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P R E S S

**George Jeffreys**

(c.1610–1685)

**Italian Secular  
Vocal Music**



**Edited by Jonathan P. Wainwright**

In association with

THE UNIVERSITY *of York*



# George Jeffreys (c.1610–1685)

## ITALIAN SECULAR VOCAL MUSIC

Edited by Jonathan P. Wainwright

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## INTRODUCTION

GEORGE JEFFREYS (c. 1610–1685)<sup>1</sup>

No information is currently available concerning George Jeffreys' life before 1631. The Oxford historian Anthony Wood, in his 'Notes on the Lives of Musicians' (c.1688 with later additions),<sup>2</sup> states that he was descended from the family of Matthew Jeffries (fl. c.1590) a Vicar Choral at Wells Cathedral, but in a marginal note adds 'Dr Rogers thinks he was born in Northamptonshire about Weldon'.<sup>3</sup> George Jeffreys is known to have been associated with the village of Weldon throughout his life and therefore Rogers' suggestion would seem to be likely.<sup>4</sup> It is probable that Jeffreys spent time in Cambridge in the 1630s for annotations in his handwriting have recently been identified in a fascicle of the Peterhouse 'Caroline Partbooks' that were compiled in the 1630s.<sup>5</sup> In Cambridge Jeffreys would have had contact with the Hatton family, an influential Northamptonshire family for whom Jeffreys was to work for most of his life.<sup>6</sup> In 1631 he set verses by Richard (later Sir Richard) Hatton (b. c.1608) who was a cousin of Christopher Hatton III (1605–1670), an important sponsor of the arts who was to become Jeffreys' patron.<sup>7</sup> Both Richard and Christopher Hatton were students at Cambridge, but there is no record that Jeffreys attended the University himself.

Jeffreys was certainly working for Christopher Hatton in some capacity by 1633, as a manuscript in the Northamptonshire Archives, in Jeffreys' hand, is headed 'A Cattalogue of some Manuscripts of my Masters taken at Moulton Parke Aprill 15th. 1633' (Moulton Park was

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- <sup>1</sup> See also Peter Aston, 'George Jeffreys', *Musical Times*, 110 (1969), 772–6; *idem*, 'George Jeffreys and the English Baroque' (D.Phil. thesis, University of York, 1970); *idem*, 'Tradition and Experiment in the Devotional Music of George Jeffreys', *Proceedings of the Royal Musical Association*, 99 (1972–3), 105–15; Kenneth Edwin Bergdolt, 'The Sacred Music of George Jeffreys' (Ph.D. thesis, University of Cincinnati, 1976); Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 115–77 and *passim*; and Andrew J. Cheetham, 'The Baroque Concertato in England, 1625–c.1660' (Ph.D. thesis, University of Huddersfield, 2014), *passim*. George Jeffreys' complete works are published as follows: *English Secular Vocal Music, Italian Secular Vocal Music, and Instrumental Music* (York Early Music Press, all 2020–21); and *English Sacred Music, and Latin Sacred Music* (Musica Britannica cv, 2021 & forthcoming), all edited by Jonathan Wainwright. See too, George Jeffreys, *16 Motets for One, Two or Three Voices*, ed. Peter Aston (York Early Music Press, 2010), available at <<https://www.york.ac.uk/media/music/yemp/pdfs/Jeffreys--Motets-16-ed-Aston.pdf>>.
- <sup>2</sup> H. Watkins Shaw, 'Extracts from Anthony à Wood's *Notes on the Lives of Musicians* Hitherto Unpublished', *Musical & Letters*, 15 (1934), 157–62; and J. D. Shute, 'Anthony à Wood and his Manuscript Wood D.19(4) at the Bodleian Library, Oxford' (Ph.D. thesis, International Institute of Advanced Studies, Clayton, Missouri, 1979).
- <sup>3</sup> Oxford, Bodleian Library MS Wood D.19(4), f. 72<sup>r-v</sup>; ff. 111–12 are a letter to Wood from Benjamin Rogers (dated 9 April 1695) which includes information about Jeffreys.
- <sup>4</sup> The Weldon Parish records are incomplete for the period c.1610. Peter Aston has speculated that Jeffreys was descended from the Jefferies of Holme Castle, Worcestershire who had connections with another distinguished Worcestershire family, the Salweys of Stanford. Aston further notes that George Jeffreys' wife was the daughter of Elizabeth Salwey and that Elizabeth's brother, Thomas Salwey, left a substantial amount of property to Jeffreys describing him in his will as 'my cousin'; see Aston, 'George Jeffreys and the English Baroque', iv, 57–8.
- <sup>5</sup> Cambridge, Peterhouse MSS 47 [475] ff. 95–7; 39 [476] ff. 105–7; 38 [478] ff. 101b–103; 34 [479] ff. 94–6; 49 [480] ff. 91–4; and 33 [481] ff. 95–7. See Jonathan P. Wainwright, 'Widening the Cambridge Circle: Further High Church Musical Connections', in *Music, Politics, and Religion in Early Seventeenth-Century Cambridge: The Peterhouse Partbooks in Context*, ed. Scott Mandelbrote (Woodbridge and Rochester NY, forthcoming).
- <sup>6</sup> As Weldon is close to Kirby Hall, the Hatton family seat, it is possible that Jeffreys had links with the Hatton family before he moved to Cambridge sometime in the 1630s.
- <sup>7</sup> Victor Slater, 'Hatton, Christopher, first Baron Hatton' (bap. 1605, d.1670)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxv, 823–4; and see Wainwright, *Musical Patronage, passim*.

one of the Hatton estates).<sup>8</sup> Jeffreys worked for the Hatton family for the rest of his life, and correspondence exists, preserved in either the Northamptonshire Archives or the British Library, between Jeffreys and various members of the Hatton family until the 1680s. During the Civil War Jeffreys, no doubt due to the patronage of Christopher Hatton III, became Charles I's organist at Oxford during the period when the court was based in the city; this was Jeffreys' only professional musical appointment.<sup>9</sup> One suspects that, rather as Hatton had made the best of the circumstances of the Civil War to advance his own position,<sup>10</sup> Jeffreys—a musician with no previous record as a Court musician<sup>11</sup>—also took advantage of the unique situation to gain an appointment which in peacetime would have been inconceivable.<sup>12</sup> We should note, however, that during the wartime court, with the normal system of court appointments and payments in disarray, any musical post or title would probably be regarded as temporary and somewhat unofficial. This confused state of affairs is reflected in Hawkins' comment that Jeffreys 'was succeeded in the king's chapel by Edward Lowe'.<sup>13</sup> When did Lowe replace Jeffreys as the king's organist? Lowe had been organist at Christ Church since 1631 and, as far as is known, was present in Oxford throughout the Civil War and Commonwealth periods.<sup>14</sup> It is possible that Lowe and Jeffreys both played the organ in Christ Church when the Court was based there; perhaps Lowe played for the public services in the cathedral and Jeffreys for the King's private devotions in his chambers?

Jeffreys' duties in Oxford were not solely musical; he continued to work for Baron Hatton in a secretarial capacity<sup>15</sup> and he was one of eleven servants who attended him in his office of joint commissioner for the King at the Uxbridge conference in 1645.<sup>16</sup> After the capitulation of Oxford and Baron Hatton's move to France in November 1646, Jeffreys returned to his family in the village of Weldon near Kirby Hall, and continued to serve Lady Hatton who had remained in England. It seems that he spent most of his time in Northamptonshire and only occasionally visited London, where the Hattons maintained a house, in Ely Place, Holborn. In 1637 Jeffreys had married Mary Peirs, the widowed daughter of Elizabeth (née Salwey) and Thomas Mainwaring (the rector of Weldon and Dene from 1614 to 1663).<sup>17</sup> By this marriage Jeffreys

<sup>8</sup> Northamptonshire Archives Finch-Hatton MS 4016.

<sup>9</sup> Both Anthony Wood and Sir John Hawkins report that Jeffreys was Charles I's 'organist at Oxford' (Andrew Clark, *The Life and Times of Anthony Wood* (Oxford, 1891), i, 274; Anthony à Wood, *Athenae Oxonienses* (London, 1691; 3rd edn, with additions by Philip Bliss (London, 1813–21), repr. New York and London, 1967), i, pp. xxxiv–xxxv; and John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), iv, 56, 64 and 323). Jeffreys confirms that his presence in Oxford was due to Hatton in a letter of 1665 to Lady Hatton (British Library Add. MS 29550, f. 236<sup>v</sup>): he reports that, when asked if he had been at the Oxford Court, he replied 'I was, being sent for by my Lord and Master [i.e. Hatton]'.  
<sup>10</sup> Wainwright, *Musical Patronage*, 6–22.

<sup>11</sup> Hawkins' claim that Jeffreys had been one of 'the gentlemen of king Charles the First's chapel' (*A General History*, iv, 56) is almost certainly erroneous; Jeffreys' name does not appear in any of the surviving court records concerning music; see Andrew Ashbee, *Records of English Court Music*, iii (Snodland, 1988).

<sup>12</sup> Jeffreys did, however, have some reputation as a musician before the outbreak of war: he is listed as ninth out of the ten 'most excellent Artists in musicke in our dayes sub anno 1640' in Sir Peter Leycester's 'Booke of Miscellany Collections', dated 1659; see Hermione Abbey, 'Sir Peter Leycester's Book on Music', *Journal of the Viola da Gamba Society of America*, 21 (1984), 28–44.

<sup>13</sup> Hawkins, *A General History*, iv, 64.

<sup>14</sup> Robert Thompson, 'Lowe, Edward (c.1610–1682)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxxiv, 561–2.

<sup>15</sup> Jeffreys often recopied Hatton's draft letters; e.g. British Library Add. MS 29570, ff. 37–8 is a letter dated 14–15 August 1645 recopied from Hatton's draft at ff. 34–5.

<sup>16</sup> C. H. Firth and R. S. Rait, *Acts and Ordinances of the Interregnum, 1642–1660* (London, 1911), i, 609 and 612; and David Pinto, 'The Music of the Hattons', *Royal Musical Association Research Chronicle*, 23 (1990), 79–108 (at 86).

<sup>17</sup> Foster, *Alumni Oxonienses: The Members of the University of Oxford, 1500–1714* (Oxford, 1891–2), iii, 960.

had two children: Christopher and Mary. Christopher (c.1642–1693) was educated at Westminster School and Christ Church, Oxford (B.A. 1663, M.A. 1666)<sup>18</sup> and obviously inherited his father's gift for music as he was described by Anthony Wood as having 'an Excellent hand on the Organ'.<sup>19</sup> Christopher Jeffreys married Anna Brydges, the sister of James, Lord Chandos, and one of their four children was the poet George Jeffreys (1678–1755) an associate of Pope and Handel.<sup>20</sup> Mary Jeffreys' marriage was not so propitious: to the distress of her father she secretly married a local Weldon man, William Goode.<sup>21</sup> George Jeffreys strongly disapproved of Goode but nevertheless used his influence to gain him employment at Kirby Hall.<sup>22</sup> Jeffreys spent the rest of his life serving the Hatton family, not as a musician but as an administrator and secretary. David Pinto has pointed out that after 1646 Jeffreys dealt mostly with Lady Hatton and Christopher Hatton IV and notes that in the 1660s, as Baron Hatton became more irresponsible and temperamental, there was alienation between Jeffreys and his patron.<sup>23</sup> By the time of the Restoration Jeffreys had acquired some land of his own in Weldon, and he was obviously no longer dependent solely on the employment and patronage of Baron Hatton. Nevertheless, he continued to serve Christopher Hatton IV after the death of the First Baron in July 1670 and, as part of the attempts to repair the family's finances, Jeffreys may even have been involved in the negotiations concerning the dispersal of the Hatton music collection.<sup>24</sup>

George Jeffreys died at Weldon on 1 July 1685 and his music manuscripts presumably passed to his immediate descendants before being gradually dispersed.<sup>25</sup> The majority of his manuscripts eventually found their way to the British Library, the Royal College of Music, or the Library of St Michael's College, Tenbury (now in the Bodleian Library, Oxford). Jeffreys' scorebook (now British Library Add. MS 10338) became part of the collection of Edmund Warren (later Warren-Horne, c.1730–1794) and subsequently belonged to Thomas Oliphant (1799–1873) who presented the manuscript to the British Library. Oliphant also presented a bass partbook, now Add. MS 17816, to the British Library 'as proof that the handwriting in Add. MS 10338 is that of George Jeffreys'; Oliphant was also the owner of two more of Jeffreys' sets of partbooks: Royal College of Music MSS 920 and 920A. Part of Jeffreys' collection of Italian motets (now British Library Add. MS 31479), along with many others, was offered to the then British Museum in 1879 by the collector Julian Marshall (1836–1903).<sup>26</sup> Marshall had obtained a number of manuscripts from the collection of Joseph Warren (1804–81).<sup>27</sup> Some of Warren's other manuscripts had passed to Sir Frederick Ouseley, the son of Sir

<sup>18</sup> Ibid., 805; and see Jonathan P. Wainwright, 'Christopher Jeffreys (c.1642–1693)' *sub* 'Jeffreys, George (c.1610–1685)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxix, 881–2.

<sup>19</sup> Oxford, Bodleian Library Wood MS D.19(4), f. 72<sup>v</sup>. See also Clark, *The Life and Times of Anthony Wood*, i, 274.

<sup>20</sup> Matthew Steggle, 'Jeffreys, George (1678–1755)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxix, 890–91.

<sup>21</sup> British Library Add. MS 29552, f. 213.

<sup>22</sup> British Library Add. MS 29552, f. 223.

<sup>23</sup> Pinto, 'Music of the Hattons', 86–7 and notes 37–8. Examples of the antagonism between Jeffreys and Hatton III can be found in the following letters from Jeffreys to Hatton IV: British Library Add. MS 29551, f. 35, Jeffreys states that if he does not receive payment from Hatton III he will be arrested (13 April 1663); British Library Add. MS 29552, f. 7, Jeffreys complains of 'their usage of me at Kirby' (10 January 1669); and British Library Add. MS 29552, f. 302, Jeffreys mentions an unexpected visit from Hatton III and states that he 'was resolved not to stir a foot towards him'.

<sup>24</sup> Wainwright *Musical Patronage*, 42, footnote 40.

<sup>25</sup> Jeffreys' manuscripts are not mentioned in his will which survives in Northamptonshire Archives. For a transcription of the will see Aston, 'George Jeffreys and the English Baroque', iv, 224–8.

<sup>26</sup> The Marshall collection was classified as British Library Add. MSS 31384–31823; see Arthur Searle, 'Julian Marshall and the British Museum: Music Collecting in the Late Nineteenth Century', *British Library Journal*, 11 (1985), 67–87.

<sup>27</sup> Concerning Joseph Warren, see Alex Hyatt King, *Some British Collectors of Music c.1600–1960* (Cambridge, 1963), 56–8 and *passim*.

Frederick Arthur Gore Ouseley, the founder of St Michael's College, Tenbury and this may explain the presence of various of Jeffreys' manuscripts in the Tenbury collection (today in the Bodleian Library, Oxford).<sup>28</sup>

#### THE MANUSCRIPT SOURCE

The source of George Jeffreys' Italian secular vocal music—the composers' earliest experiments with an Italianate style of writing—is his autograph scorebook, London, British Library Add. MSS 10338.<sup>29</sup> This manuscript, which contains 126 pieces (all but thirteen of Jeffreys' total number of works), has been described as 'a well organised, retrospective, fair-copy collection'.<sup>30</sup> This is true to some extent. The manuscript was certainly well organized in that it was divided up into sections of different types of music: instrumental pieces, Italian madrigals, English secular songs, and sacred music for one, two, three, four and five parts (in Latin and English), but the system faltered due to insufficient space having been allowed for the three- and four-part music; certain pieces in the scorebook were copied retrospectively some years after composition, but others were added in chronological order as they were composed; and some were indeed 'fair copies', but others are obviously 'working-copies' as they contain various alterations and marginal notes. The texts were invariably added after the notes had been entered and a number of pieces include revisions, some of which provided the basis for 'fair copies' in his other partbooks. A comprehensive examination of the scorebook's contents, dates, annotations, paper-types, rastrum-rulings and gatherings, in relation to events in Jeffreys' life, is available elsewhere<sup>31</sup> and the following paragraph—after some general comments—is concerned primarily with the fascicles that contain Jeffreys' Italian secular vocal music.

British Library Add. MS 10338 consists of thirty-five gatherings of thirteen different types of paper. The great variety of paper used by Jeffreys indicates that the collection did not start life as a single volume but was collected together at a later date. A system of binder's marks is present in the manuscript which appear to relate to a binding during Jeffreys' lifetime rather than subsequent ones (the present binding probably dates from about 1849 when Thomas Oliphant presented the manuscript to the British Museum). The seventeenth-century binder numbered the first and last folios of each gathering (1–2, 3–4, etc.) to ensure the correct ordering of the pieces;<sup>32</sup> that the binder felt that this was necessary probably indicates that a considerable amount of music had already been copied. Jeffreys also appears to have instructed the binder to incorporate gatherings of unused ruled paper in certain places so that further copies could be added in a systematic way.<sup>33</sup> Only one gathering in the manuscript (the one beginning

<sup>28</sup> For full details of Jeffreys' manuscripts, see Wainwright, *Musical Patronage*, *passim*.

<sup>29</sup> British Library is the sole source for Jeffreys' Italian madrigals excepting 5 'All'ombra de gli'allori viddi mesta seder' and 7 'Occhi stelle mortali' which also appear in Oxford, Christ Church Mus. 17 in the hand of Henry Aldrich (1648–1710).

<sup>30</sup> Peter Holman, 'George Jeffries and the *Great Dooble Base*', *Chelys*, 5 (1973–4), 79. Until Robert Thompson's work ('English Music Manuscripts and the Fine Paper Trade, 1648–1688' (Ph.D. thesis, University of London, 1988), 172–220 and 'George Jeffreys and the "Stile Nuovo" in English Sacred Music: A New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70 (1989), 317–41), British Library Add. MS 10338 was assumed to have originated as a single bound volume into which Jeffreys copied his works. Thomas Oliphant (a one-time owner of the manuscript) read the last date in the score as 1669 (*recte* 1662) and this date was accepted as the date of copying by subsequent commentators without question.

<sup>31</sup> See Thompson, 'English Music Manuscripts and the Fine Paper Trade', 172–220; *idem*, 'George Jeffreys and the "Stile Nuovo"'; and Wainwright, *Musical Patronage*, 132–54 and 217–32.

<sup>32</sup> There is an error in the binder's markings at the gathering 11–[12] as the final number is also marked 11: the sequence of odd and even numbers thereafter is reversed (12–13, 14–15, etc.).

<sup>33</sup> It is noteworthy that, with the exception of 'Mottects of 2. pts' (f. 73<sup>v</sup>), the section-headings of the sacred music are on the first folio of a gathering: 'Mottects a 1 voc' (f. 60), 'Mottects of 3 parts English and Lattyn' (f. 106<sup>v</sup>), 'Songs of 4. Parts For the Church' (f. 177), and 'Songs Mottects of 5. Parts' (f. 226). Perhaps there were four separate volumes of pieces for one and two voices, three



on f. 171 and extending to f. 176b) does not contain the binder's marks. This gathering, which consists of paper with a Pot GRO watermark, was inserted between the binder's marks 43 and 44 and provides evidence of the date of the original binding. The gathering contains the four-voice anthem 'Turn thou us O good Lord' (ff. 172–6) which is dated '[16]55'; if the manuscript had been bound after this date the gathering would have been incorporated into the binder's scheme. The paper used in this added gathering was not the usual ready-ruled paper: the stave lines were ruled individually by hand and, as Robert Thompson has noted, the same paper appears in Jeffreys' letters to Lady Hatton of 1649.<sup>34</sup> Therefore the score was probably bound around 1650.<sup>35</sup> The Italian secular vocal music is copied on paper with either a pillars watermark lettered ID<sup>36</sup> or a pot watermark lettered GPO. Thompson noted that the first fifty-six folios of the scorebook, which contain Jeffreys' earliest surviving compositions (his seven instrumental fantasias, the thirteen Italian madrigals, and the English songs), probably once formed a separate volume as a worm bore passes through the gatherings from folio 4 to 18, but does not extend into the paper on either side;<sup>37</sup> he has also demonstrated that the Pillars ID watermark can be dated as *circa* 1640.<sup>38</sup>

## THE MUSIC

Jeffreys' Italian secular music is the earliest example of a fascination with Italian musical styles that was to occupy the composer all his life. Jeffreys must have had access to Italian music through the library of his patron Christopher Hatton (see above), and possibly directly from court musicians such as Angelo Notari (1566/1573–1663).<sup>39</sup> A number of Jeffreys' manuscript copies of Italian music survive, many copied directly from Hatton's printed music: British Library Add. MS 31479 and Madrigal Society MSS G 55-9 (partbooks of 159 Latin motets *a* 1–5 by Italian composers); and Oxford, Bodleian Library Tenbury MSS 973-6 and 1273 (partbooks of 15 Italian madrigals *a* 2–4), 1012 (score of three madrigals *a* 4 by Rovetta), 1013 (score of Grandi's 1610 'Messa a 4 voci') and 1015 (score of Nenna's book VII madrigals with English words).<sup>40</sup> It was undoubtedly Jeffreys' exposure to Italian music in the Hatton collection which influenced his own early attempts at writing in the Italian madrigal-style as demonstrated in 1–12. The twelve three-voice madrigals (the last three of which contain a basso continuo accompaniment) are simple binary structures that set the Italian texts in an expressive

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voices, four voices, and five and six voices before they were all bound together to form the present scorebook.

<sup>34</sup> British Library Add. MS 29550, ff. 91–93<sup>v</sup>; see Thompson, 'English Music Manuscripts and the Fine Paper Trade', 206; and *idem*, 'George Jeffreys and the "Stile Nuovo"', 324.

<sup>35</sup> Jeffreys' copies of pieces dated 1651 and after are more untidy than those copied before binding; this was perhaps due to the difficulties of writing in a large newly (and tightly?) bound volume.

<sup>36</sup> The Pillars watermark can also be found in the last section of Christ Church Mus. 880: basso continuo parts to Gesualdo's Madrigal Books I, II and IV copied by Jeffreys' colleague Stephen Bing; see Wainwright, *Musical Patronage*, 168–9 and 405–14.

<sup>37</sup> Thompson, 'George Jeffreys and the "Stile Nuovo"', 319.

<sup>38</sup> Thompson, 'English Music Manuscripts and the Fine Paper Trade', 220; Thompson notes that similar Pot and Pillars watermarks appear in British Library Add. MSS 18940–44 which contain music for Shirley's masque *The Triumph of Time* performed in 1634.

<sup>39</sup> Wainwright, *Musical Patronage*, *passim*; *idem*, 'Angelo Notari's Music for the English Court', in *Musical Exchanges Between Britain and the Continent, c.1500–1800* ed. B. White & J. Cunningham (Woodbridge & Rochester NY, 2020), 313–43; and *idem* ed., *The Music of Angelo Notari*, Recent Researches in the Music of the Baroque Era (Middleton WI, forthcoming).

<sup>40</sup> Mention should also be made of Oxford, Bodleian Library Tenbury MS 1016, which contains Jeffreys' score of Italian madrigals *a* 1–3 by the English composer Richard Dering; and also of manuscripts copied by Stephen Bing to which Jeffreys contributed text headings and/or text underlay: Oxford, Christ Church Mus. 878–9, first sections (parts to Dering motets *a* 2–3), Christ Church Mus. 1023 (basso continuo to Dering's 1618 *Cantica Sacra... Senis Vocibus*), and Oxford, Bodleian Library Tenbury MS 1017 (score to two madrigals by Merula). For full details of all of these manuscripts, see Wainwright, *Musical Patronage*.

and effective manner. The cantata-length ‘Felice Pastorella’ (13) is more adventurous and possibly, therefore, of a slightly later date. It includes a range of *concertato* solos, duets and trios, as well as five-voice choruses, all supported by a basso continuo. Interspersed between the various vocal sections are a series of five-part string *Simphonia*—the top part of which is labelled ‘violin’ and the bottom ‘Great Basse’. The use of a ‘Great Basse’ perhaps indicates Jeffreys’ noble connections, for the instrument seems to have been primarily associated with the court.<sup>41</sup>

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<sup>41</sup> See Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540–1690* (Oxford, 1993), 216–17.

## EDITORIAL NOTES

### PREFATORY STAVES

Original clefs and forms of signatures are given on the prefatory staves.

### NOTE-VALUES

Original note-values are retained with the exception of final notes. The values of final notes of compositions and individual sections have been tacitly regularised, with added *fermate* where necessary, in accordance with the prevailing barring. Tied notes in the basso continuo (e.g. two tied minims rather than a semibreve) are retained for they may indicate a change of chord.

### BARRING AND TIME-SIGNATURES

Barring has been regularised throughout. The original time-signatures at changes of metre during a piece are noted in the Textual Commentary.

### ACCIDENTALS

Sharps and flats used as naturals are modernised (i.e., replaced by naturals). Accidentals added editorially are printed in small type; these include those necessitated by added bar-lines, cancellations within the bar, and those suggested by *musica ficta* considerations. (The context will invariably make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Accidentals that are redundant in a modern barred edition have been omitted without comment.

### TEXTS

Text in roman type is that in British Library Add. MS 10338, lightly edited in relation to the literary sources (where they exist), and includes a number of archaic spellings in order to maintain as much as possible the integrity of the original musical source (but *i* as *j*, *u* as *v*, and *v* as *u* are modernized as appropriate). Capitalization follows the literary source where possible and the punctuation is regularized. Italic text is used where the source has *iterum* marks indicating repetition; abbreviations (including ampersands) have been expanded tacitly.

### VOICES AND INSTRUMENTS

It is likely that performance by solo voices was envisaged; where two notes appear simultaneously in a part these are most likely intended as alternatives, and the designation 'Chorus' (in **13**) is probably not an indication of the use of multiple voices but merely a warning of a coming together of the voices. The Basso Continuo (in **10–13**) is likely to have been performed by a theorbo or keyboards (harpsichord, organ or spinet). The few figures printed here appear in the source and no attempt has been made to supplement the figuring.

### OTHER NOTATIONAL FEATURES

Original slurs are included and editorial slurs (added to melismas for consistency throughout) are indicated by dashes.

## ACKNOWLEDGEMENTS

The Editor wishes to thank the librarians of the British Library and Christ Church, Oxford, for the facilities offered in consulting the source used in the preparation of this volume. Individual thanks are due to Dr David Griffiths and Dr Robert Thompson for their help and advice, and to Elizabeth Grace Elmi for providing the translations and advice on the texts.

1

## Le parole soavi hor aspre

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Le pa - ro - le so - a - vi, hor a -

C II Le pa - ro - - le so - a - vi, hor

B Le pa - ro - - le so - a - vi, hor

5 - spre, hor dol - - - ci, hor a - - spre, hor

a - - spre, hor dol - - ci, hor a - - spre, hor dol -

a - - spre, hor dol - - ci, hor a - - spre, hor

9 dol - ci, hor do - - ci, hor la - sci - vet - te, hor la - sci - vet - te, \_\_\_

- ci, hor dol - - - ci, hor la - sci - vet - te, hor la - sci -

dol - ci, hor dol - - ci, hor la - sci - vet - te, hor la - sci -

13 \_\_\_ hor la - sci - vet - te, hor gra - - vi, hor gra -

vet - - - te, hor gra - - vi, hor gra - vi, hor gra -

vet - - - te, hor gra - - vi, hor

17

- vi, hor gra - vi. Fan vi - ve - re, fan vi - ve - re é mo -  
 - - - vi. Fan vi - ve - re, fan vi - ve - re  
 gra - - vi. Fan vi - ve - re, fan vi - ve - re

21

- ri - - - re, mo - ri - re, in un pun-to co -  
 é mo - ri - re, mo - ri - re, in un pun-to co -  
 é mo - ri - - re, mo - ri - re, in un pun-to co - si,

25

- si, in un pun-to co - si, co - si,  
 - si, in un pun-to co - si, in un pun-to co - si, co - si,  
 in un pun-to co - si, in un pun-to co - si, Ch'i - o

29

Ch'i - o no'l so di - - - re, ch'i - o no'l so  
 Ch'i - o no'l so di - re, ch'i - o no'l  
 no'l so di - re, di - - - re, ch'i - o no'l so di -

33

di - - - re, di - re. Fan vi - ve - re.  
 so di - - - re. - re.  
 - re, di - - - re. - re.

2

## O vaghe, O care stelle

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I O va - ghe, O, O ca - re stel - le,

C II O va - ghe, O, O ca - re stel - le, O

B O va - ghe, O ca - re stel - le, O

5 O, O ca - re stel - le, oc - chi d'a - mo - re, oc -

ca - re stel - le, oc - - - chi d'a - mo - re, d'a -

ca - re stel - - - le, oc - - - chi d'a - mo - re,

9 - chi d'a - mo - re, d'a - mo - - - re, Voi se - te lu -

mo - re, oc - - - chi d'a - mo - re, Voi se - te lu -

oc - - - - - chi d'a - mo - - - - re, Voi se - te

12

- ce all' al - ma, lu - ce all' al - ma e fiam-me al co - -

- ce all' al - ma, all' al - - ma e fiam-me al

lu - ce all' al - ma, all' al - - ma e fiam-me al co - -

15

- re, e fiam-me al cor - - - - re, e fiam-me al

co - - re, e fiam-me al co - - - - re, e fiam-me al

- re, e fiam-me al co - - re, e fiam-me al co - re, e fiam-me al co - -

18

co - re, e fiam - me al co - - - re

co - - re, e fiam - me al co - re. Voi go - de - te la mia

- re, al co - - re, e fiam-me al co - re. Voi go - de - te la mia

21

Voi go - de - te la mia sor - - - te, voi go - de - te la mia

sor - - - te, voi go - de - te la mia sor - te, voi go -

sor - - - te, voi go - de - te la mia sor - - - te,



24

sor - te, Da voi pen - de la vi - -  
-de - te la mia sor - te, Da voi pen - de la  
sor - te, Da voi pen - de la

27

-ta, da voi pen - de la vi - ta, e la mia  
vi - - ta, da voi pen - de la vi - - ta, e la mia mor -  
vi - - ta, da voi pen - de la vi - ta, e la mia

30

mor - - te, e la mia mor - te,  
- te, e la mia mor - - te, e la mia  
mor - - te, e la mia mor - te,

33

e la mia mor - - te. - te.  
mor - - te, mor - - te. Voi go - de - te la mia - te.  
la mia mor - - te. Voi go - de - te la mia - te.

3

## Donna crudel

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Don-na cru - - del, don-na cru - -

C II Don-na cru - - del, don-na cru - -

B Don-na cru - - del, don - na cru -

4 - del, più non ti chieg - gio a - i - ta, a - i -

- del, più non to chieg - gio a - i - ta, a - i -

- del, più non ti chieg - gio a - i - ta, a - i -

7 - ta, più non ti chieg - - gio a - i - - - ta, più non

- ta, più non ti chieg - - gio a - i - ta, più non ti

- ta, più non ti chieg - - gio a - i - ta, più non ti

10 - ti chieg - gio a - i - - - ta, Ma pro - -

chieg - gio a - i - - - ta, Ma pro - - -

chieg - - gio a - i - - - ta, Ma pro - -

14

-va, ma pro - - - va, O

-va, ma pro - - - va, O cre - di al - me - no il

-va, ma pro - - - va, O cre - di al -

18

cre - di al - me - no il mio mar - ti - - - re, mar - ti -

mio mar - ti - re, il mio mar - ti - - -

me - no il mio mar - ti - - - re, mar - ti - - -

21

-re, cre - di al - me - no il mio mar - ti - - - re, mar - ti - -

-re, cre - di al - me - no il mio mar - ti - - - re, mar -

-re, cre - di al - me - no il mio mar - ti - - - re, mar -

24

- - - re. Che for - se al hor, che for - se al

- ti - - - re. Che for - se al hor, che for - se al

- ti - - - re. Che for - se al hor non

27

hor non mi fa - rai mo - ri - re, mi fa - rai mo -

hor non mi fa - rai mo - ri - re, mi fa - rai mo -

mi fa - rai mo - ri - re, mi fa - rai mo -

31

-ri - re, mi fa - rai mo - ri - re, mo -

-ri - re, mi fa - rai mo - ri - re, mo -

-ri - re, mi fa - rai mo - ri - re, mo -

35

-ri - re, mi fa - rai mo - ri - re, mo -

-ri - re, mi fa - rai mo - ri - re, mo -

-re, mo - ri - re, mi fa - rai mo - ri - re, fa -

38

- re, mo - ri - re. Che for - se al - re.

-ri - re. Che for - se al - re.

-rai mo - ri - re. - re.

[Angelo Grillo  
alias Livio Celiano]

4

# Quand'io miro le rose

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I  
Quan - - d'io mi - ro le ro - se,

C II  
Quan - d'io mi - ro le ro - - se, Ch'in voi Na -

B  
Quan - - d'io mi - ro le ro - se,

4  
Ch'in voi Na - tu - ra po - - - se, E quel - le che,

-tu - ra, ch'in voi Na - tu - ra po - se, E quel - le

Ch'in voi Na - tu - ra, voi Na - tu - ra po - se, E quel - le

7  
e quel - le che v'há l'Ar - - - te, Nel va - go se - no, nel va - go

che, e quel - le che v'há l'Ar - te, Nel va - go

che v'há l'Ar - - - te, Nel va - go se - no

11  
se - no spar - te, nel \_\_\_\_\_ va - go se - no spar - te. Non

se - no spar - te, nel va - go se - no spar - - - te.

spar - - - te, nel va - go se - no spar - - - te.

15

sò co - no - scer po - i, co - no - scer po - - -

Non sò co - no - scer poi, co - no - scer po - - -

Non sò co - no - scer poi, co - no - scer po - - -

18

-i, S'ò voi le ro - se, le ro - se, s'ò vo - - i le

-i, S'ò voi le ro - se, le ro - se, s'ò vo - i le

-i, S'ò vo - i le ro - se, s'ò vo - i le

21

ro - se, le ro - se, ò sian le ro - se vo - - i,

ro - - - se, ò sian le ro - se vo - i,

ro - se, le ro - se, ò sian le ro - se vo - i, ò

25

ò sian le ro - se vo - - i. Non -i.

ò sian le ro - se vo - - - i. -i.

sian le ro - - - se vo - i. -i.

5

## All'ombra de gli'allori viddi mesta seder

GEORGE JEFFREYS

Edited by Jonathan Wainwright

C I Al - l'om - bra de gli'al-lo - - ri vid-di mes - ta, vid-di mes-ta se -

C II Al - l'om - bra de gli'al-lo - ri vid-di mes - ta, vid-di mes-ta se -

B Al - l'om - bra de gli'al-lo - ri vid-di mes - ta, vid-di mes-ta se -

5

- der, la mia Li-co - ri, la mia Li-co - ri, Li-co - ri. Quan - d'io gri -

- der, la mia Li-co - ri, la mia Li-co-ri, mia Li - co - ri. Quan - d'io gri -

- der, la mia Li - co - ri, Li - co - - - ri. Quan - d'io gri -

10

- dai, quan - d'io gri - dai, non suo - le Se - der al - l'om - - bre il so -

- dai, quan - d'io gri - dai, non suo - le Se - der al - l'om - bre il so -

- dai, quan-d'io gri - dai, non suo - le Se - der al - l'om - bre il

14

- le, il so - le, se-der al-l'om - re il so - le, il so - le.

- le, il so - le, se-der al - l'om - bre il so - le, il so - le.

so - le, il so - le, se-der al - l'om-bre il so - le, il so - - - le.

## Si miro il tuo bel viso

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Si mi ro il tuo bel vi - so, il tuo bel vi - so, bel vi - so, A - mo -

C II Si mi-ro il tuo bel vi - so, il tuo bel vi - so, A -

B Si mi-ro il tuo, il tuo bel vi - so, il tuo bel vi - so, bel vi - so, A -

6

- re é un pa-ra - di - so, é un pa-ra-di - so, pa - ra-di - so. Ma si

- mo - re é un pa-ra - di - so, pa-ra-di - so, é un pa-ra - di - so. Ma si

- mo - re é un pa-ra-di - so, é un pa-ra - di - so. Ma si

13

mi - ro il mio co - re, E un in-fer-nal ar - do - re, Ma si mi-ro

mi - ro il mio co - re, E un in-fer-nal ar - do - re, Ma si mi-ro

mi - ro il mio co - re, E un in-fer-nal ar - do - re, Ma si mi-ro

20

il mio co - re, È un in-fer-nal ar - do - re. Ma si -re.

il mio co - re, È un in-fer - nal ar - do - re. Ma si -re.

il mio co - re, È un in-fer - nal ar - do - re. Ma si -re.



[G. B. Guarini]

7

## Occhi, stelle mortali

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Oc - chi, stel - le mor - ta - li, Mi - ni - stri de, mi - ni - stri

C II Oc - chi, stel - le mor - ta - li, Mi - ni - stri de, mi - ni - stri

B Oc - chi, stel - le mor - ta - li, Mi - ni - stri de,

4  
de i mi - ei ma - - - - li, Ch'en so -  
de i mi - ei ma - - - - li, Ch'en  
mi - ni - stri de i mi - ei ma - li, Ch'en

7  
- gn'an - co mo - stra - te, Che'l mio mo - rir, mo -  
so - gn'an - co mo - stra - te, Che'l mio mo -  
so - gn'an - co mo - stra - te, Che'l mio mo - rir bra -

10  
- rir bra - ma - te, Che'l mio mo - rir  
- rir bra - ma - te, Che'l mio mo - rir, mo -  
- ma - - - - te, Che'l mio mo - rir, mo - rir

13

bra - ma - - te. Se chiu - -

- rit bra - ma - - te. Se chiu - si m'uc - ci -

bra - ma - - te. Se chiu - si m'uc - ci -

16

- si m'uc - ci - de - - te, A - per - ti che, a - per - ti che fa -

- de - - te, A - per - ti che, a - per - ti che fa - re -

- de - - te, A - per - ti che, A - per - ti che, a - per - ti che fa -

19

- re - - te? Se chiu - - si m'uc - ci - de - -

- - te? Se chiu - - si m'uc - ci - de -

- re - - te? Se chiu - - si m'uc - ci - de -

22

- te, A - per - ti che, a - per - ti che fa - re - te?

- te, A - per - ti che, a - per - ti che fa - re - - te?

- te, A - per - ti che fa - re - t'a - per - ti che fa - re - te?

8

# Crudel tu per fugire

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I  
Cru - del tu per fu-gi-re, fu - gi - re, tu per fu-gi-re, fu - gi - re,

C II  
Cru - del tu per fu-gi-re, fu - gi - re, tu per fu - gi - re, fu-gi - re,

B  
Cru - del tu per fu-gi-re, fu - gi - re, fu - gi - re,

6  
Cru - del, cru - del far mi mo - ri - re, mo - ri - re,

Cru - del, cru - del far mi mo - ri - re, far mi mo - ri -

Cru - del, cru - del far mi mo - ri - re, mo - ri - re, far mi mo -

13  
far mi mo - ri - re, mo - ri - re. Ah, ah non si può, non si può mo - rir sen - za do -

- re, mo - ri - re. Ah non si può mo - rir, mo - rir sen - za do -

- ri - re, mo - ri - re. Ah non si può mo - rir, mo - rir sen - za do -

19

-lo - re, E do - ler, do - ler non si può, non si può chi non ha co -

-lo - re, E do - ler non si può, non si può, non si può chi non ha co -

-lo - re, E do - ler non si può, non si può chi non ha co -

25

-re, E do - ler, do - - ler non si può, non si può, non si può chi non ha

-re, E do - - - ler non si può, non si può, chi

29

può chi non ha co - - - re. Ah -re.

co - re, chi non ha co - re. -re.

non, chi non ha co - - - re. -re.

9

## Donna s'io miro voi giaccio divengo

GEORGE JEFFREYS

Edited by Jonathan Wainwright

C I Don - na s'io mi-ro vo - i ghiac - cio di-ven - - go, Se di mi-

C II Don - na s'io mi - ro vo - i ghiac - cio di- ven - go,

B Don - na s'io mi - ro vo - i ghiac - cio di-ven - - go,

6 -rar, se di mi- rar m'a - sten - go, Mi si con-su - ma il co -

Se di mi-rar, se di mi - rar m'a-sten - go, Mi si con - su - ma il co -

Se di mi-rar, se di mi - rar m'a - sten - go, Mi si con - su - ma il co -

11 -re, mi - si con su - ma il co - re. Non so che m'hab - bi lo - co,

-re, mi si con - su - ma, con-su - ma il co - re. Non so che m'hab - bi lo - co, non

-re, mi si con - su - ma, il co - re. Non so che m'hab - bi lo - co, non

17

non so chem'hab-bi lo - co: Mi- rar, mi-rar m'e ghiac-cio, mi- rar m'e ghiac -  
 - so che m'hab-bi, che m'hab-bi lo - co: Mi- rar m'e ghiac - cio, mi - rar m'e  
 - so che m'hab - - bi lo - co: Mi- rar m'e ghiac - cio, mi - rar m'e

23

- - - cio, il non mi - rar, il non mi- rar e fo -  
 ghiac - - cio, il non mi - rar e fo - -  
 ghiac - - cio, il non mi-rar e fo - - -

27

- co, il non mi - rar, il non mi-rar e fo - - - co. Non -co.  
 -co, il non mi-rar, il non mi-rar e fo - - - co. Non so che -co.  
 - co, il non mi - rar e fo - - - co. Non so che -co.

10

## Felice pastorelle

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Fe - li - - ce Pa - sto - rel - le ch'in com - pa -

C II Fe - li - - ce Pa - sto - rel - le

B Fe - li - - ce Pa - sto - rel - le

bc

4

- gni - - a, ch'in com - pa - gni - a di Clo - ri, Tut - te ri -

ch'in com - pa - gni - - a di Clo - - ri, Tut - te ri - den - ti e

ch'in com - pa - gni - a di Clo - - - ri, Tut - te ri - den - ti e

7

- den - ti e bel - le, tut - te ri - den - ti e bel - le e bel -

bel - le, tut - te ri - den - ti e bel - - le e bel - -

bel - le, tut - te ri - den - ti e bel - - le e bel -

10

-le, Gi - te co - gli - en - do

-le, Gi - te co - gli - en - do fi - o - ri, fi -

-le, Gi - te co - gli - en - do, gi - te co - gli - en - do fi - -

13

fi - o - ri, fi - o - ri, Gi - te co - gli - en - do fi -

-o - - - ri, gi - te co - gli - en - do, gi - te co - gli -

-o - ri, fi - o - ri, gi - te co - gli - en - do fi - - - -

16

-o - - - ri.

-en - do fi - o - ri.

-o - - - ri. Et i - o mi - se - ro

20

Et i - o mi - se - ro so - - -

Et i - o mi - se - ro so - - - -

so - lo, et i - o mi - se - ro so - - - -



24

-lo, Ho per com - pa - - gn'il duo - - - lo,  
 -lo, Ho per com - pa - - gn'il duo - - lo,  
 -lo, Ho per com - pa - - gn'il duo - - lo,

28

ho per com - pa - - gn'il duo - - lo, il duo - lo,  
 ho per com - pa - - gn'il duo - - lo,  
 ho per com - pa - - gn'il duo - lo, Deh

32

Deh per pie - ta de gra - vi, per pie -  
 Deh per pie - ta de gra - vi, per pie - ta de  
 per pie - ta de gra - - - - vi, per pie - ta de

36

-ta de gra - - vi af - fan - - ni mie - i.  
 gra - - vi af - fan - - ni mie - - - i.  
 gra - - vi af - fan - - ni mie - - - i.

40

Fa - te li fe - de, fa - te li fe - de, li fe - de, Ch'i - o

Fa - te li fe - de, fa - te li fe - - - de, Ch'i - o

Fa - te li fe - de, fa - te li fe - - - de, Ch'i - o

44

- o mo - ro per le - - - i, ch'i - o

mo - ro, ch'i - o mo - - - ro per le - i, ch'i - o

mo - ro per le - - i, per le - - - i, ch'i - o

48

- o mo - ro, ch'i - o mo - ro per le - - i.

mo - ro, ch'i - o mo - ro per le - - - i.

- o mo - ro per le - - - i.

[Angelo Grillo  
alias Livio Celiano]

11

# Provate la mia fiamma

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

C I Pro - va - te\_\_ la mia fiam - ma, Fiam - ma de la mia fiam - ma, fiam -

C II Pro - va - te\_\_ la mia fiam - me, Fiam - ma de la mia fiam -

B Pro - va - te\_\_ la mia fiam - ma, Fiam - ma de la mia fiam -

bc

5

- ma de la mia fiam - ma, la mia fiam - ma, Pro - va - te la mia fiam -

- ma, fiam - ma de la mia fiam - ma, mia fiam - ma, Pro - va - te la mia fiam - ma, Fiam -

- ma, fiam - ma de la mia fiam - ma, mia fiam - ma, Pro - va - te\_\_ la mia fiam -

10

- ma, Fiam - ma de la mia fiam - ma, fiam - ma de la mia fiam - ma,

- ma de la mia fiam - ma, fiam - ma de la mia fiam - ma, mia fiam - ma, E sen - ti - re - te po - i, Co - me sia

- ma, Fiam - ma de la mia fiam - ma, fiam - ma de la mia fiam - ma,

16

E sen ti-re-te po - i, Co-me sia cal - do il  
cal - do il fo - co, Co'l qual' ar - de-te vo - i,

22

fo - co, Co'l qual' ar - de - te vo - i,  
E sen ti-re-te po - i, Co - me sia cal - do il fo -

28

E sen ti-re-te po - i, Co - me sia cal-do il fo -  
E sen ti-re-te po - i, Co - me sia cal - do il fo -  
- co, Co'l qual' ar-de-te vo - i, E sen ti-re-te po - i, Co - me sia cal - do il fo -

34

- co, Co'l qual' ar de - - te voi, ar-de-te vo - i. Nè à schi-vo ha-ver do -  
- co, Co'l qual' ar - de - te vo - - i. Nè à schi-vo ha-ver do -  
- co, Co'l qual' ar - de - te vo - - i. Nè à schi-vo ha-ver do -

40

-ve - te, nè à schi-vo ha-ver do - ve - te, Che quel fo - co ar-da vo -

-ve - te, nè à schi-vo ha-ver do - ve - te, Che quel fo - co ar-da vo - i, vo -

-ve - te, nè à schi-vo ha-ver do - ve - te, Che quel fo - co ar-da vo -

47

- i, di che al - tri ar de - te, che quel fo - co ar-da vo-i, ar-da vo -

- i, di che al - tri, di che al - tri ar - de - te, che quel fo - co, che quel fo - co ar-da vo - i, vo -

- i, di che al - tri ar-de - te, che quel fo - co ar-da vo - i, vo -

53

- i, di che al - tri ar - de - te, di che al - tri ar - de - te.

- i, di che al - tri ar - de-te, di che al - tri, di che al - tri ar - de - te.

- i, di che al - tri ar-de - te, di che al - tri ar - de-te, ar - de - te.

[G.B. Marino]

12

## Che nove arti son queste?

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

T I  Che no - ve ar - ti son que - ste? Per ca - te - nar - mi,

T II  Che no - ve ar - ti son que - ste? Per ca - te - nar -

B  Che no - ve ar - ti son que - ste? per ca - te - nar -

bc 

4 

per ca - te - nar-mi il co - re, il co - re, Che no - ve ar -  
 - mi, per ca - te - nar-mi il co - re, il co - - - re, Che no - ve ar -  
 - mi, per ca - te - nar-mi il co - - - - re, Che no - ve ar -

[b] 6

8 

- ti son que - ste? Per ca - te - nar - mi, per ca - te - nar -  
 - ti son que - ste? Per ca - te - nar - mi, per ca - te -  
 - ti son que - ste? Per ca - te - nar - mi, per ca - te -

11

- mi il co - - re, il co - - re, Vai ca - te -  
 - nar - mi, ca - te - nar - mi il co - re, il co - re,  
 - nar - mi, ca - te - nar - mi il co - - - re,

15

- na - to A - mo - re? Che va - le al - tra ca - te -  
 - na, Che va - le al - tra ca - te - na,  
 Che va - le al - tra ca - te - na,

19

- na, che va - le al - tra ca -  
 Vai ca - te - na - to A - mo - re? Che va - le al - tra ca - te -  
 che va - le al - tra ca - te - na, Vai ca - te - na - to A - mo -

23

-te - na, che va - le al - tra ca - te - na, ca - te - -

- na, che va - le al - - tra ca - te - na, ca - te - - -

- re, vai ca - te - na - to A - mo - re? Che va - le al - tra ca - te -

- re, vai ca - te - na - to A - mo - re? Che va - le al - tra ca - te -

27

- na,

- na, O - ve la bian - ca man, l'au - ra - to cri - ne

- na,

- na,

31

Mil - le ne tes - se, e più te - na-ci, e fi -

Mil - le ne tes - se, e più te - na-ci, e fi - ne?

Mil - le ne tes - se, e più te - na-ci, e fi -

Mil - le ne tes - se, e più te - na-ci, e fi - ne?



35

O - ve la bian - ca man, l'au - ra - to - cri -

-ne,

O - ve la bian - ca man, l'au - ra - to - cri -

39

-ne

Mil - le ne tes - se, e

mil - le ne tes - se, e più te - na - ci, e fi - - - ne,

-ne

42

più te - na - ci, e fi - - - ne, mil - le ne tes - se, e

mil - le ne tes - se, e

Mil - le ne tes - se, e più te - na - ci, e fi - - - ne, te -

45

più te - na - ci, e fi - ne, fi - - - - - ne?

più te - na - ci, e fi - ne, più te - na - ci, e fi - - - - - ne?

-na - - - - - ci, e fi - - - - - ne?

48

Co - si per pre - mio di mi - a lun - - ga pe - na

Co - si per pre - mio di mi - a lun - ga pe - na

Co - si per pre - mio di mi - a lun - - ga pe - na Con

52

Con que - ste brac - cia un di da - - - to mi si -

Con que - ste brac - cia un di da - - - to mi si - - -

que - ste brac - cia un di da - - - to mi si - - -

56

- a, Co - si per pre - mio di mi - a lun - ga pe -

- a, Co - si per pre - mio di mi - a lun - - ga pe -

- a, Co - si per pre - mio di mi - a lun - - ga pe -

60

-na Con que - ste brac - cia un di da - - to mi

-na Con que - ste brac - cia un di da - - to mi si -

-na Con que - ste brac - - cia un di da - - to mi

63

si - - a, un di da - to mi si - a, mi si -

- - - a, un di da - to mi si - a, mi si -

si - a, mi si - a, un di da - to mi si - a, mi si -

67

-a Di far ca - te - na, ca - te - na a - - la ca -

-a Di far ca - te - na a - la ca - te - na, a -

-a Di far ca - te - na a - la ca - te - na

70

-te - na mi - - - a, di far ca - te - - - na

- la ca - te - na mi - a, di far ca - te - - - na

mi - - - - a, di far ca - te - - - -

73

a - la ca - te - na, a - - la ca - te - na mi - a.

a - la ca - te - na, a - la ca - te - na mi - - - a.

- na mi - a, a - la ca - te - na mi - a.

[G. B. Guarini]

13

# Felice Pastorella

GEORGE JEFFREYS  
Edited by Jonathan Wainwright

Simphonia

I Violin

II

III

IV

V Great Basse

Detailed description: This block contains the first system of a five-part string ensemble score. The title 'Simphonia' is centered above the staves. The parts are labeled I Violin, II, III, IV, and V Great Basse. The music is in common time (C) and begins with a key signature of one flat (B-flat). The first violin part features a melodic line with a long slur over the first two measures. The other parts provide harmonic support with various rhythmic patterns and slurs.

4

Detailed description: This block contains the second system of the string ensemble score, starting at measure 4. It continues the five-part texture from the first system. The first violin part has a long slur over measures 4 and 5. The second violin part has a slur over measures 4, 5, and 6. The third and fourth parts have slurs over measures 4 and 5. The fifth part (Great Basse) has a slur over measures 4 and 5. The music continues with various rhythmic and melodic motifs across all parts.

9

13

18

vln

T

bc

Sola

8

Fe - li - - ce Pa - sto - rel - la, Cui ci - gn'a pe - na il

23 23

fian - co Po - vera si, ma schiet - ta E can - di - da gon - nel - la:

26

Ric - ca sol di se stes - sa, E de le gra - zie di na -

29

-tu - r'a - dor - na, Che'n dol - ce po - ver - ta - de Nè po - ver -

32

-tà co - no - sce, nè i di - sa - gi De le ri - chez - ze sen - te;

36

Ma tut - to quel, ma tut - to quel pos - se - de Per - cui de - si -

39

-o d'ha - ver non la tor - men - - ta. Nu - da si,

43

nu - - da si, ma con - ten - - ta.

47 Omnes  
A 5. Voc\*

C I Ne i di - sa - gi de le ri - chez - ze sen - - -

C II Ne i di - sa - gi de le ri - chez - - - ze sen - -

A Ne i di - sa - gi de le ri - chez - - - ze sen - -

T Ne i di - sa - gi de le ri - chez - ze sen - - -

B Ne i di - sa - gi de le ri - chez - ze sen - - -

bc Ne i di - sa - gi de le ri - chez - ze sen - - -

\* Although not indicated by Jeffreys, the instrumentalists could double the voices in the Chorus.



50

-te, Ma tut - to quel, ma tut - to quel pos - se -

-te, Ma tut - to quel pos - se -

-te, Ma tut - to quel, quel pos - se - - de, ma tut - to quel pos - se -

-te, Ma tut - to quel pos - se - de, pos - se - de

-te, Ma tut - to quel pos - se - - - - de

53

-de Per - cui de - si - - - - o d'ha - ver non la tor -

-de Per - cui de - si - - - - o d'ha - ver non la tor -

-de Per - cui de - si - - - - o d'ha - ver non

- Per - cui de - si - - - - o d'ha - ver non

- Per - cui de - si - - - - o d'ha - ver non la tor -

- Per - cui de - si - - - - o d'ha - ver non la tor -

56

- men - ta.

-men - - - ta. Nu - - - da

la tor - men - ta. Nu - - - da si,

la tor - men - ta. Nu - - - da si,

-men - - - ta.

Nu - - - da

60

Nu - - - da

si, ma con - ten - ta,

ma con - ten - - - ta,

ma con - ten - - - ta, nu - -

Nu - -

64

si, nu - da si ma con-ten - ta.  
nu - da si, ma con - ten - ta, con-ten - ta.  
nu - da si, ma con - ten - - ta.  
- da si, ma con - ten - - ta.  
- da si, ma con - ten - - ta.

Detailed description: This block contains a vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) across measures 64 to 68. The music is in a minor key with a common time signature. The lyrics are: 'si, nu - da si ma con-ten - ta. nu - da si, ma con - ten - ta, con-ten - ta. nu - da si, ma con - ten - - ta. - da si, ma con - ten - - ta. - da si, ma con - ten - - ta.' The vocal lines are written on five staves, with lyrics placed below each staff. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and fermatas at the end of the phrases.

69 Simphonia

I  
II  
III  
IV  
V

Detailed description: This block contains an orchestral score for five string parts (I, II, III, IV, V) across measures 69 to 73. The music is in a minor key with a common time signature. The parts are written on five staves, with I and II in treble clef and III, IV, and V in bass clef. The notation includes various note values, including quarter notes, eighth notes, and half notes, with some notes beamed together. There are also rests and fermatas at the end of the phrases.

75

80

85 Basso sola

B

Co' do - ni di na - tu - ra I do - ni di na - tu - ra an - co nu -

bc

90

-dri - - ca, Col lat - t'il lat - t'a - ni - m'av - vi - va.

95 Simphonia

I  
II  
III  
IV  
V

102 [Basso sola]

B  
bc

E col dol - - ce de l'a - pi Con - di - sce il

105

mel de le na - ti - e dol - cez - ze.

## 109 Simphonia

I

II

III

IV

V

I

II

III

IV

V

## 116 Basso sola

B

bc

Quel fon - t'on-d'el - la be - - ve, Quel sol' an - co la ba -

[b] 6 5

B

bc

- gna, e la con - si - gli - a: Pa - ga le - i, pa - go'l mon - do.

126 Simphonia

I

II

III

IV

V

129

133 Basso sola

B

bc

Per lei di nem - b'il ciel s'o - scu - r'in - dar - no, E di

137

B

bc

gran - di - ne s'ar - ma, Che la sua po-ver - tà nul - la pa - ven -

-ta, Nu - da si, nu - da si, ma con - ten - - ta.

Omnes  
Chorus\*

147

C I Per lei di nem - b'il ciel s'o - scu - r'in - dar - - no, E di

C II Per lei di nem - b'il ciel s'o - scu - r'in - dar - - no, E di

A Per lei di nem - b'il ciel s'o - scu - r'in - dar - - no, E

T Per lei di nem - b'il ciel s'o - scu - r'in - dar - - no,

B & bc Per lei di men - b'il ciel s'o - scu - r'in - dar - - no,

151

gran - di - ne s'ar - ma, e di gran - di - ne s'ar - ma, Che la sua po-ver -

gran - di - ne s'ar - ma, gran - di - ne s'ar - - ma, Che la sua

di gran - di - ne s'ar - ma, e di gran - di - ne s'ar - ma, Che la sua po-ver -

E di gran - di - ne s'ar - - ma, Che la sua po-ver -

E di gran - di - ne s'ar - - ma, s'ar - ma, Che la sua po-ver -

\* Although not indicated by Jeffreys, the instrumentalists could double the voices in the Chorus.



155

-tà nul - la pa - ven - - ta, Nu - da  
 po - ver - tà nul - la pa - ven - ta, Nu - da  
 -tà nul - la pa - ven - ta, Nu - da si,  
 -tà nul - la pa - ven - ta, pa - ven - ta, Nu - da si, nu - da  
 -tà nul - la pa - ven - - ta, Nu - - da si,

159

si, nu - da si, ma con - ten - ta.  
 si, nu - da si, ma con - ten - - - ta.  
 nu - da si, ma con - ten - - - ta.  
 si, nu - da si, ma con - ten - - - ta.  
 nu - da si, ma con - ten - - - ta.

163 Simphonia

Musical score for measures 163-167, labeled '163 Simphonia'. It consists of five staves (I-V) in a single system. The key signature has one flat (B-flat). Staff I (treble clef) features a melodic line with a slur over the first two measures. Staff II (treble clef) has a more active melodic line. Staff III (bass clef) provides a steady accompaniment. Staff IV (bass clef) has a melodic line with a slur. Staff V (bass clef) has a simple accompaniment line.

168

Musical score for measures 168-170. It consists of five staves in a single system. The key signature has one flat. Staff I (treble clef) has a melodic line with a slur. Staff II (treble clef) has a melodic line with a sharp sign in the second measure. Staff III (bass clef) has a steady accompaniment. Staff IV (bass clef) has a melodic line. Staff V (bass clef) has a simple accompaniment line.

171

Musical score for measures 171-173. It consists of five staves in a single system. The key signature has one flat. Staff I (treble clef) has a melodic line with a slur and a sharp sign in the second measure. Staff II (treble clef) has a melodic line. Staff III (bass clef) has a steady accompaniment. Staff IV (bass clef) has a melodic line. Staff V (bass clef) has a simple accompaniment line.

175 A. 2. Voc.

C So - la u - na dol - ce, e d'o-gn'af-fan - no sgom - bra

T So - la u - na dol - - ce, e d'o-gn'af-fan - no sgom-bra

bc

179

C Cu - ra le sta nel co - - - re. Pa - sce le ver - di her -

T Cu - ra le sta nel co - - - re.

bc

182

C - bet - te La greg - gia à lei co - mes - sa,

T Pa - sce le ver - di her -

bc

185

C ed el - la

T - bet - te La greg - gia à lei co - mes - sa, ed el - la

bc

188

pa - sce De' suo' bel - gli oc - ch'il pa - sto - rel - l'a - man - - te,

pa - sce De' suo' bel - gli oc - ch'il pa - sto - rel - l'a - man - te,

191

Non qual le de - sti - na - - ro O gl'huo - mi -

Non qual le de - sti - na - - ro O gl'huo - mi -

194

-ni O le stel - le, Ma qual le die - - - d'A - -

-ni O le stel - - le, Ma qual le die - d'A - -

197

-mo - re. E tra l'om - bro - se pian - te D'un fa - vo -

-mo - re. E tra l'om - bro - se pian - te

200

-ri - to lor mir - te - to a - dor - n'a - dor - no Va - gheg - gia - t'il va -  
 D'un fa - vo - ri - to lor mir - te - to a - dor - - no

203

-gheg - gia, va - gheg - gia - - t'il va - gheg -  
 Va - gheg - gia - t'il va - gheg - gia, va - gheg - gia - t'il va - gheg - - - gia;

206

-gia; nè per lui Sen - te fo - co d'a - mor, che non gli  
 nè per lui Sen - te fo - co d'a - mor,

210

sco - - pra, che non gli sco - pra, che non gli sco - - -  
 che non gli sco - pra, che non gli sco - - pra, sco -

213

- pra, che non gli sco - - pra, Ned el - la

- pra, che non gli sco - - - - pra, Ned

216

sco - pre, ned el - la sco - pre ar - - dor, ch'e - gli non sen -

el - la sco - pre, ned el - la sco - pre ar - dor, ch'e - gli non sen -

219

- ta: Nu - - da si, ma con - ten -

- ta: Nu - - da si,

222

- - - ta, con - ten - - - - ta, nu - da

ma con - ten - - - ta, con - ten - ta,

225

si, nu - da si, ma con - ten - ta.

nu - da si, ma con - ten - ta.

229 Simphonia

I

II

III

IV

V

234

I

II

III

IV

V

237

241 A. 3.voc

C  
T  
B  
bc

O ve - ra vi - ta,  
O ve - ra vi - ta, O  
O ve - ra vi - - - ta, O

245

O ve - ra vi - ta, che non sa che si -  
ve - ra vi - - - ta, che non sa che si - a,  
ve - - - ra vi - ta, che non sa che



249

- a, si - a, che non sa che si - -  
 si - - a, che non sa che si -

253

- a Mo - ri - - re, mo -  
 - a Mo - ri - - re,

257

- ri - - r'in - an - - zi mor - te, mo - ri - -  
 mo - ri - r'in - an - - zi mor - te,  
 mo - ri - r'in - an - - zi mor - - te, in -

261

- - r'in - an - - zi mor - - - - te.  
 mo - ri - r'in - an - - zi mor - - - - te.  
 -an - - - - zi mor - - - - te.

265 Omnes Chorus\*

C I  
O ve - ra vi - - - ta, O ve - ra

C II  
O ve - ra vi - - - ta, O ve - ra

A  
O ve - ra vi - ta, O ve - ra

T  
O ve - ra vi - - - ta, O ve - ra

B  
O ve - ra vi - - - ta, O ve - ra

bc

269

vi - ta, che non sa che si - - - a Mo -

vi - ta, che non sa che si - - - a Mo - ri -

vi - ta, che non sa che si - a, che si -

vi - ta, che non sa che si - - - a Mo - ri -

vi - ta, che non sa che si - - - a

\* Although not indicated by Jeffreys, the instrumentalists could double the voices in the Chorus.

273

-ri - r'in-an-zi mor - te, in - an-zi mor - - te,  
 -re, mo - ri - - r'in-an-zi mor - - te, mo - ri -  
 - a Mo - ri - re, mo - ri - r'in-an-zi mor - te, mo -  
 -re, mo - ri - - r'in-an-zi mor - te, mo - ri - re, mo - ri - r'in -  
 Mo - ri - - r'in-an-zi mor - - - - - te, mo -

277

mo - ri - - r'in - an - zi mor - - - - te.  
 - r'in - an - zi mor - te, mo - ri - r'in - an - zi mo - - - - te.  
 -ri - - r'in - an - zi mor - - - - te, - - - - mor - - - - te.  
 - an - - - - zi, mo - ri - - r'in - an - zi mor - te.  
 -ri - - r'in - an - zi mor - - - - - - - - - - te.



## SOURCES

**London, British Library (GB-Lbl) Add. MS 10338**

George Jeffreys' autograph scorebook of his own compositions: instrumental music; English songs *a* 2–5; Italian madrigals *a* 3; Latin motets *a* 1–6; services, English anthems and devotional songs *a* 1–5. Copied in various layers *c.*1640–65. See Robert Thompson, 'George Jeffreys and the "Stile Nuove" in English Sacred Music: A New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70 (1989), 317–41; and Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 132–54 and 217–32.

**Oxford, Christ Church (GB-Och) Mus. 17**

A manuscript collection of English songs and catches, Italian cantatas and motets, and French airs, begun by Henry Aldrich (1648–1710), and continued by Richard Goodson Sr (*c.*1655–1718); copied in the late seventeenth century. See John Milsom, *Christ Church Library Music Catalogue* <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+17>>.

## TEXTUAL COMMENTARY

All departures from the source are recorded. The following abbreviations are used in the Textual Commentary:

PART NAMES	C	Cantus
	CII	Cantus II
	A	Alto
	T	Tenor
	B	Bass
	bc	Basso Continuo
CLEF	g3	G clef on 3 <sup>rd</sup> line
NOTE VALUES	<i>s</i>	semibreve
	<i>s.</i>	dotted semibreve (etc.)
	<i>s-rest</i>	semibreve rest (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet
	<i>q</i>	quaver
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).	

♯, ♭: if functioning as a natural, are shown in the Commentary as ♮.

A reference to a pitch which is sharpened or flattened by the prevailing key-signature is followed by the relevant sharp or flat enclosed in round brackets.

OTHERS	o	no accidental(s) in source
	om	omitted
	sl	slur or slurred to
	t-s	time-signature

SYSTEM OF REFERENCE      References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as <sup>1</sup> in the new bar), the part name, and the error or variant. Thus:

‘78<sup>6</sup> A: o’ indicates that the accidental is omitted on the sixth note of bar 78 of the Alto part in the source; and

‘4<sup>3-4</sup> CI: mb(b)’ c-rest’ indicates that the third and fourth symbol of the fourth bar of the first Cantus part is a minim b’ (flattened by the key signature) followed by a crotchet rest.

### 1 LE PAROLE SOAVI HOR ASPRE

#### SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 28 / f. 14<sup>v</sup>

#### VARIANT

35<sup>1-2</sup> (1st time bar) B: sG

### 2 O VAGHE, O CARE STELLE

#### SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 29 / f. 15

#### VARIANT

11<sup>3-4</sup> CII: cg’

### 3 DONNA CRUDEL

#### SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 30 / f. 15<sup>v</sup>

#### VARIANTS

14<sup>4-5</sup> CI: sl

32<sup>2-3</sup> CI: sl

6<sup>3</sup> CI: o

14<sup>3</sup>–15<sup>1</sup> CI: s.g’

20<sup>3</sup> CII: o

28<sup>3</sup> CII: o

### 4 QUAND’IO MIRO LE ROSE

#### SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 31 / f.16

### 5 ALL’OMBRA DE GLI’ALLORI VIDDI MESTA SEDER

#### SOURCES

A *GB-Lbl* Add. 10338 (autograph): p. 32 / f.16<sup>v</sup>

B *GB-Och* Mus. 17: no. 3, f. 2: unattrib

#### VARIANTS

CI & CII: g3 clef (B)

3<sup>1 & 5</sup> CII: o (B)

3<sup>5</sup> CII: o (A)

4<sup>2-3</sup> CI are tied and 4<sup>3-4</sup> lack sl (B)

5<sup>5</sup>–8<sup>1</sup> B: Li-*gf* co-*m.g cf.se* ri<sup>sA</sup> (B)

7<sup>1-3</sup> CII: sl lacking (B)

9<sup>1-3</sup> CII & B text: ‘Quan-do io’ and 9<sup>1-2</sup> lack sl (B)

10<sup>2-5</sup> all voices text: ‘quan-do io gri-’ and 10<sup>4-5</sup> lack sl (B)

11<sup>1-2</sup> CII: *cf#* and 11<sup>3-4</sup> lack sl (B)

13<sup>3</sup>–14<sup>3</sup> CI text: ‘so-’ and 14<sup>2-3</sup> lack sl (B)

### 6 SI MIRO IL TUO BEL VISO

#### SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 33 / f. 17

#### VARIANT

19<sup>4</sup>–20<sup>1</sup> B: m.g

### 7 OCCHI, STELLE MORTALI

#### SOURCES

A *GB-Lbl* Add. 10338 (autograph): p. 34 / f. 17<sup>v</sup>

B *GB-Och* Mus. 17: no. 8, f. 4: unattrib

## VARIANTS

CI & CII: g3 clef (B)  
 3<sup>2</sup> CII: o (B)  
 12<sup>2</sup>–13<sup>3</sup> B: bra-<sup>cB</sup> ma-<sup>m.e cd</sup> te<sup>mc</sup> (B)  
 13<sup>3</sup> CI: -ma-<sup>c.b'</sup> te<sup>q'b'</sup> (B)  
 14 all voices: bar om (B)  
 15<sup>5</sup> B: a (A)  
 18<sup>5-6</sup> CII: cb' (B)  
 20<sup>1</sup> B: c-rest (B)  
 20<sup>3</sup> CI: qa' (B)

## 8 CRUDEL TU PER FUGIRE

## SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 35 / f. 18

## VARIANTS

5<sup>1-2</sup> CI: sl only  
 9<sup>3</sup> CI: o  
 12<sup>3</sup> B: cg  
 13<sup>2</sup> B: q.f#  
 15<sup>2</sup> & 31<sup>2</sup> B: rest lacking  
 21<sup>3</sup> CII: note unclear, could be d"  
 30<sup>3</sup> CI: o

9 DONNA S'IO MIRO VOI GIACCIO  
DIVENGO

## SOURCE

*GB-Lbl* Add. 10338 (autograph): p. 36 / f. 18<sup>v</sup>

## VARIANTS

9<sup>4-5</sup> CII: sl only  
 23<sup>2-4</sup> CI: sl only  
 26<sup>4</sup> CII: o  
 30 B (1<sup>st</sup> time bar): mA with  $\curvearrowright$

## 10 FELICE PASTORELLE

## SOURCE

*GB-Lbl* Add. 10338 (autograph): pp. 38–39 /  
 ff. 19<sup>v</sup>–20

## VARIANTS

5<sup>4</sup> CI and 5<sup>2</sup> CII text: 'de'  
 18<sup>3</sup>–19<sup>1</sup> B are tied  
 39–40 all parts: single barline only

## 11 PROVATE LA MIA FIAMMA

## SOURCE

*GB-Lbl* Add. 10338 (autograph): pp. 40–42 /  
 ff. 20<sup>v</sup>–21<sup>v</sup>

## VARIANTS

6<sup>6</sup>–7<sup>2</sup> CI: sl only  
 48<sup>5</sup>–49<sup>2</sup> CI: sl only  
 52<sup>2-3</sup> CI: sl only  
 58<sup>2-3</sup> CI: sl only

## 12 CHE NOVE ARTI SON QUESTE?

## SOURCE

*GB-Lbl* Add. 10338 (autograph): pp. 43–46 /  
 ff. 22–23<sup>v</sup>

## VARIANTS

22<sup>5</sup>–23<sup>2</sup> TII: sl only  
 23<sup>2</sup> B text: '-na'  
 54<sup>3</sup> TII & B, and 55<sup>3</sup> CI text: 'mia'  
 57<sup>3</sup>–58<sup>1</sup> B are tied  
 63<sup>2-3</sup> TI: sl only

## 13 FELICE PASTORELLA

## SOURCE

*GB-Lbl* Add. 10338 (autograph): pp. 118–127 /  
 ff. 51<sup>v</sup>–56  
 'A 5 voc: | to Symphonies' (p. 118 / f. 51<sup>v</sup>)

## VARIANTS

10<sup>3</sup> III: o  
 34<sup>2-3</sup> bc (lower notes): ce cd  
 40<sup>2-3</sup> T: sl only  
 56<sup>4</sup> T: o  
 84<sup>1</sup> I & II: b  
 109 t-s: **3**  
 115<sup>1</sup> II & III: s (i.e. dot lacking)  
 130<sup>3</sup> V: o  
 158 CII text: 'Nulla'  
 173<sup>4</sup> I: o  
 179<sup>5</sup> T: o  
 186<sup>3</sup> (upper notes) bc: o  
 217<sup>4</sup> & <sup>7</sup> T: o  
 223<sup>2-3</sup> C: sl only  
 229 V: the 'Great Basse' part is annotated  
 'Simphonia altered'; presumably this  
 indicates alterations made to a now lost  
 earlier version.  
 234<sup>3</sup> IV: o  
 252<sup>3</sup> C: o  
 266<sup>2-3</sup> B: sl only





## TEXTS AND TRANSLATIONS

The translations were very kindly provided by Dr Elizabeth Elmi.

## 1

Le parole soavi, hor aspre, hor dolci, hor  
lascivette, hor gravi.  
Fan vivere é morire, in un punto cosi,  
Ch'io no'l so dire.

Those gentle words—now bitter, now sweet,  
now lustful, now grave—  
make me live and die at once, in such a way  
that I cannot explain it.

## 2

O vaghe, O care stelle, occhi d'amore,  
Voi sete luce all'alma e fiamme al core.

Voi godete la mia sorte,  
Da voi pende la vita, e la mia morte.

Oh fair, oh cherished stars, eyes of love,  
you are the light of my soul and the flames  
within my heart.  
You relish my fate;  
my life and my death depend upon you.

## 3

Donna crudel, più non ti chieggio aita,  
Ma prova, O credi almeno il mio martire.  
Che forse al hor non mi farai morire.

Cruel lady, I no longer ask you for your aid,  
but try, oh at least believe in my suffering,  
so that maybe then you will not cause me to  
die.

## 4

Quand'io miro le rose,  
Ch'in voi Natura pose,  
E quelle che v'há l'Arte,  
Nel vago seno sparte.  
Non sò conoscer poi,  
S'ò voi le rose, ò sian le rose voi.

When I look upon the roses  
That Nature lay within you,  
And those that artifice  
Scattered upon your fair breast,  
I can no longer tell  
If either you are the roses or the roses are  
you.

Angelo Grillo [*alias* Livio Celiano], in *Rime di diversi celebri poeti dell'età nostra* (Bergamo: Comino Ventura, 1587), 116

## 5

All'ombra de gli'allori viddi mesta seder,  
  
la mia Licori.  
Quand'io gridai non suole,  
Seder all'ombre il sole.

I saw her sit, melancholy, in the shade of the  
laurel trees,  
My dear Licori,  
When I cried out: "The sun is not  
Used to sitting in the shadows!"

## 6

Si miro il tuo bel viso,  
Amore é un paradiso.  
Ma si miro il mio core,  
È un infernal ardore.

If I look upon your beautiful face,  
Love is a paradise.  
But if I look upon my heart,  
It is an infernal passion.

## 7

Occhi, stelle mortali  
Ministri de i miei mali,  
Ch'en sogn'anco mostrate,  
Che'l mio morir bramate.  
Se chiusi m'uccidete,  
Aperti che farete?

Eyes, deadly stars,  
Ministers of my pain,  
Which reveal even in dreams  
That you desire my death—  
If closed you kill me,  
What will you do open?

Giovanni Battista Guarini, in *Rime di diversi celebri poeti dell'età nostra* (Bergamo: Comino Ventura, 1587), 190

## 8

Crudel tu per fugire,  
Crudel far mi morire.  
Ah non si può morir senza dolore,  
E doler non si può chi non ha core.

You are cruel for fleeing,  
Cruel for making me die—  
Ah! One cannot die without suffering,  
And one cannot suffer without a heart.

## 9

Donna s'io miro voi ghiaccio divengo,  
Se di mirar m'astengo,  
Mi si consuma il core.  
Non so che m'habbi loco:  
Mirar m'e ghiaccio, il non mirar e foco.

Lady, if I look upon you I turn to ice,  
If I abstain from looking,  
My heart consumes itself.  
I don't know what should happen to me:  
Looking, for me, is ice, not looking is fire.

## 10

Felice Pastorelle ch'in compagnia di Clori,

Tutte ridenti e belle,  
Gite cogliendo fiori.  
Et io misero solo,  
Ho per compagn' il duolo,  
Deh per pietà de gravi affanni miei.  
Fate li fede,  
Ch'io moro per lei.

Oh happy shepherdesses, who in the  
company of Clori,  
All beautiful and smiling,  
Go forth gathering flowers,  
and I, miserable and alone,  
Have only pain for company—  
Come! With pity for my deep woes,  
Bear witness to them,  
as I die for her.

## 11

Provate la mia fiamma,  
 Fiamma de la mia fiamma,  
 E sentirete poi,  
 Come sia caldo il foco,  
 Co'l qual'ardete voi,  
 Nè à schivo haver dovete,  
 Che quel foco arda voi, di che altri ardete.

Taste my flame,  
 Flame of my flame,  
 And then you will feel  
 How hot is the fire  
 With which you burn;  
 Nor should you be wary  
 That that fire, with which you burn others,  
 will burn you.

Angelo Grillo [*alias* Livio Celiano], in *Rime di diversi celebri poeti dell'età nostra* (Bergamo: Comino Ventura, 1587), 131

## 12

Che nove arti son queste?  
 Per catenarmi il core,  
 Vai catenato Amore?  
 Che vale altra catena,  
 Ove la bianca man, l'aurato crine  
 Mille ne tesse, e più tenaci, e fine?

Così per premio di mia lunga pena  
 Con queste braccia un dì dato mi sia  
 Di far catena ala catena mia.

What new arts are these?  
 To enchain my heart,  
 You go around in chains, Love?  
 What is another chain  
 When the fair hand, from golden hair,  
 Weaves a thousand of them—both stronger  
 and more refined?  
 Thus, in recompense for my long suffering,  
 One day, with these arms, let me be allowed  
 To make a chain around my chain.

Giovanni Battista Marino, *Rime... parte seconda* (Venice: Giovanni Battista Ciotti, 1602), 114

## 13

Felice Pastorella,  
 Cui cign'a pena il fianco  
 Povera sì, ma schietta  
 E candida gonnella:  
 Ricca sol di se stessa,  
 E de le grazie di natur'adorna,  
 Che'n dolce povertade  
 Nè povertà conosce, nè i disagi  
 De le ricchezze sente;  
 Ma tutto quel possede  
 Percui desio d'haver non la tormenta.  
 Nuda sì, ma contenta.  
 Co'doni di natura  
 I doni di natura anco nudrica,  
 Col latt'il lat'avviva.  
 E col dolce de l'api  
 Condisce il mel de le natie dolcezze.

Quel font'ond'ella beve,  
 Quel sol'anco la bagna, e la consiglia:  
 Paga lei, pago'l mondo.

Oh happy shepherdess,  
 Who just barely clothes herself  
 With humble, yes, but neat  
 And clean dress:  
 Rich in herself alone  
 And adorned with Nature's graces,  
 So that in her sweet poverty,  
 She neither knows want, nor feels the  
 annoyances that come with wealth,  
 but she possesses all that she might need  
 to avoid being tormented by avarice—  
 Naked, yes, but happy.  
 With nature's gifts,  
 She also nourishes the gifts of nature;  
 with milk, she restores milk;  
 And with the sweets of the bees,  
 She seasons the honey of her innate  
 sweetness.  
 That spring from which she drinks  
 also both bathes her and guides her—  
 She is pleased, so the world is pleased.

Per lei di nemb' il ciel s'oscur' indarno,  
 E di grandine s'arma,  
 Che la sua povertà nulla paventa.  
 Nuda sì, ma contenta.  
 Sola una dolce, e d'ogn'affanno sgombra  
 Cura le sta nel core.  
 Pasce le verdi herbette  
 La greggia à lei comessa, ed ella pasce  
  
 De' suo' belgli occh' il pastorell'amante,  
  
 Non qual le destinaro  
 O gl'huomini, O le stelle,  
 Ma qual le died'Amore.  
 E tra l'ombrese piante  
 D'un favorito lor mirteto adorno  
 Vagheggiat' il vagheggia; nè per lui  
 Sente foco d'amor, che non gli scopra,  
  
 Ned ella scopre ardor, ch'egli non senta:  
  
 Nuda sì, ma contenta.  
 O vera vita, che non sa che sia  
  
 Morire inanzi morte.

For her, the sky darkens with storm clouds  
 in vain,  
 And arms itself with hail,  
 For her poverty knows no fear—  
 Naked, yes, but happy.  
 One single sweet, and free from all worry,  
 Care rests within her heart:  
 With verdant grasses, she grazes  
 The flock within her charge, and she  
 sustains,  
 With her lovely eyes, her beloved young  
 shepherd—  
 Not the one destined for her  
 Either by men or by the stars,  
 But the one that Love bestowed upon her.  
 And among the shady trees  
 Of their favourite adorned myrtle grove,  
 She desires him and is desired, nor for him  
 Does she feel an amorous flame that she  
 does not reveal,  
 Nor does she reveal a passion that he does  
 not feel—  
 Naked, yes, but happy.  
 Oh this is true life, which knows not  
 what it is  
 To die before death itself arrives!

Giovanni Battista Guarini, *Il Pastor Fido* (Venice: Giovanni Battista Bonfadino, 1590), from Act II, Scene v.

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