EDITED BY
LAURA CONRAD
AND
JOHN TYSON
IN CAMBRIDGE IN THE YEAR MMXII.

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Acknowledgements

There are two scans of the facsimile at IMSLP. There is also a version at the Biblioteca Nacional de España. We have used the second of the IMSLP versions `http://javanese.imslp.info/files/imglnks/usimg/1/11/IMSLP60622-PMLP120083-002ortiz.pdf` for the pages from the facsimile.

A facsimile of the Susato print of Doulce Memoire is at `http://arenai.free.fr/Database/Facsimile/Sandrin1.pdf`.

Many thanks to Barbara Sachs for the translation of "O Felici Occhi Mei", with which she had the assistance of Professor Danilo Romei.

The translations of Ortiz' Spanish/Italian are by Peter Farrell. They were initially published in the JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA, Volume IV 1967. We thank both Peter Farrell for his stylish and elegant translation, and the Viola da Gamba Society for their permission to use it.

The translation of Pope Julius III's licence for exclusive sale of the book for 10 years is by Donna Larue, with emendations from the Bahrenreiter edition.

Much of the actual transcription of the notes in the Book II recercadas is by Xavier Verhelst.

Copying

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Printing History

First Edition	September 5, 2012	
Second Printing	October, 2012	Fix awkward page turn, octavation errors in Douce Memoir Segonda, spelling of Recercada
Third Printing	May, 2013	Bar placement in Recercada Quarta; note entry errors in Recercada Terza on Douce Memoir; note entry
Fourth Printing	September 30, 2013	Triplet note values in Recercada Prima and Quinta Pars
Fifth Printing	May 22, 2016	note entry error in Clausulas en D la sol re.

Preface

Diego Ortiz (c.1510-c.1570) was a Spanish viola da gamba player, composer and theorist. Little is known of his life though he held the important position of Maestro di Capella of the Chapel Royal of Naples, then under Spanish domination. He published two music books: this one: Trattado de glosas (1553) and Musices liber primes (1565), polyphonic compositions for four to seven voices, all based on plainsong.

Ortiz's Trattado de glosas (Treatise on Ornamentation) is the most comprehensive record we have of 16th century improvisation. Of the many writers on this subject, Ortiz along presents all the different types of improvisations structures which were in common use. This work appeared simultaneously in Spanish and in an Italian version full of hispanicisms.

Published as two books in one volume, Libro Primero gives extensive pedagogical examples of embellishments of intervals and melodies. Libro Secondo gives clear and wonderfully musical examples of freely improvised fantasias, improvisation over a cantus firmus, embellishments of voices in polyphonic compositions and improvisation over tenors, which we call ground basses.

In this edition, Ortiz's original titles are given for many examples. The English translations can be found in the Contents on page ii.

John Tyson,
Cambridge,
September 5, 2012

JULIUS III, Pope

Of my own volition, etc. Having learned that our dear son Didacus [Diego] Ortiz, priest of Toledo, Chapel Master of the Viceroy of the kingdom of Naples, has prepared for printing a book of glosses and counterpoints teaching the art of playing the viol, composed by him and until now unpublished, at the cost of great efforts, of late nights and with the very great assistance of youths wishing to learn the abovementioned art – and that he feared that such a book might not be printed by others without their permission, which has caused him great harm –we wish to protect his rights. By the same impulse, and according to our certain knowledge we accord to this same Diego a license to print the said book during 10 years from the 4th day of December of the 4th year of our pontificate [1553, *ed.*] and that no-one can print it, sell it, or hold it for common sale without the licence of the same Diego, and we forbid very firmly to all, printers, bookshops, booksellers, as well as to all persons, in whatever place, of any rank, state, grade and condition as may be, to print, sell, hold or offer for sale the same book, before being printed with the assent of the same Diego, without his authorization, under pain of seeing confiscated the books, each time that there will have been any infringement by the same, and without any declaration. We order also to all our Venerable brothers Archbishops and Bishops to their Vicars, Legats and Vice-Legats of the Archbishopric, to governors of the same dontion, to protect the same Diego each time that they will be needed in helping him by preventative measure against the disobedient and the rebels, at each request of the said Diego, in making necessary ecclesiastic censures, and in reprimanding thus by means of all possible juridical remedies following from the Apostolic authority. That one may execute all these measures, and even if it is necessary, that one may make appeal to the secular powers if the apostolic constitutions and ordenances do not contradict it. We wish and accord, by the same authority, a full and definitive privilege as much for printed and sold examples in their time as for those to come, in our jurisdiction as above. For the examples to come, may my signature alone suffice and offer a sign of good faith even in the absence of letters patent, in our jurisdiction and beyond, so long as no law opposes it.

Ordered by our pleasure and our command, I[ulius].

Pope Julius III, (Giovan Maria Ciocchi dal Monte: papal term: 1550-55) author of this document, in a portrait by an unknown artist. Notorious for a dissolute lifestyle and do-nothing administration, he was yet a serious patron of the arts and of music, encouraging Vignola, Vasari, Michaelangelo and Palestrina, among others.

(D.L.)

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TO THE MOST ILLUSTRIOUS SENOR DON PEDRO OF URRIES Knight Commander of Santiago, Gentleman of Ayerbe and Baron of Riesi, etc.

Diego Ortiz of Toledo

The ancients, dear sir, set forth in a proverb that there is little honor, rather cause for much shame, to be lacking in understanding of the thing in which one is continuously occupied. This I have well considered. Knowing that many study the viol without observing the rules that apply, I have been so presumptuous to endeavor to show, in two books written in our native tongue, the secrets of music in the art of the viols. Because it is such a small thing, I have had the presumption to dedicate the book to you, gracious sir, rather than to anyone else that nature has produced; besides that, for being of the blood of an old distinguished family, illustrious among the most admirable minds. You yourself are such an admirer of music that you (without undue flattery) may be called its prince and protector. In a season when such excellent men flourish in this science, I have done more than is my due to write about it. For this I implore you to pardon me, for my intention has been to serve and to please my friends, and in like manner to attend, in matters of honor, to that in which you, gracious sir, with the heroic virtue of your strong spirit will be able to protect me. If this small service you, kind sir, may wish to measure favorably with the desire I have to serve you, you will find that my desire (although not equal to the works) is to be always at your service, with all whereto my ability may suffice. Wherewith, kissing the hands, I close.

From Naples, December 10, 1553

To the Readers

Diego Ortiz of Toledo, thinking how much music flourishes in our times, not only that which consists of vocal harmony, but that of instruments; seeing also all the diversity of instruents that are found written about so that those interested may progress studying their precepts and manner so as to play them: it surprised him greatly, the bowed vihuela being such an important instrument and so much in use, that there should not be one among so many men able and practiced on it who might have given basic instructions so that the studious might have some way to train themselves on it. In order that no one might charge him with the same fault, he determined to make a start in this study, giving some precepts with which those who wish to study may be able with good instruction to proceed and play with reason and not by chance. Because this instrument is played in two ways: in a consort of vihuelas, or playing melody with an accompanying instrment, he divided the treatise in two parts: in the one he shows the manner of playing (in consort), with all the varieties of notes which might be found; and in the other he shows the manner of playing solo with an accompanying instrument, with the necessary examples; so that those who may have to train themselves in one of the other part may have for the bowed vihuela some basic instructions, such as the information they will draw from the preceding work, in which they will easily find what they desire.

The way in which Variations are to be made

He who should wish to take advantage of this book must consider his own ability and conform to it in selecting the variations most suitable to him; because, even though the variation is good, if the hand cannot manage it, it cannot show up well, and the defect will not be in the variation. This book shows the way in which the notes are to be varied, but the charm and the effects to be made are in the person who plays, in playing sweetly that the voice may come out sometimes one way, sometimes another, mixing some muted trills and some runs, may the bow hand not make strokes but draw the bow smoothly; and the left hand principally makes harmony. When there are two or three quarter notes in a row, may only the first be marked, and the others pass without taking a new bow strike, as I have said, and because this can be shown; but because it is theoretical I leave it to the good judgment of the musician, and I will treat the ways to vary, which are three.

The way to vary a given text

The first and most perfect way is that after having made the diminution or variation on a given note, before passing on to the following note, the last note of the embellishment should be the same given note that was varied, as these examples show:

As I have said, this is the most perfect way because it begins and ends the variation on the same note, and the progression is the same as in the plain song, so that there cannot be any defect in it.

The second way takes a little more license, because at the time of change from one note to another, it does not progress as in the plain notes, but on the contrary as these examples show:

This manner is necessary, because with the license which is taken very good things and very pretty flourishes are made which one would not be able to do using the first way alone, and for this I use it in some places in this book. And the fault that can be found in it is that at the time of passing from one quarter of a note to another, since the progression is different than that of the plain notes, the other voices can come so that the embellishment makes two perfect consonances with some of them; which is a thing that matters little, because with the rapidity they are not heard. The third way is to depart from the composition and play by ear, or with little difference, without any certainty of what one is doing. Some use this, for since they have a little ability they wish to practice it. They set forth

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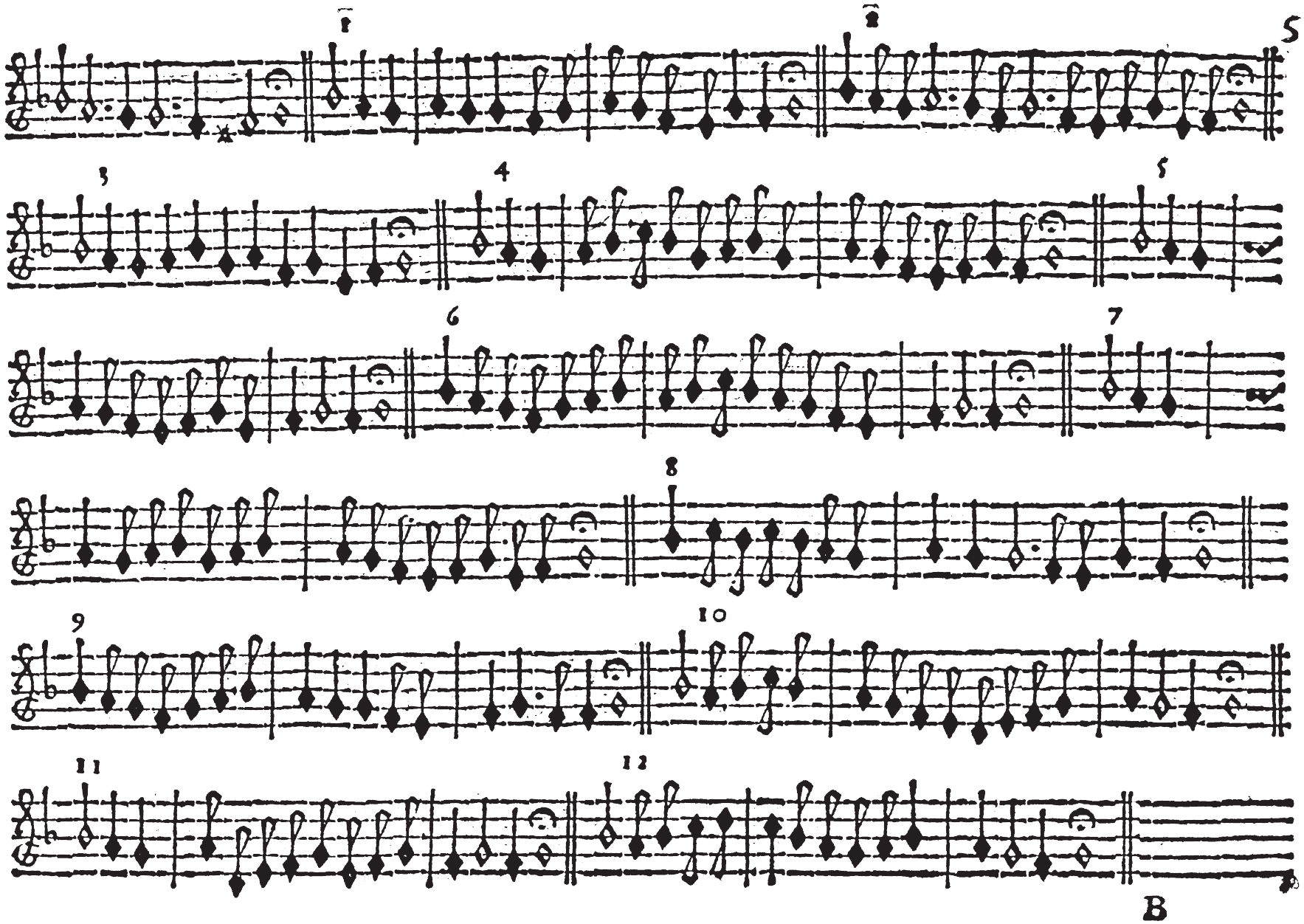
without purpose and out of time with the composition, and they will end on some cadence or figure they have already learned. This is a thing disapproved in music, because, since it does not go in accordance with the composition, it cannot have any beauty whatsoever. Because the reason for this is not understanding the musical structure, I have written this book through which, although one may know nothing but organ song, with little work one will play perfectly, because here will be found on all the cadences, all manner of notes that are necessary to make variations according to the reason of the musical structure.

Rule for how one must vary a voice in order to play, or sing

Although the way to vary a voice for playing or singing may be known easily from this book, still I want to say how it is to be done because some probably will not catch on to it. One must take the voice that is to be varied and write it out again. When he arrives at the place he wishes to vary, he should go to the book and search for that formation of notes; if it is a cadence, in the cadences, and if not, in the other notes. He may take that which suits him best, and put it in place of the plain notes. In all the places he wishes to vary, he may do in like manner.

Cadences on the high G sol re ut, found on the treble on the third fret of the third string, are found on the bass in the same place an octave lower, because the treble is tuned an octave above the bass, and the tenor and alto a fifth above.

One must notice that whenever in the plain cadence a sharp is marked, which is this sign ♯ (or ×), as in this first cadence, then all the notes of the counterpoint which pass through there should be raised. If there is no sign in the plain cadence, then none of the notes should be raised. (P.F.)



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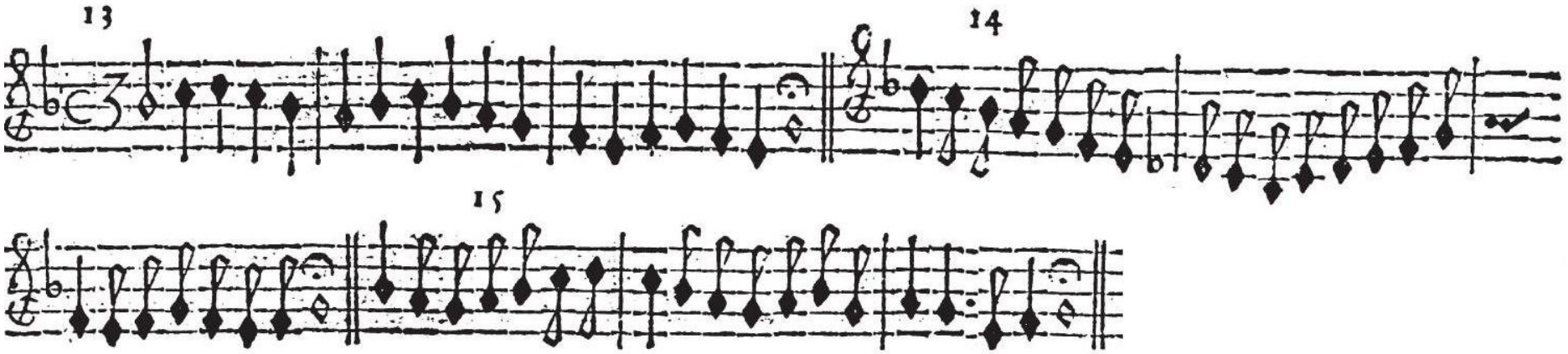
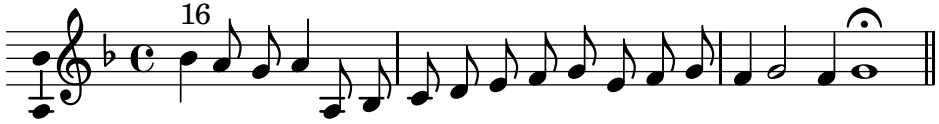
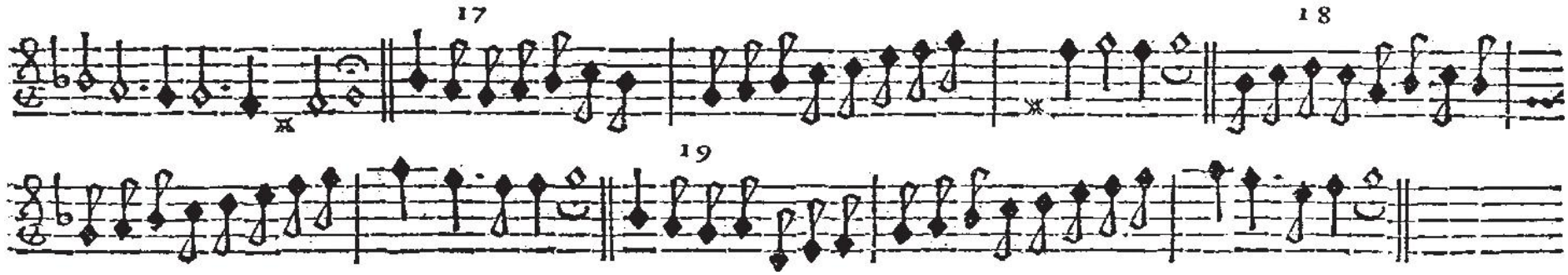
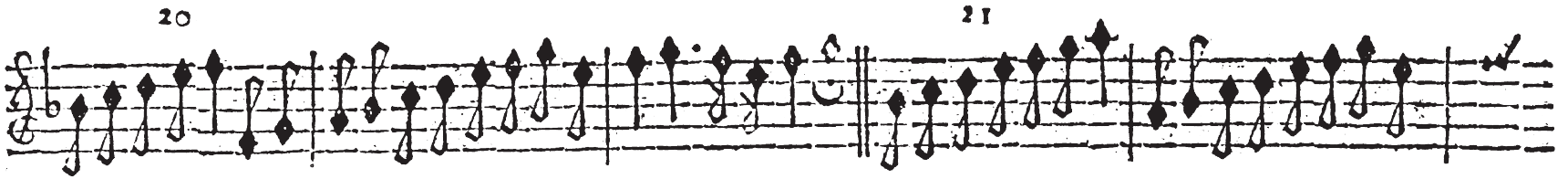
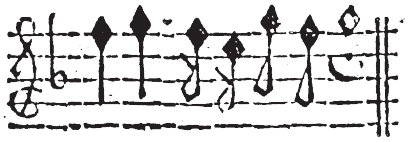




Sometimes for variety the cadences have to be made an octave higher, as shown in the following examples, which are on the same cadence given before. (P.F.)







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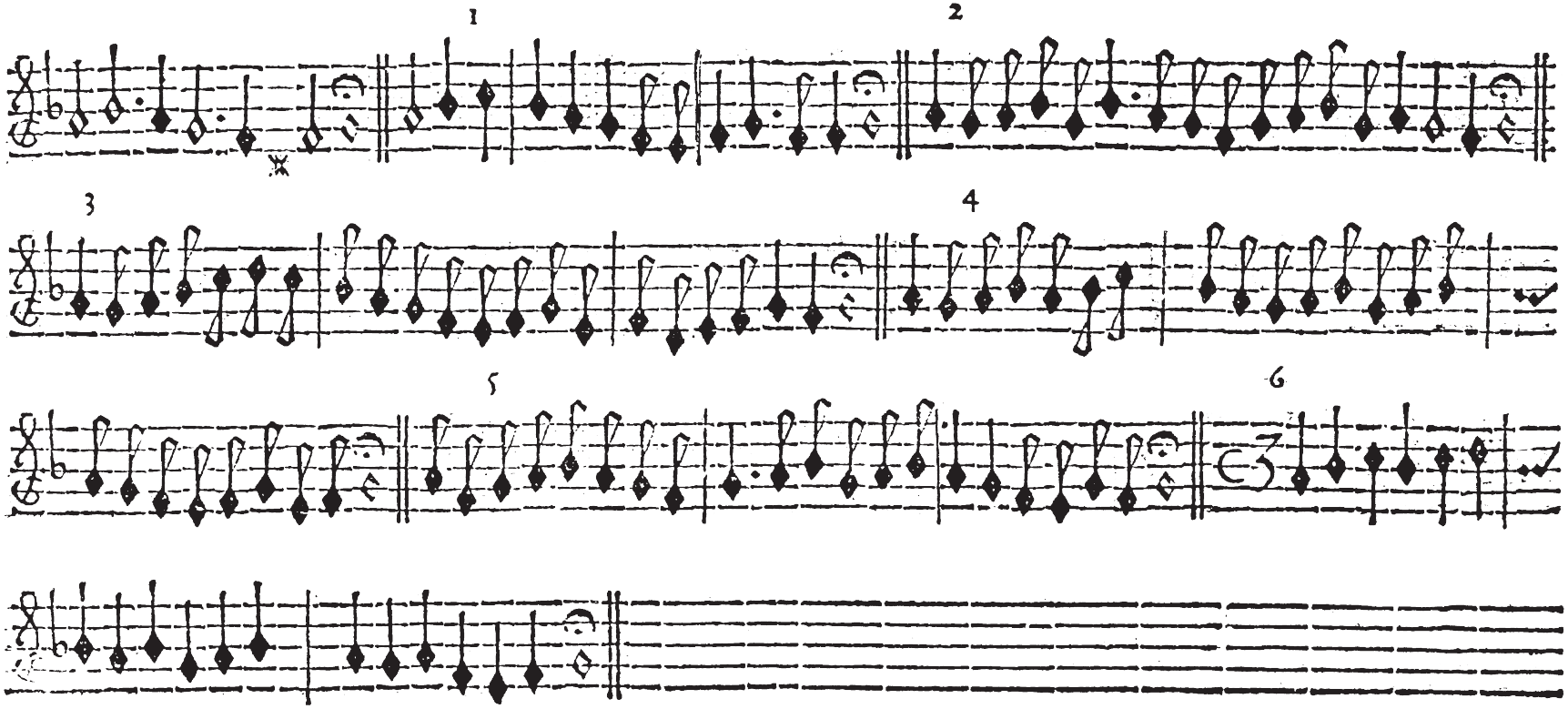

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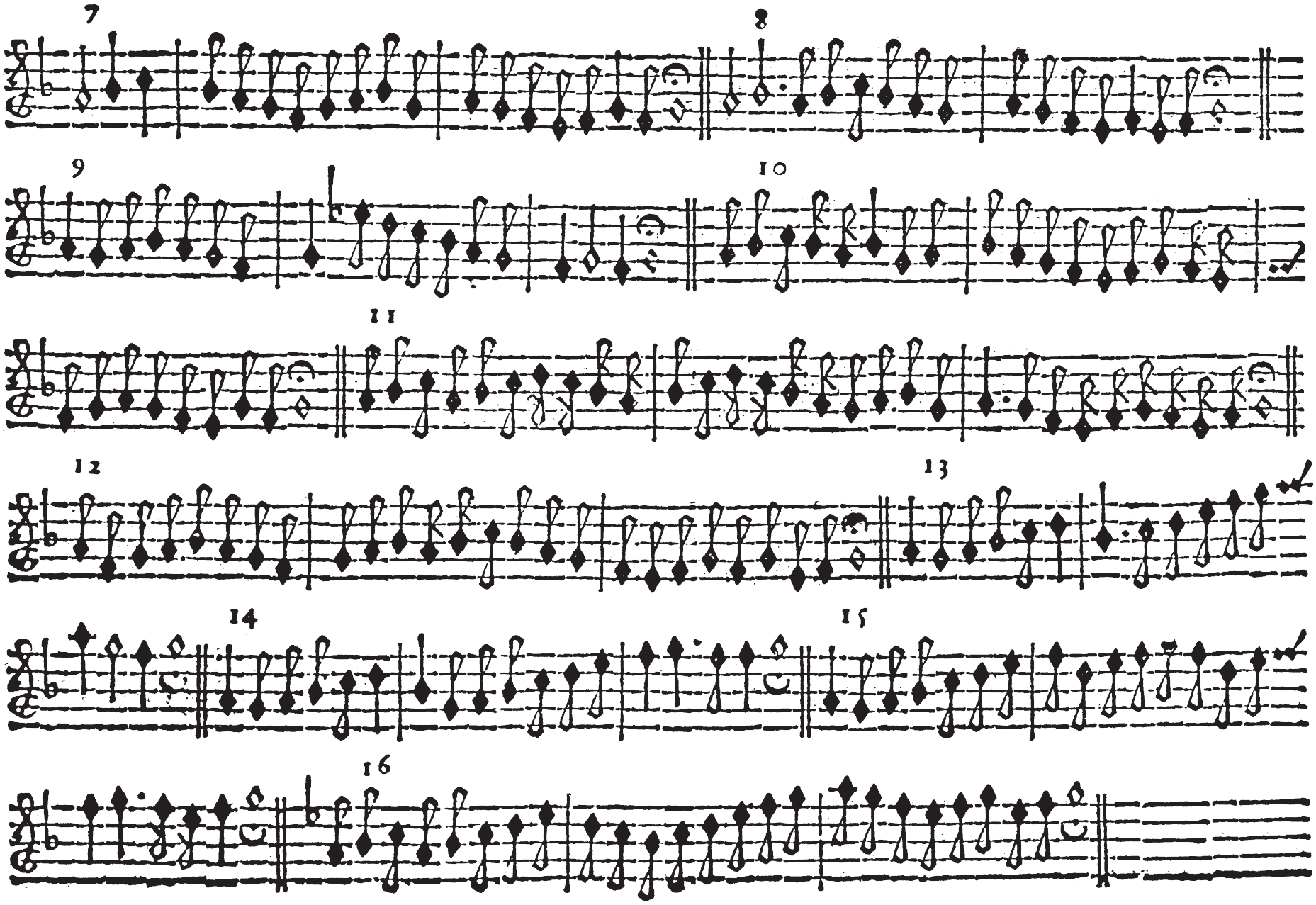
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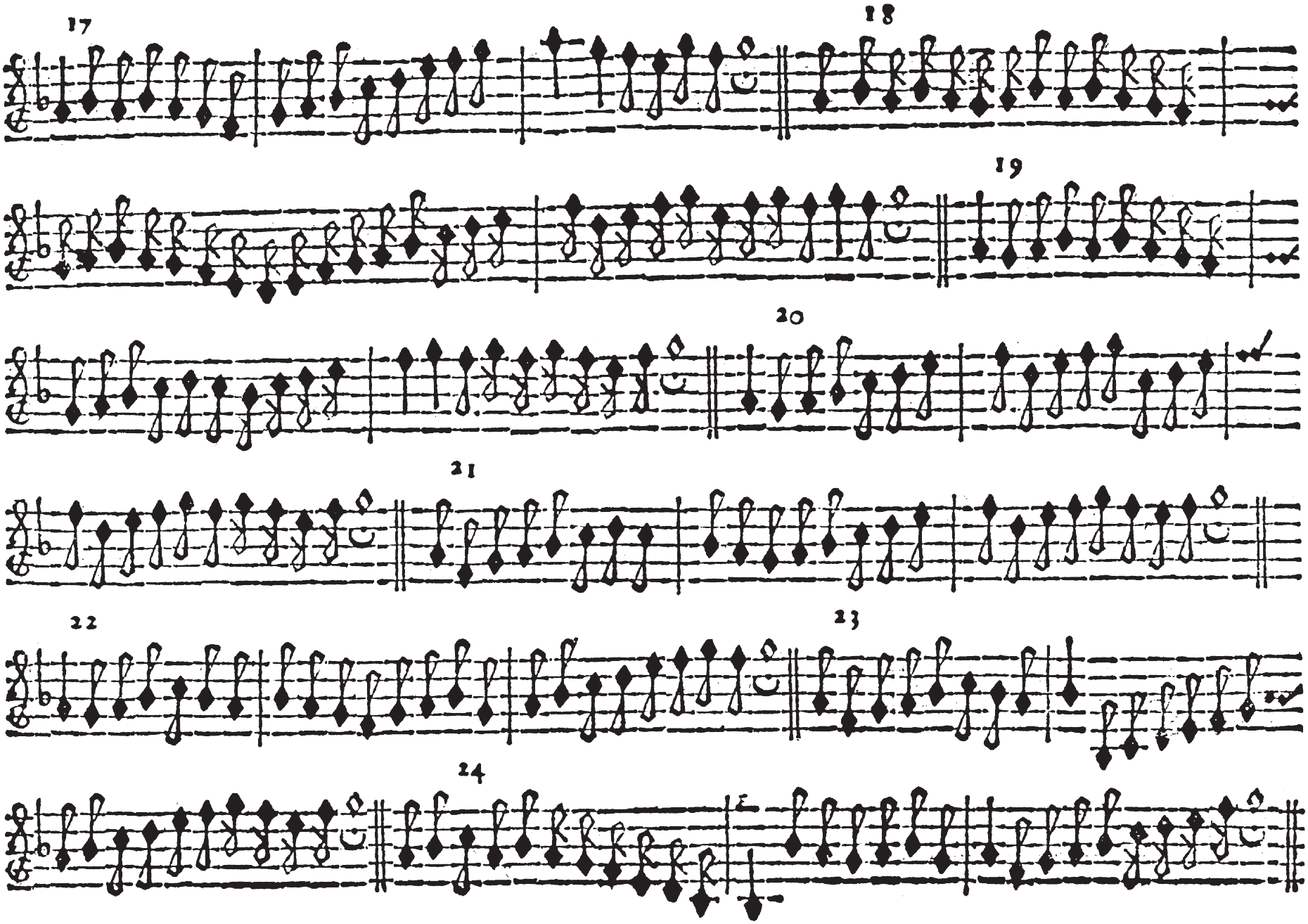

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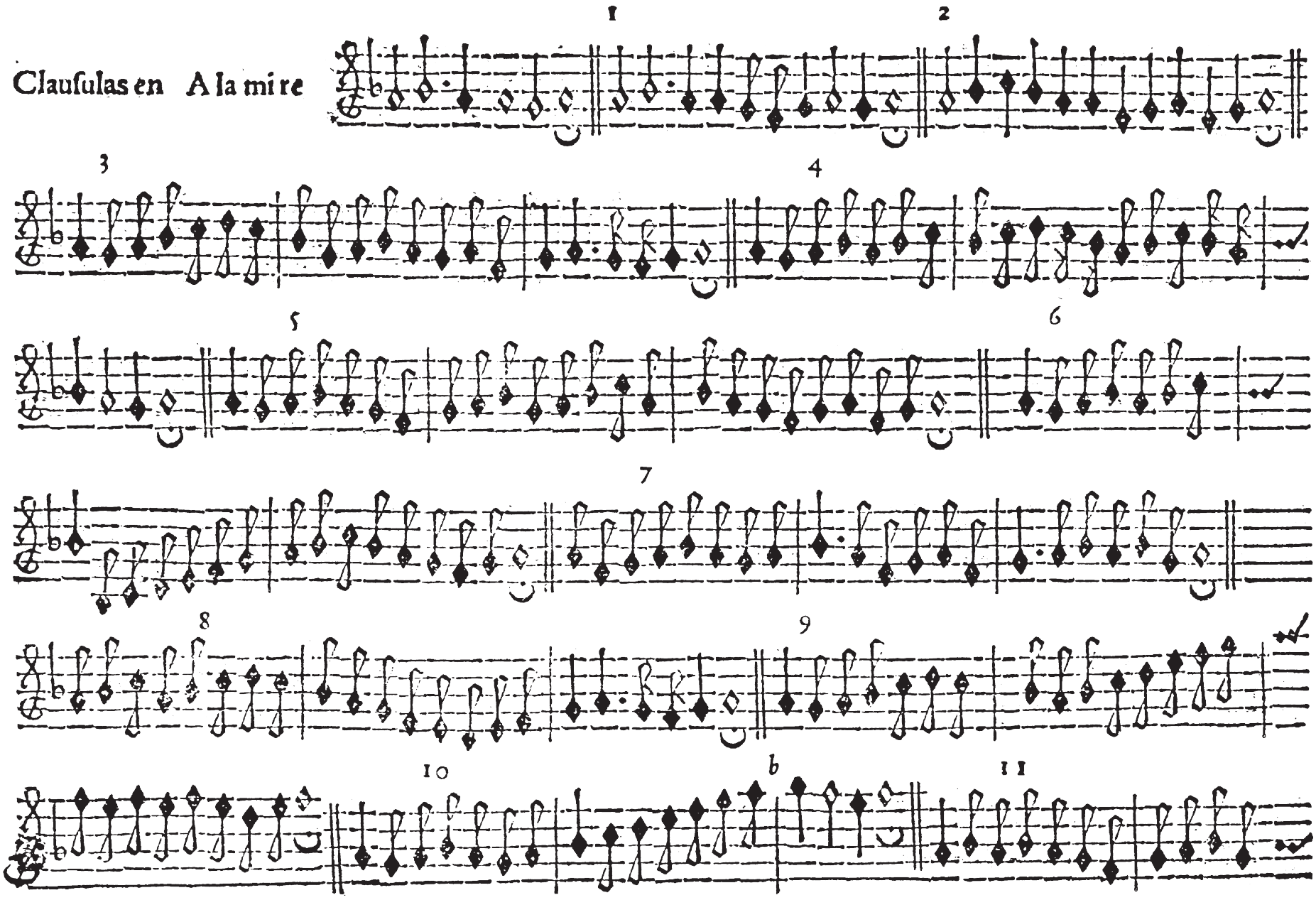
Clauſulas en A la mi re



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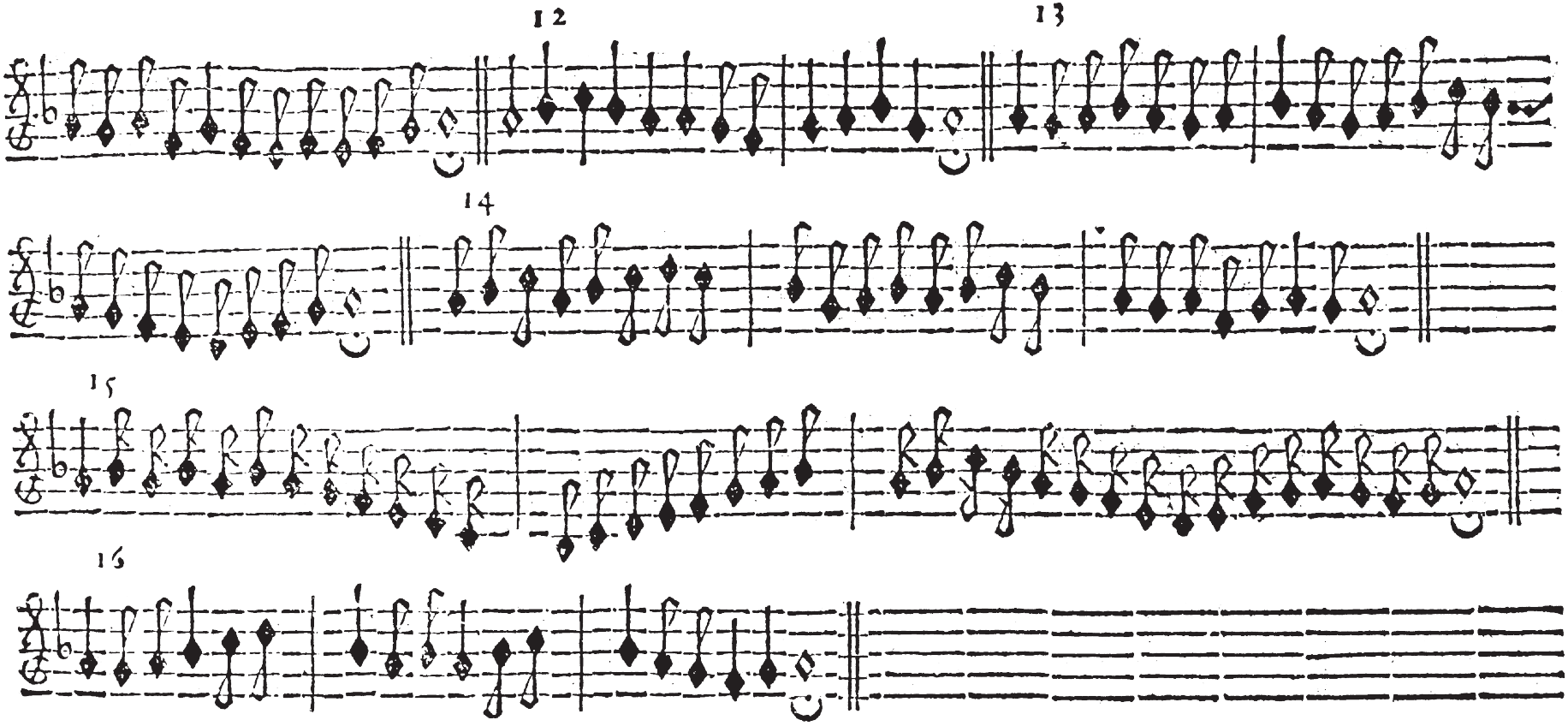

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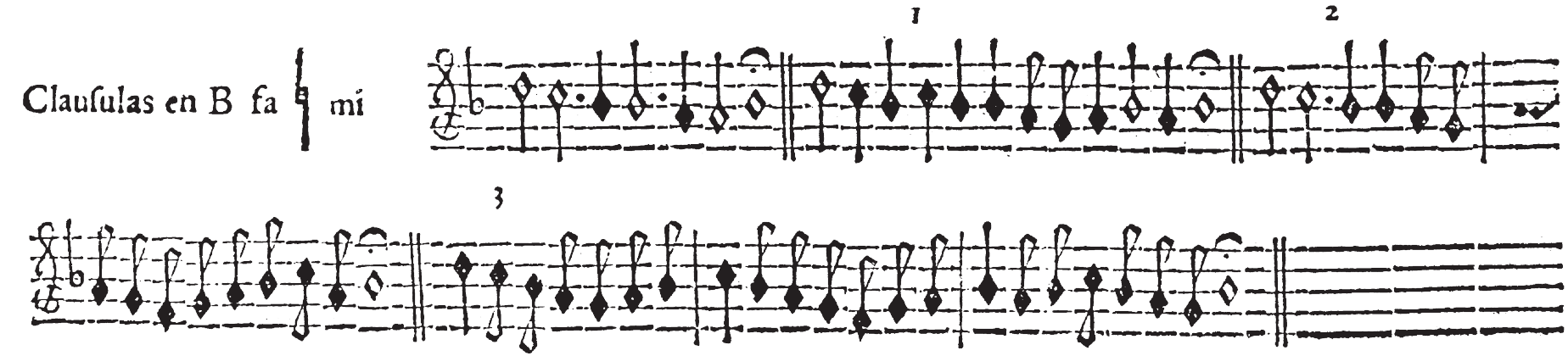

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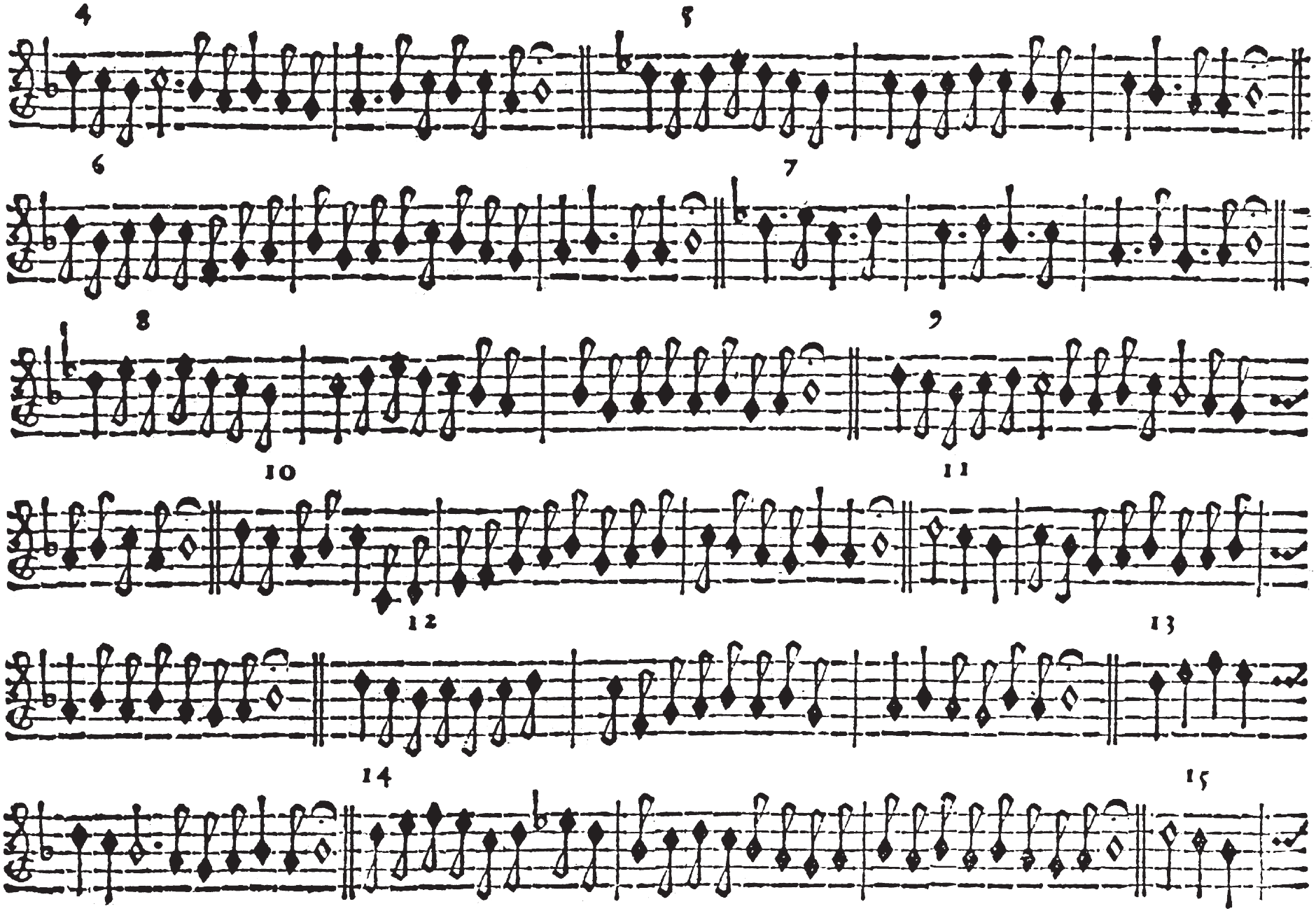
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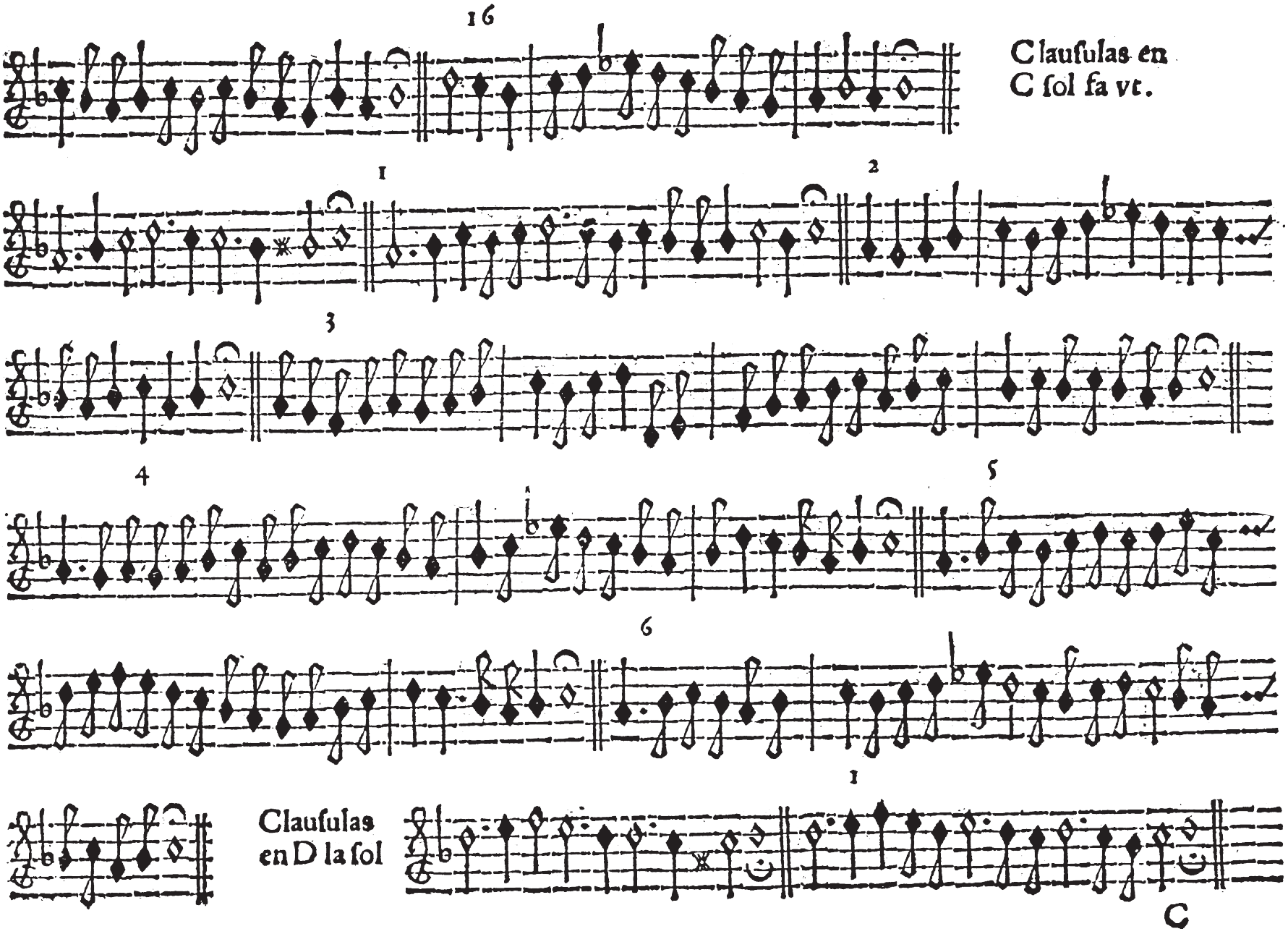

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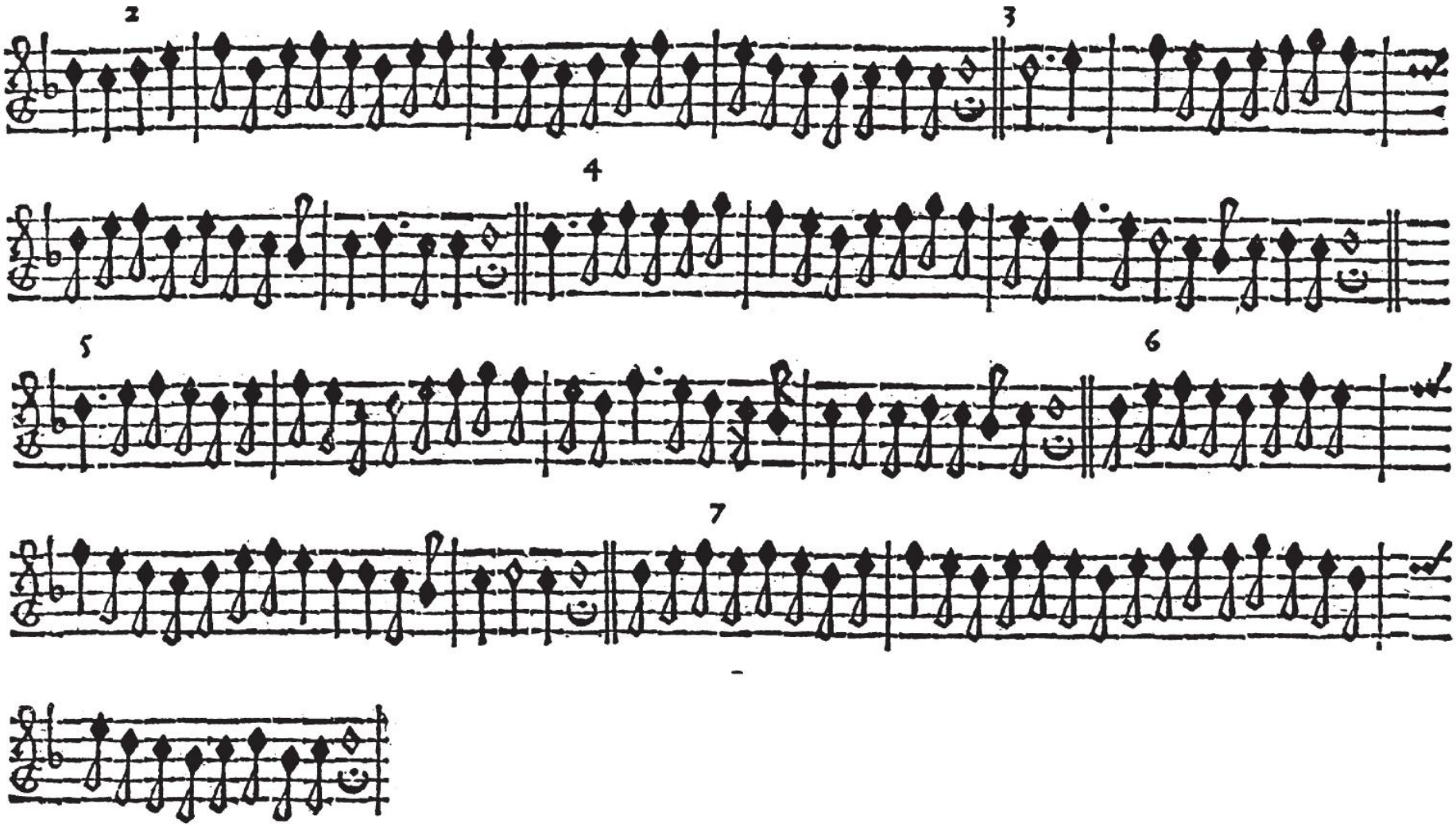
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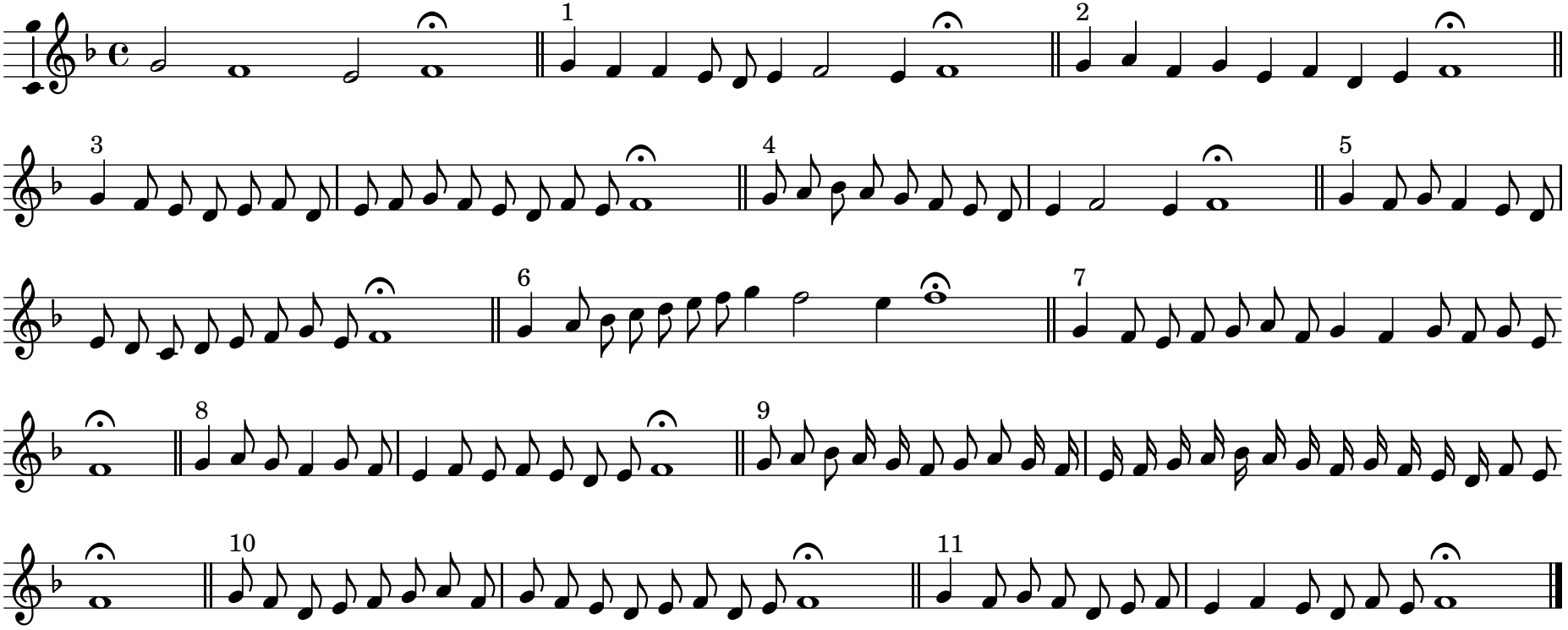

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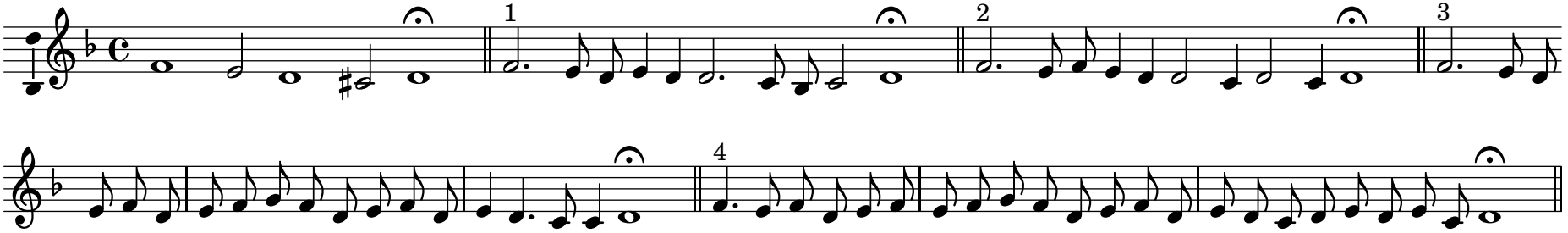

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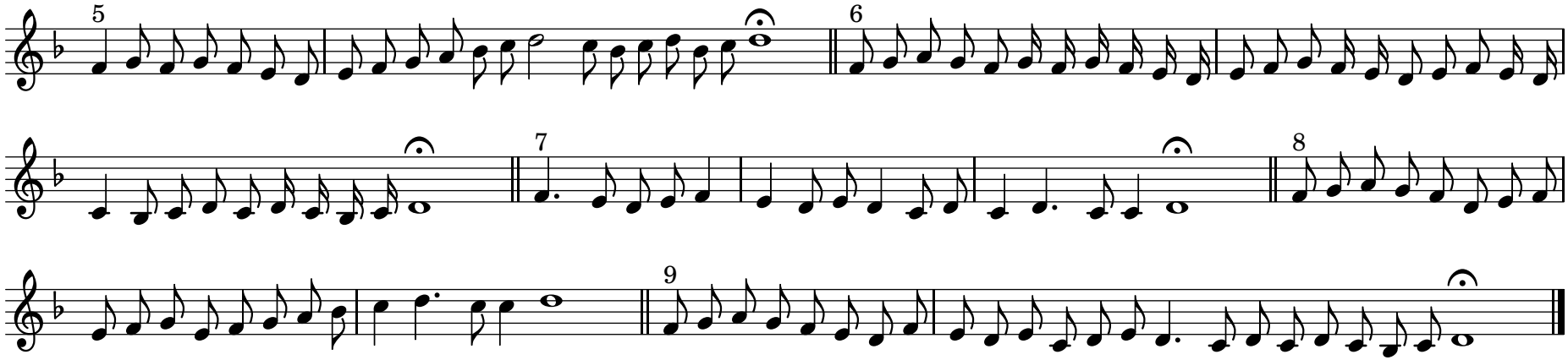
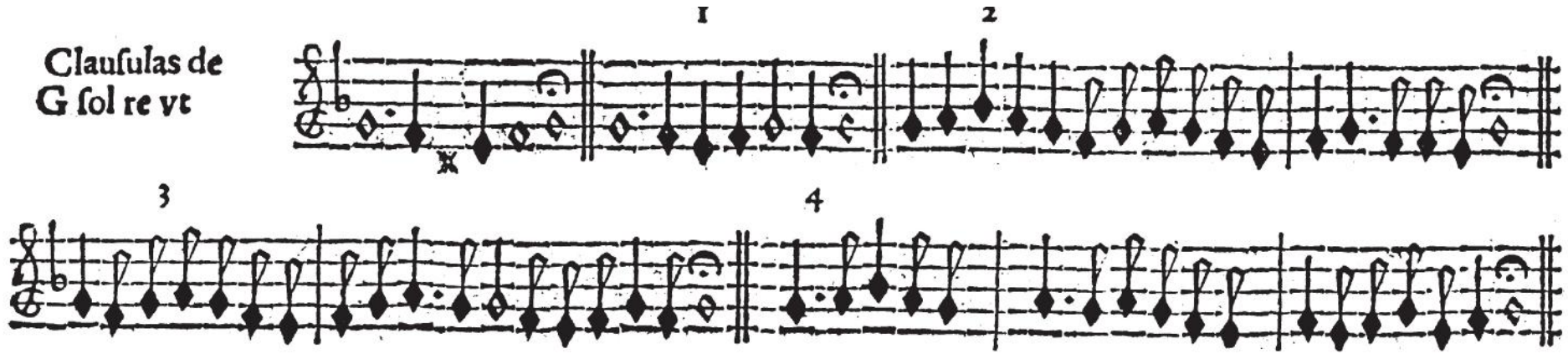
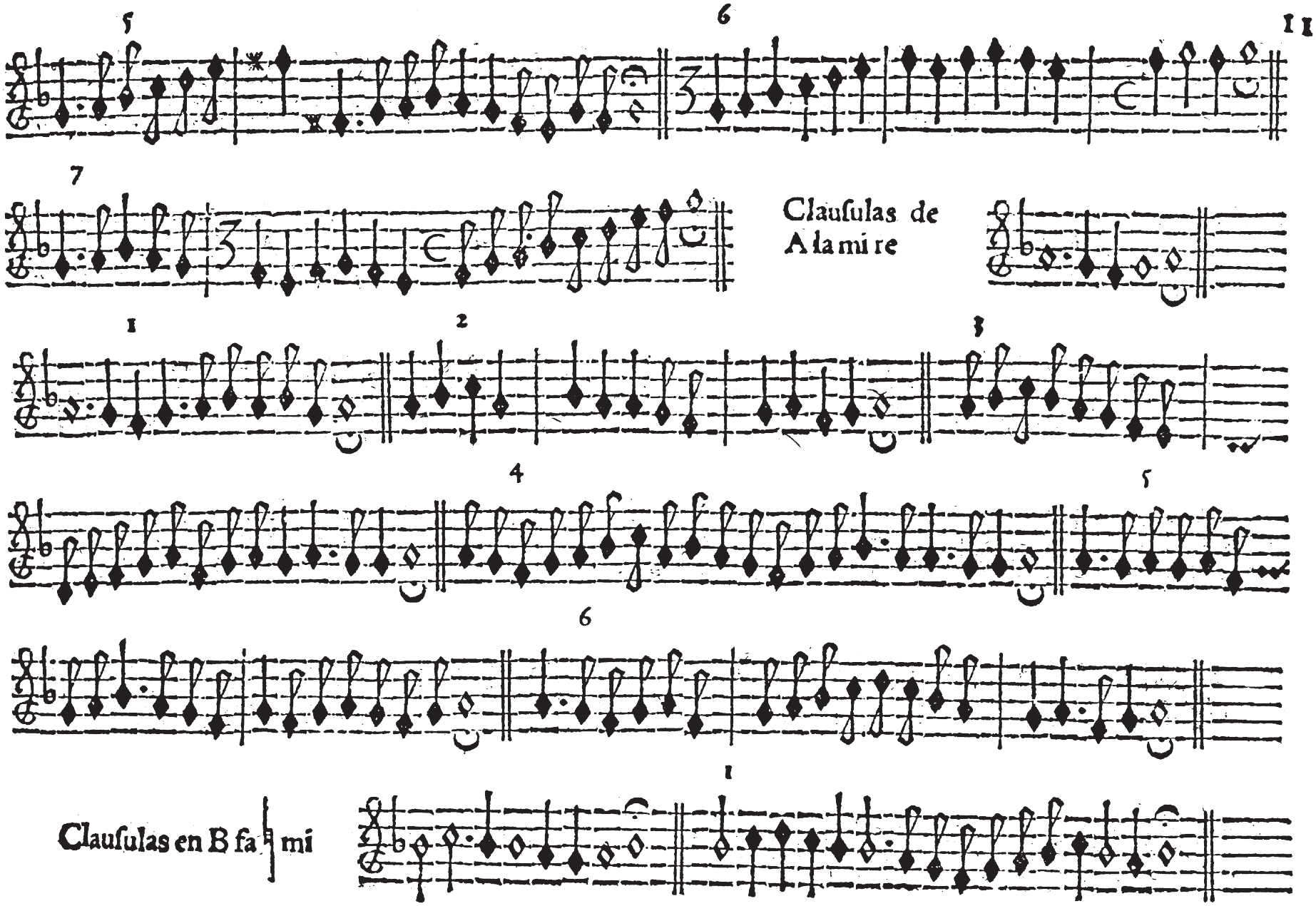


There is another type of cadence which delays resolving from the seventh to the octave twice as long as the others, as seen in the following example. In the Table of Contents I call these "Long Cadences" in contrast to the others which are half as long, which I have called "Short Cadences," because these encompass one measure, those encompass two measures. (P.F.)





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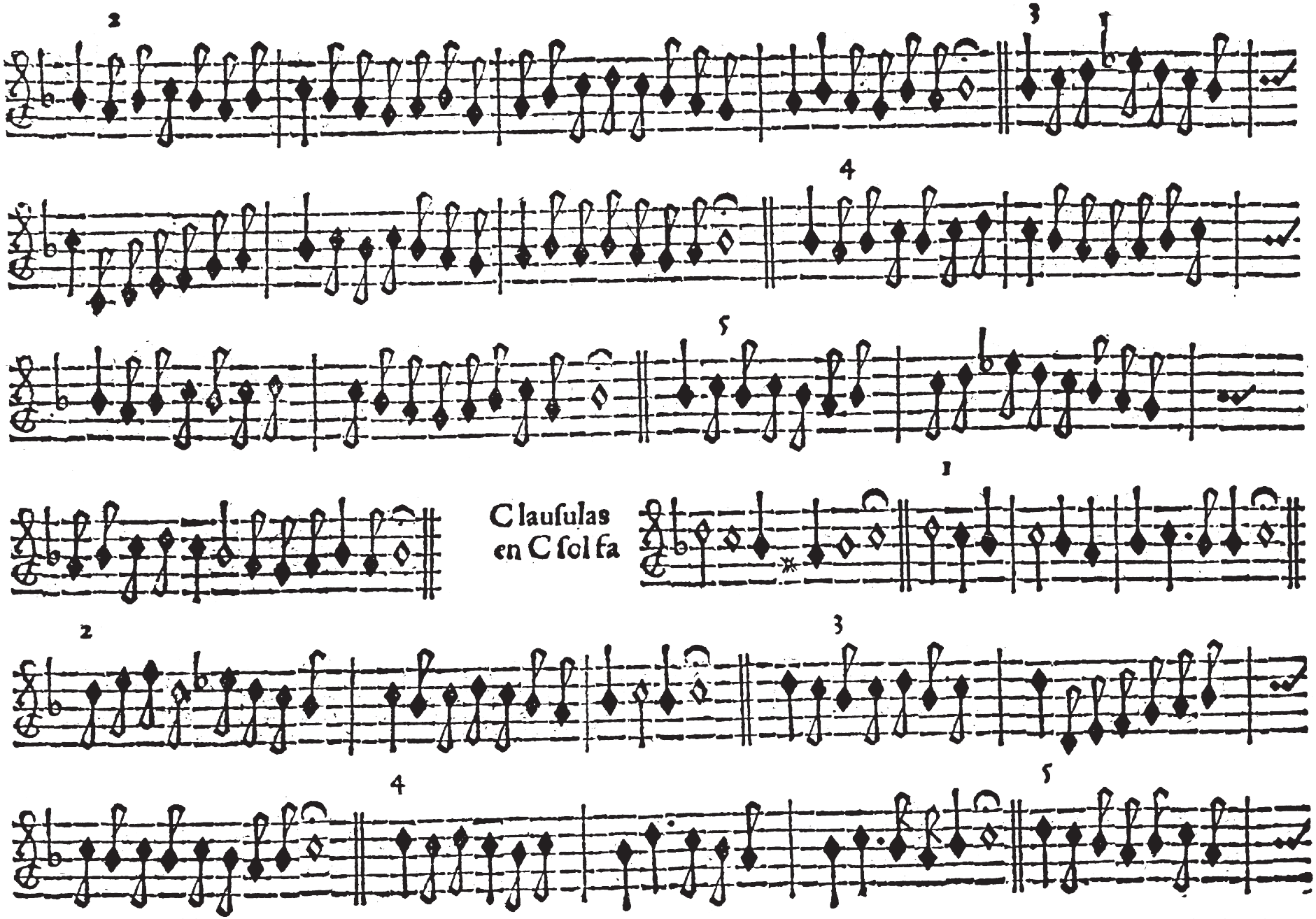
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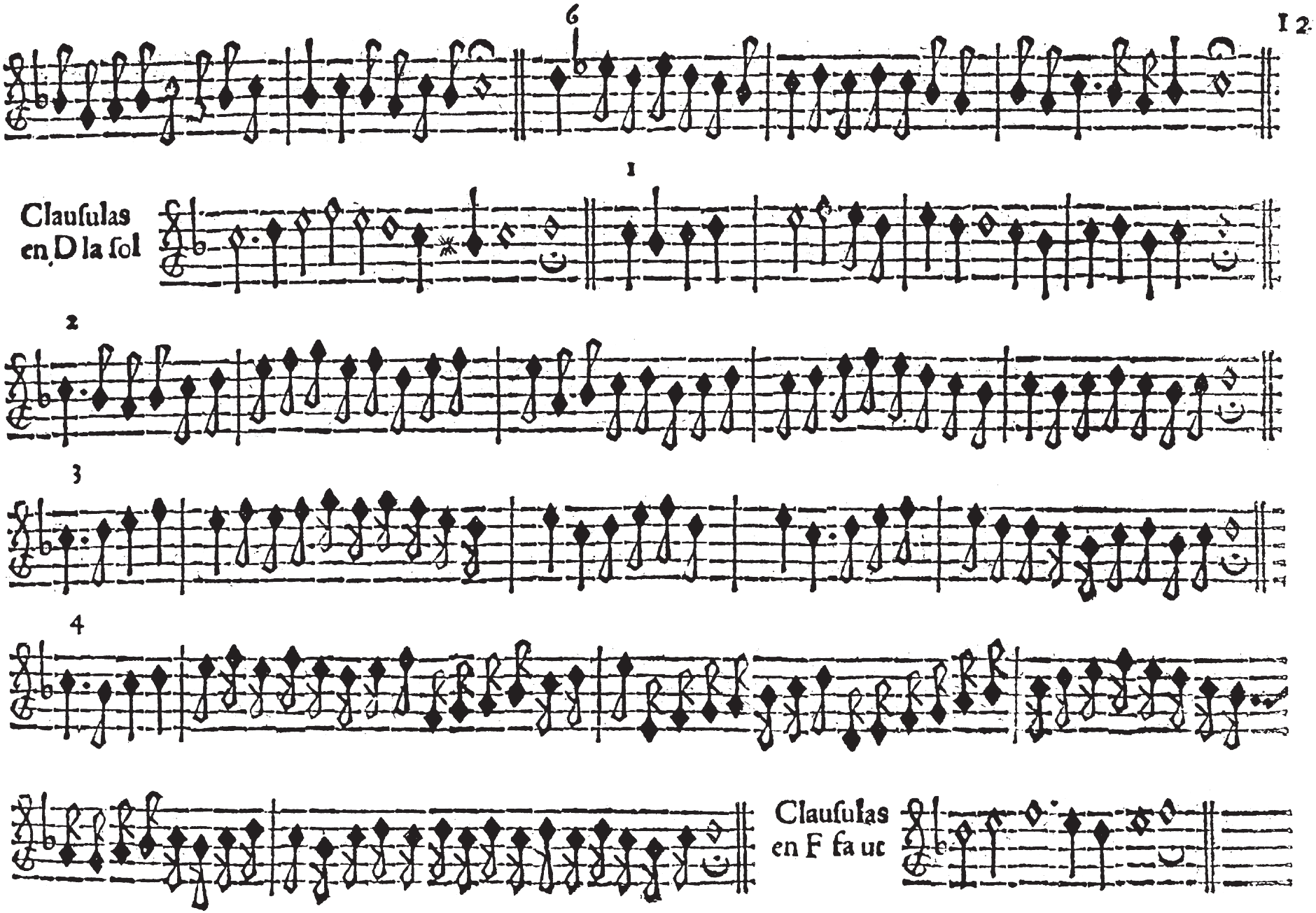

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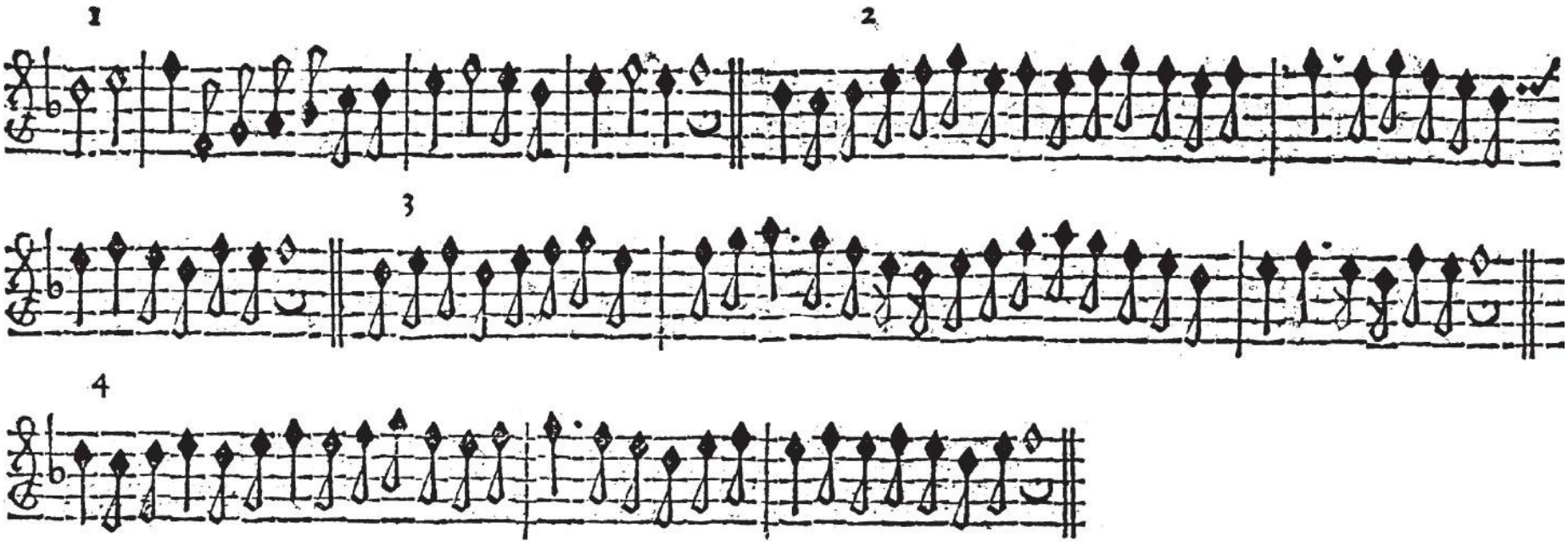
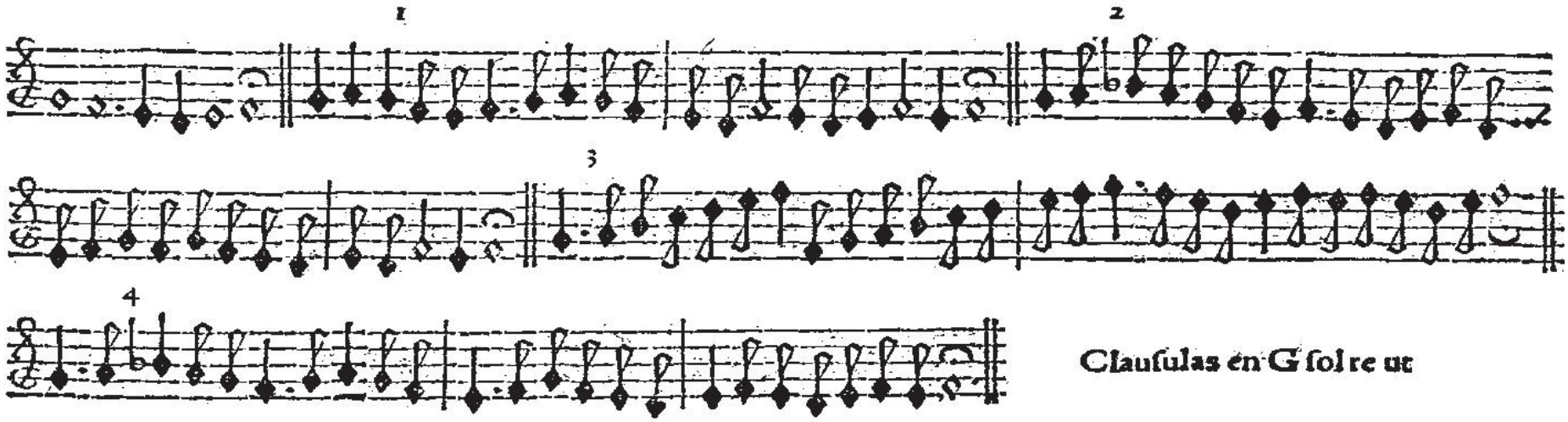
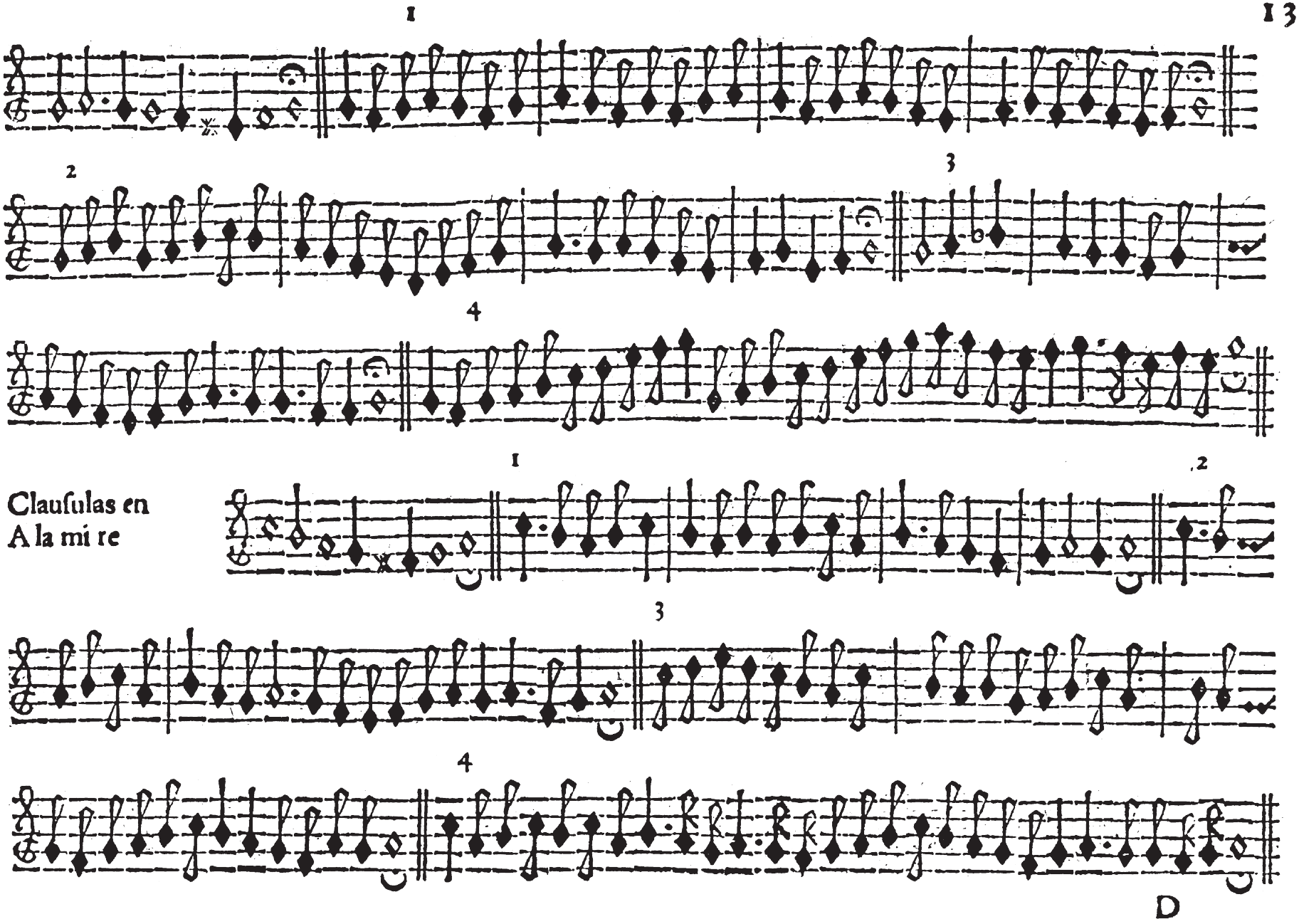


The same type of cadences without Bb. This first example is on F fa ut. (P.F.)





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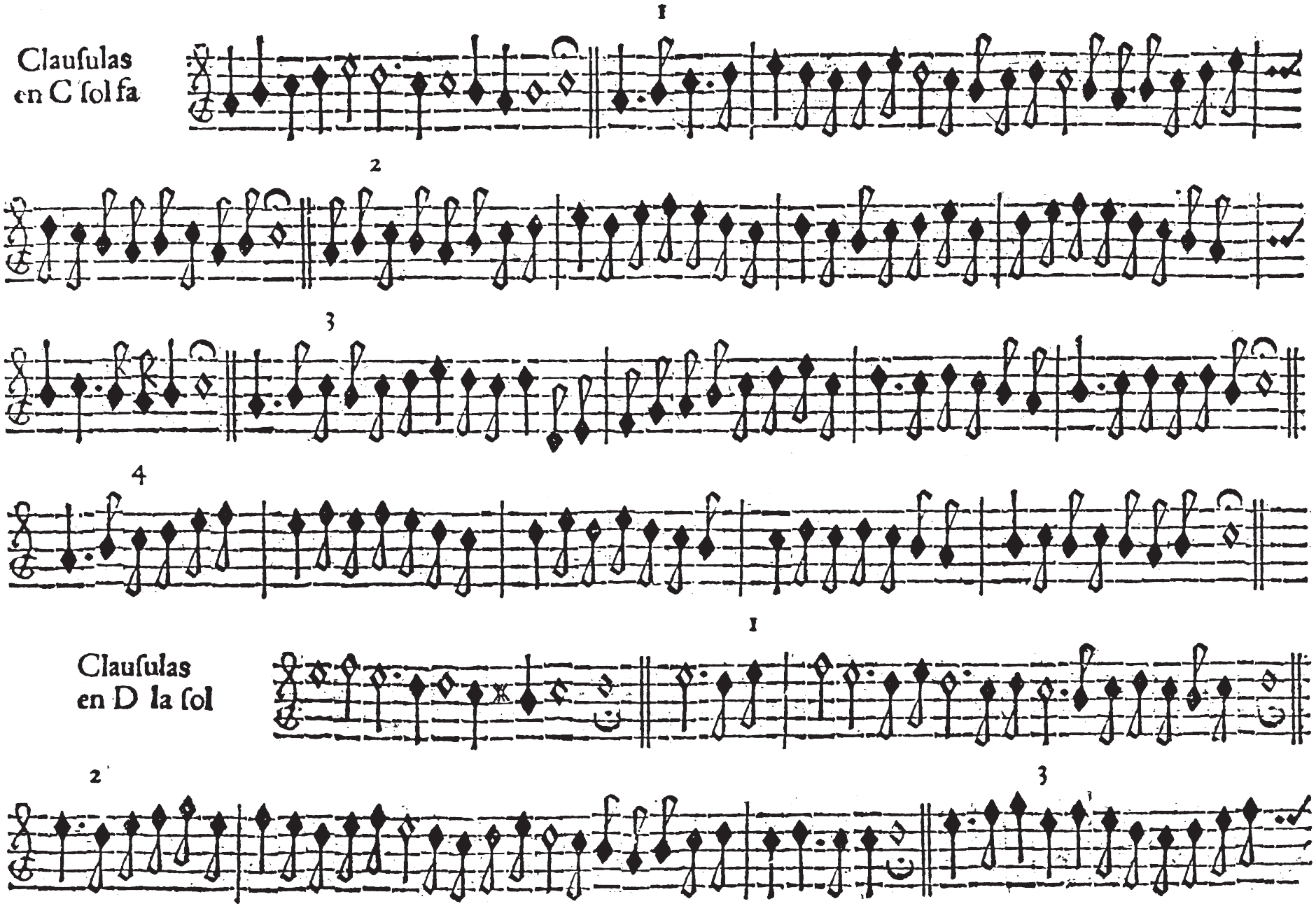
Clauſulas
en C ſol fa
1
2
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4
Clauſulas
en D la ſol
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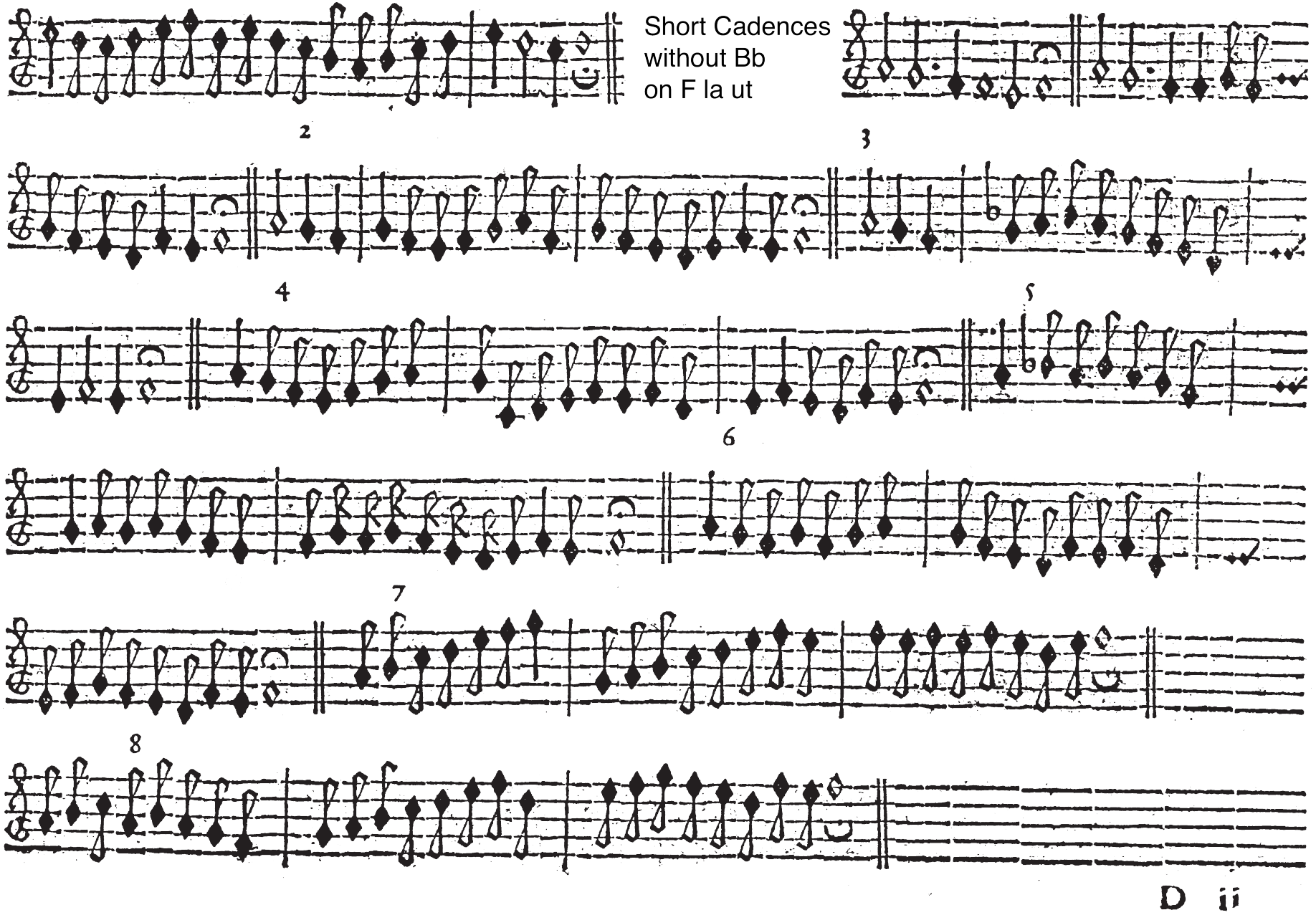
2
3



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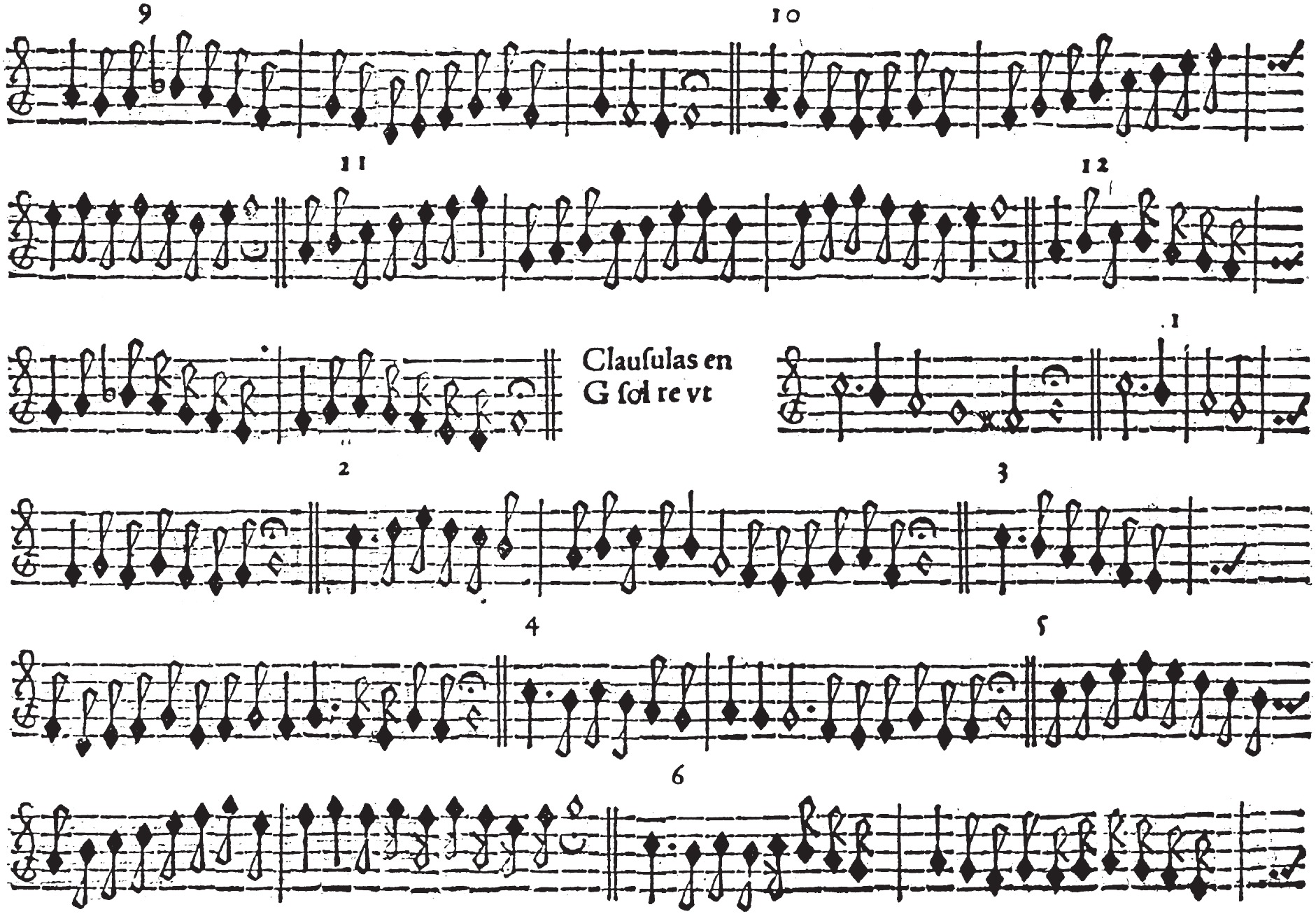

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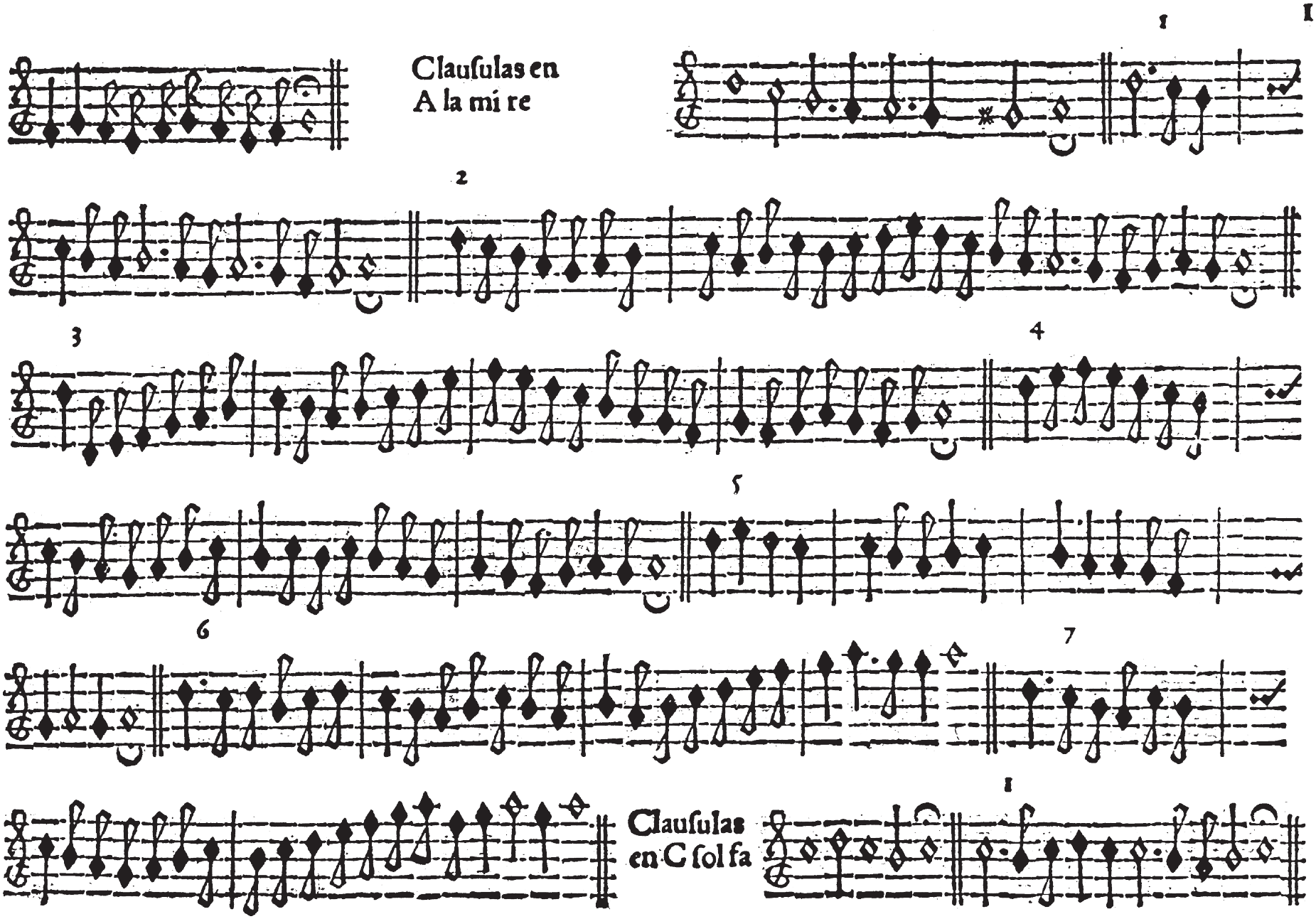

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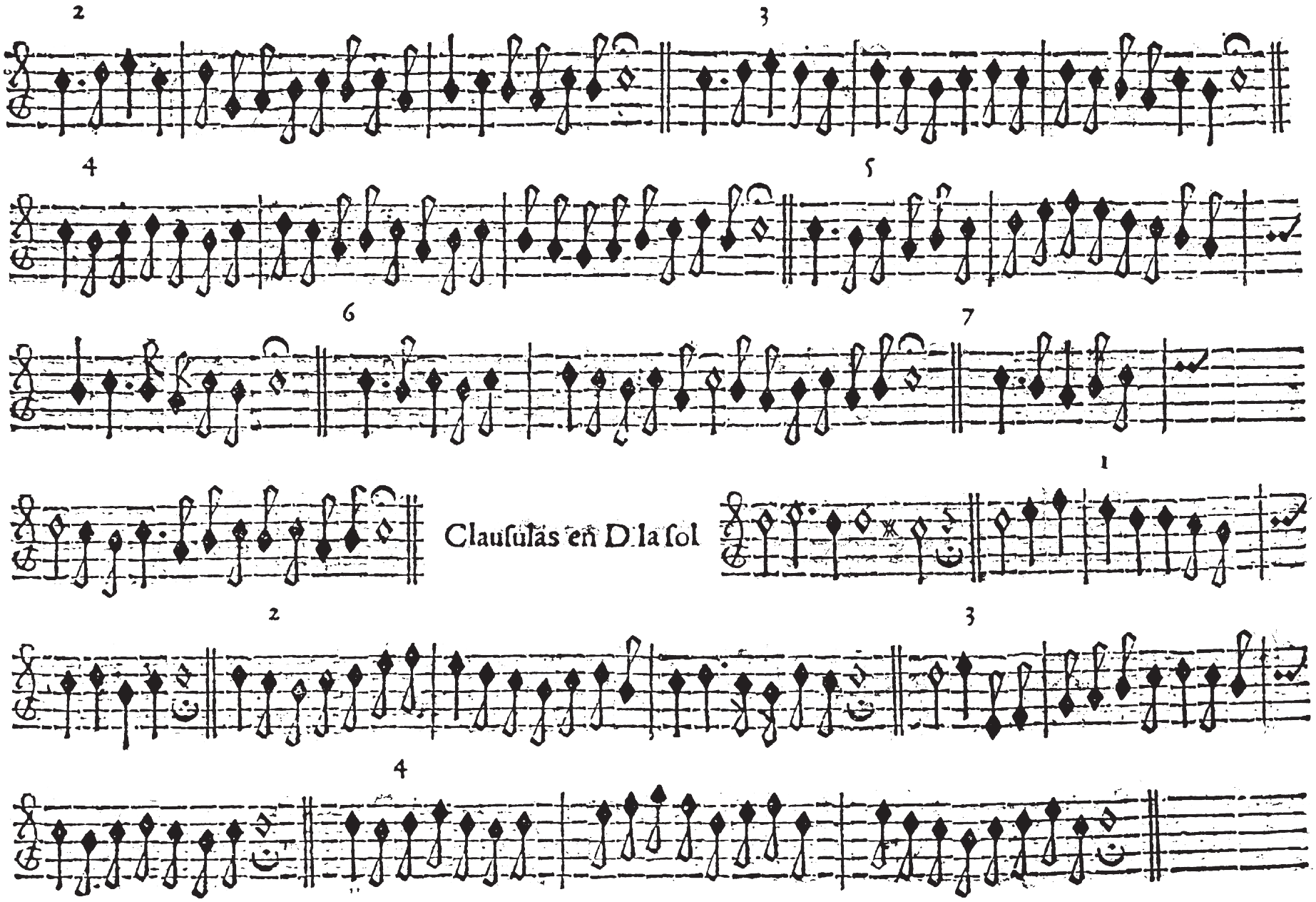
2
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7
Clauſulas en D la ſol
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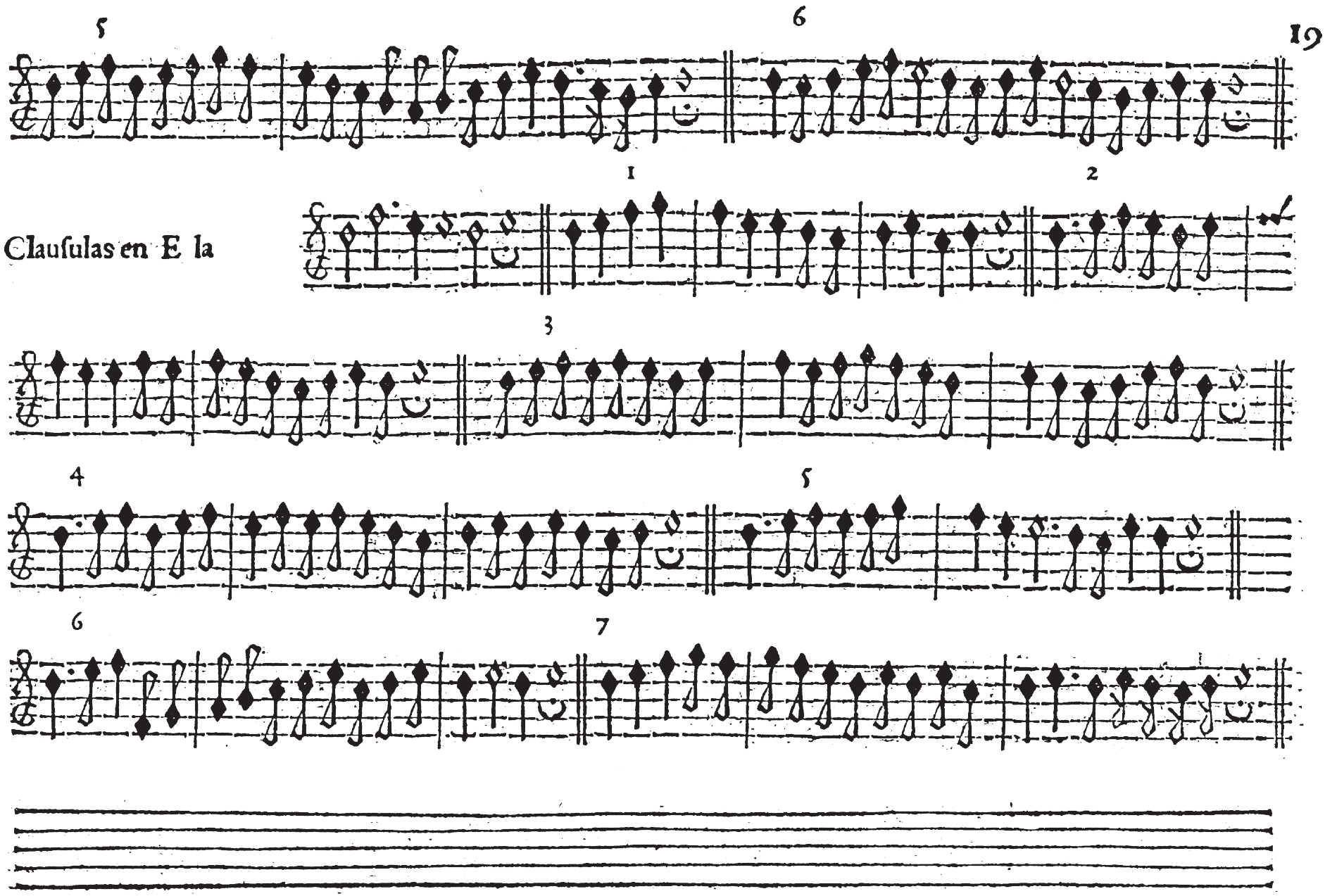

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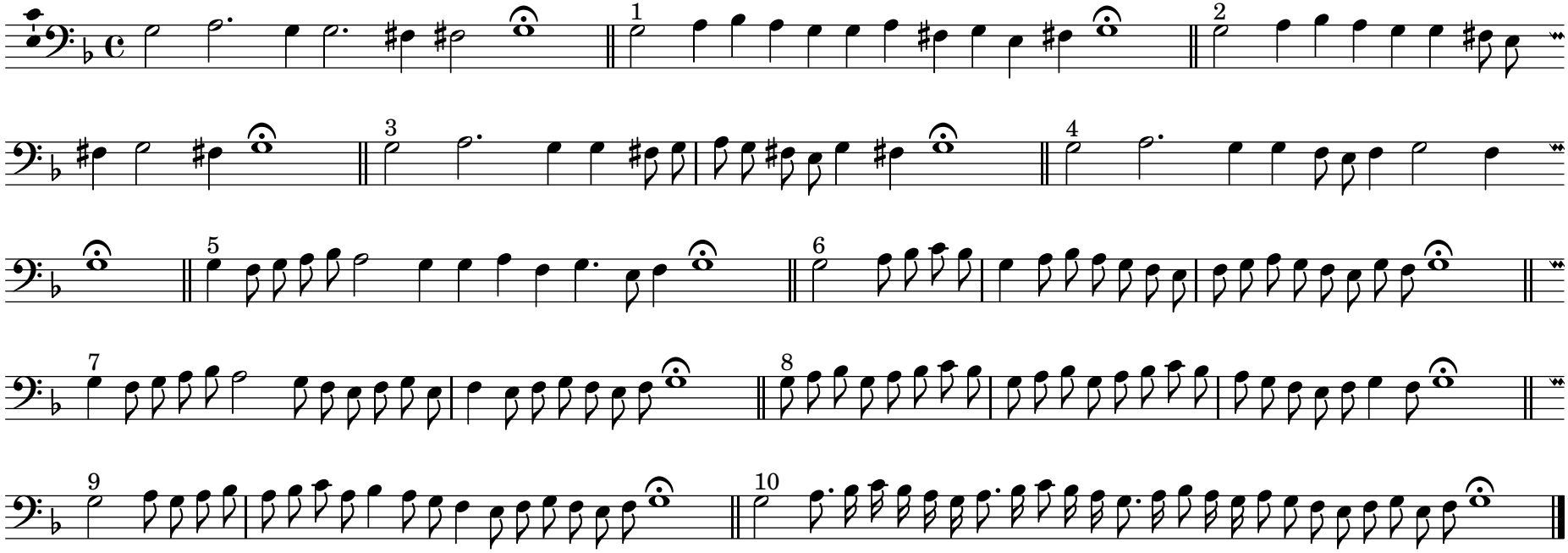
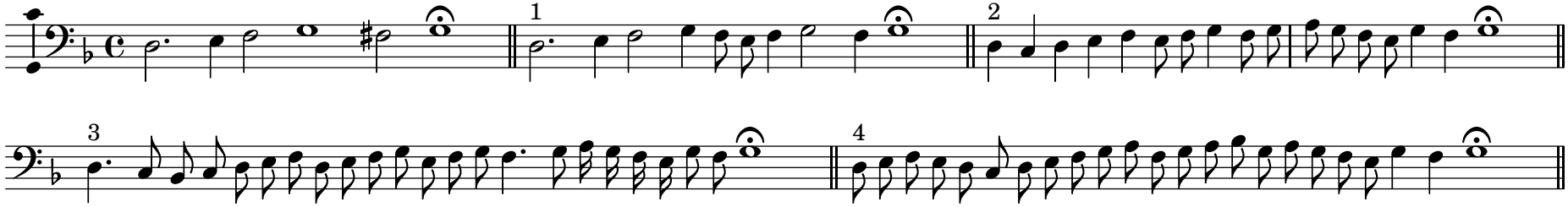
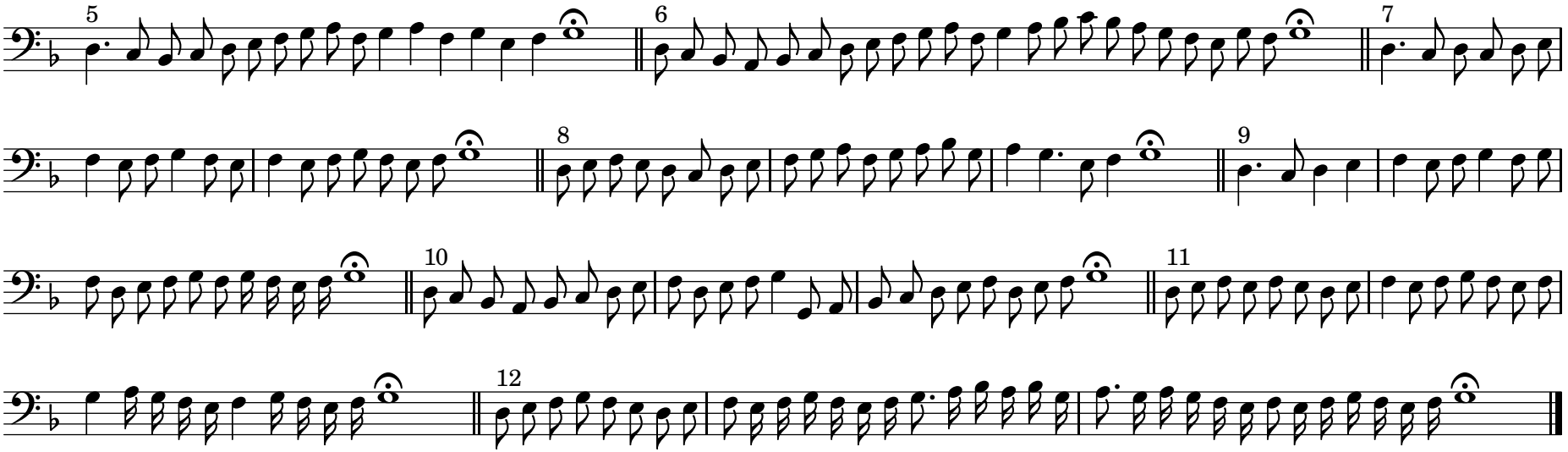
Although most of the cadences are of the soprano, knowing how to make use of them may serve for the bass, since they fall on the same fret for both treble and bass viol. Since some may not understand how to make use of these as I might wish, it occurred to me to put here these cadences which are most common in the bass. The first example is on G sol re ut grave. (P.F.)

Altra sorte di cadenza nel medesimo g sol re ut

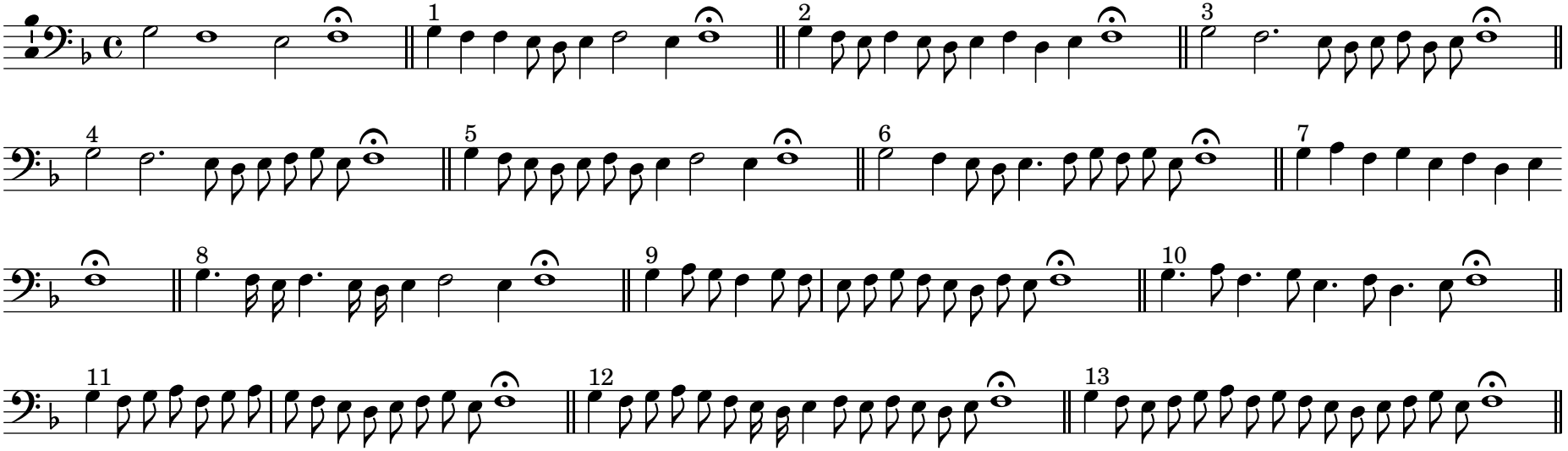


Otra manera de clausulas en el mismo G sol re ut





Clausulas en F fa ut grave



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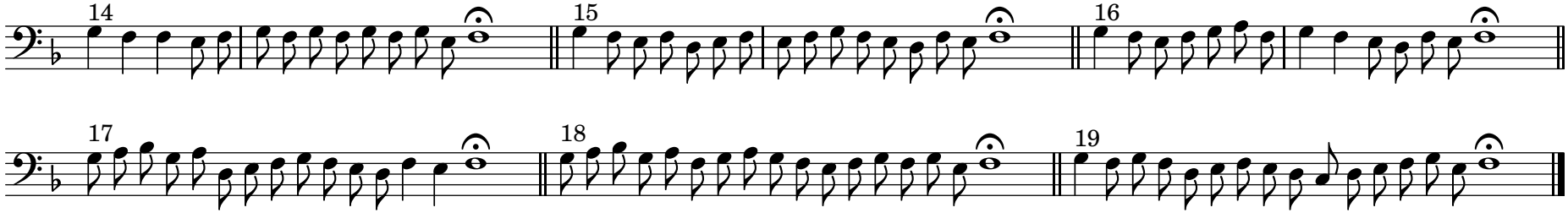
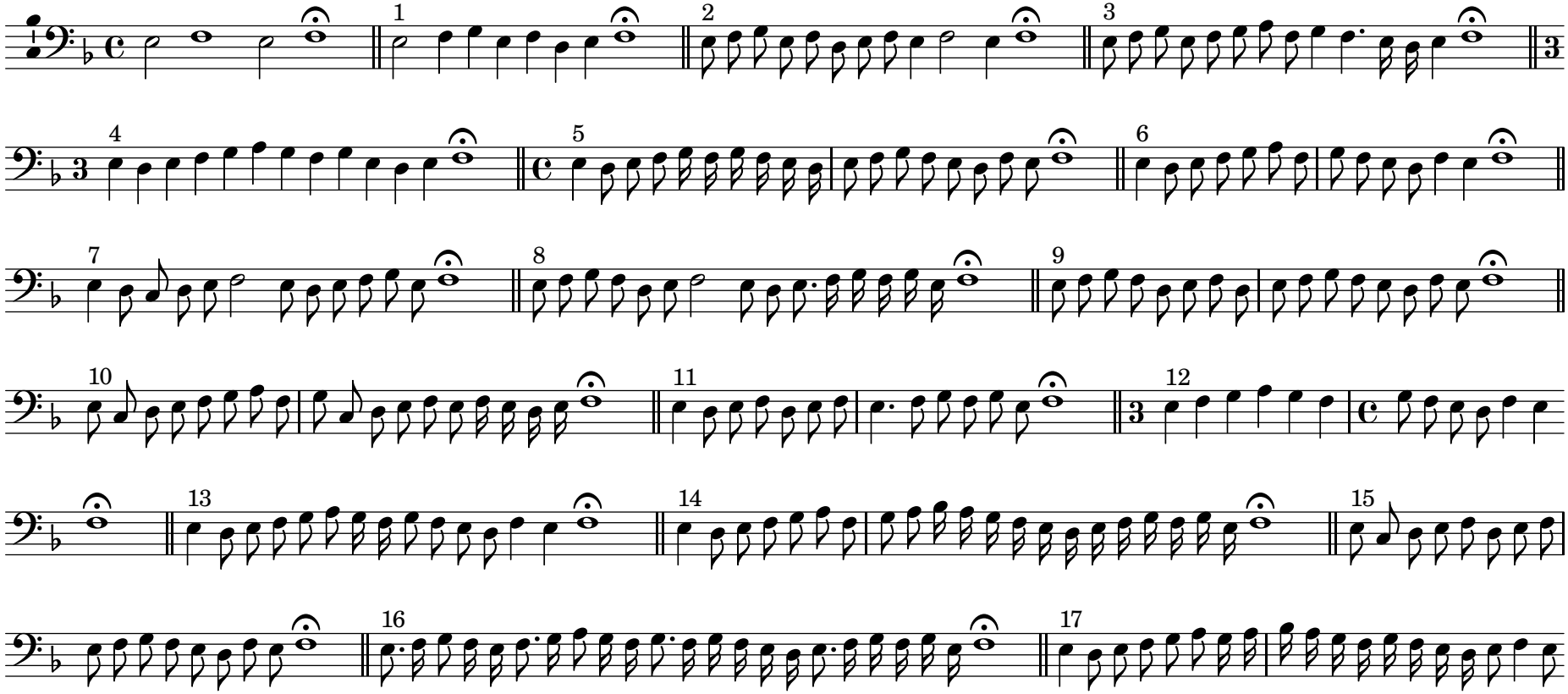
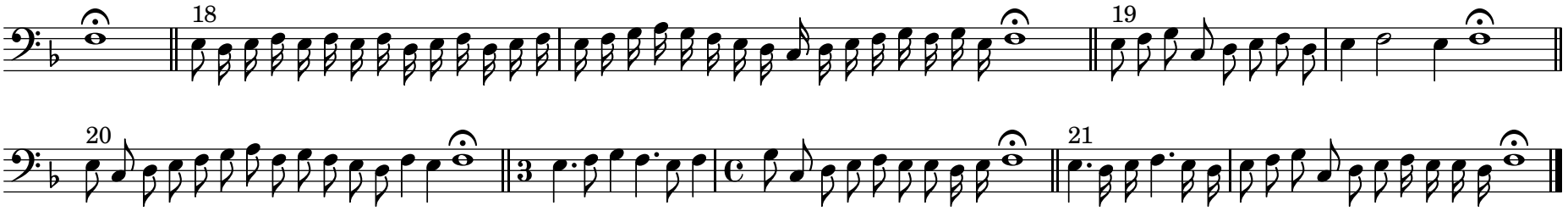
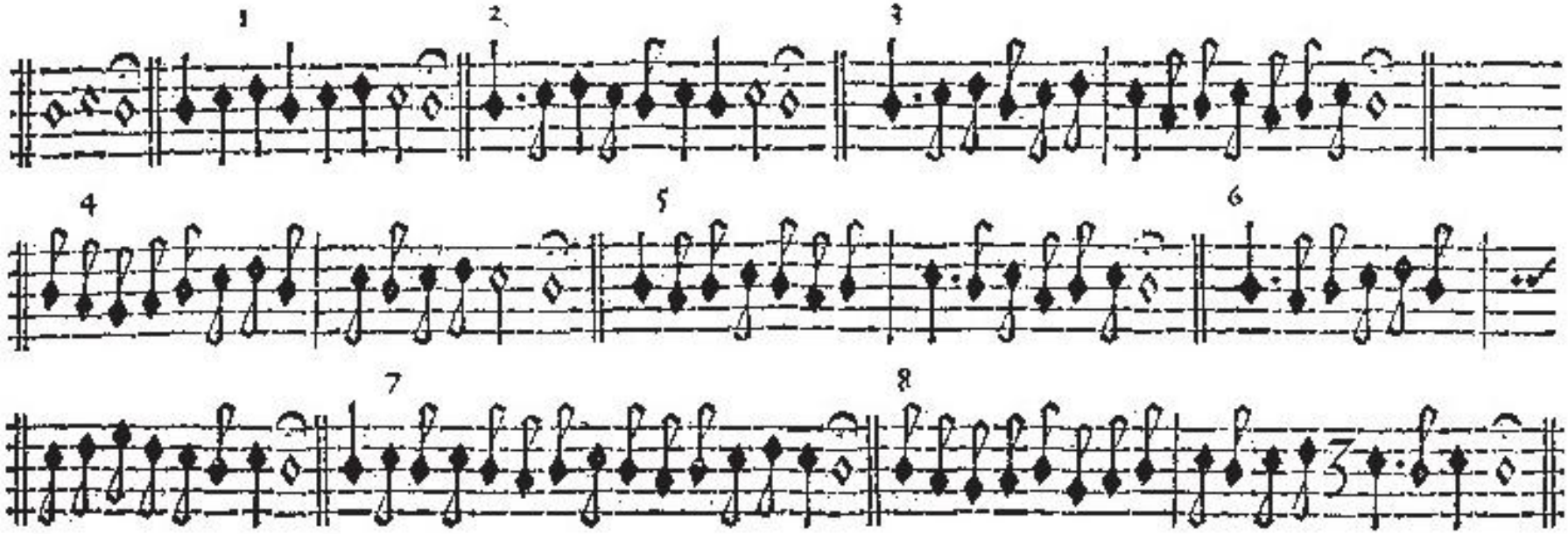


Otra manera de Clausulas en el unismo F fa ut





Because it would be no less prolix than annoying to the reader if I were to write all that can be done in this manner, with cadences or other figures whatever they may be, it seemed appropriate to reduce it to those figures which are most common and necessary in music, leaving the rest to the good judgment and reasoning of those interested in this profession, contenting myself with having revealed the way and given light to whomever with with these fundamentals might wish to progress, helping his skill with this art. Notice that the cadences that follow are generally in the tenor or contralto rather than in the other voices, so you will find them titled in the Table of Contents "Cadences of the Tenor." I do not use clef signs because the same figures serve for all clefs. (P.F.)



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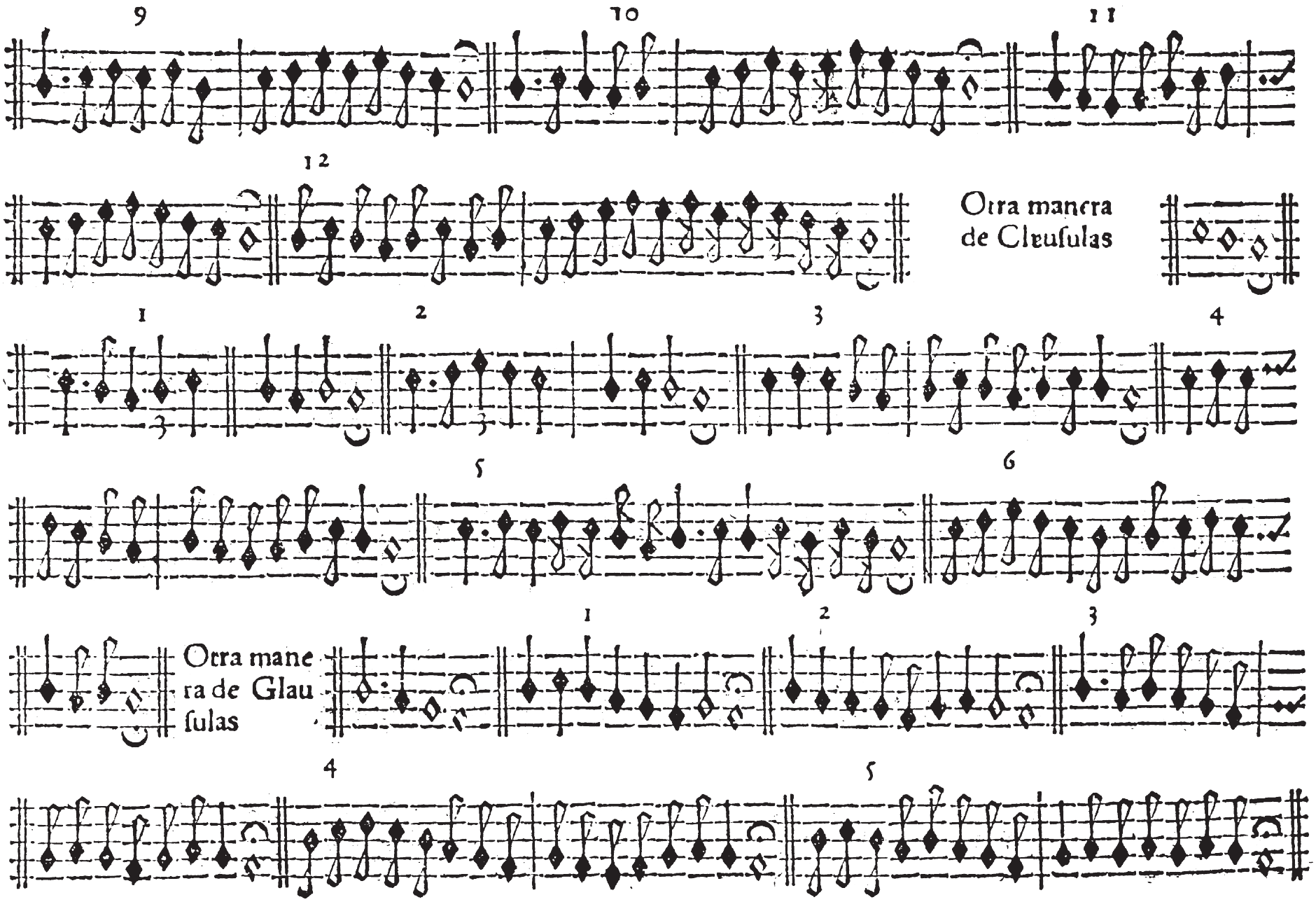
9
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Otra manera de Cleuſulas
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Otra mane ra de Glau ſulas
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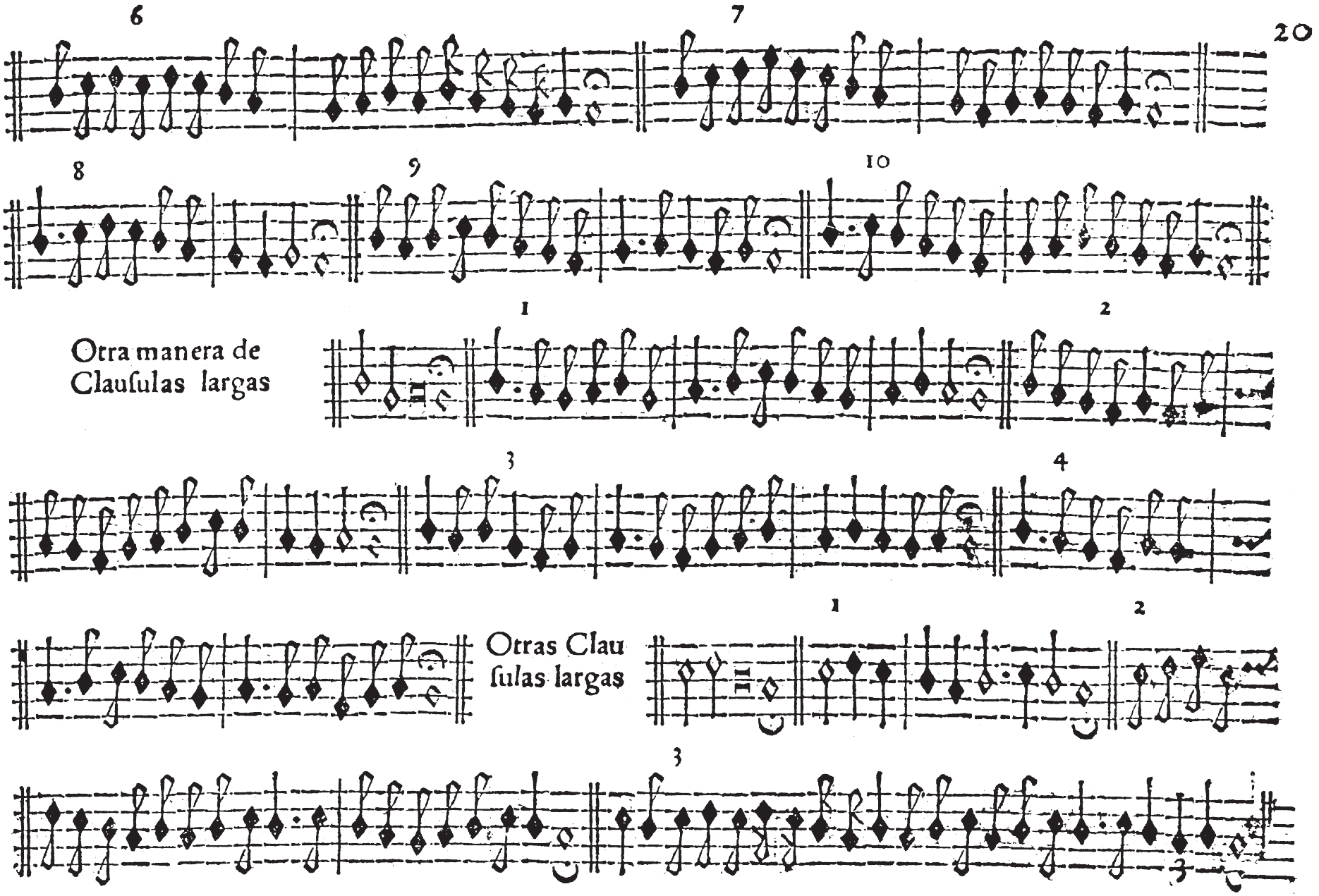

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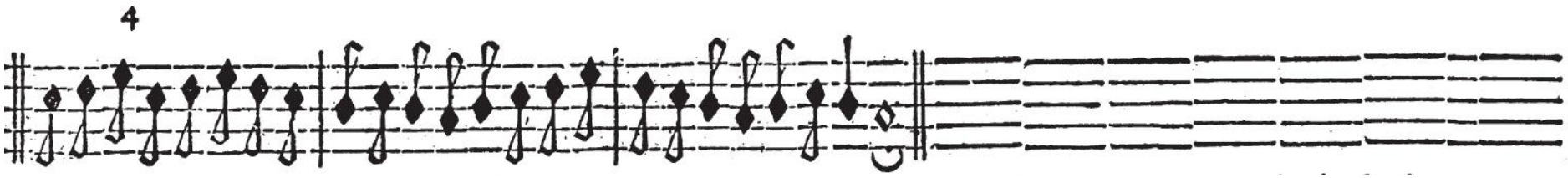
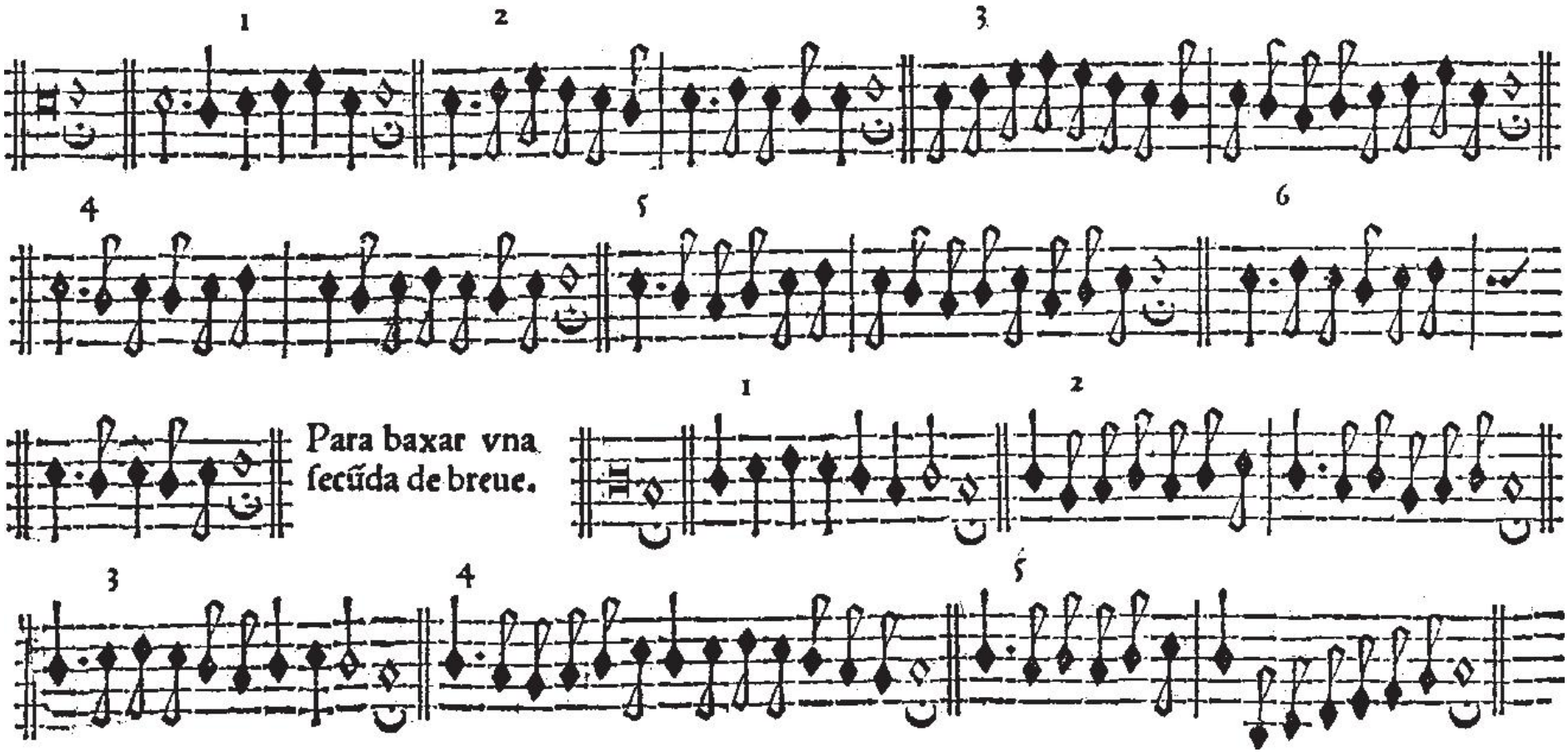
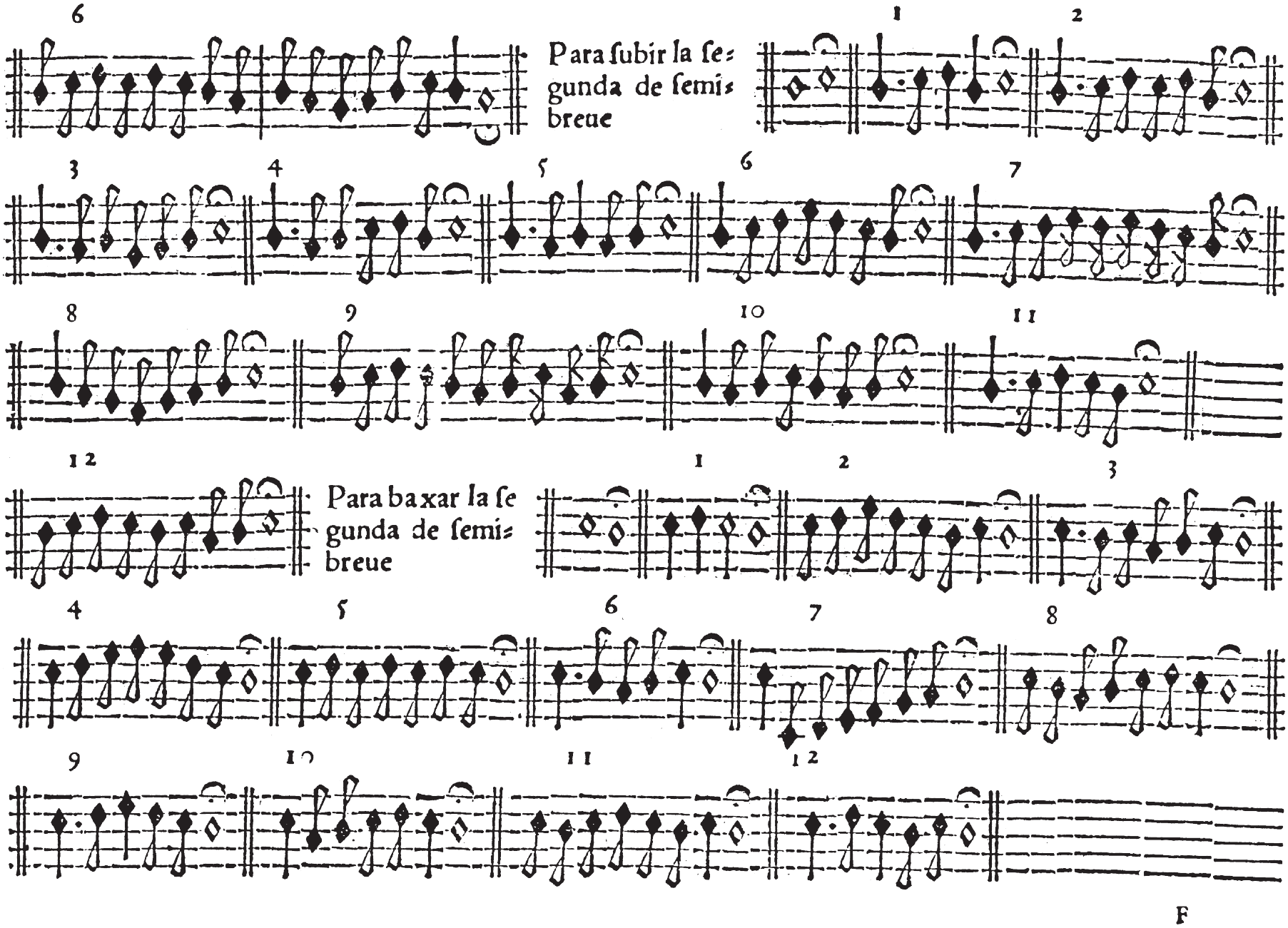


In the examples I have given so far, I believe I have included all that is principal and most important in that which concerns embellishing cadences. In the following examples I will treat the way in which to embellish notes which ascend and notes which descend. There are no clef signs because the same passages serve for all clefs. (P.F.)





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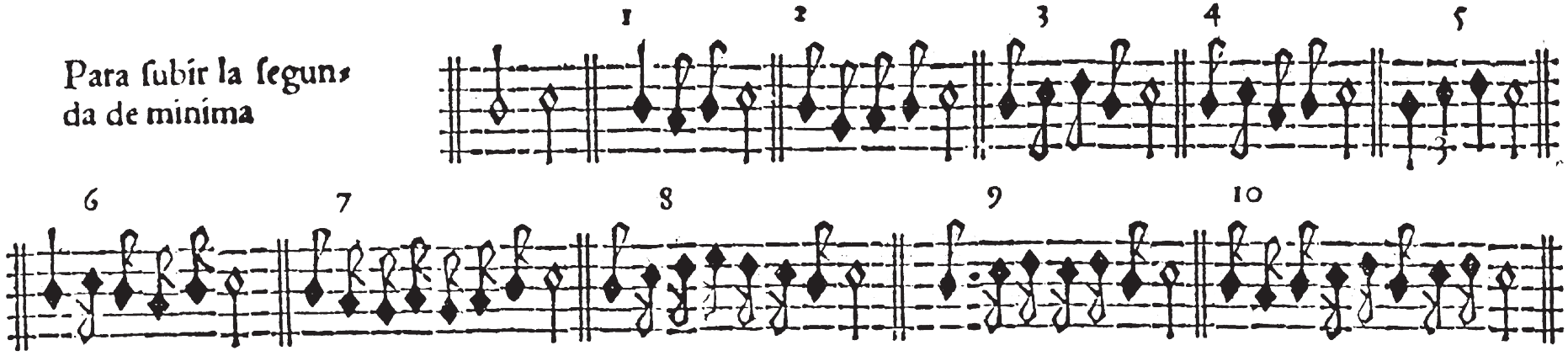
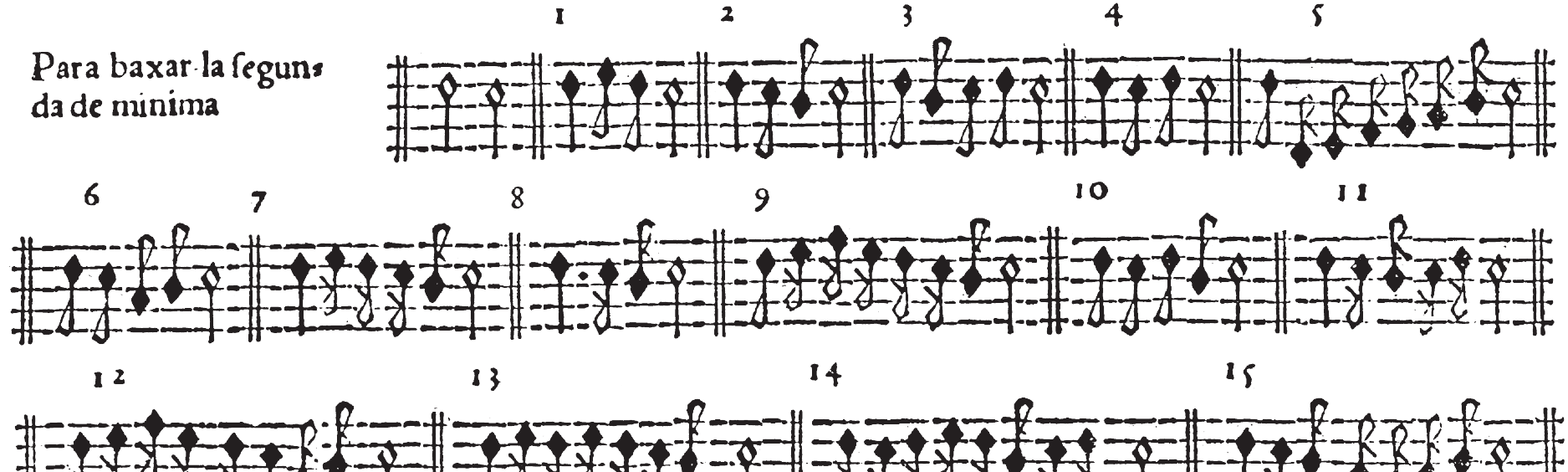
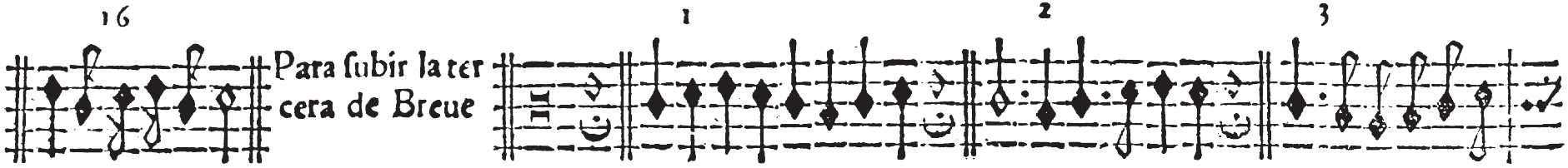
Para ſubir la ſegun-
da de minima

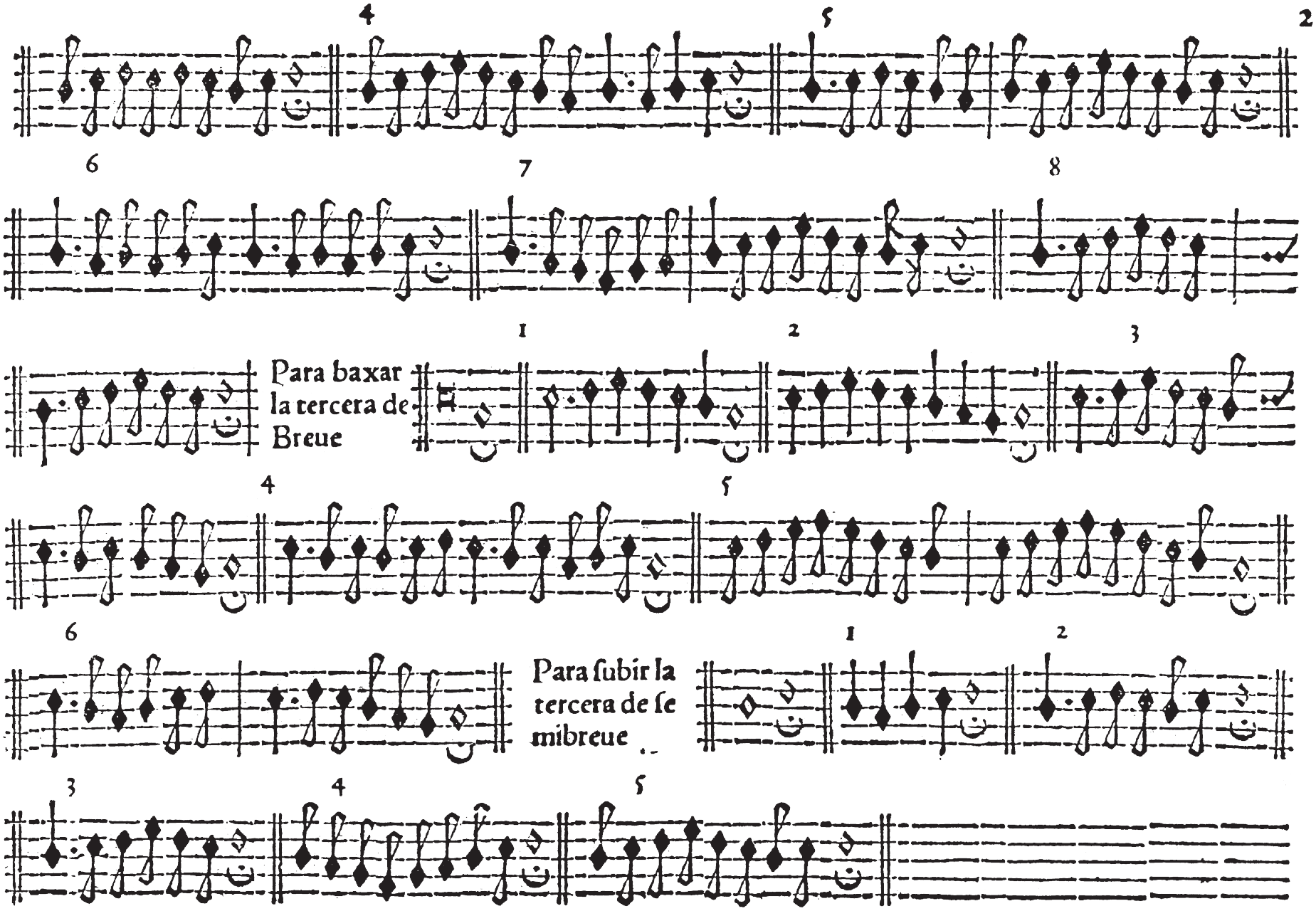


Para baxar la ſegun-
da de minima



Para ſubir la ter-
cera de Breue





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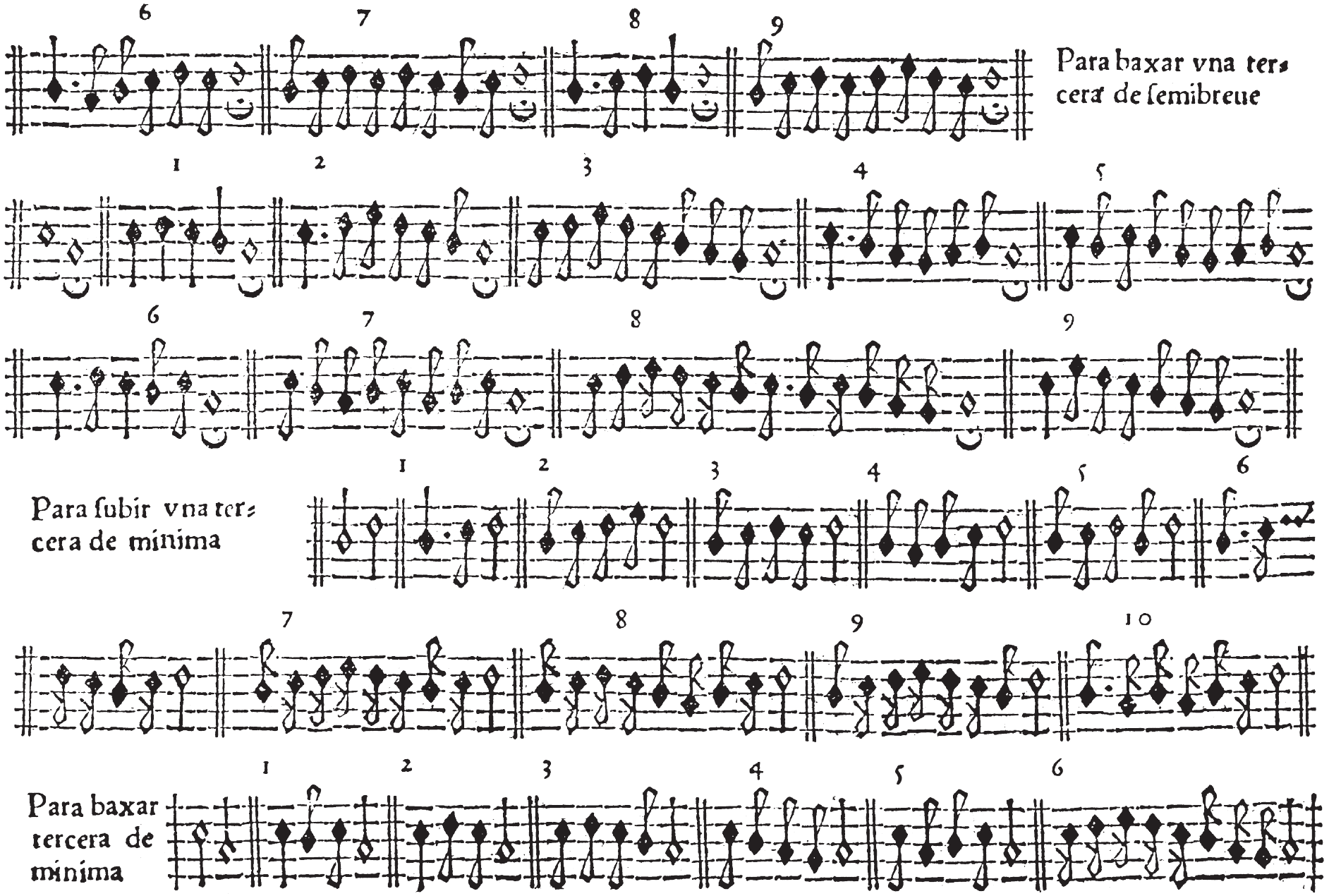
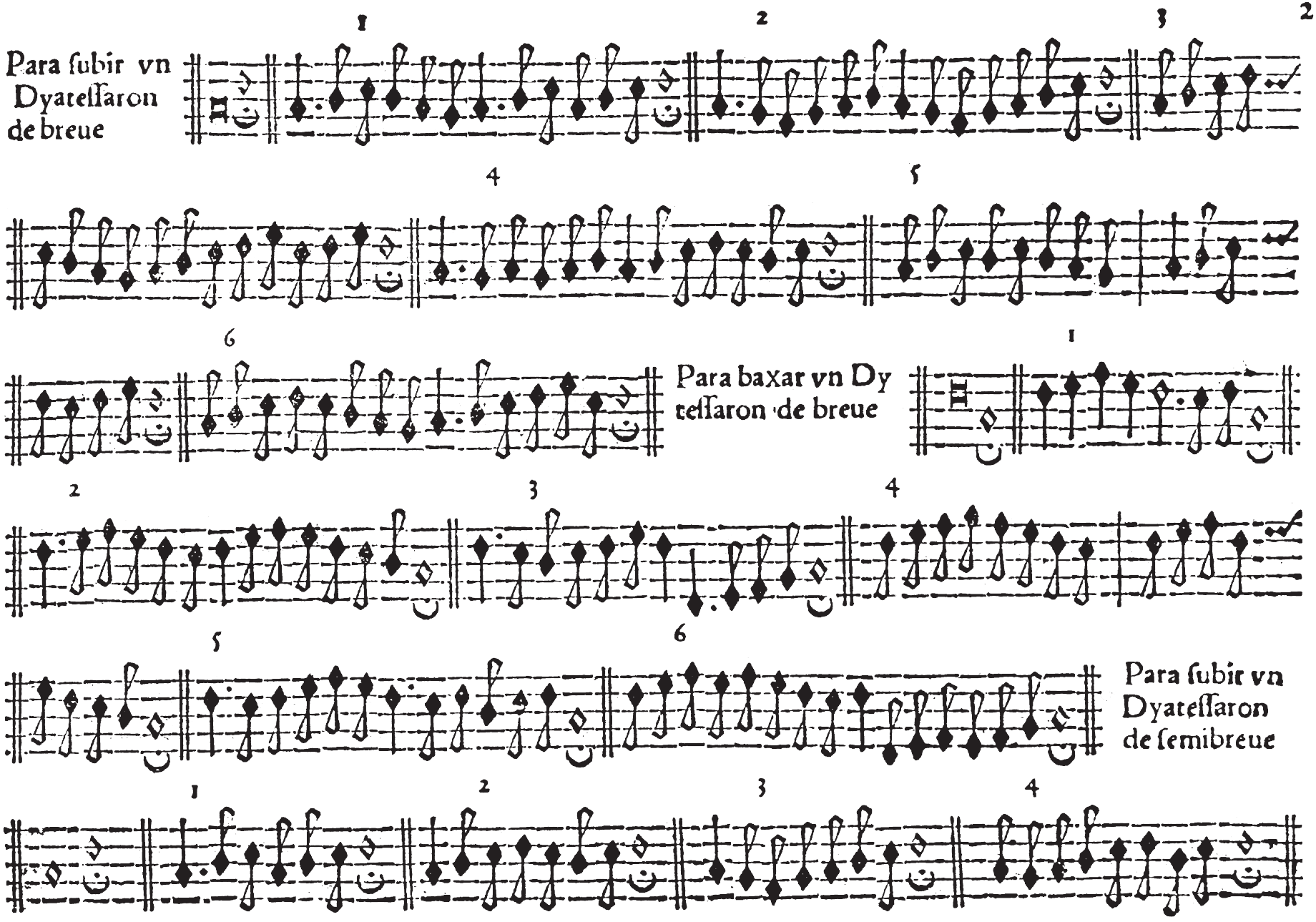

Para baxar vna ter-
cera de ſemibreue
Para ſubir vna ter-
cera de minima
Para baxar
tercera de
minima



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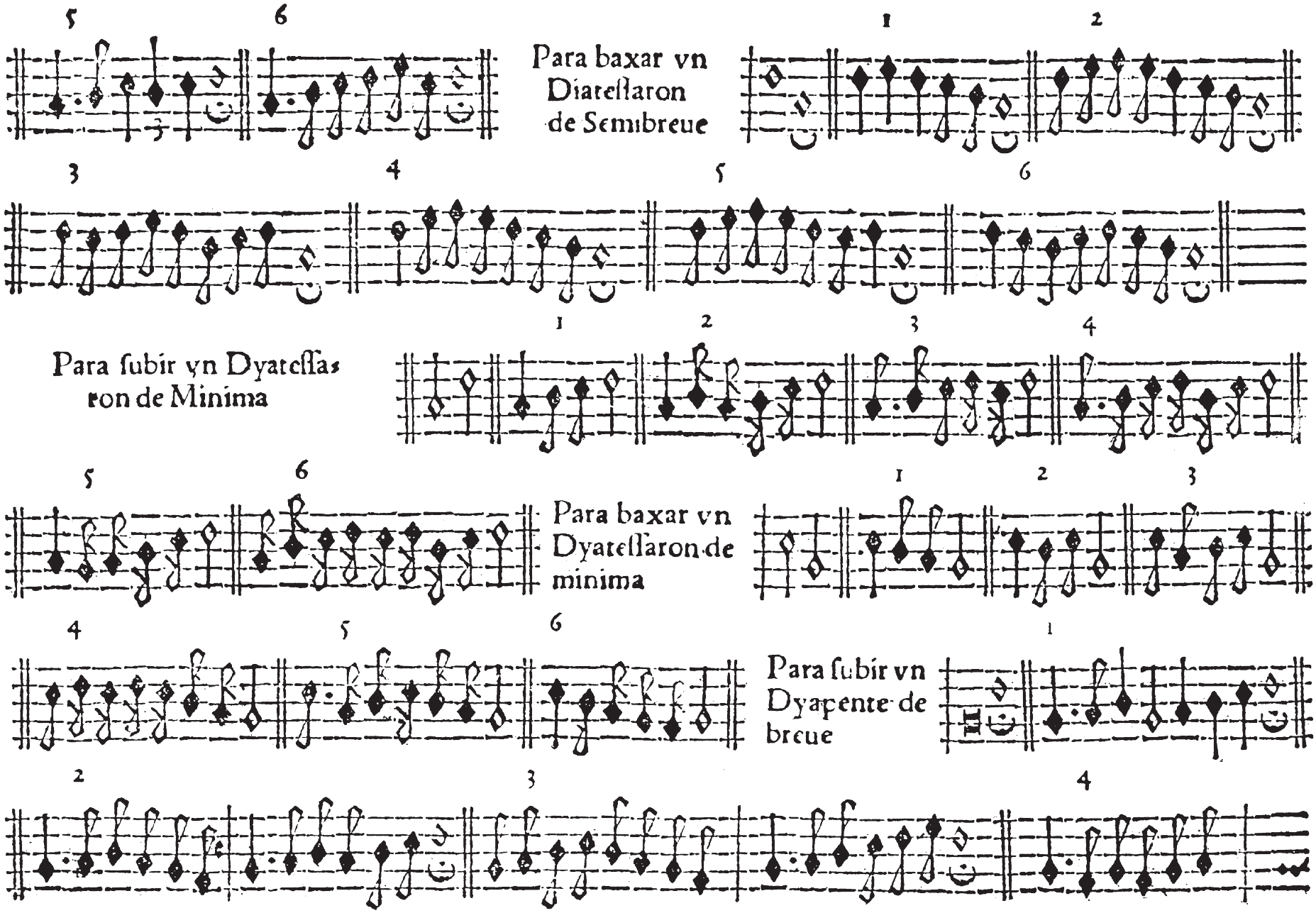
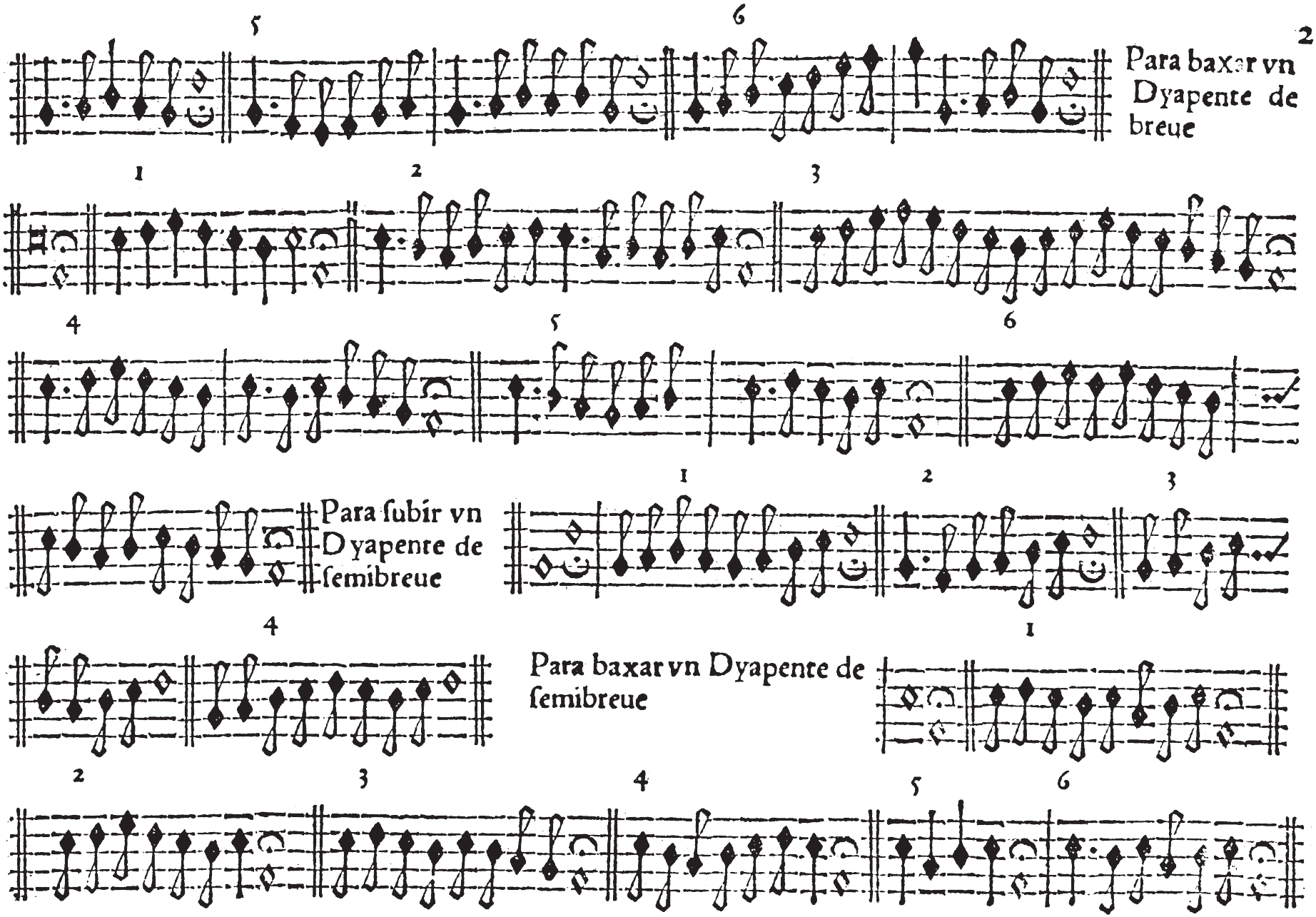

Para baxar vn Diateſſaron de Semibreue
Para ſubir vn Dyateſſaron de Minima
Para baxar vn Dyateſſaron de minima
Para ſubir vn Dyapente de breue



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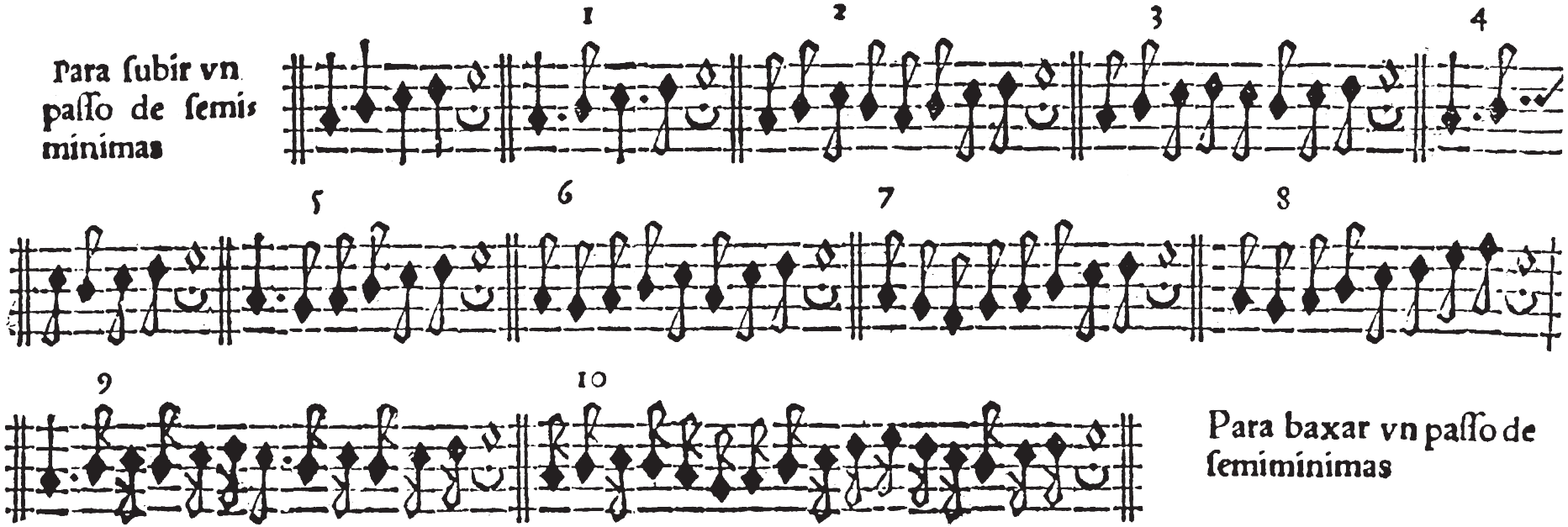
Para ſubir vn paſſo de ſemis minimas



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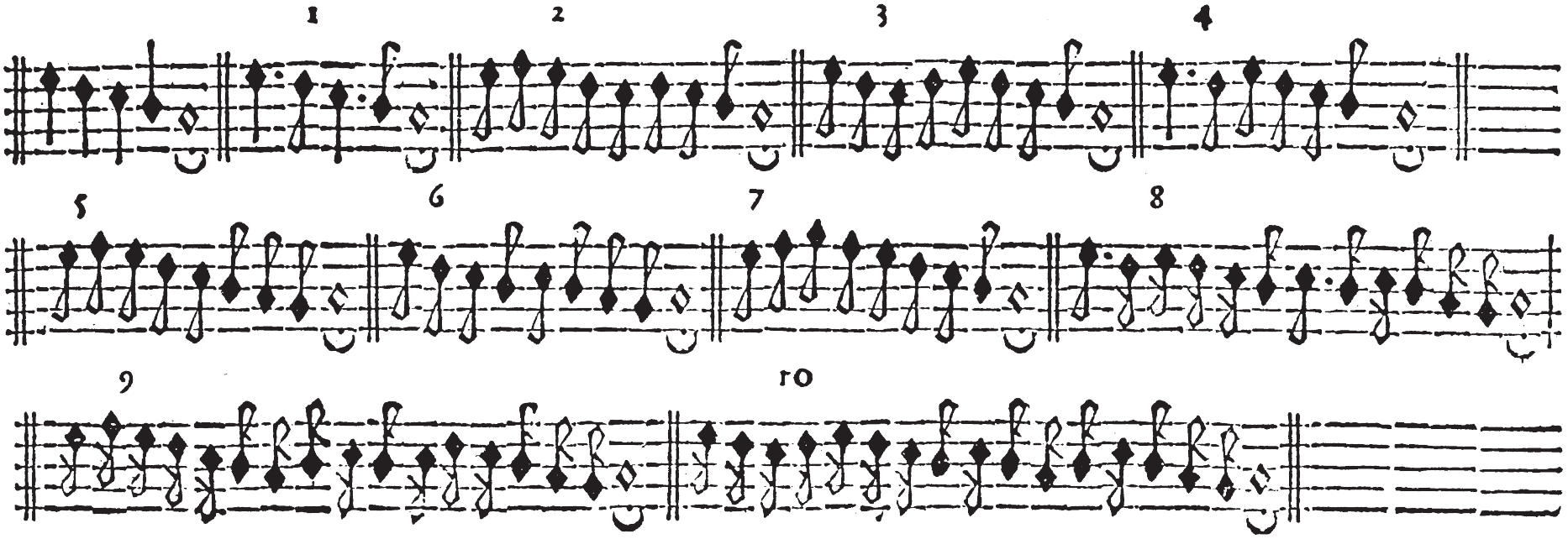

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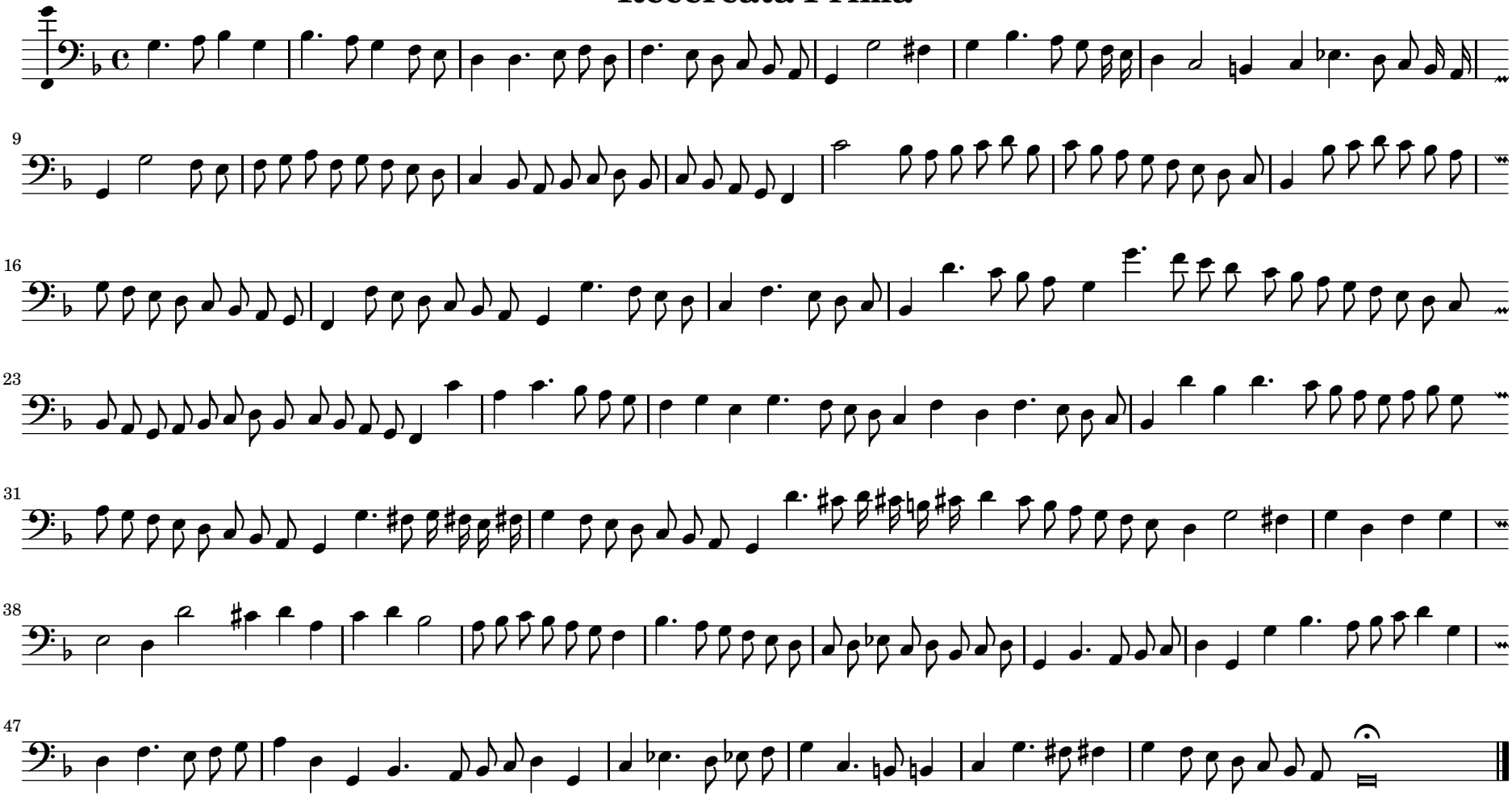
Explanation of the ways of playing the viol with the harpsichord

This second book deals with the ways of playing the viol with the harpsichord, of which there are three: the first is fantasy; the second on plain song; the third on a composition. I cannot demonstrate fantasy because each one plays it in his own style, but I will say what is required for playing it. Fantasy played on the harpsichord should consist of well ordered consonances, and the viol should enter with some elegant passages. If the viol should set out on some plain notes, then the harpsichord should respond fittingly, both playing in imitation, one waiting for the other, in the manner concerted counterpoint is sung. In this way they will find themselves in agreement, and with practice they will discover very excellent secrets which are to be found in this style of playing. Of the other two ways, mention will be made in the proper place.

The manner of tuning the viol with the harpsichord

There are many ways of tuning the viol with the harpsichord, because one can play at any pitch, raising or lowering a note or more in playing, as the pitch of the harpsichord might require; which, although it may be difficult, will become easy with continuous practice. But the easiest and best way of tuning the viol with the harpsichord is to tune the open fifth string in unison with the Gamma ut of the harpsichord. In this way they share equally in the high and low notes, and in this manner of tuning everything which is written here is to be played. The four studies which ensue I thought to set down here, free and separate, in order to train the hand, and in part to give notice to the discourse to be presented when one plays a viol unaccompanied. (P.F.)

Recercata Prima



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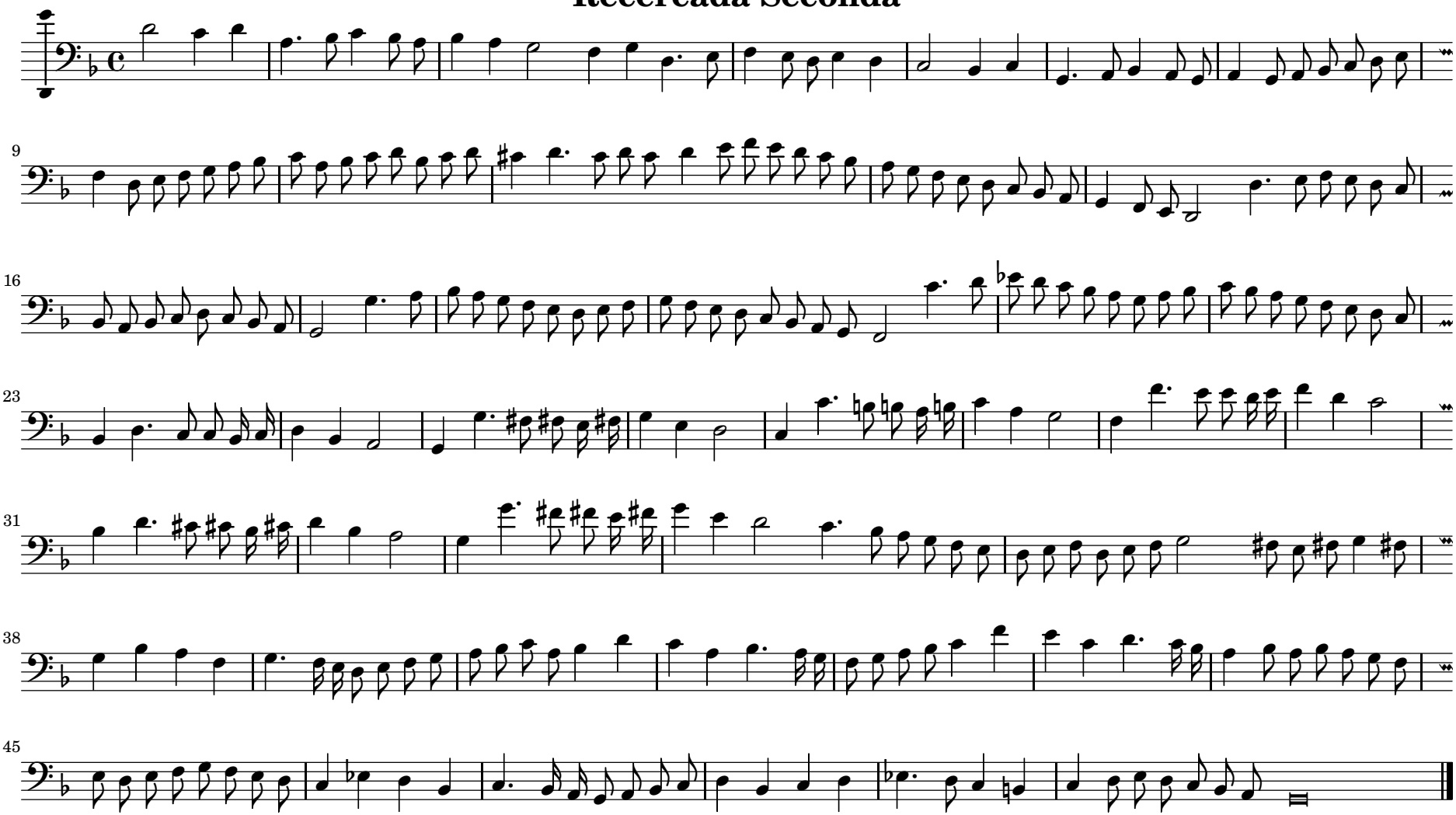
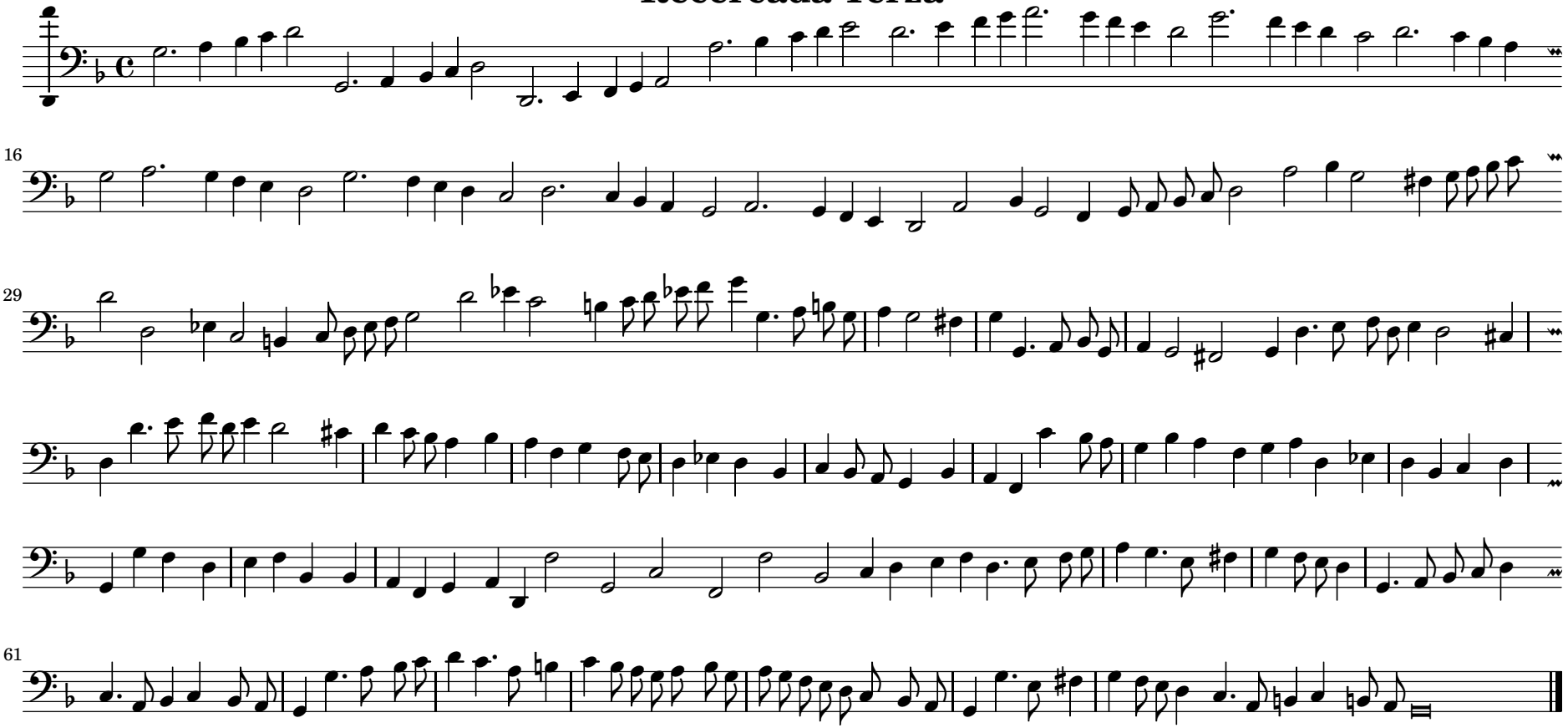
Recercada Seconda



Recercada Terza



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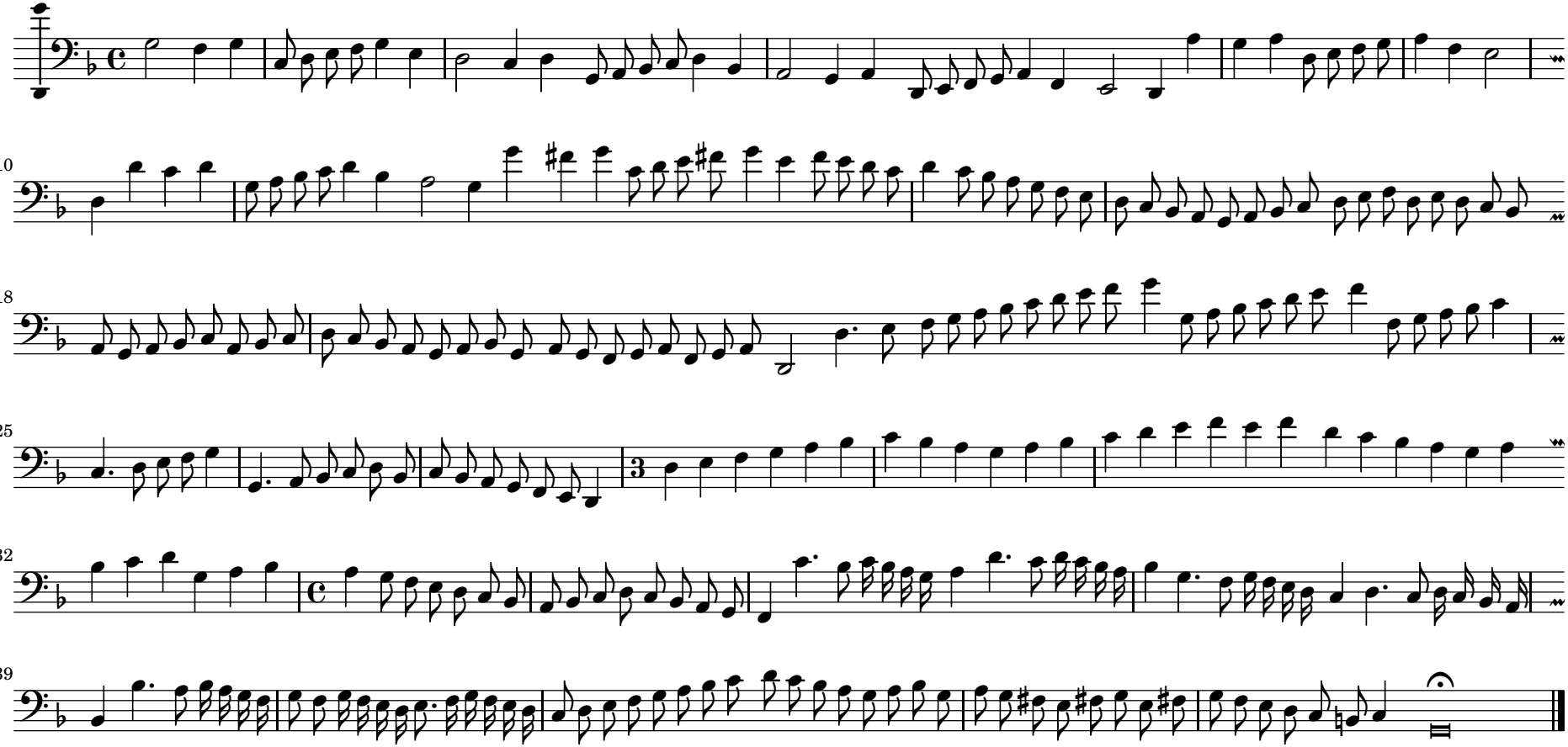
Recercada Quarta



Concerning the second way of playing the viol with the harpsichord, which is on plain song

To illustrate this way of playing I set forth here six studies on the plain song which follows. The plain song is to be played on the harpsichord, for which it is notated in the bass, accompanied with consonances and some counterpoint aproppos to whichever of the six studies the viol is playing. In this way the study will be correct, because it is in free counterpoint. May the reader take note that for this way of playing there are other examples, on tenors, at the end of this book, to satisfy different tastes. Each person may take that which suits him best. (P.F.)

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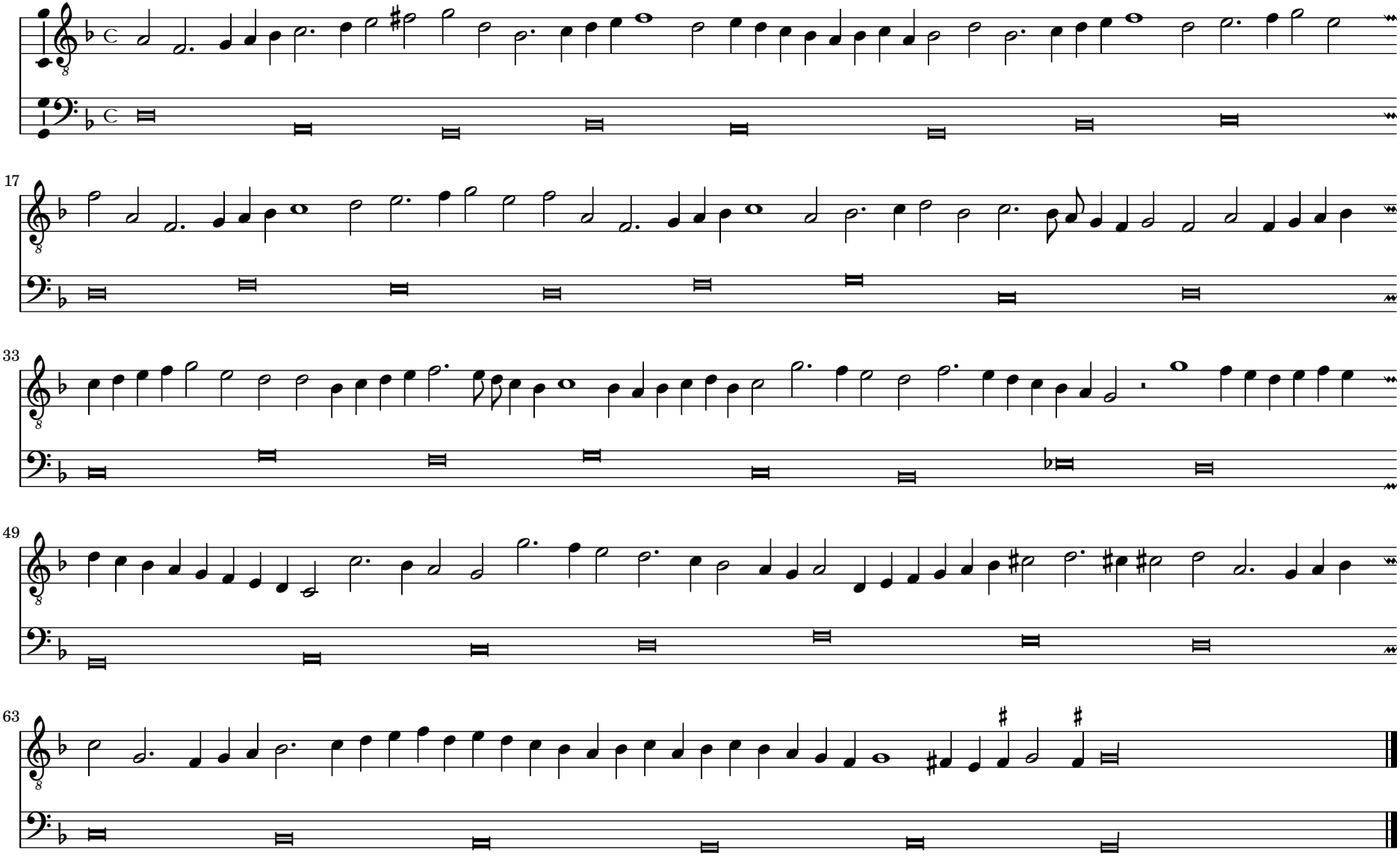
Recercada Primera. (sobre La Spagna)



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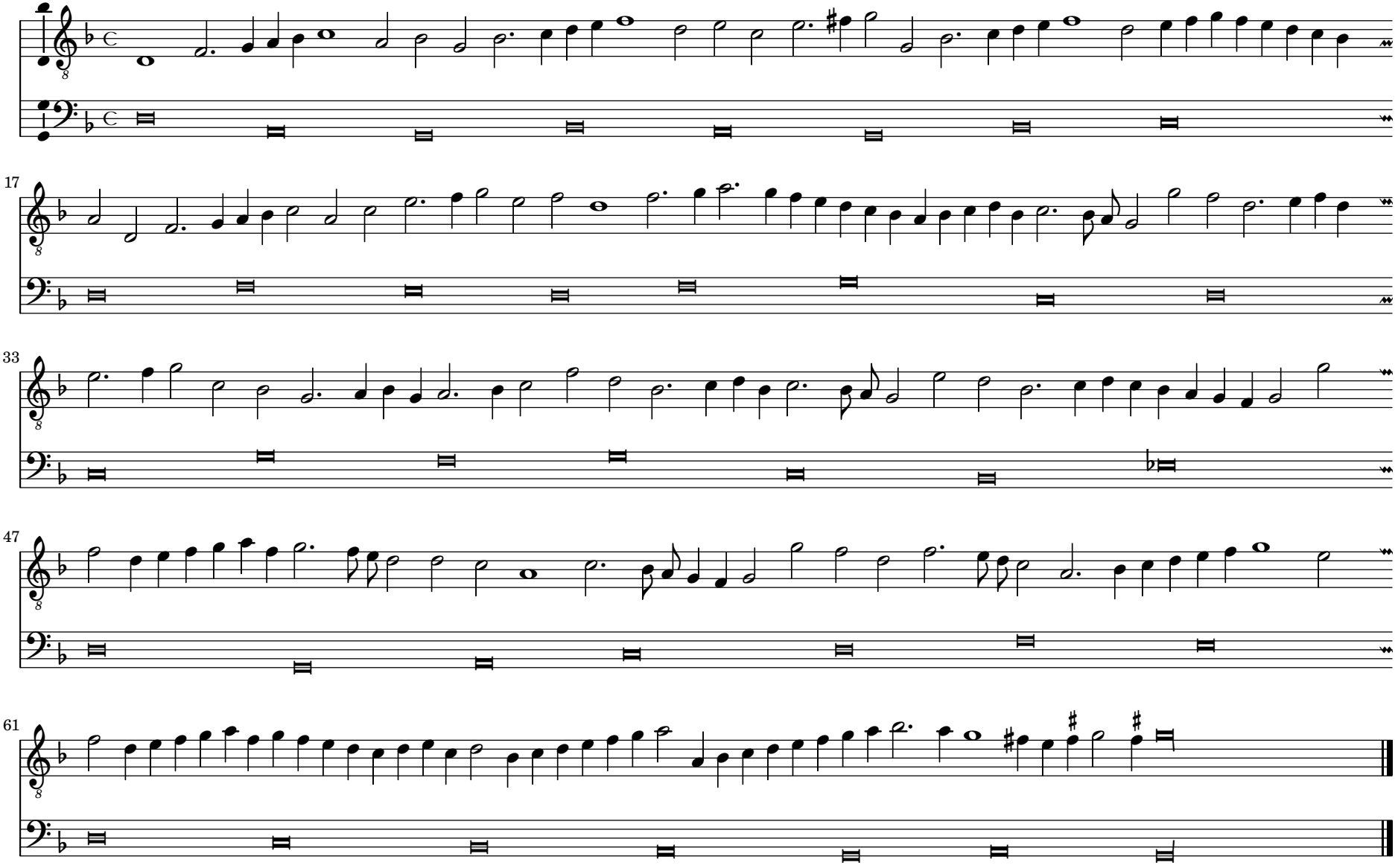

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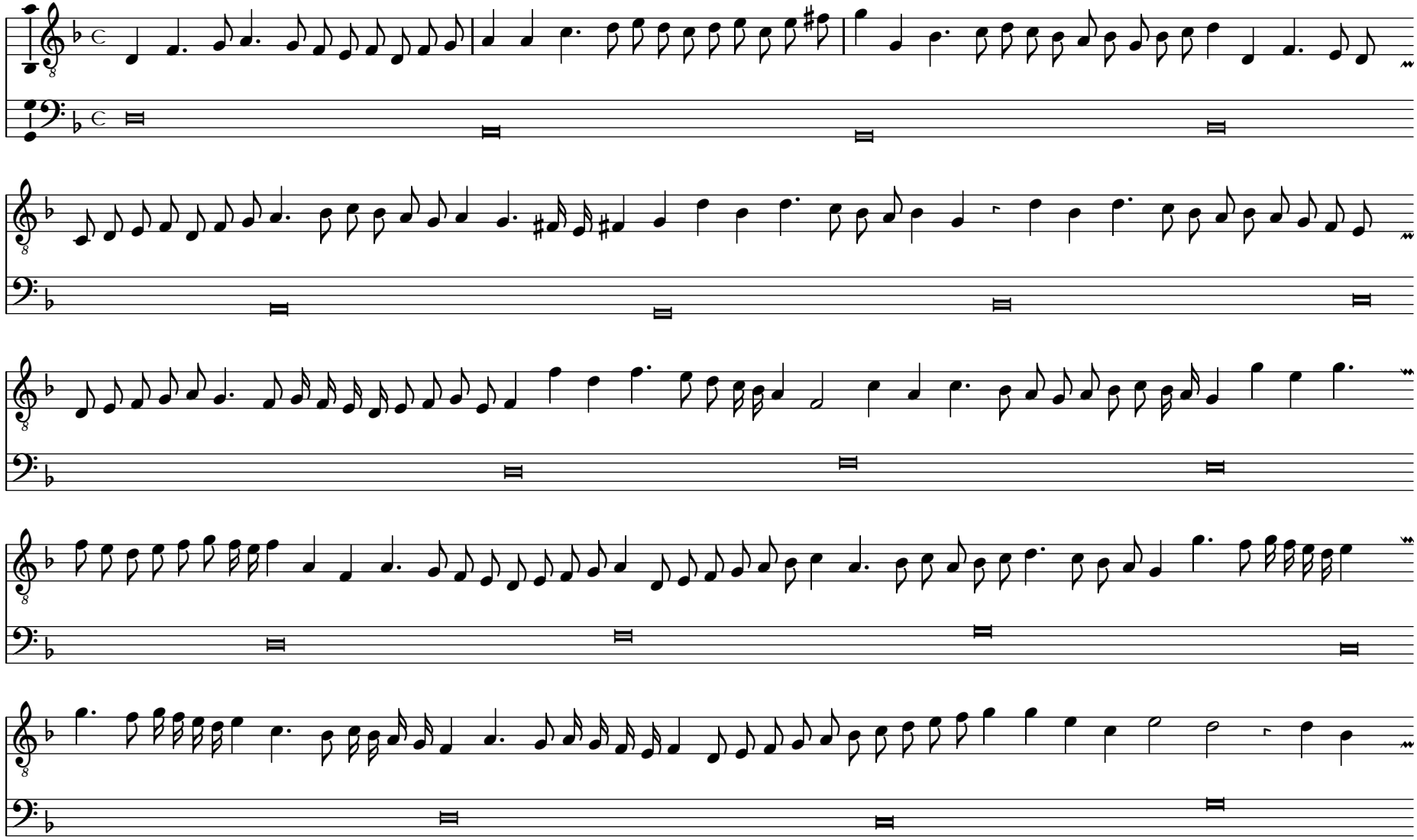

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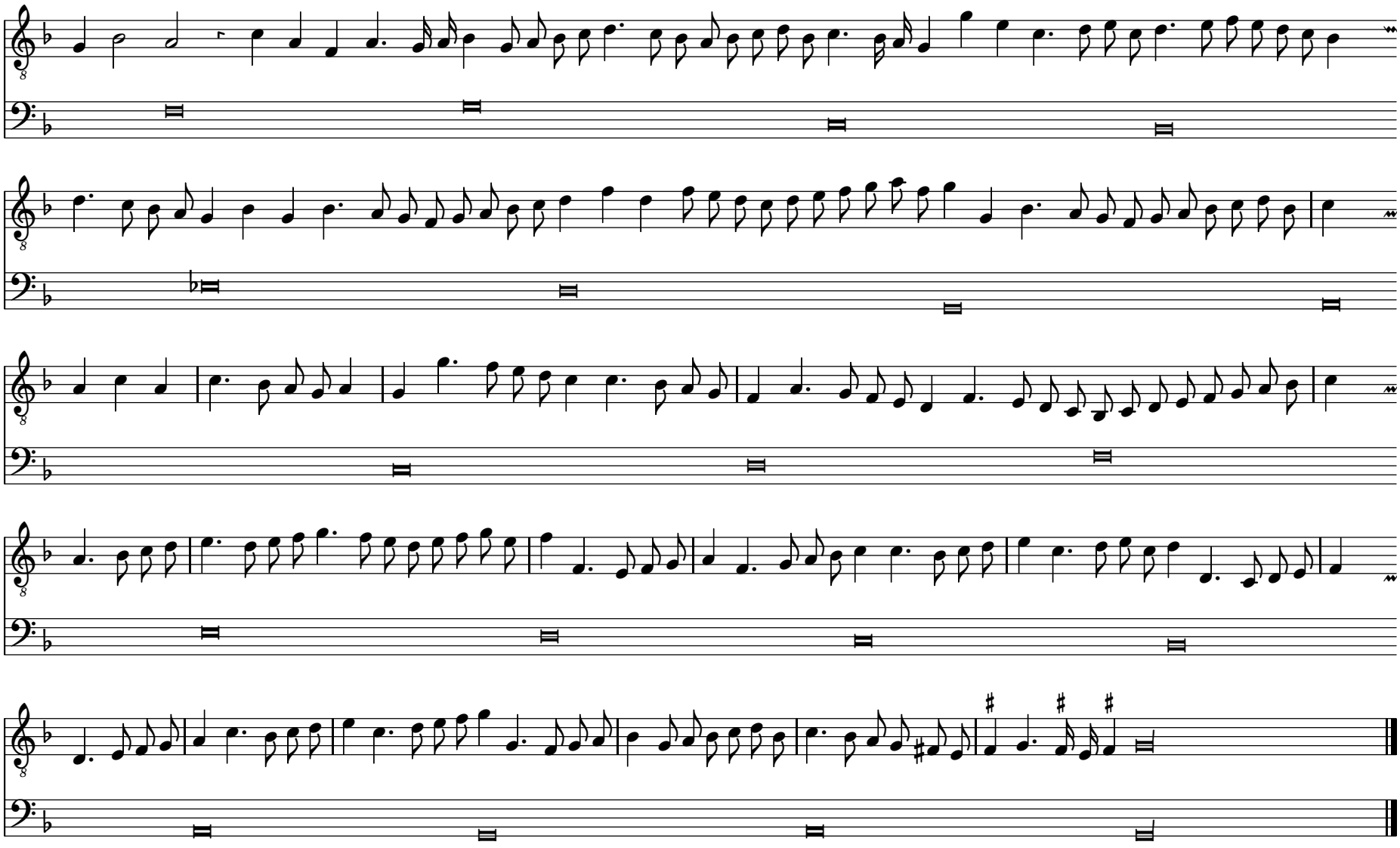

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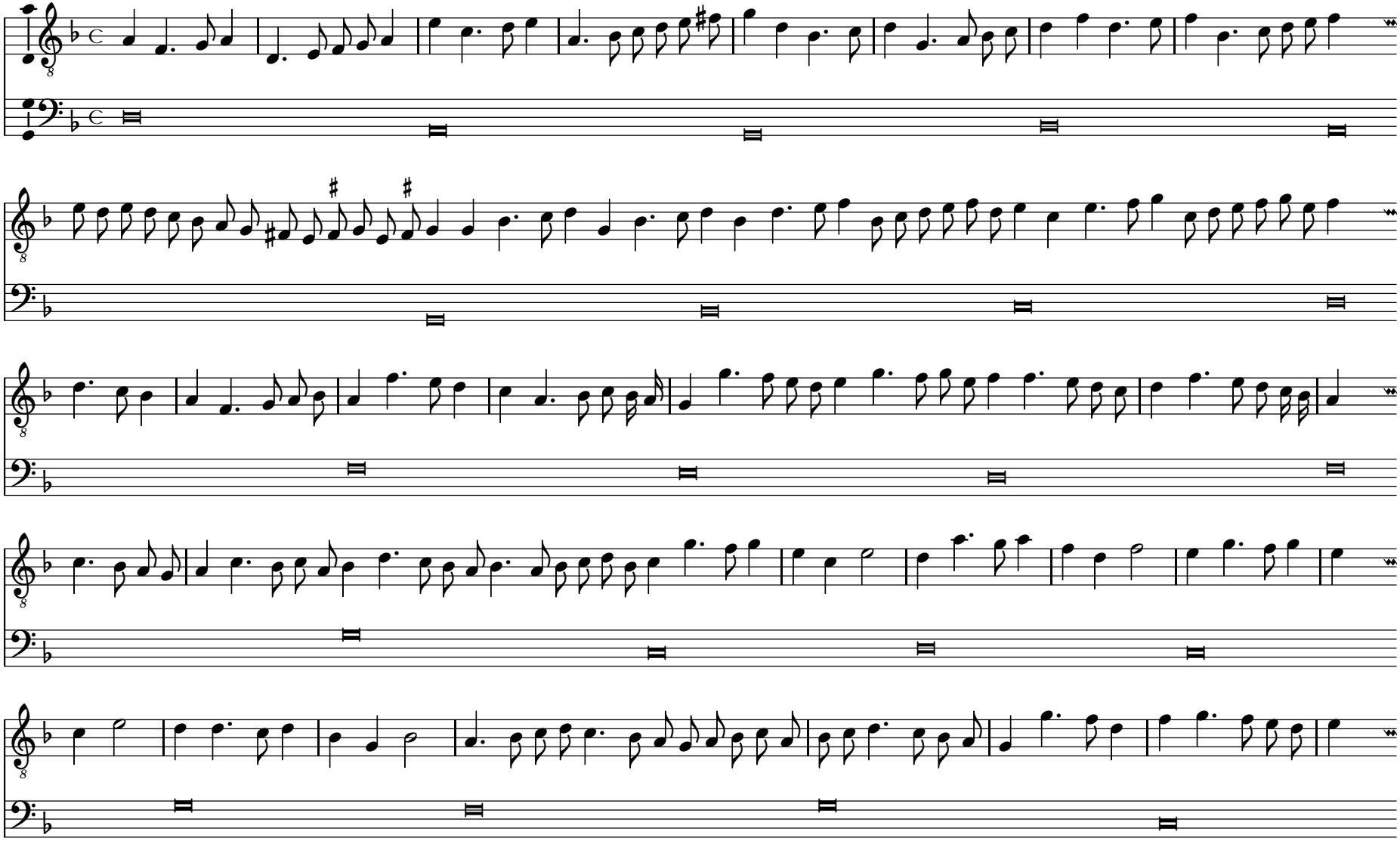

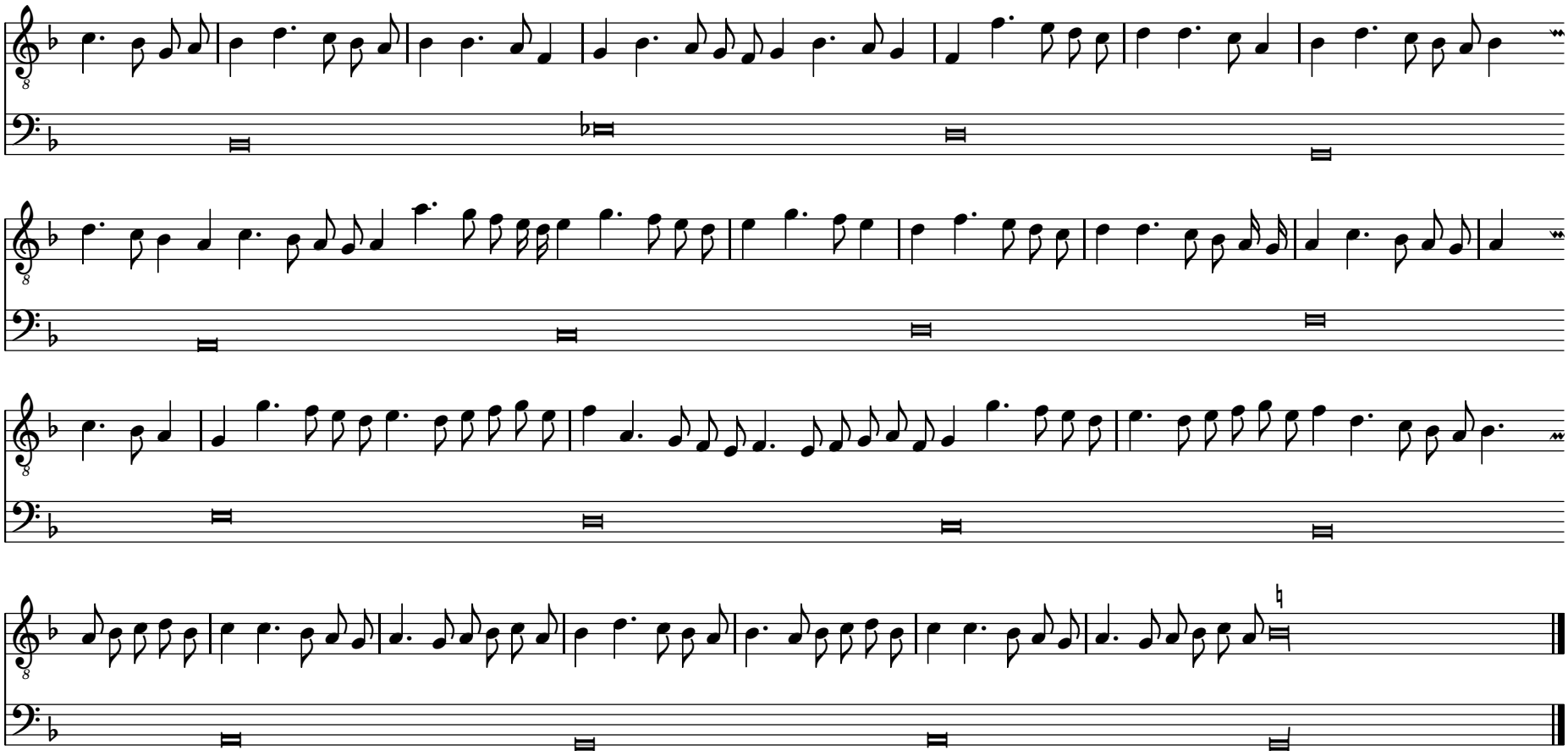

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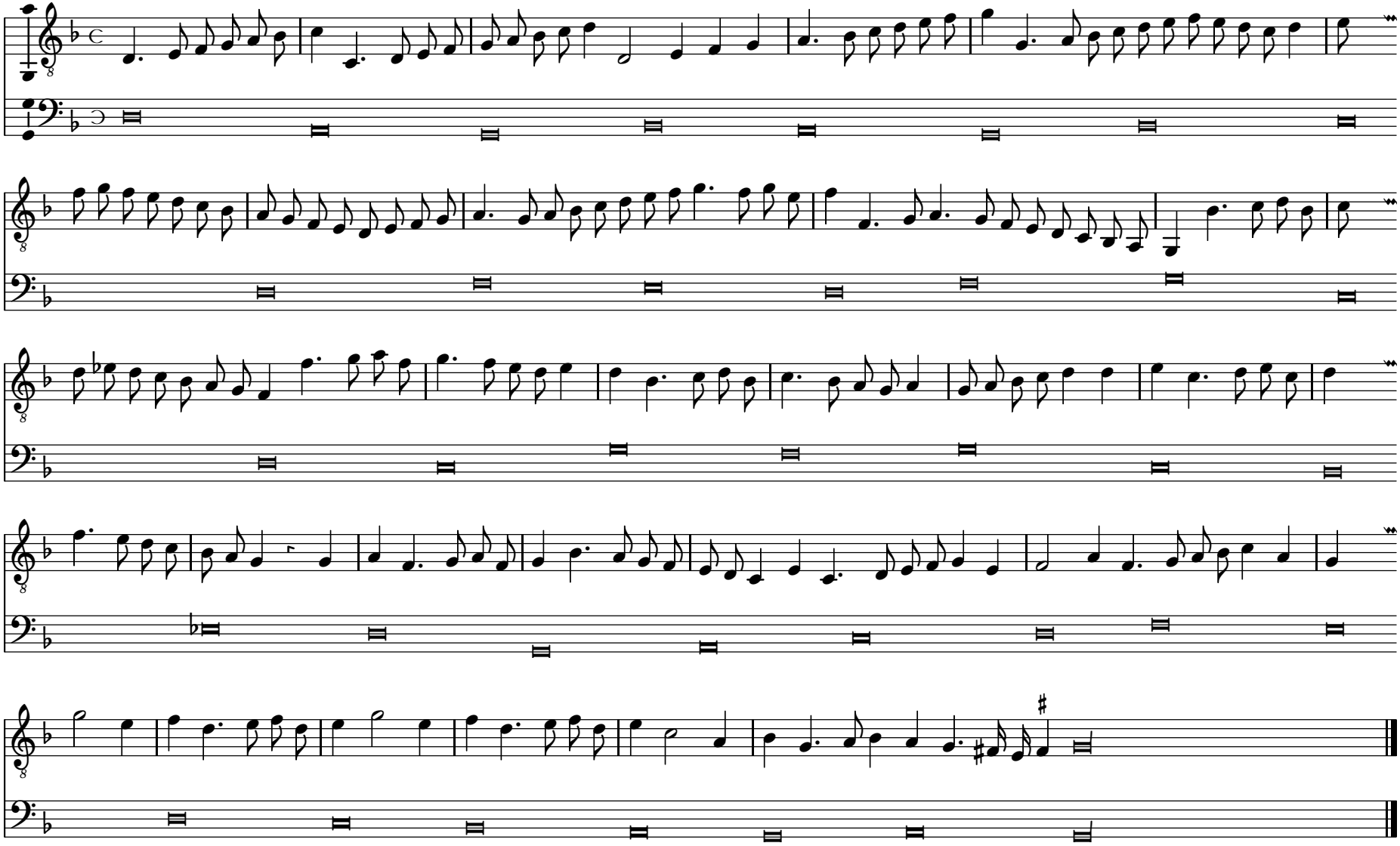

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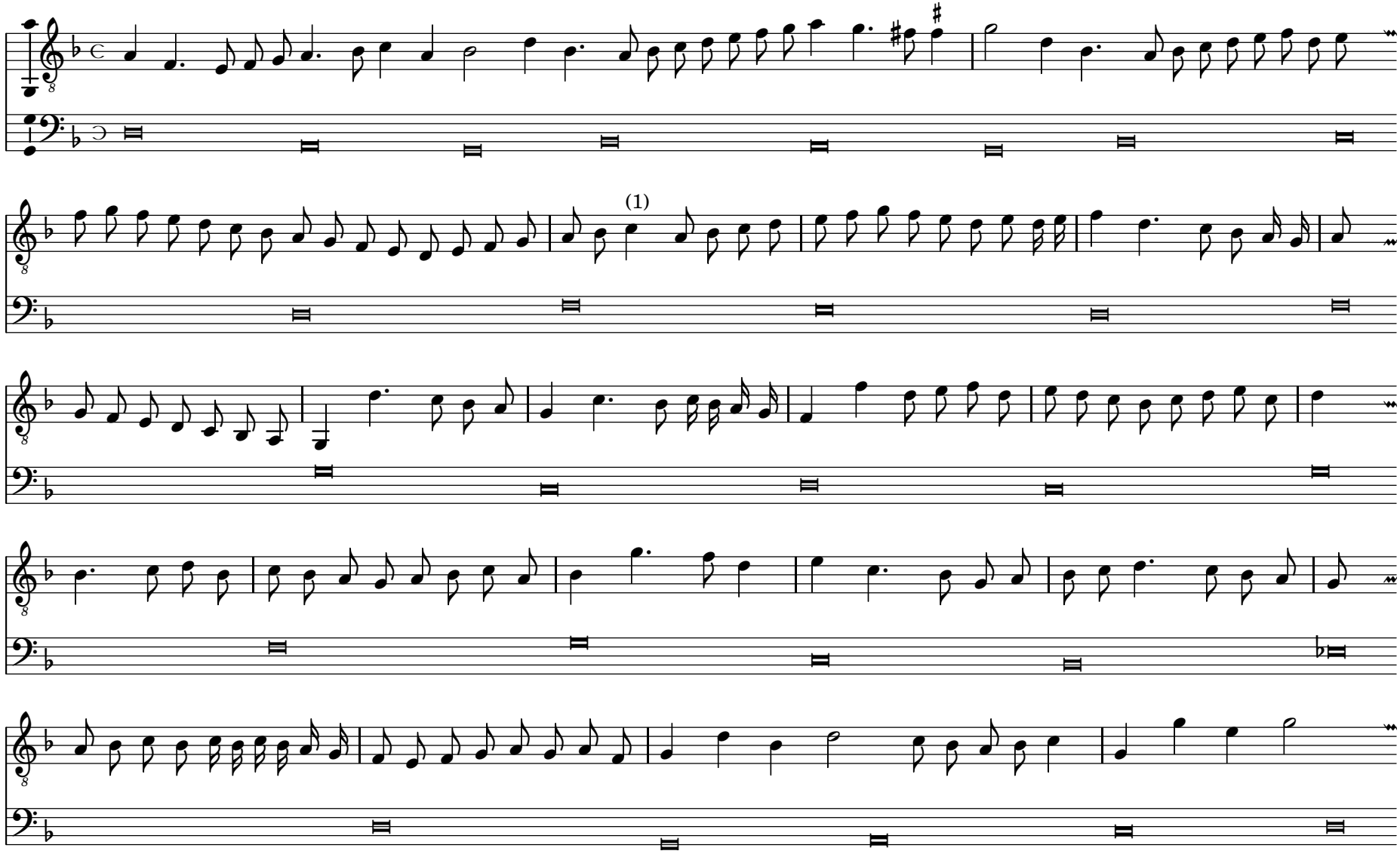

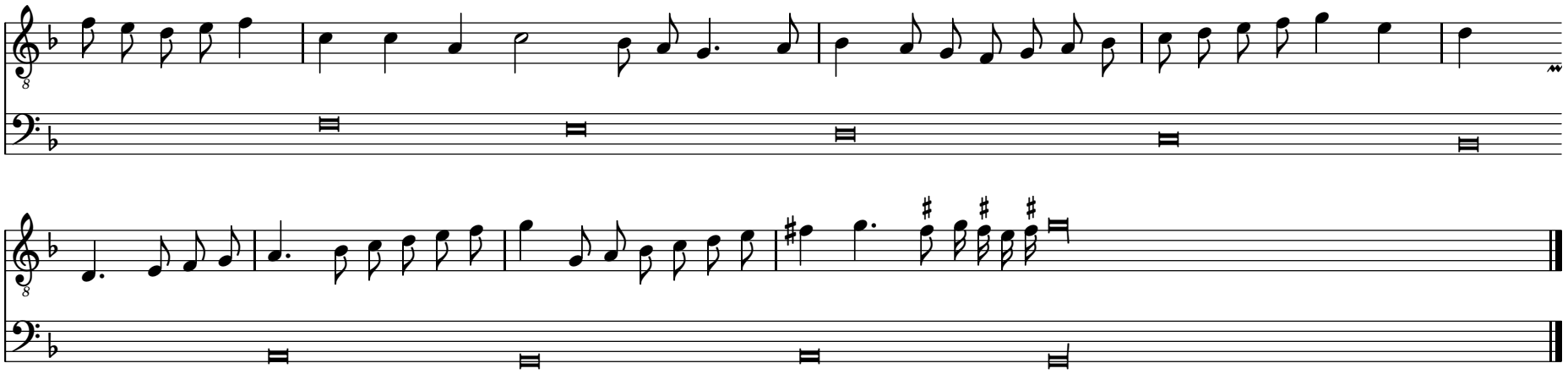

The third way of playing the viol with the harpsichord, which is on composed pieces

One must take a madrigal, motet, or whatever other work one wants to play, and play it on the harpsichord, as it is customary to do. The violist can play using each composed part, two or three different ones, or more. Here I write four on the madrigal which follows. The first uses the bass of the work, with come variations and extended passages. The second way is the soprano varied, and this way has more charm if the harpsichordist does not play the soprano. The third way is in imitation of the first, but it is more difficult to play, because it requires more agility of the hands. The fourth way is a fifth voice, to which we do not obligate anyone, for it presupposes ability in composition on the part of the player to do it. (P.F.)

[1]Facsimile has an eighth note.

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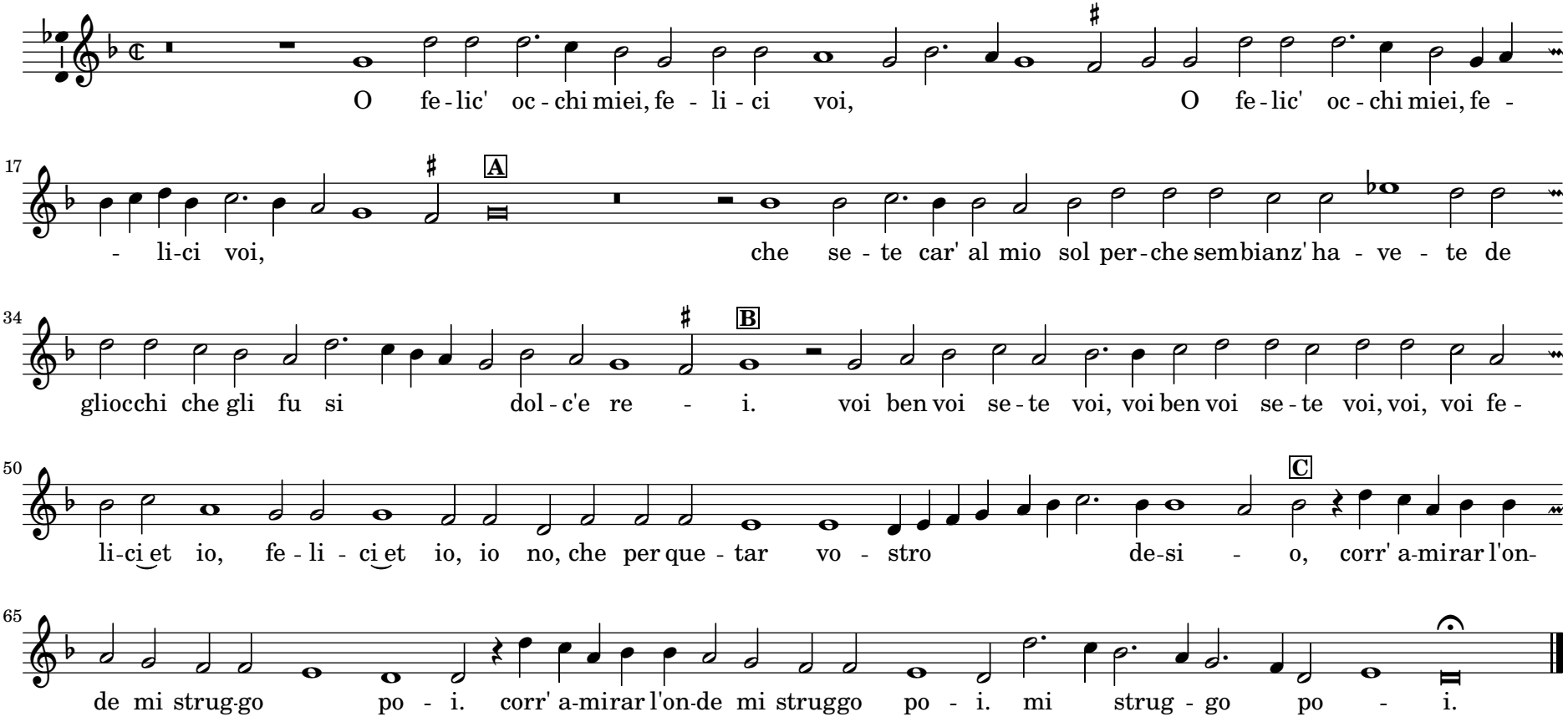
O Felici Occhi Miei

Superius

Jaques Arcadelt



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O Felici Occhi Miei

Altus

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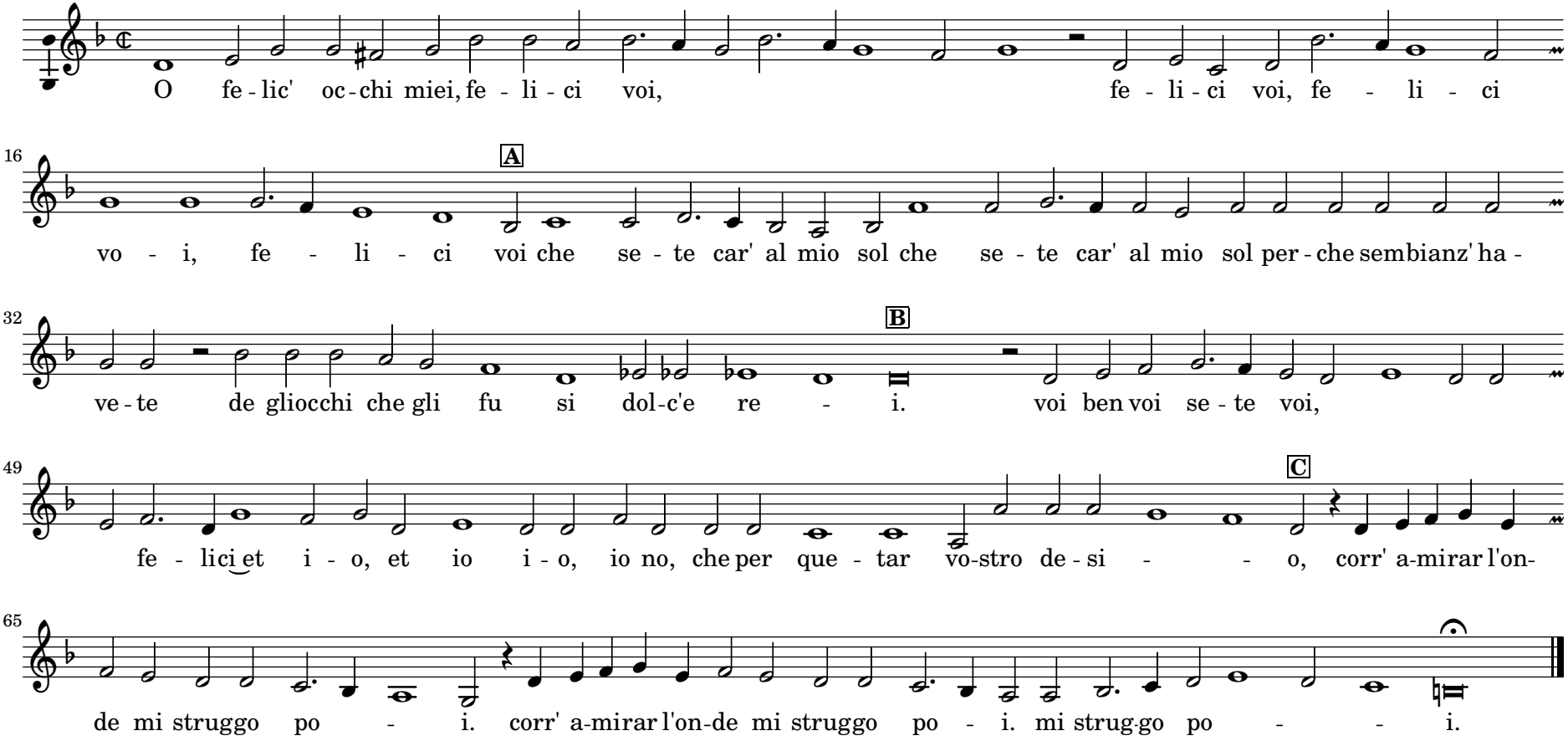

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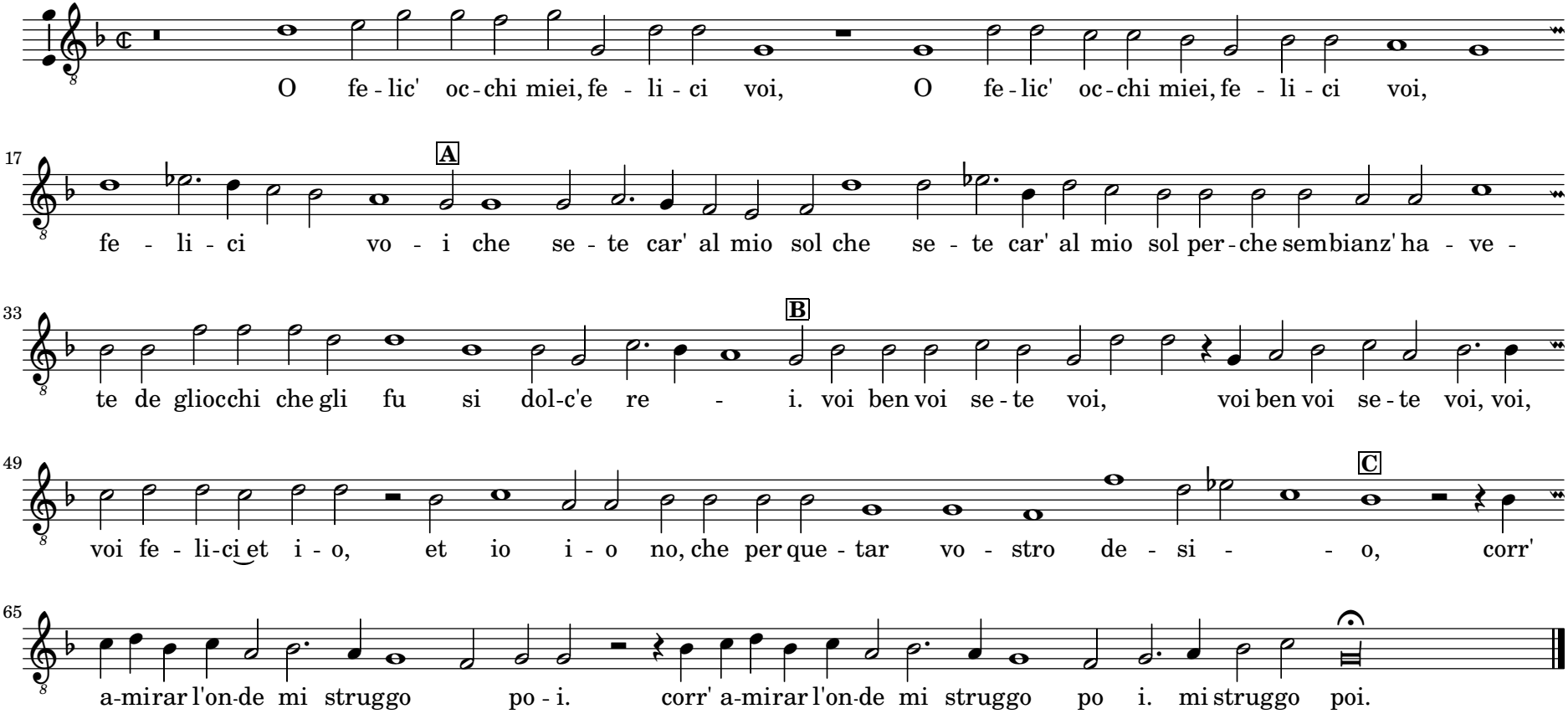
O Felici Occhi Miei

Tenor

Jaques Arcadelt



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O Felici Occhi Miei

Bassus

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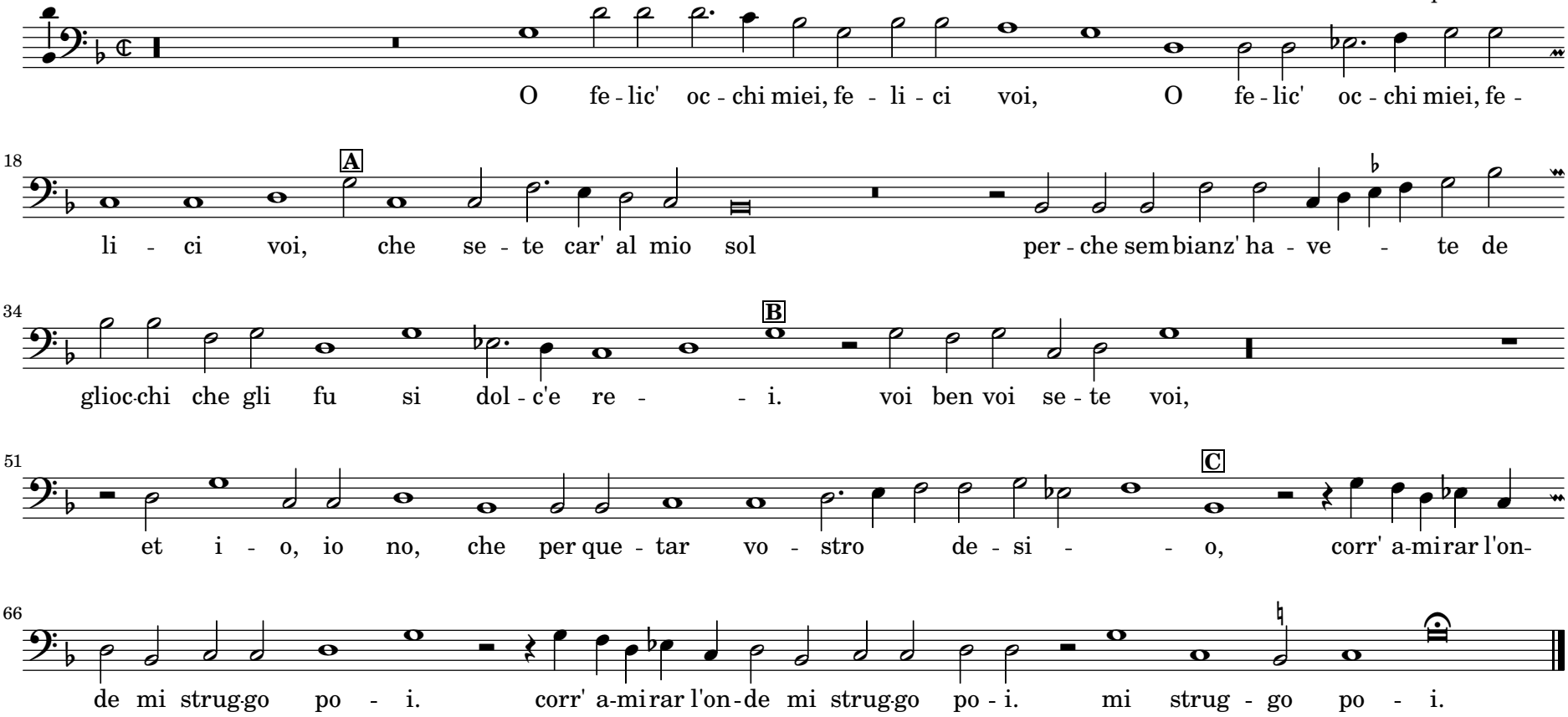

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O Felici Occhi Miei

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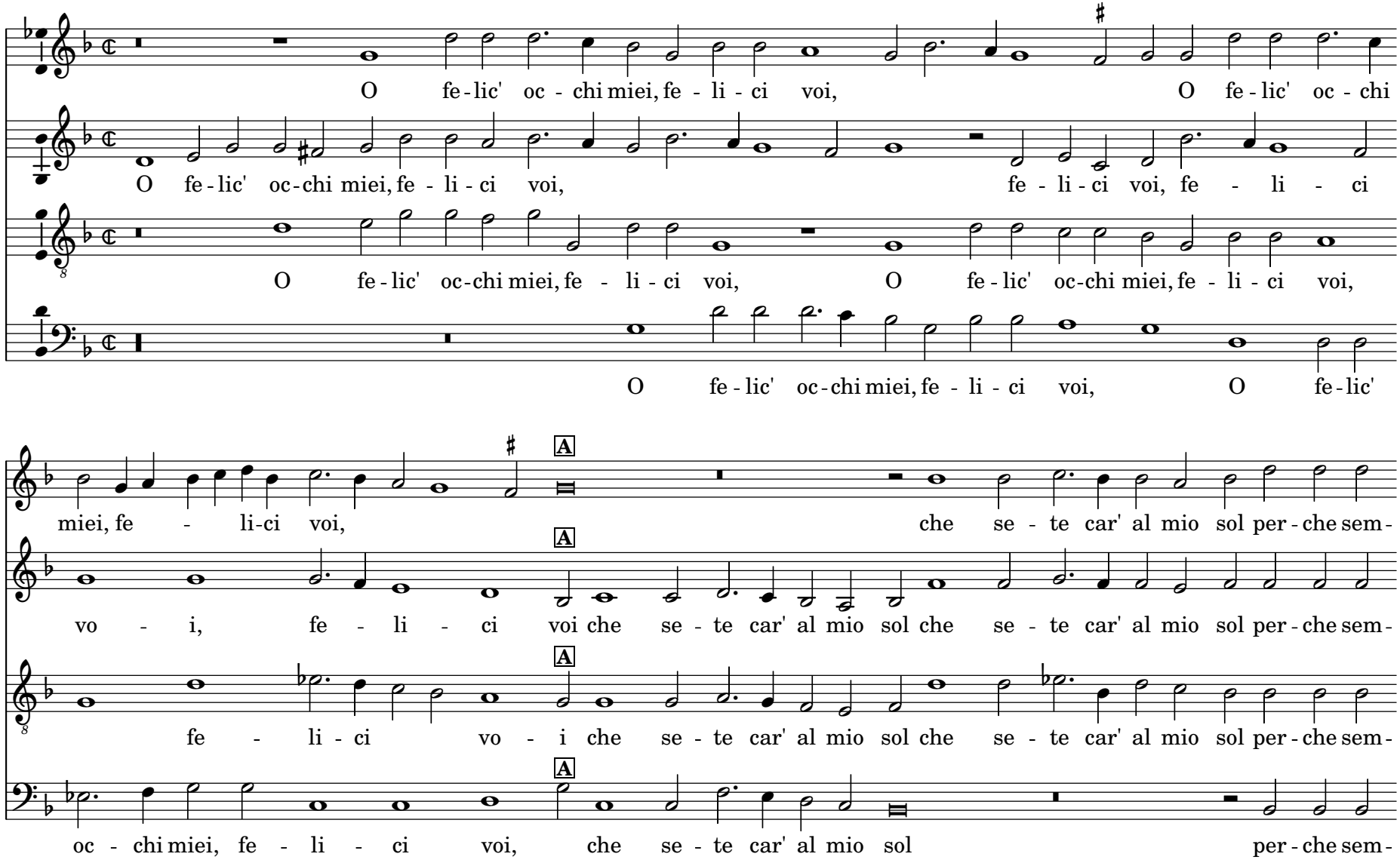

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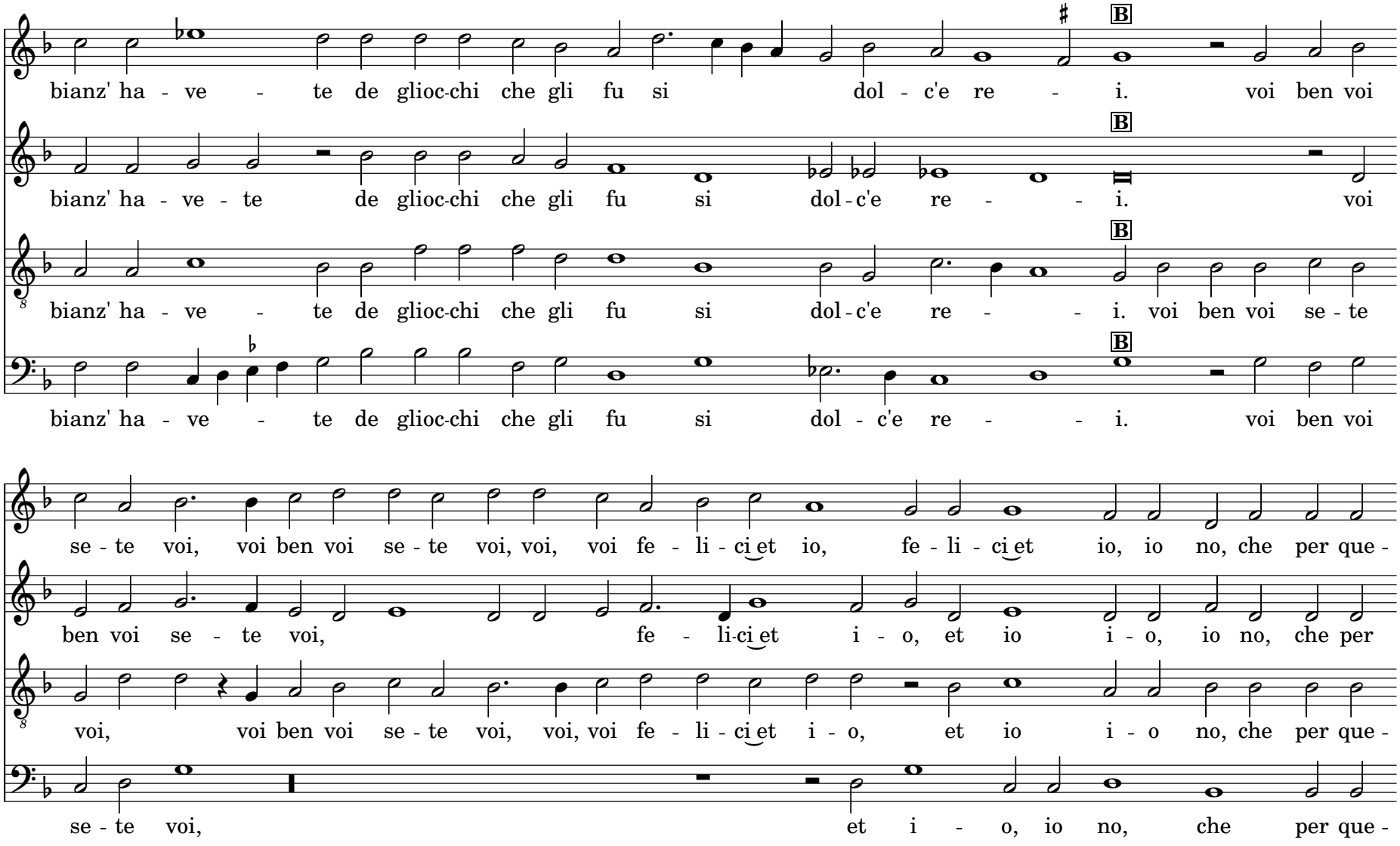

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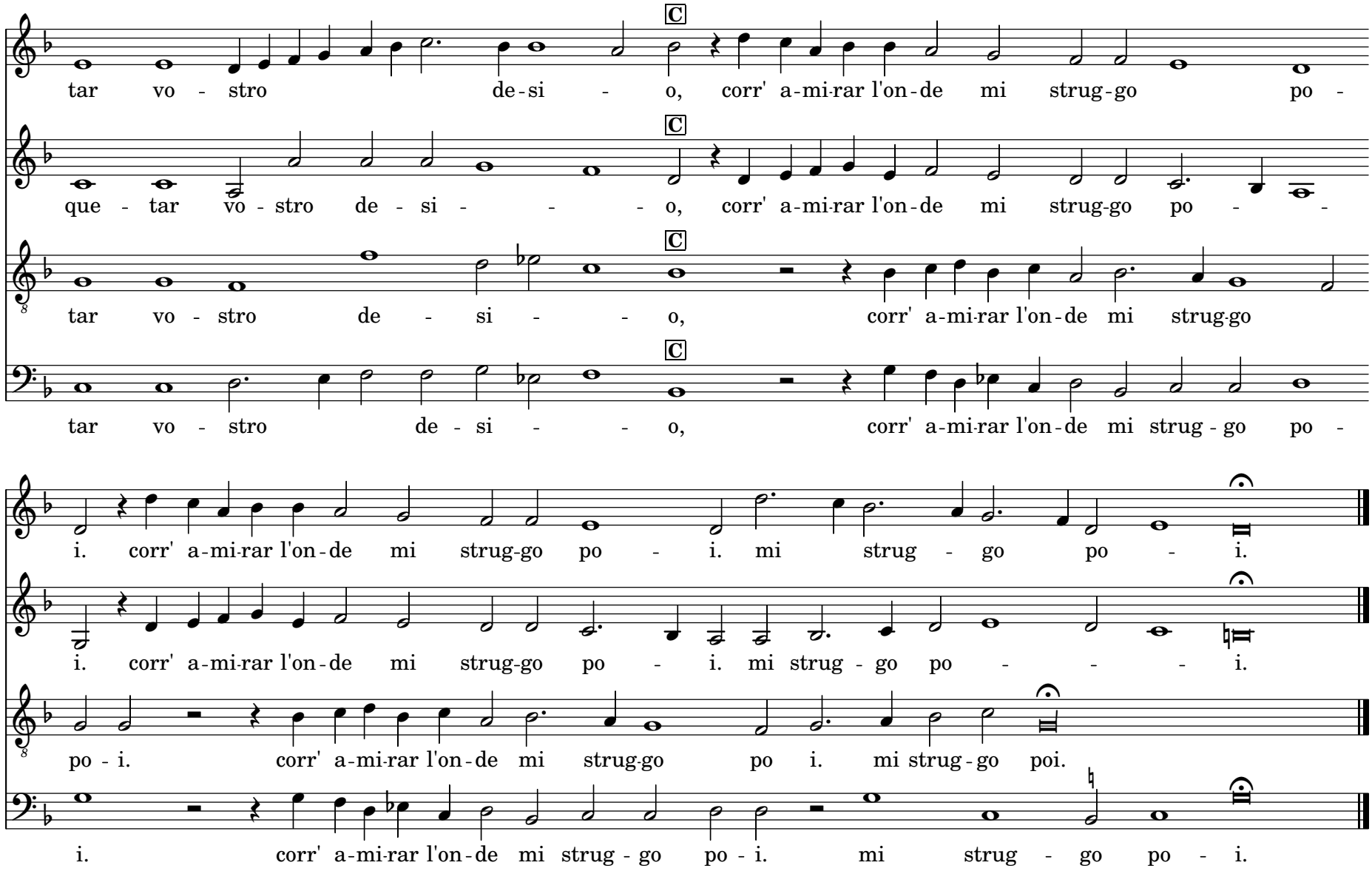
C
tar vo - stro de-si - o, corr' a-mi-rar l'on-de mi strug-go po -
que - tar vo - stro de - si - - - o, corr' a-mi-rar l'on-de mi strug-go po - -
tar vo - stro de - si - - o, corr' a-mi-rar l'on-de mi strug-go
tar vo - stro de - si - - o, corr' a-mi-rar l'on-de mi strug - go po -
i. corr' a-mi-rar l'on-de mi strug-go po - i. mi strug - go po - i.
i. corr' a-mi-rar l'on-de mi strug-go po - i. mi strug - go po - - - i.
po - i. corr' a-mi-rar l'on-de mi strug-go po i. mi strug - go poi.
i. corr' a-mi-rar l'on-de mi strug - go po - i. mi strug - go po - i.

O felici occhi miei,
felici voi, che sète
cari al mio sol, perché sembianza avete
degli occhi che gli fur sì dolci e rei;
voi, ben voi sète, voi,
voi, voi felici; et io,
io non, che per quetar vostro desio,
corr' a mirarl', onde mi struggo poi.

Oh happy eyes of mine,
happy you, who are
dear to my "sun" because you resemble
the eyes that were so sweet and cruel to her;
you are so very happy, you,
you, happy; and I,
I not, for to assuage your desire,
I run to behold her, but thereby I pine.

Whoever makes use of this way of playing should notice it is different than that which we discussed in the first book, which is playing in consort with four or five vihuelas. There it is necessary, in order that it be well done, that the counterpoint should always be fitting to the voice being played, for it must always be subject to it, in order to avoid the error that some commit, amusing themselves by doing as they please, leaving the principal subject which is the composed voice. But in this way of playing it is not necessary to continue always attached to one voice. Even if the principal subject is to be the bass, the player may leave it and play on the tenor or alto, or soprano if that seems better to him, taking from each voice that which should best suit his purpose. The reason for this is that the harpsichord plays the work complete, with all its voices, and what the viol does is to accompany and give charm to that which the harpsichord plays, delighting the listener with the different sound of the string. (P.F.)

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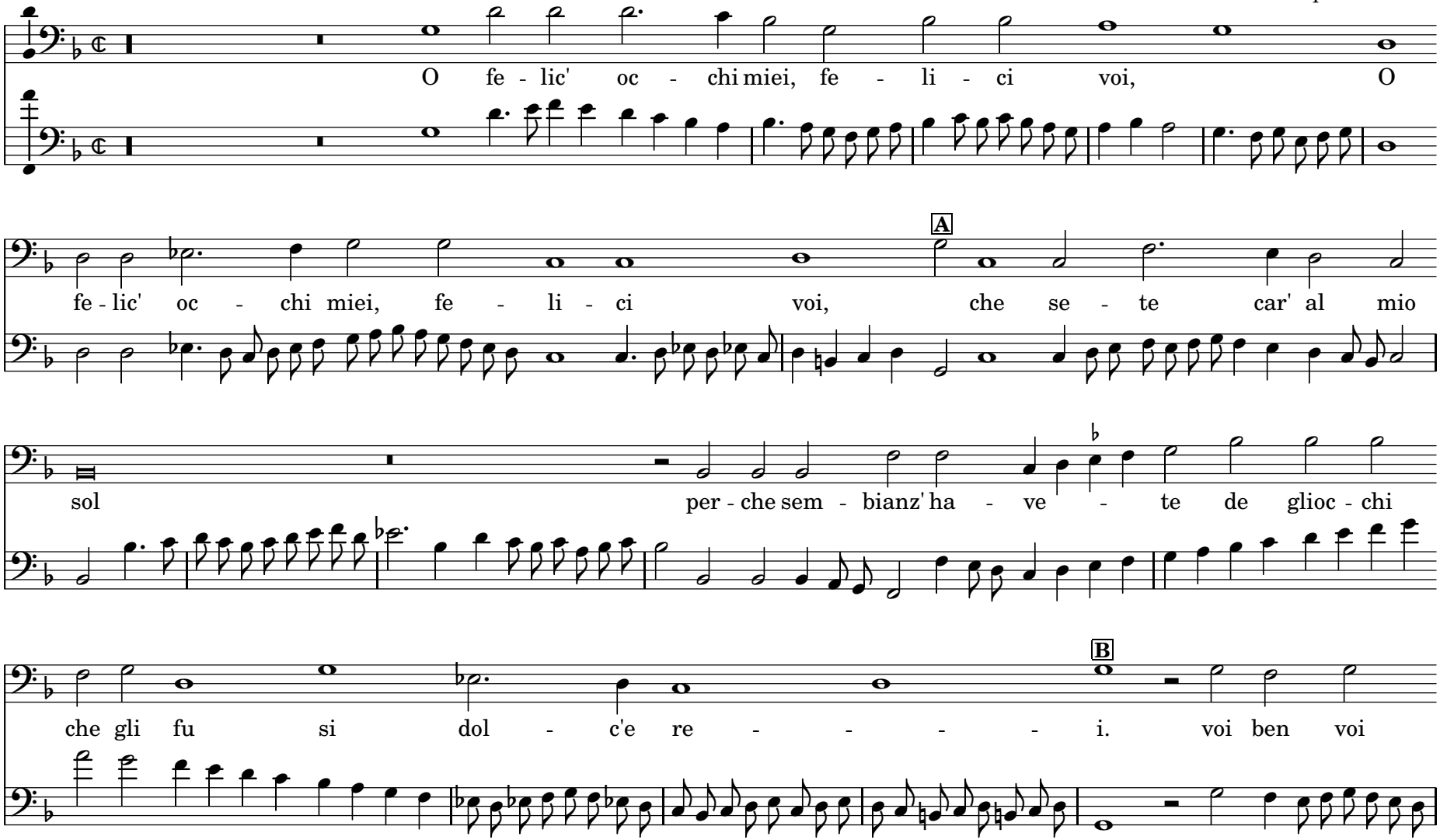
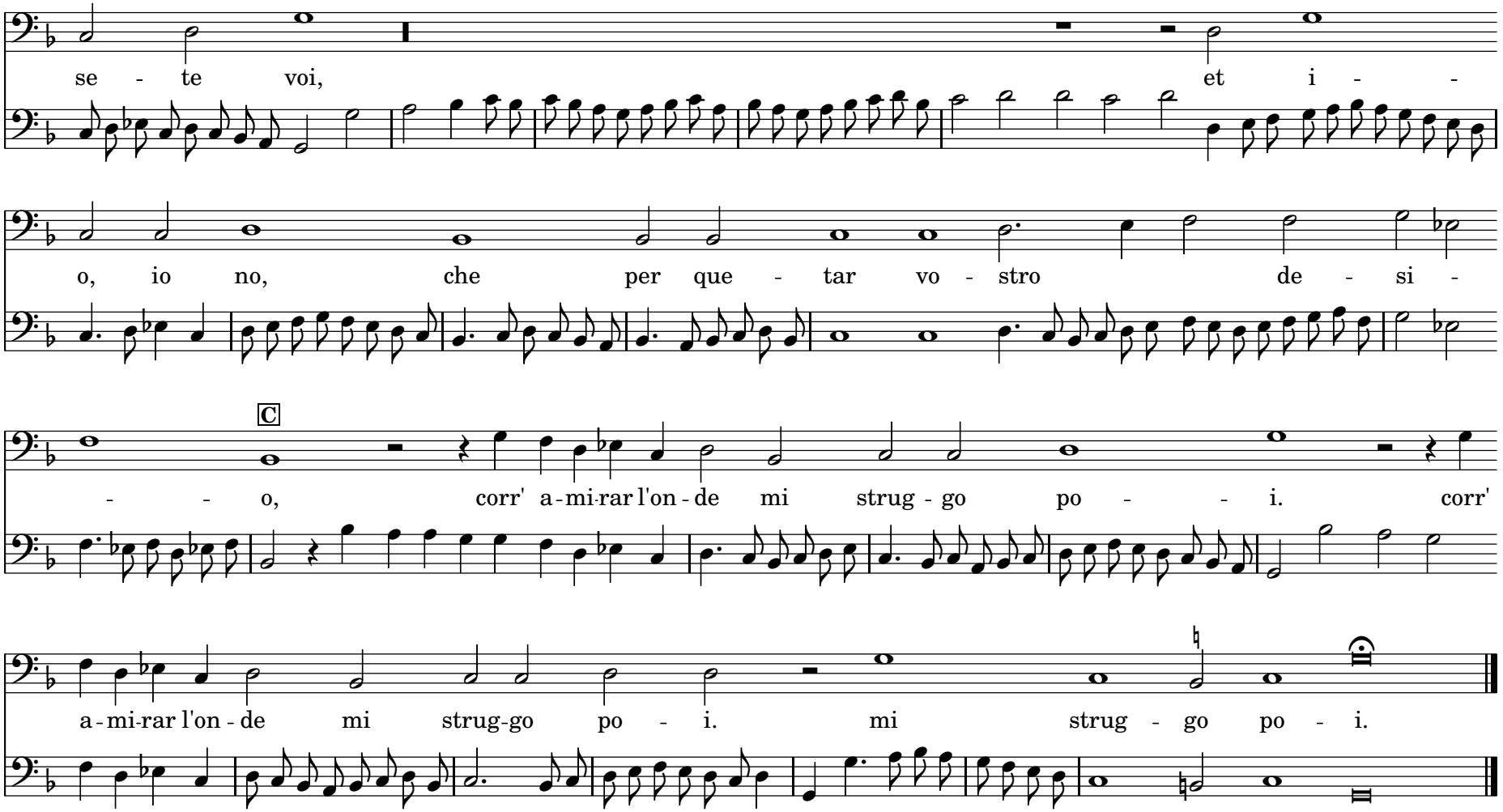
Ricercada Primera sobre O felici occhi miei.

Jaques Arcadelt





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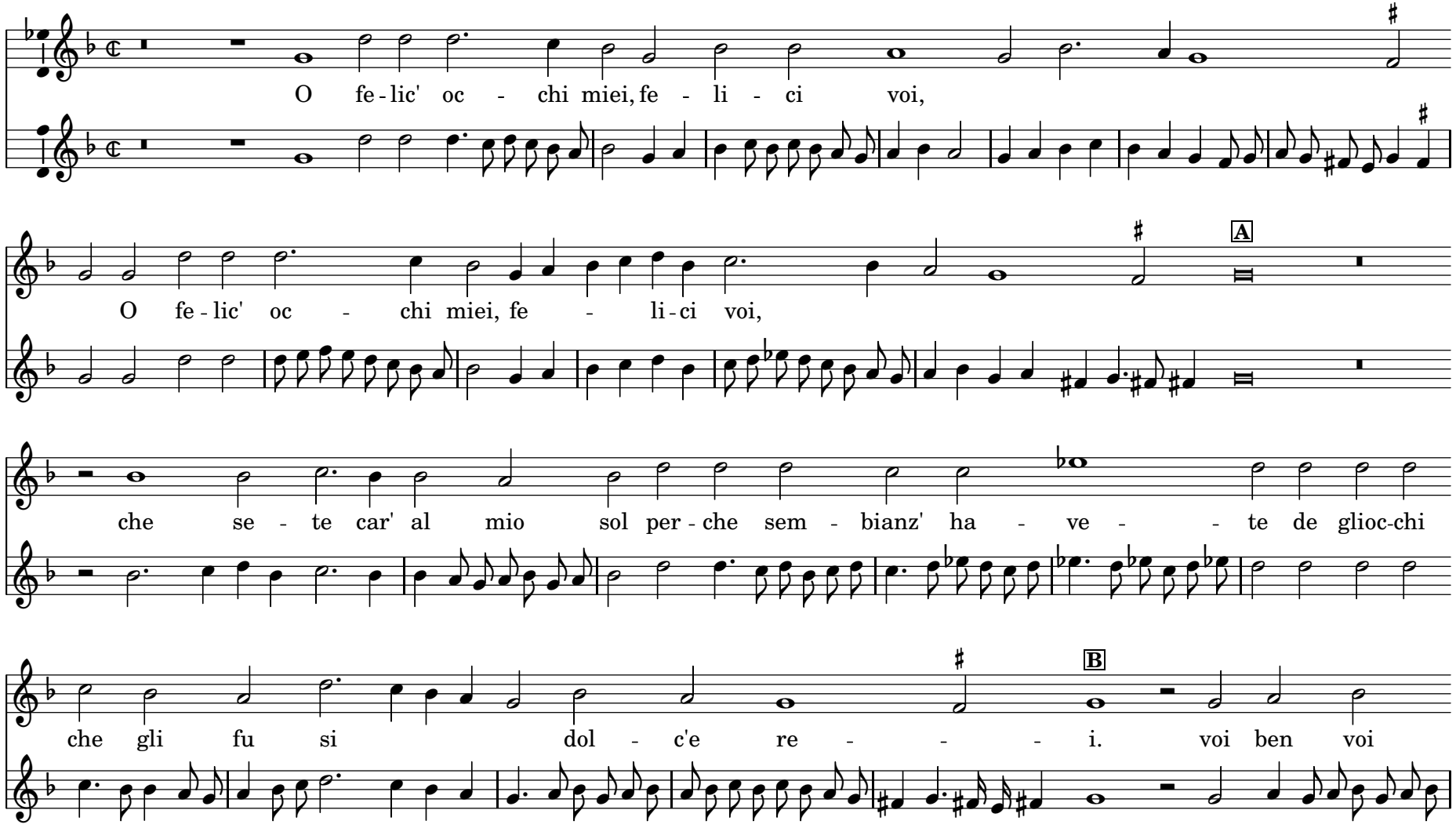
Recercada segunda sobre el mismo madrigal.

Jaques Arcadelt



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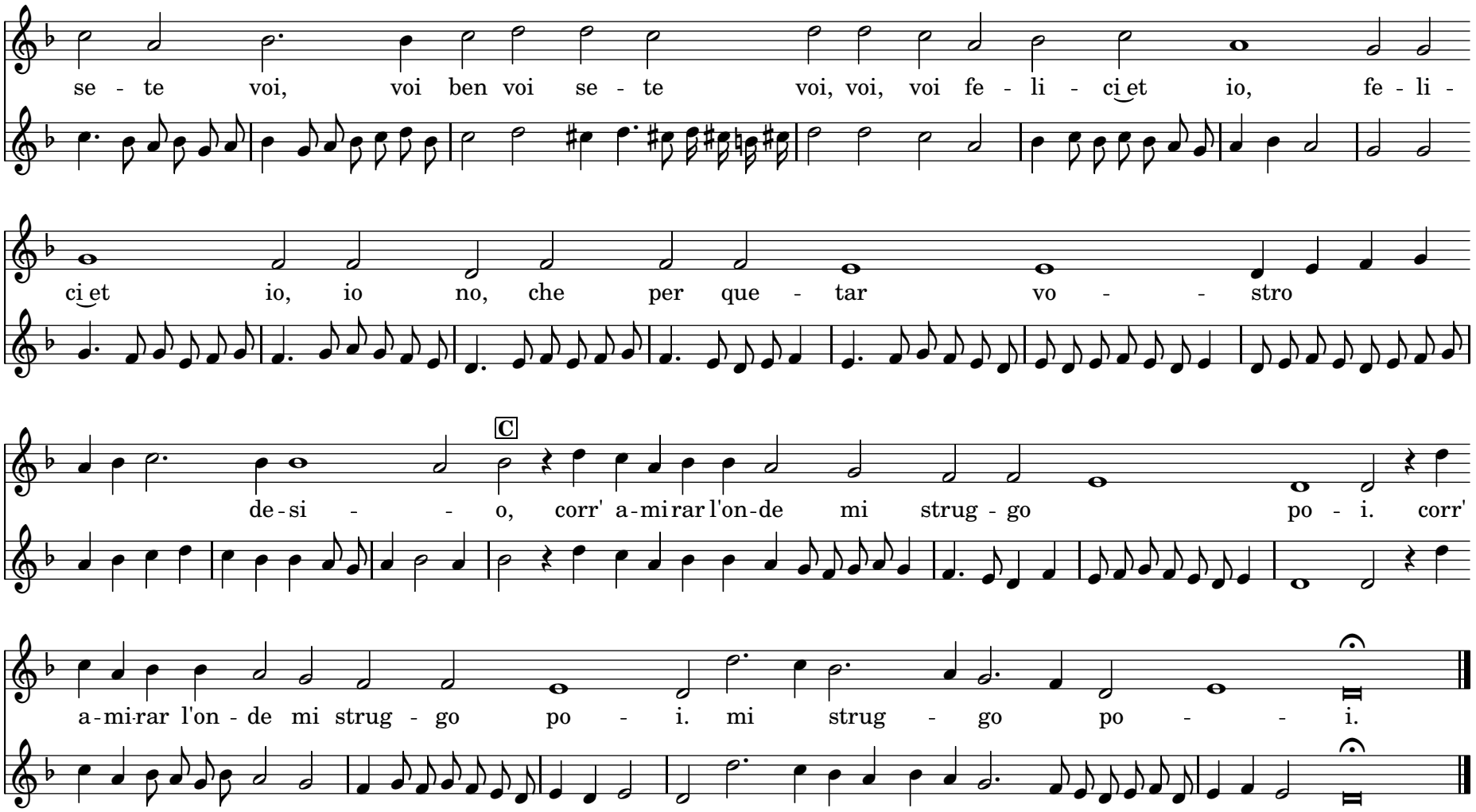

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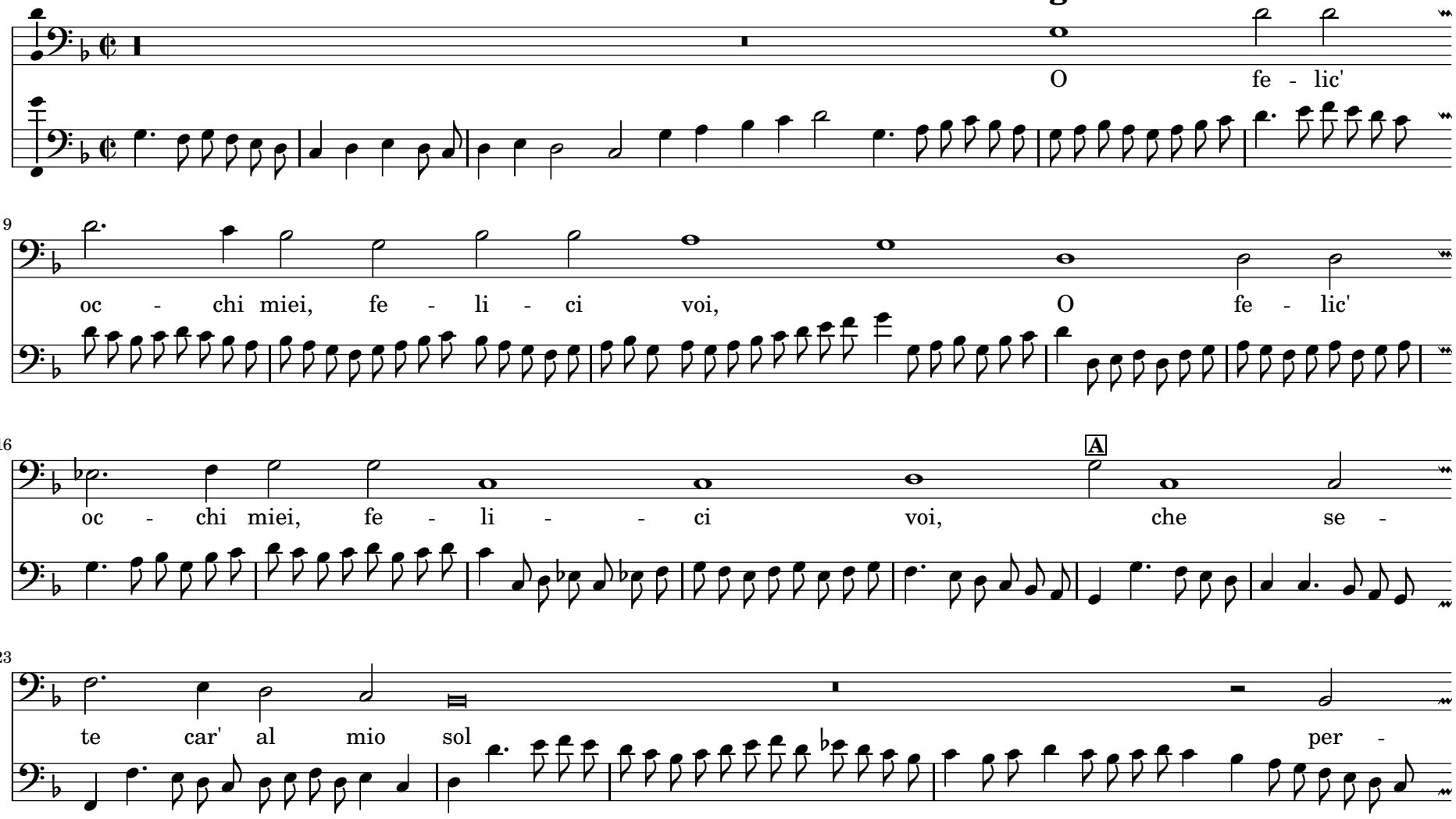
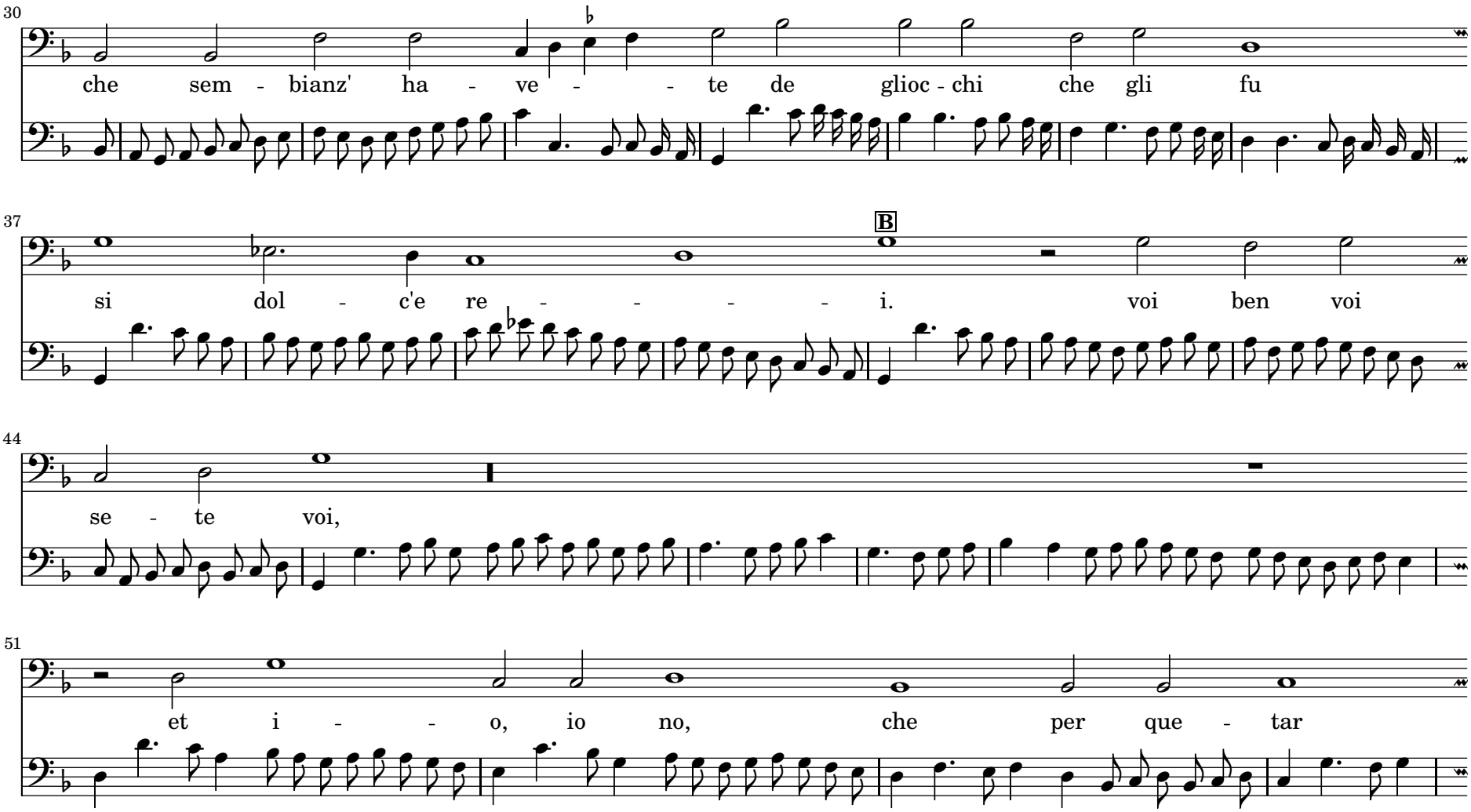
Recercada Tercera sobre el mismo madrigal.





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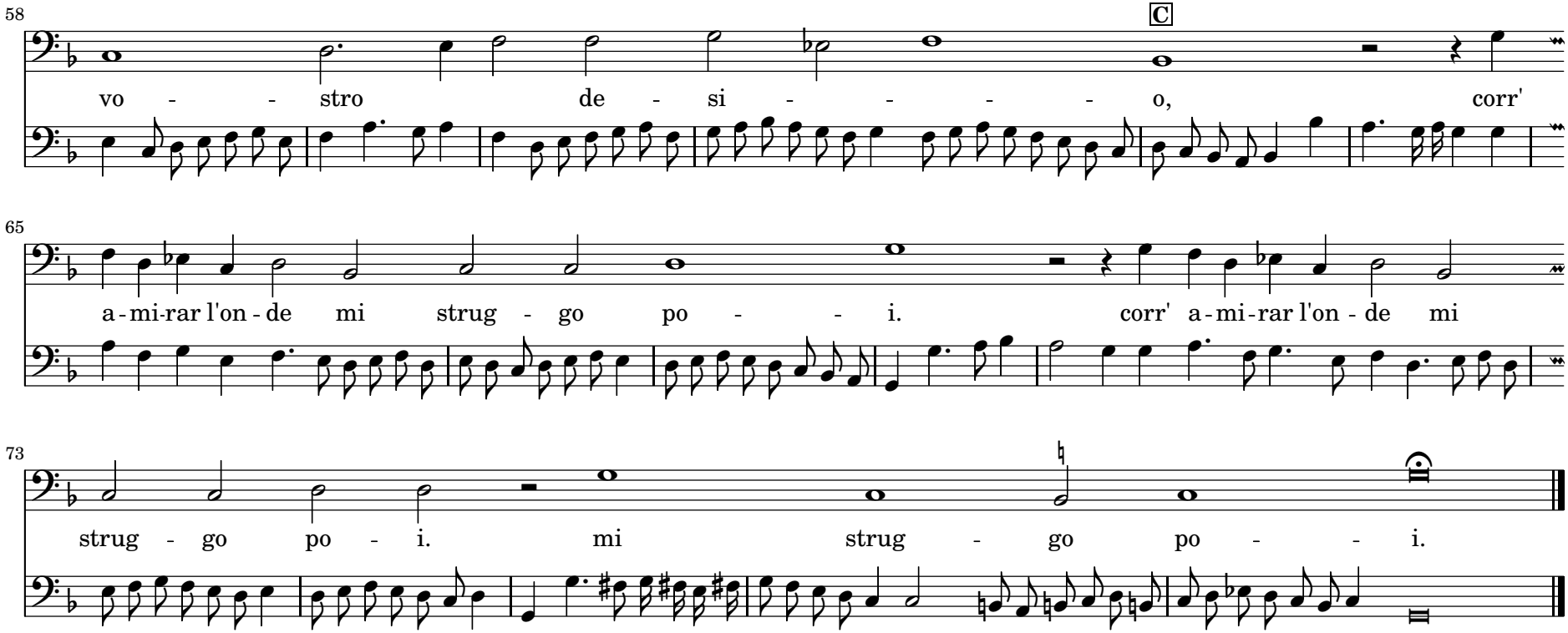

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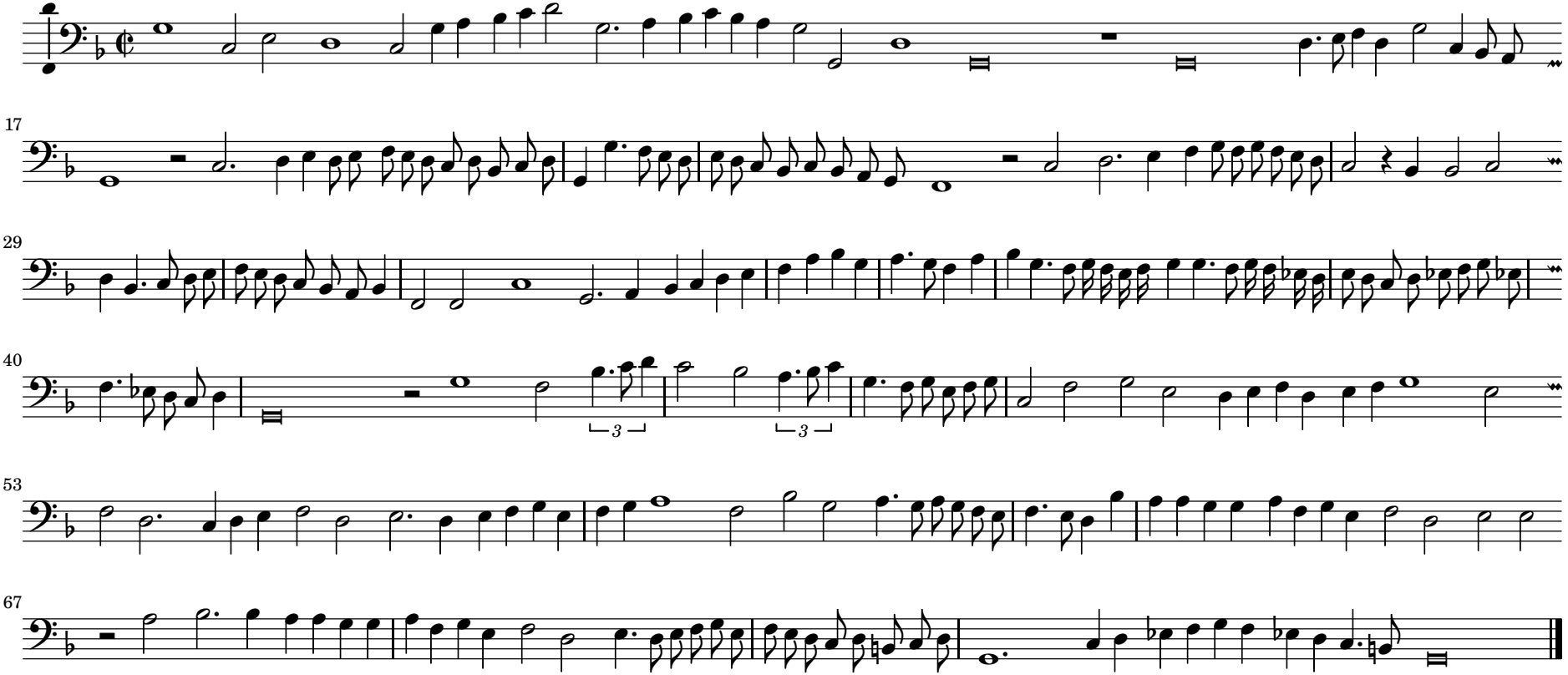
Recercada quarta que es quinta boz sobre el mismo Madrigal



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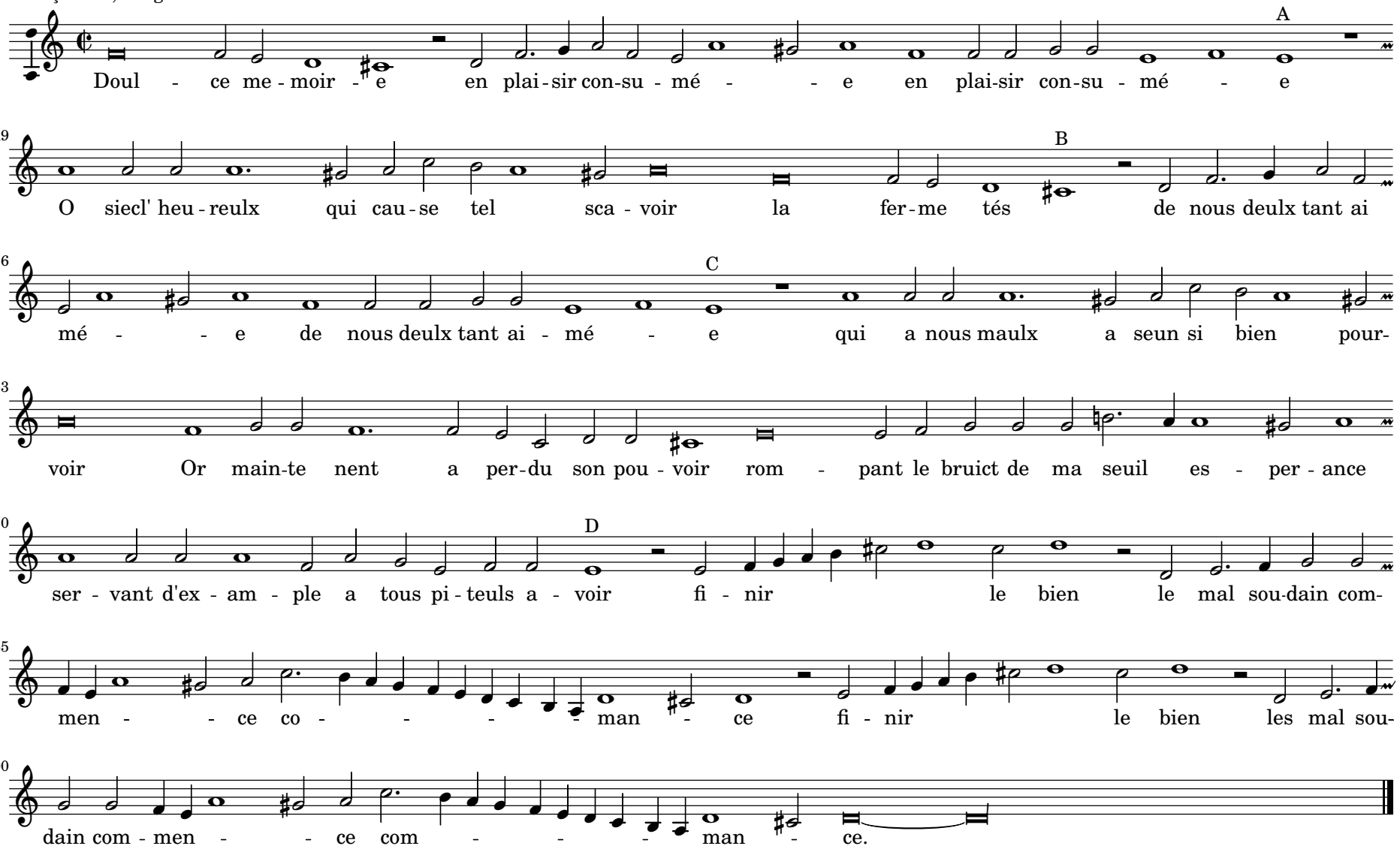
Douce Memoire

François Ier, King of France

Cantus

Pierre Sandrin



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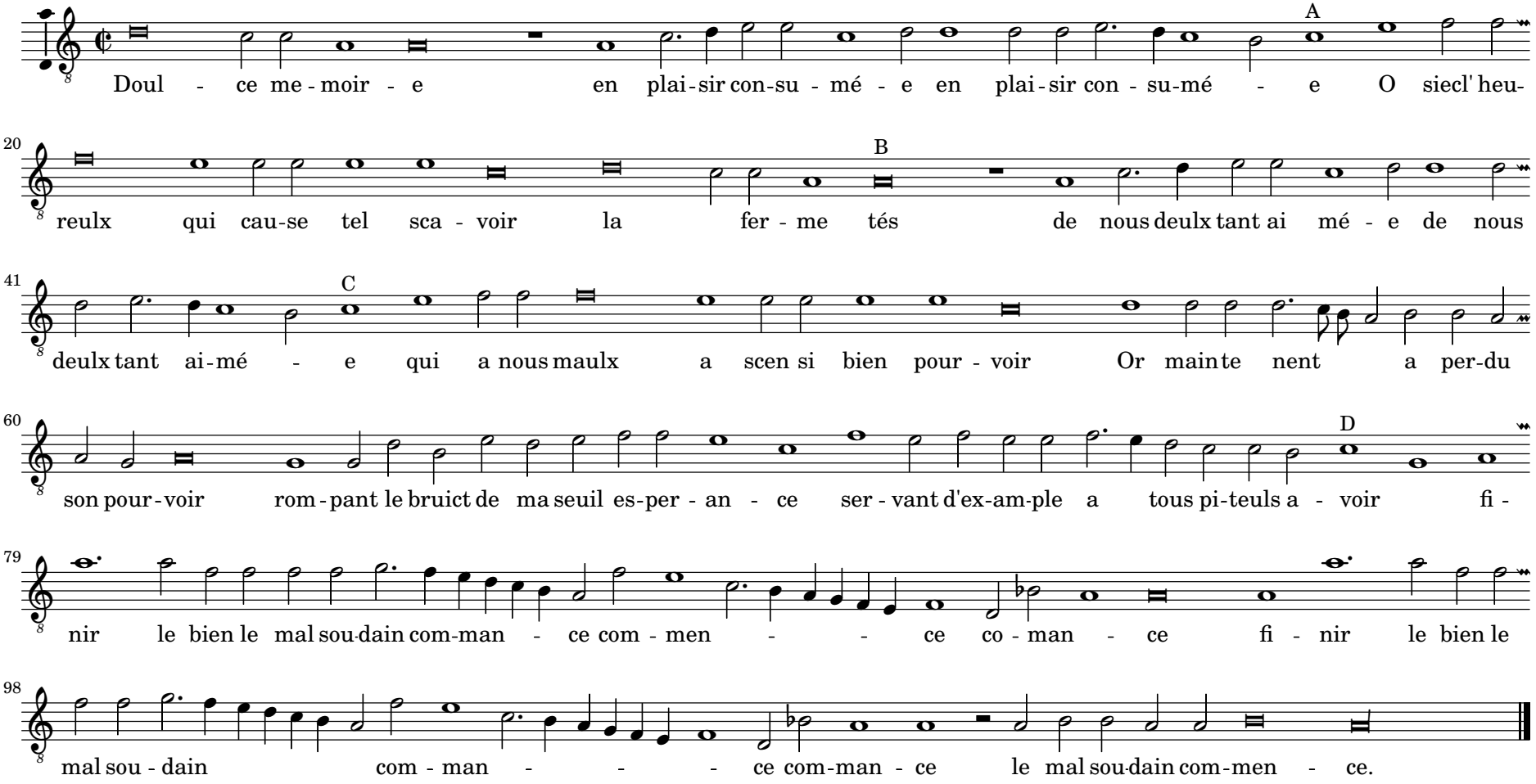
Douce Memoire

François Ier, King of France

Altus

Pierre Sandrin



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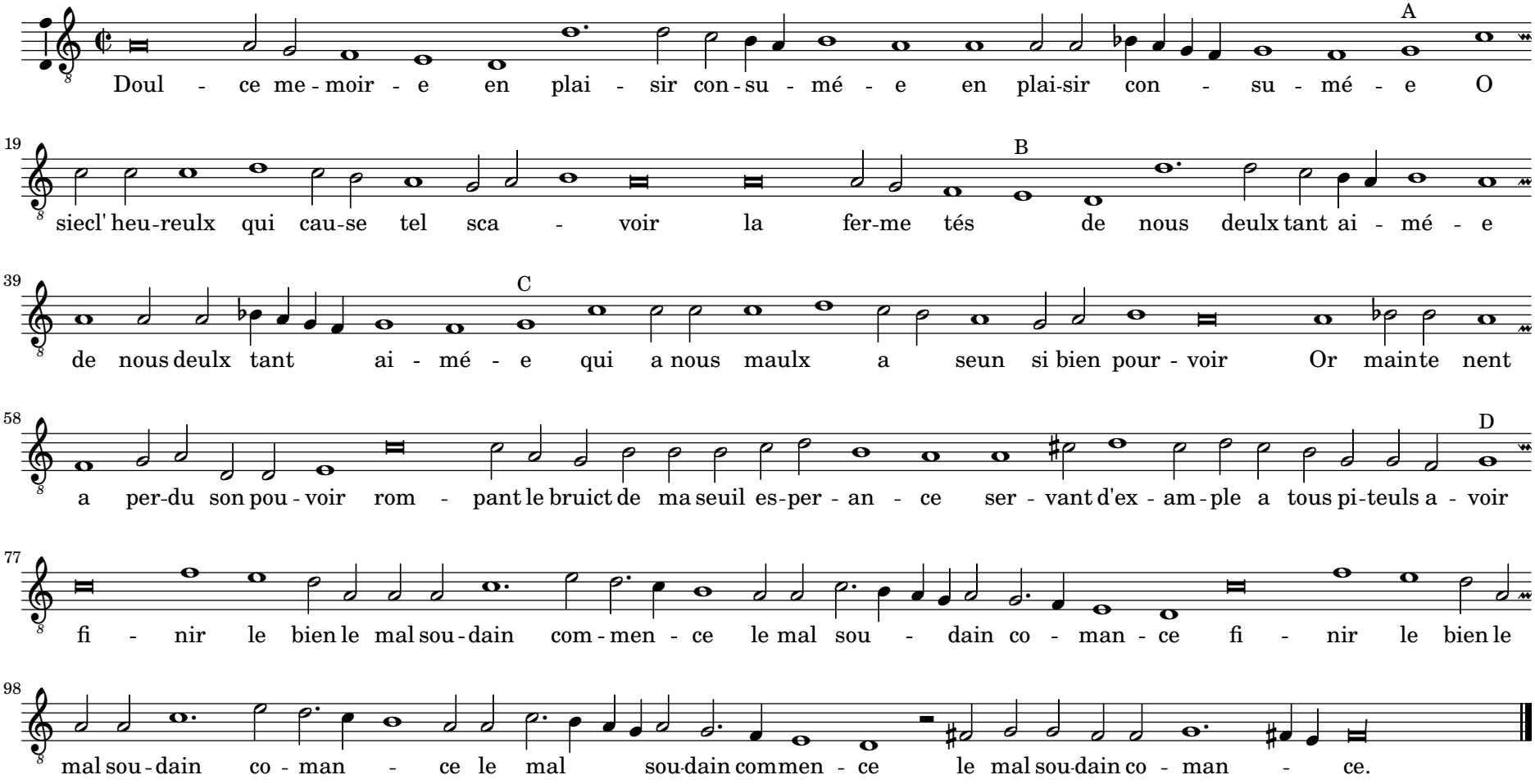
Douce Memoire

François Ier, King of France

Tenor

Pierre Sandrin



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Douce Memoire

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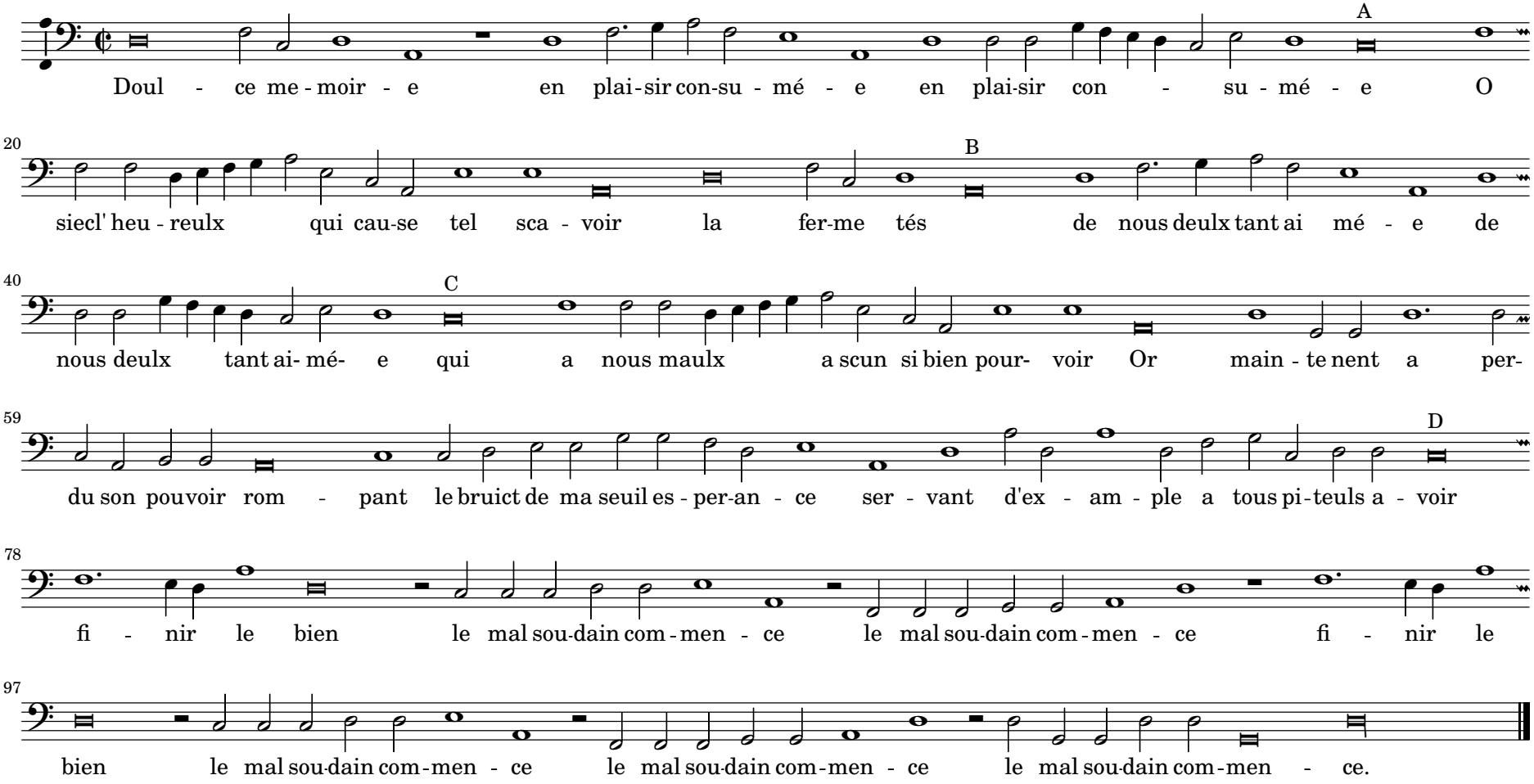
Bassus

Pierre Sandrin



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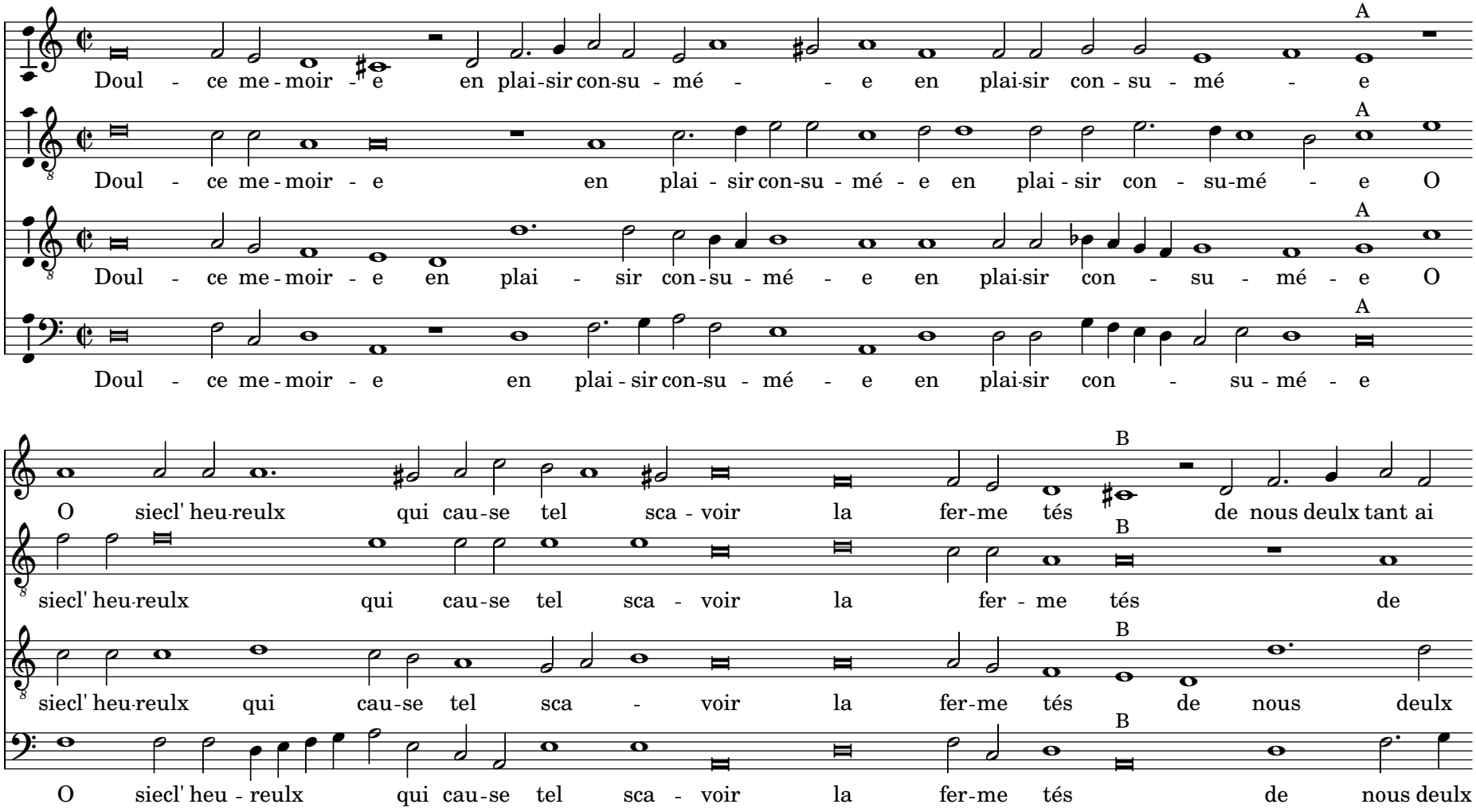
Douce Memoire

François Ier, King of France — Pierre Sandrin



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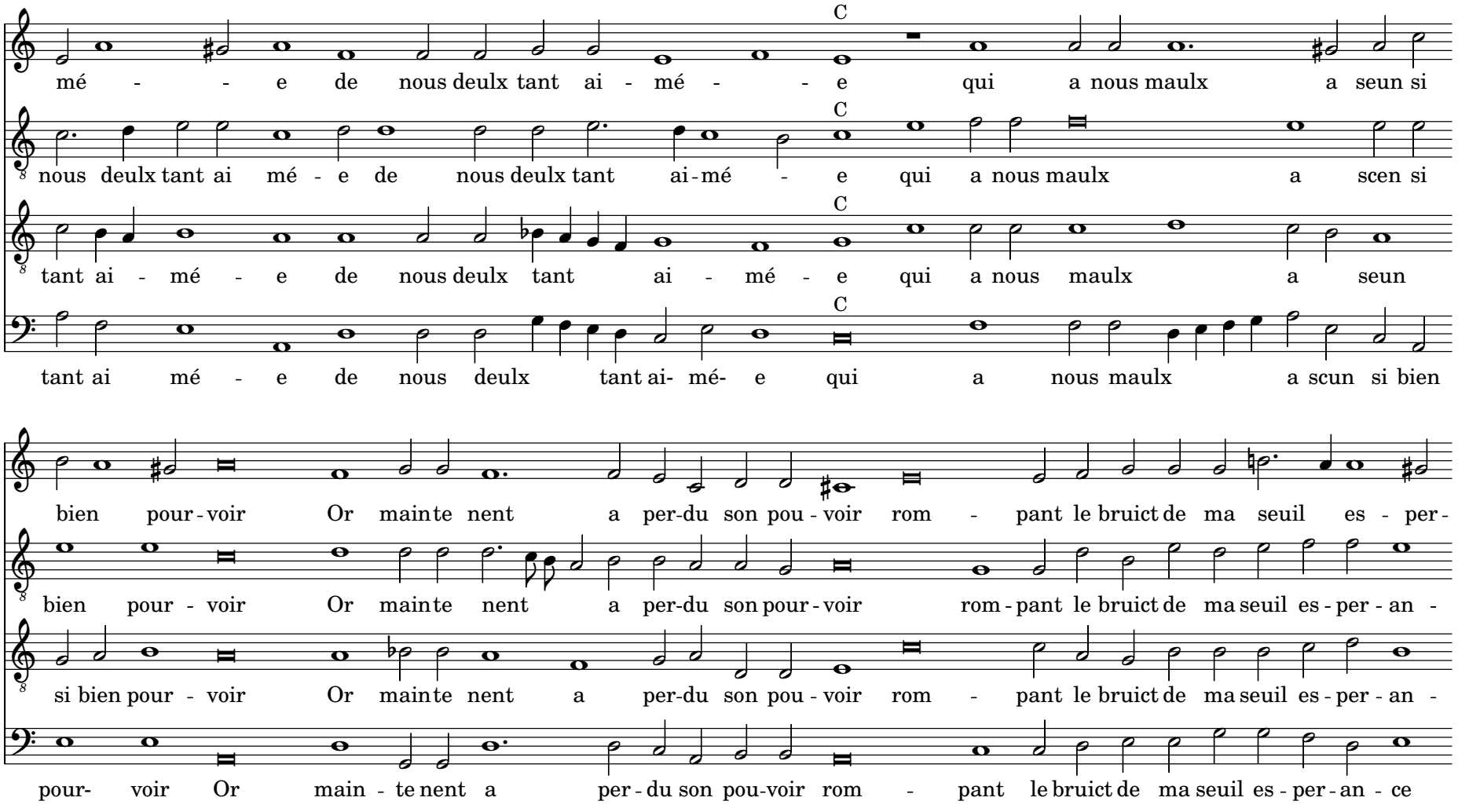

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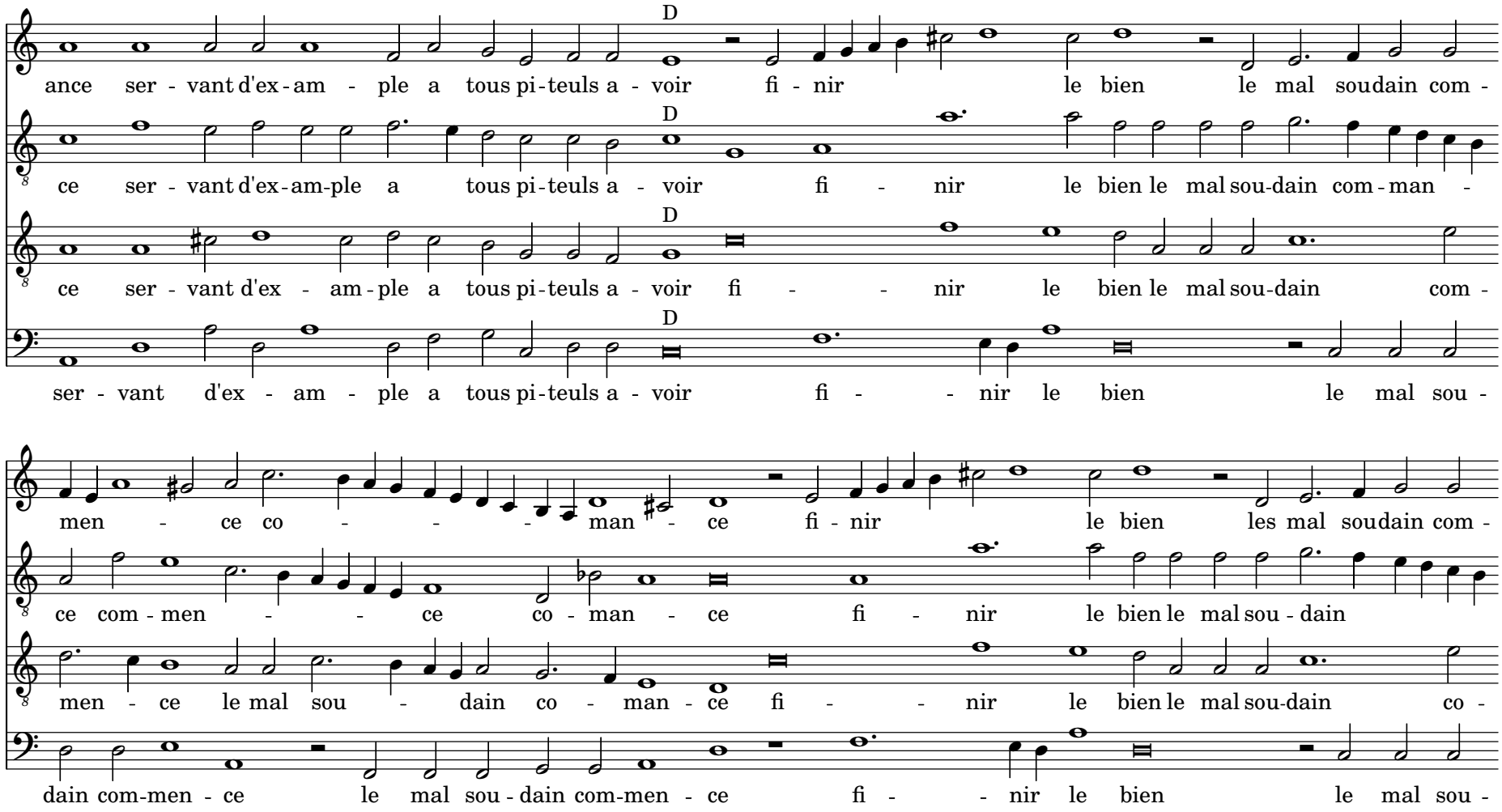
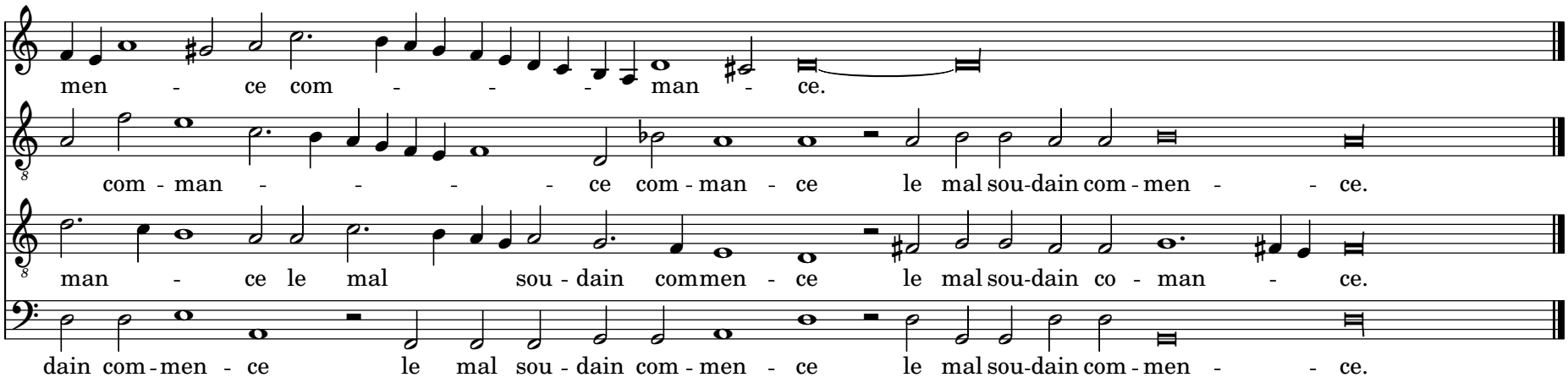

D
ance ser - vant d'ex - am - ple a tous pi - teuls a - voir fi - nir le bien le mal sou dain com -
ce ser - vant d'ex - am - ple a tous pi - teuls a - voir fi - nir le bien le mal sou - dain com - man -
ce ser - vant d'ex - am - ple a tous pi - teuls a - voir fi - - nir le bien le mal sou - dain com -
ser - vant d'ex - am - ple a tous pi - teuls a - voir fi - - nir le bien le mal sou -
men - ce co - - - man - ce fi - nir le bien les mal sou dain com -
ce com - men - - ce co - man - ce fi - nir le bien le mal sou - dain
men - ce le mal sou - dain co - man - ce fi - - nir le bien le mal sou - dain co -
dain com - men - ce le mal sou - dain com - men - ce fi - - nir le bien le mal sou -



Doulce memoire en plaisir consumée
O siecl' heureulx qui cause tel scavoir
la ferme tés de nous deulx tant ai mée
qui a nous maulx a seun si bien pourvoir
Or maintenent a perdu son pouvoir
rompant le bruict de ma seuil esperance
servant d'example a tous piteuls avoir
finir le bien
le mal soudain commence.

Sweet memory consummated in pleasure,
our happy time of such understanding.
The constancy of our two loving souls
Which could triumph over all adversity
has now, alas, lost all its former power
and all my hopes have been completely dashed,
a sad, sad case for pitying eyes to see.
Good is finished, misfortune has begun.

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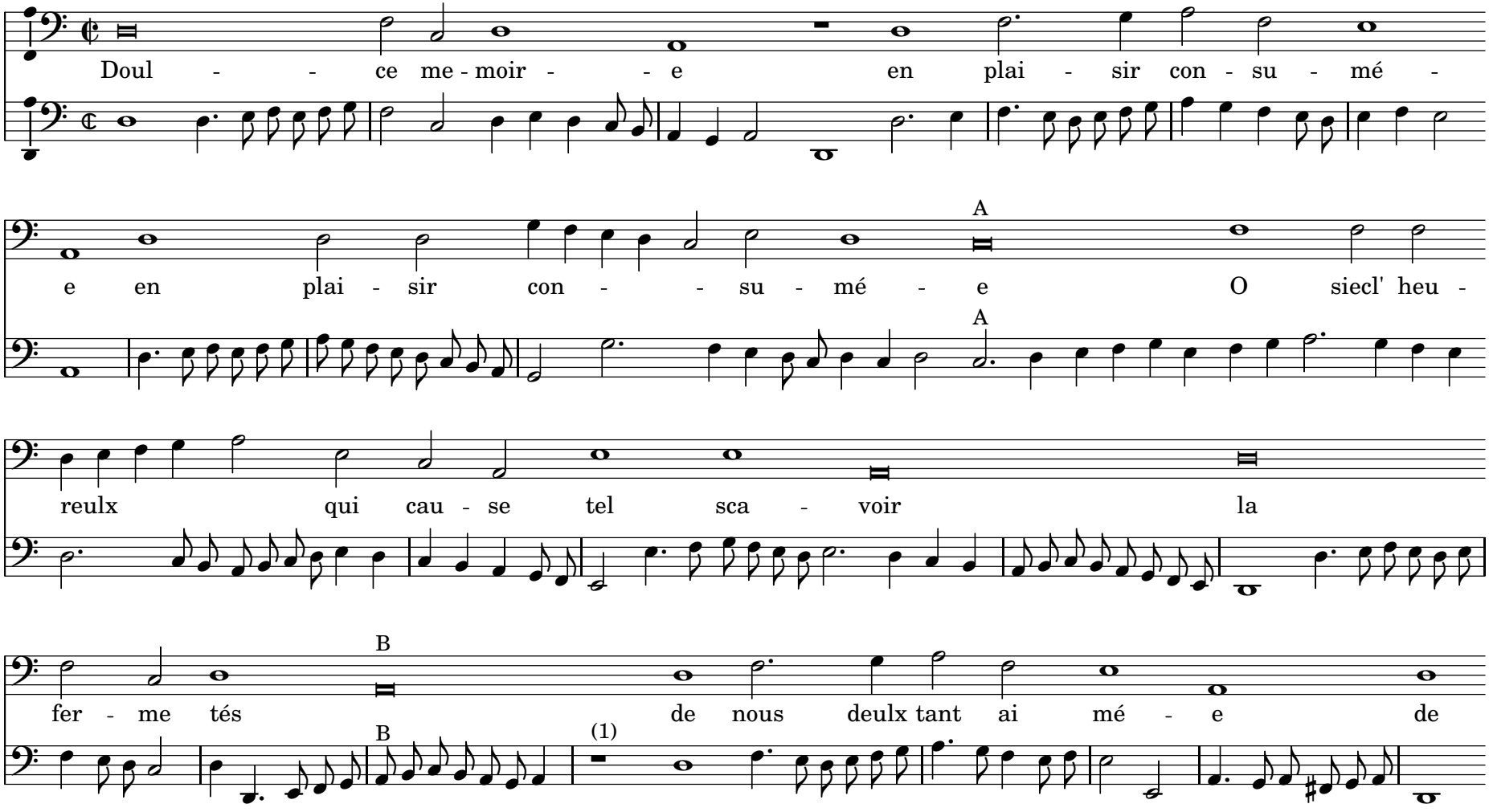
Recercada Prima sobre Doulce Memoire.

François Ier, King of France — Pierre Sandrin



[1]Facsimile has a half rest

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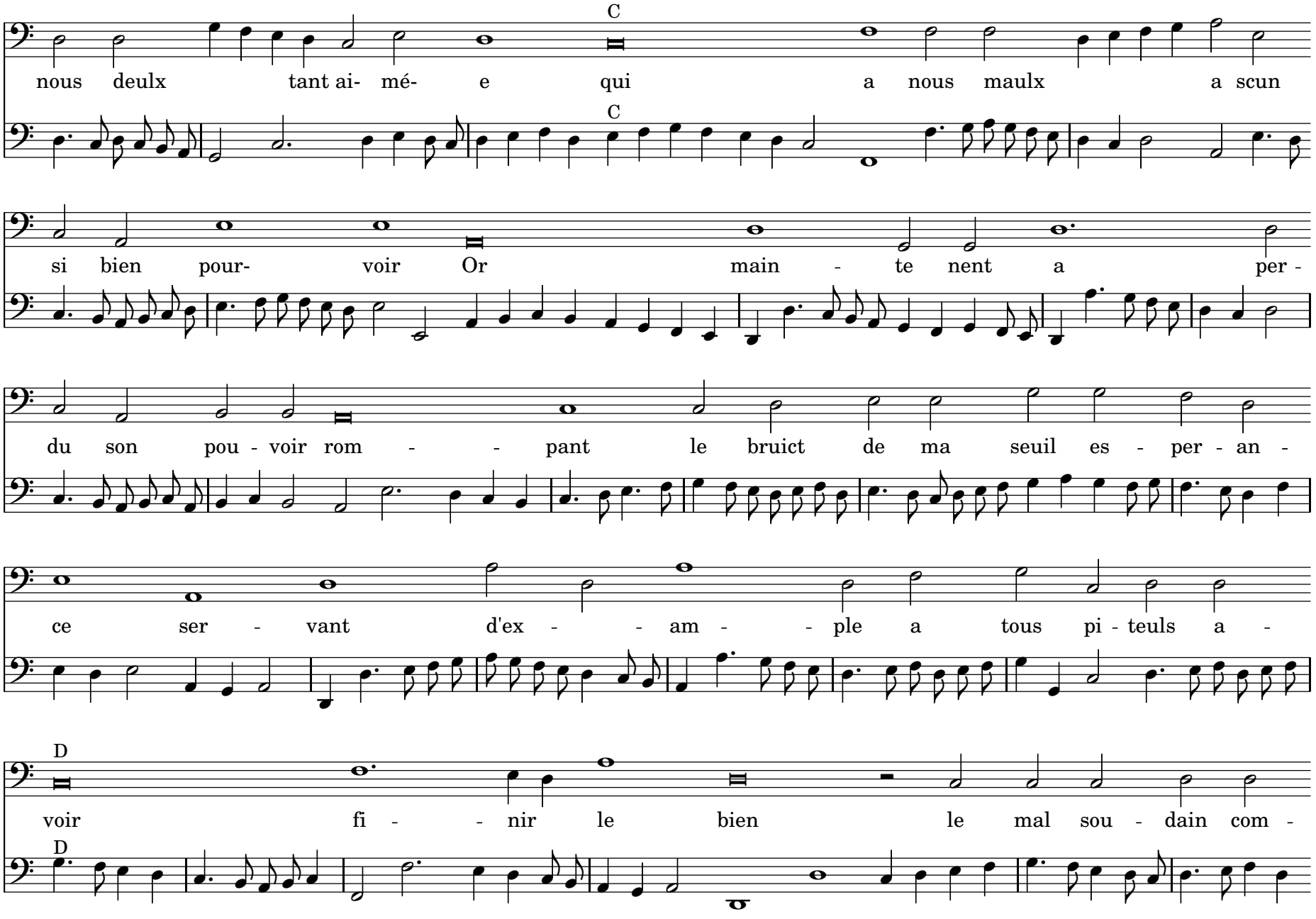

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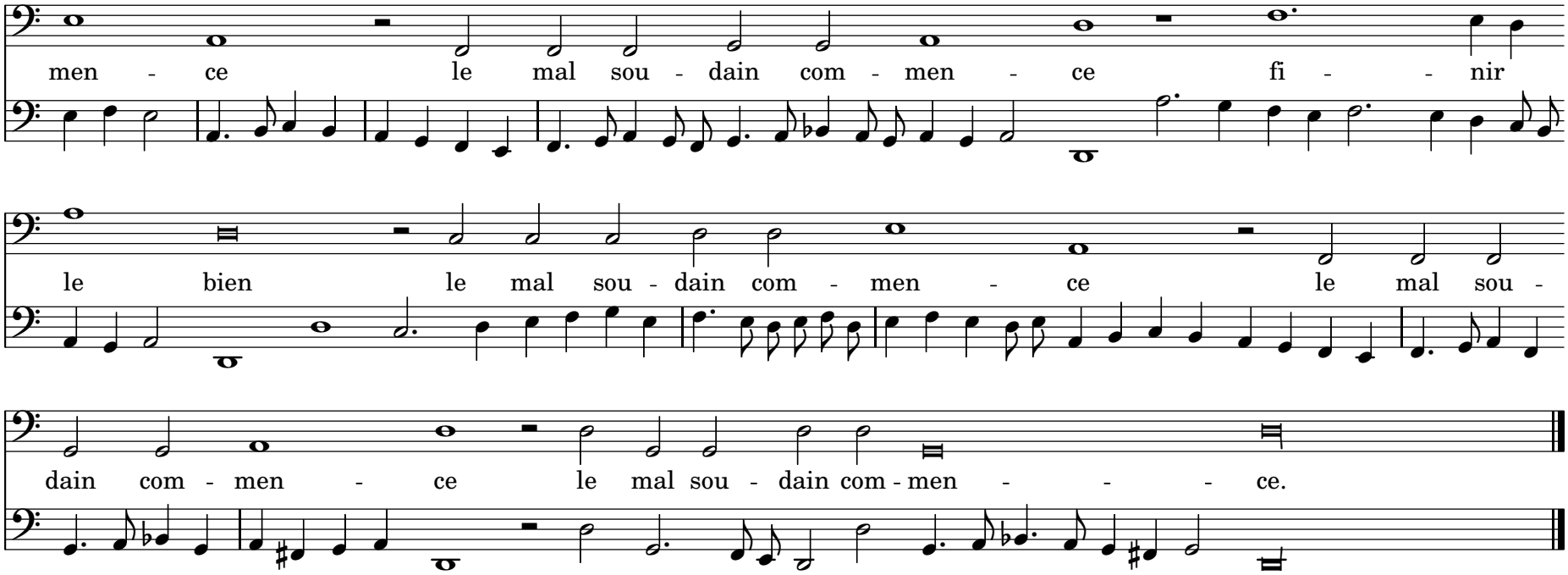
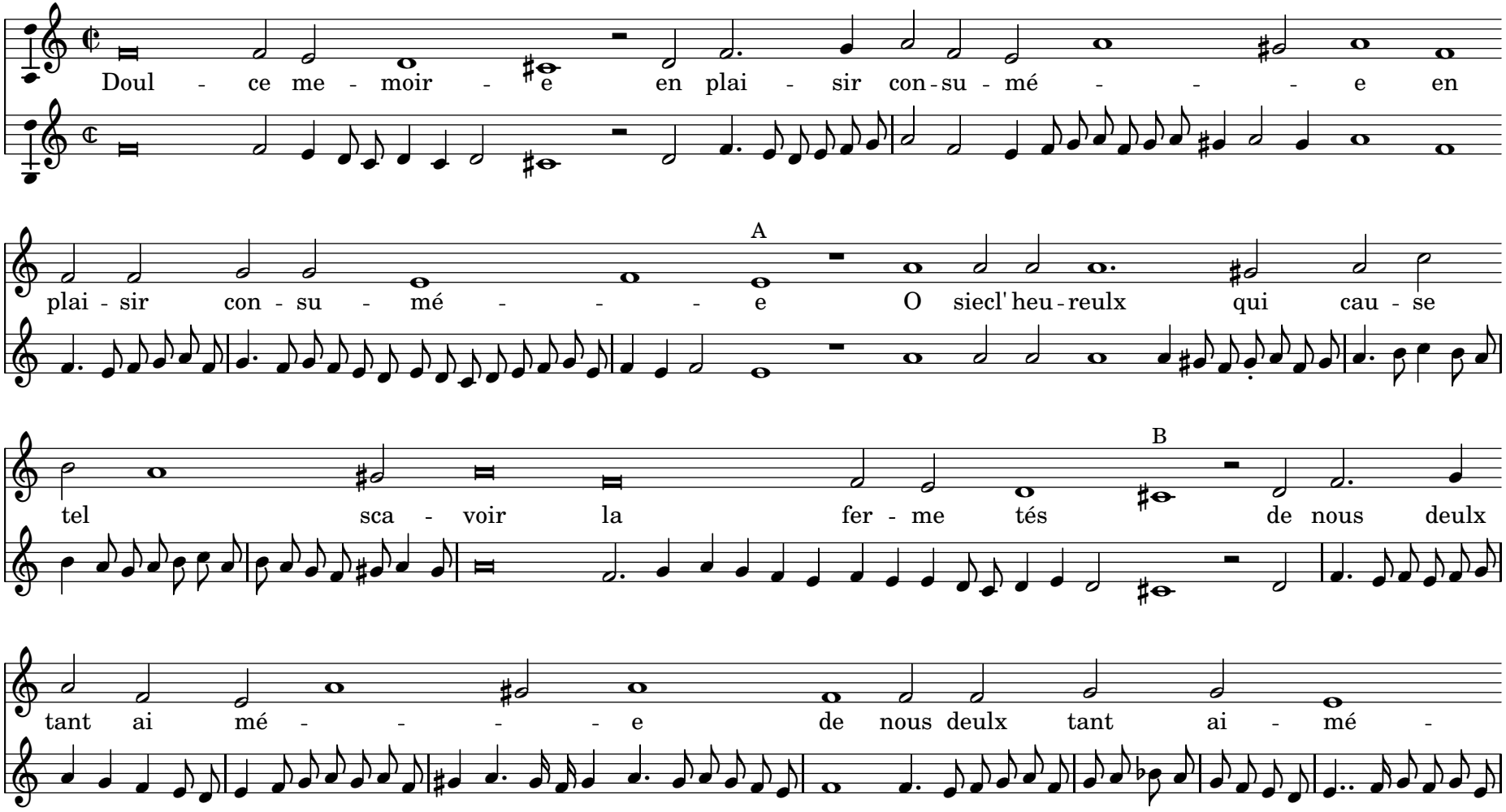

men - ce le mal sou - dain com - men - ce fi - - nir
le bien le mal sou - dain com - men - ce le mal sou -
dain com - men - ce le mal sou - dain com - men - - - ce.

Recercada segunda sobre el mismo madrigal.

François Ier, King of France — Pierre Sandrin



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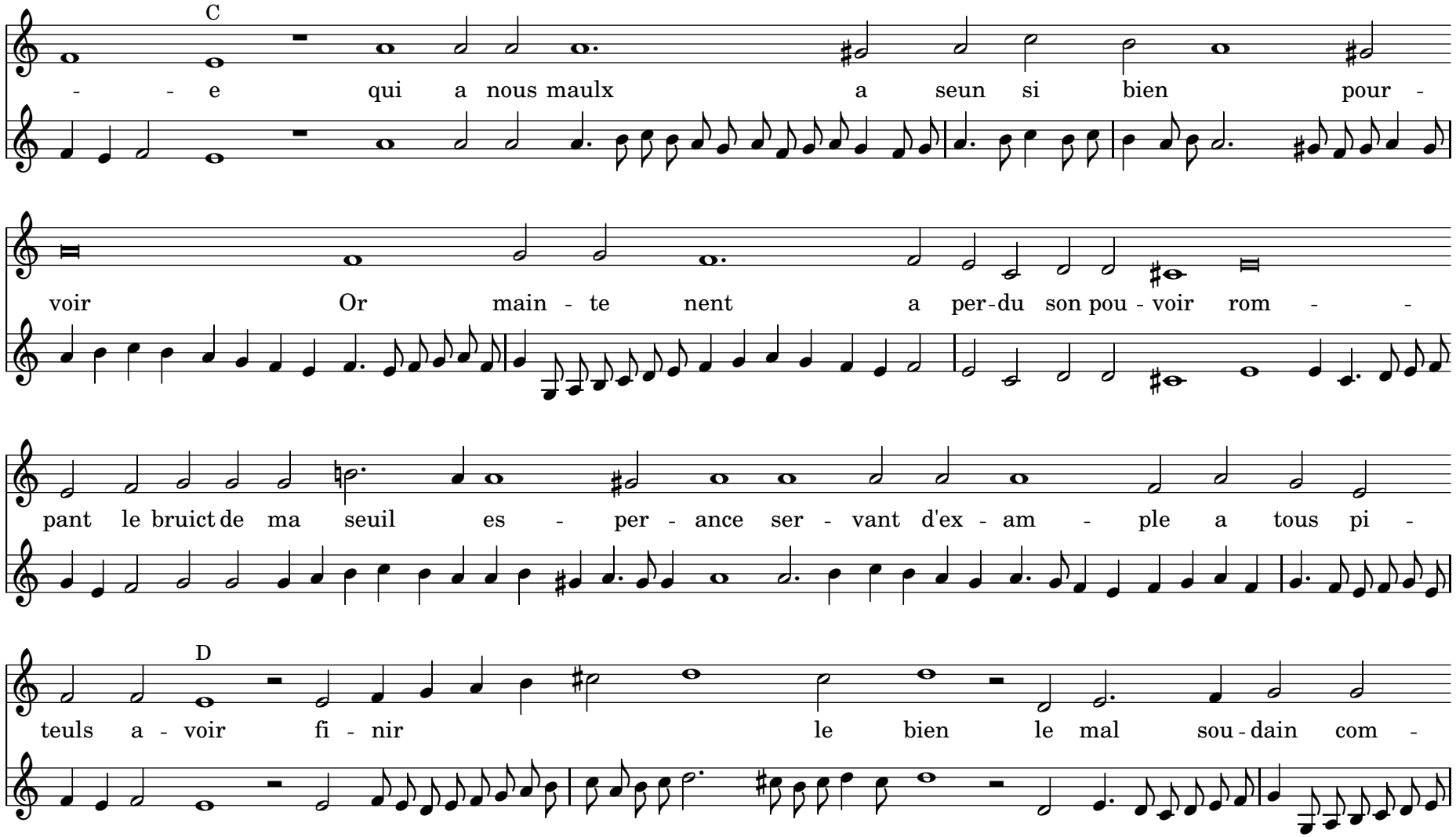
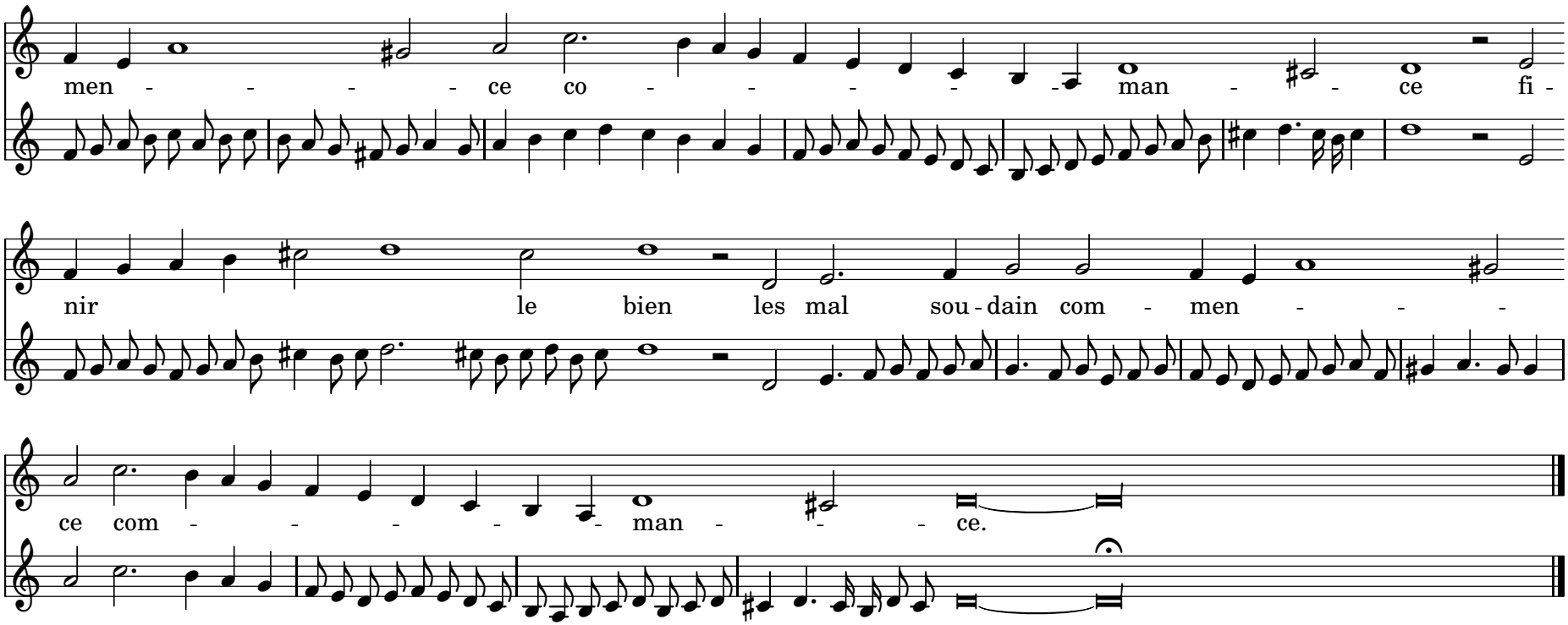

C
- - e qui a nous maulx a seun si bien pour -
voir Or main - te nent a per-du son pou - voir rom - -
pant le bruict de ma seuil es - per - ance ser - vant d'ex - am - ple a tous pi -
D
teuls a - voir fi - nir le bien le mal sou - dain com -



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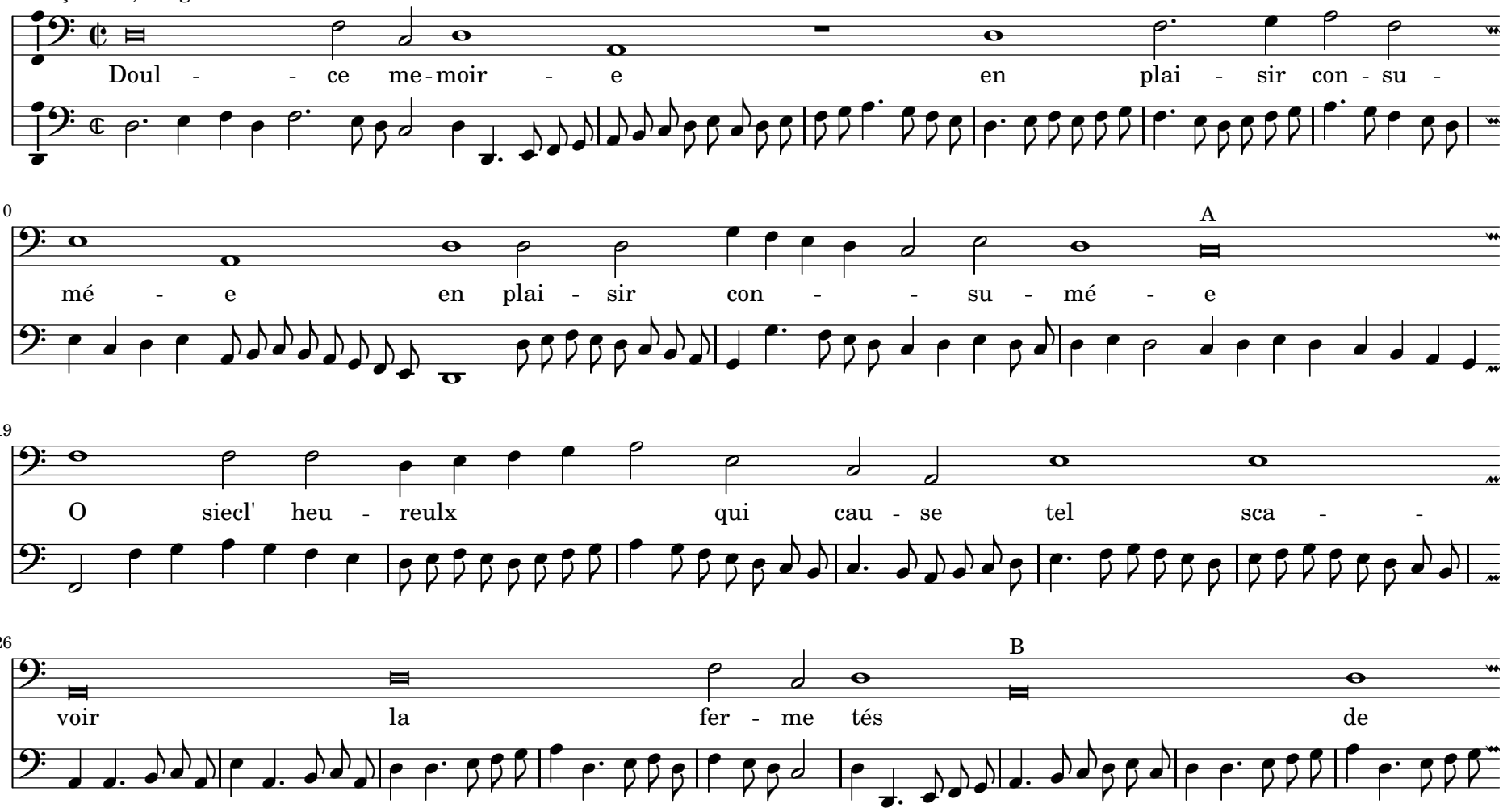
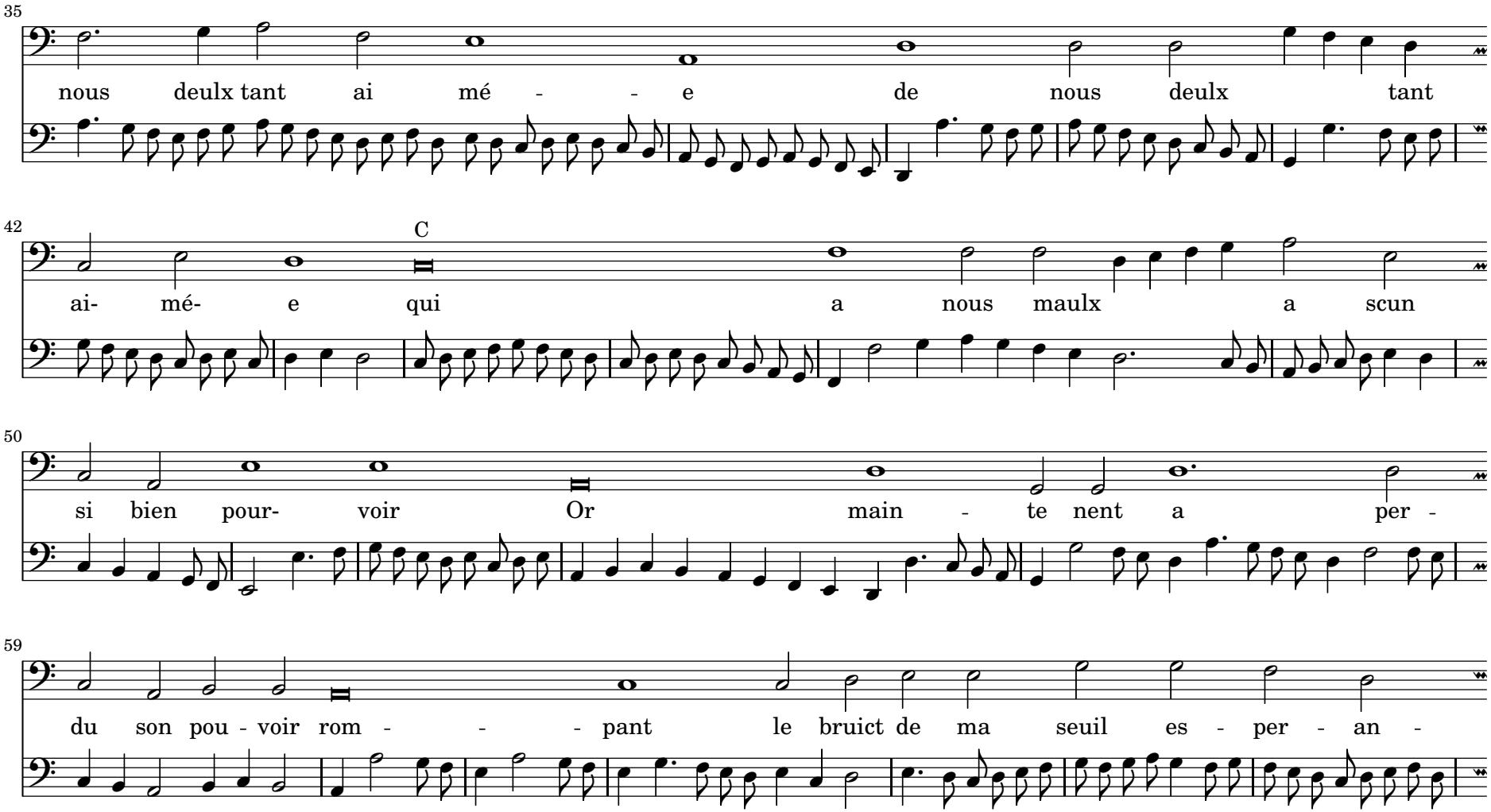
Recercada Terzera sobre la misma cancion

François Ier, King of France — Pierre Sandrin





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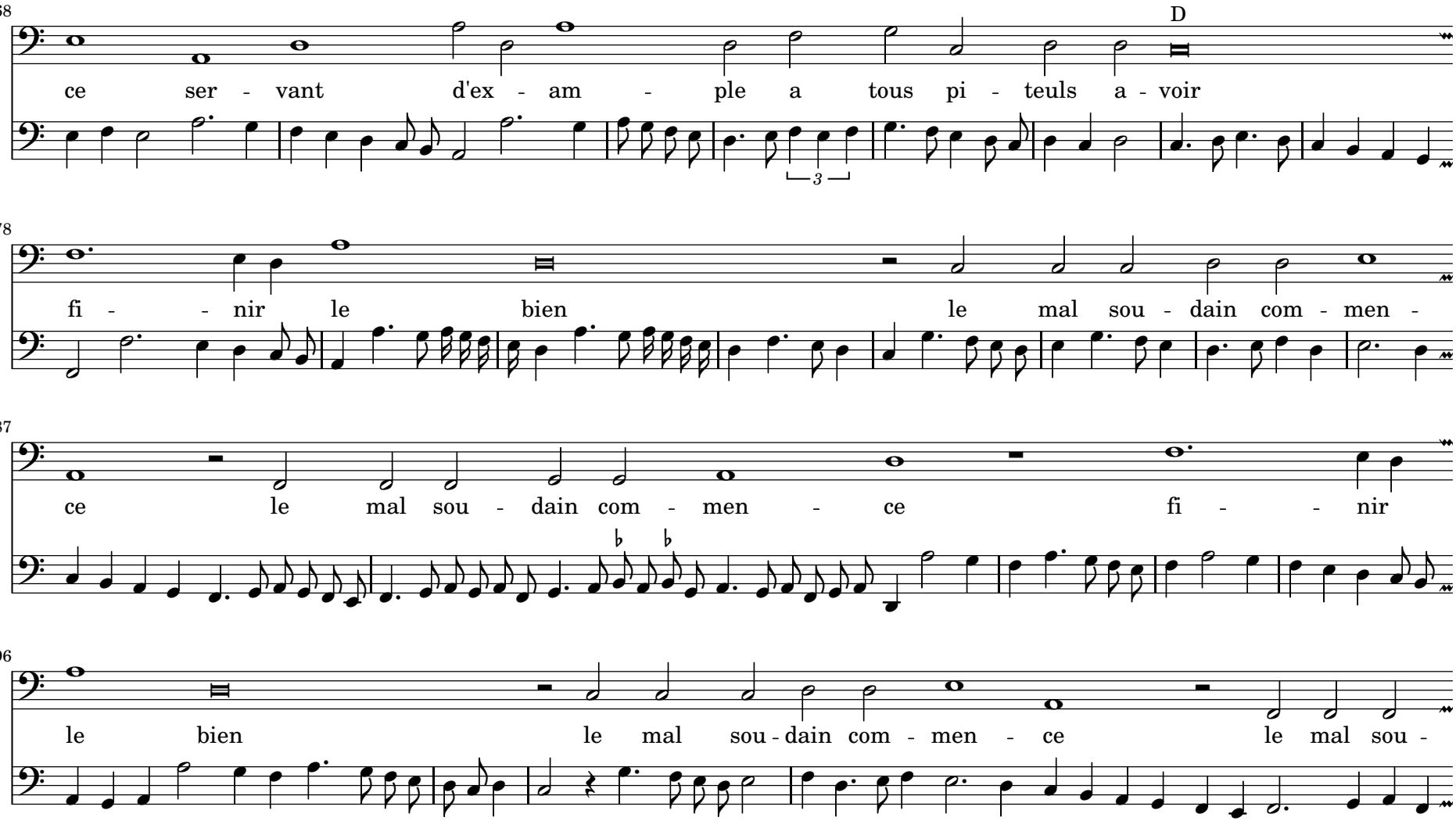
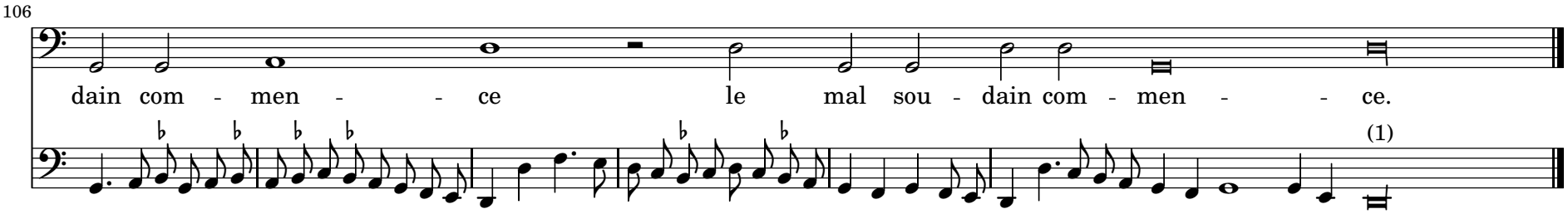

68
D
ce ser - vant d'ex - am - ple a tous pi - teuls a - voir
78
fi - - nir le bien le mal sou - dain com - men -
87
ce le mal sou - dain com - men - ce fi - - nir
96
le bien le mal sou - dain com - men - ce le mal sou -



[1]This note is a breve in the facsimile.

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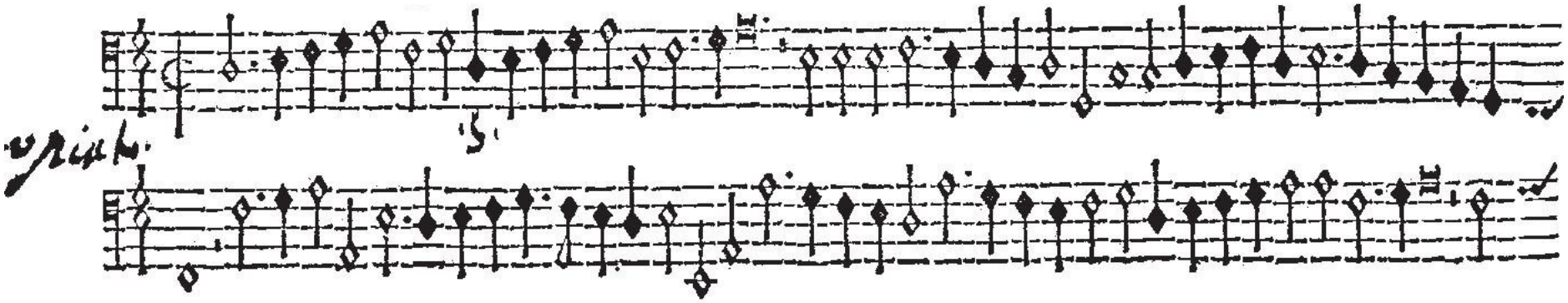
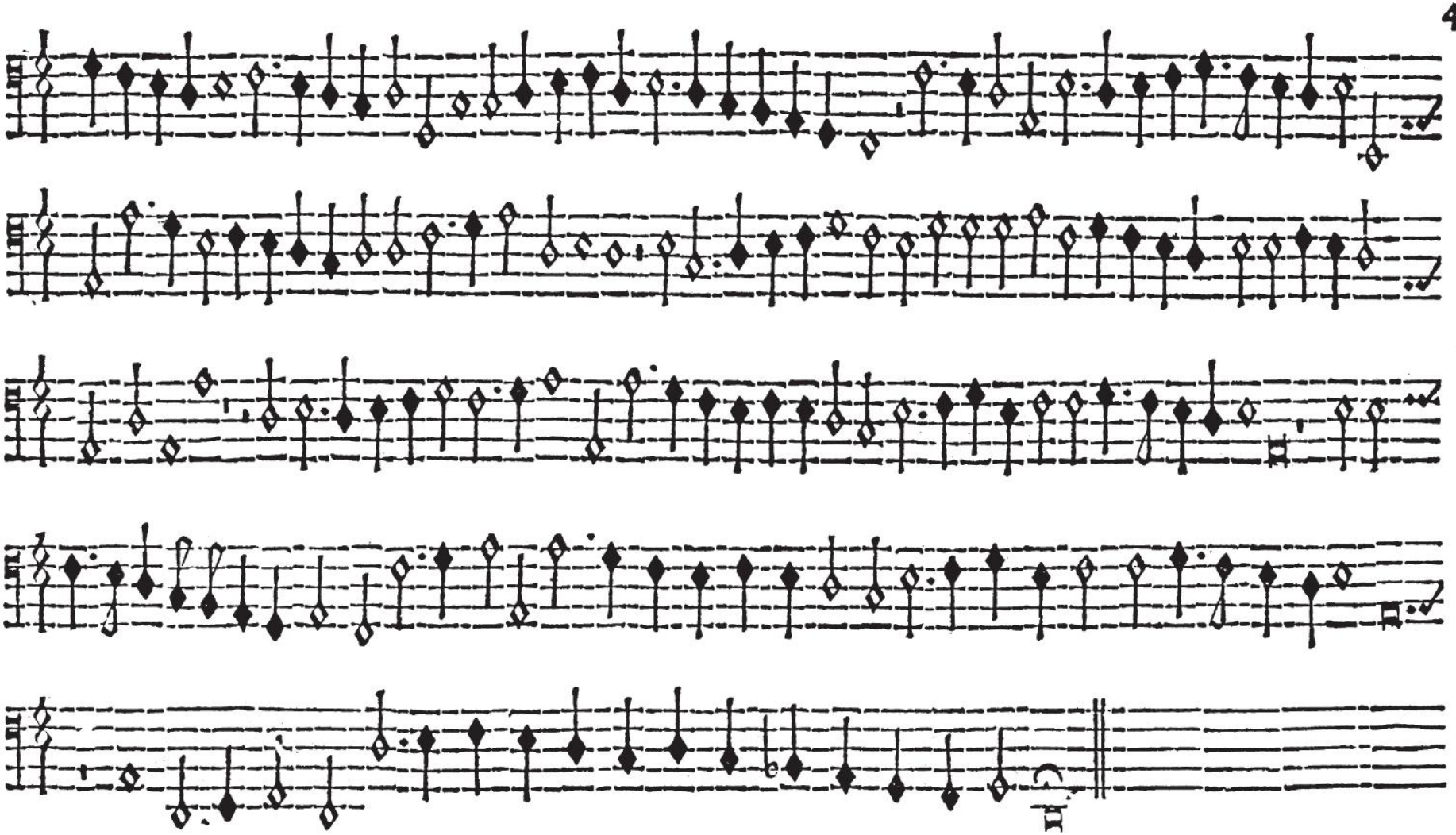
RECERCADA QVARTA QVE ES VNA QVINTA
BOZ SOBRE LA MISMA CANCION.





The better to complete this work, I thought to set forth here these studies on plain songs, which in Italy are commonly called tenors. One must notice that the principal way they are to be played is as notated here, with four voices and the study on them. But if one wants to play the counterpoint over the bass alone, the counterpoint remains perfect, as if it were made for this one voice. If by chance the harpsichord is missing, one may study and play in this way. (P.F.)

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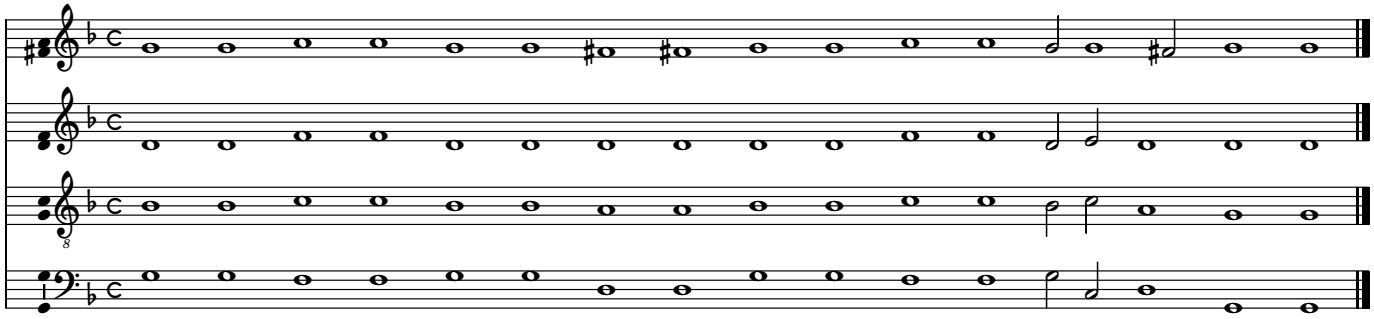
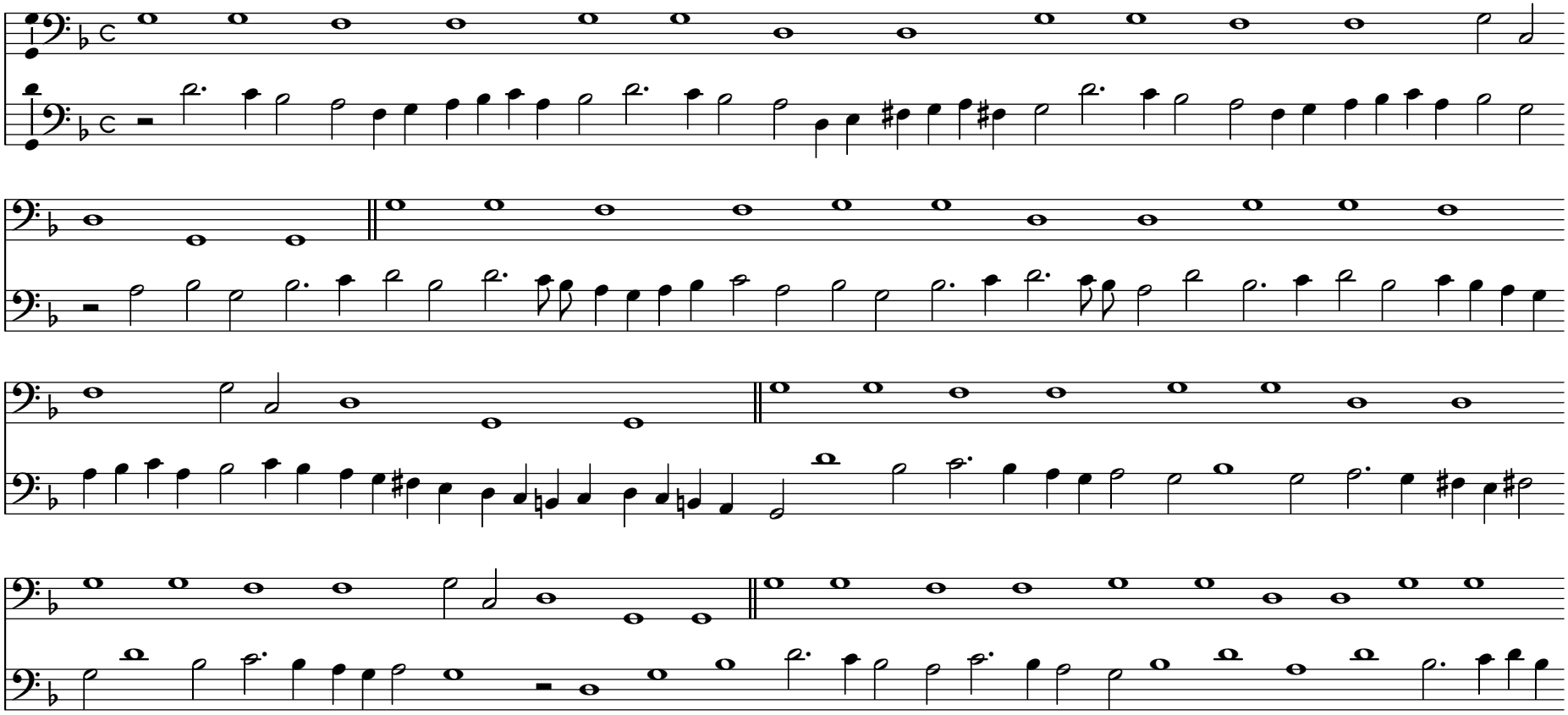
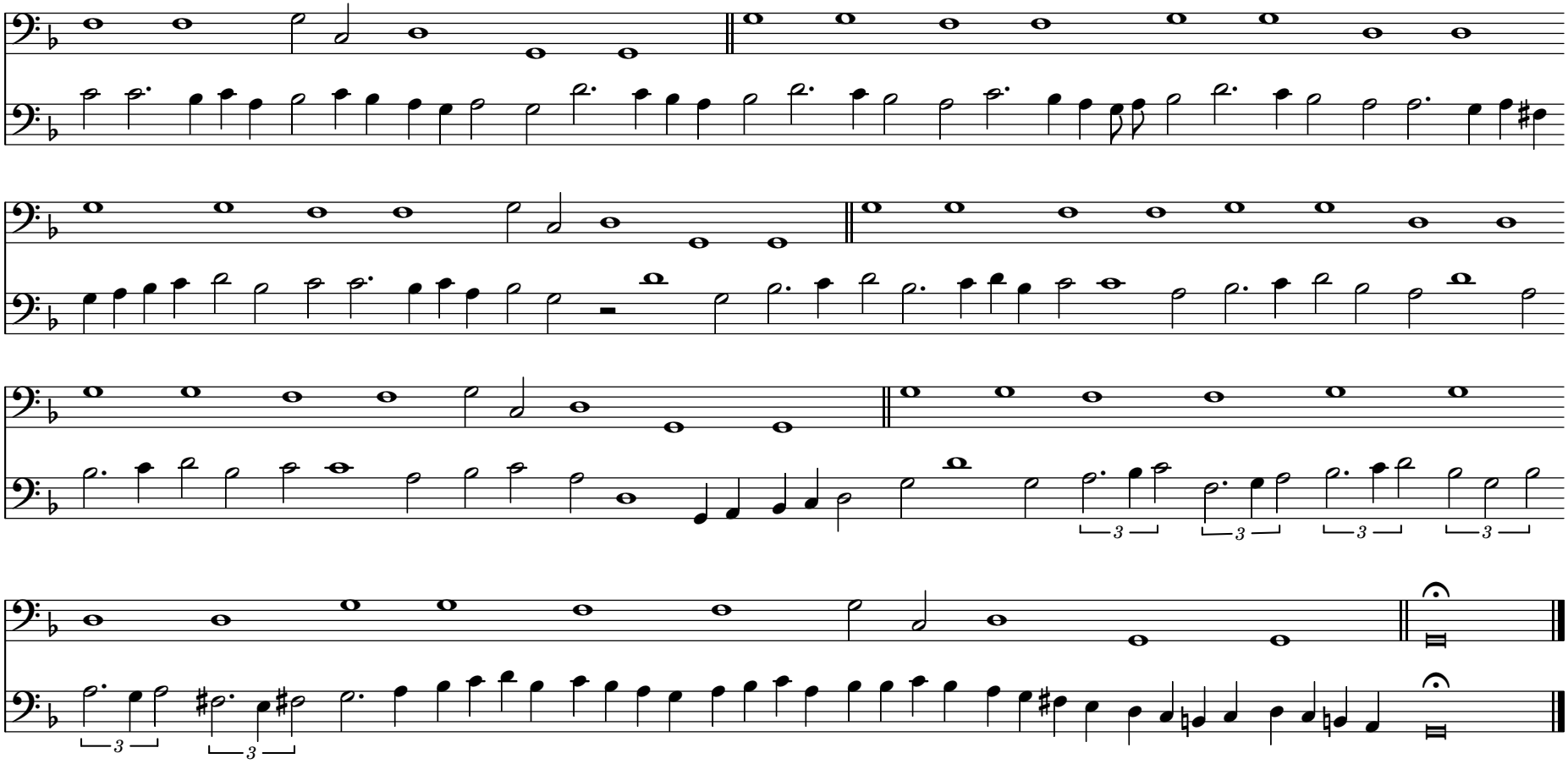
(Passamezzo Antico)



Ricercada Prima (sobre Passamezzo Antico).





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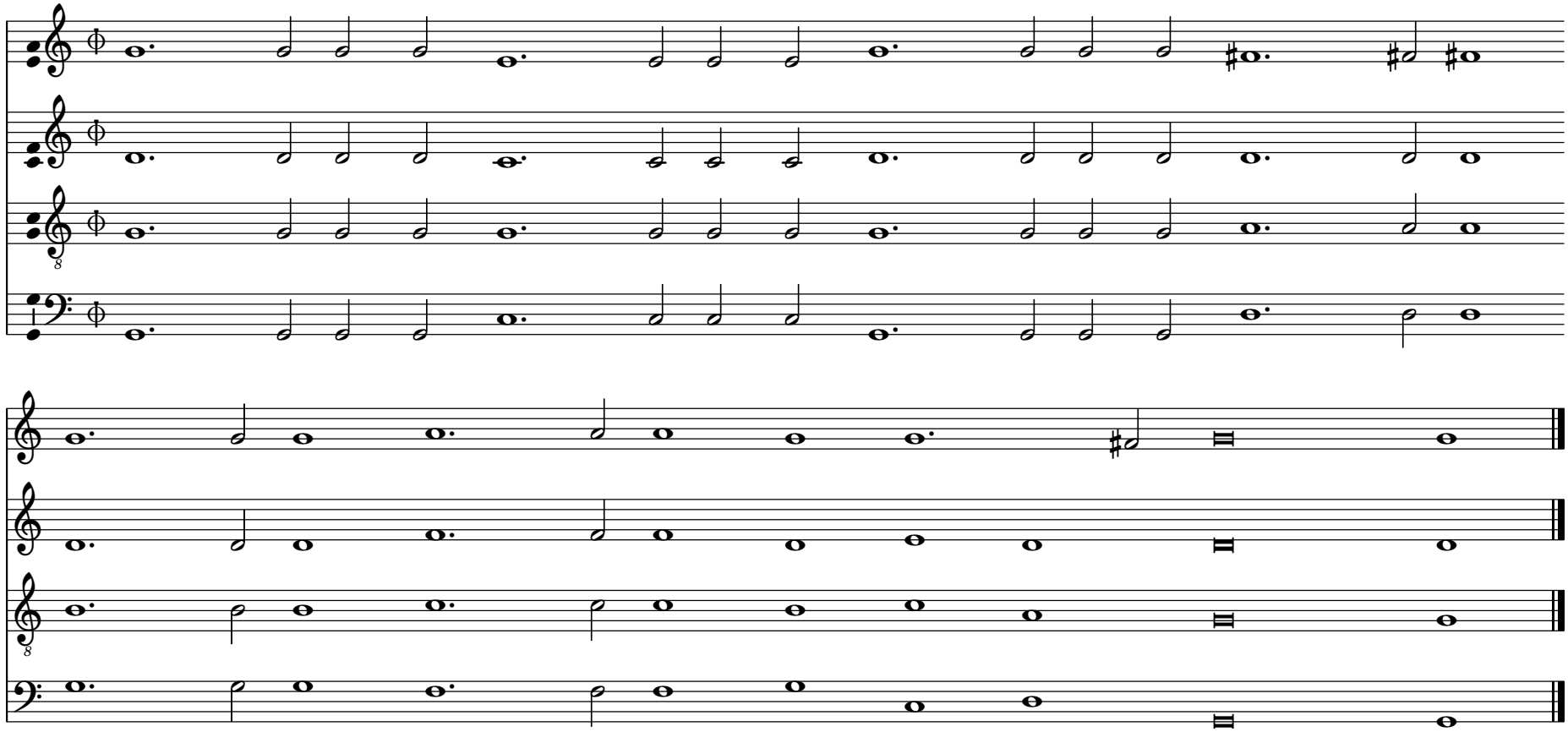
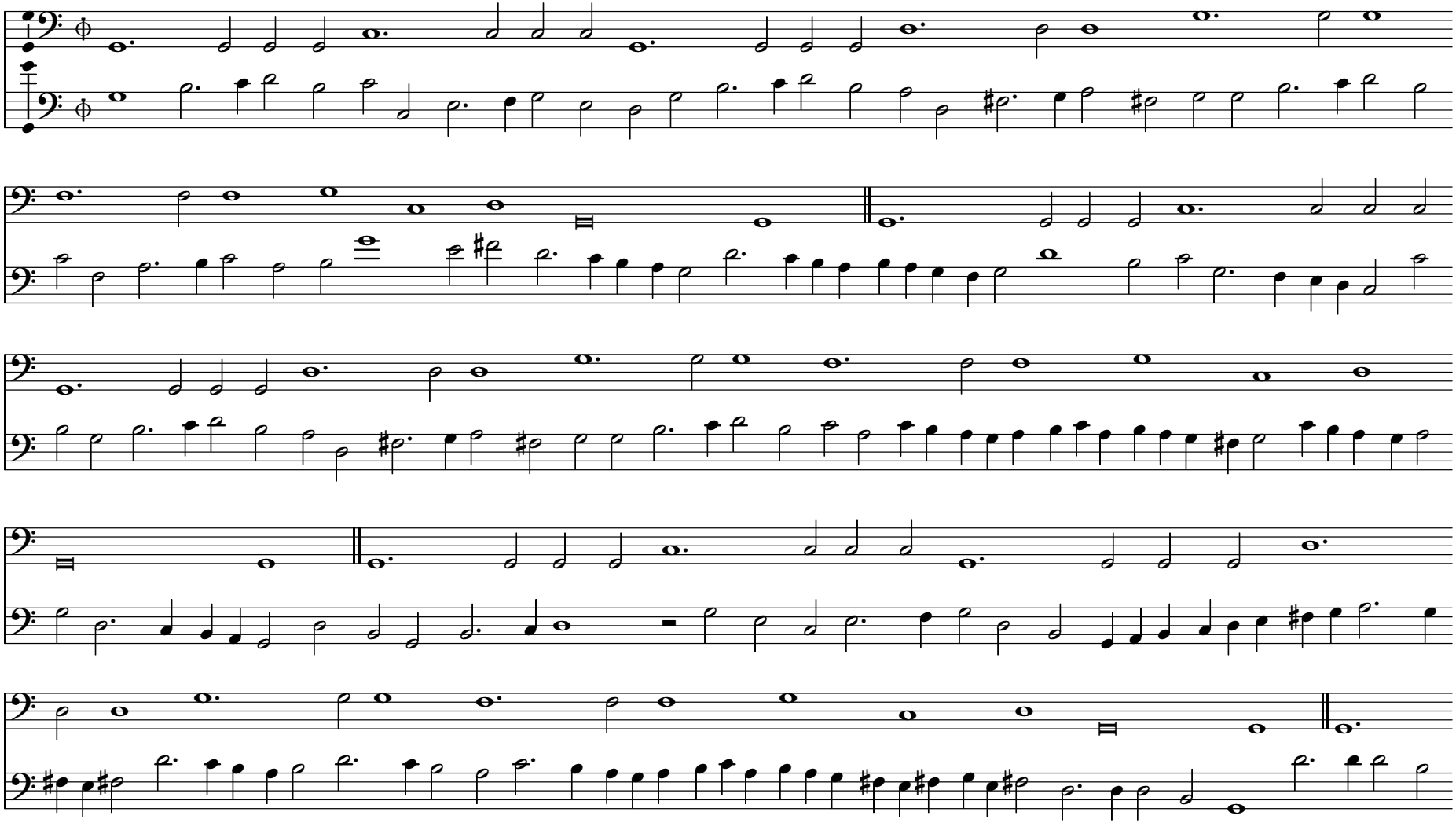
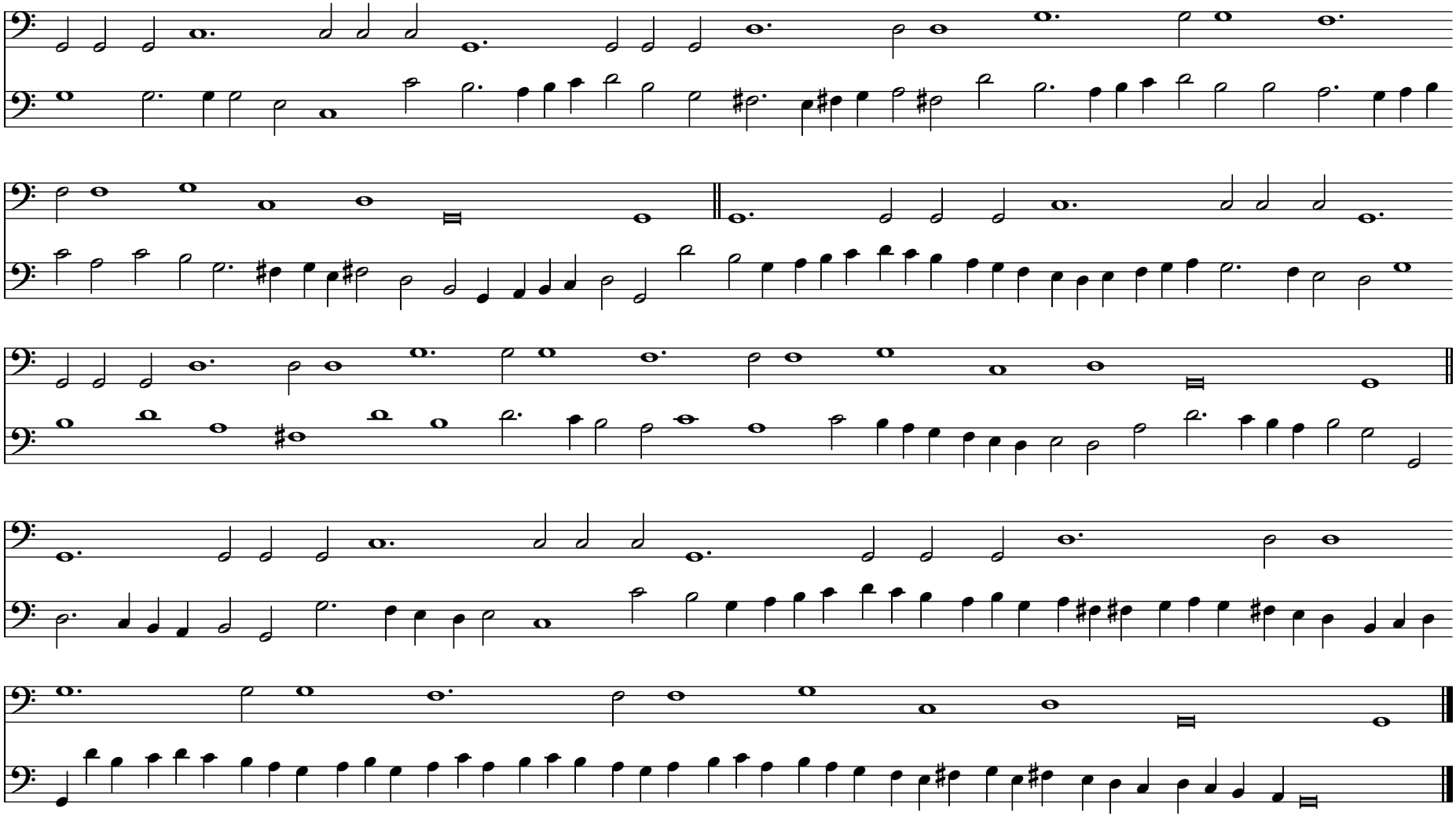
(Passamezzo Moderno.)



Recercada segunda (sobre el passamezzo moderno).





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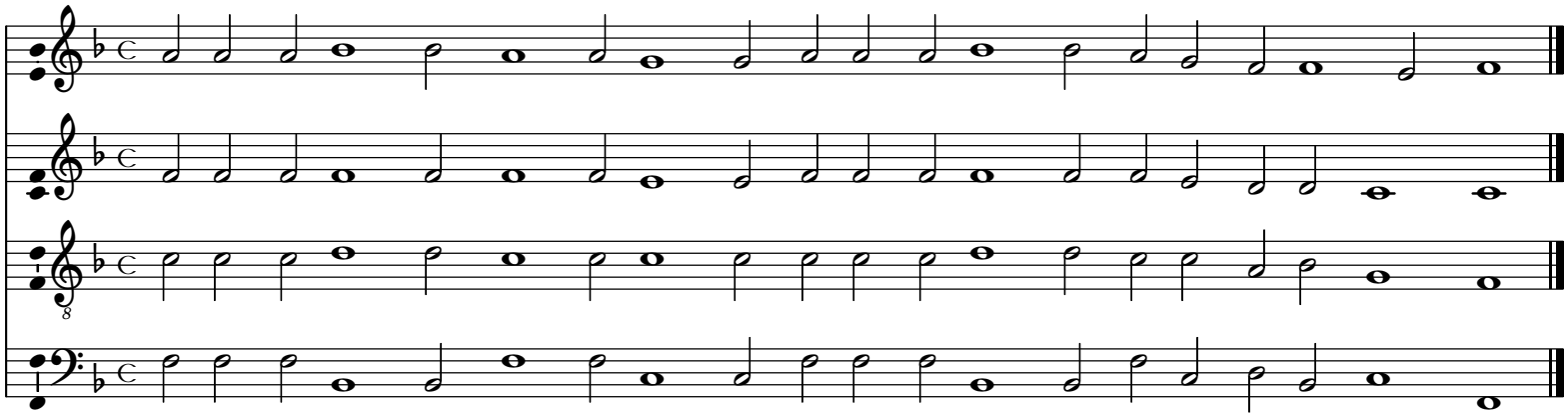
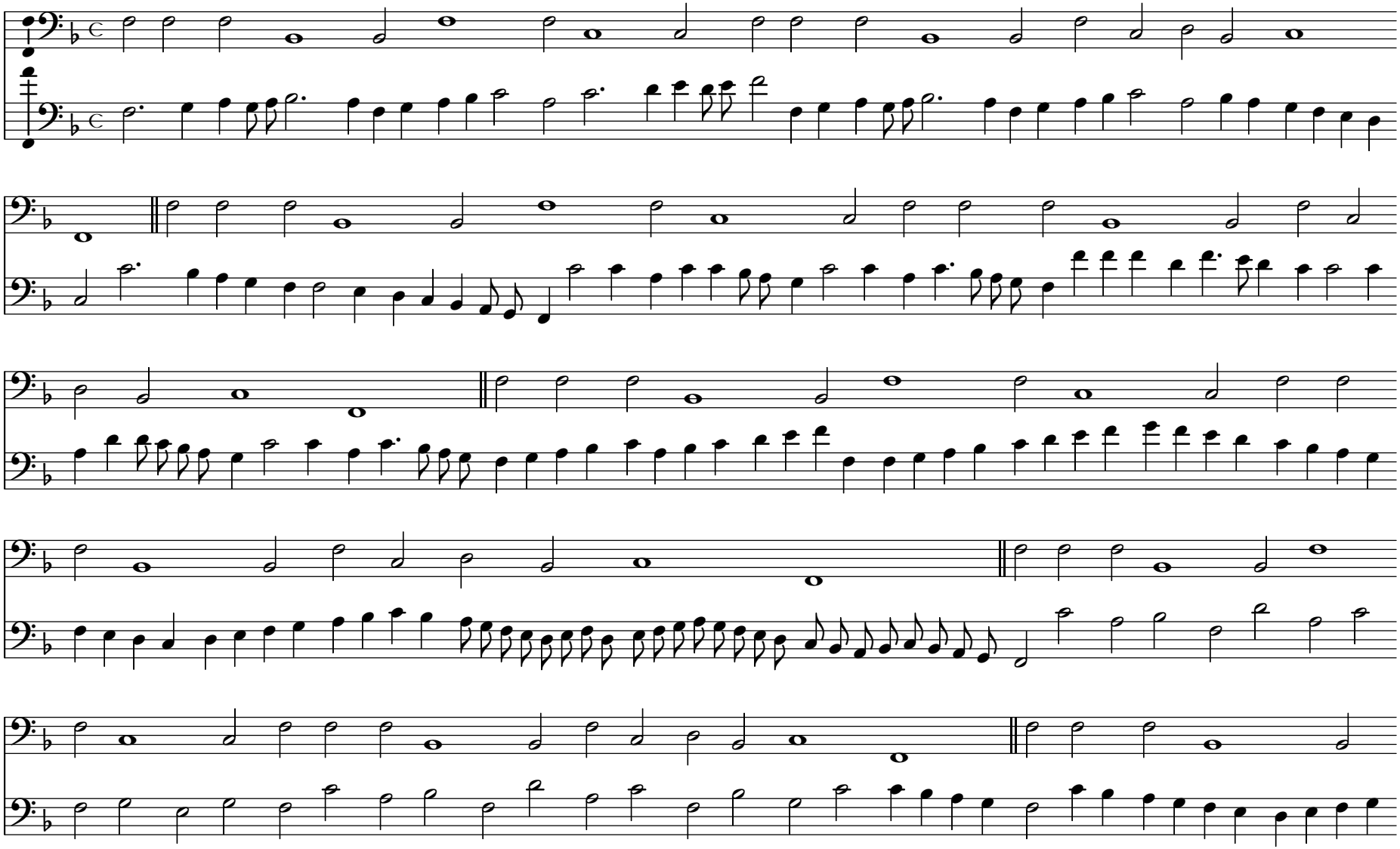
(Passamezzo Moderno)



Recercada Tercera (sobre el passamezzo moderno).

With Divisions by Diego Ortiz



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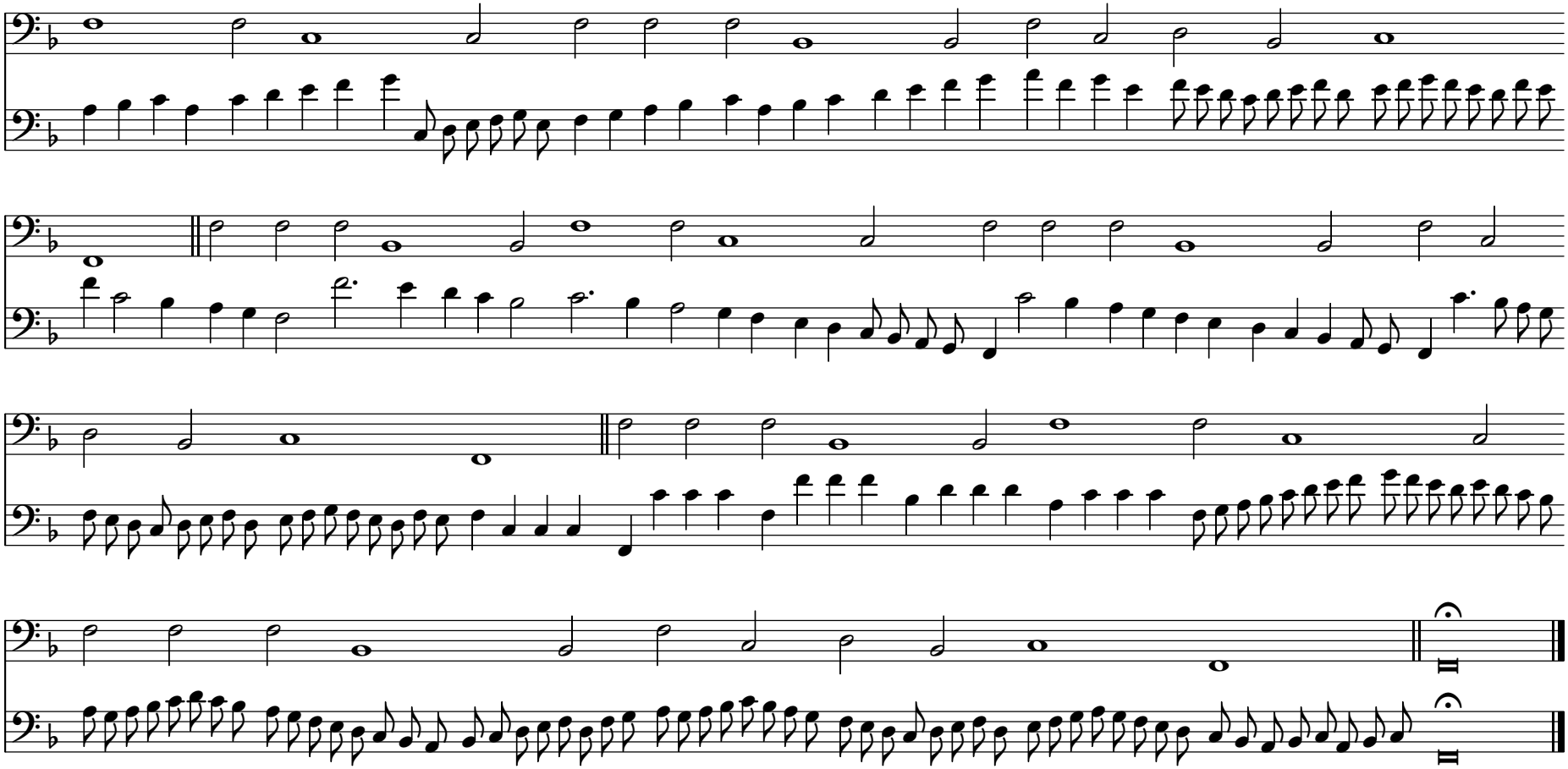

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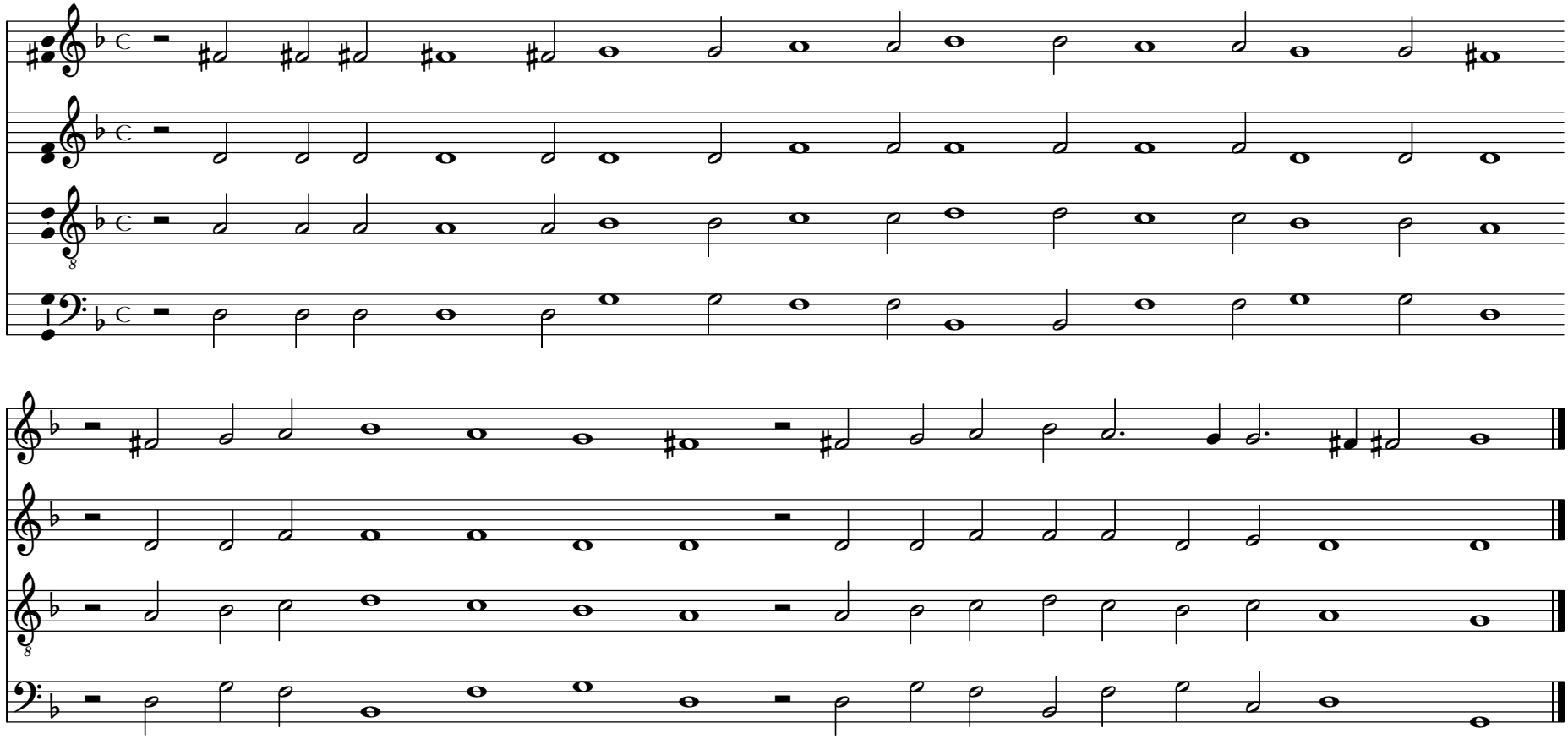
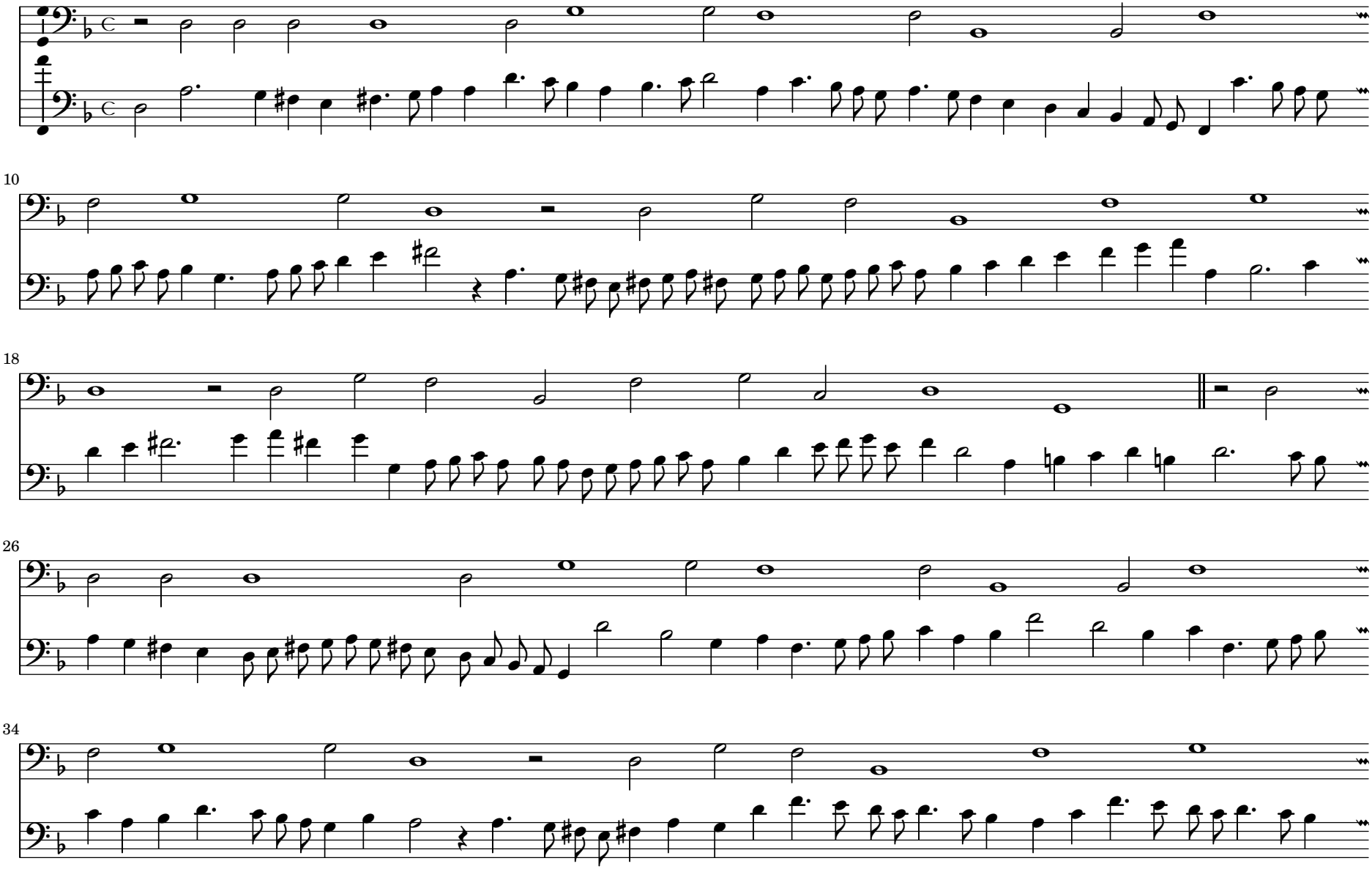
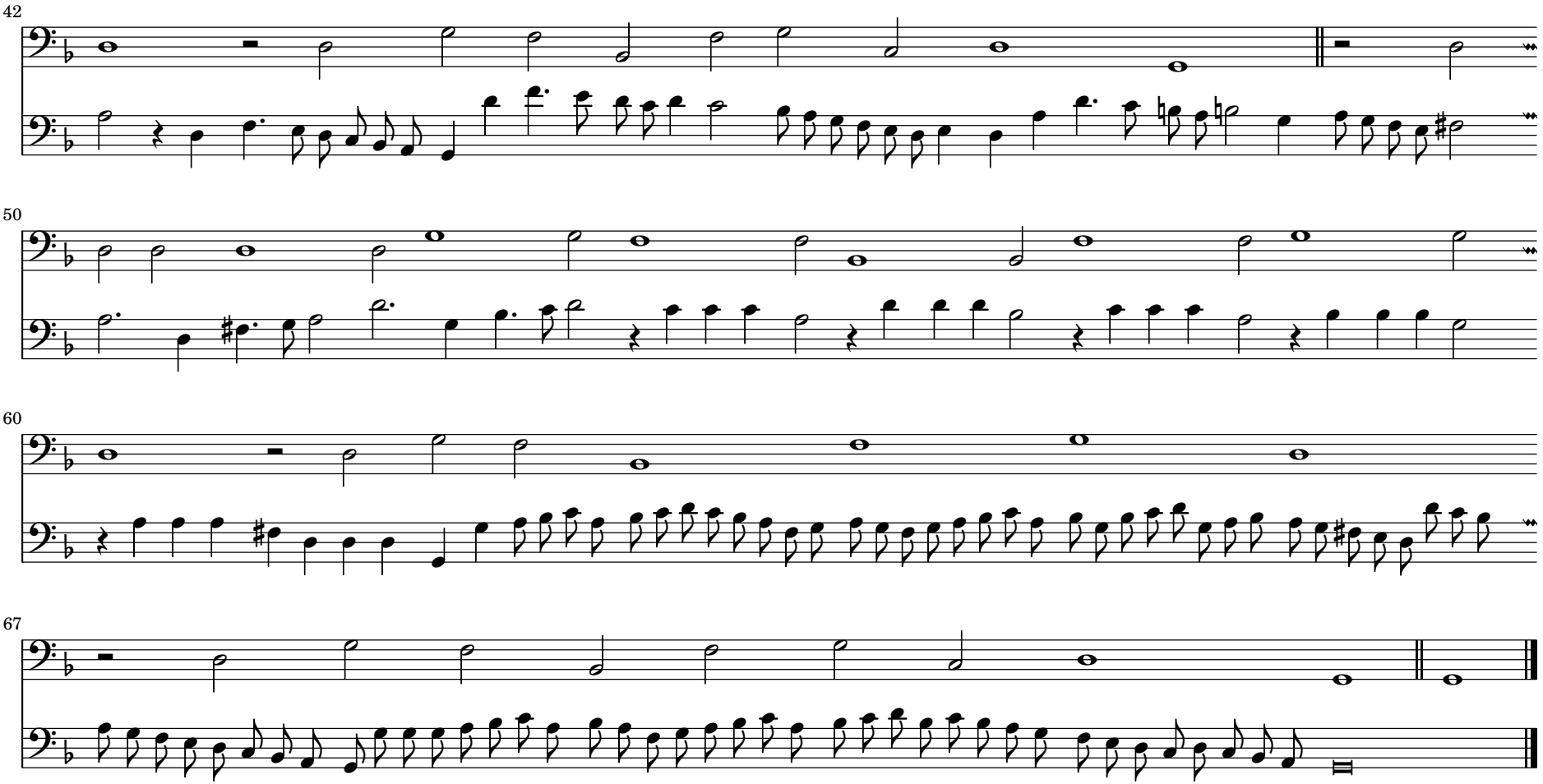
(La Gamba/Cara cosa)



Recercada Quarta (sobre La Gamba/Cara cosa)





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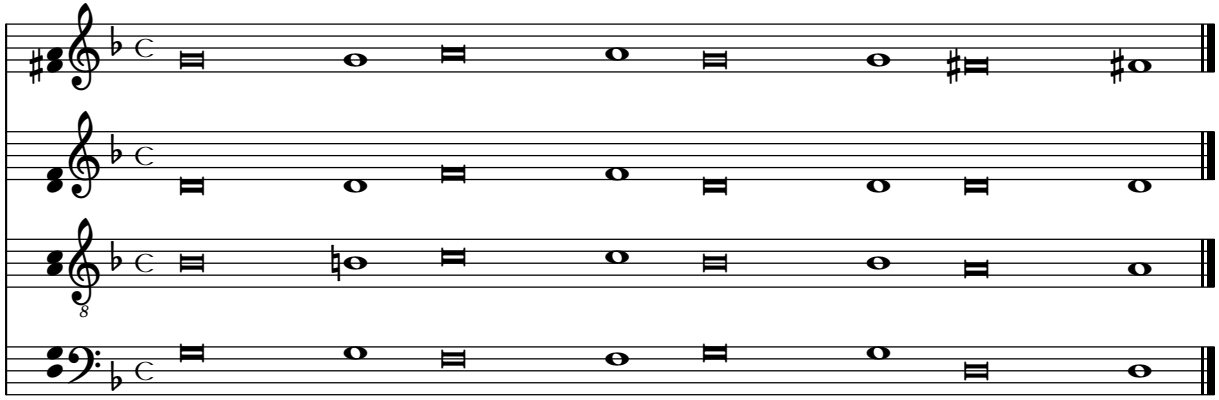
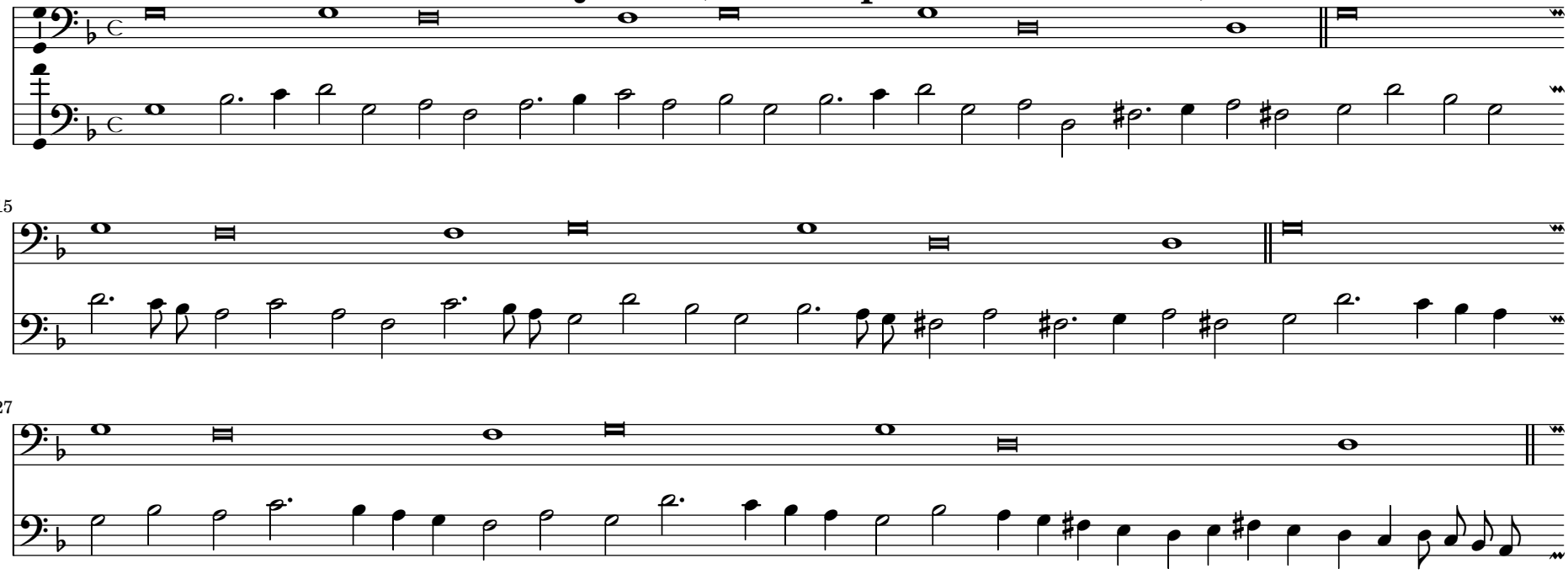
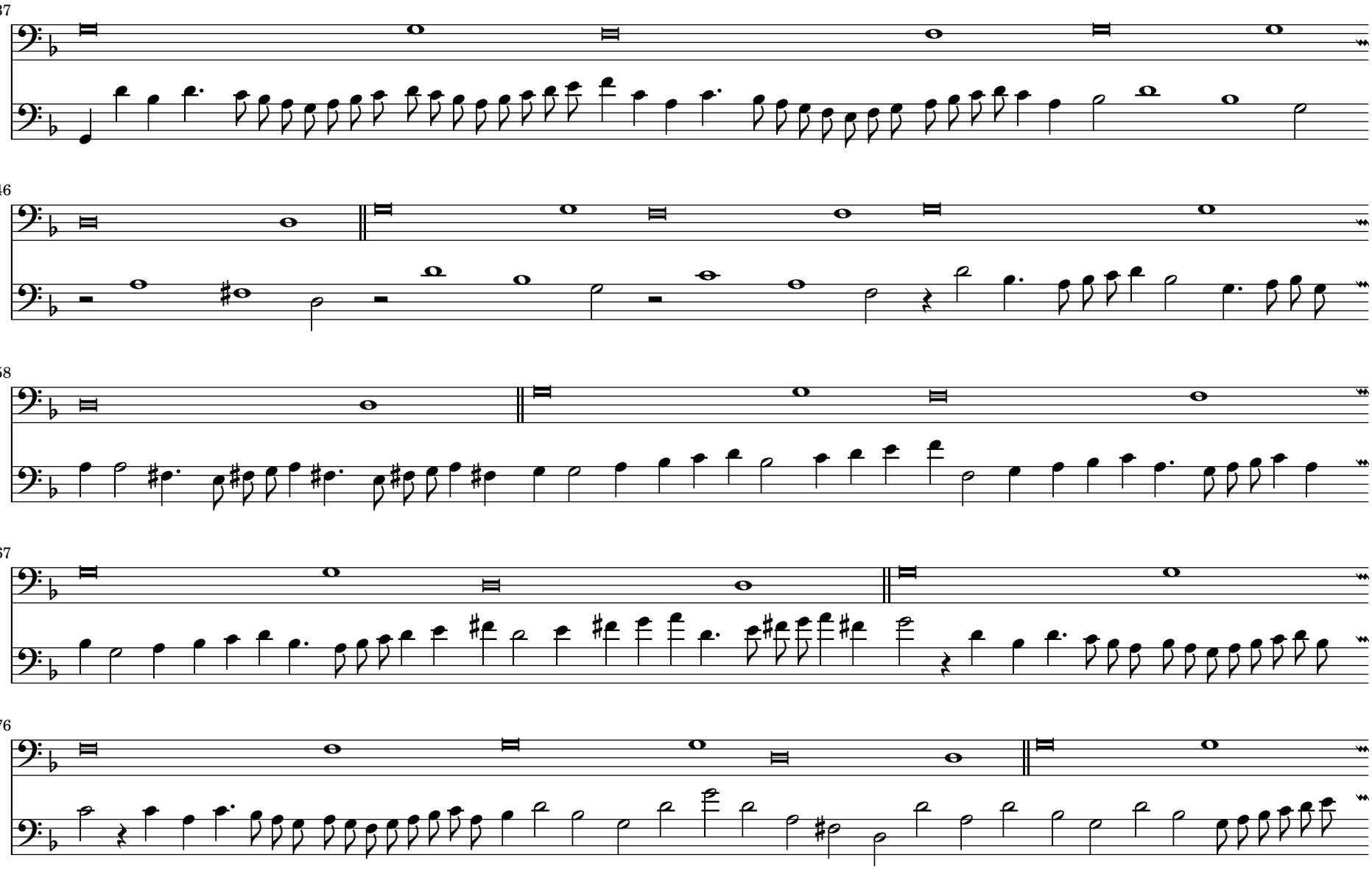
(Passamezzo Antico)



Recercada Quinta (sobre el passamezzo antico).





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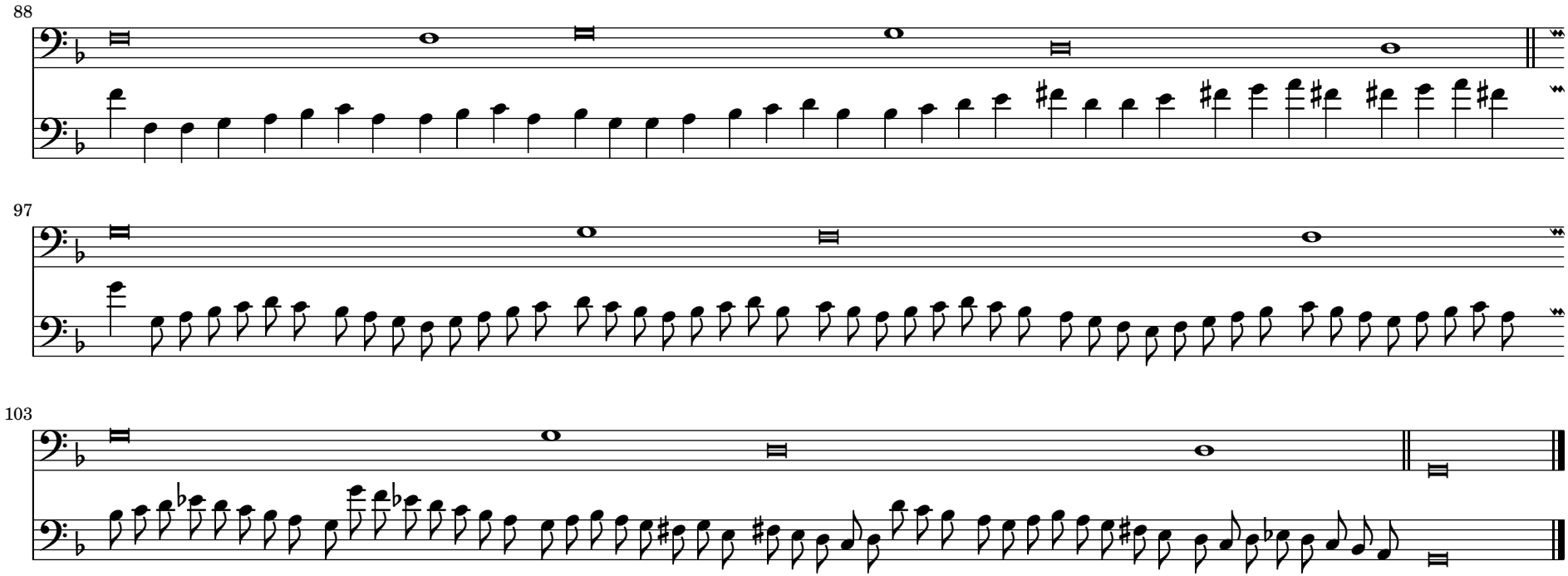
88
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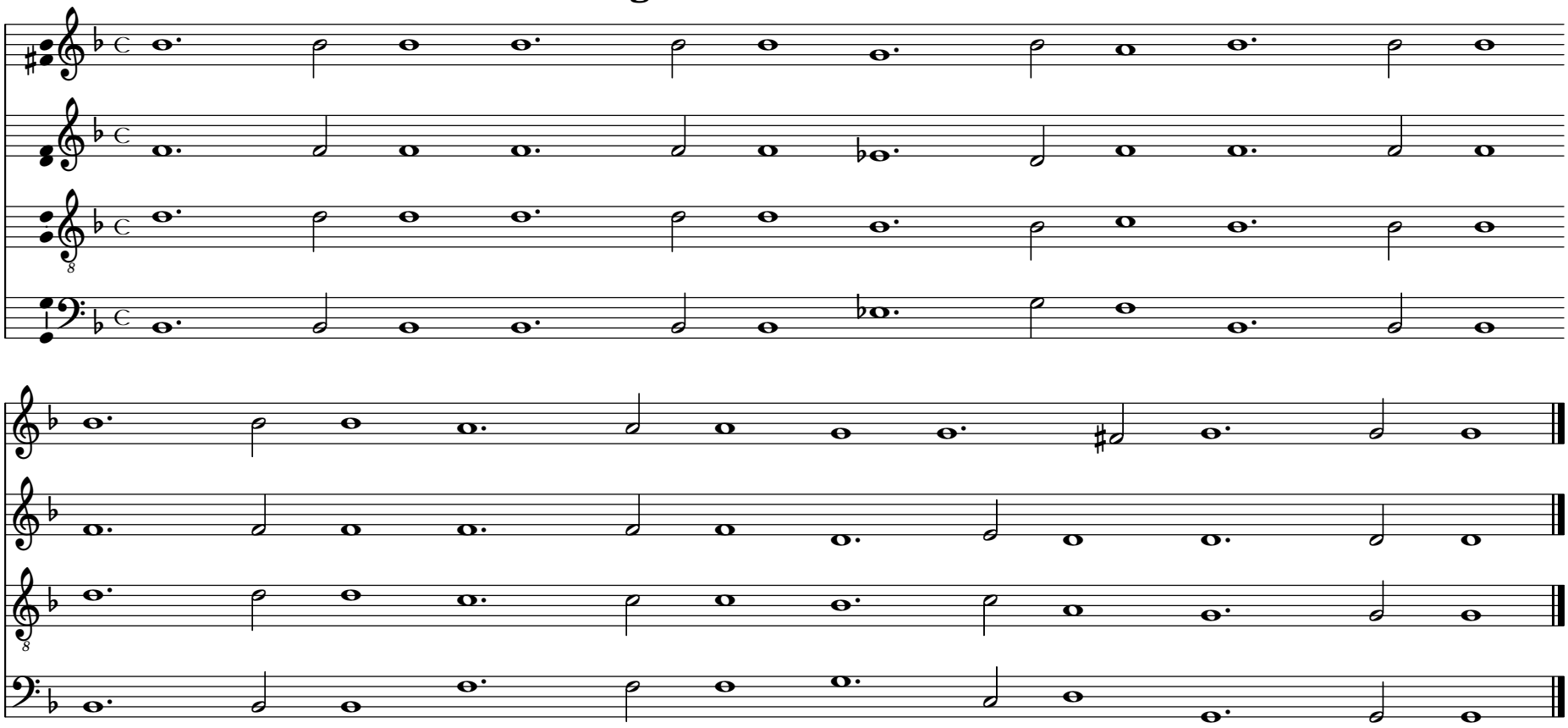
103

(Bergamasca/Romanesca)



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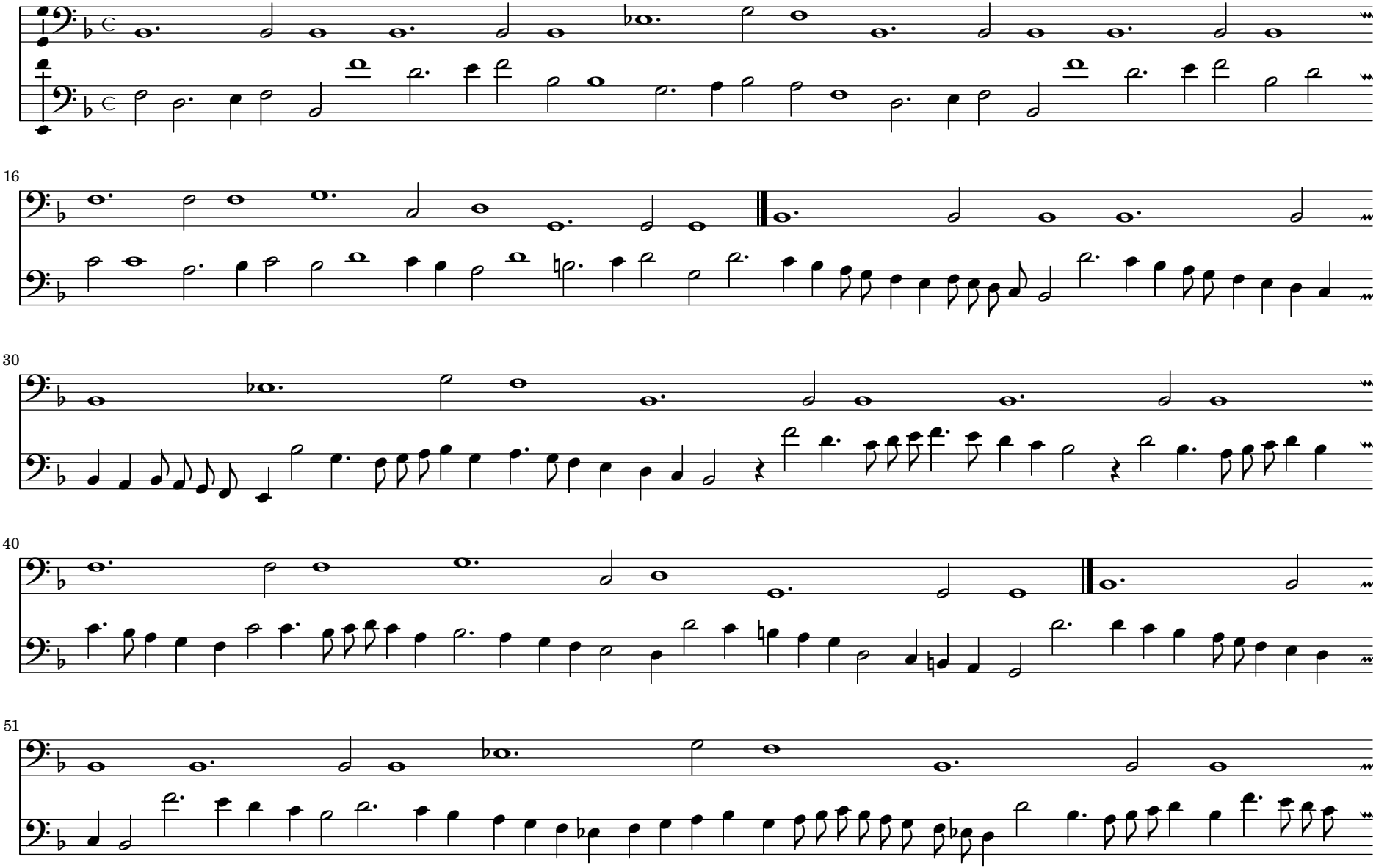
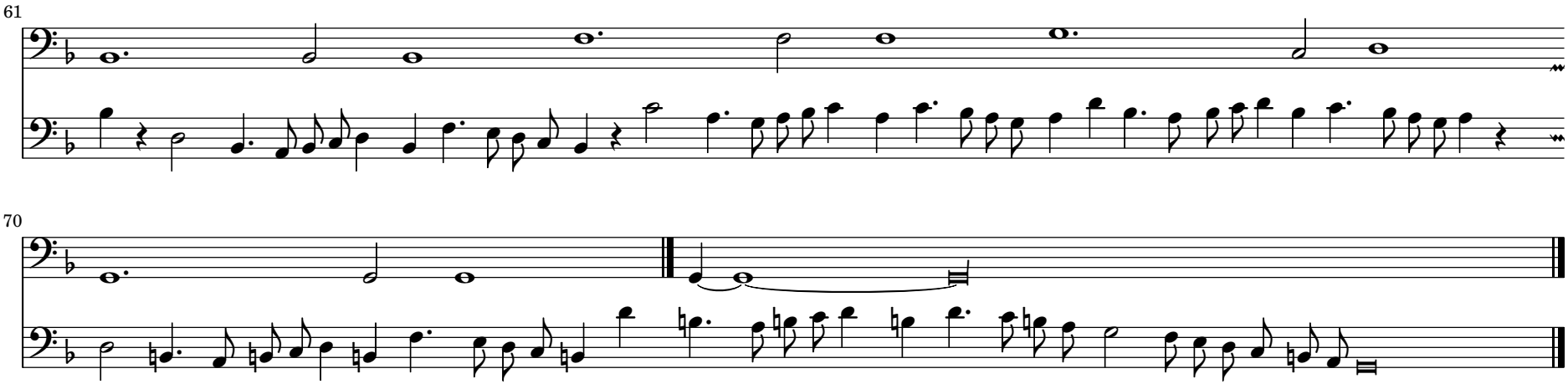
Recercada Sesta (over Bergamasca/Romanesca).





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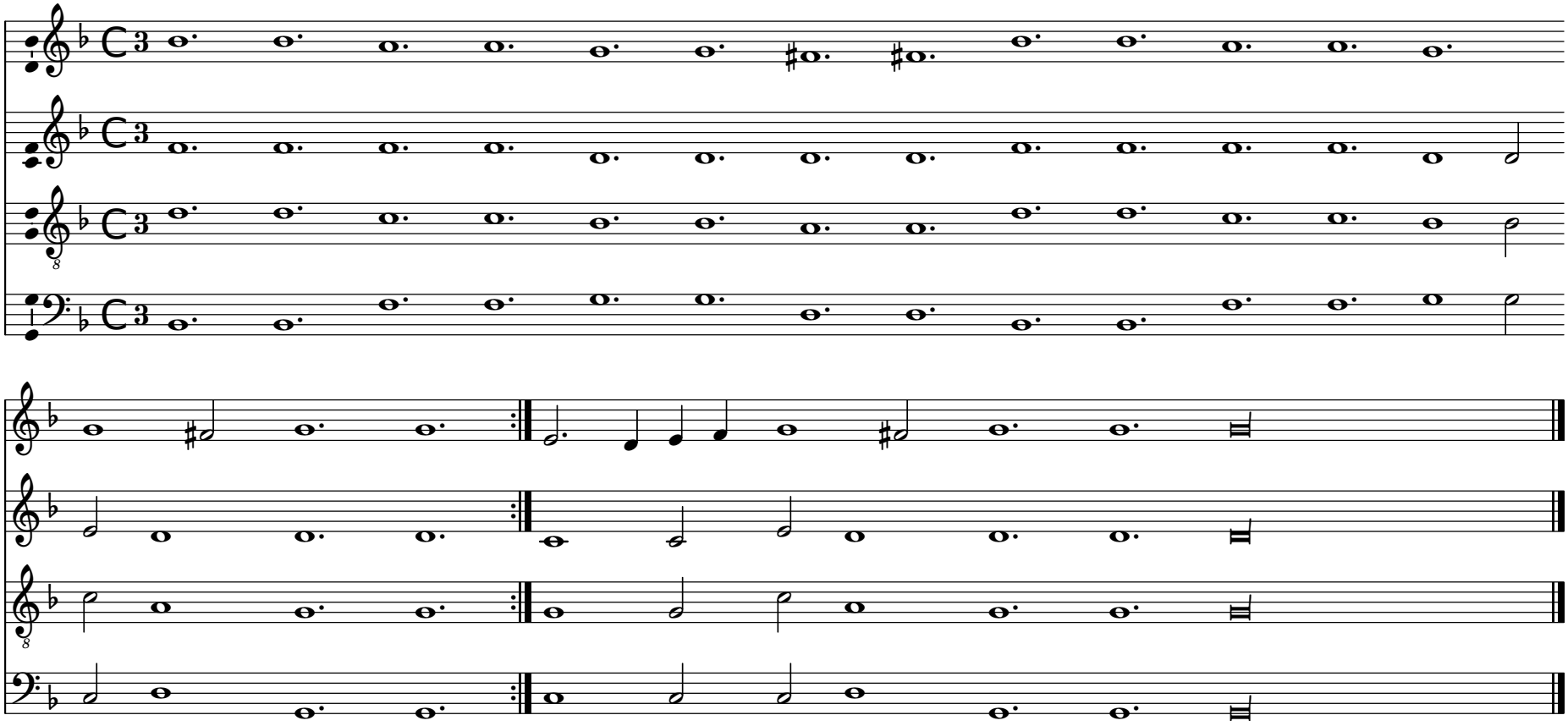
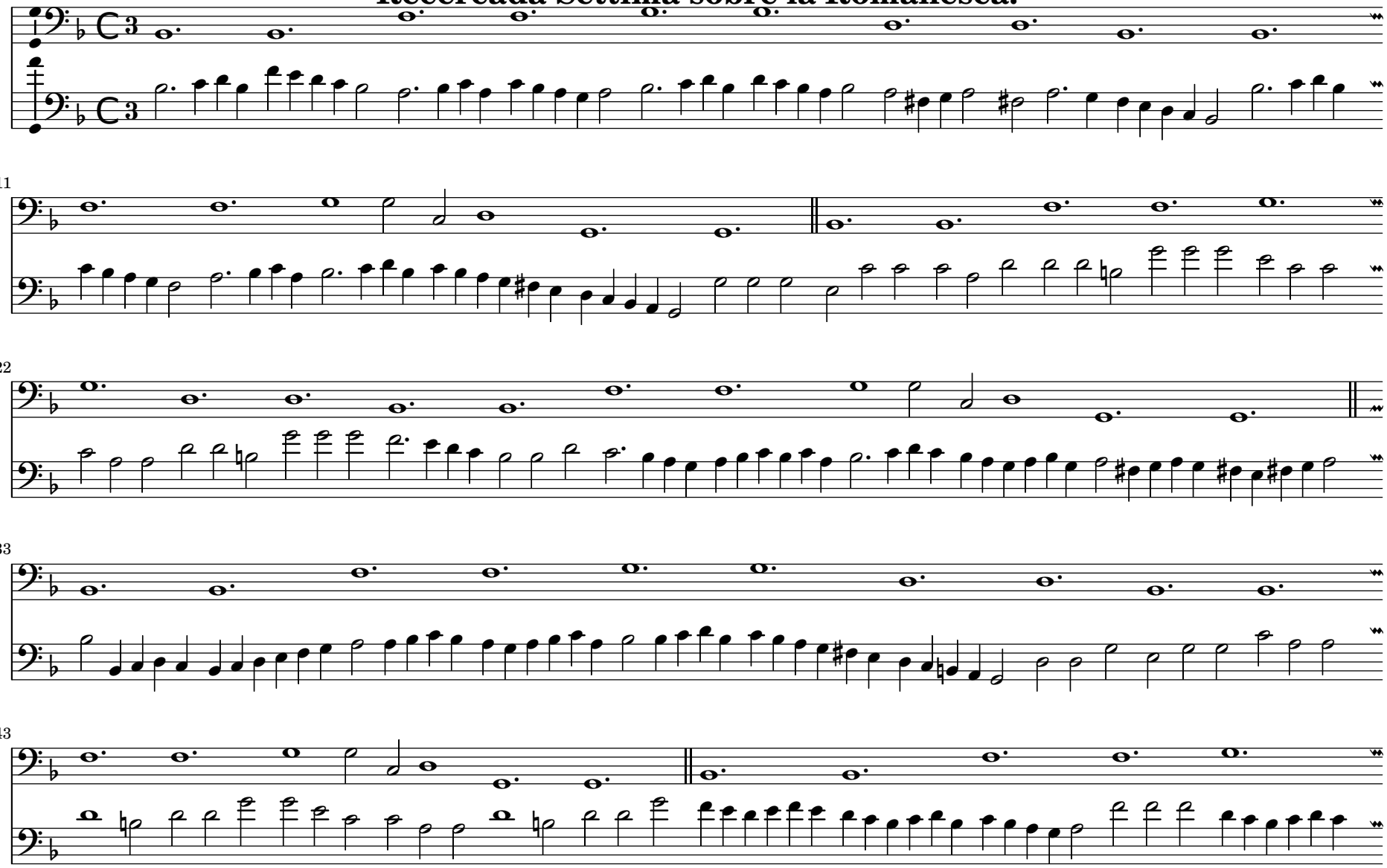
(La Romanesca)



Recercada Settima sobre la Romanesca.



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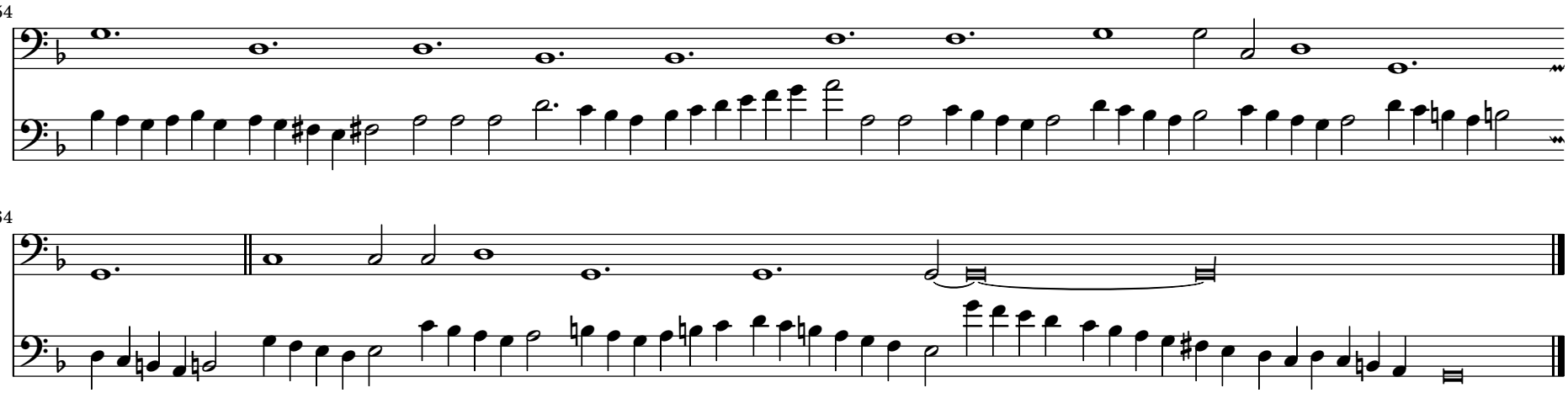
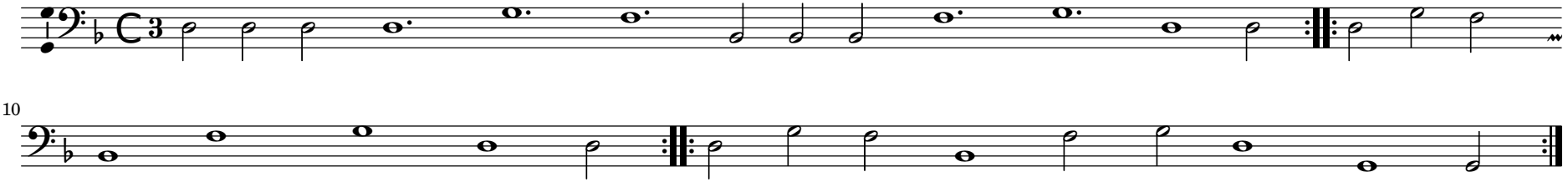


(La Gamba/Cara cosa)



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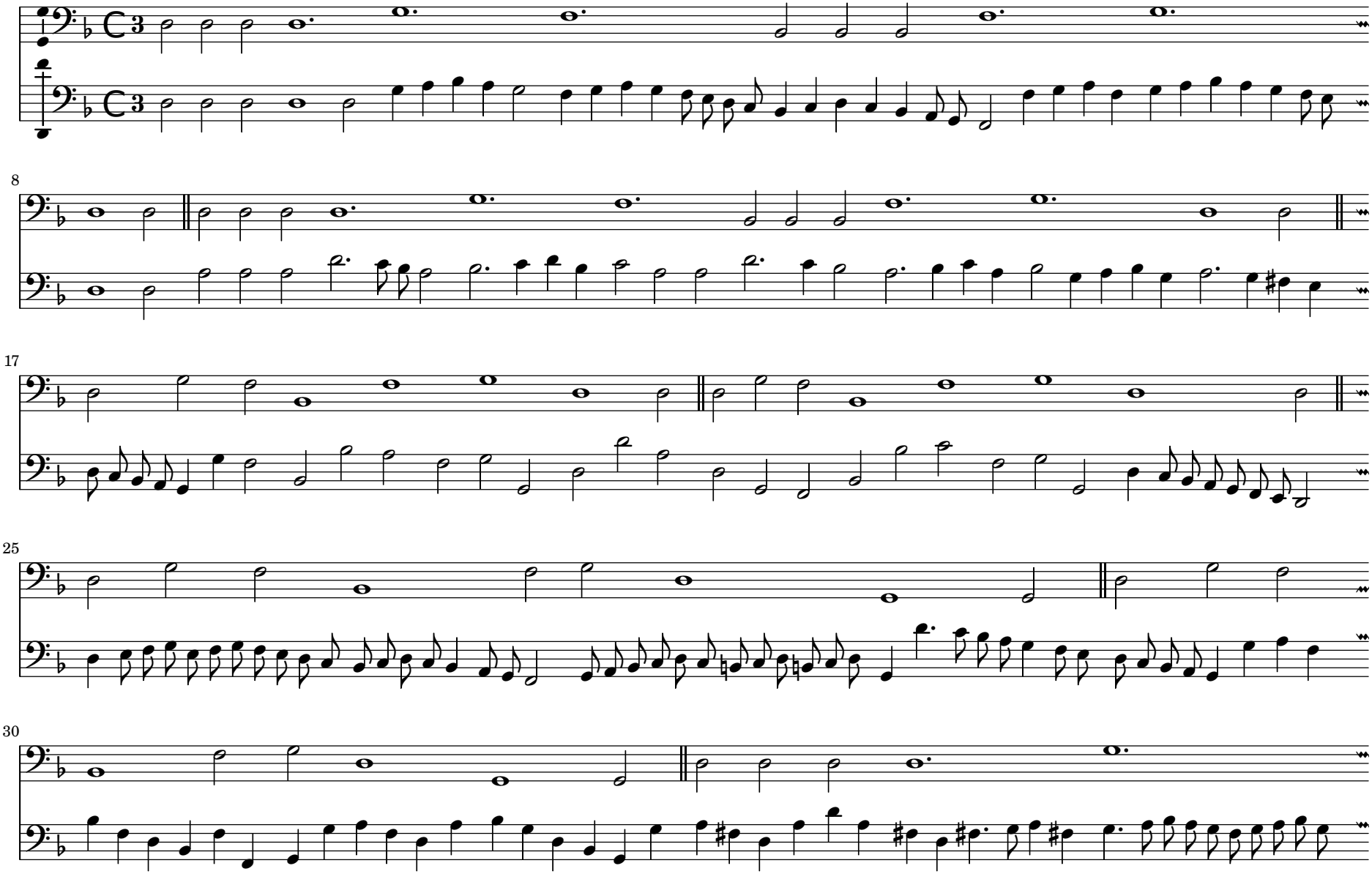
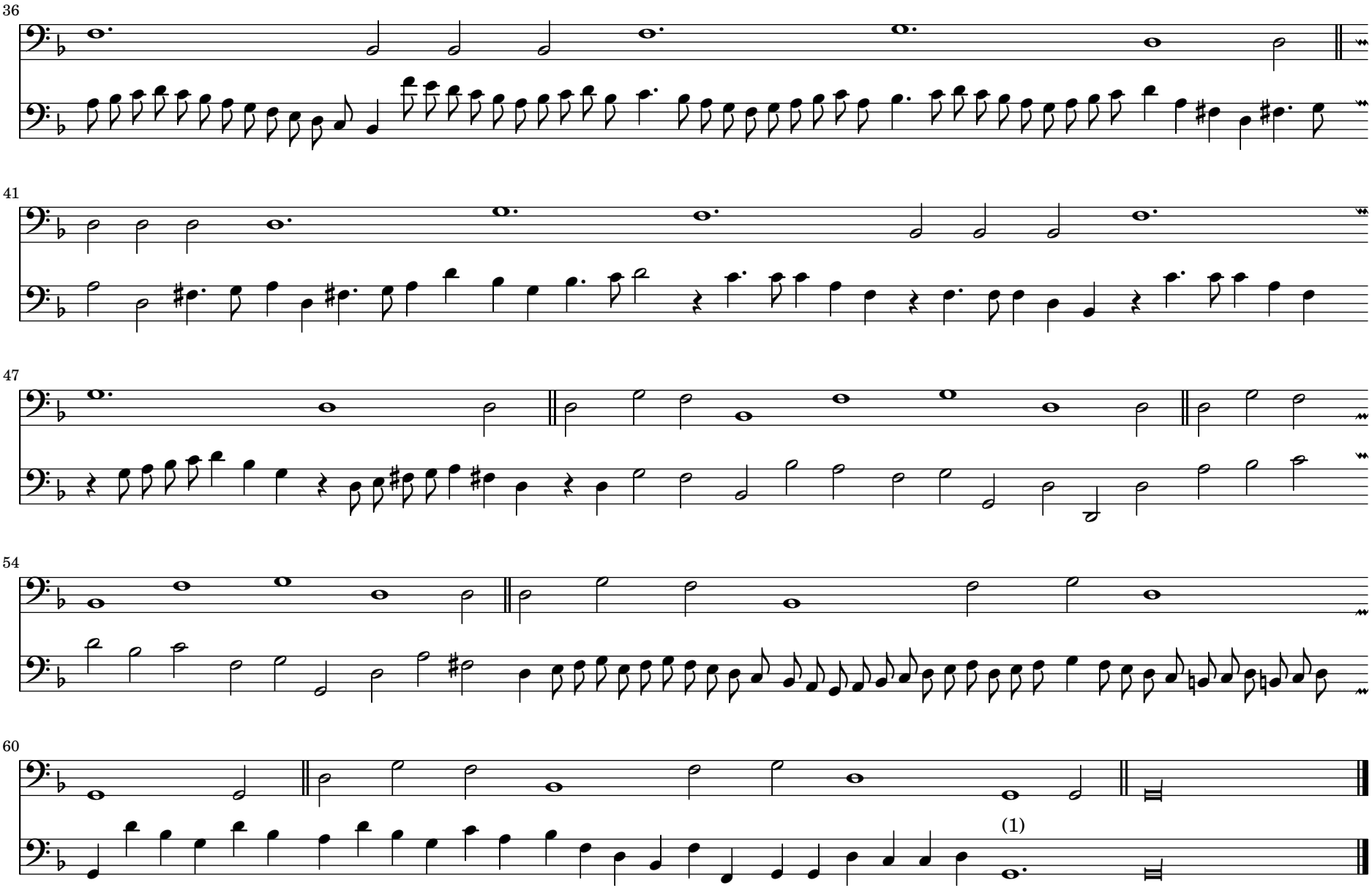
Recercada Ottava (sobre la Gamba/Cara cosa).





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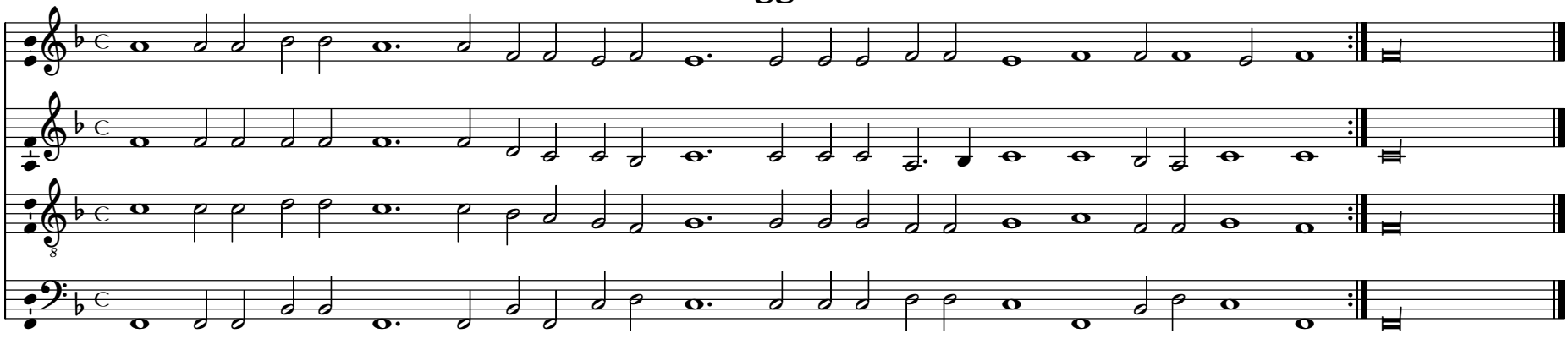
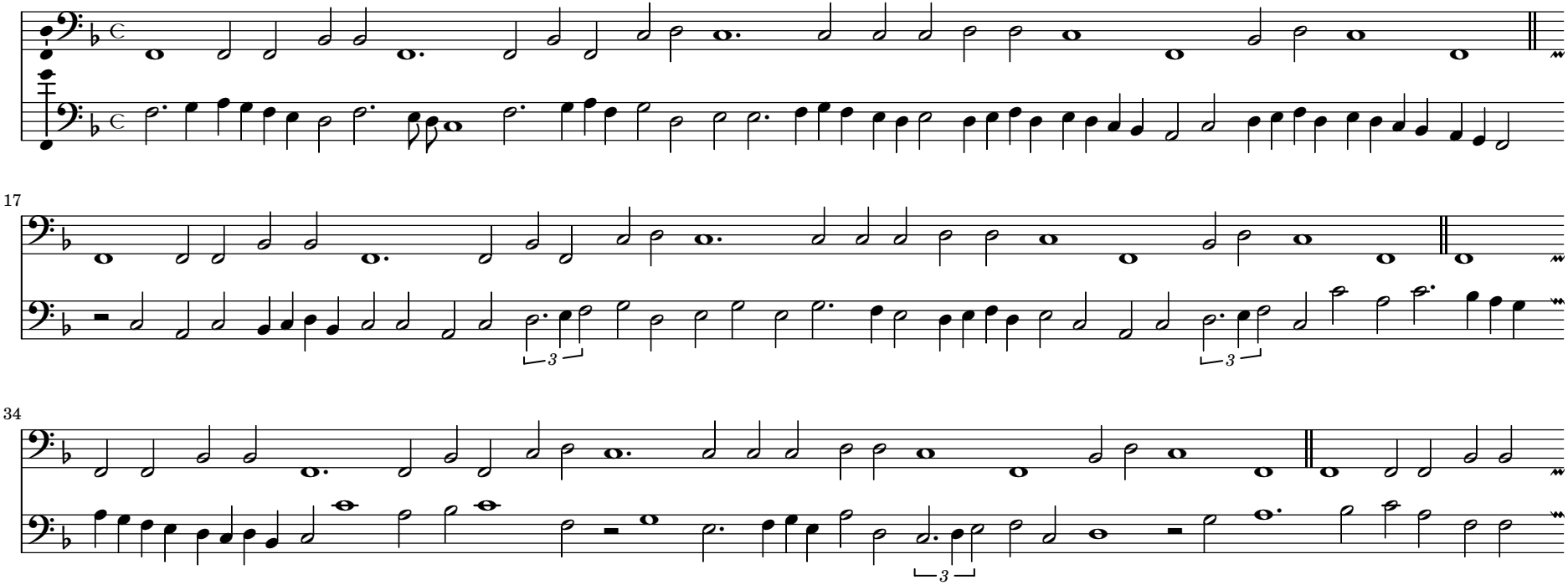
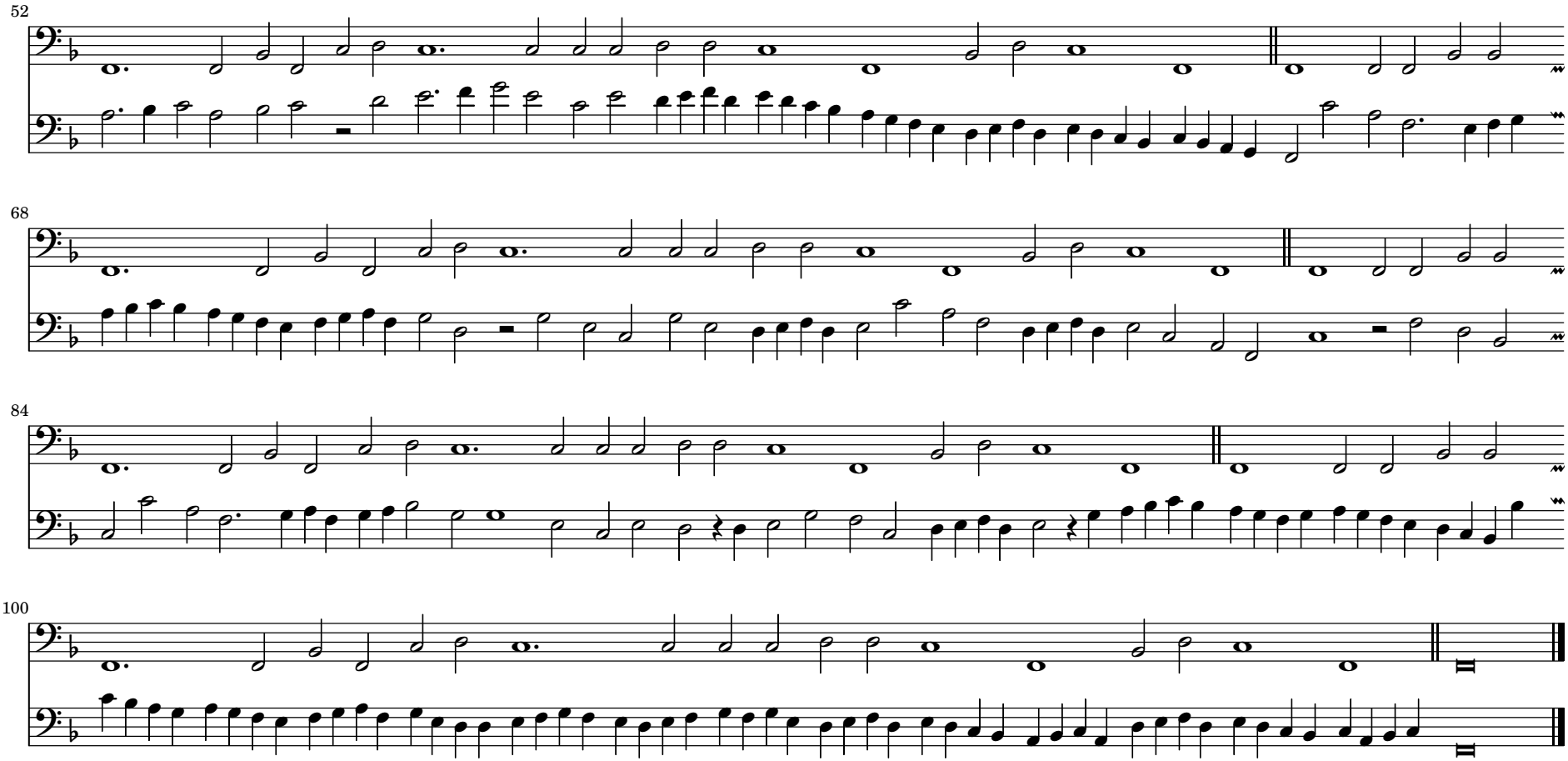
Ruggiero



Quinta Pars (sobre Ruggiero).





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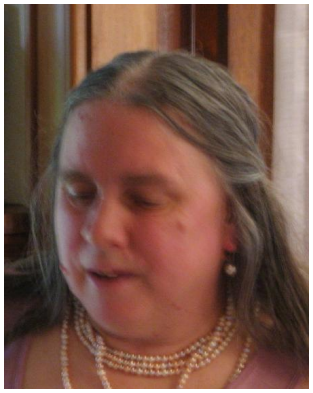
Several centuries before Miles Davis and Louis Armstrong, people wanted to embellish the popular tunes of the day on their favorite instrument. Diego Ortiz (c.1510 - c.1570) was a composer, viola da gamba player and Spanish music theorist of the Renaissance. He was surprised that there wasn't a book to explain how to do this, so he wrote one. This edition mixes pages from the facsimile with transcriptions of the music which is in unfamiliar clefs, a translation of the text, and has the recercadas on tunes in score with the tunes they are embellishing.



Laura Conrad publishes Renaissance music at `www.SerpentPublications.org`. She also directs the Cantabile Renaissance Band, and sings and plays recorder and serpent with other groups in the Boston area.

John Tyson is a winner of the Bodky International Competition, the Noah Greenberg Award and is a former student of Frans Bruggen. A recognized expert in Renaissance music and improvisation, he is Director of the Renaissance Music and Dance Ensemble, Renaissonics and performs internationally with early and contemporary ensembles including the crossover band Universal Village. He is on the faculty of the New England Conservatory of Music, the Corso Internizionale di Musica Antica in Urbino, Italy and is an Emerson instructor at the Massachusetts Institute of Technology. He chaired the Department of Historical Performance at Boston University and has lectured at the Berklee School of Music and for the Boston Symphony Orchestra's Tanglewood Institute.

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