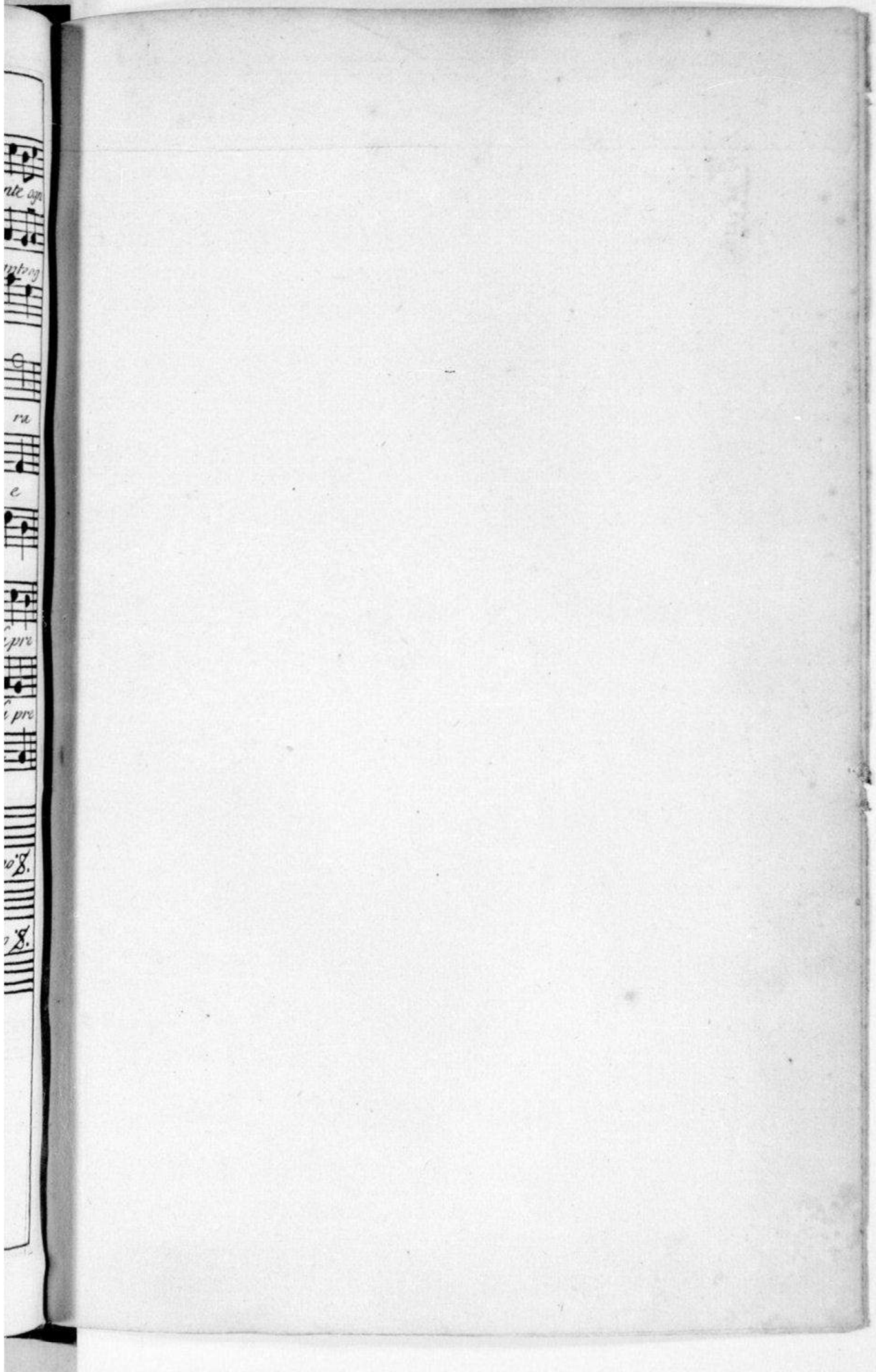
The image shows a page of handwritten musical notation on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. The music is arranged in a multi-voice setting. The key signature has one sharp (F#). The score includes performance directions: "Ciaz solo" and "un". The lyrics "torni omainel nostro core la bella giojaedil piacer" are written below the bottom staff.

torni omainel nostro core la bella giojaedil piacer

bel contento il sen gia si prepara se tu sarai costante ogni
un bel contento il sen gia si prepara se tu sarai costante ogni
or per me cosi forti dal cor la doglia amara e
or per me cosi forti dal cor la doglia amara e
e sol vi resta amor costanza e se un bel contento il sen gia si pre
sol vi resta amor costanza e se un bel contento il sen gia si pre
para se tu sarai costante ogni or per me Dal segno
para se tu sarai costante ogni or per me Dal segno

Fine dell' Opera





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 - tu 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 -

4
2

- 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

4
2

pe - ne, più sof - fri - re non può le sue ca - te - ne.

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 - - - - -

no, io dir, io dir nol so, nò, nol so, che, qual sia il più ti -

- ran - - - - - no, io dir, io dir nol so.

So ben che do ri -

(Fine.)

- 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, dè - 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.

Se un dì mi_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;

se un di ma-do - ra -

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support. The lyrics 'se un di ma-do - ra -' are written below the vocal line.

- la mia cru-de - le, con-ten-to al lo - - rail cor sa-rà, il cor sa - rà, con-ten - -

This system contains the second system of music. The vocal line continues with the lyrics '- la mia cru-de - le, con-ten-to al lo - - rail cor sa-rà, il cor sa - rà, con-ten - -'. The piano accompaniment continues with a steady rhythmic pattern.

- to, con - ten - to al lo - - ra il cor - - sa -

This system contains the third system of music. The vocal line continues with the lyrics '- to, con - ten - to al lo - - ra il cor - - sa -'. The piano accompaniment continues with a steady rhythmic pattern.

- rà, s'un di ma do - - ra - - la mia cru de - - le, con - ten - to al -

This system contains the fourth system of music. The vocal line concludes with the lyrics '- rà, s'un di ma do - - ra - - la mia cru de - - le, con - ten - to al -'. The piano accompaniment concludes with a final chord.

lo - ra il cor - sa - rà.

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

(Fine.)

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

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

Da Capo.

34.

Mi palpita il cor.

B.

SOPRANO.

Adagio.

tr

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-tando il mio pet-to ognor m'af-

6 4/2 6 7 6

-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-

f 6 5

-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

4/2 6 6 # 7

ch' il cor do-len-te a me co-si ri-sponde: E' ver che so-no a-ma-to, ma ti sovven-ga al-fin, che son pia-ga-to.

4/2 6 4/2 7 5 #

Mi pia-gò d'a-mor lo stra-le,

6 4 3 6 4 3 6 6 4 5 3 6 6

e fa-ta-le la sa-et-ta in me vi-brò, in me vi-brò,

6 6 6 6 6 6 6 6 6 6 #

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,

le la sa-et-ta in me vi-brò.

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

4 3 4 3 6 4 3 (Fine.) 6

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

6 7 # 6 5 6 6 5 6 4

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

6 6 6 4 5 6 5 4 3 6 7 5 #

Da Capo.

- 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, spre-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 -

7 6 4^a/₂ 4 3 7 6 5 6 4^a/₂ 6 6 5 6 4 5

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

5 6 4 2 6

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

4^a/₂ 6 4^a/₂ 6 6 6 7 6 7 6 6 5 6 5 6 4 5 (Fine.)

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 -

6 6 6 2 6 4^a/₂ 6 6 6

- 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,

6 4 6 7 6 6 4 5 7 6 # 7 6 6 5 5

nò, ch' a - mor non è ti - ran - no.

4^a/₂ 6 4^a/₂ 6 7 6 # 6 5 4 5 # # 4^a/₂ 6

Da Capo.

27.

Mi palpita il cor.

C.

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

(FRAMMENTO.)

Adagio.

SOPRANO.

Adagio.

Mi pul - - - - - 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

Recit.

so cos' è, nè, nè so cos' è, nè so, no, 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 io sono; ma, oh Di - o! non muc - ci - de - te, d'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-ran-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.

So ben che do-ri-cet-to, so ben che do-ri-

(Fine.)

-cet-to a un a-sproe 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, d'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-re-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, Polish, and others
together, *some in Tabliture, and some in*
Pricke-Song. With Pavines, Galliards, and Almains
for the Viole De Gambo alone, and other Muscail Con-
ceites for two Base Viols, expressing five partes, with plea-
sant reportes; one from the other, a: d 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 a-
lone, and some Songes to bee sung
to the Viole, with the Lute, or better
with the Viole alone.

Also an Invention for two to play vp-
on one Viole.

Composed by **TOBIAS HUME** Gentleman.

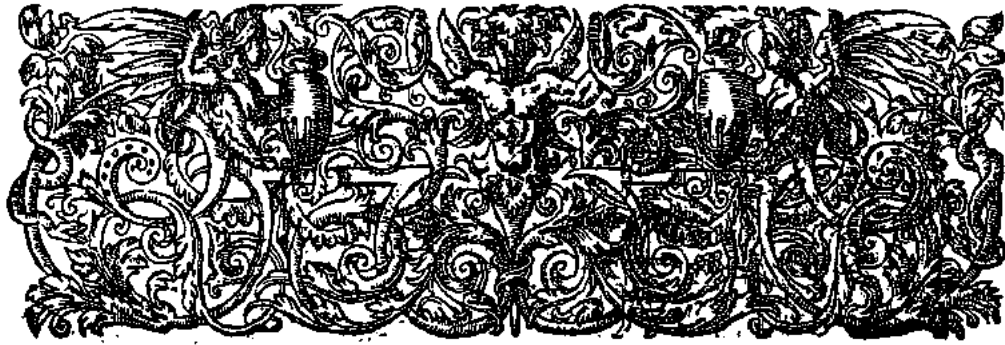


LONDON
Printed by *John Windet*, dwelling at
the Signe of the Crosse Keyes at Powles
Wharfe 1605.

A Table containing all the Songes in this Booke.

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FINIS.



TO THE MOST NOBLE AND WORTHY LORD

VVILLIAM Earle of Pembroke, *Herbert of Cardiffe*
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;



MR. Art and the Ioue of Art continually
are leagued together. It shall be no disho-
ner therefore for your height to embrace
the humblest endeavors of those that seeke
not you but your vertues. For mine own
side I haue bene trained vp without the
verge of Complement, nor can I phrase
the zeale I beare you in swelling discour-
ses. My Life hath bene 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.

T O B I A S H V M E :



To the vnderstanding Reader.

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 blame 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 own Phansies expressed by my proper Genius, which if thou dost dislike, let me see thine; *Carpere vel noli nostra, vel ede tua*. Now to use a modest shortnes, and a brieue expression of my selfe to all noble spirits, 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 deuicifull 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 Viold de Gambo in his true Maiestic, 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 Muscalle Humors.

The Souldiers Song.



Sing the praise of honor'd wars, the glory of wel gone skars, the brauery of fighting

shields, of lusty hartes & famous fields: For that is Musicke worth the care of Loue, a sight for kings, &

All the Soldiers loue: Look, & me thinks I

See the grace of chivalry, the colours are displaid, the captaines bright araid: See now the battels rang'd,

bullets now thick are chang'd: Harke, harke, shootes and wounds a bound,

Play three letters with your Fingers.

The great Ordnance.

Musical Humors.



O tobacco, Tobacco sing sweetly for Tobacco, Tobacco is like Loue. O loue it.

for you see I wil proue it Loue maketh leane the fatte mens tumor, so doth Tobacco,

Loue still dries vpp the wanton humor so doth Tobacco, loue makes mélaye stō shore to shore

so doth Tobacco Tis fond loue often makes men poor so doth Tobacco, Loue makes men scornfull

Coward feares so doth Tobacco Loue often sets then by the cares so doth Tobacco.

Tobaccoe, Tobaccoe
 Sing sweetly for Tobaccoe,
 Tobaccoe is like Loue,
 O loue it,
 For you see I haue proude it:

Captaine Humes



Soldiers March:

Musical Humors.

The musical score consists of ten systems of notation, each with a vocal line and a piano accompaniment line. The notation includes notes, rests, and various performance markings such as dynamics (p, f, mf, sf, ff) and articulation (accents, slurs). The lyrics are written below the vocal line.

Lyrics:
now play
as you did
before, or
all you
come to
the cross

Other markings include asterisks (*) and the word "VINTS" in the final system.

Captaine Humes

4



Le Spirit of Gambo

Musical notation for 'Le Spirit of Gambo' featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The piece consists of several staves of music with various notes, rests, and dynamic markings such as 'f' and 'p'. Above the staves, there are numerous vertical arrows pointing downwards, likely indicating fingerings or breath marks. The notation includes a variety of note values and rests, with some notes beamed together. The piece concludes with the word 'FINIS' and a 'T.H.' (Tutti) marking.

5



Mistresse Familiar

Musical notation for 'Mistresse Familiar' featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The piece consists of several staves of music with various notes, rests, and dynamic markings such as 'f' and 'p'. Above the staves, there are numerous vertical arrows pointing downwards, likely indicating fingerings or breath marks. The notation includes a variety of note values and rests, with some notes beamed together. The piece concludes with a 'T.H.' (Tutti) marking.

Musicall Humors.

First system of musical notation with notes and clefs.



The Duke of Holstones Almayne.

Second system of musical notation.

Third system of musical notation.



My Hope is decayed

Fourth system of musical notation.

Fifth system of musical notation.

Sixth system of musical notation.

Seventh system of musical notation.

Captaine Humes



8

duc sweete Lone.

Musical notation for the first section, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line with various rhythmic values and accidentals. Above the staff, there are several downward-pointing arrows indicating fingerings. The section concludes with the word "Finis" and the initials "T.H." written below the staff.



9

Emerry a day will come.

Musical notation for the second section, featuring a treble clef, one flat key signature, and common time. It includes a single melodic line with fingerings indicated by downward arrows. The section ends with "Finis" and "T.H." below the staff.



10

Arke, Hark

Musical notation for the third section, with a treble clef, one flat key signature, and common time. It features a single melodic line with fingerings indicated by downward arrows. A note above the staff reads "Play nine letters with your finger". The section concludes with "Finis" and "T.H." below the staff.



Souldiers R elolution.

Musical notation for the fourth section, including a treble clef, one flat key signature, and common time. It consists of a single melodic line with fingerings indicated by downward arrows. The section ends with "Finis" and "T.H." below the staff.

Captaine Humes

12

D *Eth*

First system of musical notation for 'Captaine Humes', featuring a large decorated initial 'D' and three staves of music. The notation includes various notes, clefs, and a 'C' time signature. The word 'Eth' is written below the initial.

Second system of musical notation, consisting of three staves with notes and clefs.

Play this gathered
after every straine.

Third system of musical notation, consisting of three staves with notes and clefs.

Play this as it stands

Fourth system of musical notation, consisting of three staves with notes and clefs.

Fifth system of musical notation, consisting of three staves with notes and clefs.

Sixth system of musical notation, consisting of three staves with notes and clefs.

Seventh system of musical notation, consisting of three staves with notes and clefs.

Eighth system of musical notation, consisting of three staves with notes and clefs.

Ninth system of musical notation, consisting of three staves with notes and clefs.

FINIS

T. H.

Musical Humors.



Polish Ayre.

Musical notation for the first piece, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various rhythmic values and accidentals. Above the staff, there are several vertical arrows pointing down, indicating fingerings or accents. The piece concludes with a double bar line and a repeat sign.

15



Polish Vilanell

Musical notation for the second piece, featuring a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various rhythmic values and accidentals. Above the staff, there are several vertical arrows pointing down. The piece concludes with a double bar line and a repeat sign.

16



Polish Ayre.

Musical notation for the third piece, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various rhythmic values and accidentals. Above the staff, there are several vertical arrows pointing down. The piece concludes with a double bar line and a repeat sign.

17



Polish Ayre.

Musical notation for the fourth piece, featuring a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various rhythmic values and accidentals. Above the staff, there are several vertical arrows pointing down. The piece concludes with a double bar line and a repeat sign.

18

Captaine Humes



Pollish Ayre.

Musical notation for the first system of the 'Pollish Ayre' section, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and accidentals.

Finis T.H.



Pollish Vilanel.

Musical notation for the first system of the 'Pollish Vilanel' section, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and accidentals.

Musical notation for the second system of the 'Pollish Vilanel' section, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and accidentals.

Finis

T.H.



Om and Mistresse Fine

Musical notation for the first system of the 'Om and Mistresse Fine' section, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and accidentals.

Musical notation for the second system of the 'Om and Mistresse Fine' section, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and accidentals.

Musical notation for the third system of the 'Om and Mistresse Fine' section, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and accidentals.

FINIS

T.H.

Musical Humors.

Musical notation with notes and rests on a staff.

Musical notation with notes and rests on a staff.

Musical notation with notes and rests on a staff, ending with 'Fins.' and 'T.H.'

Musical notation with notes and rests on a staff.



Owl come,

Musical notation with notes and rests on a staff.

Musical notation with notes and rests on a staff.

Musical notation with notes and rests on a staff, ending with 'FINIS' and 'T.H.'

Musical notation with notes and rests on a staff.



Ir Humphrey

Musical notation with notes and rests on a staff.

G

Fins. T.H.

Captaine Humes

30



Merry Conceits.

Musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line with various note values and rests. Above the staff, there are several vertical arrows pointing downwards, indicating specific rhythmic or articulation points. The text 'Merry Conceits.' is written below the staff.

31



Y Mistrisse hath a pritty thing.

Musical notation for the second system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line with various note values and rests. Above the staff, there are several vertical arrows pointing downwards, indicating specific rhythmic or articulation points. The text 'Y Mistrisse hath a pritty thing.' is written below the staff. The notation includes various rhythmic markings such as 'P', 'F', and 'M' above the notes, and 'FINIS' and 'T.H.' at the end of the system.

Musical Humors.

Finis.
T.H.

32

He loves it well.

Finis
T.H.

It it in the middle

33

Finis
T.H.

Finis
T.H.

Finis
T.H.

Finis
T.H.

Finis
T.H.

Captaine Humes

34

Ickell, Tickell

Handwritten musical notation for 'Ickell, Tickell' on three systems of staves. The notation includes rhythmic markings (downbeats) and letter-based notes (a, b, c, e, f, h). The first system has a large decorative initial 'I'. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and the word 'Finis'.

35

Offamond

Handwritten musical notation for 'Offamond' on two systems of staves. The notation includes rhythmic markings and letter-based notes. The first system has a large decorative initial 'O'. The second system ends with a double bar line and the word 'Finis'.

36

Am Falling

Handwritten musical notation for 'Am Falling' on two systems of staves. The notation includes rhythmic markings and letter-based notes. The first system has a large decorative initial 'A'. The second system ends with a double bar line and the words 'Finis T.H.'.

Musical Humors.

37



Ickle me quickly

Musical notation for 'Ickle me quickly', including a treble clef, a key signature of one flat, and a common time signature. The piece consists of several staves with notes and rests, and ends with 'Finis' and 'T.H.'.

38



Ouch me lightly

Musical notation for 'Ouch me lightly', including a treble clef, a key signature of one flat, and a common time signature. The piece consists of several staves with notes and rests, and ends with 'Finis' and 'T.H.'.

39



Vke Iohn of Polland his Galliard

Musical notation for 'Vke Iohn of Polland his Galliard', including a treble clef, a key signature of one flat, and a common time signature. The piece consists of several staves with notes and rests, and ends with 'FINIS' and 'T.H.'.

Captaine Humes

40



Caroles Humor.

Musical score for 'Caroles Humor' featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The score consists of four staves. The first staff contains the melody with various notes and rests, including a 'c' dynamic marking. The second and third staves provide harmonic accompaniment. The fourth staff concludes with the instruction 'Finis T.H.'.

41



N English Frenchmau

Musical score for 'N English Frenchmau' featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The score consists of four staves. The first staff contains the melody with various notes and rests, including a 'c' dynamic marking. The second and third staves provide harmonic accompaniment. The fourth staff concludes with the instruction 'FINIS T.H.'.



Pauia

Musical score for 'Pauia' featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The score consists of four staves. The first staff contains the melody with various notes and rests, including a 'c' dynamic marking. The second and third staves provide harmonic accompaniment. The fourth staff concludes with the instruction 'FINIS T.H.'.

Musical Humors.

The musical score consists of ten systems, each with two staves. The notation includes various dynamics such as *p*, *pp*, *ppp*, *mf*, and *f*, along with articulation marks like slurs and accents. The notes are primarily eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and the instruction *FINIS*.

Captaine Humes

Handwritten musical notation for the first system, including a treble clef and notes.

46

Handwritten musical notation for the second system, including a treble clef and notes.



Captaine Humes Pavan.

Handwritten musical notation for the third system, including a treble clef and notes.

Handwritten musical notation for the fourth system, including a treble clef and notes.

Handwritten musical notation for the fifth system, including a treble clef and notes.

Handwritten musical notation for the sixth system, including a treble clef and notes.

Handwritten musical notation for the seventh system, including a treble clef and notes.

Handwritten musical notation for the eighth system, including a treble clef and notes.

Handwritten musical notation for the ninth system, including a treble clef and notes.

Handwritten musical notation for the tenth system, including a treble clef and notes.

Musical Humors.

First system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

Second system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

Third system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests. A large, ornate decorative initial 'F' is present on the left side of the staff.

Quies Farewell.

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

Fifth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

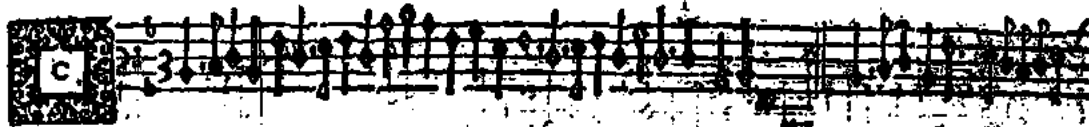
Sixth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

Seventh system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

Eighth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

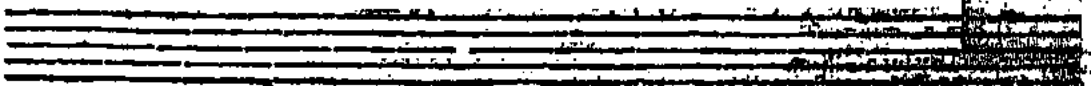
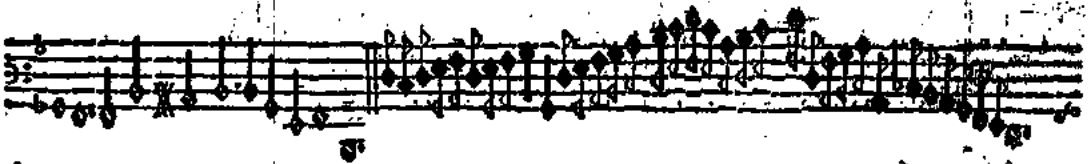
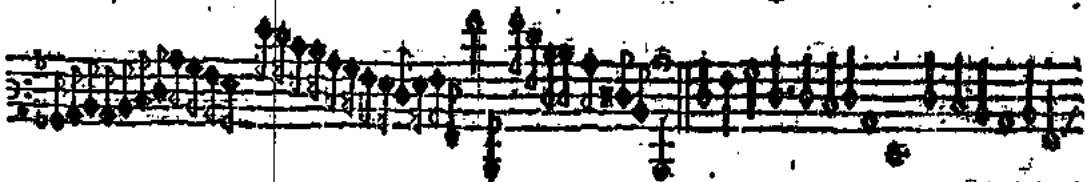
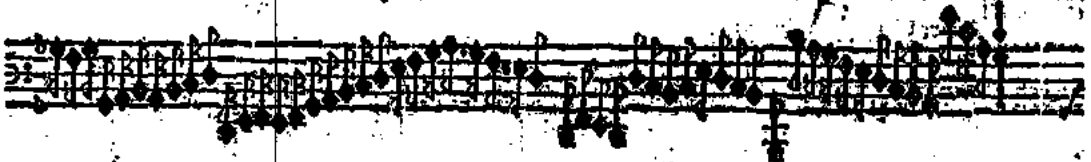
Ninth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and rests.

Musical Honors.




Apraine Humes Galliard.

50

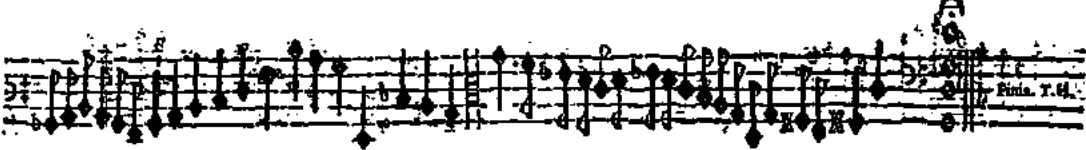



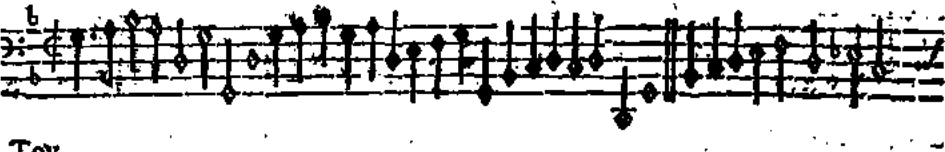
Captaine Humes

51.  

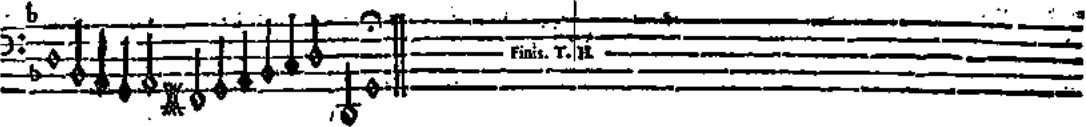
Preludum.





52.  

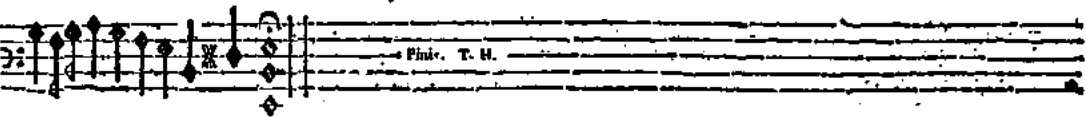
Toy.





53.  

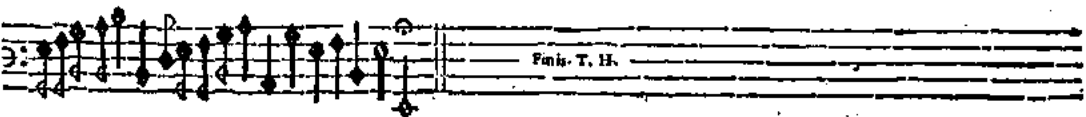
After Craschis Almayne.


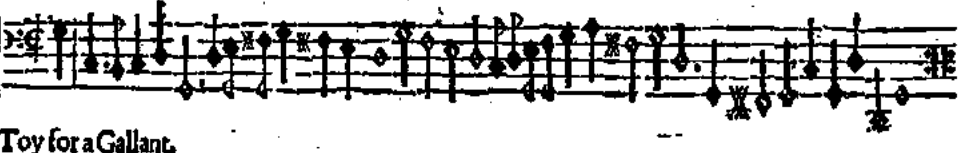




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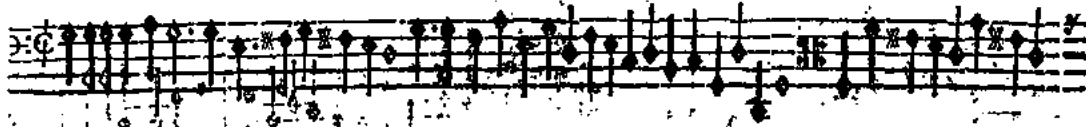
Merry meeting.



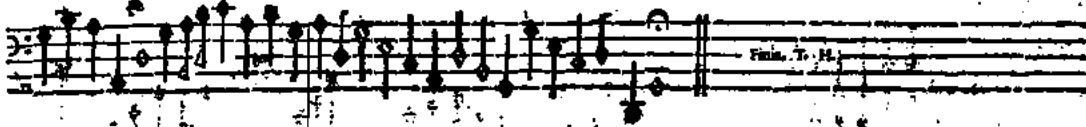
55.  

Toy for a Gallant.

Musical Humors.



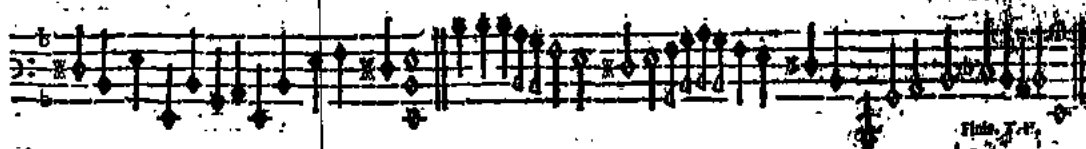
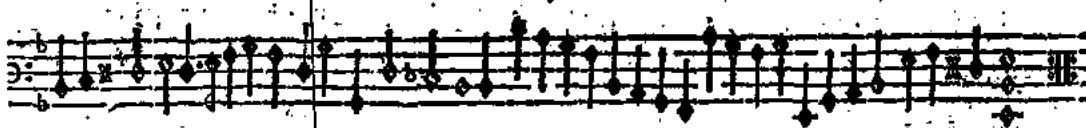
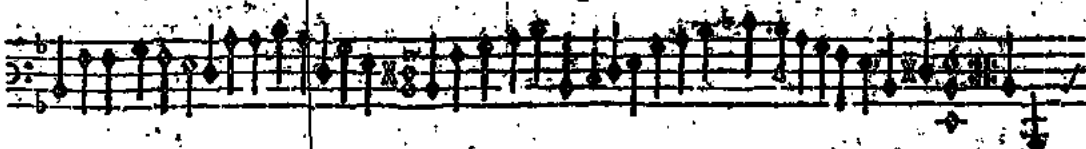
The second part.



The third part.



Y Mistrisse Maske.



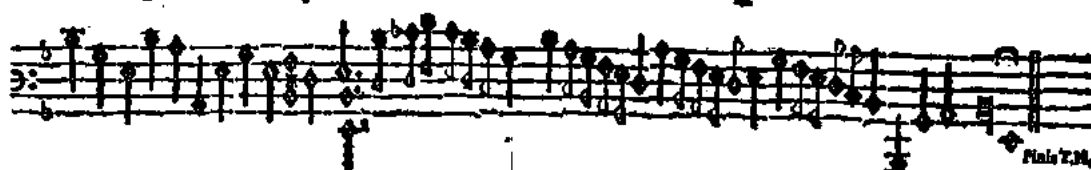
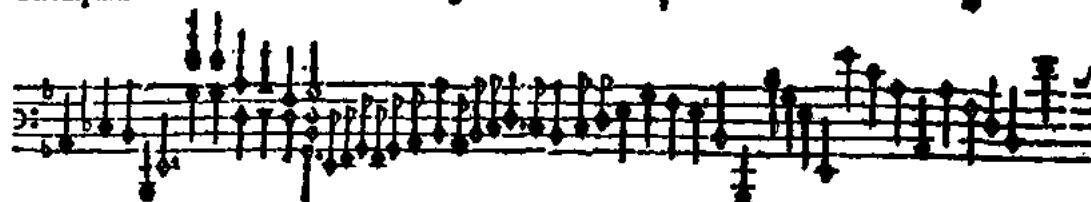
Cauciurocs Humor.

K 2

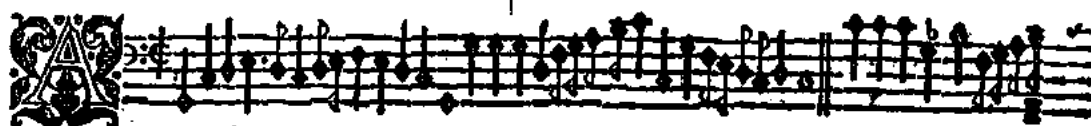
Captaine Humes



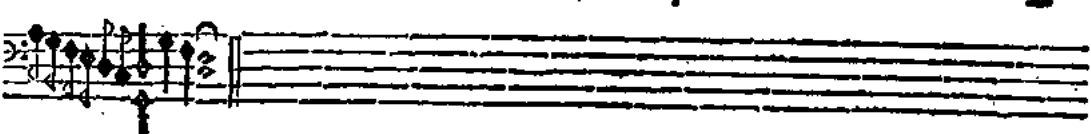
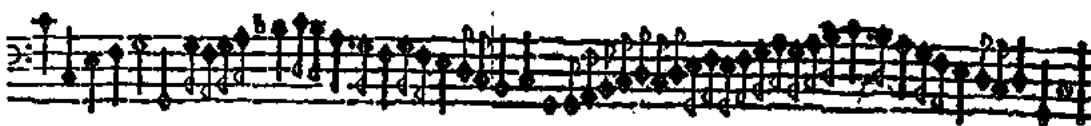
60. The 2. part.



61.



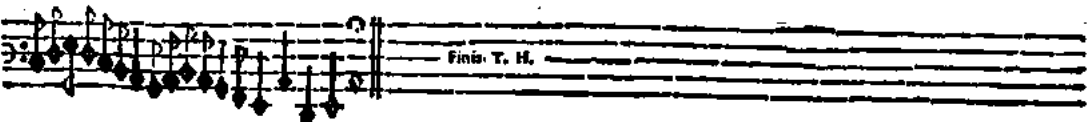
A French Ayre.



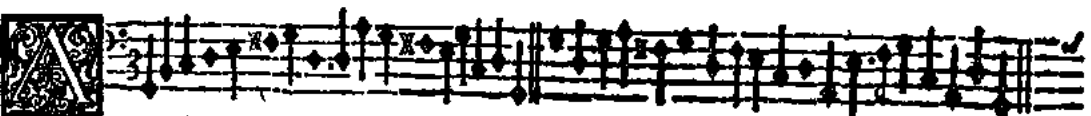
62.



Sa ala mod du' franec.

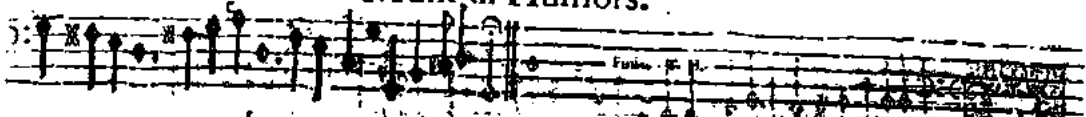


63.

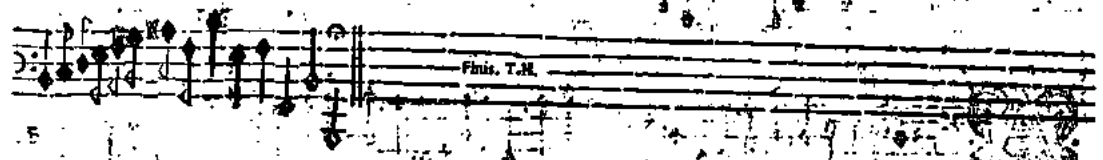


French ligge.

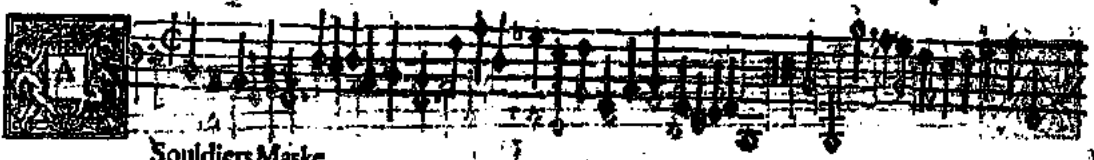
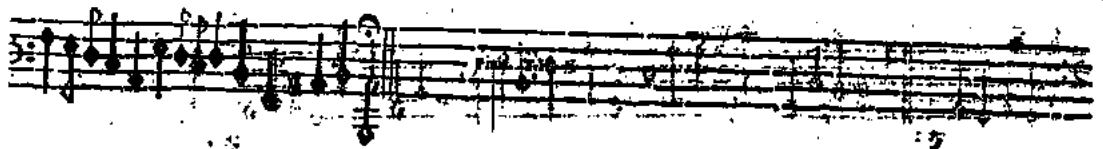
Musical Humors.



Toy



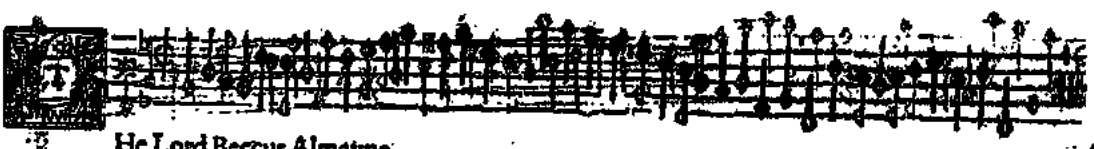
A Courtage.



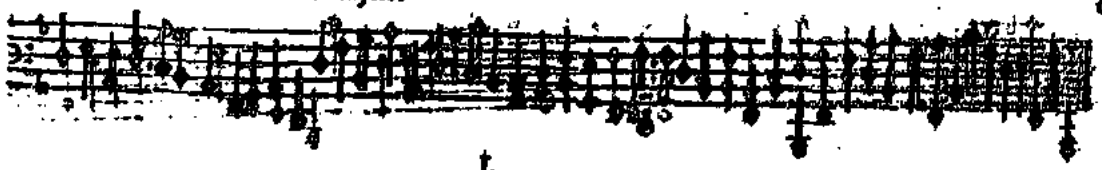
Souldiers Maske.



He new Knights Humor.



He Lord Beccus Almayne.



Captaine Humes

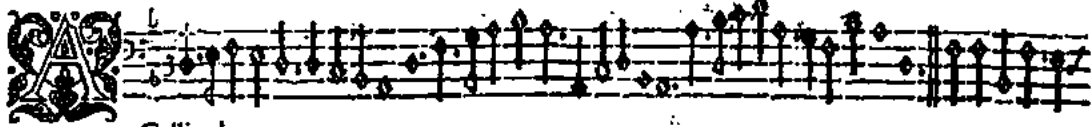
50.



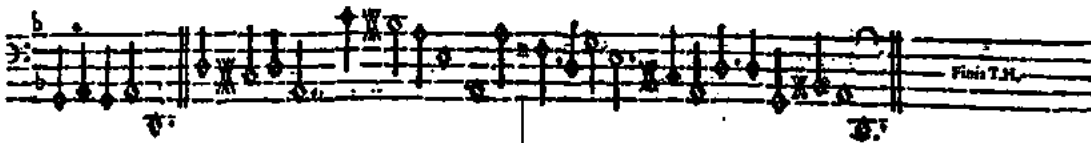
Aptaine Humes Almayne.



70.



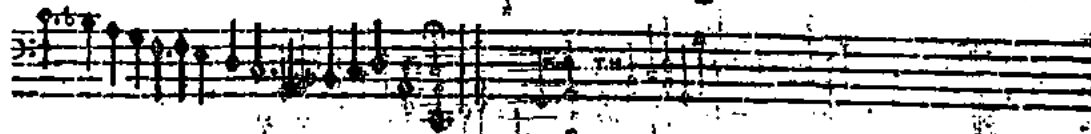
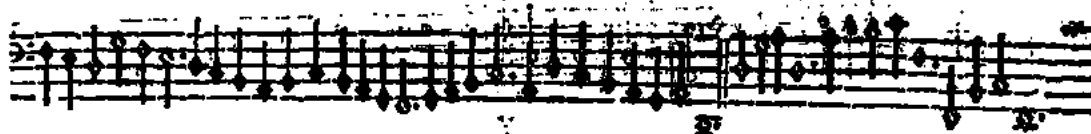
Galliard. 1.



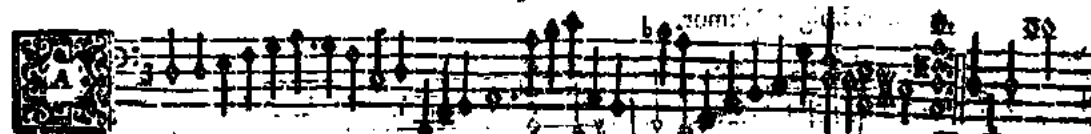
17.



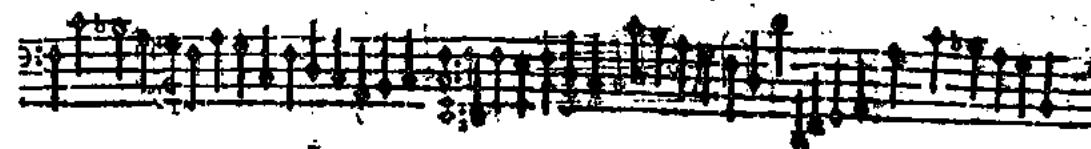
Galliard. 2.



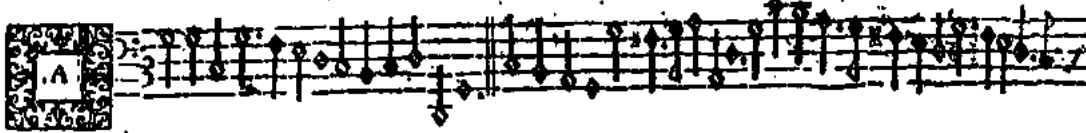
71.



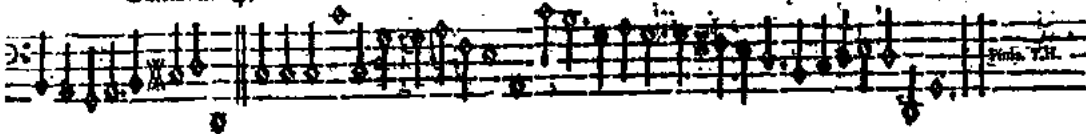
Galliard. 3.



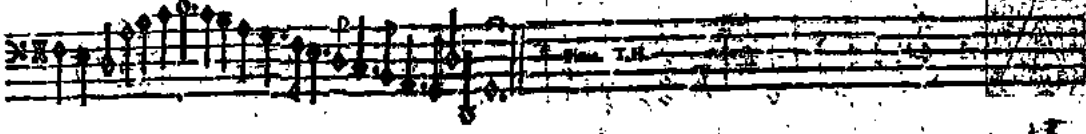
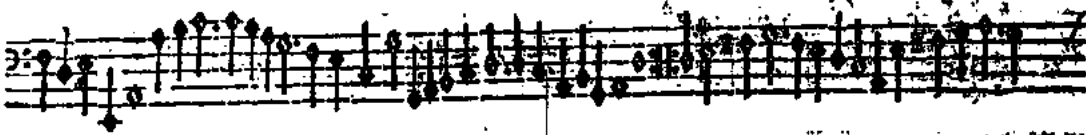
Musicall Humors.



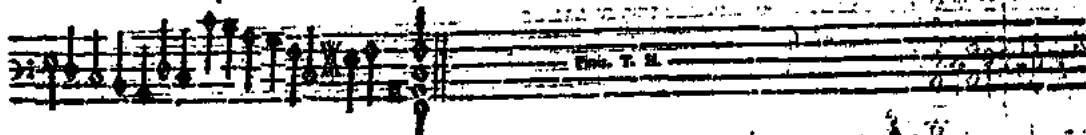
Galliard. 4.



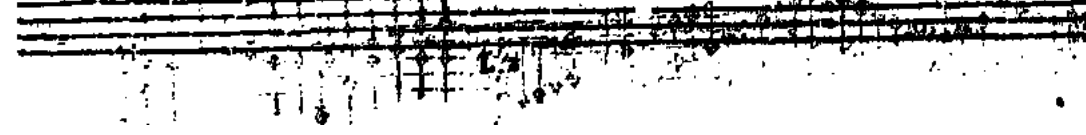
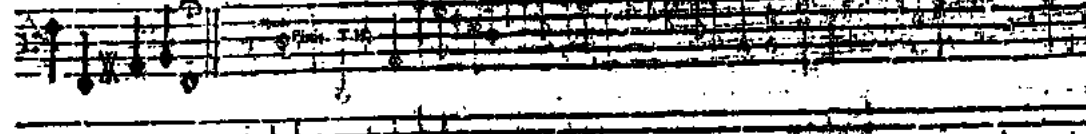
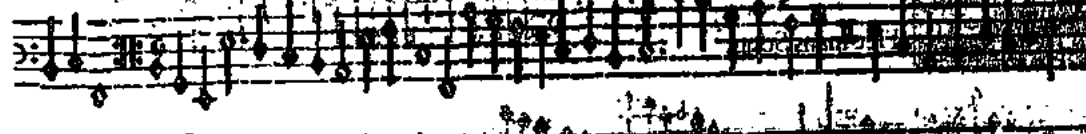
Galliard. 5.



Y Mistresse Almaine.



Oues Almayne.



Captain Humes

77.



Galliard.

78



Meditation.

79.



Freemans Song

Musical Historicks

L Am glad she is come. 80.

The 2^d part. 81.

G He you god mot rowe Madam. 82.

A Almayne. 83.

H He Spirit of the Almayne. 84.

Captaine Humes

Musical staff 1, showing the beginning of the piece. It features a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

85. A Pollish Iigge.

Musical staff 2, starting with the measure number 85. It is labeled "A Pollish Iigge." and includes the instruction "Finis. T.H." at the end of the staff.

86. Mirene Thules Iigge.

Musical staff 3, starting with the measure number 86. It features a large, ornate initial letter 'M' in a decorative box. The staff is labeled "Mirene Thules Iigge." and includes the instruction "Finis. T.H." at the end.

87. Iigge.

Musical staff 4, starting with the measure number 87. It features a large, ornate initial letter 'A' in a decorative box. The staff is labeled "Iigge." and includes the instruction "Finis. T.H." at the end.

88. Iigge.

Musical staff 5, starting with the measure number 88. It features a large, ornate initial letter 'A' in a decorative box. The staff is labeled "Iigge." and includes the instruction "Finis. T.H." at the end.

Musicall Humors

The musical score is composed of several systems of staves. The first system begins with a large, ornate initial 'A' in a decorative box. Below the first staff, the word 'ligge.' is written. The second system features a large, ornate initial 'M' in a decorative box on the right side. The third system starts with a smaller initial 'A' in a decorative box, followed by the word 'ligge.' below the staff. The fourth system includes the annotation 'Fin. T. H.' near the end of the staff. The fifth system begins with a large, ornate initial 'A' in a decorative box, followed by the text 'Wahron humor.' below the staff. The sixth system contains the text 'The dived thing' and 'must be good dha' near the end of the staff. The score is filled with musical notation, including notes, rests, and various symbols.

Captaine Humes



92

He second part.

Finis
T.H.



93

Y Mistresse humor, when she hath.

Finis
T.H.

94

The second part.

Musical Humors.



Musical notation for the first system, including a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff with notes and rests.

95

Eccus an Hungarian Lord his delight

Musical notation for the second system, continuing the melody from the first system.

Musical notation for the third system, featuring a treble clef and a key signature of one flat. The melody is written on a single staff.

Musical notation for the fourth system, continuing the melody.

The second part

96

Musical notation for the fifth system, continuing the melody.

Musical notation for the sixth system, continuing the melody.

Musical notation for the seventh system, continuing the melody.



Y Mistress little thing

97

Musical notation for the eighth system, continuing the melody.

Titell in

98

Musical notation for the ninth system, continuing the melody.

N

Captaine Humes

99



He Duke of Holitones delight.

Handwritten musical notation for the first system, including a treble clef, a common time signature, and several staves of notes and rests.

Handwritten musical notation for the second system, continuing the piece with multiple staves.

Handwritten musical notation for the third system, ending with a double bar line and the word "Finis" written on the staff.

100



Ouch me sweetely

Handwritten musical notation for the first system of the second piece, including a treble clef and common time signature.

Handwritten musical notation for the second system of the second piece.

Handwritten musical notation for the third system of the second piece.

101

The second part.

Handwritten musical notation for the first system of the second part, including a treble clef and common time signature.

Handwritten musical notation for the second system of the second part.

Handwritten musical notation for the third system of the second part, ending with a double bar line and the word "FINIS" written on the staff.

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

Musical Humors.

Ho Duke of Holstones delight.

Ouch me sweetly.

The second part

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

Captaine Humes

102



Musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with notes and rests.

Ours Passion.

103



Musical notation for the second system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with notes and rests.

Ours Pastime

104



Musical notation for the third system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with notes and rests.

Snatch and away

105



Musical notation for the fourth system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with notes and rests.

His sport is ended

Musical notation for the fifth system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with notes and rests.

Musical Humors.



Am Melancholy

Musical score for 'Am Melancholy' featuring multiple staves with notes and rests. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'pp' and 'p'. The notation is dense and includes many accidentals and slurs. The piece concludes with the word 'Finn' written above the final staff.

Captaine Humes



He Spirit of Musicke

First system of musical notation with notes and rests on a five-line staff.

Second system of musical notation with notes and rests on a five-line staff.

Third system of musical notation with notes and rests on a five-line staff.

Fourth system of musical notation with notes and rests on a five-line staff.

Fifth system of musical notation with notes and rests on a five-line staff.

Sixth system of musical notation with notes and rests on a five-line staff.

Seventh system of musical notation with notes and rests on a five-line staff.

play fast time

Eighth system of musical notation, ending with a double bar line and the word 'Fino'.

A Lesson for two Leera Violes.

The Bandoza set

A Lesson for two Lectro Violas, The Bandora etc.

Play Fast time

Recapitulation of Muzick

Muzickall Humors.



Captaine Humes

Play Fall time

Ecce thoughts renewed

Treble Primus.

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

Treble Secundus

108

Ecce thoughts renewed

play Fall time

FINIS

T.H.

Musical Humors. Bass.



First system of musical notation for Bass, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic stems with flags and notes, with a key signature change to two flats indicated by a double flat sign.

Repeat thoughts renewed

Second system of musical notation, continuing the piece with various dynamics such as *f* and *ff*, and a key signature of two flats.

Third system of musical notation, including the instruction *Play this Repetition 81 times.*

Fourth system of musical notation, concluding with the instruction *Play this Repetition 81 times.* and ending with *Fine* and *T.M.*

Captaine Humes

H. T.
FINIS

Ligge for Ladies.

Bale.

A Lesson for three Violes, tuned as before.

Treble

109

Ligge for Ladies.

Fine

T.H.

Musical Harmonies

L

He Second part of Rosamond

Treble Primus

A

ligge for Ladies

Captaine Humes

124



Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with rhythmic values and letters (a, b, c) indicating fingerings or notes.

He Princes Almayne

Handwritten musical notation for the second system, consisting of three staves. The top staff continues the melody with rhythmic values and letters. The middle and bottom staves appear to be accompaniment or a second part, with rhythmic values and letters.

Handwritten musical notation for the third system, consisting of three staves. The notation includes rhythmic values and letters. The word "Finis" is written at the end of the first staff.

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



Handwritten musical notation for the first system of the second piece, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with rhythmic values and letters.

He Princes Almayne.

Handwritten musical notation for the second system of the second piece, consisting of three staves. The notation includes rhythmic values and letters.

Handwritten musical notation for the third system of the second piece, consisting of three staves. The notation includes rhythmic values and letters.

Handwritten musical notation for the fourth system of the second piece, consisting of three staves. The notation includes rhythmic values and letters.

Handwritten musical notation for the fifth system of the second piece, consisting of three staves. The notation includes rhythmic values and letters. The word "Finis" is written at the end of the first staff.

Musicall Humors.



Ain would I chage that note to which (o'd love hath charmd me,

long, loing to sing by roate, fancying that that harnde me yet when this thought doth come

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

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

Fins. T.H.

O Love 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 doe adore thee:
 I know thee what thou art,
 I serue thee with my hart,
 And fall before thee.

Captaine Humes

113



Hat greater griefe then no reliefe in deepest woe

death is no friend that will not end such hartts sorrow helpe I do crie, no helpe is nie, but winde

and sayre which to and fro do tosse & blow all to dispayre sith then dispaire I must yet may nor

dye no man vnhapier I liues on earth then I.

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,
 He kill dispaire with hope and so deceiue thee

Musicall Humors.

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

Alas poore men, why sitte you to long

To haue more time & space to suffer wrong, O wrong

Our birth is blind and creeping, our life all woe and weeping Our death all paine

and terror birth, life, death, what all but error, Alas poore men

O world nurse of desires, Possesse of vaine attires

What reason canst thou render why man should hold thee tender. Alas poore men

Captaine Humes

Thou pinst the pale cheek Muses and Souldier,

that refuses no woundes for countries safetic, he onely thrives thats craftic. Alas poore men

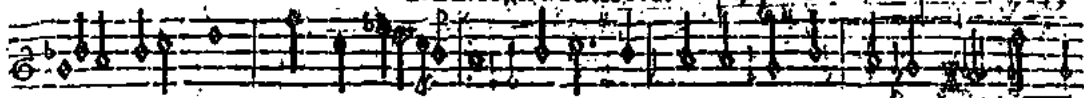
On crutches vertue halts vertue halts haltes vertue haltes,

Whilst men most great in faulces, in faulces, most great in faulces suffers best worth distrest

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

empty pride opprest opprest. Alas poore men.

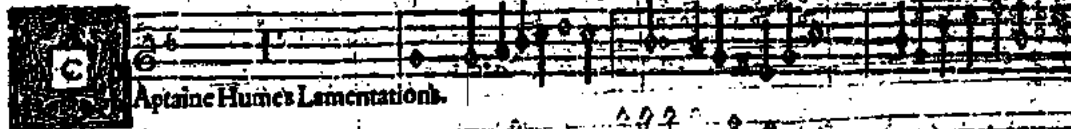
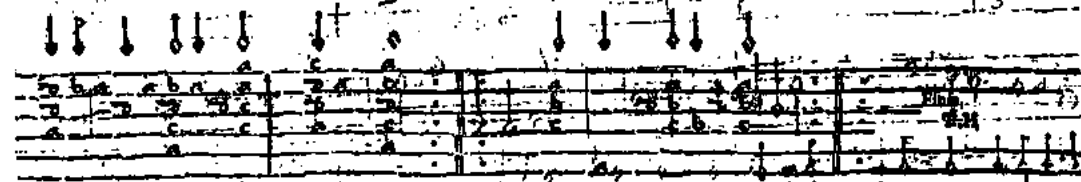
Musical Humors.



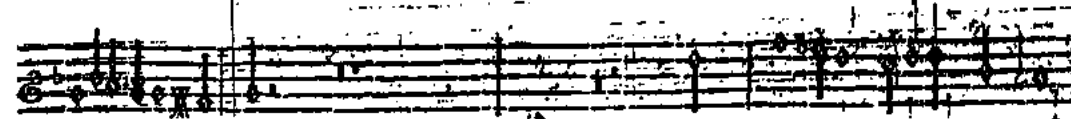
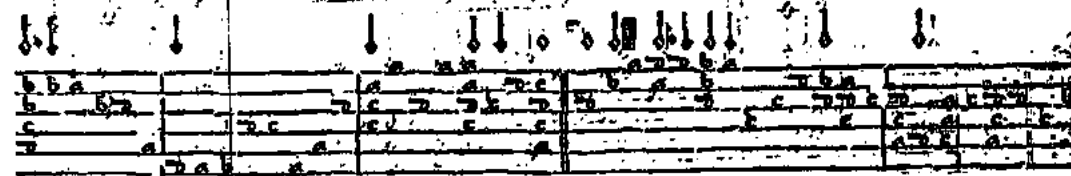
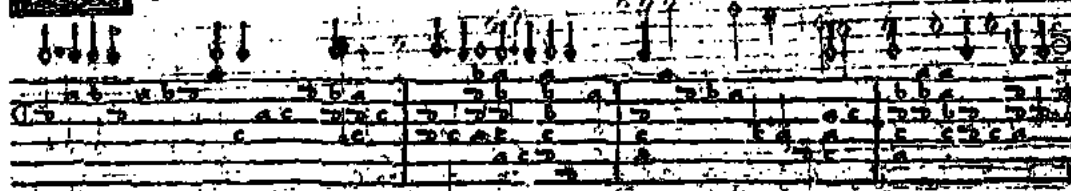
O vertue yet at length rouse thy diuiner strength & make no musicks more no musicks more but



fade stare thus deplore thus deplore Then las poere men why



Aptaine Humes Lamentation.



Captaine Humes

This musical score for "Captaine Humes" is presented in a multi-system format. Each system consists of three staves: a top staff with a treble clef and a key signature of one flat (B-flat), a middle staff with a bass clef, and a bottom staff containing guitar chord diagrams. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The guitar diagrams use letters (a, b, c, d, e, f) to indicate fingerings on the strings. The score is divided into measures by vertical bar lines, and some measures contain dynamic markings like 'f' (forte) and 'p' (piano). The overall layout is clean and professional, typical of a published sheet music book.

Musical Humors.

This musical score is for a piece titled "Musical Humors." It is written for a piano and a violin. The score is organized into systems, each containing a piano part and a violin part. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff with a treble clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes a complex bass line with many accidentals and rests, while the violin part is more melodic. The score concludes with a double bar line and the initials "P.H." and "T.M." in the bottom right corner.

Captaine Humes



Handwritten musical notation for the first system of 'Captaine Humes', including a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single staff with notes and rests.

He Old Humor

Handwritten musical notation for the second system, 'He Old Humor'. It consists of multiple staves of music, including a treble clef, a key signature of one flat, and a common time signature. The notation includes various notes, rests, and dynamic markings.

FINIS
 T. II let your lowest string double for the vt

Tom and Mistresse Fine



Tinckeldum Twinckeldum



Piangono al pianger mio

Poem by Ottavio Rinuccini

Sigismondo d'India

5

Pian-go-no_al pian-ger mio le fe-re,_e_i sas-si a' miei cal- di so- spir' trag-

10

gon so- spi- ri, a' miei cal- di so- spir' trag- gon so- spi- ri.

15

L'a- er d'in- tor- no nu- bi- lo-

Ritornello BIII -

20

so fas- si, mos-so_an- ch'e- gli_a pie- tà

25

de' miei mar- ti- ri, mos-so_an- ch'e- gli_a pie- tà de' mie- i mar-

30

ti- ri.

Ritornello BIII -

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

35

O- vun- que_ io po- so_ o- vun- que_ io vol- go_ i pas-

40

si par che di me si pian- ga_ e si so- spi- ri,

45

par che di me si pian- ga_ e si so- spi- ri.

Ritornello

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

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

Poem by Ottavio Rinuccini

Sigismondo d'India

5

Pian-go-no_al pian-ger mio le fe-re,_e_i sas-si a' miei cal- di so-spir' trag-

10 6 4 #

gon so-spi- ri, a' miei cal- di so-spir' trag- gon so-spi- ri.

15 4 #

L'a- er d'in- tor- no nu- bi- lo- so

20

fas- si, mos- so_an- ch'e- gli_a pie- tà de' miei mar-

25

ti- ri, mos- so_an- ch'e- gli_a pie- tà de' mie- i mar-

6 30

ti- ri. O- vun- que_io po-

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

35

so_o- vun- que_ io vol- go_i pas- si

40

par che di me si pian- ga_e si so- spi- ri, par che di me si

1)

45

50

pian- ga_e si so- spi- ri.

4 3 3

Par che di- ca cia- scun, mos- so_al mi- o duo-

55

60

lo: "Che fai tu qui me- schin, do- glio so_e so- lo? Che fai tu

qui me- schin, do- glio- so_e so- lo?"

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

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?"

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

5 6 4/2 6 7 6 7 6 8

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

6 # 7 6 5 4 3

p

p

p

slow.

p b 6 5 6 6 6 5 6 5 6

p

COLD GENIUS.

What Power art thou who from be.

p 6 6 6 6 6 6 6 6

low hast made me rise unwillingly and slow From Beds of e.....ver.

4/4 6 6/5 4 3 4 7 b cres: 7/2

last..... ing Snow? See'st thou not how stiff, how

f p f p f p

7 7 6 6 7 5 7 4 4 4 p 6/5 6/5

stiff and wond'rous old, far far un....fit to bear the bit-ter cold.

9 8 7 6 7 7 5 5 4 4 b

f *p* *f* *p* *f* *p*

I can scarce-ly move or draw my breath, can scarcely

f $\frac{6}{b}$ $\frac{5}{4}$ $\frac{4}{b}$ $\frac{4}{b}$ *p* $\frac{6}{b}$ $\frac{6}{b}$ $\frac{8}{b}$

move or draw my breath: Let me let me let me freeze a----gain, let me

$\frac{4}{b}$ $\frac{7}{\#}$ $\frac{6}{6}$ $\frac{7}{5}$ $\frac{6}{b6}$ $\frac{4}{2}$ $\frac{6}{6}$

rallent:

let me freeze again to Death, let me let me freeze a-gain to Death.

$\frac{7}{6}$ $\frac{7}{b6}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{6}$ $\frac{4}{b}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{4}{b}$ $\frac{7}{\#}$ $\frac{5}{4}$ $\frac{4}{b}$

CUPID.

Thou doat...ing Fool for...bear for.....bear! What dost thou

6 6 6 5

mean by freez...ing here. At Love's ap...pear.....ing, All the Sky

6 6

clear....ing, The stormy Winds their fu...ry spare: Thou doat - ing

6 6 6 6

Fool for...bear for....bear! What dost thou mean by freezing here.

6 6 6 5 6

Win...ter sub....du.....ing, And Spring re....new.....ing, My Beams cre -

6 6 # b

-ate a more glo...rious Year: Thou doat...ing Fool for -

6 7 4 # 6 6

-bear for.....bear! What dost thou mean by freez...ing here?

6 5 6

MAESTOSO.

COLD GENIUS.

Great Love I know thee now, Eldest of the Gods art thou,

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

Earth by thee were made, Human Nature is thy Creature, Human

Nature 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,

6 5 6 8 7 6 6 5 5 8 5 6 8 7 5 6 5
3 3 6 5 4 # 8 5 6 5 4 3

ev'ry where thou art, thou art o - bey'd, Ev'ry where thou art o - bey'd.

6 8 7 6 5 5 6 7 5 6 5 10 9 8 7
5 6 7 6 7 6 5 3 4 5 4 5 4 3 3 7 6 5

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

6 9 8 7 # # 6

kind..... em - bra - cing Lovers and em - brac'd, E'en here, e'en here I

7

will a People raise, Of kind em - bra - cing Lovers and em - brac'd.

6 4 3

PRELUDE.

This musical score is a prelude for a piano, consisting of four systems of three staves each. The notation is written in 3/4 time and includes treble and bass clefs. The piece features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Fingerings are indicated by numbers 1-5 in the bass staff of each system. The key signature changes from one sharp (F#) to one flat (Bb) in the final system. The score concludes with a double bar line and repeat dots.

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

6 4 4/2 6 4/2 6

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

6 4 6 5 b

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

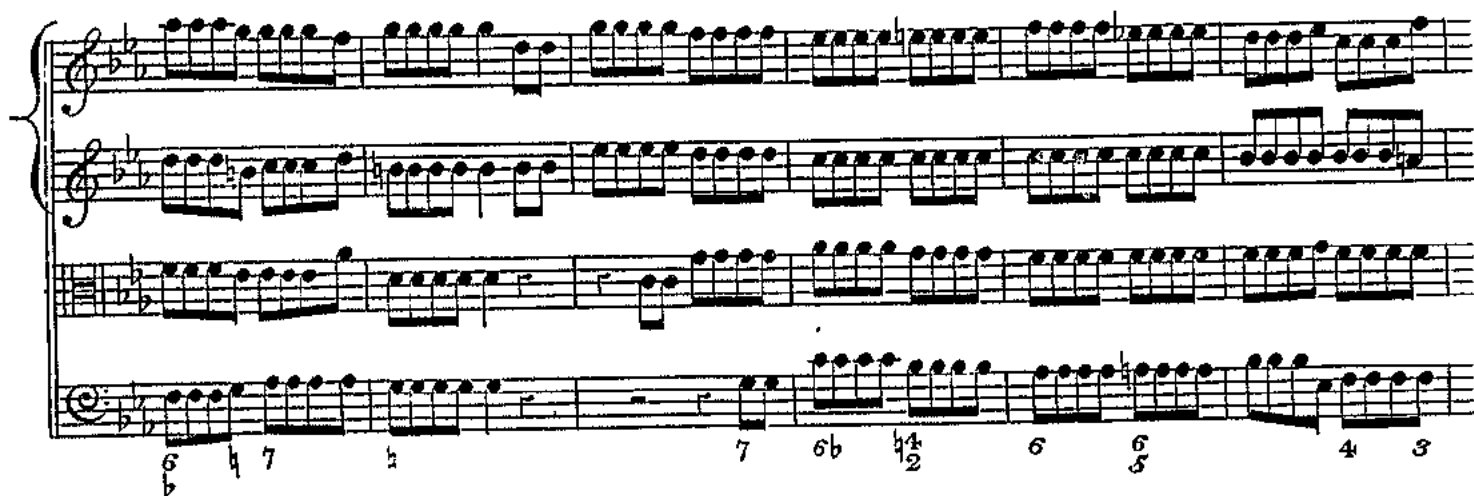
6 5b 7 6 4 4/2

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 -

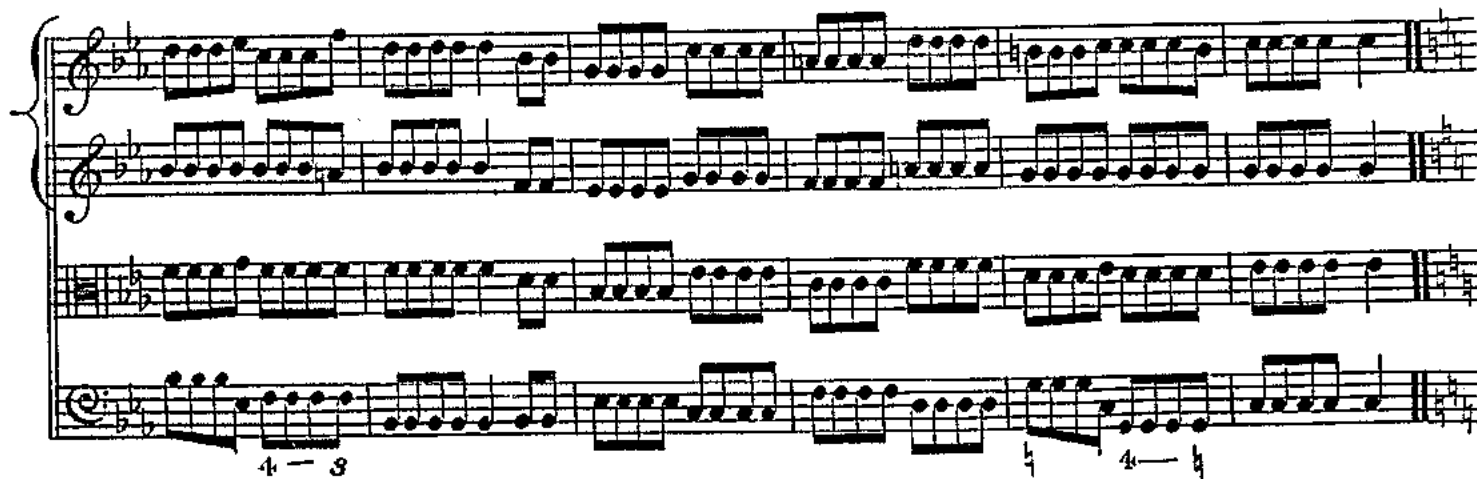
6 5 -6 4 b



First system of musical notation, featuring a grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with two flats (B-flat and E-flat). The lyrics are: - semble, see see we as - semble thy Revels to hold.



Second system of musical notation, featuring a grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with two flats. The lyrics are: - semble, see see we as - semble thy Revels to hold.



Third system of musical notation, featuring a grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with two flats. The lyrics are: - semble, see see we as - semble thy Revels to hold.

RIVAGE.

CUPID. *'Tis I 'tis I 'tis I that have warm'd ye, 'Tis I 'tis*

BASSO. *p* 6 6 5

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

6 7 6 7 6

brought ye to — gether, 'Tis I 'tis I 'tis I that have warm'd ye, 'Tis

6 6 6

f

f

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

6 6 7 *f* 6

6 5

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

6 6 5 5 6

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

7 7 6 6 6

7 7 6 6 6

Musical score for the first system. It consists of a grand staff with two treble clefs and two bass clefs. The top two staves are for piano accompaniment, and the bottom two are for vocal lines. The key signature is one flat (B-flat). The first measure of the piano part is marked with a fermata and a dynamic marking of *me.*. The vocal lines are mostly rests in this system.

Musical score for the second system. It consists of a grand staff with two treble clefs and two bass clefs. The top two staves are for piano accompaniment, and the bottom two are for vocal lines. The key signature is one flat (B-flat). The vocal lines contain the lyrics: "'Tis Love 'tis Love 'tis". The piano accompaniment continues with a rhythmic pattern.

'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

6 6 6 7 5 4 #

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

6 7 5 6

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

6 6

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

6 6

The first system of the musical score consists of seven staves. The top two staves are a grand staff for piano, with the right hand playing a complex, flowing melody and the left hand providing a steady accompaniment. The third staff is a vocal line, which is mostly empty in this system. The bottom four staves are empty. At the bottom of the system, there are several numbers: a sharp sign (#), a '6', a '7' above a '5', a '6', another '6', another '6', another '6', another '6', and a 'b5'.

The second system of the musical score consists of seven staves. The top two staves are a grand staff for piano, with the right hand playing a complex, flowing melody and the left hand providing a steady accompaniment. The third staff is a vocal line with the lyrics "In spite of cold weather he brought us to...". The bottom four staves are empty. At the bottom of the system, there are several numbers: a '6', a '6' with a '4' below it, a '7', an '8', and a '6'.

- 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

6 6

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.

6 6 6 6

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

6 5 6 5 4 3 4 3 6 5 4 3 4 3 6 5 4 3 4 2 4 2 6 6 4 3 2 1 4 3 6 4 3 4 H 6 5 4 3 4 2 2 6 6 4

ease, Sound a Par-ly ye fair and sur-render, Sound, sound,
 ease, Sound, sound, sound, sound a Par-ly ye fair and sur-

6 6 6 7 4 3 6 5 6

sound, sound a Par-ly ye fair, Sound..... a
 ..ren-der, Sound a Par-ly ye fair, Sound a Par-

6 6 5 6 3 6 6 5 6 6 3 3 3 3 3

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

6 5 6 5 4 3 4 3 6 3 4 # 6 5 4 3 4 2 4 2 6 6 6 4 #

ease; He's a grate-ful a
 ease; He's a grate-ful, a grate-ful of-

5 4 6 # 4 6 # 6 9 8 5 6

grate-ful of-fen-der who plea-sure dare
 -fen-der who plea-sure who plea-sure dare

6 4 # 6 # 6 1 5

seize. But the whi-ning Pre-

seize. But the

7 5 6 6

-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,

6 6 6 5 6

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,

7 6 3 6 5 6 6

Par-ly ye fair, Sound..... a Par-ly ye

Sound a Par-ly ye fair, Sound a Par-ly ye

5 6 5 3 6 6 6 6 3 4 6 6 5 6 5 b6 7 4 3 3 5

fair and sur-render. Since the fruit of de-

fair and sur-render. Since the fruit of de-

3 3 3 6 5 4 3 10 9 7 6 4 3 5 6 5 6 7 6 6 6 8 7 5 4 2 1 3 4 3 4 5 6 4 3

-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

6 7 6 6 6 6 9 # 4 3 # # 7 # 7 6

sigh and com-plain. When we kneel for re--

sigh and com-plain. When we

6 4 # 5 7 # 7 6 4 # # 6

-dressing, when we kneel for re-----dressing we move.....

kneel for re-----dressing, when we kneel for re-----dressing we move.....

6 5 6 6 5 6 5 6 4 5 4 3 4 2 3

.... their dis-dain, Love was made, Love was made for a Bles-sing,

.... their dis-dain, Love was made, Love was made, Love was

6 4 2 6 7 4 3

Love was made, Love was made for a Bles
made for a Bles...sing, Love was made, Love was made for a

6 6 6 6 6 6 6 5

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

6 3 3 3 3 3 6 5 b6 7 5 6 6 9 8 7 5

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

6 6 6 6 3 3 3 3 3 3 b6 5 6 6 9 6 5 4 3

HORNPIPE.

The first system of musical notation consists of four staves. The top two staves are grouped by a brace on the left and contain treble clefs. The bottom two staves are grouped by a brace on the left and contain bass clefs. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same 4/4 time signature and two-flat key signature. The melodic line continues with various rhythmic patterns, including eighth and sixteenth notes, while the bass line provides harmonic support.

The third system of musical notation consists of four staves, concluding the piece. The notation follows the same format as the previous systems, with two treble staves and two bass staves. The music ends with a final cadence in the treble clef.

FOURTH ACT .

DUET.

1ST SYREN. Two Daughters of this aged stream are

2ND SYREN. Two Daughters of this aged stream are we, Two

BASSO. $\frac{4}{2}$ 5 6 6 7 6

we, Two Daughters of this aged stream..... are

Daughters of this aged stream are we, Two Daughters of this aged stream are

5 6 $\frac{4}{2}$ 5 6 6 6

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

b 6 7 5

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

6 4 # 6 4 4 # # 6 4 # 6 4 5

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.

6 6 4 5 6 5 6 5 6 5 6 7 6 4

What dan-ger, what dan-ger from a na-ked foe.

What dan-ger from..... a na-ked foe. Come come

6 9 8 4 2 6 6 6 5 4 6

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

8 5 6 5 6 7 8 6 5 4 6 6

6 3 4 3 4 5 6 # 4 #

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

4 4 3

we'll beat the waters till they bound and cir-cle round.....

beat the waters till they bound and cir-cle round.....

6 4

..... and cir-cle round..... and cir-cle round.

..... and cir-cle round..... and cir-cle round.

6 6 # 7 6 4 #

1st VIOLIN & HAUTOY. *Unis: Haut: Solo.*

2nd VIOLIN & HAUTOY. *Unis: Haut: Solo.*

VIOLA.

BASSO.

7 6 6 7 6 6 # 7 6 6 7 6 6

Viol: Solo. H.S.

Viol: Solo. H.S.

6 6 6 # 6 6

V.S. H.S.

V.S. H.S.

#

V.S.

V.S.

6 6



System 1: Four staves of music. The top two staves are marked with **H.S.** and **V.S.** above the first and second measures respectively. The bottom two staves continue the musical texture.



System 2: Four staves of music. The top two staves are marked with **H.S.** and **V.S.** above the first and second measures respectively. The bottom two staves continue the musical texture.



System 3: Four staves of music. The top two staves are marked with **H.S.** above the first measure. The bottom two staves continue the musical texture.



System 4: Four staves of music. The top two staves are marked with **V.S.** above the first measure and **Unis:** above the second measure. The bottom two staves continue the musical texture.

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

7 6 6 7 6 # 4 6 2 6 6

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.

6 4 7 2 6 6 6 4 7 6

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes.

The second system of musical notation consists of four staves. It includes performance markings: "V.S." (Vivace) above the first staff and "H.S." (Allegretto) above the second staff. The notation continues with intricate rhythmic patterns and some slurs.

The third system of musical notation consists of four staves. It features a marking "7. Unis:" above the first staff, indicating a change in tempo or dynamics. The music remains highly rhythmic and detailed.

The fourth system of musical notation consists of four staves, continuing the complex rhythmic and melodic development of the piece. The notation is dense with many notes and rests.

V.S. H.S.

V.S. H.S.

V.S. H.S. V.S. H.S. V.S.

V.S. H.S. V.S. H.S. V.S.

H.S. Unis: DUET.

H.S.

For

For Love ev'ry Creature is form'd by his

6 6

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-

6 7 6 # 6

Plea sures of Love, no Joys are a-
 -bove the Plea sures of Love, no Joys are a-

6 6 7 6 6 6 #

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

7 5 8 3 3 4 4 4 #

-bove, no no no no no Joys are a-bove, no no no no
 Joys are a-bove, no no no no no

6 6 # 6

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.

6 7 8 6 6

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

7 6 # 6 6 6

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

7 7 6 4 #6 6 6

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 .

6 7 9 3 6 4 6#

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

6 6 7 6 6 # 6

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

6 2 6 6 # b b 7 6

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.

6 5 4 # 6 4 5

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.

6 7 6 7 6 7 4 3 7 8

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

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

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

6 4 2 6 3 2 6

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

6 6 6 6 6 # 6

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

7 6 9 6 6 6 6

Jays are a...bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a...bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a...bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a...bove the Pleasures the Pleasures the Pleasures of Love.

7 9 6 6

ALLEGRO.

1st
VIOLIN.
2nd
VIOLIN.
VIOLA.
BASSO.

The first system of the musical score consists of four staves. The top two staves are for the 1st and 2nd Violins, both in treble clef. The third staff is for the Viola in alto clef, and the fourth staff is for the Bass in bass clef. The music is in 3/4 time and begins with a series of eighth-note patterns.

The second system continues the instrumental parts from the first system. It features the same four staves (1st Violin, 2nd Violin, Viola, Bass) with similar rhythmic patterns and melodic lines.

The third system continues the instrumental parts. The Bass staff includes figured bass notation, with figures such as 6, 7, #, 6, 6, 4, 7, and 6. The music continues with eighth-note patterns.

The fourth system continues the instrumental parts. The Bass staff includes figured bass notation, with figures such as 7, 6, 7, 6, 7, 6, 6, 5, and 3. The music continues with eighth-note patterns.

AMUS.

Ye blust.....

The fifth system continues the instrumental parts. The Bass staff includes figured bass notation, with figures such as 7, 6, 7, 6, 7, 6, 6, 5, and 3. The music continues with eighth-note patterns.

----- ring Breth... ren of the skies, Whose

6 b5 6 b 4 6 7

breath has ruf... fled all the wat'ry plain, Retire, re-

5 6 9 # 6 4 # 6 # 6

-tire, retire, re-tire and let Bri-tannia rise.... Re-tire, retire and

5 6 6 6 6 7

let Britannia rise, In tri-umph o'er the main.

6 5 6 4 3

ANDANTE.

Serene and calm..... and void of fear,

6 5 6 5 6 5 4

Se-rene and calm..... and void of

6 4 5 6 4 6 5 7

fear, the Queen of Islands, the Queen of Islands must appear, Serene and

6 7 6 b 7 6
9 8

calm Serene and calm the Queen of Islands, the Queen of

4 2 6 3
7 4 5

Islands must appear, Serene and calm

6 4 4 6 6 4 6 4

Serene and calm the Queen of Islands, the Queen of Islands must appear.

6 6 5 6 5 4

SYMPHONY.

1st
VIOLIN.

2nd
VIOLIN.

HAUTBOY.

BASSO.

ANDANTE MAESTOSO.

5 6 6 7 #

5 # 6 6 6 7 5

7 #6 4 3

7 6

System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic bass line. A slur covers the first two measures of the top staff. Fingering numbers 6, 4, #, and 6 are written below the bass staff.

System 2: Four staves of music. Similar to System 1, it consists of two treble and two bass staves. The melodic lines continue with various ornaments and slurs. Fingering numbers #5, #6, 6, 6, 7, and 6 are written below the bass staff.

System 3: Four staves of music. The top two staves show dense melodic patterns with many slurs. The bass staff has a more sparse accompaniment. Fingering numbers 6, b, and # are written below the bass staff.

System 4: Four staves of music. This system concludes the piece with various melodic and rhythmic figures. Fingering numbers 4, 6, 7, 6, 4, 3, 6, 4, and 3 are written below the bass staff.

SYMPHONY.

1st VIOLIN.
2nd VIOLIN.
VIOLA.
BASSO.

1st time. 2nd time.

DUET AND CHORUS.

1st
VIOLIN.

2nd
VIOLIN.

VIOLA.

BASSO.

The first system of the musical score consists of four staves. The top two staves are for the 1st and 2nd Violins, both in treble clef. The third staff is for the Viola in alto clef, and the fourth staff is for the Bass in bass clef. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A key signature change to one sharp (F#) is indicated by a double sharp sign on the F line of the first violin staff.

The second system of the musical score continues the four-staff arrangement. It features a double bar line in the middle of the system, indicating a measure rest or a section change. The notation continues with similar rhythmic complexity and includes various accidentals such as sharps and naturals.

The third system of the musical score concludes the piece with a final double bar line. The notation remains consistent with the previous systems, showing the intricate interplay between the four instruments.

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:

6/5 6/4 # 6 6 6 6

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low:

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low:

6/4 # 6 6 # 6 6 # #

Fo-reign lands thy fish-es tast-ing, Learn from thee lux-u-ri-ous feasting,

Fo-reign lands thy fish-es tast-ing, Learn from thee lux-u-ri-ous feasting,

6/5 6 6 4 3

Fo-reign lands thy fish-es tast-ing, Learn from thee lux-u-ri-ous feasting.

Fo-reign lands thy fish-es tast-ing, Learn from thee lux-u-ri-ous feasting.

6 # 6 6 6/4

CHORUS OF FISHERMEN.

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa - ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa - ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa - ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa - ters flow:

6 5 6 4 # 6 6 6

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:

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:

6 4 # 6 6 # 6 5 # #

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,

6 5 6 4 3

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.

6 6 6

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

6 7 6 7 8 7 6

Fair Britain all, all, all,
 Shepherds and the Farmer's gains, Fair Britain all, all, all,
 Farm...ers' gains, Fair Britain all, all, all,

5 6

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

5 7 9 3 6 7 #

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,

5 6 6 6 5

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-

6 6 5 # 6 7 4 3

-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

6 4 4 6 6

reigns, Where Plea-sure mixd... with Pro-... fit lies.
 reigns, Where Plea-sure mixd... with Pro-... fit lies.
 reigns, Where Plea-sure mixd... with Pro-... fit lies.

5 6 6 6 4

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 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.

VIOLINS.

VIOLA.

BASSO.

p

p

p

p

p

p

VENUS.

Fairest Isle all Isles ex...celling, 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;

Jen...tleness 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...nownd in Love.

DIALOGUE.

NYMPH.

You say, 'tis Love... creates the pain, Of which so sad

...ly you complain, And yet would fain engage my Heart In that un...eas...sy cru...

...el, cru...el part; But how, a...las!..... how, a...las! think you, that

I Can bear the wound..... of which you die? how a...las!.....

..... how a...las! think you that I can bear the wound of which you die?

SHEPHERD.

'Tis not my pas...sion makes my care But your in...diff'rence gives de...spair: The

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.
 SHEPHERD.
 BASSO.

Let us love, let us love and to hap..piness haste, haste,
 Let us love, let us love and to hap..piness haste, haste,
 Let us love, let us love and to hap..piness haste, haste,

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, 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
 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
 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,
 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, ill be
 I'll be con...stant, I'll be constant, I'll be con...stant, ill be

kind. Heav'n can give no grea.....ter
 kind. Heav'n can give no grea.....ter bles.....sing, no

bles.....sing Than faith..ful Love and kind, and kind pos...ses.....sing, than
 grea.....ter bles.....sing 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.
 b5 4 3

SCENE. THE ORDER OF THE GARTER.
TRUMPET TUNE.

VIOLINS
and
TRUMPETS.

VIOLA.

BASS.

The musical score is written for four parts: Violins and Trumpets, Viola, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each containing four staves. The first system includes dynamic markings of *f* (forte) for the Violins and Trumpets, Viola, and Bass. The music features a mix of eighth and sixteenth notes, with some rests and a final measure in each system containing a whole note. The overall texture is dense and rhythmic, characteristic of a 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.

ALTO.

TENOR.

BASSO.

BASSO.

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

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

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

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

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

6 5 6 4 3

foreign Kings a-dopted here Their Crowns at home des-pise. Our Sov'reign High,
 foreign Kings a-dopted here Their Crowns at home des-pise. Our Sov'reign
 foreign Kings a-dopted here Their Crowns at home des-pise. Our Sov'reign
 foreign Kings a-dopted here Their Crowns at home des-pise. Our Sov'reign

6 6 7 6 5 #

our Sov'reign high in aw-ful state His honours shall be-stow; And
 High, our Sov'reign high in aw-ful state His honours shall be-stow;
 High, our Sov'reign high in aw-ful state His honours shall be-stow; And see his
 High, our Sov'reign high in aw-ful state His honours shall be-stow;

6 6 5 6

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

6 # 6

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.

VIOLINS.

VIOLA.

BASSO.

(Ground Bass.)

6 6 7 6 7 6 9 8 6 5 3

6 7 6 7 6 6 9 8 7 8

4 4 6 7 6 6 9 6 5 4 3

The first system of musical notation consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with one flat (B-flat). The first staff contains a complex melodic line with many sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes. The fourth staff contains a bass line with eighth notes and guitar chord diagrams: 6, 7 8, 7 6 b5, 6 5, 6 3, 4 3.

The second system of musical notation consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with one flat (B-flat). The first staff contains a complex melodic line with many sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes. The fourth staff contains a bass line with eighth notes and guitar chord diagrams: 6, 6, 46, 5, 6, 6.

The third system of musical notation consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with one flat (B-flat). The first staff contains a complex melodic line with many sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes. The fourth staff contains a bass line with eighth notes and guitar chord diagrams: 6, 6, 5, 5, 4, 3.

The fourth system of musical notation consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with one flat (B-flat). The first staff contains a complex melodic line with many sixteenth notes. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes. The fourth staff contains a bass line with eighth notes.

The first system of musical notation consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat). The bass line includes the following fingerings: 5, 6, 5, 6, 5, 6, 6, 6, 7.

The second system of musical notation consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one flat (B-flat). The bass line includes the following fingerings: 6, 5, 6, 6, 6, 6, 5, 4, 3.

The third system of musical notation consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat). The bass line includes the following fingerings: 6, 7, 6, 4, 6, b, 4, 4.

The fourth system of musical notation consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat). The bass line includes the following fingerings: 5, b6, b7, 6, 5, 6, 6, b, 6, 7, 4, 4.

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three flats (B-flat, E-flat, A-flat). The bass line includes the following figures: 4+2, 6, 4, 5, 9 8 7 5, 4.

Second system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three flats. The bass line includes the following figures: 6, 5, 6 4, 5 3, 6 4, 5 4, 7 6, 5 4, 5 4, 4, 4.

Third system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three flats. The bass line includes the following figures: 6, 5 6, 5 6, 6, 6, 6 5, 6 4, 5 3.

Fourth system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three flats. The bass line includes the following figures: 6, 7 6, 7, 6, 6, 6 b5, 6, 5 4, 3.

LA GUÊPE & L'ORCHIDÉE

pour contre-ténor & basse de viole

Eric FISCHER
2007

$\text{♩} = 88$

Contre-ténor

Gamba

f *pizz* *arco* *>* *sf*

3

Contre-ténor

Gamba

mp *on G* *p subito* *f*

5

Contre-ténor

Gamba

mf *pizz* *arco*

7

Contre-ténor

Gamba

mf *arco* *sul pont.* *normal*

nous di-sions les mê-mes choses pour les de-ve-nirs ce n'est pas un ter-me qui devient l'au-
tre mais cha-cun ren-con-tre l'au - tre l'au - tre un
seul de-ve-nir qui n'est pas comm-mun aux deux puis-qu'ils n'ont rien à voir
l'un a-vec l'au - tre mais qui est en-tre les deux qui a sa pro - pre

9

2.Tn. *mf* di - rec - tion un bloc de de - ve - nir

Gam. *f* sul pont. *mf* normal *f* pizz

11

2.Tn. une é - vo - lu - tion a - pa - ra - llè - - - le - - -

Gam. arco *mf*

13

2.Tn. c'est ce - *mf*

Gam. *pp* *f* energico

15

2.Tn. la la dou ble cap - ture la guêpe


Gam. *arco sul pont.*

17

2.Tn. et l'or - - - chi - dée

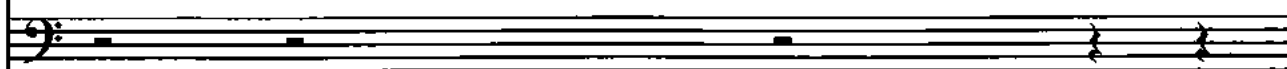
Gam. normal *p*

19

2.Tn. 

même pas quel-que chose qui se - rait dans l'un _____ ou

19

Gam. 

p

21

2.Tn. 

quel - que chose _____ qui se - rait dans l'au - tre même

21

Gam. 

p *mp*

23

2.Tn. 

si ça de - vait _____ s'é - chan - ger se mé - lan - ger _____ mais

23

Gam. 

f

25

2.Tn. 

quel-que cho-se qui _____ est en-tre les deux _____ et qui coule dans une au - tre

25

Gam. 

27

2.Tn. 

di - rec - tion

27

Gam. 

mf

29

29

ren-con-trer c'est trou-ver c'est cap-tu-rer c'est vo-ler

sul pont. normal flatt.

p *mf*

32

32

mais il n'y a pas de méthode pour trou-ver

mf *f*

34

34

rien qu'u-ne lon-gue pré - pa-ra-tion

flatt. *f* *ppp*

37

37

vo-ler c'est le con-traire de de pla-gi-er de co-pi-er di

mf *mf*

40

40

mi - ter ou de faire com - me

43

2.Tn.

la cap - ture est une dou - ble cap -

mf

43

Gam.

f *energico*

45

2.Tn.

ture le - vol un - dou - ble vol

45

Gam.

arco sul pont. normal

47

2.Tn.

et c'est ce - la qui fait non pas

47

Gam.

p *mf*

49

2.Tn.

quel-que chose de mu - tuel - mais un bloc a - sy - mé - tri - que

49

Gam.

f *arco*

51

2.Tn.

une é - vo - lu - tion a - pa - ra - llè - - - le

51

Gam.

mp *energico*

53

2.Tn.

des noces tou

p *mf*

Gam.

p *mf*

55

2.Tn.

jours "hors" et "en - tre"

Gam.

pp

Je sens au Coeur un nouveau trouble

Sébastien Le Camus

Handwritten musical score for the piece "Je sens au Coeur un nouveau trouble" by Sébastien Le Camus. The score is written on ten staves, with a treble clef and a key signature of one flat (B-flat). It includes a circled "6" and "re" in the first staff, and various musical notations such as notes, rests, and chords.

Liangono

Pian - gonod pianger mio le fe - re, ei sassi -

a' miei cal disos pir tra - gon sos pi - ri a' miei cal -

disos pir - - - tra - gon sos pi - ri Ritornelle ①

L'a - er d'inton - no mubilo -

so - - - fas - - - si, mos - so an -

di' gli a pietra de' miei mar - ti ri,

6 mos so anche gli pietà
5 6 4 # de miei - mar 6 6

- ti 4 3 ni
Ritornelle ②
o. vungio pi.
5 6 ↓

so, o. vungio vol
4 6 goi pas # si par 5

chedi me si pianga si - - so - spi - ni,
6 6 # 4 3 4

par chedi me si pianga si so - spi - ni.
5 4 3 4

Ritornelle ③
Par che dica ciascun - -
5 6 7 4 #

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with lyrics: "mos", "soal", "mi", "duo", "lo". The bass clef staff contains a bass line with lyrics: "mos", "soal", "mi", "duo", "lo". There are handwritten notes like "#", "V", and "6" above and below the notes.

Handwritten musical notation for the second system. The treble clef staff contains a melodic line with lyrics: "che", "fai", "tu", "qui", "meschin", "do", "glio", "soe", "so-lo?". The bass clef staff contains a bass line with lyrics: "che", "fai", "tu", "qui", "meschin", "do", "glio", "soe", "so-lo?". There are handwritten notes like "#", "V", "5", "6", "4", "6", "4", "3", "4" above and below the notes.

Handwritten musical notation for the third system. The treble clef staff contains a melodic line with lyrics: "che", "fai", "tu", "chi", "mesquina", "do", "glio", "soe", "so-lo?". The bass clef staff contains a bass line with lyrics: "che", "fai", "tu", "chi", "mesquina", "do", "glio", "soe", "so-lo?". There are handwritten notes like "#", "6", "4", "6", "4", "3", "4" above and below the notes. A large circle is drawn around the final notes of the treble staff.

Empty musical notation for the fourth system, showing treble and bass clefs.

Empty musical notation for the fifth system, showing treble and bass clefs.

Empty musical notation for the sixth system, showing treble and bass clefs.

ARIA (Polifemo 1735)

NICOLA PORPORA
Arrangement Bruno G. Nct

VOIX

BASE DE VIOLLE

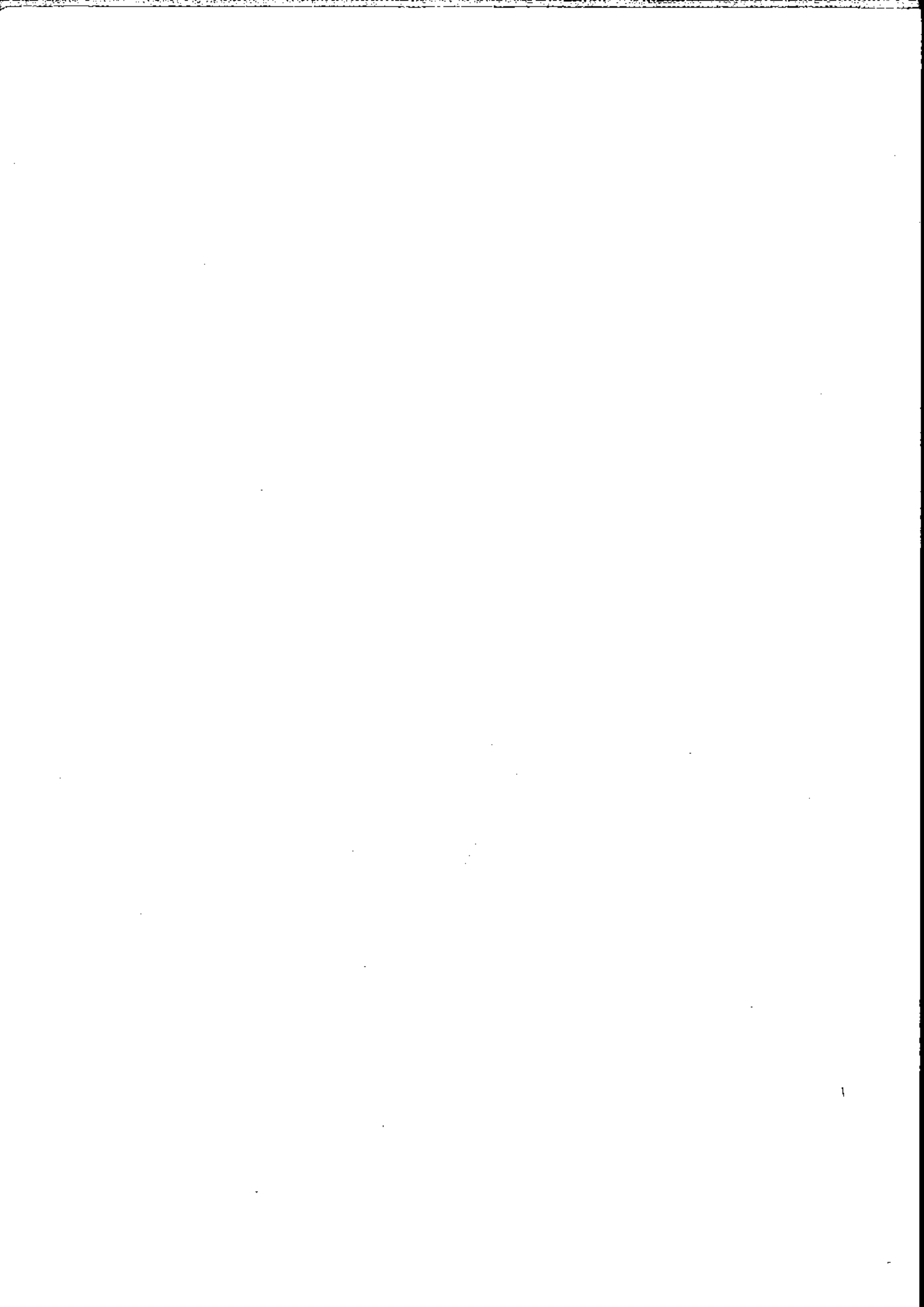
The first system of the musical score consists of two staves. The upper staff is labeled 'VOIX' and contains a vocal line with a treble clef, a key signature of one sharp (F#), and a common time signature. The lower staff is labeled 'BASE DE VIOLLE' and contains a violin accompaniment with a treble clef, a key signature of one sharp, and a common time signature. The music begins with a series of eighth notes in the voice part, followed by a more complex rhythmic pattern in the violin part.

The second system of the musical score continues the vocal and violin parts from the first system. The vocal line features a series of eighth notes, and the violin accompaniment consists of a steady eighth-note pattern.

AL — TO GIO — VE

È TUA GRA

The third system of the musical score includes the vocal line with lyrics and the violin accompaniment. The lyrics are: 'AL — TO GIO — VE' and 'È TUA GRA'. The vocal line has a treble clef, a key signature of one sharp, and a common time signature. The violin accompaniment has a treble clef, a key signature of one sharp, and a common time signature.

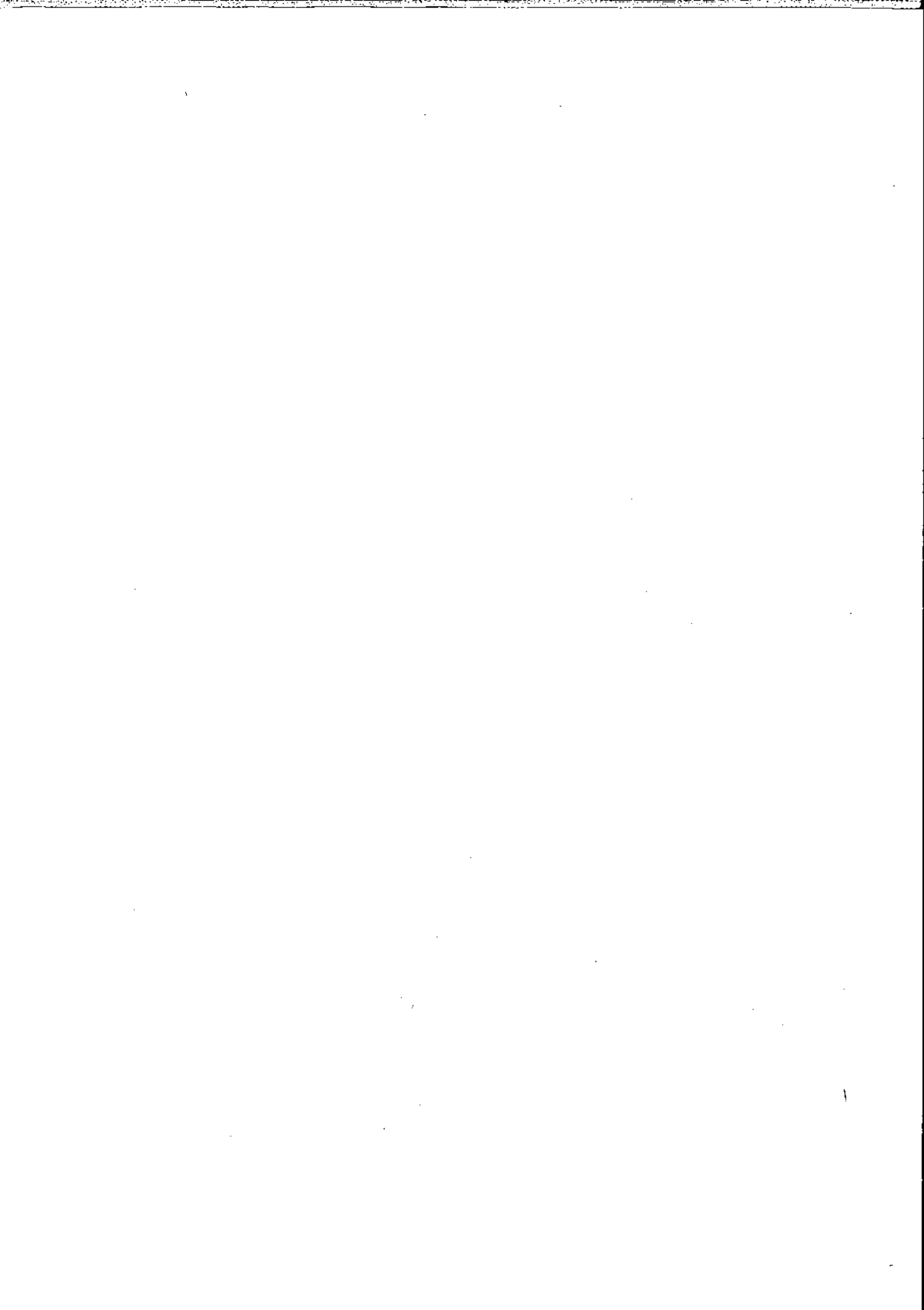


ZIA E TUO VAN

IL GRAN DO NO DI VI TA IMMOR TA

poco cordato

LE GHE TUD CEN NO, TUO CEN NO SO VRA NO, SO



1 page au boubou

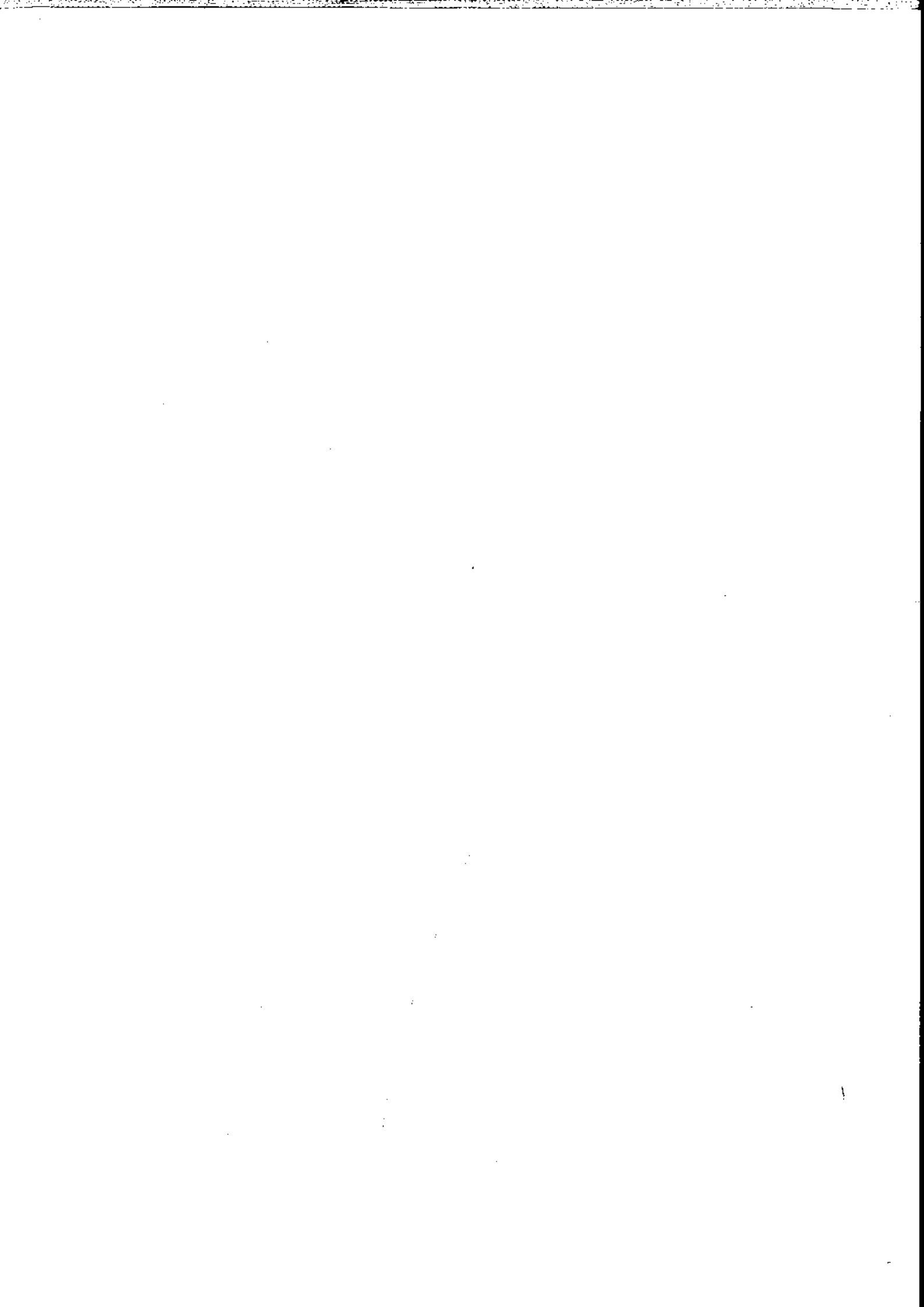
condite

— VRA — NO MI FA

ne leie

AL — TO GIO VE È TUA GRA —

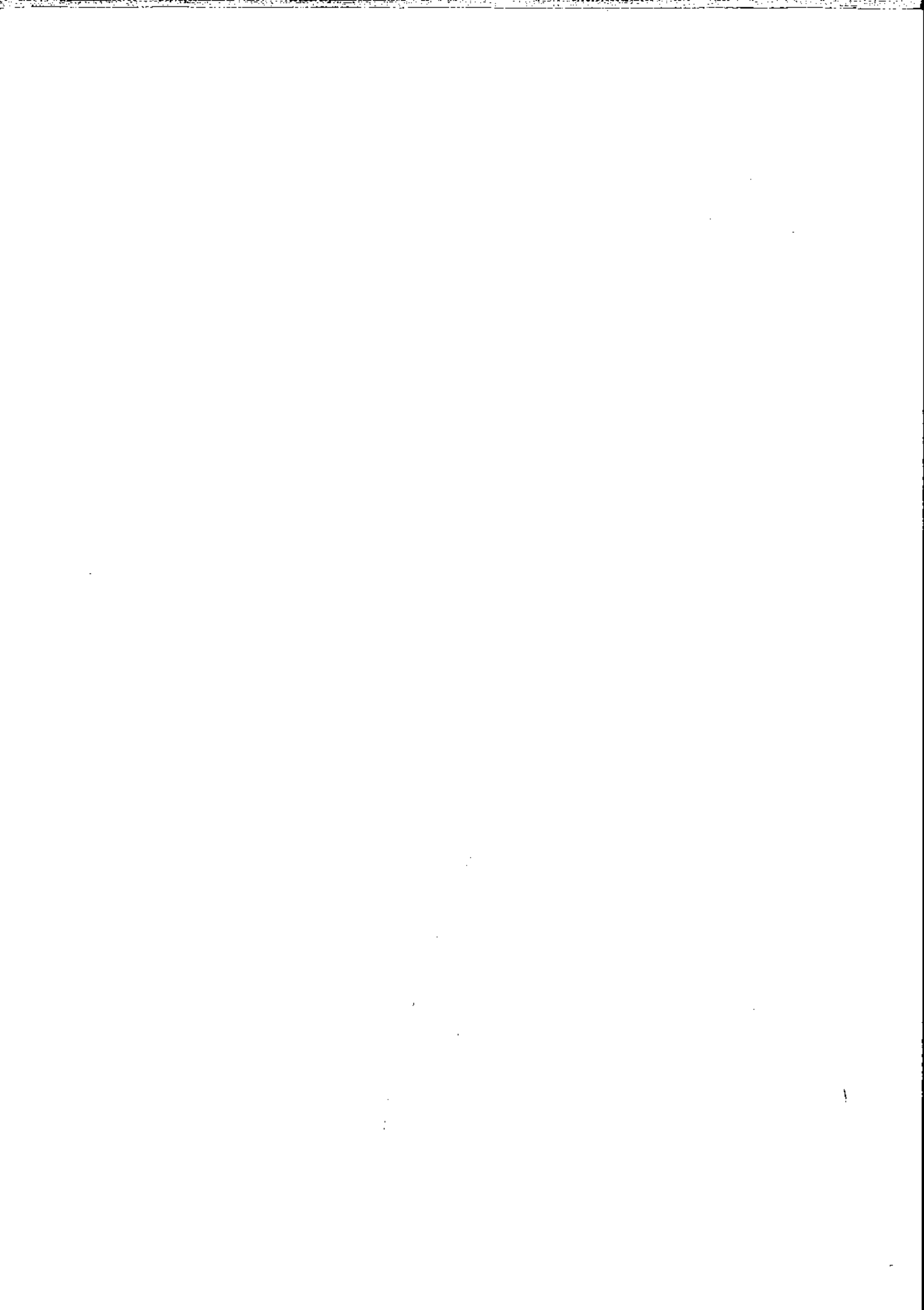
ZIA È TUO VAN — TO IL GRAN DO — NO DI VI — TA IMMOR



Handwritten musical score for the first system. It consists of two staves. The top staff contains the lyrics: TA, LE, CHE, 'L TVO GEN, NO SO. The bottom staff contains musical notation with various notes and rests.

Handwritten musical score for the second system. It consists of two staves. The top staff contains the lyrics: VRA, NO MI. The bottom staff contains musical notation with various notes and rests.

Handwritten musical score for the third system. It consists of two staves. The top staff contains the lyrics: FA. The bottom staff contains musical notation with various notes and rests.



Alto Giove

Polifemo, Atto III

N.Porpora

Lento

Violino 1

Violino 2

Viola

Acì

Basso Continuo

4

7

tr

p

p

p

Al - to Gio - ve è tua gra - - -

10

- zia è tuo van

6 7 6# # 7 5/4 # 7 # 7 6# #

13

- to il gran do - no di vi - ta im mor - ta

6/4 7/5 # 6#/3# 5 6/5

16

- le che il tuo cen - no tuo cen - no so - vra - no so -

6/4 5/3 7 6 7

19

f

f

f

f

vra - - no mi fa

f

22

p

p

p

Al - to Gio-ve è tua gra - -

p

25

p

p

p

- zia è tuo van - - to il gran do - no di vi - ta immor-

p

4
28

ta - - - - - le che il tuo cen - no so-

31

vra - - - - - no mi

34

fa - - - - -

Fine

Andantino
colla parte

37

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.

6 # 6 6# # 6 6

Da Capo

Ancor che col partire

diminutions by Rognoni, 1592

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

The first system of music consists of three staves. The top staff is a single bass clef line in 4/4 time, containing a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staff notation (treble and bass clefs) with a 4/4 time signature. The middle staff contains a vocal line with a few notes and rests, while the bottom staff contains a piano accompaniment with chords and some moving lines.

4

The second system begins with a measure rest labeled '4'. The top staff continues the melodic line with more complex rhythmic patterns. The middle and bottom staves continue the vocal and piano accompaniment respectively.

6

The third system begins with a measure rest labeled '6'. The top staff features a highly rhythmic melodic line with many sixteenth notes. The middle and bottom staves continue the vocal and piano accompaniment.

7

The fourth system begins with a measure rest labeled '7'. The top staff continues the melodic line. The middle and bottom staves continue the vocal and piano accompaniment.

9

Musical score for measures 9-10. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a complex melodic line with many sixteenth notes. The grand staff provides harmonic support with chords and single notes.

11

Musical score for measures 11-12. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff features a melodic line with eighth and sixteenth notes. The grand staff provides harmonic support with chords and single notes.

12

Musical score for measures 13-14. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with many sixteenth notes and rests. The grand staff provides harmonic support with chords and single notes.

13

Musical score for measures 15-16. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic support with chords and single notes.

14

Musical score for measures 14-16. The system consists of three staves. The top staff is a single line with a bass clef, containing a melodic line with eighth and sixteenth notes. The middle staff is a grand staff with a treble clef, containing a chordal accompaniment with some notes tied across measures. The bottom staff is a grand staff with a bass clef, containing a bass line with chords and single notes.

15

Musical score for measures 17-19. The system consists of three staves. The top staff is a single line with a treble clef, containing a melodic line with eighth and sixteenth notes, including a sharp sign. The middle staff is a grand staff with a treble clef, containing a chordal accompaniment with some notes tied across measures. The bottom staff is a grand staff with a bass clef, containing a bass line with chords and single notes.

17

Musical score for measures 20-22. The system consists of three staves. The top staff is a single line with a bass clef, containing a melodic line with eighth and sixteenth notes, including a sharp sign. The middle staff is a grand staff with a treble clef, containing a chordal accompaniment with some notes tied across measures. The bottom staff is a grand staff with a bass clef, containing a bass line with chords and single notes.

19

Musical score for measures 23-25. The system consists of three staves. The top staff is a single line with a bass clef, containing a melodic line with eighth and sixteenth notes. The middle staff is a grand staff with a treble clef, containing a chordal accompaniment with some notes tied across measures. The bottom staff is a grand staff with a bass clef, containing a bass line with chords and single notes.

21

Musical score for measures 21-22. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with a complex rhythmic pattern of eighth and sixteenth notes, including a triplet. The lower staff is in treble clef and contains a harmonic accompaniment with chords and single notes.

23

Musical score for measures 23-24. The system consists of two staves. The upper staff is in bass clef and features a melodic line with a triplet and a change in time signature to 3/8. The lower staff is in treble clef and provides harmonic support with chords and a melodic line.

25

Musical score for measures 25-26. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with a change in time signature to 3/8. The lower staff is in treble clef and contains a harmonic accompaniment with chords and a melodic line.

27

Musical score for measures 27-28. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with a change in time signature to 3/8 and a triplet. The lower staff is in treble clef and contains a harmonic accompaniment with chords and a melodic line.

28

Musical score for measures 28-29. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 28 features a complex bass line with sixteenth-note runs and a treble staff with a melodic line. Measure 29 continues the bass line with a similar texture, while the treble staff has a sustained chord.

29

Musical score for measures 30-31. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 30 features a complex bass line with sixteenth-note runs and a treble staff with a melodic line. Measure 31 continues the bass line with a similar texture, while the treble staff has a sustained chord.

30

Musical score for measures 32-33. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 32 features a complex bass line with sixteenth-note runs and a treble staff with a melodic line. Measure 33 continues the bass line with a similar texture, while the treble staff has a sustained chord.

32

Musical score for measures 34-35. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 34 features a complex bass line with sixteenth-note runs and a treble staff with a melodic line. Measure 35 continues the bass line with a similar texture, while the treble staff has a sustained chord.

34

Musical score for measures 34-35. The top staff is in bass clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a trill-like passage. The bottom staff is in grand staff (treble and bass clefs) and provides harmonic accompaniment with chords and single notes.

36

Musical score for measures 36-37. The top staff continues the melodic line with a series of sixteenth-note runs. The bottom staff provides harmonic accompaniment with sustained chords and moving bass lines.

37

Musical score for measures 38-39. The top staff features a complex melodic passage with many sixteenth notes and a trill. The bottom staff provides harmonic accompaniment with chords and moving bass lines.

39

Musical score for measures 40-41. The top staff continues the melodic line with sixteenth-note runs. The bottom staff provides harmonic accompaniment with sustained chords and moving bass lines.

40

Musical score for measures 40-41. Measure 40 features a complex bass line with multiple sixteenth-note runs and a treble line with a few notes. Measure 41 shows a continuation of the bass line with a similar sixteenth-note pattern, while the treble line has a few notes and rests.

41

Musical score for measures 42-43. Measure 42 features a complex bass line with multiple sixteenth-note runs and a treble line with a few notes. Measure 43 shows a continuation of the bass line with a similar sixteenth-note pattern, while the treble line has a few notes and rests.

IL VERO MODO DI DIMINVIRE

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

DI RICHARDO ROGNIONO
ESPVLSO DI VAL TAVEGIA,

Mufico dell'Eccellentiffimo Duca di Terranoua Gouvernator Generale
nello Stato di Milano per Sua Macità Cattolica,

Parte Seconda.



CON PRIVILEGIO.



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



A I VIRTUOSI LETTORI L'AUTTORE.



ECCOVI dunque nella Prima Parte una Raccolta delle Ricercate sopra gl'Intromenti ; laquale si può dir ragionevolmente, 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 perciò , se talhora nel Diminuire u'occorreranno spesso l'istesse Cadenze, douranno 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 neccessariamente 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 ueloce, 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 souente s'auuederà, che trasportato 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 affai dà, chi dà quello, che può. State allegri.

Cadentie maggior.

The image displays a musical score for a piece titled "Cadentie maggior." The score is organized into 18 numbered staves, each containing a line of musical notation. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The staves are arranged vertically, with the first staff at the top and the 18th staff at the bottom. The music appears to be a single melodic line, possibly for a violin or flute. The overall style is that of a classical cadence, characterized by its rhythmic and melodic patterns.

19


20

31

Diminution Riccardo Rogniono.

C 1

20
21
22
23
24
25


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

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

15
16
17
18
19
20
21
22
23
24
25

This section consists of ten staves of music, numbered 15 through 25. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The music is written in a single system across the staves.

Dopò haver finite le Cadentie maggior
Seguita le Cadentie mezzane.

1
2
3
4
5
6
7
8
9
10
11

This section consists of three staves of music, numbered 1 through 11. The notation is less dense than the first section, with more prominent eighth and sixteenth notes. The music is written in a single system across the staves.

This page of musical notation is for guitar and consists of 11 staves. The music is written in a single system with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Fret numbers are indicated by small numbers above the notes. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Measure numbers are placed above the staves at the beginning of each line of music:

- Staff 1: 22
- Staff 2: 12, 13
- Staff 3: 14, 15
- Staff 4: 16, 17
- Staff 5: 18
- Staff 6: 19, 20
- Staff 7: 21, 22
- Staff 8: 23, 24
- Staff 9: 25, 27
- Staff 10: 28, 29
- Staff 11: 30, 31
- Staff 12: 32, 33

A musical score for Soprano, consisting of 28 numbered measures. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music is characterized by a constant eighth-note accompaniment in the left hand and a more melodic line in the right hand. The measures are numbered 1 through 28, with some numbers appearing below the staff. The score ends with a double bar line and repeat dots.

24 29 30 31 32

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Il medesimo.

7

1 2 3 4
5 6 7
8 9 10
11 12 13 14
15 16 17
18 19 20 21 22 23 24 25 26 27 28 29 30

De Semibreue.



21 22

3 Se il Basso farà ottava, ò decima

23 24

4 Se il Basso farà decima, ò duodecima

25 26

27 28

29 30

Diminution Riccardo Rogniono.

D

A handwritten musical score for guitar, consisting of ten staves. The notation is dense and rhythmic, featuring many sixteenth and thirty-second notes. The score is numbered 8 through 20, with the numbers placed above the corresponding staves. The notation includes various rhythmic values, stems, and beams, typical of a guitar tablature or a highly rhythmic piece of music. The handwriting is clear and consistent throughout the piece.

9

21 *Si anticipa un tempo*

22

23

24

25

26

27

28

29

29
30

31

Semiareue per il riuerso.

1

2 *decima*

3

4

5

6

7

8

9

10

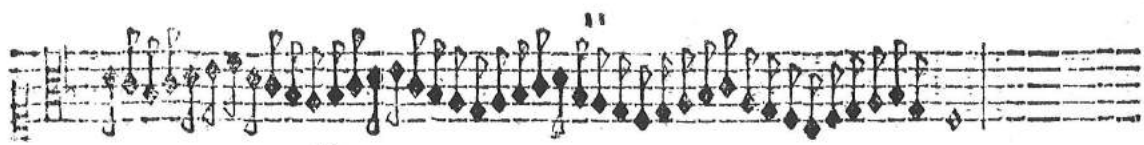
11

12

2 *Se'l Baffo farà decima, ò duodecima*

decima

11



Musical staff 11, featuring a complex rhythmic pattern with many sixteenth notes and slurs.

13



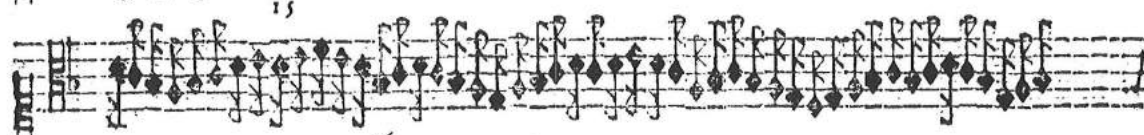
Musical staff 13, continuing the rhythmic pattern with slurs and dynamic markings.

14



Musical staff 14, showing a continuation of the intricate rhythmic sequence.

15



Musical staff 15, with a dense arrangement of notes and slurs.

16



Musical staff 16, maintaining the fast-paced rhythmic texture.

17



Musical staff 17, featuring a mix of note values and slurs.

18



Musical staff 18, showing a continuation of the rhythmic pattern.

19



Musical staff 19, with a dense arrangement of notes and slurs.

20



Musical staff 20, continuing the rhythmic sequence.

21



Musical staff 21, featuring a continuation of the intricate rhythmic sequence.

22



Musical staff 22, with a dense arrangement of notes and slurs.

23



Musical staff 23, continuing the rhythmic pattern.

Si anticipa un tempo

This image shows a page of handwritten musical notation, likely a score for a string quartet or similar ensemble. The page contains 12 staves of music, each with a clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of rhythmic values and articulation marks. Measure numbers are printed above the staves at regular intervals: 13, 22, 23, 24, 25, 26, 27, 28, and 29. The handwriting is clear and professional, typical of a composer's manuscript. The music appears to be in a classical or romantic style, given the complexity of the rhythmic patterns and the use of dynamic markings like 'p' (piano) and 'pp' (pianissimo).

13

30

This block contains two staves of musical notation. The first staff shows measures 13 through 30, featuring a complex rhythmic pattern with many beamed notes and rests. The second staff continues the notation, showing measures 31 through 36, with a similar dense rhythmic texture.

De Minime ascendente.

1

2

3

4

5

6

7

8

9

10

11

12

This block contains ten staves of musical notation, numbered 1 through 12. The notation is highly rhythmic and dense, consisting of many beamed notes and rests. The first staff (measure 1) shows a more varied rhythmic pattern, while the subsequent staves (measures 2-12) are characterized by extremely dense, repetitive rhythmic patterns, likely representing a complex exercise or a specific technical study.

14

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

48

Detailed description: This image shows a page of musical notation for guitar, consisting of 14 staves. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with a '3' over them, indicating triplets. The page is numbered with measure numbers 14 through 27, with a large '48' at the bottom center. The notation includes various rhythmic values and articulation marks.

28



29 30 31 32

Detailed description: This block contains the first system of musical notation, spanning measures 28 to 32. It consists of three staves. The top staff features a melodic line with various rhythmic values, including eighth and sixteenth notes. The middle and bottom staves provide accompaniment with chords and rhythmic patterns. Measure numbers 28, 29, 30, 31, and 32 are clearly marked above the staves.

Per discender de Minime.



1 2 3 4 5 6 7 8 9 10 11 12

Detailed description: This block contains the second system of musical notation, spanning measures 1 to 12. It consists of eight staves. The notation is dense, featuring complex rhythmic patterns and many beamed notes. Measure numbers 1 through 12 are marked above the staves. The music appears to be a highly technical exercise or a specific piece of music.

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

17

38

29

30 31

32

33 34

Semiminime ascendenti.

1

3 4

5 7

8 9

10 11

12

13

emiminime descendent.

18

Musical score for 'emiminime descendent.' consisting of seven staves of music. The notation includes various rhythmic values and accidentals. The staves are numbered 1 through 23, with some numbers appearing on multiple staves. The music is written in a single system across the seven staves.

Salti di Terza di Semibreue ascendente.

Musical score for 'Salti di Terza di Semibreue ascendente.' consisting of four staves of music. The notation includes various rhythmic values and accidentals. The staves are numbered 1 through 10, with some numbers appearing on multiple staves. The music is written in a single system across the four staves.

19

11 Si anticipa il tempo d'una meza, & il fofprie e le doi Crome

12 13 14 15 16 17 18

19 20

Per difcender di Terze.

1 2 3 4 5 6 7

A musical score for guitar, consisting of 19 numbered measures. The notation is written on a single staff with a treble clef and a key signature of one flat. The music features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The measures are numbered 10 through 19, with measure 10 at the top and measure 19 at the bottom. The piece concludes with a double bar line.

Salta di Terza di Minime ascendenti.

A musical score for guitar, consisting of 9 numbered measures. The notation is written on a single staff with a treble clef and a key signature of one flat. The music features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The measures are numbered 1 through 9, with measure 1 at the top and measure 9 at the bottom. The piece concludes with a double bar line.

28

10 11 12
13 14 15
16 17
18 19

Detailed description: This system contains five staves of music. The first staff begins with measure 10 and ends with measure 19. The notation is dense, featuring many sixteenth and thirty-second notes. Measure numbers 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 are printed below the staves.

Per discender di Terze.

Detailed description: This section consists of two empty musical staves. The text "Per discender di Terze." is centered between the two staves.

1 2 3 4
5 6
7 8 9
10 11 12
13 14
15 16

Detailed description: This system contains six staves of music. The first staff begins with measure 1 and ends with measure 16. The notation is dense, featuring many sixteenth and thirty-second notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are printed below the staves.

17 18 19 20 21

Salti di Terza di Semiminime.

This system contains five staves of musical notation. The first staff has measure numbers 17, 18, and 22. The second staff has 17 and 18. The third staff has 19, 20, and 21. The text 'Salti di Terza di Semiminime.' is positioned between the third and fourth staves. To the right of the text are three empty staves.

1 2 3 4 5 6

Per discender

This system contains five staves of musical notation. The first staff has measure numbers 1, 2, and 3. The second staff has 4, 5, and 6. The text 'Per discender' is located between the second and third staves.

1 2 3 4 5 6 7 8 9

Salti de Quarra de Semibreue.

This system contains five staves of musical notation. The first staff has measure numbers 1, 2, and 3. The second staff has 4, 5, and 6. The third staff has 7, 8, and 9. The text 'Salti de Quarra de Semibreue.' is positioned between the third and fourth staves. To the right of the text are three empty staves.

1 2 3 4

This system contains two staves of musical notation. The first staff has measure numbers 1, 2, and 3. The second staff has 4.

23
7
8
9
10
11
12
13
14
15
16
17
18

Si torna per il riuerso.

1
2
3
4
5
6
7

Diminution Riccardo Rognionó.

F

24
9
10
11
12
13
14
15
16
17
18
19

This block contains ten staves of musical notation, numbered 24 through 19 from top to bottom. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line at the end of measure 19.

20

An empty musical staff consisting of five horizontal lines.

Quarte de Minime
ascendente,

An empty musical staff consisting of five horizontal lines.

1
2
3
4
5
6
7

This block contains two staves of musical notation, numbered 1 through 7 from top to bottom. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line at the end of measure 7.

This musical score consists of 19 numbered staves of music. The notation is dense, featuring many sixteenth and thirty-second notes. The first staff is marked with a '3' above it. The second staff has '8', '9', and '10' above it. The third staff has '11' and '12' above it. The fourth staff has '13', '14', and '15' above it. The fifth staff has '16' and '17' above it. The sixth staff has '19' above it. The seventh staff has '1' and '3' above it. The eighth staff has '5' and '6' above it. The ninth staff has '7' above it. The tenth staff has '8' and '10' above it. The eleventh staff has '11' and '12' above it. The twelfth staff has '13', '14', and '15' above it. The thirteenth staff has '16', '17', and '18' above it. The fourteenth staff has '19' above it. The fifteenth staff has '20' above it. The sixteenth staff has '21' above it. The seventeenth staff has '22' above it. The eighteenth staff has '23' above it. The nineteenth staff has '24' above it. The score concludes with a double bar line.

Quarte descendenti.

Salti de Semiminime.

26

Musical score for 'Salti de Semiminime'. It consists of two systems of staves. The first system has three staves with measures 1 through 8. The second system has three staves with measures 1 through 8. The notation includes various rhythmic values and dynamic markings such as 'p' and 'f'. A section of empty staves is labeled 'Per discender'.

Per discender

Salti de Quinta de Semibreue.

Musical score for 'Salti de Quinta de Semibreue'. It consists of five systems of staves. The first system has one staff with measures 1 through 5. The second system has two staves with measures 6 through 8. The third system has two staves with measures 9 through 12. The fourth system has two staves with measures 13 through 14. The fifth system has two staves with measures 15 through 17. The notation includes various rhythmic values and dynamic markings such as 'p' and 'f'.

Musical score for guitar, measures 17-26. The score consists of six staves of music. The notes are primarily eighth and sixteenth notes, often beamed together. Measure numbers 17, 18, 19, 20, 21, 22, 23, 24, and 25 are indicated below the staves.

Quinta discendente di Semibreue,

Musical score for guitar, measures 27-30. The score consists of six staves of music. The notes are primarily eighth and sixteenth notes, often beamed together. Measure numbers 27, 28, 29, and 30 are indicated below the staves.

28. 31. 32. 33. 34. 35.

Quinra de Minimo
ascendenti.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

20. 21. 22. 23. 24. 25. 26. 27. 28. 29.

Per discender

19
20 21 22 23
24

Semimine ascendenti
de Quinte.

1 2 3 4 5
6 7

Per discender

Salti de Sexta ascendente.

8 9 10 11
12 13 14 15
16 17
18 19

10

Salti de Minime.

1 2 3 4 5
6 7 8 9 10
11 12 13 14
15 16 17 18
19 20 21

Ortaue ascendente di Semibreue,
& si possono fare una Quarta,
& Quinta più alte.

1 2 3 4
5 6 7 8
9 10
11 12 13

The image displays a musical score for a piece titled "Diminution" by Riccardo Rogionò. The score is organized into 20 numbered staves, each containing a complex rhythmic pattern. The notation includes various note values, rests, and dynamic markings. A specific instruction, "Ottave descendente de Semibreve," is written between staves 23 and 24, accompanied by a diagram of a descending octave staff. The piece concludes with a final staff (numbered 20) that ends with a double bar line and a fermata.

Diminution Riccardo Rogionò.

Musical notation for the first system, measures 21-24. The notation is on a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Measure numbers 21, 22, 23, and 24 are indicated below the staff.

De Minime ascendenti.

Musical notation for the second system, measures 1-16. The notation is on a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Measure numbers 1 through 16 are indicated below the staff.

Minime descendente Octaus.

Musical notation for the third system, measures 1-17. The notation is on a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Measure numbers 1 through 17 are indicated below the staff. The word "fa la" is written at the beginning of the first measure.

18 19 33

Tempi spezzati
di Semibreue,



1 3 3

4 5 6

7 8

9 10 11

12 13

14 15

16 17

18

1 2 3 4

Per ascender

5 6

7

34
9
10
11
12
13
14
15
16

Seguita.

This system contains six staves of music. The first staff begins with measure 34. The music consists of rhythmic patterns of eighth and sixteenth notes. The system concludes with a double bar line and the word "Seguita." followed by three empty staves.

1
2
3
4
5
6
7
8
9
10
11
12
13
14

This system contains ten staves of music, numbered 1 through 14. The music continues with rhythmic patterns of eighth and sixteenth notes, similar to the first system. The system ends with measure 14.

37

13

Seguita.

1

2 3 4

5 6 7

8

9 10 11

12 13

14 15 16 17

Seguita per discendere.

1

2 3

4 5 6 7 8 9

36
10
11
12
13
14
15
16
17

Seguita.

This system contains measures 36 through 47. It features a complex rhythmic pattern with many sixteenth notes. The notation includes various accidentals and dynamic markings such as 'p' and 'pp'. The system concludes with a double bar line and the word 'Seguita.' followed by empty staves.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

This system contains measures 1 through 16. It continues the complex rhythmic pattern from the first system, with numerous sixteenth notes and dynamic markings like 'p' and 'pp'. The system ends with a double bar line and the number 16 below the staff.

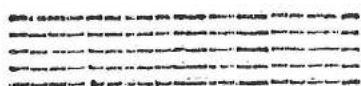
Segueita.

37

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are for piano accompaniment, with a bass clef and a key signature of one flat. The music is in 2/4 time. The first staff contains measures 1 through 7, with measure numbers 1, 2, 3, 4, 5, 6, and 7 written below. The second staff contains measures 8 through 14, with measure numbers 8, 9, 10, 11, 12, 13, and 14 written below. The third staff contains measures 15 through 17, with measure numbers 15, 16, and 17 written below. The system concludes with a double bar line and the word "Segueita." followed by two empty staves.

Segueita.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are for piano accompaniment, with a bass clef and a key signature of one flat. The music is in 2/4 time. The first staff contains measures 1 through 3, with measure numbers 1, 2, and 3 written below. The second staff contains measures 4 through 6, with measure numbers 4, 5, and 6 written below. The third staff contains measures 7 through 8, with measure numbers 7 and 8 written below. The fourth staff contains measures 9 through 10, with measure numbers 9 and 10 written below.



Diminuzioni, che si può fare sopra il Basso
 ò in Ottava, Decima, Duodecima,
 o Quintadecima.



59

11

12

13

14

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

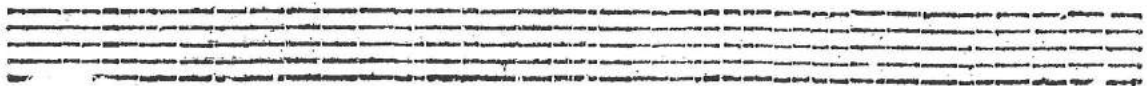
1

2

3

4

A handwritten musical score consisting of 12 numbered staves. Each staff contains dense musical notation, including notes, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The notation is written in a cursive, historical style. The staves are numbered 1 through 12, with the numbers placed at the beginning of each line. The music appears to be a single melodic line, possibly for a violin or flute. The paper shows signs of age, with some fading and slight discoloration.





48

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 dā a uul tu i-

re tu e a uul tu i re

tu e a uul tu ire tu e tu-

e quia peccani ni mis in uita

mea in uita me a quia pec-

caui ni mis in uita me-

a in uita me-



Ncor che coi par ti re io mi fenta mo-
ri re partir uorei o gn'hor ogni momen to
tant'è'l piacer ch'io fen to ij de la ui-
ta ch'à qui fto nel ri tor-
no Esco fi mille mille uolt' il giorno ij par tir
da uoi uo re i tanti fon dol ci gli ri tor-
ni mie i Et cò fi mill' e mille uolt' il
gior no ii par tir da
uoi uo re i Tanto fon dol ci gli ri-
tor ni mic-

i.

Volendo Diminuir qual si uoglia Passaggio in questa mia Opera lorierouerai: come per esempio, se uorrai Diminuir due, tre, quattro, o 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 Motetto; iquali ho fatto del tutto con i Passaggi di questa Opera. Però non mancare di metterli à memoria.



Per sonar con ogni sorte di Stromento.



Ncor che col partire



This image shows a page of handwritten musical notation, numbered 46. It consists of eight staves of music. The notation is dense and complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are also some markings that appear to be dynamic or performance instructions, such as 'p' and 'f'. The handwriting is in black ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The music continues across the staves with various rhythmic patterns and melodic lines. The eighth staff ends with a double bar line and repeat dots.

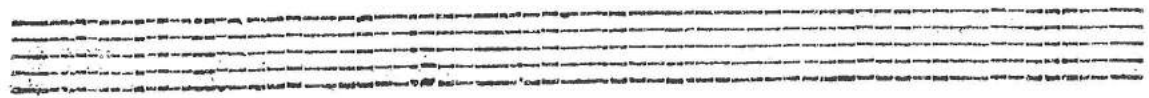
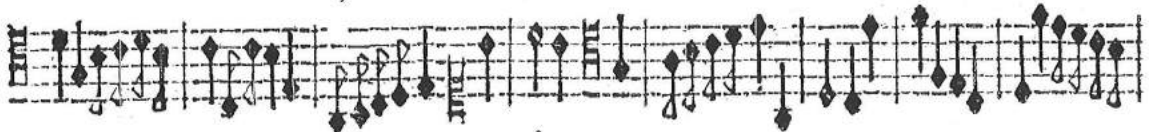


Facile per la Viola ballarda.

45



Ncor che col partire,





Per la Viola ballarda.

46

Neor che col partire,

Diminuzioni di Riccardo Rogniono. I



Per Diminuire sopra vna parte.

48

N gai Bergier.

The musical score consists of 12 staves of music. The notation is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The music is written in a style characteristic of 17th-century French lute tablature, with a focus on rhythmic patterns and melodic ornamentation. The piece begins with a decorative initial 'V' and is titled 'Per Diminuire sopra vna parte.' The composer's name 'N gai Bergier.' is written below the first staff. The score is numbered '48' in the upper right corner. The music is written in a single part, as indicated by the title.

This page contains ten staves of musical notation. The notation is dense, featuring a variety of rhythmic values including eighth and sixteenth notes, often beamed together. There are several dynamic markings, such as *p* (piano) and *pp* (pianissimo), scattered throughout the score. The music appears to be a single melodic line, possibly for a piano. The notation is arranged in a standard Western musical format, with a treble clef on the first staff and a key signature of one flat (B-flat) indicated by a flat symbol on the first line. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Three empty musical staves, consisting of five-line systems, are provided below the main body of music. These staves are currently blank, suggesting they are intended for additional notation or are part of a larger score.



Facile per la Viola bastarda.

50

Nghai bergier.



Per la Viola battarda in altro modo.

38

This page contains 12 staves of musical notation, likely for a piano or similar instrument. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are various musical symbols such as clefs, time signatures, and dynamic markings (e.g., 'p' for piano) scattered throughout. The music appears to be a single melodic line or a simple accompaniment. The overall style is that of a classical manuscript or a printed score from the 18th or 19th century.

IL FINE.

PIANTO DELLA MADONNA

GIOVANNI F. SANCES

a cura di Jolando Scarpa

Sta - bat Ma - ter do - lo - ro - sa iu - xta Cru -

4
cem la - crij - mo - sa dum pen - de - bat fi - li - us. Cu - ius a - ni - mam ge -

8 9 7 6

8
men - tem con - tri - sta - tam et do - len - tem per - tran - si - vit gla - di - us.

7 6 # 3 7 6 4 #

12
O

15
— quam tri - stis, quam — tri - - - -

18
- - tis et af - fli - cta — fu - it il - la

2
21

PIANTO DELLA MADONNA

be - ne - di - cta ma - - - - - ter u - ni -

Musical notation for measures 21-23, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef.

24

ge - ni - ti. Quae — moe -

Musical notation for measures 24-26, continuing the previous system with a treble and bass staff. The melody continues in the treble clef, and the bass line is in the bass clef.

27

re - bat et — do - le - bat et — tre-

Musical notation for measures 27-29, continuing the previous system with a treble and bass staff. The melody continues in the treble clef, and the bass line is in the bass clef. A fermata is placed over the final note of the melody.

30

me - bat cum — vi - de - bat na - - - -

Musical notation for measures 30-32, continuing the previous system with a treble and bass staff. The melody continues in the treble clef, and the bass line is in the bass clef. A fermata is placed over the final note of the melody.

34

ti — poe - - - nas in - cli - ti.

Musical notation for measures 34-36, continuing the previous system with a treble and bass staff. The melody continues in the treble clef, and the bass line is in the bass clef.

38

Quis est ho - mo qui — non fle - - - - ret

Musical notation for measures 38-40, continuing the previous system with a treble and bass staff. The melody continues in the treble clef, and the bass line is in the bass clef. A fermata is placed over the final note of the melody.

41

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

59

et fla - gel - lis sub - di - tum. Vi - dit su - um dul - cem na - tum mo - ri -

PIANTO DELLA MADONNA

63

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 - - -

84

88

ce - am.

91

San - cta Ma - ter i - stud a - gas cru - ci - fi - xi

94

fi - ge pla - gas cor - di me - - - - -

97

o va - li - de. Tu - i na - ti vul - ne -

101

ra - ti tam di - gna - ti prò me pa - ti poe - nas

104

me - - - - - cum - - - - - di - vi - de.

107

Fac me ve - re te - cum fle - re Cru - ci - fi - xo con - do - le - re do - nec e -

111

- - go vi - xe - ro. Iu - xta Cru - cem te - cum sta - re te li - ben - ter so - ci -

114

a - re in plan - tu de - si - de - ro. Vir - go Vir - gi - num prae - cla - ra mi - chi

118

iam non sis a - ma - ra fac me te - cum, me te - cum plan - ge - re.

123

Fac _____

PIANTO DELLA MADONNA

7

126

ut por - tem Chri - sti mor - tem pas - sio - o - - - - - nis

130

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 -

142

mo - - - - -

145

- - - - - rem - - - - -

148

fi - li - j. In - flam - ma - tus

151

et ac - cen - sus per te Vir - go

155

sim de - fen - sus in di - e, in di - e, in di - e iu -

160

di - ci - j. Fac - me - Cru - ce - cu - sto -

163

di - ri mor - te - Chri - sti - prae - mu -

167

ni - ri con - fo - ve - ri gra - ti -

171

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

MANUSCRIT DE TOURNUS

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



MINKOFF FRANCE ÉDITEUR
PARIS
1998

MF1
SAIN
3

M. 3

Pour la Basse

BIBLIOTHÈQUE
DE LA
VILLE DE TOURNUS

prelude.

A handwritten musical score for a prelude, consisting of ten staves of music. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 17th or 18th century, featuring a mix of eighth and sixteenth notes, often beamed together. There are several measures with complex rhythmic patterns and some accidentals. The score concludes with a double bar line and a repeat sign.

prelude

allemande.

A partial view of a handwritten musical score on the right page. It shows several staves of music, continuing from the left page. The notation is consistent with the left page, featuring treble and bass clefs and various note values. The word "prelude" is written above the first staff, and "allemande." is written above a later staff. The page is partially cut off on the right side.

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 frappe 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)

ddCV

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 avec deux bras du diapason

(6) glissando (7) glissando

(8) Spiccato en alternant deux bras du diapason

** les cordes sont toujours étouffés par la main gauche

Autre mode de jeux



Portamento



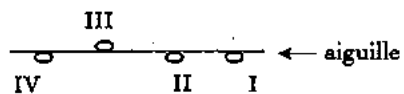
Col legno battuto, ricochet



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 correspond à la pression de l'archet ou au geste, donc ne correspond 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 clés (coupez-la en deux si un dérangement survient au visage)

7. *Mozart*
8. *Mozart*

①

♩ = 69

Main droite VII(La) VII

Main gauche VII

8

VII ddC VII ddC VII

V(Sol)

15

VII I (Ré) VII I

ddC VII ddC VII

[étouffer] [ôter] [étouffer]

f pppp (mais, le résultat sonore est assez fort)

22 rit. a tempo

I (1) Ricochet col legno (2) port.

3 secondes

poser deux diapasons à côté, prendre l'archet

[ôter]

(1) toujours étouffer la corde pour Ricochet (2) portamento parallèle

27 simile

Effet "mouette"

donner 1 archet à Hagali pour la mouette

31

aiguille
pp

35

"mouette" sul pont "mouette" sul tasto "mouette" sul tasto
pp p

39

sul tasto p.o. sul pont sul pont aiguille
p mp p f

coup d'archet très lent pour entendre le 1^o harmonique et le rebondissement

③ ↑

43

(13) scordatura (rit.)
mettre la petite pince à linge ou celle de crocodile (cf. notice) sur la corde VI près de la touche
un seul coup d'archet

(13) de plus en plus desserrer

49

(14) pizz. sur VI - I pizz. sur VI
p pp p pp

(14) les notes écrites correspondent aux frettes

55

pizz. sur VI I pizz. sur VI
p pp p pp
gliss. gliss.

61

s.p. (15)

mf f

Arco battuto commencer des III et IV, arriver à I

pizz.

pizz. sur VI (corde à vide)

A

(15) de plus en plus écrasé

66

"mouette"

poser l'archet à côté, prendre le diapason à la main droite

p sans étouffer

pizz. sur VI (corde à vide)

72

ppp

p sans étouffer simile

[étouffer la corde I]

mp

77

p

ppppp

[étouffer]