

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

Del Disonante, Publicamente praticato con variati Concerti Musicali  
A 1. 2. 3. 4. 5. Voci ò Stromenti, nell'Academia de Filomusi

O P E R A XLIX.

DI D. ADRIANO BANCHIERI

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

D E D I C A T A

M O M O

ALL'ILLVST. E REV. SIG. GIO. BATTISTA GRIMANI  
Del Patriarcato Ierosolomitano Vicario Generale Apostolico; Con-  
figliero, & Elemosiniere di sua Maestà Cesarea, &c.



QVARTA

PARTE

IN VENETIA M.DC.XXVI.

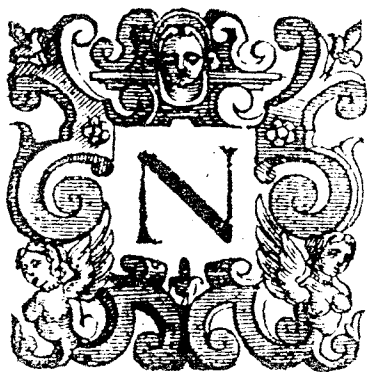
Appresso Bortholomeo Magni.

D

ILLVSTRISS. ET REV.<sup>MO</sup>

MIO SIGNORE<sup>MO</sup> E

ET PATRONE COLL.



Ell'istesso giorno, che questa mia nuoua fatica Musica-  
le doueua incaminare alla Stampa di Venetia nell'istesso  
giorno apunto mi fu letta vna lettera di V. S. Illu-  
strissima & Reuerendissima Dal M. R. P. D. Bartolo-  
meo Gauante Preposito di S. Paolo qui in Bologna den-  
tron l'affettuosa istanza in hauere qualche mia com-  
positione, & in particolare in lode di MARIA Vergi-  
ne Regina del Cielo, e di S. Michele Arcangelo Prin-  
cipe delle Militie Celesti gloriosissimo; Hò sentito gran  
mortificatione quando nel dilei passaggio fauori il no-  
stro Monasterio, non potessi scoprire quel desiderio ch'el-  
la tiene di conoscermi di presenza, che iui con buo-

na gratia, e participatione del Reuerendissimo P. D. Angiolo Maria Cantoni  
nostro Vicario Generale Apostolico, & insieme del M. R. P. D. Giacomo Bu-  
trigari Abbate di S. Michele in Bosco me le faria constituir humilissimo Seruito-  
re; In vdendola lettera reputai felice auenimento il mio in congiuntura tale, onde  
subito diedi mano alla penna, & inuiai questa con l'Opera à lei dedicata; Sia vn  
segno di corrispondenza al buon animo, ch'ella tiene verso di me. In tanto V. S.  
Illustrissima, & Reuerendissima gradischi quell'armeria, in solleuamento delli suoi  
più ardui affari, mentre di nuouo m'accingo (al suo tempo) compiacerla delle Lo-  
di della Regina de gl'Angioli: con augurarle dal Cielo ogni felicità maggiore.

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

Di V. S. Illustrissima, & Reuerendissima.

Deuotissimo alli suoi comandi

D. Adriano Banchieri Abbate Benemerito Oliuetano.

A 2. & A 4. In Sinfonia diuerfa.

Secondo Violino



Musical staff 1: Treble clef, key signature of one flat (B-flat), common time signature (C). The staff contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

Nel volto hà Fili ascose

Musical staff 2: Treble clef, key signature of one flat, common time. Continuation of the musical notation from the first staff.

Musical staff 3: Treble clef, key signature of one flat, common time. Continuation of the musical notation, featuring some notes with asterisks above them.

Presto

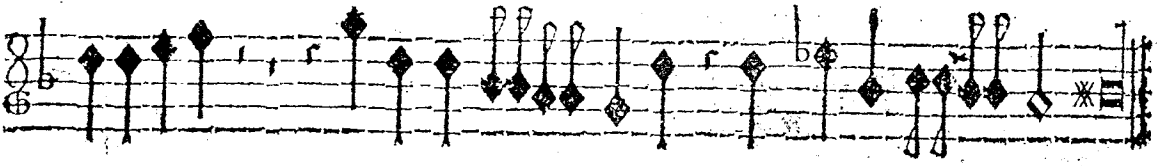
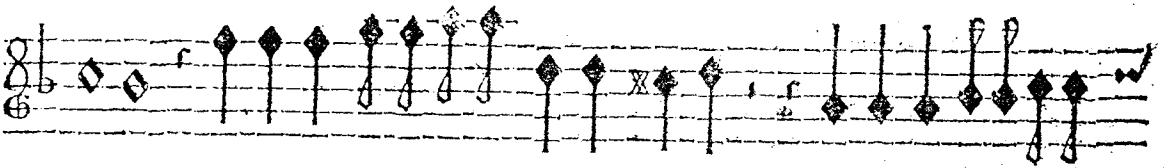
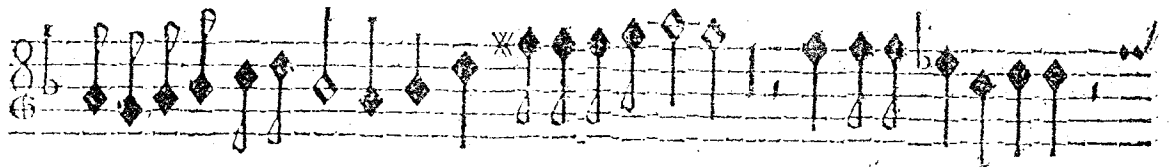
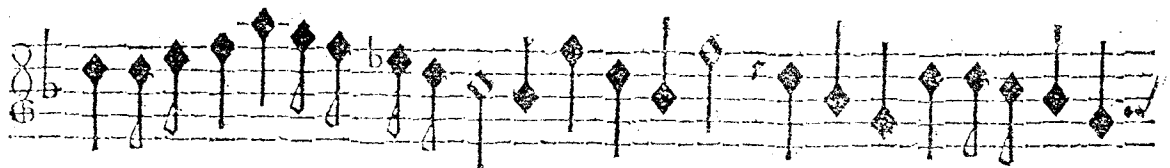
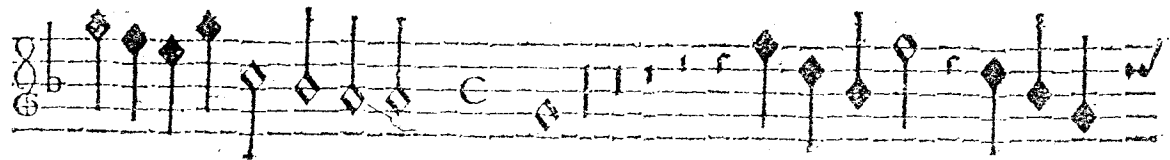
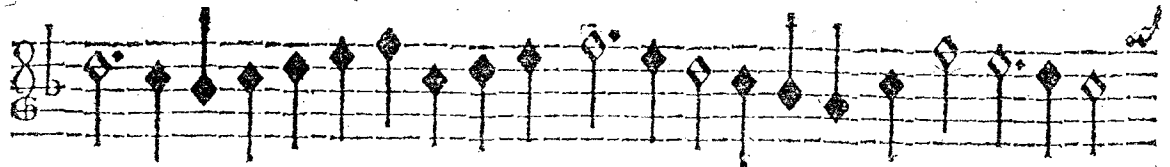
Musical staff 4: Treble clef, key signature of one flat, common time. Continuation of the musical notation, marked with a 'P' above the first few notes.

Musical staff 5: Treble clef, key signature of one flat, common time. Continuation of the musical notation.

Musical staff 6: Treble clef, key signature of one flat, common time. Continuation of the musical notation.

Musical staff 7: Treble clef, key signature of one flat, common time. Continuation of the musical notation.

Musical staff 8: Treble clef, key signature of one flat, common time. Continuation of the musical notation, ending with a double bar line.



Aria del Gran Duca A 4. & A 2.

3

Secondo Violino



Beliffimi capelli

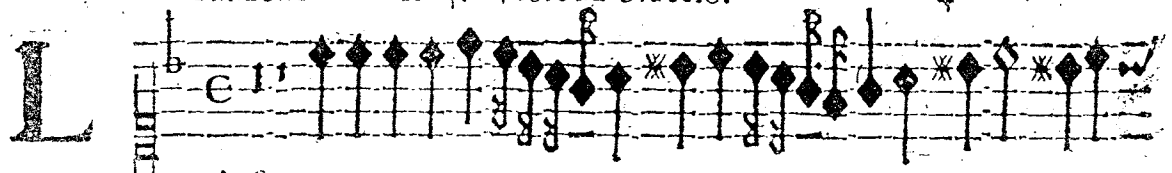
Presto

Adagio

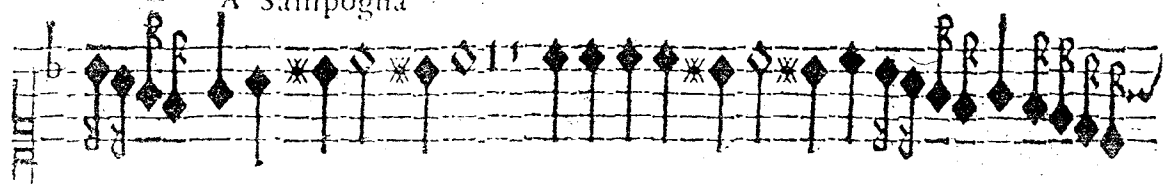
Mad. & Canzon di Adriano Banchieri A 2. 4. 5.

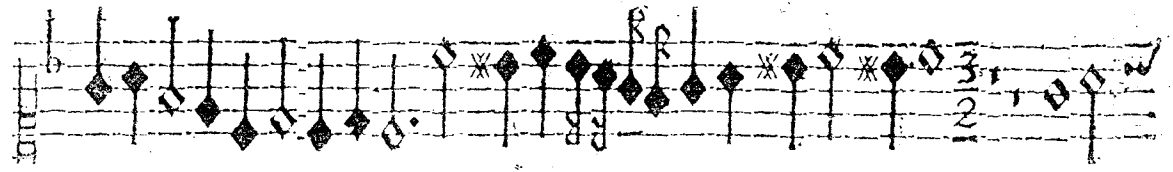
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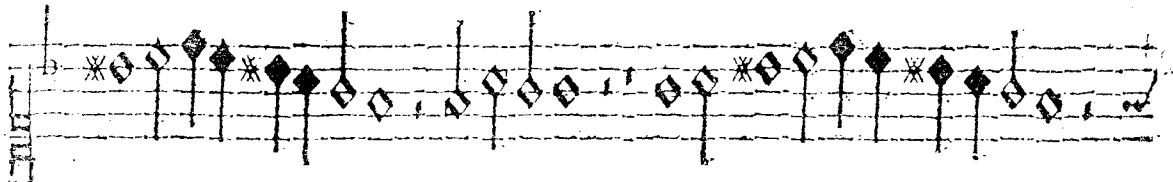
Canzone A 4. Viola da braccio.


**L** 

A Sampogna



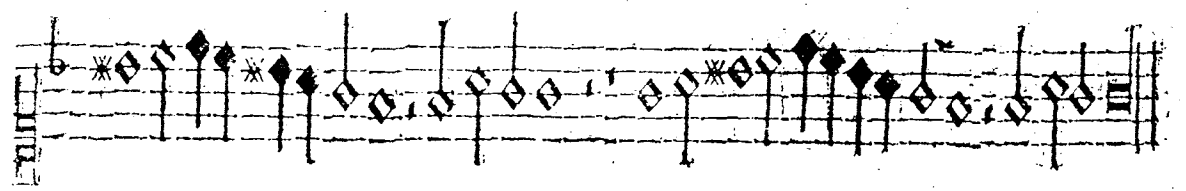












Riprese e scherzi con dui Violini sopra la Romanesca

5

Violino

S

First musical staff, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It begins with a large 'S' and contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests.

Sonata Prima

Second musical staff, continuing the piece with similar rhythmic patterns and note values.

Third musical staff, featuring a double bar line and a repeat sign (two dots) before the final measure.

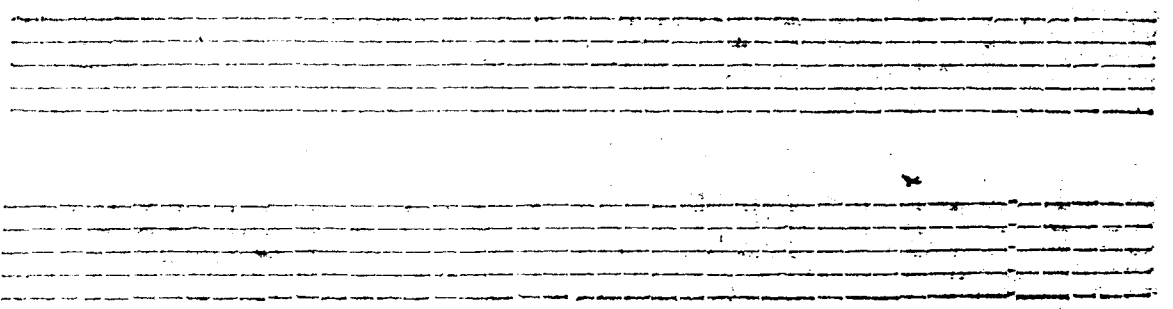
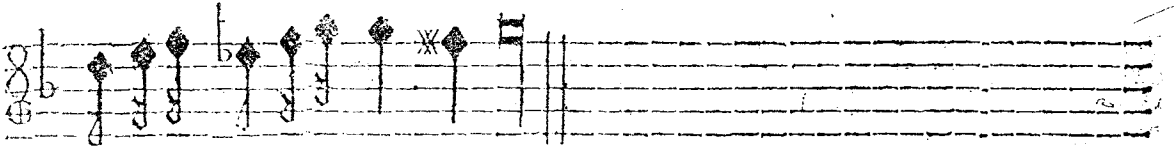
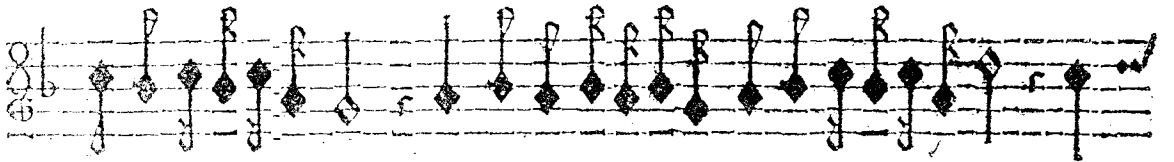
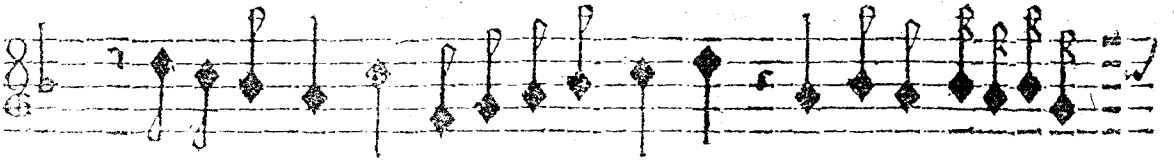
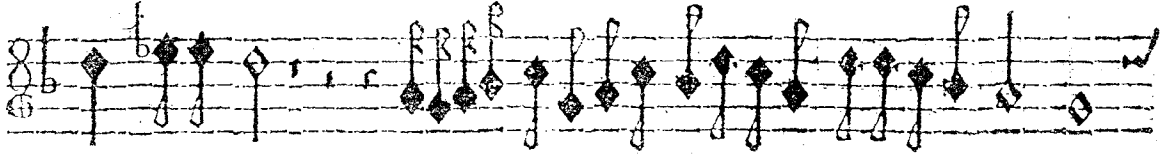
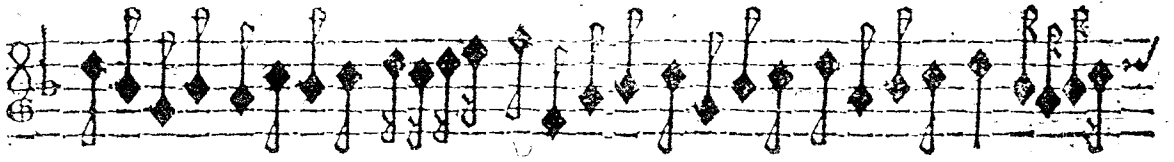
Fourth musical staff, showing a variety of note values and rests.

Fifth musical staff, ending with a double bar line and a repeat sign.

Sixth musical staff, continuing the melodic and rhythmic development.

Seventh musical staff, featuring a double bar line and a repeat sign.

Eighth musical staff, concluding the piece with a final cadence.





**S**

Onata Terza

Madrigale da Taolino con cinque voci semplici



Acque Amor cieco vu ape In bocca gli vo lo

Nacque Amor cieco egli la itrinse Onde col-

to sco O caso duro e gra-

ue sparfe il cibo soa ue Da indi in poi trouafi il

pargolletto tinto & infetto tinto & infetto Di ue-

nenno e di mel tinto & infetto Da indi in poi trouafi il

pargolletto tinto & infetto tinto & infetto Di ve-

nenno e di mel tinto & infetto