

Figures and musical examples

Figure 1. Leonhart Schröter (ed.), *Cantiones suavissimae...tomus primus* (Erfurt, 1576), title-page. British Library, K.11.e.26 (1). By permission of the British Library Board.

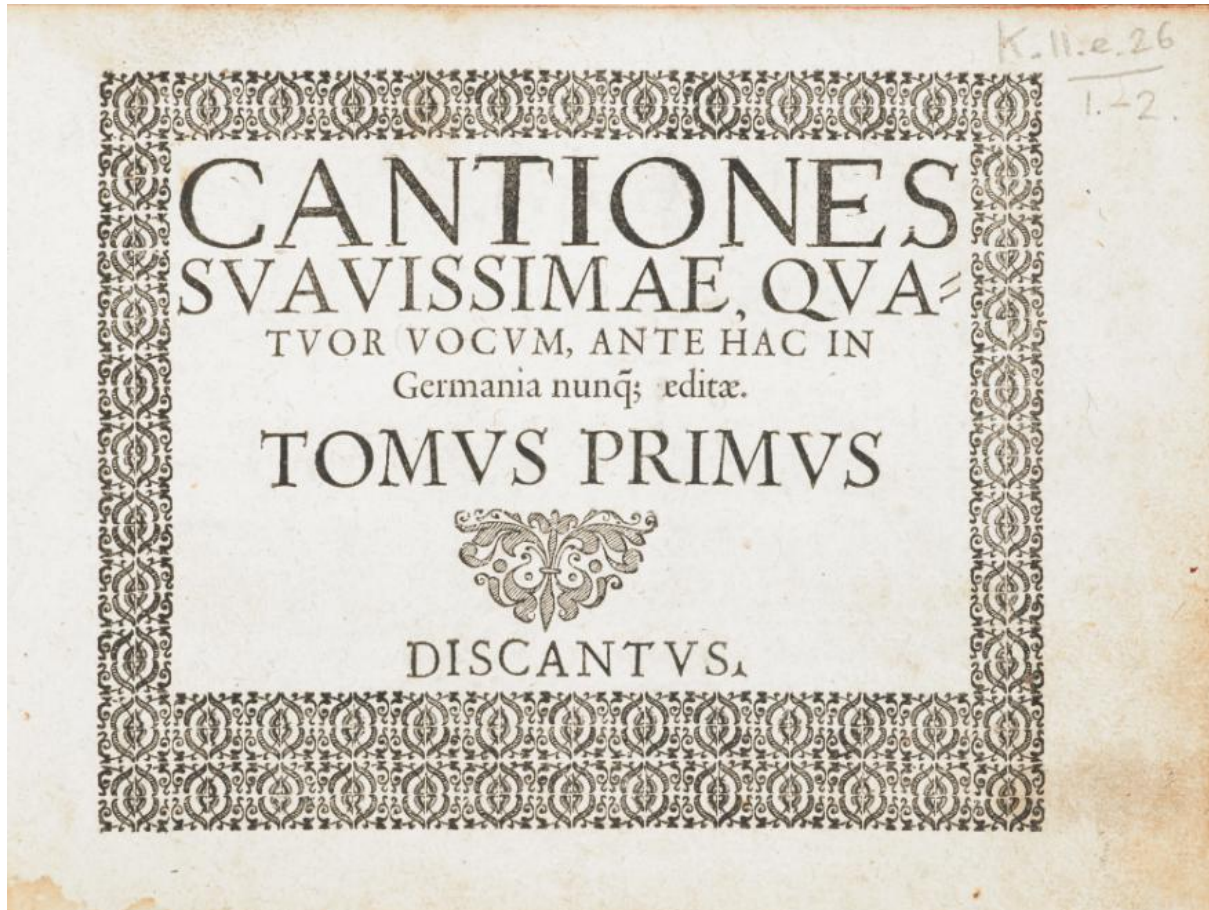


Figure 2. Melchior Bacusius (ed.), *Primus liber suavissimas praestantissimorum nostrae aetatis artificum Italianorum cantilenas 4. 5. 6. & 8. vocum continens* (Erfurt, 1587), title-page. Note the 'SANA' stamp of the church and school of St Anna, Augsburg. British Library, B.375. By permission of the British Library Board.



Figure 3. Johannes Lindemann (ed.), *Amorum filii Dei decades duae...Zwanzig liebliche und gantz anmutige/ Lateinische und Deutsche Neue Jharß/ oder Weyhenachten Gesenglein* (Erfurt, 1598). Tenor partbook, verso of title page. Biblioteka Jagiellónska, Kraków, Mus. Ant. Pract. L920.



Music examples

Example 1: Adrian Willaert, 'O dolce vita mia che t'haggio fatto' (*Canzone villanesche alla napolitana*, 1545), with contrafactum (in italics), 'O dulce sacramentum' (*Cantiones suavissimae...tomus primus*, 1576).

The image shows a musical score for two vocal parts (Soprano and Bass) and a lute accompaniment. The score is divided into two systems. The first system contains the original piece, and the second system contains the contrafactum. The original piece is in a 15th-century style with a 10/8 time signature and a key signature of one flat. The contrafactum is in a 16th-century style with a 6/8 time signature and a key signature of one flat. The lyrics are written below the vocal staves, with the original lyrics in a standard font and the contrafactum lyrics in italics. The lute accompaniment is written on a single bass staff with a 6/8 time signature.

O dol - ce, o dol - ce vi - ta mi - a, o
O dul - ce, o dul - ce sa - cra - men - tum, o

4 dol - ce, o dol - ce vi - ta mi - a che t'hag - gio fat - to,
dul - ce, o dul - ce sa - cra - men - tum al - ta - ris al - mi,

Example 2: Adrian Willaert, 'Madonna mia famme bon'offerta' (*Canzone villanesche alla napolitana*, 1545), with contrafactum (in italics), 'Cur caecus nascitur' (*Cantiones suavissimae...tomus secundus*, 1580), opening and refrain.

Ma - don - na mi - a fa, ma-don-na mi - a fam - me bo-n'of - fer -

Cur *cae - cus na - sci - tur,* *cur cae-cus na-sci - tur?* Cui-us pa-ren -

4 ta, Ch'io por - to per pre - sen - te sto ga - luc - cio,

tes, *non me - ru - e - re,* *qui nec ip - se pec - cat,*

13 chi chir chi, chi chir chi, chi chir chi, chi chir chi E tan-to cal-ca for - te,

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a De - i vult ma-ni - fe - ste,

Example 3: Andrea Gabrieli, 'Non ti sdegnar' (*Il secondo libro de madrigali a sei voci*, 1580), with contrafactum (in italics), 'Gott ist getreu' (*Primus liber suavissimas...cantilenas*, 1587), opening.

Quinto

Canto

Alto

Tenore

Sesto

Basso

Non ti sde - gnar,
Gott ist ge - treu,

Non ti sde - gnar, o Fil - li,
Gott ist ge - treu, der euch nicht

Non ti sde - gnar, non ti sde - gnar, o Fil - li,
Gott ist ge - treu, Gott ist ge - treu, der euch nicht

Non ti sde - gnar, non ti sde - gnar, o Fil - li,
Gott ist ge - treu, Gott ist ge - treu, der euch nicht

Non ti sde - gnar, o Fil - li,
Gott ist ge - treu, der euch nicht

Non ti sde - gnar,
Gott ist ge - treu,

Non ti sde - gnar,
Gott ist ge - treu,

Example 4: Andrea Gabrieli, 'Non ti sdegnar' (*Il secondo libro de madrigali a sei voci*, 1580), with contrafactum (in italics), 'Gott ist getreu' (*Primus liber suavissimas...cantilenas*, 1587), bars 12b–15.

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Quinto

Canto

Alto

Tenore

Sesto

Basso

E se pria che ti giun - ga'a - spra vec - chiez - za
Son - dern ma - chet dass eu - er An - fech - tung so

E se pria che ti giun - ga'a - spra vec - chiez - za
Son - dern ma - chet dass eu - er An - fech - tung so

E se pria che ti giun - ga'a - spra vec - chiez - za
Son - dern ma - chet dass eu - er An - fech - tung so

E se pria che ti giun - ga'a - spra vec - chiez - za
Son - dern ma - chet dass eu - er An - fech - tung so

Example 5: Giovanni Giacomo Gastoldi, 'A lieta vita' (*Balletti a cinque voci*, 1591) with contrafactum (in italics), 'In dir ist Freude' (*Amorum filii Dei decades duae*, 1598), opening.

In dir ist Freu - de, in al - lem Lei - de, O du sü - ßer Je - su Christ!

Canto
A lie - ta vi - ta A - mor c' in - vi - ta, Fa, la, la, la, la, la, la, la.

Quinto

Alto

Tenore

Basso