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# Description and Contents of Notari Manuscripts

## GB-Och Mus. 878 and 880 (Notari Fascicles)

Contents listed in table 1.

*Description.* Fascicles within two partbooks formerly part of a set of four, containing madrigals and motets for one to three voices and basso continuo (all incomplete).

*Foliation.* Mus. 878: fols. 31–39, followed by fifteen unnumbered folios ([40]–[54]). Mus. 880: fols. 31–43.<sup>1</sup>

*Collation.* Mus. 878 is single gathering of twenty-four leaves; Mus. 880, fols. 31–41, are eleven singletons, and fols. 42–43 are a bifolio (probably the center of an original gathering of twenty-four leaves with eleven folios removed).

*Paper dimensions and ruling.* Approximately 282 × 185 mm. Ten staves per page with vertical marginal rulings on left and right sides, ruled with a five-staff rastrum of span 119 mm and individual staves measuring 12.5–13 mm. Mus. 878, fols. 38v–39v and [40]–[54]v, and Mus. 880, fols. 42v–43v, are ruled but have no music entered.

*Watermark.* Pot with letters “ID”<sup>2</sup> on Mus. 878, fols. 32–39, [41], [42], [45], and [54]; and Mus. 880, fols. 31–34, 38–40, and 42.

*Scribe.* Angelo Notari.

*Bindings.* Bound with other fascicles of printed and manuscript music in late seventeenth-century, typical Oxford/Aldrich bindings<sup>3</sup> of speckled brown leather with blind-tooled motif of three pointed buds and inscription “MOT 4.B II” (Mus. 878) or “MOT 4.B IV” (Mus. 880) on spine in gold lettering.

*Provenance.* Christopher Hatton III (i.e., court of Charles I and Henrietta Maria). In its current bound state,

Mus. 877–80 reached Christ Church as part of the bequest of Dean Henry Aldrich in 1710.<sup>4</sup>

## GB-Lbl Add. MS 31434

Contents listed in table 2.

*Description.* Six partbooks in a single binding, fols. i + 76, containing four English sacred songs, nine Latin motets, two Italian madrigals, and an Italian dialogue.

*Foliation.* Modern pencil folio numbering: 1–13 (cantus 1), 14–25 (cantus 2), 26–37 (contratenor), 38–49 (tenor), 50–61 (bassus), 62–72 (basso continuo). Unnumbered folios appear between fols. 9 and 10 (labeled [9a]) and fols. 13 and 14 (labeled [13a]) and at the end ([73]–[74]).

*Collation.* The pages were lifted in the course of re-binding and are now individually guarded throughout. However, an examination of the watermarks and stave placings suggests that the partbooks were originally made up of bifolios with many folios removed.<sup>5</sup>

*Paper dimensions and ruling.* 310 × 120 mm. Ten staves per page with marginal rulings on left and right, ruled with rastrum of span 111 mm and individual staves measuring 12.5 mm (fols. 1r–9v, [9a]r–v, [13a]r–v, 14r–21v, 26r–33v, 38r–45v, 50r–58v, 62r–69v) and rastrum of span 120 mm with individual staves measuring 12.5 mm (fols. 10r–13v, 22r–25v, 34r–37v, 46r–49v, 59r–61v, 70r–72v, [73]r–[74]v). Fols. 4v, 9v, [9a]r–v, 13v, [13a]r–v, 16v, 25v, 28v, 33v, 37v, 40v, 45v, 49v, 53v, 58v, 72v, and [73]r–[74]v are ruled but have no music entered. Fols. 1r, 13v, 14r, 25v, 26r, 37v, 38r, 49v, 50r, and [74]v are discolored (perhaps from acting as outer covers before the partbooks were bound together). Fols. 18v (seventh staff) and 26r (below second and third staves) have pasteover corrections.

*Watermarks.* Pot with letters “ID” on fols. 2, 4, [9a], [13a], 14, 16, 27, 28, 38, 50, 53, and 62; pot with letters

1. On the other sections of the partbooks, see Wainwright, *Musical Patronage*, 160–77 and 405–14; and John Milsom, *Christ Church Library: Music Catalogue*, <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+877–80>.

2. IMCCM, 1:305–6 (“Pot III/1”).

3. John Milsom, “Aldrich Binding,” *Christ Church Library: Music Catalogue*, <http://library.chch.ox.ac.uk/music/page.php?page=Resources+for+provenance+research#A3>.

4. On the transmission of the Hatton music collection to Henry Aldrich and, ultimately, to the library of Christ Church, Oxford, see Wainwright, “The Hatton Music Collection,” *Musical Patronage*, 25–45; John Milsom, *Christ Church Library: Music Catalogue*, <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+877–80>.

5. Wainwright, *Musical Patronage*, 97 (table 19) and 243.

# 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 *ē* 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 Italian translations have been supplied by Elizabeth Grace Elmi and the Latin translations by Henry Howard.

## Notari's Manuscript Scorebook (GB-Lbl Add. MS 31440), Nos. 61–86

### 61. *A la caccia pastori*

A la caccia pastori,  
A le gioie a i diletta a gli amori,  
A le gioie a le feste  
A i diletta a gli amori,  
Ecco, che sorge l'aurora ridente  
Di mille augelletti' il garrire si sente.  
Su, su, su non dormite pastori  
A le gioie a le feste  
A i diletta a gli amori.

To the hunt, shepherds,  
to the joys, to the delights, to love!  
To the joys, to the festivities,  
to the delights, to love!  
Here rises the smiling dawn,  
and a thousand little birds are heard chirping.  
Up, up, up! Sleep no more, shepherds!  
To the joys, to the festivities,  
to the delights, to love!

### 62. *Tollite jugum*

Tollite jugum meum super vos, dicit Dominus, et discite  
a me, quia mitis sum, et humilis corde.  
Jugum enim meum suave est, et onus meum leve.  
Et invenietis requiem animabus vestris.  
Jugum meum suave est, etc.

Take my yoke upon you, says the Lord, and learn from  
me, for I am gentle and humble of heart.  
For my yoke is easy, and my burden light.  
And you will find rest for your souls.  
For my yoke is easy, etc.

*Text source.* Based on Matthew 11:29–30; used liturgically as second respond and versicle at matins from the Common of the Apostles.

### 63. *Surgamus, eamus, et descendamus*

Surgamus, eamus, et descendamus in hortum Domini  
dilecti.<sup>1</sup>  
Eamus ad areolam aromatum,<sup>2</sup> ubi Stanislaus adolescit  
inter lilia, et inter flores rosarum.  
O quam pulcher est, quam suavis est, et decorus, labia  
ejus lilia distillantia mirrham, et quasi favus mellis.

Let us arise, let us go, and let us go down into the garden  
of the beloved Lord.  
Let us go into the spice garden, where Stanislaus grows to  
maturity among the lilies and among the rose flowers.  
O how beautiful he is, how sweet he is, and lovely; his  
lips are lilies dripping myrrh, and like the honeycomb.

# 61. A la caccia pastori

Al principio della sinfonia,  
ovvero alla caccia

[Cantus]

.X. .7. .X.

[Lute]

[Basso continuo]

7

C

.7. .X. .8.

Lute

B.c.

## 65. Il crudo Amore assale atterra

## Battaglia amorosa a 3 voci

8

[Cantus 1] Il cru- do\_A- mo- re As- sa- le at- ter- - ra,

[Cantus 2] Il cru- do\_A- mo- re As- sa- le at- ter- - ra,

[Bassus] Il cru- do\_A- mo- re As- sa- le at- ter- ra,

[Basso continuo]

6

C1 O- gni spir- to\_o- gni co- re, Al- la guer- ra\_al- la guer-

C2 O- gni spir- to\_o- gni co- re, Al- la

B O- gni spir- to\_o- gni co- re, Al- la

B.c.

12

C1 -ra, al- la guer- ra, al- la guer- ra\_al- la guer- ra, al-

C2 guer- ra\_al- la guer- ra\_(al- la guer- ra.) al- la guer- ra, (al- la

B guer- ra\_al- la guer- ra\_(al- la guer- ra.) al- la guer- ra\_(al- la guer- ra\_(al- la

B.c.

The image shows a musical score for a three-part setting of a text. It is divided into three systems. The first system (measures 8-11) features four staves: Cantus 1 (Soprano), Cantus 2 (Alto), Bassus (Tenor), and Basso continuo (Bass). The second system (measures 6-11) features four staves: C1 (Soprano), C2 (Alto), B (Tenor), and B.c. (Bass). The third system (measures 12-15) features four staves: C1 (Soprano), C2 (Alto), B (Tenor), and B.c. (Bass). The music is in 3/4 time and G major. The lyrics are: 'Il crudo Amore assale atterra, / O- gni spir- to\_o- gni co- re, Al- la guer- ra\_al- la guer- / -ra, al- la guer- ra, al- la guer- ra, al- / guer- ra\_al- la guer- ra\_(al- la guer- ra.) al- la guer- ra, (al- la / guer- ra\_al- la guer- ra\_(al- la guer- ra.) al- la guer- ra\_(al- la guer- ra\_(al- la'.

## 81. Apollinaris incliti

Sinfonia

[Violin 1]

[Violin 2]

[Cantus 1]

[Cantus 2]

[Basso continuo]

6

Vn. 1

Vn. 2

B.c.

11

Vn. 1

Vn. 2

B.c.

16

C1

A- pol- li- na- ris in- cli- ti, A- - cli- ti pol- li-

C2

A- pol- li-

B.c.

20

C1  
-na- ris in- cli- ti,

C2  
-na- ris in- cli- ti, Lux al- - ma mun- do

B.c.

24

C1  
Lux al- - ma mun- do

C2  
prod- i- it,

B.c.

27

C1  
prod- i- it, Lux al- - ma mun- do

C2  
Lux al- - ma mun- do

B.c.

30

Vn. 1

Vn. 2

C1  
prod- i- it,

C2  
prod- i- it,

B.c.

# Critical Report

## Sources

### Primary Source

*GB-Lbl Add. MS 31440.* London, The British Library, Additional MS 31440. Angelo Notari's personal compendium of anonymously transmitted Italian music (canzonettas, monodies, madrigals, motets, and instrumental pieces). This source is the primary source for all pieces in this volume. For full details and locating information, see "Notari's Manuscripts" in the introduction and table 3 in "Description and Contents of Notari Manuscripts," above. A sample page from the manuscript is shown in part 1, plate 4.

### Concordant Source

*GB-Lbl Add. MS 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 full details, see "British Library Additional Manuscript 31434" in the introduction and table 2 in "Description and Contents of Notari Manuscripts," above. A sample page from the manuscript is shown in part 1, plate 6.

## Editorial Methods

The ordering of works follows that of GB-Lbl Add. MS 31440 (see "Sources" above), which is the primary source for all works in this volume. Titles are based on text incipits; names of authors of sung text have been added editorially when known, and names of composers are provided only when known beyond doubt from available sources. The original cleffing has been modernized as follows: parts originally in G2, C1, and C2 clefs are transcribed throughout in treble clef, and parts originally in C3 and C4 clefs are transcribed in transposing treble clef. Sections in the basso continuo part that originally used C clefs or F3 are transcribed in either treble or bass clefs based on their range. Original clefs are shown in incipits. Part names follow the nomenclature of the primary source whenever possible; otherwise, editorial names are given in brackets. The appearance and orthography of part names have been standardized throughout the edition, with ordinals like "primo" and "secondo" rendered

as numerals. The English designation "Contratenor" is used for parts originally written in C3 clef, leaving to performers the decision whether to assign the part to a low alto or a high tenor (see "Notes on Performance" in the introduction).

Parts are arranged in standard score order. Original key signatures are retained; ligatures are identified by closed horizontal brackets above the relevant notes; and coloration is indicated with open horizontal brackets. Original directs on the staff (rather than those at the end of a line), which may have been intended as cues or performance options, are included as full-size notes in the transcriptions.

All source accidentals are retained in the edition, with their presentation modernized (e.g., # is changed to ♯ when it is used to cancel ♭). Editorial accidentals are enclosed in brackets on the staff; editorial cautionary accidentals (i.e., those not strictly necessary by either the conventions of the source or modern conventions, but which are nonetheless helpful for the performer) are placed in parentheses on the staff. All accidentals follow the modern convention of lasting the whole measure unless canceled.

Modern meter signs are employed throughout, with the original meter signature given above the staff when it differs from the modern meter. The original meter  $\text{C}$  is transcribed as  $\frac{3}{2}$  or  $\frac{4}{2}$ , depending on the original barring, or, where barring is not present, on the prevailing pulse in relation to the note values. The meter  $\text{C}$  is transcribed as  $\frac{4}{4}$  and triple meter signatures are transcribed as their modern equivalents. Barlines generally follow the primary source but are added or regularized as necessary. Repeat notation has been modernized as necessary, with details provided in the critical notes. Measures are numbered continuously through multipart works.

All note values are original, except that final notes of pieces (and sections of pieces) are standardized, and white notation has been transcribed in equivalent modern values. In sections of perfect mensuration, perfect breves and semibreves are dotted as dictated by modern notation. Beaming is editorial and follows modern conventions. Fermatas have been filled in tacitly on resting measures where needed; editorially added fermatas are placed in square brackets. Original slurs considered useful to the performer are retained, but superfluous original slurs used merely to indicate melismas have been removed tacitly. Dashed slurs or ties are editorial. Ties are used to divide note values that extend over