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MONTEVERDI

L'ORFEO

Favola in musica

1607

edited by

Clifford Bartlett

1993



KING'S MUSIC Gm
Clifford Bartle
Elaine Bartle

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MONTEVERDI

L'incoronazione di Poppea

edited by

Clifford Bartlett

Revised edition – Autumn 1993

Kings Music Gmc

MONTEVERDI

Il ritorno d'Ulisse in patria

edited by

Clifford Bartlett

with supplementary material by Hugh Keyte

1998



KING'S MUSIC

Clifford Bartlett

Elaine Bartlett

Redcroft, Bank's End, Wyton, Huntingdon, PE17 2AA

untransposed

Bassus generalis

CLAUDIO MONTEVERDI

VESPERS (1610)

edited by

CLIFFORD BARTLETT

Instrumental parts are issued in two sections. The obligato parts are in booklets for each instrument (violin I, violin II, viola I, viola II/tenor violin, bass violin, *contrabasso da gamba* (no. 1 only); cornett I, cornett II, cornett III, trombone I, trombone II, trombone III). These includes nos. 1, 2 (in both wind and string parts), 11, 12 (in both wind and string parts) and 13 (with doublings of the first and last sections added to trombones and violas). The viola parts give various alternative parts and clefs.

Additional parts doubling the voices for nos 2, 4, 6, 8, 9, 10, and verses 1 & 7 of no. 12 are issued movement-by-movement to allow the conductor to make his own decision on which doubles which part. Alternative clefs are provided where necessary.

A separate, figured *bassus generalis* part is also available: this is intended primarily for lutenists and organists, but it may also be useful for performances using a continuo string bass instrument.

Alternative parts with *Lauda Jerusalem* and *Magnificat* untransposed are also available.

-
- | | |
|------|------------------------------|
| 1 | Domine ad adiuvandam à 6 |
| 2 | Dixit Dominus à 6 |
| 3 | Nigra sum, voce sola |
| 4 | Laudate pueri Dominus à 8 |
| 5 | Pulchra es à 2 |
| 6 | Lætatus sum à 6 |
| 7 | Duo Seraphim à 3 |
| 8 | Nisi Dominus à 10 |
| 9 | Audi cœlum à 6 |
| ✓ 10 | Lauda Ierusalem à 7 |
| 11 | Sonata sopra santa Maria à 8 |
| 12 | Ave maris stella à 8 |
| 13 | Magnificat à 7 |

1990



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untransposed

Bassus generalis

CLAUDIO MONTEVERDI

VESPERS (1610)

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1990
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Clifford Bartlett

EMILIO DE' CAVALIERI

**Rappresentazione
di Anima et di Corpo**

1600

Facsimiles and translations

1994



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EMILIO DE' CAVALIERI

Rappresentazione di Anima et di Corpo

1600

This edition bears no name of editor, since it is a product of international co-operation. In 1988 King's Music issued a transcription by Philip Thorby for a course he was taking on the work. His singers had felt the need for a translation, and one of them, Anne Graf, kindly supplied it. Barbara Sachs (Italy) sent us several lists of corrigenda, mostly concerning the text. A corrected version was necessary for a BBC recording by Philip Pickett in November 1994. Altering the neat manuscript copy would have looked messy, so Brian Clark (Scotland) typeset it, correcting the previous English-style syllable divisions. This was proof-read by Robert Oliver (New Zealand). My contribution has been mostly technical (though not entirely: the facsimile has been beside the keyboard throughout), sorting out the format and evaluating the input from Barbara and Robert. To all who have contributed to this edition, my thanks.

This edition retains the original note-values, time signatures and generally its barring (additional bar-lines are dotted). Original clefs are indicated by clef-name and stave-line (e.g. G2 = treble clef, C3 = alto clef). Cavalieri printed his continuo figures above the bass stave: for technical reasons, we have printed them below. We have printed the bass part twice when instrumental sections alternate with vocal ones.: Cavalieri drops the fifth stave when there is not a texted bass part.

Facsimiles and translations of the introductory material and libretto are issued in a separate pamphlet so that the translation can be visible while studying the music.

Clifford Bartlett, October 1994



KING'S MUSIC

Clifford Bartlett

Elaine Bartlett

Redcroft, Bank's End, Wyton, Huntingdon, PE17 2AA

Bass

PURCELL

Dido and Aeneas

Edited by Clifford Bartlett

W. J. Brien
'00

1995



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20 UNION PART #3 4521536

Act I

TREBANT
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CLARENCE

L' Orfeo

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Tragicomedia per Musica

*Poesia del Sig. Fran[ces]^{co} Buti
Musica del Sig. Luigi Rossi*

edited by Clifford Bartlett

The first performance of *Orfeo* at the Palais Royal, Paris, on 2 March 1647 lasted six hours (presumably with additional ballets). Despite having been in Paris since June 1646 to compose the work, Rossi seems to have taken his time, since some singers had not yet received their parts nine days in advance. The sole surviving MS score and libretto are preserved in the Vatican Library, Rome. This edition was commissioned by the Boston Early Music Festival for performances in June 1997, with subsequent performances at Drottningholm in August 1997. It is a communal enterprise. The idea emerged over late-night pizzas after performances of *King Arthur* at the 1995 Boston Festival. The initial typesetting was done from the sources by Brian Clark. I checked this and organised the layout. The draft was then checked by Paul O'Dette and Stephen Stubbs. Peter Holman supplied the additional instrumental music.

Translation. We are grateful to Anthony Hicks for supplying the translation at the foot of the page. It is designed to give singers a clear idea of the meaning of every word and preserves the original word-order as far as possible. It inevitably reads like a sort of parodistic semi-English. But it is NOT intended to stand independently and a more literate version is also available. Generally, each line of text corresponds with a system of the music. // indicates a mid-line change of character, :: the repetition of text.

Clifford Bartlett, January 1997

1997



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Act II

Dut. Brios
Act II

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Luigi Rossi

figs, L12
p. 18, 19
p. 17

ORFEO

Start P-75

Steve P

p. 29 25/307

edited by Clifford Bartlett

Practice

p. 35

p. 82
88
96

1997

Shundus
I p. 32 / m 75
p. 40 faster
p. 42 212 / 25

608/82

4064



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Act III

Pat Olive

Act III

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Luigi Rossi

ORFEO

figs
p 34

edited by Clifford Bartlett

1997

11
Sunday
p 96 / 274
106 / 9
2
p 175
#?
strings
only
Steve
Monday
11 82
197
I Selonin
I p 106



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LIVRE DE GUITARRE
ET AUTRES PIÈCES DE MUSIQUE,
MESLÉES DE SYMPHONIES,
AVEC UNE INSTRUCTION POUR JOUER
LA BASSE CONTINUE

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MINKOFF  REPRINT
GENÈVE
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STUDIO
ET
industriâ
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TORONENSIS BORVSSI
CONCINNATAE.



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c 15. 15. XCVIII.

Cum priuilegio S. Cæs. Maiest. & Septemuir. Saxon.

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Reimann II

S

see back

Pat O'Brien
'91

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A Compendium of Music With Theory And Practice For The Harp
Of One Order, Of Two Orders, And For Organ, Volume I, 1702

by
Alice Lawson Aber

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Arts
in the Department of Music
in the Graduate School of
Dominican College of San Rafael

January 1976

Thesis supervisor: Professor Ted M. Blair

ARCHBISHOP
DOMINICAN COLLEGE
SAN RAFAEL, DOMINICAN REPUBLIC

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Pat O'Brien

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PRESSO L'ACCADEMIA NAZIONALE DI S. CECILIA

GIACOMO CARISSIMI

VANITAS VANITATUM I
VANITAS VANITATUM II

Vol. X

A CURA DI
LINO BIANCHI

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ROMA
1973

~~3.8 367~~
3.8 367

6

BB 367

Strozzi Barbara
driette a voce sola. Opera VI.
Venetia 1657.

Partitura

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p2

ARIETTE A VOCE SOLA

PER LILL^{mo} ET ECC^{mo} SIG^r

D. FRANCESCO CARAFA

PRENCIPE DI BELVEDERE, E MARCHESE D'ANZI

Opera Sesta

DI BARBARA STROZZI

IN VENETIA MDCLVII

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De Robert De Visée

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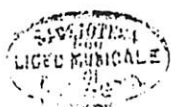
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N.º 22.

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Figues Divisions and double Compositions
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The first Part

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At the Instance of some Particular Persons, and for the Service of
the Lovers of Musique, I have been prevailed upon to Publish These
Compositions (Such as they are) Which I hope my Noble Friends
will accept of in part of Acknowledgment, and the rest of the World
not repent of upon Perusal
Nicola Matteis

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Copy 2

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STEFANO PESORI

LO SCRIGNO ARMONICO

s.l. s.n. s.d.

SPE S
C d T R
65

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bound
photocopy ?

FIRENZE 1986

Quilidimo
de Vitis

AMAT, Joan
Carlos



GUITARRA
ESPAÑOLA DE
CINCO ORDENES; LA QUAL
enseña de templar, y tañer rasgado todos los
puntos naturales, y b, mollados, con
estilo marzuilloso.

Y PARA PONER EN ELLA
qualquier tono, se pone vna tabla, con la qual podra
qualquier sin dificultad cifrar el tono, y despues tañer
y cantarle por doze modos, y agora añadida
por el mismo autor.

Y A LA FIN SE HAZE MEN-
cion tambien de la Guitarra de qua-
tro ordenes.

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y Tamarit, Señor del lugar de Salax, y del
Castillo y quadro de Agua Viva.

AVTOR DEL ESTILO, IVAN
Carlos Doctor en Medicina.



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glada, y Andreu Llorens, Año 1626.

Vendense en la mesma Empronta.

Amat 1626

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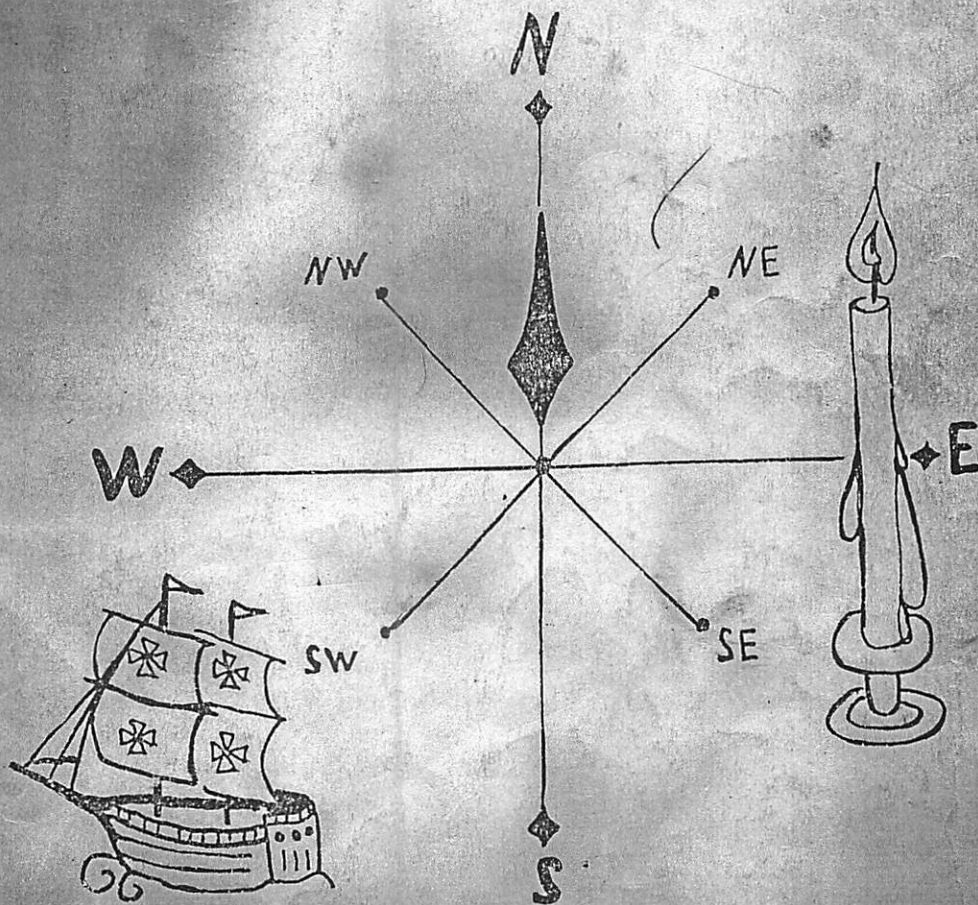
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Contains instrumentation for recording
+ lots of notes by Pal

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LUZ Y NORTE MUSICAL



n.d.



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Choral music

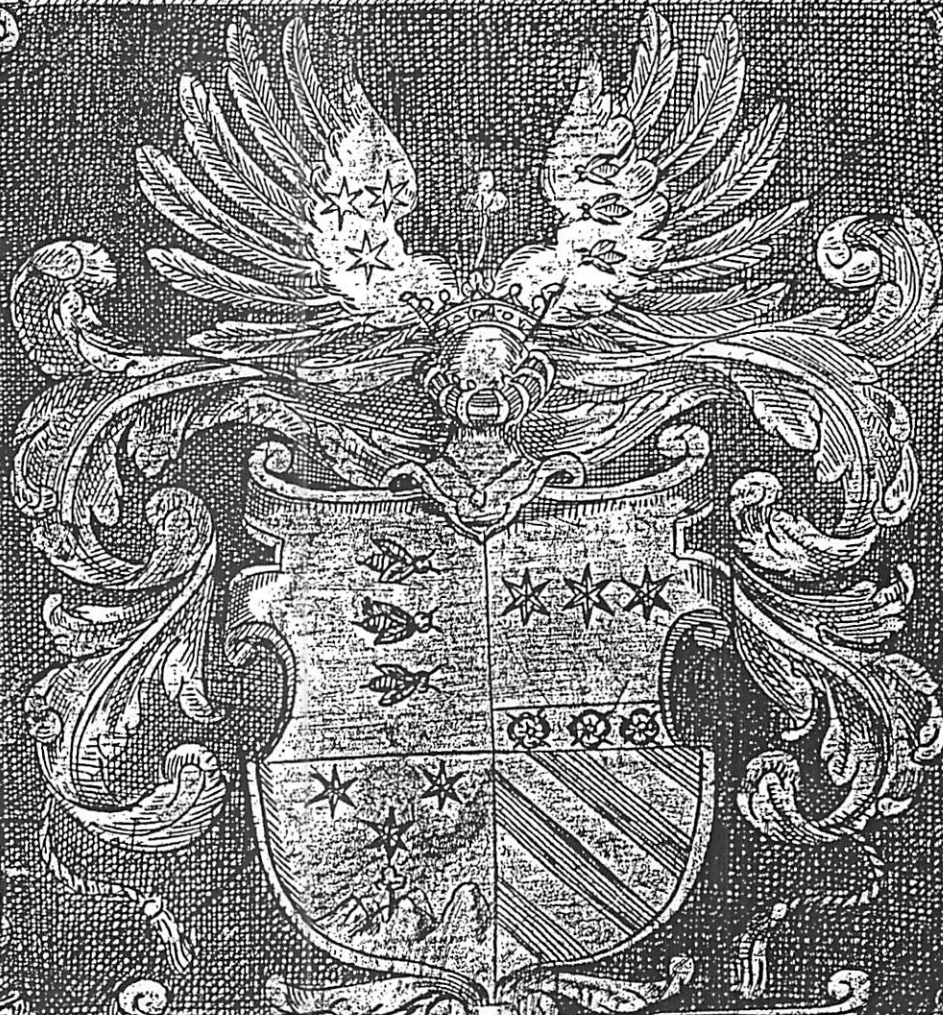
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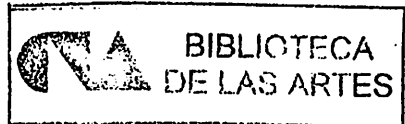
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LUYS DE NARVAEZ

Los seys libros del Delphin de música de cifra para tañer vihuela

(VALLADOLID, 1538)

TRANSCRIPCIÓN Y ESTUDIO

POR

EMILIO PUJOL

Colaborador del Instituto Español de Musicología

REIMPRESIÓN

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BARCELONA, 1971

198964

Munich, MS 1511^b

Suspia 1

Venendo dabologna^a 1

Munaro inpiva 2

Thodoro 2

Passo e meglio 3

Donna imprestame 3

El marchese desalucio 3

Lamonicella 3

Franciosina 4

Bernardon 4

LA lonbarda 5

LA Bartomia 5

LA geometria 5

Tantarara homarttlo 5

El Bataino 6

LA castalda 6

Ochio che agio fatto 6

La torza 6

Lamantouanella 7

LA devota del cor mio 7

El stendardo 7

Bison 8

Laguentana 8

Lodesana 9

La Bresanina 9

Vecchio della montagna 10

Maton, Maton 10

[La Man] 10

La conciera 11

Ballo del Roi 11

Tu anderai col bocchalon 11

Ticte alora Infaltarello 11

Hon me la borcolare 12

Saltarello alla visentina 12

LA charra cosa

Saltarello ala venizana 13

Curaza 13

Saltarello ala ferrarese 13 = DALZA

Ciarasiano ala bolognese 13

El suo saltarello de la ditta 15

LA Bataglia francese in ballo 15.16

Bregantino 16

Le rotto el charo eprsece i buoi 17

Bernardo 17

Songllo duca 18

LA barcha del mio amor 18

Bresanrna 19

Ballo della torza 19

Munaro como de usa 20

LA Traditora in saltarello 21

SALTarello del roi 21

Lodesana 21

LA cara cosa 22 = D. Bianchini

[Suspina] Suspiri 22v

[LA rocha El fuso 23v]

[LA lanadara 24]

Moretta 25

Totent mamia 25

26 ≈ Tuo tene mamina

De su mmsu dei Roi?

8 mms concord = 1503h
22 " " = Ven IV.122

Hin
Jepesen
36

29 26

15

29

28, 2

? 6

22

31

11

18

≈ Mu 266, #37
Mu 266 #39?

3 ≈ #45

gustalda?

7 #12

8 #10

11

11

11

12

12

12 #7

DALZA

≈ Mu #49
= 1511d #15

le perso
in tu

≈ 266, #
386

= D. Bianchini

≈ 1511d #20

#13

?

25

Knud Jeppesen, ed., Balli Antichi Veneziani
(Copenhagen: W. Hansen, 1962).
[Venice, Biblioteca Marciana, MS. Ital.
IV.1227.]

O = in 1503 h

Cf. Knud Jeppesen, "Ein altvenetianisches
Tanzbuch", K. G. Fellerer-Festschrift
(Regensburg, 1962), p. 245.

f. in
15116

- 1. Padovana in piva
- 4 (2) La bella Franceschina
- 3. Tuo la straza furfante
- 4. Pavana in passo e mezzo
- 5. Saltarello della pavana
- 6 = 6. La gastalda [o "castalda"?]
- 7. El pomo de lo pomaro
- 8. Fa la danza, Zuan Piero
- 9. O Dio, ch'a fatto il ciel con la fortuna

Munaro in piva
cf. new
Kuss's dances, 1530
"La gatta en italien"

- 12, 22 (10) La cara cossa del Berdolin
- 9 = 11. La bella berssanina 15116 #19?
- 17 = 12. Le rotto el carro
- 13. La sguizera See d'Humant, 6 gaillarden (1530)!
- 14. Ocellino, bel ocellino

Same melody

- 3 15. Donne, impresteme el vostro burato
[overo] Donna galgiarda 9, 21
- 17 16. Bernardo non puol star
- 18 17. La barcha del mio amore
- 10 ≈ 18. La man [maton, maton]
- 19. Passo e mezzo
- 20. La canella
- 21. Son quel duca de Milano

- 31. La lodexana
- 32. De che le morta la mia signora
- 33. Cavalca caval Baiardo {cf London
cf chilesotti
- 34. Ballafn] le oche
- 35. El pescador
- 1 36. Vegnando da Bologna
- 37. Margaritum †
- 38. Veni creator spiritus
- 39. Et exultavit spiritus meus
- 21 Addenda (18a) La traditora la vol chio mora
- 2 18c. Munaro in piva

- 6, 19 22. La torza [overo] Tu te parti,
cor mio caro
- (23) La comarina
- 24. La lumbarda
- 21 25. Saltarello de roy
- 2, 26 = 26. Todero [overo] Tuo tene mamina
- 27. Cornetto

+ chant melody. "Rosina song"

- 4 = (28) La franzoxina
- 3 (29) El marchexe de Saluzzo
- 30. El torexan che canta

Chilesotti

1890

bounel photocopy

PREFAZIONE.

Gli storici dell' arte dei suoni si fermarono con diligentissima cura, ma forse con metodo troppo esclusivo, sulla musica da chiesa ed in genere sulle composizioni di stile severo e scientifico, trascurando l'elemento popolare, che pure, a mio vedere, tanto giovò a sviluppare e ad elevare quest'arte all' altezza raggiunta così felicemente ai nostri giorni.

La scarsità dei documenti, dispersi o sepolti nelle Biblioteche, non offriva, è ben vero, larga messe a chi, intravedendolo, avesse voluto sviscerare tale argomento interessantissimo, e d'altronde la lettura, un pò intricata, delle antiche intavolature, contenenti le prime melodie popolari che risuonarono sul liuto e stromenti affini, non allettava lo studioso, impaurito da una inutile perdita di tempo. Eppure quanti libri di liuto non racchiudono pagine in cui splende maravigliose il genio melodico dell'arte popolare!

Trattai di volo in un breve opuscolo su *La melodia popolare del Cinquecento* (Milano, Ricordi, 1889), quando ebbi la fortuna di acquistare un Codice cartaceo in cui un liutista tedesco, probabilmente verso la fine del secolo XVI, raccolse le sonate allora più famose. Lettolo, vi scorsi canti di una squisita eleganza, che contrastano in modo curioso colle composizioni scolastiche dell' epoca. Mi decido

VORWORT.

Seit jeher erstreckten sich die Forschungen der Historiker der Tonkunst mit grosser Gewissenhaftigkeit, aber vielleicht zu ausschliesslich, über das Gebiet der Kirchenmusik und die Compositionen ernstern und gelehrten Stiles, so dass darüber das volksthümlich-musikalische Element vernachlässigt wurde, welches doch soviel dazu beitrug, die Entwicklung der Tonkunst zu fördern und sie auf die in unsern Tagen erreichte Höhe zu bringen.

Die geringe Anzahl der in den Bibliotheken zerstreuten oder vergrabenen Dokumente volksthümlicher Musik bieten freilich dem Forscher kein weites Feld, andererseits ist die Entzifferung der alten Handschriften, welche die ersten Volksmelodien enthalten, die auf der Laute und den ihr verwandten Instrumenten erklangen, mühevoll und zeitraubend, aber — wie viele Lautenbücher enthalten Stellen, in denen der Geist volksthümlicher Melodie sich wunderbar offenbart!

Ein kurzes Werk: »Sulla melodia popolare del Cinquecento« (Milano, Ricordi, 1889) worin ich diesen Gegenstand behandelte war eben erschienen, als ich das Glück hatte, einen Papier-Codex zu erwerben, in welchem ein deutscher Lautenspieler — wahrscheinlich gegen Ende des sechzehnten Jahrhunderts — die damals berühmtesten Tonstücke gesammelt hatte. Ich entdeckte

The
Music for
VIOLA BASTARDA



By JASON PARAS



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