

# BENDITO SANSEVERINO.

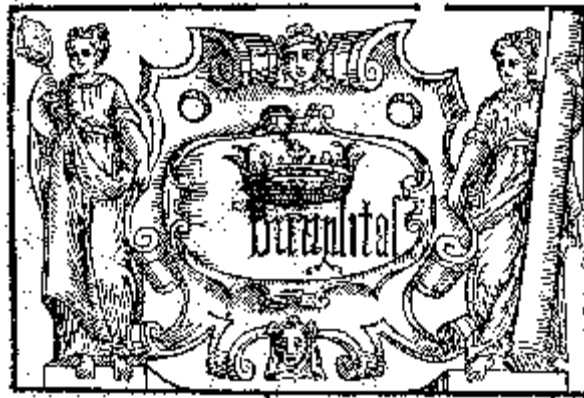
## 4 ITALIAN SONGS

FROM

EL SEGUNDO LIBRO DE LOS AYRES,  
VILLANÇICOS, Y CANCIONCILLAS  
A la Española, y Italiana al vso moderno.  
A DOS, Y TRES BOZES.

*Para cantar, y tañer en las Ghitarras.*

[1616]



Transcribed and Edited by Monica Hall  
2010

## Introduction

Benedetto Sanseverino's instruction book for the five-course guitar is well known. Two separate editions appeared in 1620 and in 1622 with slightly different titles and contents - **Intavolatura facile . . . per la chitarra alla spagnola, (1620)** and **Il primo libro d'intavolatura per la chitarra alla spagnuola, (1622)**. Both books are referred to as "opera terza", and both were printed in Milan by Filippo Lomazzo. In the 1620 edition Sanseverino describes himself as "Musico nella Chiesa di Santo Ambrosio Maggiore di Milano" – one of the oldest and most important churches in Milan. Evidently he was a professional musician, probably a singer.

It is not so well known that Sanseverino had previously published two collections of *alfabeto* songs. The first is apparently no longer extant but the second has the title **El segundo libro de los ayres, villançicos, y cancioncillas a la Española, y Italiana al uso moderno a dos, y tres bozes. Para cantar, y tañer en las Ghittarras**. This was also printed in Milan by Filippo Lomazzo, in 1616. It is dedicated to Conde Iulio Cesare Borromeo, a member of the distinguished Milanese family which included St. Charles Borromeo and his cousin and successor as Cardinal Archbishop of Milan, Federico Borromeo. Federico was created Marchese d'Angera in 1623, and Iulio Cesare, his nephew, succeeded him as Marchese in 1631.

The book includes eighteen pieces with Spanish lyrics, one solo, thirteen in 2-parts and four in 3-parts; and four pieces with Italian lyrics, one solo and three in 3-parts. All are in staff notation and all are supplied with *alfabeto*. It is not clear whether any of the songs are Sanseverino's own compositions or whether he has simply arranged them.

Sanseverino has written a brief introduction to the book but unfortunately, as he says, he has not included detailed instructions on how the songs should be performed because he had done so in his earlier book. Until this turns up we will have to content ourselves with what he does say – that he has not placed the words of the additional stanzas with the staff notation because of the difficulty in underlaying them. The singer can be trusted to work this out for himself.

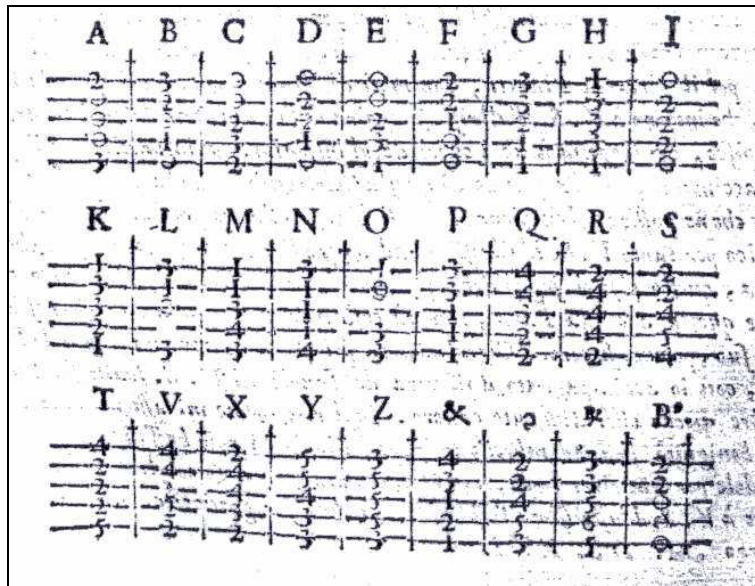
### Sanseverino's Introduction to **El segundo libro de los ayres...**

*I have not included here any explanation or rules relating to the playing and singing [of these canzonettes] with the Spanish guitar, other than the Alfabeto set out below, because in this book the same rules must be observed which were set out in the book which I have already had printed, which anyone can refer to whenever they wish. Although I have not spelt out the minor details, it should be noted (with deference to*

*the more educated) that when you wish to sing and play these canzonettes, in some of them it will sometimes be necessary to split a note, making one into two, and sometimes to make two into one, in order to fit the words of the additional stanzas placed below to the music correctly. It has not been possible for the Author to match them with the first stanza because the verses sometimes have more or less syllables. He has however used every care, and is relying on the good sense and practice of whoever considers them worthy to be performed.*

This is followed by his table of *alfabeto* chords – the standard ones represented by A-Z, &, ? and R but with B' for the E minor chord usually represented by +. It is not clear whether Chord L should be the dissonant version as the note on the second course seems to have been deliberately erased.

### Sanseverino's Alfabeto Table



The Italian songs are

- p.20 . *In questo duro scoglio che fate* – Aria. Voce sola all’Italiana.
- p.21. *Dolcissimo viso* – Canzonetta à tre voci all’Italiana.
- p.22. *Ardo MILLA per voi*– Canzonetta à tre voci all’Italiana.
- p.23. *Mirate strana sorte* – Canzonetta à tre voci all’Italiana.

All are printed in score. The solo song “In questo duro scoglio che fate” has *alfabeto* added below the bass line which is not intended to be sung. (The Spanish solo song is printed in the same way). The three 3-part songs have *alfabeto* added to both the highest and lowest voices, both of which are texted and presumably intended to be sung. It may have been up to the singers to decide which of them should provide the accompaniment.

The lyrics of two of the 3-part pieces “Dolcissimo viso” and “Ardo MILLA per voi” are included in the volumes of poetry collected and published by Remigio Romano. In each case the *alfabeto*, placed above the words of the first stanza, is identical with that of Sanseverino, and is aligned as far as is practical in the same way, which suggests that they are intended to accompany the same melody.

### **Alfabeto songs**

The new style of solo song with *basso continuo* accompaniment developed in Italy in the closing years of the sixteenth century and from the start the guitar was regarded as one of the instruments suitable for accompanying the voice in this repertoire. Many of the songbooks with voice part and bass line in staff notation printed in the first half of the seventeenth century mention the guitar as an option and include *alfabeto* for at least some of the songs, usually, but not always placed above the voice part, rather than the bass line so that the singer can accompany themselves. There is however rarely any indication as to how the *alfabeto* chords should be interpreted.

One unusual and interesting feature of the 1622 edition of Sanseverino’s **Il primo libro d'intavolatura per la chitarra alla spagnuola** does shed some light on how such songs might be accompanied. At the end of the book there are six *alfabeto* songs and rather than just including the lyrics with the *alfabeto* letters above them as in many other guitar books, all of them have what is effectively a fully written out accompaniment. As can be seen in the example below, the note values and stroke pattern are carefully matched up with the words. All that is lacking is the voice part. Sanseverino would not have expected there be a separate bass line and there is really no need for one. The accompaniment is complete in itself when played in this way.

## Sanseverino – O caldi sospiri (1622)

8

3/2

H L O G M E  
Cal - di so-spi - ri ch'v - sci - te dal co - re deh gi - te no-lan - do nel

8

B H G H G L  
se - no al mio Am - o - re Di - te al a cru - da ch'io

8

G A B G B E I C  
l'a - mo& hon-ro che Mi - ri che mo - ro fra tan - ti mar-ti - - ri

10

8

E H L O L C A  
O cal - di so-spi - ri O cal - di so-spi - - ri.

I have followed his example in the edition of the songs which follows. The chords are written out in full in staff notation with the *alfabeto* letters placed with the voice part(s). Tails down indicate a down (bass to treble) stroke; tails up an up (treble to bass) stroke. This very simple accompaniment could be enhanced with more elaborate strumming.

## Notes

(Copies of Remigio Romano's work available for examination in the British Library belong to various editions).

1. *In questo duro scoglio che fate* – Aria. Voce sola all'Italiana, p. 20

Single voice with bass line. *Alfabeto* under bass line only.

Clefs – C1/F4. Key signature – none [G major]. Time signature - C = 4 crotchets to a bar.

Concordances Paolo D'Aragona – **Amorose querele**. Naples : Lucrezio Nucci, 1616. As a copy of this is unavailable at present it is not possible to say whether this is the same setting of the same words. The lyrics only are also included in Remigio Romano's **Prima raccolta di bellissime canzonette musicali, & moderne**. Vicenza : Angelo Saluadori, 1618, p.66 and in other collections compiled by Remigio. They vary slightly from Sanseverino's version. None of them have *alfabeto*. All have the heading "Aria di musica bellissimo. Donne crudeli biasmate".

Comments: The *alfabeto* matches the bass line throughout and it would therefore be feasible to include a bass instrument as well as the guitar in the accompaniment. In bar 3 the D in the voice part sounding against the A major chord creating a perfect 4<sup>th</sup> with the bass may offend some ears.

2. *Dolcissimo viso* – Canzonetta à tre voci all'Italiana, p. 21

Three voices. *Alfabeto* above the highest and below the lowest voice.

Clefs – C1/C1/F4. Key signature – 1 flat = B flat [G minor]. Time signature C = 4 crotchets to a bar.

Concordances Remigio Romano – **Quarta raccolta di bellissime canzonette musical, e moderne**. Pavia : Gio Battista de Rossi, 1625, p. 68. Lyrics only with *alfabeto*; with heading "Amante lontano della Donna". The *alfabeto* is identical with Sanseverino's.

Comments: At both cadences, and at bar 11, the *alfabeto* ignores the suspended 4<sup>th</sup>. Sanseverino presumably regarded this as acceptable since in his guitar books he says that he thinks it is inappropriate to play the guitar with *diminutions, ligatures or dissonances*. In practice the dissonance works quite well. In bar 3 he has put Chord A [G major] when it should be Chord O [G minor] which suggests that he is guilty of adding the *alfabeto* to the bass line and ignoring the other parts. In bar 5 there is no E flat in the descending scale in the bass part although

it makes sense to add one. The additional verses are numbered 2,3,4,6 & 7; there is no verse 5. Remigio's version has only these six verses. (The verses of the other songs are not numbered).

3. *Ardo MILLA per voi*– Canzonetta à tre voci all'Italiana, p. 22

Three voices. *Alfabeto* above the highest and below the lowest voice.  
Clefs – C1/C1/F4. Key signature – 1 flat = B flat [G minor]. Time signature C = 4 crotchets to a bar.

Concordance Remigio Romano – **Seconda raccolta di bellissime canzonette musicali.** Venice : Angelo Salvadori, 1620. Lyrics only with *alfabeto*; with heading “Amor Fedele. Canzonetta bella di musica”. The *alfabeto* is the same as Sanseverino's.

Comments: There are a few problems here. The 2<sup>nd</sup> soprano part is obviously misprinted in bar 12 [as C sharp, B flat, C sharp instead of B natural, A]. The E natural on the second semiquaver sounding with the C minor chord in the next bar is acceptable according to the rules of *musica ficta*.

At both cadences the *alfabeto* does not reproduce the harmony correctly. In bar 10 the passing 6/4 followed by a suspended 4<sup>th</sup> is ignored and in bar 15 the suspended 4<sup>th</sup> is also ignored. This was probably regarded as acceptable.

The first chord in bar 7 should probably be Chord H [B flat major] and the second Chord E [D minor], and the second chord in bar 8 should probably be Chord H too.

4. *Mirate strana sorte* – Canzonetta à tre voci all'Italiana, p. 23

Three voices. *Alfabeto* above the highest and below the lowest voice.  
Clefs – C1/C1/F4. Key signature – none [G major]. Time signature C = 4 crotchets to a bar.

Concordance None traced to date.

Comments: Sanseverino is inconsistent in the way he indicates whether the F should be sharpened. In bar 8 the F in the 2<sup>nd</sup> soprano part must be sharpened to match the *alfabeto* and in bar 10 the Fs in the 2<sup>nd</sup> soprano and bass part must be sharpened for the same reason.

At both cadences the *alfabeto* does not reproduce the harmony correctly. In bar 6 the passing 6/4 followed by a suspended 4<sup>th</sup> is ignored and in bar 12 the suspended 4<sup>th</sup> is also ignored. Elsewhere Chord B [C major] on the last beat of bar 8 should probably be Chord D [A minor]; on the final quaver of bar 11 the correct chord is a passing 2<sup>nd</sup> inversion of the diminished triad on the leading note for which Sanseverino has substituted Chord B' [E minor].

## Contents

- 1 *In questo duro scoglio che fate* – Aria. Voce sola all'Italiana. p. 1
2. *Dolcissimo viso* – Canzonetta à tre voci all'Italiana. p. 4
3. *Ardo MILLA per voi*– Canzonetta à tre voci all'Italiana. p. 7
4. *Mirate strana sorte* – Canzonetta à tre voci all'Italiana. p. 11



ARIA. Voce sola all'Italiana - In questo duro scoglio, p.20.

In ques - to du - - ro scog - lio che

A B' I C F

5

fa-te che fa-te hai - - me che fa - te ò bel-le Donne in-gra - te.

I C A H L C B C A

10

2.

te. Fors'- au-vez-za - - te il cor - e a far - si scog-lio, a far - si

A B' I C D B' E

15

scog- - - - - lio, al saet-tar al saet-tar

B A B A E D

20

1. 2.

- al saet - - tar d'Am - o - re. re.

B A C B C A

1. 2.

In questo duro scoglia  
Che fate haime che fate  
Ò belle Donne ingrate,  
Fors'auvezzate il core  
A farsi scoglio, al saettar d'Amore.

Al ventilar dell'aure  
Che fate haime, che fate  
O Donna dispietate.  
Fors'imparar vi piace  
Esser di gelo à chi per'voi si sface.

In quest'ombrose spiagge  
Che fate haime, che fate  
O sere donn'ingrate.  
(Sord') all'altrui penare  
Esser volete hormai donne col mare.

Non bast'a voi crudele  
Hauer aschiu'ogn'ora  
Chi voi sol à m'è adora.  
Ch'esser volete hai lasso  
All'altrui'pian't vn vent; vn mar, vn sasso.

CANZONETTA à tre voce all'Italiana - O dolcissimo viso, p.21

O C A C O G <sup>5</sup> H

O dol-cis-si-mo vi - so, Chi da me t'hà

O dol - cis-si-mo vi - so, Chi da me t'hà

O C A C O G H

O dol - cis-si-mo vi - so, Chi da me t'hà

C L C A O C E I <sup>10</sup> C E (H)

di - - ui - so, Co - me ch'io vi - uo Se del mio

di - ui - so, Co - me ch'io vi - uo Se del mio

C L C A O C (E) I C E (H)

di - ui - so, Co - me ch'io vi - uo. Se de mio cor

M L O C O

cor Se del mio cor son pri - uo.

cor Se del mio cor son pri - uo.

8

M L O C O

Se dei mio cor son pri - uo.

Detailed description: This is a musical score for a vocal piece, likely a chorale or hymn. It consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics 'cor Se del mio cor son pri - uo.' The notes are marked with 'M' (Mezzo) and 'L' (Lento) above the first two measures, and 'O C O' above the last three measures. The second staff is a vocal line with the same lyrics. The third staff is a keyboard accompaniment (piano) with a '8' below it, indicating an octave. It features chords and some red markings. The bottom staff is a bass line with lyrics 'Se dei mio cor son pri - uo.' and notes marked with 'M L O C O' above it.

O dolcissimo viso,  
Da me t'hà diviso,  
Come ch'io viuo  
Se del mio cor son priuo.

Che'l dilungar le piante  
Da l'amato semblante,  
Non è partita:  
Ma è perder la vita.

Quinci al partirmi ch'io  
Da te feci idol mio,  
Restai conquiso  
E senza piaga ucciso.

Ma quando con quel giorno  
Farà già mai ritorno,  
La fredda Aurora  
Ch'io ti veggia, e poi mora.

Ch'à chi per tè si viue  
Il morir non prescriue,  
Doglie ne pene  
S'inanz'à te gli auiene.

Oltra, chè qual fenice,  
Iò spero più felice'  
Rinascere poi,  
Al sol de gl'occhi tuoi.

CANZONETTA à tre voci all'Italiana - Ardo MILLA per voi, p.22

G L C

Ar- - - - - do, Ar - do MIL - LA per vo -

Ar- - - - - do, Ar-do MIL - LA per vo -

8

G L C

Ar- - - - - do, Ar-do MIL - LA per vo -

5 O G L E G

i, E nell'-ar - dor tan-ta-dol - cez - za sen - to,

i, E nell'-ar-dor tan-ta dol-cez - za sen - to, E nell'-ar

8

O G L E G

i, E nell'-ar-dor tan-ta dol-cez - za sen - to, E nell'-ar

L E <sup>10</sup>B 1.G  
 E nell'-ar-dor tan-ta dol-cez - - za sen - to,  
 dor, tan-ta dol - cez - za sen - - - to,  
 8  
 L E B G  
 dor, tan-ta dol - cez - za sen - to,  
 1.

<sup>2.</sup> [G] L A B G L E B  
 Ch'io di - co ò dol - ce Am - o - re Ar - - - - -  
<sup>2.</sup>  
 Ch'io di - co ò dol - ce Am - o - re Ar - - - - -  
<sup>2.</sup>  
 8  
<sup>2.</sup>

[G] L A B G L E B  
 Ch'io di - co ò dol - ce Am - o - re Ar - - - - -



15  
 H O G B G  
 - di-mi sem - - pre il co - re.

- di-mi sem - pre il co - re.

- di-mi sem - pre il co - - re.

8

H O G B G  
 - di-mi sem - - pre il cor - re.

Ardo MILLA, per voi.  
E nell'ardor tanta dolcezza sento,  
Ch'io dico ò dolce Amore,  
Ardimi sempre il core.

Esce dal petto fuore  
Fiamma amorosa, e sospirando dico,  
Dolci del cor fauille  
Vscite à mill'à mille.

Stillo per gl'occhi vn rio,  
E del pianto il mio cor tal gioia sente,  
Ch'io dico, occhi piangete,  
E mai non vi chiudete.

Così d'eterna fiamma,  
E di continuo humor l'alma si pasce,  
E di tal gioia pieno  
Mi godo al bel sereno.

CANZONETTA à tre voci all'Italiana - Mirate strana sorte, p.23

A
B
C
A
C
G

Mi - ra - te    stra - na    sor - te,                      Ch'io son fe -

Mi - ra - te    stra - na    sor - te, Ch'io son fe - ri - to,

A
B
C
A
C
G

Mi - ra - te    stra - na    sor - te, Ch'io son fe - ri - to,

B
A
<sup>5</sup>C
D
I
C

ri - to,    Ch'io son fe - ri - to,    è stò vi - ci - no à mor - te.

Ch'io son fe - ri - to,    è stò vi - ci - no    à mor - - te.

B
A
C
D
I
C

Ch'io son fe - ri - to,    è stò vi - ci - no    à mor - te.

A G B B' C B A B'

E per - - do già la vi - ta se non soc-corr' A -

E per - do già la vi - ta se non soc-cor-re A - mor, se

8

A G B B' C B A B'

E per - do già la vi - ta se non soc-cor - re Amor, se

10 C D [D] A C A

mor, se non soc-corr' A - mor, con la su'a - i - ta.

non soc-cor-re A-mor, con la su'a - i - - ta.

8

C D [D] A C A

non soc-cor-re A-mor, con la su'a - i - - ta.

Mirate strana sorte,  
Ch'io son ferito, è stò vicino à morte;  
E perdo già la vita,  
Se non soccorr' Amor cō la su'aita.

Mirate che ventura,  
Ch'io stò bruggiando in amoros'arsura;  
E moro à poco, à poco,  
Se non estingue Amor il mio gran foco.

Mirate ch'empio fato,  
Ch'io moro già da fier' Amor'ligato;  
E il mio mal veggio, & odo.  
Se non mi scioglie Amor da questo nodo.

Idolo mio gradito,  
Per voi moro ligat'ars è ferito;  
Per voi quest'alma pate,  
E manco sò se voi certo m'amate.