THE LATE SIXTEENTH-CENTURY REPERTORY OF

FLORENTINE LUTE SONG

by

Richard Keith Falkenstein

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UMI
300 North Zeeb Road
Ann Arbor, MI 48103

ABSTRACT

The present study examines the repertory of lute song in
eight Florentine sources dating from the 1570s to the
1590s. These sources are the lute books of Raffaello
Cavalcanti (Brussels, Bibliothèque du Conservatoire royal
de musique, Cod. 704) and Cosimo Bottegari (Modena,
Biblioteca Estense, Ms. C311), two manuscript collections
by Vincenzo Galilei (Florence, Biblioteca nazionale
centrale, Ms. Landau-Finaly Mus. 2; Florence, Biblioteca
Riccardiana, Ms. F III 10431), his *Fronimo dialogo* (Venice:
her. di G. Scotto, 1584), and three anonymous manuscripts
(Florence, Biblioteca nazionale centrale, Mss.
Magliabechiano XIX 109 and 168; Haslemere, Dolmetsch
Library, Ms. II C 23).

The Florentine repertory of late sixteenth-century lute
song is a rich and unique collection that covers a variety
of secular and sacred genres, some of which are poorly or
not at all represented in non-Florentine sources. Many of
the pieces have been arranged from part-music, and others
are original works for voice and lute.

The lute songs in each of the sources are described in
the main body of the study, with the discussion centering
on concordances, texts, genres of composition, musical
style, and arranging techniques. The study also includes
an introduction that briefly surveys lute song throughout

Italy during the last half of the sixteenth century.
Appendices One through Three provide a catalogue of the
Florentine lute song repertory, lists of the complete
contents of the sources concerned, and bibliographical
information concerning non-Florentine sources of Italian
lute song. Appendix Four is an index of the contents of
the lute book of Hieronimo Ferrutio.

CONTENTS

TABLE OF MUSICAL EXAMPLES

TABLE OF ABBREVIATIONS USED IN THE PRESENT STUDY

To facilitate the discussion below, the following sources will be identified by the abbreviations given at the left.

Brussels 275	=	Brussels, Bibliothèque royale de Belgique. Cabinet des manuscrits, Ms. II 275.
Florence LF2	=	Florence, Biblioteca nazionale centrale. Ms. Landau-Finaly, Mus. 2.
Florence 109	=	Florence, Biblioteca nazionale centrale. Ms. Magliabechiano XIX 109.
Florence 168	=	Florence, Biblioteca nazionale centrale. Ms. Magliabechiano XIX 168.
Florence 10431	=	Florence, Biblioteca Riccardiana. Ms. F. III 10431.
Fronimo dialogo 1584	=	Galilei Vincenzo. *Fronimo dialogo*. Venice: G. Scotto, 1584.
Haslemere C23	=	Haslemere, Dolmetsch Library. Ms. II C 23.
Modena C311	=	Modena, Biblioteca Estense. Ms. C 311.

The musical examples above have been transcribed according to the following procedures.

Rhythmic values: Rhythmic values have been reduced by one-half in transcription.

Lute tuning: Different tunings have been used in transcribing the lute tablatures to make comparisons easier. The tuning for each example is indicated at the beginning transcription with a letter between the lute staves: for example, "G" indicates a G-tuning (G-c-f-a-d'-g').

Barring: The original barring of the lute tablatures have been adopted whenever musically appropriate. Most barring is editorial, however.

Note stems: Stems are used in the transcriptions to show the character of the texture. In works that are polyphonic, separate stems are used to indicate the individual voice parts. In works that are of a chordal nature, the parts are stemmed together. Both procedures may occur in a single transcription.

Editorial changes: Editorial changes are indicated with brackets []. The original readings are listed in the critical notes below.

Renaissance lute song has been primarily of interest in its role as a precursor to instrumentally-accompanied monody of the baroque era.[1] The present study initially was undertaken to examine the relationship between the two repertories, but its focus later shifted to an inquiry limited to a description and an analysis of lute songs from late sixteenth-century Florence. Florentine lute song reveals much about how music was performed and heard during the period that cannot be discerned through artistic depictions, literary descriptions, or other sources of music.

The repertory of music treated in the present study appears in eight sources, seven manuscripts and one print, all dating from the 1570s to the 1590s. The sources all are of Florentine provenance or have been produced by lutenists who were active in the city. Two Florentine monodic sources with lute accompaniments that date from the end of this period have been excluded, because their contents are distinct from the main body of the repertory

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1. For example, see the discussion of Cosimo Bottegari's songs in Modena C311 in Andrew Porter, "The Origins of the Baroque Solo Song," 2 vols. (Ph.D. diss., Yale University, 1962), especially 90-91; 160-162; 205-206; 218; 223-224.

and more properly belong to a discussion of baroque song.[2]

There are three main purposes of the present study. The first is to identify the composers of the repertory, the texts they set, and any concordances with part-music or other arrangements for voice and lute. The second is to describe the lute songs in terms of their genres and texts, and to determine the kinds of music performed by the lutenist-singers of the time. The third is to analyze the arranging style of those works that are based on part-music models and to describe the musical style of works written specifically for voice and lute.

The main body of the following study, Chapters Two through Five, describes and discusses the Florentine repertory of lute song, treating each source individually. As an introduction to the discussion, Chapter One surveys Italian lute-accompanied song outside of Florence during the second half of the sixteenth century.[3] Although it is only a brief overview, it provides a general background

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2. The two manuscripts are Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 [olim 8750]; and Florence, Biblioteca nazionale centrale, Ms. Magliabechiano XIX 30.

3. A comprehensive study of Italian lute-accompanied song during the sixteenth century still remains to be made, despite at least one preliminary venture by Leslie Chapman Hubbell in her "Sixteenth-Century Italian Songs for Solo Voice and Lute," 2 vols. (Ph.D. diss., Northwestern University, 1982). The study gives contents, concordances, and some transcriptions.

against which the Florentine repertory can be placed. Chapter Six contains general remarks about the whole Florentine repertory, compares it with Italian lute song in general, and serves as a summary.

Appendix One is a list of the textual incipits or titles of each item in the Florentine repertory arranged in alphabetical order. Each entry gives information about the composer, the text, and concordances (both musical and, where appropriate, textual). Appendix Two lists the entire contents of each of the Florentine manuscript sources, providing scribal information and concordances for some of the instrumental pieces.[4] In most cases this information is not available elsewhere or is inaccurately represented in other studies. Appendix Three is a bibliographical description of non-Florentine sources of lute-accompanied song produced in Italy throughout the sixteenth century, and Appendix Four is a complete listing of the contents of the manuscript lute book of Hieronimo Ferrutio.

The following study will show that Florentine sources of lute song contain a varied repertory of works that represent many of the major genres of sixteenth-century Italian music: the madrigal, the motet, the *villanella*,

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4. There was no need to include Vincenzo Galilei's print *Fronimo dialogo* in the appendix, since a complete list of its contents is in Howard Mayer Brown, *Instrumental Music Printed Before 1600* (Cambridge, Mass.: Harvard University Press, 1965), 331-334.

and the *canzonetta*. There are also *arie da cantare* that provide evidence of a flourishing improvisatory practice. Some of these genres are not well represented in other Italian sources of lute song, which suggests the Florentine practice of singing to the lute may have differed from that in the rest of Italy. The Florentine repertory shows various approaches to arranging lute accompaniments for the voice, approaches that can also be found in other Italian sources. The accompaniments range from literal intabulations to arrangements in which fundamental changes have been made in the musical material of the part-music models. Original works for voice and lute show a line of development that can be traced from polyphonic works at mid-century to monodic pieces at the end of the century.

This study represents a preliminary step toward a full investigation of lute-accompanied song in Italy. Work still needs to be done identifying and sifting through archival and literary evidence for information about lutenist-singers and their practice. In addition, a comparative study of keyboard-accompanied song from the late sixteenth century might shed light on lute-accompanied song as well. Furthermore, it is clear that the music discussed below is only a portion of what was sung to the lute; for example, it is known from descriptions of Medici wedding festivities that the music for various entertainments was performed as lute song, although the

sources that contain such music preserve it only as part-music. Therefore, for a full understanding of the art of Italian lutenist-singers, it will be necessary to identify more of the music that made up their repertory.

Chapter One

INTRODUCTION: A BRIEF SURVEY OF LUTE-ACCOMPANIED SONG
IN LATE SIXTEENTH-CENTURY ITALY

In order to assess better the Florentine repertory for
voice and lute, it is necessary to give here a brief
overview of lute-accompanied song in Italy during the late
sixteenth century. The discussion begins with lute songs
from mid-century sources that fall outside the group of
Florentine sources described in the following chapters.
Appendix Three below gives full title citations, lute song
contents, and bibliographical information for all Italian
sources discussed here.

While the arrangements for voice and lute of *frottole* by
Marco Cara, Bartolomeo Tromboncino, and others in printed
and manuscript sources attest to a flourishing practice of
lutenist-singers during the period 1500 to 1520, not many
examples of lute song survive from the middle decades of
the century.[1] A small repertory of madrigals and sacred

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1. Almost two hundred fifty arrangements of *frottole* for
voice and lute survive in five sources: *Tenori e
contrabassi intabulati, libro primo* (Venice: O. Petrucci,
1509); *Tenori e contrabassi intabulati, libro secundo*
(Venice: O. Petrucci, 1511); *Frottole de Misser Bortolomio
Tromboncino & de Misser Marcheto Cara* [Rome: A. Antico, c.
1520]; Paris, Bibliothèque nationale, Rés. Vmd. 27 (c.
1505); Florence, Biblioteca nazionale centrale, Banco rari
62 (early 1500s). The documentary sources concerning
performances by lutenist-singers are discussed in William

works appear in two sources from the 1530s and 1540s, a print containing Adrian Willaert's arrangements of works by Philippe de Verdelot and a manuscript of Veronese provenance; only a handful of pieces appear in sources that date from the 1550s and 1560s.[2]

The decrease in the number of lute songs at mid century can be explained in part by the improvisatory nature of the lutenist-singer's practice at that time. Gioseffo Zarlino wrote in his 1558 *Le istitutione harmoniche* that singers in Italy recited the sonnets and *canzone* of Francesco Petrarch and the *stanze* of Ludovico Ariosto to "certain modes, or airs."[3] Excerpts from Ariosto's *Orlando furioso* were especially effective when performed in this way to the sound of the lute or some other instrument:

> For sometimes when a beautiful, learned, and elegant poem is recited to the sound of an instrument, the

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F. Prizer, "Lutenists at the Court of Mantua in the Late Fifteenth and Early Sixteenth Centuries," *Journal of the Lute Society of America* 13 (1980): 5-34.

2. *Intavolatura de li madrigali di Verdelotto da cantare et sonare nel lauto, intavolati per Messer Adriano* (Venice: O. Scotto, 1536); reprint 1540. Verona, Biblioteca della Società Accademia Filarmonica, Ms. 223 (1548). The other sources are discussed below.

3. Zarlino, *Le istitutione harmoniche* (Venice, 1558; facsimile edition New York: Broude Brothers, 1965), Part III, Chapter 79, 289. The passage is translated in Guy A. Marco and Claude Palisca, trans., *The Art of Counterpoint: Gioseffo Zarlino* (New Haven: Yale University Press, 1968), 285-286.

listeners are greatly moved and led to behave in various ways--laughing, weeping, and doing other similar things. And as to this, it has been our experience with the beautiful and graceful writings of Ariosto that when (among other things) the piteous death of Zerbino and the lamentable complaint of his Isabella are recited, the listeners are moved by compassion and weep not less than Ulysses did when he heard the singing of Demodocus, that excellent musician and poet . . . But one will see its effects [ie. music's] when it is performed with judgment and brought closer to the usage of the ancients--when to the sound of the lira, the lute, or some other similar instrument one sings in a simple style of matters that partake of the comic or tragic or of similar things that contain long narratives.[4]

By the publication date of Zarlino's treatise, a tradition of improvised singing had been well established in Italy. It had its roots in the late fifteenth-century practice of poet-singers such as Serafino dall'Aquila, Benedetto Gareth, and others, who accompanied themselves with the lute or the bowed *viola* as they sang their own verses.[5] Their performances influenced the *frottola*

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4. Zarlino, *Le istitutione harmoniche*, Part II, Chapter 9, 75. Quoted and translated in Alfred Einstein, *The Italian Madrigal*, trans. by Alexander H. Krappe, Roger Sessions, and Oliver Strunk, 3 vols. (Princeton: Princeton University Press, 1971), 2:837-38.

5. Concerning the performances of Serafino and Gareth, see Erasmo Pèrcopo, *Le rime di Benedetto Gareth detto Il Chariteo* (Naples, 1892) 1:ccxciii; Vincentio Calmeta's biography of Serafino, which is transcribed in Mario Menghini, *Le rime di Serafino de' Ciminelli dall'Aquila* (Bologna: Romagnoli-dall'Aqua, 1894), 1-15 and 267-275; and Donna G. Cardamone, "Gareth, Benedetto," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Publishers Ltd., 1980), 7:166. For general discussions of improvisatory practice, see Emile

composers, who wrote various *arie da cantare*--musical

formulae for the improvised singing of poetry--that were

published along with their other works during the first

quarter of the sixteenth century.[6] While there are no

Italian lute sources from the early 1500s for *arie da*

cantare, Spanish prints from the 1540s by Alonso Mudarra

and Enríquez de Valderrábano for the lute-like *vihuela*

contain *arie* for Italian texts that may reflect Italian

Haraszti, "La technique des improvisateurs de langue
vulgaire et de latin au quattrocento," *Revue belge de
musicologie* 9 (1955): 12-31; and Nino Pirrotta, "Music and
Cultural Tendencies in Fifteenth-Century Italy," *Journal of
the American Musicological Society* 19 (1966): 127-161.

6. See, for example, the "Aer de Capituli" and the "Modo de
cantar sonetti" in *Strambotti, odi, frottole, sonetti et
modo de cantare versi latini e capituli, libro quarto*
(Venice: O. Petrucci, [1505]), fols. 5v and 14,
respectively. Both pieces are transcribed in Rudolph
Schwartz, ed., *Frottole, Buch I und IV*, Publikationen
Älterer Musik, vol. 8 (Leipzig, 1935; reprint Hildesheim:
Georg Olms, 1967), 58 and 99. Other *arie* in Petrucci's
frottola prints are cited in Nino Pirrotta and Elena
Povoledo, *Music and Theatre from Poliziano to Monteverdi*,
trans. by Karen Eales (Cambridge: Cambridge University
Press, 1982), 71-72. Links between fifteenth-century
improvisors and the *frottola* composers are discussed in
Nanie Bridgman, "Un manuscrit italien du début du xvi[e]
siècle a la Bibliothèque nationale," *Annales musicologiques*
1 (1953), 177-267; Benvenuto Disertori, "Contradiction
tonale dans la transcription d'un 'strambotto' célèbre," *Le
luth et sa musique*, ed. Jean Jacquot (Paris: Éditions du
Centre national de la recherche scientifique, 1958), 37-42;
James Haar, "Improvvisatori and Their Relationship to
Sixteenth-Century Music," *Essays on Italian Poetry and
Music in the Renaissance 1350-1600* (Berkeley: University
of California Press, 1986), 88-89; and Willian F. Prizer,
"The Frottola and the Unwritten Tradition," *Studi musicali*
15 (1986): 3-37.

models.[7] Perhaps the most famous of these Spanish pieces is Valderrábano's "Ruggier qual sempre fui tal," an *aria* setting a *stanza* from Ariosto's *Orlando furioso* (XLIV,61).[8]

Example 1 below shows an *aria* from Mudarra's book texted with the first tercet of a passage in *terza rime* from Jacopo Sannazaro's *Arcadia*.[9] The singer of this piece would repeat its music for each tercet of text, choosing to include the whole of the text or only certain portions of it. Mudarra's tablature exhibits characteristics found in later Italian *arie* for lute; the bass line, in particular, with its very limited harmonic movement is typical.

A few untexted *arie da cantare*, each consisting only of a lute tablature accompaniment, appear in three mid-century Italian lute sources. The lute book of Hieronimo Ferrutio

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7. The poetry of Petrarch, Ariosto, and Jacopo Sannazaro are set in Alonso Mudarra, *Tres libros de música en cifras para vihuela* (Seville: J. de Leon, 1546), fols. 36-44v; and Enríquez de Valderrábano, *Libro de música de vihuela intitulado Silva de sirenas* (Valladolid: F. Fernandez de Cordovo, 1547), fol. 24.

8. For a transcription of Valderrábano's setting, see *Libro de música de vihuela, intitulado Silva de sirenas*, edited by Emilio Pujol, 2 vols., Monumentos de la música española, 22 (Barcelona: Instituto española de musicología, 1965), 1:28.

9. The text is from the second chapter of *Arcadia*; for a modern edition of the poem, see Jacopo Sannazaro, *Opere volgari*, ed. by Alfredo Mauro (Bari: Gius. Laterza & figli, 1961), 12ff. The poem is polymetric, and Mudarra's *aria* could be used for about fifty-six lines of it.

Example 1. Alonso Mudarra, "Itene al'ombra," *Tres libros de música en cifras para vihuela* (1546).

voice

I te-ne al'om- bra de- gli ame- ni fag-

vihuela

A

gi pasciute pe- co- relle or- mai che'l so-

le sul mezo giorno drizzai cáldi rag- gi.

of Udine contains a "Terzetto bello da cantare" written to accompany *terza rime*, another *aria* for the same verse form, and a "Lodesana da cantare."[10] There is no date in the source, but its contents--mainly dances--have titles that are current in lute prints from the 1540s and 1550s. One of the *terza rime* tablatures and the *lodesana* are presented with different transpositions to accommodate different voice ranges. A manuscript copied by Octavian II Fugger, a member of the famous family of Augsburg merchants and bankers, includes two *arie* for *terza rime* among its tablatures.[11] Although Fugger was German, the contents of the source are Italian and, as an inscription on its title page indicates, he compiled it while a student in Bologna. A print by Antonio di Becchi of Parma contains a piece entitled "da cantar" for *ottava rime* and another,

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10. Rochester, New York, Sibley Music Library, Eastman School of Music, Shelf no. M/140/F398, fols 27-30v. This source has not received much attention, although it is briefly described in Wolfgang Boetticher, *Handschrift überlieferte Lauten- und Gitarrentabulaturen des 15 bis 18 Jahrhunderts*, Répertoire international des sources musicales, vol. B VII (Munich: G. Henle, 1978), 301-302. Appendix Four below contains a listing of its contents.

11. Vienna, Österreichische Nationalbibliothek, Cod. 18821 (dated 1562), fols. 3 and 18v. For transcriptions of both *arie*, see Adolf Koczirz, ed., *Österreichische Lautenmusik im XVI Jahrhundert*, Denkmäler der Tonkunst in Österreich, ed. Guido Adler, vol. 37 (Graz: Akademische Druck & Verlagshalt, 1959), 111.

"Fantinella, aria da cantar," for *terza rime*.[12] Fugger's manuscript also contains a tablature entitled "La fantina" (fol. 13v) based on the same musical material, but there is no inscription designating it as an *aria* accompaniment.

Example 2 below is a transcription of a *terza rime* tablature from the Ferrutio lute book. The numbers in parentheses indicate where the performer would begin to sing each line of a strophe of text. The tablature clearly lacks a melody, so Ferrutio must have memorized or improvised one for performance. There is a *ritornello* for the lute alone at the end of the tablature, where the superius becomes livelier (measures 10-14). The *ritornello* may be intended as an interlude between the singing of each tercet of text, or perhaps as a postlude to conclude the piece. The bass of this tablature is a stock pattern that is found in other *arie* for *terza rime*.[13] It is related to the dance known as "Cara cosa," as can be seen by comparing its opening measures with the bass from a lute tablature by Domenico Bianchini in Example 3 below: both pieces start

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12. Becchi, *Libro primo d'intabulatura da leuto* (Venice: G. Scotto, 1568), 41 and 43, respectively.

13. The *terza rime* pattern appears, for example, in the *aria* on fol. 18v in the Fugger manuscript, as well as in *arie* in the Florentine sources discussed below.

Example 2. Hieronimo Ferrutio, "Terzetto in tenore," Rochester, New York, Sibley Music Library, Shelf no. M/140/F398.

Example 2.   (cont.)

Example 3.   Domenico Bianchini, "La cara cossa,"
    Intabolatura de lauto (1546) (bass only), excerpt.

with the bass progression D-G-F.[14]

Not only does Ferrutio's tablature have a bass that is similar to the "Cara cosa," it also has a similar rhythmic character. This is one illustration of the close relationship that exists between *arie da cantare* and dance music of the period.[15] Another is Ferrutio's *aria* "Lodesana," which shares its title with mid-century dances.[16]

Mid-century singers also performed the *villanella alla napolitana* to lute accompaniment, and there are a few arrangements for voice and lute of such works in the books of Fugger and Becchi. Fugger intabulated two anonymous pieces with their texts, "M'ha ben mio" and "O bella sopra tutte." "O bella sopra tutte," which has the musical style

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14. Bianchini, *Intabolatura de lauto* (Venice: Ant. Gardano, 1546), sig. Clv. Bianchini's bass has been transposed here to correspond with Ferrutio's tablature.

15. This idea is explored in Lawrence H. Moe, "Dance Music in Printed Tablatures From 1507 to 1611," 2 vols. (Ph.D. diss., Harvard University, 1956); see his conclusions 1:190-192.

16. Dances entitled "Lodesana" appear in Hans Newsidler, *Ein newes Lautenbüchlein* (Nürnberg: H. Guldenmundt, 1540), sig. F3v; H. Newsidler, *Das ander Buch, ein new künstlich Lautten Buch* (Nürnberg: H. Günter, 1544), sig. H4v; Bianchini, *Intabolatura de lauto*, sig. B4v; Antonio Gardano, *Intabolatura nova di varie sorte de balli* (Venice: Ant. Gardano, 1551), fol. 9v; and Pierre Phalèse, *Hortus musarum* (Louvaine: P. Phalèse, 1552), 94.

typical of three-part *villanelle*, is transcribed in Example
4 below.

Becchi's print contains untexted tablatures that may be
intended to accompany singing, although they are not
indicated as such. One is entitled "Seguit' amor," the
incipit of a *villanella* text. There are actually four
tablatures under this title, each with the same setting in
a different transposition. Since the Ferrutio manuscript
contains accompaniments for *arie da cantare* in
transpositions to accommodate different voice ranges,
perhaps Becchi intended his "Seguit' amor" for the same
purpose. Example 5 below shows one of Becchi's
transpositions underlaid with text.[17] The tablature is a
simple harmonization of the superius, which may have been
a popular tune since it is found in other settings of the
text.[18]

Literary sources provide evidence that the *villanella*
was sung to the lute during the mid-sixteenth century to

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17. The text is from Bianca Maria Galanti, *Le villanelle
alla napolitana* (Florence: Olschki, 1954), 83.

18. The melody and similar accompaniments appear in a
setting by Giovane Domenico da Nola in *Canzon napolitane a
tre voci* (Venice: G. Scotto, 1566), 9; and in an anonymous
setting in Modena C311 on fol. 45v. Both pieces are
transcribed in Example 38 below.

Example 4. "O bella sopra tutte," Vienna, Österreichische
   Nationalbibliothek, Cod. 18821.

(O   bella   sopra   tutte   l'atre   bel-   la   Occhi che m'infiam-)

(aste   res- guarda[n]do Tu sei la stella, tu sei la lu-)

(na   Beato   chi   te   mira   alla   di-giu-   na.)

Example 5. "Seguit' amor," Antonio di Becchi, *Libro primo d'intabulatura da leuto* (1568).

(Seguit'a- mor don- na gentil'e bel- la S'al mondo vo- let')

(essere immor- ta- le Che donna bel- la senz'amor non va- le.)

a greater extent than these few examples suggest.[19] The
lack of more mid-century arrangements of *villanelle* for
voice and lute may indicate that improvisation played a
part in their performance. This likelihood is increased in
view of the improvisatory skills of performers and
composers of *villanelle*. For example, the Roman Vigio (or
Vizio), a bass who sang to the lute, was skilled in singing
"napolitane" and in improvising texts and melodies.[20] The
most famous improvisor of the period, Giovanni Leonardo
de l'Arpa, was also a composer of *villanelle*. He is
praised for his abilities in Giovenale Ancina's dedication
of *Tempio armonico*, which includes *laude* texts without
music for l'Arpa to sing with various *arie*.[21]

   While scarce during the 1550s and 1560s, arrangements of
villanelle for voice and lute are more plentiful in sources
from the 1570s. Prints by Giacomo Gorzanis and Cornelio

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19. For a discussion of sixteenth-century literary
descriptions of lute- and keyboard-accompanied performances
of the *villanella*, see Donna G. Cardamone's "Canzoni
Napolitane and Sixteenth-Century Social Life in the North,"
Chapter Six of *The canzone villanesca alla napolitana and
Related Forms, 1537-1570*, 2 vols. (Ann Arbor: UMI Research
Press, 1981), 1:161-178.

20. Cardamone, *The canzone villanesca alla napolitana*,
1:172.

21. Ancina, *Tempio armonico* (Rome: N. Mutii, 1599),
dedication. The pertinent passage is quoted and translated
in Einstein, *The Italian Madrigal*, 2:848-849.

Antonelli, both published in 1570, are completely devoted
to lute song.[22] Gorzanis's book contains mainly his own
pieces, but it also has an arrangement of a work by Pitio
Santucci and another by an anonymous composer. The works
by Gorzanis himself have no part-music concordances (nor is
he known to have composed part-music), so they may be
original works for voice and lute. Cornelio Antonelli's
print contains *villanelle* by leading composers of the genre
such as Giovane Domenico da Nola, Giovanni Leonardo de
l'Arpa, and Giovanni Leonardo Primavera among others, and
many of the pieces have concordances in part-music prints
from the period 1565 to 1571.[23] The book also includes
Santucci's "Se scior' si vedrà," the piece Gorzanis
arranged for his print.

Also dating from the early 1570s is Gasparo Fiorino's *La
nobilità di Roma*, a collection of pieces dedicated to Roman
noblewomen and written in the style of *villanelle*.[24]
Fiorino composed all of the pieces except one by Primavera

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22. Gorzanis, *Il primo libro di napolitane* (Venice: G.
Scotto, 1570). Antonelli, *Il Turturino* (Venice: G.
Scotto, 1570).

23. For concordances, see Howard Mayer Brown, *Instrumental
Music Printed Before 1600* (Cambridge, Mass.: Harvard
University Press, 1965), 250-251.

24. Fiorino, *La nobilità di Roma* (Venice: G. Scotto,
1571); reprint 1573.

and two by other composers. Fiorino's lute accompaniments were intabulated by Francesco di Parise, who is identified as a Roman musician on the title page of the source.

There are no new sources of lute song after Fiorino's print until the publication of Gabriel Fallamero's lute book of 1584.[25] In this print the newer in genre of the *canzonetta* makes its way into the repertory of lute-accompanied song: in addition to three-part *villanelle* by Giovanni de Antiquis, Fiorino, and others, there are some *canzonette* by Orazio Vecchi. There are also lute songs without attributions or concordances that may be original compositions by Fallamero.

A print of lute works by Giulio Cesare Barbetta contains six untexted *arie da cantare* for a variety of poetic forms in a section prefaced with the rubric "*Arie* with which *stanze* can be sung, and verses of all sorts according to the usage of Venice and also other regions."[26] While these are the only *arie* for the lute in printed sources dating from the final decades of the century, it is very likely that improvising lute accompaniments for the singing of certain types of texts was a widespread practice during the

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25. Fallamero, *Il primo libro de intavolatura* (Venice: her. di G. Scotto, 1584).

26. Barbetta, *Intavolatura di liuto* (Venice: Ang. Gardano, 1585), 8-10.

period. Books of *villanella* poetry from the late sixteenth
and early seventeenth centuries, some with simple melodies
and others without, occasionally indicate on their title
pages that the poetry they contain is to be sung to
instrumental accompaniment.[27] If performed by lutenists,
they may have been sung with *arie da cantare* similar to
those in the prints and manuscripts of Ferrutio, Fugger,
Becchi, and Barbetta.

The Roman publisher Simone Verovio issued two part-music
collections of *canzonette* in the late 1580s containing a
complete set of vocal parts in mensural notation as well as
keyboard and lute arrangements of each piece. The
collections represent the works of various composers, most
of whom resided in Rome: Luca Marenzio, Ruggiero
Giovanelli, Palestrina, Felice Anerio, Giovanni Maria
Nanino, Verovio himself, and others. The first of these
prints, *Diletto spirituale*, contains three- and four-voice
hymns and other devotional pieces in *canzonetta* style.[28]

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27. For example, there is a twelve-volume series entitled
*Fiore di villanelle et arie napolitane raccolte a
compiancenza de' virtuosi giovani per cantar in ogni
stromento* (Treviso: C. Righettini, 1632). This and other
collections dating from the sixteenth through the
nineteenth centuries are listed in Bianca Maria Galanti, *Le
villanelle alla napolitana* (Florence: Leo S. Olschki,
1954), 93-125.

28. *Diletto spirituale* (Rome: S. Verovio, 1586); reprints
1590 and 1592.

This print is noteworthy, because it is one of the few Italian sources of the time to contain sacred or devotional music for voice and lute. His other print, *Ghirlanda di fioretti musicali*, is a collection of three-part secular works.[29]

In the 1590s, singing to the lute was popular enough that publishers included tablatures in their part-music prints of *canzonette*, *villanelle*, and *balletti*. Verovio reissued his *Diletto spirituale* twice, in 1590 and in 1592, and he brought out two new collections, *Canzonette a quattro voci* and *Lodi della musica a 3 voci*.[30] Both of the new publications contain works with keyboard and lute arrangements by the same composers represented in his earlier prints.

Another publisher to offer lute intabulations with his part-music collections was the Venetian Giacomo Vincenti. He published the contents of Verovio's *Ghirlanda di fioretti musicali*, along with five additional pieces by Orazio Scaletta, in a three-volume series.[31] The Vincenti

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29. *Ghirlanda di fioretti musicali* (Rome: S. Verovio, 1589).

30. *Canzonette a quattro voci* (Rome: S. Verovio, 1591). *Lodi della musica a 3 voci* (Rome: S. Verovio, 1595).

31. *Canzonette per cantar et sonar di liuto a tre voci, libro primo* (Venice: G. Vincenti, 1591); *libro secondo* (Venice: G. Vincenti, 1591); and *libro terzo* (Venice: G.

series contains all voice parts and a lute intabulation for each work, but unlike Verovio's print there are no keyboard arrangements. Vincenti also published *canzonette* prints by Alessandro Orologio and Alfonso Ferrari in the same format.[32]

Some part-book prints from other publishing houses included lute tablatures in one or more of the individual books. Both Paolo Bellasio's *Villanelle a tre voci* and Giacomo Gastoldi's *Balletti a tre voci* were published in this manner as were Orazio Vecchi's *Selva di ricreatione* and *Canzonette a tre voci*.[33] Vecchi's *Selva* includes a variety of pieces with lute accompaniments: *canzonette*, dance pieces, and *arie alla napolitana*.

Several lute books from the end of the sixteenth century contain among their tablatures arrangements for voice and lute. Giovanni Antonio Terzi's *Il secondo libro de intavolatura di liuto* has thirteen lute songs by O. Vecchi,

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Vincenti, 1591).

32. Orologio, *Canzonette a tre voci* (Venice: G. Vincenti, 1596). Ferrari *Canzonette a tre voci* (Venice: G. Vincenti, 1600 [dedication date 1597]).

33. Bellasio, *Villanelle a tre voci* (Venice: Ang. Gardano, 1592). Gastoldi, *Balletti a tre voci* (Venice: R. Amadino, 1594); reprints 1598 and 1600. Vecchi, *Selva di ricreatione* (Venice: Ang. Gardano, 1590); reprint 1595. Vecchi, *Canzonette a tre voci* (Venice: Ang. Gardano, 1597).

G. Gastoldi, R. Giovanelli, G. M. Nanino, O. Scaletta, Pietro Vinci, and others.[34]   Vinci's work is the motet "Mandatum novum do vobis," which represents a genre of composition rarely encountered in the Italian sources discussed in the present chapter.   There are also a little more than two dozen arrangements of *canzonette* and *villanelle* scattered among three manuscripts of Italian provenance in Lucca, San Gimignano, Montreal, and Krakow.[35] The composers represented by the lute songs in these sources include O. Vecchi, Paolo Quagliati, and G. M. Nanino.

Some foreign sources dating from the middle to the end of the sixteenth century also contain Italian works for voice and lute.   The prints of the Spaniards Enríquez de Valderrábano, Diego Pisador, and Miguel de Fuenllana contain madrigals by Philippe Verdelot, Jacques Arcadelt, Costanzo Festa, and Adrian Willaert, as well as *villanesche* by Giovane Domenico da Nola and Vincenzo Fontana for voice

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34. *Il secondo libro de intavolatura di liuto* (Venice: G. Vincenti, 1599), 8-9, 52-54, 74, 77-78, and 114-115.

35. Lucca, Biblioteca communale, Ms. 774. San Gimignano, Biblioteca comunale, Fondo San Martino, Ms. 31. Montreal, Conservatoire de musique, "Intavolatura di liuto: Orazio Vecchi e discèpoli" (no shelf no.). Krakow, Jagiellonian Library, Mus. Ms. 40032 [olim Z32]. See the individual entries in Appendix Three below for a description of the lute song contents in these sources.

and the *vihuela*.[36]

The Netherlander Emanuel Adriansen compiled two lengthy lute sources, entitled *Pratum musicum* and *Novum pratum musicum*, that contain large international lute repertories.[37] His arrangements for voice and lute include Italian, French, Dutch, and Latin pieces, and among the Italian pieces are madrigals by Orlando di Lasso, Cipriano de Rore, Palestrina, Giaches de Wert, and Alessandro Striggio, *canzonette* by Giovanni Ferretti and Girolamo Conversi, and anonymous *villanelle*. The *Novum pratum musicum* is a revised edition of the earlier print and has an updated repertory of lute song that includes works by Luca Marenzio and O. Vecchi. Each of Adriansen's arrangements provides the superius, bass, and sometimes an inner part in mensural notation for the voice along with a lute accompaniment.

The *Florilegium* of Adrian Denss is similar to the Adriansen prints, in that it contains a large international

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36. Valderrábano, *Libro de música de vihuela, intitulado Silva de sirenas*, fols. 28, 33, and 34-41. Pisador, *Libro de música* (Salamanca: D. Pisador, 1552), fols. 87-90v and 93. Miguel de Fuenllana, *Libro de música para vihuela, intitulado Orphenica lyra* (Seville: M. de Montesdoca, 1554), fols. 112-122v and 131-131v.

37. *Pratum musicum* (Antwerp: P. Phalèse, 1584), *passim* fols. 5v-59. *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), *passim* fols. 3v-56v.

collection and presents a similar configuration of voice
and lute parts in its arrangements for voice and lute.[38]
The composers represented by Italian works in the source
are L. Marenzio, O. Vecchi, G. Gastoldi, Mattia Ferabosco,
Gaspar Costa, and Andrea Gabrieli, among others.

There are also intabulations of vocal works with their
texts in a now-lost manuscript, possibly of German
provenance, that was once owned by Oscar Chilesotti.
Although the present whereabouts of the source is not
known, many of the pieces it contains have been published
in transcription.[39] Its lute song repertory consists of
five anonymous *villanelle* and an *aria da cantare* for *ottava
rime* that sets a *stanza* from Ariosto's *Orlando furioso*, "E
dirgli: Orlando fa' che ti" (XLII, 14).[40]

Some observations will be made here regarding arranging
styles in the Italian lute song repertory described above.
In those sources in which only one part is included or
indicated for the voice, the designated vocal part is

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38. *Florilegium* (Coloniae Agrippinae: G. Grevenbruch,
1594), *passim* fols. 10v-61v.

39. Oscar Chilesotti, ed., *Da un codice Lauten-Buch del
cinquecento* (Leipzig: Breitkopf & Härtel, 1890; reprint
Bologna: Forni, 1968). The provenance of the source is
suggested by the numerous German inscriptions it contains.

40. The *villanelle* are transcribed in *Ibid.*, 18, 34, 35,
and 62-63; the *aria*, 54.

always either the superius or the bass, never an inner
voice. The greater portion of the lute songs are for the
superius, which presented two performance options for a
male singer in the late sixteenth century: the vocal part
could be sung at pitch, in *falsetto*, or it could be sung an
octave lower in the tenor range.[41].

Some of the pieces in Terzi's print are for the bass
voice, which came to be regarded as appropriate for solo
singing to the lute or keyboard during the late sixteenth
century. Vincenzo Giustiniani, a Roman writing in the
seventeenth century, dated the inception of this style of
performance around 1575 and named three *virtuosi*--Giovanni
Andrea, Giulio Cesare Brancacci, and Alessandro Merlo--as
leading proponents of the art.[42] They had extraordinary

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41. The sixteenth-century lutenist-singer Count Lodovico
Martinengo sang *falsetto*, as reported in Domenico Pietro
Cerone, *El melopeo y maestro* (Naples, 1613), 150. In his
1591 essay "Dubbi intorno a quanto io ho detto dell'uso
dell'enharmonico con la solutione di essi" (Florence,
Biblioteca nazionale centrale, Ms. Galilei 3, fols. 70-70v)
Vincenzo Galilei mentions that the superius of a
composition could be sung by a tenor in an instrumentally-
accompanied performance; see Claude Palisca, "Vincenzo
Galilei's Arrangements for Voice and Lute," *Essays in
Musicology in Honor of Dragan Plamenac*, edited by Gustave
Reese and Robert J. Snow (Pittsburgh: University of
Pittsburgh Press, 1969), 215-216.

42. Giustiniani, "Discorso sopra la musica de' suoi tempi"
(1628). The passage is quoted in Angelo Solerti, *Le
origini del melodramma* (Torino, 1903; reprint Bologna:
Forni editore, 1969), 106-107.

ranges that spanned twenty-two notes, and they sang a variety of *passaggi* that delighted the Roman audiences that heard them.

The lute accompaniments in the sources described above usually consist of an intabulation of the complete texture of a work including the part that is sung. In some of the pieces arranged from part-music, there is an attempt to reproduce accurately the part-writing of their vocal models. Minor alterations appear here and there, responses to the limitations of the lute that are typical of sixteenth-century intabulations in general. The arrangements in the prints of Antonelli, Bellasio, Terzi, and Vecchi (*Canzonette a tre voci*) fall into this category. Those in Fallamero's print should also be included in this group, although they are not as carefully intabulated and often omit many notes of their models, usually from the inner voices. The lute parts in Verovio's *Lodi della musica* similarly omit notes of their part-music models, usually from the superius.

In other arrangements major changes have been made to the voice leading of the model. Usually this involves the revoicing or recomposition of the upper voices of a piece for the lute accompaniment. One technique is to omit the superius or drop it by an octave into the middle of the texture. This is done to keep the the intabulation within

the first five frets of the lute, so that the lutenist will
not have to shift the left hand position in performing it.
Shifts are not particularly difficult maneuvers for a
soloist who can concentrate entirely on his hands, but they
could be bothersome to a self-accompanying singer.

Example 6 below is an excerpt from Vecchi's "So ben mi
c'ha bon tempo," which illustrates this procedure. The
lute accompaniment follows the voice leading of the part-
music model until measure 3, where the intabulator has
transposed the superius down by an octave to avoid
intabulating notes at the 7th and 9th frets. The superius
is restored to its proper register at the end of the
example. Similar arrangements can be found in the prints
of Orologio and Ferrari as well as in Verovio's *Canzonette*
a quattro voci.

Another common intabulation technique is to supplement
the upper voices of the lute part with extra chord tones to
create a thicker texture than that of the model. This is
found in many arrangements of three-part works, where the
superius has not been intabulated in the accompaniment. By
filling out its texture, the intabulator creates a lute
part that provides a better support for the voice. This
modification is found in accompaniments in Gastoldi's print
as well as in Vecchi's *Selva di ricreatione*. Gorzanis's
arrangement of Santucci's "Se scior' si vedrà" is also

Example 6.   Orazio Vecchi, "So ben mi c'ha bon tempo,"
   Selva di varia ricreatione (1590), excerpt.

similar in this respect.

The lute accompaniments in Verovio's *Ghirlanda di fioretti musicali* deserve special mention here. Example 7 below compares the part-music model and lute intabulation of a passage in Giovanni Battista Zucchelli's "Ohimè, crudel' amore." In the first two measures of the example the lute accompaniment abandons the upper voices of the part-music model altogether and replaces them with a series of chords that harmonize the bass. The chords that make up the lute part are idiomatic to the instrument and are easy to play. They have a full sonority and provide a good support for the voice, a support that is more substantial than a strict intabulation of the part-music model could provide. This arranging style is not found in the other prints by Verovio.[43]

Ornamentation is not a significant feature of the lute accompaniments, and it only appears in Fiorino's print, Verovio's *Diletto spirituale*, and his *Lodi della musica*. The ornamentation style in each source is conservative, especially in comparison with some solo lute intabulations of the period. Example 8 below is Fiorino's "Come da sete

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43. Another example from the same print, Felice Anerio's "Al suon non posa," is transcribed in Archibald T. Davison and Willi Apel, eds., *Historical Anthology of Music: Oriental, Medieval, and Renaissance Music*, revised ed. (Cambridge, Mass.: Harvard University Press, 1982), 181.

Example 7. Giovanni Battista Zucchelli, "Ohimè, crudel'
amore," in Simone Verovio, *Ghirlanda di fioretti
musicali* (1589), excerpt.

Example 8. Gasparo Fiorino, "Come da sete oppesso," *La nobilità di Roma* (1571).

Example 8.   (cont.)

mentr'a me compia-   que.   .que.

oppesso," which shows the restrained ornamentation typical of lute song accompaniments.

None of the vocal parts in the lute song repertory have ornamentation added by an arranger, but this probably does not accurately reflect the overall performance practice of lutenist-singers. Evidence that they incorporated vocal embellishment in their performance is found in a treatise by Girolamo dalla Casa. It contains a section entitled "Madrigals to sing in ensemble, and also alone with the lute" that has ornamented superius parts for works by Cipriano de Rore and Palestrina.[44] Example 9 below compares the superius of Rore's "Anchor che col partire" with dalla Casa's version, which has extensive virtuoso embellishments.

*   *   *   *   *   *

The sources described in the present chapter do not contain a very large body of lute song, especially when compared to the individual repertories of vocal and lute music of the period. This is particularly true of sources from the 1550s and 1560s, which contain only a few *arie da cantare* and *villanelle*. The written evidence only

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44. dalla Casa, *Il vero modo di diminuir, libro secondo* (Venice: Ang. Gardano, 1584), 30-37.

Example 9.   a.) Cipriano de Rore, "Ancor che col partire,"
Il primo libro de madrigali a quattro voci (1550)
(superius only), excerpt.   b.) "Ancor che col partire"
in Girolamo dalla Casa, *Il vero modo di diminuir, libro
secondo* (1584), excerpt.

a.)

An-   cor   che col par-   ti-

b.)

An-   cor   che col par-   ti-

a.)

re   io

b.)

re   io

a.)

mi sen-   to   mo- ri-   re   par

b.)

mi sen- - to   mo- ri-   re   par

partially represents the practice of lutenist-singers, however, since it is clear that improvisation played some part in their performances.

The genres best represented in the lute song repertory are those of the *villanella* and the *canzonetta*. Although they appear in foreign sources, madrigal arrangements are lacking in the late sixteenth-century Italian sources discussed above and may not have been performed extensively as lute-accompanied song in Italy. The preferred vehicle for singing serious verse to the lute was the improvisatory *aria da cantare*, examples of which can be found in both printed and manuscript sources. Sacred music does not appear to have been a significant part of the repertory, but there is a small body of devotional works to show that it had some place.

Many of the works that form the lute song repertory are arranged from part-music. They show a variety of arranging approaches, some of which change the musical character of a piece in fundamental ways. Although there is no clear line of development in arranging style, a tendency can be perceived in sources dating from the late 1580s and 1590s to rewrite the voice leading of a work so that it can be played more easily on the lute. In some cases this results in the transformation of a polyphonic piece into a homophonic one.

Chapter Two

VINCENZO GALILEI'S ARRANGEMENTS FOR VOICE AND LUTE:
FLORENCE LF2, FLORENCE 10431, AND *FRONIMO DIALOGO* 1584

The discussion of the Florentine repertory of lute-
accompanied song begins with an examination of the works
contained in three sources compiled by Vincenzo Galilei.
The manuscripts Florence LF2 and Florence 10431 and the
print *Fronimo dialogo* 1584 contain fifteen works for voice
and lute that include madrigals, *canzonette*, a motet, and
untexted *arie da cantare*.

Galilei was born near Florence in Santa Maria a Monte,
sometime during the late 1520s--the exact date is unknown.[1]
Nothing is known about his early lute instruction, but it
may have taken place after he became a resident of Florence
in the 1540s. There he attracted the attention of Count
Giovanni Bardi, who became his patron. Galilei lived in
Pisa during the 1550s and 1560s and established himself as
a lutenist and teacher with the publication of two books of

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1. This biographical summary is based on Fabio Fano's
study of the documents concerning Galilei in *La camerata
fiorentina: Vincenzo Galilei*, Istituzioni e monumenti
dell'arte musicale italiana, vol. 4 (Milan: Ricordi,
1934), xxii-xxxiii; and Claude V. Palisca's updated
biography and bibliography in "Galilei, Vincenzo," *The New
Grove Dictionary of Music and Musicians*, ed. by Stanley
Sadie (London: Macmillan Publishers Ltd., 1980), 7:96-98.

lute music, *Intavolature di lauto* and *Fronimo dialogo*.[2]
It was also during this period that he spent time in Venice
studying with Gioseffo Zarlino. In 1574, or perhaps as
early as 1572, Galilei returned to Florence and entered
Bardi's *camerata*.[3] While a member of the intellectual
circle, Galilei published his first book of madrigals and
his *Dialogo della musica antica et della moderna*; he also
produced two manuscripts of lute music discussed below,
Florence LF2 and Florence 10431.[4] During the early 1580s
he became a member of the *camerata* of Jacopo Corsi. Very
soon afterwards he published a revised edition of *Fronimo
dialogo* and compiled a vast manuscript of lute music

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2. *Intavolature di lauto* (Rome: V. Dorico, 1563). *Fronimo
dialogo* (Venice: G. Scotto, 1568).

3. The date of Galilei's return to Florence has not been
determined exactly. Documentation cited in Fano, *La
camerata fiorentina: Vincenzo Galilei*, xxv places Galilei
in Florence with certainty in 1574. Palisca in "Galilei,
Vincenzo," 7:96, however, gives the date 1572. Fano's
evidence is an unaddressed letter from Girolamo Mei written
on May 8, 1572, which was among a number of letters sent to
Florence. Palisca feels that the letter could only have
been written to Galilei, in view of the nature of its
content. See Palisca, *Girolamo Mei, Letters on Ancient and
Modern Music to Vincenzo Galilei and Giovanni Bardi: A
Study with Annotated Texts*, Musicological Studies and
Documents, no. 3 (American Institute of Musicology, 1960),
89 (the letter is transcribed on pages 89-117).

4. *Il primo libro de madrigali a quattro et cinque voci*
(Venice: fig. di A. Gardano, 1574). *Dialogo della musica
antica et della moderna* (Florence: G. Marescotti, 1581).

entitled "Libro d'intavolatura di liuto."[5] In the years just prior to his death in 1591, he wrote on theoretical matters and published one final collection of music, his second book of madrigals.[6]

Most of what is known concerning Galilei's activities with regard to lute song must be inferred from his music and his theoretical writings, since there is no documentation on this subject. It is not even known with certainty that Galilei himself sang to the lute, for there are no accounts of his having done so. There is no reason to doubt that he did, however, because he was an accomplished lutenist and enjoyed singing on occasion.[7] Furthermore, in light of the position accompanied song held in his theoretical views, it hardly seems possible that he never performed in such a manner.

In any case, Galilei does not appear to have taken a great interest in lute song early in his career: his first

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5. *Fronimo dialogo* (Venice: her. di G. Scotto, 1584).
Florence, Biblioteca nazionale centrale, Ms. Galilei 6,
"Libro d'intavolatura di liuto" (1584).

6. *Il secondo libro de madrigali a quattro et a cinque voci*
(Venice: Ang. Gardano, 1587).

7. Galilei mentions his singing in the dedication of his
second book of madrigals, which is transcribed in Emil
Vogel, Alfred Einstein, François Lesure, and Claudio
Sartori, *Bibliografia della musica italiana vocale profana*,
3 vols. (Pomezia: Standerini, 1977), 1:695.

two publications are concerned primarily with the lute as a solo instrument. Nevertheless, some of the vocal music he chose to intabulate for the *Intavolature di lauto*, in particular the *aria*-like madrigal settings by Alessandro Merlo and Galilei himself, suggest some association with the Italian unwritten tradition of accompanied song.[8]

Galilei's active involvement with lute song is apparent after his entrance into the Bardi *camerata*. Its members surely must have had an influence on him in this regard, since they promoted instrumentally-accompanied solo song. Bardi himself was interested in cultivating the medium of the self-accompanied singer, and for this purpose he employed the talents of Giulio Caccini, who was famed as a singer and skilled at playing the lute-like *chitarrone* and keyboard instruments.[9] Under instructions from Bardi,

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8. For a discussion of this aspect of the print's repertory, see Howard Mayer Brown, "Vincenzo Galilei in Rome: His First Book of Lute Music (1563) and its Cultural Context," *Music and Science in the Age of Galileo*, edited by Victor Coelho (Dordrecht, The Netherlands: Kluwer Academic Publishers, 1992), 171-174.

9. Some of Bardi's instructions to Caccini are preserved in "Discorso mandato a Giulio Caccini detto romano sopra la musica antica, e'l cantar bene," written around 1578. A scholarly edition and English translation of the text is Claude V. Palisca, *The Florentine Camerata: Documentary Studies and Translations* (New Haven: Yale Univerity Press, 1989), 78-131. The pertinent passages (in both Italian and English translation) concerning singing are on pages 118-131.

Caccini sang "*ariette*, sonnets, and other poems" to his own accompaniment.[10] While a member of the *camerata*, Galilei compiled two manuscripts that contain lute songs, Florence LF2 and Florence 10431. It is not known for whom the sources were compiled--they probably were not for Galilei's own use, as discussed below--so it cannot be determined to what extent they may reflect the type of music performed during meetings of the *camerata*.

In addition to the manuscript lute songs there are two other pieces by Galilei for voice and lute, both of which are contained in his *Fronimo dialogo* 1584. While these are his last lute songs, it is evident that instrumentally-accompanied song continued to be in his thoughts through his final years, since here and there in his theoretical writings he refers to accompanied song to illustrate his ideas.[11]

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10. This information is contained in Pietro Bardi's well-known letter to Giovanni Battista Doni written in 1634. The text is transcribed in Angelo Solerti, *L'origine del melodramma* (Torino, 1903; reprint Bologna: Forni editore, 1969), 143-147 (see page 145 for the relevant passage).

11. His essay "Dubbi intorno a quanto io ho detto dell'uso dell'enharmonio, con la solutione di essi," for example, contains a number of such references. Its text is transcribed in Frieder Rempp, *Die Kontrapunttraktate Vincenzo Galileis* (Cologne: Arno Volk Verlag Hans Gerig K. G., 1980), 181-184.

Florence LF2

Among the holdings of the Biblioteca nazionale centrale
is the source Florence LF2, a manuscript of twenty folios
bound together with a copy of Galilei's 1568 *Fronimo
dialogo*.[12] The manuscript contains intabulations,
passamezzi, and *romanesche* for solo lute in addition to ten
works for voice and lute. Two hands were responsible for
copying the source. Galilei wrote folios 1v and 2v through
19v, since the handwriting is identical to that in an
autograph lute manuscript of his.[13] The tablatures on
folios 1 and 2, a lute accompaniment for Palestrina's
"Vestiva i colli," were copied by another hand, however.

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12. Bianca Beccherini gives a brief description of the
manuscript and an index of its contents in *Catalogo dei
manoscritti musicali della Biblioteca nazionale di Firenze*
(Kassel: Bärenreiter, 1959), 132; Beccherini's index omits
some items, however. The most extensive study of Florence
LF2 to date is Claude V. Palisca, "Vincenzo Galilei's
Arrangements for Voice and Lute," *Essays in Musicology in
Honor of Dragan Plamenac*, ed. by Gustave Reese and Robert
J. Snow (Pittsburgh: University of Pittsburgh Press,
1969), 207-232. The manuscript is briefly described in
Wolfgang Boetticher *Handschrift überlieferte Lauten- und
Gitarrentabulaturen des 15 bis 18 Jahrhunderts*, Répertoire
international des sources musicales, vol. B VII (Munich:
G. Henle, 1978), 115.

13. Florence, Biblioteca nazionale centrale, Ms. Galilei 6,
"Libro d'intavolatura di liuto" (1584). A facsimile
edition of the manuscript has been published under the
title *Libro d'intavolatura di liuto (1584)* (Florence:
Studio per edizione scelte, 1992). The handwriting is the
same as that in other autograph manuscripts by Galilei as
well; see Palisca, "Vincenzo Galilei's Arrangements," 211.

It is not certain when the manuscript was compiled, as it bears no written date. A watermark on one of its leaves resembles those in documents dating from 1527 to 1572 and suggests that it may have been copied c. 1570, but other evidence indicates that this date is too early.[14] It seems more likely that the manuscript was written during a later period, because its contents are more representative of Galilei's repertory in the early 1580s. Eight of the solo lute pieces have concordances in Galilei's manuscript "Libro d'intavolatura" of 1584, and two of the lute songs, "Vestiva i colli" and "Io son ferito," are found in solo lute intabulations in his *Fronimo dialogo* 1584.[15] These concordances suggest a date in the early 1580s.

The ten lute songs contained in Florence LF2 are as follows:[16]

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14. The watermark evidence is discussed in Palisca, "Vincenzo Galilei's Arrangements," 211-212.

15. All the *romanesche* and *passamezzi*, as well as "A cas' un giorno," in Florence LF2 are contained in the "Libro d'intavolatura" (see Appendix Two below for the concordances). "A cas' un giorno" appears in the 1584 source under the title "Sopra l'aria del gazzella, con xii parti." For the solo intabulations of "Vestiva i colli" and "Io son ferito," see *Fronimo dialogo* 1584, 26 and 121, respectively.

16. An eleventh lute song in the source, "Madonna, o felice quel giorno," is incomplete--while there is a vocal part on folio 13v, there is no tablature for it anywhere in the manuscript.

Text incipit	Folio	Composer
Ancor ch'io possa dire	14v-15	[A. Striggio]
Dolce mi sarai uscir	17v-18	[G. Ferretti]
Fiera stella	2v-4	[O. di Lasso]
(2nd part: Ma tu prend')		
Io son ferito	4v-5	[Palestrina]
Pur viv' il bel costume	18v-19	
Se ben di sette stelle	16v-17	[A. Striggio]
Si gioioso mi fann'	15v-16	
Vattene o sonn' e mai	6v & 13	
Vestiva i colli	1-2 & 12v	[Palestrina]
(2nd part: Così le chiome)		
Vivo sol di speranza	5v-6	[G. D. da Nola]

Although there are no attributions in the manuscript for any of the lute songs, the composers for seven, as indicated above, can be identified through part-music concordances. The concordant works were first published in the 1550s and 1560s and were reprinted many times during the remaining decades of the century. Most are from collections of five- or six-part madrigals; this includes Orlando di Lasso's "Fiera stella," Alessandro Striggio's "Ancor ch'io possa dire," his "Se ben di sette stelle," Palestrina's "Vestiva i colli," and his "Io son ferito."[17]

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17. "Fiera": Lasso, *Il primo libro di madrigali a cinque voci* (Venice: Ant. Gardano, 1555), 13-14; reprints/ other editions 1557, 1560, 1562 (two editions), 1566 (two editions), 1567, 1570, 1573, 1582, and 1586. "Ancor" and "Se ben": Striggio, *Il primo libro de madregali a sei voci* (Venice: Ant. Gardano, 1560), 4 and 7, respectively; reprints/other editions 1561, 1565, 1566 (two editions), 1569, 1578, 1579, 1585, and 1592. "Vestiva": Giulio Bongionta, *Il desidero secondo libro de madrigale a cinque voci, de diversi autori* (Venice: G. Scotto, 1566), 8; reprints/other editions 1583, 1584, 1585, 1588 (three

Giovane Domenico da Nola's four-part "Vivo sol di speranza" appears in a print of Lasso's madrigals, which has caused some confusion in the attribution of the piece.[18] Giovanni Ferretti's "Dolce mi sarai uscir," the only lute song in the source that is not a madrigal, comes from his second book of five-part *canzoni alla napolitana.*[19] The remaining three lute songs--"Si gioioso mi fann'," "Pur viv' il bel costume," and "Vattene o sonn' e mai"--do not have concordances.

Some of the madrigals must have enjoyed popularity with

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editions), 1590, 1591, 1592, 1593, 1594, 1600, 1602, 1606, 1607, 1614, 1623, and 1634. "Io son ferito": *Il terzo libro delle muse a cinque voci composto da diversi eccellentissima musici con uno madregale a sei, et uno dialogo a otto* (Venice: Ant. Gardano, 1561), 9; reprints/other editions 1570, 1573, 1588, and 1593.

18. Lasso, *Il primo libro di madrigali a quatro voci, insieme alcuni madrigali d'altri autori* (Venice: Ant. Gardano, 1560), 1; reprints/other editions: 1562 (two editions), 1565, 1569 (two editions), 1573, 1576, 1581, 1582, 1584, 1588, and 1592. Another Florentine source of lute songs, Haslemere C23, also contains the piece and cites Lasso as the composer. Some modern scholars attribute it to Lasso as well. James Haar includes it in his worklist for "Orlande de Lassus," *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 1980), 10:499, and Palisca attributes the work to Lasso in "Vincenzo Galilei's Arrangements," 222. Cosimo Bottegari, on the other hand, who spent time at the Bavarian court where Lasso was employed, credits the piece to Nola in his lute book, Modena C311.

19. Ferretti, *Il secondo libro delle canzoni alla napolitana a cinque voci* (Venice: Girolamo Scotto, 1569), 3; reprints/ other editions 1571, 1574, 1578, and 1581.

lutenist-singers in Florence, because they are found in other arrangements in the sources discussed below. Brussels 275 contains "Fiera stella," and both Haslemere C23 and Modena C311 contain "Vivo sol di speranza."[20] "Vestiva i colli" had international circulation as a lute song, since it also appears in Modena C311 as well as in other arrangements for voice and lute in prints by the Netherlander Emanuel Adriansen.[21]

For each of the ten lute songs in Florence LF2 there is a lute tablature and a voice part in mensural notation written across an opening of the folios. The parts are not presented in score format, as is commonly found in other sources of lute song, but are copied on facing folios, the voice melody on the left and the lute tablature on the right.[22] Since the parts are not lined up with one another and cannot be taken in by the eye at the same time, the manuscript is not an ideal source for the self-accompanying

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20. "Fiera": Brussels 275, fols. 52v-53. "Vivo": Haslemere C23, 10; Modena C311, fol. 26.

21. Modena C311, fols. 41-41v; Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 34v-37; *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 21v-23.

22. Two of the lute songs in the manuscript, "Vestiva i colli" and "Vattene o sonn' e mai," have their parts separated by intervening folios, showing that the leaves of the manuscript were shuffled at some point. See Appendix Two below for a reconstruction of the original foliation.

singer to perform from, unless one of the parts were to be memorized.

The lowest voice of each work forms the vocal part. In half of the pieces the singer must transpose his part in performance in order to be in the same key as the lute accompaniment.[23] This situation occurs in other sixteenth-century arrangements, which usually give instructions on how to make the transposition; Florence LF2, however, does not do so.[24] After transposition, the vocal parts all fall in the range G to d', that of a baritone. The transpositions have not been made to accommodate a particular voice range, however--the untransposed voice parts all fall roughly within a baritone's range anyway-- they are instead the result of fitting the accompaniments into the same playing position of the lute. Most of the

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23. This assumes that the lute is in A-tuning: A-d-g-b-e'-a'. The singer would make the following transpositions: "Dolce mi sarai," "Fiera stella" (and "Ma tu prendi"), "Pur viv' il bel costume," and "Si gioioso mi fann'" must be sung one whole tone higher; "Io son ferito," must be sung a perfect fourth lower.

24. In Modena C311, for example, rubrics throughout the manuscript tell the singer which note of lute (designated by string and fret) to take his first pitch from. Such rubrics also appear in earlier Italian sources for voice and lute such as *Tenori e contrabassi intabulati, libro primo* (Venice: O. Petrucci, 1509); *Tenori e contrabassi intabulati, libro secundo* (Venice: O. Petrucci, 1511); and *Intavolatura de li madrigali di Verdelotto da cantare et sonare nel lauto, intavolati per Messer Adriano* (Venice: O. Scotto, 1536).

lute parts are intabulated so that all the notes can be fingered on the open strings and the first three frets. This makes them easy to play, which would be of concern for a self-accompanying singer or a lutenist of modest abilities.

Florence LF2 is one of the few sources of lute song specifically for the bass voice. Among the other sources are two of Florentine origin, Galilei's *Fronimo dialogo* 1584 and Brussels 275, and a print by Giovanni Antonio Terzi.[25] As noted in Chapter One above, bass singers accompanied by the lute or keyboard were popular in Italy during the late sixteenth century. This was especially true in Rome, where there were several *virtuosi* with extraordinary ranges who sang in a highly florid style.

Galilei's arrangements of those works with concordances show the voice parts have been copied as they appear in their part-music sources, devoid of any ornamentation. Those works without concordances are composed in a syllabic style that shows that they, too, are without vocal ornamentation. We cannot know with any certainty, of course, how they were performed--whether they were sung as written or with *passaggi* in the manner of the Roman

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25. Terzi, *Il secondo libro de intavolatura di liuto* (Venice: G. Vincenti, 1599).

virtuosi. The latter seems unlikely, however, in view of
the association the manuscript has with the Bardi *camerata*
through Galilei. Bardi, in particular, was not
appreciative of the Roman bass *virtuosi*, and he advised
singers not to follow their example of excessive
ornamentation.[26]

A comparison of Galilei's lute accompaniments with their
concordances shows that the textures of the part-music
models are not always accurately represented, because he
has restricted his intabulations to the first five frets of
the lute. As discussed in Chapter One above, this
procedure sometimes is found in other Italian lute song
accompaniments. Keeping a lute part within the first five
frets makes it easy to play, because it avoids shifting the
position of the left hand. The restriction does not affect
Galilei's tablatures for "Ancor ch'io possa dire," "Io son
ferito," and "Vivo sol di speranza," because the relatively
compact range of their vocal models allows Galilei to
reproduce their part-writing without any problems. On the
other hand, major changes of voice-leading appear in "Dolce
mi sarai," "Se ben di sette stelle," and "Fiera stella."

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26. See Bardi's remarks in his "Discorso mandato a Giulio
Caccini detto romano sopra la musica antica, e'l cantar
bene." The relevant passage is transcribed and translated
in Palisca, *The Florentine Camerata*, 122-125.

Their accompaniments omit all notes of the upper voice that require intabulation past the fifth fret of the lute. Example 10 below provides an illustration by comparing a passage from Galilei's arrangement of "Se ben di sette stelle" to its part-music model. The bracket above the transcription of the lute tablature shows where the superius notes of the madrigal have not been intabulated. Since the bass part is to be sung, the bracketed notes are completely omitted from the arrangement.

This procedure runs counter to the principles Galilei sets down in *Fronimo dialogo* for solo lute intabulations. He advises leaving out notes from only the middle voices of a work.[27] In the examples used to illustrate his treatise Galilei shows himself to be a master of intabulation, especially in his deft handling of five- and six-part works. His technique for arranging song accompaniments, therefore, varies from that for solo lute intabulations.[28] This can be further demonstrated by a comparison of the Florence LF2 arrangement of "Fiera stella" with its intabulation for solo lute in *Fronimo dialogo* (1568

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27. Galilei, *Fronimo dialogo* 1584, 55.

28. Florence LF2 also contains solo lute intabulations of "Bella man di valore" and "Caro dolce ben mio" (folios 12 and 19v, respectively). Galilei felt less constrained in arranging these works, since they frequently go past the fifth fret of the lute.

Example 10.   a.) Alessandro Striggio, "Se ben di sette stelle," *Il primo libro di madrigali a sei voci* (1560), excerpt b.) "Se ben di sette stelle," Florence LF2, excerpt.

a.)

b.)

Mentr' a di porto in questa parten quel- la   vai con la vaga figlia di La- to- na

edition) and its part-music model. While the Florence LF2
accompaniment leaves out superius notes that range above
the fifth fret, the solo intabulation from *Fronimo dialogo*
carefully reproduces the texture of the model and ventures
into the higher position of the lute when necessary.[29]

Another type of alteration Galilei makes in his
accompaniments is to change the rhythmic values of notes to
coincide with the prevailing rhythm of the texture.
Example 11 below, the beginning of "Se ben di sette
stelle," demonstrates this. The point of imitation that
opens Striggio's madrigal is built upon a melody that
begins with the following rhythmic motive: half note,
dotted quarter note, eighth note, quarter note (transcribed
values). Beginning in the second measure of the
arrangement, Galilei changes the characteristic dotted
quarter note/eighth note component of Striggio's motive to
two quarter notes, or a quarter note followed by two eighth
notes. The altered rhythms obscure the independent and
imitative nature of the polyphonic lines and create a
homorhythmic effect, which is strengthened by the notes
Galilei adds to Striggio's part-writing to fill out the
texture (circled in the example).

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29. Palisca compares passages from the three sources of
"Fiera stella" in "Vincenzo Galilei's Arrangements," 217-
218.

Example 11. a.) Alessandro Striggio, "Se ben di sette stelle," *Il primo libro di madrigali a sei voci* (1560), excerpt. b.) "Se ben di sette stelle," Florence LF2, excerpt.
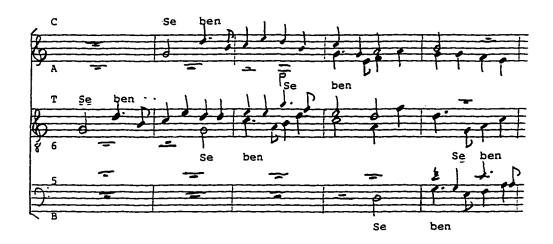
a.)

b.)

The lute accompaniment of "Vestiva i colli" is not in Galilei's handwriting and therefore may not be his arrangement. Nevertheless, it follows an arranging procedure similar to that in his accompaniments. It is intabulated within the lower frets, with the result that much of the superius of the model is left out of the tablature. In some spots the superius is transposed down by an octave into the middle of the texture, an arranging technique that is encountered in other Italian lute songs.

Three lute songs in Florence LF2 are unique to the source. "Si gioioso mi fann'" has a text by Luigi Cassola that was set many times by madrigal composers during the 1540s through the 1590s.[30] The texts of the other two songs, "Pur viv' il bel costume" and "Vattene o sonn' e mai," are of unknown authorship and were not otherwise set during the sixteenth century.[31] They are as follows:

> Pur viv' il bel costume
> Se mi nutri gran tempo
> Cangiat' in foco e 'n lume
> Porgi soccorso alla mia vit' a tempo
> Or' io al dolce squardo

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30. See the entry for this piece in Appendix One below; see also Palisca's remarks concerning "Si gioioso mi fann'" in "Vincenzo Galilei's Arrangements," 216 (note 24).

31. No concordant text incipits for these works were found in Vogel, *et al.*, *Bibliografia della musica italiana vocale profana*, or in Harry B. Lincoln, *The Italian Madrigal and Related Repertories: Indexes to Printed Collections, 1500-1600* (New Haven: Yale University Press, 1988).

Quasi felice angel vi surg' et ardo.

*   *   *   *   *

Vattene o sonn' e mai
Non più tu queste luci
Et queste membra legar
Quanto m'hai tolto o meste
Luci piangete si che'l vostro pianto
Madonn'error conosch' e non inganno.

It is possible that Galilei himself is the composer of
the three works, especially in light of the lack of any
other settings for two of the texts. In an essay dating
from 1591, he cites pieces with the same text incipits as
"Pur viv' il bel costume" and "Si gioioso mi fann'" in a
list of works famous for having "beauty of air."[32] Galilei
was prone to self-promotion, and it would not have been out
of character for him to praise his own works.

Example 12 below is a transcription of "Pur viv' il bel
costume," which will serve to illustrate the musical style
of the anonymous pieces.[33] The vocal melody, which
corresponds to the bass of the lute tablature, sets the

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32. Galilei, "Dubbi intorno a quanto io ho detto dell'uso
dell'enharmonio, con la solutione di essi" (1591), fol.
66v. A modern edition of the essay is in Rempp, *Die
Kontrapunttraktate Vincenzo Galileis*. The pertinent
passage is on page 183.

33. For transcriptions of "Vattene o sonn' e mai" and "Si
gioioso mi fann'," see Palisca, "Vincenzo Galilei's
Arrangements," 224-228.

Example 12.   "Pur viv' il bel costume," Florence LF2.

Pur   viv' il bel cos- tu-   me pur viv' il bel cos- tu-   me

se mi gran tem- po cangiat'in foco e'n lu-   me

porgi soccor- so allà mia vit'a tem-   po   porgi soccor-   so alla mia vit'

Example 12. (cont.)

a tem- po io al dolce squar- do quasi felice vi surg'et
angel ard~

o, quasi felice an- gel vi surg' et ar- do

text in a syllabic, declamatory manner. The accompaniment
is homorhythmic with a predominately four-part texture,
although five-note chords appear here and there, and it has
the parallel fifths and octaves in its voice-leading (shown
by the boxed passages in Example 12) that are idiomatic of
music for the lute. The five-note chords that occasionally
appear do not arise naturally out of the part-writing but
seem to be added for the sonorous effect they produce.
They make use of the open strings of the instrument, which
gives them a ringing quality that provides excellent
support for the voice.

Florence 10431

Florence 10431 is a manuscript of twenty folios that is
bound together with a copy Galilei's 1568 *Fronimo dialogo*
in the Biblioteca Riccardiana in Florence.[34] The
manuscript contains ten short pieces, all copied on folios
1-2; the remaining folios are ruled with staves but are
without any music. The tablatures are mostly in Galilei's
handwriting, with a second hand responsible for only a
single piece on folio 2. The manuscript's contents include

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34. Claude V. Palisca discusses Florence 10431 in "Vincenzo
Galilei's Arrangements, 207-232. Boetticher describes the
manuscript in *Handschrift überlieferte Lauten- und
Gitarrentabulaturen*, 124.

three song accompaniments, dance pieces, and an untexted intabulation of the *villanella* "Era di maggio."

The date of the manuscript is unknown, but the few concordances it has suggest a date close to that of Florence LF2. "Era di maggio" appears in a number of cittern prints issued in continental Europe between 1564 and 1582, and a *passemezzo* on folio 2 is found in Galilei's 1584 manuscript of lute music.[35] In light of these concordances, the present study proposes a date of c. 1580 for the source.

The three song accompaniments in Florence 10431 are as follows:

Title	Folio
Aria de capitoli	1v
Aria de sonetti	1v
Germini	1

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35. "Era di maggio" is arranged for solo cittern in Frederic Viaera, *Nova et elegantissima in cythara ludenda carmina* (Louvaine: P. Phalèse, 1564), fol. 24; Sebastian Vreedman *Nova longeque elegantissima cithara ludenda carmina* (Louvaine: P. Phalèse, 1568), fol. 2v; and *Hortulus cytharae* (Louvaine: P. Phalèse, 1570), fol. 86. Galliards for cittern based on the tune are in *Hortulus citharae* (Antwerp: P. Phalèse & J. Bellero, 1582), fol. 66v; Sixt Kargel, *Nova eaque artificiosa el valde commodatorio ludendae cytharae* (Strassburg: B. Jobin, 1575), sig. G1v; and S. Kargel *Renovata cythara* (Strassburg: B. Jobin, 1578), sig. K3v. A transcription of Galilei's lute tablature of the piece is in Palisca, "Vincenzo Galilei's Arrangements," 232. The *passemezzo* is in Florence, Biblioteca nazionale centrale, Ms. Galilei 6, fol. 26.

These accompaniments are quite different from the madrigal arrangements in Galilei's Florence LF2. They are *arie da cantare*, tablatures meant to accompany the improvised singing of various types of poetry: *capitoli*, sonnets, and *ottava rime*. They consist of tablatures only--there are no parts for the voice in mensural notation.

Galilei's *arie* are of the simplest design. The *capitolo*, transcribed in Example 13 below, will serve to illustrate this. It is in three sections, each marked off with a barline, that correspond to the three lines of poetry in each strophe of a *capitolo*. There is no discernible melody in the tablature's superius, which jumps between pitches in a manner uncharacteristic of vocal music. The tablature is, in fact, nothing more than a chordal harmonization of its bass. The bass line conforms to a pattern commonly found in *arie* for *terza rime*, which have the same strophic and metrical structure as *capitoli*.[36] This pattern may be the "aria comune della

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36. The bass pattern appears in the Florentine *terza rime* tablatures in Florence 109, fol. 13v and Brussels 275, fol. 20. It also is found in the lute books of Hieronimo Ferrutio (Rochester, New York, Sibley Music Library, Eastman School of Music, Shelf no. M/140/F398), fols. 27-29v; and Octavian Fugger II (Vienna, Österreichische Nationalbibliothek, Cod. 18821), fol. 18v, both of which are discussed in Chapter One above.

Example 13.   Vincenzo Galilei, "Aria de capitoli," Florence 10431.

terza rima" Galilei refers to in one of his essays.[37]

The sonnet tablature in Florence 10431 uses the same material as the *capitolo*, but with some modification. The three sections of the *capitolo* (ABC) are expanded in the sonnet to four with the addition of a repeat of the first section (ABAC).[38] Since it is not strophic, the performance of a sonnet *aria* is somewhat complex. A performer using Galilei's *aria* would sing the first part of the poem, which consists of eight lines, to the aria as written, repeating it once (ABAC ABAC). For the second part of the text, which consists of six lines, the performer would leave out one of the sections of the accompaniment (presumably the second A section) and repeat it once (ABC ABC). Thus, to perform the sonnet from beginning to end, it is necessary to play the accompaniment four times (ABAC ABAC ABC ABC).

Although it is not indicated as such, "Germini" is almost certainly a song accompaniment. The tablature does not have a clear melody in its superius and is made up of a

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37. "Dubbi intorno a quanto io ho detto dell'uso dell'enharmonio, con la solutione di essi" (1591), fol. 64v. See Rempp, *Die Kontrapunttraktate Vincenzo Galileis*, 182 for a transcription of the passage, which is translated in Palisca, "Vincenzo Galilei and Some Links between Pseudo-Monody and Monody," 348.

38. A transcription of the sonnet tablature is in Palisca, "Vincenzo Galilei's Arrangements," 232.

series of chords. The lack of melody suggests that the piece is incomplete in itself and is therefore an accompaniment of some kind. It could be intended for a lute duet, perhaps, but in light of the *arie* in the manuscript it seems more likely that it is to accompany singing. The tablature, transcribed below as Example 14, is a simple harmonization of the *passamezzo moderno* bass pattern.[39]

The musical structure of "Germini" makes it suitable as an *aria* for *ottava rime*. There are two musical periods in the piece that can accommodate two lines of text, which is typical for *ottava rime* accompaniments.[40] The bass notes have been numbered in Example 14 to show how the eleven syllables of a line of verse could fit with the lute part. The second musical period of the tablature is somewhat longer than the first, and its last two measures (beginning at the asterisk) could be used as an instrumental *ritornello*.

Since there are no mensural vocal parts with any of

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39. Another *aria da cantare* based on the *passamezzo moderno* bass pattern appears in Florence 109, fol. 14v.

40. See the *ottava rime* accompaniments in other Florentine sources, for example Modena C311, fols. 4 and 21, and Brussels 275, fols. 34v and 35, and those in Rocco Rodio, *Aeri racolti* (Naples: G. Cacchio dell'Aquila, 1577), 6, 11, and 12.

Example 14. Vincenzo Galilei, "Germini," Florence 10431.

Galilei's *arie*, it is not clear what voice range they are to accompany. If they were to be used by a soprano or a tenor, the singer would have to improvise vocal parts, because the superius lines of the tablatures are not suitable as melodies. It is possible, of course, that the bass lines could be sung; indeed, they are the only parts within the textures of the three pieces that resemble vocal music. Fitting a text to the bass is very easy in each case. The *capitolo* and sonnet tablatures have eleven notes in each of their sections, which correspond exactly to the eleven syllables of a line of text, and Example 14 above shows how text could be fitted to the "Germini" bass.

*   *   *

Galilei may have compiled Florence LF2 and Florence 10431 for his own use, but various aspects of the sources suggest otherwise. It is clear from the distinctive character of their respective repertories that the manuscripts were compiled for two separate individuals of differing tastes and abilities. Florence LF2 has elaborate arrangements of madrigals for the voice and lute as well as moderately difficult solo lute works. Florence 10431, on the other hand, contains three simple *arie* to accompany improvised singing and short, easy solo pieces: it is a primer for the lute, not a collection for a virtuoso such

as Galilei himself. The manuscripts were probably compiled by Galilei for his students, perhaps as supplemental or preparatory material for the copies of *Fronimo dialogo* to which they are bound. They are similar in physical aspect--both are twenty folios in length and are ruled with six-line tablature staves, ten to a page--which suggests they may have been prepared in advance as "workbooks."

Fronimo dialogo 1584

Galilei's *Fronimo dialogo* 1584 is a revised edition of his 1568 publication.[41] Its revisions include an expanded text as well as some new musical examples, among which are a *canzonetta* and a motet by Galilei for voice and lute. The print is dedicated to Jacopo Corsi, whose *camerata* Galilei joined in the early 1580s. Corsi's *camerata* was more involved than Bardi's in the practical aspects of music, which is reflected in the practical character of Galilei's print.

The works for voice and lute in *Fronimo dialogo* 1584 are as follows:

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41. The print is described and indexed in Howard Mayer Brown, *Instrumental Music Printed Before 1600* (Cambridge, Mass.: Harvard University Press, 1965), 331-334.

Text incipit	Pages	Composer
Qual miracolo Amore	14-17	V. Galilei
In exitu	17-23	V. Galilei

The text of "Qual miracolo Amore" is the third part of the *canzona* "Amor dal terzo giro," which was set by Galilei in his first book of madrigals.[42] The tenors of both the *Fronimo dialogo* 1584 piece and the madrigal are the same-- the only surviving copy of Galilei's madrigal book lacks all other parts--so it is very likely that they are the same piece.[43] "In exitu" is a setting of Psalm 113 and is unique to the source.

Each work is written out in score with a complete set of voice parts in mensural notation positioned above the lute accompaniment in tablature. The dialogue accompanying "In exitu" indicates that its bass is to be sung,[44] and Galilei accordingly provides text for the bass part in the mensural score. The tenor line is also texted, but only in measures 15 and 22-23, a passage where the bass part rests. Galilei explains in the dialogue that in such passages, the bass

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42. Galilei, *Il primo libro de madrigali a quattro et a cinque voci* (Venice: fig. di A. Gardano, 1574), 15.

43. Since a microfilm of the madrigal source was not available for comparison, reliance here is on Fabio Fano, *La camerata fiorentina: Vincenzo Galilei*, ci.

44. Galilei, *Fronimo dialogo* 1584, 14.

singer should stay active and take the tenor line.[45] This
differs from his procedure in the Florence LF2
arrangements, where the part-music basses have been
followed exactly--including rests. Galilei gives no
instructions for the performance of "Qual miracolo Amore,"
but perhaps the superius is to be sung, since it is the
only texted mensural part in his score.

The lute accompaniments for both "In exitu" and "Qual
miracolo Amore" are masterful intabulations, in which
Galilei accurately represents the polyphonic texture of the
models. Although the textures of the three- and four-part
pieces are not particularly dense, they involve a number of
voice crossings that are difficult to render on the lute.
Example 15 below contains one such passage in "Qual
miracolo Amore." To represent exactly the close voicing of
the model, Galilei uses the lute's ability to double
pitches by playing them at the same time on different
strings as shown in the example with asterisks (the
encircled numbers identify the individual strings). This
and other intabulating solutions show Galilei's careful
attention to detail.

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45. *Ibid.*, 23.

Example 15. Vincenzo Galilei, "Qual miracolo Amore,"
Fronimo dialogo 1584, excerpt.

stelle, stelle, stelle e'l sol non mai le fa oscur- ar   io suoi possenti rai

The lute songs compiled by Galilei in Florence LF2, Florence 10431, and *Fronimo dialogo* 1584 include genres almost completely absent in other Italian sources for voice and lute from the late sixteenth century. While non-Florentine sources usually contain light works such as *villanelle* and *canzonette*, Galilei's lute songs belong to the serious genres of vocal music, namely the madrigal and the motet, and include *arie da cantare* for the improvised singing of serious poetry.

Many of Galilei's lute songs in Florence LF2 and *Fronimo Dialogo* 1584 are arrangements of polyphonic vocal music, and the two sources show different approaches to adapting part-music for voice and lute. In *Fronimo dialogo* 1584 Galilei has intabulated lute accompaniments that carefully reproduce the part-writing of their vocal models. In some of the arrangements in Florence LF2, on the other hand, he has altered the part-writing of his models to create lute parts that are easy to play. The explanation for the divergence in Galilei's arranging style may lie in the nature of the sources. A basic principal of the intabulation rules set down in *Fronimo dialogo* 1584 is that a tablature should be as faithful as possible to the part-writing of its model. Thus, the *Fronimo dialogo* 1584 accompaniments are especially meticulous to provide good intabulation examples. Galilei shows himself to be less

constrained in the Florence LF2 arrangements, perhaps because they are not meant for circulation. It is very likely that the lute songs in the source are for a student, and Galilei's arranging style may be a response to the abilities of that individual.

Chapter Three

THREE ANONYMOUS LUTE BOOKS:
FLORENCE 168, FLORENCE 109, AND HASLEMERE C23

There are three manuscripts of Florentine provenance that preserve twenty-six works for voice and lute. The compilers of the sources are unknown, but physical evidence suggests that two of them were associated with the Medici and Jacopo Corsi households. Together the manuscripts contain a varied lute song repertory consisting of *villanelle*, madrigals, *villancicos*, and *arie da cantare*.

Florence 168

Florence 168 is among the holdings of the Biblioteca nazionale centrale in Florence.[1] Its fifty-eight folios contain twenty-five pieces, among which are three for voice and lute. The other works in the source are for solo lute or lute duet, and they include dances, intabulations, and fantasias, some of which were composed by Francesco da Milano and his Florentine student Pierino degli Organi.

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1. Bianca Becherini describes and indexes the manuscript in *Catalogo dei manoscritti musicali della Biblioteca nazionale di Firenze* (Kassel: Bärenreiter, 1959), 72. See also Wolfgang Boetticher's description in *Handschrift überlieferte Lauten- und Gitarrentabulaturen des 15 bis 18 Jahrhunderts*, Répertoire international des sources musicales, vol. B VII (Munich: G. Henle, 1978), 113.

The manuscript was copied by a single hand, probably that of an amateur lutenist, since the small number of pieces it contains makes it of limited use for a professional player. Short, easy works at the beginning of the manuscript lead to longer, more difficult tablatures in the folios that follow; thus, it may have been the "notebook" of a student who added more challenging pieces as he progressed in his study. It is possible that the lutenist was someone associated with Jacopo Corsi, because the manuscript's paper has the same watermark as is found in one of Corsi's account books.[2] The source bears a date, "a dì 10 di Maggio 1582," which has been written in the margin of folio 18v.

The works for voice and lute in Florence 168 are listed here:

Text incipit	Folio
Del crud' amor	17v-18
Occhi leggiadr' e cari	1v
Vola vola pensier	10v-11

All three are without attribution. "Vola vola pensier," which sets a text by Torquato Tasso, is concordant with an anonymous lute song in Brussels 275 and is nearly identical

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2. See John Walter Hill, "Realized Continuo Accompaniments from Florence c. 1600," *Early Music* 11 (April 1983): 195.

to a voice and lute arrangement by Emanuel Adriansen.[3] The

other two lute songs in Florence 168 are settings of

villanella texts. They do not have concordances, although

"Del crud' amor" is similar to an anonymous part-music

setting of the text, which also exists in an arrangement

for voice and lute by Adriansen.[4] The text of "Occhi

leggiadr' e cari" appears in other settings from the period

1568 to 1586, but they do not have musical material in

common with the Florentine piece.[5]

The arrangements in Florence 168 do not have parts in

mensural notation for the voice. Instead, text is

positioned under the lute part so that each syllable lines

up with the cipher of the appropriate melody note in the

tablature. Underlaid text also is used to indicate a vocal

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3. Brussels 275, fol. 51. Adriansen, *Pratum musicum*
(Antwerp: P. Phalèse, 1584), fol. 58v. The incipit of the
piece is also concordant with a that of a lute song in a
seventeenth-century manuscript of Tuscan provenance, San
Gimignano, Biblioteca communale, Fondo San Martino, Ms. 31,
fol. 13v; see Victor Coelho, *The Manuscript Sources of
Seventeenth-Century Italian Lute Music* (New York: Garland
Pub. Inc., 1995), 391.

4. *Canzon napolitane a tre voci* (Venice: G. Scotto, 1566),
21. Adriansen, *Pratum musicum*, fol. 54v.
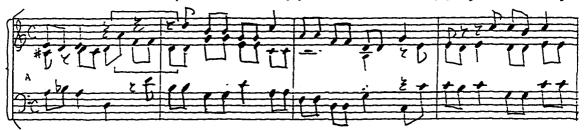
5. Other settings of "Occhi leggiadr' e cari" are in
Ghindolfo Dattari, *Le villanelle a tre, a quattro, et a
cinque voci* (Venice: G. Scotto, 1568), 32; Giovanni de
Antiquis, *Il secondo libro delle villanelle alla napolitana
a tre voci* (Venice: fig. di A. Gardano, 1574), 9; and
Gioseppe Caimo in Giovanni Battista Portio, *Fiamma ardenti*
(Venice: G. Vincenti & R. Amadino, 1586), 17.

part in other Florentine sources, namely Haslemere C23 and Brussels 275, and in other Italian printed and manuscript sources from the sixteenth century.[6] The placement of text below the tablatures should make clear what part of the texture is to be sung, but this determination is difficult in the Florence 168 tablatures because of their chordal nature. A small detail in "Del crud' amor," however, suggests the superius as the vocal part. In its final section, a homorhythmic texture gives way to imitative writing. Although the first four notes of the alto (i.e. middle) voice are underlaid with the words "Servir a chi," the text that follows lines up best with the superius for the rest of the piece. Example 16 below is a transcription of this passage. The texting of the alto line (in brackets at the beginning of the example) permits the singer to remain active during the brief rest in the superius; a similar procedure is advocated by Vincenzo Galilei in *Fronimo dialogo* 1584, as discussed above. Since "Del

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6. Gabriel Fallamero, *Il primo libro de intavolatura* (Venice: her. of G. Scotto, 1584), 79 (one piece only); and Giovanni Antonio Terzi, *Il secondo libro de intavolatura* (Venice: G. Vincenti, 1599) use this format. Two manuscripts of Italian provenance that have underlaid text are Krakow, Jagiellonian Library Mus. Ms. 40032 [olim Z32] and Montreal, Conservatoire de musique, "Intavolatura di liuto: Orazio Vecchi e discèpoli." All of these sources are described in Appendix Three below. Underlaid text is also typical of arrangements for voice and *vihuela* in Spanish prints.

Example 16. "Del crud' amor," Florence 168, excerpt.

dura sorte servir a chi, servir a chi mi don[n]a servir a chi mi don- [n]a ogn'hor la morte ogn'

hor la morte.

crud' amor" is arranged to accompany the superius part, it is likely that "Vola vola pensier" and "Occhi leggiadr' e cari" are as well. Their lute tablatures are almost completely homorhythmic and therefore ambiguous in this regard.

Example 17 below compares the Florence 168 arrangement of "Vola, vola pensier" with that of Adriansen. The lute tablatures are very similar, but there are noteworthy differences: the pitches of their bass lines are not exactly the same in measures 8 and 10, and there are variants in the rhythmic motives of measures 9-12, with the Florentine tablature having a more complex metrical reading. The discrepancies between the arrangements are significant enough to consider them distinct settings, although they are clearly based on common material. They are, in fact, different arrangements of an *aria da cantare*. The concordant tablature in Brussels 275 is listed by its compiler Raffaello Cavalcanti as such, and Adriansen designates his piece similarly as an "Aeria à la Italiana." "Vola vola pensier" does not appear to be composed upon any of the stock *aria* basses, although there are similarities between it and the *ruggiero*. The "Vola vola pensier" bass also appears in a setting of Tasso's text by Jean de

Example 17. a.) "Vola vola pensier," Florence 168.
   b.) "Vola vola pensier," Emanuel Adriansen, *Pratum musicum* (1584).

a.)

b.)

Example 17.   (cont.)

a.)

[bel- la   che   la mia chiara stella digli corte-   siemente per amore Eccoti lo mio]

bella   della   mia chiara stella dilli corte-   sementi co[n] amore Eccote mio

b.)

bella   che · la mia chiara stella digli cortes-   siemente per amore Eccoti lo mio

digli cortesiemente

Example 17.   (cont.)

a.)

[co- re Eccoti lo mio core, lo mio co- re Eccoti lo mio core Eccoti lo mio]

core   lo mio core Eccoti lo mio core

b.)

core Eccoti lo mio core, lo mio co-   re.

Example 17.   (cont.)

a.)

Macque.[7]

Adriansen's arrangement includes superius and bass parts
in mensural notation for the voice. A comparison of the
superius with his lute part shows that it has not been
intabulated as the highest voice of the tablature, although
it appears here and there transposed down by an octave in
the middle of the texture. The tablature in Florence
168 does not include Adriansen's mensural superius either;
therefore, if the Florentine arrangement is to accompany
someone singing the superius as suggested above, the
performer would have to memorize the melody. Example 17
includes a reconstructed superius for the arrangement based
on Adriansen's mensural part.

The Florence 168 intabulation of "Del crud' amor" and
the part-music setting of the text in Adriansen have a lot
of musical material in common, but they are not the same
piece.[8] Some passages, the second and third phrases in
particular, are significantly different. Errors on the

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7. Jean de Macque, *Madrigaletti et napolitane a sei voci*
(Venice: Ang. Gardano, 1581), 7. The incipit of the work
is transcribed in Harry B. Lincoln, *The Italian Madrigal
and Related Repertories: Indexes to Printed Collections,
1500-1600* (New Haven, Conn.: Yale University Press, 1988),
319. The complete setting by Macque was not available for
comparison.

8. Since only the incipit of the 1566 part-music print
containing "Del crud' amor" was available, the arrangement
in Adriansen has been used for comparison.

part of the Florence 168 intabulator would not go far to explain the different readings, and it is more probable that both arrangements are based on a popular tune. This seems very likely, since other settings of the text by Giovanni Ferretti and Jacob Regnart also use the same melodic material.[9] The latter two settings are more complex than those in Adriansen's print and Florence 168. Ferretti and Regnart composed complex five-part works that use the *villanella* melody as a *cantus firmus* in their tenor voices.

Florence 109

Florence 109, another manuscript in the Biblioteca nazionale centrale, contains sixty-five tablatures, twenty-one of which are song accompaniments.[10] There are a variety of pieces arranged as lute songs in the source: *villanelle*, *villancicos*, a madrigal, and *arie da cantare*.

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9. Ferretti, *Il secondo libro delle canzoni alla napolitana a cinque voci* (Venice: G. Scotto, 1569), 12. Regnart, *Il primo libro delle canzone italiani a cinque voci* (Nürnberg, 1574), 4.

10. Becherini describes and indexes the manuscript in *Catalogo dei manoscritti musicali della Biblioteca nazionale di Firenze*, 44-45. Becherini's index is misleading; see a complete list of contents for Florence 109 in Appendix Two of the present study. Boetticher also describes the manuscript in *Handschrift überlieferte Lauten- und Gitarrentabulaturen*, 111.

The other tablatures are solos and duets for lute that include dances, *fantasie*, *ricercare*, and variations.

The manuscript contains the handwriting of five different scribes, so it may have passed into the possession of different owners while it was being compiled. No date appears within the manuscript, but musical and scribal concordances show that its lute songs were probably copied out over a period of about twenty-five years, from 1570 to 1595. Most of them occupy the first nine folios of the source and are all in the same hand. Since concordances with these pieces in printed sources date from 1560 to 1570 (see below), a date no earlier than c. 1570 would be appropriate for this part of the manuscript. A different hand copied three *arie da cantare* on folios 13v-14v. The handwriting of the scribe is very distinctive and is found in another Florentine source dating from 1595, which suggests a contemporary date for the *arie*.[11] There is an untitled tablature on folio 14, another *aria da cantare* for *terza rime*, that is in yet a third hand. There are no clues as to when this piece may have been copied

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11. Florence, Biblioteca nazionale centrale, Ms. Magliabechiano XIX 30; the same handwriting is found on folio 22. Reliance here for the date is on Hill "Realized Continuo Accompaniments," 194, because the date could not be found in the microfilm of the source that was available to the present writer.

into the source.

The song accompaniments in Florence 109 are listed here:

Text incipit/Title	Folio	Composer
Amor, m'ha disfidat'	2v	
Andando un giorno solo	6	
A su albedrio	8	
Di lacrim' et sospiri	9	
Di là dal fiume	3	
Fuggend' il mio dolor	1	[G. L. Primavera]
Madonna, il vostro petto	8v	[A. Striggio]
Morte e fortuna combattendo	4v	
Occhi leggiadri dov' amor	7	
Se scior' si vedrà	2	[Pitio Santucci]
Sia not' e manifest'	3v	
Si de mi basa lira	7v	
Signora s'io mi rend'	6v	
Son li vostr' occhi belli	4	
Terza rima	13v	
Terza rima	14	
[Terza rima]	14	
Terza rima	14v	
Tre cos' ador' in terra	5	
Venga quel bel Narciso	5v	
Vita non voglio più	1v	

The arrangements do not have mensural parts for the voice as in Florence LF2, nor do they indicate vocal parts in the tablatures with text placement as in Florence 168. Instead, the text for each song is written at the bottom of the page, separate from its tablature--a format not commonly used in Italian sources.[12] This physical arrangement makes it impossible to determine what voice

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12. This format is found in Vienna, Österreichische Nationalbibliothek, Cod. 18821.

part the intabulator intended to sing. There is a short segment of text underlying the tablature at the beginning of "Madonna, il vostro petto," but the piece is homorhythmic at that point and therefore ambiguous with regard to which part is texted.

Seven of the accompaniments have concordances in printed and manuscript sources of part-music, many of which date from the period 1560 to 1570. Three anonymous *villanelle*—— "Occhi leggiadri dov' amor," "Andando un giorno solo," and "Tre cos' ador' in terra"——appear in prints from a series devoted to three-part *villote alla napolitana*.[13] Two other three-part *villanelle* with concordances are "Fuggend' il mio dolor" by Giovanni Leonardo Primavera and "Se scior' si vedrà" by Pitio Santucci.[14] Alessandro Striggio's "Madonna, il vostro petto" stands by itself as the only madrigal among the Florence 109 song arrangements. It comes from his first book of five-part madrigals of 1560.[15]

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13. "Occhi": *Il primo libro delle villotte alla napolitana de diversi eccellentissimi autori, a tre voci* (Venice: A. Gardano, 1560), 9; reprints/other editions 1562, 1571. "Andando un giorno" and "Tre cos'": *Il quinto libro delle villotte alla napolitana a tre voci, de diversi con una todescha* (Venice: G. Scotto, 1566), 20 and 4, respectively; other edition 1570.

14. Primavera, *Il secondo libro de canzon napolitane a tre voci* (Venice: C. da Correggio & F. Bethano, 1566), 11; other edition 1570. Santucci in *Il primo libro della raccolta di napolitane a tre voci di diversi eccellentissimi musici* (Venice: G. Scotto, 1570), 12.

A Spanish manuscript dated 1569 from the library of the
Duke of Medinaceli provides a concordance for the three-
part *villancico* "A su albedrio."[16] The presence of a
villancico in an Italian source of lute songs is something
of a surprise, since the arrangements for voice and lute of
Italian lutenists are almost exclusively of works in their
native tongue or devotional pieces in Latin.

In addition to concordances with part-music sources,
some Florence 109 lute songs have concordances with other
arrangements for voice and lute. "Venga quel bel Narciso"
appears in Emanuel Adriansen's *Pratum musicum* of 1584 and
his *Novum pratum musicum* of 1592.[17] Striggio's madrigal
and Santucci's *villanella* both are contained in the
Florentine source Modena C311; the last-named work is found
also in the lute prints of Giacomo Gorzanis and Cornelio
Antonelli.[18] Santucci, a Roman musician who is practically

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15. Striggio, *Madrigali a cinque voci, libro primo* (Venice:
G. Scotto, 1560), 35; reprints/other editions 1560, 1564,
1556, 1569, and 1585.

16. Madrid, Biblioteca de la casa del Duque de Medinaceli,
Sign. 13230, fols. 59v-60.

17. Adriansen, *Pratum musicum*, fol. 53. *Novum pratum
musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592),
fol. 12.

18. Striggio in Modena C311, fol. 40v. Santucci in Modena
C311, fol. 1v. Gorzanis, *Il primo libro di napolitane che
si cantano et sonano in leuto* (Venice: G. Scotto, 1570),
26. Antonelli, *Il Turturino il primo libro delle*

forgotten today, enjoyed a degree of renown in his day and for years after his death.[19]

The Florence 109 are for the most part accurate intabulations of their part-music models. Intabulation errors, usually incorrect rhythmic values, show an inexperienced or careless hand, perhaps that of a student. The most elaborate work of the group, Striggio's "Madonna, il vostro petto," is simplified a bit in its arrangement. The intabulator omitted notes from the inner voices and simplified a few of Striggio's ornamental passages in the lower voices (at the words "foco" and "quel giorno").

The nine other texted lute songs in Florence 109 are strophic works that are unique to the source. The texts of the *villanelle* "Amor, m'ha disfidat'," "Di lacrim' et sospiri," "Di là dal fiume," "Sia not' e manifest'," and "Vita non voglio più" as well as the *villancico* "Si de mi basa lira" appear in other settings published during the

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napolitane ariose da cantare et sonare nel leuto, composte da diversi eccellentissimi musici (Venice: G. Scotto, 1570), 33.

19. Vincenzo Giustiniani mentions him in "Discorso sopra la musica" (1628); the pertinent passage is translated in Carol MacClintock, *Hercole Bottrigari: Il Desiderio and Vincenzo Giustininani: Discorso sopra la musica*, Musicological Studies and Documents 9 (American Institute of Musicology, 1962), 68.

1570s to the 1590s and in poetry anthologies.[20] The texts
of "Morte e fortuna combattendo," "Signora s'io mi rend',"
and "Son li vostr' occhi belli" are not found elsewhere.[21]

These works are stylistically similar to the *villanelle*
and *villancico* with concordances, and it is possible that
they have been arranged from as yet unidentified vocal
part-music. In general they are simple homorhythmic works,
but there are some stylistic distinctions to be made among
them. Most have the closely-voiced parallel chords usually
associated with the *villanella*. "Sia not' e manifest',"
transcribed in Example 18 below, is a particularly spare
setting in which the superius is little more than a
recitation tone. It consists mainly of repeated chords and
is reminiscent of some *arie da cantare*. "Morte e Fortuna
combattendo" and "Son li vostr' occhi belli" are more
elaborate, as the transcription of the latter work in
Example 19 below shows. In contrast to the simpler chordal

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20. See the entries under each text incipit in Appendix One
below for textual concordance information.

21. No concordant text incipits for these works were found
in Gennaro Maria Monti, *Le villanelle alla napolitana e
l'antica lirica dialettale a Napoli* (Castello: "Il Solco"
Casa editrice, 1925); Bianca Maria Galanti, *Le villanelle
alla napolitana* (Florence: Leo Olschki, 1954); Emil Vogel,
Alfred Einstein, François Lesure, and Claudio Sartori
Bibliografia della musica italiana vocale profana, 3 vols.
(Pomezia: Standerini, 1977); or Lincoln, *The Italian
Madrigal and Related Repertories.*

Example 18.   "Sia not' e manifest'," Florence 109.

Example 19.   "Son li vostr' occhi," Florence 109.

settings, it contains a bit of imitation in measures 3-4 and an ornamented bass part in measures 8-9.

In addition to texted song arrangements, Florence 109 contains untexted *arie da cantare*. Three pieces entitled "Terza rima" appear on folios 13v through 14v, one per folio. The tablatures are elaborate for the genre, containing short ornamental passages and instrumental *ritornelli*. Their textures are chordal, but the individual voice parts often move independently of each other. They have a strong metrical sense, which in a modern transcription shifts between the meters 6/4 and 3/2, much like the *gagliarda*. Two of the tablatures have standard bass patterns sometimes found in other *arie*: the piece on folio 13v has the pattern commonly found in *arie* for *terza rime*, and that on folio 14v follows the *passamezzo moderno* pattern for a while but then diverges from it towards its end. Fitting a text and vocal part to the accompaniments takes some thought, since the tablatures lack the barlines found in other *arie* to show where each line of verse should begin.

Example 20 below is a transcription of the tablature on folio 13v. The first tercet of Petrarch's "Dura legge d'amor" from his *Trionfo d'amor*, a text elsewhere set to *arie*, has been used in the example to show how it could be

Example 20. "Terza rima," Florence 109 (folio 14).

fitted to the accompaniment.[22] A vocal part has been created from the superius of the tablature, but the bass could have been used as well. At the end of the example is an instrumental *ritornello* that could serve as an interlude between the singing of each tercet, or perhaps as a postlude.[23]

There is an untitled *aria* for *terza rime* on folio 14 of Florence 109 that has been copied by a hand different from that of the other *arie* and song arrangements in the source. It is also stylistically different from the other *arie* that surround it in Florence 109, with its repeated chords that underlie an almost static superius. Its bass begins with the typical opening progression of the *terza rime* pattern (D-G-F) and then continues with it in abbreviated form.

Haslemere C23

Haslemere C23 is a manuscript in the collection of the

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22. A modern edition of the text is in Francesco Petrarca, *Rime, trionfi, e poesie latine*, ed. by F. Neri, G. Martellotti, E. Bianchi, and N. Sapegno (Milan: Riccardo Ricciardi editore, 1951), 500. This text appears elsewhere in *arie* by Rocco Rodio in his *Aeri racolti insieme con altri bellissimi aggionti di diversi* (Naples: G. Cacchio dell'Aquila, 1577), 24; and by Cosimo Bottegari in Modena C311, fols. 35v-36 (see Chapter Four below).

23. The same *ritornello* appears in the *terza rime* tablature on fol. 14 of Florence 109.

Arnold Dolmetsch library.[24] It contains twenty-one tablatures for lute and guitar, among which are two lute songs and various solo works. The small repertory and eclectic choice of music identify it as an amateur's book. The owner is likely to have been a lutenist of considerable skill, since many of the pieces in the source are difficult to play. The Medici insignia appears in the upper left corner of the first page of tablature, showing that the book belonged to a member or an associate of the family.

The handwriting of three different scribes appears in the manuscript. All but the last two pieces in the source are in the same hand, that of the copyist of a large and important manuscript of Sienese provenance.[25] The Sienese source dates c. 1590, which suggests a contemporary date for this part of Haslemere C23.[26]

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24. Uta Henning-Supper briefly describes Haslemere C23 in "Treasures of the Dolmetsch Library Unveiled" *The Consort* 26 (1970), 435, and Victor Coelho has described the source and indexed its contents in *The Manuscript Sources of Seventeenth-Century Italian Lute Music* (New York: Garland Pub. Inc., 1995), 167-168 and 650-653.

25. The Hague, Gemeentemuseum, Ms. 28 B 39. A facsimile of the manuscript has been published with a preface by Arthur J. Ness under the title *Tablature de luth italien dit Siena Manuscript* (Geneva: Minkoff, 1988). There are concordances between Haslemere C23 and the Siena source, and they are given in Appendix Two below.

26. The dating of the Sienese manuscript is discussed in the preface by Ness in *Ibid.*, 7-8.

The other tablatures in Haslemere C23 were copied by different hands. A second intabulator wrote out a single piece for seven-course lute, and a third hand intabulated a work for five-course guitar. This last tablature probably was not entered into the source until the seventeenth century, when the guitar became fashionable in Italy.

The two works for voice and lute in Haslemere C23 are listed here:[27]

Text incipit	Page	Composer
Nasce la pena mia	7-8	[A. Striggio]
Vivo sol di speranza	10	[G. D. da Nola]

The part-music models for both arrangements were first published in 1560, and they were reprinted many times during the 1560s to the 1590s. Alessandro Striggio's "Nasce la pena mia" appeared in his first book of six-part madrigals, and Giovane Domenico da Nola's "Vivo sol di speranza" was issued without attribution in Orlando di Lasso's first book of four-part madrigals.[28]   Both

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27. The present study follows the written pagination of the source.

28. Striggio, *Il primo libro de madrigali a sei voci* (Venice: Ant. Gardano, 1560); reprints/other editions 1561, 1565, 1566 (two editions), 1569, 1578, 1579, 1585, and 1592. G. D. da Nola in Lasso, *Il primo libro di madrigali a quatro voci, insieme alcuni madrigali d'altri autori* (Venice: Ant. Gardano, 1560); reprints/other editions 1562 (two editions), 1565, 1569 (two editions),

madrigals were arranged as lute songs in other sources besides Haslemere C23: "Nasce la pena mia" in the Florentine manuscripts Brussels 275 and Modena C311 as well as in Emanuel Adriansen's *Pratum musicum*; "Vivo sol di speranza" in Florence LF2 and Modena C311.[29]
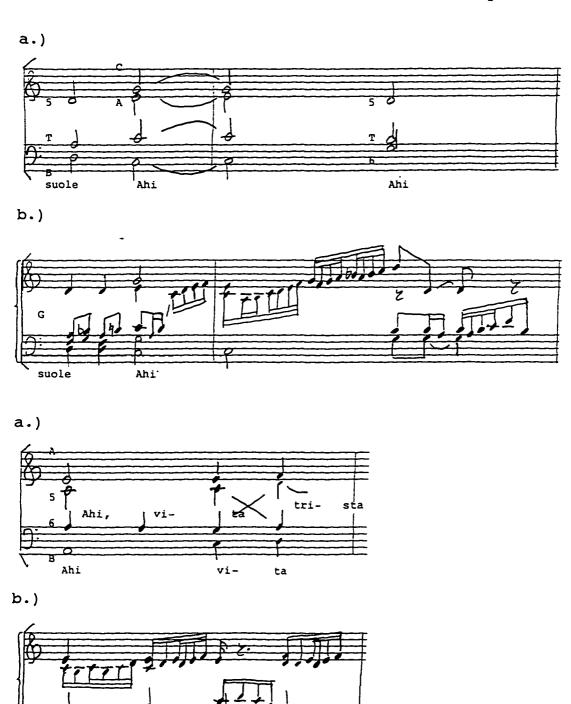
The Haslemere C23 arrangements have text positioned below their tablature staves as in Florence 168. The text placement in the Striggio piece indicates that the superius is to be sung, but it is unclear which voice the Nola tablature is for. The beginning suggests the bass voice; after about ten measures it is not possible to tell, however, because the text does not line up accurately with any single part.

The arrangements are carefully made and include a considerable amount of ornamentation added by the intabulator. Sometimes the ornamentation is extensive in Striggio's "Nasce la pena mia," especially where the vocal part has a rest. The elaborate diminutions that appear in one passage are shown in Example 21 below. Similar ornamentation is lacking in the concordant accompaniments

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1573, 1576, 1581, 1582, 1584, 1588, and 1592. This piece is attributed to Nola in Modena C311.

29. "Nasce": Brussels 275, fols. 55v-56; Modena C311, 39v-40; Adriansen, *Pratum musicum*, fols. 37v-39. "Vivo": Florence LF2, fol. 5v-6; Modena C311, fol. 26.

Example 21.   a.) Alessandro Striggio, "Nasce la pena mia,"
Il primo libro de madrigali a sei voci (1560), excerpt.
b.) "Nasce la pena mia," Haslemere C23, excerpt.

a.)

b.)

a.)

b.)

and is uncharacteristic of sixteenth-century song accompaniments in general. It is more typical of intabulations for solo lute, and perhaps the tablature was intended to serve for solo performance in addition to song accompaniment. This seems probable in light of the tablature's reappearance (an exact recopying) on pages 14-16 of the manuscript, although there it is without text.

The "Nasce la pena mia" tablature presents an interesting problem: it cannot be played as intabulated. Example 22 below shows its beginning, which faithfully represents the dense contrapuntal texture of its part-music model. In order to play the two chords marked with asterisks, a lutenist would need an extra finger on his left hand (the tablatures for the chords are given below the transcription). An explanation might be that the tablature is a "working intabulation," a preliminary version that is to be pared down into something resembling the arrangement by Cosimo Bottegari in Modena C311, which is also shown in Example 22. Bottegari does not include the superius in his tablature (it forms the vocal part) and leaves out notes from inner voices (measures 2 and 3), which results in a thinner lute part that is comfortable for the performer to play.

*   *   *

Example 22. a.) Alessandro Striggio, "Nasce la pena mia,"
   Haslemere C23, excerpt (with tablature). b.) "Nasce la
   pena mia," Modena C311, excerpt.

a.)

b.)

The three anonymous manuscripts discussed above contain a repertory of lute songs that was current from the 1570s to the 1590s. Most of the lute songs in these sources belong to the repertory of the *villanella*, the most popular genre for voice and lute arrangements throughout Italy in the late sixteenth century. Some of the *villanelle* in Florence 109 have been arranged from works in part-music sources, but others, such as "Vola vola pensier" and "Del crud' amor" in Florence 168, appear to be original settings of popular tunes. The manuscripts also contain a small number of madrigal arrangements. While few in number, the individual popularity of these madrigals as lute songs seems to be greater than that of most of the *villanelle*, since they all can be found in other arrangements for voice and lute.

The lute parts of the arrangements based on part-music are intabulated in a way that represents the voice leading of the models. The sources show different attitudes towards ornamentation in the their lute accompaniments. Florence 109 suppresses it, while Haslemere C23 has extensive diminutions. This may reflect the playing abilities of their intabulators rather than musical sensitivities, however.

Florence 109 contains four *arie da cantare* for *terza rime*. There are similar *arie* in mid sixteeth-century lute

books, but they are scarce in non-Florentine sources dating from the last quarter of the century. This may indicate that improvised singing became a smaller part of the activities of lutenist-singers in Italy as the century came to a close. The *arie* in Florence 109 show that the practice was still an important element of Florentine lute song, however.

Chapter Four

THE LUTE BOOK OF RAFFAELLO CAVALCANTI: BRUSSELS 275

A large portion of the Florentine repertory for voice and lute is preserved in Brussels 275, a manuscript now in the Bibliothèque royale de Belgique in Brussels.[1] It is a voluminous book of one hundred six folios that contain eighty-two pieces for voice and lute among its two hundred fifty-one tablatures. The lute songs include madrigals, *villanelle*, *canzonette*, and untexted *arie*. The rest of the manuscript is devoted to *fantasie*, *ricercare*, dance pieces, and duets. Brussels 275 is an important, and in some cases the only, source for works by Francesco da Milano and Santino Garsi da Parma, two of the foremost lutenists of the *cinquecento*.

An inscription on the first folio of Brussels 275 identifies its compiler and its date: "Questo libro è di Raf[f]aello Cavalcanti 1590." As a Cavalcanti, Raffaello belonged to a distinguished Florentine family, but he does

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1. Wolfgang Boetticher briefly describes Brussels 275 in *Handschrift überlieferte Lauten- und Gitarrentabulaturen des 15 bis 18 Jahrhunderts*, Répertoire international des sources musicales, vol. B VII (Munich: G. Henle, 1978), 57-58.

not seem to have been one of its more remarkable members.[2]
An obscure figure, he was associated during the early
seventeenth century with some of the leading Florentine
musicians. In 1609 the musician Santi Orlandi wrote to
Cardinal Ferdinando Gonzaga and referred to previous
correspondence from Cavalcanti concerning the formation of
a new academy in the wake of a split within the Florentine
Accademia degli elevati.[3] The Accademia degli elevati
flourished from 1607 to 1609 and included among its members
important figures such as Marco da Gagliano, Jacopo Peri,
Giovanni de'Bardi, and Ottavio Rinuccini.[4]

Brussels 275 dates from almost twenty years before
Cavalcanti's association with the academy, however. The
contents of his manuscript do not challege its inscription
date of 1590, since all works with concordances have
composition dates of 1589 or earlier. It is unlikely that
the manuscript dates much later, for its repertory does not
include the early monodic works that appear in arrangements

2. Raffaello does not appear in the biographical entries
for Cavalcanti family members in the *Dizionario biografico
degli italiani* (Rome: Società grafica romana, 1979),
22:601-640.

3. Edmond Strainchamps, "New Light on the Accademia degli
Elevati of Florence," *The Musical Quarterly* 62 (Oct 1979):
528.

4. *Ibid.*, 531-532.

for voice and lute in Florentine sources from 1594 and later.[5]

Four different hands copied Brussels 275. The handwriting in most of the book, presumably Cavalcanti's, matches that of the inscription on the first folio quoted above. A second hand copied just over two dozen tablatures on folios 1v-7 and 50-51v. Although the tablature numbers of the second hand are different, the rhythmic ciphers above the staff are identical with Cavalcanti's. If only one person wrote all the rhythmic ciphers (even for those pieces he did not intabulate), it might explain the many rhythmic inaccuracies, impossibilities, and omissions in the source. Two other scribes were responsible for one piece each on folios 43v-44 and 73v.

Brussels 275 presents its lute songs without mensural notation for the voice. As in Florence 168, the intabulator has indicated the vocal part by placing text beneath each line of tablature. In most cases, the alignment of the text with the tablature makes it clear

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5. The earliest of these sources are Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 (c. 1594-1600); and Florence, Biblioteca nazionale centrale, Magliabechiano XIX 30 (1595). See John W. Hill, "Realized continuo accompaniments from Florence c. 1600," *Early Music* 11 (1983): 194 concerning the dating of these manuscripts. Brussels 275 does contain one piece found in early monodic sources, "Fuor dell'humido nido," a work composed in 1579.

that Cavalcanti sang the bass part to his accompaniments.
In one piece, "Bene mio tu mi hai lasciato" on folio 51v,
the text placement indicates the superius is to be sung,
but here the tablature is not in Cavalcanti's handwriting,
and perhaps it was arranged for someone else to sing.
Another accompaniment for the piece appears in Cavalcanti's
handwriting on folio 92v, there with the text placed for
the bass part.

Because the lute song repertory of Brussels 275 is
large, it will be discussed in three sections:
1) madrigals, 2) *canzonette* and *villanelle*, and 3) *arie da
cantare*.

Madrigals

Brussels 275 contains accompaniments for seven
madrigals, all in Cavalcanti's handwriting:

Text incipit	Folio	Composer
Ahi, come tosto	52	
Ancor che col partire	53v	Cipriano de Rore
Empio cor, cruda voglia	52	[Fabritio Dentice]
Fiera stella	52v-53	[Orlando di Lasso]
Fuor dell'humido nido	61v	[Piero Strozzi]
Nasce la pena mia	55v-56	Alessandro Striggio
Occhi miei, che vedeste	74v	Cristofano Malvezzi

Inscriptions in the manuscript identify the composers of
three madrigals, and concordances reveal the composers of
three others. The remaining work, "Ahi, come tosto," is

unique to the source.

Five of the madrigals have concordances in part-music sources that date up to forty years before Brussels 275 was copied. The madrigals with the earliest first printings, Rore's "Ancor che col partire" (1550) and Lasso's "Fiera stella" (1555), are also found in numerous reprints from the 1560s to the 1590s.[6] Striggio's "Nasce la pena mia," first published in 1560, also appears in reprints dating through the last decade of the century.[7] The other two works, Dentice's "Empio cor, cruda voglia" and Malvezzi's "Occhi miei, che vedeste," have publication dates that are considerably later than the other madrigals: 1577 and 1583, respectively.[8] An inscription in Brussels 275

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6. "Ancor": Rore, *Il primo libro de madrigali a quattro voci* (Ferrara: Gio. de Buglhat & Ant. Hucher, 1550), 8; reprints/other editions 1551, 1552, 1554, 1557, 1563, 1564, 1565, 1569, 1573, 1575, 1582, 1586, 1590. "Fiera": Lasso, *Il primo libro di madrigali a cinque voci* (Venice: Ant. Gardano, 1555), 13; reprints/other editions 1557, 1562 (two editions), 1566 (two editions), 1567, 1570, 1573, 1582, 1586.

7. Striggio, *Il primo libro de madregali a sei voci* (Venice: Ant. Gardano, 1560), 3; reprints/other editions 1561, 1565, 1566 (three editions), 1569, 1578, 1579, 1585, 1592.

8. "Empio": in Rocco Rodio, *Aeri racolti insieme con altri bellissimi aggionti di diversi dove si cantano sonetti, stanze, et terze rime* (Naples: G. Cacchio dell'Aquila, 1577), 23. "Occhi": Malvezzi, *Il primo libro delli madrigali a cinque voci* (Venice: her. di G. Scotto, 1583), 4.

attributes "Empio cor, cruda voglia" to a "Cavalier
Antinori," but it must be a mistake. Both Rocco Rodio, the
editor of the print that contains the part-music
concordance, and Cosimo Bottegari, the intabulator of a
concordant tablature in Modena C311, give Fabritio Dentice
as the composer.

All five of these madrigals also have arrangements for
voice and lute in other sources, most of which are
Florentine. Florence LF2 contains "Fiera stella";[9] the
arrangement in Brussels 275 is shorter, however, since it
does not include the second part of the madrigal, "Ma tu
prendi," as in Florence LF2. "Nasce la pena mia" appears
in Haslemere C23 and in Modena C311.[10] The latter source
also contains "Ancor che col partire," "Empio cor, cruda
voglia" and "Occhi miei, che vedeste."[11] Although there
are no other Italian arrangements of these pieces for voice
and lute, there is a good possibility that at least "Ancor
che col partire" circulated as a lute song in other parts
of Italy. Girolamo dalla Casa's ornamentation treatise
includes a vocal part for the madrigal among pieces "for

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9. Florence LF2, fols. 2v-4.

10. Haslemere C23, fols. 7-7v. Modena C311, fols. 39v-40.

11. Modena C311, fols. 34v-35, 28, 50, respectively.

singing in ensemble and also to the lute alone."[12] Outside

of Italy, "Anchor che col partire" and "Nasce la pena mia"

had currency as lute songs. Both appear in arrangements

for voice and lute in collections published by the

Netherlander Emanuel Adriansen.[13]

Cavalcanti has arranged Lasso's "Fiera stella" and

Rore's "Ancor che col partire" in a similar manner. The

intabulations are not particularly skillful, but the intent

to reproduce the texture of their models is clear. With

the exception of a few variants, Cavalcanti has intabulated

the bass parts as they appear in their part-music versions.

His tablatures include all of the upper voices as well,

although here and there he omits notes from the textures.

His approach in arranging "Fiera stella" therefore differs

from that of Vincenzo Galilei in Florence LF2, where the

texture of the upper voices is treated with more freedom,

and where a considerable amount of Lasso's superius is left

out. Of note in Cavalcanti's arrangement of this piece is

the cut he makes at the text phrase "a cui sol per segno

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12. dalla Casa, *Il vero modo di diminuir con tutte le sorte di stromenti di fiato, & corda, & di voce humana, libro secondo* (Venice: Ang. Gardano, 1584), 35.

13. Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 7v-8 ("Ancor") and 37v-39 ("Nasce"). *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 6-7 ("Ancor").

piacqui" that eliminates a long rest in the singer's part.

Cavalcanti has used a different arranging style in his accompaniments for Striggio's "Nasce la pena mia" and Malvezzi's "Occhi miei che vedeste." The arrangement of the Striggio madrigal will serve here to illustrate this. Example 23 below compares Cavalcanti's tablature to Striggio's part-music setting of the first three lines of text. While Cavalcanti's bass line follows the part-music model closely, his upper voices bear only a faint resemblance to Striggio's. Cavalcanti's accompaniment adds notes, leaves out imitative entrances, and quickly abandons those entrances that are intabulated (with the exception of the bass part); this turns Striggio's opening point of imitation into a homophonic setting. Throughout the arrangement the same harmonic voicings reappear with little variation, and it is clear that Cavalcanti has replaced Striggio's part-writing with a succession of chords that are easy to play on the lute. This piece does not receive similar treatment in its other Florentine arrangements for voice and lute in Haslemere C23 and Modena C311. The latter arrangements stay faithful to Striggio's part-writing, and thus preserve the polyphonic character of the model.
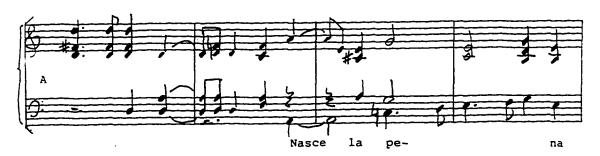
Striggio himself may have recommended Cavalcanti's style of accompaniment for his works years before the 1590 date

Example 23.   a.) Alessandro Striggio, "Nasce la pena mia,"
Il primo libro de madrigali a sei voci (1560), excerpt.
b.) "Nasce la pena mia," Brussels 275, excerpt.

a.)

b.)

Example 23.   (cont.)

a.)

mi-   a,   non   poten- do mi- rar   mio vivo sole

b.)

mi-   a,   non   potendo mirar   mio vivo sole

Example 23.   (cont.)

a.)

mio vivo so- le,   e la mia vita ri-   a,   e la mia vita   ri-   a   qual

b.)

mio vivo sole,   e la mia vita ri-   a,   e la mia vita   ri- a   qual

of Brussels 275. While a guest in Ferrara in 1584, he
wrote to Florence concerning an upcoming performance of one
of his compositions, a work for two sopranos ("un Dialogo
con dua soprani diminuiti"). His letter gives instructions
about the accompaniment for the piece:

> . . . I also had written the intabulation for the lute,
> but I forgot it when I left Mantua. But this will be of
> little consequence, because Mr. Giulio [Caccini] will be
> able to play extremely well either on the lute or the
> keyboard given the bass.[14]

The piece referred to in the letter has not been identified
among Striggio's extant works, but it is likely that it was
a part-music composition: there are no examples of works
with basso continuo accompaniment written by Striggio and
only inconclusive evidence that he composed such works.[15]
Thus, Striggio's letter suggests that polyphonic works may

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14. ". . . havevo ancora scritto la intavolatura per il
lautto et me lo scordai in Mantova nel mio partire. Ma
importarà poco, poi che il Sr. Giulio potrà benissimo
sonare, o con il lautto, o con il cembalo sopra il basso."
Florence, Archivio di Stato, filza n. 768, a c. 44 (July
29, 1584). The complete letter is transcribed in Riccardo
Gandolfi, "Lettere inedite scritte da musicisti e
letterati, appartementi alla seconda metà del secolo XVI,
estratte dal R. Archivio di Stato in Firenze," *Rivista
musicale italiana* 20 (1913): 530-531.

15. For a discussion on the possibility that Striggio wrote
monodic works, see Iain Fenlon, "Striggio, Alessandro," *The
New Grove Dictionary of Music and Musicians*, ed. by
Stanley Sadie (London: Macmillan Publishers Ltd., 1980),
18:272.

have been performed as monodies in Florence as early as the
mid 1580s.

Dentice's "Empio cor, cruda voglia" cannot be compared
as the preceding works have been, because only the superius
and bass books remain of the one surviving exemplar of
Rocco Rodio's *Aeri raccolti*, the source of its concordance.
Nevertheless, there are some observations to be made from
what is available. The Brussels 275 tablature includes
Dentice's bass part, with some variations, but not his
superius. The index of the part-music source tells us that
the piece is in four parts, but the lute arrangement shifts
between four and five voices even without the superius: it
is clear that Cavalcanti has added notes to fill out the
texture. These aspects of the tablature indicate that the
piece probably has been arranged in a style similar to that
in the Striggio madrigal.

Brussels 275 contains the famous "Fuor dell'humido nido"
by Piero Strozzi. Giulio Caccini, representing Night, sang
the piece on the "Carro del notte" during the 1579 Medici
wedding festivities. According to a contemporary account
of the performance, Caccini sang to the accompaniment of
viols played by himself and many others.[16] Although

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16. The account reads as follows: ". . . la dormente Notte
e prendendo in mano una viola, la cominciò a toccar con
tanta dolcezza, che tutti gli altri affetti dei

this description seems to indicate that Strozzi's work was performed as part-music, no such version of the piece survives. Manuscripts from the mid 1590s on contain it, but only in versions for voice and basso continuo.[17]

   If Cavalcanti's tablature has been made from a now lost part-music version of "Fuor dell'humido nido," it gives us little idea of what it was like. Example 24 below compares his accompaniment with a monodic version of the piece. As in some of his other madrigal arrangements, Cavalcanti has intabulated the bass but not the superius. The character of his lute texture with its parallelisms does not suggest the texture of part-music, but rather that he has harmonized the bass with a succession of chords as in the Striggio madrigal discussed above. Of note is the ornamentation in his bass part, which is not found in the monodic source.

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circonstanti furono superati dal piacere, ma più quando la cominciò con un soavissimo tenore a cantar, sopra la sua e molte altre viole che nel carro erano rinchiuse . . ." From Raffaello Gualterotti, *Feste nelle nozze del Serenissimo Don Francesco Medici Gran Duca di Toscana, et della Sereniss. sua consorte la Sig. Bianca Cappello* (Florence: Giunti, 1579). Quoted in Angelo Solerti, *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence: R. Bemporad & figlio, editore, 1905), 10.

17. Florence, Biblioteca nazionale centrale, Ms. Magliabechiano XIX 66, fol. 32; and Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704, 165. Since Brussels 275 predates these manuscripts, it is the earliest source to preserve the work.

Example 24.   a.) Piero Strozzi, "Fuor dell'humido nido,"
    Florence, Biblioteca nazionale centrale, Ms.
    Magliabechiano XIX 66.   b.) "Fuor dell'humido nido,"
    Brussels 275.

a.)

b.)

a.)

b.)

Example 24.   (cont.)

a.)

mi di so— gni e di chi— me— re la nott' io

b.)

mi di so— gni e di chi— me— re la nott' io

a.)

so— no la nott' io so— no che qui nel vos-

b.)

so— no la nott' io so— no che qui nel vos-

Example 24.   (cont.)

a.)

tro li- do   di tan- te   liet'alte- re pom- pe   e

b.)

tro li- do   di tan- te   lie- te altère pompe   e

a.)

di tante pre-   ge   ven-   go a render- vi   gra- tie   o

b.)

di tante pre-   ge   ven- go a render- vi   gra- zia   o

Example 24.   (cont.)

a.)

som- mi   re- gi   render- vi gra- tie o

b.)

som- mi re-   gi.   .

a.)

sommi re-   gi.

There is one other madrigal in Brussels 275, "Ahi, come tosto." The piece is without attribution or concordance, and its text is not set elsewhere.[18] Example 25 below is a complete transcription of the work. It is a very simple piece that has a superius with a narrow melodic range, unadventurous harmonic progressions, and a chordal texture. It is best described as a declamatory madrigal, similar to the anonymous pieces for voice and lute in Florence LF2. The voice-leading of the tablature is close in character to part-music, so it may be based on a polyphonic model that remains to be identified.

Canzonette and Villanelle

The largest portion of the repertory for voice and lute in Brussels 275 consists of works belonging to the light secular genres of the *canzonetta* and the *villanella*. There are fifty-one works in this group:

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18. No concordant text incipit for this work was found in Emil Vogel, Alfred Einstein, François Lesure, and Claudio Sartori, *Bibliografia della musica italiana vocale profana*, 3 vols. (Pomezia: Standerini, 1977); or in Harry B. Lincoln, *The Italian Madrigal and Related Repertories: Indexes to Printed Collections, 1500-1600* (New Haven, Conn.: Yale University Press, 1988).

Example 25.   "Ahi, come tosto," Brussels 275.

Ahi,   ahi come tosto al va- negi-   arde sen-

si   ne se- gui'l pentimen-   to   co- me diletto e gio-

ia   affan- ni e sten- to ap-paghieri   compen-

Example 25.   (cont.)

sa   scorge-   te   e   se vi   cal del nostro ero-

re   a   più sal- di pensieri vol-   gette il co-

re   a   piu sa[l]di pensieri vol- gette il co-   re.

Text incipit	Folio	Composer
Amante, se ti piace	84v	[Orazio Vecchi]
Andando un giorno solo	79v	
Bene mio tu mi hai lasciato	51v	
Bene mio tu mi hai lasciato	92v	
Caro dolce mio bene	84v	[Orazio Vecchi]
Chi mira gli occhi	50	Orazio Vecchi
Chi vuol veder l'aurora	86	[Camillo Acci]
Con voce dai sospiri	85	[Orazio Vecchi]
Core mio, tu mi lasciasti	80v	[Orazio Vecchi]
Cosa non vada	59v	Orazio Vecchi
Donna, se vaga	82	[Orazio Vecchi]
Donna superba	86v	
Già l'hora è tarda	54	
Già mi risi d'Amor	62	[Giaches de Wert]
Hor ch'io son giunto	75v	[Orazio Vecchi]
Hor che'l garrir	80	[Orazio Vecchi]
Il cocodrillo	84	[Orazio Vecchi]
Il cor che mi rubasti	58v	[Orazio Vecchi]
L'aquila sta mirando	57	
Lieva la man di qui	76v	[Orazio Vecchi]
Lucrezia mia	81v	[Orazio Vecchi]
Madonna ucisso a torto	79	
M'ha punto Amor	78v	[Giaches de Wert]
Mentre il cuculo	81	[Orazio Vecchi]
Mentr' io campai contento	50v	Orazio Vecchi
Meraviglia non è	93v	
Mi parto, ahi, sorte ria	78	[Giaches de Wert]
Non son già sguardi	76	[Orazio Vecchi]
Non ti partir	77v	[Orazio Vecchi]
Occhi, de l'alma mia	62v	[Giaches de Wert]
Occhi miei, nel partire	56v	
Ohimè, come farò	86v	
O tu che vai	58	[Orazio Vecchi]
Partisti, ahi, dura sorte	74	[Giaches de Wert]
Porgimi, cara Filli	83v	[Orazio Vecchi]
Quando l'aurora	59	[Orazio Vecchi]
Quando mirai sa bella	60	[Orazio Vecchi]
Raggi, dov' è il mio bene	50v	Orazio Vecchi
Risvegliati, alma mia	79v	
Sarà possibil mai	83v	[Orazio Vecchi]
Se la mia vita è trista	75	[Giaches de Wert]
Se pensand' al partire	77	[Orazio Vecchi]
Se si vede abruciar	85v	[Orazio Vecchi]
Sia benedetto Amore	83	[Orazio Vecchi]
Sia maledetto Amore	82v	Orazio Vecchi
Son questi e crespi crini	51	Orazio Vecchi
Sospir, ch'ogni hor	79	
Stelle, ch'ornando il cielo	87	[Ruggiero Giovanelli]

Text incipit	Folio	Composer
Tra le chiome	60v	[Orazio Vecchi]
Tra verdi campi	61	[Orazio Vecchi]
Vorrei trasformare	57v	Orazio Vecchi

Brussels 275 gives attributions for only seven works, but concordances identify the composers of thirty-two more. All thirty-nine of these pieces have concordances in sources published within a decade of the copying of Brussels 275. Giovanelli's "Stelle, ch'ornando il cielo" is from his book of three-part *villanelle* and *arie alla napolitana* of 1588.[19] The six pieces by Wert--"Già mi risi d'Amor," "M'ha punto Amor," "Mi parto, ahi, sorte ria," "Occhi, de l'alma mia," "Partisti, ahi, dura sorte," and "Se la mia vita è trista"--are from his 1589 print of five-part canzonette *villanelle*.[20] Orazio Vecchi is the best represented composer in this category, indeed in the whole body of lute song in the manuscript, with thirty-one works. All come from his first three books of four-part *canzonette* published in 1580 and 1585, as does "Chi vuol veder

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19. Giovanelli, *Il primo libro delle villanelle et arie alla napolitana, a tre voci* (Venice: G. Vincenti, 1588), 2; reprints/other editions 1588, 1591, 1594, 1600 (two editions), 1624.

20. Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 2 ("Se la mia vita"), 9 ("Mi parto"), 10 ("Occhi" and "Partisti"), 18 ("Già mi risi"), and 20 ("M'ha punto amor").

l'aurora" by Camillo Acci.[21] The following table lists the concordances with their page numbers in Vecchi's prints:

Libro primo (1580)

Title	Page
Chi mira gli occhi	6
Cosa non vada	8
Il cor che mi rubasti	15
Mentr' io campai contento	2
O tu che vai	18
Quando l'aurora	12
Quando mirai sa bella	19
Raggi, dov' è il mio bene	10
Son questi e crespi crini	4
Tra le chiome	22
Tra verdi campi	21

Libro secondo (1580)

Title	Page
Hor ch'io son giunto	2
Lieva la man di qui	16
Non son già sguardi	17
Non ti partir [Non ti fuggir]	7
Se pensand' al partire	3

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21. Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580); reprints/other editions 1581, 1585, 1586, 1591, 1610, 1613. *Canzonette, libro secondo a quattro voci* (Venice: Ang. Gardano, 1580); reprints/other editions 1582, 1585, 1595, 1602, 1610. *Canzonette, libro terzo a quattro voci* (Venice: Ang. Gardano, 1585); reprints/other editions 1586, 1593, 1600, 1610.

Libro terzo (1585)

Vecchi's music has a close association with lute accompanied song. Two of his part-music prints, a miscellany entitled *Selva di varia ricreatione* of 1590 and a book of three-voice *canzonette* of 1597, contain lute accompaniments.[22] Other printed and manuscript lute sources have arrangements of his works for voice and lute, some of which are concordant with the *canzonette* in Brussels 275. Gabriel Fallamero has included "Chi mira gli occhi" and "Mentr' io campai contento" in his print of

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22. Vecchi, *Selva di varia ricreatione* (Venice: Ang. Gardano, 1590). Vecchi and Gemignano Capi Lupi, *Canzonette a tre voci* (Venice: Ang. Gardano, 1597).

1584.[23]   These two works and others are also found in the
prints of Emanuel Adriansen and his Netherlandish
compatriot Adrian Denss.   Adriansen's *Novum pratum musicum*
of 1592 contains "Chi mira gli occhi," and the *Florilegium*
of 1594 by Denss contains "Mentr' io campai contento," as
well as "Cosa non vada," "Il cor che me rubasti," and "O tu
che vai."[24]   Another work, "Quand mirai sa bella," appears
in Giovanni Antonio Terzi's second book of tablatures of
1599.[25]

The Brussels 275 arrangements of the Giovanelli, Wert,
Acci, and all but four of the Vecchi pieces are in
Cavalcanti's handwriting.   In each of these Cavalcanti has
intabulated the bass line as it appears in its part-music
model, but he has replaced the original voice leading of
the upper parts with lute chords: the arranging style is
the same as in the Striggio madrigal described above.   The
beginning of Wert's "M'ha punto Amor" appears below in
Example 26 by way of illustration.   The *canzonetta* is based

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23. Fallamero, *Il primo libro de intavolatura da liuto*
(Venice: her. di G. Scotto, 1584), 40 and 47,
respectively.

24. Adriansen, *Novum pratum musicum*, fol. 55.   Denss,
Florilegium (Coloniae Agrippinae: G. Grevenbruch, 1594),
fols. 22v-25.

25. Terzi, *Il secondo libro de intavolatura* (Venice: G.
Vincenti, 1599), 8.

Example 26.   a.) Giaches de Wert, "M'ha punto Amor," *Il primo libro delle canzonette villanelle a cinque voci* (1589), excerpt.   b.) "M'ha punto Amor," Brussels 275, excerpt.

a.)

b.)

Example 26. (cont.)

a.)

punt'Amor

b.)

punt'Amor con velenoso dar- do   M'ha punt'Amor con velenoso dar

on a popular *villanella* melody, which Wert has woven into a complex polyphonic texture. The chordal arrangement in Brussels 275 is so different from Wert's setting that at first glance they do not appear to be the same piece. Only after a careful comparison of the bass parts does the concordance become clear.

A different hand copied the arrangements of four Vecchi works that are grouped together on folios 50-51: "Chi mira gli occhi," "Mentr' io compai contento," "Raggi, dov' è il mio bene," and "Son questi i crispi crini." While the arrangements are clearly for the bass voice, the tenor parts of "Mentr' io compai contento" and "Raggi, dov' è il mio bene" are texted during rests in the bass at the beginning of each piece. This provides the singer with a melody until the bass part enters; this procedure has been discussed above in connection with arrangements in Vincenzo Galilei's *Fronimo dialogo* 1584 and Florence 168. In each of the four Brussels 275 pieces the intabulator has represented the part-writing of Vecchi's *canzonette* in a more-or-less accurate manner; the arranging style in these pieces, therefore, is not the same as in the Vecchi tablatures by Cavalcanti.

There are two versions of the anonymous "Bene mio tu mi hai lasciato" in Brussels 275, each copied by a different hand. The arrangement on folio 92v is in Cavalcanti's

handwriting, and the tablature on 51v is in the handwriting
of the copyist who intabulated the four Vecchi pieces on
folios 50-51. The texting of the tablatures shows the
arrangers made them to accompany different voice parts:
Cavalcanti's is for the bass, and the other is for the
superius. Example 27 below compares a lengthy passage from
both tablatures. The example also includes the same
passage from an arrangement of the piece in another source,
a manuscript that was at one time in the possession of
Oscar Chilesotti. The arranging styles of the Brussels 275
tablatures are consistent with the observations made thus
far concerning other lute songs in the source: Cavalcanti
harmonizes the bass with a series of three- to five-note
chords, and the arranger of the tablature on folio 51v
intabulates a part-music texture. The arrangement from the
Chilesotti manuscript is similar to the folio 51v
tablature, which suggests that they may be based on a part-
music model known to both intabulators.

The remaining works in Brussels 275 that belong to the
genres of the *canzonetta* or the *villanella* are unique to
the source. Some have texts that are found in other
musical settings or in poetry anthologies from the
sixteenth and seventeenth centuries. These pieces are
"Andando un giorno solo," "Donna superba," "Già l'hore è
tarda," "L'aquila sta mirando," "Meraviglia non è," "Occhi

Example 27.   a.) "Bene mio tu mi hai lasciato," Brussels
   275 (folio 51v), excerpt. b.) "Bene mio tu mi hai
   lasciato," Brussels 275 (folio 92v), excerpt. c.) "Bene
   mio tu mi hai lasciato," Chilesotti Ms., excerpt.

a.)

morto   moriro   moriro   moriro cor mi-   o

b.)

morto   moriro   moriro   moriro cor mi-   o

c.)

Example 27.   (cont.)

a.)

de   no[n] mi far mori-   re-

b.)

de   non mi far   mo-   ri-   re

c.)

Example 27.   (cont.)

a.)

de   no[n] mi   far   mo-   ri-   re.

b.)

de   non   mi   far mo-   ri-   re.

c.)

miei, nel partire," and "Ohimè, come farò."[26] Three works

that appear together on folios 79-79v--"Madonna ucisso a

torto," "Risvegliata, alma mia," and "Sospir ch'ogni hor"--

have texts unique to the source.[27]

   The *villanelle* and *canzonette* tablatures without musical

concordances have the usual character of Cavalcanti's

arrangements: each has a texted bass line that supports a

series of chords with clumsy voice leading and no

consistent number of parts. Example 28 below is a

transcription of "Sospir ch'ogni hor," which is

representative of these pieces.

Arie da cantare

   At the beginning and end of Brussels 275 are indices in

Cavalcanti's handwriting listing the contents of the

manuscript. There is one entitled "Arie da cantare" that

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26. For textual concordances, see the individual entries
for each of these works in Appendix One below.

27. No concordant text incipits for these works were found
in Gennaro Maria Monti, *Le villanelle alla napolitana e
l'antica lirica dialettale a Napoli* (Castello: "Il Solco"
Casa editrice, 1925); Bianca Maria Galanti, *Le villanelle
alla napolitana* (Florence: Leo Olschki, 1954); Vogel, *et
al.*, *Bibliografia della musica italiana vocale profana*; or
Lincoln, *The Italian Madrigal and Related Repertories.*

Example 28. "Sospir ch'ogni hor," Brussels 275.

Sospir ch'ogni hor ch'ognihor la mia doglia sfo- ga-

te porgete alle mia pe- ne alguna ai- ta lasciate o-

mai finir lasciate omai finir questa mia vi- ta. vi- ta.

includes the titles of twenty-four items.[28] The
following list identifies these *arie* and groups their
titles into appropriate categories for discussion:

Ottava rime

Text incipit/Title	Folio	Composer
A caso un giorno	11	
Aria da cantare: Non più guerra	8v	
Aria: Non avette a temere	36	
Aria per istanze	34v	
Cicliana aria	13	
Gagliarda da ballare e l'aria da cantare	14v	
Ruggieri da cantare in più arie	11v-12	S. Garsi
Ruggieri spostato: Fuor di pesta	35	

Terza rime

Text incipit/Title	Folio
Aria del frate	56
Aria di terza rima: Poichè'l soave stile	55
Terza rima	20

Pieces entitled "Napolitana aria"

Text incipit/Title	Folio
Donna, poichè non m'ami	54v
Io non so, faccia mia bella	55
Ladra crudel, tu m'hai rubato	54v
Poichè in tutto	55

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28. The index is on the verso of the second unnumbered
folio of the manuscript (fol. Bv). It is transcribed in
Appendix Two following the list of contents for Brussels
275.

Miscellaneous arie

Text incipit/Title	Folio
Amor, ecco colei	52
Dico spesso al mio core	90v
Hora ch'ogni animal riposa	54v
Non è amor che mi ferisch' il core	50
Questi son quei begli occhi	89v
Villanella francese	92v
Vola vola pensier	51
Vorrei saper da voi, occhi mortali	54
Vorrei saper da voi, occhi mortali spostato	76v-77

Cavalcanti's index lists an "Aria del -S-," which cannot be identified with certainty among the tablatures in the manuscript. The initial "S" is used elsewhere in the source to identify the works of Santino Garsi da Parma. The index lists the piece on the opening of folios 86v and 87, which contains three texted *villanelle*--pieces not likely to be Garsi's (one is by R. Giovanelli). Garsi's *aria* may be the "Gagliarda da ballare e l'aria da cantare" on fol. 14v (listed here under *ottava rime*), since it falls within the genres he is known to have composed and is not otherwise listed in the index.

One of the most interesting aspects of the lute song repertory in Brussels 275 is the variety of pieces that comprise its collection of *arie da cantare*.[29] There are

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29. A discussion of the Brussels 275 *arie* appears in Victor Coelho, "Raffaello Cavalcanti's Lute Book (1590) and the Ideal of Singing and Playing," *Le concert des voix et des instruments à la Renaissance*, ed. J. M. Vaccaro (Paris:

tablatures for *terza rime* and *ottava rime*, two verse forms for which many similar *arie* exist in other sources. The source also contains *arie* for *villanelle* texts, poems that belong to a genre associated with improvisatory singing during the sixteenth and seventeenth centuries. Finally, there are *arie* that appear to be associated with specific texts.

Eight of Cavalcanti's *arie* are for *ottava rime*, the verse form in which late fifteenth- and sixteenth-century Italian poets such as Matteo Boiardo, Ludovico Ariosto and Torquato Tasso retold the heroic exploits of medieval knights. Most of Cavalcanti's *arie* provide a setting for two lines of poetry, which is to be repeated four times to sing all eight lines of an entire *stanza* of a poem. Example 29 below, "Ruggieri spostato: Fuor di pesta," is the simplest of these pieces. Its bass part provides a melody to which two eleven-syllable lines of text can be sung syllabically.

Although all the *ottava rime* accompaniments in Brussels 275 are untexted, four refer to specific texts. "Non avette a temere" is the beginning of a *stanza* from Ariosto's *Orlando furioso* (XLIV, 65) that contains

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Centre nationale du recherche scientifique, 1995), 423-442. The present study updates and corrects some of the material there.

Example 29.   "Ruggieri spostato: Fuor di pesta," Brussels
275.

Bradamante's message to Ruggiero concerning her faithfulness. "A caso un giorno" probably refers to "A caso un giorno mi guidò la sorte," a poem by Luigi Tansillo that has many other musical settings, including those by Giaches de Wert and Andrea Gabrieli.[30] It has not been possible to identify the texts for two other accompaniments. Cavalcanti's index entries for the *arie* on folios 8v and 35 give the titles "Non più guerra" and "Fuor di pesta," respectively. The "Non più guerra" tablature cannot be used for Giambattista Guarini's famous poem with the same incipit, because the text has an irregular verse form unsuitable for singing to an *aria da cantare*. There is no textual concordance for "Fuor di pesta."[31]

Two of the *arie* for *ottava rime* incorporate the *ruggiero* bass pattern that frequently appears in both

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30. Giaches de Wert, *Il quarto libro de madrigali a cinque voci* (Venice: Ant. Gardano, 1567), 25-27. Andrea Gabrieli, *Libro primo de madrigali a tre voci* (Venice: fig. de Ant. Gardano, 1575), 1. There is another text with a similar incipit, "A caso un giorno amor m'aventò un dardo," which is set in Giovanni Battista Pinello de Gherardi, *Il secondo libro delle canzoni napolitane a tre voci* (Venice: G. Scotto, 1571), 7. It has not been possible to see the text of this setting to determine whether it could be sung to the *aria* in Brussels 275. In any case, the popularity of the Tansillo poem makes it more likely that it is Cavalcanti's text.

31. No concordant text incipit was found in Vogel, *et al.*, *Bibliografia della musica italiana vocale profana*; or in Lincoln, *The Italian Madrigal and Related Repertories*.

instrumental and vocal music from the sixteenth and seventeenth centuries. "Ruggieri da cantare in più arie" by Santino Garsi appears on folios 11v-12, and perhaps the tablature is intended to accompany the text "Ruggier, qual sempre fui" from *Orlando furioso* (XLIV, 61), which is elsewhere associated with the bass pattern.[32] Garsi's tablature consists of a setting of the *ruggiero* and four variations of it. While the first variation, and possibly the second and third, would serve well for vocal accompaniment, the fourth does not seem appropriate and has more the character of a purely instrumental variation. Therefore, it is likely the tablature was intended as a solo lute piece as well as a vocal accompaniment. The bass of "Ruggieri spostato" on folio 35 is altered somewhat from the traditional *ruggiero* pattern as its title indicates ("spostato"). The altered pattern is very similar to the first variation in Garsi's *ruggiero* tablature, and it is found elsewhere in an anonymous setting of "La verginella è simile a la rosa," a text from *Orlando furioso* (I, 42).[33]

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32. See, for example the *aria* for voice and *vihuela* in Enríquez Valderrábano's *Libro de música de vihuela, intitulado Silva de sirenas* (Valladolid: F. Fernandez, 1547), fol. 24.

33. Simone Verovio, *Canzonette a quattro voci* (Rome: S. Verovio, 1591), fol. 21v. See Alfred Einstein, "Die Aria di Ruggiero," *Sammelbande der Internationalen Musikgesellschaft* 13 (1911-12): 449-450.

Cavalcanti's tablature appears to be for a different text, however, since his index lists the piece as "Aria di ruggiero: Fuor di pesta." As noted above, the text has not been identified.

Another bass pattern that appears in the Brussels 275 *arie* for *ottava rime* is that of the *aria del gazzella*. This *aria* has its genesis in a sixteenth-century Italian dance known as "Bel fiore," and it can be found in various pieces dating from the sixteenth and early seventeenth centuries.[34] "A caso un giorno" on folio 11 of Brussels 275 is a setting that appears elsewhere as the theme of a set of variations for the lute by Vincenzo Galilei.[35] The text of "A caso un giorno" may have a close association with the *aria*, since Wert's madrigalian setting of the text contains musical references to it.[36] The "Aria: Non

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34. The "Aria del gazzella" is discussed in August Wilhelm Ambros, *Geschichte der Musik*, ed. by Hugo Leichtentritt (Leipzig: F. E. C. Leuckart, 1909), 4:836-837. See also Lawrence H. Moe, "Dance in Printed Italian Lute Tablatures from 1507 to 1611," (Ph.D. diss., Harvard University, 1956), 174-177; and Moe, "Bel fiore," *The New Harvard Dictionary of Music*, ed. by Don Randel (Cambridge, Mass.: Harvard University Press, 1986), 87.

35. "Sopra l'aria del gazzella, con li XII parti" in Florence, Biblioteca nazionale centrale, Ms. Galilei 6, "Libro d'intavolatura di liuto" (1584), fol. 120ff (facsimile edition Florence: Studio per edizione scelte, 1992). The theme and first variation of the piece also appear in Florence LF2, fol. 9.

36. Wert's subject in his opening point of imitation has

avette temere" in Brussels 275 is also composed upon the *aria del gazzella* bass. It is a shorter setting, however, that only includes half of the pattern.[37]

The bass of the "Gagliarda da ballare e l'aria da cantare" is very similar to that in a keyboard accompaniment from the second book of Diego Ortiz's treatise on playing the viol.[38] The accompaniment in Ortiz is for a *recercada* based on a pattern identified only as an "Italian tenor." The pattern bears some resemblance to the *romanesca*--mostly notably in the intervallic relationship between its first and last notes (a minor third) and in the progression B-flat-F-G-C-D-G of its second phrase--but it is not the exactly the same.

The "Ciciliana aria" on folio 13 is for the singing of Sicilian *strambotti*. Similar to *ottava rime*, the *strambotto* is a poem of eight eleven-syllable lines that

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the same descending scale motive as in the bass of the Cavalcanti *aria*. Towards the end of his piece Wert centers the harmony on the lowered seventh degree of the scale, which is a defining characteristic of the *aria*.

37. Part-music *arie* based on the shorter version of the pattern can be found in Rocco Rodio's *Aeri raccolti*, 6 ("Che non può") and 11 ("E dove non potea").

38. "Recercada sesta" in Ortiz, *Trattado de glosas sobre clausulas y otros generos de puntos en la música de violones* (Rome: V. & L. Dorico, 1553), fols. 56v-57. For a modern edition of the work, see Ortiz, *Tratado de glosas*, ed. Max Schneider, 3rd ed. (Kassel: Bärenreiter, 1961), 124-125.

has close ties to improvised singing. Other *arie siciliane* are found in sources dating from the early decades of the seventeenth century, but the Brussels 275 tablature is the only late sixteenth-century example.[39] A transcription of the piece is given in Example 30 below. The clearly delineated superius and sparse bass notes suggest the upper voice as the vocal part. As is typical of other *arie siciliane*, the tablature provides a setting for four lines of text, which is to be repeated once in the performance of a complete *strambotto*.

Brussels 275 contains a few *arie* for *terza rime*. The "Aria di terza rima" on folio 55 is texted with "Poichè'l soave stile" from Jacopo Sannazaro's *Arcadia*.[40] The untexted "Terza rima" on folio 20 has the *terza rime* bass pattern common to *arie* in Florence 10431, Florence 109, and other lute sources.[41] In addition to sharing the same bass pattern, the Brussels 275 and Florence 109 tablatures also

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39. See Einstein, "Die Aria di Ruggiero," 451; Meredith Ellis Little, "Siciliana," *New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan Publishers Ltd., 1980), 17:291-292; and Coelho, "Raffaello Cavalcanti's Lute Book (1590)," 440.

40. The text is from Chapter 11 of *Arcadia*. For a modern edition of the text, see Jacopo Sannazaro, *Opere volgari*, ed. by Alfredo Mauro (Bari: G. Laterza & figli, 1961), 106.

41. "Aria de capitoli," Florence 10431, fol. 1v. "Terza rima" and an untitled tablature, Florence 109, fols. 13v and 14, respectively.

Example 30.   "Ciciliana aria," Brussels 275.

have the same concluding *ritornello*. Cavalcanti does not indicate that the "Aria del frate" on folio 56 of Brussels 275 is for *terza rime*, but its structure shows it is suitable for the verse form. The tablature divides easily into three musical phrases to accommodate three lines of poetry. The significance of the title "del frate" is not known.

There are four texted tablatures on folios 54v-55 of Brussels 275, each designated as a "Napolitana aria." Cavalcanti does not use this title with any other work, although he uses "Napolitana" to identify many pieces in the source that are settings of *villanelle* texts. The texts set in the four *arie* are also *villanelle*, and three-- "Ladra crudel, tu m'hai rubato," "Io non so, faccia mia bella," and "Poichè in tutto"--have settings in other sources (the text of the fourth piece, "Donna, poichè non m'ami," is unique to the source).[42]

A close look at the musical material of the four *arie* reveals why Cavalcanti distinguishes them from other *villanelle* settings in the manuscript. As Example 31 below

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42. For textual concordances, see the individual entries in Appendix One below. No concordant text incipit for "Donna, poi che non m'ami" was found in Monti, *Le villanelle alla napolitana e l'antica lirica dialettale a Napoli*; Galanti, *Le villanelle alla napolitana*, Vogel, et al., *Bibliografia della musica italiana vocale profana*; or Lincoln, *The Italian Madrigal and Related Repertories*.

Example 31. a.) "Io non so, faccia mia bella," Brussels
275 (bass only), excerpt. b.) "Ladra crudel, tu m'hai
rubato" Brussels 275 (bass only), excerpt. c.) "Donna,
poichè non m'ami," Brussels 275 (bass only), excerpt.

a.)

b.)

c.)

Example 32. a.) "Poichè in tutto," Brussels 275 (bass
only), excerpt. b.) "Amor, ecco colei," Brussels 275
(bass only), excerpt.

a.)

b.)

shows, "Io non so, faccia mia bella" and "Ladra crudel, tu m'hai rubato" have similar bass melodies in their opening measures. Each then follows its own course, but there is still some material they have in common. The bass line of "Donna, poichè non m'ami" is also very similar to the other two. In each of these three pieces Cavalcanti has taken a basic idea, the *aria*, and adapted it for the different texts. A similar relationship exists between the fourth *aria*, "Poichè in tutto," and another piece identified as an *aria* in the manuscript, "Amor ecco colei." Example 32 above compares their bass parts, which are strikingly similar at the beginning of each piece.

Brussels 275 contains a number of miscellaneous texted *arie*. "Vola vola pensier," which sets a text by Tasso, is concordant with a piece in Florence 168 and is very similar to the setting in Emanuel Adriansen's *Pratum musicum*, both of which are discussed in Chapter Three above.[43] The text of "Hora ch'ogni animal riposa" belongs to the repertory of the *villanella*. Cavalcanti's tablature has a concordance in the Florentine source Modena C311 and also with a two-part vocal setting in the manuscript known as the Tarasconi

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43. Florence 168, fol. 10v. Adriansen, *Pratum musicum*, fol. 58v.

Codex.[44] Cavalcanti's tablature has a bass line that is similar to the two-part setting but not a similar superius. There are a significant number of variants between the settings, which make it unclear whether they are the same or different pieces. "Hora ch'ogni animal riposa" was a popular tune, and it may be that the two sources contain different versions of an *aria* that traditionally accompanied it.[45] There are two tablatures for the *villanella* text "Vorrei saper da voi, occhi mortali" in Brussels 275, one with text on folio 54, and another without on folios 76v-77. The second tablature is an altered ("spostato") version of the first: the two pieces have similar bass lines, but the texted one is in the Dorian mode and the untexted one is in Mixolydian.

There are four additional tablatures Cavalcanti identifies in his index as *arie da cantare*, all of which set *villanella* texts. "Non è amor che mi ferisch' il core" is concordant with an anonymous three-part setting in a

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44. Modena C311, fol. 37. Milan, Biblioteca del Conservatorio di musica Giuseppe Verdi, "Tarasconi Codex," fol. 1. For facsimile edition of the latter source, see *The Tarasconi Codex*, with an introduction by Jesse Ann Owens, Renaissance Music in Facsimile, vol. 11 (New York: Garland Publishing, 1986).

45. On "Hora ch'ogni animal riposa" as a popular tune, see Donna G. Cardamone, *The canzone villanesca alla napolitana and Related Forms*, 2 vols. (Ann Arbor, Mich.: UMI Research Press, 1981), 1:116-117.

print of *villote alla napolitana*, and the texts of "Dico
spesso al mio core" and "Questi son quei begli occhi" can
be found in other sources.[46] The text of the fourth piece
(on folio 92v) is illegible, but Cavalcanti's accompanying
inscription identifies it as a "Villanella *francese.*" It
is not clear what distinguishes these tablatures as *arie.*
They do not appear to be based on any of the standard bass
patterns, nor do they have any other characteristics that
identify them as *arie.*

*   *   *   *

The sheer number of tablatures in Brussels 275 make it
an important source of late sixteenth-century lute music.
Several aspects of its repertory for voice and lute make it
an especially illuminating source for lute-accompanied
song.

Brussels 275 has a repertory that is representive of
Italian lute song in general and yet is distinctive in the
particular pieces it includes. The greatest portion of the
repertory is made up of works that belong to the light
secular genres, the *canzonetta* and *villanella.* They range

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46. "Non è amor che mi ferisch' il core": *Il sesto libro
delle villotte alla napolitana, a tre voci* (Venice: fig.
di A. Gardano, 1570), 15. For textual concordances ("Dico
spesso al mio core" and "Questi son quei begli occhi"), see
the individual entries in Appendix One below.

from simple three-part *villanelle* to the complex settings
of Giaches de Wert. The largest portion of them are four-
part *canzonette* by Orazio Vecchi, popular works that appear
in other Italian arrangements for voice and lute as well.
Less in number than the *canzonette* and *villanelle* are
Cavalcanti's madrigal arrangements. He has included famous
older works such as Rore's "Ancor che col partire" and
Striggio's "Nasce la pena mia," as well newer pieces by the
Florentine composers Piero Strozzi and Cristofano Malvezzi.

Brussels 275 contains a considerable number and variety
of *arie da cantare*. Cavalcanti's *arie* are for a much
broader range of texts than those in most other sources.
In addition to the accompaniments for serious texts in
ottava and *terza rime*, there are tablatures for popular
songs, *villanelle*, and Sicilian *strambotti*. Some *arie* are
based on the standard *aria* progressions of the sixteenth
and seventeenth centuries, including the *ruggiero*, the *aria
da gazzella*, and the pattern associated with *terza rime*.
Other *arie*, those tablatures Cavalcanti calls "Napolitana
aria," show how a sixteenth-century musician adapted an
accompaniment to fit different texts.

The most striking aspect of Cavalcanti's lute song
repertory is how he arranged part-music for the voice and
lute. While a few of the songs in the source are
intabulations that more-or-less accurately represent their

part-music models, most are arranged in what might be called a *basso continuo* style of accompaniment. In the latter arrangements Cavalcanti has taken the bass of his model and harmonized it with chords that are easy to play on the lute. These arrangements show that polyphonic compositions were sometimes performed as monodies during the late sixteenth century. That is not to say they were simply performed by voice and lute, but that their textures were transformed from polyphony to homophony through arrangement.

Chapter Five

THE LUTE BOOK OF COSIMO BOTTEGARI:
MODENA C311

The Biblioteca Estense preserves Modena C311, a
manuscript containing a vast collection of late sixteenth-
century lute songs compiled by the Florentine Cosimo
Bottegari. Of all the sources treated in the present
study, this one has received the most scholarly attention.[1]
The lengthy manuscript, which is entitled "Arie e canzoni
in musica," is entirely in Bottegari's handwriting and is
almost completely devoted to lute songs: of its one
hundred thirty-two pieces, one hundred twenty-seven are for
voice and lute; the other five are dances and *fantasie* for

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1. The texts of the lute songs have been edited by Luigi
Francesco Valdrighi in *Il libro di canto di Cosimo
Bottegari* (Florence, 1898; reprint Bologna: Forni editore,
1978). For a transcription of the manuscript's musical
contents, see Carol MacClintock, *The Bottegari Lutebook*,
Wellesley Edition, no. 8 (Wellesley, Mass.: Wellesley
College, 1965). The reader should see the review of this
edition by William V. Porter in *Journal of the American
Musicological Society* 20 (1967): 126-131. The manuscript
is described in Wolfgang Boetticher, *Handschrift
überlieferte Lauten- und Gitarrentabulaturen des 15 bis 18
Jahrhunderts*, Répertoire international des sources
musicales, vol. B VII (Munich: G. Henle, 1978), 212-213;
and in C. MacClintock in "A Court Musician's Songbook: MS
C311," *Journal of the Lute Society of America* 4 (1971):
1-8.

solo lute.[2] Modena C311 contains an exceptionally diversified collection of lute songs. In addition to madrigals, *villanelle*, *canzonette*, and *arie*--the typical genres arranged for voice and lute in Florentine sources-- there is also a significant number of sacred works.

Cosimo Bottegari was born in Florence in 1554, and by the early 1570s he was living in Pisa.[3] As a young man he served at the court of Duke Albrecht V of Bavaria, where he became a "gentleman of the chamber" in 1573. His musical activities there included singing, playing the lute, composing, and editing a collection of five-part madrigals by the "florid virtuosi" of the court: Orlandi di Lasso,

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2. Boetticher says that there are at least three hands responsible for copying the manuscript in *Handschrift überlieferte Lauten- und Gitarrentabulaturen*, 213. My examination found a single hand, that of Bottegari, to have copied the musical material of the manuscript. Furthermore, the handwriting of the inscription on folio 1v "Addì 17. di settembre 1573 trovandomi io Cosimo Bottegari nel cocchio del Ser. Duca Alberto di Bav[ie]ra" is the same as that in the titles and texts of the music. The manuscript does contain folio numbers and an index in a different hand, however.

3. This summary of Bottegari's biography is drawn from Warren Kirkendale, *The Court Musicians in Florence During the Principate of the Medici* (Florence: Leo S. Olschki editore, 1993), 251-255, which is the most complete and up-to-date biography of Bottegari; and Valdrighi, *Il libro di canto di Cosimo Bottegari*, 10-18 and 167-190, who provides transcriptions of documents from Modena C311 and Modenese archival sources.

Giovanni Gabrieli, Bottegari himself, and others.[4]
Bottegari remained at the Bavarian court until Albrecht's
death in 1579, but afterwards he returned to his native
Florence, entered the court of the Medici, and married into
one of the patrician families of the city (Salvetti).
While in the Medici's service he continued in his musical
activities, and he distinguished himself by being made a
Knight of the Order of Saint Stephen. His involvement in
music probably diminished during the last decades before
his death in 1620, since his attention at that time was
focused on various business ventures.

Dates in Modena C311 show that Bottegari began compiling
it while in Bavaria, and that he finished it in Florence
during the early years of the seventeenth century. At the
beginning of the manuscript are the dates 17 September 1573
(folio 1v) and 4 November 1574 (folio 1), and at its end
(folio 53v) is the date 27 January 1600. The frontispiece
also bears the date 1600 as well as that of 1602. These
latter dates must have been written after Bottegari
completed the manuscript, since its musical contents have
concordances that are from the mid 1590s and earlier.
Thus, the lute book was copied during a period that

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4. *Il secondo libro de madrigali a cinque voci de floridi
virtuosi del serenissimo ducca di Bavaria* (Venice: her. di
G. Scotto, 1575).

encompasses the entirety of the last quarter of the sixteenth century.

The contents of the manuscript show Bottegari to have been the kind of courtier envisioned by Castiglione in his *Il cortegiano*. Bottegari entertained the Bavarian and Florentine courts by singing, by playing the lute, and perhaps also by reciting poetry, since there are stray poems copied into the manuscript. Among the poetry not set to music are verses by Luigi Alamanni, Horace, Matteo Boiardo, and others.[5]

Various inscriptions in the manuscript show Bottegari's association with members of the courts of the Medici Grand Dukes Francesco I and Ferdinand I. He dedicated Cipriano de Rore's "Lieta vivo e contenta" to Francesco's sister Isabella, who was highly regarded for her beauty, intelligence, and talents as a poet and musician. She lived in Florence, estranged from her husband Paolo Giordano Orsini, from the 1560s until her tragic death by his hand in 1576.[6] "Dapoi ch'un Orsa," "Qual fattura più

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5. L. Alamanni, "Come io veggo," fol. 47v; Horace "Integer vitae"; M. Boiardo, "Dimmi, ti prego amor," fol. 25; l'Alciato, "Crebbe la zucca," fol. 47v; "Vedi una rosa" (dedicated to Signora Constancia Spinella), fol. 14v; "O Virginia," fol. 15; and "Dunque credete," fol. 23v.

6. Alfred Einstein, *The Italian Madrigal*, trans. by Alexander H. Krappe, Roger Sessions, and Oliver Strunk, 3 vols. (Princeton: Princeton University Press, 1971),

degna," and "Questi occhi ladri" all were dedicated to Isabella's daughter, Leonora Orsini. Born in 1560, Leonora (or Eleonora) was sixteen at the time of her mother's death.[7] Leonora must have inherited the musical talent of her mother, for Bottegari credited her with the composition of the setting of "Per pianto la mia carne" on folio 5v of Modena C311.

Bottegari dedicated "Gentil' Signora" and "Non si vedde giammai" to Bianca Capello, the Venetian who became Grand Duchess of Tuscany in 1579 as Francesco de' Medici's second wife. Other inscriptions in the manuscript name members of prominent Venetian families, who may have formed part of her retinue. "Vedi fortuna" was composed upon a text with complimentary strophes for four Venetian ladies--F. Maria da la Marino, Laura Moro, Mad. (Maddalena?) Trono, and Bettia Malipiero.[8] A poem without musical setting, "Poichè sopra il sepolcro" (folio 32), was dedicated to the memory of Signora Chiara Morosini, a relative of the Grand

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2:499-500, 508.

7. Leonora's birthdate is given in Fabrizio Winspeare, *Isabella Orsini e la corte Medicea del suo tempo* (Florence: Olschki, 1961), 83.

8. Laura Moro Contarini is also the dedicatee of "Ballo del fiore" on fol. 157 of Fabritio Caroso's *Il Ballarino* (Venice: F. Ziletti, 1581); the print itself is dedicated to Bianca Capello.

Duchess.[9]

One of the pieces addressed to Bianca, "Gentil'
Signora," was adapted to honor Christine of Lorraine after
her marriage to Ferdinando de' Medici in 1589. The fourth
strophe of the piece, which praises Bianca, was crossed off
and replaced with a similar strophe for Christine.[10]

Bottegari dedicated the poem "Vedi una rosa" (folio 14v)
to Constantia Spinella and the madrigal "Nel bel giardin
d'amor" to Signora N. N. Spina. He also composed pieces
upon texts incorporating the names of two women from
Bergamo, Isotta Brembata ("I sottant' arso Amore") and
Emilia Agosti ("Mille amorosi lacci").

Modena C311 consists of fifty-five folios with two sets
of numbering, Bottegari's original foliation and one in a
modern hand. It was necessary to renumber the pages
because Bottegari's folio numbers are sometimes illegible
or missing, and they often do not reflect the actual
foliation of the source. This may be the result of the

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9. Bianca's mother was Pellegrina Morosini. See Gaspare De
Caro, "Bianca Capello," *Dizionario biografico degli
italiani* (Rome: Società grafica romana, 1968), 10:15.

10. The original strophe reads: "Così s'ode con vaghi et
lieti accenti/ risonar Bianca d'ogni virtù esempio/ dell'
immortalitad' albergo e tempio." It was replaced by the
following: "Così risuona ormai per ogn' intorno/ di noi
Christierna d'ogni virtù esempio/ dell'immortalitad'
albergo e tempio."

combining of two manuscripts, as there are two series of
original folio numbers. The present study uses the modern
foliation for the sake of clarity, but the reader can find
the original numbering in Appendix Two below.

Bottegari copied each piece for voice and lute into the
manuscript in score format, presenting the vocal part in
mensural notation over the tablature of the lute
accompaniment. In most arrangements he assigned the
superius part of the texture to the voice and notated it in
the soprano range. The vocal parts for "Monicella mi
farei" and "Dura legge d'amor" were written in the tenor
range, however. It is not clear why the parts are notated
in different ranges, but it does not seem likely that
Bottegari sang most of the pieces in one range and two
others in another. Some lutenist-singers sang the soprano
parts of a composition an octave lower in the tenor range,
and we can be reasonably certain that Bottegari performed
his arrangements in the same manner.[11]

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11. Vincenzo Galilei wrote that a good effect was produced
when the soprano part of a composition was sung by a tenor
to instrumental accompaniment; see his "Dubbi intorno a
quanto io ho detto dell'uso dell'harmonio con la solutione
di essi" (1591), Florence, Biblioteca nazionale centrale,
Ms. Galilei 3, fols. 70-70v (the passage is quoted and
translated in Palisca, "Vincenzo Galilei's Arrangements,
215-216). It is well known that the vocal parts of early
monodic works, which were sung by tenors such as Caccini,
were also notated in the soprano range.

The size of Bottegari's repertory makes it necessary to divide the works into five categories for discussion: 1) madrigals; 2) *villanelle*, *canzonette*, and related works; 3) miscellaneous secular works; 4) sacred and devotional works; and 5) *arie*.

Madrigals

Modena C311 contains the large repertory of madrigals listed here:

Text incipit	Folio	Composer
Amor, che deggio far	28v	Fabritio Dentice
Ancor che col partire	34v-35	Cipriano de Rore
Appariran per me	29	Orlando di Lasso
Come avrà vita Amor	27	[Vincenzo Ruffo]
Donna se'l cor di ghiaccio	31v-32	I. Tromboncino
Empio cor, cruda voglia	28	Fabritio Dentice
Giunto m'ha Amor	25	[Gio. Dom. da Nola]
Io moro amando	26v	I. Tromboncino
Io son ferito	29v-30	I. Tromboncino
Lieta vivo e contenta	25v	[Cipriano de Rore]
Madonna, il vostro petto	40v	Alessandro Striggio
Morte, da me tant' aspetta	22v	Cosimo Bottegari
Nasce la pena mia	39v-40	Alessandro Striggio
Nel bel giardin d'amor	23v	Cosimo Bottegari
Occhi miei, che vedeste	2	[C. Malvezzi]
Occhi miei, che vedeste	10v	Cosimo Bottegari
Perchè son tutto foco	30v-31	I. Tromboncino
Per pianto la mia carne	5v	Leonora Orsin[i]
Per pianto la mia carne	7v-8	Cosimo Bottegari
Poichè'l mio largo pianto	11	Cosimo Bottegari
(2nd part: Caro dolce ben)	11	Cosimo Bottegari
Poichè'l mio largo pianto	32	Cosimo Bottegari
Qual fattura più degna	44v	Cosimo Bottegari
Quando da voi, Madonna	27v	Gio. Dom. da Nola
Se voi, dolci e pietosi	32v	I. Tromboncino
Vestiva i colli	41-41v	Palestrina
Vivo sol di speranza	26	Gio. Dom. da Nola
Vostra beltà si bella	23	I. Tromboncino
Zefiro torna	43v	Cosimo Bottegari

The composers for all of the madrigals can be identified through Bottegari's attributions and through concordances. Thirteen works have concordances with part-music. The other sixteen are compositions by Bottegari, Ippolito Tromboncino, and Leonora Orsini, and almost all are unique to the source.

Most of the concordant madrigals were first published years before Bottegari began to compile his lute book, and many remained current throughout the late sixteenth century by reappearing in reprints and other editions. Cipriano de Rore's "Ancor che col partire," Vincenzo Ruffo's "Come avrà vita amor," and Orlando di Lasso's "Appariran per me" were issued in 1550, 1552, and 1560, respectively.[12] The three madrigals by Giovane Domenico da Nola appeared in three different publications: "Vivo sol di speranza" and "Quando da voi, Madonna" were printed in separate 1560 collections of Lasso's music, and "Giunto m'ha Amor" was published in a

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12. Rore, *Il primo libro de madrigali a quattro voci* (G. de Buglhat & A. Hucher, 1550), 8; reprints/other editions 1551, 1552, 1554, 1557, 1563, 1564, 1565, 1569, 1573, 1575, 1582, 1586, 1590. Ruffo, *Il primo libro de madrigali cromatici a quattro voci* (Venice: Ant. Gardano, 1552), 21; reprints/other editions 1556 (two editions), 1557, 1560. Lasso, *Il primo libro di madrigali a quattro voci* (Venice: Ant. Gardano, 1560); reprints/other editions 1562 (two editions), 1565, 1569 (two editions), 1576, 1581, 1582, 1584, 1588, 1592.

1563 print.[13] Both of Alessandro Striggio's pieces appeared in 1560, "Madonna, il vostro petto" in his first book of five-part madrigals and "Nasce la pena mia" in his first book of six-part madrigals.[14] Palestrina's famous "Vestiva i colli" was included in a 1566 compilation of works by various composers and reprinted in other collections.[15]

Four madrigals were published in part-music collections during the period Bottegari was copying his manuscript.

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13. "Vivo": Lasso, *Il primo libro di madrigali a quattro voci* (Venice: Ant. Gardano, 1560), 1. See previous note for reprints/other editions. "Quando": Lasso, *Il primo libro delli madrigali, a quattro voci* (Rome: V. Dorico, 1560), 27; reprints/other editions 1560, 1562 (two editions), 1565, 1569 (two editions), 1573, 1576, 1581, 1582, 1584, 1588, and 1592. "Giunto": *Il terzo libro delle muse a quattro voci* (Rome: A. Barré, 1562); other edition 1563.

14. "Madonna": *Madrigali a cinque voci, libro primo* (Venice: G. Scotto, 1560), 35; reprints/other editions 1560 (two editions), 1564, 1566 (two editions), 1569, and 1585. "Nasce": *Il primo libro de madrigali a sei voci* (Venice: Ant. Gardano, 1560), 3; reprints/other editions 1561, 1565, 1566 (two editions), 1569, 1578, 1579, 1585, and 1592.

15. Giulio Bongionta, *Il desidero secondo libro de madrigali a cinque voci* (Venice: G. Scotto, 1566), 8. *Musica divina di xix autori illustri a iiii, v, vi, et vii voci* (Antwerp: P. Phalèse & J. Bellero, 1583), fol. 16; reprints/other editions 1588, 1591, 1594, 1606, 1614, 1623, and 1634. *Spoglia amorosa, madrigali a cinque voci* (Venice: her. di G. Scotto, 1584), 3; reprints/other editions 1585, 1588, 1590, 1592, 1593, 1600, 1602, and 1607. *Gemma musicalis, liber primus* (Nürnberg: C. Gerlach, 1588), no. 27.

Fabritio Dentice's "Empio cor, cruda voglia" and "Amor, che deggio far" were issued in separate collections of 1577 and 1583, respectively, and Cristofano Malvezzi's "Occhi miei, che vedeste" appeared in his first book of five-part madrigals of 1583.[16] Cipriano de Rore's "Lieta vivo e contenta" was published many years after its composition in a 1591 print of the works of Philippe de Monte.[17]

These madrigals also have arrangements for voice and lute in other sources. Seven appear in other Florentine lute books as the following concordances show:

Title	Concordance(s)
Ancor che col partire	Brussels 275 (folio 53v)
Empio cor, cruda voglia	Brussels 275 (folio 52)
Madonna, il vostro petto	Florence 109 (folio 8v)
Nasce la pena mia	Haslemere C23 (pages 7-8); Brussels 275 (folios 55v-56)
Occhi miei, che vedeste	Brussels 275 (folio 74v)

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16. "Empio": Rocco Rodio, *Aeri raccolti* (Naples: G. Cacchio dell'Aquila, 1577), 23. "Amor": *Musica divina di xix autori illustri, a iiii, v, vi, et vii voci* (Antwerp: P. Phalèse, 1583), fol. 3; reprints/other editions 1588, 1591, 1594, 1606, 1614, 1623, and 1634. This piece appears without a composer's name in *Musica divina*; Modena C311, therefore, is the source of the attribution to Dentice. "Occhi": Malvezzi, *Il primo libro delle madrigali a cinque voci* (Venice: her. di G. Scotto, 1583), 4.

17. Philippe de Monte, *La ruzina canzone a sei voci* (Venice: Ang. Gardano, 1591). The attribution of "Lieta vivo" to Rore has been questioned by Alfred Einstein; see his *The Italian Madrigal*, 1:422-423. Bottegari must not have known the Monte print or disagreed with the attribution to Rore, since he wrote "di Autore Incerto" at the head of his arrangement in Modena C311.

Title	Concordance(s)
Vestiva i colli	Florence LF2 (folios 1, 2 & 12v)
Vivo sol di speranza	Florence LF2 (folios 5v-6); Haslemere C23 (page 26)

Some of these madrigals enjoyed popularity as lute songs outside of Florence as well. Girolamo dalla Casa provided lutenist-singers with ornamented vocal parts for "Ancor che col partire" and "Vestiva i colli" in his print of 1584, and Emanuel Adriansen included arrangements for voice and lute of "Anchor che col partire," "Nasce la pena mia," and "Vestiva i colli" in his lute books of 1584 and 1592.[18]

Most of Bottegari's arrangements stay close to their models. He notates the superius of each part-music model in mensural notation for the voice and intabulates the rest of the texture for the lute (the whole texture, including the superius, is intabulated in "Guinto m'ha Amor" and "Anchor che col partire"). The arrangements of Nola's three works, Lasso's "Appariran per me" and Rore's "Anchor che col partire" are especially accurate intabulations. Most of the others represent the musical material of their

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18. dalla Casa, *Il vero modo di diminir, libro secondo* (Venice: Ang. Gardano, 1584), 34 ("Ancor") and 35 ("Vestiva"). Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 7v-8 ("Ancor"), fols. 34v-37 ("Vestiva"), and fols. 37-39 ("Nasce"). Adriansen, *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 6v-7 ("Ancor") and fols. 21v-23 ("Vestiva").

part-music models, but they leave out a few notes of the upper voice that require intabulation past the fifth fret ("Giunto m'ha Amor") or omit notes from the middle voices ("Vestiva i colli" and "Madonna, il vostro petto").

As noted above with regard to Raffaello Cavalcanti's arrangement in Brussels 275, the concordant model for Dentice's four-part "Empio cor, cruda voglia" in the sole surviving copy of Rocco Rodio's *Aeri racolti* lacks both inner voice parts. Bottegari's superius and bass are the same as Rodio's, with the exception of some minor variants, and Bottegari's arrangement maintains a four-part texture.[19] Since most of Bottegari's other madrigal arrangements represent the part-writing of their models, it is likely that his "Empio cor" does so as well.[20] Cavalcanti's arrangement is of no help in determining this, because his tablature clearly does not reflect the part-writing of Dentice's three upper voices (see Chapter Four above).

Bottegari's approach in arranging the six-part "Lieta

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19. Both Bottegari and Cavalcanti have the same readings in their bass parts at the text passages "cruda voglia," "che mai fè natura," and "Ahi, sort' iniqua," which differ somewhat from Rodio.

20. Howard Mayer Brown considers this a foregone conclusion in his reconstruction of Dentice's piece from the Modena C311 tablature in "The Geography of Florentine Monody," *Early Music* 9 (April 1981): 150-151.

vivo e contenta" is different from that in the other
madrigals. Example 33 below compares his arrangement with
Rore's part-music model. The only voice transferred to the
arrangement more-or-less intact is the bass. Bottegari's
vocal part combines Rore's altus with his superius in
measures 6-7 and 10-13, a procedure that has been noted
above in other Florentine arrangements. Bottegari omits
many notes from the middle voices and eliminates almost all
of the rhythmic interplay among voices in passages where
five or six are active in the model. In some spots he
simply substitutes a chordal texture for Rore's part-
writing (see measures 6 and 7, for example). The result of
all this is to create a more homorhythmic lute
accompaniment for the vocal part.

Among the madrigals in Modena C311 are six by Ippolito
Tromboncino, a celebrated lutenist-singer active in Venice
during the middle of the sixteenth century.[21] All but
one of the madrigals, "Donna se'l cor di ghiaccio," are
unique to the source.[22] Tromboncino's Modena C311 pieces

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21. On Tromboncino, see David Nutter, "Ippolito
Tromboncino, *cantore al liuto, I Tatti Studies* 3 (1989):
127-174.

22. "Donna se'l cor" also appears in an arrangement for
bass voice and lute in Verona, Biblioteca della Società
Accademia Filarmonica, Ms. 223, fols. 4v-5; see Nutter,
"Ippolito Tromboncino," 140.

Example 33. a.) Cipriano de Rore, "Lieta vivo e
   contenta," *Il primo libro de madrigali a quattro voci*
   (1550). b.) "Lieta vivo e contenta," Modena C311.

a.)

b.)

Example 33 (cont.)

a.)

b.)

le mi mostra chiari, mi mostra   chiari   rag- gi

Example 33 (cont.)

a.)

b.)

co- me suo- le, mi mostra chiari rag- gi co- me so-

Example 33 (cont.)

a.)

b.)

le. Ma così mi tormen- ta s'io lo veggio spari- re   [Ma così

Example 33 (cont.)

a.)

b.)

che   piu tosto vorrei   sem- pre mori- re.

Example 33 (cont.)

a.)

b.)

che più tosto vorrei   sempre mori-   re.

are the only vocal compositions he is known to have composed, although it is possible that a print containing his works was issued during the sixteenth century. A 1591 index of Angelo Gardano's publications lists an *Intabolatura de Tromboncino da cantar in liuto* (without date), but nothing is now known about this print.[23]

Among Tromboncino's texts are three set by other composers in the early and middle decades of the 1500s-- "Io son ferito," "Perchè son tutto foco," and "Vostra beltà si bella"--and three that are unique to the source.[24] Example 34 below, a partial transcription of "Io son ferito," is representative of the musical style of his settings. It is in four clearly delineated parts, and its texture is polyphonic with occasional imitative passages. The vocal part is heavily ornamented (of Tromboncino's works "Io son ferito" is the most elaborate in this

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23. See Howard Mayer Brown, *Instrumental Music Printed Before 1600* (Cambridge, Mass.: Harvard University Press, 1965), 299.

24. For textual concordances, see the individual entries for the works in Appendix One below. No concordant text incipits were found for "Donna se'l cor di ghiaccio," "Io moro amando," and "Se voi, dolci e pietosi" in Emil Vogel, Alfred Einstein, François Lesure, and Claudio Sartori, *Bibliografia della musica italiana profana* (Pomezia: Standerini, 1977), or in Harry B. Lincoln, *The Italian Madrigal and Related Repertories: Indexes to Printed Collections, 1500-1600* (New Haven, Conn.: Yale University Press, 1988).

Example 34.   Ippolito Tromboncino, "Io son ferito," Modena
     C311, excerpt.

Io   son fe- ri- to, ahi las-   so

ahi las-   so   Et chi mi diedo ac-

cusar pur vor-   rei, ://.

Example 34. (cont.)

Ma non   ho   prova   Ne senz' in- di-

tio al mal   non si da   fede.

regard), which distinguishes it from most of the works in Modena C311 as well as in the overall Florentine repertory of lute song.

The setting of "Per pianto la mia carne" on folio 5v is by Leonora Orsini, whose works are not known outside of Modena C311. A complete transcription of the piece is given below as Example 35. Leonora has composed a simple chordal piece that sets a text from Jacopo Sannazaro's *Arcadia* in a syllabic, declamatory manner. At the bottom of the page following the arrangement, Bottegari has written out extensive ornaments for the vocal line, which are shown in Example 35 above Leonora's melody. Bottegari's *passaggi* transform the simple setting into a virtuoso showpiece for the voice.

The remaining madrigals in Modena C311 are by Bottegari himself. Some of his texts--Petrarch's "Zefiro torna," Sannazaro's "Per pianto la mia carne," Battista Guarini's "Occhi miei, che vedeste," and the anonymous "Poichè'l mio largo pianto"--are found in many other sixteenth-century settings; also set by other composers are "Morte da me tant' aspetta" and "Nel bel giardin d'amor."[25] The text of

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25. For textual concordances, see the individual entries for the works in Appendix One below.

Example 35. Leonora Orsini, "Per pianto la mia carne,"
    Modena C311.

Example 35. (cont.)

neb- bia non so che far mi debbia, //

neb- bia non so che far mi debbia, //

Hor pensat' al mio mal   qual'esser de- ve, hor

Hor pensat' al mio mal   qual'esser de- ve, hor

Example 35.   (cont.)

pensat'al   mio mal qual'   es-   ser de-

pensat' al   mio   mal   qual' es-   ser de-

ve.

ve.

"Qual fattura più degna" is unique to the source.[26]

Bottegari's madrigals are short, declamatory settings. Within their small compass, however, they show considerable variety in the rhythmic complexion of their melodies and in the harmonic progressions of their accompaniments. Some seem to have been arranged from part-music models. Imitative passages and the general character of the voice leading in "Morte da me tant' aspetta," "Nel bel giardin d'amor," "Qual fattura più degna," and the folio 32 setting of "Poichè'l mio largo pianto" suggest polyphonic models. Since Bottegari is known to have composed vocal part-music, this possibility seems all the more likely. His other madrigals may have been specifically composed for voice and lute, since their accompaniments are more lute-like. To illustrate this, "Per pianto la mia carne" is given below as Example 36. Its chordal lute part has the frequent parallel octaves and fifths that are idiomatic to lute music (for example, see measures 3, 5, 7, and 9). There is little question that this particular piece was conceived as a lute song, because there is good evidence that Bottegari was still composing it--or at least still shaping it--as he

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26. No textual incipit for "Qual fattura più degna" was found in Vogel, *et al.*, *Bibliografia della musica italiana profana*, or in Harry B. Lincoln, *The Italian Madrigal and Related Repertories*.

Example 36. Cosimo Bottegari, "Per pianto la mia carne,"
Modena C311.

voice

Per pian-   to la mia carne si distil- la si co-

lute

G

me al sol la ne- ve O co- me ven-   to si disfa la neb- bia

Example 36.　(cont.)

Non so cne far mi deb- bia Hor pensat'al mio

mal qual' es- ser de- ve.

copied it into the manuscript: two of its passages
originally had different settings, but Bottegari crossed
them out and recomposed them.

Villanelle, Canzonette, and Related Works

Many of the lute songs in Modena C311 belong to light
secular genres of the *villanella* and *canzonetta*. Some
settings of *villanella* texts utilize *arie da cantare* and
are discussed in the section on *arie* below. The others are
listed here:

Text incipit	Folio	Composer
Amor con ogni impero	51v	
Amore l'altro giorno	51v	
Amor senza tormento	52	
Che fai qua, figlia bella	52	
Chi mi sente cantar	9	Cosimo Bottegari
Dapoi ch'un Orsa	44	
Ditemi, vita mia	6	
Donne leggiadr' e voi	49v	[G. L. Primavera]
È diventato questo cor	6	
È diventato questo cor	10	
E s'io piango	53	
Fatemi pur il peggio	50v	Cosimo Bottegari
Filli gentil piangea	9v	
In Toledo una donzella	34	
Io sper' e tem'	4v	[Orazio Vecchi]
Io vo gridando	42	Girolamo Conversi
I sottant' arso Amore	49v	
Le cortegiane se ne vanno	46	
L'inverno, quando fiocca	21v	
Mentre donna real	45v	Cosimo Bottegari
Mille amorosi lacci	51	Cosimo Bottegari
Mi parto, ahi, sorte ria	2v-3	[R. Giovanelli]
Mira che coppia	49	
Mira che gente	45	Cosimo Bottegari
Mi stare pone totesche	13v	
Mi vorria trasformar	33	
Monicella mi farei	13	Cosimo Bottegari

Text incipit	Folio	Composer
Non vuò pregare	4v	[Orazio Vecchi]
Occhi miei lassi	50	
O dolc' e vago	48	
O felice, o beato	43	Giovanni Ferretti
Più non amo	42v	
Poichè pato per te	44	
Questi occhi ladri	52v	
Sciacchiero è diventato	47	
Seguit' amor	45v	
Se scior' si vedrà	1v	[Pitio Santucci]
Se si vedessi fuore	50	[Gasparo Fiorino]
Signora mia, per certo	48v	
So ben mi c'ha bon tempo	5	[Orazio Vecchi]
Sola soletta me ne vo	46v	Cosimo Bottegari
Stanotte m'insognava	47	
Tre leggiadre ninfe	52v	
Trista sorte è la mia sorte	7	
Un giorno andai per pigliar	46v	
Vedi fortuna	49	
Vorria crudel, tornare	46	
Vorria poter' andar	51	

Most of the works are unattributed. Bottegari attributes seven to himself, however, and one each to Girolamo Conversi and Giovanni Ferretti. Concordances identify Giovanni Leonardo Primavera, Pitio Santucci, Gasparo Fiorino, Orazio Vecchi, and Ruggiero Giovanelli as the composers of seven additional pieces.

Concordances for these works date from 1565 to 1599, roughly the same period during which the compilation of Modena C311 was made. Part-music concordances for Primavera's "Donne leggiadr' e voi," Santucci's "Se scior' si vedrà," and Fiorino's "Se si vedessi fuore" appear in

prints published in 1565, 1570, and 1571, respectively.[27]
All three pieces have at least one other arrangement for
voice and lute in addition to the one by Bottegari: "Donne
leggiadr' e voi" in Cornelio Antonelli's lute print of
1570; "Se scior' si vedrà" also in Antonelli's print, in a
1570 print by Jacomo Gorzanis, in Florence 109, and in an
early seventeenth-century manuscript of Tuscan provenance;
and "Se si vedessi" in the print that contains its part-
music setting.[28] Part-music concordances for Girolamo
Conversi's "Io vo gridando" and Giovanni Ferretti's "O
felice, o beato" date from 1572 and 1573, respectively, and
an arrangement for voice and lute of the Conversi piece is
in Adriansen's lute book of 1584.[29] Orazio Vecchi's *Selva*

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27. "Donne": Primavera, *Il primo libro de canzone
napolitane a tre voci* (Venice: G. Scotto, 1565), 6. "Se
scior'": *Il primo libro della raccolta di napolitane a tre
voci di diversi eccellentissimi musici* (Venice: G. Scotto,
1570), 12. "Se si vedessi": Fiorino, *La nobilità di Roma*
(Venice: G. Scotto, 1571), 64-65; reprint 1573.

28. "Donne": Antonelli, *Il Turturino* (Venice: G. Scotto,
1570), 28. "Se scior'": Antonelli, *Il Turturino*, 33;
Gorzanis, *Il primo libro di napolitane che si cantano et
sonano in leuto* (Venice: G. Scotto, 1570), 26; Florence
109, fol. 2; San Gimignano, Biblioteca comunale, Fondo San
Martino, Ms. 31, fol. 29v.

29. "Io vo": Conversi, *Il primo libro de canzoni alla
napolitana a cinque voci* (Venice: G. Scotto, 1572), 3;
reprints 1573, 1575, 1578, 1580, 1585, and 1589.
Adriansen *Pratum musicum*, fols. 20v-21. "O felice":
Ferretti, *Il primo libro delle canzoni alla napolitana a
sei voci* (Venice: G. Scotto, 1573), 7; reprints 1576 and
1581.

di varia ricreatione of 1590 contains lute accompaniments
for his "Io sper' e tem'," "Non vuò pregare," and "So ben
mi c'ha bon tempo," along with their part-music settings.[30]
Giovanelli's "Mi parto, ahi, sorte ria" has a concordance
in his *villanella* print of 1591 and also with a voice and
lute arrangement in Giovanni Antonio Terzi's print of
1599.[31]

In contrast to his madrigal arrangements, most of which
are carefully intabulated, Bottegari alters the textures of
the *villanelle* and *canzonette*. In those pieces with three-
part models, he adds notes to fill out their textures; in
those works with models in four or more voices, he
eliminates notes to make them easier to play. The result
of all this is to create lute accompaniments that provide
good support for the voice and are easy to play. This
arranging style is also characteristic of the lute
accompaniments in Vecchi's *Selva di varia ricreatione*.
Example 37 below compares Bottegari's arrangement of "Non
vuò pregare" with the part-music model and lute tablature

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30. *Selva di varia ricreatione* (Venice: Ang. Gardano,
1590), fols. 11v, 12, and 16, respectively; reprint 1595.

31. Giovanelli, *Il primo libro delle villanelle et arie
alla napolitana, a tre voci* (Venice: G. Vincenti, 1588),
29; reprints/other editions 1591, 1594, 1600
(two editions), and 1624. Terzi, *Il secondo libro de
intavolatura di liuto* (Venice: G. Vincenti, 1599), 53.

Example 37. a.) Orazio Vecchi, "Non vuò pregare," *Selva di varia ricreatione* (1590), excerpt. b.) "Non vuò pregare," Modena C311.

a.)

b.)

Example 37.   (cont.)

a.)

b.)

Che la mia di- va   d'amor' e   pri- va

in Vecchi.[32]

Inscriptions in Modena C311 attribute nine *villanelle* to Bottegari himself. Nearly all of his texts are unique to the source; only "Chi mi sente cantar" appears in settings by other composers.[33] The first line of text in Bottegari's "Sola soletta me ne vo" is the same as that in a *canzonetta* by Girolamo Conversi, but after the first line they differ; not only are the text incipits the same, but they also are set to the same melody.[34] Bottegari, or someone else at the Medici court, is likely to have written the verses for "Mille amorosi lacci." The text incorporates the name of Emilia Agosti, the dedicatee of the work:

> [E]mill' amorosi lacci, **e mille** strali,
> **E mille a**rdenti fiamm' a tutte l'ore
> Consumano lo mio misero core.

Bottegari's settings are of a simple cast. They are in large part homorhythmic, and the idiomatic three- and four-note chords of their lute accompaniments suggest that they may be original works for voice and lute. "Chi mi sente

_____

32. The example only includes about half of the piece, since Bottegari did not finish the arrangement.

33. See the entry for this piece in Appendix One below.

34. Conversi, *Il primo libro de canzoni alla napolitana a cinque voci* (Venice: G. Scotto, 1572), 9.

cantar" is different, however: its texture is polyphonic
in character and has some imitation between the voices.
The nature of the piece suggests that it may have a part-
music model, although none has been discovered thus far.

Most of the *villanelle* and *canzonette* in Modena C311 are
without attributions or musical concordances. A good
portion of them are settings of popular *villanella* texts that
appear in other musical settings or in collections of
poetry.[35] Those texts are listed here:

Amor con ogni impero
Amor l'altro giorno
Amor senza tormento
Ditemi, vita mia
E diventato questo cor
E s'io piango
Filli gentil piangea
In Toledo una donzella
L'inverno, quando fiocca
Mi vorria trasformar
Occhi miei lassi
O dolc' e vago
Più non amo
Poichè pato per te
Sciacchiero è diventato
Seguit' amor
Stanotte m'insognava
Tre leggiadre ninfe
Trista sorte è la mia sorte
Vorria crudel, tornare
Vorria poter' andar

The texts of the remaining works are unique to the

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35. For text concordances, see the individual entries for
each piece in Appendix One below.

source. As in "Mille amorosi lacci" discussed above, "I sottant' arso amore," "Questi occhi ladri," and "Vedi fortuna" work the names of their dedicatees into their texts. Again, it seems likely that Bottegari or someone close to the dedicatee--perhaps a Medici court poet--wrote them.

In view of Bottegari's activities as a composer, it is likely he wrote some, if not all, of the unattributed settings. They are simple chordal pieces, and many of their accompaniments are written in an idiomatic lute style that suggests they are original works for voice and lute. Some may be arrangements of popular tunes, since their melodies can be found in other settings outside of Modena C311: "Poichè pato per te" uses the same melody as an anonymous setting of the text in a collection of *villotte alla napolitana*, and the music for the refrain of "Amor con ogni impero" ("a suon di tromba e di tamburi ed armi") appears in a *canzonetta* by Orazio Vecchi.[36] Another piece likely to be based on a popular tune is "Seguit' amor." Besides the Modena C311 arrangement, there is a part-music setting of the text by Giovane Domenico da Nola and an

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36. "Poichè": *Il secondo libro delle villotte alla napolitana de diversi* (Venice: Ant. Gardano, 1560), 3. "Amor": Orazio Vecchi, *Canzonette, libro secondo a quattro voci* (Venice: Ang. Gardano, 1580), 12.

untexted intabulation by Antonio di Becchi that have the same melody.[37] Example 38 below compares the Modena C311 piece with that of Nola; Becchi's tablature is transcribed in Example 5 above. All the pieces have the same melody and similar settings.

Miscellaneous Secular Works

Modena C311 contains four secular works with Latin, German, and French texts:

Text incipit	Folio	Composer
Audi Tellus	37v-38	Cosimo Bottegari
Sussan' un giuor	3v-4	Orlando di Lasso
Venus, du und dein Kind	14	
Venus, du und dein Kind	47v	

Among these works is Lasso's famous *chanson* "Susanne un jour," which was first published in a French print of 1560.[38] The piece was extremely popular with instrumentalists, who made many arrangements of it during the late sixteenth century. In Modena C311 the French text

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37. Nola in *Canzon napolitane a tre voci, di l'Arpa, Cesare Todino, Joan Dominico da Nola* (Venice: G. Scotto, 1566), 9. Becchi, *Libro primo d'intabulatura da leuto* (Venice: G. Scotto, 1568), 60.

38. *Tiers livre des chansons a quatre, cincq, et six parties* (Louvaine: P. Phalèse, 1560), 26; reprints/other editions 1570 (three editions), 1576, 1582, 1586, 1592, 1596, 1604, 1612, 1619, and 1629.

Example 38. a.) Giovane Domenico da Nola, "Seguit' amor,"
Canzon napolitane a tre voci (1566). b.) "Seguit'
amor," Modena C311.

a.)

b.)

Example 38.   (cont.)

a.)

b.)

esser immorta- le,   Che donna bel- la senz'amor non va- le.

has been written in an Italian phonetic equivalent, showing Bottegari's unfamiliarity with the language. He may have learned the piece while at the Bavarian court of Albrecht V, where Lasso was employed, or perhaps it was a favorite song of Christine of Lorraine, wife of Ferdinand de' Medici. Bottegari has arranged the *chanson* in a manner similar to most of the madrigals in Modena C311, making a careful intabulation of the part-music model.

Bottegari's "Audi Tellus" sets a Latin text, unique to the source, that makes reference to historical figures of classical Rome and Greece. The setting is homophonic and has an unusual structure. Outwardly it would seem to be through-composed, but inner repetitions give the piece the character of a set of strophic variations.

The two unattributed settings of the German text "Venus, du und dein Kind" in Modena C311 are unique to the source, although the setting on folio 47v shares common material with a *Lied* by Jakob Regnart published in a German print of 1576.[39] The first line of text is set similarly in both sources, but after that the pieces differ. As discussed above, Bottegari uses a similar compositional procedure in his setting of "Sola soletta me ne vo," which makes it

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39. *Kurtzweilige teutsche Lieder, zu dreyen Stimmen* (Nürnberg: K. Gerlach & J. vom Berg Erben, 1576), no. 8.

likely he is the composer of this piece as well. Bottegari
may have known the text of "Venus, du und dein Kind"--which
is copied into Modena C311 in German script--as well as
Regnart's setting from his service in Bavaria. Similar to
Regnart's piece, both of the Modena C311 settings are
written in the style of the *villanella.*

Sacred and Devotional Works

Modena C311 contains a significant number of pieces with
religious texts, which are otherwise scarce in the
Florentine repertory of lute song. Some of the sacred and
devotional texts in the source are set to *arie da cantare,*
and they are discussed below. The other works, which
consist mainly of motets, are listed here:

Text incipit	Folio	Composer
Anime accesse di celeste	1	Cosimo Bottegari
Ave Maria, gratia plena	15v	Cosimo Bottegari
Ave Maria, gratia plena	19v-20	Cosimo Bottegari
Cum vocatus fueris	11v	Cosimo Bottegari
Cum vocatus fueris	19	Cosimo Bottegari
Mandatum novum do vobis	11v-12	
Mandatum novum do vobis	16	Cosimo Bottegari
Mandatum novum do vobis	16-16v	[Cosimo Bottegari]
Mandatum novum do vobis	20	Pietro Vinci
O sacrum con vivium	18	Giaches de Wert
Pater noster	18v	Cosimo Bottegari
Timor et tremor	17-17v	Orlando di Lasso

The works by Lasso, Giaches de Wert, and Pietro Vinci

were first published during the 1560s and 1570s.[40]
Bottegari carefully arranged all three, intabulating their
part-writing with only minor variants.

The works attributed to Bottegari include motets and a
madrigal with a devotional text.[41] His motets are composed
on the familiar prayers "Ave Maria, gratia plena" (two
settings) and "Pater noster" as well as on two texts for
Vesper services, "Mandatum novum do vobis" (two settings),
and "Cum vocatus fueris" (two settings). The text of
"Anime accesse di celeste" is unique to the source; its
devotional nature classes it with *madrigali spirituali*:

> Anime accese di celest' ardore
> Di servir quel Creatore
> Che col sangue pretioso
> C'aquistò santo riposo
> In Ciel fra gl'altri suoi spirti beati
> Che sol per quest' Amor ch'avea creati.
> Non restate nott' e giorno
> Con umiltad' e con ogni fervore
> Di pregar quel Signore che poi
> Non ci discacci dagl'eletti suoi.

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40. "Timor": *Thesauri musici tomus tertius* (Nürnberg: J.
Montanus & U. Neuber, 1564). "O sacrum": Wert, *Motectorum
quinque vocum liber primus* (Venice: C. da Correggio & F.
Bethano, 1566); reprints/other editions 1569 and 1583.
"Mandatum": *Il secondo libro de motteti a cinque voci*
(Venice: G. Scotto, 1572).

41. It is assumed here that the setting of "Mandatum novum
do vobis" on fols. 16-16v is by Bottegari, even though
there is no inscribed attribution to him. The motet is
offered as an alternative (it is headed "altro modo") to
Bottegari's setting of the same text on fol. 16.

Bottegari's sacred pieces exhibit two compositional styles. The first is polyphonic in character and is found in his "Ave Maria, gratia plena" (folios 19v-20), "Cum vocatus fueris" (folio 19), and "Pater noster." They are longer and more elaborate than the other motets, have sections of imitative polyphony, and often repeat phrases of text. The style of the other motets and "Anime accese di celeste" is homophonic and simpler than the first. The pieces are largely homorhythmic, although the vocal part is somewhat independent from the accompaniment. The setting of "Ave Maria, gratia plena" (folio 15v), transcribed in Example 39 below, is typical. It is an economical piece, reusing the music at its beginning to set the text "ora pro nobis peccatoribus, nunc et in hora mortis" at its end. The anonymous setting of "Mandatum novum do vobis" on folios 11v-12 is similar to Bottegari's setting of the text on folio 16 (especially at the phrases "ut diligatis invicem, sicut dilexi vos" and "qui pro amicis"), which points to him as its composer.

Arie

Modena C311 contains the most diversified collection of *arie* in any sixteenth-century lute source. Many of the pieces are texted, but some are not. They were written to accommodate various verse forms--the sonnet, *ottava rime*,

Example 39. Cosimo Bottegari, "Ave Maria, gratia plena,"
   Modena C311 (folio 15v).

Example 39.　(cont.)

i Je- sus sanc- ta Mari- a

O- ra pro nobis pec- cato- ri- bus nunc

et in hora mor- tis nos- trae A- men. men.

and *terza rime*. There are also *arie* for sacred and devotional texts, as well as those for *villanelle.* In addition the source also contains three pieces with concordances in monodic sources. The arie are as follows:

Sonnets

Text incipit	Folio	Composer
Ardo per mio destin'	8v	Cosimo Bottegari
Cantai un tempo	20v	
Io vo piangendo	2v-3	Cosimo Bottegari
Nè si dolce com' or	24v	Cosimo Bottegari
Tutto'l dì piang'	21	

Ottava rime

Text incipit/Title	Folio	Composer
Aria in ottava rima	4	Cosimo Bottegari
Aria da stanza	21	Cosimo Bottegari
Deh, ferma Amor	22	Cosimo Bottegari
Non è pena maggiore	21v	Cosimo Bottegari

Terza rime

Text incipit/Title	Folio	Composer
Aria in terza rima	24v	Cosimo Bottegari
Dura legge d'amor	35v-36	

Arie with villanella texts

Text incipit	Folio	Composer
Amar donna ch'è bella	53	
Donna vagh' e leggiadra	8	
È morto lo mio core	33	
Gentil' Signora	1v	Cosimo Bottegari
Hora ch'ogni animal riposa	37	
Le sciocche donne credon	36v	
Non si vede giammai	24	Cosimo Bottegari
S'Amor col tempo vecchio	50v	

Text incipit	Folio	Composer
Se'l vostro volto	22	
Vorrei saper da voi, cari signori	33v	
Vorria poter' andar	7v	

Sacred and devotional arie

Text incipit/Title	Folio	Composer
Aria bellisima per ottava rima et ancore per Miserere mei Deus	12v	
Giovinetti con fervore	16v	Cosimo Bottegari
Il sommo Iddio	15v	
Miserere mei Deus	19v	
Miserere mei Deus	20	
Miserere mei Deus	20v	Cosimo Bottegari
Rifiuta ogni diletto	12v	
Salve Regina	12	
Stabat Mater	39	Cosimo Bottegari

Monodic arie

Text incipit	Folio	Composer
Che farò e che dirò	6v	
Fillide mia	14v	Giulio Caccini
Non vegg' al mondo cosa	15	Cosimo Bottegari

The attributions in Modena C311 identify one work by Giulio Caccini and fourteen by Bottegari, who may have written the remaining anonymous pieces as well.

Some of the sonnet, *ottava rime*, and *terza rime* arrangements set the serious texts usually associated with *arie da cantare*. The poets of some of the sonnets can be identified: "Io vo piangendo" and "Tutto'l dì piang'" are by Petrarch, and "Cantai un tempo" is by Pietro Bembo.

These texts have many sixteenth- and early seventeenth-century settings in a madrigalian style, but "Cantai un tempo" and "Tutto'l dì piang'" are set as *arie* in Rocco Rodio's *Aeri raccolti* as well.[42] The poets of the sonnets "Ardo per mio destin'" and "Nè si dolce com' or" have not been discovered; the former text is unique to Modena C311, while the latter has other late sixteenth-century settings.[43] One *aria* in Modena C311 for *ottava rime*, "Deh, ferma Amor," has a text from Lodovico Ariosto's *Orlando furioso* (XXXII, 20 and 21). It and the text of another *ottava rime* arrangement, "Non è pena maggior," are found in settings outside the source.[44] One of the *arie* for *terza rime* sets Petrarch's famous *capitolo* "Dura legge d'amor" from his *Trionfo d'amor*, which also has an *aria* setting in Rodio's *Aeri raccolti*.[45]

The musical style of the sonnet, *ottava rime*, and *terza rime* arrangements is similar to other *arie da cantare* of

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42. Rodio, *Aeri raccolti*, 5 and 7, respectively.

43. For textual concordances, see the entry for "Nè sì dolce com' or" in Appendix One below. No textual incipit for "Ardo per mio destin'" was found in Vogel, *et al.*, *Bibliografia della musica italiana profana*, or in Harry B. Lincoln, *The Italian Madrigal and Related Repertories*.

44. For textual concordances, see the entries for each work in Appendix One below.

45. Rodio, *Aeri raccolti*, 24.

the period. Their vocal parts are largely syllabic, although some of the *ottava rime* and sonnet settings have a line or two in which the melody is more ornate. The rhythmic character of the vocal part varies from piece to piece. "Ardo per mio destin'," shown in Example 40 below, is relatively complex with a wide range of note values. Other pieces are much simpler and not unlike some *villanella* settings in Modena C311. The *arie* are homophonic for the most part, and they are homorhythmic as well, although some show independence between their vocal part and accompaniment. A few works, "Deh, ferma Amor" and "Io vo piangendo" for example, have brief imitative passages. In one instance Bottegari uses the same harmonic pattern in two settings: his "Aria da stanza" has the same chord progression as "Non è pena maggior," which follows on the verso of the same folio. There is also some shared material between Bottegari's "Aria in terza rima" and a *villanella* arrangement in Modena C311, Giovanni Leonardo Primavera's "Donne leggiadr' e voi."

The setting of "Dura legge d'amor" is unique among the sixteenth-century *arie da cantare* for lute and voice, because it consists of two distinct *arie* that are to be performed in a ternary arrangement (ABA). The musical character of the first *aria* is remarkable, in that its lute

Example 40. Cosimo Bottegari, "Ardo per mio destin',"
   Modena C311.

part is unlike the usual chordal accompaniment encountered thus far. Instead, it has a lutenistic arpeggio figure, as shown in Example 41 below. Song accompaniments using similar instrumental figuration are rare in sixteenth-century sources. Another example is an arrangement by Franciscus Bossinensis of Tromboncino's "Se mai per maraveglia," which is an *aria*-like setting of verses by Sannazaro in *terza rime*.[46]

The three Modena C311 *arie* with textual concordances in Rodio's *Aeri raccolti* also share musical material with the printed settings. Example 42 below compares the Modena C311 *aria* for "Cantai un tempo" with Fabritio Dentice's setting in Rodio. Most striking is the relationship of their bass lines. Although they are not exactly alike, they follow the same general progression, which is not one of the stock bass formulae from the period. Furthermore, the cantus parts are virtually identical in the final repeated phrase. There is some resemblance between the bass lines of "Tutto'l dì piang'" in both Modena C311 and Rodio as well, although the similarities are less marked. The basses of "Dura legge d'amor" in the two sources also bear a faint likeness, but only through the first few

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46. Bossinensis, *Tenori e contrabassi intabulati, libro secundo* (Venice: O. Petrucci, 1511), fol. 5v.

Example 41.   "Dura legge d'amor," Modena C311, excerpt.

Du- ra legge d'a- mor   ma ben- che o-

bli- qua.

Example 42.   a.) Fabritio Dentice, "Cantai un tempo," *Aeri raccolti* (1577).   b.) "Cantai un tempo," Modena C311.

a.)

b.)

Example 42. (cont.)

a.)

b.)

can-   to   ques- to mi   ta- ce- rò ch'al-

Example 42.   (cont.)

a.)

b.)

tri il sen- ti-   va   hor' e ben giunt' ogni mia fest'

Example 42.   (cont.)

a.)

b.)

a   ri-   va   et   og- ni   mio   pia-

Example 42.   (cont.)

a.)

b.)

cer ri- volt'   in pian-   to.

harmonic changes. There is good reason to believe that Bottegari was familiar with Rodio's print, since it is the only source for another piece he arranged for his lutebook, Dentice's madrigal "Empio cor, cruda voglia." It is very likely in light of the similarities between the three *arie* that Bottegari modeled his pieces on those in Rodio.

Two *villanelle* settings in Modena C311 are classified here as *arie da cantare*, since they incorporate the same musical material as other settings of their texts. "Hora ch'ogni animal riposa" appears with the same *aria* in a part-music setting and in Brussels 275, where Raffaello Cavalcanti does, in fact, designate the piece as an *aria da cantare*.[47] Another piece in Modena C311, "Amar donna ch'è bella," has a setting in a print by Emanuel Adriansen.[48] The melodies of the Modena C331 piece and that of Adriansen only vaguely resemble each other, but their lute accompaniments are nearly identical.

Some *arie* within Modena C311 are used with different *villanella* texts. Nearly identical are the anonymous "Se'l vostro volto" and Bottegari's "Non si vedde giammai," shown

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47. Milan, Biblioteca del Conservatorio di musica Giuseppe Verdi, "Tarasconi Codex," fol. 1. Brussels 275, fol. 54v. Cavalcanti lists the title of the piece in his index of *arie da cantare* that appears at the beginning of his manuscript.

48. Adriansen, *Pratum musicum*, fol. 59.

in Example 43 below. These pieces illustrate how sixteenth-century performers adjusted an *aria* to fit particular texts. "Vorrei saper da voi, cari signori" "Le sciocche donne credon," "È morto lo mio cor," and "S'amor col tempo vecchio" have settings that are based on the same harmonic progression and have similar, though not exactly the same, melodies. Less alike but clearly based on the same musical material are "Vorria poter' andar" (the setting on folio 7v), "Donna vagh' e leggiadre," and Bottegari's "Gentil' Signora." They all set their first two lines in a similar manner but diverge in their final phrases.

In addition to *arie* for secular texts, Modena C311 contains an assortment of *arie da cantare* for sacred and devotional texts, a category not well represented in other sources. There are four *arie* for the Psalm text "Miserere mei Deus." Bottegari's setting of the text, shown below as Example 44, and two anonymous settings on folios 19v-20 are very concise works that have melodies resembling recitation tones with their repeated notes. Only the first two phrases of text are set in each case; perhaps each arrangement was used to sing the succeeding lines of the text in a manner similar to a psalm tone. An untexted *aria* for "Miserere mei Deus" on folio 12v is also designated as an *aria* for *ottava rime*, which is puzzling. It is in two

Example 43. a.) "Se'l vostro volto," Modena C311.
b.) Cosimo Bottegari, "Non si vedde giammai," Modena C311.

a.)

Se'l vostro volto e un aria gen-til et gl'occhi vostri so-lute

no fiam'arden-ti in voi dunque ci sono du ele-men-ti.

Example 43.   (cont.)

b.)

Non si vedde giammai' luce si chia- ra   che s'agguagliass'a l'alto-Bianca viso

Ne come voi   paress' un pa- ra- di- so.

Example 44.   Cosimo Bottegari, "Miserere mei Deus," Modena
     C311.

Mi- sere- re me- i De- us se- cundum mag- nam

mise- ri- cor- di- am tu- am.

strains, which presumably serve for a couplet in *ottava rime* and for the two phrases of the sacred text. The melody of the *aria* has eight notes in the first strain and thirteen in the second. This pattern works for "Miserere mei Deus," but clearly some adjustment would have to be made to accommodate the paired eleven-syllable lines of *ottava rime*. Bottegari sets the sequence "Stabat Mater" in a strophic manner with a thick four- to five-part accompaniment that has parallel chordal movement similar to a *villanella*. Another strophic setting of the text, roughly contemporary with Bottegari's, appears in Serafino Razzi's collection of *laude*.[49]

The Italian-texted devotional works in Modena C311 are set in a musical style that is similar to that of the secular pieces in the source. Bottegari composed music for the *lauda* "Giovinetti con fervore," a text that appears elsewhere in an anonymous setting.[50] Bottegari's piece shares its *aria*--harmonic pattern, chord voicing, and some melodic traits--with the Modena C311 setting of "Vorrei saper da voi, cari signori"; as discussed above, the *aria* of "Vorrei saper da voi" also appears in "Le sciocche donne

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49. Razzi, *Libro primo delle laudi spirituali* (Florence: F. Giunti, 1563), 27.

50. *Il terzo libro di laudi spirituali* (Rome: her. di Blado, 1577), 49-50.

credon," "È morto lo mio cor" and "S'Amor col tempo
vecchio." Another devotional piece, "Il sommo Iddio," is
an anonymous setting of the Ten Commandments cast in *ottava
rime*.

Bottegari attributed the *laude* "Rifuta ogni diletto" and
"Salve Regina" to the fifteenth-century writer and musician
Caterina Vigri da Bologna, who became a cult figure during
the sixteenth and seventeenth centuries.[51] The
attributions to Caterina certainly refer to the texts and
perhaps the melodies of the *laude*, but the lute
accompaniments must be Bottegari's entirely. The texts are
in verse forms commonly set to *arie*: "Rifuta ogni diletto"
is in *ottava rime* and "Salve Regina" is a sonnet. The
musical style of the *ottava rime* arrangement is simple,
homophonic, and for the most part syllabic, while that of
the sonnet, transcribed in Example 45 below, is somewhat
more elaborate and has imitation between the vocal part and
the bass.

The three remaining *arie* in Modena C311 stand apart from
the *arie da cantare* and properly belong in the repertory of
the early monodic *aria*. Giulio Caccini's "Fillide mia,"
Bottegari's "Non vegg' al mondo cosa," and the anonymous

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51. On Caterina, see Serena Spanò, "Caterina Vigri,"
Dizionario biografico degli italiani (Rome: Società
grafica romana, 1979), 22:381-383.

Example 45.   "Salve Regina," Modena C311.

Example 45.   (cont.)

a cui   l'honor si ren- de,   e del suo-

Pa- dre dol- ce fi- glia, e spo- sa.

"Che farò e che dirò" all appear in a Florentine manuscript
of monody dating from the last decade of the sixteenth
century.[52] The monodic source contains *chitarrone*
realizations of the continuo part for all three pieces.
The best known work in this group is Giulio Caccini's
"Fillide mia," which is the second stanza of his *aria* "Fere
selvaggie." The accompaniment of the Modena C311
arrangement is simpler than that in the monodic source,
Bottegari's lute part being thinner in texture than the
chitarrone tablature. There are many variants between the
versions of "Non vegg' il mondo cosa" in Modena C311 and
the monodic manuscript, but it is clear they are based on
the same musical material; the same situation holds for
"Che farò e che dirò." Despite the differences, there is a
marked similarity between the lute and *chitarrone*
accompaniments of the two "Non vegg' il mondo cosa"
arrangements. This is true of the "Che farò e che dirò" as
well; in fact, the *chitarrone* tablature of the latter piece

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52. Brussels, Bibliothèque du conservatoire royal de
musique, Cod. 704, 115-116, 233-234, and 235-236,
respectively. With regard to the dating of this
manuscript, see Hill, "Realized Continuo Accompaniments,"
194. "Fillida mia" begins elsewhere with the stanza "Fere
selvaggie" in the manuscript Florence, Biblioteca nazionale
centrale, Ms. Magliabechiano XIX 66, 48v-49; and in Giulio
Caccini, *Le nuove musiche* (Florence: her. di G.
Marescotti, 1602), 31-32. Modena C311 contains a stanza of
"Che farò e che dirò" that does not appear in the monodic
source.

follows Bottegari's lute tablature more closely than its own *basso continuo* part.

*   *   *   *   *

There may be other settings in Modena C311 that were used with different texts in the manner of *contrafacta*. For example, Bottegari's madrigal "Occhi miei, che vedeste" on folio 10v is followed by a devotional poem without musical setting that begins "Signor mio, che volesti." In addition to the similar sound of their opening lines, the texts have almost the exact same poetic structure. They are as follows:

Occhi miei, che vedeste
il bell' Idolo vostro in pred' altrui,
com' all' hor ambidui--non vi chiudesti--
et tu anima mia com' al gra' duolo
non te ne gisti a volo?
Ahi, che posso ben dire
ch'el soverchio dolor non fa morire.

*   *   *   *

Signor mio, che volesti
per me ingrato salir su l'alta Croce
a patir morte, ahimè, sì crud' e atroce,
e tu cor mio come non t'apri e struggi
e da' peccati non ti parti e fuggi?
Che se non vuoi pentirti
che de' far più Gesù per teco unirsi?

It is possible that the second poem could have been sung to the setting of the first. Both poems contain the same number of syllables in each line, except the fifth: "Occhi

miei, che vedeste" has seven syllables and "Signor mio, che volesti" has eleven. Bottegari could have adjusted the melody to fit the longer line, however, as he must have in his *aria for ottava rime* and "Miserere mei Deus" described above.

The setting of Giovane Domenico da Nola's "Giunto m'ha Amor" may have been used to sing Matteo Boiardo's poem "Dimmi, ti prego Amor," which appears with Nola's madrigal on folio 25. Nola set only the first quattrain of Petrarch's sonnet. Boiardo's text is a stanza of *ottava rime*; therefore, to sing the entire poem, Bottegari would have had to repeat Nola's setting.

Not all the poetry that fills the spaces between musical numbers in Modena C311 was sung, however, since the other poems cannot be fitted to the musical settings they appear with. Despite similar opening lines, the poem "Poichè sopra il sepolcro" is too different in structure to use the same musical setting as Bottegari's "Poichè'l mio largo pianto," both of which are on folio 32. It may well be that this and the other poems in the source were simply favorites of Bottegari or other persons at the Medici court, and that Bottegari copied them into his book to preserve them or perhaps to read them aloud.

*   *   *   *   *

Cosimo Bottegari's lute book contains the widest variety of works for voice and lute in any Italian source from the period and as a consequence provides a very rich source of lute-accompanied song. The works represent almost all of the important vocal genres of the period including *arie da cantare*. In addition, there is a great variety within the individual genres themselves. The madrigals, for example, range from arrangements of masterpieces by famous composers such as Palestrina, Striggio, and Nola to works by lutenist-singers such as Bottegari himself and Ippolito Tromboncino.

Modena C311 contains a substantial repertory of sacred and devotional works, which are not well represented in other Italian sources for voice and lute, including those of Florentine provenance. The multiple settings of "Ave Maria, gratia plena," "Cum vocatus fueris," "Mandatum novum do vobis," and "Miserere mei Deus" suggest the use of the lute to accompany devotional services.

The *arie da cantare* in Modena C311 may be its most interesting aspect. There are *arie* similar to those found in other sources for sonnets, *ottava rime* and *terza rime*, some of which are texted with the poetry of Petrarch, Bembo, and Ariosto. There are also *arie* for lighter *villanella* verse, written examples of what must have been a widespread practice during the late sixteenth century, the

singing of *villanella* poetry to improvised accompaniment. The unique pieces of the collection are the sacred and devotional *arie*, since there are no other *arie* in Italian sources for voice and lute that are specifically for these kinds of texts.

Bottegari's arrangements of part-music for voice and lute, for the most part, are intabulations that represent the part-writing of their models in a faithful manner. In some pieces, however, he alters the textures of his models using techniques prevalent in Florence LF2 and in Brussels 275.

Bottegari's original works are of interest not so much for their musical worth but for what they may reflect about music in Florence during the last two decades of the sixteenth century. Many of them are very likely to have been composed specifically for the voice and lute. Their accompaniments are little more than chordal harmonizations of their bass parts and are similar to *basso continuo* accompaniments; indeed, these pieces may be regarded as early representatives of the monodic madrigal and *aria*.

Chapter Six

CONCLUDING REMARKS

The present chapter will summarize the preceding study with some concluding remarks about the genres and arranging styles found in the Florentine repertory of lute-accompanied song.

Genres

In terms of number, the light secular genres of the *villanella alla napolitana* and the *canzonetta* are the best represented in the Florentine repertory. The high percentage of such works reflects the prevailing national taste of the time, since most Italian lute songs from the last four decades of the sixteenth century belong to these genres. The Florentine repertory contains works by Giovanni Ferretti, Girolamo Conversi, Orazio Vecchi, and Ruggiero Giovanelli--composers whose works are commonly found in arrangements for voice and lute in other Italian and foreign sources. Conspicuously missing from the repertory are the *villanelle* of Giovanni Leonardo de l'Arpa and Giovane Domenico da Nola, as well as the works of Luca Marenzio and Giacomo Gastoldi, all of which are found with frequency in other sources for voice and lute.

The number of madrigals in the Florentine repertory is

much smaller than that of the lighter secular works, but it is nevertheless substantial in light of the fact that madrigal arrangements for voice and lute in other Italian sources are almost completely lacking. The Florentine repertory includes madrigals by major composers such as Palestrina, Orlando di Lasso, Cipriano de Rore, as well as those by minor figures such as Cristofano Malvezzi, Fabritio Dentice, and Vincenzo Ruffo. There are also works by Ippolito Tromboncino and Cosimo Bottegari that form a repertory of madrigals written by lutenist-singers.

There are more concordances among the madrigals than in any other genre in the Florentine repertory. Eight appear in two or more sources. Among the madrigals with concordances, it is not surprising to find multiple arrangements of Rore's "Ancor che col partire" (Brussels 275; Modena C311), Palestrina's "Vestiva i colli," (Florence LF2; Modena C311), and Alessandro Striggio's "Nasce la pena mia" (Haslemere C23; Brussels 275; Modena C311), works that enjoyed great popularity during the second half of the century. The concordances also show a taste for Neapolitan works with Giovane Domenico da Nola's "Vivo sol di speranza" (Florence LF2; Haslemere C23; Modena C311) and Dentice's "Empio cor, cruda voglia" (Brussels 275; Modena C311). A Florentine work, Malvezzi's "Occhi miei, che vedeste" (Brussels 275; Modena C311), clearly

shows a local preference.

The madrigals of Ippolito Tromboncino, Leonora Orsini, and Cosimo Bottegari show several stages in the development of lute-accompanied song during the sixteenth century. Tromboncino's works represent a mid-century style rooted in the early sixteenth century. As in early arrangements of *frottole* and madrigals, the textures of his accompaniments are polyphonic. The voice, although it stands out because it differs from the sound of the lute, is still one part in an equal-voiced texture. Leonora Orsini's "Per pianto la mia carne" shows the influence of Neapolitan composers and a compositional style found in Rocco Rodio's *Aeri raccolti* of 1577. Her piece is a very simple chordal setting that allows ample opportunity for vocal ornamentation; Bottegari's diminutions for her voice part are among the most extensive in his manuscript. Bottegari's madrigals, with their simple style and focus on the voice, exemplify late-century lute song and are the direct precursors of the monodic madrigals of the seventeenth century.

A small portion of the Florentine repertory is devoted to sacred music. It is contained in a single source, Modena C311. While there are well known motets by famous composers, for example Wert's "O sacrum convivium" and Lasso's "Timor et tremor," most of the pieces are unique to the source. These works are simple in character and may

have been intended for devotional services. Their texts include the "Pater noster," "Ave Maria, gratia plena" "Miserere mei, Deus," multiple settings of "Mandatum, do vobis," and *laude*. As in the case of the madrigal, sacred music does not form a significant portion of the repertory for voice and lute in most Italian sources.

The Florentine repertory contains a representative collection of *arie da cantare.* It is a large and diversified collection that provides insight into improvised performance. A remarkable aspect of the *arie da cantare* is that half of the sources contain them: *arie* are rare in non-Florentine Italian sources of lute music from the late sixteenth century.

There is a wide range of *arie* in the sources. Many have been written for specific verse forms, most typically the sonnet, *terza rime*, and *ottava rime*. Other *arie* have been composed upon well known bass patterns, such as the *ruggiero*, the *aria del gazzella*, and a pattern specifically associated with *terza rime*. Examples of dance music also have been cast as *arie da cantare*. Brussels 275 contains a *gagliarda* that can serve as a song accompaniment, and some of the *terza rime* accompaniments in the various sources have the rhythmic patterns of dance music.

There are a number of texted *arie*. Some set verse by serious poets, such as Francesco Petrarch, Ludovico

Ariosto, and Jacopo Sannazaro, and others set the lighter anonymous *villanelle* popular at the time. The recasting of various *aria* formulae for different texts in Brussels 275 and Modena C311 illustrates the flexibility of the *aria da cantare* and gives a clearer idea of the *villanella* and popular music in general than has heretofore been possible.

Arranging styles

In all the lute songs, either the superius or the bass of a model was given to the voice. For the sixteenth-century musician, these were the parts of a work that provided its "air," or tune. Most non-Florentine sources of lute-accompanied song from the period also are arranged for the superius or bass.

Many of the lute songs with part-music concordances accurately reproduce the part-writing of their models. There may be variants between an arrangement and its model, but such variants are limited usually to minor omissions and additions, or other small changes. Sometimes the variants are the result of careless or incompetent intabulation, and at other times they are solutions to the problems encountered when transferring a vocal texture to that of voice and lute.

Most arrangers show restraint with regard to ornamentation in their lute accompaniments; this contrasts

with the extensive ornamentation often encountered in solo lute intabulations of the time.

Some Florentine arrangements do not follow the part-writing of their models. In many of the Brussels 275 lute songs Cavalcanti has replaced the part-writing of his vocal model with a series of chords generated by its bass line. In complex polyphonic works such as Wert's *canzonette alla napolitana* the chordal arrangements bear almost no resemblance to the intricate textures of their models. This type of arrangement might be called a *"basso continuo* style" of accompaniment. It dates at least to the early 1580s and must have had some currency by the late 1580s. There are similar accompaniments in Modena C311 ("Lieta vivo e contenta") and in a non-Florentine source, Simone Verovio's *Ghirlanda di fiori musicali*.

Cavalcanti's arrangements add a significant element to our knowledge of the performance of vocal music during the last decades of the sixteenth century. They show that in addition to making decisions concerning voices, instruments, and ornamentation, some performers felt free to alter the basic musical material of a composition to adapt it to their performance situation. A composer's score, therefore, may only represent one of the possible realizations of his work.

Appendix One

THE FLORENTINE REPERTORY OF LUTE-ACCOMPANIED SONG

Appendix One gives specific information for each of the lute songs in the Florentine repertory. This information includes sources, composer, author of text, text concordances, musical concordances (part-music sources as well as other sixteenth-century arrangements for voice and lute), and miscellaneous notes. The pieces are arranged in alphabetical order according to the titles given in the content tables in the chapters above.

Bibliographical References

The following sigla are used in the entries below to refer to bibliographical references. References to BROWN, NV, and RISM are given as index numbers; references to COELHO, GALANTI, LINCOLN, MONTI and VALDRIGHI are given as page numbers.

BROWN   Brown, Howard Mayer. *Instrumental Music
                Printed Before 1600*. Cambridge, Mass:
                Harvard University Press, 1965.

COELHO   Coelho, Victor. *The Manuscript Sources of
                Seventeenth-Century Italian Lute Music*. New
                York: Garland Pub. Inc., 1995.

GALANTI   Galanti, Bianca Maria. *Le villanelle alla
                napolitana*. Florence: Leo Olschki, 1954.

LINCOLN   Lincoln, Harry B. *The Italian Madrigal and
                Related Repertories: Indexes to Printed
                Collections, 1500-1600*. New Haven, Conn.:
                Yale University, 1988.

MONTI   Monti, Gennaro Maria. *Le villanelle alla
                napolitana e l'antica lirica dialettale a
                Napoli*. Castello: "Il Solco" casa editrice,
                1925.

NV   Vogel, Emil, Alfred Einstein, François Lesure,
                  and Claudio Sartori. *Bibliografia della
                  musica italiana vocale profana*. 3 vols.
                  Pomezia: Standerini, 1977.

RISM   *Recueils imprimes xvie-xviie siècles*. Vol.
                  B I/1 in Répertoire international des sources
                  musicales. Munich: G. Henle, 1960.

VALDRIGHI   Valdrighi, Luigi Francesco. *Il libro di canto
                  di Cosimo Bottegari*. Florence, 1898. Reprint
                  Bologna: Arnaldo Forni editore, 1978.

Musical and Text Concordances

Musical concordances are given with shortened titles in
some cases, and the reader may refer to the bibliographical
references (in brackets []) for more complete information.
Other editions or reprints of concordances are identified
by year and bibliographical references. Concordances
preceded by an asterisk (*) are for voice and lute. A
concordance identification followed by a LINCOLN or COELHO
reference indicates that only the incipit provided LINCOLN
or COELHO was used to determine the concordance.

Text concordances are given only for those works that
are without composer attribution or musical concordances.
The text concordances are given with bibliographical
references (in brackets []). Texts that are "unique to
source" have no other settings listed in NV, LINCOLN,
GALANTI, or MONTI. On the attribution of texts in the
canzonetta prints of Orazio Vecchi, see Ruth DeFord, ed.,
Orazio Vecchi: The Four-Voice Canzonettas, 2 vols., Recent
Researches in the Music of the Renaissance, vol. 92
(Madison: A-R Editions, Inc., 1993), 1:3-4.

Since some sources were not available for examination,
not all text concordances were checked for musical
concordances. It is therefore possible that some of the
text concordances listed below are musical concordances as
well.

A caso un giorno

SOURCE: Brussels 275, fol. 11 (untexted tablature).
COMPOSER: Unknown.
CONCORDANCE: Florence LF2, fol. 9 (untexted lute variation).
Florence: Biblioteca nazionale centrale, Ms. Galilei 6, "Libro d'intavolatura di liuto" (1584), fol. 120ff (untexted lute variations).
San Gimignano, Biblioteca comunale, Fondo San Martino, Ms. 31, fol. 22 (untexted lute solo) [COELHO, 662].
NOTES: The incipit "A caso un giorno" refers to a text by Luigi Tansillo. The index of Brussels 275 lists this piece as an *aria da cantare* with the designation "L'aria del gazzella."

Ahi, come tosto al vanegiere

SOURCE: Brussels 275, fol. 52v (tablature with underlaid text.
COMPOSER: Unknown.
TEXT: Unique to source.

Amante, se ti piace

SOURCE: Brussels 275, fol. 84v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 17 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].
NOTES: Second part of "Caro, dolce mio bene," which precedes it in Brussels 275.

Amar donna ch'è bella

SOURCE: Modena C311, fol. 53 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by J. de Macque (1582), 20 [NV 1546]; O. Vecchi (1587), 20 [NV 2821].
CONCORDANCE: *Cf. Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fol. 59 [BROWN 1584/6].
NOTES: The pieces in Modena C311 and Adriansen are composed upon the same *aria*.

Amor, che deggio far

SOURCE: Modena C311, fol. 28v (tablature and mensural notation in score).
COMPOSER: Fabritio Dentice.
TEXT: Anonymous madrigal.
CONCORDANCE: *Musica divina di xix autori illustri* (Antwerp: P. Phalèse & J. Bellero, 1583), fol. 3 [LINCOLN, 742-3]. Reprints/other editions: 1588 [RISM 1588/16]; 1591 [RISM 1591/11]; 1594 [RISM 1594/5]; 1606 [RISM 1606/7]; 1614 [RISM 1614/13]; 1623 [RISM 1623/7]; and 1634 [RISM 1634/6].

Amor con ogni impero

SOURCE: Modena C311, fol. 51v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by Villanova (1568), 18 [NV 2907]; B. Franzosino (1570), 23 [RISM 1570/19; LINCOLN, 232]; O. Vecchi (1580), 12 [NV 2803]; and G. Puliti (1612), 12 [NV 2289].

Amor, ecco colei ch'è la cagion

SOURCE: Brussels 275, fol. 52 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by P. Caetano (1611), 11 [NV 456]. For a non-musical source of the text, see GALANTI, 209.

Amore, l'altro giorno n'andava

SOURCE: Modena C311, fol. 51v (tablature and mensural notation in score)
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in MONTI, 257-258. Text set by G. Dattari (1568), 29 [NV 692]; G. Ferretti (1570), 17 [NV 951]; P. A. Bianchi (1572), 19 [NV 358]; S. Serafini (1584), 18 [NV 2610]; H. L. Hassler (1590), 17 [NV 1308]; T. Morley (1595), 8 [NV 1957]; and E. Radesca (1599), 11 [NV 2310]. For non-musical sources of the text, see GALANTI, 206 and 210.

Amor m'ha disfidat' alla battaglia

SOURCE: Florence 109, fol. 2v (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 22-23. Text set by M. A. Mazzone (1570), 64 [RISM 1570/18; LINCOLN, 370]; G. Zappasorgo (1571), 24 [NV 3015]; G. Piccioni (1578) [NV 2219]; and C. Bianchi (1588), 10 [NV 356].

Amor senza tormento non può stare

SOURCE: Modena C311, fol. 52 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*.   Cf. F. Mazzoni (1569), 3 [NV 1785]; and S. Cerreto (1606), 8 [NV 549].   Cf. *Montreal, Bibliothèque du Conservatoire de musique, "Intavolatura di liuto: Orazio Vecchi e discèpoli" (no shelf no.), fol. 3v [COELHO, 367].

Ancor che col partire

SOURCES: Brussels 275, fol. 53v (tablature with underlaid text); Modena C311, fols. 34v-35 (tablature and mensural notation in score).
COMPOSER: Cipriano de Rore.
TEXT: Alfonso d'Avalos
CONCORDANCES: Cipriano de Rore *Il primo libro de madrigali a quatro voci* (Ferrara: Gio. de Buglhat & Ant. Hucher, 1550), 4 [NV 2373].   Reprints/other editions: 1551 [NV 2374]; 1552 [NV 2375]; 1554 [NV 2376]; 1557 [NV 2378]; 1563 [NV 2379]; 1564 [NV 2380]; 1565 [NV 2381]; 1569 [NV 2382]; 1573 [NV 2383]; 1575 [NV 2384]; 1582 [NV 2385]; 1586 [NV 2386]; and 1590 [NV 2387].
*Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 7v-8 [BROWN 1584/6].
*E. Adriansen, *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 6v-7 [BROWN 1592/6].
NOTES: Girolamo dalla Casa, *Il vero modo di diminuir, libro secondo* (Venice: Ang. Gardano, 1584), 35 [BROWN 1584/2] contains an ornamented superius in mensural notation for this piece under the heading "Madrigali da cantar in compagnia, & anco co'l Liuto solo."

Ancor ch'io possa dire

SOURCE: Florence LF2, fols. 14v-15 (tablature and mensural notation).
COMPOSER: Alessandro Striggio.
TEXT: Girolamo Parabosco.
CONCORDANCE: Alessandro Striggio, *Il primo libro de madregali a sei voci* (Venice: Ant. Gardano, 1560), 4 [RISM 1560/22; NV 2672]. Reprints/other editions: 1561 [NV 2673]; 1565 [NV 2675]; 1566 [NV 2676]; 1566 [NV 2677]; 1569 [NV 2678]; 1578 [NV 2679]; 1579 [NV 2680]; 1585 [NV 2681]; and 1592 [NV 2682].

Andando un giorno solo sospirando

SOURCE: Florence 109, fol. 6 (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Il quinto libro delle villotte alla napolitana a tre voci, de diversi con una todescha* (Venice: G. Scotto, 1566), 20 [RISM 1566/5; LINCOLN, 743]. Reprints/other editions: 1570 [RISM 1570/20].

Andando un giorno solo sospirando

SOURCE: Brussels 275, fol. 79v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set in *Il quinto libro delle villotte alla napolitana* (1566), 20 [RISM 1566/5; LINCOLN, 743].

Anime accese di celeste

SOURCE: Modena C311, fol. 1 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.

Appariran per me

SOURCE: Modena C311, fol. 29 (tablature and mensural notation in score).
COMPOSER: Orlando di Lasso.
TEXT: Anonymous madrigal.

CONCORDANCES: Orlando di Lasso, *Il primo libro di madrigali a quatro voci, insieme alcuni madrigali d'altri autori* (Venice: Ant. Gardano, 1560), 1 [RISM 1560/17; NV 1406]. Reprints/other editions: 1562 [NV 1407]; 1562 [NV 1408]; 1565 [NV 1409]; 1569 [NV 1410]; 1569 [NV 1411]; 1573 [NV 1412]; 1576 [NV 1413]; 1581 [NV 1414]; 1582 [NV 1415]; 1584 [NV 1416]; 1588 [NV 1417]; 1592 [NV 1418]. *Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 10v-11 [BROWN 1584/6].

Ardo per mio destin'

SOURCE: Modena C311, fol. 8v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.
NOTES: Indicated as "sonetto."

Aria bellissima per ottave rima, et ancore per Miserere mei Deus

SOURCE: Modena C311, fol. 12v (tablature and mensural notation in score).
COMPOSER: Probably Cosimo Bottegari.

Aria da cantare: Non più guerra

SOURCE: Brussels 275, fol. 8v (untexted tablature).
COMPOSER: Unknown.
NOTES: The index of Brussels 275 lists the piece as "Aria da cantare di Non più guerra."

Aria da stanza

SOURCE: Modena C311, fol. 21 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.

Aria de capitoli

SOURCE: Florence 10431, fol. 1v (untexted tablature).
COMPOSER: Vincenzo Galilei.
NOTES: Based on *terza rime* bass pattern.

Aria del frate

SOURCE: Brussels 275, fol. 56 (untexted tablature).
COMPOSER: Unknown.
NOTES: For *terza rime*.   Index in Brussels 275 entitles
this piece "Aria del frate."   This may perhaps refer to
either of the *villanella* texts "Vanno per Roma" or "Le
cortigiane se ne vanno via" (see setting in Modena C311,
fol. 46), both of which have lines concerning "frate" or
"fratelli."   Both texts are *terza rime*, see MONTI, 252.

Aria de sonetti

SOURCE: Florence 10431, fol. 1v (untexted tablature).
COMPOSER: Vincenzo Galilei.
NOTES: Cf. "Aria de capitoli" in Florence 10431, fol. 1v,
which is based on *terza rime* bass pattern.

Aria di terza rima: Poichè'l soave stile

SOURCE: Brussels 275, fol. 55 (tablature with underlaid
text).
COMPOSER: Unknown.
TEXT: Jacopo Sannazaro, *Arcadia*, XI.   Text set in G.
Scotto (1541), 44 [NV 2602].
NOTES: The inscription reads "Aria di terza rima."

Aria in ottava rima

SOURCE: Modena C311, fol. 4 (tablature and mensural
notation in score).
COMPOSER: Cosimo Bottegari.

Aria in terza rima

SOURCE: Modena C311, fol. 24v (tablature and mensural
notation in score).
COMPOSER: Cosimo Bottegari.

Aria: Non avette a temere che in forma nuova aria

SOURCE: Brussels 275, fol. 36 (untexted tablature).
COMPOSER: Unknown.
CONCORDANCE: *Cf. Krakow, Biblioteca Jagiellonska, Mus. Ms.
40591 (1605-1620), fol. 8v [COELHO, 335].

NOTES: The index of "Arie da cantare" entitles this piece "Non avette a temere che in forma nuova aria." The text incipit refers to Ariosto's *Orlando furioso* (XLIV, 65).

Aria per istanze

SOURCE: Brussels 275, fol. 34v (untexted tablature).
COMPOSER: Unknown.
NOTES: Index in Brussels 275 entitles this piece "Aria afettuosa p' istanze."

A su albedrio   [A su alvedrío]

SOURCE: Florence 109, fol. 8 (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villancico*.
CONCORDANCE: Madrid, Biblioteca de la casa del Duque de Medinaceli, sign. 13230, fols. 59v-60.

Audi Tellus

SOURCE: Modena C311, fols. 37v-38 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source. See VALDRIGHI, 115 for comments.

Ave Maria, gratia plena

SOURCE: Modena C311, fol. 15v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
NOTES: Antiphon for Vespers, Lauds.

Ave Maria, gratia plena

SOURCE: Modena C311, fols. 19v-20 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
NOTES: See above.

Bene mio tu mi hai lasciato

SOURCE: Brussels 275, fol. 51v and fol. 92v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. For non-musical sources of text, see GALANTI, 99 and 212.
CONCORDANCE: *Oscar Chilesotti, *Da un codice Lauten-Buch del cinquecento* (Leipzig: Breitkopf & Härtel, 1890; reprint Bologna: Forni, 1968), 62-63.
NOTES: The alignment of text with tablature on fol. 51v indicates vocal performance of the superius; that on 92v for performance of the bass.

Cantai un tempo

SOURCE: Modena C311, fol. 20v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Pietro Bembo. Other settings in B. Donato (1553), 22 [NV 853]; B. Sperindio (1562), 18 [NV 2633]; P. Annibale (1564), 7 [NV 89]; F. de Monte (1569), 3 [NV 787]; O. Tigrini (1582); 2 [NV 2723]; G. Conversi (1584), 25 [614]; G. Bardi (1586), 15 [RISM 1586/20; LINCOLN, 66-67]; P. Tristabocca (1586), 15 [NV 2752]; C. Monteverdi (1590), 21 [NV 1903]; Felis (1591), 12 [NV 925]; F. Gianelli (1592), 2 [NV 1206]; F. Dognazzi (1614), 11 [NV 843]; and M. da Gagliano (1615), 1 [NV 1585].
NOTES: Cf. bass with Dentice's setting of text in Rocco Rodio, *Aeri raccolti* (Naples: G. Cacchio dell'Aquila, 1577), 5 [RISM 1577/8].

Caro dolce ben mio

SOURCE: Modena C311, fol. 11 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous; second part of "Poichè'l mio largo pianto," which precedes it in Modena C311.

Caro dolce mio bene

SOURCE: Brussels 275, fol. 84v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.

CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 16 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Che fai qua, figlia bella

Source: Modena C311, fol. 52 (tablature with mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.

Che farò e che dirò

SOURCE: Modena C311, fol. 6v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous strophic text. Cf. "Che farala, che dirala."
CONCORDANCE: *Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 [olim 8750], 235-236.

Chi mira gli occhi tuoi

SOURCE: Brussels 275, fol. 50 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*; text pr. in MONTI, 172.
CONCORDANCES: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 6 [NV 2796].
Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].
*Gabriel Fallamero, *Il primo libro de intavolatura da liuto* (Venice: her. di G. Scotto, 1584), 40 [BROWN 1584/3; RISM B 1584/13].
*Emanuel Adriansen, *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fol. 55 [BROWN 1592/6].
*Montreal, Bibliothèque du Conservatoire de musique, "Intavolatura di liuto: Orazio Vecchi e discèpoli," fol. 5v [COELHO, 368].

Chi mi sente cantar

SOURCE: Modena C311, fol. 9 (tablature and mensural notation in score).

COMPOSER: Cosimo Bottegari.
TEXT: Anonymous. Text set by O. Scaletta (1595), 8 [NV 2572]; V. Neriti (1595), 2 [NV 2034]; G. A. Caprioli (1602), 19 [NV 487]; Liparini (1605), 1 [NV 1514]; E. Radesca (1605), 2 [NV 2300]; and O. Bartolini (1606), 11 [NV 254].

Chi vuol veder l'aurora

SOURCE: Brussels 275, fol. 86 (tablature with underlaid text).
COMPOSER: Camillo Acci.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 22 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Ciciliana aria

SOURCE: Brussels 275, fol. 13 (untexted tablature).
COMPOSER: Unknown.

Come avrà vita Amor

SOURCE: Modena C311, fol. 27 (tablature and mensural notation in score).
COMPOSER: Vincenzo Ruffo.
TEXT: Luigi Cassola.
CONCORDANCE: Vincenzo Ruffo, *Il primo libro de madrigali cromatici a quatro voci* (Venice: Ant. Gardano, 1552), 25 [NV 2475]. Reprints/other editions: 1556 [NV 2476]; 1556 [NV 2477]; 1557 [RISM 1557/18; LINCOLN, 563]; and 1560 [NV 2478].

Con voce dai sospiri interota

SOURCE: Brussels 275, fol. 85 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 13 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Core mio, tu mi lasciasti

SOURCE: Brussels 275, fol. 80v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 2 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Cosa non vada più come solea

SOURCE: Brussels 275, fol. 59v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCES: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 8 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].
*Adrian Denss, *Florilegium* (Coloniae Agrippinae: G. Grevenbruch, 1594), fols. 22v-23 [BROWN 1594/5].

Cum vocatus fueris ad nuptias

SOURCE: Modena C311, fol. 11v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Antiphon for Vespers, 16th Sunday after Pentacost.

Cum vocatus fueris ad nuptias

SOURCE: Modena C311, fol. 19 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: See above.

Dapoi ch'un Orsa

SOURCE: Modena C311, fol. 44 (tablature and mensural notation in score).
COMPOSER: Probably Cosimo Bottegari.
TEXT: Unique to source.
NOTES: The piece is dedicated to Leonora Orsini.

Deh, ferma Amor constui

SOURCE: Modena C311, fol. 22 (tablature and mensural
notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Lodovico Ariosto, *Orlando furioso* (XXXII, 20-21).
Text (same two stanzas) set by B. Lupacchino (1547), 7 [NV
860]; F. Bifetto (1548), 9 [NV 365]; G. Bodeo (1549), 15
[374]; Dorati (1561), 37 [NV 860]; and A. Duetto (1583), 16
[NV 880].
NOTES: The piece is entitled "Aria nuova da stanza."

Del crud' amor

SOURCE: Florence 168, fols. 17v-18 (tablature with
underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 34-35.
Text set by G. Ferretti (1569), 12 [NV 946]; and J. Regnart
(1574), 4 [NV 2325]. For another text source without
musical setting, see GALANTI, 105.
NOTES: Probably based on popular tune: Cf. *Canzon
napolitane a tre voci, di l'Arpa, Cesare Todino, Joan
Dominico da Nola, et di altri musici* (Venice: G. Scotto,
1566), 21 [RISM 1566/9; LINCOLN p. 759]; and Cf. *Emanuel
Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584),
fol. 54v [BROWN 1584/6].

Dico spesso al mio core

SOURCE: Brussels 275, fol. 90v (tablature with underlaid
text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in MONTI, 217.
Text set by J. de Macque (1581), 5 [NV 1545]; F. Lauro
(1590), 3 [NV 1485]; A. Mortaro (1594), 15 [NV 1962]; F.
Sale (1598), 5 [NV 2535]. For a non-musical source of
the text, see GALANTI, 212.
CONCORDANCES: Cf. *Canzonette spirituali, a tre voci* (Rome:
Al. Gardano, 1585), 11 [RISM 1585/7; LINCOLN, 760].

Di lacrim' et sospiri

SOURCE: Florence 109, fol. 9 (tablature with separate
text).

COMPOSER: Unknown.
TEXT: Unique to source. Cf. text in G. B. Villanova
(1568), 15 [NV 2907].

Di là dal fiume

SOURCE: Florence 109, fol. 3 (tablature with separate
text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. (partial) in MONTI,
46-47. Texts set by G. Zappasorgo (1571), 30 [NV 3015]; G.
Ferretti (1585), 10 [NV 959]. For a non-musical source of
the text, see GALANTI, 206.

Ditemi vita mia non sete   [Ditemi o vita mia non sete]

SOURCE: Modena C311, fol. 6 (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: Anonymous. Text set by H. da Reggio (1547), 18 [NV
1321]; F. Valesi (1587), 1 [NV 2791]; G. Gastoldi (1588),
20 [NV 1111]; V. Bona (1599), 11 [NV 377]; and G. A.
Cangliasi (1602), 6 [NV 477bis].

Dolce mi saria uscir

SOURCE: Florence LF2, fols. 17v-18 (tablature and mensural
notation).
COMPOSER: Giovanni Ferretti.
TEXT: Anonymous.
CONCORDANCE: Giovanni Ferretti, *Il secondo libro delle
canzoni alla napolitana a cinque voci* (Venice: G. Scotto,
1569), 3 [NV 946]. Reprints/other editions: 1571 [NV
647]; 1574 [NV 948]; 1578 [NV 949]; and 1581 [NV 950].

Donna, poichè non m'ami tu

SOURCE: Brussels 275, fol. 54v (tablature with underlaid
text).
COMPOSER: Unknown.
TEXT: Unique to source.

Donna se'l cor di ghiaccio

SOURCE: Modena C311, fol. 31v (tablature and mensural notation in score).
COMPOSER: Ippolito Tromboncino.
TEXT: Anonymous.
CONCORDANCE: *Verona, Biblioteca della Soc. Accademia Filarmonica, Ms. 223, fols. 4v-5; see David Nutter, "Ippolito Tromboncino, *cantore al liuto*," *I Tatti Studies* 3 (1989): 140.

Donna, se vaga sei ch'io pur mi mora

SOURCE: Brussels 275, fol. 82 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 7 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Donna superba, ch'ai d'oro le trezze

SOURCE: Brussels 275, fol. 86v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. P. Berti (1627), 43 [NV 351]. For a non-musical source of the text, see GALANTI, 208.

Donna vagh' e leggiadra

SOURCE: Modena C311, fol. 8 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by E. Radesca (1599), 9 [NV 2310]; and G. D. Montella (1602), 12 [NV 1889].

Donne leggiadr' e voi

SOURCE: Modena C311, fol. 49v (tablature and mensural notation in score).
COMPOSER: Giovanni Leonardo Primavera.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 45.

CONCORDANCES: Giovanni Leonardo Primavera, *Il primo libro de canzone napolitane a tre voci* (Venice: G. Scotto, 1565), 6 [RISM 1565/17; NV 2267; LINCOLN, 510].
*Cornellio Antonelli, *Il Turturino* (Venice: G. Scotto, 1570), 28 [BROWN 1570/5; RISM 1570/33].

Dura legge d'amor

SOURCE: Modena C311, fols. 35v–36 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Francesco Petrarch, *Trionfo d'amor* (III, 148–165). Text set by G. de Wert (1561), 5 [NV 2972]; R. Rodio (1577), 25 [NV 2358]; and L. Marenzio (1599), 4 [NV 1639]. The text in Modena C311 differs somewhat at its end from the modern edition in Francesco Petrarca, *Rime, trionfi e poesie latine*, ed. by F. Neri, et al. (Milan: Riccardo Ricciardi editore, 1951).

E diventato questo cor

SOURCE: Modena C311, fol. 6 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Cf. "E diventato sto cor" set by P. Quagliati (1588), 1 [NV 2291]; F. Lauro (1590), 5 [NV 1485].   For non-musical sources of the text, see GALANTI, 208 and 211.
NOTES: This piece is crossed off and is followed by a direction to go to the setting of the text on folio 10 of the manuscript ("innanzi a c. 10").

E diventato questo cor

Source: Modena C311, fol. 10 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: See above.
NOTES: See above.

E morto lo mio cor

SOURCE: Modena C311, fol. 33 (tablature and mensural notation in score).
COMPOSER: Unknown.

TEXT: Anonymous *villanella*. Text set by I. Bonardo (1588), 10 [NV 384]. For a non-musical source of the text, see GALANTI, 211.

Empio cor, cruda voglia

SOURCES: Brussels 275, fol. 52 (tablature with underlaid text); Modena C311, fol. 28 (tablature and mensural notation in score).
COMPOSER: Fabritio Dentice.
TEXT: Anonymous.
CONCORDANCE: Rocco Rodio, *Aeri raccolti* (Naples: G. Cacchio dell'Aquila, 1577), 23 [RISM 1577/8].
NOTES: Brussels 275 attributes the work to "Cavalier Antinori"; Modena C311 and Rodio attribute it to Dentice.

E s'io piango   [S'io piango]

SOURCE: Modena C311, fol. 53 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Cf. text with "S'io piango e s'io sospiro, ovunque gli occhi giro" set by A. Trombetti (1573), 19 [NV 2762].

Fatemi pur il peggio

SOURCE: Modena 311, fol. 50v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.

Fiera stella   (2nd part: Ma tu prendi)

SOURCES: Florence LF2, fols. 2v-4 (tablature and mensural notation); Brussels 275, fols. 52v-53 (tablature with underlaid text).
COMPOSER: Orlando di Lasso.
TEXT: Francesco Petrarch.
CONCORDANCE: Orlando di Lasso, *Il primo libro di madrigali a cinque voci* (Venice: Ant. Gardano, 1555), 13-14 [NV 1421]. Reprints/other editions: 1557 [NV 1422]; 1562 [NV 1424]; 1562 [NV 1423]; 1566 [NV 1427]; 1566 [NV 1426]; 1567 [NV 1428]; 1570 [NV 1429]; 1573 [NV 1431]; 1582 [NV 1432]; and 1586 [NV 1433].

Fillide mia

SOURCE: Modena C311, fol. 14v (tablature and mensural notation in score).
COMPOSER: Giulio Caccini.
TEXT: Francesco Cini. Stanzas 2 and 4 of "Fere selvagge."
CONCORDANCES: *Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 [olim 8750], 115-116.
Florence, Biblioteca nazionale centrale, Ms. Magliabechiano XIX. 66, fol. 48v.
Giulio Caccini, *Le nuove musiche di Giulio Caccini detto Romano* (Florence: her. di Giorgio Marescotti, 1602), 31-32 [NV 450]. Reprints/other editions: 1607 [NV 451], 1608 [NV 452], and 1615 [NV 453].

Filli gentil piangea

SOURCE: Modena C311, fol. 9v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous. Text set in G. M. Artusi (1589), 8 [NV 171]; and G. D. Montella (1603), 17 [NV 1885].

Fuggend' il mio dolor

SOURCE: Florence 109, fol. 1 (tablature with separate text).
COMPOSER: Giovanni Leonardo Primavera.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 48; and MONTI, 168-169.
CONCORDANCE: Giovanni Leonardo Primavera, *Il secondo libro de canzon napolitane a tre voci* (Venice: C. da Correggio & F. Bethanio, 1566), 11 [RISM 1566/15; NV 2269]. Reprints/ other editions: 1570 [RISM 1570/30; NV 2270].
NOTES: Cf. *Il quinto libro delle villotte alla napolitana a tre voci, de diversi con una todescha* (Venice: G. Scotto, 1566), 9 [RISM 1566/5; LINCOLN, 536].

Fuor dell'humido nido

SOURCE: Brussels 275, fol. 61v (tablature with underlaid text).
COMPOSER: Piero Strozzi.

CONCORDANCES: Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 [olim 8750], 165.
Florence, Biblioteca nazionale centrale, Ms. Magliabechiano XIX 66, fol. 32.
NOTES: The piece was sung by Giulio Caccini in 1579 on the "Carro della notte."

Gagliarda da ballare e l'aria da cantare

SOURCE: Brussels 275, fol. 14v (untexted tablature).
COMPOSER: Unknown.

Gentil' signora e singolar'

SOURCE: Modena 311, fol. 1v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.
NOTES: The piece is dedicated to Bianca Cappello.

Germini

SOURCE: Florence 10431, fol. 1 (untexted tablature).
COMPOSER: Vincenzo Galilei.
NOTES: Based on the *passamezzo moderno* bass pattern.

Già l'hora è tarda

SOURCE: Brussels 275, fol. 54 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 28-29. Text set by G. B. Massarengo (1591), 18 [NV 1754]; G. Caimo (1584), 18 [NV 458]; and A. Mogavero (1596), 21. For non-musical sources of the text, see GALANTI, 111, 116, 120, 123, and 211.

Già mi risi d'Amor

SOURCE: Brussels 275, fol. 62 (tablature with underlaid text).
COMPOSER: Giaches de Wert.
TEXT: Anonymous *villanella*.

CONCORDANCE: Giaches de Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 18 [NV 2961].

Giovinetti con fervore

SOURCE: Modena C311, fol. 16v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous *lauda*. Text set in *Il terzo libro di laudi spirituali* (Rome: her. di Blado, 1577), 49-50.
NOTES: The inscription in Modena C311 reads "laudi di fanciulli."

Giunto m'ha Amor

SOURCE: Modena C311, fol. 25 (tablature and mensural notation in score).
COMPOSER: Giovane Domenico da Nola.
TEXT: Francesco Petrarch.
CONCORDANCES: *Il terzo libro delle muse a quattro voci* (Rome: A. Barré, 1562), 14 [RISM 1562/7]. Other edition: 1563 [RISM 1563/8a].
*Emanuel Adriansen *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 29v-30 [BROWN 1592/6].

Hora ch'ogni animal riposa

SOURCE: Brussels 275, fol. 54v (tablature with underlaid text); Modena C311, fol. 37 (tablature and mensural notation in score);
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 45 and MONTI, 170. Text set by G. Bassano (1587), 16 [NV 283]; F. Lauro (1590), 6 [NV 1485]; F. Sale (1598), 6 [NV 2535]; S. Visconte (1615), 10 [NV 2933]; *Naples, Conservatorio di musica "S. Pietro a Majella," Ms. 7664, fol. 82 [COELHO, 424]. For other non-musical sources of the text, see GALANTI, 99, 107, 113, and 208.
CONCORDANCE: *San Gimignano, Biblioteca comunale, Fondo San Martino, Ms. 31, fol. 7v [COELHO, 656].
NOTES: Cf. Milan, Biblioteca del Conservatorio di musica Giuseppe Verdi, Tarasconi Codex, fol. 1.

Hor ch'io son giunto quivi

SOURCE: Brussels 275, fol. 75v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous. For non-musical sources of the text, see GALANTI, 109, 114, and 119.
CONCORDANCE: Orazio Vecchi, *Canzonette libro secondo a quattro voci* (Venice: Ang. Gardano, 1580), 2 [NV 2803]. Reprints/other editions: 1582 [NV 2804]; 1585 [NV 2805]; 1595 [NV 2806]; 1602 [NV 2807]; 1610 [NV 2808].

Hor che'l garrir de gl'augelleti

SOURCE: Brussels 275, fol. 80 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 1 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Il cocodrillo geme sopra la gente

SOURCE: Brussels 275, fol. 84 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous. For non-musical sources of the text, see GALANTI, 109 and 115.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 12 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Il cor che mi rubasti

SOURCE: Brussels 275, fol. 58v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*. For non-musical sources of the text, see GALANTI, 109 and 115.
CONCORDANCES: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 15 [NV 2796].

Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798];
1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV
2802].
*Adrian Denss, *Florilegium* (Coloniae Agrippinae: G.
Grevenbruch, 1594), fols. 24v-25 [BROWN 1594/5].

Il sommo Iddio

SOURCE: Modena C311, fol. 15v (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: The Ten Commandments in *ottava rime*.
NOTES: An arrangement for voice and lute of the Ten
Commandments (in English, "Harke Israel") is in R. Allison
(1599), sig. D3v [BROWN 1599/1].

In exitu

SOURCE: *Fronimo dialogo* 1584, pp. 17-23 (tablature and
mensural notation in score).
COMPOSER: Vincenzo Galilei.
TEXT: Psalm 113, Sunday Vespers.

In Toleda una donzella

SOURCE: Modena C311, fol. 34 (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set in G. Caimo (1566),
8 [NV 457ter]; *Il quinto libro delle villotte* (1566), 6
[RISM 1566/5].
CONCORDANCE: Solo lute intabulation in Vienna,
Österreichische Nationalbibliothek, Cod. 18821, fol. 24v.
Solo lute intabulation in *Luculentum theatrum musicum*
(Louvaine: P. Phalèse, 1568), fol. 24v [BROWN 1568/7].

Io moro amando

SOURCE: Modena C311, fol. 26v (tablature and mensural
notation in score).
COMPOSER: Ippolito Tromboncino.
TEXT: Unique to source.

Io non so, faccia mia bella   [Non so, faccia mia]

SOURCE: Brussels 275, fol. 55 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. B. Massarengo (1591), 2 [NV 1754]; G. Torrelli (1593), 8 [NV 2730]. For a non-musical source of the text, see GALANTI, 101.

Io son ferito

SOURCE: Florence LF2, fols. 4v-5 (tablature and mensural notation).
COMPOSER: Pierluigi da Palestrina.
TEXT: Serafino dall'Aquila.
CONCORDANCE: *Il terzo libro delle muse a cinque voci* (Venice: Ant. Gardano, 1561), 9 [RISM 1561/10]. Reprints/other editions: 1570 [RISM 1570/16]; 1573 [RISM 1573/16]; 1588 [RISM 1588/21]; 1593 [RISM 1593/5].

Io son ferito

SOURCE: Modena C311, fols. 29v-30 (tablature and mensural notation in score).
COMPOSER: Ippolito Tromboncino.
TEXT: Serafino dall'Aquila.

Io sper' e tem' ed ardo

SOURCE: Modena C311, fol. 4v (tablature and mensural notation in score).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Orazio Vecchi, *Selva di varia ricreatione* (Venice: Ang. Gardano, 1590), fol. 11v [BROWN 1590/8; RISM 1590/31; NV 2831]. Reprint: 1595 [NV 2832].

Io vo gridando

SOURCE: Modena C311, fol. 42 (tablature and mensural notation in score).
COMPOSER: Girolamo Conversi.
TEXT: Anonymous *villanella*.

CONCORDANCES: Girolamo Conversi, *Il primo libro de canzoni alla napolitana a cinque voci* (Venice: G. Scotto, 1572), 3 [NV 607; LINCOLN, 161]. Reprints/other editions: 1573 [NV 608], 1575 [NV 609], 1578 [NV 610], 1580 [NV 611], 1585 [NV 612], and 1589 [NV 613].
*Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584, fols. 20v-21 [BROWN 1584/6].

Io vo piangendo

SOURCE: Modena C311, fols. 2v-3 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Francesco Petrarch (spiritual sonnet for Holy Week). There are many settings of this text from the sixteenth and seventeenth centuries. The whole text of the sonnet is set in J. H. Kapsberger (1612), 3 [NV 1358]; and F. Vitali (1618), 3 [NV 2947).

I sottant' arso Amore

SOURCE: Modena C311, fol. 49v (tablature and mensural notation in score).
COMPOSER: Probably Cosimo Bottegari.
TEXT: Unique to source.
NOTES: This piece is dedicated to Isotta Brembata of Bergamo.

Ladra crudel, tu m'hai rubato il core   [Donna crudel]

SOURCE: Brussels 275, fol. 54v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. Ferretti (1567), 3 [NV 940]; A. Merlo (1570), 7 [NV 1811]; *Il primo libro delle villotte* (1560) [RISM 1560/12]. For non-musical sources of the text, see GALANTI, 101 and 102.

L'aquila sta mirando il sole   [Mentre l'aquila]

SOURCE: Brussels 275, fol. 57 (tablature with underlaid text).
COMPOSER: Unknown.

TEXT: Anonymous *villanella.* Text set by A. Orologio,
(1594), 16 [NV 2063]; A. il Verso (1612), 10 [NV 1339]; Cf.
S. Verovio (1589), 7 [BROWN 1589/8]. For non-musical
sources of the text, see GALANTI, 111, 116, 120, 203, and
204.

Le cortegiane se ne vanno

SOURCE: Modena C311, fol. 46 (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: Unique to source. There is an untexted lute
tablature with the title "Le cortegiane se ne vane via" in
A. di Becchi (1568), 64 [BROWN 1568/1].

Le sciocche donne credon

SOURCE: Modena C311, fol. 36v (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.

Lieta vivo e contenta

SOURCE: Modena C311, fol. 25v (tablature and mensural
notation in score).
COMPOSER: Cipriano de Rore.
TEXT: Anonymous madrigal.
CONCORDANCE: Philippe de Monte, *La ruzina canzone* (Venice:
Ang. Gardano, 1591), 11 [RISM 1591/23].
NOTES: This piece is dedicated to Isabella de' Medici.

Lieva la man di qui

SOURCE: Brussels 275, fol. 76v (tablature with underlaid
text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro secondo a
quattro voci* (Venice: Ang. Gardano, 1580), 16 [NV 2803].
Reprints/other editions: 1582 [NV 2804]; 1585 [NV 2805];
1595 [NV 2806]; 1602 [NV 2807]; 1610 [NV 2808].

L'invierno, quando fiocca

SOURCE: Modena C311, fol. 21v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. Ferretti (1585), 16 [NV 959]. For a non-musical source of the text, see GALANTI, 208.

Lucrezia mia, quelle tue treccie d'oro

SOURCE: Brussels 275, fol. 81v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 4 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Madonna, il vostro petto

SOURCES: Florence 109, fol. 8v (tablature with partially underlaid text); Modena C311, fol. 40v (tablature and mensural notation in score).
COMPOSER: Alessandro Striggio.
TEXT: Anonymous madrigal.
CONCORDANCE: Alessandro Striggio, *Madrigali a cinque voci, libro primo* (Venice: G. Scotto, 1560), 35 [NV 2656bis]. Reprints/other editions: 1560 [RISM 1560/24; NV 2657]; 1560 [RISM 1560/23; NV 2658]; 1564 [RISM 1564/19; NV 2659]; 1556 [RISM 1566/21; NV 2660]; 1566 [NV 2661]; 1569 [RISM 1569/35; NV 2662]; and 1585 [RISM 1585/34; NV 2663].

Madonna o felice quel giorno

SOURCE: Florence LF2, fol. 13v (mensural notation).
COMPOSER: Unknown.
NOTES: There is only a vocal part in mensural notation; there is no lute intabulation for it in the source.

Madonna ucisso a torto

SOURCE: Brussels 275, fol. 79 (tablature with underlaid text).

COMPOSER: Unknown.
TEXT: Unique to source.

Mandatum novum do vobis

SOURCE: Modena C311, fols. 11v-12 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: First Antiphon for Maundy Thursday/(Majorem caritatem) Second Antiphon for Vespers, Comm. of Apostles and Evangelists.

Mandatum novum do vobis

SOURCE: Modena C311, fol. 16 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: See above.

Mandatum novum do vobis

SOURCE: Modena C311, fols. 16-16v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: See above.
NOTES: The inscription with this piece reads "altro modo." The preceding piece (fol. 16) is a setting of the same text by Bottegari.

Mandatum novum do vobis

SOURCE: Modena C311, fol. 20 (tablature and mensural notation in score).
COMPOSER: Pietro Vinci.
TEXT: See above.
CONCORDANCES: Pietro Vinci, *Il secondo libro de motetti a cinque voci* (Venice: G. Scotto, 1572).
*Giovanni Antonio Terzi, *Il secondo libro de intavolatura di liuto* (Venice: G. Vincenti, 1599), 74 [BROWN 1599/11; RISM 1599/19].

M'ha punto Amor, con velenosa dardo

SOURCE: Brussels 275, fol. 78v (tablature with underlaid text).
COMPOSER: Giaches de Wert.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 31.
CONCORDANCES: Giaches de Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 20 [NV 2961].

Mentre donna real

SOURCE: Modena C311, fol. 45v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.

Mentre il cuculo il suo cucu cantava

SOURCE: Brussels 275, fol. 81 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 3 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Mentr' io campai contento

SOURCE: Brussels 275, fol. 50v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*; text pr. in MONTI, 172-173.
CONCORDANCES: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 2 [NV 2796]. Reprints/other editions: 1581 [NV 2797], 1585 [NV 2798], 1586 [NV 2799], 1591 [NV 2800], 1610 [NV 2801], and 1613 [NV 2802].
*Gabriel Fallamero, *Il primo libro de intavolatura da liuto* (Venice: her. di G. Scotto, 1584), 47 [BROWN 1584/3; RISM 1584/13].
*Adrian Denss, *Florilegium* (Coloniae Agrippinae: G. Grevenbruch, 1594), fols. 23v-24 [BROWN 1594/5].
*Montreal, Bibliothèque du Conservatoire de musique, "Intavolatura di liuto: Orazio Vecchi e discèpoli," fol. 6 [COELHO, 369].

Meraviglia non è, Donna gentile

SOURCE: Brussels 275, fol. 93v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. A. Dragoni (1588), 11 [NV 871]; P. Quagliati (1588), 1 [NV 2292]; A. Orologio (1593), 1 [NV 2062]; with lute accompaniment in A. Orologio (1596), 22 [NV 2064].

Mille amorosi lacci

SOURCE: Modena C311, fol. 51 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source. Cf. "Mille amorosi bacci" in G. B. Pace (1585), 2 [NV 2073].
NOTES: This piece is dedicated to Emillia Agosti of Bergamo.

Mi parto, ahi, sorte ria

SOURCE;   Modena C311, fol. 2v-3 (tablature and mensural notation in score).
COMPOSER: Ruggiero Giovanelli.
TEXT: Anonymous *villanella.*
CONCORDANCES: Ruggiero Giovanelli, *Il primo libro delle villanelle et arie alla napolitana, a tre voci* (Venice: G. Vincenti, 1588), [NV 1243]. Reprints/other editions: 1588 [NV 1242], 1591 [NV 1243], 1594 [NV 1244], 1600 [NV 1245], 1600 [NV 1246], 1624 [NV 1247].
*Giovanni Antonio Terzi, *Il secondo libro de intavolatura* (Venice: G. Vincenti, 1599), 53 [BROWN 1599/11; RISM 1599/19].

Mi parto, ahi, sorte ria

SOURCE: Brussels 275, fol. 78 (tablature with underlaid text).
COMPOSER: Giaches de Wert.
TEXT: Anonymous *villanella* (same as above).
CONCORDANCES: Giaches de Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 9 [NV 2961].

Mira che coppia di felici amanti

SOURCE: Modena C311, fol. 49 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.

Mira che gente

SOURCE: Modena C311, fol. 45 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.

Misere mei Deus

SOURCE: Modena C311, fol. 19v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Psalm 50.
NOTES: Text for Sunday at Laudes.

Misere mei Deus

SOURCE: Modena C311, fol. 20 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: See above.
NOTES: See above.

Misere mei Deus

SOURCE: Modena C311, fol. 20v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: See above.
NOTES: See above.

Mi stare pone totesche

SOURCE: Modena C311, fol. 13v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source (*todesca*).

Mi vorria trasformar o faccia

SOURCE: Modena C311, fol. 33 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 26. For non-musical sources of the text, see GALANTI, 94, 207, and 210.

Monicella mi farei

SOURCE: Modena C311, fol. 13 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source. See comments in VALDRIGHI, 61. Cf. "Si monacella me devexe fare"; see MONTI, 334.

Morte da me tant' aspettata   [Morte aspettata vieni]

SOURCE: Modena C311, fol. 22v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous madrigal. Cf. text "Morte aspettata vieni" set by P. de Monte (1569), 11 [NV 738]; and F. Menta (1564), 16 [NV 1808].

Morte e Fortuna combattendo stanno

SOURCE: Florence 109, fol. 4v (tablature with separate text).
COMPOSER: Unknown.
TEXT: Unique to source.

Nasce la pena mia

SOURCES: Haslemere C23, pp. 7-8 (tablature with underlaid text); Modena C311, fols. 39v-40 (tablature and mensural notation in score); Brussels 275, fols. 55v-56 (tablature with underlaid text).
COMPOSER: Alessandro Striggio.
TEXT: Anonymous madrigal.

CONCORDANCES: Alessandro Striggio, *Il primo libro de madrigali a sei voci* (Venice: Ant. Gardano, 1560), 3 [NV 2672]. Reprints/other editions: 1561 [NV 2673]; 1565 [NV 2675]; 1566 [NV 2676]; 1566 [NV 2677]; 1569 [NV 2678]; 1578 [NV 2679]; 1579 [NV 2680]; 1585 [NV 2681]; and 1592 [NV 2682].
*Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 37v-39 [BROWN 1584/6].

Nel bel giardin d'amor

SOURCE: Modena C311, fol. 23v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source, probably by C. Bottegari. Cf. text with same incipit set by V. Galilei (1587), 18 [NV 1055]; A. Gabrieli (1587), 48 [NV 1046].
NOTES: The piece is dedicated to "Sra. H. N. Spina."

Nè si dolce com' or

SOURCE: Modena C311, fol. 24v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous sonnet. Text set in R. del Mel (1585), 22 [NV 720]; P. de Monte (1569), 18 [NV 738].
NOTES: The inscription in Modena C311 reads "Aria di sonetti."

Non è amor che mi ferisch' il core

SOURCE: Brussels 275, fol. 50 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Il sesto libro delle villotte alla napolitana, a tre voci* (Venice: fig. di A. Gardano, 1570), 15 [RISM 1570/21; LINCOLN, 788].

Non è pena maggiore

SOURCE: Modena C311, fol. 21v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.

TEXT: Anonymous *stanza* in *ottava rime*. Text set by A. Barré (1555), 8 [NV 251]; F. Manara (1555), 29 [NV 1559]; T. Riccio (1567), 4 [NV 2343]; A. Striggio (1571), 26 [NV 2683].
NOTES: The inscription in Modena C311 reads "Aria da Stanza."

Non si vedde giammai luce

SOURCE: Modena C311, fol. 24 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source, probably by C. Bottegari.
NOTES: The piece is dedicated to Bianca Capello.

Non son già sguardi

SOURCE: Brussels 275, fol. 76 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro secondo a quattro voci* (Venice: Ang. Gardano, 1580), 17 [NV 2803]. Reprints/other editions: 1582 [NV 2804]; 1585 [NV 2805]; 1595 [NV 2806]; 1602 [NV 2807]; 1610 [NV 2808].

Non ti partir da me   [Non ti fuggir da me]

SOURCE: Brussels 275, fol. 77v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro secondo a quattro voci* (Venice: Ang. Gardano, 1580), 7 [NV 2803]. Reprints/other editions: 1582 [NV 2804]; 1585 [NV 2805]; 1595 [NV 2806]; 1602 [NV 2807]; 1610 [NV 2808].

Non vegg' al mondo cosa

SOURCE: Modena C311, fol. 15 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous *aria*. Text set by S. Dentice (1591), 21 [NV 807]; Lorenzo Medici da Soresina (1605), 4 [NV 1789].
CONCORDANCE: *Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 [olim 8750], 233-234.

Non vuò pregare

SOURCE: Modena C311, fol. 4v (tablature and mensural notation in score).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Orazio Vecchi, *Selva di varia ricreatione* (Venice: Ang. Gardano, 1590), fol. 12 [BROWN 1590/8; RISM 1590/31; NV 2831]. Reprint: 1595 [NV 2832].

Occhi, de l'alma mia

SOURCE: Brussels 275, fol. 62v (tablature with underlaid text).
COMPOSER: Giaches de Wert.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 15 and MONTI, 171.
CONCORDANCES: Giaches de Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 10 [NV 2961].

Occhi leggiadri dov' amor fa nido

SOURCE: Florence 109, Fol 7 (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Il primo libro delle villotte alla napolitana de diversi eccellentissimi autori, a tre voci* (Venice: A. Gardano, 1560), 9 [RISM 1560/12]. Reprints/other editions: 1562 [RISM 1562/11]; 1571 [RISM 1571/5; LINCOLN, 796]. [Concordance with RISM 1571/5; LINCOLN, 796.]

Occhi leggiadr' e cari

SOURCE: Florence 168, fol. 1v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in MONTI, 236-37.
Text set by G. Dattari (1568), 32 [NV 692]; G. de Antiquis (1574), 9 [RISM 1574/06; LINCOLN, 26]; Caimo, 1586 [RISM 1586/19; LINCOLN, 119].

Occhi miei, che vedeste

SOURCE: Modena C311, fol. 10v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Battista Guarini. Text set many times, including V. Galilei (1587), 9 [NV 1055]; C. Malvezzi (1583), 4 [NV 1556].

Occhi miei, che vedeste

SOURCES: Brussels 275, fol. 74v (tablature with underlaid text); Modena C311, fol. 2 (tablature and mensural notation in score).
COMPOSER: Cristofano Malvezzi.
TEXT: Battista Guarini.
CONCORDANCE: Cristofano Malvezzi, *Il primo libro delli madrigali a cinque voci* (Venice: her. di G. Scotto, 1583), 4 [RISM 1583/16; NV 1556].

Occhi miei lassi se pianget'

SOURCE: Modena C311, fol. 50 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. For a non-musical source of text, see GALANTI, 207.
CONCORDANCE: Cf. anonymous setting in Giovanni Leonardo Primavera, *Il terzo libro delle villotte alla napolitana a tre voci* (Venice: G. Scotto, 1570), 28 [RISM 1570/31; LINCOLN, 796]. Cf. also *Canzone napolitane, libro secondo* (Venice: G. Scotto, 1566), 28 [RISM 1566/10; LINCOLN, 537].

Occhi miei, nel partire della mia luce

SOURCE: Brussels 275, fol. 56v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous. Text set in G. P. Manenti (1586), 6 [NV 1563]; Brussels, Bibliothèque du Conservatoire royal de musique, Cod. 704 [olim 8750], 36.

O dolc' e vago dilettos' Aprile

SOURCE: Modena C311, fol. 48 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. Fiorino (1574), 58 [NV 988].

O felice, o beato

SOURCE: Modena C311, fol. 43 (tablature and mensural notation in score).
COMPOSER: Giovanni Ferretti.
TEXT: Anonymous.
CONCORDANCE: Giovanni Ferretti, *Il primo libro delle canzoni alla napolitana a sei voci* (Venice: G. Scotto, 1573), 7 [NV 961]. Reprints/other editions: 1576 [NV 962]; 1581 [NV 963].

Ohimè, come farò

SOURCE: Brussels 275, fol. 86v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. For a non-musical source of the text, see GALANTI, 210.

O sacrum convivium

SOURCE: Modena C311, fol. 18 (tablature and mensural notation in score).
COMPOSER: Giaches de Wert.
TEXT: Antiphon, Sundal Vespers Octave of Corpus Christi
CONCORDANCE: Giaches de Wert, *Motectorum quinque vocum liber primus* (Venice: C. da Correggio & F. Bethano, 1566). Reprints/other editions: 1569; 1583.

O tu che vai per via

SOURCE: Brussels 275, fol. 58 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.

CONCORDANCES: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 18 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].
*Adrian Denss, *Florilegium* (Coloniae Agrippinae: G. Grevenbruch, 1594), fols. 24v-25 [BROWN 1594/5].

Partisti, ahi, dura sorte

SOURCE: Brussels 275, fol. 74 (tablature with underlaid text).
COMPOSER: Giaches de Wert.
TEXT: Anonymous *villanella*.
CONCORDANCE: Giaches de Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 10 [NV 2961].

Pater noster

SOURCE: Modena C311, fol. 18v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.

Perchè son tutto foco

SOURCE: Modena C311, fols. 30v-31 (tablature and mensural notation in score).
COMPOSER: Ippolito Tromboncino.
TEXT: Cf. text set by Marco Cara; see David Nutter, "Ippolito Tromboncino, *cantore al liuto*," *I Tatti Studies* 3 (1989): 148-149.

Per pianto la mia carne

SOURCE: Modena C311, fol. 5v (tablature and mensural notation in score).
COMPOSER: Leonora Orsini
TEXT: Jacopo Sannazaro, *Arcadia*, II. Text set many times.
NOTES: The manuscript provides *passaggi* for the vocal part at the bottom of the page.

Per pianto la mia carne

SOURCE: Modena C311, fols. 7v-8 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: See above.

Più non amo e più non ardo

SOURCE: Modena C311, fol. 42v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by D. Civita (1616), 5 [NV 584]; L. Valvasensi (1537), 7 [NV 2793]. For non-musical sources of the text, see GALANTI, 208 and 212.

Poichè in tutto tu m'hai privo

SOURCE: Brussels 275, fol. 55 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous. Text set by G. B. Massarengo (1591), 15 [NV 1754]; G. Belli (1593), 6 [NV 318]; V. Neriti (1593), 6 [2033]; F. Sale (1598), 10 [NV 2535]; F. Comanedo (1602), 13 [603].

Poichè'l mio largo pianto

SOURCE: Modena C311, fol. 11 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous madrigal. Text set many times.

Poichè'l mio largo pianto

SOURCE: Modena C311, fol. 32 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Anonymous madrigal. Text set many times.

Poichè pato per te

SOURCE: Modena C311, fol. 44 (tablature with underlaid text).
COMPOSER: Unknown.

TEXT: Anonymous *villanella*. Text set in T. Riccio (1577), 12 [NV 2342]; *Il primo libro raccolta di napolitana* (1570), 3 [RISM 1570/19].
CONCORDANCE: Cf. *Il secondo libro delle villotte alla napolitana a tre voci* (Venice: A. Gardano, 1560), 27 [RISM 1560/13; LINCOLN, 802].

Porgimi, cara Filli

SOURCE: Brussels 275, fol. 83v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 14 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Pur viv' il bel costume

SOURCE: Florence LF2, fols. 18v-19 (tablature and mensural notation).
COMPOSER: Probably Vincenzo Galilei.
TEXT: Unique to source.

Qual fattura più degna

SOURCE: Modena C311, fol. 44v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.
NOTES: The piece is dedicated to Leonora Orsini, Princess of Bracciano.

Qual miracolo Amore

SOURCE: *Fronimo dialogo* 1584, pp. 14-17 (tablature and mensural notation in score).
COMPOSER: Vincenzo Galilei.
TEXT: Third part of the *canzona* "Amor dal terzo giro".
CONCORDANCE: Vincenzo Galilei, *Il primo libro di madrigali a quattro et cinque voci* (Venice: fig. di Ant. Gardano, 1574), 15 [NV 1054].

Quando da voi, Madonna

SOURCE: Modena C311, fol. 27v (tablature and mensural notation in score).
COMPOSER: Giovane Domenico da Nola.
TEXT: Anonymous madrigal.
CONCORDANCE: Orlando di Lasso, *Il primo libro delle madrigali a quattro voci* (Rome: V. Dorico, 1560), 27 (RISM 1560/18; NV 1405]. Reprints/other editions: 1560 [NV 1406]; 1562 [NV 1407]; 1562 [NV 1408]; 1565 [NV 1409]; 1569 [NV 1410]; 1569 [NV 1411]; 1573 [NV 1412]; 1576 [NV 1413]; 1581 [NV 1414]; 1582 [NV 1415]; 1584 [NV 1416]; 1588 [NV 1417]; 1592 [NV 1418].

Quando l'aurora il ciel

SOURCE: Brussels 275, fol. 59 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 12 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].

Quando mirai sa bella faccia d'oro

SOURCE: Brussels 275, fol. 60 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*.
CONCORDANCES: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 19 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].
*Giovanni Antonio Terzi, *Il secondo libro de intavolatura* (Venice: G. Vincenti, 1599), 8 [BROWN 1599/11; RISM 1599/19].

Questi occhi ladri

SOURCE: Modena C311, fol. 52v (tablature and mensural notation in score).
COMPOSER: Unknown.

TEXT: Text set in *Il primo libro delle villotte alla napolitana* (1560), 3-4 [RISM 1560/12]; G. Policreti (1571), 3 [NV 2234]. For non-musical sources of the text, see GALANTI, 112, 117, and 121.
NOTES: This piece is dedicated to Leonora Orsini, Princess of Bracciano.

Questi son quei begli occhi

SOURCE: Brussels 275, fol. 89v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in MONTI, 225. For a non-musical source of the text, see GALANTI, 210.

Raggi, dov' e il mio bene

SOURCE: Brussels 275, fol. 50v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 10 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].

Rifiuta ogni diletto

SOURCE: Modena C311, fol. 12v (tablature and mensural notation in score).
COMPOSER: Probably Cosimo Bottegari.
TEXT: Caterina Vigri di Bologna

Risvegliati, alma mia

SOURCE: Brussels 275, fol. 79v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Cf. "Risvegliati, cor mia" in G. Textoris (1566), 20 [NV 2719]; Cf. anonymous *lauda* in *Li canti a arie conforme alle lodi spirituali* (1580), fol. 18v [RISM 1580/5; LINCOLN, 807].

Ruggieri da cantare in più arie

SOURCE: Brussels 275, fols. 11v-12 (untexted tablature).
COMPOSER: Santino Garsi da Parma.
NOTES: Inscription next to the tablature: "Rugieri da cantare in più arie." The index of "Arie da cantare" gives the attribution.

Ruggieri spostato: Fuor di pesta

SOURCE: Brussels 275, fol. 35 (untexted tablature).
COMPOSER: Unknown.
NOTES: An inscription next to the tablature reads "Rugieri spostato." The index of "Arie da cantare" entitles this piece "Aria di ruggieri: Fuor di pesta."

Salve Regina

SOURCE: Modena C311, fol. 12 (tablature and mensural notation in score).
COMPOSER: Probably Cosimo Bottegari.
TEXT: Caterina Vigri di Bologna

S'amor col tempo vecchio

SOURCE: Modena C311, fol. 50v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. For a non-musical source of the text, see GALANTI, 207.

Sarà possibil mai ch'io soffra

SOURCE: Brussels 275, fol. 83v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 10 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Scacchiero è diventato lo mio core

SOURCE: Modena C311, fol. 47 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Cf. Felis in G. de Antiquis (1574), 8 [RISM 1574/5]; the Modena C311 text has the same incipit, but it continues differently. See also GALANTI, 76.

Se ben di sette stelle

SOURCE: Florence LF2, fols. 16v-17 (tablature and mensural notation).
COMPOSER: Alessandro Striggio.
TEXT: Bernardo Tasso.
CONCORDANCE: Alessandro Striggio, *Il primo libro de madrigali a sei voci* (Venice: Ant. Gardano, 1560), 7 [RISM 1560/22; NV 2672]. Reprints/other editions: 1561 [NV 2673]; 1565 [NV 2675]; 1566 [NV 2676]; 1566 [NV 2677]; 1569 [NV 2678]; 1578 [NV 2679]; 1579 [NV 2680]; 1585 [NV 2681]; and 1592 [NV 2682].

Seguit' amor donne leggiadr'

SOURCE: Modena C311, fol. 45v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 83.
NOTES: Cf. Giovane Domenico da Nola, *Canzon napolitane a tre voci* (Venice: G. Scotto, 1566), 9 [RISM 1566/9].

Se'l vostro volto è un aria

SOURCE: Modena C311, fol. 22 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Torquato Tasso.

Se la mia vita è trista

SOURCE: Brussels 275, fol. 75 (tablature with underlaid text).
COMPOSER: Giaches de Wert.

TEXT: Anonymous *villanella*.
CONCORDANCE: Giaches de Wert, *Il primo libro delle canzonette villanelle a cinque voci* (Venice: Ang. Gardano, 1589), 2 [NV 2961].

Se pensand' al partire

SOURCE: Brussels 275, fol. 77 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*.
CONCORDANCE: Orazio Vecchi, *Canzonette libro secondo a quattro voci* (Venice: Ang. Gardano, 1580), 3 [NV 2803].
Reprints/other editions: 1582 [NV 2804]; 1585 [NV 2805]; 1595 [NV 2806]; 1602 [NV 2807]; 1610 [NV 2808].
*Montreal, Bibliothèque du Conservatoire de musique, "Intavolatura di liuto: Orazio Vecchi e discèpoli," fol. 5 [COELHO, 368].

Se scior' si vedrà il laccio

SOURCES: Florence 109, fol. 2 (tablature with separate text); Modena C311, fol. 1v (tablature and mensural notation in score).
COMPOSER: Pitio Santucci.
TEXT: Anonymous *villanella*.
CONCORDANCES: *Il primo libro della raccolta di napolitane a tre voci di diversi eccellentissimi musici* (Venice: G. Scotto, 1570), 12 [RISM 1570/19; LINCOLN p. 812].
*Giacomo de Gorzanis, *Il primo libro di napolitane che si cantano et sonano in leuto* (Venice: G. Scotto, 1570), 26 [RISM 1570/32; NV 1262; BROWN 1570/1].
*Cornellio Antonelli, *Il Turturino il primo libro delle napolitane ariose da cantare et sonare nel leuto, composte da diversi eccellentissimi musici* (Venice: G. Scotto, 1570), 33 [RISM 1570/33; BROWN 1570/5].
*Cf. San Gimignano, Biblioteca comunale, Fondo San Martino, Ms. 31, fol. 29v [COELHO, 663].
NOTES: Attribution to Santucci in Gorzanis. This piece is dedicated to Lucia Machiavelli in the part-music source (RISM 1570/19).

Se si vede abruciar un vicin loco

SOURCE: Brussels 275, fol. 85v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.

TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 19 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Se si vedessi fuore

SOURCE: Modena C311, fol. 50 (tablature and mensural notation in score).
COMPOSER: Gasparo Fiorino.
TEXT: Anonymous *villanella*. For a non-musical source of the text, see GALANTI, 207.
CONCORDANCE: *Gasparo Fiorino, *La nobilità di Roma* (Venice: G. Scotto, 1571), 64-65 [BROWN 1571/4; RISM 1571/8; NV 990].

Se voi, dolci e pietosi

SOURCE: Modena C311, fol. 32v (tablature and mensural notation in score).
COMPOSER: Ippolito Tromboncino.
TEXT: Unique to source.

Sia benedetto Amore

SOURCE: Brussels 275, fol. 83 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 9 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Sia maledetto Amore

SOURCE: Brussels 275, fol. 82 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a quattro voci* (Venice: Ang. Gardano, 1585), 8 [RISM 1585/35; NV 2809]. Reprints/other editions: 1586 [NV 2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Sia not' e manifest' a tutte voi

SOURCE: Florence 109, fol. 3v (tablature with separate
text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by G. B. Massarengo
(1591), 8 [NV 1754].   For non-musical sources of the text,
see GALANTI, 100 and 213.

Si de mi basa lira   [Si de mi baxa lyra]

SOURCE: Florence 109, fol. 7v (tablature with separate
text).
COMPOSER: Unknown.
TEXT: Anonymous *villancico*.   Text set by P. Alberico Vila
(1561), 31 [NV 2904].

Si gioioso mi fann' i dolor

SOURCE: Florence LF2, fols. 15v-16 (tablature and mensural
notation).
COMPOSER: Probably Vincenzo Galilei.
TEXT: Luigi Cassola.   Text set by V. Ruffo (1545), 24 [NV
2473]; B. Lupacchino (1547), 23 [NV 1521]; P. Taglia
(1555), 15 [NV 2695]; P. Arentino (1558), 5 [NV 168]; A.
Zoilo (1563), 31 [NV 3027]; L. Agostini (1572) 14 [NV 29];
G. Costa (1588), 12 [NV 642]; C. Gesualdo (1594), 10 [NV
1153]; V. Ugolini (1615), 5 [NV 2776]; and P. Nenna (1618),
12 [NV 2032].

Signora mia, per certo

SOURCE: Modena C311, fol. 48v (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.

Signora s'io mi rend' e son prigione

SOURCE: Florence 109, fol. 6v (tablature with separate
text).
COMPOSER: Unknown.
TEXT: Unique to source.

So ben mi c'ha bon tempo

SOURCE: Modena C311, fol. 5 (tablature and mensural notation in score).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Orazio Vecchi, *Selva di varia ricreatione* (Venice: Ang. Gardano, 1590), fol. 16 [BROWN 1590/8; RISM 1590/31; NV 2831]. Reprint: 1595 [NV 2832].

Sola soletta me ne vo

SOURCE: Modena C311, fol. 46v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Unique to source.
NOTES: Cf. Girolamo Conversi, *Il primo libro de canzoni alla napolitana a cinque voci* (Venice: G. Scotto, 1572), 9 [NV 607].

Son li vostr' occhi belli

SOURCE: Florence 109, fol. 4 (tablature with separate text).
COMPOSER: Unknown.
TEXT: Unique to source.

Son questi i crespi crini

SOURCE: Brussels 275, fol. 51 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 4 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].

Sospir, ch'ogni hor

SOURCE: Brussels 275, fol. 79 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Anonymous. Text set by D. Pace (1589), 10 [RISM 1589/10; LINCOLN, 447].

Stabat Mater

SOURCE: Modena C311, fol. 39 (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Sequence (Vespers), Septem Dolorum BMV.

Stanotte m'insognava

SOURCE: Modena C311, fol. 47 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Cf. text in G. Conversi (1572), 14 [NV 607].

Stelle, ch'ornando il cielo

SOURCE: Brussels 275, fol. 87 (tablature with underlaid text).
COMPOSER: Ruggiero Giovanelli.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Il primo libro delle villanelle et arie alla napolitana, a tre voci* (Venice: G. Vincenti, 1588), 2 [NV 1243]. Reprints/other editions: 1588 [NV 1242]; 1591 [NV 1243]; 1594 [NV 1244]; 1600 [NV 1245]; 1600 [NV 1246]; 1624 [NV 1247].

Susann' un giuor   [Susanne un jour]

SOURCE: Modena C311, fols. 3v-4 (tablature and mensural notation in score).
COMPOSER: Orlando di Lasso.
TEXT: Guillaume Guéroult. Text written in Italian phonetic equivalent in Modena C311.
CONCORDANCE: Orlandi di Lasso, *Tiers livre des chansons a quatre, cincq, et six parties* (Louvaine: P. Phalèse, 1560), 26 [NV 1389]. Reprints/other editions: 1570 [NV 1464]; 1570 [NV 1479]; 1570 [NV 1481]; 1576 [NV 1465]; 1582 [NV 1473]; 1586 [NV 1467]; 1592 [NV 1399]; 1596 [NV 1400]; 1604 [NV 1401]; 1612 [NV 1402]; 1619 [NV 1468]; 1629 [NV 1403].
*Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 29v-31 [BROWN 1584/6].
*Emanuel Adriansen, *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 16v-18 [BROWN 1592/6].

Terza rima

SOURCE: Florence 109, fol. 13v (untexted tablature).
COMPOSER: Unknown.
NOTES: Based on the *terza rime* bass pattern. Cf. Brussels 275, fol. 20.

Terza rima

SOURCE: Florence 109, fol. 14 (untexted tablature).
COMPOSER: Unknown.

[**Terza rima**]

SOURCE: Florence 109, fol. 14 (untexted tablature).
COMPOSER: Unknown.
NOTES: Cf. *terza rime* bass pattern.

Terza rima

SOURCE: Florence 109, fol. 14v (untexted tablature).
COMPOSER: Unknown.

Terza rima

SOURCE: Brussels 275, fol. 20 (untexted tablature).
COMPOSER: Unknown.
NOTES: Based on the *terza rime* bass pattern. Cf. with Florence 109, fol 13v.

Timor et tremor

SOURCE: Modena C311, fols. 17-17v (tablature and mensural notation in score).
COMPOSER: Orlando di Lasso.
CONCORDANCE: *Thesauri musici tomus tertius* (Nürnberg: J. Montanus & U. Neuber, 1564) [RISM 1564/3].

Tra le chiome de l'oro

SOURCE: Brussels 275, fol. 60v (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.

CONCORDANCE: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 22 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].

Tra verdi campi

SOURCE: Brussels 275, fol. 61 (tablature with underlaid text).
COMPOSER: Orazio Vecchi.
TEXT: Anonymous *villanella*.
CONCORDANCE: Orazio Vecchi, *Canzonette, libro primo a quattro voci* (Venice: Ang. Gardano, 1580), 21 [NV 2796]. Reprints/other editions: 1581 [NV 2797]; 1585 [NV 2798]; 1586 [NV 2799]; 1591 [NV 2800]; 1610 [NV 2801]; 1613 [NV 2802].

Tre cos' ador' in terra   [Tre cose son in terra]

SOURCE: Florence 109, fol. 5 (tablature and text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*.
CONCORDANCE: *Il quinto libro delle villotte alla napolitana a tre voci, de diversi con una todescha* (Venice: G. Scotto, 1566), 4 [RISM 1566/5]. Reprints/other editions: 1570 [RISM 1570/20; LINCOLN, 820-821].

Tre leggiadre ninfe

SOURCE: Modena C311, fol. 52v (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*, see GALANTI, 156.
NOTES: Cf. *Il quinto libro delle villotte alla napolitana a tre voci* (Venice: G. Scotto, 1566), 14 [RISM 1566/5; LINCOLN, 821].

Trista sorte è la mia sorte

SOURCE: Modena C311, fol. 7 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by A. Ferrari (1600), 2 [NV 934]; V. Spada (1589), 15 [NV 2627].

Tutto'l dì piang'

SOURCE: Modena C311, fol. 21 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Francesco Petrarch. Text set many times.

Un giorno andai per pigliar

SOURCE: Modena C311, fol. 46v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.

Vattene sonn' e mai

SOURCE: Florence LF2, fols. 6v & 13 (tablature and mensural notation).
COMPOSER: Probably Vincenzo Galilei.
TEXT: Unique to source.

Vedi fortuna se son sgratiato

SOURCE: Modena C311, fol. 49 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.
NOTES: This piece is dedicated to four Venetian women: "F. Maria da la Marino, Laura Moro, Mad. Trono, and Statia Malipiero."

Venga quel bel Narciso

SOURCE: Florence 109, fol. 5v (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set in *Il quinto libro delle villotte napolitana* (1566), 21 [RISM 1566/5]; G. D. da Nola (1567), 24 [NV 1254]; E. Bonizzoni (1569), 26 [NV 394]; L. Rezzano (1587), 18 [NV 2340].
CONCORDANCES: *Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fol. 53v [BROWN 1584/6]. *Emanuel Adriansen, *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fol. 12 [BROWN 1594/6].

Venus, du und dein Kind

SOURCE: Modena C311, fol. 14 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous. Text set by Jacob Regnart in *Kurtzweilige teutsche Lieder, zu dreyen Stimmen* (Nürnberg: K. Gerlach und J. vom Berg Erben, 1576), no. 8.

Venus, du und dein Kind

SOURCE: Modena C311, fol. 47v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: See above.
NOTES: Cf. with Regnart setting (see above).

Vestiva i colli

SOURCES: Florence LF2, fols. 1-2 & 12v (tablature and mensural notation); Modena C311, fol. 41-41v (tablature and mensural notation).
COMPOSER: Pierluigi da Palestrina.
TEXT: Ippolito Capilupi.
CONCORDANCES: Giulio Bongionta, *Il desiderio secondo libro de madrigale a cinque voci, de diversi auttori* (Venice: G. Scotto, 1566), 8 [RISM 1566/3]. Reprints/other editions: 1585 [1585/18]; 1588 [1588/15]; 1588 [RISM 1588/16]; 1588 [1588/21]; 1590 [RISM 1590/16]; 1591 [RISM 1591/11]; 1592 [1592/15]; 1593 [RISM 1593/5]; 1594 [RISM 1594/5]; 1600 [1600/9]; 1602 [RISM 1602/4]; 1606 [RISM 1606/7]; 1607 [RISM 1607/13]; 1614 [RISM 1614/13]; 1623 [RISM 1623/7]; 1634 [1634/6].
*Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fols. 34v-37 [BROWN 1584/6].
*Emanuel Adriansen, *Novum pratum musicum* (Antwerp: P. Phalèse sibi & J. Bellero, 1592), fols. 21v-23 [BROWN 1592/6].
NOTES: An ornamented superius in mensural notation for this piece under the heading "Madrigali da cantar in compagnia, & anco co'l Liuto solo" is on pp. 36-37 in Girolamo Dalla Casa, *Il vero modo di diminuir con tutte le sorte di stromenti di fiato, & corda, & di voce humana, libro secondo* (Venice: Ang. Gardano, 1584) [BROWN 1584/2].

Villanella francese

SOURCE: Brussels 275, fol. 92v (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Text is illegible.

Vita non voglio più

SOURCE: Florence 109, fol. 1v (tablature with separate text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella.* Text set by F. A. Baseo (1573), 7 [NV 259]. For a non-musical source of the text, see GALANTI, 105.

Vivo sol di speranza

SOURCES: Florence LF2, fol. 5v-6 (tablature and mensural notation); Haslemere C23, p. 10 (tablature with underlaid text); Modena C311, fol. 26 (tablature and mensural notation in score).
COMPOSER: Giovane Domenico da Nola.
TEXT: Francesco Petrarch.
CONCORDANCE: Orlando di Lasso, *Il primo libro di madrigali a quatro voci, insieme alcuni madrigali d'altri autori* (Venice: Ant. Gardano, 1560), 1 [RISM 1560/17; NV 1406].
Reprints/other editions: 1562 [NV 1407]; 1562 [NV 1408]; 1565 [NV 1409]; 1569 [NV 1410]; 1569 [NV 1411]; 1573 [NV 1412]; 1576 [NV 1413]; 1581 [NV 1414]; 1582 [NV 1415]; 1584 [NV 1416]; 1588 [NV 1417]; 1592 [NV 1418].
NOTES: This piece is unattributed (labeled "D'incerto") in the 1560 Lasso print but is attributed to Nola in Modena C311.

Vola vola pensier

SOURCES: Florence 168, fol. 10v-11 (tablature with underlaid text); Brussels 275, fol. 51 (tablature with underlaid text).
COMPOSER: Unknown.
TEXT: Torquato Tasso; text pr. in GALANTI, 13-14. Text set by J. de Macque (1581), 7 [NV 1545]; M. Ferabosco in L. Torti (1584), 22 [NV 2738]; C. Zacharia (1590), 12 [NV 3005]; C. Clemsee (1613), 4 [RISM 585]

CONCORDANCE: Cf. *Emanuel Adriansen, *Pratum musicum*
(Antwerp: P. Phalèse, 1584), fol. 58v [BROWN 1584/6].
*San Gimignano, Biblioteca comunale, Fondo San Martino, Ms.
31, fol. 13v [COELHO, 659].
NOTES: Adriansen's print carries inscription "Aeria à la
Italiana" for the piece.

Vorrei saper di voi, cari signori

SOURCE: Modena C311, fol. 33v (tablature and mensural
notation in score).
COMPOSER: Unknown.
TEXT: Unique to source. Text contains various Latin
phrases and words.

Vorrei saper da voi, occhi mortali

SOURCE: Brussels 275, fol. 54 (tablature with underlaid
text).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*. Text set by J. de Macque
(1581), 12 [NV 1545]; J. Regnart (1581) [NV 2330]; I.
Bonardo (1588), 2 [NV 384]. For a non-musical source of
the text, see GALANTI, 210.

Vorrei saper da voi, occhi mortali spostato

SOURCE: Brussels 275, fols. 76v-77 (untexted tablature).
COMPOSER: Unknown.
CONCORDANCE: *San Gimignano, Biblioteca comunale, Fondo
San Martino, Ms. 31, fol. 25 [COELHO, 663].
NOTES: Cf. with texted piece in Brussels 275, fol 54. The
two versions share a common bass line, but are in different
modes.

Vorrei trasformare, gri, gri, grillo

SOURCE: Brussels 275, fol. 57v (tablature with underlaid
text).
COMPOSER: Orazio Vecchi.
TEXT: Probably Orazio Vecchi.
CONCORDANCE: Orazio Vecchi, *Canzonette libro terzo a
quattro voci* (Venice: Ang. Gardano, 1585), 18 [RISM
1585/35; NV 2809]. Reprints/other editions: 1586 [NV
2810]; 1593 [NV 2811]; 1600 [NV 2812]; and 1610 [NV 2813].

Vorria crudel, tornare

SOURCE: Modena C311, fol. 46 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Anonymous *villanella*; text pr. in GALANTI, 24-25. Text set by G. B. Massarengo (1591), 5 [NV 1754]; G. Paratico (1588), 10 [NV 2137].   For a non-musical source of the text, see GALANTI, 207.

Vorria poter' andar

SOURCE: Modena C311, fol. 7v (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source.   Cf. with "Vorria posser andar senza esser visto; see GALANTI, 207.

Vorria poter' andar

SOURCE: Modena C311, fol. 51 (tablature and mensural notation in score).
COMPOSER: Unknown.
TEXT: Unique to source (see above).

Vostra beltà si bella

SOURCE: Modena C311, fol. 23 (tablature and mensural notation in score).
COMPOSER: Ippolito Tromboncino.
TEXT: Anonymous madrigal.   Text set by F. Portinaro (1554), 11 [NV 2251].

Zefiro torna

SOURCE: Modena C311, fol. 43v (tablature and mensural notation in score).
COMPOSER: Cosimo Bottegari.
TEXT: Francesco Petrarch.   Text set many times.

Appendix Two

COMPLETE CONTENTS OF THE MANUSCRIPT SOURCES
OF THE FLORENTINE REPERTORY OF LUTE-
ACCOMPANIED SONG

The complete contents of each of the manuscript sources that contain the Florentine repertory of lute-accompanied song are listed here. The titles and text incipits are transcribed as they appear in the sources; editorial changes are indicated by brackets []. Song arrangements and accompaniments are indicated by asterisks (*).

Abbreviations

The following abbreviations will be used to identify concordances or modern editions of the instrumental works. (Concordances for the lute-accompanied songs appear in Appendix One of the present study.)

DEBES   Debes, Louis Helmut. "Die musikalischen
               Werke von Claudio Merulo 1533-1604:
               Quellennachweis und thematischer Katalog."
               Ph.D. diss., University of Würzburg, 1964.

GALILEI   Galilei, Vincenzo Galilei. "Libro
"LIBRO"   d'intavolatura di liuto" (1584). Facsimile
               edition Florence: Studio per edizione
               scelte, 1992.

NESS   Ness, Arthur J., ed. *The Lute Music of
               Francesco Canova da Milano (1497-1543).* 2
               vols. Cambridge, Mass.: Harvard University
               Press, 1970.

OSTHOFF   Osthoff, Helmuth. *Der Lautenist Santino
               Garsi da Parma.* Leipzig: Breitkopf &
               Härtel, 1926.

SIENA   [The Hague, Gemeentemuseum. Ms. 28 B 39,
               "The Siena Manuscript."] Facsimile edition
               with preface by Arthur J. Ness. *Tablature
               de luth italien dit Siena Manuscript.*
               Geneva: Éditions Minkoff, 1988.

1.) Florence LF2.

DESCRIPTION: Twenty folios, no written foliation.
Tablature for six-course lute, mensural notation. Two
hands, A and B. HAND B is Vincenzo Galilei.

Folio

HAND A
1   *Vestiva i colli (tablature) [Palestrina]
HAND B
1v   *[2nd part:] Così le chiome" (mensural notation)
HAND A
2   *Così le chiome mie (tablature)
HAND B
2v-3   *Fiera stella [O. Lasso]
3v-4   *[2nd part:] Ma tu prend' à diletto
4v-5   *Io son ferito [Palestrina]
5v-6   *Vivo sol di speranza [G. D. da Nola]
6v   *Vattene o sonn' e mai (mensural notation)
7   Romanesca con quattro parti [V. Galilei] [GALILEI
          "LIBRO," 34-35]
7v   Pass'e mezzo [antico] [V. Galilei] [GALILEI
          "LIBRO," 2-3]
8   Pass'e mezzo [antico] [V. Galilei] [GALILEI
          "LIBRO," 3]
8v   Romanesca con quattro parti [V. Galilei] [GALILEI
          "LIBRO," 147-148]
9   A cas' un giorno con la seconda parte [V. Galilei]
          [GALILEI "LIBRO," 120-121; cf. Brussels 275, fol.
          11]
9v-10   Romanesca con quattro parti [V. Galilei] [GALILEI
          "LIBRO," 4-5]
10v-11   Passemezzo con quattro parti [passamezzo moderno]
          [V. Galilei] [GALILEI "LIBRO," 153-155]
11v-12   Romanesca con quattro parti [V. Galilei] [GALILEI
          "LIBRO," 156-157]
12   Bella man di valore
12v   *Vestiva i colli (mensural notation) [Palestrina]
13   *Vattene o sonn' e mai (tablature)
13v   *Madonna, O felici
14   blank
14v-15   *Ancor ch'io possa dire [A. Striggio]
15v-16   *Si gioioso mi fann'

16v-17	*Se ben sette stelle [A. Striggio]
17v-18	*Dolce mi saria uscir [G. Ferretti]
18v-19	*Pur viv' il bel costume
19v	Caro dolce ben mio à 4 del Giacomino
20-20v	blank

Original Foliation.

The separation of the parts for the lute songs "Vestiva i colli" and "Vattene o sonn' e mai" show that the folios of the manuscript were shuffled at some point and are not presently in their original order. Below is Claude Palisca's proposed order for them; see his "Vincenzo Galilei's Arrangements for Voice and Lute," *Essays in Musicology in Honor of Dragan Plamenac*, edited by Gustave Reese and Robert J. Snow (Pittsburgh: University of Pittsburgh Press, 1969), 221-222

Original fol. #	Current fol. #	
1	7	Romanesca con quattro parti [V. Galilei]
1v	7v	Pass'e mezzo [antico] [V. Galilei]
2	8	Pass'e mezzo [antico] [V. Galilei]
2v	8v	Romanesca con quattro parti [V. Galilei]
3	9	A cas' un giorno con la seconda parte [V. Galilei]
3v	9v	Romanesca con quattro parti [V. Galilei]
4	10	(Romanesca cont.)
4v	10v	Passemezzo con quattro parti [passamezzo moderno] [V. Galilei]
5	11	(Passemezzo cont.)
5v	11v	Romanesca con quattro parti [V. Galilei]
6	12	(Romanesca cont.)
	12	Bella man di valore
6v	12v	*Vestiva i colli [Palestrina]
7	1	(Vestiva i colli cont.)
7v	1v	*[2nd part:] Così le chiome
8	2	(Così le chiome cont.)
8v	2v	*Fiera stella [O. Lasso]
9	3	(Fiera stella cont.)
9v	3v	*[2nd part:] Ma tu prend'
10	4	(Ma tu prend' cont.)

10v	4v	*Io son ferito [Palestrina]
11	5	(Io son ferito cont.)
11v	5v	*Vivo sol di speranza [G. D. da Nola]
12	6	(Vivo sol di speranza cont.)
12v	6v	*Vattene o sonn' e mai
13	13	(Vattene o sonn' e mai cont.)

Folios 13-20 are presently in their original order.

2.) Florence 10431.

DESCRIPTION: Twenty folios, no written foliation.
Tablature for six-course lute.   Two hands, A and B.
HAND A is Vincenzo Galilei.

Folio

HAND A
1   *Germini
1   Romanesca
1   Gagliarda
1v   *Aria de sonetti
1v   *Aria de capitoli
1v   Era di maggio
1v   Gagliarda
1v   Contrapasso [cf. Florence 168, fol. 6; Brussels
         275, fol. 2]
2   Pass'e mezzo [antico] [V. Galilei] [GALILEI
         "LIBRO," 26]
HAND B
2   [Passamezzo antico]   [V. Galilei] [GALILEI "LIBRO,"
         26]
2v-20v   blank

3.) Florence 168.

DESCRIPTION: 58 folios, no written foliation. Tablature
for six-course lute. One hand; cf. handwriting of texts
and inscriptions with Brussels 275 HAND A. Date on folio
18v: 10 May 1582.

Folio

Flyleaf Texts, including extra text for "Occhi leggiadr' e
cari."
1   [untitled]
1v   *Occhi leggiadr' e cari
2   Pass'e mezzo [antico]
2v   Romanesca
3   [Passamezzo antico]
3v   Gagliarda lombarda
4-4v   [Passamezzo antico]
5   Romanesca
5v   [untitled]
6   Contrappasso [Cf. Florence 10431, fol. 1v; Brussels
            275, fol. 2]
6v-7   Passo e mezzo primo [passamezzo antico]
7v-8   Spagna di Francesco Milanese a dua liuti
            [superius] [NESS #94; Brussels 275, fols.36v-37]
8v   blank
9   Gagliarda
9v-10   Passo e mezzo secondo [passamezzo antico]
10v-11   *Vola vola pensier
11v-12   Ricercha di Francesco Milanese [NESS #84]
12v-13   Saltarello di gagliarda
13v-14   [Fantasia]
14v-15   Gagliarda
15v-16   Giunto m'amor [G. D. da Nola]
16v-17   Barriera
17v-18   *Del crud' amor
18v-19   Gagliarda la Rocch' el fuso
19v-20   Anchor che col partire di Cipriano rore a 4
20v-35   blank
35v-37   Ricercha di Pierino delli Organi
37v-58v   blank

4.) Florence 109

DESCRIPTION: 58 folios; misnumbering in source after folio
38.   Tablature for six-course lute.   Five hands, A-
E.   HAND B = Florence, Biblioteca nazionale centrale, Ms.
Magliabechiano XIX 30, folio 22.

Folio

HAND A
1	*Fuggend' il mio dolore lo m'era asiso
1v	*Vita no' voglio più poi che co li vuoi
2	*Se scior' si vedrà il laccio [P. Santucci]
2v	*Amor, m'ha disfidat' alla battaglia
3	*Di là dal fiume al ombra et al verd
3v	*Sia not' e manifest' a tutte voi
4	*Son li vostr' occhi belli
4v	*Morte e fortuna combattendo stando
5	*Tre cos' ador' in terra
5v	*Venga quel' bel' Narciso che nel fonte
6	*Andand' un giorno solo sospirando
6v	*Signora s'io mi rend' e son prigione
7	*Occhi leggiadri dov' amor fa nido
7v	*Sidemi basa lira
8	*A su albedrio y ser orden alguna
8v	*Madona, il vostro pett' [A. Striggio]
9	*Di lacrim' et sospiri
9v	[untitled]

HAND B
10	[passamezzo antico]
10v-11	[gagliarda superius?]
11v	Gagliarda
12	Gagliarda
12v	Gagliarda

HAND C
| 12v | [gagliarda] |

HAND B
13	Gagliarda
13v	*Terza rima
14	*Terza rima

HAND C
| 14 | *[terza rima] |

HAND B
| 14v | *Terza rima |
| 15 | Pavana |

HAND C
| 15v | Paso e mezo |
| 16-16v | [passamezzo antico] |

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16v        Romanescha
HAND B
17         [passamezzo moderno]
17v-18     Gagliarda
18         Tre legiadre ninfe [followed by fragment in HAND D]
18v        Paso e mezzo
HAND C
19-20      [passamezzo antico]
20         [passamezzo antico]
20v        [passamezzo antico]
21         [untitled]
21v-24     Fantasia [fragment of mensural notation at end]
24v        [passamezzo antico]
25-25v     [passamezzo moderno]
26-27      [passamezzo moderno]
HAND D
27v        [passamezzo antico]
28         [passamezzo antico]
HAND C
28         [untitled]
HAND D
28v        [untitled]
29         [untitled]
29v        [passamezzo antico]
HAND C
30-31v     [passamezzo moderno]
31v-34v    [passamezzo moderno]
34v-35v    tenore [passamezzo moderno]
36-37      blank
HAND E
37v        [untitled]
38         [untitled]
38v        blank
38'-39     blank [misnumbering--folio 38' follows folio 38]
HAND A
39v        Ricercata del seco[n]do tono
40-40v     blank
41v        [no tablature; margin reads "Ricercata del primo
           tono"]
41v-53     blank.  Folio 52 missing.
HAND C
53v        [untitled]
54         [untitled]
54v        [untitled]
55         [untitled]
55v        [untitled]
56         [variations]
56v-58     blank
HAND E
58v        [untitled]
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5.) Haslemere C23.

DESCRIPTION: 26 pages; numbering in source used in list
below. Tablature for six-course lute (pp. 1-24); seven-
course lute (p. 25); and five-course guitar (p. 26).
Medici insignia appears in the upper left corner of page 1.
Three hands A, B, and C. HAND A = The Hague,
Gemeentemuseum, Ms. 28 B 39, "The Siena Manuscript."

Page

HAND A
1   Fantasia
1-3   Fantasia
3-4   Pavana
4-6   Fantasia
6   Galiarda
7-8   *Nasce la pena mia [A. Striggio].
9   Cantate domino di Orlando [di Lasso] 3
10   *Vivo sol di speranza di Orlando a 4 [G. D. da
         Nola]
10-11   Passemezo del giorgio
12-13   Richercha [Francesco da Milano] [NESS #33; SIENA
         fols. 58v-59; Brussels 275 71v-72v]
13-14   Ricercata [Francesco da Milano] [NESS #38]
14-16   Nasce la pena mia [A. Striggio]
16   [untitled fantasia fragment]
17-18   [untitled fantasia] [SIENA fol. 41-41v]
18-20   [untitled: Ricercar by Francesco da Milano] [NESS
         #34; SIENA fol. 59-59v; Brussels 275, fols. 70-71]
20-21   [untitled]
21   Ala dolc' o[m]bra a 5 [C. Rore]
22-23   Vestiva i colli [Palestrina]
23-24   Fa[n]tisia di M. Andrea Filiciani [Feliciani]
         [SIENA fols. 61-61v]
HAND B
25   [untitled galliard]
HAND C
26   [untitled guitar tablature]

6.) Brussels 275.

DESCRIPTION: 106 folios.   Tablature for six- and seven-
course lute.   Four hands A-D.   HAND A is Raffaello
Cavalcanti.   Date 1590 on Folio A.

Folio

A	[inscription] "Questo libro è di Rafaello Cavalcanti 1590"
Av-B	Mutatzione
Bv	Arie da cantare [index]
C-Cv	Madrigali e napolitane [index]
HAND A	
1	in sieme/Tenore di pass e mezo
1	in sieme/Romanesca
HAND B	
1v	in chiave/Tenore di passo e mezo
1v	in chiave/Romanescha
2	Ballo della torcia
2	Contra passo [cf. Florence 10431, fol. 1v; Florence 168, fol. 6]
2	Furioso .b.
2v	Treccia di b. f.
2v	Contrapunto di pas[so] e m[ezzo]
2v-3	in chiave/Contrapunto di passo e mez[zo]
3	Gagliarda di Santino [Garsi] da Parma [OSTHOFF, 146]
3v	Contrapunto di passo e mezzo
3v	Caterina da Vi[ngnon]
3v	milanese/Caterina mia
4	Contrapuntto di passo in meso in giulio
4v	Contrapunto di passo in mezo in giulio
5	Contrapuntto di passo i[n] mezo in chiave
5v	Contrapunto di passo in mezo in chiave
6	Romanescha diminuta in chiave
6v	Romanescha diminuta in giulio
7	Saltarello gagliarda
7	Ghierometta
7	Ghierometta
HAND A	
7v	Contrapunto di passo in mes[o] in giulio
8	Pavaniglia baletto
8	Rosse e viole
8	Canario
8v	Gagliarda di Santino [Garsi] da Parma [OSTHOFF, 146]
8v	*Aria da ca[ntare]

9	Rose e viole
9	Passo in mezo
9v	Passo in messo i[n] pavana
10	Spagnoletta
10	Spagnoletta
10v	Passo e mezo f
10v	Bassa marchesse
11	*A cas' un giorno [Cf. Florence LF2, fol. 9]
11	Mazacinni [Mataccinn]
11v-12	*Rugieri da cantare in più arie [S. Garsi da Parma]
12	Morescha [S. Garsi di Parma] [OSTHOFF, 147]
12v	Passo e mezo in pavana contrap[unto]
13	Passo in messo nel medesi[mo]
13	*Ciciliana aria
13v	Passo e mezo nel medesimo tuono
14	Passo in mezzo nel medesimo tu[on]o
14v	*Galgliarda da ba[llare] e l'aria da cantare
14v	Galgliarda in chia[ve]
15	Galgliarda da balare
15	Contadina
15v	Romanescha
16	Salterelo di galg[liarda]
16	Galgliarda
16v	Gagliarda da
16v	Calatta
16v	Cascarda baletto
17	Gamba galglia[rda]
17	Gagliarda
17v	Tenore in chiave
17v	Galgliarda
18	Contrapuntto in chiave
18v-19	Contrapuntto in chiave
19	Gagliarda saltrel[lo]
19v-20	Contrapuntto in chiave
20	*Terza rima
20	Ballo della Jul[io]
20v	Contrapuntto in chiave
21	Contrapuntto in chiave
21v-22	Contrapuntto dell medes[imo]
22	Tenore in mezo
22	Tenore in mezo
22v	Tenore in mezo
22v	Pavaniglia ba[lletto]
23	Tenore in mezo
23	Galgliarda [S. Garsi da Parma] [OSTHOFF, 147]
23v	Tenore in mezo
23v	Canari diversi
24	Contrapuntto in mezo
24v-25	Contrapuntto in mezo

59	*Napolitana: Quando la aurora [O. Vecchi]
59v	*Napolitana di H V[ecchi]: Cosa non va
60	*Napolitana: Quando mirai sa bella faccia [O. Vecchi]
60	Passa [e] mezo del Gieradino il buono
60v	*Napolitana: Tra le chiome [O. Vecchi]
60v-61	Galgliarda di S [Garsi da Parma] [OSTHOFF, 154]
61	*Napolitana: Tra verdi campi [O. Vecchi]
61v	*Madrigale: Fuor del'humide [P. Strozzi]
62	*Napolitana: Già mi risi d'amor [G. Wert]
62v	*Napolitana: Occhi de l'alma mia [G. Wert]
62v-63	Gagliarda in chiave [S. Garsi da Parma] [OSTHOFF, 154]
63	Passo in mezo in roman[eschin]o
63v	Passo e meso in romaneschino
64	Passo in mezo in romaneschino
64v	Passo in mezo in romaneschino
65	Pass i[n] mezo nel medes[imo]
65v	Pass in meso in romaneschino
66	Passo in mezo nel m[edesimo]
66v	Tenore
66v	Tenore
67	Tenori di passa i mezi in chiave
67v	Tenore
67v	Tenore
68	Tenori di passi in mezi in pavana
68v	Tochata del secondo tuono
68v-69	Fantasia
69v	La tamburina gagliarda
70-71	Ricercar di Francesco da Milano [NESS #34; Haslemere C23, 18-20; SIENA, fols. 59-59v]
71v-72v	Ricercha di Fr[ancesco da Milano] [NESS #33; Haslemere C23, 12-13; SIENA, fols. 58v-59]
72v	[crossed-off piece]
72v-73	Romanescha
73	Ricercha di Francesco da Milano [NESS #45]
73v	Ricercha di Francesco da Milano [NESS #4]
HAND D	
73v	Saltarello per ballare
HAND A	
74	*Napolitana: Partisti ahi dura sorte [G. Wert]
74	Fantasia di Franc[esco da] Milano [NESS #81]
74v	*Madrigale di Christofano Malvezzi: Occhi miei, che vedesti
75	*Napolitana: Se la mia vita è trista [G. Wert]
75v	*Napolitana: Hor ch'io son giunto quivi [O. Vecchi]
76	*Napolitana: Non son già sguardi [O. Vecchi]
76v	*Napolitana: Leva la man di qui vesoza [O. Vecchi]

INDEX: "Arie da cantare" on Folio Bv.

Note: Cavalcanti's index indicate an opening, rather than a specific folio with the abbreviation "ca" (*carta*); for example, "ca' 9" indicates folios 8v and 9, which form an opening.

7.) Modena C311.

DESCRIPTION: 54 folios. Tablature for six- and seven-course lute and mensural notation. One hand (Cosimo Bottegari). Dates 1600, 1602, 1574 (folio A); 17 Sept. 1573 (folio Av); and 27 Jan 1600 (folio 53v).

Folio

A   Frontespiece, coat of arms of Duke of Bavaria with
           date 4 November 1574, dates 1600, 1602 at top
           left.
Av   Date 17 september 1573 at top of page.
           Inscription; see Luigi Francesco Valdrighi, *Il
           libro di canto di Cosimo Bottegari* (Florence, 1898;
           reprint Bologna: Arnaldo Forni editore, 1978),
           167-168]
1   *C. B[ottegari]: Anime accese di celest'
1v   *C. B[ottegari] A la Ser[issi]ma Prin[ces]sa Bianca
           Cappello Granduchessa di Toscana: Gentil' Signora
1v   *Se scior' si vedrà [P. Santucci] [the end of this
           piece is on folio 45]
2   *Il medesimo: Occhi miei che vedeste [C. Malvezzi]
2v-3   *Mi parto, ahi sorte ria [R. Giovanelli]
2v-3   *C. B[ottegari]: Io vo piangend'
3v-4   *Orlando Lasso: Susann' un giuor
4   *Aria in ottava rima C B[ottegari]
4v   *Io sper' e tem' [O. Vecchi]
4v   *Non vo' pregare [O. Vecchi]
5   *So ben mi c'ha bon tempo [O. Vecchi]
5v   *Della Illus[trissi]ma et Ecc[ellissi]ma S[igno]ra
           Leonora Orsini Duchesa di Segni: Per pianto la mia
           carne
6   *E divintato questo cor [crossed off with note:
           "innanzi a c 10"]
6   *Ditemi, vita mia
6v   *Che farò e che dirò
7   *Trista sort' è la mia sorte
7v   *Vorria poter andar
7v-8   *C. B[ottegari]: Per pianto la mia carne
8   *Donna vagh' e leggiadra
8v   *Sonetto C. B[ottegari: Ardo per mio destin
9   *C. B[ottegari]: Chi mi sente cantar
9v   *Filli gentil piangea
10   *E diventato questo cor
10v   *Cos. Bottegari: Occhi miei, che vedesti
11   *Cos[im]o Bottegari: Poichè'l largo pianto
11   *C. Botteg[a]ri: Caro dolce ben mio

Original Foliation

Modena C311 appears to have originally been two separate manuscripts, since there are two sets of folio numbers in Bottegari's hand as well as a modern foliation that accurately reflects the present state of the source. In the table below, the present foliation is given on the left, and the original foliation on the right. Those pages not numbered by Bottegari or with illegible page numbers are given in brackets. Folio 1 must originally have been folio 29, for on its verso begins "Se scior' si vedrà," which continues on the folio numbered 30 by Bottegari (presently folio 45). Therefore, the inscription "Il

medesimo" at the top of folio 2 may make reference to an attribution on another page either presently in the manuscript or lost. (The piece on folio 2 is by Christofano Malvezzi, while the two on folio 1v are by Cosimo Bottegari and Pitio Santucci.)

Folio

```
1  = [29]
2
3
4
5
6  = [6]
7  = [7]
8  = [8]
9  = [9]
10 = 10
11 = 11
12-19
20 = [4]
21 = 5
22 = 6
23 = [7]
24 = [8]
25 = [9]
26 = 10
27 = 11
28 = 12
29 = 13
30-43 = [14-27]
44 = 28
45 = 30
46 = 31
47 = [32]
48 = 33
49 = 34
50 = 35
51 = 36
52 = 37
53 = [38]
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Appendix Three

NON-FLORENTINE ITALIAN SOURCES OF LUTE-ACCOMPANIED
SONG OF THE SIXTEENTH CENTURY

The following appendix describes Italian sources for
lute and voice that are outside those containing the
Florentine repertory. The sources have been divided into
two categories, prints and manuscripts, and are listed
chronologically (as far as can be determined in the case of
the undated manuscripts) within those categories.
References are given to for further bibliographical
information. The following abbreviations will be used for
the references that are frequently cited:

BOETTICHER   Boetticher, Wolfgang. *Handschrift
              überlieferte Lauten- und Gitarrentabulaturen
              des 15 bis 18 Jahrhunderts*. Répertoire
              international des sources musicales, vol. B
              VII. Munich: G. Henle, 1978.

BROWN   Brown, Howard Mayer. *Instrumental Music
              Printed Before 1600*. Cambridge, Mass.:
              Harvard University Press, 1965.

HUBBELL   Hubbell, Leslie Chapman. "Sixteenth-century
              Italian Songs for Solo Voice and Lute." 2
              vols. Ph.D. diss., Northwestern University,
              1982.

RISM   *Recueils imprimes xvi^e-xvii^e siècles*. Vol.
              B I/1 in Répertoire international des sources
              musicales. Munich: G. Henle, 1960.

NV   Vogel, Emil, Alfred Einstein, François Lesure,
              and Claudio Sartori. *Bibliografia della
              musica italiana vocale profana*. 3 vols.
              Pomezia: Staderini, 1977.

Prints

1.) *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto Libro primo. Francisci Bossinensis opus.* (Venice: O. Petrucci, 1509).

GENERAL DESCRIPTION: 70 *frottole* (folios 3-49) for voice and lute and 20 lute *recercare*. The superius voice part in mensural notation and a lute tablature are presented in score for each *frottola*. The vocal works are by B. Tromboncino, F. d'Ana, M. Cara, P. Zanin, D. M. Pesenti, P. Luprano, A. Caprioli Brixiensis, Josquin, N. Pifaro, and anonymous composers. The frottola arrangements are by Franciscus Bossinensis. All but two works have part-music concordances in Petrucci's series of frottola prints (see BROWN for titles, attributions, and concordances).
BIBLIOGRAPHICAL REFERENCES: BROWN 1509/1. RISM 1509/3.
FACSIMILE EDITION: (Geneva: Minkoff, 1978).
MODERN EDITION: Benvenuto, Disertori, ed., *Le frottole per canto e liuto intabulate da Franciscus Bossinensis,* vol. 3 of Instituzione e monumenti dell'arte musicale italiana (Milan: Ricordi, 1964).

2.) *Tenori e contrabassi intabulati . . . Libro secundo. Francisci Bossinensis opus.* (Venice: O. Petrucci, 1511).

GENERAL DESCRIPTION: 56 *frottole* (folios 3-55) for voice and lute and 26 lute *recercare*. The superius voice part in mensural notation and a lute tablature are presented in score for each *frottola*. The vocal works are by B. Tromboncino, J. B. Zesso, M. Cara, Cariteo, Galeotto del Carretto, D. M. Pesenti, Pietro da Lodi, A. Demophon, A. Caprioli Brixiensis, H. Dupre, P. Cesena, Lodovico Milanese, O. Antinori Pattavinus, P. Scotti, and anonymous composers. The arrangements are by Franciscus Bossinensis. All but eleven works have part-music concordances in Petrucci's series of frottola prints and a manuscript source (see BROWN for titles, attributions, and concordances).
BIBLIOGRAPHICAL REFERENCES: BROWN 1511/1. RISM 1511.
FACSIMILE EDITION: (Geneva: Minkoff, 1983).
MODERN EDITION: Benvenuto, Disertori, ed., *Le frottole per canto e liuto intabulate da Franciscus Bossinensis,*

vol. 3 of *Instituzione e monumenti dell'arte musicale italiana* (Milan: Ricordi, 1964).

3.) *Frottole de Misser Bortolomio Tromboncino & de Misser Marcheto Carra con tenori & bassi tabulati & con soprani in canto figurato per cantar & sonar col lauto.* [Antico, 1520: colophon of unique copy missing].

GENERAL DESCRIPTION: 28 *frottole* for voice and lute. The superius voice part in mensural notation and a lute tablature are presented in score for each piece. Works by B. Tromboncino and M. Cara. The extant copy of the print is incomplete. The table of contents shows that it originally contained 37 works, but due to lost pages only 28 remain. All but ten works have concordances in Petrucci's series of frottola prints and a manuscript source (see BROWN for titles, attributions and concordances).
BIBLIOGRAPHICAL REFERENCES: BROWN 152?/1. RISM [c. 1520]/7. NV 2763bis.

4.) *Intavolatura de li madrigali di Verdelotto da cantare et sonare nel lauto, intavolati per Messer Adriano* (Venice: O. Scotto, 1536; reprint 1540).

GENERAL DESCRIPTION: 22 madrigals for voice and lute. The superius voice part in mensural notation and a lute tablature are presented in score for each piece. All works by P. Verdelot. The print contains Adrian Willaert's arrangements of madrigals from *Il primo libro de madigale di Verdelotto* (RISM 1537/9) (see BROWN for concordances).
BIBLIOGRAPHICAL REFERENCES: 1536 edition: BROWN (1536/8). 1540 edition: BROWN 1540/2.
FACSIMILE EDITION: Orlando Christoforetti, ed., vol. 36 of *Archivum musicum* (Florence: Studio per edizione scelte, 1980).

5.) *Libro primo d'intabulatura da leuto, di M. Antonio di Becchi parmegiano. Composta da lui novamente, et data in luce, can alcuni balli, napolitane, madrigali, canzon francese, fantasie, recercari* (Venice: G. Scotto, 1568).

GENERAL DESCRIPTION: 2 untexted *arie da cantare* for voice and lute ("da cantar" on p. 41 and "Fantinella, aria da cantar" on p. 43). Also solo lute works.
BIBLIOGRAPHICAL REFERENCES: BROWN 1568/1. RISM 1568/22.
MODERN EDITION: Lefkoff, Gerald, ed., "Five Sixteenth-Century Lute Books" (M.A. Thesis, Catholic University of America, Wash. D.C., 1960).

6.) *Il primo libro di napolitane che si cantano et sonano in leuto. Nuovamente composte da Jacomo Gorzanis leutanista cittadino della magnifica città di Trieste.* (Venice: G. Scotto, 1570).

GENERAL DESCRIPTION: 25 *napolitane* for voice and lute. The superius voice part in mensural notation and a lute tablature are presented in score for each piece. 23 Works by Gorzanis and one work each by P. Santucci and an anonymous composer. Only Santucci's work has a concordance with a part-music model (see BROWN for titles and attributions).
BIBLIOGRAPHICAL REFERENCES: BROWN 1570/1. RISM 1570/32. NV 1262.
MODERN EDITION: Bruno Tonazzi, ed., *Giacomo Gorzanis XV napolitane* (Locarno, 1963).

7.) *Il Turturino il primo libro delle napolitane ariose da cantare et sonare nel leuto, composte da diversi eccellentissimi musici, & novamente per il Rever. P. F. Cornellio Antonelli da Rimino detto Turturino, accomodate sul leuto.* (Venice: G. Scotto, 1570).

GENERAL DESCRIPTION: 33 *napolitane* for voice and lute. The superius voice part in mensural notation and lute tablature are presented in score for each piece. Works by A. Perugino, F. Meo, G. D. da Nola, M. A. Mazzone, G. L. de l'Arpa, G. L. Primavera, M. Trojano, and anonymous composers. The works were intabulated or arranged for the lute by Antonelli. The pieces are unattributed, but composers for 24 can be identified through concordances with vocal prints from the 1560s and 1570s (see BROWN for titles, attributions, and concordances).
BIBLIOGRAPHICAL REFERENCES: BROWN 1570/5. RISM 1570/33.

8.) *La nobilità di Roma. Versi in lode di cento gentildonne romane, et le vilanelle à tre voci di Gasparo Fiorino, delle città di Rossano, musico dell' illustrissimo & reverendissimo Signore Cardinale di Ferrara. Intavolate dal magnifico M. Francesco di Parise, musico eccellentissimo in Roma.* (Venice: G. Scotto, 1571; reprint 1573).

GENERAL DESCRIPTION: 32 *villanelle.* A complete set of voice parts in mensural notation and a lute tablature are presented across an opening of the print for each piece. 29 of the works are by Fiorino, and there is one work each by G. L. de l'Arpa, S. Santuccio, and an anonymous composer (see BROWN for titles and attributions). The lute intabulations were done by Francesco di Parise, identified as a Roman musician on the title page.
BIBLIOGRAPHICAL REFERENCES: 1571 edition: BROWN 1571/4; RISM 1571/8; NV 990. 1573 edition: BROWN 1573/4; RISM 1573/19; NV 991.
FACSIMILE EDITION: (Bologna: Antiquae musicae italicae studiosi, 1970).

9.) *Il primo libro de intavolatura da liuto, de motetti, ricercate, madrigali, et canzonette alla napolitana, a tre, et quattro voci, per cantare, et sonare composte per Gabriel Fallamero gentilhuomo allessandrino* (Venice: her. di G. Scotto, 1584).

GENERAL DESCRIPTION: 21 *napolitane* for voice and lute. 20 with superius voice parts in mensural notation and lute tablatures presented in score; 1 text underlaid ("Anchor che col partir" p. 79). Works by Fallamero, O. Vecchi, G. de Antiquis, G. Fiorino, and anonymous composers (see Newman for titles and attributions). Also Solo lute works.
BIBLIOGRAPHICAL REFERENCES: BROWN 1584/3. RISM 1584/13. Joel Newman, "A Gentleman's Lute Book: The Tablature of Gabriello Fallamero," *Current Musicology* 2 (1965): 175-190.

10.) *Intavolatura di liuto di Julio Cesare Barbetta padoano dove si contiene padoane arie, baletti, pass'e mezi, saltarelli per ballar à la italiana, & altre cose dilettevoli secondo l'uso di questi tempi, accommodato per sonar consei e sette ordeni de corde.* (Venice: Ang. Gardano, 1585).

GENERAL DESCRIPTION: Solo lute tablatures. Six tablatures (on pp. 8-10) are untexted *arie da cantare.* Inscription on p. 8 reads "Arie con le quale si puo cantare stanze, e versi d'ogni sorte, secondo l'uso di Venetia, & anco de altri paesi." Also works for lute solo and duet.
BIBLIOGRAPHICAL REFERENCES: BROWN 1585/1.

11.) *Diletto spirituale canzonette a tre et a quattro voci composte da diversi ecc[ellentissi]mi musici. Raccolte da Simone Verovio intagliate et stampate dal medesimo. Con l'intavolatura del cimbalo et liuto.* (Rome: S. Verovio, 1586; reprints 1590 and 1592).

GENERAL DESCRIPTION: 22 *canzonette* (21 in 1586 edition and 1 added to 1592 edition) with a complete set of voice parts in mensural notation, a keyboard score, and a lute tablature are presented across an opening of the print for each piece. Works by F. Anerio, L. Marenzio, R. Giovanelli, S. Verovio, P. da Palestrina, Rinaldo del Mel, G. M. Nanino, and F. Soriano in the 1586 edition. "Scalda signor" by J. Peetrino added for 1592 edition (see BROWN for titles and attributions).
BIBLIOGRAPHICAL REFERENCES: 1586 edition: BROWN 1586/8; RISM 1586/2. 1590 edition: BROWN [1590]/9. 1592 edition: BROWN 1592/11; RISM 1592/16.
FACSIMILE EDITION: (Bologna: Forni, 1971).

12.) *Ghirlanda di fioretti musicali composta da diversi ecc[ellen]ti musici a 3. voci con l'intavolatura del cimbalo, et liuto raccolte et stampate da Simone Verovio* (Rome: S. Verovio, 1589).

GENERAL DESCRIPTION: 25 *canzonette* with a complete set of voice parts in mensural notation, a keyboard score, and a lute tablature are presented across an opening of the print for each piece. Works by P. da Palestrina, F. Soriano, G. B. Zucchelli, A. Stabile, J. Peetrino, R. Giovanelli, A. Crivello, G. M. Nanino, F. Anerio, J.

Ricordi, A. Orlandino, P. Quagliato, G. Costa, G. B.
Locatello, L. Marenzio (see BROWN for titles and
attributions).
BIBLIOGRAPHICAL REFERENCES: BROWN 1589/8. RISM
1589/11.

13.) *Selva di varia ricreatione di Horatio Vecchi, nella
quale si contengono varii soggetti, à 3. à 4. à 5. à 6.
à 7. à 8. à 9. & à 10. voci, cioè madrigali, capricci,
balli, arie, justiniane, canzonette, fantasie, serenate,
dialoghi, un lotto amoroso, con una battaglia à diece
nel fine, & accommodatevi la intavolatura di liuto alle
arie, ai balli, & alle canzonette.* (Venice: Ang.
Gardano, 1590; reprint 1595).

GENERAL DESCRIPTION: 11 works (dance pieces, *arie alla
napolitana*, and *canzonette*) in part books with lute
tablature (see BROWN for titles). Also other vocal and
instrumental works.
BIBLIOGRAPHICAL REFERENCES: 1590 edition: BROWN
1590/8; RISM 1590/31; NV 2831. 1595 edition: BROWN
1595/9; RISM 1595/12; NV 2832.
MODERN EDITION: Oscar Chilesotti, ed., *Arie, canzonette
e balli*, (reprint Bologna: Forni, 1968). This edition
has transcriptions of all 11 works.

14.) *Canzonette a quatro voci, composte da diversi
ecc[ellen]ti musici, con l'intavolatura del cimbalo et
del liuto raccolte et stampate de Simone Verovio.* (Rome:
S. Verovio, 1591).

GENERAL DESCRIPTION: 19 *canzonette* with a complete set
of voice parts in mensural notation, keyboard score, and
lute tablature are presented across an opening of the
print for each work. Works by F. Anerio, P. Bellasio,
A. Stabile, G. A. Dragoni, H. Griffi, P. da Palestrina,
R. Barera, G. M. Nanino, F. Soriano, R. Giovanelli, P.
Quagliato, P. Stabile, and L. Marenzio (see BROWN for
titles and attributions). Also 1 work for vocal
ensemble without instrumental arrangements.
BIBLIOGRAPHICAL REFERENCES: BROWN 1591/11. RISM
1591/12.

15.) *Canzonette per cantar et sonar di liuto a tre voci. Composte da diversi auttori . . . libro primo, libro secondo, libro terzo.* (Venice: G. Vincenti, 1591).

GENERAL DESCRIPTION: 30 *canzonette* all voice parts and lute tablature. 25 works previously published in S. Verovio's *Ghirlanda di fioretti musicali* (1589); Book 3 contains 5 other works by O. Scaletta (see BROWN for titles, attributions, and concordances).
BIBLIOGRAPHICAL REFERENCES: BROWN 1591/14-16. RISM 1591/14-16.

16.) *Di Paolo Bellasio maestro della musica nella accademia degl'illustriss[imi] filarmonici, villanelle a tre voci, con la intavolatura del liuto . . .* (Venice: Ang. Gardano, 1592).

GENERAL DESCRIPTION: 16 *villanelle* in part books with lute tablature in superius book (see BROWN for titles).
BIBLIOGRAPHICAL REFERENCES: BROWN 1592/1. NV 300.
FACSIMILE EDITION: ed. Giuseppe Vechi (Antiquaria palmaverde, 1952).

17.) *Balletti a tre voci con la intavolatura del liuto, per cantare, sonare, & ballare. Di Gio. Giacomo Gastoldi da Caravaggio maestro di cappella nella chiesa ducale di S. Barbara di Mantova.* (Venice: R. Amadino, 1594; reprints 1598 and 1600).

GENERAL DESCRIPTION: 16 *balletti* in part books with lute tablature in superius book (see BROWN for titles).
BIBLIOGRAPHICAL REFERENCES: 1594 edition: BROWN 1 594/7; NV 1062. 1598 edition: BROWN 1598/6; NV 1063.

18.) *Lodi della musica a 3. voci. Composte da diversi ecc[ellen]ti musici con l'intavolat[ur]a del cimbalo e liuto libro primo. Raccolto, intagliato et stampato da Simone Verovio* (Rome: S. Verovio, 1595).

GENERAL DESCRIPTION: 17 works with all voice parts in mensural notation, keyboard score, and lute tablature are presented across an opening of the print for each work. Works by G. M. Nanino, G. de Macque, R. Giovanelli, F. Anerio, Rinaldo del Mel, and G. B. Nanino

(see BROWN for titles and attributions). 1 work for
vocal ensemble.
BIBLIOGRAPHICAL REFERENCES: BROWN 1595/10. RISM
[1595]/6.
FACSIMILE EDITION: (Bologna: Forni, 1971).

19.) *Canzonette a tre voci di Alessandro Orologio
intavolate per suonar di liuto* (Venice: G. Vincenti,
1596).

GENERAL DESCRIPTION: 14 *canzonette* with all voice parts
in mensural notation and lute tablature are presented
across an opening in the print for each work (see NV for
titles).
BIBLIOGRAPHICAL REFERENCES: NV 2064.

20.) *Canzonette a tre voci di Horatio Vecchi, et di
Gemignano Capi Lupi da Modona.* (Venice: Ang. Gardano,
1597).

GENERAL DESCRIPTION: 34 *canzonette* in part books with
lute tablature in the canto book. Works by Vecchi and
Capi Lupi (see BROWN for titles and attributions).
BIBLIOGRAPHICAL REFERENCES: BROWN 1597/14. NV 2835.
MODERN EDITION: Alfred Einstein, ed., Smith College
Archives, vol. 63 (Unpublished, nd.).

21.) *Il secondo libro de intavolatura di liuto di
Gio[vanni] Antonio Terzi da Bergamo. Nella quale si
contengono fantasie, motetti, canzoni, madrigali, pass'e
mezi, & balli di varie, & diverse sorti.* (Venice: G.
Vincenti, 1599).

GENERAL DESCRIPTION: 13 works (pp. 8-9; 52-54; 74; 77-
78; 114-115) in tablature with underlaid text. Works by
O. Vecchi, J. Paratico, G. G. Gastoldi, A. Mortaro, R.
Giovanelli, G. Rinaldi, P. Vinci, O. Scaletta, A.
Barbato, G. M. Nanino, and anonymous composers. There
are part-music concordances for ten accompaniments (see
BROWN for titles, attributions, and concordances). Also
Solo and ensemble lute works.

BIBLIOGRAPHICAL REFERENCES: BROWN 1599/11.   RISM 1599/19.
FACSIMILE EDITION: (Florence: Studio per edizione scelte, 1981).

22.) *Canzonette a tre voci di Alfonso Ferrari da Reggio con l'intavolatura per sonar di liuto . . . libro secondo* (Venice: G. Vincenti, 1600) [ded. 1597]

GENERAL DESCRIPTION: 12 *canzonette* in part books with lute tablatures (see NV for titles).
BIBLIOGRAPHICAL REFERENCE: NV 934.
MODERN EDITION: Alfred Einstein, ed., Smith College Archives, vol. 18   (Unpublished, nd.).

Manuscripts

23.) Paris, Bibliothèque nationale Rés. Vmd. 27.

GENERAL DESCRIPTION: 82 lute accompaniments for *frottole* and other works.   The manuscript is anonymous and without date.   Beginning on folio 36 is a section containing the lute parts for 82 *frottole* as well as Tromboncino's "Ave Maria" (2 versions), Isaac's "Benedictus," and the chansons "Amors, amors," and "Ge ne fay plus."   All but 30 of the accompaniments have part-music concordances.   There are 18 concordances with the Bossinensis prints (see Thibault for titles, attributions, and concordances).   Also solo lute and keyboard works.   Genevieve Thibault has determined that it is of Venetian origin and that its contents suggest a date in the first decade of the sixteenth century.
BIBLIOGRAPHICAL REFERENCES: BOETTICHER, 228-229. Genevieve Thibault, "Un manuscrit italien pour luth des premières années du xvi^e siècle," *Le luth et sa musique*, ed. by Jean Jacquot (Paris: Éditions du Centre national de la recherche scientifique, 1958), 43-76.
FACSIMILE EDITION: Introduction by François Lesure, *Tablature de luth italienne* (Geneva: Minkoff, 1981).

24.) Florence, Biblioteca nazionale centrale Banco rari 62.

    GENERAL DESCRIPTION: 1 *frottola* for voice and lute,
"Chi dal ciel non ha favore" by Nicolo Patavino.
BIBLIOGRAPHICAL REFERENCES: BOETTICHER, 117. Knud
Jeppesen, *La Frottola*, 3 vols. (Copenhagen: Aarhus,
1968).

25.) Verona, Bibloteca della Società Accademia Filarmonica
di Verona, Ms. 223.

    GENERAL DESCRIPTION: Madrigals, motets, and a Mass
setting in part-books with lute accompaniments.
Contains works by Ippolito Tromboncino and others.
Collection was begun in 1548.
BIBLIOGRAPHICAL REFERENCES: D. Giuseppe Turrini,
Catalogo delle opere musicali (Parma: Officina grafica
Fresching, 1935-36), 45. David Nutter, "Ippolito
Tromboncino, *cantore al liuto*," *I Tatti Studies* 3
(1989): 127-174. Nutter cites the following source for
a list of the manuscript's contents: D. Giuseppe
Turrini, "Catalogo descrittivo dei manoscritti musicali
antichi della Società Accademia Filarmonica di Verona,"
*Atti dell'Accademia di agricoltura, scienze e lettere di
Verona* 15 (1937): 176-194.

26.) Rochester, New York, Sibley Music Library (Eastman
School of Music), Shelf number M/140/F398.
"Intabulatura di lauto fior di virtu intitolata composta
per mano di M[es]s[er] Hyeronimo Ferrutio di Udine
sonatore eccellentissimo con molti novi balli, passi
mezi, padoane, et saltarelli da lui novamenti a utilita
de gli virtuosi posta in luce."

    GENERAL DESCRIPTION: The source contains 3 untexted
arie in various transpositions: "Terzetto bello da
cantare" (folio 27); "Terzetto in tenore," "Il ditto
terzetto in contralto," "Il ditto terzetto in sopran',"
"Alio modo" (folios 27v-29); "La lodesana da cantare in
tenor," "La ditta lodesana in contralto," "la ditta
lodesana in soprano" (29v-30v). Also solo lute works.
The pieces in the source are characteristic of mid-
century prints, which would suggest a date of c. 1550.
BIBLIOGRAPHICAL REFERENCES: BOETTICHER, 301-302.

27.) Vienna, Österreichische Nationalbibliothek, Cod.
18821. Lutebook of Octavianus Secundus Fugger: "NB.
Das ist mein altt Lauttenbuech alss ich in dem
Welschlandt, In Bononia, A° 1562. gestudierdt hab."

GENERAL DESCRIPTION: 2 texted *villanelle* "M'ha ben mio"
(folio 20v); "O bella sopra tutte" (folio 25). In each
case text is written out at bottom of page following
tablature. 2 untexted *arie*: "Aria per cantare" (folio
4v); "Aria" (folio 18v). Also works for solo lute (see
Koczirz for titles). The manuscript was copied by
Octavian Fugger in 1562 while a student in Bologna.
BIBLIOGRAPHICAL REFERENCES: BOETTICHER, 354. Adolf
Koczirz, *Österreichische Lautenmusik im XVI.
Jahrhundert*, Denkmäler der Tonkunst in Österreich, vol.
37 (Graz: Akademische Druck-u. Verlagsanstalt, 1959).
Koczirz contains some transcriptions.

28.) Krakow, Jagiellonian Library Mus. Ms. 40032 [olim
Z32].

GENERAL DESCRIPTION: 2 tablatures with underlaid text,
"Son fonti i fiumi" and "Questi occhi vostri donna"
(both on folio 114). Also many solo lute works.

29.) Lucca, Biblioteca communale, Ms. 774, "Intavolatura di
leuto da sonare e cantare."

GENERAL DESCRIPTION: 7 complete works in mensural
notation and tablature for voice and lute by P.
Quagliati, G. M. Nanino, and anonymous composers. There
are also fragments of other works. Some have
concordances (see HUBBELL for titles, attributions, and
concordances). Also works for lute solo and duet.
BIBLIOGRAPHICAL REFERENCES: BOETTICHER, 195-196.
HUBBELL, 516-519. The texts of the works for voice and
lute are edited in Giovanni Sforza, "Poesie musicali del
sec. XVI," *Giornale storico della letteratura italiana* 8
(1886): 312-318.

30. San Gimignano, Biblioteca comunale, Fondo San Martino,
Ms. 31.

GENERAL DESCRIPTION: 5 works (fols. 7v, 13v, 25, 29v,
32) in tablature with underlaid text. Many solo lute

works.   The source dates from 1584-1590.
BIBLIOGRAPHICAL REFERENCES: Victor Coelho, *The
Manuscript Sources of Seventeenth-Century Italian Lute
Music* (New York: Garland Pub. Inc., 1995), 169 and 654-
664.

31.) Montreal, Conservatoire de musique, "Intavolatura di
liuto: Orazio Vecchi e discèpoli."

GENERAL DESCRIPTION: 11 works (fols. 3v-6; 58v-59v;
69v-70; 74v) in tablature with underlaid text.   Works by
O. Vecchi, G. Rinaldi, and others.   Also solo lute
works.   The source dates from 1595-1610.
BIBLIOGRAPHICAL REFERENCES: Victor Coelho, *The
Manuscript Sources of Seventeenth-Century Italian Lute
Music* (New York: Garland Pub. Inc., 1995), 104-106 and
366-397.

Appendix Four

CONTENTS OF HIERONIMO FERRUTIO'S LUTE BOOK

Rochester, New York, Sibley Music Library (Eastman School of Music), Shelf no. M/140/F398.

folio

	Cover (Latin inscription)
A	[inscription] "Intabulatura di lauto Fior di virtu intitolata composta per mano di Ms. Hyeronimo Ferrutio di Udine sonatore eccellentissimo con molti novi balli, passimezi, padoane, et saltarelli da lui novamente a utilita degli virtuosi posta in luce"
Av	blank
1-4	Passo e mezo in sopra [?] bemole
4v-8	La padovana d[e]l in referitto [?] passo e mezo
8-10v	Loderro saltarello della sopra sta [?]
10v-11v	Saltarello nono
11v-12v	L'erba frescha saltarello
12v-13	Le caldo e'l Rosto [?] saltarello
13-14	Vien dal porto saltarello
14-14v	Le rotto el carro saltarello
14v-15v	La Inspiritata saltarello
15v-16v	il suo berganno
16v-18	Charo hortolano in passo e mezo
18-19	Charo hortolano in padovana
19v-21v	Il passo e mezo in sopra[no] ditto il moderno
22-24v	La padovana d[e]l ditto passo e mezo
25-26v	Lodaro saltarello delle sopraste
26v-27	Fantasia sopra l'infra
27	Terzetto bello da cantare
27v	Terzetto in tenore
28	Il ditto terzetto in contralto
28v-29	Il ditte terzetto in sopran[o]
29v	La lodesana da cantare in tenor[e]
30	La ditta lodesana in contralto
30v	La ditta lodesana in soprano
31-33	Il passo e mezo della ga[m]ba in sopran[o]
33-35v	Il ditto passo e mezo in contralto
35v-37	Il ditto passo e mezo in tenor[e]
37-39	Padovana della gamba
39-40v	Saltarello della gamba
40v-42	Santo Herculano

CRITICAL NOTES

    The following list gives the sources for the musical examples, editorial changes, and other notes. Rhythmic values are given in transcribed values; pitches are given in the lute tuning of the transcription.

1. Alonso Mudarra, "Itene al'ombra."

    Alonso Mudarra, *Tres libros de música en cifras para vihuela* (Seville: J. de Leon, 1546), facsimile edition with an introduction by James Tyler (Monaco: Éditions Chanterelle, 1980), fol. 44.

2. Hieronimo Ferrutio, "Terzetto in tenore."

    Rochester, New York, Sibley Music Library (Eastman School of Music), Shelf no. M/140/F398, fol. 27v.

    m. 4   Source reads quarter note.

3. Domenico Bianchini, "La cara cossa," (bass only), excerpt.

    Domenico Bianchini, *Intabolatura de lauto* (Venice: Ant. Gardane, 1546), sig. C1v.

    This example uses a D-tuning for the purpose of comparison (d-g-c'-e'-a'-d'').

4. "O bella sopra tutte."

    Vienna, Österreichische Nationalbibliothek, Cod. 18821, fol. 25.

    m. 2   Source reads eighth note.
    m. 4   Source reads b-natural.
    m. 5   Source reads b-natural.

5. "Seguit' amor."

   Antonio di Becchi, *Libro primo d'intabulatura da leuto*
   (Venice: G. Scotto, 1568), 60.

6. Orazio Vecchi, "So ben mi c'ha bon tempo," excerpt.

   Orazio Vecchi, *Selva di varia ricreatione* (Venice: Ang.
   Gardano, 1590), fol. 16.

7. Giovanni Battista Zucchelli, "Ohimè, crudel' amore,"
   excerpt.

   Simone Verovio, *Ghirlanda di fioretti musicali* (Rome:
   S. Verovio, 1589), 25-26.

8. Gasparo Fiorino, "Come da sete oppesso."

   Gasparo Fiorino, *La nobilità di Roma* (Venice: G.
   Scotto, 1571), facsimile edition (Bologna: Antiquae
   musicae italicae studiosi, 1970), 40-41.

9. Cipriano de Rore and Girolamo dalla Casa, "Ancor che col
   partire," excerpt.

   a.) Rore setting after Cipriani Rore, *Madrigalia 3-8
   vocum*, edited by Bernhard Meier, Corpus mensurabilis
   musicae, vol. 14/4-5 (American Institute of Musicology,
   1971), 31 (mm. 1-8).

   b.) Girolamo dalla Casa, *Il vero modo di diminuir, libro
   secondo* (Venice: Ang. Gardano, 1584), facsimile edition
   (Bologna: Forni, 1970), 35.

10. Alessandro Striggio, "Se ben di sette stelle," excerpt.

   a.) Striggio setting after Alessandro Striggio, *Il primo libro de madrigali a sei voci*, edited by David Butchart, Recent Researches in the Music of the Renaissance, vols. 70-71 (Madison: A-R Editions, 1986), 44-45 (mm. 27-34).

   b.) Florence LF2, fols. 16v-17.

11. Alessandro Striggio, "Se ben di sette stelle," excerpt.

   a.) Striggio setting after Alessandro Striggio, *Il primo libro de madrigali a sei voci*, edited by David Butchart, Recent Researches in the Music of the Renaissance, vols. 70-71 (Madison: A-R Editions, 1986), 43 (mm. 1-10).

   b.) Florence LF2, fols. 16v-17.

12. Vincenzo Galilei, "Pur viv' il bel costume."

   Florence LF2, fols. 18v-19.

   m. 4   (vocal part) Source reads B.

13. Vincenzo Galilei, "Aria de capitoli."

   Florence 10431, fol. 1v.

14. Vincenzo Galilei, "Germini."

   Florence 10431, fol. 1.

15. Vincenzo Galilei, "Qual miracolo Amore," excerpt.

   Fronimo dialogo 1584, 16-17.

16. "Del crud' amor," excerpt.

  Florence 168, fol. 17v.

17. "Vola vola pensier."

  a.) Florence 168, fol. 10v-11.

  m. 1   Source reads half note.
  m. 4   Source reads eighth note.

  b.) Emanuel Adriansen, *Pratum musicum* (Antwerp: P. Phalèse, 1584), fol. 58v.

18. "Sia not' e manifest'."

  Florence 109, fol. 3v.

19. "Son li vostr' occhi."

  Florence 109, fol. 4.

20. "Terza rima."

  Florence 109, fol. 14

21. Alessandro Striggio, "Nasce la pena mia," excerpt.

  a.) Striggio setting after Alessandro Striggio, *Il primo libro de madrigali a sei voci*, edited by David Butchart, Recent Researches in the Music of the Renaissance, vols. 70-71 (Madison: A-R Editions, 1986), 15-16 (mm. 45-50).

  b.) Haslemere C23, 7.

22. Alessandro Striggio, "Nasce la pena mia," excerpt.

   a.) Haslemere C23, 7.

   b.) Modena C311, fol. 39v.

23. Alessandro Striggio, "Nasce la pena mia," excerpt.

   a.) Striggio setting after Alessandro Striggio, *Il primo libro de madrigali a sei voci*, edited by David Butchart, Recent Researches in the Music of the Renaissance, vols. 70-71 (Madison: A-R Editions, 1986), 13 (mm. 1-24).

   b.) Brussels 275, fol. 55v.

24. Piero Strozzi, "Fuor dell'humido nido."

   a.) Florence, Biblioteca nazionale centrale, Ms. Magliabechiano XIX 66, fol. 32.

   The monodic version of this piece has been transposed by a perfect fifth. The superius has also been lowered by an octave to place it within the tessitura of the lute tablature in Brussels 275.

   b.) Brussels 275, fol. 61v.

   m. 1   Source reads eighth notes.
   m. 2   Source reads eighth notes.
   m. 4   Source reads quarter note.
   m. 6   Source reads quarter notes.
   m. 10   Source reads quarter note.
   m. 13   Source reads eighth note.
   m. 14   Source reads eighth notes.
   m. 19   Source reads e' and c''-sharp.

25. "Ahi, come tosto."

   Brussels 275, fol. 52v.

26. Giaches de Wert, "M'ha punto Amor," excerpt.

a.) Wert setting after *Il primo libro delle canzonette villanelle a cinque voci*, edited by Carol MacClintock, Corpus mensurabilis musicae, vol. 24/4 (American Institute of Musicology, 1965), 44-45 (mm. 1-7).

b.) Brussels 275, fol. 78v.

m. 6   Source reads half note.

27. "Bene mio tu mi hai lasciato," excerpt.

a.) Brussels 275, fol. 51v.

m. 9   Source reads eighth note.
m. 13   Source reads eighth note.

b.) Brussels 275, fol. 92v.

m. 13   Source reads quarter note.

c.) Setting from Chilesotti Ms. after Oscar Chilesotti, ed., *Da un codice Lauten-Buch del cinquecento* (Leipzig: Breitkopf & Härtel, 1890; reprint Bologna: Forni, 1968), 63 (m. 15-26).

28. "Sospir ch'ogni hor."

Brussels 275, fol. 79.

m. 3   Source reads half note.
m. 4   Source reads half note.

29. "Ruggieri spostato: Fuor di pesta."

Brussels 275, fol. 35.

30. "Ciciliana aria."

   Brussels 275, fol. 13.

31. "Io non so, faccia mia bella," "Ladra crudel, tu m'hai rubato," "Donna, poichè non m'ami," (basses only), excerpts.

   Brussels 275, fols. 54v-55.

32. "Poichè in tutto," "Amor, ecco colei," (basses only), excerpts.

   Brussels 275, fols. 55 and 52, respectively.

33. Cipriano de Rore, "Lieta vivo e contenta."

   a.) Rore setting after *Madrigalia 3-8 vocum*, edited by Bernhard Meier, Corpus mensurabilis musicae, vol. 14/5 (American Institute of Musicology, 1971), 136-137.

   b.) Modena C311, fol. 25v.

34. Ippolito Tromboncino, "Io son ferito," excerpt.

   Modena C311, fols. 29v-30.

35. Leonora Orsini, "Per pianto la mia carne."

   Modena C311, fol. 5v.

36. Cosimo Bottegari, "Per pianto la mia carne."

Modena C311, fols. 7v-8.

m. 5   Source reads g′.
m. 7   Source reads g′.
m. 8   Source reads half note.

37. Orazio Vecchi, "Non vuò pregare," excerpt.

a.) Orazio Vecchi, *Selva di varia ricreatione* (Venice: Ang. Gardano, 1590), 16.

m. 4   (bass voice part) Source reads half note.
m. 4   (lute part) Source reads half note.

b.) Modena C311, fol. 4v.

m. 5   (voice part) Source reads eighth note.
m. 5   (lute part) Source reads quarter notes.

38. "Seguit′ amor."

a.) Giovane Domenico da Nola setting after *Gian Domenico del Giovane da Nola*, edited by Lionello Cammarota (Rome: Edizione de Santis, 1973), 312.

The example has been transposed down by a perfect fourth for comparison.

b.) Modena C311, fol. 45v.

m. 6   The chords in brackets are in reverse order in the source.

39. Cosimo Bottegari, "Ave Maria, gratia plena."

Modena C311, fol. 15v.

m. 7   Source reads quarter notes for all rhythmic values (both chords).

40. Cosimo Bottegari, "Ardo per mio destin'."

Modena C311, fol. 8v.

m. 4   Source reads eighth note.
m. 9   Source reads dotted eighth note.

41. "Dura legge d'amor," excerpt.

Modena C311, fol. 35v.

m. 1   Source reads e'-flat.

42. Fabritio Dentice, "Cantai un tempo."

a.) Fabritio Dentice in Rocco Rodio, *Aeri raccolti*
(Naples: G. Cacchio dell'Aquila, 1577), 5.

b.) Modena C311, fol. 20v.

m. 2   Source reads quarter notes.

43. "Se'l vostro volto"; Cosimo Bottegari, "Non si vedde giammai."

a.) ("Se'l vostro volto") Modena C311, fol. 22.

b.) ("Non si vedde giammai") Modena 311, fol. 24.

44. Cosimo Bottegari, "Miserere mei Deus."

Modena C311, fol. 20v.

45. "Salve Regina."

Modena C311, fol. 12.

m. 13   Source reads f'-sharp.

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