
Intavolatura de li Madrigali ... da cantare et sonare nel lauto, intavolati per Messer Adriano. (Laute).

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Verdelotto.



RISM

II. 26 *ms* Lomon (A. Gerhardt)
VI. 35 Zürich (H. Leeb)

1050-3

INTAVOLATVRA DE
LI MADRIGALI DI VERDE.

LOTTO DA CANTARE ET SONARE NEL LAVTO, INTA-
molati per Messer Adriano, Nouamente Stampata. Et
con ogni diligentia Corretta.

M. D.

fatis,
extendere
famam



et
Virtuti
opu.

XXXVI



Con Gratia / 2 Privilegio.

Tauola

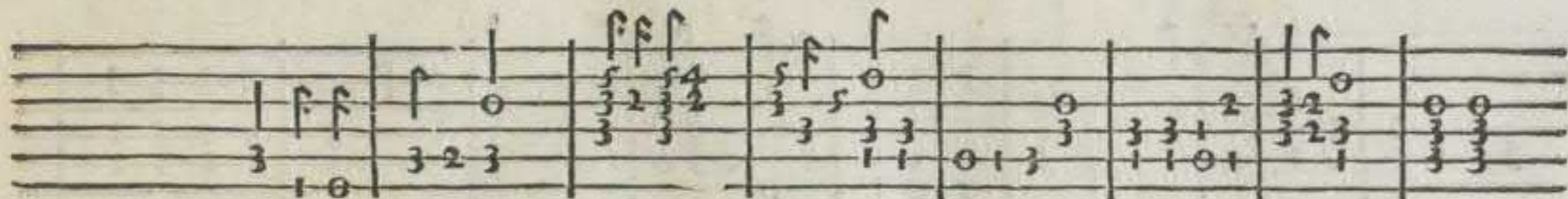
Quanto sia lieto il giorno	1	Ben chel' misero core	12
Quando amor i begliocchi	2	Madonna il tuo bel viso	13
Donna leggiadra, e bella	3	Dini ni occhi sereni	14
Madonna qual certezza	4	Se lieta e grata morte	15
Con lagrime, z sospir	5	Vita de la mia vita	16
Fuggi fuggi cor mio	6	Gloziar mi posso io donne	17
Ignor soane oue il mio foco	7	Pione da gli occhi della donna	18
Amor se d'hor in hor	8	Con langelico riso	19
Donna che sete tra le belle bella	9	S'io pensasse madonna	20
Se mai prouasti donna	10	Madonna i sol vorrei	21
Affitti spirti mei	11	Madonna per voi ardo	22

El Canto a tre Tasti della Sottana

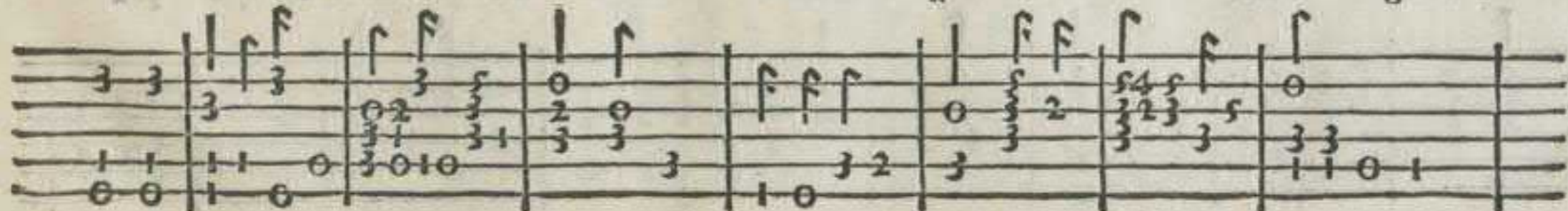
2



Van to sia liet' il giorno Nel' qual le cose anti che son hor da



uoi dimostre, & cele bra te si uede p ch' intorno Tutte le gente a

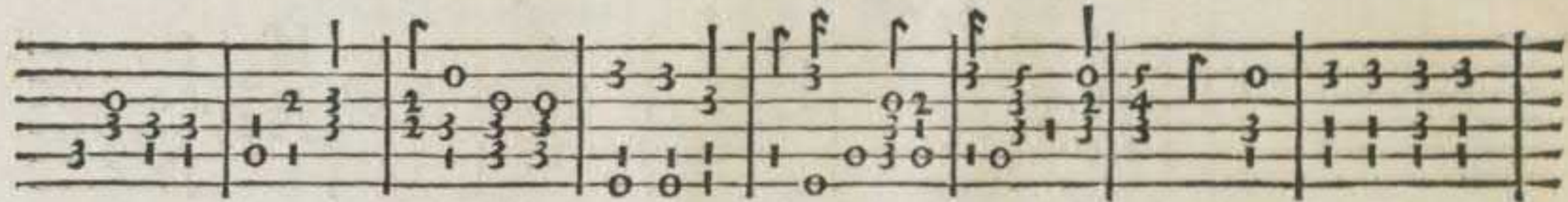


A z

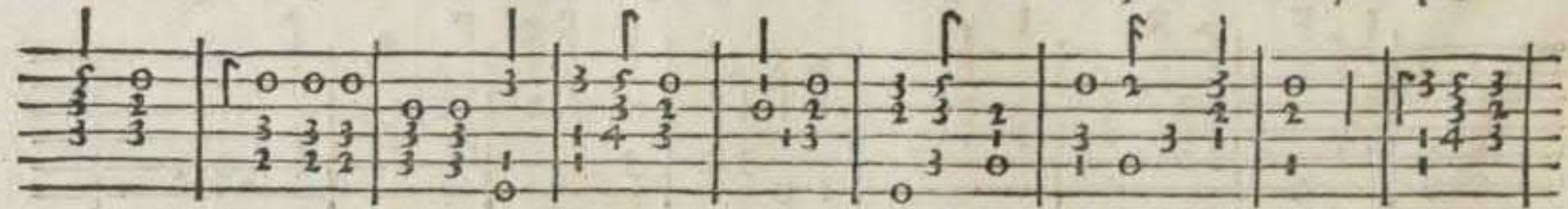
Verdelotto



miche si sono in questa par te radu nate. Noi che la nostra es



tate Ne boschi, & nelle selue consumiamo Venuti an chor qui siamo. Io nym pha



Al Quinto del Canto

Vando amor i begliocchi à terra inchi na

E i uaghi spirti in un sospir ac coglie con le soe mani, & poi i uoce gli

Verdelotto

4

scioglie chiara, soave, angelica, di uina. Sento far del mio cor dolce rapi-

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with some notes beamed together. The lower staff is a lute tablature with a six-line staff, featuring numbers 1 through 5 and rests, indicating fret positions. The lyrics are written below the vocal staff.

na. Et si dentro cangiar // pensieri & uoglie ch' i dico hor sien di

The second system of the musical score also consists of two staves. The upper staff continues the vocal line from the first system, ending with a double bar line. The lower staff continues the lute tablature. The lyrics are written below the vocal staff.

Verdelotto

me lultime spoglie sel ciel si honesta morte mi desti na

A Tre Dil Canto.



Onna leggiadra, e bella che con le uostre luci m'accendesti il di

che

Verdelotto

che la mia stella mi condufs' a ueder l'altre honeste uostre bellezze

The first system of music consists of a vocal line on a single staff and a lute accompaniment on three staves. The vocal line features a series of eighth and sixteenth notes, with a melodic line that is mostly stepwise. The lute accompaniment includes various rhythmic patterns, such as triplets and sixteenth-note runs, and uses a mix of open and fretted notes.

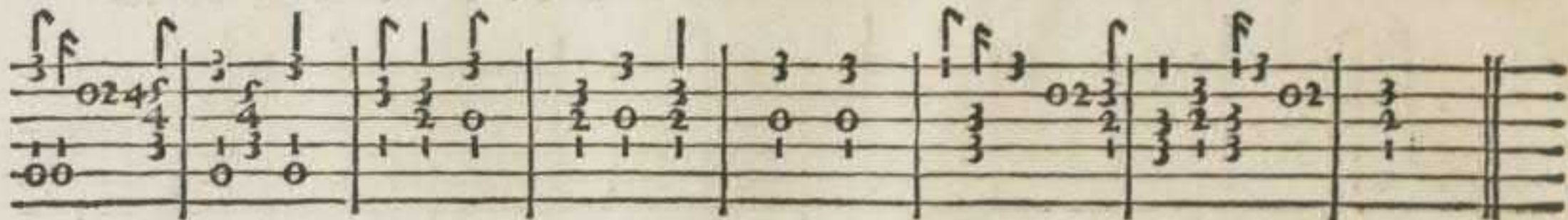
poi che la mia sorte m'ha fatto uostro Non mi date mor-

The second system of music continues the vocal line and lute accompaniment. The vocal line has a similar melodic style to the first system, with a mix of eighth and sixteenth notes. The lute accompaniment continues with complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a mix of open and fretted notes.

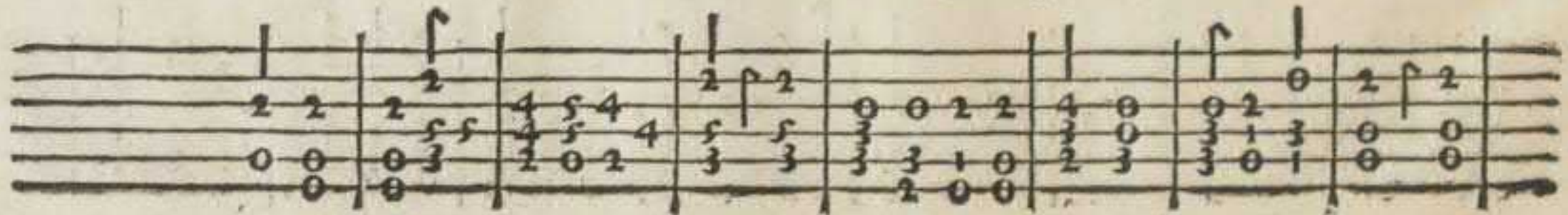
Verdelotto.



te non mi date morte.



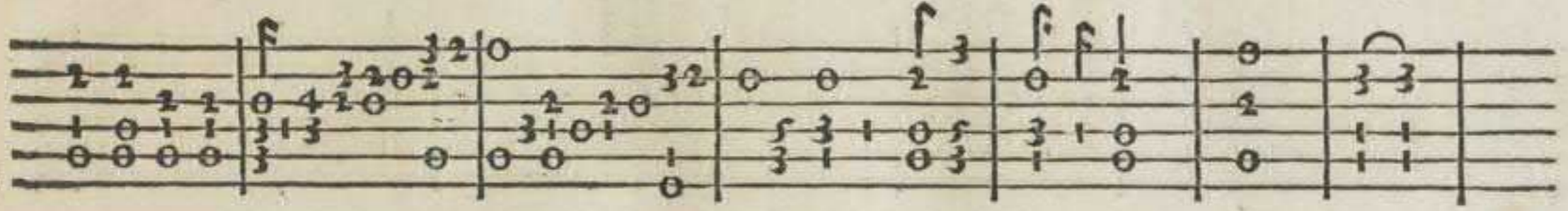
El Canto Vuoto.



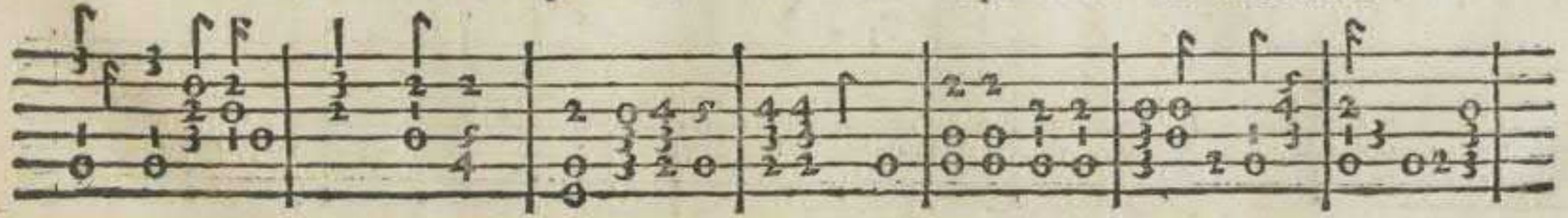
Verdelotto.



ueder consumarmi a po co a po co Hay



me non cōnosce te che permirarui fiso son co'l pensier da me tanto diuiso



B z

Verdelotto

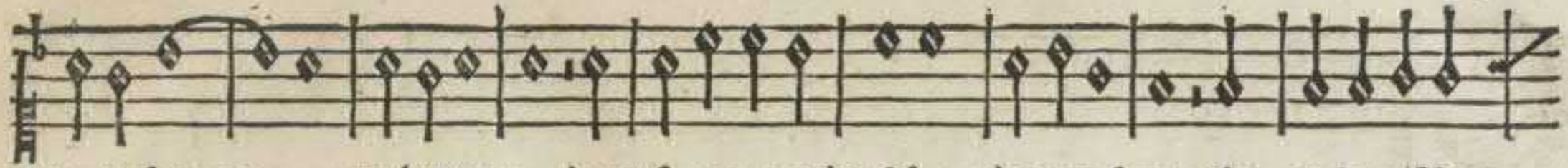
che tràsformar mi sento in quel che fete Lasso non ue accorgete Che poscia

The first system of the musical score consists of a vocal line and a lute tablature. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics: "che tràsformar mi sento in quel che fete Lasso non ue accorgete Che poscia". The lute tablature is written on three staves below the vocal line, using numbers 0-4 to represent fret positions. The music is in a simple, homophonic style.

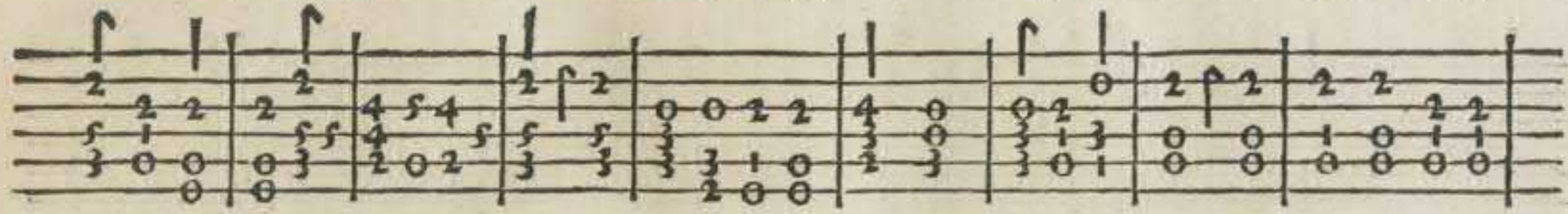
ch'io fui pres'al vno laccio Atrosso ipallidi sco, ardo, & aggiaccio Donque se cio uede

The second system of the musical score continues the vocal line and lute tablature. The vocal line contains the lyrics: "ch'io fui pres'al vno laccio Atrosso ipallidi sco, ardo, & aggiaccio Donque se cio uede". The lute tablature continues with numbers 0-4. The music maintains the same homophonic style as the first system.

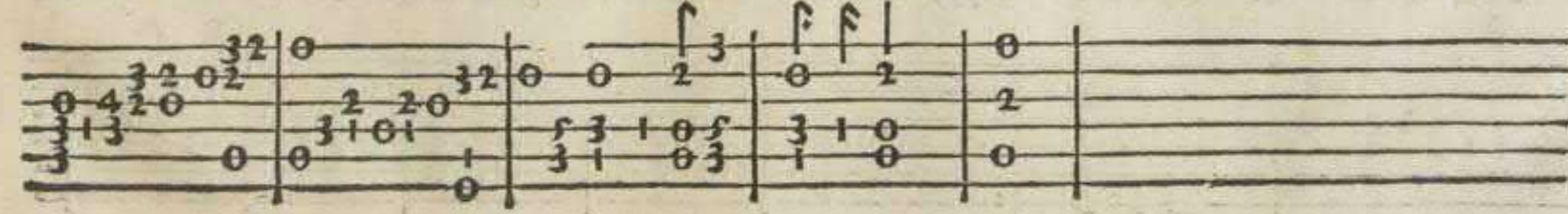
Verdelotto



te Madon na qual certezza hauer si po maggior del mio gran foco/ Che ueder cōsu,



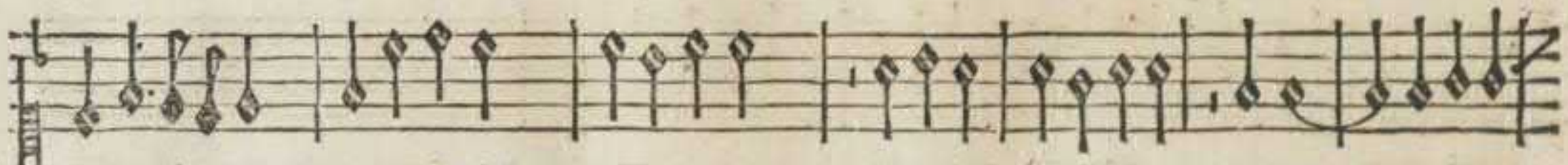
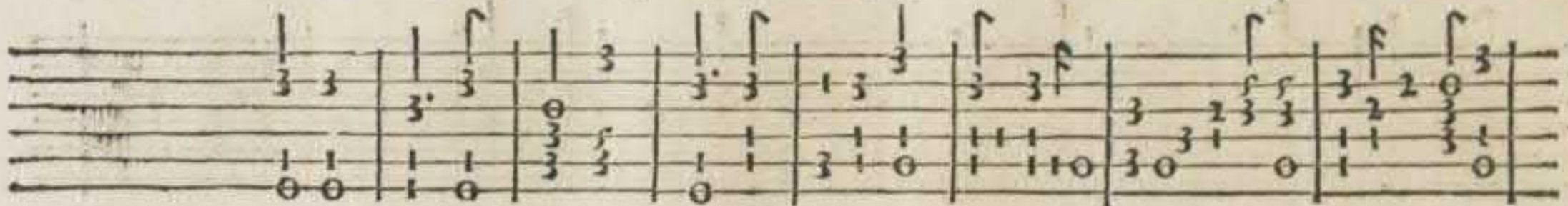
marmi apo co apo co.



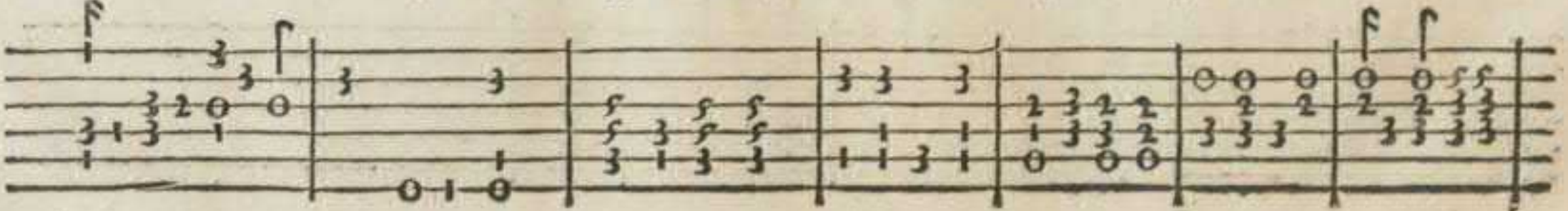
A tre Tasti vil Canto.



On lagrime, & sospir negando porge Madonnai defiat



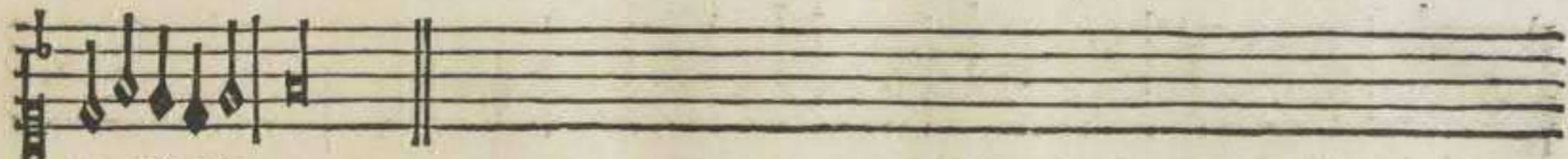
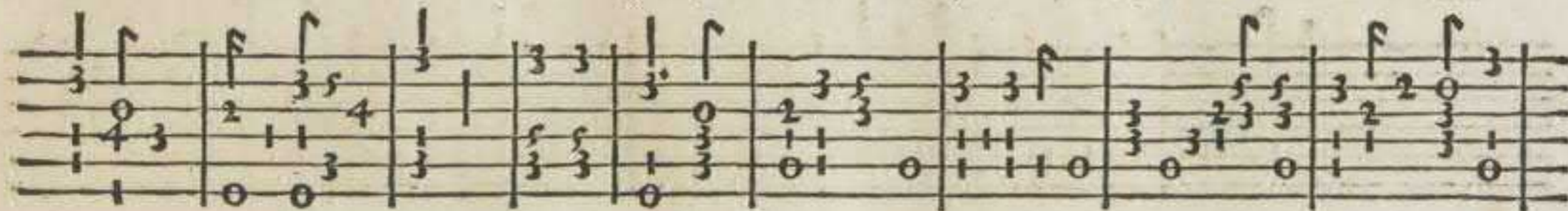
basci al core. Et per che troppo ardore, Dentro al mio petto scorge Si dona ben che



Verdelotto.



meſta al nño amo re. O grato, e dolce no do, Ou'io ſi lieto in ſerui-



tu mi godo.



A Tre vil Canto



Vgi fugi cor mio L'ngrato e crudo amore, che troppo e grande erro

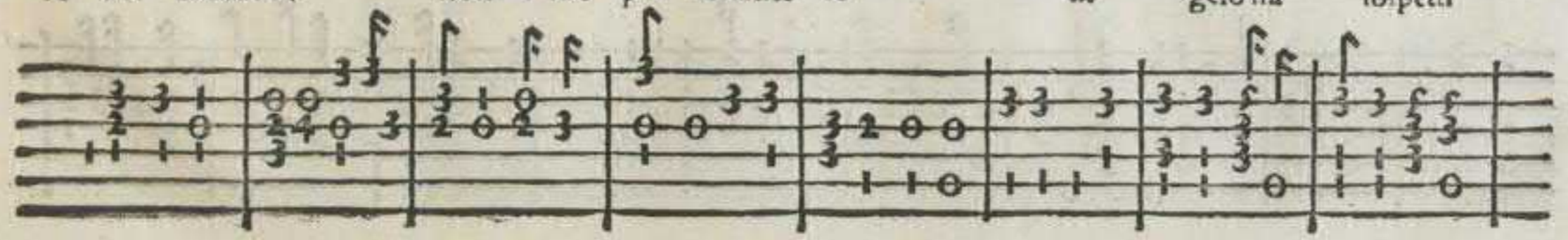
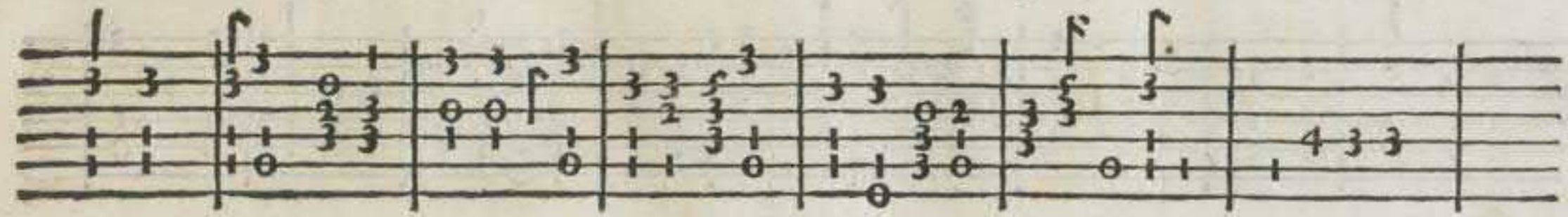


re fars' un cieco fanciul si alto iddio



Connosce

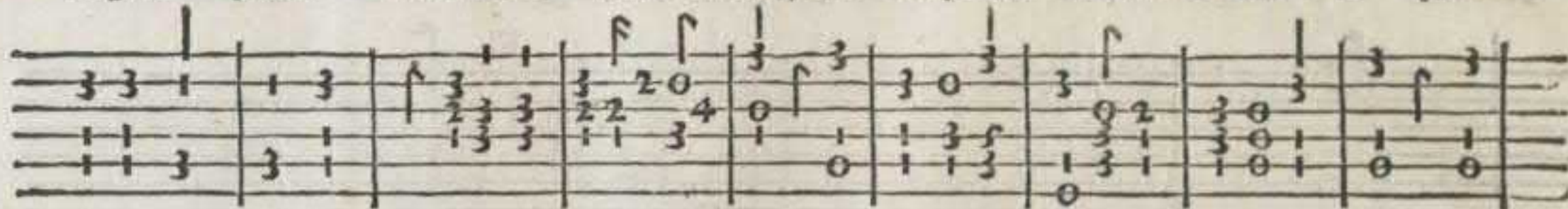
Verdelotto



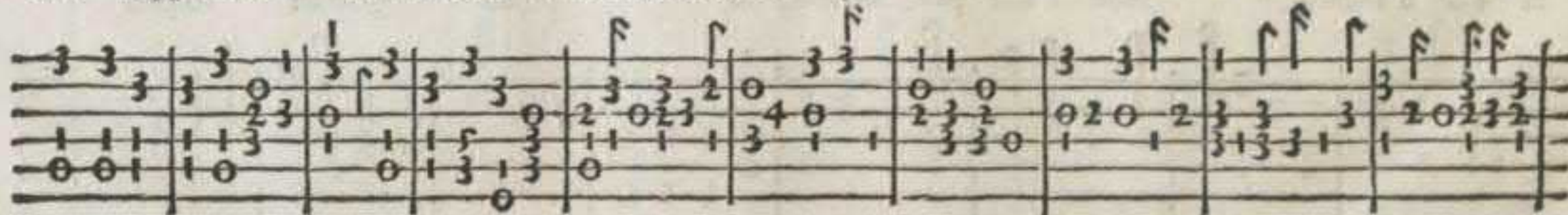
Verdelotto



sdegni e pianti. che lfin de ciechi amanti | e in uan pentirs' e finir in dolo re per



esser tropp' errore fars' un cieco fanciul si alto iddio



A Doi Tasti del Canto



Gno so aue //

ou'il mio foco alento,

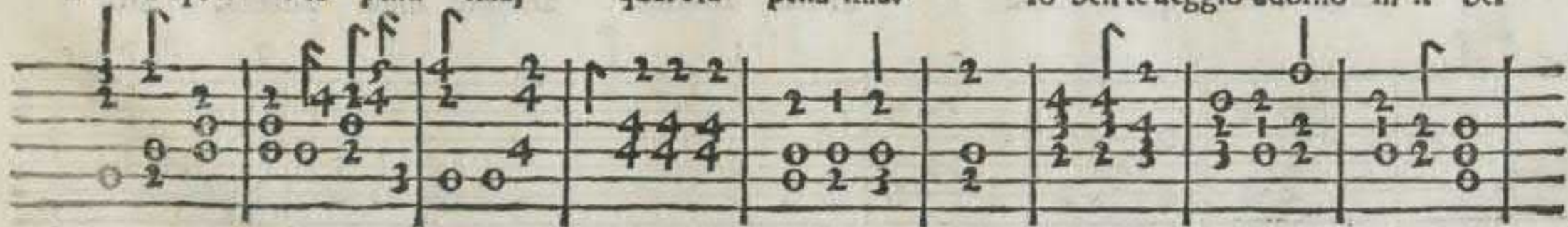
Ascolta in corte



si a qual e la pena mia,

quale la pena mia.

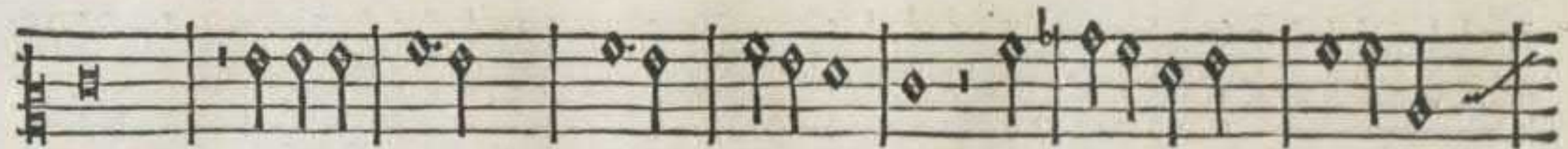
Io ben te ueggio adorno in si bel



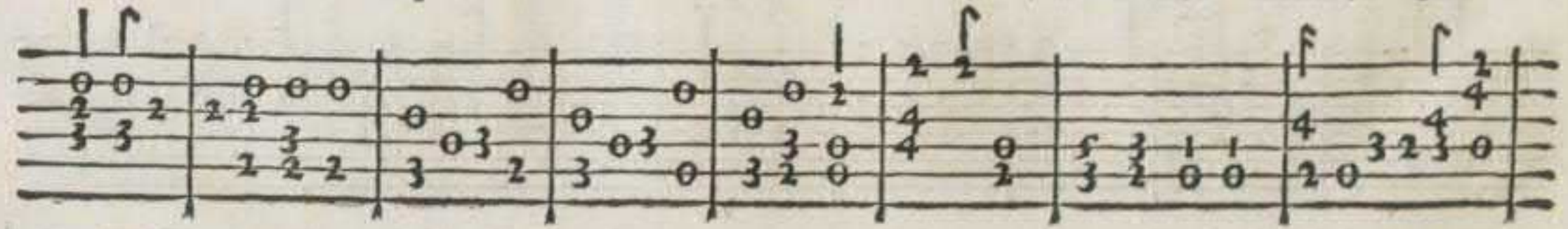
Verdelotto



arte Che mai formo natura in altra par te. Ascolto l'armonia



a, delle fresch' aque al'ombra al mio armento. Souente miro attento. So

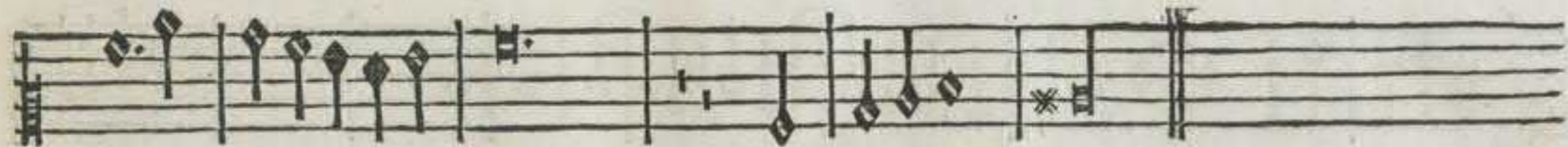


Verdelotto

11



uente miro attento, Ma s'io scorgesse de mia donna ilui fo, Saresti al mondo e



qual al paradi fo, al paradi fo,



Al terço de la Sottana

Mor se d'hor in hor la doglia cresce, Anzi fatt' imortale, chi

finira il mio male las so s' in uita de'l do lor non s'asce se douera fi

Verdelotto

nire . mi conuerra mori re, se douera fini re, mi conuerra morire

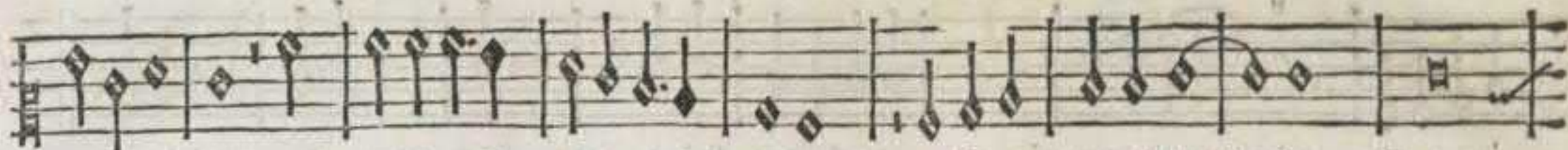
The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It contains the lyrics: "nire . mi conuerra mori re, se douera fini re, mi conuerra morire". The lower staff is a lute accompaniment with a bass clef, showing the fretting and string numbers for each note.

Al Secondo dil Canto.

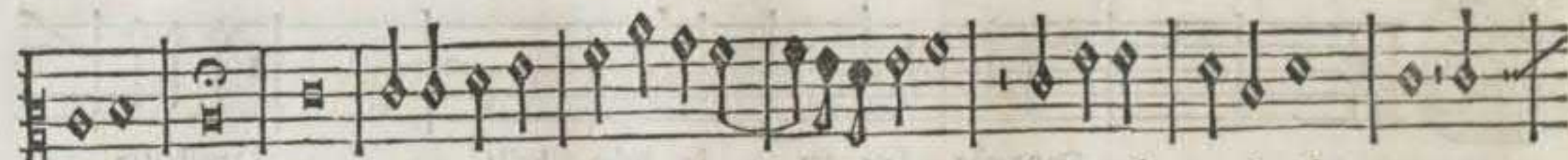
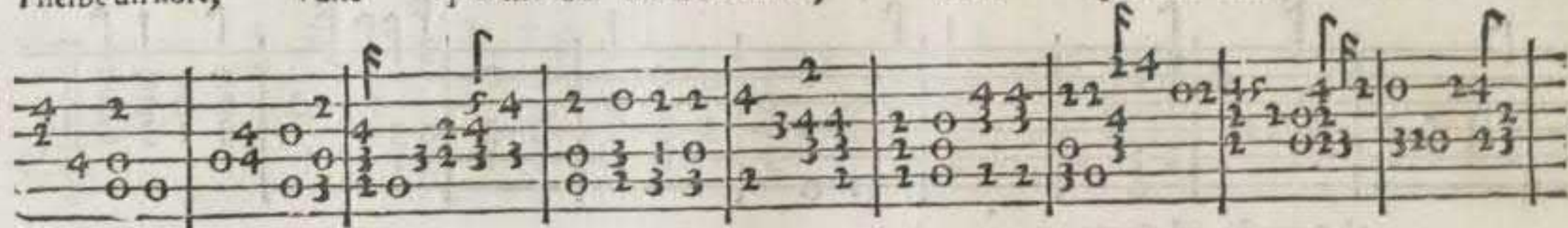
Donna che sete tra le belle bella, Quasi fra

The second system of the musical score begins with a large, ornate decorative initial 'D' on the left. The vocal line (upper staff) contains the lyrics: "onna che sete tra le belle bella, Quasi fra". The lute accompaniment (lower staff) continues with fretting and string numbers.

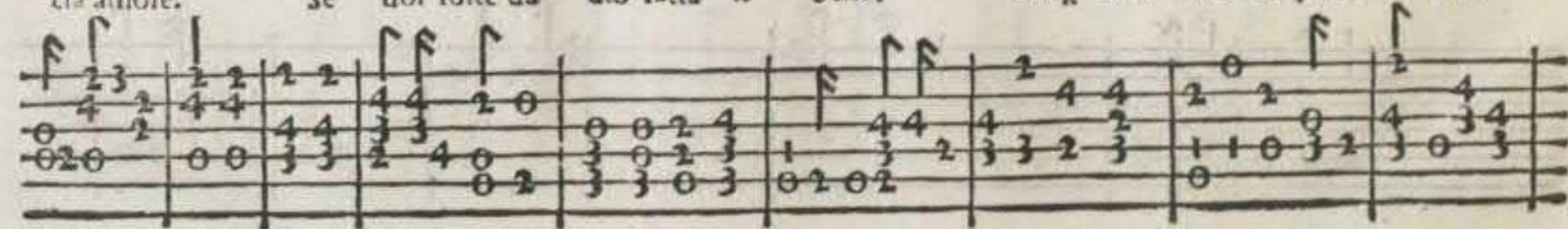
Verdelotto



l'herbe un fiore, Vdite quel'che dir mi faccia amore, Vdite quel che dirmi fa,

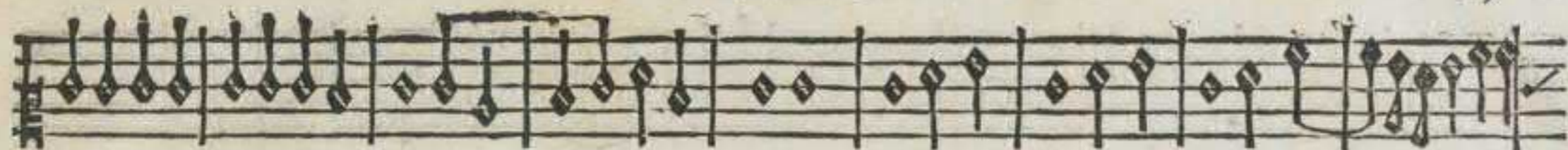


cia amore. Se uoi foste da dio fatta si bella. Che p uoi'l mondo piace non

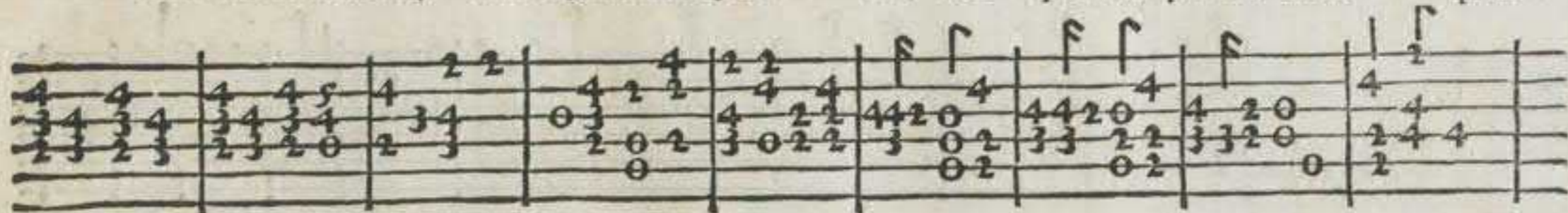


fiate

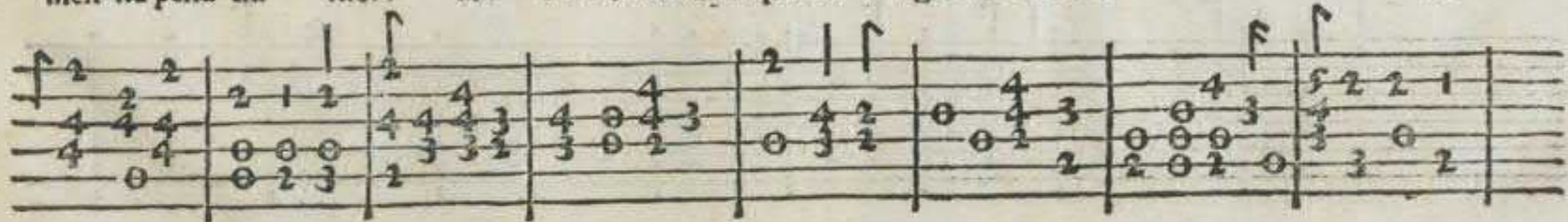
Verdelotto



siate tanto di merce ribella, Che togliendomi pace Mi, date quel che piu che morte spiace



Men ha pena chi more Ma chi confuma in pianto i giorni e l'hore. Ma

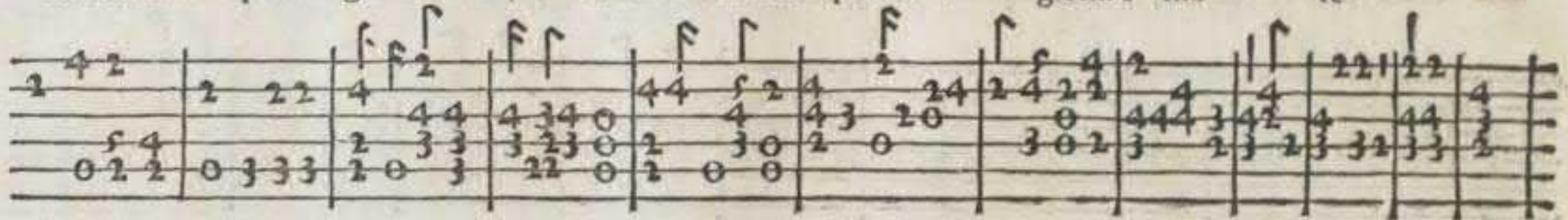


D

Verdelotto.



chi confuma in piato i giorni e lhore, Ma chi cōfuma in pianto i giorni e lho re

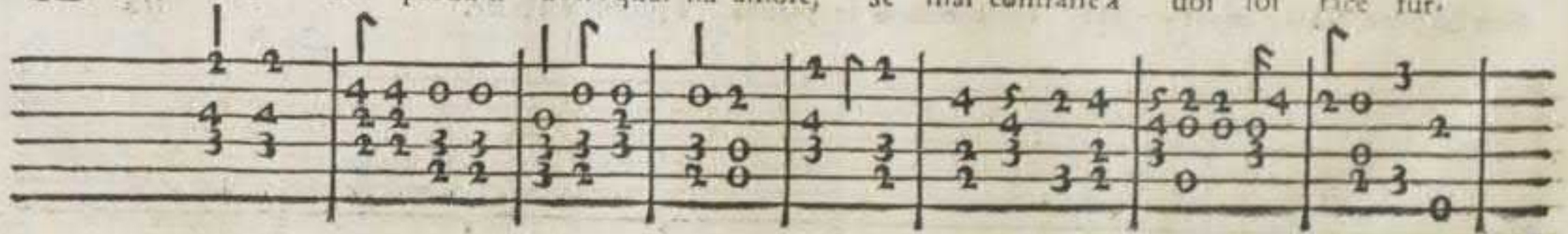


Al Secondo de la Sottana.



10

E mai prouati dōn i qual sia amore, Se mai contrarie a uoi foi face fur.

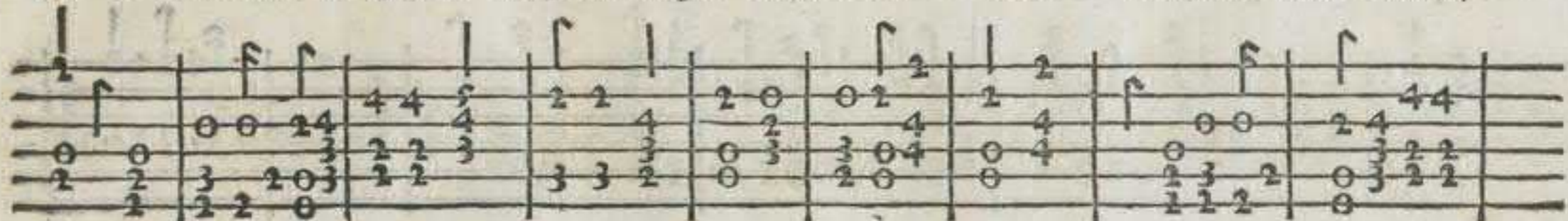


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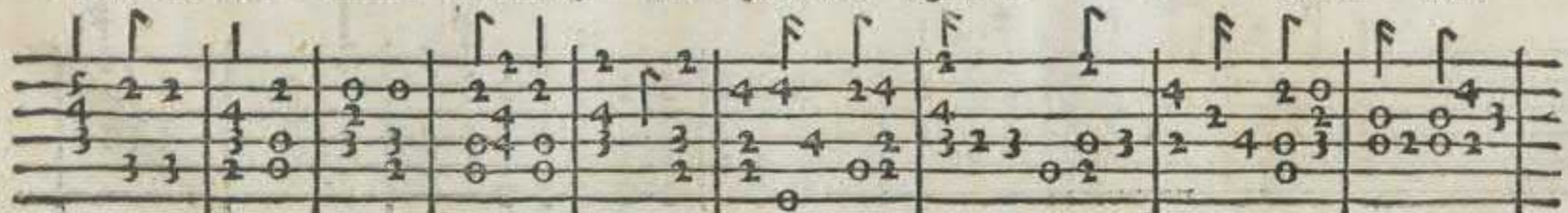
14



no se milleuolt' al giorno cangiasti uoglie dentr'al vfo core. Pieta del mio dolore,



Pieta di meo chiara e diua stella, che pieta suol regnar in donna bella



D z

Verdelotto

Che pieta suol regnar in donna bel la, in don na bella.

Al Terzo tasto de la Sottana.

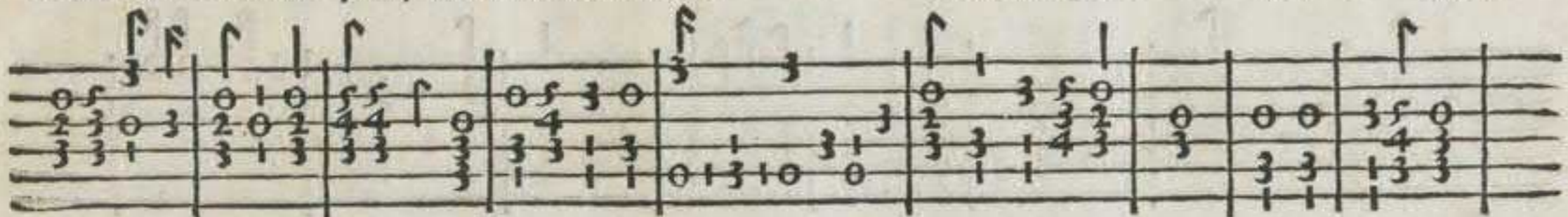
Effitti spirti mei Non sperate giamaj d'hauer piu pace. Poi ch' a ma-

Verdelotto.

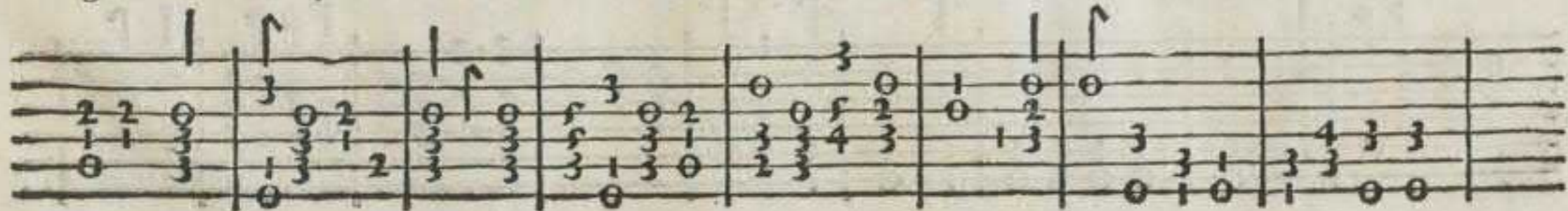
15



donna s'il v'fo mal piace, Poi ch'a madonna s'il uostro mal piace. Ben ui crede.



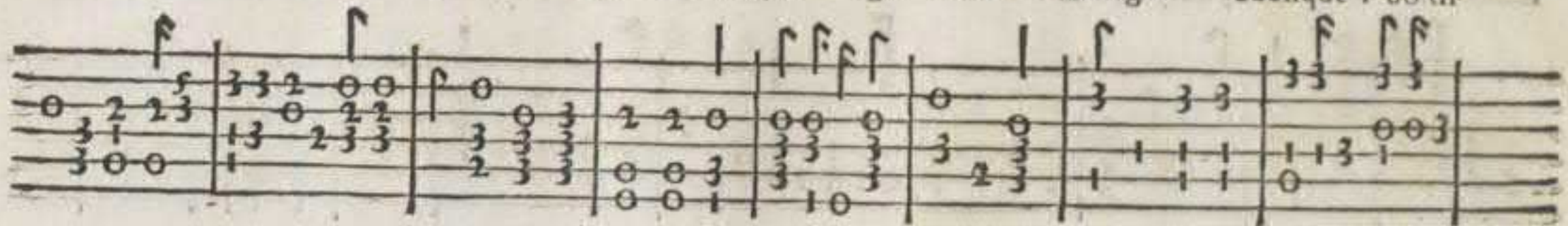
sti gioir n'i primi anni. Ch'amor la cara liberta ui tolse. Si fur dolci l'inganni



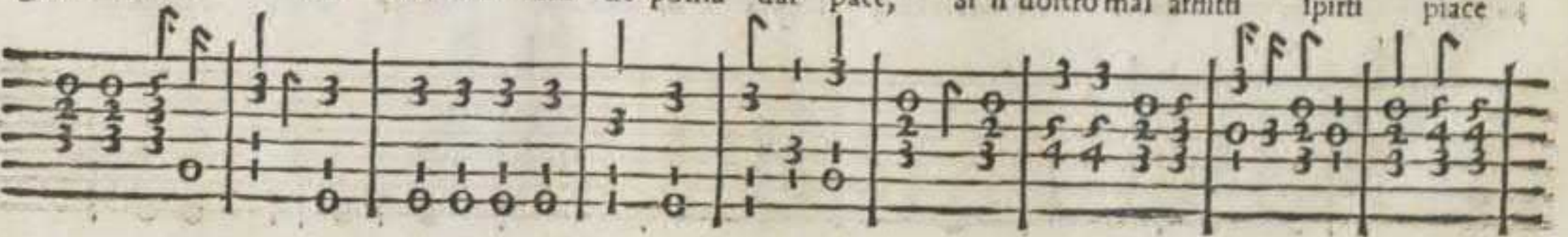
Verdelotto



e i lacci al cor s'auolse, Finchel' ingrato discoprir gli uolse. Pianget' adonque i uostri



grauì danni Da ch'a chi sola ue potria dar pace, si il uostro mal affitti spirti piace





S'il uostro mal affit ti spirti piace.

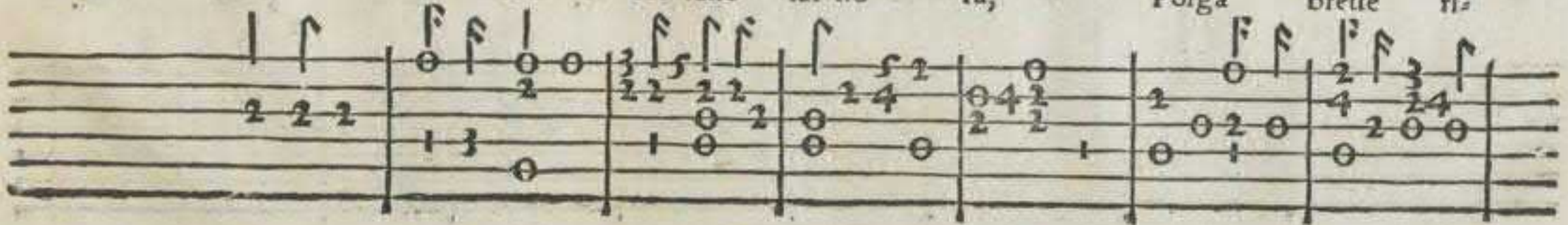


Al Secondo dil Tenore.

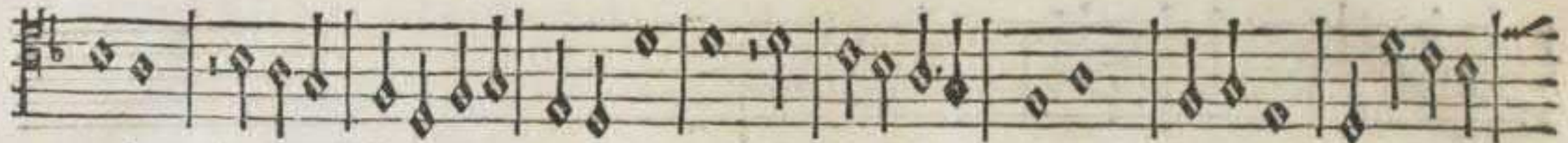


12

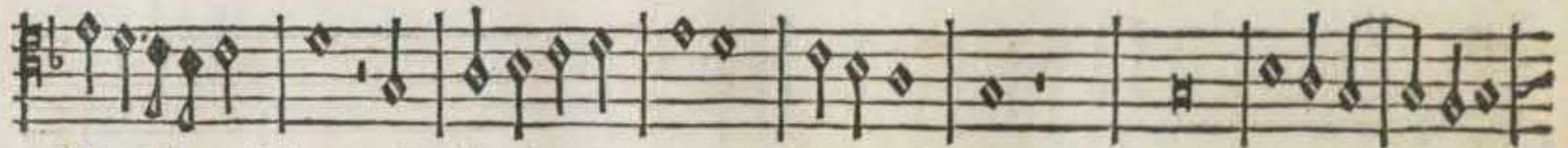
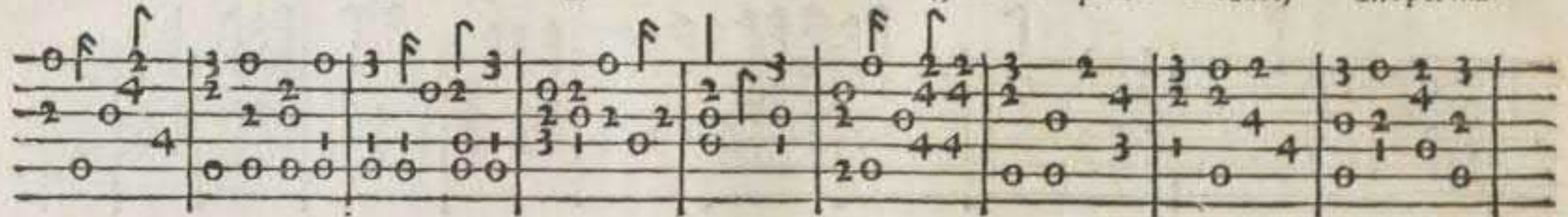
En che'l misero cor lasso tal ho ra, Porga breue ri-



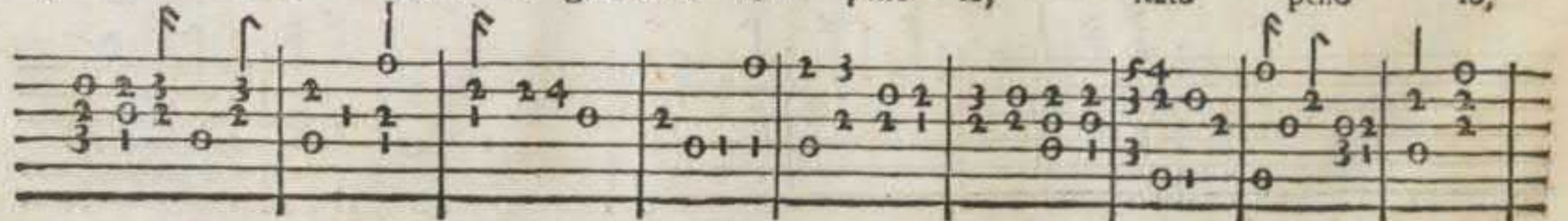
Verdelotto



pofo nutrito di speranza a longi affanni. Cotal refurge in me poſcia l'ardore, Che per ma



gior mei dāni ritorn' al graue mio ſtato peno ſo, ſtato peno ſo,



per che

Verdelotto

17



Per ch' fu forte fu il laccio amo roso, Nel qual n' i mei primi anni, Mi legoa



mor madōnæ la mia forte, Che scioglier non mi po se non la morte,



E

Verdelotto

non la morte, se non la morte.

The first system of the score consists of a vocal line and a lute tablature. The vocal line is written on a single staff with a treble clef and a common time signature. It contains the lyrics "non la morte, se non la morte." followed by some faint, illegible text. The lute tablature is written on three staves, with numbers 0-4 indicating fret positions. The first staff of the tablature has a 2, the second has a 4, and the third has a 1. The second measure has a 3 on the first staff, a 2 on the second, and a 1 on the third. The third measure has a 2 on the first, a 4 on the second, and a 0 on the third. The fourth measure has a 0 on the first, a 2 on the second, and a 1 on the third. The fifth measure has a 0 on the first, a 2 on the second, and a 1 on the third. The sixth measure has a 0 on the first, a 2 on the second, and a 1 on the third.

Al Terzo de la Sottana.

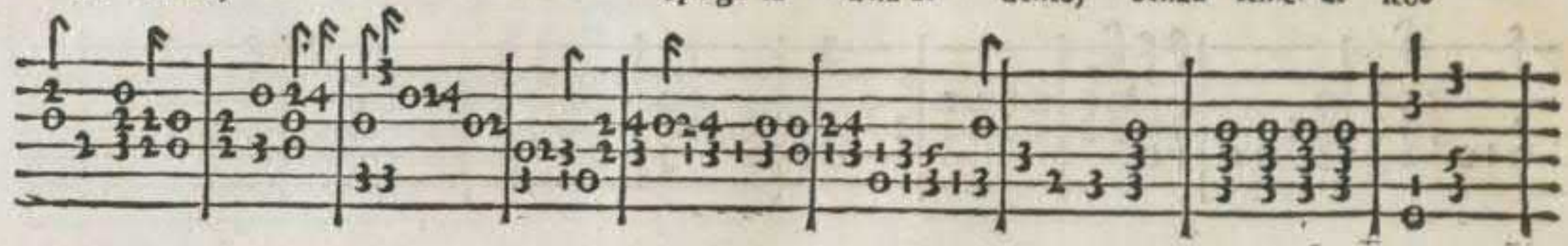
13 *Allegretto* donna il tuobel in viso

The second system begins with a decorative initial "A" in a stylized, calligraphic font. To its left is the number "13". The system contains a vocal line and a lute tablature. The vocal line is on a single staff with a treble clef and a common time signature. It contains the lyrics "A donna il tuobel in viso" followed by some faint, illegible text. The lute tablature is on three staves. The first staff has a 3, the second has a 3, and the third has a 0. The second measure has a 0 on the first, a 2 on the second, and a 3 on the third. The third measure has a 2 on the first, a 0 on the second, and a 1 on the third. The fourth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The fifth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The sixth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The seventh measure has a 3 on the first, a 2 on the second, and a 0 on the third. The eighth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The ninth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The tenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The eleventh measure has a 3 on the first, a 2 on the second, and a 0 on the third. The twelfth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The thirteenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The fourteenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The fifteenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The sixteenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The seventeenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The eighteenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The nineteenth measure has a 3 on the first, a 2 on the second, and a 0 on the third. The twentieth measure has a 3 on the first, a 2 on the second, and a 0 on the third.

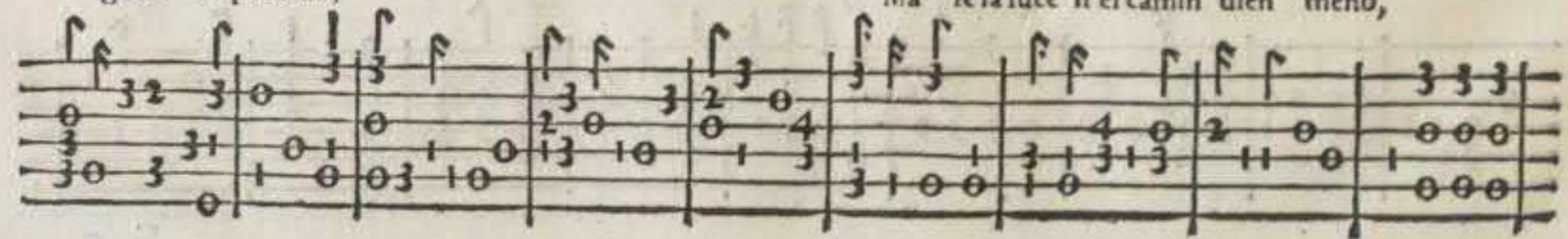
Verdelotto



bel sereno, spiega la vela al vento, Senza teme: di sco



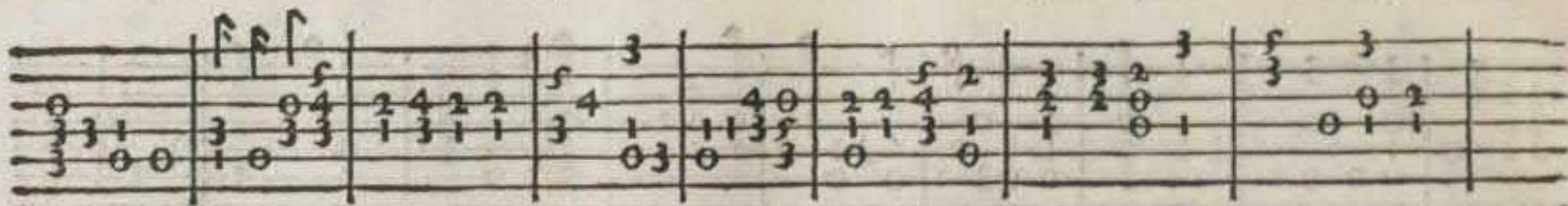
glio di procella, Ma se la luce n'el camin uien meno,



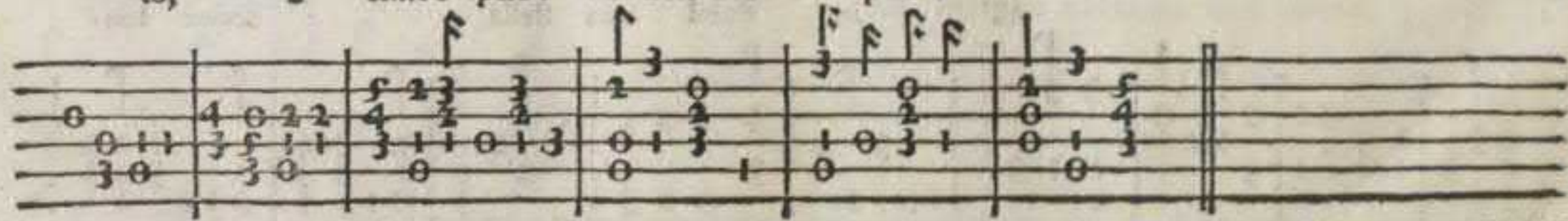
Verdelotto



de fallace a dritto e a tor to, E teme e spera e mai non uede il por



to, E teme e spera e mai non uede il porto.



A Cinque di Canto



64 **D** lui ni occhi sereni, Occhi sempre di gratia e d'mor pieni,

The first system of music features a decorative initial 'D' on the left, followed by a vocal line with lyrics. Below the vocal line is a lute tablature staff with six lines and various numbers (0-5) indicating fret positions. The tablature includes some numbers with dots above them, possibly representing grace notes or specific fingerings.

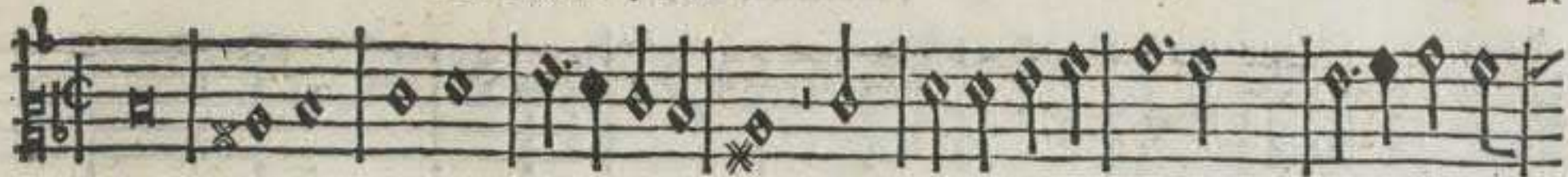


Occhi sempre di gratia e d'amor pieni, Perdonimi gli altri occhi sol e uo.

The second system continues the musical piece with a vocal line and a lute tablature staff. The tablature staff contains numbers and some symbols (like 'f' for forte) indicating the fretting for the lute accompaniment.

El Canto Vuoto.

19



lieta e grata mor te, Da gli occhi di madóna al cormi uiene

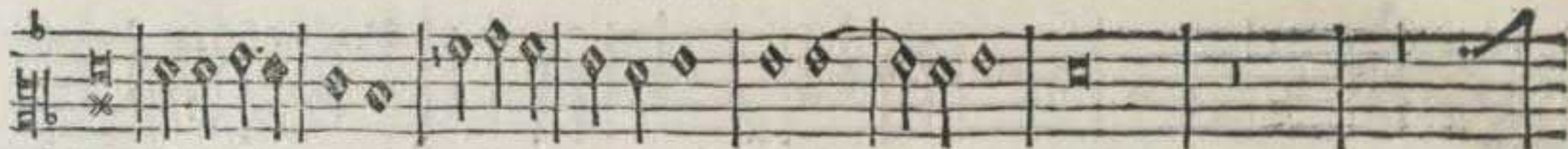


che dolcem'il morir, // Dolce le pe ne,

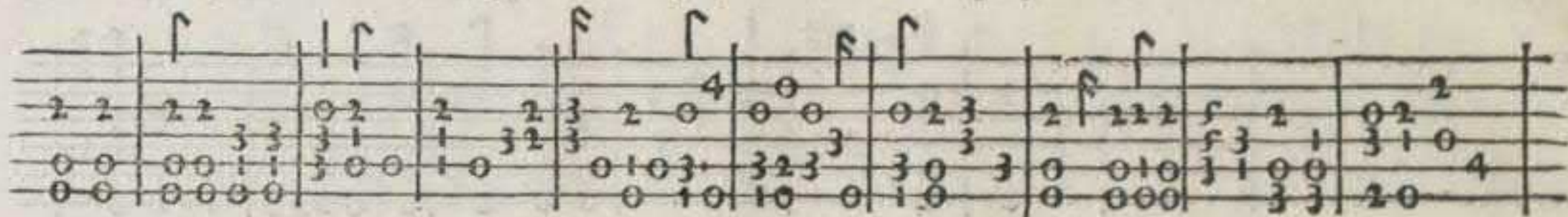


F

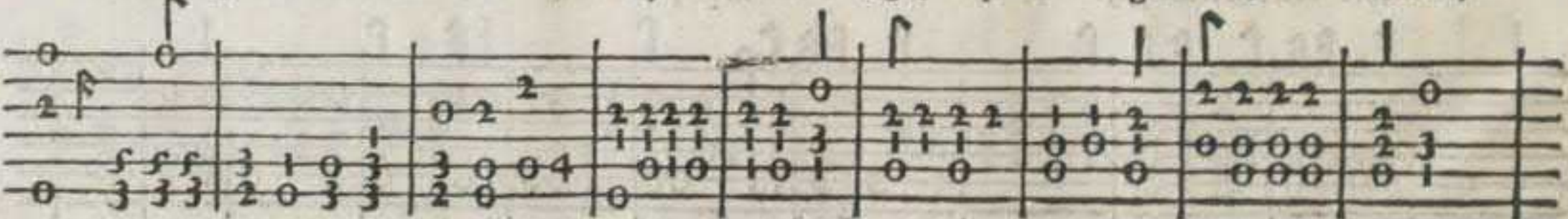
Verdelotto.



Per che qualhor la miro uolgers'in si benigno, e lieto giro,



subito per dolcezza il cor si more, ogni spinto gia ce attento,

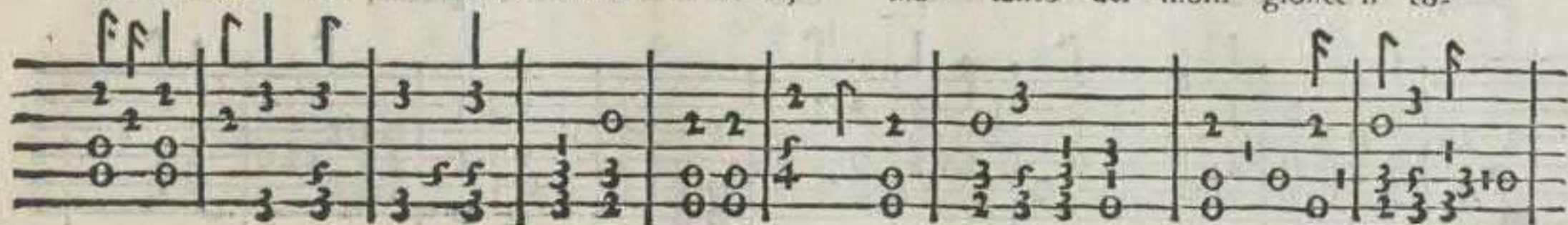


Verdelotto

22



per sentire un sì dolce morir re, Ma tanto del morir gioisce il co-



re, Che poi non sento noi a, Anzi la morte si conuert' in gioia,

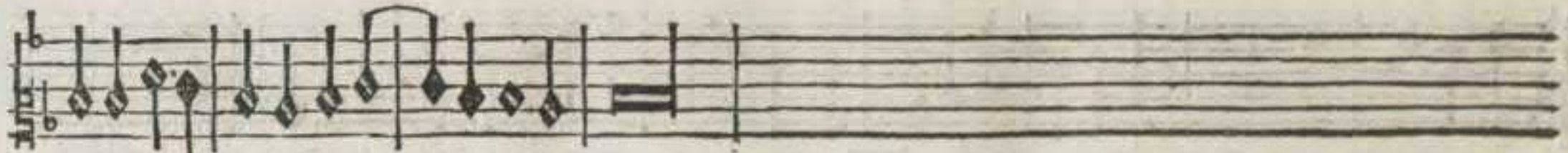
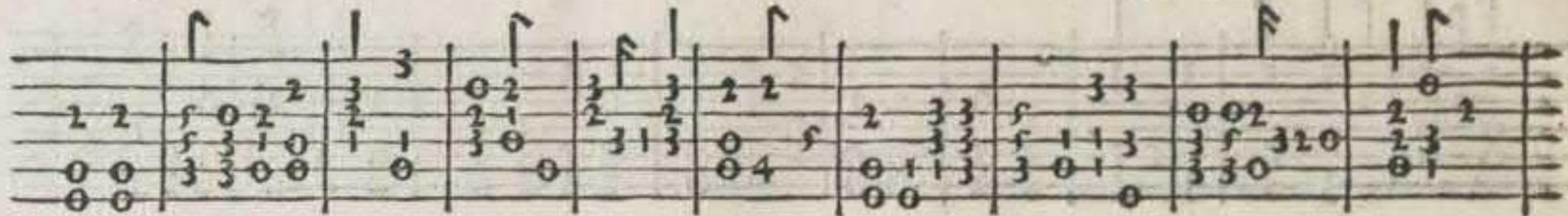


F z

Verdelotto



Donque se la mia donna e di tal sorte, che sentir fami morte si gradita, che



faria poi se la mi desse ui ta.



Al Canto Vuoto.

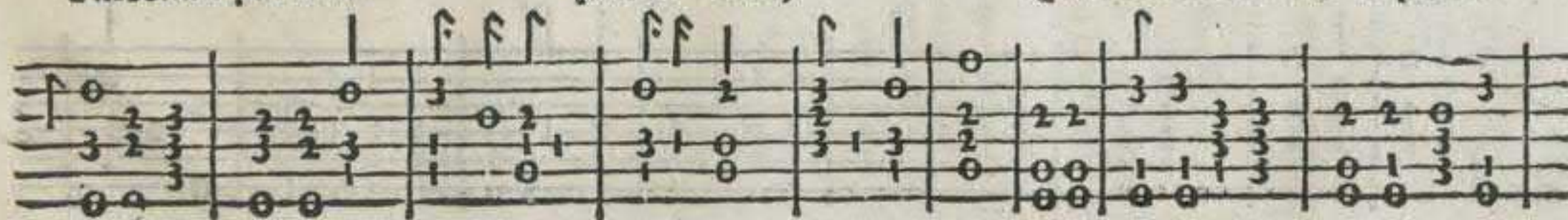
16



I ta de la mia uita, Quanto gran torto haucte a penfar ch'io



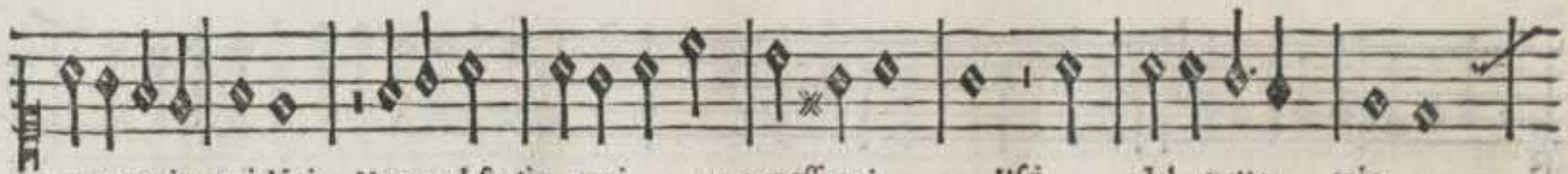
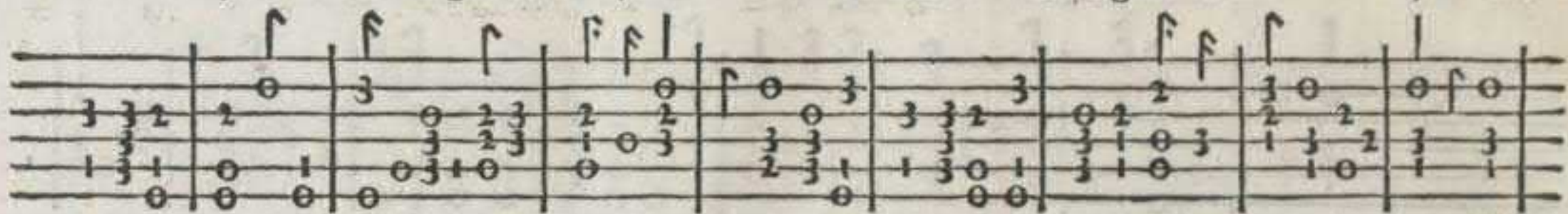
u'habbimai per alcun post'in oblio, Quel foco che m'accès' in petto a



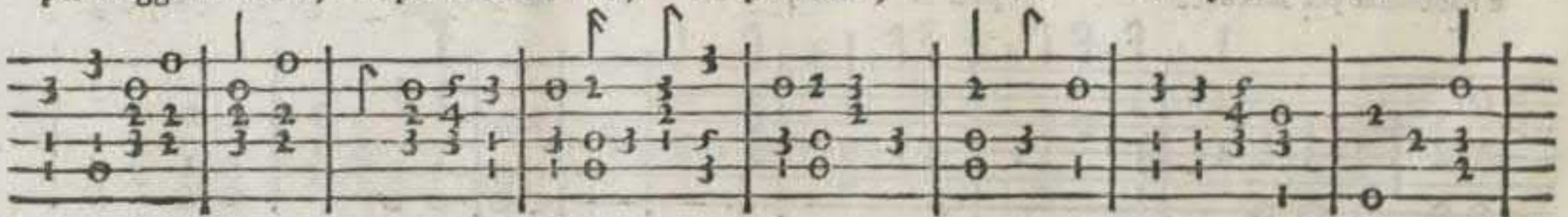
Verdelotto



mo re, Lasso son gia tant'anni, Fu di tal forz' e de si gran ualo re, Che



per maggior mei dani, Ne per absentia mai, ne per affanni, Vsci del petto mio

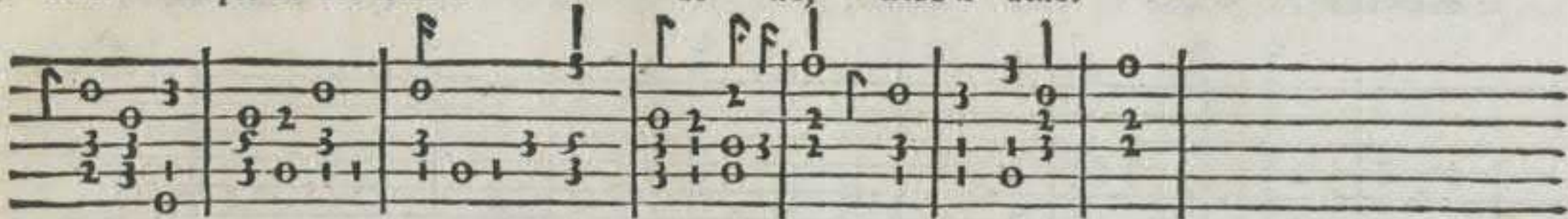


Verdelotto.

24



Anzi sempre di voi crebb'il de fio, crebb'il desio.



Al Quinto dil Canto,



Lo riar mi poss'io donne, D'hauer un si leggiadro, e fido aman.

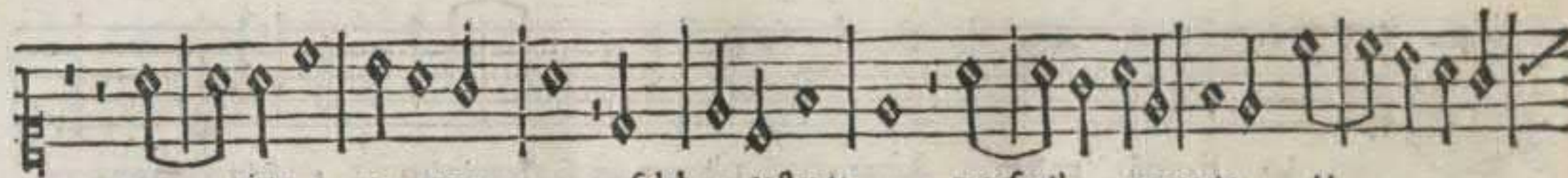
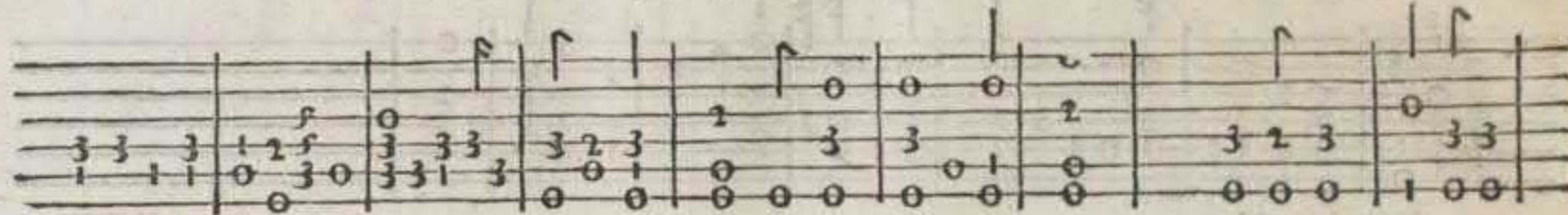


17

Verdelotto



te ch'inuidiar mi douete tutte quante, // Per sangue illustre,



per uirtu, per arme, fidel costante, mansuet' e accorto, //

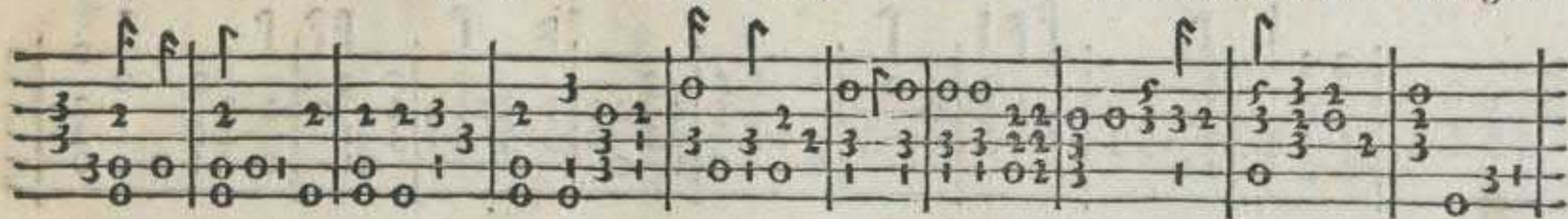


si che

Verdelotto



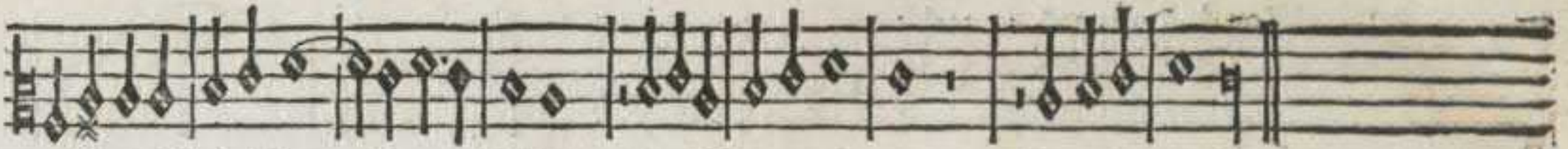
si ch' s'io l'amo, ueramente parmi, Ch' altramente facend' harrei gran



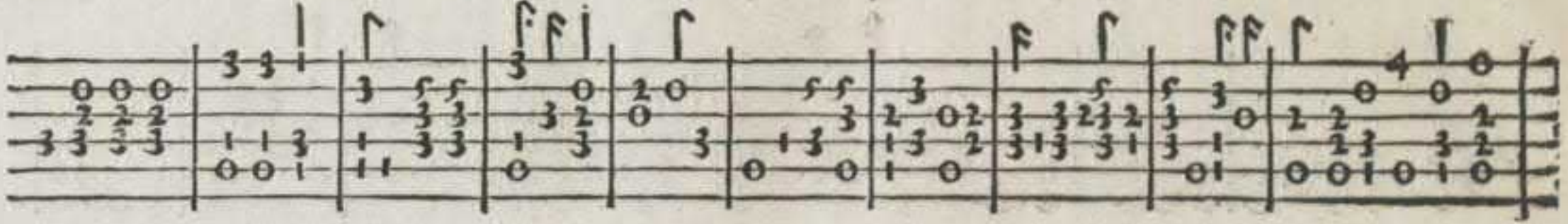
torto, Et come sol il porto, scolpito nel mio core, Preg' humilmēte amo.



Verdelotto

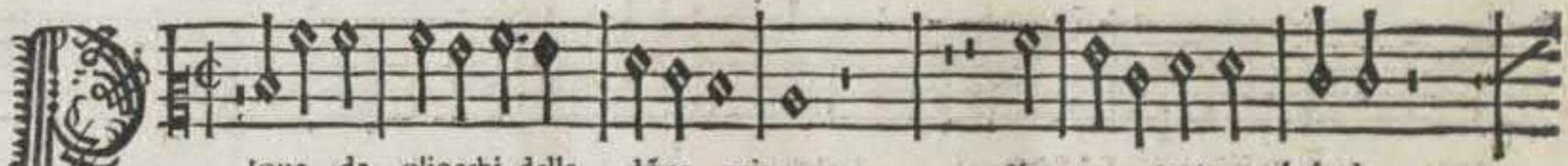


re, Ch'accrefc' in lui d'amarmi un tal defio, Che cō fon tutta fua, fia tutto mio.

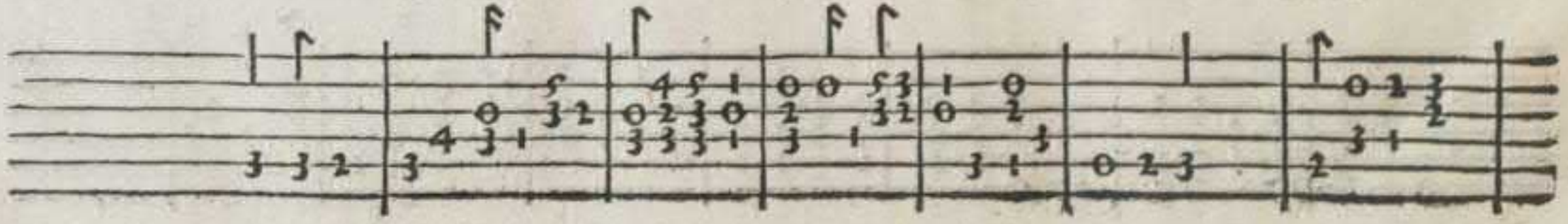


A Tre de la Sottana.

18



loue da gliocchi della dōna mia, Vna tanta beltade





Et con essa siamelle in compagnia de spirti animate, Et d'ardor in



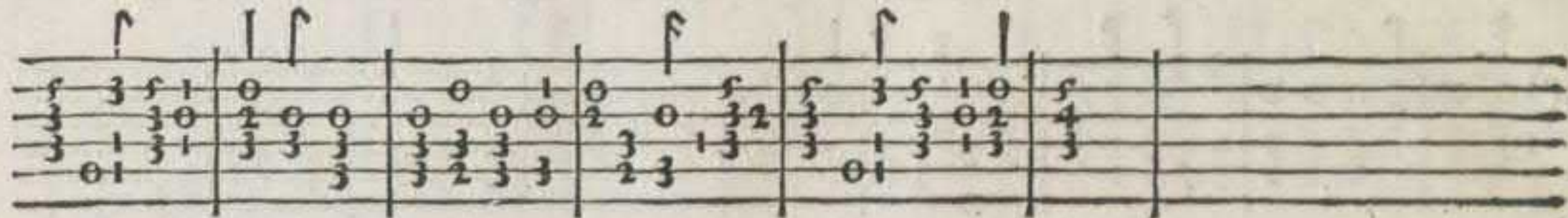
siamate, che chi la mir'un poco, Forz'e che prouit l'amoro



Verdelotto

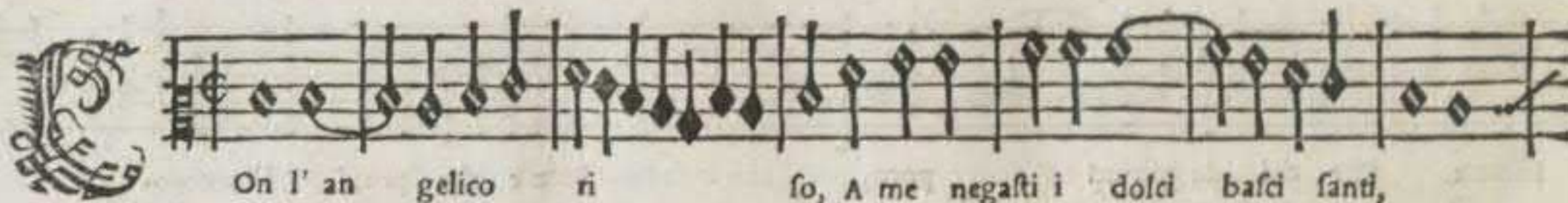


fo fo co, Forz' e che proui l'amoro fo fo co.

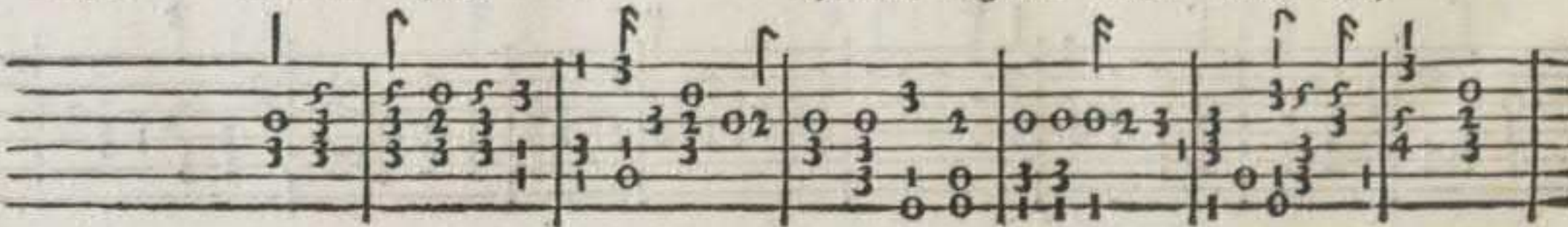


A Tre de la Sottana.

19

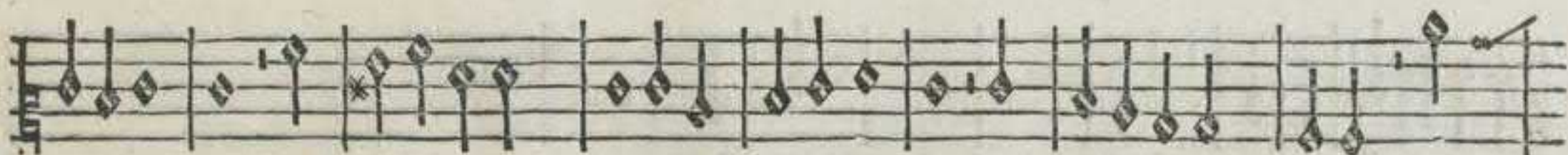
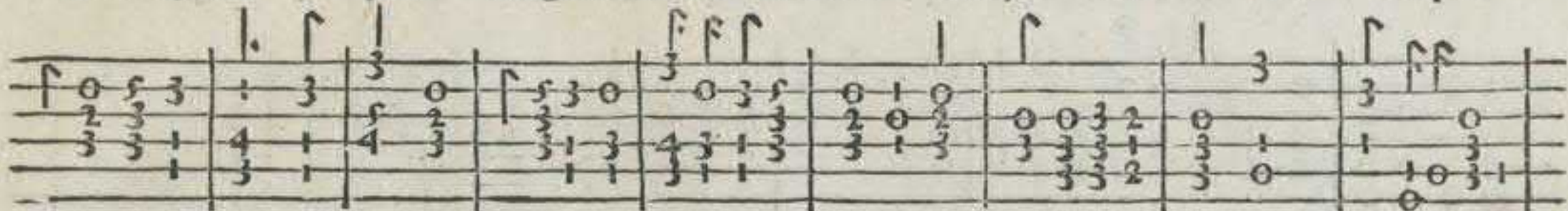


On l' an gelico ri fo, A me negasti i dolci baci santi,





Et co i penosi pianti benignamente mi basciast' il viso, Sol' il cor lieta di pie-



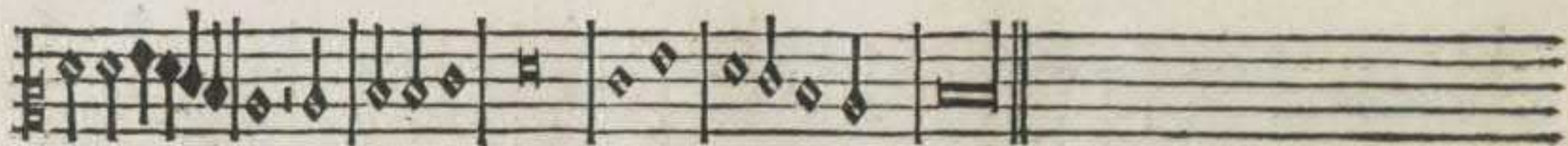
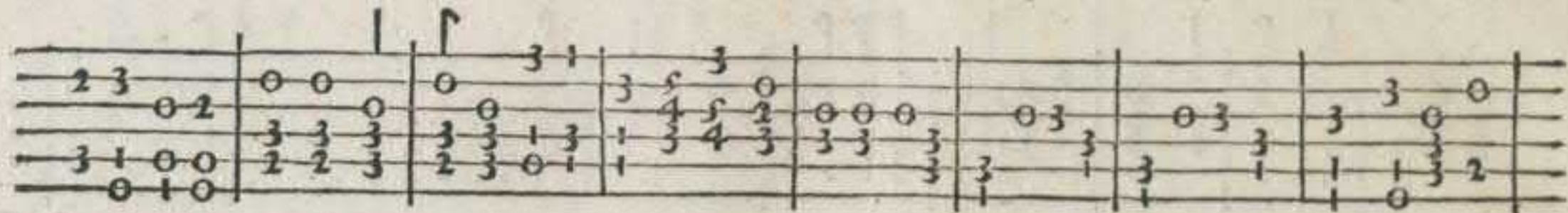
ta di viso, Hauet' a uostra uoglia & sola pia, Sete nell' aspra noia, Di



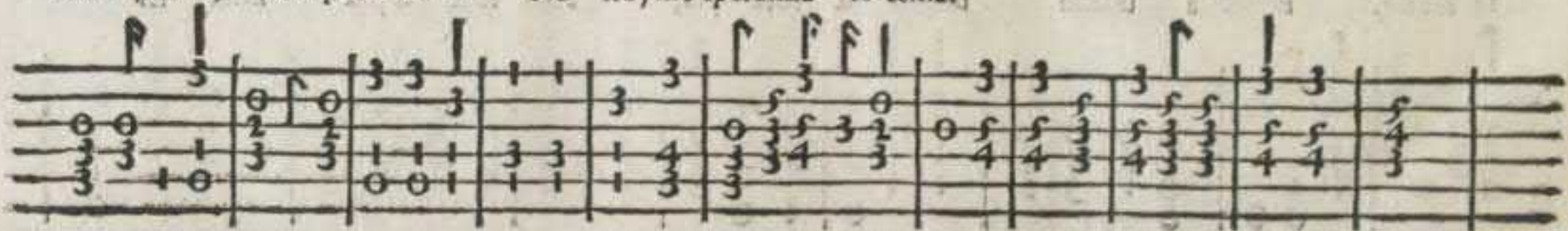
Verdelotto



le lagrime gioia, Hebbi dal riso acerba pena ria, O lassi o lassi amanti in

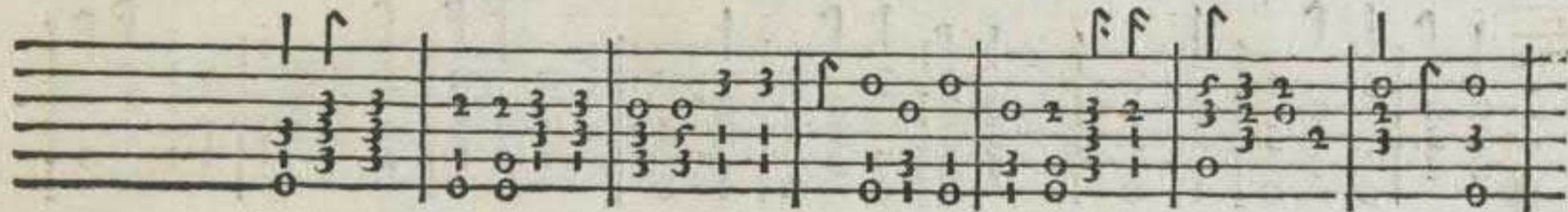


sieme preme, Sempr'a uoi il cor hoyme speranza & tema,




Al Quinto del Canto.

20  
E' o pensasse madōna che mia morte, Vi fosse sopr'ogn'altra dolce e cara, Di



Tablature for the first system, showing fret numbers on a six-line staff.


questa vit' amara, Sarebbe l'hor' assai fugac' & corte, Ma per mostrarm'el v'ro di u' aspetto,

Tablature for the second system, showing fret numbers on a six-line staff.

Verdelotto

Hor durezza hor pietate, Credo piu presto amiate, Che sol per uostro gioco io rest' in

The first system of music features a vocal line on a single staff with a treble clef and a lute accompaniment on three staves. The vocal line consists of eighth and sixteenth notes. The lute accompaniment includes chords and rhythmic patterns, with some notes marked with '3' and '4' indicating triplets and quadruplets.

uita, lo bramo sol ueder donna gradita, Satia di me qua-

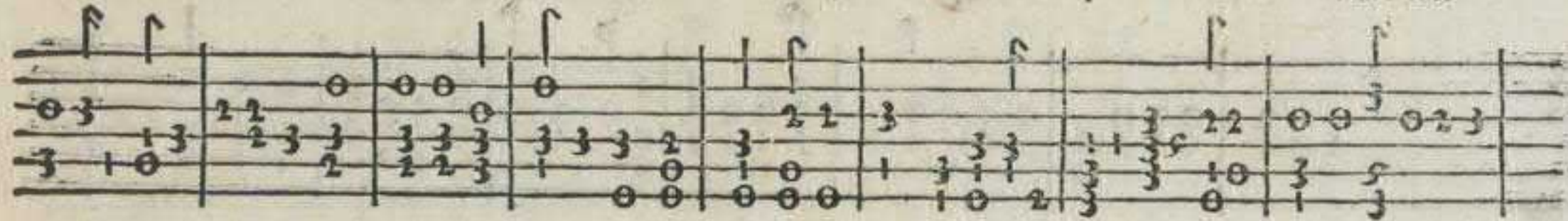
The second system continues the musical piece. The vocal line and lute accompaniment follow the same format as the first system. The lute accompaniment features more complex rhythmic patterns, including some sixteenth-note runs.

lunque

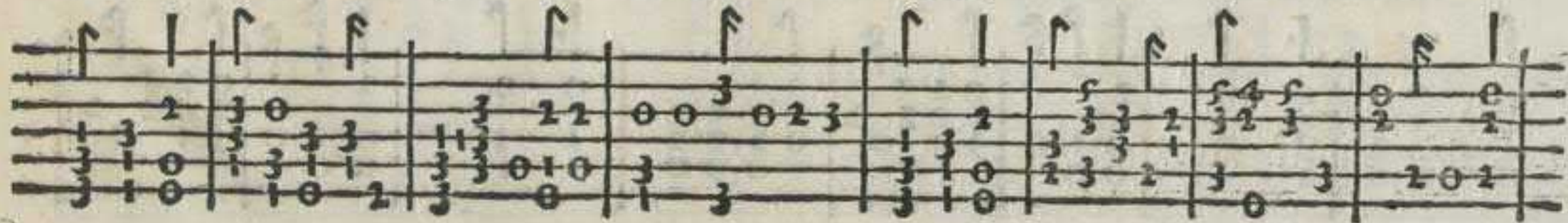
Verdelotto



lunque v'ra uoglia, che mi gioia omia doglia, Non curo poi che costi vuol mia



forte, Non curo poi che costi vuol mia forte,



A Tre vil Canto

A Adonna io fol uorrei, || Madonna io fol uorrei

rei che uolesti uoler q̄l che uoglio io, Et fosse'l uostro qual e' l mio de.

Verdelotto.

lio, Gia non u'offenderei, Gia non u'offenderei, //

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with various note values and rests. The lower staff is a guitar accompaniment in treble clef, showing chordal patterns and fingerings. The lyrics "lio, Gia non u'offenderei, Gia non u'offenderei, //" are written below the vocal staff.

Che se piacesse a uoi quel ch'a me piace, Tra noi sarebbe sempr' amor'e pace,

The second system of the musical score also consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody. The lower staff is a guitar accompaniment in treble clef, with chordal patterns and fingerings. The lyrics "Che se piacesse a uoi quel ch'a me piace, Tra noi sarebbe sempr' amor'e pace," are written below the vocal staff.

Verdelotto

tra noi farebbe sempre amor & pace, amor e pace. //

This system contains a vocal line with a treble clef and a lute tablature line below it. The tablature uses numbers 0-4 on a six-line staff. The music is in a simple, homophonic style.

La Sottanz Vuota.

Adon na per uoi ardo, Et uoi non me'il credete, Per che non pi.

This system features a decorative initial 'A' on the left, followed by a vocal line and a lute tablature line. The tablature continues with numbers 0-4. The text is written below the vocal line.

Verdi: lotto

21

a, Quanto bella se te, Per che non pia, Quanto bella fete, Ogn hora miro &

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes figured bass notation with numbers 0, 1, 2, 3, 4, and 5. The vocal line contains lyrics: "a, Quanto bella se te, Per che non pia, Quanto bella fete, Ogn hora miro &".

guardo, Se tanta crudelta cangiar uole te, Donna nōu' accor

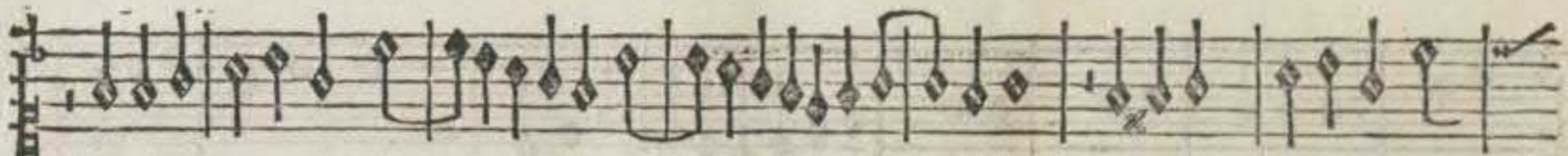
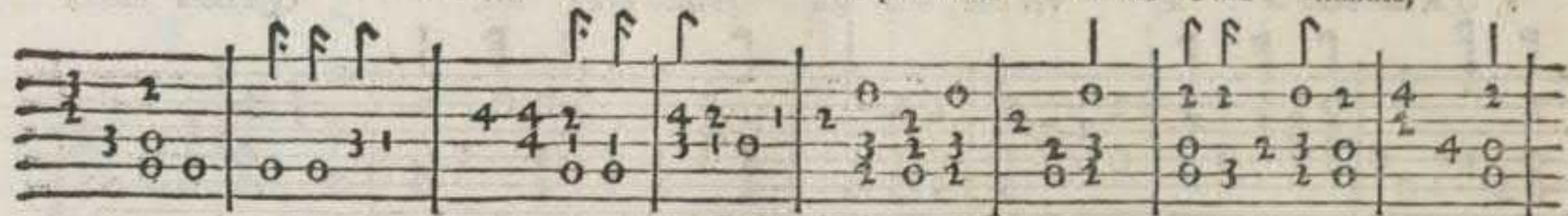
The second system continues the musical score with a vocal line and piano accompaniment. The piano part includes figured bass notation. The vocal line contains lyrics: "guardo, Se tanta crudelta cangiar uole te, Donna nōu' accor".

Verdelotto



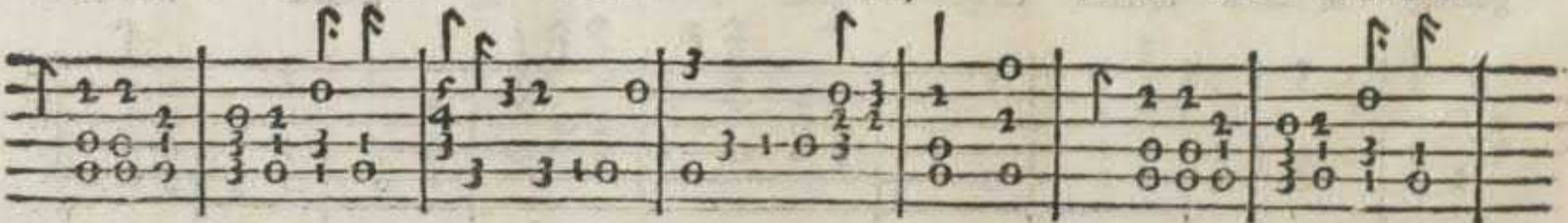
gete che per uoi moro & ardo,

Et per mirar uostra belta infinita,



Et uoi sola seruir bra mo la uita,

Et uoi sola seruir bra



Verdelotto

mo la uita,

Violin II

Handwritten musical notation on two staves. The notation is in ink and appears to be a sketch or a first draft. It includes various note values, stems, and beams, though the specific notes and clefs are difficult to discern due to the fading and the age of the paper. The notation is spread across both staves, with some notes appearing to be in the upper register.



ÖNB



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