

Simone Verovio: DILETTO SPIRITUALE

Simone Verovio, 16th century composer and engraver:

DILETTO SPIRITUALE

PART II: ANALYTICAL TEXT

by

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ABSTRACT

Lessy Kimmel, Simone Verovio, 16th Century Composer and
Engraver: Diletto Spirituale. Part I: Transcription,
Part II: Analytical Text. Department of Music, M.M.A.

The collection of twenty-three canzonette, Diletto Spirituale, published by Simone Verovio in Rome in 1586, is the first example of music engraved for commercial purposes. The nine composers represented are all of the Roman school which flourished in the second half of the sixteenth century. An analysis of the transcription of these short vocal pieces and their keyboard and lute intabulations reveals them to be harmonically and melodically simple, suitable for performance by amateur and professional alike. The notation of the vocal and keyboard versions is mensural, and the lute arrangement is in Italian lute tablature. The musical form of each song is sectional, and the instrumental arrangements adhere closely to the vocal version. Seven canons, each with a Latin text, and each having a simple melodic line treated in strict canonic imitation, are also included.

RESUME

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Le recueil de vingt-trois canzonettes, Diletto Spirituale, publié par Simone Verovio à Rome en 1586, est le premier exemple de musique gravée pour fins commerciales. Les neuf compositeurs qui y sont représentés sont tous de l'Ecole romaine, qui prit de l'essor dans la seconde moitié du seizième siècle. Une analyse de la transcription de ces courts morceaux de musique vocale et de leurs arrangements spécifiques pour clavier et pour luth, révèle qu'ils sont d'une simplicité harmonieuse et mélodieuse, pouvant être exécutés aussi bien par un amateur que par un professionnel. La notation des versions vocale et pour clavier est mesurée et l'arrangement pour luth est en tablature italienne. La forme musicale de chaque chanson est divisée en sections et les arrangements instrumentaux adhèrent de près à la version vocale. Sept canons, chacun avec un texte latin et ayant chacun une ligne simple mélodieuse, traitée en stricte imitation canonique, y sont aussi inclus.

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INTRODUCTION

Music played an important role in the everyday life of the sixteenth century. It was used for court functions, religious services, and festivities, both for an audience and privately. It also served as a topic of discussion by scholars throughout Italy.¹ Since musicians were constantly travelling, the members of the various academies and ridotti had the opportunity of meeting to discuss, and listen to works of colleagues. Views and opinions were thus shared, and influences discerned in the resulting works.

Diletto Spirituale, engraved by Simone Verovio in Rome in 1586, is a collection of short devotional songs written by a group of composers, all of the so-called Roman School, active in the second half of the sixteenth century.

¹This may be seen from the establishment of academies throughout Italy where musicians, poets, artists and amateurs would meet regularly to discuss musical, intellectual, and artistic subjects, and to hear each other's works. The earliest such academy to survive for any length of time was the Accademia Filarmonica of Verona, founded in 1543. (Cf. Gustave Reese, Music in the Renaissance, (New York: W.W. Norton and Co., Inc., 1954), p. 400.

Their music shows basically the same smooth contrapuntal writing and strict treatment of dissonance one finds in Palestrina, the most illustrious member of this School. However, while Palestrina retained the older style, the "lesser" composers of this group were, by 1600, fusing new elements with old. The music of the Roman School manifests itself in numerous forms, written in a style that ranges from note-against-note to very contrapuntal writing.² Along with the highly developed and chromatic madrigal, the secular music of this period is represented by lighter forms such as canzonette and spiritual madrigals which are to be found in Diletto and other such collections, issued by Verovio and other printers.

Nine composers are represented in Diletto Spirituale: Felice Anerio, Ruggiero Giovannelli, Luca Marenzio, Rinaldo del Mel, G. M. Nanino, G. P. da Palestrina, Jacopo Peetrino, Francesco Soriano, and Simone Verovio. Felice Anerio (b. Rome, 1560 - d. Rome 1614) succeeded Palestrina, after the latter's death in 1594, as official papal composer. He was an excellent contrapuntist and one of the most faithful

²August Wilhelm Ambros, Geschichte der Musik; reprint of third edition, 1904, (Hildesheim: Georg Olms, 1968), Vol. 4, p. 73.

adherents to the tradition of sacred polyphony in Rome. Anerio is also important for his contribution to the development of the oratorio, which had its origins in the numerous laude that were written and sung in this period, and for the form of the oratorio in the vernacular with the text composed of seven- or eleven-syllable lines.³ He is represented by five songs in Diletto.

Ruggiero Giovannelli (b. Velletri, 1560 - d. Rome, 1625) succeeded Palestrina in 1594 as maestro di cappella at St. Peter's in Rome, remaining there until 1599. Giovannelli's music, as well as that of Anerio, combines the stile antico with the stile nuovo. He was much esteemed by his colleagues and the general public, and may be considered one of the best of the Roman School. Three of his songs are included in this collection.

Luca Marenzio (b. Coccaglio, 1553 - d. Rome, 1599) is a rare example of an Italian musician of his time who never held a church appointment. He summed up and expanded the traditions of the Flemish and the earlier Italian madrigal with superior craftsmanship, and exerted a strong influence upon the development of the madrigal in England. Diletto Spirituale contains two of his canzonette.

³Piero Damilano, "Oratorium," MGG X (1962), pp. 122-123.

Rinaldo del Mel (b. Mechlin, c. 1554 - d. Mechlin, 1597) is one of two Flemish Composers represented in this collection. It contains two of his songs, each for three voices.

Giovanni Maria Nanino (b. Tivoli, c. 1545 - d. Rome, 1607) was one of the last of the well-known representatives of the Roman-Palestrinian School. Together with his brother, Giovanni Bernardino, and Palestrina (later, Francesco Soriano, as well), Giovanni Maria Nanino supposedly opened the first public music school in Rome ever founded by an Italian, c. 1571.⁴ The school, named the Association of Roman Musicians, prospered greatly, and produced many learned musicians. Nanino is represented by three songs in Diletto.

Giovanni Pierluigi da Palestrina (b. Palestrina, c. 1524 - d. Rome, 1594) is the most celebrated composer of the Roman School. He was a prolific composer; of his 56 madrigali spirituali, three are in Diletto.

Jacopo Peetrino (b. Mechlin, 1553 - d. Rome, 1591) is the second Flemish composer represented in Diletto. Only one song, for three voices, is included. Verovio published his

⁴However, Giovanni d'Alessi, in his article on Nanino (MGG IX [1961] pp. 1256-1258), says that this has not been proven.

Melodie spirituale in 1586, but very little else appears to be known about Peetrino.

Francesco Soriano (b. Viterbo, 1549 - d. Rome, 1621) was an excellent contrapuntist, showing his great talent in one of his greatest studies for the art of counterpoint, his Canoni et obliqui di 110 sorte, sopra L'Ave maris stella di F.S. Romano Maestro di cappella della Sacra Basilica di S. Pietro in Vaticano, a 3, 4, 5, 6, 7 et 8 voces (1610).⁵ Two of his songs are contained in Diletto.

The ninth, and last, composer represented in Diletto is Simone Verovio whose life and works will be dealt with in greater detail in Chapter I. It is of interest to note that, while being held in great esteem by the public at large, and known for their larger and more complex works, the composers represented in Diletto took the time to compose these short pieces, for inclusion in the services at the Oratorio, where the practice of singing laude was held in particular esteem.

The composers of Diletto also belonged to the Compagnia dei Musici di Roma, founded in 1566, and approved by Pope Gregory XIII in 1583. This organization was the

⁵Cf. F. Haberl, "Lebensgang und Werke des Francesco Soriano," Kirchenmusikalisches Jahrbuch X, (1895), p. 99.

forerunner of the present Accademia di S. Cecilia of Rome. Though it enjoyed the patronage of the Pope, it was, at first, opposed by the Papal Choir which forbade its members to join it. However, the Choir later gave its approval. This is of considerable importance since most of its nineteen members were also members of the Choir, among them Palestrina, G.M. Nanino, G.B. Nanino, Felice Anerio, Annibale Zoilo, Francesco Soriano, Ruggiero Giovannelli, Oratio Griffi, and Annibale Stabile. Felice Anerio was given the official position of choir director in 1589, but the leadership also included Palestrina and G.M. Nanino. In the same year (1589), Le Gioie, a collection of madrigals written by all nineteen members of the Compagnia, appeared.

The present collection was dedicated to Antonio Boccapadule, a sixteenth-century priest and musical director of the Papal Choir c. 1590; he was a true friend and patron of music, and Verovio's benefactor from the time of the latter's arrival in Rome in 1575. The dedication to Boccapadule should not, therefore, be taken as a request by Verovio for an appointment to the Collegio dei Cantori pontifici (the official position held by Boccapadule involved such nominations), but merely as a token of gratitude in appreciation of the warm feelings Boccapadule had for him.

The Congregazione dell'Oratorio was founded in 1564 by Saint Philip Neri (b. Florence, 1515 - d. Rome, 1595) for the purpose of furthering the goals of the Counter Reformation in Rome. In 1564 Neri erected the Chiesa Nuova on the site of the old church of Santa Maria in Vallicella to meet the needs of his followers. With the authorization of Pope Gregory XIII he founded there, in 1575, the congregation of secular priests called the Congregazione dei Preti dell'Oratori.

The short pieces contained in Diletto, were composed for the services at the Chiesa Nuova. Saint Philip Neri's discussions were preceded by a short sermon and followed by the singing of esercizi dell'Oratorio or laudi spirituali written by leading composers of the time such as Animuccia and Palestrina. The musical and dramatic presentations of laude by the Compagnie de Laudesi (or Laudisti) led to the development, through the madrigale spirituale, of the formal oratorio.

The death of Animuccia in 1571 left the position of director of the music of the Oratorio vacant; this was then offered to Palestrina by his friend and confessor, Saint Philip Neri. For the service at the Oratory Palestrina, as director, composed motets, psalms, and spiritual canticles similar to the three found in Diletto. The three songs by Ruggiero Giovannelli which are included in this collection were also written for this

group.⁶ Quite possibly, then, the rest of this collection, as well as Verovio's other anthologies, were used for the same purpose. Arnold Schering, however, distinguishes between those with Italian and those with Latin texts.⁷ He refers to the former as "Italian laude," but says that those with Latin texts, among them one by Palestrina, appear to have been meant for Jesuit meetings.⁸ Laude in the vernacular were sung at the Churches of S. Maria in Vallicella (Saint Philip Neri's congregation) and S. Girolamo della Carità on Sunday evenings.⁹ On the other hand, laude with Latin texts were sung at the Oratory of the Brotherhood of S. Crocifisso, also in Rome, but on Fridays.¹⁰ Like those at Saint Philip's Oratory, the Latin laude were sung following the sermon.

Saint Philip Neri's chief aim was to induce greater participation in religious services. By presenting simple

⁶Karl Gustav Fellerer, "Ruggiero Giovannelli," MGG V (1956), pp. 150-153.

⁷Arnold Schering, Geschichte des Oratoriums, reprint of Leipzig edition, 1911 (Hildesheim: Georg Olms, 1966).

⁸Ibid., p. 34, footnote 1.

⁹Piero Damilano, "Oratorium," MGG X (1962), p. 121.

¹⁰Ibid., p. 123.

melodic lines the music could be enjoyed not only by professionals but also by the public at large, and the presence of keyboard and lute arrangements enabled a wider segment of society to enjoy it. This music was also performed outside the church; Saint Philip, together with his followers, used to visit the seven holy churches of Rome. At midday, there would be a break, at which time such short pieces would again be sung, with or without accompaniment, or perhaps performed in their instrumental version. Diletto Spirituale includes only a small number of the large quantity of such pieces to be found in the archives of the Oratory.

Printing and engraving developed rapidly throughout the sixteenth century. This enabled the publishers to satisfy the increased demand for music. The present collection, although containing only works of small dimensions, nevertheless fulfilled an important function in the lives of a not inconsequential group of both composers and performers. Diletto Spirituale is also important because it is the first collection of music in three versions: vocal, keyboard and lute, to be engraved for commercial purposes, with subsequent copies made from the original plates.

Since this collection has never been transcribed in its entirety, I decided that such a transcription would be a useful contribution to musical research, and it is with this in mind that the present thesis was undertaken. The aim and scope of this thesis is to illustrate the historical significance of the collection entitled Diletto Spirituale, as well as to make a detailed analysis of its contents. Chapter I will be devoted to the life and work of Simone Verovio. An analysis of the music in this collection will follow in Chapters II and III.

CHAPTER I

THE WORK OF SIMONE VEROVIO

The end of the sixteenth century brought with it an increased use of smaller note-values and more varied rhythms, thus requiring an ever-increasing variety of type. Movable type in one impression was sufficiently adaptable, but the technical limitations of the process became more and more obvious. What was needed was a more flexible process. This was found by gradually adapting engraved copper plates to the special requirements of music. Prints or pictures from engraved copper plates are said to have been made as early as c. 1450. The method rapidly progressed as a means for printing pictures and text, and by 1500 was extensively used,¹ reaching a high level of excellence within a short period of time.

¹Engraving is not to be confused with the method used by type founders of cutting letters on steel punches and then stamping them into copper. This method goes back to 1525, when the Frenchman Pierre Haultin cut punches for lozenge-shaped musical notes, combining both note and stave, and then used these punches for stamping onto musical plates.

Although engraving had reached a high point of development, it took a long time before it was adapted to music printing on a commercial basis. The first such printing was done by Simone Verovio² in Rome, in 1586, in collaboration with a Netherlands engraver, Martin van Buyten, of whom nothing seems to be known except that he was living in Rome at the time.

The main initiative for adopting a new method of multiplying copies of music came from the desire to possess and perform vocal works of small dimensions with arrangements for the favourite chamber instruments (i.e., clavier, lute), either for accompaniment or solo. The best means for achieving this aim was by copperplate engraving, which had been greatly improved in the sixteenth century, and was widely used. These small-scale works were included in anthologies of works by one or several composers. The two earliest books of engraved music, both of which were published

²However, Desmond Flower ("On Music Printing: 1473-1701," The Book Collector's Quarterly, IV (1931), pp. 86-87), assumes that had this been the first music to be engraved, Verovio would probably have mentioned the fact in his preface. That he does not do so is perhaps an indication that one or two other works, now lost, had already been issued.

by Simone Verovio in Rome, in 1586, were just such collections. One was the Primo libro delle melodie Spirituale by Jacopo Peetrino, and the other, the subject of this thesis, Diletto Spirituale, canzonette a tre et a quattro voci, which contains short pieces by various composers. The latter also appeared in a second edition in the same year, with the originally vocal pieces also presented in keyboard and lute arrangements. No part books were ever published. By 1608 Verovio had published about a dozen engraved books, mostly anthologies, in a very distinctive style.³ They constitute an important contribution to the history of instrumental and vocal music in Italy in the sixteenth century.

The city of Rome is as important to the history of music engraving as Venice was to the history of printing with movable type, and Verovio may be considered the Petrucci of copperplate engraving. Verovio⁴ was born in the sixteenth century in 's-Hertogenbosch (or Bois-le-Duc as it is known in French), in the Netherlands. He came to Rome in 1575 and

³For a list of these refer to Appendix A, pp. 98-105.

⁴His real name may have been Simon Werrevick. Cf. Gustave Reese, Music in the Renaissance (New York: W.W. Norton and Co. Inc., 1954), p. 447. Also see Emil Vogel, Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700 (Hildesheim: Georg Olms, 1962), p. 718.

remained there for the rest of his life. While in Rome he opened a printing establishment near the Collegio Nardino, not far from St. Philip Neri's Chiesa Nuova, publishing musical works from 1586 until 1608. He was the first to cut notes into copper plates, thus showing by his methods the way to modern music printing. Verovio was a composer⁵ as well as an editor, printer, engraver, and publisher of music, but for the music history student, he is perhaps most important because of the latter functions. He appears to have published his various editions himself, the texts and notes of his very elegant and clear style being his personal work, though he sometimes employed van Buyten, whose name appears in the title pages of several of Verovio's publications, as engraver.⁶ However, we do not know how much van Buyten engraved. It is interesting to note that the handwriting of the words "Raccolte da Simone Verovio, Intagliate et stampate dal medesimo," and that of the text of the canon, both of which appear on the title page, differ from the handwriting used for the major portion of the texts in the remainder of the

⁵He is represented in the collection Diletto Spirituale by one song, Giesu sommo conforto.

⁶In the publications of 1595 et seq., Verovio himself appears as the engraver, though it is not known why van Buyten (or a replacement) was no longer used.

collection, the latter being far more ornate. This may mean that two people were involved in the engraving of the text. As for the music, there seems to be no significant difference in the printing style of the various pieces, indicating that it was the work of only one man. From this one might deduce that van Buyten was responsible for the engraving of the more ornately-written texts, while Verovio used type for the printing of the music and the simpler texts, or engraved the notes himself.

Verovio was married and had several children of whom little is known. A son, Felice, was born in 1600, and another Giacomo, was a singer in the Oratorio dei Filippini in Rome in 1607. Nothing is known of Verovio after 1608, but a third son, Giovanni, was a singer in Rome in 1614, while a fourth, Michelangelo, known as "del Violino", was known for his virtuosity on the violin. Verovio's only daughter, Verovia, was a nun in the Convent of the Spiritu Santo in Rome, and an accomplished singer of whom it is said that she "for many years astonished the world" ("ha fatto piu anni stupire il mondo").⁷

⁷R. Casimiri, "Simone Verovio da Hertogenbosch," Note d'archivio X (1933), p. 192.

With Verovio, copperplate engraving came into fashion.

He imitated the oval-shaped notes found in manuscripts, and his keyboard intabulations are printed on two staves of seven lines each, thereby avoiding the use of ledger lines. He uses six clefs: the treble (G), two F clefs (on the third and fourth lines), and three C clefs (on the first, the third, and the fourth line). Notes sounding together are engraved one above the other, but each with a stem of its own. Notes of the same time value and pitch are joined together by horizontal lines, i.e., tied. The rests used by Verovio are mensural. The printed format of his anthologies does not vary greatly in detail. The voice parts are either printed on the left side of the page only, one above the other, or spread over both sides, in which case the soprano and tenor, the two high voices, appear on the left, while the alto and bass, the two low voices, appear on the right. The keyboard intabulations appear on the right hand side of the page, above the lute tablature, when the voices are all on the left (as in Diletto). When the voices are distributed on both sides, the keyboard version appears on the left under the two high voices, while that of the lute is beneath the two low voices, on the right.

Verovio's first collection, Diletto Spirituale, canzonette a tre et a quattro voci, appeared in 1586 in two editions, both of which were produced by means of copperplate engraving, with Martin van Buyten named as the engraver. The first edition was purely vocal. The second edition contained, along with the vocal parts, keyboard and lute intabulations, presumably arranged by Verovio himself, as well as seven canons which appear below the lute version, and which were used to fill the remaining space on the page.⁸ It is this second edition that forms the musical portion of this thesis. A collation of subsequent reprints of this collection,⁹ printed during the years that Verovio was active, shows that no differences occur. The various editions differ only in their respective dates of publication. It is important to note, however, that one song, Scalda Signor by Jacopo Peetrino appears only in the vocal edition of 1586. The keyboard and lute intabulations of this song appeared in a later edition of 1590, a copy of which survived in Poland at the Rittersakademie, until it was destroyed during the Second

⁸Robert Eitner, Bibliographie der Musik Sammelwerke des XVI und XVII. Jahrhunderts, Berlin, 1877. (Hildesheim: Georg Olms, 1963), p. 200.

⁹This was made possible through the personal acquisition of microfilm copies of the various reprints. A list of these is found in Appendix A.

World War.¹⁰ This collection was subsequently published in one final edition in 1592, a copy of which is now in the Civico Museo Bibliografico Musicale, in Bologna, Italy. This edition also contains the lute and keyboard intabulations for Scalda Signor.¹¹

From the time of Verovio copper plates were used increasingly and the engraving was done entirely with engraving tools such as the graver, a tool resembling a short knife, which was used for stems, ties, slurs, and barlines, or the scorer, a five-pronged metal tool, which was used for the lines of the staff. Punches were used for all regular shapes such as clefs, accidentals, and rests, but not as extensively as they were to be a little later on. Verovio's activity covered a period of almost twenty-five years, yet it seems that he was unrivalled for a large part of it, at least until 1598 when his edition of Merulo's first book of Toccate d'intavolatura d'Organo opened the way for craftsmen all over Europe. Engraving was soon adopted in England where a patent was granted in 1598 to Thomas Morley who issued, in 1609-1610,

¹⁰This information was given in a letter to me by the Director of the Music Division of the University Library of Wrocław, Poland.

¹¹The transcription of the keyboard and lute intabulations of the 1592 Bologna edition, which are included in the musical portion of this thesis, was made from a Xerox copy sent to me by Dr. Giuseppe Vecchi of the University of Bologna.

Gibbons's Fantasias for Viols, a set of nine fantasias a 3, which is the earliest music to be engraved on copper in England. The Romans long kept their superiority in the art, and brought out copper-engraved vocal pieces at the beginning of the seventeenth century. Verovio himself issued three more collections at that time. In 1601 he printed a set of madrigals by Luzzasco Luzzaschi; in 1604 we find a second book of toccatas by Claudio Merulo; and in 1608, his final edition, a set of devotional songs by Ottavio Durante Romano. Verovio's tradition was carried on in Rome by Nicolo Borbone, who issued some magnificent volumes of Frescobaldi's keyboard music from 1615 on, likewise employing a northerner, Christophorus Blancus, a native of Lorraine, as his engraver. From these and a few other outstanding Italian publications the engraving of music slowly spread throughout Europe during the seventeenth century, at which time the printing of music from movable type also flourished as never before. By about 1700, however, engraving (on pewter) had gained the ascendancy and predominated until the 1870's. Engraving on copper continued in many places, especially for illustrated books of music or elegant editions. The two processes continued side by side until the invention and application of lithography in the nineteenth century.

CHAPTER II

THE ANALYSIS OF THE VOCAL PIECES

1. Music.

On the title page of Diletto Spirituale the contents are described as "Canzonette a tre et a quattro voce." Definitions of the canzonetta in early terminological sources all refer to it as "a little song." Thus, we find, for example, in Brossard, the following description: "diminutif de Canzone, veut dire Chansonette ou Petite Chanson."¹ Johann Gottfried Walther describes the canzonetta as "(ital.) Chansonette oder petite chanson (gall.), ein Liedgen oder Kurzer Gesang."² Illing, in a more recent work, also tells us that the canzonetta is a little song, but he goes on to say that "the name was adopted by Morley for his 'Canzonets or

¹Sébastien de Brossard, Dictionnaire de Musique. Paris, chez Christophe Ballard, 1703, Seconde Edition, 1705 (Hilversum: Frits Knuf, 1965), p. 10. "Diminutive of Canzone, i.e., Chansonette or Small Song."

²Johann Gottfried Walther, Musikalisches Lexicon Oder Musikalische Bibliothec. Leipzig: Wolfgang Döer, 1732. (Kassel - Basel: Bärenreiter Verlag, 1953), p. 139. "(It.) Chansonette or petite chanson (Fr.), a small song or short vocal piece."

little short songs' in the madrigal style."³ This is interesting for it not only defines the type of piece the canzonetta is, but also links it with another type, one that was most popular in the sixteenth century, the madrigal.

Illing is also the only one to connect the canzonetta to Morley, who himself speaks of the canzonets, saying,

the second degree of gravity in this light music is given to Canzonets, that is, little short songs, wherein little art can be showed, being made in strains (the beginning of which is some point lightly touched, and, every strain repeated except the middle) which is, in composition of the music, a counterfeit of the Madrigal.⁴

This is reinforced by the fact that in the complete editions of Palestrina's works, the three pieces by him that are found in Diletto⁵ are included in the volume containing his madrigale spirituale.⁶ Recent writers such as Gustave

³Robert Illing, A Dictionary of Music (Harmondsworth, Middlesex: Penguin Books, 1950), p. 54.

⁴Thomas Morley, A Plaine and Easie Introduction to Practical Music (1597). Edited by Alec Harman. Second edition (New York: W.W. Norton and Co., Inc., 1963), p. 295. Also in Oliver Strunk, Source Readings in Music History (New York: W.W. Norton and Co., Inc., 1950), p. 275.

⁵Iesu Rex admirabilis, Tua Iesu dilectio, and Iesu flos matris virginis.

⁶Spiritual (devotional) madrigals.

Reese⁷ refer to the canzonetta as an aria, but say that, in effect, the canzonetta was a compromise between the villanella and the madrigal. Edith Gerson-Kiwi classifies the canzonetta as a type derived from the madrigal and the motet.⁸ As will be seen later, the canzonetta is also related to the lauda.

The canzonetta flowered in the last quarter of the sixteenth century, and many were written and printed at that time. Composers such as Vecchi and Monteverdi wrote in this medium. Verovio's various editions form a part of this large literature. The canzonette written at the end of the sixteenth century are the last, and artistically the most mature, in a long line of related forms such as the villotta, the villanella, the instrumental canzona, the frottola, and the early madrigal. They contain certain characteristics taken from these other genres, at the same time becoming a separate form in this period.

The canzonetta of the late sixteenth century is a short strophic vocal piece, performed either by soloists or a choir, usually with an instrumental accompaniment. Like the

⁷Gustave Reese, Music in the Renaissance (New York: W.W. Norton and Co., Inc., 1954), p. 446.

⁸Edith Gerson-Kiwi, "Kanzonette," MGG VII (1958), pp. 655-657.

earlier types, it is characterized by a homophonic texture, though some use is made of simple imitation of short motives. It is sectional in construction, with the music divided into relatively short phrases often of four measures in length, though some of three measures are also to be found. The voices are all written in the same time signature and the phrases end simultaneously, thus resulting in rhythmic and formal clarity. Common structures are AABB (a two-section repetition pattern) or AABCC (a three-section pattern in which the middle section is small). The latter is the form referred to by Morley.⁹ An example of the former type is Iacomo Peetrino's Scalda signor, a 3,¹⁰ while that of the latter is Felice Anerio's Iesu mi dulcissime, also for three voices.¹¹ The music is written in a simple rhythm, predominantly in quarter and eighth notes reinforced rhythmically by regular harmonic changes. The simple harmonic idiom fluctuates between the modal and the tonal, though with a tendency towards the latter. The music is written in a simple melodic style marked by step-wise motion and

⁹Cf. footnote 4.

¹⁰Transcription, p. 65.

¹¹Ibid., p. 4.

with no extreme chromaticism. The melody is often in the topmost voice, with a bass foundation and harmonically supporting inner parts. Voices usually begin together, often employing the repeated note figure (o' ! !) so typical of the chanson and the instrumental canzona. An example of such an opening may be found in Rinaldo del Mel's Se questa valle, a 3.¹²

Seven canons are included in Diletto Spirituale. These are simple melodies, with religious texts, treated in strict canon at the unison. The only exception is the four-voiced In Domino laetabitur¹³ which is a strict canon at the fourth. These canons are meant for a cappella style of singing, for three, four, or five voices, and were probably intended for soloists rather than a choir. The notation is mensural with the occasional appearance of a ligature, and the time signature is either C or c.

¹²Transcription, p. 15.

¹³Ibid., p. 29.

2. Texts.¹⁴

Many canzonette of this period were secular in character, but some were of a religious nature. The texts used in Diletto Spirituale are of the latter type. They are religious songs of devotion and praise, mostly written in Latin, but some are in Italian.¹⁵ The choice of language is usually determined by the content. Those canzonette which are addressed to Jesus are in Latin. Those that are of a more philosophical nature, though still religious, are in Italian. The exception to this is Verovio's Giesu sommo conforto¹⁶ which, though it speaks of Jesus, is nevertheless in Italian. The texts used in this collection are all of a very personal nature. Whether in Italian or in Latin they are very sentimental, and Jesus is always presented as the King of Peace, kind and gentle, and/or as the Saviour of the world.

Though the origins of the texts used in Diletto Spirituale are not known, an investigation of the contents of

¹⁴A translation of the dedication and the texts in Diletto may be found in Appendix C, pp. 109-120.

¹⁵Fourteen are in Latin, and seven are in Italian. The dedication is in Italian.

¹⁶Transcription, p. 33.

Laude collections printed in the sixteenth century revealed that certain texts are the same as those used in Diletto.¹⁷ For example, Jesu sommo conforto was set by Paolo Scotto in Petrucci's Laude Libro Secondo of 1507.¹⁸ This text was also included in a collection of Laudi Spirituali printed in Florence in 1563,¹⁹ and attributed to one Fra Girolamo Savonarola da Ferrara. In the first collection of Laudi Spirituali, for three voices, printed in 1583 by members of the Congregazione dell'Oratorio, one finds the text Se questa valle, while in a second collection, for three and four voices, also printed in 1583, one finds the text O donna gloriosa²⁰ (though it appears as O gloriosa donna in Diletto). It is interesting to note that these last two texts are also included in a collection of Lodi et Canzonette Spirituali printed at Naples, in 1608.²¹ The connection with

¹⁷Cf. Vogel, Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700. Revised and enlarged by A. Einstein, 2 vols. (Hildesheim: Georg Olms Verlagsbuchhandlung, 1962).

¹⁸Ibid., Vol. 2, p. 610.

¹⁹Ibid., Vol. 2, p. 659.

²⁰Ibid., Vol. 2, pp. 704-705.

²¹Ibid., Vol. 2, pp. 791-797. Cf. fn. 2, p. 795--a three-part setting is to be found in the Appendix to the collection.

the Congregazione dell'Oratorio is interesting and important, but so is the possible relationship between the canzonetta and the lauda, which was a hymn of praise and devotion sung in Italian, and set in a simple chordal style. The three texts found both in Diletto and in these collections of laude are in Italian, and it is most probable that they, as well as the rest of the contents of Diletto, were used by St. Philip Neri and the members of the Congregation.

The majority of the songs have two stanzas, some but one. The stanzas are four lines in length, with eight or eleven syllables in each line. Each stanza has but one rhyme pattern. The smaller number of syllables are found in lines of Latin texts, while the larger number applies to the Italian ones. Most of the songs have no refrain: there is only one exception--Verovio's Giesu sommo conforto. The text in this case consists of two verses and a refrain. Verovio sets the complete verse to the first section of the music, leaving the second section for the refrain.

The remaining texts are given different settings. One type is to be found in a two-section repetition pattern in which the four lines of each verse are divided evenly, i.e., two lines for each section, which is then repeated. An example of this type may be seen in Felice Anerio's Iesu

decus angelicum²² or in Ruggiero Giovannelli's Iesu sole serenior.²³ Deviations from this symmetrical treatment, however, do occur. Such an example may be seen in Palestrina's Iesu Rex admirabilis,²⁴ in which the first section contains the first two lines of the verse, while the second section is extended to include a repetition of the last line. A similar deviation, but this time an extension of the first section, occurs in Felice Anerio's Rex virtutum,²⁵ in which the second line is repeated at the end of the first section. A different type of textual distribution occurs in Rinaldo del Mel's Se questa valle²⁶ and Deh lasciam dunque,²⁷ and in Felice Anerio's O Beatum incendium,²⁸ in which the second section is greatly extended by the numerous repetitions of the last line of the verse to create the effect of a refrain. This is similar to the treatment used by Palestrina in Iesu

²²Transcription, p. 4.

²³Ibid., p. 22.

²⁴Ibid., p. 12.

²⁵Ibid., p. 30.

²⁶Ibid., p. 15.

²⁷Ibid., p. 18.

²⁸Ibid., pp. 56-57.

Rex admirabilis, though the extension there was not as great.

A final difference in textual distribution may be seen in Palestrina's Iesu flos matris virginis,²⁹ in which both sections are extended due to the repetition of lines.

Similar differences in the distribution of lines occur in three-section settings. In Felice Anerio's Iesu mi dulcissime³⁰ the first section of the music contains the first two lines of the text; the second section has the third line, and the third section has the fourth, and last, line repeated. Ruggiero Giovannelli, on the other hand, has a different arrangement in Iesu summa benignitas.³¹ The first section contains the first line, the second section has the second line, and the last two lines of the verse are in the third section.

In conclusion, a few words should be said about the texts used for the seven canons that are to be found in the collection. The texts, of which only the incipit is given, are all in Latin; all are religious and must have been taken from liturgical sources of the time. In modern editions,

²⁹ Transcription, pp. 38-39.

³⁰ Ibid., p. 4.

³¹ Ibid., p. 8.

these texts appear in various forms such as introits, tracts, antiphons, alleluias and graduals.³²

3. Textual Treatment.

One of the most important features of sixteenth century composition, especially in the field of sacred and Italian secular music, was the great concern of musicians and theorists of the time over textual treatment. In Book IV, Chapter 32, of his Istitutioni Harmoniche (1558), Zarlino stresses the importance of expressing the mood of the words.³³ In Chapter 33 he cites ten rules for the composer and performer for underlaying words to polyphonic music. For example, he says that long and short syllables should be combined with notes or figures of corresponding value. The lack of barlines in music of this period forces the transcriber who inserts them in modern editions to be very careful so that a false emphasis of the text does not result, i.e., weak syllables set to important notes.

³²A list of the canon texts and where they may be found appears in Appendix D, pp. 121-126.

³³Cf. Reese, Renaissance, p. 377.

The vocal pieces of Diletto Spirituale are presented in choir-book fashion but on one page, and without barlines.³⁴ Barlines do occur, however, in the instrumental intabulations, and these are maintained in the present transcription. The textual treatment is, on the whole, syllabic, with some exceptions. Perhaps its roots lie in the new note-against-note style found in Italy at the end of the fifteenth century, primarily in the frottola, the lauda, and in the simple liturgical psalm settings called falsobordone. This style is called Kantionalsatz (chordal song style) by Kurt von Fischer who defines it as "a four-part, note-against-note syllabic setting of sacred songs with the melody in the highest voice or in the tenor."³⁵ This chordal song style became very important in the course of the sixteenth century, and is expressed in simple settings, with the aim of serving the comprehensibility of the text. Since the canzonetta is connected in style and content with the frottola and lauda, the foregoing description may very appropriately be applied to the pieces

³⁴In the present transcription barlines appear between the staves in the vocal pieces.

³⁵Kurt von Fischer, "Organal and Chordal Style in Renaissance Sacred Music: New and Little-Known Sources," in Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese, edited by Jan Larue (New York: W.W. Norton and Co., Inc., 1966), p. 173, fn. 2.

in Diletto. Thus, it is not surprising that these pieces should be written in the simple, syllabic and homophonic setting typical of the Kantionalsatz.

Since the majority of the vocal pieces are strophic, only a limited amount of word-painting is to be found, and this of a very simple sort. An example of this may be found in Felice Anerio's Iesu decus angelicum,³⁶ at mm. 5-9. The text here speaks of the "sweet song of the ear," while the voices sing a melisma on the word "song." Since this is the only melisma in this piece, it is very striking.

Ex.1.mm.5-9. Vocal.

au- re dul- ce can- ti- cum.

dul- ce can- ti- cum.

dul- ce can- ti- cum.

A more specific instance of word-painting may be found in Rinaldo del Mel's Se questa valle,³⁷ at mm. 1-3 where the voices drop at the word "valley."

Ex.2.mmm. 1-3. Vocal.

Se que-sta val-le di mi-se-

Se que-sta val-le di

Se que-sta val-le di

Another example of word-painting is to be found in Francesco Soriano's O gloriosa donna³⁸ where, at mm. 4-7, the three upper voices have a rising scale passage for the words "high above the stars," while the lowest voice remains at the peak level of its melodic line.

Ex. 3. mm. 4-7. Vocal.

The musical score consists of four staves, each with a vocal line and lyrics. The lyrics are: "Al- ta sop- ra le stel- le al- ta sop- ra le stel- le". The melody for the upper voices (Soprano, Alto, Tenor) is a rising scale passage, while the Bass line remains at a lower, more static level.

Such straightforward word-painting is to be found throughout the contents of Diletto but is used with discretion in each piece. In addition to this, one also finds the mood and general meaning of the text expressed in the piece as a whole. A very good example of this may be seen in Palestrina's Iesu Rex admirabilis.³⁹ The text here speaks of Jesus as the wonderful King and noble victor, desired by all. The musical setting for this is syllabic and processional; all voices move homophonically, in quarter and eighth note figures, depicting the splendour and nobility of a King. In contrast to this, the third line of the first verse (mm.6-8) refers to Jesus as being "sweet beyond expression." The setting here is slightly different; still homophonic, the word "sweet" is rendered in half notes, showing the contrast between the noble and the sweet. A similar treatment is found in Ruggiero Giovannelli's Tu mentis delectatio,⁴⁰ where the first section of the music, depicting a mood of love and adoration is more imitative and contrapuntal. The second section, on the other hand, depicting glory and the saving of the world, is in a new time signature, using solid notes.

³⁹Transcription, p. 12.

⁴⁰Ibid., p. 25.

4. Time Signatures.

In spite of the numerous developments and improvements undergone by musical notation throughout the years, there are certain intangibles that simply cannot be expressed, vital elements that cannot be fixed by marks and symbols. Understanding early scores necessitates a knowledge of certain fundamental facts regarding the style of the period concerned.

The end of the sixteenth century, and the beginning of the seventeenth was a transitional period in musical notation. The notations of that era bears a close resemblance to that of modern times, yet certain characteristics of the older style still remain. The new developments in musical style then taking place in Italy were reflected in the notation. New symbols, such as barlines, and new time signatures were being introduced.

A serious problem of interpretation arises from the presence of time signatures, which no longer had the same proportional significance as in earlier times, nor had they, as yet, the same implications as in music of the tonal period. By the end of the sixteenth century the time signatures C and C were used interchangeably, without necessarily having a

proportional relationship between them, thus showing the decay of the proportional system at this time. The sixteenth century was one of uncertainty with regard to the use of these two time signatures, but by the beginning of the seventeenth the relations of the two signatures began to veer towards the modern conception. The trend seemed to be to use the C time signature for music that was slightly slower (tardior) than that written in ¢ (celerior).⁴¹ Many composers used the two signs indiscriminately, feeling that there were enough note types to indicate changes of proportion without having to use time signatures. On the other hand, Michael Praetorius (early seventeenth century), is said to still have maintained a 2:1 relationship between C and ¢ , in keeping with the older method.⁴² Arthur Mendel⁴³ explains Thomas Morley's

⁴¹Cf. footnote 42.

⁴²Hans Otto Hieckel, "Der Madrigal - und Motettentypus in der Mensurallehre des Michael Praetorius," Archiv für Musikwissenschaft XIX-XX (1962-1963), p. 43. Curt Sachs, in Rhythm and Tempo (New York: W.W. Norton and Co., Inc., 1953), p. 216 and p. 223, disagrees. He says, "Praetorius speaks of C and ¢ tactus. But nowhere is there any mention of duple proportion between them. C is 'tardior' or a bit slower - etwas langsamer und gravitatischer..... ¢ is faster ('celerior')."

⁴³Review of The Lost Tradition in Music: Rhythm and Tempo in the Time of J.S. Bach by Fritz Rothschild, The Musical Quarterly XXXIX (1953), pp. 617-630.

view, given in A Plaine and Easie Introduction to Practical Music (1597), that there is a 2:1 relationship between the C and the ¢, although he admits that this is not always adhered to. However, Morley goes on to say that

this I may give for an infalable rule, that if a song of many parts have this Moode [C] of the imperfect of the less prolation, set in one parte with a stroke through it, and in another part without the stroke, then is that parte which hath the signe with the stroke so diminished, as one briefe standeth for a sembriefe of the other part which hath the signe without the stroke.⁴⁴

Mendel interprets this to mean that in two different vocal or instrumental parts to be performed simultaneously the ¢ part must be read twice as fast as the C part, although in two separate pieces, C and ¢ may or may not have different meanings.

The pieces in Diletto Spirituale have either a C (which by now implies $\frac{4}{4}$) or a ¢ time signature. Bearing in mind that the C signature denoted a speed slightly slower than that of ¢, and in accordance with the statement that "Reduction, in general, should be applied in transcription to provide a visual appearance for the music commensurate with what is evidently

⁴⁴Morley, A Plaine and Easie Introduction, p. 40.

the meaning of the signature it bears,"⁴⁵ the transcription of the pieces in Diletto was made with a reduction of 2:1 for pieces in C time, and with no reduction for those in C time, in agreement with Praetorius and Morley. This method was applied to all versions of each song, whether vocal or instrumental.

The end of the sixteenth century brought with it a decline in the use of the proportional system which had been so prevalent till then. However, one does find, in addition to the standard symbols, the use of numbers for this purpose. The most common number to be found is the number 3 (sesquialtera), used for some portion of a composition in C or C time. The number 3 refers to the integer valor (normal tempo) of the preceding section, i.e., three Semibreves of the new section, the tripla, equals two Semibreves of the preceding section.⁴⁶ However, the signature 3, when it appears with no indication of tempo, may refer to triple grouping of the Semibreve, the Minima, or the Seminima.⁴⁷

⁴⁵Charles Jacobs, Tempo Notation in Renaissance Spain (New York: Institute of Medieval Music, Musicological Studies, Vol. 8, 1964), p. 37.

⁴⁶Apel, The Notation of Polyphonic Music, p. 194.

⁴⁷Putnam Aldrich, Rhythm in Seventeenth Century Italian Monody (London: J.M. Dent and Sons, Ltd., 1966), p. 66.

In the collection of songs being dealt with, only one piece, Ruggiero Giovannelli's Tu mentis delectatio, a 3,⁴⁸ has a change of signature for the second half of the piece. The first half is in C or C , depending on the particular version involved. The second half, in all versions, has a 3 in the signature. The vocal version, with a time signature of C in the first section, is presented in $\frac{3}{2}$ time in the second half, with a relationship of $0 = 0$ between the two sections. The keyboard version, on the other hand, is in C , and the second half is therefore presented in $\frac{3}{4}$ time ($0 = \text{d.}$). The lute version again has the C time signature, but, based on the time values which appear over the tablature, the second section is very obviously in $\frac{3}{4}$ time, and is presented as such.

The theory of proportions of the period is essentially based on the idea of a fundamental and unchangeable unit of time, the tactus. The tactus was a fixed unit of time assigned to a specific note value, and used for the purpose of maintaining a steady tempo in conducting the music.⁴⁹ With the increasing use of smaller note values

⁴⁸Transcription, pp. 25-26.

⁴⁹Aldrich, Rhythm, p. 17.

during the sixteenth century, these smaller values became the beat. The tactus, however, remained identified with the value of the Semibreve, and when barlines were introduced they were most often placed at intervals corresponding to the duration of the tactus.⁵⁰ The tactus consisted of an up-and-down movement of the hand, or the reverse. It was always composed of two beats, one up, and one down, which were sometimes equal, and sometimes unequal (the first then being twice as long as the second, mainly found in ternary rhythms).⁵¹ The two beats were even, with no stress laid on either. The tempo of the tactus was constant, remaining the same regardless of any inner divisional changes, and it was maintained for all succeeding units.

The tactus was wholly unconcerned with the actual rhythm of a piece, with grouping or accent. It merely maintained the even pulsation of regular units of time. Since it had no implications concerning the grouping of note values, it did not necessarily correspond to the rhythm or the measure. A coincidence of the tactus and the rhythm is by no means to be taken for granted. Even the time signature,

⁵⁰Aldrich, Rhythm, p. 42.

⁵¹Ibid., p. 39.

reflecting the tactus, does not, and cannot, reflect the rhythm of a piece.⁵² The time signature is merely a graphic symbol of the tactus and of nothing else.⁵³

Since all musical notation is symbolic, it is not surprising that the notation of this period often lacks explicit indications of metric and rhythmic groupings. This does not mean that such groupings did not occur in actual performance. They did occur, but were not indicated in the notation because, however numerous and complicated these groupings may have been, they were familiar patterns, well-known to the average musician.⁵⁴

The music of the sixteenth century shows a preference for duple meter (binary grouping of the notes) as the standard, and the music contained in Diletto is no exception, the music being in either a C or a C time signature. Within this framework of a unifying time signature, numerous contrapuntal rhythms appear in irregular groupings of notes and phrases. The melodic lines, with an octave range, are smooth, with no

⁵²Curt Sachs, Rhythm and Tempo (New York: W.W. Norton and Co., Inc., 1953), p. 243.

⁵³Ibid., p. 242.

⁵⁴Aldrich, Rhythm, p. 19.

great leaps to mar the placid movement of the parts. Agogic accents occur, with syncopation reserved most often for cadence points, whether intermediate or final.

5. Melodic-harmonic Treatment and Texture.

In the Renaissance, a wider melodic range brought about a greater differentiation of the voices, whether in rhythm, melody, or in the timbres of the performing media. Crossing of voices occurred less frequently, and the growing homogeneity of the voices eventually resulted in the establishment of imitation as a standard technique.⁵⁵ The music included in Diletto is largely homophonic, with basically the same rhythm in each of the voice. In this texture one usually finds the melody in the topmost voice with the remaining voices supplying the harmonic support.

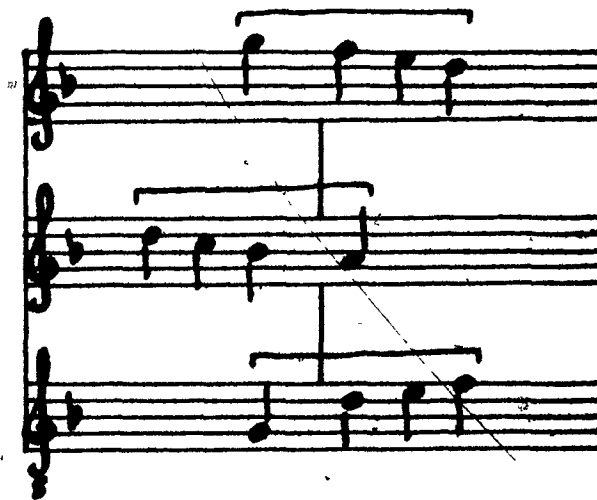
Where the texture is of a more contrapuntal nature, the rhythmic requirements of the piece are to be seen in the steady, fluid movement in which the rhythm of one voice fits into that of the others in such a way as to avoid simultaneous rests: the greater note values in one voice are offset by

⁵⁵ Reese, Renaissance, p. 4.

shorter notes in others. An example of this is Luca Marenzio's Spiega, mondo maligno, a 3.⁵⁶

In the more contrapuntal pieces, imitation of a very simple kind, customary in this period and involving short motives, is to be found. One such example occurs in Verovio's Giesu sommo conforto⁵⁷ at mm. 5-6.

Ex. 4. mm. 5-6. Vocal.

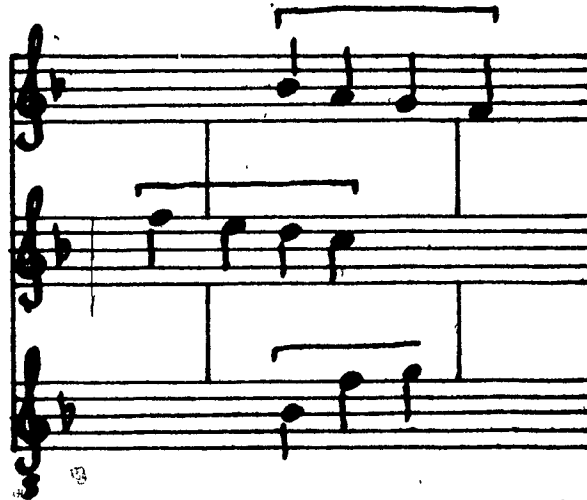


⁵⁶Transcription, p. 62.

⁵⁷Ibid., p. 33.

The two upper voices are in imitation while the lowest voice has a change of direction. This is in sequence at mm. 7-9.

Ex.5 .mm.7-9. Vocal.



In addition to such simple imitation, there are also examples of contrapuntal writing using such devices as "fugal" subject and answer.⁵⁸

⁵⁸The term "fugal" is used here in keeping with Zarlino's definition of it. "Fugue is the copy or repetition by one or more parts of the voice-complex of a section or of a whole melody sung [first] by one part, high or low, of the composition. The parts may proceed one after the other at any distance of time, using the same intervals, singing at the unison, the octave, the fifth, or the fourth below or above." He goes on to say that while Fugue is written using perfect intervals exclusively, Imitation can be written at any interval, perfect as well as imperfect." Gioseffo Zarlino, The Art of Counterpoint, Part III, of Le Istitutioni Harmoniche (1558). Translated by Guy A. Marco and Claude V. Palisca

An example of such writing occurs in Felice Anerio's Tunc amplexus, a 3,⁵⁹ where we find the opening written in invertible counterpoint, with imitation of the subject first at the upper fifth, and then at the lower fourth.

Ex.6. mm.1-4. Vocal.

Tunc amplexus, tunc os

(New Haven and London: Yale University Press, 1968), pp. 126-127, 135. Cf. James Haar, "Zarlino's Definition of Fugue and Imitation," Journal of the American Musicological Society, XXIV (1971), pp. 228-230.

⁵⁹Transcription, p. 50.

Another example of such writing may be seen in the opening measures of Ruggiero Giovannelli's Tu mentis delectatio,⁶⁰ and in Felice Anerio's Rex virtutum.⁶¹ However, these are the only three pieces in which such writing is to be found. The remaining pieces of the collection involve contrapuntal imitation of short motives, in which some or all the voices take part.

A more fully developed use of imitation occurs in Palestrina's Iesu flos matris virginis, a 4.⁶² The melodic material in this piece is simple, the voices moving lightly and gracefully, but there is a great deal of variation. An illustration of this may be seen in the very first few measures, where we find two melodic phrases, each of which is imitated once, forming a type of double canon. The canonic process, however, is not maintained beyond the opening statement.

⁶⁰ Transcription, p. 25.

⁶¹ Ibid., p. 30.

⁶² Ibid., pp. 38-39.

Ex. 7. mm. 1-5. Vocal.

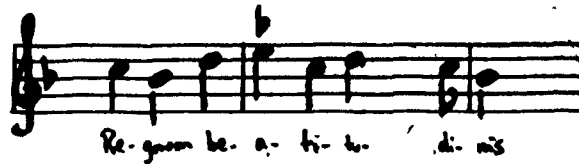
Ie- su flos ma- tris vir- gi- nis Ie- su flos ma- tris vir- gi- nis
 Ie- su flos ma- tris vir- gi- nis Ie- su flos ma- tris vir- gi- nis
 Ie- su flos ma- tris vir- gi- nis
 Ie- su flos ma- tris vir- gi- nis

A more subtle illustration of melodic variation occurs in the second section in which the text "Regnum beatitudinis" is repeated for seven or eight measures, each time being given some variant of its main statement:

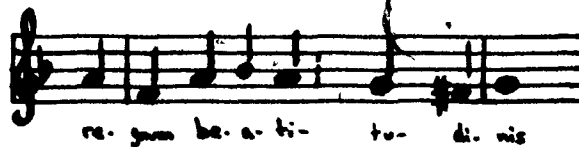
Re- gnum be- a- ti- tu- di- nis

(mm. 12-14, third voice).

However, it is anticipated in m.11 in the first soprano voice:



A further melodic and rhythmic variant appears at mm. 18-21 in the second soprano voice:



In addition to the rhythmic variety of motivic treatment, the four initial entries (mm. 1-5) are grouped in pairs, the first with the third voice, the second with the fourth. (See Ex.7). All voices are of equal importance and share in the imitative writing.

Another interesting example of motivic and rhythmic variation may be found in Francesco Soriano's Uscio del ciel, a 4.⁶³ Soriano is the only composer represented in Diletto to use a plainsong melody in one of the voices. It appears in the first sixteen measures of the second soprano part.

Ex.8. mm.1-16. Vocal.

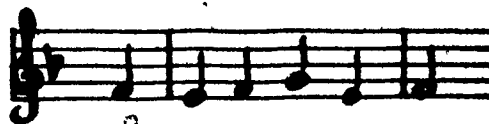


This melody is based on a hymn in the eighth mode, Nunc sancte nobis Spiritus, (LU235), which is sung on Sundays for solemn Feasts, at Terce.

The three remaining voices imitate each other, each voice entering at different points with the motive



This motive, together with a rhythmic variant thereof,



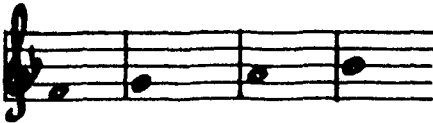
is the thematic material for the first ten measures.

⁶³Transcription, pp. 44-45.

However, this motive is not new, for it is a rhythmic variant

of part of the plainsong melody  (mm. 2-6).

The rising scale pattern, found in mm. 5-8 of the plainsong

melody  is also presented in

rhythmic variation in the three other voices. At mm. 8-10 it

appears in the first soprano voice as 

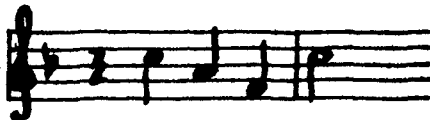
At the same time it is heard in the lowest voice as



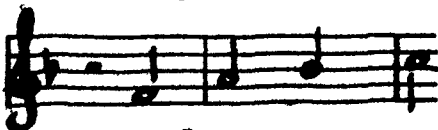
and in the third voice as



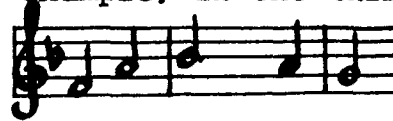
The second phrase in the first section, mm. 10-16,

makes use of a new motive,  in imitation,

involving the same three voices used in the first phrase. This motive, too, is not new material, but may be considered as a variant of the notes of the plainsong melody heard in

mm. 11-13 

The second section of this piece opens homophonically, remaining so for some five measures, after which (at m. 21) the writing is again more contrapuntal, in the style of the first section. This section uses material that is again derived from the plainsong melody: for example, in the third voice, mm. 21-23, we find the motive



which is derived from



heard in mm. 5-10.

Certain musical awkwardnesses, though rare, occur in the part-writing. For example, parallel fifths may be found in the vocal versions of Felice Anerio's "Iesu decus angelicum" (mm. 12-13) and Luca Marenzio's "Spiega, mondo maligno" (mm. 20-22); a leap of a diminished fifth occurs in the lute version of Ruggiero Giovannelli's "Iesu summa benignitas" (mm. 8-9).

There are two kinds of rhythm; one that is created by the various groupings of the melodic notes, and the accents that occur within these groupings; the other, the vertical or harmonic rhythm, created by the changes of triads, accented and unaccented, and the cadence. In Palestrina style there is a constant tension between these two elements, the melodic and the harmonic, the climax being reached in the dissonance which is then resolved. Strict rules are given as to where consonances and dissonances may or may not occur.

Tonality brought with it new concepts of harmony, dissonance, rhythm, phrase structure and form.⁶⁴ Dissonance was an indispensable element in endowing harmonic progressions with a stronger motion toward, and a sharper definition of, the tonic, and, together with the cadence, formed part of sixteenth century music. In Book III, Chapter 27 of his Le Istitutioni Harmoniche (1558), Zarlino says that

every harmony is made up primarily and principally of consonances, [sic] dissonances are used secondarily and incidentally for the sake of greater beauty and elegance ... From this [the use of dissonance], among many other advantages, the musician derives two of no little value: ... the first, namely, that with their aid he may pass from one consonance to another; the second is that the dissonance causes the consonance which immediately follows it to seem more acceptable.⁶⁵

In opposition to Lowinsky, Putnam Aldrich advocates the view that cadences, rather than being the cradle of tonality, are the resolution of dissonant or dynamic intervals.⁶⁶ For him, "the concept of 'harmonic movement' in

⁶⁴Edward E. Lowinsky, Tonality and Atonality in The Sixteenth Century (Berkeley and Los Angeles: University of California Press, 1962), p. 72.

⁶⁵Gioseffo Zarlino, The Art of Counterpoint, Part III of Le Istitutioni Harmoniche (1558), p. 53. Cf. Strunk, Source Readings, p. 232.

⁶⁶Putnam Aldrich, "An Approach to the Analysis of Renaissance Music," The Music Review XXX (1969), pp. 1-21. Although Lowinsky's and Aldrich's positions are opposed and

Renaissance music depends upon the recognition of relatively static and relatively dynamic simultaneous intervals as determined by their numerical relationships,"⁶⁷ which is in agreement with Zarlino's view mentioned above. The dissonance, since it gives the least satisfaction to the ear, demands some sort of resolution, and is therefore the most dynamic. Cadential articulations are therefore reinforced by a harmonic movement that progresses from relatively dynamic to relatively static intervals (the consonances). Thus we see that the concept of the "drive to the cadence," typical of a later period, is already present in the music of the sixteenth century, without the harmonic elements having any "tonal" relationships with each other.

The music of the sixteenth century was mainly written in the church modes, but with a harmonic enrichment, a result of the wider use of non-diatonic tones. In the chromatic experiments which took place in the second half of the sixteenth century we meet with phenomena that cannot be understood in terms of the old modality, or in those of the newly-emerging tonality, since extreme chromaticism and constant modulation eliminate the possibility of any sense of a

contradictory, I have borrowed certain aspects from each, for example, incipient tonality, chromaticism from Lowinsky, and intervallic harmony and function of dissonances from Aldrich.

⁶⁷Aldrich, "An Approach to the Analysis," p. 7.

stable tonal center.⁶⁸ The chromatic movement contributed greatly in the drive towards the establishment of tonality through its widening of the harmonic possibilities, and allowed each of the twelve tones of the chromatic scale to become the basis of a triad, and each triad to enter into a relationship with each other.

The practice of applying, in performance, chromatic (non-diatonic) tones which are not indicated in the written score, also known as musica ficta or musica falsa, is found in music from the tenth to the sixteenth century. Whether or not to apply musica ficta, and just how much should be applied has been a controversial issue amongst modern musicologists, some advocating an extensive use of it, claiming that all music of the sixteenth century was mainly major or minor. Since about 1940, however, musicologists have approached the problem from a more critical and restrained point of view, adding only those accidentals which are absolutely indispensable.⁶⁹ Though rules may be found concerning the application of ficta in theoretical treatises

⁶⁸Lowinsky, Tonality and Atonality, p. 39. -

⁶⁹Cf. Willi Apel, "Accidentals and the Modes in Fifteenth and Sixteenth Century Sources," Bulletin of the American Musicological Society, (June, 1937), No. 2, pp. 6-7.

which deal with the writing of good counterpoint, it still remains a matter of conjecture, largely left to the discretion of the modern transcriber and the performer.

Since the frets of the lute divide the fingerboard into semitones, and the tablature numbers each semitone, it is therefore quite explicit in indicating all chromatic inflections. However, musica ficta was a performance practice and was probably practised by lutenists of the time as well as by other instrumentalists. In the present collection musica ficta should, at times, be applied to the lute version as well. A case in point is the lute version of Felice Anerio's Iesu decus angelicum, a 3, at mm. 2 and 4.⁷⁰ The tablature clearly calls for a B[♮] to be used, yet the B is flatted in the keyboard version. In keeping with the rule "una nota supra la semper est canendum fa," the B is to be flatted, in spite of the fact that this is not clearly indicated in the tablature.

For the application of ficta to vocal music one can usually decide whether an accidental is to be inserted or not by comparing, whenever possible, the vocal version with that of the instrumental. This method was used in the present

⁷⁰Transcription, p. 3.

transcription of Diletto. The actual accidentals used in the instrumental arrangements of this collection are four in number (B^b, F[#], C[#] and G[#]). These correspond to the accidentals in use at the time. E^b, also commonly used then, is not found in any instrumental arrangement, but may be seen in the vocal version of Felice Anerio's Iesu mi dulcissime, a 3.⁷¹ The form of the canzonetta is characterized by a clarity of tonality, and the music contained in Diletto Spirituale is, on the whole, quite "tonal," and does not require too many applications of musica ficta.

Musica ficta is applied both to the melodic lines of a given piece and to its harmony. This concept is not new to the sixteenth century, but is found in earlier periods as well. The early definitions of musica ficta show that it applied semitone alteration either causa necessitas (by reason of necessity) or causa pulchritudinis (by reason of beauty). Necessity meant good consonance, while beauty referred to chromatic inflections added to enhance the melodic line. Excessive application of such accidentals will necessarily change the piece from modal to tonal.

⁷¹ Transcription, p. 4.

The effect of melodic changes of individual notes by musica ficta was supported by the emerging sense of harmony as the basis of polyphonic composition. Compositions involving the successive writing of individual parts were now replaced by those involving the disposition of intervals, primarily consonant, in vertical alignment. What was required of chords at this time was clarity and sonority. Zarlino defines harmony as the vertical sounding of consonances,⁷² and consonances by this time meant component intervals of what we today designate as the triad. An important development was the emphasis that was laid on the use of the third of the chord rather than the open fifth and octave.⁷³ The percentage of incomplete triads steadily decreases as we approach the end of the Renaissance period. In the present collection, such incomplete triads are found mainly at cadences.

The definition of a mode may be found in the cadence. However, one cadence alone does not make tonality. Tonality is achieved through the relationship of a number of cadences to one tonic, thus organizing the various sections into a

⁷²Gioseffe Zarlino, Le Istitutioni Harmoniche (1558), Book III, Chapter 27, (The Art of Counterpoint, p. 54). Cf. Strunk, Source Readings, pp. 231-233.

⁷³Reese, Renaissance, p. 3.

unified whole. The repetition of chords and of chord progressions also solidifies tonal feeling. The concept of writing a piece of music within a framework of one tonality by beginning and ending on the same chord, and creating points of reference through internal cadences on related degrees is not new to the late sixteenth century, but was already felt in the music of the frottolists. The most significant factor is the attempt to emphasize the tonic through modulation to the dominant⁷⁴ or to the relative major or minor, regardless of how tentative such modulation may be.

The majority of the pieces in Diletto (nine in all), do not modulate away from the tonic. At most, there will be, at cadence points, an alternation of the major and minor form of the tonic. An example of the former type will be found in Francesco Soriano's O gloriosa donna,⁷⁵ in which all three cadences are in F major. An example of the latter type will be found in Rinaldo del Mel's Deh lasciam dunque,⁷⁶ in

⁷⁴Terms such as "tonic," "dominant," etc., are used for convenience, though they are not strictly applicable to modal music.

⁷⁵Transcription, p. 41.

⁷⁶Ibid., p. 18.

which the beginning of the piece is in the minor mode, but the middle and final cadences are major. However, the next two largest groups of pieces (seven in each group) modulate, at an intermediate cadence, to either the dominant or the subdominant, or possibly both, when the form is three-sectional. An example of the latter is Luca Marenzio's Qual paura,⁷⁷ in which the vocal piece opens in G major, moves to a cadence on C major (IV) at the end of the first section, a cadence on D major (V) at the end of the second section, and finally returns to G major at the end of the piece. The remaining three pieces in this collection modulate to the relative major or minor. It is interesting to note that four pieces modulate from the tonic to the subdominant but do not return to the tonic at the final cadence. Instead, they remain on the subdominant. These four pieces are: Ruggiero Giovannelli's Tu mentis delectatio,⁷⁸ Felice Anerio's Rex virtutum,⁷⁹ Palestrina's Iesu flos matris virginis,⁸⁰ and Iacomo Peetrino's Scalda Signor.⁸¹

⁷⁷Transcription, pp. 60-61.

⁷⁸Ibid., p. 25.

⁷⁹Ibid., p. 30.

⁸⁰Ibid., p. 38.

⁸¹Ibid., p. 65.

The music contained in Diletto is modal but with a strong predilection for major and minor (Ionian and Aeolian) tonalities. The music makes use of the triadic harmony of the time, a succession of major or minor triads in root position or first inversion. Most triads are complete, but some use is made of incomplete ones. Triads on all degrees of the octave scale are to be found, but at cadence points there is a predominance of V-I or IV-I relationships. Dissonances are used very sparingly, particularly when appearing on the beat, such as may be found in mm.12-13 of the vocal version of Felice Anerio's Iesu decus angelicum.⁸² The main type of dissonance is one which appears at cadence points in the form of prepared suspensions, usually four-three. These suspensions are to be found at almost all cadence points, whether intermediate or final. They are unornamented in the vocal versions, the ornamentation being left to the instrumental versions. Most of these prepared suspensions are of the type that was used very often by composers of Palestrina's time--the so-called "consonant fourth." This type of suspension involves the use of a fourth brought in step-wise on a weak beat over a stationary bass tone. This fourth becomes

⁸²Transcription, p. 2.

a stronger dissonance on the following strong beat, to which it is tied or held over but not repeated, and finally resolves on the weak beat that follows.⁸³ An example, only one of many, may be found in Felice Anerio's Iesu mi dulcissime,⁸⁴ at m.13.

Ex.9. m.13. Vocal.



A similar example may be seen at the final cadence, at m.24.

The transition from mode to key which took place in the sixteenth century was a gradual one. Repetition of chords and of chord progressions, sequences, of a group of chords in progression, the application of ficta, all helped to solidify

⁸³Knud Jeppesen, Counterpoint (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1965), pp. 193-194.

⁸⁴Transcription, p. 4.

the tonal feeling. Of great importance in the development of tonality, were the various bass patterns found in the music of the time. The bass line indicates the harmonic foundation on which the remaining voices are based. An important bass line, found in the present collection, is one which alternates between tonic and dominant. An example of such a line occurs in the second half of Palestrina's Tua Iesu dilectio, a 3.⁸⁵ Another important bass line is that of a descending pattern. An example of this may be seen in Luca Marenzio's Spiega, mondo maligno, a 3.⁸⁶ This piece is an example of the interpenetration of modal and tonal elements found in music of this time. The highly conjunct bass line is modal, while the tonal elements reside in the cadence. The mode of this piece is Ionian, and the third section opens on the dominant. It then moves to the tonic, after which the bass descends, by step, for a full octave, with the following harmonies, changing on every strong beat -- I - V6 - VI - V - IV - III - II - I -- a very typical modal sequence, followed, in the closing measures, by the expected cadential progression: the tonic moving to the

⁸⁵Transcription, p. 27.

⁸⁶Ibid., p. 62.

dominant, followed by a consonant fourth suspension which is resolved back to the dominant; this, in turn, moves, in the final measure, to the tonic. The foregoing example is perhaps the most elaborate of its type, but short patterns of a descending bass line occur in many of the pieces, for example, Felice Anerio's O Beatum incendium,⁸⁷ Ruggiero Giovannelli's Tu mentis delectatio,⁸⁸ or Palestrina's Iesu Rex admirabilis.⁸⁹

⁸⁷Transcription, pp. 56-57.

⁸⁸Ibid., p. 25.

⁸⁹Ibid., p. 12.

CHAPTER III

THE ANALYSIS OF THE INSTRUMENTAL PIECES

1. The Instruments.

The title page of Diletto Spirituale informs us that this collection includes vocal pieces as well as intabulations for cimbalo and liuto. The term cimbalo referred to a keyboard instrument of the period, with a range of approximately four octaves, and which made use of a number of chromatic tones. Since there was often no clear distinction made between the various kinds of keyboard instruments, the term cimbalo may thus refer to either the harpsichord or the organ. However, in Italy clavicembalo has always been used for the harpsichord.¹

The oldest extant harpsichords are Italian. Italian harpsichord makers were active as early as 1419, but the oldest harpsichord to have survived was made in Rome in 1521, by Geronimo di Bologna, and is now in the Victoria and Albert

¹Anthony Baines, Musical Instruments through the Ages (London: Penguin Books, 1961), pp. 74-75.

Museum in London.² The early instruments were very light in construction, made of unfinished cypress wood, and often enclosed in elaborately painted outer cases from which they could be removed. The harpsichord is the largest member of a group of keyboard instruments in which the sound is produced by plucking, rather than hammering, of its strings. It was the principal keyboard stringed instrument of the sixteenth and seventeenth centuries. Of simple design, the harpsichord of the sixteenth century was usually constructed with one keyboard of four octaves, and with two eight-foot stops, the principle of which was borrowed from the contemporary organ.³

An examination of the keyboard intabulations of Diletto revealed that the notes of the short octave are used, the lowest note being low F. The short octave was "a special arrangement of the keys in the lowest octave of the keyboard"⁴ which included only the more commonly needed tones and

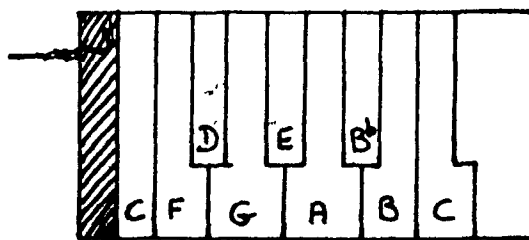
²Karl Geiringer, Musical Instruments, translated by B. Miall (London: George Allen and Unwin Ltd., 1945), p. 129.

³Ibid., p. 128.

⁴Willi Apel, Harvard Dictionary of Music, Second Edition (Cambridge, Mass.: Harvard University Press, 1969), article "Short Octave," p. 774.

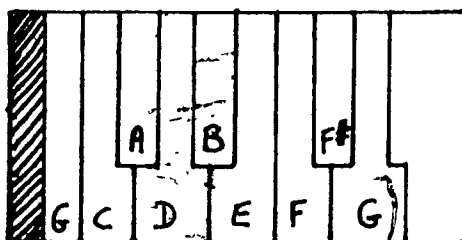
eliminated the others. Before c. 1700, the four lowest chromatic tones, $C^\sharp$, $D^\sharp$ or $E^\flat$, $F^\sharp$, and $G^\sharp$ or $A^\flat$ were almost never needed. The keyboard ended on what we refer to as key E, but the sound produced was C. The keys F, G, A, $B^\flat$, and B were in their expected positions; $F^\sharp$ and $G^\sharp$ sounded D and E respectively, thus giving the full diatonic octave on C with the addition of $B^\flat$. Furthermore, the keys for the notes $C^\sharp$ and $D^\sharp$ were completely eliminated.

Example 10.⁵



Another form of the short octave had a compass from G - G, without the accidentals $G^\sharp$ or $A^\flat$, $B^\flat$, $C^\sharp$, and $D^\sharp$ or $E^\flat$.

⁵ Baines, Musical Instruments, p. 78.

Example 11.⁶

By the end of the seventeenth century, these accidentals were more often used in keyboard music. It thus became necessary to include the corresponding notes on the instruments, with the resultant disappearance of the short octave.

The low notes found in Diletto are almost always used only in cadential formulae. The music is written within an approximately two-octave range (with a few extra notes added at each end) utilizing the middle register of the instrument. The desire to have the music played in the middle register would seem to necessitate transposition, since the vocal pieces are written a fourth or a fifth higher than the instrumental versions. The lute intabulations will, at times, go down to low D, but again only at cadential points, whether intermediate or final.

⁶Baines, Musical Instruments, p. 78.

Although the term cimbalo probably referred to the harpsichord, one cannot completely ignore the possibility of it applying to a type of organ. Since Verovio's collection of short pieces was written for the Congregazione dell'Oratorio, it is therefore quite possible that an organ may have been used for the performance of the keyboard intabulations, or for accompanying the vocal parts. For a performance at the Chiesa Nuova, a large organ may have been used. However, for the processions from one church to another a smaller type was probably used. There were two types of smaller organs that could have been used: one was the portative, prominent only in the first decade of the sixteenth century;⁷ the other was the medium-sized positive organ. The positive organ was larger, produced a louder sound, had more than one register, and was played with both hands.⁸ However, it also required a second person to work the bellows, and was therefore not as portable. It was also not as full in tone as the big church organ.

⁷Geiringer, Musical Instruments, p. 136.

⁸The portative was played with only one hand, and since it could perform only one note at a time, was unsuited for playing the chords demanded in the new music.

Another possible instrument on which these pieces could be performed was a type of small organ called the regal "because it was employed to regulate (regolare) the singing in churches."⁹ Though apparently in existence earlier, the regal, comprising a single rank of beating reed-pipes, began to be more frequently used after the beginning of the sixteenth century. The air was blown through a pair of bellows which an assistant operated alternately, facing the performer. Its pitch depended entirely on the length, thickness and elasticity of the reed.

Yet another type of regal was the Bible regal.¹⁰ The keyboard and rank of reed-pipes of this instrument could be taken apart and fitted into a large hollowed-out imitation Bible. Hence its name. The twin bellows looked like parts of a book, and the parts of the instrument, when folded, fitted into the bellows. Clearly, too, its compact form rendered this type of organ eminently portable, and hence particularly fitted for use outside of the church.

⁹Geiringer, Musical Instruments, p. 137.

¹⁰Ibid., p. 123.

The regal was used wherever a full church organ would have proven to be too costly, and also as a substitute for the harpsichord.¹¹ This is a good indication that the regal was possibly intended for the performances of the pieces in Diletto Spirituale. Another reason for this possibility is the fact that in the sixteenth century the smaller organs, the portative, the positive (or chamber organ), and the regals served, on the whole, secular rather than religious purposes, and it is of note that the pieces in Diletto are devotional, not liturgical.

The second instrument for which music is written in Diletto is the lute. The lute was widely used in the sixteenth century--by courtier and burgher alike, by amateurs and professionals. It was the instrument par excellence of secular music of the period, and was used for songs and dance tunes, both as an accompanying and as a solo instrument. The harmonic and polyphonic style of the fifteenth and sixteenth centuries assigned a privileged role to all instruments capable of playing several notes at once, including both the lute and the keyboard. It became the universal instrument, capable of replacing any other in an ensemble.¹² On account

¹¹ Geiringer, Musical Instruments, p. 123.

¹² Curt Sachs, The History of Musical Instruments (New York: W.W. Norton and Co., Inc., 1953), p. 344.

of its adaptability, it became the principal medium through which music of any sort became known to the general public.

During the sixteenth and seventeenth centuries, numerous types and sizes of lutes were used, to conform with the contemporary trend of forming families,¹³ all with a round half-pear-shaped back, and a separate peg box set perpendicular to the flat neck. The sixteenth century lute had eleven strings. There were five double strings or courses,¹⁴ for accompaniment, and one, the highest, single, to enable a clear rendition of the melody.¹⁵ Since the two strings of a course were tuned to the same pitch, one normally speaks of a six-stringed lute. The sixteenth century also made lutes with more than six courses, these often lying outside the fingerboard and played open, i.e., unstopped.¹⁶ The six strings were traditionally given a G or A tuning, i.e., G c f a d' g' or A d g b e' a', the pitch levels, however, being relative. Shortly before 1600 the traditional tuning

¹³Geiringer, Musical Instruments, p. 122.

¹⁴The term "course" denotes a group of strings tuned in unison or at the octave, and plucked together in performance to produce increased volume.

¹⁵Geiringer, Musical Instruments, p. 94.

¹⁶Robert Donington, The Instruments of Music (London: Methuen and Co., Ltd., 1970), p. 91.

of the lute was modified and finally abandoned altogether in favour of a considerable variety of tunings from which the composer selected that which offered the best fingering for the specific piece.¹⁷ In the present transcription of Diletto Spirituale the G tuning is used throughout. The instruments were fretted, and lute music was written in tablature, which dates from the second half of the fifteenth century.

2. The Tablatures.

Keyboard music of the time consisted of dance music, intabulations of vocal music, and some solo music. The keyboard intabulations in Diletto are written in keyboard score, on two staves of seven lines each. The notation on two staves was referred to in Italy as intavolatura (intabulation), and it is the similarity between the two words intabulation (the act of transcribing a vocal work to an instrumental setting), and tablature (the notational system used for such instrumental settings) that accounted for this type of notation frequently being referred to as Italian organ (keyboard) tablature.¹⁸

¹⁷Gerald Abraham, editor, The New Oxford History of Music, Vol. 4: The Age of Humanism 1540-1630 (London: Oxford University Press, 1968), p. 722.

¹⁸Johannes Wolf, Handbuch der Notationskunde (Hildesheim: Georg Olms, 1963), Vol. II, p. 272, "Italienische Klavier-und Orgeltabaturen."

The usual Italian tablature for keyboard made use of notes on staves, and is actually a form of mensural notation, with the notes greatly resembling the kind now in use. Normally, Italian intabulations were written on two staves of six lines each, regardless of the number of parts. An interesting and important feature is the consistent use of the barline and the tie in all the Italian and French sources of keyboard music of this time.¹⁹ The biggest problem of mensural notation for the transcriber is time values and time relationships. The logical and regular use of the barline and the tie helped to solve this problem. The notes are written in mensural notation, and barlines²⁰ are used regularly, the music being divided into groups of one or two tactus.

The instrumental arrangements in Diletto are transposed versions of the vocal pieces. There was no one pitch for keyboards of the sixteenth and seventeenth centuries. Each region, city and even church had its own pitch, and keyboards were tuned at varying pitch levels. Thus,

¹⁹Wolf, Handbuch der Notationskunde, p. 9.

²⁰In the present transcription, complete barlines are those which appear as in the original print, dotted barlines suggest an inner sub-division based on personal preference.

instrumentalists had to be able to transpose when required to accompany vocalists. A further reason for the need to be able to transpose was the use, in vocal music, of the chiavette or chiavi trasportati (transposition clefs). However, one notes that although applied to vocal music, it was of greater significance to the instrumentalist who had to do the actual transposition. Rocco Rodio, a seventeenth century theorist, confirms the necessary connection between transposition and instruments. It is the participation of an instrument that makes transposition necessary because it gives the gamut a more or less fixed position in absolute pitch.²¹ However, he makes no regular connection between the clefs and transpositions. In fact he does not even discuss it.²²

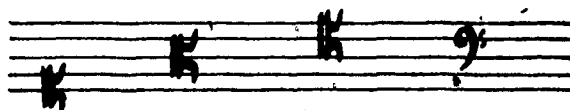
In the sixteenth century, the nine available clefs were used in order to avoid ledger lines.²³ The most common arrangement of the clefs in the sixteenth century was the

²¹Cited, in Arthur Mendel, "Pitch in the Sixteenth and Early Seventeenth Centuries," The Musical Quarterly (1948), p. 576.

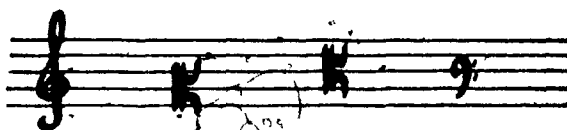
²²Reese, Renaissance, p. 532.

²³Ibid., p. 531.

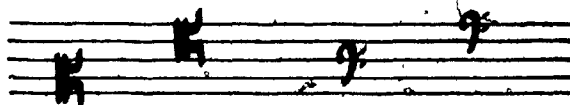
group SATB (Soprano, Alto, Tenor and Bass) ---



In addition to this arrangement, we find two others --
Violino, Mezzosoprano, Alto and Baritone, the Baritone
sometimes replaced by the Tenor --



and Mezzosoprano, Tenor, Baritone and Sub-Bass -- [F clef
on fifth line], the Sub-Bass sometimes replaced by the
Baritone.



Therefore, if SATB is to be taken as the norm, music written
in the two other combinations of clefs is to be read a third
lower (for the first) or higher (for the second). However,

there is no reference to the use of the chiavette for transposition by a third in the literature dating from before 1847.²⁴ This theory was first presented by R. Kieseewetter in his Galerie der Alter Contrapunctisten (1847), and later by H. Beller mann in his Der Contrapunkt, (1877). Kieseewetter interpreted the use of such clefs to mean a transposition to the lower or upper third, in a manner analogous to that used by transposing instruments of the orchestra--the notes remain unchanged on the staff, while the clefs were moved up or down. Hugo Riemann, in his History of Music Theory concurs with this interpretation.²⁵ The system of using lowered clefs was called "high" chiavette, the resulting notes being higher than the original; that using raised clefs was called "low" chiavette, the resulting notes being lower than the original. Both chiavette arrangements appear either with a signature of one flat, or with no flat in the signature.²⁶

²⁴ Reese, Renaissance, p. 532.

²⁵ Hugo Riemann, History of Music Theory, translated with commentary by Raymond Haggh, (Lincoln: University of Nebraska Press, 1962), p. 337.

²⁶ Reese, Renaissance, p. 531, and Riemann, History, p. 337.

However, recent studies by such musicologists as Ehrmann and Mendel have shown that there is no historical foundation for Kieseewetter's and Riemann's interpretation, particularly with regard to the "high" chiavette. Mendel says

Different combinations were undoubtedly often though not always used to imply transposition. Despite the generally accepted theory, however, not a shred of evidence has been produced to show that such transposition was by the interval of a third. The transposition frequently implied by the "high chiavette" was down a fourth or a fifth. No generalization that such a transposition was "always" or "never" implied can be made.²⁷

There is, however, much evidence that the use of the baritone or tenor clef for the lowest voice and the use of the treble clef for the topmost voice, indicated a downward transposition of a fourth or a fifth--a fourth if the original had a flat in the key signature, and a fifth when there was no such flat. Praetorius refers to a transposition up a fifth and then down an octave to achieve a transposition a fourth lower than the original. He indicates that he considered the practice to be in general use, although it was not as widespread as he implies.²⁸ On the other hand, Thomas

²⁷Mendel, Pitch, p. 357.

²⁸Michael Praetorius, Syntagma Musicum, Vol. III, Part II, Chapter 9, pp. 80-85. Cf. Mendel, Pitch, pp. 347-348, and Reese, Renaissance, pp. 532-533.

Morley advocates, in A Plaine and Easie Introduction to Practicall Musicke (1597), that pieces be sung where they are written (i.e., without transposition).²⁹ Though opposed to transposition, he shows, by his very remonstrance, that transposition was, in fact, applied in his day to the chiavette, though not universally.

Examples illustrating the practice are numerous in sixteenth century keyboard arrangements of vocal music, and the pieces in Diletto Spirituale are part of this literature.³⁰ As an example, one might examine Felice Anerio's Iesu decus angelicum, a 3³¹ in which the lowest voice is written in the tenor clef, and the topmost voice is in the treble. There is no flat in the key signature of the vocal version, and the keyboard and lute intabulations are presented a fifth lower, with a flat in the key signature.³²

²⁹Morley, A Plaine and Easie Introduction, p. 275.

³⁰A full list of transpositions which occur in Diletto may be found in Appendix B, pp. 106-108.

³¹The first piece in the collection.

³²While the lute intabulation does not have a flat in the actual signature, B^b is quite prominent throughout the lute version. This is due to the method of transposition used whereby accidentals are written with the note they belong to, as in the original, and not as part of a key signature.

An example of a transposition down a fourth may be found in Ruggiero Giovannelli's Iesu sole serenior, a 3,³³ in which the vocal version appears with a flat in the key signature, the topmost voice uses the treble clef, and the lowest, the baritone. The majority of the pieces of this collection follow this system of transposition, with some exceptions.³⁴

The investigation into the question of the chiavette has brought to light the fact that transposition was, indeed, practised. However, numerous and varied clef combinations could result in transposition. To say that transposition is indicated if the lowest voice were in one of the three specific clefs, namely, the alto, tenor or baritone,³⁵ is to present only one aspect of the problem. The transcription of Diletto and that done by Professor Bengt Hambræus of the MS. 87 of the Library of the University of Upsala, the Codex Carminum Gallicorum,³⁶ has revealed that transposition occurs

³³Transcription, pp. 22-24.

³⁴Rinaldo del Mel's Se questa valle (pp. 15-17 of the transcription) and Deh lasciam dunque (pp. 18-21), and Luca Marenzio's Qual paura (pp. 60-61).

³⁵praetorius, Syntagma Musicum (1619), Vol. III, pp. 80-85, cf. footnote 28.

³⁶Bengt Hambræus, Codex Carminum Gallicorum. Une étude sur le volume Musique vocale du manuscrit 87 de la

when the treble clef is used for the topmost voice regardless of which clef is in the lowest voice. Thus, it is obvious that while the three clefs mentioned by Praetorius do, at times, indicate ~~t~~ransposition, a similar situation arises from the presence of a treble clef (rather than one of the C clefs) in the topmost voice. Professor Hambræus also found that the interval of transposition most often found was that of a lowered fourth, although a few pieces were also transposed a minor third lower, a few a whole tone lower, and three pieces were transposed a whole tone higher. The transposed pieces in Diletto, on the other hand, are all either a perfect fourth or a perfect fifth lower than the vocal original, according to Praetorius's rules. No other interval of transposition is used here. It would seem, therefore, that different combinations resulted in different transposition intervals. Further investigation in this area might bring interesting results and would be most welcome.

With so many pieces in the one collection adhering to this system of transposition, and since this is by no means the only collection in which it is used, one must deduce

that the practice was known, though some composers may have chosen not to apply it. If the pieces in this collection may serve as an example, it is interesting to note that the practice of transposition here applies to the lute as well as to the keyboard intabulations. It is also interesting to note that when transposition occurred, it was of a specific interval, not a choice made a random. In spite of this, however, Willi Apel seems to feel that this problem has been grossly exaggerated.³⁷

Verovio's lute intabulations are in Italian tablature. In the Italian system (also used for the Spanish vihuela), the six courses are represented by six horizontal lines, but in reverse order, so that the highest line represents the lowest note. Numbers, 1-9, placed on the lines, indicate the fret on which the performer is to put his fingers. Since the frets mark off the semitones, the figures indicate the number of semitones required above the open string (0), thus eliminating any possible problems of musica ficta. Rhythmic values are placed above the staff, and indicate the smallest value within a measure. A rhythmic sign holds good for

³⁷Apel, Harvard Dictionary of Music, article "Chiavette," p. 149.

ensuing notes, and is to be repeated until replaced by another time value. Tablature notation has no meaning until the tuning of the strings is defined. It operates entirely by intervals and is thus independent of absolute pitch.

Since lute music is often contrapuntal, and since no distinction is made between the different temporal values of simultaneous sounds, problems of voice-leading arise in modern editing. The time values placed above the staff apply primarily to the moving part, with no clear rhythmical indication given for the remaining parts. There are two schools of thought regarding this problem. Some transcribers transcribe literally (Freistimmigkeit or Free voice-leading), claiming that lute music is not truly polyphonic but a combination of homophonic, figured, and Freistimmig writing; others aim to restore the part-writing, and present a polyphonic transcription to the music. Each method has its advantages and disadvantages.³⁸ However, for intabulations of vocal pieces the polyphonic interpretation would seem to

³⁸ For further information, see Willi Apel, The Notation of Polyphonic Music, fifth edition (Cambridge, Mass.: The Mediaeval Academy of America, 1953), pp. 59-61.

be correct, and it is this method that was used in the present transcription of Diletto.

3. Instrumental Versions.

Renaissance music was performed in numerous ways--in different combinations of instruments and voices, as vocal solos accompanied by keyboard instruments or the lute, or as pieces transcribed for keyboard or lute for solo performance.³⁹ All these were usually performed with the addition of embellishments, some slight, others more elaborate.

Intabulations⁴⁰ played an important part in many collections of sixteenth century music. They were important for showing how the various voices were laid out for an instrument, whether keyboard or lute. To this, all the characteristic figurations and ornaments of the particular instrument concerned were then added. During the sixteenth century a close relationship in style between vocal and

³⁹ Imogene Horsley, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," Journal of the American Musicological Society IV (1951), p. 3.

⁴⁰ The transcription of a piece of vocal music for an instrument, usually the keyboard or the lute.

instrumental music was maintained so that they were often interchangeable. After 1600, however, vocal and instrumental music became more distinctly separated. The Italian lute and keyboard arrangements of vocal music seem to have kept most faithfully to the original, employing regularly recurring chords separated by a slight ornamentation of the vocal line. This may be seen throughout the contents of this collection, for example, Rinaldo del Mel's Se questa valle, a 3.⁴¹

Upon examination of the contents of Diletto Spirituale, which presents us with three versions of each song, one notices that, on the whole, the keyboard arrangement is more ornamented than the lute version, for example, Francesco Soriano's O gloriosa donna, a 4,⁴² in which the chordal, homophonic treatment of the vocal model is kept in the lute version, but the keyboard version contains leaps and chords embellished with scale passages or turns. The cadential measures (mm. 13-15) of the vocal and lute versions have a rather angular bass which, in the keyboard arrangement, is made smooth by the ornamenting sixteenth notes. The lute, however, does have the typical cadential trill at the cadence.

⁴¹Transcription, pp. 15-17.

⁴²Ibid., pp. 41-43.

The practice of embellishment is treated in a great variety of ways by leading theorists of the period, who deal with this question with much diversity of opinion. From the early sixteenth century, manuals for teaching instrumental and vocal performance included sections on the technique of diminutio (improvised embellishment). Throughout this period Italy was the center from which the practice radiated, but it was also firmly established in musically progressive centers in Spain and Germany. The first manual teaching this practice was Sylvestro di Ganassi's Opera intitulata Fontegara (Venice, 1535). Many other works, such as the Tratado de glosas (Rome, 1553) by Diego Ortiz, and the Practica musica (Wittenberg, 1556) by Hermann Finck, were published throughout the century. The last book to be published in the sixteenth century describing this practice is Girolamo dalla Casa's Il vero modo di diminuir, con tutte le sorte di stromenti di fiato e corde e di voce humana (Venice, 1584).

In this period vocal and instrumental virtuosity was based on skill in improvisation. An expert performer was expected both to play the music as well as embellish it. These florid embellishments, added by each soloist to his own part, often resulted in a complete transformation of the work.

The application of embellishments was a performance practice, therefore the fact that the lute arrangements of Diletto appear to be less ornate than that of the keyboard by no means implies that in actual performance this would be the case. There is disagreement among scholars today as to whether or not it is necessary to apply diminutions to a performance of music of this period to make it authentic. There is no doubt that throughout the period embellishments were applied in all parts, whether in instrumental or in vocal solo performance, and that virtuoso performers both used them and taught them. On the other hand, a performance without ornaments cannot be considered incorrect, though cadences were always embellished when ornamentation was used.

The ornamentation found in the intabulations of this collection is of a very simple nature; the keyboard and lute versions adhere very closely to the vocal original. The ornamentation is most often found at cadence points, where the final chords will be embellished by a trill enhanced by a four-three suspension. A typical example of such embellishment may be seen in the keyboard version of Rinaldo del Mel's Deh lasciam dunque, a 3, at m.8.⁴³

⁴³Transcription, p. 20..

Ex.12. m.8. Keyboard.



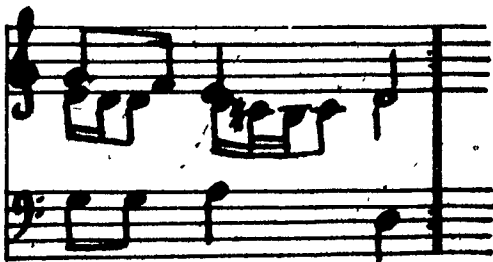
In contrast to this, the lute version is very simple.

Ex.13. mm.14-16. Lute.



A less ornate embellishment occurs in the keyboard version of Verovio's Giesu sommo conforto, a 3.⁴⁴ Here one finds only a slight embellishment of the four-three suspension which occurred in the vocal version.

Ex.14. m.6. Keyboard.



⁴⁴Transcription, p. 34.

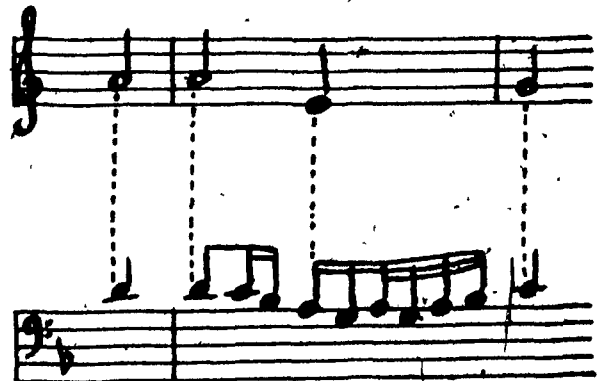
Again, the lute version is unornamented.

Ex.15. mm.11-12. Lute.



Other embellishments that might occur are usually of the kind that will fill in a leap in the vocal line, or will ornament a repeated note. An example of the former type may be found in Nanino's Iesu spes penitentibus, a 4,⁴⁵ in which the angular line in the first few measures of the third voice is "filled in."

Ex.16. mm.2-4. Vocal.



mm.1-2. Keyboard.

An example of the latter type, the embellishment of a repeated note, may be seen in the keyboard version of Felice Anerio's Iesu mi dulcissime, a 3, at m.3.⁴⁶

⁴⁵Transcription, pp. 54-55.

⁴⁶Ibid., pp. 4-5.

Ex.17. mm.5-6. Vocal.



m.3. Keyboard.



The lute version, on the other hand, adheres more closely to the vocal original.

A final form of embellishment that is to be found is the occasional thickening of the texture, particularly in the keyboard version, in which a three-voiced vocal original may be presented in a predominantly four-voiced setting in the keyboard intabulation. An example of this may be found in Palestrina's Tua Iesu dilectio,⁴⁷ as well as in portions of Marenzio's Spiega, mondo maligno.⁴⁸ However, changes of texture, when they occur in the vocal original, are adhered to in all versions.

The fact that the lute version remains almost identical to the vocal original, i.e., unornamented (if one accepts only what is printed), would seem to indicate that for the accompaniment of the voices the lute would be preferred, with the

⁴⁷Transcription, pp. 27-28.

⁴⁸Ibid., pp. 62-63.

keyboard version used more as a solo piece based on a vocal original. Although the keyboard version is more ornamented it is still simple enough for it to be performed by a less experienced performer.

The addition or lack of embellishments is insufficient to determine the similarities or differences between various versions of a piece. One also has to take into account changes or similarities of rhythm, harmony and the overall form. In comparing the three versions found in Diletto, however, one is struck by the closeness of the three types, in spite of the different performance medium of each one. The melodic lines are retained. The simple homophonic rhythm, does, at times, include such rhythmic devices as hocket or syncopation. These, too, are kept in the instrumental versions. An example of hocket may be seen in Felice Anerio's Iesu mi dulcissime,⁴⁹ at mm.9-11. This is adhered to in the two instrumental arrangements. An example of syncopation may be seen in the same piece at mm.19-22, and this, too, is maintained in the instrumental version.

⁴⁹Transcription, pp. 4-6.

Suspensions, whether in the middle of a vocal line or at the cadence, are again found in the instrumental intabulations.

The harmony of the vocal piece, and the sequence of triads found in the vocal original, is maintained in the instrumental versions. The range may have changed, as a result of the transposition imposed by the chiavette, but the sequence is the same. There are almost no exceptions to be found. Such exceptions, when they do occur, are of a very minor nature, mostly being the addition of a passing triad between two triads that appeared in the vocal version. An example of this may be seen in Felice Anerio's Iesu mi dulcissime, at m.19. The vocal and keyboard versions have a d minor triad on the first beat (the vocal, though, being in first inversion, while that of the keyboard is in root position). The keyboard then proceeds to an a minor triad in first inversion, which is absent in the vocal version. The lute intabulation, however, opens this measure with an a minor triad in first inversion, without the d minor triad of the vocal and keyboard versions.

Another type of minor difference in the harmony of the three versions occurs in the actual notes that make up a given triad. An example of this, one of many, occurs in Ruggiero

Giovannelli's Tu mentis delectatio, a 3,⁵⁰ at m.3. The vocal version has an F major triad, consisting of an F and two C's, the third of a triad, A, being tied over. The keyboard version, transposed down a fourth, has a full C major triad. The lute intabulation, however, has an incomplete triad. In the same piece, at m.12, another difference occurs, this time in the type of triad concerned. The vocal and keyboard versions both have a minor triad on the first beat. In the lute version we find a major triad. This type of variation, however, does not occur too often.

The overall form of these pieces is sectional, and the divisions found in the vocal original are maintained in the instrumental versions. There is, however, one exception. This is found in the lute intabulation of Luca Marenzio's Spiega, mondo maligno, a 3.⁵¹ The form of this piece, as it appears in the vocal original, is tripartite. The keyboard version has three parts, but that of the lute only two. The second and third sections of the original are here joined together.

⁵⁰Transcription, pp. 25-26.

⁵¹Ibid., pp. 62-64.

The foregoing has shown the similarities and differences between the three versions presented in Diletto Spirituale. It must be noted, however, that the similarities far outweigh the differences, which serves to prove that the three versions can either be performed independently, or with each instrument accompanying a vocal performance.

CONCLUSION

The Harvard Dictionary of Music describes the period of the Renaissance in music (c. 1450-1600) as one characterized by "clarity, balance, euphony, and expressiveness within well-regulated limits."¹ The music of this period is written in a style in which triads predominate, and dissonance is used for heightening the tension, mainly at cadence points. An analysis of the contents of Diletto Spirituale reveals the pieces to be very representative of this style. The music is characterized by a formal, harmonic and melodic clarity and balance. As a result of the limited use of dissonance, consonances prevail, in the form of major and minor triads in root position or first inversion, indicating the gradual move from modality towards functional harmony. The music of this collection is very simple, and the melody is often to be found in the topmost part, with the other voices serving as harmonic

¹Apel, Harvard Dictionary of Music, article "Renaissance," p. 724.

fillers. The texture is, on the whole, homophonic, but a number of pieces are polyphonic. The canzonette texts are in Italian and Latin, and are of a very personal and devotional nature. However, the texts used for the canons are only in Latin, and are all taken from liturgical sources.

The large strides made during this period in the areas of music printing and engraving, and in the construction and use of musical instruments, are reflected in this collection by the inclusion of two instrumental arrangements, one for the keyboard, the other for the lute. These arrangements adhere very closely to their vocal counterparts, and could be performed either as accompaniments to the vocal version, or as solo pieces. These instrumental intabulations are transposed versions of the vocal pieces, in accordance with the rules of the chiavette.

The pieces contained in Diletto were written by members of the Roman School for the services at Saint Philip Neri's Chiesa Nuova. They were sung as exercizi following a sermon usually given by Saint Philip. The music was written in a simple style in order to allow for greater

congregational participation in services of a devotional nature thus fulfilling Saint Philip Neri's chief aim: the bringing of music to a large segment of society, for the pleasure and enjoyment of everyone.

APPENDIX A

A LIST OF PUBLICATIONS BY VEROVIO
AND LIBRARY HOLDINGS OF THEM

The following is a list of publications by Verovio, and, where possible, the libraries in which copies may be found.¹

1586 - Diletto / Spirituale / Canzonette / a tre et a quattro voci / composte da diversi ecc.mi Musici. / Raccolte et scritte da Simon Verovio. / Intagliate / et stampate dal medesimo. / Con L'intavolatura del Cimbalo / et Liuto / Roma / 1586 / Martin van Buyten incidit.

24 fols. Mensural notation, keyboard score and Italian lute tablature. Title page is placed within an ornamental border, with "Te Deum laudamus" at the top, and a canon at the bottom of the page. Dedicated to Antonio Boccapadule.

A purely vocal edition also appeared in 1586.

Reprinted in 1590 and 1592..

¹This information was taken from:

Howard M. Brown, Instrumental Music Before 1600. A Bibliography (Cambridge, Mass.: Harvard University Press, 1965).

Emil Vogel, Bibliothek der Gedruckten Weltlichen Vocalmusik Italiens, 2 vols. Revised and enlarged by Alfred Einstein (Hildesheim: Georg Olms, 1962).

Claudio Sartori, Bibliografia della musica strumentale Italiana Stampato in Italia Fino al 1700 (Firenze: Leo S. Olschki, 1952).

Robert Eitner, Bibliographie der Musik - Sammelwerke des XVI und XVII. Jahrhunderts (Hildesheim: Georg Olms, 1963).

1586 - Brussels (Bibliothèque royale de Belgique);
Berlin (Deutsche Staatsbibliothek); Leipzig
(Musikbibliothek); Munich (Bayerische
Staatsbibliothek); London (British Museum);
Bologna (Civico Museo Bibliografico
Musicale); Padua (Archivio della Cappella
Antoniana); Rome (Biblioteca Casanatense).

1590 - Legnica - formerly Leignitz (Biblioteca
Rudolfina der Rittersakademie).

1592 - Bologna - (Civico Museo Bibliografico
Musicale).

1586 - Di Jacopo / Peetrino da Malines il primo libro delle
Melodie Spirituali a / Tre Voci / Scritto da Simone
Verovio / Scrittore in Roma / Martinus van Buijton
Hollandus incidit. Roma MDLXXXVI.

18 fols. No dedication.

Brussels (Bibliothèque royale de Belgique) -
incomplete.

1588 - Di Jacopo / Peetrino / Il Pri-/mo Libro del Jubilo /
di S. Bernardo con al-/cune canzonette / Spirituali
scritte / et intagliate / a Tre et Quat- / tro
Voci / Roma / Permissu 1588 Superiorum.

20 fols. Dedicated to Count Antonio di Montfort.

Reprinted in 1589.

1588 - Bologna (Civico Museo Bibliografico Musicale) -
incomplete; Vienna (Bibliothek Nacional) -
incomplete; Wolfenbüttel (Landesbibliothek).

1589 - Leignitz (Rittersakademie); Munich
(Bayerische Staatsbibliothek).

1589 - Ghirlanda / di Fioretti / Musicali / Composta da
diversi Ecc.ti Musici a 3 voci / Con l'intavolatura
del Cimbalo et / Liuto. In Roma 1589. Con licentia
de Superiori.

27 fols. Dedicated to Captain Vincenzo Stella.
Mensural notation, Keyboard score, and Italian lute
tablature. The Words "Raccolte et stampate da
Simone Verovio" are missing from the Bologna (Civico
Museo Bibliografico Musicale) copy, but appear in
the incomplete copy found in the British Museum,
which seems to indicate at least two printings of
this collection in one year. The title page
includes a cut of Orpheus playing to animals, as
well as one of a lute and virginals.

The contents of this collection appeared in three
volumes, printed by Giacomo Vincenti, in 1591,
entitled: Canzonette per cantar et sonar di liuto
a 3 voci, Libro primo, secondo et terzo.

1589 - Brussels (Bibliothèque royale de Belgique);
Berlin (Deutsche Staatsbibliothek);
Munich (Bayerische Staatsbibliothek);
Paris (Bibliothèque du Conservatoire);
London (British Museum) - incomplete;
Bologna (Civico Museo Bibliografico
Musicale); Padua (Archivio della Cappella
Antoniana); Rome (Biblioteca S. Cecilia
[Conservatorio]) - a copy of this was in
Legnica (Rittersakademie).

1591 - (Vincenti volumes) - Florence (Biblioteca
nazionale centrale).

- 1591 - Canzonette / A quattro Voci, Composte da diversi /
Ecc.ti Musici, Con / L'Intavolatura del Cimbalo /
et del Liuto / Raccolte et stampate da Simone
Verovio. / In Roma 1591. Con Licentia de sup.

22 fols. Dedicated to Cardinal di Lorena.
Mensural notation, keyboard score, and Italian
lute Tablature. The title is placed within a
border consisting of various cuts including
musicians. A second edition, purely vocal, appeared
in 1597, (=Vogel 1597₅ and RISM 1597₁₄). A piano
arrangement of this collection may be found in
Alfred Wotquenne-Plattel's Chansons italiennes de la
fin du XVIe siècle.

- 1591 - Leipzig (Musikbibliothek); Munich
(Bayerische Staatsbibliothek); London
(British Museum) - incomplete; Bologna
(Civico Museo Bibliografico Musicale);
Padua (Archivio della Cappella Antoniana);
Cambridge, Mass. (Harvard University
Library [and Houghton Library and Theater
Collection]); Rochester, N.Y. (Sibley
Music Library, Eastman School of Music) -
a copy of this was in Legnica (Ritters-
akademie), and in the Heyer Library.

- 1591 - Basso / Canzonette Spiri-/tuali a 3 voci - Composte
da di-/versi Ecc. Musici / In Roma 1591.

22 fols. No dedication.

Reprinted in 1599. In same year (1599) appeared
the Canto, dedicated to the Duke of Mantua.

- 1591 - Bologna (Civico Museo Bibliografico
Musicale).

- 1592 - Il devoto pianto della Gloriosa Vergine, et altre Canzonette spirituali a 3 voci. In Parione, nel Collegio Nardino, 1592.
Con licentia de Sup. (Alto).

After fol. 8 appears a new title, as follows -
Canconetti [sic] spali [spirituali] a 3 voci
composte da diversi Eccellenti Musici. Con
licenza de Sup. Stampate et raccolte da Simone
Verovio.

- 1595 - Lodi della Musica / A 3 voci / Composte da diversi
Ecc.ti Musici con l'Intavolatura / del Cimbalo e
Liuto / Libro Primo / Raccolto, intagliato et /
stampato da Simen / Verovio in Roma / 1595.
Con licentia de Superiori.

20 fols. No dedication.

Mensural notation, Keyboard score and Italian
lute tablature. The title is placed within an
ornamental border. On fol. 19: imprimatur given
by Pompeo Ugonio.

- 1595 - Munich (Bayerische Staatsbibliothek);
London (British Museum); Bologna (Civico
Museo Bibliografico Musicale); Padua
(Archivio della Cappella Antoniana).

- 1598 - Toccate / d'Intavolatura / d'Organo di Claudio /
Merulo da Correggio / Organista del Serenissimo /
Sig. Duca di Parma / et Piacenza etc. / Nuovamente
da lui date in luce, et / con ogni diligenza
corrette. / Libro Primo. / In Roma appresso Simone
Verovio / MDXCVIII / Con licenza de Superiori.

43 fols. Score for solo keyboard.
Second volume of Toccate appeared in 1604.
Dedicated to Cardinal Farnese.

1598 - Brussels (Bibliothèque royale de Belgique) - also in library of François J. Fétis; Berlin (Deutsche Staatsbibliothek); Munich (Bayerische Staatsbibliothek); Paris (Bibliothèque du Conservatoire) - also in library of Gaetano Gaspari; London (British Museum); Bologna (Civico Museo Bibliografico Musicale); Florence (Biblioteca nazionale centrale); Venice (Biblioteca nazionale Marciana); Cambridge, Mass. (Harvard University Library [and Houghton Library and Theater Collection]) - also in library of A.H. Littleton, MLE, 1904, pp. 17 and 109, but date given there is 1597.

1599 - Canto / Canzonette / Spirituali a 3 / Voci Composte / da diversi Ec- / cellenti Musici / In Roma 1599.

24 vols. Appeared together with the reissue of Basso Canzonette Spirituali a 3 voci of 1591. Dedicated to the Duke of Mantua.

1599 - Bologna (Civico Museo Bibliografico Musicale).

1601 - Madrigali / di Luzzasco Luzzaschi per cantare et sonare / A uno, e doi, e tre Soprani, fatti / per la Musica del già Ser.mo / Duca Alfonso / d'Este. / Stampati / In Roma appresso Simone Verovio / 1601 / Con Licenza de' Superiori.

41 fols. Dedicated to Cardinal Pietro Aldobrandino.

1601 - Rome (Biblioteca S. Cecilia [Conservatorio]); Berlin (Deutsche Staatsbibliothek).

1604 - Toccate / D'Intavolatura d'Organo di / Claudio Merulo da Correggio, / Organista del Sereniss. / S. Duca di Parma et Piacenza etc. / Nuovamente da lui date in luce, et / con ogni diligenza Corrette: / Libro Secondo. In Roma appresso Simone Verovio 1604 / Con licenza de' Superiori.

49 fols. Title is placed within an ornamental border. Dedicated to Sig. Bernardino di Savoia, Mons. di Raconigi.

1604 - Bologna (Civico Museo Bibliografico Musicale); Berlin (Kirchen-institut; Deutsche Staatsbibliothek); Munich (Bayerische Staatsbibliothek); Brussels (Bibliothèque royale de Belgique).

1608 - Arie Devote / Le quali contengono in se la Maniera di cantar / con gratia, l'imitation delle parole, et il modo / di scriver passaggi, et altri affetti. / Nuovamente composte da Ottavio Durante Romano. In Roma appresso Simone Verovio 1608. / Con licenza de' Superiori.

31 fols. Dedicated to Cardinal Montalto. Title is placed within an ornamental border, at the bottom of which are the words "Christophorus Blancus fecit." (Christophorus Blancus was the engraver employed by Nicolas Borbone who carried on Verovio's tradition in Rome.)

APPENDIX B

**A TABLE OF CLEF COMBINATIONS IN THE VOCAL PIECES AND THEIR
EFFECT ON THE KEYBOARD AND LUTE INTABULATIONS WHICH FOLLOW**

The following is a table of the various combinations of clefs that are used in the vocal pieces of Diletto Spirituale, and how they affect the keyboard and lute intabulations which follow with regard to pitch.

<u>Number</u>	<u>Clef Combinations</u> ¹
1.	sol 2 sol 2 ut 4
2.	sol 2 ut 1 ut 3
3.	sol 2 ut 1 ut 3
4.	sol 2 sol 2 ut 3
5.	ut 1 ut 3 ut 4
6.	ut 1 ut 3 ut 4
7.	sol 2 ut 1 fa 3
8.	sol 2 sol 2 ut 3
9.	sol 2 sol 2 ut 3
10.	sol 2 ut 1 ut 4
11.	sol 2 sol 2 ut 3
12.	sol 2 ut 1 ut 3 ut 4
13.	sol 2 ut 1 ut 3 ut 4
14.	sol 2 ut 1 ut 1 ut 3
15.	sol 2 ut 1 ut 1 ut 3
16.	sol 2 ut 2 ut 3 ut 4
17.	sol 2 sol 2 ut 3
18.	sol 2 ut 1 ut 3 ut 4
19.	sol 2 sol 2 ut 1 ut 3
20.	ut 1 ut 3 ut 4
21.	sol 2 ut 1 fa 3
22.	sol 2 ut 1 ut 1

¹The clefs are named starting with the highest and working towards the lowest. The note-names indicate the type of clef, while the figures, refer to the line, counting from the bottom of a 5-line staff to the top. E.g., Sol 2 refers to the G (treble) clef on the second line; ut 3 refers to the C clef on the third line (alto); fa 3 implies the F clef on the third line (baritone).

Transposition of a fourth occurs in numbers --
2, 4, 7, 9, 11, 14, 15, 17, and 19.

Transposition of a fifth occurs in numbers --
1, 3, 8, 10, 12, 13, 18, 21, and 22.

Transposition of a fourth in the lute version only, in
number --
16.

No transposition in numbers --
5, 6, 16 (Keyboard version only), and 20.

Transposition occurs in all cases where the treble clef
(Sol 2) occurs in the topmost voice.

Transposition occurs in all cases but one, in which the
lowest voice is in either the alto, the tenor, or the
baritone clef. The exception is No. 22, in which the lowest
voice is notated in a C clef on the first line (soprano
clef).

In accordance with the chiavette principle, transposition
of a fourth occurs when there is a flat in the vocal version,
the flat being cancelled in the instrumental. When there is
no flat in the vocal version, the instrumental counterparts
are transposed down a fifth, with the addition of a flat.
There are no exceptions to this rule in the present collec-
tion.

APPENDIX C

**A TRANSLATION OF THE DEDICATION AND THE VOCAL TEXTS
CONTAINED IN DILETTO SPIRITUALE**

Dedication.

Al illustre et molto R. Signore et mio Padrone oss.mo il Signor Antonio Boccapadule.

La prima volta che io baciai le mani VS.ria si deguò di ricevermi con tanta benignità e con sì caldo affetto presta si dimostrò a giovarmi, che dove bramano che ella mi conoscesse per suo divotissimo, obbligatissimo le rimasi con infinito mio contento, onde non isperando io, non dico di sottrarmi al peso del debito, di poter sodisfare alla minima parte di quanto le devo; acciò si accresca, se esser può, maggiormente l'obbligo mio, la supplico a favorirmi di prender con fronte serena questa dono che le porgo con tutto l'animo, il quale a V.S. sarà testim.o della mia gratitudine et almeno le servirà per diporto alcuna volta et le faccio humilm.te riverenza, prebandoli felicità intiera.

Di Roma alli X di Novembre 1586
D.V.S. Illustre et molto R.da

Ser.re humiliss.o
Simone Verovio.

To the illustrious and very Reverend Sir, and my respectful Master, Signor Antonio Boccapadule.

The first time I paid my respects to your Lordship, you deigned to receive me with such kindness and warm affection, thus showing that you know me to be your most devoted [servant], and with this I remained infinitely content. Whereby not hoping, not to speak of evading the burden of debt, to compensate in the smallest measure of what is due, so that thus is greatly increased, if this be possible, my obligation. I beseech you to favour me by taking, with serene countenance, that which is offered with all the soul; that which to your Lordship is a testimony of my gratitude, and will at least help to pass some of your time; and I do this with humble reverence, prepared with my complete good wishes.

Rome, the 10th of November, 1586
To the most illustrious and Reverend,

From your humble servant,
Simone Verovio.

1. Felice Anerio. Iesu decus angelicum.

Iesu decus angelicum
In aure dulce canticum
In ore mel merificum
In corde nectar celicum.

Jesus, glory of angels
Sweet song in the ear
Sweet honey in the mouth
Heavenly nectar in the heart.

Desiderare millies
Iesu mi quando venies
Melicum quando facies
Medice quando sacies?

Desired a thousand times
Jesus, when will Thou come to me?
When will the music be heard?
Doctor, when will my wish be
fulfilled?

2. Felice Anerio. Iesu mi dulcissime.

O Iesu mi dulcissime
O spes spirantis animae
Te quaerunt piaë lacrymae,
Et clamor mentis intimae.

O, my sweet Jesus
O hope and craving of the soul,
Thou art sought with pious tears
And proclaimed in innermost minds.

Quocumque loco fuero,
Meum Iesum desidero:
Quam laetus cum invenero:
Quam felix cum tenuero.

In whichever place I will be,
I desire Jesus:
How glad the discovery:
How fortunate the possession.

3. Ruggiero Giovannelli. Iesu summa benignitas.

Iesu summa benignitas,
Mira cordis iucunditas,
Incomprehensa bonitas,
Tua me stringit charitas.

Jesus, eminently benign
Wonderful heart's delight
Inconceivably good
You touch me with Your kindness.

Bonum mihi diligere
Iesum, non ultra quarere:
Mihi prorsus deficere
Ut illi queam vivere.

Good is my esteem
Jesus, I desire no other:
Myself do I desert,
So that I might live for Him.

4. Giovanni Pierluigi da Palestrina. Iesu Rex admirabilis.

Iesu Rex admirabilis
Et triumphator nobilis
Dulcedo ineffabilis
Totus desiderabilis.

Jesus, wonderful King
And noble victor
Sweet beyond expression
Wholly desirable

Mane nobiscum Domine,
Et nos illustra Lumine,
Pulsa mentis caligine,
Mundum reple dulcedine.

Remain with us, Lord,
Throw Your light upon us,
Remove the darkness of our mind.
Fill the world with sweetness.

5. Rinaldo del Mel. Se questa valle.

Se questa valle di miseria piena
Par cosi amena e vaga
Hor che sia quella Beata
E bella region di pace patria verace?

If this is the valley of woe
Yet looks so pleasant and agreeable,
How more so, what beauty
And wonderful region of peace, will be the
true fatherland?

Se questo tempestoso mar di pianto
E dolce tanto a chi con fragil barca
Errando il varca qual gioia e conforto
Sara nel porto?

If this tempestuous sea of tears
Is so sweet, to which, with fragile ship
Wandering in the passage; what joy and
comfort
Awaits in the port?

6. Rinaldo del Mel. Deh lasciam dunque.

Deh lasciam dunque, Quest'oscura valle.
 Il dritto calle della via smarrita
 Ch'io n'addice e dice
 O Pellegrino, Ecco il camino.

Alas, then leave this dark valley.
 [Take] the right lane from the road that
 leads astray
 Which I will point at and say,
 O Pilgrim, here is the way.

Prendi la croce e dietro a me t'invia
 Io son la via, io sono il vero duce:
 Che ti conduce alle Cita superna
 Di gloria eterna.

Take the cross and follow me
 I am the way, I am the true leader:
 Who will lead you to the heavenly city
 Of eternal glory.

7. Ruggiero Giovannelli. Iesu sole serenior.

Iesu sole serenior,
 Et balsamo suavior,
 Omni dulcore dulcior,
 Praecunctis amabilior.

Jesus, more serene than the sun,
 And softer than balsam,
 The sweetest of the sweet,
 The most amiable of all.

Cuius gustus sic afficit,
 Cuius dolor sic reficit,
 In quem mea mens deficit,
 Solus amanti sufficit.

Whose taste is thus affected
 Whose sorrow is thus restored,
 In whom is my mind forsaken,
 You alone, suffice for the lover.

8. Ruggiero Giovannelli. Tu mentis delectatio.

Tu mentis delectatio
 Amoris consumatio.
 Tu mea gloriatio,
 Iesu mundi salvatio.

Thou, pleasure of the mind
 Perfection of love.
 Thou art my glory,
 Jesus, Saviour of the world.

Sequar quocunq. ieris:
 Mihi tolli non poteris:
 Cum meum cor abstuleris:
 Iesu laus nostri generis.

I will follow whither you go:
 You cannot be taken from me:
 My heart you take away:
 Jesus, praise of our people.

9. Giovanni Pierluigi da Palestrina. Tua Iesu dilectio.

Tua Iesu dilectio
 Grata mentis refectio
 Replet sine fastidio
 Dans tamen desiderio.

Your love, Jesus,
 Is a welcome restoration of minds,
 It satisfies without dislike
 And gives longing.

Quite gustant esuriunt:
 Qui bibunt adhuc sitiunt:
 Desiderare nesciunt,
 Nisi Iesum quem diligunt.

They who taste it become hungry:
 They who drink it remain thirsty:
 Not knowing anything to desire,
 Except Jesus whom they love.

10. Felice Anerio. Rex virtutum.

Rex virtutum, Rex gloriae
 Rex insignis victoriae
 Iesu largitor veniae
 Honor celestis curiae.

Powerful King, glorious King,
 Distinguished King of victories,
 Jesus the forgiver is coming,
 Honour of the heavenly court.

Tu vere lumen patriae,
 Tu fons misericordiae:
 Pelle nubem tristitiae,
 Nobis dans lucem
 gloriae.

Thou art truly the light of the
 native land,
 Thou art the source of mercy:
 Push away the clouds of sadness,
 Give us the light of glory.

11. Simone Verovio. Giesu sommo conforto.

Giesu, sommo conforto,
 Tu sei tutt'il mio amore
 E'l mio beato porto
 E Santo Redentore.

Jesus, height of solace,
 Thou art all my love,
 And my blessed haven,
 And Holy Redeemer.

O gran bonta, dolce pieta
 Felice, quel felice
 Quel che teco unitosta.

O great goodness, sweet mercy,
 Happy, happy is he
 Who remains with You united.

Giesu tu hai il mondo
 Soavemente pieno
 D'amor santo e giocondo
 Ch'ogni car fa sereno.

Jesus, You have the world
 Sweetly full
 Of love, blessed and gay
 Making every heart serene.

 O gran bonta, ecc...

O great goodness, etc...

12. Io. Maria Nanino. Quando cor nostrum visitas.

Quando cor nostrum visitas
 Tunc lucet ei veritas
 Mundi vilescit vanitas
 Et intus fervet caritas.

When You visit our heart
 Then truth shines in it
 The 'vanity of the world becomes
 despicable
 And within rages love.

Amor Iesu dulcissimus
 Et vere suavissimus
 Plus millies gratissimus
 Quam dicere sufficimus.

Love sweetest Jesus
 And truly most delightful
 A thousand times most dear
 How can we say it adequately.

13. Giovanni Pierluigi da Palestrina. Iesu flos matris virginis.

Iesu flos matris ~~Virginis~~
 Amor nostrae dulcedinis
 Tibi laus numinis
 Regnum beatitudinis.

Jesus, flower of the Virgin Mother,
 Our sweet love
 You merit divine honour,
 Kingdom of happiness.

10

"

2

Year	Percent
1950	7
1960	8.5
1970	10
1980	12

2.

Gloria a lo spirito sia
Al Figlio, al Padre insieme,
Ond'ha quel tutto, che si
nutre e cria
Di mantenersi la virtute
e'l seme.

Glory to the Spirit,
The Son, and the Father,
So that all that thus eat and
grow
Remain virtuous and fruitful.

16. Io. Maria Naniño. Iesus in pace imperat.

Iesus in pace imperat
Qua omnem sensum
superat
Hunc mea mens desiderat
Et illo frui properat.

Jesus rules in peace
Where everybody understands Him
to be superior
Whom my mind desires
And hastens to enjoy.

17. Felice Anerio. Tunc amplexus.

Tunc amplexus, tunc oscula
Quae vincunt mellis pocula,
Tunc Felix Christi copula
Sed in his parva morula.

Then embrace, then kiss,
Sweet drinks that subdue,
Then happy union with Christ
But in these a small delay.

Iam quod quaesivi video:
Quod concupivi teneo:
Amore Iesu teneo:
Et corde totus ardeo.

What I searched I see:
What I coveted I possess:
I am steadfast in my love for Jesus:
All my heart is aflame.

18. Io. Maria Nanino. Iesùs spes penitentibus.

Iesu spes penitentibus
Quam pius es petentibus
Quam bonus te querentibus
Sed quid invenientibus.

Jesus hope of the penitent
How kind You are to those who pray
How good to those who search
But what for those who find You?

Iesu dulcedo cordium,
Fons vivus lumen mentium,
Excedens omne gaudium,
Et omne desiderium:

Jesus, sweetness of hearts,
Source of life, light of minds,
Surpassing every delight
And every desire.

19. Felice Anerio. O Beatum incendium.

O Beatum incendium
 O ardens desiderium
 O dulce refrigerium
 Amare Dei filium.

O blessed fire
 O ardent desire
 O gentle coolness
 To love the Son of God.

20. Luca Marenzio. Qual paura.

Qual paura, qual danno, o qual tormento
 Mi potra torre a te mio sommo Amore,
 Poi ch'el corpo, la vita il sangue
 E'l core, hai dato per farne sempre contento.

What fear, what harm, O what torment
 Can separate me from You, my highest love,
 Because the body, the life, the blood,
 And heart, You gave to make me always
 content.

Da le tue sante piaghe tale io sento,
 Nacer nell'alma e cosi vivo ardore,
 Ch'osser vorrei nel sempiterno horrore,
 Pria che viver date longe un momento.

From Your holy wounds I feel
 To be born in my soul, and I live with
 such fervour
 That I wish I were in everlasting horror
 [rather]
 Than to live, even for a moment, far from You.

21. Luca Marenzio. Spiega, mondo maligno.

Spiega, mondo maligno, i tuoi tesori falsi,
 E palosa i tuoi finti piaceri
 Cela glinganni e tradimenti veri
 E copri il tuo velen' fra l'herbe ei fiori.

Display, cruel world, your false treasures,
 And manifest your fake pleasures,
 Hide deceits and true treachery
 And cover your poison among the herbs and
 flowers.

Prometti pur eta ricchezze honori
 Per trar la gente ingorda a tuoi voleri
 Ch'io gia conosco i tuoi malvagi e feri
 Consigli uscito de tuoi lacci fuori.

Promise life, riches, honours
 To draw the greedy people to your will
 Of which I already know your wicked and
 wild
 Advices, coming out of your snares.

22. Iacomo Peetrino. Scalda Signor'.

Scalda, scalda signor, questo gelato core
Et rompi il marmo che la cinge e'ndura
Tal ch'ei riceva la tua imagin pura
Et n'arda tutto in carita et amore.

Warm, warm, O Lord, this cold heart
And break the marble which surrounds, and harden it
So that I can receive Your pure image.
And then burn completely in charity and love.

Fa che l'affreni ogn'hor giusto timore
Et quando cadem; et tu c'hai di noi cura
Solleva l'alma ch'e pur tua fattura:
Et senza e'l tuo valor non ha'valor.

Grant that every just fear restrain it
When it falls; and You who takes care of
us
Raise the soul which is Your own work
And without which Your valour has no worth.

APPENDIX D

**A LIST OF SOURCES WHICH INCLUDE MODERN TRANSCRIPTIONS OR
FACSIMILE REPRODUCTIONS OF THE CONTENTS OF
DILETTO SPIRITUALE**

DILETTO SPIRITUALE, ROME, 1586

Table of Contents

Name of composer and first words of text

Folio No.

Title page	Anon: <u>Laudate Dominum</u> , canon <u>a 4</u> .
2	1. Anerio: <u>Iesu decus angelicum</u> , <u>a 3</u> .
3	Anon: <u>Ad Dominum cum tribularer clamavi</u> , canon <u>a 4</u> .
	2. Anerio: <u>Iesu mi dulcissime</u> , <u>a 3</u> .
4	3. Giovannelli: <u>Iesu summa benignitas</u> , <u>a 3</u> .
5	Anon: <u>Auxilium meum a Domino</u> , canon <u>a 4</u> .
	4. Palestrina: <u>Iesu Rex admirabilis</u> , <u>a 3</u> .
6	Anon: <u>Illumina oculos meos</u> , canon <u>a 3</u> .
	5. Del Mel: <u>Se questa valle</u> , <u>a 3</u> .
7	6. Del Mel: <u>Deh lasciam dunque</u> , <u>a 3</u> .
8	7. Giovannelli: <u>Iesu sole serenior</u> , <u>a 3</u> .
9	Anon: <u>In te Domine speravi</u> , canon <u>a 5</u> .
	8. Giovannelli: <u>Tu mentis delectatio</u> , <u>a 3</u> .
10	9. Palestrina: <u>Tua Iesu dilectio</u> , <u>a 3</u> .
11	Anon: <u>In Domino laetabitur</u> , canon <u>a 4</u> .
	10. Anerio: <u>Rex virtutum</u> , <u>a 3</u> .
12	11. Verovio: <u>Giesu sommo conforto</u> , <u>a 3</u> .

Name of composer and first words of text

Folio	No.	
13	12.	Nanino: <u>Quando cor nostrum visitas, a 4.</u>
14	13.	Palestrina: <u>Iesu flos matris virginis, a 4.</u>
15	14.	Soriano: <u>O gloriosa donna, a 4.</u>
16	15.	Soriano: <u>Uscio del ciel, a 4.</u>
17	16.	Nanino: <u>Iesus in pace imperat, a 4.</u>
18	17.	Anerio: <u>Tunc amplexus, a 3.</u>
19		Anon: <u>De profundis clamavi ad te Domine, canon a 4.</u>
	18.	Nanino: <u>Iesu spes penitentibus, a 4.</u>
20	19.	Anerio: <u>O Beatum incendium, a 4.</u>
21	20.	Marenzio: <u>Qual paura, a 3.</u>
22	21.	Marenzio: <u>Spiega mondo maligno, a 3.</u>
23	22.	Peetrino: <u>Scalda signor, a 3.</u>

Felice Anerio. Iesu decus angelicum.

Modern transcription in Kinkeldey, Orgel und Klavier in der Musik des XVI. Jahrhundert. Georg Olms, Hildesheim, 1968, p. 280.

Felice Anerio. Iesu mi dulcissime.

Modern transcriptions in --

1. Kinkeldey, Orgel und Klavier in der Musik des XVI. Jahrhundert. Georg Olms, Hildesheim, 1968, p. 281.

2. Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, pp. 184-185.

Felice Anerio, Tunc amplexus.

Modern transcription in Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, p. 186.

Ruggiero Giovannelli, Iesu summa benignitas.

1. Modern transcription in Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, pp. 187-188.

2. Facsimile in Wolf, Handbuch der Notationskunde, 2 vols., Georg Olms, Hildesheim, 1963, in Vol. II, facing p. 256.

Ruggiero Giovannelli, Iesu sole serenior.

Modern transcription in Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, p. 190.

Ruggiero Giovannelli, Tu mentis delectatio.

Modern transcription in Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, pp. 188-189.

Luca Marenzio, Spiega, mondo maligno.

Facsimile in Georg Kinsky, A History of Music in Pictures, J.M. Dent and Sons, London, 1930, p. 153.

Giovanni Maria Nanino, Iesus in pace imperat.

Facsimile in Georg Kinsky, A History of Music in Pictures, J.M. Dent and Sons, London, 1930, p. 153.

Giovanni Pierluigi da Palestrina, Iesu Rex admirabilis.

1. Modern transcription in Palestrina Werke XXX, 3, in Haberl edition, 1862-1907, Breitkopf and Härtel, Leipzig.

2. Facsimile in Palestrina Werke XXX, after p. xix, in Haberl edition, 1862-1907, Breitkopf and Härtel, Leipzig.

3. Tablature reprint in Raymund Schlecht, Geschichte der Kirchenmusik, 1879, No. 53.

Giovanni Pierluigi da Palestrina, Tua Iesu dilectio.

Modern transcriptions in --

1. Palestrina Werke XXX, 4, in Haberl edition, 1862-1907, Breitkopf and Härtel, Leipzig.

2. Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, p. 191.

Giovanni Pierluigi da Palestrina, Iesu flos matris virginis.

Modern transcription in Palestrina Werke XXX, 5, in Haberl edition, 1862-1907, Breitkopf and Härtel, Leipzig.

Simone Verovio, Giesu sommo conforto.

Modern transcription in Anthologia vocalis, 6 vols., edited by F. Hamma, O. Ravanello and others, Società Tipografico Editrice Nazionale, Torino, 1921-1928, in Vol. II, pp. 194-196.

Canon Texts.

A complete list of sources for the texts used in seven canons found in Diletto Spirituale may be found in An Index of Gregorian Chant, 2 vols., compiled by John R. Bryden and David G. Hughes. Harvard University Press, Cambridge, Mass., 1969.

Laudate Dominum omnes gentes, a 4. Index, Vol. 1, p. 261.

Ad Dominum cum [dum] tribularer, a 4. Index, Vol. 1, p. 5.

Auxilium meum a Domino, a 4. Index, Vol. 1, p. 55.

In te Domine speravi non confundar, a 5. Index, Vol. 1, p. 222.

De profundis clamavi [ad te], a 4. Index, Vol. 1, p. 109.

Illumina oculos meos, a 3. Index, Vol. 1, pp. 210-211.

Domino laetabitur [laudabitur] anima, a 4. Index, p. 216.

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Simone Verovio, 16th century composer and engraver:

DILETTO SPIRITUALE

PART I: TRANSCRIPTION

by

LESSY KIMMEL

A thesis submitted to the Faculty of Graduate
Studies and Research in partial fulfilment of the
requirement for the degree of Master of Musical Arts.

Department of Music,
McGill University,
Montreal, Canada.

July, 1973.

DILETTO
SPIRITVALE

CANZONETTE

A tre et a quattro voci
composte da diuer
si ecc. Musici

*Recueil de Simon Vostre. Intagliato
a stampa del medesimo.*
Con l'istruazione del Ciabello
Et Libro

ROMA

1586

Il Sig. Carlo G. Sig. Antonio Pini
il Sig. Tommaso Borghese

La prima volta che io faccia lo anni. ¹⁵ E lo ho di ricoverarmi con tanta benignità
io con a tutto effetto per la salute agnascione che l'ho tenuto il che
mi ha servito per tanti anni. ¹⁶ Allegria. lo rimani con infuoco mio contento.
sede un giorno lo io un libro di cronica di jaco del de hio di puer solis
fate alla minima parte di quanto le dico. ario si dice se se' effe pur troppo
bello e mio. la cosa a farvi di prendere con frate corona questo libro che
le porto in mano. il qua ¹⁷ si sera tutto. delle mie gratie. et d'uno le
scriva per quanto ancora a chi ce le faccio. ¹⁸ famila. riaccola. propale.
filiata in nome. Di Roma alli x li Dicembre. M. D. LXXXVI

D. V. S. B. S. S. S.

Sec. 3 Family

St. Louis.

1 of 1

Felix Anerio

Iesu daucus angelicum

a3

le- su de- cus an- ge- li- cum in au- re dul- ce ca-

le- su de- cus an- ge- li- cum in au- re dul- ce can-

le- su de- cus an- ge- li- cum in au- re dul-

ti- cum in o- re mel mi- ri- fi- cum

ti- cum in o- re mel mi- ri- fi- cum in cor-

can- ti- cum in o- re mel mi- ri- fi- cum in

de nec- tar ce- li- cum in cor- de nec-

de nec- tar ce- li- cum in cor- de nec- tar ce-

de nec- tar ce- li- cum in cor- de nec-

cum.

Desiderius nites
Iesu mi quando regies.
Natus quando Iesu.

lesu deus angelicum

a3

su de- cus an- ge- li- cum in au- re dul- ce can-

su de- cus an- ge- li- cum in au- re dul- ce can-

su de- cus an- ge- li- cum in au- re dul- ce

ti- cum in o- re mel mi- ri- fi- cum in cor-

ti- cum in o- re mel mi- ri- fi- cum in cor-

ti- cum in o- re mel mi- ri- fi- cum in cor-

nec- tar ce- li- cum in cor- de nec- tar ce- li-

nec- tar ce- li- cum in cor- de nec- tar ce- li-

nec- tar ce- li- cum in cor- de nec- tar ce- li-

ti- cum In o- re mel mi- ri- fi- cum

ti- cum In o- re mel mi- ri- fi- cum In cor

con- ti- cum In o- re mel mi- ri- fi- cum In

de nec- tar co- li- cum In cor- da nec-

de nec- tar ce- li- cum In cor- da nec-

de nec- tar co- li- cum In cor- da nec-

cum

Desiderare milles
lesu mi quando venies
Petrum quando facies
Nadice quando scies?

cum

cum

* Indicated in the original as a 4 instead of a 9.

et. The full leaves concluding the vocal and keyboard versions within this collection refer to a formal extension of the final chord and not to its repetition.

de- cus an- ge- li- cum in au- re dul-

ce

ti- cum in o- re mel mi- ri- fi- cum in cor-

nec- tar ce- li- cum in cor- de nec- tar ce- li-

Desiderare milites
lesu mi quando venies
Natum quando facies
Nedice quando sacies?

4 of 4

as a 9 instead of a 9.

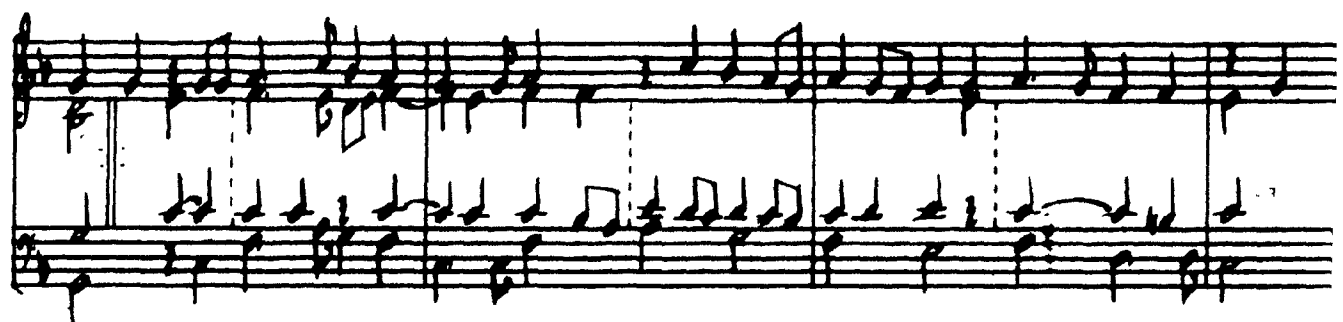
cluding the vocal and keyboard versions within this collection refer to a female-like
and chord and not to the condition.

1 of

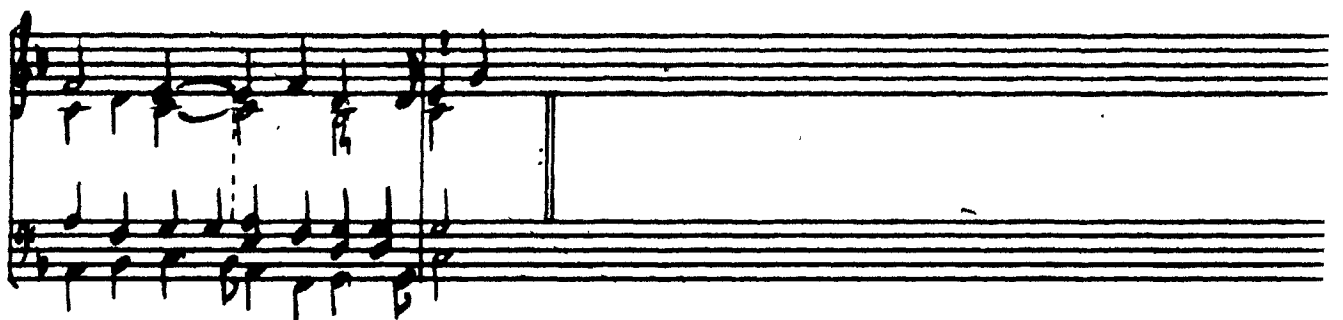


leu deus angelum

The first system of musical notation consists of two staves. The upper staff features a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower staff features a bass clef and a key signature of one flat, with a series of eighth and sixteenth notes. The lyrics "leu deus angelum" are written below the first measure of the upper staff.



The second system of musical notation consists of two staves. The upper staff features a treble clef and a key signature of one flat, with a series of eighth and sixteenth notes. The lower staff features a bass clef and a key signature of one flat, with a series of eighth and sixteenth notes. There are no lyrics in this system.

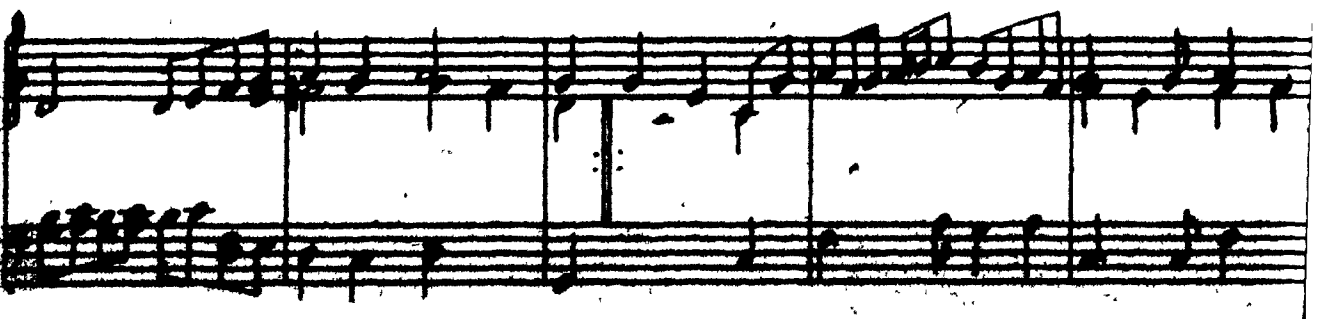


The third system of musical notation consists of two staves. The upper staff features a treble clef and a key signature of one flat, with a series of eighth and sixteenth notes. The lower staff features a bass clef and a key signature of one flat, with a series of eighth and sixteenth notes. There are no lyrics in this system.



leu deus angelum

The fourth system of musical notation consists of two staves. The upper staff features a treble clef and a key signature of one flat, with a series of eighth and sixteenth notes. The lower staff features a bass clef and a key signature of one flat, with a series of eighth and sixteenth notes. The lyrics "leu deus angelum" are written below the first measure of the upper staff.

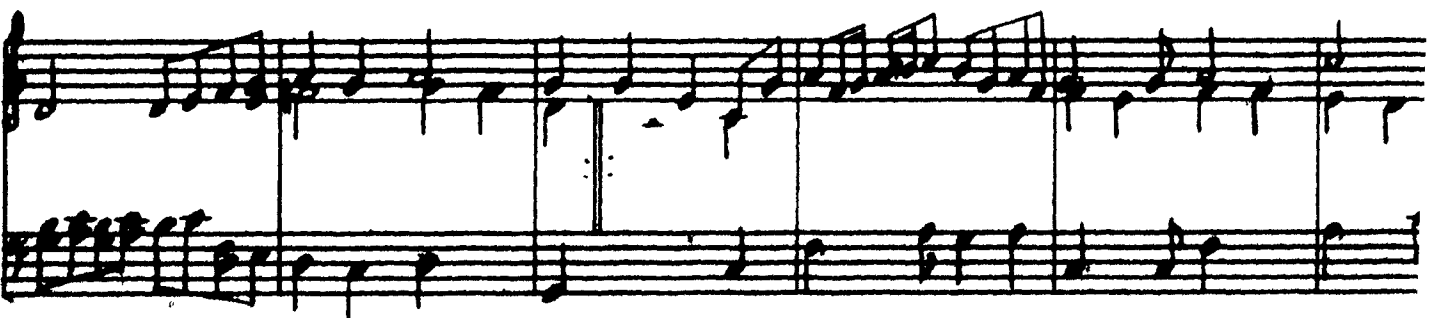
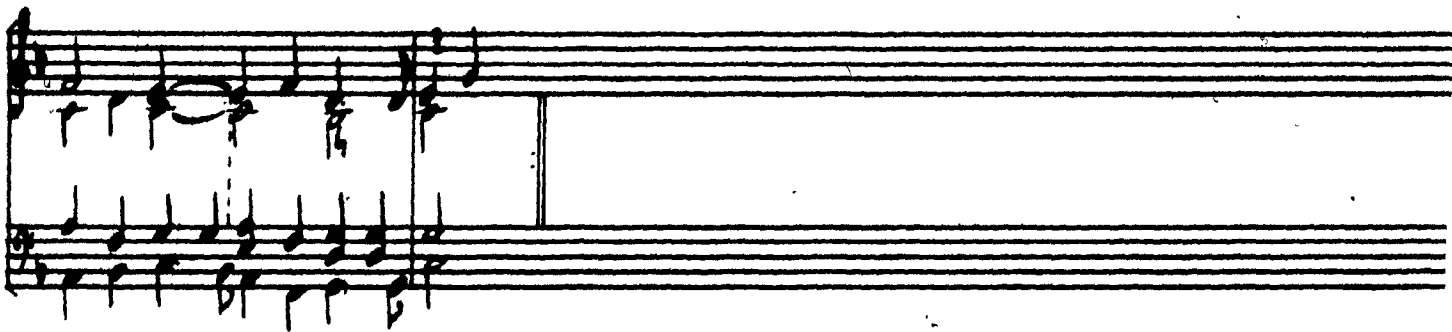


The fifth system of musical notation consists of two staves. The upper staff features a treble clef and a key signature of one flat, with a series of eighth and sixteenth notes. The lower staff features a bass clef and a key signature of one flat, with a series of eighth and sixteenth notes. There are no lyrics in this system.

This image displays a handwritten musical score on folio 3, organized into four systems of staves. The notation is complex, featuring various musical symbols and markings.

- System 1:** The top staff contains a series of notes, some of which are grouped within rectangular boxes. The bottom staff features a melodic line with several long horizontal lines, possibly indicating rests or sustained notes.
- System 2:** Both the top and bottom staves contain dense, continuous notation with many notes and stems.
- System 3:** The top staff begins with a few notes, followed by a large section of the staff that is empty, suggesting a rest or a section of music that is not present in this version. The bottom staff contains a few notes at the beginning.
- System 4:** The top staff contains notes, some grouped in boxes, and the bottom staff contains a continuous line of notes.

The notation includes various note values, stems, and rests, suggesting a complex rhythmic structure. The use of boxes in the top staves of Systems 1 and 4 may indicate specific rhythmic groupings or phrasing. The overall style is characteristic of early printed music notation.



* Error in the original. This note is indicated as η instead of π .

A handwritten musical score consisting of five systems of staves. The notation is in a single system, likely for a piano or guitar. The first system has two staves with complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. The second system has two staves, with the top staff containing a large, complex chordal structure. The third system has two staves with more complex rhythmic patterns. The fourth system has two staves with complex rhythmic patterns. The fifth system has two staves with complex rhythmic patterns. The notation is dense and includes many accidentals and dynamic markings.

and this note is indicated as π instead of π .

4 of 4

1 of

Felix Anerus.

Iesu mi dulcissime

a3

First system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: 0 le- su mi dul- cis-. The middle staff is a vocal line with lyrics: 0 le- su mi dul. The bottom staff is a piano accompaniment line with lyrics: le- su mi.

Second system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: si- me 0 spes 0 spes spi- ran-. The middle staff is a vocal line with lyrics: si- me 0 spes 0 spes spi- ran-. The bottom staff is a piano accompaniment line with lyrics: cis- si- me 0 spes 0 spes spi- ran.

Third system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: a- ni- mee Te quae- runt pi- ae lac- ry- mee. The middle staff is a vocal line with lyrics: tis a- ni- mee Te quae- runt pi- ae lac- ry- mee. The bottom staff is a piano accompaniment line with lyrics: a- ni- mee Te quae- runt pi- ae lac- ry- mee.

Fourth system of musical notation. It consists of a single staff with a piano accompaniment line.

a3.

su	m	dul.
----	---	------

Handwritten musical score for three voices (Soprano, Alto, Tenor) with Latin lyrics. The score is divided into four measures. The lyrics are: "O spes O spes spi- ran- tis".

Measure 1: Soprano: O, Alto: O, Tenor: O.

Measure 2: Soprano: spes, Alto: spes, Tenor: spes.

Measure 3: Soprano: spi- ran-, Alto: spi- ran-, Tenor: spi- ran-.

Measure 4: Soprano: tis, Alto: tis, Tenor: tis.

Handwritten musical score for a song. The score is written on three staves. The first staff contains the lyrics "Te que-runt pi-ae lac-ry-mae". The second staff contains the lyrics "Te que-runt pi-ae lac-ry-mae Et". The third staff contains the lyrics "Te que-runt pi-ae lac-ry-mae Et cla-". The music is written in a simple, handwritten style, with notes and rests clearly visible. The lyrics are written in a cursive, handwritten font.

Handwritten musical score for a Latin hymn, featuring three systems of staves with lyrics in Latin. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staves, with some words split across measures.

System 1:

Top staff: O le- su mi
 Middle staff: si- me O spes O spes spi- ran-
 Bottom staff: cis- si- me O spes O spes spi- ra-

System 2:

Top staff: a- ni- me Te qua- runt pi- ae lac- ry- me
 Middle staff: tis a- ni- me Te qua- runt pi- ae lac- ry- me
 Bottom staff: a- ni- me Te qua- runt pi- ae lac- ry- me

System 3:

Top staff: Et cla- mor men- tis Et cla- mor men- tis in- ti-
 Middle staff: cla- mor men- tis Et cla- mor men- tis in- ti-
 Bottom staff: mor men- tis Et cla- mor men- tis in- ti-

su mi dul-

0 spes 0 spes spi- ran- tis

0 spes 0 spes spi- ran-

0 spes 0 spes spi- ran- tis

Te quae- runt pi- ae lac- ry- mae

Te quae- runt pi- ae lac- ry- mae Et

Te quae- runt pi- ae lac- ry- mae Et cla-

men- tis Et cla- mor men- tis in- ti- mae

tis Et cla- mor men- tis in- ti- mae

Et cla- mor men- tis in- ti- mae

Quocumque loco fuero,
 Nunc lesum desidero:
 Quam laetus inueni-
 Quam felix cum te uero.

4 of 4

O Iesu mi dulcissime

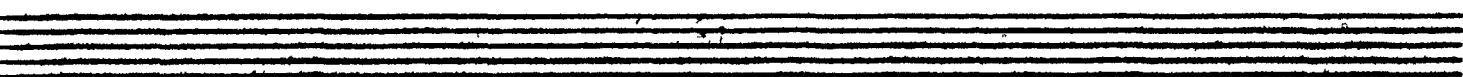
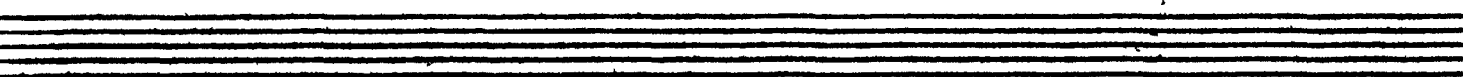
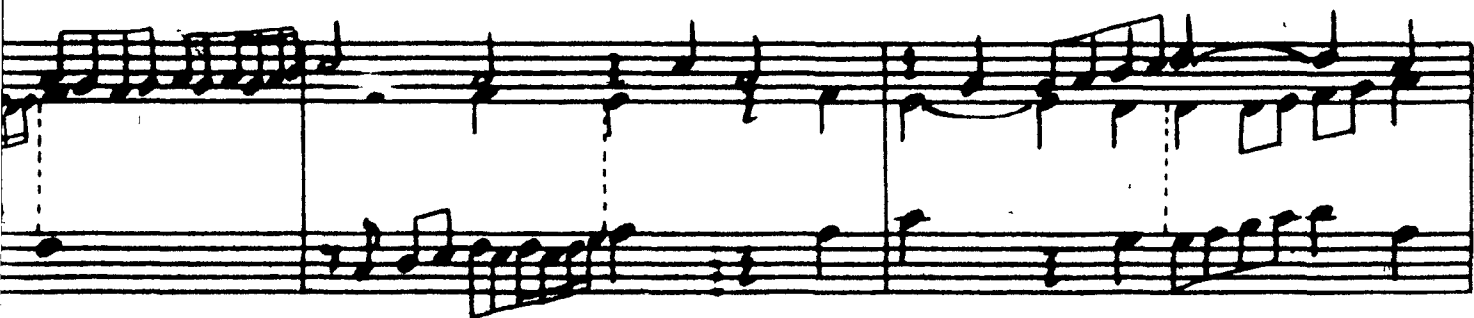
The first system of the handwritten musical score. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). It contains a melodic phrase starting on a whole note, followed by a half note, and then a series of eighth notes. The piano accompaniment (bottom staff) starts with a bass clef and a key signature of one sharp. It features a series of eighth notes in the left hand and a more complex rhythmic pattern in the right hand, including a triplet of eighth notes. Vertical dashed lines indicate the alignment of notes between the two staves.

The second system of the handwritten musical score. The vocal line continues with a series of eighth notes and a half note. The piano accompaniment features a more active right hand with eighth notes and a steady eighth-note bass line. Vertical dashed lines continue to align the notes between the staves.

The third system of the handwritten musical score. The vocal line shows a melodic shift with a half note followed by eighth notes. The piano accompaniment maintains its eighth-note texture. Vertical dashed lines are present to show the relationship between the parts.

The fourth system of the handwritten musical score. The vocal line becomes more complex with a series of eighth notes and a half note. The piano accompaniment continues with its eighth-note pattern. Vertical dashed lines align the notes between the staves.

The fifth system of the handwritten musical score. The vocal line concludes with a final note. The piano accompaniment ends with a final chord. Vertical dashed lines align the notes between the staves.



1 of

O lesu mi dulcissime



ssime

1 of

Ad Dominum cum tribularer clamavi. Canon a 4.

The first system of musical notation consists of four staves. The top staff contains a vocal melody in G-clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics "Ad Do- mi- num cum tri- bu- la- rer cla- ma-" are written below the notes. The second staff begins with a treble clef and a key signature of one flat, followed by a whole rest. The third and fourth staves also begin with a treble clef and a key signature of one flat, followed by whole rests. The system is divided into four measures by vertical bar lines.

The second system of musical notation consists of four staves. The top staff continues the vocal melody from the first system. The second staff begins with a treble clef and a key signature of one flat, followed by a whole rest. The third and fourth staves also begin with a treble clef and a key signature of one flat, followed by whole rests. The system is divided into four measures by vertical bar lines.

Two empty musical staves at the bottom of the page, each consisting of five lines.

tribularet clamavi. Canon a 4.

This is a handwritten musical score for a four-part canon. The title at the top left is "tribularet clamavi. Canon a 4." The score is written on ten staves, organized into two systems of five staves each. The first system contains the vocal parts and their lyrics. The lyrics are: "mi- rum cum tri- bu- la- rer cla- ma- vi". The second system continues the musical notation without lyrics. The notation includes various note values, rests, and bar lines. There is a large black rectangular redaction mark at the top right of the page. The handwriting is in ink on aged paper.

1 of

Rugieri Giouanelli. Iesu summa benignitas

a3

First system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: le- su sum- ma be- ni- gn- tas. The middle staff is a vocal line with lyrics: le- su sum- ma be- ni- gn- tas. The bottom staff is a piano accompaniment line with lyrics: le- su sum- ma be- ni- gn- tas. The music is in 4/4 time and features a simple melody with a piano accompaniment.

Second system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: ra- ra cor- dis iu- cu- ra. The middle staff is a vocal line with lyrics: ra cor- dis cor- dis iu- cu- ra. The bottom staff is a piano accompaniment line with lyrics: ra cor- dis iu- cu- ra. The music is in 4/4 time and features a simple melody with a piano accompaniment.

Third system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git. The middle staff is a vocal line with lyrics: tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git. The bottom staff is a piano accompaniment line with lyrics: tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git. The music is in 4/4 time and features a simple melody with a piano accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ta. The middle staff is a vocal line with lyrics: tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ta. The bottom staff is a piano accompaniment line with lyrics: tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ta. The music is in 4/4 time and features a simple melody with a piano accompaniment.

ell. lesu summa benignitas a3

First system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: "Su sum- ma be- ni- gn- itas. η-". The middle staff is a vocal line with lyrics: "su Sum- ma be- ni- gn- itas η-". The bottom staff is a piano accompaniment line with chords. The lyrics "Su sum- ma be- ni- gn- itas η-" are written below the piano staff.

Second system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: "η- ra cor- dis iu- cun- di-". The middle staff is a vocal line with lyrics: "cor- dis cor- dis iu- cun- di-". The bottom staff is a piano accompaniment line with chords. The lyrics "cor- dis iu- cun- di- tas iu- cun- di-" are written below the piano staff.

Third system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: "In- com- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ri-". The middle staff is a vocal line with lyrics: "In- com- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ri-". The bottom staff is a piano accompaniment line with chords. The lyrics "In- com- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ri-" are written below the piano staff.

le- su sum- ma be- ni- gui- tas

ra- ti- ra- cor- dis iu- ra- cor- dis iu- ra- cor- dis iu- cun- di- tas iu-

tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- tas in- com- pre- hen- sa bo- ni- tas Tu- a me strin- git

tas

Bonum mihi diligere
lesum, non ultra querere.
Mihi prorsus deficere.
Ut illi queam vivere

sum- ma be- ni- gnus tas 7.

ra cor- dis tu- cum- di-
or- dis cor- dis tu- cum- di-
or- dis tu- cum- di- tas tu- cum- di-

om- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ri-
om- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ri-
om- pre- hen- sa bo- ni- tas Tu- a me strin- git ca- ri-

Bonum mihi diligere
lesum, non ultra quaerere
7. h. prorsus deficere.
Ut illi quaeam vivere

4 of 4

1 of

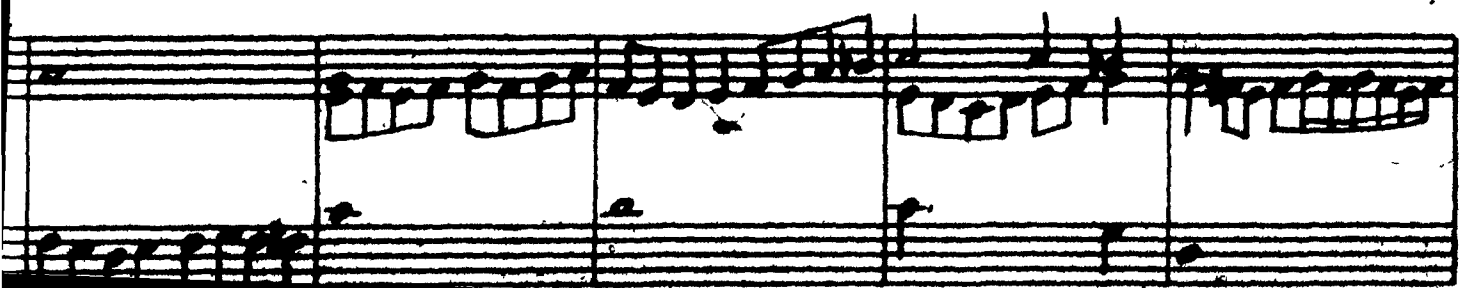
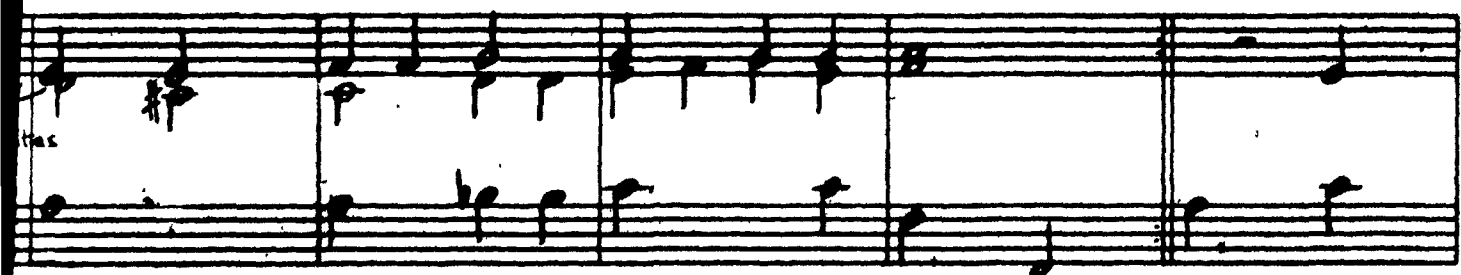
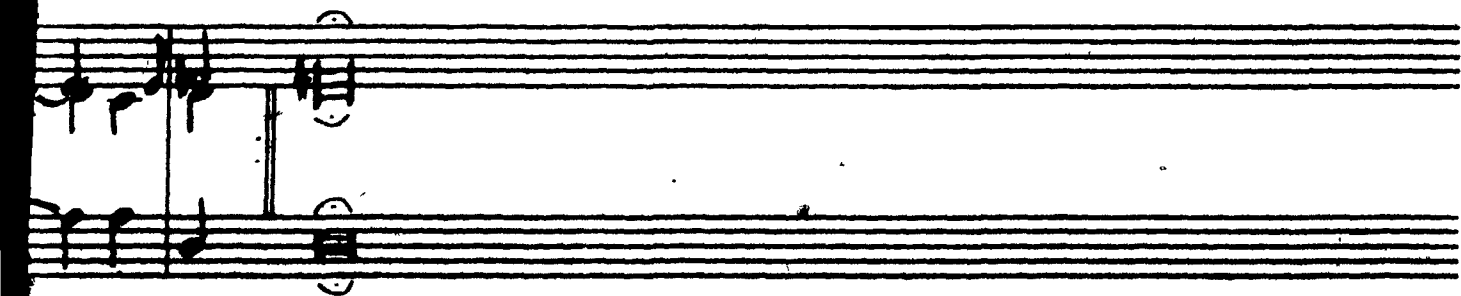
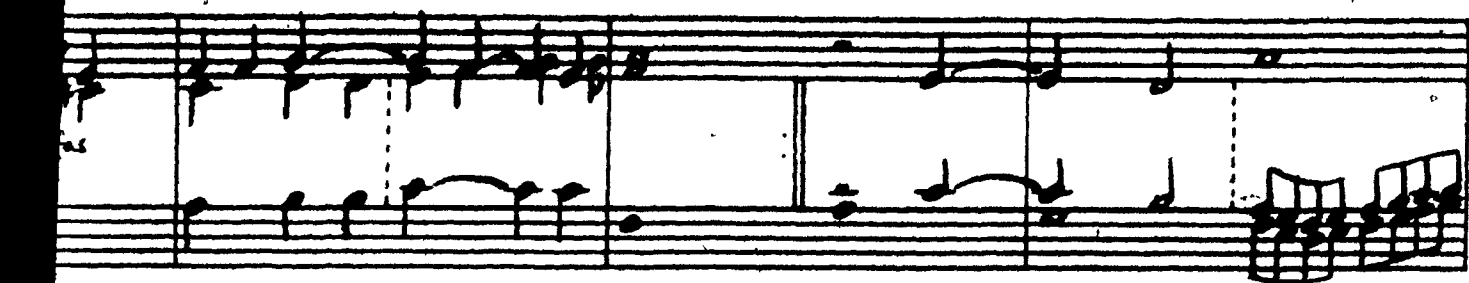
First system of musical notation. The upper staff contains a vocal melody with lyrics "Iesu summa benignitas" written below it. The lower staff contains a piano accompaniment. The system concludes with a double bar line.

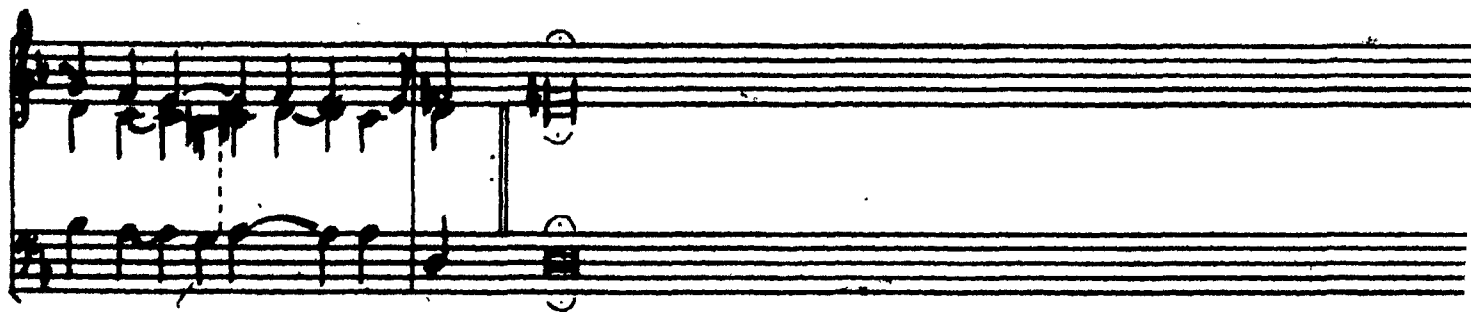
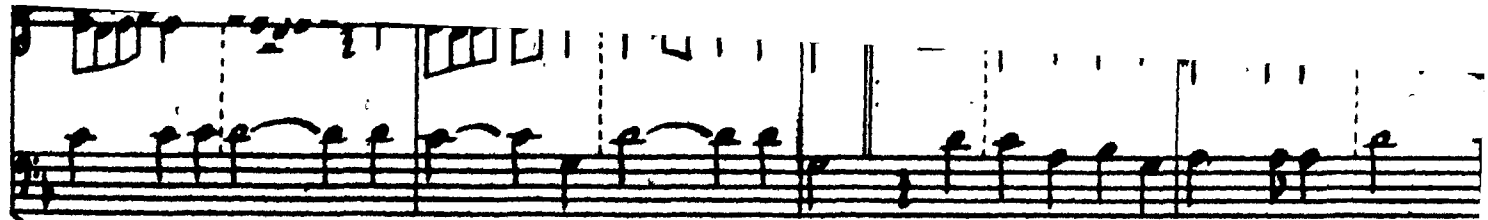
Second system of musical notation. The upper staff continues the vocal melody with some sixteenth-note passages. The lower staff continues the piano accompaniment. The system concludes with a double bar line.

Third system of musical notation. The upper staff continues the vocal melody. The lower staff continues the piano accompaniment. The system concludes with a double bar line.

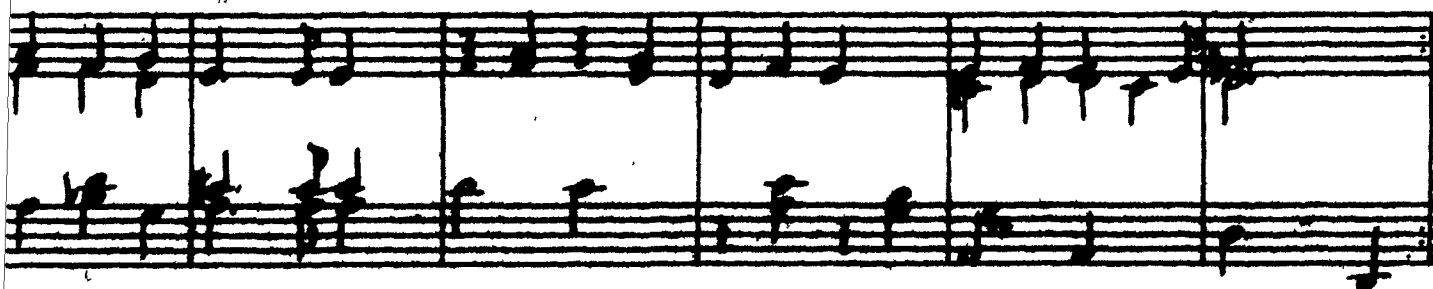
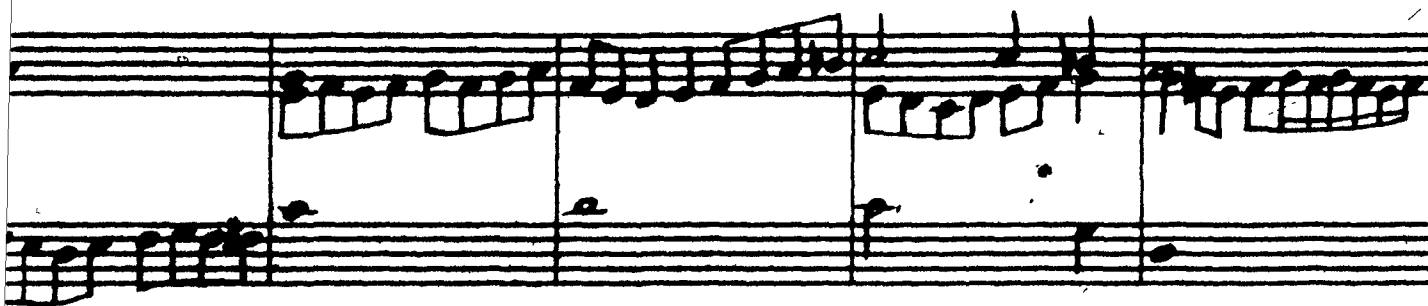
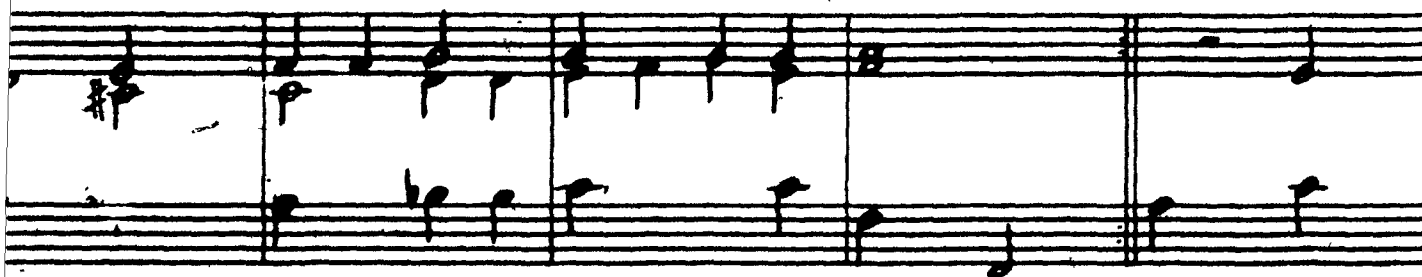
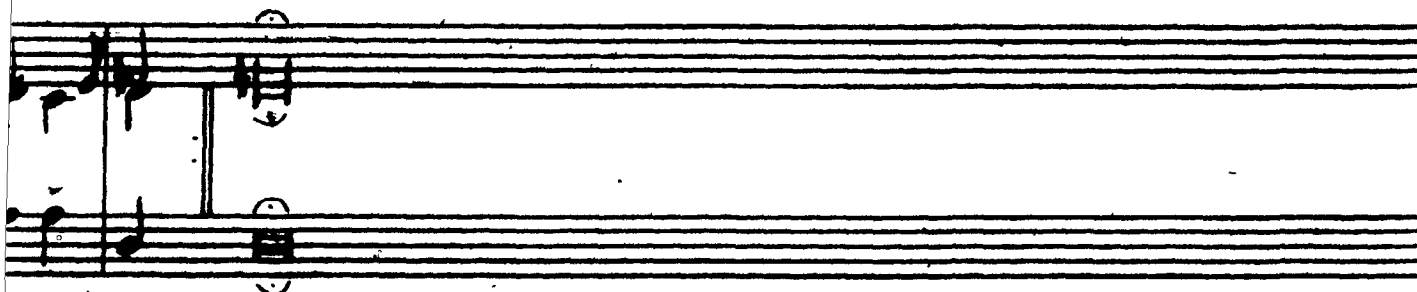
Fourth system of musical notation. The upper staff contains a vocal melody with lyrics "Iesu summa benignitas" written below it. The lower staff contains a piano accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff continues the vocal melody with some sixteenth-note passages. The lower staff continues the piano accompaniment. The system concludes with a double bar line.





3. The dot is missing in the original.
4. This rest is missing in the original.



the original.
the original.

4 of 4

1 of

Auxilium meum a Domino qui fecit celum et terram

Canon ad Unisonum a4.

The first 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 sharp (F#). It contains the lyrics "Au- xi- li- um me- um a Do-". The second staff is a piano accompaniment line with a treble clef. The third and fourth staves are empty, likely for additional voices or instruments.

The second system of the musical score consists of four staves. The top staff continues the vocal line with the lyrics "no qui fe- cit ce- lum". The second staff continues the piano accompaniment. The third and fourth staves are empty.

The third system of the musical score consists of four staves. The top staff continues the vocal line with the lyrics "et ter- ram". The second staff continues the piano accompaniment. The third and fourth staves are empty.

Domino qui fecit celum et terram Canon ad Unisonum a4

xi- li- um me- um a Do- mi-

This system contains the first five measures of the musical score. The top staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, clear style. Below the staff, there are five rectangular boxes for lyrics, each containing a syllable or part of a word. The bottom two staves are empty, providing space for additional parts or accompaniment.

qui fe- et ce- lum

This system contains the next five measures of the musical score. The melody continues on the top staff. The lyrics 'qui fe- et ce- lum' are written in the boxes below. The bottom two staves remain empty.

ram

This system contains the final three measures of the musical score. The melody concludes on the top staff. The lyrics 'ram' are written in the boxes below. The bottom two staves remain empty.

Handwritten musical score on a five-staff system. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics "qui fe- cit ce- lun" are written below the second staff. The first staff is mostly empty, with some faint markings. The third and fourth staves contain more complex rhythmic patterns, including beamed eighth and sixteenth notes. The fifth staff has a long, sweeping line across it, possibly indicating a glissando or a long note.

Handwritten musical score on a five-staff system. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics "et ter- ram" are written below the first staff. The first staff has a long, sweeping line across it, possibly indicating a glissando or a long note. The second and third staves contain more complex rhythmic patterns, including beamed eighth and sixteenth notes. The fourth and fifth staves have a long, sweeping line across them, possibly indicating a glissando or a long note.

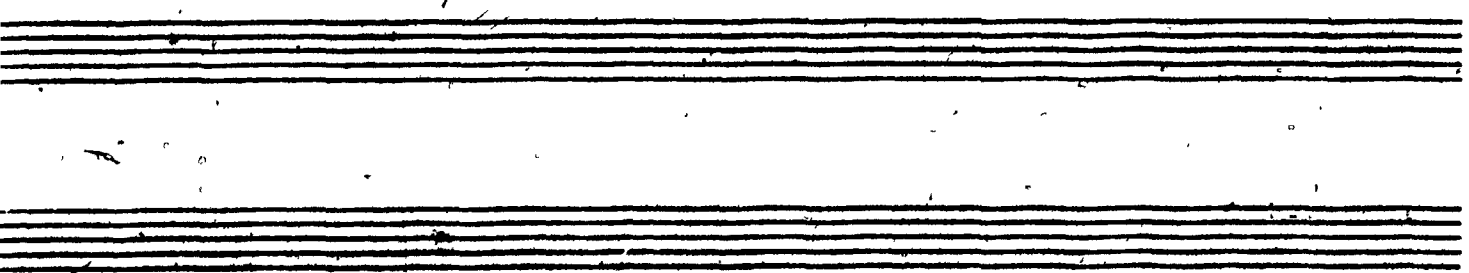
Handwritten musical score on a five-staff system. The lyrics are: *qui fe- cit ce- lum* and *ram*. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into measures by vertical lines.

1 of 2

The first system of musical notation consists of four staves. The top staff begins with a treble clef and contains a sequence of eighth and sixteenth notes. The second staff begins with a bass clef and contains a sequence of eighth and sixteenth notes. The third staff begins with a treble clef and contains a sequence of eighth and sixteenth notes. The fourth staff begins with a bass clef and contains a sequence of eighth and sixteenth notes. The system is divided into measures by vertical bar lines.

The second system of musical notation consists of four staves. The top staff begins with a treble clef and contains a sequence of eighth and sixteenth notes. The second staff begins with a bass clef and contains a sequence of eighth and sixteenth notes. The third staff begins with a treble clef and contains a sequence of eighth and sixteenth notes. The fourth staff begins with a bass clef and contains a sequence of eighth and sixteenth notes. The system is divided into measures by vertical bar lines.

Two empty musical staves are located at the bottom of the page, consisting of five lines each.



Joan Petri Alloysy Praenestini

Iesu Rex admirabilis

a3

le- su Rex ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis.

le- su Rex ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis

le- su Rex ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis

do-mi-ni ef-fa-bi-lis To-tus de-si-de-ra-bi-lis To-

do-mi-ni ef-fa-bi-lis To-tus de-si-de-ra-bi-lis To-

do-mi-ni ef-fa-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-

ra-bi-lis

ra-bi-lis

bi-lis

Mane nobiscum Domine,
 Et nos, illustra lumine,
 Pulsa mentis caligine,
 Quodcum reple dulcedine.

Prænestini • Iesu Rex admirabilis

a3

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a four-part setting of "Iesu Rex admirabilis". The score is written on five systems of staves. The first system contains the first line of the three-part setting, and the second system contains the second line. The third system contains the third line, and the fourth system contains the fourth line. The fifth system contains the fifth line. The lyrics are written below the staves, and the music is written on the staves. The lyrics are: "ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis Dul-ce-fa-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-de-ra-bi-lis".

ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis Dul-ce-

ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis Dul-ce-

ad-mi-ra-bi-lis et tri-um-pha-tor no-bi-lis Dul-ce-

fa-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-de-

fa-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-de-

fa-bi-lis To-tus de-si-de-ra-bi-lis To-tus de-si-de-ra-

Nane nobiscum Domine,
Et nos illustra lumine,
Pulsa mentis caligine
Quodum reple dulcedine

le- su Rex ad- mi- ra- bi- lis et tri- um- pha- tor no- bi- lis

[illegible]

ra-bi-lis

ra-bi-lis

bi-lis

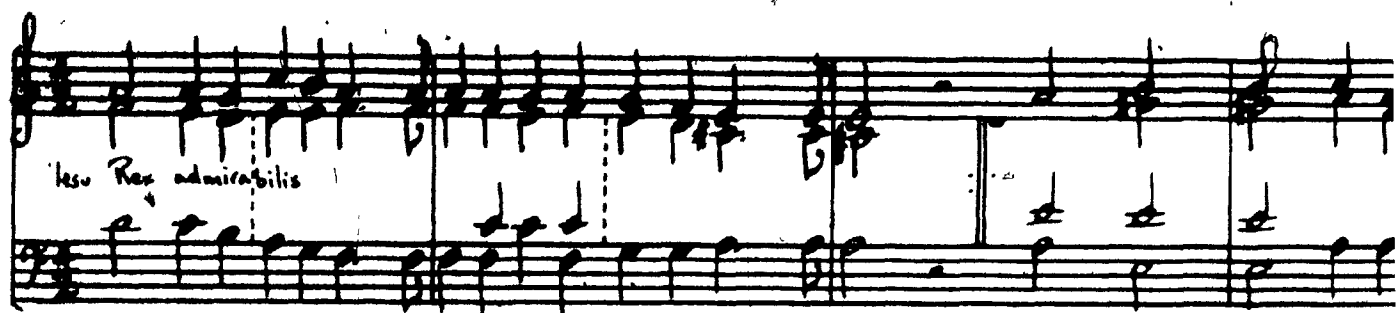
Mane nobiscum Domine,
 Et nos illustra lumine,
 Pulsa mentis caligine,
 Quodum reple dulcedine

This image shows a single page of white music manuscript paper. It features three horizontal five-line staves, each consisting of five parallel black lines. The staves are evenly spaced across the page. There are no musical notes, clefs, or other markings present on the paper.

* Joan Petri Aloys Praenestini is in fact Palastina.

3 of 3

lesu Rex admirabilis



The first system of the handwritten musical score consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The text "lesu Rex admirabilis" is written in a small, handwritten font above the treble staff.



The second system of the handwritten musical score consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests.

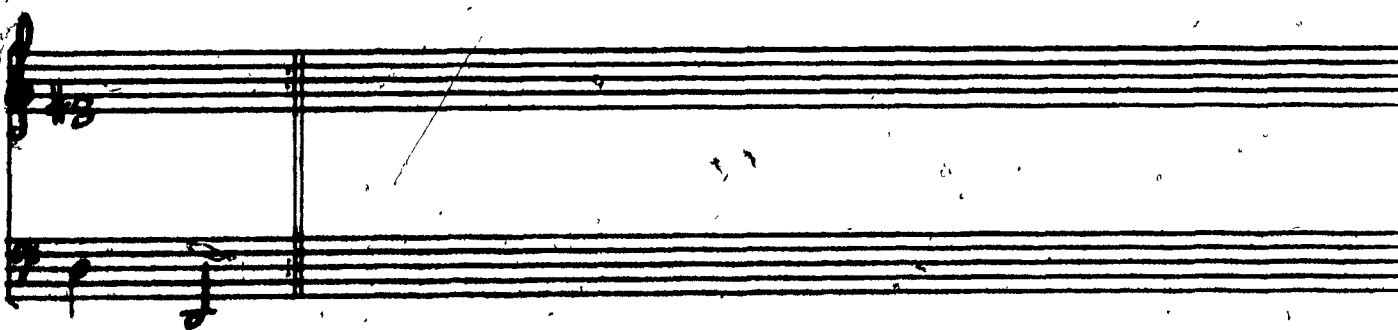
[lesu Rex admirabilis]



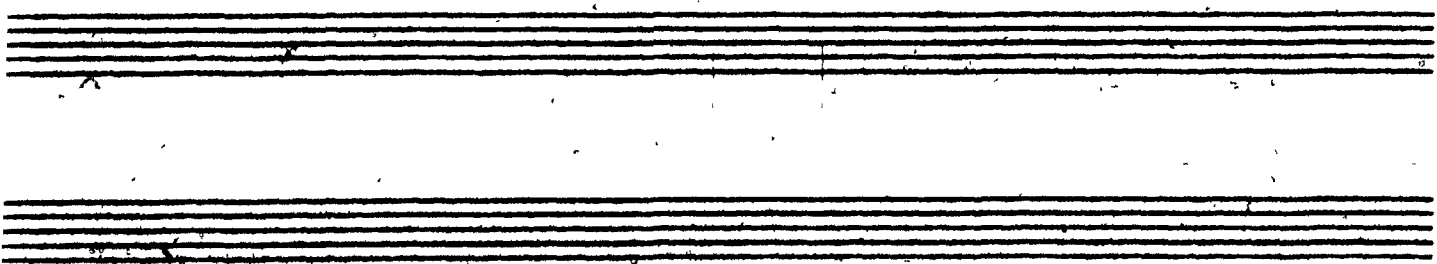
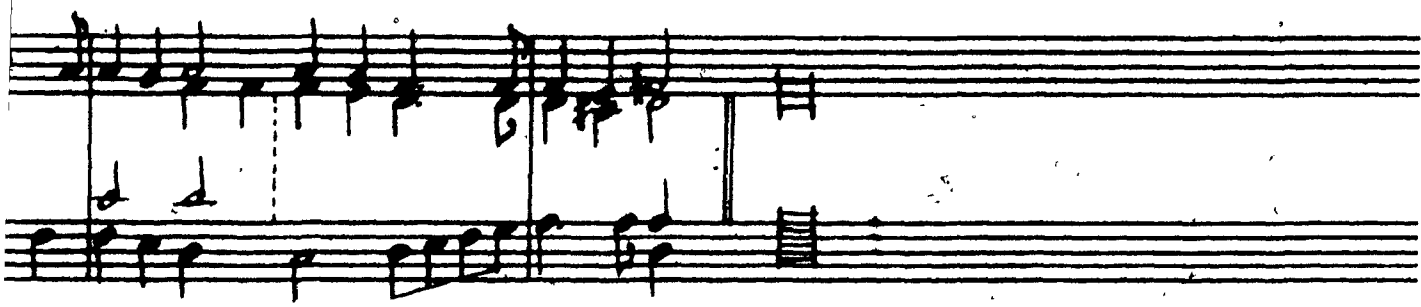
The third system of the handwritten musical score consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The text "[lesu Rex admirabilis]" is written in a small, handwritten font above the treble staff.



The fourth system of the handwritten musical score consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests.



The fifth system of the handwritten musical score consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some rests.



Il lumina oculos meos ne unquam obdormiam in morte.

Canon a3 all'unisono

Il lu- mi- na o- cu- los me-

The first system of musical notation consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves contain accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes.

ne un- quam ob- dor- mi- am in mor- te

The second system of musical notation continues the piece. It features the same three-staff structure. The lyrics are distributed across the staves, with the vocal line on the top staff and accompaniment on the middle and bottom staves. The musical notation includes various note values and rests.

The third system of musical notation continues the piece. It features the same three-staff structure. The lyrics are distributed across the staves, with the vocal line on the top staff and accompaniment on the middle and bottom staves. The musical notation includes various note values and rests.

oculos meas ne unquam obdormiam in morte

Canon a3 all'unisono

The first system of musical notation consists of three staves. The top staff contains the melody with lyrics: "lu- mi- na o- cu- los me- os". The middle and bottom staves provide harmonic accompaniment. Vertical dashed lines indicate the start of each measure.

The second system of musical notation consists of three staves. The top staff contains the melody with lyrics: "ua- quam ob- dor- mi- am in mor- te". The middle and bottom staves provide harmonic accompaniment. Vertical dashed lines indicate the start of each measure.

The third system of musical notation consists of three staves. The top staff contains the melody, and the middle and bottom staves provide harmonic accompaniment. Vertical dashed lines indicate the start of each measure.

Rinaldo del Nel.

Se questa valle.

a3.

Se que-s-ta val-le di mi-se-ria pie-

Se que-s-ta val-le di mi-se-ria pie-

Se que-s-ta val-le di mi-se-ria pie-

co-si-a-me-na e' va-ga par co-si a-me-na e' va-ga Hor che sia.

co-si-a-me-na e' va-ga par co-si a-me-na e' va-ga Hor che sia

co-si-a-me-na e' va-ga par co-si-a-me-na e' va-ga Hor che sia

Be-a-ta e' bel-la re-gion di pa-co

Be-a-ta e' bel-la re-gion di pa-co

Be-a-ta e' bel-la re-gion di pa-co

Se questa valle. a3

val- le di mi-se-ria pre- na Par
ques-ta val- le di mi-se-ria pre- na Par
ques-ta val- le di mi-se-ria pre- na Par

e va- ga par co- si a-me- na e' va- ga Hor che sia que- lla
va- ga par co- si a-me- na e' va- ga Hor che sia que- lla
va- ga par co- si a-me- na e' va- ga Hor che sia que- lla

a- ta e' bel- la re- gi- on di pa- ce Pa- tria ve- ra-
a- ta e' bel- la re- gi- on di pa- ce Pa- tria ve- ra-
a- ta e' bel- la re- gi- on di pa- ce Pa- tria ve- ra-

1984

3 of

Se questo tempestoso mar di pianto
 È dolce tanto a chi con fragil barca
 Errando il varca qual gioia e conforto
 Sarà nel porto?

es-ta ual- le di mi- se- ria pie- na Par

va- ga par co- si a- me- na e' va- ga Hor che sia que- lla

ga par co- si a- me- na e' va- ga Hor che sia que- lla

ga par co- si a- me- na e' va- ga Hor che sia que- lla

ta e' bel- la re- gi- on di pa- ce Pa- tria ve- ra-

ta e' bel- la re- gi- on di pa- ce pa- tria ve- ra-

ta e' bel- la re- gi- on di pa- ce Pa- tria ve- ra-

#

ce Pa- tria ve- ra- ce?

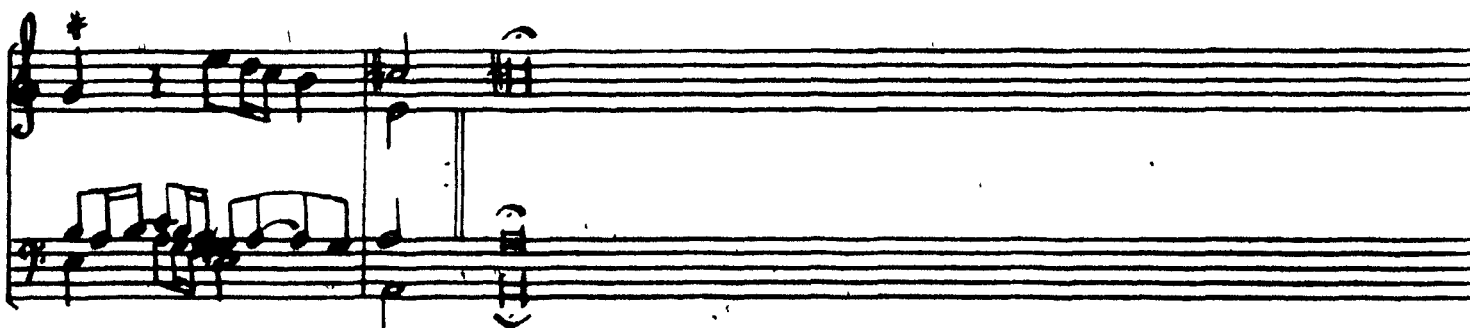
ce Pa- tria ve- ra- ce?

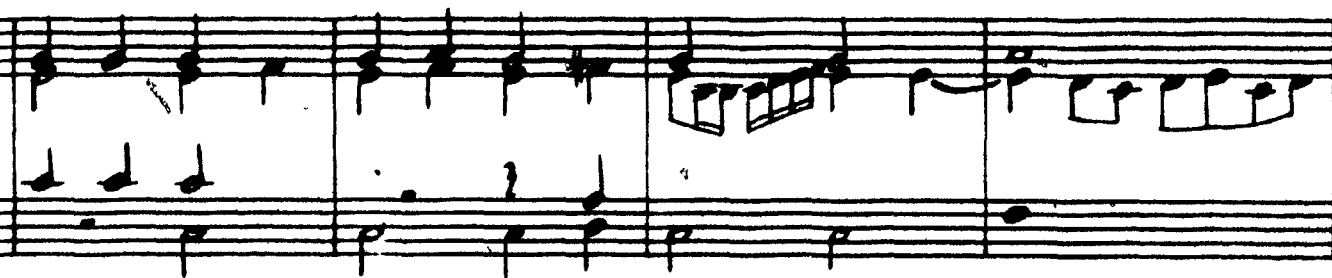
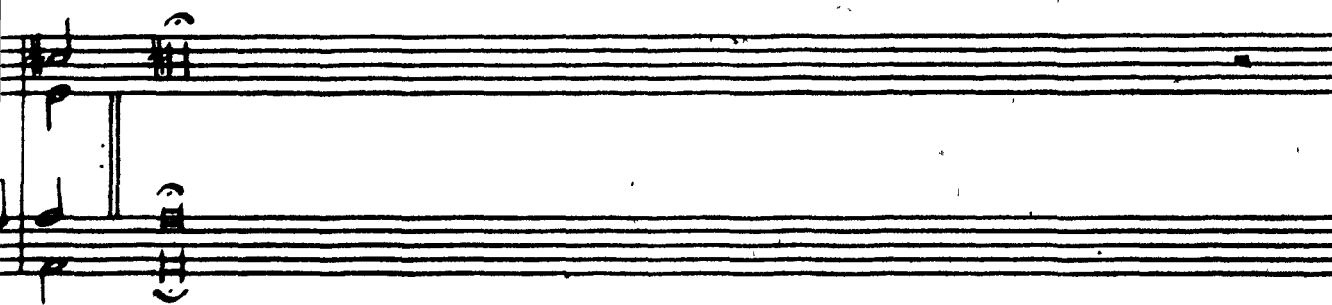
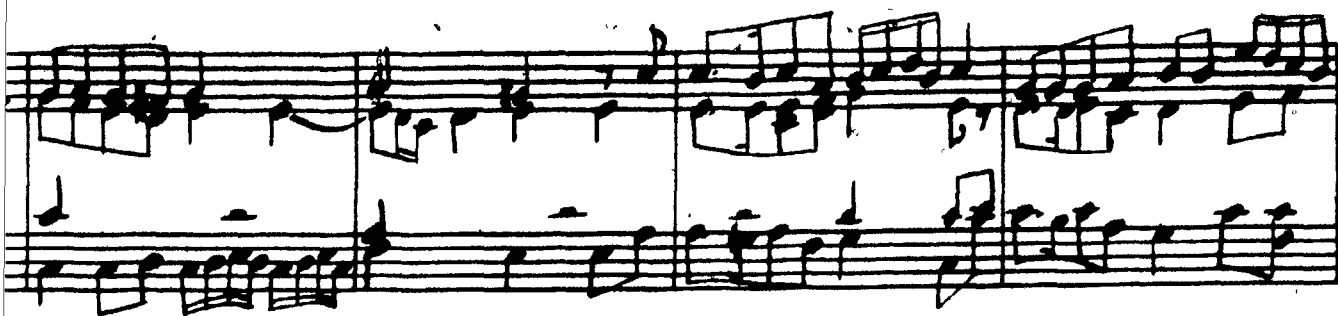
a- ce Pa- tria ve- ra- ce?

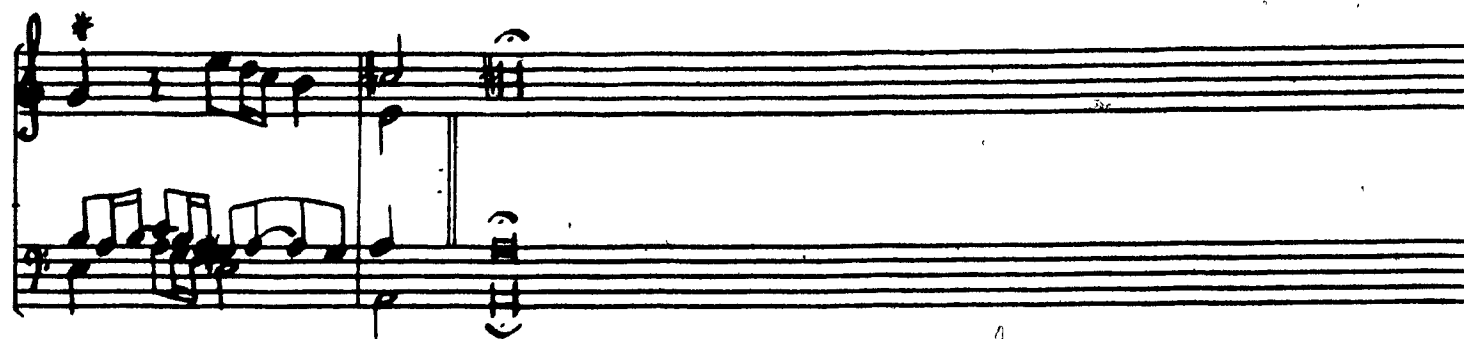
Se questo tempestoso mar di pianto
 E dolce tanto a chi con fragil barca
 Errando il varca qual gioia e conforto
 Sarà nel porto?

4 of 4

1 of







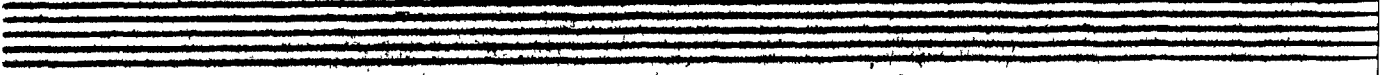
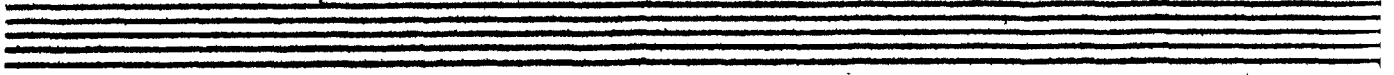
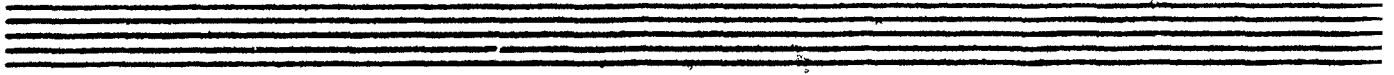
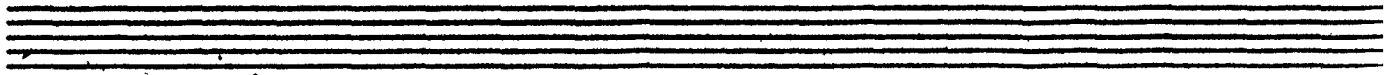
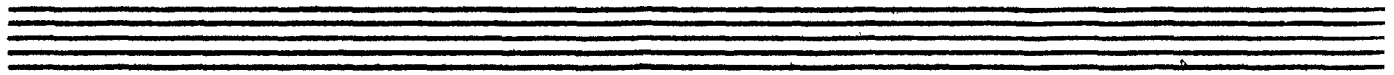
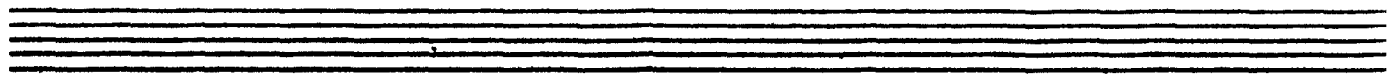
* This note appears as an eighth note in the original, but should be a quarter note.

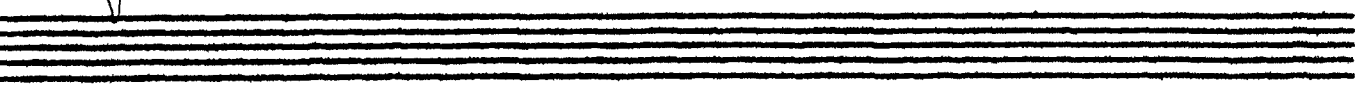
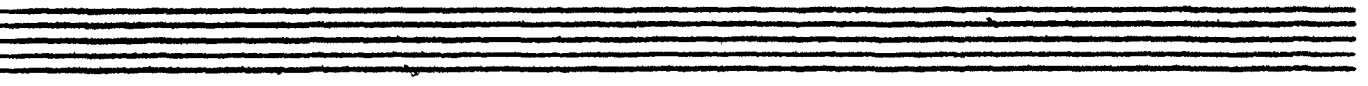
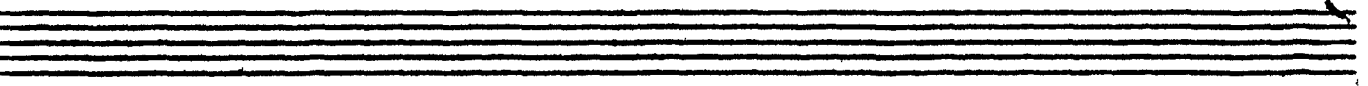
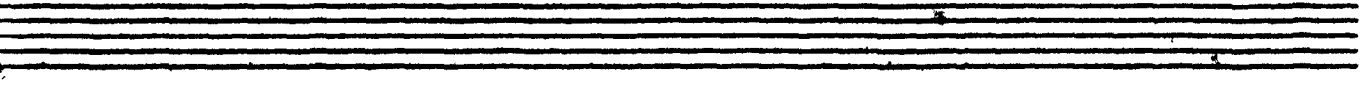
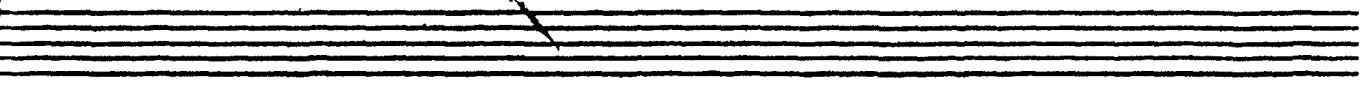
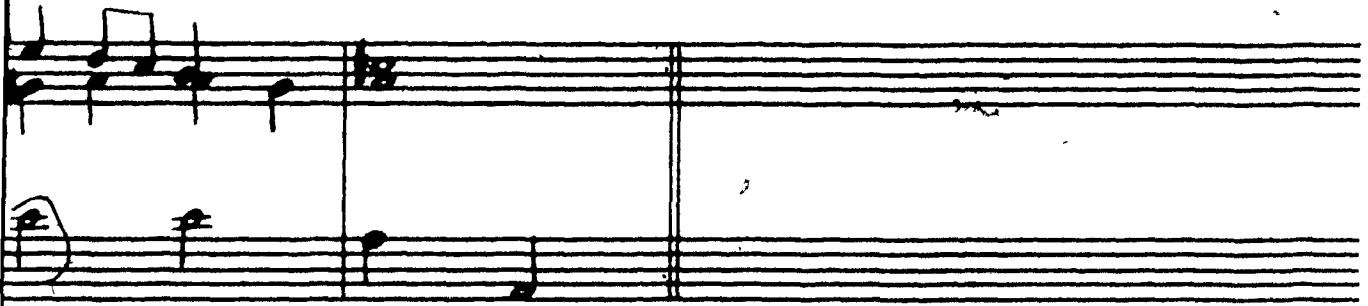
A handwritten musical score consisting of five systems of staves. The first system has two staves with complex notation, including many beamed sixteenth and thirty-second notes, and a circled '4' in the second measure. The second system has two empty staves. The third system has two staves with notes and rests. The fourth system has two staves with notes and rests. The fifth system has two staves with notes and rests. The notation is in a single system, likely for a single melodic line.

eighth note in the original, but should be a quarter note.

4 of 4

1 of





1 of

Rinaldo del Fel.

Deh lasciam dunque)

g3

Deh lasciam dunque quest'oscu-

le Il dritto calle della via smarrita

della via smarrita Ch'io'

ta della via smarrita Ch'io'

Deh lacciam dunque) a3

las ci- am- dung; que- st'os- cu- ra val-

las- ci- am- dung, que- st'as- cu- ra val-

las- ci- am- dung; quest'os- cu- ra val-

Ho cal- le del- la via smar- ri- ta

Ho cal- le del- la via smar- ri- ta del- la via smar- ri-

Ho cal- le del- la via smar- ri- ta del- la via smar- ri-

ri- ta Ch'i-

la via smar- ri- ta Ch'i-

smar- ri- ta Ch'i- Ch'i-

Ch'i-

Deh

las-

ci-am

dunq; quest'os- cu-

le Il dri-tto cal- le del- la via smar-ri- ta

le Il dri-tto cal- le del- la via smar-ri- ta del- la via

le Il dri-tto cal- le del- la via smar-ri- ta del- la via

del- la vi a smar- ri- ta Chi- o

ta del- la via smar- ri- ta Chi- o

ta del- la via smar- ri- ta Chi- o

chi- o riad-di- ta e di- ce Ecco il ca- mi- no

Chi- o riad-di- ta e di- ce Ecco il ca- mi- no

o riad-di- ta e di- ce - O Pelle. gri- no O Pel-

* The dot following this note in the original is an error.

las- ci- am dunque, quest' os- cu- ra val-
 ri- to cal- le del- la via smar- ri- ta
 ri- to cal- le del- la via smar- ri- ta del- la via smar- ri-
 ri- to cal- le del- la via smar- ri- ta del- la via smar- ri-
 mar- ri- ta Ch'-
 la via smar- ri- ta Ch'-
 via smar- ri- ta Ch'- o Ch'-
 o riad-di- ta e di- ce Ecco il ca- mi- no Ecco
 o riad-di- ta e di- ce Ecco il ca- mi- no O Pel- le-
 di- ce O Pelle- gri- no O Pel- le- gri-

note in the original is an error

1 of

il car mi- no Ecco il ca- mi- no Ecco il car mi- gri- no Ecco il ca- mi- no Ecco il ca- mi- no O Pel- le- gri- no O Pel- le- gri- no

Pel- le- gri- no Ecco il ca- mi- no. Pel- le- gri- no Ecco il ca- mi- no. Ecco il ca- mi- no.

Prendi la croce e dietro a me t'invia
 lo son ta via, io sono il vero duce.
 Chi ti conduce alla Città superna
 Di gloria eterna.

Ecco il ca-mi- no Ecco il ca-mi- no O

Ecco il ca-mi- no Ecco il ca-mi- no O

le- gri- no O Pol- le- gri- no

Ecco il ca-mi- no.

Ecco il ca-mi- no.

no.

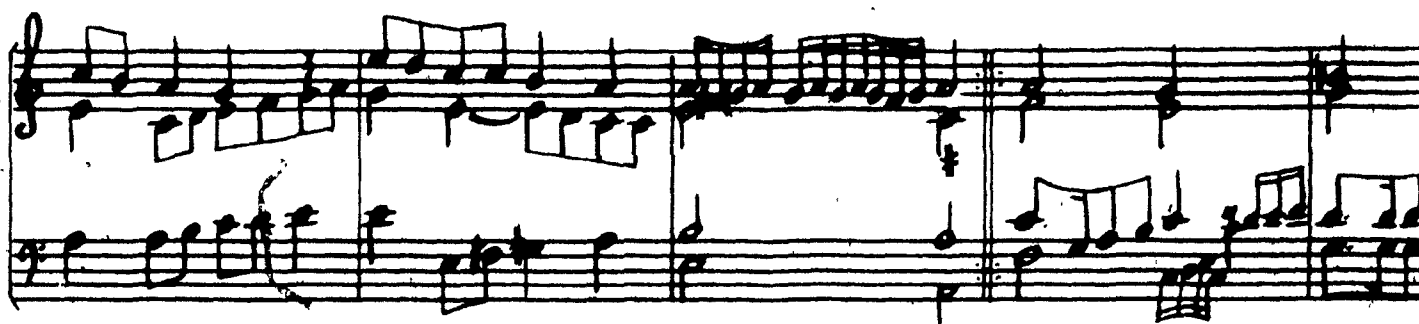
Prendi la croce e dietro a me t'invia
 lo son la via, io sono il vero duce.
 che ti conduce alla Città superna
 Di gloria eterna.

1 of



[Deh lasciam dinq(ua)]

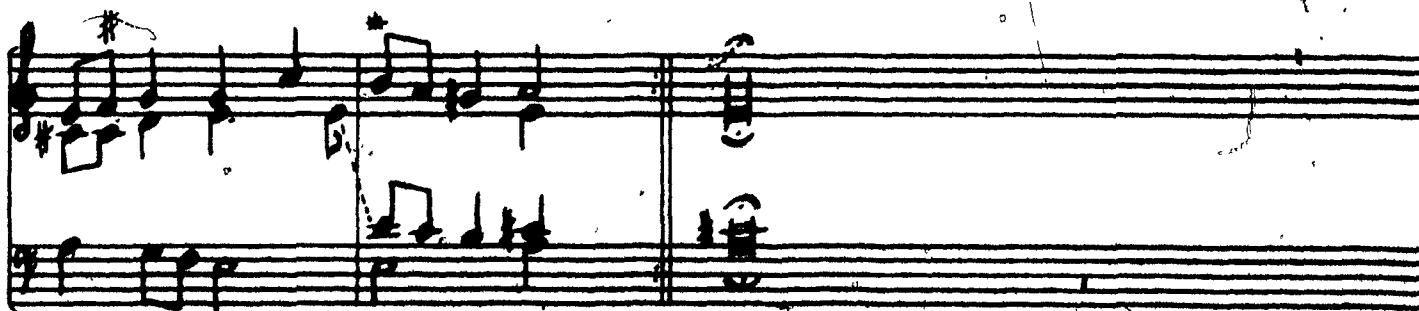
The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics "[Deh lasciam dinq(ua)]" are written below the first few notes of the upper staff.



The second system of musical notation continues the piece with two staves. The upper staff features a more complex melodic line with some beamed sixteenth notes. The lower staff continues the accompaniment. The system concludes with a double bar line.



The third system of musical notation consists of two staves. The upper staff has a melodic line with some rests. The lower staff features a more active accompaniment with many beamed eighth notes. The system ends with a double bar line.

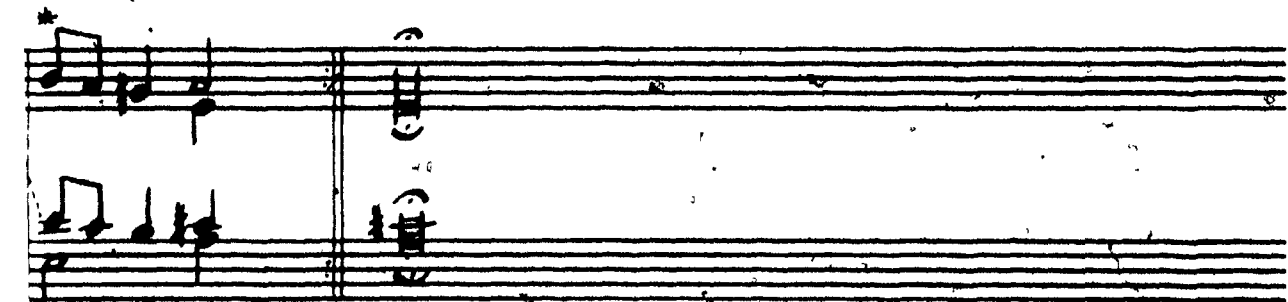


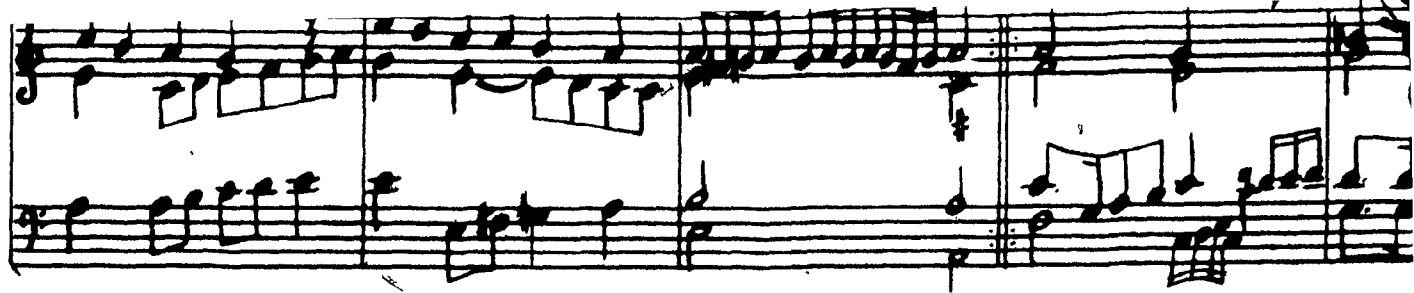
The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a simpler accompaniment. The system ends with a double bar line.



Deh lasciam dinq(ua)]

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a simpler accompaniment. The system ends with a double bar line. The lyrics "Deh lasciam dinq(ua)]" are written below the first few notes of the upper staff.





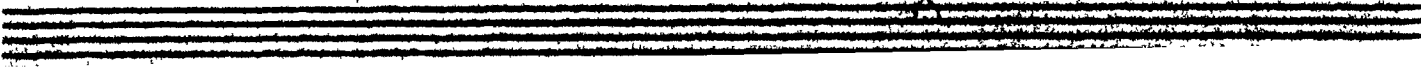
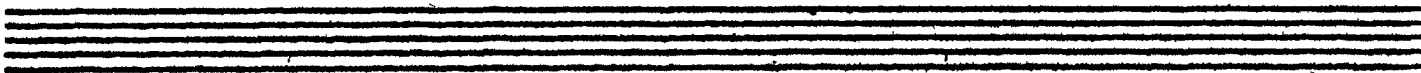
* For this final measure, the clefs in the original are reversed.

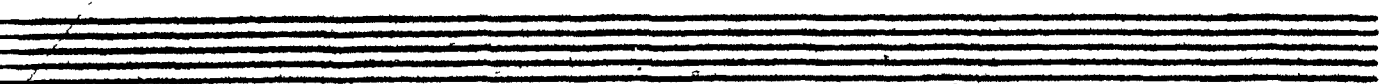
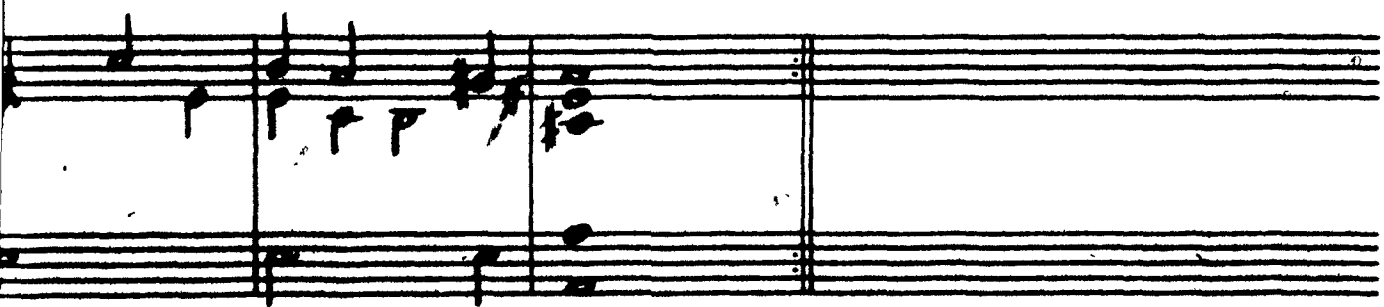
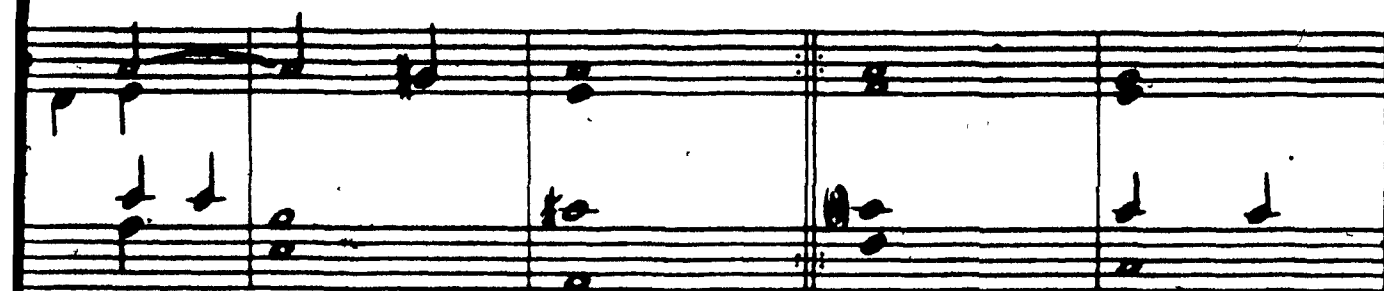
A handwritten musical score consisting of four systems of staves. The first system has two staves with complex melodic and harmonic lines. The second system also has two staves with similar complexity. The third system has two staves, but the right-hand staff is mostly empty, with only a few notes and a double bar line. The fourth system has two staves with melodic lines, including some slurs and ties. The notation is in black ink on aged paper.

dots in the original are reversed.

4 of 4

1 of





1 of

Rugieri Giovanelli

lesu sole serenior

a3

le- su so- le se- re- ni- or, et bal- sa- mo
le- su so- le se- re- ni- or, et bal- sa- mo su- a-
le- su so- le se- re- ni- or, et bal- sa- mo su- a-

or Om- ni dul- co- re dul- ci- or prae- cuae- tis
or Om- ni dul- co- re dul- ci- or prae- cuae- tis
or Om- ni dul- co- re dul- ci- or prae- cuae- tis

ma- bi- li- or
ma- bi- li- or
ma- bi- li- or

Cuius gustus sic afficit
Cuius dolor sic reficit
In quem mea mens de
Satis amanti sufficit

lesu sole serenior

a3

so-le se-re-ni-or, et bal-sa-mo su-a-vi-

so-le se-re-ni-or, et bal-sa-mo su-a-vi-

so-le se-re-ni-or, et bal-sa-mo su-a-vi-

dul-co-re dul-ci-or prae-cun-tis a-

dul-co-re dul-ci-or prae-cun-tis a-

dul-co-re dul-ci-or prae-cun-tis a-

li-or.

li-or.

li-or.

Cuius gustus sic afficit
Cuius dolor sic reficit.
In quem mea mens deficit.
Salve amanti sufficit

1 of

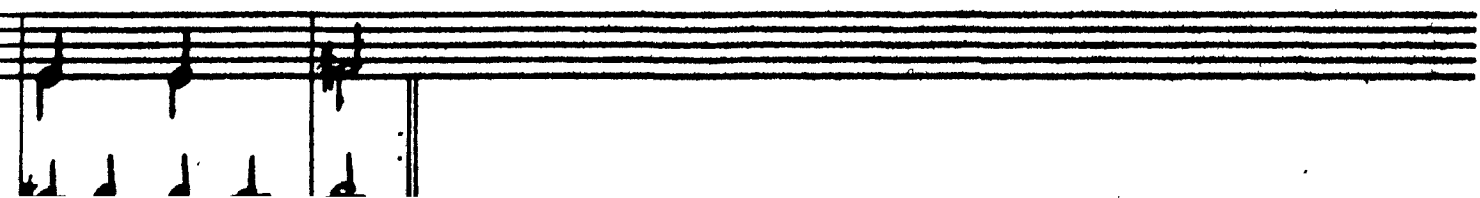
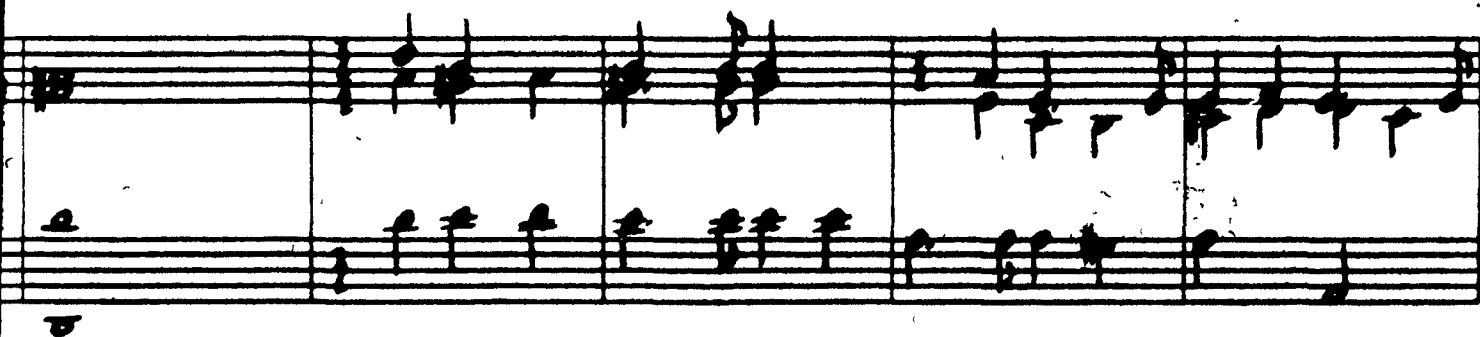
First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef. The lyrics "Iesu sole serenior" are written below the first measure of the upper staff. The music consists of several measures with various note values and rests.

Second system of musical notation. The upper staff continues the melody from the first system. The lower staff features a series of beamed eighth notes, suggesting a rhythmic accompaniment. The system concludes with a double bar line.

Third system of musical notation. The upper staff continues the melody. The lower staff continues the rhythmic accompaniment. The lyrics "Iesu sole serenior" are repeated below the first measure. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff continues the melody. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff continues the melody. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line.

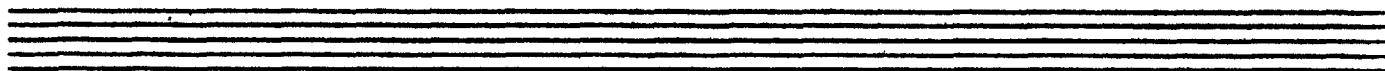


1 of

In te Domine speravi non confunder in eternum.

Canon all'unisono a cinque

Handwritten musical score for five voices, first system. The notation is on five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the first staff. The music is in a canon form, with the first voice leading and the others following. The lyrics are: In te Do- mi- ne spe-ra- vi non con- fun- dar in e-

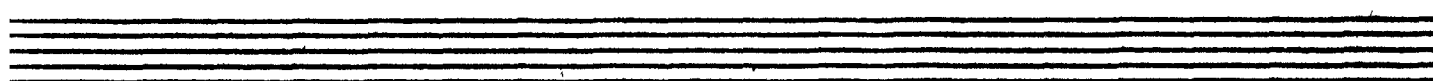


Handwritten musical score for five voices, second system. The notation is on five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the first staff. The music is in a canon form, with the first voice leading and the others following. The lyrics are: rum

speravi non confunder in eternum

Canon all'unisono a cinque

Handwritten musical score for a five-part canon. The score is written on five staves. The first staff contains the lyrics: "te Do- mi- ne spe-ra- vi non con-fun- dar in e- ter-". The music is written in a simple, handwritten style, with notes and rests clearly visible. The staves are connected by vertical dashed lines, indicating the progression of the music across the parts.



Handwritten musical score for a five-part canon, continuing from the first system. The score is written on five staves. The music is written in a simple, handwritten style, with notes and rests clearly visible. The staves are connected by vertical dashed lines, indicating the progression of the music across the parts.



3 of



4 of 4

1 of

Rugeri Giovanelli.

Tu mentis delectatio. a3.

First system of musical notation with three staves. The lyrics are: Tu men- tis de- Tu men- tis de- Tu men- tis de-

Second system of musical notation with three staves. The lyrics are: ta- ti- o A- mo- ris con- su- ma- ta- ti- o A- mo- ris con- su- ma- ta- ti- o A- mo- ris con- su- ma-

Third system of musical notation with three staves. The lyrics are: o. Tu me- a glo- ri- a- ti- o le- o. Tu me- a glo- ri- a- ti- o le- o. Tu me- a glo- ri- a- ti- o le-



Tu mentis delectatio a3.

men- tis de- lec-

Tu men- tis de- lec-

Tu men- tis de- lec-

o A- mo- ris con- su- ma- ti-

o A- mo- ris con- su- ma- ti-

o A- mo- ris con- su- ma- ti-

O=O.

Tu me- a glo- ri- a- ti- o le- su

Tu me- a glo- ri- a- ti- o le- su

Tu me- a glo- ri- a- ti- o le- su

Musical staff with notes and rests.

--	--	--	--	--	--

Handwritten musical score for three voices (Soprano, Alto, Tenor) with Latin lyrics. The score is on three staves. The lyrics are: 'ta-ti-o A-mo-ris con-su-ma-ta-ti-o A-mo-ris con-su-ma-'. The notes are handwritten on a five-line staff.

Handwritten musical score for three voices (Soprano, Alto, Tenor) with lyrics. The score is written on three staves, each with a treble clef and a key signature of one sharp (F#). The tempo/meter is indicated as 0=0. The lyrics are: "Tu me a glo ri a ti o".

Soprano: 0. Tu me a glo ri a ti o

Alto: 0 Tu me a glo ri a ti o

Tenor: a Tu me a glo ri a ti o

Handwritten musical score for three voices (Soprano, Alto, Tenor) with lyrics 'le-su-mun-di sal-va-ti-o.' The score is written on three staves. The lyrics are: le- su- mun- di sal- va- ti- o. The music is in a simple, melodic style with a key signature of one flat (B-flat) and a common time signature (C). The Soprano part starts with a treble clef and a key signature change to one flat. The Alto and Tenor parts start with a treble clef and a key signature change to one flat. The lyrics are written below the staves, with each syllable aligned with a note. The Soprano part has a final note marked with an asterisk (*). The Alto and Tenor parts have a final note marked with a double bar line. The lyrics are: le- su- mun- di sal- va- ti- o.

* The dot following the note is missing in the original, thus creating an incomplete measure.

Tu men- tis de- lea-

o A- mo- ris con- su- ma- ti-

o Amo- ris con- su- ma- ti-

o A- mo- ris con- su- ma- ti-

O = O.

Tu me- a glo- ri- a- ti- o le- su

Tu me- a glo- ri- a- ti- o le- su

Tu me- a glo- ri- a- ti- o le- su

mun- di sal- va- ti- o

mun- di sal- va- ti- o.

mun- di sal- va- ti- o.

Sequitur quocumque ueris:
Nihil tolli non poteris:
Cum meum cor abstuleris:
Iesu laus nostri generis.

the note is missing in the original, thus creating an incomplete measure.

First system of musical notation. The upper staff contains a melodic line with various intervals and a dotted line indicating a connection to the lower staff. The lower staff contains a bass line. The text "Tu mentis delectatio" is written below the first few notes of the upper staff.

Tu mentis delectatio

Second system of musical notation. The upper staff begins with a tempo marking "O=9". The system continues with a melodic line in the upper staff and a bass line in the lower staff. A small asterisk is placed above the final note of the upper staff.

O=9

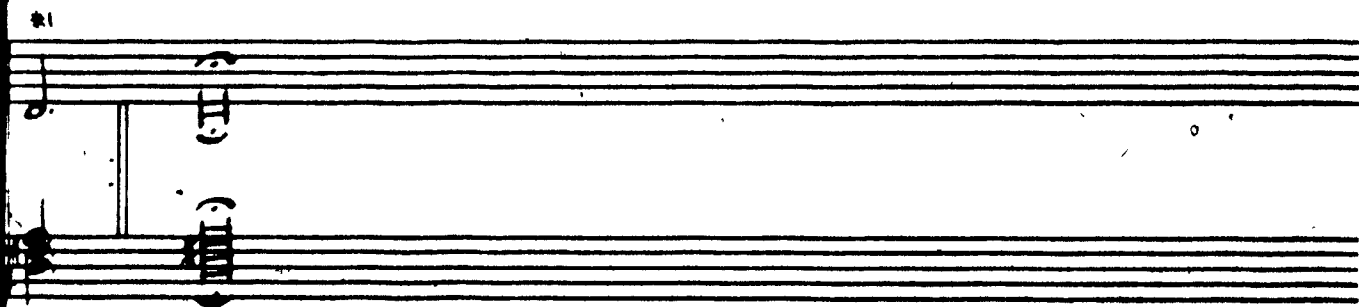
Third system of musical notation. The upper staff features a melodic line with a dotted line connecting to the lower staff. The lower staff contains a bass line. The system concludes with a double bar line.

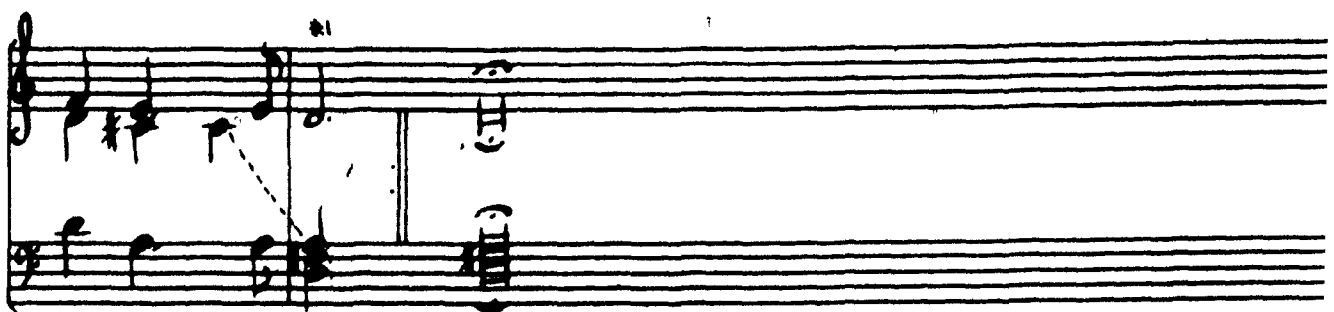
Fourth system of musical notation. The upper staff contains a melodic line, and the lower staff contains a bass line. The system concludes with a double bar line.

[Tu mentis delectatio]

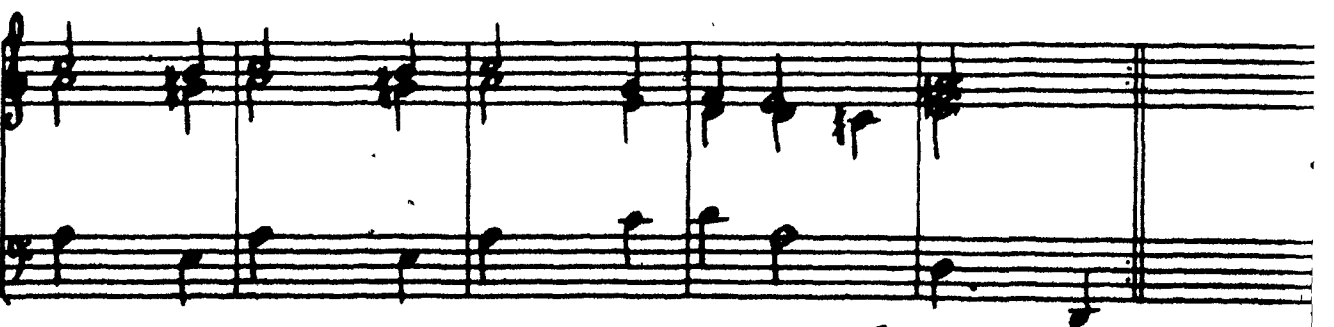
Fifth system of musical notation. The upper staff begins with a tempo marking "O=9". The system continues with a melodic line in the upper staff and a bass line in the lower staff.

O=9



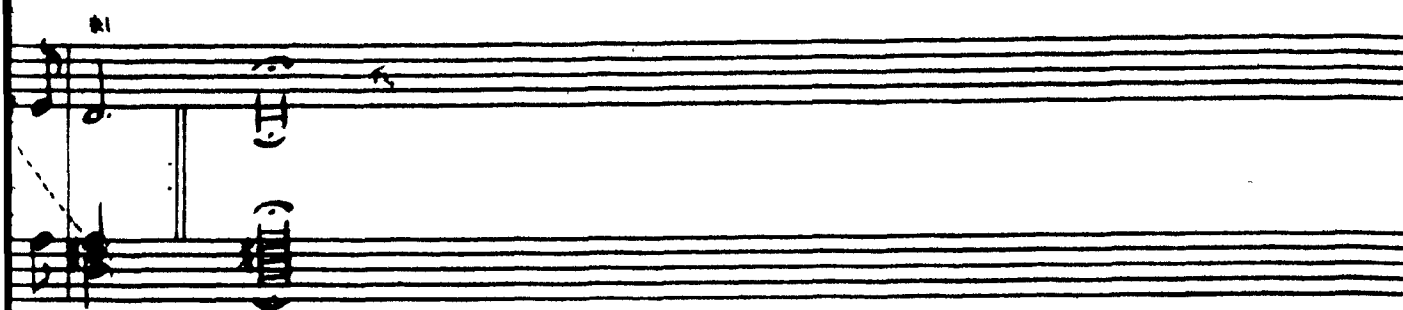
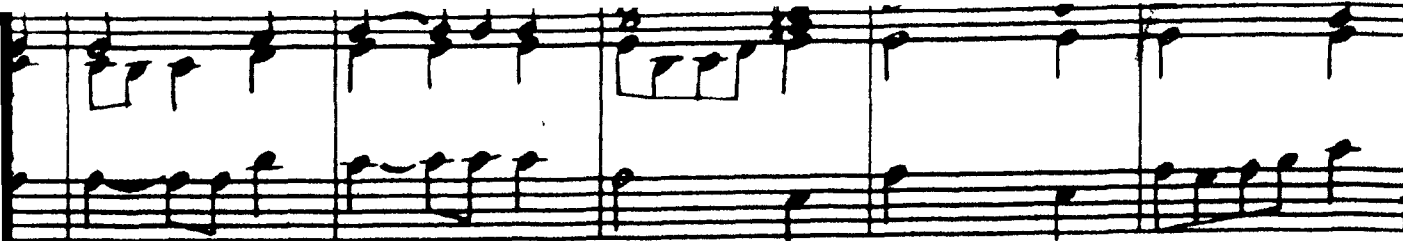


[Tu mentis delatatio]



* This note appears in the original as a quarter note instead of a half note which is its correct value.
 † The dot following the final note does not appear in the original.





in the original as a quarter note instead of a half note which is its correct value.
the final note does not appear in the original.

Ioannis Petri Alloys Praenestini

Tua Iesu dilectio.

a3.

Musical notation for three voices (Soprano, Alto, Tenor) with lyrics: Tu- a le- su di- lec- ti- o Gra- ta

Musical notation for three voices (Soprano, Alto, Tenor) with lyrics: tis re- fec- ti- o. Re- plet si- ne fas- ti- di- o Dans

Musical notation for three voices (Soprano, Alto, Tenor) with lyrics: si- de- ri- o.

Quile gustant esuriunt:
Qui bibunt adhuc sitiunt:
Desiderare nesciunt:
Nisi Iesum quem diligunt.

sy Praenestini. Tua lesu dilectio. a3.



Handwritten musical notation on three staves. The lyrics are: a le- su di- lec- ti- o Gra- ta men- le- su di- lec- ti- o Gra- ta men- Tu a le- su di- lec- ti- o Gra- ta men- tis



Handwritten musical notation on three staves. The lyrics are: o. Re- plet si- ne fas- ti- di- o Dans fa- nem de- o. Re- plet si- ne fas- ti- di- o Dans fa- nem de- o. Re- plet si- ne fas- ti- di- o Dans fa- nem de-

Quia gustant esuriunt:
Qui bibunt adhuc sitiunt:
Desiderare nesciunt:
Nisi lesum quem diligunt.

Handwritten musical score system 1. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The lyrics "Tua leu dilecto" are written under the first few notes of the top staff. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign (#) on the bottom staff.

Tua leu dilecto

Handwritten musical score system 2. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with various note values and rests, including some beamed sixteenth notes.

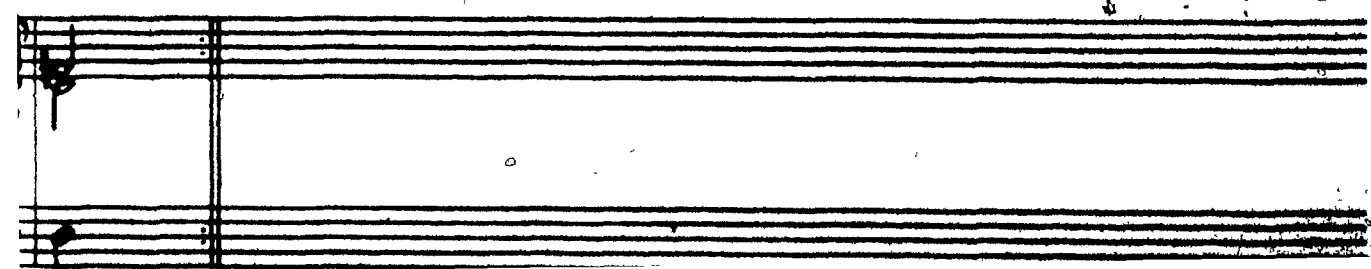
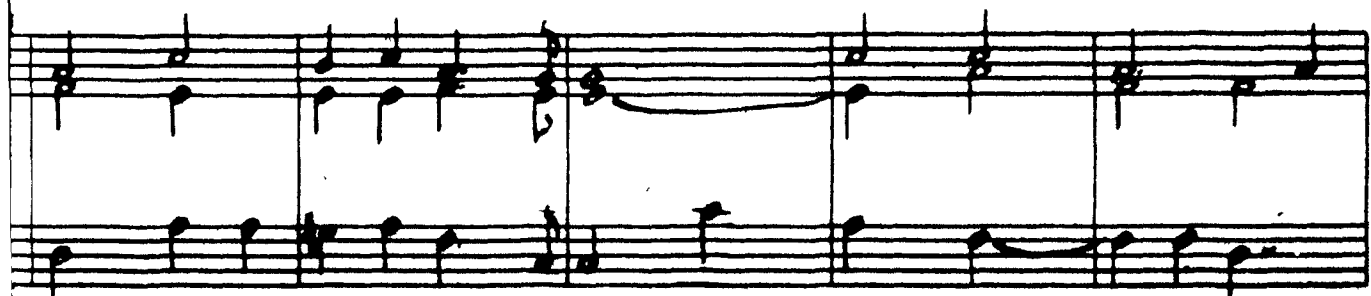
Handwritten musical score system 3. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "[Tua leu dilecto]" are written under the first few notes of the top staff. The music continues with various note values and rests.

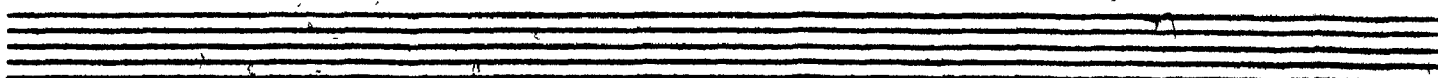
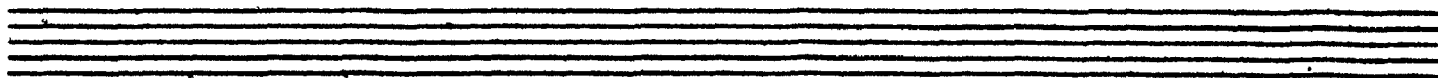
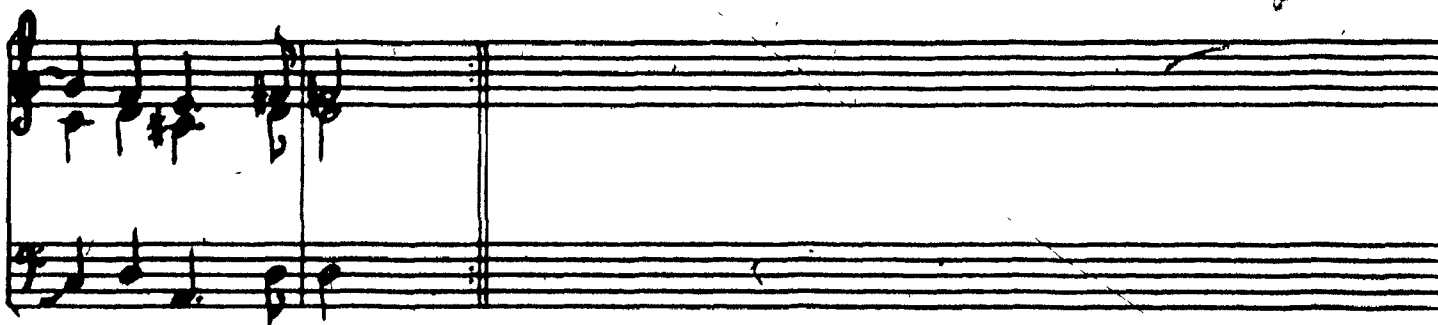
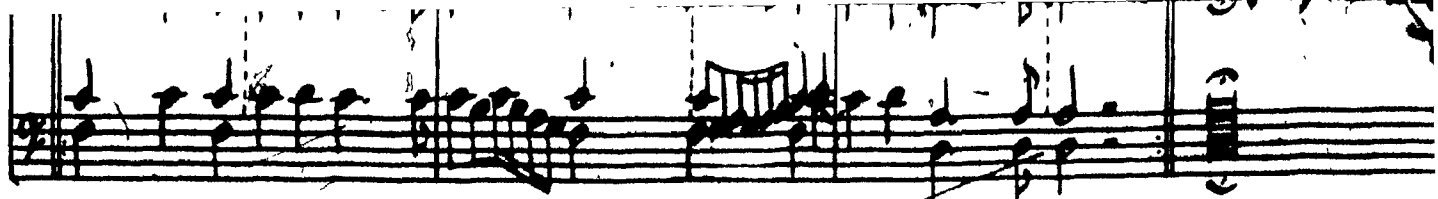
[Tua leu dilecto]

Handwritten musical score system 4. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with various note values and rests, including a repeat sign (double bar line with dots) in the middle of the system.

Handwritten musical score system 5. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with various note values and rests, including a repeat sign (double bar line with dots) in the middle of the system.

Two empty musical staves at the bottom of the page, consisting of five lines each.





* The rest is not indicated in the original.

1 of

In Domino laetabitur.

Canon a 4 di quarta in quarta.

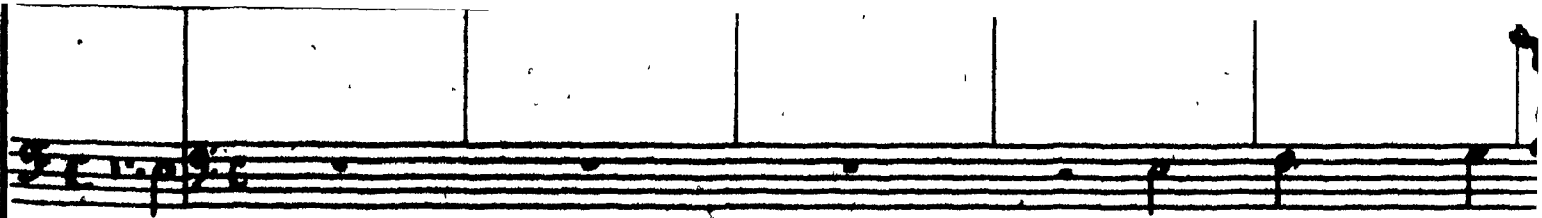
The first system of musical notation consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first phrase, with lyrics 'In Do-mi-no lae-ta-bi-' written below it. The second staff is a vocal line in F-clef. The third staff is a vocal line in G-clef. The fourth staff is a bass line in F-clef. The music is written in a four-part setting, with each part entering in a different voice.

The second system of musical notation consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the second phrase, with lyrics 'ma-a au-di-ant man-su-e-' written below it. The second staff is a vocal line in F-clef. The third staff is a vocal line in G-clef. The fourth staff is a bass line in F-clef. The music is written in a four-part setting, with each part entering in a different voice.

The third system of musical notation consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the third phrase, with lyrics 'In Do-mi-no lae-ta-bi-' written below it. The second staff is a vocal line in F-clef. The third staff is a vocal line in G-clef. The fourth staff is a bass line in F-clef. The music is written in a four-part setting, with each part entering in a different voice.

Canon a 4 di quarta in quarta.

Handwritten musical score for a 4-part canon in D major, 4/4 time. The score consists of five systems of staves. The first system includes lyrics: "Do- mi- no lae- ta- bi- tur a- ni- ma". The second system includes lyrics: "au- di- ant man- su- e- ti". The notation is in a simple, handwritten style with a large margin on the left.

A musical score system consisting of four staves. The top staff is a vocal line with lyrics: "me- a | av- di- ant man- su- e-". The second staff is a vocal line. The third staff is a piano accompaniment line with chords. The fourth staff is a piano accompaniment line with chords.

me- a | av- di- ant man- su- e-

A musical score system consisting of four staves. The top staff is a vocal line with lyrics: "or lae- ten- tur". The second staff is a vocal line. The third staff is a piano accompaniment line with chords. The fourth staff is a piano accompaniment line with chords.

or lae- ten- tur

*The three lower voices of this canon have incorrect time signatures in the original. All voices should

Handwritten musical score for a canon. The score consists of five staves. The lyrics "au- di- ant man- su- e- ti" are written under the second staff. The notation includes various musical symbols such as notes, rests, and bar lines.

of this canon have incorrect time signatures in the original. All voices should be in C, none in $\sharp$.

Felix Aeternus Rex virtutum. a3

Rex vir- tu- tum Rex glo-

ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig- ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig- ri- ae Rex in- sig-

ae. le- su lar- gi- tor ve-

ae. le- su lar- gi- tor ve-

Rex virtutum. a3

vir- tu- tum Rex glo-

tu- tum Rex glo-

Rex vir- tu- tum Rex glo-

ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig- nis vic- to- ri-

ae Rex in- sig- nis vic- to- ri- ae Rex in- sig- nis vic- to- ri-

Rex in- sig- nis vic- to- ri- ae Rex in- sig- nis vic- to- ri-

le- su lar- gi- tor ve- ni- ae tho-

le- su lar- gi- tor ve- ni- ae tho- nor ce-

le- su lar- gi- tor ve- ni- ae tho-

Rex

vir-

tu-

tum Rex

ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig-
ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig-
ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig-

le- su lar- gi- tor ve- ni-
le- su lar- gi- tor ve- ni-
le- su lar- gi- tor ve- ni-

nor ce- le- stis cu- ri- ae. Tu vere
le- stis cu- ri- ae. Tu fons
nor ce- le- stis cu- ri- ae. Palle nube
le- stis cu- ri- ae. Nobis dan-

Rex

vir-

tu-

tum Rex

glo-

ri- ae Rex in- sig- nis vic- to- ri- ae Rex in- sig- nis vic- to- ri-
 ae Rex in- sig- nis vic- to- ri- ae Rex in- sig- nis vic- to- ri-
 Rex in- sig- nis vic- to- ri- ae Rex in- sig- nis vic- to- ri-

le- su lar- gi- tor ve- ni- ae Ho-
 le- su lar- gi- tor ve- ni- ae Ho- nor ce-
 le- su lar- gi- tor ve- ni- ae Ho-

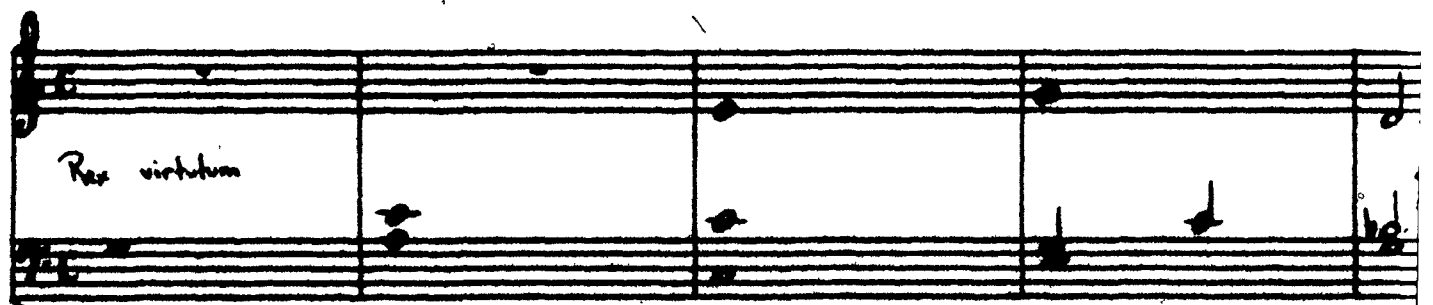
his cu- ri- ae
 his cu- ri- ae
 stis cu- ri- ae

Tu vere lumen patriae,
 Tu fons misericordiae:
 Pelle nubem tristitiae,
 Nobis dante lucem gloriae.

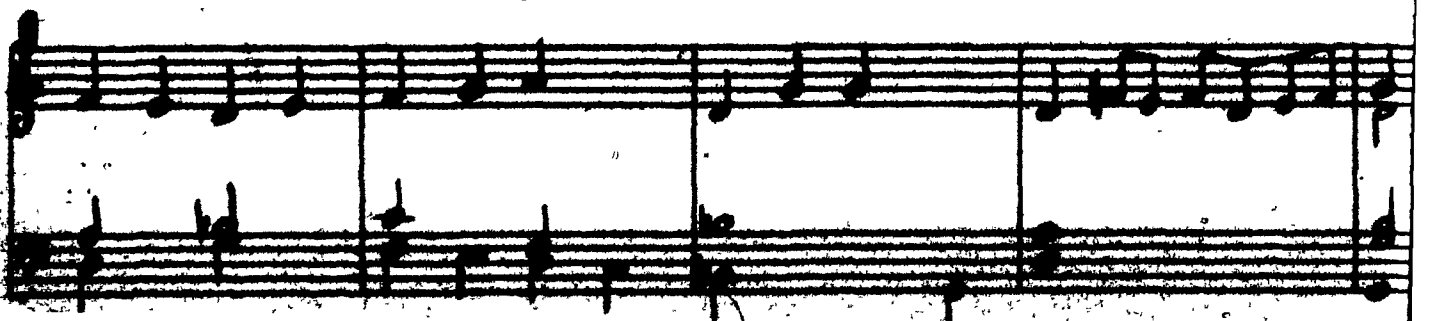
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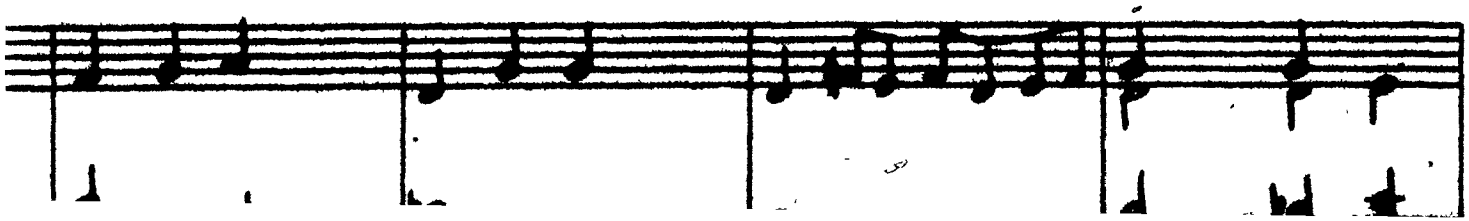
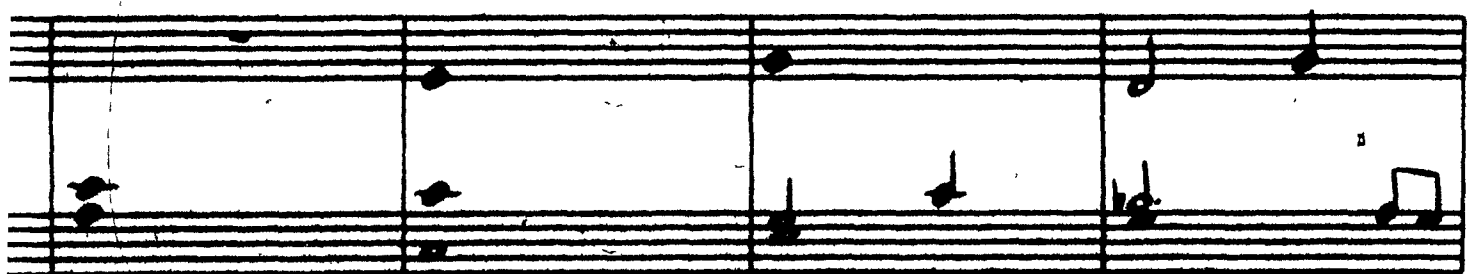
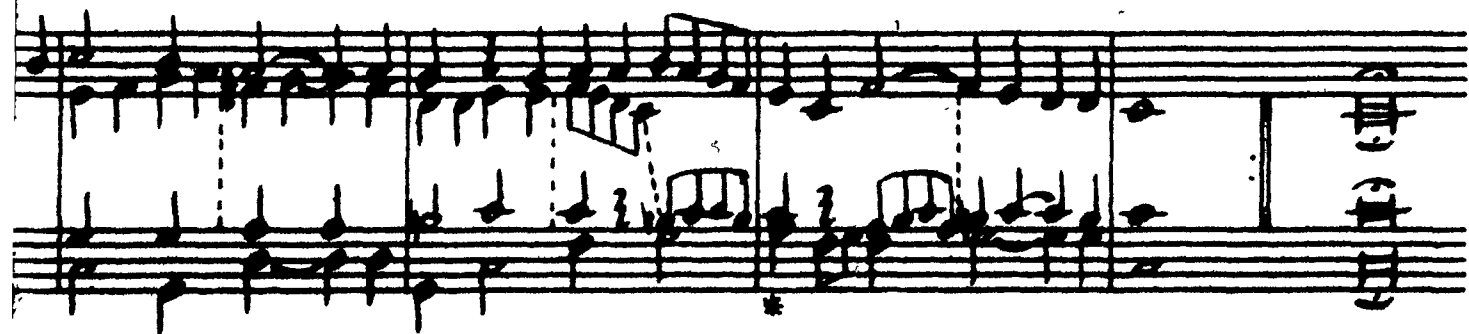
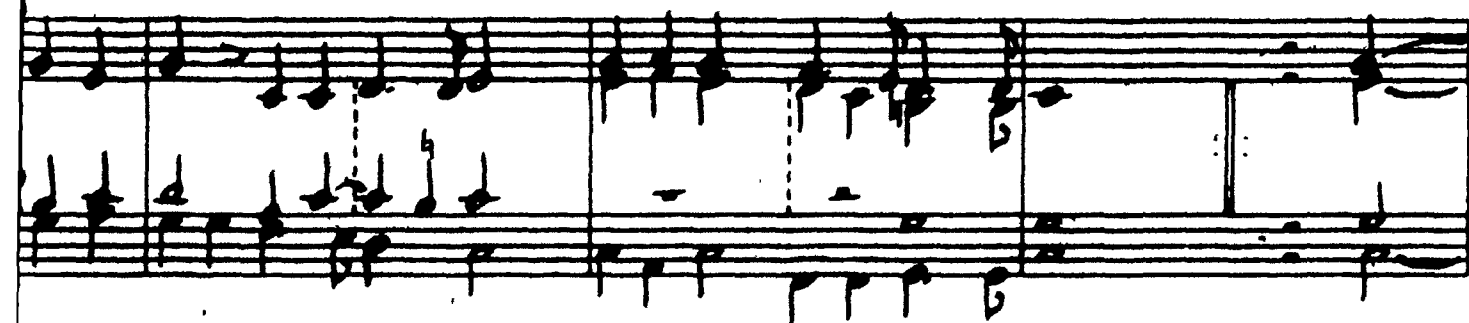
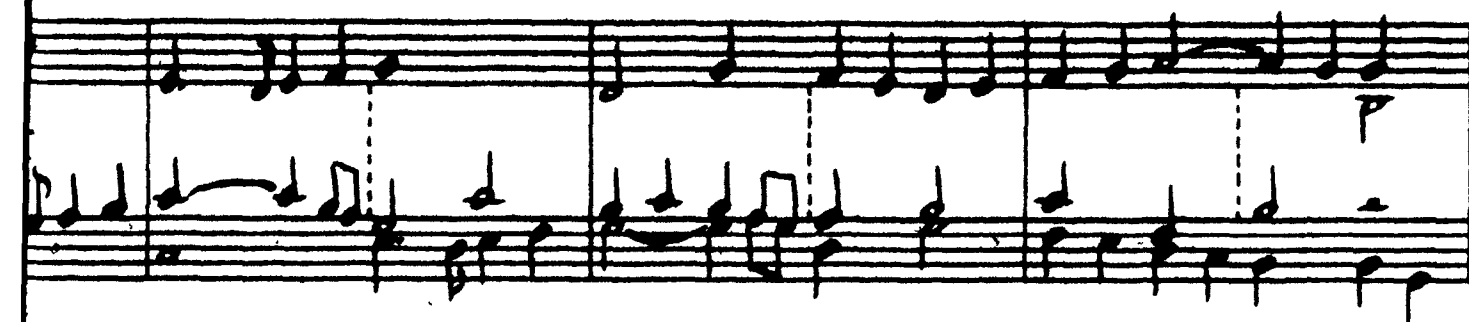


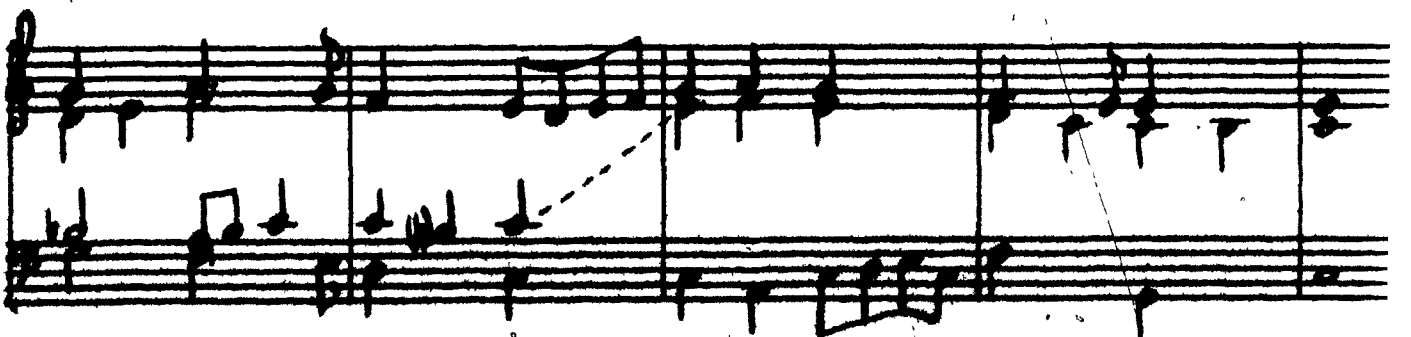
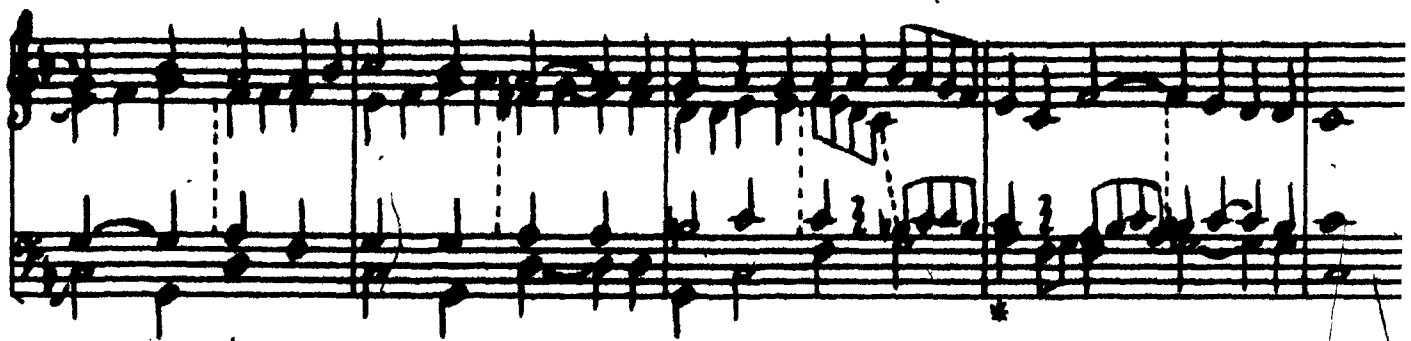
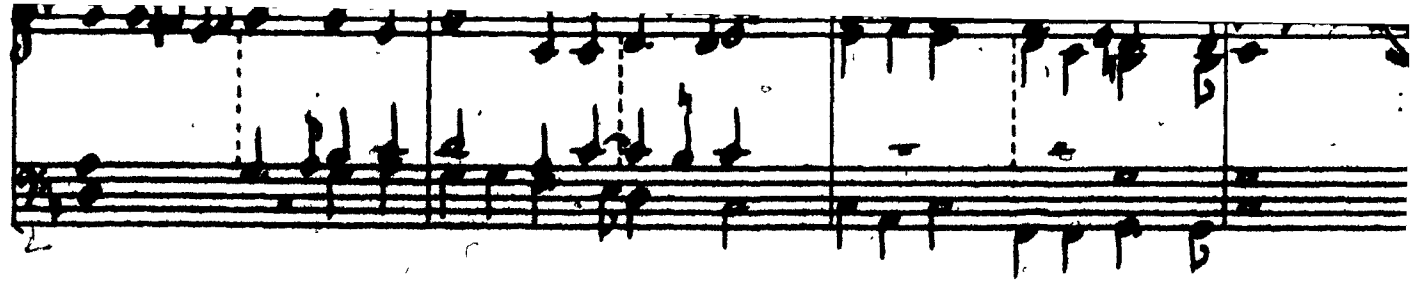
[Rex virtutum]



Rex virtutum





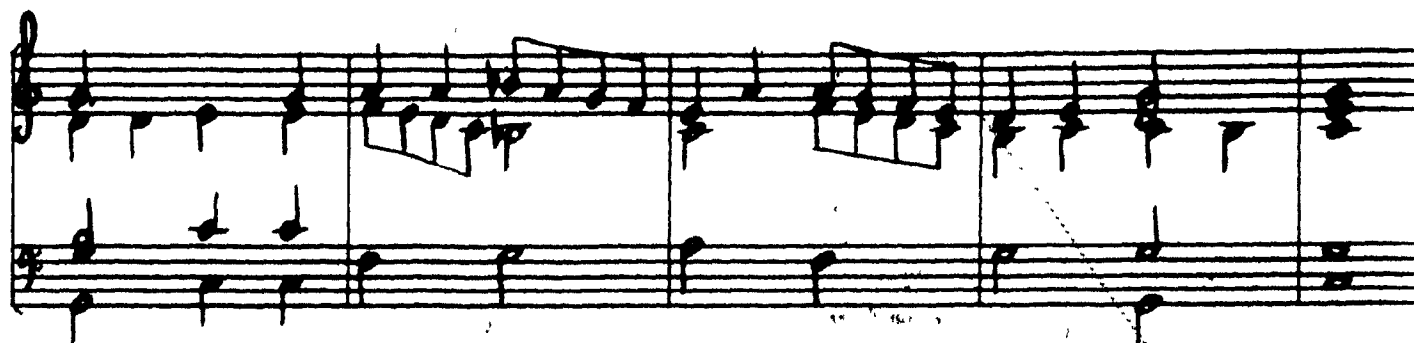


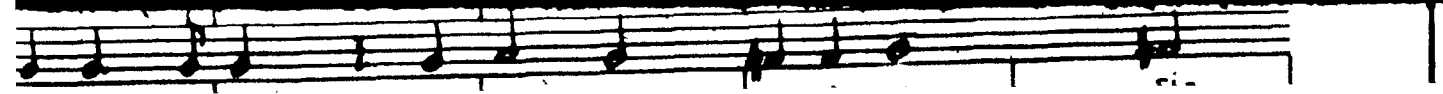
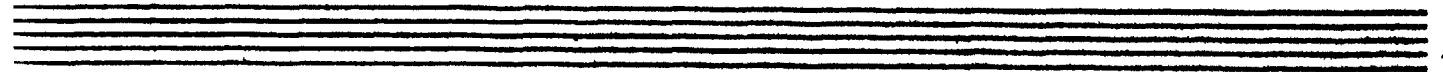
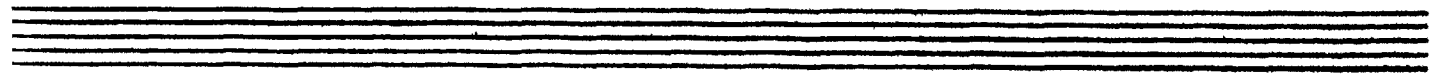
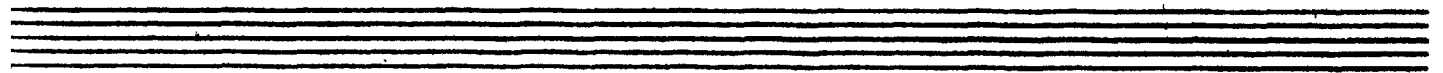
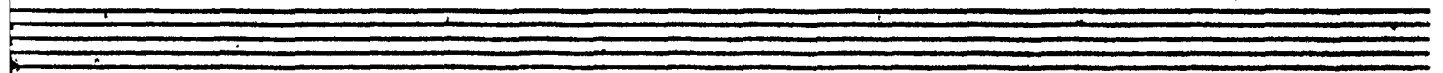
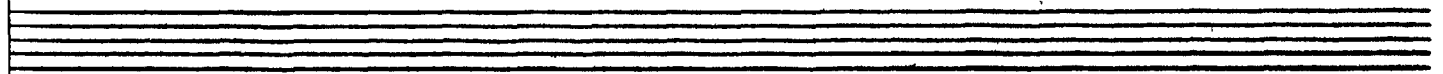
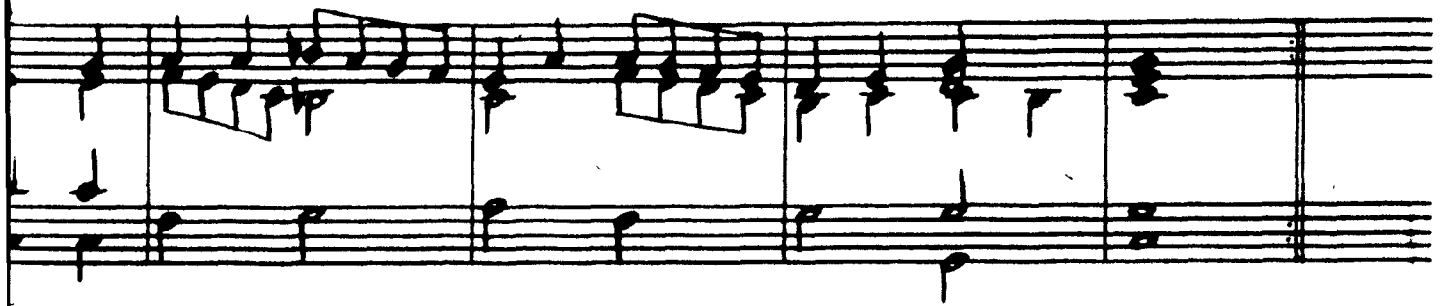
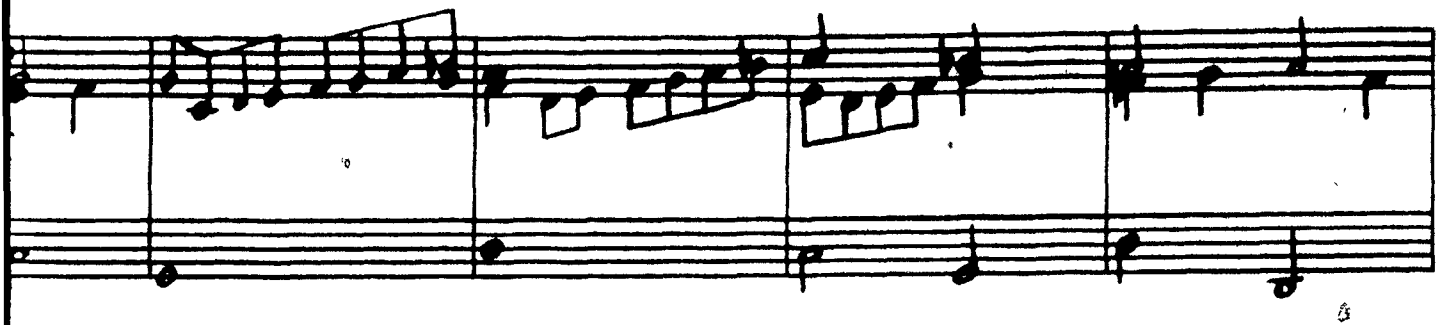
* The first note of the lowest voice in this measure appears in the original as a half note rather than as

A handwritten musical score consisting of five systems of staves. Each system has two staves. The notation includes various musical symbols such as notes, rests, and beams. The first system shows a complex melody with many beamed notes. The second system continues this complexity with more beamed notes and some slurs. The third system is simpler, with fewer notes and more space. The fourth system has a more active melody. The fifth system shows a melodic line with a dashed line indicating a continuation or a specific musical relationship. The handwriting is clear but shows signs of being a draft or a working manuscript.

lowest note in this measure appears in the original as a half note rather than as a quarter note.

1 of





1 of

Simone Verano. | Giesu sommo conforto.

a3.

Giesu sommo conforto. Tu sei tutt'

re E' mio beato portatore santo Redentore.

O gran bontà dolce pietà.

esu summo conferte. a3.

Three staves of music. The lyrics are written below the staves. The first staff is Soprano, the second is Alto, and the third is Tenor. The lyrics are:
Soprano: Sum- mo con- fer- to To sei tutt' il mio a- no-
Alto: Sum- mo con- fer- to To sei tutt' il mio a- no-
Tenor: Sum- mo con- fer- to To sei tutt' il mio a- no-

Three staves of music. The lyrics are written below the staves. The first staff is Soprano, the second is Alto, and the third is Tenor. The lyrics are:
Soprano: E! mio be- a- to per ho e san- to Re- den- to- re.
Alto: be- a- to per- to e san- to Re- den- to- re.
Tenor: E! mio be- a- to per ho e san- to re- den- to- ra.

Three staves of music. The lyrics are written below the staves. The first staff is Soprano, the second is Alto, and the third is Tenor. The lyrics are:
Soprano: gran ben- ta dol- ca pie- ta fe-
Alto: gran ben- ta dol- ca pie- ta fe-
Tenor: gran ben- ta dol- ca pie- ta fe-

Gie- su som- mo con- for- to Tu sei Fe-

no- re E' mio be- a- to por- to e san- to Re- den- to- re.

re E' mio be- a- to por- to e san- to Re- den- to- re.

no- re E' mio be- a- to por- to e san- to re- den- to- re

O gran bon- ta dol- ce pie- ta

O gran bon- ta dol- ce pie- ta

O gran bon- ta dol- ce pie- ta

li- ce quel fe- li- ce quel che te- co u- ni- to- sta.

li- ce quel fe- li- ce quel che te- co u- ni- to- sta.

li- ce quel fe- li- ce quel che te- co u- ni- to- sta.

Giesu tu hai il mondo
 Soavemente pieno
 D'amor santo e giocondo
 Ch'ogni cor fa sereno.
 O gran bontà dolce pietà
 Fatti quel che vuoi

Su Son- no con- for- to Tu sei tutt' il mio a.

E'l mio be- a- to por- to e san- to Re- den- to- re.

mie be- a- to por- to e san- to Re- den- to- re.

E'l mio be- a- to por- to e san- to re- den- to- re

gran bon- ta dol- ce pie- ta fe-

gran bon- ta dol- ce pie- ta fe-

gran bon- ta dol- ce pie- ta fe-

fe- li- ce quel che te- co u- ni- to- sta.

li- ce quel che te- co u- ni- to- sta.

fe- li- ce quel che te- co u- ni- to- sta.

Giesu tu hai il mondo
Soavemente pieno
D'amor santo e giocondo
Ch'ogni cor fa sereno.
O gran bontà dolcia pietà

4 of 4

1 of

Handwritten musical score system 1. The system consists of two staves. The upper staff contains a melody with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. The lyrics "Giesu sommo conforto" are written below the first measure of the upper staff.

Giesu sommo conforto

Handwritten musical score system 2. The system consists of two staves. The upper staff continues the melody from the previous system. The lower staff continues the bass line.

Handwritten musical score system 3. The system consists of two staves. The upper staff has a melodic phrase followed by a double bar line and then a whole rest. The lower staff has a bass line that also ends with a double bar line and a whole rest.

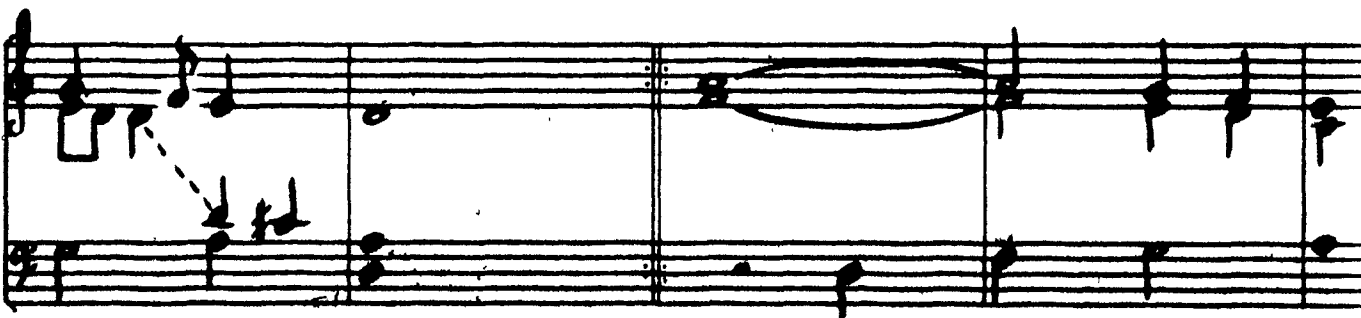
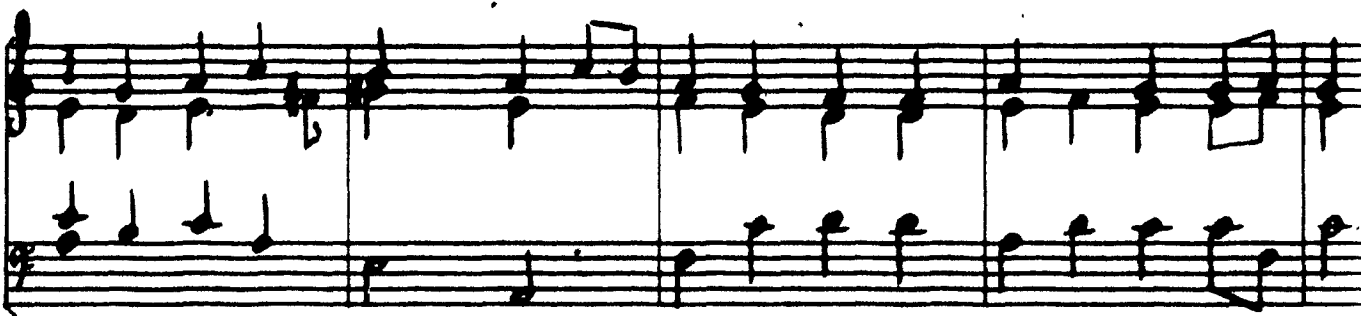
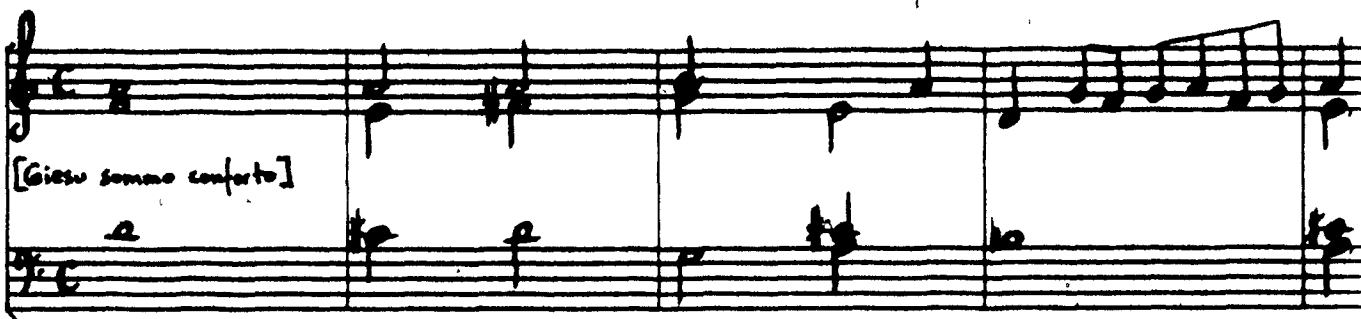
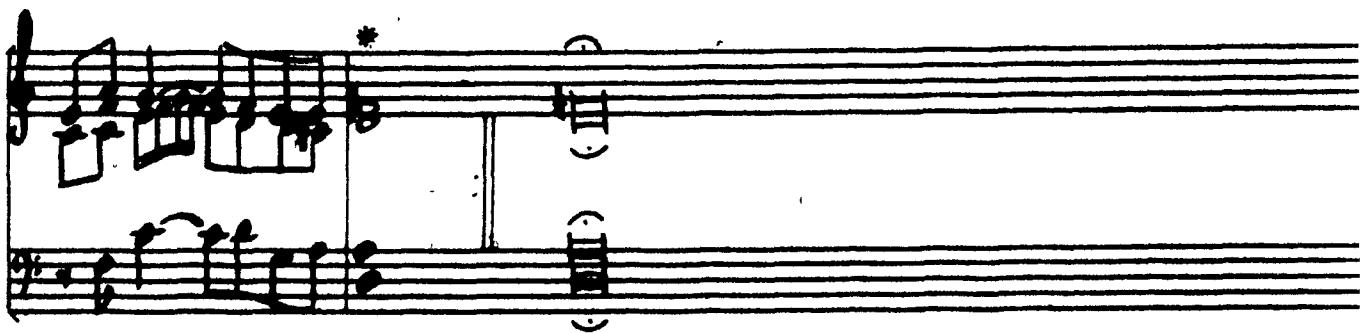
Handwritten musical score system 4. The system consists of two staves. The upper staff contains a melody. The lower staff contains a bass line. The lyrics "[Giesu sommo conforto]" are written below the first measure of the upper staff.

[Giesu sommo conforto]

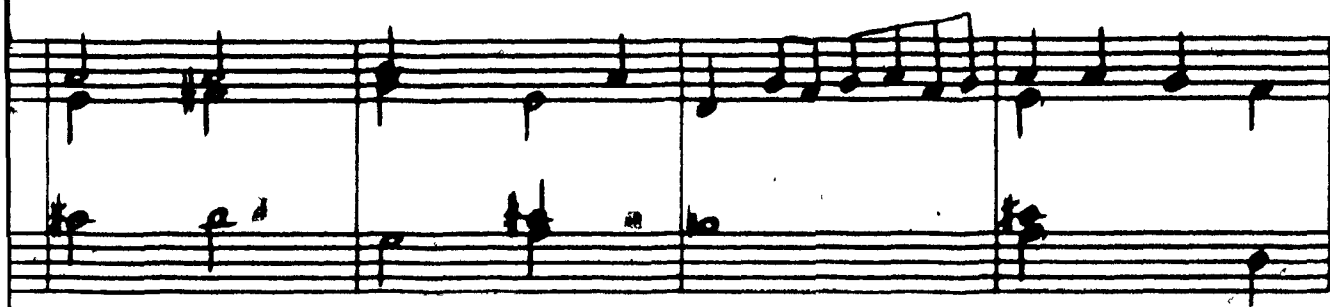
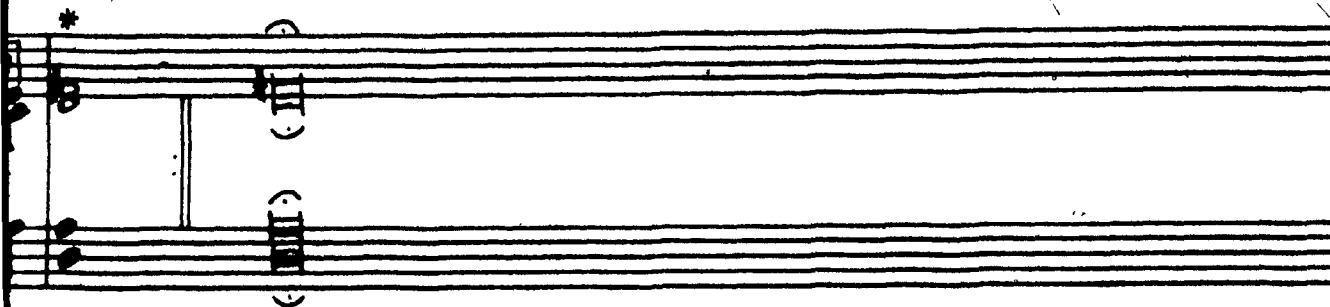
Handwritten musical score system 5. The system consists of two staves. The upper staff contains a melody. The lower staff contains a bass line.

conforte

to]



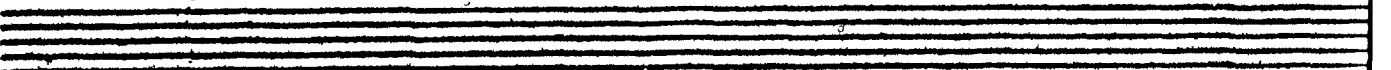
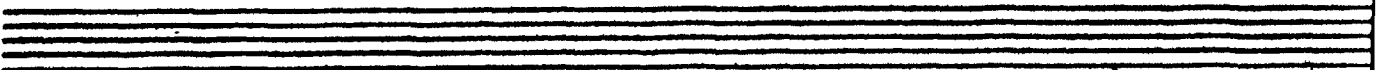
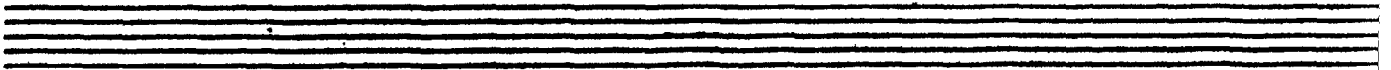
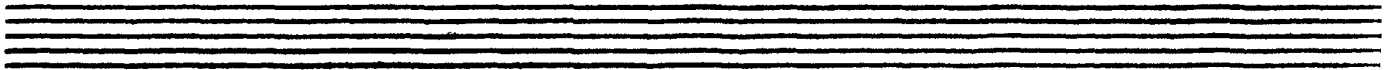
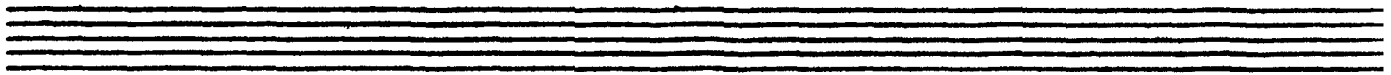
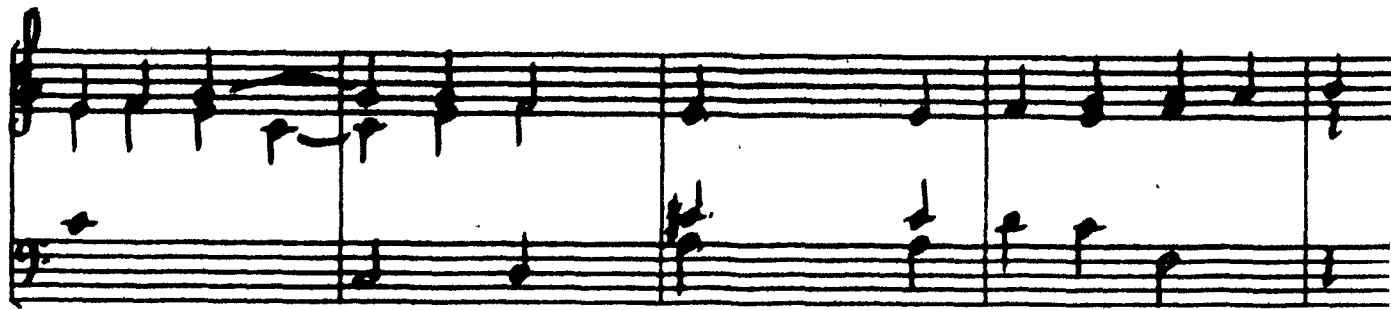
* The F# is missing in the original.

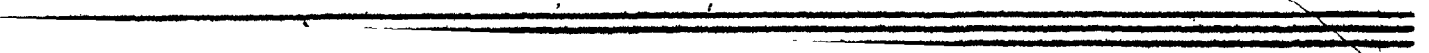
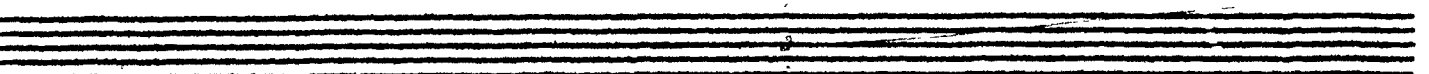
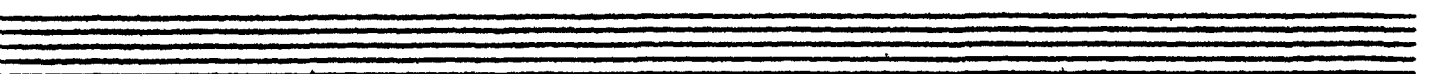
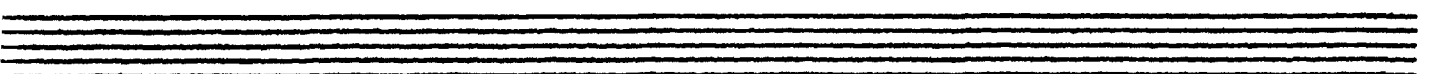
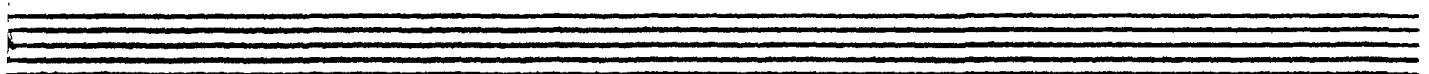
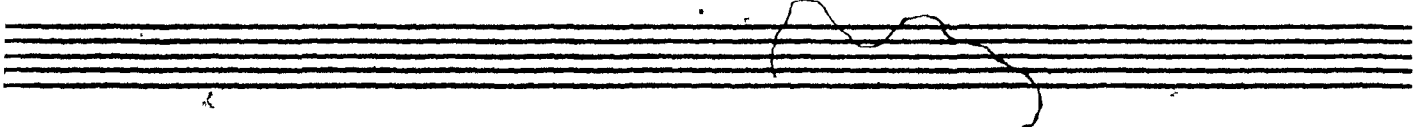


the original

4 of 4

1 of





1o. Maria Naniño

Quando cor nostrum visitas

a 4.

Quan- do cor nos- trum vi- si- tas Tunc lu- cet e- i

Quan- do cor nos- trum vi- si- tas Tunc lu- cet e- i

Quan- do cor nos- trum vi- si- tas Tunc lu- cet e- i ve-

Quan- do cor nos- trum vi- si- tas Tunc lu- cet e- i

tas. Qu- di vi- les- cit va- ni- tas Et in-

tas Qu- di vi- les- cit va- ni- tas Et in-

tas Qu- di vi- les- cit va- ni- tas Et in- tas

tas. Qu- di vi- les- cit va- ni- tas

ca- ri- tas Et in- tus fer- vet ca- ri- tas.

Nanino Quando cor nostrum visitas a4.

Four-part vocal setting. Each part has a staff with notes and a corresponding line of lyrics. The lyrics are: "cor nostrum visitas Tunc lucet ei verri". There are asterisks above the first and second measures of each part.

cor nostrum vi- si- tas Tunc lu- cet e- i ve- ri-

cor nostrum vi- si- tas Tunc lu- cet e- i ve- ri-

cor nostrum vi- si- tas Tunc lu- cet e- i ve- ri-

cor nostrum vi- si- tas Tunc lu- cet e- i ve- ri-

Continuation of the four-part vocal setting. The lyrics are: "Quoniam diuiles-cit va-nitas Et in-tus fer-uet".

Quon- di vi- les- cit va- ni- tas Et in- tus fer- vet

Quon- di vi- les- cit va- ni- tas Et in- tus fer- vet

Quon- di vi- les- cit va- ni- tas Et in- tus fer- vet

Quon- di vi- les- cit va- ni- tas Et in- tus fer- vet

Final line of the four-part vocal setting. The lyrics are: "Et in-tus fer-uet ca-ri-tas.".

Et in- tus fer- vet ca- ri- tas.

Quan- do cor nos-trum vi- si- tas Tunc lu- cet e- i ve-

Quan- do cor nos-trum vi- si- tas Tunc lu- cet e-

tas. Quon- di vi- les- cit va- ni- tas Et in-

tas Quon- di vi- les- cit va- ni- tas Et in-

tas Quon- di vi- les- cit va- ni- tas Et in- tus

tas. Quon- di vi- les- cit va- ni- tas

ca- ri- tas Et in- tus fer- vet ca- ri- tas

ca- ri- tas Et in- tus fer- vet ca- ri- tas

ri- tas Et in- tus fer- vet ca- ri- tas.

Et in- tus fer- vet ca- ri- tas.

* The dots following these two notes which appear in the original are incorrect.
 † Capital letter missing in the original.

trum vi- si- tas Tunc lu- cet e- i ve- ri-

trum vi- si- tas Tunc lu- cet e- i ve- ri-

Qua- di vi- les- cit va- ni- tas Et in- tus fer- vet

Qua- di vi- les- cit va- ni- tas Et in- tus fer- vet

- cit va- ni- tas Et in- tus fer- vet ca-

- di vi- les- cit va- ni- tas

- tus fer- vet ca- ri- tas

- tus fer- vet ca- ri- tas

- tus fer- vet ca- ri- tas

- tus fer- vet ca- ri- tas

Amor lesu dulcissimus.
Et vere suavissimus
Plus milies gratissimus
Quam dicere sufficimus.

The two notes which appear in the original are incorrect.
in the original

4 of 4

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a fluid, handwritten style.

[Quando cor nostrum visitat]

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a fluid, handwritten style.

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a fluid, handwritten style.

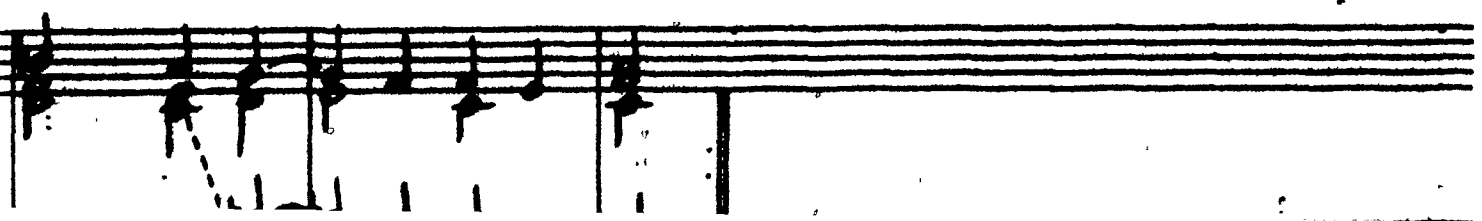
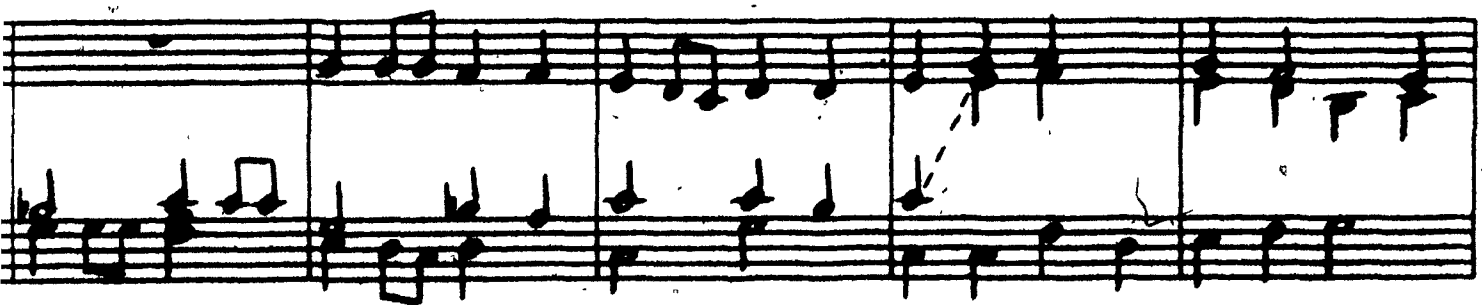
Quando cor nostrum visitat

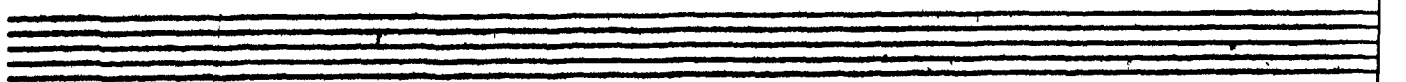
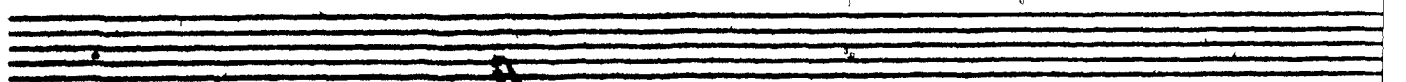
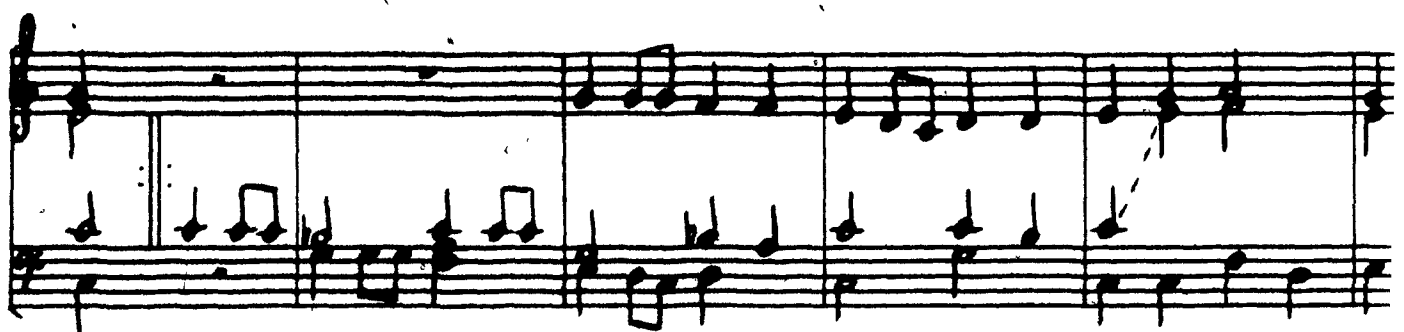
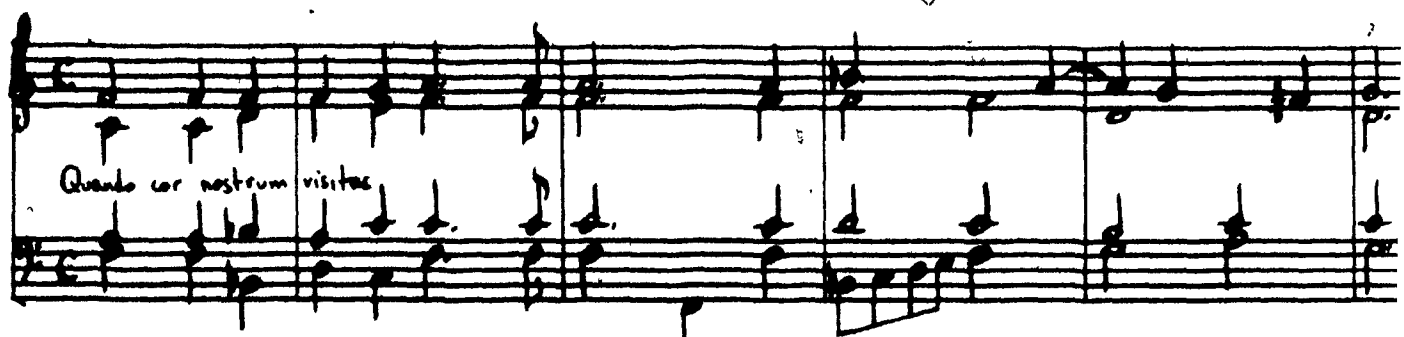
Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a fluid, handwritten style.

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a fluid, handwritten style.



visitas]





* The dot which appears in the original following this note is an error.



the original following this note is an error.

4 of 4

Ioan Alloysy Praenestini

Iesu flos matris virginis.

all.

le- su flos ma- tris vir- gi- nis le- su flos ma- tris vir-

le- su flos ma- tris vir- gi- nis le- su flos ma- tris vir-

le- su flos ma- tris vir-

le- su flos ma- tris vir-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho-

nis le- gnam be- a- ti- tu- di- nis re- gnam be- a- ti-

lesu flos matris virginis

a4

flos ma- tris vir- gi- nis le- su flos ma- tris vir- gi- nis
su flos ma- tris vir- gi- nis le- su flos ma- tris vir- gi- nis
le- su flos ma- tris vir- gi- nis
le- su flos ma- tris vir- gi- nis

mor nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi- ni
nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi- ni
mor nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi- ni
mor nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi- ni

a- ti- tu- di- nis re- gnum be- a- ti- tu- di-

le- su flos ma- tris vir-

le- su flos ma- tris vir-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho- no-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho- no-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho- no-

A- mor nos- trae dul- ce- di- nis Ti- bi laus ho- no-

nis Re- gum be- a- ti- tu- di- nis re- gum be- a- ti-

nis Re- gum be- a- ti- tu- di- nis re- gum be- a- ti-

nis Re- gum be- a- ti- tu- di- nis re- gum be- a- ti-

nis Re- gum be- a- ti- tu- di- nis re- gum be- a- ti-

le- su flos ma- tris vir- gi- nis

le- su flos ma- tris vir- gi- nis

mor nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi-

nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi-

mor nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi-

mor nos- trae dul- ce- di- nis Ti- bi laus ho- nor nu- mi-

a- ti- tu- di- nis re- gum be- a- ti- tu- di-

a- ti- tu- di- nis re- gum be- a- ti- tu- di-

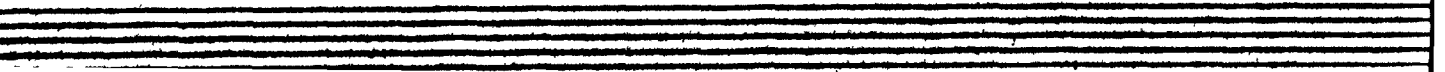
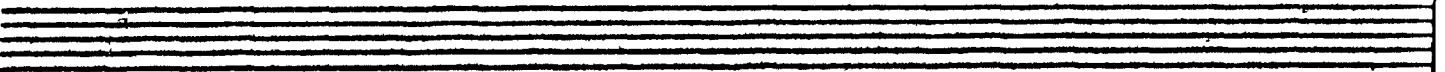
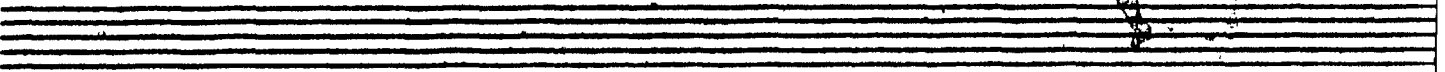
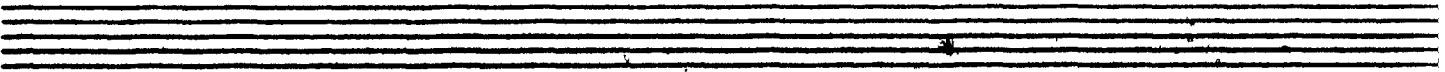
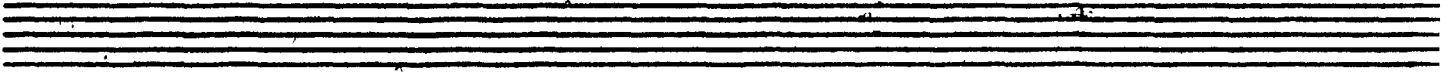
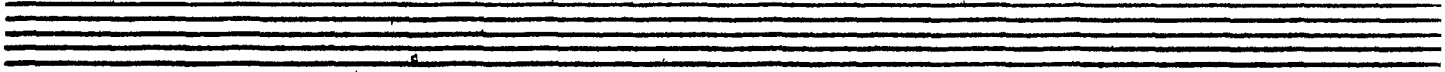
Re- gum be- a- ti- tu- di- nis re- gum be- a- ti- tu- di-

Re- gum be- a- ti- tu- di-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: *nis Ti-bi laus ho-nor nu-mi-nis re-gnum be-a-ti-tu-di-nis.*

The first staff (Soprano) has a final B-flat at the end. The second staff (Alto) has a final B-flat at the end. The third staff (Tenor) has a final B-flat at the end. The fourth staff (Bass) has a final B-flat at the end.

The lyrics are written below the notes, with hyphens indicating syllables across notes. The lyrics are: *nis Ti-bi laus ho-nor nu-mi-nis re-gnum be-a-ti-tu-di-nis.*

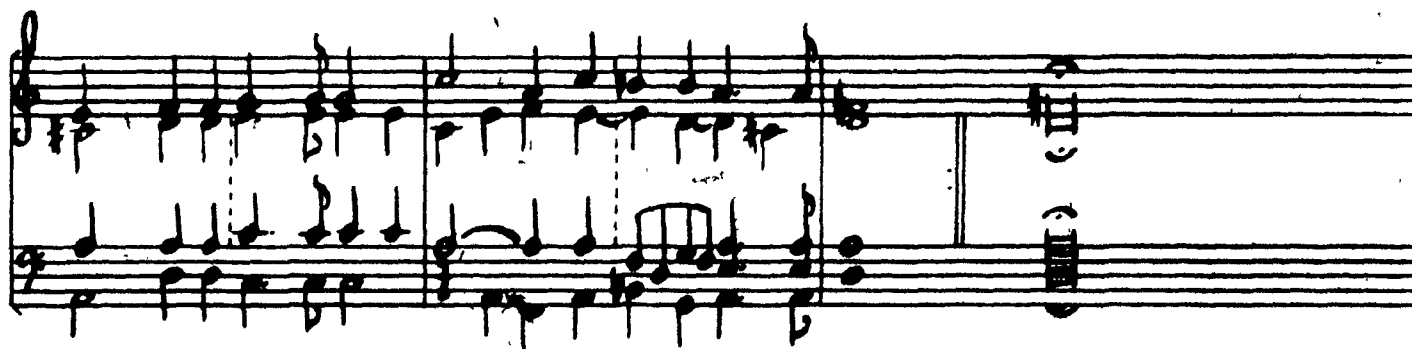
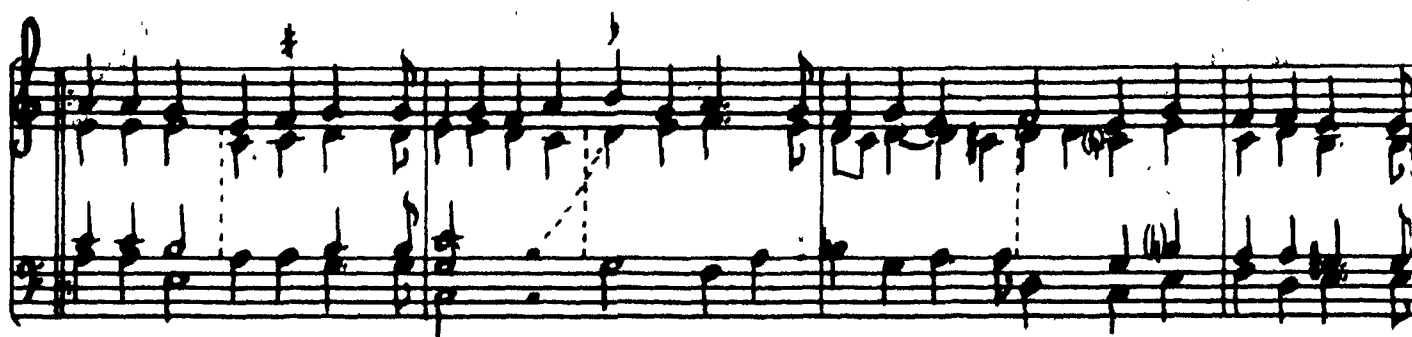


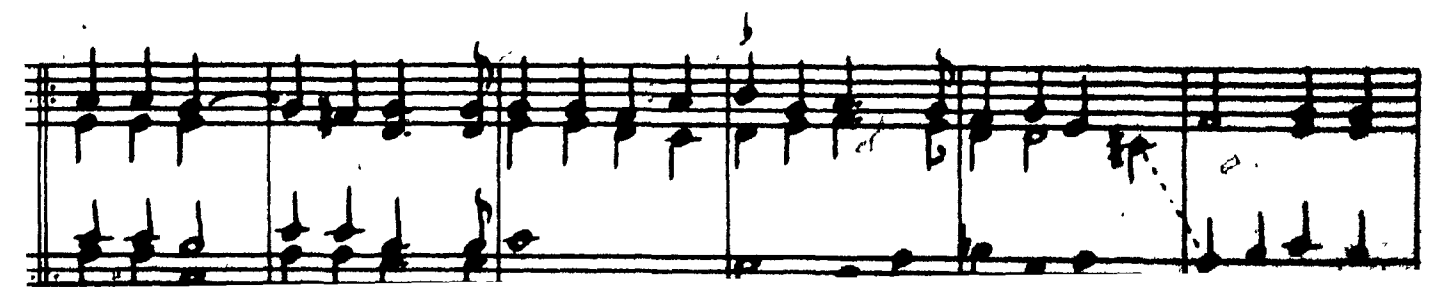
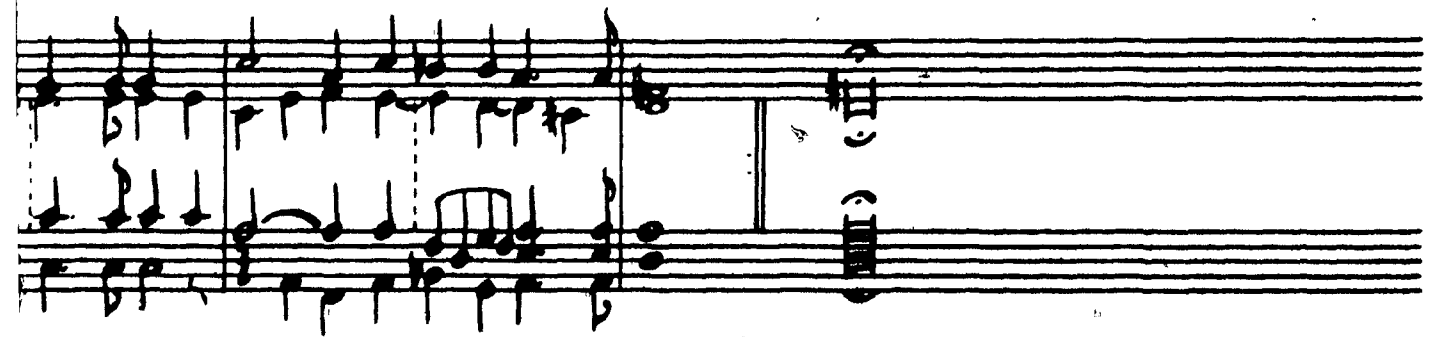


Handwritten musical notation on four staves, each with a Latin phrase underneath. The phrases are:
1. laus ho- nor nu- mi- nis re- gum be- a- ti- tu- di- nis
2. laus ho- nor nu- mi- nis re- gum be- a- ti- tu- di- nis.
3. laus ho- nor nu- mi- nis re- gum be- a- ti- tu- di- nis
4. laus ho- nor nu- mi- nis re- gum be- a- ti- tu- di- nis.

Five empty musical staves at the bottom of the page.

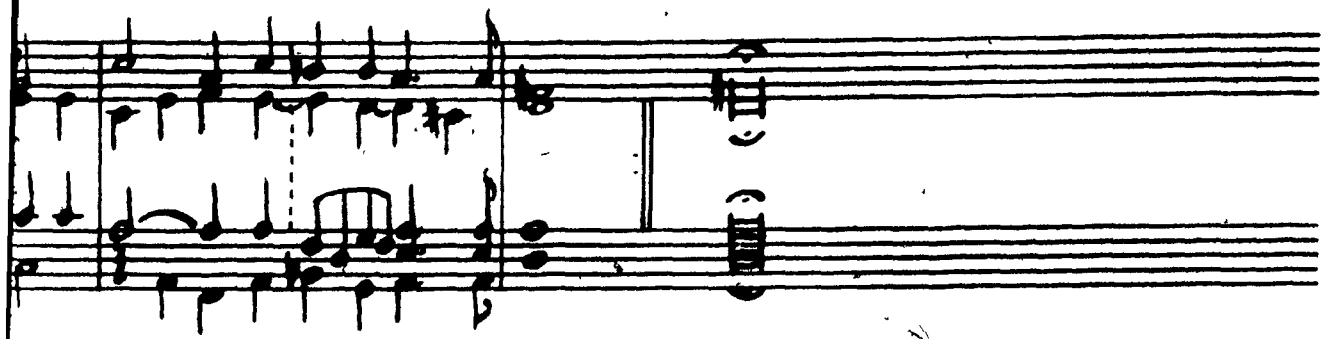
1 of







* Cf indicated in the original as a quarter note.



original as a quarter note.

Francesco Soriano.

O gloriosa donna.

a4.

O gl-ri- o- sa don- na Al- ta sop- ra le stel- le al-

O gl-ri- o- sa don- na Al- ta sop- ra le stel-

O gl-ri- o- sa don- na Al- ta sop- ra le

O gl-ri- o- sa don- na Al- ta sop- ra

le. Chi te ves- ti del- la ter- ra- na gon- na

le. Chi te ves- ti del- la ter- re- na gon- na

le. Chi te ves- ti del- la ter- ra- na gon- na Nu- tri- to

le. Chi te ves- ti del- la ter- ra- na gon- na Nu- tri- to

hai con le tue pie man- mel- le.

O gloriosa donna.

a4.

sa don- na Al- ta sop- ra le stel- le al- ta sop- ra le stel-

sa don- na Al- ta sop- ra le stel-

o- sa don- na Al- ta sop- ra le stel-

sa don- na Al- ta sop- ra le stel-

te ves- ti del- la ter- ra- na gon- na Nu- tri- to

te ves- ti del- la ter- re- na gon- na Nu- tri- to

te ves- ti del- la ter- ra- na gon- na Nu- tri- to hai con-

te ves- ti del- la ter- ra- na gon- na Nu- tri- to hai con

pure man- mel- le.

O glo-ri- o- sa don- na Al- ta sop- ra le ste

O glo-ri- o- sa don- na Al- ta sop- ra

le. Chi te ves- ti del- la ter- ra- na gon- na

le. Cho te ves- ti del- la ter- re- na gon- na.

le Chi te ves- ti del- la ter- ra- na gon- na Nu- tri- to hai

le Chi te ves- ti del- la ter- ra- na gon- na Nu- tri- to hai

hai con le tue pure mam- mel- le.

hai con le tue pure mam- u mel- le.

le tue pure mam- mel- le.

le tue pure mam- mel- le.

Cio che la prima madre
Ne tolse tu prendi
Per la suprema fra le
Scale sei fatta, ch'al'en

sa don- na Al- ta sop- ra le stel-

sa don- na Al- ta sop- ra le stel-

Ves- ti del- la ter- re- na gon- na Nu- tri- to

ves- ti del- la ter- re- na gon- na Nu- tri- to

ves- ti del- la ter- re- na gon- na Nu- tri- to hai con

ves- ti del- la ter- re- na gon- na Nu- tri- to hai con

mam- mel- le.

re mam- mel- le.

am- mel- le.

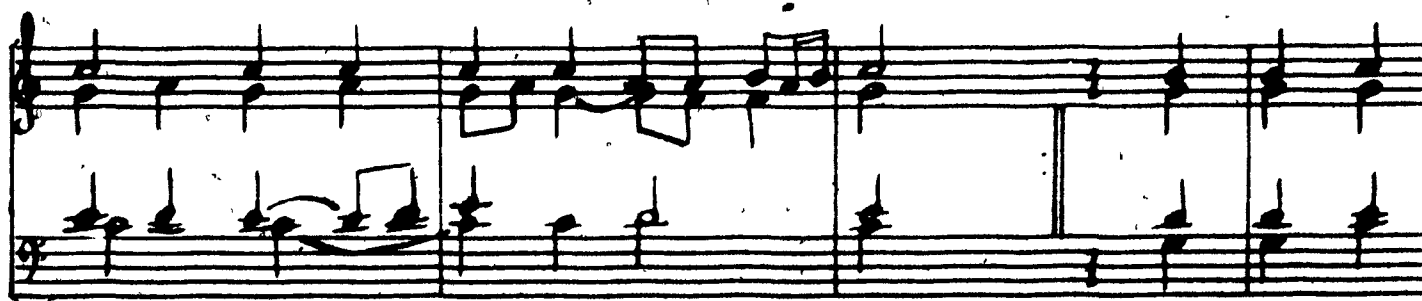
am- mel- le.

Cio che la prima madre
Ne tolse tu nati.
Per la superna fra le sante squadre
Scala sei fatta, ch'al'empireo ascendi

1 of



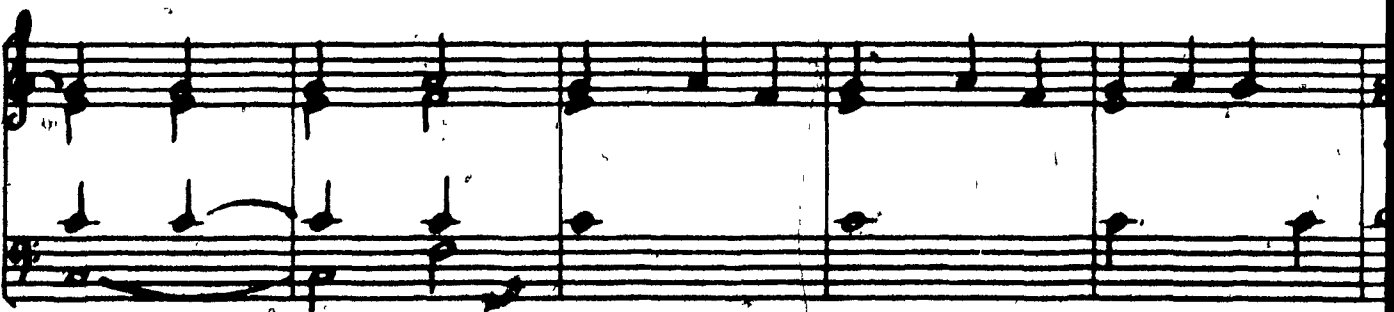
[O gloriosa donna]







[O gloriosa donna]



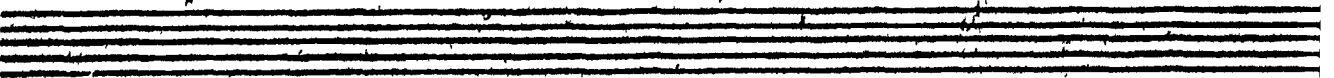
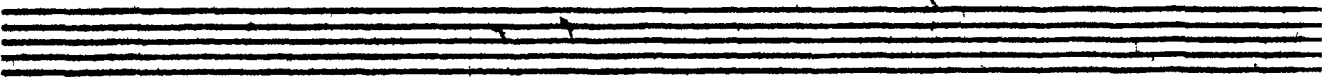
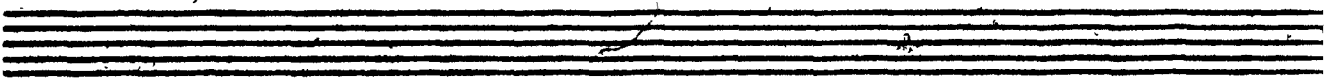
* These four notes appear in the original as sixteenth notes.

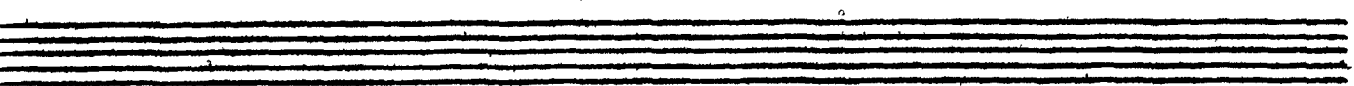
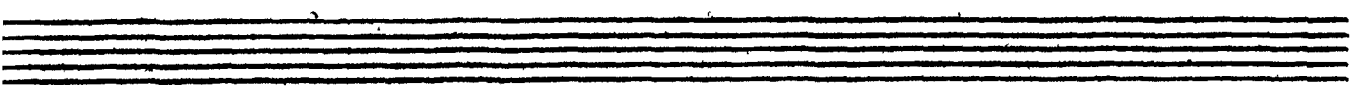
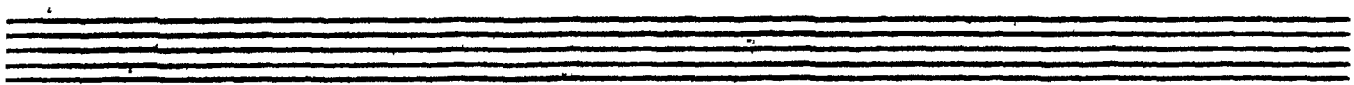
A handwritten musical score consisting of five systems of staves. Each system has two staves. The notation includes various note values, rests, and dynamic markings. The first system shows a melody in the upper staff and a bass line in the lower staff. The second system features a more complex melody with beamed sixteenth notes in the upper staff. The third system includes a large, ornate musical symbol in the upper staff, possibly a fermata or a decorative flourish. The fourth system shows a melody in the upper staff and a bass line in the lower staff. The fifth system shows a melody in the upper staff and a bass line in the lower staff.

in the original as sixteenth notes.

4 of 4

1 of





1 of

Francesco Soriano

Uscio del ciel.

all.

Us- cio del ciel tu se-

Us- cio del ciel tu se-

Us- cio del ciel tu se- i Por- ta del Re co-

Us- cio del ciel tu se- i Por- ta del Re

cio del ciel tu se- i Por- ta del Re co- le- sti Gra- di- te o gen- ti sal-

Uscio del ciel.

a4.

Uscio del ciel tu se-

cio del ciel tu se-

Uscio del ciel tu sei

cio del ciel tu se- i Uscio del ciel tu se- i Por- ta del Re ce- le-

Por- ta del

del ciel tu se- Por- ta del Re ce-

se- Por- ta del

Por- ta del Re ce- le- sti. Gra- di- te o gen- ti sal- ve

Us- cio . del ciel, tu sei.

Us- cio del ciel tu se - .

Us- cio del ciel tu se

i. Us- cio del ciel tu se- i Por- ta del Re ce

i. Por- ta

Us- cio del ciel tu se- i Por- ta del Re

cio del ciel tu se-

sti Por- ta del Re ce- le- sti Gra- di- te o gen- ti sal

Re ce- le- sti Gra- di- te o gen- ti sal

le- sti Por- ta del Re ce- le- sti Gra- di- te o gen- ti

Re ce- le- sti Gra- di- te o gen- ti sal- va

Us- cio del ciel tu sei.

el ciel tu se - Us- cio del ciel tu se- i. Us-

Us- cio del ciel tu se- i. Por- ta del Re ce- le-

el ciel tu se- Por- ta del Re ce-

Por- ta del

Por- ta del Re ce- le- sti. Gra- di- te o gen- ti. sal- ve

sti. Gra- di- te o gen- ti. sal- ve

ta del Re ce- le- sti. Gra- di- te o gen- ti. sal- ve

sti Gra- di- te o gen- ti sal- ve per

per cos- toi Si ric- co don- da le sue vo-

per cos- toi Si ric- co don- da le sue vo-

per cos- toi Si ric- co don- da le sue vo-

cos- to- i Si ric- co don- da le sue vo-

ne- ste

ne- ste

ne- ste

ne- ste

Gloria a lo Spirito sia,
 Al Figlio, al Padre insieme,
 Ond'ha quel tutto, che si nutre e cria
 Di mantenersi la virtute, e'l seme

te i Si ric- co don- da le sue vo- glie ho-

te i Si ric- co don- da le sue vo- glie ho-

te i Si ric- co don- da le sue vo- glie ho-

i / Si ric- co don- da le sue vo- glie ho-

ste

ste.

ste

ste

Gloria a lo spirito sia,
Al Figlio, al Padre insieme,
Ond'ha quel tutto, che si nutre e cria,
Di mantenersi la virtute, e'l seme

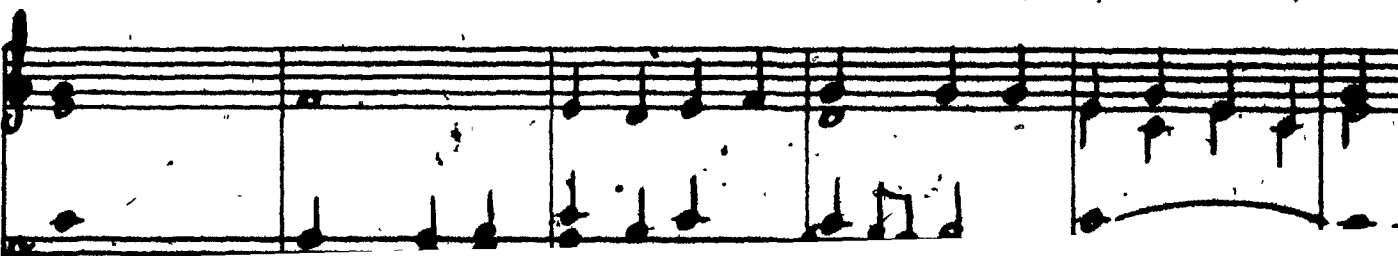
1 of



[Uscio dal ciel]

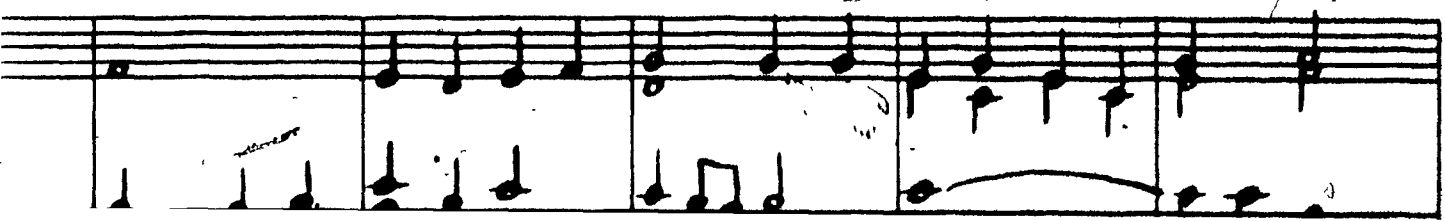


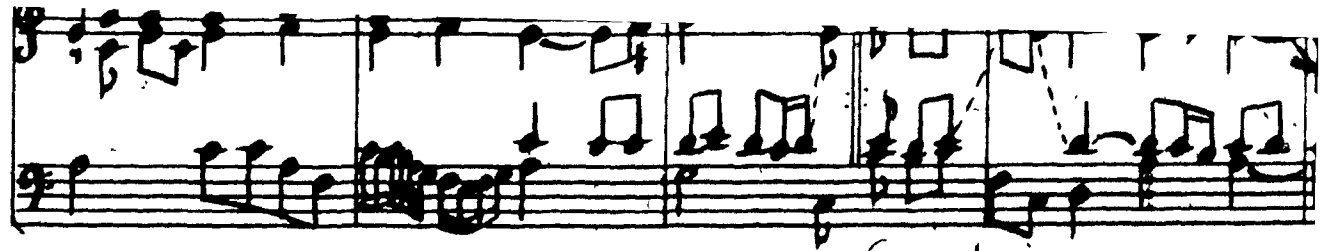
Uscio dal ciel tu sei.





iel]





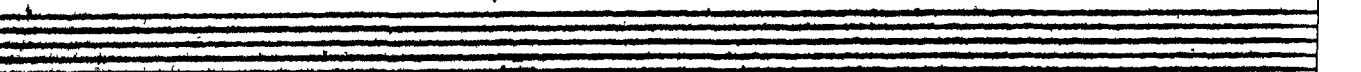
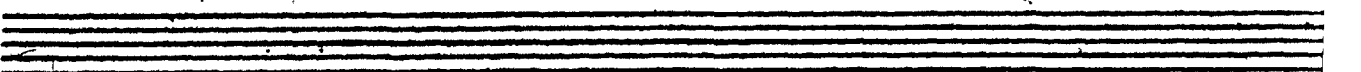
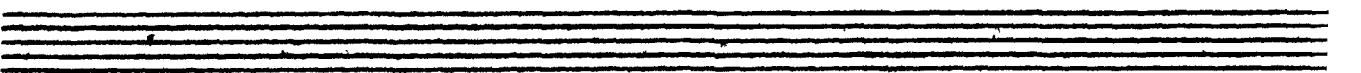
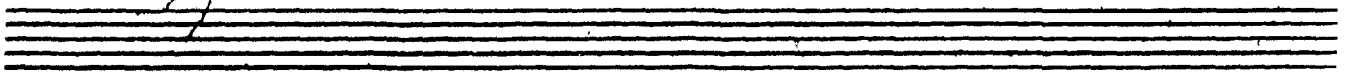
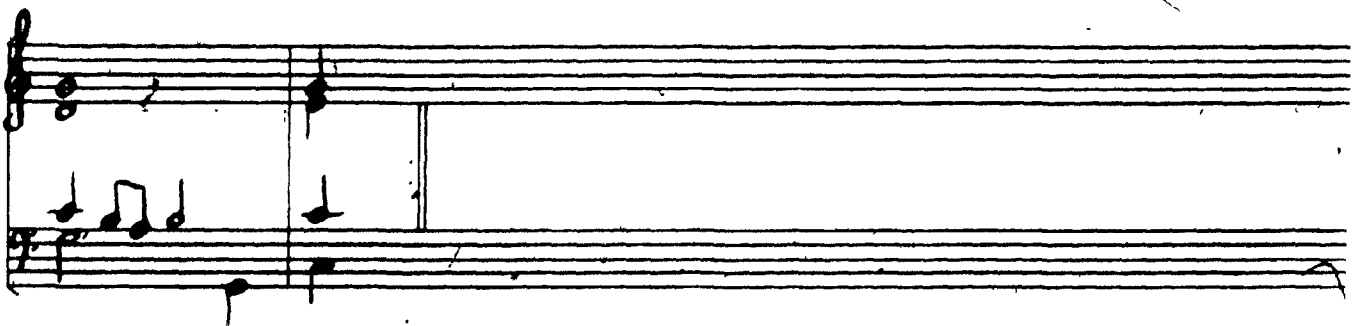
* Indicated in the original as an eighth note.

A handwritten musical score consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and beams. The first system has two staves with complex rhythmic patterns. The second system also has two staves, with some notes beamed together. The third system has two staves, with the left staff starting with the text 'to see'. The fourth system has two staves, with a long horizontal line spanning across the measures. The fifth system has two staves, with notes and rests distributed across the measures. The handwriting is in black ink on a white background.

the original as an eighth note

4 of 4

1 of





Handwritten musical notation on a five-line staff. The notation consists of several measures, each containing multiple notes. The notes are written in a style that suggests a specific musical system, possibly a form of shorthand or a specific notation used in a particular context. The notes are arranged in a way that suggests a sequence of pitches and rhythms.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line. A large, stylized handwritten mark, possibly a '7' or a similar symbol, is written across the staff.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line.

Handwritten musical notation on a five-line staff. The notation is sparse, with a few notes and a vertical line.

Io Mariae Nativit

Iesus in pace imperat

all

Handwritten musical score for the first system, featuring four staves. The lyrics are in Latin. The first staff is in treble clef, and the others are in bass clef. The lyrics are: le- sus in pa- ce im- pe- rat Quae

Handwritten musical score for the second system, featuring four staves. The lyrics are in Latin. The first staff is in treble clef, and the others are in bass clef. The lyrics are: sum su- pe- rat Hunc me- a mens de-

Handwritten musical score for the third system, featuring two staves. The lyrics are in Latin. The first staff is in treble clef, and the second is in bass clef. The lyrics are: rat Et il- lo fu- pro- pe-

mini Iesus in pace imperat ah

Sus in pa-ce im-pe-rat Quae om-nem sen-

Sus in pa-ce im-pe-rat Quae om-nem sen-

Sus in pa-ce im-pe-rat Quae om-nem sen-sum su-

Sus in pa-ce im-pe-rat Quae om-nem sen-sum su-

pe-rat Hunc me-a mens de-si-de-

pe-rat Hunc me-a mens de-si-de-

pe-rat Hunc me-a mens de-si-de-

pe-rat Hunc me-a mens de-si-de-

il-lo fru-pro-pe-rat.

le- sus in pa- ce im- pe- rat Que om- nia

le- sus in pa- ce im- pe- rat Que om- nia

sum su- pe- rat Hunc me- a mens

sum su- pe- rat Hunc me- a mens

pe- rat Hunc me- a mens

pe- rat Hunc me- a mens

rat Et il- lo fru- i pro-

rat Et il- lo fru- i pro-

rat Et il- lo fru- i pro-

rat Et il- lo fru- i pro-

in pa-ce

im-pe-rat

Quae om-nem sen-sum su-

id pa-ce

im-pe-rat

Quae om-nem sen-sum su-

pe-rat

Hunc me-a mens de-si-de;

pe-rat

Hunc me-a mens de-si-de-

pe-rat

Hunc me-a mens de-si-de-

pe-rat

Hunc me-a mens de-si-de-

lo-fru-

pro-

pe-rat

fru-

pro-

pe-rat

Et

il-lo

fru-

pro-

pe-

rat

Et il-

lo-fru-

pro-

pe-

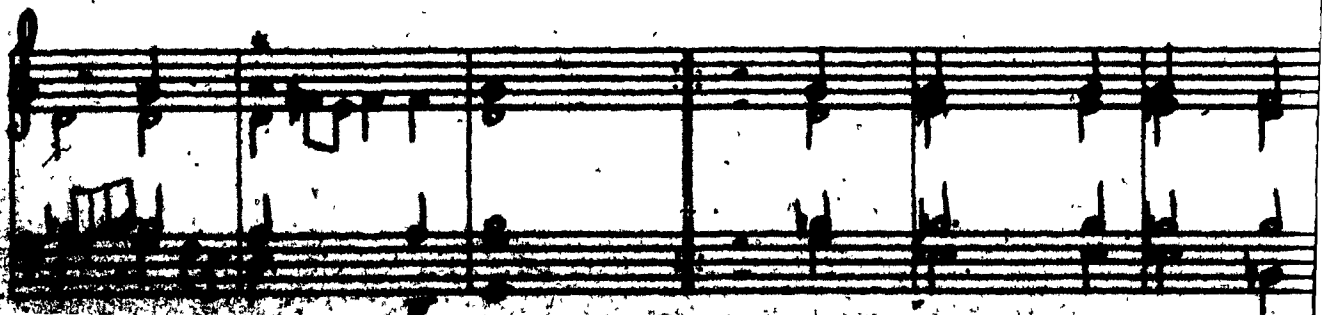
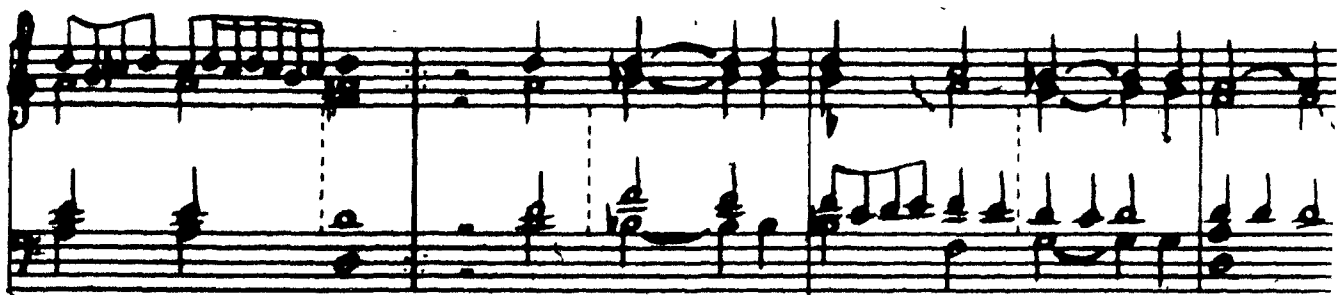
rat.

4 of 4

1 of



[Jesus in pace imperat]



The first system of musical notation consists of two staves. The upper staff features a series of eighth and sixteenth notes, some beamed together, with a few rests. The lower staff contains a complex arrangement of chords and single notes, with some notes marked with a sharp sign (#).

41.

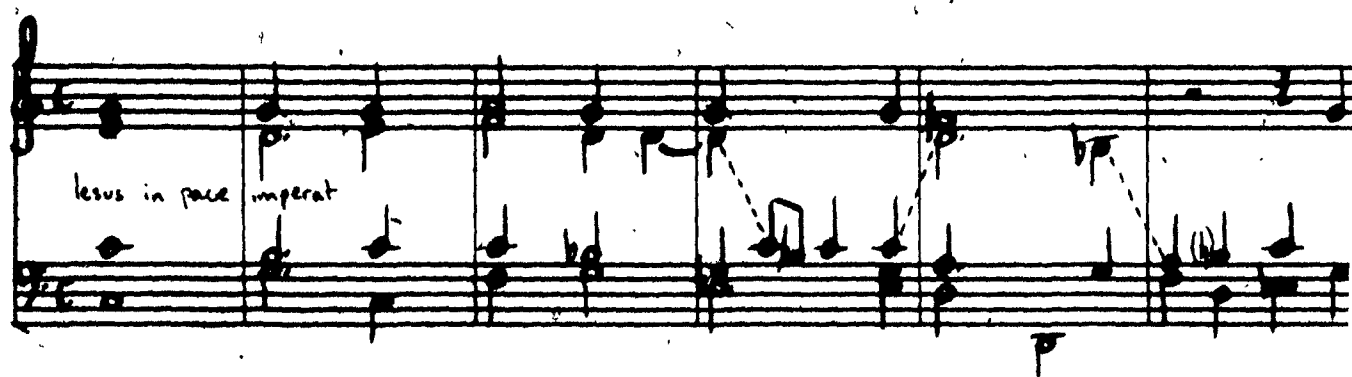
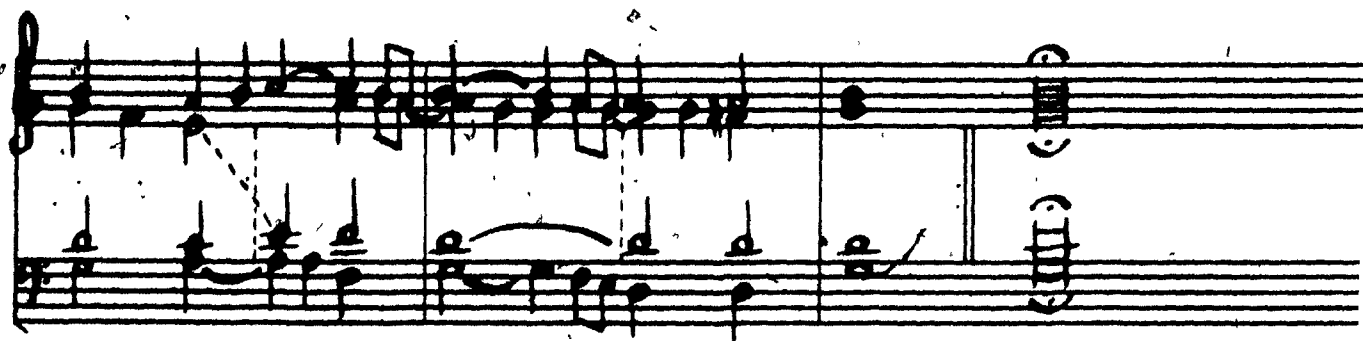
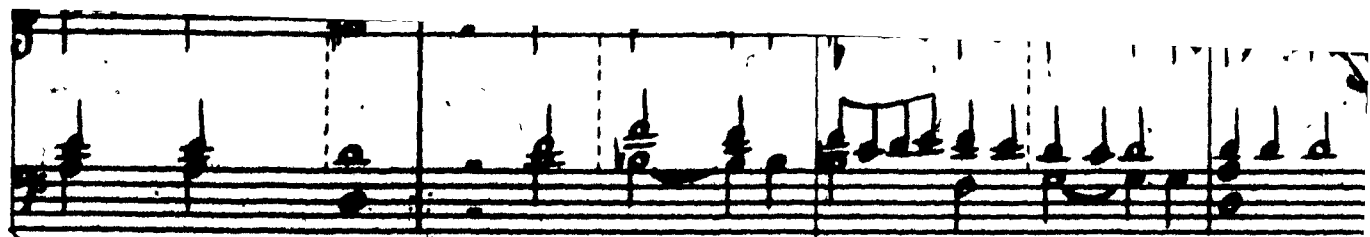
The second system of musical notation also consists of two staves. The upper staff shows a melodic line with various note values and rests. The lower staff provides harmonic support with chords and moving lines. A dashed line connects a note in the upper staff to a note in the lower staff, indicating a specific musical relationship.

The third system of musical notation consists of two staves. The upper staff contains a melodic phrase that ends with a double bar line. The lower staff features a series of chords and notes, with a double bar line appearing after the first measure.

cat

The fourth system of musical notation consists of two staves. The upper staff shows a melodic line with some notes marked with a 'v' (possibly for 'voce' or 'vibrato'). The lower staff contains a series of chords and notes. A dashed line connects a note in the upper staff to a note in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff shows a melodic line with various note values. The lower staff contains a series of chords and notes, with some notes marked with a sharp sign (#).



* The note in the key voice appears as a G in the original.

A handwritten musical score consisting of five systems of staves. Each system has two staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Some notes are connected by dashed lines, indicating a specific melodic or harmonic path. The handwriting is in black ink on a white background. The score appears to be a transcription or a study of a piece, with some corrections and annotations visible.

up voice appears, as a G, in the original.

Tunc am-plex-us, tunc os- cu-

Tunc am-plex-us, tunc os- cu-

Tunc am-plex-us, tunc os- cu-

vin-cunt mel-lis po-cu-la Tunc Fe-lix

Quae vin-cunt met-lis po-cu-la Tunc Fe-lix

vin-cunt mel-lis po-cu-la Tunc Fe-lix

co-pu-la, Sed in his par-va mo-ru-la

sti co-pu-la, Sed in his par-va mo-ru-la

co-pu-la, Sed in his par-va mo-ru-la

1 of

Iam quod quassivi video
 Quod concupivi teneo
 Amore Iesu languor
 Et corde totus ardeo

Tunc am-plex-us, tunc os-
cu-la, Quae
am-plex-us, tunc os-
cu-la,
Tunc am-plex-us, tunc os-
cu-la, Quae

cant mel-lis po-cu-la Tunc Fe-lix Chri-sti
e vin-cunt met-lis po-cu-la Tunc Fe-lix Chri-
t mel-lis po-cu-la Tunc Fe-lix Chri-sti

la, Sed in his par-va mo-ru-la
pu-la, Sed in his par-va mo-ru-la
la, Sed in his par-va mo-ru-la

Iam quod quaesivi video
Quod concupivi teneo
Amore lesu languens
Et corde totus ardeo.

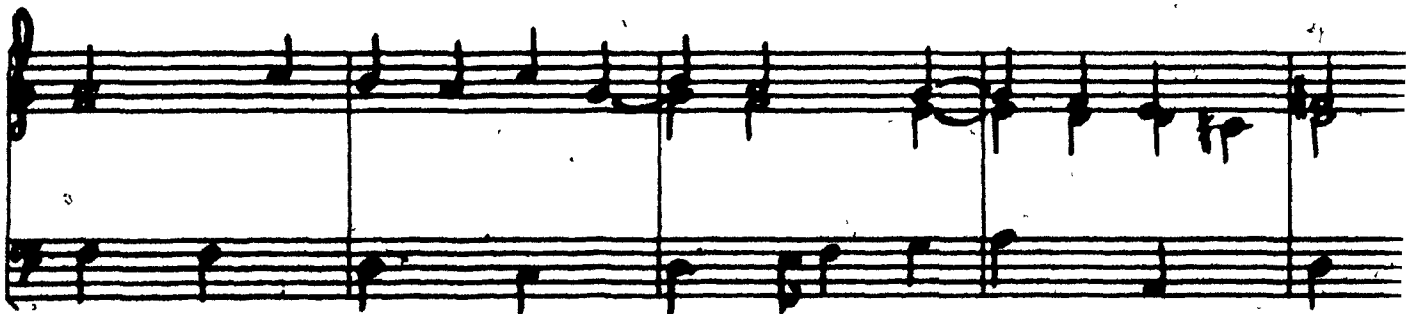
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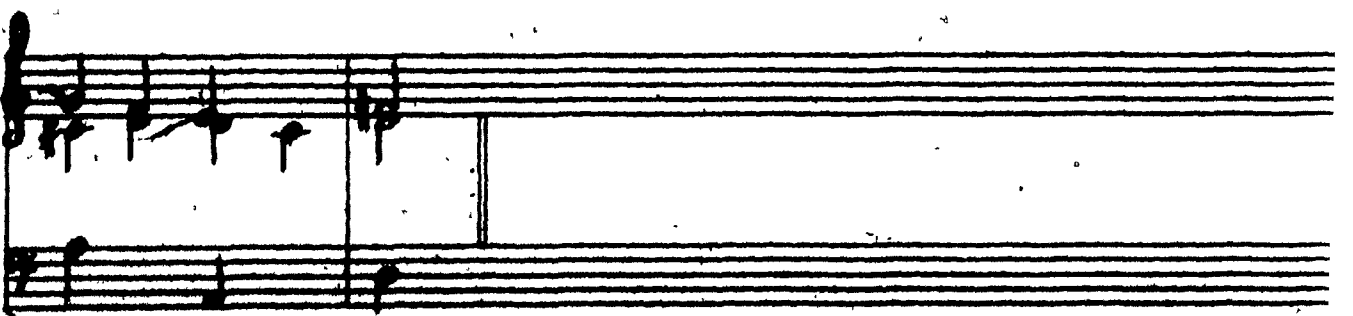
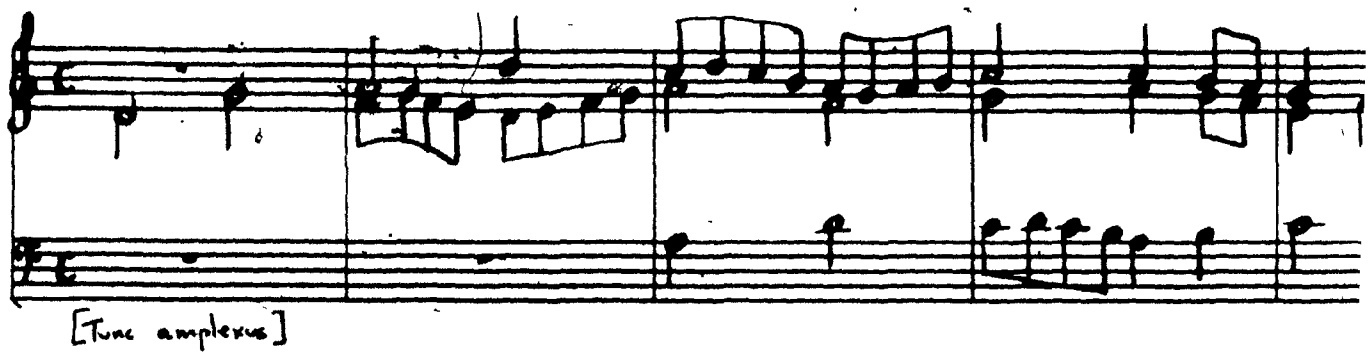
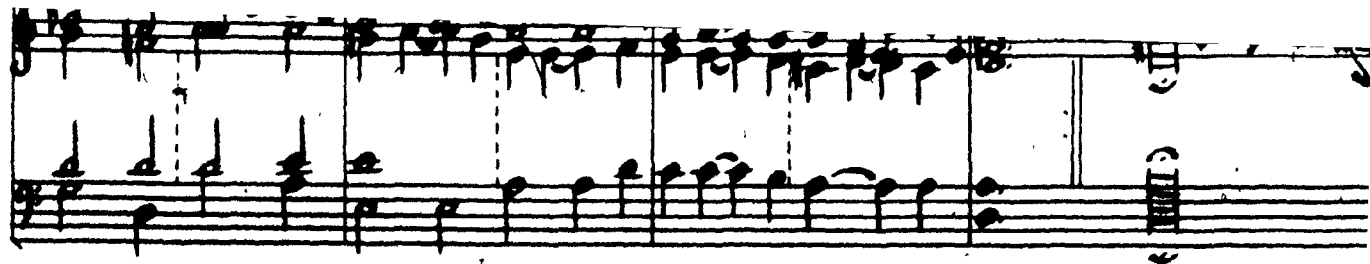
Tune amplexus



[Tune amplexus]







* The final measure is incomplete in the original since there is no dot following the final note.

A handwritten musical score consisting of five systems of staves. The notation is in black ink on a white background. The first system has two staves with a treble clef on the top staff and a bass clef on the bottom staff. The second system also has two staves with a treble clef on the top staff and a bass clef on the bottom staff. The third system has two staves with a treble clef on the top staff and a bass clef on the bottom staff. The fourth system has two staves with a treble clef on the top staff and a bass clef on the bottom staff. The fifth system has two staves with a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values, rests, and bar lines. There are some corrections and erasures visible in the handwriting.

is incomplete in the original since there is no dot following the final note.

De profundis clamavi ad te Domine

Canon ad Unisonum a4

The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Below the staff, the lyrics "De pro- fun- dis cla- ma-" are written across five measures. The remaining three staves are empty, with only the first staff containing a few scattered notes.

The second system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Below the staff, the lyrics "vi ad te Do-" are written across five measures. The remaining three staves are empty, with only the first staff containing a few scattered notes.

The third system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Below the staff, the lyrics "me ne" are written across five measures. The remaining three staves are empty, with only the first staff containing a few scattered notes.

ma-ri ad te Do-mine

Canon ad Unisonum a4



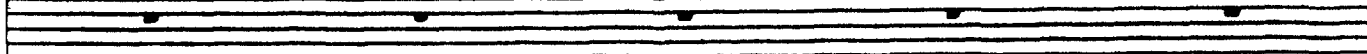
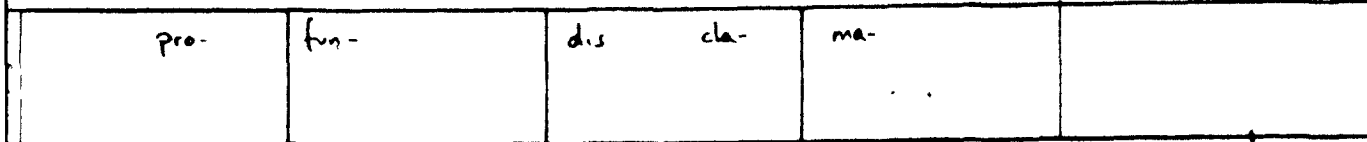
pro-

fun-

dis

cla-

ma-

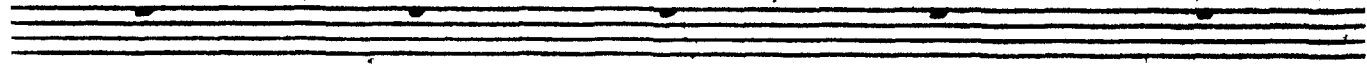
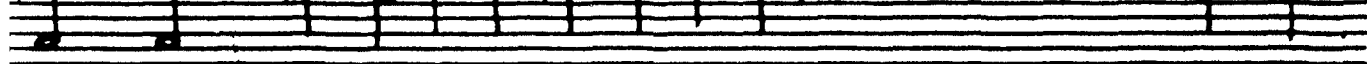
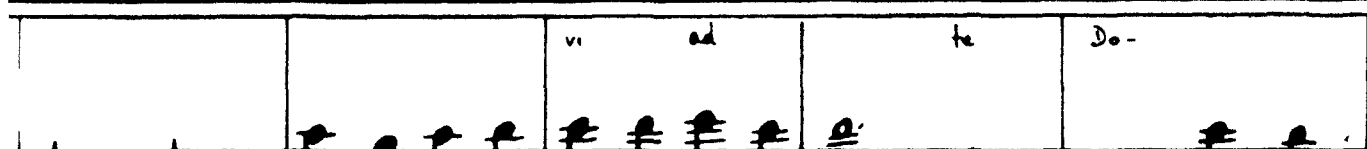


vi

ad

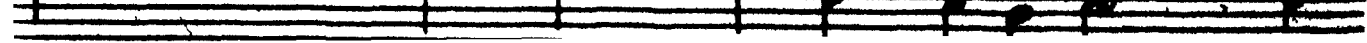
te

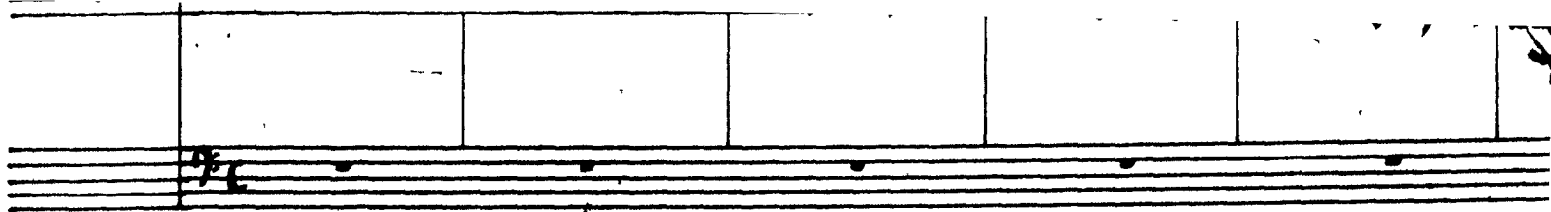
Do-



ma-

ri-





Handwritten musical score system 1. It consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The lyrics "vi ad te" are written below the second staff.

Handwritten musical score system 2. It consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The lyrics "me ne" are written below the second staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "vi ad te Do-" are written above the second staff. The score is organized into measures by vertical bar lines.

4 of 4

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a fermata. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across four staves.

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a fermata. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across four staves.

Two empty musical staves at the bottom of the page, each consisting of five lines.



Handwritten musical notation on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff contains a series of eighth notes. The second staff has a whole note followed by a half note. The third staff features a series of eighth notes. The fourth staff has a series of eighth notes. The fifth staff has a series of eighth notes. The sixth staff has a series of eighth notes. The seventh staff has a series of eighth notes. The eighth staff has a series of eighth notes. The ninth staff has a series of eighth notes. The tenth staff has a series of eighth notes.

Two empty musical staves at the bottom of the page.

1 of

Ioan Maria Naurai Iesu spes penitentibus a 4

le- su spes pe- ni- ten- ti- bus Quam pi- us
le- su spes pe- ni- ten- ti- bus Quam pi- us
le- su spes pe- ni- ten- ti- bus Quam pi- us
le- su spes pe- ni- ten- ti- bus Quam pi- us

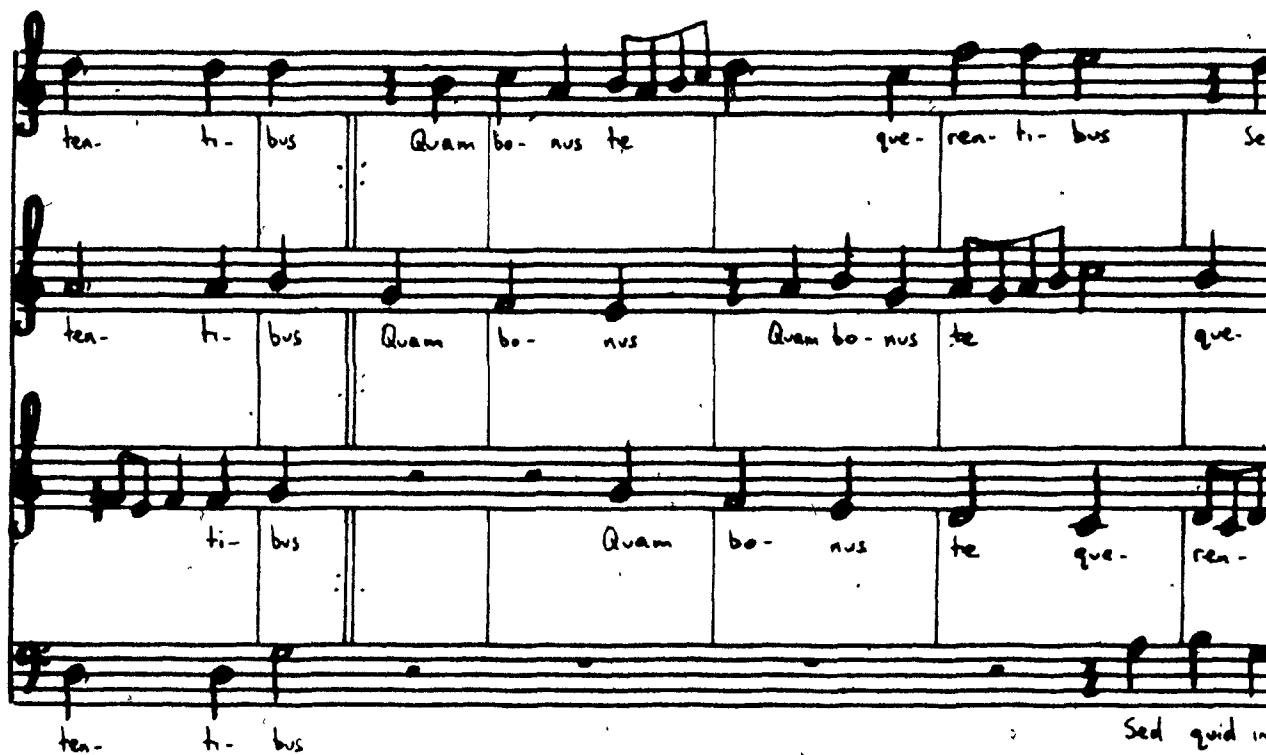
ten- ti- bus Quam bo- nus te que- ren- ti- bus Sed quid
ten- ti- bus. Quam bo- nus Quam bo- nus te que- ren-
ti- bus Quam bo- nus te que- ren-
ten- ti- bus Sed quid in- ve-

en- ti- bus Sed quid in- ven- ni- en- ti- bus.



Handwritten musical score for 'Te igitur' in G major, 4/4 time. The score is written on four staves. The lyrics are: 'bus Quam bo-nus te- que-ren-ti-bus Sed quid in-ve-ni- bus Quam bo-nus Quam bo-nus te que-ren- bus Quam bo-nus te que-ren- bus Sed quid in-ve-ni-'. The score includes various musical notations such as notes, rests, and bar lines.

bus Sed quid in- ven- ni- en- ti- bus.



lesu dulcedo cordium,
Fons vius lumen mentium,
Eccedens omne gaudium,
Et omne desiderium.

spes, pe- ni- ten- ti- bus Quam pi- us es- pe- ten-
 spes pe- ni- ten- ti- bus Quam pi- us es- pe-
 bus Quam bo- nus te que- ren- ti- bus Sed quid in- ve- ni-
 bus Quam bo- nus Quam bo- nus te que- ren-
 bus Quam bo- nus te que- ren-
 bus Sed quid in- ve- ni-
 bus Sed quid in- ve- ni- en- ti- bus
 bus Sed quid in- ve- ni- en- ti- bus
 bus Sed quid in- ve- ni- en- ti- bus.

Iesu dulcedo cordium,
 Fons vivus lumen mentium,
 Excitans omne gaudium,
 Et omne desiderium.

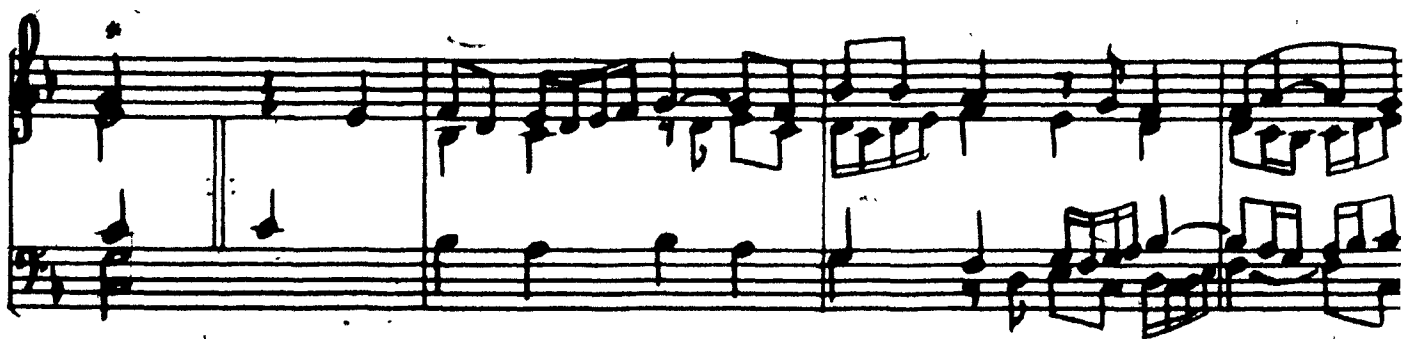
4 of 4

1 of



First system of musical notation, featuring a treble and bass staff with various notes and rests. The text "[low spes penitentibus]" is written below the bass staff.

[low spes penitentibus]



Second system of musical notation, featuring a treble and bass staff with various notes and rests.



Third system of musical notation, featuring a treble and bass staff with various notes and rests.



Fourth system of musical notation, featuring a treble and bass staff with various notes and rests. The text "low spes penitentibus" is written below the bass staff.

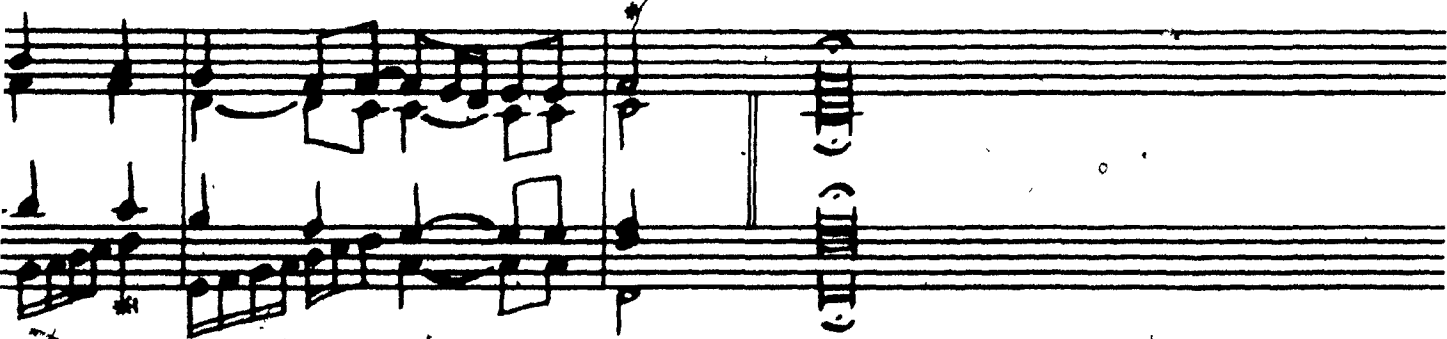
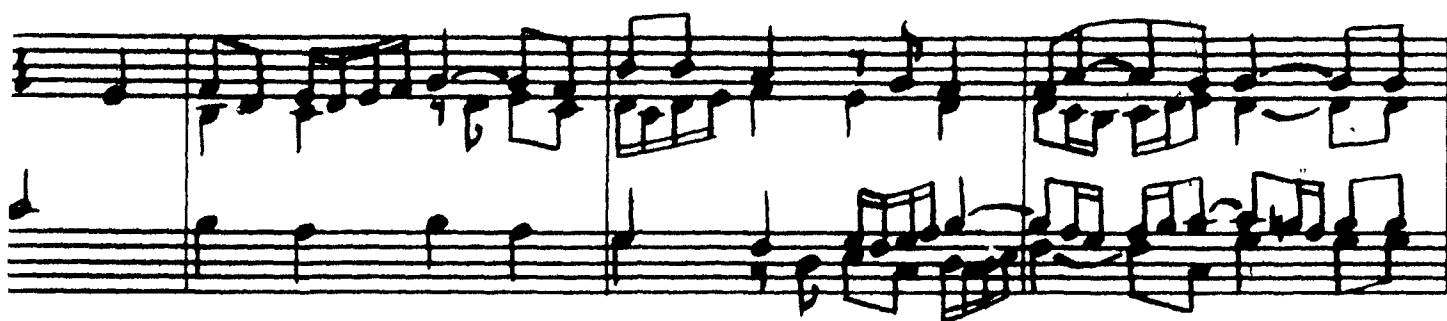
low spes penitentibus



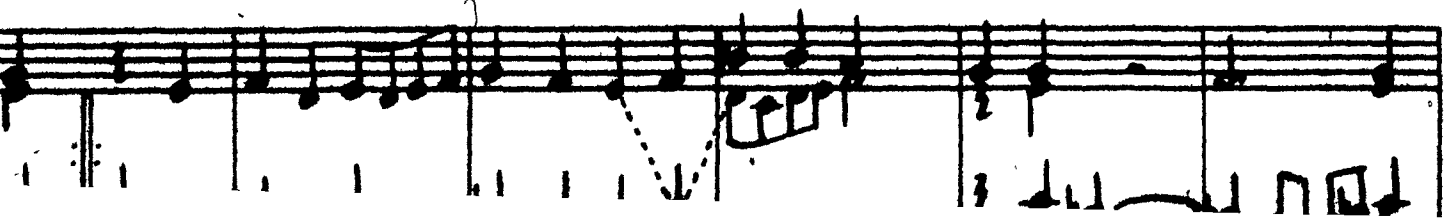
Fifth system of musical notation, featuring a treble and bass staff with various notes and rests.



nitentibus]

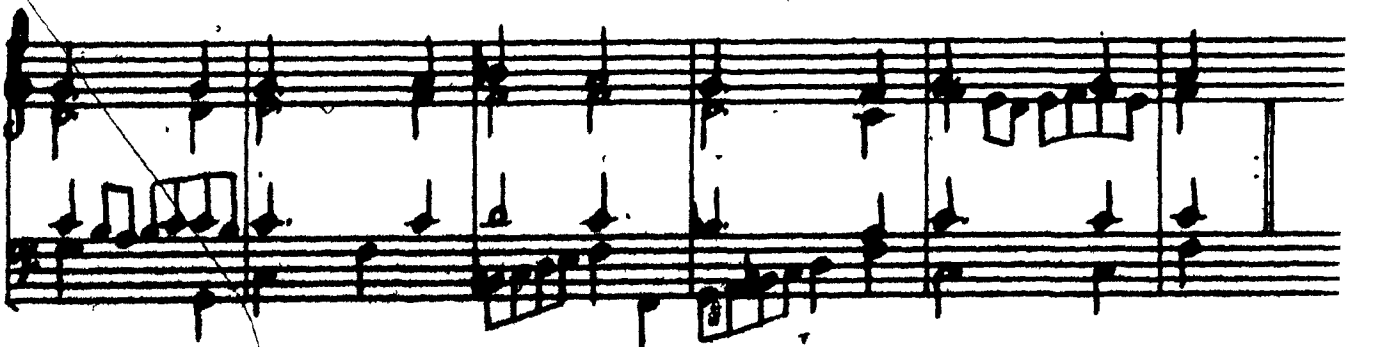
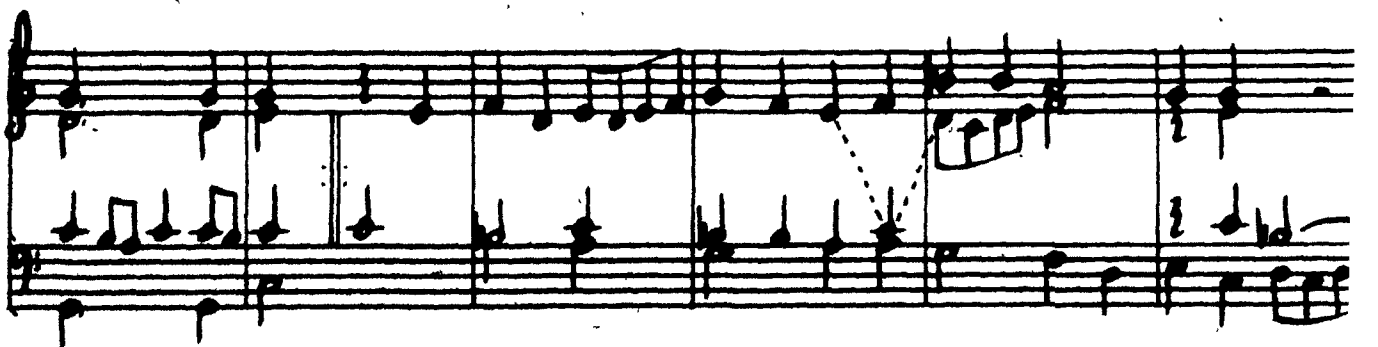


nitentibus

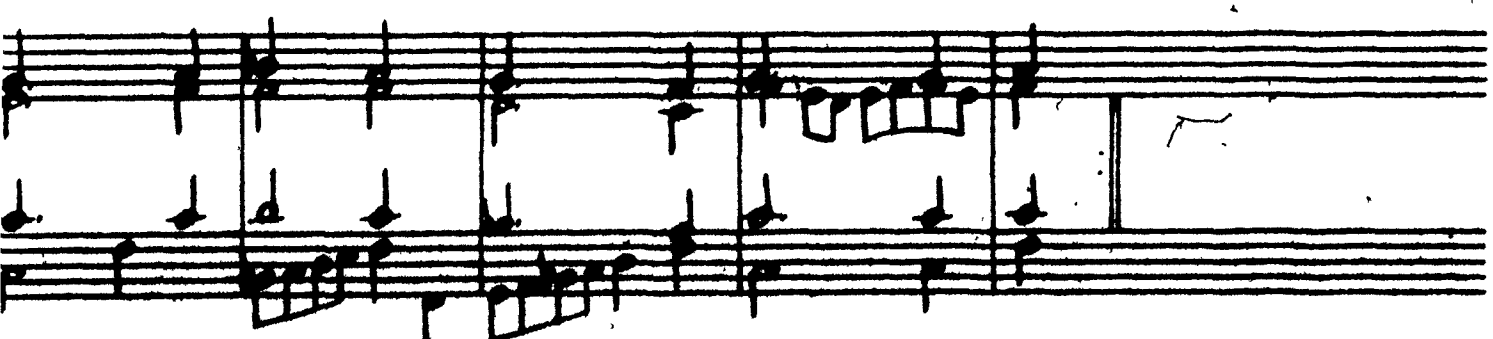
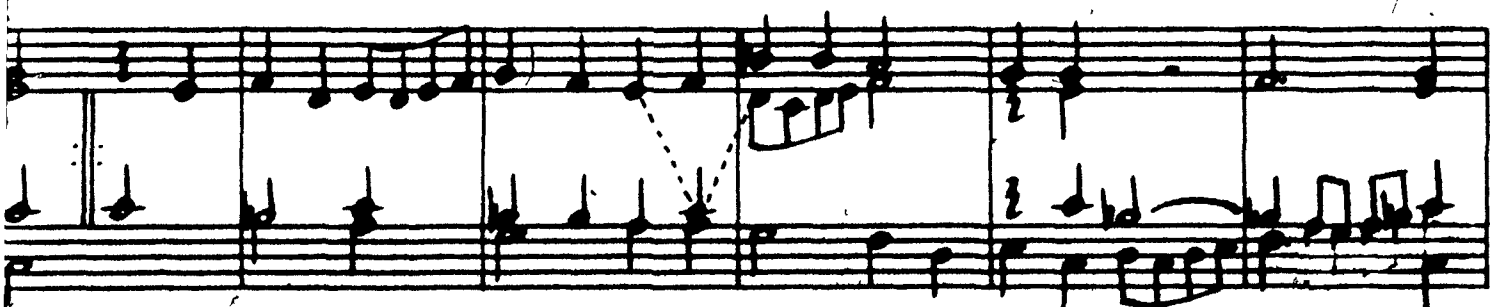
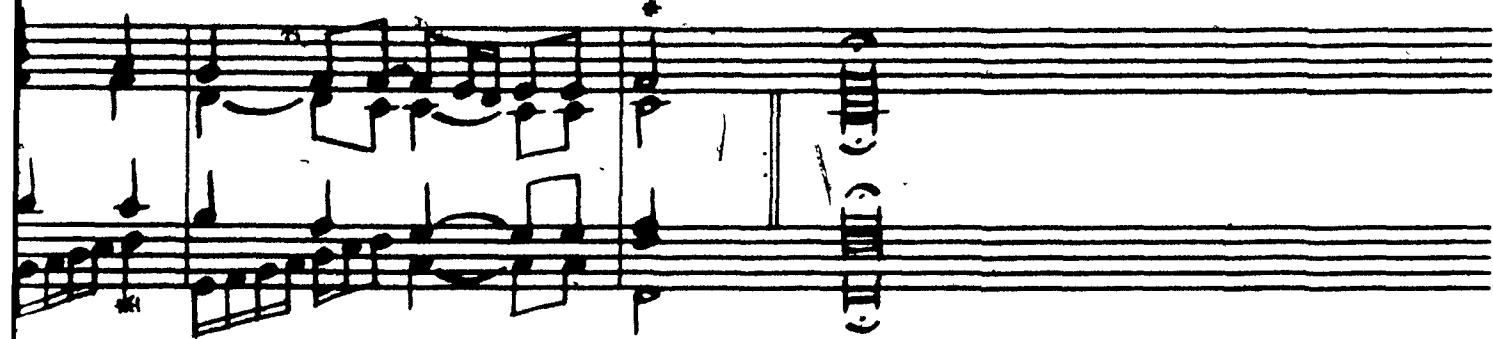




les. spes penitentibus



* These two chords appear in the original with incorrect time values.
 † This note appears in the original as an eighth note rather than as a quarter note which is its correct value.



appear in the original with incorrect time values.
the original as an eighth note rather than as a quarter note which is its correct time value.

1 of

Felice Anerio

O Beatum incendium

a4

First system of the musical score, consisting of four staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staves, aligned with the notes. The lyrics for this system are: "O be- a- tum in- cen-".

Second system of the musical score, consisting of four staves. The lyrics continue from the first system. The lyrics for this system are: "um O ar- dens, o ar- dens, o ar-".

Third system of the musical score, consisting of two staves. The lyrics continue from the second system. The lyrics for this system are: "dens de- si- de- ri- um. O dul- ce, O dul-".

0 Beatum incendium

a4

be- a- tum in- cen- di-

be- a- tum in- cen- di-

be- a- tum in- cen- di-

be- a- tum in- cen- di-

0 ar- dens, 0 ar- dens, 0 ar-

0 ar- dens 0 ar- dens

0 ar- dens 0 ar- dens de- si

0 ar- dens 0 ar- dens

si- de- ri- um. 0 dul- ce, 0 dul- ce

Handwritten musical score for a hymn, featuring five systems of staves. The lyrics are in Latin and are written below the staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are as follows:

be- a- tum in ce-
 be- a- tum in- cen-
 um 0 ar- dens, 0 ar- dens, 0 ar-
 um 0 ar- dens 0 ar-
 um 0 ar- dens 0 ar- den
 um 0 ar- dens 0 ar-
 dens de- si- de- ri- um 0 dul- ce, 0 dul
 de- si- de- ri- um 0 dul- ce
 de- si- de- ri- um 0 dul-
 de- si- de- ri- um. 0 dul- ce

* This note incorrectly appears in the original as a quarter note.

Handwritten musical score on ten staves, organized into five systems of two staves each. The lyrics are written below the notes.

System 1:
 be- a- tum in cen- di-
 be- a- tum in- cen- di-

System 2:
 O ar- dens, O ar- dens, O ar-
 dens O ar- dens

System 3:
 O ar- dens O ar- dens de- si
 dens O ar- dens

System 4:
 ri- um O dul- ce, O dul- ce
 ri- um O dul- ce O dul-

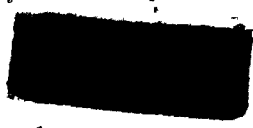
System 5:
 ri- um O dul- ce
 ri- um O dul- ce

in the original as a quarter note.

21 of

re- fri- ge- ri- um, O dul- ce re- fri- ge- ri- um, A- ma- re De-
ce re- fri- ge- ri- um, A- ma- re De-
O dul- ce re- fri- ge- ri- um, A- ma- re De-
O dul- ce re- fri- ge- ri- um

um A- ma- re De- i fi- li- um A- ma- re De- i fi- li- um.
um A- ma- re De- i fi- li- um A- ma- re De- i fi- li- um
um A- ma- re De- i fi- li- um
A- ma- re De- i fi- li- um A- ma- re De- i fi- li- um



ri-um, O dul- ce re- fri- ge- ri-um, A- ma- re De- i fi- li-

frige- ri-um, A- ma- re De- i fi- li-

ce re- fri- ge- ri-um, A- ma- re De- i fi- li-

ce re- fri- ge- ri-um

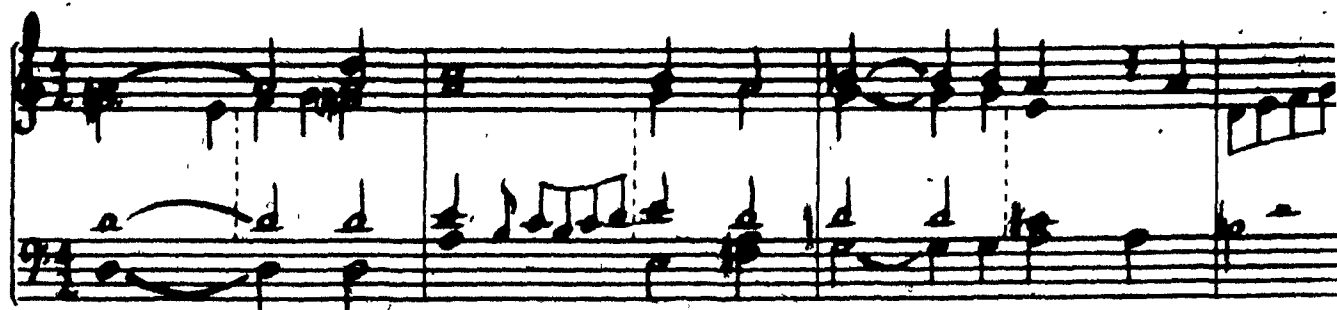
re De- i fi- li- um A- ma- re De- i fi- li- um.

re De- i fi- li- um A- ma- re De- i fi- li- um.

A- ma- re De- i fi- li- um.

re De- i fi- li- um A- ma- re De- i fi- li- um.

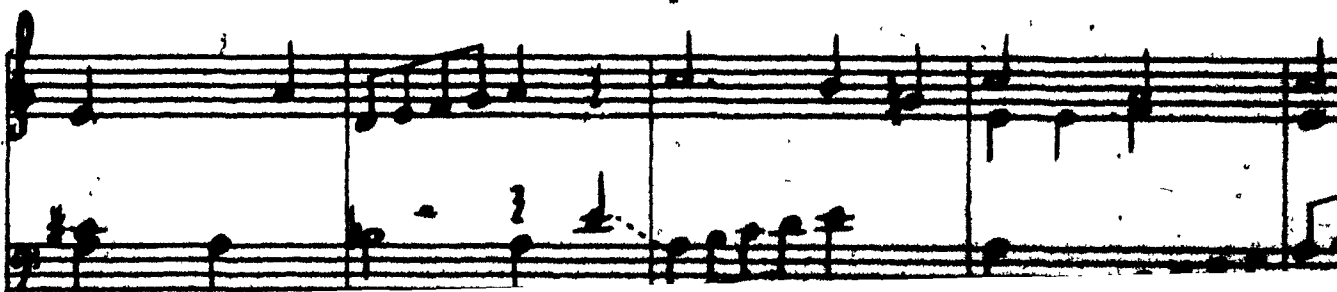
1 of



[O beatum incendium]



O beatum incendium



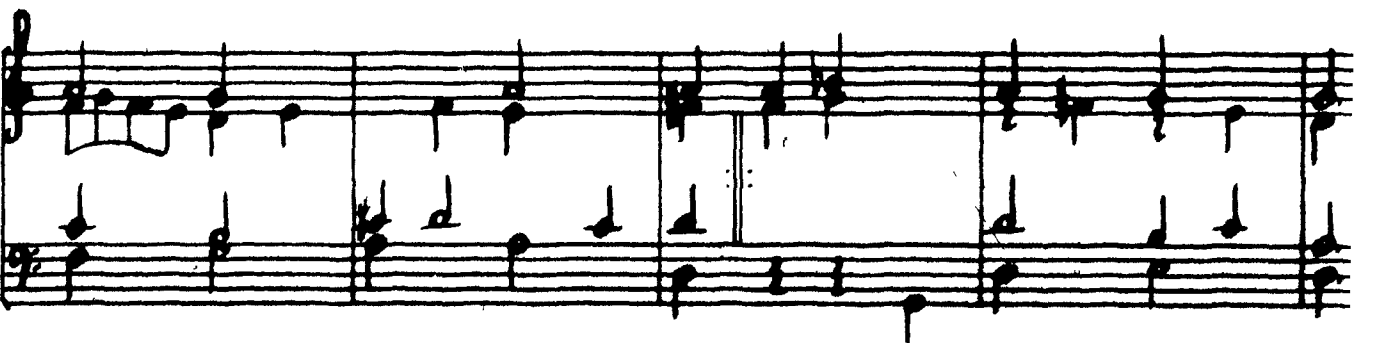
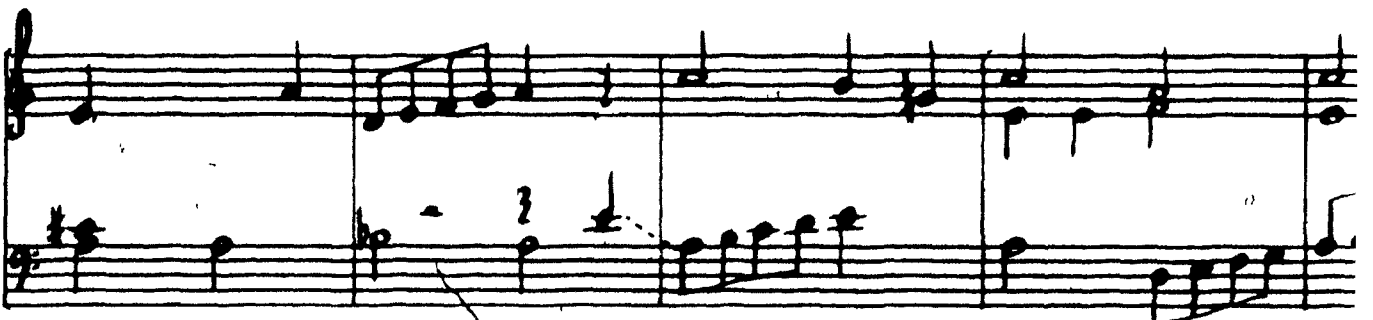


in incendium]



in incendium





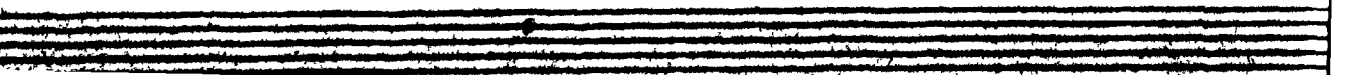
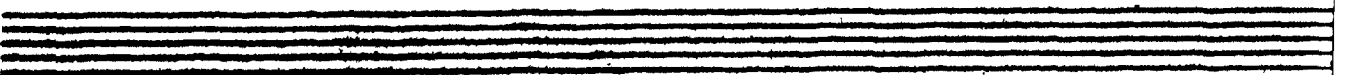
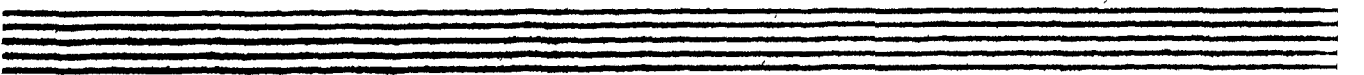
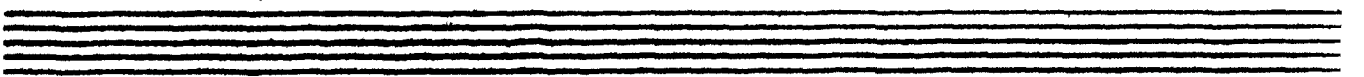
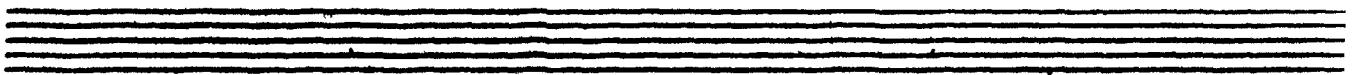
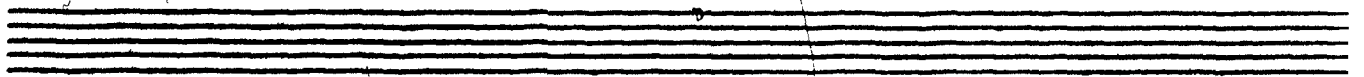
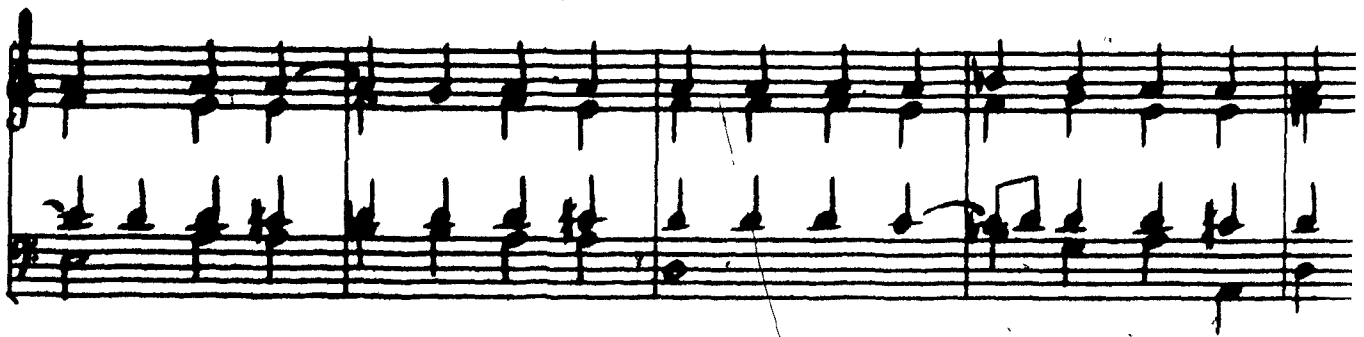
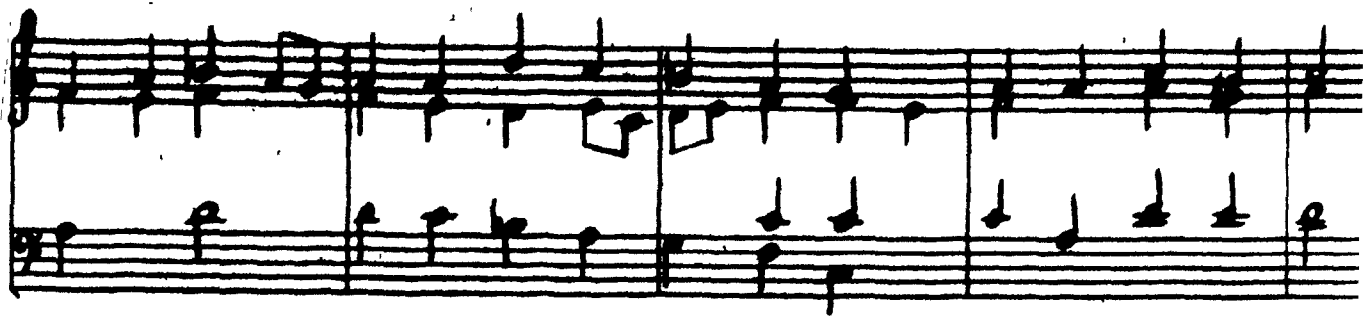
* Incorrect time value given this note in the original
* Incorrect time value indicated in the original for this rest.

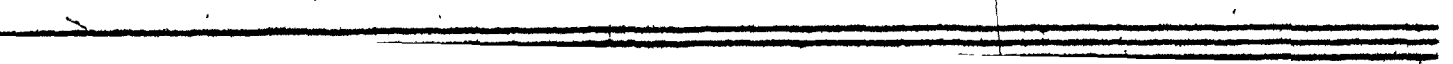
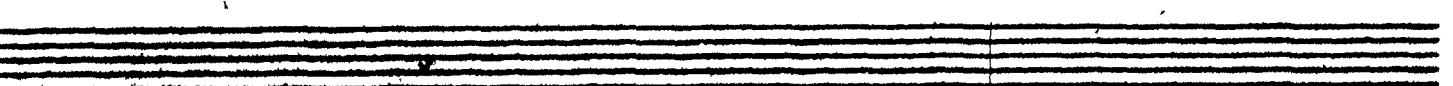
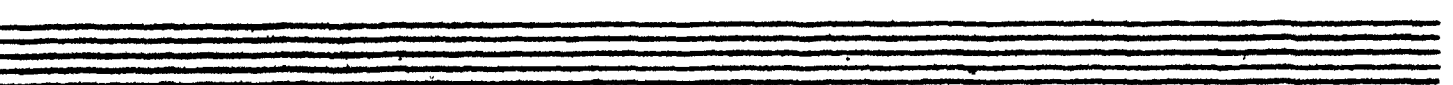
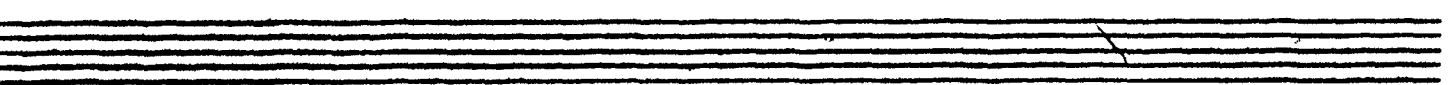
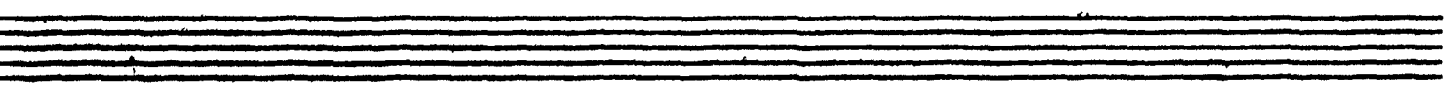
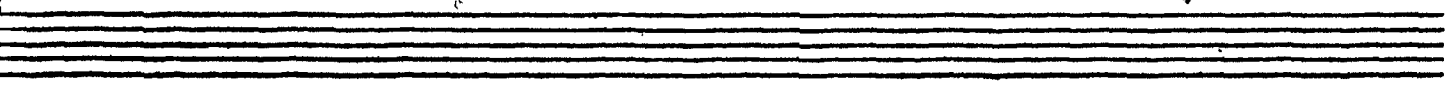
A handwritten musical score consisting of five systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first system has two staves, the second and third have two staves each, and the fourth and fifth have two staves each. The notation is somewhat messy, with some ink bleed-through and irregular spacing.

given this note in the original
indicated in the original for the rest

4 of 4

1 of





1 of.

Luca Parentio

Qual paura.

a3

Qual pa- u- ra qual dan- no, O Qual
Qual pa- u- ra qual dan- no, O Qual tor-
Qual pa- u- ra qual dan- no, O qual tor- men-

men- to. Mi po- tra tor- reate mio som- mo A- mo- re
to ti po- tra tor- reate mio som- mo A- mo- re
to ti po- tra tor- reate mio som- mo A- mo- re

Poi chiel cor- po, la vi- ta, il san- gue, E'l co- re. Hai da- to per far-
cor- po, la vi- ta, il san- gue, el co- re. Hai da- to per far- me sem-
cor- po, la vi- ta, il san- gue, el co- re. Hai da- to per

Qual paura a3

Qual pa- u- ra qual dan- no, O Qual tor-
u- ra qual dan- no, O Qual tor- men-
u- ra qual dan- no, O qual tor- men-
no. Mi po- tra tor- reate mio som- mo A- mo- re
to ti po- tra tor- reate mio som- mo A- mo- re. Poi ch'el
to ti po- tra tor- reate mio som- mo A- mo- re. Poi ch'el
po, la vi- ta, il san- gue, E' co- re. Hai da- to per far- me
vi- ta, il san- gue, il co- re. Hai da- to per far- me sem- pre
vi- ta, il san- gue, il co- re Hai da- to per far- me

Qual

pa- u-

ra qual dan- no,

0

qual tor- men

men- po. Mi po- tra tor- reate mio som- mo A- mo- re
to ti po- tra tor- reate mio som- mo A- mo- re
to ti po- tra tor- reate mio som- mo Amp- re

Poi diel cor- po, la vi- ta, il san- gue, E' il co- re. Hai da- to per far-
cor- po, la vi- ta, il san- gue' il co- re Hai da- to per far- me sem-
cor- po, la vi- ta, il san- gue' il co- re Hai da- to per

sem- pre con- ten- to
con- ten- to.
sem- pre con- ten- to

Da le tue sante piaghe tale
Nascer nell'alma e così vivo
Ch'esser vorrei nel sempiterno
Prima che viver date longe u.

u- ra qual dan- no, O qual tor- men-

no. Mi po- tra tor- reate mio som- mo A- mo- re

to ti po- tra tor- reate mio som- mo A- mo- re Poi ch'el

to ti po- tra tor- reate mio som- mo A- mo- re Poi ch'el

po, la vi- ta, il san- gue, E' il co- re. Hai da- to per far- me

vi- ta, il san- gue, il co- re Hai da- to per far- me sem- pre

vi- ta, il san- gue, il co- re Hai da- to per far- me

con- ten- to

Da le tue sante piaghe tale io sento,
 Nascere nell'anima e così vivo ardore
 Ch'esser vorrei nel sempiterno horror,
 Pria che viver date longe un momento

con- ten- to

1 of

Handwritten musical notation system 1. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, with a long horizontal line indicating a continuation or a specific performance instruction. The text "Qual paura" is written below the first measure of the upper staff.

Qual paura

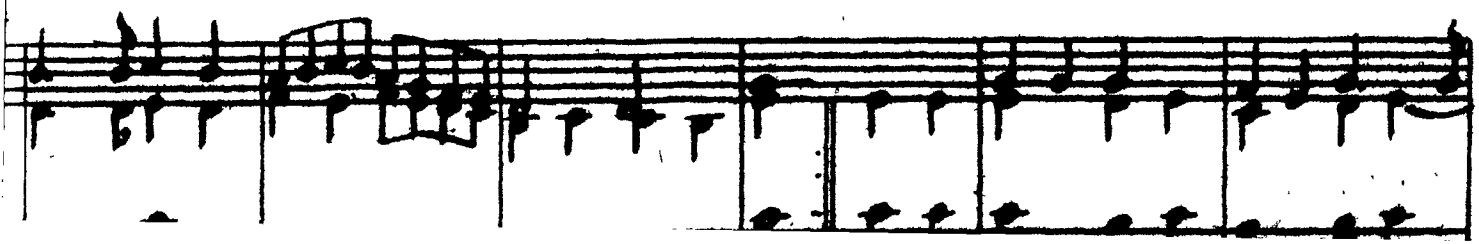
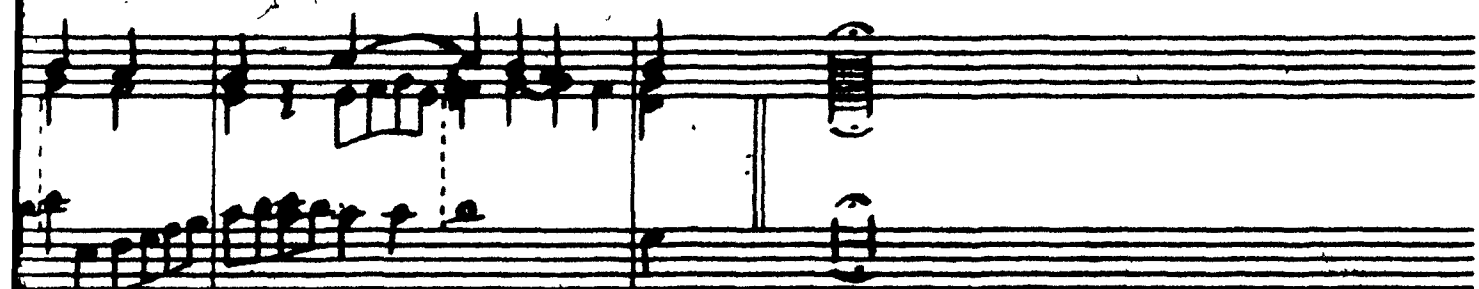
Handwritten musical notation system 2. The system consists of two staves. The upper staff continues the melody from the first system, featuring a mix of eighth and sixteenth notes. The lower staff continues the bass line with similar rhythmic patterns. Vertical dashed lines connect corresponding notes between the two staves.

Handwritten musical notation system 3. The system consists of two staves. The upper staff shows a continuation of the melody, with some notes beamed together. The lower staff continues the bass line. Vertical dashed lines connect corresponding notes between the two staves.

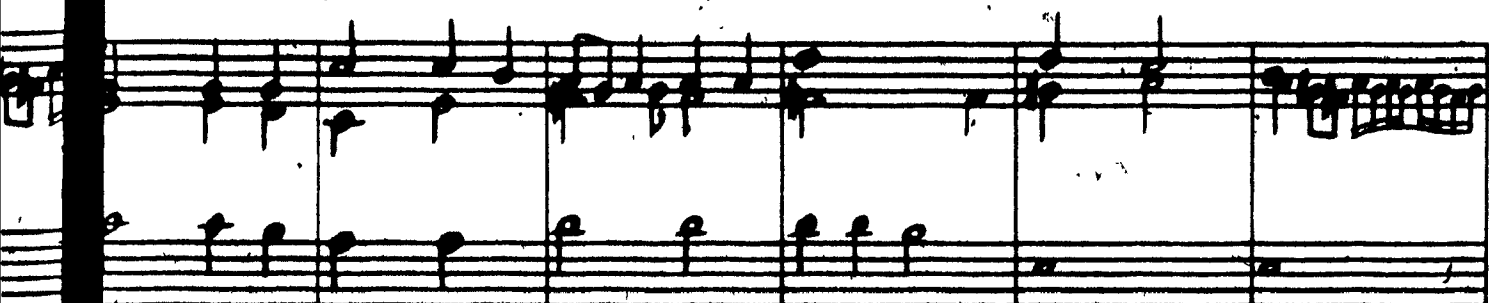
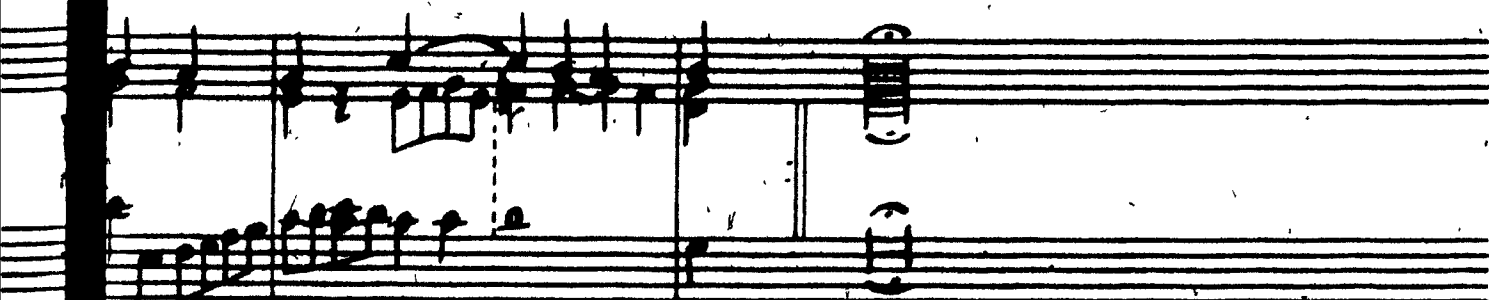
Handwritten musical notation system 4. The system consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The text "[Qual paura]" is written below the first measure of the upper staff.

[Qual paura]

Handwritten musical notation system 5. The system consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. Vertical dashed lines connect corresponding notes between the two staves.







Luca Parentio

Spiega, mondo maligno.

a3.

Spie- ga, mon- do ma- li- gno, i tuoi te- so-

e par- lo- sa, i tuoi fin- ti, pia- ce- ri Ce- la gli- ga- ni, e tra- di- m-
 si, e par- lo- sa, i tuoi fin- ti, pia- ce- ri Ce- la gli- ga- ni, e tra- di- men- ti
 si, e par- lo- sa, i tuoi fin- ti, pia- ce- ri Ce- la gli- ga- ni, e tra- di- men- ti

ri, Ce- la gli- ga- ni, e tra- di- men- ti ve- ri E co- pri il tuo ve- len' fra l'hi
 Ce- la gli- ga- ni, e tra- di- men- ti ve- ri. E co- pri il tuo
 Ce- la gli- ga- ni, e tra- di- men- ti ve- ri. E co- pri il tuo

Sprezza, mondo maligno a3

ga, mon- do ma- li- gno, i tuoi te- so- ri Fal- si,
ga, mon- do ma- li- gno, i tuoi te- so- ri Fal-
ga, mon- do ma- li- gno, i tuoi te- so- ri Fal-
fin- ti pia- ce- ri Ce- la gla- ri- a, e tra- di- men- ti ve-
i tuoi fin- ti pia- ce- ri Ce- la gla- ri- a, e tra- di- men- ti ve- ri,
i tuoi fin- ti pia- ce- ri Ce- la gla- ri- a, e tra- di- men- ti ve- ri,
ga- ri, e tra- di- men- ti ve- ri E co- pri il tuo ve- len' fra l'her- be e co- pri
e tra- di- men- ti ve- ri E co- pri il tuo ve- len' fra
e tra- di- men- ti ve- ri E co- pri il tuo ve- len'

e par- lo- sa, hai fin- ti pra- ce- ri Ce- la gli- ga- ni, e tra- di- men- ti ve- ri
 si, e par- lo- sa, hai fin- ti pra- ce- ri Ce- la gli- ga- ni, e tra- di- men- ti ve- ri
 si, e par- lo- sa, hai fin- ti pra- ce- ri Ce- la gli- ga- ni, e tra- di- men- ti ve- ri

ri, Ce- la gli- ga- ni, e tra- di- men- ti ve- ri E co- pri il tuo ve- len' fra l'her-
 Ce- la gli- ga- ni, e tra- di- men- ti ve- ri E co- pri il tuo
 Ce- la gli- ga- ni, e tra- di- men- ti ve- ri E co- pri il tuo ve-

il tuo ve- len' fra l'herbe e- i fo- ri Prometti, pur eta rischi
 l'her- be e- i fo- ri Per trar la gente ingor
 fra l'her- be e- i fo- ri Ch'io gia conosco i tuoi
 Consigli uscito da tuoi

* This voice has a measure of rest in the repeat

† The rest following the final note of this voice, which appears in the original, applies to the measure of rest that this voice has in the repeat of this section.

ga, mon- do ma- li- ga, tuo te- so- ri Fal-

fin- ti pia- ce- ri Ce- la gla- ga- ni, e tra- di- men- ti ve-

tuo fin- h pia- ce- ri Ce- la gla- ga- ni, e tra- di- men- ti ve- ri,

tuo fin- h pia- ce- ri Ce- la gla- ga- ni, e tra- di- men- ti ve- ri,

ga- ni, e tra- di- men- ti ve- ri E co- pri il tuo ve- len' fra l'her- be e' co- pri

e tra- di- men- ti ve- ri E co- pri il tuo ve- len' fra

e tra- di- men- ti ve- ri E co- pri il tuo ve- len'

fra l'her- be e- i fo- ri

fo-

be e i fo- ri.

Prometti pur eta ricchezza honori
Per trar la gente ingorda a tuoi voleri
Ch'io gia conosco i tuoi malagi e feri
Consigli uscito de tuoi laei fuori

has a measure of rest in the repeat
Nowing the final note of this voice, which appears in the original.
a measure of rest that this voice has in the repeat of

4 of 4

1 of



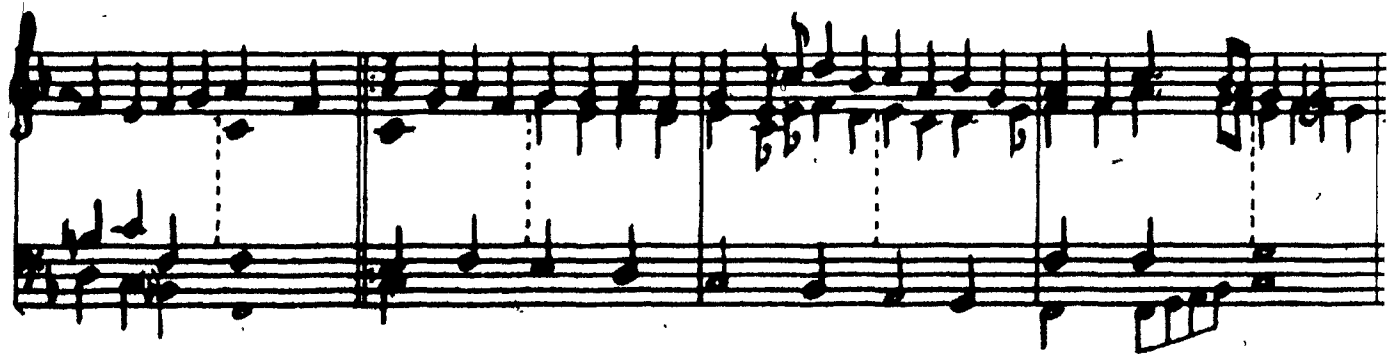
First system of musical notation, featuring a treble and bass staff with various notes and rests. The lyrics "[Spiega, mondo maligno]" are written below the staff.

[Spiega, mondo maligno]

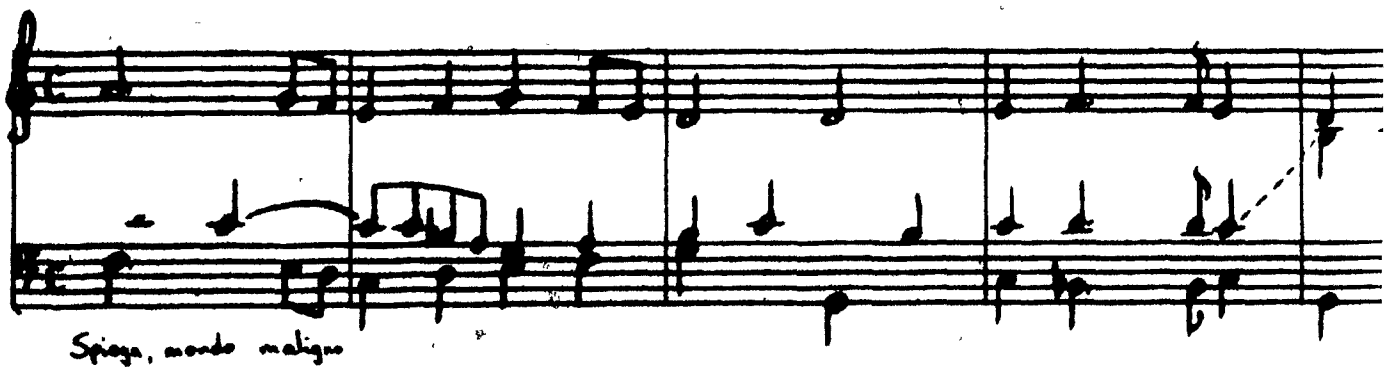


Second system of musical notation, featuring a treble and bass staff with various notes and rests. The lyrics "Spiega, mondo maligno" are written below the staff.

Spiega, mondo maligno

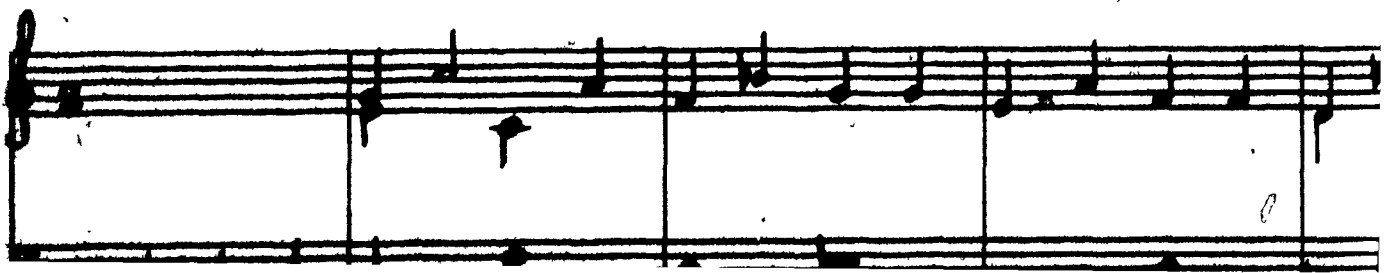


Third system of musical notation, featuring a treble and bass staff with various notes and rests.

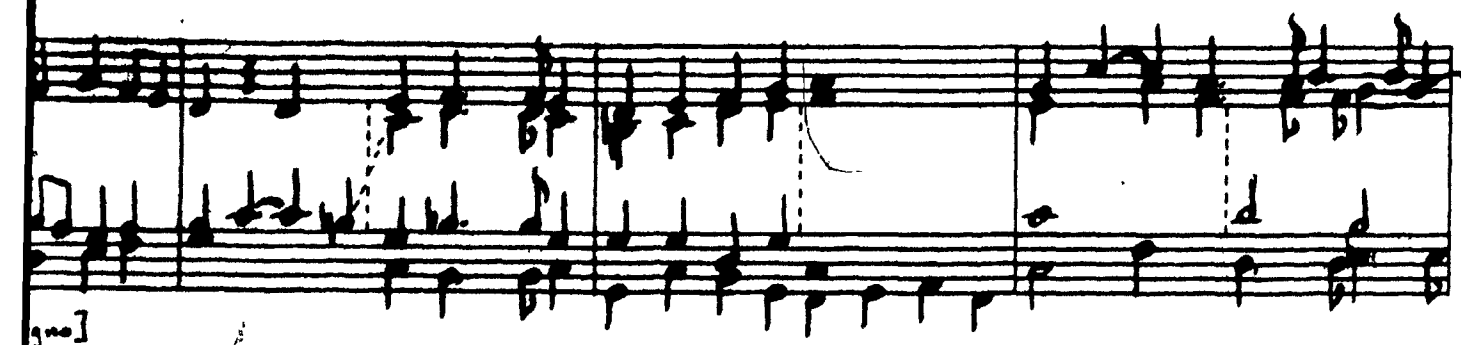


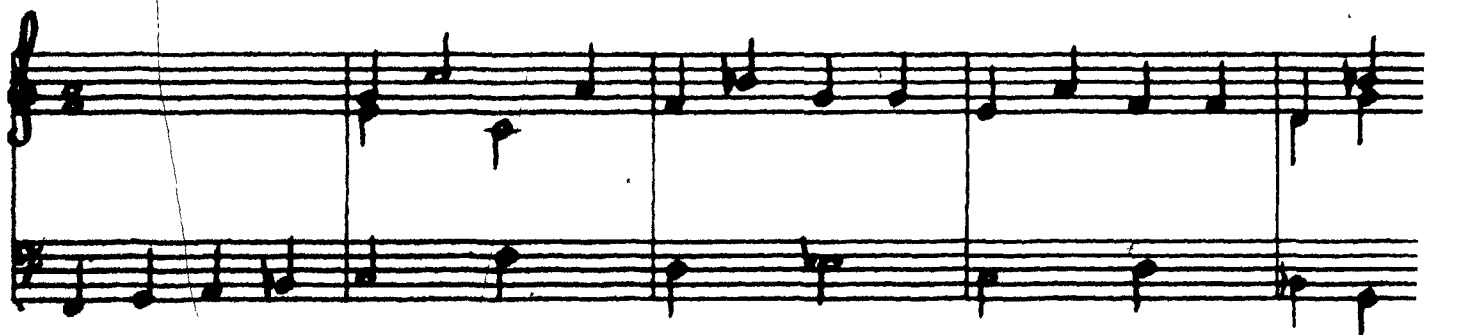
Fourth system of musical notation, featuring a treble and bass staff with various notes and rests. The lyrics "Spiega, mondo maligno" are written below the staff.

Spiega, mondo maligno



Fifth system of musical notation, featuring a treble and bass staff with various notes and rests.





incorrect fine value indicated in the original.

#1. incorrectly indicated as Re in the original, this note should be Do.

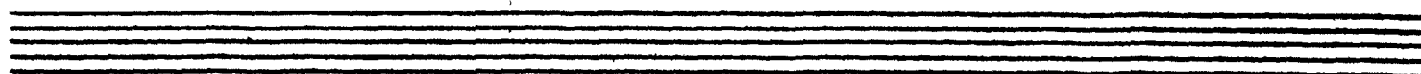
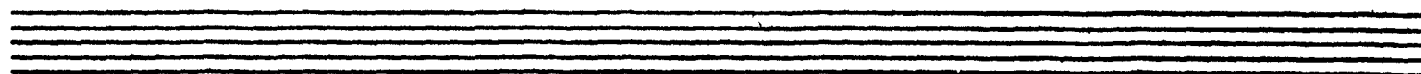
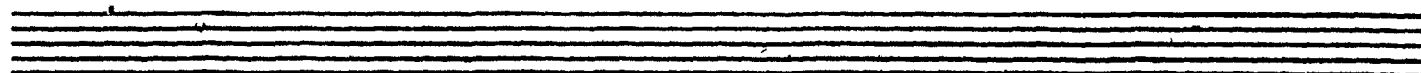
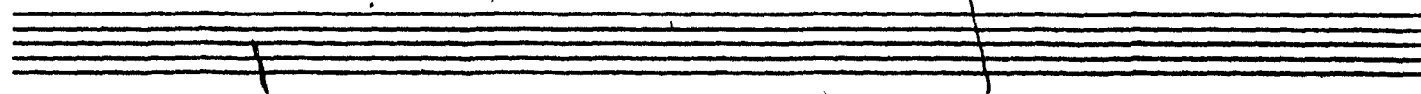
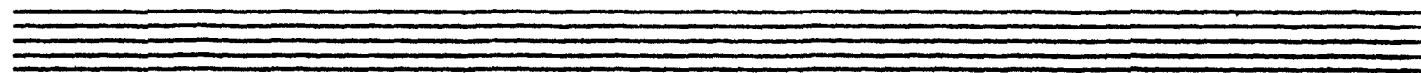
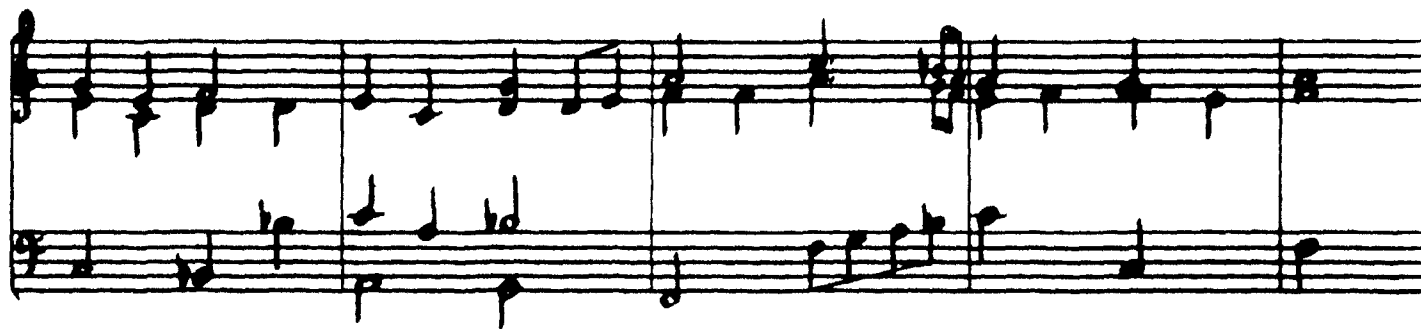
A handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a key signature of one sharp (F#). The second staff includes a measure with a key signature change to one flat (Bb) and a measure with a key signature change to one sharp (F#). The third staff has a measure with a key signature change to one flat (Bb). The fourth staff has a measure with a key signature change to one sharp (F#). The fifth staff has a measure with a key signature change to one flat (Bb). The sixth staff has a measure with a key signature change to one sharp (F#). The seventh staff has a measure with a key signature change to one flat (Bb). The eighth staff has a measure with a key signature change to one sharp (F#). The ninth staff has a measure with a key signature change to one flat (Bb). The tenth staff has a measure with a key signature change to one sharp (F#). The notation is dense and includes many accidentals and ties.

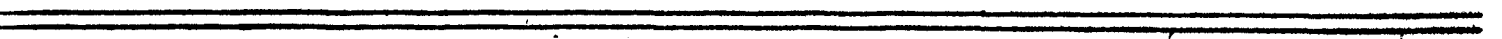
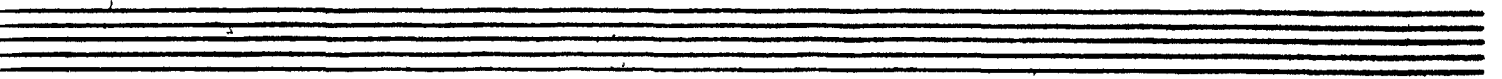
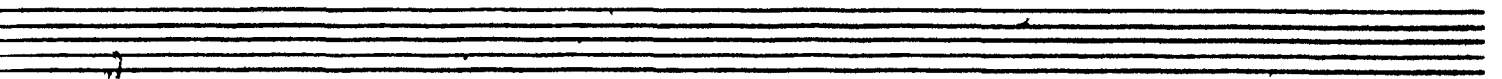
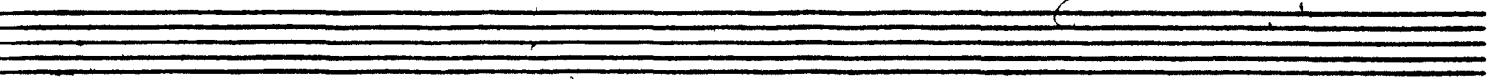
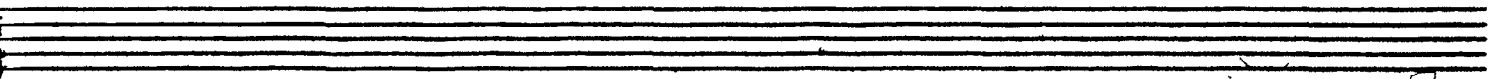
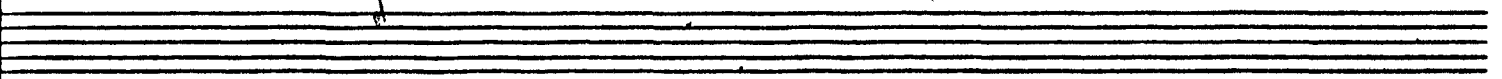
as indicated in the original.
d as Re in the original, this note shall be Do.

4 of 4

A handwritten musical score consisting of two staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The notation is dense and includes many accidentals and ties.

1 of





Incanto Pastorale.

Scalda signor.

a3

Scal- da, Scal- da si- gnor que- sto ge- la- to co-

Scal- da, Scal- da si- gnor que- sto ge- la- to co-

Scal- da, Scal- da si- gnor que- sto ge- la- to co-

Et rom- pi il mar- mo, che lo cin- ge in- du- ra Tal, ch'ei ri- ce-

Et rom- pi il mar- mo, che lo cin- ge in- du- ra, e in- du- ra Tal, ch'ei ri- ce-

rom- pi il mar- mo et rom- pi il mar- mo, che lo cin- ge e in- du- ra Tal, ch'ei ri- ce-

pu- ra, Tal, ch'ei ri- ce- va la sua im- ma- gi- pu- ra. Et n'ar- da tut- to in ca- ri-

pu- ra, Tal, ch'ei ri- ce- va la sua im- ma- gi- pu- ra. Et n'ar- da tut- to in ca- ri-

pu- ra, Tal, ch'ei ri- ce- va la sua im- ma- gi- pu- ra. Et n'ar- da tut- to in ca- ri-

pu- ra, Tal, ch'ei ri- ce- va la sua im- ma- gi- pu- ra. Et n'ar- da tut- to in ca- ri-

Scalda signor

a3

da, Scal- da si- gnor que- sto ge- la- to Co- re:

da, Scal- da si- gnor que- sto ge- la- to Co- re:

da, Scal- da si- gnor que- sto ge- la- to Co- re Et

mar- no, Che lo cin- ge in- du- ra Tal, ch'ei ri- ce- va la tua ima- gin

mar- no, Che lo cin- ge in- du- ra, e in- du- ra Tal, ch'ei ri- ce- va la tua ima- gin

rom- pi il mar- no, che lo cin- ge e in- du- ra Tal, ch'ei ri- ce- va la tua ima- gin

ch'ei ri- ce- va la tua ima- gin pu- ra. Et nar- da tut- to in ca- ri- ta' et a- mo.

ch'ei ri- ce- va la tua ima- gin pu- ra. Et nar- da tut- to in ca- ri- ta' et a- mo.

ch'ei ri- ce- va la tua ima- gin pu- ra. Et nar- da tut- to in ca- ri- ta' et a-

da si-gnor que-sto ge-la-ro u-

Handwritten musical score for three voices (Soprano, Alto, Bass) with Italian lyrics. The lyrics are: "pu-ra, Tal, ché ri-ce-va la tua ma-gio pu-ra. Et niar-da tut-to in ca-r'." The score is written on three staves, each with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the Soprano staff, the second line to the Alto staff, and the third line to the Bass staff. The lyrics are: "pu-ra, Tal, ché ri-ce-va la tua ma-gio pu-ra. Et niar-da tut-to in ca-r'." The lyrics are written in a simple, handwritten style, with some words like "ri-ce-va" and "ma-gio" appearing to be misspellings of "riceva" and "maggio".

Fa, che l'affreni ogn'hor
Et quando cadem; et t
Solera l'alma ch'è pur
Et senza s'il tuo val

ma - re.

The above piece is missing from the 1886 edition of Dittels Spirituale which contains vocal p and lile lallabres of them. It is to be found in a 1586 edition containing only the vocal pie (1590). Verario included this piece along with the Keyboard and lile lallabres thereof. However since the only existing copy of this later edition, last known to be in Poland, was destroyed there exists, thus, an even later (1591) edition of this collection, now in the *Archievum Bibliographicum* of the *Universitas* in *Wroclaw*, which contains the following list of contents: *Archievum Bibliographicum* of the *Universitas* in *Wroclaw*.

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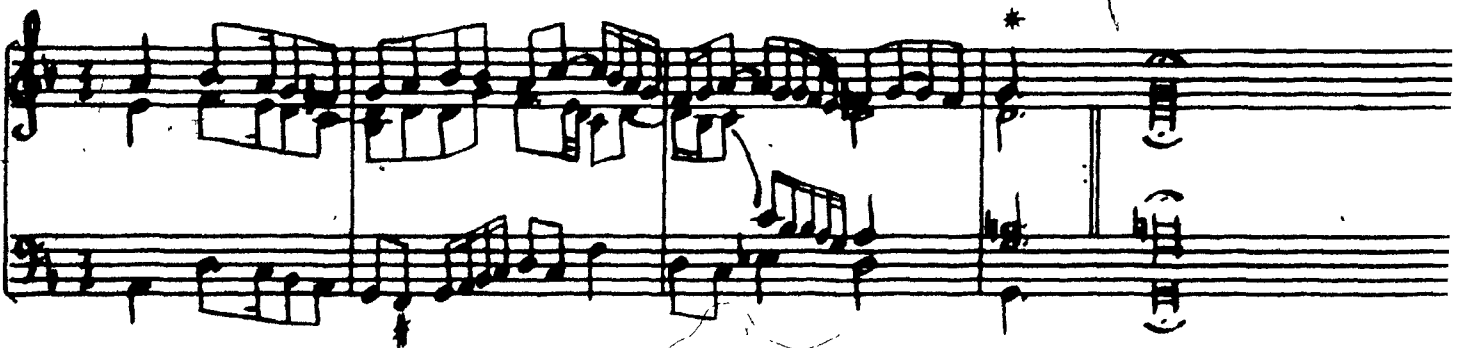
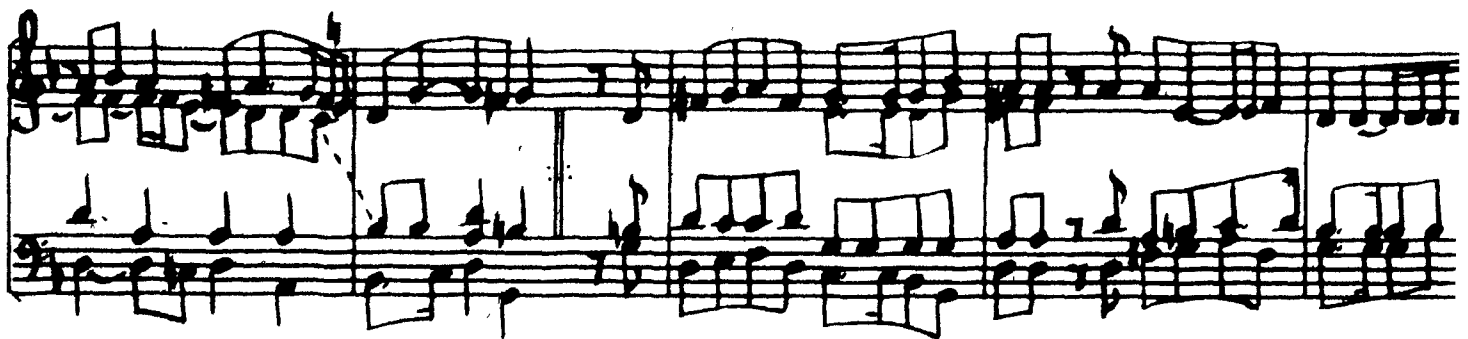
CANONS

Ad Dominum cum tribularetur clamavi a4	3
Auxilium meum a Domino a4	5
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In te Domine speravi a5	9
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Iacomo Pettrino

Scalda Signor

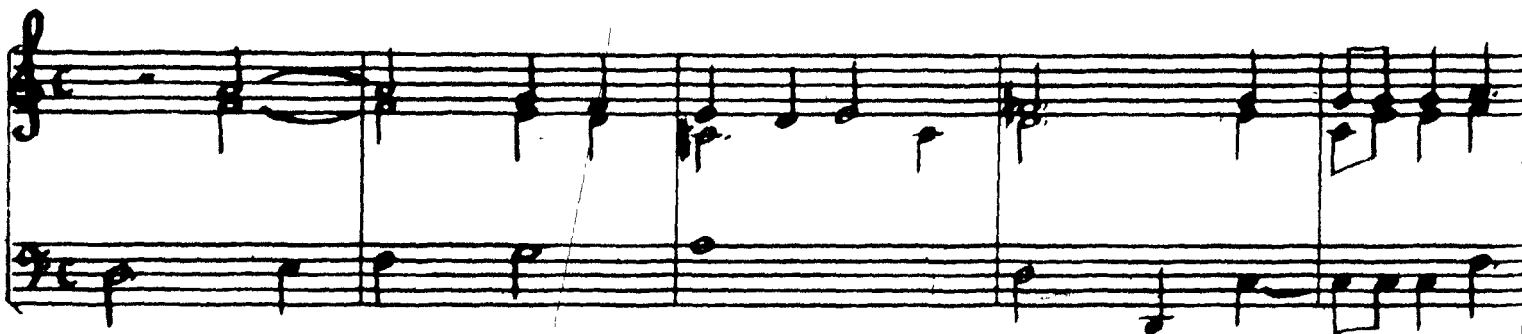
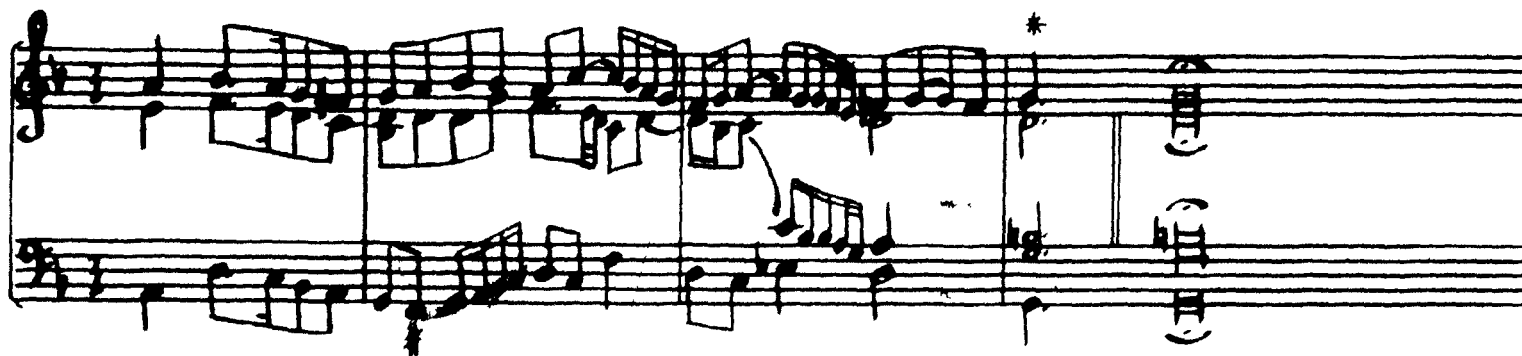
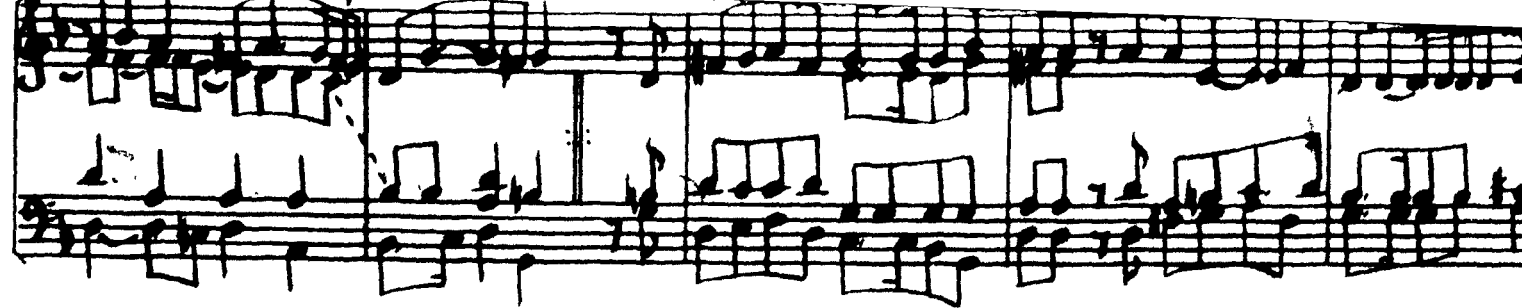


Scalda Signor



Scalda Signor.

A handwritten musical score on a single page, featuring four systems of music. Each system consists of two staves. The notation is in a historical style, with many notes beamed together in groups, suggesting a fast or complex rhythmic pattern. The first system has a large black rectangular redaction mark at the top center. The second system continues the melodic and harmonic development. The third system includes a small asterisk (*) above the right staff and a bracketed section on the left staff. The fourth system features a long, sweeping slur across the top staff, indicating a sustained or gliding melodic line. The handwriting is clear but shows signs of being a working draft or a personal manuscript.



Scalda S. goor



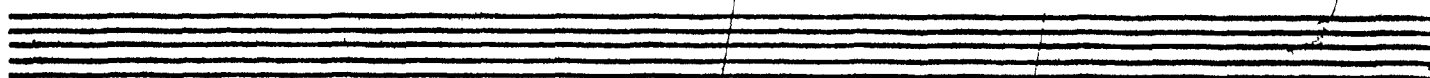
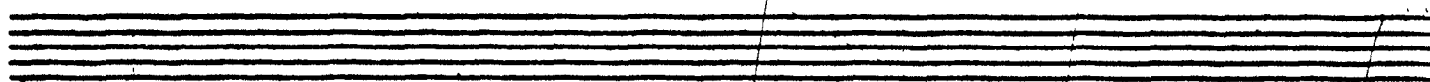
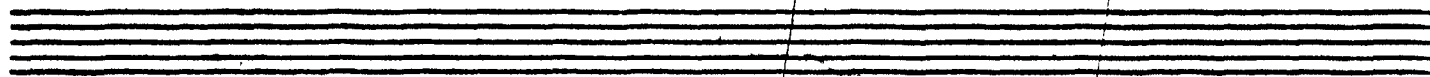
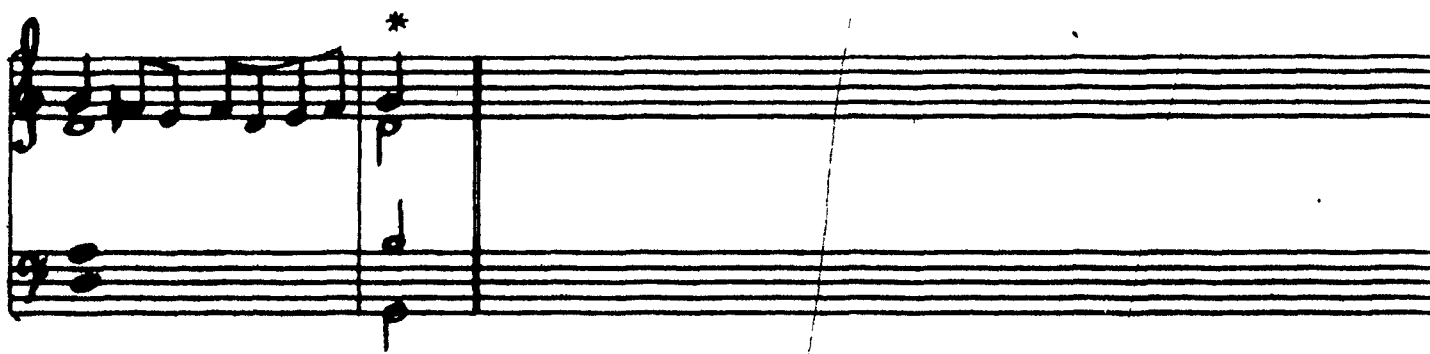
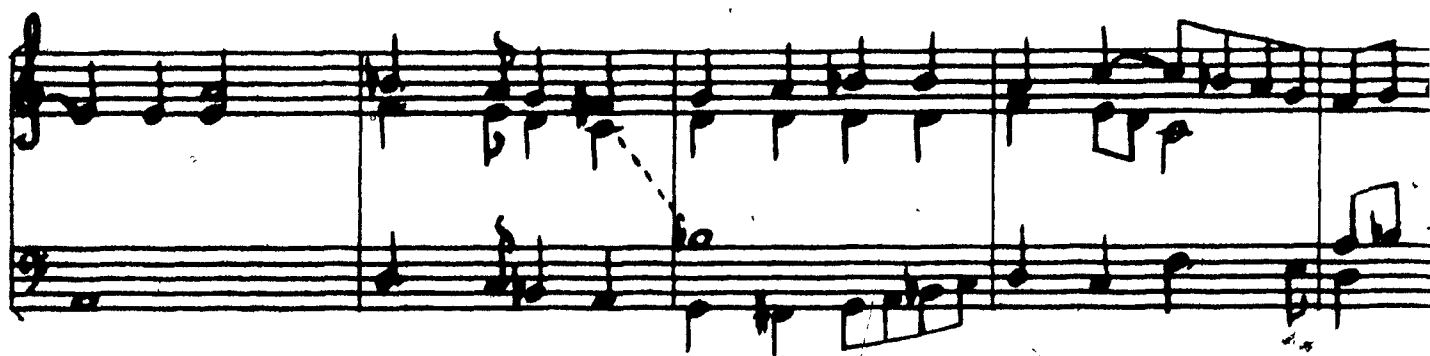
* Incorrect time value indicated in the original

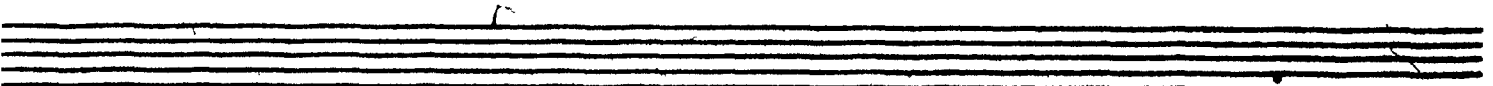
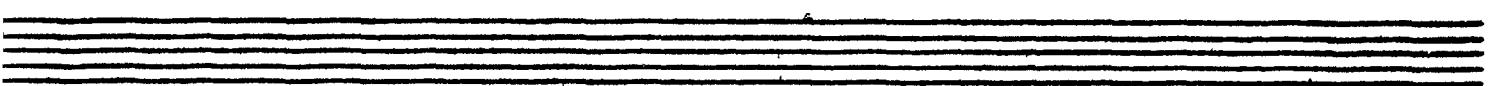
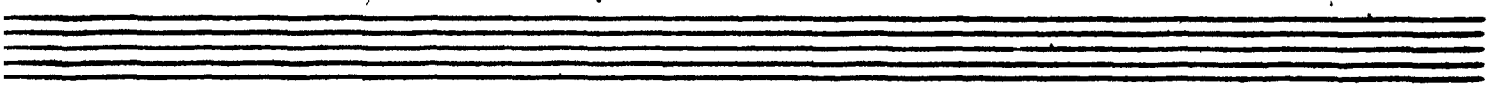
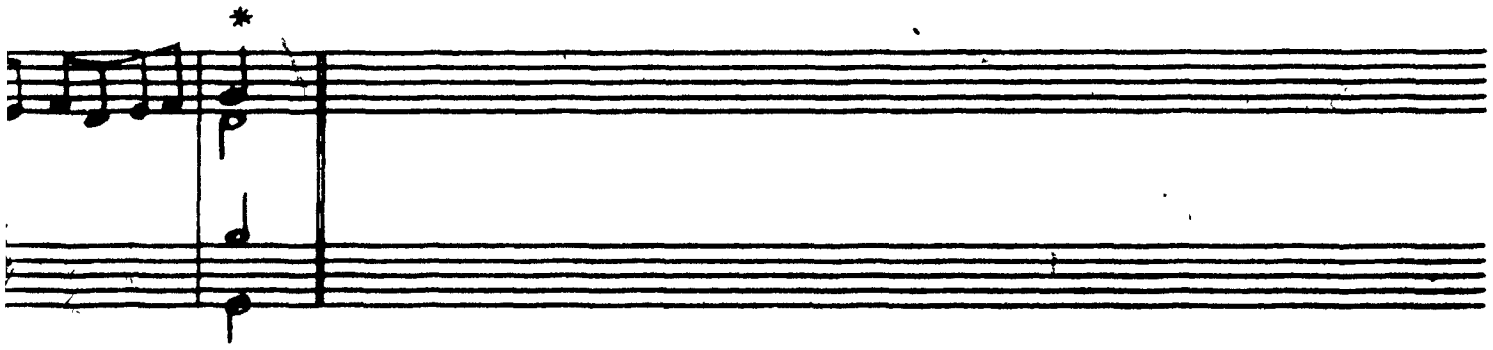
A handwritten musical score consisting of five systems of staves. The notation is in black ink on aged paper. The first system has two staves with complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. The second system also has two staves, with a sharp sign (#) on the lower staff and an asterisk (*) above the upper staff. The third system has two staves with a long horizontal slur spanning across measures. The fourth system has two staves with various note values and rests. The fifth system has two staves with similar notation to the others. The handwriting is somewhat irregular, suggesting a working draft or a composer's sketch.

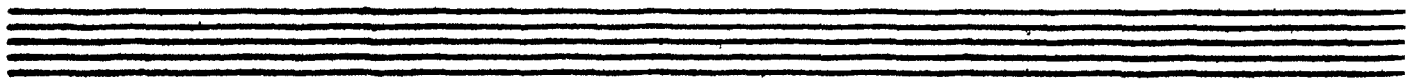
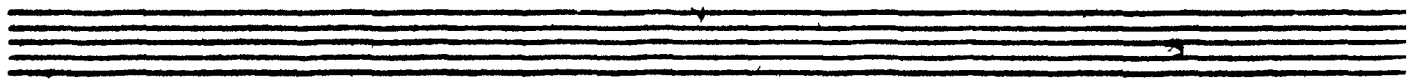
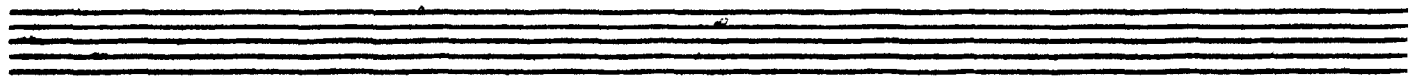
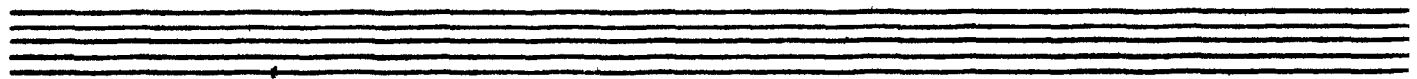
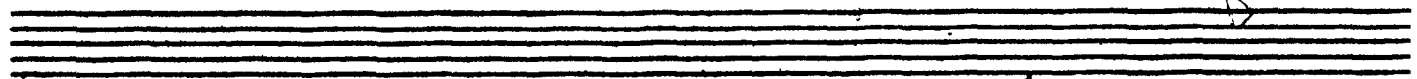
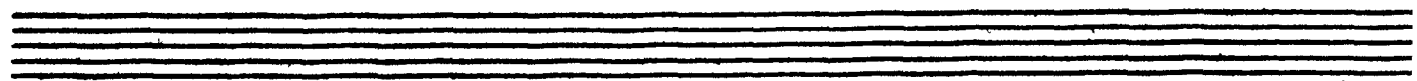
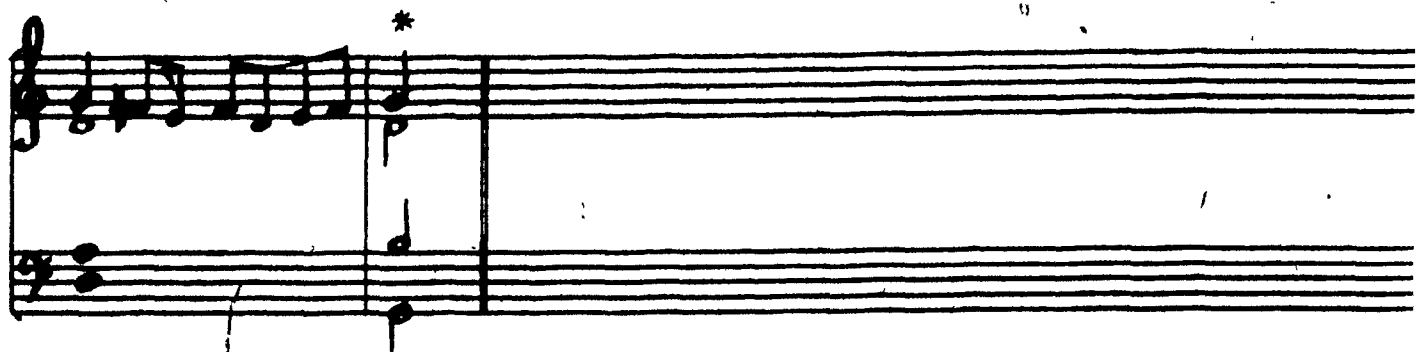
value indicated in the original

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* No new time value indicated

Laudate Dominum

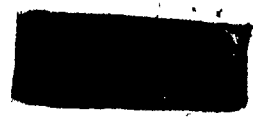
Canon a4

found on Title Page

Handwritten musical score for "Laudate Dominum" in G major, 4/4 time, featuring a four-part canon. The score is written on ten staves (five systems of two staves each). The lyrics are: "Lau- da- te Do- mi- num om- ni- gen- tes lu- da- e- um om- nes po- pu- li."

minum

Canon a4 found on Title Page



Handwritten musical score for a four-part canon. The score is written on four staves, each with a treble clef. The lyrics are written in the spaces between the staves. The lyrics are: da-te Do-mi-num om-nes tes lau-da-te. The score is written in a simple, handwritten style. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The lyrics are: da-te Do-mi-num om-nes tes lau-da-te.

Handwritten musical score for a four-part canon. The score is written on four staves, each with a treble clef. The lyrics are written in the spaces between the staves. The lyrics are: um om-nes po-po- li. The score is written in a simple, handwritten style. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The lyrics are: um om-nes po-po- li.

Handwritten musical score on ten staves. The first staff is empty. The second staff has lyrics "gen- tes lau- da-". The third staff has lyrics "e- um om- nes po- pu- li". The score includes various musical notations such as notes, rests, and slurs.

A handwritten musical score on ten staves. The first two staves are empty. The third staff contains a melody with lyrics "tes" and "lau-da-te". The fourth staff contains a melody. The fifth staff contains a melody. The sixth staff contains a melody. The seventh staff contains a melody with lyrics "um om-nes po-pu-li". The eighth staff contains a melody. The ninth staff contains a melody. The tenth staff contains a melody.

tes lau-da-te

um om-nes po-pu-li

4 of 4

1 of





First system of musical notation, consisting of four staves. The notation includes various musical symbols such as notes, rests, and beams, indicating a melodic line across the staves.

Second system of musical notation, consisting of four staves. The notation includes various musical symbols such as notes, rests, and beams, indicating a melodic line across the staves.

Third system of musical notation, consisting of four staves. The notation includes various musical symbols such as notes, rests, and beams, indicating a melodic line across the staves.

Laudate Dominum

Canon a 4 d. quarta in quarta

found on Title Page

Lau- da- te Do- mi- num Om-

tes lau- da- te

inum Canon a 4 di. quarta in quarta found on Title Page

A handwritten musical score for a four-part canon. The score is written on ten staves, organized into five systems of two staves each. The notation is in a single system, with the four parts (Soprano, Alto, Tenor, and Bass) represented by the four staves in each system. The music is written in a simple, handwritten style, using a single clef (likely C-clef) and a key signature of one flat (B-flat). The time signature is 4/4. The lyrics are written below the staves, corresponding to the notes. The lyrics are: "da- te Do- mi- num. Om- nes gen- tes lau- da- te e-". The score is divided into measures by vertical bar lines. The first system contains the first two staves, and the subsequent systems contain the remaining two staves. The music is written in a single system, with the four parts (Soprano, Alto, Tenor, and Bass) represented by the four staves in each system. The lyrics are written below the staves, corresponding to the notes. The lyrics are: "da- te Do- mi- num. Om- nes gen- tes lau- da- te e-".

Handwritten musical score on ten staves. The lyrics are: Lau- da- te Do- mi- num Om- nes gen- tes lau- da- te e- um om- nes po- pu- li.

Handwritten musical score for a hymn, featuring ten staves of music. The lyrics are written below the staves. The music is written in a simple, handwritten style, likely for a church choir or school band. The lyrics are in Latin, and the score is divided into four systems of two staves each. The lyrics are: "te Do-mi-num Om-ni-um ge-ni-tes lau-da-te e-om-ni-um po-pu-li."

te Do-mi-num Om-ni-um ge-ni-tes lau-da-te e-om-ni-um po-pu-li.

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A handwritten musical score consisting of ten staves, arranged in two groups of five. The notation is in treble clef. The first group of five staves contains a melody with various note values, including eighth and sixteenth notes, and rests. The second group of five staves continues the melody, featuring more complex rhythmic patterns and some slurs. The handwriting is clear and legible.

Two empty musical staves at the bottom of the page, consisting of five lines each, with no notation.



Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The music is organized into measures by vertical bar lines. The first staff begins with a treble clef. The notation is dense and covers most of the page area.

Two empty musical staves at the bottom of the page.