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(1545-1607): A DISCUSSION AND MODERN EDITION

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

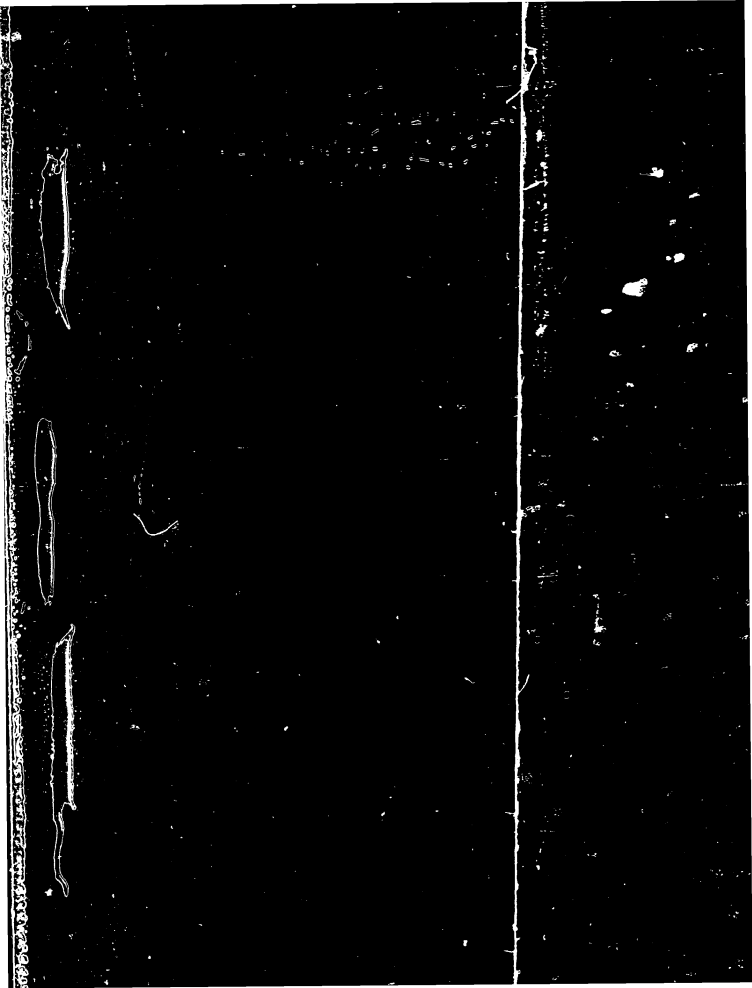
DOCTOR OF MUSIC EDUCATION

By

Cody Alan Garner

Norman, Oklahoma

1971



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(1545-1607): A DISCUSSION AND MODERN EDITION

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ACKNOWLEDGMENTS

I wish to express appreciation to the members of my doctoral committee who have directed this study. Dr. Bruce Govich, Chairman, contributed many hours of consultation and advice, Dr. Ernest Trumble graciously gave of his time in directing the historical and stylistic portions of the study and Dr. Robert Glidden contributed his time and criticism for the final copy. Dr. William Hunt, who was a member of the original committee was responsible for my interest in this dissertation, and contributed many hours of consultation and creative advisement during the course of this project.

I also express with sincere appreciation the encouragement and advice contributed by Carol McClintick. Miss McClintick not only reviewed and corrected the written portion but also provided invaluable assistance in the transcribing of the musical examples and the translation of the Italian text.

Appreciation is also extended to my parents, Bob and Sue Garner, and to my son, Gregory, for their encouragement and respectful attitudes toward academic pursuit.

Dedicated to
my son,
Gregory

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CHAPTER I

INTRODUCTION

An important aspect in the development of a school music program is the understanding and appreciation of music from the different periods in history. Music educators generally agree that understanding is stimulated best through the experience of performing characteristic music of the different stylistic periods. It follows that performance of music from a wide variety of historical styles should be performed to heighten the stylistic awareness and sensitivity of students.

There is a need for suitable teaching and performing materials from all ages; however, accurate and practical editions of music of the periods prior to 1800 are particularly difficult to obtain. Much of this early music exists only in scholarly collections that are too rare, bulky, and difficult to read to be of practical value. These collections are difficult and expensive to obtain and are often accessible only in microfilm. This study will seek to make available to the music educator material which he cannot now obtain through commercial sources.

Statement of the Problem

The purpose of this study was to prepare practical editions of representative works from the first three books of madrigals of Giovanni Maria Nardino. The books are as follows:

Il Primo Libro de Madrigali a Cinque Voci. This book contains

twenty-six madrigals for five voices and was published in Venice by Angelo Gardano in 1579.

Madrigali a Cinque Voci di Giovanni Maria Nanino et di Annibal Stabile. This second book contains eleven madrigals for five voices by Nanino and nine by Stabile. The book was published in Venice by Gardano in 1581.

Il Terzo Libro de Madrigali a Cinque Voci. This third book contains twenty-one madrigals for five voices and was published in Venice by Gardano in 1586.

Sub-Problems of the Study

The sub-problems of the study were:

1. To discuss the life and works of Nanino.
2. To discuss performance styles and practices of the period which are directly related to these madrigals.
3. A stylistic discussion of the three books of madrigals of Nanino.
4. To transcribe the original music into modern notation.
5. To provide a suitable English text to accompany the original Italian text.
6. To supply directions for tempi and dynamics which would be in accordance with the performance styles of the period.

Definition of Terms

1. Practical Edition: This refers to individual selections from the works of a composer available in quantity in modern notation. These editions are suitable for performance purposes.

2. Scholarly Edition: This refers to the collection of the works of a composer usually bound in large volumes and set in notation very similar to the original. These editions are not suitable for performance purposes.

Limitations of the Study

This study was limited to a representative number of works from the three books of madrigals of Giovanni Maria Nanino. Of the fifty-seven madrigals this study included seventeen of the more significant works which were selected with the advice and approval of the dissertation advisory committee.

To establish criteria for the selection of the madrigals, the following factors were considered:

1. Melodic, harmonic, and rhythmic interest.
2. Quality of the poetry.
3. Similarity and dissimilarity of compositional style.

Table I is a listing of the publication dates, titles, voicings, and tonalities found in each of the madrigals. In book II, nine madrigals appear which were written by Annibal Stabile and in book III, one madrigal is attributed to Giovanni Bernadino Nanino. The madrigals chosen for this study are underlined. The number of measures appears only after those madrigals chosen for study.

Background and Justification of the Study

Evidence indicates that Nanino was a student of Palestrina and became his successor in the position of maestro di cappella at Santa Maria Maggiore when Palestrina moved from there to Saint Peter's. Nanino held this post from 1571 until 1577 when he became a member of the papal chapel,

Table I

Date of Publication	Title	No.	Voicing	Measures	Tonality
Between 1571-1574	<u>First Book of Madrigals for Five Voices</u>				
	Occhi si de per	2	SATB		Dorian
	<u>Forse c'havrete</u>	3	SATB	38	Aeolian
	<u>Erano i capei</u>	4	SSATB	33	Dorian
	Non era l'andar	5	SSATB		Dorian
	<u>Le strane voci</u>	6	SSATB		Ionian
	Hor ben dovrebbea	7	SSATB		Mixolydian
	Una candida cerva	8	SATB		Ionian
	<u>Nessun mi tocchi</u>	9	SATB	50	Mixolydian
	Tremo quando	10	SATB		Aeolian
	Et mentre io vivo	11	SATB		Phrygian
	Era l'aria serena	12	SATB		Ionian
	Qual sopra le	13	SATB		Mixolydian
	<u>Chi e costei</u>	14	SSATB	48	Aeolian
	Ne parlar ove	15	SSATB		Dorian
	Aspra fu pur	16	SATB		Transposed Dorian
	Morir non puo	17	SSATB		Transposed Dorian
	<u>S'ad ogni mal</u>	18	SATB	36	Transposed Aeolian
	Ma di ch'Arabo	19	SSATB		Transposed Dorian
	<u>Amor m'hà posto</u>	20	SSATB	39	Transposed Aeolian
	I pensier	21			
	La pianta	22			Do not appear in microfilm
	Ma eddo	23			
	Donna real	24			
	Dal cui splendor	25	SSATB		Ionian
	Ben puo superbo	26	SATB		Mixolydian
	Lasso che il caldo estavo	27	SATB		Aeolian

(Table I continued)

Date of Publication	Title	No.	Voicing	Measures	Tonality
1581	<u>Second Book of Madrigals for</u> <u>Five Voices</u> by Giovanni Maria Nanino and Arnibal Stabile*				
	Lasso ch'ogni augelletto	1	SSATB		Aeolian
	Chiari cristalli*	2	SATB		Phrygian
	Il ciel fermossi*	3	SSATB		Aeolian
	<u>Dolce fismella</u>	4	SSATB	29	Mixolydian
	<u>Questa si bianca neve</u>	5	SSATB	46	Mixolydian
	<u>Vaneggio od'è*</u>	6	SSATB		Transposed Aeolian
	Giocond' e crudo	7	SSATB		Transposed Dorian
	Amor deh dimmi come	8	SSATB		Transposed Dorian
	D'Amor le ricche*	9	SSATB		Transposed Dorian
	Codeano in ciel	10	SATB		Transposed Dorian
	Non ti doler	11	SSATB		Transposed Dorian
	Quand' io son tutto volto*	12	SATB		Ionian
	Così così davanti ài*	13	SATB		Mixolydian
	<u>Dolorosi martir</u>	14	SATB	55	Phrygian
	Lasso fia mia che*	15			Does not appear
	Vien' Himeneo	16	SATB		Transposed Ionian
		17			This number does not appear in the index
	Volete pur ch'io mora*	18	SSATB		Transposed Dorian
	Non m'è la morte*	19	SATB		Mixolydian
	<u>Aventuroso piu</u>	20	SSATB	45	Mixolydian
	<u>Selve che di contenti</u>	21	SSATB		Aeolian

* Denotes madrigals written by Stabile.

(Table I continued)

Date of Publication	Title	No.	Voicing	Measures	Tonality
1586	<u>Third Book of Madrigals for Five Voices</u>				
	Questo vostro	1	SATB		Transposed Dorian
	Non veggio ove	2	SATB		Transposed Aeolian
	E l'imagini lor	3	SATB		Transposed Mixolydian
	<u>Deh coralli ridenti</u>	4	SATB	23	Transposed Dorian
	Amor mi fa morire	5	SATB		Mixolydian
	<u>Ne mai si lieto</u>	6	SSATB	37	Mixolydian
	Laurora e'l giorno è'l sole	7	SSATB		Aeolian
	Non son le vostre	8	SSATB		Dorian
	In su la destra**	9	SSATB		Ionian
	Sopra il vago Esquilin	10	SSATB		Mixolydian
	<u>Quivi che piu di pura</u>	11	SSATB	42	Ionian
	Da bei vostri occhi	12			Bass parts do not appear in microfilm
	Credetel voi	13			
	Di venere tento	14	SSATB		Aeolian
	Ond' io da sdegno	15	SSATB		Dorian
	<u>Dolorosi martir</u>	16	SATB	60	Phrygian
	Eran disciolte e	17	SATB		Dorian
	<u>S'al' amorosa doglia</u>	18	SSATB	47	Transposed Dorian
	Bastava il chiaro viso	19	SSATB		Transposed Dorian
	Da vaghe perle	20	SSATB		Transposed Ionian
	<u>Morir puo il vostro core</u>	21	SSATB	23	Mixolydian

** Attributed to Giovanni Bernadino Nanino.

the Cappella Sistina. The last thirty years of his life were spent in the service of the popes. He held several positions within the cappella, including the office of punctator, whose obligation it was to write the daily record, and the office of maestro di cappella.¹

Nanino was recognized in his own time as a composer of ability and especially as a skilled contrapuntist. His works include a treatise on counterpoint, madrigals, and sacred works. The theoretical writings and the great bulk of his compositions remain unpublished.²

Although Nanino did not possess Palestrina's genius nor did he produce the great volume of music that Palestrina did, his works display a purity of style and a mastery of the technique of the Roman school. The quality of his technique places him next to Palestrina among the group who lived during the years of the Counter-Reformation.

Although much has been written concerning performance practice in the sixteenth and seventeenth centuries, there is an apparent need for a detailed discussion of practices of specific vocal forms.³ This research dealt mainly with the development of the madrigal from the Renaissance to the early Baroque period. Considerable attention was given to the discussion of the madrigal from 1550 through 1600. Based on the findings of the research, suggestions for the most satisfactory

¹Richard J. Schuler, "The Life and Liturgical Works of Giovanni Maria Nanino" (unpublished Ph.D. dissertation, University of Minnesota, 1963).

²Richard J. Schuler, Recent Researches in the Music of the Renaissance (Madison: A-R Editions, 1969), p. 1.

³Alfred Einstein, The Italian Madrigal (Princeton: Princeton University Press, 1949), p. 1.

and authentic modern presentation were given as well as suggestions for dynamics, tempo, and phrasing.

The sources from which the madrigals were obtained were the microfilm copies of the original publications. The microfilms were obtained from the British Museum and Biblioteca Estense, Modena, Italy.

Many sources were used for comparison. Among these are: The Golden Age of the Madrigal by Alfred Einstein,⁴ L'arte Musicale in Italia edited by Luigi Torchi,⁵ and Giovane Donna by Luca Marenzio.⁶

Nanino's significance as a composer is pointed up by Einstein who refers to the Nanino brothers, Giovanni and Bernadino, and to Giovanelli as the most important madrigalists of the Roman school.⁷

Related Literature

A survey of dissertation abstracts revealed that similar studies had been conducted in the field of modern notation and performance practice.

John Preston Johnson⁸ has made available in modern editions nine sacred choral works of Johann Ahle. The music was examined both

⁴ Alfred Einstein, The Golden Age of the Madrigal (New York: G. Schirmer, n.d.).

⁵ Luigi Torchi, L'arte Musicale in Italia (Milan: G. Ricordi, 1897).

⁶ Luca Marenzio, Giovane Donna (University Park, Penn.: University of Pennsylvania Press, 1967).

⁷ Alfred Einstein, The Italian Madrigal (Princeton: Princeton University Press, 1949).

⁸ John Preston Johnson, "An Analysis and Edition of Selected Choral Works of Johann Ahle" (unpublished D.M.A. dissertation, Southern Baptist Theological Seminary, 1969).

stylistically and historically in order to suggest an accurate style of performance. The compositions were edited and the texts translated into English.

Richard J. Schuler⁹ transcribed all of the liturgical works of Giovanni Maria Nanino. The works include masses, motets, lamentations, psalms, and settings of the Te Deum and the Magnificat. Microfilms of the original works were used to make the transcriptions.

James Arthur Kriewald's study on Victoria¹⁰ strives to determine to what extent Victoria was like and unlike other composers of his day, and to learn precisely those compositional techniques or processes by which he achieved his style.

Irvin L. Wagner¹¹ transcribed the Sinfonia Musicali of Viadana into modern editions. Included in this paper is a biography of Viadana, a chapter on instrumental performance practices of the period and a discussion of the Sinfonia Musicali.

Procedures

Chapter II of this study is a discussion of the life and works of Giovanni Maria Nanino. The discussion reveals that Nanino was a learned theorist, renowned teacher and composer in Rome during the latter part of the sixteenth century. Nanino's dedication to music and to the

⁹Schuler, op. cit.

¹⁰James Arthur Kriewald, "The Contrapuntal and Harmonic Style of of Tomas Luis De Victoria" (unpublished Ph.D. dissertation, University of Wisconsin, 1968).

¹¹Irvin L. Wagner, "The Sinfonia Musicali of Lodovico Viadana: A Discussion and Modern Edition" (unpublished D.M.A. dissertation, Eastman School of Music of the University of Rochester, 1968).

Church is observed in thirty years of faithful service to the Papal choir.

Chapter III deals with the performance practices of small vocal ensembles during the sixteenth and early seventeenth centuries. In this chapter the following items pertaining to performance are discussed:

- 1) tempo; 2) dynamics; 3) vocal tone colors; 4) ornamentation; and
- 5) text.

In Chapter IV a detailed study of Nanino's compositional style is presented as it relates to his secular works. The madrigals are discussed as to melody, rhythm, text, harmony, and texture.

Practical editions in modern notation of the selected madrigals were made and are included in Appendix B. Microfilm of the original publications of the three books of madrigals was obtained from the British Museum and the Biblioteca Estense, Modena, Italy. All of the madrigals were studied and the seventeen selected for transcription were printed from the microfilm.

The rhythmic notation was transcribed into modern notation so as to be consistent with the correct performance styles and preserve as precisely as possible the original intent of the composer. The pieces were transcribed into modern notation with a 1:2 reduction or the minima (♩) equaling a quarter note. The interpretation of the rhythmical values of the notes required no special consideration except in one case where coloration occurred. This coloration appears in Book III, no. 18, measures 21-22, and is used to alter the normal value of specific notes. The rule that applies here states: "when the number 3 appears in all

voices under a black semibreve and minims, or under three minims, then three minims are sung in proportionate tactus."¹²

The voice parts in the madrigals were transcribed into vocal score using treble and bass clefs. The metrical signs which appeared in the original publications are those which indicate imperfect tempo and imperfect prolation (C or C). In each case the meter indicated as C was transcribed as 4/4 and that indicated as C was transcribed as 2/2.

Three different clefs indicating the pitches G, C, and F were encountered. Of these, the C-clef was most frequently located in different positions. The following example illustrates the clefs in all the positions used by Nanino in these compositions:

Example 1:



The accidentals included in these works basically must be interpreted to affect only the notes against which they are placed. Unlike our modern practice, each note that is altered must be preceded by an accidental even if these notes occur several times within the same measure. The exception to this is the immediate repetition of the note. In this case the accidental also applies to the repeated note.

¹²Michael B. Collins, "The Performance of Sesquialtera and Hemiola in the Sixteenth Century," Journal of the American Musicological Society, Vol. XVII, no. 1 (1964), p. 13.

In all of the examples of these madrigals the quinto part was scored in the transcriptions as either second soprano or first or second tenor. This decision was made by examining the clef sign employed and by observing the vocal range and most importantly the vocal tessitura. When the part employed a G-clef sign and lay below the soprano and above the alto parts in range it was scored as a second soprano part. When scored in tenor clef the quinto part was always in the range of the indicated tenor part and very little difference in range and tessitura was observed between the parts. Occasionally the quinto part employed an alto clef sign but the part would lie too low for modern-day altos and was, therefore, scored as a tenor part.

Each madrigal was set in a key which in modern notation is suitable for performance by mature soprano, alto, tenor, and bass voices. Two of the madrigals, Book I, numbers 6 and 14, were transposed one step higher than the original because of the extremely low range of the alto parts. Eleven of the pieces were lowered because of the high tenor range, and four, Book I, no. 9; Book II, no. 4; and Book III, nos. 4 and 16, contained comfortable ranges for present-day singers and did not require transposition.

Directions were supplied in tempi and dynamics which are in accordance with correct performance styles. The rationale for these directions is discussed in the chapter on performance practices and in the appendix under performance suggestions.

Italian dictionaries and authorities in the Italian language were consulted in determining current and older usages of words of the text to produce a literal translation. This literal translation of the

Italian text was then paraphrased in order to make the English text conform to the music in accentuation and meaning.

CHAPTER II

THE LIFE OF GIOVANNI MARIA NANINO

Many historically significant events that would modify the future path of music occurred in Italy during the middle of the sixteenth century. The Council of Trent, which was to have more influence on Catholic church music in the future, was convened during this period. At the same time, the Society of Jesus, based at Rome, was struggling to stem the tide of the Protestant Reformation. This movement was a part of the Catholic Reformation, or the Counter-reformation, which continued for nearly a hundred years and was finally terminated by the Treaty of Westphalia in 1648.¹

The middle of the sixteenth century saw the flowering of national styles, such as the madrigal, chanson, lied and lute song, and the continued growth in the number and size of independent instrumental forms. While, at this time, the Basilica of Saint Peter was being built under the direction of Michelangelo, a young lad named Giovanni Pierluigi was about to leave the cathedral of his native town, Palestrina, to move to Rome under the patronage of Pope Julius III.² It was into this world of excitement and change that Giovanni Maria Nanino was born in 1545.

¹Richard Joseph Schuler, "The Life and Liturgical Works of Giovanni Maria Nanino" (unpublished Ph.D. dissertation, University of Minnesota, 1963), p. 1.

²Ibid., p. 1.

During the search of materials pertaining to Giovanni Maria Nanino, three different spellings of his name were found. These spellings were: "Nanino," "Naninus," and "Nanini," Haberl discusses this question and explains the meaning of the different forms of the name.³ The secular form of his name is "Nanino," which in Italian means "little dwarf." "Naninus" is the Latin form of the name, found in many of the records of the Sistine Chapel.⁴ The third form, "Nanini," is used for two reasons. It indicated (1) the genitive case in Latin and (2) the Latin and Italian plural form of the name. The latter was often used when reference was made to Giovanni Maria and his younger brother, Giovanni Bernadino.⁵

Haberl also believed that Giovanni Bernadino was a nephew of Giovanni Maria and not his younger brother. The foundation for this assumption by Haberl is a manuscript in Bologna which designates Bernadino as "nipote" of Giovanni Maria. It is Haberl's idea that in Italy, and especially in Catholic areas, true brothers never carry a common name, which in this case is Giovanni.⁶ Schuler states that other manuscripts in the Bologna collection call Giovanni Bernadino the younger brother of Giovanni Maria and that Haberl apparently was not familiar with the first book of madrigals published by Giovanni Bernadino, printed by Gardano at Venice in 1588, where the title page carries the name of the composer who is identified as "fratello et discepolo di Giovanni

³F. X. Haberl, "Giovanni Maria Nanino," Kirchenmusikalisches Jahrbuch. Vol. VI, 1891, p. 82.

⁴Ibid., p. 82.

⁵Schuler, op. cit., p. ii, footnote # 1.

⁶Haberl, op. cit., VI, p. 83.

Maria Nanino."⁷ The majority of music history texts observed refer to Giovanni Bernadino as the younger brother of Giovanni Maria. Charles Burney refers to this same question when he says: "Giovanni Bernadino Nanino, a younger brother of Maria, according to Walther, but called by P. Martini, his nephew."⁸

There is discussion and contradiction in many history texts concerning the actual birthplace of Nanino. D'Alessi states that Nanino's birthplace was Tivoli.⁹ Many writers and nearly all historical works name Vallerano, near Viterlo, as the birthplace of Nanino.¹⁰ Haberl states that this piece of misinformation can be corrected by the Archive of the Sistine Chapel, since Giovanni Maria Nanino is listed there expressly as being born in Tivoli: "D. Jo. Mar. Naninus, Tiburtinus. Tenor."¹¹

Haberl continues at length to strengthen the point that Tivoli was the birthplace of Nanino. He cites the dedication of Paolo Agostini's Fourth Book of Masses (1627) which was composed for the inhabitants at Vallerano, his birthplace.¹² Agostini, who was choirmaster at Saint Peter's in Rome, states that his father-in-law and teacher, Giovanni Bernadino Nanino, was also born in Vallerano, and that Bernadino's famous brother Giovanni Maria often rehearsed the choir there in Vallerano. Haberl claims that if Giovanni Maria Nanino had

⁷ Schuler, op. cit., p. 6, footnote # 1.

⁸ Charles Burney, A General History of Music, Vol. III. Edited by F. Mercer (London: Payne and Son, 1789), p. 198.

⁹ Giovanni D'Alessi, "Giovanni Maria Nanino," Die Musik in Geschichte und Gegenwart. 9 bd., hrsg. Friedrich Blume (Kassel: Barenreiter Verlag, 1961), p. 1256.

¹⁰ Schuler, op. cit., p. 3, footnote # 5.

¹¹ Haberl, op. cit., p. 82.

¹² Ibid., p. 83.

indeed been born in Vallerano surely Agostini would have mentioned this fact since he was seeking every means to praise his town.¹³

Schuler, having visited the Sistine Chapel and investigated its records on three different occasions, states that the Vallerano theory is based on several manuscripts found in the Biblioteca de Liceo Musicale in Bologna, largely the personal library of Padre Martini. He further states that the Sistine Chapel records often refer to Nanino as a native of Tivoli and that the majority of evidence points to Tivoli as the actual birthplace.¹⁴ It is believed, however, that Nanino lived in Tivoli for only a short time and that his family moved to Vallerano while he was still a small boy.

Training

Little information is available concerning the boyhood of Nanino except that he sang in the cathedral choir in Vallerano. It is assumed that he received the usual education of the period and no doubt learned the rudiments of music as a choir singer. His musical curriculum probably consisted of counterpoint, keyboard, and voice lessons together with extensive training in Latin.

Haberl states that Nanino, while still in his teens, became a student of Palestrina who was maestro di cappella at Santa Maria Maggiore (1561-1567). Haberl further states that the fact that Nanino was a student of Palestrina is evident in his style and his contrapuntal technique which are very similar to that of Palestrina.¹⁵

¹³Ibid.

¹⁴Schuler, op. cit., p. 3.

¹⁵Haberl, op. cit., p. 90.

Palestrina was immensely popular in Rome during the last half of the sixteenth century. His style of composition captured the imagination of almost all composers in Rome at that time--including Nanino. Palestrina's style was characterized by diatonic melodic lines, regular rhythms, uncomplicated counterpoint, frequent use of homophony, diatonic harmonies, and clarity of text.¹⁶

The discovery of a letter by Antimo Liberati, dated 1685, initiated a controversy among scholars because it includes the term condiscipolo, or fellow student, as a description of the relationship between Nanino and Palestrina. Liberati reinforces the implication that the two were fellow students when he states:

Pierluigi had either no inclination to form a school or could not do so because of his activities but allied himself with the school of Giovanni Maria Nanino his fellow student and trusted friend, who was as industrious as he was learned in composition and counterpoint and was a member of the Papal Chapel as chorister.¹⁷

It is highly unlikely that Palestrina and Nanino were fellow students in the strict sense of the word because of the difference in their ages. It is reasonable to assume that the word condiscipolo, while meaning students under one teacher, could also mean that these two men, being outstanding composers, were fellow students in the study and composition of music. The word could also mean colleagues, since both men were associated with a music school at the same time.

Nanino as Teacher

Many accounts of Nanino's life mention that during his tenure with the Sistine Choir (1577-1607) he established the first public music

¹⁶Donald J. Grout, A History of Western Music (New York: W. W. Norton Company, Inc., 1960), p. 238.

¹⁷Haberl, op. cit., p. 89.

school ever opened in Rome by an Italian. He was assisted in its management by his brother Giovanni Bernadino Nanino and later by Francesco Suriano. Antimo Liberati explains that Palestrina, while not interested in teaching composition also cooperated with Nanino in his endeavor to train young musicians.¹⁸

Even though Palestrina was the foremost composer of the day, it seems that he had little interest in the routine teaching of young students since his wealth of compositions left him little time for the rigors of music teaching. There are indications that, while he mediated heated controversies and gave scholarly advice to the students, he was content to let the music school receive its direction and leadership from Nanino.

Schuler, on the other hand, does not recognize the "school" as a formal institution but as Nanino's work with choir boys attached to one of the Roman churches to satisfy the needs of not only the Papal Choir but other cappelle of the city as well.¹⁹ It is reasonably clear that some form of schooling was provided by Nanino. His teaching procedure and organization seemed to work together to maintain high musical standards and to produce well-trained musicians.

Among the many famous composers who studied with Nanino at his music school were: Giovanni Bernadino Nanino, Felice Anerio, Domenico Allegri, Vincenzo Ugolini, Antonio Cifra, Domenico Massenzio, Paolo Agostini, and Alessandro Constantini.²⁰

¹⁸Haberl, op. cit., p. 89.

¹⁹Schuler, op. cit., p. 32-33.

²⁰Giovanni D'Alessi, op. cit., VII, pp. 1256-257.

Because of his reverence for law and authority, Nanino probably instilled the ideals, decrees, and pronouncements of the Council of Trent in his students. Although the decrees of the Council were very general, the composers of the Roman school, particularly Palestrina and Nanino, knew the desire of the lawgivers. In fact, the music of the two masters can well be taken as superior examples of the musical ideals of the Council.

Positions Held

In 1567 Palestrina resigned as maestro di cappella at Santa Maria Maggiore, and in 1571 he became choirmaster at the Cappella Giulia in Saint Peter's. He was succeeded as maestro in the Cappella Liberiana at Santa Maria by Nanino.²¹ Since Palestrina and Nanino had such a close relationship, it is reasonable to assume that Palestrina recommended him to be his successor at this famous cathedral. It is not clear whether Nanino assumed the position of maestro at Santa Maria Maggiore in 1567 or 1571. Casimiri states that Palestrina left Santa Maria Maggiore in 1567 to enter the service of Cardinal Ippolito d'Este²² while Baini maintains that Palestrina remained at Santa Maria until 1571, at which time he went to the Vatican Basilica, holding the position for the Cardinal concurrently with the Santa Maria Maggiore appointment.²³ Citing the archives of the Basilica as the source of documentation, Haberl agrees with Baini's date. Neither Schuler nor Casimire found records in the archives of Santa Maria Maggiore for the years

²¹Haberl, op. cit., p. 83.

²²Schuler, op. cit., p. 9.

²³Haberl, op. cit., p. 83.

1563 to 1572.²⁴ Whether the date was 1567 or 1571, it is evident that Nanino was a very young man to have attained such an honored position at one of the four major basilicae in Rome.

Nanino remained as maestro di cappella at Santa Maria Maggiore for six years (1571-1577), at which time he became a member of the Papal Choir.²⁵ During his tenure at Santa Maria Maggiore, Nanino published his first book of madrigals for five voices, the title page of which refers to him as maestro di cappella.²⁶

Haberl states that Nanino was maestro di cappella in the French Nation Church, Santa Luigi dei Francesi, from 1575 until 1577.²⁷ This position at Santa Luigi did not seem to inhibit Nanino's acceptance of other employment so he probably held both positions at the same time.

As maestro di cappella at Santa Luigi, Nanino was provided with a house, a sizeable salary, and additional payment for the care of several putti, or young singers, who lived with him. Nanino provided the singers with room, board, and clothing until their voices began to change at which time they were released by the Church. While the boys were instructed in many general subjects by others, Nanino was their only musical tutor.

²⁴ Schuler, op. cit., p. 10.

²⁵ Haberl, op. cit., p. 83.

²⁶ Di. Gio. Maria Nanino Maestro di Cappella in S. M. Maggiore di Rome. Il Primo Libro de Madrigali a Cinque Voci. Novamente Ristampati. In Venetia Appresso Angelo Gardano. 1579. Robert Eitner, "Nanino, Giovanni Maria," Quellen-Lexikon, 10 Vols. (New York: Musurgia, 1904), VII, p. 140-41.

²⁷ Haberl, op. cit., p. 83.

Since it served the French community of Rome, the church of San Luigi represented the influence of the French nation during the sixteenth century. It too had a rich musical heritage which was fostered by the many great musicians who held its maestro position over the years. Nanino was one of these great musicians.

Nanino was admitted to membership in the Papal Choir as a tenor in October, 1577. In the book of draft agreements of the Sistine Chapel, the entry for October 27, 1577 reads:

The most reverent father, master of the chapel, presented to the college of singers, after the mass, father Joann. Maria Nino (sic), master of chapel Saint Louis of the nation of the Galls, by nationality an Italian, voice: tenor; and, after an examination according to the statutes of the chapel, he has been found to be satisfactory in singing and in the composition of music as well, and he has been shown to be an honest man of good repute and he has been elected by secret ballot and has been admitted into the chapel.²⁸

During the second half of the sixteenth century, several musical "societies" or "guilds of singers" were organized in Rome. One of these, the Congregation of Saint Cecilia, was founded to put into practice the reforms in church music ordered by the Council of Trent. Another reason for organizing the Congregation of Saint Cecilia is suggested by Z. K. Pyne who says its purpose was to oust the foreigner from the Roman cap-pelle.²⁹ He based this thesis on two facts: first, the Pontifical Choir with many foreigners among its members was very much opposed to the new organization, and second, the list of the Congregation shows the names of no foreigners. Haberl suggests that the Congregation drew up a plan whereby no person could become a director or singer in a Roman church

²⁸Haberl, op. cit., p. 30.

²⁹Z. K. Pyne, Giovanni Pierluigi da Palestrina, His Life and Times (New York: Dodd Mead, 1922), pp. 6-7.

without first being a member of the Congregation. The candidate also had to pass an examination conducted by a committee. Haberl suggests that this committee was possibly made up of Felice Anerio, director of the guild, Giovanni Maria Nanino, and Palestrina.

Haberl notes that an entry in the record book of the Papal Chapel, for the year 1584, states:

As it has come to our ears that certain ones of our colleagues have already allowed themselves to be inducted into a guild, we therefore decree: that no one of our colleagues may enter the aforementioned society of musicians and if he should do otherwise he is to be punished by a fine of fifty gold pieces or other punishment as applied according to our pleasure.³⁰

As an example, a certain Jo. B. Jacomettus was fined for having joined a guild. The Congregation of Saint Cecilia received the official approbation of the Holy See through a bull issued by Pope Gregory XIII. Before this permission was granted, however, there was much dissension among the singers of the Papal Chapel and much opposition to these societies.³¹

It is quite certain that Nanino was a member of this society in spite of his position in the Pontifical Chapel. Haberl cites a collection of madrigals by a group of composers to verify this fact.³² The work was dedicated to the Bishop of Spoleto, Monsignor Pietro Orsisi, and was entitled LaGiore, madrigale a cinque voci di diversi eccellmi musici della compagnia di Roma, novamenti positi in luce. Felice Anerio was the editor of this work which was published in Venice in 1589. It is significant that all contributors to this collection were members of the

³⁰Haberl, op. cit., p. 86.

³¹Ibid., p. 87.

³²Haberl, op. cit., pp. 86-87.

Papal Choir. Their names were listed in the table of contents in the following order: Giovanni Maria Nanino, Giovanni Pierluigi Palestrina (sic), Felice Anerio, Luca Marenzio, Annibal Stabile, Oratio Griffi, Ruggero Giovanelli, Giovanni de Macque, Arcangelo Crivelli, Paolo Quagliati, Annibale Zoilo, Giovanni Troiano, Giovanni Andrea Dragoni, Paolo Belaiso, Cristoforo Malvezzi, Bartolemeo Roy, Bernadino Nanino, Giovanni Battista Lucatelli and Francesco Suriano. Haberl feels that Nanino's composition, being placed before that of Palestrina or the editor Anerio, emphasizes the importance of his position in the Company of Rome or the Congregation of Saint Cecilia, as the guild was variously called.³³

This society, begun by the composers of the Roman school, was the forerunner of the present L'Academia de Santa Cecilia in Rome, as well as the prototype of many societies of church musicians throughout the world dedicated to Saint Cecilia. According to Haberl, the harsh criticism of the society did not last long especially since the most gifted composers of Rome were among its members and since the purpose of the musical guild, after all, was to carry through on the demands for reform made by the Council of Trent.³⁴ Since so many members of the Papal Chapel were also members of a guild, the College could resist no longer; permission was soon granted, by the bull of Gregory XIII, to allow membership in the society.

Works

As a composer, Nanino came into public notice for the first time during his four-year period as maestro di cappella at Santa Maria Maggiore

³³Ibid., p. 87.

³⁴Ibid., p. 88.

where he wrote the Primo Libro di Madrigali a Cinque Voci containing twenty-six madrigals. There were at least three subsequent printings of this first book. In 1581, while a member of the Papal Choir, Nanino collaborated with Annibale Stabile to produce another book of five-voice madrigals, Madrigali a Cinque Voci di Giovanni Maria Nanino et di Annibale Stabile, eleven of which were written by Nanino and nine by Stabile. In 1586, the third book of madrigals, Il Terzo Libro di Madrigali a Cinque Voci containing twenty-one madrigals, was first published. This same year, 1586, saw the publication of Nanino's first sacred collection.³⁵

The three bibliographies containing the largest number of materials on Nanino are found in Kirchenmusikalisches Jahrbuch Volume VI by Haberl, Quellen-Lexikon Volume VII by Eitner and Recueils Imprimés, XVI-XVII Siecles, published by the International Musicological Society and the International Association of Music Libraries. Schuler's bibliography, by far the most comprehensive list of the sacred works of Nanino, is contained in Volume I of his dissertation entitled, "The Life and Liturgical Works of Giovanni Maria Nanino."

Papal Chapel

Many years of Nanino's life were spent in service to the popes as a member of the Cappella Pontificia. He served in the Cappella from October, 1577, until his death in March, 1607.³⁶ The members of the pope's choir were considered to be members of the household whose duties were very confining. The daily services restricted them to Rome at all

³⁵Eitner, op. cit., pp. 140-41.

³⁶D'Alessi, op. cit., p. 1256.

times, leaving little time for leisure, travel, or other activities. Since choir membership was looked on as a vocation members were prohibited from accepting any type of outside employment except in very rare instances.

Schuler states that for an institution with a history which encompasses nearly the entire Christian era and includes within its membership so many of the great musicians of every century, the Cappella Sistina is surprisingly very little known. He explains that the fact that its members were bound to secrecy probably accounts for this lack of attention by historians.³⁷ Much of the information concerning the cappella in the sixteenth century is available today in the archives of the Chapel.

There seems to be little doubt that a long tradition of training singers for the church existed even before the time of Saint Gregory the Great, whose pontificate lasted from 590 to 604.³⁸ The original name given to the singers who functioned in connection with the church was schola cantorum, a name which was used at least from the time of Saint Gregory. A great change took place during the pontificate of Clement V (1305-1314) who, in the year 1305, transferred the chair of Saint Peter to Avignon, leaving his schola cantorum behind in Rome. The pope left the management of the chapel to underlings who allowed the music to degenerate to a very unsatisfactory level.³⁹

³⁷Schuler, op. cit., p. 46.

³⁸W. S. Rockstro, "Sistine Choir," Grove's Dictionary of Music and Musicians, 5th ed., 10 Vols., edited by Eric Blom (New York: St. Martin's Press, 1954), p. 822.

³⁹Ibid.

In 1377, Pope Gregory XI (1370-1378) returned to Rome and brought with him his cappella, which was composed mainly of French and Flemish singers, and merged them with the schola cantorum. The French influence was exemplified not only by the kind of music that was sung, but by the names of the officials of the choir. This showed that the old Roman schola cantorum had been replaced by a new organization called the Collegio dei Cappellani Cantore, or in short, the cappella pontifica. During the reign of Pope Sixtus IV (1471-1484), the Sistine Chapel was built in the Vatican palace to be the church for the ordinary pontifical ceremonies. This followed the custom of confining the papal liturgy to a single chapel. This replaced the former tradition of going from church to church, called stationes, as was the ancient Roman practice.-

In 1480, Sixtus re-established the cappella pontifica as a permanent cantoria reserved for papal functions alone, and since most of these ceremonies took place in the Sistine Chapel, the term Cappella Sistina as a designation for the papal singers dates from this period.⁴⁰

The Cappella Sistina had many famous musicians among its members dating from the late fifteenth century into the mid-seventeenth century. Some of these composers who sang in the choir were: Josquin des Pres, Constanza Festa, Christoforo Morales, Jacob Arcadelt, Giovanni Pierluigi da Palestrina, Gelice Anerio, Luca Marenzio, and Tomas Ludovisi da Vittoria.

Sixtus V (1585-1590) probably changed the organization and structure of the Cappella Sistina and the city of Rome more than any other pope even though his pontificate was relatively short. He removed many

⁴⁰
Ibid.

of the medieval palaces and buildings in Rome and replaced them with new baroque structures that are still in evidence today. The changes made by the pope in the Cappella were quite significant. Among the changes were: 1) all members of the Cappella were accountable to him; 2) the rank of maestro di cappella was changed from an appointed office to an elected office; 3) singers of the Cappella voted on the position of maestro every year, thus ending the practice of "director for life;" 4) the number of singers was reduced from twenty-four to twenty-one which also included the maestro di cappella; 5) an admission examination was held for all new candidates; and 6) all concessions were eliminated except the one that gave special privileges to singers with twenty-five years service to the Cappella.

Nanino was the only new member admitted to the Papal Choir in 1577. Two years later he was listed as the twenty-sixth of twenty-eight singers indicating that two other singers had been admitted since 1577. The "Diario" of the Sistine Chapel is missing for the years 1580, 1581, and 1582, but it is known that Nanino published the second book of madrigals for five voices in collaboration with Annibal Stabile in 1581.⁴¹ By 1585 Nanino had advanced to sixteenth place among twenty-four singers with a significant increase in salary.⁴² In 1586, Nanino's third book of madrigals was published.⁴³

⁴¹Di. Gio. Maria Nanino. *Musico Nella Capella di sua Santita. Madrigali a Cinque Voci di Giovanni Maria Nanino et di Annibale Stabile. Novamente Composti, e Dati in Luce. In Venetia Appresso Angelo Gardano. 1581.*

⁴²Schuler, *op. cit.*, p. 16.

⁴³Di. Gio. Maria Nanino. *Musico Nella Capella di sua Santita. Il Terzo Libro de Madrigali a Cinque Voci. Novamente Composti, e Dati in Luce. In Venetia Appresso Angelo Gardano. 1586.*

Nanino was a faithful member of the Papal Choir as indicated by the fact that the "Dairio" rarely lists his name among the unexcused absentees. Nanino's abilities as a composer and as an administrator were quickly recognized by the papal authorities, so he was frequently sent out of the city on various missions for the church. These journeys were not always related to music as can be seen by a trip taken around 1588. On this occasion Nanino acted as an agent from the college and was sent to several cities to take formal possession of lands which had been given to the church for revenues. In 1588, Nanino was elected as assistant and secretary to the chapel chamberlain, Hippolitus Gambocius.

By 1594, after seventeen years as a member of the Papal Choir, Nanino had advanced to ninth position among the singers. He was nominated for the office of maestro di cappella during this year but Christian Ameyden, who had been maestro the previous year, was elected for another term. In January, 1596, Nanino was elected to the office of punctator. In this capacity he was responsible for keeping a daily diary of the activities of the Papal Choir. This record reveals much of the character and disposition of Nanino. It appears that he had great respect for authority, law, and order. He begins his volume of the diary with a very detailed account of the responsibilities and regulations which were expected of the papal singers. The detail of the accounts of events is so vivid that one can surmise that he was very accurate and deliberate in his work. His duty as punctator also included keeping records of absences and tardiness on the part of the members.⁴⁴

⁴⁴Haberl, op. cit., p. 90.

Nanino furnishes us with a complete picture of the year's events in the Papal Chapel with the exception of listings of the music that was performed during the year. No list of music or composers has been preserved, but it is well known that many of Nanino's compositions were performed during the year. Today two of Nanino's motets are standard Sistine Choir repertoire. These pieces are Haec dies, Easter Gradual, and Hodie nobis doolorum Rex, which is prescribed for the offertory at Mass on Christmas morning.

The elections in the Sistine Choir for the year 1600 saw Nanino, along with two other singers, Paolo Fumone and Tomasso Benigni, being considered for the office of maestro di cappella. The election was very close and Fumone won. In 1602, Nanino became a Jubilarian by virtue of his twenty-five years of service in the college, and as a result, was entitled to the privileges given to such status according to the bull of Sixtus V.

In 1604, elections were held as usual in the Cappella. The four men nominated for the office of maestro di cappella were: Christian Ameyden, Paolo Fumone, Agastino Martini, and Giovanni Nanino. Nanino won the election after twenty-seven years in the college.

The choir was very active during Nanino's tenure as maestro, and some of the regulations demanded during this time can be traced to the insistence on law and obedience by Nanino. He was re-elected maestro in January, 1605. During this year, Pople Clement VIII died; his successor, Leo XI, had hardly been elected before he, too, became ill and died. The death of a pope and the election of a successor are events that a maestro di cappella would probably expect once in five or ten years, but Nanino experienced this event twice in one year.

In 1606 the choir gathered for the annual election, and Nanino was not re-elected maestro. Even though he was nominated, it seems Nanino, being sixty-one years old, did not actively seek another term as head of the singers. The strain of responsibility attached to this office would seem very taxing for a man of his age. It is also quite possible that Nanino was in ill health during this time because little mention is made of him during the remainder of the year. He became very ill in the early months of 1607 and died on March 11 of that year. His body was brought to the church of San Luigi dei Francesi and buried there under the pavement in front of the chapel of Saint Matthew.⁴⁵

Nanino's importance is further recognized in his burial site. The French national church during this time was very important in Rome and the fact that he was buried in this church attests to his significance as a composer and musician.

It seems certain that Nanino was not a priest but probably held minor orders in the church. He had been tonsured since he is frequently described in the "Diario" as clericus Romanus. Since there is never any mention of family, he probably remained unmarried in conformity with the regulations of Pope Paul IV who, in 1555, dismissed Palestrina and two others from the college because they were married.

⁴⁵Ibid., p. 89.

CHAPTER III

MADRIGAL PERFORMANCE PRACTICES IN THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

During the eighteenth and nineteenth centuries great emphasis was placed upon instrumental music, and interest in choral works of all types seemed to decline. The music of the Renaissance, in which the instrumental was subordinate to the vocal, was largely forgotten and not performed. Unfamiliarity with Renaissance notation and a lack of understanding of principles of rhythm, meter, harmonic style, and language probably contributed to this decline in performance. Only in recent years, as a result of efforts by music scholars, has there been a general revival of Renaissance vocal music.

Since this study deals specifically with the sixteenth and early seventeenth century madrigal, the discussion will cover only performance practices of that particular period. In order to understand more fully the growth and development of the madrigal, a short discussion concerning the history of this vocal form will precede the actual discussion of performance practices.

History of Sixteenth and Early Seventeenth Century Madrigal

Donald Jay Grout calls the madrigal the most progressive form of composition in the late sixteenth century. He states that "the madrigal was not subject to the restrictions of style that prevailed

in church music and the free atmosphere of the secular surroundings in which these songs were sung encouraged experimentation."¹ The motet had been the dominating form in the early part of the sixteenth century while the Mass was the most popular form for composers during the early Renaissance.

The sixteenth century madrigal is an outgrowth of the frottola, a late fifteenth and early sixteenth century strophic Italian song. It is set syllabically to music in four parts, has marked rhythmic patterns and a definite harmonic style with the melody in the upper voice.² It is believed that the usual practice in performance was to assign a singer to the upper part and have the three lower parts performed by instrumentalists. Riemann advanced a theory that the textless sections which frequently occurred at the end of a frottola were instrumental "afterludes," however, Apel states that there is no foundation for this theory and that these sections were probably vocalized.³

Even though the frottola is simple in its construction and rather frivolous in its texts, it was considered to be neither popular song nor folk music. It seems that the form was a nationalistic reaction on the part of Italian composers against artificial sentiments and the contrapuntal style of the Netherland chanson. "The majority of frottola composers were Italians, but some Netherlanders living in Italy also wrote in this form."⁴

¹Grout, op. cit., pp. 206-07.

²Ibid., p. 189.

³Willie Apel, "Frottola," Harvard Dictionary of Music (Cambridge: Harvard University Press, 1944), p. 284.

⁴Grout, op. cit., p. 189.

The sixteenth century madrigal is more highly developed and sophisticated in form and style than the frottola.⁵ The madrigal falls generally into three broad periods of development. During the first period, which encompassed the early part of the sixteenth century up to the middle of the century, the madrigal form was still similar to the frottola. Since the early madrigal, like the frottola, was written in homophonic style with the melody in the uppermost of three or four voices, it would appear that the madrigal was performed by solo voices with instrumental accompaniment. The symmetrical phrasing and occasional repetitions closely follow the structure of the poetry, and expression was generally quiet and restrained.

Madrigal poetry, especially at the turn of the sixteenth century, was stereotyped and of very little literary merit. This changed during the early part of the century mainly as a result of the excellent verses of Ludovico Ariosto, one of the greatest Italian poets who wrote his masterpiece, Orlando furioso, in 1516. This poem, called "the noblest literary glorification of the Renaissance," was very popular among all classes of Italians, showing the change in literary standards which occurred during the early sixteenth century.⁶ Texts of the early frottola were most trivial, but the verses of the later form show an increasing number of first-rate poems.

The man most responsible for this improvement in poetry was Cardinal Pietro Bembo whose scholarly ideals, prestige, and published

⁵ Hugh Milton Miller, History of Music, 3rd ed. (New York: Barner and Noble, Inc., 1947), p. 44.

⁶ Alec Harman and Anthony Milner, Man and His Music, Vol. II (New York: Schocken Books, 1962), p. 26.

works helped restore the dignity and expressiveness of the Italian language which had sadly lapsed after Dante and Petrarch.⁷ Since Petrarch was Bembo's model, Petrarch's collection of lyric poems, the Canzoniere, became the most frequently used poems by the sixteenth century madrigalists.

Petrarch's verses are ideal for madrigal texts because each verse is short enough to permit imitative interplay among the voices, clarity in expression of mood, and variety in emotional contrasts, thus giving composers much opportunity to vary melody, rhythm, and harmony. Other poets whose works were used by Italian madrigalists were Sannazaro, Ariosto, Bembo, and Tasso. Among the more important composers during this formative stage of madrigal development were Philipp Verdelot, Costanzo Festa, Adrian Willaert, and Jacques Arcadelt.

Some significant changes took place in the madrigal compositions of Arcadelt, whose works showed that the style had become more contrapuntal and the texture more refined. The voice parts were more equal in melodic interest, and the music did not follow quite so rigidly the scheme of the verses.⁸ These changes served as a transition between the madrigals of the early and middle periods.

Nanino's madrigals were written during the middle period of madrigal development which many music historians date from the middle of the century until 1590. In addition to Nanino, other representative composers were de Rore, Andrea Gabrieli, Palestrina and di Lasso. The madrigals of these writers were usually composed of five voices rather

⁷ Ibid., p. 26.

⁸ Grout, op. cit., p. 208.

than four which had been the common practice of the early period. Their style was generally more polyphonic and imitative approaching somewhat the style of the sixteenth century motet; the expression of the text was more closely allied with the music. This is observed in the beginnings of simple tone-painting and the breaking of the text by rests for emotional expression. There was still a preference for serious poetry of high literary quality which continued through the later period.

The late period of madrigal development, usually dated by historians from 1590 through the first quarter of the seventeenth century, shows the gradual abandonment of polyphony in composition in favor of a homophonic style which places more emphasis on the solo voice. One of the most progressive musical devices used at this time in the madrigal was chromaticism. This type of writing came about as a result of the composers' desires to depict vividly the emotional content of the texts with elaborate harmonic progressions. Chromatic passages were usually written homophonically in order to emphasize fully the effect of their striking chord progression.

Along with chromaticism, other changes such as coloristic effect, dramatic intent, and virtuosity of the solo singer were apparent. Foremost among these was the rise of declamatory motives instead of melodic motives, a technique which was to be developed in the Baroque era. This type of composition is best illustrated by the works of Monteverdi, who serves as a transitional figure between the Renaissance and the Baroque. His madrigals show a departure from the Renaissance ideal of equal voices and foreshadows the Baroque practice of scoring a solo voice over a harmonically supporting bass.

Other important composers during this period of development were Marenzio, Gesualdo, Byrd, Gibbons, and Sweelinck.

Even with the knowledge of the available information concerning the history of the madrigal, questions continually arise among present-day conductors concerning correct performance practices of the sixteenth century madrigal. Some of the controversial areas are: 1) vocal production and the number of singers for each part; 2) tempos; 3) dynamics; 4) the use of instruments, and other questions important to a successful and authentic madrigal performance. An attempt will be made in the following discussion to present varied practices in the performance of madrigals during the sixteenth century.

Vocal Production and Number of Singers

Inasmuch as the madrigal is a vocal form, it is appropriate to begin this discussion by examining information concerning the types of voices employed in the singing of madrigals. The quality of vocal production is important as well as the sex of the performers.

At first appraisal, it seems that no problem exists in comparing sixteenth century madrigal singing to that of the twentieth century. One might assume that ensemble singing has remained much the same down through the centuries; however, according to Dart, a closer analysis of this question reveals two separate problems arising; namely, obsolete vocal tone-colors and tone-colors that have changed.⁹

An important tone-color of that era which is now extinct is that of the castrato (male soprano or alto). It is doubtful that the castrato

⁹Thurston Dart, The Interpretation of Music (London: Hutchinson University Library, 1946), p. 49.

sang frequently in madrigal groups. Since the madrigal remained a popular form well into the seventeenth century when castrati were extremely popular, the castrati probably sang the soprano part. It is believed, however, that the majority of soprano parts were sung by female singers.

Rushmore speculates that the castrato voice developed as a result of the Netherland composers' extremely complex compositions which called for a soprano voice of quality and stamina;¹⁰ however, the majority of music historians contend that the castrato was developed because of the exclusion of women from church choirs. Since the female was prohibited from singing in the service, the Church had to rely upon young boys to cope with high ranges that would normally have been assigned to the female voice. It soon became evident that young boys were not capable of sustaining the long melismatic passages that were called for in these pieces. The length of the compositions, as well as the tessitura of the vocal line, proved to be too demanding on these small, fragile voices.

Boys had been adequate church singers up to this time, but they could serve only until puberty was reached, which proved to be a very expensive venture on the part of the churches of Italy. Young boys were taken by the Church and trained in all aspects of music as well as languages and other academic subjects, but their tenure with the Church lasted only until their voices changed. This caused a great turnover in the personnel of church choirs, not to mention the expense of music training, housing, and upkeep for the singers.

¹⁰Robert Rushmore, The Singing Voice (New York: Dodd, Mead and Company, 1971), p. 18.

Boys who have been castrated before reaching manhood usually retain a light, high-pitched vocal quality but will grow to normal manhood in other physical aspects. Certainly this fact was not overlooked by late sixteenth century composers whose compositions called for highly developed, well-trained, and mature voices. As a result, all over Italy, mainly among desperate peasant families, boys displaying any kind of singing voice and musical talent were emasculated.¹¹ Most of these boys never achieved careers in music and were left to live out their lives as eunuchs, often targets of mockery and derision.

For the development of this form of vocalism, the Church must accept much of the blame. While tampering with the masculine ability to procreate was officially opposed by the Church, it is apparent that many individual priests and their congregations condoned the procedure in practice.

Many authorities believe that another uncommon voice, the male alto, or counter-tenor, also was included in the singing of madrigals during the sixteenth century. The tradition of counter-tenor singing seems to have developed in English cathedral choirs, and, according to Dart, has never been broken since early times. Dart states further that Purcell and Henry Lawes were both counter-tenors and that this distinctive tone-color is an essential part of English choral music.¹²

The male alto, as well as the castrato, was included as a member of Italian church choirs. On occasion the altos employed were, in fact, castrati who had not retained the high flexible voice needed for

¹¹Ibid., p. 18.

¹²Dart, op. cit., pp. 49-50.

the soprano part. The recrudescence of male alto vocalism has been experienced during the twentieth century mainly through the artistry of Alfred Deller.¹³ Many men today have the capability of producing a rather free, robust-sounding alto quality by singing in the falsetto range of the voice. Men with low voices seem to have little trouble singing in this voice, and some have even perfected the sound to the point that public performances are attempted. It seems probable that in some cases where a choir was short of alto singers, men with low voices sang the part in their falsetto voice.

The three remaining voices of the madrigal, bass, tenor, and quinto were apparently more common than the high voices. Nanino, who was a tenor in the Papal Choir, often mentions the abundant number of tenor and bass voices which were available. The quinto part when written as a second soprano part was usually sung by a woman. When the part was written as alto or tenor, it was sung by a man.

The above discussion concerning castrati and the male altos is not meant to imply that the madrigal was a composition written exclusively for the male voice, but only to point out the fact that it would have been entirely possible to sing madrigals with all male voices. In most art prints which depict madrigal singers of the Renaissance period, women are often pictured as part of the madrigal ensemble. Since women were not allowed to sing in the services of the Church during that time, it seems reasonable to assume that they took every opportunity to perform secular music of the day, especially the madrigal.

Madrigals were sung at all sorts of social gatherings, especially at the academies, which were societies organized in many cities

¹³ Ibid., p. 49.

for the study and discussion of literary, scientific, and artistic matters.¹⁴ Since many women were members of these exclusive academies, it seems remote that women would have been excluded from public performance with a madrigal group.

It is assumed that the majority of madrigal performances took place in private homes strictly for the pleasure and entertainment of the singers. We can observe from paintings of this period that choir-books for sacred music were often very large and written in very large notation. Most pictures display a group of twelve or more men and boys gathered around a lectern which holds a single book of this type. Other observations reveal that mixed groups are usually pictured with much smaller music books with never more than five or six singers using a single book.

Vocal music during this period was usually printed in one of two ways: either with all the parts laid out on the open pages, not in score, but one after the other, or else in individual part-books with one singer to a part. Since printing was very expensive during the sixteenth century, one may assume that few persons could have afforded to buy more than one copy of a particular work. Dart states that inventories taken of sixteenth century musical libraries of clubs and private persons never revealed more than one copy of any particular set of songs.¹⁵ Undoubtedly the madrigal was conceived as chamber music, to be performed informally with one or two singers to a part.

¹⁴Grout, op. cit., p. 207.

¹⁵Dart, op. cit., p. 52.

Since the singing occasion was usually informal, and many madrigals employed sentimental, erotic and festive texts, tonal production was probably not as important to singers of the sixteenth century as it is to singers of the twentieth century. It seems fairly definite though that there is some difference in sound production between Renaissance singers and singers of today.

Early paintings show musicians in the act of singing either as soloists or as members of a choir. An artist who was detailed in his painting can provide some evidence of the type of tone production that was favored at this time in history. Dart states that one of the best-known examples of this type of vocal production is found in van Eyck's painting of Adoration of the Lamb. Upon close examination one can observe the strained expressions on the faces of the singers as compared to the seemingly relaxed features of the instrumentalists. Dart points out that van Eyck was very conscious of detail and that we "must assume that these expressions were characteristic of the singers of his time."¹⁶

A careful study of the van Eyck painting reveals that facial and neck muscles of the singers are tense, the jaw is slightly jutted and the mouth is only slightly opened. Under these conditions the vocal sound produced can easily become nasal and reedy. Judging from the various pictures of the period, it seems that Renaissance singers may have lacked free vocal production. Apparently no attempt was made to sing with the rich vowel sound and free production that was to become the basis of the bel canto style of singing in the seventeenth century.

¹⁶Ibid., p. 50.

Tempo

In addition to the obscure question of vocal production, another problem in sixteenth century performance is the choosing of correct tempi since no tempo markings are found in music of this period. Having studied various sixteenth century madrigals, Dolmetsch states that these songs were sung very freely with regard to tempo, "now slowly, now quickly the beat even stopping awhile if the sense of the phrase required it."¹⁷ A primary source of information concerning tempos during this period is the Syntagma Musicum.

In volume III of the Syntagma Musicum by Michael Praetorius, the author discusses a wide variety of facts that a "Kapellmeister, singing teacher, and practical musician will need to know."¹⁸ He does not prescribe a definite pulse in performance, but rather advocates a flexible tempi:

The tempo of a performance must not be hurried, or even the most delightful ensemble will sound confused. With a slower beat, however, the music is more agreeable and can be grasped better. Note values also have to be carefully observed, lest the harmony be marred and disturbed; for to sing without benefit of law and measure is to offend God himself who, as Plato says, provided all things with number, weight, and measure. But to use, by turns, now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable.¹⁹

Two other suggestions Praetorius offers to conductors or anyone associated with performance regarding the interpretation of

¹⁷Arnold Dolmetsch, The Interpretation of the Music of the 17th and 18th Centuries (London: Oxford University Press, 1946), p. 7.

¹⁸Hans Lampi, "A Translation of SYNTAGMA MUSICUM III of Michael Praetorius" (unpublished D.M.A. thesis, University of Southern California, 1957), p. 4.

¹⁹Ibid., p. 135.

the penultimate notes and final notes of compositions are as follows:

Furthermore, it is not very commendable and pleasant when singers, organists, and other instrumentalists from habit hasten directly from the penultimate note of a composition into the last note without any hesitation. Therefore I believe I should here admonish (those) who have hitherto not observed this (as performed) at princely courts and by other well organized choirs, to linger somewhat on the penultimate note, whatever its time value, whether they have held it for four, five, or six tactus (for example) and only then proceed to the last note.

As (the performance of) a piece is brought to its close, all the remaining voices should stop simultaneously at the sign of the conductor or choirmaster. The tenors should not prolong their tone, a fifth above the bass or lowest voice (in which position the tenor must often end), after the bass has stopped. But if the bass continues to sound a little longer (perhaps), for another two or four tactus, it lends charm and beauty to the performance, which no one can deny.²⁰

He elaborates his view of the use of variable tempi and dynamic contrasts in his discussion of forte, piano, presto, adagio, and lento.

These words are sometimes used by the Italians; in concerti and many other places they are then marked in the parts in view of the changes in both voices and choirs (a practice), which I rather like. There are some (people), however, who believe that this is not very appropriate, especially in churches. But I feel that such variety and change, contrived with moderation and designed to express the affections and move the listener, are not only agreeable and proper, but affect the ear and spirit of the listener much more and give the concerto a unique quality and grace. Often the composition itself as well as the text and the meaning of the words requires that one change the pace at times but not too frequently or excessively beating now fast, now slowly, also that one let the choir by turns sing quietly and softly, and loudly and briskly.²¹

Further information concerning tempo is given by Harman and Milner who state that most madrigals written in the sixteenth century were performed at what would be a metronome marking of 60-90, the choice depending on the texture and the poem. If the piece was primarily

²⁰Ibid., pp. 136-37.

²¹Ibid., pp. 191-92.

contrapuntal and rhythmically simple, it would probably have been sung faster than one with a more complex harmonic texture and rhythm. The authors emphasized that after a tempo had been established it remained invariable.²²

As the middle of the sixteenth century passed, the tempo of the madrigal depended more and more upon the content of the text. Individual vocal lines were sung with a keener sense of the text; emotional words were very flexible as to duration. The late sixteenth century madrigal depended even more on the text for appropriate tempo because of the detailed word-painting and sudden changes in mood.

Dynamics

As in the choice of tempi, the use of dynamics seems to have depended a great deal on the text. The detailed word-painting and the emotional intent of the late madrigal text would seem to have automatically called for varied dynamics. Dart assumes that dynamic markings of any kind were unknown during the sixteenth century but proceeds to note that dynamic contrasts were usually very abrupt and occurred only between phrases.²³ Even though dynamic markings did not appear in the music, it seems reasonable that some type of dynamic variation took place in the singing of madrigals. For instance, it is natural for the rise and fall of a line within a vocal phrase to increase and decrease in intensity, but it is doubtful that singers of this period used over-all crescendos and decrescendos within the body of a song. If these devices were used, they probably occurred at cadence points.

²²Harman and Milner, op. cit., p. 55.

²³Dart, op. cit., p. 138.

It is assumed that when the text demanded variation in dynamics the voices ranged from staccato to legato and from lightness to somberness. In general, it would seem that the more varied the musical treatment of the text, the more varied the performance.

Praetorius associated dynamics with tempo and related his views on this subject in a general discussion of overall expressiveness:

Besides, it adds to the loveliness of an ensemble, if the dynamic level in the vocal and instrumental parts is varied now and then.

Some do not want to allow the mixture of motet and madrigal styles in any one composition. But I cannot accept their opinion; especially since it makes motets and concerti particularly delightful, when after some slow and expressive measures at the beginning, several quick phrases follow, succeeded in turn by slow and stately ones, which again change off with faster ones. In order to avoid monotony one should thus, where possible, vary the pace, in addition to a careful use of dynamic changes.²⁴

Use of Instruments

Another area of performance practice which should be examined is the use of instruments in the madrigal performance. Willie Apel classifies the period from 1250 to 1600 as one in which instrumental music was of "inferior importance to vocal music."²⁵ By observing records of music-making in Florence during the sixteenth century Dart states that we can see evidence that much choral music was accompanied by instruments.

²⁴Lamp1, op. cit., pp. 135-36.

²⁵Willie Apel, "Instrumental Music," Harvard Dictionary of Music (Cambridge: Harvard University Press, 1944), p. 354.

- 1539: For the wedding of Duke Cosimo I and Lenora of Toledo.

Open-air music to welcome the duchess into the city: an eight-part motet, sung by a choir of twenty-four and played by four cornetts and four trombones.

Indoor music (incidental music to an after-supper play): a madrigal for four voices sung by a soprano accompanied by a harpsichord and a positive organ; a madrigal for six voices sung by six shepherds and repeated with the voices doubled, or perhaps replaced by crumhorns; a five-voice madrigal sung by a voice accompanied by four trombones.

- 1565: For the wedding of Prince Francesco and Giovanna, Queen of Austria.

Madrigal for six voices sung by eight voices, treble and bass doubled, and accompanied by five crumhorns and a mute cornett.

- 1567: Carnival for the baptism of Prince Francesco's daughter.

Open-air music: madrigal for six voices accompanied by two trombones, two lutes, a lira, a harpsichord, a cornett and a flute; masquerade for four voices, first sung a cappella and then repeated with trombones and cornetts.

- 1569: Striggio's forty-part motet, the music still survives, performed by an ensemble of eight trombones, eight viols, eight recorders, two choirs of eight voices, a bass lute and a harpsichord.²⁶

A further relationship between vocal and instrumental music can be seen by the fact that the majority of publications of vocal music during the sixteenth century actually stated that the compositions could be either sung or played. Such phrases as "apt for the voices or viols," "to be sung and played," occurred very frequently on title pages of both motet and chanson collections.²⁷

²⁶Dart, op. cit., pp. 140-41.

²⁷Grout, op. cit., p. 203.

At the beginning of the sixteenth century, instrumental music was very closely allied with vocal music both in style and performance, and different instruments were used to double or to replace voices both in sacred and secular music. Grout states that the Magnificat, sung during vespers, was frequently performed in alternation between the choir and organ, the odd-numbered verses being sung and the even-numbered ones played.²⁸ Madrigals were also performed as solo vocal pieces with the remaining vocal parts played by instruments. Furthermore, there is a strong possibility that vocal parts of a madrigal were sometimes played as an instrumental ensemble. In this light, one may assume that instruments were used very frequently to accompany singing.

A valuable source of information concerning instrumental and vocal ensembles is found in Kinsky's History of Music in Pictures. A woodcut by Jost Amman from the Ehebrecherbrücke des Königs Artus shows a quartet of instrumentalists apparently assisting a group of vocalists who are gathered around a table. The instruments being played include a trombone, a large bombard or shawm, a cornett, and a large viol. A later painting called "hearing" (1620) by Jan Bwaghel depicts instrumentalists and singers of the period. In the upper left of the picture a small group of musicians can be seen singing and playing instruments. At the lower left is seen a large assortment of ensemble instruments, including four different sized viols, a trombone, a cornett, a bombard or shawm, a lute, a large drum, a crumhorn, and other smaller instruments.²⁹

²⁸ Ibid., p. 202.

²⁹ Irvin LeRoy Wagner, The SINFONIE MUSICALI of Lodovico Vianana: A discussion and Modern Edition (unpublished D.M.A. thesis, Eastman School of Music of the University of Rochester, 1968), pp. 56-57.

The above is not meant to suggest that every madrigal performance was accompanied by instrumentalists. A cappella singing was certainly in use during this period but probably not to the extent that music sources today suggest. From the examples of musical performance at Florence, we can see that madrigals were performed in two distinctly different ways. One was a small, intimate chamber performance, probably without instruments, and the other was a large ensemble which required several singers to a part as well as instrumental accompaniment. According to Dart these large performances, usually held outdoors, gave a completely different sonority to the ensemble, and much additional ornamentation was employed by both singer and instrumentalist.³⁰

It has long been accepted that improvisational ornamentation in music was used during the sixteenth and seventeenth centuries. To what extent these alterations were used is not known, but it is believed that the practice was more prevalent in solo instrumental and vocal music than in choral music. Dolmetsch observes that much music of the Renaissance does not contain notated ornaments but that the musician was expected to make these additions to the piece he was performing. He states further that modern-day performers "are not conforming to the intentions of the composer unless he supplies ornamentation."³¹ C.P.E. Bach in his Versuch uber die wahre Art das Clavier zu spielen, written in 1753, states:

The singers as well as instrumentists (sic) if they want to render their music properly must use many of the same ornaments as clavier players.³²

³⁰Dart, op. cit., p. 42.

³¹Dolmetsch, op. cit., p. 88.

³²Ibid., p. 91.

Even though this statement was made in the eighteenth century one might presume that it would also have been applicable in an earlier time.

Dart mentions that a Renaissance quartet, vocal or instrumental, professional or amateur, prided itself in the skill with which it could elaborate a madrigal, motet, or fantasy.³³ This practice was not limited to secular music but was also common in the churches. The choral pieces of such important composers as Palestrina and Victoria were undoubtedly performed much differently during the sixteenth century than the way they are performed today. Most organists accompanied sacred pieces while the leading singers of each part extemporized at the cadences.³⁴

An example of how a composition should be ornamented is presented in a treatise written by Girolamo dalla Casa in 1584, and reprinted in The Interpretation of Music by Thurston Dart. Dalla Casa took de Rore's four-part madrigal A la dolce'ombra and wrote out the correct ornamentations for all four parts.

Even though it was expected that the sixteenth century madrigal would be ornamented, there is substantial evidence that the practice was not accepted by everyone. Cerone, a contemporary of Palestrina, was critical of vocal ornamentation in ensemble singing and in 1613 he wrote, "When all the performers extemporize divisions at once, one would think one was in a synagogue or among a flock of geese."³⁵ Dolmetsch also states:

³³Dart, op. cit., p. 62.

³⁴Ibid., p. 63.

³⁵Ibid., p. 63.

It seems impossible to classify the ornaments logically; there are too many combinations and crosses between the various kinds. . . the different names are a great source of confusion, the same name being often applied to different ornaments, and the same ornament appearing under several names.³⁶

Dart tends to discourage singers from learning all of the different rules involved in vocal ornamentation of the sixteenth century. He states that:

It is preposterous for performers today to spend a great amount of time learning ornaments note for note in order to reproduce them in concert. No editor or scholar should require a performer to do this just so that he can say that this would be the first authentic performance on record. The music would lack a spontaneity that sprang from true extemporization, the performer would be embarrassed and the audience would probably be bored.³⁷

Harman and Milner state that "vocal embellishment was mostly improvised and only occurred, ideally at any rate, when there was one singer to the part, otherwise confusion would have reigned."³⁸

There is evidence that many sixteenth and seventeenth century critics preferred the music to be performed as it was written. A critic named Gregory wrote in 1766:

We have another instance of the little regard paid to the ultimate end of Music, the affecting the heart and passions, in the universally allowed practice of making a long flourish at the close of a song, and sometimes at other periods of it. In this the performer is left at liberty to show the utmost compass of his throat and execution, and all that is required, is that he should conclude in the proper key; the performer accordingly takes this opportunity of shewing the audience the extent of his abilities, by the most fantastical and unmeaning extravagance of execution. The disgust which this gives to some, and the surprise which it excites in all the audience, breaks the tide of passion in the soul, and destroys all the effect which the composer has been labouring to produce.³⁹

³⁶Dolmetsch, op. cit., p. 89

³⁷Dart, op. cit., p. 65.

³⁸Harman and Milner, op. cit., p. 31.

³⁹Dart, op. cit., p. 66.

No ornamentation of any type appears in the original editions of the madrigals of Giovanni Maria Nanino, and no attempt will be made to insert ornaments into the modern editions.

CHAPTER IV

NANINO'S STYLE

Giovanni Maria Nanino was one of the foremost representatives of the Roman school of composition, sometimes called the Palestrina style, which is well known today. Nanino was one of the first persons to record many of the guiding principles of the Roman school in a treatise on counterpoint entitled Regole di contrappunto. Other treatises concerning the style and techniques of the sixteenth century in general are Zarlino's Institutioni harmoniche (1558), Vincentino's Antica musica ridotta alla moderna prattica (1555), and Artusi's L'arte del contrapunto (1586-89). Of all the Roman school composers Nanino has been called the most thoroughly educated musician who was best grounded in the theory of the Roman style.¹

Several general characteristics of the Roman style of composition are:²

1. Smoothly curved, stepwise, melodic line
2. Absence of intricate rhythmic patterns and syncopations
3. Absence of contrapuntal devices
4. Use of homophony
5. Pure diatonic harmony
6. Clarity of text

The above characteristics of the Roman style also reflect the guiding principles set by the Council of Trent, which decisively influenced most musical composition in the last half of the sixteenth century. Because

¹d'Alessi, op. cit., p. 1258.

²Grout, op. cit., p. 289.

of Nanino's close association with both the Roman school and the Roman Church, he closely adhered to these guide lines, which probably repressed much of a personal style that might otherwise have developed in his writing of madrigals.

While both Nanino's madrigals and sacred music followed closely the same rules, several of his contemporaries such as Gesualdo and Monteverdi were developing a more elaborate type of madrigal characterized by textual emotionalism, emphasis upon truth in the musical expression of the text, chromaticism, word-painting, coloristic effects, parlando, and to some extent virtuosity of the solo-singer. Nanino, on the other hand, shunned extremes of emotionalism and chromatic experimentation in the more conservative traditions of the Roman school and the Roman Church.

This conservatism in Nanino's style is examined in the following discussion which deals with melody, rhythm, texture, harmony, and text.

Melody

Melody was the basis of the Roman school style and was utilized equally in all parts of the polyphonic structure. The common practice of this period was for the melody to flow in a smooth, conjunct manner. Knud Jeppesen discusses the melody of this school as being void of all chromaticisms and awkward skips and moving in free, prose-like rhythms in contrast to the poetic, strict rhythmic pattern of the eighteenth and nineteenth centuries.³ The melodies also avoided strong, unduly sharp or

³Knud Jeppesen, Counterpoint, The Polyphonic Vocal Style of the Sixteenth Century (New York: Prentice-Hall, Inc., 1939), p. 83.

extreme contrasts of every kind and expressed themselves always in a characteristically smooth and pleasing manner.

Nanino's melodies adhere to this smoothly flowing, conjunct style, employing leaps of major and minor thirds, perfect fourths, fifths, and octaves sparingly. These intervals occur both in ascending and descending patterns. Augmented and diminished intervals are excluded and all intervals larger than a perfect fifth are usually avoided except for the octave which is so closely related to the unison. The following examples demonstrate some of Nanino's melodic structures:⁴

Example 2: S'al'amorosa doglia. Alto, book III, no. 18, measures 15 and 16.



Example 3: Nussun mi tocchi. Alto, book I, no. 9, measures 6-8.



⁴The note reductions used for modern notation are as follows:
 Longa () = ; Brevis () = ; Semi-brevis () = ;
 Minima () = ; Semi-minima () = ; Fusa () = ; Semi-fusa () = .

Example 4: Dolorosi martir. Tenor II, book III, no. 16, measures 1-3.



In example 2 there is a gentle fall in stepwise progression in the melody and then an upward return. The melodic curve is achieved here by stepwise movement. Example 3 shows the curve achieved by leaps and example 4 shows the leap of an octave with the melody line turning back after the leap.

Another type of melodic device used by Nanino is the imitative motive. The following example demonstrates this type of writing:

Example 5: Nessun mi tocchi. Tenor I, book I, no. 9, measures 13-15.



In example 5 the motive begins on an unaccented beat and descends stepwise. In the second measure it leaps down a fifth and then upward in two consecutive thirds. The motive is then repeated a fourth below the original entry.

Although many unwritten rules on melody structure were practiced in common by members of the Roman school, Nanino was one of the first to formulate these rules in his treatise on counterpoint.⁵ For example, the treatise states that one or two steps of a second downward should

⁵ Jeppesen, op. cit., p. 26.

follow an upward skip of a fourth, fifth, or octave. Example 6 is typical of Nanino's stepwise movement after a leap.

Example 6: Questa si bianca neve. Soprano II, book II, no. 5 measures 31-33.



The treatise also states that ascending and descending movements in semi-minims should not begin on an accented beat but rather in an unaccented position. Example 7 shows the unaccented position of the first semi-minim of the new phrase beginning at the end of the first measure.

Example 7: Forse c'havrete. Alto, book III, no. 1, measures 7-8.



There are a few examples in Nanino's madrigals where the curve and balance of the melodic line becomes subordinate to the harmony and the demand for a clear text. This is not a new technique, however, and examples can be found throughout the sixteenth century and even in the music of Dufay, Obrecht, Ockeghem, and Josquin. Melodies in these chordal passages are more restricted and repetitious than usual because the emphasis is on harmonic euphony and the declamation of the text. Example 8 demonstrates how the melodic line becomes subordinate to the harmony and text.

Example 8: Ne mai si lieto. Book 3, no. 6, measures 9-12.

Sop. sparse ne ci do ce bagno ne si dol-

Alto sparse ne ci do ce bagno ne si dol-

Ten. sparse ne ci do ce bagno ne si dol-

Ten. sparse ne ci do ce bagno

Bass sparse bag - no si dol-

It is interesting to note in the last book of madrigals, written by Nanino in 1586, that his melodies still show the same smoothness and curve of line that were present in the madrigals of his first book written in 1579. There seems to be no anticipation of seventeenth century style where the melody of the madrigal became more declamatory in the manner of recitative. This is not a criticism of Nanino's work, but rather an emphasis of the strong effect the Church had upon his musical style.

Rhythm

The regularity of rhythm found in the Roman style of the late sixteenth century is readily apparent when compared with the compositions

of the fifteenth and early sixteenth centuries. Rhythmically, the compositions of Josquin and his predecessors seem very complicated and energetic when compared to the simpler more relaxed writings of the Roman school. Grout points out that the rhythm found in Roman compositional style, like that of all sixteenth century polyphony, "is compounded of the rhythms of the various voices plus a collective rhythm resulting from the harmonic and contrapuntal combinations of the lines."⁶

In the latter part of the sixteenth century the rhythm that resulted when all voices sounded together (composite) somewhat obscured that of the individual parts and resulted in a regular succession of accented and unaccented beats.⁷ The regularity of the composite rhythm was further reinforced by regular changes of harmony and the constant use of suspensions. As a result, most of Nanino's madrigals can be transcribed most satisfactorily with the signatures of 2/2 and 4/4. This does not mean, however, that the composite rhythm completely overshadowed the individual rhythms of the different voice parts. Even though the majority of word accents occur on strong beats in these madrigals, there are many examples of irregular rhythmical groupings of each individual voice part. The interplay of word accents between the different parts, or cross accents, creates the rich rhythmical life of these madrigals. Following is an example of irregular groupings of each individual voice part:

⁶Grout, op. cit., p. 243.

⁷Schuler, op. cit., p. 94.

Example 9: Dolorsi Martir. Book III, no. 16, measures 1-6.

Sop. do - - - lo - ro - - si martir fie - ri

Alto do - - lor - ro

Ten. do - - - loro - - - si martir do - - lo - - ro - si

Ten. do - - lo - ro - si mar-tir fie-ri tor - men - - ti

Bass do - - - - lo-ro - - si martir

In example 9, the voice parts enter imitatively with identical rhythmic patterns; however, the simultaneous combinations of the rhythms result in a cross accentuation within the individual parts. The notes in this example have been bracketed according to word accent so that the interplay of accents within the voices and between the voices can be clearly observed.⁸

⁸ Individual rhythm within voice parts is considered in greater detail in Appendix A under the heading "Performance Practice."

In performance, Nanino's late madrigals show a tendency for more regularity in rhythm and less individuality of rhythm within voice parts. Example 10 shows the decrease in individual rhythms within the different voice parts.

Example 10: S'al' amorosa doglia. Book III, no. 18, measures 25-28.

Sop. du-ol gi - rando mio duol girando mio duol

Sop. giran - - - do mio duol gi - - ran - do mio duol

Alto mio duol gi-ran - - do mio duol gi-

Ten. duol girando mio duol gi-ran-

Bass mio duol gi - ran - - - - do mio

Notation

The mensuration of all of Nanino's madrigals is tempus imperfectum, prolatione minore. Fifteen of the madrigals employ the semibreve as the tactus, while two are alla breve (tempus imperfectum diminutum). In this edition, all the pieces in tempus imperfectum employ a 4/4 signature and all the pieces in tempus imperfectum diminutum employ 2/2. There is an occasional excursion into triple meter in the body of a few madrigals,

but these examples are rare and last only a few measures.

The note values in these compositions conform basically to the commonly used note values in the modern notational system employed where the minima (♩) equals a quarter note. With one exception, the notes appearing in these madrigals are no larger than the breve (♭) and no smaller than the semifusa (♩). This exception is the longa (♭) which appears as the final note in all cadences. These longas represent merely the unmeasured final note of the composition; however, in a few cases they represent notes of extended but indefinite rhythmic value when one voice cadences before the others, but continues to sound to the close of the composition as illustrated in example 11.

Example 11: Questa si bianca neve. Book II, no. 5, measures 43-46.

Sop. per lei mi stè - proa po - - - - coa po - - co

Sop. per lei mi stè - proa po - - - - coa po - - co

Alto mi stè - proa po - coa po - - - - - co

Ten. - co

Bass Arizio per lei mi stè - proa pocoa po - - co

Text

It is reasonable to assume that composers and theorists of the sixteenth century expended much conscious effort in their attempts to write music that movingly and convincingly expressed the ideas and emotional states described in the text. Morley in his Plaine and Easie Introduction to Musick summarized this problem and offered suggestions on how music and text should be compatible.

It followeth to shew you how to dispose your music according to the nature of the words which you are therein to express, as whatsoever matter it be which you have in hand, such a kind of music must you frame to it. You must therefore if you have grave matter, apply a grave kind of music to it: if a merry subject you must make your music also merry. For it will be a great absurdity to use a sad harmony to a merry matter, or a merry harmony to a sad lamentable or tragical ditty. You must then when you would express any word signifying hardness, cruelty, bitterness, and other such like, make the harmony l'ke unto it, that is somewhat harsh but yet so that it offend not. Likewise, when any of your words shall express complaint, dolour, repentance, sighs, tears, and such like, let your harmony be sad and doleful.

Also, if the subject be light, you must cause your music go in motions which carry with them a clerity or quickness of time. Moreover you must have a care than when your matter signifieth ascending, high heaven, and such like, you make your music ascend: and by the contrary where your ditty speaketh of descending, lowness, depth, hell, and other such, you must make your music descend, for as it will be thought a great absurdity to talk of heaven and point downwards to the earth. Lastly you must not make a close (especially a full close) till the full sense of the words is perfect. So that keeping these rules you shall have a perfect agreement and, as it were, an harmonical consent betwixt the matter and the music, and likewise you shall be perfectly understood of the auditor what you sing, which is one of the highest degrees of praise which a musician in dittyng can attain unto or wish for.⁹

⁹Thomas Morley, Plaine and Easie Introduction to Musick (New York: W. W. Norton, 1953), p. 218-20.

Nanino was also guided by the ideas expressed by Morley and always seems to achieve a perfect blend of music and text in his madrigals. As will be discussed under the sub-heading "Harmony," Nanino makes a genuine effort to portray emotion and feeling wherever called for by the text. In addition to his concern for the emotional expression in these madrigals, there is an easy flow to the music that betrays no trace of the problems he must have encountered in realizing the word rhythm.

Most of the texts of Nanino's madrigals were written by lesser-known poets, or perhaps by Nanino himself. Of all the well-known Italian poets, only Petrarch can be identified as the author of five of the texts. The others cannot be identified at the present time because of the lack of adequate source material available. The five texts by Petrarch are sonnets from his Rime.¹⁰ They are: Aventuroso pie, Book II, no. 20; Quand'io son tutto volto, Book II, no. 12; Non veggio ove seampar, Book II, no. 2; Erano i capei d'oro, Book I, no. 4; and Una candida cerua, Book I, no. 8. Only two of these poems are included in the transcriptions that were chosen for study. They are: Book II, no. 20 and Book I, no. 4.

Petrarch was the founder of a school of Italian poetry which used the sonnet as its favorite form of expression. This Petrarchan, or Italian sonnet is composed of two principal parts: an octave containing two quatrains and a sestet containing two tercets. Each line of the octave is composed of ten syllables and the rhyme scheme is 1-3 and 2-4 in each quatrain. The lines of the sestet are also composed of ten syllables but they have no definite rhyme scheme. The brevity of the fourteen lines permits the expression of no more than one idea, one mood, or one emotion. Nanino

¹⁰ Petrarch, Sonnets and Songs (New York: Grosset and Dunlap) translated by Anna Maria Armi, 1946.

did not see the necessity of using all fourteen lines with music to convey his interpretation of the text. As a rule he omitted the final sestet, basing his musical setting only on the first two quatrains of each sonnet. Furthermore, Nanino never slavishly follows the obvious rhythmic patterns in the sonnet.

Another distinction of the Petrarchan sonnet, vividness, is one of the most outstanding characteristics of his Italian poetry. In this connection one should note that the Italian term "sonetto" is derived from the word "suono" meaning "sound." This derivation tells us clearly that poems written in this particular form were meant to be intoned or recited aloud.

Since Petrarch's verses were more popular than those of any other poet during this period it would seem that Nanino would have chosen more than five of this famous poet's works for madrigal texts; however, he apparently preferred to use the works of lesser known, perhaps contemporary poets. As far as can be determined at present, from incomplete reference material, Nanino did not make use of any of the poems of Ariosto, Sannazaro, Bembo, Petrucci, Sacchetti, Doni, or Tasso, whose works were frequently used by composers of the sixteenth century.

Harmony

Even though the music of the sixteenth century is essentially contrapuntal, composers did not disregard the vertical organization of the several voices. Renaissance theorists almost invariably included in their treatises some sections or chapters dealing specifically with chordal or intervallic harmony. By the second half of the century, the triad was recognized as the basic unit of harmony. Zarlino, in his

work Institutioni harmoniche (1558) states: "As far as possible the third and fifth (or sixth) should be written over the bass tone."¹¹ Artusi, another theorist, states: "Only complete triads are usable in compositions with more than two voices, because the richness of the harmony can be attained only in this way."¹²

This harmonic richness prized by Artusi and Zarlino is not absent from Nanino's madrigals although his basic harmonic vocabulary, like that of other sixteenth century composers, consisted only of triads and chords of the sixth. The real beauty of these pieces does not lie in the chordal structure or progression but in the grace and sensitivity of the individual melodies. Most of these melodies will stand by themselves as self-contained works of art but they assume greater logic and take on richer meaning through their harmonic setting. The opposite is also true that the harmonic progressions do not seem entirely effective without the melodic dimension.

In the use of dissonance, the Roman school composers avoided abrupt, illogical treatment of non-chord tones. Nanino's madrigals show this same conservative approach to the use of dissonance but there is an effort on his part to portray emotion and feeling musically on words like "pain," "death," and "misery." It is possible that Nanino never heard madrigals that employed excessive use of chromaticism since the popular madrigalists of this time, de Rore, Willaert, and Arcadelt, were also conservative with chromatic alterations. The composer who exploited chromaticism to its fullest, Gesualdo, did not write his first book of

¹¹Jeppesen, op. cit., p. 97.

¹²Ibid.

madrigals until 1594, eight years after Nanino's last book. The following example shows Nanino's use of dissonance on the word morte.

Example 12: S'al'amorosa doglia. Book III, no. 18, measures 19-22.

Sop. 1 se per__ fi-nir miei quei correa la mortea - - cerba

Sop. per__ fi-nir miei qua - - - i correa la mortea - - cer - ba

Alto -nir se per finir miei quei correa la mor - tea cerba Tro

Ten. per__ fi-nir miei qua - - - i correa la mortea - cerba Tro

Bass correa la mortea - cerba Tro

Example 12 shows a typical chromatic alteration by Nanino on the word morte. This is by no means a remote chromatic alteration nor an extreme example of word-painting or expressive music.

The reason for Nanino's restraint in showing emotionalism may have been a result of his intensive sacred music background. The Roman school composers revealed in their music a great reverence for the sacred texts and avoided personal expressions of emotion since these expressions were considered unseemly in reference to the sacred words of the liturgy. It seems that this attitude toward extreme expression of emotion also carried over into Nanino's secular works.

Nanino's real harmonic genius seems to lie in his ability to create a rich variety of sonorities. The endless variety and imagination displayed in his grouping, spacing, and doubling of voices lends an undeniable charm and expressiveness to his madrigals. Nanino's creativity and fertile imagination is shown in his ability to gain variety and sustain interest in comparatively long works employing quite limited harmonic means.

Texture

Within the contrapuntal texture of Nanino's madrigals the most common technique used is imitation. The systematic use of imitation throughout a composition as a basic organizational factor did not become common until the last half of the fifteenth century in the music of Josquin des Pres. This contrapuntal device, where voices answer each other one by one or two by two with the same motive, was used with almost monotonous regularity during much of the sixteenth century.

Imitation based on a single subject is the most common imitative technique used by Nanino in his madrigals. In this type of imitation one voice enters, generally alone, and is imitated successively by other voices at rather close intervals of pitch and time. Example 13 demonstrates Nanino's use of successive imitation.

Example 13: Dolorosi martir. Book III, no. 16, measures 1-6.

Sop. do - - - loro - si martir fie - ri tor - - men

Alto do - - loro - - si martir

Ten. do - - lo-ro - - si martir do - lo - - ro - si martir

Ten. doloro - si mar - tir fieri tor - men - ti

Bass do - - - - loro - - si martir fie-ri

Another type of imitation is the paired-voices. This device is well adapted to five-voice writing because it allows one voice to enter as a single subject leaving the other four voices to introduce the subject in pairs. In example 14, the subject is presented by the first tenor which is joined in pairs first by the alto and second tenor, and then by the bass and soprano.

Example 14: Nessun mi tocchi. Book I, no. 9, measures 1-3.

Sop. nes - sun mi

Alto nes - sun mi toc-chi al bel collo din

1 Ten. nessun mi toc-chi al bel collo din - tor-no

2 Ten. nes - sun mi toc-chi al bel col-lo din

Bass nes - sun mi

In another type of imitation, Nanino uses two subjects. In this process two subjects are presented either simultaneously or separated by a short interval of time. These subjects are then imitated by the other voices. In example 15, the second tenor introduces the subject and the first tenor enters after one beat with the second subject or counter-subject. The bass and alto enter in pairs, the alto with the counter-subject, and the bass with the subject. The soprano enters at the fifth measure with the subject.

Example 15: Dolorosi martir. Book II, no. 14, measures 1-5.

Sop. do -

Alto do - - - lo - ro - si mar - tir fie - ri tor

Ten. do - lo - ro - si mar - tir fieri tormen - ti fieri tormen -

Ten. do - lo - ro - si mar - - - - tir fieri tormen - - - ti do -

Bass do - - - - lo - ro - si mar - - - - tir

Even though the majority of Nanino's madrigals are imitative, he occasionally composes in a homophonic texture which is introduced by a sudden change of meter. The sudden change serves to heighten the dramatic contrast and call attention to the text. In four of the seventeen madrigals chosen for study, (Book I, numbers 3, 14, 18; Book II, number 20), Nanino uses a steady 4/4 pulse in polyphonic style and then suddenly changes to a triple pulse in homophonic style. The changes into triple meter with accompanying homophonic texture are relatively short as illustrated in example 16.

Example 16: Forse c'havrete. Book I, number 3, measures 19-22.

Sop. da cosi celestie santi rai sempre pa - ce s'impetra sempre pace

Alto da cosi celestie santi rai sempre pa - ce s'impetra sempre pace

Ten. sempre pa - ce s'impetra sempre pace

Ten. cosi celestie santi rai sempre pa - ce

Bass sempre pa - ce s'impetra sempre pace

Nanino introduces other texture changes in his madrigals that are quite interesting. For instance, there are several examples of two-voice texture introduced within the body of a madrigal. This duet texture is usually found between voices within close vocal range. There are also several trio textures in the madrigals, but, like the duet writing, these passages last only a few measures before the writing returns to five voices. It is interesting to note that Nanino does not use solo voices anywhere in these madrigals except at the beginning where the voices are introduced imitatively. Following are two examples of changing densities. Example 17 illustrates two texture overlapping imitative entries in the lower three voices.

Example 17: Nessun mi tocchi. Book I, number 9, measures 17-19.

Sop. -ràl sol già voteal mezo gio-no et eràl sol già vol-

Alto eràl sol già volteal mezo giorno et e - ràl sol

Ten. et e - ràl sol

Ten. et e - ràl sol già voteal mezo gior-

Bass et e - ràl

Example 18 illustrates quasi-chordal texture in the upper three voices, overlapping with imitative texture in the outer voices.

Example 18: Questa si bianca neve. Book II, number 5, measures 33-35.

Sop. per lei mi stè - proa po - co po-co An-zio per lei mi stè

Sop. lei mi stèproa po - - co po - - - co

Alto lei mi stè-proa po - co po - - - co

Ten. An - - zio per lei mi

Bass An - zio per lei mi stèproa

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APPENDIX A

PERFORMANCE SUGGESTIONS

Nanino's madrigals, as well as other vocal ensemble music of the sixteenth century, contain no specific performance instructions. Because of this some suggestions will be given in this appendix to assist the modern-day singer in giving performances of this music. Since these suggestions are meant only as a guide, they are not placed in the modern editions.

Transposition

With few exceptions all of the tenor parts in Nanino's madrigals lie too high in notated pitch for comfortable performance by present-day singers. The tessitura of the tenor parts, which usually lies between E and B above middle C, would create vocal problems for most modern voices. Vocal problems would also be experienced by altos because of the extreme low range of the alto parts. These alto parts range down to E and D below middle C. When the quinto parts lie within the alto or tenor range the same problems of pitch occur, while when the quinto appears as second soprano the pitch is usually in a comfortable soprano range.

Evidence indicates that the quinto, alto, and tenor parts were probably sung by men in falsetto voice. It is also probable that women sang only the canto part, and the quinto part when it was written as second soprano. To compensate for the extreme ranges in the tenor and

alto parts, most of the madrigals were transposed one key lower or higher than the original. Two of the madrigals, Book I, numbers 6 and 14, were transposed one step higher than the original because of the extremely low range of the alto parts. Eleven of the madrigals were lowered because of the high tenor range. Only four madrigals, Book I, number 9; Book II, number 14; and Book III, numbers 4 and 16, contained comfortable ranges for present-day singers and did not require transposition.

Vocal problems which may be encountered in the performance of these madrigals are the ranges in the tenor and alto parts. In order for the present-day tenor to perform these pieces he should sing with a light, supported voice that should never be allowed to become heavy and pushed. Since the alto parts are still low even after transposition upward, women singing this part are likely to encounter difficulty obtaining sufficient volume to balance the ensemble when singing in the low range. A performance suggestion would be to have at least two tenors and two altos singing each respective part to allow for more volume in the extreme ranges. The soprano and bass parts fall into comfortable ranges, therefore these singers must be aware of the difficulty in other parts and allow for this difficulty in their vocal production.

Tempo

It would be impractical to suggest an authentic tempo for each madrigal. Much has been written in early treatises about the subdivision of the tactus (beat), but little about its speed. A primary facet of mensural notation was the fact that the tactus remained moderately constant, varying only slightly within a composition to allow for

expressiveness, and from composition to composition to accommodate stylistic changes. Other than these suggestions, information regarding speed is indefinite. Tempi should be in keeping with the text and the mood of each particular madrigal and generally should fall within M.M. 60-80 with the quarter note receiving the beat. The alle breve madrigals should have the same characteristics except that the half-note receives the pulse.

Dynamics

Even though no dynamic markings appear in the original publication of these madrigals, there is sufficient reason to believe that volume of sound did vary in Renaissance madrigals. The suggestion by Praetorius given in Chapter III of this study illustrates one concept of dynamic contrasts. Other suggestions are found in Donington's The Interpretation of Early Music. These sources justify the fact that dynamic changes occurred but do not relate specific details about the placement of markings. It is therefore suggested that these madrigals be performed without the limitations of dictated dynamic and tempo markings but rather with a natural, individual interpretation of the text and a keen awareness of the overall ensemble production.

Voicing

In order to discuss the two areas of voicing and accent more effectively, madrigal number 6, Book I, has been selected as a model for performance suggestions in these areas.

The vertical structure in this madrigal results in interesting voicings within the five parts. The tenor part is written very low for present-day singers and could be sung by a baritone. The tessitura in

this part lies mostly within the range of F to middle C. The alto part is also low and will present vocal problems for present-day altos. The bass part is written in a medium range staying mostly within the pitch of E, F and G below middle C. As can be observed, this type of writing results in many thirds and unisons among these three voices. Problems would occur with modern singers because they are not accustomed to hearing these close intervals in the lower voices. The problem does not lie in the pitches themselves, but rather in the blend between the voices. Many choral compositions from the eighteenth century to the present are written with wide intervals between the lower voices in order to avoid a muddy, sluggish production. The alto part in these pieces is usually in a medium range rarely falling below A below middle C. The tenor tessitura is usually in the range of D, E, and F above middle C while the bass part usually lies in the range of a fifth below the tenor. This type of writing creates a brilliant, clear sound that is free of close intervals in the lower range.

Since Nanino chose to write all of the parts in close intervalic relationship, some suggestions will be given as to achieving correct blend between the voices. The bass singer should be aware that the tenor part is very low and could easily be overpowered. The bass should sing in an easy manner approaching more the lyric quality of a baritone, never allowing the voice to become heavy or overbearing. The tenor should sing in a relaxed manner in order to sustain the low tessitura. He should not push the voice in the lower range since this would result in a tight, pinched sound incompatible with the lyric sound of the bass.

The second soprano (quinto) and alto parts also present uncommon voicings. The alto part lies very low for present-day singers and occasionally crosses voices with the tenor (measures 28 and 29). At other times the part crosses voices with the second soprano (measures 7 and 8). When one voice lies close to another intervallically, and when these voices often cross, some similarity in blend should be achieved. When the alto part lies close to the tenor, and vice versa, these two voices should take on similar qualities. In order to achieve this similarity, it is suggested that the alto and tenor exchange parts during practice periods in order to gain a better understanding of the blend that should be produced. Another suggestion would be to mix the altos and tenors having one group sing the alto part and the other the tenor part.

In all of the madrigals the quinto part has been scored either as second soprano or first or second tenor. When the madrigal calls for two tenors different voicing problems arise from those just discussed. This particular combination of two tenors, one alto, and one soprano calls for four voices of like quality. The tenor parts which range upward to A above middle C very often cross voices with the alto, and the alto in turn often crosses the soprano voice. The blend here should approach that of four women's voices as nearly as possible. The tenor will be singing in the upper range in a lyric quality and the two women's voices should try to approximate the same lyric quality. The bass in this instance should be extremely cautious, since his middle range could very easily become overbearing.

Accentuation

When performing these madrigals in Italian one of the most crucial factors is that of proper accent. Although the majority of accents occur on strong beats there are many examples of irregular rhythms, or the irregular rhythmical groupings in each individual part. Since bar lines were not used in the original publication of Nanino's madrigals it is important for the performer to realize that many of the accents will be determined by the words and the structure of the melodic phrases.

In the canto part of madrigal number 6, Book I, the first appearance of irregular rhythm occurs in measures 5 through 8. The G# in measure 6 through the A# in measure 7, should be felt in a pulse of 3/4. These changes of meter give correct accent to the third syllable of the word dolorosi (grieving) whereas the modern notation would have this syllable unaccented. The G# in measure 7 through the A# in measure 8, should be felt in a 4/4 pulse which gives the accent to the second syllable of accenti (accents) instead of to the last syllable as found in the modern edition. In measures 14 and 15, the accents would fall correctly if the performer would feel a 2/4 pulse for the first half of measure 14 and a 4/4 for the last half of 14 and the first note in 15. This would give correct accent to the word querele (complaint). Measure 18 should be felt in an 8/8 pulse with the accentuation falling in eighth note groupings of 3+3+2. In measure 24 the word contra (against) begins on an unaccented beat when it should be accented. With melisma following on the second syllable of this word the performer should not accent the second syllable even though it occurs on the first beat.

In the second soprano part the words vocii (voices) and dolorosi in the 3rd and 4th measures should be felt in 3/4 pulse. This would cause the third syllable in dolorosi to occur on a strong beat instead of a weak beat. Beginning with measure 12, the second soprano singer should feel the pulse in 4/4 up to the last note in 14. This last note and the first note in 15 could be felt in 3/4. The two measures in 4/4 allow the accents to fall correctly on the second syllable of the word querele. Beginning with the last note in measure 12 through measure 14, accents on the words et di querele fit perfectly in a 4/4 pulse.

The last note in measure 19 should begin one measure of 2/4 meter giving emphasis to the first syllable of the word empio (impious). The second note in measure 20 should change to a 3/4 pulse for the word crudele (cruel). The following two measures have correct accents in 4/4 meter. Measure 37 to the rest in 38 should be felt in two measures of 3/4 for correct accentuation on the words spenti (died) and seguaci (followers).

In the tenor part the first irregular rhythm occurs in measures 5 and 6. The first note in measure 5 should begin one measure of 4/4 and the ~~A~~ in measure 6 begins one measure of 3/4. These changes give correct accentuation to the word dolorosi. Measure 18 is typical of many of the measures in this madrigal. There should be a pulse of 3/4 even though the accent appears on the second beat. It is unnecessary to place an accent on notes falling on the second beat if the first beat is a rest. It is believed that the singer will feel a natural accent after the rest. The last note in measure 21 begins three measures of 3/4 meter. The 4/4 feeling should begin again at

measure 24. These measures in 3/4 give correct accentuation to the words empio and crudele. The B¹ in measure 29 begins two measures of 3/4 while the C¹ in measure 31 begins one measure of 4/4. These pulses give correct accent to the word genti (gentle).

The only irregular rhythm in the bass part occurs in measure 4. The A¹ should begin one measure of 4/4 which should be followed immediately by one measure of 2/4. The pulse would return to 4/4 at measure 6. These changes allow for accents to occur on the proper syllable of the words voci, dolorosi, and accenti.

The preceding discussion concerning accents is very important to an authentic performance of these madrigals in the Italian language. Because there are many combinations within the over-all feeling of 4/4, every madrigal should be investigated as the preceding example before a performance is attempted in order to assure correct accents.

In the modern edition of the madrigals editorial markings were supplied to govern the accentuation of performance utilizing the English text. Whenever accentuation deviates strongly from the regular pattern provided by the division into bars, the following symbols have been used: the symbol "/" denoting an accented syllable and the symbol "U" denoting an unaccented syllable.

It was observed that the score appeared cluttered and resulted in some confusion when editorial markings were supplied for both Italian and English text, therefore, for performance of the Italian text, it is suggested that the discussion and recommendations in this study for accentuation be followed according to the text of the specific madrigal.

Soprano Per - haps you'll ne- ver have to fear you will ne- ver have ——— To fear
 For - se c'hav - re - te da ze - me g'a - ma ———

Alto Per - haps you'll ne- ver have to fear
 For - se c'hav - re - te da ze - me g'a - ma ———

Tenor I Per - haps you'll ne- ver have to fear
 For - se c'hav - re - te da ze ———

Tenor II Per - haps you'll ne- ver have to fear Per - haps
 For - se c'hav - re - te da ze - me g'a - ma ——— For - se

Bass Per - haps you'll ne- ver
 For - se c'hav - re - te

Book I: Number 3: "Forse c'haurete" (You will never have to fear)

Ple - hops you'll us - use have to fear Ple - hops you'll us - use have to fear
 Ple - se chaw - re - te da te - mee gin - ma - i fear re - te da te -

Ple - hops you'll us - use have to fear you'll us - use
 Ple - se chaw - re - te da te - mee gin - ma - i fear re - te da te -

fear me - use have to fear me - use have to fear
 mee gin - ma - i fear re - te da te - mee gin - ma - i fear re - te da te -

you'll us - use have to fear Ple - hops you'll us -
 chaw - re - te da te - mee gin - ma - i fear re - se chaw - re - te

have to fear
 da te - mee gin - ma - i fear re - se chaw - re - te

You'll see - me fine
 have - to fine
 That the sky that the sky will seem you
 we have to fine
 That the sky will seem you
 we have to fine
 That the sky will seem you
 we have to fine

Handwritten musical score for a hymn, featuring five systems of music. The lyrics are written in English and Latin, with the Latin text in parentheses. The music is written on five-line staves with a treble clef and a key signature of one flat (B-flat). The lyrics are as follows:

or re - fuse - you
 di - ra ve -
 or re - fuse - you
 di - ra ve -
 or re - fuse - you
 di - ra ve -
 or re - fuse - you
 di - ra ve -

That makes the sun bow down to death on earth - - ra
 che fra vi so - light - ber - sue - - ra
 That makes the sun bow down to death on earth - - ra
 che fra vi so - light - ber - sue - - ra
 That makes the sun bow down to death on earth - - ra
 che fra vi so - light - ber - sue - - ra

That makes the sun bow down to death on earth - - ra
 che fra vi so - light - ber - sue - - ra
 That makes the sun bow down to death on earth - - ra
 che fra vi so - light - ber - sue - - ra

That makes the sun bow down to death on earth - - ra
 che fra vi so - light - ber - sue - - ra

Handwritten musical score for the hymn "The Light of the World". The score is written on ten staves, with lyrics and musical notation. The lyrics are: "The Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World." The musical notation includes a key signature of one flat (B-flat), a common time signature (C), and a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The score is written in a cursive, handwritten style.

Handwritten musical score for the hymn "The Light of the World". The score is written on ten staves, with lyrics and musical notation. The lyrics are: "The Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World, the Light of the World." The musical notation includes a key signature of one flat (B-flat), a common time signature (C), and a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The score is written in a cursive, handwritten style.

sky - ci - a -
 That such
 gods and ha - led saints and ha - led saints
 co - si - ce - les - tis san - ti - ra - i
 will
 sem - pes pa - ce s'm

sky - ci - a -
 That such
 gods and ha - led saints gods and saints
 co - si - ce - les - tis san - ti - ra - i
 will
 sem - pes pa - ce s'm

B sky - ci - a -
 That such
 gods and ha - led saints
 co - si - ce - les - tis san - ti - ra - i
 will
 sem - pes pa - ce s'm

B sky - ci - a -
 That such
 gods and ha - led saints
 co - si - ce - les - tis san - ti - ra - i
 will
 sem - pes pa - ce s'm

The sky - ci - a -
 That such
 gods and ha - led saints
 co - si - ce - les - tis san - ti - ra - i
 will
 sem - pes pa - ce s'm

ps - ten sem-pa pa - ce e'im-pa - ten e' mai ten gise - a - my war a - my

ps - ten sem-pa pa - ce e'im-pa - ten e' mai ten gise - a - my war a - my

ps - ten sem-pa pa - ce e'im-pa - ten e' mai ten gise - a - my war a - my

ps - ten sem-pa pa - ce e'im-pa - ten e' mai ten gise - a - my war a - my

ps - ten sem-pa pa - ce e'im-pa - ten e' mai ten gise - a - my war a - my

wee ra That che from da such gods and ha - to Lord saints
 ce - les - ti - al saw - to

wee ra That che da from such gods and ha - to Lord saints
 ce - les - ti - al saw - to

That che da from such gods and ha - to Lord saints
 ce - les - ti - al saw - to

wee ra That che from da such gods and ha - to Lord saints
 ce - les - ti - al saw - to

wee ra That che from da such gods and ha - to Lord saints
 ce - les - ti - al saw - to

peace will al - ways en - Tact peace will al - ways en - Tact ne - ver a - ny war
 sem - pac pa - ce s'm - pe - Tan sem - pac pa - ce s'm - pe - Tan a - ny war

peace will al - ways en - Tact peace will al - ways en - Tact ne - ver a - ny war
 sem - pac pa - ce s'm - pe - Tan sem - pac pa - ce s'm - pe - Tan a - ny war

peace will al - ways en - Tact peace will al - ways en - Tact ne - ver a - ny war
 sem - pac pa - ce s'm - pe - Tan sem - pac pa - ce s'm - pe - Tan a - ny war

peace will al - ways en - Tact peace will al - ways en - Tact ne - ver a - ny war
 sem - pac pa - ce s'm - pe - Tan sem - pac pa - ce s'm - pe - Tan a - ny war

RA

AND HE - VER WAR A MY WAR RA A MAI NON

AND RA HE - VER MAI NO - MY WAR RA L MA - i non gne -

AND RA MAI HE NON gne - - - VER WAR RA AND WAR NO MORE A MAI NON gne - RA

AND HE - VER MORE WAR AND A MY WAR AND A MAI NON gne - RA A MAI NON

Soprano I They were hairs of scat-tered gold - en Light THAT
 E - RA - no CA - pei d'o - ro a l'au-ra spar - si che'n

Soprano II They were hairs of scat-tered gold - en Light THAT
 E - RA - no CA - pei d'o - ro a l'au-ra spar - si che'n

Alto They were hairs of scat-tered gold - en Light THAT
 E - RA - no CA - pei d'o - ro a l'au-ra spar - si che'n

Tenor They were hairs of scat-tered gold - en Light
 E - RA - no CA - pei d'o - ro a l'au-ra spar - si

Bass

Book I: Number 4: "Erano i capelli d'oro" (They were the hairs of gold)

Tausend milde a - ma - di glau - vol - ge
 Knots, that Tausend a chün milde

Tausend milde a - ma - di glau - vol - ge
 Knots, that Tausend a chün milde

Tausend milde a - ma - di glau - vol - ge
 Knots

Tausend milde a - ma - di glau - vol - ge
 Knots Tausend a chün milde

Tausend milde a - ma - di glau - vol - ge
 Knots Tausend a chün milde

In a Thou - sand soft knots and the
 del-ci-ous - di-gna-vol-ge - a El va-go
 vague light be-yond mea-sure
 Lu-men-pl-Ten mi-su-ra-me

In a Thou - sand soft knots and the
 del-ci-ous - di-gna-vol-ge - a El va-go
 vague light be-yond mea-sure
 Lu-men-pl-Ten mi-su-ra-me

In a Thou - sand soft knots and the
 del-ci-ous - di-gna-vol-ge - a El va-go
 vague light be-yond mea-sure
 Lu-men-pl-Ten mi-su-ra-me

In a Thou - sand soft knots and the
 del-ci-ous - di-gna-vol-ge - a El va-go
 vague light be-yond mea-sure
 Lu-men-pl-Ten mi-su-ra-me

burned from these beau-ti-ful eyes of or - na - ment are
 de - a Di qui be - gl'oe - chi e'hoi ne son si sear -

burned from beau-ti-ful eyes of or-na-ment are so
 de - a Di qui be - gl'oe - chi e'hoi ne son si sear -

burned from these beau-ti-ful eyes of or - na - ment are so
 de - a Di qui be - gl'oe - chi e'hoi ne son si sear -

burned from these beau-ti-ful eyes of or - na - ment are so
 de - a Di qui be - gl'oe - chi e'hoi ne son si sear -

burned
 de - - a

seems and the flushed face of pi- face co - low fan-
 seems and the flushed face of pi- face co - low fan-
 seems and the, and the flushed face of pi- face co - low fan-
 seems and the flushed face, the flushed face of pi- face co - low fan-

Handwritten musical score for a vocal piece, featuring five systems of music. The notation includes treble and bass staves with notes, rests, and bar lines. The lyrics are written below the staves in English and Latin.

System 1: *Ty. si.* I know not if its true or false it seems that the I know not if its true or false it seems that the

System 2: *Ty. si.* I know not if its true or false it seems that the I know not if its true or false it seems that the

System 3: *Ty. si.* I know not if its true or false it seems that the I know not if its true or false it seems that the

System 4: *Ty. si.* I know not if its true or false it seems that the I know not if its true or false it seems that the

System 5: *Ty. si.* I know not if its true or false it seems that the I know not if its true or false it seems that the

Low - - - ing Tin - dee in his chest would have That splen - -
 che liss - - caa - mo - ro - sa al pet - - To ha - ve - a Qual me - ra - vi

Low - - - ing Tin - dee in his chest would have That splen - -
 che liss - - caa - mo - ro - sa al pet - - To ha - ve - a Qual me - ra - vi

Low - - - ing Tin - dee in his chest would have That splen - -
 che liss - - caa - mo - ro - sa al pet - - To ha - ve - a Qual me - ra - vi

Low - - - ing Tin - dee in his chest would have That splen - -
 che liss - - caa - mo - ro - sa al pet - - To ha - ve - a Qual me - ra - vi

Low - - - ing Tin - dee in his chest would have That splen - -
 che liss - - caa - mo - ro - sa al pet - - To ha - ve - a Qual me - ra - vi

Handwritten musical score for a hymn, featuring five systems of music with lyrics in English and Latin. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

System 1:

doe, glia
 if it burst to flame,
 se di su-bi-To-ae

System 2:

doe, glia
 That splen - - - doe if it burst to flame, if
 Qual me-ra-vi - - - glia se di su-bi-To-ae-si se di su-bi-To-ae

System 3:

vi - glia
 doe, That splen - - - doe if it burst to flame, if
 Qual me-ra-vi - - - glia se di su-bi-To-ae-si se di su-bi-To-ae

System 4:

doe, glia
 That splen - - - doe if it burst to flame, if
 Qual me-ra - vi - glia se di su-bi-To-ae-si se di su-bi-To-ae-si

System 5:

That splen - - - doe
 Qual me-ra vi - - - glia
 if it burst to flame,
 se di su-bi-To-ae

Handwritten musical score for a song, featuring five systems of music with lyrics in English and Latin. The lyrics are: "I do not know if it is true or false", "Non so se ve-ro-o fal-so mi pa-re-a", "I do not know if it is true or false", "Non so se ve-ro-o fal-so mi pa-re-a", "I do not know if it is true or false", "Non so se ve-ro-o fal-so mi pa-re-a". The score includes a final line with the word "flame" and a "si" (soprano) part.

System 1:
 I do not know if it is true or false
 Non so se ve-ro-o fal-so mi pa-re-a

System 2:
 I do not know if it is true or false
 Non so se ve-ro-o fal-so mi pa-re-a

System 3:
 I do not know if it is true or false
 Non so se ve-ro-o fal-so mi pa-re-a

System 4:
 I do not know if it is true or false
 Non so se ve-ro-o fal-so mi pa-re-a

System 5:
 I do not know if it is true or false
 Non so se ve-ro-o fal-so mi pa-re-a

flame
 si

seems that the low-ly tin-dee in his chest would have that splen-
 dor the l'es - ca-mo - ro saul pet - tohn - ve - a

seems that the low-ly tin-dee in his chest would have that
 splendor the l'es - ca-mo - ro saul pet - tohn - ve - a

seems that the tin-dee in his chest would have that
 splendor the l'es - ca-mo - ro saul pet - tohn - ve - a

seems that the low-ly tin-dee in his chest would have that splen-
 dor the l'es - ca-mo - ro saul pet - tohn - ve - a

seems that the low-ly tin-dee in his chest
 splendor the l'es - ca-mo - ro saul pet - tohn - ve - a

doo, That splen - dor glin Splen - dor - vi if it buest in - To flame, To flame.
 glin Se. di su - bi - To - re - si. se di su - bi - To - re - si.

splen - dor glin
 splen - dor, That splen - dor glin
 vi - glin Splen - dor - vi - glin
 8 doo, That splen - dor glin
 Splen - dor - vi - glin
 That splen - dor glin
 Splen - dor - vi - glin

if it buest in - To flame, To flame.
 if it buest in - To flame, To flame.
 if it buest in - To flame, To flame.
 if it buest in - To flame, To flame.
 if it buest in - To flame, To flame.

Soprano I The STRANGE voi - CES sor - row - ful AC - CENTS The
 Le STRA - ne vo - cii do - Lo - ro - - si - ac - cen - Ti i

Soprano II The STRANGE voi - CES sor - row - ful AC - CENTS
 Le STRA - ne vo - cii do - lo - ro - si - ac - cen - Ti

Alto The STRANGE voi - CES sor -
 Le STRA - ne vo - cii do - lo -

Tenore The STRANGE voi - CES sor - row - ful AC - CENTS sor -
 Le STRA - ne vo - cii do - Lo - ro - si - ac - cen - Ti i do - Lo -

Bass The STRANGE voi - CES The
 Le STRA - ne vo - cii do - Lo -

sor-row-ful ac-cent's which fill the air
 do-lo-row-sig-ac-cent-ti ch'ém-pion-lée - - - ac

which ch'ém-pion-lée the air ac-cent's with Texas and
 row-ful ac-cent's which fill the air ac-cent's with Texas ac

row-ful ac-cent's which fill the air which fill
 row-ful ac-cent's which fill the air which fill

sor-row-ful ac-cent's which fill the air with
 row-ful ac-cent's which fill the air with

with TEARS AND com - plaints AND com -
 di pian TE ET di que - re - le ET di que - re -

com - plaints AND com - plaints AND com -
 re - le ET di que - re - le ET di que - re -

AND com - plaints AND com - plaints AND com - plaints
 di pian - Ti ET di que - re - le ET di que - re -

THE ARE WITH TEARS AND com - plaints
 re di pian - Ti ET di que - re - le

TEARS AND com - plaints with TEARS AND com - plaints
 pian - Ti ET di que - re - le

1. *plante*
 Le
 are from That are - bel are from That
 So - no di quel ai - bel - Le so - no di quel ai -

2. *plante*
 Le
 are from That im - pious are - el are - bel are from That im - pious
 So - no di quel ai - bell' em - pi - et cer - de - Le So - no di quel ai - bell'

3. *Le*
 are from That im - pious are - el are - bel are from That im - pious
 So - no di quel ai - bell' em - pi - et cer - de - Le So - no di quel ai - bell'

4. *8*
 are from That im - pi - ous are - el are - bel are from That im -
 So - no di quel ai - bell' em - pi - et cer - de - Le So - no di quel ai -

5. *are from That im - pious are - el are - bel*
 So - no di quel ai - bell' em - pi - et cer - de - Le So - no di quel ai -

Handwritten musical score for "The Lord's Prayer" in G major. The score is written on five staves, with the first three staves containing vocal lines and the last two staves containing piano accompaniment. The lyrics are in Latin: "im - pi - ous AND cau - bel - lo - em - pioꝛ cau - de - le". The music is written in a simple, handwritten style, with notes and rests clearly visible. The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand. The overall style is that of a personal or student manuscript.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) on five staves. The lyrics are in Latin and English.

Staff 1 (Soprano): el ———— a-gai-nst ———— God ———— Di-o

Staff 2 (Alto): el ———— with his ———— con-le ———— sue

Staff 3 (Tenor 1): el ———— a-gai-nst ———— God ———— Di-o

Staff 4 (Tenor 2): To his King ———— with his ———— con-le

Staff 5 (Bass): his King ———— with his ———— con-le

Handwritten musical score for a hymn, featuring five staves with lyrics and musical notation. The lyrics are written below the staves, and the musical notation is written above them. The score is written in a cursive, handwritten style.

Staff 1:
 The Good Shep - head
 SAN - To PAS -

Staff 2:
 The Good Shep - head
 SAN - To PAS -

Staff 3:
 The Good Shep - head
 SAN - To PAS -

Staff 4:
 The Good Shep - head
 SAN - To PAS -

Staff 5:
 The Good Shep - head
 SAN - To PAS -

[illegible]

Handwritten musical score with five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth is for piano accompaniment. The lyrics are in Italian and English. The music is in G major and 4/4 time.

Staff 1 (Soprano):
 ci - ples his dis - ci - ples peo - ple cho - sen by
 - ci suoi se - gua - ci suoi Po - po - lo - let - to dal gran

Staff 2 (Alto):
 ples dis - ci - ples of your faith - ful one peo - ple cho - sen by
 suoi per - mē del tuo fi - de - le Po - po - lo - let - to dal gran

Staff 3 (Tenor):
 dis - ci - ples dis - ci - ples of your faith - ful One peo - ple cho - sen
 gua - ci suoi per - mē del tuo fi - de - le Po - po - lo - let - to dal

Staff 4 (Bass):
 ho dis - ci - ples per - mē del tuo fi - de - le peo - ple cho - sen
 se - gua - ci suoi del tuo fi - de - le Po - po - lo - let - to

Staff 5 (Piano):
 his dis - ci - ples per - mē del tuo fi - de - le peo - ple cho - sen
 se - gua - ci suoi per - mē del tuo fi - de - le Po - po - lo - let - to

Handwritten musical score for "The Great". The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, with some words in English and some in Spanish. The score is handwritten and appears to be a personal or working draft.

Staff 1: *Mi-chael The Great, on - ly AT the end of such long*

Staff 2: *Mi-cha - e - - - - - chael The Great - - - - - on - - - - - sol'*

Staff 3: *Mi-chael The Great on - ly AT the end*

Staff 4: *Mi-cha - e - - - - - chael The Great on - - - - - on - - - - - sol'*

Staff 5: *Mi-chael The Great on - ly AT the end*

ghì
Tea - men - Ti
mènts
on - Ly AT
sol' a por

Ly AT The end of such Low - ghi Tea - men - Ti
mènts
on - Ly AT
sol' a por

of such Low - ghi Tea - men - Ti
mènts
on - Ly AT
sol' a por fin a

AT The end of such Low - ghi Tea - men - Ti
mènts
AT The end
of such Low - ghi Tea - men - Ti
sol' a por fin

only AT The end on - Ly AT
sol' a por fin soli' a por

[illegible]

Soprano
No - one will
Ness - sun mi

Alto
No - one will Touch me on this beau - ti - ful
Ness - sun mi toc - chi al bel col - lo d'in

8 Tenor I
No - one will Touch me on this beau - ti - ful col - Lora
Ness - sun mi toc - chi al bel col - lo d'in - for - no

8 Tenor II
No - one will Touch me on this beau - ti - ful
Ness - sun mi toc - chi al bel col - lo d'in

Bass
No - one will
Ness - sun mi

Book I: Number 9: "Nessun mi tocchi" (No one touches me)

Touch me on this brow - Ti - ful col - lone
 toe - chi at bel col - Lo di in - tone - no
 in - scabed with dia - man - - -
 in - scabed with dia - man - - -
 col - lone on this brow - Ti - ful col - lone
 toe - no at bel col - Lo di in - tone - no
 in - scabed with dia - man - - -
 in - scabed with dia - man - - -
 8 on this brow - Ti - ful col - lone
 at bel col - Lo di in - tone - no
 in - scabed with dia - man - - -
 in - scabed with dia - man - - -
 8 col - lone in - scabed with dia - man - - -
 toe - no scabed with dia - man - - -
 in - scabed with dia - man - - -
 in - scabed with dia - man - - -
 8 on this brow - Ti - ful col - lone
 toe - chi at bel col - Lo di in - tone - no
 in - scabed with dia - man - - -
 in - scabed with dia - man - - -

MONOS AND To - pa - paz et AND To - pa - - - paz

MONOS AND To - pa - - - paz Li - be - rta
Li - be - ra

8 scribes with dia - man - - - et MONOS AND To - pa - - - paz
Tah - ven di dia - man - - - et

8 MONOS in - scribed with dia - man - - - et MONOS AND To - pa - - - paz
Li scribe - Tah - ven di dia - man - - - et

et MONOS AND To - pa - - - paz Li -
Li -

Li - be - rate me to my Cas - sar who ap - peared
 me to my Cas - sar who ap - peared
 Li - be - rate me to my Cas - sar who ap - peared
 Li - be - rate me to my Cas - sar who ap - peared
 be - rate me to my Cas - sar who ap - peared

[illegible]

[illegible]

[illegible]

Handwritten musical score for "The Gun Song" by J. Edgar Smith. The score is written on five staves with lyrics in English and phonetic syllables. The lyrics include "The gun song", "The gun song", "The gun song", "The gun song", and "The gun song". The score is written in a cursive, handwritten style.

Handwritten musical score for a song, featuring five staves with lyrics in English and Chinese. The lyrics are: "My eyes - chi mi - Tied - faan di - Tis - now", "My eyes - chi mi - Tied - faan di - Tis - now", "My eyes - chi mi - Tied - faan di - Tis - now", "My eyes - chi mi - Tied - faan di - Tis - now", and "My eyes - chi mi - Tied - faan di - Tis - now".

The score is written on five staves, each with a treble clef. The lyrics are written below the staves, with some words in English and some in Chinese. The Chinese characters are: 我的 (My), 眼睛 (eyes), 咪 (mi), 睇 (Tied), 番 (faan), 咁 (di), 嘅 (Tis), and 呢 (now). The English lyrics are: "My eyes - chi mi - Tied - faan di - Tis - now".

The first staff has a key signature of one flat (Bb) and a 2/4 time signature. The second staff has a key signature of one flat (Bb) and a 2/4 time signature. The third staff has a key signature of one flat (Bb) and a 2/4 time signature. The fourth staff has a key signature of one flat (Bb) and a 2/4 time signature. The fifth staff has a key signature of one flat (Bb) and a 2/4 time signature.

Handwritten musical score for a song, featuring five staves with lyrics in English and Chinese. The lyrics are:

fied SA - hope Tü

when Guan - I die fall in the wa - tea l'ac - gun

fied men - - - when I Guan - die fall in the wa - tea l'ac - gun

B - UN - SA - Lis-fied hope Tü

B fied SA - hope - - - when I Guan - die fall in the wa - tea l'ac - gun

fied men - - - hope Tü

when Guan - I die

when Guan - I die

when Guan - I die

when Guan - I die

when Guan - I die

The image shows a handwritten musical score on five staves. Each staff contains musical notation (notes, rests, bar lines) and lyrics in both English and Vietnamese. The lyrics are repeated across the staves.

Staff 1:

- Musical notation: Treble clef, key signature of one flat (B-flat), time signature of 4/4. Notes are mostly quarter notes.
- Lyrics: "I was - ve.", "I was - I was - I was.", "I was - I was - I was."

Staff 2:

- Musical notation: Treble clef, key signature of one flat (B-flat), time signature of 4/4. Notes are mostly quarter notes.
- Lyrics: "I was - I was - I was.", "I was - I was - I was.", "I was - I was - I was."

Staff 3:

- Musical notation: Treble clef, key signature of one flat (B-flat), time signature of 4/4. Notes are mostly quarter notes.
- Lyrics: "I was - I was - I was.", "I was - I was - I was.", "I was - I was - I was."

Staff 4:

- Musical notation: Treble clef, key signature of one flat (B-flat), time signature of 4/4. Notes are mostly quarter notes.
- Lyrics: "I was - I was - I was.", "I was - I was - I was.", "I was - I was - I was."

Staff 5:

- Musical notation: Treble clef, key signature of one flat (B-flat), time signature of 4/4. Notes are mostly quarter notes.
- Lyrics: "I was - I was - I was.", "I was - I was - I was.", "I was - I was - I was."

Soprano I Who is This wo-man, who is This wo-man who Like a
 Chi e cos-Tei Chi e cos-Tei che com'un nuo-va-ge

Soprano II who's This wo-man, who Like A new On - phos, who
 Chi e cos-Tei Che com'un two-va-ge-ts - che

ALTO Who is This wo-man, who Like a
 Chi e cos-Tei Che com'un

TENOR who's This wo-man, who Like A
 Chi e cos-Tei Chi e cos-Tei che com'un

BASS

Book I: Number 14: "Chi e costi" (Who is she?)

To the sounds of co-si dol - - - such sweet ac-cen-tis Ti Pla
 suon di co-si dol - - - such sweet ac-cen-tis Ti Pla
 To the sounds of co-si dol - - - such sweet ac-cen-tis Ti Pla
 suon di co-si dol - - - such sweet ac-cen-tis Ti Pla
 To the sounds of co-si dol - - - such sweet ac-cen-tis Ti Pla
 suon di co-si dol - - - such sweet ac-cen-tis Ti Pla
 To the sounds of co-si dol - - - such sweet ac-cen-tis Ti Pla
 suon di co-si dol - - - such sweet ac-cen-tis Ti Pla

[illegible]

qui - que - ta i ven - ti Bands the i - Rans
Pie - ga le fe - re

qui - que - ta i ven - ti Bands the i - Rans Like in Thence and
Pie - ga le fe - re

qui - que - ta i ven - ti Bands the i - Rans Like in Thence and
Pie - ga le fe - re

qui - que - ta i ven - ti Bands the i - Rans Like in Thence and
Pie - ga le fe - re

qui - que - ta i ven - ti Bands the i - Rans Like in Thence and
Pie - ga le fe - re

Like in Thence com' in Tea - - - - - and cise fe - - - - - so cee - T'el - T'el

fist - - - - - Like in Thence com' in Tea - - - - - and cise fe - - - - - so cee - T'el - T'el

Like in Thence com' in Tea - cise fe - - - - - and cise fe - - - - - so cee - T'el - T'el

fist - - - - - Like in Thence com' in Tea - cise fe - - - - - and cise fe - - - - - so cee - T'el - T'el

fist - - - - - Like in Thence com' in Tea - cise fe - - - - - and cise fe - - - - - so cee - T'el - T'el

she is, Tain' Tain she is that in her che nel bel col-li-de-o

che nel bel col-li-de-o

that in her beau-ti-ful che nel bel col-li-de-o

so Tain che nel bel col-li-de-o che

Tain is che that in her beau-ti-ful che nel bel col-li-de-o

Tain she is that in her beau-ti-ful che nel bel col-li-de-o

beau-ti-ful and i-deal face you don't see more beau-ti-ful and lu-cid eyes, you
 che nel bel col-li-de - o Non vid-d'ac - chi piu bel - lio piu lu-cu - Ti Non
 face you don't see more beau - Ti-ful eyes, you
 Non vid-d'ac - chi piu bel - lio piu lu-cu - Ti Non
 in her beau - Ti-ful face you don't see more beau - lio piu lu-cu - Ti you don't
 nel bel col - li-de - o Non vid-d'ac - chi piu bel - lio piu lu-cu - Ti
 face that in her beau-ti-ful face you don't see more beau - Ti-ful and lu-
 o che nel bel col-li-de - o Non vid-d'ac - chi piu bel - lio piu lu-cu -
 face that in her beau-ti-ful face you don't see more beau - Ti-ful
 o che nel bel col-li-de - o Non vid-d'ac - chi piu bel - lio piu lu-cu -

don't see more beau - Ti - ful and Lu - cio eyes more a soul
 vid - d'oe chi piu bel - lig piu lu - cen - - - Ti Me d'ul-mac-ce

don't see more beau-Ti - ful and Lu - cio eyes, and Lu - cio eyes more a soul
 vid - d'oe - chi piu bel - lig piu lu - cen - Ti o piu lu - cen - Ti Me d'ul-mac-ce

see more beau - Ti - ful and Lu - cio eyes and Lu - cio eyes more a soul
 d'oe chi piu bel - lig piu lu - cen - Ti o piu lu - cen - Ti Me d'ul-mac-ce

cio eyes, you don't see more beau-Ti - ful and Lu - cio eyes more a soul
 - Ti non vid - d'oe chi piu bel - lig piu lu - cen - - - Ti Me d'ul-mac-ce

eyes, you don't see more beau-Ti - ful and Lu - cio eyes
 cen - Ti non vid - d'oe chi piu bel - lig piu lu - cen - - - Ti

Light-ed more by me - dent via - Tus
sa piu di via - Tue - den - - Ti

Light - ed by me - dent via - Tus
sa piu di via - Tue - den - Ti

Light - ed more by via - Tus,
sa piu di via - Tue - den - Ti

8 Light - ed more by via - Tus,
sa piu di via - Tue - den - Ti

More A soul Light - ed by more VIR -
Me d'ul - mine - ce - sa piu di via - Tue - den - -

The sheep - head for whom they burned and
 pas - Ton per cui Teo - in ar - se ca - de - - - - -
 and fell for whom
 - - Ti IL pas -
 via - Tus IL The sheep - head for whom they burned and
 Ti pas - Ton per cui Teo in ar - se ca - de
 via - Tus IL The
 Tus Ti The sheep - head
 pas - Ton

Handwritten musical score for a song, featuring five staves of music with lyrics written below. The lyrics are in English and appear to be a mix of words and syllables, possibly representing a specific dialect or a stylized form of English. The lyrics are:

fell o The shep - head for whom Tary Teo - - - - -
o IL pas - Tee pee - - - - -
Tary head and fell The shep - head for whom Tary Teo -
Tee pee cui Tary head and fell o IL pas - Tee pee - - - - -
fell o The shep - head for whom Tary Teo - - - - -
o IL pas - Tee pee - - - - -
The shep - head for whom Tary Teo - - - - -
The shep - head for whom Tary Teo - - - - -
The shep - head for whom Tary Teo - - - - -
The shep - head for whom Tary Teo - - - - -

And fell,
- o

for whom Tary bound And fell.
pae cui Taro - i a g e - si ca - de - o.

bound and fell, for whom Tary bound And fell.
i a g e - si ca - de - o - - o

fell And bound, And fell.
ca - de - o - - o

whom Tary bound and fell
Taro - i a g e - si ca - de - o

for whom Tary bound and fell.
pae cui Taro - i a g e - si ca - de - o

Soprano
 If To ev - ery mis - for - tune
 S'ad ogni mal heb - b'io le man si pron -

Alto
 If To ev - ery mis - for - tune
 S'ad o - gni mal heb - b'io le man si pron -

Tenor I
 If To ev - ery mis for - - tune
 S'ad o - gni mal heb - b'io le man si pron - - te

Tenor II
 If To ev - ery
 S'ad o - gni mal heb -

Bass
 If To ev - ery
 S'ad o - gni mal heb -

Book I: Number 18: "S'ad ogni mai" (If for every misfortune)

Handwritten musical score on five staves. The lyrics are written in English and Chinese. The music is written in a simple, handwritten style with notes and rests on the staves.

Staff 1: I had hands so sea - dy who would em -
 Te heb-bio le man si pran - Te Chi le Tuejm-pia-ga Chi le Tuejm

Staff 2: I had hands so sea - dy who would em -
 Te heb-bio le man si pran - Te Chi le Tuejm-pia-ga Chi le Tuejm

Staff 3: who would em - play yours, who
 Chi le Tuejm-pia-ga Chi

Staff 4: mis - for - Tume
 Bio le man si pran - Te

Staff 5: mis - for - Tume
 Bio le man si pran - Te

play yues foe ev-ey swift com - - - ing good
 pi'a - ga d'io - qui ben fat - tri - ci si pe re -

play yues foe ev-ey swift com fat - tri - ing for ev-ey good
 pi'a - ga d'io - qui ben fat - tri ci si pe re -

I would em-play yues foe ev-ey swift com - ing good for-Tune
 e zu-jin-pi'a - ga d'io - qui ben fat - tri - ci si pe re - Lo

I play yues foe ev - - - ing swift coming good for-Tune how-
 pi'a - ga d'io - qui ben fat - tri - ci si pe re - Lo - e-je gau-to

play yues foe ev - - - ing com - - - ing
 pi'a - ga d'io - qui ben fat - tri - ci

far - TUNE how-er - er much you de - my THAT your Tau-bless ARE
 pie ve - lo - er gun - To mi dis - di - ci CHI; Tui pie - To -

far - TUNE, good far - TUNE how-er much you de - my me THAT you'S
 Lo - ci Si pie ve - lo er gun - To mi dis - di - ci CHI; Tui pie -

B how-er - er much you de - my how-er - er much you de - my THAT your
 er gun - To mi dis - di - ci a gun - To mi dis - di - ci CHI; Tui pie -

B mi dis - di - ci er - er how-er - er much you de - my me THAT your Tau-bless
 er - di - ci a gun - To mi dis - di - ci CHI; Tui pie - To - si

good far - TUNE how-er - er much you de - my THAT your Tau-
 Si pie ve - lo - er gun - To mi dis - di - ci CHI; Tui pie - To -

That in - sult your face, that in - sult your face
 chi T'ol - Tang - gia La from - Te chi T'ol - Tang - gia La from - Te

heart That in - sult your face that in - sult your face
 coe chi T'ol - Tang - gia La from - Te chi T'ol - Tang - gia La from - Te

8 heart That in - sult your face
 coe chi T'ol - Tang - gia La from - Te

8 heart That in - sult your face that in - sult your face
 coe chi T'ol - Tang - gia La from - Te chi T'ol - Tang - gia La from - Te

heart That in - sult your face
 coe chi T'ol - Tang - gia La from - Te

The hua-ai-ble Tao phy of you e - ne - mi - ci miss so Dun -
 Gun - shue-ai-bil Tao - phoo de Tusi

The hua-ai-ble Tao phy of you e - ne - mi - ci miss so Dun -
 Gun - shue-ai-bil Tao - phoo de Tusi

The hua-ai-ble Tao phy of you e - ne - mi - ci miss so Dun -
 Gun - shue-ai-bil Tao - phoo de Tusi

The hua-ai-ble Tao phy of you e - ne - mi - ci miss so Dun -
 Gun - shue-ai-bil Tao - phoo de Tusi

The hua-ai-ble Tao phy of you e - ne - mi - ci miss so Dun -
 Gun - shue-ai-bil Tao - phoo de Tusi

as que for me put me a - mong hap fe - li - - - - - pie - ci
 as que for me put me, as for me put me a - mong fe - li
 as que for me put me, so as for me put me a - -
 as que

ONES - ci
 you are des - Tined To be the prey
 Ti des T'in pre - d'a mil-lit-Tang-gist ON - ze

ONES you ARE des - Tined To be the prey
 Ti des - T'in pre - d'a mil - l'it - Tang-gist ON - ze Ti des - T'in pre - d'a
 a Thou - sand

8 hop - pia ones you are des - Tined To be the prey at a Thou - sand
 - - - ci Ti des - T'in pre - d'a mil-lit-Tang-gist ON - ze Ti des - T'in
 a Thou - sand

8 many hop - pia ones you are des - Tined To be the prey of
 ci Ti des T'in pre - - - d'a Ti des - T'in pre - d'a mil-lit-Tang-gist

you are des - Tined To be the prey
 Ti des T'in pre - d'a mil-lit-Tang-gist ON - ze

ON
 Ti

Handwritten musical score on five staves. The lyrics are written in English and Chinese. The music is written in a simple, handwritten style.

Staff 1:
 of a Thou-sand in-sults and shame.
 a mil-lion Tong-gie mil-lion Tong-gie on - ge.

Staff 2:
 in-sults and shame a Thou-sand in-sults and shame.
 mil-lion Tong-gie on - ge a mil-lion Tong-gie on - ge.

Staff 3:
 in-sults Thou-sand in-sults and shame.
 in-sults Thou-sand in-sults and shame.

Staff 4:
 32 - - no 32 - - no 32 - - no 32 - - no 32 - - no
 signs - - ni signs - - ni signs - - ni signs - - ni signs - - ni

Staff 5:
 Thou-sand in-sults Thou-sand in-sults and shame.
 Thou-sand in-sults Thou-sand in-sults and shame.

Soprano
 Love for me is Like AN
 A - moa m'ha pos - To Co - me se - gñi

Alto
 Love for me is Like AN AS - TRAL sign
 A - moa m'ha pos - To Co - me se - gñi sellen - Le

Tenor I
 Love for me is Like AN AS - TRAL sign
 A - moa m'ha pos - To Co - me se - gñi sellen - Le Love for me
 A - moa m'ha

Tenor II

Bass
 Love
 A -

Handwritten musical score on five staves. The lyrics are in English, and a phonetic transcription is provided below each line of music. The score includes various musical notations such as notes, rests, and bar lines.

AS STRA - - - - - TAOL sign LIKE AN AS - - - - - TAOL STRA -
 - - - - - LE CO - me SE - - - - - LIKE CO - me SE - - - - - TAOL AS - - - - - TAOL STRA -
 8 pos - to LE LIKE AN AS - - - - - TAOL sign LIKE CO - me SE - - - - - TAOL sign LE
 8 LOVE - for me is LIKE AN AS - - - - - TAOL A - more mine pos - to co - me se-gua STRA -
 more mine pos - to co - me se-gua STRA - - - - - TAOL sign LE

sign
1/2

SUN
com' al sol me - ve co -

is To snow AS war is To
me co - al

sign
1/2

the sun is To snow
com' - al sol me - ve

AS war is To fire AND
co - me ce - al du - co ec

8

SUN is To the snow AS
al sol me - ve - co - me ce - al du - co

is To fire
AS war is To
co - me ce - al

sign
1/2

The snow is To the snow AS
com' al sol me - ve

war is To the fire
co - me ce - al du - co

8

SUN is To snow The
al sol me - ve com' al

is To snow AS war is To
me co - al du - co

Handwritten musical score on five staves. Each staff contains a melody line with lyrics in English and a phonetic transcription below it. The lyrics are: "fire", "AND AS clouds To the WIND sound - ing al -", "co - me - me nub - bigl ven - To", "As clouds To WIND", "SE co - me nub - bigl ven - To", "fire", "AND AS clouds To WIND sound - ing house co - co", "AND AS clouds To WIND AND AS clouds To WIND sound - ing", "SE co - me nub - bigl ven - To", "SE co - me nub - bigl ven - To", "fire", "AND AS clouds To WIND", "SE co - me nub - bigl ven - To".

fire
AND AS clouds To the WIND sound - ing al -
co - me - me nub - bigl ven - To

As clouds To WIND
SE co - me nub - bigl ven - To

fire
AND AS clouds To WIND sound - ing house co - co

AND AS clouds To WIND AND AS clouds To WIND sound - ing
SE co - me nub - bigl ven - To

SE co - me nub - bigl ven - To

fire
AND AS clouds To WIND
SE co - me nub - bigl ven - To

sta - dy hoarse mea - ci - ful la - dy call - ing To you
 Don - na mer - ce chia - man - d'e voi no ca

hoarse mea - ci - ful la - dy call - ing To
 Ro - co Don - na mer - ce chia - man - d'e voi - now

mea - ci - ful la - dy call - ing To you
 Don - na mer - ce chia - man - d'e voi now ca - le

al - sta - dy hoarse mea - ci - ful la - dy call - ing To
 Ro - co Don - na mer - ce chia - man - d'e voi now ca -

hoarse mea - ci - ful la - dy call - ing To
 Ro - co Don - na mer - ce chia - man - d'e voi now ca -

from here eyes is your e - sit the more - tal blow
 Da gluo-chi vos - Te-us - cio'l col - po more - ta - le

you without ears - ing Le

8 from here eyes is your er - it the more - tal blow
 Da gluo-chi vos - Te-us - cio'l col - po more - ta - le

8 from here eyes is your er - it the more - tal blow from here
 Da gluo-chi vos - Te-us - cio'l col - po more - ta - le

you. Le
 from here eyes is
 Da gluo-chi vos - Te-us -

8
 Against which time place
 Cu - 8 Ta cu now the 1st

Handwritten musical score on five staves. The lyrics are written below the staves, with English and Chinese text. The score includes various musical notations such as notes, rests, and bar lines.

Staff 1: place val - - - - - Time A - garnet which Time near place mat - - - - -
 Con - low cui ran ran val co con tan cui ran ran val Tem - po ne lo

Staff 2: A - garnet. which Time near place mat - - - - -
 Con - low cui ran ran val cui ran ran val Tem - po ne lo

Staff 3: - - - - - Tears
 Tem - po ne lo - - - - - co

Staff 4: A - garnet which Time near place mat - - - - -
 Con - low cui ran ran val Con - low cui ran ran val Tem - po ne lo - -

Staff 5: place val - - - - - Tears
 Tem - po ne lo - - - - - co

Tous - co ferm you a - lant pas - ceas - de
 Da voi so - la pas - ce - de

Tous - co ferm you a - lant pas - ceas - de
 Da voi so - la pas - ce - de

B ferm you a - lant pas - ceas - de
 Da voi so - la pas - ce - de

B Tous - co ferm you a - lant pas - ceas - de
 Da voi so - la pas - ce - de

Tous - co ferm you a - lant pas - ceas - de
 Da voi so - la pas - ce - de

[illegible]

- ceeds AND
 pte-vium giuo-co

ap-pees A scheme
 pte-vium giuo-co

IL sol el fo-ca-el ven - To AND
 IL

ap-pees A scheme
 pte-vium giuo-co

IL sol el fo-ca-el ven - To AND
 IL

8 tem-que n-lus pte-ecios AND ap-pees A scheme
 pte-vium giuo-co

8 AND ap-pees
 pte-vium

IL sol el fo-ca-el ven AND the fine
 Ten-d'fo sun To -

8 A scheme AND ap-pees
 giuo-co pte-vium giuo-co

IL sol el fo-ca-el ven - To AND
 IL

8 A scheme AND ap-pees
 giuo-co pte-vium giuo-co

IL sol el fo-ca-el ven - To AND
 IL

The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.

The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.

The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.

The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.
 The sun is the fire
 IL sol èl fo - co-èl ven - Ta - Le.

Handwritten musical score for "Dolce fiammella" (Sweet little fire). The score is written for five voices: Soprano I, Soprano II, Alto, Tenor, and Bass. The music is in 4/4 time and G major. The lyrics are in Italian.

Soprano I: My sweet lit-tle fire / DoL - ce fiam - mel - LA mia

Soprano II: My sweet lit - TLe fire / DoL - ce fiam - mel - LA mia

Alto: My sweet lit - TLe fire / DoL - ce fiam - mel - LA mia

Tenor: My sweet lit - TLe fire / DoL - ce fiam - mel - LA mia

Bass: (No lyrics written)

Book II: Number 4: "Dolce fiammella" (Sweet little fire)

fire mia
 you have so much
 Shai Tan-Laga-di
 bold-ness
 you have
 Shai Tan-

my sweet lit - The
 Dol - ee fiam-mil - La
 fire
 mia

you have so much bold
 Shai Tan-Laga-di
 di - ness
 you
 Shai

my sweet
 Dol - ee fiam
 lit - The fire
 La mia

you have so much bold
 Shai Tan-Laga-di
 di -

8
 Glide

Handwritten musical score on five staves. The lyrics are written below the staves, alternating between English and a non-English script (likely Tamil). The music is written in a simple, handwritten style.

Staff 1: *so much* *Tae-di* - - - *bold - mess* *re* *with your in-fi-nite* *com tua bel-tai-in-fi-ni-*

Staff 2: *mess* *re* *you* *shai* *have so much* *bold* - - - *mess* *re* *with your beau -* - - *com tua bel-tai-in-fi-ni -*

Staff 3: *have so much* *bold* - - - *mess* *re* *with your beau -* *Ty* *with your* *com tua bel-*

Staff 4: *have so much* *bold* - - - *mess* *re* *with your beau -* *Ty* *with your* *com tua bel-*

Staff 5: *have so much* *bold* - - - *mess* *re* *with your beau -* *Ty* *with your* *com tua bel-*

beau-ty with your beau - ty - To You - sands of hearts to thou - sands of
 ter con-ter bel-ta-jin-fi - ni - ta A mil-le mil-le cor A mil-le mil-le

Ty To You - sands of hearts To You - sands of hearts give
 ta A mil-le mil-le cor A mil-le mil-le cor dae

beau-ty - ty To You - sands of hearts give death and
 ta-jin-fi - ni - ta A mil-le mil-le mil-le mil-le dae more - ze

8 with your beau - ty To You - sands of hearts To You - sands of
 con-ter bel-ta-jin-fi - ni - ta A mil-le mil-le cor A mil-le mil-le

beau-ty ty To You - sands of hearts To thousands of hearts
 ta-jin-fi - ni - ta A mil-le mil-le cor A mil-le mil-le cor

hearts give death AND Life
 cor. oar mor - te vi - - - - -

death AND Life give death AND Life
 mor - te vi - - - - - ta dar mor - te vi - - - - -

Life give death AND Life give death AND Life
 vi - - - - - mor - - - - - te vi - - - - - and Life

8 hearts give death AND Life what more can one
 cor. oar mor - te vi - - - - - Life what more can one
 Life what more can one

give death AND Life what more can
 oar mor - te vi - - - - - Life what more can

Ch'al - Teo si po - Te'a
 Ch'al - Teo si po - Te'a
 Ch'al - Teo si po - Te'a
 Ch'al - Teo si po - Te'a

Handwritten musical score on five staves. The lyrics are written in English and Chinese. The score includes various musical notations such as notes, rests, and slurs.

Staff 1:
 what more Ch'at - Tao si CAN ONE say - if not That you make them RE SE non che tu fai vi - vere

Staff 2:
 say di - re if SE non che tu fai vi - vere e mo -

Staff 3:
 say di - re what more CAN ONE say - RE

Staff 4:
 say di - re what more CAN ONE say if not That you make them live AND RE SE non che tu fai vi - vere e mo -

Staff 5:
 one say di - re what more CAN ONE say Ch'at - Tao si po - Tan di - RE!

Handwritten musical score on five staves. The lyrics are written below the staves, with English in the first line and Chinese in the second line of each staff. The music is written in a simple, handwritten style.

Staff 1:
 Live AND die
 E mo - ri - re.
 if NOT THAT you make THEM

Staff 2:
 Live AND die
 - ri - re
 if NOT THAT you make THEM

Staff 3:
 if NOT THAT you make THEM Live AND die
 SE 'mou che Tu fai vi - ver E mo - ri - re
 if NOT THAT you make THEM Live AND die

Staff 4:
 die
 ri
 if NOT THAT you make THEM Live AND die
 SE 'mou che Tu fai vi - ver E mo - ri - re
 if NOT THAT you make THEM Live AND die

Staff 5:
 if NOT THAT you make THEM Live AND die
 SE 'mou che Tu fai vi - ver E mo - ri - re

- ri - re ch'el - to si po - tau di - re
 if not that you se men che tau fai

LIVE AND DIE WHAT MORE CAN ONE SAY
 if not that you se men che

WHAT MORE CAN ONE SAY
 Ch'el - to si po - tau di - re

LIVE AND DIE WHAT MORE CAN ONE SAY
 if not that you se men che tau fai

WHAT MORE CAN ONE SAY
 Ch'el - to si po - tau di - re

Make Them Live
 vi-ver e mo-ri - AND die
 RE

if NOT THAT you make Them
 Se non che tu fai vi-ver

Make Them Live
 tu fai vi-ver e mo-ri - AND die
 RE

if NOT THAT you
 Se

if NOT THAT you make Them die
 Se non che tu fai vi-ver e mo-ri

8 Make Them Live AND die
 vi-ver e mo-ri

if NOT THAT you make Them Live AND die
 RE Se non che tu fai vi-ver e mo-ri

if NOT THAT you make Them Live AND die
 Se non che tu fai vi-ver e mo-ri

LIVE AND die. R.S.
 I mo - ri

make them live AND die. R.S.
 VI - ule e mo - ri

make them live AND die. R.S.
 TU fai vi - ule e mo - ri

Soprano I This snow is so white with a leamed vis-age
 Quest - Ta si bian - ca ne - ve c'hor io dol - ce fug-gen-do

Soprano II This snow is so white with a
 Quest - Ta si bian - ca ne - ve c'hor io dol

Alto This snow is so white with a
 Quest - Ta si bian - ca ne - ve c'hor io dol

Tenor This snow is so white with a leamed vis-age
 Quest - Ta si bian - ca ne - ve c'hor io dol - ce fug-gen-do

Bass

Book II: Number 5: "Questa si bianca neve" (This snow so white)

with a learned vis - age / C'hoe io dol - ce fug - gen - do / I have met face / vi - si - bil - mutho con / Le Lao - oin col - ta / To face that

learned vis - age / ce fug - gen - do / with a learned vis - age / C'hoe io dol - ce fug - gen - do / I have met face / vi - si - bil - mutho con / Le Lao - oin col - ta / To face that

learned vis - age / ce fug - gen - do / with a learned vis - age / C'hoe io dol - ce fug - gen - do / I have met face / vi - si - bil - mutho con / Le Lao - oin col - ta / To face that

with a learned vis - age / C'hoe io dol - ce sug - gen - do / I have met face / vi - si - bil - mutho con / Le Lao - oin col - ta / To face that

vi - sibly flee - ing sweet sea - son of drift - ing snow Tell
 Quan - do sin vi - so do vio fio - can - d'ac - col - Ta Di

vi - sibly flee - ing sweet sea - son of drift - ing snow Tell
 Quan - do sin vi - so do vio fio - can - d'ac - col - Ta Di - Ze

vi - sibly flee - ing sweet sea - son of drift - ing snow Tell what
 Quan - do sin vi - so do vio fio - can - d'ac - col - Ta Di - Ze

8 sweet sea - son of drift - ing snow sea - son of snow Tell
 Quan - do sin vi - so do vio fio - can - d'ac - col - Ta fio - can - d'ac - col - Ta Di

Tell
 Di - - Ze

Te what shall have Light what hap-pi-ness will
 quol av-en Le - ve Quol fe-li - ce-av - - pi-ness will
 what shall have Light hap - - - - -
 quol av-ra Le - ve Quol fe-li - ce-av - - - - -
 shall have Light what hap-pi-ness will being here flap-ping
 quol av-ra Le - ve Quol fe-li - - ce-av - - - - -
 what shall have Light what hap - - - - -
 quol av-en Le - ve Quol fe-li - ce-av - - - - -
 what shall have Light what hap-pi-ness will
 quol av-en Le - ve Quol fe-li - ce-av - - - - -

hee flap-ping wings being here here un-dee the ar - - - dent light
 RA l'a-li sui bat-Ten - do La pae - To qui sot - To l'ar - den - Te fa - ce.

here here flap-ping wings will being here here un-dee the ar - dent light
 sue bat-Ten - do La pae - To qui sot - To l'ar - den - Te fa - - - ce

wings will being here here here here un-dee ar - dent light
 sue bat-Ten - do La pae - To qui sot - To l'ar - den - Te fa - ce

8 hee flap - ping wings being here un-dee the ar - dent light
 sue bat-Ten - do La pae - To qui sot - To l'ar - den - Te fa - ce

will flap-ping wings being here un-dee the ar - dent light
 l'a-li sui bat-Ten - do La pae - To qui sot - To l'ar - den - Te fa - ce

ar - dent light
 l'ar - den - Te fa - ce

at Two be - ing al - ready mad
 Di due gin' so
 as if they want ex - tin - guish
 Li's come now si sta - ce

of Two be - ing al - ready mad who want ex -
 Di due gin' so
 Li's come now si sta - ce c come now si

8 at Two be - ing al - ready mad
 Di due gin' so - Li
 as if they want ex - tin - guish, if they want ex -
 c come now si sta - ce c come now si

of Two be - ing ready mad
 Di due gin' so - Li
 as if they want ex -
 c come now si

Handwritten musical score for five staves. The notation includes notes, rests, and lyrics. The lyrics are: Tell Di - ca - lo A, Tin sta - quish jee, Tell Di - ca - lo A, Tin sta - quish jee, and Tin sta - quish jee.

Staff 1: Tell Di - ca - lo A

Staff 2: Tin sta - quish jee

Staff 3: Tell Di - ca - lo A

Staff 4: Tin sta - quish jee

Staff 5: Tin sta - quish jee

Love what's al-ways in her face what is al-ways in her face what spi - rit's al-ways mine
 more ché-à-vol-té in el-la sem - pre ché-à-vol-té in el-la sem - pre Qui fur sue no-me sempre

Tell it Love what's al-ways in her face what's al-ways in her face what spi - rit's al-ways
 Di - ca - lo A-mor ché-à-vol-té in el-la sem - pre ché-à-vol-té in el-la sem - pre Qui fur sue no-me

Love what's al-ways in her face what is al-ways in her face what spi - rit's, what spi - rit's
 more ché-à-vol-té in el-la sem - pre ché-à-vol-té in el-la sem - pre Qui fur sue

Tell it Love Tell it Love what's al-ways in her face what spi - rit's al-ways mine
 Di - ca - lo A-mor Di - ca - lo A-mor ché-à-vol-té in el-la sem - pre ché-à-vol-té in el-la sem - pre

Tell Love what's al-ways in her face what's al-ways in her face
 Di - ca - lo A-mor ché-à-vol-té in el-la sem - pre ché-à-vol-té in el-la sem - pre

[illegible]

here I will go - then it bit by bit will go - then it
 per le me sté peo.e po - co.e po - co An - z'io per lei mi sté - peo.e

here I'll go - then it bit by bit
 lei mi sté - peo.e po - co.e po - co

here I will go - then it
 lei mi sté - peo.e po - co.e po - co

8

As for here I will go -
 An - z'io per lei mi sté -

As for here I will go -
 An - z'io per lei mi sté - peo.e

Handwritten musical score on five staves. The lyrics are written below the notes, with English in the first line and Chinese in the second line of each staff. The music is written in a simple, handwritten style.

Staff 1: bit by bit po - co
 Staff 2: Thus for here I will go - There it bit by bit
 An - z'io pie Lei mi sei - po - co
 Staff 3: I'll go - There it bit by bit
 mi sei po - co
 Staff 4: - There it bit by bit
 po - co
 Staff 5: Thus for
 An - z'io
 Thus - for
 An - z'io pie

Handwritten musical score on five staves. The lyrics are written below the staves, alternating between English and a non-English script (likely a form of Hindi or Urdu). The music is written in a simple, handwritten style.

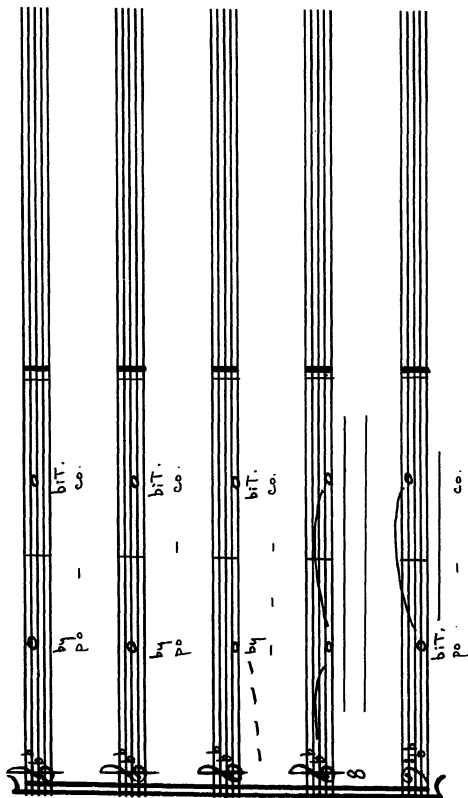
Staff 1: Thus I will ga - then it bit
 Au pie hea I will mi ste - peae po - coe

Staff 2: Thus I'll ga - then it bit
 Au-2/10 pie hea I'll mi ste peae po - coe

Staff 3: I'll ga - then it bit
 mi ste - peae po - coe po

Staff 4: I'll ga - then it bit
 mi ste - peae po - coe po - co.

Staff 5: I'll ga - then it bit
 Au-2/10 pie hea I'll mi ste - peae po - coe



Soprano

Alto

Tenor I

Tenor II

Bass

The Do - Lo - ro - si - Tyr grieves proud Tor - ments
 Do - Lo - ro - si mar - Tia grieves mar - Tia
 The Do - Lo - ro - si mar - Tia grieves mar - Tia
 The Do - myr Lo - ro - si - Tyr grieves su - mar

Book II: Number 14: "Dolorosi martir" (Grieving martyr)

Top men - - - men's Ti haad Du - - - sha - - - ri cep - - -

men - - - men's Ti haad Du - - - sha - - - ri cep - - -

men's haad sha - - - pri aus moo - - - ses Lac - - - ci as

Top men - - - men's Ti haad Du - - - sha - - - ckles im - - - ai cep - - - piem - - - pi

Top men - - - men's Ti haad Du - - - sha - - - ckles im - - - ai cep - - - piem - - - pi Lac - - -

Handwritten musical score on five staves. The lyrics are in Gaelic. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are as follows:

Staff 1: eklec - im - pi - ous mo - ses
pism - Lac - ci

Staff 2: eklec - im - pi - ous mo - ses
- pi Lac - ci

Staff 3: eklec - im - pi - ous mo - ses
- pi Lac - ci

Staff 4: eklec - im - pi - ous mo - ses
- pi Lac - ci

Staff 5: eklec - im - pi - ous mo - ses
- pi Lac - ci

me - CA - TE - me The nights, days hours AND mo - Ti ho - a'e mo - men -
 Du' - io le not - ti gie - n'ho - a'e mo - men -

from pre - CA - TE - me The nights, days, hours, nights days AND
 Du' - io le not - ti gie - n'ho - a'e mo - men -

The nights, days hours AND mo - men's hours AND mo -
 Du' - io le not - ti gie - n'ho - a'e mo - men -

The nights, days hours AND mo - men's nights days hours AND mo - men's
 Du' - io le not - ti gie - n'ho - a'e mo - men -

The nights, days hours AND mo - men's nights days hours AND mo - men's
 Du' - io le not - ti gie - n'ho - a'e mo - men -

Handwritten musical score for a song, featuring six staves with lyrics in English and phonetic syllables. The score includes dynamic markings like "pian" and "pian - go".

Staff 1: *meants* - *ti* *mi* - *se - aly* *mi* - *se - aly* *pian* - - - *go*

Staff 2: *houses and me - meants houses and me - meants* *mi* *me - aly* *mi* *se - aly* *pian* - - -

Staff 3: *meants houses and me - meants* *mi* *se - aly* *mi* *se - aly* *pian* - - - *go*

Staff 4: *meants houses and me - meants* *mi* *se - aly* *mi* *se - aly* *pian* - - - *go*

Staff 5: *houses and me - meants* *mi* *se - aly* *mi* *se - aly* *pian* - - - *go*

Staff 6: *houses and me - meants* *mi* *se - aly* *mi* *se - aly* *pian* - - - *go*

I can my love
 Il m'a perdu - To be

one
 ne

SAD VOI - ces com -
 Tais - te

8

I can my love
 Il m'a perdu - To be

one
 ne

SAD VOI - ces com -
 Tais - te

8

I can my love
 Il m'a perdu - To be

one
 ne

SAD VOI - ces com -
 Tais - te

8

I can my love
 Il m'a perdu - To be

one
 ne

SAD VOI - ces com -
 Tais - te

8

I can my love
 Il m'a perdu - To be

one
 ne

SAD VOI - ces com -
 Tais - te

plains screams LA - ments
vo - ci que - re - leur

me - ces vo - ci que - plains
screams leur

8 8 plains
vo - ces vo - ci
Te - Te
screams

8 8 plains
com - plains screams
que - re - leur

LA - men - que -
LA - men -

LA - ments
LA - men

Handwritten musical score for a choir, featuring five staves. The lyrics are in Latin, with some words repeated or modified. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The lyrics are written below the staves, often with hyphens indicating syllables across notes.

Lyrics (from top to bottom staff):

- Staff 1: Tearas ti (with a fermata over 'ti')
- Staff 2: men - ti (with a fermata over 'ti')
- Staff 3: 8 La - men - ti (with a fermata over 'ti')
- Staff 4: 8 mentis ti (with a fermata over 'ti')
- Staff 5: ti (with a fermata over 'ti')

Lyrics (from top to bottom staff):

- Staff 1: AND La.
- Staff 2: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 3: La - gri - me spes - se (with a fermata over 'se')
- Staff 4: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 5: fre - quent Tearas (with a fermata over 'Tearas')

Lyrics (from top to bottom staff):

- Staff 1: AND La.
- Staff 2: AND La.
- Staff 3: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 4: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 5: fre - quent Tearas (with a fermata over 'Tearas')

Lyrics (from top to bottom staff):

- Staff 1: AND La.
- Staff 2: AND La.
- Staff 3: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 4: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 5: fre - quent Tearas (with a fermata over 'Tearas')

Lyrics (from top to bottom staff):

- Staff 1: AND La.
- Staff 2: AND La.
- Staff 3: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 4: fre - quent Tearas (with a fermata over 'Tearas')
- Staff 5: fre - quent Tearas (with a fermata over 'Tearas')

food ci - bo AND The pre - cious REE - e la qui - e - la ca - ra from my life from my De la mia vi -
 I am my food ci - bo AND The pre - cious REE - e la qui - e - la ca - ra from my life from my De la mia vi -
 food ci - bo AND The pre - cious REE - e la qui - e - la ca - ra from my life from my De la mia vi -
 I am my food ci - bo AND The pre - cious REE - e la qui - e - la ca - ra from my life from my De la mia vi -
 food ci - bo AND The pre - cious REE - e la qui - e - la ca - ra from my life from my De la mia vi -

[illegible]

Handwritten musical score on five staves. The lyrics are written below the notes. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The lyrics are in English and Chinese.

SENT
RA

ev' - ay bit - tea - tea
ol' - tea - quiet - fen - tea

SENT
RA

beyond ev' - ay bit - tea - tea
ol' - tea - quiet - fen - tea

8 ev' - ay com - sent
Tea - quiet - fen - tea

8 SENT
RA

be ev' - ay bit - tea - tea
ol' - tea - quiet - fen - tea

8 SENT
RA

be ev' - ay bit - tea - tea
ol' - tea - quiet - fen - tea

8 ev' - ay bit - tea - tea
ol' - tea - quiet - fen - tea

Handwritten musical score on five staves. The notation includes notes, rests, and lyrics. The lyrics are in German and appear to be a liturgical or religious text. The staves are numbered 1 to 5 on the left margin.

Staff 1: *Con* *ma* *sent.* *ra.*

Staff 2: *eu' - Ry bit - Tea con - sent.*
al' - Tho - quess - fer - ma - ra.

Staff 3: *Con* *a - ma* *sent.* *ra.*

Staff 4: *Con* *ma* *sent.* *ra.*

Staff 5: *Con* *ma* *sent.* *ra.*

Soprano I
 Ad-ven-ture I know more ad-ven-ture I know more of ev-ery o-ther
 A-ven-tu-ro - so piu A-ven-tu-ro - so piu d'o-gni al-tro

Soprano II
 Ad-ven-ture I know more ad-ven-ture I know more of ev-ery o-ther
 A-ven-tu-ro - so piu A-ven-tu-ro - so piu d'o-gni al-tro col -

ALTO
 Ad-ven-ture I know more ad-ven-ture I know more of ev-ery o-ther
 A-ven-tu-ro-so piu A-ven-tu-ro-so piu d'o-gni al-tro col -

Tenor
 Ad-ven-ture I know more ad-ven-ture I know more of ev-ery o-ther
 A-ven-tu-ro-so piu A-ven-tu-ro-so piu d'o-gni al-tro

Bass

Book II: Number 20: "Aventuroso piu" (More adventurous)

hill col - Le hap - py hills of Au-gust - us from the di-vine stream
 col Le Au-gu - gu - sto fe - Li - ce che da di - vin rus - cel

- These hill Le hap - py hills of Au-gust - us That from the di-vine
 col Le Au - gu - sto fe - Li - ce che da di - vin rus -

- These hill Le hap - py hills of Au-gust - us That
 col Le Au - gu - sto fe - Li - ce che

hill col - Le hap - py hills of Au-gust - us
 col Le Au - gu - sto fe - Li - ce

hap - py hills of Au-gust - us That from the di-vine
 col Le Au - gu - sto fe - Li - ce che da di - vin rus -

steam cel
 from the di-vine steam bathed
 che da di-vin rus-cel ba-

steam cel
 that from the di-vine steam bathed and moist
 che da di-vin rus-cel ba- gra-tis mol

from the di-vine steam
 da di-vin rus-cel

8
 that from the di-vine steam bathed and moist
 che da di-vin rus-cel che da di-vin rus-cel ba- gra-tis mol

steam that from the di-vine steam
 cel che da di-vin rus-cel

The soul now - ari-
 nu - Tai - sei

The soul now - ari-
 nu - Tai - sei

The soul now - ari-
 nu - Tai - sei

The soul now - ari-
 nu - Tai - sei

The soul now - ari-
 nu - Tai - sei

The fol-ies and The root at the love-ly flow-ers and The root at flowers
 L'id-me fleur-die la ra-di - ce De luy-gin-deur-ti fio-ri

The fol-ies and The root at the love-ly flow-ers and The root at flowers
 L'id-me fleur-die la ra-di - ce De luy-gin-deur-ti fio-ri

The fol-ies and The root at the love-ly flow-ers and The root at flowers
 L'id-me fleur-die la ra-di - ce De luy-gin-deur-ti fio-ri

The fol-ies and The root at the love-ly flow-ers and The root at flowers
 L'id-me fleur-die la ra-di - ce De luy-gin-deur-ti fio-ri

The fol-ies and The root at the love-ly flow-ers and The root at flowers
 L'id-me fleur-die la ra-di - ce De luy-gin-deur-ti fio-ri

Handwritten musical score for a song, featuring two systems of staves with lyrics in English and a phonetic transcription below.

System 1:

which are e - Tee - mal se if shown off out -
 che - tew ni son bea mos - team - di - tuo -

System 2:

low-ly flow-ers which are e - Tee - mal se if shown off out -
 dea-ti fio - ri che - Tew - ni son bea mos - team - di - tuo -

System 3:

low-ly flow-ers which are e - Tee - mal se if shown off out -
 dea-ti fio - ri che - Tew - ni son bea mos - team - di - tuo -

System 4:

ARE e - Tee - mal
 che - Tew - ni son

death
do

These of the Ti-bee The ho-ay fol-ige
Que-si del Tib-eo la ca-nu-ta chio-ma

sign
of

These of the Ti-bee The ho-ay fol-ige
Que-si del Tib-eo la ca-nu-ta chio-ma

death
mo

These of the Ti-bee The ho-ay fol-ige
Que-si del Tib-eo la ca-nu-ta chio-ma

sign
of

These of the Ti-bee
Que-si del Tib-eo

death
mo

These of the Ti-bee
Que-si del Tib-eo

These of the Ti-bee The ho-ary fol-ige gird AND A - DORN The SA - CREED door
 Qus-si del Teb-ro la ca-nu-ta chio-ma cin-go-no-a-dor-nam le sac-ra-te por-

These of the Ti-bee The ho-ary fol-ige gird AND A - DORN The SA - CREED door
 Qus-si del Teb-ro la ca-nu-ta chio-ma cin-go-no-a-dor-nam le sac-ra-te por-

gird AND A - DORN The SA - CREED door
 cin-go-no-a-dor-nam le sac-ra-te por-

B The ho-ary fol- - - ige gird AND A - DORN The SA CREED door
 la ca-nu-ta chio - - ma cin-go-no-a-dor-nam le sac-ra-te por-

The ho-ary fol-ige gird AND A - DORN The SA - CREED door
 la ca-nu-ta chio-ma cin-go-no-a-dor-nam le sac-ra-te por-

[illegible]

hea - ven hope that their sweet Thanks
 do - ri spi - ra - ne - ja - si - neal eiel.

reach the hea - ven hope that their sweet Thanks will reach
 gea - tio do - ri spi - ra - ne - ja - si - neal eiel Le - gea - tio

Thanks will reach the hea - ven
 - - - - - ri

hope that their sweet Thanks will
 spi - ra - ne - ja - si - neal eiel Le -

hope that their sweet Thanks
 spi - ra - ne - ja - si - neal eiel Le - gea - tio do - - -

hope that their sweet Thanks
 spi - ra - ne - ja - si - neal eiel Le - gea - tio do

hope that their sweet Thanks
 spi - ra - ne - ja - si - neal eiel

hope that their sweet Thanks, hope that their sweet Thanks, will reach the hea - - - - - VENS. Ri.

spi - ra - na - ji - si - neal cil

hea - ven do - Ri

hope that their sweet Thanks will reach the hea - - - - - VENS. Ri

spi - ra - na - ji - si - neal cil

reach the hea - ven do - Ri

hope that their sweet Thanks will reach the hea - - - - - VENS. Ri

spi - ra - na - ji - si - neal cil

reach the hea - ven do - Ri

hope that their sweet Thanks will reach the hea - - - - - VENS. Ri

spi - ra - na - ji - si - neal cil

reach the hea - ven do - Ri

hope that their sweet Thanks will reach the hea - - - - - VENS. Ri

spi - ra - na - ji - si - neal cil

reach the hea - ven do - Ri

Soprano
From The Laugh - - - - - ing
Dhe co - ral - li ri - den - - - -

ALTO
From The Laugh - - - - - ing co - RALS AND you SCENT-ed
Dhe co - RAL - li ri - den - - - - - li E voi per Leo-do

TENOR I
From The Laugh-ing co - RALS AND
E voi per - Leo-do - RA - TE E

TENOR II
From The Laugh - - - - -
Dhe co - RAL - li ri

Bass

Book III: Number 4: "Deh coralli ridenti" (The laughing corals)

Handwritten musical score for a song, featuring five staves with lyrics and musical notation. The lyrics are:

Co - rals Ti Form Dhe The Laugh co - ral - Li ri - den ing co -

penals And you scent - ed pearls E voi pre li - do - ra

you AND you scent - ed pearls pre - lo - do - ra ing co -

den - - - - - scent - ed pearls pre li - do - ra ing co -

Form Dhe The Laugh co - ral - Li ri - den

RALS AND you scent-ed pearls THAT deep sweet REC - TAR - LA -
 Ti E voi per-leg-do - ra - Te Che MEI - si - mo STIL - LA -

pearls AND you scent-ed pearls THAT deep sweet REC -
 Te E voi per-leg-do - ra - Te Che MEI - si - mo STIL - LA -

8 RALS AND you scent-ed pearls THAT deep sweet REC -
 Ti E voi per-leg-do - ra - Te Che MEI - si - mo STIL - LA -

8 THAT deep sweet REC - TAR -
 Che MEI - si - mo STIL - LA - Te

RALS AND you scent-ed pearls THAT deep sweet REC - TAR -
 Ti E voi per-leg-do - ra - Te Che MEI - si - mo STIL - LA -

Don't look you-selves away from my Ae-deat sighs
 Te Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Non vi chiu-de Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Te Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Te Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Te Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

Don't look you-selves A-way from my Ae-deat sighs
 Te Non vi chiu-de - Tē mi'si sos-pie ar - deu - Ti

fa-mu-mu-a-a- - dent sighs be - cause A-mung the un - A-venge-d ones is
 mi-li so-s-pir AR - der - Ti Ae - che TRA Lor' in - vol - To L' led - ma

my AR - - dent sighs be - cause A-mung the un - A-venge-d ones is my
 mi-li so-s-pir AR - der - Ti Ae - che TRA Lor' in - vol - Ti'e led - ma mi - -

my AR - - dent sighs be - cause A - mung The un - A - venged is my soul
 mi-li so-s-pir AR - der - Ti Ae - che TRA Lor' in - vol - Ti'e led-ma mi - a' e led-ma mi

be - cause A-mung the un - A-venge-d ones is my soul
 Ae - che TRA Lor' in - vol - Ti'e led-ma mi - -

be - cause A - mung the un - A - venged ones is my soul
 Ae - che TRA Lor' in - vol - Ti'e led - ma mi - -

My soul That Kiss - es if you de - sira. That Kiss - es if you de - sira.
 vi de - si - a Che ba - cira vi de - si - a.

Soul That Kiss - es if you de - sira. That Kiss - es if you de - sira.
 a Che ba - cira vi de - si - a Che ba - cira vi de - si - a.

That Kiss - es if you de - sira. That Kiss - es if you de - sira.
 a Che ba - cira vi de - si - a Che ba - cira vi de - si - a.

That Kiss - es if you de - sira. That Kiss - es if you de - sira.
 a Che ba - cira vi de - si - a Che ba - cira vi de - si - a.

That Kisses if you de - sira. That Kiss - es if you de - sira.
 a Che ba - cira vi de - si - a Che ba - cira vi de - si - a.

Soprano
 Ne - ver be - fore so cheer - ful are the clear waves
 Ne mai si lie - to le chia - ris - si - mon

Alto
 Ne - ver be - fore so cheer - ful are the clear -
 Ne mai si lie - to chia - ris - si - mon de le

TENOR I

TENOR II
 Ne - ver be - fore so
 Ne mai si lie - to

Bass
 Ne -

Book III: Number 6: "Ne mai si Lieto" (Never so cheerful)

The-vee be-foe so cheer-ful are
 HE MAI SI LI TO CHIA-RI'S -

The clear waves
 CHIA-RI'S-sing-und-

The-vee be-foe the clear waves
 HE MAI SI LI TO CHIA-RI'S-sing-und-

The clear waves
 CHIA-RI'S-sing-und-

The-vee be-foe the clear waves
 HE MAI SI LI TO CHIA-RI'S-sing-und-

The-vee be-foe the clear waves
 HE MAI SI LI TO CHIA-RI'S-sing-und-

The clear waves the sea - red tide - blue sprinkles - yes we - ver so sweet it bathes me - ver
 - sim on - de il sac - ro te - beo spae - se ne si dol - ce bay - no ne

waves
 de The sea - red tide - blue sprinkles - yes we - ver so sweet it bathes me - ver
 il sac - ro te - beo spae - se ne si dol - ce bay - no ne

waves
 de The sea - red tide - blue sprinkles - yes we - ver so sweet it bathes me - ver
 il sac - ro te - beo spae - se ne si dol - ce bay - no ne

waves
 de The sea - red tide - blue sprinkles - yes we - ver so sweet it bathes me - ver
 il sac - ro te - beo spae - se ne si dol - ce bay - no ne

waves
 de The sea - red tide - blue sprinkles - yes we - ver so sweet it bathes me - ver
 il sac - ro te - beo spae - se ne si dol - ce bay - no ne

so sweet it bathes the plea - sant shores as the day that ap - pears co - meil di che n'ap -

so sweet it bathes the plea - sant shores as the day that ap - pears co - meil di che n'ap -

so sweet it bathes the plea - sant shores as the day that ap - pears co - meil di che n'ap -

so sweet it bathes the plea - sant shores as the day that ap - pears co - meil di che n'ap -

so sweet it bathes the plea - sant shores as the day that ap - pears co - meil di che n'ap -

OUT of this heavenly Light is here —
 pæ - se Quæ-sta-ce-les-tis Læ - ce

pæ-ne out of it This heavenly Light is here to please you like ru-bis and
 nup-pæ - se Quæ-sta-ce-les-tis Læ - ce pæ-pia-ce-les-tis bi-ue-di pæ-

8 day That ap-pears This heavn - ly Light is here to please you
 di che nup-pæ - se Quæ-sta-ce-les-tis Læ - ce

8 day ap-pears This heavn - ly Light is here to please you
 nup - pæ - se Quæ-sta-ce-les-tis Læ - ce

That ap - pæars out of it This heavn - ly Light is here to please
 che nup - pæ - se Quæ-sta-ce-les-tis Læ - ce pæ-pia-ce-les-tis

To please you like rubies and pearls all be-jewelled the hair
 pèr pìr - ceò - le di ru - bì - nì di pèr - le TOT - Tein - gem - mos - s'ìl cèi -

pearls is here to please you like rubies and pearls all be-jewelled the hair
 pèr pìr - ceò - le di ru - bì - nì di pèr - le TOT - Tein - gem - mos - s'ìl cèi -

Like rubies and pearls like rubies and pearls all be-jewelled the hair
 bi - nì di pèr - le di ru - bì - nì di pèr - le di ru - bì - nì di pèr - le TOT - Tein - gem - mos - s'ìl cèi -

here to please you like rubies and pearls all be-jewelled the hair
 pèr pìr - ceò - le di ru - bì - nì di pèr - le TOT - Tein - gem - mos - s'ìl cèi -

you like rubies and pearls all be-jewelled the hair
 di ru - bì - nì di pèr - le TOT - Tein - gem - mos - s'ìl cèi - ne

Then he bowed down in won - der To the Di - vine Lights and To the
 ne poi s'in - chi - no stu - pen - de - a le di - vi - ne Lu - cie de l'al - le

Then he bowed down in won - der To the Di - vine Lights and To the
 ne poi s'in - chi - no stu - pen - de - a le di - vi - ne Lu - cie de l'al - le

B haita Then he bowed down in won - der To the Di - vine Lights and
 ne poi s'in - chi - no stu - pen - de - a le di - vi - ne Lu - cie

③ haita Then he bowed down in won - der To the Di - vine Lights
 ne poi s'in - chi - no stu - pen - de - a le di - vi - ne Lu - cie

Then he bowed down in won - der To the Di - vine Lights and To the
 ne poi s'in - chi - no stu - pen - de - a le di - vi - ne Lu - cie de l'al - le

more beau-Ti - ful
he bel - Le
more ob - scure
piu vaghe bel - Le
And To the sun
E de l'al - ba e del sol piu vaghe bel - Le.

The dawn and sun
de l'al - ba del sol
And The dawn
E de l'al -
more ob - scure and beau - Ti - ful.
Le del sol piu vaghe bel - Le

8 dawn
l'al - ba e del sol piu vaghe bel - Le
And The sun more beau-Ti - ful.
E de l'al - ba e del sol piu vaghe bel - Le

8 And The dawn and sun
E de l'al - ba e del sol piu vaghe bel - Le
more beau-Ti - ful
And beau - Ti - ful.
E de l'al - ba e del sol piu vaghe bel - Le

ful and To the dawn and the sun
bel Le E de l'al - ba e del sol
more beau - Ti - ful
piu va - ghe bel - Le.

Soprano There Qui - vi che fall piu di hea - venly clouds of cold pure snow
 Qui - vi che piu di pu - RA IT feed - - on pure snow
 HE - VE

Alto There fall hea - venly clouds of cold pure snow
 Qui - vi che piu di pu RA IT feed-da HE - VE

TENOR I There Qui -

TENOR II There Qui - vi fall che piu hea - venly clouds feed - of cold pure snow
 Qui - vi che piu di pu - RA IT feed - da HE - VE

Bass There Qui -

Book III: Number 11: "Quivi che pin di pura" (Cold pure snow)

of cold pure snow
 Qui - vi che piu di pu - ran-za facc

these fall heaven-ly clouds of cold
 Qui - vi che piu di pu - ran-za facc

fall clouds of cold pure snow
 Qui - vi che piu di pu - ran-za facc

these fall heaven-ly clouds of cold pure snow
 Qui - vi che piu di pu - ran-za facc

fall heaven-ly clouds of cold
 Qui - vi che piu di pu - ran-za facc

AT CAD - de tem-bo ce-
 The -

fall heaven-ly clouds of cold
 Qui - vi che piu di pu - ran-za facc

fall heaven-ly clouds of cold
 Qui - vi che piu di pu - ran-za facc

fall heaven-ly clouds of cold
 Qui - vi che piu di pu - ran-za facc

fall heaven-ly clouds of cold
 Qui - vi che piu di pu - ran-za facc

hour when Si - ri - o shines in flam
 L'heure où l'hor che splen - de ga in flam

hour when Si - ri - o shines in flam
 L'heure où l'hor che splen - de ga in flam

8 ly chuch at the hour when Si - ri o shines in
 bo ce - les - Te ALL' hor che splende Si - ri o ga

8 hour when Si - ri - o shines in flam in the air
 L'heure che splen - de Si - ri o ga in flam in the air

hour when Si - ri - o shines in flam
 L'heure che splen - de Si - ri o in flam

Handwritten musical score on five staves. The lyrics are written below the staves, with some words in French and others in English. The music is written in a simple, handwritten style.

Staff 1: ing ma - The Lia - aia - in flam in - flam -

Staff 2: flam - ing ma le - aia - in flam in - flam -

Staff 3: flam - in - flam - ma la - ing in - flam in - flam - ing the ma

Staff 4: in - flam in - flam - ma la - aia - ing the ing the aie duge

Staff 5: ing ma The aia - aia -

The air and the cov'-red plant as a cer-tain sign that some-
 thing's a-ri-a seg-no che qual al-mi'

and the cov'-red plant as a cer-tain sign that some-
 thing's a-ri-a seg-no che qual

and the cov'-red plant as a cer-tain sign that some-
 thing's a-ri-a seg-no che qual

and the cov'-red plant as a cer-tain sign that some-
 thing's a-ri-a seg-no che qual

and the cov'-red plant as a cer-tain sign that some-
 thing's a-ri-a seg-no che qual

Soul sets A - fire in - cen - de That some soul sets A - fire in - cen - de

Que quel alm in - cen - de Te a - cen - de

Soul sets A - fire in - cen - de That some soul sets A - fire in - cen - de

Que quel alm in - cen - de Te a - cen - de

Soul sets A - fire in - cen - de That some soul sets A - fire in - cen - de

Que quel alm in - cen - de Te a - cen - de

Soul sets A - fire in - cen - de That some soul sets A - fire in - cen - de

Que quel alm in - cen - de Te a - cen - de

Soul sets A - fire in - cen - de That some soul sets A - fire in - cen - de

Que quel alm in - cen - de Te a - cen - de

Handwritten musical score for a hymn, featuring six staves with lyrics and musical notation. The lyrics include "earth-ly love", "and co-la hu-mil ri-fuge", "love and co-la hu-mil ri-fuge", "earth-ly love and co-la hu-mil ri-fuge", "earth-ly love and co-la hu-mil ri-fuge", and "earth-ly love and co-la hu-mil ri-fuge".

Staff 1: earth-ly love AND co-la hu-mil ri-fuge ble ac-

Staff 2: love earth-ly love AND co-la hu-mil ri-fuge ble ac-

Staff 3: earth-ly love AND co-la hu-mil ri-fuge so Re-

Staff 4: earth-ly love AND co-la hu-mil ri-fuge

Staff 5: earth-ly love AND co-la hu-mil ri-fuge

Staff 6: earth-ly love AND co-la hu-mil ri-fuge

Handwritten musical score for the song "The Rose Tree". The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes in both English and French.

Staff 1:
 So THAT IT RE -
 ce - fai - ge - rio

Staff 2:
 So THAT IT
 re - fai - ge

Staff 3:
 So THAT IT RE - ceives sweet
 ce - fai - ge

Staff 4:
 So THAT IT RE - ceives sweet
 ce - fai - ge

Staff 5:
 So THAT IT RE - ceives sweet
 ce - fai - ge

Handwritten musical score on five staves. The lyrics are in French and English. The notation includes notes, rests, and bar lines. The lyrics are as follows:

CEIVES SWEET di - vine com - fort
 di - vine dol - ce ri - ce - ce - ve

RE - ceives SWEET di - vine com - fort
 RE di - vine dol - ce ri - ce - ce - ve

com - fort ce ri - ce - ve So THAT IT RE - ceives SWEET di -
 ce ri - ce - ve RE - fai - ge - RI - o di - vine dol - ce

di - vine com - fort So THAT IT RE - ceives SWEET di -
 dol - ce ri - ce - ve RE - fai - ge - io di - vine dol -

So THAT IT RE - ceives SWEET di -
 RE - fai - ge - io di - vine dol -

RE - ceives sweet di - vine
 io di - vine
 So THAT IT RE - ceives sweet di - vine
 RE - fra - ger - io di - vine
 RE - ceives sweet di - vine
 com - fort so THAT IT RE - ceives sweet di - vine
 dol - ce RI - ce - ve RE - fra - ger - io di - vine
 8 VINE com - fort
 RI - ce - ve
 8 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve

RE - ceives sweet di - vine
 com - fort so THAT IT RE - ceives sweet di - vine
 dol - ce RI - ce - ve RE - fra - ger - io di - vine
 8 VINE com - fort
 RI - ce - ve
 8 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve

RE - ceives sweet di - vine
 com - fort so THAT IT RE - ceives sweet di - vine
 dol - ce RI - ce - ve RE - fra - ger - io di - vine
 8 VINE com - fort
 RI - ce - ve
 8 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve

RE - ceives sweet di - vine
 com - fort so THAT IT RE - ceives sweet di - vine
 dol - ce RI - ce - ve RE - fra - ger - io di - vine
 8 VINE com - fort
 RI - ce - ve
 8 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve
 VINE com - fort
 ce RI - ce - ve

Handwritten musical score for five staves, featuring vocal lines with lyrics and piano accompaniment. The lyrics are in Italian and include words like "com", "ri", "ce", "dol", "vin", "vite", "cam", "ce", "di", "vin", "dol", "ce", "cam", "ce", "di", "vin", "dol", "ce", "cam", "ce", "di", "vin", "dol", "ce".

The score is written on five staves, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, and the piano accompaniment is written above the staves. The lyrics are in Italian and include words like "com", "ri", "ce", "dol", "vin", "vite", "cam", "ce", "di", "vin", "dol", "ce", "cam", "ce", "di", "vin", "dol", "ce", "cam", "ce", "di", "vin", "dol", "ce".

The first staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are "com ri ce". The piano accompaniment is written above the staff.

The second staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are "vine dol cam ce". The piano accompaniment is written above the staff.

The third staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are "di vine dol cam ce". The piano accompaniment is written above the staff.

The fourth staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are "di vine dol cam ce". The piano accompaniment is written above the staff.

The fifth staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are "di vine dol cam ce". The piano accompaniment is written above the staff.

Soprano The MAR - Tyr grieves proud
Do - Lo - ri - si mar - tia fis - ri

Alto The MAR -
Do - Lo - ri -

STENOR I The MAR - Tyr grieves The MAR - - -
Do - Lo - ri - si mar - tia Do - Lo - ri - si

STENOR II The MAR - Tyr grieves proud Tor - men's
Do - Lo - ri - si mar - tie fis - ri Tor - men Ti

BASS The MAR - Tyr grieves
Do - Lo - ri - si mar - tia

Book III: Number 16: "Dolorosi martir" (Grieving martyr)

Handwritten musical score for the song "The Grievous Men". The score is written on five systems of staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, and the musical notation includes notes, rests, and bar lines. The lyrics are: "The Grievous Men - Ti", "proud Men - Ti", "The Grievous Men - Ti", "proud Men - Ti", and "The Grievous Men - Ti". The score is written in a cursive, handwritten style.

System 1: *Tor - men - Ti* *Tor - men - Ti* *Head - Less Head* *Du - ei cep - pu Du*

System 2: *Tor - men - Ti* *Tor - men - Ti* *Head - Less Head* *Du - ei cep - pu Du*

System 3: *Tor - men - Ti* *Tor - men - Ti* *Head - Less Head* *Du - ei cep - pu Du*

System 4: *Tor - men - Ti* *Tor - men - Ti* *Head - Less Head* *Du - ei cep - pu Du*

System 5: *Tor - men - Ti* *Tor - men - Ti* *Head - Less Head* *Du - ei cep - pu Du*

Handwritten musical score on five staves. The lyrics are written below the notes. The notation includes various musical symbols such as notes, rests, and slurs.

Staff 1:
 Hand Du shack - les im - pi - ous mo - ses im -
 ri cep - piem - pi lac - - cu em -

Staff 2:
 shack ri cep - pi les im - pi - ous
 ri cep - pi lac -

Staff 3:
 shack - les Hand Du shack - les
 ri cep - pi ri cep - pi em

Staff 4:
 Hand Du shack ri cep - pi shack - les im - pi
 ri cep - pi

Staff 5:
 shack Hand Du shack ri cep - pi shack - les im - pi
 shack ri cep - pi

[illegible]

Handwritten musical score on five staves. The lyrics are in French and English. The notation includes notes, rests, and slurs. The lyrics are as follows:

pre - ca - Te from me The night's
 to be not-ed
 Te from me The night's
 to be not-ed
 - pas - ca - Te from me The night's
 to be not-ed
 Learn At - pas - ca - Te from me
 from me.

[illegible]

mīserere
 fa - ciat
 gaude - re
 spes - se
 et semper - te - pe - ni - ing
 re

mīserere
 fa - ciat
 gaude - re
 spes - se
 et semper - te - pe - ni - ing
 re

mīserere
 fa - ciat
 gaude - re
 spes - se
 et semper - te - pe - ni - ing
 re

mīserere
 fa - ciat
 gaude - re
 spes - se
 et semper - te - pe - ni - ing
 re

mīserere
 fa - ciat
 gaude - re
 spes - se
 et semper - te - pe - ni - ing
 re

Handwritten musical score for a song, featuring five systems of staves with lyrics in French and English. The lyrics are: "I am my food and the precious Res." and "I am my food and the precious Res.".

System 1:

French: *Je suis mon pain et la précieuse Rés.*
 English: *I am my food and the precious Res.*

System 2:

French: *Je suis mon pain et la précieuse Rés.*
 English: *I am my food and the precious Res.*

System 3:

French: *Je suis mon pain et la précieuse Rés.*
 English: *I am my food and the precious Res.*

System 4:

French: *Je suis mon pain et la précieuse Rés.*
 English: *I am my food and the precious Res.*

System 5:

French: *Je suis mon pain et la précieuse Rés.*
 English: *I am my food and the precious Res.*

Rest and The pas-cious rest from Ra e la gi-e - to ca-ra Del - la mia vi - ta my life be - yond Ta'o gi'a af

Rest and The pas-cious rest from Ra e la gi-e - to ca-ra Del - la mia vi - ta my life be - yond Ta'o

Rest and The pas-cious rest from Ra e la gi-e - to ca-ra Del - la mia vi - ta my life be - yond Ta'o

Rest and The pas-cious rest from Ra e la gi-e - to ca-ra Del - la mia vi - ta my life be - yond Ta'o

Rest and The pas-cious rest from Ra e la gi-e - to ca-ra Del - la mia vi - ta my life be - yond Ta'o

Handwritten musical score on five staves. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and bar lines. Some staves have a 'C' time signature and a '5' measure indicator.

Staff 1: -ey bit-Tee con - sent
fu - Tee-ma - ra

Staff 2: bit - Tee con - sent
griat-fu-Tee-ma - ra

Staff 3: be - yond
ol - Tee

Staff 4: 8 be - yond
ol - Tee
ev - say bit - Tee con - sent
griat-fu-Tee-ma - ra

Staff 5: 8 ev - say bit-Tee con - sent
griat-fu-Tee-ma - ra
ev - say con - sent
griat-fu-Tee-ma - ra

Staff 6: be - yond
ol - Tee
ev - say con - sent
griat-fu-Tee-ma - ra

Handwritten musical score on five staves. The notation includes notes, rests, and bar lines. Lyrics are written below the staves, often with hyphens indicating syllables across measures. Some lyrics are written above notes, and some are written below the staff lines.

Staff 1:
 - Tea - fur - tea - ma -
 sent.
 ra.

Staff 2:
 yud so - son bit - tea con - sent.
 ra. ghat - fur - tea - ma - ra

Staff 3:
 8 say bit - tea con - sent.
 23 ghat - fur - tea - ma - ra

Staff 4:
 8 sent.
 ra.

Staff 5:
 con ma - - - sent.
 ma - - - ra.

Soprano I
 To love's sharp pain a sole aid de-votes it-self
 S'a l'a-mo-ro-sa do-glia Un sol soc-cor-seat-Ten de

Soprano II
 To love's sharp pain a sole aid de-votes it-self de
 Sia l'a-mo-ro-sa do-glia Un sol soc-cor-seat-Ten de

Alto
 To love's sharp pain a sole aid de-votes it-self de-
 Sa l'a-mo-ro-sa do-glia Un sol soc-cor-seat-Ten de un sol soc-

Tenor
 To love's sharp pain a sole aid de-votes it-self
 S'a l'a-mo-ro-sa do-glia un sol soc-cor-seat-Ten de

Bass

A
Un

de-votes it-self in beau-ti-ful eyes it's un-dee-stand what aff-ec-tion
 Un sel-ber-son-ge-ten - de Du be-gl'oe - chi's co' pain - do chid-bey'he'n

votes it-self in beau-ti-ful eyes un-dee-stand
 Un sel-ber-son-ge-ten - do Du be-gl'oe - chi's com-pain - do

votes it-self beau-ti-ful eyes it is unde-stand what af-
 son-ge-ten - do Du be-gl'oe - chi's com-pain - do chid-bey'he'n

de-votes it-self beau-ti-ful eyes it is un-de-stand what af-
 un sel-ber-son-ge-ten - do Du be-gl'oe - chi's com-pain - do chid-bey'he'n

solo and de-votes in beau-ti-ful eyes it is un-de-stand what af-
 son-ge-ten - do Du be-gl'oe - chi's com-pain - do chid-bey'he'n

has in These who sleep me et all
 Lee chi d'io - qui ben mi

good Things what et - fee - Tien has
 spo - glia chial-beg'la'm Lee chi

These who
 ben mi spo -

O what et - fee - Tien has
 chial-beg'la'm Lee chi d'io - qui

in These
 ben mi spo -

fee - Tien has
 Lee chi d'io - in These who sleep
 mi spo -

me et all Things what et - fee - Tien
 glia chial-beg'la'm Lee chi d'io - qui

in These who
 ben mi spo

fee - Tien has
 Lee chi d'io - in These who sleep
 me et all Things, These who sleep
 me et all Things, in Lee chi d'io - qui

of all
 ben mi spo -

fee - Tien has
 Lee chi d'io - in These who sleep
 me

glia

slap me who ev - er who ev - er com - forts
 glia Chi fin che mi can - for - te Chi fin che mi can -

who slap me who - ev - er com - forts
 glia Chi fin Chi fin che mi can -

slap me who - ev - er com - forts who ev - er com - forts
 glia Chi fin Chi can - for - te chi fin che mi can -

8 things who - ev - er com - forts who - ev - er com -
 glia chi fin che mi can - for - te chi fin che mi can -

who - ev - er com - forts me who - ev - er com -
 Chi fin che mi can - for - te Chi fin che mi can -

Handwritten musical score on five staves. The lyrics are in Chinese and English. The score includes a key signature of one flat (Bb) and a common time signature (C). The lyrics are as follows:

Staff 1:
 pain duol Tu - ning my pain Tue - ning my pain
 qi - ran - do mio duol qi - ran - do mio duol

Staff 2:
 Tuon qi - ran - ing, my pain Tuon qi - ran - ing, my pain
 do mio duol do mio duol

Staff 3:
 pain duol re - Tuon - ing my pain my
 pain duol qi - ran - do mio duol

Staff 4:
 8 pain Tuon - ing my pain Tuon - ing
 duol qi ran - do mio duol qi - ran -

Staff 5:
 pain mio duol qi - ran - ing do my mio

gi - ran - ing from weath-ful bea-Ti - ful eyes who will help me
 do de be-gli-ae-chi-ri - i Chi mi pa-ge-ae-ae - -

van - ing from weath-ful bea - Ti - ful eyes who
 de be-gli-ae-chi-ri - i

pa-m ran - do de from weath-ful eyes who will help me help
 be-gli-ae-chi-ri - i Chi mi pa-ge-ae-ae - i

8 my pain is Twa-ing from weath-ful eyes
 do mi dool gi-ae-ae do de be-gli-ae-chi-ri - i who Chi

pa-m Twa-ing from weath-ful bea-Ti - ful eyes O who will help
 dool gi-ae-ae do de be-gli-ae-chi-ri - i chi mi pa-ge-ae-ae - i

ah will help me it in beau-Ti-ful it in beau-Ti-ful
 Te chi mi por-ge-ra-i - ta se ne be gliae-chi se ne be gliae-chial-bea

mi por-ge-ra-i - ta chi mi por-ge-ra-i - ta se ne be gliae-chial-bea-gan

me who will help me it in beau-Ti-ful eyes
 Ta Chi mi por-ge-ra-i - ta se ne be gliae-chial-bea

8 will help me who will help me it in beau-Ti-ful eyes cheer-ful
 mi por-ge-ra-i - ta chi mi por-ge-ra-i - ta se ne be gliae-chial-bea-gan

me o who will help me it in beau-Ti-ful eyes cheer-ful
 ta chi mi por-ge-ra-i - ta se ne be gliae-chial-bea-gan

Handwritten musical score for a song, featuring five systems of staves. The lyrics are written in English and Chinese. The music is written in a simple, handwritten style on five-line staves.

System 1:

eyes cher-ished death is life vi - tu who chi mi will
gan moe! poe-g-ea-ga

System 2:

death is life vi - tu who chi mi will help me
mea - tu poe - go-ea-ga

System 3:

che - rished death is life vi - tu o who will
gan mea - tu chi mi poe -

System 4:

ished death is life is life
mea - tu vi - tu

System 5:

ished death is life o who will help
mea - tu chi mi poe -

if in beau - Ti - ful eyes cheer - ished death is - Life.
Se me be - gliae - chial - bee - gan mor - - ta vi - ta.

beau - gliae - chial - bee - gan mor - - ta vi - ta.

in beau - Ti - ful eyes cheer - ished death vi - is Life.
me be - gliae - chial - bee - gan mor - - ta vi - ta.

in beau - Ti - ful eyes cheer - ished death is Life.
me be - gliae - chial - bee - gan mor - - ta vi - ta.

in beau - Ti - ful eyes cheer - ished death is Life.
me be - gliae - chial - bee - gan mor - - ta vi - ta.

Soprano I
 your heart is mor-Tal Kill ——— IT Kill
 mo-RIR puo'l vo-STRO co-RE AN-ci-de-te-Lo pur AN-

Soprano II
 your heart is mor-Tal Kill IT Kill
 mo-RIR puo'l vo-STRO co-RE AN-ci-de-te-Lo

Alto
 your heart is mor-Tal mor-Tal your heart is mor-Tal Kill ———
 mo-RIR puo'l vo-STRO co-RE mo-RIR puo'l vo-STRO co-RE AN-ci-de-te-Lo

TENOR
 your heart is mor-Tal your heart is mor- - Tal Kill IT Kill
 mo-RIR puo'l vo-STRO co-RE puo'l vo-STRO co-RE AN-ci-de-te-Lo pur AN-

Bass
 your heart is mor - Tal Kill ———
 mo-RIR puo'l vo-STRO co-RE AN-ci-de-te-Lo

Book III: Number 21: "Morir puo il vostro core" (Your heart can die)

Handwritten musical score for a song, featuring five staves of music. The lyrics are written below the notes. The first staff includes the lyrics: "ci-de - tu-lo pur", "it Kill", "AN-ci-de - tu-lo pur", "As you please", and "Co-me vi pia - ce che". The second staff includes: "it Kill", "AN-ci-de - tu-lo pur", "As you please", and "Co-me vi pia - ce che". The third staff includes: "it Kill", "AN-ci-de - tu-lo pur", "As you please", and "Co-me vi pia - ce che". The fourth staff includes: "it Kill", "AN-ci-de - tu-lo pur", "As you please", and "Co-me vi pia - ce che". The fifth staff includes: "it Kill", "AN-ci-de - tu-lo pur", "As you please", and "Co-me vi pia - ce che".

ma-my draw it out-side ma-my draw it out-side from my chest if
 quant'al Tera-lo fuo - re che quant'al Tera-lo fuo - re Del pet - to mio se

draw it out-side that ma-my draw it out-side from my chest if pure it
 ce che quant'al Tera-lo fuo - re che quant'al Tera-lo fuo - re Del pet - to mio se

please ma-my draw it ma-my draw it out-side from my chest if pure it
 ce che quant'al Tera-lo fuo - re che quant'al Tera-lo fuo - re Del pet - to mio se pure vi

ce oth-ers draw it out-side my chest if pure it
 che quant'al Tera-lo fuo - re Del pet - to mio se

oth-ers draw it draw it out-side my chest if pure it
 quant'al Tera-lo fuo - re che quant'al Tera-lo fuo - re Del pet - to mio se

pure it lay or less these you won't have it you won't have
 pure vi giac-que giu - ce non av - ce - ra non av - ce - ra non av - ce

Lay or less these you won't have it you won't have it as is your
 pure vi giac-que giu - ce non av - ce - ra non av - ce - ra non av - ce - ra co-me vos.

lay or less these you won't have it you won't have it as is your de
 pure vi giac-que giu - ce non av - ce - ra non av - ce - ra non av - ce - ra co-me vos de

lay or less these you won't have it you won't have it
 pure vi giac-que giu - ce non av - ce - ra non av - ce - ra non av - ce - ra

Lay or less you won't have it you won't have it as is your
 pure vi giac-que giu - ce non av - ce - ra non av - ce - ra non av - ce - ra co-me vos.

Handwritten musical score for a song, featuring five staves with lyrics in English and a phonetic transcription. The lyrics are: "I too must die I too. deb. ba mo - ri - an - ch' - io." The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "must die" and "deb. ba mo - ri - an - ch' - io."

Staff 1: *must die* I too *must die* I too. *deb. ba mo - ri - an - ch' - io.*

Staff 2: *it must die I too* *deb. ba mo - ri - an - ch' - io.*

Staff 3: *die io* I too *must die* I too *must die* I too. *deb. ba mo - ri - an - ch' - io.*

Staff 4: *I too must die* *io deb. ba mo - ri - an - ch' - io.*

Staff 5: *must die* I too *must die* I too. *deb. ba mo - ri - an - ch' - io.*

PLEASE NOTE:

Pages 279-365, Reproductions of musical examples from positive microfilm are blurred and indistinct. Available for consultation at University of Oklahoma Library.

UNIVERSITY MICROFILMS.



Seconda parte.

3

CANTO

Orse c'haurete da temer glama i Forse c'haurete da temer glama i Forse c'haurete da temer glama i ch'auotil etel di s'ign'o d'ira uelo

Alzate pur Alzate pur la vostra luce al cielo che da costi celesti e santi ral sempre pace s'im

petra sempre pace s'impetra e mal non guerra e mal non guerra che da costi celesti e santi ral sempre

pace s'im petra sempre pace s'impetra e mal non guerra e mal non guerra e mal non guerra e mal non guerra

mal non guerra e mal e mal non guerra.

A 2

Seconda parte.



3

A L T O

Orse ch'aurete da temer glama 1 Forse ch'aurete da temer glama da temer glama

ma 1 Ch'aurol del ch'aurol ciel di sagon d'ira ue lo che far uisate abbassar

monte in terra Alzate pur Alzate pur la vostra luce al cielo che da così celesti e santi tal sempre!

pace s'impetra sempre pace s'impetra e mal non guerra e mal non guerra così celesti e

santi tal sempre pace s'impetra sempre pace s'impetra e mal non guerra e mal non guerra

12 23 mal non guerra

12.

G 2



Seconda parte.

3

QVINTO

Orse c'haurete da temer glama i da temer glama Ch'a uoi il ciel di
fde gno o d'ira uelo Che far ui sole abbassar morte in terra Alzate pur Alzate pur la
uostre luce al cielo Sempre pace s'impetra Sempre pace s'impetra E mai non guerra Che da così co-
lesti e san ti tal Sempre pace s'impetra E mai rōguer ta E mai
non guer ta E mai non guerra E mai non guerra.



Seconda parte.

3

TENORE

Forse ch'aurate da temer giamai forse ch'au- te da temer giamai Fors
se ch'aurate da temer giamai ch'auot il ciel di segn'o d'ira uelo che far ut sole abbassar morte in
terra Alzate pur la uostra luce al cielo che da costi celesti es fan ti ral sem-
pre pace s'impetra e mal non guer ra sempre pace s'im- petra sempre pace s'impetra e
mal non guerra e mal non guer ra e mal non guerra e mal non guerra.



Seconda parte.

BASSO

Orse c'hauete da temer giamai Forse c'hauete da temer giamai Ch'a uoil del di
sdegn'o d'ira uelo che far ul sole abbassar mori in terra Alzate pur la uostira luce al cielo Sempre pace s'im:
petra Sempre pace s'impetra Et mal non guerra: Sempre pace s'im petra Sempre pace s'impetra
Et mal non guerra Et mal non guerra Et mal non guerra Et mal non guerra Et mal non guerra.



Rano i capei d'oro a l'aura sparsi che'n mille dolci modi gl'auolge q'che'n mille
 dolci note gl'auolga E'l uogo lume el tra misura ardia Di quei begli occhi che non se son si scarsi i l'us
 so di pieto si color fusi Non so se uero o falso mi pareo - i che l'usa amorosa al pittol me
 a Qual meraviglia se di subito assì Non so se uero o falso mi pareo - i che l'usa amorosa
 al pittol me a Qual meraviglia se di subito assì se di subito assì

Prima parte.

4

QVINTO



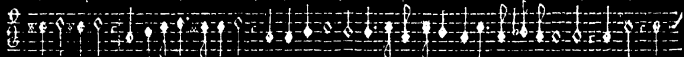
Ranot capet d'or a l'aura sparsi Che'n mille dolci nodi gl'auolgea che'n mille



dolci nodi gl'auolgea E'l uago lume oltra misura ardea Di quei begl'occhi che non se son se scarsi E'l



uso di pretosi color falsi Non so se uero o falso mi pareo i che i che l'esca amorosa al



pittolanza Qual merauiglia se di subito asi se di subito asi Non so se



uero o falso mi pareo i che l'esca amorosa al pittolanza Qual merauiglia se di subito asi.



Prima parte.

ALTO



Remot' capi d'oro l'aura sparsi che mille dotti nodi q' angosciò d' l' uogo

lume d' tra misura ardes Di purte gli occhi et non se si far si E' l' uso di pietosi color far:

fi non se se uero o falso mi parca I del' ista amorosa al petto hauea Quel meraviglia Quel merai

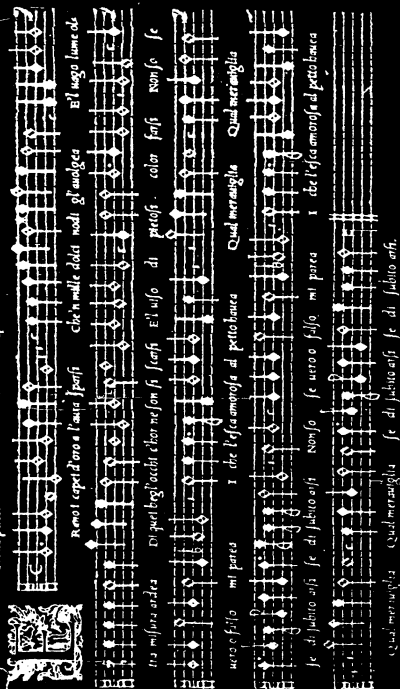
gl'ose di finto arsi se di subito arsi non so se uero o falso mi parca s' del' ista amorosa al petto hauea

a quel meraviglia Quel merai gl'ose di subito arsi se di subito arsi.

Prima parte.

4

TENORE



Remos capet d'oro a l'aria sparsi che'n mille dolci nodi gl'augura E'l uogo lume de
 tra misera ardea Di quel brgì occhi e' hor ne son si scarsi E'l uiso di pietosi color farsi Non so se
 uero e falso mi pareo I che l'escamorfosa al petto bianca Qual meraviglia
 se di subito anzi se di subito anzi Non so se uero o falso mi pareo I che l'escamorfosa al petto bianca
 Qual meraviglia se di subito anzi se di subito anzi

Prima parte.

4

BASSO



Remo i capelli d'oro che'n mille dolci nodi gl'avvolgea E'l uago lume oltra misura era
dea E'l uiso di pitefi color farsi i che l'esc'amorosa al pet to hauea
Qual meraviglia se di subito arsi i che l'esc'amorosa al pet to hauea Qual
meraviglia se di subito arsi.

Prima parte. 6 CANTO

E strane voci dolorosi accenti i dolorosi accenti Ch'empion l'aere
 re di pianti e di querele e di querele Sono di quel ribello! Sono di quel re
 bel lo empio e crudele empio e crudele contra Dio con le
 sue genti con le sue genti Il Santo Pastore e de domate
 segua i suoi seguaci suoi Popolo eletto dal gran Michele Sol' a pur far si lunghi tor
 menti Sol' a pur far si lunghi tormenti.



E strane uoci dolorosi accenti Ch'empion l'oe re di piante di querele
 E di querele E di quere le sono di quel ribell' empio e crude le sono di quel ribell'
 empio e crudele empio e crudele con le sue genti con le sue genti con le sue
 gen ti santo pastor santo pastor o de domati e spen ti se qual fuoi per
 mi del tuo figlio popolo eletto della croce e le sol'a por fin a si longhi tormenti
 alla por fin a si longhi tormenti a si longhi tormenti.

Prima parte.

6

ALTO



E strane uociti dolorosi accenti Ch'empion l'ae re di pianti
ez di querele ez di querele ez di querele sono di quel ribell'empio ez crudele sono di quel ribello
empio ez crude leempio ez crude le contra Dio con le sue
genti con le fuegenti santo pastor santo pastor ez de domati ez spenti seguaci suoi
seguaci suoi perma del tuo fidale popolo eletto dal gra Michele sol'a per fin a si longhi tori
menti sol'a per fin a si longhi tormenti a si longhi tormenti.

Prima parte.

6

TERRORE



E strane uocci dolorosi accenti i doloro si accenti ch'empion l'aere ch'empion
 l'aere di pianti e di querele e di querele sono di quel ribell'empio e crudele Sono di quel ribello em
 pio e crudele e pio e crudele al suo re con le sue genti con
 le sue gen ti Santo Pastore Santo Pastor e de donati e spenti
 Segui sui Segui sui per man del tuo fidele Popolo eletto dal gran Michele sol'a por
 ti sol'a per po a si l'oghi tormenti sol'a per fin sol'a per fin a si l'oghi tormenti.

Prima parte.

6

BASSO



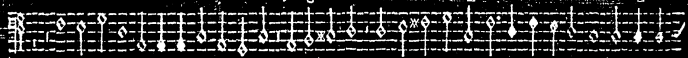
E strane uocci dolorosi accenti ch'empion l'ae re di planti et di que-



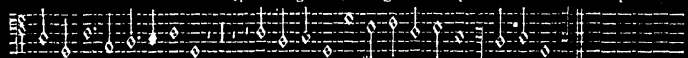
re et di querele sono di quel ribello empio et crudele empio et crudele al suo



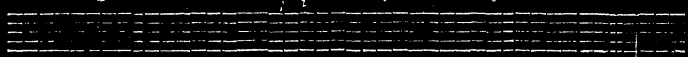
Re con le sue genti con le sue genti con le sue genti



santo Pastore et de domati et spenti seguaci suoi seguaci suoi per man del tuo fidele popolo es-



lutto dal gran Mitrzele sol'a por fin sol'a por fin a si longhi tormenti.



Seconda parte.



9

CANTO

Essue mi tocchi al bel collo d'intorno scritto l'onore di dianon
 ty o di topa ty l'avea farai al mio Cesare. prue et era? sei già uolto d'mero
 gior no et era? sei già uolto al mezzo giorno no gl'occhi miei si taci di mi-
 ran non saty Quand'io caddi ne l'acqua Quand'io caddi ne l'ac qua o ella sparue gl'occhi miei si taci
 chi di mirar non saty Quand'io caddi ne l'acqua Quand'io caddi ne l'ac qua o ella sparue o
 ella sparue.

Mod. G. di Gio. Maria Nannino Lib. I. A. 5. B



seconda parte.

9

QVINTO

Essun mi tocchi al bel collo d'intorno al bel collo d'intorno scritto hauea scritto hauea di
 diamanti e di topity libera farmi al mio Cesare parue Et era'l sol gl'a uolto al mezzo gl'or
 no G'occhi miei stanchi di mirar non fa ty Quàd'io caddi ne l'acqua
 Quàd'io caddi ne l'acqua Quàd'io caddi ne l'acqua e ella sparue G'occhi miei stanchi di mi
 rar non faty Quando caddi ne l'acqua Quàd'io caddi ne l'ac qua e ella sparue e
 e ella sparue.

Madr. di GIO. MARIA NANNI. L^{ta}. I. A. 5. O



Seconda parte.

9

TENORE

Essun 'mi tocchi al bel collo d'intorno scritto hauea di diamanti scritto hauea di diamanti
 et scritto hauea di diamanti et di topazy Libera farmi ij al mio Cesare parue
 Et era'l sol gia uolse al mezo giorno gia uolse al mezo giorno Gl'occhi miei Gl'occhi miei stanchi di mi-
 rar non son ty Quand'io caddi ne l'acqua Quand'io caddi ne l'ac- qua et ella sparue et ella
 sparue Gl'occhi miei stanchi di mirar non fa ty Quand'io caddi ne l'acqua
 Quand'io caddi ne l'acqua et ella sparue. Madrig. di Gio. Maria Nannino Lib. 1. A. 5. E

Seconda parte.

(9)

B K S S O



Essun mi tocchi al bel collo d'intorno. scritto hauea di diamanti eg di to-

part. Libera f. rmt Libera f. rmt al mio Cesare parue Et era'l sol gl'a uolto al mezzo giorno

no gl'occhi miei stanchi di mirar non satij Quàd'io caddi ne l'acqua Quand'io caddi ne l'acqua e

ell's sparue Gl'occhmiesflücht di mirär non satij Quand lo caddi re l'acqua Quand lo caddi re l'acqua

27. 11. 1942.

Prima parte. 14 CANTO

Hi e costì chi e costì che com'un nuovo Orfe o cantand'

al suon cantand' al suon de costì dol et accenti plac' il mar ferm' i fin mi

acqueta i venti piega le fere com' in Tra clafse o centell'e tal centell'e tal

che nel bel coll'ideo che nel bel coll'ideo non uidd'occhi piu bello piu lucent non uidd'occhi piu

bello piu lucen ti ne d'alm'accesa piu di uinu ardenti il pastor per cui Troia arse' ca

de o l'allo per cui Troia arse' ca de o per cui Troia arse' ca de o

Prima parte.

14

QUINTO



Hi e coslet che com'un nuovo Orfeo che com'un nuovo Orfeo o Cantate
do cation'al suon di così dol et assenti pla col mar fermi fii mi
argueta i uenti piega le fere com'in Troia et feo com'in Tra d'el fe o Cent'ell'e tal
che nel bel coll'ideo Non uid'occhi piu bello piu lucenti Non uid'occhi piu bello piu lucenti o
piu lucenti Ne d'alm'accesa piu di uirtu ardenti Ne d'alm'accesa piu di uirtu ardenti il pastor per cui
Troia as'et cadde il pastor per cui Troia as'et cadde o per cui Troia as'et cadde

Prima parte.

14.

ALTO



HI e co'sei che com'un ruoio Orfe o Cantan do que
 al suon di co'si dolci accen ti placai mar fer mi'siu mi acqueta i nemici
 puga le fare com'intrata cefe o con l'le tal con l'le tal che mi bel colli' idco
 nel bel colli' idco Non uida d'occhi piu bello piu lucente non uida d'occhi piu bello piu lucente o piu lucente ti
 Ne d'alm'accesa piu di uita ualenti Ne d'alm'accesa piu di uita ualenti in il pazzo per cui troian' o cade
 o l' p'lar per cui troian' o cade o l' p'lar per cui troian' o cade

Prima parte.

14

B A S S O



Hi e costel.

cent'elie tal cent'elie tal cent'elie tal che nel bel

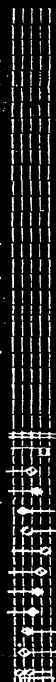


coll'ideo del bel coll'ideo

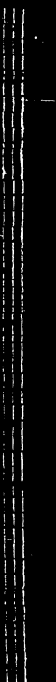
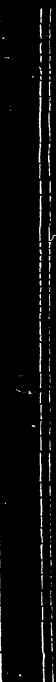
non uell'occhi piu lucenti non uell'occhi piu



il ne d'am accese piu di siffu ardentit il possor per cui Troia ar' O is leo per cui



Troia ar' O is leo an' O is leo.





Prima parte.

18

CANTO

'Ad ogni mal hebb'io le man si pronte hebb'io le man si pronte chi le tue impaga chi le tue im-
paga d'ogni ben fati ti ci si pie veloci a quanto mi disdici ch'it'uoletosi a
uole in rosso fonte chi t'apre il cor chi t'oltraggia la fronte chi t'oltraggia la fron te Quas'hors
ribil trofeo de tuoi nemici Dunque per me locar tra più felici
ci ti dest'in preda mill'oltraggi onte a mille oltraggi a mill'oltraggi onte.



Prima parte.

18

ALTO

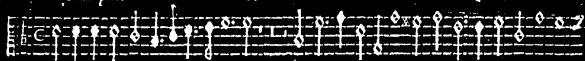
'Ad ogni mal'hebb'io le man si pronte hebb'io le man si pronte chi le tue impiaga chi
le tue impiaga d'ogni ben fatti: et si pie ueloci si pie ueloci a quanto mi disdici ch'i
tuoi pietosi a uell' in rosso fonte chi t'apre il cor ij chi t'oltraggia la fronte chi t'oltraggia la
fronte Quas'horribil trophéo de tuoi nemí et Dunque per me locar tra piu felí et Ti dest' in
preda a mill'oltraggi et onte Ti dest' in preda a mill'oltraggi et onte a mille oltraggi et onte.



Prima parte.

18

QVINTO



'Ad ogni mal hebbo'io le man si pronte Chi le tue impiega chi le tue impiega d'ogni ben fate



trici si pie veloci a quanto mi disdici a quanto mi disdici Ch'i tuoi pietosi a uol' in rosso fons



te chi t'apre il cor y chi t'oltraggia la fronte Quas'horribil trofeo de tuoi nemici Dunque



per me' locar per me' locar tra piu feli - ti Ti dest'in preda a mill'oltraggi e onte Ti



dest'in preda a mill'oltraggi e onte.



Prima parte.

18

TENORE

'Ad ogni mal bebb'io le man si fronte chi le tue impraga d'ogni ben fattici si
per veloci a quanto mi 'disdici a quanto mi disdici Ch'ei uol pietosi a uolt'in rosso fonte in
rosso fonte chit'apre il cor chi t'oltraggia la fronte chi t'oltraggia la fronte Quas'horribil trophéo de
tuoi nemici Dunque per me locar per me locar tra piu felici Ti dest'in pre da
Ti dest'in pre da mill'oltraggi e onte a mill'oltraggi e onte.



Prima parte.

18

BASSO

Ad ogni mal hebb'io le man sì pronte chi le tue impiaga d'ogni ben fattici st
pie ueloci a quanto mi distici ch'è tuot pietosi a uolt' in ros so fonte | chi t'apre il cor chi t'oltrag-
gia lo fronte Quar'horribil trofeo de tuot nemici Dunque Ti dest' in pred'a mill'oltraggi
onte Ti dest' in pred'a mill'oltraggi onte.

Prima parte. 20 CANTO

A Mor m'ha posto come segn'a stra le come segn'a

a strale com'al sol neue come cera di fuoco Et come nebbi' al uento e' son gla ra' Donna merce ch'as

mand' e' uoi nò cale Da gl'occhi uostri uscio'l colpo mortale Da gl'occhi uostri uscio'l colpo mortale le

Contra cui non mi ual tempo ne loco Contra cui non mi ual tempo ne loco Da uoi sola procede

Da uoi sola procede e' parui un giuoco il sol e'l foco e'l uento il sol e'l foco e'l uent'

on l'is for ta le.

Product Details:



10

0.000000

come segna a strale come segna a strale come segna a strale

come
cera al fuoco
El come nebbi al vento
to et songiaro
Donna merce chiamata

Da gl'occhi nostri uscìo'l colpo
le
le
Contra cui non mi uol sàtra cul noi mi uol teme
mortale

po ne loro Da noi sola procede Da noi sola nasce de' per un gl'oro e

partungluoco il sol e' foca e' uen' on' a son tale il sol e' foca e' uen' on' a son tale il sol e' foca e' uen' on' a son tale.

ond² to son tale.



Prima parte.

20

QVINTO

Mor m'ha posto come segn'a stiale Amor m'ha posto come segn' a stiale
Com'el sol re ue come cera al fuoco come cera al fuoco Et come nebbia l'uento es songia
roco Donna merce chiamad' es uot non cale Da gl'occhi uostri uscio'l colpo mortale contra cui
non mi ual tempo ne loco Da uot sola procede Da uot sola proce de Da uot sola procede
O parui un giuo co il sol e'l foco e'l uent'ond'io son ta le.

Prima parte.

20

TROMBE



non m'ho posso come ogn'altro
 le com'io ne
 ne come corad



foco Et come nebbio'l vento Et son gl'io to Donna merce chiamand



Et nel non tale Da gl'occhi uol'io, uol'io colpo morte



contra sul non mi uol tempo ne loco Da uol sola procede



de sola procede Et per un guero il sol e'l foco e'l uent



il sol e'l fuoco'l uent'ond'io son tale ond'io son tale



Prima parte.

20

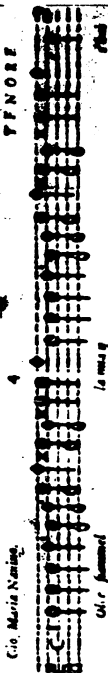
BASSO

maior m'ha posto come foga a stra le Com'el sol neue Com'el sol--
neue come cera al fuoco Et come nebbi' al uento E s'ongia roco Donna merce chiamand'ei noi nō co
le Da gl'occhi nostr'uscto'l colpo mortale Contra cid non mi uel tempo ne l'aso Da
noi sola procede Da noi sola proce de E parui un giuoco E parui un giuoco il sol e'l
foco e'l uent' on d'io son tale il sol e'l foco e'l uent' on d'io son tale.

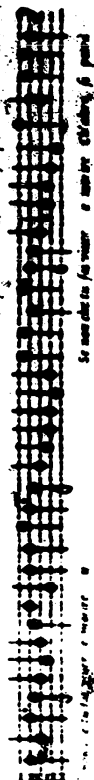
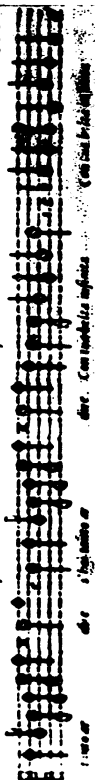


Gio. Maria Nardini

FFNORE



And





Gio. Maria Nanni.

4

B. A. S. S. O

Alto flammellatus.

Con tua beltà infinita

Con tua beltà infinita

A mille e mille

con mille e mille con da morte via Ch'altro si potrà dire Ch'altro si potrà dire. Se non che

tu fai morte e morte Ch'altro si potrà dire Se non che tu fai morte e morte. re.



Gio. Maria Nani.

5

Vesta si bianca neve Chiaro dolce fuggendo

ment'io con le labbia colta Quando s'invisò a voi succedea colta fuggendo d'orla

Qual si dice aura l'alè fur battendo La porta qui sotto l'ardente face

come non si face Diralo ancor ch'è molto in ella sempre ch'è molto in ella sempre

che punto non si strugge al mio grà face

anc'io per lei mi fuggo a poco a poco

anc'io per lei mi fuggo a poco a poco



Cio. Maria Nunez

CLINTO

Il est si bon et si doux

1.1.1.1

mentre ho cura le labbra colta Quando si mi trovo con la faccia di carta guardo una foto Qual'è la tua foto

La parole qui/elle l'ordonne sa

18 Indus 3/0

b7c

come non si sfacc e come non si sfacc
 Lucio-Anton c'è anche in ella tempo, b'è anche a ella sempre L'hai

per un nome sempre (che punto non si ritrova) e che io per i miei problemi a poco a poco

22

— 484 —

[illegible]

Trio. Maria Nobile



Vesta si bianca rose l'hor so dolce fuggendo
 men' ho com le labbia colte Quando i'm viso a voi facciam' ardere
 re l'ali sue battendo La portò qui sotto l'ardente suo l'ardente face
 sfare Dicte Amor ch'è audace in ella sempre ch'è audace in ella sempre
 to non si sturze al mio grà suo Augie per lei mi stupro a poco a poco
 lei mi si pre a poco a poco mi stupro a poco a poco



Vespa si bianca neve *C'ho in dolce pargento*

di neve.

non ho con

la luttola colta Quando in viso è volgarizzato e colta fiamma colta *Dici qual non ho*

ne Qualche aura l'ali per biondo *La pona qu'è l'ora l'ordine fare l'ordine l'ora di due gli-*

li e come non si sfiora e come non si sfiora *Diado amor e* *di l'ordine in alla sempre Qualche*

amor sempre *Chi pona non si sfiora al colto gli l'ora* *amor in per in in sfiora al pona di pona* *amor di per*

in in sfiora al pona di pona



San Maria Strada.

14

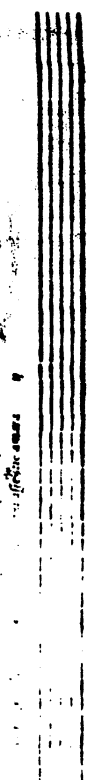
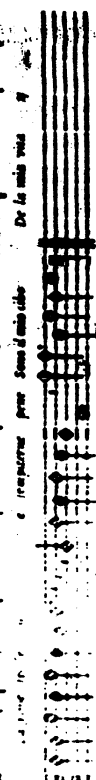
CANTO

Gloriosi mar ta fieri tormenti Duni ceppi impi lac e di
 alpre case ve On to le nati' giann' ha'e momenti bar'e momenti Mifero pian
 u mupreda' le ve Triste voci querele ve lie lameru ti Lagri.
 De la mia vita De la mia vita De la mia vita De la mia vita
 De la mia vita De la mia vita De la mia vita De la mia vita

Les Muses d'Amour.

14

ALTO



Gio. Maria Viani

14

B A S S O



in pace tormenti Duri ceppini: luge
 alme calce Ombra di quel fior
 il m'perdo: tolte voi querele
 lie lamenti L'armonia spesse
 De la mea vita oute signi affegia amon.



l'enturo fo piu, tuncuro fo piu d'ogn'altro colle Colle Angello solo

le che da diuin rufel Che da diuin rufel bagnare e molle Nasce l'alme fronde e la radice Desleggiadretti

hieri Desleggiadretti fuori Ch'eterna fon fo ben maestran di fuori Bell'ingegno di morte Questi del

le, la canna ch'ima Queh del levo la canna ch'ima Cingono e idornan le sacrate porte

la la Madre Norma Non il noi pompe e tanti bonori Sperno infeno al cor. Sperno in-

Sperno infeno al cor. Sperno in-

lor grat. odori



I cantava più animoso più allegro col
 le Colte Angio fe-

che da dinnanzi bagnar m'ave l'ave
 fronde la radice l'investimenti fo-

in ch'era in le ben vestita di fiori bell'insegna di mare
 or Quelli del Rebre

I da la Nader Roma I da la Nader Roma

I da la Nader Roma I da la Nader Roma



L'entusiasmo più autentico per d'ogni altro colle Cella Angusto sale. Che de di-

... nel che da d'uno ruscel bagnato e molle e la riva De i leggiadretti fiori De i leggiadretti fio-

ben mostran di fuori se ben mostran di suo nell'insegna di loro la Qu-

Il 24. 1. 1960 la ... Roma Quarta del 1. 1. 1960 in camera ... Cinquino e ad un ... le facce per-

... e per questo, a dispetto di quanto si diceva, si può dire che il nostro paese è ancora in una fase di transizione, in cui si sta ancora cercando di trovare la via giusta da seguire.

11. 3pt. Use 1.5 to 2.0 ml. per gram of material.

Oh Maria Natività.

30

♩ 3/4

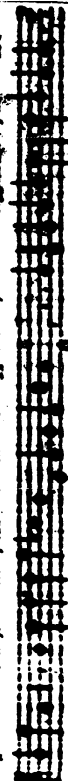


Primo solo.

Cello angelo-fidato. Chorda d'una regina d'una regina.



grace mille Natività l'adone fonda la roba. Dell'angelo fidi. Chorda



veni. Ma se ben m'è di fuori dell'angelo di m'è. Quasi del fido la cava. Chorda



Chorda e m'è di fuori. Ma se ben m'è di fuori. Ma se ben m'è di fuori. Ma se ben m'è di fuori.



Spesso m'è di fuori. Ma se ben m'è di fuori. Ma se ben m'è di fuori. Ma se ben m'è di fuori.



CANTO

Deh coralli ridenti

Deh coralli ridenti

ti i voi perle odorate Che Nettare dolcissimo stillate Non vi chiudete :

Non vi chiudete a miei sospir ardenti a miei sospir ardenti Perché ora lor in-

vi de i a Che balzar vi de i a

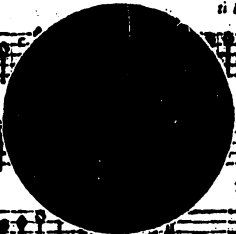
D *ALTO*

He coralli viden *ti E voi perloodorate E voi*

perloodorate *dolcissimo stillate Non vi*

cinudate a riva or ardenti *Perche tra lor'innols' è l'alma*

una Che u vi desia



Q U I N T O



Mc corallia

E voi perché odorate?

Due coralli ridenti E voi per-

$\hat{J} = 2.5 \text{ MeV}$

the Nature of the "mo" field

10

Non vi cbindete a miei sospir ardenti

Te. ue tra ior innot e l'alma mia e l'alma mia che bacia che bacia vi de-



ALTO

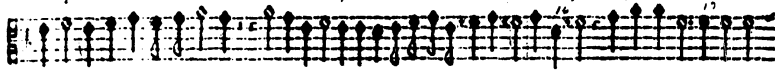
He coralli viden

si E voi perle odorate E voi



perle odorate

Che Nettare dolcissimo stillate Non vi

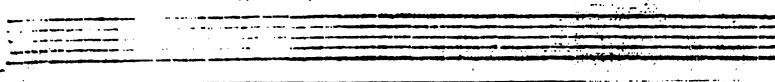


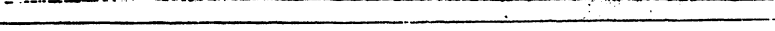
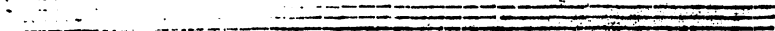
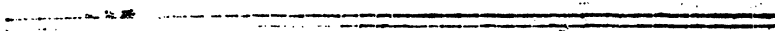
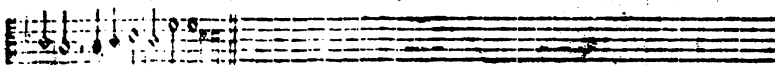
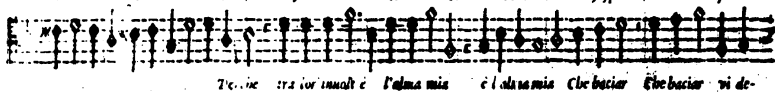
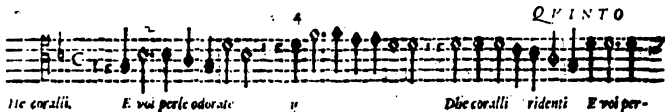
condurre a mura ardenti

Perche tra lor'innoltri e l'alma



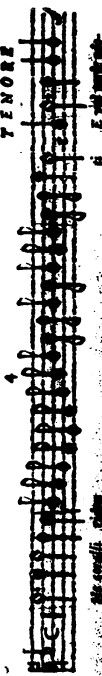
ma (C) de fia





QUINTO

TENORE

Ma quella calma

rate che Nettare dolcis fumo fallace Non vicinidre a miei sospir ardenti

Terre

tra l'or' innodi l'alma mi a Che baciar vi desfa Che baciar Che baciar vi desfa.



4

BASSO

7

Die comalli riden, ti E voi perle odo-

Non vi chiudete a miei sospir ardenti Non vi chiudete a miei sospir ar-

tra lor involto e l'alma mi a Che baciâr vi desia Che baciâr vi desia.

CANTO

Ne mai si lieto le chiarissim'on-
 de Nema si lie so le chiarissim' onde Il sacro Tebro sparse Ne si dolce bagno
 si dolce bagno an che sponde Come il di che n'apparse Quella cole Re luce e i per puer-
 re Di Re l'astro gemmas Al rino Poi s'inchiò stupendo a le diuine Luci e de l'alt
 e de E di l'ose del sol parachee belle e de l'albe del sol piu vaghe belle

6 A L T O

N mai si lecto de chiarissim'onde le chiarissim'onde le chis-

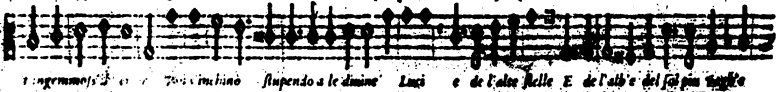
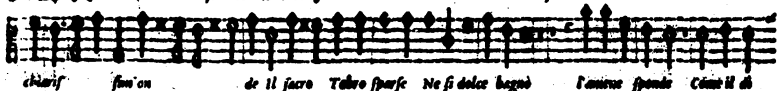
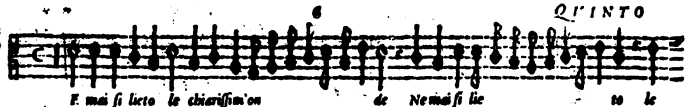
o onde Il fauro Te o sparfe Ne si dolce bagno Ne si dolce bagno l'amene sponde Come il di che m'op-

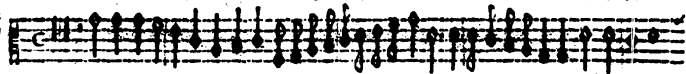
ente Quasi se vede luce e per piacerle Di Rubini e di Perle e per piacerle Di Rubini e di Perle Tai-

l'impermeabile e di un solo sospendo a le di unne Emaje de l'al re bella E de l'alb'e del ful

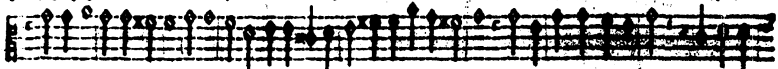
E de l'alb'e del ful E de l'alb'e del ful E de l'alb'e del ful più vaghe bel le.

Q'INTO

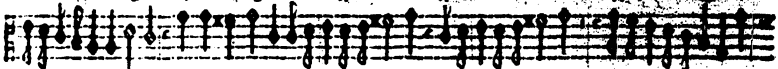




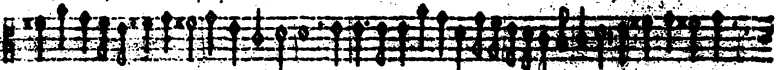
E mai si lieto le chiarissim'on- de il so cro Tetro spaz



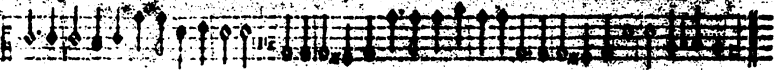
Ne si dolce bagnò. Ne si dolce bagnò l'amore sponde l'omere sponde Come il di che n'oppre



le si luce es per piacere Di Rubini e di Perle Di Rubini e di Perle Tu-



angrunt / one Tio l'anchino Aspando a le divine Lu cie de l'altre belle



I del alba e del sol più vagli'e belle I del alba e del sol più vagli'e belle E del alba e del sol più vagli'e belle.



6

BASSO

F mai si lieto le chiarissim'on de Il sacro Tebro sparse
Ne si dolce bagno l'amene sponde Come il di che n'apparse Quella cele ste luce e l
per piacerle e per piacerle Di Rubini e di Perle Tutto ingemmo se il crine Poi s'arbitrò stupendo a le di
noe l'uscia del sol più vaghe e belle E de l'alba del sol più vaghe e belle.



Seconda parte.

CANTO

Vin che pin di pura et fred *da men di pura et-fied-*
da me ne Cade arido sollo al har che piove d'io *di infon* *ma l'aria et in-*
fam *ma l'aria et l'herb' addage* *Per certo segno che qual alon inen*
de che qual alon inen *Per certo segno che qual alon inen* *Refrigerio diun dolce vice-*
ne Refrigerio diun dolce vi *ne*



Seconda parte.

1/1

C I T O

Vini che piu di pu
ra et fredda mene Quasi che piu di pura et fredda ne-
ne Cade nembro celeste Cade nembro celesti all'hor che splende Sirio et infiam-
ma l'aria et l'herb'adda ge Per certo segno che qui alim incende
che qual alim incende Terreno amor Terreno amor et colà bramil visag ge Refrigerio diuin dol-
ce ricue Refrigerio diuin dolce ricue Refrigerio diuin dolce ruc me.



Seconda parte.

11

QUINTO

l'ini che più di pura et fredda neve Cadde nembro celeste u .el

l'hor che splende Sirio & infiamma l'a ria & infuso ma l'aria & l'herb'addu-

ge l'er certo fegno che qual alu'incende Per certo fegno che qual alu'incende Terreno amor Terreno amor & co-

là humil rifugge Refrigeria diuin dolce rice ne dolce vicene Refrigeria diuin

dolce rice ne Refrigeria diuin dolce rice.



Seconda parte.

11

T F N O R E

Vini che piu di pura es-^{sa} da nee Quini che piu di pura es-^{sa} da
ma Cade nudo volge all'hor che splende Sirio & infam mal'aria & infam-
ma l'aria os l'hor addage & l'hor b'addage Per certo segno che qual al'm'in cen-
de Terreno amor Terreno amor & colli humil rifugge Refrigerio diuin dolce ri ce-
ne Refrigerio diuin dolce rice ne dolce rice Refrigerio diuin dolce rice.



Seconda parte.

11

BASSO

Vini che pin di pura et fred da nene Cade nembro celeste all'hor che splende si-

rio & infiam ma l'aria & l'herb'addage Ter certo segno che qual almi incen-

de Terreno amor & colà humil rifugge Refrigeria diuin dolce ricene Refrigeria diuin dolce vi-

cene Refrigeria diuin dolce ricene.



16

CANTO

Olorosi martir feri tormenti Duri ceppi y empì Lac ci empì
Lac y aspre cate ne On'io le nati' giorni'bor'e momenti il mio perdaro
Lac il mio perdaro bene Triste voci y querele volie lamenti Lagrime spesse e scempi
tutti' gene ben a cibo e la cimetera Della mia vita olt'ogni affetto amara olt'ogni af-



16

ALTO

Oleggi maris feri tormenti Duri erg pi Da-

empe laeti empi laeti affre sceler Ocio le morti sberbar e tormenti Misero

gratia videtur bene il mio perdio bene Triste voi Triste voi gente la m-

ti Lagime [ref] se e sempreme prete sem il mio cibo e la gente ca-

ti e la morte non visoler oge affrenio amara olt oge affrenio amara y



16

QVINTO

Olorosi martir y fieri tormenti Duri ceppi Duri ceppi Duri
ceppi Lacci ceppi Lacci affre care ne Cui lo nostro glor'ha e monum
A no pingu il mio perdano be il mio perdano be ne Triste voci querete u li la-
na di L'apote Son il mio cibo e la quiete cara y Della muo-
altre regni ma altre non s'fanno amari y

16

TREMORE



D

onorosi martir fieri tormenti Duri ceppi empî lacci e aspre

Mistral pingo il mio perduto bene il mio perduto bene Triste voci querele ve lie

in un agreste ipso se e sempiterno pe ne Son' il mio cibo e la quere sa-

Olt' ogn' assentio amara olt' ogn' assentio amara amara.

18 CANTO

Al'amorosa doglia l'nsol joccoforatten de ij Da be-

chi mi coprendo Ch'alberg'hain lor chi d'ogni ben mi spoglia Ch'alberg'hain lor chi d'ogni ben mi spoglia Chi fia che

mi conforte chi ha che mi conforte Se ricorrendo all'hor corv'a la morar Se per fi-

Corro a la morte acerba Ado dual girando ij

Chi mi porgera ai ta ij

porgera alla chi

Book III: Number 18: "S'al'amorosa doglia" (To love's sharp pain)

19

CANTO

mi porreva di se il se ne bisognava all'organo morì e vita

S Al amorfa doglia l'n sol foccorso attendo V'n sol foccorso attendo Da begl'occhi è compren-
 do Ch'alberg han lor chi d'ogni ben mi spoglia Chi fia Chi fa che mi confor te Se ricor-
 rendo in arando a la corro a la morte Se per finir m'elguai Corro a la morte a-
 Mio duol girando y de begliocchi ra Chi mi porgera a-
 Se ne begliocchi albergan mort'e vita Chi mi porgera a-
 albergan mor

ALTO

S timorosa deglia l'occhio poco possedendo u Da legl'occhi è compren-

sona e non chi d'ogni ben mi spoglia l'albergo ha in lor chi d'ogni ben mi spoglia Chi fia che mi confate

te Se ricorrendo a lor u corvo a la morte Se per

lor non guai e non la morte acerba Trovo chi di la cerba Mio duol girando Mio duol

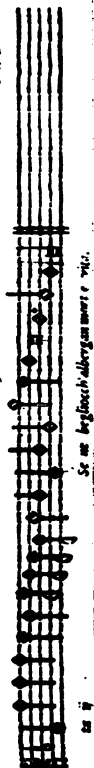
gualdo e non mi forgera d'ita u Se ne legl'occhi albergo non c

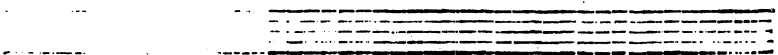
Se ne legl'occhi albergo non c

Al amorosa doglia l'n sol foccorso attendo l'n sol foccorso attendo Da begl'oc-
 chi alberg'ha in lor chi d'ogni ben mi spoglia Ch'alberg'ha in lor chi d'ogni ben mi spoglia Chi fia che
 non d'arte non mi conforte Se ruorend'a lor y corra la mor te
 Se per cor mi sgua corra la morte acerba Trovo tbi disacerba Mio duol girando
 Trovo tbi y de leguallitai ch'ni porgera alla y
 Trovo tbi y de leguallitai ch'ni porgera alla y

TENORE

19







21

CANTO

Orir può il vostro core Amilutelo pur u "

come vi piace. Che quist'altrarlo fuore Che quist'altrarlo fuore Del petto mio se pur vi giace o gi-

ce Non amera Non amera u u come e vostro desio ch'uccisa lui debba mo-

re anch'io debba morir u anch'io.



31

QUINTO

Orte pao'l vostro core Accidetelo per u
 ce u
 Del pto mio se per vi giacque o giac
 Non amara u come e' vostro desio Ch'io so lui debba meter ariglio delto mio
 via ariglio





21

ALTO

Ove può l'ostro core Morir può l'ostro core Anclate lo pur u
co me vi pia se Che quasi alzarlo fuore e; Del petto mio se pur
vi pia que o giace Non avrò Non avrò u come è vostro desio Ch'inciso lui u
della morte anch'io Ch'inciso lei della morte anch'io

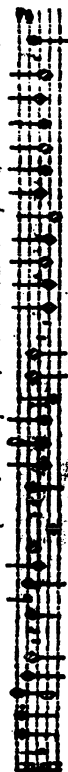


TENORE

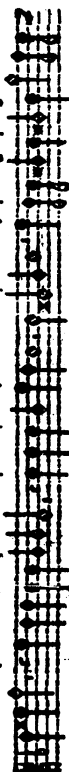
31



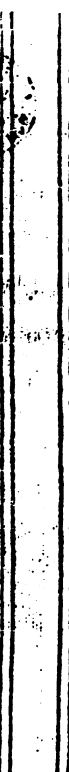
Ora' può' vostro core più vostro core *Andarcello* per u *All.*



ciadello per come vi piace *Ch'quest'altro fate* Del petto mio se per vi giacque ognie Non



amrè Non amrè u come d'vostro d'iso Ch'nesso lui debba morir amrè debba mo-





21 B. 1 S S D

Ora pos' il vostro core Andidetelo pur ij come vi piace

Che quasi al ranto fuore ij Del petto mio se pur vi giugne o giace • Non avrè

ij ij come il vostro desi o Cl'incisa lui debba morir anch'io

debba morir anch'io.

