In association with

George Jeffreys
(c.1610–1685)

Italian Secular Vocal Music

Edited by Jonathan P. Wainwright

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The University of York
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INTRODUCTION

GEORGE JEFFREYS (c.1610–1685)¹

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),² 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’.³ 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.⁴ 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.⁵ 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.⁶ 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.⁷ 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 Catalogue of some Manuscripts of my Masters taken at Moulton Parke April 15th. 1633’ (Moulton Park was


³ Oxford, Bodleian Library MS Wood D.19(4), f. 72r–v; ff. 111–12 are a letter to Wood from Benjamin Rogers (dated 9 April 1695) which includes information about Jeffreys.

⁴ 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 Jefferies and the English Baroque’, iv, 57–8.


⁶ 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.

one of the Hatton estates). Jeffrey's 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 Jeffrey's and various members of the Hatton family until the 1680s. During the Civil War Jeffrey's, 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 Jeffrey's' only professional musical appointment. One suspects that, rather as Hatton had made the best of the circumstances of the Civil War to advance his own position, Jeffrey's—a musician with no previous record as a Court musician—also took advantage of the unique situation to gain an appointment which in peacetime would have been inconceivable. 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 Jeffrey's 'was succeeded in the king’s chapel by Edward Lowe'. When did Lowe replace Jeffrey's 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. It is possible that Lowe and Jeffrey's both played the organ in Christ Church when the Court was based there; perhaps Lowe played for the public services in the cathedral and Jeffrey's for the King's private devotions in his chambers?

Jeffrey's' duties in Oxford were not solely musical; he continued to work for Baron Hatton in a secretarial capacity 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. After the capitulation of Oxford and Baron Hatton's move to France in November 1646, Jeffrey's 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 Jeffrey's had married Mary Peirs, the widowed daughter of Elizabeth (née Salwey) and Thomas Mainwaring (the rector of Weldon and Dene from 1614 to 1663). By this marriage Jeffrey's

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8 Northamptonshire Archives Finch-Hatton MS 4016.
9 Both Anthony Wood and Sir John Hawkins report that Jeffrey's 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). Jeffrey's confirms that his presence in Oxford was due to Hatton in a letter of 1665 to Lady Hatton (British Library Add. MS 29550, f. 236v): 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]’.
10 Wainwright, Musical Patronage, 6–22.
11 Hawkins’ claim that Jeffrey's had been one of ‘the gentlemen of king Charles the First’s chapel’ (A General History, iv, 56) is almost certainly erroneous; Jeffrey's’ name does not appear in any of the surviving court records concerning music; see Andrew Ashbee, Records of English Court Music, iii (Snodland, 1988).
12 Jeffrey's 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.
13 Hawkins, A General History, iv, 64.
15 Jeffrey's 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.
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) and obviously inherited his father’s gift for music as he was described by Anthony Wood as having ‘an Excellent hand on the Organ’.

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. Mary Jeffreys’ marriage was not so propitious: to the distress of her father she secretly married a local Weldon man, William Goode. George Jeffreys strongly disapproved of Goode but nevertheless used his influence to gain him employment at Kirby Hall. 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. 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.

George Jeffreys died at Weldon on 1 July 1685 and his music manuscripts presumably passed to his immediate descendants before being gradually dispersed. 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). Marshall had obtained a number of manuscripts from the collection of Joseph Warren (1804–81). Some of Warren’s other manuscripts had passed to Sir Frederick Ouseley, the son of Sir

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19 Oxford, Bodleian Library Wood MS D.19(4), f. 72v. See also Clark, The Life and Times of Anthony Wood, i, 274.
21 British Library Add. MS 29552, f. 213.
22 British Library Add. MS 29552, f. 223.
23 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 the he ‘was resolved not to stir a foot towards him’.
24 Wainwright Musical Patronage, 42, footnote 40.
25 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.
27 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).  

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. 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’. 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 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; 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. Only one gathering in the manuscript (the one beginning

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28 For full details of Jeffreys’ manuscripts, see Wainwright, Musical Patronage, passim.
29 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).
30 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.
32 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.).
33 It is noteworthy that, with the exception of ‘Mottects of 2. pts’ (f. 73’), 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’), ‘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. Therefore the score was probably bound around 1650. The Italian secular vocal music is copied on paper with either a pillars watermark lettered ID 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; he has also demonstrated that the Pillars ID watermark can be dated as circa 1640.

### 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). 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 15 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). 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

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


35 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.

36 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.

37 Thompson, ‘George Jeffreys and the “Stile Nuovo”’, 319.


40 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 Voctibus), 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.

VII
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.41

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 (harpischord, 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.
Le parole soavi hor aspre

GEORGE JEFFREYS
Edited by Jonathan Wainwright
vi, hor gravì. Fan vi-ve-re, fan vi-ve-re é mo-

vi. Fan vi-ve-re, fan vi-ve-re

ri-re, mori-re, in un pun-to co-

è mori-re, mori-re, in un pun-to co-

è mori-re, mori-re, in un pun-to co-si,

-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

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

di-re, di-re. Fan vi-ve-re.
O vaghe, O care stelle

GEORGE JEFFREYS
Edited by Jonathan Wainwright
Voi tostate la mia sorte, voi tostate la mia sorte,
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
ta, da voi pen - de la vi - ta, e la mia vi - ta, da voi pen - de la vi - ta, e la mia vi - ta, da voi pen - de la vi - ta, e la mia
mor - - - - te, e la mia mor - - - - te, e la mia mor - - - - te, e la mia mor - - - - te, e la mia mor - - - - te, e la mia
mor - - - - te, e la mia mor - - - - te. Voi go - de - te la mia - te. mor - - - - te, mor - - - - te. Voi go - de - te la mia - te.
Donna crudel

GEORGE JEFFREYS

Edited by Jonathan Wainwright
va, ma pro - va, O va, ma pro - va, O cre-di al - me - no il va, ma pro - va, O cre-di al -
cre-di al - me - no il mio mar - ti - re, mar-
mio mar - ti - re, il mio mar - ti - me - no il mio mar - ti - re, mar -
me - no il mio mar - ti - re, mar -
re, cre-di al - me - no il mio mar - ti - re, mar -
re, cre-di al - me - no il mio mar - ti - re, mar -
re, cre-di al - me - no il mio mar - ti - re, mar -
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Quand'io miro le rose

GEORGE JEFFREYS
Edited by Jonathan Wainwright

Angelo Grillo alias Livio Celiano

Quand'io miro le rose, Ch'in voi Nature pose, E quelle che, v'ha l'Arte, Nel vaggo se no, nel vaggo che, e quelle che v'ha l'Arte, Nel vaggo se no spar te, nel vaggo se no spar te. Non spar te, nel vaggo se no spar te.
1. \[ \text{sò co-no-scer po-i, co-no-scer po-} \]

2. \[ \text{Non sò co-no-scer poi, co-no-scer po-} \]

3. \[ \text{Non sò co-no-scer poi, co-no-scer po-} \]

4. \[ \text{i, Sò voi le ro-se, le ro-se, sò vo-i le} \]

5. \[ \text{i, Sò voi le ro-se, le ro-se, sò vo-i le} \]

6. \[ \text{i, Sò voi le ro-se, le ro-se, sò vo-i le} \]

7. \[ \text{ro-se, le ro-se, ò sian le ro-se vo-i,} \]

8. \[ \text{ro-se, le ro-se, ò sian le ro-se vo-i,} \]

9. \[ \text{ro-se, le ro-se, ò sian le ro-se vo-i, ò} \]

10. \[ \text{ò sian le ro-se vo-i, ò} \]

11. \[ \text{ò sian le ro-se vo-i. Non -i.} \]

12. \[ \text{ò sian le ro-se vo-i. ò} \]

13. \[ \text{sian le ro-se se vo-i.} \]
All’ombra de gli’allori viddi mesta seder

GEORGE JEFFREYS

Edited by Jonathan Wainwright
Si miro il tuo bel viso

GEORGE JEFFREYS
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Si miro il tuo bel viso, il tuo bel viso, bel viso, Amore
Si miro il tuo bel viso, il tuo bel viso, il tuo bel viso, Amore
Si miro il tuo bel viso, il tuo bel viso, bel viso, Amore
Si miro il mio core, E un infernal ardore, Ma si miro
Si miro il mio core, E un infernal ardore, Ma si miro
Si miro il mio core, E un infernal ardore, Ma si miro

1.

il mio core, E un infernal ardore. Ma si re.

2.
Occhi, stelle mortali

GEORGE JEFFREYS

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G. B. Guarini
bra-ma-te. Se chiù-
-rir bra-ma-te. Se chiù-si m'ucci-
_bra-ma-te. Se chiù-si m'ucci-

-si m'ucci-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 fa-

-re-te? Se chiù-si m'ucci-de-

-re-te? Se chiù-si m'ucci-de-

-re-te, A-per-ti che, a-per-ti che fa-re-te, A-per-ti che fa-re-te?
Crudel tu per fugire

GEORGE JEFFREYS
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Crudel tu per fugire, fugire, tu per fugire, fugire,

Crudel tu per fugire, fugire, tu per fugire, fugire,

Crudel, crudel far mi morire, morire,

Crudel, crudel far mi morire, morire,

Crudel, crudel far mi morire, morire, far mi morire, morire.

Ah, ah non si può, non si può morir senza dolore, morire.

Ah non si può morir, morir senza dolore, morire.
1. E dolere, dolere non si può, non si può chi non ha colore.
   E dolere, dolere non si può, non si può chi non ha colore.

2. E dolere non si può, non si può, non si può chi non ha colore.
   E dolere, dolere non si può, non si può, non si può chi non ha colore.

   non, chi non ha colore.

   Ah, colore, chi non ha colore.

   1.

   2.

   [1.]

   [2.]
Donna s'io miro voi giaccio divengo

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Donna s'io miro voi giaccio divengo

Donna s'io miro voi giaccio divengo,

Donna s'io miro voi giaccio divengo,

Donna s'io miro voi giaccio divengo,

Donna s'io miro voi giaccio divengo,

Donna s'io miro voi giaccio divengo,

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Donna s'io miro voi giaccio divengo,

Donna s'io miro voi giaccio divengo,

Donna s'io miro voi giaccio divengo,
1. non so chem'hab-bi lo - co: Mi- rar, mi-rar m'e ghiac-cio, mi- rar m'e ghiac-
2. so che m'hab-bi, che m'hab-bi lo - co: Mi- rar m'e ghiac-cio, mi- rar m'e
2. - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -}
Felice pastorelle

GEORGE JEFFREYS
Edited by Jonathan Wainwright

Felice pastorelle ch'in compagna,
Felice pastorelle ch'in compagna di Clori,
Felice pastorelle

Gagna, ch'in compagna di Clori,
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24  Ho per compa

28  ho per compa

32  per pie-ta de gra

36  ta de gra-

Deh
Fa-te li fe-de, fa-te li fe-de, li fe-de, Ch'io

Fa-te li fe-de, fa-te li fe-de, Ch'io

Fa-te li fe-de, fa-te li fe-de, Ch'io

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

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

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

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

-o mo-ro per le-i.
Provate la mia fiamma

GEORGE JEFFREYS
Edited by Jonathan Wainwright

[Angelo Grillo  alias Livio Celiano]
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,
fo-co, Co'l qual'ar-de-te vo - i,
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 -
co, Co'l qual'ar-de-te_ voi, ar-de-te vo - i. Né à schi-vo ha-ver do -
co, Co'l qual'ar-de-te_ vo - i. Né à schi-vo ha-ver do -
co, Co'l qual'ar-de-te vo - i. Né à schi-vo ha-ver do -
Che nove arti son queste?

GEORGE JEFFREYS
Edited by Jonathan Wainwright
Vai cante-nami, cante-nami il core, il core,

Vai cante-nami, cante-nami il core, il core,
-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-

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

na,

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?
Ove la bianca man, l'aura to _ cri _

-ne,

Ove la bianca man, l'aura to _ cri _

-ne

Mil _ le ne tes _ se, e

mil _ le ne tes _ se, e pi _ te _ nac _ i, e fi _ 

-ne

pi _ te _ nac _ i, e fi _ 

Mil _ le ne tes _ se, e pi _ te _ nac _ i, e fi _ 

-ne, te _
più tenace fine, fine ne?

più tenace fine, più tenace fine?

na - ci, e fine?

Così per premio di mia lunga pena

Così per premio di mia lunga pena

Con queste braccia un di dato mi si -

Con queste braccia un di dato mi si -

queste braccia un di dato mi si -
-a, Co-si per pre-mio di mia lunga pe-
-a, Co-si per pre-mio di mia lunga pe-
-a, Co-si per pre-mio di mia lunga pe-
-na Con que-ste brac-cia un di da-to mi-
-na Con que-ste brac-cia un di da-to mi-
-na Con que-ste brac-cia un di da-to mi-
-si-a, un di da-to mi si-a, mi si-
-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-
Di far cäte-na, cäte-na a - la cä-

Di far cäte-na a - la cäte-na, a -

Di far cäte-na a - la cäte-na,

mi - - a, di far cäte -

a - la cäte-na, a - la cäte-na mi - a.

a - la cäte-na, a - la cäte-na mi - a.

na mi - a, a - la cäte-na mi - a.
Felice Pastorella

Edited by Jonathan Wainwright

G. B. Guarini

Simphonia

I Violin

II

III

IV

V Great Basse

GEORGE JEFFREYS
Sola Fe - li - ce Pa - sto - rel - la, Cui ci-gn’a pe- najil
fianco Poverta, ma schietta E candida gonnelia:

Ricca sol di se stessa, E de le grazie di natura, Che'n dolce povertade Nê poverta conosce, nêj disagi De le richezze sente;
* Although not indicated by Jeffreys, the instrumentalists could double the voices in the Chorus.
men-ta.

la tor-men-ta. Nu-da

gi, ma con-ten-ta,
nu

men-ta.
Si, nuda si, ma contenta.

Nuda si, ma contenta, contenta.

Nuda si, contenta.

Nuda si, ma contenta.

Da si, ma contenta.

Da si, ma contenta.

Simphonia

I

II

III

IV

V
Co' doni di natura I doni di natura inco

Basso sola
Simphonia

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

Basso sola

gna, e la con-si-glia: Paga le-i, pag-o'l mon-do.
Simphonia

Per lei di nem-b’il ciel s’os-scu-r’in-dar-no, E di gran-dine s’ar-ma, Che la sua po-ver-tà nul-la pa-ven-
ta, Nuda si, nuda si, ma contentata.

* 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, nuda_
tà nul-la pa-ven-ta, Nu-da si,

159

si, nuda si, ma con-
si, nuda si, ma con-
nuda si, ma con-
si, nuda si, ma con-
nuda si, ma con-

45
Simphonia

I

II

III

IV

V

168

171

46
175 A. 2. Voc.

Sola una dolce, e d'o-gn'af-fan-no sgom-bra

179

Cu - ra le sta nel co - n - re. Pas - sce le ver-di her -

182

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

185

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

ed el-la
D'un favo-rito lor mir-te-to ador-nono Va-gheg-gia t'il va-gheg-gia, va-gheg-gia, va-gheg-gia; né per lui Sen-te fo-co d'amor, che non gli sco-pra, che non gli sco-pra, sco-pra.
pra, che non gli scopra, Ned

sco pre, ned ela sco pre ardor, ch'egli non sen-

ta: Nuda si, ma conten-

ta: Nuda si,

ma conten-

ta, conten-

ta, nuda

ma conten-

ta, conten-

ta,
si, nuda si, ma contenta.

nu da si, ma contenta.

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Simphonia

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V
A. 3.voc

O vera vita,

O vera vita,

O vera vita,

O vera vita,

O vera vita,

O vera vita,
a, si - a, che non sa che si -
si - a, che non sa che si -
si - a, che non sa che si -

a Mo - ri - re, mo -
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-rin - an - zi mor - te, mo -
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Although not indicated by Jeffreys, the instrumentalists could double the voices in the Chorus.
SOURCES

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


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 3rd line |

| NOTE VALUES | s | semibreve |
| s. | dotted semibreve (etc.) |
| s-rest | semibreve rest (etc.) |
| m | minim |
| c | crotchet |
| q | quaver |

| PITCH | Pitch names are given in the Helmholtz system: C–B, c–b, c’–b’, c”–b” (c’ = middle C). |
| â, ì: if functioning as a natural, are shown in the Commentary as â. |
| 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

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<td>t-s</td>
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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 1 in the new bar), the part name, and the error or variant. Thus:

‘78⁶ A: o’ indicates that the accidental is omitted on the sixth note of bar 78 of the Alto part in the source; and

‘4³-⁴ CI: mb(s) 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. 14⁴

VARIANT

35¹-² (1st time bar) B: sG

5 ALL’OMBRA DE GLI’ALLORI VIDDI MESTA SEDER

SOURCE

GB-Lbl Add. 10338 (autograph): p. 32 / f. 16⁴

VARIANT

A GB-Lbl Add. 10338 (autograph): p. 28 / f. 14⁵
B GB-Och Mus. 17: no. 3, f. 2: unattrib

2 O VAGHE, O CARE STELLE

SOURCE

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

VARIANT

11¹-² CII: cg’

3 DONNA CRUDEL

SOURCE

GB-Lbl Add. 10338 (autograph): p. 30 / f. 15⁵

VARIANTS

1 prac CII: sl
3²-³ CII: sl
6³ CII: o
14²-¹⁵¹ CII: s.g’
20² CII: o
28³ CII: o

5 Si MIRO IL TUO BEL VISO

SOURCE

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

VARIANT

19⁴-²⁰¹ B: m.g

4 QUAND’IO MIRO LE ROSE

SOURCE

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

VARIANTS

1²-⁴ CII: sl
3²-³ CII: sl
6³ CII: o
14²-¹⁵¹ CII: s.g’
20² CII: o
28³ CII: o

6 OCCHI, STELLE MORTALI

SOURCE

GB-Lbl Add. 10338 (autograph): p. 34 / f. 17⁴

B GB-Och Mus. 17: no. 8, f. 4: unattrib
8 CRUDELU TU PER FUGIRE

SOURCE
GB-Lbl Add. 10338 (autograph): pp. 35–36

VARIANTS
5–7 CI: sl only
9 CI: o
12 B: cg
13 B: q.f
15 & 31 B: rest lacking
21 CII: note unclear, could be d''
30 CI: o

9 DONNA S'IO MIRO VOI GIACCIO DIVENGO

SOURCE
GB-Lbl Add. 10338 (autograph): p. 36 / f. 18\r

VARIANTS
9–11 CI: sl only
23–4 CI: sl only
26 CI: o
30 B (1st time bar): mA with ∞

10 FELICE PASTORELLE

SOURCE

VARIANTS
5 CI and 5 CII text: 'de'
18–19 B are tied
39–40 all parts: single barline only

11 PROVATE LA MIAFIAMMA

SOURCE
GB-Lbl Add. 10338 (autograph): pp. 40–42 / ff. 20–21

VARIANTS
6–7 CI: sl only
48–49 CI: sl only
52–3 CI: sl only
58–3 TI: sl only

12 CHE NOVE ARTI SON QUESTE?

SOURCE

VARIANTS
22–23 TII: sl only
23 B text: ‘-na’
54 TII & B, and 55 CI text: ‘mia’
57–58 B are tied
65–3 TI: sl only

13 FELICE PASTORELLE

SOURCE
‘A 5 voc: | to Symphonies’ (p. 118 / f. 51\r

VARIANTS
10–11 III: o
34–5 bc (lower notes): ce cd
40–3 T: sl only
56 T: o
84 I & II: b
109 ts: 3
115 I & III: s (i.e. dot lacking)
130 V: o
158 CII text: ‘Nulla’
173 I: o
179 T: o
186 (upper notes) bc: o
2173 & 7 T: o
223 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 IV: o
252 C: o
266–3 B: sl only
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 così,  
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’hà l’Arte,  
Nel vago seno sparte.  
Non sò conoscere 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’è 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 pieta 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 a 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?
Cosi per premio di mia lunga pena
Con queste braccia un di 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 si, 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 richezze sente;
Ma tutto quel possede
Percui desio d’haver non la tormenta.
Nuda si, 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.

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’ombrose piante
D’un favorito lor mirteto adorno
Vagheggia’il vagheg gia; nè per lui
Sente foco d’amor, che non gli scop ra,
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!

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