



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://japanese.imslp.info/files/imglinks/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.

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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 Segunda, 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 alone presents all the different types of improvisation 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.)

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 instruments 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 instrument, 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

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.)

1 2 3 4 5 6 7 8 9 10 11 12 B

13

14

15

16

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.)

17

18

19

20 21 6

Otras diferencias de Clausulas
Sobre el mismo G sobre ut

1 2

3 4

5 6

B ii

7 8

9 10

11

12 13

14 15

16

The image displays six systems of musical notation, each consisting of a single staff. The systems are numbered 17 through 24. The notation is written in a style characteristic of 17th or 18th-century manuscript notation, featuring a treble clef and a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Each system is separated from the next by a double bar line. The systems are arranged vertically on the page, with the first system at the top and the last at the bottom.

Claufulas en A la mire

The image displays a musical score for 'Claufulas en A la mire', consisting of 11 numbered staves of music. The notation is written on a single treble clef staff with a key signature of one flat (B-flat). The music is characterized by a series of rhythmic patterns, primarily using eighth and sixteenth notes, often grouped in pairs or fours. The staves are numbered 1 through 11, with some staves containing multiple measures. The notation includes various note values, rests, and bar lines, indicating a complex rhythmic structure. The overall style is that of a traditional manuscript or early printed score.

8

12

13

14

15

16

Clausulas en B **fa** | **mi**

1

2

3

4 5
6 7
8 9
10 11
12 13
14 15

16

Claufulas en
C sol fa vt.

9

Claufulas
en D la sol

C

The image displays a musical score for a single melodic line, consisting of seven numbered sections. Each section is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. Section 1 (labeled '2') contains 16 measures. Section 2 (labeled '4') contains 16 measures. Section 3 (labeled '3') contains 12 measures. Section 4 (labeled '5') contains 16 measures. Section 5 (labeled '6') contains 16 measures. Section 6 (labeled '7') contains 16 measures. The final section (labeled '7') is a shorter phrase of 8 measures. The score includes various musical symbols such as bar lines, repeat signs, and fermatas.

Clausulas en F fa ut

Musical notation for Clausulas en F fa ut, measures 1-11. The notation is in treble clef, key of F major (one flat), and common time (C). The piece consists of 11 measures, each ending with a fermata. The notes are: 1. F4, A4, C5 (fermata); 2. G4, A4, B4, C5, B4, A4, G4, F4 (fermata); 3. E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata); 4. D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata); 5. C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata); 6. D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata); 7. F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4 (fermata); 8. C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata); 9. D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata); 10. F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4 (fermata); 11. C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 (fermata).

Clausulas en D la sol re

Musical notation for Clausulas en D la sol re, measures 1-4. The notation is in treble clef, key of D major (two sharps), and common time (C). The piece consists of 4 measures, each ending with a fermata. The notes are: 1. D4, E4, F#4, G4, A4, B4, C5 (fermata); 2. D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 (fermata); 3. D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 (fermata); 4. D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 (fermata).



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.)



5 6 I I

7

Clausulas de
Alamire

I 2 3

4 5

6

Clausulas en B fa mi

2

1

Claufulas
en C sol fa

2

3

6 12

Clausulas en D la fol

1

2

3

4

Clausulas en F fa uc

Four musical staves showing cadences in B-flat major. Each staff is numbered 1 through 4. The notation consists of eighth and sixteenth notes on a treble clef staff with one flat (B-flat).

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

Four musical staves showing cadences in G major. Each staff is numbered 1 through 4. The notation consists of eighth and sixteenth notes on a treble clef staff with no flats.

Claúfulas en G sol re ut

1

13



2

3



4



1

2

Clausulas en
A la mi re



3

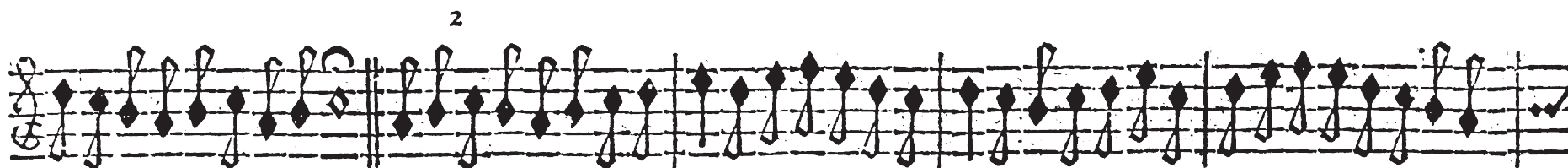


4

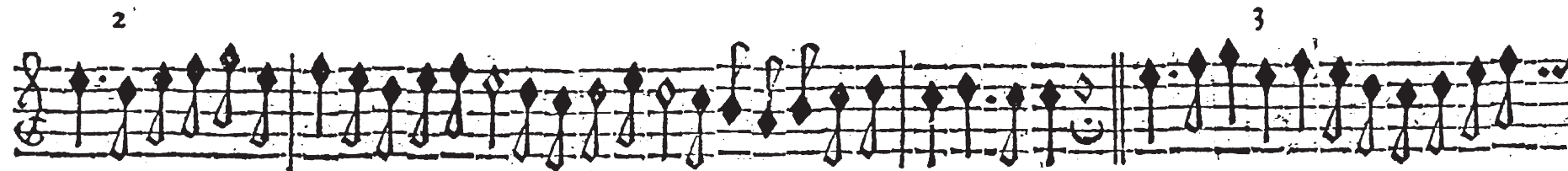


D

Claufulas
en C sol fa



Claufulas
en D la sol





Short Cadences
without Bb
on F la ut



2

3



4

5



6



7



8



D ii

9 10

11 12

Clausulas en
G sol re ut

1 2 3

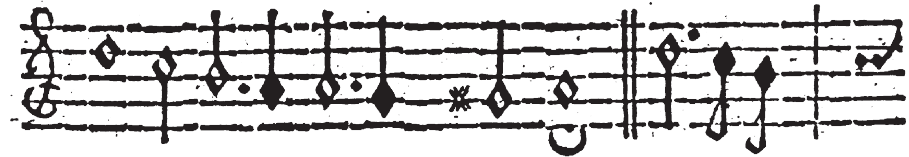
4 5

6

Detailed description: This is a musical score for a piece titled "Clausulas en G sol re ut". The score is written on a single treble clef staff in G major (one sharp). It consists of 12 numbered measures. Measures 1-3 are grouped together with a brace and a first ending bracket. Measures 4-6 are grouped together with a brace and a first ending bracket. Measures 7-9 are grouped together with a brace and a first ending bracket. Measures 10-12 are grouped together with a brace and a first ending bracket. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The piece concludes with a double bar line and a fermata over the final note.



Clausulas en
A la mi re



2



3

4



5



6

7



Clausulas
en C sol fa



2 3

4 5

6 7

1

2 3

4

Clausulas en D la sol

Detailed description: The image shows a musical score for a piece titled "Clausulas en D la sol". It consists of seven staves of music. The first six staves are numbered 2 through 7, and the seventh staff is numbered 1. The music is written in a single clef (treble clef) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes stems, flags, and beams. The piece concludes with a double bar line. The text "Clausulas en D la sol" is centered between the second and third staves.

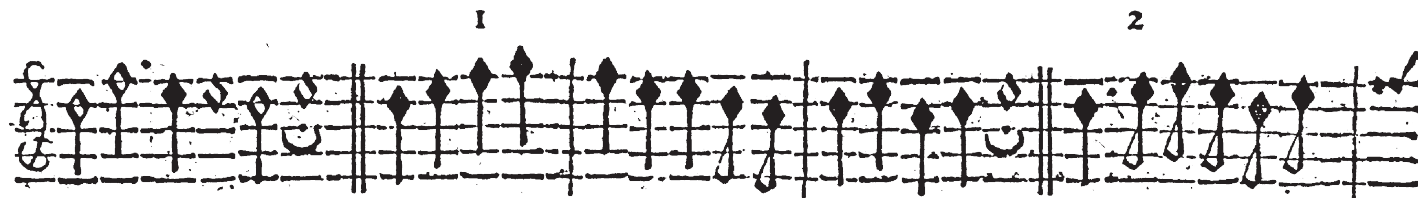
5 6 19



A musical staff in treble clef with a common time signature. It contains two measures of music. The first measure is numbered '5' and the second '6'. The staff ends with a double bar line and the number '19'.

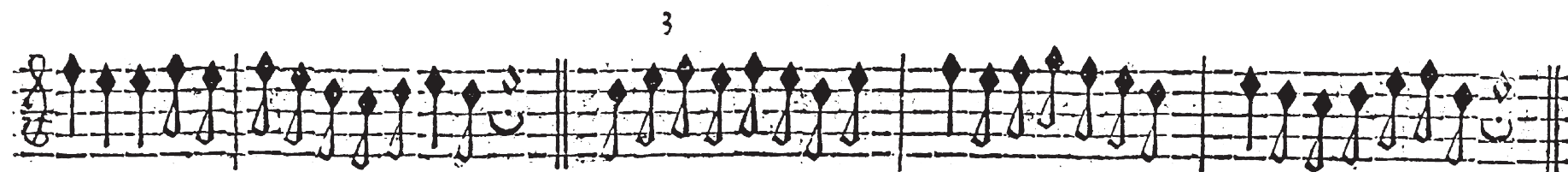
Claufulas en E la

1 2



A musical staff in treble clef with a common time signature. It contains two measures of music. The first measure is numbered '1' and the second '2'.

3



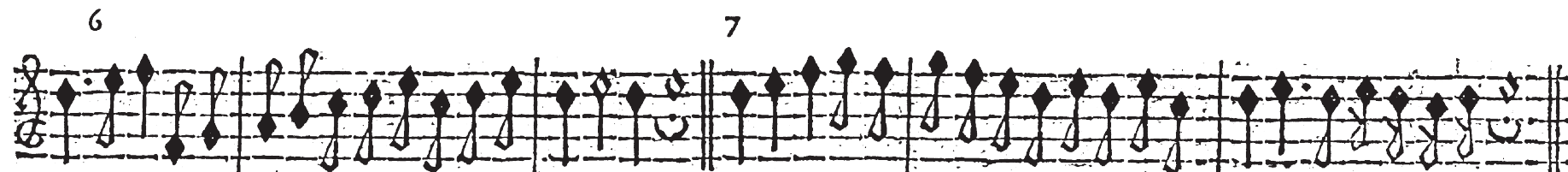
A musical staff in treble clef with a common time signature. It contains two measures of music. The first measure is numbered '3'.

4 5



A musical staff in treble clef with a common time signature. It contains two measures of music. The first measure is numbered '4' and the second '5'.

6 7



A musical staff in treble clef with a common time signature. It contains two measures of music. The first measure is numbered '6' and the second '7'.



An empty musical staff consisting of five horizontal lines.

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

Musical score for 'Altra sorte di cadenza nel medesimo g sol re ut'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of ten numbered measures, each ending with a fermata over a G note. Measure 1: G (quarter), G (quarter), A (quarter), A (quarter), B-flat (quarter), B-flat (quarter), G (half). Measure 2: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 3: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 4: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 5: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 6: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 7: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 8: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 9: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 10: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half).

Otra manera de clausulas en el mismo G sol re ut

Musical score for 'Otra manera de clausulas en el mismo G sol re ut'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of four numbered measures, each ending with a fermata over a G note. Measure 1: G (quarter), G (quarter), A (quarter), A (quarter), B-flat (quarter), B-flat (quarter), G (half). Measure 2: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 3: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half). Measure 4: G (quarter), A (quarter), B-flat (quarter), A (quarter), G (quarter), B-flat (quarter), A (quarter), G (half).

5 6 7 8 9 10 11 12

Clausulas en F fa ut grave

1 2 3 4 5 6 7 8 9 10 11 12 13

14 15 16 17 18 19

Otra manera de Clausulas en el unismo F fa ut

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17



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 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.)



9 10 11

12

Otra manera de Cleufulas

1 2 3 4

5 6

Otra manera de Glaufulas

4 5

Detailed description: The image shows a musical score for a piece titled "Otra manera de Cleufulas". It consists of six staves of music. The first staff contains measures 9, 10, and 11. The second staff contains measure 12 and a key signature change to one sharp (F#). The third staff contains measures 1 through 4. The fourth staff contains measures 5 and 6. The fifth staff contains measures 1, 2, and 3, with the title "Otra manera de Glaufulas" written below the first measure. The sixth staff contains measures 4 and 5. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some measures containing triplets or other complex rhythmic patterns. The piece is written in a treble clef with a key signature of one sharp.

6 7 20

8 9 10

Otra manera de
Claufulas largas

1 2

3 4

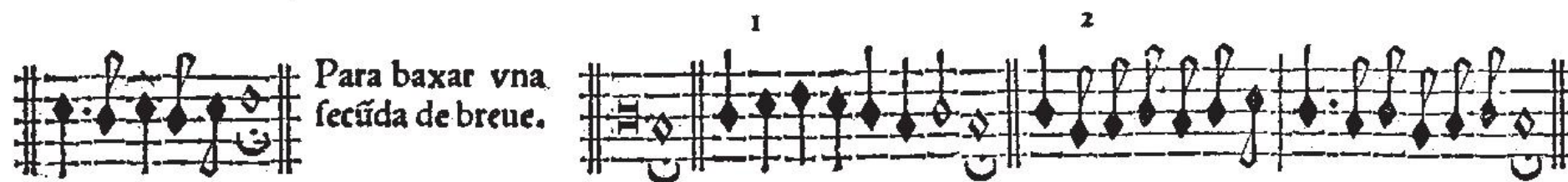
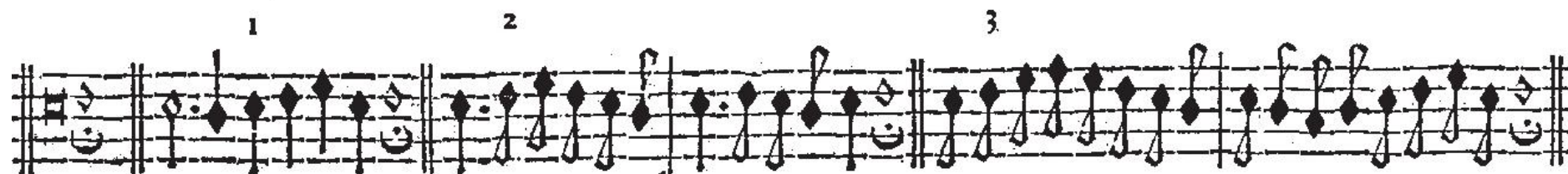
1 2

Otras Claufulas largas

3



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.)



6

Para subir la se-
gunda de semis-
breue

1 2 2 1

3 4 5 6 7

8 9 10 11

12

Para baxar la se-
gunda de semis-
breue

1 2 3

4 5 6 7 8

9 10 11 12

F

Para subir la segunda de mínima

Measures 1 through 5 of the first exercise. Each measure is numbered above the staff. The notation consists of eighth notes on a treble clef staff with a key signature of one sharp (F#).

Measures 6 through 10 of the first exercise. Each measure is numbered above the staff. The notation continues with eighth notes on a treble clef staff with a key signature of one sharp (F#).

Para bajar la segunda de mínima

Measures 1 through 5 of the second exercise. Each measure is numbered above the staff. The notation consists of eighth notes on a treble clef staff with a key signature of one sharp (F#).

Measures 6 through 11 of the second exercise. Each measure is numbered above the staff. The notation continues with eighth notes on a treble clef staff with a key signature of one sharp (F#).

Measures 12 through 15 of the second exercise. Each measure is numbered above the staff. The notation continues with eighth notes on a treble clef staff with a key signature of one sharp (F#).

Measures 1 through 3 of the third exercise. Each measure is numbered above the staff. The notation consists of eighth notes on a treble clef staff with a key signature of one sharp (F#). The text 'Para subir la tercera de Breue' is written to the left of the staff.

22

6 7 8

1 2 3

4 5 6

1 2

3 4 5

Para baxar la tercera de Breue

Para subir la tercera de se mibreue

F ii

6 7 8 9

Para baxar vna tercera de semibreue

1 2 3 4 5

6 7 8 9

Para subir vna tercera de minima

1 2 3 4 5 6

7 8 9 10

Para baxar tercera de minima

1 2 3 4 5 6

Para subir vn
Dyateffaron
de breue

1 2 3 23

4 5

6 1

Para baxar vn Dy
teffaron de breue

2 3 4

5 6

Para subir vn
Dyateffaron
de semibreue

1 2 3 4

5 6

1 2

Para baxar vn Diatellaron de Sembreue

3 4 5 6

1 2 3 4

Para subir vn Dyatellaron de Minima

5 6

1 2 3

Para baxar vn Dyatellaron de minima

4 5 6

1

Para subir vn Dyapente de breue

2 3 4

5 6 24

Para baxar vn Dyapente de breue

1 2 3

4 5 6

1 2 3

4

Para subir vn Dyapente de semibreue

1

2 3

Para baxar vn Dyapente de semibreue

4 5 6

Para subir vn
passo de semis
mínimas

The musical score consists of two main sections. The first section, titled "Para subir vn passo de semis mínimas", contains ten measures of music, numbered 1 through 10. Each measure is divided into two parts by a double bar line. The notes are written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notes are semiminims (half notes) and are connected by stems. The second section, titled "Para baxar vn passo de semimínimas", also contains ten measures of music, numbered 1 through 10. It follows the same notation style as the first section, but the notes are descending. The final two measures of the second section are empty staves.

Para baxar vn passo de
semimínimas



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

The image displays a musical score for a piece titled "Recercata Prima". The score is written in bass clef with a common time signature (C). It consists of seven staves of music, each beginning with a measure number: 1, 9, 16, 23, 31, 38, and 47. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals). The piece concludes with a double bar line and a fermata over the final note.

Recercada Seconda

The image displays a musical score for 'Recercada Seconda' in bass clef with a common time signature. The score is organized into seven systems, each beginning with a measure number: 9, 16, 23, 31, 38, and 45. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The key signature is one flat (B-flat). The piece concludes with a double bar line at the end of the final system.

Recercada Terza

The musical score for "Recercada Terza" is written in bass clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The piece is characterized by a steady eighth-note pulse. The second staff is marked with the number 16. The third staff is marked with the number 29. The sixth and final staff is marked with the number 61 and concludes with a double bar line. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals.

Recercada Quarta

The musical score for "Recercada Quarta" is presented in six staves of bass clef notation. The piece is in 6/8 time and begins with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is divided into measures, with measure numbers 10, 18, 25, 32, and 39 indicated at the start of their respective staves. The piece concludes with a double bar line and a fermata over the final note.

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 apropos 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.)

Recercada Primera. (sobre La Spagna)

The image displays a musical score for a piece titled "Recercada Primera. (sobre La Spagna)". The score is written in a single system with five systems of music, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a treble clef and a 3/8 time signature. The melody is primarily composed of eighth and quarter notes, with some rests. The bass line consists of a series of chords, mostly triads, which provide a harmonic accompaniment to the melody. The score is divided into measures, with measure numbers 17, 33, 49, and 63 indicated at the beginning of their respective systems. The piece concludes with a double bar line at the end of the fifth system.

Recercada Segunda. (sobre La Spagna)

The musical score is presented in five systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into measures by bar lines, with measure numbers 17, 33, 47, and 61 indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The bass staff primarily uses block chords, while the treble staff features a more melodic line with some chromaticism and grace notes.

Recercada Tercera. (sobre La Spagna)

The image displays a musical score for 'Recercada Tercera. (sobre La Spagna)'. It consists of five systems, each with a treble and bass staff. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The treble staff contains the main melodic line, featuring a variety of rhythmic values including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment, primarily using sustained chords and occasional moving lines. The notation includes various accidentals such as sharps and naturals, and the piece concludes with a double bar line and repeat dots.

Recercada Quarta. (sobre La Spagna)

The image displays a musical score for 'Recercada Quarta. (sobre La Spagna)'. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The bass staff in each system contains a series of horizontal lines, likely representing a figured bass or a specific accompaniment pattern. The score concludes with a double bar line and repeat dots.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a mix of quarter, eighth, and sixteenth notes, including some beamed eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with a series of chords, primarily triads and dyads, some of which are beamed together.

The second system continues the piece. The treble staff shows a more active melodic line with frequent sixteenth-note passages. The bass staff continues with a steady accompaniment of chords, maintaining the harmonic structure.

The third system features a melodic line in the treble staff that includes some sixteenth-note runs. The bass staff accompaniment remains consistent with the previous systems, providing a solid harmonic foundation.

The fourth system concludes the piece. The treble staff ends with a final melodic phrase that leads to a double bar line. The bass staff accompaniment also concludes with a final chord. A small '4' is written above the final measure of the treble staff.

Recercada Quinta. (sobre La Spagna)

The image displays a musical score for a piece titled "Recercada Quinta. (sobre La Spagna)". The score is written for a single melodic line and a basso continuo line. The melodic line is in the treble clef, and the basso continuo line is in the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of five systems, each with a treble and bass staff. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. The basso continuo line provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

Recercada Sesta. (sobre La Spagna)

The image displays a musical score for a piece titled "Recercada Sesta. (sobre La Spagna)". The score is written for a single melodic line and a basso continuo line. The melodic line is in treble clef, and the basso continuo line is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of five systems, each with a treble and bass staff. The first system shows the beginning of the piece with a treble staff starting on a G4 and a bass staff with a single chord. The second system includes a first ending bracket labeled "(1)" above the treble staff. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

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 some 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.)

¹Facsimile has an eighth note.

O Felici Occhi Miei

Superius

Jaques Arcadelt

O fe-lic' oc-chi miei, fe - li - ci voi, O fe-lic' oc - chi miei, fe -

17 - li-ci voi, che se - te car' al mio sol per-che sembianz' ha - ve - te de

34 gliocchi che gli fu si dol - c'e re - i. voi ben voi se - te voi, voi ben voi se - te voi, voi, voi fe -

50 li-ci et io, fe - li - ci et io, io no, che per que - tar vo - stro de-si - o, corr' a-mirar l'on-

65 de mi strug-go po - i. corr' a-mirar l'on-de mi struggo po - i. mi strug - go po - i.

O Felici Occhi Miei

Altus

Jaques Arcadelt

O fe - lic' oc - chi miei, fe - li - ci voi, fe - li - ci voi, fe - li - ci

16 A

vo - i, fe - li - ci voi che se - te car' al mio sol che se - te car' al mio sol per - che sembianz' ha -

32 B

ve - te de gliocchi che gli fu si dol - c'e re - i. voi ben voi se - te voi,

49 C

fe - lici et i - o, et io i - o, io no, che per que - tar vo - stro de - si - - o, corr' a - mirar l'on -

65

de mi struggo po - i. corr' a - mirar l'on - de mi struggo po - i. mi strug - go po - - i.

O Felici Occhi Miei

Tenor

Jaques Arcadelt

O fe-lic' oc-chi miei, fe-li-ci voi, O fe-lic' oc-chi miei, fe-li-ci voi,

17 fe-li-ci voi che se-te car' al mio sol che se-te car' al mio sol per-che sembianz' ha-ve-

33 te de gliocchi che gli fu si dol-c'e re-i. voi ben voi se-te voi, voi ben voi se-te voi, voi,

49 voi fe-li-ci et i-o, et io i-o no, che per que-tar vo-stro de-si-o, corr'

65 a-mirar l'on-de mi struggo po-i. corr' a-mirar l'on-de mi struggo po i. mi struggo poi.

O Felici Occhi Miei

Bassus

Jaques Arcadelt

O fe-lic' oc-chi miei, fe-li-ci voi, O fe-lic' oc-chi miei, fe-

18 **A** li-ci voi, che se-te car'al mio sol per-che sembiantz' ha-ve-te de

34 **B** glioc-chi che gli fu si dol-c'e re-i. voi ben voi se-te voi,

51 **C** et i-o, io no, che per que-tar vo-stro de-si-o, corr'a-mirar l'on-

66 de mi strug-go po-i. corr'a-mirar l'on-de mi strug-go po-i. mi strug-go po-i.

O Felici Occhi Miei

Jaques Arcadelt

O fe-lic' oc - chi miei, fe - li - ci voi, O fe - lic' oc - chi
O fe - lic' oc - chi miei, fe - li - ci voi, fe - li - ci voi, fe - li - ci
O fe - lic' oc - chi miei, fe - li - ci voi, O fe - lic' oc - chi miei, fe - li - ci voi,
O fe - lic' oc - chi miei, fe - li - ci voi, O fe - lic'

miei, fe - li - ci voi, che se - te car' al mio sol per - che sem -
vo - i, fe - li - ci voi che se - te car' al mio sol che se - te car' al mio sol per - che sem -
fe - li - ci vo - i che se - te car' al mio sol che se - te car' al mio sol per - che sem -
oc - chi miei, fe - li - ci voi, che se - te car' al mio sol per - che sem -

bianz' ha - ve - te de glioc-chi che gli fu si dol - c'e re - i. voi ben voi
 bianz' ha - ve - te de glioc-chi che gli fu si dol - c'e re - i. voi
 bianz' ha - ve - te de glioc-chi che gli fu si dol - c'e re - i. voi ben voi se - te
 bianz' ha - ve - te de glioc-chi che gli fu si dol - c'e re - i. voi ben voi

se - te voi, voi ben voi se - te voi, voi, voi fe - li - ci et io, fe - li - ci et io, io no, che per que -
 ben voi se - te voi, fe - li - ci et i - o, et io i - o, io no, che per
 voi, voi ben voi se - te voi, voi, voi fe - li - ci et i - o, et io i - o no, che per que -
 se - te voi, et i - o, io no, che per que -

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 quietar 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.)

Ricercada Primera sobre O felici occhi miei.

Jaques Arcadelt

O fe - lic' oc - chi miei, fe - li - ci voi, O

fe - lic' oc - chi miei, fe - li - ci voi, che se - te car' al mio

sol per - che sem - biantz' ha - ve - te de glioc - chi

che gli fu si dol - c'e re - - - i. voi ben voi

se - te voi, et i - -

o, io no, che per que - 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.

Recercada segunda sobre el mismo madrigal.

Jaques Arcadelt

O fe-lic' oc - chi miei, fe - li - ci voi,

The first system of the Recercada consists of two staves. The upper staff is a vocal line in G minor, starting with a whole rest followed by a series of quarter and eighth notes. The lower staff is a lute line in G minor, featuring a complex rhythmic pattern of eighth and sixteenth notes. A sharp sign is placed above the final note of the upper staff.

O fe-lic' oc - chi miei, fe - li-ci voi,

The second system continues the vocal and lute parts. The vocal line has a sharp sign above the final note. A boxed letter 'A' is placed above the final measure of the vocal line, indicating the end of the first phrase.

che se - te car' al mio sol per - che sem - bianz' ha - ve - - te de glioc-chi

The third system continues the vocal and lute parts. The vocal line has a flat sign above the final note.

che gli fu si dol - c'e re - - - i. voi ben voi

The fourth system concludes the Recercada. The vocal line has a sharp sign above the final note. A boxed letter 'B' is placed above the final measure of the vocal line, indicating the end of the second phrase.

se - te voi, voi ben voi se - te voi, voi, voi fe - li - ci et io, fe - li -

ci et io, io no, che per que - tar vo - - stro

de-si - - o, corr' a-mirar l'on-de mi strug - go po - i. corr'

a-mirar l'on - de mi strug - go po - i. mi strug - go po - - i.

Recercada Tercera sobre el mismo madrigal.

The image shows a musical score for a piece titled "Recercada Tercera sobre el mismo madrigal." It consists of four systems of music, each with a vocal line and a lute line. The vocal line is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lute line is in bass clef with a key signature of one flat and a common time signature. The lyrics are in Italian and are written below the vocal line. The score is divided into measures, with measure numbers 9, 16, and 23 indicated at the beginning of their respective systems. A box labeled 'A' is placed above the vocal line in the 17th measure of the third system. The piece ends with a double bar line and repeat dots.

9

oc - chi miei, fe - li - ci voi, O fe - lic'

16

oc - chi miei, fe - li - ci voi, **A** che se -

23

te car' al mio sol per -

30

che sem - bianz' ha - ve - te de glioc - chi che gli fu

37

si dol - c'e re - i. voi ben voi

44

se - te voi,

51

et i - o, io no, che per que - tar

58

vo - - stro de - si - - - o, corr'

65

a-mi-rar l'on - de mi strug - go po - - i. corr' a-mi-rar l'on - de mi

73

strug - go po - i. mi strug - go po - - i.

Recercada quarta que es quinta boz sobre el mismo Madrigal

Musical score for a piece titled "Recercada quarta que es quinta boz sobre el mismo Madrigal". The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of six staves of music, with measure numbers 17, 29, 40, 53, and 67 indicated at the beginning of their respective staves. The notation includes various rhythmic values, accidentals, and articulation marks. Two triplets are explicitly marked with a '3' and a bracket. The piece concludes with a double bar line at the end of the sixth staff.

Douce Memoire

François Ier, King of France

Cantus

Pierre Sandrin

A

Doul - ce me - moir - e en plai - sir con - su - mé - e en plai - sir con - su - mé - e

19 B

O siecl' heu - reulx qui cau - se tel sca - voir la fer - me tés de nous deulx tant ai

36 C

mé - e de nous deulx tant ai - mé - e qui a nous maulx a seun si bien pour -

53

voir Or main - te nent a per - du son pou - voir rom - pant le bruiet de ma seuil es - per - ance

70 D

ser - vant d'ex - am - ple a tous pi - teuls a - voir fi - nir le bien le mal sou - dain com -

85

men - ce co - man - ce fi - nir le bien les mal sou -

100

dain com - men - ce com - man - ce.

Douce Memoire

François Ier, King of France

Altus

Pierre Sandrin



8 Doul - ce me - moir - e en plai - sir con - su - mé - e en plai - sir con - su - mé - e O siecl' heu -

20 reulx qui cau - se tel sca - voir la fer - me tés de nous deulx tant ai mé - e de nous

41 deulx tant ai - mé - e qui a nous maulx a scen si bien pour - voir Or mainte nent a per - du

60 son pour - voir rom - pant le bruict de ma seuil es - per - an - ce ser - vant d'ex - am - ple a tous pi - teuls a - voir fi -

79 nir le bien le mal sou - dain com - man - ce com - men - ce co - man - ce fi - nir le bien le

98 mal sou - dain com - man - ce com - man - ce le mal sou - dain com - men - ce.

Douce Memoire

François Ier, King of France

Tenor

Pierre Sandrin

Doul - ce me - moir - e en plai - sir con - su - mé - e en plai - sir con - su - mé - e O

19 siecl' heu - reulx qui cau - se tel sca - voir la fer - me tés de nous deulx tant ai - mé - e

39 de nous deulx tant ai - mé - e qui a nous maulx a seun si bien pour - voir Or mainte nent

58 a per - du son pou - voir rom - pant le bruiet de ma seuil es - per - an - ce ser - vant d'ex - am - ple a tous pi - teuls a - voir

77 fi - nir le bien le mal sou - dain com - men - ce le mal sou - dain co - man - ce fi - nir le bien le

98 mal sou - dain co - man - ce le mal sou - dain com - men - ce le mal sou - dain co - man - ce.

Douce Memoire

François Ier, King of France

Bassus

Pierre Sandrin

Doul - ce me - moir - e en plai - sir con - su - mé - e en plai - sir con - su - mé - e O

20 siecl' heu - reulx qui cau - se tel sca - voir la fer - me tés de nous deulx tant ai mé - e de

40 nous deulx tant ai - mé - e qui a nous mauulx a scun si bien pour - voir Or main - tenant a per -

59 du son pouvoir rom - pant le bruict de ma seuil es - per - an - ce ser - vant d'ex - am - ple a tous pi - teuls a - voir

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

97 bien le mal sou - dain com - men - ce le mal sou - dain com - men - ce le mal sou - dain com - men - ce.

Douce Memoire

François Ier, King of France

Pierre Sandrin

A

Doul - ce me-moir - e en plai-sir con-su - mé - e en plai-sir con - su - mé - e

Doul - ce me-moir - e en plai - sir con-su - mé - e en plai - sir con - su-mé - e O

Doul - ce me-moir - e en plai - sir con-su - mé - e en plai-sir con - su - mé - e O

Doul - ce me-moir - e en plai - sir con-su - mé - e en plai-sir con - su - mé - e

B

O siecl' heu-reulx qui cau-se tel sca - voir la fer-me tés de nous deulx tant ai

siecl' heu-reulx qui cau-se tel sca - voir la fer - me tés de

siecl' heu-reulx qui cau-se tel sca - voir la fer-me tés de nous deulx

O siecl' heu - reulx qui cau-se tel sca - voir la fer-me tés de nous deulx

mé - e de nous deulx tant ai - mé - e qui a nous maulx a seun si
 nous deulx tant ai mé - e de nous deulx tant ai-mé - e qui a nous maulx a scen si
 tant ai - mé - e de nous deulx tant ai - mé - e qui a nous maulx a seun
 tant ai mé - e de nous deulx tant ai-mé- e qui a nous maulx a scun si bien

bien pour - voir Or mainte nent a per-du son pou - voir rom - pant le bruiet de ma seuil es - per -
 bien pour - voir Or mainte nent a per-du son pour - voir rom - pant le bruiet de ma seuil es - per - an -
 si bien pour - voir Or mainte nent a per-du son pou - voir rom - pant le bruiet de ma seuil es - per - an -
 pour - voir Or main - te nent a per - du son pou-voir rom - pant le bruiet de ma seuil es - per - an - ce

ance ser - vant d'ex - am - ple a tous pi - teuls a - voir D fi - nir le bien le mal soudain com -

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

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

ser - vant d'ex - am - ple a tous pi - teuls a - voir D fi - nir le bien le mal sou -

men - ce co - man - ce fi - nir le bien les mal soudain 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 -

men - ce com - man - ce.

com - man - ce com - man - ce le mal sou-dain com - men - ce.

man - ce le mal sou - dain commen - ce le mal sou-dain co - man - ce.

dain com - men - ce le mal sou - dain com - men - ce le mal sou-dain com - men - ce.

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 maintenant a perdu son pouvoir
 rompant le bruiet de ma seuil esperance
 servant d'exemple 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.

Recercada Prima sobre Doulce Memoire.

François Ier, King of France

Pierre Sandrin

Doul - - ce me - moir - - e en plai - sir con - su - mé -

e en plai - sir con - - su - mé - e O siecl' heu -

reulx qui cau - se tel sca - voir la

fer - me tés (1) de nous deulx tant ai mé - e de

¹Facsimile has a half rest

C

nous deulx tant ai- mé- e qui a nous maulx a scun

C

si bien pour- voir Or main - te nent a per -

du son pou - voir rom - - pant le bruiet de ma seuil es - per - an -

ce ser - vant d'ex - - am - - ple a tous pi - teuls a -

D

voir fi - - nir le bien le mal sou - dain com -

D

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

Doul - ce me - moir - e en plai - sir con-su - mé - - e en

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a lute line in treble clef. The lyrics are: "Doul - ce me - moir - e en plai - sir con-su - mé - - e en".

plai - sir con - su - mé - - e O siecl' heu - reulx qui cau - se

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a lute line in treble clef. The lyrics are: "plai - sir con - su - mé - - e O siecl' heu - reulx qui cau - se". A section marker "A" is placed above the staff.

tel sca - voir la fer - me tés de nous deulx

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a lute line in treble clef. The lyrics are: "tel sca - voir la fer - me tés de nous deulx". A section marker "B" is placed above the staff.

tant ai mé - - e de nous deulx tant ai - mé -

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a lute line in treble clef. The lyrics are: "tant ai mé - - e de nous deulx tant ai - mé -".

C

- - e qui a nous mau

x a seun si bien pour -

voir Or main - te nent a per-du son pou - voir rom -

D

pant le bruict de ma seuil es - per - ance ser - vant d'ex - am - ple a tous pi -

teuls a - voir fi - nir le bien le mal sou - dain com -

men - - - ce co - - - man - # - ce fi -

nir le bien les mal sou-dain com - men - -

ce com - - - man - # - ce.

Recercada Terzera sobre la misma cancion

François Ier, King of France

Pierre Sandrin



Doul - - ce me-moir - e en plai - sir con - su -

10



mé - e en plai - sir con - - su - mé - e

A

19



O siecl' heu - reulx qui cau - se tel sca - -

26



voir la fer - me tés de

B

35

nous deulx tant ai mé - - e de nous deulx tant

42

ai- mé- e qui a nous maulx a scun

50

si bien pour- voir Or main - te nent a per -

59

du son pou - voir rom - - - pant le bruiet de ma seuil es - per - an -

68

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 -

dain com - men - - ce le mal sou - dain com - men - - ce. (1)

¹This note is a breve in the facsimile.

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

The image shows two staves of handwritten musical notation. The notation is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The word "Vista" is written in cursive at the beginning of the second staff. The music consists of a sequence of diamond-shaped notes, some with stems, and rests, arranged in a way that suggests a specific sequence of fret positions on a lute. The notation is dense and fills most of the space between the two staves.

The image displays five staves of musical notation. The notation is a form of mensural notation, likely from the 16th or 17th century, featuring diamond-shaped notes and stems. The first four staves show a complex counterpoint with multiple voices. The fifth staff shows a single voice with a double bar line and a repeat sign, indicating a specific playing instruction.

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.)

(Passamezzo Antico)

Musical score for Passamezzo Antico, consisting of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom three staves are in bass clef with the same key signature and time signature. The music is a simple, rhythmic piece with a steady pulse.

Ricercada Prima (sobre Passamezzo Antico).

Musical score for Ricercada Prima (sobre Passamezzo Antico), consisting of five systems of two staves each. The top staff of each system is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff of each system is in bass clef with the same key signature and time signature. The music is a more complex piece, featuring a variety of rhythmic patterns and melodic lines.

The image displays four systems of musical notation, each consisting of two staves. The top staff of each system is a simple bass line with whole and half notes, separated by a double bar line. The bottom staff contains a more complex melodic line with eighth and sixteenth notes, including triplets and a key signature change to one sharp (F#) in the final system.

(Passamezzo Moderno.)

The image displays a musical score for a piece titled "(Passamezzo Moderno.)". The score is written for four staves, likely representing a string quartet or a similar ensemble. The music is in G major and 3/4 time. The first system consists of four staves, each with a treble clef (the bottom staff has a bass clef). The melody is primarily in the upper staves, with a bass line in the bottom staff. The second system continues the piece, ending with a double bar line. The notation includes various note values such as quarter notes, eighth notes, and dotted notes, along with rests and accidentals (sharps).

Recercada segunda (sobre el passamezzo moderno).

The musical score is presented in five systems, each consisting of two staves. The upper staff of each system is in bass clef with a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Bar lines and repeat signs are used to structure the piece. The overall style is characteristic of early modern lute or keyboard music.

The image displays a musical score for a piece titled "Tratado de Glosas". The score is organized into five systems, each consisting of two staves. The notation is written in bass clef. The first system shows a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The second system includes a double bar line, indicating a section change. The third system continues the melodic and accompaniment lines. The fourth system shows a continuation of the piece. The fifth system concludes with a final double bar line. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

(Passamezzo Moderno)

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single melodic line across the four staves, with various note values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line.

Recercada Tercera (sobre el passamezzo moderno).

With Divisions by Diego Ortiz

The image displays a musical score for a piece titled "Recercada Tercera (sobre el passamezzo moderno)". The score is written for two staves, both in bass clef and common time (C). The upper staff contains a simple, slow-moving melody consisting of quarter and half notes. The lower staff contains a complex division, characterized by a series of sixteenth-note patterns that are repeated and varied throughout the piece. The score is divided into five systems, each with a double bar line and repeat signs. The key signature is one flat (B-flat).

First system of musical notation. The upper staff contains a melodic line with notes of varying durations (half, quarter, eighth, and sixteenth notes). The lower staff contains a complex rhythmic accompaniment consisting of a series of eighth and sixteenth notes, including some beamed patterns.

Second system of musical notation. The upper staff continues the melodic line, featuring a double bar line. The lower staff continues the rhythmic accompaniment with similar patterns of eighth and sixteenth notes.

Third system of musical notation. The upper staff continues the melodic line, also featuring a double bar line. The lower staff continues the rhythmic accompaniment with similar patterns of eighth and sixteenth notes.

Fourth system of musical notation, the final system on the page. The upper staff concludes the melodic line with a double bar line and a fermata. The lower staff concludes the rhythmic accompaniment with a double bar line and a fermata.

(La Gamba/Cara cosa)

The image displays a musical score for the piece 'La Gamba/Cara cosa'. It consists of two systems of four staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system continues the piece and concludes with a double bar line. The notation features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Recercada Quarta (sobre La Gamba/Cara cosa)

Measures 1-9 of the piece. The upper staff (bass clef) contains a simple harmonic line with half and whole notes. The lower staff (bass clef) contains a more complex rhythmic pattern with eighth and sixteenth notes, including some accidentals.

10

Measures 10-17. Measure 10 begins with a whole rest in the upper staff. The lower staff continues with its rhythmic pattern, featuring a sharp sign in measure 11.

18

Measures 18-25. Measure 18 begins with a whole rest in the upper staff. The lower staff continues with its rhythmic pattern, featuring a sharp sign in measure 19.

26

Measures 26-33. Measure 26 begins with a whole rest in the upper staff. The lower staff continues with its rhythmic pattern, featuring a sharp sign in measure 27.

34

Measures 34-41. Measure 34 begins with a whole rest in the upper staff. The lower staff continues with its rhythmic pattern, featuring a sharp sign in measure 35.

42

Musical notation for measures 42-49. The upper staff contains a simple harmonic line with whole and half notes. The lower staff contains a more complex melodic line with eighth and sixteenth notes, including some accidentals.

50

Musical notation for measures 50-59. The upper staff continues with a simple harmonic line. The lower staff features a rhythmic pattern of eighth notes with some rests and accidentals.

60

Musical notation for measures 60-66. The upper staff continues with a simple harmonic line. The lower staff features a rhythmic pattern of eighth notes with some rests and accidentals.

67

Musical notation for measures 67-74. The upper staff continues with a simple harmonic line. The lower staff features a rhythmic pattern of eighth notes with some rests and accidentals, ending with a double bar line.

(Passamezzo Antico)

Musical score for the first four measures of the Passamezzo Antico. It consists of four staves: three treble clefs and one bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4; Staff 2: G4, A4, B4, C5, B4, A4, G4; Staff 3: G4, A4, B4, C5, B4, A4, G4; Staff 4: G3, A3, B3, C4, B3, A3, G3.

Recercada Quinta (sobre el passamezzo antico).

Musical score for the first system of the Recercada Quinta, measures 5-14. It consists of two staves: a bass clef and a treble clef. The key signature is one flat (B-flat) and the time signature is common time (C). The bass line contains whole notes: G3, A3, B3, C4, B3, A3, G3, F2, G2, A2, B2, C3, B2, A2, G2. The treble line contains eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4.

15

Musical score for the second system of the Recercada Quinta, measures 15-26. It consists of two staves: a bass clef and a treble clef. The key signature is one flat (B-flat) and the time signature is common time (C). The bass line contains whole notes: G3, A3, B3, C4, B3, A3, G3, F2, G2, A2, B2, C3, B2, A2, G2. The treble line contains eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4.

27

Musical score for the third system of the Recercada Quinta, measures 27-36. It consists of two staves: a bass clef and a treble clef. The key signature is one flat (B-flat) and the time signature is common time (C). The bass line contains whole notes: G3, A3, B3, C4, B3, A3, G3, F2, G2, A2, B2, C3, B2, A2, G2. The treble line contains eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4.

37

Musical notation for measures 37-45. The top staff shows a bass clef with a key signature of one flat and a series of whole notes. The bottom staff shows a bass clef with a key signature of one flat and a series of eighth notes.

46

Musical notation for measures 46-57. The top staff shows a bass clef with a key signature of one flat and a series of whole notes. The bottom staff shows a bass clef with a key signature of one flat and a series of eighth notes.

58

Musical notation for measures 58-66. The top staff shows a bass clef with a key signature of one flat and a series of whole notes. The bottom staff shows a bass clef with a key signature of one flat and a series of eighth notes.

67

Musical notation for measures 67-75. The top staff shows a bass clef with a key signature of one flat and a series of whole notes. The bottom staff shows a bass clef with a key signature of one flat and a series of eighth notes.

76

Musical notation for measures 76-84. The top staff shows a bass clef with a key signature of one flat and a series of whole notes. The bottom staff shows a bass clef with a key signature of one flat and a series of eighth notes.

88

97

103

(Bergamasca/Romanesca)

The image displays a musical score for the piece "(Bergamasca/Romanesca)". It consists of two systems of four staves each. The first system includes a treble clef with a sharp sign (F#) on the first line, a bass clef, and a common time signature (C). The second system also features a treble clef with a sharp sign, a bass clef, and a common time signature. The music is written in a style characteristic of early keyboard or lute tablature, using a mix of treble and bass clefs. The notes are primarily quarter and eighth notes, with some rests. The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line at the end of the second system.

Recercada Sesta (over Bergamasca/Romanesca).

Measures 1-15 of the piece. The upper staff features a melodic line with a mix of eighth and sixteenth notes, and the lower staff provides a rhythmic accompaniment with chords and single notes.

16

Measures 16-30. A double bar line is present at the end of measure 21. The lower staff shows a more active rhythmic pattern with sixteenth-note runs.

30

Measures 31-40. The lower staff continues with intricate sixteenth-note passages and rests.

40

Measures 41-50. A double bar line is present at the end of measure 46. The lower staff features a mix of eighth and sixteenth notes.

51

Measures 51-60. The lower staff continues with complex rhythmic patterns, including sixteenth-note runs.

61

Musical notation for measures 61-69. The top staff contains a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3. The bottom staff contains a complex rhythmic accompaniment with many sixteenth notes and rests.

70

Musical notation for measures 70-71. The top staff shows a melodic line with notes G2, A2, B2, C3, D3, E3, F3, G3, followed by a double bar line and a final note G3. The bottom staff shows a complex rhythmic accompaniment with many sixteenth notes and rests, ending with a double bar line.

(La Romanesca)

The image displays a musical score for the piece "La Romanesca". It is written in 3/4 time and consists of two systems of four staves each. The first system shows the initial 12 measures of the piece, with a key signature of one flat (B-flat) and a common time signature (C). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5. The second system shows the continuation of the piece, with a key signature change to two flats (B-flat and E-flat) after the first measure of the system. The notes in the second system are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5. The score includes various musical notations such as treble and bass clefs, a key signature of one flat, a common time signature, and various note values including quarter notes, eighth notes, and sixteenth notes. There are also repeat signs and bar lines indicating the structure of the piece.

Recercada Settima sobre la Romanesca.

Measures 1-10 of the piece. The top staff is a single bass line with a 3/4 time signature and a key signature of one flat. The bottom staff is a double bass line with a 3/4 time signature and a key signature of one flat. The music features a steady eighth-note accompaniment in the right hand and a melodic line in the left hand.

11

Measures 11-21. Measure 11 begins with a repeat sign. The notation continues with the same rhythmic and melodic patterns as the previous system.

22

Measures 22-32. Measure 22 begins with a repeat sign. The notation continues with the same rhythmic and melodic patterns as the previous system.

33

Measures 33-42. Measure 33 begins with a repeat sign. The notation continues with the same rhythmic and melodic patterns as the previous system.

43

Measures 43-52. Measure 43 begins with a repeat sign. The notation continues with the same rhythmic and melodic patterns as the previous system.

54

Musical notation for measures 54-63. The top staff contains a single melodic line with half notes and quarter notes. The bottom staff contains a complex accompaniment with sixteenth and thirty-second notes, including a trill in measure 62.

64

Musical notation for measures 64-73. The top staff contains a melodic line with a repeat sign at the beginning and a fermata over the final measure. The bottom staff contains a complex accompaniment with sixteenth and thirty-second notes.

(La Gamba/Cara cosa)

Musical notation for measures 74-99. The top staff contains a melodic line with a common time signature and a repeat sign at the end. The bottom staff contains a complex accompaniment with sixteenth and thirty-second notes.

10

Musical notation for measures 100-109. The top staff contains a melodic line with a repeat sign at the end. The bottom staff contains a complex accompaniment with sixteenth and thirty-second notes.

Recercada Ottava (sobre la Gamba/Cara cosa).

Measures 1-7 of the piece. The top staff is in bass clef with a C3 time signature. The bottom staff is in bass clef. The music consists of a simple harmonic progression in the upper voice and a more active melodic line in the lower voice.

8

Measures 8-16. Measure 8 begins with a double bar line. The upper voice continues with a steady harmonic accompaniment, while the lower voice features a more intricate melodic pattern with some grace notes.

17

Measures 17-24. Measure 17 starts with a double bar line. The upper voice has a series of half notes, and the lower voice continues with a rhythmic and melodic line.

25

Measures 25-29. Measure 25 begins with a double bar line. The upper voice has a few notes, and the lower voice has a more active melodic line.

30

Measures 30-37. Measure 30 starts with a double bar line. The upper voice has a few notes, and the lower voice has a more active melodic line.

36

41

47

54

60

Ruggiero

Musical score for 'Ruggiero' in C major, common time. It consists of four staves: three treble clefs and one bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

Quinta Pars (sobre Ruggiero).

First system of the musical score for 'Quinta Pars (sobre Ruggiero)'. It consists of two staves, both in bass clef. The top staff contains a melodic line with quarter and eighth notes, while the bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

17

Second system of the musical score for 'Quinta Pars (sobre Ruggiero)'. It consists of two staves in bass clef. The top staff continues the melodic line. The bottom staff includes two triplet markings (indicated by a bracket and the number 3) over groups of three notes.

34

Third system of the musical score for 'Quinta Pars (sobre Ruggiero)'. It consists of two staves in bass clef. The top staff continues the melodic line. The bottom staff includes a triplet marking (indicated by a bracket and the number 3) over a group of three notes.

52

Two staves of musical notation in bass clef with a key signature of one flat. The upper staff contains a melodic line with notes and rests, including a repeat sign. The lower staff contains a bass line with chords and a melodic line, also including a repeat sign.

68

Two staves of musical notation in bass clef with a key signature of one flat. The upper staff contains a melodic line with notes and rests, including a repeat sign. The lower staff contains a bass line with chords and a melodic line, also including a repeat sign.

84

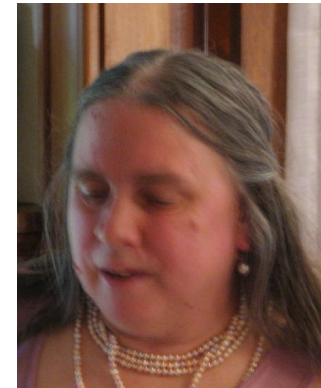
Two staves of musical notation in bass clef with a key signature of one flat. The upper staff contains a melodic line with notes and rests, including a repeat sign. The lower staff contains a bass line with chords and a melodic line, also including a repeat sign.

100

Two staves of musical notation in bass clef with a key signature of one flat. The upper staff contains a melodic line with notes and rests, including a repeat sign. The lower staff contains a bass line with chords and a melodic line, also including a repeat sign.

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.

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