

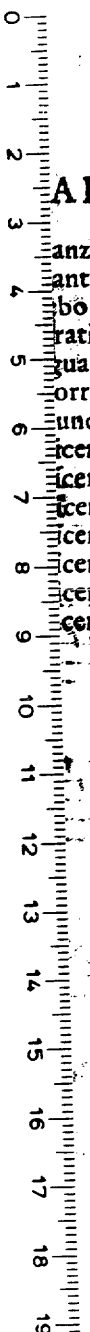
TAVOLA DELLI

io uane donne Canzon  
 All'hor faran'  
 Ma perche' vola  
 Non fur giamai  
 I temo di cangiar  
 Dentro pur fuoco  
 Occhi sereni  
 O belli e vaghi pizzi  
 Veggo fra i raggi d'oro  
 Vieni Himeneo  
 Fuor fuori a si bel canto  
 In queste amate sponde  
 Asia felice  
 Et io piu all'hor  
 Felice Europa



ALI ET RECERCARI

Canzon se l'esser meco	16
Anto	17
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ratie che'l mio signor 1. parte.	18
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orrei mostrar	20
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CANTO

**RICERCARI**  
 ET ARIE FRANCESI  
 à Quattro Voci  
 DI FRANCESCO SPONGA

Discepolo di Andrea Gabrieli  
*Nuouamente con poste, e date in luce.*

IN VENETIA,  
 Appresso Giacomo Vincenti.  
 MDXCV.

A

LIVRO

ALL' ILLVSTRE  
ET ECCELLENTISSIMO

SIG. MIO COLENDISSIMO

IL SIG. LODOVICO VSPER.



E dal viuo Sole dell' infinite virtudi, & pellegrine qualitadi di V. Illustre & Eccellentissima Signoria, & se dalla dolce aara de suoi multiplicati fauori felicemente s'è nodrita, cresciuta, & al- leuata la tenerella pianta del mio debile ingegno. Ben è ragio- ne che à lei sian dedicati, & presentati quei primi fiori & frutti, che nella luce del mondo cominciano ad apparire, li quali quā- tunque insipidi, & di poco odore dalla soauità de suoi nobilissi- mi costumi conditi, e da gl' odori delicatissimi, che spirano dolcemente i fregi della di lei soprahumana Eccellenza, che non solo amabile fra gli eloquentissimi Oratori della presente etade, ma sopramodo ammirabile la redono, odorosissimi & saporiti diueran- no. Onde si come da lei il principio han conseguito, cosi la compita & desiderata per- fectione riceuendo, & dal benigno influsso de suoi celesti fauori qualificati, eterni & in- corrotti si conserueranno. Qui finisco, & me le inchino, pregandole dal Cielo dopo vn lungo, e felice corso d'anni prosperosissimi la sempiterna fruition di Dio.

Di Venetia il dì 21. Decembre M. D. XCIV.

Di V. S. Illustre, & Eccellentissima

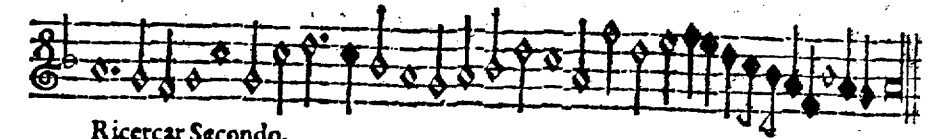
Dsuotissimo Scrittore

Francesco Sponga.

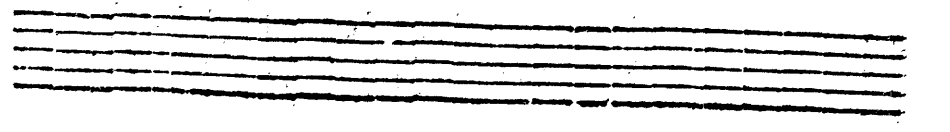
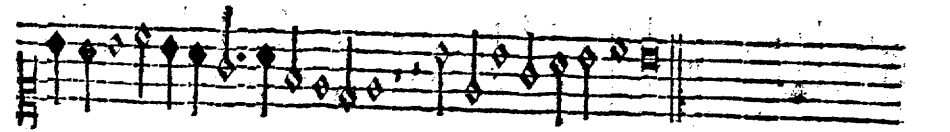
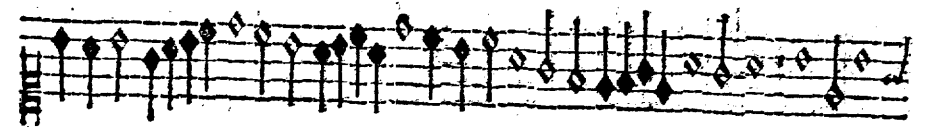
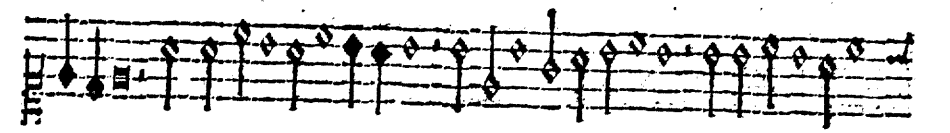
Ricercar Primo.

CANTO

CANTO

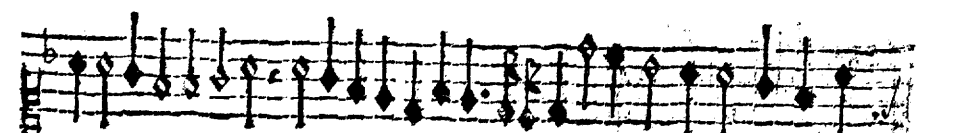
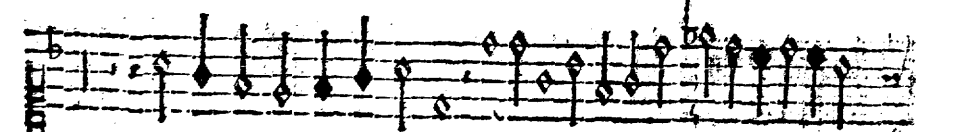
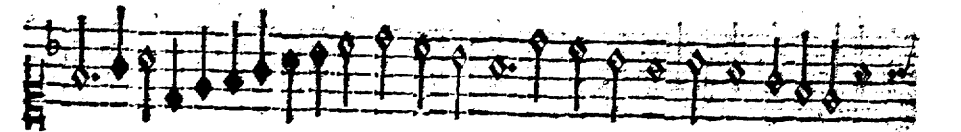
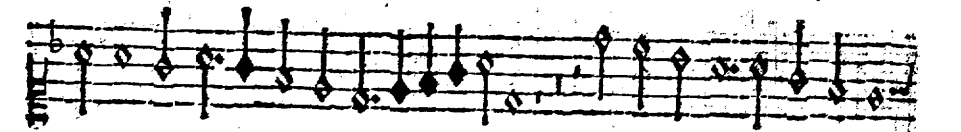
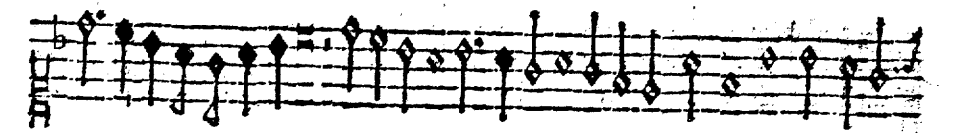
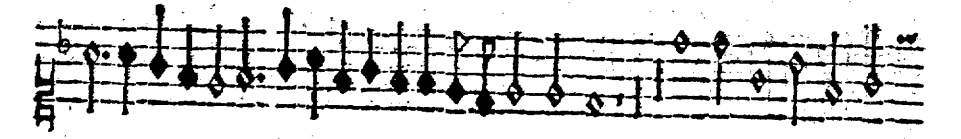




Ricercar Secondo.



Ricercar Terzo.

CANTO



CANTO

4

Ricercar Quarto. CANTO

5

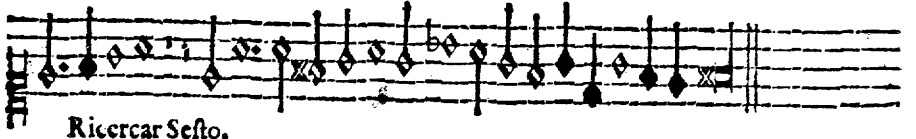
CANTO

Musical score for Canto, measures 1-8. The first three staves contain musical notation with notes and rests. The remaining five staves are empty.

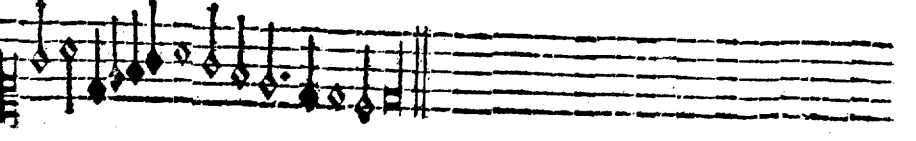
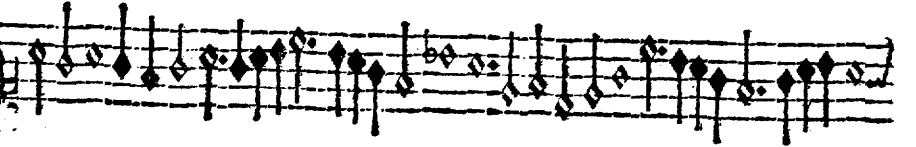
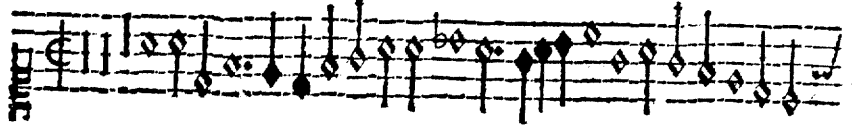
Riccicar Quinto. 7 CANTO

Musical score for Riccar Quinto, measures 1-8. The first three staves contain musical notation with notes and rests. The remaining five staves are empty.

3 CANTO



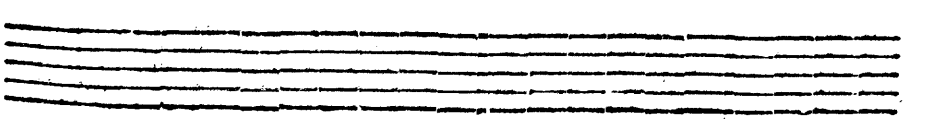
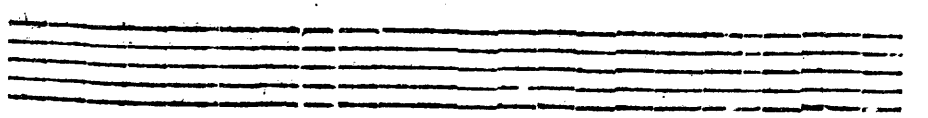
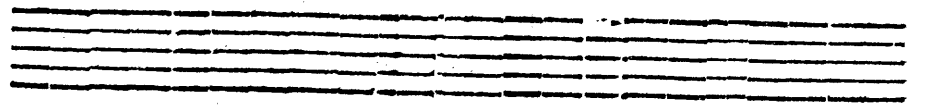
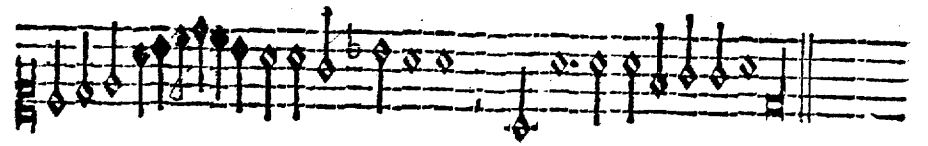
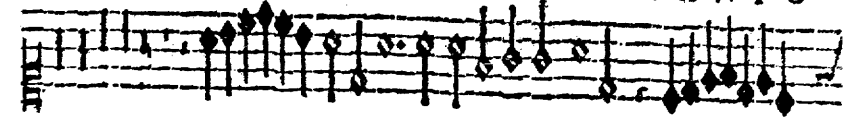
Ricercar Sesto.



Ricercar Settima

5

CANTO



Ricercar Ottavo.

10

CANTO

Musical score for Ricercar Ottavo, Canto part. The score consists of eight staves of music. The first seven staves contain the main melodic line, and the eighth staff is a short concluding phrase. The notation includes various rhythmic values and accidentals.

Ricercar Nono.

11

CANTO

Musical score for Ricercar Nono, Canto part. The score consists of eight staves of music. The first seven staves contain the main melodic line, and the eighth staff is a short concluding phrase. The notation includes various rhythmic values and accidentals.

Ricercat Decimo.

12

CANTO

Musical score for Ricercat Decimo, Canto, page 12. The score consists of eight staves of music. The first seven staves contain the vocal line, and the eighth staff is empty. The music is written in a single system with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

Ricercat Undecimo.

13

CANTO

Musical score for Ricercat Undecimo, Canto, page 13. The score consists of eight staves of music. The first seven staves contain the vocal line, and the eighth staff is empty. The music is written in a single system with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.



Ricercar Duodecimo.

14

CANTO

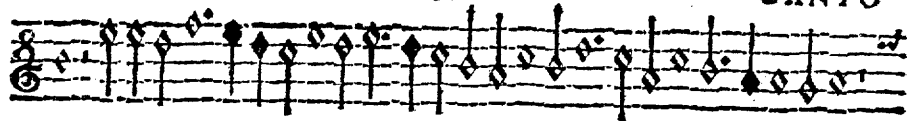
Musical score for Ricercar Duodecimo, Canto part, measures 1-14. The score consists of seven staves of music. The first six staves contain the melodic line, and the seventh staff is empty. The music is written in a single system with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some rests and accidentals.

Ricercar Decimoterczo.

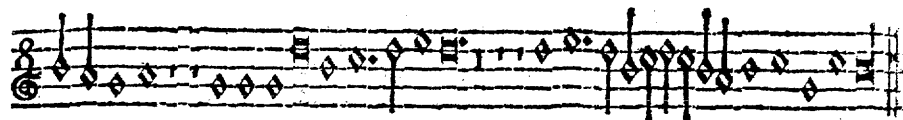
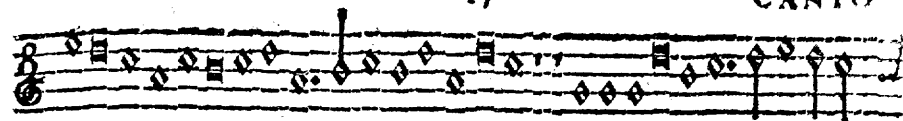
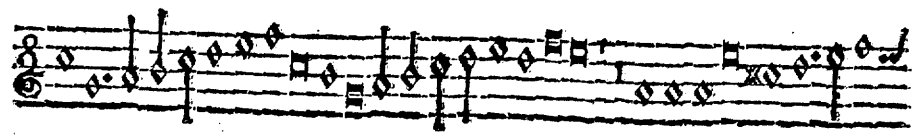
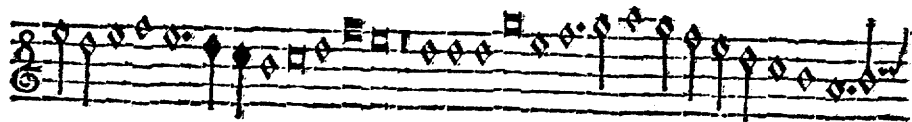
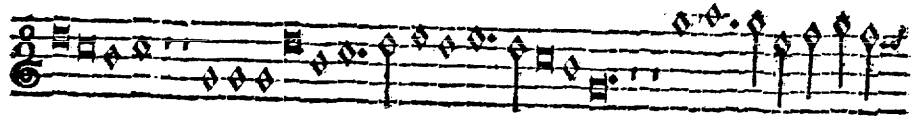
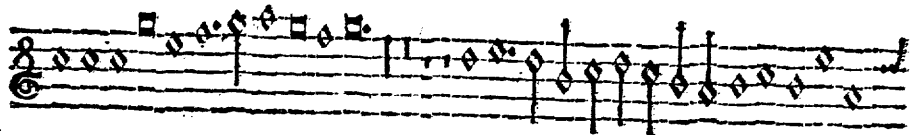
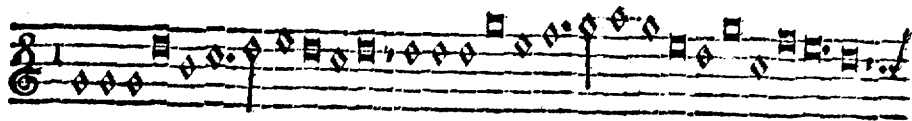
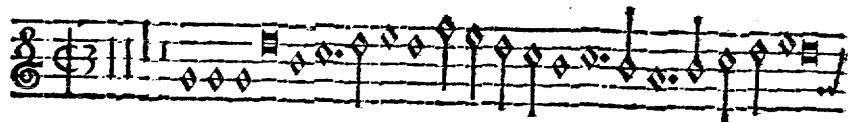
15

CANTO

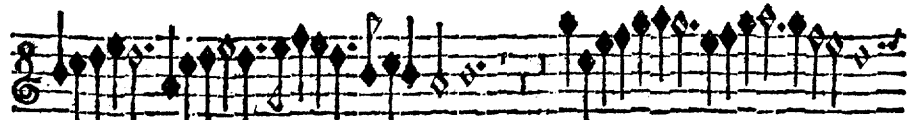
Musical score for Ricercar Decimoterczo, Canto part, measures 1-15. The score consists of eight staves of music. The first seven staves contain the melodic line, and the eighth staff is empty. The music is written in a single system with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some rests and accidentals.



Ricercar Quartodecimo.



Aria Francese Prima.



The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some slurs and accents. The lower three staves are accompaniment, with the bottom two staves showing a rhythmic pattern of eighth notes.

Aria Francefe Seconda.

The second system of the musical score consists of four staves. The top staff continues the vocal line from the first system. The accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

The first system of the musical score for the second aria consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some slurs and accents. The lower three staves are accompaniment, with the bottom two staves showing a rhythmic pattern of eighth notes.

Aria Francefe Terza.

The second system of the musical score for the second aria consists of four staves. The top staff continues the vocal line from the first system. The accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

20 CANTO

Aria Francese Quarta. 21 CANTO

CANTO

Aria Franceſe Terza.

# TAVOLA.

Ricercar Primo	1	Ricercar Decimo	12
Ricercar Secondo	2	Ricercar Vndecimo	13
Ricercar Terzo	3	Ricercar Duodecimo	14
Ricercar Quarto	5	Ricercar Decimoterzo	15
Ricercar Quinto	7	Ricercar Decimoquarto	16
Ricercar ſeſto	8	Aria Franceſe Prima	17
Ricercar Settimo	9	Aria Franceſe Seconda	18
Ricercar Ottauo	10	Aria Franceſe Terza	19
Ricercar Nono	11	Aria Franceſe Quarta	21

I L F I N E

CANTO

# NVOVA SPOGLIA

AMOROSA,

Nella quale ſi contengono Madrigali  
à Quattro, & Cinque Voci,

Scielti dall'Opere de' più famoſi, & Eccellenti  
Muſici.

Nuouamente poſta in luce.

IN VENETIA,  
Appreſſo Giacomo Vincenti. M. D. XCIII.