

The first part.

Phi. This hath been a mightie muscalle furie, which hath caused him to shewe such diuersitie in so small bounds.

Ma. True, but he was moued so to doe by the wordes of his text, which reason also mouid *Alexandro Striggio* to make this other, wherein you haue one poynt handled first in the ordinary Moode through all the parts, then in Tripla through all the parts, and lastly in proportions, no part like vnto another, for the Treble contayneth *diminution* in the *quadrupla* proportion. The second Treble or sextus hath Tripla prickt all in blacke notes: your Altus or Meane contayneth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The Quintus is *sesquialtra* to the breece which hath this signe *Q* ? set before it: But if the signe were away, then would three *minims* make a whole stroke, where as nowe three *semibriefs* make but one stroke The Base is the ordinary Moode, wherein is no difficulty as you may see.

The musical score consists of six staves, each representing a different voice part. The lyrics 'Cangiar fani mille di fusate for me' are written below the first two staves. The notation is complex, featuring various rhythmic values and proportions. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a bass clef and a common time signature. The score is divided into measures by vertical bar lines. The lyrics are written in a cursive hand.

Alexandro Striggio in the end of the 30-
song of the Se-
conde booke
of his Madri-
gals to sixe voy-
ces, beginning
All' Aqua
sagra.