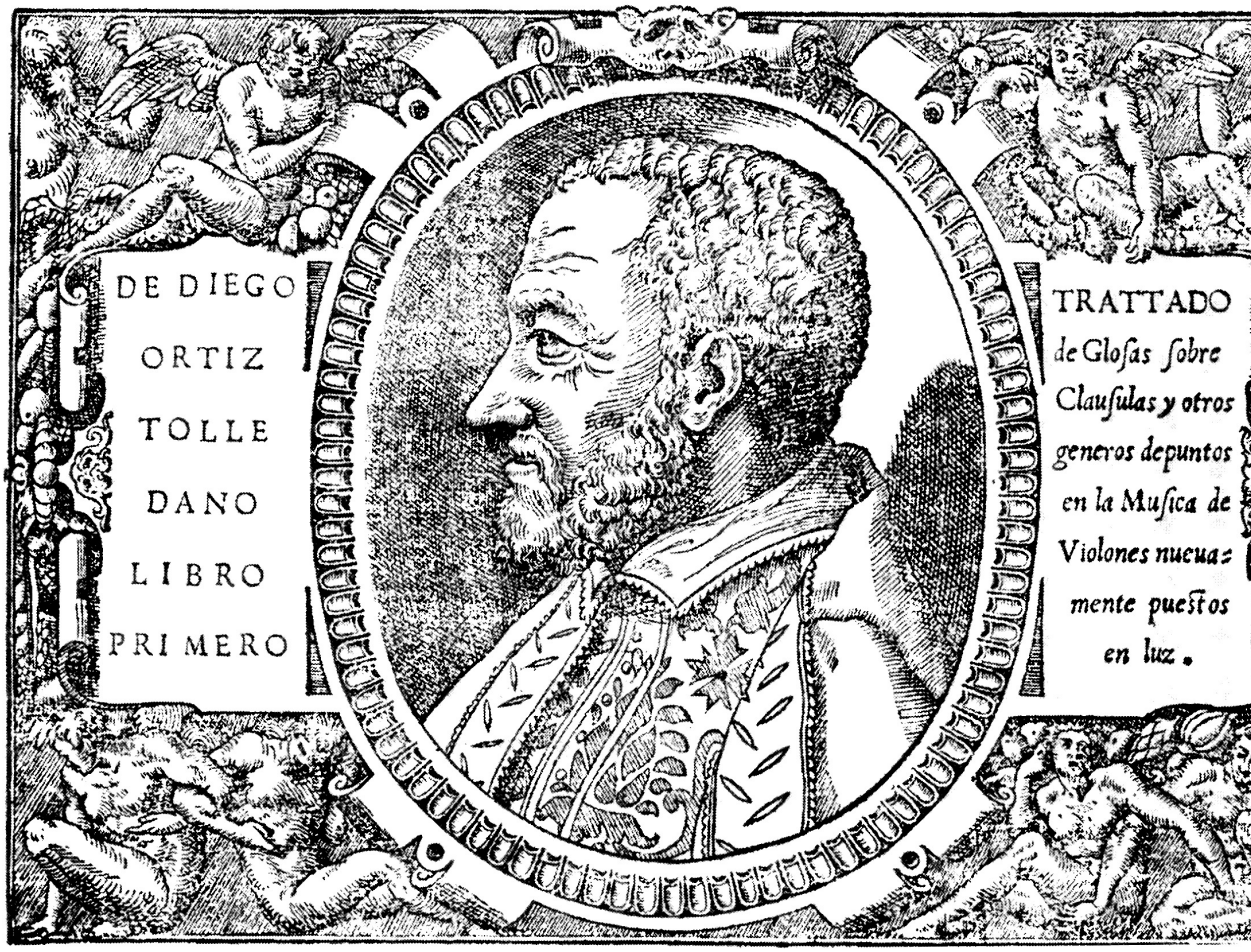

EDITED BY
LAURA CONRAD
AND
JOHN TYSON
IN CAMBRIDGE IN THE YEAR MMXII.

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Acknowledgements

There are two scans of the facsimile at IMSLP. There is also a version at the Biblioteca Nacional de España. T
the IMSLP versions http://javanese.imslp.info/files/imglnks/usimg/1/11/IMSLP60622-
pdf for the pages from the facsimile.

A facsimile of the Susato print of Doulce Memoire is at http://arenai.free.fr/Database/Facs

Many thanks to Barbara Sachs for the translation of "O Felici Occhi Mei", with which she had the ass
Romei.

The translations of Ortiz' Spanish/Italian are by Peter Farrell. They were initially published in the JOU
GAMBA SOCIETY OF AMERICA, Volume IV 1967. We thank both Peter Farrell for his stylish and elegan
da Gamba Society for their permission to use it.

The translation of Pope Julius III's licence for exclusive sale of the book for 10 years is by Donna Larue,
Bahrenreiter edition.

Much of the actual transcription of the notes in the Book II recercadas is by Xavier Verhelst.

Copying

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Printing History

First Edition	September 5, 2012	
Second Printing	October, 2012	Fix awkward page turn, octavation errors in Douce Memoir Segond
Third Printing	May, 2013	Bar placement in Recercada Quarta; note entry errors in Recercada T
Fourth Printing	September 30, 2013	Triplet note values in Recercada Prima and Quinta Pars
Fifth Printing	May 22, 2016	note entry error in Clausulas en D la sol re.
Sixth Printing	August 22, 2020	fix bass alignment in Recercada Settima
Seventh Printing	August 25, 2020	and fix the repeat structure in La Romanesca (in 3)

Preface

Diego Ortiz (c.1510-c.1570) was a Spanish viola da gamba player, composer and theorist. Little is known of his important position of Maestro di Capella of the Chapel Royal of Naples, then under Spanish domination. H books: this one: Trattado de glosas (1553) and Musices liber primes (1565), polyphonic compositions for four t on plainsong.

Ortiz's Trattado de glosas (Treatise on Ornamentation) is the most comprehensive record we have of 16th Of the many writers on this subject, Ortiz along presents all the different types of improvisations structures use. This work appeared simultaneously in Spanish and in an Italian version full of hispanicisms.

Published as two books in one volume, Libro Primero gives extensive pedagogical examples of embellish melodies. Libro Secondo gives clear and wonderfully musical examples of freely improvised fantasias, impr firmus, embellishments of voices in polyphonic compositions and improvisation over tenors, which we call g

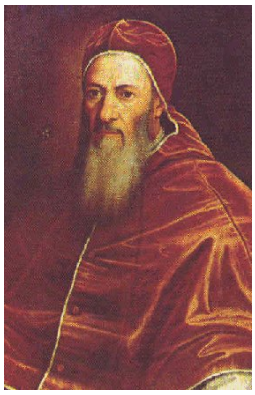
In this edition, Ortiz's original titles are given for many examples. The English translations can be found ii.

John Tyson,
Cambridge,
September 5, 2012

JULIUS III, Pope

Of my own volition, etc. Having learned that our dear son Didacus [Diego] Ortiz, priest of Toledo, Chapel M
the kingdom of Naples, has prepared for printing a book of glosses and counterpoints teaching the art of play
by him and until now unpublished, at the cost of great efforts, of late nights and with the very great assistan
learn the abovementioned art – and that he feared that such a book might not be printed by others without
has caused him great harm –we wish to protect his rights. By the same impulse, and according to our certai
to this same Diego a license to print the said book during 10 years from the 4th day of December of the 4th
[1553, *ed.*] and that no-one can print it, sell it, or hold it for common sale without the licence of the same Die
firmly to all, printers, bookshops, booksellers, as well as to all persons, in whatever place, of any rank, sta
as may be, to print, sell, hold or offer for sale the same book, before being printed with the assent of the s
authorization, under pain of seeing confiscated the books, each time that there will have been any infringe
without any declaration. We order also to all our Venerable brothers Archbishops and Bishops to their Vicars,
of the Archbishopric, to governors of the same dontion, to protect the same Diego each time that they will be
by preventative measure against the disobedient and the rebels, at each request of the said Diego, in makir
censures, and in reprimanding thus by means of all possible juridical remedies following from the Apostolic a
execute all these measures, and even if it is necessary, that one may make appeal to the secular powers if the
and ordenances do not contradict it. We wish and accord, by the same authority, a full and definitive privile
and sold examples in their time as for those to come, in our jurisdiction as above. For the examples to come, n
suffice and offer a sign of good faith even in the absence of letters patent, in our jurisdiction and beyond, so lo

Ordered by our pleasure and our command, I[ulius].



Pope Julius III, (Giovan Maria Ciocchi dal Monte: papal term: 1550-55) a
in a portrait by an unknown artist. Notorious for a dissolute lifestyle and
tion, he was yet a serious patron of the arts and of music, encouraging Vig
gelo and Palestrina, among others.

(D.L.)

TO THE MOST ILLUSTRIOUS SENOR DON PEDRO OF URRIES Kni of Santiago, Gentleman of Ayerbe and Baron of Riesi, etc.

Diego Ortiz of Toledo

The ancients, dear sir, set forth in a proverb that there is little honor, rather cause for much shame, to b of the thing in which one is continuously occupied. This I have well considered. Knowing that many study the rules that apply, I have been so presumptuous to endeavor to show, in two books written in our native in the art of the viols. Because it is such a small thing, I have had the presumption to dedicate the book to y to anyone else that nature has produced; besides that, for being of the blood of an old distinguished family, admirable minds. You yourself are such an admirer of music that you (without undue flattery) may be cal In a season when such excellent men flourish in this science, I have done more than is my due to write abo to pardon me, for my intention has been to serve and to please my friends, and in like manner to attend, in which you, gracious sir, with the heroic virtue of your strong spirit will be able to protect me. If this smal wish to measure favorably with the desire I have to serve you, you will find that my desire (although not always at your service, with all whereto my ability may suffice. Wherewith, kissing the hands, I close.

From Naples, December 10, 1553

To the Readers

Diego Ortiz of Toledo, thinking how much music flourishes in our times, not only that which consists of instruments; seeing also all the diversity of instruents that are found written about so that those interes their precepts and manner so as to play them: it surprised him greatly, the bowed vihuela being such an so much in use, that there should not be one among so many men able and practiced on it who might ha so that the studious might have some way to train themselves on it. In order that no one might charge h determined to make a start in this study, giving some precepts with which those who wish to study may be to proceed and play with reason and not by chance. Because this instrument is played in two ways: in a con melody with an accompanying instrment, he divided the treatise in two parts: in the one he shows the man with all the varieties of notes which might be found; and in the other he shows the manner of playing s instrument, with the necessary examples; so that those who may have to train themselves in one of the c bowed vihuela some basic instructions, such as the information they will draw from the preceding work find what they desire.

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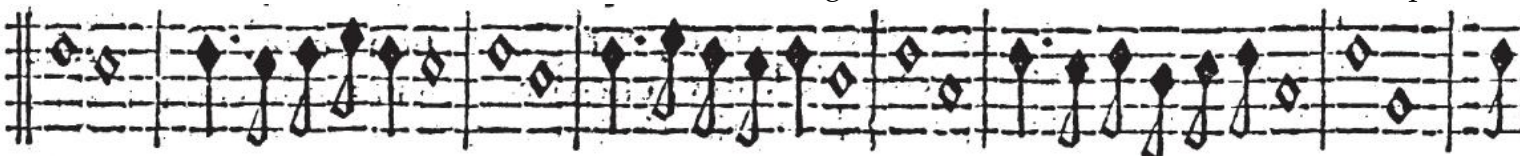
The way in which Variations are to be made

He who should wish to take advantage of this book must consider his own ability and conform to it in selec
suitable to him; because, even though the variation is good, if the hand cannot manage it, it cannot show up
not be in the variation. This book shows the way in which the notes are to be varied, but the charm and the e
the person who plays, in playing sweetly that the voice may come out sometimes one way, sometimes anoth
trills and some runs, may the bow hand not make strokes but draw the bow smoothly; and the left hand prin
When there are two or three quarter notes in a row, may only the first be marked, and the others pass without t
as I have said, and because this can be shown; but because it is theoretical I leave it to the good judgment of
treat the ways to vary, which are three.

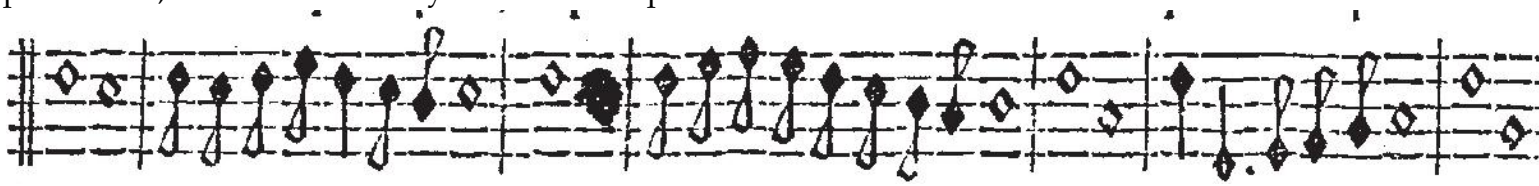
The way to vary a given text

The first and most perfect way is that after having made the diminution or variation on a given note, before pas
note, the last note of the embellishment should be the same given note that was varied, as these examples sho



As I have said, this is the most perfect way because it begins and ends the variation on the same note, an
same as in the plain song, so that there cannot be any defect in it.

The second way takes a little more license, because at the time of change from one note to another, it doe
plain notes, but on the contrary as these examples show:



This manner is necessary, because with the license which is taken very good things and very pretty flourish
would not be able to do using the first way alone, and for this I use it in some places in this book. And the fa
it is that at the time of passing from one quarter of a note to another, since the progression is different than th
other voices can come so that the embellishment makes two perfect consonances with some of them; which is a
because with the rapidity they are not heard. The third way is to depart from the composition and play by ear,
without any certainty of what one is doing. Some use this, for since they have a little ability they wish to pr

without purpose and out of time with the composition, and they will end on some cadence or figure they h
a thing disapproved in music, because, since it does not go in accordance with the composition, it cannot ha
Because the reason for this is not understanding the musical structure, I have written this book through
know nothing but organ song, with little work one will play perfectly, because here will be found on all t
notes that are necessary to make variations according to the reason of the musical structure.

Rule for how one must vary a voice in order to play, or sing

Although the way to vary a voice for playing or singing may be known easily from this book, still I want
because some probably will not catch on to it. One must take the voice that is to be varied and write it ou
the place he wishes to vary, he should go to the book and search for that formation of notes; if it is a cade
not, in the other notes. He may take that which suits him best, and put it in place of the plain notes. In all t
he may do in like manner.

Cadences on the high G sol re ut, found on the treble on the third fret of the third string, are found on th
octave lower, because the treble is tuned an octave above the bass, and the tenor and alto a fifth above.

One must notice that whenever in the plain cadence a sharp is marked, which is this sign ♯ (or ×), as i
the notes of the counterpoint which pass through there should be raised. If there is no sign in the plain cad
should be raised. (P.F.)

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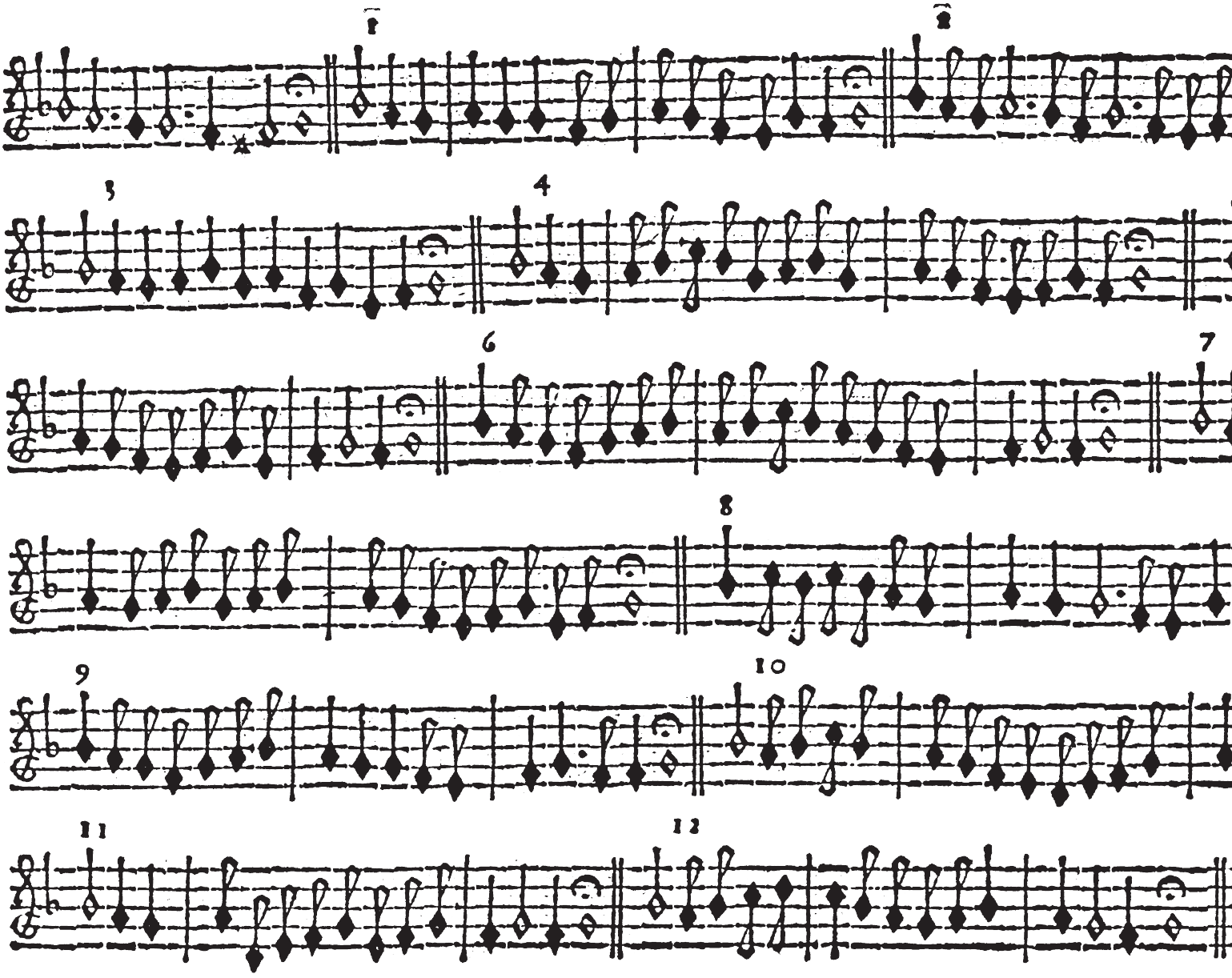
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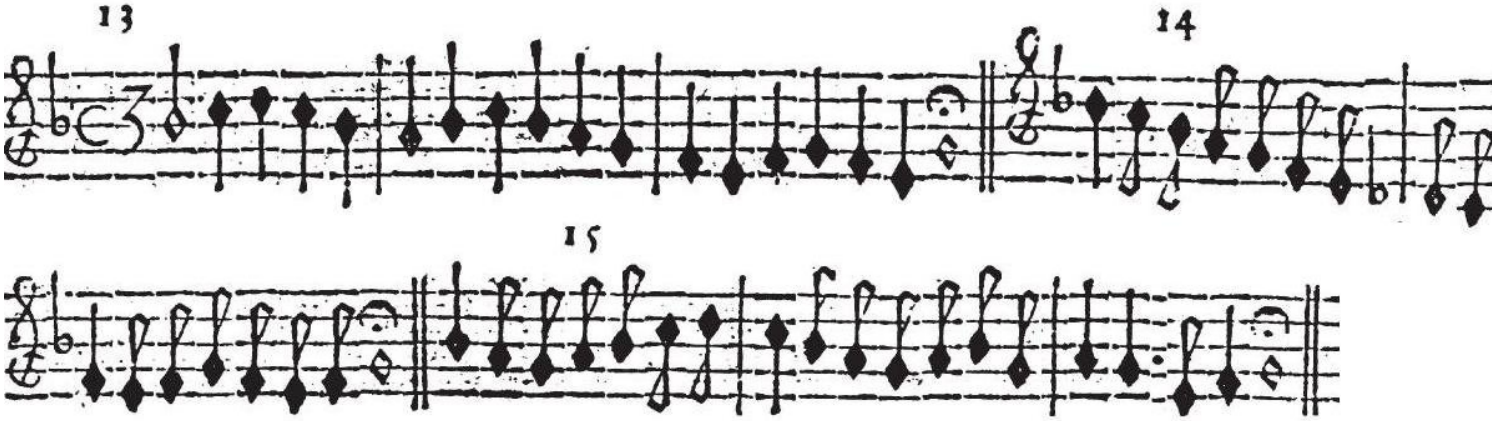
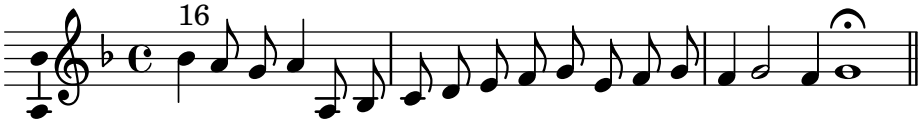
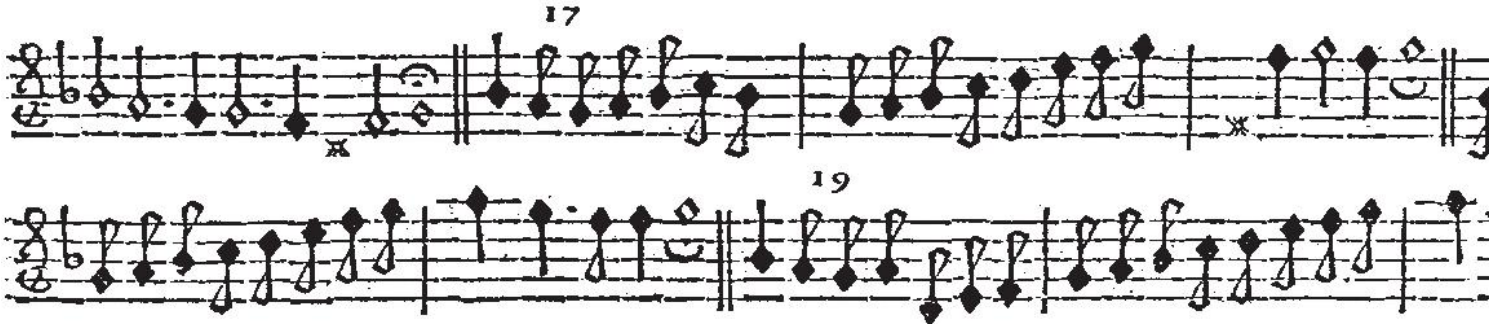




Sometimes for variety the cadences have to be made an octave higher, as shown in the following examp
cadence given before. (P.F.)



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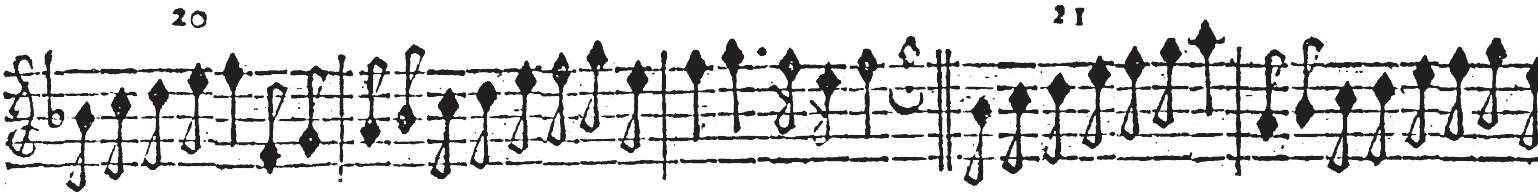

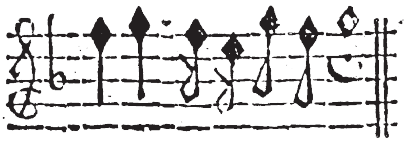

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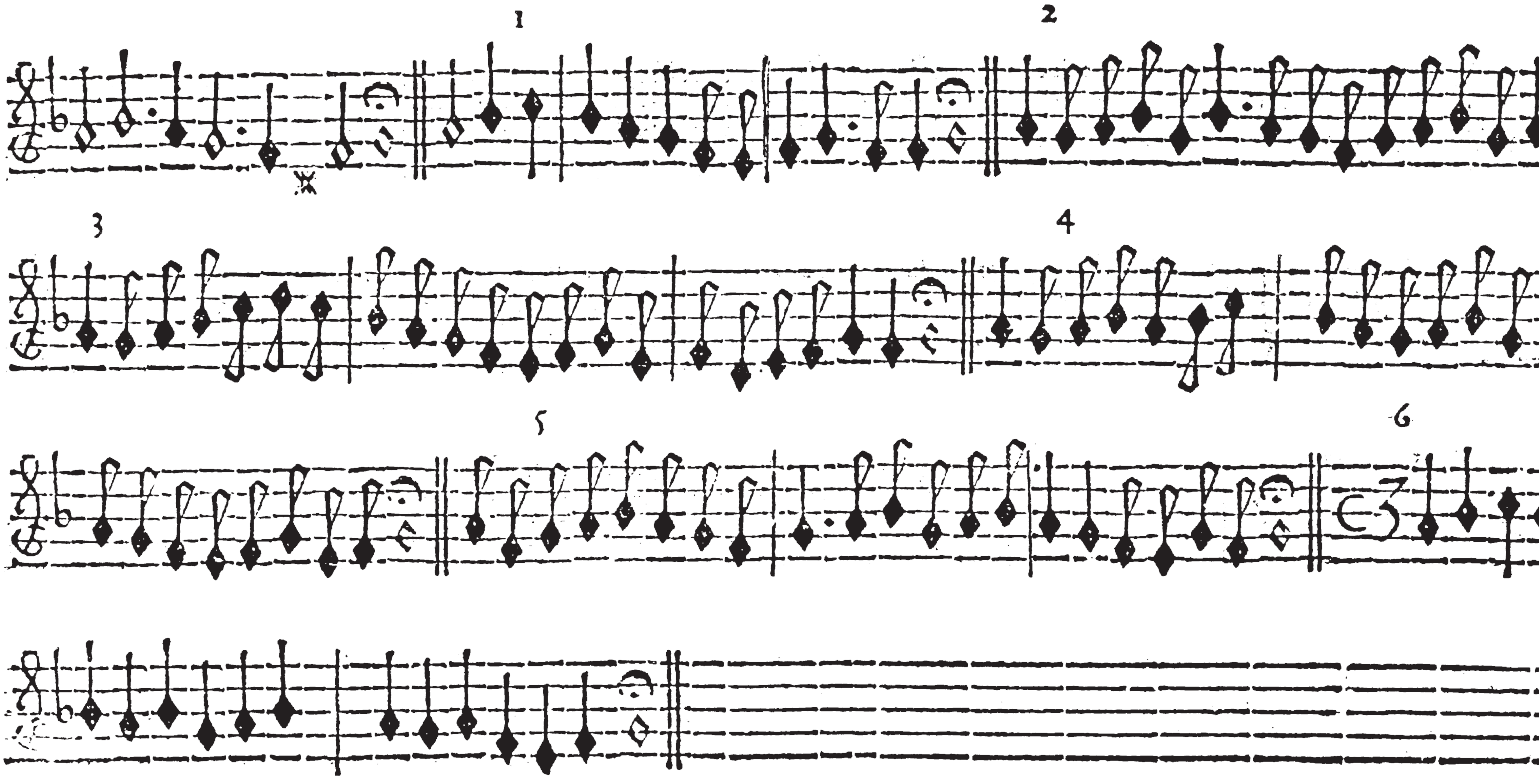

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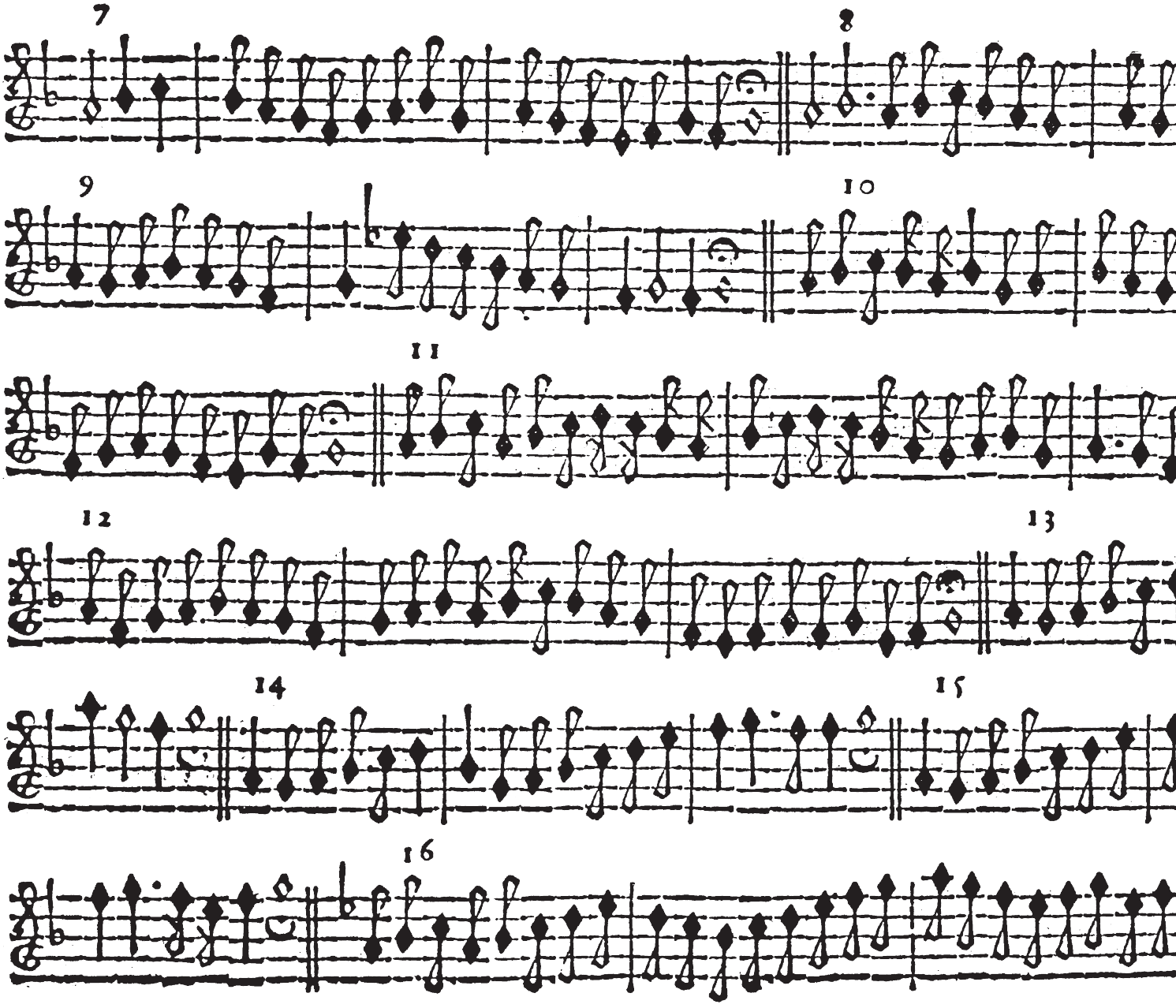

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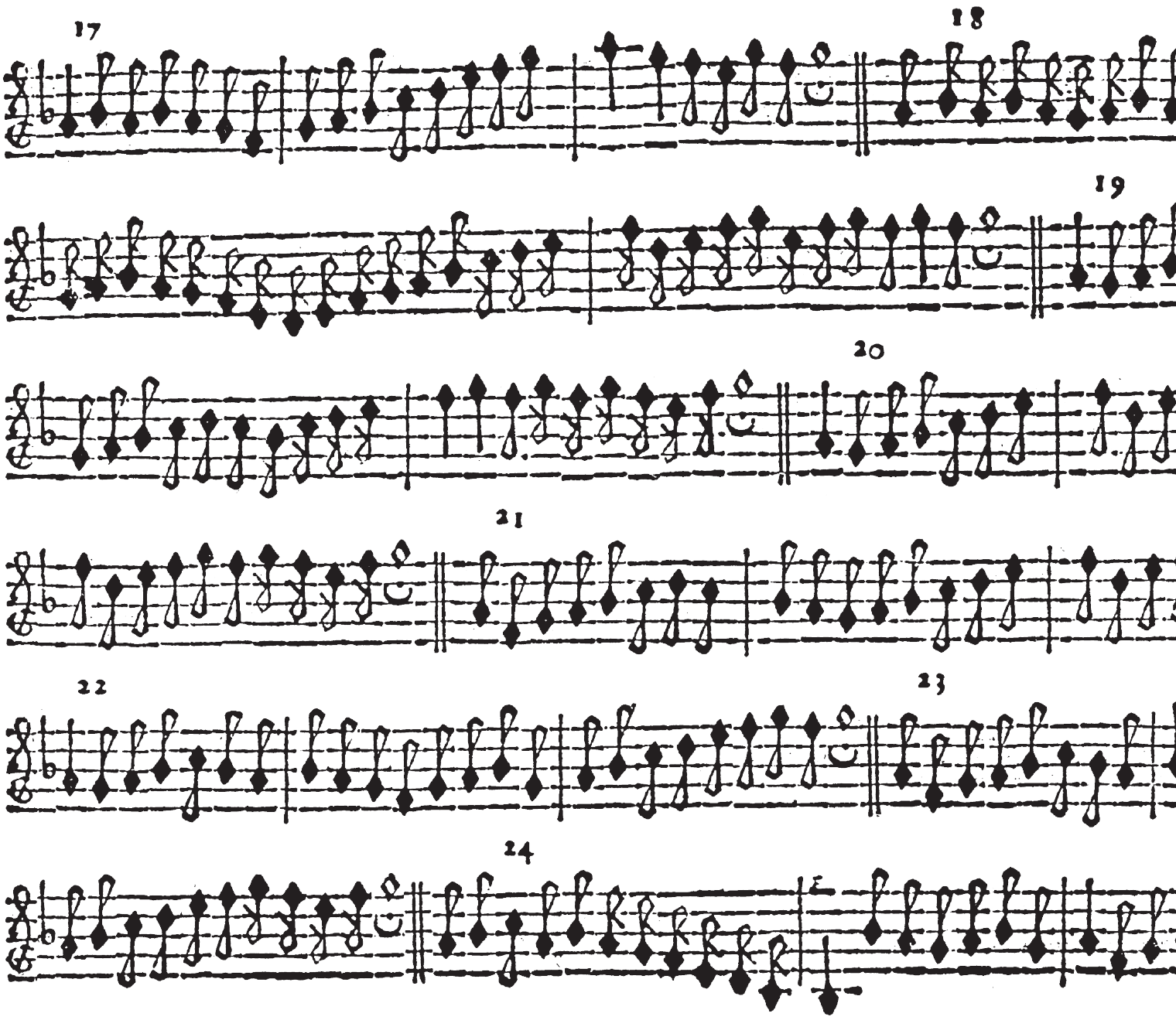
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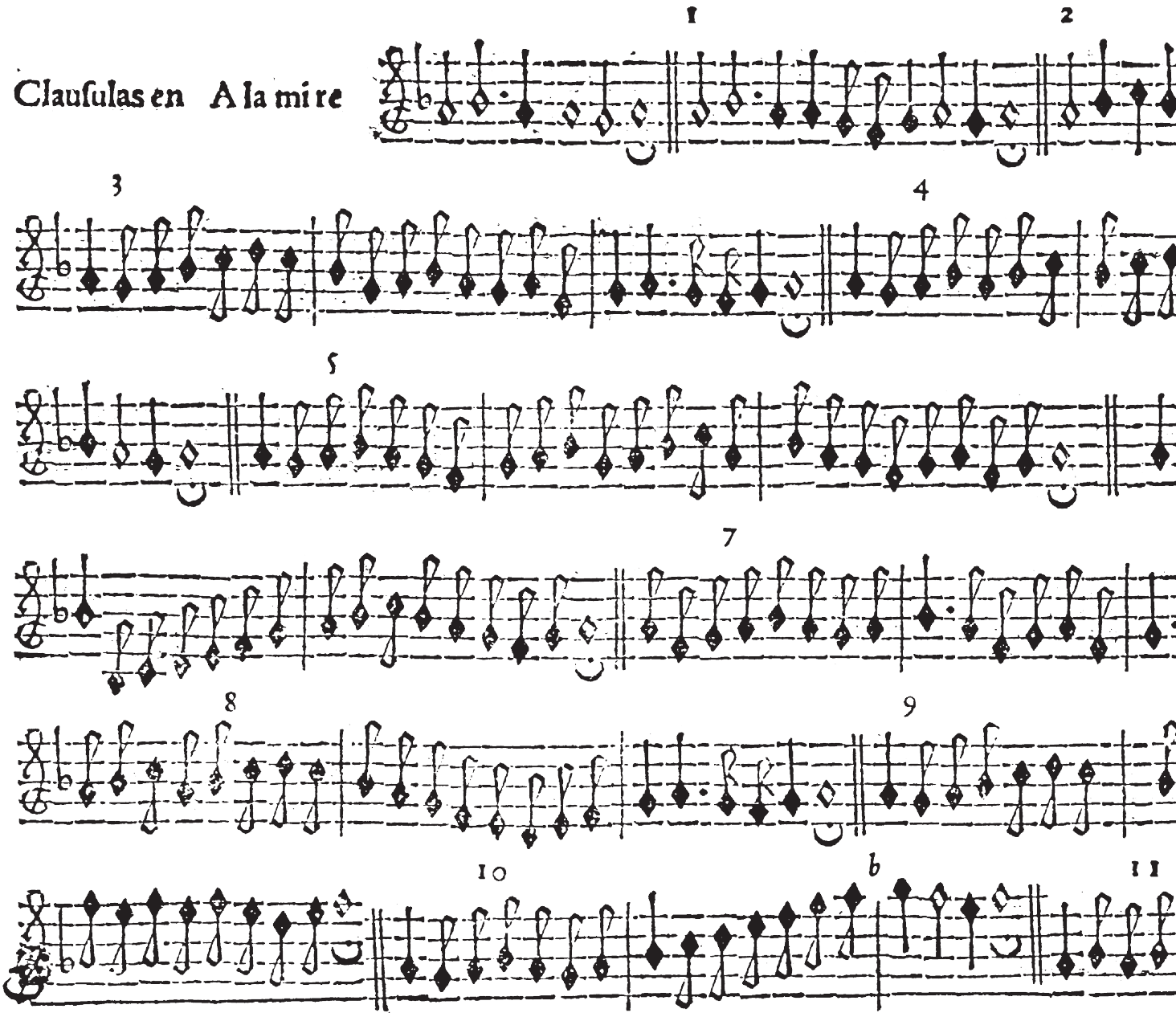

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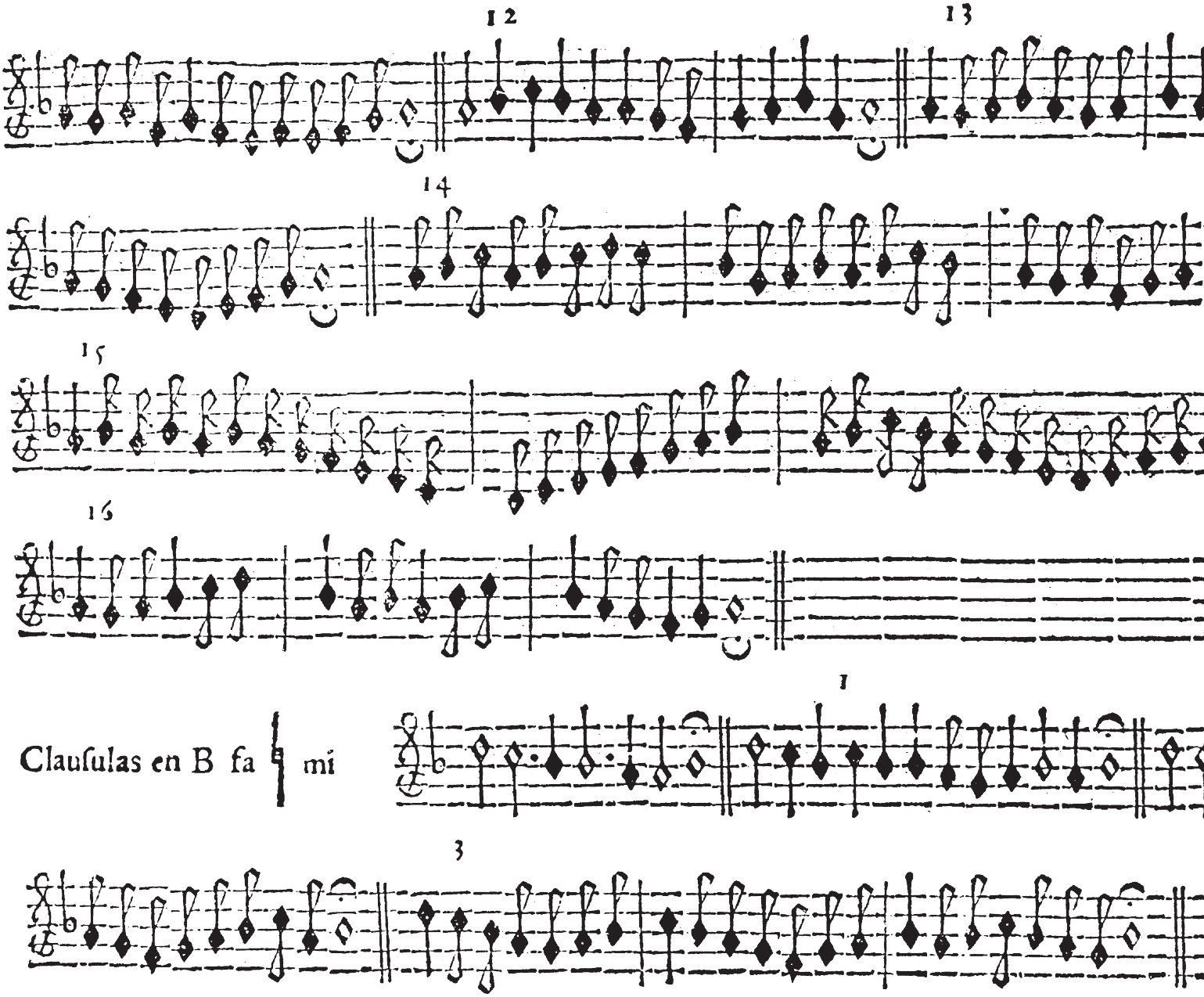
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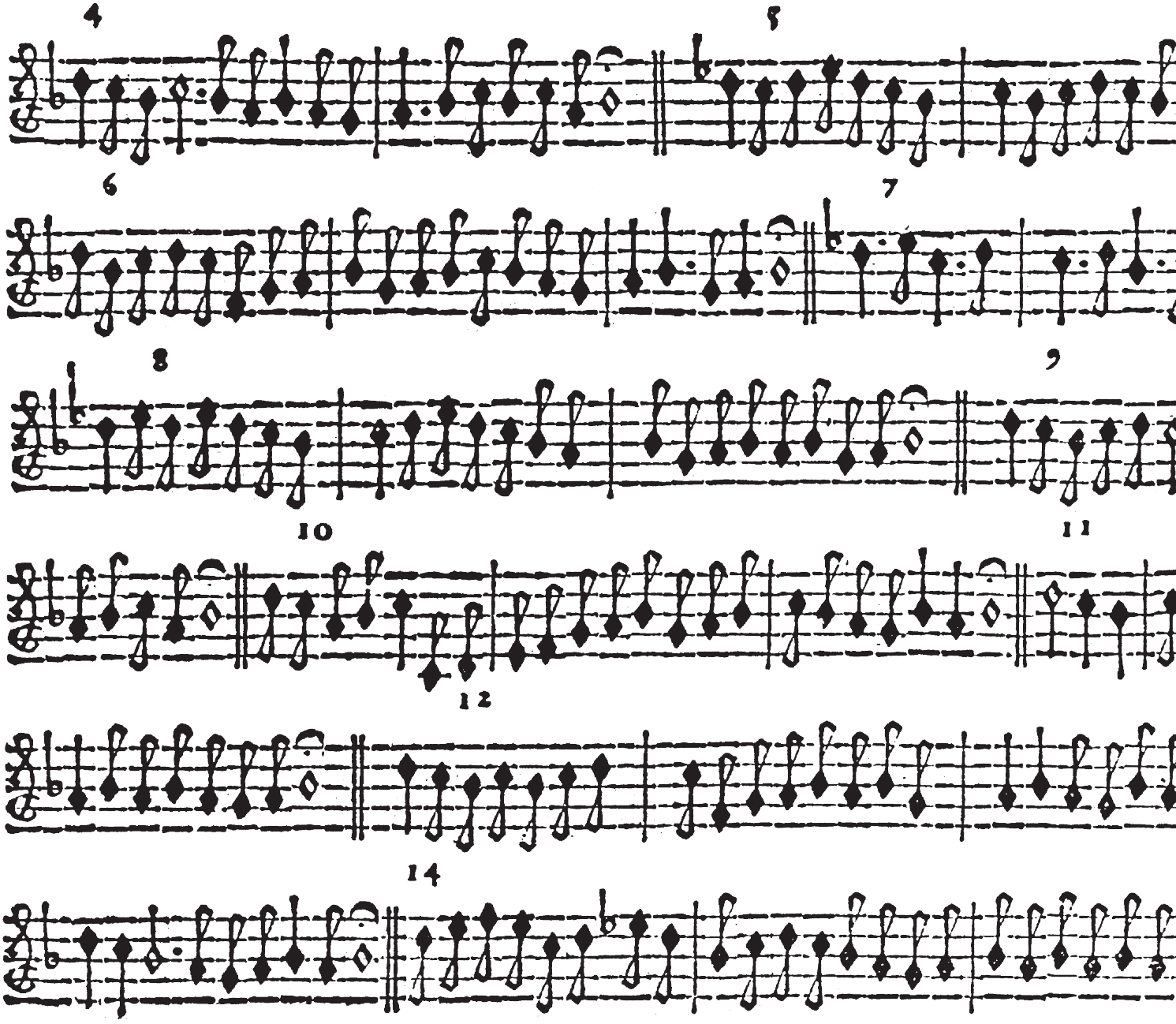

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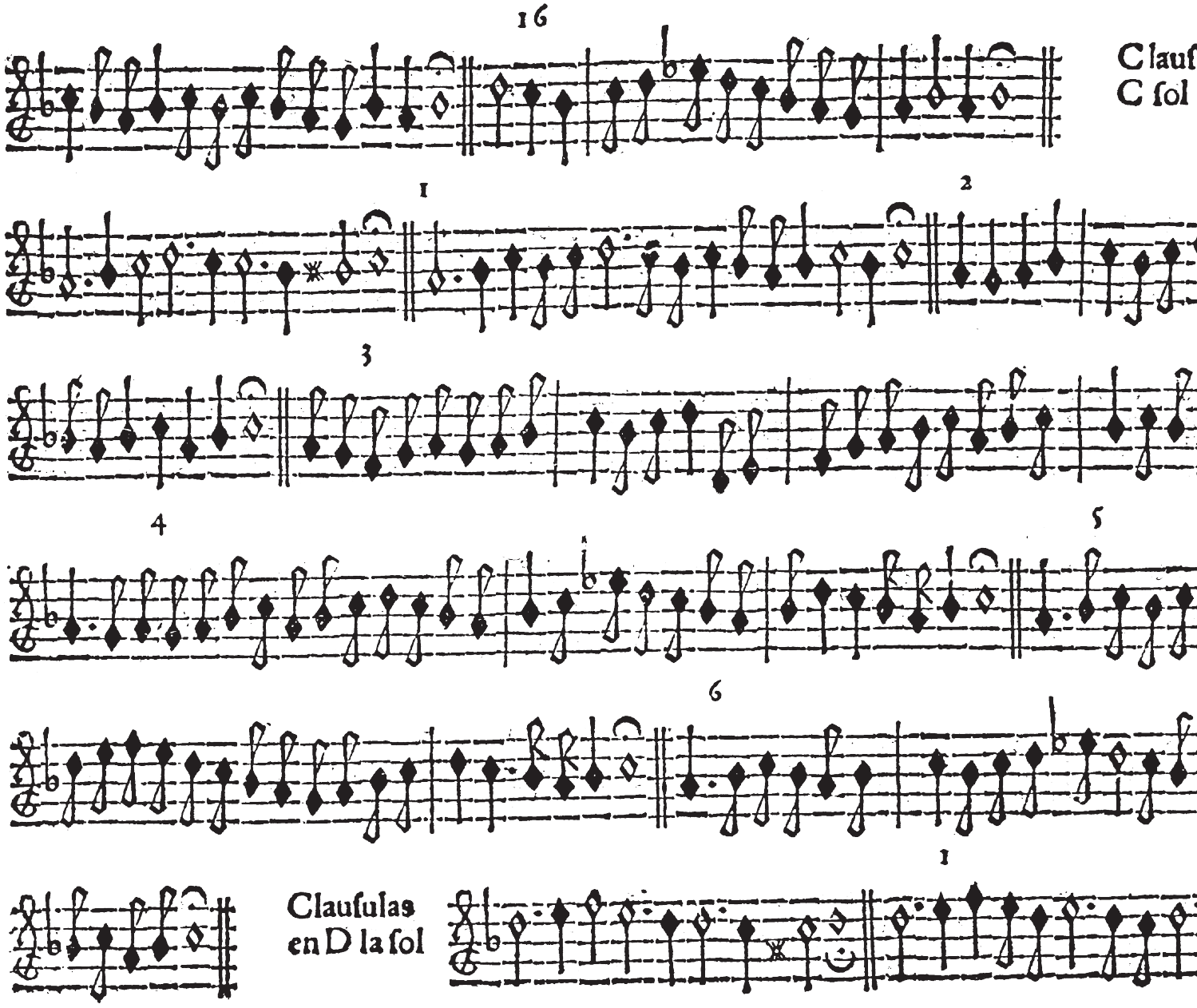
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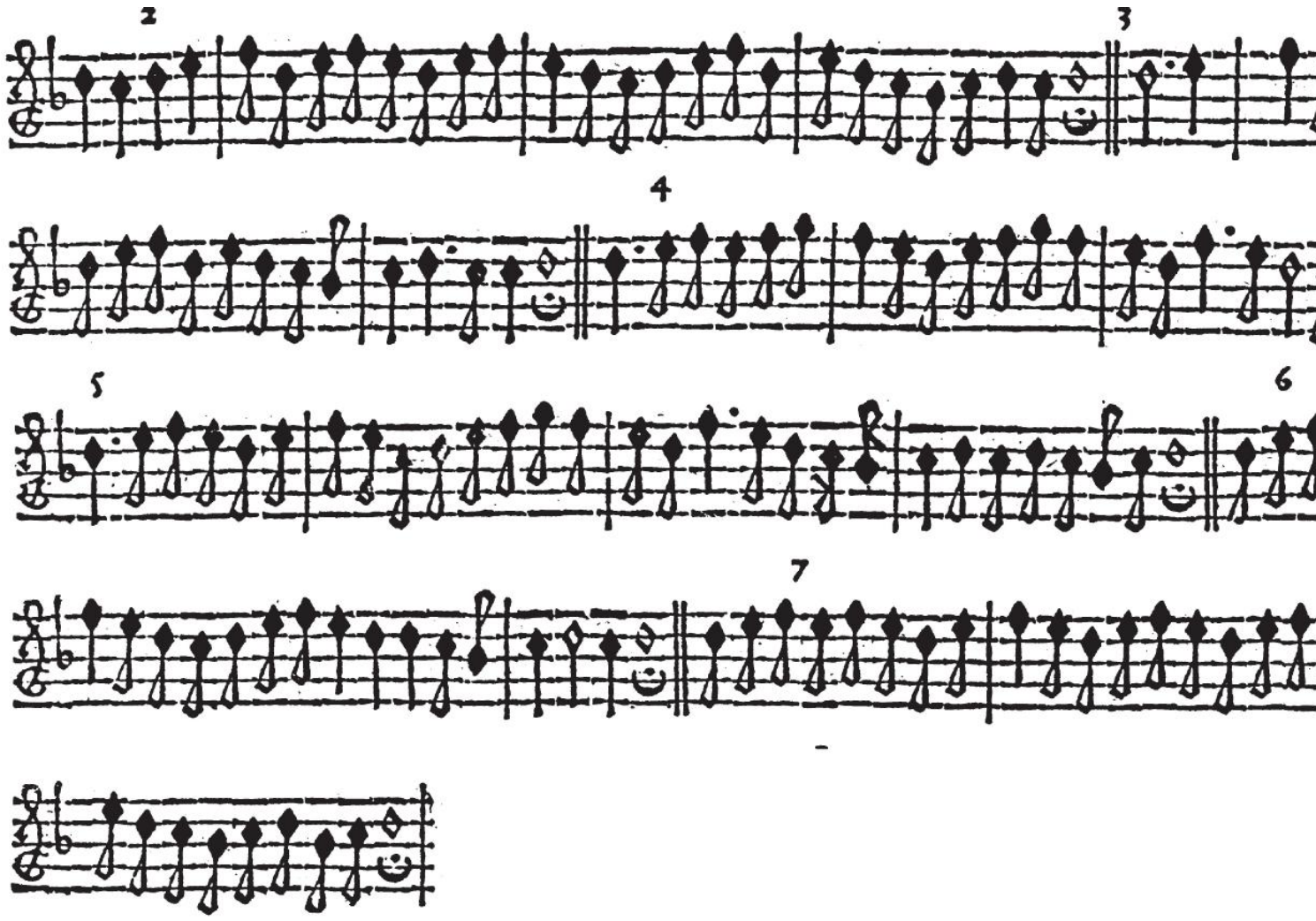

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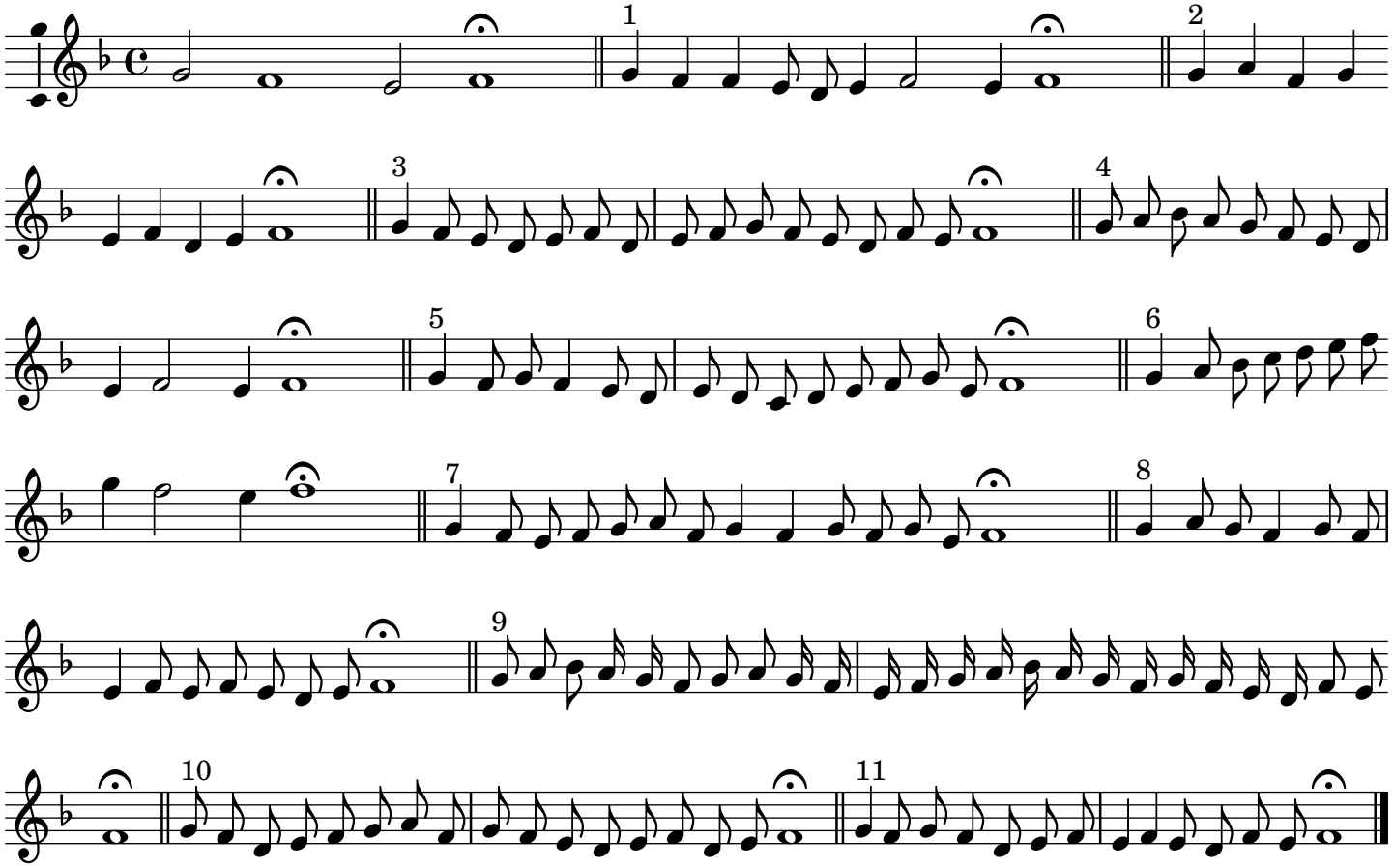
Clausulas en F fa ut



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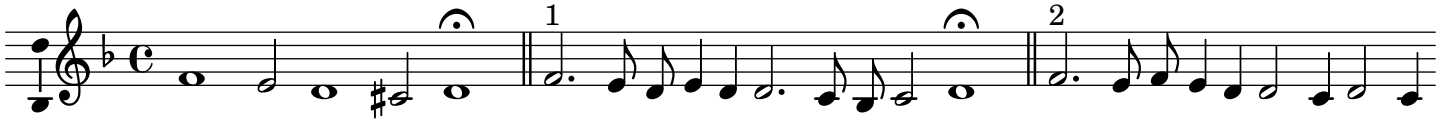

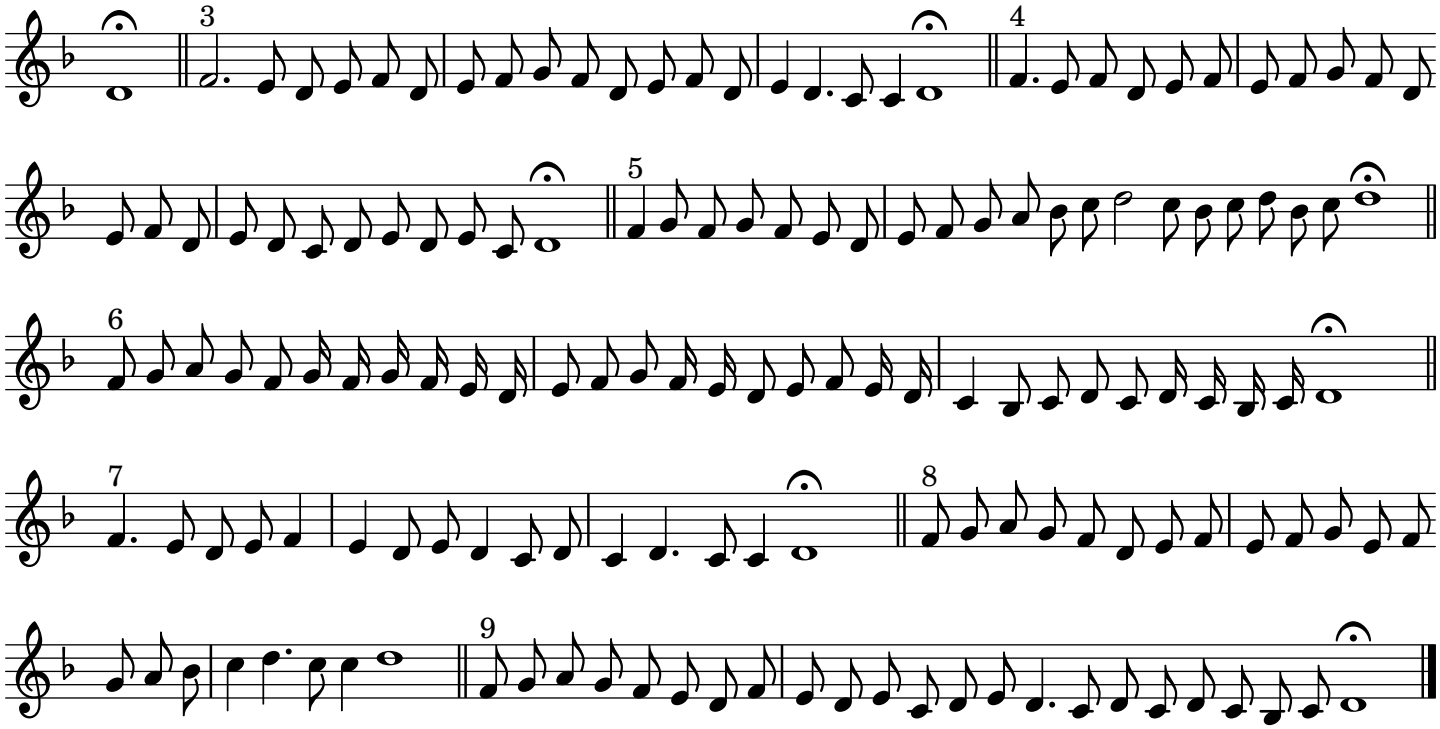

There is another type of cadence which delays resolving from the seventh to the octave twice as long a
following example. In the Table of Contents I call these “Long Cadences” in contrast to the others which ar
called “Short Cadences,” because these encompass one measure, those encompass two measures. (P.F.)

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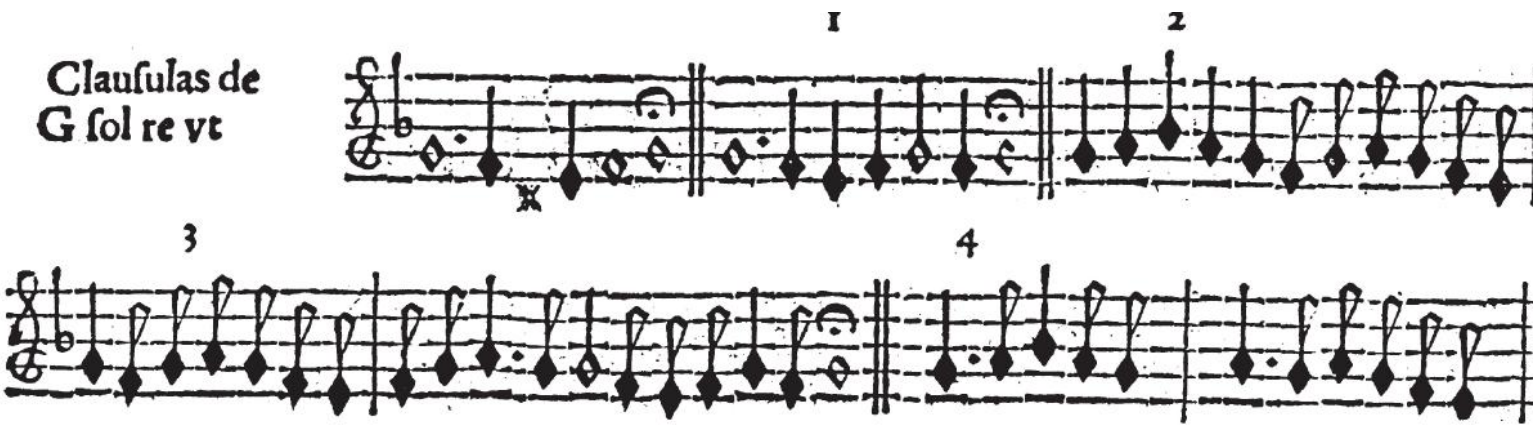
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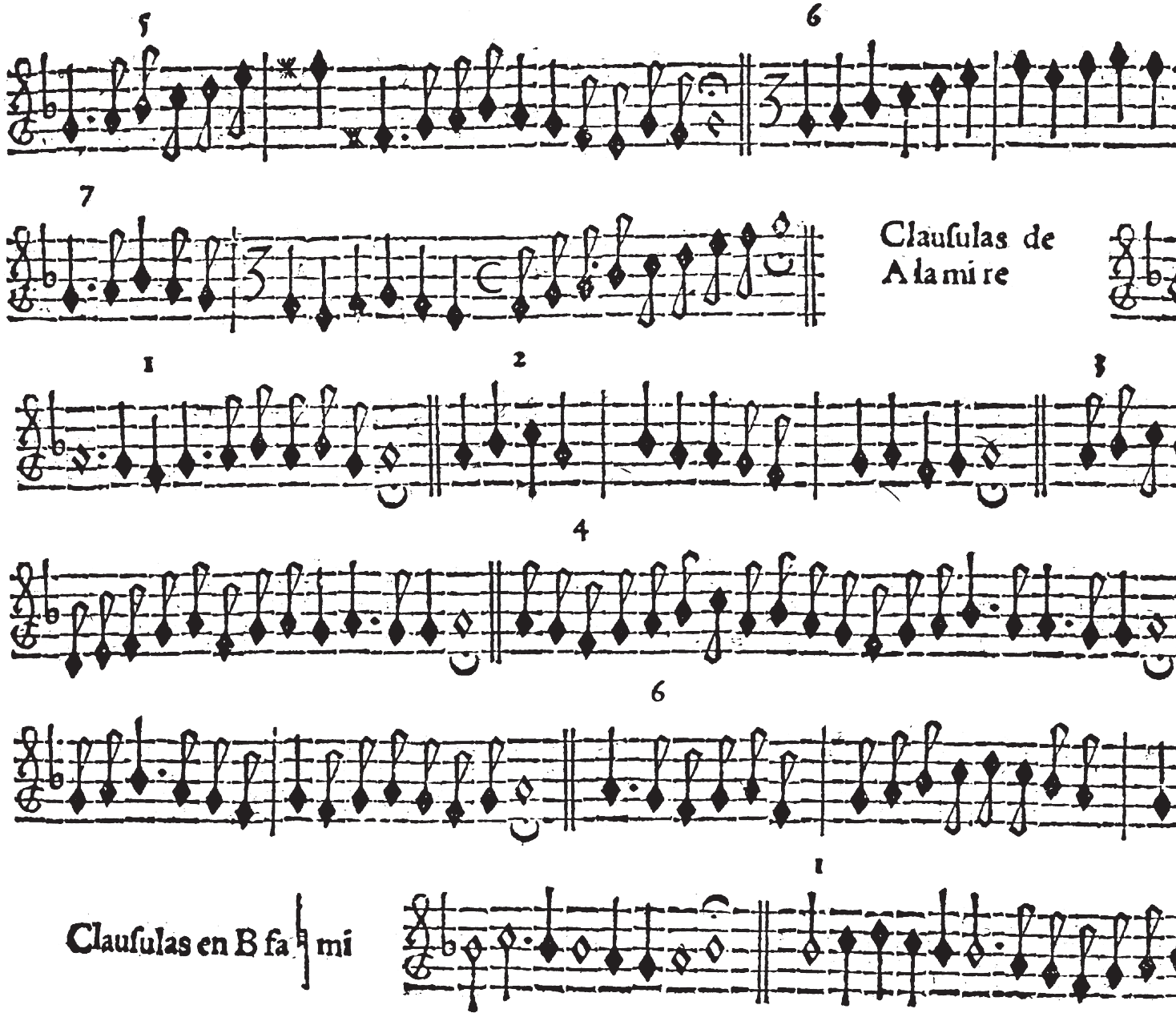

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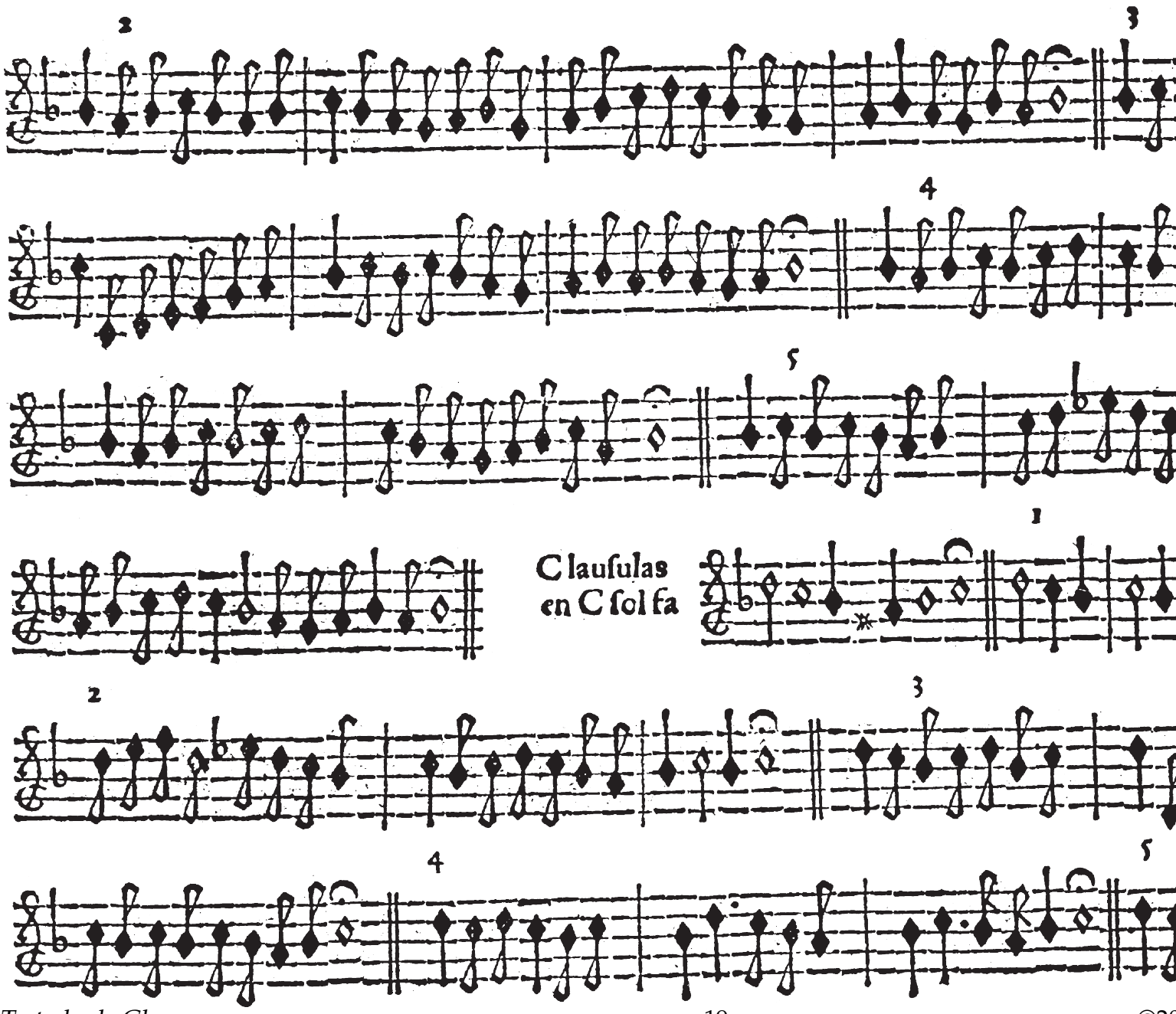
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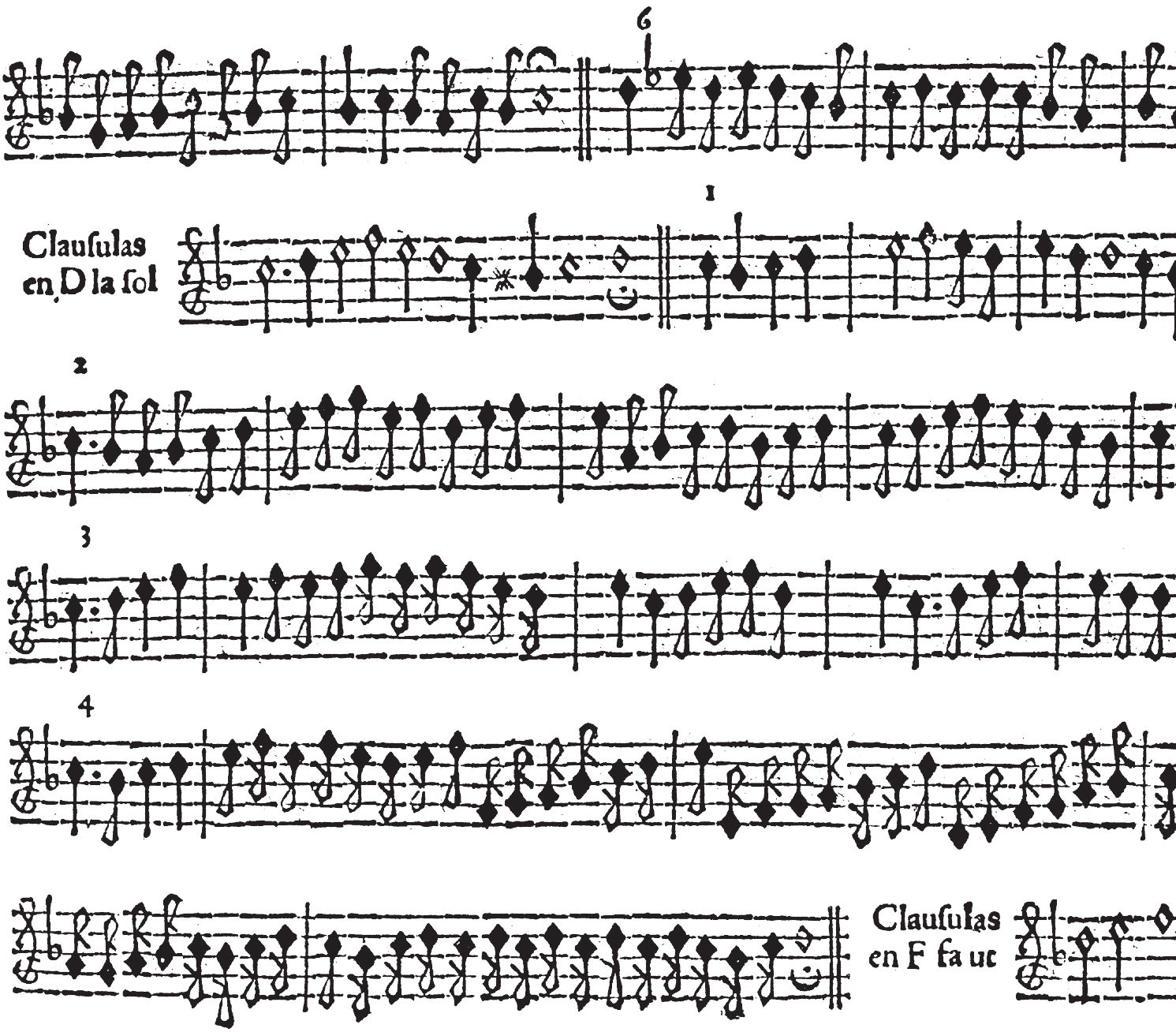

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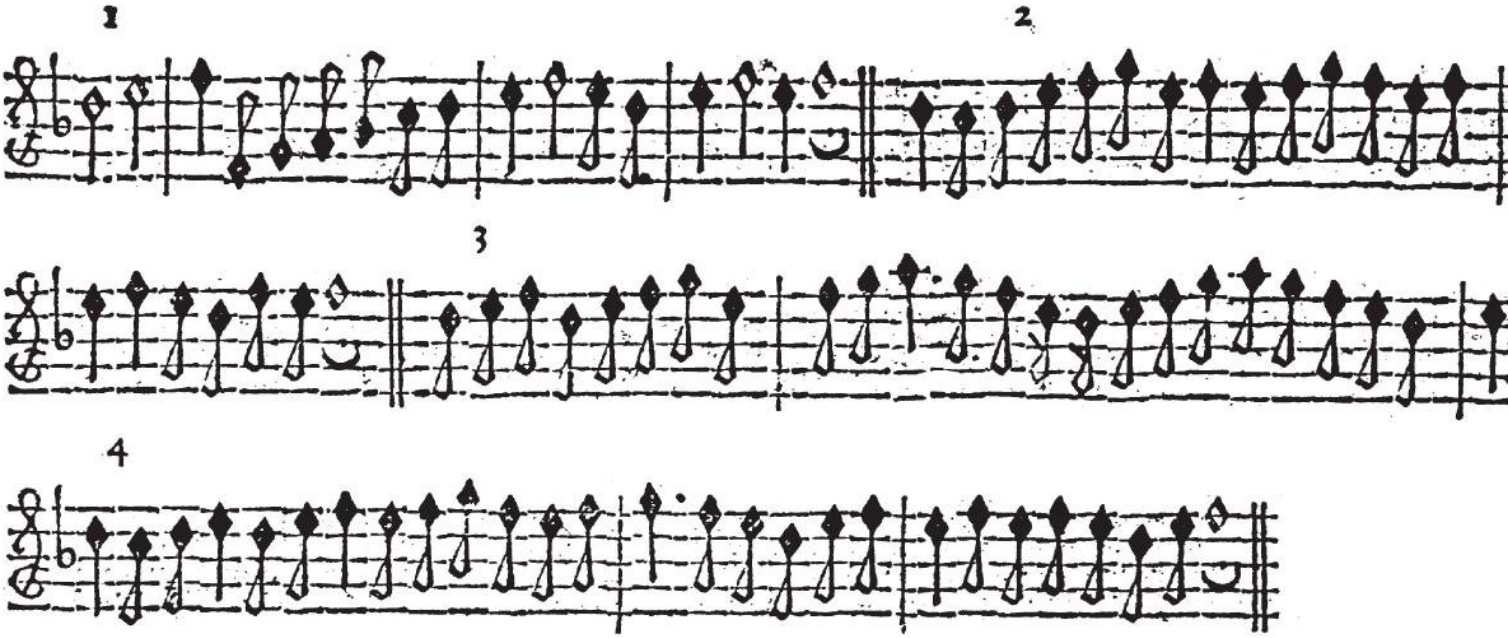
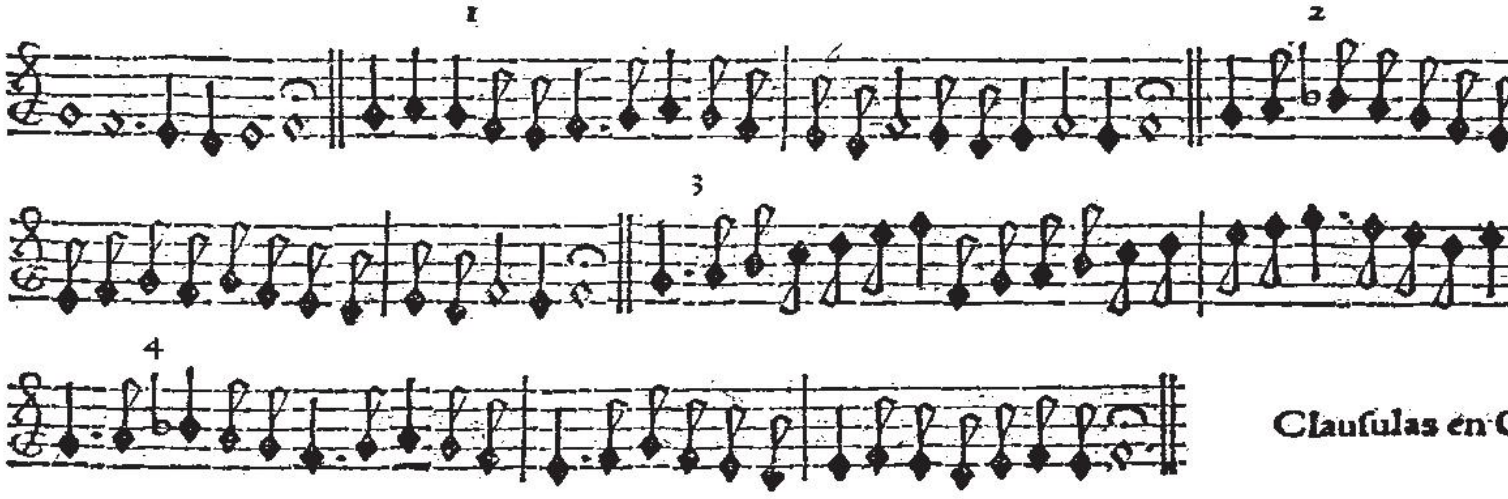
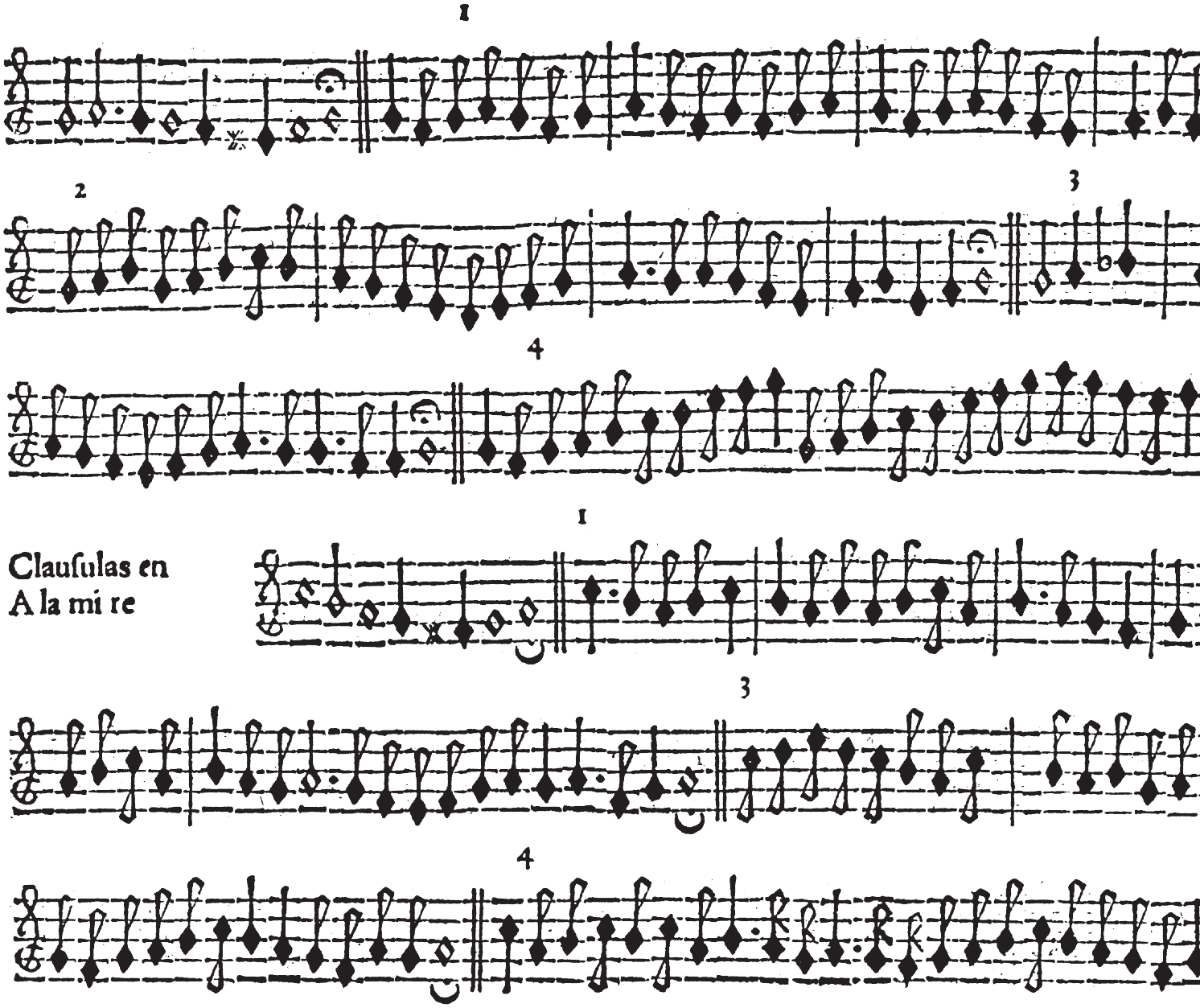


The same type of cadences without Bb. This first example is on F fa ut. (P.F.)





Clauſulas en
A la mi re

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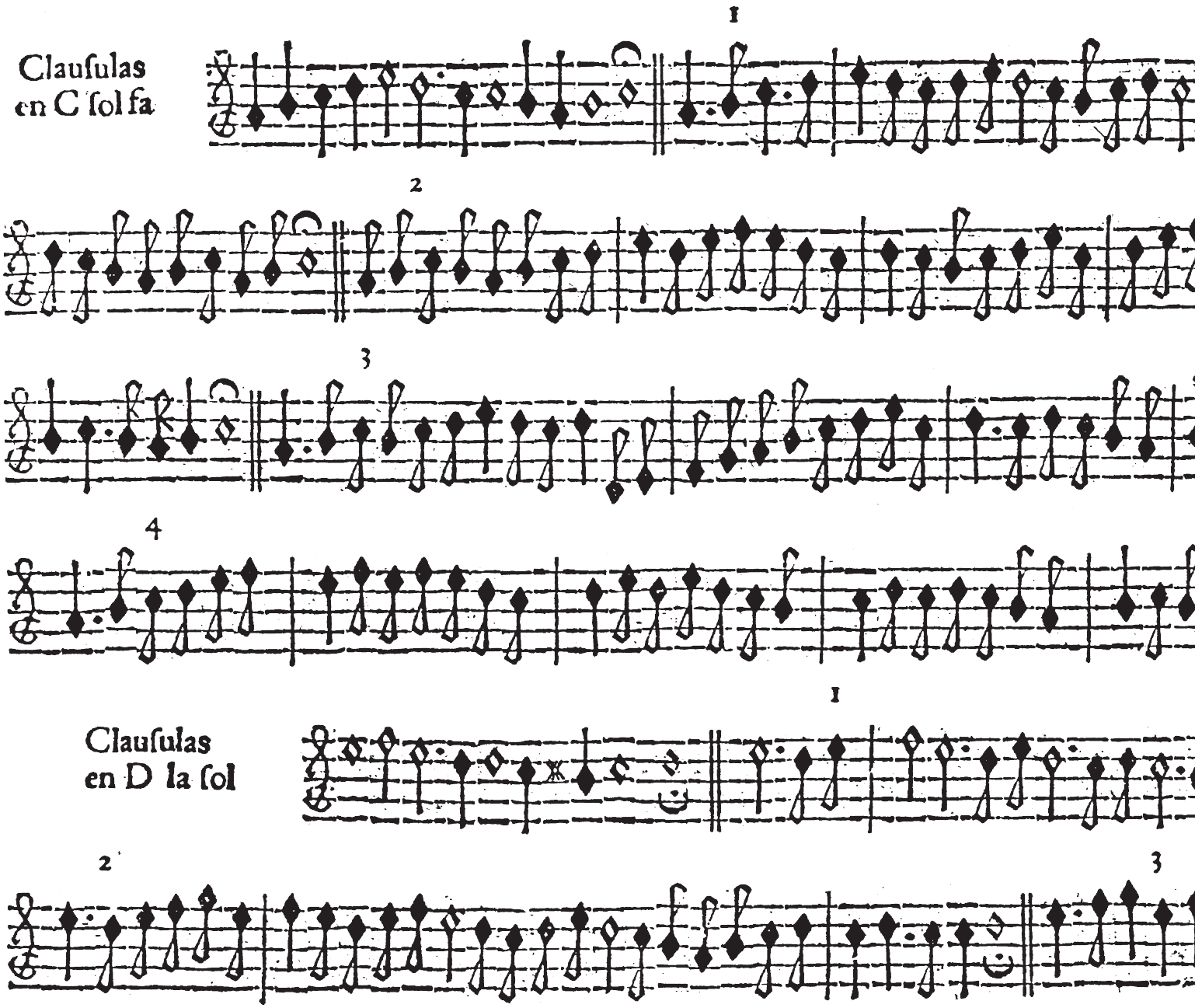
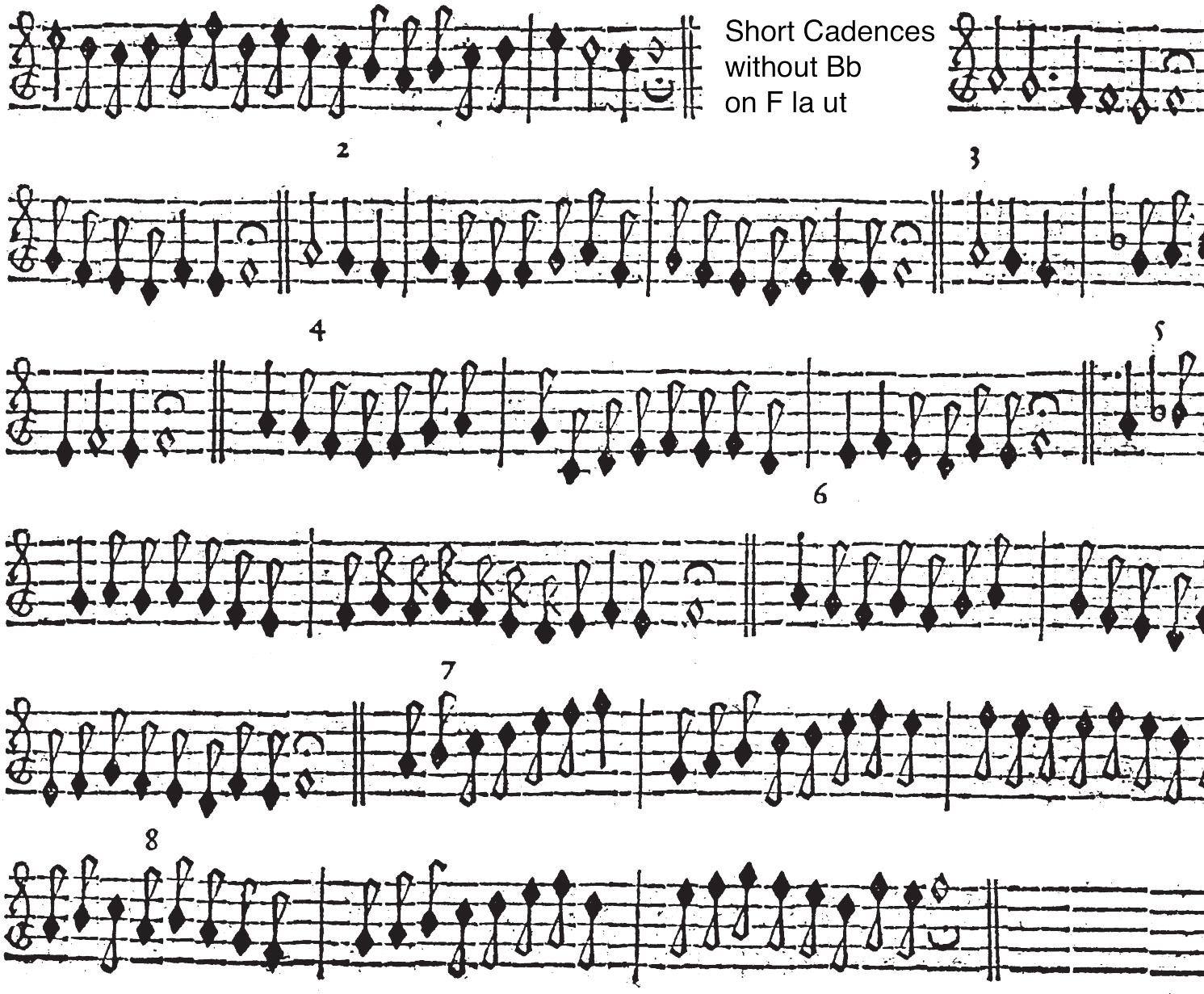

Clauſulas
en C ſol fa
1
2
3
4
Clauſulas
en D la ſol
1
2
3

Short Cadences
without Bb
on F la ut



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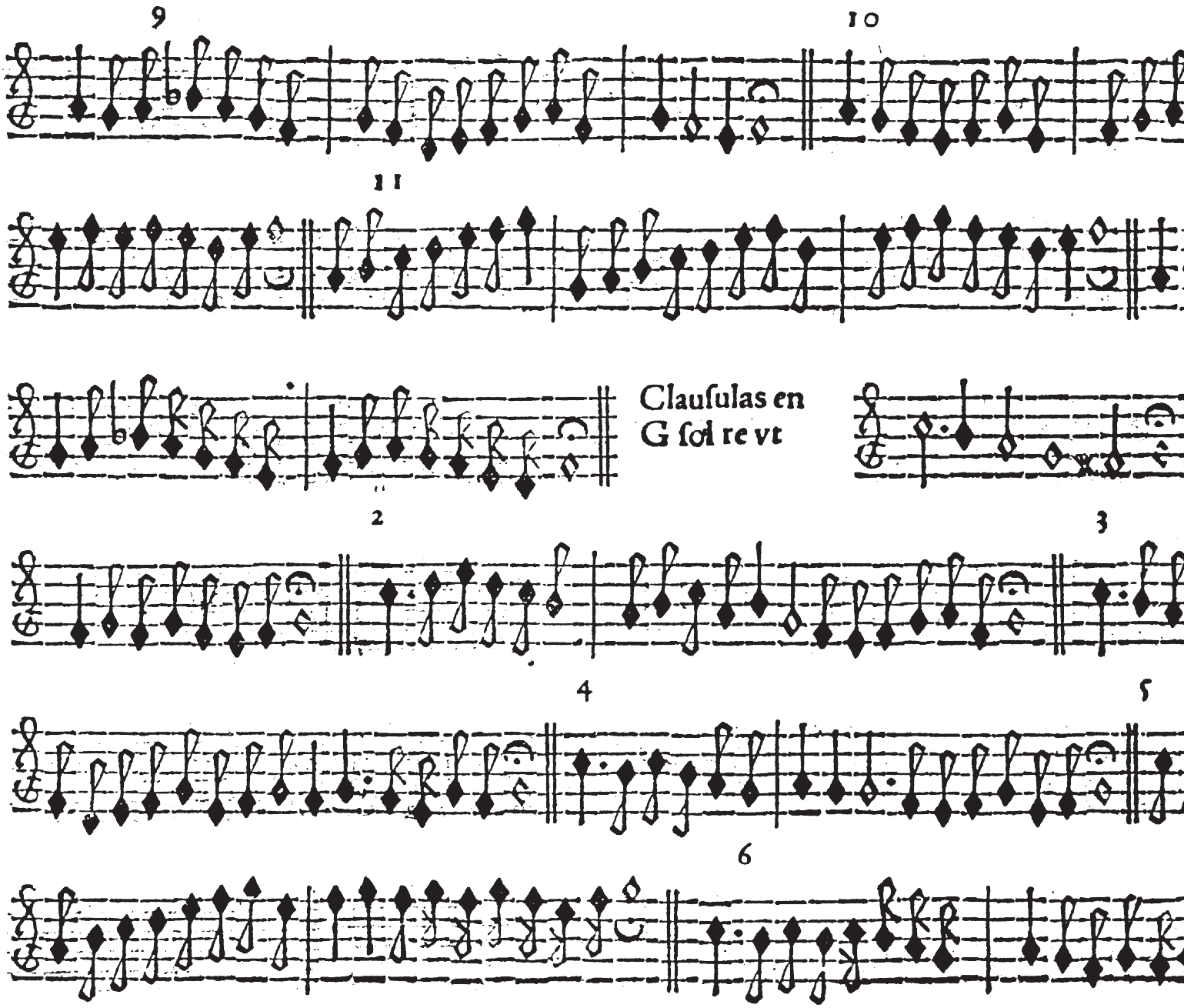
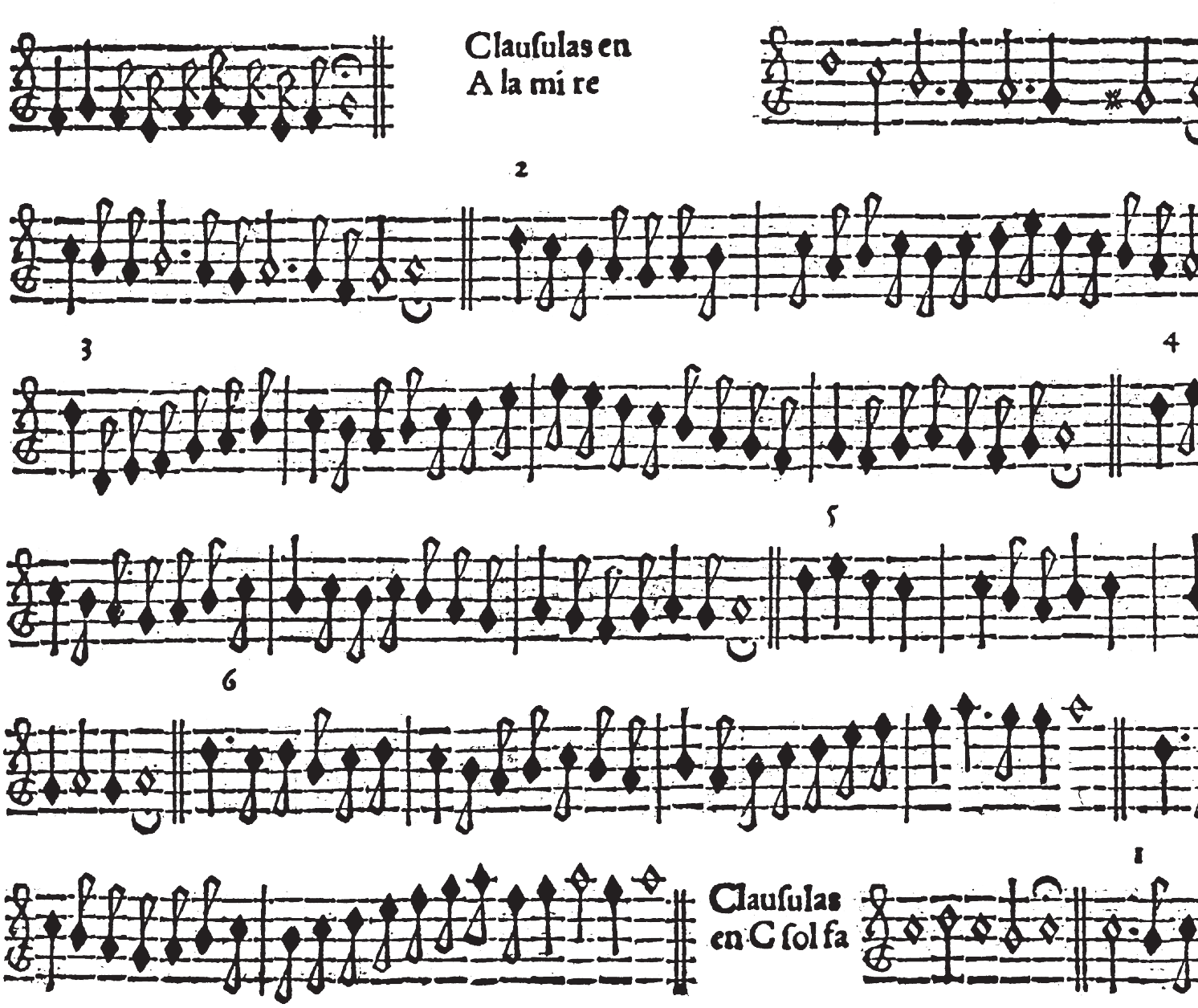

9
10
11
Clauſulas en
G ſol re vt
2
3
4
5
6



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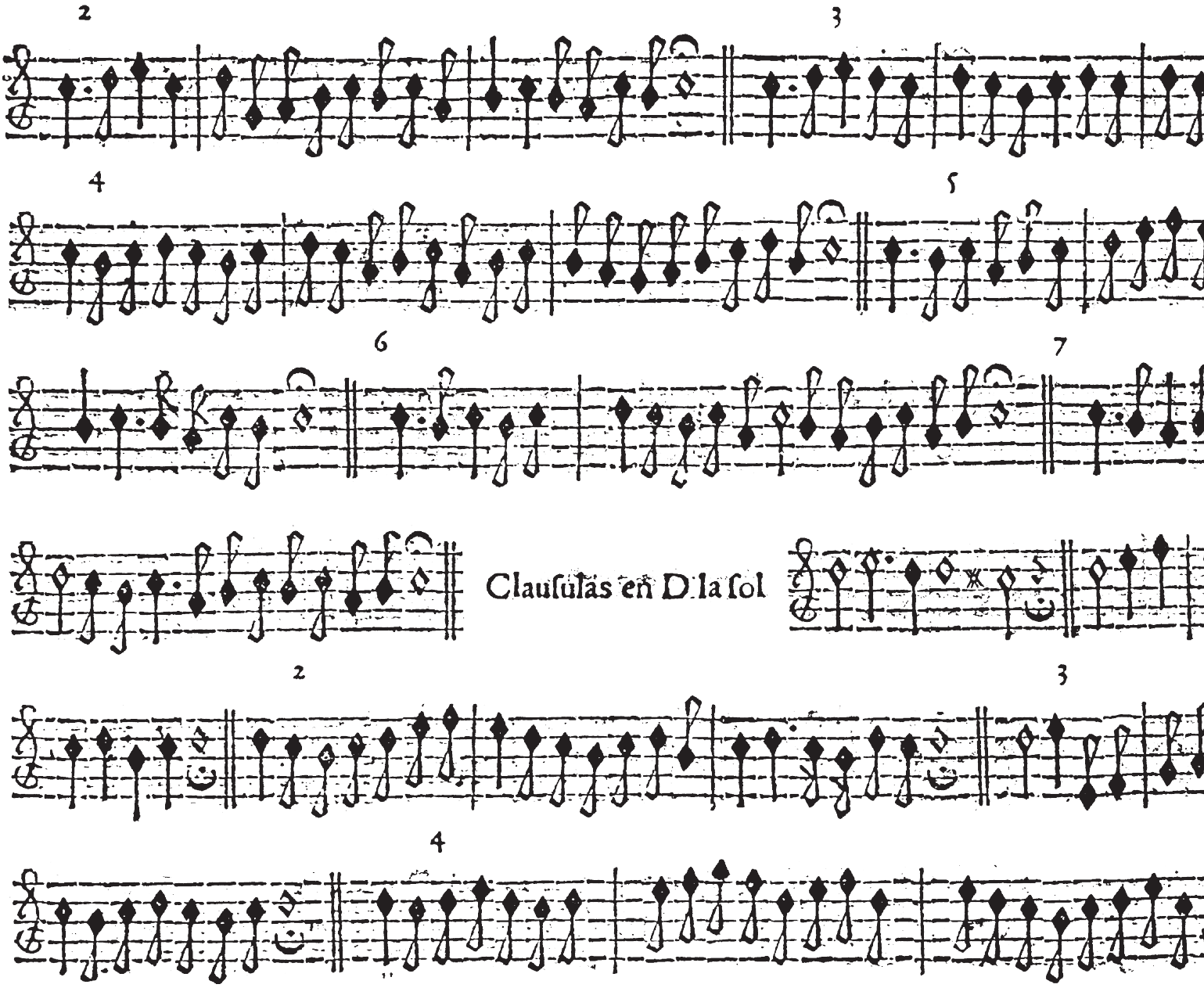
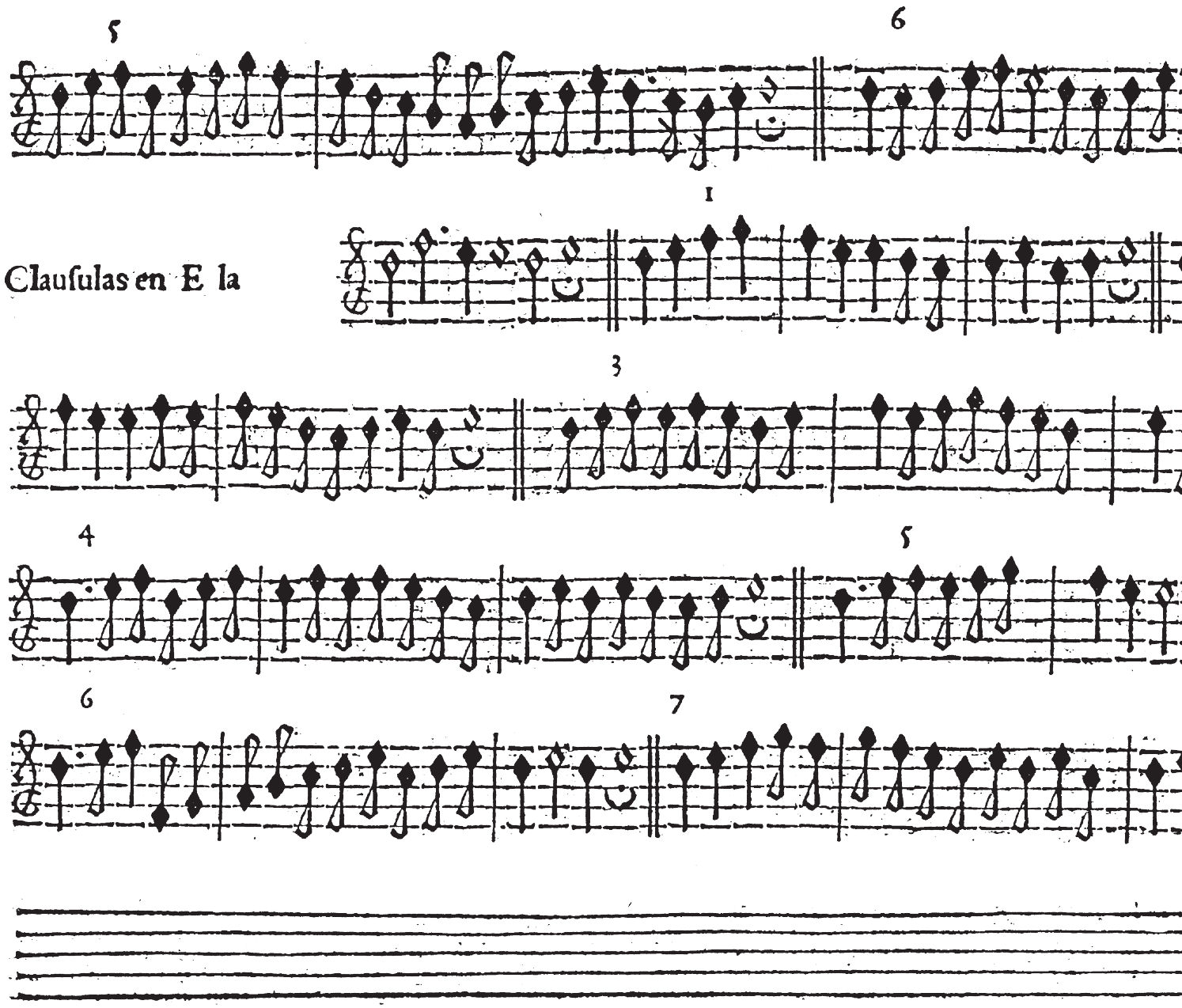


Clauſulas en D la ſol



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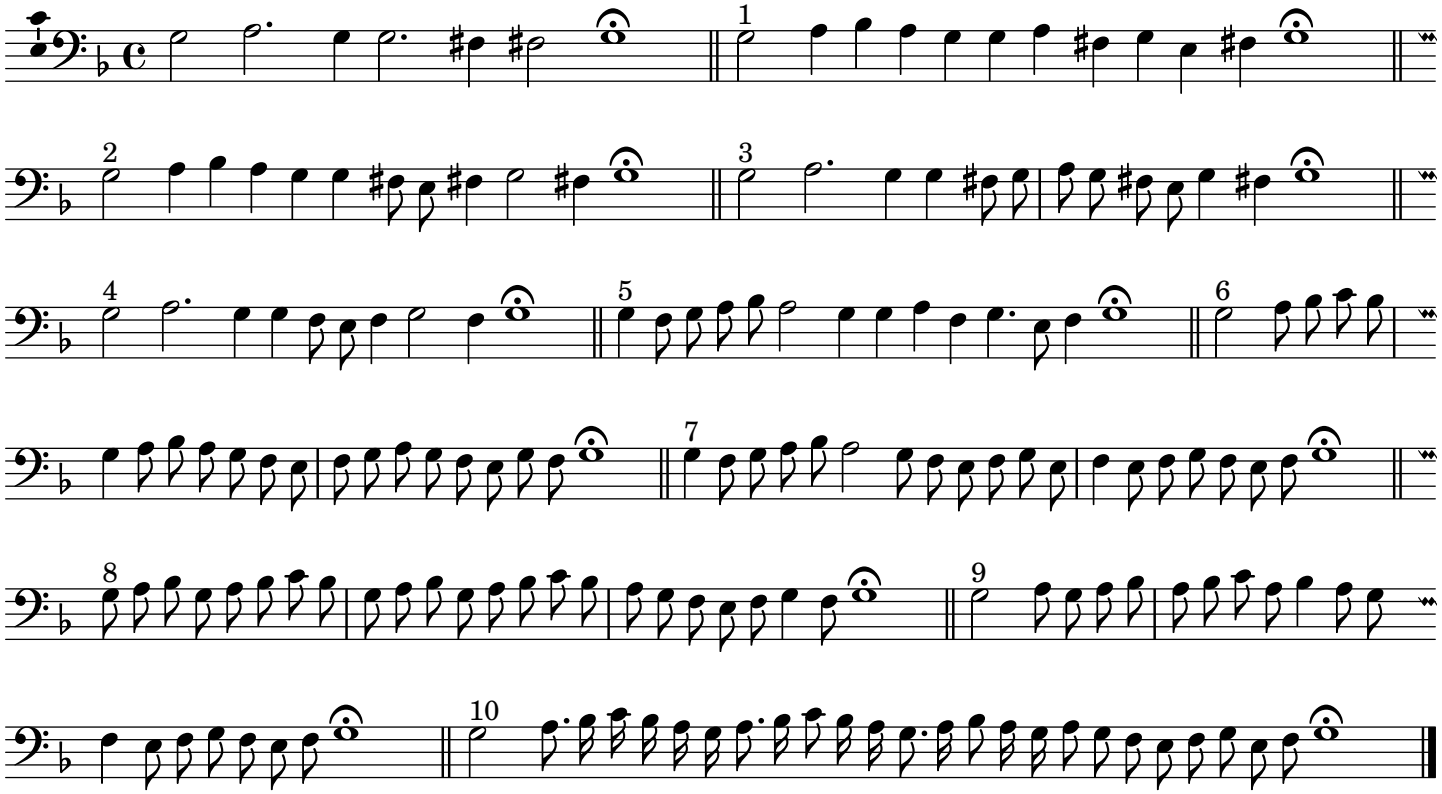
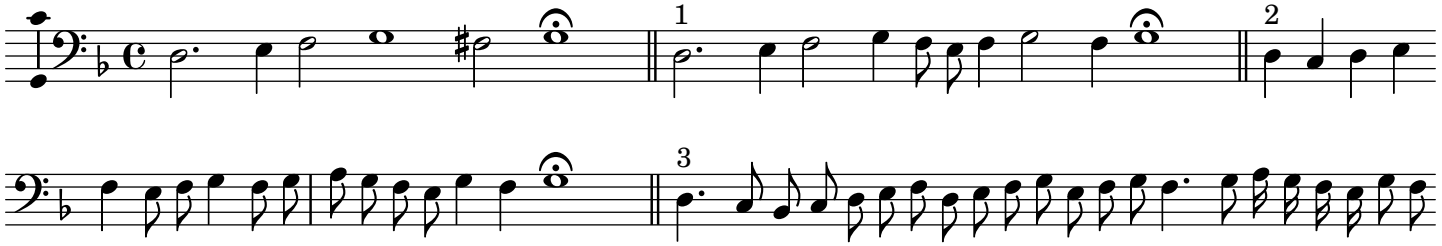
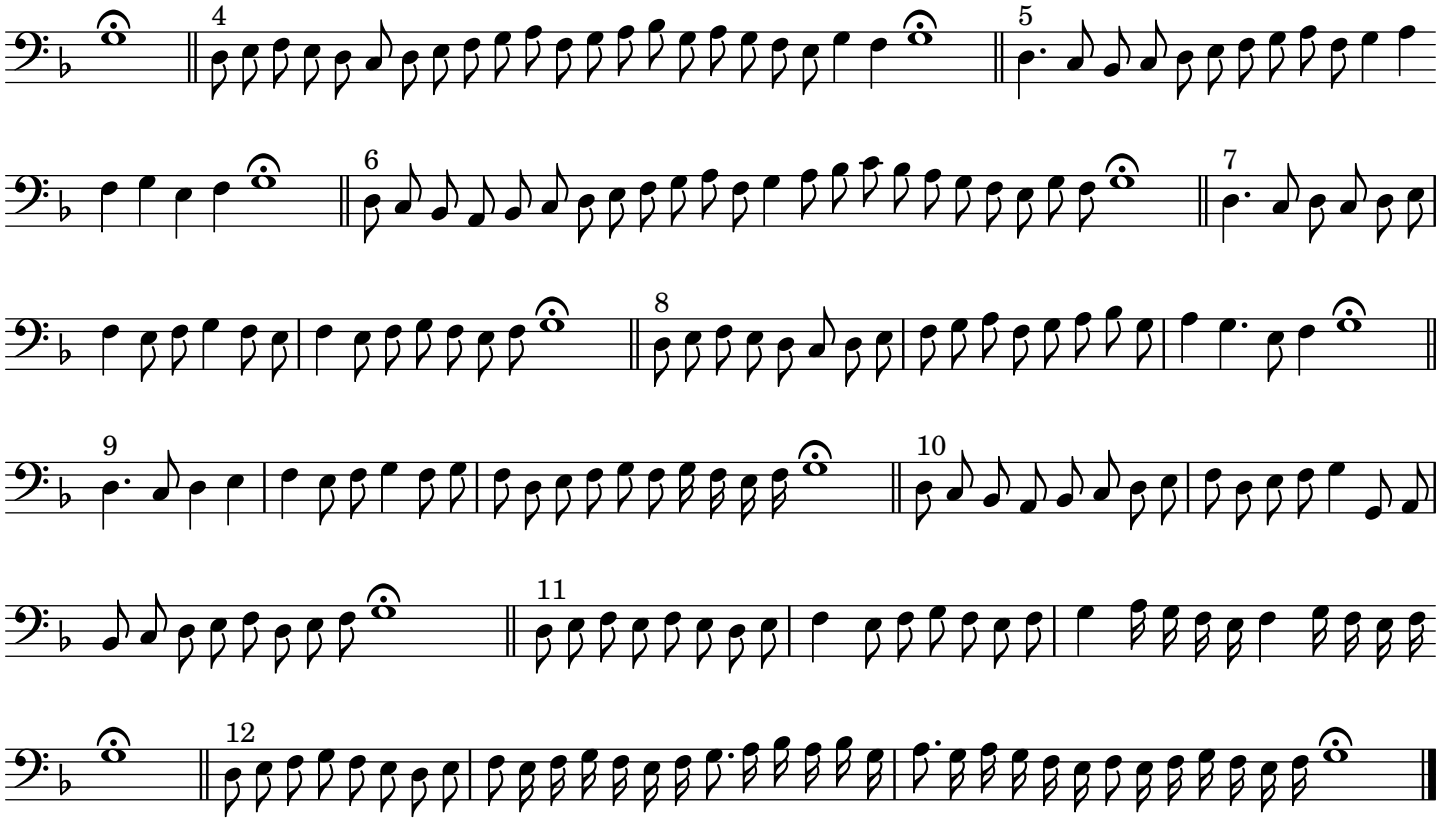
Although most of the cadences are of the soprano, knowing how to make use of them may serve for the ba
same fret for both treble and bass viol. Since some may not understand how to make use of these as I might w
put here these cadences which are most common in the bass. The first example is on G sol re ut grave. (P.F.)

Altra sorte di cadenza nel medesimo g sol re ut

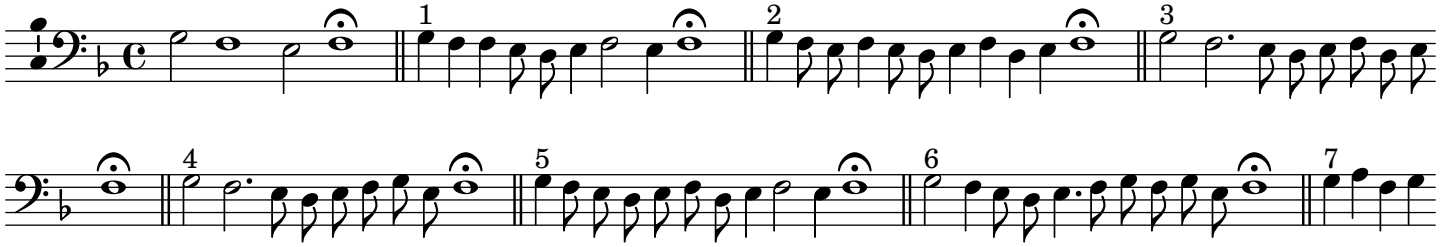


Otra manera de clausulas en el mismo G sol re ut





Clausulas en F fa ut grave



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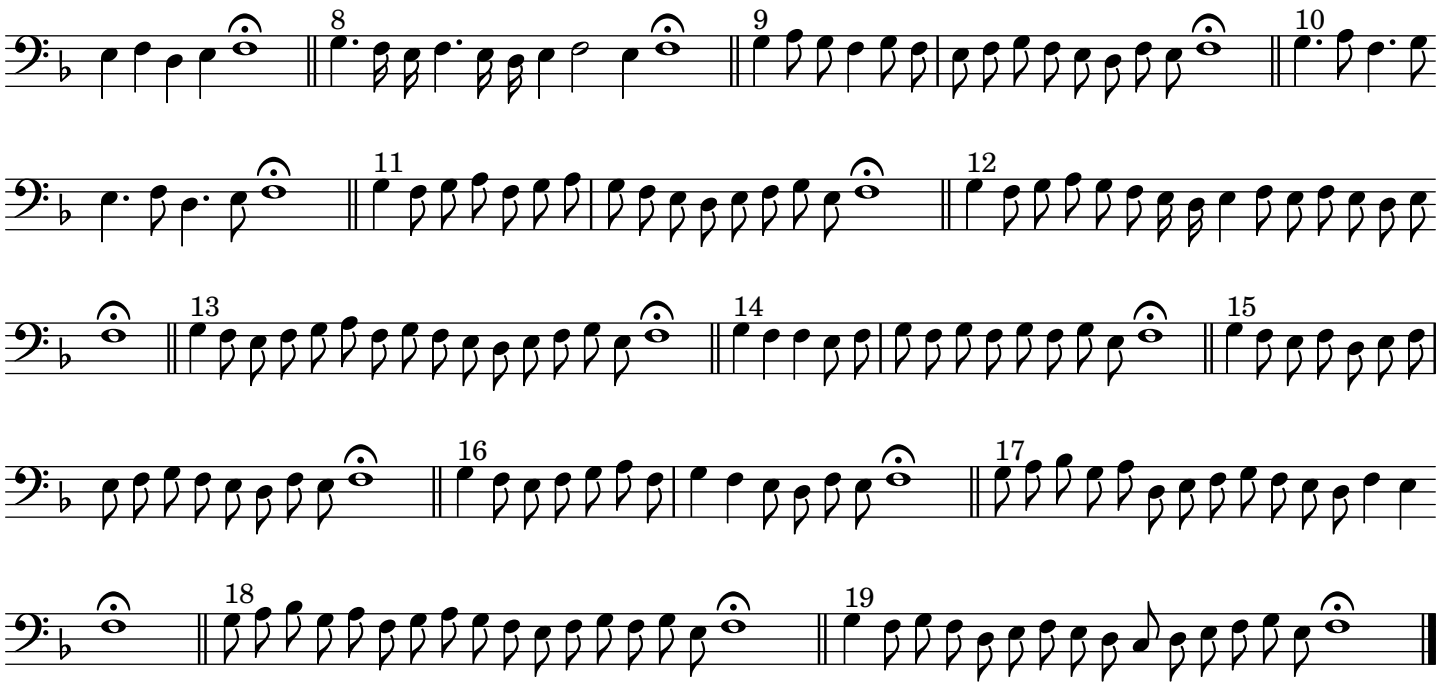
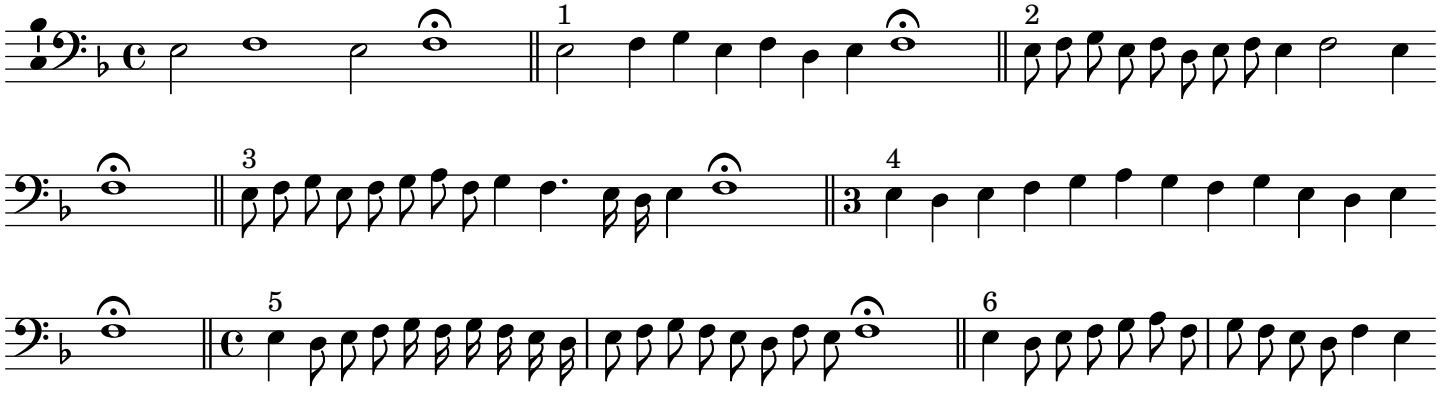
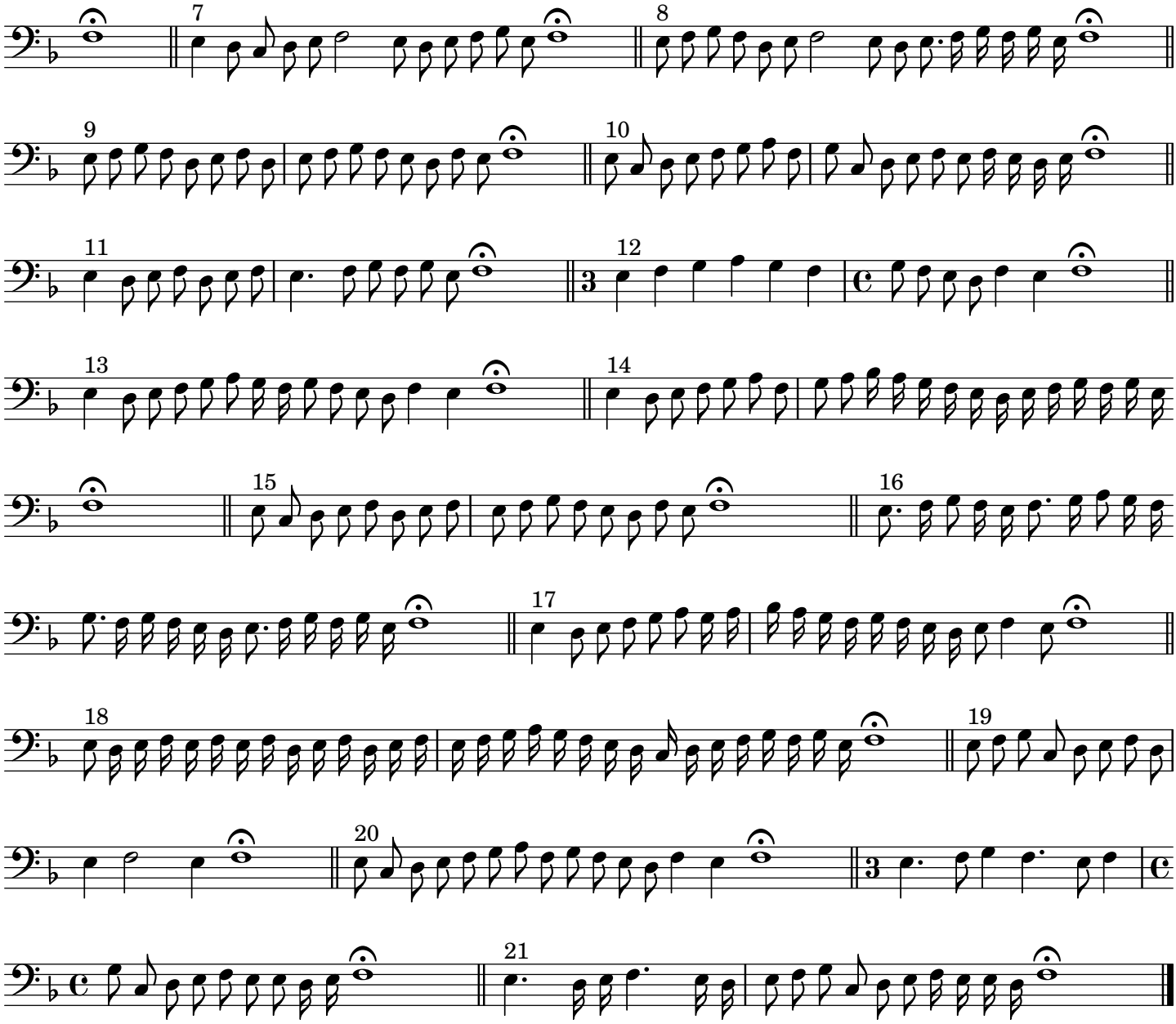


Otra manera de Clausulas en el unismo F fa ut





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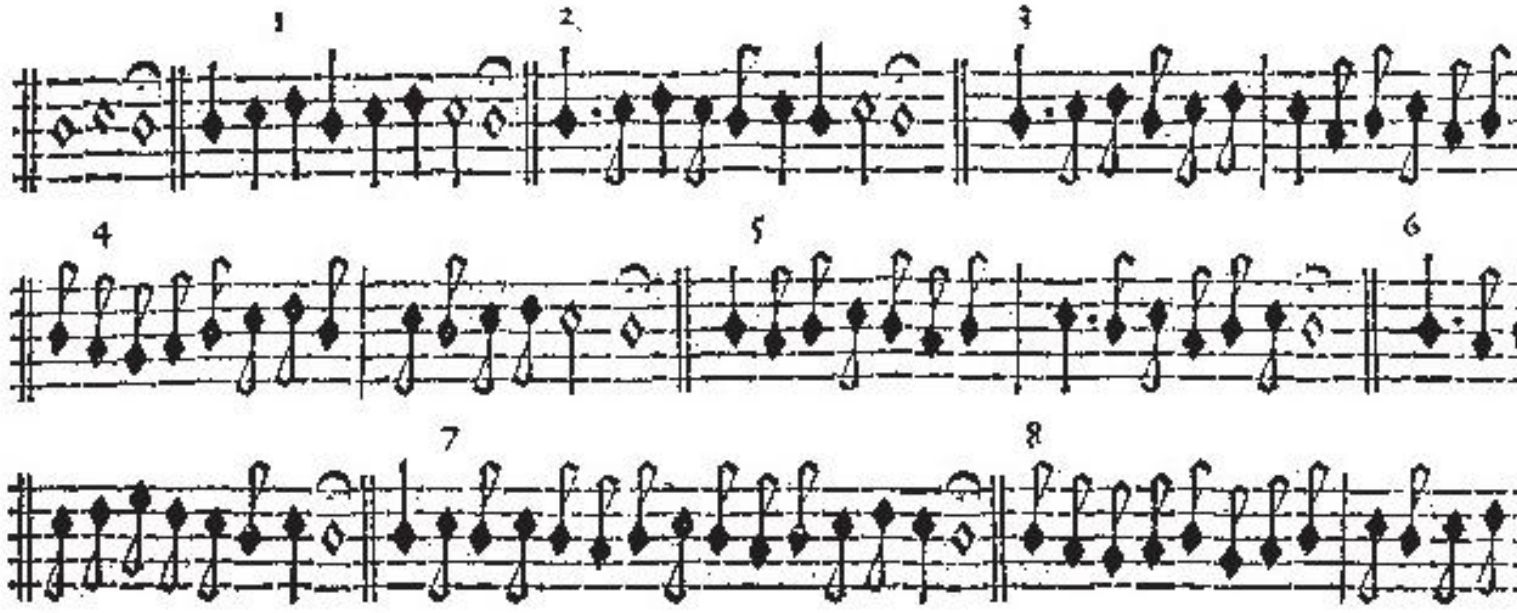
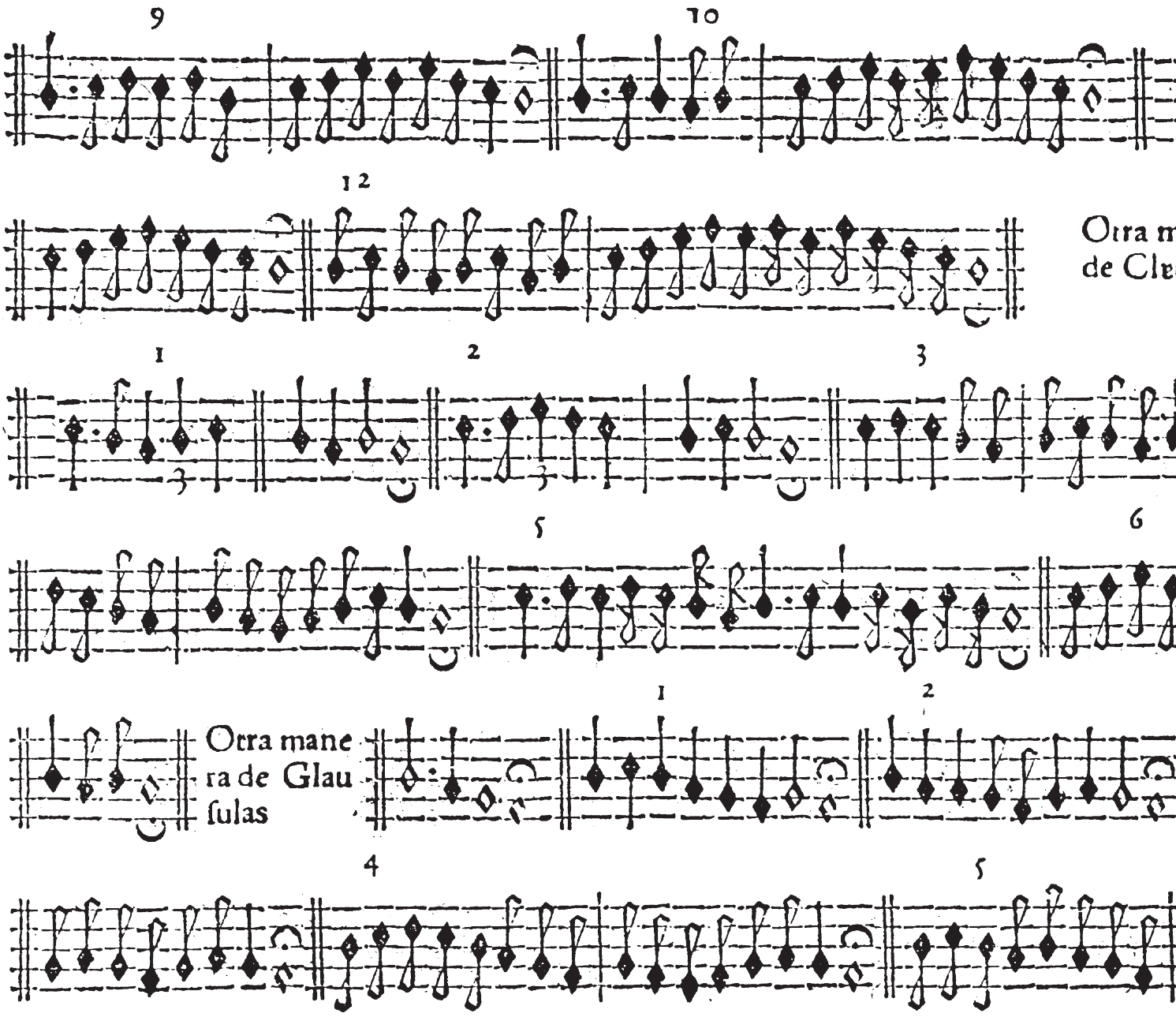
Because it would be no less prolix than annoying to the reader if I were to write all that can be done in this or other figures whatever they may be, it seemed appropriate to reduce it to those figures which are most in music, leaving the rest to the good judgment and reasoning of those interested in this profession, content revealed the way and given light to whomever with with these fundamentals might wish to progress, helpin Notice that the cadences that follow are generally in the tenor or contralto rather than in the other voices, so y in the Table of Contents "Cadences of the Tenor." I do not use clef signs because the same figures serve for all





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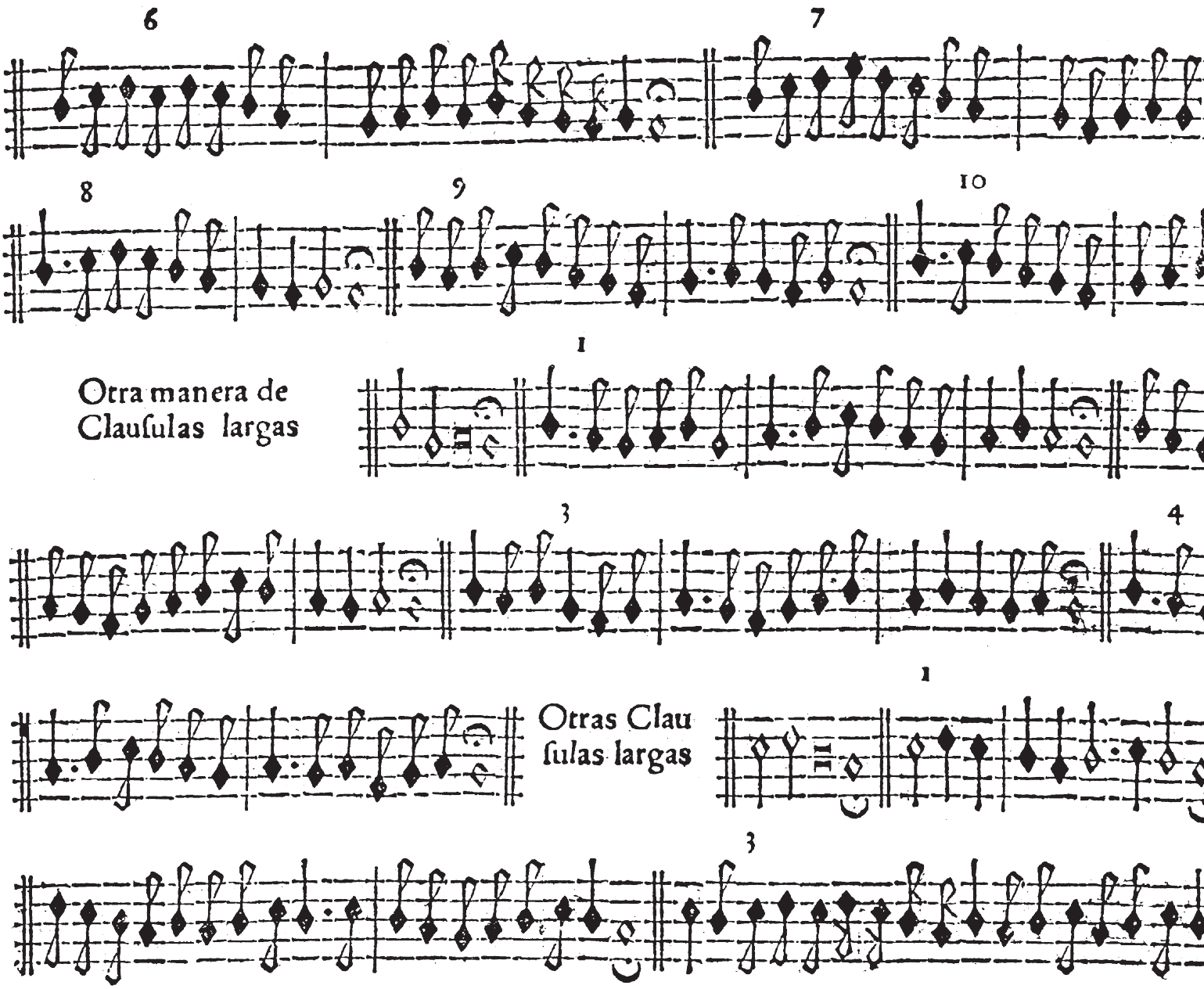
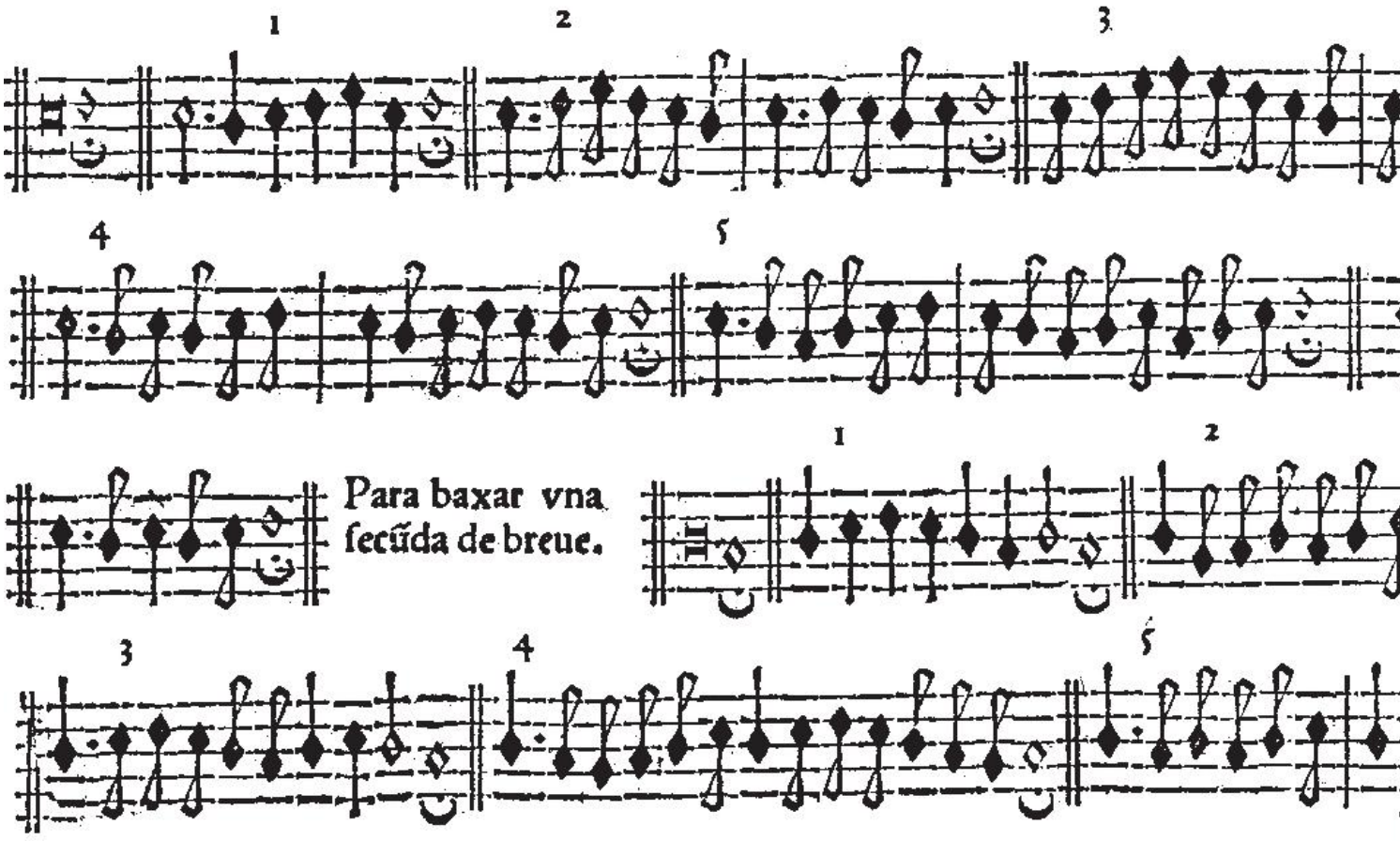

6
7
8
9
10
1
Otra manera de
Clauſulas largas
3
4
1
Otras Clau
ſulas largas
3

In the examples I have given so far, I believe I have included all that is principal and most importa embellishing cadences. In the following examples I will treat the way in which to embellish notes whic descend. There are no clef signs because the same passages serve for all clefs. (P.F.)



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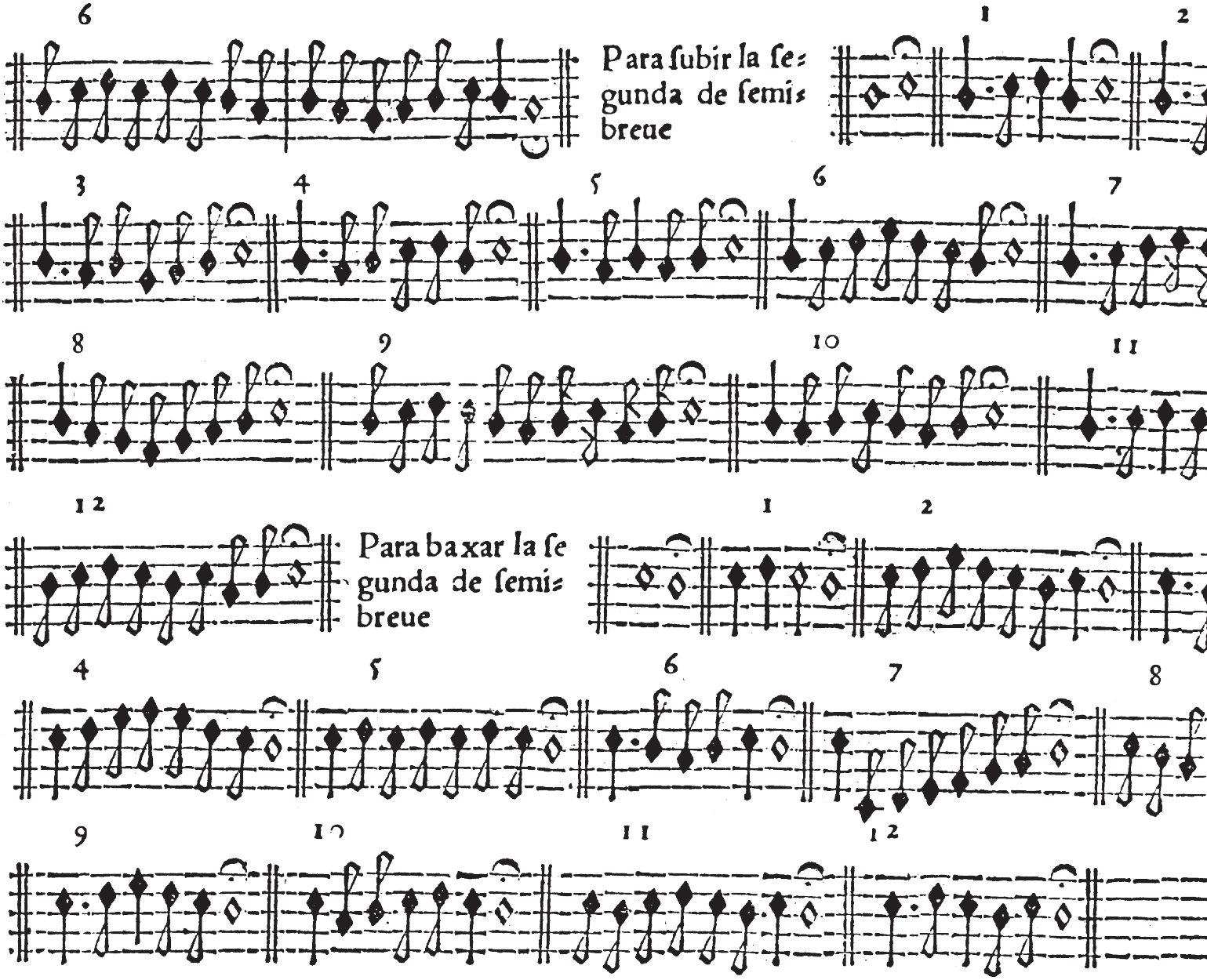
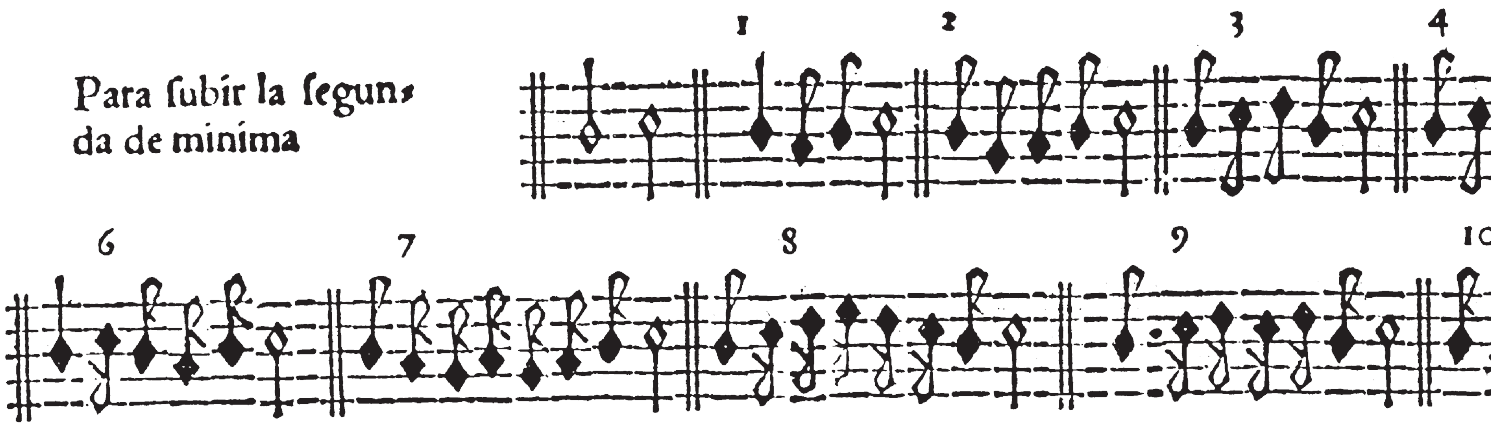
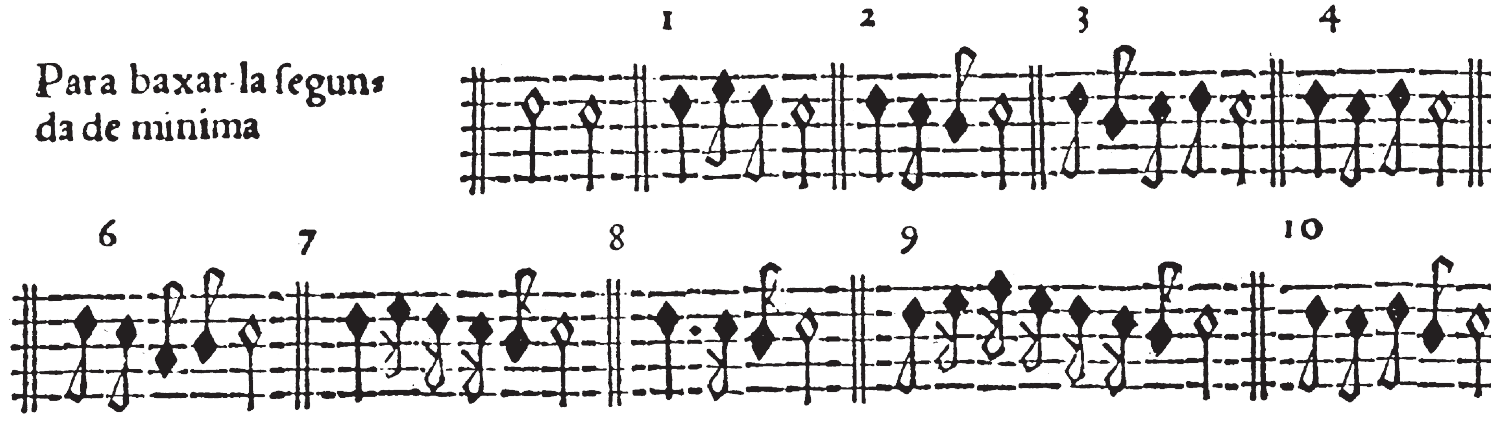

Para ſubir la ſe=
gunda de ſemi=
breue
Para baxar la ſe
gunda de ſemi=
breue

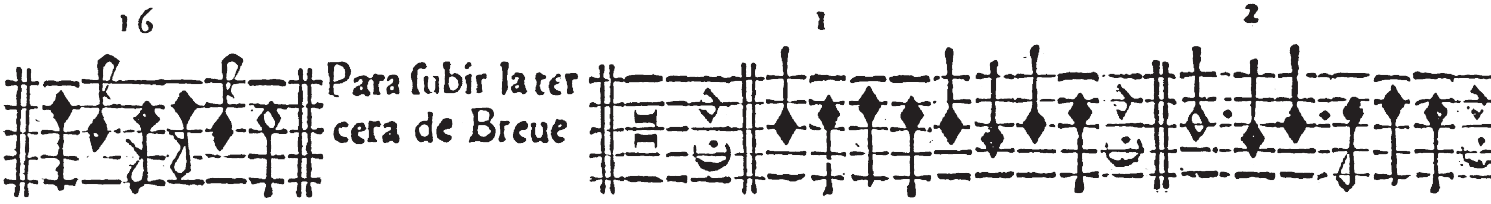
Para ſubir la ſegun-
da de minima



Para baxar la ſegun-
da de minima



Para ſubir la ter-
cera de Breue



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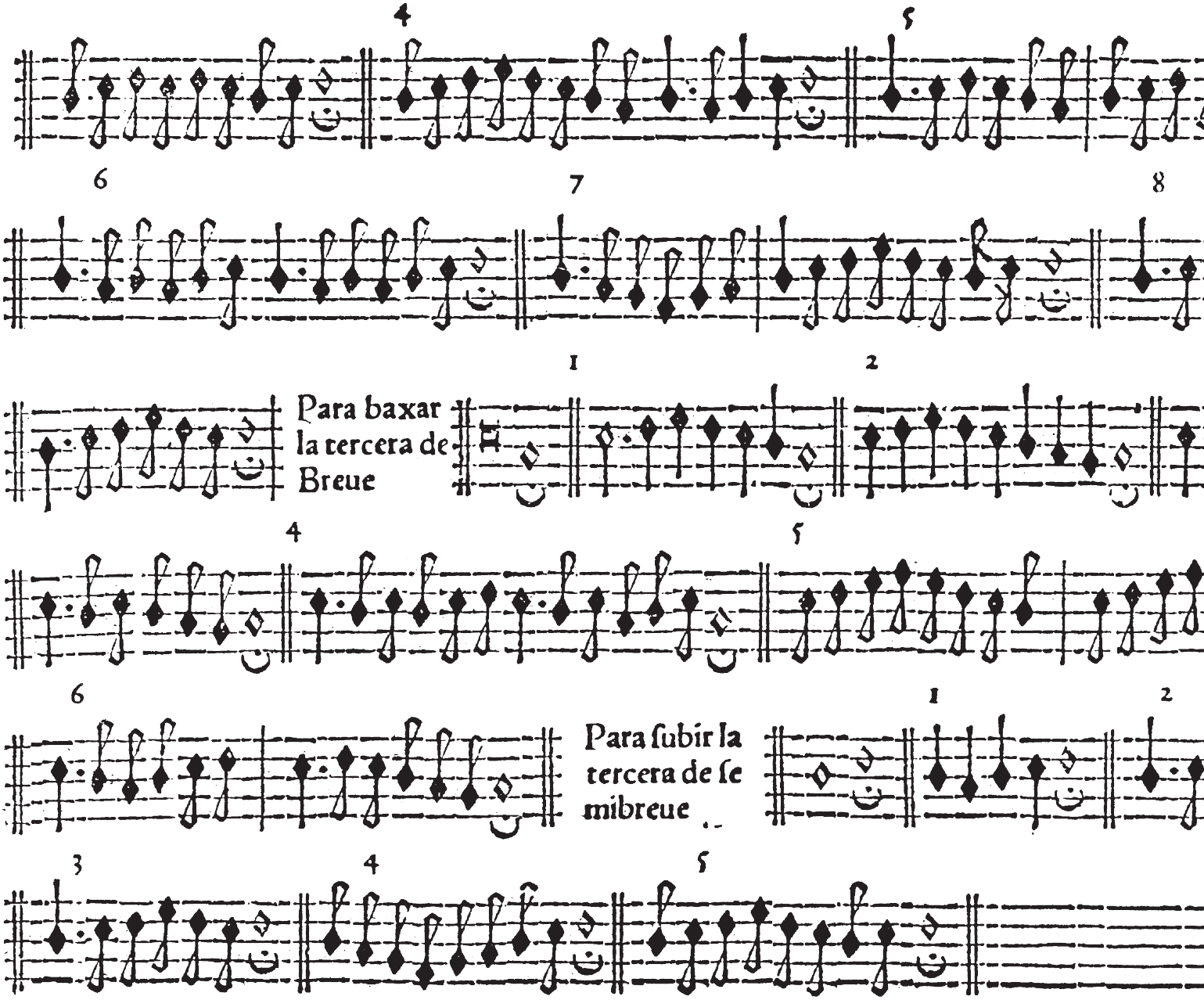
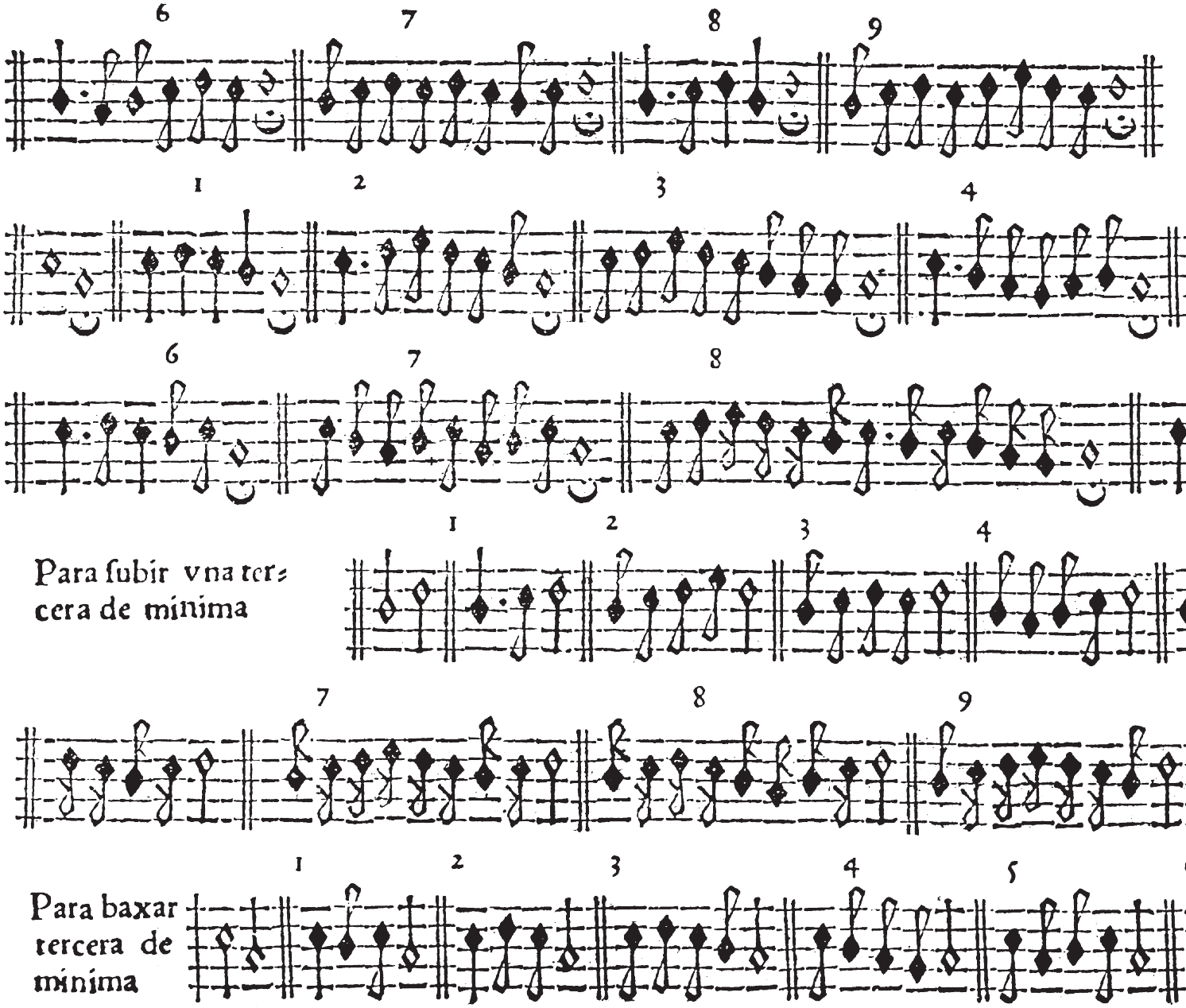

4
5
6
7
8
1
2
Para baxar
la tercera de
Breue
4
5
6
1
2
Para ſubir la
tercera de ſe
mibreue
3
4
5



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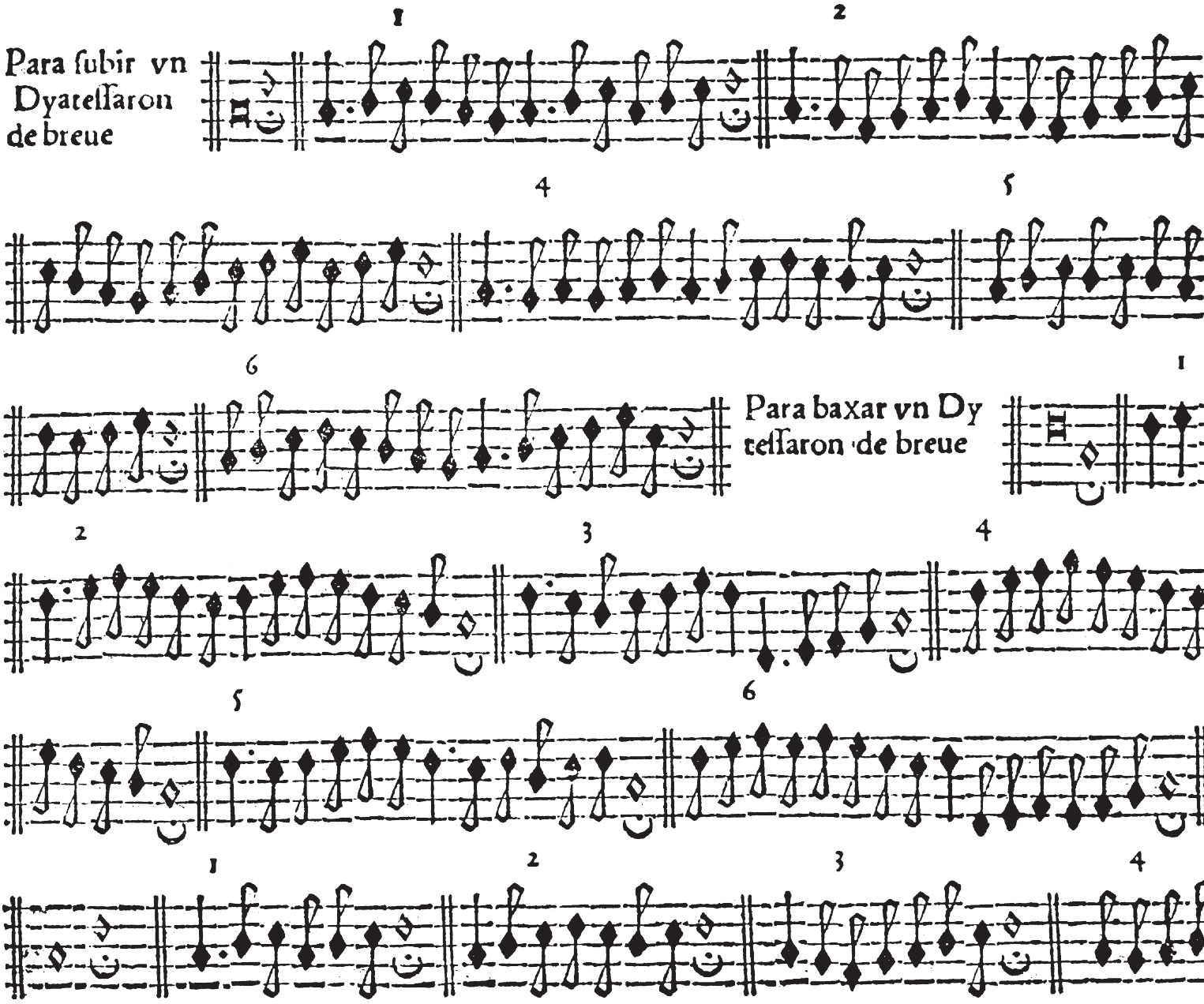
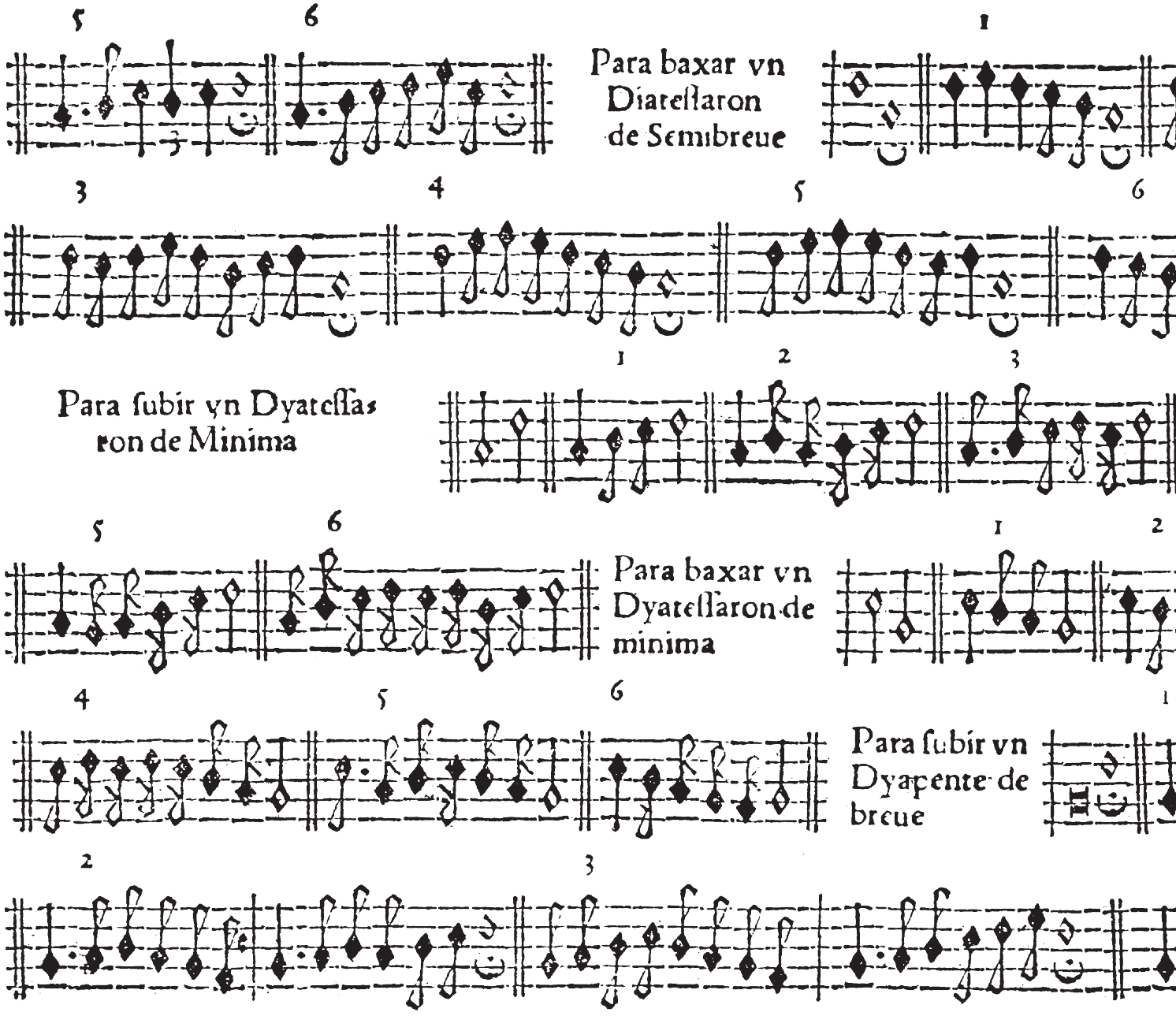

Para ſubir vn
Dyateſſaron
de breue
Para baxar vn Dy
teſſaron de breue



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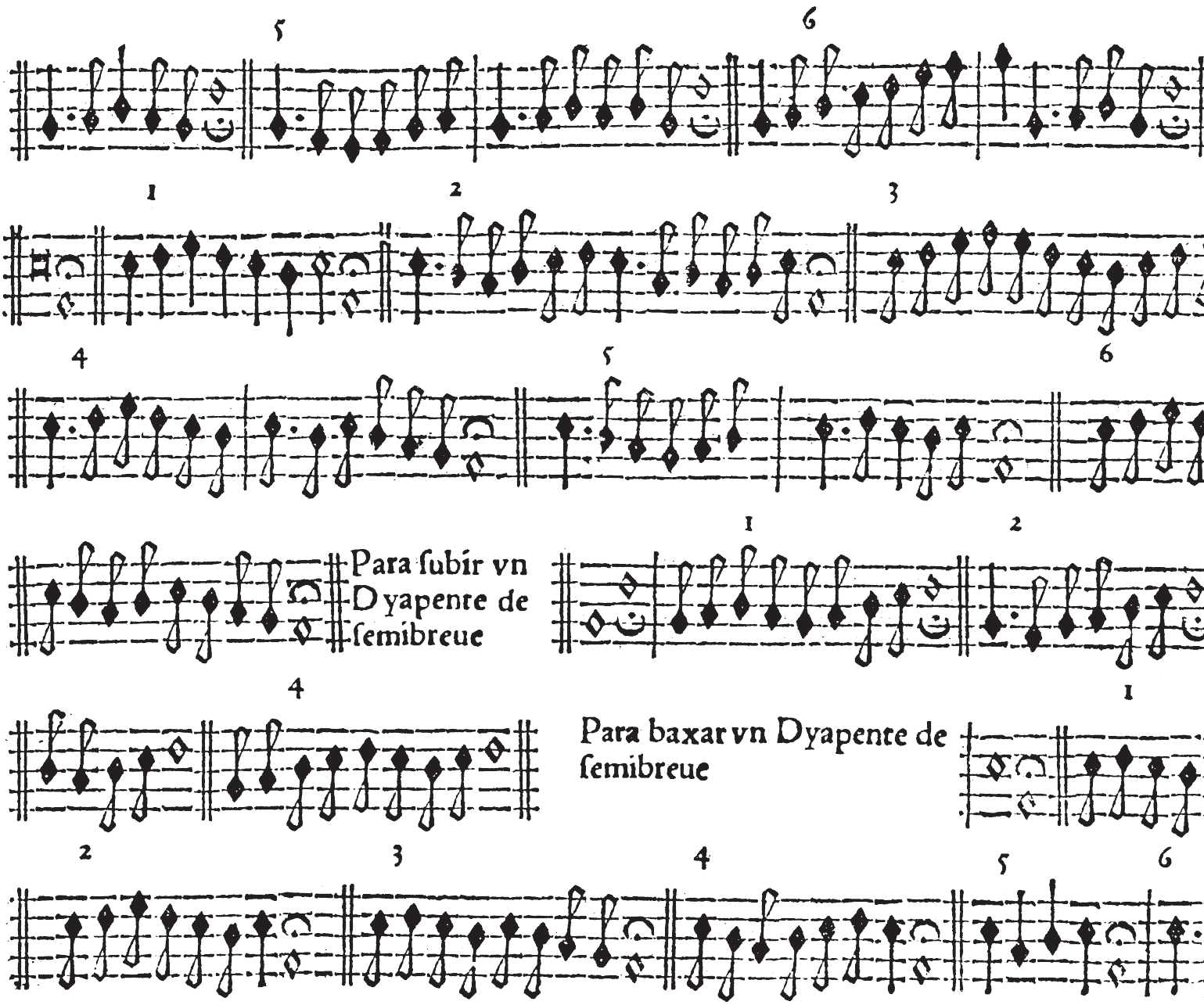
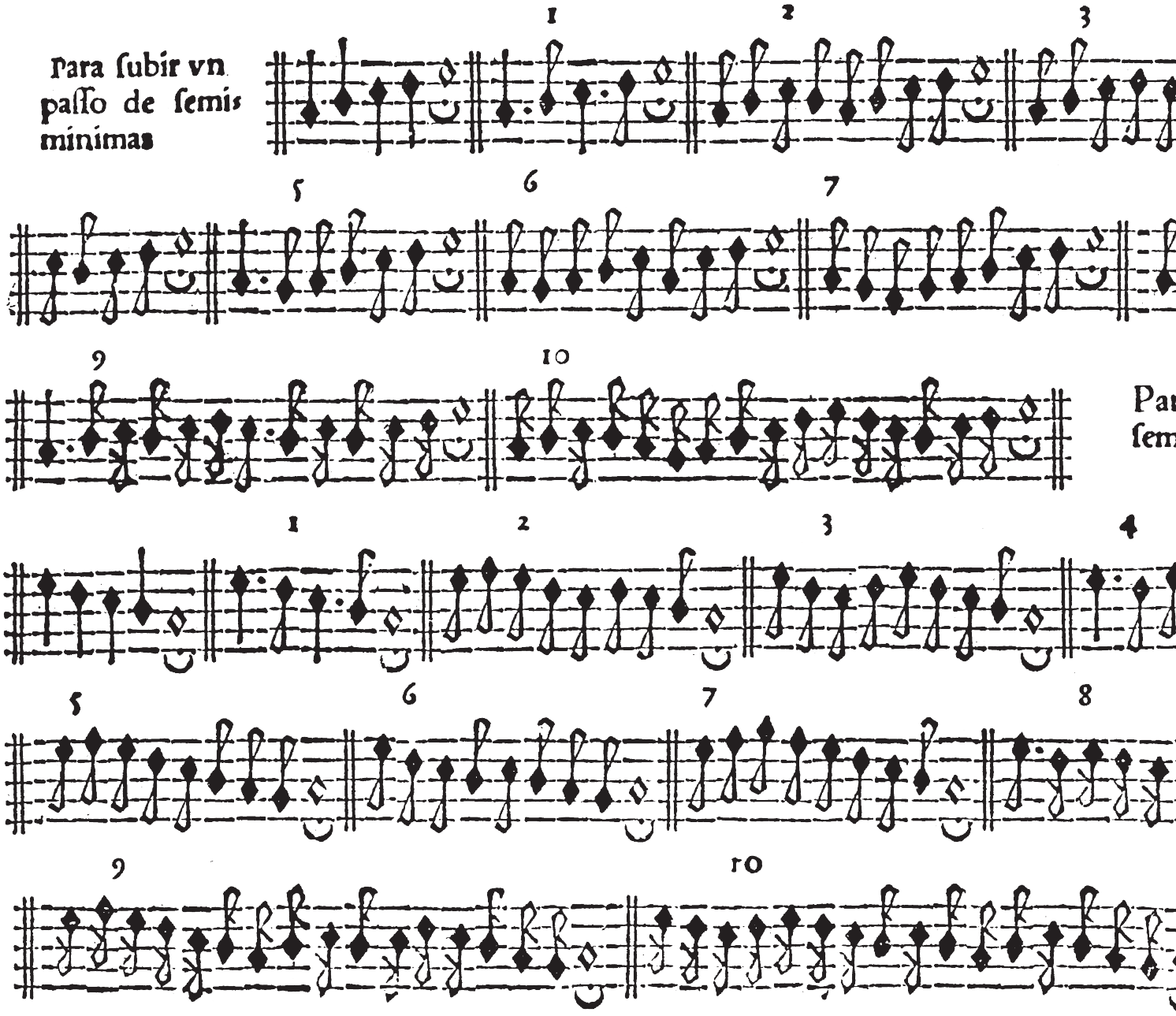

Para ſubir vn Dyapente de ſemibreue
Para baxar vn Dyapente de ſemibreue

Para ſubir vn paſſo de ſemis minimas



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DE DIEGO
ORTIZ
TOLEDANO
LIBRO SECONDO

Explanation of the ways of playing the viol with the harpsichord

This second book deals with the ways of playing the viol with the harpsichord, of which there are three: th
on plain song; the third on a composition. I cannot demonstrate fantasy because each one plays it in h
what is required for playing it. Fantasy played on the harpsichord should consist of well ordered conson
enter with some elegant passages. If the viol should set out on some plain notes, then the harpsichord sh
playing in imitation, one waiting for the other, in the manner concerted counterpoint is sung. In this way t
agreement, and with practice they will discover very excellent secrets which are to be found in this style c
ways, mention will be made in the proper place.

The manner of tuning the viol with the harpsichord

There are many ways of tuning the viol with the harpsichord, because one can play at any pitch, raising or
playing, as the pitch of the harpsichord might require; which, although it may be difficult, will become eas
But the easiest and best way of tuning the viol with the harpsichord is to tune the open fifth string in uniso
harpsichord. In this way they share equally in the high and low notes, and in this manner of tuning every
is to be played. The four studies which ensue I thought to set down here, free and separate, in order to tra
give notice to the discourse to be presented when one plays a viol unaccompanied. (P.F.)

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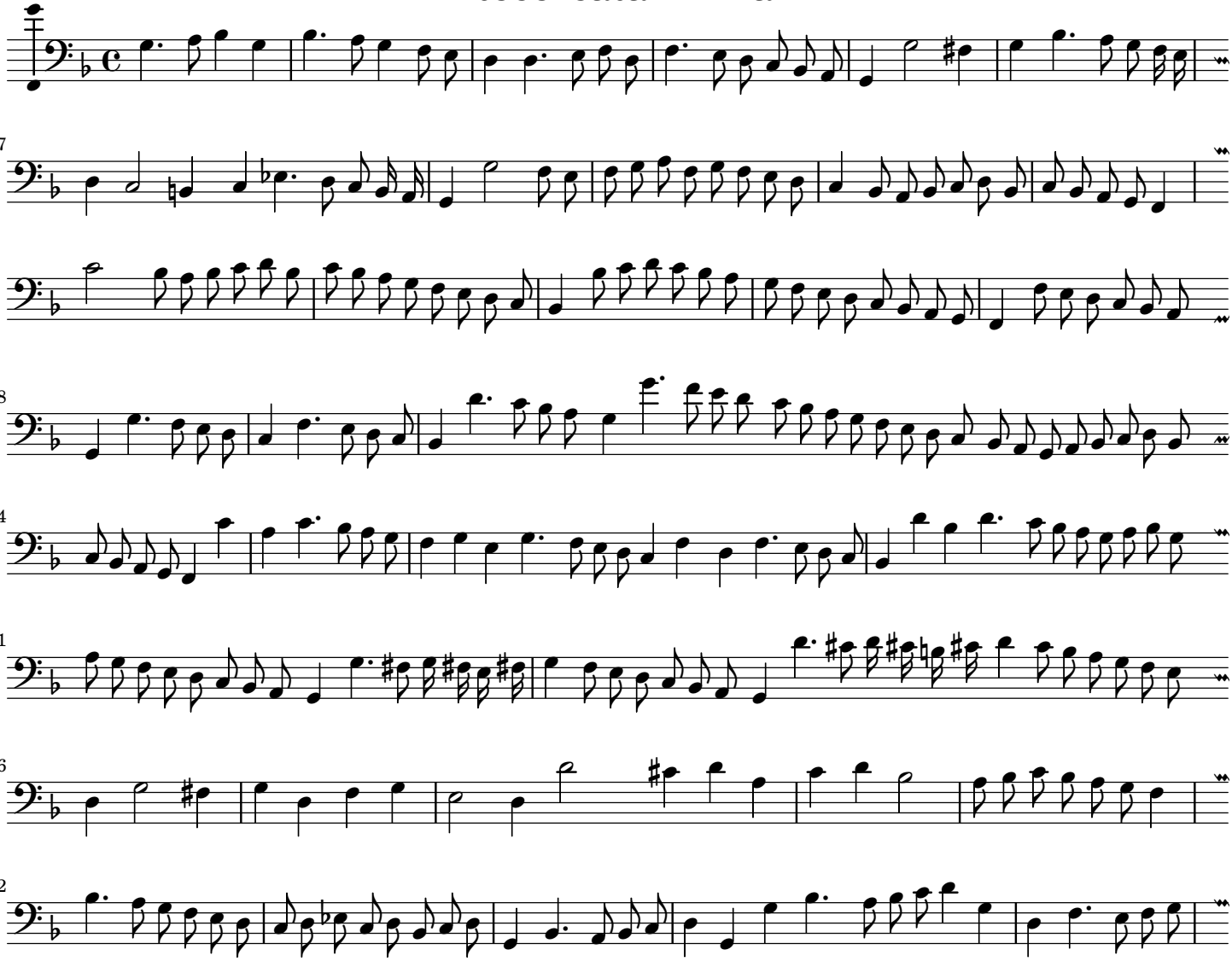
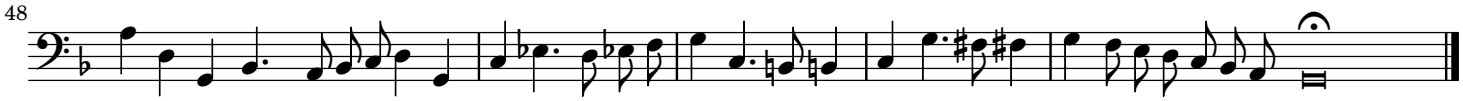
Recercata Prima





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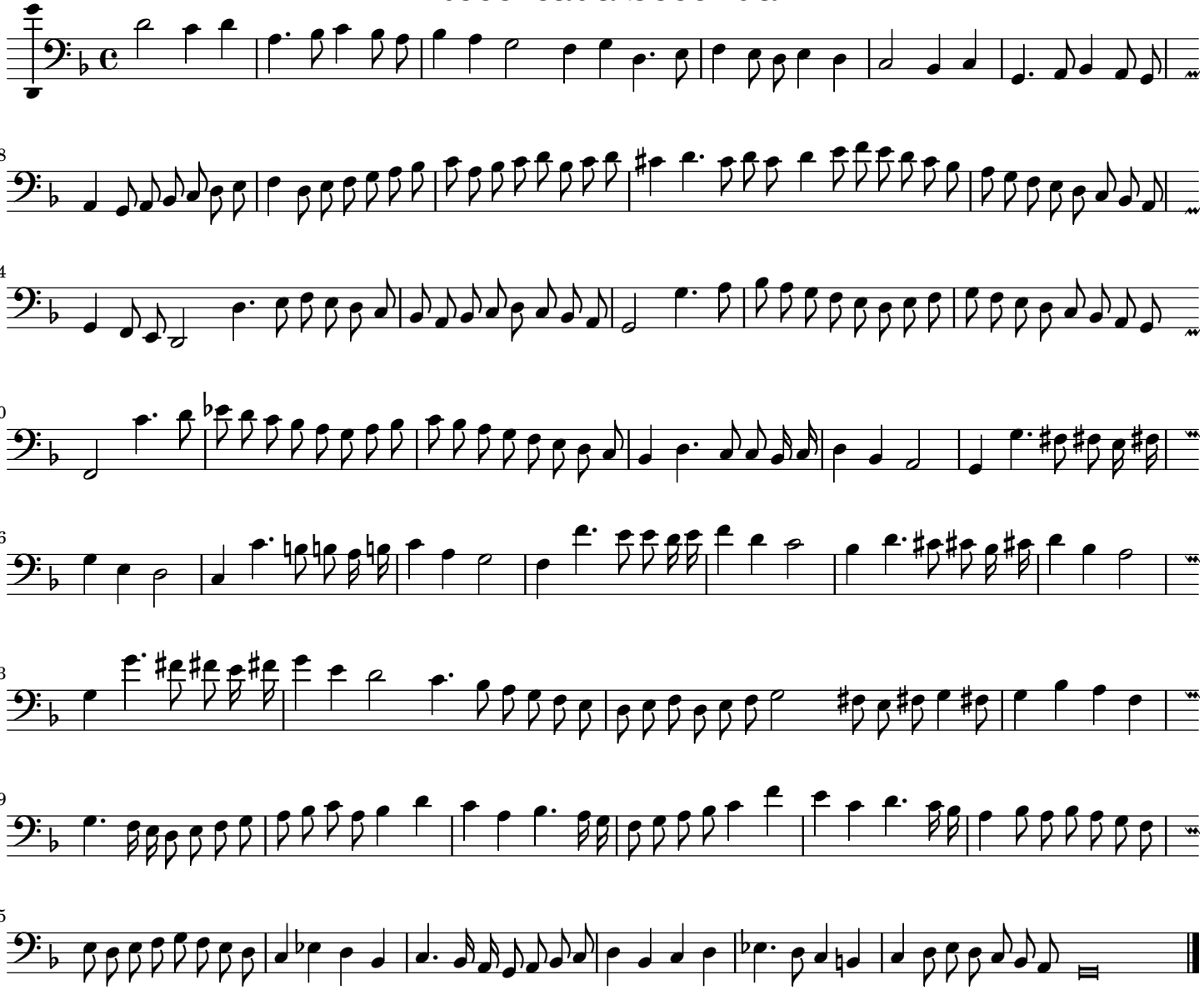
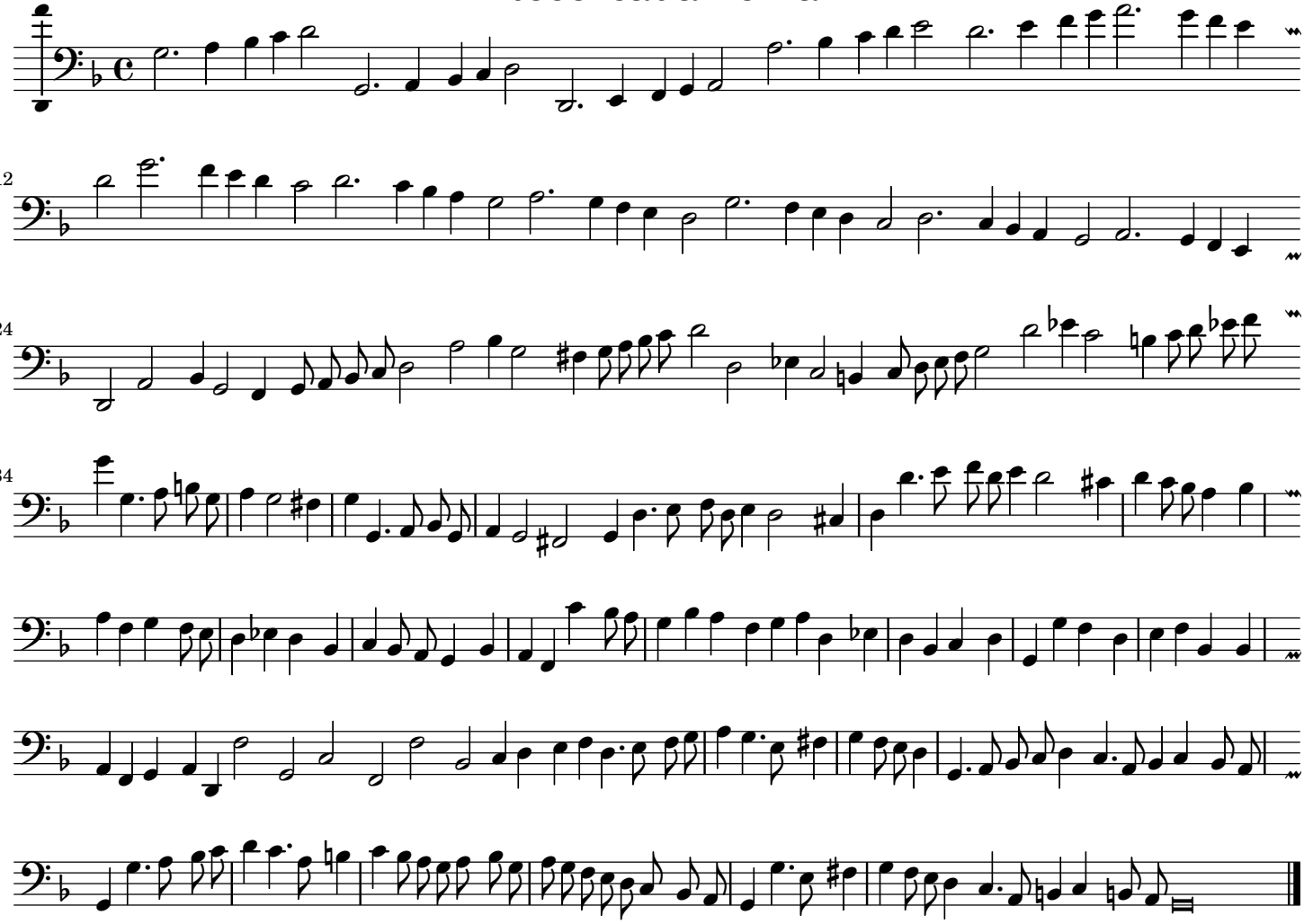
Recercada Seconda



Recercada Terza



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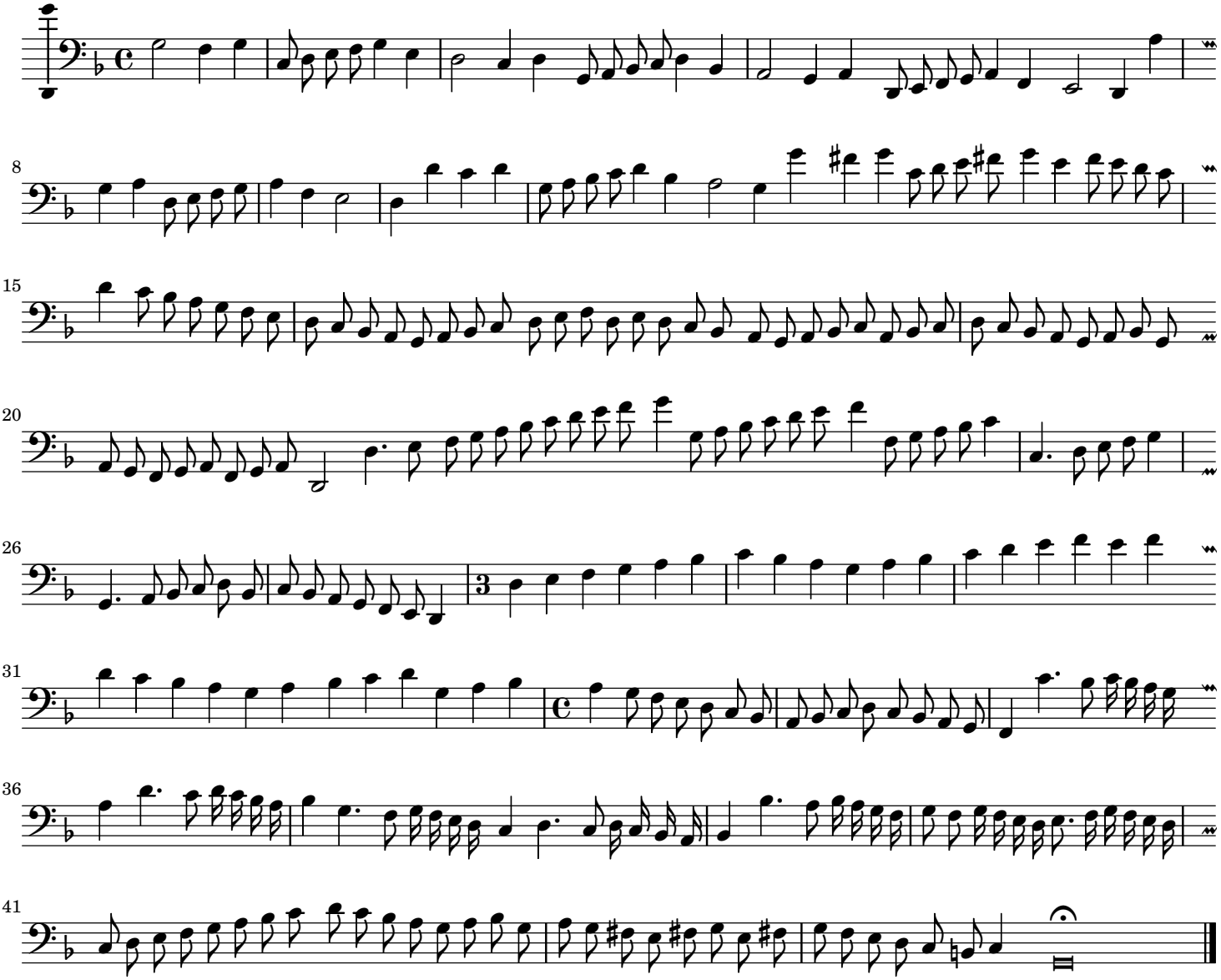
Recercada Quarta



 ©20

Concerning the second way of playing the viol with the harpsichord, which is on plai

To illustrate this way of playing I set forth here six studies on the plain song which follows. The plain s harpsichord, for which it is notated in the bass, accompanied with consonances and some counterpoint ap six studies the viol is playing. In this way the study will be correct, because it is in free counterpoint. May t this way of playing there are other examples, on tenors, at the end of this book, to satisfy different tastes. which suits him best. (P.F.)

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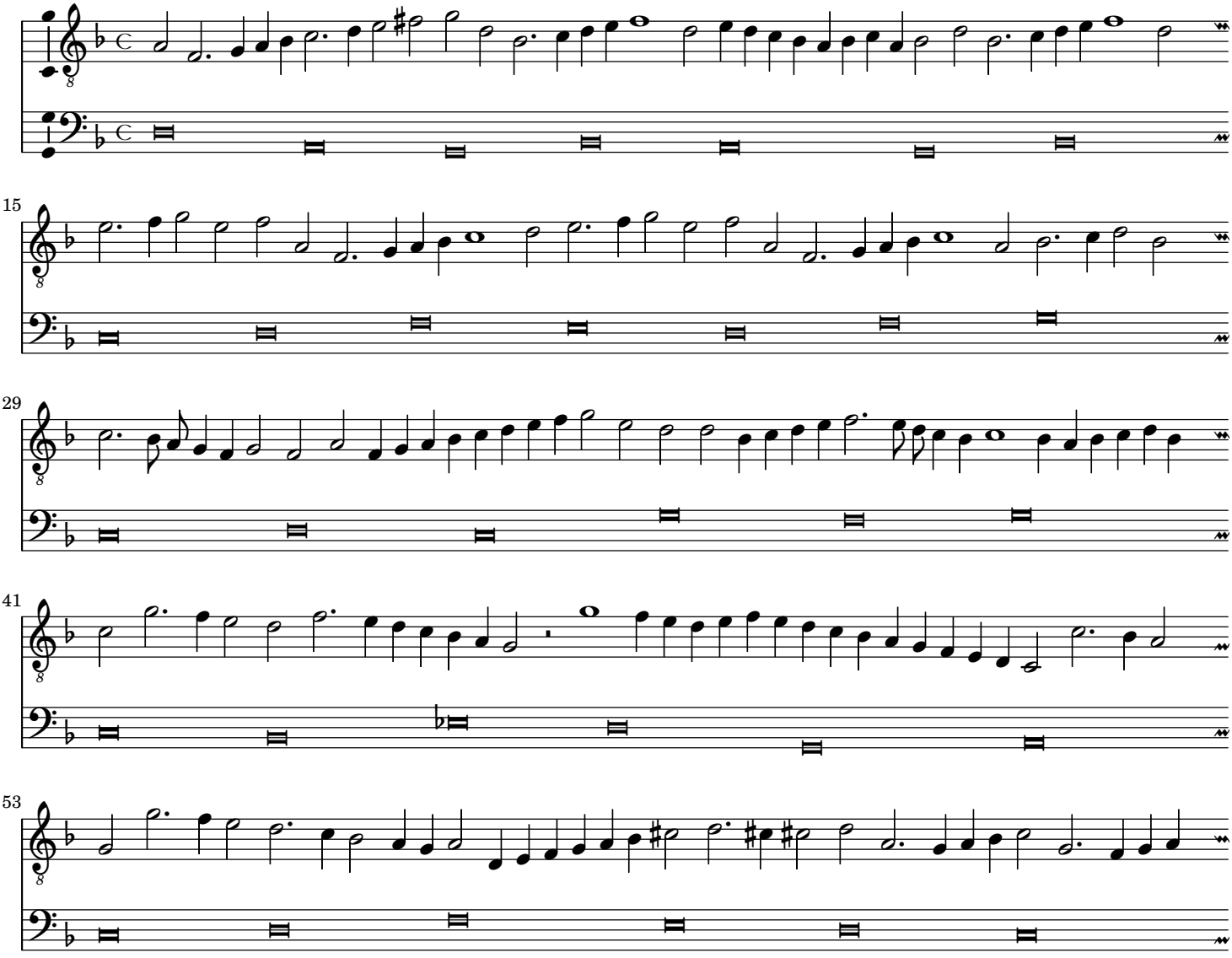
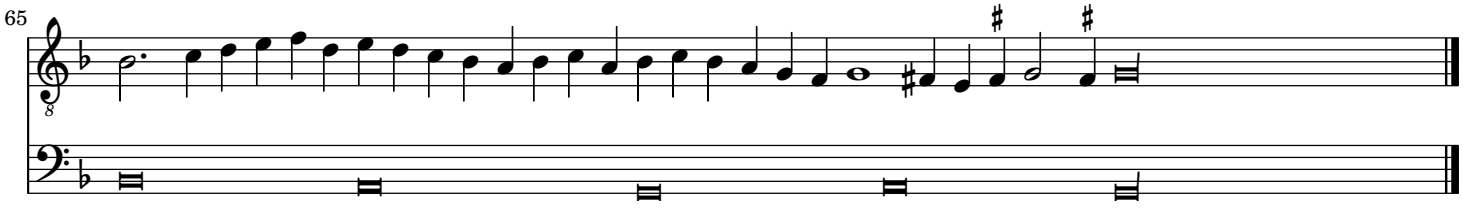
Recercada Primera. (sobre La Spagna)





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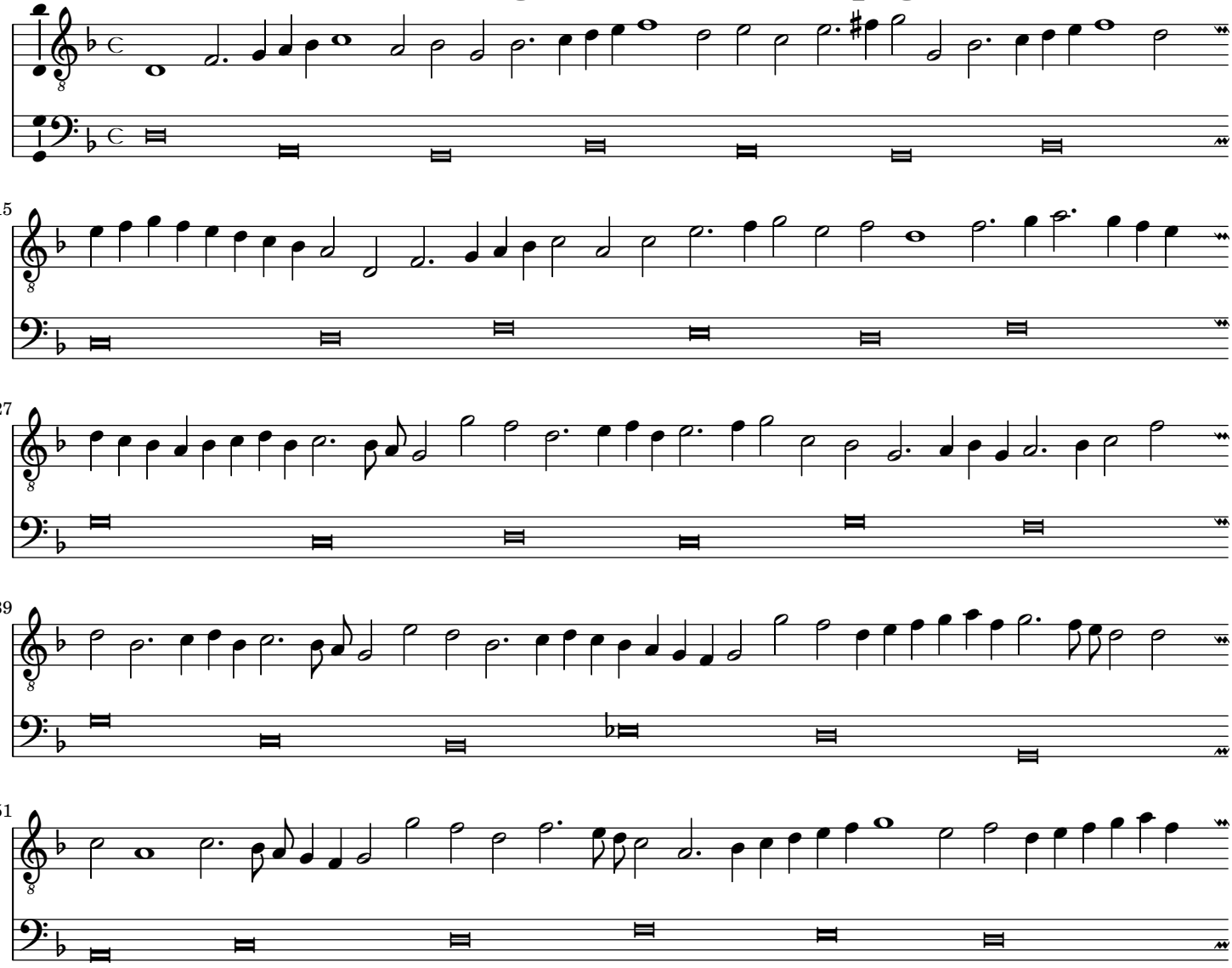

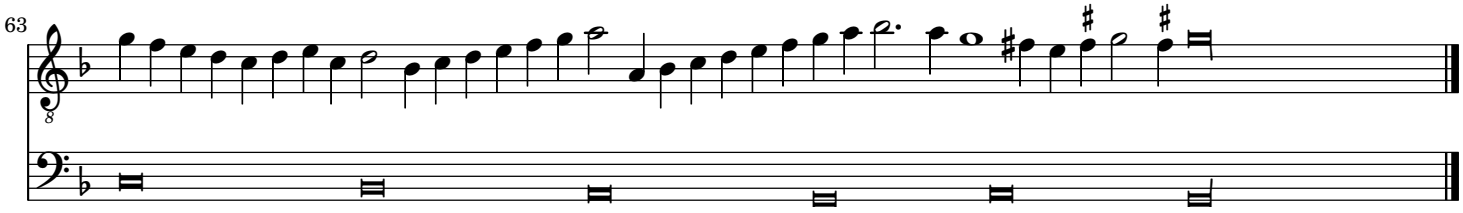

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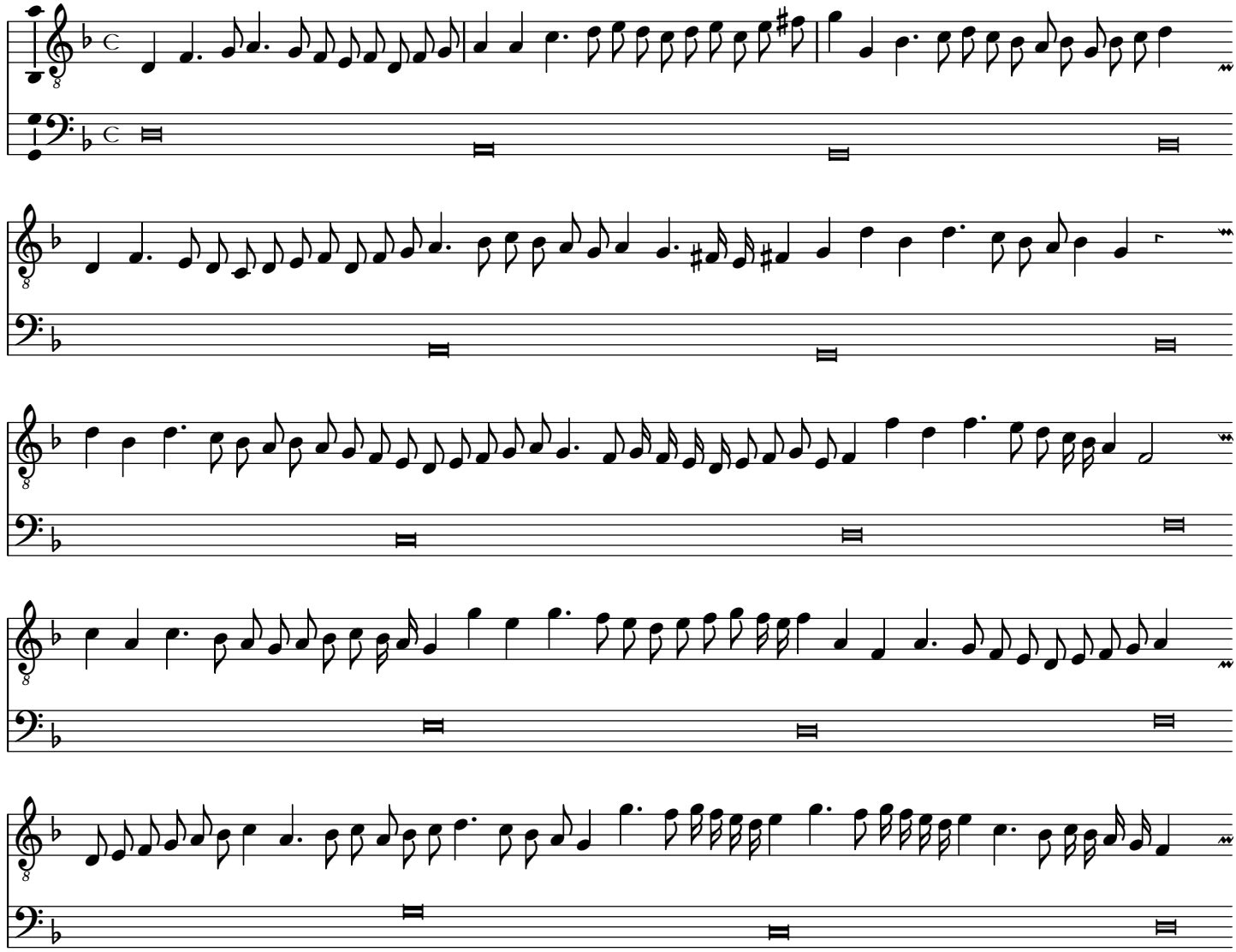
Recercada Tercera. (sobre La Spagna)



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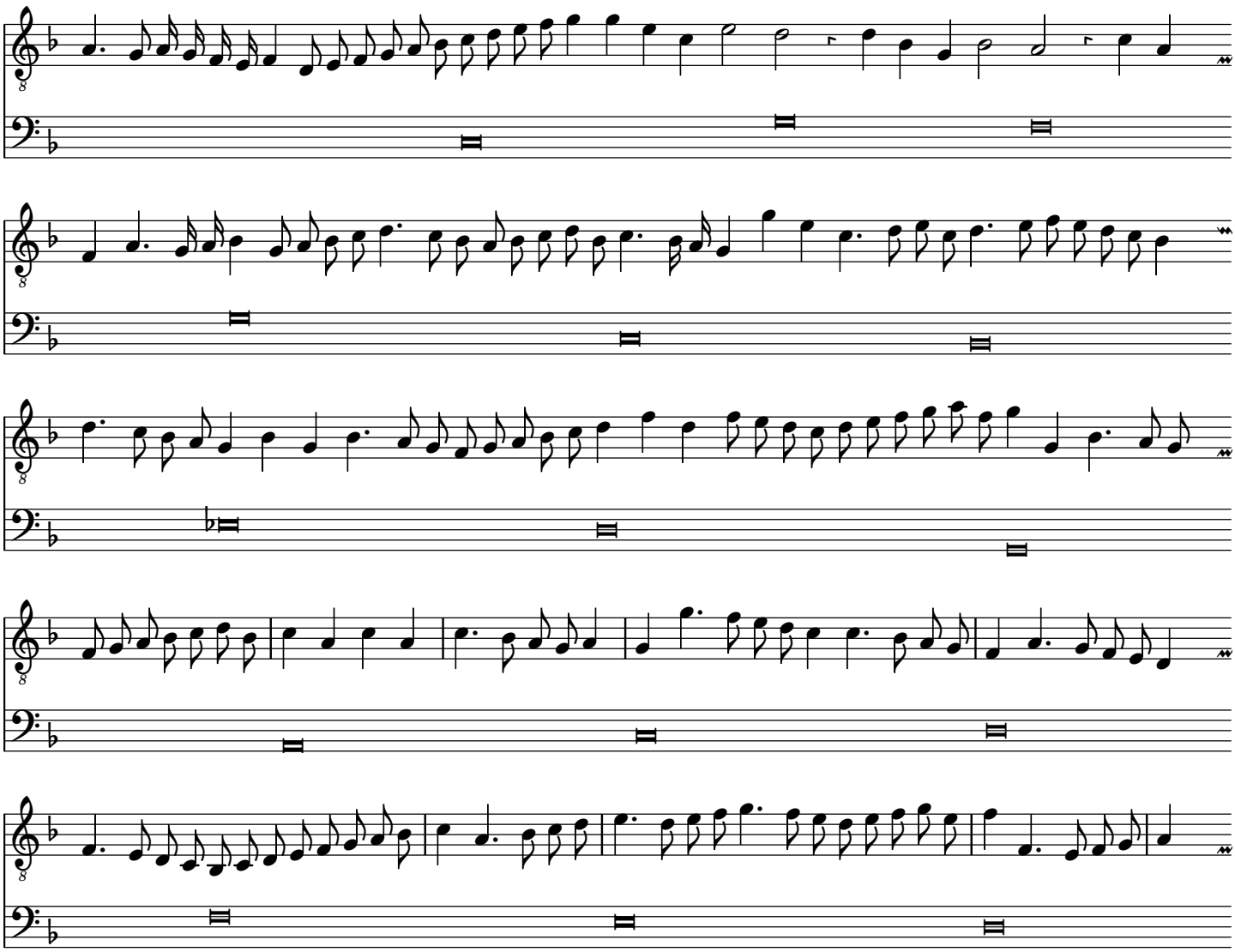

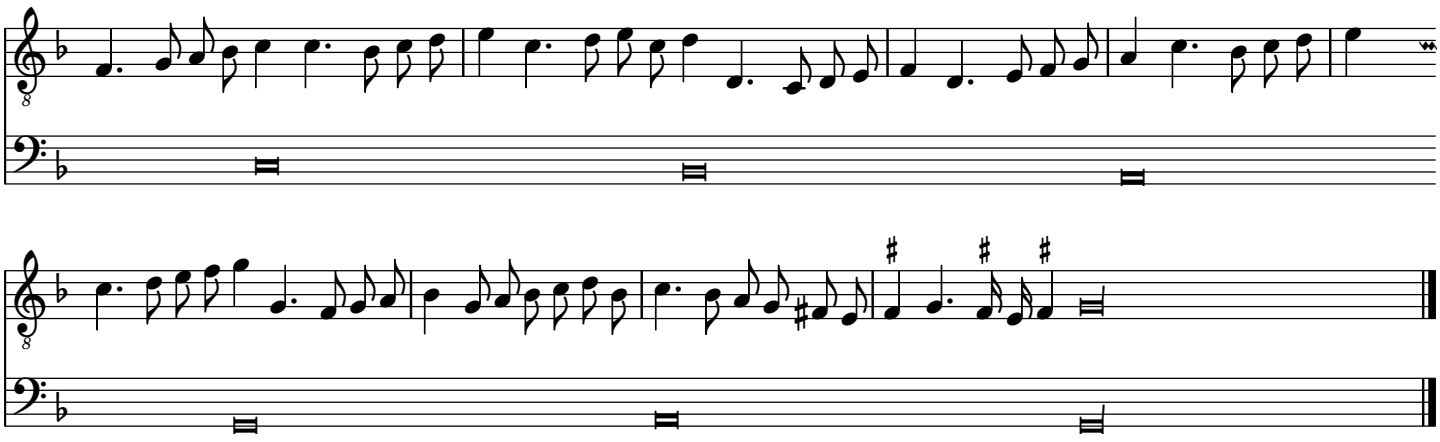

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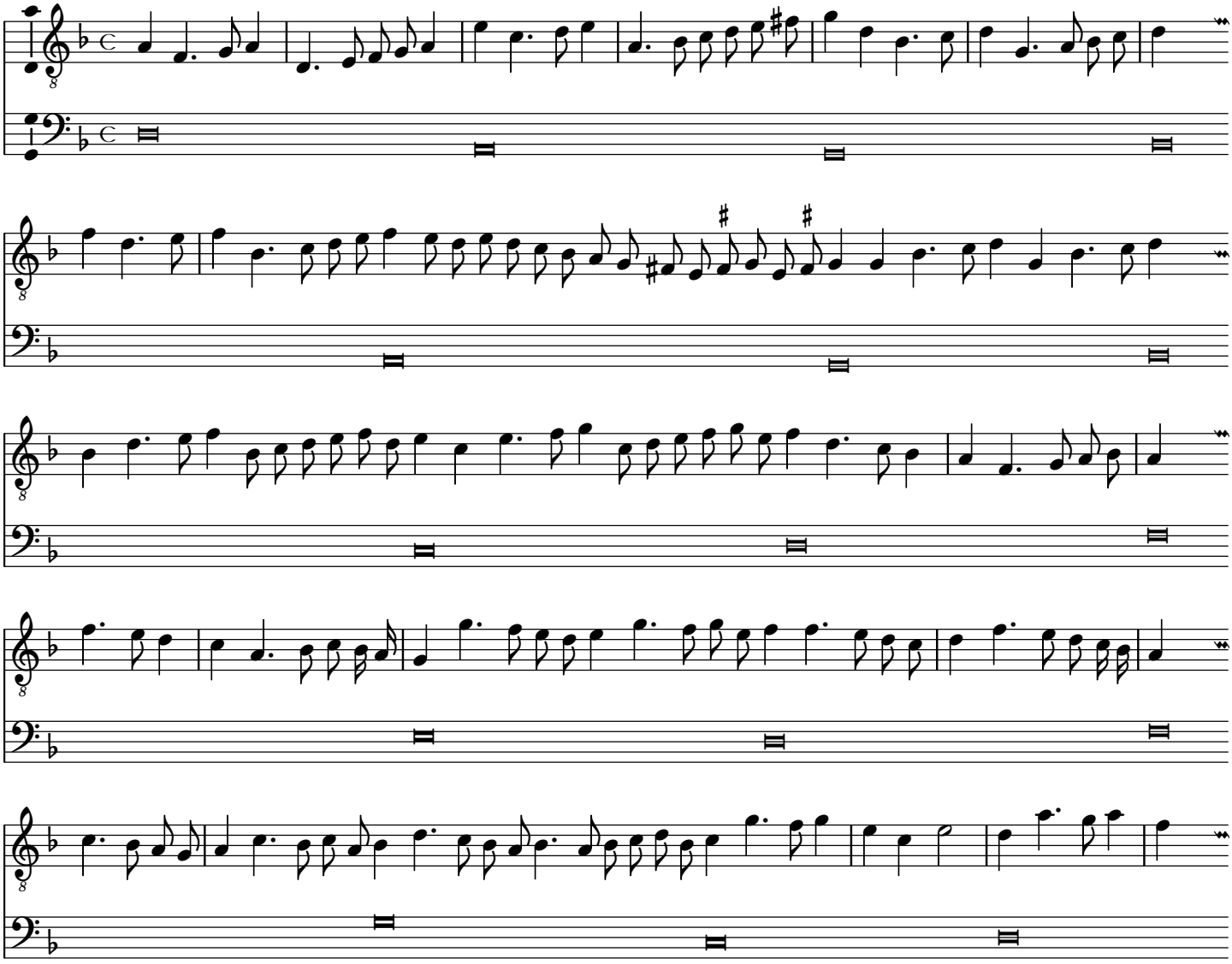

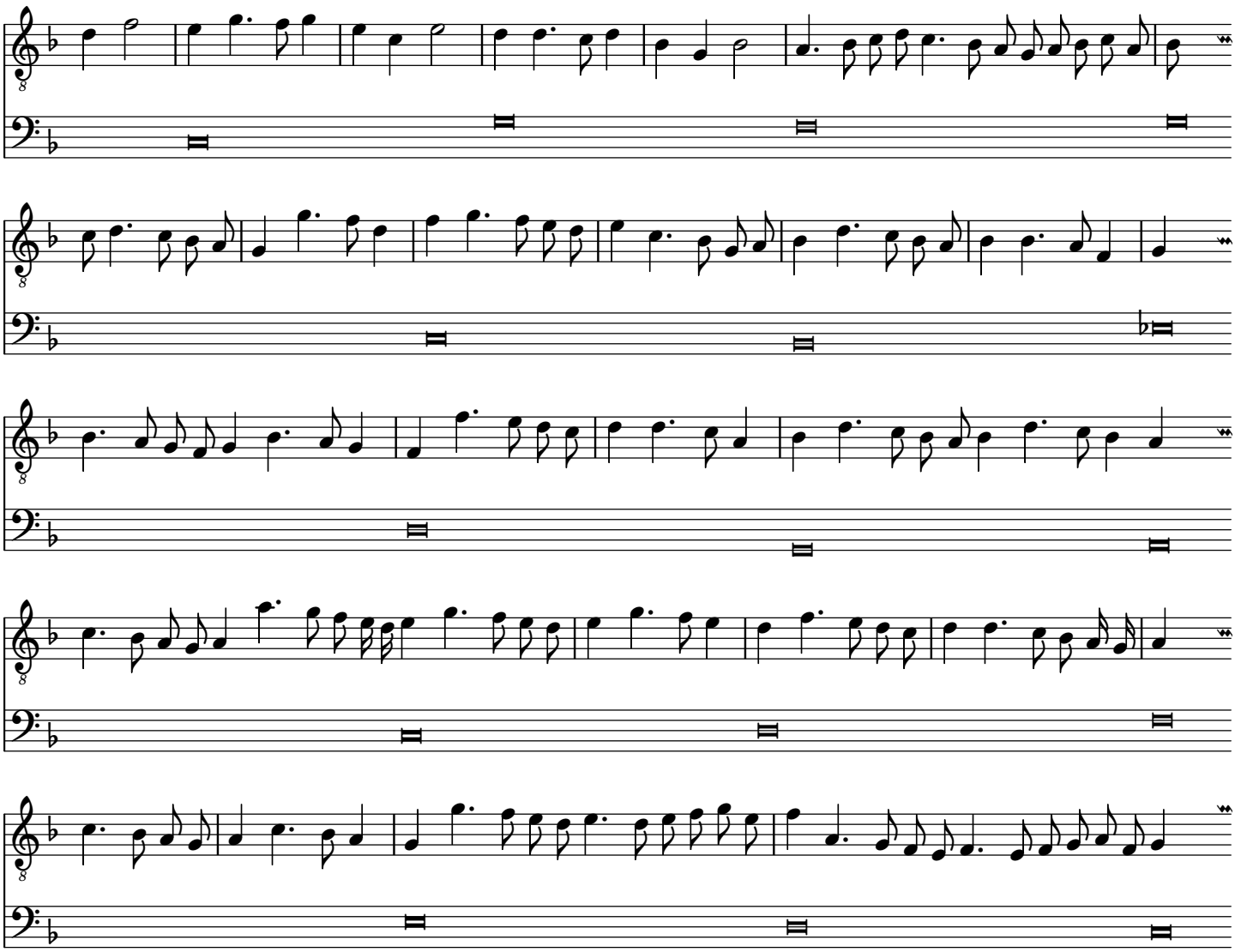

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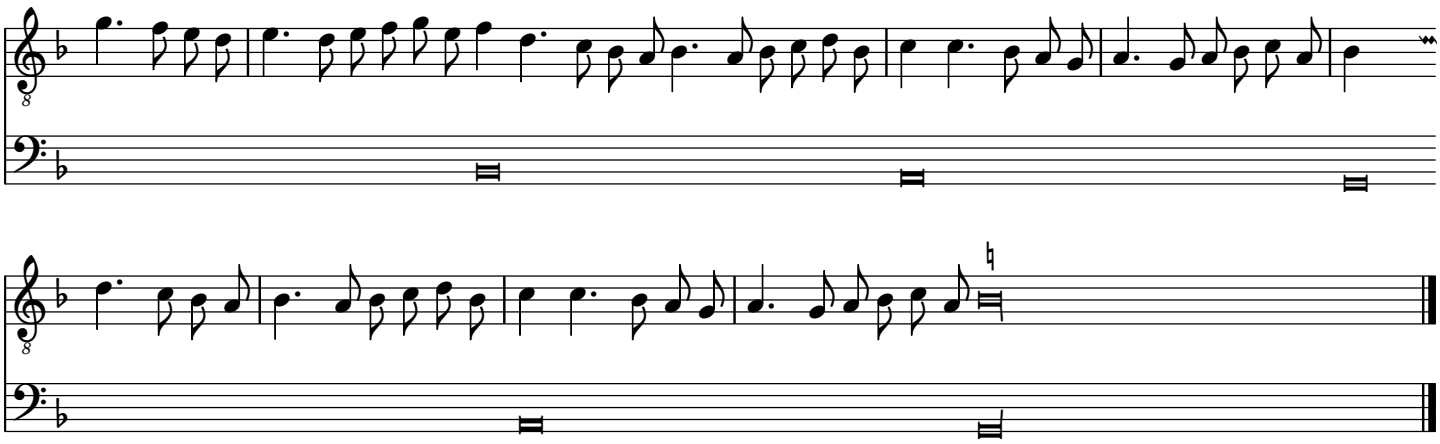
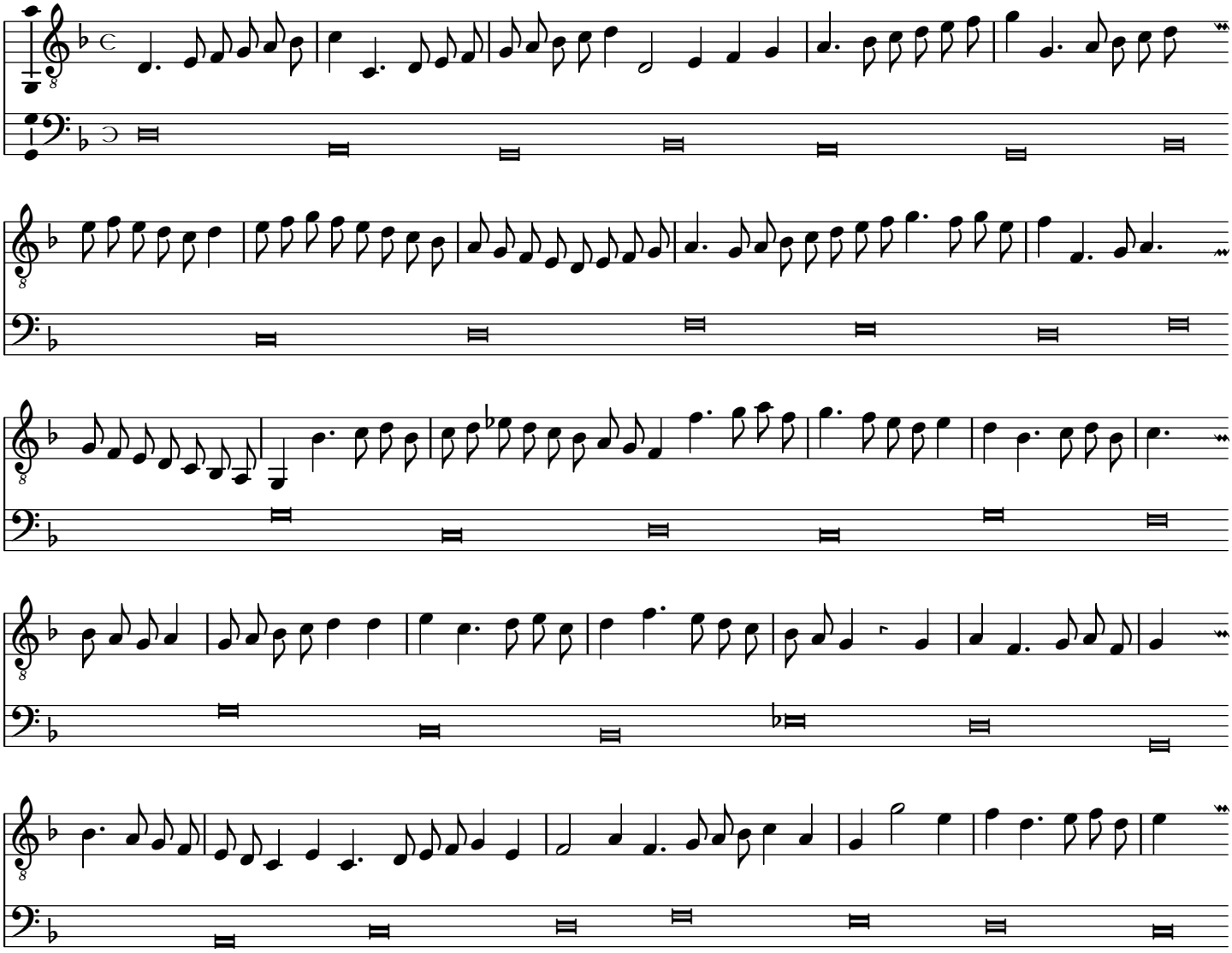


Recercada Quinta. (sobre La Spagna)



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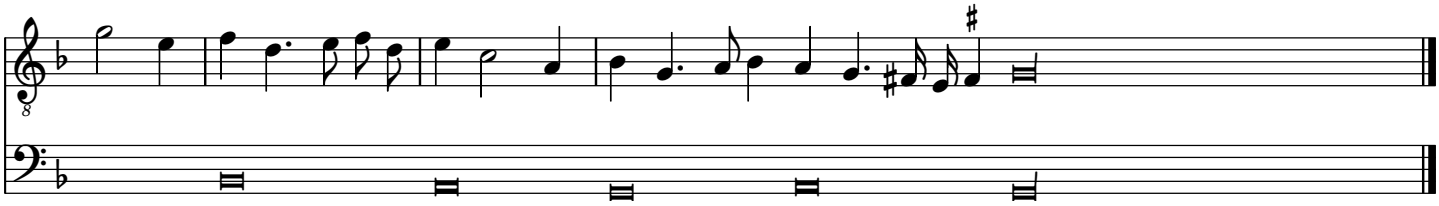

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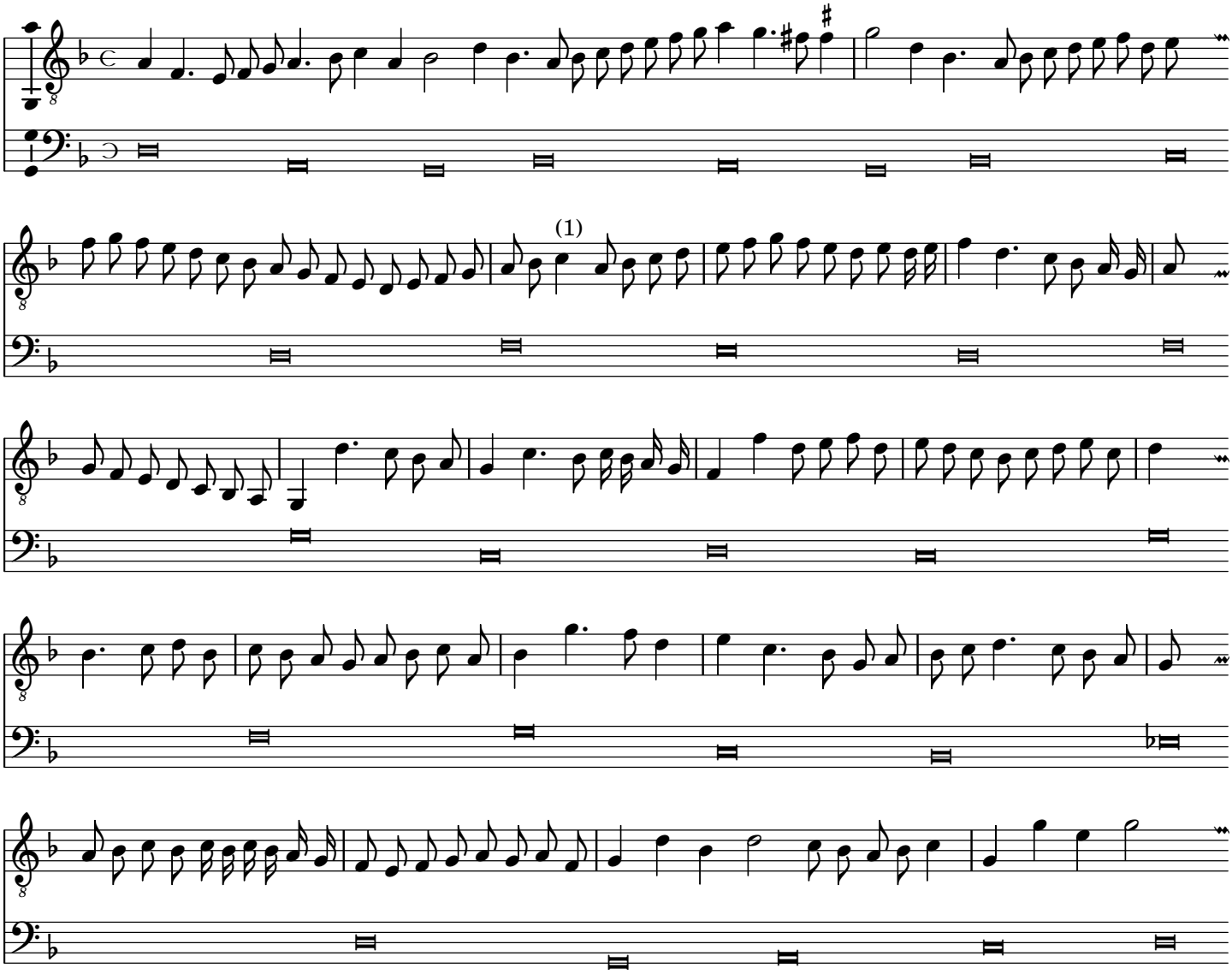

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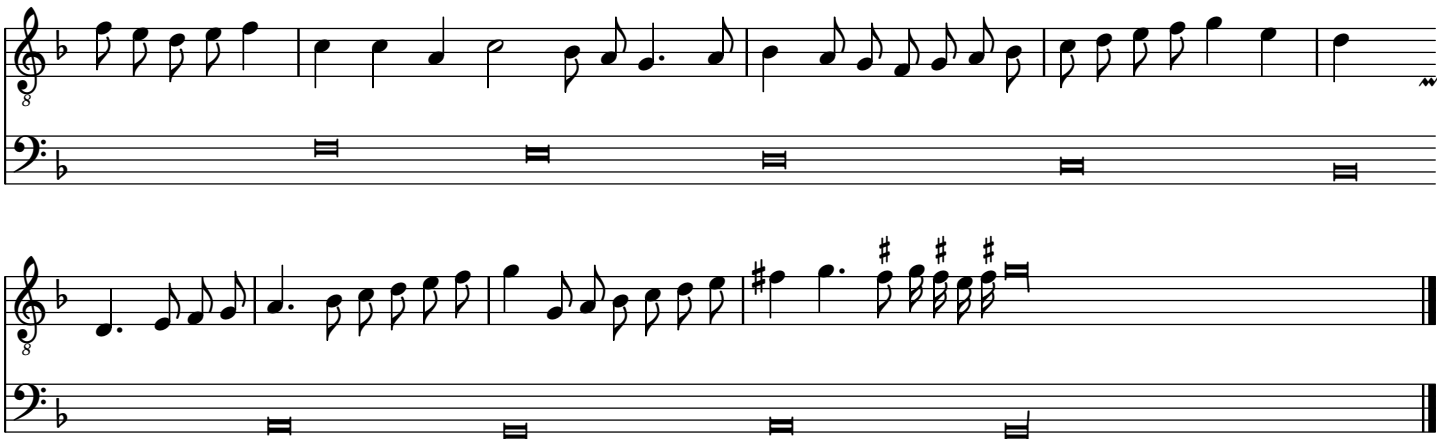


The third way of playing the viol with the harpsichord, which is on comp

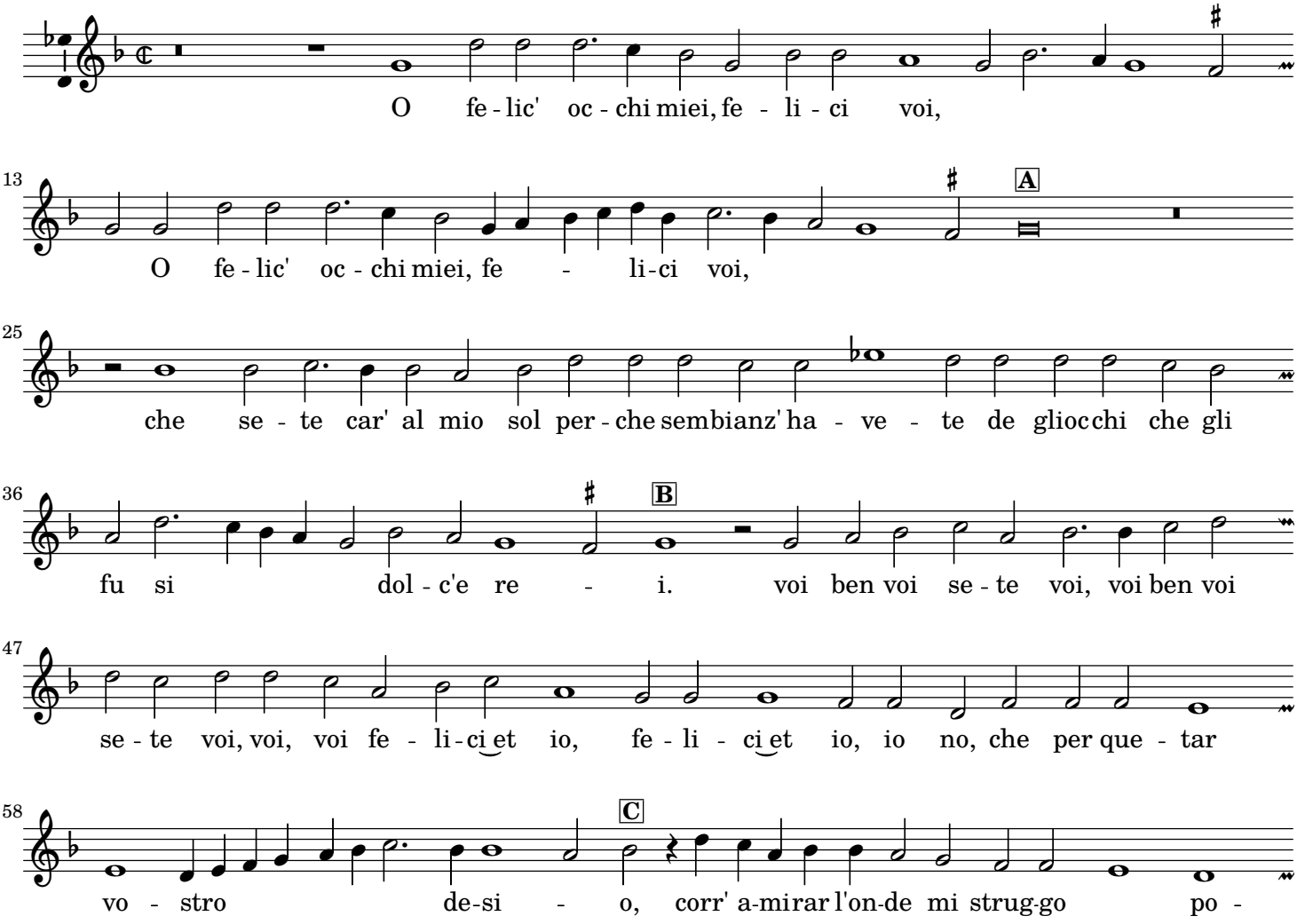
One must take a madrigal, motet, or whatever other work one wants to play, and play it on the harpsichord,
The violist can play using each composed part, two or three different ones, or more. Here I write four on the
The first uses the bass of the work, with come variations and extended passages. The second way is the sopra
has more charm if the harpsichordist does not play the soprano. The third way is in imitation of the first, but it
because it requires more agility of the hands. The fourth way is a fifth voice, to which we do not obligate an
ability in composition on the part of the player to do it. (P.F.)

[1]Facsimile has an eighth note.

O Felici Occhi Miei

Superius

Jaques Arcadelt



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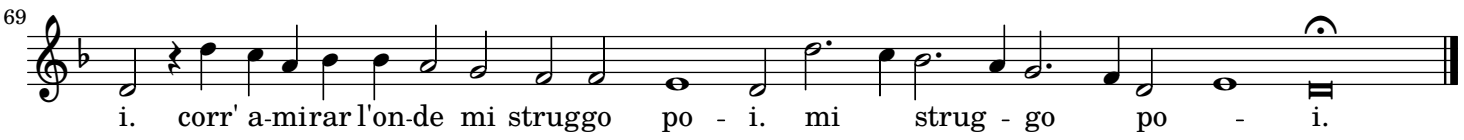
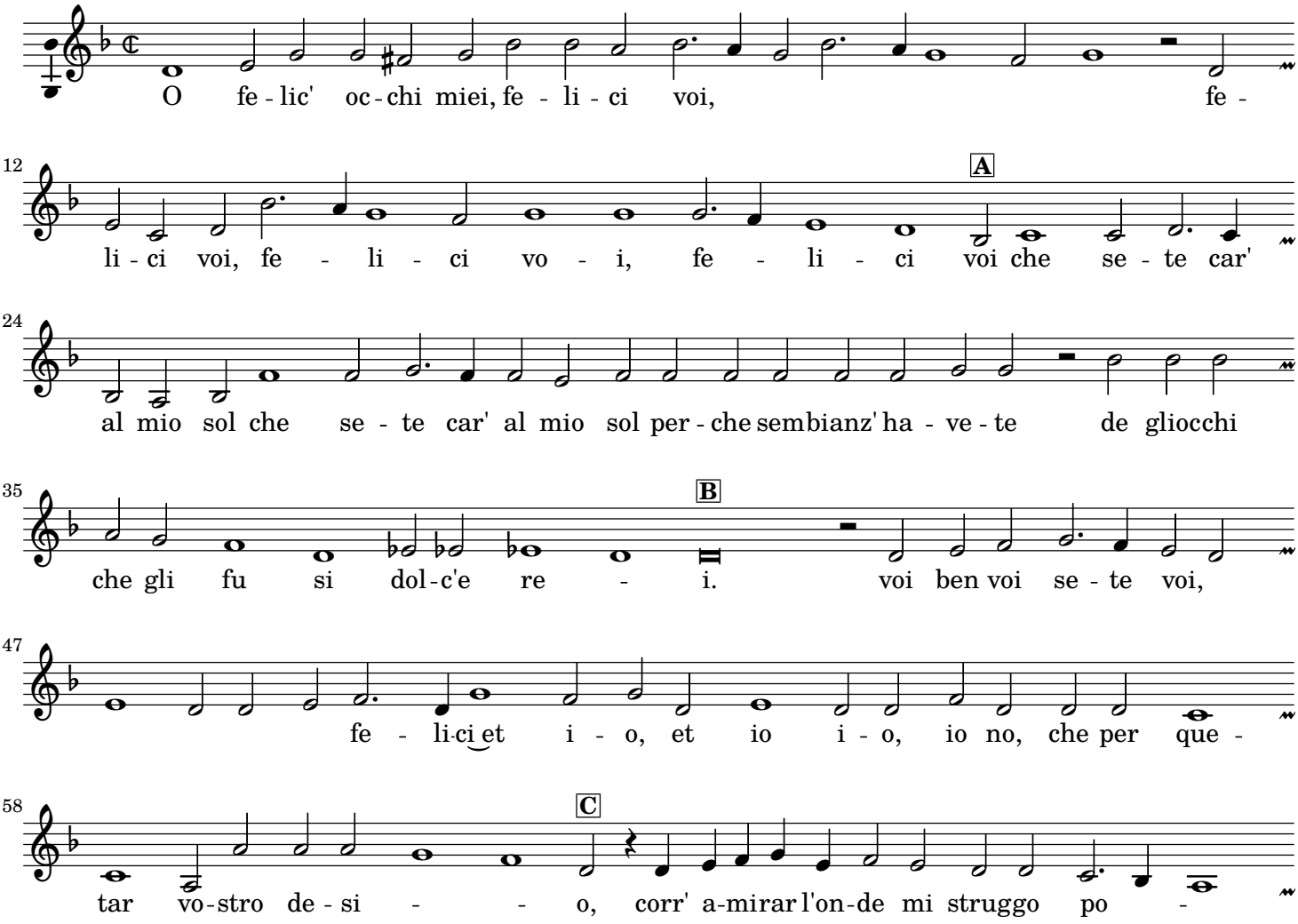

69
i. corr' a-mirar l'on-de mi struggo po - i. mi strug - go po - i.

O Felici Occhi Miei

Altus

Jaques Arcadelt



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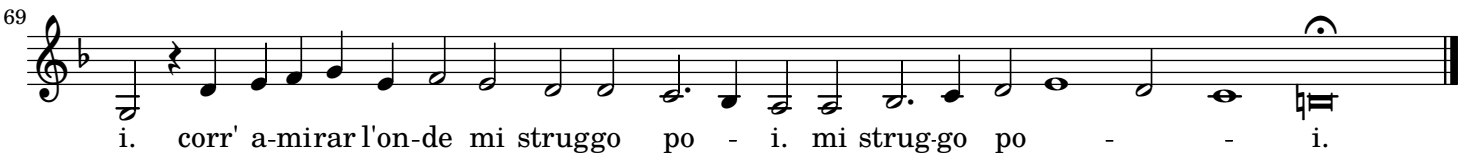
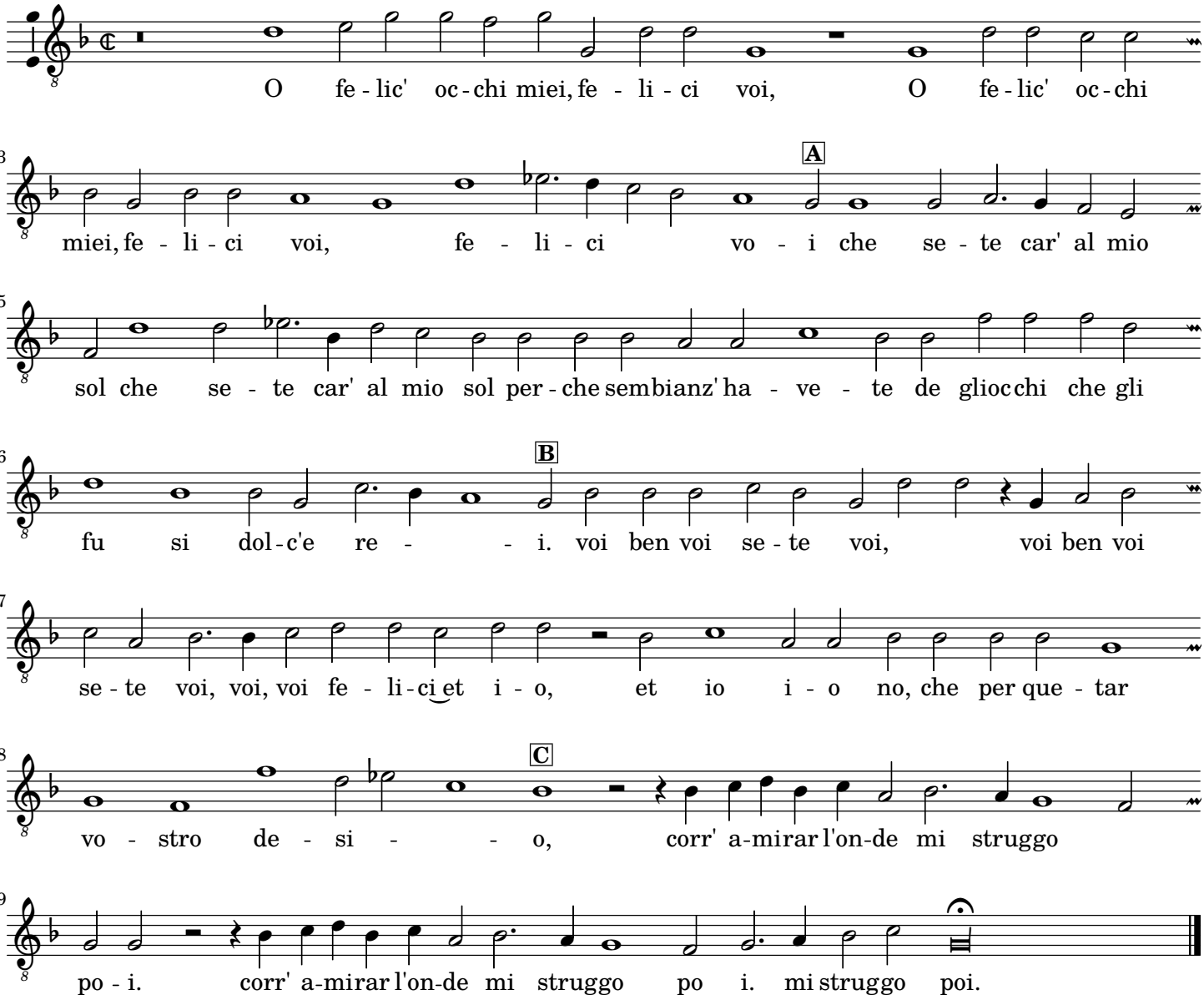

69
i. corr' a-mirar l'on-de mi struggo po - i. mi strug-go po - - i.

O Felici Occhi Miei

Tenor

Jaques Arcadelt



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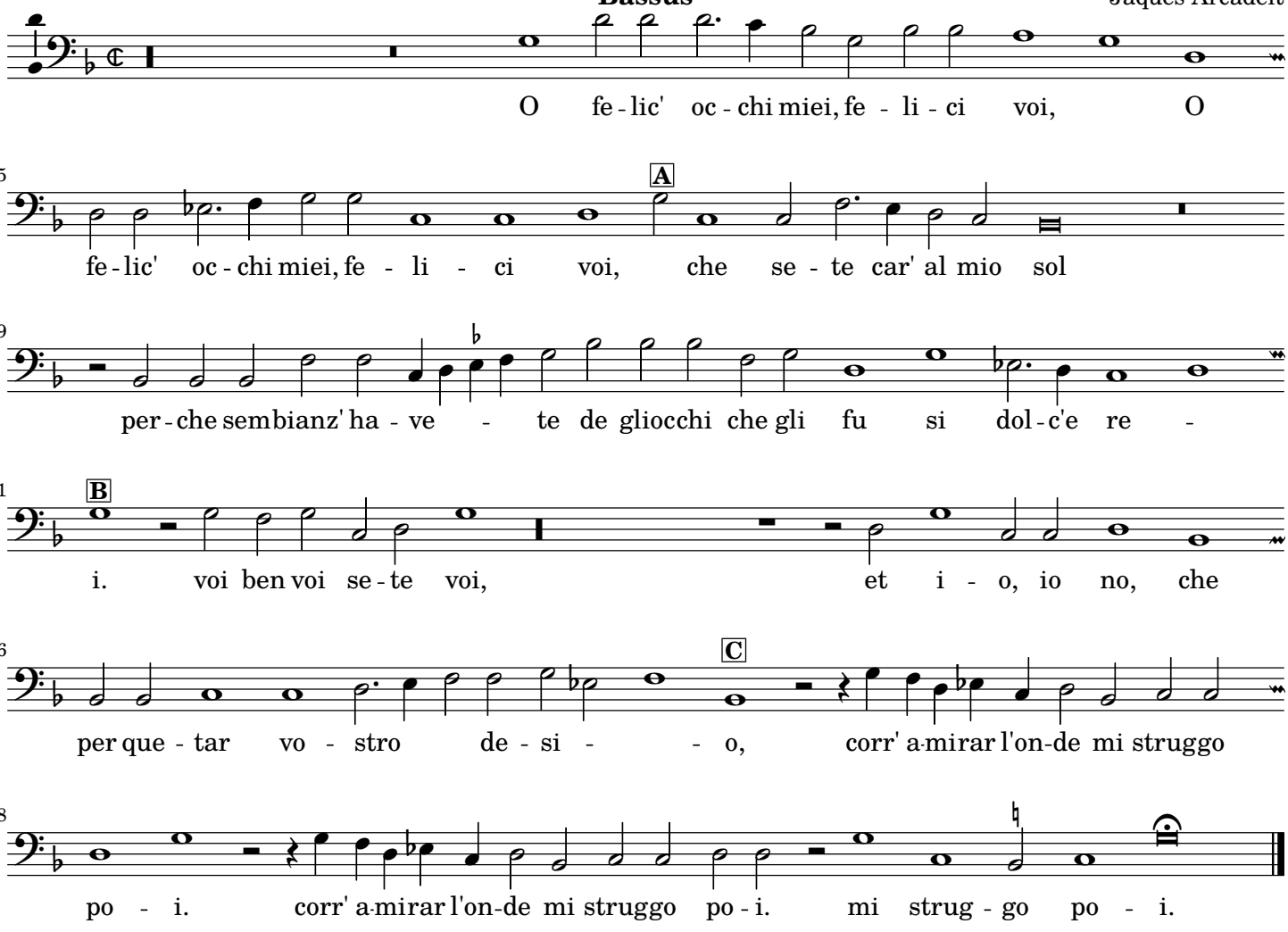
O Felici Occhi Miei

Bassus

Jaques Arcadelt



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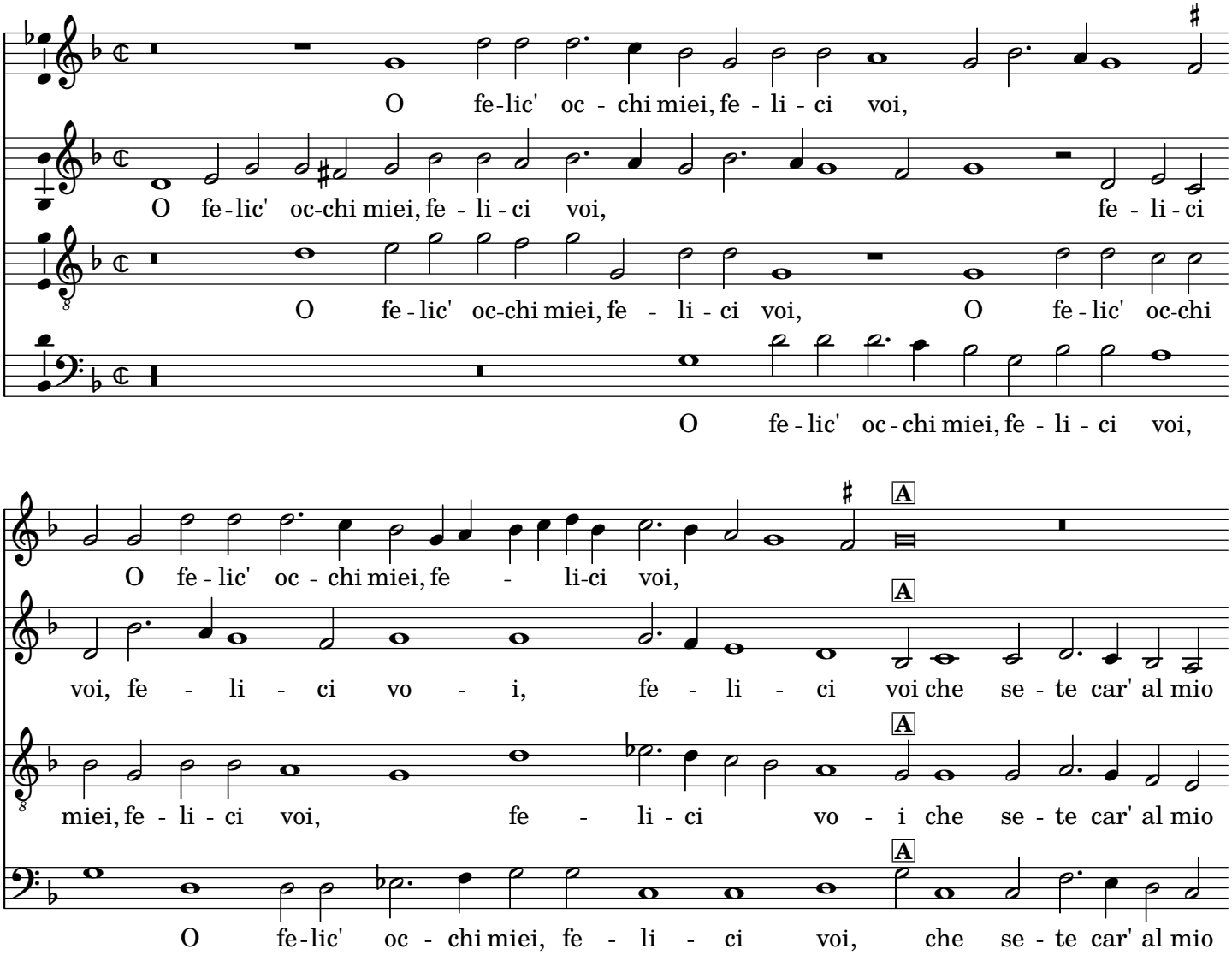
O Felici Occhi Miei

Jaques Arcadelt



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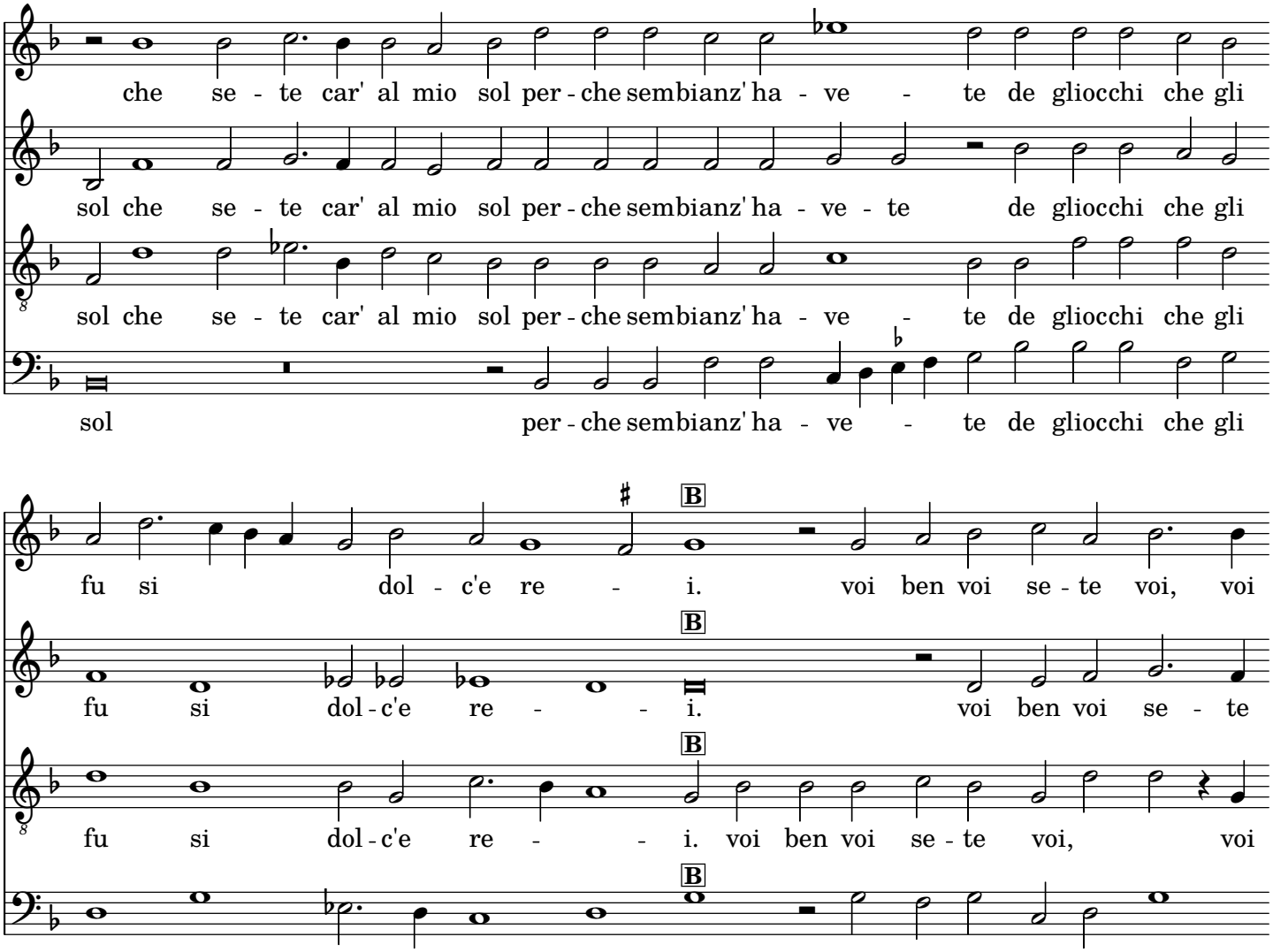
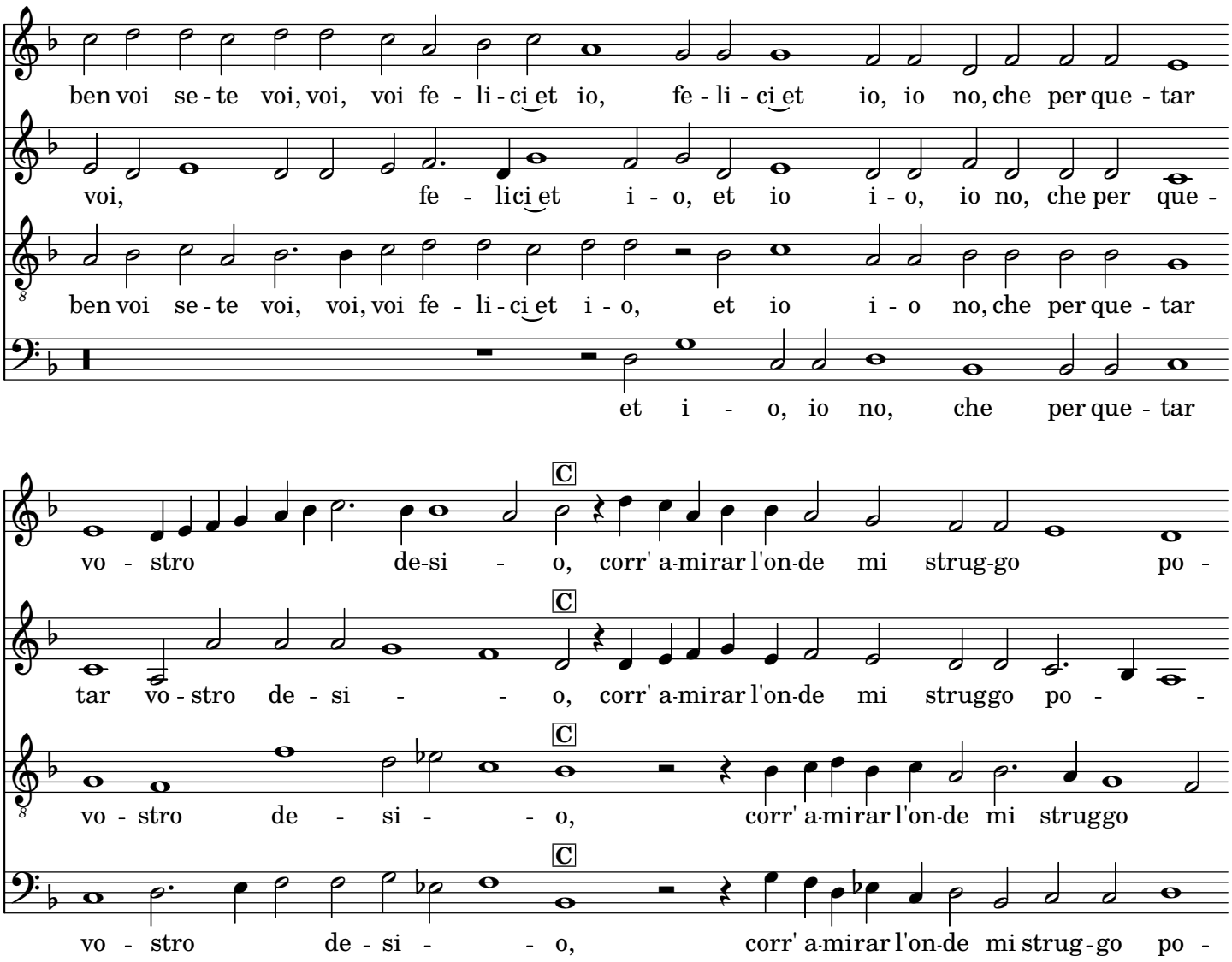

che se - te car' al mio sol per - che sembianz' ha - ve - te de gliocchi che gli
sol che se - te car' al mio sol per - che sembianz' ha - ve - te de gliocchi che gli
sol che se - te car' al mio sol per - che sembianz' ha - ve - te de gliocchi che gli
sol per - che sembianz' ha - ve - te de gliocchi che gli
fu si dol - c'e re - i. voi ben voi se - te voi, voi
B
fu si dol - c'e re - - i. voi ben voi se - te
B
fu si dol - c'e re - - i. voi ben voi se - te voi, voi
B
fu si dol - c'e re - - i. voi ben voi se - te voi,
B

 ©20



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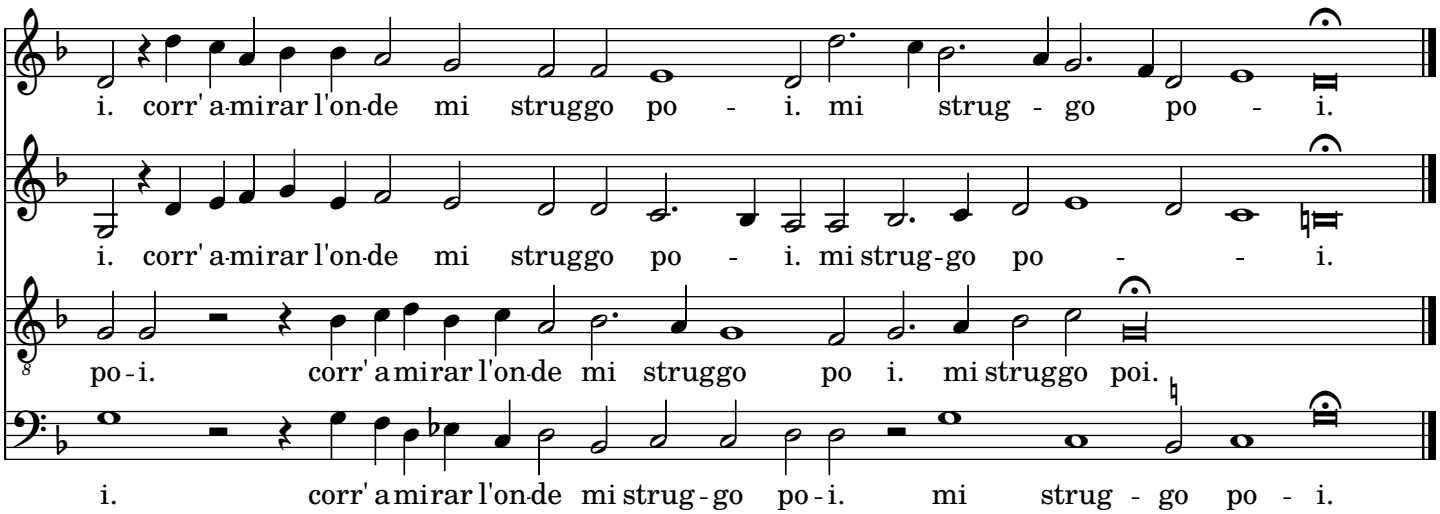
i. corr' a-mirar l'on-de mi struggo po - i. mi strug - go po - i.
i. corr' a-mirar l'on-de mi struggo po - i. mi strug-go po - - i.
po-i. corr' a mirar l'on-de mi struggo po i. mi struggo poi.
i. corr' a mirar l'on-de mi strug-go po-i. mi strug - go po - i.

O felici occhi miei,	Oh happy eyes of mine,
felici voi, che sète	happy you, who are
cari al mio sol, perché sembianza avete	dear to my "sun" because you re
degli occhi che gli fur sì dolci e rei;	the eyes that were so sweet and c
voi, ben voi sète, voi,	you are so very happy, you,
voi, voi felici; et io,	you, happy; and I,
io non, che per quetar vostro desio,	I not, for to assuage your desire,
corr' a mirarl', onde mi struggo poi.	I run to behold her, but thereby I

Whoever makes use of this way of playing should notice it is different than that which we discussed playing in consort with four or five vihuelas. There it is necessary, in order that it be well done, that the cou fitting to the voice being played, for it must always be subject to it, in order to avoid the error that some co by doing as they please, leaving the principal subject which is the composed voice. But in this way of pl continue always attached to one voice. Even if the principal subject is to be the bass, the player may leave alto, or soprano if that seems better to him, taking from each voice that which should best suit his purpose the harpsichord plays the work complete, with all its voices, and what the viol does is to accompany and g harpsichord plays, delighting the listener with the different sound of the string. (P.F.)

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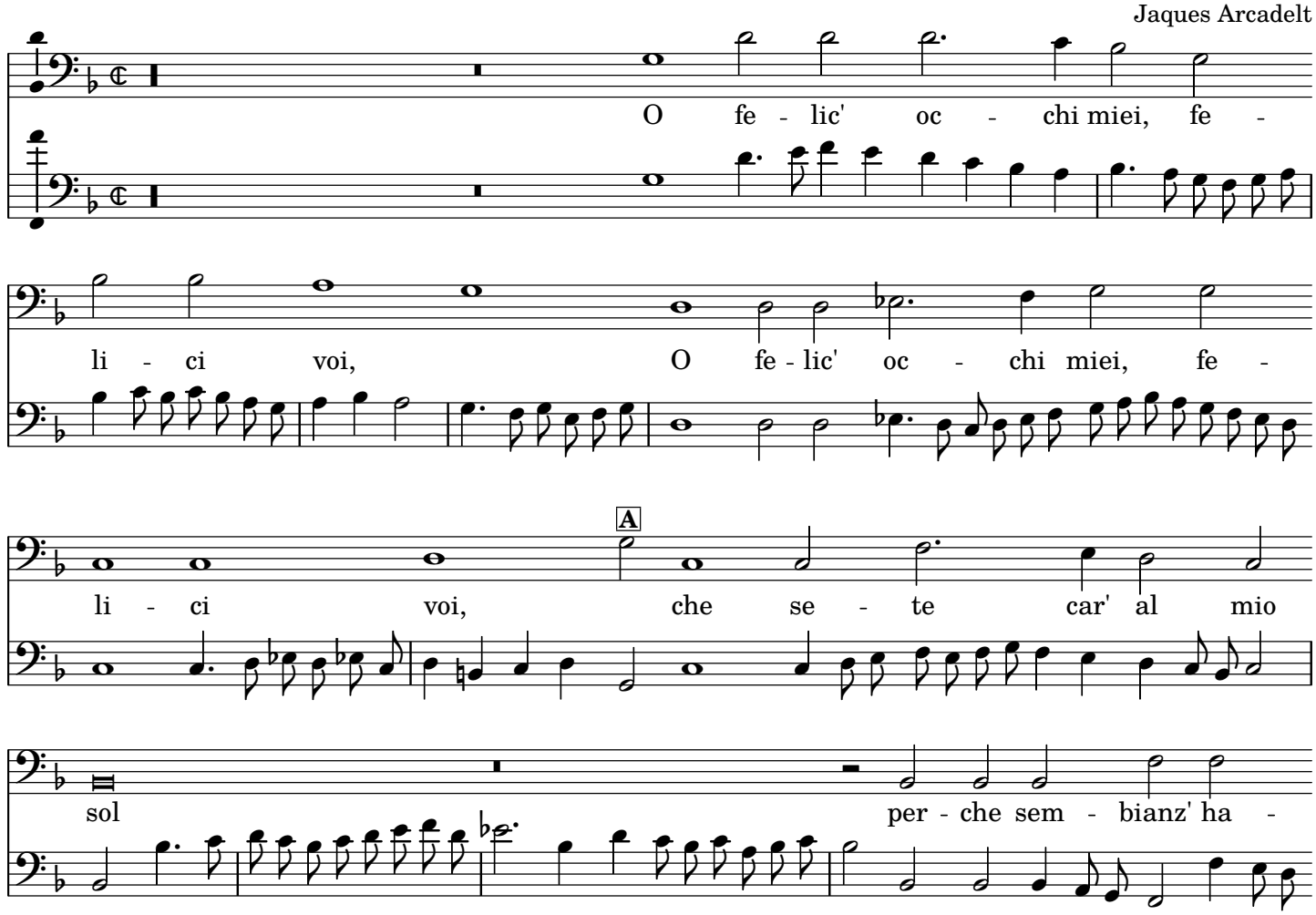
Ricercada Primera sobre O felici occhi miei.

Jaques Arcadelt



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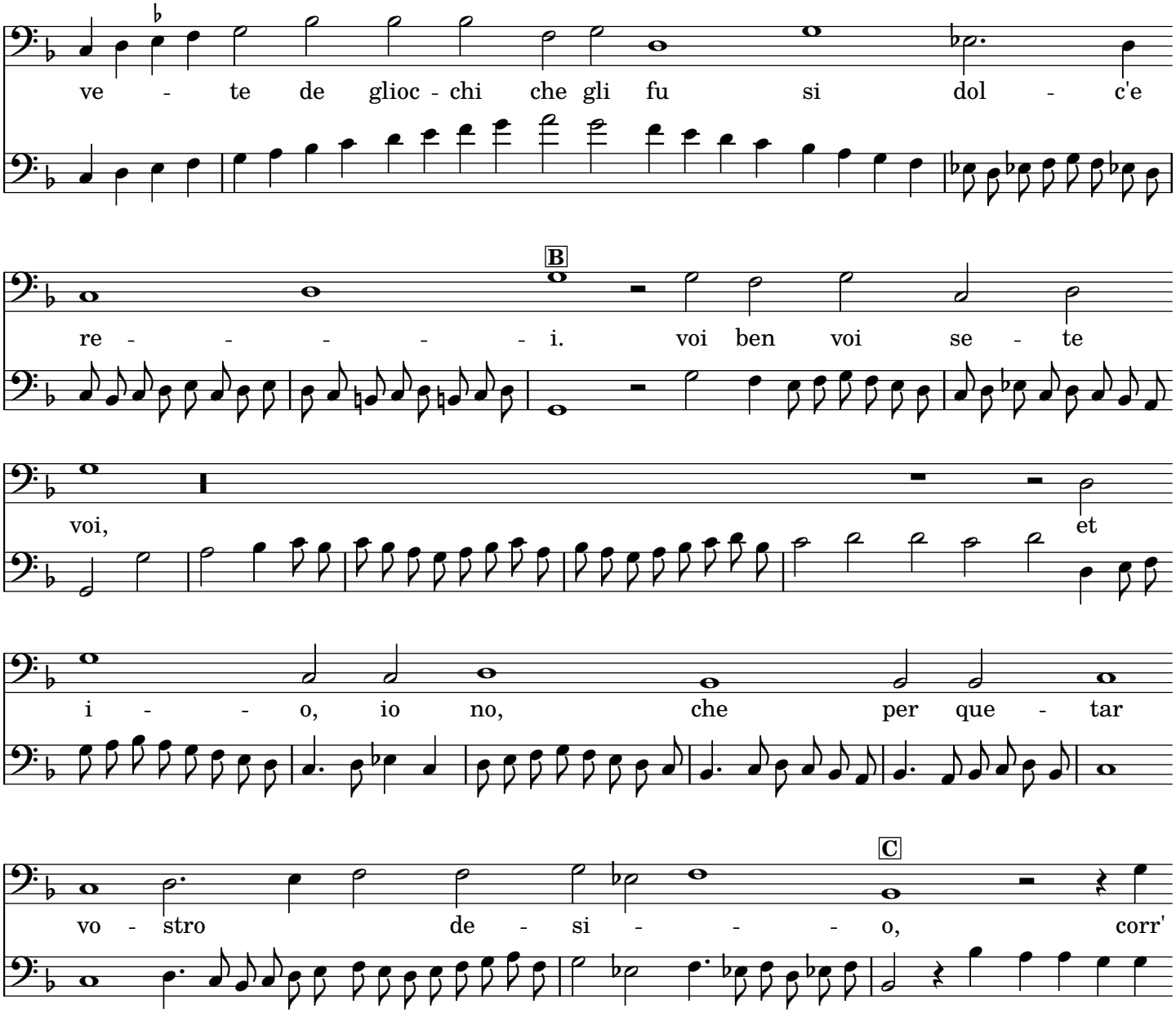
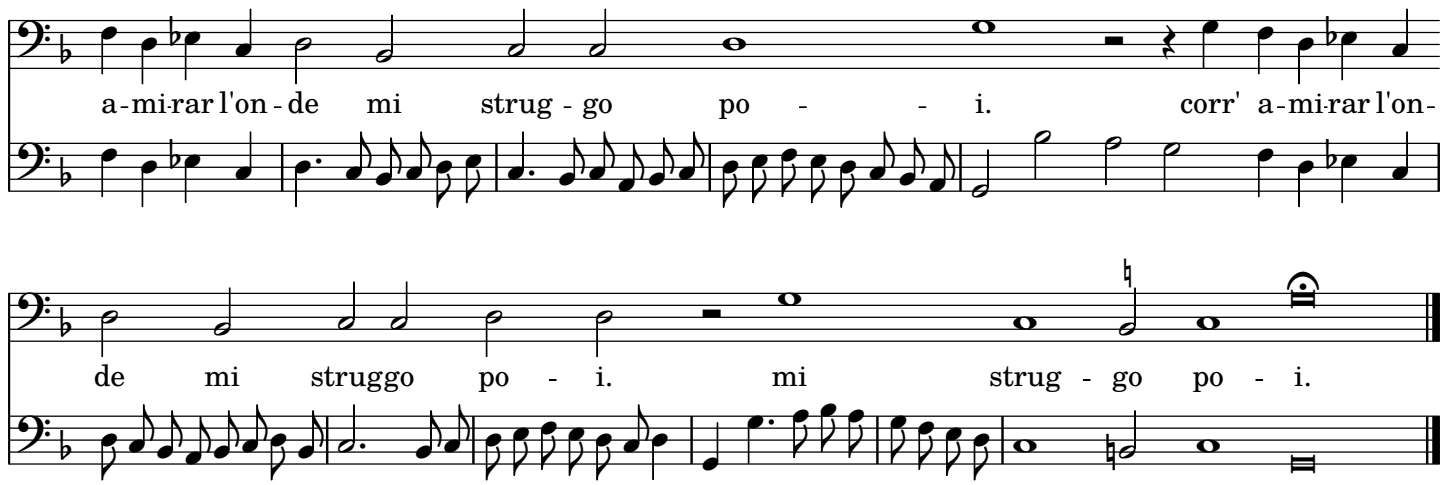

ve - te de glioc - chi che gli fu si dol - c'e
B
re - - - - - - i. voi ben voi se - te
voi, et
i - - - o, io no, che per que - tar
C
vo - stro de - si - - - - o, corr'



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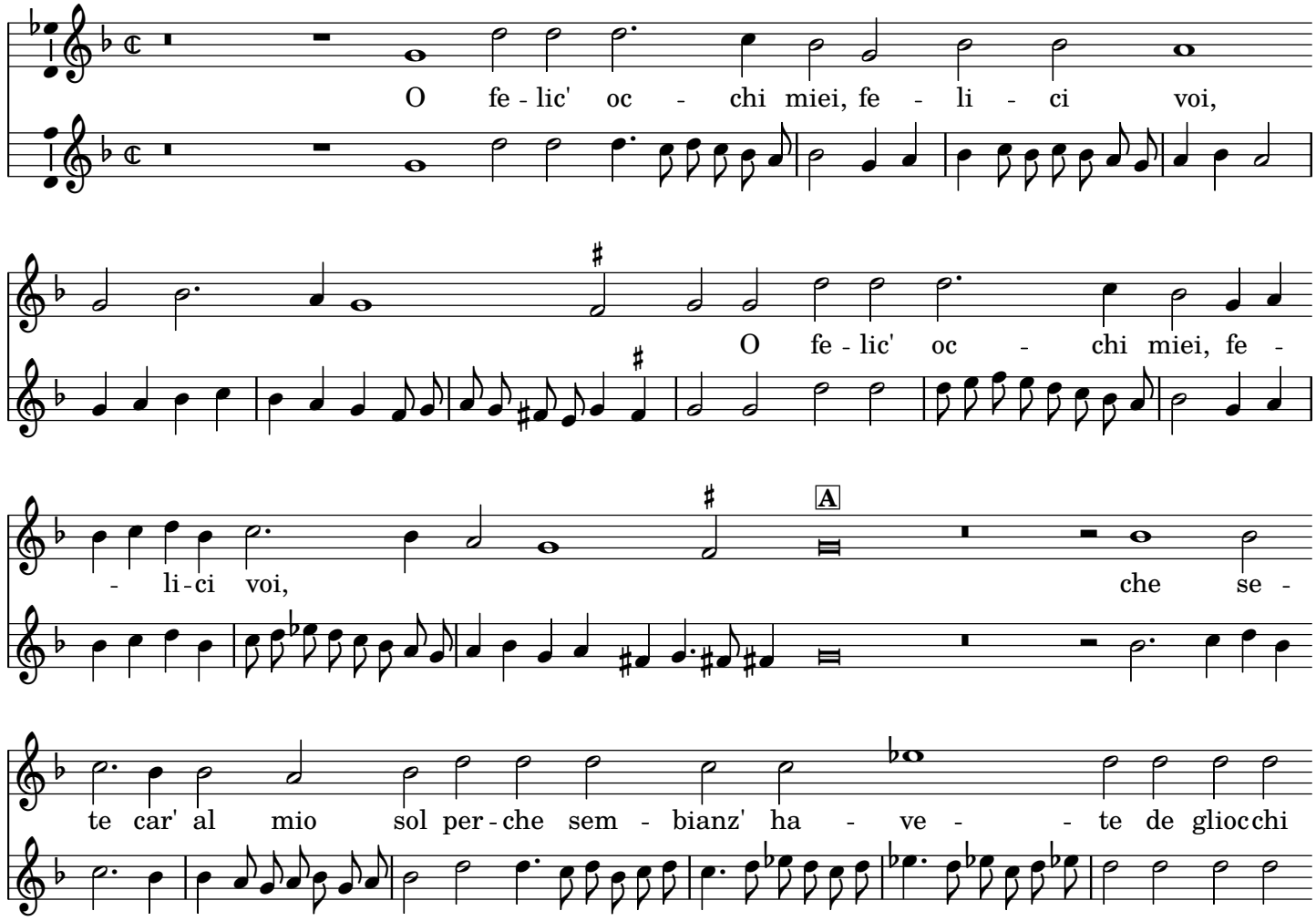
Recercada segunda sobre el mismo madrigal.

Jaques Arcadelt



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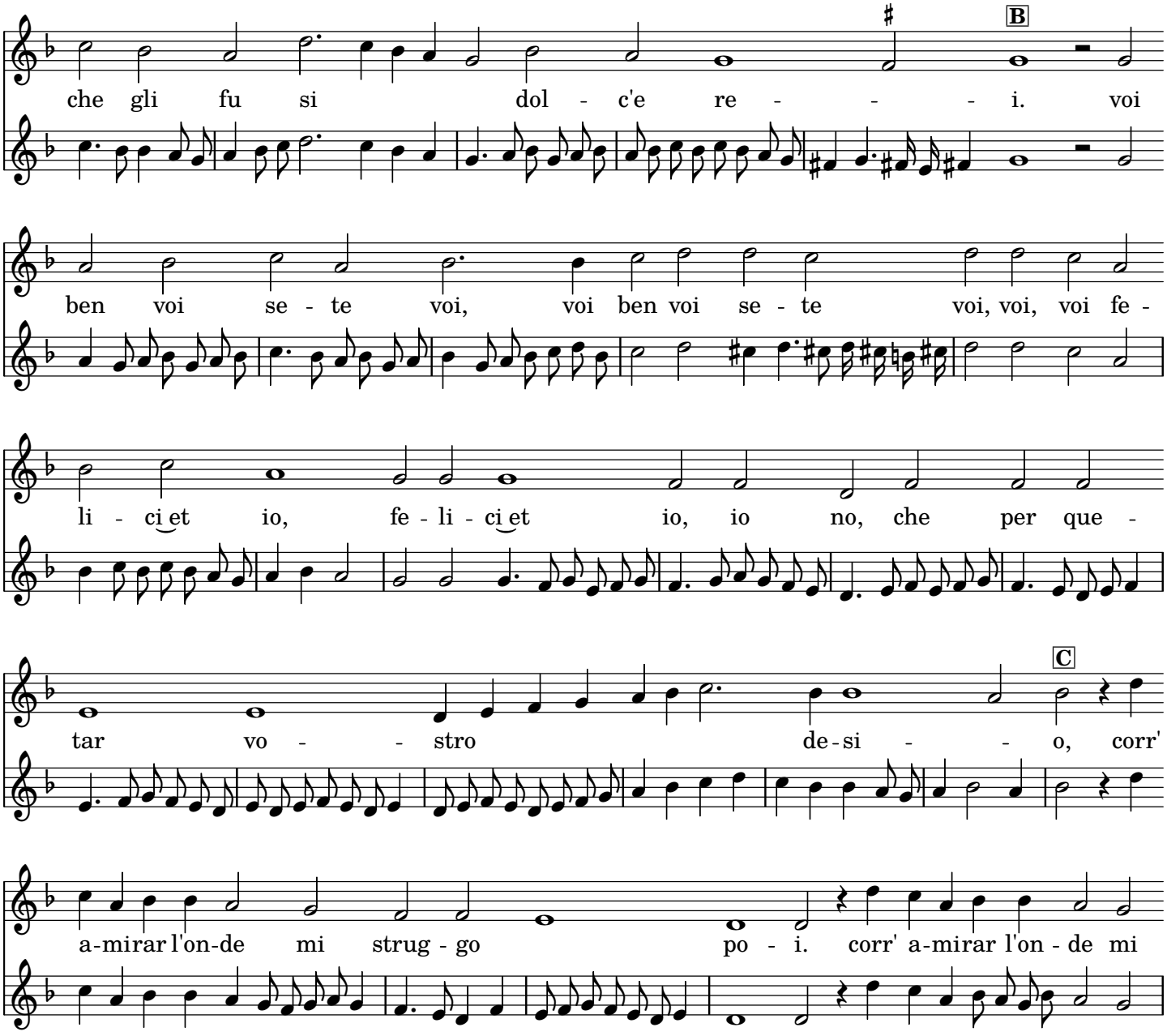
B
che gli fu si dol - c'e re - - - - i. voi
ben voi se - te voi, voi ben voi se - te voi, voi, voi fe -
li - ci et io, fe - li - ci et io, io no, che per que -
C
tar vo - - stro de - si - - o, corr'
a-mirar l'on-de mi strug - go po - i. corr' a-mirar l'on - de mi

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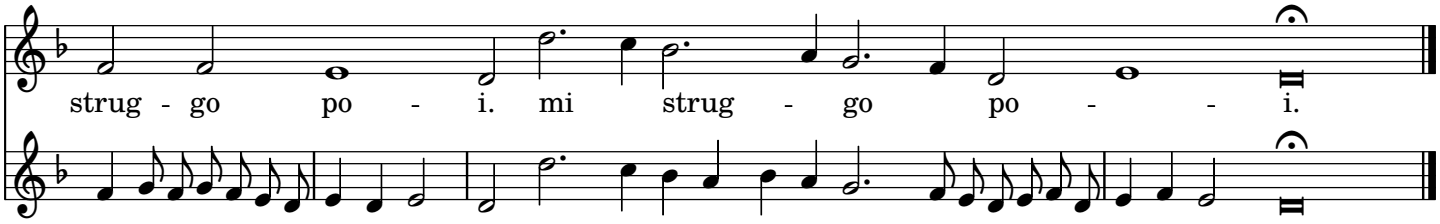

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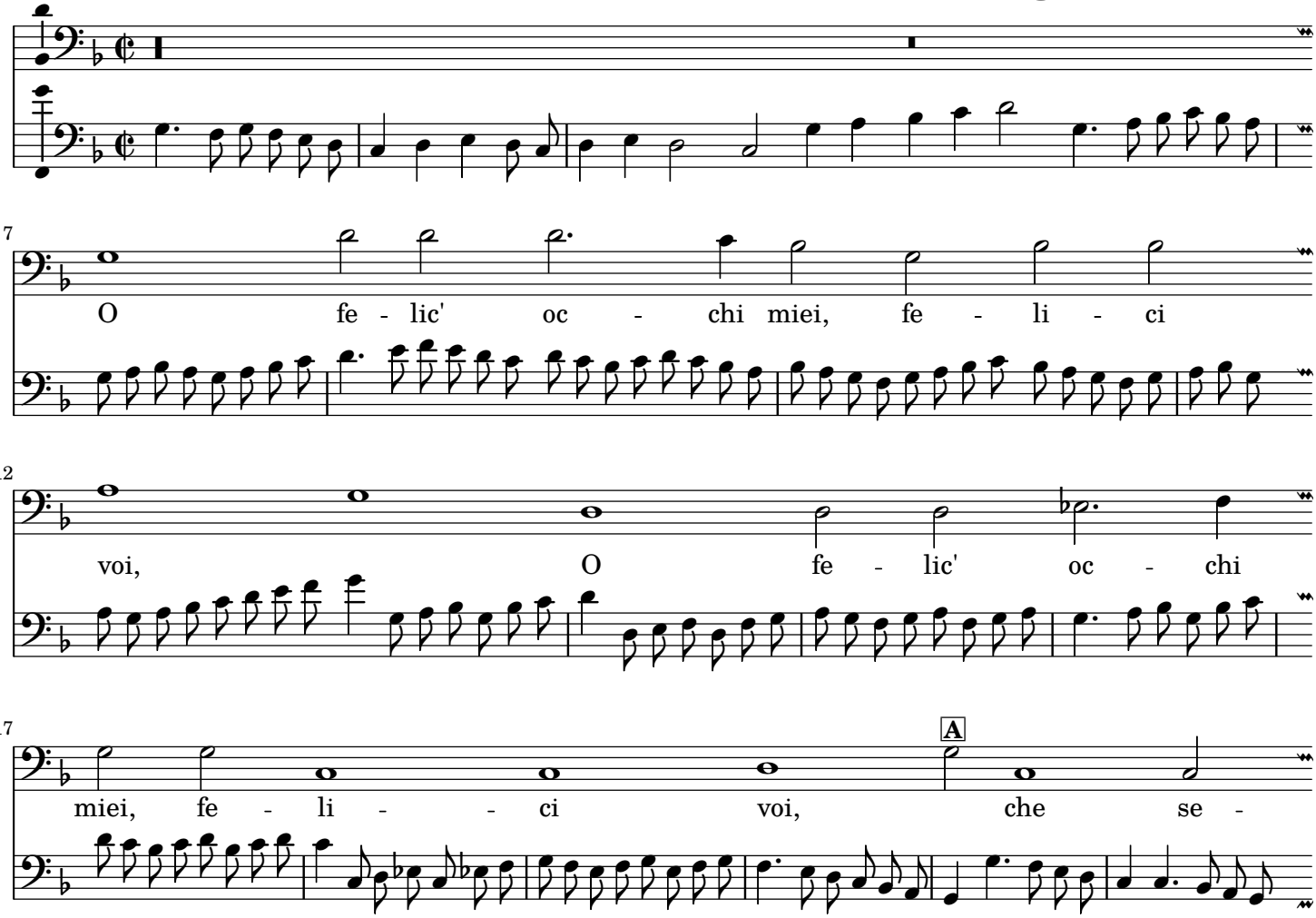
Recercada Tercera sobre el mismo madrigal.



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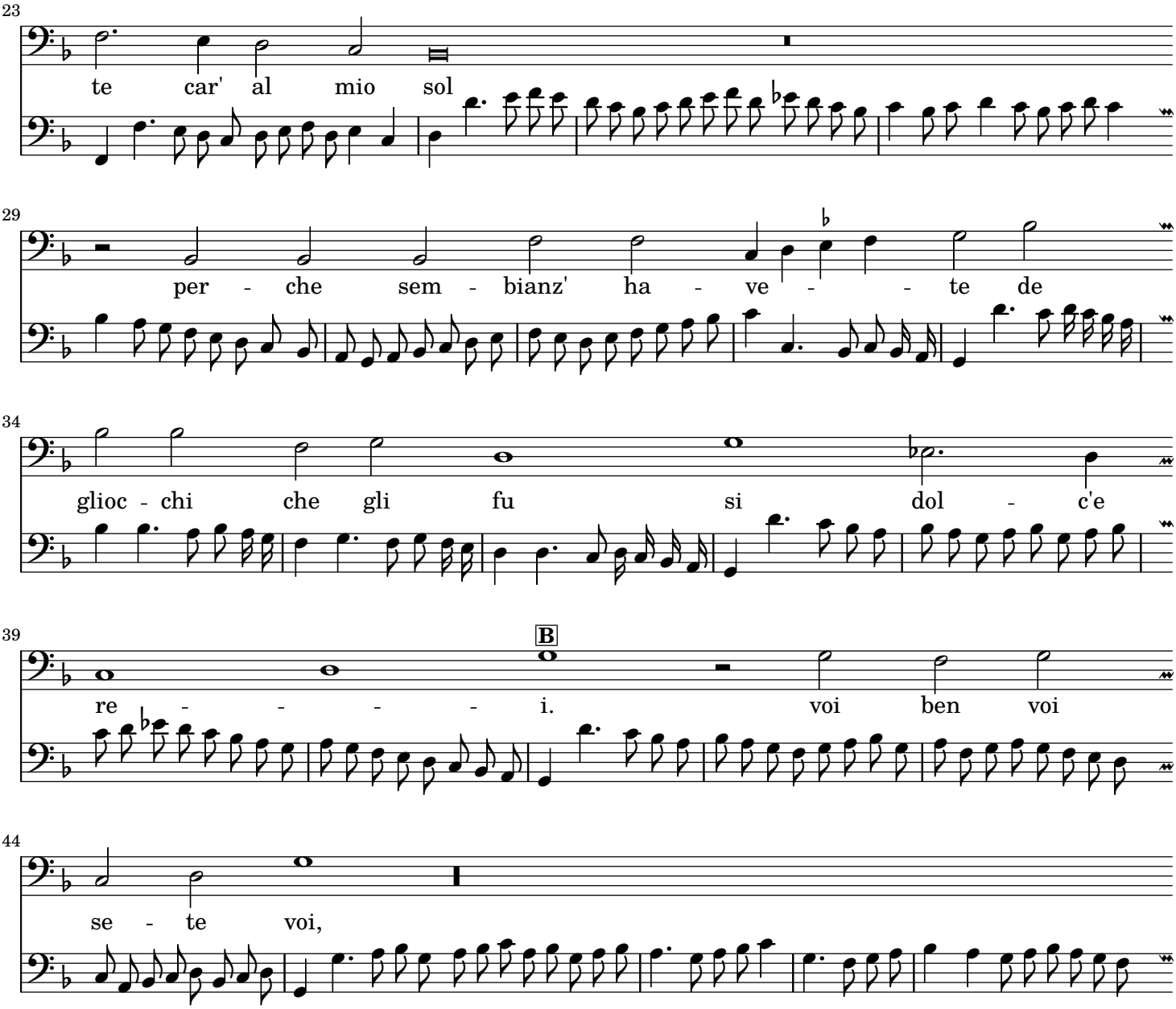
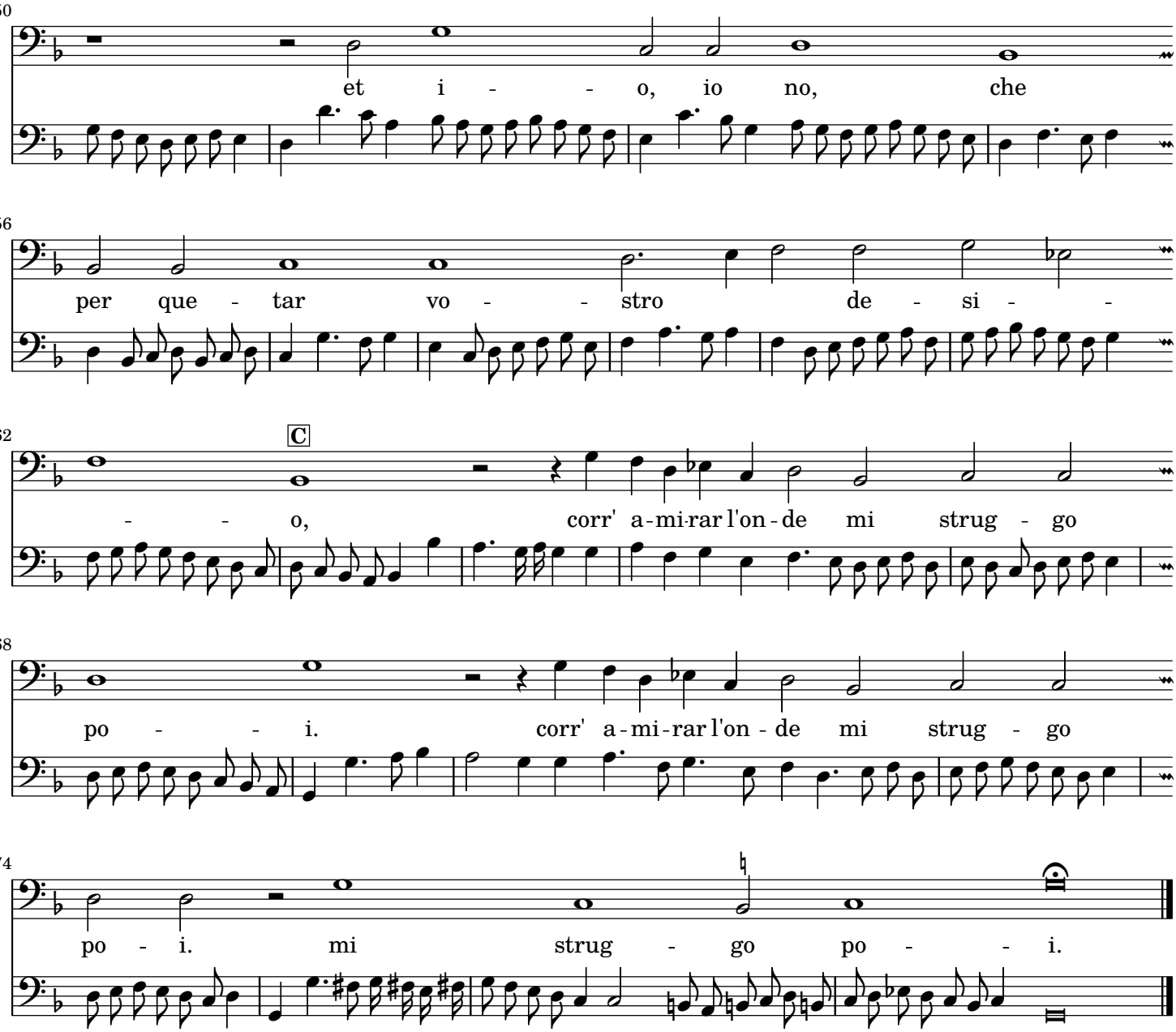

23
te car' al mio sol
29
per - che sem - bianz' ha - ve - - te de
34
glioc - chi che gli fu si dol - c'e
39
B
re - - - - i. voi ben voi
44
se - te voi,



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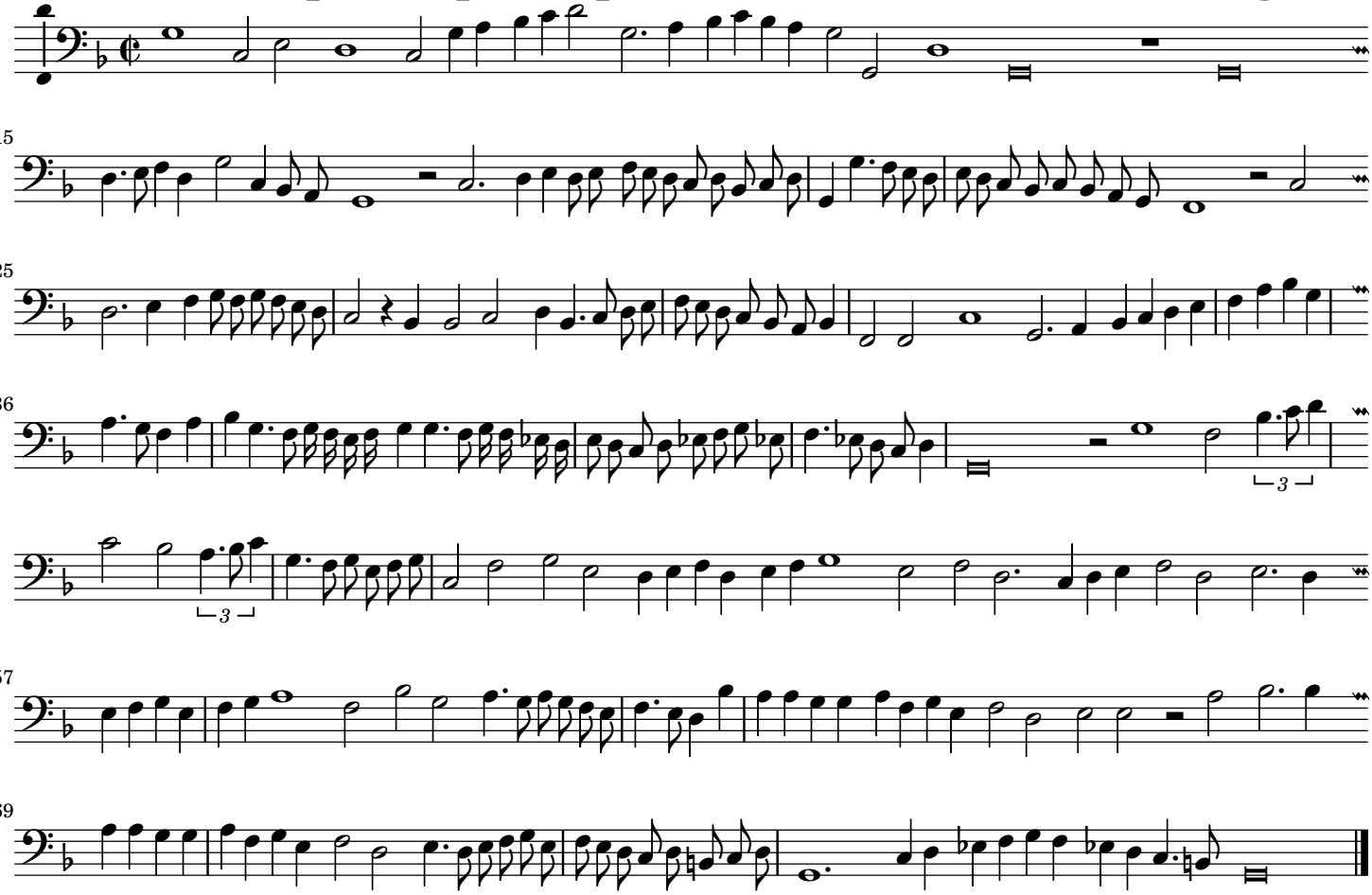
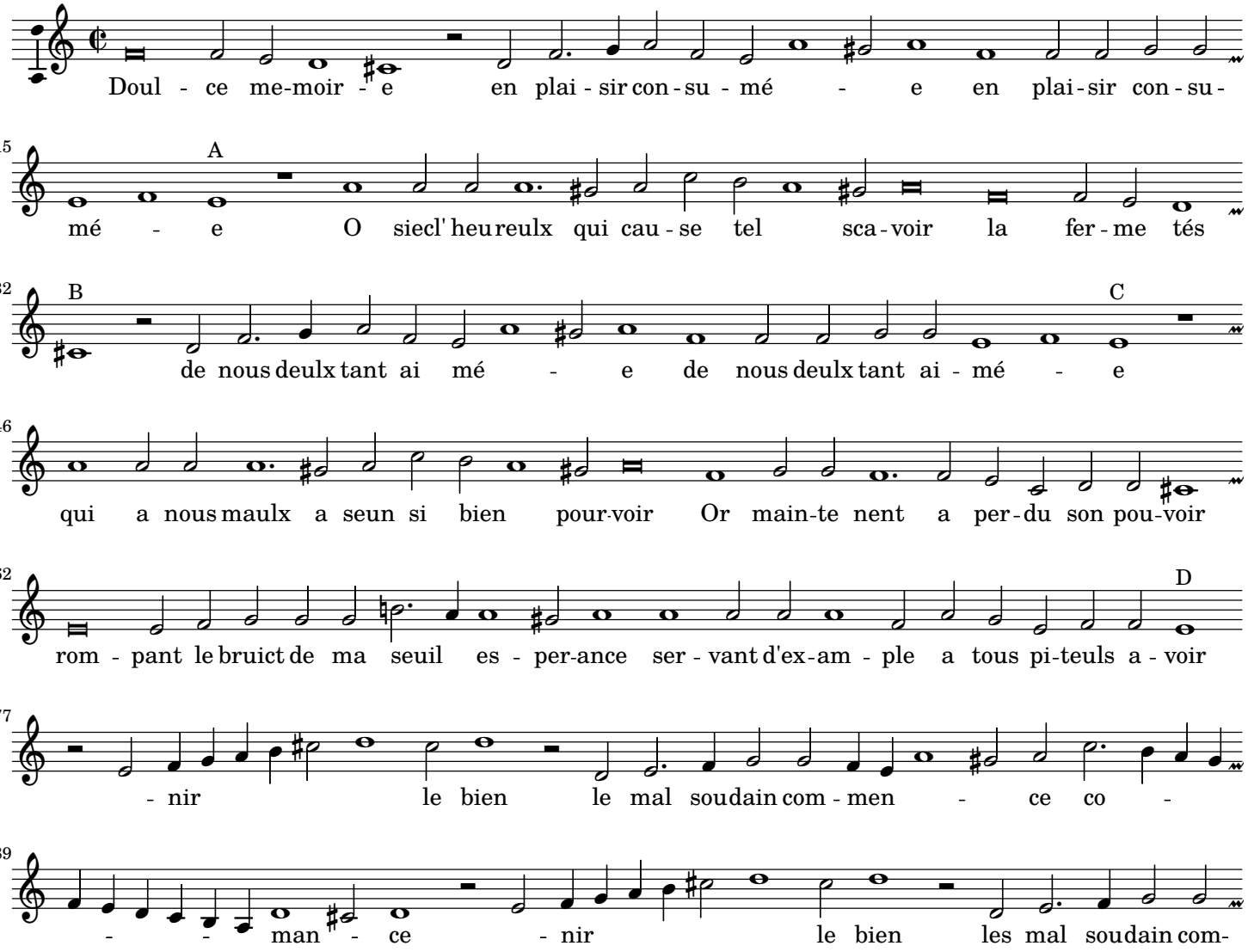
Recercada quarta que es quinta boz sobre el mismo Madrigal



Douce Memoire

François Ier, King of France — **Cantus** — Pierre Sandrin



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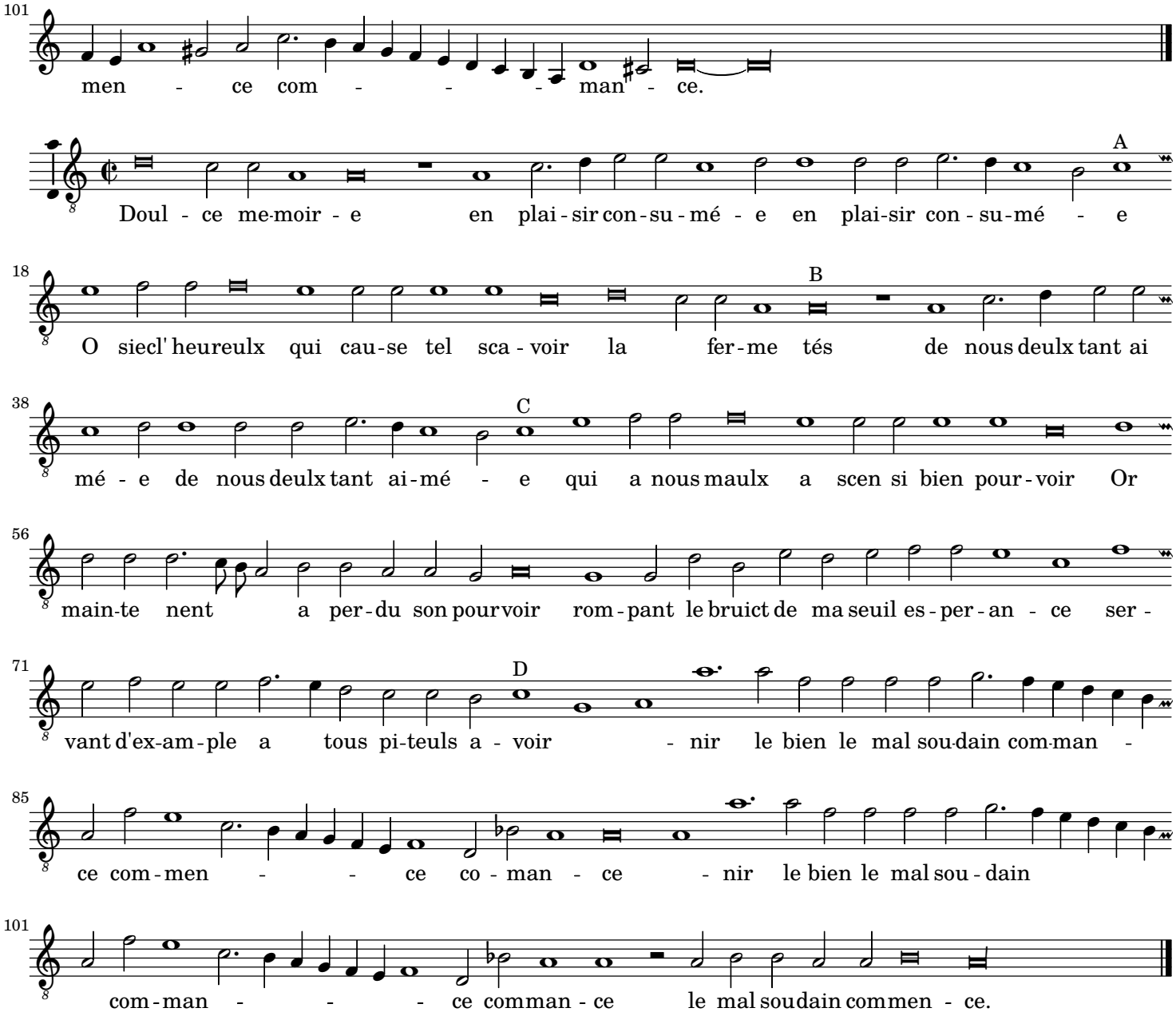
101
men - ce com - - - - man - ce.
A
Doul - ce me-moir - e en plai - sir con - su - mé - e en plai-sir con - su-mé - e
18
B
O siecl' heureulx qui cau-se tel sca - voir la fer-me tés de nous deulx tant ai
38
C
mé - e de nous deulx tant ai-mé - e qui a nous maulx a scen si bien pour - voir Or
56
main-te nent a per-du son pourvoir rom - pant le bruict de ma seuil es - per - an - ce ser -
71
D
vant d'ex-am-ple a tous pi-teuls a - voir - nir le bien le mal sou-dain com-man -
85
ce com-men - - ce co - man - ce - nir le bien le mal sou - dain
101
com-man - - - ce comman - ce le mal soudain commen - ce.

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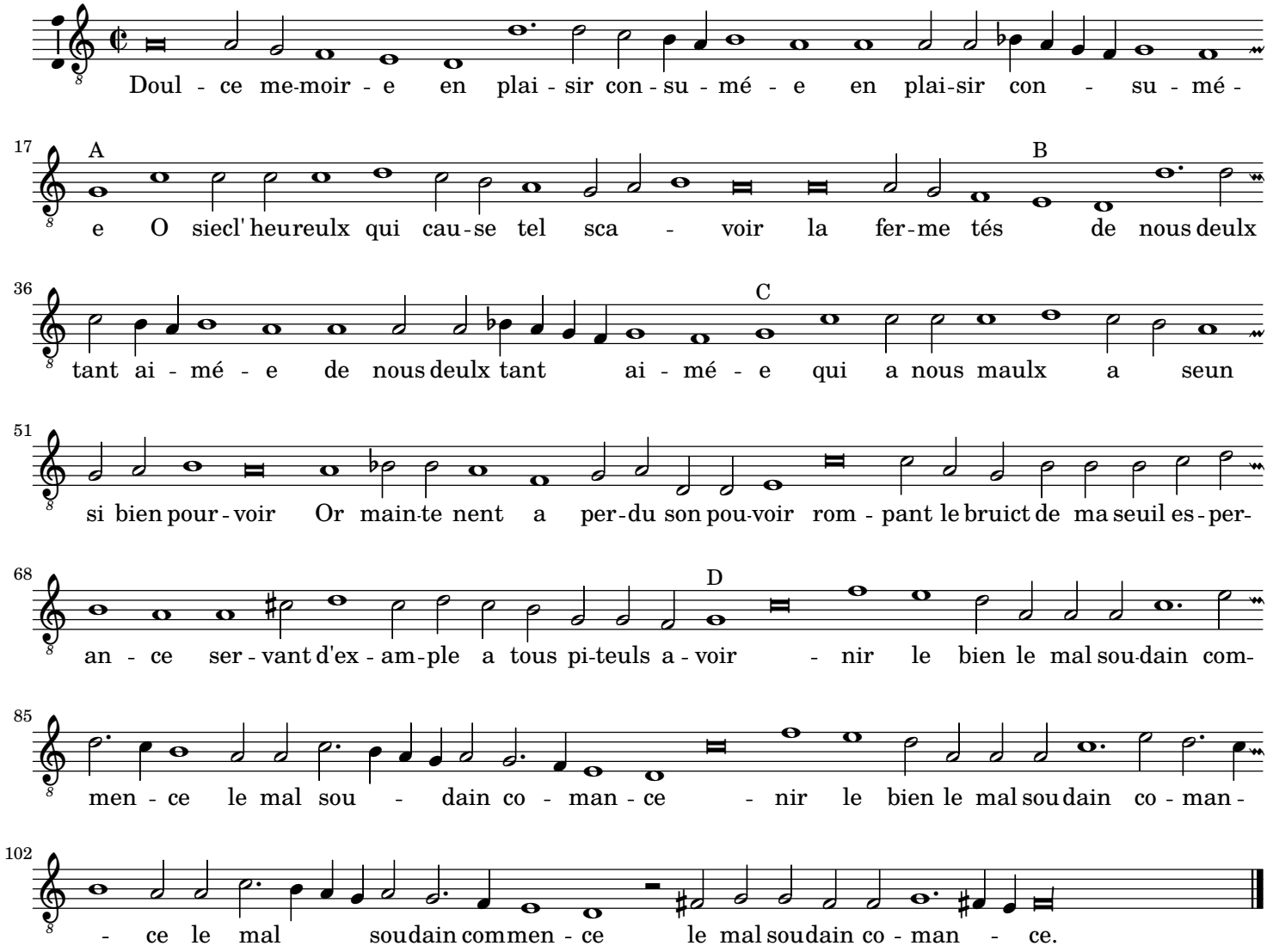
Douce Memoire

François Ier, King of France — **Tenor** — Pierre Sandrin



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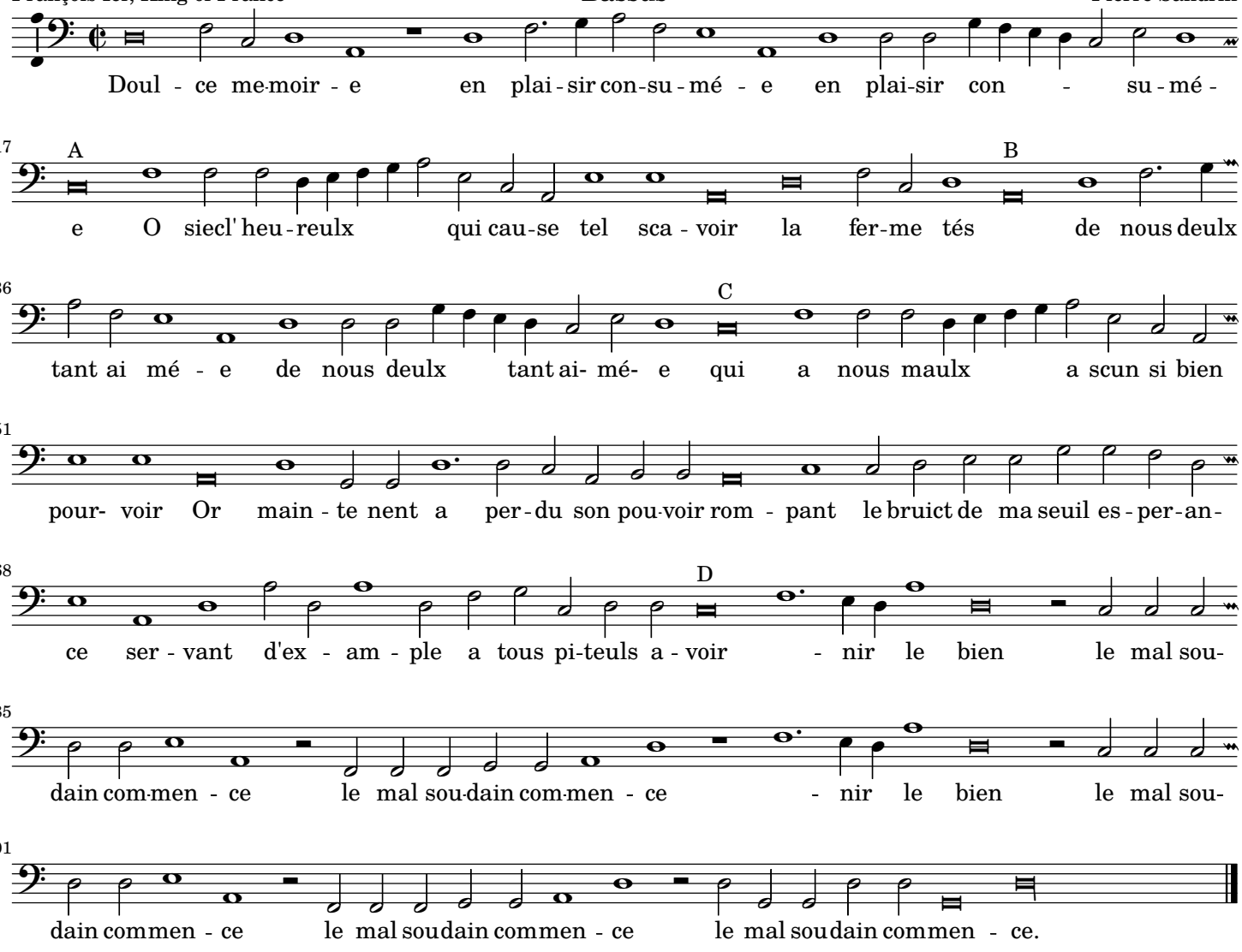
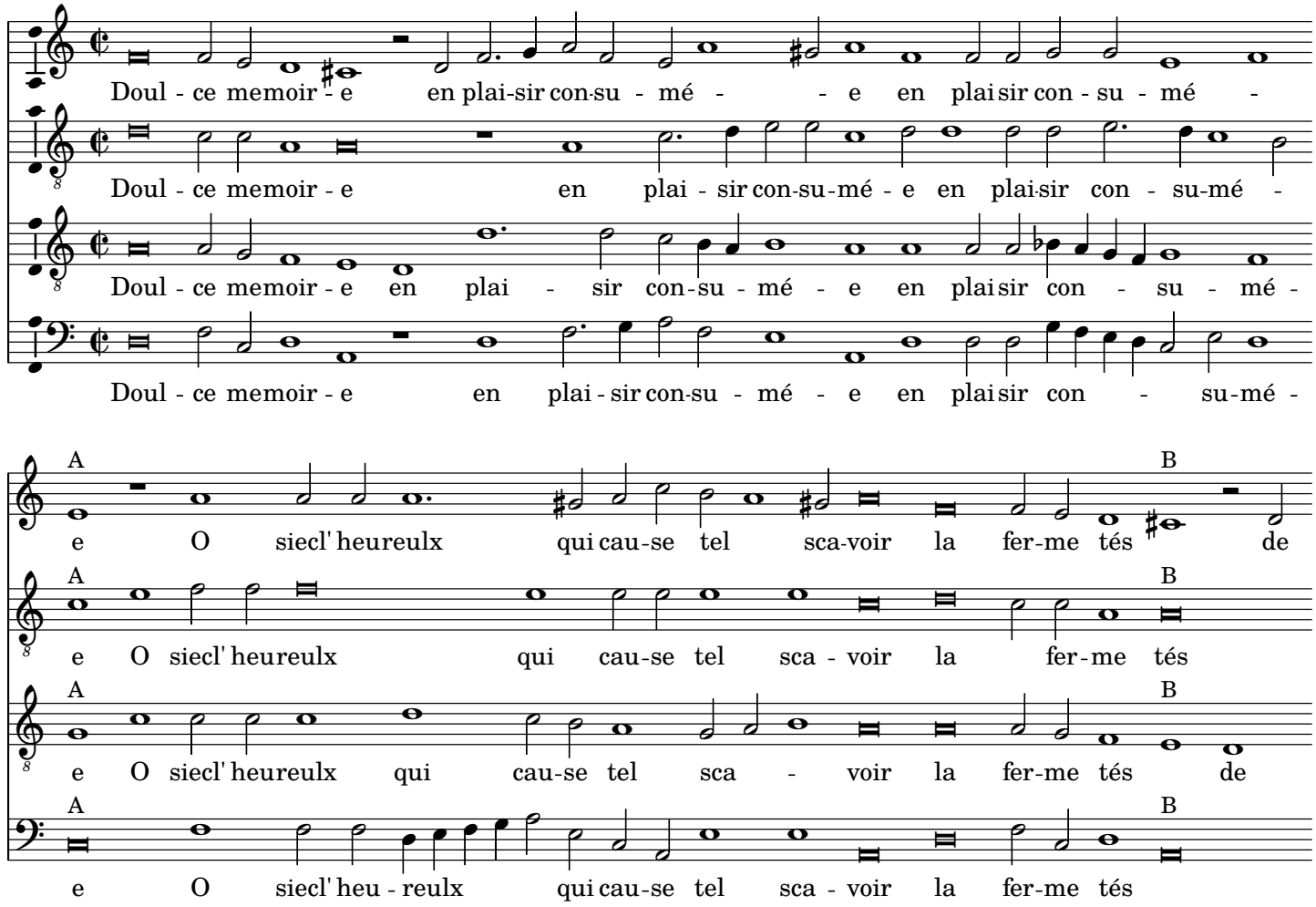
Douce Memoire

François Ier, King of France — **Bassus** — Pierre Sandrin



Douce Memoire

François Ier, King of France — Pierre Sandrin



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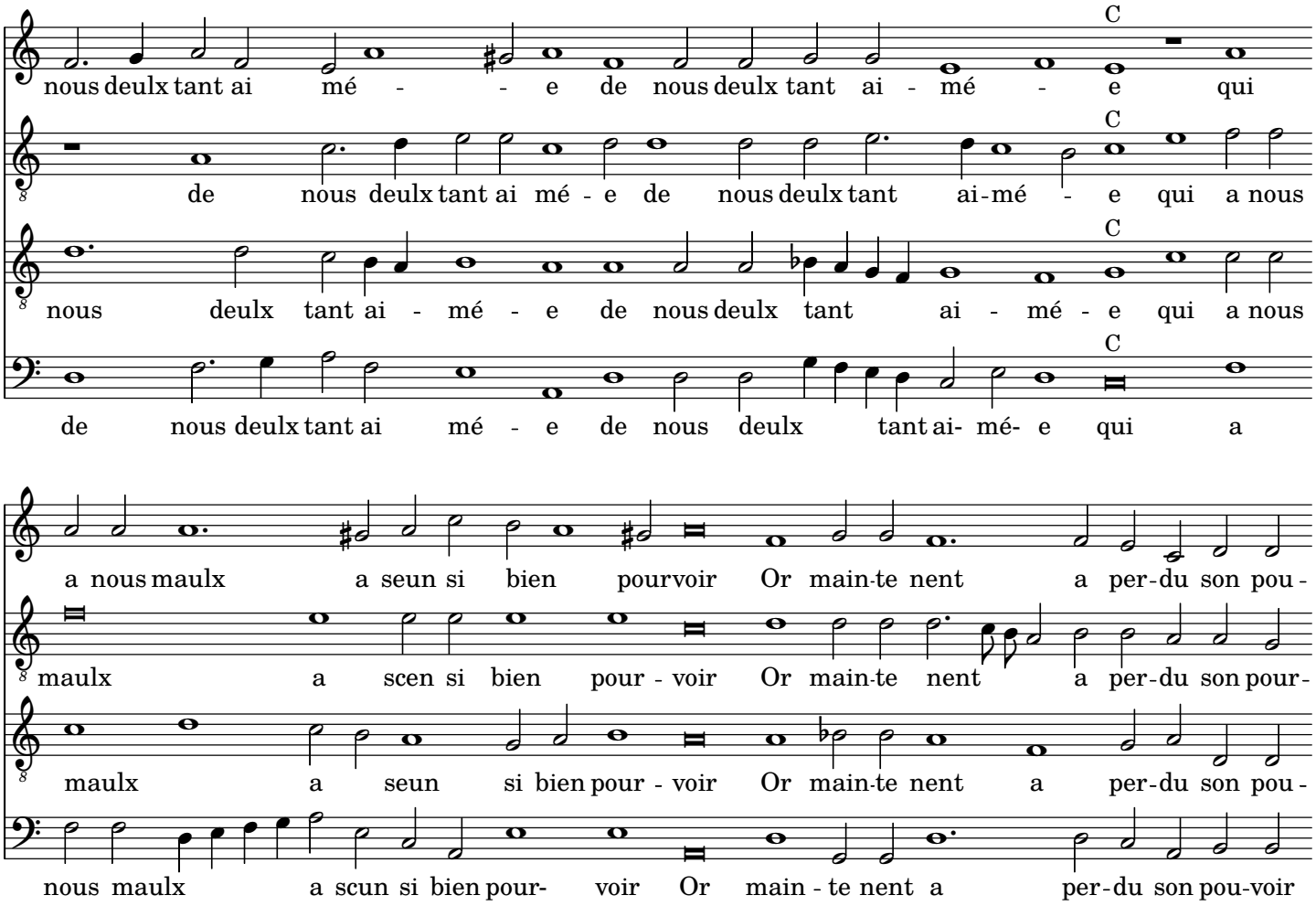
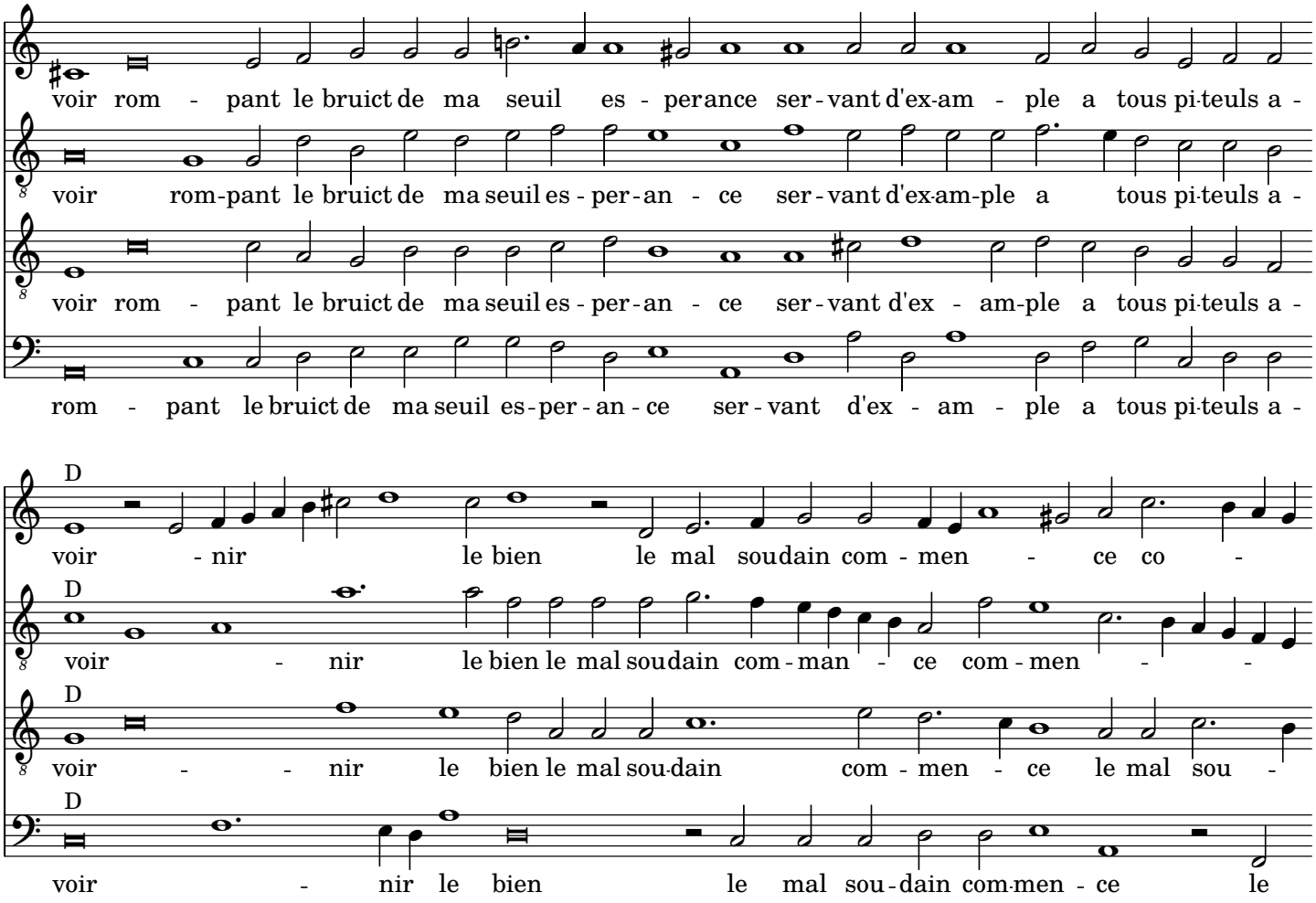

C
nous deulx tant ai mé - - e de nous deulx tant ai - mé - e qui
C
de nous deulx tant ai mé - e de nous deulx tant ai-mé - e qui a nous
C
nous deulx tant ai - mé - e de nous deulx tant ai - mé - e qui a nous
C
de nous deulx tant ai mé - e de nous deulx tant ai- mé- e qui a
a nous maulx a seun si bien pourvoir Or main-te nent a per-du son pou -
maulx a scen si bien pour - voir Or main-te nent a per-du son pour-
maulx a seun si bien pour - voir Or main-te nent a per-du son pou -
nous maulx a scun si bien pour- voir Or main - te nent a per-du son pou-voir



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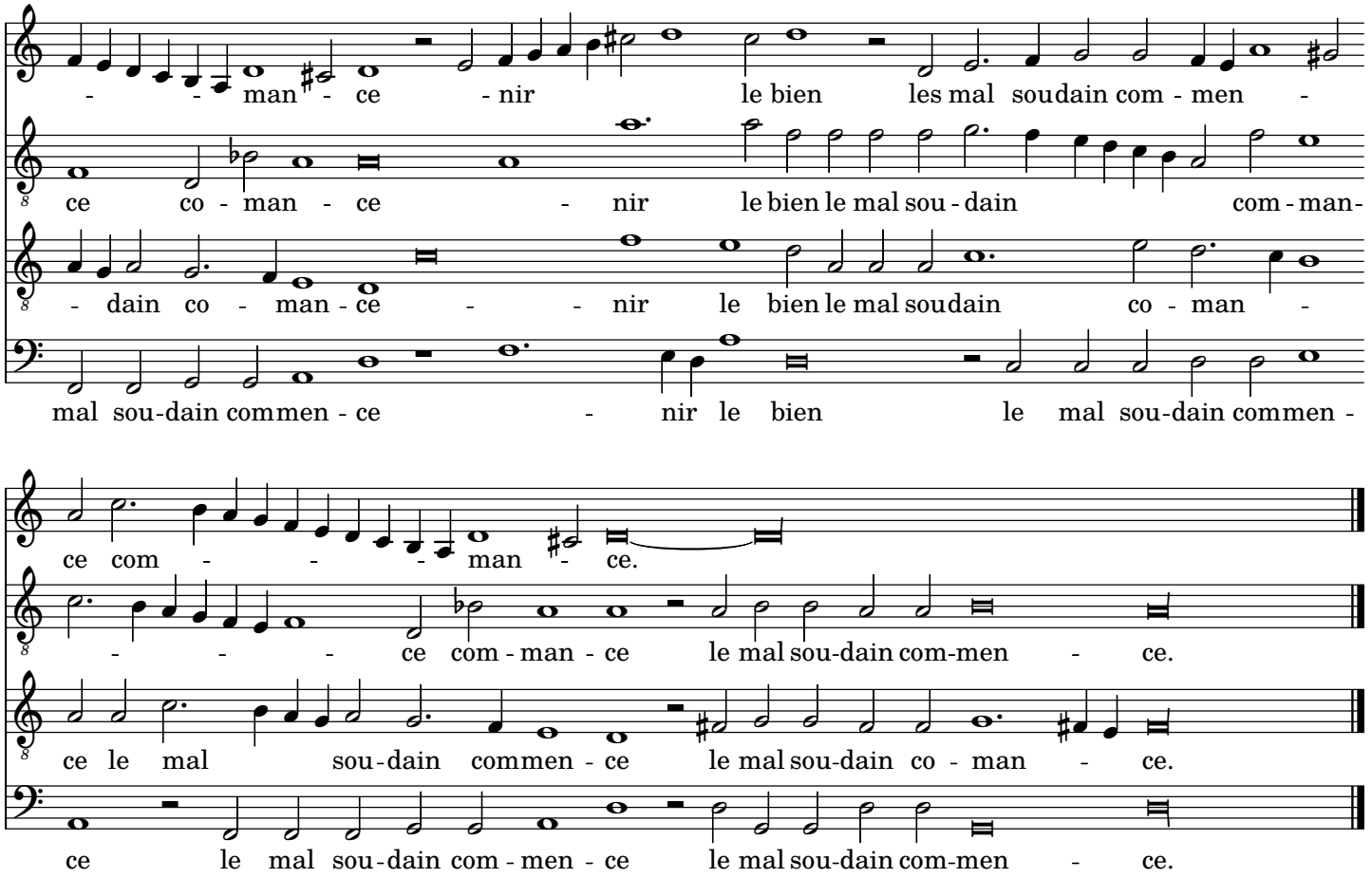

Doulce memoire en plaisir consumée
O siecl' heureulx qui cause tel scavoir
la ferme tés de nous deulx tant ai mée
qui a nous maulx a seun si bien pourvoir
Or maintenent a perdu son pouvoir
rompant le bruict de ma seuil esperance
servant d'example a tous piteuls avoir
finir le bien
le mal soudain commence.

 ©20

Sweet memory consummated in pleasure,
our happy time of such understanding.
The constancy of our two loving souls
Which could triumph over all adversity

has now, alas, lost all its former p
and all my hopes have been com
a sad, sad case for pitying eyes to
Good is finished, misfortune has

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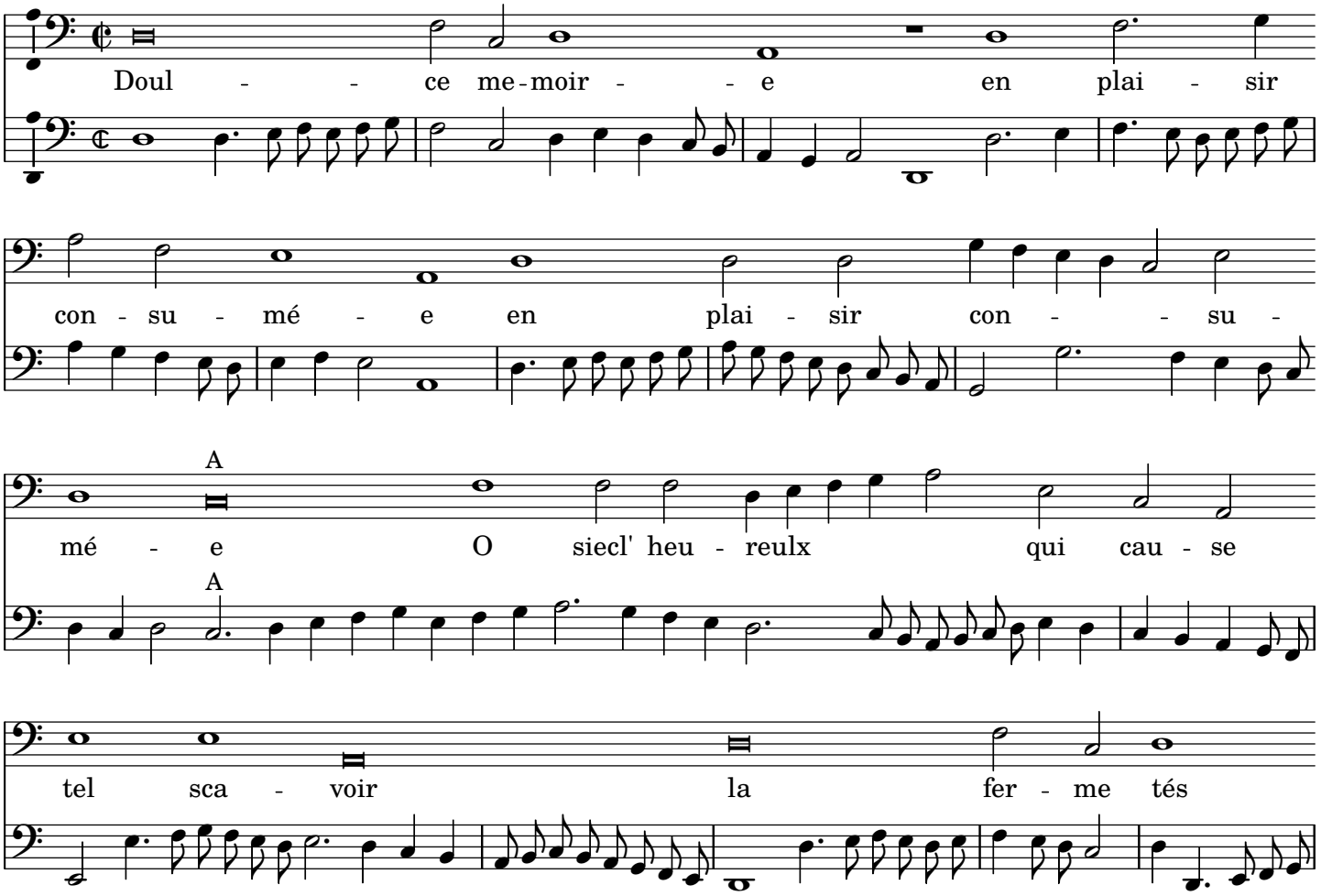
Recercada Prima sobre Doulce Memoire.

François Ier, King of France — Pierre Sandrin



[1]Facsimile has a half rest

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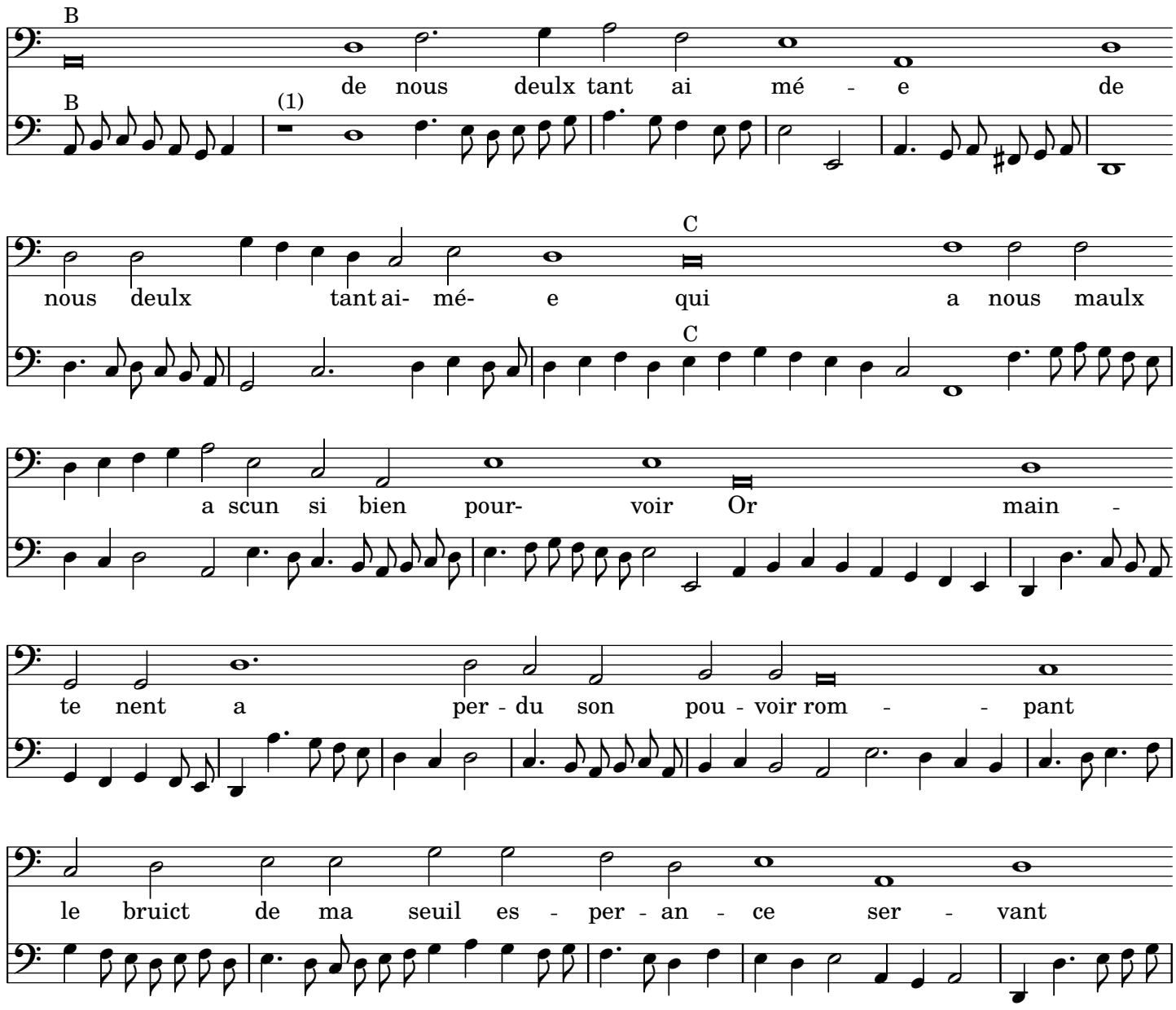

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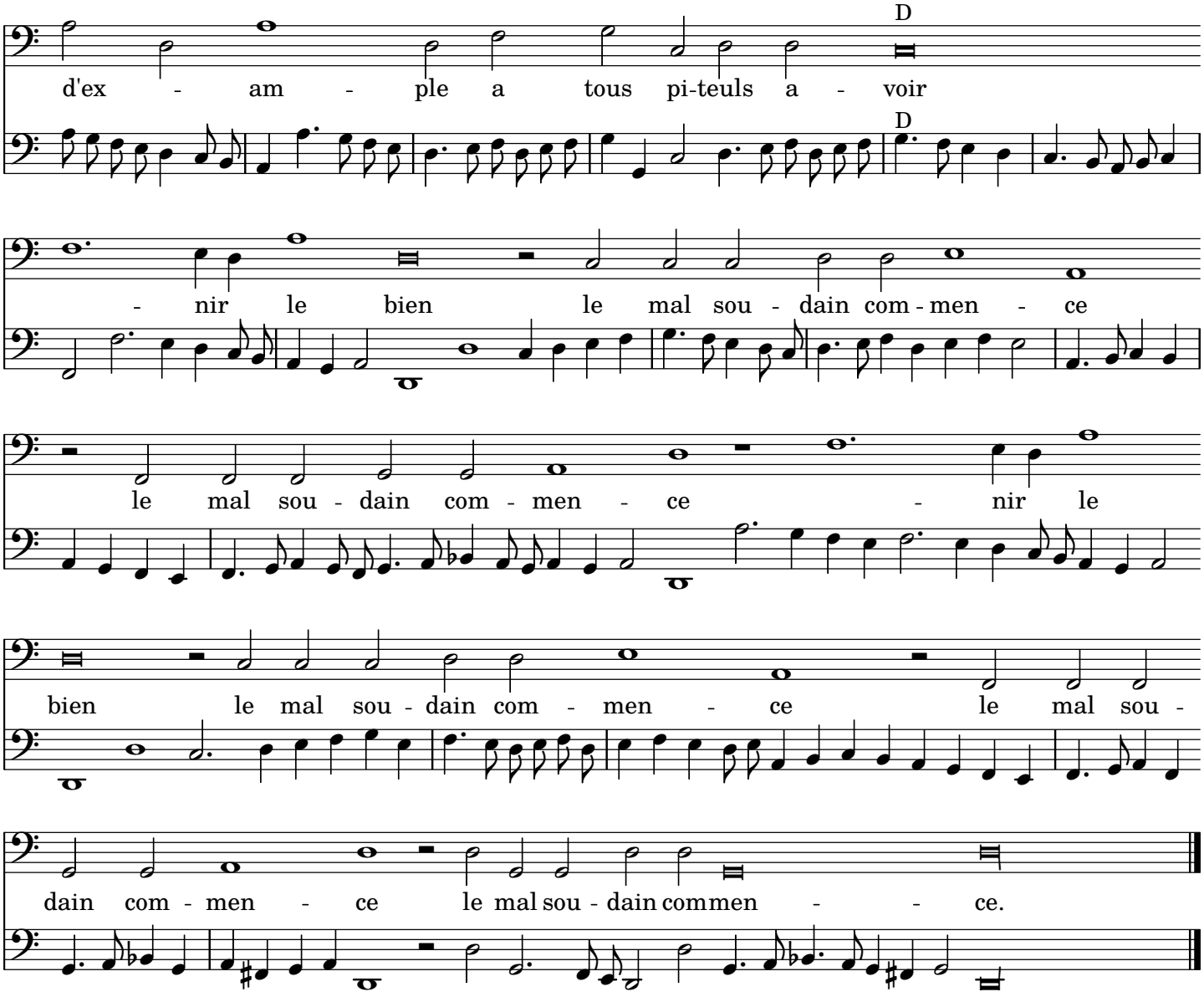
D
d'ex - am - ple a tous pi-teuls a - voir
D
- nir le bien le mal sou - dain com - men - ce
le mal sou - dain com - men - ce - nir le
bien le mal sou - dain com - men - ce le mal sou -
dain com - men - ce le mal sou - dain com men - - ce.

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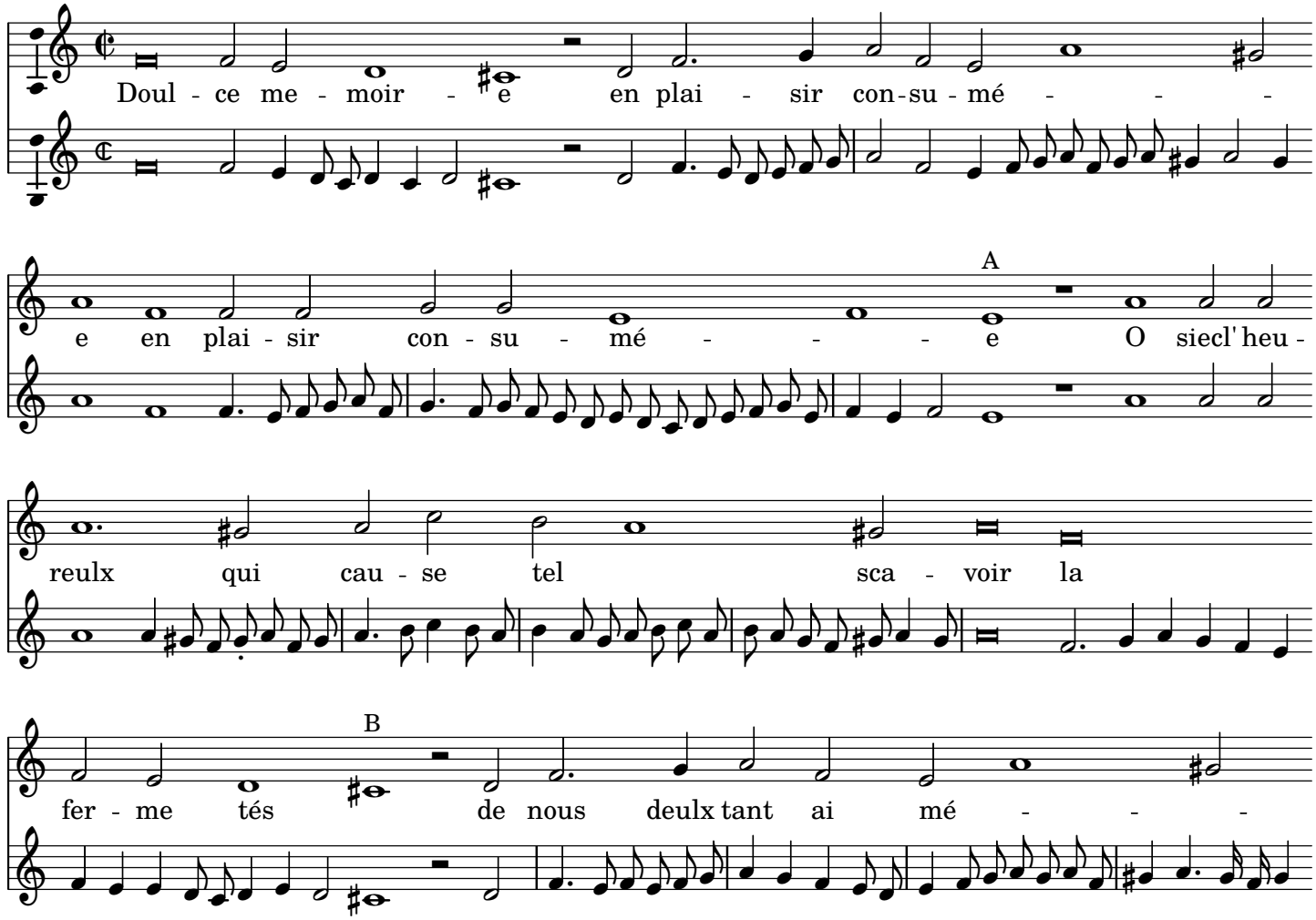
Recercada segunda sobre el mismo madrigal.

François Ier, King of France — Pierre Sandrin



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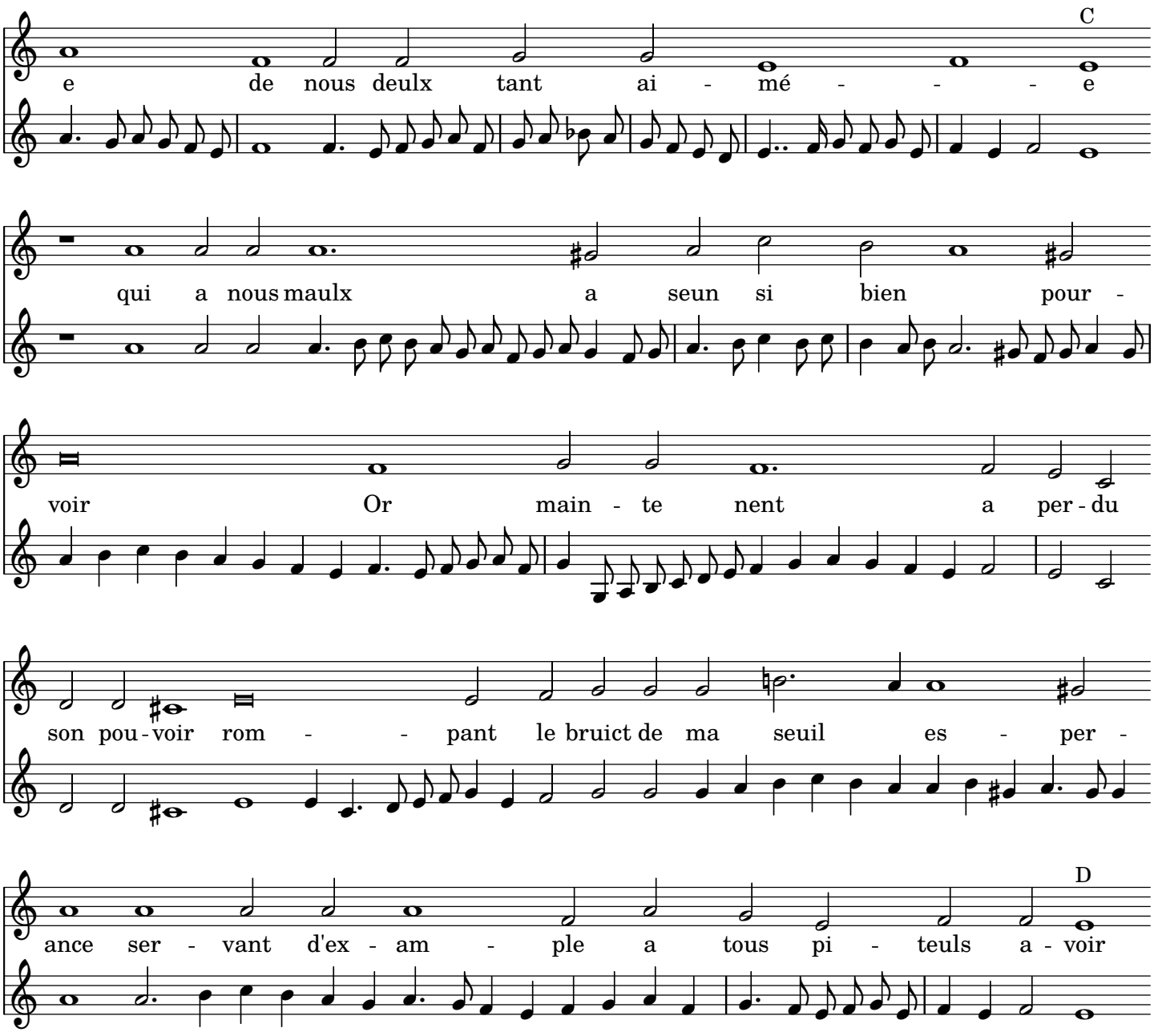
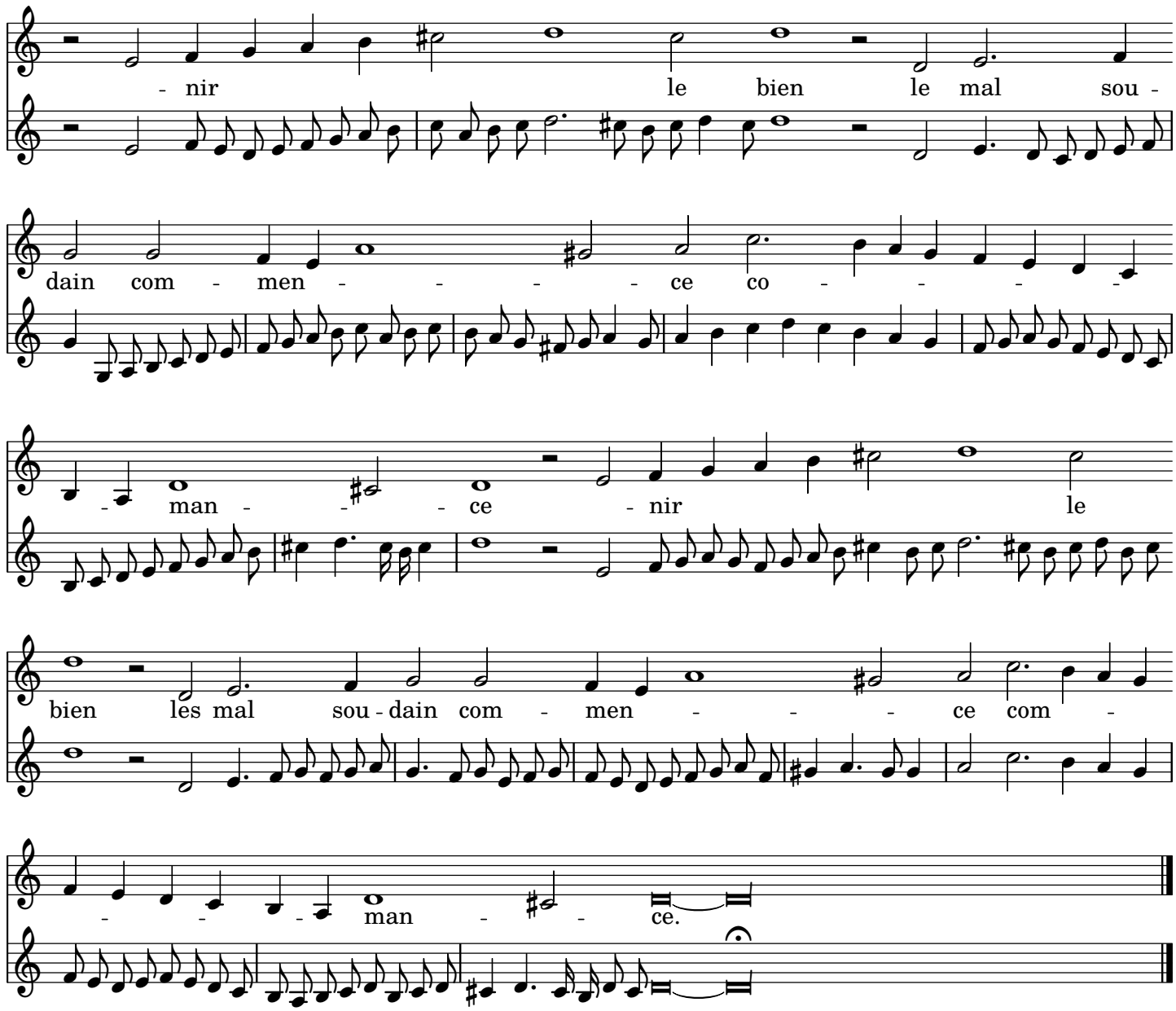

C
e de nous deulx tant ai - mé - - - e
qui a nous maulx a seun si bien pour -
voir Or main - te nent a per - du
son pou - voir rom - - pant le bruict de ma seuil es - per -
D
ance ser - vant d'ex - am - ple a tous pi - teuls a - voir

 ©20



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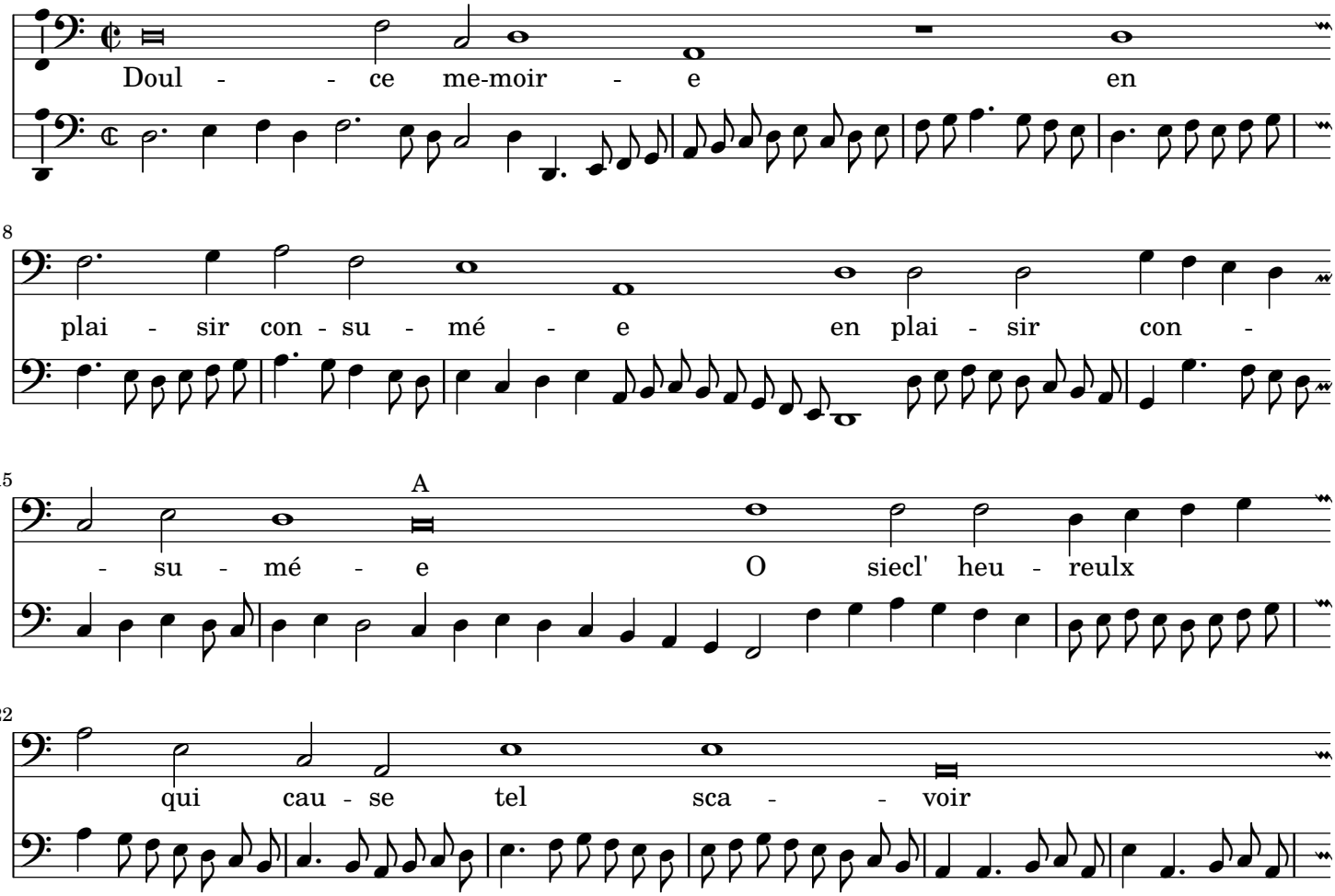
Recercada Terzera sobre la misma cancion

François Ier, King of France — Pierre Sandrin



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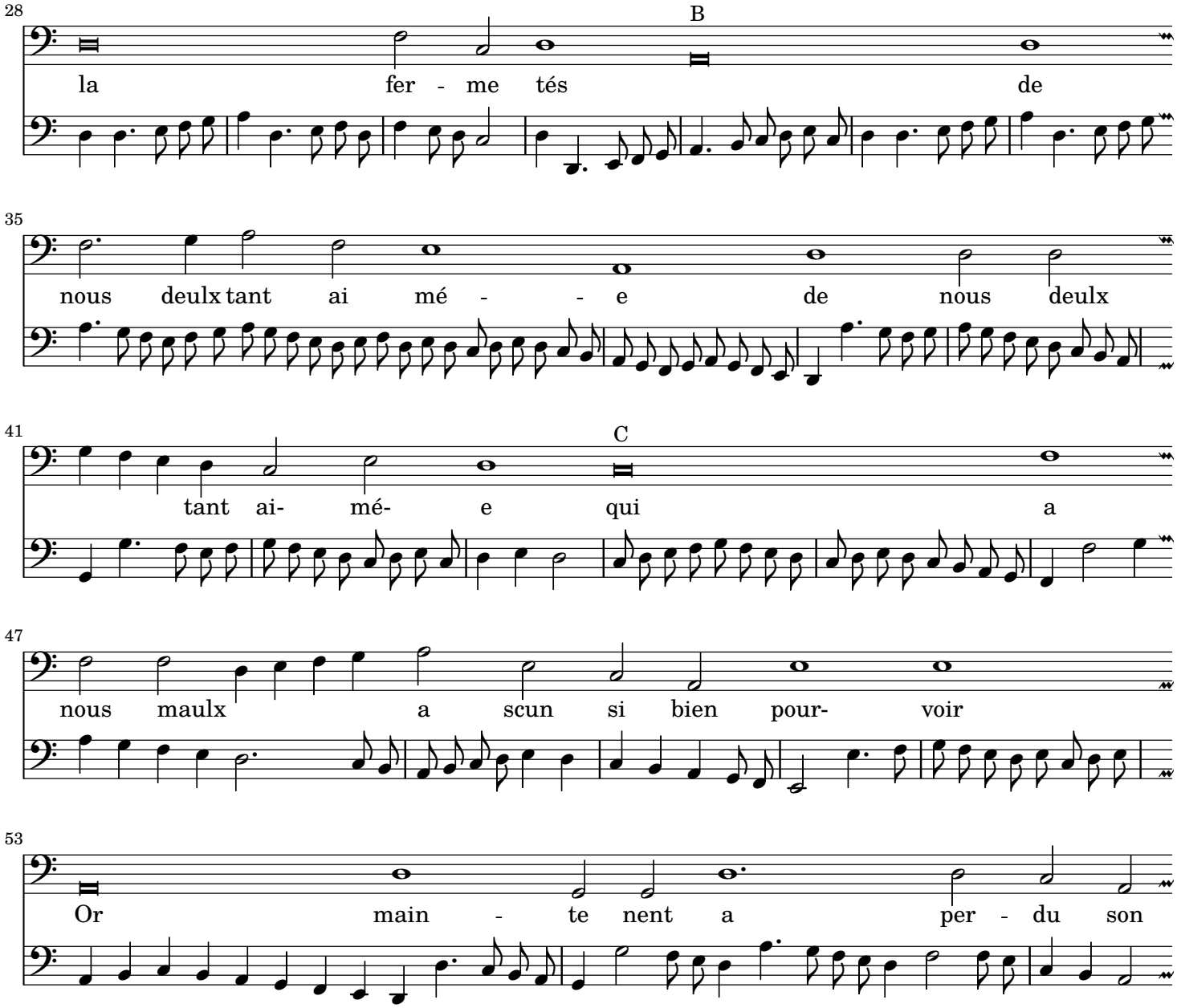
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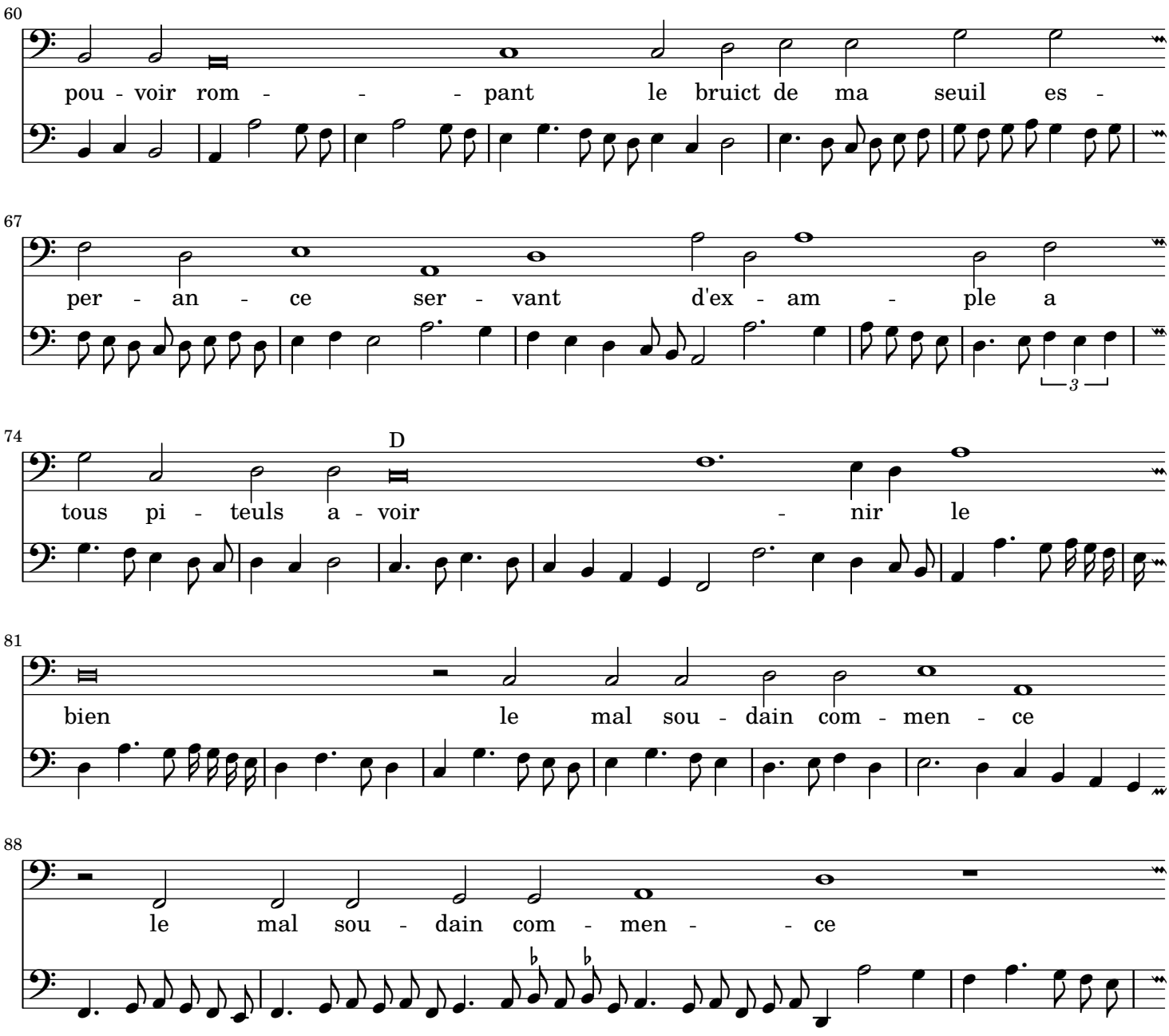

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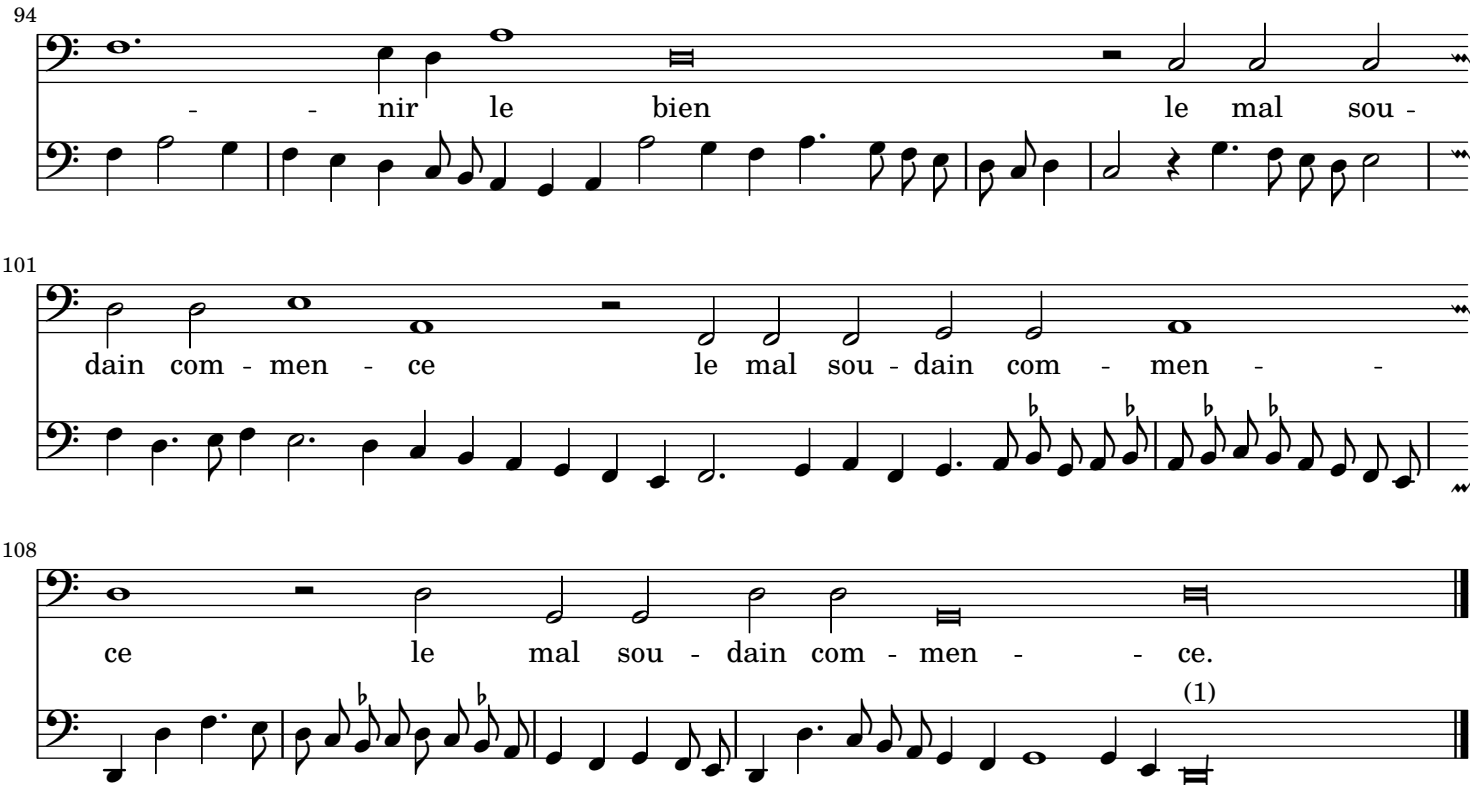
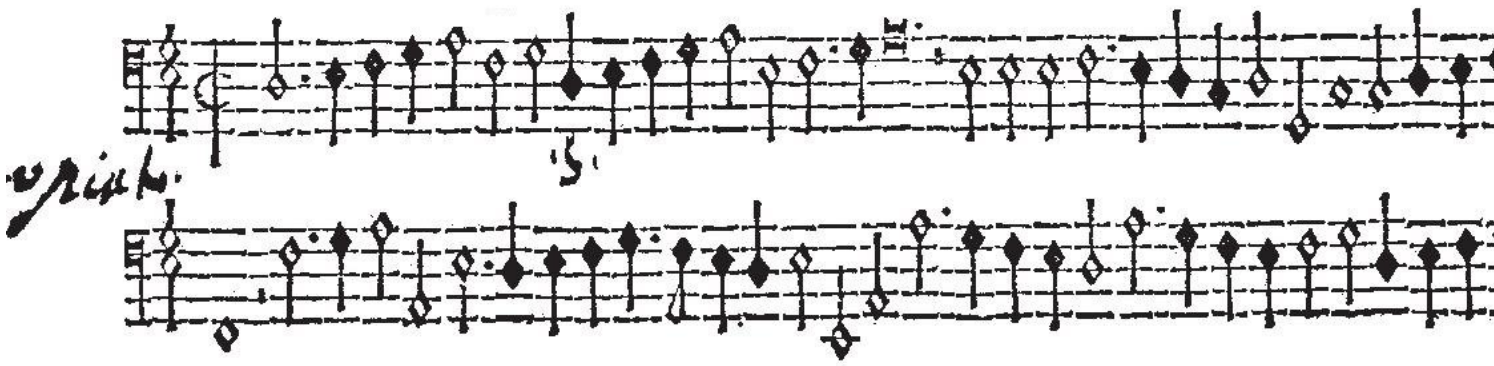


[1]This note is a breve in the facsimile.

RECERCADA QVARTA QVE ES VN
BOZ SOBRE LA MISMA CAN



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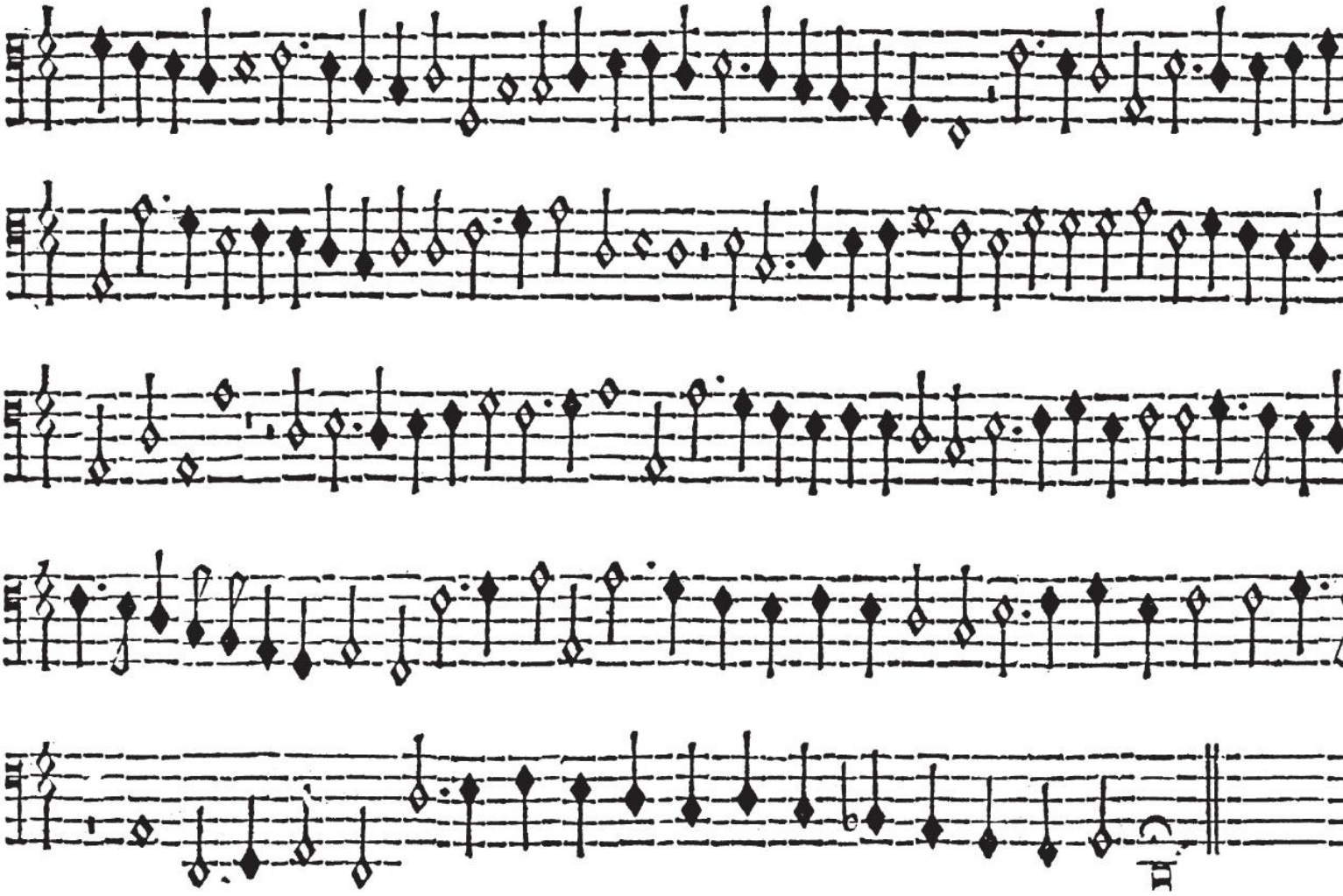
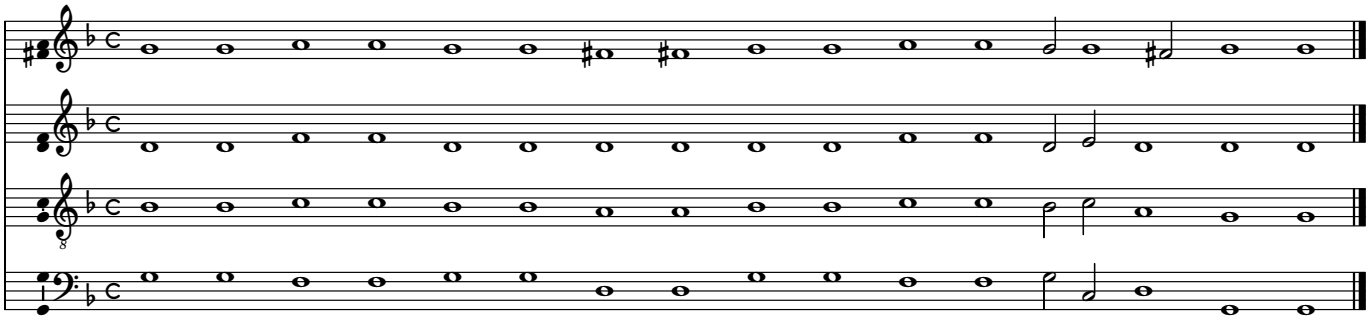
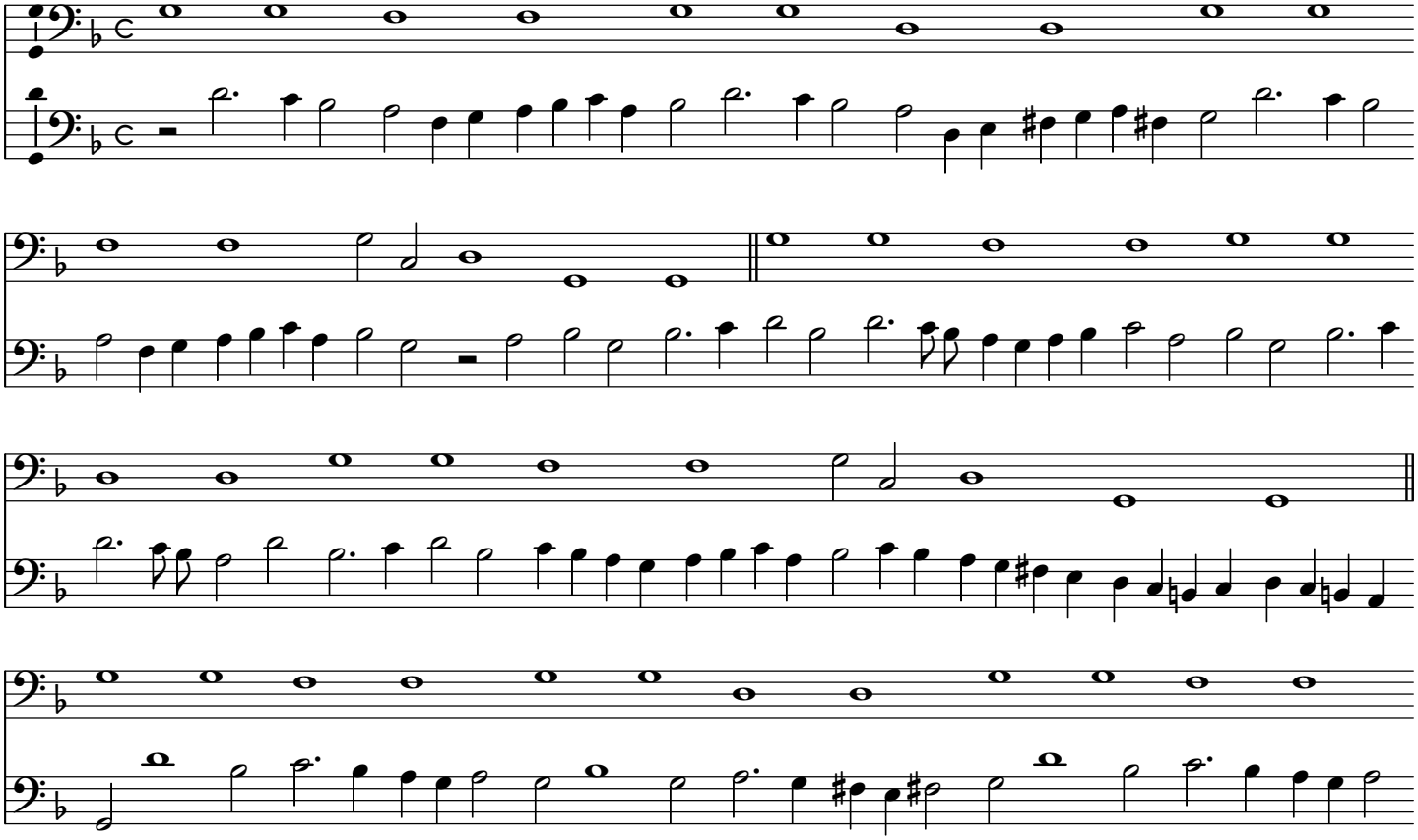


The better to complete this work, I thought to set forth here these studies on plain songs, which in Italy are c
One must notice that the principal way they are to be played is as notated here, with four voices and the stu
wants to play the counterpoint over the bass alone, the counterpoint remains perfect, as if it were made for this
the harpsichord is missing, one may study and play in this way. (P.F.)

(Passamezzo Antico)



Ricercada Prima (sobre Passamezzo Antico).



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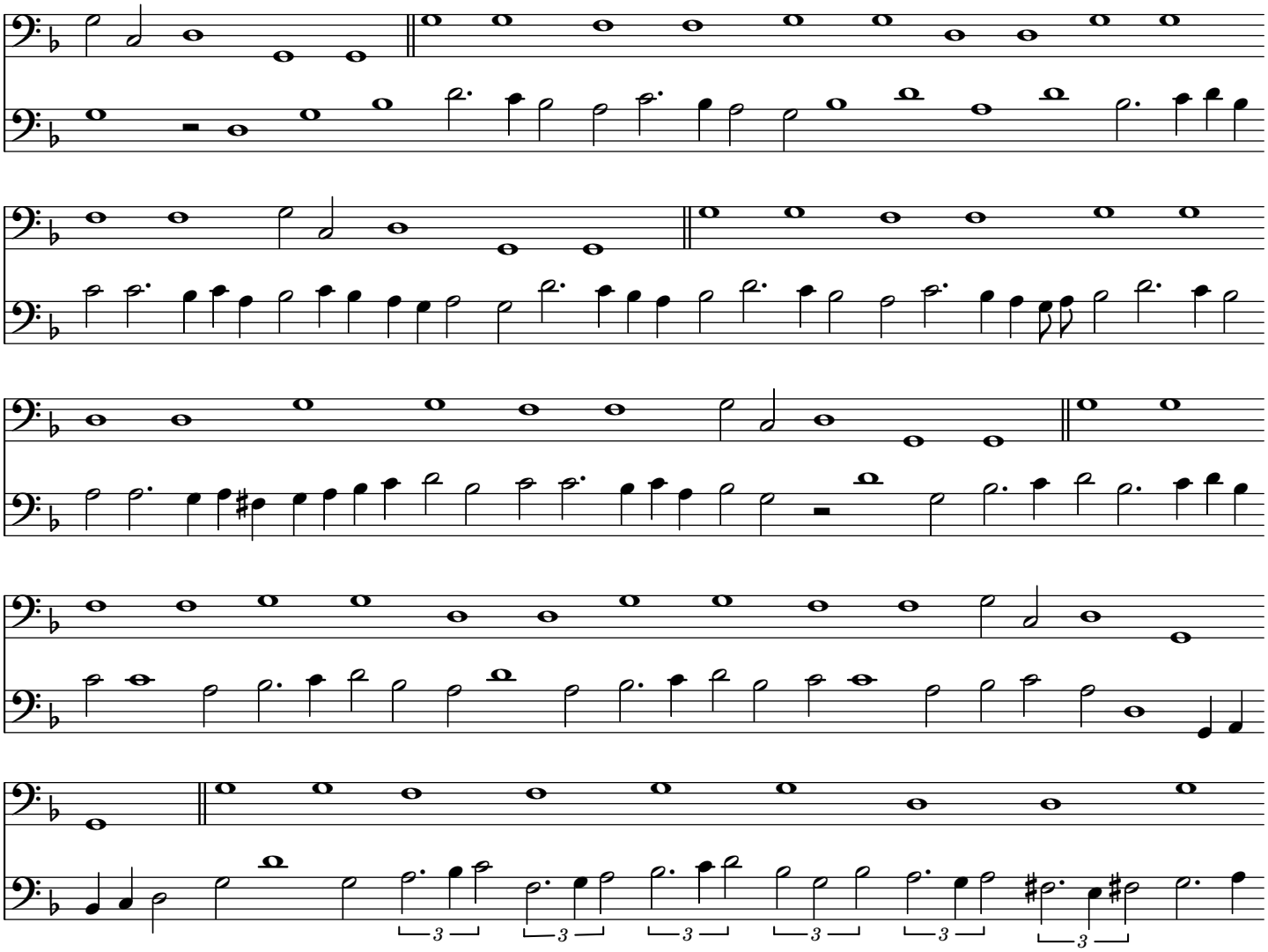

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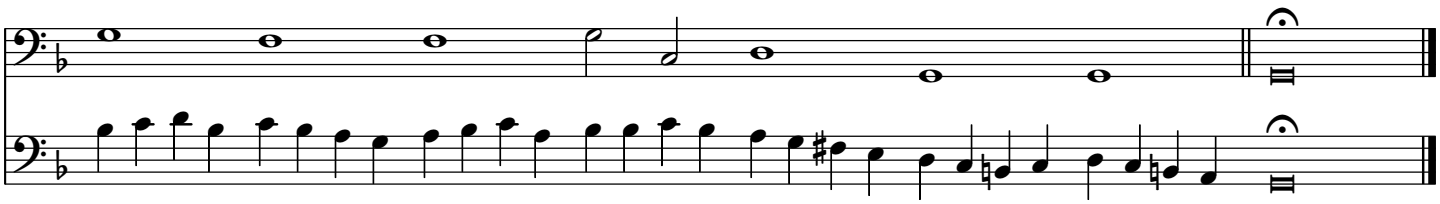

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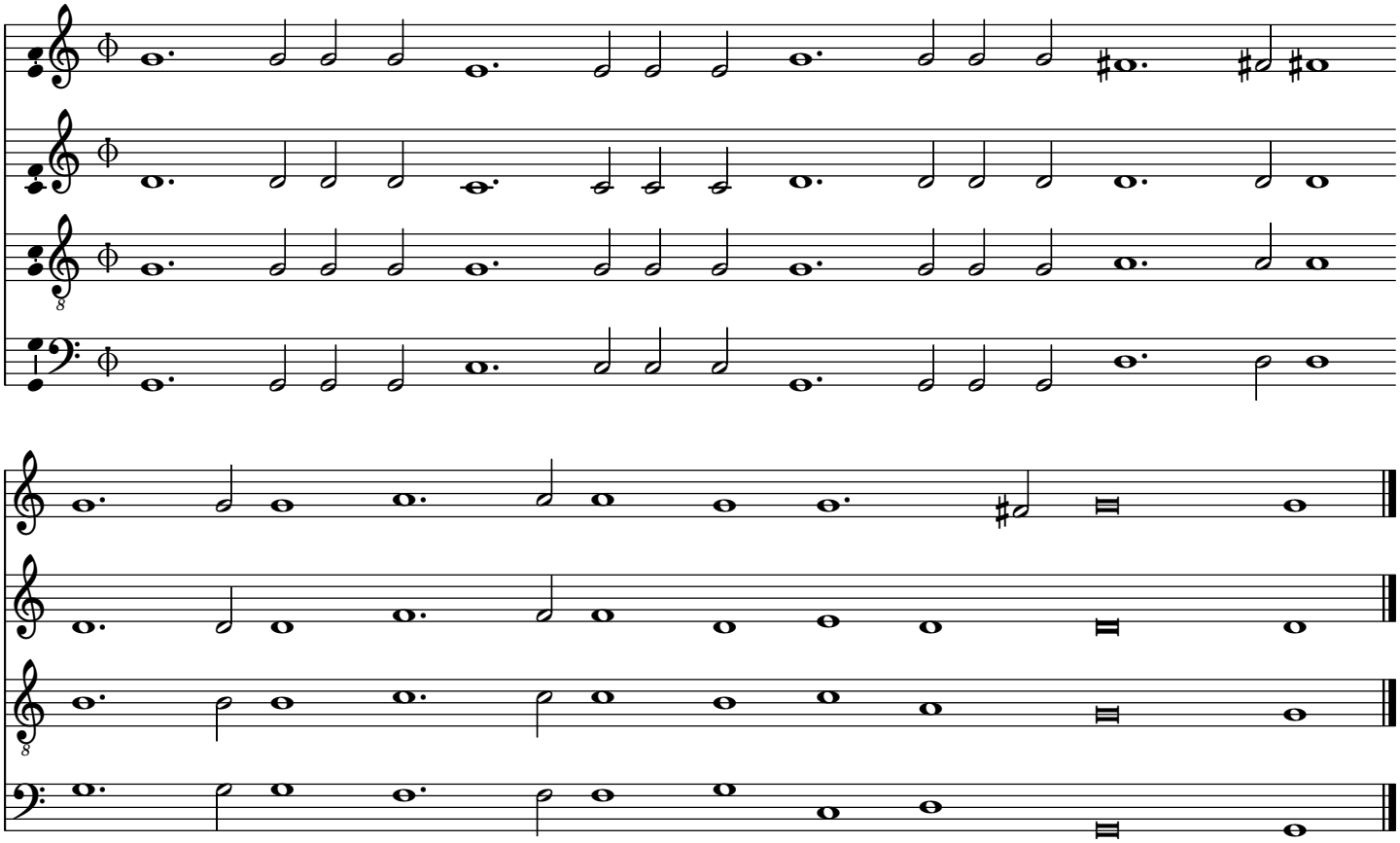
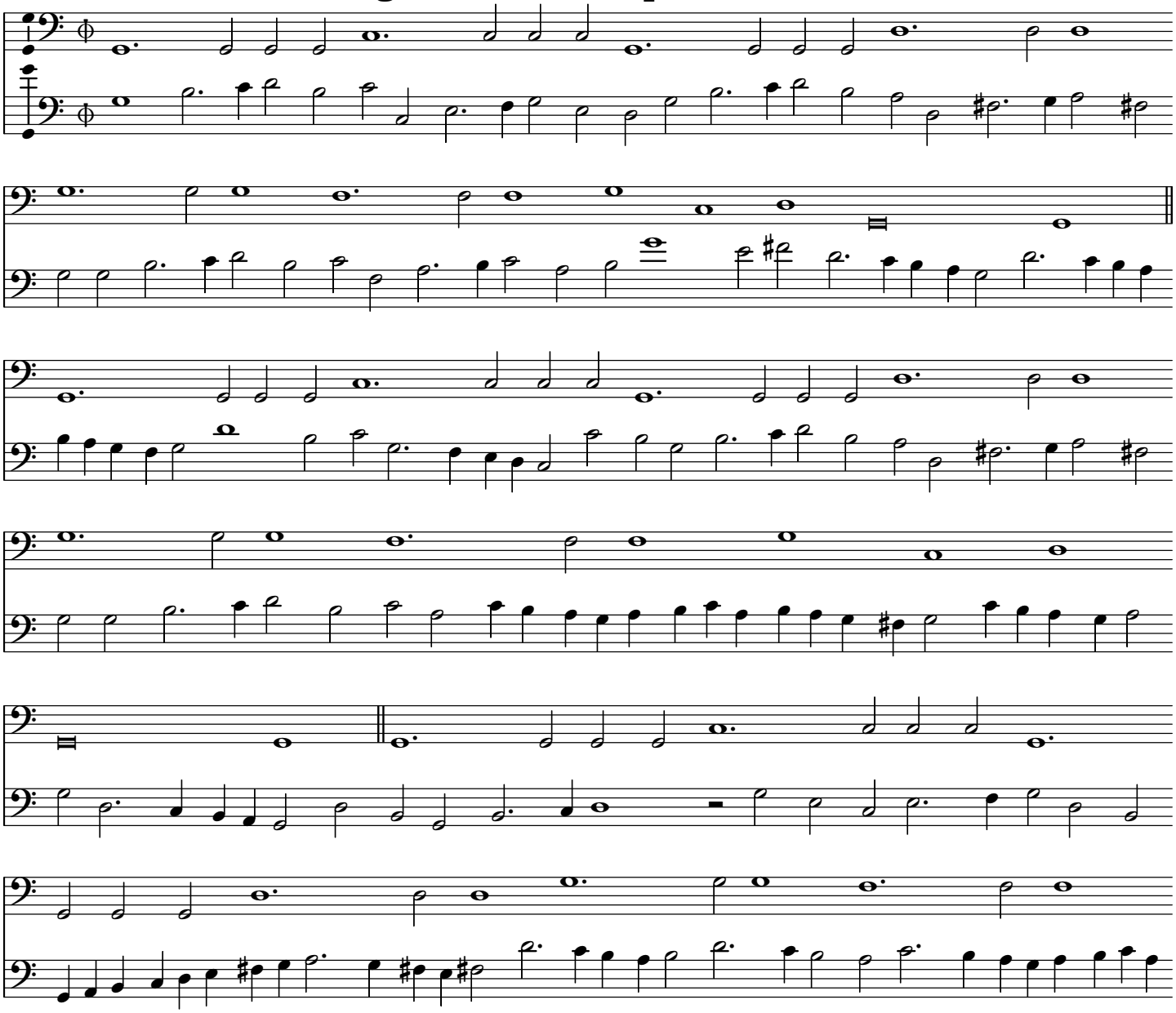
(Passamezzo Moderno.)



Recercada segunda (sobre el passamezzo moderno).



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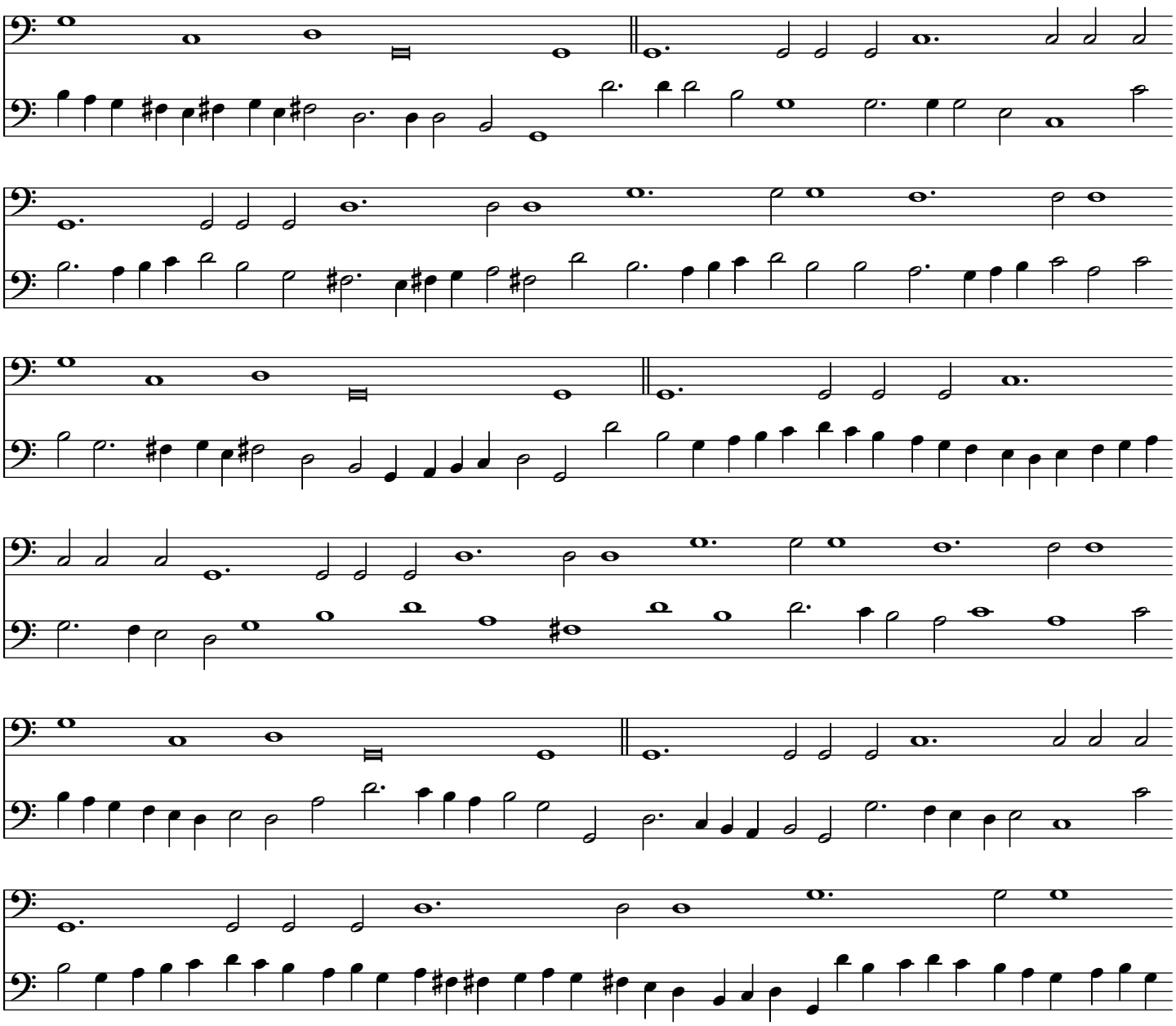

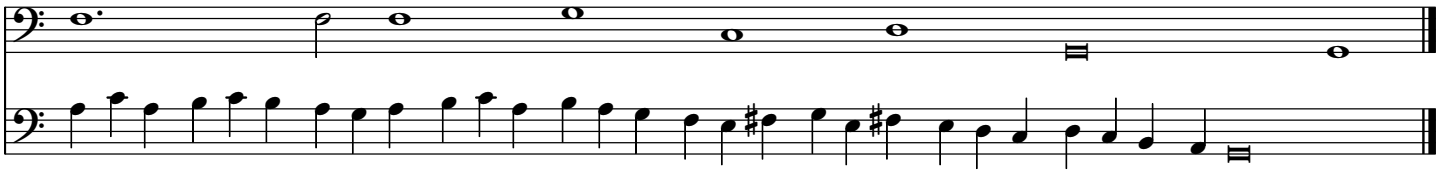

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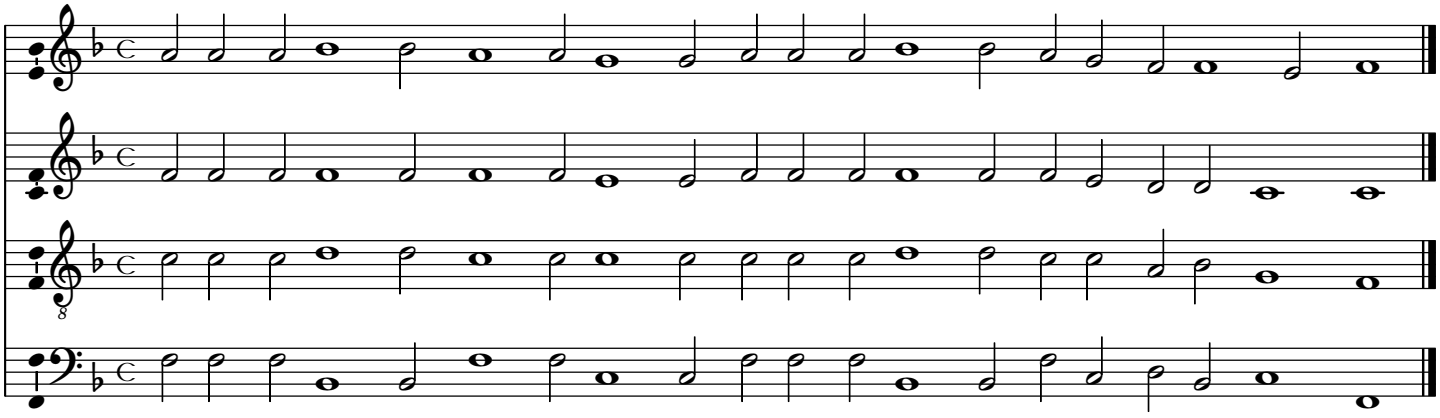
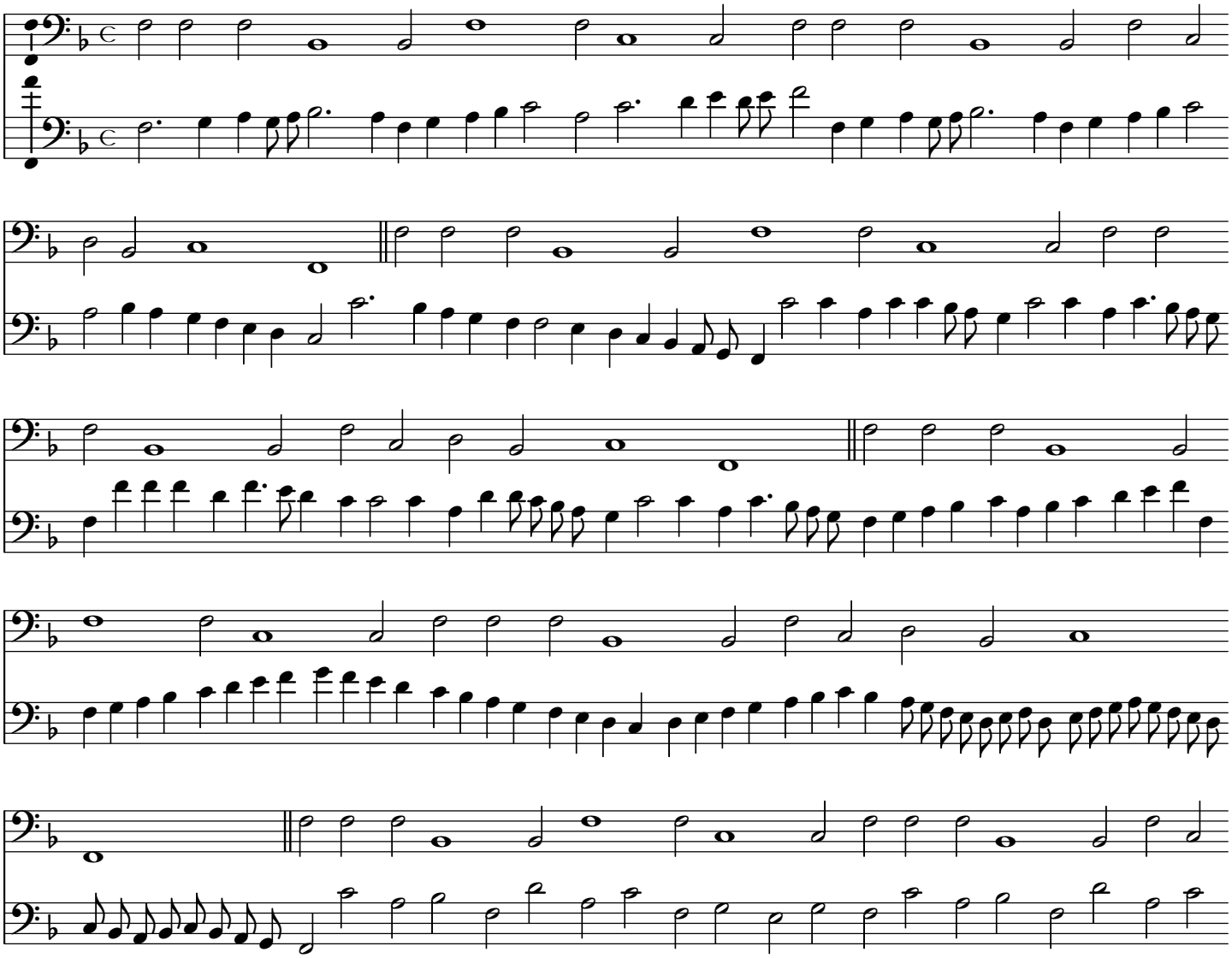
(Passamezzo Moderno)



Recercada Tercera (sobre el passamezzo moderno).

With Divisions by Diego Ortiz



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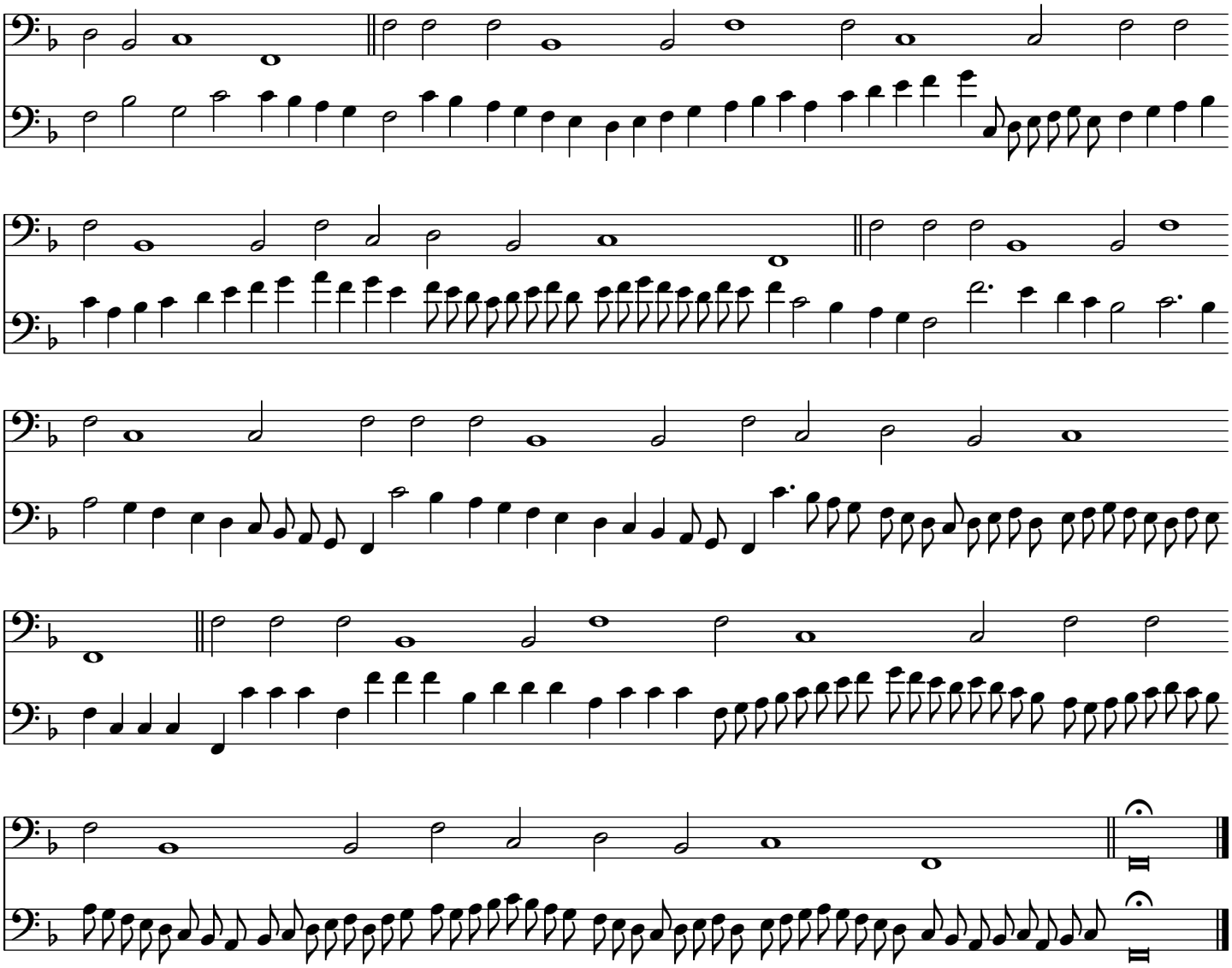
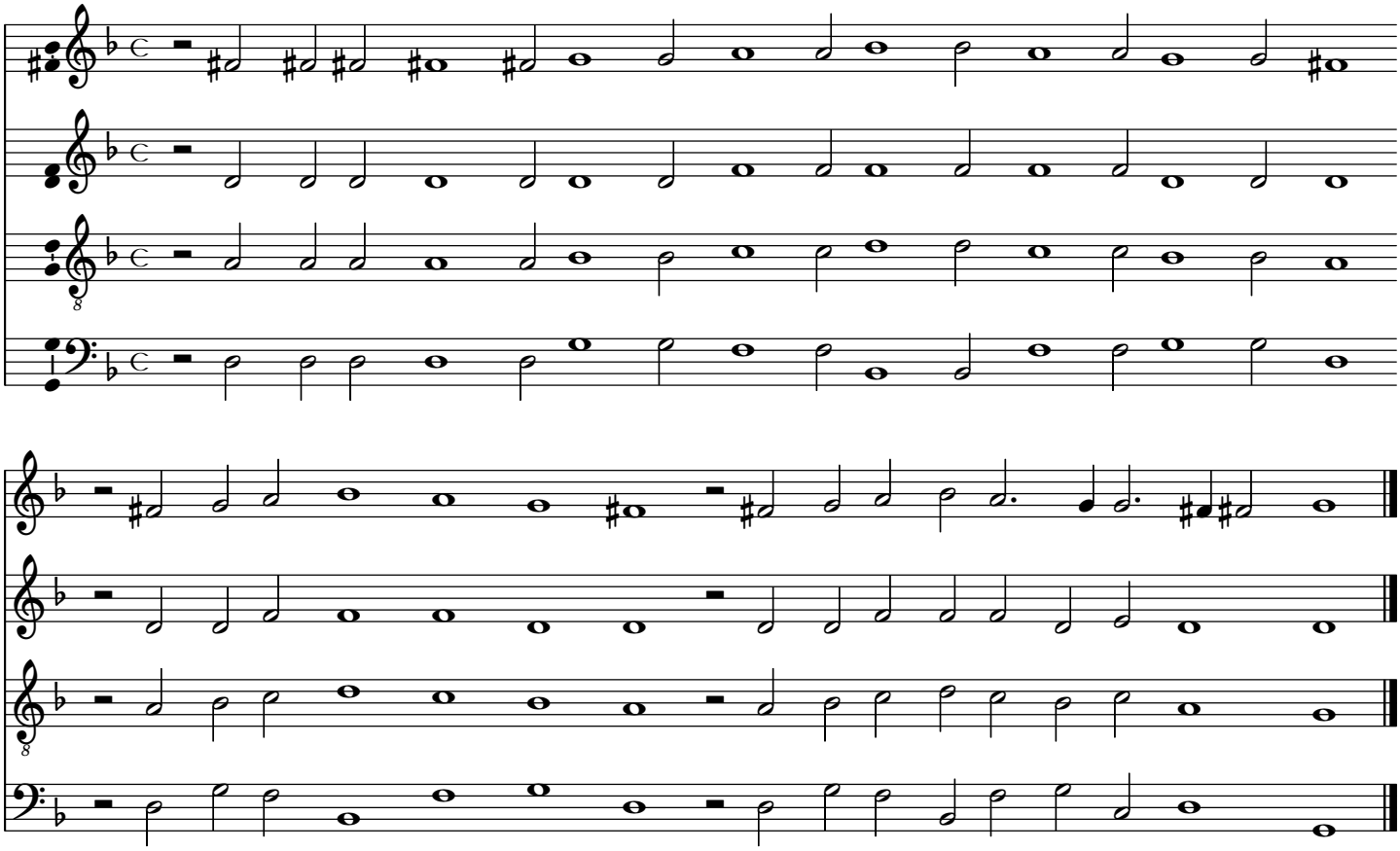


(La Gamba/Cara cosa)



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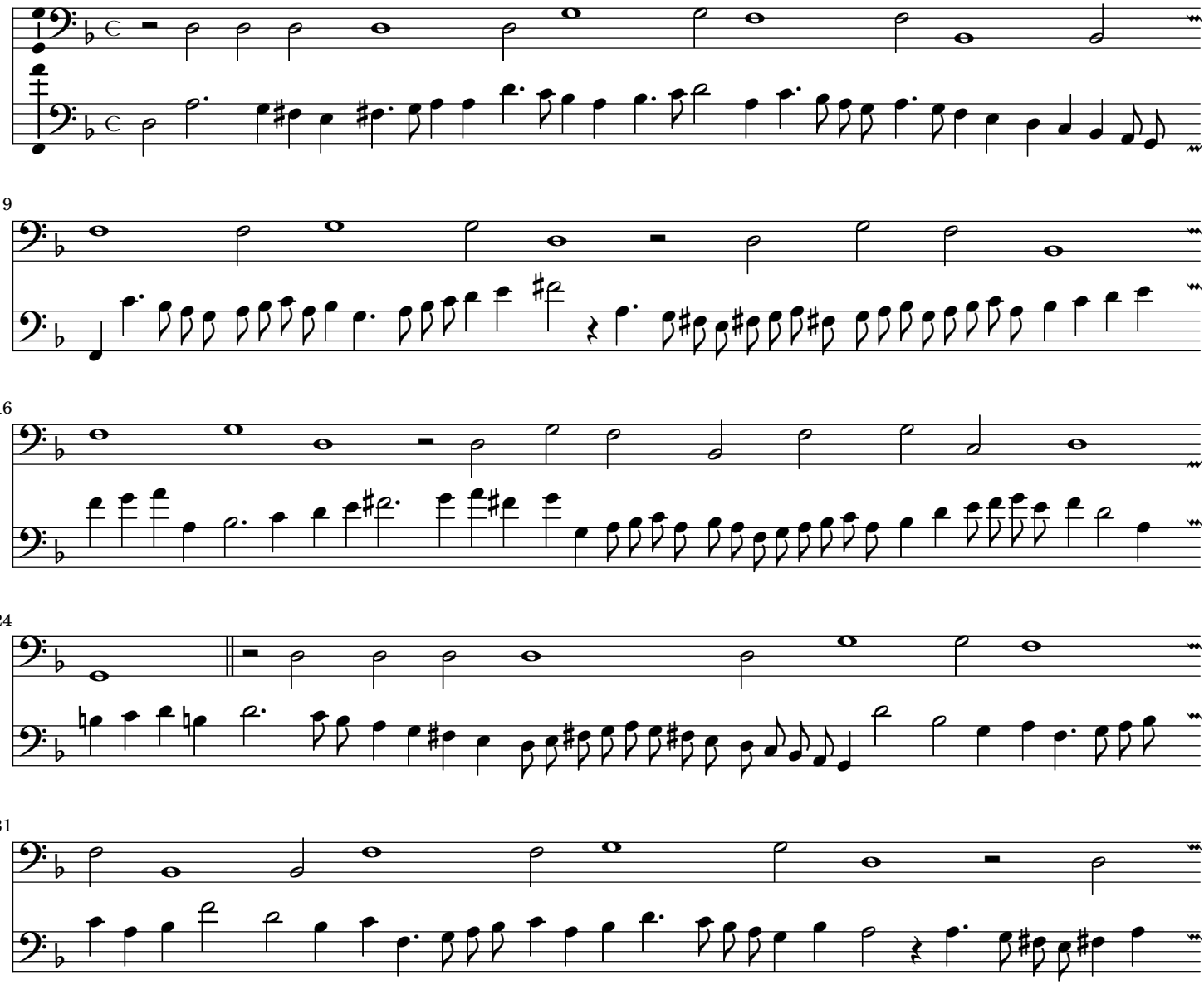
Recercada Quarta (sobre La Gamba/Cara cosa)



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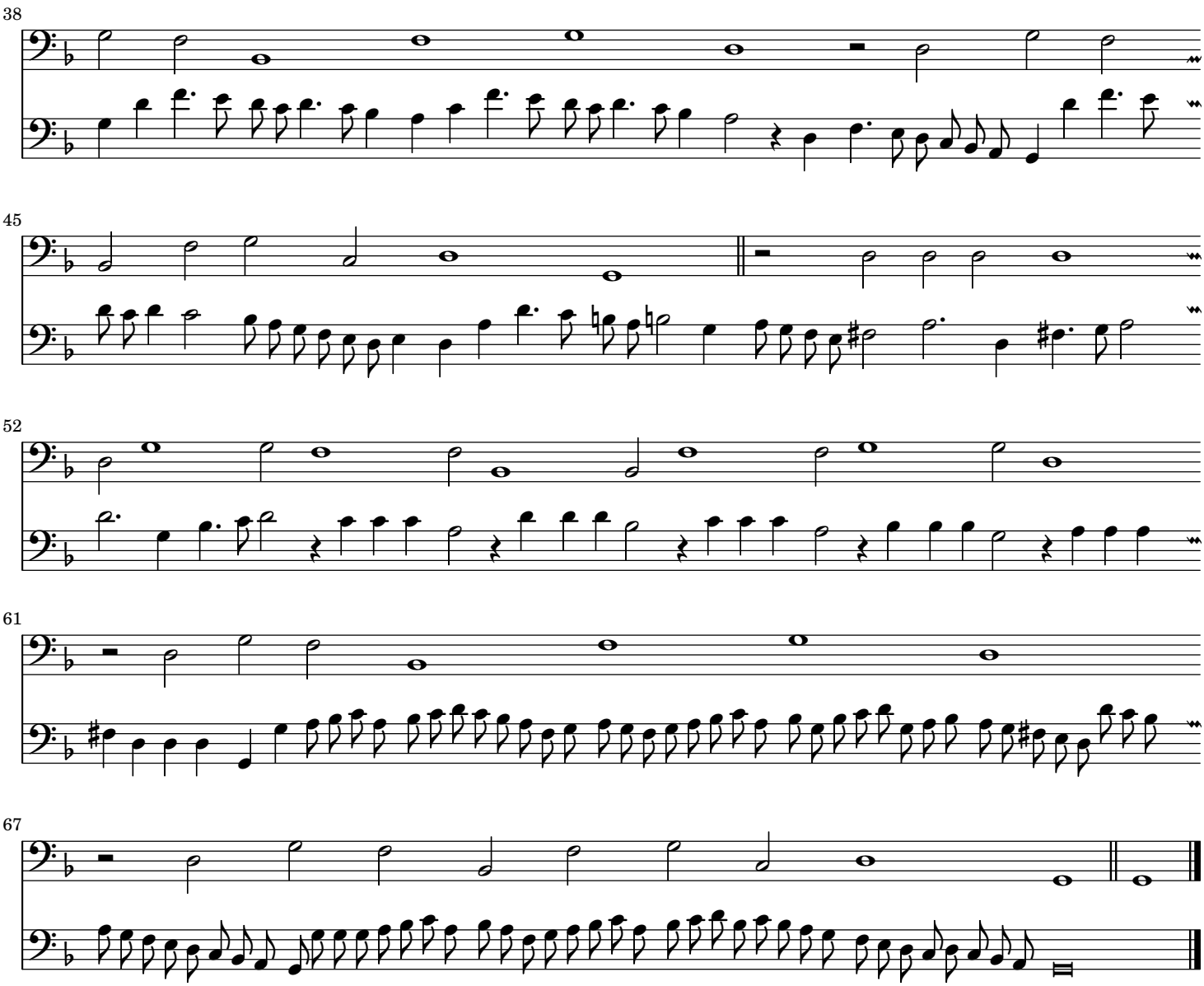
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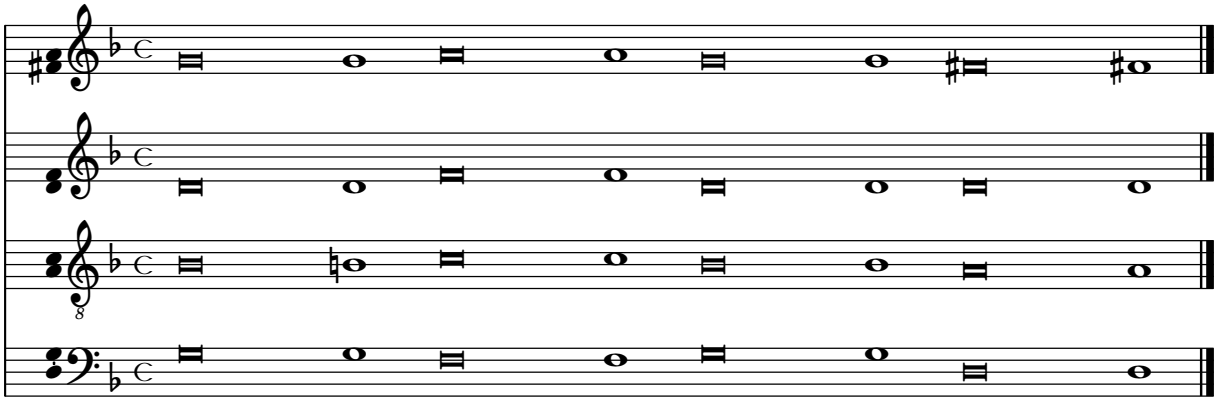
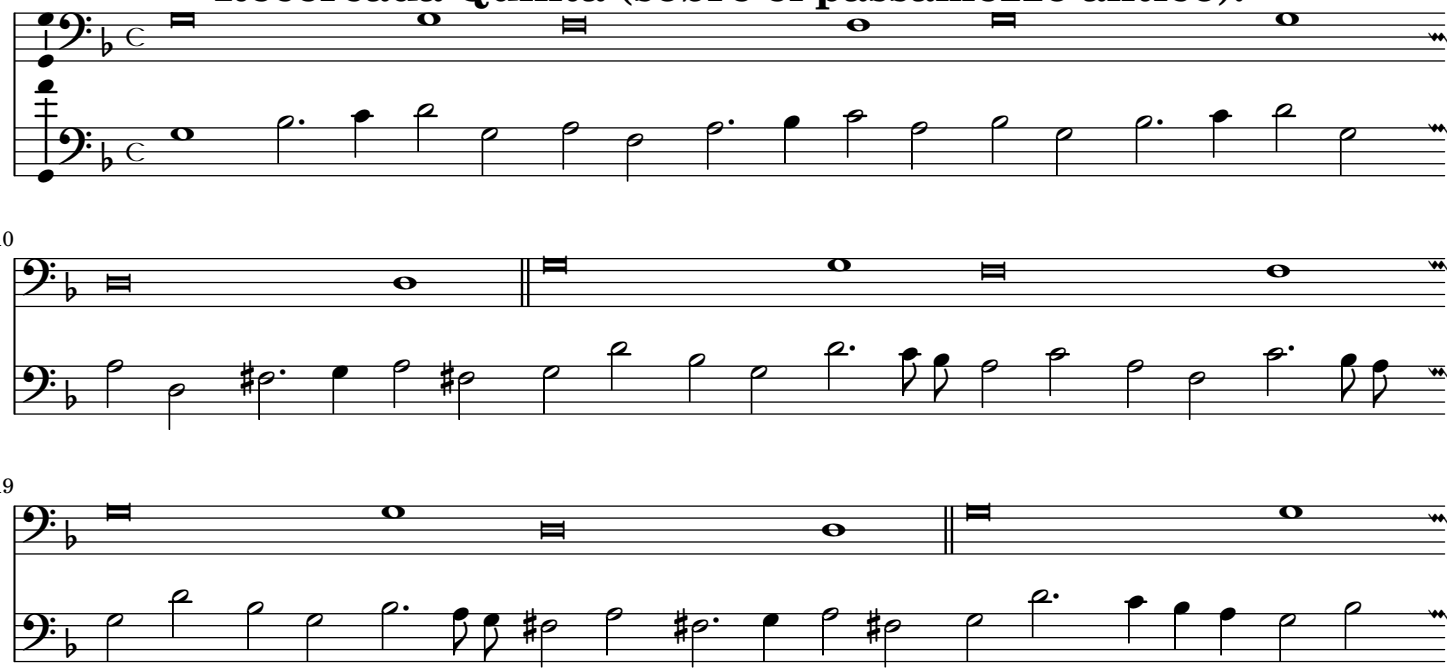
(Passamezzo Antico)



Recercada Quinta (sobre el passamezzo antico).



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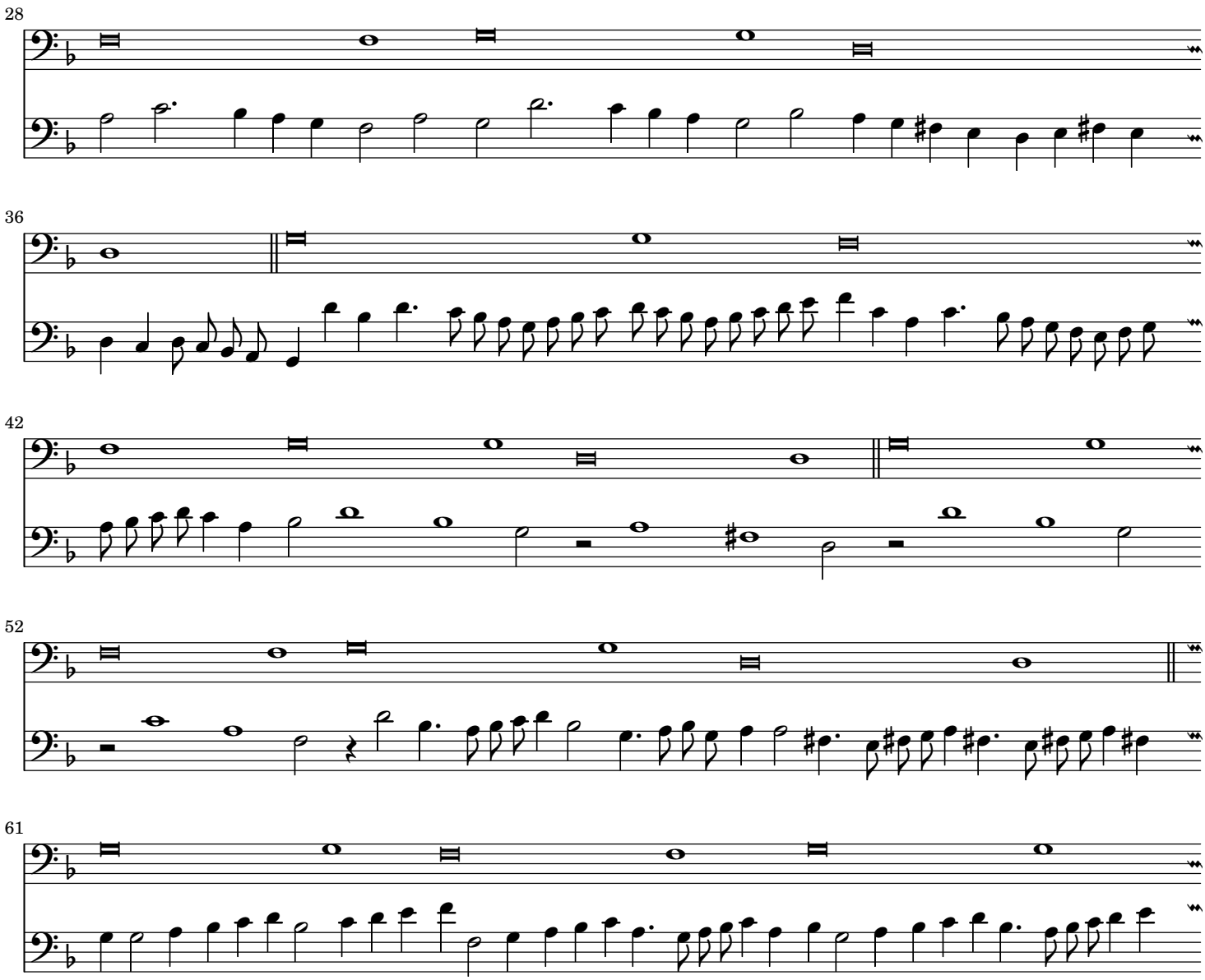
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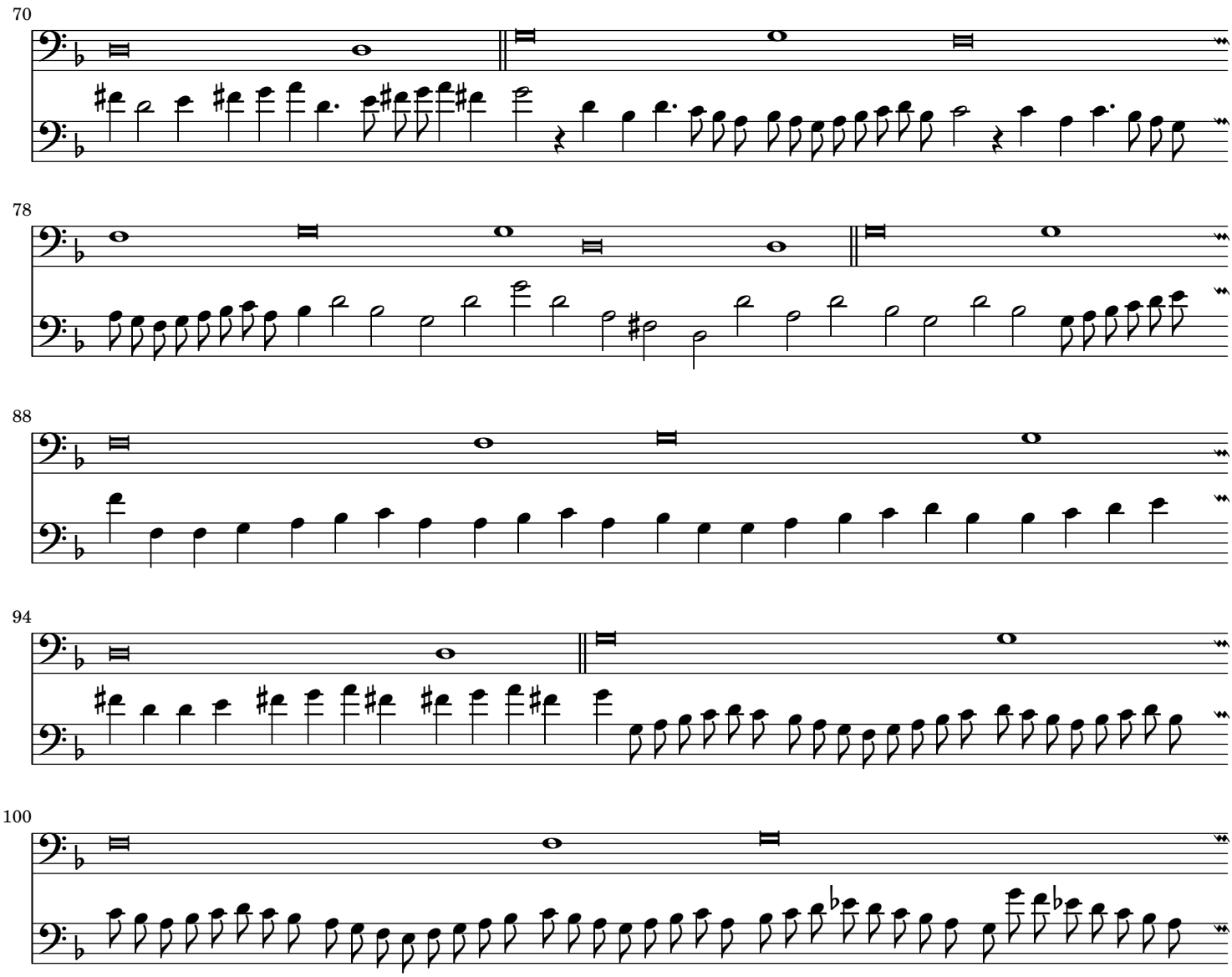

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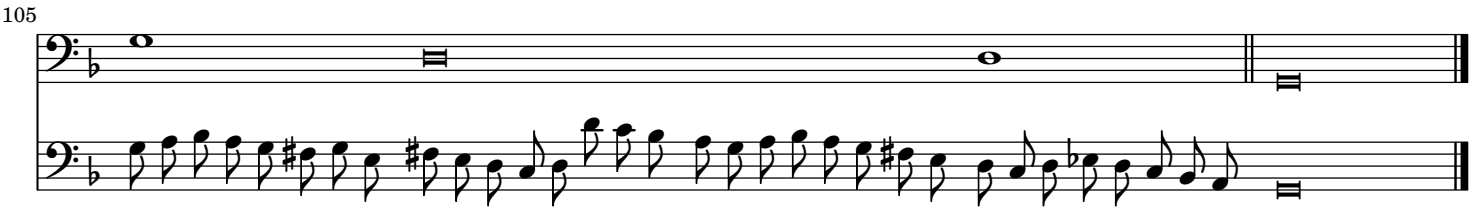
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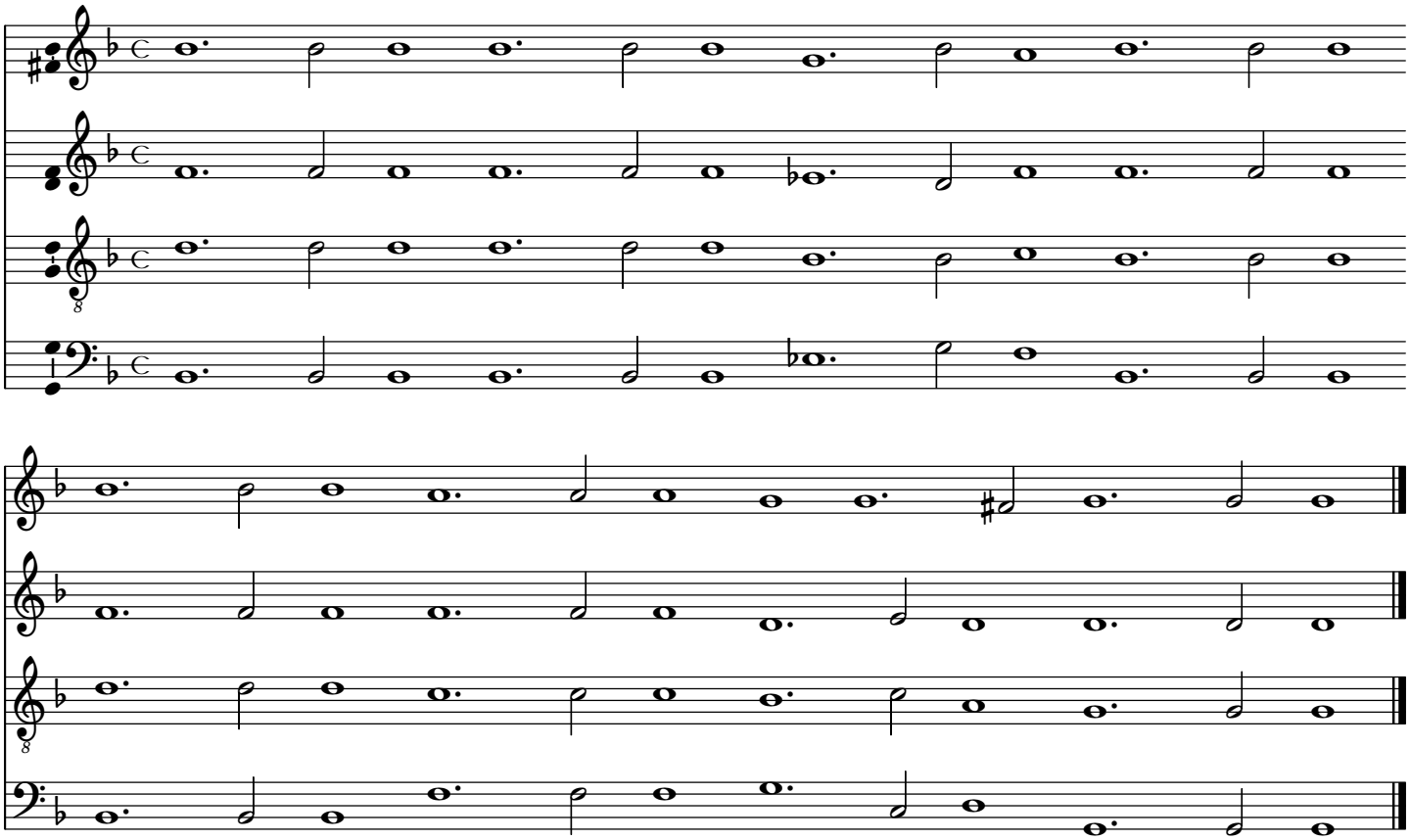
(Bergamasca/Romanesca)



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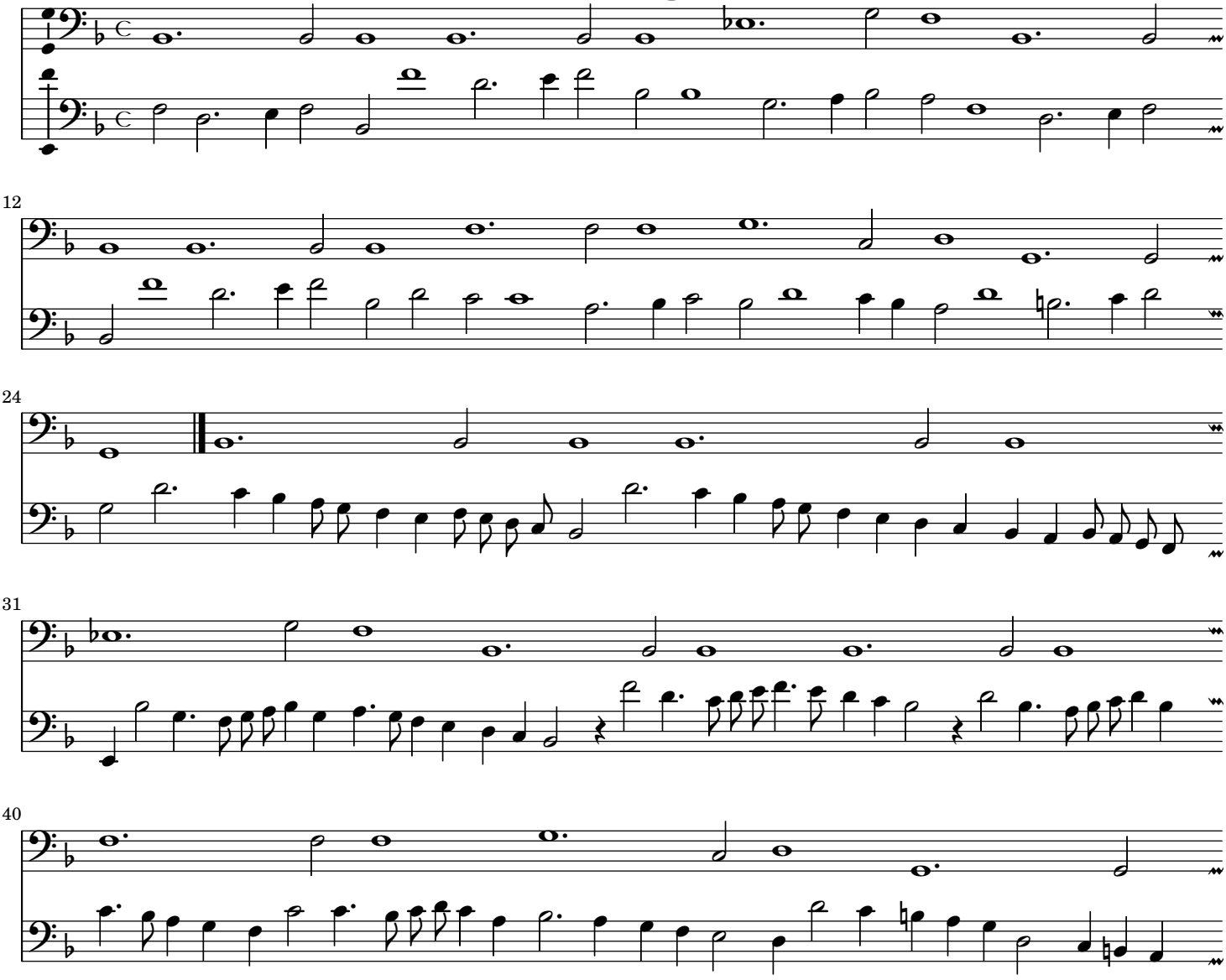
Recercada Sesta (over Bergamasca/Romanesca).



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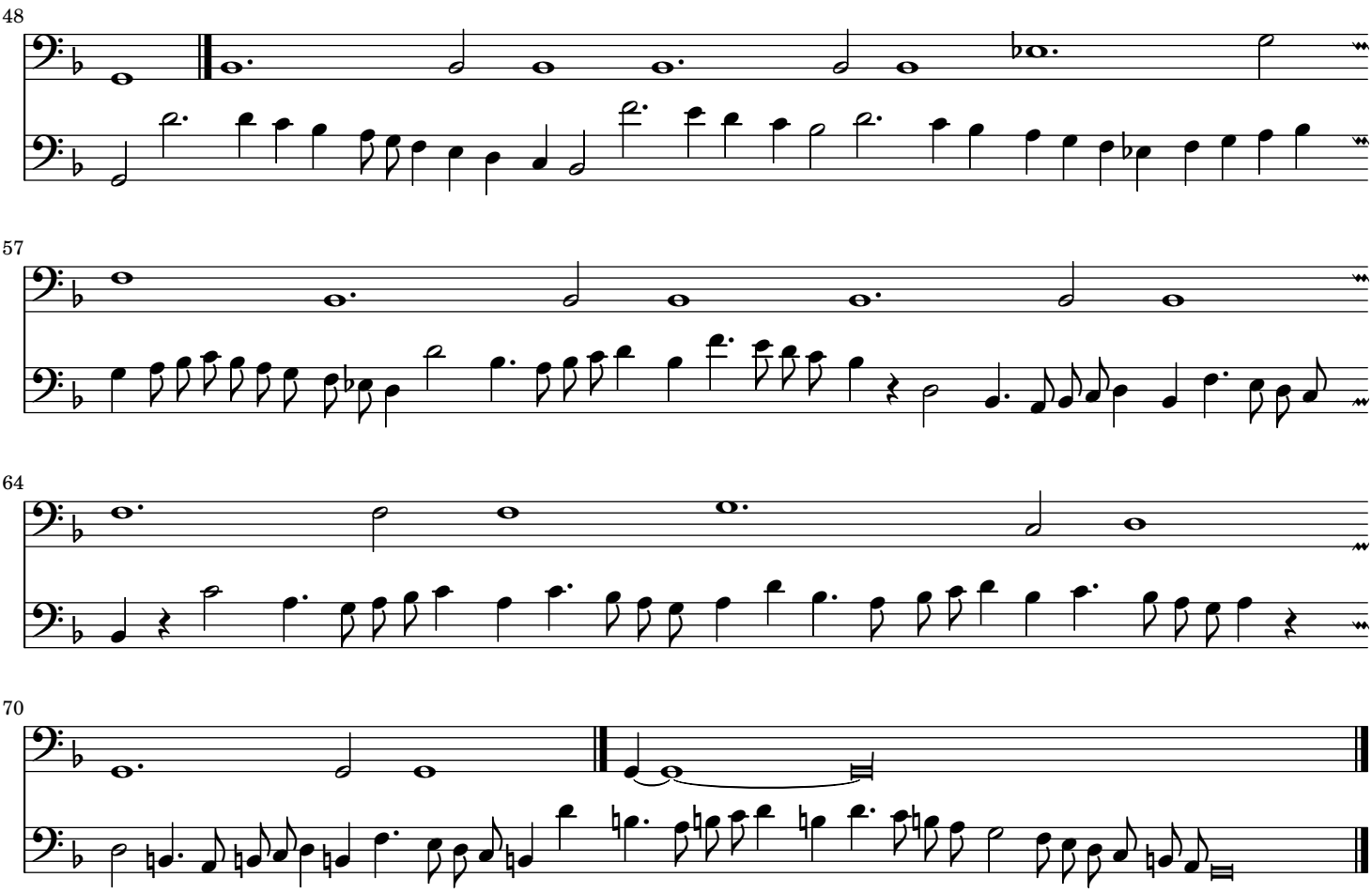
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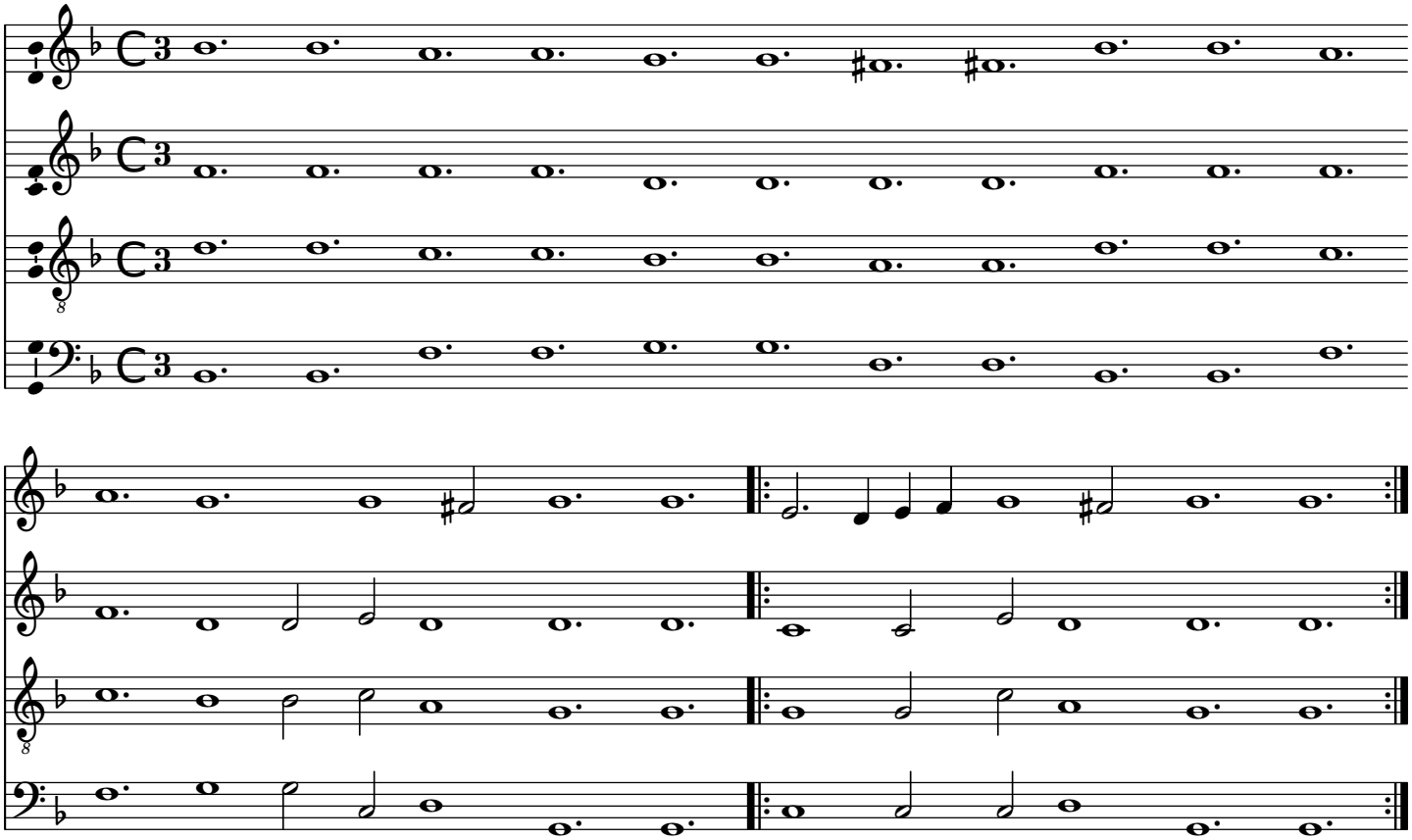
(La Romanesca)



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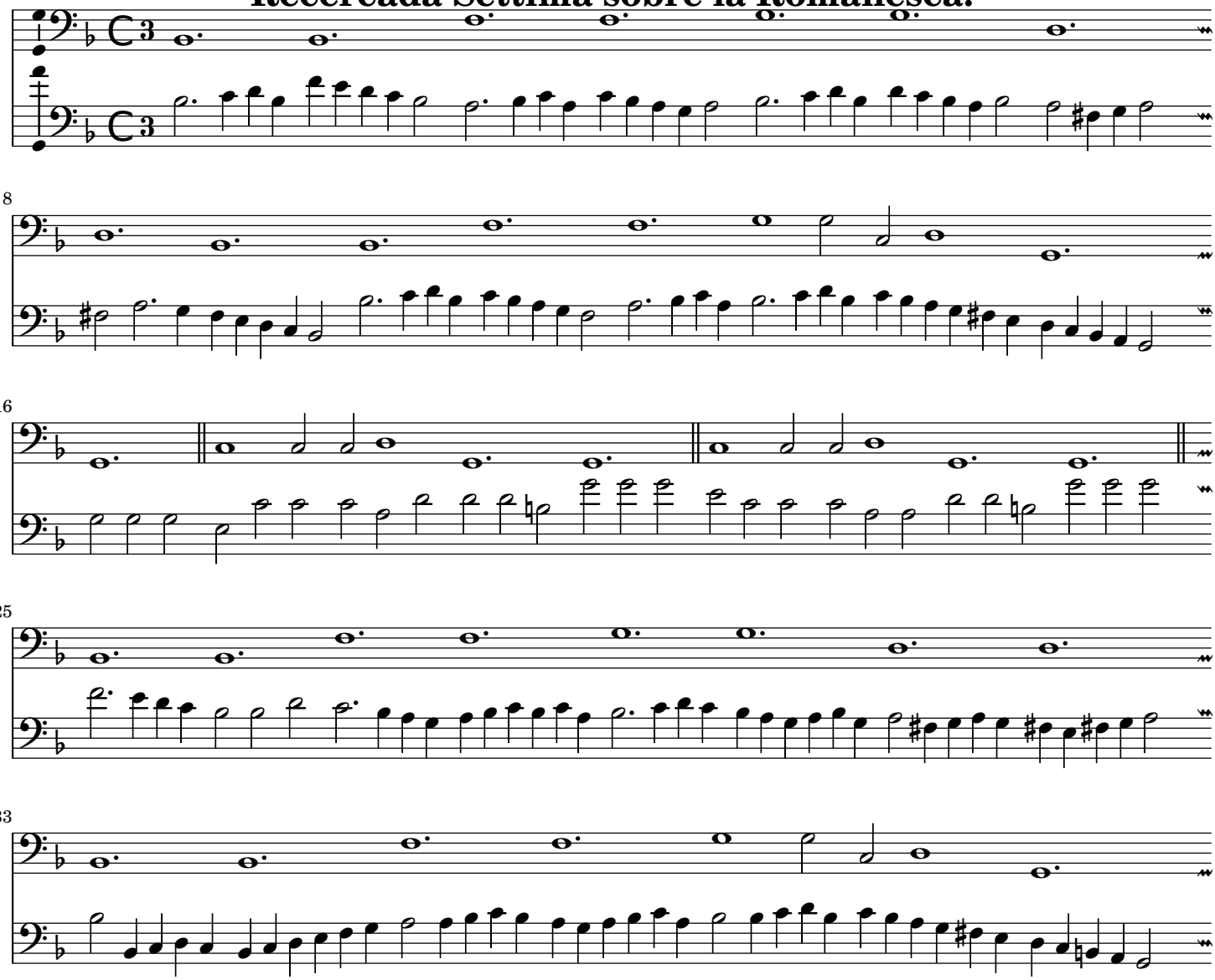
Recercada Settima sobre la Romanesca.



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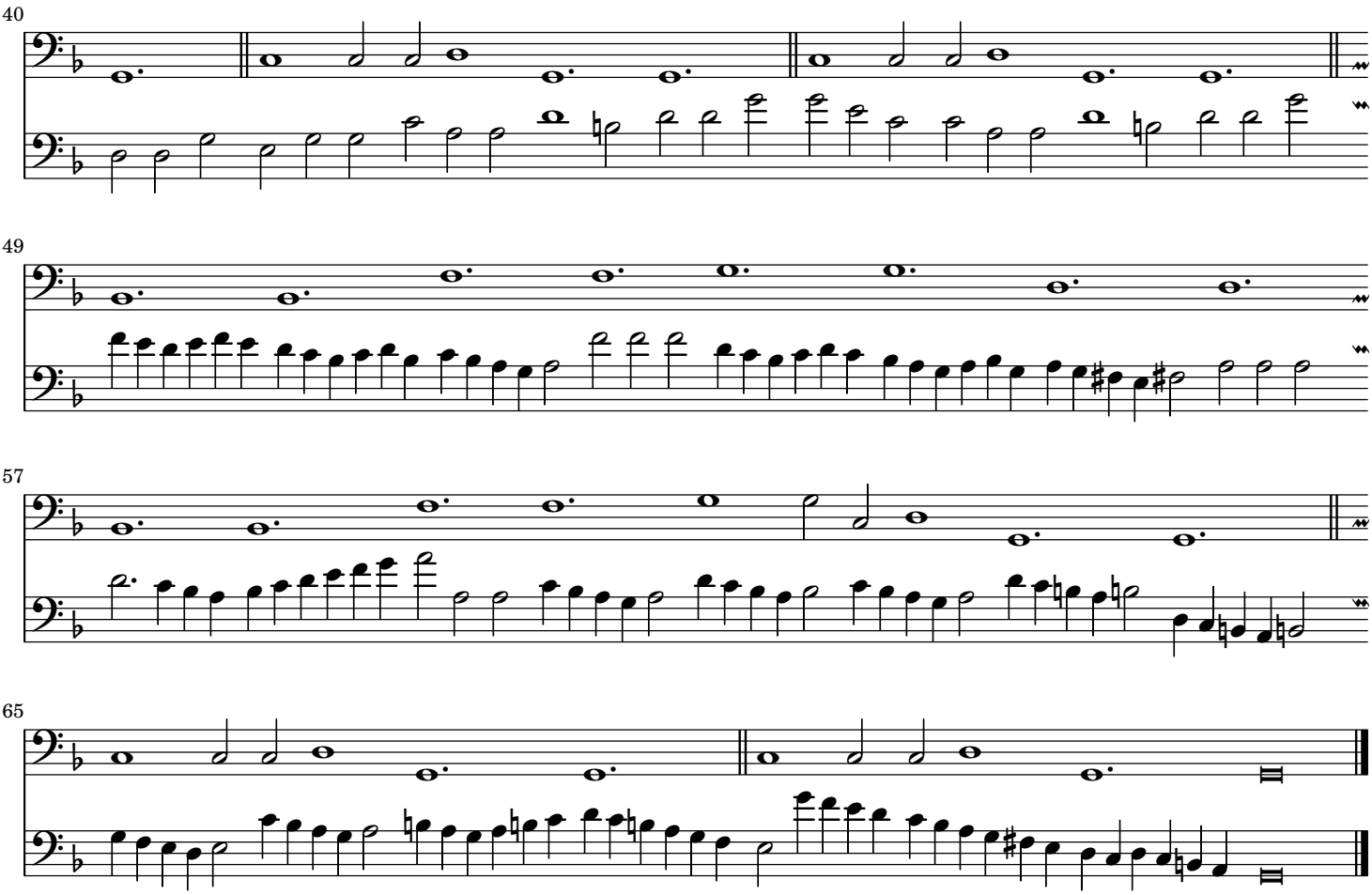
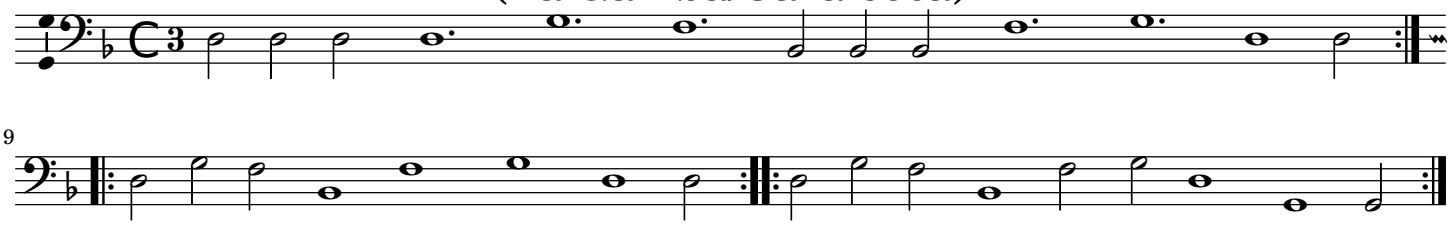
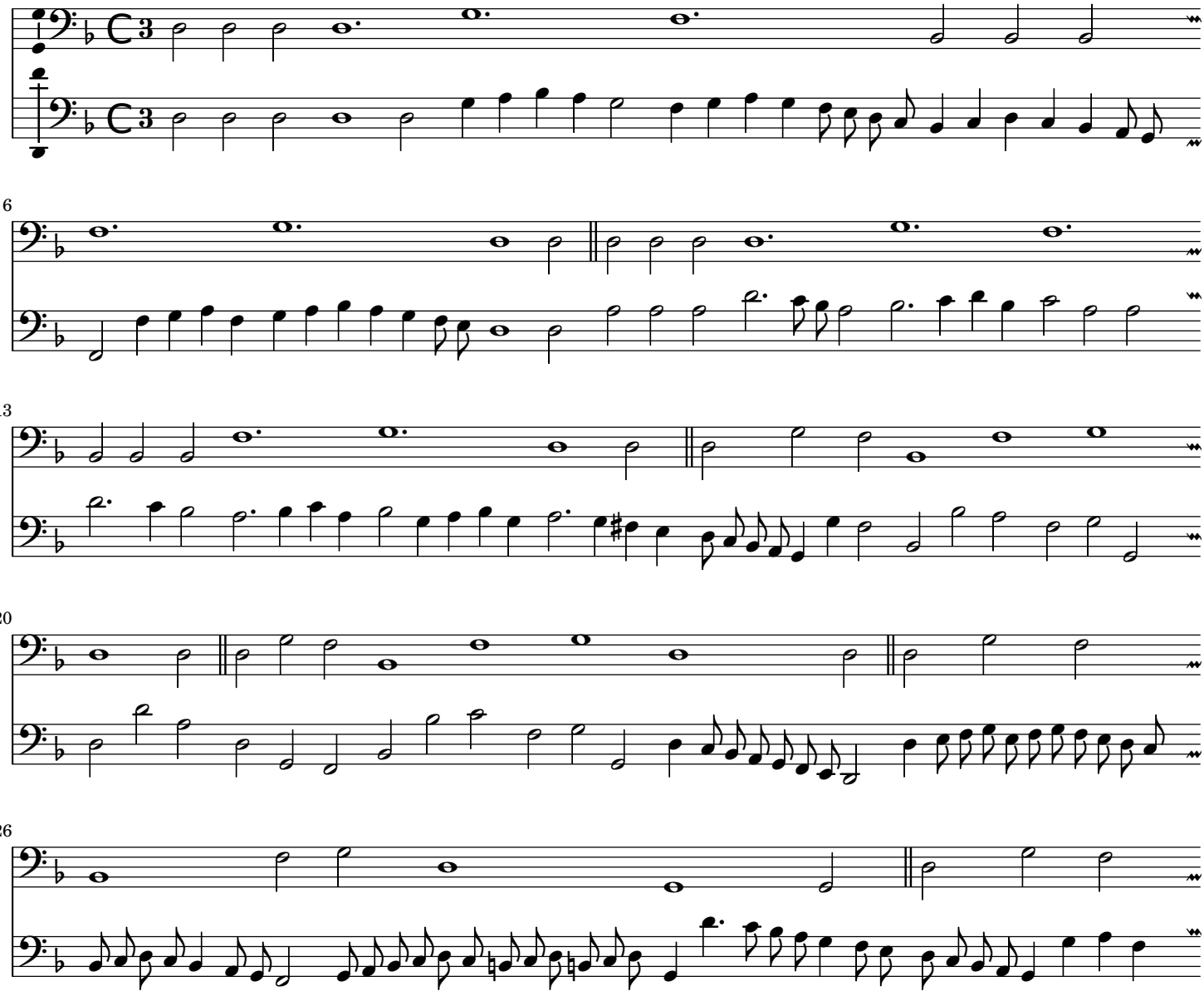


(La Gamba/Cara cosa)



Recercada Ottava (sobre la Gamba/Cara cosa).



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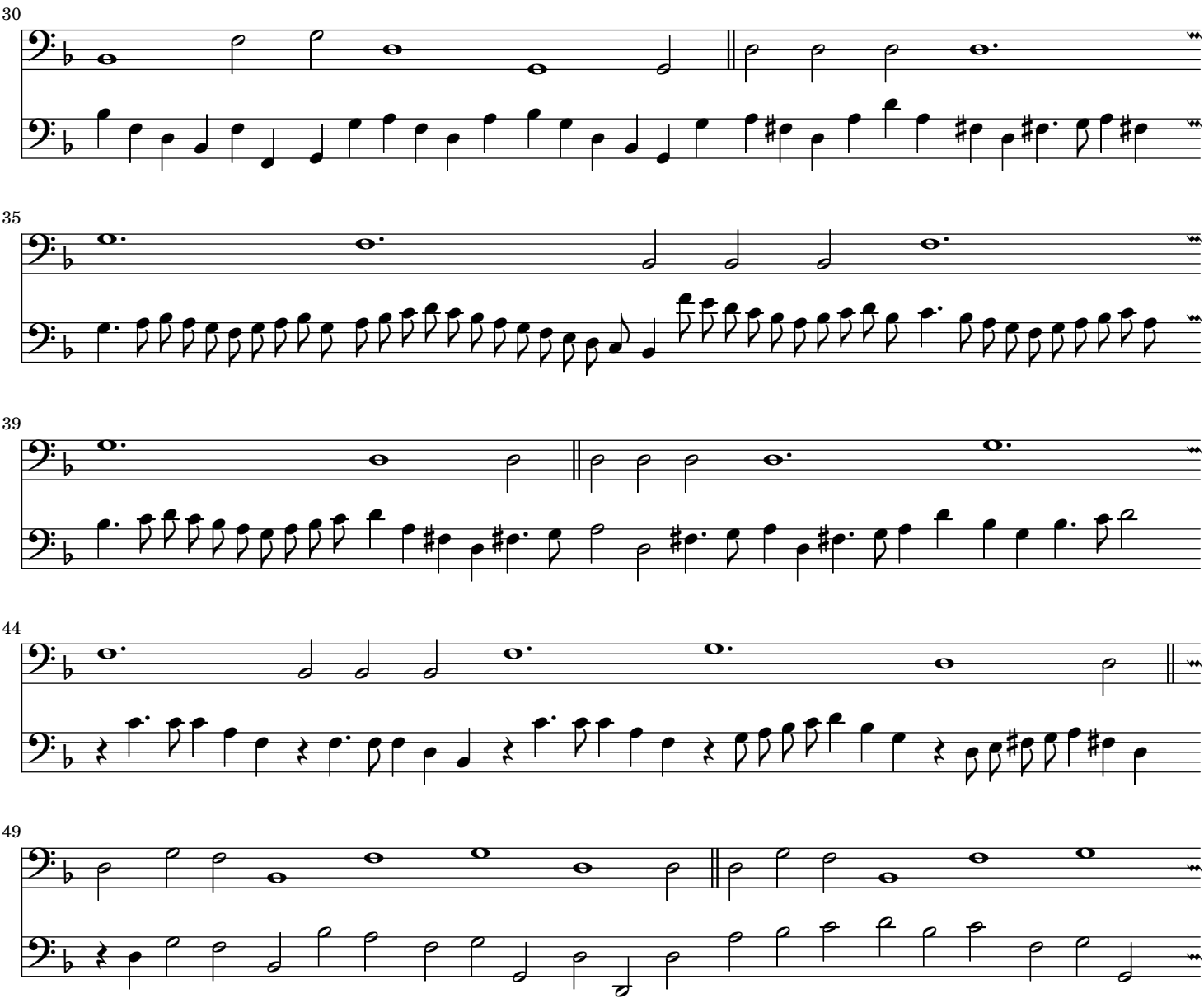
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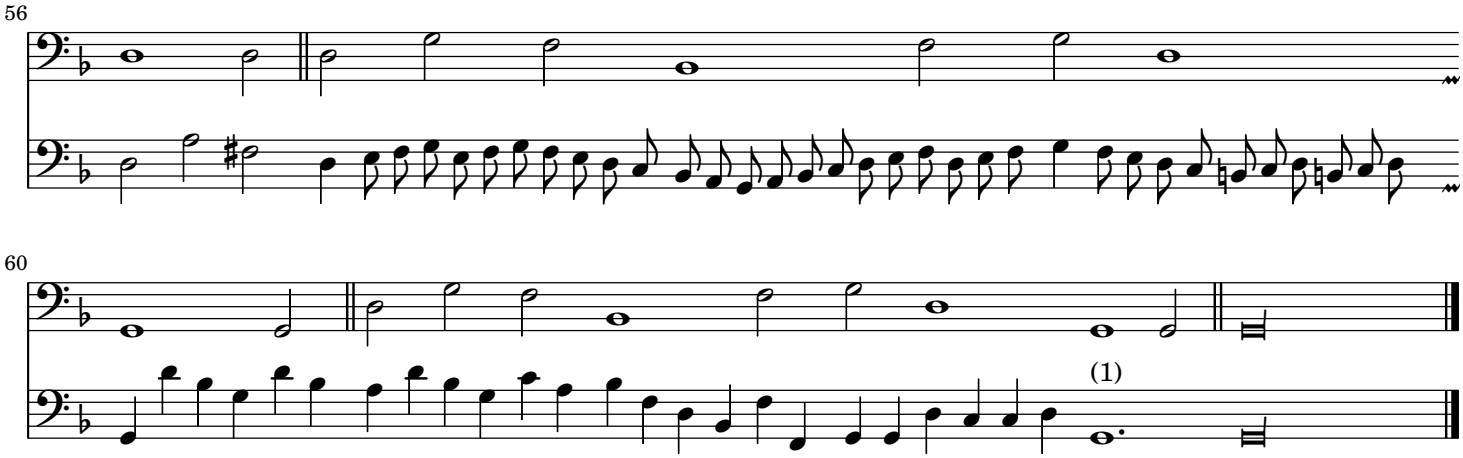

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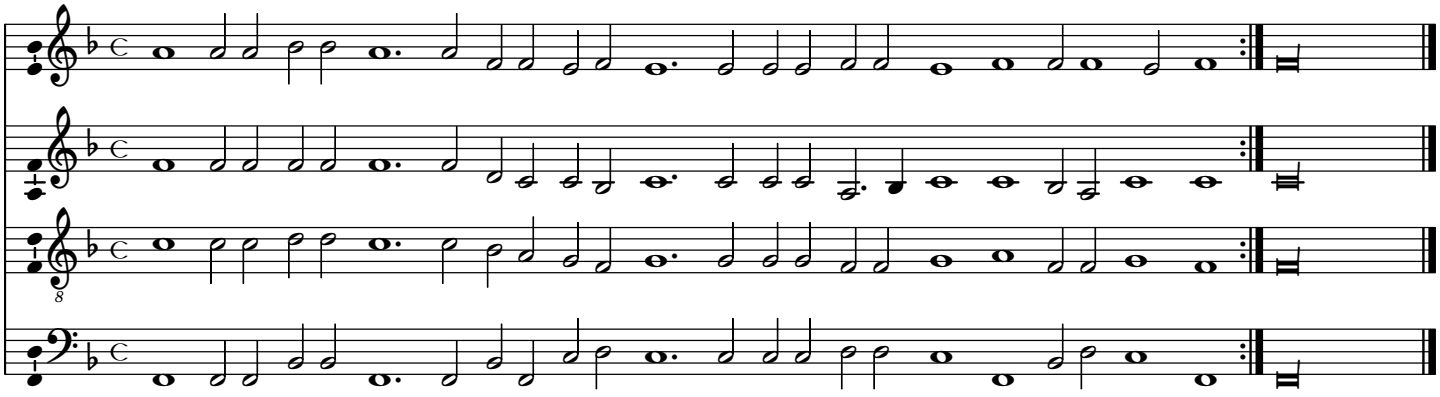
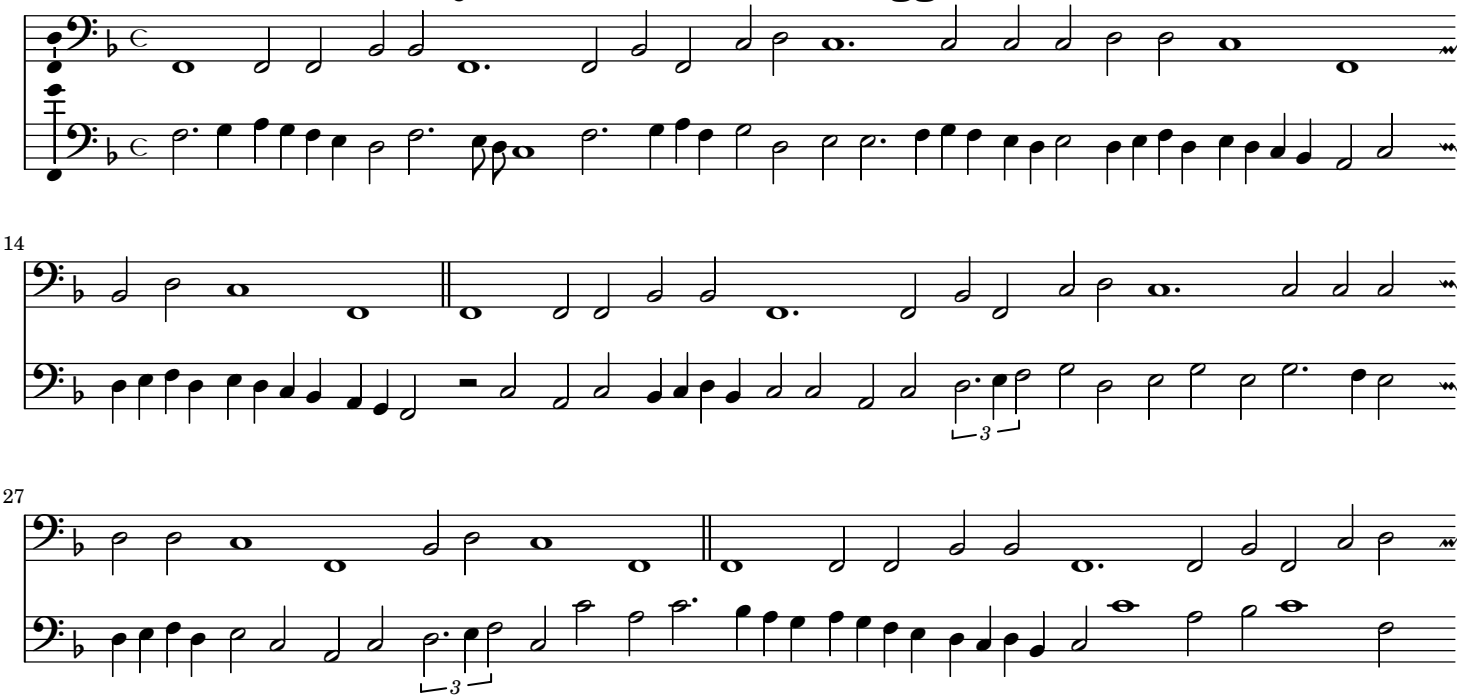
Ruggiero



Quinta Pars (sobre Ruggiero).



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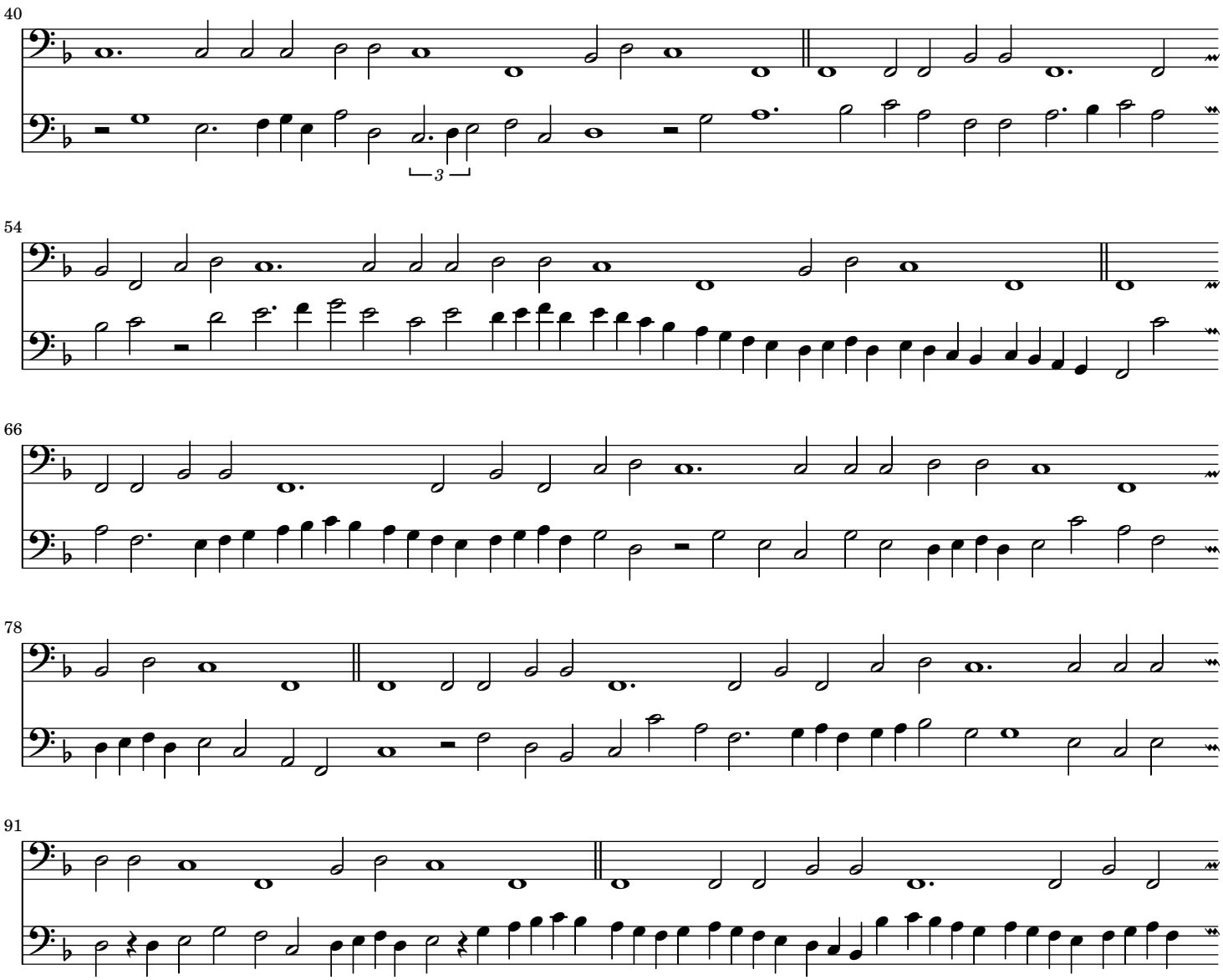
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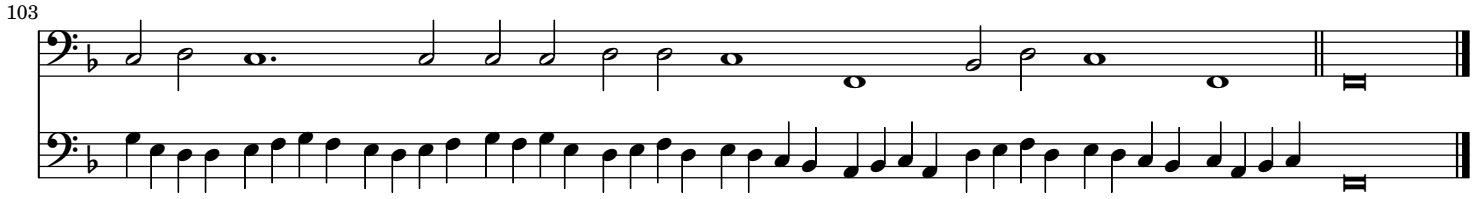

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Several centuries before Miles Davis and Louis Armstrong, people wanted to embellish the popular tunes of the day on their favorite instrument. Diego Ortiz (c.1510 - c.1570) was a composer, viola da gamba player and Spanish music theorist of the Renaissance. He was surprised that there wasn't a book to explain how to do this, so he wrote one. This edition mixes pages from the facsimile with transcriptions of the music which is in unfamiliar clefs, a translation of the text, and has the recercadas on tunes in score with the tunes they are embellishing.

Laura Conrad publishes Renaissance music at `www.SerpentPublications.org`. She also directs the Cantabile Renaissance Band, and sings and plays recorder and serpent with other groups in the Boston area.

John Tyson is a winner of the Bodky International Competi
berg Award and is a former student of Frans Bruggen. A recogn
sance music and improvisation, he is Director of the Renaissa
Ensemble, Renaissonics and performs internationally with ea
ensembles including the crossover band Universal Village. He i
New England Conservatory of Music, the Corso Internizionale
Urbino, Italy and is an Emerson instructor at the Massachusett
ogy. He chaired the Department of Historical Performance at
has lectured at the Berklee School of Music and for the Boston
Tanglewood Institute.

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