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Introduction

These volumes bring together, for the first time in a critical edition, the complete music of Angelo Notari (1566/73–1663), an Italian musician who moved to England in 1611 and remained there for the rest of his long life.¹ Notari's career in England, where he was active as a court musician under successive monarchs, is well documented, but little was known about his life in Italy until recently. Research by Paolo Rismondo has uncovered important information about Notari's patrons and early career in Padua and Venice, and this new material helps explain his move to England. An important aspect of this edition is the inclusion of a large corpus of works newly attributed to Notari. This music appears in three surviving manuscript sources: a score book and a fragmentary set of parts, both copied by Notari, and a set of manuscript parts copied by Stephen Bing (1610–81), one of Notari's London associates. In this edition, these sources are examined in detail, and the reasoning for the attributions is made clear. The edition also includes a number of arrangements of music by other composers that appear in the Notari manuscripts; these range from ornamented versions and variant readings to full reworkings that together represent the full gamut of late sixteenth-century and early seventeenth-century compositional practice.

The Composer

Notari's Early Career, by Paolo Rismondo

According to a contemporary biography and horoscope of his birth, Angelo (de) Notari ("de Nodari" or simply "Nodari" in Venetian and Paduan documents)² was born

1. Ian Spink, "Angelo Notari and his 'Prime musiche nuove,'" *Monthly Musical Record* 87 (1957): 168–77; Andrew Ashbee and David Lasocki, eds., *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols. (Aldershot: Ashgate, 1998), 2:839–42, <https://doi.org/10.4324/9781315097817>; *NG* 2, s.v. "Notari, Angelo" (pp. 72–73), by Ian Spink; *ODNB*, s.v. "Notari, Angelo" (pp. 211–12), by Ian Spink; *DBI*, s.v. "Notari, Angelo" (pp. 770–72), by Jonathan Wainwright; and idem, "Angelo Notari and the English Court," *Musical Exchange between Britain and Europe, 1500–1800: Essays in Honour of Peter Holman*, ed. John Cunningham and Bryan White, 313–43 (Woodbridge: Boydell Press, 2020).

2. Quotations from archival and manuscript sources are kept to a minimum in this section; for full details, see Paolo Alberto Rismondo, "Angelo Notari, Antonio Foscarini e Giulio Muscornò: Musica, diplomazia e informazione tra Venezia e Inghilterra," *Studi musicali*, n.s., 10, no. 2 (2019): 193–232.

in Padua on 24 January 1566.³ William Hole's engraved portrait of the composer in the Fitzwilliam Museum, Cambridge—probably intended for the frontispiece of Notari's published songbook, *Prime musiche nuove* (hereafter *PMN*), whose dedication is dated 24 November 1613—gives his age as "Di Anni 40" (see plate 1, below under the word "Notari). This would suggest an alternative birthdate of about 1573 (although it is possible that the engraving was taken from a dated portrait of about 1606).⁴ He was, according to the text surrounding the portrait, a Venetian citizen and a member of the "Accademico Sprovisto" (Academy of the Half-Cocked),⁵ where he was nicknamed "Il Negligente" (the careless one). The portrait also contains encomiums by Antimo Galli and Pietro Lagi, apparently members of the same academy:

From Antimo Galli, Academy of the Unexpected.

These, those sweet enchantments
cease when the angel named Angelo sings,
were born among the spinning stars
and are among the most beautiful.
The notes are learned, the accents melodious.
The harmonies subtly enter you,
and reverberate in your chest.

From Pietro Lagi, Academy of the Unexpected.

If only Angelo sings
in a suave, harmonious voice
(O you who admire his notes) according to the glove [i.e., the
Guidonian hand],
Lend your ear, and believe me that it is
descended to Earth in a mortal veil
the singing Angelo from Heaven;
But afterwards, when the heart
feels all of the affects of Love,
You will give with me twin cries
for the divine Angel and his Cupid musics.⁶

3. GB-Lbl Sloane 1707, fol. 2r, in the hand of Francis Bernard, astrologer and physician to James II; see Christopher Egerton, "The Horoscope of Signor Angelo Notari (1566–1663)," *Lute Society Journal* 28 (1988): 13–18.

4. GB-Cfm Object No. P.2245-R.

5. English-language studies usually translate "sprovisto" as "unexpected," but the word (which may be a Venetian dialect version of "sprovvisto") is perhaps better translated as "lacking," "short of," "unprovided with," or "unsupplied with" (perhaps even with the implication of "lacking money").

6. Translations from Stanley Matthew Henson, "Foreign Songs for Foreign Kings: The Manuscript Scorebook of Angelo Notari" (Ph.D. diss., Florida State University, 2012), 111. Antimo

Texts and Translations

The texts reflect the primary musical source and have been lightly edited as follows: the distinction between u and v has been normalized; scribal or typographical errors are corrected (and noted in the comments); punctuation and capitalization have been made uniform and, where necessary, have been added tacitly to reflect common sixteenth- and seventeenth-century literary usage; the use of diacritic marks in the Italian texts has been standardized to conform with modern practice; and abbreviations have been expanded tacitly (including the spelling out of ampersands and contractions such as “cō” for “con” and *ę* for *ae*). Literary, biblical, or liturgical sources for the texts are noted when available, and variant readings from these sources are reported in footnotes. The incompletely transmitted texts in “Music from Notari’s Manuscript Partbooks” have been reconstructed when possible. The Italian translations have been supplied by Elizabeth Grace Elmi, the Latin translations by Henry Howard, and the single Spanish translation by Nicolás Oviedo.

Prime musiche nuove [1613]

1. *Intenerite voi, lagrime mie*

Intenerite voi, lagrime mie,
Intenerite voi quel duro core
Ch’invan percote Amore.
Versate a mille a mille,
Fate di pianto un mar, dolenti stille.
O quel mio vago scoglio
D’alterezza e d’orgoglio
Ripercosso da voi men duro sia,
O se n’esca con voi l’anima mia.

Soften, O my tears,
soften that hard heart
that Love strikes in vain.
Spill by the thousands and thousands;
make a sea of tears, O piteous droplets.
Oh, let my fair rock
of arrogance and pride
be less unyielding, once pelted by you.
Oh, if only my soul might be free with you.

Ottavio Rinuccini

Text source. Ottavio Rinuccini, *Poesie* (Florence, 1622), 211.

2. *Occhi miei, che vedeste*

Occhi miei, che vedeste.
Il bell’idolo vostro in pred’altrui,
Com’all’hor’ambi due non vi chiudeste?
E tu anima mia com’al gran duolo
Non te ne gisti a volo?
Ahi ch’io posso ben dire
Ch’il soverchio dolor non fa morire.

My eyes, what did you see?
As your beautiful idol was in the grip of another,
why, then, did not you both close your lids?
And you, my soul, why did you not
flee from great pain?
Alas, for I can well tell you,
excessive pain does not bring death.

Battista Guarini

Text source. I-Fn Palat. 251, p. 168 (transmitted anonymously). Attributed to Guarini in G. A. Tumermani, *Delle opera del cavalier Battista Guarini* (Verona, 1737); see Piero Gargiulo, “Prime intonazioni di un testo guariniano: Il caso di ‘Occhi miei che vedeste’” (1574–1587),” *Fonti musicali italiane* 5 (2000): 89–96.

1. Intenerite voi, lagrime mie

Ottavio Rinuccini

System 1:

[Cantus 1] In- te- ne- ri- te voi, la- - gri- me, la-

[Cantus 2] In- te- ne- ri- - te voi, la- gri- me, —

[Basso continuo] 4

System 2 (Measures 4-7):

C1 - gri- me mi- e, In- te- ne- ri- te voi

C2 — la- gri- me — mi- e, In- te- ne- ri- - te voi

B.c. 7 6 7 6 4 [#]3 # # # # 6 4 #

System 3 (Measures 8-11):

C1 quel du- - ro co- re Ch'in- - van per- co- te A- mo-

C2 quel du- - ro co- re Ch'in- van per- co- te A- mo- re, Ch'in-

B.c. 7 6 [b]7 6 4 3 6 6 6 6 4 b

System 4 (Measures 12-15):

C1 -re, Ch'in- van per- co- te A- mo- re. Ver- sa- te a mil- le a

C2 - van per- co- te, ch'in- van per- co- te A- mo- re. Ver- sa- te a mil- le a

B.c. 4 4 6 # [#]3 4 [#]3 7 6

16. Con esperanças espero

after Giovanni Casalotti

[Cantus 1] Con es- pe- ran- ças es- pe- ro Que 'l ga- lar- don_____

[Cantus 2] Con es- pe- ran- ças es- pe- ro Que 'l ga- lar- don se—

[Bassus] Con es- pe- ran- ças es- pe- ro Que 'l ga- lar- don_____

[Basso continuo]

7

C1 — se me dé Mas ay de mi que no sé, ay de

C2 — me dé Mas ay de mi que no sé, ay de

B — se me dé Mas ay de mi que no sé, ay de

B.c.

14

C1 mi que no sé Sy me— mo- ri- ré, sy me mo- ri- ré,

C2 mi que no sé Sy me mo- ri- ré, sy me mo- ri-

B mi que no sé Sy me mo- ri- ré, sy me mo- ri-

B.c.

1. Angelus ad pastores ait

Luke 2:9–11 (extracts)
and 12–15 (complete)

Symphony

[Viola 1]

[Viola 2]

[Cantus 1]

[Cantus 2]

[Contratenor]

[Tenor]

[Bassus]

[Basso continuo]

4 Chorus

Va. 1

Va. 2

C1
An- ge- lus, an- ge- lus ad pa- sto- res, pa- sto- res

C2
An- ge- lus, an- ge- lus ad pa- sto- res, ad pa- sto- res

CT
An- ge- lus, (an- ge- lus) ad pa- sto- res

T
An- ge- lus ad pa- sto- res, ad pa- sto- res

B
An- ge- lus ad pa- sto- res, pa- sto- res

B.c.

7

C1
ait, an-ge-lus ad pa-sto-res ait, ad (pa-sto-res ait.)

C2
ait, ad pa-sto-res ait, an-ge-lus ad pa-sto-res ait.

CT
ait, ad pa-sto-res ait, (ad pa-sto-res ait.)

T
ait, an-ge-lus ad pa-sto-res ait, (an-ge-lus ad pa-sto-res ait.)

B
ait, ait, ait.

B.c.

10

Verse sola

8

C1

C2
An-nun-ti-o vo-bis gau-di-um ma-gnum, gau-(di-um ma-gnum.)

CT

T

B

B.c.

Critical Report

Sources

Print

Legname 1608. RISM B/I 1608¹⁷. Printed partbooks. The title page reads:

AMILLA | LIBRO SECONDO | DI CANZONETTE | A TRE
VOCI | DI NICOLO LEGNAME | PADOVANO | Sonatore
di Lauto. | Nouamente composte, & date in luce. | [engraved
block] | IN VENETIA, | Appresso Alessandro Rauerij. M. D.
CVIII.

Three partbooks: Canto, Tenore, and Basso. Sole extant copy: A-Wn, SA.78.B.20/4–6. Anthology of three-voice canzonettas by B. Barbarino, G. Cavallino, G. A. Fabri, A. Freddi, N. Legname (who also edited the collection), and a single piece by “Angelo Nodari.”

Notari [1613]. RISM A/I N797. Engraved score. The title page (see plate 2) reads:

PRIME | MVSICHE | NVOVE DI | ANGELO NOTARI |
à una, due, et tre Voci, per Cantare | con la Tiorba, et altri
Strumenti, | Novamente poste in luce. | Con Priuilegio. | In
Londra. Intagliate da Guglielmo Hole.

The publication includes a dedication to Robert Carr, Earl of Somerset, dated 24 November 1613; a preface entitled “Aduertiments upon the Compositions following,” with a parallel Italian version “Auertimenti sopra le seguenti Musiche” (see p. 3); and a “Tavola” (table of contents) giving the number of voices and the page numbers. Extant copies: GB-Lbl K.1.i.10 and DK-Kk U230-mo, U202, mu 6511.0834. Both copies include ink annotations (e.g., added accidentals) and occasional corrections (that involved scratch-outs and handwritten ink replacements) that have been detailed in the critical notes. Two handwritten additions of text are sufficient to suggest, by comparison with Notari’s manuscripts, that it was the composer himself who made the corrections.

Rore 1561. *Di Cipriano et Annibale madregali a quatro voci insieme altri eccellenti autori . . . Libro quinto* (Venice: Antonio Gardano, 1561; RISM B/I 1561¹⁵).

Monteverdi 1605. Claudio Monteverdi, *Il quinto libro de madrigali a cinque voci . . . col basso continuo per il clavicembalo, chitarone od altro simile istromento, fatto particolarmente per li sei ultimi, et per li altri a beneplacito* (Venice: Ricciardo Amadino, 1605; RISM A/I M3475 and MM 3475).

Manuscript

GB-Lbl Add. 31434. London, The British Library, Additional MS 31434. Six partbooks of vocal music by Henry Lawes and Italian composers, copied ca. 1638–46 by Stephen Bing; see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot: Scolar Press, 1997), 95–99 and 242–44. For a full description, see “Description and Contents of Notari Manuscripts,” table 2. A sample page from the manuscript is shown in plate 6.

GB-Lbl Add. 36877. London, The British Library, Additional MS 36877. “Villanelle Di più sorte con l’Intravolatura per sonare, et cantare su la Chitarra alla Spagnola Di Giovanni Casalotti,” anthology copied ca. 1623; see John Walter Hill, *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto*, 2 vols. (Oxford: Clarendon Press, 1997), 1:169–71 and 394–402.

GB-Ob Mus. Sch. D.237. Oxford, Bodleian Library, Music School MS D.237. Manuscript of forty-nine French songs, one Spanish song, and one Italian song; this last is “Ahi dolente partita,” with an attribution of “Angelo di Padoano” (see critical note to “Other Attributed Works,” no. 1, below). The manuscript probably dates from ca. 1600, but “Ahi dolente partita” was added by a third hand and is probably slightly later than the rest; see Falconer Madan, *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford* (Oxford: Clarendon Press, 1905), 5:231.

GB-Och Mus. 878 and 880. Oxford, Christ Church, Mus. 878 and 880. Two partbooks from a set of four (GB-Och Mus. 877–80) that include both manuscript and printed fascicles. The second fascicles of 878 and 880—a second cantus part and a basso continuo part, respectively—are in Notari’s hand and contain anonymously transmitted Italian monodies, madrigals and motets. For full details, see “Notari’s Manuscripts” in the introduction; contents and a full description are given in “Description and Contents of Notari Manuscripts,” table 1, and a sample page from 878 is shown in plate 5. On the other sections of the partbooks, see Wainwright, *Musical Patronage*, 160–85 and 405–14.