

TWO-PART DIDACTIC MUSIC
IN PRINTED ITALIAN COLLECTIONS
OF THE RENAISSANCE AND BAROQUE (1521-1744)

by

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ABSTRACT

Two-part compositions were one of the main means through which music was taught during the Renaissance and Baroque periods, and they therefore played an important role in preparing both professional and amateur musicians. The main focus of my work is formed by the published volumes of duos ranging in date from 1521, the year when the first collection was issued, to 1744, the date of publication of Angelo Bertalotti's *Solfeggi*, though I also take into account duos published in musical treatises. The importance of duos during this period is evidenced by the number of extant collections – more than sixty in Italy alone — and these publications reveal an essential continuity in the teaching of music theory and practice over a period of 250 years. So far, only a fraction of the music used for this purpose has been studied by other scholars.

During this period all two-part didactic music served consistent and well-defined functions: the teaching of note-values and solmization; the teaching of modality and composition; as the basis for practising both vocal and instrumental music. My thesis traces the history of the genre, analyses aspects of the compositional structure of duos and examines in detail the various functions of duos. It also considers the intended readership of volumes of duos, through study of the publishers, composers and dedicatees involved.

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ABBREVIATIONS AND LIBRARY SIGLA

When possible, I have used the bibliographical abbreviations adopted in *The New Grove*, and the library *sigla* from the *RISM Libraries Directory*:

<http://rism.harvard.edu:80/cgi-bin/zform.CGI?RISMLibDir>.

3	In Appendices A and B, entry 'Contents', triple times are shown by a simple '3', whatever the nature of the original <i>tactus</i>
A	C clef on the third line – Alto clef
<i>AcM</i>	<i>Acta Musicologica</i>
AM	Archivum Musicum (Florence: Studio Per Edizioni Scelte)
AN	The Art of the Netherlanders (London: London Pro Musica)
AS	Armonia Strumentale (Rome: Società Italiana del Flauto Dolce)
B	F clef on the fourth line – Bass clef
BMB	Bibliotheca Musica Bononiensis (Bologna: Forni)
Br	F clef on the third line – Baritone clef
<i>CHM</i>	<i>Collectanea Historiae Musicae</i> (Florence: Olschki)
CMM	Corpus Mensurabilis Musicae
<i>DBI</i>	<i>Dizionario Biografico degli Italiani</i> (Rome: Istituto della Enciclopedia Italiana, 1960 -)
<i>DEUMM, Biografie</i>	<i>Dizionario enciclopedico universale della musica e dei musicisti: Le biografie</i> , ed. by Alberto Basso, 8 vols (Turin: UTET, 1985-88)
<i>DEUMM, Lessico</i>	<i>Dizionario enciclopedico universale della musica e dei musicisti: Il lessico</i> , ed. by Alberto Basso, 4 vols (Turin: UTET, 1983-84)
DTÖ	Denkmäler der Tonkunst in Österreich (Graz: Akademische Druck- u. Verlagsanstalt)
DUO	Duo (Bologna: Ut Orpheus Edizioni)
EDM	Early Dance Music (London: London Pro Musica)
ES	Esacordo (Bologna: Ut Orpheus Edizioni)
Facs	Facsimile
<i>GSI</i>	<i>Galpin Society Journal</i>
HM	Hortus Musicus (Kassel: Bärenreiter)
HMCB	Historiae Musicae Cultores Biblioteca (Florence: Olschki)
ID	Italienische Diminutionslehren (Zürich: Pelikan)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries (New York: Garland)
IM	Italian Instrumental Music of the Renaissance (London: London Pro Musica)
IMSC	Italian Madrigal in the Sixteenth Century (New York: Garland)
ItMa	The Italian Madrigal (London: London Pro Musica)

<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>MD</i>	<i>Musica Disciplina</i>
MdS	Musica da Suonare (Rome: Società Italiana del Flauto Dolce)
ME	Modern edition
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i> , ed. by Friedrich Blume, 17 vols (Kassel: Bärenreiter, 1949-1986)
MI	Musica Instrumentalis (Zurich: Pelikan)
<i>ML</i>	<i>Music & Letters</i>
MMML I	Monuments of Music and Music Literature in Facsimile. First Series – Music (New York: Broude Brothers)
MMML II	Monuments of Music and Music Literature in Facsimile. Second Series – Music Literature (New York: Broude Brothers)
MMR	Masters and Monuments of the Renaissance (New York: Broude Brothers)
<i>MQ</i>	<i>The Musical Quarterly</i>
MRI	Musica Rinascimentale Italiana (Rome: Pro Musica Studium)
MRM	Monuments of Renaissance Music (Chicago: The University of Chicago)
Ms	C clef on the second line – mezzo-soprano clef
MSD	Musicological Studies and Documents (Stuttgart: Hänssler)
MuDen	Musikalische Denkmäler (Mainz: Schott)
MuS	Musica sacra (Bologna: Ut Orpheus Edizioni)
n. pub.	no publisher
n.d.	no date of publication
n.p.	no place of publication
ODH	Odhecaton (Bologna: Ut Orpheus Edizioni)
pME	Partial modern edition
QRI	Quaderni della Rivista Italiana di Musicologia (Florence: Olschki)
RC	Renaissance Chansons (London: London Pro Musica)
RCF	Ricerca Capriccio Fantasia (Bologna: Ut Orpheus Edizioni)
<i>Rec</i>	<i>Recercare</i> (Lucca: Libreria Musicale Italiana)
REP	Ricerche e Passaggi: Improvisation and Ornamentation, 1580-1630 (London: London Pro Musica)
RHAU	Georg Rhau: Musikdrucke aus den Jahren 1538 - 1545 in Praktischer Neuausgabe (Kassel: Bärenreiter)
<i>RISM-A</i>	<i>Répertoire International des Sources Musicales: Einzeldrucke vor 1800</i> , ed. by Karheinz Schlager, 9 vols (Kassel: Bärenreiter, 1971-81)

<i>RISM-Addenda</i>	<i>Répertoire International des Sources Musicales: Einzeldrucke vor 1800</i> , ed. by Ilse Kindermann and Jürgen Kindermann, 11 and 12: <i>Addenda et Corrigenda A-L</i> (Kassel: Bärenreiter, 1986-92) <i>Addenda et Corrigenda S-Z und Anhang 1: Drucke mit Initialen; Anhang 2: Anonyme Drucke</i> , ed. by Gertraut Haberkamp, 14 (Kassel: Bärenreiter, 1999)
<i>RISM-B</i>	<i>Répertoire International des Sources Musicales: Recueils imprimés XVIe-XVIIe siècles; Recueils imprimés XVIIIe siècle</i> , ed. by François Lesure (Munich: G. Henle, 1961-64)
<i>RISM-C</i>	<i>Répertoire International des Sources Musicales: Écrits imprimés concernat la musique</i> , ed. by François Lesure, 2 vols (Munich: G. Henle, 1971)
RM	Renaissance Music Prints (London: London Pro Musica)
RRMR	Recent Research in the Music of the Renaissance (Madison: A-R)
<i>SMw</i>	<i>Studien zur Musikwissenschaft</i>
T	C clef on the fourth line – Tenor clef
<i>The New Grove</i>	<i>The New Grove: Dictionary of Music and Musicians</i> , ed. by Stanley Sadie, 20 vols (London: Macmillan, 1980)
<i>The New Grove II</i>	<i>The New Grove: Dictionary of Music and Musicians</i> , ed. by Stanley Sadie, second edn, 29 vols (London: Macmillan, 2001), http://www.grovemusic.com/
TM	Thesaurus Musicus (London: London Pro Musica)
TW	Tweestake (Amsterdam: IXYZET)
V	Treble clef – G clef on the second line
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>
LIBRARY SIGLA	
A Wn	Austria – Vienna, Österreichische Nationalbibliothek – Musiksammlung
B Bc	Belgium – Bruxelles, Conservatoire Royal de Musique, Bibliothèque
B Br	Belgium – Bruxelles, Bibliothèque Royale – Koninklijke Bibliotheek Albert 1er
D As	Germany – Augsburg, Staats- und Stadtbibliothek
D Bds	Germany – Berlin, Deutsche Staatsbibliothek
D Es	Germany – Eichstätt, Staats- und Seminarbibliothek
D Hs	Germany – Hamburg, Staats- und Universitätsbibliothek Hamburg
D Ju	Germany – Jena, Thüringer Universitäts- und Landesbibliothek Jena
D Mbs	Germany – Munich, Bayerische Staatsbibliothek – Musiksammlung
D Mu	Germany – Munich, Universitätsbibliothek
D MÜs	Germany – Münster – Westfalen, Bibliothek des Bischöflichen Priesterseminars und Santini-Sammlung Bibliothek
D Rp	Germany – Regensburg, Proskesche Musikbibliothek
D WRhk	Germany – Weimar, Herderkirche. Ephoralbibliothek

E Bbc	Spain – Barcelona, Biblioteca de Cataluña
E Mn	Spain – Madrid, Biblioteca Nacional
E Mp	Spain – Madrid, Biblioteca de Palacio Real de Madrid
F O	France – Orléans, Bibliothèque Municipale
F Pc	France – Paris, Bibliothèque Nationale – Ancien fonds du Conservatoire National de Musique
F Pn	France – Paris, Bibliothèque Nationale
GB Ge	UK – Glasgow, Euing Music Library
GB Lbl	UK – London, British Library
GB Lcm	UK – London, Royal College of Music
GB Ob	UK – Oxford, Bodleian Library
I Ac	Italy – Assisi, Biblioteca Comunale
I Bc	Italy – Bologna, Civico Museo Bibliografico Musicale
I BGi	Italy – Bergamo, Biblioteca del Civico Istituto Musicale Gaetano Donizetti
I BRE	Italy – Bressanone – Brixen, Seminario Vescovile Vincentium
I Bsp	Italy – Bologna, Archivio di S. Petronio
I Bu	Italy – Bologna, Biblioteca Universitaria
I Fc	Italy – Firenze, Biblioteca del Conservatorio di Musica Luigi Cherubini
I FEc	Italy – Ferrara, Biblioteca Comunale Ariostea
I Fn	Italy – Firenze, Biblioteca Nazionale Centrale
I Fr	Italy – Firenze, Biblioteca Riccardiana
I Lg	Italy – Lucca, Biblioteca Statale
I MAC	Italy – Macerata, Biblioteca Comunale Mozzi-Borgetti
I Mc	Italy – Milan, Conservatorio di Musica Giuseppe Verdi
I Msartori	Italy – Milan, Biblioteca privata Claudio Sartori (in I Mc)
I Nc	Italy – Naples, Biblioteca del Conservatorio di Musica S. Pietro a Majella
I Nn	Italy – Naples, Biblioteca Nazionale Vittorio Emanuele III
I NOVd	Italy – Novara, Biblioteca Capitolare di S. Maria
I Oc	Italy – Orvieto, Biblioteca Comunale Luigi Fumi
I PCd	Italy – Piacenza, Archivio del Duomo
I PEc	Italy – Perugia, Biblioteca Comunale Augusta
I PESc	Italy – Pesaro, Biblioteca del Conservatorio di Musica Gioacchino Rossini
I PLcom	Italy – Palermo, Biblioteca Comunale

I PLn	Italy – Palermo, Biblioteca Nazionale
I PS	Italy – Pistoia, Archivio Capitolare del Duomo
I Rc	Italy – Rome, Biblioteca Casanatense
I Rdp	Italy – Rome, Biblioteca privata Principi Doria Pamphilj
I Rli	Italy – Rome, Biblioteca dell’Accademia dei Lincei e Corsiniana
I Rsc	Italy – Rome, Biblioteca del Conservatorio S. Cecilia
I Rv	Italy – Rome, Biblioteca Vallicelliana
I Rvat	Italy – Rome, Biblioteca Apostolica Vaticana
I Rvat-barberini	Italy – Rome, Biblioteca Apostolica Vaticana – Barberini
I Rvat-chigi	Italy – Biblioteca Apostolica Vaticana – Chigi
I Sc	Italy – Siena, Biblioteca Comunale degli Intronati
I Sd	Italy – Siena, Archivio Musicale dell’Opera del Duomo
I TRc	Italy – Trento, Biblioteca Comunale
I TSci	Italy – Trieste, Biblioteca Comunale Attilio Hortis
I VCd	Italy – Vercelli, Biblioteca Capitolare
I VE	Italy – Verona, Biblioteca dell’Accademia Filarmonica
I VEcap	Italy – Verona, Biblioteca Capitolare
I Vnm	Italy – Venice, Biblioteca Marciana
NL DHgm	Netherland – Den Haag, Gemeente Museum Muziekafdeling
P BRp	Portugal – Braga, Biblioteca pública
PL Kj	Poland – Kraków (=Krakau), Biblioteka Jagiellon´ska
RUS Mrg	Russia – Moskva, Russian State Library
S Uu	Sweden – Uppsala, Universitetsbiblioteket
US AAu	USA – Ann Arbor, MI, University of Michigan. Music Library
US BEm	USA – Berkeley, CA, University of California. Music Library
US R	USA – Rochester, NY, Sibley Music Library
US SM	USA – San Marino, CA, Henry E. Huntington Library & Art Gallery
US Wc	USA – Washington (DC), Library of Congress
US Ws	USA – Washington (DC), Folger Shakespeare Library

1. THE DIDACTIC DUO: AN OVERVIEW

This brief chapter outlines the main arguments that will be expanded in my thesis. Listed here are the topics I shall discuss and the questions I shall try to answer:

- The didactic function of the duo
- Why were two-part structures preferred in early didactic music?
- The consistency of duo production throughout two centuries
- When and why were duo collections first printed?
- Vocal and instrumental performance
- The duo as composition exercise
- The relationship between the duo and other forms of didactic music.

1.1. THE DIDACTIC FUNCTION OF THE DUO

During the Renaissance and Baroque two-part music had an important role in didacticism.¹ In fact it was used for all the necessary tasks in training both professional and amateur musicians. We may summarize these tasks in order of importance thus:

- Teaching note values and solmization
- Practising both vocal and instrumental music, on whatever instrument
- Teaching modality and composition.

Nowadays these tasks are neatly separated and they can even be taught independently. It is not unusual to find composers who have poor performing skills or, more frequently, performers with very little knowledge of compositional criteria. During the Renaissance, on the other hand, the pupil after first learning the staff, clefs, and the Guidonian Hand, started to sing, possibly two-part music, solmizing, while the teacher performed the other line. In that way the teacher could follow the pupil's artistic and technical progress using minimal means, since two-part music contains all the necessary melody and virtually all the necessary harmony. The path from first principles to the performance of duos and further is thoroughly described in

¹ The first modern scholar to show interest in the didactic function of the duo was Alfred Einstein, in 'Vincenzo Galilei and the Instructive Duo', *Music & Letters*, 18 (1937), 360-68. The first scholar to give a list, though not exhaustive, of didactic duo collections was Oscar Mischiati, in 'Saggio di un elenco cronologico della musica a due voci con scopi didattici stampata nei secoli XVI, XVII e XVIII', in *Gli insegnamenti del corso fondamentale nei conservatori di musica: Documento conclusivo del convegno nazionale di studio (Bologna 25-29 aprile 1967)* (Rome: Centro Didattico Nazionale per l'Istruzione Artistica, 1968), pp. 33-40. Other important studies on the subject are the chapter 'Musica a due voci' in Dietrich Kämper, *La musica strumentale nel Rinascimento* (Turin: ERI, 1976), pp. 101-28 (original edn.: *Studien zur instrumentalen Ensemblesmusik des 16. Jahrhunderts in Italien* (Köln: Böhlau, 1970)); Paolo Emilio Carapezza, *Scuola polifonica siciliana: Musiche strumentali didattiche* (Rome: De Santis, 1971); Howard Mayer Brown and Edward E. Lowinsky, *Eustachio Romano: Musica Duorum: Rome, 1521*, *MRM*, 6 (1975); Lawrence F. Bernstein, and James Haar, *Ihan Gero: Il primo libro de' madrigali italiani et canzoni francese a due voci*, *MMR*, 1 (1980); and last but not least, the chapter 'Sixteenth-Century Madrigalian Duos' in John Whenham, *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, MI: UMI Research, 1982), pp. 49-68 which was the immediate inspiration for my thesis.

some music manuals of the late Renaissance, first and foremost of which is Orazio Scaletta's *Scala di musica molto necessaria per principianti*, of which the first known copy is dated 1595; it was reprinted throughout Italy until at least 1698.² Unfortunately, we do not have such a detailed view of didactic praxis in the early Renaissance, but from remarks contained in duo collections and in other contemporaneous documents, and from several other hints that I shall illustrate in my thesis, we may infer that, in all likelihood, didactic praxis in the first half of the sixteenth century was not so different from that of the second half of the century. In fact, Scaletta, speaking about the didactic utilisation of the duo, cites the early collection by Jhan Gero, *Il primo libro de' madrigali italiani et canzoni francese a due voci* (Venice: Girolamo Scotto, 1540), which should be used by the teacher with the pupil:

Assicurato che sarà il scolaro in questo e nelle sopradette cose, potrà essercitarsi sui libri, cantando in compagnia, cominciando dalli più facili, come li duo di Ian Gero.³

We have four different sources of information in which we find direct and indirect references to the didactic function of the duo:

- The actual duo collections published both in Italy and abroad – in particular their title-pages and dedications
- Musical treatises
- Lists of publications issued by publishing houses and booksellers, though no earlier than 1591⁴
- Other documents of the period.

Among the information we find in duo collections, the dedication of the first collection published in Italy, Eustachio Romano's *Musica Duorum* (Rome, 1521) speaks explicitly of duos as exercises for beginners, though the dedicatee was, this time, an adult who was thirty-three years old when the collection was issued. This was Giovanni Maria de' Ciocchi del Monte, then bishop of Sipontina and Pavia and later elected pope as Julius III:

Therefore, I have called upon you as their protector against the audacity of maligners, for to the power of oratory and the knowledge of both kinds of laws you have added the no less noble study of music as well. And thus I have dedicated to you these little compositions in order to let you turn, when tired from weightier studies, to these lighter ones and with them refresh your spirit so that it may return with greater enthusiasm thereafter to your own pursuits.⁵

² According to *RISM*, the first known issue was printed in Como in 1595 and the last one in Rome in 1698. The entry 'Scaletta', *DEUMM, Biografie*, VI, p. 602 cites an otherwise unknown Venetian edition issued in 1585.

³ Scaletta (1626), p. 23.

⁴ The first known catalogue is *Indice delli libri di musica che si trovano nelle stampe di Angelo Gardano* (Venice, 1591). Modern edition in Oscar Mischiati, *Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798* (Florence: Olschki, 1984), pp. 83-92.

⁵ Cf. Domenico Gasparri, *Cronologia dei papi* (Milan: Vallardi, 1999), p. 235-36. The translation of the original Latin text is from Brown & Lowinsky, *Romano*, pp. 5-6.

Other evidence about the didactic purpose of Romano's collection is given in several manuscript additions that we find in the *unicum* of this book surviving in the Österreichische Nationalbibliothek in Vienna. Brown and Lowinsky underline the fact that 'the copy seems to have been used in teaching' because of the manuscript additions that it contains.⁶ These manuscript additions throw light on the general didactic praxis of the Renaissance, though they imply a German cultural milieu. We find some notes that explain difficult passages of musical notation and indications of the mode in which the duo was composed:

These indications of mode were supplemented, it would seem, by a pupil, who marked several compositions with bold numerals running from 1 to 8, in accordance with the classic theory of eight church modes.⁷

The fact that the writer of these indications of mode was a pupil rather than a teacher is proved by several wrong attributions, subsequently amended.

This particular attention towards the modes – of which we shall talk more extensively in chapter 4.1, 'The Musical Fabric' – links together several of the early duo collections and it is one of the clues which allow us to include the madrigalian collections by the publisher and composer Girolamo Scotto in the didactic tradition. According to Jane Bernstein, in his *Primo libro dei madrigali a due voci* (Venice, 1541) Scotto 'organized and labelled the pieces according to genre and mode'⁸ using for this purpose the Latin version of the names ('Primitoni' etc.). In fact, though, Scotto did not organize his madrigals systematically by mode: we do not find this type of organization until the collection by Agostino Licino, *Il primo e il secondo libro di duo cromatici* (Venice: Antonio Gardane, 1545/46). The didactic purpose of this latter collection is underlined by the modal organization of its 45 canons, from the first to the eighth mode. Furthermore, the opus is specifically dedicated to young people and the study of both solmization and instrumental practice, as we read in the dedication:

Potranno M. Lodovico e Leone, figlioli di quella con M. Muzio, figliolo dello strenuo capitano Andrea e con M. Domizio, figliolo del Magnifico Signor Tommaso di Vostra Signoria degno fratello, in questi lieti giorni prendere sollazzo e gioco e di questo usare come di alfabeto di musica, che poi forse gli sarà non poco aiuto ad imparar a sonare gli strumenti da arco, come sono viole, violoni e altri strumenti simili.

It is no coincidence that this opus caught Einstein's attention:

The sub-heading 'da cantare e sonare' is not as in the case of many other works of the time, a mere convention here, but an essential indication, for these duos were intended to serve beginners as material for the purpose of solfeggio as well as that of learning an instrument.⁹

⁶ Brown & Lowinsky, *Romano*, p. 139.

⁷ *Idem*, p. 141.

⁸ Cf. Jane A. Bernstein, 'Scotto: (3) Girolamo' in *The New Grove II*, XXIII, pp. 8-9 (p. 9).

⁹ 'Galilei', p. 363.

Einstein was confident about the pre-eminently didactic purpose of the Renaissance duo: ‘The duo of the sixteenth century, then, belongs to “the realm of pedagogy”’.¹⁰ Today we know that this purpose was shared by far more collections than those taken into account by Einstein in his pioneering article: duo collections with similar contents were, in fact, published in Italy until at least the first half of the eighteenth century.

The above-mentioned collection by Licino was published in Venice by Antonio Gardane, who, together with his competitor Girolamo Scotto, was responsible for the publication and hence the diffusion of several duo collections¹¹ the didactic purpose of which is underlined also by the fact that Gardane himself led a music school in Venice.¹²

Continuing our overview of duo collections in search of clues about their didactic function, we see that some years later Vincenzo Galilei made his son Michelangelo – who was then only nine years old – dedicate the *Contrapunti a due voci* (Florence, 1584) to his cousin Federico Tedaldi, using the following words which have a clear reference to the didactic purpose of the collection:

Avendo mio padre non molti giorni sono composto i presenti contrappunti a due voci, acciò con essi (dopo lo studio delle cose de momento maggiori che egli mi fa apparare) con l’aiuto d’un solo, il canto e il suono della viola esercitare potessi.

References to the didactic function of duos found both on title-pages and in dedications increase and become clearer towards the end of the sixteenth century and eventually become very clear during the seventeenth century. The first title-page that clearly cites the didactic purpose of the contents is Giovanni Battista Bianco’s *Musica a due voci utilissima per instruir i figliuoli a cantar sicuramente in breve tempo, et commodi per sonar con ogni sorte di strumenti* (Venice, 1610). Other examples are: Adriano Banchieri, *Il principiante fanciullo a due voci. Che sotto la disciplina d’Autori Illustri impara solfizzare note e mutationi e parole solo, et asuefar l’orecchio in compagnia* (Venice, 1625) and Giuseppe Giamberti, *Duo tessuti con diversi solfeggiamenti, scherzi, perfidie, et oblighi. Alcuni motivati da diverse ariette, a beneficio de principianti per allettarli con profitto e godimento allo studio della musica* (Rome, 1657).

¹⁰ *Idem*, p. 366.

¹¹ Cf. Appendices A and B, which respectively list and describe the duo collections which include mainly, but not only, duos, and the prints that are not specifically duo collections but include consistent series of duos which probably had, in most cases, the same purpose as those included in the other collections.

¹² Mary S. Lewis, *Antonio Gardano Venetian Music Printer 1538-1560: A Descriptive Bibliography and Historical Study*, 2 vols (New York: Garland, 1988-97), I, p. 19 quotes a letter from Nicolò Franco to Valerio Negron: ‘Io mi ricordai di dar ordine a M. Antonio Gardane, che vi salutasse da parte mia, capitando ne la sua scola come solete’.

1.2. WHY WERE TWO-PART STRUCTURES PREFERRED IN EARLY DIDACTIC MUSIC?

Despite the bare structure of the duo, the Renaissance teacher was aware of the virtual completeness of the form, especially as regards polyphony. In fact, most of the compositional examples included in counterpoint treatises are in two parts. As Carapezza underlined, ‘in the third part of *Le istituzioni harmoniche* there is a table giving the details of interval relations between two fundamental parts, from which the position which the other parts must have with respect to them follows automatically’.¹³ This table *de facto* reduces polyphonic structures to a purely arithmetic computation, if the original duo is correct and well-composed.¹⁴

The economic scale of duos, which also reduced the price of the books that contained them – an important factor, since duo collections were mainly aimed at young people – is cited in several dedications. The Venetian publisher and composer Girolamo Scotto had great confidence in duos, since he composed three madrigalian duo collections and published at least another four. In his dedication to the 1541 issue of Gero’s *Il primo libro de’ madrigali italiani et canzoni francese a due voci*,¹⁵ published by Antonio Gardane, Scotto underlined the function that two-part music could have as chamber music, i.e. performed by few people for few people:

Per la comodità che nella musica a due voci si trova. Questa e quella, che ai principi e ai signori si conviene: questa è da essi adoperata, quando ritratti dal tumulto della moltitudine, con alcuni domestici familiari, gustano la melodia che nasce dall’intelletto degli ottimi compositori.

We see that Scotto does not mention any didactic purpose for the Gero collection, but only the economy of its performance. This is also underlined in the sentence from Galilei’s dedication quoted above: ‘con l’aiuto d’un solo’. Giovanni Matteo Asola, in his *Madrigali a due voci accomodati da cantar in fuga* (Venice, 1587) expresses the same concept to the dedicatee, Signor Giovanni Radice:

Voi con questo [libro] potrete alle volte in compagnia di un solo, cantando compiacervi di tal virtuoso trattenimento.

The ‘one other’, however, could be the student’s teacher.

¹³ Carapezza, *Duo*, p. xxii. Cf. Gioseffo Zarlino, *Le istituzioni harmoniche* (Venice, n. pub., 1558), Chap. 58: ‘Il modo che si ha da tenere nel comporre le cantilene a più di due voci e del nome delle parti.’, p. 241. Here Zarlino illustrates, sorted by intervals from unison to octave, all the possible combinations that four parts should have in respect to each other. For instance: ‘Se il Soprano sarà unisono col Tenore e il Basso sarà terza sotto il Tenore; l’Alto si porrà quinta o sesta sopra il Basso.’ Certainly Zarlino was not the first one to propose this; in fact we find similar tables in Pietro Aron, *Toscanello* (Venice: Bernardino and Matteo Vitali, 1529) and Giovanni Maria Lanfranco, *Scintille di musica* (Brescia: Lodovico Britannico, 1533).

¹⁴ See App. E, 3, Vicentino (1555), 2-3. In Appendix E are quoted passages taken from treatises and other documents up to Padre Martini (1775) that were useful for my thesis.

¹⁵ When it is possible I quote duo collections by short titles only. Full titles may be found in Appendices A and B, and in the Bibliography.

1.3. THE CONSISTENCY OF DUO PRODUCTION THROUGHOUT TWO CENTURIES

Didactic duos were used in Italy from the first half of the sixteenth century until the first half of the eighteenth century: the first collection entirely dedicated to this form was that of Eustachio Romano (1521), while the last collection worthy of being mentioned is Bertalotti (1744). My aim will be to demonstrate that, despite some differences due to the evolution of musical style and to the different personalities of the composers, there was a real sense of continuity in this series of more than 60 collections with regard to the musical fabric, the didactic function and the relationship between teacher and pupil.

The consistency of duo production and usage is demonstrated at least by two facts. First, early collections were published or at least sold well into the eighteenth century. Second, if we take samples of compositions from the most famous and frequently reprinted collections – Lupacchino (*ante* 1550) and Metallo (*ante* 1591) – and compare them with duos by Bertalotti (1744), we do not find any substantial difference, except those due to the composer's own style and to the choice of note values, which shortened over the period. Given these distinctions, all the collections tend to conform with the compositional features listed below, which make two-part music a distinct genre, which, at the same time, borrowed from other genres and styles.

- The voice range does not exceed a tenth
- The total range does not exceed a fifteenth¹⁶
- Clefs are octave-related (typically soprano and tenor)
- The *tactus* is in duple time, either **C** or **♯**
- The modal structure is clear; modulations to the closest modes are avoided and the staff signature is no more than one flat
- The contrapuntal fabric is well-defined, especially concerning the cadences, but at the same time it has some features that induce the pupil to analyse it: these features may concern the usage of a *cantus prius factus* or an *obbligato*, or a specific notational or contrapuntal feature
- Note values do not need virtuoso performance either with voice or with an instrument
- Chromatic passages are avoided, because they could not be solmized properly
- The length of the duo allows the pupil to study and perform it during an average lesson.

The same publisher who issued the Bertalotti collection, Lelio dalla Volpe from Bologna, had in his editorial catalogue of 1747 reprints of some early collections, such as Lupacchino (*ante* 1550) and Giamberti (1657). A few years earlier, again in Bologna, it was possible to

¹⁶ On the difference between voice range and total range, see Chap. 4.1. 'The Musical Fabric'.

purchase the ‘Duo del Ian Gero’ (1540) and Metallo’s collection (*ante* 1591).¹⁷ Furthermore, the same catalogues suggest that all these textless duos should be sung, since all the collections cited above were listed under rubrics like ‘Madrigali, duetti, solfeggi e cantate a più voci’.¹⁸ This last fact demonstrates that the old collections were still considered effective and useful for teaching purposes in the late Baroque: hence there was a continuity with the didactic tradition of the early Renaissance.

This history begins before 1521 and continues after 1744. The didactic duo already existed in the second half of the fifteenth century, though no consistent collections have survived, only more or less consistent groups of samples in a few manuscripts.¹⁹ At its other end, in the first years of the eighteenth century the monodic solfeggio and the duetto, both with continuo, had already begun to displace the duo from its didactic function. Outside Italy, the instrumental duo without continuo remained in fashion: I am thinking of the collections by Georg Philipp Telemann and Johann Mattheson in Germany and that by William Croft in England. All this music was conceived for flute or recorder, instruments generally played by amateurs.²⁰ Without doubt this genre originated from the didactic duo, but is actually another thing altogether: since the instrumental duetto was meant for two flutes, it lost that ambiguity between vocal and instrumental performance that is typical of the Italian didactic duo. It is probably not by chance that instrumental duetto collections never became fashionable in Italy during the first half of the eighteenth century.

1.4. WHEN AND WHY WERE DUO COLLECTIONS FIRST PRINTED?

One of the most likely reasons that prompted the production of Renaissance duo collections was the changing relationship between music and emergent social classes in the first half of the sixteenth century.²¹ Earlier, professional musicians were not allowed to manage a public of wealthy amateurs; music was taught within chapels and the direct relationship between teacher and pupil would not have justified a massive publishing of didactic material. The changed requirements of the Renaissance, mainly due to the emergence of the bourgeoisie and to a better appreciation of musicians and musical practice, triggered a great demand for didactic music in the first decades of the sixteenth century. Nevertheless, the first generation of Italian

¹⁷ Cf. Mischiati, *Indici*, pp. 264-337.

¹⁸ *Ibidem*.

¹⁹ On duos in early manuscripts, cf. Chap. 2 of the thesis, ‘The Early Duo’.

²⁰ Telemann composed a considerable number of duets, a few of them lost, for various instruments. For a complete list cf. the entry ‘Telemann, Georg Philipp’, *DEUMM, Biografie*, VII, p. 729. Mattheson composed *12 Sonates à 2 & 3 flutes sans basse* (Amsterdam, 1708); Croft, *6 Sonatas of two parts for 2 flutes* (London, 1710).

²¹ Cf. Kämper, *La musica strumentale*, p. 24.

music publishers, Ottaviano Petrucci (flourished 1501-1520) and Andrea Antico (flourished 1510-1539) did not publish any didactic works, probably because of the excessive cost of their editions. This was still very high due partly to the cost of paper, because ‘paper mills had yet to increase their output to a level which would satisfy the demands created by the rapid growth of the printing industry’²² and, partly, because the impression process used by Petrucci needed three passages under the press, while the woodcut method adopted by Antico was no cheaper. The first issue of duos (Eustachio Romano) was printed in Rome in 1521 by Giovanni Pasotti, who, together with Valerio Dorico and Jacopo Giunta, controlled the printed music market in that city. Unfortunately Eustachio Romano’s collection was a solitary occurrence of its genre, because a few years later the Imperial army looted Rome and ‘most of the printing equipment in the city disappeared’.²³ It was many years before didactic collections were published again in Rome: the next-known issue is Pietro Paolo da Cavi, *Il primo libro di ricercari a due voci* (1608). It was in Venice, towards the end of the 1530s, that economic conditions at last allowed the production of didactic music to take off: the new single-impression printing method was far cheaper than the three-impression process used by Petrucci and the woodcut method used by Antico.²⁴ Despite the fact that Venice became the main centre of printed music production, none of the first protagonists of the spread of two-part didactic music was Venetian. The first, Antonio Gardane, came from France only in 1538, bringing with him the musical material that was used for his first duo issue, *Canzoni francese a due voce* (1539), of which at least half the pieces were plagiarized from *Le Parangon des Chansons: Quart livre contenant XXXII chansons a deux et a troys parties* (Lyon: Jacques Moderne, 1538). The second, Girolamo Scotto, was from Milan, though his family had been in the Venetian publishing trade for at least 60 years.²⁵ The other early composers were an *ultramontano*, Jhan Gero (1539), a Cremonese, Agostino Licino (1545); an Abruzzese flourishing in Rome, Bernardino Lupacchino (*ante* 1550); a Sicilian, Pietro Vinci (1560). The different extraction of all these people demonstrates, in my opinion, how, though the printing production of duo collections started in Venice in 1539, didactic music was already used throughout Italy and also abroad: the right economic and

²² Cf. Iain Fenlon, *Music, Print and Culture in Early Sixteenth-Century Italy*, The Panizzi Lectures, 1994 (London: The British Library, 1994), p. 29. All the information about music printing in Italy and the first publishers is taken from this study.

²³ Cf. Fenlon, *Music, Print and Culture*, pp. 38-39.

²⁴ Cf. Fenlon, *Music, Print and Culture*, pp. 65-67.

²⁵ We know almost nothing about the youth of Girolamo Scotto, though his family probably had some relation with Lombardy. Jane A. Bernstein, *Music Printing in Renaissance Venice: The Scotto Press (1539-1572)* (New York: Oxford University Press, 1998), p. 42, claims that he was born in Milan and cites for this purpose the colophon of Pico della Mirandola’s *Opera omnia*: ‘Apud Hieronymum Scotum Mediolanensem’.

social conditions simply made it a successful investment for music publishers. Very likely, these first works were aimed at amateurs belonging to the wealthier classes, in particular youngsters, as we see from some of the earliest dedications: the one by Girolamo Scotto addressed to Cesare Visconte and included in Gero (1541) and the other one by Agostino Licino (1546) to Benedetto Guarna. Fenlon underlines that Gardane, from 1540, ‘capitalised on a sequence of books devoted to the most successful amateur domestic music of the day’.²⁶ Unfortunately, Fenlon cites, among the works published by Gardane and aimed at amateurs, only madrigalian collections by Arcadelt and Verdelot, and Gombert’s motets; not a hint is given about the two-part collections that were constantly output throughout Gardane’s career as publisher and composer.

The musical *cappelle*, which needed to teach *pueri* to sing, soon started to purchase duo collections for didactic purposes. Often, the composers of these collections were teachers in these institutions: Pietro Vinci, who composed *Il primo libro della musica a due voce* (Venice, 1560), was maestro di cappella at S. Maria Maggiore in Bergamo and in 1568 asked the *capitolo* to purchase a few copies of his collection ‘pro usu ecclesiae et clericorum’.²⁷ And Orlande de Lassus, composer of *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (Munich: Adam Berg, 1577), is mentioned in 1560 as teaching young pupils to sing and to play, particularly the cornet;²⁸ hence, we may surmise that his duos, neatly distinguishing between motets and textless duos and sorted by modes, were composed precisely for those purposes.

1.5. VOCAL AND INSTRUMENTAL PERFORMANCE

Two-part music – because of its didactic nature – lent itself equally to being sung or played in most instances regardless of the presence or absence of any text, and even of the primary intention of its composer. Renaissance treatises list three ways of singing a melody.

- The first involved singing the hexachord syllables – i.e. simple solmization: this was a mainly didactic praxis
- The second involved vocalization on meaningless syllables
- The third involved actually singing the lyric, where present.²⁹

²⁶ *Music, Print and Culture*, pp. 68-69.

²⁷ Cf. Kämper, *La musica strumentale*, p. 122, quoting Federico Mompellio, *Pietro Vinci madrigalista siciliano* (Hoepli: Milan, 1937), p. 30.

²⁸ Cf. Kämper, *La musica strumentale*, p. 124, quoting Wolfgang Boetticher, *Orlando di Lasso und seine Zeit*. (Kassel, 1958), p. 158.

²⁹ Cf. App. E, 2, Gaffurius (1496), 1 and E, 4, Zarlino (1558), 1. We find similar statements in some of the earliest German treatises: Johannes Cochlaeus, *Tetrachordum Musices* (Nuremberg: J. Weyssenburger, 1511), p.

It is easy to identify these three progressive levels with the way in which pupils learnt to sing music with text. Banchieri, in his *Cartella musicale* (1614), presents the same concepts for a young and inexperienced readership, thoroughly explaining this progression and using for his purpose a fragment of Arcadelt's madrigal 'Il bianco e dolce cigno'.³⁰

If the presence of lyrics does not exclude a purely instrumental performance of the duo, that would be true until the beginning of the seventeenth century, when texted duos took a completely different path and became two vocal lines supported by a basso continuo.³¹ In fact, the last duo collection entirely dedicated to vocal music was issued in Milan in 1611. This was Floriano de Magri's *Canzonette, villanelle et arie a due voci*, a modest opus, of which only the Basso part-book survives. However, the Italian didactic duo is most often textless: the two most famous collections – Lupacchino (*ante* 1550) and Metallo (*ante* 1591) – contain only textless duos, with the exception of a few Latin motets in Metallo's. Furthermore, the collection by Gero (1540), which was reprinted several times, was reprinted without the French lyrics in all the seventeenth-century reprints and probably in the eighteenth-century reprints as well, though these, unfortunately, have not survived. As I shall argue below, however, it should not be assumed that textless music indicated instrumental performance, particularly in Italy, and one of the central tenets of my thesis is that earlier scholars have been mistaken in identifying textless didactic duos as essentially an early form of instrumental music.

1.6. THE DUO AS COMPOSITION EXERCISE

In some cases, a duo collection was the first book to be issued by a young musician: often this first fruit was dedicated to his own teacher or to another musician; this first book was rarely followed by another. The three duo collections of the Sicilian polyphonic school edited by Carapezza are by Vinci (1560), Il Verso (1596) and Calì (1605).³² The first two composers are well known; the third one – a pupil of Il Verso – would have been completely unknown if we did not have his duo collection, which he composed and published at a very young age.³³ The otherwise unknown Annibale Zuccaro dedicated his *Ricercate a due voci* (1606) to Cesare Martinengo, who was maestro di cappella of Udine and possibly his teacher; and in the same way Stefano Corti dedicated his first opus, *Ricercari* (1685), to 'Pietro Sanmartini, musico del

40; Andreas Ornitoparchus, *Musicae active micrologus libris quatuor digestus* (Leipzig: Valentin Schumann, 1517), Erste Buch, Chap. 5.

³⁰ Cf. App. E, 12, Banchieri (1614), 3.

³¹ Cf. Whenham, *Duet*, p. 69.

³² Carapezza, *Duo*.

³³ Cf. Carapezza, *Duo*, pp. xxiii-xxiv.

Serenissimo Granduca di Toscana'. In all these cases we are confronted by a different didactic function of the duo: the composition exercise. Quite often we find a few duos composed by a pupil in his teacher's collection. The collection by Il Verso (1596) contains a duo by his pupil Antonio Formica, then ten years old; in Cali's collection (1605) there is a duo by Giuseppe Palazzotti, who was another of Il Verso's pupils.

The earliest Italian treatises do not pay particular attention to the duo as composition exercise. It is true that in Tinctoris's *Liber de arte contrapuncti* (c. 1475) we find two-part examples that illustrate contrapuntal technique, but they coexist with three- and four-part examples. The same happens in the first printed treatises: for instance, Gaffurius, *Practica musice* (1496), Aron, *Toscanello* (1529), Lanfranco, *Scintille di musica* (1533). The first treatise to build all its commentary on counterpoint and modal theory on two-part examples is Zarlino's *Le istituzioni harmoniche* (1558); this practice was followed by most subsequent treatises.

Unfortunately, Zarlino does not give us any hint about the relationship between his way of didactic thinking and the actual duo collections, which were plentiful in Venice in his day. We have to wait for Banchieri's *Cartella* (1614) to be given an exhaustive picture of the didactic function of the duo as composition exercise. Banchieri's treatise contains precise information about the way of using famous composers' music for learning how to compose first duos, and then any type of music. Banchieri differs from Scaletta, then, in fixing the target of his treatise beyond purely vocal and instrumental practice, instead aiming to prepare a complete composer. According to Banchieri, the most important duo collections could be used by the young pupil as worthy examples of composition.³⁴ Though Banchieri codified this didactic praxis quite late in the history of the duo, he gave us several hints that it belonged to a noble and old tradition, especially when he cited his composition teacher Giuseppe Guami, who almost certainly taught Banchieri the two-part composition technique that he claimed to have practised in his youth. In particular, in a letter addressed to Guami himself, a sort of dedication to *Cartella musicale*,³⁵ Banchieri acknowledges the debt towards his teacher:

³⁴ Cf. App. E, 12, Banchieri (1614), 5.

³⁵ This letter is included in *Lettere armoniche intrecciate in sei capi: Di dedicatione, ragguaglio, congratulazione, buone feste, ringraziamento, piacevolezza* (Bologna: Girolamo Mascheroni, 1628). Facs: BMB, V, 21 (1968), p. 90. Its contents are similar to the dedication of the 1609 reprint of *Cartella*, and probably derives from it.

Al Signor Gioseffo Guami. Lucca. Di dedicazione.

A Vostra Signoria per segno di ricognizione dedico per luce della stampa un mio volume prodotto dai suoi insegnamenti musicali nell'arte del contrapunto, canto fermo e figurato, intitolato Cartella musicale.

We find the same acknowledgement in the dedication of *Il principiante fanciullo* (1625):

Anch'io nei miei giovanili studi musicali composi diverse bizzarrie, non solo allegre, ma di civile intrattenimento per dilettere a me stesso. [...] Sig. Giuseppe Guami, mio maestro di contrappunto mentre fu organista nel duomo di Lucca sua patria (benché prima fiorisse in S. Marco costì in Venezia, con molta sua fama).

1.7. THE RELATIONSHIP BETWEEN THE DUO AND OTHER FORMS OF DIDACTIC MUSIC

Alfred Einstein noticed that, as for the duo, 'the trio or terzetto too always retained this half didactic nature, whether the music was ecclesiastical or secular, whether it belonged to the category of the motet or the madrigal'.³⁶ Furthermore, there exist several four-part compositions without text that we cannot easily categorize with respect to their purpose. I think that in many cases, and especially in some periods, most of these three- and four-part compositions also have a didactic purpose.

Finally, it is worth mentioning a few well-defined examples of didactic monodic music included in three treatises of divisions that have similar structure: Diego Ortiz, *Trattado de glosas* (Rome: Valerio Dorico, 1553), which also contains duos; Giovanni Bassano, *Ricercate, passaggi et cadentie* (Venice: Giacomo Vincenzi and Ricciardo Amadino, 1585); Aurelio Virgiliano, *Il dolcimelo* (I Bc: MS, first half of the seventeenth century). All these treatises contain – besides the traditional examples of divisions of melodic leaps and cadences – a series of ricercars specifically aimed at instruments; in particular Ortiz dedicated his entire opus to the viol, which he called in Spanish 'violon' (a translation of the Italian 'violone'). Virgiliano's ricercars are to be played by recorder, cornet, violin or *traversa* (flute); in a similar way, Bassano suggested performing his eight ricercars 'con qual si voglia istrumento da fiato e con la viola'. The substantial difference between this monodic music and the didactic duo lies in the precise instrumental destination of the former, destination that, with a few well-defined exceptions, is never given in Italian duo collections.

³⁶ 'Galilei', p. 364.

2. THE EARLY DUO

Most of the sources of duos prior to the publishing of Eustachio Romano's *Musica duorum* (1521) are manuscripts. Only a couple of two-part compositions had previously been published, in the anthology of two- to four-part textless fantasias *Canti C: N° cento cinquanta* (Venice: Ottaviano Petrucci, 1504). In these two duos an original lower line is added to the upper line of the three-voice chanson 'Le serviteur hault guerdonné'.¹ One of these duos is attributed to [Martin] Hanart and had already been included in some earlier manuscripts, in particular Bologna Q16;² the other duo is attributed to Jacob Tadinghen and, so far as I know, is a *unicum*.³ It may be that Petrucci included these compositions in his anthology simply as instrumental compositions without any didactic purpose.

In fact, though, these, and even Eustachio Romano's collection (1521) do not strictly belong to the mainstream of Italian didactic music: in Rome, the publication of Eustachio Romano's work was followed by no other similar publications, mainly because of the crisis that the Roman printing and publishing industry faced after the sack in 1527.⁴ It was only eighteen years later, in 1539, that another duo collection was issued in Venice by Antonio Gardane, *Canzoni francese a due voce*; it contains several pieces already published in France the previous year by Jacques Moderne in his anthology *Le Parangon des Chansons: Quart livre*.⁵ The series of Italian duo collections which shows a certain amount of stylistic consistency and unity of intention started a year later, in 1540, when the collection by Jhan Gero, *Il primo libro de' madrigali italiani et canzoni francese a due voci* was issued.

On the other hand, it is possible to identify in a few manuscripts of the late fifteenth and early sixteenth centuries consistent series of duos composed or at least copied for didactic purposes; their structure, though – and perhaps the reason why they were included in those manuscripts – seems in most cases to be different from that of the typical Italian Renaissance duo.

¹ This song has been attributed to Dufay, although Bessler rejected this attribution in Dufay's *Opera Omnia*. Cf. Sarah Fuller, 'Additional Notes on the 15th-Century Chansonnier Bologna Q16', *MD*, 23 (1969), 81-103 (p. 94).

² I Bc MS Q16 (c. 1487: cf. Call, *MsCensus*, I, pp. 70-71).

³ Modern edition by Arnold Schering in *Geschichte der Musik in Beispielen* (Leipzig: Breitkopf & Härtel, 1931), pp. 67-68.

⁴ Cf. Fenlon, *Music, Print and Culture*, pp. 38-39.

⁵ The first issue of *Parangon: Quart livre*, published in 1538, is missing; the first known reprint was issued in 1539.

2.1. DUOS IN JOHANNES TINCTORIS'S TREATISES

The *urmodel* of the sixteenth- and seventeenth-century duo has probably to be sought in the treatises of Johannes Tinctoris (c. 1435-1511), which were written in all likelihood in Naples between 1472 and 1487. Tinctoris's treatises would influence – through Franchinus Gaffurius, who met him personally – the way of thinking of all Italian music scholars of the Renaissance.⁶ We need to ask, then, where and for what purpose Tinctoris included duos in his treatises.⁷

The *Liber de arte contrapuncti* (c. 1475) is the most important and longest of Tinctoris's treatises and is divided into three books. In the first we find, starting from chapter III, the first two-part examples: they are simple, written on one staff and note against note. The two parts are differentiated from each other by colour: one is in black notation and the other one in white. From chapter VII onwards we find examples on two staves, but still note against note. The two voices are called 'Tenor' and 'Contrapunctus'. The fact that these examples are not yet in *musica figurata* is underlined by the absence of any time signature. The 'Contrapunctus' line may appear above or below the tenor and the parts frequently cross each other. It is to be noticed that the first examples in proper *musica figurata* are in three parts.⁸ The short chapter XIX, *Quo contrapunctus duplex sit, id est simplex et diminutus* in book II, pages 128-29, which is devoted to two-part counterpoint, contains two duos: one is in 'simplex contrapunctus' (i.e. still note against note) and the other in 'diminutus contrapunctus' (i.e. florid counterpoint). The first duo is a simple but well-composed example of the first tone according to the rules of modal theory;⁹ indeed, the tenor is in the range of the D modal octave, even though it reaches the F above, whereas the 'Contrapunctus' is in the plagal range, but an octave above (Music App., 88). The second piece is the very first Renaissance duo in this treatise (Music App., 88), and, even though it is not included in a chapter devoted to proportions, it has in the 'Contrapunctus' line two changes of proportions and three changes of clef. Browsing through the treatise, after a few short and very short two-part examples, in book III, chapter VII, page 152, we find a 'Contrapunctus' on a *tenor* which, more than any other piece by Tinctoris seen so far, comes close to our idea of a didactic duo (Music App., 87). It is in duple time, even though Tinctoris could not help introducing a proportional challenge – the upper line is in C and the lower one in

⁶ See entry 'Tinctoris, Johannes' in *DEUMM, Biografie*, VIII, pp. 43-44.

⁷ The page numbering of Tinctoris's treatises follows Coussemaker's transcription in *Scriptorum de Musica Medi Aevi. Nova Seriem a Gerbertina Alteram*, 4 (Hildesheim: Georg Olms, 1963).

⁸ Book I, Chap. V, p. 85 and Chap. X, p. 97.

⁹ Cf. Chap. 4.1, 'The Musical Fabric'.

C – and a notational problem – the ‘Contrapunctus’ line changes clef from alto to soprano. The upper line is a counterpoint on a cantus firmus, as the vast majority of Tinctoris’s duos are, and the piece is longer than the previous ones.

In *Proportionale musices* (ante 1476), pages 153-77, there are almost 60 short or very short duos on proportions against fewer than ten trios. All these compositions are in *musica figurata* and the lines are respectively called ‘Discantus’ (upper line) and ‘Tenor’ (lower line). Besides the obvious presence of proportions, there are also frequent changes of clefs (Music App., 86).

In *Liber de natura et proprietate tonorum* (1476), pages 16-41, each of the eight modes is illustrated by short examples in neumatic notation without any time signature. Most of these examples are monodic and only the fifth and the sixth modes have two-part examples.

2.2. DUOS IN OTHER MANUSCRIPTS

A search through Italian manuscripts copied in the late fifteenth and early sixteenth century has yielded just over fifteen duos.

Perugia MS 431 (c. 1485)¹⁰

Copied in Naples or its vicinity around 1485 with additions during the mid-sixteenth century. The late additions are by Raffaele Sozi (1529-89) of Perugia, who owned the manuscript and added several short pieces and some notes on music theory and notation.¹¹

1. ‘M[agister] Guglielmus, Falla con misuras’

Otto Gombosi identified this composer with the dance teacher Guglielmo Ebreo of Pesaro.¹² The same duo is in Bologna MS Q16 (see below).

Bologna MS Q16 (1487)¹³

This manuscript was copied mainly by Dominicus Marsilius, very likely an Italian, who dated his work 1487. It was probably compiled in an Italian milieu under pronounced Spanish influence: the Papal court, dominated by the circle of Rodrigo Borgia (the future Alexander VI), and the Aragonese court at Naples stand out as the most likely possibilities. Either of these

¹⁰ See entry ‘PerBC 431’ in Call, *MsCensus*, III, pp. 43-44.

¹¹ *Ibidem*.

¹² *Composizione di Meser Vincenzo Capirola: Lute-Book (circa 1517)* (Neuilly-sur-Seine: Société de Musique d’Autrefois, 1955), p. xli.

¹³ See Brown & Lowinsky, *Romano*, p. 41; Edward Pease, ‘A Report on Codex Q16 of the Civico Museo Bibliografico Musicale (Formerly of the Conservatorio Statale di Musica “G.B. Martini”), Bologna’, *MD*, 20 (1966), 57-94; Fuller, ‘MS Q16’ and entry ‘BolC Q16’ in Call, *MsCensus*, I, pp. 70-71.

conjectures fits in well with the unusual inclusion of a three-part Mass on ‘L’homme armé’ in this manuscript. Masses on this cantus firmus appear to have been particularly cultivated both at the Papal court and at Naples.¹⁴ Some additions to this manuscript may be dated around 1500-1510.¹⁵ All the pieces, with a few exceptions, are textless.

MS Q16 is one of the most interesting sources of duos, both for their number and for some aspects of their nature, as we shall see later.¹⁶

1^{bis}. [Guglielmo Ebreo], ‘La bassa Castiglia’ (No. 63, ff. 74v-75r) (Music App., 89)

We find the same duo in Perugia MS 431 (see above).

2. [Martin Hanart], ‘Le servitor’ (‘Le serviteur hault guerdonné’) (No. 90, ff. 99v-100r)

As we have already seen,¹⁷ this duo was included by Petrucci in *Canti C* (1504) together with another duo on the same subject.

3-4. ‘Missa de lamormi’ (‘L’homme armé’) for three voices. There are two sections in two parts: ‘Pleni sunt coeli’ (No. 91, ff. 107v-108r) and ‘Benedictus qui venit’ (ff. 108v-109r). It is worth noticing that the term ‘Duo’ appears at the outset of both voices in both pieces.

5. ‘Recordare domine’ (No. 130, f. 152v) (Music App., 90)

There is a text, even though it seems to be a series of incipits that identify different sections within the composition rather than a lyric to be sung. The music is, for the most part, homorhythmic and the sections are neatly divided by cadences. This duo is among the late additions to the manuscript and follows a brief treatise, written by the same hand, *Incipit regule cantu figurato*. Fuller surmised that the duo is the final example of the treatise,¹⁸ but actually the duo does not have any serious proportional or notational challenge.

Oxford MS Can. Misc. 42 (late 15th cent.)¹⁹

This manuscript was probably copied in northern Italy in the late fifteenth century. It contains the first book – *Declaratio* – of the treatise *Musica disciplina* by Ugolino of Orvieto and portions of the *Lucidarium* by Marchettus of Padua. At the end of the manuscript one of the scribes, ‘Le petit Basque’, copied three duos at ff. 185v-188r:

¹⁴ Cf. Fuller, ‘MS Q16’, p. 87.

¹⁵ Pease, ‘Codex Q16’, p. 60.

¹⁶ I follow the numeration of the pieces included in Pease, ‘Codex Q16’ and also followed by Fuller, ‘MS Q16’.

¹⁷ Cf. Chap. 1, above.

¹⁸ ‘MS Q16’, p. 84.

¹⁹ See entry ‘OfxBC 42’ in Call, *MsCensus*, II, pp. 274-75.

6. 'O fonte de bellezze' (Music App., 91)
7. 'Biancho ligiadro' (Music App., 92)
8. [textless duo] (Music App., 93)

Bukofzer was the first to underline the importance of these three duos, even though he did not attribute to them any didactic purpose.²⁰ They are textless apart from the incipits in the upper line of the first two duos. Call, in *MsCensus*, hypothesises that 'Le petit Basque' may have also composed these pieces.²¹ The same name appears (although misspelled as 'Le pitet basque') in the manuscript I Fn MS Magl. XIX 176, f. 67v. Even in this case the text is in Italian.

Perugia MS 1013 (1509)²²

Copied in Venice around 1509 by Johannes Materanensis, first compiler and owner. There are some late additions by Raffaele Sozi (a later owner) and his associates around 1550. Some duos follow the treatise *Regule de proportionibus cum suis exemplis* and are all, in fact, exercises on proportions.

9. Johannes Stockhem, 'Ave Maris Stella'²³
10. 'Le serviteur hault guerdonné'²⁴
11. 'De tous biens'²⁵
- 12-13. Two duos on 'La Spagna'²⁶
- 14-16. Three duos on 'J'ay pris amours'
17. A duo by Agricola / Ghiselin²⁷



²⁰ 'Three Unknown Italian Chansons of the Fifteenth Century', in *CHM*, 2 (1957), pp. 107-09.

²¹ See entry 'OfxBC 42' in Call, *MsCensus*, II, p. 274.

²² See entry 'PerBC 1013' in Call, *MsCensus*, III, pp. 44-45. Brown & Lowinsky, *Romano*, p. 37, briefly describe the contents regarding the duos.

²³ Transcribed in Albert Seay, 'An 'Ave Maris Stella' by Johannes Stochem', *Revue Belge de Musicologie*, 11 (1957), 93-108.

²⁴ Transcribed in Brown & Lowinsky, *Romano*, pp. 38-40.

²⁵ This duo is incomplete, but we find it complete in Warsaw, Biblioteka Uniwersytecka, MS 2016, transcribed in Fritz Feldman, 'Zwei weltliche Stücke des Breslauer Codex Mf. 2016', *Zeitschrift für Musikwissenschaft*, 13 (1930-31), 252-66 (pp. 263-64). See also the entry 'WarU 2016' in Call, *MsCensus*, IV, pp. 121-22.

²⁶ Transcribed in *Composizione di Meser Vincenzo Capirola: Lute-Book (circa 1517)*, ed. by Otto Gombosi (Neuilly-sur-Seine: Société de Musique d'Autrefois, 1955), pp. xxxviii-xliii. See also Kämper, *La musica strumentale*, p. 103.

²⁷ We find the incipit 'Alexander Agricola' standing at the upper line, whereas 'Gyslin' is at the lower line. Possibly Ghiselin added a counterpoint to a part previously composed by Agricola. Cf. *Alexandri Agricola: Opera omnia*, ed. by Edward R. Lerner, CMM, 22 (1970), V, p. lxxxii. The duo is transcribed as No. 71.

In the sources listed above – even though I believe that the list may be not exhaustive – we may distinguish different types of duo. On the one hand, looking at their musical structure, we have either duos where a line is added to a well-known cantus firmus or duos where the two lines are both newly composed. On the other hand, looking at their function, if we accept that all these compositions had a didactic purpose, we have some pieces that clearly deal with matters of proportions, whereas others do not. Lacking further information that might shed light on the evolution of the Renaissance duo between the end of the fifteenth century and 1540, when the massive production of Venetian collections started, we may surmise that the duos not obsessively composed as illustrations of matters of mensuration are the progenitors of the proper Renaissance didactic duo, which, as we shall see in chapter 4.1, ‘The Musical Fabric’, rarely deals with mensuration and notational matters.

2.3. DUOS ON A *TENOR*: COSTANZO FESTA AND ‘LA SPAGNA’

I have already mentioned that several early duos were composed on borrowed material. In particular, there are two cantus firmi that continued to be used throughout the sixteenth century and afterwards in polyphony: ‘La Spagna’ and ‘Ave maris stella’. Other themes, like ‘Le serviteur hault guerdonné’, ‘J’ay pris amours’ and ‘De tous biens plaine’ were frequently used throughout the fifteenth century and in the very first years of the sixteenth in three- and four-part arrangements, but then, at least in Italy and in the didactic field, their fortune ended.

‘Ave maris stella’ is a very well-known hymn, which was arranged countless times from the Middle Ages to the late seventeenth century (see App. F, 1.2), though very few didactic duos borrowed from it. After Johannes Stockhem’s piece included in Perugia MS 1013, we find a few other duos on ‘Ave maris stella’ at the end of the history of the duo. Both composers involved were Neapolitans: Cristoforo Caresana (1681) and Gregorio Strozzi (1683). The former included seven short duos on this *tenor* in his first book of solfeggios, whereas the latter opens his duo collection with ‘Ave maris stella. Contrapunctum duplum ad decimam cum suis observationibus, & potest cani 12 modis, & tribus, & quatuor vocibus’, a piece that shares very little with the typical didactic duo.

On the other hand, the *tenor* ‘La Spagna’ was used quite frequently in two-part music.

‘La Spagna’ is a *tenor* that was employed from the late fifteenth century until the first fifteen years of the seventeenth century. It could be both in D without any staff signature (*tenor* range) or transposed a fifth below in G with a flat (*bass* range). In two-part compositions, it is always isometric (usually in breve values); nevertheless, we have examples, especially among the earliest, in which this *tenor* has added notes and/or different values assigned to the main

notes. Even though it is not possible to reconstruct its hypothetical urmelody, the existence of different, non isometric, versions would substantiate the hypothesis that the melody was part of a polyphonic piece, possibly Spanish. Its Iberian origin is substantiated also by the fact that, throughout its history, this *tenor* was used more frequently in southern Italy – Rome, Naples and Sicily – all areas influenced by Spanish culture. In particular, all didactic music composed on ‘La Spagna’, not only the duos comes from those regions.²⁸

The inclusion of ‘La Spagna’ in the dancing treatise by Antonio Cornazano²⁹ and the attribution of the duo ‘Falla con misuras’ in Perugia MS 431 to the dance teacher Guglielmo Ebreo demonstrate that this melody was originally a *bassadanza tenor*, one of those melodic/harmonic structures used in the fifteenth century to improvise dance music. If we analyse ‘Falla con misuras / La bassa Castiglia’ (Music App., 89), we see that its structure is quite schematic: most of the phrases end either on a conventional cadence or, at least, on a longer value; often the conclusion is followed by a rest. The upper line crosses the tenor and this diminishes the tenor’s role as ground bass, though this concept was not very strict in that period. The spectacular final passage in triplets was probably known to Costanzo Festa, who used a very similar one in his duo on the same subject, as we shall see below.

Already in the first years of the sixteenth century ‘La Spagna’ had lost its dance function; even though the three-part composition ‘Alta’ by Francisco de la Torre is still a dance,³⁰ most of the pieces on this *tenor* are quite different. The isometric transformation of the note-values coincides with the transformation of the *bassadanza* into a cantus firmus that would be used both to compose complicated and/or didactic counterpoints and for improvisation. For example, the two duos in Perugia MS 1013, with their frequent changes of proportions, seem to be meant for didactic purposes.³¹ However, the opus that probably inspired all later didactic compositions on ‘La Spagna’ was the 125 counterpoints by Costanzo Festa, a collection never printed and discovered just a few years ago after it had been considered lost for around four centuries. It is in manuscript C36 in the Civico Museo Bibliografico Musicale of Bologna.³² I

²⁸ Gombosi, *Capirola*, pp. lxii-lxiii, gives a long list of compositions based on this *tenor*. See also App. F, 1.4.

²⁹ *Libro dell’arte del danzare* (1455). Modern edition by Madeleine Inglehearn, *The Book on the Art of Dancing* (London: Dance Books, 1981).

³⁰ In Madrid MS 1335 (*Cancionero musical de Palacio*) (1505-20). Cf. Call, *MsCensus*, II, pp. 135-36.

³¹ Kämper, *La musica strumentale*, p. 103.

³² The attribution to Costanzo Festa is persuasively sustained by Richard J. Agee in *Costanzo Festa: Counterpoints on a Cantus Firmus*, RRM, 107 (1997), which includes the complete transcription of the Bologna manuscript. According to Agee, the first 125 counterpoints on ‘La Spagna’ are by Festa, Nos. 126-53

do not want to analyse this opus, since it contains only a couple of duos; it is sufficient to say that it was so important that it gave to ‘La Spagna’ a new eponymous name: ‘La Bascia (i.e. ‘La Base’ or ‘La Bassa’) di Costanzo Festa’, the origin of which was already obscure to Ludovico Zacconi (1622) less than a century later.³³

To underline the importance of Festa’s collections for the development of didactic music in general, let us see some of the techniques he used in his counterpoints; techniques used more widely in later duo compositions:

- The use of solmization *obblighi*, like ‘Ut re mi fa sol la’ (hexachord) in counterpoint No. 115 and ‘La sol fa re mi’ in No. 36 about forty years earlier than Lassus (1577)³⁴
- The use of themes taken from the paradigmatic madrigals of Arcadelt’s first book,³⁵ as we see in No. 98: a four-part counterpoint in which the soprano is constructed from short pieces taken from ten incipits of these madrigals. Duo composers often used as thematic material from madrigals of Arcadelt’s first book until the first half of the seventeenth century.³⁶

In all likelihood, other contrapuntal techniques used in duo composition had already been used in Festa’s work, but we simply cannot see them. A brief sentence included in a famous letter by Festa to his Florentine patron Filippo Strozzi sheds more light on the reality of Renaissance didactic music than many treatises:

Le basse sono buone per imparare a cantar a contrappunto, a comporre, e a sonar di tutti gli strumenti.³⁷

Now we shall see how Festa composed his two duos on ‘La Spagna’ (Music App., 94) and the relationship that exists between these pieces and other didactic music, in particular other duos on the same *tenor*.

The note values are equalized as breves

All following music adopted this normalization; even when other values become necessary, some composers preferred to maintain the breves and to change the time signature, thus, in fact changing their values. For instance Ortiz (1553), in his fifth and sixth *recercadas*,

are a transcription of a motet collection published by Nanino in 1586 and the remaining four are to be attributed to Nanino as well.

³³ Cf. App. E, 17, Zacconi (1622), 5.

³⁴ See App. F, 8.15.

³⁵ Though the presence of these themes would fix the *terminus ante quem* for the composition of this counterpoint at 1538, Agee in Festa, *Counterpoints*, p. xii, underlines that, ‘some of these [counterpoints] may have been composed several years before’.

³⁶ Cf. Chap. 3.4, ‘The Madrigalian Duo’.

³⁷ Cf. Richard J. Agee, ‘Filippo Strozzi and the Early Madrigal’, *JAMS*, 38 (1985), 227-37 (p. 234) and Festa, *Counterpoints*, p. xiv.

wrote the counterpoint with the time signature C but left the *tenor* in breves using the time signature D , a signature which actually halves the values:



Ex. 1 (Ortiz (1553), 'Recercada sesta', first bars)

Agee claims that Festa composed some of the counterpoints – among them the duos – on the island of Ischia, off Naples, where he was teaching music to Alfonso and Rodrigo, nephews of Costanza d'Avalos Duchess of Francavilla.³⁸ This would justify the frequency of the use of 'La Spagna' *tenor* in didactic music in Italian regions under Spanish cultural influence, and, at the same time, could explain why this particular *tenor* was chosen for this purpose. Furthermore, it would be among the earliest evidence of the utilization of duos for pedagogical purposes, especially aimed at youngsters.

The contrapuntal line often crosses the tenor

This liberty should be used cautiously in strict counterpoint, but indeed happens also in other duos on 'La Spagna' and in the ricercars for keyboard instruments by Ascanio Mayone³⁹ and Giovanni Maria Trabaci,⁴⁰ both Neapolitan. It is possible that this technique of crossing lines either was Spanish or that Festa used it first and subsequently it was attributed to Spanish composers. On the other hand, it could be just a survival of early contrapuntal technique, which does not distinguish between lower parts, especially when there is more than one line notated in tenor clef. It is worth mentioning that a few Italian composers blamed the Spanish for the habit of crossing musical lines, as Caresana claims in the foreword to the reader included in his second book of solfeggios (1693):

Generalmente, poi, mi sono dilettrato dei rivolti delle parti, il di cui artificio vedo particolarmente praticato da autori spagnoli, che (a mio credere) si possono più ammirare che imitare.

³⁸ Festa, *Counterpoints*, p. xii. The information about Festa teaching Rodrigo and Alfonso, children of the Marquis Innico del Vasto, is taken from the entry by Knud Jeppesen, 'Festa, Costanzo', in *MGG*, IV (1955), pp. 90-102 (p. 90). Jeppesen found this information in manuscripts X. B. 67 and I. E. 9 of the Biblioteca Nazionale di Napoli, compiled by Costantino Castriota, hereafter secretary of Alfonso d'Avalos. According to Jeppesen, Festa taught Alfonso and Rodrigo to sing between 1515 and 1517, and then moved permanently to Rome.

³⁹ *Secondo libro di diversi capricci per sonare* (Naples: Giovanni Battista Gargano, 1609).

⁴⁰ *Il secondo libro de ricercate et altri varij capricci* (Naples: Giovanni Giacomo Carlino, 1615).

Festa avoids cadences, except at the end of the piece

When Scipione Cerreto, illustrating his duos on cantus firmi, included the one on ‘la Bascia di Costanzo Festa’ (Music App., 98),⁴² he actually described the contrapuntal technique that Festa used in his work.⁴³ Cerreto’s counterpoint flows throughout the piece without resting except at the end; also cadences are thoroughly avoided. This way of conducting the melody is clearly different from that used in the early duo ‘La Bassa Castiglia’, which we saw above.

The added voice of the second piece by Festa (Music App., 94) has a wide range (F₁ - C₄), often changes clef and also contains a triple-time section

Agee considers this counterpoint ‘an obvious exercise in clef reading and mensuration’.⁴⁴ This is a plausible explanation, even though young pupils could hardly have sung such a wide-ranging voice-part; on the other hand, there is no evidence about a didactic practice of ‘reading’ a melody rather than singing it. The only other reasonable explanation about the purpose of this duo is that it is an early example of ‘alla bastarda’ performance. Playing or singing ‘alla bastarda’ is a technique, in fashion throughout the Renaissance and afterwards, in which the performer must be capable of running through all the voices of a polyphonic composition, taking out its most significant features: new phrases, imitations, cadences. In doing that, the performer is also supposed to add divisions. Singing ‘alla bastarda’ requires the singer to cover a range of three or more octaves using falsetto. Also instruments must be able to play a wide range: hence, in the early Renaissance, they could only be either a viol or a trombone; later, violin and bassoon were used as well.⁴⁵ The first description of a ‘viola bastarda’ is in the treatise, dated 1584, by the Venetian player Girolamo Dalla Casa. Unfortunately, it is not clear whether he is speaking of a specific instrument or just of a way of playing:

DELLA VIOLA BASTARDA

Ho voluto anche far questa poca fatica di diminuire alquante canzoni e madrigali a 4 per suonare con la viola bastarda, nella qual professione si va toccando tutte le parti, si come fanno gli intelligenti che ne fanno professione.⁴⁶

Dalla Casa’s treatise contains ten pieces – among them chansons and madrigals – arranged for ‘viola bastarda’. Their range is similar to that of Festa’s duo and there are as frequent clef changes as in Festa’s, nevertheless we do not think that Dalla Casa had any low-level didactic

⁴² Scipione Cerreto, *Della pratica musica vocale et strumentale* (Naples: Giovanni Giacomo Carlino, 1601), pp. 293-94. See also App. E, 9, Cerreto (1601), 3.

⁴³ See App. E, 17, Zacconi (1622), 4.

⁴⁴ Festa, *Counterpoints*, p. 281.

⁴⁵ I gave a thorough description of ‘alla bastarda’ instruments in my book, *Gli strumenti musicali del Rinascimento* (Padua: Muzzio, 1987), pp. 273-74.

⁴⁶ *Il vero modo di diminuir con tutte le sorte di stromenti: Libro secondo* (Venice: Angelo Gardano, 1584), p. 2.

intention when he composed those pieces: they are far too difficult. Francesco Rognoni's treatise, around 35 years later than Dalla Casa's, also gives us information about the viola bastarda:

DELLA VIOLA BASTARDA

La viola bastarda, qual è regina degli altri strumenti per passeggiare, è uno strumento qual è né tenore né basso di viola, ma è tra l'uno e l'altro di grandezza, si chiama bastarda perché ora va nell'acuto, ora nel grave, ora nel sopracuto, ora fa una parte, ora un'altra [...] Questo modo di passeggiare alla bastarda serve per organi, liuti, arpe e simili.⁴⁷

In this case, it is clear that Rognoni is describing an actual instrument belonging to the viol family and smaller than a bass viol. At the same time – in opposition to Dalla Casa – he explains that other instruments are able to play *alla bastarda*, listing organ, lute and harp. Further, he also cites the trombone in the rubric 'Modo di passeggiar per il violone ovvero trombone alla bastarda [...] *Susanna [un jour]* d'Orlando [Lassus]'.⁴⁸ Rognoni's way of composing 'alla bastarda', as well as Dalla Casa's, is similar to what we find in Festa's duo on 'La Spagna'. Finally, it is worth mentioning the manuscript by Aurelio Virgiliano *Il dolcimeo* (I Bc, first half of the seventeenth century),⁴⁹ which contains three 'ricercate' that are probably the only surviving pieces originally written for viola (*alla*) *bastarda*.

Festa frequently uses 'perfidie'

One particular feature associates Virgiliano's *ricercar* for viola *bastarda* with the second duo by Festa: the use of 'perfidie'. Not only does Festa's duo perfectly fit the range of the violone, i.e. the common bass viol in D, and show significant similarities with the later *recercadas* by the Spanish/Neapolitan Ortiz (1553) for violone, but it seems to be an exercise on *perfidie*: melodic patterns occur twice in different pitches throughout the second half of the piece (Music App., 94, Duo II, bars. 29-end).⁵⁰ The existence of a relationship between the *perfidia* and the 'alla bastarda' way of performing is demonstrated by a passage from Rognoni (1620) also included in his paragraph dedicated to the viola *bastarda*:

Ma bisogna avvertire che le imitazioni non abbiano più di sei o sette risposte al più, perché sarebbe poi tedioso e di disgusto: il medesimo s'intende ancora di tutte le sorti di strumenti.

2.4. OTHER DUOS ON 'LA SPAGNA'

Didactic duos on 'La Spagna' were composed by Diego Ortiz (1553), Pietro Vinci (1560), his pupil Antonio Il Verso (1596) and Scipione Cerreto (1601) (Music App., 4 and 98).

⁴⁷ *Selva de varii passaggi secondo l'uso moderno: Parte seconda* (Milan: Filippo Lomazzo, 1620) p. 2.

⁴⁸ *Ibidem*, pp. 61-63

⁴⁹ Facsimile ed. by Marcello Castellani, AM, 11 (1979).

⁵⁰ Concerning the nature of 'perfidia' and its use in didactic music, cf. Chap. 4.4.2.

Perhaps the six *recercadas* by Ortiz should not be included in this list, because they were specifically conceived for a bass viol accompanied by a harpsichord: two-part didactic music traditionally did not have any specific destination. Ortiz included his *recercadas* in a chapter called ‘De la segunda manera de tañer el violon con el cymbalo que es sobre canto llano’: this second way of playing consists of a performance of the counterpoint by the viol, while the harpsichord plays the cantus firmus and the related harmony, i.e. a sort of continuo *ante litteram*. We do not know whether Festa thought of something similar for the performance of his second duo, but this hypothesis does not seem likely, considering its structure and the number of times the added line crosses the *tenor*.

Ortiz’s choice of transposing the cantus firmus from the tenor to the bass range a fifth below could have been motivated by the necessity of harmonisation. Kämper thought that the manner of performing suggested by Ortiz for his duos should be applied to other similar compositions, in particular to the duo No. 26 by Vinci (1560), ‘Il gambaro con denaretto’, which closely resembles Ortiz’s *recercadas*.⁵¹ This is acceptable, especially if we compare the implicit harmony of all the duos by Ortiz, Vinci and Cerreto (Music App., 4). Nonetheless, we must not underestimate the clear similarities of all these compositions with Festa’s models; in particular, it seems that Vinci knew Festa’s work, as he quotes in his duo a few passages from it. A coincidence seems unlikely, despite the small degree of freedom allowed by sharing the same *tenor*. In particular, one’s attention is drawn to the leap F-B \flat in bars 2-3, bars 24-25 and the sudden broadening of the values in bars 31-34. Furthermore, Vinci seems to have known well the *recercadas* by Ortiz, and Cerreto quotes Festa in several passages. Finally, both Festa and Cerreto do not use strong cadences until the end of the piece, as we mentioned above, whereas both Ortiz and Vinci allow themselves to use intermediate cadences.

Both Il Verso (1596) and Cerreto (1601) composed their duos on ‘La Spagna’, adding to them other *obblihi*. Duo No. 18 by Il Verso, ‘Babilonia’ is a double counterpoint at the twelfth, i.e. the two lines can be interchanged at the interval of a twelfth, but when this is done the sixth becomes a seventh and must therefore be treated as a discord. The piece is constructed to obtain four different solutions:

⁵¹ *La musica strumentale*, pp. 123-24.

Prima risoluzione

Seconda risoluzione

Terza risoluzione

Quarta risoluzione

Ex. 2

In the first solution the *tenor* is the upper line with a natural key staff, whereas the added melody is the bottom line with a flat. In the second solution the added melody is inverted; even the tenor received the same treatment but starting from G instead of A. The third and the fourth solutions rely on the fact that the piece is composed in double counterpoint at the twelfth; hence the lines can be interchanged raising the added line by a fifth and lowering the *tenor* by an octave, creating the third solution from the second and the fourth solution from the first. A similar technique is used by Cerreto (1601) in his duo on 'La Bascia':⁵² He chose to use double counterpoint at the tenth, which results in his being more hampered by the change of intervals than he would have been had he used double counterpoint at the twelfth, as we can see in the table below:

Double Counterpoint at the 10 th	Double Counterpoint at the 12 th
I ↔ X	I ↔ V
II ↔ IX	II ↔ IV
III ↔ VIII	III = III
IV ↔ VII	VI ↔ VII
V ↔ VI	

⁵² Cf. Music App., 98 and App. E, 9, Cerreto (1601), 3.

2.5. MANUSCRIPT DUOS NOT ON A *TENOR*

As we have already seen in the list of duos from manuscripts, one small group of pieces is apparently not composed on borrowed material. In particular, the three duos in Oxford MS Can. Misc. 42 are in my opinion interesting (see Music App., 91-93). Bukofzer,⁵³ the first scholar who analysed them, listed them among the rare Italian chansons, considering that the two incipits are in Italian: ‘O fonte de bellezze’ and ‘Biancho ligiadro’. The third duo lacks any incipit, rubric and time signature and seems to have been left incomplete by the scribe. The fact that all these duos are in *tempus minor perfectum cum prolatione imperfecta* (O) and have several ligatures and colored notes separates them from the typical Renaissance didactic duo of a few years later, though the presence of text incipits could mean that they are two-part arrangements, made for didactic purposes, of polyphonic models. We shall see that the reduction to two parts of polyphonic music was a common practice in the sixteenth century; hence these duos could be the first-known examples of this practice.⁵⁴

A feature that these duos share with other early duos could be a further hint that would allow us to connect them with the later didactic duos: that is their structure in short phrases closed by neat cadences. For instance, in the first of these duos, ‘O fonte de bellezze’ (Music App., 91), within 23 bars we find four episodes each ending on a conclusive cadence (perhaps too conclusive) in bars seven, twelve, seventeen and at the end. Each new episode has such an independent structure that it could easily be a beginning in its own right; this is mainly due to the long rests in the tenor line in bars thirteen and eighteen, an unusual thing for two-part music. Similarly, in ‘Biancho ligiadro’ (Music App., No. 92) there are four episodes within 24 bars, even though their conclusions are less definitive than those of ‘O fonte de bellezze’ because the lines follow each other after in a very short time.

In the didactic literature, Adrian Willaert’s ‘E se per gelosia’ in Gero (1541) (Music App., 8) seems to have a structure similar in certain respects to these duos. First, however, it is important to clarify that there are also several differences between them: Willaert’s duo has a text, is long (75 bars), its time signature is ♩ . Nevertheless, it shares with the Oxford duos a structure in episodes clearly divided by cadences. Comparing Willaert’s duo with ‘O fonte de bellezze’ (Music App., 91), we can see that both pieces are in the D mode and alternate tonic and dominant cadences (D and A); the more complex structure of ‘E se per gelosia’ is shown by the repetition of some phrases with musical variations but with the same text:

⁵³ ‘Italian Chansons’.

⁵⁴ Cf. Chaps 3.3, ‘The two-part Chanson’, and 3.4, ‘The Madrigalian Duo’.

‘O fonte de bellezze’	‘E se per gelosia’
phrase 1 in A – bars 2-7	phrase 1a in A – bars 1-8 phrase 1b in D – bars 8-14
phrase 2 in D – bars 8-12	phrase 2 in D – bars 14-19
phrase 3 in A – bars 12-17	phrase 3a in A – bars 19-25 phrase 3b in A – bars 25-29
—	phrase 4 in F - bars 29-34 ⁵⁵
phrase 5 in D – bars 18-24	phrase 5a in D – bars 34-39 phrase 5b in A – bars 39-46 phrase 5c in D – bars 46-54
	all section 5 is repeated – bars 54- conclusion

We know that Willaert’s duo is closely linked with other musical versions of the same lyric, which are listed in App. F, 3, ‘Madrigals’. According to Haar,⁵⁶ Willaert composed this duo far earlier than its publication in Gero (1541) – maybe around 1520. It is probably a reduction of either all the previous polyphonic versions on the same text or of a lost model from which all the other versions derive. Considering all we have said and seen, I think that also the Oxford duos are reductions of either polyphonic models or early popular songs now lost.

We also find this short-phrase structure in other contemporary duos which are certainly not derived from profane music. For example the anonymous duo ‘Recordare domine’ included in Bologna MS Q16 is textless, and though every musical phrase bears a text incipit, is probably not meant to be sung. The time signature is *O*, as we have seen in the Oxford duos; its 30 bars are divided into five sections by clear cadences, four on the tonic G and one on C, that could be seen as the *repercussio* of the second mode transposed with a flat,⁵⁷ the mode in which this duo seems to have been composed.⁵⁸

All these duos, perhaps together with Costanzo Festa’s ‘Amor che mi consigli?’, of which we shall talk in more detail in chapter 2.4, could be the only and late surviving excerpts from a wide-spread (didactic?) literature of duos that flourished towards the end of the fifteenth century and that has been lost because it was hand-written. These would have been, together

⁵⁵ Phrase No. 4 is the only one ending on an F cadence, that is the weakest cadence of this mode. Hence, it is probably not by chance that this phrase is the only one not repeated.

⁵⁶ ‘A Diatonic Duo by Willaert’, *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 21 (1969), 68-80.

⁵⁷ Pietro Aron, *Trattato della natura et cognitione di tutti gli tuoni di canto figurato* (Venice: Bernardino de Vitali, 1525), Chap. 9, ‘Cadenze del primo e secondo tono’: ‘El secondo tuono havrà sei cadenze, cioè [...] C fa ut, D sol re, F fa ut, G sol re ut, A la mi re et A re, convenienti luoghi al tuon secondo’.

⁵⁸ Concerning the difficulty of telling the authentic mode from its plagal, cf. Chap. 4.1.

with Tinctoris's duos, the progenitors of the Italian didactic duo, both texted and textless, whether composed on borrowed material or not. This type of didactic duo, as we shall see in the following chapters, would achieve its definitive structure around 1540. On the other hand, duos composed on a *tenor* might have taken as their models compositions on 'La Spagna', in particular those by Festa previously discussed.

2.6. DUOS ON PROPORTIONS

As we saw earlier, all the duos included in Perugia MS 1013, which is the most conspicuous Italian source of early duos, are on mensural proportions. It is not by chance that they follow the short anonymous treatise *Regule de proportionibus cum suis exemplis*, though the question arises whether these compositions were composed specifically as examples of proportions – and hence not strictly meant for performance – or whether they were gathered by the compiler of the treatise even though they originally had more practical purposes. Even if we suppose that all these duos – among them pieces composed by Johannes Stockhem, Alexander Agricola and Johannes Ghiselin – were originally meant for didactic purposes, this would not imply that their purposes were just theoretical. Indeed, they could be examples of a performing technique actually in use between the fifteenth and the sixteenth century.

If we consider Agricola's works, his Perugia duo is not a *unicum*: Agricola's *Opera omnia*⁵⁹ contains three duos with a very similar structure and perhaps a similar purpose. The Perugia duo is apparently a free composition; two other duos, however, which are included in a manuscript (without shelf number) surviving in the Archivo Musical of Segovia Cathedral (Spain) – 'Comme femme desconfortée' and 'Gaudeamus omnes in domino' – are based on borrowed material. The former borrows the lower line of a well-known anonymous chanson in three parts, of which Agricola himself composed at least other two arrangements in three and four parts; the latter uses as *tenor* an Introit for the Feast of the Assumption.⁶⁰ All three duos share at least two things: they are textless and have plenty of changes of proportion. It is worth underlining that neither the other arrangements in three and four parts of chanson 'Comme femme desconfortée' nor other similar compositions by Agricola have changes of proportion. Were these duos, then, always didactic exercises or just theoretical examples? I would think so were there not another source, certainly intended for practical performance, that deals with proportions in a very similar way: the treatise for recorder by Silvestro Ganassi, *Opera intitulata Fontegara*, published in Venice in 1535. Ganassi was a performer; we do not know whether he

⁵⁹ See vol. V, Nos. 51, 69, 71.

⁶⁰ See Agricola, *Opera omnia*, V, pp. lxxx-lxxxi.

was also a composer, since he left no published musical works, only a couple of instrumental treatises which contain, among the rest, a few *ricercars* in tablature for viol.⁶¹ Ganassi played both wind and bowed instruments in all the most important Venetian institutions and his recorder treatise contains very few hints of theory, dealing instead with practical performance, describing instrumental technique and suggesting what to play, mainly divisions. According to Ganassi, divisions must deal with three elements:

- ‘minute’, i.e. note values
- ‘vie’, i.e. rhythm patterns
- ‘proporzion’.

Each of these elements may be ‘simplice’ or ‘composto’: the result is eight different type of division:⁶²

[guida]

[1] Essempio del diminuir simplice in particular de minute e proporzion, in particular per esser composto de vie

[2] Essempio del diminuir simplice in particular de proporzion e vie, in particular per esser composto diminuir

[3] Essempio del diminuir simplice in particular di minute e vie, in particular per esser composto de proporzion

[4] Essempio del diminuir simplice general, cioè de minute e vie e proporzion

[5] Essempio del diminuir composto in particular de minute e vie, in particular per esser simplice de proporzion

[6] Essempio del diminuir composto in particular de proporzion e vie, in particular per esser simplice de minute

[7] Essempio del diminuir composto in particular de minute e vie, in particular per esser simplice de proporzion

[8] Essempio del diminuir composto general: general per essere composto de minute e vie e proporzion

Ex. 3

The eighth type of division, the most complex, matches the patterns that we see in Agricola’s duos, and, generally speaking, in those included in Perugia MS 1013, as in the anonymous ‘Le serviteur hault guerdonné’, of which we give bars 55-70:⁶³

⁶¹ Cf. entry ‘Ganassi dal Fontego, Silvestro di’ in *DEUMM, Biografie*, III, pp. 111-12.

⁶² The treatise has no page numbering; this example is at the beginning, just after Chap. 12, ‘Ordine del composto particular e generale’.

⁶³ This transcription is taken from Brown & Lowinsky, *Romano*, pp. 38-40.

Ex. 4

Most of Ganassi's treatise is devoted to divisions in proportions: indeed only 'Regola prima' includes divisions on ascending and descending passages and cadences in pure duple time. All the other 'regole' – from the second to the fourth – are devoted to divisions in the proportions of 'sesquiquarta' (i.e. five crotchets instead of four), 'sesquialtera' (six crotchets instead of four) and 'sub tripartiens quartas' (seven crotchets instead of four). All these rules may be applied together to the same passage, creating divisions of an unthinkable difficulty nowadays, though Ganassi seems to consider them perfectly acceptable for a virtuoso player of the early Renaissance. However, Ganassi is the only writer to propose divisions like those: the following, and in many respects similar, Venetian treatises, which were published around fifty years later – Girolamo Dalla Casa, *Il vero modo di diminuir con tutte le sorte di stromenti* (1584) and Giovanni Bassano, *Ricercate, passaggi et cadentie* (1585) – do not include such difficult matter as Ganassi did. Hence, we may hypothesise that Ganassi was giving testimony of a very complex instrumental – rather than vocal – practice, conveyed mainly aurally and already in decline at the time of *Fontegara's* publication. This practice would be also testified by the proportional duos that occasionally emerge here and there in a few manuscripts, included just as examples of proportions, but not necessarily originally composed for this purpose.

The duo on proportions failed to play a role in the mainstream of Italian didactic music: among sixty-odd duo collections published between 1521 and 1744 we find fewer than ten compositions dealing with mensural problems. The only exception is Eustachio Romano's *Musica duorum* (1521), which, as we have already suggested, does not belong to the main production of Italian duos, preceding it by some twenty years. Eustachio Romano often uses *proportio sesquialtera* (three semibreves instead of two), *proportio quadrupla* (four semibreves instead of two), *tempus perfectum*, *prolatione maior* and coloured semibreves and minims (Music App., 1 and 2).⁶⁴ These difficulties are, however, not comparable with those of Ganassi's divisions, perhaps because Romano was aiming at a lower level of skill.

After Eustachio Romano we have to wait 75 years before the collection by Il Verso (1596) was issued, in which we find two other duos, No. 21 'Scilla e Cariddi' and No. 27 'Cecus non iudicat de coloribus' (Music App., 41), that deal with notational and mensural matters. The former, in particular, has a different time signature in each line and uses different kinds of dot (*augmentationis*, *alterationis* and *divisionis*); the latter is written in white notation in *tempus minor imperfectum cum prolatione perfecta* (©) and uses the *punctum divisionis*.⁶⁵ Also in the collection by Calì (1605), a pupil of Il Verso, there is a duo, No. 19 'Fiume torto', that deals with the same matter. After about a century, we find a similar composition in the Neapolitan collection by Strozzi (1683): No. 62, 'Omnia tempus habent, & suis spatiis transeunt universa sub sole'. In all these cases the point is to enunciate theoretical matter, something that has little in common with the live musical practice of their time.

⁶⁴ Cf. Brown & Lowinsky, *Romano*, pp. 26-27.

⁶⁵ See Carapezza, *Duo*, pp. xxxviii and xlvi.

3. DIFFERENT KINDS OF DUO

3.1. NOMENCLATURE

3.1.1. INTRODUCTION

Among more than 50 duo collections published in Italy between 1521 and 1744, the most evident differences in category are provided by the presence, or the absence, of lyrics, which are, in order of frequency, in Italian, French, Latin and Spanish. We can group the collections in three major categories:

- collections containing only or mostly texted duos
- collections containing only or mostly textless duos
- collections containing a fairly balanced number of texted and textless duos.

Looking at the collections listed in Appendices A and B, that is all the collections surviving in at least one part-book and containing only didactic duos (App. A) or containing, among other contents, a consistent series of duos (App. B), we see that there are fourteen collections of texted duos:

Gardane (1539)	French texts	Nicoletti (1588)	Italian texts
Gero (1540)	Italian and French texts	Bellanda (1599)	Italian texts
Scotto (1541)	Italian texts ¹	Scaletta (1600)	Latin texts
Scotto (1559)	Italian texts	De Magri (1611)	Italian texts
Razzi (1563)	Italian and Latin texts	Banchieri (1613c)	Italian and Latin texts
Païen (<i>ante</i> 1564)	Italian texts	Rossi (1618)	Latin texts
Asola (1587)	Italian texts	Banchieri (1623)	Italian and Latin texts

There are 43 textless collections:

E. Romano (1521)	Puliti (1605)	Natali (1674)
Gardane (1543)	Brunelli (1606)	Caresana (1681)
Licino (1545/6)	Zuccaro (1606)	Natali (1681)
Lupacchino (<i>ante</i> 1550)	Da Cavi (1608)	Strozzi (1683)
Ortiz (1553)	Sangiorgio (1608)	Corti (1685)
Vinci (1560)	Troilo (1608)	Viviani (1693)
De las Infantas (1579)	Banchieri (1609)	Bertalotti (1698)
Galilei (1584)	Banchieri (1613a)	Magini (1703)
De Antiquis (1585)	Banchieri (1613b)	Baroni (1704)

¹ The first book of madrigals by Scotto contains eight motets and six textless duos out of 55 pieces. I decided to list it among the vocal collections since its textless duos are only a small minority and were not included in all the reprints (cf. App. A, 4). Furthermore, since his third book of madrigals (1562) is indeed a partial reprint of the first book, I have decided not to list it here.

Guami (1588)	Bartei (1618)	Bortoli (c. 1707)
Metallo (<i>ante</i> 1591)	De Spagnolis (1626)	Cini (1708)
Il Verso (1596)	Gentile (1642)	Ferri (1713)
Gastoldi (1598)	Giamberti (1657)	Bertalotti (1744)
Banchieri (1601)	Piochi (1671)	
Cali (1605)	Piochi (1673)	

And finally, there are eight collections with a balanced number of both kinds of duos:

<i>Croce II</i> (1531)	Italian texts	Fonghetti (1598)	Italian texts
<i>Villancicos</i> (1556)	Spanish texts	Bianco (1610)	Italian and Latin texts
Lupacchino (1565)	Italian texts	Banchieri (1625)	Italian and Latin texts
Lassus (1577)	Latin texts	Caresana (1693)	Italian and Spanish texts

3.1.2. DUOS WITH TEXT

It is immediately evident that the collections belonging to the first group, which contain mostly texted duos, are confined to the first period of duo production. Indeed, if we do not count De Magri (1611), all the collections dedicated to texted duos (from App. A) were published in the sixteenth century; if we include also the collections from App. B – i.e. prints that contain consistent series of duos among other kinds of compositions – we find texted duos published until 1623, though the duos by Giacinto da Brescia included in Banchieri's treatise *La Banchierina* (1623) are not vocal duos comparable with Gero's or Scotto's madrigals: they are simply exercises in solmization to which the composer added a line of text (Music App., 59). On the other hand, the number of textless collections – which I shall not call instrumental for reasons that will become apparent – is three times bigger than that of the texted collections; furthermore, textless duos were published throughout the two centuries of duo history.

Concerning texted duos, it is easy to sort them into consistent groups, according to genre, because vocal forms are almost always identifiable through the language of the lyrics and the contents of the volumes.² Textless duos, on the other hand, are more problematic, especially in the absence of rubrics or when the main title of the collection is too generic.

Duos with text may be classified in the following categories:

CHANSONS

Chansons are immediately identifiable because of their French text. Their production is confined within two of the earliest collections, published in a short span of time: Gardane (1539) and Gero (1540), with an overall *corpus* of 54 chansons.

² Haar, 'Willaert', p. 69, writing about the madrigalian form: 'It is text, not musical style, that gives the genre its name'.

MADRIGALS

Madrigals are identified by their Italian lyrics – including poems by Petrarch, Ariosto and Tansillo – and by their title-pages. Yet this identification is not always easy. Certainly Scotto (1541, 1559), Paien (*ante* 1564), Nicoletti (1588) and, in part, Gero (1540) contain authentic madrigals. Furthermore, consistent series of madrigals are found in Fonghetti (1598), Banchieri (1614, 1625) and in the reprint of Lupacchino (*ante* 1550) called *Il primo libro a note negre a due voci* (1565). I shall not include in this list either Asola's (1587) or Bellanda's (1599) collections, which will be included among the Italian sacred duos below. Overall, we have 210 madrigalian duos.

CANZONETTAS

De Magri's collection (1611) contains short pieces with Italian lyrics not immediately related to the madrigalistic tradition: in all likelihood they are *villanelle*, though the lack of the upper-voice part-book does not allow us to analyse the contents properly. Another similar collection – *Il primo libro di canzonette a 2 voci da diversi autori di Bari* (Venice, 1584) – is unfortunately missing.³ Therefore, no two-part Italian canzonettas are nowadays available.

VILLANCICOS

A series of twelve *villancicos* with Spanish text is in *Villancicos* (1556). Another one is in Caresana (1693). It is worth underlining that these are the only collections published anywhere in Europe that contain two-part villancicos.

MOTETS

Notable series of Latin motets are found in Scotto (1541), Lassus (1577), Bianco (1610). Four motets are found in the seventeenth-century editions of Metallo (*ante* 1591) and eight in Rossi (1618). Gardane (1543) is a collection of textless duos, though it almost entirely consists of duos taken from two-part sections of Masses and polyphonic motets. As we shall see, none of the Italian collections is devoted exclusively to the motet, which was a genre far more common in Germany, where collections of sacred *bicinia* were relatively frequent; see, for instance, the collections by Resinarius (1543), Othmayr (1547), Rotenbacher (1549), Lindner (1591), Bodenschatz (1615), Friderici (1623).⁴

SACRED DUOS WITH ITALIAN LYRICS

The collections by Asola (1587) and Bellanda (1599) contain sacred duos, but with Italian lyrics. Asola's title-page reads 'madrigali a due voci' and, indeed, in the first couple of duos he

³ See App. D, 1.

⁴ For the complete titles of these collections, see the Bibliography.

set two stanzas by Ariosto – ‘Cantan fra rami gli augelletti vaghi’ and ‘E quella a’ fiori, a’ pomi, a la verdura’ – that are the beginning of the thirty-fourth canto of *Orlando furioso*. Nevertheless, all the other settings are of sacred texts, among which only one is known through another setting: ‘Come la cera ’l foco’, attributed to Gabriele Fiamma and used by Lassus for a six-voice madrigal included in his *Madrigali a cinque voci* (Nuremberg: Catharina Gerlach, 1585) (Music App., 96). More clearly, Bellanda’s title-page reads *Canzonette spirituali a due voci*. Bellanda probably knew well the collection by his fellow citizen Asola, since he also included as an introduction to his collection of duos a setting of two stanzas by Tasso, ‘O Musa, tu che di caduchi allori’ and ‘Tu spira al petto mio celesti ardori’, which form the beginning of the second canto of *La Gerusalemme liberata*. Furthermore, Bellanda’s collection, as with Asola’s, includes a well-known semi-sacred text: the first two stanzas from Petrarch’s canzone ‘Vergine pura d’ogni parte intera’; the other lyrics are anonymous and dedicated to the Virgin, as is explained in the dedication:

So che come il mio pensiero è stato di lodare la Sacratissima Madre di Dio meglio, che per bocca loro, che onestissime e devotissime sono, queste lodi non potranno cantarsi ad onore di essa Santissima Vergine.

Other consistent series of sacred duos on Italian texts are found in Razzi (1563). These pieces probably had a practical rather than educational purpose: first, the collection does not contain only duos, which are a small minority; furthermore, Razzi’s title-page is very clear about the purpose of these laude, which...

si usano cantare in Firenze nelle Chiese doppo il Vespro o la Compieta a consolazione e trattenimento de’ divoti servi di Dio. Con la propria Musica e modo di cantare ciascuna Laude, come si è usato da gli antichi e si usa in Firenze.

OTHER DUOS WITH TEXT

Finally, there are a few texted pieces more difficult to confine to a genre. We have already mentioned that the duos included in Banchieri’s treatise *La Banchierina* (1623) can be hardly included within one of the categories listed above. The pieces are very short and their upper lines sing a lyric to ascending and descending hexachord scales, whereas the lower line is a florid and textless counterpoint (Music App., 59). Under the upper line we find both the solmization syllables and the lyrics, which, as the rubric printed above these exercises explains, is useful to accustom the pupil to sing a text in tune after having learnt the melody:

Modo di far l’orecchio al principiante fanciullo nelle note a parole, sopra tutte quattro le chiavi del Soprano con il contrappunto. [...] Li contrappunti sono lezioni di D. Giacinto da Brescia, revisti dall’autore suo maestro.

There are other duos which are difficult to categorize, though their artistic value is higher, included in the two collections by Caresana (1681 and 1693): the former contains four series of

short duos composed on a sacred *tenor*, respectively ‘Ave maris stella’ (Music App., 71), ‘Iste confessor’, ‘Ad coenam Agni providi’ and ‘Pange lingua’.⁵ In his second book of solfeggios (1693), Caresana included five arias and the already-mentioned villancico. In all these pieces the lyrics appear only in the upper line and rarely throughout the duo. It seems that Caresana’s intentions were the same as Banchieri’s, that is to make the pupil solmise the duos and progressively accustom him/her to sing a lyric, either sacred or secular.

3.1.3. THE NOMENCLATURE OF TEXTLESS DUOS

Title-pages and rubrics – when present – are hardly a help in categorizing textless duos; though the term ‘duo’ was itself a definition of genre and not only a statement of an arrangement. We have several evidences of this fact, either direct or indirect, the most specific of which is also the latest: Padre Martini thoroughly defined what ‘duo’ meant and how this must be considered a proper form quite distinct from the ‘duetto’.⁶ According to Martini, the duo is a composition in conservative style, severe and in strict counterpoint, whereas the duetto is in a more modern style and involves a continuo accompaniment. The accompanied duet began its long tradition in the last decades of the sixteenth century and was always distinct from the didactic duo, which coexisted with it at least until the first half of the eighteenth century. Indirect but clear testimonies about the usage of the term ‘duo’ to indicate a proper musical form can be found from as early as the fifteenth century:⁷

- Starting from Ciconia’s generation and forwards through composers such as Dunstable and Dufay, some sections of sacred compositions – in particular ‘Gloria’ and ‘Credo’ – are in two parts and bear the rubric ‘duo’
- In some sources spanning more than one century which contain duos among other music, only the former are labelled with a simple term (‘duo’), whereas the other pieces either have no indication or bear longer and not consistent rubrics, such as ‘a tre voci’ or ‘octo vocum’. See, for example, Bologna MS Q16 (1487), *Libro secondo de la Croce* (1531), *Villancicos* (1556), *Infantas* (1579), Rossi (1618)
- We find an entry for the term ‘duo’ in Tinctoris’s treatise *Diffinitorium musicae* (ante 1476): ‘The duo is a composition of only two voices related to each other’.⁸ Despite its banality, this entry is important, because no entries are given for any other composition with a different number of voices; therefore the duo must have been considered an autonomous and quite important form

⁵ See Chap. 3.5, ‘Motets and Sacred Madrigals’.

⁶ Cf. App. E, 26, Martini (1775), 2. See also Whenham, *Duet*, Chap. V, ‘Emergence of the *Concertato* Duet I’, pp. 69-91.

⁷ See *Grammatia Metallo: Ricercari a due voci per sonare et cantare*, ed. by Lapo Bramanti, MRI, 12 (1987), pp. xvii-xviii.

⁸ See E. de Coussemaker, *Scriptorum de Musica Medi Aevi: Nova Seriem a Gerbertina Alteram*, IV, p. 183: ‘Duo est cantus duarum tantum partium relatione ad invicem compositus’.

- Vicentino (1555) cites the duo as an autonomous form in the field of sacred music, probably epitomizing the earlier tradition.⁹ Furthermore, his sentence, ‘Il duo, a rispetto delle composizioni a tre, a quattro e a cinque’¹⁰ demonstrates that he identified two-part compositions by a specific term, whereas the other compositions were generically ‘some-part’ music, despite the fact that specific terms for them were known to him: ‘trio’, ‘quartetto’ or ‘quatuor’, etc.
- Finally, Banchieri (1614) cites the duo as autonomous form among other well-known genres, such as ‘[canzone] francese’ and ‘ricercata senza parole’.¹¹

From the fifteenth century, the duo had a constant and stable tradition as an autonomous genre; hence, it is not by chance that often the title-page and the rubrics in didactic duo collections are not more specific about their contents, despite the fact that sometimes under the simple term ‘duo’ is understood a form such as the chanson, the ricercar, the capriccio, etc. As Einstein wrote, sometimes the duo contains another form *en miniature*.¹²

The most frequent definition found on title-pages of the earliest textless duo collections is ‘libro a due voci’ or in Latin ‘musica duorum’, as we see on the title-page of Eustachio Romano (1521). In Licino (1545/6) there appears the definition ‘duo cromatici’ (i.e. using *crome*, quavers) in contrast to the more common ‘alla misura di breve’ (i.e. using the time-signature ♩). The first occurrence of the term ‘ricercare’ is in the first Italian reprint of Lassus (1577), published by Angelo Gardano (1579), in which the generic definitions ‘Ad duas voces cantiones suavissimæ’ and ‘Moduli duarum vocum’ that were found in the two first prints of this collection, published respectively in Germany (Munich, 1577) and in France (Paris, 1578), were replaced by ‘Mottetti et ricercari’. After that, the term ‘ricercare’ and its variation ‘ricercata’ coexisted for a while with ‘libro a due voci’ and later became the most common definition for textless duos. The first collection to use the term ‘solfeggiamento’ was Gentile’s (1642), though the single duos are constantly labelled ‘ricercata’. Eventually, the terms ‘solfeggiamento’ and ‘solfeggio’ progressively replaced the term ‘ricercare’ in its leading position as ‘ricercare’ had replaced ‘duo’ at the end of the sixteenth century. Apart from ‘ricercare’ and ‘solfeggio’, a few other terms were utilised for defining didactic duos: Galilei (1584) is the only one to use the term ‘contrapunti’, whereas ‘capriccio’ is utilized in a few collections: on its own only by Sangiorgio (1608), together with other terms in Puliti (1605):

⁹ Cf. App. E, 3, Vicentino (1555), 1.

¹⁰ Cf. App. E, 3, Vicentino (1555), 3.

¹¹ Cf. App. E, 12, Banchieri (1614), 1.

¹² In ‘Galilei’, p. 365, talking about Troilo (1608), Einstein wrote: ‘All these instrumental pieces *en miniature* proceeded from the *canzon francese*’.

‘Scherzi, capricci et fantasie’, Fonghetti (1608): ‘Capricci e madrigali’, and Troilo (1608): ‘Sinfonie, scherzi, ricercari, capricci et fantasie’.

The most important point is to try to understand how much all these terms are related to the contents and purposes of the collections. For instance, did the introduction of ‘solfeggio’ mean an actual shifting of the didactic centre of gravity from instrumentalism to vocalism? We shall analyse some aspects of this question in the following pages.

3.2. VOCAL VS. INSTRUMENTAL

3.2.1. INTRODUCTION

Looking at the output of printed duos throughout two centuries it is evident that the textless forms were preferred, mostly in the seventeenth and eighteenth centuries. In the sixteenth century the production was more balanced: thirteen textless collections against ten with texts. Even if we take into account only the four most important collections, i.e. the most frequently reprinted throughout two centuries – Gero (1540), Lupacchino (*ante* 1550), Lassus (1577) and Metallo (*ante* 1591) – again, textless duos are in the majority. In particular, it is interesting to see how in Gero's collection, which originally contained 24 madrigals and 24 chansons (published by Scotto in 1540) the number of chansons was progressively reduced in the later reprints, and the remainder bereft of the French lyrics.¹

We may find a reason why texted compositions were produced only in the first part of the duo history in their use as a form of 'chamber music to be enjoyed by the cultured amateur in the company of a few friends'.² This function was eventually taken over by the duet, as we have already mentioned. We do not know whether the entertainment function was more or less important than the educational one at the beginning, but we may surmise a progressive shifting from entertainment to didacticism by reading the title-pages, the dedications and the forewords, and this fact would coincide with the progressive demotion of the texted-duo genre in favour of the duet with continuo as the simplest form of polyphonic vocal chamber music.

The next question is: were textless duos mainly meant for instrumental performance? The short answer is no: the first destination of didactic music was always vocal and when we say 'first' we mean both hierarchically and chronologically – hence, even when a later instrumental performance of the duo was meant, the pupil was first led to sing it, or, more precisely, to solmize it. Here are listed the points in favour of this thesis, which – it is worth underlining – runs counter to the opinion of the few scholars who have studied the educational duo.

1. The overwhelming majority of textless duo collections, allegedly intended for instruments, does not fit with the pre-eminence that vocal music held throughout the period we are considering

¹ To be precise, the second edition by Gardane (1541) contains 26 chansons, though it is an exception. Furthermore, this edition was thought to be the first issue of Gero's collection until J. Bernstein claimed that two Tenore part-books of it, surviving respectively in Palermo, Biblioteca Nazionale and Munich, Universitätsbibliothek, were in all likelihood printed by Scotto in 1540: see Bernstein, *Scotto*, pp. 257-58. See also Bernstein & Haar, *Gero*, pp. xxx-xxxi and App. A, 3.

² Whenham, *Duet*, p. 67.

2. All the treatises, starting with Vicentino (1555), always refer to vocal performance of duos
3. In Germany, the pre-eminence of vocal music in education is proved by the overwhelming majority of texted duos against textless ones
4. In some catalogues of publishing houses, unfortunately available only from 1591, duo collections – either with or without text – are listed under rubrics such as ‘Madrigali e canzonette a 2. 3.’, ‘Duetti e cantate a più voci’
5. From the second half of the seventeenth century, the references to a vocal performance of textless duos in title-pages, dedications and forewords are explicit.

1. THE CULTURAL PREDOMINANCE OF VOCAL MUSIC OVER INSTRUMENTAL MUSIC

If we compare the printed music production in Italy in three years used as samples – 1585, 1600 e 1620 – we see that against 276 prints of vocal music, there are only twelve dedicated to instrumental music.³ An analysis of the artistic and cultural reasons for the predominance of vocal music would lead us too far into the history of music; we shall just say that, if the production of duos was aimed at musical education, it was obviously supposed to mirror contemporary taste and musical traditions; therefore the predominance of voice over instruments in duo performance was necessarily taken for granted. It is also important to consider who were the composers of duos and to whom the textless collections were addressed.

2. REFERENCES TO VOCAL PRAXIS IN TREATISES

None of the treatises that describe the educational function of the duo allude to instrumental performance. Vicentino (1555) and Zarlino (1558), two of the most important theorists of the Renaissance, do not give any information about the educational function of the duo, though, when they describe compositions for two voices, they mean human voices.⁴ Specific descriptions of this educational function may be found in Italy only from the first years of the seventeenth century: the first is in the first edition of Banchieri’s *Cartella* (1601). In his dialogue between the teacher (Banchieri himself) and the pupil Carlo Codronchi from Imola, he gives the pupil, who would like to become a ‘leggiadro cantore’, four duos as homework, which afterwards ‘insieme gli canteremo’ (i.e. ‘we shall sing them together’).⁵

³ All these data are taken from Tim Carter, ‘Music Publishing in Italy, c. 1580 – c. 1625: Some Preliminary Observations’, *Royal Music Association Research Chronicle*, 20 (1986-7), 19-37 (p. 21). I do not know which criteria Carter used to compile his statistics and whether he included textless-duo collections among the instrumental publications. Nevertheless, even not counting the duo collections in the statistics, the dominance of vocal music is overwhelming.

⁴ App. E, 3, Vicentino (1555), 1 and E, 4, Zarlino (1558), 1.

⁵ App. E, 8, Banchieri (1601), 1.

These four duos were composed on the various kinds of hexachord and have some relationship with similar duos included in the later editions of *Cartella musicale* (1610 and 1614): in the first editions (1601 and 1610) they are textless, but in 1614 they bear solmization syllables under some strategic points where the pupil might have doubts about the right mutation to apply.⁶ Therefore, they are clearly aimed at vocal performance. Girolamo Diruta gives a few hints of elementary didacticism at the end of the second book of his organ treatise *Il Transilvano* (1609): his suggestions to the beginner on how to learn to read and perform music are totally devoted to vocalism without any reference to the organ, which is, conversely, the main subject of the treatise. This demonstrates that the first elements of an educational path were always related to the voice. Again, Banchieri in the last edition of the *Cartella* (1614) hints that a pupil may find himself singing ‘un duo, una [canzone] francese o ricercata senza parole’.⁷ We have already said that this passage gives us precious information about the duo as an autonomous form, but furthermore it tells us that it was usual to sing polyphonic *canzoni* and *ricercare*, demonstrating also that title-page rubrics such as ‘da cantare e da suonare’ may be intended literally. Throughout his *Cartella* (1614), Banchieri describes duo performance as the domain of the voice: the only hint that instruments might have performed duos is in *Duo spartiti al contrapunto in corrispondenza tra gli dodici modi e otto tuoni*.⁸ Included here are twelve duos – one for each mode – presented in two versions: one for voices and one for instruments; yet the point that Banchieri wants to pursue is showing how the range of each mode may be adapted to the range of either voices or instruments rather than discussing instrumental performance of duos.

3. THE GERMAN TRADITION

In Germany, where the quantity of educational production is comparable with the Italian one, the overwhelming majority of duos bear a lyric. The German tradition is mainly based on anthologies, often included in didactic manuals. If we look at the earliest of these collections, such as Heyden (1537), Resinarius (1543), Rhau (1545),⁹ we notice that they contain mainly *bicinia* with texts in Latin, German and French. This tradition lasts throughout the seventeenth century, including by means of repeated reprints of elementary manuals aimed at musical education, which are actually *bicinium* collections containing, among original German duos, old

⁶ Cf. Chap. 4.3, ‘Basic Concepts of Solmization’.

⁷ App. E, 12, Banchieri (1614), 1.

⁸ See App. B, 11.

⁹ Cf. the Bibliography for the complete titles of all these collections.

material by Flemish masters of the Josquin generation. The most important of these treatises is Gumpelzhaimer's *Compendium musicae* (1591), continuously reprinted until the end of the seventeenth century. This anthology includes far more *bicinia* with German and Latin lyrics than textless duos, the latter mainly by Italian composers. Another anthology, *Diphona amoena et florida* (1549) edited by Erasmus Rotenbucher helps us in understanding the relationship between didactic music with and without text. Without doubt, it was published for educational purpose, first, because it contains music specifically aimed at teaching, secondly, because its dedication 'ad generosum puerum Henricus ab Isenberg' explicitly cites the study of music subordinated to more important matters.¹⁰ But even more interesting is the fact that this anthology contains five duos with Latin texts by Eustachio Romano (1521), that originally were textless:¹¹ probably Rotenbucher himself was responsible for this addition. For instance, the original duo No. 26 by Romano in the Rotenbucher edition is set to a distich by Catullus, 'Mulier cupido quod dicit amanti' (Music App., 3).¹² This fact suggests that Eustachio Romano's duos, though textless, were perceived as vocal music; nevertheless, since the Germans traditionally preferred didactic music with text, Rotenbucher, in publishing them, chose to add a text. A later similar example demonstrates the continuity of this different conception: the duo No. 26 by Bertalotti (1744) is a textless canon at the fifth below which was included in the manuscript Brussels, Bibliothèque royale, Ms II 3959 Mus Fétis 2489, 'Canons de divers auteurs'. This collection was probably compiled in the late eighteenth century and contains 85 canons in two to four parts. The vast majority of these compositions bear a lyric and are mainly by German composers. In transcribing the Bertalotti duo, the anonymous compiler added the words 'Amen [...]' to it.¹³

4. REFERENCES TO PERFORMING PRAXIS IN THE CATALOGUES OF PUBLISHING HOUSES

The catalogues of publishing houses are a precious source of information, even though they cannot give us information about the earliest period of duo production: in fact, the earliest known catalogue is *Indice delli libri di musica che si trovano nelle stampe di Angelo Gardano*

¹⁰ 'Perplacet mihi, quod reliquis studiis tuis etiam artis Musicae cognitionem et exercitia adiungis'.

¹¹ See App. A, 1, 'Concordances'.

¹² Cf. Brown & Lowinsky, *Romano*, p. 29.

¹³ The catalogue *RISM Online, RISM Series A/II: Music MSS After 1600* (<http://rism.harvard.edu:80>) from which I took this information quotes the text incipit only.

(Venice, 1591).¹⁴ In these catalogues the publications are sorted under rubrics that embody the contents, for instance ‘Musica a due voci’ is systematically used to indicate two-part music in the earliest Venetian catalogues, such the one by Gardano just mentioned, the *Indice di tutte l’opere di musica che si truova alla Stampa della Pigna* (Giacomo Vincenti, 1591)¹⁵ and *Indice de libri di musica stampati dalli magnifici Scoti, cioè quelli che sino al presente anno 1596 si ritrovano*.¹⁶ Unfortunately ‘voce’ is a neuter term that may mean both a part and the human voice; nevertheless, under that rubric are listed duo collections both with and without text: for instance, the madrigals and chansons by Gero (1540) together with the ricercars by Guami (1588). But already in *Catalogus librorum qui in Iunctarum bibliotheca Philippi haeredum Florentiae prostant* (Florence, 1604),¹⁷ the analogous rubric has become ‘Madrigali e canzonette a 2. 3.’ and included madrigalian collections such as Gero (1540), Scotto (1541 and 1559), and Nicoletti (1588) together with textless collections such as Lupacchino (*ante* 1550) and Gastoldi (1598), though this last anthology is listed under the name of another of its composers: ‘Ricercari Girolamo Baglioni a 2’. Finally, in *Indice delle opere musicali stampate che si vendono alla stamperia di Lelio dalla Volpe in Bologna*. [17??],¹⁸ the only two duo collections – Lupacchino and Giamberti (1657) – are listed under the rubric ‘Duetti e cantate a più voci’. This rubric will become in the following *Indice delle opere di musica stampate che si vendono alla stamperia di Lelio dalla Volpe in Bologna*. [1735]: ‘Madrigali, duetti, solfeggi e cantate a più voci’.¹⁹ At first, all this evidence may seem insignificant, because in these catalogues direct references to the vocal performance of duos are few; however, to underline my hypothesis, suffice it to say that in no case are textless duos listed under an instrumental rubric.

5. REFERENCES TO PERFORMANCE PRAXIS IN TITLE-PAGES AND DEDICATIONS

Some information concerning the choice between a vocal and an instrumental performance may be found in the duo collections. The first issue of the chanson collection by Gardane (1539) bears the subtitle ‘buone da cantare et sonare’; Brown and Lowinsky drew attention to this to demonstrate that an instrumental performance could have been possible even in the case

¹⁴ All the information about Italian editorial catalogues is taken from Oscar Mischiati, *Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798* (Florence: Olschki, 1984). This particular catalogue is transcribed by Mischiati at pp. 83-92.

¹⁵ Modern edition in Mischiati, *Indici*, pp. 92-98.

¹⁶ Modern edition in Mischiati, *Indici*, pp. 99-106.

¹⁷ Modern edition in Mischiati, *Indici*, pp. 110-34.

¹⁸ Modern edition in Mischiati, *Indici*, pp. 326-30.

¹⁹ Modern edition in Mischiati, *Indici*, pp. 331-36.

of a texted-duo collection;²⁰ it is worth noticing, though, that this rubric was omitted from all the reprints. Furthermore, the similar collection by Gero (1540) does not bear such a subtitle in any of its several prints. We do not know how much these editorial choices were pondered, and therefore we cannot say anything about the real intentions of publishers, editors and composers on this matter: for instance, since the *bicinium* collection by Gardane (1543) contains only textless duos, it could have been aimed at instrumental performance rather than a vocal one; nevertheless it does not bear any subtitle about its destination. The same is true for Lupacchino (*ante* 1550), Vinci (1560) and other collections with similar contents.²¹ On the other hand, both books by Licino (1545/46) do bear the subtitle ‘da cantare et sonare’; furthermore, the dedication in the second book reads:

di questo [mio libretto] usare come di alfabeto di musica, che poi forse gli sarà non poco aiuto ad imparar a sonare gli strumenti da arco, come sono viole, violoni e altri strumenti simili

Einstein noticed that...

The sub-heading ‘da cantare e sonare’ is not, as the case of many other works of the time, a mere convention here, but an essential indication, for these duos were intended to serve beginners as material for the purpose of solfeggio as well as that of learning an instrument.²²

I cannot disagree with Einstein’s words, though I doubt that the all-too-frequent sub-heading ‘da cantare e sonare’ was a mere convention in most cases. However, there is a subtlety in the original sentence by Licino which Einstein does not seem to have understood: Licino says that his booklet should be used as ‘alfabeto di musica’, i.e. for learning solmization (‘ABC’ as metaphor for ‘Ut Re Mi Fa Sol La’), ‘poi forse’ (i.e. ‘then, maybe’) it could help the young pupils in learning an instrument. Therefore, instrumental practice comes chronologically and hierarchically after vocal exercise, and only if the latter is thoroughly fulfilled. Kämper describes a similar situation when he writes about the well-known enigmatic duo ‘Quid non ebrietas’ by Willaert.²³ Giovanni Spataro wrote to Aron in 1524: ‘i cantori della sua beatitudine non lo poterno mai cantare, ma che fu sonato con li violoni’.²⁴ Here we shall not discuss either

²⁰ *Romano*, p. 31.

²¹ See the title-pages of all the collections in Appendices A and B.

²² ‘Galilei’, pp. 363-64.

²³ *La musica strumentale*, pp. 106-08.

²⁴ Quoted by Kämper, *La musica strumentale*, p. 106.

the nature of this piece or the issues that it raised; suffice it to say that the music was first sung, or at least there was an attempt in that direction, and then played.²⁵

The collection of *Villancicos* (1556) published by Scotto is a mysterious object in several respects: it bears no dedication – either because this *unicum* is a reprint or because Scotto himself was the editor; it is not clear why a villancico collection was published in Venice and, even further, why it contains duos. There can be no doubt about the didactic purpose of these duos – twelve texted villancicos and eight textless duos – because the words in the title-page are enlightening:

Ay mas ocho tonos de canto llano, y ocho tonos de canto de organo para que puedam, a prouchar los que, a cantar comencaren.

That means:

There are also eight tones [modes] for plain chant and eight tones for polyphony for the benefit of those who are [just] beginning [i.e., learning] to sing.²⁶

All the pages dedicated to the duos – both villancicos and textless pieces – have the header ‘Duo’; furthermore, both the ‘ocho tonos de canto llano’ and the ‘ocho tonos de canto de organo’ are progressively sorted and labelled according to the mode in which they are composed: a typical feature of didactic collections. We shall talk again about this interesting collection in Chapters 3.2.4. and 3.6.2.

Again concerning the performance of textless duos, there is a sentence in Galilei’s dedication (1584) that involves both viol and voice in the performance as we have already seen in Licino’s dedication:

contrapunti a due voci, acciò con essi (dopo lo studio delle cose de momento maggiori che egli mi fa apparare) con l’aiuto d’un solo il canto e il suono della viola esercitare potessi.

The dedication is signed by the younger son of Vincenzo Galilei, Michelangelo (1575-1631), who became a musician, mainly a lutenist – like his father. The sentence demonstrates the economy of the two-part structure, which allows the pupil to practise ‘con l’aiuto d’un solo’ other performer: the young Michelangelo was lucky enough to have as partner a very good singer and performer in his father, who was, according to the testimony of Pietro Bardi, ‘un

²⁵ This piece, which was actually in four parts, is thoroughly analysed by Edward E. Lowinsky in ‘Adrian Willaert’s Chromatic ‘Duo’ Re-examined’, in *Tijdschrift voor Muziekwetenschap*, 18 (1956), 1-36.

²⁶ ‘Canto de Órgano’ is understood to mean ‘polyphony’ (as opposed to ‘canto llano’). It applies both to vocal and instrumental music. Spanish theorists often describe ‘canto de Órgano’ as ‘measured’ music to distinguish it from chant. I would like to thank Colleen Bade for this information about Spanish early music theory.

tenore di buona voce e intelligibile'.²⁷ Hence, these duos would be performed solmizing and/or playing a viol; Galilei uses the generic term 'viola', which could mean both a viola da gamba and a viola da braccio (viola) or even a plugged instrument, such a 'viola da mano', i.e. a Spanish *vihuela*. Knowing Galilei's cultural formation and the historic context involved, in all likelihood he means a viola da gamba, though the inclusion of duo No. 4 and the first part of duo No. 1 in his lute treatise *Fronimo* (1568), allows us to think that the hypothesis of a vocal performance accompanied by a lute is not unlikely. On the contrary, Kämper gave a fanciful interpretation of this passage, claiming that it also suggests a performance of the *Contrapunti* by just one performer, who sings and plays the viol at the same time.²⁸ Indeed, these duos can be performed in this way (I tried that myself, after reading what Kämper wrote) even though Galilei's sentence does not actually suggest it.

The collection by Fonghetti (1598) contains sixteen capriccios and twelve madrigals, though there are no suggestions either on the title-page or in the dedication about the composer's thought regarding their performance. Certainly, the idea that these capriccios were meant for instruments is attractive, since there are already twelve madrigals aimed at voices. Furthermore the term 'capriccio' indicated an instrumental form, at least when Michael Praetorius wrote his *Termini musici*:²⁹ According to the German, the 'capriccio' was a free form of prelude, also known as 'Phantasia',³⁰ though in the Italian sixteenth century the term seemed to have a different meaning. Some kind of relationship may be found between Fonghetti and Ruffo, who published the collection *Capricci in musica a tre voci* (1564) which contains 23 capriccios without text. There are several connections between the two musicians: both were from Verona and taught members of the Scuola degli Accoliti and of the Accademia Filarmonica – the two most important music institutions in Verona. Furthermore, in both of their collections the capriccios bear headings, mostly adjectives related to their character, such as 'El travagliato', 'El perfidioso' (Ruffo), 'Lo espedito', 'La biscia' (Fonghetti). We may surmise that Ruffo in some way influenced the younger Fonghetti or at least was teacher of a teacher of the latter;³¹ nevertheless, they probably never met, since Ruffo was not in Verona during his last

²⁷ Einstein, 'Galilei', p. 361, quotes a letter of his to G.B. Doni.

²⁸ *La musica strumentale*, p. 126: 'consente anche una interpretazione dei *Contrapunti* come esercizi vocali accompagnati dallo stesso cantore con la viola'.

²⁹ This is the third volume of *Syntagma musicum* (Wolfenbüttel, 1619).

³⁰ The eighth chapter is entitled 'Preludi per se stessi, ossia fantasie, fughe, sinfonie e sonate' and is quoted by Claudio Gallico, *L'età dell'Umanesimo e del Rinascimento* (Turin: EdT, 1978), pp. 146-48.

³¹ The entry 'Fonghetto, Paolo' in *The New Grove II*, IX, p. 72, cites only Ippolito Baccusi as one of the teachers of Fonghetti. Unfortunately, we do not know of any educational relationship between Ruffo and Baccusi.

years. Anyway, if it is true that Fonghetti was inspired, to some extent, by Ruffo's work in composing his capriccios, we may find some hints regarding their performance in the collection by Ruffo. Kämper did not hesitate to describe Ruffo's collection as the most important instrumental collection of the mid-seventeenth century;³² furthermore, according to Kämper, these pieces give us a vivid idea of instrumental performance in ensemble, despite their evident but not primary educational purposes.³³ I agree about the educational intention of this collection, though I have some doubt about its instrumental performance, if we trust Ruffo himself when he wrote in his dedication to Count Marcantonio Martinengo: 'poi che ho udito quella cantargli così leggiadramente'.³⁴ Therefore, since Ruffo's capriccios belong to the didactic realm, they should be sung, though Marcello Castellani underlined that it is not...

però sufficientemente chiaro se il termine 'cantare' alluda ad una vera e propria esecuzione vocale-strumentale o sia invece usato come sinonimo di suonare, in un senso non certo raro nel Cinquecento quando gli strumentisti erano spesso detti 'cantori'.³⁵

Nevertheless, if we place Ruffo's quotation in a greater perspective of testimonies and references regarding the vocal performance of didactic music, its meaning will be clear and indisputable. Furthermore, my impression is that, nowadays, the term 'capriccio' evokes instrumental meanings *tout-court*: indeed, what did Praetorius write about this term? Despite this, in sixteenth-century Italian music the capriccio was, beyond any doubt, primarily a vocal genre: see for example the works by Jachet de Berchem, *Primo, secondo et terzo libro del capriccio* (Venice, 1561), Ludovico Balbi, *Capricci a sei voci* (Venice, 1586), Giampiero Manenti, *Madrigali ariosi a quattro voci con alcuni capricci sopra a cinque tempi della gagliarda* (Venice, 1586). Above all, the duo collection by Puliti (1610) includes in the title-page three musical terms that we are used to connecting to instrumental praxis, though here related to singing: *Scherzi capricci et fantasie per cantar a due voci*.

However, concerning Bianco (1610), I think we may say with a good degree of certainty that some of these pieces were aimed at instrumental performance, if we trust the title-page: *Musica a due voci utilissima per instruir i figliuoli a cantar sicuramente in breve tempo, et commodi per sonar con ogni sorte di strumenti*. By the way, this is the first collection that

³² *La musica strumentale*, p. 159: 'forse la raccolta più importante di musica strumentale d'insieme intorno alla metà del Cinquecento'.

³³ *La musica strumentale*, p. 160: 'un'idea vivace dell'esecuzione di musica strumentale di gruppo, nonostante le evidenti ma comunque accessorie intenzioni pedagogiche'.

³⁴ App. E, 5, Ruffo (1564), 1.

³⁵ Preface to the facsimile edition of Ruffo's *Capricci a tre voci*, *Archivum Musicum*, 26 (Florence: S.P.E.S., 1979), p. 3.

explicitly declares its didactic nature in the title-page; unfortunately neither the dedication nor the music give us other useful information about it. The collection contains five textless duos that bear titles resembling those of contemporary canzonas and sonatas – such as ‘La Bizara’, ‘La Morosa’, etc. – and nineteen sacred duos with Latin texts among motets and an entire Mass. It seems evident that Bianco’s reference point was Lassus’s collection (1577), though the style of their vocal duos is quite different. Furthermore, Bianco’s vocal duos are uncommonly long compared with other educational music, reaching in one case – No. 21, ‘Dixit Dominus’ – 150 bars. The five textless duos are at the beginning of the collection: they are far less complex than the motets and are affected by several misprints: three duos out of five do not have any time-signature, and in one case – No. 1 – the tenore lacks the *finalis*. It seems that none of these duos was checked during the printing process and we might suppose that they were last-minute additions either by the composer or even by the editor. In any case, they seem to have been included in the collection only to supply material for instrumental practice and consequently to make the collection more enticing for a wider range of buyers.

We find other references to performance on the title-pages of Metallo, *Ricercari a due voci per sonare e cantare (ante 1591)* and da Cavi, *Recercari a due voci per sonare et cantare (1608)*. In both cases it is important that ‘suonare’ precedes ‘cantare’. Nevertheless, the sub-heading of the Roman edition of Metallo’s collection, printed in 1665, seems to contradict the main title: ‘In questa nuova edizione si sono messi per ordine per maggior facilità de’ cantanti’.

On the other hand, there are titles where ‘sonare’ follows ‘cantare’, such as Troilo, *Sinfonie, scherzi, ricercari, caprici et fantasie a due voci per cantar et sonar con ogni sorte di stromenti (1608)*, Piochi, *Ricercari a due, e tre voci utilissimi a chi desidera imparare presto a cantare e sonare (1671)*. Natali, *Solfeggiamenti a due e tre voci per cantare e suonare (1674)*. Natali, *Libro secondo de’ solfeggiamenti a due e tre voci, per cantare, suonare con diversi stromenti, violino, violone, e flauto ecc (1681)*. This last title is rather important historically, because it provides almost the only evidence of the use of the flauto (i.e. recorder) in Italy in the second half of the seventeenth century.³⁶

Finally, there are a few collections that contain music for more than two parts, also intended for didactic purposes, with a clear instrumental destination. Bellanda’s collection

³⁶ The other only Italian seventeenth-century source, very close chronologically to Natali, which talks of the recorder is the manuscript treatise by Bartolomeo Bismantova, *Compendio musicale (Ferrara, 1677)*, surviving in the Biblioteca Municipale of Reggio Emilia (facsimile edition by Marcello Castellani, Archivum Musicum, 1 (1978)). Pages 89-100 are devoted to the ‘Regola per suonare il flauto italiano’, meaning the recorder instead of the ‘German flute’.

(1599) bears the title *Canzonette spirituali a due voci con altre a tre et a quattro da sonare*. We find further information in the dedication:

So che come il mio pensiero è stato di lodare la Sacratissima Madre di Dio meglio, che per bocca loro, che onestissime e devotissime sono, queste lodi non potranno cantarsi ad onore di essa Santissima Vergine: ho di più voluto aggiungerle alcune sonate d'organo, sapendo quanto loro siano eccellenti in questa professione tanto dilettevole e cara al mondo, come io sono certissimo che questi spirituali concerti riceveranno riputazione e splendore.

In this case, there is no doubt about the division between vocal and instrumental exercises – sacred canzonettas with Marian texts and ‘sonate d’organo’, as they are called in the dedication, and ‘canzoni da sonare’ in the *tavola*. It is also worth underlining that the three and four parts of the canzonas are printed on the same opening in the two part-books and therefore are ready for being played by an ensemble, though they need to be transcribed either in a score or in a tablature if they are to be performed on keyboard instruments, as suggested by the dedication, unless Bellanda meant the ‘organo’ in the broader meaning of ‘musical instrument’. Two later references to performances on keyboard instruments of didactic music are in Natali (1681) and the 1670 reprint of Lupacchino. The former collection is dedicated to ‘Fra Giuseppe Rame D’Antequera Cavaliere Gerosolimitano’, in all likelihood an amateur:

Degnisi dunque Vostra Signoria Illustrissima ricevere questo piccolo frutto del mio intelletto invece del molto che devo alla sua gentilezza, la quale, essendosi degnata più volte con la sua perita mano fare risuonare l’aria d’intorno di quegli armoniosi accenti che nel primo libro de’ miei solfeggiamenti contengosi, spero che da questi sia per cavare melodia più grata alle sue purgatissime orecchie.

Here, no instrument is cited, though, since the passage seems to refer to a solo performance of solfeggios from the previous collection by Natali (1674), it is plausible that the performance would have been on a polyphonic instruments, such as a keyboard, a lute or similar instruments. The second reference consists of a brief handwritten addition on the last page of the 1670 Roman reprint of Lupacchino’s collection surviving in Bologna: this is just ‘spinetta’. The hand that wrote this annotation belongs to the same person who added on the flyleaf: ‘Adì 24 settembre 1692 comprai questo libretto’.



Despite the fact that modern scholars have never argued the dominance of vocalism over instrumentalism in sixteenth- and seventeenth-century music, some of them have claimed that educational duo collections published in Italy in the sixteenth century were indeed intended for instruments, and others have even taken this for granted without any further explanation. They were clearly puzzled by the great number of textless collections and have treated the textless duo

as a sort of no-man's land in which, for reasons not explained, the common usage of the period was momentarily suspended. We find hypotheses about instrumental performance for all textless duos composed throughout the Renaissance in works by Kämper – 'Instrumentalduo'³⁷ and *Studien zur instrumentalen Ensemblesmusik des 16. Jahrhunderts in Italien*³⁸ – the former an article published in 1965, the latter a weighty study published five years later. Further, Brown and Lowinsky, in the preface of their modern edition of Eustachio Romano (1521) claimed that the first destination of these pieces was, undoubtedly, the instrumental performance. Similarly, Carapezza sub-titled his modern edition of the collections by Vinci (1560), Il Verso (1596) e Cali (1605) *Musiche strumentali didattiche*.³⁹ Among all of them, Kämper was the scholar who made the best effort to demonstrate on a musicological basis the alleged preference for an instrumental performance of didactic music; for this purpose he gathered any kind of evidence and information in his book, the most important point of which is the existence of an autonomous instrumental genre in Italy since the first years of the sixteenth century. In particular, the chapter 'Musica a due voci' is an *excursus*,⁴⁰ spanning the two-century period between the second half of the fifteenth century and the beginning of the seventeenth century, aimed at describing the function of the textless duo in creating a new instrumental praxis in the Renaissance. According to Kämper, two-part compositions were first educational and theoretical examples, then became instrumental exercises and finally musical compositions aimed at instrumental performance.⁴¹ Kämper's thought is partially based on Arnold Schering's, who illustrated it in a few studies and articles published between 1912 and 1931. Kämper started from some very clear clues trying to demonstrate how, not only was instrumental performance of duos a common praxis, but also that most of the sources were intended for that purpose. Kämper's construction is plausible and, in some respects, cogent: instruments had actually had an important role in musical praxis since the fifteenth century, and, furthermore, it is possible to identify during the Renaissance some truly instrumental forms – for instance, the *ricercar* for lute or for keyboard instruments. Nevertheless, the presumption

³⁷ 'Das Lehr- und Instrumentalduo um 1500 in Italien', *Die Musikforschung*, 18 (1965), 242-53.

³⁸ As already stated, I have used the Italian translation of this study: *La musica strumentale nel Rinascimento* (Turin: ERI, 1976).

³⁹ *Duo*.

⁴⁰ *La musica strumentale*, pp. 101-28.

⁴¹ *La musica strumentale*, p. 101: 'già fin dal primo Cinquecento la musica a due voci tendeva a far prevalere il carattere strumentale, nel senso che la maggior parte dei duo attraversarono un'evoluzione dallo stadio di meri esempi teorico-didattici a quello di studi strumentali a quello infine di composizioni musicali da eseguire con strumenti'.

that the absence of a text would imply an instrumental rather than vocal performance, even if it may seem obvious at first sight, is not always true; on the contrary, as far as two-part music is concerned, this idea is misleading. It is not my intention to discuss here the wide subject of instrumental praxis in early music, as both Schering and Kämper did. Schering's thought has already been thoroughly discussed: see, for instance, the important article by Hibberd,⁴² which demonstrates the impossibility of telling the difference between vocalism and instrumentalism, analysing for this purpose such melodic features as range, rapidity of movement, use of rhythmical patterns and absence of text. Indeed, when Kämper in particular talks about textless duos, his argumentation is affected by frequent contradictions and imperfections that irrecoverably undermine his conclusions. For instance, Kämper cites the textless duo No. 44 from Vienna MS 18832⁴³ as a clear example of music originally conceived for instruments, because of its wide range, its rapidity of movement and its frequent awkward leaps.⁴⁴ Bellingham and Evans, analysing the relationship between that Vienna manuscript and its concordance in Munich MS 260,⁴⁵ which they edited and published in a modern edition, show that the latter bears the incipit 'Agnus Dei', thus demonstrating the vocal origin of the duo.⁴⁶

Now, we shall examine some cases of collections for which instrumental performance has been hypothesized and decide whether this is a plausible hypothesis.

3.2.2. EUSTACHIO ROMANO (1521)

Eustachio Romano (1521) is a collection that some scholars have considered to be intended for instrumental performance. As we have already said, this work does not belong to the mainstream of the Italian didactic music, which was actually begun in Venice in 1539 by a Milanese, Girolamo Scotto,⁴⁷ and a Frenchman, Antonio Gardane; the latter arrived in Italy only in 1538. In all likelihood, they had never heard of Romano's collection, which was published just once eighteen years before in Rome; therefore, any conclusion that we might

⁴² Lloyd Hibberd, 'On "Instrumental Style" in Early Melody', *MQ*, 32 (1946), 107-30.

⁴³ A Wn, MS Mus. 18832 (c. 1521-25). Cf. *MsCensus*, IV, p. 112.

⁴⁴ 'Instrumentalduo', pp. 247-48.

⁴⁵ D Mbs, Mus. Ms. 260 (1539-50). Cf. *MsCensus*, II, p. 214.

⁴⁶ See Bruce A. Bellingham, and Edward G. Jr. Evans, eds, *Sixteenth Century Bicinia: A Complete Edition of Munich, Bayerische Staatsbibliothek Mus. Ms. 260* (Madison: A-R, 1974), p. ix.

⁴⁷ We do not know almost anything about the early life of Girolamo Scotto, though we know that his family came from Milan. Jane A. Bernstein, *Scotto*, p. 42, quotes the colophon of the *Opera omnia* by Pico della Mirandola: 'Apud Hieronymum Scotum Mediolanensem' that would demonstrate his Milanese origins. Furthermore in her entry '(3) Girolamo Scotto', in *The New Grove II*, XXIII, p. 8, she definitely states that Scotto was born in Milan, around 1505.

stand about this collection cannot be easily applied to the situation in northern Italy around 1540. Hence, I think that Brown and Lowinsky are not right when they say:

Eustachio Romano's *Musica duorum* begins a long and distinguished tradition. It was the first collection of duets ever to be published, but it was followed by many others.⁴⁸

All the texts in Eustachio Romano's are in Latin, except for the short title 'Musica di Eustachio Romano'. The sub-title in the colophon, 'Musica duorum', is not easy to understand.

Brown and Lowinsky conjectured an alleged instrumental destination of this music:

the contents of the book are more accurately described in Latin in the colophon as 'Musica duorum'. The masculine or neuter form of the possessive case of 'duo' indicates that the composer, or printer, did not have the feminine 'vox' in mind as the implied substantive, but more likely a noun referring to people, or to instruments, e.g. 'musica duorum instrumentorum'. In any case, the colophon may be translated simply as 'Music of two', or better 'Music for two', preserving the ambiguity of the original.⁴⁹

I think that this conjecture about the tacit reference to instruments is wrong: indeed 'musica duorum' cannot imply 'instrumentorum', because in general, Latin implies only a few common nouns, such as 'res' or 'homo', and the neuter 'instrumentum' is not among them. Therefore, surely that sub-title cannot say to us anything about the instrumental destination of this music. In the fifth chapter of Brown and Lowinsky's preface, 'The Performance of Eustachio's Duets', after a general and historical overview about the fact that not only could didactic music have been sung before being played, but that in many cases there are precise indications about its vocal performance, they say 'yet, there can be no serious doubt that it is instrumental performance that Eustachio had in mind. The music itself suggests it'.⁵⁰ Why the music suggests it is explained by Lowinsky in his introductory preface: the frequent awkward leaps in the melody and the long runs,⁵¹ which are exactly the same things that Hibberd demonstrated not to be a peculiar characteristic of instrumental music and which may be found in several didactic duos aimed at vocal practise. Furthermore, Brown and Lowinsky did not properly highlight the fact – as we have already seen – that some of these duos were reprinted with a Latin text by Rotenbucher (1549) in a German didactic anthology.⁵² This demonstrates again that it is not possible to tell from the melodic line of duos anything conclusive about their destination. It is important to underline that Rotenbucher's edition of these duos was certainly

⁴⁸ Brown & Lowinsky, *Romano*, p. 27.

⁴⁹ Brown & Lowinsky, *Romano*, pp. 3-4.

⁵⁰ Brown & Lowinsky, *Romano*, p. 31.

⁵¹ Brown & Lowinsky, *Romano*, pp. x-xi.

⁵² See App. A, 1, 'Concordances' and Music App., 3.

aimed at educational purposes, and addressed to an amateur audience, and that their vocal performance, in all likelihood, would have not required any better skill than that required for any other vocal music.

3.2.3. LUPACCHINO (*ANTE* 1550)

The most important among all the duo collections, composed by Lupacchino and Tasso (*ante* 1550), contains only textless duos. Kämper – comparing the style of these duos with that of instrumental forms of the first half of the sixteenth century, such as the fantasia, the capriccio and the chanson – did not hesitate to place them within the ambit of instrumental music.⁵³ Unfortunately, as on other occasions, Kämper's statement is affected by errors: it is not true, as he states, that Lupacchino and Tasso's duos are sorted in pairs;⁵⁴ in fact, this could not be true for the simple reason that the book contains an odd number of duos (thirteen by Lupacchino against fifteen by Tasso) and indeed Kämper assertion is true for three pairs of duos only: Nos. 12 and 13, 25 and 26, 27 and 28 respectively. Furthermore, Kämper claims that, as Brown and Lowinsky did for Eustachio Romano, that the voices' structure, with their awkward leaps in the melody and their long and rhythmically difficult runs, does not allow their vocal performance, exactly the same arguments he advanced for the duo No. 44 in Vienna MS 18832. On the other hand, he says that Lupacchino was, at the time of the publication of his collection, maestro di cappella of S. Giovanni in Laterano in Rome, and hence must have composed his duos as exercises of *cantus figuratus* for the professional musicians of that *cappella*.⁵⁵ However, we do not know when exactly Lupacchino (and Tasso) composed this collection, since the first extant reprint is from 1559, though it may have been published not later than in 1550 if we trust what Antonfrancesco Doni wrote in his *Libreria*, when he listed a collection by 'Bernardin Lupacchino', under the entry 'Terzi e duo'.⁵⁶ If, furthermore, it is true that Lupacchino – as is written in several modern biographic reference books, such as *DBI* and *DEUMM* – was maestro di cappella of S. Giovanni in Laterano only for a year in 1552, the alleged date of publication of his collection would be earlier (*ante* 1550) than his appointment there. The most important point, however, is this: if Lupacchino composed his duos, as Kämper supposed, when he was a maestro di cappella, they would probably have been aimed first and foremost at

⁵³ See *La musica strumentale*, pp. 121-22.

⁵⁴ *La musica strumentale*, p. 121: 'ogni duo del Lupacchino è seguito regolarmente da un'elaborazione del Tasso'.

⁵⁵ *La musica strumentale*, p. 122: 'materiale di studio per le esercitazioni di *cantus figuratus* dei chierici'.

⁵⁶ *La Libreria del Doni Fiorentino* (Venice: Gabriel Giolito, 1550): 'Terzi e duo. Bernardin Lupacchino'. See James Haar, 'The *Libreria* of Antonfrancesco Doni', *MD*, 24 (1970), 101-23 (p.114). See also App. A, 8.

vocal practice, because the first task of a maestro di cappella was to train and conduct a choir. Several other clues testify in favour of a vocal destination for this music:

- On the title-page of all the prints of this collection there is the sub-title ‘Aggiontovi ancora alcuni canti a due voci de diversi autori’. The term ‘canto’ with no doubt means in this context ‘to be sung’
- At least from 1604, this collection was indexed in publishing-house catalogues under rubrics and entries such as ‘Madrigali e canzonette a 2. 3 [...] Lupacchino a 2’⁵⁷ or ‘Duetti e cantate a più voci [...] Duo, Solfeggi a due voci del Lupachini’⁵⁸
- An undue bias towards instrumental performance would have reduced the number of potential buyers and made inexplicable the huge success of this collection, which was consistently reprinted until at least 1701⁵⁹
- If we compare the two-part sections of Lupacchino’s Masses – which in all likelihood were composed during his S. Giovanni in Laterano period⁶⁰ – with his educational duos we find only very slight differences in melodic structure, range, and the runs (Music App., 100).

3.2.4. THE TEXTLESS DUOS IN *VILLANCICOS* (1556)

As we have already seen, at the end of a collection of Spanish vocal music published by Scotto – *Villancicos* (1556) – we find a series of anonymous textless duos intended, as the sub-title on the title-page reads, for ‘the benefit of those who are beginning to sing’.⁶¹ Apart from this series of duos and all the texted villancicos, this book contains also eight *tenores* – one for each church mode. They consist of a simple isometric line in breves (less frequently in semibreves) and seem to be vocal exercises for a male voice, since they are notated in bass, baritone, tenor clef and in only one case – ‘Quintus tonus’ – in alto clef, which was considered a male clef as well. As an alternative, they could have been used as *tenores* for contrapuntal exercises; as the Spanish musician Diego Ortiz wrote in his treatise *Trattado de glosas* (Rome: Valerio Dorico, 1553): ‘Cantos llanos que in Italia comunmente llaman tenores’ introducing his divisions on well-known Italian tenors, such as the Romanesca or Ruggiero. Similar exercises such as the ‘ocho tonos de canto llano’ cannot be found in any other educational collection and, as far as I know, they have been ignored by modern musicology.⁶²

⁵⁷ Index-Giunti (1604).

⁵⁸ Index-Vol (1735).

⁵⁹ The last known reprint was in fact published in Bologna by Marino Silvani in 1701. This edition, of which a copy is located in I Bc, is not listed by *RISM*.

⁶⁰ Cf. Lupacchino, *Messe*.

⁶¹ ‘A prouuchar los que, a cantar comencaren’.

⁶² The modern edition of the *Cancionero de Upsala* ed. by Rafael Mitjana (El Colegio de Mexico, 1944) ignores both the ‘ocho tonos de canto llano’ and the ‘ocho tonos de canto de organo’. I have not had an opportunity to see the more recent edition by Jesús Riosalido (Madrid: Instituto Hispano Arabe de cultura, 1993).

If we analyse the eight textless duos, we can see passages that might be thought instrumental in music specifically aimed at vocal practising: this demonstrates once more that it is impossible to say anything about the destination of music just by looking at its melodic structure.

Note the dotted-rhythm scales in bars 33-36 of ‘Tertio tono’:



Ex. 1

We find the same kind of passage, though rarely, in ‘Quarto tono’ and ‘Quinto tono’, and more broadly in ‘Ottavo Tono’.

The cadential pattern in bar 46 of ‘Primus tonus’ is used again exactly in bars 7-8 of ‘Tertio tono’:



Ex. 2

Three of these duos use a similar starting theme made by an ascending series, with leaps of a major sixth among it: exactly the same kind of passage that made Lowinsky think that Romano’s duos were aimed at instruments. Indeed, in Nos. 2 and 5 this type of passage extends for a ninth or more than one occasion (‘Secundus tonus’, bars 43-44):



Ex. 3

Frequently, this cadential pattern is used:



Ex. 4

both at the end of the piece and in the middle.

Another frequent contrapuntal feature is the close imitations that sometimes produce perfect canons lasting a few bars, as we see in ‘Secundus Tonus’, bars 26-29:



Ex. 5

These canonic passages often produce long series of thirds ('Secundus Tonus', bars 11-14):



Ex. 6

Throughout the series of duos, we find all kinds of awkward melodic leaps, such as the major sixth, seventh, ninth and even tenth; at the same time, the other line often has wide leaps, even when in similar motion ('Secundus Tonus', bars 45-47):



Ex. 7

Particularly interesting is the structure of 'Septimo tono' (Music App., 18), the theme of which – resembling that of 'Ave maris stella' – looks as though it was borrowed from a source unknown to me. Different sections of the alleged cantus firmus are introduced throughout the duo and counterpointed by the other line.

All these peculiar characteristics cause me to think that these duos were composed by the same hand. Furthermore, they use only soprano and mezzo-soprano clefs, and there is the consistency given them in following the series of the eight ecclesiastical tones: this fact associates them with Scotto's madrigals (1541) and would suggest their attribution to him in his treble function of composer, editor and publisher.

3.2.5. CONCLUSION

Neither the presence nor the absence of the text says anything certain about the intention of the composer regarding the choice between a vocal or an instrumental performance. We have collections that were conceived for solmizing – this is certainly true for the collections published from the seventeenth century onwards. This is even true for some textless music not in two parts, such as ricercars not originally printed in tablature or in keyboard score and other

collections more difficult to confine in a genre, such as the *Capricci in musica a tre voci* by Ruffo (1564) or *Il primo libro de balli* by Giorgio Mainerio (Venice: Angelo Gardano, 1578); these last two works are both dedicated to amateurs – the former to the Count Marc’Antonio Martinengo, the latter to the *accademici filarmonici* of Parma – and both specifically refer to a vocal performance in the dedication and on the title-page.⁶³

I believe that two-part music, owing to its educational nature, was first and foremost aimed at vocal performance; instrumental performance, when it was planned, would always come later, being subordinate to a good knowledge of the piece through solmization practice, as we shall see in chapter 4.5. Furthermore, I believe that, in all likelihood, even beyond the low-level educational performance of duos, the first approach by a learner – both amateur and professional – to any kind of music necessitated a performance by solmization, which would be followed either by singing, when the music was texted, or by playing when it was textless.

⁶³ See App. E, 5, Ruffo (1564). The subtitle of the *Balli* by Mainerio reads ‘Accomodati per cantar et sonar d’ogni sorte de istromenti’.

3.3. THE TWO-PART CHANSON

The first vocal form to be published in consistent duo collections was the French chanson. This genre was not cultivated by Italian composers at all: the only two people to publish chansons in Italy were Antonio Gardane and Jhan Gero. The former was born in France and the second may have been Flemish, though both lived for a long time in Italy and became, to all intents and purposes, Italians.¹ Despite its foreign origin, the chanson played an important role in the development of the madrigalian duo, though we have at least one example of an earlier madrigal: ‘Amor che mi consigli?’ by Costanzo Festa, which was published at least eight years before Gardane’s collection in *Canzoni frottole et capitoli: Libro secondo de la Croce* (Rome: Valerio Dorico, 1531).² We shall come back to Festa’s madrigal later; let us first examine the structure of Gardane’s and Gero’s chansons.

Lawrence F. Bernstein has undertaken thorough research on the nature of the two-part chanson.³ From the introduction to the edition of Gero’s work we learn that the tradition of composing two-part chansons originated in France and the Low Countries at the beginning of the sixteenth century. These duos were apparently always composed borrowing material from other music by means of well-defined techniques, such as the *quodlibet*; the repetition of short fragments added to a slow-moving cantus firmus; the addition of a new part to a popular tune and the creation of contracted versions of three-part chansons. The immediate link between this tradition and Gardane’s collection is the fourth book of *Le Parangon des Chansons*, issued in Lyon in 1538 by Jacques Moderne.⁴ Comparing the contents of these two anthologies,⁵ we see that fourteen out of twenty-eight duos included in Gardane’s collection were taken from Moderne’s; in two cases Gardane arranged in two parts what had originally been three-part

¹ Concerning the life and the activity of Antonio Gardane, see Lewis, *Gardano*, pp. 17-34. Concerning Gero, about whom we have very little information, see *Ihan Gero: Il primo libro de’ madrigali italiani et canzoni francese a due voci*, ed. by Lawrence F. Bernstein and James Haar, MMR, 1 (1980), pp. xvii-xxi and Galliano Ciliberti, ‘La creazione di un importante centro musicale nella provincia pontificia: la cappella musicale del duomo di Orvieto dal 1550 al 1610’, in *Orvieto: Una cattedrale e la sua musica (1450-1610)*, ed. by Biancamaria Brumana and Galliano Ciliberti, HMCB, 58 (1990), pp. 41-139 (pp. 61-62).

² The *Libro secondo de la Croce* may have been published for the first time earlier than 1531, possibly about 1523. See Whenham, *Duet*, p. 49 and n. 2, p. 253 and App. B, 1 in this thesis.

³ Bernstein, Lawrence F., ‘Cantus-Firmus in the Frenche Chanson for Two and Three Voices, 1500-1550’ (unpublished doctoral dissertation, University of New York, 1969) and *Ihan Gero: Il primo libro de’ madrigali italiani et canzoni francese a due voci*, ed. by Lawrence F. Bernstein, and James Haar, MMR, 1 (1980), Chap. ‘The Chansons’, pp. xxxv-xliv.

⁴ Only an imperfect copy of this first issue survives. The first complete extant reprint was issued in 1539 by the same publisher.

⁵ See App. A, 2, ‘Concordances’.

chansons. In his anthology Gardane included all the compositions attributed to him in Moderne's book, and three pairs of duos attributed in both anthologies to Claudin de Sermisy, Guillaume Le Heurteur and Peletier. These six pieces are the only ones not attributed to Gardane in his collection. It is important to underline that when we attribute to a composer a chanson, either in two or in more parts, we cannot give this term the same meaning as we give it when we say, for instance, that Arcadelt is the composer of the madrigal 'Il bianco e dolce cigno'. As Bernstein and Haar clearly explain in the introduction to their edition of Gero's work,⁶ there was a long-standing tradition of utilizing pre-existent material in virtually all two-voice chansons and, generally speaking, 'chanson composers [...] frequently utilized cantus-firmus, paraphrase and parody techniques in their works'. Hence, when a print such as Gardane's anthology attributed a chanson to a specific composer, it is probably saying, in most cases, that this is the *latest* composer to have dealt with that musical material. Since several duos attributed to Gardane are indeed either paraphrases or arrangements of well-known chansons by more famous composers – for example Claudin – we might ask whether even the six duos attributed to Claudin, Le Heurteur and Peletier are actually two-part arrangements of their own compositions, or their polyphonic arrangements of pre-existent material, and so forth. I do not think that it was by chance that Gardane, plagiarizing the *Parangon* (1539), omitted to borrow the duos attributed in that anthology to Françoise de Layolle – 'Doulce memoire' and 'Les Bourguignons misrent le camp' – and a third one attributed to Certon – 'Au joly bois'. In fact, Layolle worked as editor in Moderne's publishing house, a similar position to that held by Gardane in his own publishing house in Venice. We may surmise that Layolle, besides arranging the two duos mentioned above – indeed the duo 'Doulce memoire' is a reduction of a well-known chanson by Sandrin – was in some way also responsible for the duo attributed to Certon.

Within a strictly didactic milieu, what the chansons by Gardane and Gero share is the fact that they were composed borrowing pre-existent musical material. It is, in fact, possible to trace the original settings – or at least other settings related to the duos – of almost all the fifty-four chansons that form the *corpus* of French duos published in Italy. The same does not seem to apply to madrigalian duos. The techniques used by Gardane and Gero for adapting a polyphonic fabric into the narrower structure of the duo are several. Let us see, as examples, two duos by Gardane, both linked with four-part chansons by Claudin and both published in

⁶ Bernstein & Haar, *Gero*, p. xxxv.

Venice for the first time: Nos. 5, ‘Content desir qui cause ma douleur’ and 23, ‘Iouyssance vous donneray’ (Music App., 5 and 6). In the former setting, Gardane borrows the original soprano, with slight but significant variations, and adds to it a new lower line that sometimes also borrows from other parts of the original chanson. Already in the first bar Gardane introduces an important variation: whereas the original chanson starts isorhythmically with a dactyl, Gardane’s duo starts in imitation. The harmony is often modified and the upper line includes divisions on the main cadences. The contrapuntal fabric is not always perfect: long running divisions cause the composer to make a contrapuntal error in bar 24. The lower line borrows from the original tenor and, rarely, from the bass. Hence, the duo follows rather thoroughly the original chanson and they have the same number of bars, as we see in the transcription in the Music Appendix, though the duo is indeed a different piece. The setting of ‘Iouyssance vous donneray’ is different from the previous one in several respects:

- the duo borrows the original bass, adding to it a new upper line in the alto clef
- the duo and the original chanson are not overlappable, since the duo is longer by several bars
- the lower line does not follow the original consistently: indeed, it borrows long phrases from other parts – as the upper line does as well
- in the middle of the duo there is an original section consisting of four bars
- even when the lower line follows the bass, divisions are frequently added to it.

We cannot be sure that Gardane used as model for this two-part setting the well-known chanson by Claudin: the model could have been a third composition linked in some way to the Claudin setting. But if the model used by Gardane was indeed the chanson, then the technique he used in this case is definitely different from that used for composing the previous duo. We should also consider a third case – the duo No. 26 by Gardane ‘Au pres de vous’. The same text is set in a three-part composition included in the *Parangon* (1539), though apart from the fact that both chansons are in the natural mode of A, the similarities are so few as to seem just accidental. Hence Gardane, in this case, seems to have borrowed only the text of the original chanson.

In conclusion, we have identified three different ways of utilizing borrowed material used by Gardane. Hierarchically, the three ways depart progressively from their original model:

- borrowing a part from a model adding to it a new line. Divisions are added to the borrowed line, especially on the cadences. In some passages the added line borrows from the model
- borrowing only some passages from a model. The length of the duo is different from the model because new sections are frequently added and some original sections are not used. The duo is rather a paraphrase of the model than its reduction

- the text of the duo matches that of a model, though there is no other significant similarity.

One could argue that in this last case it is impossible to define a link between that model and the duo, because the text could have been taken from any other source, even a non-musical one. The point is that when we study the relationship between Gardane's anthology and the fourth book of the *Parangon* we see that there are fourteen duos in the former which are musically and textually linked with as many compositions in the latter, plus a duo in Gardane's collection that shares only the text with a three-part composition in the *Parangon*; hence, in all likelihood, there is a some kind of relationship even in this last case. The same kind of borrowing techniques are used in Gero's chansons (1540): see Appendix F, which lists all duos composed on borrowed material, and the Critical Commentary by Bernstein and Haar to their edition of this collection.⁷

Still later settings of chansons are found in Lupacchino (*ante* 1550) – in this a case two duos, one by each composer – Lupacchino and Tasso – borrowing from the well-known 'La guerre: Escoutez tous gentilz' (1528) by Clément Janequin.⁸ In this case the duos are textless and, unusually, the borrowing is stated in the superscription: 'Lupacchino [Gioan Maria Tasso] sopra la battaglia'. Neither duo follows the model exactly: they are fantasias on 'La guerre' that mainly borrow from the upper voices, creating new and original music (Music App., 14 and 15). Tasso did not follow the order of the original phrases in using them and both composers include in their settings episodes that actually have no relationship with the model, though they fit into the context very well. It is worth underlining that, as we have already hinted in the Overview, the Italian educational tradition tended to avoid triple time; the several triple-time episodes of the original chanson are here represented by a passage of only four bars in Lupacchino's and five bars in Tasso's versions. Let us now turn to the question of how the brief but rich production of vocal chanson duos in Italy (1539-40) is related to the wider and longer-lasting production of madrigalian duos.

⁷Gero, pp. 175-210.

⁸ For my analysis of the relationship between these duos and the original chanson I used the modern edition *Clément Janequin: Chansons polyphoniques*, VI, ed. by A. Tillman Merritt and François Lesure (Monaco: L'Oiseau-Lyre, 1971), No. 3, pp. 23-53.

3.4. THE MADRIGALIAN DUO

3.4.1. INTRODUCTION

As we have already seen, the production of madrigalian duos in Italy covers roughly half the period of educational duo production: starting from the early madrigalian duo by Costanzo Festa, ‘Amor che mi consigli?’ included in the *Libro secondo de la Croce* (1531), there are ten collections – not counting reprints – entirely or partially devoted to madrigals until 1625, when Banchieri’s *Il principiante fanciullo* was published. The total output consists of 210 madrigals; in the table below, the first column of figures shows the number of madrigalian duos included in each collection and the second column shows the number of duos for which I could find either the source of the borrowed material or at least other compositions musically linked to them. We shall discuss purely textual relationships later.

	NUMBER OF DUOS	DUOS ON BORROWED MATERIALS
<i>Croce II</i> (1531)	1	–
Gero (1540)	26	1
Scotto (1541)	41	11
Scotto (1559)	33	11
Paien (<i>ante</i> 1564)	44	8
Lupacchino (1565)	6	–
Nicoletti (1588)	22	–
Fonghetti (1598)	12	–
Banchieri (1613c)	14	14
Banchieri (1625)	11	11

Within these collections we can see that there are a few that contain a considerable number of duos composed on borrowed material, whereas others seem to contain exclusively original music. Within the first group we find Scotto (1541 and 1559) and Paien (*ante* 1564); in all likelihood, they used more borrowed material than I have managed to discover. Unfortunately, another similar collection – Ippolito Sabino, *Duo composti sopra il canto delli madrigali di Cipriano de Rore, a quattro voci, accomodati per cantar a voci pari* (Venice, 1599) – is missing.¹ As we can infer from the title, it was the first collection to openly admit to being composed on borrowed material; more precisely by adding another line to the soprano of some four-part madrigals by de Rore. Later, there are the two collections by Banchieri, *Moderna pratica musicale* (1613c) and *Il principiante fanciullo* (1625), which are similar to the earlier ones in their contents, though they were, in all probability, composed with different purposes in mind. These duos are just exercises on well-known compositions and their artistic content is

¹ See App. D, 3.

subordinate to educational purposes. A similar collection is Scipione Cerreto's *Il primo libro a due voci sopra i madrigali di Arcadelt* (Naples, ante 1616), now missing, though widely quoted in a manuscript treatise by Cerreto himself, dated 1631.² The importance of all these late sources and documents – together with other information included in treatises, which I shall discuss later – lies in the fact that they used the same techniques earlier adopted by Scotto and Paien in creating two-part madrigals from compositions originally in three to five parts. Hence, they are very useful to our understanding of how, and, to some extent, why there had been such an output of madrigalian duos in the Italian sixteenth century.

Within the group of madrigalian collections apparently not composed on borrowed musical material are those by Gero (1540), Nicoletti (1588), Fonghetti (1598) and perhaps also the six duos included in the 1565 edition of Lupacchino, entitled *Il primo libro a note negre*. All these madrigals seem to be original compositions; however, it is always possible to find the usual cultural and musical relationships between some of them and other music. Considering every aspect, these compositions seem to be more balanced between didactic purposes and artistic pretensions.

What distinguishes chanson from madrigalian duos is the fact that often the madrigalian duo is an authentic original composition. Unfortunately, since not all the Italian madrigalian repertoire is available in modern editions and, even worse, several sources – either printed or in manuscripts – are missing, we are not able to pronounce definitively on this subject.

3.4.2. EARLY MADRIGALIAN DUOS

The difference between the French chanson tradition and the Italian tradition of duo production is epitomized by two of the earliest pieces known: the already cited 'Amor che mi consigli?' by Costanzo Festa, printed for the first time in *Croce II* (1531) together with the anonymous and textless chanson duo 'Ye le lerray puis quil me bat he dieu helas', and 'E se per gelosia' by Willaert in Gero (1541) (Music App., 8). Listed here are some of the points that either link or distinguish these duos:

- Festa and Willaert are considered the pivotal figures respectively of the Italian and the *ultramontana* traditions which merged to create the Italian mature style of the Renaissance, especially with respect to the madrigal

² *Dialogo harmonico ove si tratta con un sol ragionamento di tutte le regole del contrapunto [...] Fatto tra il maestro et suo discepolo* (I Bc, MS C. 131, c. 1631). This treatise – in all likelihood never published – survives in two copies: the later, which I have analysed, is in Bologna; the earlier, compiled in 1626, survives in the Biblioteca del Conservatorio di Napoli (I Nc). Cf. also App. D, 7.

- both duos were included in the 1540 edition of Gero's collection edited by Scotto, but published by Gardane. This edition is a *unicum* within the several reprints of Gero's, because it is the only one to contain a few compositions not attributed to Gero
- while there is apparently no original model for 'Amor che mi consigli?', 'E se per gelosia' is linked with other pieces bearing the same text included in manuscripts of the early sixteenth century, though we do not know the chronological relationship between all of them.³

Einstein thought that Festa's piece was not a duo, but a sort of enigmatic double canon for four voices. This is unlikely for two reasons: first, because there is no way to make this duo work as a canon, secondly, because its superscription clearly reads 'duo'.⁴ Whenham wisely underlines how Einstein was willing to demonstrate that this was not a duo because he could not believe that a simple two-part composition would have been allowed in a book containing three- and four-part works.⁵ And indeed it is not clear why the editor decided to include two duos in this collection and whether there was some didactic purpose behind this choice. The anonymous lyric used by Festa is clearly madrigalian, since it is a paraphrase of the well-known sonnet by Petrarch 'Che debb'io far? che mi consigli, Amore?'. Overall, this duo well deserves to be included within the most notable examples of early madrigals, of which Festa was one of the masters.⁶ 'E se per gelosia' is different in several respects: the text is not madrigalian, but rather belongs to the tradition of popular and coarse lyrics used by Willaert in his *canzoni villanesche*. Its popular character is also underlined by the fact that it is possible to identify at least other four pieces related to this duo, one of which – by chance – is also included in *Croce II* (1531).

There are other relations between these two duos. Both treat the text in a way similar to that used in the frottola – i.e. each line is systematically closed by a cadence. Willaert's duo, showing its popular character, sets every line twice, whereas Festa's does not; nevertheless, both repeat the last section: Festa's only twice, Willaert's four times, according to the chosen structure.

If we suppose that Festa's duo was composed in 1531 – though in all likelihood it was earlier – then it took another nine years to reach the first substantial collection of madrigalian duos in Gero (1540). Gero's duos are madrigals by any criteria, though we do not know

³ See Haar, 'Willaert' and Bernstein & Haar, *Gero*, pp. xxxii.

⁴ *The Italian Madrigal*, trans. by A.H. Krappe, R.H. Sessions, O. Strunk, 3 vols (Princeton: Princeton University Press, 1949), pp. 143-44. Bernstein & Haar, *Gero*, p. 208, also disagree with Einstein about this fact.

⁵ *Duet*, pp. 50-51.

⁶ *Duet*, pp. 51-52.

whether he knew the duos by Festa and Willaert; nevertheless his pieces are related to the best madrigalian tradition of the early generation of composers, such as Arcadelt, Verdelot and Festa as well.⁷ These duos are madrigals *en miniature*, despite the limitations of the two-part structure. These limitations mainly involve the impossibility ‘of introducing the pedal-point coda beloved of the early madrigalists’.⁸ In several other respects, such as imitation between the voices, madrigalisms, rhythmic patterns originating from the chanson, Gero’s duos follow the fashion of the period; hence the quality of the final product is related only to the skill of the composer rather than to other factors. If the quality of a work is linked to its editorial fortune, then Gero’s two-part madrigals are among the best madrigals – in any number of parts – ever published, considering their long-lasting success (they were published or at least sold until the beginning of the eighteenth century) and the frequent citations they had in theoretical works.⁹

We have already said that Gero’s madrigals do not seem to borrow from any pre-existent compositions: just one duo – ‘Chi non fa prov’ Amore’ – has a few weak relations with a three-voice version by Gero himself; nevertheless this version is in all likelihood later.¹⁰ Hence, we are able to say about these madrigals nothing more or less than we would say about contemporary three- to five-part madrigals. The educational features of the duos becomes apparent only when sometimes more than just the musical form is borrowed from the ‘adult’ repertoire.

3.4.3. MADRIGALS ON *PRIUS FACTUS* MATERIAL

In the following collections we have identified several connections between duos and the ‘adult’ madrigalian repertoire. Starting with the first book by Scotto (1541), we find at least eleven duos that have a relationship with four-part madrigals, which is similar to that already seen in Gardane’s chansons.¹¹

⁷ See Bernstein & Haar, *Gero*, pp. xxxii-xxxv.

⁸ Bernstein & Haar, *Gero*, p. xxxv.

⁹ See App. A, 3, ‘Literature’; App. E, 12, Banchieri (1614), 5; App. E, 18, Scaletta (1626), 2; App. E, 22, Bononcini (1673), 1.

¹⁰ See App. F, 3, ‘Chi non fa prov’ Amore’.

¹¹ See also App. F, 3, ‘Madrigals’.

SCOTTO (1541)	FROM	KIND OF ARRANGEMENT
Ardea tutt'a voi presso	Arcadelt (1539b) a 4 ¹²	Borrowed soprano plus a new tenor
Consumando mi vo di piaggia in piaggia	Berchem a 5 in <i>Madrigali a cinque</i> (1540)	Free elaboration transposed from G with a flat to D with a flat
Io son talvolta, donna, per morire	Festa or Verdelot (?) a 4 in Verdelot (1540) ¹³	Free elaboration: the loose relationship between the supposed model and this duo makes me think that there could be an earlier model for both compositions
Non v'accorget'amanti	Arcadelt (1539) a 4	The duo borrows from all the original parts, but with a bias to the alto. The original key is transposed a fourth above from C to F with a flat
O s'io potessi donna	Berchem a 4 in Arcadelt (1539)	Borrowed soprano plus a new tenor
Qual anima ignorante over più saggia	Willaert a 4 in Verdelot (1540)	Free elaboration: Scotto chose to split the original madrigal into two duos
Qual part'oggi del mondo che non sia. Secunda pars	Willaert a 4 in Verdelot (1540)	This is the second part of 'Qual anima ignorante'
Quand'io pens'al martire	Arcadelt (1539) a 4	Free elaboration (see this chapter)
S'io pensassi, madonna, che mia morte	Verdelot (1533) a 4	Borrowed soprano plus a new tenor
Se del mio amor temete	Verdelot (1534) a 4	Free elaboration
Se 'l mio bel sole è spento	Arcadelt (1539c) a 4	The relationship between the original madrigal and the duo is loose. The duo ends without setting the last two lines of the lyrics.

All the identifiable original settings arranged in Scotto's second book (1559) are attributed to Verdelot.

SCOTTO (1559)	FROM	KIND OF ARRANGEMENT
Altro non è il mio amor che 'l proprio inferno	Verdelot in <i>Madrigali a cinque</i> (1540)	Borrowed soprano plus a new tenor

¹² See the Bibliography for the full titles of each madrigalian collection.

¹³ Concerning the attribution of this madrigal, see App. F, 3.

Donna, se fiera stella	Verdelot in <i>Madrigali a cinque</i> (1540)	Free elaboration. The two parts borrow several phrases from the original soprano, alto and tenor. Although this material is in the original key, the duo ends in D, whereas the madrigal ends in A
Dormendo un giorno a Baia a l'ombra Amor	Verdelot in <i>Madrigali a cinque</i> (1540)	The duo mainly borrows from the bass, though it also borrows from the other voices
Italia mia, benché 'l parlar sia indarno	Verdelot in <i>Madrigali a cinque</i> (1540)	Both parts borrow from the original soprano and alto, but the upper line follows the original soprano for long periods
Madonna, il tuo bel viso	Verdelot (1533) a 4	Since this is duo is 'a voci pari', both lines borrow from all the original parts
Non pò far Morte il dolce viso amaro	Verdelot (1534) a 4	Both lines borrow long phrases from the original soprano. The duo ends in G with a flat, whereas the madrigal ends in D also with a flat
Non vi fidat' o semplicetti amanti	Verdelot (1533) a 4	Borrowed bass plus a new tenor
Quant'ahi lass'il morir saria men forte	Verdelot in <i>Madrigali a cinque</i> (1540)	The upper line borrows long phrases from the original soprano and, while this is resting, from the highest available voice. The lower line mainly borrows from the original lower parts
Quanto sia lieto il giorno	Verdelot (1533) a 4	The upper line follows the original soprano at the beginning and at the end. The lower line borrows a brief phrase from the original tenor. The rest of the duo is a free elaboration
Sì come chiar si vede	Verdelot in <i>Madrigali a cinque</i> (1540)	Since this duo is 'a voci pari', both lines borrow from all the original parts. Scotto's duo ends in D with a flat, whereas Verdelot's ends in G also with a flat
Sì liet'e grata morte	Verdelot (1533) a 4	The duo's upper line follows only the original soprano, but there are frequent departures. The lower line is a new part, except for two brief passages borrowed from the original alto.

Finally, in Paien (*ante* 1564), two models are identifiable: Jacques Arcadelt, *Il primo libro di madrigali a tre voci* (Venice: Antonio Gardane, 1542) and Jacques du Pont, *Cinquanta stanze*

del Bembo con la musica di sopra (Venice: Antonio Gardane, 1545). Unfortunately we do not when Paien's collection was published for the first time, since the first extant copy, dated 1564, is a reprint. However, considering the concordances with du Pont's work we may fix the *terminus ante quem* for its first issue to 1545.

PAIEN (<i>ANTE</i> 1564)	FROM	KIND OF ARRANGEMENT
A cui più ch'altri mai servi e devoti	Du Pont (1545) a 4	Borrowed soprano with long inserted phrases
A questo confortand'il popol tutto	Du Pont (1545) a 4	Borrowed soprano with short inserted phrases
Gravi pene in amor si provan molte	Arcadelt (1542) a 3	Borrowed soprano plus a new tenor
La qual in somm'è questa ch'ognun viva	Du Pont (1545) a 4	Borrowed soprano with long inserted phrases
Ne l'odorato e lucid'oriente	Du Pont (1545) a 4	Borrowed soprano with short inserted phrases
Però che voi non sete cos'integra	Du Pont (1545) a 4	Free elaboration
Quant'in mill'ann'il ciel dovea mostrarne	Du Pont (1545) a 4	Borrowed soprano in the first half of the duo, then free elaboration
Si come là dov'il mio buon Romano	Du Pont (1545) a 4	Free elaboration.

First and foremost, the question we should answer is what *criteria* did both Scotto and Paien use in choosing the models for their two-part settings. The immediate one could have been simply the availability of these models and indeed, Scotto for his settings always used material published by his firm, though this was not a difficult thing to achieve since his firm together with Gardane's controlled the music print trade in northern Italy during the first half of the sixteenth century. Nevertheless, it is worth underlining that, as we have already said, all the identifiable models of the duos in Scotto's second book (1559) are by Verdelot: since he could have chosen within plenty of available collections, this fact suggests interesting hypotheses that I shall discuss later in this chapter.

Concerning Paien's volume, I agree with Haar when he hypothesizes that Gardane himself, as publisher, commissioned this collection, 'to capitalize on the mid-century popularity among madrigalists of poems such as [Petrarch's *Le Vergini* and Ariosto's *Orlando furioso*]'.¹⁴ However, Haar did not understand that some of these duos are arrangements of well-known madrigals: this fact strengthens the hypothesis that Gardane published this collection to compete

¹⁴ 'Paien, Gioan' in *The New Grove*, XIV, p. 94.

with Scotto's similar publications. As in the case of Scotto, Païen (if it is true that his work was commissioned by Gardane) had a vast choice within Gardane's publication for his models, and indeed both *Il primo libro di madrigali a tre voci* by Arcadelt and Jacques du Pont, *Cinquanta stanze del Bembo con la musica di sopra* were printed by Gardane in 1542 and 1545 respectively.

Besides the economic facility of choosing material already available within the shop, two other more important criteria could have influenced Scotto and Païen in their choices: the actual value of the models and their adaptability to arrangement in two parts. I think that it is very difficult for us nowadays to tell the difference between these factors, which are closely related and not immediately measurable. What we can say is that some of these models were already very famous and that makes their choice obvious; in almost all these cases they were also used for different arrangements, mainly lute settings.¹⁵ Among the madrigals chosen for duo settings, Arcadelt's 'Quand'io pens'al martire' is undoubtedly one of the most famous, and also one of the most frequently arranged in different ways. Indeed, just within Italy, this madrigal was set for lute tablature by Vindella (1546) and Francesco da Milano (1547); furthermore there is a capriccio by Ruffo (1564) that borrows its soprano and adds to it two lower lines. Scotto also set it in three parts in his *I madrigali a tre voci* (1541); in a similar way, 'O s'io potessi donna' by Berchem was set for lute tablature by Vindella (1546), Barberis (1546) and Bianchini (1546). At the other end of the spectrum, there are no other settings besides the duos for madrigals such as 'Ardea tutt'a voi presso' and 'Io son talvolta, donna, per morire'. There is a peculiar relationship between Païen's collection and Galilei's *Fronimo dialogo, nel quale si contengono le vere et necessarie regole del intavolare la musica nel liuto* (Venice: Girolamo Scotto, 1568) that would be worth analysing more profoundly. Galilei's treatise contains a large number of madrigals arranged for lute; within them he included five madrigals by du Pont, of which four were arranged by Païen as well. The fifth is 'Fedeli miei, che sotto l'Eur'avete', i.e. the second part of 'A questo confortand'il popol tutto' which we shall thoroughly discuss in a moment. We are not able to tell whether there is a relation between Galilei's and Païen's works: Galilei arranged for the lute such a large number of madrigals and other vocal music that the connection may be pure coincidence; on the other hand, the choice of exactly the same four madrigals by Païen out of fifty available leads me to think that both composers saw in these pieces some features, nowadays unrecognizable, that make that music suitable to be arranged

¹⁵ Howard Mayer Brown, *Instrumental Music Printed before 1600: A Bibliography* (Cambridge, MA: Harvard University Press, 1965) has been extremely useful for this research.

for lute and in two parts more than other pieces which are perhaps artistically more valuable.¹⁶ By the way, we also find in the *Fronimo* a setting of Willaert's 'Qual anima ignorante', of which the only other known setting is the duo by Scotto (1541). We have to recall that Galilei himself was involved in duo production and published his *Contrapunti a due voci* in 1584; hence we may surmise that he knew and studied the Venetian collections of two-part madrigals and took inspiration from them. A comparative analysis of all the sources – i.e. the models by Willaert and du Pont, the duos by Scotto and Paien, and Galilei's settings – could lead us to interesting conclusions.

Other clues concerning the choice of models compared with their values and/or suitability may be found by analysing the relationship between Scotto's books and Ruffo's *Capricci* (1564). We have already mentioned the educational purposes of the latter collection: here I would like to underline that Ruffo chose two madrigals for his settings already chosen by Scotto – 'Quand'io pens'al martire' by Arcadelt and 'Dormendo un giorno a Baia a l'ombra Amor' by Verdelot. Ruffo preserves the chosen original voices quite thoroughly, though without their lyrics: from Arcadelt's he borrowed the soprano adding to it a tenor and a bass, whereas he borrowed Verdelot's bass adding to it a soprano and a tenor. Whereas the two versions of 'Quand'io pens'al martire' by Scotto and Ruffo are quite different, 'Dormendo un giorno' is set in a similar way by both composers:

- These are the only two known settings of this madrigal, whereas 'Quand'io pens'al martire' was arranged at least five times¹⁷
- both composers transposed their settings from the original G with a flat to the natural scale of D a fifth above
- though Scotto's version does not thoroughly follow the original part throughout the piece as Ruffo's does, both composers prefer to utilize the original bass, which becomes a tenor in their adaptation (Music App., 21):

¹⁶ Concerning Galilei's lute settings, see App. F, 3, 'Madrigals'.

¹⁷ See for details the list of settings in App. F, 3, 'Madrigals'.

Ruffo (1564)

Scotto (1559)

Dor - - - - men - do un gior - no a Ba - - - - - - - - -

Dor - men - do un gior - no a Ba - ia a l'om - bra a - - - - - - - - - mor, - - - - -

Verdelot (1540)

Dor -

Dor - men - do un gior - no a Ba - ia a l'om - - - bra a - mo - - -

Dor - men - do un gior - no a Ba - - - -

Dor - men - do un gior - no a Ba - ia a l'om - bra a - - - - mo - - - - re,

Ex. 1

Hence, as with the relationship between Païen's duo collection and Galilei's lute settings, I think that the choice of music and the manner of arranging it may well have been suggested by criteria that we can no longer recognize.

3.4.4. SCOTTO'S MADRIGALIAN DUOS

Girolamo Scotto, besides being one of the most important music publishers of the Renaissance, and perhaps of any age, was also a composer. We do not know who taught him music, though I shall try to suggest some hypotheses. His output had a certain bias towards two-part compositions, since he published three books in the period between 1541 and 1572 (though his third book is just a reprint of material already printed in the other two) containing madrigals as well as Latin motets and textless duos to a total number of 88 duos. In addition, he composed and published *canzoni alla napolitana* (at least two books), three books of three-voice madrigals and one book in four voices. According to J.A. Bernstein, his three-voice madrigals

were also conceived for didactic purposes.¹⁸ This is not the place to discuss the artistic value of his music, though it is important to underline that his musical career was certainly advantaged by the fact that he was his own publisher. Furthermore, his prints are not always outstanding: in particular, the position of the text under the music is often inaccurate and difficult to understand. Nevertheless, his contribution to the development of the two-part genre is beyond doubt, though first and foremost as music publisher.

Above all, Scotto used two ways in arranging his madrigalian duos from *cantus prius factus* material, as we may verify from the table on pages 66-67: sometimes the original soprano is borrowed almost exactly and a free counterpoint is added to it. A neat example of this technique is the setting of Verdelot's four-part madrigal 'S'io pensassi, madonna' (Music App., 9). The original mode is maintained and the isorhythm, which is a typical feature of several madrigals by Verdelot, is not systematically avoided (see bars 1-3, 14-16): this is an exception, since the typical way of setting a duo – used also by Scotto most of the time – tends to avoid episodes in which all the voices use the same note-values, because these episodes lose their impact when in just two parts instead of four. On the other hand, in composing this duo, Scotto avoided the general pauses that are one of the direct consequences of the 'isorhythmic' structure: see how he treats the line 'sarebbon l'ore assai fugaci e corte' in bars 12-14, where he adds a D cadence which, on the one hand, ruins the madrigalism of the general pauses on the words 'fugaci e corte', though, on the other hand, carries on the polyphony. The necessity of avoiding general pauses in duo compositions is testified by Zacconi's treatise *Prattica di musica: Seconda parte* (1622):

Nel contrapunto a due voci non si concedano mai pause per non lasciar solo il soggetto senza la sua debita armonia.¹⁹

Scotto followed this rule thoroughly, and this is quite evident from his setting of this Verdelot's madrigal: the original has plenty of general pauses (bars 7, 14, 20, 23, 26) which Scotto systematically filled, making the lower line sing.²⁰ He abandoned the original soprano in bars 31-33, because of the long rest of five semibreves, and at the end he avoided including the pedal-point coda because of the poor harmonic means available in a two-part arrangement, as we have already mentioned. In composing his own counterpoint to the original soprano, Scotto tried at his best to not imitate Verdelot's model, as if he were eager to emphasize his own

¹⁸ 'Scotto: (3) Girolamo' in *The New Grove II*, XXIII, pp. 8-9 (p. 8).

¹⁹ See App. E, 17, Zacconi (1622), 1.

²⁰ Since the two versions cannot be perfectly overlapped, our bar numbering does not follow either Verdelot's model or Scotto's duo.

compositional skills: on several occasions the original harmony is altered (bars 18-19 and 38-40) and the rare coincidences between Scotto's lower part and one of the original lines seem more accidental rather than intentional. On the contrary, it does not seem a coincidence that Scotto's own line includes more runs than the original madrigal: if we just look at the duo and forget the madrigal, we can see that the lower line seems a little more difficult than the upper line. This could be due either to the necessity of filling the long values of the original soprano with counterpoint or to a real and intentional attempt to differentiate the two parts, the upper line aimed at a less expert performer – the pupil – and the lower line at the teacher. We shall return to this difference – evident in several duos – in the chapter devoted to didactic performance.

The second way used by Scotto for setting a duo starting from a polyphonic madrigal is much freer and could be called a fantasia on the madrigal. A very good example is provided by the arrangement of Arcadelt's madrigal 'Quand'io pens' al martire' (Music App., 10). In this case Scotto did not borrow an entire line from the original composition, though there is an evident relation between the duo and the original madrigal. Scotto's soprano borrows the first musical phrase from Arcadelt's tenor and continues to repeat it until bar 11, fitting in new words to it. In bars 11 and 12 a new phrase is borrowed from the alto ('corro per gir a morte') and repeated with variations, including a second below in bars 13 and 14. Then the first phrase takes over again and continues until the A cadence in bar 29. Here, I think, there lies the key to the whole of Scotto's composition: since Arcadelt re-introduced the musical phrase that he used to set 'corro per gir a morte' making it sing 'tanto piacer ne sento', Scotto took the suggestion that the same music can sing different words with similar poetic meanings, i.e. 'piacere' – 'morte', and decided to expand this possibility throughout the second part of the duo, which was indeed composed on the same theme as the beginning. It is worth underlining that one of the repetitions of this theme, in bars 48-50, is solmized in the same way, though it is on a different pitch. This technique of composing a duo using only a few short phrases of a well-known model continued to be used for at least a century since – as we shall see later – we find examples throughout the production of educational duos at least until Giamberti (1657).

Looking at the duo settings by Scotto, we see that he preferred arranging Verdelot's madrigals rather than the more famous compositions by Arcadelt. The latter was one of the most important icons of musical education throughout the Renaissance and later, and his works had numberless lute transcriptions and division settings. Verdelot did not attract the same degree of attention. We know that Verdelot was in Venice around the thirties or the forties of the sixteenth century and since several of his compositions were published by Girolamo Scotto, in all

likelihood the two met; hence we may hypothesize that Verdelot may have taught Scotto composition and that a part or all the duos published by the latter are, in some way, related to his study with the master. Though I do not think that we shall ever be able to prove this relationship, the hypothesis is worth raising.

3.4.5. PAIEN'S MADRIGALIAN DUOS

Concerning Gioan Paien, we do not know any more than what we read on the title-pages of the three surviving reprints of his collection, dated 1564, 1572 and 1597. Since the first printing is missing we do not even have any dedication to help us to gather further information about the purposes of the publication and about its author. If it is true that Gardane himself commissioned the publication of Paien's collection to compete with Scotto's two-part madrigalian output, then we may raise a doubt and a hypothesis. The doubt concerns Gardane, who was a sufficiently skilled composer, who published a two-part chanson anthology (1539) and signed a few other duos in the anthology *Il primo libro a due voci de diversi autori* (1543); why then did he not compose a madrigalian collection as his competitor Scotto did? On the one hand, we could say that Gardane, who was French, did not feel comfortable composing Italian madrigals; on the other hand, all the madrigalists of the first generation, with the important exception of Festa, were not Italian. The hypothesis arising from that doubt is that Paien may have been a pseudonym of either Gardane himself or another composer, or perhaps even a group of composers. Indeed, my analysis of Paien's compositions would lead me to think that these duos were composed in a sort of production line, using a series of patterns and well-tested stereotypes, both borrowing from the madrigalian repertoire and patching together different material. A strong clue in this direction comes from the fact that several duos share the same melodic material, though they are not otherwise related.

The duos certainly based on *prius factus* material have a neater structure than Scotto's madrigals, and this allows us to comprehend better the path that led from the model to the two-part setting. Let us see how it is clear that Paien systematically used well-defined patterns.

The following pattern is the most often used in these duos:



Ex. 2

Often we find it in the lower part for the purpose of creating cadences such as that ending duo No. 15, 'A questo confortand' il popol tutto':



Ex. 3

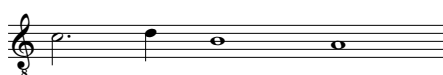
The absolute pitch of the note does not matter, because the same pattern is used on any modal scale. No fewer than twenty duos end on this cadence (Nos. 1, 5, **13, 14, 15, 16**, 17, 19, **22**, 27, 30, 31, 32, 36, 37, 38, 40, 42, 43, 44); within them, those indicated in bold type are certainly composed on material borrowed from polyphonic madrigals, and more precisely from du Pont's; in the models the pattern never appears. It is not rare to find that pattern in other Renaissance music, though not as frequently as in Païen's duos.

We find another pattern in the lower line, either in this form...



Ex. 4

or in a slightly different version



Ex. 5

Ten duos use one or other of these versions at the end (Nos. 8, 9, **12, 18**, 20, **23**, 24, 25, 39, 41). Nos. 12, 'Ne l'odorato e lucid'oriente' and 23, 'Però che voi non sete cos'integra' are from du Pont's madrigals, whereas No. 18 is based on Arcadelt's 'Gravi pene in amor si provan molte'. In this case too, we do not find the same pattern in the models.²¹

And again another pattern:



Ex. 6

is found in at least twelve duos: Nos. 5, **15**, 17, **18, 22**, 27, 29, 31, 36, 37, 38, 39. It is worth underlining that this is a cadence pattern without a discord on the syncopated note and instead of it there is a fifth: this is something very close to a contrapuntal error. It seems that Païen decided to use this pattern to fill in the contrapuntal void created by the breve value in the upper line at the end of phrases; in some cases he managed to start a new phrase in the lower line that is then imitated by the upper line, making this expedient unnecessary. But when this

²¹ Cf. the transcription of No. 18 in Music App., 24.

was not possible, then the lower line has to conclude with this deceptive cadence. Duo No. 17, ‘Due cose fan contrasto e dan tormento’, for which I could find no model, is a good example in this respect: in the upper line there are three passages that Païen presumably had to fill in with some counterpoint; in the first case he used that deceptive cadence, nevertheless perfectly justified by the imitation of the upper line by the lower one:

Ex. 7

In the second case, Païen managed to avoid this pattern, because the musical fabric allows him to start a new episode from the tenor, then imitated by the soprano:

Ex. 8

In the third case, though the passage is slightly different, Païen had to use the pattern to bridge the two long Gs of the soprano:

Ex. 9

The duo No. 15, ‘A questo confortand’ il popol tutto’, which borrows from the fourth madrigal by du Pont, is a good example in which to see how Païen constructed his two-part arrangements: in Music App., 23 we see the overlapping of the duo with the model. Some of the bars of my transcription contain the wrong quantity of note values; this is due to the necessity of fitting together passages of different lengths. Starting from the end, as usual, Païen avoided the pedal-point coda and, more interestingly, ended the duo on the tonic G rather than on the dominant D as du Pont did; this is because the original madrigal is closely linked to the following one, as we infer from the last line of the lyric, ‘nel tempio apparve e disse’ that goes on in the next madrigal, ‘Fedeli miei...’. We do not know why Païen decided not to set this text

and hence needed to give the previous one a more decisive end. Analysing the whole of Païen's arrangement of 'A questo confortand' il popol tutto', let us see which kind of devices he used:

- The duo's upper line follows with a reasonable approximation the original soprano, though there are a few departures
- the very first phrase is borrowed from two voices of the original composition: in this case from alto and tenor
- Often we find the pattern



Ex. 10

both in the lower line, by Païen, and in the upper line, though the pattern does not appear in the model

- cadences without discord are introduced and some of the original ones have lost their discord, owing to the lack of one of the original lines
- over-long rests are shortened or deleted
- in some passages the rhythm is eased: see, for example, the original pattern of minims and crotchets on the words 'che senza question farne' (bars 32-33), which feigns a triple-time rhythm within a duple-time *tactus* (*perfidia*);²² in the duo this pattern is normalized in a series of minims, though a few free episodes contain more runs than the model
- a section of the lyric – 'a duo di lor' was not used by Païen, because this passage is sung by the two lower voices only; yet the whole text does not lose meaning.

Duo No. 18, which borrows from Arcadelt's three-part madrigal 'Gravi pene in amor si provan molte', more or less follows the same rules (Music App., 24). Here again the original soprano is borrowed, though there are several departures. Homophony, one of the features of the original madrigal, is thoroughly avoided – see the beginning and bars 24-25. This was not necessary for du Pont's piece, which is composed in a more imitative style. Avoiding the initial homophonic episode seems to have discouraged Païen from using at the beginning two of the original voices, as he did in almost all the settings from du Pont's madrigals. Furthermore, the lower line of this duo also frequently borrows from the original material, though Païen does not refrain from adding his characteristic patterns almost everywhere. Surprisingly, in bars 46 and 52 he removed just this pattern originally used in the cadences. In bar 47, it is quite clear why he used the deceptive cadence with concordant fifth already mentioned: there was the necessity of filling the soprano breve while waiting for there to be room for the tenor to imitate the new soprano phrase. The same happens in bar 31, though in this case it does not seem necessary. On the contrary, in bars 17-18 there is a similar cadence, though with a fourth discord taken by

²² Cf. Chap. 4.4.2 devoted to this contrapuntal feature, which is sought rather than avoided in other duo collections.

the lower part crossing the upper one: an intelligent way to anticipate the forthcoming phrase of the soprano.

The other six duos certainly based on *prius factus* material borrow from du Pont's madrigals.

- No. 12, 'Ne l'odorato e lucid'oriente'

Paien added a new tenor to du Pont's soprano. There are some typical adjustments: long rests in the original were shortened (bar 14); divisions are added on cadences; one phrase is borrowed from the alto, because the soprano is resting; there are complete departures for a few bars; the pedal-point coda is avoided. As usual, Paien borrowed the first lower-line phrase from a voice of the original composition – this time from the alto.

- No. 13, 'A cui più ch'altri mai servi e devoti'

Paien's duo does not always follow du Pont's model. As usual, the very first phrase is borrowed from two original voices: in this case soprano and alto. Sections that follow the original soprano alternate with long departing phrases.

- No. 14, 'La qual in somm'è questa ch'ognun viva'

Even here, Paien's duo does not always follow du Pont's music. Sections that follow the original soprano alternate with long phrases which depart from it. This duo is a freer fantasia than the previous ones.

- No. 16, 'Si come là dov'il mio buon Romano'

Although this duo clearly borrows musical material from du Pont's madrigal, very seldom does the music follow the original voices. Even the mode is transposed, from natural D to G with a flat.

- No. 22, 'Quant'in mill'ann'il ciel dovea mostrarne'

The original madrigal's signature is **C**, yet Paien decided to double all the values and to be consistent throughout the collection in using the signature **♣**. The original soprano is followed quite accurately in the first half of the duo, then the music departs from, but keeps some relationship with the original.

- No. 23, 'Però che voi non sete cos'integra'

The mode of the original madrigal is F with a flat: the duo is in the natural scale of G though Paien in a few passages managed to follow the melody at the same pitch! However, the duo is rather a free fantasia than a reduction of the model.

We can see how, even in the duos for which it is not possible to retrace a model, the same techniques are evident. Duo No. 20, 'Così potess'io ben chiuder in versi' has some material in

common with No. 23, 'Però che voi non sete cos'integra': since the latter is certainly composed borrowing from du Pont's madrigal, it seems that Païen used part of the same material to compose another duo. Compare the incipits:

No. 20
Co - sì po - tes - s'io ben chiu - - der in ver - sìj

No. 23
Pe - rò che voi non se - te co - s'in - te - - -

No. 20
si ri - - ver - - - - - si.

No. 23
to. to.

Ex. 11

There is no doubt about the identity of the two phrases, and the same is true for the end as well:

No. 20
si ri - - ver - - - - - si.

No. 23
to. to.

Ex. 12

Other duos have similarities besides the simple use of those patterns which we have thoroughly discussed; compare the ends of Nos. 26 and 29:

No. 26
sta ras - se - re - - - - - na.

No. 29
ma' po - - - - - i.

Ex. 13

Here the similarity is less evident than in the previous examples, though, if we analyse the intervallic relationship between the parts, we discover that the harmony is the same. The two

passages seem different because of the different values used and this is sufficient to deceive an inexperienced amateur.

In conclusion, I think that we may hypothesize that Paien, or someone else on his behalf, composed this series of duos utilizing *prius factus* material in a broader sense than usual. Indeed, his compositional technique seems to employ skills rather belonging to a craftsman than to an artist. On the other hand, the overall result is good, there are very few misprints and the lyrics are neatly printed under the notes, all features that we would expect from a work aimed at educational purposes. Scotto's output by comparison lacks the same clarity and though, generally speaking, his madrigals are certainly more artistically inspired, they are less convincing.

3.4.6. NICOLETTI (1588) AND FONGHETTI (1598)

Nicoletti, *Madrigali a due voci* (1588) contains 22 duos in various clef arrangements organized in six groups, in which each element is called either 'stanza' or 'parte'. Only the last duo – 'Sia vil agl'altri e da quel sol amata' – does not belong to any group. Since Nicoletti was a well-known singer,²³ it is possible that these duos were meant for himself and a pupil. The lower line is always a male voice ranging from bass to alto in its low tessitura (perhaps Nicoletti's range), whereas the upper line ranges from G clef – reaching in a couple of occasions A₄ – to tenor clef and would seem to be aimed at a youngster or a female voice. Nicoletti took his lyrics from the pastoral poem by Luigi Tansillo 'A caso un giorno mi guidò la sorte' in four stanzas and from consistent groups of stanzas from Ariosto's *Orlando furioso*. The short cycles concern the duel between Bradamante and Ruggiero (Nos. 5 and 6), Zerbino dying assisted by Isabella (Nos. 7-14), Orlando missing Angelica (Nos. 15-17), the unfulfilled love of Bradamante for Ruggiero (Nos. 18-21) and finally Sacripante's lament (No. 22). Setting series of Ariosto's stanzas to music was already in fashion from the second half of the sixteenth century and continued until the first decades of the seventeenth century. There are even two collections completely devoted to Ariosto's stanzas – *Tutti i principii de' canti dell'Ariosto posti in musica* (Venice, 1559) by Salvatore Di Cataldo, a Sicilian composer known only by this work, and *Il primo, secondo e terzo libro del capriccio di Iachetto Berchem con la musica da lui composta sopra le stanze del Furioso* (Venice, 1561); this awesome work contains 93 four-part madrigals, was dedicated to the Duke of Ferrara and was in all likelihood

²³ Iain Fenlon, *Music and Patronage in Sixteenth-Century Mantua* (London: Cambridge University Press, 1980), p. 88: 'The latter [Filippo Nicoletti] was recommended in October 1579 as a chaplain to the duke by Alessandro Nodari, who noted Nicoletti's good voice and compositional abilities'.

known to Nicoletti, who was from Ferrara as well. In Jachet's *Capriccio* are found all the stanzas later used by Nicoletti with the exception of 'Dunque baciarsi sì bell'e dolce labbia' and 'Se tu m'uccidi, è ben ragion che deggi'. However, there is no musical relation between the two works and indeed Andrea Gabrieli, *Il primo libro de madrigali a tre voci* (Venice: Sons of Antonio Gardano, 1575) is the closest collection to Nicoletti's for its textual contents. 21 duos out of 22 share the same lyrics with Gabrieli's settings: only the last of Nicoletti's duos, and the only one not belonging to a cycle, is not in Gabrieli's collection. Even the order of the pieces is the same, though, comparing the music, no relationship is evident.

Looking at the other madrigalian duo collection – Fonghetti, *Capricci e madrigali a due voci* (1598) – we can see that the choice of lyrics is more varied: out of twelve madrigals, only Nos. 2, 11 and 12 are on Ariosto's stanzas; Nos. 3-6 are on the same poem of Tansillo 'A caso un giorno'; Nos. 1 (Music App., 42) and 9 use Livio Celiano's poems; No. 10 uses Tasso, not from *La Gerusalemme liberata*, but from *Le rime*.²⁴ There are a few similarities between Nicoletti's and Fonghetti's collections: five duos share the same texts, i.e. the four stanzas of the pastoral poem by Tansillo and the stanza from *Orlando furioso* 'Deh, dove senza me, dolce mia vita'. Whenham underlines that Tansillo's poem has explicit sexual contents and that this 'may argue against the idea that these duos were intended for children'.²⁵ As far as we know, however, Fonghetti's dedicatees – Gasparo and Marc'Antonio, sons of Count Marco Verità – were youngsters. This may be inferred by the purport of the dedication, in which their father is cited – a usual feature in this kind of dedication when the dedicatees were young – though I have not managed to find any useful information about this family, despite the recurrence of their names in music history: Count Marco Verità was the dedicatee of the first book of madrigals by Monteverdi (1587) and Giulio Verità, in all likelihood another family member, was the dedicatee of Francesco Stivori's *Madrigali e dialoghi a otto voci* (Venice: Ricciardo Amadino, 1598). Anyway, I think that the contents of the texts was not as important then as we think nowadays and we should be careful in analysing early facts from a modern viewpoint.

Going back to the similarities between Nicoletti's and Fonghetti's collections, in all likelihood Fonghetti knew the earlier collection by Nicoletti and he could have used it in his childhood as a manual and then studied it as compositional model; however, the only musical similarity between them is the choice of the same key for Tansillo's poem (Music App., 38).

²⁴ *Rime*, 335. Cf. Antonio Vassalli, 'Il Tasso in Musica e la trasmissione dei testi', in *Tasso: La musica, i musicisti*, ed. by Maria Antonella Balsano and Thomas Walker, QRI, 19 (1988), pp. 45-90 (p. 76).

²⁵ *Duet*, p. 66.

This choice could have been simply led by contemporary affection theory. Indeed, in both cases the twelfth plagal mode seems involved, which, according to Zarlino, ‘è atto alle cose amatorie che contengono cose lamentevoli’.²⁶ Andrea Gabrieli (1575) chose the same mode in his setting of the same poem, as we see in the table below:

	GABRIELI	NICOLETTI	FONGHETTI
‘A caso un giorno’	F with a \flat	F with a \flat	F with a \flat
‘Vaga d’udir’	C with a \flat	C with a \flat	F with a \flat
‘Con quel poco di spirto’	F with a \flat	C with a \flat	C with a \flat
‘Mentre ch’ella le piaghe’	F with a \flat	F with a \flat	F with a \flat

We find a few slight similarities between Fonghetti’s setting and Gabrieli’s, especially at the beginning of the phrases and in the concluding cadences:

- The first stanza begins in both settings with a dactyl foot
- the second stanza begins in both settings with similar passages:

Example 14 shows two musical settings. The first setting is in two parts (treble and bass clef) and features the lyrics 'Va ga d'u - dir [va - ga d'u - dir]'. The second setting is in three parts (treble, alto, and bass clef) and features the lyrics 'Va - ga d'u - dir'.

Ex. 14

- again the second stanza ends in both settings with a similar plagal cadence:

Example 15 shows two musical settings. The first setting is in two parts (treble and bass clef) and features the lyrics 'per la pie - ta - - - - de.' and 'cri - mar per la pie - ta - de.'. The second setting is in three parts (treble, alto, and bass clef) and features the lyrics 'per la pie - ta - - - - de.'.

Ex. 15

²⁶ Zarlino (1558), p. 334.

- the third stanza has the same rhythm at its opening.

However, there are not sufficient elements to demonstrate any borrowing relationship.

3.4.7. MADRIGALIAN TEXTS AND THE REASONS FOR SOME CHOICES

The texts used in madrigalian duos are worth being discussed separately. At first sight, utilizing the same text as a well-known setting does not seem a kind of borrowing: several poems – especially by Petrarch – were set in music several times in completely different ways and in all likelihood there is no relationship between most of these settings. For instance, Scotto's duo 'Pace non trovo e non ho da far guerra' included in his first book (1541) shares the text, a sonnet by Petrarch, with several other madrigals, though there is no musical relationship between the duo and any of the other settings.²⁷ Nevertheless, in some cases the choice of the text for a duo seems to have been suggested by particular reasons. As we have seen above, Paien (*ante* 1564) was particularly fond of Jacques du Pont's *Cinquanta stanze del Bembo con la musica di sopra* (1545) when composed his duo collection. The relationship between the two works spans from thoroughly borrowing the upper line through a more or less faithful paraphrase to a complete departure. However, Paien's Nos. 38, 'Rose bianch'e vermiglie ambe le gote', 41, 'Che giova posseder cittad'e regni' and 42, 'Ma che non giov'aver aver fedeli amanti' share texts with du Pont's madrigals, but have no musical relationship to them. Looking at other settings of Bembo's text has given no results so far. Anyway, since we have in the same collection ten pieces all using parts of the same poem, can we seriously suppose that this fact is just a coincidence? Hence, I think that in this case we may be moderately sure that these duos just borrowed the text from du Pont's madrigals and maybe this was an usual praxis also in other cases within the duo repertoire. A similar situation is found with the canzone 'Vergine bella che di sol vestita' by Petrarch, which is also included in Paien's work, and which was used as advertisement in its title-page, as Whenham underlined²⁸ (*Di Gioan Paien il primo libro de madrigali a due voci dove si contengono le Vergine*). The resemblance to the title-page of the better-known book *Di Cipriano Rore li madrigali a cinque voci il terzo libro dove si contengono le Vergine* [...] (Venice: Girolamo Scotto, 1562) is evident, and even the chronological closeness between these editions is suggestive,²⁹ though in fact there is no musical relation between Arcadelt's setting and Paien's

²⁷ See James Haar, 'Pace non trovo: A Study in Literary and Musical Parody', *MD*, 20 (1966), 95-149 (p. 99, n. 14).

²⁸ *Duet*, p. 66.

²⁹ It is worth mentioning the existence of an earlier edition of the first six stanzas of the 'Vergini', set by Rore and published by Gardane in 1548.

duos and nor, apparently, between the latter and any other setting of this poem. Hence, also in this case, the borrowing is restricted to the text and the purpose of the series may have been to supply an educational-music version of the well-known poem.

The texts of famous madrigals are used in a few duos included in Lupacchino's *Il primo libro a note nere a due voci* (1565). Until a few years ago only one copy of this collection was known: it survives in the Civico Museo Bibliografico Musicale of Bologna and lacks the Canto part-book.³⁰ Fortunately, a complete set of part-books of this edition survives in the Biblioteka Jagiellonska in Cracow, bound in a set of five part-books titled *Musica Antica Practica R 30*, which also contains three books of madrigals and one of motets, all published by Girolamo Scotto between 1564 and 1565.³¹

This binder's volume belonged to the Preußische Staatsbibliothek of Berlin and during the last days of World War II was moved to Silesia and then reached its final destination in Poland after the end of the war. As with many other volumes formerly belonging to Berlin libraries, it was thought to be missing until a few years ago, when it was made available again to scholars. The 1565 edition of Lupacchino's collection differs from all its other reprints for two reasons: the different main title and the partially different contents. Eight new duos – six madrigals and two textless duos all with the time-signature ♩ – replace the eleven anonymous duos of the original collection and No. 26 by Tasso. The presence of these eight duos made some scholars think that this was a new edition organized by Lupacchino himself. Paradoxically, the entry 'Bernardino Carnefresca' in the *Dizionario Bibliografico degli Italiani*,³² proposes as Lupacchino's probable year of death 1555, and then cites this edition as a new work of his:

Ad esso [*Il primo libro a due voci*] fece seguito il *Primo libro a note nere* [...] Ristampa parziale dell'opera precedente con l'aggiunta di nuove composizioni.

These new pieces could have been added by the publisher Girolamo Scotto, as Bridges has already hypothesized.³³ There are two weak clues that could endorse this hypothesis: first, all Scotto's duos have time-signatures in breves, as this group of duos has; secondly, he was very fond of the madrigalian-duo form, as we have already seen. Whoever was the composer, his intentions were certainly educational. Notice the consistency of the series: all six madrigals

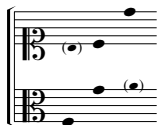
³⁰ Also *RISM* – 1565¹⁵ – considers the Bolognese copy a *unicum*.

³¹ A thorough description of this volume is given in Bernstein, *Scotto*, p. 935.

³² Raoul Meloncelli, 'Carnefresca, Bernardino' in *DBI*, XX (1977), pp. 448-50. Carnefresca was the real surname of this composer, who is called 'Lupacchino' in most of his works and in most modern sources of information.

³³ See '(3) Girolamo Scotto', in *The New Grove*, XVII, pp. 86-87.

have soprano and alto clef, the range of the voices is finite and constant and only in one duo (No. 3) does the upper line descends to B₂, whereas in only one other (No. 6) the lower line ascends to A₂:



Ex. 16

Furthermore, the staff-signature always bears a flat, though the reason for this choice is not clear since in some cases it causes the music to be transposed in unusual ways: No. 1 in A with a flat, Nos. 3 and 6 in C with a flat. Finally, the style of these madrigals is similar to that of other madrigals firmly attributed to Scotto.

The lyrics of these pieces have deceived more than a scholar. Brown claimed that all these duos are two-voice settings of Arcadelt's and Berchem's madrigals bearing the same titles and included in Arcadelt's first book (1539), but I could find only very weak similarities between two of these duos and the supposed models.³⁴ These similarities are not sufficient to prove the existence of a real relationship between these duos and the madrigals that bear the same texts. Thomas W. Bridges,³⁵ Lawrence F. Bernstein and James Haar,³⁶ and Jane A. Bernstein³⁷ have assumed all these incorrect attributions to be true. In all likelihood, Brown's mistake was due to the concordance between all these duo's texts and six very well-known madrigals all included in just one famous collection and to the fact that he knew only the Tenore part-book of this edition. It is clear that the anonymous composer took just the lyrics from the original madrigals and ignored their music, hence, in this case too, the relationship of a duo collection with a well-known model (Arcadelt's first book) is intentional, though it is not exactly as we would expect it.

If what we have said about Paien (*ante* 1564) and Lupacchino (1565) is true, we may hypothesize that in several other situations in which we are not able to retrace the music model of a duo, only the text of a well-known composition was used as model.³⁸ For instance, the

³⁴ Brown, *Instrumental Music*, pp. 219-20. See also App. F, 3, 'Madrigals'.

³⁵ '(3) Girolamo Scotto', in *The New Grove*, XVII, pp. 86-87.

³⁶ *Gero*, p. xv.

³⁷ *Scotto*, p. 680.

³⁸ This concept – applied to the madrigalian repertoire for any number of voices – is described in Haar, 'The Early Madrigal: A Re-Appraisal of its Sources and its Character', in *Music in Medieval and Early Modern Europe: Patronage, Sources and Texts*, ed. by Iain Fenlon (Cambridge: Cambridge University Press, 1981), pp. 163-192 (p. 180).

case of Nicoletti (1588) is apt, since he took from Gabrieli's madrigalian collection stanzas by Ariosto in exactly the same order, though with completely different music.

3.4.8. LATE EVIDENCE CONCERNING THE COMPOSITION OF MADRIGALIAN DUOS

It is clear that most duo collections do not give us any useful information to help identify the *prius factus* material that might have been used in their composition. Fortunately, a few Italian treatises give us accounts of it and describe quite thoroughly how to arrange a two-part composition from a polyphonic model. The purposes of this exercise were twofold: at the lower level it supplied educational material, at the higher it was a composition exercise. Zarlino (1558) describes the 'modo che ha da tenere il compositore nel fare i contrappunti sopra una parte o soggetto diminuito'.³⁹ His example uses the 'parte acuta di una leggiadra composizione a due voci di Adriano [Willaert]', 'Scimus hoc nostrum meruisse crimen', to which Zarlino added a new tenor (Music App. 19). The model is the only two-part section of the hymn 'Ad vespertas' in two to six parts, published in *Hymnorum musica secundum ordinem Romanae ecclesiae* (Venice: Girolamo Scotto, 1542). Zarlino does not explain according to which rules he added the new lower line: he just writes that, analysing his duo 'si potrà venire all'uso di comporre facilmente e bene'. Anyway, it is important that Zarlino gives us evidence of this technique, though he otherwise gives no hint about didactic music throughout his *Istitutioni harmoniche*.

Later, Adriano Banchieri and Scipione Cerreto give us information about this matter. Unfortunately, both write about madrigalian duos and compose them at the end of the historical cycle of this form; on the other hand it is typical for codification to come at the decadence of an artistic phenomenon. Useful information is included in Banchieri's *Cartella musicale* (1614) and *Il principiante fanciullo* (1625) and in Cerreto's manuscript *Dialogo harmonico* (c. 1631). This treatise was probably compiled at the end of Cerreto's career and describes with plenty of details the technique of composing counterpoints on a given line, either a cantus firmus or a madrigalian voice. Furthermore, in his treatise Cerreto cites two duo collections that he published, though there are now missing.⁴⁰

Let us see how Banchieri illustrates the composition of a duo on a well-known madrigal in the chapter 'Discorso sopra la moderna pratica musicale' in his *Cartella* (1614).⁴¹ When a pupil is willing to learn counterpoint seriously, he must take a line from a composition by an

³⁹ See App. E, 4, Zarlino (1558), 2.

⁴⁰ See App. D, 7 and 8.

⁴¹ See App. E, 12, Banchieri (1614), 6.

‘approved’ composer and add to it an imitative counterpoint without looking at the other original voices. Banchieri suggests to proceed chronologically, beginning by borrowing from the earliest masters, such as Lassus and Rore, and then moving towards the more modern, such as Monteverdi and Gesualdo. The actual examples of this method are included in the *Moderna pratica musicale* (1613),⁴² a work included in the *Cartella*. In setting his duos, Banchieri adopted a similar technique to that already demonstrated by Zarlino (1558), though he does not spare explanations and suggestions and even gives us all the necessary information about the sources of the original settings. Indeed, the series of duos included in *Moderna pratica musicale* are printed under rubrics such as

Prima Sestina. Voce in soprano e trasportata del Cellebre Compositore Orlando Lasso.
Con Settantacinque buone osservationi e sottovi imitato un contrapunto alla moderna
del R. P. D. Adriano Banchieri monaco Olivetano.

Under this rubric there are six duos that borrow either the soprano or the tenor of the first six stanzas out of seven of Lassus’s madrigal ‘Sovr’una verde riva’, included in his first book of madrigals (1560).⁴³

Banchieri claims to have studied composition in this way when he was young. In all likelihood his teacher was Giuseppe Guami, who is cited and eulogized in a passage from the *Cartella* (1614), p. 101:

vinti anni sono mentre fui sotto la disciplina del Signor Giuseppe Guami, organista
del duomo di Lucca.

And in the dedication of *Il principiante fanciullo* (1625):

Anch’io nei miei giovanili studi musicali composi diverse bizzarrie, non solo allegre,
ma di civile intrattenimento per dilettere a me stesso. [...] Sig. Giuseppe Guami, mio
maestro di contrappunto mentre fu organista nel duomo di Lucca sua patria (benché
prima fiorisse in S. Marco costì in Venezia, con molta sua fama).

These quotations substantiate that Banchieri studied with Guami in Lucca between 1594 and 1595.

Part of the contents of *Il principiante fanciullo* (1625) are the same as those found in the *Moderna pratica musicale* (1613): all these pieces borrow the upper line from well-known compositions and add to it a new counterpoint. The range of the composers quoted in *Il principiante fanciullo* is wider: some of them are early (Arcadelt, Rore) and some contemporaries (Pecci, Marenzio, Gastoldi, Monteverdi, Gesualdo). It is worth underlining that Banchieri does not differentiate between duos borrowing from madrigals or those borrowing

⁴² See App. B, 12.

⁴³ In the original print this series of madrigals is not explicitly attributed to Lassus, and indeed it is not listed among his works by some reference books, such as *DEUMM*.

from sacred compositions in respect of the counterpoint. On the other hand, however, Banchieri explains that composing and singing sacred duos is important, because Latin texts follow different rules in syllabic distribution and in performance.⁴⁴ A typical example of Banchieri's technique is duo No. 3, 'Contrapunto sopra Il bianco e dolce cigno' (Music App., 60). Theoretically, in composing this duo Banchieri should not have seen the whole original madrigal, though the new lower line sometimes consistently follows one of the original lines (mainly the tenor), but frequently departs from them completely, even in its harmony. Banchieri did not use the original bar 41, either on purpose or because he was transcribing the melody by heart. The conclusion is particularly interesting since, as usual in all duo settings, it avoids a pedal-point coda, owing to the lack of harmonic means. Banchieri treats other models in a similar way, avoiding paraphrases, which are well represented in Cerreto's treatise (c. 1631). In some respects, Cerreto shows more variety in setting models in two parts. All five duos included in the treatise borrow from Arcadelt's 'Fammi pur guerra, Amor' (1539):

No. 1: Cerreto's soprano on the original bass of the first section of the madrigal

No. 2: Cerreto's alto on the original tenor of the first section of the madrigal

No. 3: Cerreto's soprano on the original bass of the second section of the madrigal

No. 4: original alto of the second section of the madrigal plus Cerreto's tenor

No. 5: 'Madrigale a due voci fatto a imitazione' (i.e. a paraphrase).

In general, we find plenty of accidentals in these duos; they are due partly to Cerreto's style, though others would perhaps have been suppressed had they been published. Cerreto does not systematically avoid using the fourth as a discord in cadences, even at the end of a duo, despite the fact that this is forbidden by several treatises. Furthermore, he does not avoid making both parts rest at the same moment. In duo No. 1 the counterpoint sings alone while the bass rests for three minims in bars 27-28 and in No. 3 bar 40 is empty in both parts. The first duo has a peculiar range, since its soprano and bass are kept within the usual range of fifteen notes, i.e. from Fa₂ to F₄, despite the fact that the clefs are not in octave relationship:⁴⁵

Fam - mi - pur guer - r'A - mor, quan - - to

Fam - - - mi pur guer - r'A - - - mor,

Ex. 17

⁴⁴ See App. E, 12, Banchieri (1614), 3.

⁴⁵ See Chap. 4.1.

In the second duo the range of the added line is just a sixth (C₃-A₃), hence the total range spans just ten notes (F₂-A₃):

Ex. 18

It is also worth noticing that in the manuscript all these duos are scored in semibreve bars and the time-signature is always **C**, whereas the original one was **C**, though the original values are thoroughly retained. Cerreto's counterpoint runs more than Banchieri's and it is similar to that of other Neapolitan or southerly composers: see, for instance, the *recercadas* on 'La Spagna' by Ortiz (1553) or the similar 'Il gambaro con denaretto' by Vinci (1560) (Music App. 4). This fact helps to confirm the identity between alleged instrumental and vocal duos. Indeed, Cerreto clearly states that these duos bear the text in both voices, which are supposed to be sung, 'poscia che vi sono stati poste le parole sì nel Canto fermo come nel contraponto'.⁴⁶

Are Banchieri's and Cerreto's duos authentic madrigals? Despite the fact that they are very useful in understanding in full detail the techniques and the purposes involved in the creation of the educational madrigalian duo, they lack some characteristics that make a madrigalian duo. First and foremost, their two lines are not balanced. This is more evident in Cerreto's settings, where Arcadelt's upper line is really used as a *cantus firmus*. On the other hand, Cerreto's fifth madrigal is closer to a Renaissance madrigalian duo, though it is certainly not in the style of Arcadelt or any other early madrigalists. If it is true, as Haar wrote, that in the Renaissance and Baroque the madrigalian form was identified by the style of the lyrics rather than by the music,⁴⁷ then all these duos by Banchieri and Cerreto are definitely madrigals, though they were conceived for educational purposes rather than a real performance.

Finally, it is worth citing a singular work that uses a similar technique, though applied to five voices rather than just two. In his *Musicale essercitio a cinque voci* (Venice: Angelo Gardano, 1589), Ludovico Balbi 'added four voice parts of his own under the superius parts of well-known madrigals'.⁴⁸ The choice of madrigals included some of the best known: 'Ancor che col partire' by Rore, 'Il bianco e dolce cigno' by Arcadelt, 'Pungente dardo che 'l mio cor

⁴⁶ See App. E, 19, Cerreto (c. 1631), 1.

⁴⁷ 'Early Madrigal', p. 180 and n. 56.

⁴⁸ Giancarlo Rostirolla, 'Balbi, Lodovico', *The New Grove II*, II, pp. 528-29.

consumi' by Berchem. All these titles have been already seen in duo settings, and this concordance is probably due to the fame of the original madrigals. However, the choice of a lesser known madrigal is more interesting: 'Quanto sia lieto il giorno' by Verdelot, already set in two parts by Scotto (1559). I have not seen Balbi's collection yet, but I think that we should not underestimate its relationship with the duo repertoire, and more generally with the techniques used for composing on borrowed material. Hence, I do not think this collection is just 'a curious piece of academicism'.⁴⁹

3.4.9. TEXTLESS SETTINGS OF PALESTRINA'S MADRIGALS

At the end of the history of madrigalian duos, the techniques developed by composers such as Gardane, Scotto and Paen for setting duos borrowing from well-known compositions kept being used, though for composing textless duos aimed at a lower educational level. At this stage the paradigmatic composer had become Palestrina, of whom two compositions in particular were employed: the madrigal-chansons 'Io son ferito, ah! lasso' and 'Vestiva i colli e le campagne intorno', both originally in five parts. The former was issued for the first time in the anthology *Il terzo libro delle muse a cinque voci composto da diversi eccellentissimi musici con uno madregale a sei, et uno dialogo a otto* (Venice: Antonio Gardano, 1561), the latter in *Il Desiderio: Secondo libro de madrigali a cinque voci de diversi autori* (Venice: Girolamo Scotto, 1566).

'Vestiva i colli e le campagne intorno' was, without doubt, the more famous of the two and had several instrumental and vocal settings, both as sacred *contrafactum* and as parody.⁵⁰

The musical score for 'Vestiva i colli e le campagne intorno' is presented in five staves, each representing a different vocal part: Canto, Alto, Tenore, Quinto, and Basso. The music is written in common time (C) and consists of five measures. The lyrics are distributed as follows: Canto (Measures 1-5: 'Ve - sti - vaj col - li e le cam - pa - gne in - tor - - - - no, in -'), Alto (Measures 1-5: 'Ve - sti - vaj col - - - - li e le cam - pa - gne in - tor - no,'), Quinto (Measures 1-5: 'Ve - - - sti - vaj col - li e'), Tenore (Measures 1-5: silent), and Basso (Measures 1-5: silent). A fermata is placed over the final note of the Canto part in the fifth measure, with a '5' above it indicating a five-measure phrase.

Ex. 19a

⁴⁹ *Idem*, p. 528.

⁵⁰ See App. F, 3, 'Vestiva i colli e le campagne intorno'.

Ex. 19b

There are several didactic settings of it in two or more parts and it also makes an appearance as just a single line. Its upper line was regularly included in the division treatises that flourished in Italy between 1580 and 1630. Sets of divisions are, for instance, found in Dalla Casa (1584), Bassano (1591), Rognoni (1620), though whereas the first two added the original lyrics to the music, implying that the divisions were aimed at voices as well as instruments, Rognoni put ‘Vestiva i colli’ within the pieces aimed at ‘passeggiar con diverse invenzioni non regolate al canto’, i.e. instrumental music, and considering the range of the divisions and the personal history of the composer, specifically aimed at the violin.⁵¹ Remaining within the instrumental genre, we have the manuscript divisions by Aurelio Virgiliano in *Dolcimelo*⁵² – the only one for accompanied solo instrument – and by Francesco Maria Bassani in *Lezioni di contrappunto con alcune toccate*.⁵³ Hence, ‘Vestiva i colli’ is one of those pieces which, owing to its enormous popularity, crossed the boundary of pure vocal music and invaded all genres, probably in a way unsurpassed by any other Renaissance work. Its modal structure is in some part related to its popularity and has given material for discussion to both early and modern theorists. This is not the right place to discuss such a difficult matter; suffice it to say that the piece is in the second plagal mode, but, whereas the first part ends regularly in D, the second one ends in A. Furthermore, the voice ranges are an octave above the ranges prescribed by modal theory: this

⁵¹ Cf. the Introduction by Guglielmo Barblan to the facsimile edition (Bibliotheca Musica Bononiensis II, 153, Bologna: Forni Editore, 1987).

⁵² Virgiliano’s piece does not bear any rubric or other information and seems to be unfinished as other sections of the manuscript are. Bernard Thomas, in Aurelio Virgiliano, *Thirteen Ricercate from Il dolcimelo for Solo Treble Instrument* (London: London Pro Musica Edition, 1980) convincingly demonstrates that this ricercare belongs to the ‘alla bastarda’ genre (specifically for violin, as Rognoni’s) as it borrows from ‘Vestiva i colli’.

⁵³ Francesco Maria e Orazio Bassani, *zio del medesimo: Lezioni di contrappunto fatte da Francesco Maria [Bassani] con alcune toccate e vari madrigali rotti da Orazio Bassani suo zio* (I Bc, MS, 1621-22).

would justify the bright mood of its music – by the way underlined by the text – despite the indications contained in all contemporary treatises about the sad effects of the second mode.⁵⁴ Finally, the brightness of the text, the typical dactyl foot at the beginning and the repetition of the whole first section of the piece relate ‘Vestiva i colli’ to the chanson, whereas the Italian text and its polyphonic structure make it a madrigal.

There are four textless duos that borrow from this madrigal, though none of their prints declare the borrowing openly. The unusual original range in D is transposed a fourth above in G with a flat in three out of four of these duos, which were all published within twenty years between 1598 and 1618. Chronologically, the first one is duo No. 16 by Gastoldi in the anthology of Milanese composers, *Il primo libro della musica a due voci* (Milan, 1598) (Music App., 46). He used just the first phrase, clearly divided into two brief semi-phrases, presented several times at different pitches. The relationship of this duo with the model is clear, though unfaithful: Gastoldi employs the theme as an ostinato, as Scotto (1541) did when setting ‘Quand’io pens’al martire’ by Arcadelt. In contrast, the anonymous setting in the same Milanese anthology (No. 34) (Music App., 47) and the duos by Sangiorgio in *Il primo libro de capricci a due voci* (Venice, 1608), No. 30 (Music App., 54), and Bartei in *Il primo libro de ricercari a due voci* (Rome, 1618), No. 4 (Music App., 57), are all paraphrases of the first part of the madrigal. These settings borrow musical phrases from the model, but not necessarily in the correct order and without any comprehensible logic. The final result is that all these duos are quite different from each other, though they borrow from the same source. The only point in common seems to be the repetition at the end of the first section, as in a chanson.

Let now examine ‘Io son ferito, ahi lasso’, the second well-known madrigal by Palestrina. Here is its incipit:

⁵⁴ Concerning the nature and structure of the ecclesiastical modes, cf. Chap. 4.1.

The image shows a musical score for five voices: Canto, Alto, Tenore, Quinto, and Basso. Each voice part is written on a five-line staff with a treble clef and a common time signature. The lyrics are distributed across the staves as follows:

- Canto:** Io son fe - ri-toahi las - so, io son fe - ri-toahi
- Alto:** Io son fe - ri-toahi las - - - - so, ahi las - - - -
- Tenore:** Io son fe - ri-toahi las - so, io son fe - ri-to, ahi las - - - - so, - - - -
- Quinto:** (No lyrics shown)
- Basso:** Io son fe - ri-toahi las -

Ex. 20

We find divisions on its soprano in the treatises by Bassano (1591), Bovicelli (1594) and Rognoni (1620). Within the duo collections, at least three duos employ this madrigal: Anonymous from Gastoldi (1598), No. 30, Sangiorgio (1608), No. 23 and Giamberti (1657), No. 18. The last is also the only one to declare the borrowing in the superscription of the duo, ‘Duo XVIII. Io son ferito, ahi lasso. Canto e Alto’. This solfeggio by Giamberti (*Music App.*, 66) is well-composed and not bookish, even though its structure is quite schematic; and it is clearly addressed to an audience of amateurs and pupils. Giamberti, as the anonymous composer from Gastoldi (1598), borrows from the model just the first phrase, and uses it throughout the piece in different shapes, though leaving it always recognizable. The pivotal element of this phrase seems to be the leap of a fourth, in which the second note is always solmized ‘fa’ and unmistakably moves on to the lower ‘mi’. Einstein supposed that this phrase, easily remembered, was a popular theme that Palestrina borrowed for his madrigal.⁵⁵ Finally, the choice of these two madrigals by Palestrina as a model by duo composers coincides with that made by Geminiano Capilupi and Orazio Vecchi in their anthology *Canzonette a tre voci* (Venice: Angelo Gardano, 1597). They parodied respectively ‘Vestiva i colli e le campagne intorno’ and ‘Io son ferito ahi lasso’, though we do not know whether this is just a coincidence:

Più che mai vaga e bella,

la mia lucente stella

sen gia cantando,

in un boschett’adorno:

‘Vestiva i colli e le campagne intorno’.

S’udia un pastor l’altr’ieri,

ch’al sembiante pareva di vita casso,

languir dicendo: ‘I’ son ferito ahi lasso’.

⁵⁵ *Madrigal*, pp. 590-91.

3.4.10. CONCLUSION

An important part of the two-part madrigalian literature does not differ from that for more voices: the collections by Gero (1540), Nicoletti (1588) and Fonghetti (1598) contain original madrigals *en miniature* that are indeed artistic creations in their own right, though with a particular bias towards educational purposes. On the other hand, the collections by Scotto (1541 and 1559) and Païen (*ante* 1564) developed the chanson tradition of borrowing material for creating parody and paraphrase and aimed at setting the vocal repertoire for smaller and less qualified ensembles. These techniques were codified by such leading theorists as Zarlino, Banchieri and Cerreto and are related in some respects to other kinds of semi-didactic settings – such as the lute tablature, the *ricercar*, the *division* and works not easy to classify, like Ruffo's *Capricci* (1564).

The sixteenth-century madrigalian duo was, in general, well balanced between didactic and entertainment purposes and was addressed to an audience of amateurs and beginners: a purpose very similar to that of piano reductions of classical music for two and four hands that used to be in fashion until a few years ago.

Finally, we have seen that in the seventeenth century the madrigalian repertoire was still set in two parts in a way very similar to that used by Scotto and Païen, though all the duos are textless: hence, there were no more madrigals, just educational duos.

3.5. MOTETS AND SACRED MADRIGALS

A few duo collections have entirely or partially sacred contents. They include both Latin motets and Italian sacred madrigals and canzonettas. Throughout the period of duo production, no collection was published entirely devoted to Latin motets: they always include some duos which are either textless or set secular texts. Series of Latin motets are found in Scotto (1541), Lassus (1577), Metallo (*ante* 1591), Bianco (1610) and Rossi (1618). Banchieri also included a few Latin duos in both the *Moderna pratica musicale* (1613) and *Il principiante fanciullo* (1625),¹ though they are settings of sacred compositions of his contemporaries, such as Leone Leoni, Agostino Agazzari, Giacomo Finetti, Antonio Cifra and Lodovico Viadana.² These settings are made using the same techniques as the madrigalian settings included in each collection. Finally, there are two collections entirely devoted to Italian sacred duos: Asola, *Madrigali a due voci accomodati da cantar in fuga diversamente* (1587) and Bellanda, *Canzonette spirituali a due voci* (1598), though the latter also includes four instrumental canzonas at the end.³

We find duos with sacred texts in Infantas, *Plura modulationum genera quae vulgo contrapuncta appellantur super excelso gregoriano cantu* (1579) and Caresana, *Duo* (1681), though they are not easily classifiable. In the former, the psalm ‘Laudate Dominum omnes gentes’ acts as cantus firmus and is texted only in its first occurrence. Moreover, this weighty work contains only a small minority of duos – just ten against 90 other compositions in three to eight parts on the same cantus firmus. Caresana’s collection, on the other hand, is mostly devoted to duos. In the first part (titled ‘Libro primo’) we find four different cantus firmi – ‘Ave maris stella’ (Music App., 71), ‘Iste confessor’, ‘Ad coenam agni providi’ and ‘Pange lingua’ – sometimes used as isometric tenors and sometimes embedded in the melody of both lines with just some of the phrases texted. At the beginning of each series of duos, short sections of the Latin lyrics are sung alternately by the two voices; then the text increases its presence throughout the series together with increased musical difficulties, creating a clear didactic path. Caresana’s duos are neither proper motets nor counterpoints on a cantus firmus, but something between them.

¹ Cf. App. B, 12 and App. A, 33.

² Cf. App. F, 2, ‘Sacred Compositions’. Unfortunately, I could not identify some of the models for these duos, since NewVogel is not available in a sacred version.

³ Cf. Chap. 5, ‘Other Didactic Music in Duo Collections’.

3.5.1. THE MOTET

While in Italy only a few educational collections are devoted to the motet, in Germany they form the vast majority of the repertoire, both in German and in Latin. The reason for this different emphasis is not clear, though it may be found in the different manner of performing sacred music in the two countries: a matter for professionals in Italy, open to all church-goers in Lutheran Germany. Listed here are all the Latin motets in two parts published in Italy:⁴

Scotto (1541)	5 motets, of which 3 are in two parts
Gardane (1543)	65 textless duos taken from sacred polyphonic compositions by well-known composers
Lassus (1577)	12 motets
Bianco (1610)	8 motets and a Mass in eleven sections
Banchieri (1613c and 1625)	5 motets composed on the upper lines of polyphonic compositions plus a motet on a cantus firmus
Metallo (1614)	4 motets
Rossi (1618)	8 motets

In Germany, in the same period, the following works were published:

Heyden (1537)	Treatise with 25 examples in two parts, most of them sacred ⁵
Resinarius (1543)	80 <i>bicinia sacra</i>
Rhau (1545)	Within 200 <i>bicinia</i> , most of the motets are two-part sections of longer compositions by well-known composers, some of them are taken from Scotto (1541) above
Othmayr (1547)	Counterpoints on Lutheran psalms
Gumpelzheimer (1591)	Two-part sections of longer compositions by well-known composers plus several original <i>bicinia</i> .
Lindner (1591)	Anthology of <i>bicinia sacra</i> with similar contents to those of Rhau and Gumpelzheimer
Menckin (1597)	A few Latin motets as against sixteen textless duos and others with Italian and French texts
Beringer (1610)	Treatise with examples in two parts, most of them sacred
Bodenschatz (1615)	90 <i>bicinia sacra</i>
Friderici (1623)	<i>Bicinia sacra</i>

This crude comparison does not give the full picture of the disproportion between the output of sacred duos in Italy and in Germany. The German collections listed above form more than two thirds of the total German output of didactic duos, whereas there is a total of 60-odd Italian collections, including those now missing. Further, we should probably remove Lassus's collection from the Italian list and include it in the German one, since it was conceived and in all

⁴ For the complete titles, cf. the Bibliography, Primary Sources.

⁵ When it is possible, I give the exact number of duos included in German anthologies.

likelihood employed for educational purposes in Munich, though – a unique case in the history of duos – it was then published in Italy and reprinted there several times.⁶

In the Italian list I have also included Gardane's *Il primo libro a due voci de diversi autori* (1543), the only bicinium collection similar in contents to the German collections by Rhau and others, though with one important difference – the lack of texts. The reason for this choice is grounded in the arguments already presented in chapter 3.2, 'Vocal vs. Instrumental' – i.e. the different approach to educational music taken by German and Italian teachers.

A few of the Italian motets listed above might have been used in actual performances and not only for didactic purposes, especially the pieces included in *Seconda parte dell'Organo de cantori* (1618) by Giovanni Battista Rossi. There is no doubt about the educational purposes of the whole work, however, since the title-page clearly specifies that this is a manual...

Per intendere da se stesso ogni passo difficile che si trova nella musica, et anco per imparare contrapunto.

Individual motets carry superscriptions concerning their performance, which make us suppose that they were first composed for practical use. For instance, at the end of the first duo, headed 'Ante santissimo sacramento in offertorio. Veni Sancte Spiritus', a rubric reads:

Questa cantilena che si può cantare in tempo dell'Offertorio, quando non si canta né si suonano stromenti, da due soprani avanti l'immagine della Gloriosa sempre Vergine Madre di Dio Maria.

3.5.2. THE SPIRITUAL MADRIGALS BY ASOLA

Asola's *Madrigali a due voci accomodati da cantar in fuga diversamente* (1587) contains 36 canonic duos (i.e. 'fughe') with sacred Italian texts. Since these duos are at the same time canons, madrigals and sacred compositions, Asola's collection is unique within the Italian duo repertoire and its great success is demonstrated by at least five reprints. The 1587 edition, the first surviving, is also a reprint, since we read on the main title 'Novamente ristampati & corretti'; indeed a copy, dated 1584, possibly the first issue, was located in S. Anna in Augsburg, though it is now missing.⁷ Nevertheless, there is something puzzling about the suggested existence of an issue prior to 1587:

- the 1587 copy bears a dedication, unusual for a reprint
- the only copy allegedly dated 1584 is listed only in an inventory, hence the date could be an error by the copyist.

⁶ Cf. App. A, 13.

⁷ OldVogel, p. 45: 'Eine Ausgabe von 1584 (Venetia) befand sich ehemals in der Stadtbibliothek zu Augsburg.' Cf. also Oscar Mischiati, *Bibliografia delle opere pubblicate a stampa dai musicisti veronesi nei secoli XV – XVIII* (Rome: Torre d'Orfeo, 1993), pp. 38-39 and Richard Schaal, 'Das Inventar der Kantorei St. Anna in Augsburg', *Catalogus Musicus*, 3 (Kassel: International Musicological Society, 1965).

We shall return to this question later, because a few hints lead me to think that the actual first issue of this collection might be the one published in 1587.

Some of these duos were included in foreign anthologies: in Phalèse, *Bicinia, sive cantiones suavissime duarum vocum* (1590) are found Nos. 1, ‘Cantan fra rami gli augelletti vaghi’ and 2, ‘E quella a’ fiori, a’ pomi, a la verdura’, though both duos were removed from the 1609 edition. In Gumpelzhaimer, *Compendium musicae* (1591) are found Nos. 22, ‘Quest’è compagni eterno’, 23, ‘Qual si può aver in terra’, 33, ‘Giova mai sempre’ and 34, ‘Eterno foco vivo’, the last two printed without texts.

The term ‘madrigal’ is at least unusual in relation to these duos; we do not know how much Asola was responsible for the main title and for the use of this term, indeed, in the dedication to Alessandro Radice – who was in all likelihood his pupil – it never occurs. We shall talk about the canonic structure of these compositions in another part of the thesis (4.2, ‘Canons’), suffice it to say here that due to the restriction that this form induces in the composer’s freedom, Asola’s duos lack the best features both of the madrigal and of the educational duo.

The lyrics in Asola’s collection are typical of Counter-Reformation Italy and some of them appear in an apparently well-considered order that traces a mystic and theological route.⁸ Surprisingly, the book opens with a secular poem: two stanzas by Ariosto, ‘Cantan fra rami’ and ‘E quella a fiori a pomi’,⁹ followed by a Petrarchist canzona, ‘Or che la terra di fioretti e fronde’, in six stanzas that illustrate the progressive realization by the human being of a supernatural reality. Then comes the description of creation starting from ‘Caos. Pria che ’l ciel fosse il mar, la terra e ’l foco’ (Nos. 9-12); other texts follow in a seemingly illogical order. A few of these lyrics were well known and set in other works:¹⁰ ‘Cantan fra rami’ was set no fewer than twelve times between 1549 and 1592, ‘Caos’ had a previous setting by Pietro Trossarello (Milan, 1570), while Antonio Cirullo set five lyrics used by Asola – Nos. 19, ‘O sacro eletto coro’, 20, ‘Da quel foco ch’accende’, 25, ‘Come la cera ’l foco’, 30, ‘Fuggi, deh fuggi, o stolta’, 31, ‘Se de l’eterna vita’ and 32, ‘Qual eletto arbuscello’ – in his *Quinto libro de madrigali a cinque* (Venice: A. Raverii, 1607). Asola himself set some of the same lyrics again

⁸ Cf. *Matteo Asola: Madrigali a due voci accomodati da cantar in fuga diversamente*, ed. by Marco Giuliani (Cles: Edizioni Scuola Musicale ‘C. Eccher’, 1993), p. vi. Giuliani underlines that all Asola’s works have sacred contents or are at least ‘pietistico-devozionale’.

⁹ *Orlando furioso*, XXXIV. 50-51.

¹⁰ All the information concerning other settings of these texts is taken from Giuliani, *Asola*, pp. v-vii.

in his *Madrigali a sei voci* (Venice: R. Amadino, 1605). Of all these texts, ‘Come la cera ’l foco’ is the best known and the most representative. It was written by Gabriele Fiamma, a champion of the Counter-Reformation and a preacher ‘whose *rime spirituali*, which first appeared in 1568, were expressly meant to “lead Italian poetry back to virtue and to God”’.¹¹ Lassus also set this lyric at the conclusion of his book *Madrigali a cinque voci* (Nuremberg: Catharina Gerlach, 1585) dedicated to Count Mario Bevilacqua of Verona. Lassus’s madrigal is in six parts and has a peculiar feature, since the two upper lines are in canon at the unison after two breves. Without doubt there is a relationship between this madrigal and Asola’s duo (Music App., 34 and 96): both are canons, both set the same text, both were published within a few years (1584 - 1587), both were dedicated to members of an Academy, in the case of Lassus, the Accademia Filarmonica of Verona. Unfortunately, when Asola hints at the recent association of his dedicatee, Alessandro Radice, with an unspecified Accademia, as ‘Accademico Moderato’, we do not know whether this was the Filarmonica of Verona, but this could be possible, since Asola was from Verona as well. We have to say that there is no obvious musical relation between these two pieces: as Einstein noted,¹² Lassus treats the imitation like an echo rather than a proper canon, because of the unusual distance between the antecedent and the consequent. We may surmise that Lassus knew Asola’s work, having seen it in Verona, which apparently he visited in those years. Then, for some reason, maybe an academic challenge, he decided to set the same text in a similar way, though Lassus’s setting is musically insuperable. But, if Asola’s collection was published only in 1587, as we have suggested, then its setting of ‘Come la cera ’l foco’ would be one of the many cases case of a duo that sets *en miniature* the ‘adult’ repertoire.

3.5.3. THE SPIRITUAL CANZONETTAS BY BELLANDA

Bellanda’s *Canzonette spirituali* (1599) were published in Verona and dedicated to ‘Le Signore Cecilia e Caterina Ricciardelle’, in all likelihood young pupils of his, as we can infer from the beginning of the dedication:

In quel poco di tempo ch’io ebbi in Acqua Negra domestichezza e conversazione col Molto Magnifico e onorando Signor Alessandro dignissimo suo Padre e mio Signore e Padrone osservandissimo, e che nella onoratissima sua Casa ebbi grazia di sperimentare la molta bontà e cortesia sua.

The spiritual canzonetta was in fashion around the end of the sixteenth century; it does not differ musically from its secular counterpart except for the religious text. The lyrics set by

¹¹ Einstein, *Madrigal*, p. 494.

¹² *Madrigal*, p. 482.

Bellanda are devoted to praying to the Virgin Mary, except for the first two which act as a prologue. The reason for this choice must be found in the devotion that the two girls felt for Jesus's mother, as we infer from a passage of the dedication:

So, che come il mio pensiero è stato di lodare la Sacratissima Madre di Dio meglio, che per bocca Loro, che onestissime e devotissime sono, queste Lodi non potranno cantarsi ad onore di essa Santissima Vergine.

As we have already said, the first two pieces set a secular text (a stanza from *La Gerusalemme liberata* (I. 2) by Tasso) as we saw in Asola's collection. We do not know whether Bellanda ever met Asola, though the latter surely had a great influence on the Veronese musical milieu; hence, in all likelihood, Bellanda knew Asola's work and took inspiration from it.

All these canzonettas follow the scheme ABB' both in the text and in the music; there are very few musical differences between B and B' and these mainly concern division patterns at cadences. The only piece that does not follow this structure is No. 9, 'Vergine pura d'ogni parte intera', which is attributed to Paolo Fonghetti, who just one year earlier published the collection *Capricci e madrigali a due voci* (1598).

Bellanda's duos are simple: their length is around 40 bars, including the repetition of the B section. The composer uses the modal scales schematically, and hence with pedagogical intent: the cadences always end on the regular notes of the scale with very few exceptions.¹³ The choice of clefs seems to reflect real performance necessities; indeed, all the canzonettas are for soprano and alto, except No. 7, 'Morte m'ha teso il laccio', which is for two soprani. The range of the lower part, despite the alto clef, reaches on two occasions D₂ at the bottom: perhaps this line was intended for the teacher, whereas the upper line was sung by one of the girls at a time. Furthermore, we notice increasing structural difficulty throughout the collection, which underlines the educational intent. The canzonetta No. 6, 'Scorgi 'l mio debil legno' (Music App., 49) well epitomizes features of the whole collection: the modal structure is clear, and there are only regular cadences; the range of the voices spans an octave and the total range spans the usual twelve notes;¹⁴ the third section B' exactly repeats the previous one; the setting of the lyric under the notes is very neat. Nevertheless, these canzonettas do not avoid madrigalisms – such as raising the melody to the highest notes when the lyric sings the word

¹³ Cf. Chap. 4.1, 'The Musical Fabric'.

¹⁴ Cf. Chap. 4.1, 'The Musical Fabric'.

‘cielo’, swinging vocalizations on the words ‘onde’ and ‘procella’ – or employing contrapuntal subtleties, such as the *perfidia*, i.e. triple-time patterns within a duple-time structure.¹⁵

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics 'te sua spe - me fi - - - - - da.' are written below the notes. The bottom staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. The lyrics '- - me fi - - - - - da.' are written below the notes. The two staves are connected by a brace on the left side.

Ex. 1

In conclusion, Bellanda’s collection is matched by only a few other works in being well balanced between educational purposes and artistic value.

¹⁵ Cf. Chap. 4.4.2 devoted to this contrapuntal feature, which was frequently employed in the duo literature.

3.6. OTHER VOCAL DUOS

3.6.1. VILLANCICOS

The villancico was one of the most popular forms of Spanish vocal music between the fifteenth and the seventeenth century. Its origin was popular – at least as concerns the lyrics – and its name had the same etymology as other similar musical forms, such as the Italian ‘villanella’ or ‘villotta’, all of them deriving from ‘villano’, that is an inhabitant of the countryside. Already around 1480 the villancico had become an educated genre, used by both poets and composers, who were often the same person, such as the most famous of all villancico composers, Juan del Encina (1468-1530). The Renaissance version contains two musical sections, A and B, arranged according the scheme A BB A. ‘A’ sets the part of the lyric called ‘estribillo’, whereas ‘B’ sets the ‘coplas’ or ‘bueitas’: the second ‘B’ sets different lines to the same music. In conclusion, the exact repetition of A sets the last estribillo, which has the same conclusion as the first.

There are two sources of villancicos published in Italy: *Villancicos de diversos autores, a dos, y a tres y a quatro, y a cinco bozes* (1556) and Cristoforo Caresana, *Duo: Opera seconda* (1693). Surprisingly, as far as I know, these Italian prints are the only sources of two-part villancicos ever published, even though the genre was Spanish. Undoubtedly, both of these collections were published under Spanish influence, though in different places and centuries. The earliest collection was published by Girolamo Scotto in Venice; we know that he was from Milan and had strong family ties to that town and to the Milanese court.¹ Milan was then under Spanish domination, and especially between 1538 and 1546, when Alfonso d’Avalos was governor-general, the court ‘became a haven for poets and musicians’. In all likelihood, these villancicos came from Milan, and, since the only surviving copy of Scotto’s volume is a reprint, its first edition may have been issued in that Milanese golden age of music. One of these villancicos, ‘Dezilde al cavallero’ for five voices, is attributed to N[icolás] Gombert while all the others are anonymous.

Caresana’s collection (1693), on the other hand, contains only one villancico by Caresana himself. Caresana was born in Venice, though he lived and worked for most of his life in Naples, where he moved when was twenty years old and where died in 1709. Naples had been for centuries under Spanish domination and in the late seventeenth century the Iberian influence

¹ Bernstein, *Scotto*, p. 165 and Bernstein, ‘Scotto’.

was very strong; probably for this reason Caresana decided to include a villancico in his collection, which for the rest contains only Italian music.

3.6.2. THE VILLANCICOS PRINTED BY SCOTTO (1556)

The only known copy of this collection, also known as *Cancionero de Upsala*, survives in the Universitetsbiblioteket of Uppsala. In all likelihood this is just a reprint, since the title-page bears the subtitle ‘Agora nuevamente corregidos’: this fact would justify the lack of a dedication. Since this anthology is one of the most important sources of villancicos, it has already been analysed, especially by Spanish-speaking scholars, who give most of their attention to the vocal pieces, ignoring the book’s textless pieces and the educational intention of its editor.²

The *Cancionero* contains 54 villancicos and sixteen textless pieces,³ arranged in the way showed by the *tavola*, which, unusually, is printed at the beginning of the book:

[12] Vilancicos⁴ a dos bozes [the text incipits follow]

[12] Vilancicos a tres bozes

[12] Vilancicos a quatro bozes

[10] Vilancicos de navidad a tres [i.e. actually ‘quatro’] bozes

[2] Vilancicos de navidad a tres bozes

[6] Vilancicos a cinco bozes

Ocho tonos de canto llano

Ocho tonos de canto de organo

All the lyrics have amorous and picaresque contents, with the important exception of those devoted to Christmas (‘Vilancicos de navidad’). Most of the lyrics are in Castilian, four in Catalan and two in Gaelic-Portuguese. As we have already said, all the pieces are anonymous with the exception of the one attributed to Nicolas Gombert. According to R. Mitjana, the other composers may be identified with Spanish musicians who worked in Italy, mainly in the papal court, in the first half of the sixteenth century, such as Juan del Encina, Cristóbal de Morales, Francisco Peñalosa, Bartolomé Escobedo, Pedro Ordóñez, Antonio Calasanz.⁵ None of these pieces seems to be musically related to other known music, though a few lyrics are also employed in Manuscript 1335 of the Biblioteca de Palacio Real de Madrid, the so-called

² The 54 villancicos were published in a modern edition in *Cancionero de Upsala*. Introducción, notas y comentarios de Rafael Mitjana. Transcripción musical en notación moderna de Jesús Bal y Gay. Con un estudio sobre ‘El Villancico Polifónico’ de Isabel Pope (El Colegio de Mexico, 1944).

³ Concerning the textless pieces included in the same book, see Chap. 3.2.4, ‘The Textless Duos in *Villancicos* (1556)’.

⁴ The *tavola* spells ‘vilancico’, whereas the title-page spells ‘villancico’.

⁵ Rafael Mitjana, *Cancionero de Upsala*, p. 47.

Cancionero musical de Palacio (1505-20),⁶ though this anthology contains only a couple of duos compared with 460 pieces in three to five parts,⁷ whereas the *Cancionero de Upsala* contains twelve vocal duos out of 54 vocal compositions.

If there was (as I think) an educational intention on the part of the anonymous editor of this anthology – possibly Scotto himself – it is possible that some or even all the villancico duos are reduced settings of other pieces for more voices, as we have seen in the case of chansons and madrigals. Paradoxically, we find the models for a couple of duos in the *Cancionero* itself: two trios share lyrics and upper lines with duos Nos. 3, ‘Dime, robadora’ and 4, ‘No so yo quien veis bivar’ (Music App., 16 and 17). In both trios the third voice is a tenor, though while in the first piece the lowest and the middle line frequently cross each other, alternately acting as the harmonic bass, in the second trio the lowest line is an octave below the first two voices and is the harmonic bass. Despite the fact that these two pairs of pieces share the same upper line, the trio related to duo No. 4 is shorter since the A section ends at bar 14, avoiding repeating nine bars. The reason for this curtailment may just have been lack of space on the printed page. We cannot even be sure that the models were not the duos, to which the third voice may have been added later. Since there are so few duos in the Spanish literature of the first half of the sixteenth century, however, this last hypothesis seems unlikely.

Why did the editor of this anthology decide to include two very similar versions of the same pieces? I cannot think of any other reason but that the series of twelve duos was included for educational purposes, as well as the textless duos and the *tenores*.⁸ All these data make me think that, in all likelihood, the editor of this anthology was its publisher, Girolamo Scotto, and it is also probable that others of these duos are settings of unknown vocal models.

3.6.3. THE TEXTED DUOS BY CARESANA (1693)

In his collection *Duo: Opera seconda* (1693), Caresana included, among the vast majority of textless duos, a series of texted duos – five arias and a villancico – composed on ‘varie frascherie corrispondenti al tempo che corre: balletti, arie, tarantelle, saltarelli e simili, bastanti a soddisfare il genio depravato di questo secolo’. Their structure is peculiar, since the text appears only under some sections, as shown in the follow table:

⁶ Modern edition: *Cancionero musical de los siglos XV y XVI*, ed. by Francisco Asenjo Barbieri (Madrid: Tipografía de los Huérfanos, 1890).

⁷ The duos are Nos. 221, Ponce, ‘Duo. Torre de la niña, y date’ and 249, Peñalosa, ‘Duo. Lo que mucho se desea’.

⁸ See Chap. 3.2.4.

INCIPIIT	NUMBER OF BARS			TOTAL
18. 'Solo aspetto da voi'	38 texted	89 textless	—	127 bars
19. 'Di sogli altieri'	43 textless	27 texted	53 textless	123 bars
20. 'Così va'	39 textless	49 texted	34 textless	122 bars
21. 'Con voi parlo'	57 textless	40 texted	67 textless	164 bars
22. 'Nell'egeo d'un vasto mare'	219 texted	—	—	219 bars
23. 'Villancico spagnuolo'	92 texted	158 textless	—	250 bars

No. 18 is the only one to carry the text under both lines, whereas all the others have only the upper line texted. In the arias we can notice increasing difficulty of performance throughout the series. The last one, 'Nell'egeo d'un vasto mare', surprisingly, has long rests – sometimes of two or three bars – in one of the two voices; we know that this was usually avoided in duos, and we find this feature in only one other collection, *Il principiante fanciullo* (1625) by Banchieri. Since the duos of this collection were certainly composed using borrowed upper lines from well-known madrigals and motets, we may surmise that Caresana's arias are based on vocal models, of which, unfortunately, I cannot find any trace. To judge from the lyrics, they could be arias from operas. The textless lower line of these duos could have acted as a sort of continuo, at least in duos Nos. 19 and 20, where it is notated respectively in bass and baritone clef.

4. DUOS AS COMPOSITIONS AND AS TEACHING MATERIALS

4.1. THE MUSICAL FABRIC

The musical structure of the duo is governed both by the rules of counterpoint and by its educational function. The most important theoretical references concerning the composition of duos may be found in Gioseffo Zarlino's *Le istituzioni harmoniche* (Venice, 1558). Though this treatise may not be entirely valid for the first period of duo production, nevertheless, since it was also an epitome of earlier traditions, especially of the French-Flemish masters,¹ we may infer that its teaching is useful for analysing at least those collections issued earlier in North Italy. Unfortunately, Zarlino never mentions the didactic purposes of the duo in his descriptions of its compositional structure; nevertheless, all the information he gives is also valid in an educational context. Furthermore, throughout the period of duo production, but not earlier than 1558, there are various references to Zarlino's thoughts. Indeed, after Zarlino, those who wrote about composition in two parts did not add anything significantly new to what he had already said.² Also of some value is what Nicola Vicentino wrote about duos in his *Antica musica ridotta alla moderna prattica* (Rome, 1555) and Orazio Tigrini, who in his *Il compendio della musica nel quale si tratta dell'arte del contrapunto* (Venice, 1588) reiterated some of the concepts already conveyed by Zarlino and Vicentino, making them more comprehensible for us. Later, the dissertations by Adriano Banchieri on educational music are very important in several respects: first, he was the first theorist to explain thoroughly the relationship between the duo and musical education; second, he was, as we have already seen, a prolific duo composer, and finally, he was one of the strongest supporters of the role of this genre in the musical education of young people.³ Nor should we underestimate the much later work of Padre Martini,⁴ who was the first to sense the historic evolution of didactic music from the Renaissance to the beginning of Classicism and to place the duo in its correct context, giving thorough descriptions of its structure and purposes.

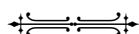
¹ Zarlino explicitly acknowledged Adrian Willaert as his teacher. Indeed, the latter was one of the most important links between the Franco-Flemish school and the Venetian one.

² See, for instance, Camillo Angleria's *La regola del contraponto e della musical compositione* (Milan: Giorgio Rolla, 1622) and Giovanni Maria Bononcini's *Musico pratico* (Bologna: Giacomo Monti, 1673). These and other treatises repeat the same concepts already conveyed by Zarlino.

³ See Bibliography and Appendices A and B for a complete lists of works by Banchieri devoted to musical education.

⁴ In particular, see *Esemplare o sia saggio fondamentale pratico di contrapunto fugato: Parte seconda* (Bologna: Lelio dalla Volpe, 1775).

Concerning the actual duo collections, we shall give particular attention to the four which, above all the others, had the greatest fortune and success. Chronologically, they are: Jhan Gero, *Il primo libro de' madrigali italiani et canzoni francese a due voci* (Venice, 1540), Bernardino Lupacchino, *Il primo libro a due voci (ante 1550)*, Orlande de Lassus, *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (Munich, 1577) and Grammatio Metallo, *Ricercari a due voci, per sonare e cantare (ante 1591)*. Besides the numerous reprints over two centuries, which made Gero and Lupacchino in particular two of the most published books in the entire history of music, we find evidence in treatises and other documents that underline the leading role of these collections within musical education. First and foremost is Adriano Banchieri's testimony in his *Cartella musicale* (1614), where he suggests studying the four collections – to which he adds Zarlino's duos (1558) – if the pupil is really willing to learn composition.⁵ Furthermore, Orazio Scaletta, in his *Scala di musica molto necessaria per principianti* (1626), also a well-known teaching manual, suggests that the pupil practise Gero's duos before moving on to more difficult music.⁶ And, again, Gero is cited as example of a very good composer by Giovanni Maria Bononcini in his *Musico pratico* (1673).⁷



Both Vicentino (1555) and Zarlino (1558) list some pivotal points that the composer must take into account when he composes a duo.⁸ Vicentino gathers all his precepts into a brief chapter in his *Antica musica ridotta alla moderna pratica*, whereas Zarlino's thoughts about duo composition are spread throughout several chapters in the third and fourth parts of his *Istitutioni harmoniche*. On the other hand, while Vicentino's explanations do not include any musical examples, Zarlino includes two duos in the *Terza Parte*, chapter 43, titled 'Il modo che ha da tenere il compositore nel fare i contrappunti sopra una parte o soggetto diminuito'. These two compositions are quite important since they epitomize all Zarlino's thoughts about two-part writing; furthermore, they give a synthesis of the educational tradition at that time (Music App., 19 and 20), even though we cannot be sure that this was Zarlino's intention. Despite the title of the chapter in which it is included, the second duo 'tutto di fantasia' does not borrow from any

⁵ Cf. App. E, 12, Banchieri (1614), 5.

⁶ Cf. App. E, 16, Scaletta (1626), 2.

⁷ Cf. App. E, 22, Bononcini (1673), 1.

⁸ Cf. App. E, 3, Vicentino (1555) and 4, Zarlino (1558).

known composition; the other duo ‘sopra un soggetto ritrovato’ is an example of counterpoint on a borrowed line of a kind which we have already discussed.

Let us examine in detail the formal and aesthetical aspects involved in a two-part composition and the theoretical references to them.

THE INTRINSIC DIFFICULTY OF TWO-PART WRITING

The duo, in comparison with other compositions in more parts, is ‘naked’, hence, the composer cannot fake a knowledge that he does not have, since every passage which is less than perfect would be immediately spotted. This concept was first conveyed by Vicentino⁹ and then reiterated by Tigrini.¹⁰ This must be one of the very reasons why the duo developed as an educational tool: if a pupil learns to compose a decent duo, then he will not find difficulties in composing in more parts. It is no coincidence that after this concept became well-rooted in Italian music theory, most treatises taught composition starting from two-part examples, progressively moving forward to examples in more parts. This is not as obvious as it seems, since earlier important treatises such as Pietro Aron’s *Toscanello* (1529) or Giovanni Maria Lanfranco’s *Scintille di musica* (1533) do not use duos at all in illustrating composition technique. Nevertheless, Aron *still* employs duos in illustrating mensural proportions, as was usual in the fifteenth-century tradition.¹¹

TWO-PART COUNTERPOINT MUST NOT CONTAIN TOO MANY UNISONS AND OCTAVES

Vicentino warns that ‘sarà buono fare poche ottave e rare volte’,¹² whereas Zarlino devotes to this matter the whole of his Chapter 41, ‘Che nei contrappunti si deve schivare gli unisoni più che si può e che non si deve molto di lungo frequentare le ottave’ in the third part of his treatise.¹³ The reason for this prohibition lies in the fact that when two parts sing in unison, the polyphony disappears. The octave almost cancels out polyphony; hence the prohibition is less strict (when we calculate the frequency of unisons and octaves in a duo, obviously we do not have to count those involved in cadences). Looking at the second duo by Zarlino, ‘tutto di fantasia’ (Music App., 20) we see that against nine octaves not justified by cadences in 33 bars we only find one unison in bar 5, in all likelihood justified by the imitation between the voices. It is worth underlining that the prohibition of unisons and octaves was extended also to fifths

⁹ Cf. App. E, 3, Vicentino (1555), 3.

¹⁰ Cf. App. E, 6, Tigrini (1588), 1.

¹¹ Cf. Chap. 2, above, ‘The Early Duo’.

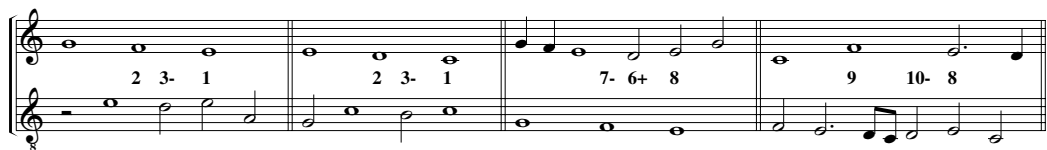
¹² Cf. App. E, 3, Vicentino (1555), 4.

¹³ Zarlino (1558), pp. 194-95.

(even within cadences) by other schools of counterpoint, if we trust what the Neapolitan composer Scipione Cerreto wrote about duo composition.¹⁴

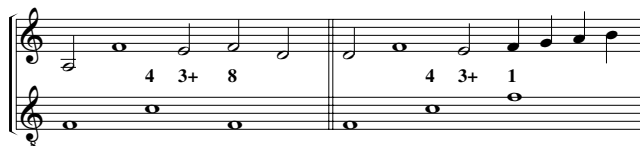
THE CADENCE

The cadence is the musical equivalent of the full stop and has the very important purpose of closing the phrase, when the text or the musical structure ask for this. Zarlino illustrates thoroughly how to compose a two-part cadence, which has this aspect in its florid version, the most usual:¹⁵



Ex. 1

When the cadence ends on a unison, the interval series must be second, minor third, unison, whereas the cadence at the octave has the series seventh, major sixth, octave, unless it is a cadence of the first type in my example, though with the lower line transposed an octave below as in the fourth example. In this last case the series is ninth, minor tenth, octave. Furthermore, there is another kind of cadence:



Ex. 2

The syncopation in the upper line provokes the discord of a fourth which resolves on to a major third, then the two voices end either on an octave, by means of a descending leap of a fifth in the lower line, or in unison, if the lower line ascends a fourth. Vicentino forbids the employment of this kind of cadence in a duo, unless it is in the middle of the composition.¹⁶ Zarlino also discourages composers from using it, though he does not fix a strict rule about this.¹⁷ All these thoughts are related to the nature of the fourth, which is a discord so weak that it cannot bear the correct sequence of tension and relaxation that are supposed to shape a *clausula*. Other theorists express the same concept. Of particular importance is what Banchieri

¹⁴ Cf. App. E, 9, Cerreto (1601), 2.

¹⁵ This and the following examples of cadences are taken from Zarlino (1558), *Terza parte*, Chap. 53, 'Della cadenza, quello che ella sia, delle sue specie e del suo uso', pp. 222-23.

¹⁶ Cf. App. E, 3, Vicentino (1555), 5.

¹⁷ Cf. App. E, 4, Zarlino (1558), 2.

wrote in the chapter ‘Cadenza finale’ at the end of the *Cartella musicale* (1614).¹⁸ There we find a hundred examples of cadences in two to five parts, and when a two-part cadence uses the discord of a fourth, the rubric often reads ‘poco da usarsi’, ‘poco vale a due’, ‘è vuota’; see the transcription of all 49 two-part cadences in Music App., 99, especially Nos. 3, 7, 8, 12-18, 24, 29, 33, 37, 44-45, 47. Even Martini (1775) thought that the discord of the fourth was to be avoided,¹⁹ though his rules sound slightly old-fashioned. We shall see later in this chapter how cadences with the discord of the fourth were actually used in duos.

THE MODAL STRUCTURE IS CLEAR

The educational purpose of the duo – either used passively in teaching performance or actively as a composition exercise – calls for a thorough application of the rules of modal theory. The relationship between modal theory and duos was something more than a passive connection between theoretical teaching and its practical means: in certain respects, the later development of modal theory owes something to the duo, and this is one of several reasons that made the duo the best educational form. Once again it was Zarlino who codified this relationship, though there is earlier evidence of a relation between duos and modes. Licino’s collection *Duo cromatici* (1545/46) contains 45 canons arranged according to the eight church modes, according to the modal theory in use in Italy during the first half of the sixteenth century, efficaciously explained by Aron in his *Trattato della natura et cognitione di tutti gli tuoni di canto figurato* (1525). According to this theory, there are four authentic and four plagal modes, based on the combination of a perfect fifth (diapente) with a perfect fourth (diatessaron). The different scales are created by the different kind of diapente involved and, since there are four different kinds of diapente, we can form from them the four authentic modes; then, exchanging the position of the diapente and the diatessaron we form the four plagal modes. It is worth underlining that early treatises never used duos in illustrating modal theory; indeed they were mainly employed in illustrating mensural proportions, as we have already seen. Johannes Tinctoris was an exception, since he used a few duos as composition examples in his *Liber de arte contrapuncti* (c. 1475).²⁰ Zarlino was the first to link indissolubly the new modal theory of twelve modes with the duo form. The fourth part of *Le istituzioni harmoniche* is devoted to modal theory and, in particular, chapters 18 to 29 deal with each single mode and contain at their end an explanatory duo. In all likelihood, these are the duos

¹⁸ Banchieri (1614), pp. 236-48.

¹⁹ Cf. App. E, 26, Martini (1775), 4.

²⁰ Cf. Whenham, *Duet*, p. 53 and Chap. 2 of the thesis.

cited by Banchieri as being among the most valuable two-part compositions together with those of Gero, Lupacchino, Lassus and Metallo.²¹ The reasons that prompted Zarlino to employ duos rather than four-part compositions as examples of his modal theory – as Vicentino and all contemporary German theorists did – were first and foremost those seen above: the duo structure is neat and essential. There were, however, other, more profound, reasons for Zarlino to use duos, which were related to one of the Achilles' heel of his theory: that was the impossibility of demonstrating that the B durum cadence (i.e. the modern B), used in the modal couples III/IV and VII/VIII, was a proper cadence. According to Zarlino's theory, each modal scale has three pivotal notes, which are 'i veri e naturali principi di ciascun modo': the 'finale' (i.e. the tonic), the one between the diapente and the diatessaron, and the one between the two thirds that form the diapente. On these notes were created the 'cadenze proprie o regolari del modo'; for instance, the 'principi' of the Third Mode are E, B, G. Unfortunately, we cannot always create a B cadence, since B does not have a proper fifth, an indispensable note if we are composing in more than two parts:



Ex. 3 (Zarlino (1558), *Quarta parte*, Chap. 20, p. 323, 'Esemplio del Terzo modo', bars 6-8)

Hence, this B cadence was often substituted with an A cadence in the modal couple III/IV and with a C cadence in the modal couple VII/VIII: doing this actually mingled modes III/IV with IX/X and VII/VIII with XI/XII. Zarlino himself gave an example of four-part cadences²² in which the B cadence and some of the E cadences are not proper cadences at all, since the harmony involved is different, whereas all the C cadences are as we would expect them, that is they end with a perfect C chord (Music App., 95). Zarlino explains this problem thus:

Si debbe però avertire che tanto in questo quanto nel Quarto, nel Settimo e nell'Ottavo modo regolarmente si fanno le cadenze nella corda \natural : ma perché tal corda non ha corrispondenza alcuna per quinta nell'acuto né per quarta nel grave, perciò è alquanto dura. Ma tal durezza si sopporta nelle cantilene composte a più di due voci, perciocché si tiene tal ordine, che fanno buon effetto, come si può vedere tra le cadenze poste nel cap. 61 della terza parte.²³

I think that Zarlino decided to link his modal theory to duos possibly to avoid these contrapuntal tricks and to be free to use any kind of cadence without any restriction. Zarlino's teaching about

²¹ See App. E, 12, Banchieri (1614), 5.

²² Zarlino (1558), p. 250.

²³ Zarlino (1558), p. 324.

modal theory was followed both in treatises and in educational music: see in Appendix C the conspicuous number of treatises that employ duos as modal examples.

We shall discuss now how modal theory affected duo production. A few duo collections are arranged by the old eight modes or by the new twelve modes; some of them underline this arrangement by means of rubrics. Scotto's *Il primo libro dei madrigali a due voci* (1541) gives the mode of each madrigal, employing Latin names ('Primi toni' etc.) and this happens regularly in every reprint. The madrigals are not arranged systematically by modes, but simply grouped in seven consistent groups with the modes in this order: V, I, III, I, VII, V and IV. Furthermore, this is true only for the first issue: the following four reprints, edited by Scotto himself, abandon any ordering of mode. As we have seen, Scotto used the four authentic modes and only one plagal (the fourth). Nevertheless we cannot fully trust his headings, since some of the modal attributions seem incorrect, as is shown in the table below, in the highlighted entries:

Primi toni	D	♯	6 duos
	G	♭	14 duos
	A	♯	1 duo
	D	♭	1 duo
Tertii toni	A	♯	6 duos
	A	♭	2 duos
	G	♭	1 duo
Quarti toni	E	♯	2 duos
Quinti toni	F	♭	7 duos
	C	♯	2 duos
	C	♭	1 duo
Septimi toni	G	♯	4 duos
	C	♭	1 duo
	D	♯	1 duo

The six textless duos contained only in the 1558 reprint do not bear any indication of mode.

Licino's collection was published in 1545/46, still prior to the breakthrough of Zarlino's modal theory; its function as 'alfabeto di musica' is also reflected in the fact that all these canons are arranged by modes. Licino, as well as Scotto, indicated the mode of each duo with Latin headings:

Primi toni	D	♮	5 duos
Secundi toni	D	♮	4 duos
	G	♭	1 duo
Tertii toni	E	♮	5 duos
Quarti toni	E	♮	5 duos
Quinti toni	F	♭	6 duos
Sexti toni	F	♭	9 duos
Septimi toni	G	♮	6 duos
Octavii toni	G	♮	4 duos

Lassus (1577), too, arranged his duos according to the eight church modes, though none of the prints show any mode heading:²⁴

Motets				Ricercars			
I/II	D	♮	Nos. 1-4	I/II	G	♭	Nos. 13-18
III/IV	A	♭	Nos. 5-6	III/IV	E	♮	No. 19
V/VI	F	♭	Nos. 7-9	V/VI	F	♮	No. 20
VII/VIII	G	♮	Nos. 10-12	VII/VIII	G	♮	Nos. 21-24

Galilei (1584) was the first to arrange his duos according to the twelve-mode theory. The first group of duos (Nos. 1-17) are in the natural scale, then there is a second group (Nos. 18-29) transposed a fourth above or a fifth below with a flat – the most usual transposition in this period. Also, in this case, there is no explanation or heading concerning the modal scale employed, and in a few cases the modal sequence is subordinated to the clef arrangement:

I/II	D	♮	Nos. 1-3	XI/XII	F	♭	Nos. 18-19
III/IV	E	♮	Nos. 4-6	I/II	G	♭	Nos. 20-22
V/VI	F	♮	No. 7	III/IV	A	♭	Nos. 23-26
VII/VIII	G	♮	Nos. 8-9	V/VI	B♭	♭	No. 27
IX/X	A	♮	Nos. 10-11	I/II	G	♭	Nos. 28-29
XI/XII	C	♮	Nos. 12-15				
I/II	D	♮	Nos. 16-17				

Besides the introduction of four new modes in A and in C, one of the friction points between old and new modal theory concerned the Lydian scale in F, which had a flat in its key

²⁴ When the name of the modal scale is not cited in the source, I have chosen not to make a distinction between authentic and plagal mode, since this distinction was disputable even for Renaissance scholars. Hence, I shall talk only of modal couples, which are defined by a specific final.

until the first half of the sixteenth century, though there were exceptions even in the duo repertoire, such as in Gardane's *Il primo libro a due voci de diversi autori* (1543), where No. 52, 'Sicut locutus est' by Carpentras and No. 53, 'Sicut locutus est' by Festa are in the natural scale of F (Music App., 12). After Zarlino's reformation we find a few duos composed using the fifth and sixth modes in the natural scale of F, two pretty harsh modes, owing to the latent presence of the tritone F-B. In all likelihood these duos were just examples aimed at illustrating the nature of these modes: indeed, no texted duos were composed on them, though we do not know whether this may be assumed as a hint either of didacticism or of instrumentalism. The case of Lassus is paradigmatic, since he used the old church mode in F with a flat in his motets and the new F mode without flats in his textless ricercars. Zarlino wrote about the fifth mode that it is not 'molto in uso appresso li compositori moderni: percioché pare a loro che sia modo più duro e più insoave di qualunque altro'.²⁵ In practical music – despite the wide consensus that Zarlino's theory enjoyed – the F natural mode was soon dismissed in favour of the more euphonious and traditional F scale with a flat, which obviously is the C mode transposed a fourth above. Concerning the exploitation of the F natural mode in the duo repertoire, there are duos by Zarlino (1558) himself and similar ones by Diruta in his *Seconda parte del Transilvano* (1609), both belonging to series of duos aimed at illustrating modal theory. In the actual duo collections we find duos on such modes in Vinci's *Il primo libro della musica a due voce* (1560), No. 25; Lassus (1577), No. 20 (Music App., 30); Galilei's *Contrapunti a due voci* (1584), No. 7 (Music App., 31); Il Verso's *Il primo libro della musica a due voci* (1596), Nos. 19 – though this canon asks for a double key, with a consequent that sings a fifth below with a flat – and 22; Sangiorgio's *Il primo libro de capricci a due voci* (1608), No. 26; Giamberti's *Duo tessuti con diversi solfeggiamenti* (1657), No. 12; Strozzi's *Elementorum musicae praxis* (1683), Nos. 19, 30 and 31 – the last two are indeed examples of the fifth and sixth mode. We find also a few duos in B \flat with only a flat in the signature, though actually these are very often pieces in C transposed a tone below, given the constant presence of accidental flats on Es. This kind of notation is used to avoid writing the second flat in the signature, since that would have caused the impossibility of solmising the music for a beginner.²⁶ The only two duos actually composed in the F mode transposed a fourth above are in Galilei (1584), No. 27, and Corti's *Ricercari a due voci* (1685), No. 13 (Music App., 75).

²⁵ Zarlino (1558), p. 325.

²⁶ See Chap. 4.3.8 of the thesis.

The table below lists all published duos sorted by modes. This table and the following ones were constructed by analysing about 1430 duos contained in the collections listed in Appendices A and B. Of these, rather more than 1050 are textless, whereas circa 360 are texted. In some of the tables those duos that would not have been consistent with that specific analysis were not counted. For instance, the infinite canons by Baroni, contained in *Canoni a due voci* (1704), and other duos with double stave-signature are excluded from the table concerning the modes, since it is almost impossible – and useless – to tell in which mode they are composed. Furthermore, all canons written on one stave, such as those by Asola (1587) have not been counted in the table concerning clef arrangement. The quantification of the relationship between the clefs used in each duo is necessarily rough, though I think that it is precise enough for our purposes. The meaning of the symbols I use is explained in the ‘Sigla and Abbreviations’ list found at the beginning of the thesis.

Duos per modal scales					Duos not in traditional modal scales		
modes	finals	signature	No. of duos	percentage	finals	signature	No. of duos
I/II	D	♮	253	19%	A	#	1
I/II	G	♭	240	18%	A	3 #	1
III/IV	E	♮	61	4%	A	2 #	3
III/IV	A	♭	23	2%	B	2 #	3
V/VI	F	♮	14	1%	B♭	♭	11
V/VI	B♭	♭	2	1%	B♭	2 ♭	1
VII/VIII	G	♮	219	16%	C	2 ♭	4
VII/VIII	C	♭	25	2%	D	#	3
IX/X	A	♮	151	11%	D	2 #	6
IX/X	D	♭	26	2%	E	#	5
XI/XII	C	♮	103	8%	E♭	2 ♭	2
XI/XII	F	♭	247	18%	F#	2 #	1

It is quite clear that most duos were composed in the first/second mode, either in D or transposed to G with a flat. Indeed, almost all the contrapuntal examples in composition treatises are in the same modes.

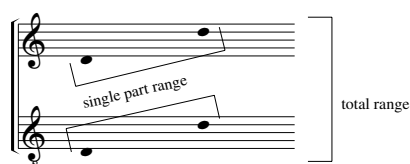
THE RANGE OF EACH VOICE MUST BE WELL ADJUSTED

When we talk about range, two similar, and interrelated, concepts tend to overlap: one is the range of each voice, the second is the total compass of the piece; the latter is given by the distance from the lowest note of the lower line to the highest note of the higher line. Vicentino’s

comment concerning this point is fundamental,²⁷ though it is not clear whether he meant that one line must not ascend further than fifteen notes or the total compass must not ascend further than fifteen notes. Unfortunately, Tigrini also quotes the same sentence without further explanation,²⁸ though Zarlino is clearer about this subject when he explains the range of each line in a composition in any number of parts:

si deve cercare che le parti cantino comodamente, e che non trapassino la decima, ovvero l'undecima corda nei loro estremi.²⁹

This helps us to understand that both Vicentino and Tigrini meant the total compass when they talk about a range of two octaves:



Ex. 4

If we take for granted that the first destination of the educational duo was vocal exercise, with instrumental performance following afterwards, and look at the range of the parts in actual duos, we can see how they are sometimes indeed bounded by the fifteen-note limit that Zarlino prescribed, but also how they quite often overstep this limit for reasons that could be related either to an instrumental destination or with the evolution of vocal technique between Renaissance and Baroque, when didacticism became directed towards training operatic singers rather than *pueri cantores*. The four principal collections differ slightly in the range of their voices. Gero (1540) respects the range suggested by Zarlino for each voice: only in a couple of duos does a voice extend to a twelfth. This, though, could be related rather to the vocal structure of these duos than to an educational purpose, for the paradigmatic madrigals by Arcadelt and other composers of the first generation of madrigalists also have voice ranges bounded by this limit.

It is more useful and interesting to find out whether in textless collections, which might have been composed for instruments, the range suggested by Zarlino was respected or not. Chronologically, the second collection within the major four ones – Lupacchino's (*ante* 1550) – contains only textless duos and has ranges a little wider than Gero's: indeed the twelve-note compass is frequently reached and in a couple of cases it reaches thirteen notes; all this happens

²⁷ App. E, 3, Vicentino (1555), 2.

²⁸ App. E, 6, Tigrini (1588), 2.

²⁹ Zarlino (1558), p. 338.

with no evident difference between the upper and the lower part. If we compare these duos with the old-fashioned anonymous eleven that were included in all the reprints (to fill the second page of those original duos too long to be contained in just one page) we notice that their average range is just an octave. In Lassus (1577) there is a slight difference in compass between the texted duos and the textless ones: the average compass in the motets is a little more than nine notes, whereas in the textless duos it is a little more than ten. Hence both texted and textless duos by Lassus have a compass narrower than Lupacchino's. Finally, Metallo's duos reach the widest range among the four major collections: the average compass is eleven notes and in one duo it reaches fourteen.

If we enlarge this analysis to include other collections, we notice a wide spectrum of situations, though each single collection tends to be consistent within itself as far as the compass is concerned, and there is apparently no relation between the range and alleged destination (vocal, instrumental or neuter). For instance, Gardane's *Il primo libro a due voci de diversi autori* (1543) contains textless duos that were originally texted, since they were two-voice sections of Masses and motets by composers belonging to Josquin's generation. Their range fits Zarlino's rules perfectly: indeed, the majority of them do not exceed a tenth, and a few reach the eleventh, but very often the range is bounded by the modal octave or even less. Among these sacred duos, there is a setting of Claudin's chanson 'Dont vien cella' (Music App., 11): its upper line follows the original one exactly, whereas the lower line is a new counterpoint to it notated in alto clef. According to Kämper, this anthology was aimed at instrumental practice, and in particular this duo might have been conceived either for two instruments or for a voice singing the upper line and an instruments playing the lower.³⁰ The lower line has a range of just a ninth: the octave of the transposed first mode ($G_2 - G_3$) plus one note below; even though the duo might be thought to be aimed at instruments because of other features, such as its running quavers, certainly its range does not exceed that of all the other duos from the same anthology. Hence, at least in the case of these duos, we cannot sense any relationship between their compass and a supposed instrumental destination.

Among sixteenth-century duos, the peculiar collection by Eustachio Romano (1521) has about eighty per cent of parts that extend to the eleventh and sometimes even the thirteenth, whereas nearly all the others follow Zarlino's precepts closely. Then, suddenly, there is a change, beginning with Gastoldi's volume (1598): this collection contains just 20 duos out of

³⁰ *La musica strumentale*, pp. 118-19. See also Chap. 3.2, above, 'Vocal vs. Instrumental'.

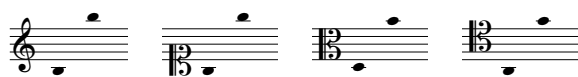
36 by Gastoldi; the rest is an anthology by composers working in Milan at the end of the sixteenth century. Ten duos by Gastoldi (Nos. 4, 11, 13-20) have a range of thirteen/fourteen notes, though this does not increase their difficulty. It is worth underlining how their range fits the relative clef:



Ex. 5

All seven clefs are used either by the upper or the lower line. In particular, the alto and tenor clefs have unusual ranges: indeed, among educational music, the tenore rarely descends below C₂.

In Troilo's collection (1608) we find even wider ranges, though it uses only four clefs:



Ex. 6

In all likelihood, the sub-heading of the title-page 'Per cantar e sonar con ogni sorte di stromenti' must be taken literally, even though only the violin family would match those ranges. On the other hand, looking at what Banchieri presents 'a gli figliuoli e principianti, che desiderano praticare le note cantabili, con le reali mutationi semplicemente e con il Maestro' in his four *Duo in contrapunto sopra Ut, Re, Mi, Fa, Sol, La* (1609), we find that the upper line compass of these duos exactly matches that of Gastoldi's



Ex. 7

and extends one note above Troilo's, which are, anyway, exceptional among the duo production of the early seventeenth century. Banchieri clearly states that his duos were to be solmized; the upper line in particular was aimed at the pupil, whereas the lower would be sung by the teacher; furthermore, where a mutation is required, Banchieri added the solmization syllables on the pupil's line. Hence, the range of a duo part cannot tell us anything concerning either the instrumental or the vocal destination of educational music. A later and even clearer example is Caresana's *Duo* (1681); this collection is clearly aimed at singers, as a passage of the dedication states: 'questa mia fatica musicale [...] sarà profittevole a chi desidera solfeggiare con franchezza'. The range of these compositions is, however, much wider than that fixed by Zarlino and in some cases it reaches two octaves:



Ex. 8

Similar ranges are found in the second collection by Caresana, *Duo: Opera seconda* (1693) and in Magini's *Solfeggiamenti a due voci* (1703). In all these cases we can hypothesize that the composers had in mind a specific target for their exercises, perhaps professional singers rather than amateurs or beginners. There are other clues that point to this conclusion: in Caresana (1693) there are a few operatic arias set in two parts; both Caresana and Magini worked in conservatoires, the former at the Conservatorio of S. Onofrio in Naples, the latter in Rome: all these things suggest that they were interested mainly in didacticism aimed at professional singing practice for older pupils.³¹ Interestingly, the contemporary work by Bertalotti, *Solfeggi a canto e alto* (1744), which was specifically addressed to young pupils – the 'putti delle scuole pie di Bologna' – consistently follows all Zarlino's precepts concerning range and counterpoint, as we shall see later.

Turning now to the rule that fixes at a fifteenth (two octaves) the widest total compass of a two-part composition – i.e. the range from the lowest note of the lower line to the highest note of the upper line – we find that Vicentino (1555) was the first to state the necessity of fixing this limit, followed by Tigrini (1588). If we read what Zarlino (1558) says about the range of single voices, the reason for that rule is clear. According to Zarlino the tenore must sing within the modal range, i.e. an octave starting from the tonic of the mode, followed by the soprano an octave above, whereas the basso and the alto would sing within the plagal range if the tenore is within the authentic mode, or, vice versa, they would sing within the authentic range if the tenore is within the plagal mode.³² According to this rule, in a four-part composition in the first mode in D, the voices should be organized thus:

³¹ On the lives of these composers, see Alessandra Ascarelli, 'Caresana, Cristoforo' in *DBI*, XX (1977), pp. 75-77, and the entry 'Magini, Francesco' in Robert Eitner's *Biographisch – Bibliographisches Quellen Lexicon der Musiker und Musikgelehrten christlicher Zeitrechnung bis Mitte des neunzehnten Jahrhunderts*, 11 vols (Graz: University Press, 1959), VI, p. 275.

³² Cf. App. E, 4, Zarlino (1558), 6.

Ex. 9

We can see from the scheme above that if we do not want to exceed the two-octave total compass in a duo, there must be no more than an octave interval between the two lines. That could be achieved using a tenor clef on the lower line and a soprano clef on the upper; the couple may be alto-bass as well. Also soprano-alto and tenor-bass would be suitable couples, though they would reach a lesser total compass. In the same way, a *voci pari* duo – with any clef – would be perfectly fine. Beyond the relation between authentic and plagal octave, there is another reason to fix the limit of a fifteenth as total compass in a duo, and that is the necessity of containing within a twelfth the maximum harmonic interval between the voices.

If we take a panoramic view of the clefs actually used in duos, it is clear that the relationship between the clefs was respected:

octave	ST	324	23%
octave	VA	152	11%
octave	AB	22	2%
less than an octave	TB	85	6%
less than an octave	ABr	35	3%
less than an octave	SA	316	22%
less than an octave	VMS	63	5%
less than an octave	MS T	48	3%
less than an octave	SMS	14	1%
less than an octave	MS A	12	1%
less than an octave	TBr	6	1%
less than an octave	VS	3	1%
less than an octave	Br B	1	1%
less than an octave	AT	62	4%

voci pari	SS	79	5%
voci pari	TT	34	2%
voci pari	BB	16	1%
voci pari	VV	16	1%
voci pari	Ms Ms	12	1%
voci pari	AA	14	1%
voci pari	Br Br	7	1%
more than an octave	Ms Br	10	1%
more than an octave	SB	26	2%
more than an octave	Ms B	2	1%
more than an octave	V Br	2	1%
more than an octave	S Br	1	1%
more than an octave	VB	1	1%

It is immediately evident that duos with an octave ratio between their clefs are the majority and that the favourite pairs of clefs are soprano-tenor and soprano-alto. All the duos with a ratio of less than an octave or at *voci pari* fit the rule as well. The duos with a ratio wider than an octave form seven per cent of the total only and nearly all of them are in late collections; indeed, the

only pair of sixteenth-century duos composed using soprano and bass clefs (the furthest possible from the rule) are Licino's canons (1545/46), 'ad endecachordum superius' and 'inferius', i.e. at the upper and lower eleventh. The reason for such a strange choice must be found in the composer's wish to offer the widest spectrum of different canons in his collection. The others were published at a late period, by which time there had been a profound change in music – the introduction of the basso continuo – which partially involved the didactic duo. We have some duos, beginning from the last decade of the sixteenth century, that end with a cadence using the discord of a fourth, which, as we have already mentioned, was prohibited or at least not suggested as a conclusion:

Metallo (<i>ante</i> 1591)	2 out of 42	Caresana (1681)	21 out of 70 ³³
Troilo (1608)	6 out of 21	Natali (1681)	3 out of 7
Bianco (1610)	11 out of 24	Strozzi (1681)	5 out of 64
Bartei (1618)	12 out of 22	Caresana (1693)	11 out of 40
Piochi (1671)	3 out of 15	Viviani (1693)	5 out of 12
Natali (1674)	3 out of 19		

In both Natali's collections there are duos that do not even use the leading-note in conclusion:



Ex. 10 (Natali, *Solfeggiamenti a due e tre voci* (1674), No. 13, final cadence)



Ex. 11 (Natali, *Libro secondo de' solfeggiamenti a due e tre voci* (1681), No. 5, 'Tersicore', final cadence (Music App., 72))

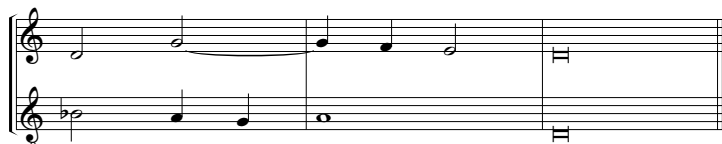
The same happens in Bianco:

³³ 70 is the number of all the micro duos composed on four Gregorian chants, which are the contents of the first book of this opus. See also App. A, 40.



Ex. 12 (Bianco, *Musica a due voci* (1610), No. 6, 'Benedicam Domino', final cadence)

and, in a similar way, in Bartei:



Ex. 13 (Bartei, *Il primo libro de ricercari a due voci* (1618), No. 5, final cadence)

Some of the duos in Troilo (1608), besides their unusual cadence structure, end on a minor third, which leads us to suppose the necessity of an understood lower note (specifically an F):



Ex. 14 (Troilo, *Sinfonie, scherzi, ricercari, capricci et fantasie a due voci* (1608), 'Duo Nono. Scherzo a voci pari', final cadence)

The same singularity appears in other collections:



Ex. 15 (Bianco (1610), No. 5, 'La Graziosa', final cadence)



Ex. 16 (Strozzi, *Elementorum musicae praxis* (1681), No. 50, 'Per nigredinem, humanitas non mutatur', final cadence)

And furthermore, in the duo collection by Bartei (1618), we may see a few interesting contrapuntal 'oddities', such as the surpassing of the harmonic twelfth and of the fifteenth in the total compass. His No. 11 has a total compass of a nineteenth, though its upper line has a range of a ninth. Furthermore, on more than one occasion the voices are a fifteenth apart; there are several cadences using the discord of a fourth, including the final one, in which the intervals were augmented by an octave, i.e. 11 - 10 - 15 instead of 4 - 3 - 8:



Ex. 17 (Bartei (1618), No. 11, final cadence)

Even more extreme is his duo No. 14; its total compass reaches a twentieth and on one occasion the lines are a seventeenth (i.e. two octaves plus a third) apart:



Ex. 18 (Bartei (1618), No. 14, bars 36-37)

In Natali (1674) the solfeggio No. 19 bears the heading ‘A 2. Canto e basso o tenore e basso o canto e alto’ (Music App., 70), meaning that the upper line is far enough from the lower voice to allow it to be performed an octave lower without clashing with the latter. The structure of this duo is not far from that of a contemporary sonata movement, where the voices are usually more than two octaves apart from each other. It is important to underline that in none of these collections is it possible to suppose the lack of a third part-book. Hence, the only plausible explanation would be a relationship between these seventeenth-century collections and the development of the basso continuo. But what kind of relationship? Either the seventeenth-century educational duo was sometimes performed with a harmonic accompaniment improvised by the teacher, or, more simply, teachers wanted to make pupils aware of all the harmonic and melodic passages implied by the new continuo technique that they would then have found in the contemporary ‘adult’ repertoire. Sixteenth-century duos usually avoid ending on such ‘harmonic’ cadences and several seventeenth-century collections do not use either the fourth-discord cadence or cadences without leading-note at all: one above all – Giamberti’s *Duo tessuti con diversi solfeggiamenti* (1657) – was the most successful collection of the second half of the seventeenth century.

A few collections issued in the first decade of the eighteenth century help us to understand the relationship between duos and basso continuo: Magini’s *Solfeggiamenti a due voci* (1703) contains music that does not look different from earlier similar works, though continuo figures are printed throughout the collection above the lower line, which is either a tenor or a bass, whereas the upper voice is a soprano or an alto. Magini himself gives us information about accompanying his solfeggios with harmonic instruments, underlining that this would be the best choice of performance:

Questi primi insegnamenti dunque di un'arte, forse la più dilettevole e gentile, i quali a bello studio ho cercato di ridurre al genio moderno, non senza ragione però e fondamento dipartendomi talvolta dall'uso antico [...] spero che non saranno giudicati disconvenevoli, massime accompagnati.

The lower voice of these solfeggios is not a pure harmonic line: it must be sung as well as the upper one and both are well balanced. There are also continuo figures in Cini's *Solfeggiamenti a due voci* (1708); these solfeggios present a wider choice of clefs than Magini's: out of 24 duos, the lower line is notated eight times in alto and in tenor clefs, six times in bass and only once in mezzo-soprano and soprano. In this last case alone there are no continuo figures.

THE TACTUS IS FOR THE MOST PART IN DUPLÉ TIME, EITHER ONE SEMIBREVE OR ONE BREVE PER BAR

Nearly all the contrapuntal examples in two parts shown in the treatises by Zarlino, Vicentino and other contemporary theorists are in duple time. In educational music, all the early collections use the breve *tactus* (♩) which was displaced almost completely by the semibreve *tactus* (♩) from the second half of the sixteenth century. Furthermore, when a pupil performed a duo, he very rarely had to deal with notational problems, as the chart below, which analyses duos by *tactus*, shows:³⁴

♩	754	53%
♩	506	35%
♩ → 3	87	6%
3	74	5%
2/4	8	1%
♩ → 3	4	1%
duos with notation issues	4	1%

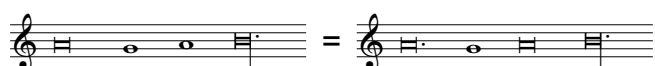
Proportions and prolation seem to belong to a level of knowledge that had little to do with the teaching of counterpoint and modal theory and with educational duo praxis as well.³⁵ In duos, the introduction of triple-time sections and rarer proportions was nearly always aimed at explaining theoretical rules rather than at supplying practical exercises. If we look at the contents of the four main collections, we see that none of the duos is written entirely in triple time and even those that contain triple-time sections are few in number: in Gero (1540) there are only two chansons (Nos. 18 and 28) with brief triple-time sections; and in Lupacchino (*ante*

³⁴ I did not include in this analysis a few duos that have several changes of time-signature, which, in all likelihood, were notational exercises. The '3' means any triple time, simple or compound and '♩ → 3' and '♩ → 3' indicate that there are one or more changes of time-signature throughout the piece, from a duple time to a triple time or vice versa.

³⁵ Cf. Chap. 2 of the thesis, above, in particular Chap. 2.6, 'Duos on Proportions'.

1550) a couple of duos (Nos. 27 and 28) have similar passages (Music App., 14 and 15). Indeed, all these duos are paraphrases of polyphonic chansons and the existence of those triple-time sections must be sought in the models rather than in educational purposes. In Lassus (1577) there is a similar brief triple-time section only in the textless duo No. 21, and finally in Metallo (*ante* 1591) three duos have triple-time sections: Nos. 6, 23 and 29.

Unlike the vast majority of collections issued between the second half of the sixteenth century and the first half of the seventeenth century, which use quite consistently the modern time-signature **C**, we see that in the second half of the seventeenth century and in the eighteenth century as well there is an unusual recurrence of *alla breve tactus* and proportions. We can see this in collections such as Giamberti (1657), Piochi (1671/73), Natali (1674/81), Caresana (1681/93), Strozzi (1683), Corti (1685), Magini (1703) and Cini (1708). Besides the time-signature issue, three-part compositions have the same purposes as duos in some of these collections; hence we can cite both duos and trios concerning the use of *tactus* and proportions.³⁶ For instance, in Piochi's *Ricercari a due e tre voci: Libro primo* (1671) the five trios are printed in two versions: first in **C**, then in 'a note larghe o alla breve', i.e. in **♩** with all the values doubled. In both Natali's collections – *Solfeggiamenti a due e tre voci* (1674) and *Libro secondo de' solfeggiamenti a due e tre voci* (1681) – nearly all the trios are composed using the juxtaposition of duple- and triple-time sections. The duos, on the other hand, use this scheme only in three cases: No. 6 in the first book (1674) and Nos. 4 and 5 in the second (1681). Furthermore, though Caresana employs the time-signature **C** with the modern meaning of 4/4, considering the continuous flow of quavers and semiquavers involved, the last five duos included in *Duo* (1681) – Nos. 28-32 – are notated in **♩** and their style is definitely more archaic. In his later *Duo: Opera seconda* (1693) we even find invoked a very old rule of notation involving a semibreve changing its value because there are two semibreves between two larger values in a triple-time context:³⁷



Ex. 19 (Caresana (1693), 'Quarto Primo', upper line, bar 82)

In Corti's *Ricercari a due voci* (1685) the eighteen ricercars are sorted into two groups of nine: from 'Ricercare primo' to 'Ricercare nono' they use modern time-signatures such as **C**,

³⁶ See Chap. 5, 'Other Didactic Music in Duo Collections'.

³⁷ Cf. Willi Apel, *La notazione della musica polifonica*, ed. by Piero Neonato (Florence: Sansoni, 1984), p. 120.

6/8, 3/2, 3/4; from ‘Ricercare decimo’ to ‘Ricercare decimo ottavo’ the *tactus* is always C and the musical style is more archaic. Solfeggios in archaic style are also found in the other collections cited above.

THE NOTE VALUES EMPLOYED DO NOT NEED VIRTUOSO PERFORMANCE EITHER BY SINGERS OR BY INSTRUMENTAL PLAYERS

All examples of duos in treatises require minimal performance skills: their main note values are minims and crotchets when the *tactus* is *alla breve* and crotchets and quavers when the *tactus* is C . The next smaller value, respectively the quaver and the semiquaver, appear only in cadences and only in pairs. The educational literature in general follows these rules quite consistently, though there are exceptions.

Within the four main collections, Gero (1540) constantly uses the time-signature *alla breve*. Its melodic values are minims and crotchets and there are only rare pairs of quavers.³⁸ A typical passage from these duos is shown here:

Ex. 20 (Gero (1540), No. 5, ‘Non fia ch’io tema mai più di morire’, final bars)

Lupacchino and Tasso’s duos (*ante 1550*) are notated in C , with the exception of the eleven anonymous duos which, as we have already seen, must be considered a group apart: they were probably added editorially to an unknown reprint and then became a regular part of the main collection. The main 28 duos use crotchets and quavers as melodic values in a similar way to Gero’s, though halved; similarly, semiquavers are rare and presented only in pairs. A typical passage from one of these duos is shown here:

Ex. 21 (Lupacchino (*ante 1550*), No. 8, bars 30-36)

³⁸ It is probably not a coincidence that the only duo containing short scales of four quavers, though in the lower part only, is not by Gero, but by Willaert: No. 52, ‘E se per gelosia’.

Lassus's case is more complex, since his duos are still notated *alla breve*, and this perfectly suits the motets, which have a ratio between *tactus* and melodic values very similar to Gero's:



Ex. 22 (Lassus (1577), No. 1, 'Beatus vir qui in sapientia morabitur', final bars)

The textless duos are rather unusual since they are notated *alla breve*, but the melodic values are those typical of a semibreve *tactus*, very similar to those of Lupacchino's:



Ex. 23 (Lassus (1577), No. 13, final bars)

In all likelihood, these pieces were conceived for a semibreve *tactus*, despite the time-signature C , a mark that might be editorial. There are a few clues that support this idea: first, the cadence pattern in C should cover a whole breve bar and not just the second half of it, as it happens in the example above; secondly, the musical accents suit a semibreve *tactus* better; thirdly, we know that the time-signature C had lost its original meaning by the last decades of the sixteenth century, and might have begun losing it a few decades earlier.³⁹ Banchieri wrote about this problem:

Vero è che al giorno d'oggi, per modo d'abuso convertito in uso, vengono amendui [questi tempi] praticati l'istesso, cantando e pausando sott'il valore della semibreve e battendo il perfetto maggiore [C] presto (per essere di note bianche) e il minor perfetto [C] adagio, essendo di note negre.⁴⁰

Lassus – or his editor – might, then, have meant the 'perfetto maggiore' (C), as Banchieri did; hence, in these duos it would have the meaning of a tempo mark – a sort of Allegro) rather than a rhythmic purpose. A clue in this direction is found in the structure of those duos that begin with long phrases in large values:



Ex. 24 (Lassus (1577), No. 13, first bars)

³⁹ Cf. Ludovico Zacconi, *Prattica di musica* (Venice: Bartolomeo Carampello, 1596), f. 34v.

⁴⁰ Banchieri (1614), 'De gli dui tempi perfetti maggiore e minore. Terzo documento', p. 29.

and then suddenly speed up, halving all the values. Einstein noticed that Lassus did not use time-signatures in the way that might be expected of a late Renaissance musician, though Einstein's attention focussed only on Lassus's madrigalian production.⁴¹ The existence of such a problem in Lassus's textless duos is also demonstrated by the fact that when Phalèse published them in the third edition of his *Bicinia, Sive Cantiones Suavissime Duarum Vocum* (1609), he introduced important changes in them: he simplified six out of twelve of Lassus's textless *bicinia*, in each case doubling the values from the point at which the rhythm becomes complex. In contrast, all the other compositions of Phalèse's anthology match the original sources, even in the case of Lassus's motets and Lupacchino's duos.

Finally, Metallo's collection (*ante* 1591) seems already to be moving towards the new century: all the *ricercars* are in semibreve *tactus*, though they require little more by way of performance skills than Lupacchino's, especially in those duos that were added by Metallo himself to the 1614 edition. In them we find patterns containing up to twelve semiquavers, as we see here below:



Ex. 25 (Metallo (*ante* 1591), No. 39, first bars)

Metallo's *ricercars* are more difficult than those of several later collections and ease of performance might have been the reason for the slight preference that Lupacchino's duos enjoyed throughout the centuries – his volume being, probably, the most re-printed music book to maintain its original contents.

Despite all these differences, the duo genre kept throughout its history a noticeable consistency in the choice of values and time-signatures and was differentiated from other educational music, which was more complex and presumably addressed to a more mature audience. Consider, for instance, Giovanni Bassano's *Ricercate, passaggi et cadentie* (Venice, 1585), which contains *ricercars* meant, as the title-page reads:

Per potersi essercitar nel diminuir terminatamente con ogni sorte d'istrumento: e anco diversi passaggi per la semplice voce.

⁴¹ Cf. *Madrigal*, p. 483.

This example shows typical melodic values in these pieces:



Ex. 26 (Bassano (1585), 'Ricercata prima', bars 39-45)

CHROMATIC PASSAGES ARE AVOIDED

The educational duo always enjoyed a favoured relationship with solmization.⁴² The latter was the way to learn to read and sing music, and hence the practice of duos and the study of solmization went together. Because of this close relationship, composers avoided introducing chromatic passages in duos, which would have made solmization impossible for an average pupil.⁴³ Indeed, in Renaissance solmization there is no rule for managing that sort of passage, since in a chromatic interval two consecutive notes bear the same name though needing different solmization syllables. The first chromatic passages appeared in Strozzi (1683) and is shown here below:



Ex. 27 (Strozzi (1683), No. 9, 'Ego autem gloriabor in infirmitatibus meis', final bars)

It is clear from the title-page that this work is not suitable for beginners: 'Utilis non tantum incipientibus, sed proficientibus, et perfectis' (*it is more useful for professional and very skilled musicians than for beginners*).

CONCLUSION

We shall not find all the characteristics and features listed above in all duo collections: as happens for every artistic phenomenon, the value and/or the efficacy of creation go together with a capacity for violating or, rather, going beyond the rules. We have also to consider that the duo was used as educational music for a very long time, and, though didacticism retained a noticeable consistency both in its means and in its aims, several things changed in the tastes and

⁴² Cf. Chap. 4.3, 'Basic Concepts of Solmization'.

⁴³ Cf. Bramanti, *Metallo*, pp. xxxii-xxxiii.

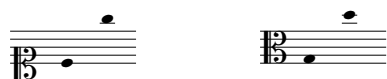
requirements of both amateurs and professional musicians. Nevertheless, if we look at the last collection of didactic duo – Bertalotti's *Solfeggi a canto e alto* (1744) – published 223 years after the first – Eustachio Romano's *Musica Duorum* (1521) – we can see respected in it nearly all the rules mentioned above. Bertalotti's respect for the rules goes together with a remarkable clarity of writing, and in a few duos also with a certain artistic value. We do not know how profound was Bertalotti's knowledge of the long theoretical and practical tradition that preceded him: he defined himself as nothing more than a teacher, a 'Mastro dei Canti Fermo e Figurato' in the Scuole Pie of Bologna, who, at the moment of publication of his solfeggios, in 1744, had been teaching the pupils of these schools for 51 years, in all likelihood accumulating a huge experience as an educationalist.⁴⁴ Let us see how Bertalotti exploits the duo structure while thoroughly respecting the general parameters seen above.

Two-part counterpoint must not contain too many octaves and unisons. Bertalotti's command of counterpoint is absolute: in his duos there are no false relations nor too many perfect concords; furthermore these last mainly appear within the cadences as Zarlino suggested.

The cadences always have the right sequence of intervals (2 - 3 - 1 or 7 - 6 - 8). He avoids using cadences with the discord of the fourth at the end of duos.

The modal structure is clear. All the modes are employed, with the sole exception of the F natural mode. Furthermore, he avoids complex key-signatures: the only exceptions are a couple of duos in E with a sharp and one in C with two flats.

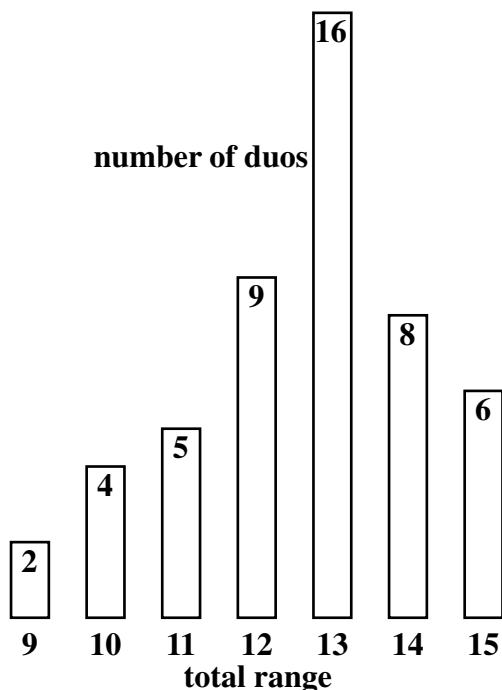
The compass of the voices is not too great. Throughout the collection only the soprano and alto clefs are employed, respectively for the upper and the lower line. In all likelihood both parts were meant for pupils. Their range is not wide as is shown here:



Ex. 28

The total compass does not exceed two octaves. This rule is thoroughly respected throughout the collection. As we see in the chart below, the total compass spans between nine notes – the actual 'a voci pari' duos, despite the different clefs – and two octaves.

⁴⁴ All the information about Bertalotti's life is contained in *Catalogo degli aggregati* (in particular under the title *Angelo Michele Bertalotti bolognese cantore di basso*), which was included by Olivo Penna in his *Cronologia* of the Accademia Filarmonica (manuscript dated 1736); modern edition in Osvaldo Gambassi, *L'Accademia Filarmonica di Bologna: Fondazione, statuti e aggregazioni* (Florence: Olschki, 1992).



Ex. 29

The *tactus* is usually in duple time, either in C or in C . Only eleven duos out of 50 use triple-time signatures and another five are written in the more modern $2/4$. On the other hand, only one solfeggio (No. 42) has a proportion between *alla breve tactus* and $3/1$, i.e. three semibreves per *tactus*.

The musical values do not need virtuoso skills. Before analysing this aspect in Bertalotti's work, we should make clear that in the first half of the eighteenth century several styles coexisted and they used different notations. At one end there was the cantus firmus, which is out of our scope, though this was taught by Bertalotti; then, within 'canto figurato', we find the sacred style – severe and conservative – and the secular style – more modern. The former mainly used the time-signatures C , C and related proportions in the Renaissance meaning, where the beat corresponds to a bar (though, in all likelihood, an *alla breve* bar was beaten *alla semibreve*); the latter style used all the old time-signatures and all the fractions in a modern manner. In Bertalotti's collections we find duos composed according to both the old style and the modern, and we can imagine the teacher explaining how different contexts need different ways of performing what could seem the same kind of notation. Taking all these aspects into consideration, these exercises certainly do not demand virtuoso skills from the pupil; nevertheless there is a clear and well-thought-out didactic progression throughout the book that sees the gradual introduction of difficulties concerning theory, reading and performance.

Chromatic passages are avoided. None of these duos has chromatic passages, though they need a good knowledge of the rules of solmization. It is worth noticing that the 1764 edition, published after Bertalotti's death, contains six new trios, of which the last two are chromatic. This could be seen as a clue that around these years solmization practice was definitively abandoned in music teaching at the Scuole Pie of Bologna.⁴⁵

⁴⁵ Indeed, in 1744 there appeared Fausto Frittelli's treatise *Il modo di solfeggiare all'uso francese* (Siena: Stamp. del Pub., 1744): cf. Chap. 4.3.9, 'Beyond Solmization'.

4.2. CANONS

4.2.1. THE OCCURRENCE OF CANONS IN TWO-PART COLLECTIONS

Out of the 67 collections listed in Appendices A and B, only four are completely or mainly dedicated to canons: Licino's *Il primo libro di duo cromatici* and *Il secondo libro di duo cromatici* (1545/46) contain 45 textless canons; Asola's *Madrigali a due voci accomodati da cantar in fuga diversamente* (1587) contains 36 canonic texted duos, of which the last has a third part *ad libitum*; Piochi's *Ricercari a due voci: Libro secondo* (1673) contains sixteen canons out of 21 duos; and finally Baroni's *Canoni a due voci* (1704) contains 24 canons at the unison and another 23 of various kinds. Then there are a few canons distributed among the other collections:¹

Lupacchino (<i>ante</i> 1550)	2	Zuccaro (1608)	1
Infantas (1579)	1	De Spagnolis (1626)	6
De Antiquis (1585)	3	Scaletta (1652)	1
Guami (1588)	1	Caresana (1681)	6
Metallo (<i>ante</i> 1591)	4	Strozzi (1683)	14
Il Verso (1596)	2	Corti (1685)	2
Gastoldi (1598)	3	Caresana (1693)	3
Scaletta (1600)	1	Cini (1708)	5
Brunelli (1606)	2	Bertalotti (1744)	3
Sangiorgio (1608)	4	TOTAL	64

The purpose of all these canons was to illustrate this important compositional technique to the pupil, though for teaching solmization and singing and for practising counterpoint the free-structure duo was certainly preferred. Indeed, several important educational collections – such as Vinci's *Il primo libro della musica a due voce* (1560), Lassus's *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (1577), Bartei's *Il primo libro de ricercari a due voci* (1618) and Giamberti's *Duo tessuti con diversi solfeggiamenti* (1657) – do not contain canons at all; furthermore, there are no other texted canons besides Asola's. Nevertheless, in a few collections we find canons with complex structures such as the 'canon per motus contrarios' (i.e. by inversion) and the 'canon retrogradus' (i.e. by retrograde) or canons that have another *obbligo*, such as the task of singing the hexachord.² Sometimes canons in more than two parts were put at the end of collections or even on their title-pages, as we see in Metallo (*ante* 1591) and Banchieri (1625).

¹ See App. F, 8.1-11, where all the canons included in Italian duo collections are listed.

² Cf. App. F and Chap. 4.4, '*Obblighi, Perfidie and Inganni*'.

4.2.2. CANONS WITH AND WITHOUT RESOLUTION

Nearly all the duos in canon were printed with the resolution in the second part-book; those printed without resolution, such as Asola's (1587) – which consists of only one booklet for both the performers – may give the performers some problems if the consequent is not at the unison or at the octave: the doubt is whether the consequent must sing the exact intervals of the antecedent, introducing a sort of polytonality. For instance, if the antecedent is in D with a flat, the consequent at the fourth below should sing in A without any flat. Let us see how the ninth duo by Asola, 'Caos. Pria che 'l ciel fosse il mar, la terra e 'l foco' would work, scored in this way:

Fuga di un tempo una quarta più basso

Pria che'l ciel fos - se il mar, la ter - ra e'l fo -

Pria che'l ciel fos - se il mar, la

Ex. 1

I do not think that this was the composer's intention: the right solution would be to have the second performer reading the music starting with another clef (in this case from alto to soprano) and using the same modal scale, adding all the necessary accidentals as he should do when reading a normal duo written in two part-books. To prove our hypothesis it is sufficient to compare Asola's with other collections of canons printed in two separate part-books, which show clearly what the composer meant about the tonal relationship between the antecedent and the consequent:

Fuga di un tempo una quarta più basso

Pria che'l ciel fos - se il mar, la ter - ra e'l fo - co, e - rail fo -

Pria che'l ciel fos - se il mar, la ter - ra e'l fo -

co, la ter - rail ciel e'l ma - re, ma'l mar ren - de - v'il ciel, la ter - ra e'l

co, e - rail fo - co, la ter - rail ciel e'l ma - re, ma'l mar ren -

fo - co de - for - me il fo - coil ciel, la ter - ra e'l ma - re. Ch'i - vie - ra ter - ra e cie -

de - v'il ciel, la ter - ra e'l fo - co de - for - me il fo - coil ciel, la ter - ra e'l ma - re. Ch'i -

Ex. 2

Both Piochi (1673) and Baroni (1704) contain a whole series canons at all intervals between the unison and the octave always notated on two staves, in which none of the canons has two different key-signatures. The print adds accidentals to the consequent only when a contrapuntal rule needs it. See as an example a passage from the ‘Ricercare Undecimo’ by Piochi, a canon at the fourth above (Music App., 69):

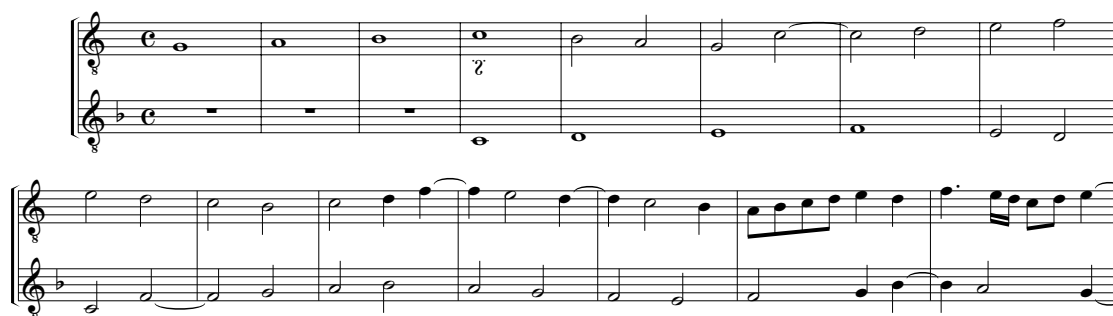


Ex. 3

Licino (1545/46) made a more radical choice in his canons, since he systematically avoids the more common intervals of unison and octave and prefers, hierarchically:

fifth above	27	third below	1
fifth below	8	minor third above	1
seventh above	2	minor third below	1
minor seventh above	1	eleventh above	1
fourth above	1	eleventh below	1
third above	1	TOTAL	45

Nevertheless, despite this, in only two duos out of 45 – *Libro primo*, ‘Canon in diapente inferius. Secundi Toni’ (No. 9) and ‘Canon in diatessaron superius. Secundi Toni’ (No. 10) – does the consequent have a flat, whereas the antecedent has no signature. Here is the beginning of No. 9:



Ex. 4

Incidentally, it is not at all clear why Licino made a distinction between minor and major intervals in the rubrics, since all the intervals following the first may be randomly major or minor.

4.2.3. CANONS AND MODALITY

The major problem involved in a canon at an interval other than the unison or octave concerns its modal structure. If we take a canon at the fifth above in the first mode, a D cadence in the antecedent becomes an A cadence in the consequent, which is still in the mode, though an A cadence in the antecedent becomes an E cadence in the consequent, which does not belong to the first mode. This happens often in Licino's canons, which, despite their arrangement according to the modes, show a poor consideration for the nature of the modal scales. Let us see as an example the first canon, 'Canon in diapente superius. Primi toni' (Music App., 13): the melody begins with a typical first mode passage (so typical that J.S. Bach used it as the beginning of his *The Art of Fugue*), but then all the first part of the duo is centred on the irregular cadences of C and G. The first regular cadence in D appears only in bar 51, becoming also a regular cadence in A in the consequent, but then the music insists on irregular cadences and only at the end does the harmony firmly go back to the first mode.

A similar thing happens in the better-known and more effective canons by Asola; see bars 39-41 of No. 9:

The image shows a musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The lyrics are: "mar e - ra nel cie - - - lo, nel mar nel fo - co e". Above the top staff, there are two arrows pointing to specific notes: "cadence in A" points to the note G (with a sharp sign) in the second measure, and "cadence in E" points to the note E in the fourth measure. Below the bottom staff, the lyrics "mar e - ra nel cie - - - lo, nel" are written under the corresponding notes.

Ex. 5

These canons are crowded with such modal oddities, together with consecutive perfect concords more or less exposed, as we may see in duo No. 12, 'Ma quel c'ha cura di tutte le cose' (Music App., 33). The duo is in G with a flat (first/second transposed mode), and hence should move around the cadences of G, D and B \flat ; indeed the melody often ends on these notes, though the canonic structure introduces other irregular cadences, for instance in bars 26-27 there is a D cadence – incidentally, the only strong cadence throughout the piece – which becomes an A cadence two bars later. A similar problem occurs at the end, where the final G cadence must necessarily be preceded by a C cadence. Concerning the sequences of perfect concords, in a few cases they are perfectly right, such as the fifth resolving to the octave in contrary motion (bar 15); in other situations the two voices move in similar motion, as we may see in bar 39, where there are two octaves with a fifth between. In all likelihood an expert composer such as Asola could not have made naive errors, and all these licences are probably justified by the canonic structure, though these duos give a feeling of a certain harmonic

emptiness. But more important, the canon considerably restricts the potentiality of both the duo structure and the madrigal: hence, it is not a coincidence that these are the only Italian canonic madrigals, as well as the only Italian texted canons.

4.2.4. CANONS BY INVERSION

It is worth dedicating a few words to canons by inversion, since they behave in a peculiar way in duos. A canon by inversion is when the consequent follows the inverted intervals of the antecedent: for instance, if the antecedent ascends with the leap of a fourth, the consequent should descend with the leap of a fourth as well. A very good example of such a feature is the duo at the end of Infantas's *Plura modulationum genera quae vulgo contrapuncta appellantur super excelso gregoriano cantu* (1579). The consequent follows at the seventh below and moves by inversion:

Ex. 6

but surprisingly, the two lines may exchange their roles and create a complete new piece:

Ex. 7

This feature is automatically achieved when a canon by inversion is composed: the only necessary skill concerns the last bars of the antecedent, for otherwise the music cannot end properly. Composers do not always seem to be aware of this secondary feature, and this is easily verifiable by checking whether the antecedent ends correctly. Infantas in particular does not give any information about the nature of the duo above: only the rubric 'Duo' is shown upon the single staff, and there are marks showing where the consequent should start and end (*signa congruentiae*). Nevertheless, if the second performer stands in front of the first one, reading the music upside-down, this will produce the consequent by inversion. There is no other possible solution, and furthermore Infantas was aware of the peculiar feature of this kind of composition, since his canon works perfectly when the two lines exchange their roles; thanks, though, to an ingenious treatment of the counterpoint, instead of ending in E it ends in F. Other composers included similar canons in their collections: Il Verso's *Il primo libro della*

musica a due voci (1596), Guami's *Ricercari a due voci* (1588), Giovanni Domenico Rognoni in Gastoldi's *Il primo libro della musica a due voci* (1598), Sangiorgio's *Il primo libro de capricci a due voci* (1608), Corti's *Ricercari a due voci* (1685), Baroni's *Canoni a due voci* (1704) and Cini's *Solfeggiamenti a due voci* (1708). Some of them seem to be unaware of the fact that this type of canon can be performed in two ways, by changing the order of the parts. See the 'Canon al semiditono acuto per contrari movimenti' by Rognoni. The duo is written in full in the two part-books and its beginning is shown below:

Ex. 8

it ends regularly in A:

Ex. 9

If the parts are exchanged, however, the music still works:

Ex. 10

but not until the end, which must be anticipated by three bars:



Ex. 11

Cerreto wrote that several composers did not know that in this kind of canon the two voices can be swapped to obtain a complete different piece.³ Even Zarlino does not give any hint about this feature when he describes canon by inversion.⁴ In contrast, *Il Verso* (1596) was aware of its peculiarity and described it thoroughly in the rubric to his canonic duo:

Canon in diapason superius duorum temporum. Questo si canta in due modi, prima entrerà il Tenore e la seconda volta comincerà il Canto e presterà le due tempi al Tenore.

Guami (1588) also gives the performers a hermetic hint about the second version: the option of exchanging the order of the parts may be surmised from the incipit, which has a three semibreve rest before the first clef; furthermore the *signa congruentiae* appear in both parts. Hence, both the soprano and the tenor can act as antecedent, and, indeed, both versions end without problems and consistently in A. Rognoni, Sangiorgio and Corti, on the other hand, do not seem aware of the possibility of swapping the voices of a canon ‘per motus contrarios’, since their duos cannot conclude properly when their parts are swapped.

Finally, Baroni’s work (1704) includes a definitive pronouncement about the canonic tradition in two parts. Padre Martini was charmed by his collection and praised this little-known musician:

Filippo Baroni, maestro di cappella del duomo d’Ancona sua patria, diede in luce nell’anno 1702 [i.e. 1704] un’opera piccola di mole, ma grande di valore, che contiene una serie di canoni a 2 voci, ove trovansi introdotti i più singolari artifici che siano stati praticati dai più eccellenti maestri di musica.⁵

This collection is divided into three groups of pieces. The first includes 24 finite canons at the unison, all in soprano clef. Their range reaches at most C₃ as the lowest note and G₄ as the highest and they have interesting melodies and are enjoyable to listen to (this is not always true when we have to deal with canons). A few use other *obblighi* besides the canonic structure: No.

³ Cf. App. E, 19, Cerreto (c. 1631), 5.

⁴ Zarlino (1558), pp. 215-17.

⁵ Martini (1775), p. 303.

4 is based on the hexachord, whereas No. 12 sings the ‘Cucù’ pattern (Music App., 80, bars 23-45) that we find also in Giamberti (1657), solfeggio No. 31. The ‘Cucù’ *obbligo* was used in the seventeenth century, though not so often in educational music by, for instance, Frescobaldi.⁶ The second group of canons in Baroni’s collection includes fifteen short infinite canons composed using all the intervals between the unison and the octave, both above and below. Here the composer is not concerned about the development of melody: his tasks especially concern the geometric structure of the piece, to the detriment of the singable nature that was the central point of the previous group of compositions. Indeed, these infinite canons are rather for study and analysis than for performance. Finally, in the third group, complexity definitively prevails above musical result: these canons are composed employing sophisticated contrapuntal features and can be performed in more than one way: usually the performers are supposed to stand in front of each other with the book in the middle. Since the musical graphic tends to become the art object, it is necessary to see the original page to understand what the composer meant. In particular the canons by inversion are presented both written on two staves and on one staff only (Music App., 81), the latter should be performed ‘chi canta deve stare uno incontro all’altro’, as Infantas implicitly prescribed and as Cini (1708) would describe a few years later than Baroni in his ‘Solfeggiamento Nono’:

Solfeggiamento Nono. Canone a rovescio a canto e alto in settima di sotto e in nona di sopra, e tenendo il libro a rovescio e facendo la chiave di Contralto in soprano, viene in nona.

We shall see in chapter 5 that a few collections contain other kinds of canons that do not belong to the tradition of the duo, though they certainly have educational purposes.

⁶ Cf. *Il Primo libro di capricci fatti sopra diversi soggetti, et arie in partitura* (Rome: Luca Antonio Soldi, 1624), ‘Capriccio III sopra il cucù’. See also App. F, 8.

4.3. BASIC CONCEPTS OF SOLMIZATION

In order to understand fully the educational path of which the duo was a part, we must give some consideration to solmization, a technique closely connected with duo praxis, as we shall see in the next chapter, and one of the main elements of musical knowledge as it is vulgarized by the lines printed in the 1608 edition of Scaletta's *Scala di musica*:

Studia pur, canta pure,
Che canti e studi in vano
Se non adopri di Guidon la mano.

Solmization was invented in the Middle Ages to ease the reading and performing of plainsongs. Later, this technique was applied to *cantus figuratus* as well and remained in use, though with noticeable differences, throughout Europe until the first decades of the eighteenth century. The relationship between solmization and educational music is complex: the former allows the pupil and, generally speaking, the performer to understand some important aspects of the musical fabric and how to interpret them. On the other hand, solmization may become the aim of the composition, achieved by making the melody sing precise sequences of syllables – the most famous was ‘La sol fa re mi’ – or by using ‘inganni’, that is exploiting the inner ambiguity of solmization technique to make different melodic passages sing the same syllables.

Two-part music employs all the possibilities offered by solmization, though not consistently. Not all the collections show a clear relationship between solmization and educational purposes. This is true mainly for texted collections, though also for some textless works, mainly the earliest. Indeed, the first examples of solmization *obblighi* appear in Lassus (1577), not precisely an Italian collection, and later in Guami (1588), which is closely linked to the former, as we shall see. Later, several other Italian collections employed similar *obblighi*, demonstrating their didactic nature. On the other hand, even in some early collections, specifically Scotto (1541), Lupacchino (*ante* 1550) and Vinci (1560), we can detect ‘inganni’, as we shall see later.

Modern scholars have never given much attention to solmization, especially concerning its relationship with actual praxis. There are, however, a few important exceptions: chronologically, the study by Gaston G. Allaire, *The Theory of Hexachords, Solmization and the Modal System*, Musicological Studies and Documents, 24 (Stuttgart: Hänssler, 1972), which is especially concerned with Medieval theory; the preface by Lapo Bramanti to the transcription of Metallo's collection (*ante* 1591), *Grammatia Metallo: Ricercari a due voci per sonare et cantare*, Musica Rinascimentale Italiana, 12 (Rome: Pro Musica Studium, 1987); and

the recent *Hexachords in Late-Renaissance Music* (Aldershot: Ashgate, 1998) by Lionel Pike, which, however, is only concerned with the alleged relationship between solmization syllables and the actual words sung in late Renaissance compositions throughout Europe.

Let us review briefly the basic concepts of solmization and how they relate to didacticism.

4.3.1. HEXACHORDS AND NOTE NAMES

The six note names – ut, re, mi, fa, sol, la – were introduced into music theory and practice during the Middle Ages. Tradition attributes their invention to the Italian Benedictine monk Guido of Arezzo. Gaffurius describes this invention thus:

The famous monk Guido of Arezzo was led by a certain divine inspiration, examining carefully note by note the hymn of the most holy precursor John the Baptist; he realized that the first syllables from each line were distant from each other by the same intervals, as were the steps as disposed on the monochord of the philosophers. Then, on more careful examination, Guido perceived that a tone existed between the first syllable of the first verse, which is *ut*, and the first syllable of the second, which is *re*, and likewise between this and the first and the first syllable of the third, which is *mi*. Then the first syllable of the third verse to the first syllable of the fourth, that is, *fa*, spanned only by a smaller semitone, while the first syllable of the fifth verse exceeds that of the fourth by a tone, that is, *sol*; finally, Guido observed that the first syllable of the sixth meter, that is, *la*, departs from the first syllable of the fifth verse by a whole tone. He gathered together in these six syllables the three species of diatessaron, which musicians use frequently in a collection of four single tones arranged in a wonderful and natural and almost divine disposition. Although seven discrete tones are assigned to these seven letters, he thought that only six syllables should be applied to the sounding steps. This modulated division of high and low syllables musicians distributed among the letters with all vowels, by which means whatever can be spoken is capable of being adapted to melody. Six syllables are known to be written but, naturally enough, varied in this series: *ut re mi fa sol la*. Let the melody and harmony of this hymn be printed as it was notated the first time by means of these syllables!¹

¹ *Theorica musice* (Milan: Giovan Pietro Lomazzo, 1492), book V, Chap. 6. The translation is from *Franchinus Gafforius: The Theory of Music (Milan, 1492)*, ed. by Walter Kurt Kreyszig (New Haven and London: Yale University Press, 1993), pp. 174-75.

Ut re re mi re re re ut re mi mi

Vt queant la xis re so na re fi bris

mi fa sol mi re mi ut re fa sol la sol fa

mi ra ge sto rum famuli tu orum

sol ue po lu ti labii reatum

Sol fa re ut re

Sante lo an nes

Ex. 1

The six names were used for a particular kind of scale – the hexachord – which has only one semitone, placed in the middle.

ut re mi fa sol la

Ex. 2

The pitch of the notes does not matter: it is the interval series that is important.

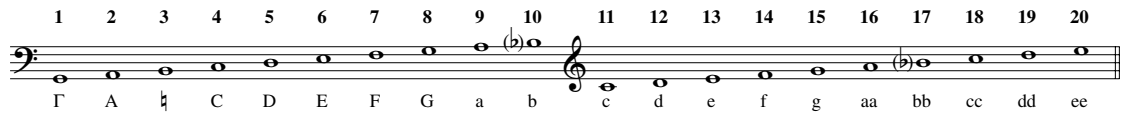
ut re mi fa sol la

ut re mi fa sol la

Ex. 3

The first scale was called the ‘exachordum naturale’ (natural hexachord), because it does not include B, a note that was the Achilles’ heel of early music theory, mainly because it has no perfect fifth. The second was the ‘exachordum durum’ (hard hexachord), because it includes the ‘B quadro’ or ‘B durum’ (B natural). The third is the ‘exachordum molle’ (soft hexachord), because it includes the B molle (B flat): ‘molle’ means both ‘soft’ and ‘sweet’.

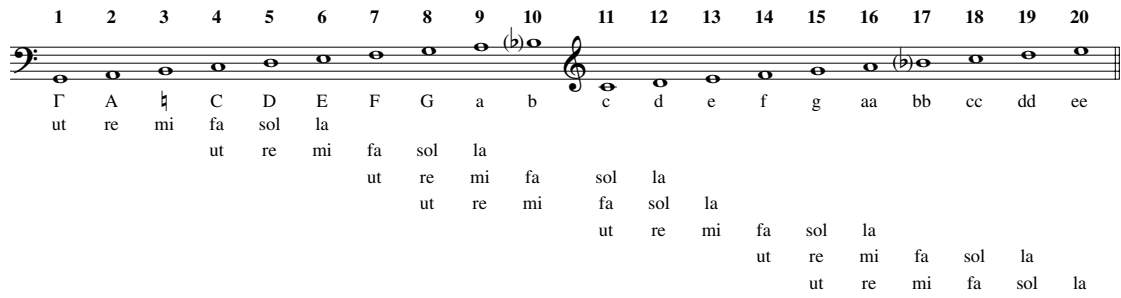
The singer linked the names ‘mi’ and ‘fa’ to the semitone, making the correct tuning of the melody easier. Notes also had absolute names, which were necessary to tell their position on both the keyboard and the staff.



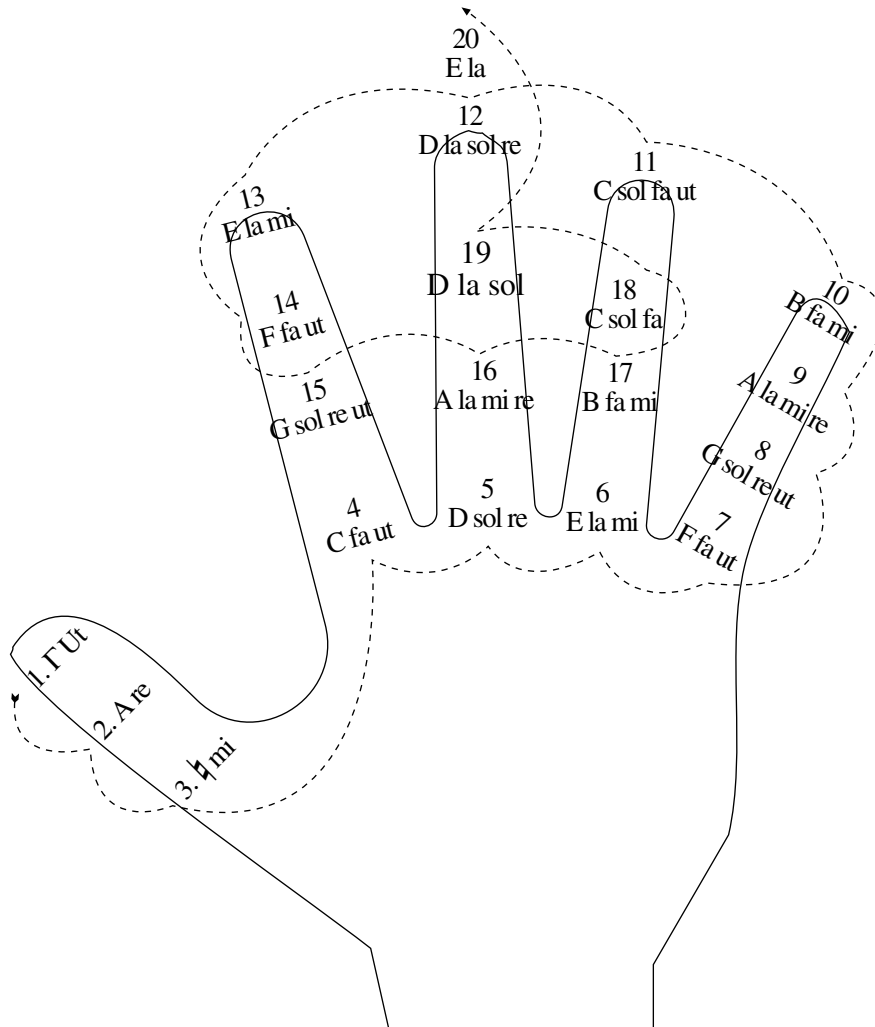
Ex. 4

If we position the three hexachords according to the appropriate intervals, we obtain the so-called Guidonian Hand.

4.3.2. THE GUIDONIAN HAND



Ex. 5



Ex. 6

Both patterns were called the ‘Guidonian Hand’ or the ‘Musical Hand’: the first one is more technical and shows how each letter bears several note names (for instance G sol re ut) according to which hexachord that name belongs. The actual hand was mainly aimed at pupils and used to memorise note names: the pupil touched in succession the joints of the left-hand fingers, naming the notes. He would start by touching the thumb in three places with the tip of the first finger, then the thumb becomes the pointer, and a spiral is drawn that ends on the nail of the middle finger.

We can see that in theory it was not possible either to descend below ‘Gamma’ – G on the first line of the bass clef – or to ascend above E la – the E on the fourth space of the G clef – but in practice the melody could go ‘extra manum’ (i.e. beyond the Hand) in both directions. This gap between theory and practice was never filled, even when theorists like Zarlino and Banchieri decided to add a few extra low notes to the Hand, using for this purpose the external part of the thumb’s joint:

La realtà del fatto è che la mano e di vintiuna, principiando al nodo del deto grosso in F fa ut.²

Or even the whole left arm:

E chi parimente volesse recitarla [the Hand] per l’ordine naturale di Gioseffo Zarlino, si deve ponere la mano dritta sopra la spalla manca e ivi dire ut, poi alla giuntura del braccio proferire re, similmente alla giuntura della mano pronuntiare mi, poi seguitare alla corista come di sopra.³

4.3.3. SOLMIZATION AND MUTATIONS

If we sing a simple melody within the range of one hexachord, then we use just six syllables:



Ex. 7 (Giamberti (1657), No. 8, ‘Ballo di Mantua’, incipit of the lower line)

If a melody goes beyond the extremes of a single hexachord, we must introduce a mutation. That means exchanging a note name with one taken from another hexachord. For instance, if we are singing an ascending natural scale, we need to ascend to high C and, obviously, we must sing ‘mi fa’ on the semitone at the top:



Ex. 8

² Banchieri, (1614), p. 5.

³ Banchieri, (1615), p. 8.

So we change from the natural hexachord to the hard one on A la mi re, using the third syllable 're'.

Here is the mutation from the hard hexachord to the natural one:

hard hexachord ut re mi fa sol la
natural hexachord ut re mi fa sol

The diagram shows a single staff with a treble clef. The notes are: G (ut), A (re), B (mi), C (fa), D (sol), E (la), F (fa), G (sol). The first six notes (G-A-B-C-D-E) are labeled as the 'hard hexachord'. The last four notes (D-E-F-G) are labeled as the 'natural hexachord'. An arrow points from the 'fa' (C) of the hard hexachord to the 're' (D) of the natural hexachord, indicating the mutation point.

Ex. 9

On this occasion we change hexachord on the note G sol re ut.

The third ascending mutation is

soft hexachord ut re mi fa sol la
natural hexachord ut re mi fa

The diagram shows a single staff with a treble clef. The notes are: F (ut), G (re), A (mi), B (fa), C (sol), D (la), E (re), F (mi), G (fa). The first six notes (F-G-A-B-C-D) are labeled as the 'soft hexachord'. The last four notes (C-D-E-F) are labeled as the 'natural hexachord'. An arrow points from the 'sol' (C) of the soft hexachord to the 're' (D) of the natural hexachord, indicating the mutation point.

Ex. 10

Changing from the soft hexachord to the natural one, we use the note D la sol re. Every ascending mutation involves the syllable 're': twice from 'la' to 're', once from 'sol' to 're'. The syllable re is thus the fulcrum of ascending mutations.

4.3.4. DESCENDING MUTATIONS

If we want to descend beyond the bottom end of a hexachord, we must use another kind of mutation. Changing from the natural hexachord to the hard one, we use the note 'E la mi':

natural hexachord la sol fa mi re ut
hard hexachord la sol fa mi re

The diagram shows a single staff with a treble clef. The notes are: E (la), D (sol), C (fa), B (mi), A (re), G (ut), F (fa), E (mi), D (re). The first six notes (E-D-C-B-A-G) are labeled as the 'natural hexachord'. The last four notes (C-B-A-G) are labeled as the 'hard hexachord'. An arrow points from the 'mi' (B) of the natural hexachord to the 'la' (C) of the hard hexachord, indicating the mutation point.

Ex. 11

Changing from the hard hexachord to the natural one, we use the note 'A la mi re':

hard hexachord la sol fa mi re ut
natural hexachord la sol fa mi

The diagram shows a single staff with a treble clef. The notes are: A (la), G (sol), F (fa), E (mi), D (re), C (ut), B (fa), A (mi). The first six notes (A-G-F-E-D-C) are labeled as the 'hard hexachord'. The last four notes (E-F-G-A) are labeled as the 'natural hexachord'. An arrow points from the 'mi' (E) of the hard hexachord to the 're' (D) of the natural hexachord, indicating the mutation point.

Ex. 12

Changing from the soft hexachord to the natural one, we use 'A la mi re' again:

soft hexachord la sol fa mi re ut
natural hexachord la sol fa mi re

The diagram shows a single staff with a treble clef. The notes are: A (la), G (sol), F (fa), E (mi), D (re), C (ut), B (fa), A (mi). The first six notes (A-G-F-E-D-C) are labeled as the 'soft hexachord'. The last four notes (E-F-G-A) are labeled as the 'natural hexachord'. An arrow points from the 'mi' (E) of the soft hexachord to the 're' (D) of the natural hexachord, indicating the mutation point.

Ex. 13

Generally speaking, descending mutations use ‘la’: twice from ‘mi’ to ‘la’, once from ‘re’ to ‘la’. Scaletta gives a useful table including all the mutations, both ascending and descending.⁴

Esempio per bemolle ascendendo

D la sol re

G sol re ut

Esempio discendente

A la mi re

D la sol re

Esempio per bequadro ascendendo

D la sol re

A la mi re

Esempio discendente

A la mi re

E la mi

The image shows eight musical examples of mutations in G-clef, treble clef, 4/4 time. Each example consists of a staff with notes and a corresponding line of text below it. The first two examples are for the mode D (D major): 'Esempio per bemolle ascendendo' shows an ascending scale from D to A with a mutation from 're' to 'la' at the fifth note; 'Esempio discendente' shows a descending scale from D to G with a mutation from 're' to 'la' at the second note. The next two examples are for the mode A (A major): 'Esempio per bequadro ascendendo' shows an ascending scale from A to E with a mutation from 're' to 'la' at the fifth note; 'Esempio discendente' shows a descending scale from A to E with a mutation from 're' to 'la' at the second note. The final two examples are for the mode E (E major): 'Esempio per bequadro ascendendo' shows an ascending scale from E to B with a mutation from 're' to 'la' at the fifth note; 'Esempio discendente' shows a descending scale from E to A with a mutation from 're' to 'la' at the second note. The text labels 'no mutation' and 'mutation' are placed above and below the respective notes in the examples.

Ex. 14

It is important to underline that the name ‘ut’ was in practice soon replaced by ‘do’, because the latter was easier to pronounce. Nevertheless, the syllable ‘ut’ was kept in use in musical theory, out of respect for tradition.⁵

4.3.5. JUMPING FROM ONE NOTE TO ANOTHER

When the melody involves leaps, we must check whether the leap includes a mutation or not: in the second case the second note of the leap will change its name according to the mutation involved.

no mutation

no mutation

mutation

mutation

The image shows two musical examples of leaps in G-clef, treble clef, 4/4 time. The first example shows a leap from Do to Fa, with a bracket above labeled 'no mutation' and a bracket below labeled 'mutation' with '(La → Re)' in parentheses. The second example shows a leap from La to Mi, with a bracket above labeled 'no mutation' and a bracket below labeled 'mutation' with '(Mi → La)' in parentheses.

Ex. 15

Lanfranco calls the mutations involving a leap ‘mutazioni imagnate’, whereas the mutations taken on a scale are called ‘mutazioni effettuali’:

Le mutazioni effettuali sono quelle che con effetto si fanno ritrovandosi la nota nel luogo della mutazione, [...] ma imagnate sono quando in essi luoghi alcuna nota non vi è, ma vi si intende, procedendo come se al luogo della mutazione essa mutazione con effetto si fosse fatta.⁶

⁴ Scaletta (1626), p. 6.

⁵ Cf. the entry ‘Esacordo’ in *DEUMM, Lessico*, II, p. 142.

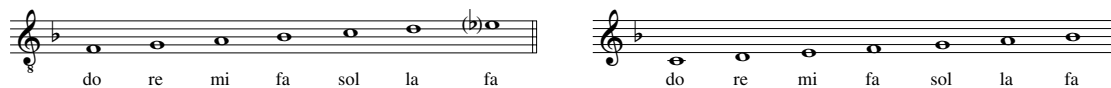
⁶ Lanfranco (1533), p. 16.

4.3.6. EXCEPTIONS

If a melody ascends just one note beyond a hexachord, that note must be sung ‘fa’ and there is no mutation, unless the composer places either a natural or a sharp on that note.

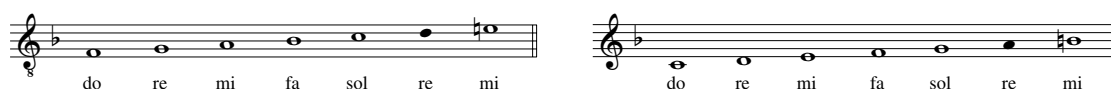
Bononcini expresses the matter clearly:

Qui è d’avvertire che alla nota dell’ultima posizione, o corda, di queste deduzioni, vi s’intende naturalmente il bemolle per raddolcire l’asprezza del tritono:



Ex. 16

come in molte cantilene di buoni autori si può vedere, e quando per avventura vi si trova collocato appresso il bequadro, si deve fare la mutazione nel la, dicendo re mi invece di la fa.⁷



Ex. 17

This rule is called ‘Fa supra La’ and both ancient and modern theorists have been puzzled about it, because it is not clear whether this rule derives from musicians’ taste regarding the tritone and major/minor sixth (see the example below) or, on the contrary, that taste derived from hexachord theory. Clearly, Bononcini thought that the real reason was the former.

Ex. 18 (Lupacchino (*ante* 1550), No. 3, upper line, bars 57-60)

But this rule must be applied very carefully, because exceptions are always possible. Andreas Ornitoparchus wrote:

This rule [‘Fa supra La’] is not true when the melody very soon ascends to F fa ut [i.e. the seventh semibreve C in the example below], as we can see in the hymn ‘Ave maris stella’.⁸

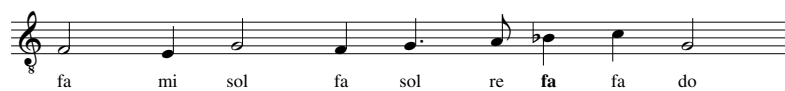


Ex. 19 (Hymn ‘Ave maris stella’ (incipit) [the example is mine])

Another exception involves ‘fa’: in music with no flats in the signature every accidental flat must be sung ‘fa’ without involving the other notes in a mutation.

⁷ Bononcini (1673), pp. 35-37.

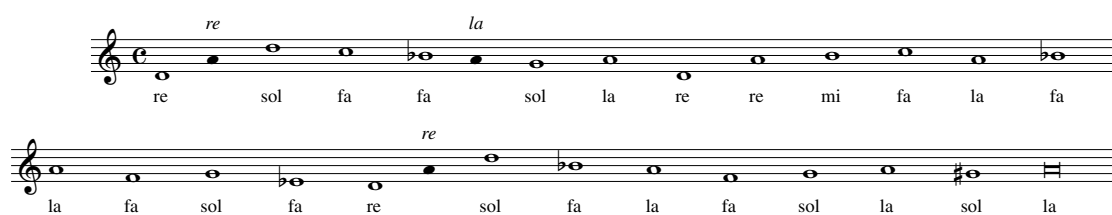
⁸ *Musicae active micrologus libris quatuor digestus* (Leipzig: Valentin Schumann, 1517), Erste Buch, Chap. V, ‘De solfizatione regule’. In this treatise there is no pagination.

Ex. 20 (Lupacchino (*ante* 1550), No. 7, lower line, bars 37-39)

However, singing sharps does not involve any mutation: we have just to raise the note's pitch without changing its name. Scaletta wrote:

Il diesis è un segno di virgole incrociate, come qui si vede, del quale a' principianti si dirà sol questo: che quelle note che seguiranno dietro al diesis saranno di sustentazione, cioè se li darà la voce più delicata.⁹

Domenico Pietro Cerone gave an example that epitomizes both rules involving flats and sharps:¹⁰



Ex. 21 (The black notes and the syllables in italic, which show the mutations, are my additions)

From all the examples we have seen, it should be clear that solmization is a dynamic technique: notes always change their names according to the following ones, even when they are not immediately adjacent. Just looking at small musical fragments and trying to solmize them does not make any sense, because we always need to look forward to the following notes. This misunderstanding seems to affect part of the solmization analysis in Pike's work. For instance, see his example 6,¹¹ where the solmization of the incipit of Wert's madrigal 'Amor io fallo' is analysed. If we look at the soprano line, in bar 5 the first semibreve D is given the syllable 'sol', whereas the correct syllable should be 're', since the melody is ascending. Then, in bar 9 the last note is also sung 're', but we cannot be sure about this, since we do not know whether the melody ascends afterwards; if not, the correct solmization would be 'la'. In fact, Scaletta, in his 'Avertimenti per cominciar a leggere', wrote:

Deve lo scolaro, dopo l'essersi fatto ben pratico nelle sopradette cose, imparare a legger benissimo le note [...] Di più farsi prontissimo nelle mutazioni quando ascendono e quando discendono. E volendo dar principio al leggere, deve prima dar dell'occhio in che riga sia posta la chiave, che sorte di chiave sia, se si canta per bemolle o per bequadro, scorrendo con l'occhio sempre inanti per antivedere se occorresse far la mutazione o no.¹²

⁹ Scaletta (1626), p. 2.

¹⁰ Cerone (1613), p. 495.

¹¹ Pike, *Hexachords*, p. 26.

¹² Scaletta (1626), p. 5.

According to the rules seen so far, only two out of the three kinds of hexachord were used to solmize any given piece of music: a key without accidentals would mutate between the natural and the hard hexachord and a key with a flat would mutate between the sweet and the natural hexachord. We have already seen how an accidental flat in a melody with no flat in the key would have been sung ‘fa’ without introducing any mutation. Sometimes this rule was not respected. Indeed, if we analyse some music, it seems that – at least for some composers – on certain occasions a mutation to a distant hexachord was needed, according to this scheme:

using three hexachords

using two hexachords (traditional way)

Ex. 22

We shall see how this praxis appears plausible when applied to a few duos in the chapter dedicated to the relationship between solmization and didactic duo.¹³

Finally, another exception involves the use of the first syllable, ‘ut’ (or ‘do’). According to the rules of solmization, we should be allowed to sing ‘ut’ only when we do not come or return to the lower hexachord.¹⁴ Often, we do not come or return to the lower hexachord at the beginning of a piece, when the melody starts from the first note of a hexachord and then ascends:

Sweet hexachord

Ex. 23 (Lupacchino (*ante* 1550), Tasso, No. 15, incipit)

In other places, if the syllable ‘ut’ is used without a good knowledge of the rules, especially singing at sight, this could be dangerous:

Ex. 24 (Lupacchino (*ante* 1550), Tasso, No. 15, upper line, bars 40-42)

If the performer does not realize that after the ut the melody keeps descending and he omits to mutate on the second note of bar 41 (mi → la), the error is unavoidable. Because of this risk, it

¹³ Chap. 4.4, ‘*Obblighi, Perfidie and Inganni*.’

¹⁴ Cf. Bramanti, *Metallo*, n. 92.

seems that in practical teaching it was suggested that the performer should mutate as soon as possible when the melody descended, even when this was not strictly necessary. Despite the fact that none of the Italian treatises states this point clearly, there are clues that bring me to think that this was common practice. First and foremost, the mutation tables in several treatises contain unnecessary descending mutations, for instance Scaletta's 'Essempio generale delle mutazioni, che per le medesime corde servono a diverse chiavi sì per b. molle, come per \natural quadro ascendendo e discendendo',¹⁵ of which the first line is transcribed here:

E dove vedrai quella nota nera, quello sarà il loco dove si farà la mutazione:

Ex. 25

The last mutation (re → la) is not necessary, since the *finalis* is ut. It might be argued that the table should be seen as an infinite chain of mutation, hence the supposed conclusion should not be taken literally. But let us see another example: Banchieri, illustrating the way to learn a melody and its related words, uses as example the incipit of the upper line of 'Il bianco e dolce cigno' by Arcadelt:¹⁶

the syllables we would expect ut ut ut re re mi ut

the syllables that Banchieri suggests fa fa fa sol sol la fa

Il bian - co e dol - ce ci - gno

Ex. 26 (Banchieri (1614), p. 51)

There is no obvious reason to begin solmizing from the natural hexachord rather than from the soft one: looking at how the melody continues, there would be time to mutate in bar 5:

ut ut ut re re mi ut ut re mi fa la fa fa fa sol fa

Il bian - co e dol - ce ci - gno can - tan - do mo - re. Ed io pian - gen - do

Ex. 27 (Arcadelt (1539), 'Il bianco e dolce cigno', incipit)

Hence, Banchieri's choice seems to be dictated by the risk of being caught in the wrong hexachord. Last but not least, a clue is found in actual didactic music. The tenth ricercar by Metallo (*ante* 1591) (Music App., 39) is a cultivated example of *inganno* technique; in particular, the first part is a canon according to solmization syllables, which coincides perfectly between the two lines. In one passage at least (upper line, bar 9) this canon needs a descending

¹⁵ Scaletta (1626), p. 7.

¹⁶ Cf. App. E, 12, Banchieri (1614), 3.

mutation – ‘la sol’ instead of ‘re ut’ – which would not be strictly necessary according to the rules of solmization. On the contrary, in a late passage (bars 25-27) the use of the syllable ‘ut’ is mandatory, though this might be justified for didactic purposes, as we shall see in the next chapter.

4.3.7. EDUCATED USE OF SOLMIZATION

When we solmize, we sometimes use the same syllable series in different passages. This allows composers to play with the notes, for instance in composing a two-part song where solmization syllables actually acquire a meaning, or in always using the same syllable pattern throughout the piece. These inner features of solmization technique were thoroughly exploited, in all genres, to invent *obblighi*, musical puns and even dedications. Torre Franca lists several compositions, especially villottas, the lyrics of which make play with solmization syllables.¹⁷ This practice goes back to at least the last twenty years of the fifteenth century (‘per lo meno prima del 1490’ Torre Franca wrote),¹⁸ when we find in Italy lines like ‘La mi la sol sol fa re’ (La so fare solo io, i.e. ‘I am the only one able to do it’), ‘La mi fa sol fa re’ (Lei mi fa cantare, i.e. ‘She makes me sing’), ‘La mi fa fa la re’ (Lei mi fa sbagliare, i.e. ‘She makes me make mistakes’). Josquin Des Prez was the first important composer to employ this technique. Indeed, when Zarlino tells us how to draw a musical theme from solmization syllables he cites two well-known Masses by Josquin:

Ma bisogna sapere che tal soggetto può essere fatto dal compositore, come fece Josquin il Tenore di La, sol, fa, re, mi e il Tenore della messa Hercules Dux Ferrariae, cavato dalle vocali di queste parole, sopra i quali [soggetti] compose due messe a quattro voci che sono degne di essere udite.¹⁹

Angelo Berardi describes how Josquin drew the theme for his Mass starting from the name of the dedicatee, the duke of Ferrara:

Josquin fece una messa con titolo: Ferrariae Dux Hercules. La musica va dicendo le medesime sillabe della lettera nella forma seguente.

Fer	ra	ri	ae	Dux	Her	cu	les.
Re	fa	mi	re	ut	re	ut	re. ²⁰

Two centuries after Josquin, the Neapolitan Strozzi, in his *Elementorum musicae praxis* (1683) still employed the same technique for his duo No. 56, ‘Omnis natura vult esse conservatrix sui. La sola farfalla mi fa dormire’ (Music App., 74). Its lyrics derive from the

¹⁷ Fausto Torre Franca, *Il Segreto del Quattrocento* (Milan: Hoepli, 1939): in particular, see pp. 128-34 and all the transcriptions in the music appendix.

¹⁸ *Segreto*, p. 131.

¹⁹ See App. E, 4, Zarlino (1558), 5.

²⁰ Berardi (1693), p. 114.

syllable sequence ‘La sol la fa fa la mi fa sol mi re’, where the last ‘sol’ might be also ‘do’: in all likelihood, Strozzi introduced this subtle ambiguity on purpose, since in some passages ‘do’ seems preferable to ‘sol’. In this way, solmization syllables always correspond to the text. On the other hand, the textless passages of this duo are puzzling, because we do not exactly how to perform them: should they be solmized – that is returning to the first way of singing – or just vocalized – that is using the second way of singing?²¹

4.3.8. THE LIMITATIONS OF SOLMIZATION

There are two important limitations in solmization: the first is the impossibility of solmizing chromatic passages; the second is the difficulty of solmizing any music with sharps or more than one flat in the key signature. We are not able to resolve the first problem, because we cannot sing two consecutive notes, the first natural and the second sharp, using the same syllable. Didactic music, mainly two-part compositions, avoid this kind of passage; indeed the first duo with frequent chromatic passages is found very late in the history of the genre, in Strozzi (1683), No. 8, ‘Nihil est in intellectu quin praefuerit in sensu. Variis artibus vincuntur’ (‘Nothing is in the mind that has not been perceived earlier. They are entrapped by various means’). I have already said that this collection was not aimed at beginners, and, furthermore, the title of this duo itself warns us about its difficulty. Later, Viviani’s *Solfeggiamenti a due voci* (1693) introduces a long chromatic episode in the solfeggio No. 5 (Music App., 78). We read on the title-page that Viviani’s collection was specifically addressed to

Chi studia, potendo apprendere da questi in un tempo istesso la franchezza, ed il buon modo di cantare.

Hence, we may suppose that Viviani taught solfeggio techniques which differed from traditional solmization.

The second problem can be resolved though just changing the clef of the piece: for instance, if we have to sing a two-sharp piece using the G clef, we could simply read it using a tenor clef with no accidentals in the key signature:

²¹ We shall thoroughly analyse the employment of solmization technique in duo composition in Chap. 4.4. On the three ways of singing, see Chap. 4.5.

Ex. 28 (Gastoldi (1598), No. 1, upper line, bars 1-15. The original key is G with a flat)

As long as the music does not modulate it is easy to sing it if we are able to read every clef. In early centuries, this ability was absolutely necessary for everyone who wanted to learn music. In the seventeenth century music began to be written in more complex keys, hence the appearance of didactic tables in treatises and even in music prints, which were useful for changing clefs and keys from several accidentals to easier clefs and/or keys. These tables were more or less the same as the one in the following example:

Ex. 29 (Bortoli, *Primi elementi di musica pratica per gli studenti principianti di tal professione* (c. 1707), p. 14, 'Seven great scales, which show that you can read several clefs as the first one in each line')

We find the solution of the previous example in staff No. 6, where the first tenor clef can substitute for the G clef with two sharps. The didactic purpose of those tables is clear and it is

shared by similar tables included in duo collections such as Natali's *Solfeggiamenti a due e tre voci* (1681), but the earliest example I know is at the end of each of the part-books of Arcadelt's *Primo libro* (Perugia: Pietroiacomo Petrucci, 1603) under the rubric 'Modo di legger le note, e pratica per far le mutazioni sopra tutte le chiavi'.²² The fact that such a table was included in a late reprint of Arcadelt's first book of madrigals can only mean that it was meant for didactic purposes, as stated by several treatises, as we shall see in the next chapter.

4.3.9. BEYOND SOLMIZATION

When music started to modulate, solmization suddenly became useless. Nevertheless, in Italy it continued to be taught until the end of the eighteenth century, mainly in ecclesiastical institutions. Fausto Frittelli, maestro di cappella of the Metropolitana of Siena – the most prestigious musical position in the city, already taken by other music teachers such as Piochi and Cini – claims in his brief treatise *Il modo di solfeggiare all'uso francese introdotto nuovamente in Siena* (1744) that he was the first to introduce in Siena this new solfeggio system. This method used the seventh syllable 'si', hence did not need mutations, and all the modern systems, such as the Tonic Sol-fa, derive from it. Frittelli's treatise consists of two mock letters addressed by Desiderio Larghi to his friend Orazio and it is very useful for understanding not only the new system, but even a few facts concerning the older system of solmization. Frittelli's criticism of the old system is partially justified. It is true indeed, as he explains using the following example:²³



Ex. 30

that the descending mutation 'fa la' is unnatural, because we are used to thinking of 'fa la' as an ascending third and not as a descending semitone. Furthermore, the descending scale of the example above, when ascending, will change its names thus [the example is mine]:



Ex. 31

the notes that we used to sing 'la sol' now are sung 're mi', and furthermore we ascend one tone singing 'fa re' when this should be a descending third. We would agree with Frittelli if he did not try to demonstrate that adding sharps to the key actually means to add mutations: we

²² Cf. App. E, 10, Arcadelt (1603).

²³ Frittelli (1744), p. 9.

have already seen how practical music dealt with this problem simply by changing clef. Perhaps in Siena, at that time, they did not use the tables for changing clefs. Hence, we can surmise that different solmization methods were in use in Italy, as Frittelli himself tells us, where he describes the general disagreement among teachers concerning the rules of solmization:

Si accordano forse in Napoli, in Bologna, in Roma? Io so, e lo so dagli nostri stessi avversari, che in Napoli particolarmente vi sono più maestri i quali tutti insegnano diversamente l'uno dall'altro. Vi sono per fine alcuni che non usano giammai cambiar lettura in qualunque diesis che incontrino, ma solamente alterano la voce.²⁴

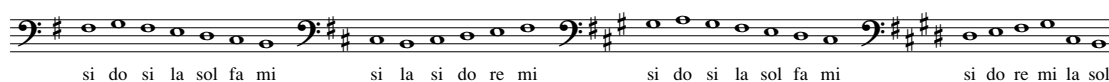
Surprisingly, what Frittelli reputed a Neapolitan oddity, that is ignoring the sharps when solmizing, is indeed the way of solmizing prescribed by the most important Italian treatises of the seventeenth century.

The new French method is easily understandable nowadays, since it has been used for centuries with just slight variations. It uses seven names, 'do, re, mi, fa, sol, la, si' applied to the seven notes of the scale. Si would be always applied to the ancient note 'B mi':²⁵



Ex. 32

When sharps occur in the key, the last one must be always sung 'si', actually transposing the key:²⁶



Ex. 33

On the other hand, when the music is in a flat-key, the last flat – called by Frittelli 'the main flat' – must be always sung 'fa':²⁷



Ex. 34

Though the new French method had overtaken 'in tutta quanta la Francia, in tutta l'Inghilterra, in gran parte della Germania e in buona parte d'Italia',²⁸ the supporters of the ancient method strenuously opposed it, especially in the ecclesiastic milieu. Padre Martini, one of the most important authorities of that time, was called upon to arbitrate between the two

²⁴ Frittelli (1744), pp. 19-20.

²⁵ Frittelli (1744), p. 12.

²⁶ Frittelli (1744), p. 13.

²⁷ Frittelli (1744), p. 14.

²⁸ Frittelli (1744), p. 22.

methods by one Francesco Provedi, who had been arguing against Frittelli and the new educational system.²⁹ Martini did not condemn the new system, though he had a bias towards the old method.³⁰ According to him, solmization was invented for plainsongs, hence, it 'è mancante rispetto al canto figurato, e rispetto al canto fermo porta qualche difficoltà'. On the other hand, the French method 'abbenché porti una grande facilità, resta però per l'altra parte mancante di tali cose che le tolgono tutto il merito'. Martini and all the other theorists of his time continued to conceive music using hexachords and the old solmization, as we may notice by looking at the musical analysis he made in his *Saggio fondamentale pratico di contrapunto fugato* (1775). Even in the last quarter of the eighteenth century there are educational manuals published in Rome that teach solmization, such as the outstanding *Elementi teorici della musica colla pratica de' medesimi in duetti e terzetti a canone: Accompagnati dal basso ed eseguibili sì a solo, che a più voci* (1789) by Luigi Antonio Sabbatini. The second part of this handbook is dedicated to practical solmization exercises in canon with continuo. For instance, the heading on page 5 reads: 'Pratica delle mutazioni. Canone a due'; there is a line in soprano clef for the singers and another line for the figured continuo; the upper line is supplied with all solmization syllables, though, on page 6 there is the same music again, but now – 'la stessa per lettura moderna' – the upper line is supplied with all the seven syllables required by the French method. This demonstrates that the two systems coexisted at that time, though there was a strong bias towards the new one.

²⁹ Provedi wrote to Martini asking for an opinion about solmization and claiming to have published an 'epistolare dissertazione' against the new French theory. Cf. *Giambattista Martini: Carteggio inedito coi più celebri musicisti del suo tempo*, ed. by Federico Parisini (Bologna: n. pub., 1888), Letter by Francesco Provedi to P. G.B. Martini dated 23 March 1743, pp. 112-13.

³⁰ Cf. Parisini, *Martini*, Letter by P. Martini to Francesco Provedi dated 31 March 1743, pp. 113-16.

4.4. OBBLIGHI, PERFIDIE AND INGANNI

4.4.1. INTRODUCTION

There are several constraints that a musician might decide to observe in composing a piece of music and almost all of them are found in the two-part literature. Zarlino, writing about a very long tradition concerning the production of sacred music, underlines how all the Masses belonging to the Flemish tradition (which eventually converged in the Italian style) were composed ‘sopra qualche soggetto’ or using a contrapuntal or thematic *obbligo*.¹ The artistic principle that lies behind imposing one or more constraints (*obblighi*) in composing is epitomized in this sentence of Zarlino’s:

La cosa che si fa bene nel difficile è molto più da lodare che non quella che è fatta bene senza alcuna difficoltà.²

All later theorists and practical musicians agreed on this, even when the result was not particularly interesting. For instance, Giovanni Maria Trabaci’s *Il secondo libro de ricercate et altri varij capricci* (1615) presents two ricercars for keyboard instrument ‘sopra il tenor di Costanzo Festa’ – that is ‘La Spagna’³ – of which the second one is ‘a 5, con tre parti in canone senza regola, ma per forza di contrappunto’: the first three parts are in canon after a breve and at the fifth above; the fourth line is the cantus firmus, and actually only the bass is in free counterpoint. Trabaci gave himself very strict constraints, and he noted at the end of the ricercar: ‘Se non fosse per l’obbligo del canto fermo si potrebbe fare assai di miglior garbo’. Hence, Trabaci considered more important – at least in this occasion – fixing an *obbligo* rather than composing a more beautiful free counterpoint. Angelo Berardi conveyed the same concept when he wrote: ‘dove è l’obbligo, le cantilene non riescono tanto vaghe e armoniose come le libere’;⁴ on the other hand, expounding an example of counterpoint on a cantus firmus, he said: ‘Oltre l’essere obbligata, la cantilena è di buona armonia, cosa di qualche considerazione’.⁵

Broadly speaking, we find most kinds of *obbligo* in the two-part literature. They are:

- duos composed on a isometric *tenor*, such as ‘La Spagna’ or a plainsong (see above, Chap. 2)

¹ Cf. App. E, 4, Zarlino (1558), 5.

² Zarlino (1558), p. 228.

³ On ‘La Spagna’ and why it was also called the ‘Tenor di Costanzo Festa’, see above Chap. 2.3. Here, suffice it to say that the *obbligo* described here of composing a three-part canon on this *tenor* had already been used by Festa around 80 years before.

⁴ Berardi (1687), p. 50.

⁵ Berardi (1687), p. 82.

- duos composed borrowing a line from a pre-existent composition, usually a chanson or a madrigal (see above, Chaps. 3.2 and 3.3)
- duos composed paraphrasing a polyphonic composition or a popular song (see above, Chaps. 3.2 and 3.3 and App. F)
- duos that contain *perfidie*, that is the obsessive repetition of rhythmic or melodic patterns
- duos composed on a solmization *obbligo*, such as ‘La sol fa re mi’
- duos that use contrapuntal *obblighi*, such as canon or the prohibition of octave intervals between the voices (see above, Chaps. 4.2)
- duos that contain particular notational and rhythmic issues, such as black and white notation as we see in Agricola’s piece ‘Caecus non iudicat de coloribus’.⁶

Already in the fifteenth century there were examples of duos that were composed (not necessarily for didactic purposes) borrowing musical material from various models. According to Brown and Lowinsky, ‘all the two-voiced examples found in theoretical treatises seem to consist of a melodic line added to a given tenor’.⁷ However, in the second half of the sixteenth century, when educational music reached its maturity, characterized by completely original production, *prius factus* material was still used for reasons connected with tradition and its own peculiar nature.⁸ Even a superficial glimpse at the collections of duos reveals a number of interesting uses of *obblighi*. Carapezza points out that the frequent use of the ‘upper leading note’ in Vinci’s *Il primo libro della musica a due voce* (1560) ‘might uphold the hypothesis, suggested by the typically Sicilian titles, that there is some derivation from folk melodies’.⁹ And Vinci included a duo on ‘La Spagna’ (No. 26, ‘Il gambaro con denaretto’, transcribed in Music App., 4) and another one, No. 24, ‘Senza octava’ (Music App., 22), in which the composer forces himself not to use the octave harmonically. We find the same *obbligo* a century later in Strozzi’s *Elementorum musicae praxis* (1683), No. 55: ‘Qui rem intellegit, viam ad salutem excogitat. Ottava bandita’, though while Vinci thoroughly respected the *obbligo*, Strozzi avoided it on a few occasions. This *obbligo* must have been well known, since it is also described in Scaletta’s *Primo scalino della scala di contrapunto: Introduttione brevissima e facilissima per principianti a così illustre virtù* (1622), where it is specifically addressed to

⁶ In I Bc, MS Q17 (c. 1490).

⁷ Romano, p. 37.

⁸ See App. F, which lists and describes all the duos borrowing materials and those composed using any kind of *obbligo*.

⁹ *Duo*, p. xlii. The upper leading note happens when the melody descends to the tonic by semitone, typically in the third mode with the passage F to E. According to Carapezza, this is ‘typical of Sicilian folk music (identical to the classical *harmony* of Ancient Greece and only in appearance coinciding with the third ecclesiastical mode known as the Phrygian)’.

beginners learning counterpoint, who should practise this *obbligo* and the similar prohibition on using the fifth and the sixth.¹⁰

Looking at other important collections, Lupacchino's *Il primo libro a due voci (ante 1550)* contains two duos composed on the well-known 'Bataille' by Clément Janequin (see Mus. App., 14 and 15 and Chap. 3.3). The second textless duo in Lassus's *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (1577) develops the theme 'La sol fa re mi' (see Mus. App., 28). In Guami's *Ricercari a due voci* (1588) there is a ricercar, No. 3, on the same *obbligo* (Mus. App., 35). In the same collection we find other duos based on *obblighi*, which we shall describe later, and also a paraphrase: No. 5 employs the theme of 'Innsbruck ich muß dich laßen', a song attributed to Heinrich Isaac.

In Gastoldi's *Il primo libro della musica a due voci* (1598), an anthology by composers belonging to the Milanese milieu, there is a duo by 'Incerto' (No. 24) that is a setting of a four-part dance 'Tedesca' already published in the *Primo libro de balli* (1578) by Giorgio Mainerio: this is another collection which would be worth studying for a probable educational function. The duo No. 7 by Gastoldi is a textless *quodlibet* that uses three different popular melodies which the two voices present alternatively, adding to them a florid counterpoint. Of these three themes two, the 'Girometta' and the 'Bella Franceschina', are perfectly recognizable. The ninth duo by Gastoldi uses the theme of his three-voice ballet 'Il ballerino'.¹¹

A few years later, some of the themes already used in the Milanese anthology are found in Pietro Sangiorgio's *Il primo libro de capricci a due voci* (1608). We know very little about this musician, who came from Monaco, where he was maestro di cappella and died on 22 June 1629. His two-part capriccios, which have not been thoroughly studied so far, are very interesting and reveal several links with Gastoldi's anthology and with the works of other musicians who flourished in Northern Italy, in particular Giovanni Antonio Cangiasi.¹²

In Giamberti's *Duo tessuti con diversi solfeggiamenti* (1657) – with undoubtedly the most important collection of the seventeenth century – the use of *obblighi*, *tenores* and paraphrases is frequent and stated by the titles of the duos throughout the collection, something that seldom occurs in earlier prints. The titles are of this kind: 'Scherzi sopra la Girometta', 'Duo sopra la

¹⁰ Cf. App. E, 22, Scaletta (1622), 1.

¹¹ *Balletti a tre voci* (Venice: Ricciardo Amadino, 1594).

¹² Cangiasi is a little-known musician who published an instrumental collection for four instruments and/or organ titled *Scherzi forastieri* (Milan: Filippo Lomazzo, 1614). There he used several themes that were found in Gastoldi's and Sangiorgio's. Cf. the modern edition published by Andrea Bornstein, RCF, 8 (1997).

Bargamasca', 'Ballo di Mantua', 'Io son ferito', 'La sol fa re mi', 'Aria del gran Duca', 'Villan de Spagna', etc. The thematic choices of this collection and of some of the following ones, seem to have been affected by Frescobaldi's works.¹³

Plainsongs were rarely used in Italian educational music, as they were so often in Germany. There are a few examples in fifteenth-century manuscripts, such as the already cited Perugia MS 1013 (1509), which contains an 'Ave maris Stella' attributed to Johannes Stockhem:¹⁴ then, at least in Italy, there are no more examples until 1579. In this year there was issued a work by the Spanish composer and theologian Ferdinando de las Infantas, *Plura modulationum genera quae vulgo contrapuncta appellantur super excelso gregoriano cantu*, which sets the Gregorian chant 'Laudate Dominum omnes gentes' in from two to eight parts: the duos are only ten out of 101 pieces. The nationality of the composer underlines the traditional reluctance of Italian native musicians to use sacred tenors in educational duos; furthermore, Infantas' work must be considered a theoretical treatise on counterpoint rather than a collection of music. The pieces are composed using various kinds of contrapuntal and notational features, and a wide selection of clefs, time-signatures and proportions. The ten duos, in particular, frequently employ *perfidie*. The systematic use of plainsongs in educational duos returns (or, rather, begins) at the end of the seventeenth century, with Caresana's *Duo* (1681). Caresana was born in Venice, but lived and worked all his life in Naples, where the cultural milieu was under a strong Iberian influence. His collection is divided into two books, and the duos included in the *Libro primo* are the 'soggettati ad obbligo'. The *obbligo* is represented by four Gregorian hymns, 'Ave Maris Stella', 'Iste Confessor', 'Ad Coenam Agni providi' and 'Pange lingua' on which is composed what might be called a 'macroduo' for each hymn. Every 'macroduo' is divided into several sections of different lengths progressively numbered. Caresana uses the hymns in several ways: sometimes they act as isometric cantus firmi, which are shared alternatively by the voices, with a counterpoint is added; at other times they are directly included in the contrapuntal fabric with or without the lyrics. The difficulty of the writing and of performance increases throughout each 'macroduo' and also throughout the whole book. Even the number of sections increases from only seven in the 'Duo primo' on 'Ave Maris Stella' (Music App., 71) to twenty in 'Duo quarto' on 'Pange lingua'.

¹³ Cf. *Giuseppe Giamberti: Duo Tessuti con diversi Solfeggiamenti, Scherzi, Perfidie et Oblighi (1657)*, ed. by Bernard Thomas, RM, 4 (1985), p. ii.

¹⁴ See Albert Seay, 'An 'Ave Maris Stella' by Johannes Stochem', *Revue Belge de Musicologie*, 11 (1957), 93-108.

Finally, we have duos that use a precise form borrowed from ‘adult’ music, presenting it *en miniature*, as Einstein said.¹⁵ To this vast genre belong the madrigals, and all the duos written in recognisable vocal forms. It is not always possible to enclose textless duos in a known genre, especially when the rubrics do not help.

4.4.2. *PERFIDIE*

‘Perfidia’ is an important technique of Renaissance counterpoint which deserves thorough explanation. ‘Perfidia’, ‘pertenacia’, ‘ostinazione’ are all terms with a similar literal meaning which, even though they sometimes had slightly different musical meanings during the Renaissance and the Baroque, were linked to each other both in theoretical and in practical music.¹⁶ They involve the incessant repetition of the same pattern, which might be either rhythmic or melodic or involving solmization syllables. Zarlino defines the ‘pertenacia’ thus:

E perché alle volte i musici si sogliono obbligare di fare il contrappunto usando sempre un passaggio variando però il concerto, il qual modo è detto far contrappunto con obbligo, e tali repliche o passaggi si chiamano pertinacie.¹⁷

The musical score consists of four systems of two staves each. The top staff is labeled 'CONTRAPPUNTO' and the bottom staff is labeled 'SOGGETTO'. The music is in a 2/4 time signature. The vocal line (CONTRAPPUNTO) features a melodic pattern of eighth notes with solmization syllables: [La sol fa re fa mi], [La sol fa re fa mi], [La sol fa re fa mi], [La sol fa re fa mi], [La sol fa re fa mi], [La sol fa re fa mi]. The instrumental line (SOGGETTO) provides a harmonic accompaniment with a similar rhythmic pattern of eighth notes. The syllables are enclosed in brackets and placed below the notes.

Ex. 1

¹⁵ ‘Galilei’, p. 365.


¹⁶ In modern Italian the term ‘perfidia’ means only ‘cattiveria’ (i.e. ‘bad thing’); though, as Giacomo Devoto and Gian Carlo Oli’s *Il dizionario della lingua italiana* (Florence: Le Monnier, 1990) states, in ancient Italian ‘perfidiato’ meant ‘ostinarsi a torto o in malafede’ (i.e. ‘to be wrongly obdurate’) and ‘perfidioso’ meant ‘ostinato, caparbio’ (i.e. ‘obdurate’).

¹⁷ Zarlino (1558), p. 228.


It is clear that Zarlino meant by ‘pertinacia’ a contrapuntal *obbligato* that involves the repetition of the same solmization syllables ‘La sol fa re fa mi’ rather than a rhythmic *obbligato*.¹⁸ Giamberti, in his collection of duos (1657), gave the same meaning to the term ‘perfidia’, used in the titles of the first two duos, both based on the hexachord – ‘Perfidia sopra Ut re mi fa sol la’ (Music App., 64) and ‘Perfidia sopra il medesimo soggetto’. Some theorists and practical musicians, however, give ‘perfidia’ the meaning of rhythmic obstinacy; that is we have a *perfidia* when one or more parts of a composition repeat the same rhythmic pattern, even if with different melodies. Berardi defines the *perfidia* thus:

Perfidia nella musica s’intende continuare un passo a capriccio del compositore, come esempio il sopra mostrato contrappunto della semiminima sincopata e puntata con tre crome e anche altri che sarò per mostrare.¹⁹

Della semiminima col punto sincopata e perfidiata con tre crome.




Contrappunto perfidiato di tirate con due semiminime e quattro crome.



Contrappunto di perfidia d’una semiminima e due crome – Fioretti.



Contrappunto di perfidia della minima nell’alzare della mano col punto e due crome seguenti.



Ex. 2


Though Berardi’s definition might have either a rhythmic or a melodic interpretation, by looking at the given examples we can see that melodic intervals are not involved in the *obbligato*, leaving only a rhythmic meaning. Eighty years earlier than Berardi’s definition, Cerreto had already explicitly stated the necessity of using *perfidie* in counterpoints on a cantus firmus.²⁰ In this case too, looking at Cerreto’s examples, it is clear that for him the *perfidia* was a rhythmic


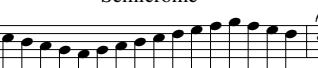
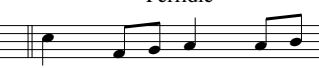



























¹⁸ I have added solmization syllables in all the examples of this chapter. Furthermore, I have added to a few examples the indication ‘perfidia’ and beams on the shortest note-values to underline more clearly the rhythmic patterns.

¹⁹ Berardi (1687), p. 12.

²⁰ Cf. App. E, 9, Cerreto (1601), 2.

obstinacy. In the *Libro primo* of the manuscript treatise by Aurelio Virgiliano *Il Dolcimelo* (first half of the seventeenth century), subtitled ‘Dove si contengono i passaggi da farsi con la voce e con ogni sorte di strumento musicale’, there are charts that list examples of the division of semibreve passages sorted in three columns: ‘crome’, ‘semicrome’ and ‘perfidie’.²¹ As we may see in the example below, Virgiliano also means by ‘perfidia’ the repetition of a rhythmic pattern at different pitches, not involving the repetition of the melody on the accents of the *tactus* at all.

Soggetto  di permanente

	Crome	Semicrome	Perfidie
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Ex. 3

²¹ We do not know the actual identity of the composer, since ‘Aurelio Virgiliano’ is an academic pseudonym. Furthermore, his manuscript was never completed; in fact, under the three columns of examples that I have transcribed, the original pages bear three other spaces, nearly always left blank, which should have contained divisions called respectively ‘sestuple’, ‘triplicate’ and ‘quadruplicate’.

Looking at the most difficult *perfidie* by Virgiliano, which were intended as divisions, we notice that the final note belongs to the pattern: see for instance the seventh example, where the semibreve completes the ascending three-note scale, and the ninth, in which the groups of four semiquavers start after a semiquaver rest. Note that the beaming of the quavers and semiquavers is Virgiliano's original and that it emphasizes the shifting of the accents triggered by the *perfidia*.

The earliest example known to me of the term 'perfidia' is in the title of Ruffo's capriccio 'El Perfidioso' in *Capricci in musica a tre voci* (1564) (Music App., 97).²² When analysing the music, it is not easy to understand what Ruffo meant by using that title: in all likelihood the obstinacy involves the repeated-crotchet pattern throughout the three parts of the piece, which always falls on different parts of the *tactus*. Furthermore, there are no obvious elements of melodic obstinacy; hence, Ruffo, together with Cerreto, Virgiliano and Berardi, seems to give the term 'perfidia' a rhythmic, rather than a melodic meaning. Furthermore, Ruffo's example well illustrates how to use the *perfidia* in a pattern that goes against the usual accents of the *tactus* and creates a sort of polyrhythmic result.

Banchieri also describes the same *obbligò* (though he never calls it 'perfidia') in his *Cartella musicale*, in the chapter 'Utili e osservabili documenti agli studiosi contrappuntisti'.²³ There are four duos 'con sedici osservazioni buone': the 'osservazioni' are brief sentences that illustrate the contrapuntal technique used; they are numbered progressively and placed under the musical passage concerned. The second duo includes a *perfidia*, though it is called by Banchieri 'sonora ostinazione':

Secondo duo [bars 54-60]

12. Sonora ostinazione

13. Imperfette osservate

14. Seguita l'invenzione

Ex. 4

²² As mentioned in Chap. 3.2, the headings of Ruffo's capriccios are mostly adjectives related to their character, such as 'El Travagliato', 'El Pietoso', 'El Malenconico', etc.

²³ Banchieri (1614), pp. 139-47.

In this example there are two *perfidie*: the first one on the upper line is termed by Berardi ‘fioretti’, while the second one on the lower line involves ‘una minima con il punto nell’alzare di mano’ plus a crotchet.²⁴

From all the examples of *perfidia* that I have gathered together, it seems clear that this *obbligo* is better suited to textless music, probably because lyrics need a dedicated distribution of accents that could not be matched properly by this sort of *obbligo*. When there is a *perfidia* in a texted piece – as we see in duo No. 5 by Bellanda (1599), in bars 9-11 and 23-25 (Music App., 48) – it always occurs on vocalizations.

There are numerous examples of *perfidia* in duos with and without text: here is a chronological overview with some comments:

- Festa (c. 1530), No. 1, bars 14-16; No. 2, bars 11-17 and 29-end (Music App., 94)
- Ortiz (1553), ‘Recercada Tercera’, bars 28-32 and 61-70:

Recercada Tercera [miss. 28-32]

[miss. 61-70]

The image shows three systems of musical notation. The first system is labeled 'Recercada Tercera [miss. 28-32]' and shows a treble clef staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a simple pattern of half notes. The second system is labeled '[miss. 61-70]' and shows a treble clef staff with a rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a simple pattern of half notes. The third system is unlabeled but shows a treble clef staff with a rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a simple pattern of half notes.

Ex. 5

Ortiz often uses *perfidie* in the ricercars on ‘La Spagna’ contained in his viola da gamba treatise²⁵ as Cerreto suggests doing in composing a counterpoint on a cantus firmus²⁶ and as Costanzo Festa did in the similar compositions on ‘La Spagna’.²⁷ Hence, the tradition of adding a line of this kind to an isorhythmic *tenor* may in all likelihood have been started by Festa. It is worth underlining that the *perfidie* used by Ortiz never go against the accents of the *tactus* – that is, they use patterns of which the total value is either one or two semibreves.

²⁴ Berardi (1687), p. 12.

²⁵ See above, Chap. 2.4.

²⁶ See App. E, 9, Cerreto (1601), 2.

²⁷ Festa (c. 1530).

- *Villancicos* (1556), ‘Septimo tono’, bars 60-65 (Music App., 18)

In this duo there is a *perfidia* consisting of a five-crotchet pattern that particularly undermines the accents of the *tactus*.

- Lassus (1577), No. 5, ‘Expectatio iustorum’, bars 29-end (Music App., 27)

As we have already said, in texted duos *perfidie* are especially used on vocalizations.

- Lassus (1577), No. 17, bars 39-44:



Ex. 6

Here we have a *perfidia* pattern consisting of a dotted crotchet followed by a quaver that is one of the most frequently used in duos until the eighteenth century.

- De Antiquis (1585), No. 17, bars 44-end (Music App., 32)

The unsynchronized *fioretti* end in two different $3/4$ patterns.

- Guami (1588), No. 4, bars 36-44 (Music App., 36)

This is one of the most beautiful *perfidie* in the whole literature of the duo. The lower line follows the upper line after a crotchet and both bear a *perfidia* consisting of a $3/4$ pattern: in bar 40 the note F, which has different values in the two parts, is used to stop the progression momentarily and start it again exchanging parts and with ascending movement rather than descending.

- Fonghetti (1598), No. 26, ‘Il Corriero’, bars 17-21 (Music App., 43)
- Gastoldi (1598), No. 1, bars 7-12 (Music App., 44)
- Zuccaro (1606), No. 14, bars 29-32 (Music App., 51)
- Troilo (1608), No. 16:

[bars 8-12]

[bars 22-25]

Ex. 7

- Bartei, *Il primo libro de ricercari a due voci* (1618), No. 1:



Ex. 8

- De Spagnolis (1626), No. 14, bars 20-33 (Music App., 62)
- Giamberti (1657), No. 38, 'Civetta':

Ex. 9

This is a peculiar case that perhaps should not belong in this list. The time-signature is **6/8**, though nearly all the bars should be read in 3/4.²⁸

- Strozzi (1683), No. 2, 'Nemo sibi solus ad universa sufficiens est', bars 45-53 and 62-78 (Music App., 73)

Strozzi is perhaps the only composer to use *perfidie* very similar to those seen two centuries earlier in Alexander Agricola's three-part fantasia 'Caecus non iudicat de coloribus':²⁹ simple values, such as semibreves, minims and crotchets, are used in syncopated patterns that form *perfidie* which are challenging to perform.

- Magini (1703), No. 24, 'La Stravaganza', bars 138-42 (Music App., 79)

130 years after Lassus's collection, Magini still uses the same *perfidia* consisting of a dotted crotchet followed by a quaver.

- Bertalotti (1744), No. 38, bars 10-15 (Music App., 85)

This *perfidia* is marvellously cantabile, despite its complex rhythm (**3/8+1/4+3/8**).

²⁸ On the origin of this melody, see App. F, 5.

²⁹ I Bc, MS Q17 (c. 1490). Cf. Call, *MsCensus*, I, pp. 71-72.

In this *excursus* there are illustrious absences, since several duo collections seem not to contain *perfidie* at all, such as Eustachio Romano (1521), Lupacchino (*ante* 1550) and all the Sicilian collections: Vinci (1560), Il Verso (1596), Calì (1605). This fact should be thoroughly investigated, since it may offer a clue to the existence of different schools of counterpoint, separate from each other both chronologically and geographically.

4.4.3. *OBBLIGHI LINKED WITH SOLMIZATION: INGANNI*

Despite the fact that the use of solmization syllables in creating musical themes may have been introduced in the fifteenth century, its first theoretical overview was written only in the seventeenth century. Banchieri (1614) gives examples of ‘contrappunto ostinato’ that keeps repeating in the same line the same notes:

Il qual Sesto contrappunto vien permesso conoscendo artificio in dicendovi sempre Ut re mi fa sol la. Fuori di tale occasione non è regola di buon contrappunto far sentir passaggi reiterati più fiato in uno stesso luogo, ma sì bene variare, come nell’ esempio superiore fugato si vede in pratica.³⁰

Ex. 10

Apparently, Banchieri means that the obstinate counterpoint must actually repeat the notes at the same pitch, not just use the same solmization syllables. Berardi (1687), too, seems to have the same opinion when he includes this kind of counterpoint within the most general genre of ‘contrappunti o fughe artificiose con variati obblighi’:

Contrappunto ostinato, ovvero pertinace, è quello che ostinatamente sempre replica lo stesso passo o soggetto nelle medesime corde, ben è vero che le figure possono essere differenti. Contrappunto ostinato con obbligo che dica Re Sol Re Mi Re Ut.³¹

³⁰ In the *Cartella musicale*, pp. 106-10, in the chapter entitled ‘Epilogo del contrapunto’, there are a few short examples of counterpoints on a cantus firmus. They help Banchieri to illustrate, by means of short sentences placed below the staves, some of the most important rules of composition.

³¹ Berardi (1687), pp. 22-23.



Ex. 11

Though both Berardi and Banchieri give only examples where the sequence of notes is always repeated at the same pitch, the sequence could use also different notes, though keeping the same solmization syllables, through a skilled use of the hexachords. Giuliano Tiburtino's *Fantasia [sic] et ricercari a tre voci* (1549) contains twelve fantasias on this kind of *obbligo*: the solmization sequence is stated in titles such as 'Ut re mi fa sol la', 'La sol fa mi fa re la', etc.³²

Ex. 12 shows a musical score with three staves. The upper staff is a vocal line in C major, 4/4 time, with the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The middle staff is a vocal line in C major, 4/4 time, with the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lower staff is a bass line with whole notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Solmization syllables are written below the vocal lines: [La sol fa re mi] under the first eight notes of the upper staff, and [La sol fa re mi] under the first eight notes of the middle staff. The lower staff has solmization syllables: [La sol fa re mi] under the first eight notes, and [La sol fa re mi] [La] under the last eight notes.

Ex. 12 (Tiburtino (1549), 'La sol fa re mi', incipit)

This piece respects the rules of solmization and leaves the theme always recognizable. Yet it is possible to change the shape of the melody without breaking the rules of solmization using a device called 'inganno'. There is an *inganno* when two lines imitate each other only by solmization syllables and not by the actual melody. Berardi (1687) says of this:

Usano i musici periti una sorte di fuga chiamata fuga d'inganno, quale si fa ogni volta che una parte comincia un soggetto e il conseguente la seguita non per gli stessi gradi, ma sebbene per gli stessi nomi di sillabe o di tuoni.³³

The first composer to use the term 'inganno' with the same meaning given it by Berardi is Trabaci in *Ricercate, canzone francese, capricci, canti fermi, gagliarde, partite diverse, toccate, durezza, ligature, consonanze stravaganti et un madregale passeggiato nel fine: Opere tutte da*

³² *Fantasia et ricercari a tre voci accomodate da cantare et sonare per ogni instrumento con la giunta di alcuni altri ricercari e madrigali a tre voci composti da lo eccellentiss. Adriano Vuigliart et Cipriano Rore suo discepolo* (Venice: Girolamo Scotto, 1549). Cf. also Chap. 5, 'Other Didactic Music in Duo Collections'.

³³ Berardi (1687), p. 41.

sonare a quattro voci (1603). His fourth *ricercar* is entitled ‘Quarto tono con tre fughe et inganni’. The same year Artusi gave a theoretical explanation of the term in his *Seconda parte dell’Artusi, ovvero delle imperfettioni della moderna musica* from which we understand how old the use of this *obbligo* was, if not the term:

I valenti compositori passati e i moderni (dei buoni, dico) hanno bene dimostrato il modo d’usarli nelle composizioni loro.³⁴

As is well-known, Artusi’s intention was to argue against Monteverdi’s work and his alleged contrapuntal mistakes, but surprisingly the example related to *inganno* (App. E, 7) seems wrong for several reasons: the third stave, for example, carries a tenor clef instead of an alto clef; in bar 3 there is an exposed fifth – C-G – between tenor and soprano; in the same bar the tenor C clashes with the alto B♭. Stranger still, according to the rules of solmization, in the soprano line, in bar 2, the two As should be sung ‘re’.³⁵ If we do not consider the tenor line, the example works, because, as we shall see in detail later, the *inganno* does not always respect the rules of solmization: sometimes it is sufficient that the note that causes the *inganno* (in Artusi’s example the two A minims on the second bar of the soprano line) *could* be sung ‘la’, since it bears the syllables ‘[A] la mi re’. Indeed, looking at Berardi’s and Artusi’s quotations, in both sentences the key passage is ‘non per gli stessi gradi, ma sebbene per gli stessi nomi di sillabe o di **tuoni** [Berardi] o **suoni** [Artusi]’, i.e. both ‘ut re mi fa sol la’ (the six syllables or ‘note’ or ‘voci’) and ‘A B C D E F G’ (the seven ‘lettere’ or ‘corde’ or ‘tuoni’ or ‘suoni’).

Berardi helps us to understand this particular aspect of the *inganno*, as he explains that it happens when one syllable contained in the note name is used:

per esempio la lettera o corda A *la mi re* [...] si può imitare con tre corde o voci, cioè la, mi, re.³⁶

Ex. 13

There are several examples of *inganni* in duos, especially in works that have higher educational aims than the simple solmization exercise: among these are certainly those by

³⁴ See App. E, 7, Artusi (1603), 1. The coincidence between Trabaci and Artusi is mentioned in J. Harper, ‘Frescobaldi’s Early ‘Inganni’ and their Background’, *Proceedings of the Royal Musical Association*, 105 (1978-9), 1-12 (p. 3).

³⁵ Bramanti, in *Metallo*, pp. xxxv-xxxvi, analyses Artusi’s example and corrects the errors.

³⁶ See App. E, 24, Berardi (1693), 2.

Lassus (1577) and Guami (1588), which are the first to include solmization *obblighi* such as ‘La sol fa re mi’ and ‘Ut re mi fa sol la’. Using these *obblighi*, both composers thoroughly exploit *inganni*, as we shall see below. Nevertheless, even in a few early collections it is possible to find some examples of *inganno*, though this technique was used cautiously.

When solmizing a duo, the pupil often found himself in a situation similar to that of the following example, where the two lines imitate each other both in the melody and in the solmization syllables:

Natural hexachord

Soft hexachord

Ex. 14 (Scotto, *Il primo libro dei madrigali a due voci* (1541), No. 51: incipit)

The *inganno* often occurs in the main theme, as we can see in another example from Scotto’s textless duos contained in the 1558 edition of his *Il primo libro dei madrigali a due voci* (1541). Here the first part of the first phrase appears again after a few bars singing the same syllables but with a slightly different melody:

Ex. 15 (Scotto (1541), No. 54, upper line: incipit and following *inganno*)

The *inganno* occurs on the syllable ‘fa’ using the ‘fa supra la’ rule. This feature is frequently exploited by other composers chronologically close to Scotto:

Ex. 16 (Lupacchino (*ante* 1550), No. 4: incipit with *an inganno* in the imitative entry)

Ex. 17 (Vinci (1560), No. 29: incipit with *inganno* in the imitative entry)

Not all early examples of *inganno* use the ‘fa supra la’ rule; furthermore *inganni* may be found in texted duos as well:

la la la sol fa fa la
Se 'l mio bel so-le è spen - - - - - to,

la la la sol fa fa la
Se 'l mio bel so-le è spen - - - - - to,

Ex. 18 (Scotto (1541), No. 28: incipit)

mi mi mi mi la sol fa mi fa
Di - sco - lo - ra - to hai, Mor - te il più bel, il

mi mi mi mi la sol fa mi mi fa
Di - sco - lo - ra - to hai, Mor - te il più bel,

Ex. 19 (Scotto (1541), No. 41: incipit)

In a few cases, the nature of the *inganno* suggests the use of a distant hexachord in the solmization. This means that it was possible to use the soft hexachord in a piece without flats in the key-signature, where, according to the rules, only the natural and hard hexachords were normally allowed:

la sol fa mi re sol mi la re fa re sol mi la fa
la sol fa mi re sol mi la re (la) (fa) fa re sol mi la fa

Ex. 20 (Lupacchino (*ante* 1550), No. 3: canonic solmization with *inganni*)

Similarly, the following example by Vinci seems to allow the use of the hard hexachord despite the flat in the key-signature:

re fa mi fa sol fa la re fa
re fa mi fa sol fa (fa) (re) la re fa

Ex. 21 (Vinci (1560), No. 4: canonic solmization with *inganni*)

A few years later, we find several *inganno* passages in Lassus (1577): he uses a simple technique, though the result is very complex and not easily understandable. Lassus composes his *ricercars* making the parts constantly imitate each other. To this purpose he uses, in order of priority, canon at the unison or at the octave and imitation based on other intervals – most times keeping the same solmization (cf. duo No. 15 in *Music App.*, 29). These expedients were used also by Guami (1588). Guami seems to be even stricter in making the two voices sing the same syllables, either when they are in canon, or in imitation or in *inganno*, as we can see in his third

ricercar (Music App., 35), composed on the solmization *obbligo* ‘La sol fa re mi’. It is interesting that Guami, in respecting the *obbligo*, makes the voices sing on the soft hexachord, demonstrating the existence of more complex rules than those taught by the treatises. Other collections offer us glimpses into this complexity, which could be extended to the use of *musica ficta* as well. First and foremost Metallo (*ante* 1591) transforms the *inganno* technique into an art form. His tenth ricercar, ‘Amico mio cortese, secondo il tuo valer fatte le spese’ (Music App., 39) is genuine solmization canon, as Bramanti has already noted.³⁷ The voices sing the same syllables on different melodies until bar 14, where, as always happens for any kind of *obbligo*, the cadence breaks the scheme. The solmization canon starts again in bar 18 and continues rigorously until bar 30, after which there is a brief but important episode (bars 35-41) in which, though not consistently, the canon needs to use one more time the soft hexachord where this should not strictly be allowed; the same happens in bars 57-58. In the second part of the duo, the ‘canonic’ episodes become less frequent, leaving us with the possibility that other unseen features are used there, features too subtle for we moderns: it is not by chance that there is a clear progression of difficulties throughout the piece:

until bar 24	traditional solmization is used: the syllable ‘ut’ is avoided in favour of the descending mutation involving ‘sol’ (cf. upper line, bar 9)
bars 25-26	the syllable ‘ut’ is needed
bars 35-41	the third order of hexachords is needed.

There are also *inganni* in the eleventh ricercar, though not used so systematically. These expedients are employed by Metallo in an apparently easy way, leaving all the composer’s skills well hidden in the background, and they are, in all likelihood, one of the reasons for the success of his collection, of which fifteen reprints are known, taking into account only those issued in the seventeenth century.

4.4.4. UT RE MI FA SOL LA (HEXACHORD *OBBLIGO*)

Educational music composed on the hexachord *obbligo* is evidently related to solmization practice, and hence to the first way of singing;³⁸ for this reason, the *obbligo* is often subordinate to didactic purposes – specifically to teach the pupil to name the six syllables confidently and to mutate in the places that the rules prescribe. Among the duos in which the didactic purposes override the artistic use of the *obbligo* are those by Banchieri, *Duo in*

³⁷ Cf. *Metallo*, in particular pp. xxxvi-xxxviii.

³⁸ On the three ways of singing, see Chap. 4.5.

contrapunto sopra Ut, Re, Mi, Fa, Sol, La utili a gli figlioli e principianti che desiderano praticare le note cantabili con le reali mutazioni semplicemente e con il maestro (1609). Banchieri resumed this kind of exercise in his duo collection *Il principiante fanciullo* (1625), in which there are four other duos on the ‘Scala musicale di Guido Aretino’. Despite their titles, none of these duos uses the hexachord *obbligo*: they are pure and simple solmization exercises, useful for achieving a good confidence in singing in tune and, as Caresana wrote in his foreword to the ‘Lettore amorevole’ in his work *Duo: Opera seconda* (1693), ‘per spraticare quelli di fiacca intonazione’. There are similar exercises also in the second edition of Bertalotti (1764). All these duos seem to belong to Baroque educational practice and do not have great artistic significance.

Let us examine now duos specifically composed on the hexachord *obbligo*. The first is found in Guami (1588), No. 20 (Music App., 37). Guami ‘plays’ with the *obbligo*, often using *inganni*, hence suggesting a higher educational aim. The duo is outstanding in its rigour: until bar 24 the natural and the hard hexachords, both ascending and descending, are used by both voices in counterpoint; from bar 24 the *inganni* begin: they change continuously, using all the rules of solmization and challenging the pupil, who is actually supposed to know both the common rules that we find in treatises and those unwritten rules that we have inferred were used in practical exercises. Unfortunately, we do not have any information about the genesis of this collection, which lacks a dedication and any other possible useful information. Indeed, this edition by Angelo Gardano could be a reprint. The title-page reads ‘Novamente posti in luce’; does it perhaps imply ‘new in Italy’? We know that Guami worked for a long period at Duke Albert V’s chapel in Munich (1568-80) and later he was also in Baden-Baden. Furthermore, his fifth *ricercar* develops the theme of ‘Innsbruck ich muß dich laßen’, attributed to Heinrich Isaac, which had several settings in areas of German culture, but none in Italy. All these things cause me to think that his duo collection, though it was published in Venice, was conceived in a German milieu. In 1588 the Baden-Baden *Kantorei* was dissolved and in all likelihood Guami went back to Italy, probably taking with him his collection of duos, either in manuscript or already printed elsewhere.

The eighth duo by Gastoldi, in *Il primo libro della musica a due voci* (1598) is similar in some respects to Guami’s (Music App., 45). Its peculiarity captivated Alfred Einstein:

The ‘Primo libro della Musica di Gastoldi e d’altri’ (Milan, 1598) contains but a single true *ricercar*, a monothematic piece (which is rare in the *ricercar* of about 1600) on the ascending hexachord, so airily fashioned, so humorous and so carefully intended to tease and amuse both players at once, that, aware of the deadly triteness from which educational music of the nineteenth and twentieth centuries suffers, one

can only envy the happy sixteenth. I cannot refrain from showing this piece here [there follows a transcription of the duo].³⁹

Surprisingly, Einstein did not fully understand the *obbligo*, which is based on the eleven notes given by the concatenation of the ascending hexachord with the descending one. Furthermore, he thought that monothematic ricercars were rare only because he did not know important duo collections such as Vinci's work (1560), which contains a majority of monothematic duos.⁴⁰ The two duos on hexachords by Gastoldi and Guami have several amazing similarities: both use the eleven notes of the ascending and descending hexachords; both are in the G mode; both are 68 bars long; in both the *inganni* start at bar 24. Nevertheless, Gastoldi's duo is simpler than Guami's and uses *inganni* only in the lower voice. This could be a clue as to how the composer wanted it to be performed: we may imagine that, as Banchieri would codify in his duos on 'Ut re mi fa sol la' eleven years later, the pupil was supposed to perform the upper line – easier and straightforwardly based on hexachords – while the teacher would sing the lower line – which contains *inganni*. Afterwards, the teacher would explain the *inganno* technique to the pupil. Gastoldi's use of *inganni* thoroughly respects the rules of solmization and there is only one borderline case within the duo.

A few years after Gastoldi, Pietro Sangiorgio, in *Il primo libro de capricci a due voci* (1608), dealt with the same *obbligo* in his capriccio No. 29 (Music App., 53); here he uses ascending and descending natural and soft hexachords in an A mode duo transposed up a fourth in D with a flat. Sangiorgio uses the *obbligo* thoroughly, respecting the rules of solmization until the end, where the duo finishes without a proper cadence that would break the hexachord chain: the upper line ends on an ascending hexachord, while the lower line ends on a descending hexachord, closing together on a major third.⁴¹

Giamberti dedicates the first eight duos of his collection *Duo tessuti con diversi solfeggiamenti* (1657) to the hexachord *obbligo*. With the exception of the first two duos, the other six bear a double *obbligo* – the ascending and descending hexachords counterpoint popular tunes as the titles state: 'Girometta', 'Bergamasca', 'Fra Iacopino', 'Margarita del Coral', 'Ciaccona', 'Ballo di Mantua'. On the other hand, the hexachord *obbligo* is stated only in the titles of the first two duos. Solmizing these first two duos raises some questions which we modern musicians are not able to answer properly. Indeed, if the purpose is to make the performer

³⁹ 'Galilei', pp. 364-65.

⁴⁰ Cf. Carapezza, *Duo*, p. xxxv.

⁴¹ It is noteworthy that, according to the rules of solmization, the presence of a sharp makes no difference in choosing the syllables.

constantly sing ‘ut re mi fa sol la’, this does not seem always possible. See, for instance, bars 29-33 of the first duo (Music App., 64): though there is a long chain of hard and natural hexachords, according to the rules we are supposed to sing ‘sol’ on the first note of the tenor line on bar 29 and on the second note of the soprano line on bar 31 instead of ‘ut’. Despite these problems, there is an evident didactic progression through the series, which is composed with a great care for its didactic purposes. In the first two duos there are no *inganni* or cadences. Duos Nos. 3 and 4 share the popular tune and the hexachord *obbligo* between the voices, still without introducing cadences. Both No. 5 and No. 6 use cadences, a few passages in the soft hexachord, and some of the hexachords are not complete; furthermore, the ‘fa supra la’ rule is applied:



Ex. 22 (Giamberti (1657), No. 6, bars 24-26)

No. 7 introduces the concept of ‘fictus’ hexachord, in particular that in B \flat :



Ex. 23 (Giamberti (1657), No. 7, bars 27-32)

Finally, No. 8 epitomizes all the previous duos: The tune ‘La Mantovana’ is in the upper line only, while the lower constantly sings the hexachord (Music App., 65).

Strozzi begins his collections *Elementorum musicae praxis* (1683) with a duo on the hexachord *obbligo*, which is, at the same time, a canon at the unison after a ‘tempus’ (i.e. a breve). Though the music frequently uses natural and hard hexachords, the counterpoint often develops freely. Just as Banchieri (*Il principiante fanciullo a due voci* (1625)) called the hexachord ‘Scala musicale di Guido Aretino’, in the same way Strozzi implicitly refers to the medieval theorist in the rubric of this duo, ‘Disce puer: Ut queant laxis resonare fibris, & c.’, quoting the beginning of the hymn of John the Baptist, source of the six solmization syllables. Baroni, in his *Canoni a due voci* (1704) also dedicates the fifth canon to the hexachord. He respects the *obbligo* more rigorously than Strozzi and I was able to find in it only a few passages which fall outside the rules. Nevertheless, here, as well as in Giamberti, the *obbligo* does not seem to be strictly linked to the actual pronunciation of the six syllables, especially

when the natural and the hard hexachord are bound in an ascending and descending scale of nineteen notes that must be sung thus:



Ex. 24

4.4.5. LA SOL FA RE MI

As we have already said, ‘La sol fa re mi’ is probably the most famous solmization series exploited as a compositional *obbligo*.⁴² The theorist Heinrich Glareanus states that the famous syllable series ‘La sol fa re mi’ derived from the phrase ‘Lascia fare mi’ that Cardinal Ascanio Sforza of Milan used when making promises that he very seldom kept.⁴³ Josquin was in the service of Cardinal Ascanio Sforza in the penultimate decade of the fifteenth century and the theme could have derived from the *barzelletta* ‘Lassa fare a mi, non ti curare’ developed from Ascanio’s phrase and attributed to Serafino Aquilano, who was also in the service of the prelate and a great friend of the musician.⁴⁴

Duos based on ‘La sol fa re mi’ often contain *inganni*. This allows us to explore this peculiar technique more thoroughly than in compositions not composed on any *obbligo*. Indeed, the *inganno* is often deceptive (the term itself states this), as we have seen in Artusi’s and Berardi’s examples, though a composition already based on an *obbligo* like ‘La sol fa re mi’ clearly shows where the solmization series bears an *inganno*, whether the *inganno* respects the rules of solmization or not.

Lassus’s duo collection (1577) is the first one to use the *obbligo* in a duo – No. 14 (Music App., 28). From an analysis of the different ways in which the theme is used, it is evident that Lassus prefers to respect the rules of solmization rather than to overuse *inganni*, which are nonetheless present. The third *ricercar* by Guami, in *Ricercari a due voci* (1588) treats the *obbligo* more freely, often using *inganni*, and breaking on at least three occasions the common rules of solmization (Music App., 35). It is noteworthy that both composers use the *obbligo* only in the first parts of their duos, whereas the longer second part seems to be in free counterpoint. Lassus dedicates to the *obbligo* the first fourteen bars of breves out of 33,

⁴² Cf. App. F, 6 for a list of compositions based on this *obbligo*.

⁴³ This anecdote is cited in *Dodekachordon* (Basel: Henricum Petri, 1547), p. 441.

⁴⁴ Cf. entry ‘Despres Josquin’ in *DEUMM, Biografie*, II, p. 472. I have found no evidence of the existence of a musical setting by Josquin or by any other composer of this *barzelletta*.

whereas Guami allots it 26 semibreve bars out of 98 (we have already mentioned the link between the two composers, which is also evident in their duos).

Oddly, Banchieri's *Il principiante fanciullo a due voci* (1625) seems to attribute the invention of 'La sol fa re mi' to Lassus in the title of his eighth duo – 'La sol fa re mi. Orlando di Lasso imitato e variato' – (Music App., 61); in all likelihood, however, he is simply referring to the aforementioned duo. Despite the relative simplicity of the duo, Banchieri adds to it two other *obblighi*: 'Re mi fa sol' – 'obbligo duplicato' – and in conclusion the whole G minor scale – 'obbligo triplicato'. The educational meaning of Banchieri's version is underlined by the presence of the solmization syllables from the beginning until bar 28, where the second *obbligo* starts. Furthermore, Banchieri introduces an *inganno* only once.

32 years after Banchieri, Giamberti's *Duo tessuti con diversi solfeggiamenti* (1657) still includes a 'La sol fa re mi' duo and, as Banchieri did, states this in its title. Although there is no doubt about the educational purposes of this collection, Giamberti treats the theme more boldly than Banchieri: there are five *inganni* and on a few occasions the theme includes some passing notes which do not belong to the *obbligo* (Music App., 67). As far as we know, the last duo composer to use 'La sol fa re mi' was Piochi in his *Ricercari a due e tre voci: Libro primo* (1671). In his fifteenth duo (Music App., 68) there are only three *inganni* out of ten different versions of the theme, and there are plenty of passing notes that diversify the theme without hiding it.

If we compare the production of duos on 'La sol fa re mi' to music for more voices on the same *obbligo*, can we detect differences concerning the way the *obbligo* is used? Our samples will be compositions found in Giuliano Tiburtino (1549),⁴⁵ Vincenzo Ruffo (1564),⁴⁶ Giovanni Cavaccio (1597)⁴⁷ and Girolamo Frescobaldi (1624):⁴⁸ the first two are three-part pieces, whereas the last two are four-part. Among them, the first three carry a certain amount of didactic meaning, or at least were addressed to amateurs rather than to professional musicians, yet we can see that the treatment of the *obbligo* is more linear and simpler in all these pieces than

⁴⁵ *Fantasie et ricercari a tre voci accomodate da cantare et sonare per ogni instrumento con la giunta di alcuni altri ricercari e madrigali a tre voci composti da lo eccellentiss. Adriano Vuigliart et Cipriano Rore suo discepolo*, 'La sol fa re mi'.

⁴⁶ *Capricci in musica a tre voci*, 'La sol fa re mi'.

⁴⁷ *Musica ove si contengono due fantasie, canzoni alla francese, pavana co 'l saltarello, madrigali et un proverbio a 4 voci*, 'La Gastolda'.

⁴⁸ *Il Primo libro di capricci fatti sopra diversi soggetti, et arie in partitura*, 'Capriccio IV sopra la, sol, fa, re, mi'.

in duos: *inganni* and *ficta* hexachords are almost absent; the theme is always presented clearly. For instance in Cavaccio the theme is isometric, as a fifteenth-century theme would be:

The musical score consists of three systems, each with four staves. The first system shows a vocal line (treble clef) with a melodic theme and a lute line (treble clef) with a rhythmic accompaniment. The second system starts at measure 7 and includes vocal lyrics '[la' and 'sol'. The third system starts at measure 13 and includes vocal lyrics 'fa', 're', and 'mi].

Ex. 25

Even Frescobaldi preferred not to use *inganni* in his capriccio.

The actual different way of treating the *obbligato* in the duo literature could be due to a number of different reasons. First, it is definitely simpler to use *inganni* in a two-part composition than in three- or four-part music; secondly, the *inganno* carries very strong educational implications, similar or even stronger than that of the *obbligato* itself; thirdly, it is important not to underestimate the value of tradition: since Lassus was the first in using the *obbligato*, we may be pretty sure that both Guami and Banchieri had to confront the illustrious model when they decided to compose a duo on the same subject. We do not know whether Giamberti and Piochi took Lassus's duo as a model for their compositions, but in all likelihood they did, considering the constant fortune of Lassus's educational production throughout the seventeenth century and even later. Suffice it to say that Francesco Maria Ferri published in 1713 his *Solfeggi a due per i principianti*, which plagiarizes the whole of Lassus's collection, even though Lassus had been dead for 119 years.

4.5. DIDACTICISM AND DUOS

4.5.1 INTRODUCTION

The premise of my thesis is that the duo was the most important educational form of the Renaissance. Hence, we should ask ourselves how music was actually taught and exactly where in the curriculum the duo was used for didactic purposes. To understand these points we must rely on seventeenth-century treatises, since there is no precise sixteenth-century evidence concerning the relationship between duos and didacticism. Nevertheless, by reading the dedications, the forewords to the reader and other information scattered in various – and sometimes unexpected – places, we may gather a general idea about the actual relationship between the teacher and the pupil and how the duo was employed in everyday music learning.

The duo could be used in three progressive levels:

1. At the lowest level the duo was used as a reading/singing exercise; the educational targets were the command of solmization and the correctness of pitch and rhythm during the performance
2. The intermediate level concerned interpretation; to this purpose texted duos for a vocal performance were preferred.¹ This level cannot be clearly differentiated from chamber music, performed by few people for few people, cited by some early sources, as we shall see later
3. The highest level identified with the study of counterpoint; the duo was taken as contrapuntal model and imitated by the beginner willing to learn composition. Indeed, a few duo collections are the fruit of these studies; in other cases, the young pupil added a few duos to his teacher's collection.

The pupil learning music at the lowest level had to be carefully followed step by step by his teacher or by another skilled musician; the treatises make this point very clearly. On the other hand, the second level could have been practised by two pupils with no supervision, especially when the duo was employed as chamber music. Finally, the third level was practised only by skilled pupils under the teacher's supervision, if not by finished composers on their own.

A hint of the existence of these three levels is found, though very late, in the duo collection *Elementorum musicae praxis* (1683) by the Neapolitan Gregorio Strozzi. An educational purpose was not the first cause that moved Strozzi to publish this work, as is stated by the title-page:

¹ On the instrumental performance of textless duos, see above Chap. 3.2.

Elementorum musicae praxis utilis non tantum incipientibus, sed proficientibus, et perfectis. Incipientibus ad facilitatem artis, proficientibus ad delectationem, et perfectionem, perfectis ad eruditionem compositionis.²

According to Strozzi's words, the beginner was supposed just to solmize these duos (first level), the professional musician would perform them properly (second level) and the finished composer would analyse them theoretically to appreciate fully all their compositional features.

4.5.2. TREATISES, DIDACTICISM AND DUOS

Sixteenth-century treatises do not give us precise information about the educational function of two-part music. For instance, an outstanding and important work such as Lanfranco's *Scintille di musica* (1533), which was aimed at beginners, as we gather from the frequent references to them in chapter titles, was conceived just prior to the beginning of the massive production of Venetian duo collections. Indeed, Lanfranco does not mention duos, except for a brief hint about note against note counterpoint in the chapter 'Modo da far contrapunto per lo principiante',³ in which is explained the custom of starting to teach counterpoint from the first species, moving on to the next species, though always in two parts, as we infer from the sentence: 'ma quando il contrapunto fusse a tre o pure a quattro'. Hence, Lanfranco still thought of duos just as mere contrapuntal exercises, involving only the third level of employment and, indeed, there is no mention of its use in any kind of performance throughout his treatise.

If we seek clear information about the teaching of music using duos, we must read treatises published no earlier than the last decade of the sixteenth century. The fundamental work for this purpose is Orazio Scaletta's *Scala di musica*, a treatise that was continuously reprinted for around a century from the end of the sixteenth century. The *Scala di musica* is a manual aimed at teachers rather than at pupils, and explains thoroughly the educational path by which to bring a youngster with no musical knowledge to read and perform music with sufficient skills to let him enter a musical institution such as a church choir. The largest edition of Scaletta's treatise has only 26 pages⁴ and it may appear extraordinarily naive, compared with important treatises such as Zarlino's, though it is extremely concise, effective and practical as sentences like this demonstrates:

² *Praxis of musical matters, more useful to skilled musicians than to beginners. To beginners, because they may improve their skills, to the advanced for pleasure, to the perfect to learn composition.*

³ Lanfranco (1533), p. 119.

⁴ My reference edition is *Scala di musica molto necessaria per principianti: Sesta impressione* (Venice: Alessandro Vincenti, 1626).

Il diesis è un segno di virgole incrociate del quale a' principianti si dirà sol questo, che quelle note che seguiranno dietro al diesis saranno di sustentazione, cioè se li darà voce più delicata.

This does not bear comparison with contemporary German manuals, such as Adam Gumpelzhaimer's *Compendium musicae* (1591), the most important German treatise aimed at pupils, which is entirely based on a question-answer structure probably derived from catechism manuals. In all likelihood, pupils were supposed to learn the simple answers by heart. On the other hand, Scaletta abridges musical theory for simple minds, allowing us to understand which concepts, in the reality of day by day teaching, were really important for the beginner. At the same time, though, he lets us understand that besides the apparent simplicity there was an adult world far more complex, a comprehension of which was merely postponed.

The first five pages of Scaletta's *Scala di musica* are dedicated to the first concepts of musical theory; so far, the pupil is just supposed to learn rules without practising. The rules are about:

- The Guidonian Hand, which is 'necessarissima a principianti', since it allows them to memorize the twenty notes divided in three orders: 'grave', 'acuto' and 'sopr'acuto', which comprise all harmony
- The clefs, which are used for notating the three orders on the staff
- The six note-names – 'ut, re, mi, fa, sol, la' – which are the fundamentals of any melody
- Note values, which range from the *longa* to the *semicroma* (i.e. semiquaver)
- Accidentals, which are the sharp and two kind of 'b' ('rotondo', i.e. 'rounded', meaning 'bemolle' and 'quadro', i.e. 'squared', meaning 'bequadro')
- Time-signatures, which are several; though in daily practice only two are used: **C** and **♩**
- The hexachords, which are three: natural, hard and soft. These are related to the Guidonian Hand
- The dot, of which there is more than one type: 'di divisione, di perfezione, di augmentatione', though the only important one is the augmentation dot (i.e. the modern one)
- Rests
- The repeat sign.

At this point the pupil has sufficient knowledge to begin to read notes. Scaletta does not mean sufficient knowledge to sing, but just to read out loud the note-names both ascending and descending. First, the pupil must practise these exercises on simple hexachords, then introduce mutations; since they 'sono necessarissime al scolaro e devono esser con ogni diligenza imparate'. Indeed, the next few pages of the treatise (pp. 5-8) are devoted to showing all kinds

of mutation using any order and any clef. Now the pupil may ‘principiar a cantare’ (pp. 9-21).

The teacher’s supervision is now strictly necessary, since

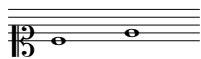
Né dovrà lo scolaro in modo alcuno in questi principi cantar solo, ma sempre con il suo maestro, ovvero con persone che sappino veramente cantare, perché cantando solo, egli non saprà giamai se le voci che porterà da un luoco all’altro siano giuste, ma andará in pericolo da dar in molti difetti, come calare o crescere, cantar nel naso, tra denti o in molti altri, li quali poi con difficultà grandissima si potranno levare.

The pupil should start to sing parts of scales and then progressively practise all the melodic leaps, first with the guide – that is singing all the notes in between:



Ex. 1

then without the guide:



Ex. 2

At this point, the pupil should have learnt the first way of singing out of the three listed in Renaissance theory:

- The first was simple solmization
- The second, vocalization on meaningless syllables
- The third, singing the lyric, when one was supplied.

These three ways of singing are described in several treatises, such as Gaffurius’s *Practica musicae* and Zarlino’s *Istitutioni harmoniche*.⁵ The using of the six solmization syllables is called ‘solfizare’ and actually is the first way of singing. It is noteworthy that Gaffurius specifically underlines the didactic purpose of this approach:

They say that this method of articulation is indeed almost mandatory for the instruction of youth.⁶

The second way of singing – vocalisation on meaningless syllables – was also identified by Zarlino with instrumental performance:

quando noi proferimo solamente il suono o la voce e gli intervalli descritti, come fanno gli strumenti artificiali.⁷

Finally, the third way coincides with the proper act of singing, and is the only one to produce authentic melody, as Zarlino underlines:

⁵ See App. E, 2, Gaffurius (1496), 1 and 4, Zarlino (1558), 1.

⁶ The translation from Latin is from *The Practica musicae of Franchinus Gafurius*, ed. by Irwin Young, (Madison, Milwaukee: The University of Wisconsin Press, 1996).

⁷ See App. E, 4, Zarlino (1558), 1.

Ma l'ultimo modo è quando noi applichiamo le parole alle figure cantabili, il quale è proprio del cantore, perciocché da questa maniera di cantare nasce la melodia.⁸

Scaletta prefers not to engage with these complex matters; his target is to bring the pupil to sing decently any kind of melody. So far, his pupil should be able to sing all the melodic intervals within an octave and from now on he 'dovrà essercitarsi a tenerla [la voce] giusto il suo valore'.⁹ Hence, it is only now that the pupil starts to deal with note-values, dotted notes and syncopation. Scaletta does not spend too many words about these things, since he is aware that only practising with the teacher will bring the pupil to learn rhythm correctly, 'perciò io e di questo ancora alla pazienza grande de precettori rinunzio il carico'.

Now the pupil is ready to start practising duos:

Assicurato che sarà il scolaro in questo e nelle sopradette cose, potrà essercitarsi sui libri, cantando in compagnia, cominciando dalli più facili, come li duo di Ian Gero, li terzi dell'istesso, quelli di Arcadelt a quattro e del Palestina, andando crescendo a più difficili di mano in mano secondo il profitto che si farà e che dal suo prudente precettore sarà consigliato, fuggendo in tutti i modi gli sopradetti movimenti brutti di fronte, d'occhi, di bocca e di vita.¹⁰

The didactic progression described by Scaletta is precise: Gero's duos (1540), trios by the same composer – *Madrigali a tre voci: Libro primo e secondo* (Venice, 1553 and 1556) – Arcadelt's first book of madrigals (1539) and eventually Palestrina's works, which Scaletta evidently considered the state of the art. Hence, duos represent only the first step of a music curriculum; though how big and important that step was is demonstrated by the number of extant collections.

The last pages of the *Scala di musica* are devoted to brief hints about more complex matters, such as 'Del dar gli accenti', that is using short divisions to fill third leaps:

Essempio

Essempio più chiaro

Ut mi re fa mi sol

Ex. 3

The fact that the solmization syllables apply to the original melody rather than to the divisions makes me wonder whether this was the common praxis in solmizing this kind of passage.

⁸ *Ibidem*.

⁹ Scaletta (1626), p. 22.

¹⁰ Scaletta (1626), p. 23.

Finally, Scaletta gives short but very clear rules on writing and performing *sesquialtera* proportions and about the ‘Modo di cantar le letanie della Beata Vergine’.¹¹ This lets us understand that the treatise’s target was a *puer cantor*. There is no duo included in the 1626 reprint; a couple of duos are included in other reprints, though this was in all likelihood an editorial choice that did not involve Scaletta.¹²

There are other similar descriptions of the educational *iter* in Banchieri’s works. Banchieri was, without doubt, the most prolific music teacher of the seventeenth century. He devoted several of his works to musical education, the publication of which spans a wide period. The most important of these is the *Cartella musicale*, a work constantly in progress that was conceived as a slim booklet in 1601 and, going through several editions, became a large treatise of 250 pages in the definitive version issued in 1614. Other important treatises are *La cartellina musicale* (1615), a quite different work from the previous one; *La Banchierina overo cartella picciola del canto figurato* (1623) and finally the duo collection *Il principiante fanciullo a due voci* (1625). All these works are linked by two steady points: Banchieri’s passion for teaching pupils and himself.

4.5.3. THE DIDACTIC METHOD

Let us see what we can infer about didactic method from Banchieri’s words and from those of other sources, first and foremost the actual duo collections.

MUSIC TEACHING WAS AIMED AT BEGINNERS, MOSTLY YOUNGSTERS, AND IN PARTICULAR *PUERI CANTORES*, THOUGH CHILDREN OF THE WEALTHIER CLASSES, AND MORE RARELY ADULTS, WERE ALSO INVOLVED

The title-page of the 1610 edition of Banchieri’s *Cartella* reads: ‘Utile a gli figliuoli e principianti’. Furthermore, in his *Cartella musicale* (1614), Banchieri addresses some precepts concerning the way of singing to the ‘principiante cantore’;¹³ another didactic work by Banchieri, *La Banchierina* (1623), is addressed to ‘li figliuoli’; finally, the title of his duo collection is *Il principiante fanciullo* (1625). We can also that all these children were trained in singing in ecclesiastical institutions from what Banchieri says when he invites the young and inexperienced pupils to attend the festal functions at the teacher’s church, since in doing so they can learn something by just looking and listening.¹⁴

¹¹ Scaletta (1626), pp. 24-25.

¹² For a list of duos included in some reprints of the *Scala di musica*, see App. B, 6.

¹³ Cf. App. E, 12, Banchieri (1614), 1.

¹⁴ Cf. App. E, 13, Banchieri (1615), 2.

The fact that Italian musical education was especially aimed at *pueri cantores* is demonstrated by the contents of several treatises written during the Renaissance and the Baroque. For instance, Lanfranco (1533) emphasizes that all his teaching must be referred to the praxis of sacred music:

E ciò sia detto in quanto alle messe e motetti, perché né delle canzoni francese né de madrigali io ne parlo.¹⁵

In Scaletta (1626) all the references are to sacred music, as we have already seen; several decades later all the educational works by Bertalotti (1698 and 1744) are addressed to the ‘putti delle Scuole Pie di Bologna’, who were trained to sing sacred compositions in the local churches.

On the other hand, the children of noble and bourgeois classes were also given a musical education, though not aimed at training them for a professional career. They usually met teachers in their own houses, though it was not unusual for them to attend the teacher’s school, as in the case of Banchieri’s pupil Carlo Codronchi, to whom the first edition of the *Cartella* (1601) was dedicated. In the dialogue with him, Banchieri invites him to attend singing lessons at the school.¹⁶ We may also infer the kind of relationship existing between teachers and pupils from title-pages and other information contained in duo collections, especially whether it was the teacher who attended the pupil’s home or the pupil who came to the teacher’s school, which was nearly always identified with his home. In a few other cases, an adult was involved in the educational relationship with the duo collection’s author. For instance, Eustachio Romano’s collection (1521) is dedicated to Giovanni Maria del Monte, then bishop of Sipontina and Pavia and later pope as Julius III,¹⁷ who was thirty-four years old in 1521:

I have dedicated to you these little compositions in order to let you turn, when tired from weightier studies, to these lighter ones and with them refresh your spirit so that it may return with greater enthusiasm thereafter to your own pursuits.

The table below lists all the collections described in Appendices A and B, which are aimed at pupils, either youngsters or adults, if we can trust their dedications. It is not always possible to check the dedicatee’s age, though usually the works dedicated to youngsters contain some references to their parents or relatives. When there is no reference to any another person but the dedicatee, I have inferred that he was an adult.

¹⁵ Lanfranco (1533), ‘Modo di mettere le parole sotto ai canti’, pp. 68-69.

¹⁶ Cf. App. E, 8, Banchieri (1601), 1.

¹⁷ Cf. Gasparri, *Papi*, pp. 235-36.

Youngsters	Youngsters in their home	Adults
Fonghetti (1598)	Gero (1541)	Romano (1521)
Banchieri (1601)	Licino (1546)	Asola (1587)
Banchieri (1610) ¹⁸	Galilei (1584)	Troilo (1608)
Bianco (1610) ¹⁹	Bellanda (1599)	Bartei (1618)
Banchieri (1623)	De Spagnolis (1626)	Giamberti (1656)
Banchieri (1625) ²⁰		Caresana (1681)
Bertalotti (1698)		Natali (1681)
Piochi (1671)		
Piochi (1673)		
Natali (1674)		
Cini (1708)		
Bertalotti (1744)		

GOOD MUSIC TEACHERS HAD TO BE *MAESTRI DI CAPPELLA* OR ORGANISTS OR GOOD SINGERS

According to Banchieri, if the teacher is not able to teach, not only will the pupil learn nothing, but also he will first have to forget all the wrong things that he has learnt before being able to learn the correct notions.²¹ Browsing through the names of duo composers, if we infer that they were also teachers, it seems obvious that they belonged to one of the three music professions mentioned by Banchieri, above all that of *maestro di cappella*. Indeed, music publishers were aware of the economic risk involved in any edition, hence they had to choose the composers carefully: they had either to be well-known musicians or to pay for their own editions. Furthermore, among the duties of any *maestro di cappella* there was that of teaching music to *pueri cantores*, but also to adult singers and instrumental players. Evidence about the relationship between teaching in musical *cappelle* and the employment of duos is found in the documents of the basilica of S. Maria Maggiore in Bergamo, where Pietro Vinci, as soon as he

¹⁸ The *Cartella utile a gli figliuoli et principianti che desiderano con facilità imparare sicuramente il canto figurato* (Venice: Giacomo Vincenti, 1610) is dedicated to Giuseppe Guami, who taught music to Banchieri, though it is clearly aimed at pupils.

¹⁹ *Musica a due voci* is dedicated to an adult, Pase Bonci; though the title-page dedicates it to the ‘figliuoli’.

²⁰ *Il principiante fanciullo* is dedicated to the Venetian publisher Bartolomeo Magni; though it is clearly aimed at pupils already to judge from the title-page.

²¹ Cf. App. E, 13, Banchieri (1615), 1.

was appointed maestro di cappella there in 1568,²² asked the *Consiglio del Consorzio* to purchase some copies of his duo collection, *Il primo libro della musica a due voce* (1560), together with some books of madrigals ‘pro usu ecclesiae et clericorum’. The fact that the council agreed to the purchasing of ‘Li duo di Piero Vinci, li madrigali di Piero Vinci: Il primo libro a cinque voci, La Vergine di Cipriano a cinque voci, li madrigali di Cipriano a quattro, li madrigali di Arcadelt a quattro’²³ for the church and its members demonstrates, in my opinion, that all these secular works were used for educational purposes.

THE PUPIL ATTENDED THE TEACHER’S SCHOOL

As regards the relationship between music schools and didactic duos, we have interesting evidence. Antonio Gardane was publisher of several duo collections and himself composer of two collections (1539 and 1543); he also managed a music school in Venice.²⁴ When Lassus worked in Munich, he housed in his own home some *pueri cantores* of Duke Albert V’s chapel; in all likelihood his house functioned as a school as well²⁵ and this was probably true in other situations. Matteo Asola and Paolo Fonghetti, composers of duo collections published in 1587 and 1598 respectively, were both teachers in *Scuola degli Accoliti* of Verona.²⁶ Banchieri talks of his school in the dedication to his pupil Carlo Codronchi of the first edition of the *Cartella* (1601) that was indeed published for ‘beneficio della nostra scuola, acciò voi, gli scolari e altri ne possano avere la copia’. Banchieri mentions the school again in the dialogue, when he invites the pupil to return to school next morning.²⁷ At least two teachers in the music school linked to Siena Cathedral were also duo composers: the first was Cristofano Piochi, who published several educational works, among them two duo collections in 1671 and 1673, and was also teacher of Ottavio Cini, who succeeded him as teacher in the same school and also published his own duo collection in 1708. Girolamo Chiti wrote to Padre Martini about these two musicians: ‘a Siena, dove ebbi Cini per maestro veramente di buon fondo, perché scolar di Piochi’.²⁸ Pompeo Natali, composer of two collections including both duos and trios (1674 and

²² The main source of information about Vinci’s life is Federico Mompellio, *Pietro Vinci madrigalista siciliano* (Hoepli: Milan, 1937).

²³ Mompellio, *Pietro Vinci*, p. 30.

²⁴ Lewis, *Gardano*, I, p. 19 quotes a letter from Nicolò Franco to Valerio Negron: ‘Io mi ricordai di dar ordine a M. Antonio Gardane, che vi salutasse da parte mia, capitando ne la sua scola come solete’.

²⁵ Cf. Kämper, *La musica strumentale*, pp. 124-25.

²⁶ Cf. entry ‘Fonghetti’ in *DEUMM, Biografie*, II, p. 795 and entry ‘Verona’ in *DEUMM, Lessico*, IV, p. 692.

²⁷ Cf. App. E, 8, Banchieri (1601), 1.

²⁸ Parisini, *Martini*, letter from Chiti to Martini (September 1745[?]), p. 125.

1681) managed his own music school in Rome, as we learn from Giuseppe Ottavio Pitoni, who was his pupil: ‘Don Pompeo Natali [...] in Roma attese alla professione armonica facendo molti scolari nella sua scola assai singolare e accreditata’.²⁹ In all likelihood, Natali’s school was in his home, considering that in his second book of solfeggios (1681) the title-page reads: ‘Si vendono in casa dell’Autore a Monte Magnanapoli, e nella Scuola del Sig. D. Gio: Battista Ugolini, al piè di marmo’. Finally, Bertalotti taught music for over 50 years in the Scuole Pie of Bologna, according to the title-page and the dedication of his duo collection (1744).

THE TEACHER GAVE A ONE-HOUR LESSON IN THE MORNING; THEN, DURING THE EVENING, THERE WERE ENSEMBLE LESSONS

As regards dividing the lessons between morning and evening, there is Banchieri’s testimony: he writes clearly that the music teacher should be in time for the morning lesson and the evening practice as well.³⁰ Bertalotti writes in his dedication (1744) that an average lesson, involving singing duos, lasted an hour. The division between morning and evening lessons can be inferred from the subdivision of Strozzi’s duo collection in ‘Pars matutina’ (38 duos) and ‘Pars vespertina’ (26 duos).

Banchieri also gives us a hint about which kind of music was employed during the evening practice when he says that compositions in more than two parts could be solmized; he cites chansons and textless ricercars specifically.³¹ Scaletta (1626) addresses the same question when he suggests the didactic employment of Arcadelt’s madrigals and Palestrina’s works.³² Similarly, Natali’s second book of solfeggios (1681) contains as an appendix ‘il modo per intendere il tempo della Messa de l’Homme Armè del Palestina’, which matches with Scaletta’s suggestion. This praxis could explain the existence of several collections of textless music, especially four-part ricercars, which otherwise would not be easily placed. Also, the already mentioned reprint of Arcadelt’s first book of madrigals, *Il primo libro de madrigali a quattro voci, aggiuntovi il novo modo di legger le note et prattica per far le mutationi sopra tutte le chiavi* (Perugia, 1603),³³ fits exactly into this broader educational picture.³⁴

²⁹ Cf. *Notitia de’ contrapuntisti e compositori di musica* (I Rvat: MS, 1725). Modern edition by Cesarino Ruini (Florence: Olschki, 1988), p. 328.

³⁰ Cf. App. E, 13, Banchieri (1615), 6.

³¹ Cf. App. E, 12, Banchieri (1614), 1.

³² Cf. App. E, 18, Scaletta (1626), 2.

³³ Cf. App. E, 10, Arcadelt (1603).

³⁴ See also Chap. 5, ‘Other Didactic Music in Duo Collections’.

FIRST AND FOREMOST, THE PUPIL HAD TO LEARN SOLMIZATION

The beginner must first learn the Guidonian Hand, otherwise he will never be confident.³⁵ Lanfranco writes: ‘La prima cosa che se insegna al principiante è la Mano principale’.³⁶ The same concept is endorsed by Scaletta and Diruta.³⁷

THEN HE HAD TO PRACTISE MUTATIONS AND TO SOLMIZE DUOS TOGETHER WITH THE TEACHER AND NEVER ALONE

Banchieri gives his pupil Carlo Codronchi four duos concerning mutations to study, ‘che insieme gli canteremo’;³⁸ though in another passage of the same dialogue he warns the pupil that ‘a casa non si canti mai da solo, ma solo si legga’.³⁹ Lanfranco had already expressed the same concept, when he wrote that the pupil beginning to solmize...

avertisse, umanissimo lettore, di imparare le dette prime voci da buoni e intelligenti maestri, perché il malo uso è peggio che la febbre.⁴⁰

Zacconi (1622) underlines that compositions on the hexachord are conceived for teaching youngsters to sing.⁴¹ Gentile’s pupil Marco Aurelio Desideri writes in the foreword to the reader of his teacher’s duo collection, *Solfeggiamenti et ricercare a due voci* (1642), that his teacher composed those duos to make him ‘seculo nel cantare di canto figurato’. Since Gentile’s duos are textless, the only possible way to perform them was to solmize them, hence they were, first and foremost, solmization exercises. The more ambiguous sentence in Licino’s dedication (1546): ‘usare [these duos] come di alfabeto di musica’, could indeed refer to solmization, meaning by ‘music alphabet’ the six syllables of solmization.

LATER, THE PUPIL WOULD START TO SING WORDS, BOTH IN ITALIAN AND LATIN

It is noteworthy that Banchieri, Scaletta and Diruta all see the textless exercise as a necessary step towards the third way of singing – i.e. involving real words – though this step should not last too long. Diruta warns the pupil to learn as soon as possible to read and sing the words under the notes.⁴² Banchieri thoroughly explains the correct way to move forward from solmization to actual singing: the pupil must solmize a short phrase (around six notes); then, as

³⁵ Cf. App. E, 12, Banchieri (1614), 1 and 13, Banchieri (1615), 5.

³⁶ Lanfranco (1533), p. 39.

³⁷ Cf. App. E, 11, Diruta (1609), 1.

³⁸ Cf. App. E, 8, Banchieri (1601), 1.

³⁹ Cf. App. E, 13, Banchieri (1615), 10.

⁴⁰ Lanfranco (1533), p. 20.

⁴¹ Cf. App. E, 17, Zacconi (1622), 6.

⁴² Cf. App. E, 11, Diruta (1609), 1.

soon as he memorizes it, he must substitute the text for the solmization syllables. The same procedure must be applied to both Italian and Latin lyrics.⁴³

It is important to underline that no treatise clearly describes an instrumental performance of duos, which, apparently, were all aimed at singing, though instrumental performance was, in all likelihood, possible, as we infer from sentences contained in the dedications and title-pages of a few collections, such as Licino's (1546): 'imparar a sonare gli strumenti da arco, come sono viole, violoni e altri strumenti simili', Galilei's (1584): 'il suono della viola esercitare potessi' and Natali (1681): 'suonare con diversi stromenti, violino, violone e flauto'. There is also testimony related to educational performance on instruments in a manuscript dated 1587, which describes the musical teaching at the Collegio Germanico of Rome. The 'soprani vanno alla camera del maestro di cappella [...] esercitandosi ciascuno secondo il suo bisogno in sonare, cantare, mostrare la cartella';⁴⁴ unfortunately, this sentence gives no hint about the kind of music involved.

WHEN THE PUPIL HAD ACQUIRED CONFIDENCE IN SINGING MUSIC AS IT WAS WRITTEN, HE COULD ALSO PRACTISE DIVISIONS, ALWAYS UNDER THE SUPERVISION OF THE TEACHER

The second kind of duo employment is involved here, the one concerning interpretation. According to Banchieri, singing duos also helped in practising divisions,⁴⁵ and for this purpose the 1614 edition of the *Cartella musicale* contains 100 division passages, all with words. The teacher had to sing the plain version of the passage, whereas the pupil ran the division at the same time.⁴⁶ Indeed, we find similar passages in didactic duos when one of the line contains large values – especially the lower one – whereas the other runs divisions:

The image shows three staves of musical notation. The top staff is labeled 'possible plain upper voice' and contains a single melodic line with large note values (half and quarter notes). The middle staff is labeled 'actual duo' and contains a complex rhythmic division with many small note values (eighths and sixteens). The bottom staff is a continuation of the 'possible plain upper voice' line, mirroring the top staff. The notation is in a single system with a brace on the left side.

Ex. 4 (Bartei (1618), No. 3, bars 25-28)

⁴³ Cf. App. E, 12, Banchieri (1614), 3.

⁴⁴ Quoted by Jessie Ann Owens in *Composers at Work: The Craft of Musical Composition 1450-1600* (New York, Oxford: Oxford University Press, 1997), p. 105.

⁴⁵ Cf. App. E, 12, Banchieri (1614), 9.

⁴⁶ Cf. Banchieri (1614), 'Cento variati passaggi accentuati alla moderna', pp. 216-29.

Sometimes, a passage may be seen as a division of a plain melody:



Ex. 5 (Galilei (1584), No. 3, bars 39-40)

In the example above the first bar of the lower part is the division of two ascending minims; the similar passage in the next bar was, in all likelihood, to be varied at sight by the performer, who took the previous bar as an example.

ONCE THE PUPIL HAD LEARNT SUFFICIENT THEORETICAL CONCEPTS AND HAD ACQUIRED COMMAND OF SINGING SKILLS, HE COULD BEGIN TO PRACTISE TWO-PART COMPOSITION

The path of learning composition must start from duos, because he who can compose a good duo will be able to compose music in any number of parts. Furthermore, according to Banchieri, the beginner should score duos by good composers, such as Gero, Lupacchino, Zarlino, Lassus and Metallo, and also those that Banchieri himself composed as solmization exercises.⁴⁷ Hence, the double function of the duo becomes evident: first, as a performing exercise; secondly, as an exercise in composition. Again according to Banchieri, the pupil, after having studied the duos mentioned above as compositions, would take a line from a polyphonic piece by a well-known musician (Banchieri cites for this purpose de Rore, Lassus, Palestrina and Marenzio) and copy it on the ‘cartella’ (i.e. the board used by musician for writing music⁴⁸); then he would add to it a new counterpoint.⁴⁹ Banchieri claims that all the duo repertoire he published was composed in this way during his early studies under the supervision of Gioseffo Guami, to whom the 1610 edition of the *Cartella musicale* is dedicated.⁵⁰ Banchieri must have been a very keen pupil, since he diligently kept his early exercises for several years before he published them. Zacconi gives pupils the same suggestion when he reminds them to transcribe thoroughly in an appropriate copybook whatever exercise they wrote on the *cartella*.⁵¹

⁴⁷ Cf. App. E, 12, Banchieri (1614), 5.

⁴⁸ Cf. Owens, *Composers at Work*, Chap. V, ‘Erasable tablets’, pp. 74-107.

⁴⁹ Cf. App. E, 12, Banchieri (1614), 8.

⁵⁰ Banchieri’s duos are listed in App. A, 33 and App. B, 7, 9-12 and 14.

⁵¹ Cf. App. E, 17, Zacconi (1622), 4.

Indeed, quite a few duo collections may be found to contain, partially or completely, composition exercises like Banchieri's. This fact is stated in dedications, and in some rare cases it is possible to infer it from other clues.

Eustachio Romano's *Musica duorum* (1521)

The Roman composer states in his dedication to Giovanni Maria del Monte that these duos were 'the first efforts of your Eustachio'.

Il Verso's *Il primo libro della musica a due voci* (1596)

Il Verso writes in his dedication to Nicolò Conio:

avendo io composto la più parte di questa musica nei primi tempi del mio studio, m'ha parso convenirsi molto bene queste mie prime fatiche alli principi dello studio in che Vostra Signoria ora sta della musica.

Hence, this was a collection of early exercises presumably dedicated to a pupil beginning his educational itinerary, which contains a duo of another pupil, Antonio Formica, which was, in all likelihood, composed as an exercise.

Gastoldi's *Il primo libro della musica a due voci* (1598)

This anthology of musicians flourishing in Milan is dedicated by the publishers to Francesco Baglioni, father of Girolamo. The latter's 'primo parto', i.e. two duos, are at the end of the collection. Surprisingly, if the chronology given by reference books, such as *DEUMM* and *The New Grove* is right, Girolamo Baglioni must have been around 21 when his duos were published; that is a quite advanced age for a music pupil.⁵²

Francesco Del Pomo's missing collection (1605)

Carapezza, analysing the dedication of the *Secondo libro de madrigali* by Antonio Il Verso, which was signed by the publisher Ricciardo Amadino and dedicated to Francesco Del Pomo, inferred the existence of a duo collection by Del Pomo.⁵³ Amadino claimed that Del Pomo, when he was just ten years old, composed 'il suo primo libro di ricercari a due voci'.

Calì's *Il primo libro di ricercari a due voci* (1605)

Calì published this first work when he was only fifteen; unfortunately, it is also his only surviving book. He was a pupil of Il Verso and dedicated 'questi pochi frutti musicali' to the above-mentioned Antonio Formica. The educational origin of this music is underlined by the inclusion in the same collection of a duo by another Il Verso pupil, Giuseppe Pallazzotti.

⁵² Cf. the entry 'Baglioni, Girolamo' in *The New Grove II*, II, p. 470.

⁵³ See Carapezza, *Duo*, pp. xxv-xxvi and App. D, 4.

De Magri's *Canzonette, villanelle et arie a due voci* (1611)

According to the composer's words, these are 'piccole fatiche, primizie e frutti precorsi dell'ingegno mio'.

Gentile's *Solfeggiamenti et ricercare a due voci* (1642)

This collection contains two ricercars composed by 'Carlo Gentile, nipote e discepolo dell'autore' and 'Marco Aurelio Desiderii da Palliano, discepolo dell'autore'.

4.5.4. THE IMMEDIATE OCCASION FOR DUO COMPOSITION

Though Scaletta specifically prescribes the employment of duos in musical education, he did not leave us any collection of duos as Banchieri and Diruta did. Scaletta could have used for his pupils one of the several collections available at that time, first and foremost Gero's *Il primo libro de' madrigali italiani et canzoni francese a due voci* (1540), which he cites as an outstanding example, or he could have composed duos on the *cartella* during his lessons and then have not cared to keep and have them printed. The praxis concerning the composition of duos during music lessons is testified by three sources at least: Galilei (1584), Gentile (1642) and Bertalotti (1744). Vincenzo Galilei's son Michelangelo wrote in the dedication of his father's duo collection:

Avendo mio padre non molti giorni sono composto i presenti contrapunti a due voci, acciò con essi (dopo lo studio delle cose de momento maggiori che egli mi fa apparare) con l'aiuto d'un solo il canto e il suono della viola esercitare potessi.

This often-quoted passage gives us to understand that Vincenzo Galilei composed his duos on the specific occasion of making his son practise singing and playing the viol, and this task would have taken just a few days. Though we know that two of these duos were composed at least sixteen years earlier, since they were included in the first edition of the *Fronimo* (1568), this does not diminish the impact of that sentence; on the contrary, it strengthens its rhetorical meaning, making it a rule.

Gentile's pupil Marco Aurelio Desideri wrote in the foreword to the reader of his teacher's collection (1642):

Desiderando il Signor Giovanni Gentile mio maestro, che io con prestezza venissi ad affrancarmi e rendermi sicuro nel cantare di canto figurato, e che m'incaminassi bene nel comporre; mi veniva facendo in cartella di giorno in giorno alla mia presenza alcuni ricercari a due voci.

Also in this case the sentence clearly states that the teacher used to compose duos 'di giorno in giorno' (i.e. *daily*), writing them on the *cartella*.

Bertalotti (1744) confirms the same concept in his dedication:

Sono di già passati più di cinquantun anni nei quali ho avuto l'onore di servire codesta Illustrissima Congregazione in qualità di Mastro dei Canti Fermo e Figurato, e avendo conosciuto essere una cosa per così dire impossibile di scrivere le lezioni e far cantare un gran numero di scolari nel breve tempo d'un'ora, come porta l'obbligo.

Bertalotti decided to publish his duo collection to alleviate the teacher's burden of composing duos during music lessons; hence, the full hour could have been dedicated to the children.

All these passages imply that the music would have been lost if no-one had taken the trouble to transcribe it, since it was composed for specific occasions involving the practical exercises of singing and instrumental practice (Galilei, Gentile e Bertalotti) and of composition (Gentile). All these pieces were originally written on the *cartella*, a very important didactic means which, like a modern blackboard, was continuously erased to make room for the next exercise. If it is true, as several sources testify, that the relationship between the teacher and the pupil was based mainly on the *cartella*, then the vast majority of didactic duos employed in music teaching during the sixteenth and seventeenth centuries has been lost. If the three collections mentioned above survive it is because, for some reason, their composers or the pupils of the same decided that they were worth publishing. Desideri's testimony is particularly precise, when he says that not only did he practise the duos specially composed by his teacher Gentile, but also...

essendo stati da me copiati conforme dalla penna dell'autore erano usciti e studiati da me e da altri, avendone io visto il grande progresso che ne hanno fatto fare sì nel cantare come nel comporre, per beneficio comune de desiderosi al mio pari e per stimolo d'intelligenti professori di musica, li ho dati alla stampa.

Hence, thanks to the goodwill of his pupil, the work of the teacher was not erased for ever from the *cartella*.

Chiti's testimony is also interesting. He, together with Padre Martini, collected and thus saved a huge amount of early music, among it several didactic collections. Chiti studied music in Siena with Giuseppe Ottavio Cini, who made him practise Piochi's ricercars:

questo fu uno de primi miei studi in partire quando componevo a due e tre, essendo Piochi stato maestro del mio primo maestro Ottavio Cini. Sono vaghi, suggestati e armoniosi: li partivo dalla sua stampa e trascrivevo per le scuole.⁵⁴

Fortunately, Chiti's transcription of Piochi's ricercars still survives in the Civico Museo Bibliografico Musicale in Bologna: it contains three-part ricercars by Piochi transcribed from his collections *Ricercari a due e tre voci: Libro primo* (Bologna: Giacomo Monti, 1671) and *Il terzo libro di ricercari a tre voci* (Bologna: Giacomo Monti, 1675), and also eight three-part

⁵⁴ Parisini, *Martini*, letter from Chiti to Martini (9 November 1746), p. 246.

solfegios by Chiti, ‘che facevo *olim ecc.*, libretto piccolo in quarto piccolo bislungo fatto per mio studio da me in Roma l’anno 1713’.⁵⁵

The recovering of volatile didactic material seems to have been used in publishing other collections.

Gastoldi’s *Il primo libro della musica a due voci* (1598)

These duos by Milanese composers were collected by Filippo Lomazzo, who later became associated as publisher with the Tini firm, which published this collection. Perhaps Lomazzo, who was also a musician, had studied with one of those composers and transcribed some of the duos from the *cartella*.

Piochi’s *Ricercari a due e tre voci: Libro primo* (1671)

Piochi explicitly states in his foreword for the reader that these duos and trios had already been

composti da me per scherzo a beneficio vostro [diletti discepoli], e perché ho conosciuto che nel cantarli ed esercitarli n’avete cavato in breve tempo profitto grande.

The immediate reason that moved him to publish them was

a pro di chi desidera d’approfittarsi prestamente in questa nobilissima scienza della musica.

Natali’s *Solfeggiamenti a due e tre voci* (1674)

These solfegios were

composti da lui in diverse occasioni per li suoi scolari, e da quelli poi raccolti e dati in luce per beneficio di chi desidera fondarsi bene nel tempo, e sicurezza del tuono.

Also the title-page of the second book is clear:

Solfeggiamenti a due e tre voci per cantare, suonare con diversi stromenti, violino, violone, e flauto ecc. composti da Don Pompeo Natale dalla Ripatransona per li suoi scolari in varie occorrenze per instruirli nella battuta e tuono.

We learn from the same title-page that Natali’s pupil Nicola Neri sponsored this publication: ‘Sumptibus Nicolai Neri eiusdem authori discipuli’.

Caresana’s *Duo and Duo: Opera seconda* (1681 and 1693)

Caresana does not explicitly state that he transcribed his didactic material from the *cartella*, though there is a passage in the dedication of the first book that demonstrates how these duos had been already composed and used for didactic purposes:

ha vinta la mia renitenza nel pubblicarla la persuasione degli amici, avendomi questi assicurato che sarà profittevole a chi desidera solfeggiare con franchezza

⁵⁵ Parisini, *Martini*, loc. cit.

Similarly, in the second book: ‘avendo risoluto dar alle stampe la seconda muta de’ miei duo solfeggiabili’ seems to imply that the composition of those duos was independent from the wish to publish them.

4.5.5. WHO PERFORMED DUOS?

If it is true that Banchieri’s *Cartella musicale* is a reliable source of information as regards didactic praxis, we may also find in it some hints concerning the actual performers of duos. We already know that the pupil was not supposed to be left alone to practise, as Scaletta and Banchieri advised. Hence, the logical solution is the duo performed by the pupil and the teacher:

In tanto portatevi questi quattro DUO a casa, i quali sono per tutte le chiavi con i salti e mutazioni a voi pertinenti e fra tanto andatevi esercitando sopra questi, che insieme gli canteremo, e poi vi dirò i libri che studiar dovrete.⁵⁶

These four duos, composed on the hexachord *obbligo*, appear in the first edition of the *Cartella* in a short version; then Banchieri used the same material to compose the longer compositions included within the 1609 edition of the *Cartella* in a dedicated booklet titled

Duo in contrapunto sopra ut, re, mi, fa, sol, la utile a gli figliuoli, e principianti, che desiderano praticare le note cantabili, con le reali mutazioni semplicemente e con il maestro.

To reinforce the concept of a performance shared between the pupil and the teacher, each of these duos is printed on an opening: on the left the upper voice bears the rubric ‘Discepolo’, on the right the lower voice bears the rubric ‘Maestro’. Hence, for Banchieri, this was the proper way of performing a duo; but was this true in every cultural context and in every period? Unfortunately, the more we go back in time the less evidence we find concerning didactic praxis, especially in Italy. As regards the performance of duos, there are important statements in two German treatises concerning canonic duos; the first one is in Sebald Heyden’s *Musicae, id est, Artis Canendi Libri duo* (Nuremberg: Johannes Petreium, 1537), where it is said that canonic duos ‘could be correctly sung by boys of the same age among themselves’. Vice versa, a few years later, Heinrich Faber suggests that canonic duos should be performed by a pupil helped by a skilled musician,⁵⁷ ‘for the unskilled, as they follow the lead of others, can at the same time be shown how one should sing’.⁵⁸

⁵⁶ Cf. App. E, 8, Banchieri (1601), 1.

⁵⁷ Heinrich Faber, *Compendiolum Musicae pro Incipientibus* (Nuremberg, 1548), f. a8.

⁵⁸ Both passages are translated from Latin and quoted by Bruce A. Bellingham in his foreword to the modern edition of *Bicinia gallica, latina, germanica ex praestantissimis musicorum monumentis collecta, et secundum seriem tonorum disposita*, 2 vols (Wittenberg: Georg Rhau, 1545), RHAU, 6 (1980), p. vii.

Returning to Banchieri, he belonged to a solid musical tradition which, through his teacher Giuseppe Guami, descended from the Venetian school and, further back, from the Franco-Flemish masters. In all likelihood, similar praxis had been used for centuries, since the music did not change dramatically. Also, the famous dedication of Galilei's collection (1584) gives us a similar hint, since young Michelangelo states that he used to perform the duos 'con l'aiuto d'un solo'. This help must have come from his father Vincenzo, who was able to play the viol and also to sing with him, since he was, according to the testimony of Pietro Bardi, 'un tenore di buona voce e intelligibile'.⁵⁹

4.5.6. BEYOND THE DIDACTIC PERFORMANCE OF THE DUO

Even though it is true that the usual didactic praxis saw the pupil performing the duo with the teacher, nevertheless there are a few hints that make us think that sometimes duos could be performed by two pupils. For instance, Banchieri explains that in the morning the pupil had a music lesson alone, whereas in the evening all the pupils would return to the school for singing together.⁶⁰ We do not know which music was preferred on such occasions: in all likelihood madrigals (especially Arcadelt's), but maybe also duos. An alternative performance could have been that hinted at by Zacconi, when he describes, for completely different reasons, Willaert's skills in improvising a third part upon a duo.⁶¹ Hence, we can infer from this a situation in which the teacher, teaching two pupils at the same time, made them sing a duo and improvised a third part. This praxis could have been the inspiration for Metallo (*ante* 1591) in composing his duo No. 20, 'Canon. Qui è la terza parte se ti piace. Chi dice i suoi secreti a chi nol sa, soggetto d'altrui si fa' (Music App., 40); it consists of two baritones who sing a normal duo, though the upper line is also the antecedent of a third part in canon which has to start after a 'tempus' (i.e. a breve). This duo is interesting in several respects. First, its melody is not easy to sing and this is an usual feature in Metallo's educational music, though, at the same time, the overall result is really convincing. The performers are constantly challenged: see, for instance, bars 18-19 of the bottom line, where an ascending passage follows an ascending sixth leap (B^b-G); furthermore, there are several false relations either inside the same line or between the parts; frequently the harmony contains diminished or augmented triads. We can almost see Metallo making two pupils sing the duo and pretending to improvise a third line that was actually already composed. Thinking of this, the duo's motto 'Chi dice i suoi secreti a chi nol sa, soggetto d'altrui si fa'

⁵⁹ Einstein, 'Galilei', p. 361, quotes a letter to G.B. Doni.

⁶⁰ Cf. App. E, 13, Banchieri (1615), 6.

⁶¹ Cf. App. E, 17, Zacconi (1622), 3 and Chap. 3.2, 'Vocal vs. Instrumental'.

acquires a precise meaning, that is, he who knows musical secrets must be reluctant in unfolding them to anyone.

Other duos were probably conceived with two pupils in mind and in all likelihood were aimed straight at the second level of employment of the duo – that is chamber music. Hence, these compositions were to be played by skilled amateurs, already able to give the music a decent interpretation beyond pure didactic purposes. An early example of this kind of duo could be Gero's collection (1541); see what Girolamo Scotto wrote in his dedication to the young Cesare Visconte:

Conosco voi dilettrarvi di tal virtù [i.e. the music], persuadendomi tutto ciò dovere esser grato a Vostra Signoria per la comodità che nella musica a due voci si trova. Questa e quella, che ai principi e ai signori si conviene: questa è da essi adoperata, quando ritratti dal tumulto della moltitudine, con alcuni domestici familiari, gustano la melodia che nasce dall'intelletto degli ottimi compositori.

Scotto gives no hint about the dedicatee performing these duos: he could simply have been a spectator of their performance. Nevertheless, even though, in all likelihood, Cesare Visconte took an active part in the performance, there is no mention of a supervising teacher in Scotto's dedication.

Some forty years later, Asola's dedication (1587) to Alessandro Radice reads:

Voi con questo potrete alle volte in compagnia di un solo, cantando compiacervi di tal virtuoso trattenimento.

Here, too, we may have the description of a sort of chamber music which did not see a teacher involved. Indeed, the dedication states that Radice had just joined an academy (perhaps the Filarmonica of Verona); hence he was perhaps already a skilled amateur who had presumably studied with Asola himself.

There are similar hints also in Fonghetti's dedication (1598) to the two sons of Count Marco Verità of Verona:

Con questi [capricci e madrigali] talora dopo i sui studi di maggior importanza, potranno ricrear la mente, e tanto più che ad ogni suo piacere e per loro stesse lo possono fare.

Fonghetti states that Gasparo and Marc'Antonio were able to perform his duos on their own and indeed this seems likely, since they belonged to a family of well-known music amateurs: Monteverdi dedicated to their father his first book of madrigals (1587) and Giulio Verità, in all likelihood another family member, was the dedicatee of Francesco Stivori's *Madrigali e dialoghi a otto voci* (Venice: Ricciardo Amadino, 1598).⁶²

⁶² See also Chap. 3.4, 'The Madrigalian Duo'.

It is worth underlining that all the collections mentioned above contain texted duos; hence, we may infer that two-part music made the leap from pure didactic purposes to chamber music when it was to be sung with text. At the same time, this perfectly fits with the idea of textless duos aimed at a lower level of performance, strictly dedicated to solmization rather than to instruments.

5. OTHER DIDACTIC MUSIC IN DUO COLLECTIONS

5.1. INTRODUCTION

In a few duo collections we find other music in more than two parts which, considering the context in which it was included, must have had didactic purposes as well. Overall, it is possible to identify these kinds of compositions:

- didactic compositions for three or four parts (ricercars and solfeggios) with a structure very similar to that of the duos included in the same collection
- music in which the didactic purposes seem to be subordinate to an actual performance
- two-part canons with an added part
- short canons in two or more parts, with or without riddle, printed on title-pages, in empty gaps between duos or as an appendix to the collections.

It is important to underline that the early collections contain only duos. We find the first example of an added piece in Galilei's *Contrapunti a due voci* (1584), which opens with a 'Fuga a cinque voci all'unisono'. In the same year,¹ Asola's *Madrigali a due voci accomodati da cantar in fuga diversamente* closes with a two-part canonic madrigal that can be performed with an added third line *ad libitum*: 'Terza parte se piace'. Despite these examples, the fashion for adding music in more than two parts to duo collections seems to begin with Metallo's collection (*ante* 1591), which contains several canons of various kinds and for different numbers of voices. From this point, duo collections frequently contain at least one piece – often a canon – that does not belong to the main series of duos.

A few years later than the publication of Metallo's *Ricercari*, we find the first three- and four part pieces not in canon in Bellanda's *Canzonette spirituali a due voci con altre a tre et a quattro da sonare* (1599). In the late seventeenth century the number of these compositions within duo collections increased, though there are important exceptions: for instance Giamberti's collection (1659) contains only duos.

5.2. THREE AND FOUR-PART MUSIC

We are more likely to find compositions in three parts rather than in four parts in duo collections. This preference for the three-part structure was due to the similarity in didactic purpose that trios shared with duos. The first scholar to acknowledge this similarity of purpose was Alfred Einstein, who, in describing the didactic nature of the duo, underlined that 'the trio or *terzetto* too always retained this half didactic nature, whether the music was ecclesiastical or

¹ This is true only if we assume as correct the hypothesis that Asola's collection was first issued in 1584 and not in 1587. Cf. Chap. 3.5. 'Motets and Sacred Madrigals'.

secular, whether it belonged to the category of the motet or the madrigal'.² Unfortunately Einstein did not give us any information to support his statement. A hint of the close relationship between duos and trios is found in Girolamo Scotto's production of madrigals, which, besides the two books of duos, consists of two books in three parts and one in four. Not counting the reprints, this is Scotto's overall madrigalian production:

A. *Il primo libro dei madrigali a due voci* (1541)

B. *I madrigali a tre voci* (1541)

C. *Madrigali a quattro voce: Libro primo* (1542)

D. *Il secondo libro dei madrigali a due voci* (1559)

E. *Madrigali a tre voci* (1570)

The consistency and also the interlaced relations within this production are demonstrated by two facts. First, both *Il primo libro dei madrigali a due voci* (1541) and *I madrigali a tre voci* (1541) contain indications of the mode in which the music was composed, and we know that these captions denote didacticism. Second, the musical material and the lyrics used by Scotto throughout his collections show interesting similarities, as we shall see in the scheme below:

TEXTS	A	B	C	D	E	MODELS
Altro non è il mio amor che 'l proprio inferno		TM		TM		Verdelot ³
Gentil mia donna, i' veggio	T				T	
Lagrimando dimostro	T		T		T	
Padre del ciel, dopo i perduti giorni.	T	T		T	T	
Qual donna canterà se non canto io	T	T			T	
Quand'io pens'al martire	TM	TM				Arcadelt
Quando io movo i sospiri a chiamar voi		T		T		
Quant'ahi lass'il morir saria men forte			T	T		Verdelot
Quanto sia lieto il giorno		TM		TM		Verdelot
Se del mio amor temete	TM	TM				Verdelot
Tutto 'l dì piango; e poi la notte, quando		T		T		
Vergognando talor ch'ancor si taccia		T		T		

My analysis involves only the relations between duos and other madrigals and does not consider the relations within madrigals in more than two parts. 'T' means that the pieces share the same text; 'M' that there is also a musical relationship. It immediately appears clear that only

² Einstein, 'Galilei' p. 364.

³ Several composers set this poem by Cassola, and apparently all the versions are in some way related to each other. Cf. James Haar, 'Altro non è il mio amor', in *Words and Music: The Scholar's View*, ed. by Laurence Berman (Cambridge, MA: Harvard University Press, 1972), pp. 93-114.

the madrigals that borrow from a model share the same thematic material. Unfortunately, I could not analyse the contents of sources C and E;⁴ hence, it is possible that further relationships are to be discovered. Nevertheless, they would be beyond the scope of my thesis. It is not easy either to draw conclusions from these aspects of Scotto's production – which, by the way, is far from having been studied by other musicologists – because of the lack of any dedication in the original prints.⁵ On the one hand, the musical relationship between duos and trios shows that Scotto really considered the two genres to be close; on the other hand, he always managed to keep the two productions well separated, since there are no trios in his duo collections and vice versa. Unfortunately, I do not have sufficient evidence to place Scotto's four-part production into this context.

Looking at the overall production of trios in Italy, it was well separated from duo production throughout the Renaissance. In particular, the alleged didactic trio seems to have been aimed at performers more skilled than those who were supposed to perform duos. For instance, Ruffo's *Capricci a tre voci* (1564) – among the finest examples of the genre – are more complex in their musical fabric and more difficult to perform than the average contemporary duo. A similar collection was Giuliano Tiburtino's *Fantasia [sic] et ricercari a tre voci accomodate da cantare et sonare per ogni instrumento con la giunta di alcuni altri ricercari e madrigali a tre voci composti da lo eccellentiss. Adriano Vuigliart et Cipriano Rore suo discepolo* (Venice: Girolamo Scotto, 1549), which is important in several respects:

- The sub-title clearly states that this music was to be sung and played by any instrument, thus reinforcing the hypothesis that three-part didactic music was also supposed to be sung
- The twelve trios by Tiburtino are composed on solmization sequences, such as 'La sol fa re mi' and 'Ut re mi fa sol la', using a technique that was often also employed in duo production, though later
- The presence of three-part madrigals and chansons in the same collection demonstrates that these vocal compositions could also have didactic purposes, even though they were not specifically composed for that end.

Tiburtino published in the same year (1549), again with Scotto, another three-part collection, but this time containing only texted music, though of various genres: *Musica diversa a tre voce, cioè motetti, messe, madrigali a notte negra*. Within this music, two titles caught my attention: 'Altro non è il mio amor che 'l proprio inferno' and 'Quand'io pens'al martire'; indeed

⁴ All the information concerning these two prints is taken from Bernstein, *Music Printing in Renaissance Venice: The Scotto Press (1539-1572)* (New York: Oxford University Press, 1998), pp. 282-83 and 822-23.

⁵ The lack of any dedication is probably due to the fact that Scotto was also publisher of his own music.

these trios are settings of the two famous madrigals by, respectively, Verdelot and Arcadelt, as Scotto's duos and trios are. Though the paraphrase, the parody and the reduction were commonly used by Renaissance composers, the frequency of them in duo and also trio collections is surely related to their educational function. Another three-part work is worthy of attention: Eliseo Ghibel's *Il primo libro di madrigali a tre voci a notte negra* (Venice: Girolamo Scotto, 1551) which contains, as the *tavola* reads, 'Quatro tercetti in ultimo di Hieronymo Scotto senza parole'. These textless trios are titled with the first solmization syllable employed, respectively 'Re', 'Mi', 'Ut' and 'Ut'; hence, they were meant as solmization exercises. J. Bernstein notes that 'the repertory of this addendum [*i.e.* the four untexted trios by Scotto] is reminiscent of the one found in Gardano's *Motetta trium vocum* (1543), which contains four solmization pieces attributed to Willaert'.⁶ These pieces bear similar titles: 'Re', 'Mi', 'Fa', 'Sol'. Hence, Gardane's publication had similar intentions to Scotto's, though the former's publication contains motets instead of madrigals. From all these facts, we may infer the existence of a well-established tradition of three-part didactic music with or without text in the early sixteenth century, at least in Venice, which was parallel to the duo tradition, though the two genres never mingled. Indeed, the first three-part ricercar published in a duo collection is in Zuccaro's *Ricercate a due voci* (1606); its structure is simpler than that of Ruffo's and Tiburtino's trios and even than that of Zuccaro's duos. It was more than 60 years before the first collections that contain duos and trios of the same quality. Cristofano Piochi published, with Giacomo Monti of Bologna, three didactic collections in which duos and trios have the same didactic purposes:

- *Ricercari a due e tre voci: Libro primo* (1671)
- *Ricercari a due voci: Libro secondo* (1673)
- *Il terzo libro di ricercari a tre voci* (1675)

The consistency of this series of collections is demonstrated by the progressive numbering of their titles, despite the fact that the pieces are either in two or in three parts. Piochi's books are not the only case, since in the same period were published in Rome Natali's collections (1674 and 1681) and in Naples Caresana's (1681 and 1693); in all these collections trios and even quartets (not in Natali's, though) have the same importance and purposes of the duos. Here is a list of this production:

⁶ See *Scotto*, p. 426.

	Piochi: 3 books	Natali: 2 books	Caresana: 2 books
duos	36	26	72
trios	22	47	8
quartets	1	—	5

In Piochi's production the contents are balanced between duos and trios, whereas in Natali's there is a strong bias towards trios, and quartets are absent. In Caresana's the mere figures do not reveal the importance of trios in his work, since the final trio, 'Solfeggiamento a 3. 2 canti e basso', lasts 924 bars. This huge exercise is divided into sixteen sections in which at least one line sings ascending and descending scales in long values, progressively introducing leaps on all the intervals up to the octave (Music App., 101). Caresana states in his dedication that he ends his collection with this three-part solfeggio 'con l'idea di dar concerto a chi patisce nell'intonare'. Hence, this piece exactly fits Zacconi's thoughts about didactic music, which has 'per oggetto ut re mi fa sol la con ut mi re fa la e gli canti che si sogliono insegnare a' principianti quando se gl'insegna a cantare';⁷ it is also the easiest exercise of the entire collection and was aimed at the lowest level of musical teaching, whereas the other pieces were, in all likelihood, aimed at training professional singers in Neapolitan conservatoires.⁸ On the other hand, Piochi's and Natali's collections are more consistent as regards the difficulty of performance both of the duos and the trios. Also the 1764 reprints of Bertalotti's *Solfeggi* contains six trios as an appendix. At that time Bertalotti had been dead for seventeen years; hence, someone else added the three-part solfeggios, perhaps the publisher himself, Lelio dalla Volpe.

Four-part music had a relationship with duos weaker than that of trios throughout the entire history of the didactic duo. Indeed, there are just a few quartets included in duo collections, the first of which is a 'Ricercare a quatro' in Giovan Battista Cali's *Il primo libro di ricercari a due voci* (1605). Then there is nothing else until the few examples in seventeenth-century collections listed above.

⁷ See App. E, 17, Zacconi (1622), 6.

⁸ Cf. Chap. 4.1, 'The Musical Fabric'.

5.3. MUSIC TO SING AND TO PLAY

A very few collections contain music that, besides their obvious educational aspects, seem conceived for a chamber performance. In all likelihood, these pieces were included in didactic collections to supply entertainment material to the most skilled amateurs and also as suitable music for the evening group lessons about which we have talked in chapter 4.5. In an appendix to Bellanda's *Canzonette spirituali* (1599) there are four pieces 'da sonare': two trios attributed to 'R[everendo] P[adre] Ambrogio Bresciano' and other two anonymous compositions 'da sonare a 4', maybe by Bellanda himself. I have found no information about Ambrogio Bresciano; in all likelihood, 'bresciano' is an adjective which just states his provenance and this would fit with the composition of 'canzoni da sonare', which were, at the end of the sixteenth century, especially composed by masters from Brescia.⁹ Bellanda calls these four textless pieces 'sonate d'organo' in the dedication though the parts are printed separately in the two part-books. Hence, an organist willing to perform this chanson should first transcribe the music into a score or organ tablature, as prescribed in several treatises. This is true unless Bellanda gave 'organo' the broad meaning of instrument; nevertheless, even in this case it would be necessary to transcribe the music, since two voices out of three or four are printed in the same part-book and on more than an opening.¹⁰ It is also possible that the transcription of these chansons was part of the educational path. These chansons are historically important, since they are, so far as I know, the first set of instrumental chansons published outside Venice. Furthermore, if the author of the two anonymous pieces is Bellanda, then they would be the first-known chansons composed by a musician who flourished outside Brescia. Their educational purposes are underlined by the progressive musical difficulty through the series and their increasing length, which spans between 70 bars for the first to 107 bars for the last.

In an appendix to Natali's collection (1681) there is a 'Battaglia' for two sopranos, bass and continuo divided in three parts.¹¹ This piece preserves many features of the typical Renaissance *battaglia*, though its text has, unusually, devotional contents which fit the dedication to Rame D'Antequera, cavaliere gerosolimitano (Knight of Jerusalem), which reads

Quel leggiadro e altrettanto difficile accoppiamento dell'armi e della bellissima virtù della musica [...] per sapere ella col suono e canto in tempo di pace conciliarsi gli

⁹ Cf. *Pietro Lappi: Canzoni da suonare (Venezia, 1616)*, ed. by Andrea Bornstein, RCF, 10 (1997), p. iv.

¹⁰ Only the fourth chanson could be performed by four players reading on two part-books, since the printer carefully distributed the music of this chanson in such a way that all the parts have to turn the page simultaneously.

¹¹ Modern edition by Andrea Bornstein, ODH, 2 (1997).

animi delle persone che seco conversano; sì come col ferro nelle sue caravane ha saputo atterrire e abbattere gli nemici del nome cristiano.

The structure of this piece is cyclical: indeed, each of its three parts is divided into three sections; the first and the third are the same duple-time episode dominated by the typical dactyl and by the predominance of rhythm and harmony over melody. Between these two duple-time sections there is a triple-time episode that has an affective and cantabile melody with some points of imitation.

At the end of Strozzi's *Elementorum musicae praxis* (1683), which is enigmatic in several respects, there is a 'Sonata di basso solo. Per cimbalo e arpa o leuto', a very brief sonata that consists only of the bass line with a few continuo figures. It is divided into five movements, if we are allowed to use this word for sections so short, of which only the fourth bears the tempo marking 'Piano [i.e. 'Adagio'] e vi si può diminuire'. The title would imply a performance on a harpsichord, in which supposedly the player would play the written line with the left hand and the continuo realization with the right hand. It is not clear what function the harp or the lute throughout the piece would have throughout the piece, though the third section consists of very short phrases alternatively marked 'Cimbalo' and 'Arpa' and notated respectively in tenor and bass clefs:



Ex. 1

If there is an educational aim in this piece, it probably has to do with the continuo realization.

5.4. TWO-PART CANONS WITH AN ADDED PART

After the single example given in Asola's collections (1587), Metallo's duo collection (*ante* 1591) contains four duos with a third part *ad libitum* in which one of the parts is in canon. This setting preserves the nature of the duo, which may be performed as usual, and at the same time expands the possibilities of performance, for instance letting two pupils be supported by the teacher.¹² The Neapolitan musician de Spagnolis knew Metallo's educational work well, since he included in his collection *Il primo libro delle ricercate a due voci* (1626) six duos in canons with a third part *ad libitum*. Furthermore, he headed his duos with moralizing mottoes

¹² I have already written about these pieces in Chap. 4.5 as regards their educational purposes.

as Metallo did. All these pieces were certainly a step towards the massive introduction of trios in the educational path, which was achieved at the end of the seventeenth century; though no other collection contains examples of such kind of duo/trio.

5.5. OTHER CANONS

From the end of the sixteenth century, canons of various kinds, usually quite short, began to be included in duo collections.

Galilei, *Contrapunti a due voci* (1584)

‘Fuga a cinque voci all’unisono dopo tre tempi. Or che ’l cielo e la terra e ’l vento tace’ is a canon for five basses which sets the first four lines of the famous Petrarchan sonnet. This is not the only case in which Galilei opens his work with a five-part canon; indeed the same happens in the *Fronimo* (1568) and in his *Secondo libro di madrigali a quattro et a cinque voci* (Venice: Angelo Gardano, 1587). The former contains a textless canon, whereas the latter includes a composition by Giuseppe Guami which sets a text dedicated to the noblewoman Ippolita Zeferini of Siena.¹³

Metallo, *Ricercari a due voci, per sonare e cantare* (ante 1591)

The numerous editions and reprints of Metallo’s collection (*ante* 1591) are crowded with canons of all kinds, with or without riddles.¹⁴ A few of them are really interesting, with no easy solution and may be considered the prototypes of all those included in the following duo collections. Some of these canons are used to fill the pages left partially blank by the duos and to decorate title-pages and contents-pages. All these canons show their composer’s craftsmanship and, besides having launched a fashion in duo collections, captivated the attention of Romano Micheli, who transcribed all of them in his *Musica vaga et artificiosa continente motetti con obliqui et canoni diversi* (Venice: Giacomo Vincenti, 1615) in which he also claims to have met Metallo personally in Venice.¹⁵ We may divide all Metallo’s canons into three groups. A few are quite simple and consist of a single line which requires one or more consequents at the unison:

1. ‘Canon. Me tesseris, fones. A labiis iniquis libera me Domine’ for four mezzo-sopranos

¹³ All the information concerning Galilei’s canons is taken from the preface by Michelangelo Gabbriellini in the modern edition of *Contrapunti a due voci*, DUO, 25 (1996).

¹⁴ *Grammatico Metallo: Ricercari a due voci per sonare et cantare*, ed. by Lapo Bramanti, MRI, 12 (1987) contains the transcription of all Metallo’s canons included in all the reprints of this collection, though the editor decided not to transcribe the compositions added by other musicians.

¹⁵ Cf. App. E, 14, Micheli (1615). See also Bramanti, *Metallo*, pp. lxxvii-lxx which contains a thorough analysis of these canons and of the relationship between Metallo’s collection and Micheli’s work.

2. 'Canon. Me pente fones. Fiat domine cor meum et corpus meum immaculatum' for five mezzo-sopranos
3. 'A quattro. Io spesso dico nessun faccia altrui quel che sarebb'in dispiacer a lui' for four altos; there is no *signum congruentiae*
4. 'Canon. Me exi fones. Non ti fidar di medico sospetto' for six altos
5. 'Canon. Tres in unum. La speranza è dubbiosa e 'l dolor certo' for three tenors; there is no *signum congruentiae*
6. 'Canon a 4. Quante speranze se ne porta il vento' for four tenors.

Then there are a couple of canons which introduce moderate challenges for the performer, since the print gives no solution:

7. 'Canon. Quærite et invenietis. A 2, a 3, a 4' consists of a line in alto clef that requires three other parts: the first consequent is a fifth below (bass), the second a third above (alto) and the fourth a sixth above (soprano).
8. 'Canon in unisono. Sancte cherubine, doce me canere' is a single line in alto clef that requires a consequent at the unison; there is also an added free counterpoint in soprano clef. The canon sings the ascending and descending hard hexachord G-E in semibreves, while the free counterpoint moves rapidly. The text obviously refers to beginners who learn to sing by means of the hexachord.

Finally, there is a group of compositions with difficult solutions, which could successfully compete with similar earlier compositions by Flemish composers:

9. 'A 2. Canon. Communis media est via. Chi non misura non dura':

A 2. Canon. Communis media est via.

The image shows two staves of musical notation. The top staff is in alto clef and contains a sequence of notes with stems pointing downwards. The bottom staff is in soprano clef and contains a sequence of notes with stems pointing upwards. The lyrics 'Chi non misura non dura.' are written below the top staff. The notation is a visual puzzle where the notes on the middle line of the alto staff must be shared with the notes on the middle line of the soprano staff.

Ex. 2

In the title there is a clue, indeed the *middle way is in common* means that the note that lies on the middle line of the staff (i.e. the middle C) must be sung by both voices; all the notes above the middle line must be sung by the upper voice, whereas all the notes below the middle line must be sung by the lower voice. The solution is thus:



Ex. 3

This is not a proper educational duo as we generally conceive it: indeed the piece is too short and does not challenge the performers with its easy counterpoint. The point lies simply in finding the solution, certainly not in the musical fabric. Banchieri deals with this matter in his *Cartella* (1614), in a chapter titled *Canoni musicali a quattro voci* which contains eight enigmatic canons, each one bearing a riddle that gives the clue for the solution.¹⁶ Banchieri gives the solution immediately below, because

A chi piace componere simili canoni, lodo sì quelli che vogliono si perdi molto tempo a rivenirli, ma più lodo quelli che danno le loro dichiarazioni, atteso che gli oscuri non tutti gli capiscono e gli dichiarati ognuno ne gode né si perde tempo a ricercare, come si dice il proverbio, il mare per Ravenna.

Indeed, Banchieri thought that it was not worth wasting time with these puzzles, which are just peculiar things without proper musical content:

Più per curiosità che per utilità, da infiniti compositori antichi e moderni sono stati e vengono prodotti canoni in diverse e variate invenzioni: ho detto per curiosità, poiché vaglia il vero, altro non concludo se non vivacità d'ingegno.

10. 'Canon. Efta phones apocato. Mi segue il mio fratello per vie storte'.

Metallo. Tertia pars si tibi libuerit. CANTO

Fili. Si vis ad vitam iugredi, offerua mandata.

Ex. 4a

¹⁶ See App. E, 12, Banchieri (1614), 7.

Canon. Efta phones apocato.
Mi fegue il mio fratello pervie ftorte

? TENORE

Fili. Si vis ad vitam ingredi, offerua mandata.

Ex. 4b

The clue is in the riddle ‘My brother follows me through crooked pathways’ which suggests that the canon is by inversion, whereas the sentence in (contemporary?) Greek indicates that the interval relationship between the antecedent and the consequent must be a seven below.¹⁷ There are other challenges: first, the double time-signature at the beginning of the tenor line means that the antecedent uses a different time-signature from the consequent, respectively **C2** and **O**. Under the circle the breves are perfect, whereas under the first sign they are imperfect and last a third of the previous ones. Furthermore, the free counterpoint bears the time-signature **C3/6** which means, in this context, that there are only three minims against a dotted breve (i.e. six minims) in the lowest part. The solution is thus:

Ex. 5

11. ‘Canon me exi fones. Iustitia et pax osculatae sunt’ is another subtle composition in which the artwork of the music has an important role:

¹⁷ Cf. Chap. 4.2.4, ‘Canons by Inversion’.

CANON ME EXI FONES.

The image shows a circular musical score for a canon. The score is arranged in a circle with four staves. The text "IVSTITIA" is at the top, "OSCVLATÆ" is at the bottom, "SVNT." is on the left, and "ET PAX" is on the right. The staves contain musical notation with various clefs and notes. The score is a canon by inversion, where the first part starts from the beginning and moves to the right end of the second staff, while the second part starts from the right end of the first staff and moves downwards to the beginning of the second staff. The third and fourth parts do the same with the third and fourth staves.

Ex. 6

The circle is a canon by inversion, whereas the four lines inside it must be seen as two circles, the first one links the first two lines, the second one comprehends the third and the fourth lines. The first baritone part starts from the beginning and, after reaching the end of the stave, moves to the right end of the second stave; at the same time, the second baritone starts from the right end of the first stave and, after reaching the beginning of it, moves downwards to the beginning of the second stave. The third and the fourth parts do the same with the third and the fourth staves. The solution is thus:¹⁸

¹⁸ For clarity's sake, I have chosen to use the original clefs in this transcription.

Ex. 7

Metallo's collection was always a work in progress, resembling in this respect Banchieri's *Cartella* with its numerous editions. Indeed, Metallo and, after his death, other composers kept adding pieces to this educational work.¹⁹ The Roman edition published by Giacomo Fei in 1665 contains two new canons by 'Signor Cristoforo Sforza de Rossi, romano, musico di Sua Maestà Cesarea al Signor Francesco Foggia romano': the first one, 'Enigmatom octo vocum. Qui potest capere capiat' is a complex construction completely based on time-signatures and with a poor melody, whereas the second is a canon at the unison for eight sopranos. The fact that these canons are printed only in the Tenore part-books suggests that they were addressed to teachers and professional musicians rather than to pupils.

Bianco, *Musica a due voci* (1610)

There are two canons, one at the end of each part-book. 'Posui adiutorium. Quatuor vocum canon in unisono post tempus', is a canon for four altos which sets a few lines from Psalm 88. The second one, 'Iustus cor suum. Canon a 4. Cantus et diapason, bassus et diapente, altus et diapason', consists of a line in tenor clef which requires three more parts: the first consequent is an octave above (soprano), the second a fifth below (bass) and the third a fourth above (alto); its text is from Liber Ecclesiasticus 39. 6.

Banchieri, *Il principiante fanciullo a due voci* (1625)

'Canon a quatro. La scala naturale e il tempo insegna' is a short enigmatic canon printed on the title-page.

¹⁹ As regards duos which were added by other musicians to the seventeenth-century reprints of Metallo's collection, see App. A, 19.

De Spagnolis, *Il primo libro delle ricercate a due voci* (1626)

‘Canone alla diapason alta, essendo cantato a quattro voci’ is a double canon in which two antecedents, a tenor and a bass, require two consequents an octave above – a soprano and an alto.

‘Canone a quattro voci’ is an enigmatic canon, since there is no information concerning the interval at which the consequents must follow. The only possible solution has the second and the fourth voices beginning a fifth below and the third a twelfth below.

‘Canone rivoltato a quattro voci, Et erunt duo in unum’ is a double canon by retrogression. Two antecedents start at the same time one from the beginning and the other from the end of the same line; both bear a consequent.

‘Canone a otto voci. Primo [Secondo] coro. Unus post unum. Canone a otto voci diviso in due parti e in questa canterà il primo [secondo] coro; avertendo però, che nella prima chiave canterà per b molle e nelle tre altre chiave canteranno per bequadro’. Not only does this piece have a complex structure, but it also lacks the *signa congruentiae* and the pauses; furthermore it is probably affected by a fatal error, since it is actually impossible to find a decent solution for it.

Gentile, *Solfeggiamenti et ricercare a due voci* (1642)

‘Canone a due voci cavato dalle lettere vocali del nome e cognome dell’eminentissimo e reverendissimo cardinale Brancaccio’ is a retrograde canon which is found at the end of both part-books (Music App., 63 and plate No. 8). This composition praises the dedicatee, Cardinal Francesco Maria Brancaccio, in two ways: the most evident is given by the canon singing ‘Franciscus Maria Brancatius’ throughout the piece; the second is subtler and relies on the early technique of transforming the dedicatee’s name in solmization syllables in the same way used by Josquin in his Mass ‘Hercules Dux Ferrariae’:²⁰



Ex. 8

Strozzi, *Elementorum musicae praxis* (1683)

‘Dignare me. Canon supra can. quatuor vocum. Ad unis[onum]’ is a double canon which closely resembles that of his fellow citizen de Spagnolis: two antecedents – a mezzo-soprano and a tenor – carry two consequents at the unison.

²⁰ Cf. Chap. 4.3.7, ‘Educated Use of Solmization’.

Corti, *Ricercari a due voci* (1685)

'Canone a due, overo a 2, 3 e 4 da cantarsi per ogni verso' is found at the end of both part-books and can be performed reading the music from any side.

Ferri, *Solfeggi a due per i principianti* (1713)

'Canone a quattro' consists of a single line in soprano clef that bears three consequents.

6. CONCLUSION

The duo was widely used as an educational tool during the Italian Renaissance and Baroque from 1521, when Eustachio Romano's *Musica Duorum* – the first volume completely dedicated to this form – was published, until 1744, when the last noteworthy duo collection was issued (Bertalotti's *Solfeggi*). We know of the existence of at least 62 Italian duo collections, of which 50 survive.¹ Besides this, sixteen other Italian prints which were published in the same period, contain consistent series of duos which had, in most cases, the same purposes as those included in the previous collections.² Other duos with similar structure, and in some cases similar function, are found in fifteen Italian treatises.³

The consistency of this duo production is demonstrated by two facts. First, their musical fabric maintained some common characteristics over the two-century period in which duos were published and used.⁴ Second, the most famous collections – Gero (1540), Lupacchino (*ante* 1550) and Metallo (*ante* 1590) – continued to be published until at least the first decades of the eighteenth century and are quoted in seventeenth- and eighteenth-century treatises as models of composition as well as important educational tools.⁵

We do not know exactly when duos began to be used in practical musical education, but certainly they were already in use in the fifteenth century as theoretical examples of composition and exercises on proportions.⁶ Despite the fact that the first collection was published in Rome in 1521, it was in Venice, towards the end of the 1530s, that economic and social conditions at last allowed the production of didactic music to take off; the first wave of Venetian prints of duos probably just highlighted an already established tradition.⁷

Duos are either texted or, (the majority) textless. Since the production of texted duos, mostly madrigals, is confined to the first period of duo production – the most important collections of madrigalian duos were published in the sixteenth century – we may suppose that these early texted duos, besides their educational function, also served the function of providing entertainment music for amateurs.⁸ This last function was eventually taken over at the end of the

¹ Cf. App. A and D.

² Cf. App. B.

³ Cf. App. C.

⁴ Cf. 4.1, 'The Musical Fabric'.

⁵ Cf. App. A, 'Literature' and App. E.

⁶ Cf. Chap. 2.6.

⁷ Cf. Chap. 1.4.

⁸ Cf. Chap. 3.4.

sixteenth century by the duet with continuo. On the other hand, textless duos could have been played as well as sung, though strong evidence makes us think that in Italy textless duos were, first and foremost solmization exercises to be sung. The educational duo was mainly aimed at young beginners, people who had just begun to study music and who aimed to become amateurs, *pueri cantores* or professional musicians. They probably practised duos in their first year of study while they were learning elementary rules of music and solmization.⁹ In fact, the history of duo praxis cannot be separated from that of solmization, the use and decline of which it parallels.¹⁰ Solmization was invented in the Middle Ages to ease the reading and performing of plainsongs, though some of its rules were changed when this technique was applied to *cantus figuratus*. Since the educational duo was to be solmized, its structure fits the rules of solmization and their educational path. When solmization was overtaken by more modern ways of reading and singing music around the second half of the eighteenth century, the duo's history as the primary educational tool in Italy ended.

⁹ Cf. Chap. 4.5.

¹⁰ Cf. Chaps. 4.3 and 4.4.

APPENDICES

Introduction

All the Italian sources of duos are listed below in four appendices.

APPENDICES A AND B

Appendix A lists all Italian duo collections printed between 1521 and 1764 of which at least one part-book has survived; these prints include mainly, but not only, duos and had an educational function. Appendix B lists prints that are not specifically duo collections but include consistent series of duos which probably had, in most cases, the same purposes as those included in the previous collections.

A typical entry in the appendices includes:

Short title of the collection preceded by a progressive number, i.e. 'A 1. Eustachio Romano, *Musica Duorum* (Rome: Giovanni Giacomo Pasotti, 1521)'.

TITLE-PAGE

Transcription of the original title-page of the first extant printing and, where appropriate, of the colophon.

DEDICATION

Transcription of the dedication and of all other text which precedes the music.

LOCATION(S)

List of the institutions in which the originals survive.

BIBLIOGRAPHICAL LISTING(S)

References to the opus in:

RISM

Howard Mayer Brown, *Instrumental Music Printed before 1600: a Bibliography* (Cambridge, MA: Harvard University Press, 1965)

Claudio Sartori, *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence: Olschki, 1952) and *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700: Vol. II di aggiunte e correzioni con nuovi indici* (Florence: Olschki, 1968)

Oscar Mischiati, 'Adriano Banchieri (1568†–1634): profilo biografico e bibliografia delle opere', in *Annuario 1965-1970: Conservatorio di Musica 'G.B. Martini'* (Bologna: Patron, 1971), pp. 39-201

Emil Vogel and others, *Bibliografia della musica italiana profana pubblicata dal 1500 al 1700: Nuova edizione interamente rifatta e aumentata con gli indici dei musicisti, poeti e cantanti, dedicatari e dei capoversi dei testi letterari*, 3 vols (Pomezia: Staderini - Minkof, 1977)

Mary S. Lewis, *Antonio Gardano Venetian Music Printer 1538-1560: A Descriptive Bibliography and Historical Study*, 2 vols (New York: Garland, 1988-97)

Jane A. Bernstein, *Music Printing in Renaissance Venice: The Scotto Press (1539-1572)* (New York: Oxford University Press, 1998)

Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500 bis 1700*, 2 vols (Berlin, 1892) [this old edition of Vogel is cited only when necessary]

These entries are repeated for each reprint of the same collection.

CONTENTS

For each duo I give a progressive number which follows the order of the first extant print (duos included only in late editions are listed chronologically at the end of the main list), the rubric, the mensuration or time-signature, scoring, final and stave- or key-signature. When only one clef is shown, the duo is a canon notated on one staff. A clef followed or preceded by a question mark means that one of the parts is missing. Compositions in more than two parts included in the collections are listed briefly at the end of the list. In respect of the spelling of titles and first lines of the duos which are not in Italian, I use the spelling adopted by the most authoritative modern sources available.

NOTES

Remarks about a particular print.

TEXTS

When possible, the authors of the lyrics are given.

CONCORDANCE(S)

Information about other sources of the same music is given.

BORROWED MATERIAL

Information on duos that borrow from other music. A more thorough analysis of them is given in App. F.

MODERN EDITION(S)

A list of modern editions is given, with a bias towards unabridged transcriptions.

LITERATURE

Listed here are both ancient publishing-house catalogues and early and modern literature which cites and/or quotes the opus under consideration. A question mark in brackets means that it is not clear whether the quotation refers to the collection under consideration.

APPENDIX C

Listed here are Italian treatises printed between 1496 and 1706 which include duos meant as examples of compositional technique or modal structure, but possibly not as actual didactic duos. It is not always easy to tell proper duos from simple examples of counterpoint: hence, I have decided to consider the piece a proper duo when there is a mensuration or time signature, or at least it is meant to be present in both lines, and the composition begins and ends properly. Only short titles are given, and the contents are described briefly. This appendix may be incomplete, because of the great number of extant treatises.

APPENDIX D

Listed here are missing collections of duos which are cited by secondary sources.

When possible, brief titles are given and sources of information about the collection are listed.

APPENDIX E

Included here are quotations from treatises and other primary sources about matters relevant to my thesis. Quotations are organized chronologically. Sometimes I have split the passages into numbered paragraphs for ease of reference. Some passages are followed by a few words of explanation. In the text of my thesis these passages are quoted listing the progressive numeration and the author followed by the year of publication and the number of paragraph (i.e. 'E, 4, Zarlino (1558), 2').

APPENDIX F

Listed here are all the duos included in Appendices A and B which were composed on borrowed material and/or following one or more 'obblighi'. The duos are sorted into ten main categories:

1. *Tenores*
2. Sacred compositions
3. Madrigals
4. Chansons
5. Other vocal compositions
6. Popular tunes
7. Dances
8. *Obblighi*
9. Notational matters
10. Other compositions

In some cases it has not been easy to decide in which category to include a *cantus prius factus*: see for instance 'Bergamasca', which could be a popular tune as well as a dance. When I did not know the exact nature of the piece, I marked its title with a question mark. At best, each entry includes these paragraphs:

ORIGINAL SETTING(S)

This lists the main source(s) of the original music, when available. If the original music is a popular tune or a Gregorian tune, this paragraph is omitted.

OTHER SETTING(S)

This lists all the arrangements based on the same material composed and/or published in Italy. When a dedicated index on this *cantus prius factus* already exists, I avoided citing the same 'other settings' already listed by that work, and simply list the music not mentioned there; see, for example, the article by Warren Kirkendale, 'Franceschina, Girometta, and their Companions in a Madrigal "a diversi linguaggi" by Luca Marenzio and Orazio Vecchi', *AcM*,

44 (1972), 181-213, which lists all the settings of 'Girometta' with the exception of a few, which I list.

NOTES

This includes a brief description of the original music and of the arrangement set by the duo's composer.

BIBLIOGRAPHY

This includes the works which analyse the original music in respect of *cantus prius factus*.

MUSIC APPENDIX

The first part of the Music Appendix contains duos from the collections listed in Appendices A and B. In particular, I transcribed at least one piece from every usable collection of Appendix A, which includes collections completely dedicated to didactic duos. The transcriptions are paginated in chronological order. The second part of Music Appendix contains works mentioned in this thesis which are not duos included in any book listed in Appendices A and B. I also include some facsimiles of title-pages, dedications and music pages taken from original prints.

For my transcriptions I used the original sources, with these exceptions:

Johannes Tinctoris, *Proportionale musices* (MS ante 1476) and *Liber de arte contrapuncti* (MS 1477) for which I used the modern edition by E. de Coussemaker, *Scriptorum de Musica Medi Aevi: Nova Seriem a Gerbertina Alteram*, vol. IV, pp. 76-177 (Hildesheim: Georg Olms, 1963)

Costanzo Festa, Two duos on 'La Spagna' included in IBC, MS C36 (c. 1530) for which I used the modern edition by Richard J. Agee, *Costanzo Festa: Counterpoints on a Cantus Firmus*, RRMR, 107 (Madison: A-R Edition, 1997)

Antonio Il Verso, *Il primo libro della musica a due voci* (Palermo: Giovanni Antonio de Franceschi, 1596) for which I used the modern edition by Paolo Emilio Carapezza, *Scuola polifonica siciliana: Musiche strumentali didattiche* (Rome: De Santis, 1971).

Lupacchino, 'Benedictus' from *Missa Averte oculos meos* (c. 1550 for which I used the modern edition by Luigi Di Tullio, Bernardino Carnefresca, *Opera omnia* (Milano: Suvini Zerboni, 2000-), vol. 1: *Le messe*.

The score of each duo is preceded by its original clefs and the range of each part. When a part was originally notated in more than one clef, all of them appear before the transcription. All original note values have been retained as well as the original mensuration signs. The only exception is the 'Benedictus' by Lupacchino, since halving the values makes this Mass section easier to compare with the textless duos in Lupacchino (*ante 1550*). In several case, when I thought it was worth it, I also decided to retain some characteristics of the original notation, like coloration or note values longer than a bar. Editorial accidentals are above the notes to which they apply in textless music and in parentheses inside the staves in texted music. The original ligatures are indicated by semi-squared brackets.

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APPENDIX A – COLLECTIONS OF DIDACTIC DUOS



A 1. Eustachio Romano, *Musica Duorum* (Rome: Giovanni Giacomo Pasotti, 1521).

TITLE-PAGE

Musica di Eustachio | Romano. | Liber primus.

COLOPHON

Musica Duorum Eustachij | Romani de Macionibus | excusit. | Registrum. A B C D E F G H I J
K L M. | Omnes sunt duerni. | Ingenti cura & industria magistri Johanis Jacobi de pasotis | de
Monticulo Regiensis Impressum fuit hoc opus | Musicae. A Romae Anno dñi MDxxj | de mense
vilbris die xvj regnate | Leone decimo pontifice | Maximo.

*Here ends the Music of Two by Eustachio Roman of the family of Macione. Register. [...] All of the gatherings are in twos. This work of music was printed with immense care and labour by Magister Iohannes Iacobus de Pasotis, from Monticello in Reggio, in Rome in the year of the Lord 1521, on the sixteenth day of the month of September, in the reign of Leo X as Supreme Pontiff.*¹

DEDICATION

Reverendissimo domino Iovani Marie de Monte, Pontifici Sipontino ac Papiensi, Eustachius de Macionibus Romanus Salutem.

Extorsit, Presul Amplissime, importuna amicorum quorundam efflagitacio ut celerius quam putarim nugas has meas dederim imprimendas: propterea contra malignorum audaciam te eis patronum constitui: nam ad dicendi vim egregiamque iuris utriusque scientiam musices quoque non vulgare studium addidisti; itaque modulatiunculas has tibi ideo dicavi ut gravioribus studiis quandoque fatigatus ad haec leviora recurras animumque in eis quo vehementior ad ipsa tua redeat succisivis temporibus relaxes, imitatus Pythagoricos quibus peculiare fuit modulis quotidie animos excitare atque componere. Laeta igitur ut soles fronte accipe ac fove haec Eustachii tui munuscula et primitias quae si acri tuo iudicio probatum se iri cognorint intrepide prodibunt mihi que insuper animum feceris ad alios atque alios quos iam paratos habeo labores propediem aedendos. Vale.

To the most reverend Lord Giovanni Maria del Monte, bishop of Sipontina and Pavia, Eustachius de Macionibus Romanus sends greetings.

The urgent entreaty of diverse friends, your gracious Eminence, has encouraged me to give these trifles of mine to print sooner than I had intended. Therefore, I have called upon you as their protector against the audacity of the maligners, for to the power of the oratory and the knowledge of both kinds of laws you have added the no less noble study of music as well. And thus I have dedicated to you these little compositions in order to let you turn, when tired from weightier studies, to these lighter ones and with them refresh your spirit so that it may return with greater enthusiasm thereafter to your own pursuits, following the Pythagoreans, whose observance it was to excite and to compose their spirits daily with songs. Accept, therefore, with kindness, as you are wont to do, these small gifts and favour the first efforts of your Eustachio, which, if they know themselves approved by your stern judgement, will set forth without fear; and you will furthermore give me the courage to bring out, soon, more and more of the works that I have already completed. Farewell.

LOCATION

A Wn.

BIBLIOGRAPHICAL LISTINGS

RISM-A: E 889. Sartori, *Musica strumentale I*: 1521. Brown, *Instrumental Music*: 1521₁.

¹ This translation and the next one are from Brown & Lowinsky, *Romano*, pp. 5-6.



CONTENTS

1.	Tenor cum basso	C	TB	F	\flat
2.	Tenor cum basso	C	TB	A	\natural
3.	Tenor cum tenore	C	TT	D	\natural
4.	Tenor cum basso	C	TB	G	\flat
5.	Tenor cum tenore	C	TT	D	\natural
6.	Tenor cum tenore	C	TT	D	\natural
7.	Tenor cum tenore	C	TT	F	\flat
8.	Tenor cum tenore	C	TT ²	D	\natural
9.	Tenor cum basso	C	TB	G	\flat
10.	Bassus cum basso	3	BB	C	\flat
11.	Cantus cum tenore	C	SA	G	\natural
12.	Bassus cum basso	C	BB	F	\flat
13.	Tenor cum basso	C	TB	G	\flat
14.	Tenor cum basso	C	TB	F	\flat
15.	Tenor cum tenore	C	TT	F	\flat
16.	Tenor cum basso	C	TB	A	\natural
17.	Bassus cum basso	C	BB	F	\flat
18.	Tenor cum basso	C	TB	F	\flat
19.	Bassus cum basso	C	BB	F	\flat
20.	Tenor cum tenore	C	TT	F	\flat
21.	Cantus cum tenore	C	ST ³	E	\natural
22.	Tenor cum tenore	C	AT	G	\natural
23.	Cantus cum tenore	C	ST	D	\natural
24.	Cantus cum tenore	3	Ms T	G	\flat
25.	Tenor cum basso	C	TB	G	\flat
26.	Cantus cum tenore	C	ST ⁴	A	\natural
27.	Bassus cum basso	C	BB	F	\flat
28.	Cantus cum tenore	C	SAT	D	\natural
29.	Tenor cum basso	C	TB	F	\flat
30.	Tenor cum basso	C	TB	F	\flat

² Both clefs change to alto clefs during the piece.

³ The tenor clef changes to an alto clef during the piece.

⁴ The tenor clef changes to an alto clef during the piece.

31.	Cantus cum tenore	♩	SA	A	♯
32.	Tenor cum tenore	♩	TT	D	♯
33.	Tenor cum basso	♩	TB	A	♯
34.	Tenor cum tenore	♩	TT	D	♯
35.	Cantus cum canto	♩	SS	A	♯
36.	Tenor cum basso	♩	TB	F	♭
37.	Bassus cum basso	♩	BB	G	♭
38.	Tenor cum basso	♩	TB	A	♯
39.	Tenor cum basso	♩	TB	F	♭
40.	Tenor cum tenore	♩	TT	F	♭
41.	Tenor cum tenore	♩	TT	D	♯
42.	Bassus cum basso	♩	BB	F	♭
43.	Bassus cum basso	♩	BB	F	♭
44.	Cantus cum tenore	♩	SA	G	♭
45.	Cantus cum tenore	♩	SA	G	♭

CONCORDANCES

Rotenbucher (1549) included 5 of Romano's duos in his anthology of 1544, adding Latin lyrics to them. He attributed No. 12 to 'Meister Jan' and No. 28 and to 'Meister Gosse'.

No. 2 = Rotenbucher (1549), 29. Eustachius Romanus. 'Non opus habent qui validi sunt medico'.

No. 11 = Rotenbucher (1549), 28. Meister Gosse. 'Haec est autem vita aeterna'.

No. 13 = Rotenbucher (1549), 30. Eustachius Romanus. 'Ecce mysterium vobis dico'.

No. 22 = Rotenbucher (1549), 12. Meister Jan. 'Prandebis tecum'.

No. 26 = Rotenbucher (1549), 24. Eustachius Romanus. 'Mulier cupido quod dicit amanti'.

LITERATURE

Brown, *Instrumental Music*, p. 25: 'The unique copy has manuscript corrections in various places, and on fol. 2v a hymn a 2: "Herodes hostis impie", with both voices texted'.

Kämper, *La musica strumentale*, pp. 116-18: par. 'La "Musica di Eustachio Romano"'.
 Whenham, *Duet*, pp. 52, 55.

MODERN EDITIONS

Brown & Lowinsky, *Romano*.

Nos. 1-4, 7, 12, 15, 16, 18-20, 29, 33, 36-39, 42 in Mönkemeyer, Helmut, ed., *Romanus Eustachius: 18 Spielstücke zu zwei Stimmen*, MI, 29 (1977).



A 2. Antonio Gardane, *Canzoni francese a due voce* (Venice: Antonio Gardane, 1539).

TITLE-PAGE

CANZONI FRANCESE A DVE VOCE DI ANT. CARDANE, [sic] | ET DI ALTRI AVTORI,
BVONE DA CANTARE | ET SONARE, STAMPATE NVOVAMENTE. | DVOBVS [device]
TENOR. | CON PRIVILEGIO.

COLOPHON

IN VENETIA NELLA STAMPA D'ANTONIO GARDANE | Nellanno [sic] del Signore. M. D.
XXXIX. | CON GRATIA ET PRIVILEGIO.

DEDICATION

AL MOLTO MAGNIFICO E ONORANDO SIGNOR E PADRONE, IL SIGNOR IACOMO
D'ORIA. Antonio Gardane.

Or se gli è pur vero, per Dio, che la nostra anima (come disse colui) sia fabbricata della superna armonia, con che segno potevo io più veramente mostrarvi che questa mia anima, offerta tante volte alla vostra, sia pur oggi mai la sua, che consacrarvi questa (come si sia) picciola armonia delle musical note composta? Prendete dunque la mia anima come un soggetto di quella cosa che in dono vi si mostra, e siccome nella concordanza di due sole voci consiste, potrete conoscere che la sua volontà, essendo sempre con la vostra come una in due, non potrà mai incorrere in discordanza di quello che da voi si porrà sopra l'arbitrio di quanto tengo. State sano.

LOCATIONS

A Wn - F Pc - I Bc (T), PLn.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1539²¹. Sartori, *Musica strumentale I*: 1539. Lewis, *Gardano*: 9.



1544

TITLE-PAGE

A. GARDANE | CANZONI FRANCESE A DVE VOCI D'ANTONIO GARDANE | INSIEME
ALCVNI DE ALTRI AVTORI | LIBRO PRIMO | A DVE [device] VOCI | Venetijs Apud
Antonium Gardane. | M. D. XXXXIII. | CANTVS [TENOR]

LOCATIONS

A Wn - D Es (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1544¹⁴. Lewis, *Gardano*: 53.



1552

TITLE-PAGE

CANTVS [TENOR] | DI ANTONIO GARDANE | IL PRIMO LIBRO DE CANZONI | Francese a
due Voci Insieme alcune di altri Autori. | A DVE [device] VOCI | In Veuetia[sic] apreſo di |
Antonio Gardane. | 1552

LOCATION

US BEm.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1552¹⁶. Lewis, *Gardano*: 166.



1564

TITLE-PAGE

TENORE | DI ANTONIO GARDANO | IL PRIMO LIBRO DE CANZONI | Francese à Due Voci,
Insieme alcune de altri Autori. | A DVE [device] VOCI | In Venetia appresso | di Antonio Gardano.
| 1564.

LOCATION

D Mbs (T).⁵

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1564¹³.



1586

TITLE-PAGE

CANTO [TENORE] | DI ANTONIO GARDANO | IL PRIMO LIBRO DE CANZONI |
FRANCESE A DVE VOCI, | Insieme alcune de altri Autori. | [device] | In Venetia appresso
Angelo Gardano. | M. D. LXXXVI.

LOCATIONS

A Wn - I Vnm.

BIBLIOGRAPHICAL LISTING

RISM-B: 1586⁶.



ix

Although Carapezza, *Duo*, p. xxix and Whenham, *Duet*, p. 255, n. 34 list this reprint, I have not been able to find any further information about it.



CONTENTS

1.	Heurteur. Amour partes ie vous donne la chasse	SA	☉	F	b
2.	Claudin. D'amour ie suis desheritee	ST	☉	F	b
3.	A. Gardane. Ces facheux sotz qui mesdient	SA	☉	F	b
4.	A. Gardane. De mon amy ie suis absente	SA	☉	F	b
5.	A. Gardane. Content desir qui cause ma douleur	VA	☉	A	h
6.	A. Gardane. Vivre ne puis content	SA	☉	A	h
7.	A. Gardane. Disant hellas fortune	SA	☉	A	h
8.	Claudin. Ayez pitie du grand mal	SA	☉	A	h
9.	A. Gardane. Le cueur de vous	SA	☉	G	b
10.	A. Gardane. A moy tout seul de mon mal	SA	☉	G	b
11.	A. Gardane. Si iay eu du mal	SA	☉	G	b
12.	A. Gardane. Las fortune de toy	SA	☉	G	b

⁵ According to RISM the print is complete. However, the library supplied to me a microfilm of the Tenore part-book only.

13.	A. Gardane. Une sans plus ie veulx aymer	SA	♣	G	♯
14.	A. Gardane. Ta bonne grace	SA	♣	G	♯
15.	A. Gardane. Il me convient en tout temps	SA	♣	G	♯
16.	Heurteur. Mon petit cueur nest point amoy	ST	♣	D	♯
17.	A. Gardane. Las voules vous que une persone	SA	♣	F	♭
18.	A. Gardane. Robin viendras tu	SA	♣	F	♭
19.	A. Gardane. Nauray ie iamais reconfort	SA	♣	F	♭
20.	A. Gardane. Entre vous gentilz galans	SA	♣	F	♭
21.	A. Gardane. De iour en iour tu me fais. A voce pari ⁶	A Br	♣	G	♭
22.	A. Gardane. O vray dieu quil est ennuyeux. A voce pari	A Br	♣	G	♭
23.	A. Gardane. Iouyssance vous donneray. A voce pari	A Br	♣	G	♭
24.	A. Gardane. Qui la voudra. A voce pari	A Br	♣	G	♭
25.	A. Gardane. Grace vertu beaulte. A voce pari	A Br	♣	A	♯
26.	A. Gardane. Au pres de vous. A voce pari	A Br	♣	A	♯
27.	Peletier. Si mon malheur me continue. A voce pari	T Br	♣	F	♭
28.	Peletier. Souvent amour me livre grand. A voce pari	T Br	♣	F	♭
29.	A. Gardane. A my souffres que ie vous ayme ⁷	SA	♣	F	♭

TEXTS

8: A. Heroet or C. Chappuys.

CONCORDANCES

A = *Parangon* (1539)

B = Rhau (1545)

C = Munich, MS 260

D = Kriesstein (1540)

E = Gero (1540)

	A	B	C	D	E
1.	6	1	75		
2.	8	2	76		
3.	4	3	78		
4.	7	4	79		
5.		11	77		
6.		12	80		
7.	12	13	81		
8.	5	14	96		
9.	27 (3 v.) ⁸	18			

⁶ The rubric 'A voce pari', above chansons 21-8, is in the 1564 and 1586 reprints only. Surprisingly, Rhau (1545) included this rubric; that could mean either that Gardane decided to introduce the rubric after having seen Rhau's reprint or there was another Venetian reprint after that of 1544 which is missing.

⁷ Not included in 1539.

⁸ The three-part versions in the *Parangon* (1539), could be considered other settings rather than concordances. See App. F.

10.		19			
11.		20	82		
12.		21	83		
13.		26	84		
14.		27	87		
15.	2	28	88		
16.	10	15	89		
17.	9	5	90		
18.		6	91		
19.		7	92		
20.	15	8	93		
21.		22	94		
22.		23	99		
23.		24	100	90	
24.		25	97		
25.	26 (3 v.)	16	98		
26.		17		91	
27.	11	9	85 ⁹	92	
28.	13	10	86	93	
29.					29

BORROWED MATERIAL

No. 2: Anonymous a 3 in *Attaignant* (1529). See App. F, 4.7.

No. 3: Anonymous a 3 in *Attaignant* (1529). See App. F, 4.5.

Nos. 5, 6, 8, 11, 23, 26: *Claudin* a 4. See App. F, 4.

Nos. 9, 25: Anonymous a 3 in *Parangon* (1539). See App. F, 4.20 and 4.11.

No. 29: see App. F, 4.1.

MODERN EDITIONS

Ed. by Gerrit Vellekoop, TW, 5 (1972).

Ed. by Virginio Fagotto and G. Francesco Malipiero, *Collana di Musiche Veneziane Inedite o Rare*, 8 (Milan: Ricordi, 1973).

Ed. by Albert Seay (Colorado Springs: Colorado College Music Press, 1979).

No. 2: ed. by H. Expert, *Florilège du Concert Vocal de la Renaissance*, 7 (Paris, 1929).

No. 8: ed. by H. Expert, *Florilège du Concert Vocal de la Renaissance*, 8 (Paris, 1928).

LITERATURE

Index-Doni (1550): '*Terzi e duo*. Anton Gardane'.

Index-Gardano (1591): '*Musica a due voci*, 2. Duo di Antonio Gardano A 2'.¹⁰

Index-Tini (1596): '99. Antonio Gardano a 2'.¹¹

Index-Vinc (1662): '*Musica a due voci*, 6. Primo libro diversi autori, lire 2'.

Index-St. Anna, ff. 21r and 22r: 'Di Antonio Gardano Canzonj à 2 Vocj il 1. lib. 1555'.

⁹ Nos. 27 and 28 in the Munich, MS 260 version are notated in soprano clefs.

¹⁰ This quotation could refer either to this collection or to entry A, 5.

¹¹ *Idem*.

Kämper, *La musica strumentale*, p. 217.
Bellingham & Evans, *Bicinia*, p. ix.
Brown & Lowinsky, *Romano*, pp. 27-28, 31.
Bernstein & Haar, *Gero*, p. xxxvii.
Whenham, *Duet*, pp. 58-60.



A 3. Jhan Gero, *Il primo libro de' madrigali italiani et canzoni francese a due voci* [Venice: Girolamo Scotto, 1540].¹²

TITLE-PAGE

DI IHAN GERO IL PRIMO LIBRO DEI | Madrigali, & Canzoni Francese a Doi Voci. Nouamente
| con ogni diligentia Stampato. | ALTERA PARS

LOCATIONS

D Mu (T) - I PLn (T).

BIBLIOGRAPHICAL LISTINGS

NewVogel: 1123. Bernstein, *Scotto*: 16.

CONTENTS

Nos. 1-49.



1541

TITLE-PAGE

CANTVS [TENOR] | IHAN GERO | IL PRIMO LIBRO DE MADRIGALI ITALIANI, ET |
Canzoni Francese, a Due Voci. Nouamente composti, & con ogni diligentia corretti. | Aggiuntoui
alcuni Canti di M. Adriano, & di Constantio Festa. | M. D. [device] XLI. | Excudebat Venetiis,
apud Antonium Gardane. Duo primi, di Ihan Gero.

DEDICATION

AL SIGNOR CESARE VISCONTE. GIROLAMO SCOTTO.

Perché gli obblighi che ha la casa nostra con la benigna cortesia dell'illustre Signor Ottaviano, padre di voi, son tali che a pensar di pagarne parte con piccola cosa sarà un crederci di potere spegnere molte fiamme di fuoco con poche goccioline d'acqua, ho pensato di indirizzare le presenti composizioni, fatte nuovamente a mia istanza dal buon musico Ian Gero a voi, che in questa vostra giovanile età promettete quello che si può sperare della nobile stirpe del chiaro sangue Visconte. Il che tanto maggiormente faccio volentieri, quanto più conosco voi dilettrarvi di tal virtù, persuadendomi tutto ciò dovere esser grato a Vostra Signoria per la comodità che nella musica a due voci si trova. Questa e quella, che ai principi e ai signori si conviene: questa è da essi adoperata, quando ritratti dal tumulto della moltitudine, con alcuni domestici familiari, gustano la melodia che nasce dall'intelletto degli ottimi compositori. Quella dunque accetti con grato animo ciò che le offro, ricordandosi di tenermi nell'utile grazia del suo ottimo genitore.

LOCATIONS

A Wn - I Oc (inc. C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1626. RISM-B: 1541¹⁴. NewVogel: 1124. Lewis, *Gardano*: 22.

¹² Unfortunately, both the extant copies of the alleged first edition (1540) lack the Cantus part-book, which contained the date, the name of the printer and the location. Bernstein, *Scotto*, p. 257, definitively attributed the print to Girolamo Scotto, who probably printed it in 1540.

CONTENTS

Nos. 1-53.



1543

TITLE-PAGE

CANTVS [TENOR] | IL PRIMO LIBRO DE MADRIGALI ITALIANI ET CANZONI |
FRANCESE A DVE VOCI DI IHAN GERO NOVAMENTE | RISTAMPATO ET CORRETTO.
| IHAN GERO [device] A DVE VOCI | Venetiis Apud Antonium Gardane. M. D. XXXXIII.

LOCATIONS

A Wn - F Pc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1627. NewVogel: 1125. Lewis, *Gardano*: 42.

CONTENTS

Nos. 1-49.



1545

TITLE-PAGE

CANTVS [TENOR] | IL PRIMO LIBRO DE MADRIGALI ITALIANI | ET CANZONI
FRANCESE A DVE VOCI DI IHAN | GERO NOVAMENTE RISTAMPATO ET DI-
LIGENTEMENTE CORRETTO. | IHAN GERO A DVE VOCI | VENETHIS [Girolamo Scotto]
M.D.XLV.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1628. NewVogel: 1126. Bernstein, *Scotto*: 50.

CONTENTS

Nos. 1-49.



1552a

TITLE-PAGE

TENOR | DI IHAN GERO | IL PRIMO LIBRO DE MADRIGALI | Italiani & Canzon Francese A
due voci Nouamente Ristampatto. | A DVE [device] VOCI | In Venetia Apresso di | Antonio
Gardane. | 1552.

LOCATION

D Mbs.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1629. Lewis, *Gardano*: 167.

CONTENTS

Nos. 1-49.



1552b

TITLE-PAGE

CANTVS [TENOR] | IL PRIMO LIBRO | DE MADRIGALI ITALIANI | Et Canzoni Francese A
Due Voci Di Iehan Gero | Nouamente Ristampato, Et | Corretto. | A DVE [device] VOCI |
VENETHIS, | Apud Hieronymum Scotum 1552

LOCATION

D Mbs, Mu (T) - I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1630. NewVogel: 1127. Bernstein, *Scotto*: 114.

CONTENTS

Nos. 1-49.



1562

TITLE-PAGE

CANTO | DI IHAN GERO | IL PRIMO LIBRO | DE MADRIGALI ITALIANI, | ET CANZON
FRANCESE A DVE VOCI, | NOVAMENTE RISTAMPATO: | & con somma diligentia corretto.
| [device] | In Vinegia, Appresso Girolamo Scotto, | M D LXII.

LOCATION

GB Lbl (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1631. NewVogel: 1128. Bernstein, *Scotto*: 210.

CONTENTS

Nos. 1-40, 43, 45, 47-9.



1576

See OldVogel, I, p. 286: 'Eine Ausgabe vn 1576 (Venetia, Gardano) wird im Cat. Rossi (Rom, Mai 1887) unter Nr. 2102 citirt.'



1581

TITLE-PAGE

CANTO [TENORE] | DI IHAN GERO | IL PRIMO LIBRO DE MADRIGALI ITALIANI | ET
CANZON FRANCESE A DVE VOCI, | Nouamente con ogni diligentia Ristampato. | [device] | In
Venetia appresso Angelo Gardano | M D LXXXI.

LOCATIONS

A Wn - D As - I Fn (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1632. NewVogel: 1129.

CONTENTS

Nos. 1-49.



1584

TITLE-PAGE

TENORE | DI IHAN GERO A DVE VOCI | NOVAMENTE RISTAMPATO ET CORETTO. |
[device] | IN VENETIA | Appresso Giacomo Vincenzi, & Ricciardo Amadino compagni: | M D
LXXXIII.

LOCATION

I Vcd (T).

BIBLIOGRAPHICAL LISTING

RISM-A: G 1633. *NewVogel*: 1130.

CONTENTS

Nos. 1-49.



1588

TITLE-PAGE

CANTO [TENORE] | DI IHAN GERO | A DVE VOCI, | Nouamente ristampato. | [device] | IN
VENETIA, Appresso Giacomo Vincenzi. | M D LXXXVIII.

LOCATIONS

F Pn - I Bc, Vcd (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1634. *NewVogel*: 1131.

CONTENTS

Nos. 1-49.



1593

TITLE-PAGE

CANTO | DI IHAN GERO | IL PRIMO LIBRO DI MADRIGALI | ITALIANI ET CANZON
FRANCESE | A Due Voci. | Nouamente ristampato. | [device] | In Venetia Appresso Angelo
Gardano. | M. D. LXXXXIII.

LOCATION

I Fr (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1635. *NewVogel*: 1132.

CONTENTS

Nos. 1, 3-5, 7, 9, 11, 13, 15, 17-23, 25-27, 29-35, 37-39, 41-49.



1596

This reprint (In Venetia, 1596. Appresso l'herede di Girolamo Scotto), cited in *RISM* and *OldVogel*, does not exist or at least is missing. See Bernstein & Haar, *Gero*, p. xxix.

LOCATIONS

I Nn (T), Rdp (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1636. *NewVogel*: 1133.



1609

TITLE-PAGE

TENORE | DI IHAN GERO | IL PRIMO LIBRO | DI MADRIGALI ITALIANI | & Canzon
Francese, à Due voci. | Nouamente con ogni diligenza ristampato, e corretto. | [device] | In Venetia,
Appresso Ricciardo Amadino. | M D C IX.

LOCATION

US BEm.

BIBLIOGRAPHICAL LISTINGS

RISM and *NewVogel* do not list this reprint

CONTENTS

Nos. 1, 3-5, 7, 9, 11, 13, 15, 17, 19, 21-23, 25-27, 29, 31, 33-35, 37, 39, 41, 43, 45, 47-49.



1622

TITLE-PAGE

TENORE | DI IHAN GERO | IL PRIMO LIBRO | DI MADRIGALI ITALIANI, | ET CANZON
FRANCESE | A Due Voci. | Nouamente Ristampato, & corretto. | [device] | In Venetia, Appresso
Alessandro Vincenti. 1622.

LOCATION

I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1637. *NewVogel*: 1134.

CONTENTS

Nos. 1, 3-5, 7, 9, 11, 13, 15, 17, 19-22, 26-27, 30-35, 37, 39, 43-48. All the chansons are textless.



1625

TITLE-PAGE

TENORE | IL PRIMO LIBRO | DE' MADRIGALI | ITALIANI | ET CANZON FRANCESE | A
DVE VOCI. | DI IHAN GERO | Nouamente ristampato, & corretto. | [device] | IN VENETIA, |
Appresso Alessandro Vincenti, 1625.

LOCATION

I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1638. *NewVogel*: 1135.

CONTENTS

The same as 1622. All the chansons are textless.



1629a

TITLE-PAGE

CANTO | DI IHAN GERO | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI | ET CANZON
FRANCESE | A DVE VOCI. | Nouamente Ristampato. | [device] | STAMPA DEL GARDANO. |
IN VENETIA M. DC. XXIX. | Appresso Bartolomeo Magni.

LOCATION

I Vnm (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1640. *NewVogel*: 1136.

CONTENTS

Nos. 1, 3-5, 7, 9, 11, 13, 15, 17, 19-23, 25, 27, 29, 31, 33-35, 37, 39, 41, 43, 45, 47-49.



1629b

TITLE-PAGE

TENORE | IL PRIMO LIBRO | DE' MADRIGALI | ITALIANI | ET CANZON FRANCESE | A
DVE VOCI. | DI IHAN GERO | Nouamente ristampato, & corretto | [device] | In Venetia,
Appresso Alessandro Vincenti. 1629.

LOCATION

I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1639. *NewVogel*: 1137.

CONTENTS

The same as 1622. All the chansons are textless.



1632

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI | ET CANZON
FRANCESE | A DVE VOCI | DI IHAN GERO | Nouamente ristampato, & coretto | [device] | IN
ORVIETO, 1632. | CON LICENZA DE' SVPERIORI.

LOCATION

I Rvat-barberini.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1641. *NewVogel*: 1138.

CONTENTS

The same as 1622. All the chansons are textless.



1644

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI | ET CANZON
FRANCESE | A DVE VOCI. | DI IHAN GERO | Nuouamente ristampato, e corretto. | [device] |
IN ORVIETO. 1644. | CON LICENZA DE' SVPERIORI.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1642. *NewVogel*: 1139.

CONTENTS

The same as 1622. All the chansons are textless.



1646

TITLE-PAGE

CANTO | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI | ET CANZON FRANCESE | A
DVE VOCI | DI IHAN GERO | Nouamente Ristampato, & Corretto. | [device] | IN VENETIA, |
Appresso Alessandro Vincenti, MDCXXXVI.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1643. *NewVogel*: 1140.

CONTENTS

The same as 1622. All the chansons are textless.



1662

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI | ET CANZON
FRANCESE | A DVE VOCI. | DI IHAN GERO | Nouamente Ristampato, & Corretto. | [device]
IN VENETIA, | Appresso Alessandro Vincenti. M. DC. LXII.

LOCATION

I Bc. *NewVogel*, p. 735: 'Un esempl. compl. esisteva nella Collezione Heyer di Köln.'

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1644. *NewVogel*: 1141.

CONTENTS

The same as 1622. All the chansons are textless.



1672

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO DE | MADRIGALI | ITALIANI | ET CANZONI
FRANCESE | A Due Voci | DI HIAN [*sic*] GERO | Nouamente ristampati & corretti | [device] |
IN VENETIA 1672. Apresso Francesco Magni detto Gardano

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1645. *NewVogel*: 1142.

CONTENTS

Nos. 1-49. All the chansons are textless.



1677

TITLE-PAGE

CANTO | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI, | ET CANZON FRANCESE | A
DVE VOCI, | DI IHAN GERO | Nuovamente Ristampato, & Corretto. | [device] | IN VENETIA. |
Appresso Giosepe Sala. 1677.

LOCATION

E Bbc.

BIBLIOGRAPHICAL LISTING

NewVogel: 1143.

CONTENTS

The same as 1622. All the chansons are textless.



[1682]¹³

TITLE-PAGE

Il Primo Libro de Madrigali italiani, et Canzon francese due voci, di Ihan Gero nuovamente ristampati et corretto. In Venetia. Appresso Giuseppe Sala 1682.

LOCATION

NewVogel, p. 736: 'Un esemplare non compl. (solo T.) esisteva a Firenze, nella Bibl. priv. Landau.'

BIBLIOGRAPHICAL LISTING

NewVogel: 1144.



1687

TITLE-PAGE

CANTO. [TENORE.] | IL PRIMO LIBRO | DE MADRIGALI | ITALIANI, | ET CANZON
FRANCESE | A DVE VOCI, | DI IHAN GIERO [*sic*] | Nuouamente Ristampato, & Correto |
[device] | IN VENETIA, MDCLXXXVII. | Appresso Giuseppe Sala.

LOCATIONS

F Pn - US BEm (C). NewVogel, p. 737: 'Un esempl. compl. esisteva in I-TVd, ma fu distrutto durante l'ultima guerra. Altro esemplare compl. esisteva nella Collezione Heyer di Köln.'

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1646. NewVogel: 1145.

CONTENTS

The same as 1622. All the chansons are textless.



CONTENTS

1.	Non dispregiate donna	ST	☉	A	♯
2.	Deul, double deul, renfort de desplaisir	ST	☉	A	♯
3.	Mentre che la mia donna	ST	☉	A	♯
4.	Je l'ay aymee	SA	☉	A	♯
5.	Non fia ch'io tema mai più di morire	ST	☉	A	♯
6.	Je recoumence mes douleurs	ST	☉	D	♯
7.	Si ch'io l'ho detto sempre	ST	☉	D	♯
8.	Triste et pensif suis pour la noie	ST	☉	D	♯
9.	Perch'io piang'ad ognor donna gentile	SA	☉	A	♯
10.	Incessament mon poure cueur lamente	SA	☉	G	♯

¹³ All the information about this missing reprint is taken from NewVogel.

11.	Madonna s'io credessi	ST	♩	D	♯
12.	Je ne me puis tenir d'aimer	ST	♩	A	♯
13.	Fillida mia, più che i ligustri bianca	ST	♩	G	♯
14.	Mort et fortune, pourquoi m'avés-vous laissé	ST	♩	A	♯
15.	Tirrena mia, il cui colore agguaglia	SA	♩	G	♯
16.	Le temps qui court requiert que l'on se taise	AT	♩	D	♯
17.	Qual dogli'agguagliar puoss'a la mia doglia	SA	♩	A	♯
18.	Ung jour Coulin la Coulette accolla	Ms T	♩ 3	D	♯
19.	Come viver debb'io	ST	♩	E	♯
20.	La, la maistre Pierre	TT	♩	G	♯
21.	Non volete ch'io viva, dolce mio bene	ST	♩	A	♯
22.	Sur tous regretz les miens piteux pleurs	ST	♩	D	♭
23.	Qual maggior segno del mi' ardor volete	Ms Br	♩	C	♭
24.	Quant j'estoie a marier	SA	♩	F	♭
25.	Occhi soav'e belli	Ms T	♩	C	♭
26.	Tresves d'amours c'est une paix fourree	SA	♩	F	♭
27.	Misero me, che per amar altrui	ST	♩	F	♭
28.	Povre cueur, tant il m'ennoe	SA	♩ 3	G	♭
29.	Amor, che di mortal ogni cor vede	VA	♩	F	♭
30.	Sur la rousee fault aller	V Ms	♩	F	♭
31.	Madonn'io ved'espresso	VA	♩	F	♭
32.	Mon mari est allé au guet	V Ms	♩	G	♭
33.	Donna chi vi cognosce	VA	♩	F	♭
34.	Tant que viurai en eage florissant	SA	♩	F	♭
35.	Chi non fa prov'Amore	SA	♩	F	♭
36.	J'ay mis mon cueur en ung lieu seulement	ST	♩	G	♭
37.	Non si vedrà giamai stanca né sazia	SA	♩	F	♭
38.	Vray dieu d'amour, maudict soit la journee	VA	♩	G	♭
39.	O beati color c'hanno dui cori	SA	♩	F	♭
40.	Mon cueur sera tousjours soubz ta puissance	AB	♩	G	♭
41.	Madonna alla mia fede	AT	♩	F	♭
42.	Ne sçai pourquoi vostre grace ai perdu	A Br	♩	F	♭
43.	Cor mio perché pur piangi, a che ti struggi	A Br	♩	F	♭
44.	Au joly son du sansonet	A Br	♩	F	♭
45.	Madonna il dirò pur, benché sia tardo	SA	♩	F	♭

46.	Quant je boy du vin claret	Ms Br	♯	F	♭
47.	Dolcemente s'adirà la donna mia	S A	♯	F	♭
48.	Je mi complains de mon ami	S T	♯	G	♭
49.	Che poss'io più se 'l ciel pur mi nasconde	S A	♯	F	♭

In the 1541 print only

50.	Ami, souffres que je vous ayme. Con. Festa. ¹⁴	S A	♯	F	♭
51.	D'estre amoureux jamais ne seray las. Poluere	S A	♯	F	♭
52.	E se per gelosia. Adrian Willaert	Ms T	♯	D	♯
53.	Amor che mi consigli? ¹⁵	Ms Ms	♯	A	♯

TEXTS¹⁶

Martelli: 1, 3, 9, 35,¹⁷ 41, 47, 49.

Sannazaro: 13, 15.

Aretino: 39.

Marot: 34.

Bembo, *Gli Asolani*: 37.

Germaine Colin Bucher: 18.

CONCORDANCES

37. Phalèse (1590), f. 17v.

44. Phalèse (1590), f. 13r.

46. Phalèse (1590), f. 12v.

50. Gardane (1539), 29

53. *Croce II* (1531), 1 Münster MS SANT, 29

BORROWED MATERIAL

No. 2: Lupi a 6.

No. 4: Willaert a 5.

No. 6: François Dulot a 5.

No. 8: see App. F, 4.34.

No. 10: Pierre de La Rue a 5.

No. 12: Josquin a 5.

No. 14: Gombert a 4.

No. 16: Richafort a 4.

No. 18: Janequin a 4.

No. 20: Claudin a 4.

No. 22: Nicolas a 5 and Richafort a 4.

No. 24: Willaert a 4

No. 26: Janequin a 4.

No. 28: Anonymous a 4 in Attaignant (c. 1528).

No. 30: Passereau a 4.

No. 32: Passereau a 4.

No. 34: Claudin a 4.

No. 35: see App. F, 3.12.

No. 38: Descaudin or Mouton a 5.

No. 40: Certon a 4.

No. 42: Anonymous a 4 in Attaignant (1536).

No. 44: Passereau a 4.

No. 46: Anonymous a 4 in Attaignant (c. 1528).

No. 48: Josquin a 5.

No. 51: Anonymous a 4 in Attaignant (1529).

No. 52: see App. F, 3.17.

¹⁴ This attribution is probably a mistake. See Bernstein & Haar, *Gero*, p. 209.

¹⁵ Attributed to Costanzo Festa in *Croce II* (1531); see App. B, 1.

¹⁶ I took all the information about the authors of the texts and the composers of borrowed material from Bernstein & Haar, *Gero*, pp. 175-210.

¹⁷ We find the same chanson at the end of Act II of both *Clizia* and *Mandragola* by Machiavelli.

LITERATURE

- Index-Doni (1550): ‘*Terzi e duo*. Ioan Gero’.
- Index-Morosi (1588): ‘[76] iangero a .2’.
- Index-Gardano (1591): ‘*Musica a due voci*, 1. Duo di Ian Gero A 2’.
- Index-Vinc (1591): ‘*Musica a due voci*, 1. Gioan Gero, soldi 10’.
- Index-Tini (1596): ‘101. Ioan Gero a 2, ff. 12’.
- Index-Giunti (1604): ‘*Madrigali e canzonette a 2. 3, 82.* di Gio. Gero a 2’.
- Index-Vinc (1621): ‘*Musica a due voci*, 1. Duo di Gioan Gero in quarto’.
- Index-Vinc (1649-62): ‘*Musica a due voci*, 4. Duo di Gioan Gero, soldi 10’.
- Index-Monti (1682): ‘65. Duo del Ian Gero, [paoli] 3’.
- Index-Sala (1715): ‘28. Duo del Giangero’.
- App. E, Banchieri (1614), 5.
- App. E, Scaletta (1626), 2.
- App. E, Bononcini (1673), 1.
- Pitoni, *Guida*, Libro primo, Chap. 6, ‘Dove si tratta delli Movimenti dall’Unisono alla Quinta, e come si praticano. Dall’unisono alla quinta. Movimento 4’, p. 62: ‘Essempio del primo stile num. 1. Ian Gero a 2 voci nel duo Cor mio nel principio’.
- Pitoni (c. 1725), p. 77: ‘due libri di terzi e duo, riferiti dal medemo [Doni-Libraria]. Il Giunta [...] riferisce li madrigali a 2 e 3 voci’.
- Gaspari, *Catalogo*, III, pp. 75-76.
- Einstein, *Madrigal*, I, p. 143: ‘Amor che mi consigli?’.
- Kämper, *La musica strumentale*, pp. 125-26.
- Whenham, *Duet*, pp. 49-66.
- Ciliberti, *Orviato*, pp. 61-62.

MODERN EDITION

Bernstein & Haar, *Gero*.



A 4. **Girolamo Scotto, *Il primo libro dei madrigali a due voci* (Venice: Girolamo Scotto, 1541).**

TITLE-PAGE

DI GIROLAMO SCOTTO | IL PRIMO LIBRO DE I MADRIGALI | A DOI VOCI,
NOVAMENTE STAMPATI. | [device: FIAT PAX IN VIRTVTE TVA] | Venetijs apud ipsum
authorem. | 1 5 4 1.

LOCATIONS

A Wn, Gesellschaft der Musikfreunde (S inc.) - D Ju - PL Kj (S, T inc.).

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 2618. NewVogel: 2595. Bernstein, *Scotto*: 23.



1551

TITLE-PAGE

DI GIROLAMO | SCOTTO IL PRIMO LIBRO DE LI MA= | DRIGALI A DOI VOCI NVOVA=
| MENTE STAMPATI. | Et da lui proprio con nuoua giunta ampliati. | CAN [device] TVS [TE
[device] NOR] | VENETIIS APVD IPSVM AVTOREM. | 1551.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 2619. *NewVogel*: 2596. *Bernstein*, *Scotto*: 111.



1558

TITLE-PAGE

CANTVS | DI GIROLAMO SCOTO [*sic*] | IL PRIMO LIBRO | DELLI MADRIGALI A DVE
VOCI | NVOVAMENTE RISTAMPATI. | Et da lui proprio con nuoua giunta ampliati. | [device] |
In Vineggia appresso al medesimo Auttore. | M D LVIII.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 2620. *NewVogel*: 2597 *Bernstein*, *Scotto*: 159.

NOTE

The Tenor part-book lacks the title-page and the first 7 duos.



1562

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DELLI MADRIGALI A DVE VOCI, | DI
GIROLAMO SCOTTO, | NVOVAMENTE RISTAMPATI. | Et da lui proprio con Nuoua gionta |
ampliati, & con ogni dili- | gentia coretti. | [device] | In Vinegia Appresso Girolamo Scotto, |
M D LXII.

LOCATION

PL Kj.

BIBLIOGRAPHICAL LISTINGS

NewVogel: 2598. *Bernstein*, *Scotto*: 224.



1572

TITLE-PAGE

CANTO [TENORE] | DI GIROLAMO SCOTTO | IL PRIMO LIBRO | De Madrigali à due voci. |
Nuouamente ristampato. | [device] | IN VINEGIA, | APPRESSO GIROLAMO SCOTTO, | M D
LXXII.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 2621. *NewVogel*: 2599. *Bernstein*, *Scotto*: 395



CONTENTS

1.	Se amor non è, ch'è dunque quel ch'io sento? Quinti toni	SA	☉	F	b
2.	Non v'accorget'amanti – La doppia sua bellezza. Quinti toni	AT	☉	F	b
3.	Pace non trovo e non ho da far guerra. Quinti toni	AT	☉	F	b

4.	Solo e pensoso i più deserti campi. Quinti toni	SA	♩	F	b
5.	Consumando mi vo di spiaggia in spiaggia. Primi toni	Ms T	♩	D	b
6.	Io son talvolta, donna, per morire. Primi toni	Ms T	♩	G	b
7.	Più lieta di me non è donna alcuna. Primi toni	AT	♩	G	b
8.	Non son più quel ch'io era. Primi toni	SA	♩	G	b
9.	Qual donna canterà se non canto io. Primi toni	SA	♩	G	b
10.	Gentil mia donna, i' veggio. Primi toni	SA	♩	G	b
11.	Ecco ch'un'altra volta, o piaggie apriche. Primi toni	ST	♩	G	b
12.	Lasso, ch'i' ardo ed altri non me 'l crede. Primi toni	SA	♩	G	b
13.	Datemi pace, o duri miei pensieri. Primi toni	SA	♩	G	b
14.	Fuggite omai, pensier noiosi e foschi. Primi toni	A Br	♩	G	b
15.	Sovr'una verde riva. Primi toni	A Br	♩	G	b
16.	Valle che de' lamenti miei sei piena. Primi toni	Ms T	♩	A	♯
17.	Vago augelletto che cantando vai. Primi toni	Ms T	♩	D	♯
18.	Ahi, dispietato arciero. Primi toni	Ms T	♩	D	♯
19.	S'io credessi per mort'essere scarco. Primi toni	AT	♩	D	♯
20.	Padre del ciel, dopo i perduti giorni. Primi toni	AT	♩	D	♯
21.	Or volge, Signor mio, l'undecim'anno. Secunda pars. Primi toni	AT	♩	D	♯
22.	Qual anima ignorante over più saggia. Tertii toni	SA	♩	A	b
23.	Qual part'oggi del mondo che non sia Secunda pars. Tertii toni	SA	♩	A	b
24.	Vergine bella, che di sol vestita. Tertii toni ¹⁸	TB	♩	A	b
25.	Poi che la vista angelica, serena. Tertii toni	ST	♩	A	♯
26.	Se 'l mio bel sole è spento. Tertii toni	ST	♩	A	♯
27.	La vita fugge e non s'arresta un'ora. Tertii toni	ST	♩	A	♯
28.	S'io pensassi, madonna, che mia morte. Tertii toni	ST	♩	A	♯
29.	O s'io potessi, donna. Primi toni ¹⁹	SA	♩	G	b
30.	Ogn'or per voi sospiro. Primi toni	SA	♩	G	b
31.	Se del mio amor temete. Primi toni	A Br	♩	G	b
32.	Quand'io pens'al martire. Septimi toni	SA	♩	G	♯
33.	Rotta è l'alta colonna e 'l verde lauro. Septimi toni	SA	♩	G	♯
34.	Ardea tutt'a voi presso. Septimi toni	SA	♩	D	♯
35.	Piangete, donne, e con voi pianga Amore. Septimi toni	AT	♩	G	♯
36.	Io son de l'aspettar omai sì vinto. Septimi toni	TB	♩	G	♯

¹⁸ 1562 reprint: 'Primi toni'.

¹⁹ 1541 only: 'O s'io pensassi'.

37.	Amor, quando fioria. Quinti toni	T B	♩	F	♭
38.	Che debb'io far? Che mi consigli, Amore? Quinti toni	S T	♩	F	♭
39.	Lagrimando dimostro. Quarti toni	A B	♩	E	♯
40.	Discolorato hai, Morte, il più bel volto. Quarti toni	A T	♩	E	♯
41.	Ave, sanctissima Maria. Primi toni	A Br	♩	D	♭
42.	Quam pulchra es et quam decora. Septimi toni	T B	♩	C	♭
43.	Audi, filia, et vide. Quinti toni	A T	♩	F	♭
44.	Specie tua et pulchritudine tua. Secunda pars. Quinti toni	A T	♩	C	♭
45.	Quem dicunt homines esse filium hominis? Quinti toni	A T	♩	C	♯
46.	Petre, diligis me? Secunda pars. Quinti toni	A T	♩	C	♯
47.	Emendemus in melius. Tertii toni	S T	♩	A	♯
48.	Peccavimus cum Patribus nostris. Secunda pars. Tertii toni	S T	♩	A	♯

in 1551, 1558, 1562 and 1572

49.	Io vorrei pur fuggir, crudel Amore. Primi toni	S A	♩	G	♭
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in 1558 reprint only

50.	[textless duo]	S T	♩	D	♭
51.	[textless duo]	S T	♩	G	♭
52.	[textless duo]	S T	♩	A	♭
53.	[textless duo]	S T	♩	G	♯
54.	[textless duo]	T T	♩	D	♯
55.	[textless duo]	T T	♩	D	♯

NOTES

The first edition (1541) contains the largest number of duos and is better edited than the following ones because it has the most correct music and text. It includes all the madrigals but one – ‘Io vorrei pur fuggir, crudel Amore’ – and all the motets. Otherwise, the 6 textless duos are included in 1558 only. The reprints are partial editions of the same material; there are a few mistakes in texts and music and the lyrics often have abbreviations. On the other hand, the texts in the first edition are not clearly set under the notes in this respect only, the 1551 reprint is better. Even Scotto’s third book of madrigals (1562) can be considered a reprint, because all its material was taken from this book.

TEXTS

Bembo: No. 32: *Asolani*, I. 14.

Biblia sacra: No. 42: Song of Solomon 7; No. 43: Psalms 45. 11-12; No. 45: Matthew 16. 13-18; No. 48: John 21. 15-17.

Boccaccio: No. 9: ‘Conclusionone della seconda giornata’, 1-10; No. 39: ‘Conclusionone della quarta giornata’, 1-12.

LU: No. 44: *LU*, 1226; No. 47: *Responsorium Feria Quarta Cinerum*.

Petrarch: No. 1: CXXXII. 1-8; No. 3: CXXXIV. 1-8; No. 5: CCXXXVII. 19-24; No. 10: LXXII, 1-8; No. 12: CCIII, 1-11; No. 13: CCLXXIV; No. 16: CCCI, 1-11; No. 17: CCCLIII, 1-11; No. 19: XXXVI. 1-11; Nos. 20-21: LXII; No. 24: CCCLXVI. 1-13; No. 25: CCLXXVI, 1-11; No. 27: CCLXXII. 1-8; No. 33: CCLXIX; No. 35: XCII, 1-8; No. 36: XCVI, 1-8; No. 37: CCCXXIV; No. 38: CCLXVIII; No. 40: CCLXXXIII, 1-11.

Sannazaro: No. 11: sonnet XXXIV; No. 14: *Arcadia*, ‘Sincero solo’, 31-36; No. 15: *Arcadia*, ‘Galicio solo’, 1-13.

BORROWED MATERIAL

- No. 2: Arcadelt (1539).
No. 5: Berchem a 5 in *Madrigali a cinque* (1540).
No. 6: Festa or Verdelot (?) a 4 in Verdelot (1540).
Nos. 22, 23: Willaert a 4 in Verdelot (1540).
No. 26: Arcadelt (1539c).
No. 28: Verdelot a 4 in Verdelot (1533).
No. 29: Berchem a 4 in Arcadelt (1539).
- No. 31: Verdelot a 4 in Verdelot (1534).
No. 32: Arcadelt (1539).
No. 34: Arcadelt (1539b).
No. 43: Gombert (1539b), mottetto a 5.
No. 44: Gombert (1539b), mottetto a 5.
No. 48: Gombert (1539b), mottetto a 5, secunda pars.

CONCORDANCES

Nos. 31, 42-48 = Rhau (1545)

LITERATURE

- Index-Doni (1550): '*Terzi e duo*. Girolamo Scotto'.
Index-Vinc (1591): '*Musica a due voci*, 5. Scotto, primo e secondo libro, soldi 16'.
Index-Scotto (1596): '*Musica a due voci*, 1. Ieronimo Scoto libro primo e secondo, lire 1'.
Index-Giunti (1604): '*Madrigali e canzonette a 2*. 3, 84. Girolamo Scoto a 2 libri 1 e 2'.
Pitoni (c. 1725), p. 76: 'Compositore di terzi e dui, riferito dal Doni nella sua *Libreria*, parte ultima, foglio 66. Questo credo sia quel stampatore di Venezia, il quale era contrapuntista per aver intelligenza di stampare corretto. Il Giunta nell'*Indice* di musica porta [...] i madrigali a 2, libro 1° e 2°'.
Gaspari, *Catalogo*, III, p. 170.
Eitner, *Lexicon*, IV, p. 120.
Brown & Lowinsky, *Romano*, p. 28.
Whenham, *Duet*, pp. 49, 56, 57, 58-59, 61-65, 66, 67, 71.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 31 (1997).



A 5. Antonio Gardane, *Il primo libro a due voci de diversi autori* (Venice: Antonio Gardane, 1543).

TITLE-PAGE

CANTVS [TENOR] | IL PRIMO LIBRO A DVE VOCI DE DIVERSI | AVTORI NOVAMENTE
STAMPATO | ET CON OGNI DILIGENTIA | CORRETTO. | M. D. [device] XLIII. | Venetijs
Apud Antonium Gardane.

LOCATIONS

A Wn - D Rp.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1543¹⁹. Sartori, *Musica strumentale II*: 1543d. Lewis, *Gardano*: 48.



1553

TITLE-PAGE

CANTVS [TENOR] | IL PRIMO LIBRO A DVE VOCI | De diuersi Autori Nouamente
Ristampato & Con ogni | Diligentia Corretto. | A DVE [device] VOCI | Venetijs Apud |
Antonium Gardane. | 1 5 5 3.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1553²⁶. Sartori, *Musica strumentale I*: 1553c. Lewis, *Gardano*: 186.



CONTENTS

1.	M. Ian. Agnus Dei	TT	♩	E	♯
2.	Andrea Ganassi. Pleni sunt celi	TT	♩	D	♯
3.	M. Ian. Benedictus	Ms T	♩	A	♯
4.	Andrea Ganassi. Sanctus	S A	♩	C	♭
5.	Nadalín. Sub tuum presidium ²⁰	Ms Br	♩	D	♭
6.	Nadalín. Su l'herbe brunette	AT	♩	D	♯
7.	Andrea Ganassi. Agnus Dei	S A	♩	G	♭
8.	Hesdin. Pleni sunt celi	V Ms	♩	D	♯
9.	Hesdin. Et resurrexit	V Ms	♩	D	♯
10.	Hesdin. Pleni sunt celi	V Ms	♩	A	♯
11.	Finot. Crucifixus [Missa si bona suscepimus] ²¹	V Ms	♩	D	♯
12.	Mancicourt. Domine Deus	V Ms	♩	D	♯
13.	Finot. Pleni sunt celi	V Ms	♩	D	♯
14.	Hesdin. Agnus Dei	V Ms	♩	A	♯
15.	Hesdin. Domine Deus	V Ms	♩	D	♯
16.	Ian Mouton. Quia fecit [Magnificat VI toni]	V Ms	♩	C	♯
17.	Cadeac. Propter David servum tuum	V Ms	♩	G	♯
18.	Divitis. Agnus Dei [Missa Quem dicunt homines]	V Ms	♩	C	♯
19.	Certon. Crucifixus [Missa Ave sanctissima]	V Ms	♩	D	♯
20.	A. Gardane. Et resurrexit	V A	♩	C	♯
21.	Claudin. Quia fecit	S A	♩	E	♯
22.	Hilaire Penet. Esurientes [Magnificat III toni]	V A	♩	A	♯
23.	[Ian Pollier.] ²² Agnus Dei	S A	♩	G	♯
24.	Gombert. Crucifixus [Missa Sancta Maria]	V Ms	♩	G	♯
25.	[Richafort.] ²³ Fecit potentiam	S A	♩	G	♯
26.	Richafort. Sicut locutus est	V A	♩	A	♯
27.	Certon. Agnus Dei [Missa Ave sanctissima]	V Ms	♩	D	♯

²⁰ Nos. 5 and 6 are without title in the 1553 reprint.

²¹ The original settings are quoted from Lewis, *Gardano*.

²² Attribution in 1553 only.

²³ *Idem*.

28.	Ian de Billon. Pleni sunt celi	V Ms	♩	A	♯
29.	Carpentras. Et misericordia eius	V Ms	♩	A	♯
30.	Hesdin. Benedictus	ST	♩	D	♯
31.	Claudin. Esurientes	ST	♩	D	♯
32.	Ian Mouton. Fecit potentiam	SA	♩	A	b
33.	Heurteur. Domine Deus	SA	♩	F	b
34.	Moulu. Crucifixus [Missa Alma redemptoris]	VA	♩	F	b
35.	Carpentras. Et misericordia eius [Magnificat VII toni]	SA	♩	A	b
36.	Moulu. Pleni sunt celi [Missa Alma redemptoris]	VA	♩	F	b
37.	Ian Mouton. Benedictus [Missa Alma redemptoris]	V Ms	♩	F	b
38.	Certon. Crucifixus	SA	♩	G	b
39.	Agnus Dei	SA	♩	G	b
40.	Dont vien cella	SA	♩	G	b
41.	Ian Mouton. Pleni sunt celi [Missa Alleluia]	VA	♩	G	b
42.	M. Sohier. Et resurrexit	V Ms	♩	G	b
43.	Iachet. Benedictus	SA	♩	G	b
44.	Iachet. Benedictus	SA	♩	G	b
45.	Certon. Agnus Dei	SA	♩	G	b
46.	Carpentras. Et misericordia eius [Magnificat II toni]	SA	♩	G	b
47.	Const. Festa. Fecit potentiam	SA	♩	A	♯
48.	Sicut locutus est	ST	♩	A	♯
49.	Const. Festa. Fecit potentiam	SA	♩	E	♯
50.	Certon. Pleni sunt celi ²⁴	SA	♩	A	♯
51.	Iachet. Agnus Dei	SA	♩	A	♯
52.	Carpentras. Sicut locutus est	Ms Br	♩	F	♯
53.	Const. Festa. Sicut locutus est	A Br	♩	F	♯
54.	Certon. Pleni sunt celi [Missa Ave sanctissima]	AT	♩	D	♯
55.	Gombert. Crucifixus	AT	♩	G	♯
56.	A. Gardane. Pleni sunt celi	A Br	♩	C	♯
57.	Fevin. Pleni sunt celi ²⁵ [Missa Ave Maria]	A Br	♩	C	♯
58.	A. Gardane. Crucifixus	A Br	♩	C	♯
59.	Hesdin. Crucifixus	AT	♩	D	♯
60.	Hesdin. Agnus Dei	AT	♩	D	♯

²⁴ Attribution in 1543 only.

²⁵ Not included in 1553.

61.	Iusquin. Agnus Dei [Missa de Beata Virgine]	AT	♩	C	♭
62.	Brumel. Agnus Dei [Missa de Beata Virgine]	A Br	♩	F	♭
63.	Ian Mouton. Agnus Dei [Missa Alma redemptoris]	Ms Br	♩	A	♭
64.	Pieresson. Agnus Dei	S A	♩	A	♯
65.	Parabosco. Benedictus ²⁶	S A	♩	E	♯
66.	Divitis. Crucifixus [Missa Quem dicunt homines]	T Br	♩	C	♯
67.	Divitis. Pleni Sunt Celi [Missa Quem dicunt homines]	T Br	♩	C	♯

CONCORDANCES

3. Munich MS 260, 50: 'Agnus dei' (a fifth below)
19. Lindner (1591), p. 21
34. Rotenbacher (1549), 'Tu licet et Thamiram'
37. Munich MS 260, 30 (a fourth below)
54. Lindner (1591), p. 46
61. Weimar MS B, ff. 115v-18
62. Rhau (1545), 58: 'Fili mi, ne neglexeris'

BORROWED MATERIAL

No. 40: Claudin a 4.

LITERATURE

- Index-Doni (1550): '*Terzi e duo. diversi autori*'.
- Index-Gardano (1591): '*Musica a due voci, 2. Duo di Antonio Gardano A 2*'.²⁷
- Index-Vinc (1591): '*Musica a due voci, 9. Diversi antichi, soldi 10*'. (?)
- Index-Scotto (1596): '*Musica a due voci, 4. De diversi antichi, soldi 10*'. (?)
- Index-Tini (1596): '99. Antonio Gardano a 2, ff. 8'.²⁸
- Index-Giunti (1604): '*Madrigali e canzonette a 2. 3, 73. Di diversi a 2*'. (?)
- Index-Vinc (1662): '*Musica a due voci, 6. Primo libro diversi autori, lire 2*'. (?)
- Eitner, *Lexicon*, II, p. 45: 'du Billon'.
- Eitner, *Lexicon*, II, pp. 211-12: 'Brumel'.
- Eitner, *Lexicon*, II, pp. 264-65: 'Cadeac'.
- Eitner, *Lexicon*, II, p. 394: 'Certon'.
- Kämper, *La musica strumentale*, pp. 118-19.
- Brown & Lowinsky, *Romano*, p. 44.
- Whenham, *Duet*, p. 58.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 8 (1994).



²⁶ In 1553 this duo is transposed to a fifth below: A Br, A with a ♭.

²⁷ See n. 10.

²⁸ *Idem*.

A 6. Agostino Licino, *Il primo libro di duo cromatici* (Venice: Antonio Gardane, 1545).

TITLE-PAGE

AGOSTIN LICINO | PRIMO LIBRO DI DVO CROMATICI DI AGOSTINO | LICINO CREMONESE DA CANTARE ET SONARE | Composti una parte sopra l'altra con la sua resolutione da parte | Nouamente posti in luce | A DVE [device] VOCI | Venetijs Apud Antonium Gardane. | M. D. XXXXV.

LOCATION

D Mbs (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 2342. Sartori, *Musica strumentale I*: 1545. Brown, *Instrumental Music*: 1545₂. Lewis, *Gardano*: 68.



1586

TITLE-PAGE

CANTO | DI AGOSTINO LICINO | CREMONESE | IL PRIMO LIBRO | DI DVO CROMATICI, | DA CANTARE, ET SONARE. | Composti vna parte sopra l'altra con la sua resolutione da parte. | Nouamente ristampati. | [device] | IN VINEGIA Appresso l'Herede di Girolamo Scotto. | M D LXXXVI.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 2343. Sartori, *Musica strumentale I*: 1586b. Brown, *Instrumental Music*: 1586₇.

A 7. Agostino Licino, *Il secondo libro di duo cromatici* (Venice: Antonio Gardane, 1546).

TITLE-PAGE

AGOSTIN LICINO | IL SECONDO LIBRO DI DVO | CROMATICI DI AGOSTINO | Licino Cremonese da Cantare Et Sonare Composti una parte | sopra l'altra con la sua resolutione da parte | Nouamente posto in luce | A DVE [device] VOCI | In Venetia Apresso di | Antonio Gardane. | M.D.XXXXVI. | [RESOLVTIO]

DEDICATION

AL MOLTO MAGNIFICO SIGNOR, IL SIGNOR BENEDETTO GUARNA DA SALERNO, PATRON MIO OSSERVANDISSIMO.

Solevano gli antichi onorando, signor e patron mio, in questi giorni da lor detti saturnali, imitare e suoi maggiore offrendoli secondo il poter loro un qualche dono, segno al giudizio mio di vera amicitia o di fedel servitù. Qual consuetudine è sì com'io veggio oggidì più che mai fosse in uso, ond'io vedendo quasi da ognuno esser a Vostra Signoria fatto un dono, ho preso ardire, seguendo le vestigia di molti, dar un presentuzzo di questo mio libretto secondo, che noi chiamiamo duo cromatici posti in una sol parte, qual solamente ho compilato per soddisfar in parte all'obbligo ch'io verso di quella con più prestezza ch'io ho potuto con il meglio del quale in loco di primiera e altri giochi potranno M. Lodovico e Leone, figlioli di quella con M. Muzio, figliolo dello strenuo capitano Andrea e con M. Domizio, figliolo del Magnifico Signor Tommaso di Vostra Signoria degno fratello, in questi lieti giorni prendere sollazzo e gioco e di questo usare come di alfabeto di musica, che poi forse gli sarà non poco aiuto ad imparar a sonare gli strumenti da arco, come sono viole, violoni e altri strumenti simili, né Vostra Signoria m'imputerà ch'io le dia poco, offrendole quello che solo è in poter mio, quando ella da molti allegramente ha recepito in dono parte di quello che le hanno in gran copia, alla qual in tutto quello ch'io posso, me le offrirò e baciandole le mani, mi raccomando. Agostino Licino

LOCATION

D Mbs.

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 2344. Sartori, *Musica strumentale I*: 1546. Brown, *Instrumental Music*: 1546₁₂. Lewis, *Gardano*: 87.



CONTENTS

PRIMO LIBRO

1.	Canon in diapente superius. Primi toni	Ms T	C	D	♯
2.	Canon ad semiditonum superius. Primi toni	AT	C	D	♯
3.	Canon in diapente superius. Primi toni	Ms T	C	D	♯
4.	Canon in diapente superius. Primi toni	Ms T	C	D	♯
5.	Canon ad ditonum inferius. Primi toni	AT	C	D	♯
6.	Canon in diapente superius. Secundi toni	TB	C	D	♯
7.	Canon in diapente superius. Secundi toni	TB	C	D	♯
8.	Canon in diapente superius. Secundi toni	TB	C	D	♯
9.	Canon in diapente inferius. Secundi toni	A Br	C	G	♭ ²⁹
10.	Canon in diatesaron superius. Secundi toni	B ³⁰	C	D	♯ ♭
11.	Canon ad eptacordum superius. Tertii toni	ST	C	E	♯
12.	Canon ad semiditonum inferius. Tertii toni	AT	C	E	♯
13.	Canon in diapente superius. Tertii toni	Ms T	C	E	♯
14.	Canon in diapente superius. Tertii toni	Ms T	C	E	♯
15.	Canon in diapente superius. Tertii toni	Ms T	C	E	♯
16.	Canon in diapente superius. Quarti toni	TB	C	E	♯
17.	Canon in diapente superius. Quarti toni	Ms T	C	E	♯
18.	Canon in diapente inferius. Quarti toni	TB	C	E	♯
19.	Canon in diapente inferius. Quarti toni	TB	C	E	♯
20.	Canon in diapente superius. Quarti toni	TB	C	E	♯

SECONDO LIBRO

21.	Canon in diapente inferius. Quinti toni	SA	C	F	♭
22.	Canon in diapente superius. Quinti toni	SA	C	F	♭
23.	Canon in diapente superius. Quinti toni	SA	C	F	♭
24.	Canon ad ditonum superius. Quinti toni	Ms A	C	F	♭
25.	Canon in diapente superius. Quinti toni	SA	C	F	♭
26.	Canon in diapente inferius. Quinti toni	SA	C	F	♭

²⁹ Some canons have different stave signatures on the upper and the lower part.

³⁰ The upper part lacks a clef.

27.	Canon in diapente inferius. Sexti toni	T B	C	F	b
28.	Canon ad eptachordum superius. Sexti toni	A B	C	F	b
29.	Canon ad endecachordum inferius. Sexti toni	S B	C	F	b
30.	Canon ad endecachordum superius. Sexti toni	S B	C	F	b
31.	Canon in diapente superius. Sexti toni	T B	C	F	b
32.	Canon in diapente inferius. Sexti toni	T B	C	F	b
33.	Canon in diapente superius. Sexti toni	T B	C	F	b
34.	Canon in diapente superius. Sexti toni	T B	C	F	b
35.	Canon in diapente superius. Sexti toni	T B	C	F	b
36.	Canon in diapente superius. Septimi toni	S A	C	G	b
37.	Canon in diapente superius. Septimi toni	S A	C	G	b
38.	Canon in diapente superius. Septimi toni	S A	C	G	b
39.	Canon ad eptachordum minus superius. Septimi toni	V A	C	G	b
40.	Canon in diapente inferius. Septimi toni	S A	C	G	b
41.	Canon in diapente superius. Septimi toni	S A	C	G	b
42.	Canon in diapente superius. Octavii toni	Ms T	C	G	b
43.	Canon in diapente superius. Octavii toni	Ms T	C	G	b
44.	Canon in diapente superius. Octavii toni	Ms T	C	G	b
45.	Canon in diapente superius. Octavii toni	Ms T	C	G	b

NOTES

The collection (both books) contains 45 duos, not 44 as some scholars have written.³¹ The parts are notated in two different part-books, but the first part-book of both editions is missing. Alfred Einstein, 'Galilei' thought that Licino published just one book of the 'Primo libro', but this does not seem likely, because its title-page bears the indication 'con la sua resolutione da parte'.³²

LITERATURE

Index-Doni (1550): '*Terzi e duo*. Agostino Licino duo libri'.

Index-Scotto (1596): '*Musica a due voci*, 3. Agustino Licino, soldi 10'.³³

Pitoni (c. 1725), p. 59: 'Compositore di due libri de terzi e duo, riferiti dal Doni nella sua *Libreria*, parte ultima, foglio 66'.

Gaspari, *Catalogo*, IV, p. 53.

Einstein, 'Galilei', pp. 363-64.

Kämper, *La musica strumentale*, pp. 106, 118, 120-21.

Brown & Lowinsky, *Romano*, p. 28.

Whenham, *Duet*, pp. 54, 58.

³¹ Einstein, 'Galilei', p. 363 indexed just 44 duos, and other scholars followed him. Brown, *Instrumental Music* reported the correct number, but Sartori, *Musica strumentale*, I numbered only 20 (!) duos in the 'Secondo libro'.

³² *Ibidem*.

³³ Comparing this price with that given for 'Ieronymo Scoto libro primo e secondo' in the same list, it seems likely that the price refers to the 1586 reprint of the first book only.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 11 (1994).



A 8. Bernardino Lupacchino and Gioan Maria Tasso, *Il primo libro a due voci* (Venice, Girolamo Scotto (?), ante 1550).³⁴

TITLE-PAGE

TENOR | DI BERNARDINO LVPACCHINO | Et di Ioan Maria Tasso, Il Primo libro a Due uoci
Nouamente con ogni | diligentia ristampato & da molti errori emendato. | Aggioutoi ancora alcuni
canti a due uoci de diuersi autori. | A DVE [device] VOCI | In Venetia Appresso di | Antonio
Gardano. | 1559

LOCATION

I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1559²⁴. Sartori, *Musica strumentale I*: 1559b. Brown, *Instrumental Music*: 1559₆. Lewis, *Gardano*: 256.

NOTES

Oblong format. This is the first known printing, and it is probably a reprint, as we can see from the rubric of the title-page: 'Novamente con ogni diligentia ristampato & da molti errori emendato'. The anonymous duos were added to fill the second page of those 11 duos that were too long to be printed on just one page. The page numbering starts with the first duo and shows the actual sequence of the main 28 duos.



1560

TITLE-PAGE

CANTVS [TENOR] | DI BERNARDINO LVPACCHINO | ET DI IOAN MARIA TASSO, | IL
PRIMO LIBRO | A DVE VOCI. | Nouamente con ogni diligentia ristampato, & da molti errori
emendato. | Aggioutoi ancora alcuni canti a Due voci de diuersi auttori. | [device] | In Venegia,
Appresso Girolamo Scotto. 1560.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1560¹⁹. Sartori, *Musica strumentale I*: 1560b. Brown, *Instrumental Music*: 1560₂. Bernstein, *Scotto*: 190.

NOTES

Oblong format. This is the first complete known printing and also the most correct. It is a perfect copy of the previous one, but we cannot know whether the 1559 reprint was itself a perfect copy of a previous Scotto issue. The two prints are so identical, that even the number of notes for each staff is the same in every duo.



1562

TITLE-PAGE

DI BERNARDINO LVPACCHINO | ET DI IOAN MARIA TASSO. | IL PRIMO LIBRO | A
DVE VOCI. | Nouamente con ogni | diligentia ristampato, & da molti errori emendato. |

³⁴ We infer that this collection was first published before 1550 because it was listed by Doni, *La Libreria del Doni Fiorentino* (Venice: Gabriel Giolito, 1550) (Index-Doni (1550)). See the paragraph 'Literature' in this entry and Bernstein, *Scotto*, p. 968, who surmised that the first publisher of this collection was Girolamo Scotto.

Aggiontoui ancora alcuni canti a Due voci de diversi auttori. | [device] | In Venegia, Appresso Gardano. 1562

LOCATION

I Msartori (C).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1562¹⁹. Sartori, *Musica strumentale II*: 1562a. Brown, *Instrumental Music*: 1562₆.

NOTES

I have not seen this reprint.



1565

TITLE-PAGE

CANTO | IL PRIMO LIBRO A NOTE NEGRE | A DVE VOCI, COMPOSTO PER BERNARDIN | LVPACHINO DAL VASTO CON ALCVNI | DI GIAN MARIA TASSO NVOVAMENTE STAMPATO. | Con la nuoua giunta di alcuni Canti di nuouo ristampati. | [device] | In Venetia appresso Girolamo Scotto. | M D L X V.

TENORE | IL PRIMO LIBRO A NOTE NEGRE | A DVE VOCI, COMPOSTO PER BERNARDIN | LVPACHINO DAL VASTO, CON ALCVNI | DI GIAN MARIA TASSO. | Con la nuoua giunta di alcuni Canti di nuouo ristampati. | [device] | In Venetia appresso Girolamo Scotto. | M D L X V.

LOCATIONS

I Bc (T) - PL Kj.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1565¹⁵. Sartori, *Musica strumentale I*: 1565. Brown, *Instrumental Music*: 1565₄. NewVogel: 1522. Bernstein, *Scotto*: 268.

NOTES

Oblong format. The pieces in this printing are not well set: it is often necessary to turn over the page in the middle of the music. The page numbering starts from 2 and the duos are numbered with Roman figures starting from II (!). The composers' names are always put on the top of the page, even when the piece starts in the middle of it: so it is often difficult to understand the attributions.

Concerning the musical notation, in Tasso's and Lupacchino's music the groups of two semiquavers are often simplified to one quaver: see No. 6, bars 9, 14 and 19.

The presence of 8 new pieces – never reprinted in the following reprints – make this edition unique. There are 6 madrigals and 2 textless duos: these 8 duos took the place of the 11 anonymous duos and Tasso's No. 26. Brown, *Instrumental Music*, claimed that these six madrigals are two-voice versions of Arcadelt's and Berchem's four-voice madrigals bearing the same titles and included in 1541.⁹ I do not understand why Brown did not cite the first edition of Arcadelt's first book (1539). Anyway, I could find only a very slight relationship between these duos and those madrigals (see App. F). The entry '(3) Girolamo Scotto', *The New Grove*, 17, pp. 86-87 by T.W. Bridges, Bernstein & Haar, *Gero*, p. xv and Bernstein, *Scotto*, p. 680 have assumed all these incorrect attributions to be true. Furthermore, J.A. Bernstein decided to include these duos in the Index of Instrumental Music instead of that of Italian texted pieces.

Some scholars thought that Lupacchino himself (who was very likely already dead) edited this edition. Paradoxically, the *DBI*'s entry 'Bernardino Carnefresca' first proposes 1555 as the year of Lupacchino's death, and then quotes this printing as opus by Lupacchino himself:

Ad esso [*Il primo libro a due voci*] fece seguito il *Primo libro a note nere* [...], ristampa parziale dell'opera precedente con l'aggiunta di nuove composizioni.



1568

TITLE-PAGE

TENORE | DI BERNARDINO | LVPACCHINO ET DI | GIO: MARIA TASSO, IL | PRIMO
LIBRO A DVE VOCI. | NUOUAMENTE RISTAMPATO | ET AGIONTOVI ANCHOR
ALCVNI | CANTI A DVE VOCI DE | diuersi Auttori. | A DVE [device] VOCI | IN VENETIA,
Appreßo Claudio da Correggio. | M D L X V I I I

LOCATION

S Uu (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1568¹⁸. Sartori, *Musica strumentale I*: 1568b. Brown, *Instrumental Music*: 1568₄.

NOTES

Oblong format.



1584

TITLE-PAGE

CANTO | DI BERNARDINO LVPACCHINO | ET DI GIOAN MARIA TASSO, IL PRIMO
LIBRO | A Due Voci: Nouamente ristampato. | [device] | In Venetia Presso Giacomo Vincenci
[sic]: & Ricciardo Amadino compagni: | M D LXXXIII.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1584⁹. Sartori, *Musica strumentale I*: 1584f. Brown, *Instrumental Music*: 1584₉.

NOTES

Oblong format. The type is very clear. The book is similar to the 1559 and 1560 printings in respect of size, page numbering and order of the pieces: it probably derives from them.



1587

TITLE-PAGE

CANTO [TENORE] | DI BERNARDINO LVPACCHINO | ET DI GIOAN MARIA TASSO | IL
PRIMO LIBRO A DVE VOCI | Nouamente ristampato. | [device] | IN VENETIA, M D
LXXXVII. | Appresso Ricciardo Amadino.

LOCATIONS

I Bc (T), Fn.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1587⁹. Sartori, *Musica strumentale I*: 1587b. Brown, *Instrumental Music*: 1587₄.

NOTES

Oblong format. It is similar to the 1584 printing and probably derives from it.



1590

TITLE-PAGE

TENORE | DI BERNARDINO | LVPACHINO, | ET DI GIO. MARIA | TASSO, | Il primo Libro
à due voci, | Nuouamente ristampato. | [device] | IN MILANO, | Appresso Francesco, & gl'heredi
di Simon Tini. | M. D. L X X X X.

LOCATION

I Fr (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1590²³. Sartori, *Musica strumentale II*: 1590g. Brown, *Instrumental Music*: 1590₄.



1591

TITLE-PAGE

CANTO [TENORE] | DI BERNARDINO | LVPACCHINO | ET DI GIO. MARIA TASSO, | II
primo Libro A Due Voci: Nouamente Ristampato. | [device] | IN VENETIA, Presso Giacomo
Vincenti. | M. D. XCI.

LOCATIONS

I Bc - US BEm.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1591¹⁹. Sartori, *Musica strumentale I*: 1591d. Brown, *Instrumental Music*: 1591₈.

NOTES

Oblong format. It is a consistent reprint of the 1584 printing.



1594

TITLE-PAGE

CANTO | DI BERNARDINO LVPACHINO | ET DI IOAN MARIA TASSO, | IL PRIMO
LIBRO A DVE VOCI | Aggioutoui alcuni Canti de diuersi Auttori, | Nouamente Ristampato. |
[device] | In Venetia Appresso Angelo Gardano. | M. D. LXXXXIII.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1594¹³. Brown, *Instrumental Music*: 1594₈.³⁵

NOTES

Oblong format. Pages 25 to 32 are missing.



1607

TITLE-PAGE

Di Bernardino Lupacchino et di Io. Maria Tasso il primo libro a due voci nuovamente con ogni
diligentia ristampati aggioutovi ancora alcuni canti a due voci de diversi autori. (Venice: Giacomo
Vincenti, 1607).

LOCATION

D Rp.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1607¹⁸. Sartori, *Musica strumentale II*: 1607m.

NOTE

I have not seen this reprint.



³⁵ Brown, *Instrumental Music*, entry 1594₈: 'A copy was in D: Bds'.

1615

TITLE-PAGE

CANTO [TENORE] | DI BERNARDINO | LVPACCHINO | ET DI IO. MARIA TASSO | IL PRIMO LIBRO A DVE VOCI | Nuouamente con ogni diligentia ristampato. | [device] | IN VENETIA M D C X V. | Appresso Ricciardo Amadino.

LOCATION

I Fn.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1615¹⁸. Sartori, *Musica strumentale I*: 1615k.

NOTES

Oblong format.



1616

TITLE-PAGE

TENORE | DI BERNARDINO | LVPACHINO | ET DI IOAN MARIA TASSO | IL PRIMO LIBRO A DVE VOCI. | Aggiuntoui alcuni Canti de diuersi Auttori. | Nouamente Ristampato. | [device] | STAMPA DEL GARDANO | IN VENETIA. M DC XVI. | Appresso Bartholomeo Magni

LOCATION

I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1616¹⁷. Sartori, *Musica strumentale I*: 1616h.

NOTES

In using this print, frequent page turns are necessary.



1620

TITLE-PAGE

CANTO. [TENORE] | DI BERNARDINO | LVPACHINO | ET DI IOAN MARIA | TASSO | IL PRIMO LIBRO A DVE VOCI | Agiontoui alcuni Canti da diuersi Autori. | Nouamente Ristampato. | [device] | IN Roma. Appresso Luca Antonio Soldi. MD. C. XX. | Con Licenza De' Superiori.

DEDICATION

All'illustrissimo Signore Il Signor Vergilio Crescenzio

Se alcuno degli antichi savi nomò l'animo nostro con misterioso titolo d'armonia, con ragione migliore converrà a me ciò fare mentre allettato dalla soave consonanza de suoi costumi, oso dedicarle questi nudi accenti musici da eccellenti maestri già ad altri tempi dati in luce. Già che altro non intendo che offerirgli quasi un limpido specchio, nel quale facendo lei riflessione, ritroverà espresso e rappresentato al vivo il concerto delle sue virtù. E se talvolta la sua modestia reverberata da sì vaga mostra si accendesse d'onesto rossore, non le sta lungi, ancorché in età intempestiva, la prudenza, che offerendole anch'ella il proprio specchio, dopo averle dimostrato una sì bella armonia esser partecipazione della celeste musica e particolar dono del supremo compositore, le farà graziosamente rimirare la picciola offerta e raccorre da essa il molto affetto di chi le offerisce. Goda dunque Vostra Signoria di questo ritratto dell'animo suo e maggiormente procuri, e per ornamento proprio, e per comun beneficio, arricchirsi di sì bella musica. E in segno che il dono le sia grato, seguiti a proteggere un suo servitore, quale a rincontro degli obblighi che le deve, prega a Vostra Signoria dal Cielo ogni maggior felicità e le bacia le mani. Di Roma a dì 6 di luglio 1620.

Di Vostra Signoria Illustrissima.

Affezionatissimo e obbligatissimo servitore.

Luc' Antonio Soldi

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1620¹⁹. Sartori, *Musica strumentale I*: 1620e.

NOTES

In using this print, frequent page turns are necessary. Sometimes cadences are embellished with semiquavers: see No. 6, bars 3, 5 and 33. This is the first reprint in which the finals are semibreves instead of longs. If we read the dedication: 'Questi nudi accenti musici da eccellenti maestri ad altri tempi dati in luce' we can see that this music was considered obsolete, but beautiful: 'sì bella musica'.

Soldi published this reprint and Cavi's (A, 27) in the same year. Both prints contain many errors.



1642

TITLE-PAGE

CANTO [TENORE] | DI BERNARDINO | LVPACHINO, ET | DI IOAN MARIA TASSO. | Il
Primo Libro à due Voci. | Con l'Aggiunta di alcuni Canti di diuersi Autori. | Et in questa vltima
impressione emendato dal Canonico | Florido de Silvestris da Barbarano. | [device] | IN
BRACCIANO, | Per Andrea Fei Stampatore Ducale. M DC XLII. | Con licenza de' Superiori. | Ad
istanza di Gio. Domenico Franzini, all'insegna della | Fontana a Pasquino.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1642⁷. Sartori, *Musica strumentale I*: 1642g.

NOTES

This reprint corrects a musical mistake (or at least a harshness) in No. 24, bars 46-48 that all previous printers seem to have ignored. Only the 1701 reprint also includes this correction.



1650

TITLE-PAGE

TENORE | IL PRIMO LIBRO A DVE VOCI | DI BERNARDINO | LVPACHINO, | ET DI IOAN
MARIA TASSO | Nuouamente ristampato, | Et aggiuntoui alcuni Canti da diuersi | Autori. |
[device] | IN ROMA, Per Vitale Mascardi. 1650. | CON LICENZA DE' SVPERIORI. | Ad istanza
di Antonio Poggioli all'insegna del Mar- | tello in Parione.

LOCATION

I PS (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1650⁸. Sartori, *Musica strumentale I*: 1650c.

NOTES

In using this print, frequent page turns are necessary.



1670a

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO A DVE VOCI | DI BERNARDINO | LVPACCHINO |
ET DI | GIOVAN MARIA TASSO | Nouamente Ristampato & con tutta diligenza coretto. |
[device] | IN VENETIA 1670. Apresso Francesco Magni detto Gardano

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1670⁴. Sartori, *Musica strumentale I*: 1670e.



1670b

TITLE-PAGE

TENORE | DI BERNARDINO | LVPACHINO ET | DI IOAN MARIA TASSO. | Il Primo Libro
a due Voci. | Di nuouo corretto. | [device] | IN ROMA, | Nella Stamperia di Gio: Angelo Mutij.
1670. | Con licenza de' Superiori. | Ad istanza di Gio. Battista Caifabri, all'insegna |
DELL'IMPERATOR E CROCE DI GENOVA.

LOCATION

I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1670⁵. Sartori, *Musica strumentale I*: 1670f.

NOTES

In using this print, frequent page turns are necessary. The owner of this volume wrote on the recto of the flyleaf: 'Tenore. | Duo di Bernardino | Lupacchino. | Roma, 1670.' and on the verso: 'Adì 24 7mbre 1692 | Comprai questo libretto [other incomprehensible words]'; finally on the blank page after the last piece we can read 'Spinetta'. If this last word referred to an instrumental arrangement of the music, this is interesting evidence of educational performance practice in the seventeenth century. The book has certainly been used, since there are frequent corrections to the music.



1683

TITLE-PAGE

Il primo libro a due voci di Bernardino Lupacchino et di Ioan Maria Tasso. Novamente ristampato
et con tutta diligenza coretto (Venice: Giuseppe Sala, 1683).

LOCATION

F Pn.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1683⁴. Sartori, *Musica strumentale I*: 1683h.

NOTE

I have not seen this reprint.



[1685]

Sartori, *Musica strumentale*, I, p. 525:

1685: Lupacchino Bernardo e Tasso Gioan Maria – Il primo Libro 2 voci. Venezia, Sala, 1685.
'Eitner, *Lexicon* (Q.L.) cita un esemplare a Paris - Bilbiothèque [*sic*] Nationale, attualmente irreperibile.'

Sartori, *Musica strumentale*, II, p. 172:

‘Forse l’Eitner si inganna, confondendo con 1683h.’³⁶

BIBLIOGRAPHICAL LISTING

Sartori, *Musica strumentale I*: 1685p.



1688

TITLE-PAGE

CANTO | DI | BERNARDINO LVPACHINO | E | DI IOAN MARIA TASSO | IL PRIMO
LIBRO A DUE VOCI. | Di nuovo ristampato. | [device] | IN FIRENZE. | Nella Stamperia di
S.A.S. alla Condotta. MDCLXXXVIII. | Con licenza de’ Superiori.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1688⁴. Sartori, *Musica strumentale I*: 1688g.

NOTES

The pieces are not in the original order and it is necessary to turn the pages frequently. There is a redundant page numeration with signatures from A1 to Z23 (J, U and W were not used) and then AA24 until QQ39. The two duos on ‘La Battaglia’ have been removed, and substituted by No. GG 30, a short duo in C , and No. QQ 39, the last piece of the book, in C and in bass clef. Since the only extant part-book is the Cantus, very likely the duo was ‘a voci pari’. This bears the rubric ‘Di SC’: hence the composer could be Scipione Cerreto and the duo could be one of those included in one of the lost Cerreto collections (see App. D, 6 and 7). This part-book shows a few marks by a user, but they are incomprehensible.



1701

TITLE-PAGE

CANTO. [TENORE.] | DI | BERNARDINO | LVPACHINO | E DI | IOAN MARIA | TASSO. | II
Primo Libro a due Voci. | Nouamente Ristampato, e coretto. | [device] | IN BOLOGNA. M.
DCCI. | Per Marino Silvani. Con licenza de’ Superiori. | Si vendono all’Insegna del Violino.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTING

NOTES

The pieces are in the original order, but it is necessary to turn the pages frequently. This print may derive from 1642, because it is the only one to adopt the same correction to No. 24 (see above); furthermore, they share some misprints.

Moreover, the old fashioned cadence

³⁶ See Eitner, *Lexicon*, VI, entry ‘Lupacchino, Bernardino’, p. 250.

Ioan Maria Tasso, *Duo II*, bars 53-55

Venice, 1550

Bologna, 1701

that was a sort of Tasso signature has been removed.



CONTENTS

1.	Lupacchino	VA	C	G	b
2.	Gioan Maria Tasso	VA	C	G	b
3.	Lupacchino	ST	C	D	♯
4.	Lupacchino	ST	C	D	♯
5.	Gioan Maria Tasso	ST	C	A	♯
6.	Gioan Maria Tasso	ST	C	D	♯
7.	Lupacchino	ST	C	D	♯
8.	Lupacchino	ST	C	D	♯
9.	Lupacchino	ST	C	D	♯
10.	Gioan Maria Tasso	ST	C	D	♯
11.	Gioan Maria Tasso	ST	C	D	♯
12.	Lupacchino	ST	C	D	♯
13.	Gioan Maria Tasso	ST	C	D	♯
14.	Lupacchino	SA	C	F	b
15.	Gioan Maria Tasso	SA	C	F	b
16.	Lupacchino	ST	C	F	b
17.	Gioan Maria Tasso	ST	C	F	b
18.	Gioan Maria Tasso	VA	C	G	♯
19.	Lupacchino	VA	C	G	♯
20.	Gioan Maria Tasso	VA	C	G	♯
21.	Gioan Maria Tasso	VA	C	A	♯
22.	Gioan Maria Tasso	SA	C	G	♯
23.	Gioan Maria Tasso	ST	C	E	♯
24.	Lupacchino	ST	C	E	♯

25.	Lupacchino. Canone a breve perfetta ³⁷ [canon at unison]	BB	C	F	<i>b</i>
26.	Tasso. Fuga unius temporis et dimidii ³⁸ [canon at unison]	BB	C	F	<i>b</i>
27.	Lupacchino sopra la battaglia	ST	C3	F	<i>b</i>
28.	Gioan Maria Tasso sopra la battaglia	SA	C3	F	<i>b</i>

‘Alcuni canti a due voci de diversi autori’

29.	[Anonymous]	VA	C	D	<i>b</i>
30.	[Anonymous]	SA	C	D	<i>b</i>
31.	[Anonymous]	SA	C	A	<i>b</i>
32.	[Anonymous]	ST	C	D	<i>b</i>
33.	[Anonymous]	ST	C	D	<i>b</i>
34.	[Anonymous]	SA	C	F	<i>b</i>
35.	[Anonymous]	SA	C	F	<i>b</i>
36.	[Anonymous]	VA	C	G	<i>b</i>
37.	[Anonymous]	ABr	C	F	<i>b</i>
38.	[Anonymous]	TB	C	F	<i>b</i>
39.	[Anonymous]	VMS	C	F	<i>b</i>

in the 1565 print only

40.	[Anonymous] III. Ancidetemi pur gravi martiri	SA	C	A	<i>b</i>
41.	[Anonymous] VII. Pungente dardo che 'l mio cor consumi	SA	C	F	<i>b</i>
42.	[Anonymous] XIII. Ragion è ben ch'io canti	SA	C	C	<i>b</i>
43.	[Anonymous] XV. Il bianc' e dolce cigno	SA	C	F	<i>b</i>
44.	[Anonymous] XVI.	MsT	C	D	<i>b</i>
45.	[Anonymous] XIX.	MsT	C	A	<i>b</i>
46.	[Anonymous] XXIII. Voi ve n'andat' al cielo	SA	C	F	<i>b</i>
47.	[Anonymous] XXV. Occhi miei lassi, mentre ch'io vi giro	SA	C	C	<i>b</i>

in the 1688 print only

48.	[Anonymous] GG 30	S?	C	F	<i>b</i>
49.	Di S.C. QQ 39.	B?	C	C	<i>b</i>

CONCORDANCES

Phalèse (1590)	Phalèse (1609)
1. f. 20v	‘Fantasia 12’
2. f. 23v	‘Fantasia 16’
4. f. 26v	‘Fantasia 10’
16. f. 30v	‘Fantasia Tertia’

³⁷ The early prints do not have any rubric: the rubric for the canon first appears in 1642.

³⁸ As with the previous canon, in this case the early prints do not have any rubric: the rubric for the canon first appears in 1584.

19. f. 34v 'Fantasia 21'
25. 'Fantasia 29'
28. f. 28v 'Fantasia Quinta'

BORROWED MATERIAL

- No. 8: Lupacchino, *Missa Salvum me fac Domine*. See App. F, 2.7.
No. 9: Lupacchino, *Missa Panis quem ego dabo*. See App. F, 2.6.
No. 12 and 13: 'Pentacordo / Diapente'. See App. F, 8.17.
No. 27 and 28: Clément Janequin, 'La guerre' (c. 1528). See App. F, 4.18.

LITERATURE

- Index-Doni (1550): 'Terzi e duo. Bernardin Lupacchino'.
Index-Morosi (1588): [58] 'lupachino'.
Index-Vinc (1591): '*Musica a due voci*, 3. Lupacchino, soldi 10'.
Index-Scotto (1596): '*Musica a due voci*, 6. Lupacchino, soldi 10'.
Index-Tini (1596): '100. Lupacchino a 2, ff. 10'.
Index-Giunti (1604): '*Madrigali e canzonette a 2*. 3, 86. Lupacchino a 2'.
Index-Vinc (1621): '*Musica a due voci*, 2. Di Bernardin Lupacchino'.
Index-Vinc (1649-62): '*Musica a due voci*, 2. Duo Lupachino, lire 2'.
Monti: '64. Duo del Lupachino, [paoli] 3'.
Index-Silv (1698): '*Composizioni diverse*, 81. Duo del Lupachino, [paoli] 3'.
Index-Silv (1701): '*Composizioni diverse*, 90. Duo del Lupachino, [paoli] 3'.
Index-Silv (1707): '*Composizioni diverse*, 83. Duo del Lupachino, [paoli] 3'.
Index-Sala (1715): '29. Duo del Lupachino'.
Index-Vol (1735): '*Duetti e cantate a più voci*, 58. Duo, Solfeggi a due voci del Lupachini, [paoli] 3'.
Index-Vol (1735): '*Madrigali, duetti, solfeggi e cantate a più voci*, 57. Duo, Solfeggi a 2 voci del Lupachini, [paoli] 3'.
App. E, Banchieri (1614), 5.
Pitoni (c. 1725), p. 75: 'Fu autore di ricercari o solfeggiamenti a 2 voci, assai usuali per imparare a cantare alli principianti [...] Il Giunta, nel suo *Catalogo* de' libri stampati di musica riferisce li madrigali a 2 voci'.
Eitner, *Lexicon*, VI, p. 250.
Gaspari, *Catalogo*, III, pp. 238-39, IV, p. 206.
Meloncelli, *Carnefresca*.
Kämper, *La musica strumentale*, pp. 121-22, 124.
Bellingham & Evans, *Bicinia*, p. ix.
Whenham, *Duet*, pp. 50, 58.

MODERN EDITIONS

- Ed. by Andrea Bornstein, DUO, 28 (1997) and DUO, 42 (2001).
Nos. 2, 30, 37, 39 ed. by Erich Doflein, *Alte Musik*, 2 (Mainz, 1932).
Nos. 25, 34, 35 ed. by Pudelko, HM, 4-5 (1963).
Nos. 1, 2, 4, 5, 9, 10, 15, 16, 19 ed. by Bernard Thomas, IM, 6 (1977).



A 9. Girolamo Scotto, *Il secondo libro dei madrigali a due voci* (Venice: Girolamo Scotto, 1559).

TITLE-PAGE

CANTO [TENORE] | DI GIROLAMO SCOTO | IL SECONDO LIBRO | DELLI MADRIGALI A DVOI VOCI | NOVAMENTE DATO IN LVCE: | Et da lui proprio reuisti & corretti. | [device] | In Vinegia, Appresso al medemo autore. 1559.

LOCATION

PL Kj.

BIBLIOGRAPHICAL LISTINGS

NewVogel: 2600. Bernstein, *Scotto*: 171.



CONTENTS

1.	Dormendo un giorno a Baia a l'ombra Amor	TT		D	
2.	Altro non è il mio amor che 'l proprio inferno	TT		C	
3.	Donna, se fiera stella	TT		D	
4.	Sì come chiar si vede	TT		D	
5.	Lasciatemi morir, donna crudele	S T/A ³⁹		G	
6.	Italia mia, benché 'l parlar sia indarno	SA		F	
7.	Quant'ahi lass'il morir saria men forte	SA		G	
8.	Sì liet'e grata morte	SA		D	
9.	Io mi son giovinetta	SA		G	
10.	Io son sì vaga della mia bellezza	TT		D	
11.	Amor, s'io posso uscir de'tuoi artigli	AA		F	
12.	I prieghi miei tutti glien porta il vento [second part]	AA		F	
13.	Niuna sconsolata	ST		E	
14.	Madonna, il tuo bel viso	TT		G	
15.	Quand'io son tutto volto in quella parte	SA		G	
16.	Vergognando talor ch'ancor si taccia	AA		G	
17.	Quando io movo i sospiri a chiamar voi	AA		C	
18.	Se voi poteste per turbati segni	TT		E	
19.	Fuggendo la pregion ove Amor m'ebbe	Ms T		D	
20.	Non vi fidat' o semplicetti amanti	TB		G	
21.	Non pò far Morte il dolce viso amaro	SA		G	
22.	Quanto sia lieto il giorno	SA		G	
23.	Da poi che sott'il ciel cosa non vidi	AA		G	

³⁹ The tenor clef changes to an alto clef during the piece.

24.	O bella man, che mi destringi 'l core	ST	♯	D	♯
25.	Amor m'ha posto come segno a strale	SA	♯	G	♭
26.	A l'ultimo bisogno, o misera alma	AA	♯	G	♯
27.	I' vidi in terra angelici costumi	Ms T	♯	E	♯
28.	Fammi sentir di quell'aura gentile	TT	♯	D	♯
29.	Padre del ciel, dopo i perduti giorni ⁴⁰	TB	♯	A	♯
30.	Due rose fresche, e colte in paradiso	TT	♯	D	♯
31.	Tutto 'l dì piango; e poi la notte, quando	TB	♯	A	♯
32.	Io canterei d'amor sì novamente	AA	♯	F	♭
33.	Mirand' il sol de begli occhi sereno	SA	♯	G	♯

TEXTS

Cassola: No. 2.

Boccaccio: No. 9: 'Conclusione della nona giornata'; No. 10: 'Conclusione della prima giornata'; No. 11: 'Conclusione della quinta giornata'; No. 12: 'Conclusione della sesta giornata'; No. 13: 'Conclusione della terza giornata';

Machiavelli, *Clizia*: No. 22: 'Canzona introduttiva'.

Petrarch: No. 6: CXXVIII. 1-16; No. 15: XVIII; No. 16: XX; No. 17: V; No. 18: LXIV; No. 19: LXXXIX; No. 21: CCCLVIII. 1-8; No. 24: CIC; No. 25: CXXXIII. 1-11; No. 26: CCXXXIX. 25-33; No. 27: CLVI. 1-8; No. 28: CCLXX. 31-9; No. 29: LXII. 1-8; No. 30: CCXLV; No. 31: CCXVI; No. 32: CXXXI. 1-11.

BORROWED MATERIAL

No. 1: Verdelot a 5 in *Madrigali a cinque* (1540).

No. 2: Verdelot a 5 in *Madrigali a cinque* (1540) [F ♭].

No. 3: Verdelot a 5 in *Madrigali a cinque* (1540) [A ♯].

No. 4: Verdelot a 5 in *Madrigali a cinque* (1540) [G ♭].

No. 6: Verdelot a 5 in *Madrigali a cinque* (1540).

No. 7: Verdelot a 5 in *Madrigali a cinque* (1540).

No. 8: Verdelot a 4 in Verdelot (1533).

No. 14: Verdelot a 4 in Verdelot (1533).

No. 20: Verdelot a 4 in Verdelot (1533).

No. 21: Verdelot a 4 in Verdelot (1534) [D ♭].

No. 22: Verdelot a 4 in Verdelot (1533).

LITERATURE

Index-Vinc (1591): '*Musica a due voci*, 5. Scotto, primo e secondo libro, soldi 16'.

Index-Scotto (1596): '*Musica a due voci*, 1. Ieronymo Scotto libro primo e secondo, lire 1'.

Index-Giunti (1604): '*Madrigali e canzonette a 2*. 3, 84. Girolamo Scotto a 2 libri 1 e 2'.

Eitner, *Lexicon*, IX, p. 120.

Einstein, *Madrigal*, I, pp. 173, 249, 254: 'Altro non è il mio amor che 'l proprio inferno'.

Index-St. Anna, ff. 21r-22r: 'Di Girolamo Scotto à 2 Vocj il 2. lib. 1559'.

Haar, 'Altro non è'.

⁴⁰ This is not the same duo as No. 3 in Scotto's first book. Bernstein, *Scotto*, seems to refer to that on page 527, where she wrote: 'With the exception of No. 29, none of the pieces appears in any other edition'. Actually, Bernstein's No. 29 is 'Due rose fresche, e colte in paradiso', but this is due to a misnumbering in the list.

Whenham, *Duet*, pp. 50, 58.



A 10. Pietro Vinci, *Il primo libro della musica a due voce* (Venice: Girolamo Scotto, 1560).

TITLE-PAGE

CANTVS [TENOR] | DI PIETRO VINCI | SICVLO | IL PRIMO LIBRO DELLA MVSICA | a
Due Voce, | Nuouamente stampato & dato in luce. | [device] | In Venegia, Appresso Girolamo
Scotto. 1560

DEDICATION

ALL'ILLUSTRISSIMO SIGNOR DON FRANCISCO SANCTA PAR.⁴¹

Volendo io, ad utilità di coloro che desiderano imparar musica, mandar fora una mia picciola
composizione a due voci, pensai molto fra me stesso a chi dovessi più raccomandarla che dal
veleno delli detrattori la difendesse, e sovvenendomi di Vostra Signoria dove con proporzione
mirabile unite tutte quelle virtù risplendono che dopo la morte fanno l'uomo immortale, deliberai
sotto l'ombra del suo favore far questa mia poca fatica comparere, credendo che la grandezza
dell'animo suo, non si sdegherà accettarla, che imitando Vostra Signoria in ogni sua operazione,
quanto è possibile, il creatore dell'universo, in questo ancora sarà il suo imitatore che così la
integrità dello animo d'un menorissimo contadino e gli riceve, come il voler santo d'un
invitissimo imperatore. Ed a chi poteva io le composizioni armoniche meglio dedicare ch'alla
istessa Musica e Armonia? Qual mai più concordanza si ud'a bene proporzionate voci di quella che
appare nell'onoratissimi fatti di Vostra Signoria? Nella quale ben si può dimostrare esser vera la
sentenza di Platone, che l'anima umana, dice, essere numero sé movente. Con lieta fronte riceva
dunque il dono che la mia servitù le presenta, il quale se non è degno della sua grandezza, misurato
con la mia affezione, lo vederà infinito e degno di lei, alla quale non dirò altro se non che le bascio
le mani e prego la felicità che le sue rare virtù meritano.

Di Vostra Signoria Illustrissima

Devotissimo servitore.

Pietro Vinci de Nicosia.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: V 1666. Sartori, *Musica strumentale I*: 1560a. Brown, *Instrumental Music*: 1560₄. Bernstein, *Scotto*:
187.



1586

TITLE-PAGE

CANTO [TENORE] | DI PIETRO VINCI | SICILIANO | IL PRIMO LIBRO DELLA MVSICA |
a Due Voce, | Nuouamente ristampato. | [device] | In VINEGIA Appresso L'Herede di Girolamo
Scotto. | M D LXXXVI.⁴²

LOCATION

A Wn.

BIBLIOGRAPHICAL LISTINGS

RISM-A: V 1667. Sartori, *Musica strumentale II*: 1586d. Brown, *Instrumental Music*: 1586₉.

⁴¹ Both Carapezza, *Duo*, p. xvi and Bernstein, *Scotto*, pp. 554-55, underlined the fact that the correct
surname is 'Pau'.

⁴² Tenore part-book: 'a Due Voci'.



CONTENTS

1.	La marencha	ST	♩	G	b
2.	Lo canalotto	ST	♩	G	b
3.	Vinci	ST	♩	G	b
4.	Castro Ioanni et muxa	ST	♩	G	b
5.	Fontana di chiazza	ST	♩	G	b
6.	Xumo sauzo con Mastro Ioanni e Mastro Antoni – Xumo sauzo con li garbi ⁴³	AB	♩	G	b
7.	Piro con lo forno	TB	♩	G	b
8.	Barressi e Scalisi	ST	♩	G	b
9.	Coccocino	TB	♩	G	b
10.	Chiucia	TB	♩	A	b
11.	Lo Cayordo	ST	♩	F	b
12.	Spinello e don Antonino d'Allena ⁴⁴	ST	♩	F	b
13.	Panuso	TB	♩	F	b
14.	Le gorre con lo paschiero	ST	♩	G	♯
15.	Mal portuso	ST	♩	E	♯
16.	Paravola	ST	♩	A	♯
17.	Pe Martino	ST	♩	C	♯
18.	Gallina ratto rattonis – Gallina con lo corvo ⁴⁵	ST	♩	E	♯
19.	La vaccara con le buscaglie	ST	♩	G	♯
20.	Spattafolco con lo gobbetto	V Ms	♩	F	b
21.	La murada	V A	♩	F	b
22.	Sperlingua e prestì Paulo bono	V Ms	♩	G	♯
23.	San Basilli	V Ms	♩	C	♯
24.	Senza octava	V Ms	♩	D	♯
25.	Planzuni	V Ms ⁴⁶	♩	F	♯
26.	Il gambaro con denaretto	TB	♩	G	b
27.	Xiri che senza xiri stamo male	ST	♩	D	♯
28.	La danzulina e lu chiaperi	ST	♩	D	♯
29.	Le poletine	ST	♩	D	♯

⁴³ The first title in Cantus part-book; the second one in Tenor.

⁴⁴ Cantus: 'Spinello cundo Antonino d'Allena'.

⁴⁵ The first title in Cantus part-book; the second one in Tenore.

⁴⁶ The parts are swapped in the part-books.

BORROWED MATERIAL

No. 24: 'Ottava bandita / Senza ottava'. See App. F, 8.16.

No. 26: 'La Spagna'. See App. F, 1.4.

LITERATURE

Index-Vinc (1591): '*Musica a due voci*, 2. Vinci, soldi 10'.

Index-Scotto (1596): '*Musica a due voci*, 2. Pietro Vincio, soldi 10'.

Index-Vinc (1662): '*Musica a due voci*, 7. Pietro Vinci, lire 2'.

Pitoni (c. 1725), pp. 107-08: 'ne fa menzione il Cerrone nel suo *Melopeio*, libro 1°, cap. 33, f. 89, dove dice queste parole: 'Pietro Vinci e Marco Antonio Ingegneri sono stati li primi che si segnalarono nelle diversità di contrapunti, cioè: doppi, rivoltati, contrari, alla decima, alla duodecima e in tutte le maniere de' contrapunti o composizioni che oggigiorno in Italia si usano, delli quali si può così dire che questi furono l'inventori'. [...] L' *Indice* del Vincenti riferisce li duetti'.

Gaspari, *Catalogo*, IV, p. 232.

F. Mompellio, *Pietro Vinci madrigalista siciliano* (Hoepli: Milan, 1937), p. 30.

Kämper, *La musica strumentale*, pp. 122-24.

Whenham, *Duet*, pp. 54, 58.

MODERN EDITION

Carapezza, *Duo*.



A 11. Girolamo Scotto, *Il terzo libro dei madrigali a due voci* (Venice: Girolamo Scotto, 1562).

TITLE-PAGE

CANTO [TENORE] | IL TERZO LIBRO | DELLI MADRIGALI A DVE VOCI, | DI GIROLAMO SCOTTO, | NVOVAMENTE RISTAMPATI | Et da lui proprio con Nuoua gionta | ampliati, & con ogni dili- | gentia coretti. | [device] | In Vinegia, Appresso Girolamo Scotto, | M D LXII.

LOCATION

PL Kj.

BIBLIOGRAPHICAL LISTINGS

NewVogel: 2601. Sartori, *Musica strumentale I*: 1562. Brown, *Instrumental Music*: 1562₁₂. Bernstein, *Scotto*: 225.



CONTENTS

1.	Qual anima ignorante over più saggia. Terzi toni [sic]	SA	♯	A	♭
2.	Qual part'oggi del mondo che non sia Seconda parte. Terzi toni	SA	♯	A	♭
3.	Ecco ch'un'altra volta, o piaggie apriche. Primi toni	ST	♯	G	♭
4.	Amor, quando fioria. Quinti toni	TB	♯	F	♭
5.	Che debb'io far? Che mi consigli, Amore? Quinti toni	ST	♯	F	♭
6.	Io son de l'aspettar omai sì vinto. Settimi toni [sic]	TB	♯	G	♯

7.	Lagrimando dimostro. Quinti toni ⁴⁷	AB	♩	E	♯
8.	Discolorato hai, Morte, il più bel volto. Quinti toni	AT	♩	E	♯
9.	Rotta è l'alta colonna e 'l verde lauro. Settimi toni	SA	♩	G	♯
10.	Ave, sanctissima Maria. Primi toni	ABr	♩	D	♭
11.	Quam pulchra es et quam decora. Settimi toni	TB	♩	C	♭
12.	Audi, filia, et vide. Quinti toni	AT	♩	F	♭
13.	Specie tua et pulchritudine tua. Secunda pars. Quinti toni	AT	♩	C	♭
14.	Emendemus in melius. Terzi toni	ST	♩	A	♯
15.	Peccavimus cum Patribus nostris. Secunda pars. Terzi toni	ST	♩	A	♯
16.	[textless duo]	ST	♩	D	♭
17.	[textless duo]	ST	♩	G	♭
18.	[textless duo]	ST	♩	A	♭
19.	[textless duo]	ST	♩	G	♯
20.	[textless duo]	TT	♩	D	♯
21.	[textless duo]	TT	♩	D	♯

CONCORDANCES

This print is actually a partial reprint of Girolamo Scotto, *Primo libro de madrigali*.

Nos. 1-2 = Scotto (1541), 22-23.

No. 3 = Scotto (1541), 11.

Nos. 4-5 = Scotto (1541), 37-38.

No. 6 = Scotto (1541), 36.

Nos. 7-8 = Scotto (1541), 39-40.

No. 9 = Scotto (1541), 33.

Nos. 10-13 = Scotto (1541), 41-44.

Nos. 14-15 = Scotto (1541), 47-48.

Nos. 16-21 = Scotto (1558), 50-55.

LITERATURE

Eitner, *Lexicon*, IX, p. 120.

Kämper, *La musica strumentale*, p. 119.

Whenham, *Duet*, pp. 50, 58.



⁴⁷ Both No. 7 and No. 8 were marked as 'Quarti toni' in the 'Primo libro' (1541). Since the *finalis* is E, 'Quinti toni' must be considered a misprint.

A 12. Gioan Paien, *Il primo libro de madrigali a due voci dove si contengono le Vergine* (Venice: Antonio Gardano, 1564).

TITLE-PAGE

CANTO | DI GIOAN PAIEN | IL PRIMO LIBRO DE MADRIGALI | a due Voci doue si contengono le Vergine, Nouamente Ristampato. | A DVE [device] VOCI | In Venetia appresso di Antonio Gardano. | 1 5 6 4.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: P 74. NewVogel: 2084.



1572

TITLE-PAGE

CANTO [TENORE] | DI GIOAN PAIEN | IL PRIMO LIBRO DE MADRIGALI | A Due voci, doue si contengono le Vergine, Nouamente Ristampato. | A DVE [device] VOCI | In Venetia Appresso li Figliuoli | di Antonio Gardano. | 1 5 7 2

LOCATIONS

I Bc (imp. T), BRE.

BIBLIOGRAPHICAL LISTINGS

RISM-A: P 75. NewVogel: 2085.



1597

TITLE-PAGE

CANTO | DI GIOAN PAIEN | IL PRIMO LIBRO | DE MADRIGALI | A Due Voci, | Doue si contengo [sic] le Vergine, Nouamente Ristampato | [device] | In Venetia Appresso Angelo Gardano. | M. D. LXXXXVII

LOCATION

I Nn (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: P 76. NewVogel: 2086.



CONTENTS

1.	Vergine bella, che di sol vestita	SA	☉	A	♯
2.	Vergine saggia, e del bel numero una	SA	☉	A	♯
3.	Vergine pura, d'ogni parte intera	ST	☉	E	♯
4.	Vergine santa d'ogni grazia piena	SA	☉	A	♯
5.	Vergine sola al mondo senza esempio	SA	☉	A	♯
6.	Vergine chiara e stabile in eterno	SA	☉	A	♯
7.	Vergine, quante lagrime ho già sparte	ST	☉	E	♯
8.	Vergine, tale è terra, e posto ha in doglia	SA	☉	A	♯

9.	Vergine, in cui ho tutta mia speranza	SA	C	A	b
10.	Vergine umana, e nemica d'orgoglio	SA	C	A	b
11.	Il dì s'appressa, e non pote esser lunge	SA	C	E	b
12.	Ne l'odorato e lucid'oriente	V Ms	C	G	b
13.	A cui più ch'altri mai servi e devoti	V Ms	C	G	b
14.	La qual in somm'è questa ch'ognun viva	V Ms	C	G	b
15.	A questo confortand'il popol tutto	V Ms	C	G	b
16.	Sì come là dov'il mio buon Romano	SA	C	G	b
17.	Due cose fan contrasto e dan tormento	SA	C	G	b
18.	Gravi pene in amor si provan molte	SA	C	G	b
19.	Ingiustissimo Amor, perché sì raro	SA	C	G	b
20.	Così potess'io ben chiuder in versi. Prima parte	SA	C	G	b
21.	Poi che vostro vedere in me risplende. Seconda Parte	SA	C	G	b
22.	Quant'in mill'ann'il ciel dovea mostrarme	SA	C	G	b
23.	Però che voi non sete cos'integra	SA	C	G	b
24.	Ahi bella libertà, come tu m'hai	ST	C	G	b
25.	Né mi lece ascoltar chi non ragiona. Seconda Parte	ST	C	G	b
26.	Del cor profondo ne la fronte legge	SA	C	F	b
27.	Mia benigna fortuna e 'l viver lieto	SA	C	F	b
28.	La donna che 'l mio cor nel viso porta	SA	C	A	b
29.	I' mi riscossi; ed ella oltra, parlando. Seconda Parte	SA	C	F	b
30.	Occhi piangete: accompagnate il core	SA	C	A	b
31.	Non son, come a voi par, le ragion pari. Seconda Parte	SA	C	F	b
32.	Sennuccio, i' vo' che sappi in qual maniera	SA	C	F	b
33.	Qui cantò dolcemente, e qui s'assise Seconda parte	SA	C	F	b
34.	Io dico e dissi, e dirò fin ch'io viva [Seconda parte] ⁴⁸	SA	C	F	b
35.	Lasso, quante fiate Amor m'assale. Prima parte	ST	C	F	b
36.	L'aura soave che dal chiaro viso. Seconda Parte	ST	C	F	b
37.	Or vedi, Amor, che giovenetta donna	SA	C	A	b
38.	Rose bianch'e vermiglie ambe le gote	SA	C	A	b
39.	Che dolce più, che più giocondo stato	SA	C	A	b

⁴⁸ This is the second stanza of No. 18, but the two duos do not share the same key-signature.

40.	Più volte già per dir le labbra apersi Seconda parte ⁴⁹	SA	♯	A	♯
41.	Che giova posseder cittad'e regni. Prima parte	SA	♯	A	♯
42.	Ma che non giov'aver aver fedeli amanti. Seconda Parte	SA	♯	A	♯
43.	Vergognando talor ch'ancor si taccia [Prima parte]	SA	♯	A	♯
44.	Se con penne di stil cotanto alzarti	SA	♯	A	♯

NOTES

I Bc Tenor (1572): pp. 2–5 are missing. 1572 and 1597 reprints have the same contents as 1564, which was a reprint as well as we can infer from the title-page's rubric: 'Novamente Ristampato'.

TEXTS

Ariosto: No. 18: XVI. 1; No. 19: II. 1; No. 34: XVI. 2; No. 39: XXXI. 1.

Bembo: Nos. 12-16, Nos. 22-23, No. 38, Nos. 41-42.

Petrarch: Nos. 1-11: CCCLXVI; Nos. 20-21: XCV; Nos. 24-25: XCVII; No. 26: CXLVII. 6-14; No. 27: CCCXXXII. 1-6; Nos. 28-29: CXI; Nos. 30-31: LXXXIV; Nos. 32-33: CXII; Nos. 35-36: CIX; No. 37: CXXI; Nos. 43 and 40: XX.

BORROWED MATERIAL

No. 12: Du Pont (1545), 1.

No. 13: Du Pont (1545), 2.

No. 14: Du Pont (1545), 3.

No. 15: Du Pont (1545), 4.

No. 16: Du Pont (1545), 7 (in D without flats).

No. 18: Arcadelt (1542).

No. 22: Du Pont (1545), 26.

No. 23: Du Pont (1545), 47 (in F with a flat).

LITERATURE

Index-Vinc (1621): '*Musica a due voci*, 4. Di Gio. Païen Sopra la Vergine'.

Gaspari, *Catalogo*, III, p. 140.

Haar, 'Païen'.

Whenham, *Duet*, pp. 50, 56, 58-59, 61-63, 66.

MODERN EDITIONS

Ed. by Andrea Bornstein, DUO, 43 (2001).



A 13. Orlande de Lassus, *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (Munich: Adam Berg, 1577).

TITLE-PAGE

NOVÆ ALIQVOT ET ANTE | HAC NON ITA VSITATÆ AD DVAS VO- | ces Cantiones
suavissimæ, omnibus Musicis summè uti- | les: necnon Tyronibus quàm eius artis pe= | ritioribus
summopere in- | servientes. | Authore | ORLANDO DI LASSO, | Illustrißimi Bavariæ Ducis
ALBERTI Mu= | sici Chori Magistro. | Summa diligentia compositæ, correctæ, & nunc primùm
in lucem ædite. | [device] | Monachij excudebat Adamus Berg. | Cum gratia & privilegio Cæs:
Maiestatis. | M. D. LXXII.

DEDICATION

SERENISSIMO ET ILLUSTRISSIMO PRINCIPI AC DOMINO, DOMINO VVILHELMO,
COMITI Palatino Rheni, utriusque Bavariae Duci, et c. Domino meo clementissimo.

⁴⁹ This is the second part of the sonnet 'Vergognando talor ch'ancor si taccia', the two first stanzas of which are the text of No. 43. The two duos share the same key-signature, and are probably linked; possibly they were set apart by a fault in the pagination.

Quandoquidem serenissime ac illust. Princeps, nemo non prudens ac iustus rerum aestimator facile intelligat, eorum maxime acquiescendum esse voluntati, nihilque non debere iis, quoruom summam in nos liberalitatem et beneficentiam experimus indies. Hinc ego benignissimo mandato illustrissimae tuae celsitudinis (quae non obscura et singularis favoris atque gratiae multa in me argumenta edidit) ut binarios, et quemadmodum aiunt, ad duas voces cantus in lucem ederem, promptissime acquiescendum esse intellexit. Quos equidem, uti absquae singularibus inditis suis praeter consuetudinem vocibus, sic tam musices tyronibus, quam eius artis peritoribus magno usui et exercitio sint futuri. Verum quia hos Illust. T. Cels. iussu qua potui diligentia, conscripsi (ut si quis hinc forte aliquid sive voluptatis sive fructus perceperit, maximam eius partem Illust. Cels. tuae debere intelligat) nemini eos potius quam eidem dicandos offerendosquae aequum esse arbitro. Et si sciam multo maiora Illust. T. Cels. erga me beneficentiam promereri: quin tamen ea pro sua in me benevolentia, hoc meum quaecunquae summae observantiae gratiaquae animi monumentum bon consulat, imo non secus ac magni praetii donum hilari fronte excipiat, spero. Cui ad humilimam mei commendationem, optatissimos sui regiminis progressus, perpetuamquae foelicitatem ex animo precor. Vale nostri seculi gloria et ornamentum. Monaci 2. Ianuarii. Anno 1577.

Serenissimae ac Illust. Cels. tuae

Perpetuus et addictissimus

Orlandus de Lasso.

LOCATIONS

B Br - D Mbs.

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 902. Brown, *Instrumental Music*: 1577₂.

NOTES

Brown cites a 1577₂ Phalèse reprint now missing. Very probably it was the source used by Le Roy and Ballard for their 1578 reprint (see below). We can surmise this from a misprint that I found in the dedication of the 1578 reprint which can be only explained with a different distribution of the words in respect of the known prints. A line in the 1577 Phalèse reprint ended with the first syllable of 'hilari' and the next one with the first syllable of 'progressus':

gratiaquae animi monumentum bon consulat, imo non secus ac magni praetii donum hi- | lari
fronte excipiat, spero. Cui ad humilimam mei commendationem, optatissimos sui regiminis pro- |
gressus, perpetuamquae foelicitatem ex animo precor. Vale nostri seculi gloria et ornamentum.

The copyist skipped the line 'lari fronte excipiat, spero. Cui ad humilimam mei commendationem, optatissimos sui regiminis pro-', causing the misprint:

gratiaquae animi monumentum bon consulat, imo non secus ac magni praetii donum higrressus
that we also find in the 1578 reprint.



1578

TITLE-PAGE

CANTUS [TENOR] | MODVLI | DVARVM VOCVM | NVQVAM HACTENS EDITI |
MONACHII BOIOARIÆ COMPOSITI | ORLANDO LASSO | AVCTORE. | LVTETIÆ
PARISIORVM. | Apud Adrianum le Roy, & Robertum Ballard | Regis Typographos sub signo |
montis Parnassi. | M D LXXVIII. | Cum priuilegio Regis ad decennium.

LOCATIONS

F O (imp. T) - I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 909. Brown, *Instrumental Music*: 1578₆.

NOTES

This is probably a reprint of a missing edition printed by Phalèse in 1577 (see above). Brown, *Instrumental Music*, p. 297: 'In the Bologna copy the last folio is missing in the Tenor part-book, and the first and last folios of the Superius part-book are damaged'.



1579

TITLE-PAGE

CANTO | MOTETTI ET RICERCARI | D'ORLANDO LASSO A DVE VOCI, | Nouamente
Composti & dati in luce. | LIBRO [device] PRIMO. | In Venetia Appresso | Angelo Gardano |
1579

LOCATION

F Pc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 917. Sartori, *Musica strumentale II*: 1579a. Brown, *Instrumental Music*: 1579₄.



1585

TITLE-PAGE

CANTO [ALTO] | MOTETTI ET RICERCARI | DI ORLANDO LASSO | A DVE VOCI, |
Nouamente con ogni diligenza Ristampati. | LIBRO PRIMO. | [device] | In Venetia Appresso
Angelo Gardano | M. D. LXXXV.

LOCATIONS

D Mbs (A) - F Pn - GB Lbl (imp. C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 957. Sartori, *Musica strumentale I*: 1585c. Brown, *Instrumental Music*: 1585₆.

NOTES

The Canto part-book of the copy in the British Library lacks pages 7 and 8 which carried Nos. 6 and 7.



1586

TITLE-PAGE

Motetti et ricercari... a due voci, nonamente [!] ristampati, libro primo. (Venice, Giacomo
Vincenti & Ricciardo Amadino, 1586).

LOCATIONS

I PCd, Rvat-Chigi (A).

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 962. Sartori, *Musica strumentale II*: 1586c. Brown, *Instrumental Music*: 1586₆.

NOTES

Brown, *Instrumental Music*, p. 345: 'The book is lost'.



1589

TITLE-PAGE

CANTO [ALTO] | MOTETTI ET RICERCARI | D'ORLANDO LASSO A DVE VOCI. | LIBRO
PRIMO. | Nouamente Ristampati, & corretti. | [device] | IN VENETIA, Appresso Giacomo
Vincenti. | M D LXXXIX.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 992. Sartori, *Musica strumentale II*: 1589d. Brown, *Instrumental Music*: 1589₄.



1590⁵⁰

TITLE-PAGE

Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae (Munich: Adam Berg, 1590).

LOCATION

D Mbs.

BIBLIOGRAPHICAL LISTINGS

RISM-Addenda: LL996a. Brown, *Instrumental Music*: 1590₃.



1598

TITLE-PAGE

CANTVS [BASSVS] | NOVAE ALIQVOT ET AN- | TE HAC NON ITA VSITATAE AD | DVAS VOCES CANTIONES SVAVISSIMAE, | omnibus Musicis summè vtiles: nec non Tyronibus | quàm eius artis peritioribus summopere | inservientes. | ¶AVTHORE | ORLANDO DI LASSO, | Illustrissimi Bauariae Ducis Alberti | Musici Chori Magistro. | Summa diligentia compositae, correctae, & nunc | primùm in lucem editae. | [device] | ¶LONDINI | Excudebat Thomas Este. | 1598.

LOCATIONS

GB Lbl - US SM, Ws (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 1013. Brown, *Instrumental Music*: 1598_g.

NOTES

In the British Library copy the Bassus part-book is incomplete, since the last four pages are from the Cantus part-book.



1601

TITLE-PAGE

Moduli duarum, vel trium vocum (Paris: la Vve Robert Ballard & son fils Pierre Ballard, 1601).

LOCATION

F Pn.

BIBLIOGRAPHICAL LISTING

RISM-A: L 1017.

NOTES

This reprint adds some three-voice motets to the original 24 duos.



⁵⁰ Brown wrote that this print is missing.

1610

TITLE-PAGE

CANTO [ALTO] | MOTETTI | ET RICERCARI | A DVE VOCI | DI ORLANDO LASSO |
 Nouamente ristampati | LIBRO PRIMO | [device] | IN VENETIA, | Appresso Giacomo Vincenti.
 MDCX.

LOCATION

I Fn.

BIBLIOGRAPHICAL LISTINGS

RISM-A: L 1025. Sartori, *Musica strumentale I*: 1610h.



CONTENTS

1.	Beatus vir qui in sapientia morabitur	S A	♩	D	♯
2.	Beatus homo qui invenit sapientiam	S A	♩	D	♯
3.	Oculos non vidit	V Ms	♩	D	♯
4.	Iustus cor suum tradet	V Ms	♩	D	♯
5.	Expectatio iustorum laetitia	V Ms	♩	A	♭
6.	Qui sequitur me	S A	♩	A	♭
7.	Iusti tulerunt spolia impiorum	A Br	♩	F	♭
8.	Sancti mei	T B	♩	F	♭
9.	Qui vult venire post me	T B	♩	F	♭
10.	Serve bone et fidelis	A Br	♩	G	♯
11.	Fulgebunt iusti sicut liliū	T B	♩	G	♯
12.	Sicut rosa inter spinas	T B	♩	G	♯
13.	[textless duo]	V A	♩	G	♭
14.	[textless duo]	V A	♩	G	♭
15.	[textless duo]	V A	♩	G	♭
16.	[textless duo]	ST	♩	G	♭
17.	[textless duo]	ST	♩	G	♭
18.	[textless duo]	ST	♩	G	♭
19.	[textless duo]	T B	♩	E	♯
20.	[textless duo]	T B	♩	F	♯
21.	[textless duo]	A T	♩ 3	G	♯
22.	[textless duo]	A T	♩	G	♯
23.	[textless duo]	T B	♩	G	♯
24.	[textless duo]	T B	♩	G	♯

TEXTS

No. 1: Ecclesiasticus 14. 22; No. 2: Proverbs 3. 13-14; No. 3: I Corinthians 2. 9; No. 4: Ecclesiasticus 39. 6; No. 5: Proverbs 10. 28-29; No. 6: John 8. 12; No. 7: Sapientiae 10. 19-20; No. 8: Sapientiae 10. 17; No. 9: Matthew 16. 24; No. 10: Matthew 25. 21; No. 11: Sapientiae 3. 7; No. 12: Song of Solomon 2. 2.

CONCORDANCES

	Phalèse (1590)	Lindner (1591)	Phalèse (1609)
1.	f. 2r.	35	f. 2r.
2.	f. 2v.	36	f. 2v.
3.	f. 4r.	15	f. 4r.
4.	f. 4v.	16	f. 4v.
5.	f. 5r.	5	f. 5r.
6.	f. 5v.		f. 5v.
7.	f. 6r.	52	f. 6r.
8.	f. 6v.	59	f. 6v.
9.	f. 7r.	60	f. 7r.
10.	f. 7v.	53	f. 7v.
11.	f. 8r.	62	f. 8r.
12.	f. 8v.		f. 8v.
13.	f. 19v.		f. 18v: 'Fantasia 11'
14.	f. 21v.		f. 20v: 'Fantasia 13'
15.			f. 22v: 'Fantasia 15'
16.			f. 8r: 'Fantasia prima'
17.	f. 27v.		f. 11v: 'Fantasia quarta' f. 13v: 'Fantasia sexta' ⁵¹
18.			f. 14v: 'Fantasia septima'*
19.			f. 29v: 'Fantasia 23'*
20.			f. 30v: 'Fantasia 24'*
21.			f. 31v: 'Fantasia 25'*
22.			f. 32v: 'Fantasia 26'*
23.			f. 33v: 'Fantasia 27'
24.			f. 34v: 'Fantasia 28'*

BORROWED MATERIAL

No. 2: 'La Sol Fa Re Mi'. See App. F, 8.15.

LITERATURE

Index-Gardano (1591): '*Musica a due voci*, 3. Duo di Orlando di Lasso A 2'.

Index-Vinc (1591): '*Musica a due voci*, 7. Orlando, soldi 8'.

Index-Giunti (1604): '*Intavolature e ricercari*, 881. Ricercari Orlando Lasso a 2'.

Index-Vinc (1621): '*Musica a due voci*, 3. Di Orlando di Lasso, motetti e ricercati'.

Index-Vinc (1635): '89. Lasso Orlando, Mottetti e Ricercari a 2'.

App. E, Banchieri (1614), 5.

⁵¹ In this duo and in those marked with an asterisk the values have been doubled from a certain point to the end of the piece by the editor (Phalèse himself?).

Pitoni, *Guida*, Libro primo, Chap. 1, ‘Dove si tratta delle consonanze e dissonanze e come si praticano. Dell’unisono’, p. 1: ‘Essempio in A. num. 1. Orlando di Lasso a 2 voci, Ricerc. 7 a batt. 20. Qui si deve avvertire quando si principia in unisono, che una parte cominci e poi segua l’altra, massime nello stile a Cappella, come si vede nel presente essempio e nelli seguenti’.

Pitoni, *Guida*, Libro primo, Chap. 1, ‘Dove si tratta delle consonanze e dissonanze e come si praticano. Della sesta’, p. 7: ‘Essempio in F. num. 2. Orlando Lasso a 2 voci nel Ricer. 9 a batt. 5 dopo la Sesquialtera.’.

Pitoni (c. 1725), pp. 107-08: ‘Nell’*Indice* del Vincenti: li mottetti e ricercari a 2 voci; [...] Il Giunta nel *Catalogo* riferisce: li ricercari a due voci stampati l’anno 1578 in Parigi’.

Kämper, *La musica strumentale*, pp. 124-25.

MODERN EDITIONS

Bergquist, *Lassus*.

12 fantasias ed. by Andrea Bornstein, DUO, 4 (1994).

12 motets ed. by Michelangelo Gabbrielli, DUO, 19 (1995).



A 14. Vincenzo Galilei, *Contrapunti a due voci* (Florence: Giorgio Marescotti, 1584).

TITLE-PAGE

CANTO [TENORE] | DE CONTRAPVNTI | A DVE VOCI | Di Vincenzio Galilei Nobile Fiorentino. | [device] | IN FIORENZA M. D. LXXXIIII. | Appresso Giorgio Marescotti.

DEDICATION

AL MOLTO MAGNIFICO M. FEDERIGO TEDALDI PARENTE OSSERVANDISSIMO
Avendo mio padre non molti giorni sono composto i presenti contrapunti a due voci, acciò con essi (dopo lo studio delle cose de momento maggiori che egli mi fa apparare) con l’aiuto d’un solo il canto e il suono della viola esercitare potessi, laonde avendo più volte da lui udito che il padre vostro fa ancor voi attendere alle lettere, ho pregato mio padre che, dovendosi stampare detti contrapunti, venissero da me a voi dedicati, il che avendomi liberamente concesso, con questa ve li mando, non ad altro fine che per darvi occasione di attendere insieme con le lettere alla musica e di voci e di suoni. Prendeteli adunque in grado e amatemi. Di Firenze il dì ultimo d’agosto 1584.

Vostro parente affezionato

Michelagnolo Galilei.

LOCATION

I Fn.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 148. Sartori, *Musica strumentale I*: 1584c. Brown, *Instrumental Music*: 1584₄.



CONTENTS

1.		Ms T	C	D	♯
2.		ST	C	D	♯
3.		ST	C	D	♯
4.		ST	C	E	♯
5.		ST	C	E	♯
6.		ST	C	E	♯

7.		ST	C	F	♮
8.		ST	C	G	♮
9.		ST	C	G	♮
10.		ST	C	A	♮
11.		ST	C	A	♮
12.		ST	C	C	♮
13.		ST	C	C	♮
14.		V Ms	C	C	♮
15.		V Ms	C	C	♮
16.		V Ms	C	D	♮
17.		V Ms	C	D	♮
18.		ST	C	F	♭
19.		ST	C	F	♭
20.		ST	C	G	♭
21.		ST	C	G	♭
22.		ST	C	G	♭
23.		ST	C	A	♭
24.		ST	C	A	♭
25.		VA	C	A	♭
26.		VA	C	A	♭
27.		V Ms	C	B♭	♭
28.		V Ms	C	G	♭
29.		V Ms	C	G	♭

Dell'autore. Fuga a cinque voci all'unisono dopo tre tempi. Or che 'l cielo e la terra e 'l vento tace

NOTES

The existence of this opus has always been known, but no copy was believed have survived until 1936, when one was shown to scholars, together with a manuscript collection of music for lute also attributed to Galilei, at a bibliographical exhibition at the Biblioteca Nazionale Centrale di Firenze during the 'Maggio Musicale Fiorentino'.⁵²

CONCORDANCES

No. 1 (the first 28 bars) = Galilei (1568), p. 12, No. 3.

No. 4 = Galilei (1568), pp. 50-51, No. 14.

LITERATURE

Einstein, 'Galilei': the whole article.

Kämper, *La musica strumentale*, pp. 125-26.

Whenham, *Duet*, p. 54.

⁵² Libro d'intavolatura di Liuto, nel quale / si contengono i passemuzzi, le / romanesche, i saltarelli et / le gagliarde et altre / cose ariose, com / poste in diversi / tempi da / Vincenzo Galilei / scritto l'anno / 1584.

MODERN EDITIONS

Ed. by L. Rood, Smith College Music Archives, 8 (Northampton, MA: Smith College, 1945).

Ed. by Michelangelo Gabbrielli, DUO, 25 (1996).



A 15. Giovanni Giacomo de Antiquis, *Il primo libro a due voci de diversi autori di Bari (Venice, 1585).*

This anthology is missing (see entry ‘Notes’, below), but most of the duos survive in a few partial reprints, the main one of which is:

TITLE-PAGE

CANTO [TENORE] | DE’ RICERCARI | A DVE VOCI | DI DIVERSI AVTORI | Di nuouo Ristampati. | LIBRO PRIMO. | IN FIRENZE | Nella Stamperia di S.A.S. alla Condotta. 1686 | Con licenza de’ Superiori.

LOCATIONS

F Pn - I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1686⁵. Sartori, *Musica strumentale I*: 1686f.

NOTES

Information about the original print of this anthology can be found in Gerber, *Lexikon*, I, p. 51, entry ‘Antiquis (Giovanni de)’:

Im Jahr 1585 das erste Buch seiner 4 stimmigen Madrigalen [...] Und noch in dem nehmlichen Jahre lies er daselbst drucken: Il primo libro a 2 voci de diversi autori di Bari. Die Namen der Komponisten, den Arbeiter in diesem Werke aufgenommen hat, sind folgende: Simon de Baldis. Stefano Felis. Mutilo Estrem [Muzio Effrem]. Fabritio Facciola. Gio. de Marinis. Gio. Francesco Gliro. Gio. Battista Pace. Gio Donato de Lavopa. Gio. Pietro Gallo. Cola Maria Pizziolis. Giovanni Francesco Capoani. Cola Vincenzo Fanelli. Tarquinio Papa. Vittorio di Helia. Camillo di Helia. Gio. Francesco Palumbo. Gio. Giacomo Carducci. Gio Vincenzo Gottiero. Oratio di Martino. Josepho di Cola Janno. Dominico dello Mansaro. Donato Antonio Zazzarino. Gio. Francesco Violanti und Pomponio Nenna.

Furthermore, Gerber gives an entry for almost every composer quoted above, citing the anthology as the only source of their compositions.

Other non-Italian sources for the same anthology, which also contain duos not reprinted in the Florentine collection, are:

Phalèse (1590).

Lindner (1591): only the Vox Inferior part-book survives. The duos follow the rubric: ‘Ricercari sive fantasiae aliquot elegantes diversorum autorum’.

Phalèse (1609).

Gumpelzheimer (1611): the duos follow the rubric: ‘Ricercari, sive Fantasiae 6. elegantes diversorum Autorum’.



CONTENTS

1.	Giovanni De Antiquis	ST	C	E	♯
2.	Giovanni De Antiquis	ST	C	D	♯
3.	Simon De Baldis. Canon	ST	C	E	♯
4.	Fabrizio Facciola	ST	C	D	♯

5.	Giuseppe Di Colaianne	ST	C	D	♯
6.	Orazio Di Martino	ST	C	D	♯
7.	Vincenzo Gottiero	ST	C	D	♯
8.	Donato Antonio Zizzerino	ST	C	D	♯
9.	Fabrizio Facciola	ST	C	D	♯
10.	Fabrizio Facciola. Canon	ST	C	G	♭
11.	Cola Maria Pizziolis	ST	C	F	♭
12.	Giovanni De Antiquis	ST	C	F	♭
13.	Stefano Felis	VA	C	G	♯
14.	Giovanni De Antiquis	VA	C	G	♯
15.	Pomponio Nenna	VA	C	G	♯
16.	Simon De Baldis	VA	C	F	♭
17.	Giovanni De Antiquis	VA	C	F	♭
18.	Giovanni De Antiquis	VA	C	F	♭
19.	Giovanni De Antiquis	VA	C	G	♭
20.	Gio. Francesco Gliro	SA	C	G	♯
21.	Giovanni De Antiquis	SA	C	G	♯
22.	Gio. Pietro Gallo	SA	C	D	♯

Phalèse (1590) and Phalèse (1609)

23.	Tarquinio Papa	VA	C	G	♭
24.	Dominico Dello Mansaro	VA	C	F	♭

Lindner (1591)

25.	LXX. Gio. Battista Pace. Canon in diapason	?A	C	G	♭
26.	LXXII. Gio. Francesco Palumbo	?T	C	D	♯
27.	LXXVII. Incertus Autor	?A	C3	G	♯
28.	LXXVIII. Gio. Francesco Capoani	?T	C	G	♯

Gumpelzheimer (1611)

29.	Stefano Felis	ST	C	D	♯
30.	Cola Vincenzo Fanelli	TB	C	G	♯
31.	D'Incerto	TB	C	F	♭

CONCORDANCES

	Phalèse (1590)	Lindner (1591)	Phalèse (1609)	Gumpelzheimer (1611)
4.	f. 24v.		'Fantasia octava.'	
6.	f. 25v.		'Fantasia nona'.	
10.		'LXXIII. Resolutio'.		
11.		'LXXV'.		
12.	f. 29v.		'Fantasia secunda'.	
13.	f. 35v.	'LXXVIII'.	'Fantasia 21'.	
15.	f. 33v.		'Fantasia 20'.	f. 61.
16.	f. 31v.		'Fantasia 17'.	
17.	f. 32v.	'LXXVI'.	'Fantasia 18'.	
18.	f. 63.			
19.		'LXIX'.		
22.				f. 62.
23.		'LXXI'.		
30.		'LXXX'.		
31.		'LXXIX. Di Incerto'.		

I Rli: Ms. Musica R 3, 'Ricercari a 2 di Diversi Autori'. 23 ricercares: G. de Antiquis (8), S. de Baldis (2), F. Facciola (3), O. di Martino (1), V. Gottiero (1), D. Zazzerino (1), C. M. Pizziolis (1), S. Felis, P. Nenna, G.F. Ghiro (1), G.P. Gallo (1), G. Chiti (1), G. Colaianni (1). I could not see this manuscript, but it seems to be a transcription of the 1686 print plus one *sofeggio* by Girolamo Chiti.

Brown, *Instrumental Music*, pp. 127-28: 1551₁. Simon Gorlier, *Le trysieme livre contenant plusieurs duos et trios [...] mis en tablature de guiterne*. Paris: Robert Granjon & Michel Ferandat, 1551. 'Preceding the title-page in the unique copy is a manuscript table of contents and two manuscript compositions in keyboard tablature: "Fuga in subdiapason di Fabricio Facciola" and "Fantasia: Giovanni di Antiquis".' Facciola's canon should be No. 10.

BORROWED MATERIAL

No. 22: 'Spagnoletta'. See App. F, 7.9.

LITERATURE

Index-Giunti (1604): 'Madrigali e canzonette a 2. 3, 74. di Diversi di Bari a 2.'⁵³

Index-Vinc (1662): 'Musica a due voci, 6. Primo libro diversi autori, lire 2. (?)

App. E, Banchieri (1614), 7.

Pitoni, *Guida*, Libro primo, Chap. 9, 'Dove si tratta delli Movimenti dall'Unisono all'Ottava, e come si praticano. Dall'unisono all'ottava. Movimento 8. Distintione 1', p. 90: 'Essempio del Primo stile num. 1. Gio Pietro Gallo a 2 voci nel Duo riferito nel Compendio di musica di Adamo Gumpelzheimer' [no. 22].

Pitoni, *Guida*, Libro primo, Chap. 9, 'Dove si tratta delli Movimenti dall'Unisono all'Ottava, e come si praticano. Dall'unisono all'ottava. Movimento 8. Distintione 2', p. 90: 'Essempio del Primo stile num. 2. Gio de Antiquis a 2 voci nel Duo riferito nel Compendio di musica di Adamo Gumpelzheimer.'

Pitoni (c. 1725), p. 173: 'Stefano Felis. [...] Nel *Compendio di musica* di Adamo Gumpelzheimer si porta un ricercare a 2: canto e tenore'.

⁵³ This quotation could refer either to this collection or to *Il primo libro di Canzonette a 2 voci da diversi autori di Bari*, Venice, 1584 (see entry D, 1).

Pitoni (c. 1725), p. 217: 'Giovanni de Antiquis. Riferito dal Banchieri nelli suoi Canoni musicali stampati in Venezia l'anno 1613 insieme con altre opere, al foglio 160 [della *Cartella musicale*]'.

Eitner, *Lexicon*, I, p. 168: 'de Antiquis'.

Eitner, *Lexicon*, II, pp. 321-22: 'Capuano'.

Eitner, *Lexicon*, II, p. 329: 'Carducci'.

Gaspari, *Catalogo*, IV, p. 181.

Index-St. Anna, f. 23v: 'Di Diversi autorj à 2 Vocj il primo libro 1585.' [?]

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 5 (1994).



A 16. Giovanni Matteo Asola, *Madrigali a due voci accomodati da cantar in fuga diversamente* (Venice, 1584).

TITLE-PAGE

Madrigali a due voci accomodati da cantar in fuga diversamente sopra una parte sola, per il R.D.

Gio: Matteo Asola Veronese. Venice, 1584.

LOCATION

olim Augsburg, S. Anna.

BIBLIOGRAPHICAL LISTING

OldVogel, p. 45: 'Eine Ausgabe von 1584 (Venetia) befand sich ehemals in der Stadtbibliothek zu Augsburg.'



1587

TITLE-PAGE

MADRIGALI | A DVE VOCI | ACCOMODATI | DA CANTAR IN FVGA DIVERSAMENTE |

Sopra una parte sola: Per il R.D.Gio: Matteo Asola | Nouamente ristampati & corretti. | [device] |

In Venetia Presso Giacomo Vincenzi. | M D LXXXVII.

DEDICATION

AL MAGNIFICO E GENEROSO SIGNOR ALESSANDRO RADICE.

Molte volte ho fra me pensato (Signor Alessandro mio gentile) con qual modo io potessi in qualche parte soddisfar al desiderio mio, qual è di mostrarvi e l'amor che vi porto e l'obbligo che tengo delle molte cortesie da voi ricevute, e anche il contento ch'io sento che siate nostro Accademico Moderato. E non ritrovando altra strada, mi ha parso farvi almen dono di questo libretto di musica, della qual sorte da pochi o da nessun altro (ch'io sappia) sono stati dati in luce. Il qual, quanto più sarà debole di consonanze, tanto più sarà potente di affetto e osservanza, acciocché conosciate come bene mantengo la memoria delle virtù vostre e come so quanto di questa scienza di musica, appresso altre virtù, vi dilettrate. A voi lo dedico dunque non già per soddisfar agli obblighi ch'io vi tengo, ma solo per mostrar l'osservanza che vi porto. Voi con questo potrete alle volte in compagnia di un solo, cantando compiacervi di tal virtuoso trattenimento, che tanto più vi deve esser grato, quanto viene da amica mano. Son certo da voi sarà con lieto animo accettato, poiché sapete che da sincero cuore viene offerto. Solo vi prego a perseverar in amarmi come io voi amo e osservo.

Di Vostra Signoria affezionatissimo

Giovanni Matteo Asola

LOCATIONS

A Wn - F Pc - I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: A 2619. NewVogel: 173.



1600

TITLE-PAGE

MADRIGALI | A DVE VOCI | ACCOMODATI DA CANTAR IN FVGA | Diuersamente sopra una parte sola: | Per il R.D.Gio. Matteo Asola VERONESE. | Nouamente ristampati. | [device] | In Venetia, | Appresso Giacomo Vincenti. 1600.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-A: A 2620. *NewVogel*: 174.



1604

TITLE-PAGE

MADRIGALI | A DVE VOCI | ACCOMODATI DA CANTAR IN FVGA | Diuersamente sopra una parte: sola. | Per il R.D.Gio. Matteo Asola VERONESE. | [device] | In Veneta, [sic] | Appresso Giacomo Vincenti. MDCIII.

LOCATIONS

D As - **I** Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: A 2621. *NewVogel*: 175.



1624

TITLE-PAGE

MADRIGALI | A DVE VOCI | ACCOMODATI DA CANTAR IN FVGA | Diuersamente sopra vna parte sola. | Nouamente Ristampati. | Per il R.D.Gio. Matteo | Asola VERONESE. | [device] | In Venetia, | Appresso Alessandro Vincenti. MDCXXIV.

LOCATIONS

I Bc, Vnm.

BIBLIOGRAPHICAL LISTINGS

RISM-A: A 2622. *NewVogel*: 176.



1665

TITLE-PAGE

MADRIGALI | A DVE VOCI | ACCOMODATI DA CANTAR IN FVGA | Diuersamente sopra vna parte sola. | Nouamente Ristampati. | Per il R.D.Gio. Matteo | Asola VERONESE. | [device] | In Venetia. | Appresso Alessandro Vincenti. 1665.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: A 2623. *NewVogel*: 177.



CONTENTS

1.	Cantan fra rami gli augelletti vaghi. Fuga di mezzo tempo un'ottava più alto	A	C	F	b
2.	E quella a' fiori, a' pomi, a la verdura. [Seconda stanza.] Fuga di un tempo un'ottava più basso	V	C	C	b
3.	Or che la terra di fioretti e fronde. Fuga di due tempi in unisono	A	C	G	b
4.	Tra densi bronchi e leggiadretti rami. Seconda stanza	A	C	D	b
5.	Sento una voce omai scender dal cielo. Terza stanza	A	C	G	b
6.	Quest'è che già mi fu di tempo in tempo. Quarta stanza. Fuga di un tempo e mezzo	A	C	G	b
7.	Onde vaghi fioretti e verdi poggi. Quinta stanza. Fuga di un tempo	A	C	G	b
8.	Di gelo accesa del mio ardente lume	A	C	G	b
9.	Caos. Pria che 'l ciel fosse il mar, la terra e 'l foco. Fuga di un tempo una quarta più basso	A	C	D	b
10.	Non era chi portass' il novo giorno. [Seconda stanza.] Fuga di un tempo una quinta più basso	A	C	G	b
11.	Quindi nascea che stando in un composto. [Terza stanza.] Fuga di un tempo una quarta più alto	A	C	G	b
12.	Ma quel c'ha cura di tutte le cose. [Quarta stanza.] Fuga di un tempo una quinta più basso comincia	Ms	C	D	b
13.	Scorgi, dolce Signor, tutti i miei passi. Fuga di un tempo e mezzo una quinta più alto	T	C	D	b
14.	Benché dal fier martire. Fuga di due tempi una quinta più alto	T	C	A	b
15.	Quando, Signor, per far loco al tuo amore. Fuga di mezzo tempo una quinta più alto	T	C	G	b
16.	Pensier doglioso che mi struggi il core. Prima parte. Fuga di un tempo una quinta più alto	T	C	G	b
17.	O felice chi t'ama. Seconda parte. Fuga di mezzo tempo una quinta più alto	T	C	G	b
18.	Sì dolce è 'l mio contento. Fuga di un tempo una quinta più alto	T	C	G	b
19.	O sacro eletto coro. Fuga di un tempo e mezzo in unisono	S	C	D	b
20.	Da quel foco ch'accende. Fuga di un tempo all'unisono	S	C	A	b
21.	Quest'amoroso caldo. Fuga come di sopra	S	C	D	b
22.	Quest'è compagn'eterno. Fuga come di sopra	S	C	A	b
23.	Qual si può aver in terra. Fuga come di sopra	S	C	D	b
24.	S'erger sopra le sfere. Fuga di mezzo tempo all'unisono	A	C	G	b
25.	Come la cera 'l foco. Fuga come di sopra	A	C	C	b
26.	Ecco il carro d'Elia. Fuga di un tempo in unisono	A	C	D	b
27.	Cara virtù, che fai. Fuga come di sopra	A	C	G	b
28.	Per te caro a se stesso. [Seconda parte.] Fuga di mezzo tempo una quarta più basso	A	C	A	b

29.	Età cieca, infelice. Fuga di un tempo una quinta più basso	A	♯	G	♯
30.	Fuggi, deh fuggi, o stolta. [Seconda parte.] Fuga di mezzo tempo una quarta più basso	A	♯	G	♯
31.	Se de l'eterna vita l'amor celeste è pegno. Fuga di un tempo un'ottava più basso	S	♯	G	♭
32.	Qual eletto arbuscello. Fuga di mezzo tempo un'ottava più basso	S	♯	D	♭
33.	Giova mai sempr'e porge. Fuga di un tempo perfetto un'ottava più basso	S	♯	G	♭
34.	Eterno foco vivo. Fuga di un tempo un'ottava più basso	S	♯	G	♭
35.	Dolce è la pace mia. Fuga di mezzo tempo un'ottava più basso	S	♯	G	♭
36.	Se sol d'amor sei degno. Fuga di un tempo in unisono. Terza parte se piace	ST	♯	D	♭

TEXTS

Ariosto: Nos. 1-2: XXXIV. 50-51.

Gabriele Fiamma: No. 25. Lassus used the same text for a six-part madrigal in his 1585 collection.

CONCORDANCES

	Phalèse (1590)	Gumpelzheimer (1591)	Gumpelzheimer (1611)	Scaletta (1647)
1.	f. 16v			
3.	f. 16v			
12.			f. 39v	
19.				No. 3
22.		*	f. 41r-v	
23.		*		
32.				No. 2
33.		* (textless)	f. 37r	
34.		* (textless)	f. 37v	

LITERATURE

Index-Vinc (1591): *'Musica a due voci, 4. Asola, soldi 10'*.

Index-Scotto (1596): *'Musica a due voci, 5. Asola, soldi 10'*.

Index-Giunti (1604): *'Madrigali e canzonette a 2. 3, 71. Asola a 2'*.

Index-St. Anna, f. 12v: *'Asola. Madrigali a due voci. Venice, 1584'*; ff. 22v-23 v: *'Di Matthaeo Asola Madrigali à 2. Vocj da fuga cantar. 1587'*.

Index-Vinc (1649-62): *'Musica a due voci, 1. Duo de Asola per cantar in fuga, lire 1, soldi 10'*.

App. E, Banchieri (1614), 7.

App. E, Briccio (1632), 2.

Pitoni (c. 1725), pp. 166-67: *'Dall'Indice del Vincenti: Duo per cantar in fuga. [...] Il Giunta riferisce nel Catalogo delle musiche stampate li suoi madrigali a 2 voci'*.

Eitner, *Lexicon*, I, pp. 221-24.

Gaspari, *Catalogo*, III, pp. 23-24.

Whenham, *Duet*, pp. 50, 55, 67.

Mischiati, *Verona*, pp. 38-39, Nos. 63-63e.

MODERN EDITIONS

Giuliani, *Asola*.

Ed. by Andrea Bornstein, DUO, 35 (1999).

Nos. 20-27, 36 in Bernard Thomas, ed., *Giovanni Matteo Asola: Nine Canonic Madrigals (1584) for two equal voices or instruments*, TM, 18 (1981).



A 17. Francesco Guami, *Ricercari a due voci* (Venice: Angelo Gardano, 1588).

TITLE-PAGE

CANTO [TENORE] | RICERCARI A DVE VOCI | DI FRANCESCO GVAMI LVCCHESI |
NOVAMENTE POSTI IN LVCE. | [device] | In Venetia Appresso Angelo Gardano | M. D.
LXXXVIII

LOCATION

A Wn.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 4798. Sartori, *Musica strumentale I*: 1588d. Brown, *Instrumental Music*: 1588₄.



CONTENTS

1.		ST	C	E	♯
2.		ST	C	D	♯
3.		ST	C	D	♯
4.		VA	C	F	♭
5.		VA	C	F	♭
6.		ST	C	F	♭
7.		ST	C	F	♭
8.		ST	C	F	♭
9.		ST	C	F	♭
10.		SA	C	C	♭
11.		V Ms	C	G	♯
12.		SA	C	G	♭
13.		VA	C	F	♭
14.		VA	C	G	♯
15.		V Ms	C	G	♯
16.		SA	C	F	♭
17.		ST	C	E	♯
18.		VA	C	G	♯
19.		SA	C	G	♯
20.		AB	C	G	♯
21.		ST	C	A	♭

22.		ST	C	G	b
23.		ST	C	G	b

NOTES

Against all custom and practice, the print has neither a dedication nor any other rubrics, with the exception of the page numeration.

BORROWED MATERIAL

No. 3: 'La Sol Fa Re Mi'. See App. F, 8.15.

No. 5: Heinrich Isaac (attr.), 'Innsbruck ich muß dich laßen'. See App. F, 5.4.

No. 20: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

LITERATURE

Index-Gardano (1591): '*Musica a due voci*, 4. Duo di Francesco Guami A 2'.

Kämper, *La musica strumentale*, pp. 126-27.

MODERN EDITIONS

Ed. by Andrea Bornstein, DUO, 20 (1995).



A 18. Filippo Nicoletti, *Madrigali a due voci* (Venice: Giacomo Vincenzi, 1588).

TITLE-PAGE

CANTO [TENORE] | MADRIGALI | A DVE VOCI, | DI FILIPPO | NICOLETTI FERRARESE,
| Nouamente Composti, & dati in luce. | In Venetia, Presso Giacomo Vincenzi. | M D LXXXVIII.

DEDICATION

AL MOLTO MAGNIFICO E REVERENDO MONSIGNOR GIROLAMO BONIFACIO
VICARIO GENERALE DI MONSIGNOR ILLUSTRISSIMO CANANO E SIGNOR MIO
COLENDISSIMO

Non essendo il dono, per piccolo che egli sia, se non una specie d'onore che si fa a cui si presenta, e chi dona quanto ha, si può dir che doni molto e donando molto, molto anche onori il presentato. Perciò donando io a Vostra Signoria Molto Reverenda questi miei Madrigali a due voci pur ora usciti dalle stampe, parmi che dir non si possa se non ch'io onori lei, e donandole quanto ho che molto i doni e in conseguenza molto anche lo onori. Non sdegni dunque il dono, ma con allegro fronte lo accetti sì come io volentieri a lei l'invio: anzi contentisi, che a guisa della cerva di Cesare, la qual visse molto tempo segnata in fronte col nome di lui, che niuno aveva ardire di toccarle cosa, questo dono esca sotto l'ombra del molto valor suo segnato col suo nome, acciò niuno ardisca toccarlo col veleno dei morsi loro, sì come per lo più oggi di avvenir suole, e qui con ogni riverente affetto le bacio le mani; che Nostro Signore le dia ogni contento.

Di Venezia il dì 18 Novembre 1587.

Di Vostra Signoria Molto Magnifica e Reverenda.

Filippo Nicoletti.

LOCATION

A Wn.

BIBLIOGRAPHICAL LISTINGS

RISM-A: N 678. NewVogel: 2037.



1605

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DE MADRIGALI | A DVE VOCI, | DI FILIPPO
NICOLETTI | Ferrarese | Maestro di Cappella Di S. Lorenzo In Damaso | In Roma. | Nouamente
ristampati, & coretti. | [device] | IN VENETIA, | Apresso Giacomo Vincenti. M D C V.

LOCATIONS

I Bc (T), FEc (C) - NL DHgm (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: N 679. NewVogel: 2038.



CONTENTS

1.	A caso un giorno mi guidò la sorte. Canzon Prima parte	ST	☉	F	b
2.	Vaga d'udir, come ogni donna suole	ST	☉	C	b
3.	Con quel poco di spirito che m'avanza. Terza parte	ST	☉	C	b
4.	Mentre ch'ella le piaghe va asciugando. Quarta e ultima parte	ST	☉	F	b
5.	Dunque baciarsi sì bell'e dolce labbia. Prima parte	ST	☉	A	♯
6.	Se tu m'uccidi, è ben ragion che deggi. Seconda parte	ST	☉	D	♯
7.	Ella non sa, se non invan dolersi. Prima stanza	ST	☉	A	♯
8.	Di ciò, cor mio, vogliate (le dicea). Seconda stanza	ST	☉	D	♯
9.	Ma poi che 'l mio destino iniquo e duro. Terza stanza	ST	☉	A	♯
10.	A questo la mestissima Isabella. Quarta stanza	ST	☉	D	♯
11.	Di ciò, cor mio, nessun timor vi tocchi. Quinta stanza	VA	☉	G	b
12.	Zerbin la debil voce rinforzando. Sesta stanza	VA	☉	G	b
13.	Non credo che quest'ultime parole. Settima stanza	VA	☉	G	b
14.	Sopra il sanguigno corpo s'abbandona. Ultima stanza	VA	☉	G	b
15.	Deh, dove senza me, dolce mia vita. Prima stanza	TB	☉	C	b
16.	Dove, speranza mia, dove ora sei? Seconda stanza	TB	☉	F	b
17.	O infelice! o misero! che voglio. Ultima stanza	TB	☉	F	b
18.	Dunque fia ver (dicea) che mi convegna. Prima parte	A Br	☉	C	b
19.	Sa quest'altier ch'io l'am'e ch'io l'adoro. Seconda parte	A Br	☉	F	b
20.	Deh, ferm' Amor, costui che così sciolto. Terza stanza	A Br	☉	C	b
21.	Ma di che debbo lamentarmi, ahi, lassa. Ultima parte	A Br	☉	F	b
22.	Sia vil agl'altri e da quel sol amata	A Br	☉	F	b

NOTES

The two prints have the same contents, but the reprint is less correct than the first edition: not only does it not correct the few misprints of the previous print, but it even adds some others. Oddly, in the reprint some madrigals are shorter.

TEXTS

Ariosto: Nos. 5-6: XXXVI. 32-33; Nos. 7-11: XXIV. 77-81; No. 12: XXIV. 83; Nos. 13-14: XXIV. 85-6; No. 15: VIII. 76-78; Nos. 18-21: XXXII. 18-21; No. 22: I. 44.

Tansillo: Nos. 1-4.

LITERATURE

Index-Vinc (1591): *'Musica a due voci*, 8. Nicoletti, soldi 8'.

Index-Giunti (1604): *Madrigali e canzonette a 2*. 3, 79. di Filippo Niccoletti a 2'.

App. E, Briccio (1632), 1.

Pitoni (c. 1725), p. 179: 'Fu contrapuntista ferrarese [...] Il Giunta nel *Catalogo* de musiche stampate riferisce li madrigali a 2 voci'.

Gaspari, *Catalogo*, III, p. 137.

Einstein, *Madrigal*, II, p. 548: 'A caso un giorno mi guidò la sorte'.

Whenham, *Duet*, pp. 50, 56, 65-66.

MODERN EDITION

Ed. by Andrea Bornstein, *DUO*, 27 (1997).



A 19. Grammatio Metallo, *Ricercari a due voci* (Venice, ante 1591).⁵⁴

[1595]

TITLE-PAGE

Grammatio Metallo, *Ricercari a canto e Tenore*. In Venetia: appresso Giacomo Vincenti, 1595.⁵⁵

BIBLIOGRAPHICAL LISTING

Brown, *Instrumental Music*: 1595₅.



1605

TITLE-PAGE

CANTO | DEL METALLO | RICERCARI | A DVE VOCI. | PER SONARE ET CANTARE |
Nuouamente ristampati, & di nuoua aggiunta | accresciuti. | [device] | [Canon] A Quattro. [text
under musical staff:] | Io spesso dico nessun facci altrui quel che farebb'in dispiacer'a lui | In
Venetia appresso Ricciardo Amadino | M D C V.

DEDICATION

Al Reverendissimo Padre, Fra' Giovanni Maria Brisighella. Maestro Del Sacro Palazzo.⁵⁶

LOCATION

GB Lbl (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2445. Sartori, *Musica strumentale I*: 1605e.

CONTENTS

Nos. 1-35.

⁵⁴ Since Metallo's collection is cited in a trade catalogue of the firm Vincenti dated 1591, the first edition of this collection may have appeared in 1591 or before. See also 'Literature' in this entry.

⁵⁵ Fétis, *Biographie*, V, entry 'Metallo (Grammatio)', p. 109: '2° *Ricercari a canto e tenore*; Venise, 1595, in-4°.

⁵⁶ The dedication consists of the heading only.



1609

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI. | PER SONARE ET CANTARE | Nouamente ristampati, & di nuoua agiunta | accresciuti. | [device] | [Canon] A Quattro. [text under musical staff:] | Io spesso dico nessun faccia altrui quel che farebb'in dispiacer'a lui | In Venetia, appresso Ricciardo Amadino. | M DC IX.

DEDICATION

Al Reverendissimo Padre, Fra' Giovanni Maria Brisighella. Maestro Del Sacro Palazzo.

Canto part-book, pp. 30-31:

A LETTORI

Eccovi, nobilissimi e graziosi lettori, una introduzion nuova per imparar i principii della musica, da me in luogo della Mano, che altri usano, inventata e in forma di circolo ridotta, e agli occhi vostri quivi appresentata. Invenzione, per quanto posso considerare, e nobile e fruttuosa. Nobile, per rispetto dell'eccellenza della figura, che è simbolo di quel vero circolo infinito il cui centro è per tutto, e la circonferenza in nissun luogo. Fruttuosa, per rispetto della brevità e della chiarezza. La brevità si scopre in questo, che fa con sette lettere e con sette posizioni. La chiarezza poi si vede espressamente, perché sotto il senso dell'occhio fa cascare in un istante tutti i fondamenti e principii della scienza musicale. Gli altri musici hanno variamente sentito, perciocché alcuni hanno usata la pianta della mano; alcuni sono fuori della pianta usciti, altri ad un modo, altri ad un altro l'hanno posta. Hanno però la maggior parte di loro usato 20 posizioni e 20 lettere. Il che veggendo io potersi a più breve e più chiaro ordine restringersi, di fabricar questo circolo sonomi affaticato, per cui infinitamente ponno moltiplicarsi le posizioni con il numero settenario. Accettate lietamente questa fattura, rendendovi certi che la pura intenzion di giovare i studiosi m'ha spinto a fabricarla, per agevolarli la strada dell'imparare: a publicarla poi m'ha mosso l'autorità, e quasi un mezzo sforzo di alcuni miei onoratissimi Signori. Ma perché forse non tutti intenderanno questo circolo, mi sforzerò di farne ogn'uomo capace.

Primieramente, chi vorrà ritrovare ove stiano le note di quella composizione ch'avrete alle mani, troverete una delle chiavi per cui si cantano, le quali sono nel circolo riposte tutte secondo le proprietà loro. Volendo dunque alcun sapere dove siano poste quelle note che son di sopra la chiave, girando il circolo per dritto e cercando casa per casa, ritroveranno gli nomi e le note che cercano e perché si cantino e dove siano poste. Al contrario girando il circolo, ritroverà le note, discendendo sotto la chiave sono poste.

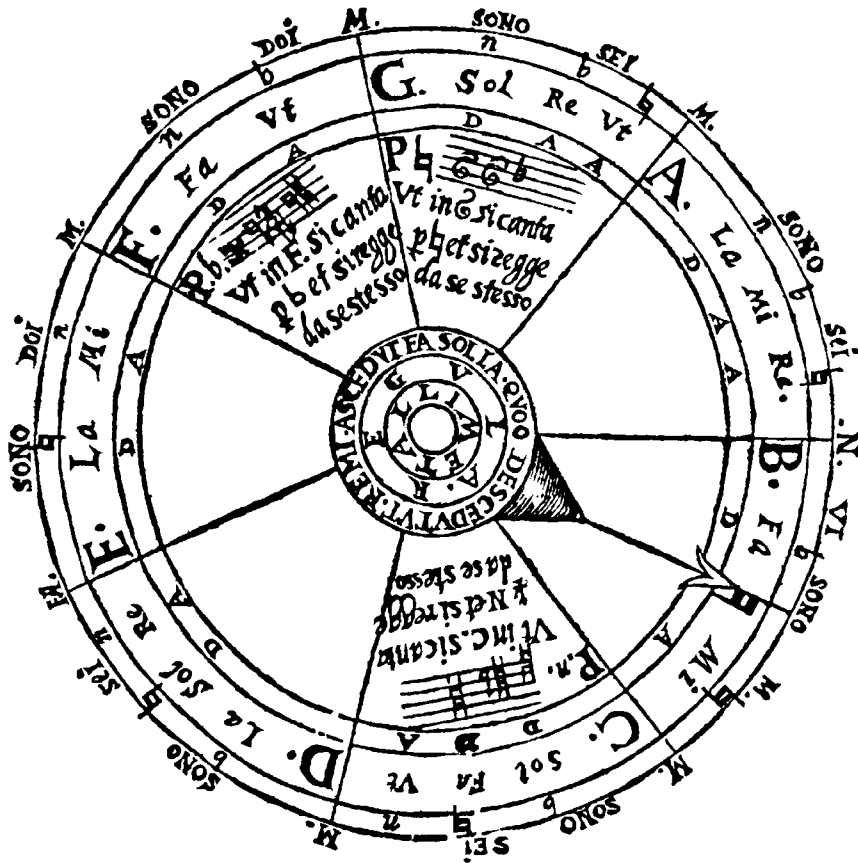
Le lettere a e d che sono sotto le posizioni dentro del circolo, significano ascendere e discendere di quelle note che fan mutazione.

Quelli 3 segni che sono sotto le posizioni: \natural \flat \sharp significano le tre proprietà della musica, cioè \natural quadro, \flat molle \sharp natura, da quali si reggono tutte le note, come si vede girando casa per casa. E quando sarà finita una di quelle proprietà, troverete una casa vacua di quel segno ch'avrete girato e cercato, così di sopra le chiavi, come di sotto.

Le lettere che sono fuori del circolo, dimostrano le mutazioni che si fanno per ogni posizione.

La linea che è nella casa o posizione che si chiama \flat . fa \sharp mi, che nasce dal centro del circolo, la quale non è tirata come le altre fino alla circonferenza, dà ad intendere che in detta posizione vi è disgiunzione tra le due note, perché non son eguali, per essere il Mi più alto del Fa, ma però nella medesima casa, onde resta ciascuna d'esse note sola e separata, sì come quelli doi segni dimostrano, e per esser l'una maggior dell'altra, non si fa mutazione alcuna, perché la mutazione cerca le note che siano eguali in voce, poiché la mutazione altro non è sol che mutare di nome una nota in un'altra in una stessa voce e suono.

Lascio da parte il grave l'acuto e sopra acuto che altri dicono: perciocché mi paiono cose superflue. Non mi stenderò per ora più intorno al circolo.



LOCATIONS

GB Lbl (C) - I Rvat-chigi (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2446. Sartori, *Musica strumentale I*: 1609j.

CONTENTS

Nos. 1-35.



1614

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI. | PER SVONARE ET
CANTARE | Nuouamente ristampati, & di nuoua aggiunta | fatta in Alessandria d'Egitto |
accresciuti: | [device] | [Canon] A Quattro. [text under musical staff:] | Io spesso dico nessun facci
altrui quel che farebb'in dispiacer'a lui | In Veuetia [sic] Appresso Ricciardo Amadino: | M D C
XIV.

DEDICATION

Al Reverendissimo Padre, Fra' Giovanni Maria Brisighella. Maestro Del Sacro Palazzo. Padron
Collendissimo.

LOCATIONS

I Bc, Fc (T), Fn - US BEm.

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2447. Sartori, *Musica strumentale I*: 1614i.

CONTENTS

Nos. 1-42.

NOTES

Both title-pages are signed 'Bartolomeo Pannini'. This print contains the circle already seen in the 1609 print.



1617

TITLE-PAGE

CANTO | DEL METALLO | RICERCARI | A DVE VOCI, | PER SVONARE, ET CANTARE. |
CON LA GIVNTA D'ALCUNE | DI D. GIO: COLA SCHIAVONI | nouamente da lui reuisti, e
corretti in questa ottaua impressione. | [device] | [canon] A Quattro. | [text under musical staff:] Io
spesso dico nessun facci altrui Quel che farebb'in dispiacer a lui | IN NAPOLI, | Appresso Gio:
Battista Gargano, & Matteo Nucci. M. DC. XVII. Si vendeno alla Libreria di Pietro Paolo Riccio,
al Segno della Madonna.

DEDICATION

Al molto Illustre e Signor mio Osservandissimo, il Signor Giovanni Francesco Paulella.
Non si può scorgere maggior segno di gratitudine al suo benefattore quanto quello che ne' fiumi si
va oggimai dimostrando; conciosia cosa, che non lasciano di ricorrer al mare con sollecito passo e
con curiosa ansietà. Conoscendo il proprio umore esser loro dal mare in prima concesso: e ciò
fanno, tutto che sappiano, che nell'ampia vastità di quello si perdano a fatto. Così a punto ho fatto
io con Vostra Signoria, imperciocché dedicandole questo Libro di Ricercate a due voci del Metallo
da me reviste e corrette con nova aggiunta d'alcune altre mie, a prieghi de' librari, che si ritrovano
esausti di dette opere, ordinariamente richieste da studiosi di tal professione: vengo quasi tributario
ad offerire un picciol rivo d'affetto al mare de' suoi meriti; ancorché sappia che per la concorrenza
di molti io resti poco men ch'affatto disperso. Però tuttavia non poco crederò d'aver fatto se con
questo mezzo terrò certo d'aver acquistata la sua buona grazia, facendo come quelli a cui non cale
che il sole facci luce ad altri, purché non manchi loro di risplendere. Né caderò per questo in
estimazione di aver compensato favori da lei ricevuti, perciocché quelli non hanno rilievo o
contrapeso, e se pure l'hanno, non farà tale quello, che da le mie deboli forze vien proferto a Vostra
Signoria. E con questo fine, raccomandandomi in sua buona grazia, le priego dal Cielo il
compimento de' suoi desideri.
Napoli, li 20 di novembre 1617.
Di Vostra Signoria Molto Illustre
Affezionatissimo servidore

D. Giovanni Cola Schiavoni.

LOCATION

I Bc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2448; SD 1617¹⁷. Sartori, *Musica strumentale I*: 1617g.

CONTENTS

Nos. 1-33, 36-40, 43-45.

NOTES

Duos Nos. 43-45 by Don Giovanni Cola Schiavoni of Naples are included in this print only. This print contains the circle already seen in the 1609 print.



1620

TITLE-PAGE

CANTO | DEL METALLO | RICERCARI | A DVE VOCI. | Per sonare & Cantare. Nuouamente
Ristampati, coreti, [sic] | Et di noua agiunta accresciuti. | [device] | Canon. Me tesseris, fones |
[text under musical staff:] A labijs iniquis libera me Domine. | IN VENETIA Appresso
Bartholomeo Magni. M D C XX.

LOCATION

I Fr (C).

BIBLIOGRAPHICAL LISTING

RISM-A: M 2449. Sartori, *Musica strumentale II*: 1620n.

CONTENTS

Nos. 1-42.



1626

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI. | Per sonare & Cantare. Nuouamente Ristampati, coreti, [*sic*] | Et di noua agiunta accresciuti. | [device] | [Canto:] Canon. Me tesseris, fones | [text under musical staff:] A labijs iniquis libera me Domine. [Tenore:] Canon. Me pente fones. | [text under musical staff:] Fiat Dominus cor meum & corpus meum immaculatum. | IN VENETIA Appresso Bartholomeo Magni. M D C XX VI.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2450. Sartori, *Musica strumentale I*: 1626l.

CONTENTS

Nos. 1-42.



1639

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI. | Per sonare, & cantare. Nouamente ristampati, corretti, | & di nuoua aggiunta accresciuti. | [device] | [Canto:] Canon. Me tesseris, fones. | [text under musical staff:] A labijs iniquis libera, libera me Domine. [Tenore:] Canon. Me pente fones. | [text under musical staff:] Fiat Dominus cor meum & corpus meum immaculatum. | IN ROMA, Appresso Ludouico Grignani. M. DC. XXXIX. | CON LICENZA DE' SVPERIORI. | Ad istanza d' Antonio Poggioli, All'Insegna del Martello in Parione.

LOCATIONS

I Bc, Rv (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2451. Sartori, *Musica strumentale I*: 1639d.

CONTENTS

Nos. 1-33, 36-40.



1643

TITLE-PAGE

TENORE | DEL METALLO | RICERCARI | à due Voci. Per sonare, e Cantare. | Accresciuti di noua Aggiunta. | Et da D. Florido Canonico de Siluestris da Barbarano | emendati. | [device] | IN BRACCIANO, | Per Andrea Fei Stampator Ducale. MDCXLIII. | Con licenza de' Superiori. | Ad istanza di Gio. Domenico Franzini, all'insegna della | Fontana a Pasquino | Canon. Me Pente fones. | [text under musical staff:] Fiat Domine [*sic*] cor meum & corpus meum immaculatum.

LOCATIONS

GB Lbl (T) - I Bc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2452. Sartori, Musica strumentale I: 1643.

CONTENTS

Nos. 1-33, 36-40.



1651

TITLE-PAGE

CANTO | DEL METALLO | RICERCARI | A DVE VOCI | Per sonare, & cantare. Nuouamente ristampati, corretti, | & di nuoua aggiunta accresciuti. | [device] | Canon. Me tesseris, fones | [text under musical staff:] A labijs iniquis libera me Domine. | IN ROMA, Appresso Vitale Mascardi. M. DC. LI. | Con licenza de' Superiori. | Ad Istanza di Antonio Poggioli all'Insegna del Martello in Parione.

LOCATIONS

F Pc (T) - I Ac (T), Bc (C), Rli.

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2453. Sartori, Musica strumentale II: 1651c.

CONTENTS

Nos. 1-33, 36-40.



1653

TITLE-PAGE

TENORE | DEL METALLO | RICERCARI | A DVE VOCI | Per sonare, e cantare. | Nuouamente ristampati, accresciuti, e corretti | Da Prospero Chiocchia da Poli Maestro di Cappella in S. Marcello. | Con l'aggiunta delle Chiavi corrispondenti all'altre Chiavi | generali, & ordinarie, | per beneficio de' Principianti. | [device] | Canon. Me Pente fones. [sic] | [text under musical staff:] Fiat Dominus cor meum & corpus meum immaculatum. | IN ROMA, Per Vitale Mascardi . M.DC.LIII. | CON LICENZA DE' SVPERIORI. | Ad istanza di Mauritio Balmonti Stampatore di Musica nel Corso vicino al | Pallazzo dell' Eccellentissimo Principe Panfilio per andar à S. Marco.

LOCATION

I Rvat-chigi (inc. T).

BIBLIOGRAPHICAL LISTING

RISM-A: M 2454.

CONTENTS

Nos. 1-33, 36-40, 47-8.

NOTES

Pages 2 and 3 are missing from the *unicum*.



1654

TITLE-PAGE

TENORE | DEL METALLO | RICERCARI A DVE VOCI | Per Sonare, e Cantare. | Nouamente Ristampati, accresciuti, e corretti da Prospero | Chiocchia da Poli Maestro di Cappella in S. Marcello. | Con l'aggiunta delle Chiaui corrispondenti all'altre Chiaui | generali, & ordinarie, per beneficio de' Principianti. | [device] | Canon. Me Pente fonas. [sic] | [text under musical staff:] Fiat Dominus cor meum & corpus meum immaculatum. | IN ROMA, Per Vitale Mascardi . M.DC.XLXIV.[sic] | Con licenza de' Superiori | Ad' istanza del Poggioli, all'insegna del Martello in Parione.

LOCATION

GB Lbl (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2455. Sartori, *Musica strumentale I*: 1654.

CONTENTS

Nos. 1-33, 36-40, 47-8.



1665a

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI. | Per sonare & Cantare. Nuouamente Ristampati, coreti, [*sic*] | Et di noua giunta accresciuti. | [device] | [Canto:] Canon. Me tesseris fones. [text under musical staff:] A labis iniquis libera, libera me Domine. | [Tenore:] Canon. Me pente fones. | [text under musical staff:] Fiat Dominus cor meum & corpus meum immaculatum. | IN VENETIA Appresso Alessandro Vincenti. 1665.

FOREWORD TO THE READER

LO STAMPATORE A CHI LEGGE.

Gli errori della stampa sogliono essere più intricati del nodo gordiano, ond'io, sebbene Alessandro, difficilmente mi trovo valevole a renderli sciolti. Or vi parerà, o cortese lettore, che nello ristamparsi di quest'opera ella resti totalmente corretta e aggiunta di molti canoni, il che altre volte non ha potuto godere nemmeno con l'assistenza del medesimo autore? Certo non potrete che attribuirlo alla singolar diligenza di virtuoso soggetto non da altro mosso che dal beneficio comune, che sarà per risultare a tutti gli studiosi di musica. Così questo Metallo, mediante le assidue limature, è divenuto più fino. Voi intanto godete di sì facile congiuntura, che di qui a poco vi prometto non dissimile il Lupacchino. A dio.⁵⁷

LOCATIONS

F Pn - **GB** Lbl (T) - **I** Bc, Bsp - **US** R (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2456. Sartori, *Musica strumentale I*: 1665c.

CONTENTS

Nos. 1-42.



1665b

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI PER SONARE, E CANTARE. | Nouamente ristampati, e corretti Da Prospero Chiocchia da Poli. | Con l'aggiunta delle Chiavi corrispondenti all'altre Chiavi generali, | & ordinarie, per beneficio de' Principianti. | In questa noua Editione si sono messi per ordine per maggior facilità de' | Cantanti, & accresciuti due Ricercari, e due Canoni molto studiosi. | [device] | Alla Croce di Genoua. | [Canto:] CANON. ME TESSERIS, FONES | [text under musical staff:] A linguis malignantium libera, libera me Domine. | [Tenore:] [Canon] A Quattro. | [text under musical staff:] Io spesso dico nessun facci altrui Quel che farebb'in dispiacer a lui | IN ROMA, Nella Stamparia di Iacomo Fei d'Andr. figl. M.DC.LXV. | CON LICENZA DE' SVPERIORI. | Si vendono Nelle Botteghe di Gio. Battista Caifabri in Parione All'Insegne dell'Imperatore | e della Croce di Genoua.

DEDICATION

AL MOLTO ILLUSTRE E REVERENDO SIGNORE E PADRON OSSERVANDISSIMO. IL SIGNOR DON POMPEO NATALI, MAESTRO DI MUSICA IN ROMA.

⁵⁷ We have no information on any Lupacchino collection reprint by Vincenti post 1665.

Fu sempre la stampa tesoriera d'uomini illustri, che come novella Fama col stridor de' suoi torchi, publica al mondo tutto de' virtuosi le glorie; tale appunto per la qualità dell'ingegno a Vostra Signoria si deve, tanto più per essere la Musica sua professione. E se è vero che ciò che si dedica debba esser in qualche modo proporzionato alla persona a cui si dedica, non potevo nel dedicare questi libri musicali, elegger soggetto più adeguato di Vostra Signoria, poiché Ella con tanto fervor si esercita di trasmettere ad altri, come buon maestro, questa nobilissima scienza della musica. Si degni dunque di gratuire l'affetto di che gli offerisce, osservando più l'animo del donatore che la picciolezza del dono, mentre vive.

Di Vostra Signoria molto Illustre et Reverendo,

Umilissimo e devotissimo servitore,

Amedeo Belmonte

LOCATIONS

D MÚs - GB Lbl - I Nc (C).

BIBLIOGRAPHICAL LISTING

RISM-A: M 2457; SD 1665⁵. Sartori, Musica strumentale I: 1665b.

CONTENTS

Nos. 1-33, 36-40, 47-8.

NOTES

Two new canons: 'Enigmatom octo vocum' and 'Canon octo vocum ad unisonum del Signor Cristoforo Sforza de Rossi, romano, musico di Sua Maestà Cesarea: al Signor Francesco Foggia romano'.



1674

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI | Per sonare, e cantare. | Nouamente ristampati, accresciuti, e corretti Da Prospero | Chiocchia da Poli Maestro di Cappella di | San Marcello. | Con l'aggiunta delle Chiavi corrispondenti all'altre Chiavi generali, | & ordinarie, per beneficio de' Principianti. | CANON. ME TESSERIS, FONES | [text under musical staff:] A linguis malignantium libera, libera me Domine. | [device] | In ROMA, Per il Mascardi. 1674. Con Licenza de' Superiori. | A spese di Gio. Battista Caifabri, All'Insegna dell'Imperatore, & Croce di Genoua in Parione.

LOCATIONS

GB Lbl - US Wc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2458; SD 1674⁵. Sartori, Musica strumentale I: 1674f.

CONTENTS

Nos. 1-33, 36-40, 47-8.



1685

TITLE-PAGE

CANTO [TENORE] | DEL METALLO | RICERCARI | A DVE VOCI | Per sonare, e cantare. | Da Prospero Chiocchia da Poli, nouamente ristampati, accresciuti, | e corretti da Francesco Giannini. | Con l'aggiunta delle Chiavi corrispondenti all'altre generali, | con vn auuiso sopra le sudette Chiavi, | per Principianti. | [device] | [Canto:] Canon. me tesseris fones | [text under musical staff:] A Linguis malignantium libera libera me Domine. [Tenore:] Canon. Me pente fones. | [text under musical staff:] Fiat Dominus cor meum & corpus meum immaculatum. | In ROMA, Per il Mascardi. 1685. Con Licenza de' Superiori. | A spese di Gio. Battista Caifabri, all'insegna della Croce di Genoua in Parione.

Canto part-book, pp. 47-48, after the table 'Chiavi corrispondenti alle chiavi generali e ordinarie':

AVVISO

Non per altro si è formato qui l'esempio di tutte le chiavi se non per dimostrare alli principianti i veri e naturali fondamenti di questa pregiata virtù, senza i quali s'afaticeranno lungo tempo con poco frutto, per la diversità delle composizioni con i diesis e b, l'intonazione delli quali si rende molto difficile; pertanto lo scolaro, in tal caso per fuggire la durezza dei diesis, doverà fingersi una delle chiavi ordinarie, conforme dimostra l'esempio, che così servirà la naturale specie del tuono, come si potrà vedere nel mio solfeggiamento a 2 canti dell'undecimo tuono trasportato alla 3 con 3 # [i.e. No. 49], quale dice do mi sol e non re fa la come lo leggono alcuni, perché re fa la è specie del primo e del nono e resterebbe distrutta la naturale specie dell'undecimo, quale dice do re mi fa sol o vero incomp. do sol la, la quale cosa è contra le buone regole parimente trovandosi nella composizione un bemolle accidentale, doppio del quale si dirà sol nel ascendere di grado per evitare la durezza di fa fa gradato, e più su si dirà la e discendendo la sol fa, come nel mio canone Chi mi cerca mi trova [i.e. No. 48]. Dunque chi desidera arrivare alla perfezione della musica doverà esercitarsi nella lettura di tutte le chiavi, conforme all'esempio qui posto a tal fine.

LOCATIONS

B Bc - F Pc (T) - I Ac, Bc, Nc (C).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 2459. Sartori, *Musica strumentale I*: 16851.

CONTENTS

Nos. 1, 3-5, 7, 9, 11-15, 17-21, 23-40, 48-51.

NOTES

Three of the four new pieces by Francesco Giannini (Nos. 49-51) share the same titles or mottos as Metallo's duos Nos. 8, 16, 22 which are not included in this edition; nor are Nos. 2, 6 and 10.



CONTENTS

1.	Poco fa chi a sé non giova	SS	C	G	b
2.	L'avaro non ha mai ora di bene né mai si sazia e sempre vive in pene	AA	C	D	♯
3.	Molte fiata la volpe si crede nascosa star, ma pur il can la vede	ST	C	D	♯
4.	Chi ama Cristo con perfetto cuore, sen vive allegro e poi beato more	ST	C	D	♯
5.	Altro non trovo in vero che sia mio, sol quel ch'io godo e sempre do per Dio	ST	C	D	♯
6.	Da traditor mentre che puoi ti guarda	AT	C3	D	♯
7.	Tempra la lingua quando sei turbato, acciò che non ti ponga in male stato	TB	C	D	♯
8.	Ti dona e toglie ogn'altro ben fortuna, solo in virtù non ha possanza alcuna	SA	C	G	♯
9.	Anco fortuna più bisognosa assai, che senza val virtù raro o non mai	ST	C	E	♯
10.	Amico mio cortese, secondo il tuo valer fatte le spese	AA	C	E	♯
11.	Chi non sa simulare, difficil'è il suo campare	VA	C	G	b
12.	Ventura Dio, che poco senno abasta	ST	C	G	b
13.	Impara oggi, ché se aspetti il diman nulla saprai	AT	C	G	b
14.	Chi sta sotto signoria, chi non vol obbedir vada pur via	SA	C	F	♯
15.	Chi ti loda in presenza, ti biasima in assenza	Ms Br	C	E	♯

16.	Canon. Odi, vedi, ora e tace, si voi vivere in pace	SS	C	G	♩
17.	La maggior cosa che tu abbi a fare, sia l'anima tua salvare	VA	C	G	♭
18.	Canon in subdiapente et in subdiapason. Qui è la terza e quarta parte se vi piace. Non sai che nobiltà poco si prezza, e men virtù se non v'è anco ricchezza.	Ms Br	C	D	♩
19.	Saggio è chi poco parla e molto tace	SA	C	D	♩
20.	Canon. Qui è la terza parte se ti piace. Chi dice i suoi secreti a chi nol sa, soggetto d'altrui si fa.	Br Br	C	G	♭
21.	Canon Chi si vol vendicar d'ogni sua ingiuria, aspetti il tempo e non si mova in furia.	ST	C	G	♩
22.	Se vizio conosci nel tuo amico, scaccialo senza fartelo nemico	SS	C	D	♭
23.	Chi in gioventù s'appiglia a qualche vizio, per fin che vive attende a quel uffizio	TT	C3	F	♭
24.	Chi non raccoglie nella giovinezza, stenta con dolor nella vecchiezza	ST	C	G	♩
25.	A buon intenditor poche parole	AT	C	G	♩
26.	Canon. Qui è la terza parte se ti piace. Se non sei per me lassame stare.	TT	C	D	♩
27.	Fa pur servigi ad un villano, ch'al fin il tutto è in vano	TT	C	C	♩
28.	Canon. Chi m'ama mi trova. Meglio solo che male accompagnato.	B	C	F	♭
29.	Chi ne' travagli mai non si contrista, col tempo o poco o assai sempre s'acquista	BB	C3	F	♭
30.	Gramo chi mal oprando si confida	ST	C	D	♩
31.	Buoni son li amici e li parenti, grama è la casa che non ha nienti	Ms T	C	G	♩
32.	Non ti fidar che non ricevi inganno	SA	C	G	♩
33.	Canon. Epidiapente vel subdiatesseron. Assai avanza chi fortuna passa, ma più acquista ch'ogni vizio lassa.	Br AS ⁵⁸	C	D	♭
34.	[incipit:] Sancta Maria, succurre miseris	SS	C	D	♭
35.	In festo Conceptionis B.M. Virg. [incipit:] Unica est columba mea	SA	C	F	♭
36.	Fatt'in Alessandria d'Egitto. Tertia pars, si tibi libuerit, Canon in sub diapente per quantitates indivisibiles, post tempus. Da triste vite non pigliar magliola, trista è la madre e peggio la figliola	AA	C	D	♩
37.	La morte solo a quelli fa paura ch'hanno posto nel fango ogni lor cura	Br Br	C	A	♩
38.	Quest'è la verità non è menzogna, meglio è morir che viver con vergogna	SA	C	G	♩
39.	Nulla cosa val senza castitate, né di mondano né prete né frate	SA	C	G	♭
40.	Meglio dopo morte lasciar a nemici, che mentre vivi andar per man d'amici	ST	C	G	♭
41.	Fatto su la Stamparia. [incipit:] Spiritus qui a Patre procedit	SA	C	F	♭
42.	[incipit:] Ave Virgo speciosa	Br Br	C	G	♭

⁵⁸ Reading the second voice of the canon under the alto clef, the canon is at the fourth below, reading it under the soprano clef, the canon is at the fifth above.

By Don Giovanni Cola Schiavoni in the 1617 print only.

43.	Quel che nel cor si porta, invan si fugge. Del Schiavoni.	?B	C	G	b
44.	Tanto è possente Amore, quanto dai nostri cor forza riceve. Del Schiavoni.	?T	C	D	♯
45.	Ogni gioia e dolcezza divien malinconia, quel ch'è peggio alfin morte o pazzia di D. Gio. Cola Schiavoni.	?T	C	D	♯

By 'Don Giovanni Salvatore, maestro di cappella nella Real Chiesa di S. Lorenzo di Napoli'

46.	Guardimi Dio d'amici, che facil è guardarmi da' nemici. Di D. Gio. Salvatore.	S B	C 3	G	♯
47.	Chi non è saggio, paziente e forte, lamentasi di sé non de la sorte. Di D. Gio. Salvatore.	AT	C	D	♯

By Francesco Giannini in the 1685 print only

48.	Canon. Chi mi cerca mi trova	S	C	C	2 b
49.	Se vizio conosci nel tuo amico, scaccialo senza fartelo nemico	SS	C	A	3 #
50.	Ti dona e toglie ogn'altro ben fortuna, solo in virtù non ha possanza alcuna	SA	C	A	2 #
51.	Odi, vedi, ora e tace, si voi vivere in pace	TB	C 3	D	2 #

11 canons of different kinds.

CONCORDANCES

Münster, MS SANT: 'Ed in Roma in partitura fatta da FS nelli mesi di Aprile Maggio e Giugno 1849, via dell'Anima N. 50'. According to *RISM, Index of the Musical Manuscript after 1600*, this manuscript contains 5 ricercares by Metallo copied from the Roman edition 1666 [*i.e.* 1665?].

LITERATURE

Index-Vinc (1591): '*Musica a due voci*, 6. Metallo, soldi 10'.

Index-Giunti (1604): '*Intavolature e ricercari*, 880. del Metallo a 2'.

Index-Franzini: '227. Metallo Grammatico, Ricercari a 2 voci'.

Monti: '63. Duo del Metallo, [paoli] 3'.

Index-Silv (1698): '*Composizioni diverse*, 80. Duo del Metallo, [paoli] 3'.

Index-Silv (1701): '*Composizioni diverse*, 89. Duo del Metallo, [paoli] 3'.

Index-Silv (1707): '*Composizioni diverse*, 82. Duo del Metallo, [paoli] 3'.

App. E, Banchieri (1614), 5.

App., E, Micheli (1615), 1.

Pitoni (c. 1725), p. 216: 'Nella lettera ai lettori nel principio dell'opera stampata l'anno 1615 in Venezia da don Romano Micheli attesta di aver conosciuto in Venezia Grammatio Metallo d'anni 74. [...] Il Franzini porta: Li ricercari a 2 voci, ristampati l'anno 1605 per l'Amadino, dove si vede la sua effigie'.

App. E, Tevo (1706), 1-2.

Gaspari, *Catalogo*, IV, pp. 213-14.

Einstein, 'Galilei', p. 364.

Kämper, *La musica strumentale*, pp. 101, 127-28, 222.

Whenham, *Duet*, p. 255n.

Barbieri, 'Roma', pp. 79-80: 'Testa, Sebastiano [...] Inventario dei beni della bottega [...] 13 dicembre 1729. "altro [mazzo di carte stampate per musica] del r. p. Metallo"'.
 "altro [mazzo di carte stampate per musica] del r. p. Metallo".

MODERN EDITION

Bramanti, *Metallo*.



A 20. Antonio Il Verso, *Il primo libro della musica a due voci* (Palermo: Giovanni Antonio de Franceschi, 1596).

TITLE-PAGE

CANTO [TENORE] | DI ANTONIO IL VERSO | SICILIANO, | IL PRIMO LIBRO DELLA |
MVSICA A DVE VOCI. | NOVAMENTE DATO IN LVCE. | [device] | IM [sic] PALERMO. |
Appresso Gio. Antonio de Franceschi. M. D. XCVI.

DEDICATION

AL MOLTO SPETTABILE SIGNOR MIO OSSERVANDISSIMO IL SIGNOR NICOLO
CONIO.

Dopo che Vostra Signoria per mia ventura mi diede a conoscere le rarissime qualità e virtù sue, ho concetto in me stesso tanto d'obbligo verso la molta sua cortesia, che non appagandosi l'animo mio né potendosi contenere tra i termini della servitù che fin qui privatamente le ho fatto, ha sempre andato ricercando il modo come farne dimostrazione pubblica. Laonde esaminando le forze mie e l'esser di Vostra Signoria, non mi ha soccorso per ora cosa con che possa più convenientemente rappresentarle questo affetto, che con dedicarle al gentilissimo nome suo questa mia composizione a due voci. Dico convenientemente. Non perché fu convenevole il dono alla nobiltà e valor suo, ma perché avendo io composto la più parte di questa musica nei primi tempi del mio studio, m'ha parso convenirsi molto bene queste mie prime fatiche alli principi dello studio in che Vostra Signoria ora sta della musica. Accettilo dunque Vostra Signoria con volontà grande, benché picciolo egli sia, già che viene accompagnato di un gran desiderio di servirla. E pregandole dal Signore ogni felicità, di cuore le bacio la mano.

In Palermo il dì 24 Novembre. M.D.XCVI.

Di Vostra Signoria molto sp[eciale ?]

Affezionatissimo servitore

Antonio il Verso

LOCATION

I PLcom.

BIBLIOGRAPHICAL LISTING

RISM-A: I 7. Sartori, *Musica strumentale II*: 1596e.



CONTENTS

1.	Oreto	ST	C	G	b
2.	Il Tebro	ST	C	G	b
3.	Imera	ST	C	G	b
4.	Fontana Fredda	ST	C	G	b
5.	La Lelia	VA	C	G	b
6.	Antonio Formica. Piazza et Enna	VA	C	F	b
7.	Strada Colonna	VA	C	F	b
8.	Il Verovio	ST	C	G	♯
9.	Il Garraffo	ST	C	G	♯
10.	Pusilico	ST	C	G	♯
11.	Sebeto	ST	C	F	b
12.	Mongibello	ST	C 3	F	b

13.	Montemaggiore	TB	♩	G	♭
14.	Il Tasso	TB	♩	G	♭
15.	Mastrillo e il Cangialosa	ST	♩	D	♯
16.	Lilibeo	ST	♩	D	♯
17.	Pachino	ST	♩	D	♯
18.	Babilonia. Contrapunto doppio che si canta in quattro modi Prima resolutione	ST	♩	D	♯ ♭ ⁵⁹
	Seconda resolutione	ST	♩	G	♯ ♭
	Terza resolutione	ST	♩	D	♯
	Quarta resolutione	ST	♩	D	♯
19.	Aretusa et Alfeo. Canon in diapente inferius	S	♩	F	♯ ♭ ⁶⁰
20.	Omne leve tendit sursum. Canon in diapason superius duorum temporum. ⁶¹ Prima resolutione	T	♩	D	♯
	Seconda resolutione	T	♩	E	♯
21.	Scilla e Cariddi	VA	— ⁶²	G	♭
22.	Il Verso	VA	♩	F	♯
23.	Peloro	VA	♩	G	♯
24.	La Bellia con Rambaldo	VA	♩♩	G	♯
25.	Sartoya	VA	♩	A	♭
26.	Gela	SA	♩	G	♭
27.	Cecus non iudicat de coloribus	VA	♩	G	♭

BORROWED MATERIAL

No. 18: 'La Spagna'. See App. F, 1.4.

No. 21: 'Tactus'. See App. F, 9.4.

No. 27: 'Caecus non iudicat de coloribus / White and black notation'. See App. F, 9.2.

LITERATURE

Index-Vinc (1621): '*Musica a due voci*: 8. Di Antonio il Verso, primo e secondo libro'.

Index-Vinc (1649-62): '*Musica a due voci*, 6. Di Antonio il Verso, primo e secondo libro, lire 3'.

Pitoni (c. 1725), pp. 206-07: 'Composizioni stampate, che io ho veduto, del detto Antonio sono: [...] Il 1° e 2° libro de' duetti, riferiti nell'*Indice* dell'opere di musica che si trovano nella stampa della Pigna di Alessandro Vincenti'.

Whenham, *Duet*, p. 54.

MODERN EDITION

Carapezza, *Duo*.

⁵⁹ Natural on the upper staff, flat on the lower.

⁶⁰ The only printed staff has no accidental, but the second part probably needs a flat in its key.

⁶¹ Canon per motus contrarios. 'Questo si canta in due modi: prima entrerà il tenore e la seconda volta comincerà il cantus e presterà li due tempi al tenore'.

⁶² This piece is an exercise in time proportions and includes several time-signatures.



A 21. Paolo Fonghetti, *Capricci e madrigali a due voci* (Verona: Francesco Dalle Donne e Scipione Vargnano, 1598).

TITLE-PAGE

CANTO [TENORE] | CAPRICII, | ET | MADRIGALI | DI PAOLO FONGHETTI | Veronese, | Nuouamente composti, & dati in luce. | A DVE VOCI. | [device] | IN VERONA, | Appresso Francesco dalle Donne, & Scipione | Vargnano suo Genero. M D II C.

DEDICATION

A GLI ILLUSTRICI CONTI, IL CONTE GASPARO E MARC'ANTONIO VERITÀ, MIEI SIGNORI E PATRONI OSSERVANDISSIMI.

Troppo a lungo direi, s'io volessi narrare tutte quelle cagioni che m'inducono a dimostrare la riverenza e la divozione che alle Vostre Signorie Illustrissime ed alla Illustrissima Casa sua sempre ho portato e porto. Per ora doveranno contentarsi del picciol segno di questi miei dui, capricci e madrigali, consecrati al nome loro, e ciò valerà almeno per dimostrare il desiderio ardentissimo ch'io ho di servirle anco in altro. Con questi talora dopo i suoi studi di maggior importanza, potranno ricrear la mente, e tanto più che ad ogni suo piacere e per loro stesse lo possono fare. Mi rendo certo che venendo voi da così nobilissimo Signore, come è il Molto Illustre Signor Conte Marco Verità padre vostro, non sdegnarete la bassezza dell'opera e di chi insieme con essa tutto a Voi si dona: e con questo mio puro affetto da S.D.M. pregherò ogni sommo contento e felicità ad ambidui e riverentemente li bacio le mani. Di Verona il dì 12 marzo 1598.

Di Vostre Signorie Illustrissime affezionatissimo servitore.

Paolo Fonghetti.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: F 1471. Brown, *Instrumental Music*: 1598₃. NewVogel: 997.



CONTENTS

MADRIGALS

1.	Se da quel vago viso	V Ms	C	G	b
2.	Deh, dove senza me, dolce mia vita	AT	C	G	b
3.	A caso un giorno mi guidò la sorte. Prima parte	TB	C	F	b
4.	Vaga d'udir, come ogni donna suole. Seconda parte	TB	C	F	b
5.	Con quel poco di spirto che m'avanza. Terza parte	TT	C	C	b
6.	Mentre ch'ella le piaghe va asciugando. Quarta e ultima parte	TT	C	F	b
7.	Fingo di non amare	SA	C	D	♯
8.	Vidi da dui bei lumi	SA	C	D	♯
9.	Un vostro sì mi potea dar la vita	SA	C	D	♯
10.	Voi bramate ben mio	V Ms	C	A	♯
11.	Deh torna a me, mio sol, torna, e rimena	SA	C	G	b
12.	Io me ne vo la notte (Amor è duce)	AT	C	G	b

CAPRICCIOS

13.	Il conforme	SS	C	A	♯
14.	Lo spaventoso	SA	C	G	♭
15.	Il penseroso	ST	C	E	♯
16.	Il cortese	AT	C	D	♯
17.	Lo aereo	VA	C	A	♯
18.	Lo stravagante	VA	C	G	♯
19.	Polia	VV	C	F	♭
20.	Polifilo	AA	C	G	♯
21.	Lo amoroso	VA	C	G	♭
22.	Il filarmonico	AA	C	F	♭
23.	Fetonte	TT	C	F	♭
24.	Lo aspettato	TB	C	G	♭
25.	Lo espedido	TB	C	F	♭
26.	Il corriero	SA	C	F	♭
27.	La biscia	SA	C	A	♯
28.	Il fantastico	TT	C	C	♯

NOTES

It is worth underlining that this collection is one of the few that contain almost the same number of duos with and without text.

TEXTS

Ariosto: No. 2: VIII, 76; No. 11: XLV. 39; No. 12: XXV. 52.

Livio Celiano: Nos. 1, 9.

Tansillo: Nos. 3-6.

Tasso: No. 10: *Rime*, 335.⁶³

MODERN EDITIONS

12 madrigals ed. by Andrea Bornstein, DUO, 16 (1994).

16 capriccios ed. by Andrea Bornstein, DUO, 3 (1994).

LITERATURE

Gaspari, *Catalogo*, III, p. 70.

Einstein, *Madrigal*, II, p. 548: 'A caso un giorno mi guidò la sorte'.

Whenham, *Duet*, pp. 50, 56, 65.

Mischiati, *Verona*, p. 106, No. 218.



⁶³ See Balsano, *Tasso*, p. 76.

A 22. Giovanni Giacomo Gastoldi, *Il primo libro della musica a due voci* (Milan: Heir of Simon Tini and Giovanni Francesco Besozzo, 1598).

TITLE-PAGE

CANTO [TENORE] | DI GIO. GIACOMO | GASTOLDI | MAESTRO DI CAPELLA | nella Chiesa Ducale di S. Barbara | in Mantoua, | E d'altri Eccellentib. Musici di Milano, | IL PRIMO LIBRO | DELLA MVSICA | A DVE VOCI. | [device] | IN MILANO, | Appresso l'herede di Simon Tini, & Gio. Francesco Besozzo. | M. D. XCVIII.

DEDICATION

AL SIGNOR FRANCESCO BAGLIONE NOSTRO OSSERVANDISSIMO

Se è vero che la provvida natura ebbe riguardo alla condizione dell'uomo, e che vedendolo inabile a perpetuare nell'individuo, procurò che perpetuasse per mezzo della successione di figlioli; e se è vero anche che il padre vive nell'immagine d'essi, potrassi ben dire che voi abbiate superato la natura, non restando pago d'aver a perpetuare nel figlio quanto al corpo, che anche abbiate procurato che la miglior parte e più suprema, che è la virtù, penetrasse nel figlio suo, dalla quale, dopo la fragil spoglia incenerita, resti per sempre immortale. Perciò in testimonio di ciò s'accontenterà che questo primo parto di detto suo figlio raccolto insieme con altri eccellentissimi musici di Milano dal nostro virtuoso Filippo Lomazzo in questa Musica a due voci di Giovanni Giacomo Gastoldi, venga a lei dedicato come a fiume maggiore, dal quale comincia a scaturire sì nobil rivolo, sperandosi che con progresso di tempo inaffiato dalle vostre virtù, non resti inferiore di quelle del padre. Tra tanto le preghiamo da Nostro Signore ogni felice contento, restandole sempre affezionatissimi servitori.

Dalle nostre stampe il dì 6 maggio 1598.

Di Vostra Signoria
L'Erede del quondam Simon Tini e Giovanni Francesco Besozzo.

LOCATIONS

D As - GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 559. RISM-B: 1598¹³. Sartori, *Musica strumentale I*: 1598a. Brown, *Instrumental Music*: 1598₅.



CONTENTS

1.		ST	C	G	b
2.		ST	C	G	b
3.		ST	C	D	♯
4.		VA	C	F	b
5.		ST	C	D	♯
6.		ST	C	F	b
7.		ST	C	F	b
8.		VA	C	G	♯
9.		VA	C	A	♯
10.		VA	C	G	b
11.		VA	C	G	b
12.		ST	C	A	♯
13.		SA	C	G	b

14.		S A	C	G	b
15.		Ms T	C	C	♯
16.		Ms T	C	G	b
17.	A voci pari	A Br	C	A	♯
18.	A voci pari	A Br	C	G	b
19.	A voci pari	T B	C	G	♯
20.	A voci pari	T B	C	F	b
21.	Orfeo Vecchi	S A	C	D	♯
22.	Orfeo Vecchi	V Ms	C	G	♯
23.	D'Incerto	V A	C	G	b
24.	D'Incerto	V A	C	G	b
25.	Serafino Cantone	T B	C	F	b
26.	Serafino Cantone	A T	C	G	b
27.	Riccardo Rognoni. Canon in diapason	S T	C	D	♯
28.	Riccardo Rognoni. Canon all'unison	S S	C	D	♯
29.	Gio. Domenico Rognoni	V A	C	G	♯
30.	Gio. Domenico Rognoni. Canon al semiditono acuto per contrari movimenti	V A	C	A	♯
31.	Giovanni Paolo Cima	V A	C	G	b
32.	Giovanni Paolo Cima	V A	C	F	b
33.	D'Incerto	V Ms	C	A	♯
34.	D'Incerto	S A	C	G	b
35.	Girolamo Baglioni	S T	C	D	♯
36.	Girolamo Baglioni	S T	C	D	♯

NOTES

This anthology is one of the few collective editions of educational duos, and the only one which has survived in its entirety: in fact, of the two anthologies by composers from Bari edited by Giovanni de Antiquis, just one survives in partial reprint (see entry A 15) and another one is lost (see entry D 1).

BORROWED MATERIAL

No. 7: 'Girometta' e 'La bella Franceschina'. See App. F, 6.3.

No. 8: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

No. 9: Gastoldi, 'Sonatemi un balletto – Il Ballerino' a 3. See App. F, 5.3.

No. 11: 'Spagnoletta'. See App. F, 7.9.

No. 16: Palestrina, 'Vestiva i colli e le campagne intorno' a 5. See App. F, 3.49.

No. 24: 'Tedesca'. See App. F, 7.11.

No. 30: Palestrina, 'Io son ferito, ahi lasso' a 5. See App. F, 3.20.

No. 34: Palestrina, 'Vestiva i colli e le campagne intorno' a 5. See App. F, 3.49.

LITERATURE

Index-Giunti (1604): *'Madrigali e canzonette a 2. 3, 100. Ricercari Girolamo Baglioni a 2. (?)*

- Pitoni (c. 1725), p. 191: 'Giovan Giacomo Gasto[ll]di. [...] Musica a 2 da suonare, in Milano l'anno 1598'.
Pitoni (c. 1725), p. 193: 'Girolamo Baglioni. Vieni riferito dal Giunta nel *Catalogo* delle musiche stampate tra' compositori di ricercari a 2 voci'.
Eitner, *Lexicon*, I, pp. 302-03: 'Baglioni'.
Eitner, *Lexicon*, II, pp. 311-12: 'Cantone'.
Eitner, *Lexicon*, II, pp. 444-45: 'Cima'.
Einstein, 'Galilei', pp. 364-65.
Whenham, *Duet*, p. 55.

MODERN EDITION

Giuliani, *Gastoldi*.

Ed. by Andrea Bornstein, DUO, 40 (2001).



A 23. **Lodovico Bellanda, *Canzonette spirituali a due voci con altre a tre et a quattro da sonare* (Verona: Francesco Dalle Donne and Scipione Vargnano, 1599).**

TITLE-PAGE

CANTO [TENORE] | CANZONETTE SPIRITUALI | A DVE VOCI | Con altre à Tre, & à Quattro | da Sonare. | Nouamente da Lodouico Bel- | landà date in luce. | [device] | In Verona per Francesco dalle | Donne, et Scipione Vargna- | no suo Genero. 1599. | Con licenza de' Superiori.

DEDICATION

ALLE NOBILISSIME E VIRTUOSISSIME MIE SIGNORE, e Patrone osservandissime LE SIGNORE CECILIA E CATERINA RICCIARDELLE

In quel poco di tempo ch'io ebbi in Acqua Negra domestichezza e conversazione col Molto Magnifico e onorando Signor Alessandro dignissimo suo padre e mio Signore e Padrone osservandissimo, e che nella onoratissima sua casa ebbi grazia di sperimentare la molta bontà e cortesia sua e di conoscere le nobilissime qualità e virtù singolarissime dell'animo loro, tanto me gli affezionai, che proposi di sempre servirle e riverirle per le più care e meritevoli Signore e Patrone ch'io sia per avere in tutt'il tempo di mia vita, e perché conoscano in qualche parte la sincera e fedel servitù mia, ora con queste poche Spirituali Canzonette dedicate alla virtù e nobiltà loro (ancorché piccolissimo dono della grandezza sua) vengo a darle caparra del patronato che hanno sopra di me e che avranno sempre fin quanto io viva, pregandole umilissimamente ad accettarle con quel affetto di cuore, ch'io gliele consacro. So che come il mio pensiero è stato di lodare la Sacratissima Madre di Dio meglio, che per bocca loro, che onestissime e devotissime sono, queste lodi non potranno cantarsi ad onore di essa Santissima Vergine: ho di più voluto aggiungerle alcune sonate d'organo, sapendo quanto loro siano eccellenti in questa professione tanto dilettevole e cara al mondo, come io sono certissimo che questi spirituali concerti riceveranno riputazione e splendore e per esser a così nobili e virtuose Signore dedicati, così dal molto Magnifico suo genitore (vero lume ed onore di quella nobilissima terra) prenderanno quanto di buono si può da altro illustre soggetto promettere; le pregherò ancora con quella umiltà che si deve maggiore di avermi per raccomandato in tutte le sue orazioni e comandarmi come a suo fedelissimo servitore, il Signore le conservi e prosperi lungamente.

Di Verona li 22 maggio 1599.

Umilissimo servitore

Lodovico Bellanda

LOCATION

I V Ecap.

BIBLIOGRAPHICAL LISTINGS

RISM-A: B 1706. RISM-B: 1599¹³. Sartori II: 1599e. Brown, *Instrumental Music*: 1599₂. NewVogel: 290.



CONTENTS

1.	O Musa, tu che di caduchi allori. Prima parte	SA	C	F	<i>b</i>
2.	Tu spira al petto mio celesti ardori. Seconda parte	SA	C	F	<i>b</i>
3.	O più bella del sole	SA	C	D	<i>♯</i>
4.	Fu ben la prima donna	SA	C	D	<i>b</i>
5.	Nel bel seno chiudesti	SA	C	C	<i>b</i>
6.	Scorgi 'l mio debil legno	SA	C	C	<i>b</i>
7.	Morte m'ha teso il laccio	SS	C	E	<i>♯</i>
8.	Tu che l'interno effetto	SA	C	G	<i>b</i>
9.	Vergine pura d'ogni parte intera. Prima parte di don Paolo Fonghetti	SA	C	A	<i>♯</i>
10.	Sola tu fosti eletta. Seconda parte	SA	C	D	<i>♯</i>
11.	O più rara del sole	SA	C	G	<i>b</i>

2 canzonas 'Da sonare a 3 del R. P. Ambrogio Bresciano'

2 canzonas 'Da sonare a 4'

NOTES

RISM and other modern sources suggest that this book lacks some part-books, possibly the Continuo. Nevertheless, the opus seems to be complete.

TEXTS

Petrarch: Nos. 9-10: CCCLXVI. 27-39.

Tasso: Nos. 1-2: I. 2.

LITERATURE

Eitner, *Lexicon*, I, p. 421.

Turrini, *Verona*, p. 40, No. 8.

Mischiati, *Verona*, p. 52, No. 94.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 17 (1994).



A 24. Giovan Battista Calì, *Il primo libro di ricercari a due voci* (Venice: Ricciardo Amadino, 1605).

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DI RICERCARI | A DVE VOCI | DI GIOVAN BATTISTA CALI | Siciliano della Licata, Discepolo | di Antonio Il Verso. | Nouamente composto, & dato in luce. | [fregio: MAGIS CORDE QVA ORGANO] | In Venetia, Appresso Ricciardo Amadino. | M D C V.

DEDICATION

AL SIGNOR ANTONIO FORMICA, MIO SIGNOR OSSERVANDISSIMO

Il frutto della virtù non deve parer mai disgustoso, ancorché venga generato da infecondo ingegno o colto da tenera mano. Ecco, Signor mio, che avendo le deboli forze del mio intelletto prodotti questi pochi frutti musicali per la coltivazione e valore del Signor Antonio il Verso mio maestro e

compositore di quel giudizio e di quella stima che il mondo sa e che si vede per l'opere sue di tanta bellezza, ho preso animo di farli pubblicare alle stampe sotto l'onoratissima protezione di Vostra Signoria, parendomi che, oltre all'osservanza che son tenuto portarle sempre, come a gentiluomo di così degne parti e d'una stessa patria, io possa ricevere non piccola lode di questa dedicazione, poichè, essendo Vostra Signoria dotata di tante virtù, e particolarmente della poesia e della musica, accompagna il genio suo ad ogni bella professione. Io le fo dunque dono di queste mie primizie d'armonia a due voci, tali quali ha potuto consertare. Aggradiscale Vostra Signoria con la sua gentilezza, e se la dimostrazione è poca, mi resta l'animo e l'obbligo grande di servirla, scusandomi con quel che si dice: da poca fimma gran luce non viene. Spero bene, se gli anni accompagneranno il mio desiderio, di far conoscere a Vostra Signoria che gli obblighi non si riconoscono con sì piccola ricompensa. Intanto e sempre nostro Signore le doni la grazia di far vedere al mondo, col mezzo delle sue opere virtuose, quanto sappia risplendere un ingegno di tanto lume, come è quello di Vostra Signoria, a cui bacio le mani. Di Palermo, il dì primo d'aprile, 1605.

Di Vostra Signoria

Devotissimo servitore

Giovanni Battista Cali

LOCATION

A Wn

BIBLIOGRAPHICAL LISTINGS

RISM-A: C 71. RISM-B: 1605¹⁷. Sartori, *Musica strumentale I*: 1605b.



CONTENTS

1.	Poggio di Lemo	ST	C	D	h
2.	La Giaretta	ST	C	D	h
3.	Falconara	VA	C	F	b
4.	Monserrato	V Ms	C	C	b
5.	Sabuggi	VA	C	F	b
6.	La Montagna	V Ms	C	A	h
7.	Porta Agnesa	VA	C	A	h
8.	Donna Bandina	VS	C	G	h
9.	Il Padre Alicata	VA	C	C	h
10.	Il Canizzo con gli Alosi	VA	C	G	h
11.	La Senia	VA	C	A	h
12.	Foggia del Salso	TB	C	G	h
13.	Vallone Secco	TB	C	G	h
14.	Le Fontanelle con gli Orti. Antonio Il Verso	ST	C	D	h
15.	Costantino dilitioso. Antonio Il Verso	ST	C	D	h
16.	Magna Gela	ST	C	G	h
17.	Montechiaro	ST	C	G	h
18.	Castelvetrano. Di Giuseppe Pallazzotti	VA	C	C	h

19.	Fiume torto	VA	₆₄	G	♯
20.	Il peliero d' Angelo Spatafora ⁶⁵	ST	C	G	♭

1 four-part ricercare

BORROWED MATERIAL

No. 19: 'Tactus'. See App. F, 9.4.

LITERATURE

Index-Vinc (1621): 'Musica a due voci: 9. Ricercari di Gio. Battista Cali'.

Index-Vinc (1635): '48. Cali Gio. Batta. Ricercari a 2 voci'.

Pitoni (c. 1725), p. 302: 'Giovanni Battista Cali. Si riferiscono nell'Indice del Vincenti li ricercari a 2 voci'.

Pitoni (c. 1725), p. 282: 'Giuseppe Palazzotto. Sacerdote siciliano, compositore di madrigali, allegato dal Padre Avella nelle Regole di musica, trattato 2°, capitolo 45, fol. 71, e da Antonino Mongitore nella Biblioteca sicula al foglio 315 [=395], dicendo: 'Joseph Palazzottus et Tagliavia, siculus sacerdos, sacrae theologiae doctor, in ecclesia Cephaloedensi archidiaconus et examinatus episcopalis, musices peritissimus fuit, claruit anno 1645. Huius cum laude meminit Benedictus de Passaflumine, De orig. eccles. Cephal., pag. 25. Edidit italice Madrigali concertati a 3 voci, libro 3°, opera IX, Neapoli apud Octavium Beltramum, 1632, in 4°; alia edidit quae adhuc non vidi'.

Eitner, *Lexicon*, II, p. 282: 'Cali'.

Whenham, *Duet*, p. 54.

MODERN EDITION

Carapezza, *Duo*.



A 25. Gabriello Puliti, Scherzi, capricci et fantasie (Venice: Giacomo Vincenti, 1605).

TITLE-PAGE

CANTO | SCHERZI CAPRICCI | ET FANTASIE | Per cantar à Due Voci. | DI GABRIELLO PVLITI | DA MONTE PVLCIANO | Maestro di Cappella, & Organista nella Mag. Terra di Muglia. | Nouamente Composti, & dati in luce. | [device] | IN VENETIA | Appresso Giacomo Vincenti. MDCV.

DEDICATION

AL NOBILE E MOLTO MAGNIFICO SIGNOR E PATRON MIO COLENDISSIMO, IL SIGNOR PIETRO DELL' ARGENTO DA TRIESTE.

Sogliono (nobilissimo Signore) quelli che desiderano mostrare le lor virtù, dedicarle sotto l'auspizio di qualche nobile; narrando non solamente l'opere memorande, i fatti eroi e le grandezze de sua antenati, ma anco in particolare di quello a cui le dedicano. Ma io per ora, per non incorrere in nota d'adulazione, e ancho perché attendo alla brevità, non mi distenderò in raccontare i meriti e grandezze de sua antecessori né della casata dell'Argento, perché sarebbe a punto dire che il sole è lucido, il che è per se stesso chiaro. Delle qualità, meriti e grandezze di Sua Signoria né anco debbo ragionare per non offendere la modestia sua, la quale piuttosto cerca meritar lodi, che udirle. Piaccia dunque a Vostra Signoria d'aggradire questa picciola mia fatica in segno d'affetto e reverenza che li porto, essendomeli io di già del tutto dedicato fina da quel tempo che per suo diporto venne a Muglia. Da denti delli invidiosi non temo, perché l'invidia non mira così basso: e so che sotto tal scudo sarò sicuro da morsi de calunniatori, quali certamente a torto offendono coloro che cercano

⁶⁴ This piece is an exercise in time proportions and includes several time-signatures.

⁶⁵ The title of this duo led both *RISM* and Sartori, *Musica strumentale*, I, to include Angelo Spatafora among the composers. The original print is quite clear: in fact the names of other composers are always printed above the music, with the title of the pieces always under the first staff.

porgere diletto, senza offesa d'altri, con le loro fatiche. Degnisi dunque di accettarla e aggradirla per sua, e sì come al felice e chiaro suo nome l'ho offerta, così col chiaro e vivo splendor suo, in perpetua e chiara luce la mantenga. E con ciò faccio fine, baciandoli l'onorate mani, pregandola e supplicandola conservarmi in grazia sua, che così facendo mi reputerò felice. Di Venezia li 26 settembre 1605.

Di Vostra Signoria

Servitore affezionatissimo

F. Gabriello Puliti.

LOCATION

I Bc (C)

BIBLIOGRAPHICAL LISTING

RISM-A: P 5648.



CONTENTS

1.	L'Argenta	S?	C	G	b
2.	La Gabriela	S?	C	G	b
3.	La Triestina	V?	C	D	♯
4.	La Violina	S?	C	G	b
5.	La Poliziana	S?	C	G	♯
6.	La Cavazza	S?	C	G	b
7.	La Piranese	S?	C	G	♯
8.	La Muglesana	S?	C	F	b
9.	La Corrente	S?	C	G	b
10.	L'Isolana	S?	C	C	b
11.	La Pulita	S?	C	F	b
12.	La Seconda	A?	C	F	b
13.	La Sfetiza	S?	C	F	b
14.	La Tristana	S?	C	G	b
15.	La Metamorfosi	B?	C	F	b
16.	Intendami chi può che m'intend'io	S?	C	F	b

BORROWED MATERIAL

No. 15: 'Alla bastarda'. See App. F, 9.1.

No. 16: 'Ligaturas'. See App. F, 9.3.

LITERATURE

Whenham, *Duet*, p. 256n.

NOTES

The *unicum* lacks the Tenore part-book. Furthermore, the last leaf (pp. 19-20) was torn apart: this precludes us from reading the second third of the last piece and almost the whole *tavola*.



A 26. Annibale Zuccaro, *Ricercate a due voci* (Venice: Alessandro Raverii, 1606).

TITLE-PAGE

CANTO [TENORE] | RICERCATE | A DVE VOCI | DI ANNIBALE ZVCCHARO | Organista dell'Illustrissimo Consortio | di Spilimbergo | Nouamente Composte, & date in luce. | LIBRO PRIMO | IN VENETIA. | Appresso Alessandro Rauerij. MDCVI.

DEDICATION

AL MAGNIFICO E MOLTO REVERENDO SIGNORE, IL SIGNOR DON GIULIO CESARE MARTINENGO, MAESTRO DI CAPPELLA DELLA CITTÀ DI UDINE, SIGNOR MIO OSSERVANDISSIMO.

Molte volte ho sentito chi si lamenta di avere dedicata alcuna opera a persona ben grande, ma non intendente delle cose contenute nell'opera e perciò poco stimate quelle, e meno riconoscente le fatiche dell'autore. Pertanto io, nel mandar in luce questo mio primo libro di ricercari a due voci, ho voluto assicurarmi da un tale infortunio, facendo elezione della persona di Vostra Signoria molto Reverenda dalla quale, intendentissima della scienza musicale, saranno ottimamente conosciuti e pregiati secondo il merito, e le mie fatiche anche remunerate larghissimamente, quando ella mi difenderà dalle lingue di quelli che si diletmano lacerar altrui. Con questi insieme le ho fatto anche dono della miglior parte di me stesso, ove ella tanto vivrà rispettata e onorata, quanto è in me il desiderio di vivere conservato nella grazia di Lei.

Di Spilimbergo il dì 20 luglio 1606.

Suo sempre affezionatissimo,

Annibale Zuccaro.

LOCATIONS

A Wn - I Bc

BIBLIOGRAPHICAL LISTINGS

RISM-A: Z 356. Sartori, *Musica strumentale I*: 1606b.



CONTENTS

1.		ST	C	F	b
2.		ST	C	F	b
3.		ST	C	F	b
4.		ST	C	F	b
5.		ST	C	F	b
6.		ST	C	F	b
7.		ST	C	F	b
8.		ST	C	F	b
9.		VA	C	G	b
10.		VA	C	G	b
11.		VA	C	G	b
12.		VA	C	G	b
13.		VA	C	G	b
14.		VA	C	G	b

15.		VA	♯	G	b
16.		VA	3	G	b
17.		VA	C	G	♯
18.	Canon in diapason	VA	C	G	♯
19.		VA	C	G	♯
20.		ST	♯	D	♯
21.		ST	C	F	b

I three-part ricercare

BORROWED MATERIAL

No. 11: 'Pentacordo / Diapente'. See App. F, 8.17.

LITERATURE

Index-Vinc (1621): '*Musica a due voci*: 6. Ricercari di Annibal Zucaro'.

Index-Vinc (1635): '156. Zuccharo Anibale. Ricercari a 2 voci'.

Index-Vinc (1649): '*Musica a due voci*, 5. Ricercati di Annibal Zucaro, lire 2'.

Pitoni (c. 1725), p. 297: 'Di questo autore si riferiscono, nell'*Indice* di musica del Vincenti, li ricercari a 2 voci'.

Gaspari, *Catalogo*, IV, p. 235.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 9 (1994).



A 27. Pietro Paolo da Cavi, *Il primo libro di ricercari a due voci* (Rome: Bartolomeo Zannetti, 1608).

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DI RECERCARI | A due Voci | Per Sonare, & Cantare, | Composti per il R.^{do} Padre | F. PIETRO PAVOLO | DA CAVI, | Dell'Ordine Eremitano di S. Agostino. | IN ROMA, Per Bartholomeo Zannetti. M D C V I I I. | CON LICENZA DE' SVPERIORI.

DEDICATION

AL MOLTO REVERENDO PADRE IN CRISTO OSSERVANDISSIMO, IL PADRE MAESTRO GIROLAMO DA SIENA, VICARIO DIGNISSIMO DI SANTO AGOSTINO DI ROMA, E DIFFINITORE APOSTOLICO DEL SUO ORDINE

Subito che io conobbi Vostra Paternità che son molti anni, stimai la persona sua di così gran merito che l'ho sempre onorata e riverita non punto meno di quel che si conveniva. Di che, poiché io non ho avuto ventura di poter dar segno a Vostra Paternità nel modo che avrei desiderato, m'è parso tanto più ora di dedicare a lei, che ha in sé qualità e virtù corrispondenti all'abito e apprezzate da tutta la religione, questa mia operetta, la qual supplico Vostra Paternità che tale quale è si contenti di ricevere con quell'affetto che mi fa sperare e la sua molta bontà e l'affezione che per sua umanità m'ha sempre mostrata, come io in questo mezzo baciando a Vostro Padre le sacre mani, prego Dio che le conceda ogni felicità. Di Roma li 25 maggio 1608.

Di V Vostra Paternità molto Reverenda

Servo in Cristo

Fra Pietro Paolo da Cavi Agostiniano

LOCATION

I Bc

BIBLIOGRAPHICAL LISTINGS

RISM-Addenda: CC 1576c. Sartori, *Musica strumentale I*: 1608e.



1620

TITLE-PAGE

CANTO [TENORE] | IL PRIMO LIBRO | DI RECERCARI A DUE VOCI | Per Sonare, & Cantare, Composti dal R.^{do} Padre | F. PIETRO PAVOLO | Da Cavi, Dell'ordine eremitano | DI S. AGOSTINO | Novamente Ristampati & Corretti | [device] | IN ROMA | Appresso Luca Antonio Soldi. M.D XX. | Con Licenza De' Superiori.

DEDICATION

ALL'ILLUSTRISSIMO SIGNORE, IL SIGNOR MARCELLO CRESCENZIO

È detto assai popolare che ad un gran signore suol offerirsi un picciol dono; non per altro a mio giudizio se non perché facendo con esso l'uomo mostra del suo poco potere, vien tanto più a commentare l'accorta generosità di quel signore che non sdegnà riconoscere il grande affetto in un picciol tributo. Tal sorte spera la presente combinazione ritrovare nella grazia di Vostra Signoria, assicurandosi che essendo da lei gradita, quantunque apparisca in vista di lieve momento e altre volte sia stata data in luce, sarà non di meno per ricevere dall'ombra sua vié maggior splendore e gloria che abbia mai avuto per il passato. E sebbene non viene abbellita di parole e altri ornamenti estrinseci, si persuade che così semplicetta e vaga delle sue native ricchezze le sarà più accetta. Riceva dunque Vostra Signoria con animo grato in picciol dono la gran volontà d'un suo servitore: accettandosi, che se la mia bassa fortuna non permette ch'io aspiri a servirla conforme a suoi meriti, non puol però intiepidire l'infinito affetto e devozione che ho verso la sua persona, nella cui grazia e protezione raccomando la servitù mia, le prego da Dio felicità e le bacio le mani. Di Roma adì di luglio, 1620.

Di Vostra Signoria Illustrissima.

Affezionatissimo e obbligatissimo servitore.

Luc' Antonio Soldi

LOCATION

I Bc

BIBLIOGRAPHICAL LISTINGS

RISM-Addenda: CC 1576d. Sartori, *Musica strumentale I*: 1620f.

NOTES

Soldi published this reprint and Lupacchino's in the same year. Both prints are quite incorrect.



CONTENTS

1.	Ricercar Primo	SA	C	F	b
2.	Ricercar Secondo	SA	C	F	b
3.	Ricercar Terzo	SA	C	C	b
4.	Ricercar Quarto	V Ms	C	C	♯
5.	Ricercar Quinto	V Ms	C	C	♯
6.	Ricercar Sesto	V Ms	C	C	♯
7.	Ricercar Settimo	V Ms	C	A	♯
8.	Ricercar Ottavo	SA	C	D	♯
9.	Ricercar Nono	SA	C	D	♯

10.	Ricercar Decimo	S A	C	G	h
11.	Ricercar Undecimo	V Ms	C	C	h
12.	Ricercar Duodecimo	V Ms	C	A	h
13.	Ricercar Decimoterzo	V Ms	C	G	h
14.	D'Incerto ⁶⁶	S A	C	G	h

LITERATURE

Pitoni (c. 1725), pp. 166-67: 'Dell'Ordine Eremitano di Sant'Agostino, stampò il libro 1° de' ricercari a 2, in Roma per il Zannetti l'anno 1605 [*sic*]'.

Eitner, *Lexicon*, II, p. 382.

Gaspari, *Catalogo*, IV, p. 193.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 12 (1994).



A 28. **Pietro Sangiorgio, *Il primo libro de capricci a due voci* (Venice: Alessandro Raverii, 1608).**

TITLE-PAGE

CANTO [BASSO] | IL PRIMO LIBRO | DE CAPRICCI | A DVE VOCI | DI PIETRO SANGIOR- | GIO DI MONACO. | Nouamente posto in luce. | IN VENETIA, | Appresso Alessandro Rauerij, M. D. CVIII. | Ad istanza dell'Erede di Simon Tini, e Filippo | Lomazzo Librari in Milano.

DEDICATION

AL MOLTO ILLUSTRE SIGNOR E PATRON MIO COLENDISSIMO, IL SIGNOR DON GERONIMO D'HERRERA Y GUZMAN.

Si legge, molto Illustre Signor mio, nelle dotte Istorie del greco Erodoto, che volendo quel famoso greco Clistene, principe di Sicionia, maritar Agarista sua cara e leggiadra figlia, la destinò sposa a chi, per proprio giudizio e vista, fra gl'altri conoscesse prestantissimo, e che ciò divulgato per la Grecia, molti valorosi e nobilissimi giovani si sollevarono, chi confidato nelle proprie virtù e valore e chi nella chiarezza del sangue. E pervenuti innanzi del principe, furono da esso gratamente ricevuti, e con questo e con quel parlando, e l'azioni di questo or di quello (mentre durarono i giochi) diligentemente considerando, che alla fine scorto in Megacle ateniese incomparabil virtù e valore, ad esso la sposò. Così volendo io dare alle stampe, per compiacer agl'amici, questa mia debil fatica, parto o figliatura, come la voglion chiamare, quantunque mi siano rappresentati nell'animo molte nobile e degne persone, alle quali anche maggior dono si converrebbe, nondimeno a chi più meritevolmente e sicuramente di Vostra Signoria molt'Illustre non ho veduto alcuno. Laonde, a guisa del sopraddetto Clistene, a Vostra Signoria molto Illustre la dono e consacro; e se esso avidamente diede a detto Megacle sua figliola, io certo più volentieri dono questa mia a Vostra Signoria non solo da me, ma generalmente da tutti stimata sì nell'armi valorosissima, come d'ogni buona arte e disciplina ricca e adorna. Il che per esser chiaro ad ognuno, non mi affaticherò dimostrarlo intorno a sue lodi, perché se ciò facessi, mi parrebbe a me si potesse dire quello che già fu detto ad un lacedemonio, qual voleva celebrar Ercole. E chi è colui che di sì grande eroe abbia cattiva opinione, che non l'osservi e riverisca? Perciò che tanta è la grandezza e lo splendore delle virtù sue, che molto meno è assai tutto quello che per mia lingua si potrebbe dire. Perciò, appressandomi al fine, pregherò Vostra Signoria molto Illustre con la sua solita umanità gradisca questo piccolo effetto della mia grandissima volontà e gratitudine verso di Lei, acciò che possa, col glorioso nome suo, quasi benigna stella di Giove impresso nella fronte,

⁶⁶ In the 1620 reprint only.

esser caro e amabile ad ognuno, e, con ogni riverenza baciandole le mani, supplico il re del cielo a più alto scanno di gloria con felicità l'accompagni. Di Monaco, il primo aprile 1608.
Di Vostra Signoria molto Illustre

umilissimo servo

Pietro San Giorgio.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 878. Sartori, Musica strumentale II: 1608p.



CONTENTS

1.		SB	C	G	♯
2.		ST	C	D	♯
3.		ST	C	A	♯
4.		ST	C	A	♯
5.		SA	C	G	b
6.		SA	C	G	b
7.		SA	C	G	b
8.		SA	C	D	♯
9.		SA	C	D	♯
10.		SA	C	A	♯
11.		VA	C	F	b
12.		VA	C	G	b
13.		VA	C	D	b
14.		ST	C	G	♯
15.		ST	C	G	♯
16.		ST	C	E	♯
17.		ST	C	D	♯
18.		VA	C	D	♯
19.		VA	C	C	♯
20.		VA	3	G	♯
21.		VA	C	E	♯
22.		VA	C	E	♯
23.		VA	C	A	♯
24.		SA	C	D	♯
25.		VA	C	C	♯
26.		AB	C	F	♯

27.		AB	C	A	b
28.		AB	C	A	b
29.		AB	C	D	b
30.		ST	C	G	♯
31.		ST	C	D	♯
32.		ST	C	E	♯
33.	Canon alla quarta	SA	C	D	♯
34.	Canon alla quinta	SA	C	A	♯
35.	Canon all'ottava	ST	C	A	♯
36.	Canon all'ottava [per moti contrari]	ST	C	A	♯

NOTES

This print is affected by a few misprints.

BORROWED MATERIAL

No. 23: Palestrina, 'Io son ferito, ahi lasso' a 5. See App. F, 3.20.

No. 29: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

No. 30: Palestrina, 'Vestiva i colli e le campagne intorno' a 5. See App. F, 3.49.

No. 31: 'Tedesca'. See App. F, 7.11.

No. 32: 'Girometta'. See App. F, 6.3.

LITERATURE

Index-Vinc (1621): '*Musica a due voci: 7. Caprici di Pietro S. Giorgio*'.

Index-Vinc (1635): '135. San Giorgio Pietro. Capricci a 2 voci'.

Pitoni (c. 1725), p. 297: 'Vien riferito nel medemo *Indice* [di musica del Vincenti] dove lo pone tra li compositori di capricci a 2 voci'.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 15 (1994).



A 29. Antonio Troilo, *Sinfonie, scherzi, ricercari, capricci et fantasie a due voci* (Venice: Ricciardo Amadino, 1608).

TITLE-PAGE

CANTO [TENORE] | SINFONIE, SCHERZI, | RICERCARI, CAPRICI. | ET FANTASIE, | A DVE VOCI. | Per cantar, & sonar, con ogni sorte di Stromenti | Di Antonio Troilo Musico della Illustre | Città di Vicenza. | Nouamente composti, & dati in luce. | AL MOLTO MAGNIFICO | Signor Gio: Battista Pisani. | [device] | In Venetia, Appresso Ricciardo Amadino. 1608.

DEDICATION

AL MOLTO MAGNIFICO SIGNOR E PATRON MIO OSSERVANDISSIMO, IL SIGNOR GIOVANNI BATTISTA PISANI

Ho voluto (perché tale stimai essere il mio debito) mandando in luce queste mie poche composizioni quali esse si siano, farne libero dono piuttosto a Sua Signoria Molto Magnifica che ad altri miei Signori e Patroni, sì perché era convenevole che pur una volta in qualche modo o maniera le mostrassi alcun segno del sincero amore e affettuosa osservanza che le ho sempre portato, sì anche perché ella è in guisa tale dedicata a questo dolcissimo esercizio della musica e tanto s'intende di questo non mai abbastanza lodato e dilettevole studio, quanto ne sappia

certamente ogni altro par suo. Testimonio ne rende l'onoratissima sua famiglia e i suoi generosi figlioli, non meno copiosi in numero che ornati e arricchiti di questa e ogni altra virtù, fra quali v'è chi non mediocrementemente versato, dà segno chiaro di profittevoli e onorati eventi. Onde, senza adulazione, meglio sarà darle nome di bene ordinata Accademia che di numerosa famiglia: ma quello che da ciascuno si può vedere è superfluo ch'io lo dica. Si compiacerà dunque Sua Signoria Molto Magnifica accettare questo piccolo dono come parto dell'affetto mio con lieta fronte e con occhio cortese, considerando che assai dona quegli che dona quanto può. E me conservi nella sua buona grazia. Di Venezia, li 18 febbraio 1608.

Di Sua Signoria Molto Magnifica

compadre e servitore affezionatissimo

Antonio Troilo.

LOCATION

A Wn

BIBLIOGRAPHICAL LISTINGS

RISM-A: T 1271. Sartori, *Musica strumentale I*: 1608b.



CONTENTS

1.	Duo Primo. Ricercar e capriccio	ST	C	A	♯
2.	Duo Secondo. Sinfonia e ricercar	ST	C	A	♯
3.	Duo Terzo. Sinfonia e capriccio	ST	C	D	♯
4.	Duo Quarto. Capriccio e fantasia	ST	C	D	♯
5.	Duo Quinto. Ricercar e sinfonia	ST	C	D	♯
6.	Duo Sesto. Sinfonia e capriccio	ST	C	G	♭
7.	Duo Settimo. Ricercar e fantasia	ST	C	G	♭
8.	Duo Ottavo. Capriccio e scherzo	ST	C	G	♭
9.	Duo Nono. Scherzo. Avoci pari	SS	C	A	♭
10.	Duo Decimo. Scherzo e ricercar. Avoci pari	SS	C	F	♭
11.	Duo Undecimo. Scherzo sopra la Bariera. Avoci pari	VV	C3	C	♯
12.	Duo Duodecimo. Scherzo e sinfonia. Avoci pari	VV	C3	C	♯
13.	Duo Terzo decimo. Scherzo e capriccio. Avoci pari	VV	C	B	♯
14.	Duo Quarto decimo. Capriccio e sinfonia	VA	C	G	♯
15.	Duo Decimo quinto. Sinfonia e capriccio	VA	C	C	♯
16.	Duo Sesto decimo. Ricercar e capriccio	VA	C	F	♭
17.	Duo Decimo settimo. Fantasia e ricercar	VA	C	F	♭
18.	Duo Decimo ottavo. Ricercar e scherzo	VA	C	F	♭
19.	Duo Decimo nono. Ricercar	VA	C	G	♭
20.	Duo Vigesimo. Ricercar, sinfonia e scherzo	VA	C	G	♭
21.	Duo Vigesimo primo. Mescolanza	ST	C	D	♯

BORROWED MATERIAL

No. 11: 'Barrera'. See App. F, 7.1.

No. 21: 'Alla bastarda'. See App. F, 9.1.

LITERATURE

Index-Vinc (1621): '*Musica a due voci*: 10. Sinfonie e caprici di Antonio Troilo'.

Index-Vinc (1635): '150. Troilo Antonio. Sinfonie e Capricci a 2'.

Index-Vinc (1649): '7. Sinfonie e capricci di Antonio Troilo, lire 1, soldi 10'.

Pitoni (c. 1725), p. 255: 'Compositore dell'*Alfabeto musicale* [...] e capricci a 2 [...] secondo [quanto] si riferisce nell'*Indice* del Vincenti'.

Einstein, 'Galilei', pp. 365-66.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 7 (1994).



A 30. Giovanni Battista Bianco, *Musica a due voci* (Venice: Giacomo Vincenti, 1610).

TITLE-PAGE

CANTO [TENORE] | MVSICA | A DVE VOCI | Vtilissima per instruir i figliuoli a cantar sicura- | mente in breue tempo, & commodi per sonar | con ogni sorte di strumenti. | DEL R.P.F. | GIO. BATTISTA BIANCO | DA VENETIA | DELL'ORDINE AGOSTINIANO | Nouamente data in luce. | CON PRIVILEGIO. | IN VENETIA, | Appresso Giacomo Vincenti, M D C X.

DEDICATION

AL MOLTO MAGNIFICO SIGNOR E PATRON MIO OSSERVANDISSIMO, IL SIGNOR PASE BONCI

Scrivendo Plutarco a Traiano, disse: 'La volontà del donante e non il dono si deve apprezzare'. Così direi anch'io (molto Magnifico Signore) se questo libro, ch'ora le dedico, fosse dono. Ma perché è costume di tutti i professori della musica di porre le loro fatiche in stampa sotto la protezione d'onorata e amica persona, io come professore della musica e raccordevole della sua buona volontà in Padova mostratami, le dedico, raccomando e offro questo libretto a due voci come piccolo segno d'un gran desio che ho di servirla e in altro tempo di offrirle cose maggiori. E vivo sicuro che questo grato le sarà, sapendo quanto Vostra Signoria Molto Magnifica stimi e onori la mia Religione Agostiniana. Pregole dal cielo felice conservazione. Di Venezia li 25 settembre 1610.

Di Vostra Signoria Molto Magnifica

servitore affezionatissimo

Frate Giovanni Battista Bianco Veneziano dell'Ordine Eremitano di Sant'Agostino.

LOCATION

A Wn

BIBLIOGRAPHICAL LISTINGS

RISM-A: B 2607. Sartori, *Musica strumentale I*: 1610c.



CONTENTS

1.	La Bizara	VA	C	G	b
2.	La Morosa	VA	C	G	b
3.	La Filippa	VA	C	G	b

4.	La Ligoria	VA	C	G	b
5.	La Gratosia	VA	C	G	b
6.	Benedicam Dominum	VA	C	G	b
7.	Veni sponsa Christi	ST	C	F	b
8.	Cantate Domino	VA	C	G	b
9.	Levavi oculos meos	VA	C	D	b
10.	Kyrie I ⁶⁷	ST	C	G	b
11.	Christe	ST	C	G	b
12.	Kyrie II	ST	C	G	b
13.	Gloria	ST	C	G	b
14.	Qui tollis	ST	C	G	b
15.	Credo	ST	C	G	b
16.	Crucifixus	ST	C	G	b
17.	Et in Spiritum	ST	C	G	b
18.	Sanctus	ST	C	G	b
19.	Agnus Dei I	ST	C	G	b
20.	Agnus Dei II	ST	C	G	b
21.	Dixit Dominus Primus Tonus	VA	C	G	b
22.	Laudemus puerum	ST	C	F	b
23.	Parvulus enim natus est nobis	ST	C	F	b
24.	Dixit angelus	VA	C	C	b

Posui adiutorium. Quatuor vocum canon in unisono post tempus

Iustus cor suum. Canon a 4. Cantus et diapason, bassus et diapente, Altus et diapason

NOTES

This print is affected by several misprints: it seems that the composer never read the proofs.

LITERATURE

Eitner, *Lexicon*, II, pp. 32-33.

Whenham, *Duet*, p. 68.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 18 (1994).



⁶⁷ The duos 10-20 set a 'Missa a due voci'.

A 31. Floriano de Magri, *Canzonette, villanelle et arie a due voci* (Milan: Heir of Simon Tini and Filippo Lomazzo, 1611).

TITLE-PAGE

BASSO. | CANZONETTE | VILLANELLE, ET | ARIE A DVE VOCI, DI FLORIANO DE MAGRI ORGANISTA | di Bianzà in Monferrato. NVOVAMENTE DATE IN LVCE. | LIBRO [device] PRIMO. | IN MILANO, per l'Her. di Simon Tini, & Filippo Lomazzo. 1611.

DEDICATION

ALL'ILLUSTRISSIMO ED ECCELLENTISSIMO SIGNOR, IL SIGNOR DUCA FRANCESCO GONZAGA, CAVALIER DI S.IAGO, GOVERNATORE DELLA CITTÀ DI CASALE e Capitano Generale della fanteria e dei presidi per Sua Altezza Serenissima in Monferrato ecc. mio Signor e Padron singolarissimo.

L'armonia delle eccellenze di Vostra Signoria Illustrissima, da moltiplicate e concordi voci d'ogni intorno sparsa in chiaro suono pervenuta agli orecchi miei, talmente m'ha allettato che, fatto desideroso con abbondanza di desiderio (come professor di musica, benché minimo) d'aver umilissimo luogo in sì degno concerto di voci, ho preso ardire di presentarmi riverente a Vostra Signoria e farle dono di queste piccole fatiche, primizie e frutti precorsi dell'ingegno mio: pianta debole e per anche novella, quali, se per l'imperfezione non meriteranno da Vostra Signoria esser graditi, potranno per avventura ammettersi come fuori di stagione, dove restano in grado i frutti, benché alquanto acerbi e manchi, giunta la sincerità del donatore, che non cede a imperfezione. E sì sperando il mestissimo luogo nella mercé e grazia di Vostra Signoria Illustrissima, le prego dal verissimo e perfettissimo Signore vera e perfetta felicità. Di Bianzà il XXII di Novembre. MDCXI. Di Sua Signoria Illustrissima ed eccellentissima

umilissimo servitore

Floriano Magri

LOCATION

F Pc (B).

BIBLIOGRAPHICAL LISTINGS

RISM-A: M 146. NewVogel: 1551.



CONTENTS

1.	Luci vaghe, luci belle	?B	3	G	♯
2.	Io vorrei pur ormai	?B	C	F	♭
3.	Se dass'occhi lucenti	?B	C	F	♭
4.	Io non vorrei morir, perché morendo	?B	C	G	♭
5.	Tu m'uccidi, cor mio	?B	C	A	♯
6.	Amarilli piangea	?B	C	G	♭
7.	Piango 'l ben che fu già bene	?B	3	G	♯
8.	Vorrei morire, per prest'uscire	?B	C3	G	♭
9.	Da voi partir vogl'io	?B	C	G	♭
10.	Più non t'amo, più non ardo	?B	C	F	♭
11.	Un tempo ognor piangea	?B	C3	G	♭
12.	Amai sì fortemente	?B	C3	G	♭
13.	Io visi, pargoletta, in canto e in gioco	?B	C	G	♭

LITERATURE

Whenham, *Duet*, p. 249n.



A 32. Girolamo Bartei, *Il primo libro de ricercari a due voci* (Rome: Bartolomeo Zannetti, 1618).

TITLE-PAGE

CANTUS [BASSUS] | IL PRIMO LIBRO | De Ricercari à due Voci, | Del Molto Reuerendo Padre | F. GIROLAMO BARTHEI | ARETINO | Dell'Ordine di Sant'Agostino, | OPERA DVODECIMA. | [device] | IN ROMA, | Appresso Bartholomeo Zannetti. | M. DC. XVIII. | CON LICENZA DE' SUPERIORI.

DEDICATION

AL MOLTO ILLUSTRE ED ECCELLENTE SIGNORE MIO PADRONE
OSSERVANDISSIMO, IL SIGNORE MUZIO AVVEDUTI

Non ad altro fine ho mandato in luce questo mio duodecimo parto, se non perché Vostra Signoria molt' Illustrissima ed Eccellente si certifichi che né la lontananza del luogo né l'intermissione del tempo m'ha potuto intepidire la pronta volontà che ho tenuto, tengo e terrò di servirli con ogni affetto di core. E mentre considero li innumerabili suoi meriti e grandezze e debito mio, confesso essere il dono troppo scarso de quelle parte che vorrei fosse ornato: ma so che con la sua gentilezza supplirà dove il mio basso intelletto non ha potuto arrivare, e con tal desiderio resto contento e li bacio le mani, desiderandoli dal Signore perpetua felicità e salute.

Di Vostra Signoria molt' Illustrissima ed Eccellente

Umilissimo servo

Frate Girolamo Bartei Aretino Agostiniano.

LOCATIONS

I Bc, Rsc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: B 1064. Sartori, *Musica strumentale I*: 1618f.



1674

TITLE-PAGE

CANTO. [BASSO.] | IL PRIMO LIBRO | DE | RICERCARI | A DVE VOCI, | Del Molto Reuerendo Padre | F. GIROLAMO BARTHEI ARETINO | Dell'Ordine di Sant'Agostino, | OPERA DVODECIMA. | Nuouamente fatti dare in luce dal Sig. | ANTONIO GIOSEPPE GIAMAGLIA ANCONITANO, | E dal Medesimo Dedicati | AL MOLTO ILLVSTRE, E MOLTO REV. SIG. | SANTI GIVDICI | Dottor dell'vna, e l'altra Legge, Canonico della | CATHEDRALE D'ANCONA. | Ristampati IN ANCONA, Nella Stamperia Musicale, | Per Claudio Percimineo. M. DC. LXXIV. | Con licenza de' Signori Superiori.

DEDICATION

MOLT'ILLUSTRE E MOLTO REVERENDO SIGNOR PADRONE SINGOLARISSIMO

Per aderire alle reiterate istanze di molti miei amici, a quali sono obbligato e desidero servire, con la comodità ch'ora mi trovo della Stamperia Musicale nuovamente aperta in questa illustrissima città, ho procurato far di nuovo comparire alla luce li presenti Ricercari, considerati da me molto giovevoli a principianti per approfittarsi nel vero fondamento della musica.

Sapendo adunque quanto Vostra Signoria si mostri desiderosa di questa virtù, onde non sdegna anco di presente procurarne l'acquisto, per aggiungere a gli altri suoi riguardevoli talenti questo nobile ornamento, ardisco offrirli alla sua gentilezza, non senza speranza che siano per esser da lei benignamente graditi, poiché dall'esercizio di questi si vedrà facilitata la strada al possesso di sì pregiata virtù. Si compiaccia Vostra Signoria con essi gradire il mio riverentissimo ossequio, con cui, facendole umilissima riverenza, mi rassegno. Ancona li 20 aprile 1674.

Di Vostra Signoria Molto illustre E Molto Reverenda
Devotissimo ed obligatissimo servitore

Antonio Giuseppe Giamaglia

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: B 1065. Sartori, *Musica strumentale II*: 1674h.



CONTENTS

1.		ST	C	D	♯
2.		ST	C	D	♯
3.		ST	C	D	♯
4.		ST	C	D	♯
5.		ST	C	D	♯
6.		TB	C	D	♯
7.		TB	C	D	♯
8.		TB	C	D	♯
9.		VA	C	G	♯
10.		VA	C	G	♯
11.		VA	C	G	♯
12.		VA	C	G	♯
13.		VA	C	G	♯
14.		VA	C	G	♯
15.		ST	C	F	♭
16.		ST	C	F	♭
17.		ST	C	F	♭
18.		ST	C	F	♭
19.		VA	C	G	♭
20.		VA	C	G	♭
21.		VA	C	G	♭
22.		VA	C	G	♭

NOTES

Both title-pages bear few manuscript lines by Girolamo Chiti Carletti, who possibly was the first owner of this book. Chiti gave it to Padre Martini sometimes between 1745 and 1759.⁶⁸

The reprint has the same contents as the first edition, and it is more correct. The first edition seems perfect until No. 19 and then the last three duos are affected by several misprints: particularly, No. 22, bars 9-13 would have

⁶⁸ Schnoebelen, *Martini*, p. 151.

been very difficult to decode if we did not have access to Giamaglia's edition, which amends the errors. I think that for some reason Bartei could not read the proofs of the last three duos. On the other hand, Giamaglia edited a perfect print in a very bad period for Italian musical publishing.

BORROWED MATERIAL

No. 4: Palestrina, 'Vestiva i colli e le campagne intorno' a 5. See App. F, 3.49.

LITERATURE

Pitoni (c. 1725), p. 211: 'Fra Girolamo Barthei d'Arezzo. [...] Si veda anco il 1° libro di ricercari a 2 voci, opera XII, in Roma per il Zannetti l'anno 1618'.

Eitner, *Lexicon*, I, p. 351.

Gaspari, *Catalogo*, IV, p. 187.

Meloncelli, 'Bartei'.

MODERN EDITIONS

Ed. by Andrea Bornstein, DUO, 14 (1994).

Giuliani, *Bartei*.



A 33. Adriano Banchieri, *Il principiante fanciullo a due voci* (Venice: Bartolomeo Magni, 1625).

TITLE-PAGE

CANTO [TENORE] | IL PRINCIPIANTE FANCIVLLO | A Due Voci. | Che sotto la disciplina d'Autori Illustri | Impara solfizzare note e mutationi, | e parole Solo, & asuefar l'orecchio | in compagnia. | Opera Quarantesima Sesta. | DI D. ADRIANO BANCHIERI BOLOGNESE | Abate Benemerito Oliuetano. Nell'Accademia | de Virtuosi Musici Bolognesi. | IL DISONANTE. | CANON A QVATRO. | [musical staff] | La Scala Naturale, e il tempo insegna. | [device] | Stampa del Gardano. | IN VENETIA M DC. XXV. | Appresso Bartolomeo Magni.

DEDICATION

A BARTOLOMEO MAGNI, IMPRESSORE DI MUSICHE DILIGENTISSIMO IN VENEZIA, L'AUTORE.

Il dotto e grazioso musico Orazio Vecchi dir soleua che chiunque desiderava acquistar nome tra i compositori, eragli necessario nei giovanili studi dilettere a se stesso, com'egli ottimamente praticò con molta sua lode e gusto dei professori. Opinione tale riesce infallibile poichè molti, avendo praticato tal pensiero, sono riusciti nell'arte pratica celebri.

Signor Bartolomeo, quest'occasione mi dà adito manifestar al mondo che anch'io nei miei giovanili studi musicali composi diverse bizzarrie, non solo allegre, ma di civile intrattenimento per dilettere a me stesso. È però vero che di già trent'anni sono entrato nella Religione Olivetana, per avanzamento di tempo mi sono impiegato di comporre messe, salmi e variati concerti, e anche con l'altrui dottrina contesto insieme direttori, regole e documenti nel canto figurato, fermo contrappunto e suono dell'organo. Tutta lode a Dio e giovamento al prossimo: [ne sono] chiaro testimonio le stampe costì di Venezia, che più volte molte ne hanno ristampate, e anche ogni giorno rinnovano; né tacer devo l'onorevolezza ultimamente fattami da voi, con l'avermi annesso in quadro di pittura al naturale nel di voi studio tra schiera eminente di musici scrittori, e benché in me cagion qualche erubescenza, protestandomi immeritevole, tuttavia tra quelli m'appoggerò sotto la scorta del Sig. Giuseppe Guami, mio maestro di contrappunto mentre fu organista nel duomo di Lucca sua patria (benché prima fiorisse in S. Marco costì in Venezia, con molta sua fama). Soggiungerò ancora con argomento in prova, e dico, che essendo questi musici musicalmente ancor esser ciò sortito, io pertanto mi costituisco il Dissonante Eptacordo, voi il consonante imperfetto, che con l'esacordo della vostra buona opinione mi riducete al diapason perfetto in così onorato ritrovo, qual per mio gusto e vostro maggior trofeo qui parmi registrare, e Dio con voi.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-A: B 848. Mischiati, 'Banchieri': 36.



CONTENTS

Chiave di C. Sol fa ut in b. molle

1.	Scala musicale di Guido Aretino	ST	C	F	b
2.	Movimenti variati in contrappunto	ST	C	F	b
3.	Contrapunto sopra Il bianco e dolce cigno. Giaches Arcadelt	ST	C	F	b
4.	Contrapunto sopra Quanta beltà. G. Arcadelt	ST	C	F	b
5.	Contrapunto sopra Non più guerra pietate. Claudio Monteverde	ST	C	F	b
6.	Contrapunto sopra Amarillide mia. Tomaso Pecci	ST	C	F	b

Seconda chiave di C. Sol re ut in b. molle

7.	Scala musicale di Guido Aretino	VA	C	F	b
8.	Contrapunto sopra La sol fa re mi. Orlando Lasso imitato e variato	VA	C	G	b
9.	Contrapunto sopra Dunque credete ch'io. Giaches Arcadelt	VA	C	G	b
10.	Contrapunto sopra Benedetti martiri. Giaches Arcadelt	VA	C	F	b
11.	Contrapunto sopra Che fa oggi il mio sole. Luca Marenzio	VA	C	G	b
12.	Contrapunto sopra Non mirar. P. di Venosa Giesualdo	VA	C	G	b

[Terza] Chiave di C. Sol fa ut in \natural quadro

13.	Scala musicale di Guido Aretino	ST	C	C	\natural
14.	Contrapunto sopra Ancidetemi pur. Giaches Arcadelt	ST	C	D	\natural
15.	Contrapunto sopra Ancor che col partire. Cipriano Rore	ST	C	E	\natural
16.	Contrapunto sopra Udite lagrimosi. Giovanni Ghizzolo	ST	C	G	\natural

Quarta chiave di G. in \natural quadro

17.	Scala musicale di Guido Aretino	VA	C	G	\natural
18.	Contrapunto sopra Ahi se la donna mia. Giaches Arcadelt	VA	C	C	\natural
19.	Contrapunto sopra Tant'è potente Amore. Di Giacomo Gastoldi	VA	C	C	\natural
20.	Legature più praticate in contrapunto e lor valore	VA	C	G	\natural
21.	Contrapunto sopra Ecce tu pulchra es. Di Giacomo Finetti	VA	C 3	C	\natural
22.	Contrapunto sopra Veni Sancte Spiritus. Di Lodovico Viadana	ST	C	G	b
23.	Contrapunto sopra Laetentur omnes. Di Antonio Cifra	ST	C	G	\natural
24.	Contrapunto sopra Beata es Virgo. Di Agostino Agazzari	VA	C	G	b
25.	Prima corrente alla chiave di C in b. molle. Proporzione sotto il tempo della breve	ST	3	G	b
26.	Seconda corrente alla chiave di G in b. molle. Proporzione sotto il tempo della semibreve	VA	3	G	b

27.	Terza corrente alla chiave di C in b. quadro. Proporzione sotto il tempo della breve	ST	3	D	♯
28.	Quarta corrente per la chiave di G in b. quadro. Proporzione sotto il tempo della semibreve	VA	3	G	♯

CONCORDANCES

- No. 5 = Banchieri (1613c) 14.
 No. 12 = Banchieri (1613c) 13.
 No. 22 = Banchieri (1613c) 15.

BORROWED MATERIAL

- Nos. 3, 4, 9-10, 14, 18: Arcadelt (1539). See App. F, 3.
 No. 5: Monteverdi (1603). See App. F, 3.27.
 No. 6: Pecci (1607). See App. F, 3.6.
 No. 8: 'La Sol Fa Re Mi'. See App. F, 8.15.
 No. 11: Marenzio (1580). See App. F, 3.11.
 No. 12: Gesualdo (1594). See App. F, 3.26.
 No. 15: Rore (1550). See App. F, 3.8.
 No. 16: Ghizzolo (1608). See App. F, 3.48.
 No. 19: Gastoldi (1602). See App. F, 3.47.
 No. 20: 'Ligaturas'. See App. F, 9.3.
 No. 21: Finetti (?). See App. F, 2.4.
 No. 22: Viadana (1607). See App. F, 2.9.
 No. 23: Cifra (?). See App. F, 2.5..
 No. 24: Agazzari (?). See App. F, 2.3.
 Nos. 25-8: 'Corrente'. See App. F, 7.5.

LITERATURE

- Eitner, *Lexicon*, I, pp. 324-27.
 Einstein, *Madrigal*, I, pp. 271, 315: 'Ancidetemi pur'; I, pp. 374, 389, 403, 441, II, 754, 796, 842, III, 112: 'Ancor che col partire'.
 Mischiati, *DBI*, 'Banchieri'.

MODERN EDITION

- Ed. by Andrea Bornstein, *DUO*, 33 (1997).



A 34. Giovanni Camillo de Spagnolis, *Il primo libro delle ricercate a due voci* (Naples: Ottavio Beltrano, 1626).

TITLE-PAGE

CANTO. [TENORE.] | IL PRIMO LIBRO | DELLE RECERCATE | A DVE VOCI | CON
 ALCVNI CVRIOSI CANONI | à Due, Tre, & à Quattro Voci. | DI D. GIO: CAMILLO | DE
 SPAGNOLIS | DE ITRO, | Maestro di Cappella nel Domo, e Semi- | nario della Nobile, e
 Fidelissima | Città di Tropea. | Opera | Terza. | IN NAPOLI, Appresso Ottauio Beltrano, 1626. |
 Con licenza de' Superiori.

DEDICATION

AL MOLTO ILLUSTRE E MOLTO ECCELLENTE SIGNOR MIO ECCELLENTISSIMO E
 PADRONE COLLENDISSIMO. IL SIGNOR LEONARDO SCATTARETICA.

Dopo gli obblighi grandi ch'io devo universale alla sua casa, e in particolare al Signor Abbate Orazio Galati suo zio, mi restò sopra tutti ciò [lo] che devo alla sua propria persona, dal che mi è parso con questa occasione di far protettrice di queste mie recercate la grandezza sua, alla quale devotamente gliele dedico, sicurandomi che saranno così difese, quanto che splende la sua antica e nobilissima famiglia. Degnasi dunque accettare la grandezza della mia servitù e con essa ancora questi miei scherzi e capricci, in cui assicurato quanto sua signoria ne sia delettevole, sarò sicuro che graditi, anzi come a retto professore di essi, li darà a quel supplimento in cui non ho potuto giungere. Mi resta solo che del tutto ne sia vanaglorioso, essendo che, come a mio diligente discepolo, abbia così diligentemente giunto in quella eccellenza che l'ho stimato. Non si sdegni dunque al picciol dono, conoscendo molto bene ch'io resto assai obbligato alla sua benignità, meritevole poi d'altri soggetti che della mia povera Musa. Supplico poi con la mia volontà ad ogni suo comando, pregandoli dal cielo ogni contento, e di tutto core le bacio le mani, favorendomi di gradirle con quell'animo ch'io le presento. Di Napoli li 8 d'ottobre 1626.

Di Vostra Signoria molto illustre e molto eccellente

Affezionatissimo servitore.

Don Giovanni Camillo de Spagnolis.

LOCATION

I Nc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 4031. Sartori, *Musica strumentale I*: 1626g.



CONTENTS

1.	Canone all'unisono [con terza parte]	SA	C	C	♩
2.	Il far fa sempre mai far fare fallo	S Ms	C	D	♩
3.	Canone all'unisono, essendo cantato però con l'altra parte	SA	C	C	♩
4.	Bizzarro batto al primo e con pensiero	ST	C	G	♭
5.	Attendi ch'io ti seguo nel mistero	ST	C	G	♭
6.	Guardate nel saltar, che non inciampi	TT	C	D	♩
7.	Sprona chi puole e chi non puote ferma	SA	C	C	♩
8.	Nel primo trasportato tocco, e lente	ST	C	G	♭
9.	E primo ancor son'io, ma più valente	ST	C	G	♭
10.	Non t'incresca al fallir tornar da capo	Br Br	C	E	♩
11.	Senza il pensar non farai cosa buona	TT	C	G	♩
12.	Qui bisogna pensar più del compagno	V Ms	C	E	♩
13.	Canone alla seconda alta e si può anco cantare con la terza parte	VA	C	G	♩
14.	Battemi bene, e attento al primo sono	ST	C	D	♩
15.	Et io mi serbo ancor nel primo tono	ST	C	D	♩
16.	Canone alla diapason alta, essendo cantato a 4 voci	TB	C	G	♩
17.	Canone all'unisono, essendo cantato però con l'altra parte	SA	C	C	♩
18.	Se corrispondo al far, non faccio fallo	Ms Ms	C	A	♩
19.	Se temi nel mirar non ti sturbare	Ms A	C	F	♭

20.	Canone alla diatessaron alta e si può ancor cantare a 3 voci	ST	C	A	b
21.	Finisco al ricercar: abbi ben cura	BB	C	A	♯

3 four-part canons

1 eight-part canons

BORROWED MATERIAL

No. 19: 'Caecus non iudicat de coloribus / White and black notation'. See App. F, 9.2.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 22 (1995).



A 35. Giovanni Gentile, *Solfeggiamenti et ricercare a due voci* (Rome: Lodovico Grignani, 1642).

TITLE-PAGE

PARTE ACVTA [PARTE GRAVE] | SOLFEGGIAMENTI, | ET RICERCARI | A DVE VOCI. | DEL SIGNOR GIOVANNI GENTILE | D'Oleuano. | DATI ALLA STAMPA DA MARCO AVRELIO | Desiderij da Palliano Discepolo dell'Autore. | ET DEDICATI | ALL'EMIN. E REVERENDISS. SIGNOR | CARD. FRANCESCO MARIA | BRANCACCIO. | VESCOVO DI VITERBO. | In ROMA, Appresso Lodouico Grignani. 1642. | Con licenza de' Superiori.

DEDICATION

EMINENTISSIMO E REVERENDISSIMO SIGNORE E PADRONE COLENDISSIMO

Ho desiderato sempre di mostrare al mondo la stima che io faccio delle virtù singolari di Vostra Eminenza, tra le quali acclamo la musica; e perché ad un simile motivo non avrei dato mai quel fine glorioso, da cui giornalmente erano stimolati i miei debiti, senza un principio che non partecipasse dell'altrui studio.

Mi risolvei a dedicarle questi ricercari del Signor Giovanni Gentile mio maestro, giudicati da tutti degni della stampa; e perché la musica che tra gli uomini si usa deriva da quella che continuamente nel cielo risuona, parevami anco giusto che vivessero sotto l'ombra di un principe che domina all'immortalità col scettro d'una sovra umana intelligenza. Io supplico umilmente Vostra Eminenza a gradire l'elezione ch'ho fatta, quando anco giudicasse reo il mio ardire in avere voluto trionfare della sua grazia con gl'altrui voti, per li quali me le confesserò eternamente obbligato, e con questi pregandole dal Signor Iddio ogni maggior colmo di felicità, riverentemente me le inchino.

Di Roma, li 8 di giugno 1642.

Di Vostra Eminenza Reverendissima

Umilissimo ed obbligatissimo servitore

Marco Aurelio Desiderii.

FOREWORD TO THE READER

AL BENEVOLO LETTORE
MARCO AURELIO DESIDERII

Desiderando il Signor Giovanni Gentile mio maestro, che io con prestezza venissi ad affrancarmi e rendermi sicuro nel cantare di canto figurato, e che m'incaminassi bene nel comporre; mi veniva facendo in cartella di giorno in giorno alla mia presenza alcuni ricercari a due voci, acciò copiati mi servissero per lezioni di cantare e mi fossero esemplari nel comporre. Ora, essendo stati da me copiati conforme dalla penna dell'autore erano usciti e studiati da me e da altri, avendone io visto il grande progresso che ne hanno fatto fare sì nel cantare come nel comporre, per beneficio comune de desiderosi al mio pari e per stimolo d'intelligenti professori di musica, li ho dati alla stampa con l'infrascritte dichiarazioni dal detto Signor Giovanni datemeci: vale.

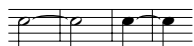
In ogni principio di ricercata o solfeggiamento, tanto nella parte acuta, come nella grave, vi sono poste due chiavi, l'una con il bemolle e l'altra senza bemolle così:



Questo si è fatto non solo accioché il cantante non pratico in tutte le chiavi cognoscendone una delle segnate, venghi a sapere che l'altra si legge e canta nell'istesso modo: ma anco accioché per la comodità delle chiavi così poste, solfeggiato che sarà in un libro si possa solfeggiare nell'altro, sì dal soprano e alto, come anco dal tenore e basso; con avvertire che le chiavi principali per cantare in concerto i presenti ricercari sono quelle che stanno vicine al semicircolo.

Le note di tutti i ricercari sono compartite battuta per battuta e poste in casella per casella, ciò si è fatto per due cause; l'una per lo studioso, acciò possa assuefarsi l'occhio concorrendovi la mente in compartire con prestezza le note in battuta: l'altra per rendere l'opra più facile a cantarsi, oltre che non dicendosi bene un passo nel pigliarvi lezione sopra o nello studiarvi, si possa ripigliare e replicare in tempo di battuta giusta secondo fu composto.

Siano avvertiti li cantanti, quando si vedono due note di uguale valore ligate così



di sincoparle e proferirle per una nota sola e non pronunziarle ciascheduna de per sé, come se fussero sciolte. Così anco vedendosi legata una nota con un'altra a sé minore propinqua in questo modo



non si pronunzierà altro che la maggiore e quella di minore valore si convertirà in punto così:



Ciascheduna casella si vede con caratteri de numeri aritmetici segnati; questo si è fatto acciò solfeggiandosi a solo con il suo Signor maestro si possa dire ricominciamo o replichiamo il tale passo al tale numero; si è fatto ancora, accioché cantandosi in concerto detti ricercari e sbagliandosi o volendosi meglio sentire qualche passo d'accordo la parte acuta e la grave, possino dire ricominciamo a tale numero.

In oltre senza più stare a spartire queste ricercate per volere apprendere il modo e stile del fare le fughe, immitazioni, i moti che si fanno da una consonanza all'altra, i salvamenti delle dissonanze e altre cose necessarie a sapersi da un compositore, per mezzo di tali numeri si potrà vedere con il confrontare al numero di un libro con l'istesso numero dell'altro libro.

Nell'inscrizioni dell'opera non si è posto il nome di soprano, alto, tenore né basso: ma solo parte acuta e parte grave; perché tali ricercari abbassandosi di voce, come dire il soprano convertendolo in voce di contr'alto e il tenore in voce di basso si viene pure a cantare con l'istesse consonanze e il contralto viene a fare la voce acuta e il basso la voce grave, in quel medesimo modo, che prima la voce acuta la faceva il soprano e la grave il tenore, contralto o basso.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM: 1642⁶. Sartori, *Musica strumentale I*: 1642c.



CONTENTS

1.	Ricerca prima	ST	C	D	♯
2.	Ricerca seconda. Del Signor Carlo Gentile, nipote e discepolo dell'Autore	ST	C	C	♯
3.	Ricerca terza	VV	C	G	♯
4.	Ricerca quarta	V Ms	C 3	G	♯

5.	Ricerca quinta	VA	C	F	b
6.	Ricerca sesta	ST	C	F	b
7.	Ricerca settima	Ms A	C	D	♯
8.	Ricerca ottava	SS	C	G	♯
9.	Ricerca nona	VA	C	C	♯
10.	Ricerca decima	VA	C	C	♯
11.	Ricerca undecima	V Ms	C 3	G	♯
12.	Ricerca duodecima	Ms Ms	C	C	♯
13.	Ricerca terzadecima	TB	C	G	♯
14.	Ricerca decimaquarta. Del Signor Marco Aurelio Desiderii da Palliano, discepolo dell'Autore	ST	C	D	♯

Two-part canon on a *tenor*

LITERATURE

Pitoni (c. 1725), p. 278: 'Giovanni Gentile d'Olevano. Di questo autore si vedono li solfeggiamenti e ricercari a 2 voci, dati alla stampa da Marco Aurelio Desiderij da Palliano, discepolo dell'autore, stampati in Roma per Ludovico Grignani a di 8 giugno l'anno 1642'.

Gaspari, *Catalogo*, III, p. 232.

Barbieri, 'Roma', pp. 79-80: 'Testa, Sebastiano [...] Inventario dei beni della bottega [...] 13 dicembre 1729. 'altro [mazzo di carte stampate per musica] di Gio. M.a Gentile'.

Barbieri, 'Roma', p. 80: 'Giovanni Gentile nel 1645-49 è registrato come "musicò" in Santo Stefano del Cacco [Rome], assieme a tre nipoti e ad alcuni ospiti, forse suoi allievi. Nelle vicinanze esercitava la sua attività anche lo stampatore Ludovico Grignani, che nel 1642 gli aveva pubblicato i *Solfeggi e ricercari a 2 voci*'.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 2 (1994).



A 36. Giuseppe Giamberti, *Duo tessuti con diversi solfeggiamenti* (Rome: Amadio Belmonti, 1657).

TITLE-PAGE

DVO | TESSVTI CON DIVERSI | SOLFEGGIAMENTI | SCHERZI, PERFIDIE, ET OBLIGHI.
| ALCVNI MOTIVATI DA DIVERSE ARIETTE, | a beneficio de Principianti | Per allettarli con
profitto, e godimento allo studio della Musica | DA | GIOSEPPE GIAMBERTI | ROMANO | IN
ROMA, Per Amadio Balmonti. M. DC. LVII. | CON LICENZA DE' SVPERIORI.

DEDICATION

AL MOLTO REVERENDO PADRE, IL PADRE NICOLÒ BALDUCCI, PRETE DELLA
CONGREGAZIONE DELL'ORATORIO DI ROMA.

Quanto l'ozio è dannoso, altrettanto è utile l'occupazione; massimamente quando sia dilettevole e virtuosa come quella della musica. Con questo motivo ho composto la presente opera, desiderando che quelli, i quali si dilettono di sì nobile professione, non solamente fuggano l'ozio, ma impieghino fruttuosamente il tempo con diletto tale che rallegri l'animo e appaghi insieme l'ingegno. Con lo stesso motivo ancora ho voluto offrire a V.R. questo mio studio, il quale spero possa riuscire di profitto a principianti e gradevole agl'intendenti. So che V.R. non solamente è lontanissima dall'ozio, essendo impiegata di continuo nelle funzioni ecclesiastiche proprie dello stato suo, ma ancora la cognizione e gusto che prende dalla musica fa che tra le sue molte

occupazioni goda singolarmente per suo ristoro degli artificii musicali; sì che avendo voluto V.R. conferirmi più volte i suoi componimenti, io, per confermarle la soddisfazione che ne ho sempre ricevuto e per corrispondere alla benigna confidenza che ha meco dimostrata, mi son persuaso di potere consegnare alla sua protezione questo libro, affinché ella, come perita di quest'arte, oltre il proprio compiacimento ne promuova l'esercizio e ne promulghi l'utilità presso quei virtuosi che conversano seco frequentemente. Il Santo Filippo Neri fu talmente affezionato alla musica, che tutte le funzioni della sua chiesa e Oratorio volle che fossero da quella accompagnate. Similmente V.R., come vero figliolo e imitatore di quel gran padre, si compiacerà riguardare con occhio non meno attento che cortese questi miei componimenti e supplicherà il Signore (come instantamente la prego) che dalle melodie transitorie della terra ci sollevi alle beate e sempiternie del cielo. E senza più, bacio a V.R. con devoto e riverente affetto le mani. Roma, 18 maggio 1657.

Di Vostra Paternità molto Reverenda

umilissimo e devotissimo servitore

Giuseppe Giamberti.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1832. Sartori, *Musica strumentale II*: 1657c. NewVogel: 1200.

NOTES

Pages 69-72 are missing.



1664

TITLE-PAGE⁶⁹

Duo tessuti con diversi Solfeggiamenti, Scherzi, Perfidie, et Oblighi. Per cantare e sonare, alcuni motivati da diverse Ariette a beneficio de' principianti, per alletarli con profitto, e godimento allo studio della musica, dal sig. Giuseppe Giamberti romano. Novamente stampati da Paolo Olivieri. Dedicati all'illustrissimo signore Gasparo Alveri. In Roma, per Iacomo Fei d'Andrea f. Con licenza de Superiori. 1664.

LOCATION

US R.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1833. Sartori, *Musica strumentale II*: 1664c. NewVogel: 1201.



1677

TITLE-PAGE

DVO | TESSVTI CON DIVERSI SOLFEGGIAMENTI | SCHERZI, PERFIDIE ET OBLIGHI. | Per cantare, e Sonare, alcuni motiuati da diuerse Ariette, à beneficio de' Principianti, per alletarli | con Profitto, e godimento allo studio della Musica | DAL Sig. GIOSEPPE GIAMBERTI ROMANO | NOVAMENTE [mark: croce di Genova] RISTAMPATI. | IN ROMA, Per il Successor' al Mascardi. MDC.LXXVII. Con licenza de' Superiori. | A Spese di Gio: Battista Caifabri, all'Insegna della Croce di Genoua in Parione.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1834. Sartori, *Musica strumentale II*: 1677I. NewVogel: 1202.

⁶⁹ Since I could not see this reprint, the title is taken from NewVogel.



1689

TITLE-PAGE

DVO | TESSVTI CON DIVERSI SOLFEGGIAMENTI, SCHERZI, PERFIDIE, | ET OBLIGHI, | Per cantare, e sonare; alcuni motiuati da diuerse Ariette à beneficio de' Prin- | cipianti, per allettarli con profitto, e godimento alla Musica, | DAL SIGNOR GIOSEPPE GIAMBERTI ROMANO | NOVAMENTE RISTAMPATI, E CORRETTI DAL SIG. FRANCESCO GIANNINI. | [mark: croce di Genova] | IN ROMA, Per il Mascardi, MDCLXXXIX. Con licenza de' Superiori. | Si vendeno da Gio: Battista Caifabri alla Croce di Genoua in Parione.

LOCATIONS

I Bc, Bsp, Fc, Rli.

BIBLIOGRAPHICAL LISTINGS

RISM-A: G 1835. Sartori, *Musica strumentale II*: 1689k. NewVogel: 1203.

NOTES

I Bc copy: the pages 33-40 are missing.



CONTENTS

1.	Duo I. Perfidia sopra Ut, re, mi, fa, sol, la. Due canti	SS	♯	C	♯
2.	Duo II. Perfidia sopra il medesimo soggetto. Canto e tenore	VA	♯	C	♯
3.	Duo III. Scherzi sopra la Girometta. Canto e tenore ⁷⁰	VA	♯	C	♯
4.	Duo IIII. Bergamasca. Canto e tenore	VA	♯	G	♯
5.	Duo V. Fra Iacopino. Canto e tenore	VA	♯	C	♯
6.	Duo VI. Margherita del Coral. Canto e tenore	VA	♯	C	♯
7.	Duo VII. Ciaccona. Canto e tenore	ST	♯	C	♯
8.	Duo VIII. Ballo di Mantua. Due canti	SS	♯	D	♯
9.	Duo VIII. Due canti	SS	♯	A	♯
10.	Duo X. Canto e mezzo-soprano ⁷¹	S Ms	♯	A	♯
11.	Duo XI. Due canti ⁷²	SS	♯	G	♭
12.	Duo XII. Cantilena. Due canti ⁷³	SS	♯	F	♯
13.	Duo XIII. Cantilena de salti. Due canti	SS	♯	F	♭
14.	Duo XIV. Solfeggiamento. Due canti	VV	♯	G	♯
15.	Duo XV. Due canti	VV	♯	G	♭

⁷⁰ In 1657, some of the rubrics concerning the voices involved are not on the music page, but in the 'Tavola'.

⁷¹ In 1656 and 1677 the Roman numbering is erroneously 'XI'. The mistake is corrected by a hand-written insertion in 1657.

⁷² In 1656 the Roman numbering is erroneously 'XIII'. The mistake is corrected by a hand-written insertion.

⁷³ In 1656 the Roman numbering is erroneously 'XV'. The mistake is corrected by a hand-written insertion. The next pieces follow the incorrect numbering.

16.	Duo XVI. Canto e alto	S A	♩	D	♯
17.	Duo XVII. Alio modo. Canto e alto	S A	♩	D	♯
18.	Duo XVIII. Io son ferito, ahi lasso. Canto e alto	V Ms	♩	A	♯
19.	Duo XIX. Canto e alto	V Ms	♩	G	♭
20.	Duo XX. Canto e alto ⁷⁴	S A	♩	D	♯
21.	Duo XXI. Alto e tenore	AT	♩	F	♭
22.	Duo XXII. Alto e tenore	AT	♩	B♭	♭
23.	Duo XXIII. Alto e tenore	AT	♩	E	♯
24.	Duo XXIV. Alto e basso	A Br	♩	G	♯
25.	Duo XXV. Tenore e basso	T B	♩	G	♯
26.	Duo XXVI. Tenore e basso	A Br	♩	G	♯
27.	Duo XXVII. Tenore e basso	A Br	♩	G	♭
28.	Duo XXVIII. La, sol, fa, re, mi. Tenore e basso ⁷⁵	T B	♩	D	♭
29.	Duo XXIX. Due bassi	A Br	♩	C	♯
30.	Duo XXX. Piva. Canzona. Due canti ⁷⁶	V V	♩	C	♯
31.	Duo XXXI. Cucù. Due canti	S S	♩	A	♭
32.	Duo XXXII. Aria del gran Duca. Canto e alto	V Ms	♩	C	♯
33.	Duo XXXIII. O Clorida. Due canti	V V	♩	C	♯
34.	Duo XXXIV. Corrente. Canto e tenore ⁷⁷	V A	♩	D	♭
35.	Duo XXXV. Spagnoletta. Due canti	S A	♩	D	♯
36.	Duo XXXVI. Corrente. Alto e basso	Ms Br	♩	F	♭
37.	Duo XXXVII. Villan de Spagna. Due tenori ⁷⁸	TT	♩	G	♯
38.	Duo XXXVIII. Civetta. Due canti	S S	♩	G	♯
39.	Duo XXXIX. Trombetta. Due alti	AA	♩	C	♯

CONCORDANCES

Eitner, *Lexicon*, IV, p. 234: 'L 303, Solfeggi a 2 voc. – L 304. Ricercari'.

BORROWED MATERIAL

Nos. 1-8: 'Ut, Re, Mi, Fa, Sol, La'. See App. F, 8.20.

No. 3: 'Girometta' and 'La bella Franceschina'. See App. F, 6.3 and 6.4.

No. 4: 'Bergamasca'. See App. F, 7.2.

⁷⁴ The music from the second part of this duo until the first part of No. 26 is missing in 1689 (I Bc copy).

⁷⁵ In 1667 the Roman numbering is erroneously 'XXIX'. The next pieces follow the incorrect numbering.

⁷⁶ The rubrics 'Piva' and 'Canzona' appear respectively three times and twice in the duo, marking different sections.

⁷⁷ In 1667 the Roman numbering is erroneously 'XXVI', but the following pieces return to the correct numbering.

⁷⁸ The pages 69-72 of the first edition (1657) are missing. They were supposed to include Nos. 37 and 38.

- No. 5: 'Fra Iacopino'. See App. F, 6.2.
No. 6: 'Margherita del Coral'. See App. F, 6.5.
No. 7: 'Ciaccona'. See App. F, 7.4.
No. 8: 'Mantovana'. See App. F, 7.7.
No. 12: 'Cantilena'. See App. F, 6.1.
Nos. 13 and 14: 'Leaps'. See App. F, 8.13.
No. 18: Palestrina, 'Io son ferito, ahi lasso' a 5. See App. F, 3.20.
No. 28: 'La Sol Fa Re Mi'. See App. F, 8.15.
No. 30: 'Piva'. See App. F, 6.8.
No. 31: 'Cucù'. See App. F, 8.12.
No. 32: Emilio de' Cavalieri, 'O che nuovo miracolo' a 5. See App. F, 5.1.
No. 33: 'O Clorida'. See App. F, 6.6.
Nos. 34 and 36: 'Corrente'. See App. F, 7.5.
No. 35: 'Spagnoletta'. See App. F, 7.9.
No. 37: 'Villan de Spagna'. See App. F, 6.10.
No. 38: Virgilio Mazzocchi, 'La Civetta. Cantata per 4 soprani e basso continuo'. See App. F, 5.2.
No. 39: 'Trombetta'. See App. F, 8.19.

LITERATURE

- Index-Silv (1701): '*Composizioni diverse*, 91. Duo del Giamberti, [paoli] 3'.
- Index-Silv (1707): '*Composizioni diverse*, 84. Duo del Giamberti, [paoli] 3'.
- Index-Silv (1724): '*Duetti e cantate a più voci*, 100. Duetti per solfeggiare del Giamberti, [paoli] 3'.
- Index-Silv (1734): '121. Duetti per solfeggiare del Giamberti, copie 7, fogli 9'.
- Index-Vol (1735): '*Duetti e cantate a più voci*, 57. Duetti per solfeggiare del Giamberti, [paoli] 1.5'.
- Index-Vol (1735): '*Madrigali, duetti, solfeggi e cantate a più voci*, 56. Duetti per solfeggiare del Giamberti, [paoli] 1 1/2'.
- Pitoni, *Guida*, Libro primo, Chap. 4, 'Dove si tratta delli Movimenti dall'Unisono alla Terza, e come si praticano. Dall'unisono alla terza. Movimento 5.', p. 44: 'Essempi del Primo stile num. 2. Gioseppe Giamberti a 2 voci nel Duo 38'.
- Pitoni, *Guida*, Libro primo, Chap. 11, 'Dove si tratta delli Movimenti dall'Unisono alla Decima e come si praticano. Dall'unisono alla decima Movimento 6', p. 97: 'Essempio del Primo Stile num. 3. Giuseppe Giamberti a 2 voci nel Duetto 26 a batt. 10 Questo benché si veda fatto a 2 voci nel primo stile, si deve considerare più tosto ricercare che Duetto, il qual duetto deve camminare unito e non di salti separati di ambedue le parti, secondo la regola generale del primo stile, essendo il ricercare fatto non solamente per cantare, ma anco per suonare, secondo le congiunture che bisognano, è ben vero che alle volte si potrà dire anco tollerabile'.
- Pitoni (c. 1725), p. 299: 'stampò [...] il libro de' duetti per solfeggiare, in Roma per il Belmonte l'anno 1657, opera di stima'.
- Gaspari, *Catalogo*, III, p. 233.
- Einstein, *Madrigal*, I, p. 206, II, p. 847: 'Aria del Gran Duca'.
- Barbieri, 'Roma', pp. 79-80: 'Testa, Sebastiano [...] Inventario dei beni della bottega [...] 13 dicembre 1729. "altri 4 mazzi simili [di carte stampate per musica] del Giamberti"'.

MODERN EDITIONS

- Thomas, *Giamberti*.
- Ed. by Andrea Bornstein, DUO, 39 (2001).
- Nos. 8-15, 30-31, 37-38 ed. by Francesco Luisi and Giancarlo Rostirolla, AS, 1 (n. d.).
- Nos. 3-7, 16-17, 20, 34-35 ed. by Francesco Luisi and Giancarlo Rostirolla, MdS, 2 (1976).



A 37. Cristofano Piochi, *Ricercari a due e tre voci: Libro primo* (Bologna: Giacomo Monti, 1671).

TITLE-PAGE

RICERCARI | A DVE, E TRE VOCI | Vtilissimi a chi desidera impa- | rare presto a Cantare, | e
Sonare, | DI CHRISTOFORO PIOCHI | Maestro di Cappella del Duomo | di Siena. | [device] | IN
BOLOGNA MDCLXXI. | Per Giacomo Monti. Con licenza de' superiori.

FOREWORD TO THE READER

L'autore a' suoi diletti discepoli.

Ecco che per compiacervi mando alla luce questi ricercari composti da me per scherzo a beneficio vostro, e perché ho conosciuto che nel cantarli ed esercitarli n'avete cavato in breve tempo profitto grande, perciò mi son mosso anche a stamparli a pro di chi desidera d'approffittarsi prestamente in questa nobilissima scienza della musica.

LOCATIONS

I Ac, Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: P 2419. Sartori, *Musica strumentale II*: 1671h.



CONTENTS

1.	Ricercar Primo. A due canti.	SS	C	G	b
2.	Ricercar Secondo. A due canti.	SS	C	G	♯
3.	Ricercar Terzo. A due Canto e alto	V Ms	C	G	b
4.	Ricercar Quarto. Canto e alto	SA	C	D	♯
5.	Ricercar Quinto. Canto e tenore	ST	C	F	b
6.	Ricercar Sesto. A due canto e tenore	ST	C	G	b
7.	Ricercar Settimo. A due canto e tenore	ST	C	D	♯
8.	Ricercar Ottavo. A due canto e basso	SB	C	F	b
9.	Ricercar Nono. Canto e tenore	ST	C	D	♯
10.	Ricercar Decimo. A due canto e basso	SB	C	D	♯
11.	Ricercar Undecimo. A due canto e tenore	ST	C	D	b
12.	Ricercar Duodecimo. A due alto e tenore	AT	C	C	♯
13.	Ricercar Decimo terzo. A due alto e tenore	Ms A	C	D	♯
14.	Ricercar Decimo quarto. A due bassi.	BB	C	F	b
15.	Ricercar Decimo quinto. A due bassi.	BB	C	A	♯

5 three-part ricercares

BORROWED MATERIAL

No. 28: 'La Sol Fa Re Mi'. See App. F, 8.15.

LITERATURE

Pitoni (c. 1725), p. 316: 'Fu maestro di cappella della metropolitana della città di Siena, quale servì da 35 in circa, nel qual tempo mandò alle stampe: diversi ricercari a più voci con molti canoni [...] Morì circa l'anno 1678, del mese di marzo, così ho notizia da un professore di Siena degno di fede'.

Gaspari, *Catalogo*, IV, pp. 220-21.

Whenham, *Duet*, p. 68.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 24 (1996).



A 38. Cristofano Piochi, *Ricercari a due voci: Libro secondo* (Bologna: Giacomo Monti, 1673).

TITLE-PAGE

Canto Primo. [Canto Secondo] | RICERCARI | A due voci | DI CRISTOFANO PIOCHI | Maestro di Cappella del Duomo di Siena. | Nouamente Stampati | LIBRO SECONDO | OPERA OTTAVA. | [device] | IN BOLOGNA MDCLXXIII. | Per Giacomo Monti. Con licenza de' Superiori.

FOREWORD TO THE READER

L'autore a' suoi dilette discepoli.

Eccovi la seconda muta di ricercari composti a vostra compiacenza, che gli ho fatti volentieri, perché ho conosciuto che vi sete approfittati molto bene e con vostro gusto del Primo Libro. Questi vi terranno svegliati per la bizzarria di sedici canoni tutti diversi. Piaccia a Iddio che li possiamo mettere in pratica e farci quel profitto che io e voi desiderate, e il Signore vi benedica.

LOCATIONS

I Ac, Bc (SI).

BIBLIOGRAPHICAL LISTINGS

RISM-A: P 2420. Sartori, *Musica strumentale I*: 1673g.



CONTENTS

1.	Ricercare Primo. A due canti	SS	C	D	♯
2.	Ricercar Secondo. A due canto e alto	SA	C	F	♭
3.	Ricercare Terzo. A due canto e tenore	ST	C	G	♯
4.	Ricercar Quarto. A due alto e basso	AB	C	F	♭
5.	Ricercare Quinto. Canon ad Unisonum	SS	C	G	♯
6.	Ricercare Sesto. Canon ad Unisonum	SS	C	F	♭
7.	Ricercare Settimo. Canon ad secundum inferius	SS	C	G	♯
8.	Ricercare Ottavo. Canon ad secundum superius	SS	C	C	♯
9.	Ricercare Nono. Canon ad tertiam inferius	SS	C	E	♯
10.	Ricercare Decimo. Canon ad tertiam superius	S Ms	C	C	♯
11.	Ricercare Undecimo. Canon ad quartam superius	SA	C	F	♭
12.	Ricercare Duodecimo. Canon ad quartam inferius	SA	C	D	♯

13.	Ricercare decimo terzo. Canon ad quintam inferius	SA	C	F	b
14.	Ricercare Decimoquarto. Canon ad quintam superius	SA	C	C	b
15.	Ricercare Decimo quinto. Canon ad sextam superius	TB	C	C	b
16.	Ricercare Decimo sesto. Canon ad septimam superius	ST	C	D	♯
17.	Ricercare Decimo settimo. Canon ad septimam inferius	ST	C	G	♯
18.	Ricercare Decimo ottavo. Canon ad sextam inferius	SA	C	D	♯
19.	Ricercare Decimo nono. Canon ad octavam inferius	ST	C	G	♯
20.	Ricercare Vigesimo. Canon ad octavam superius	ST	C	D	b
21.	Ricercare Vigesimo primo ed ultimo. A due canto e tenore	VA	C	G	b

LITERATURE

Pitoni (c. 1725), p. 316: 'Fu maestro di cappella della metropolitana della città di Siena, quale servì da 35 in circa, nel qual tempo mandò alle stampe: diversi ricercari a più voci con molti canoni [...] Morì circa l'anno 1678, del mese di marzo, così ho notizia da un professore di Siena degno di fede'.

Gaspari, *Catalogo*, IV, pp. 220-21.

Whenham, *Duet*, p. 68.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 24 (1996).



A 39. **Pompeo Natali, *Solfeggiamenti a due e tre voci* (Rome: Angelo Mutii, 1674).**

TITLE-PAGE

CANTO [ALTO] [TENORE] | SOLFEGGIAMENTI | A DVE, E TRE VOCI | PER CANTARE, E SVONARE | DEL SIGNOR | D. POMPEO | NATALE | DALLA RIPA TRANSONA. | Composti da lui in diuerse occasioni per li suoi scolari, e da | quelli poi raccolti, e dati in luce per beneficio di chi | desidera fondarsi bene nel tempo, | e sicurezza del tuono. | OPERA VTILISSIMA. | [device] | IN ROMA, Nella Stamperia di Gio: Angelo Mutij. 1674. Con Lic. de' Super.

[FOREWORD] TO THE READER

GIOVANNI ANGELO MUTI ROMANO. STAMPATORE DI MUSICA IN BORGIO, ALLI SIGNORI MUSICI.

L'affetto ch'io porto alla nobilissima virtù della musica (per averne avuto nell'età giovanile qualche intelligenza, e particolarmente di suonare la partitura e far contrappunti a 3) mi sprona, per quanto potrò con le mie deboli forze, di far qualche beneficio a pro dei virtuosi e per l'esaltazione di essa: onde vedendo io che molti autori disanimati dal veder le stampe e caratteri degl'anni trascorsi molto logori, e parendogli d'esser aggravati nelle spese, acciò i detti per queste cause non vogliono far star sepolte le lor opre e fatiche, e lasciarle in eterna obliuione, ho pensato di far i susseguenti piaceri a chi vorrà stampare di musica nella mia stamperia.

1. Di far piacere nei prezzi, più che non abbia fatto verun altro stampatore per il passato.
2. Di far la composizione stretta o larga come più piacerà all'autore, e come si potrà per causa delle parole.
3. Chi non vorrà far tutta la spesa, di entrar a parte con esso, e poi partir l'opera con patti leciti e onesti.
4. Di stampare con caratteri nuovi, sì di note come di parole, e ad elezione degli autori, avendone io di più sorte.
5. Di vendere le mute (che si stamperanno e saranno state stampate a mie totali spese) in mia stamperia, a buonissimi prezzi e non rigorosi.

Dunque facendo riflessione le Signorie Vostre a ciò, che è di qualche considerazione, le prego a voler eternarsi come hanno fatto e fanno molti per mezzo della stampa, e avendo voi ad arrear utilità per mezzo di detta virtù, porgerla a chi ne è affezionato e ne ha intelligenza, non senza spesa, essendo stato ammaestrato nella musica dalla buona memoria del quondam Signor Girolamo Frescobaldi.
E vivete felici.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTING

RISM-A: N 107.



CONTENTS

1.	I. A 2. Canto e tenore.	ST	C	G	♯
2.	II. A 2. Canto e tenore.	ST	C	G	♯
3.	III. A 2. Canto e alto.	SA	C	G	♯
4.	IV. A 2. Canto e alto.	SA	C	G	♯
5.	V. A 2. Alto e tenore.	AT	C	G	b
6.	VI. A 2. Canto e alto.	SA	C3	G	b
7.	VII. A 2. Canto e alto.	SA	C	G	♯
8.	VIII. A 2. Alto e tenore.	AT	C	D	♯
9.	IX. A 2. Alto e tenore.	AT	C	G	b
10.	X. A 2. Canto e tenore.	ST	C	G	♯
11.	XI. A 2. Canto e tenore.	ST	C	G	♯
12.	XII. A 2. Alto e tenore.	AT	C	A	♯
13.	XIII. A 2. Tenore e basso.	TB	C	G	b
14.	XIV. A 2. Canto e basso.	SB	C	G	b
15.	XV. A 2. Alto e tenore.	Ms A	C	C	b
16.	XVI. A 2. Alto e tenore.	Ms A	C	G	b
17.	XVII. A 2. Alto e basso.	AB	C	F	b
18.	XVIII. A 2. Tenore e basso.	TB	C	G	♯
19.	XIX. A 2. Canto e basso o tenore e basso o canto e alto.	SB	C	G	♯

26 three-part solfeggios.

LITERATURE

Belmonte's dedication in Metallo 1665b.

Pitoni (c. 1725), p. 328: 'Don Pompeo Natali. Sacerdote di Ripatransone fu religioso delli padri delle Scole Pie e poi, uscito al secolo secondo l'indulto di papa Innocenzo X, fu maestro di cappella di Tivoli, dove entrò a servire li 17 dicembre 1651, che poi venuto in Roma attese alla professione armonica facendo molti scolari nella sua scola assai singolare e accreditata. Lasciò [...] li solfeggiamenti a 3 voci, stampati in Roma per Giovanni Angelo Mutij l'anno 1674. Morì alli 8 gennaio 1688 in sua patria, dove si era condotto in sua vecchiezza'.

Gaspari, *Catalogo*, I, pp. 322-23.

Whenham, *Duet*, p. 68.

MODERN EDITIONS

Duos ed. by Andrea Bornstein, DUO, 13 (1994).

Three-part pieces ed. by Andrea Bornstein, RCF, 4 (1994).



A 40. Cristoforo Caresana, *Duo* (Naples: Novello De Bonis, 1681).

TITLE-PAGE

DVO. | DI CRISTOFORO CARESANA, | ORGANISTA DELLA REAL CAPPELLA. |
DEDICATI | ALL'ILLVSTRISS. ET ECCELLENTISS. SIGNORE | D. FERRANTE |
CARACCILOLO | Duca d'Airola, Conte di Biccari, Signore d'Arpaia | della Baronìa Valmaggiore, e
del Rotello. | IN NAPOLI, | Per Nouello de Bonis Stampatore Arciuescouale M. DC. LXXXI. |
Con licenza de' superiori.

DEDICATION

ILLUSTRISSIMO ED ECCELLENTISSIMO SIGNORE E PADRON COLENDISSIMO
Per corrispondere all'antica osservanza che sempre ho professata a Vostra Eccellenza, vengo al presente a farle dono di questa mia fatica musicale che esce alla luce per mezzo delle stampe. Ha vinta la mia renitenza nel pubblicarla la persuasione degli amici, avendomi questi assicurato che sarà profittevole a chi desidera solfeggiare con franchezza, alieno per altro di publicar le mie debolezze, già che le conosco più capaci di compatimento che d'applauso. Essa è divisa in due libri per distinguere i duo soggetti ad obbligo, e questi sono nel primo libro, e nel secondo quelli fatti a capriccio, che sono più numerosi, più lunghi, più difficili e forse più vaghi; al fine de' quali ho posto un solfeggiamento a 3 voci, con l'idea di dar concerto a chi patisce nell'intonare, lusingandomi in ciò essere il primo nell'invenzione, giacché sono ultimo a tutti nell'operazione. Porta questa nel frontespizio il riverito suo nome per far conoscere al mondo che non potevo trovarle protettore né più grande né più degno di Vostra Eccellenza, già che nella qualità e nell'essere non ha altri eguali che se medesima, tralasciando (all'uso di chi dedica) il descrivere a parte a parte le sue nobilissime prerogative, giacché la mia penna non ha vanni così leggeri per volar tanto alto. Gradisca intanto Vostra Eccellenza, nella piccolezza del dono, la grandezza del mio devotissimo ossequio, col quale riverendola umilmente mi confermo. Napoli, 25 marzo 1680.
Di Vostra Eccellenza

devotissimo e obbligatissimo servitore

Cristoforo Caresana

LOCATIONS

F Pc, Pn - GB Lbl - I Bc, Nc, Sd (I part-book) - US Wc.

BIBLIOGRAPHICAL LISTINGS

RISM: C 1044. Sartori, *Musica strumentale II*: 1681g.



CONTENTS

LIBRO PRIMO

1.	Ave maris stella a due canti [7 duos]	SS	C	D	♯
2.	Iste confessor a Mezzo canto e tenore [9 duos]	Ms T	C	G	♯
3.	Ad coenam Agni providi a canto e alto [14 duos]	SA	C	F	♭
4.	Pange lingua ad alto e basso [12 duos]	Ms T	C	D	♯

LIBRO SECONDO

5.	Primo. Due canti	S S	C 3	C	♯
6.	Secondo. Alto e tenore	AT	C 3	A	♯
7.	Terzo. Mezzo canto e alto	Ms A	C 3	G	♯
8.	Quarto. Canto e tenore [canon at unison]	ST	3	B♭	♭
9.	Quinto. Canto e tenore [canon at unison]	ST	3	B♭	♭
10.	Sesto. Mezzo canto e basso [canon at the octave]	Ms B	C	G	♯
11.	Settimo. Mezzo canto e basso [canon at the octave]	Ms B	C	G	♯
12.	Ottavo. Due canti	S S	C 3	D	♯
13.	Nono. Mezzo canto e tenore	Ms T	3	A	♯
14.	Decimo. Canto e Mezzo canto	S Ms	C	D	♯
15.	Undecimo. Canto e alto. Largo	S A	C	G	♭
16.	Duodecimo. Canto e basso	V Br	3	F	♭
17.	Decimoterzo. Canto e tenore	ST	C 3	G	♯
18.	Decimoquarto. Due tenori [canon at unison]	ST	C	B♭	♭
19.	Decimoquinto. Alto e tenore	V Br	C	F	♭
20.	Decimosesto. Due bassi	Br Br	3	F	♭
21.	Decimosettimo. Due alti	AA	C 3	C	♯
22.	Decimottavo. Due mezzi canti [canon at unison]	Ms Ms	3	G	♯
23.	Decimonono. Due canti	S S	C 3	A	♯
24.	Duodecimo. ⁷⁹ Due canti	VV	C 3	D	♭
25.	Duodecimoprimo. Canto e alto	S A	C 3	B♭	♭
26.	Duodecimosecondo. Tenore e basso	T B	C 3	G	♭
27.	Duodecimoterzo. Alto e tenore	AT	C 3	C	2 ♭
28.	Duodecimoquarto. Canto e Mezzo canto	S Ms	♯	G	♭
29.	Duodecimoquinto. Mezzo canto e alto	Ms A	♯	C	♯
30.	Duodecimosesto. Alto e tenore	AT	♯	F	♭
31.	Duodecimosestimo. Tenore e basso	T Br	♯	E	♯
32.	Duodecimottavo. Due bassi	Br Br	♯	G	♯

2 three-part solfeggio

1 four-part solfeggio

CONCORDANCES

D MÜs, Ms SANT Hs 1219. This manuscript is an anthology which contains some duos by Caresana.

BORROWED MATERIAL

No. 1: 'Ave maris stella'. See App. F, 1.2.

⁷⁹ 'Duodecimo' means, in this case and until duo 'Duodecimottavo', 'Vigesimo'.

No. 2: 'Iste confessor'. See App. F, 1.3.

No. 3: 'Ad coenam agni providi'. See App. F, 1.1.

No. 4: 'Pange lingua'. See App. F, 1.6.

Nos. 16 and 19: 'Trombetta'. See App. F, 8.19.

Nos. 21 and 24: 'Caecus non iudicat de coloribus / White and black notation'. See App. F, 9.2.

LITERATURE

App. E, Martini (1775), 5.

Eitner, *Lexicon*, II, p. 329.

Gaspari, *Catalogo*, I, p. 316, III, pp. 218-19, IV, p. 192.

Ascarelli, 'Caresana'.

MODERN EDITIONS

Ed. by Al. Choron, *Solfèges à plusieurs voix* (Paris, n.d.).

Ed. by Andrea Bornstein and Sara Pucciarelli, DUO, 26 (1996).



A 41. Pompeo Natali, *Libro secondo de' solfeggiamenti a due e tre voci* (Rome: Mascardi, 1681).

TITLE-PAGE

LIBRO SECONDO | DE' SOLFEGGIAMENTI | A due e tre Voci, per cantare, suonare con diuersi | stromenti, Violino, Violone, e Flauto, & c. | COMPOSTI | DA D. POMPEO NATALE | Dalla Ripatransona per li suoi Scouolari in varie occoren- | ze per instruirli nella Battuta, e Tuono. | Nel fine si è posto il modo per intendere il tempo della Messa de l'Homme Armè | del Palestina. | Il Rincontro delle Chiaui. | La ualuta delle Legature per intendere li libri antichi sì del Palestina, come d'altri. | DEDICATI | ALL'ILLVSTRISSIMO SIGNOR | FRA GIUSEPPE | RAME D'ANTEQUERA, | CAVALIER GEROSOLOMITANO. | ROMÆ, Apud Mascardum, MDCLXXXI. | Sumptibus Nicolai Neri eiusdem Authori Discipuli. | SVPERIORVM PERMISSV. | Si vendono in casa dell'Autore a Monte Magnanapoli, e nella Scuola del Sig. | D. Gio: Battista Vgolini, al piè di marmo.

DEDICATION

ALL'ILLUSTRISSIMO SIGNORE E PADRON MIO COLENDISSIMO IL SIGNOR FRA GIUSEPPE RAME D'ANTEQUERA CAVALIERE GEROSOLIMITANO.

Tra gli altri motivi che io ho avuti in dedicare a Vostra Signoria Illustrissima questo secondo libro di miei solfeggiamenti, non è stato il principale quel grado di cavaliere che ella già tanti anni generosamente sostiene, né meno la nobiltà dei suoi natali, ma sì bene quel leggiadro e altrettanto difficile accoppiamento dell'armi e della bellissima virtù della musica che in Lei sommamente ammiro: e ciò deve esserle gratissimo per sapere ella col suono e canto in tempo di pace conciliarsi gli animi delle persone che seco conversano; sì come col ferro nelle sue carovane ha saputo atterrire e abbattere i nemici del nome cristiano. Degnisi dunque Vostra Signoria Illustrissima ricevere questo piccolo frutto del mio intelletto invece del molto che devo alla sua gentilezza, la quale, essendosi degnata più volte con la sua perita mano fare risuonare l'aria d'intorno di quegli armoniosi accenti che nel primo libro de' miei solfeggiamenti contengosi, spero che da questi sia per cavare melodia più grata alle sue purgatissime orecchie, e pregole da Dio l'adempimento de' suoi santi desideri. Di Roma, li 15 luglio 1681.

Di Vostra Signoria Illustrissima

umilissimo e devotissimo servitore

Don Pompeo Natale.

LOCATIONS

I Bc, Rli, Rsc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: N 108. Sartori, *Musica strumentale I*: 1681c.



CONTENTS

1.	Clio. A 2. Canto e tenore.	ST	C	G	♯
2.	Talia. A 2. Canto e tenore.	ST	C	G	♯
3.	Urania. A 2. Canto e tenore.	ST	C	A	♯
4.	Euterpe. A 2. Canto e Ten.	ST	C3	G	♭
5.	Tersicore. A 2. Canto e basso.	SB	C3	G	♯
6.	Polinnia. A 2. Canto e basso.	SB	C	G	♯
7.	Calliope. A 2. Canto e basso.	SB	C	D	♯

21 three-part solfeggios

Cantata 'A 2 canti, basso e basso continuo divisa in 3 parti': 'A battaglia', 'Alla pugna', 'Al ferir'.

LITERATURE

Belmonte's dedication in Metallo 1665b.

Pitoni (c. 1725), p. 328: 'Don Pompeo Natali. Sacerdote di Ripatransone fu religioso delli padri delle Scole Pie e poi, uscito al secolo secondo l'indulto di papa Innocenzo X, fu maestro di cappella di Tivoli, dove entrò a servire li 17 dicembre 1651, che poi venuto in Roma attese alla professione armonica facendo molti scolari nella sua scola assai singolare e accreditata. Lasciò [...] li solfeggiamenti a 3 voci, stampati in Roma per Giovanni Angelo Mutij l'anno 1674. Morì alli 8 gennaio 1688 in sua patria, dove si era condotto in sua vecchiezza'.

Gaspari, *Catalogo*, I, pp. 322-23.

Whenham, *Duet*, p. 68.

MODERN EDITIONS

Duos ed. by Andrea Bornstein, DUO, 13 (1994).

Three-part solfeggios ed. by Andrea Bornstein, RCF, 4 (1994).

'Battaglia' ed. by Andrea Bornstein, ODH, 2 (1997).



A 42. Gregorio Strozzi, *Elementorum musicae praxis* (Naples: Novello de Bonis, 1683).

TITLE-PAGE

ELEMENTORVM | MVSICAE | PRAXIS. | Vtilis non tantum incipientibus, sed pro- | ficientibus, & perfectis. | Incipientibus ad facilitatem artis, | Proficientibus ad delectationem, & perfectionem, | Perfectis ad eruditionem compositionis. | Accedit | Nexus, & Sympatya Musicae, & Astronomiae. | AVCTORE | REV. AC REGIO ABB. | D. GREGORIO STROZZIO | V. I. D. NEAPOL: | AC APOSTOLICO PROTON: | Pars prima, & secunda, Opus tertium. | NEAPOLI, M. DC. LXXXIII. | Typis Nouelli de Bonis Typographi Archiepiscopalis. | Superiorum permissu.

DEDICATION

TIBI | AVGVSTISSIMA | TRINITAS | Primæ, Ingenitæ, Ineffabili Harmoniæ, | Ad monadem TRIADI, ad numerum Vnisonæ; | Ad tempus Æternæ, ad modos Incommutabili; | Vno Ore, vno Verbo, Vno Spiritu, | Absolutissimæ; | Primigeniæ totius harmoniæ Parenti; | E Qua | Tempus tempora, numeri numerum, modi modum | Cæli, Sidera, Elementa | Syphonismum | Mirabili

rerum omnium concentu hauriunt. | Hanc Elementorum Musicae praxin | vltimam tuae echum
harmoniae | Deiecto humi ad Maiestatis tuae NVMEN vultu. | D. D. D. | Gregorius Strozzius.

FOREWORD TO THE READER

LECTORI TYPOGRAPHUS.

Siste lector, ne te aurium ita abripiat voluptas, ut Musicas statim in notas insoles, eaque negligas, quae in operis vestibulo nosse operae pretium fuerit. ELEMENTORUM MUSICAE PRAXIN libri titulus praefert. Habet nimirum Musica disciplinis caeteris par, atque omnium decus elementa, quibus constet. Initio, cum rudis adhuc esset, ac paupere censu, e Grammatica primam literarum hebdomadem mutuata est: huic suos illa numeros illigavit, ac primum sibi alphabetum confecit. At cum id non tam belle apteque ad rudium institutionem caderet, GUIDO ARITINUS, e sacra Benedicti familia Philosophus, idemque Musicus, novis numerorum elementis, novoque veluti alphabeto Musicen auxit. Is cum ad modos musicos in Divi Ioannis pervigilio facer ille hymnus caneretur: UT QUEANT LAXIS RESONARE FIBRIS, rapta e singulis carminibus gemina syllaba: UT scilicet, et RE, ex primo; Mi, et FA, ex secundo; SOL, et LA, ex tertius, eas septem alphabeti literis addidit, atque ex omnium complexu viginti literarum quoddam veluti sistema statuit, quo conformari, et graves, et mediae, et acutae voces commodius possent; ratus fore aliquando, ut praetermissa prima literarum hebdomade sex illae syllabae in perfectius Musicae alphabetum cederent. Id plane accidit, et ad faciliorem canentium normam, et ad Musicae ornamentum; ut enim e quatuor tantum elementis omnis in hoc Orbis Theatro rerum concentus existis, ita e sex tantummodo elementis omnis Musicae Symphonia gignitur. Id Auctor, ut opere, ac praxi veluti digito demostret, opus multo ungue, multoque elaboratum, expolitumque pumice profert.

Habent hic Rudes, quo Musicae veluti mysteriis initientur; habent Provectioniores quod discant, habent demum Perfecti disciplinae huius Antistites, quod vel aemulationem, vel admirationem provocet. Ob oculos quippe Auctor exhibet Genus Musicae Quantitativum, quod Totum huius facultatis Continens dixeris. Amplectitur enim absolutas quatuor dotes, omnesque numeros, Modi maioris perfecti, Minoris perfecti, Temporis perfecti, et Prolationis perfectae. Habes etiam Quinque genera proportionum, Multiplicem, Superparticularem, Superpartientem; Multiplicem super particularem, et Multiplicem super partientem, iuxta mentem Euclidis, et Clavii in suis elementis lib. V. Quin etiam Mirabilis plane Compositionis paradigma, ubi omnes Musicae nexus soluit; adeo ut nihil vel scribi, vel centum ad Choros Cani propemodum possit, quin ipse nectit soluitque. Demum egregie facit ad constructionem duplicium contrapunctorum atque ad peritiam prompte tangendi cymbalum.

Accedit, ad eruditionem, atque ornamentum Astronomiae, ac Musicae faedus, atque alter veluti symphonismus; Zodiaci siquidem signis duodecim tonos, quos aiunt Regulares; Septem vero Planetis; eorumque naturae atque indoli musicum Diapason accomodat; tum Dignitates essentielles, atque accidentales, Aspectus, Configurationesque siderum harmonicis numeris ad amussim exprimit, ac refert: adeo ut quemadmodum Astronomus oculis, ita, et Musicus auribus, ac superbissimuo earum iudicio Celeste thema rectificare facili iucundoque negotio possit. Necid mirum videri cuiquam debet, quando e Platone, ac Pythagora totam hanc rerum universitatem non nisi musicam harmoniam esse didicimus, et ab Isidoro lib. 3. c. 16. nullam sine Musica perfectam esse posse disciplinam. Haec satis ad operis rationem, quod ubi nocturna diurnaue versaveris manu Auctoris ingenium, absolutamque artis peritiam, vel si Aristarchus fis, suspicies; ac Musicae gratulaberis, quam vel e Coelo in terras devocat, vel e terris effert in Coelum, ut liquidius sonet, ac purius. Vale.

LOCATIONS

F Pc (T) - I Bc, Nc, Rc (T) - US Wc (T).

BIBLIOGRAPHICAL LISTINGS

RISM-A: S 6995. Sartori, *Musica strumentale I*: 1683d.



CONTENTS

PARS MATUTINA

1.	Magnus esse vis, a minimo incipe. Canon. Disce puer: Ut queant laxis resonare fibris, &c. ⁸⁰	SS	♩	C	♩
2.	Nemo sibi solus, ad universa sufficiens est ⁸¹	SS	♩	C	♩
3.	Diversa ab aliis virtute valemus. Canon. Ludus puerorum ⁸²	SS	♩	C	♩
4.	In via sumus, qua via pergimus. Canon ⁸³	SS	♩	G	♩
5.	Adhereat lingua faucibus meis, si non meminero tui. Canon ⁸⁴	SS	♩	G	♩
6.	Omnium rerum principia parva sunt, sed suis progressionibus usa augentur. Canon ⁸⁵	SS	♩	G	♩
7.	Frustra iacitur rete, ante oculos pennatorum ⁸⁶	ST	♩	C	♩
8.	Nihil est in intellectu quin praefuerit in sensu. Variis artibus vincuntur ⁸⁷	SA	♩	G	♩
9.	Ego autem gloriabor in infirmitatibus meis ⁸⁸	SA	♩	D	♩
10.	Os regis observo, & praecepta iuramenti dei ⁸⁹	ST	♩	G	♩
11.	Depone sarcinam, & habebis medicinam ⁹⁰	SB	♩	C	♩
12.	Cogitationes consiliis roborantur ⁹¹	ST	♩	D	♩
13.	Nulla aetas sera est ad discendum ⁹²	AT	♩	A	♩
14.	Cito nauseat, quiquid sine labore possidetur ⁹³	ABr	♩	F	♩
15.	Criminosus, iudex alterius esse non potest ⁹⁴	TB	♩	D	♩
16.	Omnia vitia in sene senescit, avaritia sola iuvenescit ⁹⁵	BB	♩	F	♩

⁸⁰ *If you want to grow, start from little things. Canon. Learn, young boy: Ut queant laxis resonare fibris, ecc.* This is the first line of the hymn of St John from which Guido d'Arezzo took the names of his six musical notes Ut, Re, Mi, Fa, Sol, La.

⁸¹ *No-one can do everything by himself.*

⁸² *We all have different skills. Canon. Exercise for children.*

⁸³ *We are on the way we have undertaken.*

⁸⁴ *If I do not remember thee, let my tongue cleave to the roof of my mouth. (Psalms 137. 6).*

⁸⁵ *At the beginning, everything is small, but as they progress they increase. Canon.*

⁸⁶ *Surely in vain the net is spread in the sight of any bird. (Proverbs 1. 17): 'pennatorum'.*

⁸⁷ *Nothing is in the mind that has not been perceived earlier. They are entrapped by various means.*

⁸⁸ *But I shall exalt myself in my weakness.*

⁸⁹ *I respect the king's wishes and God's precepts.*

⁹⁰ In the tenor part is written 'invenies' instead of 'habebis'. *Lay down your burden and this will be your cure.*

⁹¹ *Decisions are made stronger by counsel.*

⁹² *It is never late to learn at any age. (Hans Walther, Proverbia Sententiaeque Latinitatis Medii Aevi, 9 vols (Göttingen: Vandenhoeck & Ruprecht, 1963-86), 18890a).*

⁹³ *Something learnt without effort is soon disliked.*

⁹⁴ *One criminal cannot be judged by another.*

⁹⁵ *Every vice ages when one gets older, only greediness renews itself.*

17.	Facilis est vincere non repugnantibus ⁹⁶	SB	C	F	b
18.	Danda est remissio animis ⁹⁷	ST	C	C	h
19.	Ars deluditur arte ⁹⁸	AT	C	F	h
20.	Fili, a iuventute tua excipe doctrinam ⁹⁹	SA	C	D	h
21.	Quae in iuventute non congregasti, quomodo in senectute invenies? ¹⁰⁰	SA	C	D	h
22.	Aeoliam rabiem, totis exercet arenis ¹⁰¹	ST	C	D	h
23.	Frater qui adiuvatur a fratre, quasi civitas firma. Canon ¹⁰²	T	C	C	h
24.	Recupera proximum, secundum virtutem tuam. Canon ad diapason superius post duo tempus & c. ¹⁰³	B	C	F	b
25.	In medio seniorum ne adicias loqui. Canon ¹⁰⁴	B	C	A	h
26.	Πρῶτος [Πρότος]. Dorius, sive I tonus naturalis. Hilaris, Ecclesiasticus serius. Homo sanctus, in sapientia manet sicut Sol, Eccl. 27. Melpomene. Quid lucidius Sole? Et hic deficiet. Eccl. 17 Natura Solaris. Leo. ¹⁰⁵	ST	C	D	h
27.	Δεύτερος. Hypodorius, sive II tonus naturalis ad diapason superius. Mestus, flebilis. Stultus sicut Luna mutatur, Eccl. 27. Clío. Natura Lunar. Cancer. ¹⁰⁶	Ms A	C	F# ¹⁰⁷	h
28.	Τρίτος. Phrygius, sive III tonus naturalis. Acerrimus, durus. Simulator, ore decipit amicum suum. Euterpe. Natura Mercurialis. Virgo. ¹⁰⁸	AT	C	E	h
29.	Τέταρτος. Hypophrygius, sive IV tonus naturalis ad diapason superius. Blandus, mollis. Vir iniquus lactat amicum suum et ducit eum per viam non bonam. Polinnia. Natura Saturnalis et Mercurialis. Capricornus et Gemini. ¹⁰⁹	Ms Ms	C	G# ¹¹⁰	h

⁹⁶ *It is easy to beat someone who will not defend himself.*

⁹⁷ *We must pardon souls.*

⁹⁸ *Art is deceived by art. (Walther, Proverbia, 34914: Cato 1. 26).*

⁹⁹ *My son, learn doctrine while you are young.*

¹⁰⁰ *How can you find in your old age what you did not gather in your youth?*

¹⁰¹ *[The wind] triggers Aeolus' anger throughout the whole desert. (Lucan, Pharsalia 9.454).*

¹⁰² *This duo is in the Cantus part-book only. The brother helped by the brother is like a solid town. Canon.*

¹⁰³ *This duo is in the Tenor part-book only. Reconcile yourself with your neighbour as far as you are able. Canon an octave higher after two tempora etc.*

¹⁰⁴ *This duo is in the Tenor part-book only. Do not think about talking when among the elderly.*

¹⁰⁵ *Dorian, that is the first natural tone. Ecclesiasticus, serious. The holy man is fixed in wisdom like the sun. Melpomene. What is brighter than the sun? Yet the light thereof faileth. (Ecclesiasticus 27, 30). Solar nature. Leo..*

¹⁰⁶ *Hypodorian, that is the second natural tone an octave higher. Sad, quiet. The fool changes like the moon. Clío. Lunar nature. Cancer.*

¹⁰⁷ *The piece ends on the minor third FS/A: a low D seems necessary.*

¹⁰⁸ *Phrygian, that is the third natural tone. Very harsh, hard. With his words the godless man destroys his neighbour. (Proverbs 11. 9). Euterpe. Mercurial nature. Virgo.*

¹⁰⁹ *Hypophrygian, that is the fourth natural tone an octave higher. Mild, soft. Polyhymnia. The wicked man lures his friend and takes him on the wrong way. Saturnine and Mercurial nature. Capricorn and Gemini.*

¹¹⁰ *As for No. 28, the piece ends on a minor third (GS/A): a low E seems necessary.*

30.	Πέμπτος [Πέγμτος]. Lydius, sive V tonus naturalis. Petulans, criticus. Humilia animam tuam, presbitero, et caput tuum magnato. Erato. Natura Iovialis. Sagittario. ¹¹¹	VA	C	F	♭
31.	Ἑκτος. Hypolydius, sive VI tonus naturalis. Pius, devotus, lenis. Mulieris bonae, beatus vir & c. Erato, Talia. Natura Iovialis et Veneria. Sagittario et Libra. ¹¹²	Br Br	C	F	♭
32.	Ἑβδομος. Myxolydius, sive VII tonus naturalis. Indignans, rixosus, superbus. Homo perversus suscitatur lites. Tersicore. Natura Martialis. Scorpio. ¹¹³	SA	C	G	♭
33.	Ὀγδοος. Hypermixolydius, sive VIII tonus naturalis. Magnificus, felix. Boni sine malis in hac vita esse non possunt. Melpomene, Tersicore. Natura Solaris et Martialis. Leo et Aries. ¹¹⁴	TT	C	G	♭
34.	Ἐνατος [Ἐννατος]. Aeolius, sive IX tonus naturalis. Suavis, delectabilis. Festina tempus, et memento finis. Erato, Talia, Euterpe. Natura Iovialis, Veneria et Mercurialis. Sagittario, Taurus et Virgo. ¹¹⁵	SA	3	A	♭
35.	Δέκατος. Hypoaeolius, sive X tonus naturalis. Mitis, amabilis. Liberat animas testis fidelis et profert mendacia versi pellis. Erato, Euterpe. Natura Iovialis et Mercurialis. Sagittario et Virgo. ¹¹⁶	TT	C 3	A	♭
36.	Ἐνδέκατος [Ἐνδέκωτος]. ¹¹⁷ Ionius, sive XI tonus naturalis. Iucundus, floridus. Virum de mille unum reperi, mulierem ex omnibus non inveni. Thalia. Natura Veneria. Taurus. ¹¹⁸	VS	C	C	♭
37.	Δωδέκατος [Δωκοκαεδέκατος]. Hypoionius, sive XII tonus naturalis. Speciosus, varius. Amico et inimico, noli narrare sensum tuum. Talia, Euterpe, Tersicore. Natura Veneria, Mercurialis et Martialis. Taurus, Virgo et Aries. ¹¹⁹	AA	C 3	C	♭
38.	Virtus conciliat amicitias, atque conservat. Canon ¹²⁰	T	C	F	♭

¹¹¹ Lydian, that is the fifth natural tone. Petulant, critical. [incomprehensible word] Erato. Jovial nature. Sagittarius.

¹¹² Hypolydian, that is the sixth natural tone. Devout, moderate. Blessed is the husband of the good wife etc. Erato and Thalia. Jovial and Venial nature. Sagittarius and Libra.

¹¹³ Mixolydian, that is the seventh natural tone. Haughty. The wicked man causes quarrels. Terpsichore. Martial nature. Scorpio.

¹¹⁴ Hypomixolydian, that is the eighth natural tone. Magnificent, happy. Good people cannot live this life avoiding evil. Melpomene and Terpsichore. Solar and Martial nature. Leo and Aries.

¹¹⁵ Aeolian, that is the ninth natural tone. Sweet, delectable. Hurry up and remember the end. Erato, Thalia and Euterpe. Jovial, Venial and Mercurial nature. Sagittarius, Taurus and Virgo.

¹¹⁶ Hypoaeolian, that is the tenth natural tone. Mild, loveable. The witness who tells the truth frees souls and apparently tells lies [?]. Erato and Euterpe. Jovial and Venial nature. Sagittarius and Virgo.

¹¹⁷ The misspelling is in the Tenor part only.

¹¹⁸ Ionian, that is the eleventh natural tone. Jocund, flourishing. I have only found one man among a thousand, I have not found a woman among all them. Thalia. Venial nature. Taurus.

¹¹⁹ Hypoionian, that is the twelfth natural tone. Specious, various. Do not expose your opinions to friends and foes alike. Thalia, Euterpe e Terpsichore. Venial, Mercurial and Martial nature. Taurus, Virgo and Aries.

¹²⁰ This duo is in the Tenor part-book only. Virtue helps friendship and keeps it. (Cicero, *De amicitia* 27,100).

PARS VESPERTINA

39.	Musicam docet amor. Canon. Primus addiscendi ardor, nobilitas est magistri, Bern, Ambr. de virg., lib. 2. ¹²¹	TT	C	D	♯
40.	Omni tempore diligit, qui amicus est. Canon ¹²²	SS	C	G	b
41.	Arcta est via caeli, lata vero, quae ducit ad perditionem ¹²³	SS	C3	F	b
42.	Vitasti saxa grandia, vide ne obruaris arena ¹²⁴	SA	C3	C	♯
43.	Gaudent brevitatem moderni ¹²⁵	SS	3	D	♯
44.	Si cadendum est e caelo, cecidisse velim ¹²⁶	AB	C	F	b
45.	Amor amore conciliatur ¹²⁷	SA	C	G	♯
46.	Qui prius respondet quam audiat, stultum se esse demonstrat ¹²⁸	SA	C	G	b
47.	Qui spernit pauca, paulatim decidet ¹²⁹	VV	C	F	b
48.	Per durum iter anhelat gloria ¹³⁰	S Ms	C3	G	b
49.	Qui navigant mare, enarrant pericula eius ¹³¹	Ms Br	C	F	b
50.	Per nigredinem, humanitas non mutatur ¹³²	SS	3	G [♯] /E	♯
51.	Durum est assueta relinquere ¹³³	SS	C	G	b
52.	Non semper fluvius, aureas habet scuras ¹³⁴	SS	C	A	♯
53.	Timidus miles vincere raro solet ¹³⁵	TB	C	C	♯
54.	Ferrum ferro exacuitur ¹³⁶	AA	C	D	♯
55.	Qui rem intelligit, viam ad salutem excogitat. Ottava bandita ¹³⁷	Ms A	C	D	♯

¹²¹ *Love teaches music* (Walther, *Proverbia*, 38477). *The beginning of a desire for learning lies in teacher's ability. Canon dux and comes.*

¹²² *A friend loves you forever. Canon dux and comes.*

¹²³ *The way to heaven is narrow, but that to perdition is wide.*

¹²⁴ *You have avoided big stones, do not let the sand cover you.*

¹²⁵ *Modern people enjoy brevity.* (Walther, *Proverbia*, 32520).

¹²⁶ *If we must fall from heaven, I would like to have fallen already.*

¹²⁷ *Love is conciliated by love.*

¹²⁸ *One who answers before having listened shows himself to be a fool.* (Walther, *Proverbia*, 24548a).

¹²⁹ *One who undervalues small things, slowly decays.*

¹³⁰ *Glory overstrains through a tough path.*

¹³¹ *One who sails the sea tells its perils.*

¹³² *Human nature does not change with the colour of skin.*

¹³³ *It is hard to change habits.*

¹³⁴ *The river does not always have golden ... [incomprehensible word].*

¹³⁵ *The timid soldier rarely wins.*

¹³⁶ *Iron sharpens iron.* (Walther, *Proverbia*, 9361b).

¹³⁷ *The one who understands the situation finds the way to salvation.*

56.	Omnis natura vult esse conservatrix sui. ¹³⁸ La sola farfalla mi fa dormire	SS	C	A	♯
57.	Non bene pro toto venditur auro libertas ¹³⁹	SS	C	C	♯
58.	Omnia si perdes, famam serbare memento ¹⁴⁰	VS	C	C	♯
59.	Nili aratores caelum non aspiciunt ¹⁴¹	SS	C	B♭	♭
60.	Idem servare amicum cum prudentia, quod acquirere imperium. Canon ad diapente inferius post unum tempus ¹⁴²	T	C	G	♯
61.	Non progredi in via Dei, est retrogredi. Canon retrogrado ¹⁴³	SS	3	C	♯
62.	Omnia tempus habent, & suis spatiis transeunt universa sub sole. Ecc. 3. Quantitativum genus ¹⁴⁴	ST	–	D	♯
63.	In labiis sapientis invenitur sapientia. Parab. Sal., c. I. Cuncti nexus musicae soluti ¹⁴⁵	SA	C	G	♯
64.	Quod sit in Urbe, sit in Orbe. Canon ad unisonum. Erit Concentus Omnium, notas audire tuas ¹⁴⁶	S	C	G	♯

Labor improbus omnia vincit. Contrapunctum duplum ad decimam cum suis observationibus, & potest cani 12 modis, & tribus, & quatuor vocibus. Ave maris Stella. Duplum ad X cum suis observationibus¹⁴⁷

Dignare me. Canon supra can. quatuor vocum. Ad unis.

Sonata di basso solo. Per cimbalo e arpa o leuto

BORROWED MATERIAL

No. 1: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

No. 50: 'Caecus non iudicat de coloribus / White and black notation'. See App. F, 9.2.

No. 55: 'Ottava bandita / Senza ottava'. See App. F, 8.16.

No. 56: 'Solmization'. See App. F, 8.18.

No. 62: 'Tactus'. See App. F, 9.4.

No. 64: 'Echo'. See App. F, 8.14.

¹³⁸ *Every natural thing wants to preserve itself.*

¹³⁹ *It is wrong to sell freedom, even for all the gold in the world.*

¹⁴⁰ *If you lose everything, remember to save your good reputation.* (Walther, *Proverbia*, 20063).

¹⁴¹ *Farmers of the Nile do not scan the sky.*

¹⁴² This duo is in the Cantus part-book only. *To keep a friend with wisdom is the same as conquering an empire. Canon a fifth lower after one tempus.*

¹⁴³ *Not going ahead through God's way is going backwards.* (Walther, *Proverbia*: 'In via Dei...'). *Canon retrogradus.*

¹⁴⁴ *For everything there is a season, and a time for every purpose under heaven.* (Ecclesiastes 3, 1). *Kind of quantity.* The purpose of this duo was to illustrate all the possible time-signatures, proportions and ligatures in use during the Renaissance and already obsolete at the end of the seventeenth century.

¹⁴⁵ *Knowledge is in the wise man's mouth. All the musical knots are untied.*

¹⁴⁶ This duo is in the Cantus part-book only. *What happens in Rome, let it happen everywhere. Canon at unison. Everyone will gather together to hear your notes.*

¹⁴⁷ In the Tenor part-book only. *Hard work conquers everything.* (Vergil, *Georgics*, 1. 145). *Double counterpoint at the tenth with its rules: it can be sung in 12 ways by three and four voices. Ave maris stella. Double [counterpoint] at the tenth with its rules.*

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 38 (2001).



A 43. Stefano Corti, *Ricercari a due voci* (Florence: Stamperia di S.A.S. alla Condotta, 1685).

TITLE-PAGE

PARTE ACVTA [PARTE GRAVE] | DE RICERCARI | A DVE VOCI | DI STEFANO CORTI | Al Molto Illust. e Molto Reu. Sig. e Padrone Colendissimo | IL SIGNOR | PIETRO SANMARTINI | Musico del Serenissimo GRANDVCA | di Toscana | OPERA PRIMA. | [device] | I N F I R E N Z E | Nella Stamperia di S.A.S. alla Condotta MDCLXXXV. | Con Licenza de' Superiori.

DEDICATION

MOLT'ILLUSTRE E MOLTO REVERENDISSIMO SIGNORE E PADRON COLENDISSIMO, In attestato sincero della riconoscenza, che deve infinita la mia riverente gratitudine alle virtù e meriti di Vostra Signoria grandi ugualmente e singolari, ho risoluto di tributarle, benché non senza rossore per la tenuità e per l'ardire, le presenti mie fatiche, le quali escono ora alla luce accompagnate sì dal puro oggetto prefissomi di giovar al pubblico, scarso in oggi e manchevole di tali primi elementi di musica tanto necessari a chi si prende in grado d'applicarvisi, ma nude per altro d'ogni patrocinio che benignamente le accolga e le difenda coraggiosamente dalle censure degl'Aristarchi, se Vostra Signoria non si compiace onorarle del suo, autorevole ed efficace, come la mia buona sorte me ne ha fatto godere riprove amplissime sin dal principio, che sotto gl'auspici d'esso diedi a questa sì nobile professione. Abbia ella però la bontà di secondarne favorevolmente le mie ossequiose suppliche, non tanto per far giustizia al proprio genio, uso di ripartirmi sempre le sue grazie, quanto per avvalorar col braccio tutelare della sua stimatissima parzialità verso di me la debolezza di questo primo parto del mio corto intendimento, che tuttavia giunge a protestarmi inalterabilmente di Vostra Signoria molt'illustre e molto reverendissima

Umilissimo e obbligatissimo servitore

Stefano Corti

LOCATIONS

F Pn - I Bc, Rli.

BIBLIOGRAPHICAL LISTINGS

RISM-A: C 4177. Sartori, *Musica strumentale I*: 1685g.



CONTENTS

1.	Ricercare primo. Due C. C.	VV	C	D	♯
2.	Ricercare secondo. Due C. C.	VV	3	D	♭
3.	Ricercare terzo. Due C. C.	SS	C	D	♯
4.	Ricercare quarto. Due C. C.	SS	C	D	♭
5.	Ricercare quinto. Due C. C.	SS	C	D	♯
6.	Ricercare sesto. Due A. A.	Ms Ms	3	D	♯
7.	Ricercare settimo. C. e T.	ST	C3	A	♯
8.	Ricercare ottavo. C. e T.	ST	C	G	♭
9.	Ricercare nono. C. e T.	ST	C	G	♭

10.	Ricercare decimo. Due C. C.	SS	C	G	\flat
11.	Ricercare undecimo. Due C. C.	SS	C	G	\flat
12.	Ricercare duodecimo. Due C. C. Canon ad unisonum	SS	C	C	\flat
13.	Ricercare decimo terzo. C. e A.	SA	C	$\text{B}\flat$	\flat
14.	Ricercare decimo quarto. C. e A.	SA	C	D	\natural
15.	Ricercare decimo quinto. C. e A. Canon subdiatesseron per motus contrarios	SA	C	A	\natural
16.	Ricercare decimo sesto. C. e T.	ST	C	C	\natural
17.	Ricercare decimo settimo. C. e T.	ST	C	G	\natural
18.	Ricercare decimo ottavo. C. e T.	ST	C	D	\natural
19.	Canone a due, ovvero a 2, 3 e 4 da cantarsi per ogni verso	S	C	C	\natural

CONCORDANCES

Eitner, *Lexicon*, III, p. 70: '1. Ms L 303: Solfeggi a 2 Voci di diversi Autori. Enthalden 15 Solfeggien von St. C. mit pag. 11 beginnend. Sie müssen aus einer gedruckten Vorlage kopiert sein. — 2. Ms. L 200. qufol. Canone a 2, 3/4 di [...] Stampatore di Firenze L'anno 1685'.

I Rli, Musica S 10@13: 'Obbligo continuo di tutte le Parti di Cantare Do re mi fa sol fa mi re do a 4. Canon a 2. e 3. e 4. da Cantarsi per ogni verso di Stefano Corti Stampatore di Firenze l'anno 1695.'

I Rli, Musica S 10@14: 'Can. a 2. 3 e 4.'

NOTES

There is only one other opus under the name of Stefano Corti:

Laude spirituali poste in musica per uso delle congregazioni di S. Filippo Neri e d'altre conferenze simili solite farsi nella città di Firenze. Firenze: Giuseppe Manni, 1703.

RISM names the author of this opus 'Corti Stefano II': I cannot see any reason why he could not be the same composer of the duo collection. Eitner, *Lexicon*, III, p. 70 also gives two separate entries for 'Corti, Stefano' and could have been the source for RISM.

LITERATURE

Gaspari, *Catalogo*, IV, p. 196.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 23 (1996).



A 44. Cristoforo Caresana, *Duo: Opera seconda* (Naples: Novello de Bonis, 1693).

TITLE-PAGE

DVO | DI CRISTOFORO CARESANA, | ORGANISTA DELLA REAL CAPPELLA. | OPERA
SECONDA | LIBRO PRIMO. [LIBRO SECONDO.] | DEDICATI | ALL'ILLVSTRISS. ET
ECCELLENTISS. SIGNORE | D. LVIGGI EMANVELE | PINTO, CAPECE BOZZVTO, |
Principe d'Ischitella, Marchese di Giuliano, | Vtile Signore della Terra di Peschici, | e suoi Casali,
e del Lago di Varano. | [device] | IN NAPOLI, M. DC. XCIII. | Per Il Bonis Stampatore
Arcivescovale | Con licenza de' Superiori.

DEDICATION

ILLUSTRISSIMO ED ECCELLENTISSIMO SIGNORE.

Avendo risoluto dar alle stampe la seconda muta de' miei Duo solfeggiabili, e dovendo provvederli di personaggio autorevole e grande che li protegga, non potevo (al certo) scegliere soggetto più qualificato e degno di Vostra Eccellenza. Ella, che ha per costume compatir le mie debolezze, so

che in questa congiuntura non sdegherà difenderle dalla critica de' censori, perché tali sono i suoi compitissimi tratti e le sue eroiche maniere; con questo oggetto ho voluto dedicarle a Vostra Eccellenza e insieme far vedere al mondo che Ella è il maggior padrone del quale io mi onoro e affido. Gradisca Vostra Eccellenza questo piccolo tributo della mia obbligata devozione, con la quale mi protesto per sempre di Vostra Eccellenza. Napoli, 2 agosto 1693.

Devotissimo e obbligatissimo servitore

Cristoforo Caresana.

FOREWORD TO THE READER

Lettore amorevole.

Il gradimento dimostrato del duo che diedi alle stampe l'anno 1680 [*i.e.* 1681] m'ha dato motivo di pubblicare il secondo. In questo vi troverai varie frascherie corrispondenti al tempo che corre: balletti, arie, tarantelle, saltarelli e simili, bastanti a soddisfare il genio depravato di questo secolo. Io sono così alieno dalle medesime, che se queste fossero atte a sentirsi fuori delle scuole e delle camere, non m'averei mai applicato a scriverle; inoltre che, non avendole prese che per soggetto (come hanno fatto autori gravi) potrai scusare il trascorso della penna, sapendo molto bene che simili frottole che corrono oggi su le carte musicali sono più capaci di derisione che d'applauso. Sono però accompagnate da gravi e sostenuti, perché nella varietà abbi campo di soddisfarti. Gli ultimi sono un poco ostrusi: si ponno facilitare con allargarli di battuta, fatti a posta per spraticcare quelli di fiacca intonazione, 5 in numero, l'uno consecutivo all'altro e sono gli ultimi. Ho voluto terminare l'opra con alcune cantilene a tre ed a quattro, facili a cantare, non sgradevoli a sentire. Generalmente poi, mi sono dilettrato de' rivolti delle parti, il di cui artificio vedo particolarmente praticato da autori spagnuoli, che (a mio credere) si ponno più ammirare che imitare. Compatisci le mie debolezze, accetta la volontà di compiacerti con gradirla cortese e sta' sano.

LOCATIONS

F Pc - I Bc, Nc, Sd, Vnm.

BIBLIOGRAPHICAL LISTINGS

RISM-A: C 1046. Sartori, *Musica strumentale II*: 16931.



CONTENTS

1.	Duo Primo. Due canti	SS	C3	C	♭
2.	Secondo. Canto e tenore	ST	C3	G	♭
3.	Terzo. Alto e basso	AB	C3	D	♭
4.	Quarto. Canto e basso	VB	C3	D	♭
5.	Quinto. Mezzo canto e alto	Ms A	C3	A	♭
6.	Sesto. Alto e tenore	AT	C3	E	♭
7.	Settimo. Due tenori	TT	C3	G	♭
8.	Ottavo. Canto e alto	SA	C3	D	♭
9.	Nono. Tenore e basso	TB	C3	B♭	♭
10.	Decimo. Due alti	AA	C3	D	♯
11.	Undecimo. A due canti [canon at the unison]	SS	C3	C	♭
12.	Duodecimo. Alto e tenore	AT	C3	C	2 ♭
13.	Decimoterzo. A due tenori [canon at the unison]	TT	C3	A	♭
14.	Decimoquarto. Canto e Mezzo canto	S Ms	C3	D	♭

15.	Decimoquinto. Mezzo canto e alto [canon at the fifth]	Ms A	C 3	B \flat	b
16.	Decimosesto. Due canti	S S	C 3	B	2 #
17.	Decimosettimo. Alto e tenore	AT	C 3	G	b
18.	Decimoottavo. Canto e tenore. Aria 'Solo aspetto da voi'	ST	3	A	h
19.	Decimonono. Canto e basso. Aria 'Di sogli altieri'	S B	C 3	D	h
20.	Vigesimo. Tenore e basso. Aria 'Così va'	T Br	C 3	E \flat	2 b
21.	Vigesimoprimo. Canto e alto. Aria 'Con voi parlo'	ST	C 3	G	h
22.	Vigesimosecondo. Canto e tenore. Aria 'Nell'egge d'un vasto mare'	ST	3	B \flat	b
23.	Vigesimoterzo. Canto e alto. Villancico spagnolo	S A	3	F	b
24.	Vigesimoquarto. A due bassi. Balletto. Barrera	BrB	C 3	C	h
25.	Vigesimoquinto. A due mezzi canti. Balletto. Spagnoletta	S Ms	C 3	G	b
26.	Vigesimosesto. Canto e alto. Balletto. Fedele	V A	C 3	D	h
27.	Vigesimosettimo. Mezzo canto e basso. Corrente	Ms Br	3	C	h
28.	Vigesimoottavo. Canto e tenore. Zingarella	ST	3	D	#
29.	Vigesimonono. Tenore e basso. Calascione	T B	3	B \flat	b
30.	Trentesimo. Alto e basso. Pastorale	A Br	C 3	F	b
31.	Trentesimoprimo. Canto e alto. Pastorale	S Ms	C 3	F	b
32.	Trentesimosecondo. A due canti. Tarantella	S S	C 3	A	h
33.	Trentesimoterzo. Alto e tenore. Tarantella	AT	C 3	A	h
34.	Trentesimoquarto. Canto e tenore. Ciccona	ST	C 3	C	h
35.	Trentesimoquinto. Canto e basso. Planella lucchese	S Br	C 3	C	h
36.	Trentesimosesto. Alto e basso	A B	C 3	D	h
37.	Trentesimosettimo. Canto e tenore	ST	C 3	C	h
38.	Trentesimoottavo. Mezzo canto e tenore	Ms T	C 3	F	b
39.	Trentesimonono. Canto e alto	S A	C 3	A	h
40.	Quarantesimo. Canto e basso	S B	C 3	G	h

6 three-part solfeggios

4 four-part solfeggios

BORROWED MATERIAL

No. 2: 'Ruggiero'. See App. F, 6.9.

No. 24: 'Barrera'. See App. F, 7.1.

No. 25: 'Spagnoletta'. See App. F, 7.9.

Nos. 26: 'Fedele'. See App. F, 7.6.

Nos. 27: 'Corrente'. See App. F, 7.5.

No. 28: 'Zingarella'. See App. F, 7.12.

No. 29: 'Calascione'. See App. F, 7.3.

- Nos. 30 and 31: 'Pastorale'. See App. F, 6.7.
Nos. 32 and 33: 'Tarantella'. See App. F, 7.10.
No. 34: 'Ciaccona'. See App. F, 7.4.
No. 35: 'Planella lucchese'. See App. F, 7.8.

LITERATURE

- App. E, Martini (1775), 5.
Eitner, *Lexicon*, II, p. 329.
Gaspari, *Catalogo*, I, p. 316, III, pp. 218-19, IV, p. 192.
Ascarelli, 'Caresana'.

MODERN EDITIONS

- Ed. by La Fage, *Duo* [...] *Op. 2. Ridotti alla notazione moderna e messi in partitura* (Naples, 1834).
Ed. by Andrea Bornstein, *DUO*, 36 (1999).



A 45. Giovanni Bonaventura Viviani, *Solfeggiamenti a due voci* (Florence: Vincenzo Vangelisti, 1693).

TITLE-PAGE

PARTE ACVTA [PARTE GRAVE] | SOLFEGGIAMENTI | A DVE VOCI | VTILISSIMI PER
CHI STVDIA | Potendo apprendere da questi in un tempo istesso la franchezza, ed il buon modo di
Cantare. | DEDICATI | Al Molt' Illustre, ed Eccellentissimo Sig. il Sig. Dottore | OTTAVIO
SALVI | DA | GIO. BONAVENTVRA | VIVIANI | NOBILE DEL SACRO ROMANO IMPERO |
OPERA OTTAVA | IN FIRENZE. M D C X C I I I. | Per Vincenzo Vangelisti Stampat.
Arciuesc. Con lic. de' Super. | Ad istanza di Giuseppe Manni Libraio nel Garbo.

DEDICATION

MOLT'ILLUSTRE ED ECCELLENTISSIMO SIGNORE

Vivono così impresse nell'animo mio le grazie che Vostra Signoria Eccellentissima s'è degnata
compartirmi con eccesso di singolar gentilezza, che non ho il maggior desiderio che il portarle
qualche attestato di gratitudine. Ma perché la scarsezza di mie debolissime forze non mi concede
farle quelle dimostranze che richiede il suo gran merito e le mie somme obbligazioni, per valermi
almeno di ciò che m'è lecito, ho pensato dare alla luce sotto l'ombra del suo riveritissimo nome
alcune mie fatiche impiegate intorno ai solfeggiamenti a due voci, utilissimi ad ogni studente di
musica, potendosi apprendere da essi, in un tempo medesimo, e la franchezza e il buon modo di
cantare. Supplico pertanto la sua bontà a compatir l'ardimento, già che io non potevo ricorrere più
francamente ad altri che a lei, che ha genio così buono a favorire gli studiosi e a onorare il mio
povero talento, che dall'impareggiabile sua cortesia ha preso animo maggiore d'operare. Viva ella
tra tanto con quella più vera felicità che le sa bramare il mio devotissimo ossequio e continui a me
la sua benefica e autorevol protezione, mentre io mi pregio di vivere.

Di Vostra Signoria molto Illustre ed Eccellentissima

Devotissimo e obbligatissimo servitore

Giovanni Bonaventura Viviani

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTING

— —



CONTENTS

1.	Primo	SS	C	A	♯
2.	Secondo. Adagio. Allegro	SS	C3	F	♭
3.	Terzo. Adagio. Allegro. Adagio. Allegro ¹⁴⁸	VV	C3	G	♯
4.	Quarto. Adagio. Presto. Adagio	VV	C	C	♯
5.	Quinto. Adagio. Allegro. Adagio	VV	C3	C	♭
6.	Sesto	SA	C3	G	♯
7.	Settimo	AA	C	G	♭
8.	Ottavo	ST	3	A	2 ♯
9.	Nono	TT	C3	A	♯
10.	Decimo. Adagio	AB	C	C	♯
11.	Undecimo	TB	C	G	♯
12.	Duodecimo	BB	C	G	♯

LITERATURE

Gaspari, *Catalogo*, I, p. 328.

MODERN EDITIONS

Ed. by Andrea Bornstein, DUO, 21 (1996).

pME ed. by Giorgio Pacchioni, AS, 11 (n. d.)



A 46. Francesco Magini, *Solfeggiamenti a due voci* (Rome: Mascardi, 1703).

TITLE-PAGE

SOLFEGGIAMENTI | A DVE VOCI | DI | FRANCESCO MAGINI FANESE | DEDICATI AL
SIGNOR | D. CARLO ALBANI | Nipote di Nostro Signore Papa | CLEMENTE XI. | [device] |
OPERA PRIMA. | IN ROMA, Per il Mascardi: MDCCLIII. | CON LICENZA DE' SVPERIORI, E
PRIVILEGIO. | Si vendono da Sebastiano Testa Cartolaro à Pasquino all'insegna del Cimbalo.

DEDICATION

SIGNORE

Quando deliberai di onorare queste mie prime fatiche, che esporre io voleva a gl'occhi ed al giudizio de gl'uomini con porre loro in fronte il glorioso Vostro nome, o SIGNORE, ben vidi e conobbi che né di tanto erano esse meritevoli né di tali pregi e qualità adorne, onde potessero con giusta ragione alla sublimità di una tal sorte pervenire. Ma questa istessa considerazione, che ad altri parrà forse ritirar, mi dovesse dal pensiero di loro sollevare a quell'altezza a cui non erano meritevoli d'esser condotte, mi è stata di principale motivo per procurare alle medesime una così riguardevole ed alta fortuna. Imperocché, vedutole più chiaramente al lume del loro confronto con il Vostro gran merito affatto nude e spogliate di quelli ornamenti co' i quali andar potessero per il mondo ricche e fastose, tanto più ho desiderato che lo fossero almeno dei pregi d'altri, se non dei propri, ricevendo dal grande Vostro patrocinio quella bellezza e splendore che non hanno potuto da me ricevere. Con tutto ciò non sarebbe stato superato e vinto dall'amore di padre verso questi primi miei parti l'ossequio e rispetto di umilissimo servitore verso di voi, o SIGNORE, se congiunta al conoscimento del Vostro gran merito io non avessi avuta una chiara e certa notizia del generoso Vostro animo, d'ogni virtù e gentilezza ripieno, la quale mi ha fatto sperare che riguardando Voi

¹⁴⁸ Not all the sections in each duo have their own tempo-marking.

più la venerazione che l'offerta, benignamente questo piccolo dono ancora per accogliere foste e gradire. Ed in vero perché non poss'io ed ogni altro meco di ciò persuadermi, se rivolgo a voi la mente ed a gl'altri tutti DI VOSTRA CASA, riconosco in essi un'indole magnanima e gentile e sopra tutto a beneficiare, inclinata e propensa, la quale formata sul'esemplare de i NOBILISSIMI VOSTRI antenati e su quello ammirabile del GRANDE ZIO CLEMENTE XI, sì come vi fa Signori degl'animi e dei voleri degl'uomini, così vi rende al mondo esempio d'una nuova grandezza. Questi primi insegnamenti dunque di un'arte, forse la più dilettevole e gentile, i quali a bello studio ho cercato di ridurre al genio moderno, non senza ragione però e fondamento dipartendomi talvolta dall'uso antico, io riverentemente a Voi presento all'età ed inclinazione di cui verso tutte le belle arti rivolta, spero che non saranno giudicati disconvenevoli, massime accompagnati, venendo da un giusto desiderio che ho avuto di farmi conoscere al mondo tutto qual sono.

Umilissimo, divotissimo e obligatissimo servitore,

Francesco Magini.

PRIVILEGIUM

CLEMENS PAPA UNDECIMUS AD FUTURAM REI MEMORIAM

Cum sicut dilectus filius Franciscus Magini Fanensis Nobis nuper exponi fecit, ipse quoddam Opus Musicale, cui titulus Solfeggiamenti a Due, a se compositum publicae utilitatis studio in lucem ediderit, seu edere intendat, vereatur autem, ne postquam in lucem prodierit, alij qui ex alieno labore lucrum querunt, dictum opus in ipsius Francisci praeiudicium, iterum imprimi facere curent: Nos eiusdem Francisci indemnitati providere, ipsumque specialibus favoribus, et gratijs prosequi volentes, et a quibusvis excommunicationis, suspensionis, et interdicti, alijsque ecclesiasticis sententijs, censuris, et poenis a iure, vel ab homine, quavis occasione, vel causa latis, si quibus quolibet innodatus existit, ad effectum praesentium dumtaxat consequendum, harum serie absolventes, et absolutum fore censentes, supplicationibus eius nomine nobis super hoc humiliter porrectis inclinati; eidem Francisco, ut Decennio proximo a primaeva dicti Operis impressione computando durante, dummodo tamen opus huiusmodi, prius a dilecto filio Magistro Sacri Palatii Apostolici, si in Urbe, si vero extra eandem Urbem imprimatur, ab Ordinarijs Locorum, et hereticae pravitatis Inquisitoribus respective approbatum sit, nemo tam in Urbe praedicta, quam in reliquo statu Ecclesiastico mediate, vel immediate nobis subiecto, opus praedictum, sine speciali dicti Francisci, au ab eo causam habentium licentia imprimere, aut ab alio, seu alijs impressum vendere, aut venale habere, seu proponere possit, et valeat, Apostolica auctoritate tenore praesentium concedimus, et indulgemus; Inhibentes propterea utriusque sexus Christi fidelibus paesertim librorum Impressoribus, et Bibliopolis, sub quingentorum Ducatorum auri de Camera, et amissionis Typorum Omnium pro una Camerae nostrae Apostolicae, et pro alia eidem Francisco, ac pro reliqua tertijs partibus accusatori, et Iudici exequenti irremissibiliter applicanda, et eo ipso absque ulla declaratione incurrendis poenis, ne dicto Decennio durante, opus praedictum, aut aliquam eius partem, tam in Urbe, quam in reliquo Statu Ecclesiastico praedictis, sine licentia huiusmodi imprimere, aut ab alio vel alijs impressum vendere seu venale habere quoquo modo audeant, seu praesumant: Mandantes propterea dilectis filijs nostris, et Apostolicae Sedis de latere legatis, seu eorum Vicelegatis, aut Praesidentibus, Gubernatoribus Praetoribus, et alijs Iustitiae Ministris Provinciarum, Civitatum, Terrarum, et Locorum, Status nostri Ecclesiastici praedicti quatenus eidem Francisco, seu ab do[mino] eo causam habentib[us] praedictis in praemissis efficacis defensionis praesidio assistentes quancumque a predicto Francisco fuerint requisiti praedictas poenas contra quoscumque inobedientes irremissibiliter exequantur. Non obstantibus Constitutionibus, et Ordinationibus Apostolicis, ac quibusvis statutis, et consuetudinibus etiam iuramento confirmatione Apostolica, vel quavis alia firmitate roboratis privilegijs quoque indultis, et litteris Apostolicis in contrarium praemissorum quomodolibet concessis, confirmatis, et innovatis ceterisque contrarijs quibuscumque. Volumus autem, quod praesentium transumptis etiam in ipso opere impressis manu alicuius Notarij publici subscriptis, et sigillo personae in Ecclesiastica dignitate constitutae munitis, eadem prorsus fides in Iudicio, et extra adhibeatur, quae praesentibus ipsis adhiberetur, si forent exhibitae, vel ostensae. Datum Romae apud Sanctam Mariam Maiorem sub Annulo Piscatoris die xxij. Septembris. MDCCII. Pontificatus Nostris Anno Secundo.

LOCATIONS

D MÜs - **GB** Ge, Lbl - **I** Bc, Fc, MAC, Rli, Rsc - **RUS** Mrg - **US** Wc.

BIBLIOGRAPHICAL LISTING

RISM-A: M 132.



CONTENTS

1.	Solfeggiamento Primo a due voci. Canto e tenore. Largo	ST	C	E	#
2.	Solfeggiamento Secondo a due voci. Alto e basso. Allegro	AB	C	G	♯
3.	Solfeggiamento Terzo a due voci. Canto e basso	SB	C	D	♯
4.	Solfeggiamento Quarto a due voci. Alto e tenore	AT	C	F	b
5.	Solfeggiamento Quinto a due voci. Canto e basso	SB	3	G	b
6.	Solfeggiamento Sesto a due voci. Alto e tenore	AT	3	D	2 #
7.	Solfeggiamento Settimo a due voci. Canto e basso	SB	3	B	2 #
8.	Solfeggiamento Ottavo a due voci. Alto e tenore	AT	3	A	♯
9.	Solfeggiamento Nono a due voci. Alto e tenore	AT	3	A	2 #
10.	Solfeggiamento Decimo a due voci. Canto e basso	SB	3	F	b
11.	Solfeggiamento Undecimo a due voci. Alto e tenore	AT	3	E♭	2 ♭
12.	Solfeggiamento Duodecimo a due voci. Canto e tenore	ST	3	C	♯
13.	Solfeggiamento Decimoterzo a due voci. Alto e basso	AB	3	F	b
14.	Solfeggiamento Decimoquarto a due voci. Canto e basso	SB	3	A	2 #
15.	Solfeggiamento Decimoquinto a due voci. Alto e tenore	AT	3	E	#
16.	Solfeggiamento Decimosesto a due voci. Canto e tenore	ST	3	B♭	b
17.	Solfeggiamento Decimosettimo a due voci. Alto e basso	AB	3	G	♯
18.	Solfeggiamento Decimoottavo a due voci. Canto e basso	SB	3	D	2 #
19.	Solfeggiamento Decimonono a due voci. Alto e tenore	AT	3	B	2 #
20.	Solfeggiamento Vigesimo a due voci. Canto e tenore	ST	2/4	C	2 ♭
21.	Solfeggiamento Vigesimoprimo a due voci. Alto e basso	AB	2/4	F#	2 #
22.	Solfeggiamento Vigesimosecondo a due voci. Canto e basso	SB	C	A	♯
23.	Solfeggiamento Vigesimoterzo a due voci. Alto e tenore	AT	C	C	♯
24.	Solfeggiamento Vigesimoquarto e ultimo a due voci. Canto e basso. Detto la Stravaganza	SB	C	E	#

CONCORDANCES

Eitner, *Lexicon*, VI, entry 'Magini, Francesco', p. 275: 'Ms. L305: 'Copia de' Ricercari a 2 parti div. composti da [Francesco Magini].'

I Rli-Musica M 21: '11 solfeggi a 2 voci di Francesco Magini.'

LITERATURE

Eitner, *Lexicon*, VI, p. 275.

Gaspari, *Catalogo*, IV, p. 206.

MODERN EDITION

Ed. by Andrea Bornstein, *DUO*, 27 (1997).



A 47. Filippo Baroni, *Canoni a due voci* (Bologna: Stamperia delli Peri, 1704).

TITLE-PAGE

CANONI | A DUE VOCI | Parte all’Unisono chiusi, & altri risoluti, | & alcuni alla dritta, e alla
riversa, | & in diverse forme. | OPERA PRIMA | DEDICATA | All’Illustrissimo Signore |
CONTE OTTAVIO | FERRETTI | Nobile Anconitano | Da Filippo Baroni | [device] | In Bologna,
nella Stamperia delli Peri. 1704, Con licenza de’ Superiori.

DEDICATION

Illustrissimo Signore.

Nel dedicare a Vostra Signoria Illustrissima queste mie tenui fatiche, appunto tenui perché sono mie, ho avuto la mira, a dir vero, non allo splendore del suo gran merito, ma al valore delle mie obbligazioni. L’offerirle questo piccolo libro in contrassegno di quell’altissima venerazione che a Lei si deve, era un vestire da delitto l’ossequio e da ingiuria la devozione, essendo che la tenuità d’un tributo, che non può esser più povero, venne sempre censurata come offesa d’un merito, che non può esser maggiore. Oltre di che, entrando sì arditamente in un tal impegno, mi conveniva (ciò che a Lei era più sensibile affronto) necessariamente far parlare le sue lodi: voglio dire quei bastoni di comando, quelle gran Croci di Malta, quelle mitre della Chiesa e tant’altre gloriose onorevolezze che contribuiscono alla gloria del suo chiarissimo sangue: ciò che per altro io far non potevo senza irritarmi lo sdegno della sua modestia, tutta intenta a meritare, non a sentire le lodi. Queste ragioni, che serviranno a giustificarmi, se non ho in questa dedica preso di mira il suo merito, sono quelle appunto che m’hanno indotto a non impegnarmi con il suo merito. Tutto l’impegno l’ho avuto con me stesso, con le mie obbligazioni, con quelle io dico che Ella m’indossò gl’anni addietro, tenendo al sacro fonte le primizie della mia prole. Così da lei favorito nel primo parto del mio sangue, ho voluto metterle in vista un’ombra di gratitudine, dedicandole il primo parto della mia mente: né sono senza speranza che debba riuscirli caro, se non per altro per riguardo alla materia che in esso si contiene; imperciocché, oltre d’esser Vostra Signoria Illustrissima di molto affezionata alla musica, Ella è anche dotata, fra molte altre, di questa bella virtù. Si degni dunque ricevere con quella generosità che solo è degna del suo animo, questi piccoli attestati di gratitudine e mi permetta, che com’ho sempre desiderato, goda una fiata l’onore e la gloria di protestarmi

Di Vostra Signoria Illustrissima

Umilissimo, devotissimo e obligatissimo servitore

Filippo Baroni.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTING

RISM-A: B 946.



CONTENTS

1.	Primo Canone a 2 all’unisono	S	C	C	h
2.	2. Canone all’unisono	S	C	G	h
3.	3. Canone	S	C	A	h

4.	4. Canone	S	C	G	♯
5.	5. Canone	S	C	G	♯
6.	6. Canone	S	C	C	♯
7.	7. Canone	S	C	C	♯
8.	8. Canone	S	C	C	♯
9.	9. Canone	S	C	A	♯
10.	10. Canone	S	C	C	♯
11.	11. Canone	S	C	G	♯
12.	12. Canone	S	C	E	♯
13.	13. Canone	S	C	A	♯
14.	14. Canone	S	C	D	♯
15.	15. Canone	S	C	G	♯
16.	16. Canone	S	C	A	♯
17.	17. Canone	S	C	A	♯
18.	18. Canone	S	C	D	2 ♯
19.	19. Canone	S	3	D	2 ♯
21.	21. Canone	S	3	F	♭
22.	22. Canone	S	C	G	♯
23.	23. Canone	S	C	F	♭
24.	24. Canone	S	C	G	♭
25.	Canone perpetuo a 2 all'unisono risoluto ¹⁴⁹	SS	C	-	♯
26.	Canone a 2 alla seconda sotto	SS	C	-	♯
27.	Canone a 2 alla seconda sopra	SS	C	-	♯
28.	Canone a 2 alla terza sotto	SS	C	-	♯
29.	Canone a 2 alla terza sopra	SS	C	-	♯
30.	Canone a 2 in sub diatessaron	SA	C	-	♭
31.	Canone a 2 in [sub] ¹⁵⁰ diatessaron alta	SA	C	-	♭
32.	Canone a 2 in sub diapente	SA	C	-	♯
33.	Canone a 2 in diapente alta	SA	C	-	♯
34.	Canone a 2 alla 6 bassa	SA	C	-	♯
35.	Canone a 2 alla 6 alta	SA	C	-	♯
36.	Canone a 2 alla 7 bassa	ST	C	-	♯
37.	Canone a 2 alla 7 alta	SA	C	-	♯

¹⁴⁹ In this kind of canons is problematic to give a *finalis*.

¹⁵⁰ 'sub' was deleted by a pen insertion in the original page.

38.	Canone a 2 in diapason di sotto	ST	♩	-	♩
39.	Canone a 2 in diapason di sopra	ST	♩	-	♩
40.	Canone a 2 in sub diapente per contrarii moti, e si possono cambiar le parti cantandosi alla riversa	SA	♩	-	♩
41.	Altro canone a 2 come di sopra	SA	♩	-	♩
42.	Canone a 2 all'unisono per contrarii moti	SS	♩	-	♩
43.	Canone a 2 al contrario riverso, e si possono cambiar le parti come sopra	ST	♩	-	♩
44.	Canone a 2 nel quale una parte comincia da principio e l'altra dal fine, stando chi canta uno incontro all'altro, e così cantano tutte due le parti alla dritta	SS	♩	-	♩
45.	Altro canone a 2 come sopra	SS	♩	-	♩
46.	Canone a 2 tenori nella medema forma	TT	♩	-	♩
47.	Canone a 2 dove il 2 soprano principia da piedi ritornando indietro fino al principio	SS	♩	-	♩

BORROWED MATERIAL

No. 5: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

No. 12: 'Cucù'. See App. F, 8.12.

LITERATURE

App. E, 26, Martini (1775), 6.

Gaspari, *Catalogo*, I, p. 313.

Eitner, *Lexicon*, I, p. 346: 'Ms. L. 339, B. B. 7 Canone infinita'.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 34 (1998).



A 48. Giuseppe Ottavio Cini, *Solfeggiamenti a due voci* (Lucca: Bartolomeo Gregorii, 1708).

TITLE-PAGE

SOLFEGGIAMENTI | A DUE VOCI | OPERA POSTUMA | DEL MOLTO REVERENDO
SIGNOR | GIOSEPPE OTTAVIO CINI | SACERDOTE SANESE | MAESTRO DI CAPPELLA
DELLA METROPOLITANA DI SIENA | Dati in Luce Dal Sacerdote | TOMMASO REDI | SUO
NIPOTE, E DAL MEDESIMO DEDICATI | ALL'ILLUSTRISIMO, E REVERENDISSIMO
MONSIGNOR | LEONARDO MARSILIJ | ARCIVESCOVO DI SIENA | [device] | IN LUCCA
NELLA STAMPERIA MUSICALE Per Bartolomeo Gregorj 1708. | Con Licenza de Superiori.

DEDICATION

ILLUSTRISIMO E REVERENDISSIMO MONSIGNORE

L'autore dei presenti Solfeggiamenti, appena ebbe l'onore d'esser destinato a servire Vostra Signoria Illustrissima e Reverendissima con l'ufficio di Maestro di Cappella nella di lei celebre Metropolitana, che subito, per beneficio dei propri scolari, destinò di far pubbliche queste sue fatiche e di consacrarle insieme al genio lodevole di Vostra Signoria Illustrissima, la qual vuole che alla ben temperata melodia di tutte le più eccellenti virtù, che all'esempio del capo nel suo religioso clero risplendono, faccia ancora un'eco sensibile la più regolata musicale armonia nell'orecchie della diletta sua sposa.

Or, mentre era ancor sotto il torchio quest'operetta, privò la morte, e me d'un amorevole zio, e Vostra Signoria Illustrissima di un suo umilissimo servitore delle cui fatiche non meno che del

sommo profondissimo ossequio verso Vostra Signoria Illustrissima, essendo io unico erede, le presento a titolo d'altrui legato, e di proprio, benché tenuissimo donativo, con la presente opera tutto me stesso, ambizioso, che Ella si degni di continuare ancora verso di me la Sua benignissima protezione, e profondamente inchinandomi al bacio della sacrata veste, mi confermo con tutto l'ossequio

Di Vostra Signoria Illustrissima e Reverendissima

Madrid 19 aprile 1708

Umilissimo e obbligatissimo servitore

Tommaso Redi.

LOCATIONS

D Hs - **I** Bc, Fc, Rc, Rli, Rvat-casimiri - **RUS** Mrg.

BIBLIOGRAPHICAL LISTING

RISM-A: C 2489.



CONTENTS

1.	Solfeggiamento Primo	S B	C	D	♭
2.	Ricercare Secondo	S A	C	G	♭
3.	Solfeggiamento Terzo. Canone all'ottava ovvero sub diapason	ST	C	A	♭
4.	Solfeggiamento Quarto	AB	3	E	♭
5.	Solfeggiamento Quinto	SA	C	C	♭
6.	Solfeggiamento Sesto. Canone alla quarta ovvero sub diatesseron	SA	C	F	♭
7.	Solfeggiamento Settimo	ST	C 3	D	#
8.	Solfeggiamento Ottavo	SB	C	G	♭
9.	Solfeggiamento Nono. Canone a rovescio a canto e alto in settima di sotto e in nona di sopra, e tenendo il libro a rovescio e facendo la chiave di Contralto in soprano, viene in nona	SA	C	C	♭
10.	Solfeggiamento Decimo	SS	C	C	♭
11.	Ricercare Undecimo	V Ms	C	G	♭
12.	Ricercare Duodecimo	ST	C	D	2 #
13.	Solfeggiamento Decimoterzo	AB	C	A	3 #
14.	Solfeggiamento Decimoquarto. Canone all'ottava superius	ST	3	D	♭
15.	Solfeggiamento Decimoquinto	SA	2/4	A	♭
16.	Solfeggiamento Decimosesto	AT	3	D	♭
17.	Solfeggiamento Decimosettimo	SB	3	B♭	2 ♭
18.	Solfeggiamento Decim'ottavo	SA	3	G	♭
19.	Solfeggiamento Decimonono	ST	C	G	♭
20.	Solfeggiamento Vigesimo	ST	3	G	♭
21.	Solfeggiamento Vigesimoprimo	SA	C	A	♭
22.	Solfeggiamento Vigesimo Secondo. Canone sub diapente	SA	3	A	♭

23.	Solfeggiamento Vigesimo Terzo	ST	3	A	\natural
24.	Solfeggiamento Vigesimo Quarto	SB	C	D	2 #

NOTES

This opus is posthumous: in fact Cini died just before this book was published. The final editor was Tommaso Redi, Cini's nephew and pupil, musician and priest as well as Cini.

LITERATURE

Pitoni (c. 1725), p. 343 [this entry was not written by Pitoni]: 'Senese, sacerdote, fu maestro di cappella della metropoli di Siena, nel qual tempo, ad istanza del monsignor arcivescovo di detta città, amantissimo della professione di musica, stampò i suoi ricercari in Lucca, l'anno 1708, per Bartolomeo Gregori, quali non poté vedere finiti alla stampa, ché morì poco prima, ma poi furono perfezionati dal fratello [= il nipote]'.
Gaspari, *Catalogo*, I, pp. 316-17.
Eitner, *Lexicon*, II, p. 449.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 41 (2001).



A 49. Francesco Maria Ferri, *Solfeggi a due per i principianti* (Rome: Mascardi, 1713).

TITLE-PAGE

SOLFEGGI | A due per i Principianti commodi per tutte le Parti | DI FRA FRANCESCO MARIA FERRI | Da Marsciano Minor Convent., già Maestro di Capella in S. Francesco di Bologna, della | Cattedrale d'Ascoli, & al presente Maestro di Capella nella Cattedrale di Todi. | DEDICATI ALL'ILLVSTRISSIMO SIGNOR CAVALIERE | D. SEBASTIANO GIVLIO GVALTIERIO | Cauallier per Giustizia dell'Ordine di S. Iago di Spagna, e Gentiluomo di Camera della | Chiaue d'Oro della Maestà Cattolica di Filippo Quinto Rè delle Spagne, & c. | OPERA PRIMA. | [device] | IN ROMA, per il Mascardi, MDCCXIII Con licenza de' Superiori.

DEDICATION

ILLUSTRISSIMO SIGNORE, SIGNORE PADRON COLENDISSIMO

La Musica, per esser figlia della Matematica, riconosce per madre la regina delle naturali scienze. Ella è dunque nobilissima, e come tale per simpatia si consacra e si dedica ai cavalieri. Su tal riflesso mi animai alla confidenza ed ebbi l'ardire di presentare in atto di umilissimo ossequio a Vostra Signoria Illustrissima queste mie poche note musicali. Sono, è vero, primi principi ed elementi di così vasta e bella scienza, ma pure i medesimi furono chiamati dal dottissimo Glareani MAGNUM NEGOTIUM. Per tanto umilissimamente supplico Vostra Signoria Illustrissima a non sdegnarli, e così spero, tanto più, che nella di lei degnissima persona si ammirano singolarmente con la nobiltà della nascita molte virtù, tra le quali le matematiche scienze mirabilmente risplendono, con che profondissimamente me le inchino. Todi 20 febbraio 1713.

Umilissimo, devotissimo e obbligatissimo servitore

Fra Francesco Maria Ferri Minor Conventuale

LOCATIONS

I Ac, Bc.

BIBLIOGRAPHICAL LISTING

RISM-A: F 540.



CONTENTS

1.	Solfeggio I. A due, canto e alto	SA	C	D	♮
2.	Solfeggio II. A due, canto e alto	SA	C	D	♮
3.	Solfeggio III. A due, canto e alto	SA	C	D	♮
4.	Solfeggio IV	SA	C	D	♮
5.	Solfeggio V	SA	C	G	♮
6.	Solfeggio VI	SA	C	D	♮
7.	Solfeggio VII	SA	C	D	♮
8.	Solfeggio VIII	SA	C	G	♭
9.	Solfeggio IX	SA	C	D	♮
10.	Solfeggio X	SA	C	D	♮
11.	Solfeggio XI	SA	C	A	♮
12.	Solfeggio XII	SA	C	A	♯
13.	Solfeggio XIII	SA	C	E	♮
14.	Solfeggio XIV. A due, canto e tenore	ST	C	A	♮
15.	Solfeggio XV	ST	C	D	♮
16.	Solfeggio XVI	ST	C	A	♮
17.	Solfeggio XVII	ST	C	D	♮
18.	Solfeggio XVIII	ST	C	D	♮
19.	Solfeggio XIX	ST	C	D	♮
20.	Solfeggio XX	ST	C	G	♭
21.	Solfeggio XXI	ST	C	G	♭
22.	Solfeggio XXII	ST	C	G	♭
23.	Solfeggio XXIII	AT	C	E	♮
24.	Solfeggio XXIV	AT	C	D	♮
25.	Solfeggio XXV	AT	C	D	♮
26.	Solfeggio XXVI	AB	C	G	♮
27.	Solfeggio XXVII	TB	C	G	♮
28.	Solfeggio XXVIII	TB	C	G	♮
29.	Solfeggio XXIX	TB	C	E	♮
30.	Solfeggio XXX	TB	C	F	♮
31.	Solfeggio XXXI	TB	C	G	♮
32.	Solfeggio XXXII	TB	C	G	♮
33.	Solfeggio XXXIII	ST	C	F	♭
34.	Solfeggio XXXIV	ST	C	F	♭

Canone a quattro

CONCORDANCES

Among these duos, I've identified twenty-three duos of Lassus (1577): the whole 1577 collection with the exception of No. 7.

No. 9-11 = Lassus (1577) 1-3 (in Ferri the values are halved).

No. 12-13 = Lassus (1577) 4-5 (in Ferri the values are halved and the music is transposed to a fourth below).

No. 17-18 = Lassus (1577) 13-14 (in Ferri the values are halved and the music is transposed to a fourth below).

No. 19 = Lassus (1577) 15 (in Ferri the music is transposed to a fourth below).

No. 20-22 = Lassus (1577) 16-18.

No. 23 = Lassus (1577) 6 (in Ferri the values are halved and the music is transposed to a fourth below).

No. 24-25 = Lassus (1577) 21-22.

No. 26-28 = Lassus (1577) 10-12 (in Ferri the values are halved).

No. 29-30 = Lassus (1577) 19-20.

No. 31 = Lassus (1577) 23.

No. 32 = Lassus (1577) 24 (in Ferri the values are halved).

No. 33-34 = Lassus (1577) 8-9 (in Ferri the values are halved).

LITERATURE

Gaspari, *Catalogo*, I, pp. 317-18.



A 50. Angelo Michele Bertalotti, *Solfeggi a canto e alto* (Bologna: Lelio Dalla Volpe, 1744).

TITLE-PAGE

SOLFEGGI | A CANTO E ALTO | Dati alle Stampe per comodo | DELLI PUTTI DELLE SCUOLE PIE DI BOLOGNA | DEDICATI AGL'ILLUSTRISSIMI | SIGNORI GOVERNATORI | DI DETTA OPERA | DA ANGELO BERTALOTTI | Musico Decano della Perinsigne Collegiata di S. Petronio, Accademico Filarmonico, | e Mastro del Canto nelle suddette Scuole. | [device] | IN BOLOGNA nella Stamperia di Lelio dalla Volpe.)(1744.)(| Con licenza de' Superiori.

DEDICATION

ILLUSTRISSIMI SIGNORI

Sono di già passati più di cinquantun anni nei quali ho avuto l'onore di servire codesta Illustrissima Congregazione in qualità di Mastro dei Canti Fermo e Figurato, e avendo conosciuto essere una cosa per così dire impossibile di scrivere le lezioni e far cantare un gran numero di scolari nel breve tempo d'un'ora, come porta l'obbligo; essendo io ora in età cadente, ho pensato di lasciare a' miei posterì il comodo dei seguenti 50 Solfeggi, sicché fra le regole che diedi alle stampe del 1716 per i principianti, e questi per quando sono incamminati, possa restare esente il Maestro dalla fatica dello scrivere; e siccome ebbi l'onore di dedicare il primo ai Signori Governatori di codesta Opera pia, così pure ho risoluto di fare lo stesso ancor del presente, pubblicando al mondo le moltissime obbligazioni che professo alle Signorie Vostre Illustrissime, supplicandole continuarmi l'antico loro patrocínio, sottoscrivendomi ossequiosamente per sempre Delle Signorie loro Illustrissime Bologna li [3 Giugno 1744]¹⁵¹

Devotissimo e obbligatissimo servitore

Angelo Bertalotti.

LOCATIONS

I Bc, PESC.

¹⁵¹ The date is hand-written in the I Bc copy. In 1764 edition the same date is printed.

BIBLIOGRAPHICAL LISTING



1764

TITLE-PAGE

SOLFEGGI | A CANTO, E ALTO | Dati già alle Stampe per comodo | DELLE SCUOLE PIE DI BOLOGNA | DA ANGELO BERTALOTTI | ACCADEMICO FILARMONICO | Nuova Edizione | CON AGGIUNTA DEGLI ELEMENTI, | Del Solfeggio, e de' Terzetti. | [device] | In BOLOGNA nella Stamperia di Lelio dalla Volpe.)(1764.)(| Con licenza de' Superiori.

LOCATIONS

I Bc, Nc.¹⁵²

BIBLIOGRAPHICAL LISTING



CONTENTS

1.	Solfeggio Primo	SA	♩	G	♯
2.	Secondo	SA	♩	D	♯
3.	Terzo	SA	♩	G	♯
4.	Quarto	SA	♩	G	♯
5.	Quinto	SA	♩	C	♯
6.	Sesto	SA	♩	C	♯
7.	Settimo	SA	♩	G	♯
8.	Ottavo	SA	♩	D	♯
9.	Nono	SA	♩	G	♯
10.	Decimo	SA	♩	A	♯
11.	Undecimo	SA	♩	E	♯
12.	Duodecimo	SA	♩	D	♯
13.	Decimoterzo	SA	♩	A	♯
14.	Quartodecimo	SA	♩	C	♯
15.	Decimoquinto	SA	♩	G	♯
16.	Decimosesto	SA	2/4	G	♯
17.	Decimosettimo	SA	2/4	D	♯
18.	Decim'ottavo [canon at the fifth below]	SA	♩	E	♯
19.	Decimonono	SA	♩	E	♯
20.	Ventesimo	SA	♩	D	♯

¹⁵² According to Eitner, *Lexicon*, II, pp. 1-2, entry 'Bertalotti, Angelo Michele', a copy of the 1764 reprint also existed in 'B. Wagener, B. Teschner (B.B.), Lbl, Musikfr. Wien'.

21.	Ventesimo Primo	SA	C	G	♯
22.	Ventesimo Secondo	SA	3	G	♯
23.	Ventesimo Terzo	SA	3	A	♯
24.	Ventesimo Quarto	SA	♯	A	♯
25.	Ventesimo Quinto	SA	C	A	♯
26.	Ventesimo Sesto. Canon ad sub-diapente ¹⁵³	SA	2/4	G	♯
27.	Ventesimo Settimo	SA	C	G	♯
28.	Ventesimo Ottavo	SA	♯	G	♭
29.	Ventesimo Nono	SA	♯	F	♭
30.	Trentesimo	SA	C	E	♯
31.	Trentesimo Primo	SA	3	E	♯
32.	Trentesimo Secondo	SA	C	E	♯
33.	Trentesimo Terzo	SA	2/4	D	♯
34.	Trentesimo Quarto	SA	C	E	♯
35.	Trentesimo Quinto	SA	♯	D	♯
36.	Trentesimo Sesto	SA	♯	G	♯
37.	Trentesimo Settimo	SA	C	A	♯
38.	Trentesimo Ottavo	SA	2/4	D	♯
39.	Trentesimo Nono	SA	♯	D	♯
40.	Quarantesimo	SA	3	A	♯
41.	Quarantesimo Primo	SA	C	G	♭
42.	Quarantesimo Secondo	SA	♯3	G	♯
43.	Quarantesimo Terzo	SA	C	G	♭
44.	Quarantesimo Quarto	SA	3	F	♭
45.	Quarantesimo Quinto	SA	♯	D	♯
46.	Quarantesimo Sesto	SA	C	A	♯
47.	Quarantesimo Settimo	SA	C	G	♭
48.	Quarantesimo Ottavo	SA	C	F	♭
49.	Quarantesimo Nono	SA	C	C	2 ♭
50.	Cinquantesimo [canon at unison]	SA	C	A	♯

6 three-part solfeggios¹⁵⁴

CONCORDANCES

Eitner, *Lexicon*, II, pp. 1-2, cites *Regole utilissime per apprendere* [...] Terza edizione. Bologna, 1720. This book (now missing) was kept in Dresden and contained manuscript duos: “Auf Bog. M. im Dresdener Exemple

¹⁵³ This rubric appears in the 1764 reprint only.

¹⁵⁴ The trios are in the 1764 print only.

folgt: Sequuntur Bicinia sacra in usum juventutis scholasticae collecta. Man findet dort 22 zwei-vierst. Gesänge von Ad. Gumpelzheimer, Lassus u. Jac. Reiner’.

BORROWED MATERIAL

No. 43: ‘Handel, *Concerto grosso in D min.* op. 3, No. 5, II movement’. See App. F, 10.1.

LITERATURE

Index-Vol (1747): ‘9. Solfeggi a canto e alto delle Scuole del canto di Bologna’.

Eitner, *Lexicon*, II, pp. 1-2.

Gaspari, *Catalogo*, I, pp. 169-70, p. 314, IV, p. 188.

MODERN EDITIONS

Franz Xavier Haberl, ed., *Angelo Bertalotti’s fünfzig zweistimmige Solfeggien* (Ratisbonae, 1888). Fourth edition (Regensburg, 1896).

50 solfeggi a 2 voci (Milan: Calcografia di Musica Sacra, [between 1877 and 1896]).

Goitre, *Bertalotti*.

Ed. by Andrea Bornstein, DUO, 32 (1997).

APPENDIX B – OTHER PRINTS INCLUDING DIDACTIC DUOS



B 1. *Canzoni frottole et capitoli. Libro secondo de la Croce* (Rome: Valerio Dorico, 1531).

TITLE-PAGE

Canzoni frottole & capitoli Da diuersi | Eccellentissimi Musici, con noui Canzoni agionti
composti | nouamente & stampati Libro Secondo de la | Croce.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1531⁴.



CONTENTS

1.	Duo. Constantio Festa. Amor che mi consigli?	Ms Ms	♯	A	♯
2.	Duo. Ye le lerray puis quil me bat he dieu helas	S S	♯	D	♯

CONCORDANCES

No. 1 = Gero (1540) 53; D MÜs, MS SANT Hs 373 (29): C. Festa, ‘Amor che mi consigli?’

LITERATURE

Einstein, *Madrigal*, I, p. 143: ‘Amor che mi consigli?’.

Kämper, *La musica strumentale*, p. 119.

Luisi, *Musica vocale*, pp. 483-85.

Whenham, *Duet*, pp. 49, 50-52, 60.

NOTES

This collection may have been published for the first time earlier than 1531, possibly around 1523. In fact, Haar, ‘Willaert’, p. 69, underlines that the library of Ferdinand Columbus listed a now lost *Libro terzo de la croce* published in 1524. See Catherine Weeks Chapman, ‘Printed Collections of Polyphonic Music Owned by Ferdinand Columbus’, *Journal of the American Musicological Society*, 21 (1968), 34-84 (p. 71). See also Whenham, *Duet*, p. 49 and n. 2, p. 253.

No. 2 is attributed to Clément Janequin by Luisi, *Musica vocale*, p. 483.



B 2. *Diego Ortiz, Trattado de glosas* (Rome: Valerio Dorico, 1553).

TITLE-PAGE

DE DIEGO | ORTIZ | TOLLE | DANO | LIBRO | PRIMERO | TRATTADO | de Glosas sobre |
Clausulas y otros | generos depuntos | en la Musica de | Violones nueua= | mente puestos en luz.

COLOPHON

[device] En Roma por Valerío Dorico, y Luís | su hermano a x. de Dezemb. | 1553.

TITLE-PAGE

EL PRIMO | LIBRO | DE DIEGO | ORTIZ | TOLLE | TANO | Nel qual si tratta | delle Glose
sopra | le Cadenze & al | tre sorte de punti | in la Muisica de | Violone nouamen | te posti in luce.

COLOPHON

[device] En Roma por Valerío Dorico, y Luís | su hermano a x. de Dezemb. | 1553.

LOCATIONS

E Mn - I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-A: O 136



CONTENTS

1.	Recercada Primera	TB	C	G	b
2.	Recercada Segunda	TB	C	G	b
3.	Recercada Tercera	TB	C	G	b
4.	Recercada Quarta	TB	C	G	b
5.	Recercada Quinta	TB	C	G	b
6.	Recercada Sesta	TB	C	G	b

BORROWED MATERIAL

Nos. 1-6: 'La Spagna'. See App. F, 1.4.

LITERATURE

Kämper, *La musica strumentale*, pp. 98-99, 103, 112, 123.

NOTES

The 'recercadas' are based on the 'Tenor di Spagna', which is always in the lower line. These duos are meant for a viol and, possibly, a harpsichord.

MODERN EDITION

Facs ed. by Marco Di Pasquale, AM, 57 (1984).

ME ed. by Max Schneider (Kassel: Bärenreiter, 1936).



B 3. Villancicos de diversos autores, a dos, y a tres y a quatro, y a cinco bozes (Venice: Girolamo Scotto, 1556).

TITLE-PAGE

VILLANCICOS | De diuersos Autores, a dos, | Y A TRES, Y A QVATRO, | Y A CINCO
BOZES, | AGORA NVEVAMENTE | CORREGIDOS. AY MAS | ocho tonos de Canto llano, y
ocho tonos de | Canto de Organo para que puedan, | A prouechar los que, A can- | tar comencaren. |
[device] | VENETIIS, | Apud Hieronymum Scotum. | M D LVI.

LOCATION

S Uu.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1556³⁰. Bernstein, *Scotto*: 153.



CONTENTS

1.	Duo. ¿Cómo puedo yo bivar	S Ms	C	D	♯
2.	Duo. Y dezid, serranicas	SA	C	G	b

3.	Duo. Dime, robadora	S S	3	C	♯
4.	Duo. No so yo quien veis bivar	S A	3	D	♭
5.	Duo. No me las amuestras más	AA	C	A	♯
6.	Duo. Mal se cura muito mal	AA	3	A	♯
7.	Duo. Yéndome y viniendo	S Ms	C	D	♯
8.	Duo. No tienen vado mis males	Ms Ms	C	D	♯
9.	Duo. Andarán siempre mis ojos	S Ms	C	C	♯
10.	Duo. Para verme con ventura	Ms Ms	♯3	A	♯
11.	Duo. Un dolor tengo en el alma	Ms Ms	C	C	♯
12.	Duo. Que todos se pasan en flores	AA	C	C	♯
13.	[Duo.] Primus tonus	S S	♯	D	♯
14.	Duo. Secundus tonus	Ms Ms	♯	D	♯
15.	Duo. Tertio tono	S Ms	♯	A	♯
16.	Duo. Quarto tono	Ms Ms	♯	E	♯
17.	Duo. Quinto tono	S S	♯	F	♯
18.	Duo. Sexto tono	Ms Ms	♯	F	♭
19.	Duo. Septimo tono	S S	♯	G	♯
20.	Duo. Ottavo tono ¹	S Ms	♯	G	♯

12 three-part villancicos.

12 four-part villancicos.

10 four-part Christmas villancicos.²

2 three-part Christmas villancicos.

6 five-part villancicos.

8 tonos de canto llano³

NOTES

The printing is just one volume in choirbook format – in upright orientation – in which all the voice parts appear on adjacent folios. The printer carefully distributed the music of the longer pieces – this is never the case with the duos – in such a way that all the parts have to turn the page simultaneously. There is another print including Spanish duos that shares the same format: cf. entry B, 5.

This seems not to be the first edition, because the title page bears the rubric: ‘Agora nuevamente corregidos’ . This fact would explain the lack of any dedication.

MODERN EDITIONS

Ed. by Rafael Mitjana (University of Mexico City, 1944).⁴

Ed. by Jesús Riosalido (Madrid: Instituto Hispano Arabe de cultura, 1993).

¹ The parts are swapped in the part-books.

² In the *tavola* the caption has a hand-written correction from ‘tres’ to ‘quatro’.

³ Not listed in the *tavola*.

⁴ This edition does not include either the textless duos (Nos. 13-20) or the ‘8 tonos de canto llano’.

Duos only: ed. by Andrea Bornstein, DUO, 37 (1998).



B 4. Serafino Razzi, *Libro primo delle laudi spirituali* (Venice: Francesco Rampazetto, 1563).

TITLE-PAGE

Libro Primo | DELLE LAUDI SPIRITUALI | DA DIVERSI ECCELL. E DIVOTI AVTORI, | ANTICHI E MODERNI COMPOSTE. | Le quali si vsano cantare in Firenze nelle Chiese dopo il Vespro | ò la Compieta à consolatione e trattenimento | de' diuoti serui di Dio. | Con la propria Musica e modo di cantare ciascuna Laude, come si è usato | da gli antichi, & si usa in Firenze. | Raccolte dal R. P. Fra Serafino Razzi Fiorentino, dell'ordine | de' Frati Predicatori, à contemplatione delle Monache, | & altre diuote persone. | Nuouamente stampate. | [device] | Con Priuilegij della Illustriſſ. Signoria di Venetia & del | Duca di Firenze, & di Siena. | In Venetia, ad instantia de' Giunti di Firenze. | M. D. LXIII.

COLOPHON

Stampata in Venetia, per Francesco Rampazetto, | ad instantia de gli heredi di Bernardo Giunti | di Firenze. 1563.

DEDICATION

ALLA MOLTO REVERENDA MADRE SUOR CATERINA DE' RICCI SOPPRIORA DEL VEN. MONASTERIO DI SAN VINCENZIO DI PRATO SUA OSSERVANDISSIMA.

Se bene si sono poco meno che dismesse da non molti anni in qua da quasi tutti coloro che religiosi non sono quelle canzoni spirituali che Laudi si chiamano, le quali negli anni addietro non solo nei monasteri e nei conventi da persone date al servizio di nostro Signore Dio, ma nelle compagnie ancora e nelle case private diuotamente si cantavano. Non è però ancora intanto venuta meno così lodevole usanza e il modo e uso di cantare le dette laude che alcuni, e massimamente molte sante vergini rinchiuse non l'usino ancora più che mai. E nel vero ben consideratamente: perciò che io non so vedere qual altra cosa più di questa possano o debbiano pigliarsi per lor piacere, così ne i tempi che fanno loro oneste recreazioni e feste, come ancora quando insieme tutte o gran parte si ritrovano a lavorare e fare esercizi a religiose donne convenienti: essendo che ogni altro passatempo recarebbe, come la sperienza può dimostrare a ciascuno, e come il più delle volte fanno i non convenevoli ragionamenti, se non danno e gravezza alle purissime menti loro, certo confusione e noia a chi l'udisse, e a loro stesse ancora universalmente. Ed io per me resto maravigliato che molti, i quali hanno in governo i monasteri e persone dedicate al culto divino e tolte da tutto il mondo (levata questa lodevolissima usanza) comportino che in quel cambio si cantino tutte le più lascivie sorti di musiche; e ben spesso canzoni che sarebbero meno che oneste anche in una brigata di persone secolari e interamente al mondo. Perché lasciamo stare il tempo che vanamente si spende in appararle, chi non sa quanta abbiano cotali cose forza ne gl'umani petti, e quanto agevolmente possa anche ogni minima cosa macchiare un animo candidissimo e atto, per la purità sua, a ricevere ogni impressione? Purtroppo sono gl'inganni del mondo, e i laccioli che sempre ci tende il comune avversario nostro senza che noi medesimi lo lusinghiamo e gli mettiamo l'arme in mano a danno delle nostre anime. Hanno tutti gl'uomini, secondo le professioni e gradi di ciascuno, in tutti gli affari, usanze e costumi particolari, ristretti infra certi loro termini, secondo che più o meno è stato giudicato essere di bisogno. Se quanto sono d'ornamento e si convengono alle novelle spose e altre giovani donne i drappi d'oro e di seta, le pietre preziose e altre cose somiglianti, tanto si disconvengono tutte a sante vergini e uomini religiosi, che hanno in ogni cosa propria forma e modo di vivere e di vestire: per qual cagione similmente non deono essere fra noi e loro differenti l'altre cose che forse più importano, che cotali ornamenti non fanno? E per qual cagione vien concesso alle monache (salvando sempre le vostre pari e l'altre che sono veramente essemplio della vita monastica) quello che pochi secolari comportano alle loro donne, le quali pur sono senza alcuna dubitazione a molto meno cose obbligate che le suore non sono? Trovarono gli antichi, acciò anco in questa parte fussero i religiosi da gl'uomini secolari differenti, questa sorte di canzoni, che come ho detto sono chiamate Laudi, a

somiglianza de gl'Inni che si cantano nella chiesa di Dio. Ma il tempo, che sempre nuove cose, e or migliori e or peggiori, n'apporta, come ha mutato in gran parte da quaranta anni sono in qua i costumi de gli uomini e introdotto nuove usanze e nuovi modi di vivere in tutte l'altre cose, così ha invece di quel buono usa di cantar laudi, introdotto ne i monasteri canti molto meno lodevoli: e invece delle feste e rappresentazioni che si facevano, comedie e altri così fatti giuochi poco dicevoli in luoghi santi e fra persone religiose. Ma per tornare là donde mi sono non so come partito e lasciato trasportare dove forse non doveva, dico che avendo io per queste e altre molte cagioni molti anni desiderato d'aver una scelta di laudi, non come quelle che insino a ora sono andate attorno senza musica, ma in miglior forma ordinate, non mi era anco venuto fatto d'averla, quando intesi pochi mesi sono che il Reverendo Padre Fra Serafino Razzi da Marradi, dell'ordine de' vostri frati Predicatori, giovane non solo molto esercitato nella filosofia cristiana, ma ancora in tutti i più lodevoli studi, n'avea, quasi per suo passatempo, raccolto un libro delle più belle antiche e moderne e aggiunto loro il modo di cantarle, lasciando quella sciocca maniera di dire: cantasi come la tale e come la quale. Perché, essendone da lui stato graziosamente compiaciuto, per mezzo di Don Silvano suo fratello e mio amicissimo, l'ho fatte stampare in Vinezia: sallo Dio più per giovare altrui che per altra cagione. In Vinezia dico, per non aver comodo nelle nostre stampe di fare le musiche. E così fatto, ho giudicato che a Vostra Reverenda e non ad altra persona, senza alcun fallo, questo libro si debbia, prima per esser stato fatto da uno de' vostri padri e per voi Verande Madri principalmente; di poi, e molto di più, per avere io buon tempo desiderato di farvi reverenza con alcuna cosa non del tutto indegna della bontà vostra, sì per essere suor Caterina de' Ricci (e questo basti intorno a meriti vostri) e sì ancora per la molta affezione e reverenza che a voi e cotesto santo monasterio portano. Il molto Reverendo M. Filippo Modesti mio zio, e Madonna Margherita sua sorella, tanto divota di voi e di tutte coteste venerande Madri, che non le manca a essere di così bel numero una, se non l'abito del vostro ordine, poi che non ista se non pochissimo divisa e lontana da voi. Accetti dunque la Reverenda Madre da M. Filippo, da Madre Margherita e da me non solo questo picciol dono, ma con esso il buono animo mio, che averà forse un giorno occasione di farsi maggiormente conoscere da voi, alle sante orazioni della quale umilmente mi raccomando. Di Firenze li 30 di luglio 1563.

Di Vostra Reverenda

Figliuolo in Cristo Filippo Giunti.

LOCATIONS

B Br - **F** Pc, Sn - **GB** Lbl, T - **I** Bc, Fc (2 ex), Lg, Rsc (2 ex.), Vnm - **USSR** Lsc.

BIBLIOGRAPHICAL LISTINGS

RISM-B: 1563⁶.



CONTENTS

1.	Vergine bella che di sol vestita	Ms T	☉	D	♩
2.	Veng'ogni cor ardente	S A	☉	C	♩
3.	Ecco il Messia	S A	☉	G	♩
4.	Chi non ama te, Maria	S A	☉	G	♩
5.	Stabat mater dolorosa	Ms A	☉	C	♩
6.	L'agnellin sant'ed umile	S A	☉	D	♩
7.	Tu se' tutta cortese, matre nostra	Ms A	☉	C	♩
8.	I' sent'al cor conforto	Ms A	☉	C	♩
9.	Da che tu m'hai, Dio	Ms A	☉	C	♩
10.	O anim'accecata	S A	☉	D	♩
11.	Che fara' tu, cor mio	Ms A	☉	C	♩

12.	Gesù, Gesù, Gesù, ognun chiami Gesù	S Ms	C	G	b
13.	O Gesù dolce, o infinito amore	S Ms	C	G	b
14.	Povertà, fatiche, stenti	S S	C	G	b
15.	Lodiam col puro core	V S	C 3	G	b
16.	Ogni giorno tu mi di'	Ms A	C	D	b
17.	Ierusalem letare	V S	C	D	b
18.	Che faralla, che diralla	V A	C	C	b
19.	O me, o me, quanto misero se	V A	C	C	b
20.	Cum autem venissent ⁵	T Br	C	D	b

MODERN EDITION

Facs: BMB IV, 37 (1969).

LITERATURE

NOTES

There are two- to four-part compositions. The duos are always preceded by the rubric 'A due voci. Cantus. Tenor.' This collection should be thoroughly analysed because it mainly includes *contrafacta* material, i.e. music meant for other purposes to which Razzi and other people added a devotional text: hence it is likely that some of these duos were previously meant for didactic purposes.



B 5. Fernando de las Infantas, *Plura modulationvm genera quae vulgo contrapuncta appellantur super excelso gregoriano cantu* (Venice: Heirs of Girolamo Scotto, 1579).

TITLE-PAGE

NON LIBERA MVSIS NON HIC | AB APOLLINE, NON A FLORE, | SED A SANCTO
FLAMINE | NOMEN HABET. | [canone:] Ve - ni creator spiritus, Mentis tuorum Vi - sita, Imple
superna gra - tia Qua tu creasti pectora. pec - catora. | DON FERDINANDI | DE LAS INFANTAS
| Patritij Cordubensis | PLVRA MODVLATIONVM GENERA | quæ vulgò contrapuncta
appellantur | SVPER EXCELSO GREGORIANO CANTV, | omnibus musicam profitentibus
utilissima. | Venetijs Apud Heredem Hieronimi Scoti. | M D L X X I X

DEDICATION

FOELICISSIMO PUBLICAE LAETITIAE AUCTORI D.N. IACOBO PHILIPPI II. REGIS F.
HISPANIARUM POTENTISSIMO PRINCIPI.

Plerique me in consulto fecisse iudicabunt, Princeps foelicissimae, cum inter tot viros, qui in Hispania huius facultatis primi sunt, ego ex meis studiorum rudimentis, et doctrinae quasi incunabulis (ut in initio apparet) collectum opus, in lucem protulerim. quam profecto temeritatem, non minimam reprehensionem ad laturam existimo. prasertim cum has nostrae industriae exercitationes, tibi tanto principi dicare studeo. sed revocat me ab ista cogitatione, parentis tui summa benignitas, quam cum ante tuum exortum (in his rebus suscipiendis quae ad cultum, et mentes in deum excitandas conscripsi) expertus sim; non est profecto, quod de te eius filio, non debeam summam spem mihi polliceri. eo quidem tempore, quo omnes te e coelo lapsum, ad huius saeculi foelicitate existimant. quare non abs re censui, ut boni coloni solent, ex fructibus mei imbecilis ingenii, aliqui Altitudinis Tuae ergo consecrare. ut hoc munusculo quam levissimo testari possim, me inter tuos fidelissimos clientes, non infimum locum tenere. opus igitur quod ad te mitro, sub eadem Spiritus sancti inscriptione, quam aliis meis operibus apposui, complexus

⁵ At the end of the lyric: 'Le parole, insieme col canto, sono antichissime e d'autore incerto'.

sum: ut meliorem exitum optarem, qui foelicissimus, illius numine haberi solet. Addidi etiam prioribus differentiis, varias vocum inflexiones, cantus, harmoniam intervallis distinctam: quae numerum centenarium expleverunt. Quae omnia et si profecto talia non sint, ut in arce, quod aiunt, poni possint; tamen spero, non leves fore ingenii nostri exercitationes, proprio Marte et industria adiuventas. Ex quibus non exiguum fructum reportabunt ii, qui in hac arte versantur. Tibique non levis erit occasio animum oblectandi, si aliquando contingat (quod aliis Principibus accidit). Huius facultatis desiderio teneri. Vale, Princeps foelicissime. Venetiis calendis Aprilis. 1579

Tuae Altitudini deditissimus cliens.

Don Ferdinandus de las Infantas.

LOCATIONS

D As - US BEm.

BIBLIOGRAPHICAL LISTINGS

RISM-A: I 40. Brown: 1579₂.



CONTENTS

1.	48. Duo. [upper line:] Secunda vice ut iacet. [lower line:] Secunda vice in diapason ⁶	AT	♩	G	♩
2.	49. Duo	AT ⁷	♩	E	♩
3.	50. Duo	AT	♩	G	♩
4.	51. Duo	ST ⁸	♩	G	♩
5.	52. Duo	ST	♩	G	♩
6.	53. Duo	TT	♩	G	♩
7.	54. Duo	ST	♩	E	♩
8.	55. Duo	SA	♩	E	♩
9.	56. Duo	TB ⁹	♩♩ ¹⁰	E	♩
10.	57. Duo	TB	♩♩ ¹¹	G	♩
11.	Duo [canon per motus contrarios] ¹²	ST	♩	E	♩

1-47: 48 three-part counterpoints.¹³

58-91: 34 four-part counterpoints.

92-95: 4 five-part counterpoints.

⁶ *The second time as it is. The second time an octave above.* In fact, there are two duos: the first time the music must be played as it is, the second time reading the bottom part up an octave.

⁷ Duos 49 and 50 share the same *tenor*.

⁸ Duos 51, 52 and 53 share the same *tenor*.

⁹ Duos 56 and 57 share the same *tenor*.

¹⁰ Tenor: ♩, Bass: ♩.

¹¹ *Idem*.

¹² This piece is the last one in the book. We find it at p. 148 with two other four-part canons. None of the three-part pieces is composed on the 'Gregoriano cantu Laudate Dominum omnes gentes'; they are, in fact, an appendix.

¹³ There are 48 pieces for 47 numbers because the number 30 appears twice.

96-98: 3 six-part counterpoints.

99: One seven-part counterpoint.

100: One eight-part counterpoint.

NOTES

About the print's format, cf. entry B, 3.

CONCORDANCES

No. 11 = Cerone (1613). Cerone included this enigmatic canon in a chapter entirely dedicated to this matter and gave a thorough explanation of the solution.

LITERATURE

Index-Morosi (1588): [149] Don Ferdinando contrapunto a [2-8].

MODERN EDITIONS

Duos 1-10: ed. by Andrea Bornstein, DUO, 6 (1994).

Duo 11: ed. by Andrea Bornstein, MuS, 2 (1994).



B 6. Orazio Scaletta, *Scala di musica molto necessaria per principianti. Quarta impressione* (Venice: Ricciardo Amadino, 1600).

TITLE-PAGE

SCALA | DI MVSICA | MOLTO NECESSARIA | FATTA CON OGNI BREVITA | DI |
ORATIO SCALETTA DA CREMA | a commune beneficio de principianti | Di nuouo corretta, &
ristampata, con l'aggiunta di un Duo in fuga | facile, & commodo per introdur il Discepolo a
cantare | con il Maestro. | CON PRIVILEGGIO. [device] | In Venetia appresso Ricciardo Amadino,
| M D C.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-C, II, p. 756.



CONTENTS

1.	Esempio facile per cominciar canto figurato. Duo. Fuga di un tempo in ottava. Dirige Domine Deus.	S	♯	D	♯
----	--	---	---	---	---



1647

TITLE-PAGE

SCALA | DI MVSICA | MOLTO NECESSARIA | PER PRINCIPIANTI | DI | HORATIO
SCALETTA | DA CREMA | Dall'istesso corretta, & ampliata con bellissimo | ordine, & maggior
facilità | Accomodata ancora con gli Esempij per qual si voglia Parte | QVARTA IMPRESSIONE |
DI NVOVO CORRETTA, ET AMPLIATA | con alcuni DVO in fuga facile, & commodi per in- |
troddurre il Discepolo à cantar con il Maestro. [fregio di S. Cecilia che suona l'organo] | IN
MILANO, | Appresso Giorgio Rolla. M DC XLVII | Si vendono alla Crocetta del Bottonuto in
Porta Romana.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-C, II, p. 757.



CONTENTS

1.	Esempio facile per cominciar a cantare il canto figurato. Duo. Fuga di un tempo in ottava. Dirige Domine Deus.	S	C	D	b
2.	Un altro esempio per bemolle. Duo. Fuga di mezzo tempo un'ottava più bassa. Qual eletto arbuscello	S	C	D	b
3.	Duo. Fuga di un tempo e mezzo in unisono. O sacro eletto coro	S	C	D	b

CONCORDANCES

No. 2 = Asola (1587), 32.

No. 3 = Asola (1587), 19.



1652

TITLE-PAGE

SCALA | DI MVSICA | MOLTO NECESSARIA | PER PRINCIPIANTI | DI | HORATIO
SCALETTA | DA CREMA. | Corretta di Nuouo, & aggioutoi alcune cose biso- | gneuoie per li
Scolari dal Sign. Michel' Angelo | Grancino Maestro di Cappella del Duomo | di Milano. [device] |
IN MILANO, | Per Carlo Camagno, vicino alla Chiesa della Rosa | Con Licenza de' Superiori.
1652.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-C, II, p. 757.



CONTENTS

1.	Esempio facile per cominciar a cantare il canto figurato. Duo. Fuga di un tempo in ottava. Dirige Domine Deus.	S	C	D	b
2.	Altro esempio come l'antecedente. Duo. Fuga di un tempo all'unisono. Quest'amoroso caldo.	S	C	D	b
3.	Del Signor Grancino. Duo. Fuga di un tempo all'unisono. Regina coeli laetare.	S	C	G	b
4.	Un altro esempio per bemolle. Duo. Fuga di mezzo tempo un'ottava più bassa. Qual eletto arbuscello	S	C	D	b

CONCORDANCES

No. 2 = Asola (1587) 21.

No. 4 = Asola (1587) 32.



B 7. Adriano Banchieri, *Cartella* (Venice: Giacomo Vincenti, 1601).

TITLE-PAGE

CARTELLA | OVERO | REGOLE VTILISSIME | à quelli che desiderano imparare | il Canto
Figurato. | Nuouamente da varie opinioni di Musici | eccellenti ridotte in un piaceuole | Dialogo di

Maestro, & Discepolo. | Et diuise in Due Parti per | ADRIANO BANCHIERI | BOLOGNESE, | Organista di Santa Maria in Regola. | [device] | In Venetia, Appresso Giacomo Vincenti. | M D C I.

DEDICATION

Al Sig. Carlo Codronchi, discepolo mio affezionatissimo.

Avendo io ridotto ridotta insieme la presente mia fatica, intitolata CARTELLA per beneficio della nostra scuola, acciò voi, gli scolari e altri ne possano avere la copia, mi son deliberato farla stampare con la dedicatoria inviata a voi, e tutto ciò per due rispetti, l'uno in vero testimonio dell'obbligo che io tengo al Sig. Alfieri Francesco vostro padre, come quello il quale m'animò all'insegnarmi (azione che ha mosso molti signori e altri qui in Imola a favorirmi) altro che essendo voi dei primi scolari, vi si deve con ogni ragione che è quanto mi occorre dirò solo che siccome sin qui ho cercato onorar voi e con questa e con l'insegnarvi per l'avvenire, vi affaticate onorar me con l'imparare. Il Signor Iddio vi benedica insieme con il vostro padre e all'uno e l'altro dia felice vita e grazia di godere il frutto delle virtù sì di lettere, come cantare e sonare, nelle quali di già a sufficienza siete introdotto.

D'Imola il dì 20 aprile 1601.

Vostro affezionatissimo maestro

Adriano Banchieri.

LOCATIONS

A Wn - GB Lbl¹⁴ - I Bc.








BIBLIOGRAPHICAL LISTING

RISM-C, I, p. 114. Mischiati, 'Banchieri': 35.



CONTENTS

'Seconda parte', pp. 70-77. The two parts, called 'Canto' and 'Tenore' are printed on opposite pages.

1.	Il Primo duo	ST		C	
2.	Il Secondo duo	ST		F	
3.	Il Terzo duo	VA		G	
4.	Il Quarto duo	VA		F	



BORROWED MATERIAL

Nos. 1-4: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

CONCORDANCES

Zacconi (1622), pp. 231-33.

NOTES

These four duos are composed on the various kinds of hexachord and are related to the similar duos included in the later editions of *La Cartella musicale*. Specifically, No. 1 is the first half of 1610 No. 2; No. 3 has the same relationship with 1610 No. 4 and No. 4 with 1610 No. 3. No. 2 does not have any relationship with the later compositions. Furthermore, the time signature is here  instead of  in each duo. For all these reasons, I have decided to consider this collection a separate opus.



¹⁴ The British Library copy is not available any more, and is reported as 'destroyed'.

B 8. Antonio Brunelli, *Regole utilissime per li scolari che desiderano imparare a cantare* (Florence: Volcmar Timan, 1606).

TITLE-PAGE

REGOLE | VTILISSIME | PER LI SCOLARI CHE DESIDERANO | IMPARARE A CANTARE, | SOPRA LA PRATICA | DELLA MVSICA, | Con la Dichiarazione de Tempi, Proporzioni & altri ac | cidenti, che ordinariamente s'usono, non solo per im- | parar à cantarli, ma ancora à segnarli | nelle composizioni. | Di Antonio Brunelli, Maestro di Cappella, & Organista | del Duomo di San Miniato. | Nuouamente composte, e date in Luce. | [device] | IN FIORENZA, | Appresso Volcmar Timan, 1606. | Con Licenza de' Superiori,

BIBLIOGRAPHICAL LISTINGS

RISM-C, I, p. 184.



CONTENTS

Canoni e contrapunti alli studiosi giovani di questa professione, pp. 31-35.

1.	Canone a due voci in unisono, e va cantato in due modi.	S	C	D	b
2.	Canone a due voci che si canta in due modi. Principio e fine. Non parati non accedant.	A	C	G	b
3.	Contrapunto a due voci da cantarsi in più modi. Cespitabis forsam. Canto. Alto.	V Ms	C	D	b
4.	Contrapunto alla decima, con l'osservazione della duodecima, quale si canta con varii dui, terzi e quarti. Cantores incumbite. Auditores aures audrigite.	SA	C	D	b

LITERATURE

Gaspari, *Catalogo*, I, pp. 296-97, pp. 315-16.



B 9. Adriano Banchieri, *Duo in contrapunto sopra Ut, Re, Mi, Fa, Sol, La* (Venice: Giacomo Vincenti, 1609).

TITLE-PAGE

DVO | IN CONTRAPVNTO | SOPRA VT, RE, MI, FA, SOL, LA | Vtile à gli figliuoli, & principianti, che desiderano praticare | le note cantabili, con le reali mutationi semplice- | mente, & con il Maestro | DEL R. P. D. ADRIANO BANCHIERI | Organista di S. Michele in Bosco. | Nuouamente corretti, & diligentemente ristampati. | [device] | IN VENETIA, | Appresso Giacomo Vincenti. MDCIX.

NOTES

The opus is included at pages. 40-47 in

LA CARTELLA | DEL R.P.D. ADRIANO | BANCHIERI | Organista di S. Michele in Bosco | Vtile à gli figliuoli, & principianti, che desiderano con fa- | cilità imparare sicuramente il CANTO | FIGVRATO, | Nuouamente reuista, & diligentemente ristampata. | [device] | IN VENETIA, | Appresso Giacomo Vincenti. | M D C X.

DEDICATION

Al cellebratissimo Signor Gioseffo Guami. Organista fu in San Marco di Venezia e di presente nel duomo di Luca sua patria.
Grande è l'obbligo (Signor Gioseffo) ch'io devo a gli miei genitori, quali in mia giovanile età s'affaticarono acciò fossi educato sotto il suo divino precetto e civile. Più grande è l'obbligo ch'io devo a gli miei precettori, quali per mezzo della virtù mi additarono la strada di fuggire il vizio. Grandissimo poi e senza comparazione è l'obbligo ch'io devo a Iddio benedetto in avermi creato a

sua similitudine e segnato con il carattere indelebile di cristiano, e ultimamente chiamato al suo santo servizio entro l'onoratissima Congregazione Olivetana. Devo sì soddisfare, né potendo in altro, ringrazierò per sempre sua divina Maestà e pregherò nelli miei sacrifici e orazioni (benché di servo inutile) per tutti universalmente a quali sono obligato. A Vostra Signoria mò in particolare dovendo rimandare in luce questa mia CARTELLA MUSICALE, mi è parso dedicarla sotto la scorta del suo celebritissimo nome in termine di gratitudine, essendo pianta prodotta entro il giardino de gli suoi fundati insegnamenti, quando dodici anni sono mi fu maestro di così eccellente virtù. Ricevi lei con quelmo affetto amoroso ch'io porgo, che senza più il Signore Iddio le conceda a lei e a sua virtuosa prole ogni bene.

Di S. Michele in Bosco il dì XX Novembrio 1609.

Di Vostra Signoria affezionato discepolo

Don Adriano Banchieri.

LOCATIONS

A Wn - GB Lbl - I Bu, Rli.

BIBLIOGRAPHICAL LISTING

RISM-A: B 846. Mischiati, 'Banchieri': 35a.



1614

TITLE-PAGE

DVO | IN CONTRAPVNTO | SOPRA VT, RE, MI, FA, SOL, LA | Vtili à gli figliuoli, & principianti, che desiderano pra- | ticare le note cantabili, con le reali muta- | tioni semplicemente, & con | il Maestro | Del | R. P. D. ADRIANO BANCHIERI | MONACO OLIVETANO | Nuouamente in questa Terza impressione ristampati, | & reuisti dall'istesso Autore. | [device] | IN VENETIA, | Appresso Giacomo Vincenti. MDCXIII.

NOTES

The opus is included at pages. 40-47 in

CARTELLA | MUSICALE | NEL CANTO FIGVRATO | Fermo, & Contrapunto. | DEL | P. D. ADRIANO BANCHIERI | Bolognese Monaco Oliuetano. | Nouamente in questa Terza impressione ridotta dall'an- | tica alla moderna pratica, & dedicata | ALLA SANTISSIMA MADONNA | DI LORETTO | CON PRIVILEGIO. | [device] | IN VENETIA, | Appresso Giacomo Vincenti MDCXIV.¹⁵

LOCATIONS

B Br - D Bds - F Pc - I Bc, Rc, Rsc, Sc, Vnm (inc.) - US AAu, R, Wc.

BIBLIOGRAPHICAL LISTING

RISM-C, I, p. 114. Mischiati, 'Banchieri': 35b.



1615

CARTELLA | MUSICALE | NEL CANTO FIGVRATO | Fermo, & Contrapunto. | DEL | P. D. ADRIANO BANCHIERI | Bolognese Monaco Oliuetano. | Nouamente in questa Terza impressione ridotta dall'an- | tica alla moderna pratica, & dedicata | ALLA SANTISSIMA MADONNA | DI LORETTO | CON PRIVILEGIO. | [device] | IN VENETIA, | Appresso Giacomo Vincenti MDCXV.

LOCATIONS

D Rp - I Bc, Mc.

¹⁵ *La Cartella musicale* is a collection of different *opera* and treatises. It is not easy sorting and dating the contents because there are different editions with quite different contents; furthermore the dates on the main title-page often do not match with those in the internal title-pages. The 1614 edition seems to be the definitive version and in fact includes all the previous material plus new compositions.

BIBLIOGRAPHICAL LISTING

Mischiati, 'Banchieri': 35b.



CONTENTS

1.	Primo duo	ST	C	F	b
2.	Secondo duo	ST	C	C	q
3.	Terzo duo	VA	C	F	b
4.	Quarto duo	VA	C	G	q

BORROWED MATERIAL

Nos. 1-4: 'Ut, Re, Mi, Fa, Sol, La '. See App. F, 8.20.

NOTES

The upper line is printed on the left-hand page and is called 'DISCEPOLO', the lower, printed on the right-hand page, is called 'MAESTRO'. The pupil's line includes several solmization syllables. The two editions do not differ at all.

CONCORDANCES

Gruber (1673), at the end of his treatise, after the rubric 'Bicinia in usum iuventutis scholasticae. Contrapunctum duarum vocum super ut, re, mi, fa, sol, la. Dni Adriani Banchieri Monachi Olivetani', printed the four duos (see Mischiati, 'Banchieri', p. 169).

LITERATURE

Gaspari, *Catalogo*, I, p. 193: 'V'hanno esemplari coll'anno 1615 e colle prime due carte differenti nel contenuto dagli esemplari col 1614'.

MODERN EDITIONS

Nos. 2 and 3 ed. by H.J. Wilbert, Wilbert, *Adriano Banchieri: Zwölf Stücke aus der 'Cartella Musicale' für zwei ungleiche Instrumente*, HM, 205 (1969).

Ed. by Andrea Bornstein, *DUO*, 10 (1994).



B 10. Adriano Banchieri, Altri documenti musicali nel canto fermo (Venice: Giacomo Vincenti, 1613).

TITLE-PAGE

ALTRI | DOCUMENTI | MUSICALI | NEL CANTO FERMO | Vtili à gli figliuoli, & principianti che desiderano | doppio il possesso del Canto Figurato, | imparare il Contrapunto | Del R. P. D. ADRIANO BANCHIERI | MONACO OLIVETANO. | Nuouamonte [*sic*] in questa Terza impressione aggiunti | all'Opera dall'istesso Autore. | [device] | IN VENETIA, | Appresso Giacomo Vincenti. MDCXIII.

NOTES

The opus is included at pages 63-110 of *Cartella musicale* (1614).



CONTENTS

'Delle pause e mostre', pp. 66-67

1.	Ecce sacerdos magnus	ST	C	C	q
----	----------------------	----	----------	---	---

Pp. 72-83: each duo on the ecclesiastical tone is preceded by a brief explanation about its structure. The music includes some figures of the most important intervals.

2.	Duo del primo tuono ecclesiastico	ST	C	D	♯
3.	Duo del secondo tuono ecclesiastico	ST	♯	G	♭
4.	Duo del terzo tuono ecclesiastico	ST	C	A	♯
5.	Duo del quarto tuono ecclesiastico	ST	♯	E	♯
6.	Duo del quinto tuono ecclesiastico	ST	C	C	♯
7.	Duo del sesto tuono ecclesiastico	ST	♯	F	♭
8.	Duo del settimo tuono ecclesiastico	ST	C	D	♭
9.	Duo dell'ottavo tuono ecclesiastico	ST	♯	G	♯

Pp. 94-105

10.	Dui imperfette una maggiore e la seconda minore se sia possibile	ST	C	D	♯
11.	Dalle imperfette alle perfette con le più vicine	ST	♯	D	♯
12.	Praticamento della sesta minore	SA	C	D	♯
13.	Praticamento della sesta maggiore	ST	C	D	♯
14.	Relazioni risolte reali al loro perfetto di seconde e settime legate o sciolte	ST	C	D	♯
15.	Relazioni risolte reali al loro perfetto di seconde e settime legate o sciolte	ST	C	D	♯
16.	[p. 97]	ST	C	G	♭
17.	Resoluzioni reali di quarta e quinta diminuita legate e sciolte	ST	C	D	♯
18.	Due e tre dissonanze in occasione di parole si permettono	SA	C	G	♭
19.	Cadenze sfuggite della seconda	AT	C	D	♯
20.	Cadenze sfuggite della settima	AT	C	D	♯
21.	Cadenze sfuggite della quarta	AT	C	D	♯
22.	Cadenze ovvero ascendenze sfuggite della quinta diminuita	AT	C	D	♯
23.	Primo esempio delle minime buona e cattiva	ST	C	D	♯
24.	Secondo esempio delle semiminime buona e cattiva	ST	C	D	♯
25.	Terzo esempio dove si piglia nelle dui semiminime la buona per la cattiva	ST	C	D	♯
26.	Dolorosi tormenti	ST	C	G	♭

'Sei contrapunti variati sopra il canto fermo',¹⁶ pp. 106-07

27.	Primo contrapunto nota contro nota	ST	C	D	♯
28.	Secondo contrapunto dui minime contro una semibreve	ST	C	D	♯
29.	Terzo contrapunto quattro semiminime contro una semibreve	ST	C	D	♯
30.	Quarto contrapunto sincopato	ST	C	D	♯
31.	Quinto contrapunto fugato	ST	C	D	♯
32.	Sesto contrapunto ostinato	ST	C	D	♯

'Altri dui variati contrapunti doppi sopra l'istesso canto fermo', pp. 108-10

¹⁶ The cantus firmus is 'Primo Kyrie della Domenica', as Zacconi (1622), p. 229 stated.

33.	Primo contrapunto accorda con il canto fermo	ST	C	D	♮
34.	Secondo contrapunto, qual è l'istesso un' ottava sotto; il canto fermo canta un'ottava sopra	ST	C	D	♮
35.	Terzo contrapunto accorda con il canto fermo	ST	C	D	♮
36.	Quarto contrapunto, qual è l'istesso una duodecima sotto; il canto fermo canta un'ottava sopra	TB	C	D	♮♭
37.	Quinto contrapunto accorda con il canto fermo	ST	C	D	♮

CONCORDANCES

Nos. 10-25 = Zacconi (1622), pp. 227-29.

Nos. 27-32 = Zacconi (1622), pp. 230-31.

MODERN EDITIONS

Nos. 2-5, 8, 9 ed. by H.J. Wilbert, Wilbert, *Adriano Banchieri: Zwölf Stücke aus der 'Cartella Musicale' für zwei ungleiche Instrumente*, HM, 205 (1969).

Ed. by Andrea Bornstein, DUO, 10 (1994).



B 11. Adriano Banchieri, *Duo spartiti al contrapunto in corrispondenza tra gli dodici modi e otto tuoni* (Venice: Giacomo Vincenti, 1613).

TITLE-PAGE

DVO SPARTITI | AL CONTRAPVNTO | In corrispondenza tra gli dodici Modi, & otto Tuoni, | sopra gli quali si pratica il metodo di fugare le Ca- | denze con tutte le resolutioni di Seconda, Quarta, | Quinta diminuita, & Settima, con le di loro Duplica- | te; come si trasportano gli modi per Voci, & Stro- | menti così acuti come graui; & per fine il modo di | leggere ogni Chiaue di tutte le parti. | DEL R. P. D. ADRIANO BANCHIERI | MONACO OLIVETANO. | Nuouamonte [sic] in questa Terza impressione aggiunti | all'Opera dall'istesso Autore. | [device] | IN VENETIA, Appresso Giacomo Vincenti. MDCXIII.

NOTES

The opus is included on pages 63-110 of *Cartella musicale* (1614).



CONTENTS

There are 12 duos on the twelve modes at pp. 112-35.

1.	Duo del primo modo autentico e primo tuono. Canto, tenore. Per stromenti acuti	VA	C	G	♭
	Per voci humane. Trasportato una quarta sotto ¹⁷	ST	C	[D]	♮
2.	Duo del secondo modo plagale e secondo tuono. Alto, ¹⁸ basso. Per voci umane	TB	C	G	♭
	Per stromenti gravi. Trasportato una quarta sotto	Br BB ¹⁹	C	[D]	♮
3.	Duo del terzo modo autentico, non corrisponde a tuono. Canto, tenore. Per stromenti acuti	VA	C	A	♭

¹⁷ For each duo Banchieri gives the incipit of the transposition to the natural scale.

¹⁸ Actually, it is a tenor.

¹⁹ Bass clef on the fifth line.

	Per voci humane. Trasportato una quarta sotto	ST	C	[E]	♯
4.	Duo del quarto modo plagale, non corrisponde al tuono. Tenore, basso. Per voci umane	TB	C	A	♭
	Per stromenti gravi. Trasportato una quarta sotto	Br BB	C	[E]	♯
5.	Duo del quinto modo autentico, non corrisponde al tuono. Canto, tenore. Per stromenti acuti	VA	C	B♭	♭
	Per voci humane. Trasportato una quarta sotto	ST	C	[F]	♯
6.	Duo del sesto modo plagale, non corrisponde al tuono. Tenore, ²⁰ basso. Per voci umane	AB	C	B♭	♭
	Per stromenti coristi. Trasportato un a quinta sopra	S Br	C	[F]	♯
7.	Duo del settimo modo autentico, non corrisponde al tuono. Canto, tenore. Per voci umane	ST	C	C	♭
	Per stromenti acuti. Trasportato un a quinta sopra	VA	C	[G]	♯
8.	Duo dell'ottavo modo plagale, e corrisponde al tuono. Alto, basso. Per voci umane	AB	C	C	♭
	Per stromenti coristi. Trasportato un a quinta sopra	Ms T	C	[G]	♯
9.	Duo del nono modo autentico, e corrisponde al Misto tuono. Canto, tenore. Per voci umane	ST	C	D	♭
	Per stromenti acuti. Trasportato un a quinta sopra	VA	C	[A]	♯
10.	Duo del decimo modo plagale, e corrisponde al settimo tuono. Alto, basso. Per voci umane	AB	C	D	♭
	Per stromenti coristi. [Trasportato un a quinta sopra]	ST	C	[A]	♯
11.	Duo del undecimo modo autentico, e corrisponde al quinto tuono. Canto, tenorotto. Per voci umane	S Br	C	F	♭
	Per stromenti acuti. Trasportato un a quinta sopra	VA	C	[C]	♯
12.	Duo del duodecimo modo plagale, e corrisponde al sesto tuono. Alto, basso. Per voci umane	AB	C	F	♭
	Per stromenti coristi. Trasportato un a quinta sopra	ST	C	[C]	♯

There are 4 duos with '16 osservazioni buone' about how make a counterpoint at pp. 140-47

13.	Primo duo alla chiave di C. per b. molle con sedeci osservazioni buone	ST	C	F	♭
14.	Secondo duo alla chiave di C. per ♯ quadro con sedeci osservazioni buone ²¹	ST	C	C	♯
15.	Primo duo alla chiave di G. per b. molle con sedeci osservazioni buone ²²	VA	C	F	♭
16.	Secondo duo alla chiave di G. per ♯ quadro con sedeci osservazioni buone	VA	C	G	♯

CONCORDANCES

Nos. 13-16 = Zacconi (1622), pp. 234-38.

²⁰ Actually, it is an alto.

²¹ The eleventh 'osservazione' does not exist.

²² There are two twelfth 'osservazione': so the total number is 17.

MODERN EDITIONS

Nos. 1, 6, 9, 11 ed. by H.J. Wilbert, Wilbert, *Adriano Banchieri: Zwölf Stücke aus der 'Cartella Musicale' für zwei ungleiche Instrumente*, HM, 205 (1969).

Ed. by Andrea Bornstein, DUO, 10 (1994).



B 12. Adriano Banchieri, *Moderna pratica musicale* (Venice: Giacomo Vincenti, 1613).

TITLE-PAGE

MODERNA PRATICA | MVSICALE | OPERA TRENTESIMA SETTIMA | DEL R. P. D. ADRIANO BANCHIERI | MONACO OLIVETANO | Prodotta dalle buone osseruationi de gli Musici antichi, all'atto pra- | tico degli Compositori moderni. | Nouamente nella Terza impressione della Cartella, aggiunta dall'i- | stesso Autore & Dedicata. | Alla Santissima Madre Maria di Loretto. | CON PRIVILEGIO. | [device] | In Venetia, Appresso Giacomo Vincenti. 1613.

NOTES

The opus is included on pages 63-110 of *Cartella musicale* (1614). At page 170 begin the duos made on famous madrigals and sacred compositions. In Nos. 1-12 Banchieri included the text only in the original line, in Nos. 13-16 in both lines. Some of these duos were reprinted in Banchieri (1625), A 33.



CONTENTS

'Prima Sestina. Voce in soprano e trasportata del Cellebre Compositore Orlando Lasso. Con Settantacinque buone osservazioni e sottovi imitato un contrapunto alla moderna del R. P. D. Adriano Banchieri monaco Olivetano'.

1.	Prima stanza. Sovr'una verde riva. Soprano, Contrapunto ²³	ST	C	G	♯
2.	Seconda stanza alla quarta di sopra. Apri l'uscio per tempo	VA	C	C	♭
3.	Terza stanza all'ottava di sotto. Valli vicine e rupi	AB	C	C	♭
4.	Quarta stanza torna al primo suo naturale. Naschino erbette e fiori	ST	C	G	♯
5.	Quinta stanza. Tenore di Orlando con il soprano in contrapunto imitato dal Banchieri. In questo di giocondo	ST	C	G	♯
6.	Sesta stanza. Mentre per questi monti.	ST	C	G	♯

'Seconda sestina. Voce in soprano e trasportata dell'osservatissimo Cipriano Rore. E sottovi imitato un moderno contrapunto dal P. D. Adriano Banchieri monaco Olivetano. Con Cinquanta buone Osservationi'.

7.	Prima stanza. Alla dolce ombra. Soprano, Contrapunto ²⁴	VA	C	G	♯
8.	Seconda stanza trasportata alla quinta sotto. Non vidde il mondo sì leggiadri rami	ST	C	C	♭
9.	Terza stanza trasportata alla quarta sotto. Un lauro mi diffese allor	AB	C	G	♯
10.	Quarta stanza torna al suo primo naturale. [P] erò più ferm'ognor	VA	C	G	♯
11.	Quinta stanza. Selve, sassi, campagne	VA	C	G	♯

²³ Nos. 1-4 and 6 have the text on the upper line. No. 5 has the text on the bottom.

²⁴ The text is always on the lower line.

12.	Sesta stanza. Tanto mi piacque prima il dolce lume	VA	C	G	♯
‘Quatro esempi moderni applicati a parole volgari e latine. Voce in soprano. Volgari: il Principe di Venosa e Claudio Monteverde. Latine: il R.P.F. Lodovico Viadana e il R.D. Leon Leoni. E sotto composto un tenore imitato in contrapunto Dal P.D. Banchieri monaco Olivetano’.					
13.	Del Principe di Venosa. Primo esempio volgare. Soprano, Contrapunto. Non mirar, non mirare ²⁵	ST	C	G	♯
14.	Di Claudio Monteverde. Secondo esempio volgare. Soprano, Contrapunto. Non più guerra pietate	ST	C	F	♭
15.	Del Padre frà Lodovico Viadana. Terzo esempio latino. Soprano, Contrapunto. Veni Sancte Spiritus.	ST	C	G	♭
16.	Del R.D. Leon Leoni. Ultimo esempio. Soprano, Contrapunto. Anima mea liquefacta est.	ST	C	D	♯

TEXTS

Nos. 1-6: Sannazzaro, *Ecloga* III, Galicio.

Nos. 7-12: Petrarch, CXLII.

No. 13: Filippo Alberti.

No. 14: Guarini.

BORROWED MATERIAL

Nos. 1-6: Lassus (1560). See App. F, 3, Madrigals.

Nos. 7-12: Rore (1550). See App. F, 3, Madrigals.

No. 16: Leoni (1612). See App. F, 2.1.

CONCORDANCES

No. 7 = Zacconi (1622), p. 239 without text.

No. 13 = Banchieri (1625) 12.

No. 14 = Banchieri (1625) 5.

No. 15 = Banchieri (1625) 22.

MODERN EDITION

Ed. by Andrea Bornstein, DUO, 10 (1994).



B 13. Giovanni Battista Rossi, *Seconda parte dell’Organo de cantori* (Venice: Bartolomeo Magni, 1618).

TITLE-PAGE

ORGANO | DE CANTORI | PER INTENDERE DA SE STESSO | OGNI PASSO DIFFICILE
CHE SI TROVA | NELLA MVSICA, | Et anco per imparare Contrapunto. | Con alcune Cantilene
à Due, Tre, Quattro, & Cinque Voci. | OPERA DEL R. P. | D. GIO. BATTISTA ROSSI |
Genouese de’ Chierici Regolari di Somasca. | CON LICENZA DE’ SVPERIORI, E PRIVILEGIO.
| [stemma di Gardano] | STAMPA DEL GARDANO. | IN VENETIA, MDCXVIII. | Appresso
Bartholomeo Magni.

SECONDA PARTE | DELL’ORGANO DE CANTORI | QVAL CONTIENE | Diuerse cantilene, à
due, tre, quattro, | & cinque voci, dell’istesso | Autore.

²⁵ Nos. 1-4: the text is always on both lines.

DEDICATION

Al molto Illustre Signore e Patrone mio Collendissimo, il Signor Pietro Maria Gentile. Don Giovanni Battista Rossi.

Cosa più naturale non è (molt' Illustre Signore) in questa nostra età, quanto l'appetito e desiderio che tutti abbiamo di conservare la nostra vita. Questa fu sentenza di Apollonio Tianeò, la quale vediamo per esperienza ogni giorno porsi ad effetto: poiché tutti gli animali s'affaticano per vivere longamente. Ma l'uomo sopra tutti gli animali nobilissimo, dotato d'anima intelletiva e immortale, uguale a gli angeli in questo, anzi creato ad imagine e somiglianza dell'istesso Dio, con mille modi e mille vie ha inventato la vita nella vita e dopo la vita, e non solo fa questo ogn'uomo, ma gli animi più gentili oltre di ciò cercano sempre con l'opere loro non tanto di perpetuar la vita, ma anco de' precipi benefattori loro. Una bellissima maniera tra l'altre di conservare e allongar non solo la vita, ma anco l'onore e riputazione degli uomini è quella di mettere in luce le fatiche e perti loro e inviarli a precipi e signori, tali che con le targhe de' famosissimi nomi loro gli difendano da' morsi degl'invidiosi, essendo pestilenza vecchia che *Facile vituperamus, quae emulari nequimus*. Dico pestilenza degli uomini maligni di schernire e farsi beffe con malizia di tutto quello che a loro non basta l'animo di far per pigrizia e ignoranza. Perciò di questo poco curar si deve, poiché non è cosa al mondo tanto accuratamente scritta che non abbia bisogno di censura e lima. Seguendo dunque questa così antica consuetudine e da molti, anzi quasi da tutti osservata, facendo stima di quel detto del filosofo: *Diis vel Principibus primitiae sunt offerendae*, vengo con questo primo parto di musica già trent'anni sono composto e da molti desiderato, a dedicarlo a Vostra Signoria molt' Illustre, acciò col famoso nome suo venghi difeso. Potente per nome, per nobiltà e parentela. Potente per nome, che in questa così famosa città nostra di Genova non si fanno cose overo azioni pubbliche senza l'intervento del Signor Pietro Maria Gentile. Per nobiltà, essendo lei di Casa GENTILE, dove sono sempre in questa Serenissima Repubblica Senatori della Casa sua che la governano. Per parentela, essendo con Casa NEGRI, antichissima in Genova, così strettamente congiunta (lascio al presente Casa Ferra, essendo nipote dell' Illustrissimo Signor Cardinal Ferra, al presente Legato di Ferrara). La prima, oltre l'obbligo mio particolare verso di Vostra Signoria la mia religione sente della Casa sua e principalmente dalla molto Illustre Signora Aurelia Negri, sua amantissima madre, grandissimi benefici ogni giorno (lascio l'averne dato il suo avo, il già di felice memoria Signor Francesco Negri, San Spirto di Bisagno, e Vostra Signoria, oltre l'averne fatto il coro e parte della chiesa stessa, l'ha dotato sì che vi si officia ogni giorno l'ore canoniche, come si fanno nelle chiese ben collegate). La seconda ragione è, che essendo lui nato prima che Vostra Signoria venisse al mondo, pareva che aspettasse il suo difensore e protettore che l'avesse con la sua targa da mille e mille ferite a difenderlo. Queste due principali ragioni e molte altre ancora (che non mi lece spiegar ora per non offendere la modestia sua, sapendo anco che si diletta di musica, e quivi troverà un elenco di essa spiegato, avendo cercato nelle librerie tutti i libri antichi) sono state che m'hanno persuaso e sforzato a far uscir quest'opera nella mia vecchiezza in luce per utilità di molti musici (che alle volte si sdegnano per vergogna dimandar ciò che non sanno per ignoranza) sotto il Nome suo. E hollo fatto con una viva confidenza che Vostra Signoria come nobile e gentile di nome e di fatti, debba mirare in questa mia azione la sincerità dell'animo mio tutto intento ad onorarla, come la prego con ogni istanza maggiore. E di questo e d'esser conservato nella grazia sua, ch'io frattanto le prego ogni vera e prospera contentezza da Dio dattore di tutte le grazie. Di Venezia il dì 2 genaro 1618.

LOCATIONS

B Br - GB Lbl - I Bc, TSci (inc.)

BIBLIOGRAPHICAL LISTING

RISM-A: R 2740.



CONTENTS

1.	Duo. Ante santissimo sacramento in offertorio. Veni Sancte Spiritus	VV	C	B \sharp /D ²⁶	b
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²⁶ The piece ends on a minor third: a low G seems to be lacking.

2.	Duo. Ante imaginem B.V. in offertorio. Salve Virgo Singularis	V V	C	F	b
3.	Duo. Pro Sepulchro. Cantus, bassus. Miserere mei, Deus.	V Br	C	G	b
4.	Duo. Cantus, bassus. Tibi soli peccavi.	V Br	C	G	b
5.	Duo. Cantus, bassus. Libera me de sanguinibus.	V Br	C	B \flat	b
6.	Duo. Cantus, bassus. Tunc acceptabis sacrificium.	V Br	C	G	b
7.	Duo. Cantus, bassus in diapason erit paribus vocibus. Sepulto domino.	S B	C	F	b
8.	Lamentatio Ieremiae	S B	C C	F	b
9.	Rocco Rodio ²⁷	ST	3	D	♯
10.	[Textless duo]	S S	$_28$	D	♯

LITERATURE

Gaspari, *Catalogo*, I, pp. 250-51.

MODERN EDITION

Facsimile: BMB II, 57 (1984).



B 14. Adriano Banchieri, *La Banchierina overo cartella picciola del canto figurato* (Venice: Alessandro Vincenti, 1623).

TITLE-PAGE

LA BANCHIERINA | OVERO | CARTELLA PICCIOLA | DEL CANTO FIGVRATO | DI D. ADRIANO BANCHIERI | ABBATE OLIVETANO | BENEMERITO | Opera vtilissima alli figlioli, per acquistarne il no- | me di sicuro Cantore | Nouamente in questa Quinta impressione ridotta dall'antico | al moderno Stile. | CON PRIVILEGIO. | [device] | In Venetia, Appresso Alessandro Vincenti. 1623.

LOCATIONS

B Br - I Bc, Rli.

BIBLIOGRAPHICAL LISTINGS

RISM-C, I, p. 114. Mischiati, 'Banchieri': 35d.



CONTENTS

P. 36: 'Modo di far l'orecchio al principiante fanciullo nelle note a parole, sopra tutte quattro le chiavi del soprano con il contrappunto. Prima chiave di C. per b.molle. Li contrappunti sono lezioni di D. Giacinto da Brescia, revisti dall'autore suo maestro'.

1.	Amare un solo Dio sopr'ogni cosa. Primo contrappunto D.G.B.	ST	C	C	b
2.	Amar il fratel tuo come te stesso. Secondo contrappunto D.G.B.	ST	C	C	b

P. 37: 'Seconda chiave di C. per bequadro '.

3.	Il tempo vola e se ne fuggon gl'anni. Primo contrappunto D.G.B.	ST	C	C	♯
----	---	----	----------	---	---

²⁷ It could be a duo from the missing collection Rocco Rodio, *Primo libro a 2 a note negre* (Naples?, ante 1589). Cf. App. D, 2.

²⁸ The duo is an exercise on the different kinds of duple time.

4.	La mort'è il fin d'una prigion oscura. Secondo contrappunto D.G.B.	ST	C	C	♯
P. 38: 'Terza chiave di G. per bemolle '.					
5.	Cantate Domino canticum novum. ²⁹ Primo contrappunto D.G.B.	VA	C	F	♭
6.	Et benedicite nomini eius. Secondo contrappunto D.G.B.	VA	C	F	♭
P. 39: 'Quarta chiave di G. per bequadro '.					
7.	Venite benedicti Patris meis. Primo contrappunto D.G.B.	VA	C	G	♯
8.	Mercedem laboris ego. Secondo contrappunto D.G.B.	VA	C	G	♯

NOTES

These duos resemble very closely those included two years later in A 33, Banchieri (1625) and possibly were their inspiration. Every pair of duos has the same structure: the first duo's upper line is constructed from the eleven notes of the ascending and descending hexachord freely counterpointed by the lower line, while the second duo's upper line is made by an ascending and descending nine-note scale (hence including one mutation from Ut to La) of 17 notes freely counterpointed by the lower line.



B 15. Angelo Michele Bertalotti, *Regole facilissime per apprendere con facilità, e prestezza li canti fermo e figurato* (Bologna: Marino Silvani, 1698).

TITLE-PAGE

REGOLE | FACILISSIME | Per apprendere con facilità, | e prestezza li Canti | FERMO E FIGVRATO | DATI ALLE STAMPE | Per comodo delli Putti delle | Scvole Pie | di Bologna. | In Bologna. MDCLXXXVIII. | Per Marino Silvani. Con licenza de' Superiori. | Si vendono all'Insegna del Violino, con Privileggio.

LOCATION

I Bc.

BIBLIOGRAPHICAL LISTINGS

RISM-C, I, p. 142.



CONTENTS

1.	Ricerca Secondo. A due canti	SS	C	E	♯
2.	Ricerca Quinto. A due, canto e alto	SA	C3	D	♯

MODERN EDITIONS

Ed. by Andrea Bornstein, RCF, 1 (1994).

NOTES

This opus was reprinted six times up to 1820. In spite of this large number of reprints, the first edition of 1698 may be considered a *unicum*; in fact the whole section containing the rules of *Canto figurato*, comprising 21 ricercares for one and two voices (which I have edited) were omitted in all the reprints. Furthermore, the first edition does not include the author's name, which can be identified with Bertalotti through analysis of the reprints.



²⁹ Original text: 'Dominum'.

B 16. *Primi elementi di musica prattica per gli studenti principianti di tal professione* (Venice: Antonio Bortoli, c. 1707).³⁰

TITLE-PAGE

PRIMI ELEMENTI | DI MUSICA | PRATTICA | Per gli Studenti Principianti di | tal Professione. | A' quali si sono aggiunti alquanti Solfeggi a due Voci | in partitura, d'eccellente Autore. | [device] | IN VENEZIA, | [hand-written:] 1707, in circa. | Appresso Antonio Bortoli à S. Maria Formosa in Calle Longa. | Con Licenza de' Superiori.

LOCATION

GB Lbl.

BIBLIOGRAPHICAL LISTINGS

RISM-C, II, p. 971.



CONTENTS

1.		SS	C	F	b
2.		SS	C	G	b
3.		SS	C	F	b
4.		SS	C	B \flat	b
5.		VS	C3	G	b
6.		VS	C3	F	b
7.		VS	C3	B \flat	b
8.		VS	C3	G	b
9.		SA	C	C	♯
10.		SA	C	A	♯
11.		SA	C	G	♯
12.		SA	C	D	♯
13.		SB	C	F	b
14.		SB	C3	D	♯
15.		ST	C	F	b
16.		AB	C	F	b

³⁰ *RISM-C* suggests this year for the publication.

APPENDIX C – DUOS FROM TREATISES



C 1. Franchinus Gaffurius, *Practica musice* (Milan: Giovan Pietro Lomazzo, 1496).

CONTENTS

There is no pagination.

- Liber Secundus, De Modo.¹ Caput Septimum: one two-part example, ‘Cantus’ and ‘Tenor’.
- Liber Secundus, De imperfectionibus figuram.² Caput Undecimum: eight two-part examples, ‘Cantus’ and ‘Tenor’.
- Liber Secundus, De puncto.³ Caput Duodecimum: three two-part examples, ‘Cantus’ and ‘Tenor’.
- Liber Secundus, De alteratione.⁴ Caput Tertiumdecimum: two two-part examples, ‘Cantus’ and ‘Tenor’.
- Liber Secundus, De diminutione.⁵ Caput Quartumdecimum: one two-part example, ‘Cantus’ and ‘Tenor’.
- Liber Secundus, De sincopa.⁶ Caput Quintumdecimum et ultimum: one two-part example, ‘Cantus’ and ‘Tenor’.
- Liber Tertius, De octo mandatis sive regulis contrapuncti.⁷ Caput Tertium: seven two-part examples, ‘Cantus’ and ‘Tenor’.
- Liber Tertius, De conformitate et diversitate tertiae et sextae.⁸ Caput septimum: one two-part example, ‘Cantus’ and ‘Tenor’.
- Liber Tertius, Alterna intentione atque remissione diversa contrapuncti disponuntur elementa.⁹ Caput nonum: one two-part example, ‘Cantus’ and ‘Tenor’.
- Liber Tertius, De diversitate figurationis sonorum in contrapuncto.¹⁰ Caput Decimum: four two-part examples, ‘Cantus’ and ‘Tenor’.
- Liber Tertius, De consimilibus perfectis concordantiis in contrapuncto consequenter tolerandis.¹¹ Caput duodecimum: two two-part examples, ‘Cantus’ and ‘Tenor’.
- Liber Tertius, De fictae musicae contrapuncto.¹² Caput tertiumdecimum: one two-part example, ‘Cantus’ and ‘Tenor’.
- Liber Quartus, De diffinitione et distictione proportionis.¹³ Caput primum: two two-part examples, ‘Cantus’ and ‘Tenor’.

¹ *Mode*. This translation and the following ones are from *The Practica musicae of Franchinus Gaffurius*, ed. by Irwin Young (Madison, Milwaukee: The University of Wisconsin Press, 1996).

² *The Imperfection of Notes*.

³ *The Point*.

⁴ *Alteration*.

⁵ *Diminution*.

⁶ *Syncopation*.

⁷ *The Eight Mandates or Rules of Counterpoint*.

⁸ *The Conformity and Diversity of the Third and the Sixth*.

⁹ *How the Various Elements of Counterpoint Are Arranged by the Alternate Raising and Lowering of Species*.

¹⁰ *The Notational Diversity of Sounds in Counterpoint*.

¹¹ *Similar Perfect Concordances Permitted in Succession in Counterpoint*.

¹² *The Counterpoint of Musica Ficta*.

¹³ *The Definition and Differentiation of Proportion*.

- Liber Quartus, De genere multiplici et eius speciebus.¹⁴ Caput tertium: eighteen two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere submultiplici quod primum est minoris inaequalitatis et eius speciebus.¹⁵ Caput quartum: five two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere superparticulari et eius speciebus.¹⁶ Caput quintum: seventeen two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere subsuperparticulari et eius speciebus.¹⁷ Caput sextum: four two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere superpartienti et eius speciebus.¹⁸ Caput septimum: eleven two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere subsuperpartienti et eius speciebus.¹⁹ Caput octavum: six two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere multiplici superparticulari et eius speciebus.²⁰ Caput nonum: thirteen two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere submultiplicisuperparticulari et eius speciebus.²¹ Caput decimum: nine two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere multiplicisuperpartiente et eius speciebus.²² Caput undecimum: eleven two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De genere submultiplicisuperpartiente et eius speciebus.²³ Caput duodecimum: five two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De coniunctione plurium dissimilium proportionum.²⁴ Caput tertiumdecimum: three two-part examples, 'Cantus' and 'Tenor'.
- Liber Quartus, De proportionibus musicas consonantias nutrientibus.²⁵ Caput 14: one two-part example, 'Cantus' and 'Tenor'.
- Liber Quartus, De productione multiplicium proportionum ex multiplicibus et superparticularibus.²⁶ Caput quintumdecimum: three two-part examples, 'Cantus' and 'Tenor'.



C 2. Pietro Aron, *Toscanello* (Venice: Bernardino and Matteo Vitali, 1529).

CONTENTS

There is no pagination.

- Libro secondo, Chap. 14: several brief examples of counterpoint.

Aron seems to consider real counterpoint that in four parts.

¹⁴ *The Multiple Genus and Its Species.*

¹⁵ *The First genus of Minor Inequality, the Submultiple, and Its Species.*

¹⁶ *The Superparticular Genus and Its Species.*

¹⁷ *The Subsuperparticular Genus and Its Species.*

¹⁸ *The Superpartient Genus and Its Species.*

¹⁹ *The Subsuperpartient Genus and Its Species.*

²⁰ *The Multiple Superparticular Genus and Its Species.*

²¹ *The Submultiple Superparticular Genus and Its Species.*

²² *The Multiple Superpartient Genus and Its Species.*

²³ *The Submultiple Superpartient Genus and Its Species.*

²⁴ *The Conjunction of Several Dissimilar Proportions.*

²⁵ *The Proportions Giving Rise to Musical Consonance.*

²⁶ *The Production of Multiple Proportions from Multiples and Superparticulars.*

- Libro secondo, Chap. 33: 'Del superparticolare genere': two duos with various proportions.



C 3. Stefano Vanneo, *Recanetum de musica aurea* (Rome: Valerio Dorico, 1533).

CONTENTS

- Libro secondo, caps. 24-31: brief examples of proportions.
- Libro terzo, Chap. 16: brief examples of counterpoint.



C 4. Gioseffo Zarlino, *Istitutioni harmoniche* (Venice, 1558).

CONTENTS

- Libro terzo, Chap. 43, pp. 200-01: 'Il modo che ha da tenere il compositore nel fare i contrappunti sopra una parte o soggetto diminuito': two duos: 'Scimus hoc nostrum', 'Secondo esempio tutto di fantasia'. In 'Scimus hoc nostrum' Zarlino took the upper line from a Willaert duo, while the textless lower line is by himself. The original Willaert duo is the only two-part section of a 2-6-part hymn, 'Ad vespas' included in *Hymnorum musica secundum ordinem Romanae ecclesiae* (Venice: Girolamo Scotto, 1542).
- Libro terzo, Chap. 51, pp. 212-16: 'Delle fughe o conseguenze over riditte che dire le vogliamo': five examples.
- Libro terzo, Chap. 52, pp. 217-20: 'Delle imitazioni e quel che siano': four examples.
- Libro terzo, Chap. 53, p. 225: 'Della cadenza, quello che ella sia, delle sue specie e del suo uso': one example.
- Libro terzo, Chap. 54, p. 226: 'Il modo di fuggir le cadenze e quello che si ha da osservare quando il soggetto farà il movimento di due o più gradi': one example.
- Libro terzo, Chap. 55, pp. 227-29: 'Quando è lecito di usare in una parte della cantilena due o più volte un passaggio e quando non': two examples.
- Libro terzo, Chap. 56, pp. 229-34: 'Dei contrappunti doppi e quello che siano': eight examples.
- Libro quarto, Chap. 18 to Chap. 29, pp. 320-35: twelve duos on the twelve modes.

This series of duos is important for two reasons: first because it began a tradition of two-part examples aimed at illustrating modal theory in most late treatises. Second, because these duos were those Banchieri included among the most important didactic duos of the Renaissance.²⁷



C 5. Orazio Tigrini, *Il compendio della musica nel quale si tratta dell'arte del contrapunto* (Venice: Ricciardo Amadino, 1588).

CONTENTS

Several two-part examples of counterpoints.



²⁷ Cf. App. E, 12, Banchieri (1614), 5.

C 6. Valerio Bona, *Essempi delli passaggi delle consonanze e dissonanze* (Milan: Heirs of Francesco and Simon Tini, 1596).

CONTENTS

Several two-part examples of counterpoints.



C 7. Scipione Cerreto, *Della prattica musica vocale et strumentale* (Naples: Giovanni Giacomo Carlino, 1601).

CONTENTS

All the two-part examples are in the 'Libro quarto'. After several examples of counterpoint, there are four duos on a *tenor*, the last of which is composed on 'La Spagna': 'Contrappunto che si può cantare per decima sotto. Canto fermo di Costanzo Festa a battuta di breve'. This duo is quite important and was reprinted by Zacconi in his treatise *Prattica di musica: Seconda parte* (Venice, 1622), pp. 198-99 (see below). Then, there is an example of two-part composition with text: 'Il ciel che raro virtù in tanta mostra'.



C 8. Girolamo Diruta, *Seconda parte del Transilvano* (Venice: Alessandro Vincenti, 1609).

CONTENTS

- Libro primo, p. 2: an example of two-part score.
- Libro secondo, pp. 11-16: several examples of counterpoint on the ascending and descending hexachord.
- Libro terzo, pp. 4-11: twelve duos on the twelve modes.

Every duo of each mode is presented three times: the first in the natural scale, the second and the third time transposed in different ways; for example: 'Primo tuono nelle corde naturali', 'Trasportato un tuono più basso in C. sol, fa, ut', 'Trasportato alla terza bassa, re, in B, fa, B, mi'. This series of duos was clearly inspired by Zarlino's, who was Diruta's teacher; nevertheless, its purpose is double: teaching modal theory and the way to follow the choir with the organ.

All these duos were transcribed by Zacconi (1622): see below entry C, 12.



C 9. Rocco Rodio, *Regole di musica* (Naples: Giovanni Giacomo Carlino and Costantino Vitale, 1609).

CONTENTS

- Pp. 35-36: 'Contrappunto rivoltato per opposito'.
- Pp. 89-92: two duos on a *tenor*.



C 10. Antonio Brunelli, *Regole et dichiarazioni di alcuni contrappunti dopii* (Florence: Cristofano Marescotti, 1610).

CONTENTS

All the treatise is dedicated to double counterpoints with several two- to five-part examples.



C 11. Camillo Angleria, *Regola del contraponto e della musical composition* (Milan: Giorgio Rolla, 1622).

CONTENTS

- Chap. 24, p. 90: 'Del modo che s'ha d'osservare nel far il Duo': one duo.



C 12. Ludovico Zacconi, *Prattica di musica: Seconda parte* (Venice: Alessandro Vincenti, 1622).

CONTENTS

Most of the following examples are on this *tenor*:



- Libro Secondo, Chap. 25, pp. 75-76: 'De i contrapunti fatti a figure minori, che sono quelli che si fanno con intervento d'ogni figura': four examples of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 26, pp. 76-77: 'Delle maniere de contrapunti, e quanto all'aere e modo di cantare': four examples of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 27, p. 78: 'Delle sincope e contrapunti fatti in sincopa': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 28, pp. 78-79: 'Delle imitazioni che si debbano fare ne i contrapunti': three examples of counterpoint with text on a different *tenor*.
- Libro Secondo, Chap. 29, pp. 79-80: 'Delle semiminime seguenti e di salto come si debbino usare': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 30, pp. 80-81: 'Avertimento notabile sopra l'uso dell'unisono e dell'ottava': two examples of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 31, pp. 81-82: 'Della buona disposizione delle figure che ne i contrapunti si debbe fare': two very examples of counterpoint on a different *tenor*.
- Libro Secondo, Chap. 32, p. 82: 'Come si de' procedere nella posizione di B.fab.mi per fuggir la quinta falsa': one example of counterpoint on a different *tenor*.
- Libro Secondo, Chap. 34, pp. 84-85: 'Dell'obbligo c'hanno i mastri in insegnare di far contrapunto alla mente a i loro scolari': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 35, pp. 85-86: 'Della differenza ch'è tra lo stile e andar di fughe ed obbligazioni': three examples of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 36, pp. 86-87: 'Della disposizione e accomodamento delle cadenze': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 37, pp. 87-88: 'In che modo ed in qual maniera ne contrapunti per ornamento ed anco secondo il bisogno si faccino i salti di quarta, quinta e d'ottava': one example of counterpoint on the same *tenor* and another one on a different *tenor*.
- Libro Secondo, Chap. 38, p. 88: 'De i finali de i contrapunti': one example of counterpoint on a different *tenor*.
- Libro Secondo, Chap. 39, p. 89: 'Come ed in che modo con gustevol modo e piacevolezza s'inserischino quinte di mi mi, tanto nei canti di bequadro, quanto che di bemolle': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 40, p. 89: 'Passi da sfuggirsi ne contrapunti, per esser poco grati a chi li scolta ed ode': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 41, p. 90: 'Come in alcuni casi si concedino anco più figure musicali in una medema posizione e logo con occasione di pronuntiarvi parole': one example of counterpoint on the same *tenor*.
- Libro Secondo, Chap. 42, pp. 90-91: 'Come si proceda nel contrapunto quando vi si cantano le parole': one example of counterpoint with text on the same *tenor*.

- Libro Secondo, Chap. 67, pp. 119-21: ‘Come sopra un continuato suono di campana, pigliandone uno la voce, e supponendosela per Canto fermo, etiam che ne canti sempre le note in una medema posizione e continuata voce, vi si fanno sopra tutte quelle obbligazioni’: seven examples of counterpoint on that *tenor*.
- Libro Secondo, Chap. 68, pp. 121-25: ‘Protesto catolico, necessario e particolare sopra alcuni assonti ed obbligazioni ch’io mi voglio pigliare per tanto meglio ridurre lo scolare ad ogni mia imaginata perfezione’. Eight examples of counterpoint on ‘il canto del Cu cu’:²⁸



13 examples of counterpoint on ‘il gridar del spazzacamin’:



- Libro Terzo, Chap. 4, pp. 132-33: ‘In che modo il contrapuntista senza libri di musica possi far cantar un compagno seco musicalmente’: one two-part canon.
- Libro Terzo, Chap. 6, p. 133: ‘Come il medemo modo di cantar si possi fare anco dopo una pausa’: one two-part canon.
- Libro Terzo, Chap. 7, p. 134: ‘Modo e maniera di far seguitar uno alla seconda dopo una pausa’: one two-part canon.
- Libro Terzo, Chap. 8, pp. 134-36: ‘Dimostrazione in che modo i superiori essempli tutti tre in altre maniere si possino cantare’: four two-part canons.
- Libro Terzo, Chap. 9, pp. 137-38: ‘De seguiti alla terza, alla quarta e alla quinta’: four two-part canons.
- Libro Terzo, Chap. 10, p. 139: ‘Come si possino far anco seguiti dopo due pause, che non solo si cantino alla diritta, ma anco alla reversa: two two-part canons.
- Libro Terzo, Chap. 11, p. 140: ‘Delle regole che si hanno a tenere in rivoltare le parti’: one two-part canon.
- Libro Terzo, Chap. 12, pp. 140-41: ‘De seguiti che si fanno alla sesta, alla settima ed all’ottava’: three two-part canons.
- Libro Terzo, Chap. 13, p. 142: ‘De seguiti che si fanno per movimenti contrari’: one two-part canon.



• Demostrazioni esemplare de diversi autori.
Here Zacconi transcribed most of the examples of duos from Zarlino (1558), Tigrini (1588), Cerreto (1601), Diruta (1609) and Banchieri (1614), but omitted to copy any of their text.

- ‘Essempli di Orazio Tigrini’, pp. 163-71.
- ‘Essempli di Scipion Cerreti Napolitano. Che si trovano nel Quarto libro della sua Pratica della Musica Vocale e Stromentale’, pp. 172-206.
- ‘Essempli del Sig. don Gioseffo Zerlino. Tolti e cavati dalla Terza parte delle sue Istitutioni Armoniche’, pp. 207-26.
- ‘Essempli d’Adriano Banchieri Bolognese. Tolti dalle sue cartelle musicali, cioè picciola e grande’, pp. 227-39.
- ‘Essempli di Girolamo Diruta tolti dalla seconda parte del suo Transilvano’, pp. 240-48.



²⁸ Zacconi’s ‘Cu cu’ is different from any other ‘Cu cu’: see App. F, ‘*Obblighi*’.

C 13. Giovanni Battista Doni, *Compendio del trattato de' generi e de' modi della musica. Con un discorso sopra la perfettione de' Concerti. Et un saggio a due voci di Mutationi di Genere e di Tuono in tre maniere d'Intavolatura* (Rome: Andrea Fei, 1635).

CONTENTS

- At the end of the treatise, page 126, there is a chapter called 'Aggiunta'. Here, at page 139 begins a very long duo which has the purpose of explaining Doni's thoughts about diatonic, chromatic and enarmonic *generes*. The duo keeps changing clefs and keys, starting in C and ending in F without flats.



C 14. Giovanni Maria Bononcini, *Musico pratico* (Bologna: Giacomo Monti, 1673).

CONTENTS

- Chap. 13, 109: 'Della composizione a due, tre e quattro': one duo.
- Chap. 16, pp. 123-24: 'D'alcune particolarità dei suddetti tuoni e l'esempio in duo di ciascheduno': twelve duos on the twelve modes.



C 15. Zaccaria Tevo, *Il musico testore* (Venice: Antonio Bortoli, 1706).

CONTENTS

- 'Francesco Maria Angeli, detto "Il Rivortorto", autore di un trattato ms. *Sommario del contrapunto*':²⁹ eight duos on the eight church tones.
- Chap. 13, pp. 322-27: 'Dei duo e fughe per tutti li tuoni'. These twelve duos are by Diruta: see above entry C, 8.



²⁹ This composer was born in Rivortorto, Assisi, in 1632 and died in Assisi in 1697. His manuscript, dated 1691, is located in I Bc.

APPENDIX D – MISSING (LOST) COLLECTIONS



D 1. *Il primo libro di canzonette a 2 voci da diversi autori di Bari* (Venice, 1584).

SOURCE OF INFORMATION

Fétis, *Biographie*, I, entry 'Antiquis (Jean d')', pp. 117-18:

3° *Il primo libro di canzonette a due voci da diversi autori di Bari*; Venise, 1584. Ce recueil est intéressant, parce qu'il fait connaître plusieurs compositeurs nés à Bari ou dans ses environs; en voici les noms: *Simon de Balnis* [sic], *Étienne Felis*, *Mutio Effrem*, *Fabrice Facciola*, *Jean de Marini*, *Jean-François Gliro*, *Jean-Baptiste Pace*, *Jean Donat de Lavopa*, *Jean-Pierre Gallo*, *Nicolas-Marie Pizziolis*, *Jean-François Capuani*, *Nicolas-Vincent Fanelli*, *Tarquinio Papa*, *Victor de Helia*, *Jean-François Palombo*, *Jean Jacques Carducci*, *Jean Vincent Gottiero*, *Horace de Martino*, *Joseph de Cola*, *Dominique dello Mansaro*, *Janno Donati*, *Antoine Zazzarino*, *Jean-François Violanti* et *Pomponio Nenna*.

NOTES

This anthology seems to be a complete different opus from *Il primo libro a 2 voci de diversi autori di Bari* listed by Gerber, *Lexikon*, I, p. 51, entry 'Antiquis (Giovanni de)' (cf. App. A, 15). Nevertheless Keith A. Larson and Angelo Pompilio, 'Cronologia delle edizioni musicali napoletane del Cinque-Seicento', in *Musica e cultura a Napoli dal XV al XIX secolo*, ed. by Lorenzo Bianconi and Renato Bossa, QRI, 9 (1983), pp. 103-39 (p. 114) lists 'Canzonette I a 2, a cura di Gio. de Antiquis, Venezia, ?' under year 1585 citing Gerber. I think they have confused the two collections.

This canzonetta collection could be the original source of some two-voice madrigals by Nenna, included in a late manuscript: *Madrigali a due voci di Pomponio Nenna di Bari Primo Libro*, 1630 (I Vnm, Cod. It. IV. 723). See Whenham, *Duet*, p. 253.



D 2. *Rocco Rodio, Primo libro a 2 a note negre* (Naples?, ante 1589).

SOURCES OF INFORMATION

Index-St. Anna, f. 12r: 'Il primo libro à due Vocj note negre di Rocco Rodio In Napolj. 1589'.

Larson & Pompilio, 'Cronologia', p. 115.

NOTES

We know that a reprint of this collection was issued in 1589.



D 3. *Ippolito Sabino, Duo composti sopra il canto delli madrigali di Cipriano de Rore, a quattro voci, accomodati per cantar a voci pari* (Venice, 1599).

SOURCES OF INFORMATION

Index-Vinc (1621): '*Musica a due voci*: 5. Di Hippolito Sabino, sopra i madrigali di Cipriano'.

Index-Vinc (1635): '132. Sabino Hippolito. Duetti sopra i madrigali di Cipriano'.

NewVogel, entry 2523: 'Un esempl. esisteva in Schlobitten'.

Larson & Pompilio, 'Cronologia', p. 118.



D 4. Scipione Cerreto, *Ricercari a 2* (Naples: ?, 1604).

SOURCES OF INFORMATION

Pitoni (c. 1725), p. 160: 'fece alcuni ricercari a 2 voci che si trovano stampati in Napoli li 2 gennaio 1604'.

Larson & Pompilio, 'Cronologia', p. 119.



D 5. Francesco Del Pomo, *Il primo libro di ricercari a due voci* (Palermo: Giovanni Antonio De Franceschi, 1604).

SOURCES OF INFORMATION

Pitoni (c. 1725), p. 171: 'Francesco Podio [= del Pomo] Palermitano, ne fa menzione Antonino Mongitore nella *Biblioteca sicula*, al foglio 234, con le seguenti parole: 'Franciscus Podius, Panormitanus musicus egregius, claruit anno 1604, quo in lucem emisit italice: Il primo libro di ricercate, Panormi typis Joannis Antonij de Franciscis, 1604'.

Carapezza, *Duo*, pp. xxv-xxvi, analysing the dedication to the *Secondo libro de madrigali* by Antonio Il Verso which was signed by the publisher Ricciardo Amadino and dedicated to Francesco Del Pomo, inferred the existence of this opus by Del Pomo. Amadino claimed that Del Pomo, when just ten years old, composed 'il suo primo libro di ricercari a due voci'. This statement is strengthened by what Antonino Mongitore wrote in his *Bibliografia Sicula sistematica o apparato metodico alla storia letteraria della Sicilia*. Palermo, 1850: an opus with the same title was composed by one 'Franciscus Podius, Panormitanus musicus egregius' and published in Palermo by Giovanni Antonio De Franceschi.



D 6. Adriano Banchieri, *Maestro et discepolo duo di note* (Venice: Giacomo Vincenti, ante 1613).

DEDICATION

Al Reverendo Signore Don Girolamo Giacobbi, maestro di cappella in San Petronio.

SOURCES OF INFORMATION

This opus is included in a list of Banchieri's publications given in his *Terzo libro di nuovi pensieri ecclesiastici* (Bologna: Heirs of Giovanni Rossi, 1613), p. 5:

Indice di trenta e cinque opere in materie musicali distinte del Reverendo Padre Don Adriano Banchieri monaco Olivetano. Dove stampate e ristampate ed a chi dedicate dal 1594 fin'all'anno 1613.

In Venezia appresso Ricciardo Amadino e Giacomo Vincenti; in Milano appresso Filippo Lomazzo; in Siena per Silvestro Marchetti; e in Bologna per gli eredi di Giovanni Rossi.

The opus is No. 18 and its contents could be the same included one year later in *Cartella musicale: Duo in contrapunto sopra Ut, Re, Mi, Fa, Sol, La* (Venice: Giacomo Vincenti, 1613).

We find a similar list in *La cartellina musicale* (Venice: Giacomo Vincenti, 1615), pp. 34-36:

Indice delle opere musicali date in luce dall'anno 1594 sin all'anno 1615 per il Padre Don Adriano Banchieri monaco Olivetano. Ed a chi dedicate e dove impresse, con alcuni avvertimenti a gli padri di famiglia, mastri e principianti di canto figurato. In Venezia, appresso Giacomo Vincenti, 1615.

The opus is No. 23.

LITERATURE

Mischiati, 'Banchieri', pp. 174-81.



D 7. Scipione Cerreto, *Il primo libro a due voci sopra i madrigali di Arcadelt* (Naples? ante 1616).

SOURCES OF INFORMATION

This opus is cited in Cerreto's treatise, *Dialoghi armonici* (I Nc, MS C.1.7.), c 60 v.

Larson & Pompilio, 'Cronologia', p. 125.

NOTES

The duos included in Cerreto (c. 1631), which borrow one part from Arcadelt's madrigals, could be part of the contents of this lost collection.



D 8. Scipione Cerreto, *Il secondo libro a due voci. Canoni enigmatici* (Naples? ante 1631).

SOURCES OF INFORMATION

Cerreto (c. 1631), p. 144: 'Miei canoni che sono posti in stampa [...] nel mio 2 libro a 2 voci intitolato Canoni Enigmatici'.¹

Larson & Pompilio, 'Cronologia', p. 134.



D 9. Guglielmo Lipparini, *Duo* (?) (Venice: Vincenti, ante 1649).

SOURCES OF INFORMATION

Index-Vinc (1649), (1658), (1662): '*Musica a due voci*: 3. Doi del Lipparino, lire 2'.

Pitoni (c. 1725), p. 189: 'Guglielmo Lipparino. Bolognese [...] L'*Indice* del Vincenti registra [...] li duetti'.



D 10. Carlo Pedata, *Ricercari a due, op. 3* (Naples: Giuseppe Riccio, 1653).

SOURCES OF INFORMATION

Pitoni (c. 1725), p. 291: 'Carlo Pedata. Di questo autore si trova l'opera III, intitolata *Ricercari a 2 voci*, stampata in Napoli per Giuseppe Riccio l'anno 1653'.

Larson & Pompilio, 'Cronologia', p. 132.



D 11. Bastiano Melfio, *Ricercari a due voci* (Naples? ante 1665).

SOURCES OF INFORMATION

See Waldner, 'Inventarien', p. 136.

Larson & Pompilio, 'Cronologia', p. 136.

¹ The manuscript has an inconsistent pagination: the sheets are numbered one by one at the beginning and then by folios from about half way through, but there are wide gaps. For this reason I have used my own numbering, which begins with the title-page and numbers all the pages until the final annotations, which were not by Cerreto.



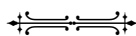
D 12. Giuseppe Oliva, *Ricercari a due voci* (? , ?, ante 1676).

SOURCES OF INFORMATION

Index-Franzini (1676): '250. Oliva Giuseppe, Ricercari a 2 voci'.

Pitoni (c. 1725), p. 156: 'Prete messinese [...] i mottetti a 2-5 voci e le *Poesie morali* a 1, 2-4 e i ricercari a 2 voci riferiti dal Franzini nell'*Indice*'.

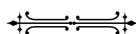
APPENDIX E – QUOTATIONS FROM ORIGINAL SOURCES



E 1. Johannes Tinctoris, *Diffinitorium musicae feliciter incipit* (MS ante 1476).¹

Chap. 4, ‘Per D’, p. 181.

1. Duo est cantus duarum tantum partium relatione ad invicem compositus.



E 2. Franchinus Gaffurius, *Practica musice* (Milan: Giovan Pietro Lomazzo, 1496).²

Liber primus, Chap. 3, ‘De clavibus et pronuntiatione notularum’.

1. Tribus insuper modis voces quas notulae declarant pronuntiari solent. Primo modo solfizando id est syllabas ac nomina vocum exprimendo scilicet ut re mi fa sol la: ut hic.³

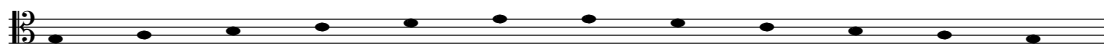
The Clefs and the Naming of the Notes.

Moreover, sounds represented by notes are generally articulated in three ways. The first way is by solmization, that is, by intoning the syllables and vocal names ut, re mi, fa, sol, la, as follows:



Quem quidem pronuntiationis modum tanquem legem initiandis pueris praeponendam tradunt. Secundo modo: sonos ac voces tantum emittendo ommissis penitus litteris ac syllabis et dictionibus: quod exercitatus cantor facile prosequitur hoc modo.

They say that this method of articulation is indeed almost mandatory for the instruction of youth. The second way is by uttering only the sounds and pitches while omitting entirely letters syllables and words, a practice which a singer easily follows in this way:



¹ The pagination refers to Coussemaker’s transcription in *Scriptorum de Musica Medi Aevi. Nova Series a Gerbertina Alteram*, IV (Hildesheim: Georg Olms, 1963), pp. 177-91.

² The translation of the passages of this treatise is from *The Practica musicae of Franchinus Gaffurius*, ed. by Irwin Young, (Madison, Milwaukee: The University of Wisconsin Press, 1996).

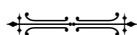
³ In the original treatise all these musical examples are notated on a four-line staff in black notation.

Tertio modo: quascumque dictiones ut antiphonas et responsoria: et ipsarum verba cantilenarum notulis ipsis subscripta pronunciando: Ad quem tanquam ad finem ellecti modulaminis clerici deducuntur. Ut hic.

The third method of singing is by articulating the text, such as antiphons and responses, in the words underscoring the notes of songs. In accordance with this method musicians are conducted, so to speak, through to the end of a given melody, as follows:



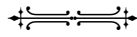
It is important that Gaffurius hints at the musical education of the youngsters when he talks of solmization. See below the similar statement by Zarlino.



E 3. Nicola Vicentino, *Antica musica ridotta alla moderna pratica* (Rome: Antonio Barre, 1555).

Libro IV, Chap. 23, 'Modo di comporre a due voci con gli esempi'.

1. L'ordine di comporre a due voci sarà in questo modo: che il compositore avvertirà prima di osservare il tono, secondo che avrà da rispondere al coro o ad altri, e [se] il duo sarà posto fra un mottetto, quello deve imitare i passaggi e i termini delle cadenze del tono, del mottetto d'altro soggetto.
2. E quando si vorrà far entrare il sopraddetto duo, s'avvertirà che al primo passaggio non s'usi i termini d'un altro tono e che non ascenda a più di quindici voci fra gli estremi e che le consonanze siano la decima e la duodecima al più, e si deve pensare che il duo è privo d'armonia e di compagnia e che ogni consonanza mal ordinata e mal posta molto si sente.
3. Il duo, a rispetto delle composizioni a tre, a quattro e a cinque, sarà simile alla differenza che è fra il nudo e il vestito nella pittura, che ogni pittore farà bene una figura tutta vestita, ma [non] tutti i pittori faranno bene un nudo. Il medesimo occorre ai compositori di musica, che molti comporranno delle composizioni a quattro e a più voci, ma pochi avranno bel modo di procedere e di accompagnare i gradi e le consonanze in un duo.
4. Ora, in quello sarà buono fare poche ottave e rare volte, e ancora sarà utile a quello far variate consonanze e dissimili, come sarà una terza minore e l'altra maggiore, o sia per l'opposto, e così una sesta maggiore e una minore e per l'opposto, pur che non si ritrovi due simili, sarà buono. E ancora s'avvertirà a questi due gradi Fa Sol e Mi Re che tutti e due o di sotto o di sopra danno due simili consonanze di terze e di seste o maggiori o minori, e il rimedio sarà con bemolle o bequadro o diesis cromatici di far le maggiori minori e le minori maggiori;
5. e le cadenze nei duo si devono finire o per quinta o per sesta e settima e sesta e poi ottava nelle parti basse, e in mezzo si può far la cadenza con quarta e terza e poi sesta e il fine sempre sarà per ottava o per unisono, e la quinta imperfetta si può accomodare come negli esempi alcuni passaggi si veggono.



E 4. Gioseffo Zarlino, *Le istituzioni harmoniche* (Venice, 1558).

Parte II, Chap. 14, 'Quel che sia canto e modulazione e in quanti modi si può cantare', p. 81.

1. Potremo nondimeno aver la modulazione in tre modi: prima quando noi cantiamo nominatamente ciascuna corda o suono col nome di una di queste sei sillabe: Ut Re Mi Fa Sol La, secondo il modo ritrovato da Guidone Aretino, come vedremo al suo luogo; il qual modo i pratici chiamano solfizzare, e non si può fare se non con la voce. Dipoi, quando noi proferimo solamente il suono o la voce e gli intervalli descritti, come fanno gli strumenti artificiali. Ma l'ultimo modo è quando noi applichiamo le parole alle figure cantabili, il quale è proprio del cantore, perciocché da questa maniera di cantare nasce la melodia come abbiamo veduto.

We have already seen what Franchinus Gaffurius, *Practica musice* (Milan, 1496), Liber primus, Chap. 3 wrote. There are similar statements in treatises earlier than Zarlino's: Andreas Ornithoparchus, *Musicae active micrologus libris quatuor digestus* (Leipzig: Valentin Schumann, 1517), Erste Buch, Chap. 5. Johannes Cochlaeus, *Tetrachordum Musices* (Nürnberg: J. Weysenburger, 1511), p. 40. Stefano Vanneo, *Recanetum de musica aurea* (Rome: Valerio Dorico, 1533), libro primo, Chap. 23. It is important that Zarlino compares voice and instruments in the second way of singing.



Parte III, Chap. 43, 'Il modo che ha da tenere il compositore nel fare i contrappunti sopra una parte o soggetto diminuito', p. 200.

2. E acciocché si veda il modo che si ha da tenere nel comporre simili contrappunti o composizioni, poiché non si può dar regola particolare di ogni cosa, per essere infiniti gl'individui, porrò due esempi: l'uno dei quali sarà fondato sopra un soggetto ritrovato, che incomincia *Scimus hoc nostrum meruisse crimen*, il quale è una parte acuta di una leggiadra composizione a due voci di Adriano [Willaert]. L'altro poi sarà tutto composto di fantasia. Di maniera che vedendo ed esaminando questi due e altre simili composizioni, si potrà venire all'uso di comporre facilmente e bene.



Parte III, Chap. 53, 'Il modo che ha da tenere il compositore nel fare i contrappunti sopra una parte o soggetto diminuito', p. 224.

3. Ma perché queste cadenze [di quarta] non si usano molto di lungo nelle composizioni di due voci [...] perciò ci guarderemo di porle troppo spesso; e quando le vorremo porre, sempre le porremo nel mezzo e non nel fine della cantilena [...] È ben vero che questo voglio che piuttosto sia consiglio che precetto, perciocché quando si ponessero anche nel principio e nel fine non farebbe grande errore.



Parte III, Chap. 55, 'Quando è lecito usare in una parte della cantilena due o più volte un passaggio e quando non', pp. 227-29.

4. E perché alle volte i musici si sogliono obbligare di fare il contrappunto usando sempre un passaggio variando però il concerto, il qual modo è detto far contrappunto con obbligo, e tali repliche o passaggi si chiamano pertinacie.



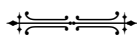
Parte III, Chap. 66, 'Alcuni avvertimenti intorno le composizioni che si fanno a più di tre voci', p. 267.

5. E perché dagli antichi musici si è osservato, e anche al presente dai moderni si osserva, di non comporre alcuna messa se non sopra qualche soggetto, il medesimo sarà eziandio per l'avvenire. Ma bisogna sapere che tal soggetto può essere fatto dal compositore, come fece Josquin il tenore di La, sol, fa, re, mi e il Tenore della messa Hercules Dux Ferrariae, cavato dalle vocali di queste parole, sopra i quali [soggetti] compose due messe a quattro voci che sono degne di essere udite. Ovveramente tal soggetto [il compositore] lo piglia da altri: perciocché si piglia alcun Tenore di canto fermo, come fece il medesimo Josquin quando fece la messa di Pange lingua, quella di Gaudeamus e quella di Ave maris stella, e Brumel quella dei defunti, tutte a quattro voci, perciocché molto si dilettevano di comporre sopra i canti fermi, sopra i quali se ne vedono infinite altre che sarebbe impossibile a numerarle. Quando dunque vorremo comporre alcuna messa, ritroveremo prima il soggetto, sia canto fermo o qualche mottetto, come si usa, ovveramente altro simile, e poi cercheremo di accomodarlo a diversi modi, ritrovando nuove invenzioni e belle fantasie, imitando gli antichi [...]



Parte IV, Chap. 31, 'Del modo che si ha da tenere nell'accomodar le parti della cantilena e delle estremità loro; e quanto le corde estreme acute di ciascuna di quelle che sono poste nell'acuto possino esser lontane dalla estrema corda posta nel grave del concerto', p. 338.

6. Le parti debbono essere ordinate in tal maniera che fondando il Modo sopra il quale si compone la cantilena nel tenore, se il Modo occuperà in tal parte le corde dell'Autentico, come ho detto, il Basso contenga nelle sue il modo collaterale o plagale. [...] Stando poi in tal guisa legati il Basso col Tenore, sarà facil cosa di porre al suo luogo e collocar nella cantilena l'altre parti: imperocché le corde estreme del Soprano si porranno con le estreme del Tenore distanti per una diapason. [...] Simigliantemente quelle dell'Alto con quelle del Basso si porranno al medesimo modo distanti per una diapason e saranno collocate poi queste parti in tal maniera che occuperanno le corde del Modo plagale. [...] E tanto saranno le corde estreme del Soprano lontane da quelle dell'Alto quanto quelle del Tenore da quelle del Basso.



E 5. Vincenzo Ruffo, *Capricci in musica a tre voci* (Milan: Francesco Moscheni, 1564).

Dedication

1. All'illustre Signor il Signor Conte Marc' Antonio Martinengo, de Villa Chiara, Signor mio singularissimo.

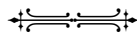
Questi sono (Illustre Signor mio) quei miei Capricci che già promissi de mandar a Vostra Signoria. Ora per più mia satisfazione ve gli mando stampati sotto il suo nome Illustrissimo, e quantunque siano un poco difficili, tanto più volentieri gli ho voluti dedicare a Vostra Signoria, poi che ho udito quella cantargli così leggiadramente, e non è meraviglia, poi che in più alti e lodevoli essercizii (convenevoli ad un animo Illustre e generoso com' il suo) se essercita così compiutamente, e avvenga che siano cose non conforme a quanto ella merita: se degnarà nondimeno accettarli con allegro animo, sì come ne vengono da un suo tanto affezionato servitore, con il cui fine raccomandandomegli le baccio le valorose mani, che Dio felice sempre la conservi. Di Milano alli 24 di Marzo. 1564.

Di Vostra Signoria Illustrissima

Servitore,

Vincenzo Ruffo.

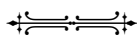
The phrase 'poi che ho udito quella cantargli così leggiadramente' shows that vocal performance of textless didactic music was usual even when it was not a duo.



E 6. Orazio Tigrini, *Il compendio della musica nel quale si tratta dell'arte del contrapunto* (Venice: Ricciardo Amadino, 1588).

Chap. 11, 'Modo che si deve tenere nelle composizioni di due voci', p. 35.

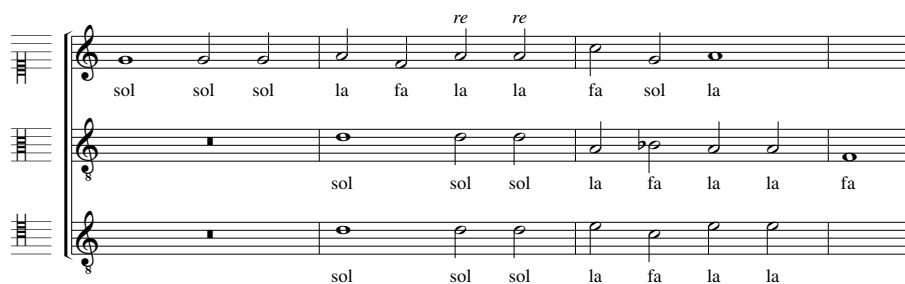
1. Dicono alcuni che il duo, rispetto alle composizioni di tre, di quattro, di cinque e di più voci, è simile alla differenza che si ritrova tra lo ignudo e il vestito nella pittura, [D. Nicola Vicentino libr. prat. 4 ca. 24] perché ogni pittore farà bene una figura tutta vestita, ma non tutti li pittori ne faranno bene una ignuda. Così similmente interviene delle composizioni: perciò che molti comporranno delle cantilene a quattro, a cinque e a più voci, ma pochi saranno quelli che abbiano un bel modo di procedere e sappiano bene e regolatamente accompagnare i gradi e le consonanze in un duo, nel quale principalmente si osserverà il tuono, né si farà che ora si oda un procedere d'un tuono e ora un altro senza regola od ordine alcuno: onde il principio sia diverso dal mezzo e il mezzo dal principio e dal fine, perché allora verrebbe a essere simile al mostro che describe Orazio nel principio della sua Poetica.
2. Si farà ancora che la composizione di due voci non sia molto estrema e che non ascenda più di quindici corde fra gli estremi e le consonanze al più siano la decima e la duodecima, perché la lontananza posta in un duo non è grata.
3. E più che sia possibile, nel duo si schiverà l'unisono né molto spesso si useranno le ottave, le quali per la simiglianza ch' elle hanno con l'unisono, non sono così vaghe all'udito come le altre consonanze, sì come è stato detto di sopra. Nel restante, quanto poi al portare le consonanze, si osserveranno sempre le sopraddette regole.



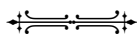
E 7. Giovanni Maria Artusi, *Seconda parte dell'Artusi, ovvero delle imperfezzioni della moderna musica* (Venice: Giacomo Vincenti, 1603).

pp. 45-46.

1. Quanto agl'inganni, ha la musica lei ancora i suoi inganni, ma non già fatti nella maniera che li usano questi nuovi maestri. I valenti compositori passati e i moderni (dei buoni, dico) hanno bene dimostrato il modo d'usarli nelle composizioni loro, ma da questi non sono stati intesi, perciò voglio dimostrare loro il modo che da valenti compositori s'usa di fare gl'inganni nelle cantilene. L'inganno si fa ogni volta che una parte incominciando un soggetto, il conseguente la seguita non per gli stessi gradi, ma sebbene per gli stessi nome di sillabe o di suoni, che le diciamo come nell'esempio seguente si vede chiaramente.



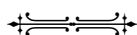
The musical score consists of three staves. The top staff is a vocal line with lyrics: sol sol sol la fa la la fa sol la. The middle staff is a vocal line with lyrics: sol sol sol la fa la la fa. The bottom staff is a vocal line with lyrics: sol sol sol la fa la la. Above the first two notes of the top staff, the word 're' is written twice, indicating a specific pitch or interval.



E 8. Adriano Banchieri, *Cartella ovvero regole utilissime a quelli che desiderano imparare il canto figurato* (Venice: Giacomo Vincenti, 1601).

'Seconda Parte', pp. 67-68.

1. M [aestro]. A me pare che abbiamo discorso a bastanza a quanto dir si può e con brevità a uno che desideri introdursi leggiadro cantore con quei buoni fondamenti che se gli ricercano; sì che, non avendo altro che dirvi, vi licenziarò, essendo ancora l'ora tardetta, domani per buon principio potrete venire alla Scuola, che di mano in mano mi sforzerò introdurvi da i canti facili a gli difficili con quella diligenza e pazienza possibile. In tanto portatevi questi quattro DUO a casa, i quali sono per tutte le chiavi con i salti e mutazioni a voi pertinenti e fra tanto andatevi esercitando sopra questi, che insieme gli canteremo, e poi vi dirò i libri che studiar dovrete.



E 9. Scipione Cerreto, *Della prattica musica vocale et strumentale* (Naples: Giovanni Giacomo Carlino, 1601).

Libro IV, p. 253.

1. Essendo la quinta minore o falsa, come la vogliamo chiamare, un intervallo dissonante sopra la quale ne fu da noi a pieno nel Chap. 34 del primo libro ragionato. Dico che volendosi il compositore servire di tale intervallo, deve molto bene considerare che

solamente si può usare nelle composizioni a più di due voci, acciò che detta quinta si possa sostenere da una terza parte, e quelli compositori che l'usano in duo, ovvero in un contrappunto a due voci, fanno molto errore.

The diminished fifth is not allowed in two-part compositions.



Libro IV, p. 290.

2. Ma quando il contrappuntista non starà soggetto a tante cose e vuol fare un contrappunto osservato e vago, e che abbia a dilettere a chi ascolta, deve avvertire che si può far di più sorti e con molte osservanze e abilità, secondo che gli piacerà: come verbigrazia farà di non far mai cadenze se non nel fine, ovvero di farci rare volte quinte e ottave. Ma attendere solo a farci tramezzatamente alcuni ligamenti, trasportamenti, mischiarci alcuna volta sincope sane e spezzate, ovvero farci alcuno passaggio di perfidie, come vedrete per esempio qui appresso. Sì che quello che sarà veramente contrappunto osservato e artificioso e anco lodato e dilettevole, che sarà misto di tutte le predette cose.

When one improvises a counterpoint on a cantus firmus – like ‘La Spagna’ – one must not introduce a cadence until the end. The passage is followed by three two-part examples on a cantus firmus.



Libro IV, pp. 293-94.

3. Questo contrappunto qui appresso sarà fatto sopra la Bascia di Costanzo Festa, il quale procederà senza dare due consonanze imperfette gradate, né ascendendo né discendendo, perché si potrà cantare lo stesso contrappunto per decima sotto, purché lo stesso canto fermo si canta per ottava alta, e le notule che si trovano nella corda di h mi si cantano per bemolle, così nel contrappunto come nel canto fermo, come dall'esempio qui appresso notato lo studente potrà meglio tal regola considerare.



Libro IV, p. 303.

4. Di più deve osservare il compositore quando compone una messa o altra cosa sopra d'alcuno madrigale o canzone o altra cosa, fare che in quella sempre le parti che cantano siano fatte a imitazione di quel soggetto e anco le parti cha cantano s'accostino l'una con l'altra, maggiormente in un duo o terzetto: anzi, quando in tali soggetti le consonanze non ascendono né discendono al più di quindici voci, saranno più comode nel cantare. Ma se un duo o un terzetto ovvero un quarto sarà composto con due soprani, allora si possono estendere più le voci, la qual cosa lascio da fare al giudizioso compositore.
5. Finalmente devesi nelle armonie di più voci usare al spesso delle consonanze imperfette e anco in quelle non far mai cadenza, se non vi è la conclusione del parlare, sì come lo studente da questo duo qui sottonotato potrà facilmente alcune cose dette di sopra in parte considerare.

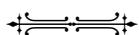
How to compose a duo. The passage is followed by a duo with text: ‘Il ciel che raro virtù in tanta mostra’.



Libro IV, p. 309.

6. Il comporre una cantilena a quattro voci è molto differente a quello che si fa quando si compone un duo ovvero un terzetto, perché in quella si osserva di dare le consonanze più propinque per tutte le quattro parti, massime quando la composizione sarà con un sol soprano, cioè appresso l'unisono gli darà la terza, appresso la terza gli darà la quinta e appresso la quinta gli darà l'ottava, ovvero appresso la quinta gli darà l'ottava e appresso l'ottava gli darà la decima, e così da grado in grado procedendo con le altre consonanze derivate, così ascendendo come discendendo, il che non sempre si osserva così quando si compone un duo ovvero un terzetto, perché alle volte, dandosi le consonanze di simile maniera, non fa quell'armonia come farà quando si compone una composizione a quattro voci. E che sia il vero, vedi a questo terzetto fatto da Camillo Lambardi, per essere stato composto molto largo di consonanze, ci ho fatto la quarta parte, che sarà un basso, il quale lo adduco per esempio. Benché non mancherebbe di addurre altri miei esempi, ma tutto questo ho fatto, acciò lo studente stia avvertente nel comporre simili terzetti.

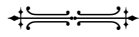
Differences between composing a duo and composing in more than two parts.



E 10. Jacques Arcadelt, *Il primo libro de madrigali a quattro voci, aggiuntovi il novo modo di legger le note et pratica per far le mutationi sopra tutte le chiavi* (Perugia: Pietroiacomo Petrucci, 1603).

At the end of the part-book: 'Modo di legger le note, e pratica per far le mutazioni sopra tutte le chiavi'.

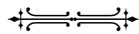
The didactic purpose of this table is clear and is shared by similar tables included in duo collections such as Natali (1681) and Bortoli (c. 1707). Nevertheless, this is the earliest example known to me and it is interesting that it was included in Arcadelt's first book of madrigals.



E 11. Girolamo Diruta, *Seconda parte del Transilvano* (Venice: Alessandro Vincenti, 1609).

Libro IV, 'Come si devono cantar le note che sono sotto alla ruota', p. 25.

1. Esercitato che sarete sopra tutte queste note di portar giuste le voci e di battere ugualmente la battuta, vi esercitarete poi a cantar le parole; perché si vi usarete a cantar le note senza le parole, difficilmente e con longhezza di tempo imparerete a cantar le parole. Subito ch'averete imparato a cantar un verso di note, immediatamente cantate le parole, o siano latine o volgari, perché a un medemo tempo imparerete l'uno e l'altro con facilità grande: e soprattutto non lasciate mai di batter la battuta, perché questa è come il timone che governa la barca.



E 12. Adriano Banchieri, *Cartella musicale* (Venice: Giacomo Vincenti, 1614).

p. 10.

1. Maestro. Sappiate che la maggior importanza del principiante cantore è imparar la Mano, e da quella apprenderne le mutazioni sicure, atteso che da molti per pratica cantano sicure parole, ma non avendo apprese bene tali mutazioni (oltre che non si devono chiamare sicuri cantori) sempre temono e camminano a brancolone come tanti ciechi. E se accidentalmente si ritrovano a cantare un duo, una [canzone] francese o ricercata senza parole, restano scoperti della goffaggine loro.

This passage is important for several reasons: first, the word 'duo' is cited close to 'francese' and 'ricercata' which certainly denoted proper musical forms. Furthermore, the passage attests that chansons and ricercars could be solmized: this gives more credibility to rubrics like 'da cantare e suonare' which appear on title-pages. Finally, we understand that sometimes singers could sing words confidently but could not solmize properly.



'Modo di cantare le parole sotto le note', p. 51.

2. Avanti che il principiante cantore entri nelle parole, prima se gli ricercano molte condizioni: saper leggere sopra tutte le chiavi e in particolare quelle che sono appropriate alla di lui voce, se gli ricerca sapere fondatamente tutte le mutazioni superiori e inferiori, così ascendenti come discendenti, e per ultimo portar giusta la voce nelle note semplici, apuntate di grado e salto. E mentre avrà tutti questi reali fondamenti, potrà dar principio al cantare le parole, che in breve riuscirà sicuro cantore [...]



3. Il modo e regola di cantare le parole, questo giudico buono [che] prima si cantino quattro o sei note più fiate e affisse nell'imaginativa sotto l'istesso tuono proferire le parole, dove per lunga consuetudine si riduce a perfezione, avvertendo però che scorre gran differenza dalle parole volgari alle latine: nelle volgari, quando il fine d'una parola sia lettera vocale, le quali sono a, e, i, o, e u, e il principio della parola seguente pure sia vocale, una nota serve ad amendui. Al contrario, nelle parole latine, se la parola finisce in vocale e il

principio della parola seguente pure principia in vocale, ogni nota deve la sua sillaba. È ben vero che nelle parole volgari quando una parola termina in vocale e la seguente abbia principio in due vocali (da gli grammatici detta sillaba consonante) in tal caso si canta come nel latino ogni vocale la sua nota. E tali avvertimenti ancora servono a gli principianti e novelli non solo cantori, ma parimente compositori



p. 100.

4. Ad arbitrio del compositore si possono sfuggire ottava e unisono e procedere dall'imperfetta ad altra imperfetta, che producono gratissimo sentire, e tanto più che nei contrappunti a due voci quanto meno si sentono unisoni e ottave, tanto più vengono tenuti osservanti.



p. 101.

5. Avvertendo che questi brevi esempi servano per picciol raggio al molto lume, che comprendere potrete inspartendo i duo di Gioseffo Zarlino, Orlando di Lasso, Ian Gero, Lupacchino, il Metallo, ed altri dei quali non mi sovviene. E quando vi compiaceressero i miei, intitolati Maestro e Discepolo, ne caverete il molto che qui per brevità tralascio, assicurandovi che quando con buoni insegnamenti praticherete un osservato duo, facilmente comporrete a tre, quattro e più voci, e ciò con le partiture di [Cristóbal de] Morales, Cipriano [de Rore], Orlando [Lassus], Palestrina, [Costanzo] Porta e altri infiniti osservatori di regole ben fondate: il che praticato, potrete poi comporre secondo il vostro genio sotto moderne invenzioni, che presso gli intelligenti riusciranno armoniose e bene intese.



'Utiles e civili documenti a gli studiosi cantori', p. 138.⁴

6. Quattro voci differenti ricercansi al perfetto concerto musicale, e queste sono: Soprana, Alta, Corista e Bassa. Il cantore che possiede l'una di queste, in tre condizioni la possiede, cioè voce di testa, voce di petto e voce obtusa. Quello che dalla natura vien dotato della prima, è cantore perfettissimo; quello che ha voce di petto è cantore perfetto; e chi tiene in sé voce obtusa è cantore imperfetto e prima. Voce di testa intendosi quella che in Soprano senza incomodo aggiunge ad una distanza di dodici voci, similmente le altre parti come qui.



Voce di petto intendosi quella che giunge alla distanza di dieci voci, e volendo procedere più su, non può e rende noia in vederlo e sentirlo.

⁴ This page is erroneously numbered '146'.



‘Breve narrativo in materia di canoni musicali’., p. 160.

7. Più per curiosità che per utilità, da infiniti compositori antichi e moderni sono stati e vengono prodotti canoni in diverse e variate invenzioni: ho detto per curiosità, poiché vaglia il vero, altro non concludo se non vivacità d’ingegno. Di questi canoni di dui maniere se ne veggono: l’una diremmo terminati e la seconda interminati. Quanto a gli terminati, se ne trovano alcuni semplici e altri composti: gli semplici, diremmo quelli quando due parti in conseguenza semplicemente si seguitano in dir lo stesso dopo una, due, tre e più pause con la conclusione al fine, come ha praticato Giovanni de Antiquis, Giovanni Matteo Asola e altri. Composti similmente potiamo dire quelli quando due parte in conseguenza s’obbligano all’istesse note doppo una, due, tre e più pause e sopra quelle altre parte vi fanno sopra e sotto contrapunti, come hanno scritto Costanzo Porta e Giovanni Pietro Palestina con altri appresso. Canoni poi interminati sono da dirsi quelli che sotto note musicali obligano più parti resumendo da capo in infinito, di questi veggansi Giovanni Maria Nanino, Fulgenzio Valesi e altra numerosa schiera; e simili canoni interminati vengono praticati con parole ancora non solo spirituali e serie, ma parimente vezzose e baccanali. E perché troppo si ricercaria in voler discorrere sopra tali capricci, sia bene entrare in altro, essondone piena la professione con mille e mille varietà, secreti e lambiccamenti di cervello. A chi piace componere simili canoni, lodo sì quelli che vogliono si perdi molto tempo a rivenirli, ma più lodo quelli che danno le loro dichiarazioni, atteso che gli oscuri non tutti gli capiscono e gli dichiarati ognuno ne gode né si perde tempo a ricercare come si dice il proverbio il mare per Ravenna.



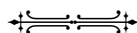
‘Discorso sopra la moderna pratica musicale’, p. 166.

8. Volendo il giovinetto contrapuntista moderno apprendere buoni fondamenti di vaghezza, sonorità e polite osservazioni deve pigliare per scedula, ovvero esempio, una voce cantabile, e quella spartire in cartella, di Cipriano [de Rore], Orlando [Lassus], Palestrina, Marenzio e altri simili compositori aprobat, e sottovi o sopravi cercare la sua imitazione (se sia possibile) senza punto vedere le altre parti. E quanto più l’esempio sarà imitato, tanto più farassi il compositore sufficiente, potendo con fondamenti tali ascendere a gli più moderni. Questo pensiero è sicuro e a me è stato di grandissimo giovamento, sì come le seguenti due sestine e quattro esempi in parole volgari e latine ne danno evidentissimo segno: il tutto praticato ne gli miei giovenili studi e quivi fatto stampare con molte osservazioni a pubblico giovamento ed esempio, con quella purità che nel lor parto furno conteste.



‘Annotazioni sopra i cento passaggi’ [di diminuzione], p. 229.

9. Cantandoli a due voci, così per praticarli e farvi orecchio, fanno buono effetto: cioè per studio il maestro canti la memoria [ovvero il passaggio non diminuito] e il discepolo il passaggio nello stesso tempo, ambedue insieme.



E 13. Adriano Banchieri, *La cartellina musicale* (Venice: Giacomo Vincenti, 1615).

‘Alcuni civili avvertimenti al padre di fameglia nel fare insegnare agli loro figlioli la virtuosa ocupazione del Canto Figurato’, p. 36.

1. Deve ancora il padre di fameglia accapare buon maestro e nell’arte perito, che tenghi il carico di maestro di capella, organista o sicuro cantore, né far come alcuni che per spender poco s’appigliano al giabattino, con dire me lo sgrosserà, che in vero non si può far peggio, perché pigliando il fanciullo cattivi principii, invece di sgrossarsi s’ingrossa, di maniera che se il maestro intelligente vi metteria un anno, se ne ricercano poi dui: il primo a scordarsi e il secondo a resumere.
2. Si ricerca apresso che i giorni festivi il figliolo vadi alla chiesa dove il suo maestro esercita la professione, e benché non sia sicuro, se ne acquista però il possesso in vedere e sentire, allevandosi oltre di ciò devoto al culto divino.



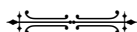
‘Avertimenti civili agli maestri di Canto Figurato’, p. 37.

3. Deve quello che insegna averne sicuro possesso.
4. Deve insegnare gli principii con amore e pazienza.
5. Deve insegnarli la Mano con le dichiarazioni reali o almeno un sicuro possesso sopra le mutazioni.
6. Deve essere assiduo: la mattina non preterire la lezione e la sera in compagnia.
7. Deve usar gran cura in fargli portar giusta la voce.
8. Reprimere e castigare gli scolari mentre non stanno attenti all’atto pratico e in particolare mentre si canta in compagnia.



‘Avertimenti civili agli principianti di Canto Figurato’, p. 37.

9. Cantando in compagnia non superare i compagni.
10. A casa non si canti mai solo, ma solo si legga, e questo fin che non è sicuro cantore.

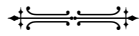


E 14. Romano Micheli, *Musica vaga et artificiosa continente motetti con oblihi et canoni diversi* (Venice: Giacomo Vincenti, 1615).

[Introduction]

1. Ritrovandosi in Venezia il Sig. Metallo, musico di età di 74 anni, e vedendosi nei suo Ricercari a due voci, ultimamente ristampati, molti canoni e cantilene di molta considerazione e artificio, datami occasione da esso Metallo di fare opere artificiose simili alle sue, già stampate in detti Ricercari, io prontissimo non mancai al mio debito e perciò a tutti i canoni e cantilene già stampate come di sopra, feci ad imitazione di quelli altri

canoni, ovvero aggiunzioni di altre parti secondo il mio parere, sì come tutto distintamente a suo luogo è notato

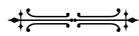


E 15. Camillo Angleria, *La regola del contraponto e della musical composition* (Milan: Giorgio Rolla, 1622).

Chap. 24, 'Del modo che s'ha d'osservare nel far il Duo', p. 90.

1. Nel duo si deve schivar l'ottava nel battere più che sia possibile; poi sia frequente d'imitazioni, leggiadro nel cantare, con bella modulazione.
2. Non frequentare troppo nel grave né troppo nell'acuto, andare per contrario moto più che si può, non ascendere né discendere alla perfetta con ambe le parti; adoperare assai l'imperfetta, ma di grado; e, facendo legature false, la parte che sostiene deve sempre calar di grado, sia puoi qual parte si voglia, e con l'altra li si darà qual consonanza li piacerà dopo, che tutto è buono, purché canti bene, come si vede nel sottoposto duo.
3. Non si faccia salti di terza maggior né minore, né di sesta maggior né minore per terza, né all'insù né all'ingiù con ambe le parti, e ciò è per schivar le cattive relazioni de' tritoni e semidiapente e semiottave.

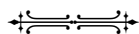
The passage is followed by a two-part example.



E 16. Orazio Scaletta, *Primo scalino della scala di contrapunto. Introduzione brevissima e facilissima per principianti a così illustre virtù* (Milan: Filippo Lomazzo, 1622).

Chap. 13, 'Modo facilissimo per introdur il principiante a far contrapunto con alcuni avvertimenti utilissimi', p. 13.

1. Tal volta con obbligo di non far mai quinta.
Tal volta ancora di non far ottava over seste. Avvertendo che è molta eleganza a non percoter mai ottava (ho detto eleganza) ma non obbligo.



E 17. Ludovico Zacconi, *Prattica di musica: Seconda parte* (Venice: Alessandro Vincenti, 1622).



Libro secondo, Chap. 55, 'Della licenza c'hanno i contrapuntisti nelle regole di musica in occasione delle obbligazioni', p. 102:

1. Nel contrapunto a due voci non si concedano mai pause per non lasciar solo il soggetto senza la sua debita armonia.

2. Fu detto che le crome e semicrome, essendo figure troppo veloci, si debbano poco adoperare, o pur con moderazione, servendo più a strumentisti che a cantori.

Libro secondo, Chap. 70, 'Dell'ultimazione e conclusione di questo secondo libro', p. 127

3. Il grand'Adriano [Willaert], quando faceva la terza parte sopra un Duo, che la prima volta all'improvviso facendone qualche cosa contra le buone osservate regole, facendolo ricantar un'altra volta, dicea a chi lo stava ad ascoltare: ora io l'ho fatta bene.

This brief passage contains a few important concepts. First the word 'Duo' is used as the name of musical form (cf. Banchieri (1614), 1). Second, it is taken for granted that the duo was sung. Third, the practice of adding a third part to the duo is described. We may suppose that the teacher would first listen to two pupils singing the duo and then add a third, improvised, part.



Libro terzo, Chap. 34, 'D'alcuni altri avvertimenti e consigli pertinenti allo scolare che ne contrapunti vuol riuscir perfetto e singolare', p. 162:

4. Lo scolare provistosì de libri atti a simil professione, partischì quegli essempli e gl'essamini ben bene. E perché partitoli in cartella non facesse come fanno alcuni che vedutone gl'andamenti e le maniere, li cancellano e non ne fanno più conto, questo tale che bramerà d'imparare, fattone in cartella tutte le suddette prove [...] li noterà tutti in un libro appartato.



Libro terzo, Chap. 50, 'De contrapunti semplici senza alcuna obligazion di canone o d'altra osservazione', p. 198:

5. Nota che il superior canto fermo, fatto di breve, chiamandosi Bascia, non ho potuto investigare perché [Cerreto] lo chiami così ed abbia tal denominazione, senonché un dì, ragionando con un professor di musica, mi disse: 'avvertite, che deve essere un certo canto fermo sopra il quale il predetto Costanzo Festa fece una volta cento e venti contrappunti'. Cosa che se li scolari li potessero avere, utilissimo gli sarebbe a partirli per impararvi sopra molte belle cose che dentro vi debbono esser contessute e nascoste come anco quelli del signor Francesco Soriano ch'io dissi nel capitolo del Libro Primo.

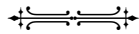
This passage refers to an opus by Costanzo Festa that Zacconi thought that was missing. Recently, it has been identified by Richard J. Agee in IBC, MS C36 (c. 1530) which contains 120 counterpoints on 'La Spagna' (see Festa, *Counterpoints*).



Libro terzo, Chap. 58, 'Avertimento sopra li ultimi due contrapunti', p. 231:

6. Toltosi detto autore [*i.e.* Adriano Banchieri (1601)] per oggetto ut re mi fa sol la con ut mi re fa la e gli canti che si sogliono insegnare a' principianti quando se gl'insegna a cantare, ne forma e contesse gli infrascritti qui contrapunti.

With this passage Zacconi introduces the transcription of the four duos on the hexachord included by Banchieri in his first edition of *Cartella* (1601). Zacconi underlines the fact that music on hexachord was meant for didactic purposes at a low stage.



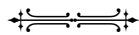
E 18. Orazio Scaletta, *Scala di musica molto necessaria per principianti: sesta impressione* (Venice: Alessandro Vincenti, 1626).

‘Modo per principiar a cantare con alcuni avvertimenti’, p. 9:

1. Imparato ch’avrà il scolaro le sopradette cose, dovrà essercitarsi al cantare primieramente li sottoscritti essempii, portando la voce giusta, allegra, spiritosa e con ogni grazia, sì nell’ascendere come nel discendere, non facendo movimenti brutti né di bocca né di vita. Onde per avvezzarsi a questo con facilità, dopo l’essersi assicurato a portar la voce giusta ascendendo e discendendo del primo sottoscritto esempio, [l’allievo] potrà esercitarsi nelle altre seguenti lezioni, cioè imparar ad improntar le voci di terza con la sua guida e senza, così di quarta, di quinta, di sesta e di ottava, come gli esempi dimostreranno.

‘Ultimo avvertimento’, p. 23.

2. Assicurato che sarà il scolaro in questo e nelle sopradette cose, potrà essercitarsi sui libri, cantando in compagnia, cominciando dalli più facili, come li duo di Ian Gero, li terzi dell’istesso, quelli di Arcadelt a quattro e del Palestina, andando crescendo a più difficili di mano in mano secondo il profitto che si farà e che dal suo prudente precettore sarà consigliato, fuggendo in tutti i modi gli sopradetti movimenti brutti di fronte, d’occhi, di bocca e di vita.



E 19. Scipione Cerreto, *Dialogo harmonico ove si tratta con un sol ragionamento di tutte le regole del contrapunto [...] fatto tra il maestro et suo discepolo* (I Bc: MS, c. 1631).

p. 79:⁵

1. Discepolo: Sia benedetto il Signore che m’ha fatto giungere a questo termine d’aver inteso con facilità le regole del contraponto osservato sopra al Canto fermo: pertanto voglio adesso, se non è impedimento al mio caro Signor Maestro, intendere le regole e vederne anco l’essempli del contraponto che si fa sopra il Canto figurato, conoscendo che di questi ne ho ancora bisogno?

Maestro: Sete stato sollicito a dimandarmi quello ch’io avevo nell’animo di mostrarvi e dichiararvi; perciò si deve avvertire che questi contraponti che si fanno sopra del Canto figurato, la sua regola non è meno differente da quelli che avete veduto fatti sopra al Canto fermo dell’otto antifone, poscia che vi sono stati poste le parole sì nel Canto fermo come nel contraponto. Ma io per darli maggior contento vo cominciar il primo contraponto sopra la parte del Basso del madrigale ‘Fammi pur guerra, Amor’ dell’Arcadelt, del che la sua ottava servirà per dichiarare alcuna cosa curiosa di tal materia. Eccola qui d’appresso.

Ottava XXXVII

⁵ The manuscript has an inconsistent pagination: the sheets are numbered one by one at the beginning and then by folios from about half way through, but there are wide gaps. For this reason I have used my own numbering, which begins with the title-page and numbers all the pages until the final annotations, which were not by Cerreto.

Se ben inante s'è trattato e detto
dell'obbligo che tien il contraponto
tutta volta quest'altri han il precetto
come gli essempli ch'ho mostrat' in pronto.
Però quest'altri fann'un altro effetto
di fughe e di parol di punto in punto:
questi son fatti di Canto figurato
che fa 'l compositor star obligato.

There follow four duos which respectively borrow the Basso of the first part of Arcadelt's madrigal, the Tenore of the same first part, the Soprano of the second part, 'Occhi benigni', the Alto of the same second part.



p. 85:

2. Discepolo: Questo contraponto fatto con il Basso è stato di stupore e ci avete mostrato molta mastria, sì intorno gli passaggi, come nelle ridette e fughe [...] Dunque se non l'è a noia, potrà notarmi un altro contraponto osservato [...] che vi siano belli passaggi e imitazioni di fughe, e riditte.



p. 91:

3. Discepolo: Con quanta dottrina vi siete portato, saggio Maestro, in questi quattro contraponti [upon 'Fammi pur guerra, Amor' dell'Arcadelt] dalli quali n'ho preso molta utilità e sapere; per il che spero di potere passare inante a intendere il modo e regole della composizione di più voci.

Maestro: Tiene bisogno di risposta questa domanda fattami così all'improvviso, la quale mi dà non so che di sospetto, mostrandosi così coraggioso, credendosi forse d'essere giunto alla perfezione di far contraponto osservato senza accorgersi che questa pratica del contraponto osservato e perfetto ci vuol molto tempo e continuazione di studio. Ma non per questo voglio disanimarti, e che oggi sii a tempo d'intendere le regole della composizione di più voci, ma pian piano, perché vo' cominciare dalle regole più facili, acciò con più facilità apprend' il tutto, e sarà un Duo, e lo farò con obligo sopra l'istesso madrigale 'Che più foco al mio foco' dell'Arcadelt,⁶ acciò per ovviare che gli musici intendenti non mormorassero che 'l Duo l'avesse composto senz'obligo. E lo notarò qui appresso, ma principalmente la sua ottava per meglio vostra dichiarazione.

Ottava XLI

O quanto è ben di raggionar qui appresso
di quel si deve del compor perfetto,
e quanto dalla Musa l'è concesso
acciò che facci gli concenti effetto.
Dice la Musa con precetto espresso
che 'l comporr'a due voci è molto stretto,
ma con il tramezar dell'intervalli
saran più dolci e facili di farli.

⁶ The following duo is composed on the madrigal 'Fammi pur guerra, Amor' and not on 'Che più foco al mio foco'.

There follows a duo which is a paraphrase of the first part of Arcadelt's madrigal 'Fammi pur guerra, Amor'.



p. 98:

4. Maestro: [...] Le consonanze imperfette sono condimento dell'armonia, e anco le dissonanze: anzi aggiungo di più, ch'è più facile il comporre un concerto a quattro e a più voci che a comporre un Duo o vero un Terzetto, per le ragion addutte sopra.

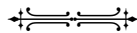


pp. 138-39:

5. Maestro: Sappi Discepolo, chi prima che passi più inante a ragionar d'altri canoni, vo' scoprirti un secreto forse nascosto ad altri musici de nostri tempi, perciocché il sopradetto canone può farsi che la parte conseguente diventa guida e la guida conseguente, pausando però l'istesse pause che pausò la conseguente, come con facilità si potrà considerare nel seguente esempio, ma meglio con leggere la sua ottava qui sotto notata.

Ottava LXI

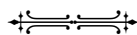
Mira lettor, e sta' un poco attento,
perché la nostra Musa ha fatto un gioco
tutto il contrario del primo concerto
come si vede appresso nel suo loco.
Ed io di questo non mi ne pavento
né a scoprir il ver nessun c'invoco,
e se pur hai veder il tratto
la consequent' alla guida ha dato un matto.



E 20. Giovanni Briccio, *Canoni enigmatici musicali di Giovanni Briccio Romano a due, tre, e quattro voci: con un breve discorso sopra i canoni* (Rome: Paolo Masotti, 1632).

[Introduction]

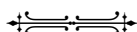
1. Il canone enigmatico non deve avere altra dichiarazione che il solo enigma, il quale altro non è che un alegoria oscura, ovvero una sentenza velata qual non si possa così facilmente intendere da ognuno, ma solo da chi si servirà della sottiliezza del ingegno [...] Ma de canoni enigmatici, benché ne abbia intesi molti de diversi e in particolare alcuni bellissimo del Sig. Filippo Nicoletti, non ho però visti in stampa [...]
2. E tutti li detti canoni devano esser dichiarati (quando però non vi è posta la sua risoluzione da parte) in doi modi, cioè liberamente o enigmaticamente. Nel primo modo son quelli che avisano il cantore qual sorte di fuga sia, di qual tempo e con quanti voci e se l'unisono, diapente, diatessaron, diapason e altri intervalli sono superiori o inferiori; e così essendo dichiarato liberamente, il cantore non potrà errare [...] Dei canoni che ho detto nel primo modo, se ne trovano assai nelle opere del Prenestino e di altri, e Matteo Asola ne ha fatto un libro pieno a due voci.



E 21. Lorenzo Penna, *Li primi albori musicali per li principianti della musica figurata* (Bologna: Giacomo Monti, 1672).

Libro II, Chap. 8, 'Del Duo o contrapunto a 2', pp. 89-90.

1. Prima regola. L'andare con salti di terze maggiori o minori, di seste maggiori o minori all'in su o all'in giù con tutte due le parti non è troppo buono; non vi è bisogno d'esempio.
2. Seconda regola. Apresso ad alcuni il contrapunto a due non deve eccedere l'ottava, ma apresso ad altri si concede fino alla quintadecima, né qui occorre esempio.
3. Terza regola. Che sta bene incominciare e anche finire la composizione in unisono o in ottava, e si tolleri in quinta: ma dentro la composizione si deve schivare più che si può. Né meno qui fa bisogno d'esempio.
4. Quarta regola. Che in questo contrapunto a due non sta bene il far cadenze fuori del suo tuono, salvo che per qualche imitazione. Non occorre esempio.
5. Quinta regola. Le più usate legature a due sono: con la parte di sopra la settima che si scioglie con la sesta maggiore (I esempio), o sesta minore (II esempio), o con la quinta (III esempio), o con la terza (IV esempio), secondo la natura della composizione. E con la parte di sotto, la seconda che si scioglie con la terza maggiore (V esempio), o terza minore (VI esempio) o con la sesta maggiore (VII esempio), o minore (VIII esempio).



E 22. Giovanni Maria Bononcini, *Musico pratico* (Bologna: Giacomo Monti, 1673).

Chap. 7, 'Modo di fare il contrapunto semplice', p. 73.

1. Alle volte i compositori variano l'ordine assegnato, facendo dissonante la seconda [semiminima] benché sia di salto, purché le altre due [semiminime] che seguono siano consonanti, ovvero fanno la prima e quarta consonanti e la seconda e terza dissonanti; o la prima, seconda e quarta consonanti e la terza dissonante, come si può vedere in molti buoni pratici, e particolarmente in Ihan Gero nel primo libro de sui Madrigali a due voci, e si comprenderà ne gli esempi.



Chap. 13, 'Della composizione a due, tre e quattro', pp. 109-10.

2. Il Duo (ovvero composizione a due voci) è il più difficile da farsi, perché in esso bisogna osservare puntualmente i precetti dati sopra, essendo regola generale che a quante manco voci le composizioni si fanno, più regole vi vanno.
3. Adunque nel duo si schiveranno gli unisoni e le ottave più che sia possibile, e particolarmente in battere: si farà che le parti s'imitino fra di loro e cantino leggiadramente andando per moto contrario e congiunto più che si può, fuggendo le false relazioni e salti irregolari, risolvendo le dissonanze conforme le buone regole altrove insegnate,
4. e le cadenze si facciano all'unisono con la seconda o all'ottava con la settima e non mai con la quarta

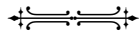
The passage is followed by a two-part example.



Chap. 16, 'D'alcune particolarità dei suddetti tuoni e l'esempio in duo di ciascheduno', pp. 123-24.

5. Le cadenze regolari dell'uno e dell'altro tuono si fanno nel principio, mezzo e fine della quinta, e nel principio e fine della quarta; e le irregolari si fanno in qualsivoglia altre corde.
6. La corda finale di ciaschedun tuono è nella lettera che lo forma, ma accioché meglio s'intenda quanto s'è detto, formaremo qui sotto l'esempio in *Duo* di ciaschedun tuono nelle sue proprie corde naturali, colle sue cadenze regolari e le loro corde finali.

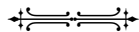
The passage is followed by twelve two-part examples on the twelve tones.



E 23. Angelo Berardi, *Documenti armonici* (Bologna: Marino Silvani, 1687).

Primo libro, nel quale si tratta dei contrappunti o fughe artificiose con variati obblighi, Documento quarto, pp. 12-13:

1. Perfidia nella musica s'intende continuare un passo a capriccio del compositore, come esempio il sopra mostrato contrappunto della semiminima sincopata e puntata con tre crome e anche altri che sarò per mostrare.



E 24. Angelo Berardi, *Il perché musicale ovvero staffetta armonica* (Bologna: Marino Silvani, 1693).

p. 17:

1. Circa le crome bianche, devo dirle che questa è figura naturale della prolazione, e i buoni musici non la devono adoprare se non in quei canti che sono ordinati sotto i detti segni. Se questa figura fosse comune a tutte le proporzioni, non poca confusione ne risulterebbe, perché se noi abbiamo le crome vere e reali, che necessità ci spinge a moltiplicarle e darne delle bianche? Si sa che *non sunt multiplicanda entia sine necessitate*. Dica il Banchieri ciò che gli pare nell'ottavo docum. de' suoi Music. [Cartella musicale], essendosi molto ingannato circa questa figura con molti altri, la quale si deve usare solo nella prolazione in luogo di quella che è di valore della metà della minima, che noi chiamiamo semiminima, perché se a caso bisognasse far nera la minima, in riguardo di levare l'alterazione a tal figura, come interviene spesse volte, ella non fosse reputata semiminima; che si divide in due crome, come si può vedere con questo esempio.



‘Al Signor Aurelio Bellini. Pavia. Regole per tessere il contrappunto con note finte e d’inganno’, pp. 24-25.

2. L’imitazione per note finte e inganno non è altro che imitare le stesse note del canto fermo con le medesime voci, ma per diversi movimenti: artificio molto nobile e d’ingegno nel contrappunto. Nella musica si trovano sette lettere o corde ovvero voci musicali [...] chiaramente vedrà che in ogni lettera o corda ci sono più note ovvero voci. Stante questo, volendo imitare per note finte o d’inganno, per esempio la lettera o corda *A la mi re* [...] si può imitare con tre corde o voci, cioè La, Mi, Re.



Secondo libro, ‘Documento 17. De canoni sopra le vocali’, pp. 114-15.

3. Con tutto che a tempi nostri si sia trovato chi abbia preteso di farsi inventore di comporre canoni sopra le vocali, nondimeno si vede benissimo che l’invenzione è antica e non moderna. Josquin fece una messa con titolo: *Ferrariae Dux Hercules*.⁷ La musica va dicendo le medesime sillabe [i.e. ‘vocali’] della lettera nella forma seguente.

Fer ra ri ae Dux Her cu les.

Re Fa Mi Re Ut Re Ut Re.

Lo stesso fece Filippo Ruggiero, maestro di cappella del re Filippo Secondo di Spagna, quale compose una messa sopra le vocali nella maniera che segue:

Fi li pus Se cun dus Rex His pa ni ae.

Mi Mi Ut Re Ut Ut Re Mi Fa Mi Re.

Si trova un canone antico sopra queste parole a 3 soprani: ‘La sorella mi fa languire’, dove le voci sono queste.



La so - rel - la mi fa lan - gui - re. La so - rel - la mi fa lan -

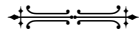
La so - rel - la mi fa lan - gui - re. La so - rel - la mi fa lan -

La so - rel - la mi fa lan - gui - re. La so - rel - la mi fa lan -

Dal padre Piccioli, che fu scolaro di Costanzo Porta, uscì quell’altro canone antico sopra le vocali che dice: ‘Fami risolvere la scarpetta’ a 3 voci.

⁷ Josquin composed this Mass for the Duke of Ferrara Ercole d’Este around the end of the fifteenth century. Zarlino (1558), p. 267, also mentioned ‘il tenore della Messa Hercules Dux Ferrariae, cavato dalle vocali di queste parole’.

Fa - - mi re - sol - - la-re la scar-pet - ta. Fa -
Fa - mi re - - sol - - la-re la scar-pet - ta. Fa - mi re - -
Fa - mi re - sol - la-re la scar-pet - ta. Fa - mi re - sol - - la-re la



E 25. Zaccaria Tevo, *Il musico testore* (Venice: Antonio Bortoli, 1706).

p. 86.

1. I musici pratici considerano la mutazione per quella variazione di sillabe che si fa in alcune delle sette lettere gregoriane, e di questa al presente si deve parlare in questo capitolo. [...] Più chiaro il Metallo. *La mutazione altro non è sol che mutare di nome una nota in un'altra in un'istessa voce e suono.*

p. 89.

2. Don Gramazio Metallo procura ancor esso in un'altra sua ruota dimostrare dottissimamente il modo delle mutazioni per le tre proprietà di natura, bequadro e bemolle.

Parte 4, Chap. 3, 'Modo di formare l'armonial tessitura a due e più voci per contrappunto semplice', pp. 228-29.

3. Il modo di comporre a due è il più difficile degl'altri, stante che è regola generale che a meno voci che si compone, più osservanze e regole si ricercano. In questo contrappunto adunque si dovranno osservare le regole generali rapportate nel cap. I di questa Quarta Parte e inoltre le seguenti.
4. Che gli estremi delle parti non passino quindici corde e alcuni vogliono che non si passino le otto, e delle consonanze, che non si passi la decima o la duodecima.
5. Che non si esca di tuono e non si facciano cattive relazioni né salti proibiti e difficili.

Che il passare camminare per salti di terze maggiori o minori all'insù e all'ingìu e con seste maggiori e minori all'insù e all'ingìu con ambe le parti non è troppo buono.

Si farà che le parti camminino bene per moti contrari e congiunti più che si può, passando con le consonanze alla più vicina e in esso, come si disse, non vi entreranno dissonanze e si principierà in ottava e in quinta o almeno in terza.

Sarà bene finire in unisono e ottava e anche talvolta in quinta.

Essendo questo contrappunto solamente a due voci, si avrà gran riguardo nei passaggi e si useranno solamente quelli che sono buoni a due [...]



Parte IV, Chap. 6, 'Del modo di formare il contrappunto a due e più voci e delle sue cadenze'.

6. Che le parti stiano unite né si fermino troppo in unisono e ottava, anzi si devono schivare, e facendosi, si faranno in levare di battuta.
7. Che le parti cantino leggiadramente, per moti contrari e congiunti più che si può con ottima modulazione, perché essendo questo contrappunto povero di armonia, per essere a due parti sole, perciò si dovrà allettare l'uditore con un bel modo di cantare e un'ottima modulazione.

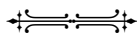
Non si replicherà il medesimo soggetto posto per le medesime corde e consonanze, ma bensì diversamente, con variare l'armonia.

Non si faranno semibrevis nel principio di battuta, ma bensì nel levare con sincopazione, e sarà lecito usare la dissonanza nel principio di essa sincopazione, in levazione però e terminare poi nel battere in consonanza.

Le legature in questo contrappunto saranno con la parte di sopra di settima risolta con la sesta maggiore, con la quinta o con la terza, secondo la natura della composizione, e con la parte di sotto di seconda risolta con la terza maggiore o minore [...]

Non si faranno salti scabrosi e di cattiva relazione, se non si facessero a bello studio per vestire le parole, ma tutto deve essere posto con ordine e vaghezza, e particolarmente le dissonanze e le legature, che devono essere risolte con le buone regole.

8. E per fine, in questo contrappunto si faranno le cadenze all'unisono con la seconda, oppure all'ottava con la settima e non con la terza e quarta: e questa non si dovrà usare se non nel fine dell'orazione e in occorrenza di variazione di soggetto, e per dare pausa alle parti.



E 26. Giambattista Martini, *Esemplare o sia saggio fondamentale pratico di contrappunto fugato: Parte seconda* (Bologna: Lelio dalla Volpe, 1775).

'Fuga a due voci', pp. 3-6.

1. Questo primo esempio, con quello che viene in appresso, sono da me stati scelti fra le tante composizioni d'uno dei miei maestri, a fine di porre sotto gli occhi del giovane compositore un'idea del *Duo a Cappella* d'uno stile con tutta l'esattezza delle regole condotto, e nell'istesso tempo con una naturalezza e facilità singolare.
2. Prima però di venire ad esporre le qualità di questo Duo, non sarà inutile al giovane compositore l'esser istruito della differenza che passa tra il *Duo* e il *Duetto*. Il *Duo* è quello ch'è composto a cappella, e per lo più di *Nota bianca* senz'alcun accompagnamento di Basso; in esso i maestri dell'arte sono stati esatti di osservare tutte quelle regole che richiede il *Contrappunto osservato* e a *Cappella*. Il *Duetto*, poscia, è quello ch'è bensì fugato, ma è composto per lo più di *Nota nera* e in *Tempo ordinario*; ammette quelle eccezioni che richiede qualunque stile sopra di cui è composto; ed è accompagnato dal Basso continuo dell'organo o del clavicembalo.

3. Deve rilevare il giovane compositore due qualità che richiede il duo, l'una si è che le due parti acute, di cui massime è composto questo secondo duo, non scontansi tra loro al più dell'intervallo d'ottava.
4. L'altra qualità, che non trovasi mai tanto nel primo che nel secondo duo legatura o sincopa di quarta risolta in terza a fine di formare la cadenza, e ciò a tenore d'una regola dai primi maestri insegnata, che la vera cadenza dev'esser composta di tre parti, come si è dimostrato nella prima parte di questo Esemplare alla pag. 228. Onde, acciocché la quarta risolve regolarmente in terza, richiedesi un'altra parte che dalla quinta cada alla fondamentale; perciò essendo due sole le parti, come nell'ultima cadenza di questo esempio, non si permette se non che la legatura di settima che risolve in sesta, oppure di seconda che risolve in terza.



pp. 6-10, analysing 2 duos from Caresana's *Primo libro*: 'Duo Terzo' and 'Quarto' on 'Ad coenam Agni providi':

5. Molti Duo sono stati dati in luce in due opere dal celebre autore Cristoforo Caresana, organista della Real cappella di Napoli. Furono questi composti per l'esercizio dei giovani che s'impiegano, solfeggiando, nell'arte del canto: e possono recare un singolar esempio anche agli studenti dell'arte del contrappunto fugato a due voci, poiché in essi vi si scorge introdotta copia numerosa d'artifici e diversità di metodo tratta dai primi maestri dell'arte.



p. 303:

6. Filippo Baroni, maestro di cappella del duomo d'Ancona sua patria, diede in luce nell'anno 1702 un'opera piccola di mole,⁸ ma grande di valore, che contiene una serie di canoni a 2 voci, ove trovansi introdotti i più singolari artifici che siano stati praticati dai più eccellenti maestri di musica.

⁸ It was actually published in 1704.

APPENDIX F – INDEX OF *CANTUS PRIUS FACTUS*



F 1. *TENORES*

1.1. Ad coenam agni providi

- Caresana (1681), 3: ‘Ad coenam Agni providi a canto e alto’ [14 duos].

OTHER SETTINGS

Cavazzoni (1543): keyboard intabulation.

Diruta (1609): two keyboard intabulations.

Fasolo (1645): keyboard intabulation.

NOTES

It is a hymn. See entry ‘Inno’, *DEUMM, Lessico*, II, p. 531. In more recent times, the same music had the text ‘Nunc Sancte Spiritus’ and it was sung at the third hour of *Dominica Quasimodogeniti*. Martini (1775), p. 7, calls the same tune ‘Ad regias Agni dapes’, and quotes two of the duos above by Caresana: ‘Terzo’ and ‘Quarto’.



1.2. Ave maris stella

- Caresana (1681), 1: ‘Ave maris stella a due canti’ [7 duos].
- Strozzi (1683), ‘Labor improbus omnia vincit. Ave maris stella. Contrapunctum duplum ad decimam cum suis observationibus, & potest cani 12 modis, & tribus, & quatuor vocibus’.

OTHER SETTINGS

Perugia, MS 1013, ff. 69v-70r: Johannes Stochem, ‘Ave Maris Stella’ a 2.

Festa (c. 1530): Counterpoint No. 93. Modern edition in Festa, *Counterpoints*.

Cavazzoni (1543): keyboard intabulation.

Rodio (1575): ricercare a 4.

Luzzaschi, *Opera strumentale*: keyboard intabulation (dubious).

Mayone (1609): capriccio a 4.

Diruta (1609): two keyboard intabulations.

Soriano (1610): the entire opus.

Frescobaldi (1627): keyboard intabulation.

Del Buono (1641): the entire opus.

Fasolo (1645): keyboard intabulation.

NOTES

‘Ave maris stella’ is a well known hymn, one of the most used in the Renaissance as a cantus firmus. (cf. *LU*, p. 1259). Besides the obvious sacred arrangements, the tune was often used in didactic music, especially in South Italy.



1.3. Iste confessor

- Caresana (1681), 2: ‘Iste confessor a mezzo canto e tenore’ [9 duos].

OTHER SETTINGS

Cavazzoni (1543): keyboard intabulation.

Rodio (1575): ricercare a 4.

Diruta (1609): two keyboard intabulations.

Frescobaldi (1627): keyboard intabulation.

NOTES

It is a hymn.



1.4. La Spagna

- Ortiz (1553): 6 'Recercadas'.
- Vinci (1560), 26: 'Il gambaro con denaretto'.
- Il Verso (1596), 18: 'Babilonia. Contrappunto doppio che si canta in quattro modi'.
- Cerreto (1601), 4: 'Contrappunto che si può cantare per decima sotto. Canto fermo di Costanzo Festa a battuta di breve'.

OTHER SETTINGS¹

Heinrich Isaac, 'Missa La Spagna' (1506).

Festa (c. 1530): the entire opus. Modern edition in Festa, *Counterpoints*.

Luzzaschi, *Opera strumentale*, keyboard intabulation.

LITERATURE

Gombosi, *Capirola*, dedicates several pages to 'La Spagna' (pp. xxxviii-lxiii) and gives a long list of compositions based on this *tenor*.



1.5. Laudate Dominum omnes gentes

- Infantas (1579): 1-10.

NOTES

It could be a *tractus*, a *communiones* or a *psalmus*. The text is from psalm 116.



1.6. Pange lingua

- Caresana (1681), 4: 'Pange lingua ad alto e basso [12 duos]'.

OTHER SETTINGS

Diruta (1609): two keyboard intabulations.

Cavazzoni (1543): keyboard intabulation.

Fasolo (1645): keyboard intabulation.

NOTES

It is a hymn.



¹ I list only the compositions not already listed by Gombosi, *Capirola*, pp. lxii-lxiii.

F 2. SACRED COMPOSITIONS

2.1. Anima mea liquefacta est

- Banchieri (1613c), 16: 'Del R.D. Leon Leoni. Ultimo esempio. Soprano, Contrapunto. Anima mea liquefacta est.'

ORIGINAL SETTING

Leoni (1612).²



2.2. Audi, filia, et vide / Specie tua et pulchritudine tua

- Scotto (1541), 43 and 44: 'Audi, filia, et vide. Quinti toni' and 'Specie tua et pulchritudine tua. Secunda pars. Quinti toni'.

ORIGINAL SETTING

Gombert (1539b): motet a 5.

NOTES

These duos are definitely linked with Gombert's, but they are free fantasias.



2.3. Beata es Virgo Maria

- Banchieri (1625), 24: 'Contrapunto sopra Beata es Virgo. Di Agostino Agazzari'.

ORIGINAL SETTING

Agostino Agazzari, ?



2.4. Ecce tu, pulchra es

- Banchieri (1625), 21: 'Contrapunto sopra Ecce tu pulchra es. Di Giacomo Finetti'.

ORIGINAL SETTING

Giacomo Finetti, ?



2.5. Laetentur omnes

- Banchieri (1625), 23: 'Contrapunto sopra Laetentur omnes. Di Antonio Cifra'.

ORIGINAL SETTING

Antonio Cifra, ?



2.6. Missa Panis quem ego dabo

- Lupacchino in Lupacchino (*ante* 1550), 9.

ORIGINAL SETTING

The source for this duo seems to be the *Missa Panis quem ego dabo* by Lupacchino himself from Archivio Musicale Lateranense, cod. 25, c. 1550. In particular, the bassus and the tenor of the 'Christe' begin exactly as the duo, but an octave lower. The Mass itself is composed borrowing material from the motet 'Locutus est' by Lupus Hellinck.³

² This information is taken from Clifford Alan Cranna Jr., 'Adriano Banchieri's *Cartella musicale* (1614): Translation and Commentary' (unpublished doctoral dissertation, Stanford University, 1981), p. 393.

³ Cf. Lupacchino, *Messe*, p. xxv.



2.7. Missa Salvum me fac Domine

- Lupacchino in Lupacchino (*ante* 1550), 8.

NOTES

This duo seems to borrow some of its thematic material from Psalm 11 (cf. *LU*, p. 288). Since there is a Mass by Lupacchino composed on the same material, this Mass (from Archivio Musicale Lateranense, cod. 25, c. 1550) could be the inspiration for the duo rather than the psalm.



2.8. Peccavimus cum Patribus nostris

- Scotto (1541), 48: 'Peccavimus cum Patribus nostris Secunda pars. Tertii toni'.

ORIGINAL SETTING

Gombert (1539b): 'Emendemus in melius', motet a 5 [II part only].

NOTES

The very first phrase is similar, then nothing else. The first part, 'Emendemus in melius' is different.



2.9. Veni Sancte Spiritus

- Banchieri (1613c), 15: 'Del Padre frà Lodovico Viadana. Terzo esempio latino. Soprano, Contrapunto. Veni Sancte Spiritus'.
- Banchieri (1625), 22: 'Contrapunto sopra Veni Sancte Spiritus. Di Lodovico Viadana'.

ORIGINAL SETTING

Viadana (1607): 'Veni Sancte Spiritus a 3, due canti e basso'.



F 3. MADRIGALS

3.1. A cui più ch'altri mai servi e devoti

- Païen (*ante* 1564), 13: 'A cui più ch'altri mai servi e devoti'.

ORIGINAL SETTING

Du Pont (1545), 2. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).

OTHER SETTING

Galilei (1568): lute intabulation.



3.2. A questo confortand'il popol tutto

- Païen (*ante* 1564), 15: 'A questo confortand'il popol tutto'.

ORIGINAL SETTING

Du Pont (1545), 4. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).

OTHER SETTING

Galilei (1568): lute intabulation.



3.3. Ahi, se la donna mia

- Banchieri (1625), 18: 'Contrapunto sopra Ahi se la donna mia. Giaches Arcadelt'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).



3.4. Alla dolce ombra – Prima stanza

Non vide il mondo – Seconda stanza

Un lauro mi difese all'or – Terza stanza

Però più ferm'ogn'or – Quarta stanza

Selve sassi campagne – Quinta stanza

Tanto mi piacque – Sesta stanza

- Banchieri (1613c), 7: 'Prima stanza. Alla dolce ombra. Soprano, Contrapunto'.
- Banchieri (1613c), 8: 'Seconda stanza trasportata alla quinta sotto. Non vidde il mondo sì leggiadri rami'.
- Banchieri (1613c), 9: 'Terza stanza trasportata alla quarta sotto. Un lauro mi diffese allor'.
- Banchieri (1613c), 10: 'Quarta stanza torna al suo primo naturale. [P]erò più ferm'ognor'.
- Banchieri (1613c), 11: 'Quinta stanza. Selve, sassi, campagne'.
- Banchieri (1613c), 12: 'Sesta stanza. Tanto mi piacque prima il dolce lume'.

ORIGINAL SETTING

Rore (1550): Rore a 4, soprano. Modern edition by Bernhard Meier, CMM, 14, 4 (1969).

OTHER SETTINGS

Galilei (1568): lute intabulation (follow other five stanzas).

Dalla Casa (1584) included two sets of divisions on this madrigal: in his *Libro primo*, Chap. 'Passi e cadenze di croma e semicroma', there are divisions on the top part of all the stanzas; in the *Libro secondo*, Chap. 'Canzon di Cipriano tutte le quattro parte diminuite' we find the whole madrigal again but this time with divisions in every part.

LITERATURE

Einstein, *Madrigal*, I, pp. 409, 432, 436; II, 506.



3.5. Altro non è il mio amor che 'l proprio inferno

- Scotto (1559), 2: 'Altro non è il mio amor che 'l proprio inferno'.

ORIGINAL SETTING

Madrigali a cinque (1540): Verdelot a 5, soprano. Modern edition in Verdelot, *A gift of madrigals*.

OTHER SETTINGS

Haar, 'Altro non è' gives a complete list of madrigals related to each other, among them the three-voice version by Scotto himself in Scotto (1541b).

LITERATURE

Einstein, *Madrigal*, I, pp. 173, 249, 254.

Haar, 'Altro non è'.



3.6. Amarillide mia

- Banchieri (1625), 6: 'Contrapunto sopra Amarillide mia. Tomaso Pecci'.

ORIGINAL SETTING

Pecci (1607): Pecci a 5, soprano.



3.7. Ancidetemi pur, gravi martiri

- Lupacchino (1565), 40: '[Anonymous] III. Ancidetemi pur gravi martiri'.
- Banchieri (1625), 14: 'Contrapunto sopra Ancidetemi pur. Giaches Arcadelt'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTINGS

Vindella (1546): lute intabulation.

Mayone (1603): capriccio a 4.

Frescobaldi (1627): keyboard intabulation.

Strozzi (1687): capriccio a 4.

LITERATURE

Einstein, *Madrigal*, I, pp. 271, 315.



3.8. Ancor che col partire

- Banchieri (1625), 15: 'Contrapunto sopra Ancor che col partire. Cipriano Rore'.

ORIGINAL SETTING

Rore (1550): Rore a 4, soprano. Modern edition by Bernhard Meier, CMM, 14, 4 (1969).

OTHER SETTINGS

Becchi (1568): lute intabulation.

Galilei (1568): two lute intabulations.

Dalla Casa (1584): two sets of divisions.

Balbi (1589): five-part setting of the original upper line.

Bassano (1591): three sets of divisions.

Rognoni (1592): four sets of divisions.

Bovicelli (1594): divisions of the upper line.

Spadi (1609): divisions of the upper line.

LITERATURE

Einstein, *Madrigal*, I, pp. 374, 389, 403, 441; II, 754, 796, 842; III, 112.



3.9. **Ardea tutt'a voi presso**

- Scotto (1541), 34: 'Ardea tutt'a voi presso. Septimi toni'.

ORIGINAL SETTING

Arcadelt (1539b): Arcadelt a 4, soprano. Modern edition by Albert Seay, CMM, 31, 2-7 (1970).



3.10. **Benedetti i martiri**

- Banchieri (1625), 10: 'Contrapunto sopra Benedetti martiri. Giaches Arcadelt'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4, soprano. Modern edition by Albert Seay, CMM, 31, 2 (1970).



3.11. **Che fa oggi il mio sole?**

- Banchieri (1625), 11: 'Contrapunto sopra Che fa oggi il mio sole. Luca Marenzio'.

ORIGINAL SETTING

Marenzio (1580): Marenzio a 5, soprano.



3.12. **Chi non fa prov'Amore**

- Gero (1540), 35: 'Chi non fa prov'Amore'.

OTHER SETTING

The late three-voice setting of the same text by Gero himself – in *Madrigali a tre voci de diversi eccellentissimi autori: Libro primo* (Venice: Antonio Gardane, 1551) – seems to use some of the opening thematic material of this duo. Cf. Bernstein & Haar, *Gero*, p. 198.



3.13. **Consumando mi vo di piaggia in piaggia**

- Scotto (1541), 5: 'Consumando mi vo di piaggia in piaggia. Primi toni'.

ORIGINAL SETTING

Madrigali a cinque (1540): Berchem a 5.



3.14. **Donna, se fiera stella**

- Scotto (1559), 3: 'Donna, se fiera stella'.

ORIGINAL SETTING

Madrigali a cinque (1540): Verdelot a 5. Modern edition in Verdelot, *A gift of madrigals*.

OTHER SETTING

Gintzler (1547): lute intabulation.



3.15. Dormendo un giorno a Baia a l'ombra Amor

- Scotto (1559), 1: 'Dormendo un giorno a Baia a l'ombra Amor'.

ORIGINAL SETTING

Madrigali a cinque (1540): Verdelot a 5. Modern edition in Verdelot, *Madrigals*.

OTHER SETTINGS

Ruffo (1564): capriccio a 3.

Several other settings abroad.

LITERATURE

Einstein, *Madrigal*, pp. 248, 254-56, 264.



3.16. Dunque credete ch'io

- Banchieri (1625), 9: 'Contrapunto sopra Dunque credete ch'io. Giaches Arcadelt'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4, soprano. Modern edition by Albert Seay, CMM, 31, 2 (1970).



3.17. E se per gelosia

- Gero (1541), 52: 'E se per gelosia. Adrian Willaert'.

ORIGINAL SETTING

Cf. Haar, 'Willaert' and Bernstein & Haar, *Gero*, p. 207.

OTHER SETTINGS

Delli madrigali a tre voci (Venice: Ottaviano Scotto, 1537): Festa a 3.

Croce II (1531): Ferminot a 4.

Bologna, MS Q21: Anonymous a 4; Anonymous a 5.

LITERATURE

Einstein, *Madrigal*, pp. 347-48.

Haar, 'Willaert'.

Bernstein & Haar, *Gero*, p. 207.



3.18. Gravi pene in amor si provan molte

- Païen (*ante* 1564), 18: 'Gravi pene in amor si provan molte'.

ORIGINAL SETTING

Arcadelt (1542): Arcadelt a 3, soprano. Modern edition by Albert Seay, CMM, 31, 7 (1970).

LITERATURE

Einstein, *Madrigal*, I, p. 207.



3.19. Il bianco e dolce cigno

- Lupacchino (1565), 43: '[Anonymous] XV. Il bianc' e dolce cigno'.

- Banchieri (1625), 3: 'Contrapunto sopra Il bianco e dolce cigno. Giaches Arcadelt'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTING

Festa (c. 1530): Counterpoint No. 98. Modern edition in Festa, *Counterpoints*.

Balbi (1589): five-part setting of the original upper line.

LITERATURE

Einstein, *Madrigal*, I, pp. 186, 269-70, 308, 315, 384; II, pp. 754, 779, 842.



3.20. Io son ferito, ahi lasso

- Gastoldi (1598), 30.
- Sangiorgio (1608), 23.
- Giamberti (1657), 18: 'Duo XVIII. Io son ferito, ahi lasso. Canto e alto'.

ORIGINAL SETTING

Muse (1561): Palestrina a 5. Modern edition in Palestrina, *Opera Omnia*.

OTHER SETTINGS

Galilei (1568): lute intabulation.

Bassano (1591): divisions of the upper line.

Bovicelli (1594): divisions of the upper line.

Vecchi-Capilupi (1597): Orazio Vecchi, 'S'udia un pastor l'altr'ieri'.

This is a paraphrase of 'Io son ferito, ahi lasso'.

Rognoni (1620): divisions of the upper line.

LITERATURE

Einstein, *Madrigal*, I, pp. 212, 318; II, pp. 590-92, 643, 780.

Thomas, *Giamberti*.



3.21. Io son talvolta, donna, per morire

- Scotto (1541), 6: 'Io son talvolta donna per morire. Primi toni'.

ORIGINAL SETTING

Verdelot (1540): Festa or Verdelot (?) a 4. Modern edition in Festa, *Madrigals*.

NOTES

The original print, Philippe Verdelot, *Tutti li madrigali del primo et secondo libro* (Venice: Girolamo Scotto, 1540), gives no attribution. The madrigal is attributed to Festa in 1534¹⁶, 1536⁷ and 1537^{10,4} nevertheless, Seay in Festa, *Madrigals*, rejected this attribution and wrote that the composer more likely could be Verdelot.⁵ That would fit even better with Scotto's choices of models for his madrigalian duos.



3.22. Italia mia, benché 'l parlar sia indarno

- Scotto (1559), 6: 'Italia mia, benché 'l parlar sia indarno'.

⁴ Cf. Bernstein, *Scotto*, p. 253.

⁵ Cf. Festa, *Madrigals*, p. xx.

ORIGINAL SETTING

Madrigali a cinque (1540): Verdelot a 5. Modern edition in Verdelot, *A gift of madrigals*.

LITERATURE

Einstein, *Madrigal*, I, pp. 248, 250, 325.



3.23. **La qual in somm'è questa ch'ognun viva**

- Paien (*ante* 1564), 14: 'La qual in somm'è questa ch'ognun viva'.

ORIGINAL SETTING

Du Pont (1545), 3. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).

OTHER SETTINGS

Galilei (1568): lute intabulation.



3.24. **Madonna il tuo bel viso**

- Scotto (1559), 14: 'Madonna, il tuo bel viso'.

ORIGINAL SETTING

Verdelot (1533): Verdelot a 4. Modern edition in Verdelot, *Madrigals*.

OTHER SETTING

Verdelot, *Intavolatura*.

LITERATURE

Einstein, *Madrigal*, I, p. 252; III, p. 29.



3.25. **Ne l'odorato e lucid'oriente**

- Paien (*ante* 1564), 12: 'Ne l'odorato e lucid'oriente'.

ORIGINAL SETTING

Du Pont (1545), 1. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).

OTHER SETTING

Galilei (1568): lute intabulation.



3.26. **Non mirar non mirare**

- Banchieri (1613c), 13: 'Del Principe di Venosa. Primo esempio volgare. Soprano, Contrapunto. Non mirar, non mirare'.
- Banchieri (1625), 12: 'Contrapunto sopra Non mirar. P. di Venosa Gesualdo'.

ORIGINAL SETTING

Gesualdo (1594): Gesualdo a 5, soprano. Modern edition by Wilhelm Weismann, *Sämtliche Madrigale für fünf Stimmen nach dem Partiturdruk von 1613*, I (Hamburg: Ugrino, 1962).

NOTES

Banchieri added a new tenor with text to Gesualdo's soprano. The original staff-signature is A, but both Banchieri's duos end in G, even if the 1613c version begins in A in the natural scale and the 1625 one begins in G in the transposed mode (D).



3.27. **Non più guerra pietate**

- Banchieri (1613c), 14: 'Di Claudio Monteverde. Secondo esempio volgare. Soprano, Contrapunto. Non più guerra pietate'.
- Banchieri (1625), 5: 'Contrapunto sopra Non più guerra pietate. Claudio Monteverde'.

ORIGINAL SETTING

Monteverdi (1603): Monteverdi a 5, soprano. Modern edition by Andrea Bornstein, ODH, 4 (1998).

NOTES

Banchieri added a new tenor with text to the original soprano. The 1625 version is longer than the 1613c for 8 bars in conclusion. Monteverdi's madrigal is 77 bars long, the 1625 version only 60, but Banchieri managed to add an eight-bar-long coda, wisely cutting some repeated bits of the original piece.



3.28. **Non pò far Morte il dolce viso amaro**

- Scotto (1559), 21: 'Non pò far Morte il dolce viso amaro'.

ORIGINAL SETTING

Verdelot (1534): Verdelot a 4. Modern edition in Verdelot, *Madrigals*.

LITERATURE

Einstein, *Madrigal*, I, p. 249.



3.29. **Non v'accorget'amanti**

- Scotto (1541), 2: 'Non v'accorget'amanti – La doppia sua bellezza. Quinti toni'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31 (1970).

LITERATURE

Bernstein, 'Scotto'.



3.30. **Non vi fidat' o semplicetti amanti**

- Scotto (1559), 20: 'Non vi fidat' o semplicetti amanti'.

ORIGINAL SETTING

Verdelot (1533): Verdelot a 4, basso. Modern edition in Verdelot, *Madrigals*.



3.31. **O s'io potessi donna**

- Scotto (1541), 29: 'O s'io potessi donna. Primi toni'.

ORIGINAL SETTING

Arcadelt (1539): Berchem a 4, soprano. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTINGS

Vindella (1546): lute intabulation.

Barberis (1546): lute intabulation.

Bianchini (1546): lute intabulation.

Gintzler (1547): lute intabulation.



3.32. Occhi miei lassi, mentre ch'io vi giro

- Lupacchino (1565), 47: '[Anonymous] XXV. Occhi miei lassi, mentre ch'io vi giro'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTING

Da Crema (1546): lute intabulation.



3.33. Però che voi non sete cos'integra

- Paien (*ante* 1564), 23: 'Però che voi non sete cos'integra'.

ORIGINAL SETTING

Du Pont (1545), 47. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).



3.34. Pungente dardo che 'l mio cor consumi

- Lupacchino (1565), 41: '[Anonymous] VII. Pungente dardo che 'l mio cor consumi'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt or Berchem a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTINGS

Bianchini (1546): lute intabulation.

Balbi (1589): five-part setting of the original upper line.



3.35. Qual anima ignorante over più saggia Qual part'oggi del mondo che non sia [second part]

- Scotto (1541), 22: 'Qual anima ignorante over più saggia. Tertii toni'.
- Scotto (1541), 23: 'Qual part'oggi del mondo che non sia Secunda pars. Tertii toni'.

ORIGINAL SETTING

Verdelot (1540): Willaert a 4. Modern edition in Willaert, *Madrigali*.

OTHER SETTING

Galilei (1568): lute intabulation.

NOTES

A five-voice version of the same four-voice madrigal, also by Willaert, was published after the two-voice arrangement by Scotto in *Di Cipriano il secondo libro de madrigali a a cinque voci insieme alcuni di M. Adriano* (Venice: Antonio Gardane, 1544). Both versions are included in Willaert, *Madrigals*.

LITERATURE

Einstein, *Madrigal*, I, p. 329.⁶



3.36. Quand'io pens'al martire

- Scotto (1541), 32: 'Quand'io pens'al martire. Septimi toni'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

⁶ Einstein attributed this madrigal to Festa.

OTHER SETTINGS

Scotto (1541b): madrigal a 3.

Vindella (1546): lute intabulation.

Da Milano (1547): lute intabulation.

Tiburtino (1549b): madrigal a 3.

Ruffo (1564): capriccio a 3.

LITERATURE

Einstein, *Madrigal*, I, p. 165.



3.37. **Quant'ahi lass'il morir saria men forte**

- Scotto (1559), 7: 'Quant'ahi lass'il morir saria men forte'.

ORIGINAL SETTING

Madrigali a cinque (1540): Verdelot a 5. Modern edition in Verdelot, *Madrigals*.

LITERATURE

Einstein, *Madrigal*, I, pp. 253, 255, 328.



3.38. **Quant'in mill'ann'il ciel dovea mostrarne**

- Païen (*ante* 1564), 22: 'Quant'in mill'ann'il ciel dovea mostrarne'.

ORIGINAL SETTING

Du Pont (1545), 26. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).



3.39. **Quanta beltà, quanta grazia e splendore**

- Banchieri (1625), 4: 'Contrapunto sopra Quanta beltà. G. Arcadelt'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTING

Da Milano (1547): 'Quanta beltà di F. Milanese'.



3.40. **Quanto sia lieto il giorno**

- Scotto (1559), 22: 'Quanto sia lieto il giorno'.

ORIGINAL SETTING

Verdelot (1533): Verdelot a 4. Modern edition in Verdelot, *A gift of madrigals*.

OTHER SETTINGS

Verdelot, *Intavolatura*.

Scotto (1541b): madrigal a 3.

Balbi (1589): five-part setting of the original upper line.

LITERATURE

Einstein, *Madrigal*, I, p. 250; II, p. 754.



3.41. Ragione è ben ch'alcuna volta io canti

- Lupacchino (1565), 42: '[Anonymous] XIII. Ragon è ben ch'io canti'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt or Berchem a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).

OTHER SETTING

Festa (c. 1530): Counterpoint No. 98. Modern edition in Festa, *Counterpoints*.



3.42. S'io pensassi, madonna, che mia morte

- Scotto (1541), 28: 'S'io pensassi, madonna, che mia morte. Tertii toni'.

ORIGINAL SETTING

Verdelot (1533): Verdelot a 4. Modern edition in Verdelot, *Madrigals*.

OTHER SETTING

Verdelot, *Intavolatura*.

LITERATURE

Bernstein, 'Scotto'.



3.43. Se del mio amor temete

- Scotto (1541), 31: 'Se del mio amor temete. Primi toni'.

ORIGINAL SETTING

Verdelot (1534): Verdelot a 4. Modern edition in Verdelot, *Madrigals*.

OTHER SETTING

Scotto (1541b): madrigal a 3.



3.44. Se 'l mio bel sole è spento

- Scotto (1541), 26: 'Se 'l mio bel sole è spento. Tertii toni'.

ORIGINAL SETTING

Arcadelt (1539c): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31 (1970).



3.45. Sì come chiar si vede

- Scotto (1559), 4: 'Sì come chiar si vede'.

ORIGINAL SETTING

Madrigali a cinque (1540): Verdelot a 5. Modern edition in Verdelot, *Madrigals*.



3.46. Sì come là dov'il mio buon Romano

- Paien (*ante* 1564), 16: 'Si come là dov'il mio buon Romano'.

ORIGINAL SETTING

Du Pont (1545), 7. Modern edition by Lino Bianchi and Elio Piattelli, MRI, 7 (1981-82).



3.47. **Sì liet'e grata morte**

- Scotto (1559), 8: 'Sì liet'e grata morte'.

ORIGINAL SETTING

Verdelot (1533): Verdelot a 4. Modern edition in Verdelot, *Madrigals*.

OTHER SETTING

Verdelot, *Intavolatura*.



3.48. **Sovr'una verde riva – Prima stanza**

Apri l'uscio per tempo – Seconda stanza

Valli vicine e rupi – Terza stanza

Naschino erbette e fiori – Quarta stanza

In questo dì iocondo – Quinta stanza

Mentre per questi monti – Sesta stanza

- Banchieri (1613c), 1: 'Prima stanza. Sovr'una verde riva. Soprano, Contrapunto'.
- Banchieri (1613c), 2: 'Seconda stanza alla quarta di sopra. Apri l'uscio per tempo'.
- Banchieri (1613c), 3: 'Terza stanza all'ottava di sotto. Valli vicine e rupi'.
- Banchieri (1613c), 4: 'Quarta stanza torna al primo suo naturale. Naschino erbette e fiori'.
- Banchieri (1613c), 5: 'Quinta stanza. Tenore di Orlando con il soprano in contrapunto imitato dal Banchieri. In questo dì giocondo'.
- Banchieri (1613c), 6: 'Sesta stanza. Mentre per questi monti'.

ORIGINAL SETTING

Lassus (1560): Lassus a 4, soprano and tenore (Quinta stanza only).

NOTES

This series of duos is printed under the rubric: 'Prima Sestina. Voce in soprano e trasportata del Celebre Compositore Orlando Lasso. Con Settantacinque buone osservazioni e sottovi imitato un contrapunto alla moderna del R. P. D. Adriano Banchieri monaco Olivetano'. Banchieri took Lassus's soprano and added a new textless tenor to it, with the exception of the Quinta stanza, where he took Lassus's tenor and added a new soprano to it. The original Settima stanza, 'Per cortesia, canzon, tu pregherai', was not used by Banchieri.



3.49. **Tanto è possente Amore**

- Banchieri (1625), 19: 'Contrapunto sopra Tant'è potente Amore. Di Giacomo Gastoldi'.

ORIGINAL SETTING

Gastoldi (1602): Gastoldi a 5, soprano.



3.50. **Udite, lagrimosi spirti d'Averno**

- Banchieri (1625), 16: 'Contrapunto sopra Udite lagrimosi. Giovanni Ghizzolo'.

ORIGINAL SETTING

Ghizzolo (1608): Ghizzolo a 5, soprano.



3.51. **Vestiva i colli e le campagne intorno**

- Gastoldi (1598), 16.
- Gastoldi (1598), 34: 'D'incerto'.

- Sangiorgio (1608), 30.
- Bartei (1618), 4.

ORIGINAL SETTING

Desiderio (1566): Palestrina a 5. Modern edition in Palestrina, *Opera omnia*.

OTHER SETTINGS

Galilei (1568): lute intabulation.

Dalla Casa (1584): divisions of the upper line.

Bassano (1591): divisions of the upper line.

Palestrina, 'Vergine bella' in *Delle [sic] madrigali spirituali a cinque voci: Libro secondo* Roma: Francesco Coattino, 1594).

Banchieri (1596): 'Canzon Sesta. L'Alcenagina sopra Vestiva i colli'.

This is a four-part purely instrumental arrangement of the madrigal.

Banchieri (1598): 'Rostiva i corni: il dottor Graziano col chitarrino in mano canta Vestiva i colli alla sua diva: ma getta il tempo (povero Graziano)'.

This is a paraphrase of 'Vestiva i colli'.

Vecchi-Capilupi (1597): Geminiano Capilupi, 'Più che mai vaga e bella'.

This is a paraphrase of 'Vestiva i colli'.

Rognoni (1620): 2 sets of divisions.

Bartolomeo de Selma e Salaverde, *Canzoni, fantasie et correnti da suonar a 1-4 voci* (Venice, 1638): 'Canzone a basso e soprano su Vestiva i colli'.

NOTES

None of these textless duos gives any indication about the original setting.

LITERATURE

Einstein, *Madrigal*, I, pp. 212, 318; II, 780, 804, 842.

Thomas, *Divisions*, gives a list of settings of this madrigal.

Powers, *Modalità*.



3.52. Voi ve n'andat' al cielo

- Lupacchino (1565), 46: '[Anonymous] XXIII. Voi ve n'andat' al cielo'.

ORIGINAL SETTING

Arcadelt (1539): Arcadelt a 4. Modern edition by Albert Seay, CMM, 31, 2 (1970).



F 4. CHANSONS

4.1. Ami, souffrés que je vous ayme

- Gardane (1539), 29: ‘A. Gardane. Ami, souffrés que je vous ayme’.

ORIGINAL SETTING

Three-voice setting attributed to various composers (see Bernstein & Haar, *Gero*, p. 209).

NOTES

The attribution of this duo to Festa in Gero (1541), 50, is probably a mistake.

OTHER SETTINGS

Munich, MS 260, No. 70: ‘Amys souffres’ a 2.

This duo uses the same soprano as Gardane’s.

Attaignant (1529): chanson a 3.

Da Crema (1546): lute intabulation.

LITERATURE

Bernstein & Haar, *Gero*, p. 209.



4.2. Au joly son du sansonet

- Gero (1540), 44: ‘Au joly son du sansonet’.

ORIGINAL SETTING

Passereau a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 205-06.



4.3. Au pres de vous

- Gardane (1539), 26: ‘A. Gardane. Au pres de vous. A voce pari’.

ORIGINAL SETTINGS

Claudin a 4 in 1528³ and Jacotin in 1536².

OTHER SETTINGS

Attaignant (1529): a 3.

Bianchini (1546): lute intabulation.



4.4. Ayez pitié

- Gardane (1539), 8: ‘Claudin. Ayez pitie’.

ORIGINAL SETTING

Claudin a 4, superius. Modern edition in Claudin, *Chansons*.

NOTES

The composer took the original soprano and added to it a new alto. It is not clear whether the duo was actually composed by Claudin himself or by Gardane.



4.5. Ces facheux sotz

- Gardane (1539), 3: ‘A. Gardane. Ces facheux’.

OTHER SETTING

Attaignant (1529): a 3.



4.6. Content desir

- Gardane (1539), 5: ‘A. Gardane. Content desir’.

ORIGINAL SETTING

Claudin a 4, superius. Modern edition in Claudin, *Chansons*.

NOTES

Gardane took the original soprano and added a new tenor to it.



4.7. D’amour je suys desheritée

- Gardane (1539), 2: ‘Claudin. D’amour je suys desheritée’.

OTHER SETTING

Attaignant (1529): a 3.



4.8. D’estre amoureux jamais ne seray las

- Gero (1541), 51: ‘D’estre amoureux jamais ne seray las’.

ORIGINAL SETTING

Attaignant (1529): Anonymous a 4.

LITERATURE

Bernstein & Haar, *Gero*, pp. 208-09.



4.9. Deul, double deul, renfort de desplaisir

- Gero (1540), 2: ‘Deul, double deul, renfort de desplaisir’.

ORIGINAL SETTING

Lupi a 6, superius.

LITERATURE

Bernstein & Haar, *Gero*, p. 178.



4.10. Dont vien cella

- Gardane (1543), 40: ‘Dont vien cella’.

ORIGINAL SETTING

Claudin a 4, superius. Modern edition in Claudin, *Chansons*.

LITERATURE

Kämper (1976), p. 217.



4.11. **Grace vertu**

- Gardane (1539), 25: 'A. Gardane. Grace vertu'.

ORIGINAL SETTING

Parangon (1539): a 3.



4.12. **Incessament mon poure cuer lamente**

- Gero (1540), 10: 'Incessament mon poure cuer lamente'.

ORIGINAL SETTING

Pierre de La Rue a 5, superius and occasionally the tenor.

LITERATURE

Bernstein & Haar, *Gero*, pp. 183-84.



4.13. **Je l'ay aymee**

- Gero (1540), 4: 'Je l'ay aymee'.

ORIGINAL SETTING

Willaert a 5, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 175-76.



4.14. **Je mi complains de mon ami**

- Gero (1540), 48: 'Je mi complains de mon ami'.

ORIGINAL SETTING

Josquin a 5, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 192-93.



4.15. **Je ne me puis tenir d'aimer**

- Gero (1540), 12: 'Je ne me puis tenir d'aimer'.

ORIGINAL SETTING

Josquin a 5, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 179-80.



4.16. **Je recoumence mes douleurs**

- Gero (1540), 6: 'Je recoumence mes douleurs'.

ORIGINAL SETTING

François Dulot a 5, superius.

LITERATURE

Bernstein & Haar, *Gero*, p. 177.



4.17. **Jouissance vous donneray**

- Gardane (1539), 23: ‘A. Gardane. Iouyssance vous’.

ORIGINAL SETTING

Claudin a 4, basso. Modern edition in Claudin, *Chansons*.

OTHER SETTINGS

Munich, MS 260, No. 67: ‘Jouissance vous donneray’ a 2 uses the same thematic material.



4.18. **La bataille de Marignan**

- Lupacchino (*ante* 1550), 27: ‘Lupacchino sopra la Battaglia’.
- Lupacchino (*ante* 1550), 28: ‘Tasso sopra la Battaglia’.

ORIGINAL SETTING

Clément Janequin, ‘La bataille de Marignan – Escoutez tous gentilz Galloys’ (c. 1528). Modern edition in Janequin, *Chansons*.

NOTES

See Chap. 3.3, ‘The two-part Chanson’.



4.19. **La, la maistre Pierre**

- Gero (1540), 20: ‘La, la maistre Pierre’.

ORIGINAL SETTING

Claudin a 4 (just brief thematic relationships). Modern edition in Claudin, *Chansons*.

LITERATURE

Bernstein & Haar, *Gero*, pp. 185-86.



4.20. **Le cuer de vous**

- Gardane (1539), 9: ‘A. Gardane. Le cuer de vous’.

ORIGINAL SETTING

Parangon (1539): a 3.

OTHER SETTING

Munich, MS 260, No. 68: ‘Le cuer de vous’ a 2 uses the same thematic material.



4.21. **Le temps qui court requiert que l’on se taise**

- Gero (1540), 16: ‘Le temps qui court requiert que l’on se taise’.

ORIGINAL SETTING

Richafort a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 181-82.



4.22. **Mon cuer sera tousjours soubz ta puissance**

- Gero (1540), 40: ‘Mon cuer sera tousjours soubz ta puissance’.

ORIGINAL SETTING

Certon a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, p. 187.



4.23. Mon mari est allé au guet

- Gero (1540), 32: 'Mon mari est allé au guet'.

ORIGINAL SETTING

Passereau a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, p. 190.



4.24. Mort et fortune, pourquoi m'avés-vous laissé

- Gero (1540), 14: 'Mort et fortune, pourquoi m'avés-vous laissé'.

ORIGINAL SETTING

Gombert a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 180-81.



4.25. Ne sçai pourquoi vostre grace ai perdu

- Gero (1540), 42: 'Ne sçai pourquoi vostre grace ai perdu'.

ORIGINAL SETTING

Attaignant (1536): Anonymous a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, p. 206.



4.26. Povre cuer, tant il m'ennoe

- Gero (1540), 28: 'Povre cuer, tant il m'ennoe'.

ORIGINAL SETTING

Attaignant (c. 1528): Anonymous a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 188-89.



4.27. Quant j'estoie a marier

- Gero (1540), 24: 'Quant j'estoie a marier'.

ORIGINAL SETTING

Canzoni (1536): Willaert a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 196-97.



4.28. Quant je boy du vin claret

- Gero (1540), 46: 'Quant je boy du vin claret'.

ORIGINAL SETTING

Attaignant (c. 1528): Anonymous a 4.

LITERATURE

Bernstein & Haar, *Gero*, pp. 204-05.



4.29. Si j'ay eu du mal

- Gardane (1539), 11: 'A. Gardane. Si iay eu du mal'.

ORIGINAL SETTING

Claudin a 4, superius. Modern edition in Claudin, *Chansons*.



4.30. Sur la rousee fault aller

- Gero (1540), 30: 'Sur la rousee fault aller'.

ORIGINAL SETTING

Passereau a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, p. 196.



4.31. Sur tous regretz les miens piteulx pleurs

- Gero (1540), 22: 'Sur tous regretz les miens piteulx pleurs'.

ORIGINAL SETTINGS

Nicolas a 5 and Richafort a 4, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 191-92.



4.32. Tant que vivrai en eage florissant

- Gero (1540), 34: 'Tant que viurai en eage florissant'.

ORIGINAL SETTING

Claudin a 4, superius. Modern edition in Claudin, *Chansons*.

OTHER SETTING

Bianchini (1546): lute intabulation.

LITERATURE

Bernstein & Haar, *Gero*, pp. 194-95.



4.33. Tresves d'amours c'est une paix fourre

- Gero (1540), 26: 'Tresves d'amours c'est une paix fourree'.

ORIGINAL SETTING

Janequin a 4, superius. Modern edition in Claudin, *Chansons*.

LITERATURE

Bernstein & Haar, *Gero*, pp. 201-02.



4.34. Triste et pensif suis pour la noie

- Gero (1540), 8: 'Triste et pensif suis pour la noie'.

ORIGINAL SETTING

Cf. Bernstein & Haar, *Gero*, p. 183.

LITERATURE

Bernstein & Haar, *Gero*, p. 183.



4.35. Ung jour Coulin la Coulette accolla

- Gero (1540), 18: 'Ung jour Coulin la Coulette accolla'.

ORIGINAL SETTING

Janequin a 4 (just thematic relationships). Modern edition in Janequin *Chansons*.

LITERATURE

Bernstein & Haar, *Gero*, pp. 187-88.



4.36. Vivre ne puis

- Gardane (1539), 6: 'A. Gardane. Viure ne puis'.

ORIGINAL SETTING

Claudin a 4, superius. Modern edition in Claudin, *Chansons*.

OTHER SETTING

Da Crema (1546): lute intabulation.



4.37. Vray dieu d'amour, maudict soit la journee

- Gero (1540), 38: 'Vray dieu d'amour, maudict soit la journee'.

ORIGINAL SETTING

Descaudin or Mouton a 5, superius.

LITERATURE

Bernstein & Haar, *Gero*, pp. 190-91.



4.38. Ye le lerray puis quil me bat he dieu helas

- *Croce* (1531), 1: 'Ye le lerray puis quil me bat he dieu helas'.

ORIGINAL SETTING

Luisi, *Musica vocale*, p. 483, suggested that the composer of this duo could be Janequin.

OTHER SETTING

Da Crema (1546): lute intabulation.



F 5. OTHER VOCAL COMPOSITIONS

5.1. Aria del Gran Duca

- Giamberti (1657), 32: 'Duo XXXII. Aria del gran Duca. Canto e alto'.

ORIGINAL SETTING

Emilio de' Cavalieri (1589): 'O che nuovo miracolo' a 5. Modern edition in Kirkendale, *Aria*.

OTHER SETTINGS

I list only the settings not quoted in Kirkendale, *Aria*.

Rubini, 34: 'Sinfonia per l'Accademia del Serenissimo Principe di Toscana'.

NOTES

The tune is also known as 'L'Aria di Fiorenza'. Rubini's arrangement, in a sort of way, is similar to Giamberti's, because both have a triple-time section.

LITERATURE

Einstein, *Madrigal*, I, p. 206, II, p. 847.

Ferrari Barassi, 'Bassi ostinati'.

Kirkendale, *Aria*.

Thomas, *Giamberti*.



5.2. Civetta

- Giamberti (1657), 38: 'Duo XXXVIII. Civetta. Due canti'.

ORIGINAL SETTING

Virgilio Mazzocchi, Cantata a 4 intitolata *La Civetta* in Autori diversi, *Libro di Compositioni musicali a più voci di diversi Eccelenti Auttori*. - Ms. in gran foglio, del secolo XVII e in partitura, di carte 197 (I Bc).⁷ Modern edition in Torchi, *L'arte musicale*, V, pp. 71-112.



5.3. Il Ballerino

- Gastoldi (1598), 9.

ORIGINAL SETTING

Gastoldi (1594): Gastoldi, 'Sonatemi un balletto – Il Ballerino' a 3.

NOTES

This duo seems, at least in the first section, is constructed from thematic material related to the three-part ballett 'Sonatemi un balletto – Il Ballerino'.



5.4. Innsbruck ich muß dich laßen

- Guami (1588), 5.

ORIGINAL SETTING

There are two versions of this song attributed to Heinrich Isaac in DTÖ, 14. The relationship between Guami's duo and those versions is loose but evident.



⁷ Cf. Gaspari, *Catalogo*, III, p. 196.

F 6. POPULAR TUNES

6.1. Cantilena (?)

- Giamberti (1657), 12: 'Duo XII. Cantilena. Due canti'.

LITERATURE

Thomas, *Giamberti*.



6.2. Fra Iacopino

- Giamberti (1657), 5: 'Duo V. Fra Iacopino. Canto e tenore'.

In this duo there is a double *obbligo*: the tune is always counterpointed by a hexachord.

OTHER SETTING

Frescobaldi (1637): keyboard intabulation.

LITERATURE

Thomas, *Giamberti*.



6.3. Girometta

- Gastoldi (1598), 7.

In this duo the 'Girometta' tune is followed by the tune of 'Bella Franceschina'.

- Sangiorgio (1608), 32.

- Giamberti (1657), 3: 'Duo III. Scherzi sopra la Girometta. Canto e tenore'.

In this duo there is a double *obbligo*: the tune is always counterpointed by a hexachord.

OTHER SETTINGS

There is a list of settings in Kirkendale, *Franceschina*, which did not quote the duos listed above and:

Canale (1600): canzona 'La Stella'.

Fasolo (1645): keyboard intabulation.

Rubini, No. 2.

LITERATURE

Kirkendale, *Franceschina*.

Thomas, *Giamberti*.



6.4. La bella Franceschina

- Gastoldi (1598), 7.

- Giamberti (1657), there is a hint to 'Franceschina' in duo No. 7: 'Duo VII. Ciaccona. Canto e tenore', bars 41-43.

LITERATURE

Kirkendale, *Franceschina*.



6.5. Margarita del Coral

- Giamberti (1657), 6: 'Duo VI. Margherita del Coral. Canto e tenore'.

In this duo there is a double *obbligo*: the tune is always counterpointed by a hexachord.

OTHER SETTINGS

Vecchi (1590): madrigal a 5.

This madrigal could be the original setting.

LITERATURE

Thomas, *Giamberti*.



6.6. O Clorida

- Giamberti (1657), 33: 'Duo XXXIII. O Clorida. Due canti'.

OTHER SETTINGS

Rome, MS Q.IV.28, ff. 66v-67r.

B. Castaldi, *Primo mazzetto* (1623).

P. Millions, *Villanelle con intavolatura* (1627).

C. Milanuzzi, *VI libro: Ariose vaghezze* (1628).

Biagio Marini, *Concerto terzo delle musiche da camera* (Milan: Carlo Camagni, 1649): canzonetta a 3.

LITERATURE

Thomas, *Giamberti*.



6.7. Pastorale

- Caresana (1693), 30: 'Trentesimo. Alto e basso. Pastorale'.
- Caresana (1693), 31: 'Trentesimoprimo. Canto e alto. Pastorale'.

OTHER SETTINGS

Frescobaldi (1637): keyboard intabulation.



6.8. Piva

- Giamberti (1657), 30: 'Duo XXX. Piva. Canzona. Due canti'.

ORIGINAL SETTING

Carlo [Mannelli] del violino, *Pastori che vi piace* a due canti in Autori diversi, *D'autori romani musica volgare e latina, tomo secondo*. – Ms. in foglio della fine del secolo XVII, di carte 189 (i Bc).⁸ Modern edition 'La Piva': *Pastori che vi piace sonare*. Cantata per due soprani e basso continuo in Torchi, *L'arte musicale*, V, pp. 196-211. It is unlikely, but possible that this cantata was the model for this duo by Giamberti, since Mannelli was seventeen years old in 1657. Unfortunately, Torchi gave no information about the original source of this work. There is a strong relationship between this cantata and the duo, at least in the succession of 'Piva' and 'Canzona' episodes.

OTHER SETTINGS

The following settings have no relationship either with Mannelli's cantata or Giamberti's duo. They simply share the same title.

Dalza (1508): lute intabulation (eight settings).

Barberis (1546): lute intabulation.

Ruffo (1564): capriccio a 3.

⁸ Cf. Gaspari, *Catalogo*, II, p. 342.

LITERATURE

Entry 'Piva - 3', *DEUMM, Lessico*, III, p. 656.

NOTES

In Giamberti's duo two episodes called 'Piva' and 'Canzona' alternate.



6.9. Ruggiero

- Caresana (1693), 2: 'Secondo. Canto e tenore'.

OTHER SETTINGS

Ortiz (1553): 'Quinta pars'.

Mayone (1603): capriccio a 4 (21 partitas).

Trabaci (1603): ricercare a 4.

Brunelli (1614): 'Aria di Ruggiero per sonare'.

Frescobaldi (1615a): keyboard intabulation (twelve partitas).

Valentini (1621): 'Ruggiero a 4 et a 5'.

Rossi (1623): 'Sonata sopra l'aria di Ruggiero'.

Frescobaldi (1624): keyboard intabulation.

Banchieri (1626): 'Il lamento di Leandro pastore sovra un Ruggiero'.

Buonamente (1626): 'Sonata Sesta sopra Ruggiero'.

Frescobaldi (1634): canzona.

Frescobaldi (1637): keyboard intabulation.

Storace (1664): 'Capriccio sopra Ruggiero'.

Guerrieri (1673): 'Partite sopra Ruggiero'.

Rubini, No. 3.

LITERATURE

Ferrari Barassi, 'Bassi ostinati'.

NOTES

'Ruggiero' is not exactly an ostinato, or, at least, not only an *ostinato*. It was probably introduced as a harmonic ground for reciting the *ottave* of *Orlando furioso*. At the end of the sixteenth century it developed a proper melodic line, which could be used without the original harmony. Thus, we find the first appearance of 'Ruggiero' as a harmonic progression in Ortiz (1555), who did not mention the name of the tune: 'Quinta pars' for violone and harpsichord, in which the latter plays the harmonic progression of the Ruggiero.

During the first half of the seventeenth century this 'Ruggiero' melody was quite common. It was often in G with a major third with or without a sharp in the staff-signature:



Caresana's duo seems to have been composed on the same melody, used as a *cantus firmus*, rather than on the proper Ruggiero harmony. If we analyse the long sequence of minims that begins at bar 111 in the soprano and then moves into the tenor line, lasting fifteen bars at all, we see that this melody exactly fits the Ruggiero with just few variants, perfectly justified by the implied harmony. If my hypothesis is correct, this is the last-known version of the Ruggiero:

Ruggiero



Caresana (1993)



6.10. Villan di Spagna

- Giamberti (1657), 37: 'Duo XXXVII. Villan de Spagna. Due tenori'.

NOTES

'The 'Villan de Spagna' was used as a ground bass in many guitar tablatures (chord sequence: I - IV - I - V).⁹

LITERATURE

Thomas, *Giamberti*.



⁹ Thomas, *Giamberti*, p. iii.

F 7. DANCES

7.1. **Barriera**

- Troilo (1608), 'Duo Undecimo. Scherzo sopra la Bariera. Al Mag. Sig. Marcant. Pisani. A voci pari'.
- Caresana (1693), 24: 'Vigesimoquarto. A due bassi. Balletto. Barrera'.

OTHER SETTINGS

Caroso (1581): 'Barriera. Balletto di M. Battistino', 'Barriera, Balletto da farsi in sesto'.

Caroso (1600): 'Barriera. Balletto in lode della Serenissima Donna Verginia Medici d'Este, Duchessa di Modena, ecc.'

Caroso (1581): 'Barriera. Balletto di M. Battistino', 'Barriera, Balletto da farsi in sesto'.

NOTES

Entry 'Barriera', *DEUMM, Lessico*, I, p. 281:

Danza di corte assai diffusa dalla metà del sec. XVI. Il termine trova forse origine nelle figure di questa danza, in cui i cavalieri sbarravano il passo alle dame. Musicalmente è formata da 4 episodi: il primo binario, il secondo e il terzo ternario, l'ultimo pure ternario, ma in movimento di gagliarda. Nel secolo successivo mutò considerevolmente nell'aspetto coreografico.

'Barriera' or 'Barrera' was a court dance that had been used since the second half of the sixteenth century. The name possibly originated from the choreography of this dance, in which men blocked the passage to women, making a barrier. We find information about the music and the choreography of this dance in Caroso (1581) and Negri (1602). Caroso wrote that the 'Barriera' has six sections that alternate duple and triple rhythm:

Sections	Nos. of bars	time-signature	repeats	names of sections attributed by Caroso
A+B	16+8	C	7 times	sonata
C	16	3/2	twice	sciolta della sonata
B'	8	C	twice	[sonata]
D	16+1	3/4+C	once	sciolta della sonata in saltarello
B''	8	C	twice	[sonata]
E	24	3/2	once	sciolta della sonata in gagliarda

In addition to what Caroso and Negri wrote in their treatises, I am aware of just other two examples of 'Barriera' and they are the duos listed above. These duos have several similarities in spite of the fact that 85 years separate their publication: both are in C without any staff-signature; both are 'a voci pari', Troilo's in G clefs, Caresana's in baritone clefs. Their structure is more complex than that of Caroso's example: this fact suggests that they were not meant for dance purposes; furthermore, they have only three sections of which only the middle one is in triple time.

Troilo's 'Bariera' (1608)

Sections	Nos. of bars	time-signature	repeats
A	32 (8+8+8+8)	C	once
B	14	3[/2]	once
C	13	C	once

Caresana's 'Barrera' (1693)

Sections	Nos. of bars	time-signature	repeats
A	17 (3+3+3+4+4)	C	4 times
B	14 (4+4+6)	3 /4	4 times
C	13 (5+5+3)	C	once

The first duple-time section consists of 32 bars in Troilo's and 17 in Caresana's, while sections B and C have the same number of bars. Section A in Troilo's duo is constructed on an eight-bar phrase 'a', repeated three times

with melodic variations, followed by another eight-bar phrase 'b'. Section B always repeats the same rhythmic pattern (*perfidia*) at least in one part. The last section C is freer and it has no evident cyclic structure.

Caresana's duo is far longer and more complex than Troilo's. The first section A is constructed from three phrases in the sequence *a/a*, *b*, *c/c*. Each second phrase has the rubric 'Alio modo'. These short phrases move freely from one part to the other throughout the section; in fact, Caresana used double counterpoint at the octave throughout the collection, as he wrote in his foreword to the reader:

Generalmente, poi, mi sono diletato dei rivolti delle parti, il di cui artificio vedo particolarmente praticato da autori spagnoli, che (a mio credere) si possono più ammirare che imitare.

The triple-time section B is 14 bars long with phrases *d/d/e*; then follows the duple time conclusion *f/f*, *g*.

The most important difference between Troilo's and Caresana's duos is the harmonic structure. In particular, Caresana seems to have composed his duo as well as his 'balletti' on a specific harmonic framework; it is so regularly repeated throughout the whole composition that we could even surmise the necessity of a continuo line. On the other hand, Troilo's duo does not seem to have been composed bearing harmony in mind: it is pure two-part counterpoint; nevertheless, it consistently follows the *Barriera* structure. Thus, if Troilo's composition is definitely a duo, Caresana's could be called more appropriately 'duetto' in the meaning that Padre Martini gave to this term (cf. App. E, 26, Martini (1775), 2).



7.2. Bergamasca

- Giamberti (1657), 4: 'Duo III. Bergamasca. Canto e tenore'.

In this duo there is a double *obbligo*: the tune is always counterpointed by a hexachord.

OTHER SETTINGS

Azzaiolo (1559).

Gorzani (1564): 'Saltarello dito il Bergamasco'.

Azzaiolo (1569).

Barbetta (1585): 'Moresca quarta deta la Bergamasca'.

Abondante (1587): 'Bergamasca'.

Rome, MS Q.IV.28: 'Bergamasca'.

Viadana (1610): 'La Bergamasca'.

Rossi (1622): 'Suonata duodecima sopra la Bergamasca'.

Frescobaldi (1635): keyboard intabulation.

Uccellini (1642): 'Aria Quinta sopra la Bergamasca a 3'.

Fasolo (1645): keyboard intabulation.

Zanetti (1645): 'La Bergamasca'.

Rubini: 'Bergamasca'.

NOTES

Entry 'Bergamasca', *DEUMM, Lessico*, I, pp. 304-05:

Ballo e canzone a ballo di carattere popolare, in tempo rapido e ritmo binario, originaria della città di Bergamo, già nota nel XVI sec. Versi di B. di B. Bolla privi di musica sono riportati da Arena, *Ad suos compagnones*, 1536. Un es. musicale di *Saltarello dito il Bergamasco* si trova invece in G. Gorzani (1564) mentre F. Azzaiolo (1569) contiene due bergamasche con testo in vernacolo. Verso la fine del sec. XVI cominciò ad essere coltivata come composizione strumentale su uno schema armonico ostinato del tipo I IV V I: *Moresca quarta deta la Bergamasca* in C.G. Barbetta (1585). Ancora una bergamasca in Abondante (1587). Nel corso del XVII sec. molti compositori utilizzarono una popolarissima melodia di bergamasca (quella di Azzaiolo) come tema di variazioni. J.B. Besard (1603); S. Scheidt (1622). Oppure come soggetto per elaborazioni

contrappuntistiche (Frescobaldi, 1635). In Germania con testo "Kraut und Rüben haben mich vertrieben" fu popolare e usata da Bach nel *quodlibet* finale delle *Goldbergvariationen*.

LITERATURE

Entry 'Bergamasca', *DEUMM, Lessico*, I, pp. 304-05.

Thomas, *Giamberti*.



7.3. Calascione

- Caresana (1693), 29: 'Vigesimonono. Tenore e basso. Calascione'.

OTHER SETTINGS

Rome, MS Q.IV.28: 'Colascione'.

Braga, MS 964: 'A Colascione'.¹⁰

NOTES

'Calascione' is a linguistic variation of the nowadays more usual term 'colascione'. The former was the most frequently used term in Naples, if we trust both Caresana and Charles Burney.¹¹ The calascione is an instrument typical of southern Italy: its history dates from the fifteenth century at least – when it probably developed from the Turkish instrument called 'tanbur' – and it is still used in some areas of Campania by folk musicians.¹² The instrument has a long neck with at least 16 frets – some of them diatonic, others chromatic – and a pear-shaped body. It can have either two or three strings that can be tuned in different ways, according to the immediate necessity; nevertheless, the most usual tuning seems to be that described by Mersenne:¹³ the middle string tuned on the singer's voice, then the first string an octave above and the third one a fifth above the second one (for instance C₂, C₁, G₁).¹⁴

The two short pieces for keyboard listed above seem to imitate the performing technique that was typical of the calascione.¹⁵ They are written in two parts only, without any chord, unlike other compositions in the same collections, which often have chords. The frequent repeated notes imitate the work of the plectrum playing the calascione; furthermore, the parallel octaves imitate the fact that on the calascione it is common to play the same melody on two strings tuned in octaves.¹⁶ These things assimilate this keyboard music to Caresana's duo:

¹⁰ Cf. *Otto pezzi per strumenti a tastiera di compositori della scuola di Bernardo Pasquini*, ed. by Gerhard Doderer (Milan: Suvini Zerboni, 1973). The rubric 'continam as peças estrangeiras que vieram de Roma' (continuing the foreign pieces coming from Rome) proves the Italian origin of this group of pieces from the Portuguese manuscript, which also includes a ciaccona and a 'Spagnoletta'. We find both these models in two-part didactic music of the late seventeenth century, in particular in Giamberti (1657) and Caresana (1681).

¹¹ Charles Burney, *Viaggio musicale in Italia*, ed. by Enrico Fubini (Turin: Edizioni di Torino, 1979), pp. 290-91. Burney's testimony is dated 1770: even nowadays in some areas of Campania this instrument is called 'canacione'. This term clearly comes from 'calascione' rather than 'colascione'. Cf. Giuliana Fugazzotto and Roberto Palmieri, *Il colascione sopravvissuto* (Bologna: Ut Orpheus, 1994).

¹² We find detailed references about the origin and structure of the colascione in Bornstein, *Strumenti*. About the persistence of this instrument in the popular music of Campania, see Fugazzotto and Palmieri, *op. cit.*

¹³ Marin Mersenne, *Harmonie universelle* (Paris, 1636-7), *Livre second des instrumens à cordes*, f. 99v.

¹⁴ The correct tuning has been defined in modern times through practical tests by Fugazzotto and Palmieri (*op. cit.*), who used one of the last surviving original instruments which was tuned by Laureato Malgieri (born in 1895), perhaps the last authentic player of the colascione. Alexander Silbiger, 'Imitations of the Colascione in 17th-century Keyboard Music', *GSI*, 33 (March 1980), 92-97 (p. 93) misunderstood the instrument's tuning and incorrectly sorted the strings from the lowest to the highest (C₁, C₂, G₂).

¹⁵ Silbiger in 'Colascione', thought that as the bagpipe was often imitated in keyboard pastorals of the seventeenth century, for instance those by Frescobaldi and Francesco Storace, so the calascione would also be imitated in these two pieces.

¹⁶ Silbiger in 'Colascione', p. 94, justified the parallel octaves by simply referring to the popular character of this music. He also mentioned some parallel fifths that I am not able to see.

	MS Chigi	MS 964	Caresana
two-part structure	•	•	•
3/4 time-signature		•	•
three-minim patterns		•	•
harmonic scheme I - IV - V - I		•	•
two-flat staff-signature and the frequent introduction of a third flat		•	•
minor key	•	•	
trills on long notes	•	•	
repeated short sections	•	•	•

I think that it is evident that all these pieces have the same structure, which derives from the performing technique of the calascione. In particular ‘A Colascione’ from the Portuguese manuscript is amazingly close to Caresana’s solfeggio, but the latter has an unique characteristic that made it different from both those pieces of keyboard music and, I think, links it more closely to the actual Neapolitan music for the calascione. In fact, if we analyse the harmonic structure of this duo, we see clearly how it is separated into nine sections with contrasting keys:

1. B♭ major bars 1-34
2. F major bars 35-44
3. B♭ major bars 45-61
4. F major bars 62-72
5. B♭ major bars 73-78
6. F major bars 79-99
7. B♭ major bars 100-121
8. F major bars 122-130
9. B♭ major bars 131-end

Even though Caresana used ostinato harmonic patterns in other duos of his *Secondo libro*, as in the ballets ‘Fedele’, ‘Barrera’ and ‘Spagnoletta’, in none of these cases are the modulations so systematic, and apparently so necessary to the musical structure. This characteristic partially fits with Burney’s description of a performance of a Neapolitan song played by a calascione. The performance that he heard dated from 1770, eighty years later than the publication of Caresana’s solfeggio:¹⁷

Questa sera nelle strade due uomini cantavano alternandosi; una di queste canzoni napoletane era accompagnata da un violino e da un calascione. Il canto era rumoroso e volgare, ma gli accompagnamenti erano ammirevoli e ben eseguiti. Le parti affidate al violino e al calascione accompagnavano senza sosta il canto con i suoi ritornelli. la modulazione mi sorprese assai: il passaggio da la maggiore a do e a fa non era difficile né nuovo; ma quello dal la con una terza maggiore al mi bemolle era sorprendente, tanto più che il ritorno alla tonalità primitiva era preparato così insensibilmente da non urtare l’orecchio e da non lasciare facilmente scoprire in qual modo vi si fosse ritornati.

Obviously we do not find such wide modulations in Caresana’s solfeggio; after all, it was composed at the end of the seventeenth century for a didactic purpose; but I do not think that it is a coincidence that in a piece called ‘Calascione’ the composer regularly used modulations far more than in any other piece of his collection.



7.4. Ciaccona

- Giamberti (1657), 7: ‘Duo VII. Ciaccona. Canto e tenore’.
In this duo there is a double *obbligo*: the Ciaccona tune is always counterpointed by a hexachord.
- Caresana (1693), 34: ‘Trentesimoquarto. Canto e tenore. Ciccona [*sic*]’.

¹⁷ Charles Burney, *loc. cit.*

NOTES

A list of settings is given in Hudson, *The Folia, The Saraband, the Passacaglia, and the Chaconne: The Historical Evolution of Four Forms that Originated in Music for Five-Course Spanish Guitar*, IV: *The Chaconne*, MSD, 35 (1982). Nevertheless, Hudson did not mention Giamberti's duo and the music listed below

OTHER SETTINGS

Frescobaldi (1627): keyboard intabulation.

Uccellini (1642): 'Aria Quarta sopra la Ciaccona a 3'.

Rubini, Nos. 21 and 46.

LITERATURE

DEUMM, *Lessico*, I, entry 'Ciaccona', pp. 549-50.

Bianconi, *Seicento*, pp. 101-03.

Hudson, *The Chaconne*.

Thomas, *Giamberti*.



7.5. Corrente

- Banchieri (1625), 25: 'Prima corrente alla chiave di C. in B. molle. Proporzione sotto il tempo della breve'.
- Banchieri (1625), 26: 'Seconda corrente alla chiave di G in b. molle. Proporzione sotto il tempo della semibreve'.
- Banchieri (1625), 27: 'Terza corrente alla chiave di C in b. quadro. Proporzione sotto il tempo della breve'.
- Banchieri (1625), 28: 'Quarta corrente per la chiave di G in b. quadro. Proporzione sotto il tempo della semibreve'.
- Giamberti (1657), 34: 'Duo XXXIV. Corrente. Canto e tenore'.
- Giamberti (1657), 36: 'Duo XXXVI. Corrente. Alto e basso'.
- Caresana (1693), 27: 'Vigesimosettimo. Mezzo canto e basso. Corrente'.



7.6. Fedele

- Caresana (1693), 26: 'Vigesimosesto. Canto e alto. Balletto. Fedele'.

OTHER SETTINGS

Trabaci (1603): ricercare a 4 (twenty partitas).

Mayone (1603): capriccio a 4 (ten partitas).

GB Lbl, MS Add. 30491 (copied by Luigi Rossi around 1617): Francesco Lambardo, 'Partite sopra Fidele'.

I Nc, MS 1321 (ca. 1640), f. 85v.: 'Fedele'.

Pietro Antonio Giramo, *Arie a più voci*. (c. 1650): 'Partita prima sopra Fidele'.

LITERATURE

Hudson, *The Folia*.

NOTES

As in the case of the 'La Spagna' *tenor*, the 'Fedele' seems to have been used mainly in Middle and Southern Italy. Hudson, *The Folia* links 'Fedele' to 'Follia' underlining their harmonic similarities: in fact, both are either in the natural D mode or in the transposed version in G with a flat. Also, the Italian musician Girolamo Montesardo in his *Nuova inventione d'intavolatura* (Florence, 1606) wrote: 'Folia, chiamata così da Spagnuoli,

che da Italiani si chiama Fedele'.¹⁸ Generally speaking, both 'Follia' and 'Fedele', together with 'Passamezzo antico', 'Passamezzo moderno' and 'Romanesca' are a consistent group of *bassi ostinati* (or, rather, harmonic frameworks) that were frequently used in secular and church music in Italy as well as in rest of Europe. These harmonic frameworks share staff-signatures and have a very similar structure.

Hudson uses as a model of 'Fedele' the one taken from I Nc, MS 1321: I do not think that this is the best choice, if we want a model for all the 'Fedele' arrangements that I have myself analysed. I think that the '10 partite sopra Fidele' by Mayone (1603), which has a simpler structure, is better for the purpose of analysing the structure of the 'Fedele'. Mayone used two different eight-bar harmonic templates that we call 'A' and 'B': each 'partita' is formed by one template only (either A or B) and the sequence starts and ends with the A template. A and B do not always have exactly the same structure: stable points are the first harmonic progression: 'V - I - VII', the middle chord 'V' and the conclusion 'V - I'. Template B is more consistent and its harmonic progression is always the same: though sometimes there are some passing chords in some of the partitas. What is lacking in Hudson's template but found in Mayone's, and even in Trabaci's and Caresana's, is the frequent presence of chord III, a very common passing chord in all minor-third bassi ostinati like 'Passamezzo antico', 'Romanesca', 'Follia', 'La Gamba' and 'Fedele'. Furthermore, I think that no-one has previously analysed the relationship between 'Fedele' and Azzaiolo's villotta 'Gentil madonna'. Here are the lyrics:

Gentil madonna del mio cor patrona, l e de mia vita ancor.
Sola nel mondo mia ferma colonna, l rimedio a ogni mi' ardor.
Son qua venuto l per dirti il tutto, l e per contarte l di part'in parte
tutte le pene l che d'amor venne:
Gentil madonna, il rimedio sei tu, l deh, non star più.
Si ben ti voglio, cara mia signora, l perché non voi a me?
Sappi che sei la mia cara decora, l e fa che sia di te.
S'io son fidele, l N'esser crudele, l se ben ti voglio l non me ne doglio.
Viv' in speranza l ch'in tua fidanza:
Gentil madonna, il rimedio sei tu, l deh, non star più.

It is worth saying that, even if there are several similarities between 'Gentil madonna' and 'Fedele', nevertheless they are not more important than those between 'Fedele' and 'Romanesca' or 'Follia'. Besides, we have to consider other things that could reinforce the links between 'Fedele' and 'Gentil madonna' and at the same time distance the 'Fedele' from the 'Follia', with which it is, without any doubt, linked. First and foremost the musical character: even though we may find close harmonic links between 'Fedele' and 'Follia' – as Hudson did, endorsed by Girolamo Montesardo's quotation – nevertheless the 'Follia' has always had a dramatic mood that encouraged some composers, such as Purcell and Handel, to use it for mournful music. On the other hand, the 'Fedele' is never dramatic, but always fairly light, even if it has to deal with the minor-third harmony. Furthermore, Azzaiolo's lyrics are very clear: 'S'io son fidele' is a hint about the origin of Fedele's name that we cannot underestimate. Azzaiolo systematically used melodies and harmonic frameworks that were already, or became, famous templates.¹⁹ For instance, his is the first-known version of 'Girometta', but his version is more different from the following versions than his 'Gentil madonna' is from Mayone's or Caresana's 'Fedele'. Finally, we have to notice that we find several instrumental dance arrangements of 'Gentil madonna' in some contemporary manuscripts,²⁰ although a text link between 'Gentil madonna' and 'Fedele' is missing. Finding it could prove my hypothesis.

¹⁸ Hudson, *The Folia, The Saraband, the Passacaglia, and the Chaconne: The Historical Evolution of Four Forms that Originated in Music for Five-Course Spanish Guitar*, I: *The Folia*, MSD, 35 (1982), p. 402.

¹⁹ Bernard Thomas, op. cit.: 'Many of his pieces became popular works for variations or other types of elaboration'. I would view Azzaiolo as a very good arranger of *prius factus* material rather than as the actual composer of those tunes. Certainly he did not compose 'La Gamba' and if what Thomas claimed were true, Azzaiolo would be one of the best and most underestimated Renaissance composers.

²⁰ The most important is GB Lbl, MS *Royal App.* 59-62 (first half of the sixteenth century). ME by Michael Morrow, *44 Italian Dances of the Sixteenth Century for four instruments*. Early Dance Music, 2-3 (London: London Pro Musica Edition, 1978). Morrow also mentioned a six-part version in Copenhagen, Kongelige Biblioteket, MS mus. 1873 and other arrangements for lute and keyboard.

Caresana's 'Fedele'

As in several other duos of his collection, Caresana repeated sections, swapping the parts and using for this purpose double counterpoint at the octave. We have a sixteen-bar theme divided into two eight-bar phrases. The time-signature is always 3/2. The 'Alio modo' rubric shows that the parts have been exchanged and we have the structure a/b, b/a, a/c, c/a that is 64 bars long. Then the time-signature becomes 3/4 (shorter triple-time), and we have a different theme made by two five-bar phrases. Here, as well the parts are exchanged and the structure resembles a rondo – a/b, b/a, a/c, c/a – 40 bars long. Finally there is a concluding duple-time section, always in double counterpoint at the octave, 32 bars long. This episode links Caresana's duo with Mayone's partitas. It is not easy to analyse the harmonic structure of Caresana's 'Fedele', because it is for two voices only. Furthermore, since the 'Fedele' never had a clear and consistent harmonic structure as the ciaccona had, we probably could not have recognised Caresana's as 'Fedele' if we had not had the original rubric.



7.7. Mantovana

- Giamberti (1657), 8: 'Duo VIII. Ballo di Mantua. Due canti'.

In this duo there is a double *obbligo*: the Mantovana tune is always counterpointed by a hexachord.

OTHER SETTINGS

Viadana (1610): 'La Mantovana', canzona a 8.

Trabaci (1615): 'Gagliarda Terza sopra la Mantoana'.

Rubini, Nos. 9 and 29: 'Ballo di Mantova'.

Zanetti (1645): 'La Mantovana'.

LITERATURE

Thomas, *Giamberti*.



7.8. Planella lucchese (?)

- Caresana (1693), 35: 'Trentesimoquinto. Canto e basso. Planella lucchese'.



7.9. Spagnoletta

- De Antiquis (1585), 22: 'Giovanni Pietro Gallo'.
- Gastoldi (1598), 11.
- Giamberti (1657), 35: 'Duo XXXV. Spagnoletta. Due canti'.
- Caresana (1693), 25: 'Vigesimoquinto. A due mezzi canti. Balletto. Spagnoletta'.

OTHER SETTINGS

Caroso (1581): 'Spagnoletta', 'Spagnoletta Nuova da farsi in terzo'.

Caroso (1600).

Negri (1602).

Rome, MS Q.VIII.206: Anonymous, 'Spagniolatta' [*sic*].

Frescobaldi (1624): keyboard intabulation.

Zanetti (1645): 'Il Spagnoletto'.

Storace (1664): 'Aria sopra la Spagnoletta'.

NOTES

'Spagnoletta' is a tune widely used in the first half of the seventeenth century. Probably, it is linked with the pavane and galliard 'Si je m'en vois' (1550 c.).

Darbellow, *Frescobaldi*, pp. vii-viii:

La *Spagnoletta* è originariamente una danza che compare in Italia verso la fine del XVI secolo, solitamente in metro ternario. Se ne trova la prima testimonianza nel *Ballarino* di Fabrizio Caroso; in seguito, lo schema musicale della *Spagnoletta* fu ripreso di sovente sia per il liuto, per la chitarra, per la tastiera, sia per complessi strumentali vari, sia, infine per la musica vocale sacra: Matteo Coferati ne travestì la melodia con un testo spirituale (*Corona di sacre canzoni ... seconda impressione*. Firenze: eredi di Francesco Onofri e Jacopo Carlieri, 1689.).

There are some settings in duple time and some in triple time. On the duos alone, *Diversi autori* (1686) and Gastoldi (1598) set the tune only in duple time and treat it freely. Giamberti (1657) set the tune in triple time and Caresana (1693) in both times.

LITERATURE

Richard Hudson, entry 'Spagnoletta', *The New Grove*, XVII, pp. 783-84.

Darbellow, *Frescobaldi*.

Thomas, *Giamberti*.



7.10. Tarantella

- Caresana (1693), 32: 'Trentesimosecondo. A due canti. Tarantella'.
- Caresana (1693), 33: 'Trentesimoterzo. Alto e tenore. Tarantella'.



7.11. Tedesca

- Gastoldi (1598), 24.
- Sangiorgio (1608), 31.

NOTES

'Tedesca' is a dance tune that was called 'Braunsmaidlein' in Germany.

Darbellow, *Frescobaldi*, pp. vii-viii:

Frescobaldi intitola il capriccio 'Bassa Fiamenga': la melodia, diffusissima, si incontra già nel XVI secolo, in varie fonti, soprattutto sotto il nome di 'Almande Bruynsmedelijn', ed è stata trattata come tale tra l'altro da Sebastian Vreedman nel 1569, ripresa poi in un'edizione collettiva apparsa nel 1570 per i tipi di Pierre Phalèse e Bellère; Mainerio (1578) sotto il titolo di 'Todescha' ripubblicata nel *Chorearum molliorum collectanea*, Phalèse e Bellère, 1583 con il titolo 'Almande Bruynsmedelijn'. La 'Fiamenga' di Mainerio (No. 21) non ha nulla a che fare con la 'Tedesca'.

OTHER SETTINGS

Mainerio (1578): ballo a 4, 'Todescha'.

Frescobaldi (1624): keyboard intabulation.

Frescobaldi (1635): keyboard intabulation.

Fasolo (1645): keyboard intabulation.

LITERATURE

Darbellow, *Frescobaldi*.



7.12. Zingarella (?)

- Caresana (1693), 28: 'Vigesimoottavo. Canto e tenore. Zingarella'.



F 8. *OBBLIGHI*

8.1. **Canon (unison)**

- Lupacchino (*ante* 1550), 25: 'Lupacchino. Canone a breve perfetta'.
- Lupacchino (*ante* 1550), 26: 'Tasso. Fuga unius temporis et dimidii'.
- De Antiquis (1585), 3: 'Simon De Baldis. Canon'.
- De Antiquis (1585), 10: 'Fabrizio Facciola. Canon'.
- Asola (1587), 3: 'Or che la terra di fioretti e fronde. Fuga di due tempi in unisono'.
- Asola (1587), 4: 'Tra densi bronchi e leggiadretti rami. Seconda stanza'.
- Asola (1587), 5: 'Sento una voce omai scender dal cielo. Terza stanza'.
- Asola (1587), 6: 'Quest'è che già mi fu di tempo in tempo. Quarta stanza. Fuga di un tempo e mezzo'.
- Asola (1587), 7: 'Onde vaghi fioretti e verdi poggi. Quinta stanza. Fuga di un tempo'.
- Asola (1587), 8: 'Di gelo accesa del mio ardente lume'.
- Asola (1587), 19: 'O sacro eletto coro. Fuga di un tempo e mezzo in unisono'.
- Asola (1587), 20: 'Da quel foco ch'accende. Fuga di un tempo all'unisono'.
- Asola (1587), 21: 'Quest'amoroso caldo. Fuga come di sopra'.
- Asola (1587), 22: 'Quest'è compagn'eterno. Fuga come di sopra'.
- Asola (1587), 23: 'Qual si può aver in terra. Fuga come di sopra'.
- Asola (1587), 24: 'S'erger sopra le sfere. Fuga di mezzo tempo all'unisono'.
- Asola (1587), 25: 'Come la cera 'l foco. Fuga come di sopra'.
- Asola (1587), 26: 'Ecco il carro d'Elia. Fuga di un tempo in unisono'.
- Asola (1587), 27: 'Cara virtù, che fai. Fuga come di sopra'.
- Asola (1587), 36: 'Se sol d'amor sei degno. Fuga di un tempo in unisono. Terza parte se piace'.
- Metallo (*ante* 1591), 16: 'Canon. Odi, vedi, ora e tace, si voi vivere in pace'.
- Metallo (*ante* 1591), 28: 'Canon. Chi m'ama mi trova. Meglio solo che male accompagnato'.
- Gastoldi (1598), 38: 'Riccardo Rognoni. Canon alunison'.
- De Spagnolis (1626), 1: 'Canone all'unisono [con terza parte]'.
- De Spagnolis (1626), 3: 'Canone all'unisono, essendo cantato però con l'altra parte'.
- De Spagnolis (1626), 17: 'Canone all'unisono, essendo cantato però con l'altra parte'.
- Caresana (1681), 8: 'Quarto. Canto e tenore'.
- Caresana (1681), 9: 'Quinto. Canto e tenore'.
- Caresana (1681), 18: 'Decimoquarto. Due tenori'.
- Caresana (1681), 22: 'Decimottavo. Due mezzi canti'.
- Strozzi (1683), 1: 'Magnus esse vis, a minimo incipe. Canon. Disce puer: Ut queant laxis resonare fibris, &c.'.
- Strozzi (1683), 3: 'Diversa ab aliis virtute valemus. Canon. Ludus puerorum'.
- Strozzi (1683), 4: 'In via sumus, qua via pergimus. Canon'.
- Strozzi (1683), 5: 'Adhereat lingua faucibus meis, si non meminero tui. Canon'.
- Strozzi (1683), 6: 'Omnium rerum principia parva sunt, sed suis progressionibus usa augmentur. Canon'.

- Strozzi (1683), 23: 'Fratres qui adiuvatur a fratre, quasi civitas firma. Canon'.
- Strozzi (1683), 25: 'In medio seniorum ne adicias loqui. Canon'.
- Strozzi (1683), 38: 'Virtus conciliat amicitias, atque conservat. Canon'.
- Strozzi (1683), 39: 'Musicam docet amor. Canon'.
- Strozzi (1683), 40: 'Omni tempore diligit, qui amicus est. Canon'.
- Piochi (1673), 5: 'Ricercare Quinto. Canon ad Unisonum'.
- Piochi (1673), 6: 'Ricercare Sesto. Canon ad Unisonum'.
- Corti (1685), 12: 'Ricercare Duodecimo. Due C.C. Canon ad unisonum.
- Baroni (1704), 1: 'Primo Canone a 2 all'unisono'.
- Caresana (1693), 11: 'Undecimo. A due canti'.
- Caresana (1693), 13: 'Decimoterzo. A due tenori'.
- Baroni (1704), 2: '2. Canone all'unisono'.
- Baroni (1704), 3: '3. Canone'.
- Baroni (1704), 4: '4. Canone'.
- Baroni (1704), 5: '5. Canone'.
- Baroni (1704), 6: '6. Canone'.
- Baroni (1704), 7: '7. Canone'.
- Baroni (1704), 8: '8. Canone'.
- Baroni (1704), 9: '9. Canone'.
- Baroni (1704), 10: '10. Canone'.
- Baroni (1704), 11: '11. Canone'.
- Baroni (1704), 12: '12. Canone'.
- Baroni (1704), 13: '13. Canone'.
- Baroni (1704), 14: '14. Canone'.
- Baroni (1704), 15: '15. Canone'.
- Baroni (1704), 16: '16. Canone'.
- Baroni (1704), 17: '17. Canone'.
- Baroni (1704), 18: '18. Canone'.
- Baroni (1704), 19: '19. Canone'.
- Baroni (1704), 21: '21. Canone'.
- Baroni (1704), 22: '22. Canone'.
- Baroni (1704), 23: '23. Canone'.
- Baroni (1704), 24: '24. Canone'.
- Baroni (1704), 25: 'Canone perpetuo a 2 all'unisono risoluto'.
- Bertalotti (1744), 50: 'Cinquantesimo'.



8.2. Canon (second)

- De Spagnolis (1626), 13: 'Canone alla seconda alta e si può anco cantare con la terza parte'.
- Piochi (1673), 7: 'Ricercare Settimo. Canon ad secundum inferius'.

- Piochi (1673), 8: 'Ricerca Ottavo. Canon ad secundum superius'.
- Baroni (1704), 26: 'Canone a 2 alla seconda sotto'.
- Baroni (1704), 27: 'Canone a 2 alla seconda sopra'.



8.3. Canon (third)

- Licino (1545), 2: 'Canon ad semiditonum superius. Primi toni'.
- Licino (1545), 5: 'Canon ad ditonum inferius. Primi toni'.
- Licino (1545), 12: 'Canon ad semiditonum inferius. Tertii toni'.
- Licino (1546), 24: 'Canon ad ditonum superius. Quinti toni'.
- Piochi (1673), 9: 'Ricerca Nono. Canon ad tertiam inferius'.
- Piochi (1673), 10: 'Ricerca Decimo. Canon ad tertiam superius'.
- Baroni (1704), 28: 'Canone a 2 alla terza sotto'.
- Baroni (1704), 29: 'Canone a 2 alla terza sopra'.



8.4. Canon (fourth)

- Licino (1545), 10: 'Canon in diatesaron superius. Secundi toni'.
- Asola (1587), 9: 'Caos. Pria che 'l ciel fosse il mar, la terra e 'l foco. Fuga di un tempo una quarta più basso'.
- Asola (1587), 11: 'Quindi nascea che stando in un composto. Fuga di un tempo una quarta più alto'.
- Asola (1587), 28: 'Per te caro a se stesso. Fuga di mezzo tempo una quarta più basso'.
- Asola (1587), 30: 'Fuggi, deh fuggi, o stolta. Fuga di mezzo tempo una quarta più basso'.
- Sangiorgio (1608), 33: 'Canon alla quarta'.
- De Spagnolìs (1626), 20: 'Canone alla diatessaron alta, e si può ancor cantare a 3 voci'.
- Piochi (1673), 11: 'Ricerca Undecimo. Canon ad quartam superius'.
- Piochi (1673), 12: 'Ricerca Duodecimo. Canon ad quartam inferius'.
- Baroni (1704), 30: 'Canone a 2 in sub diatessaron'.
- Baroni (1704), 31: 'Canone a 2 in [sub]²¹ diatessaron alta'.
- Cini (1708), 6: 'Solfeggiamento Sesto. Canone alla quarta ovvero sub diatessaron'.



8.5. Canon (fifth)

- Licino (1545), 1: 'Canon in diapente superius. Primi toni'.
- Licino (1545), 3: 'Canon in diapente superius. Primi toni'.
- Licino (1545), 4: 'Canon in diapente superius. Primi toni'.
- Licino (1545), 6: 'Canon in diapente superius. Secundi toni'.
- Licino (1545), 7: 'Canon in diapente superius. Secundi toni'.
- Licino (1545), 8: 'Canon in diapente superius. Secundi toni'.
- Licino (1545), 9: 'Canon in diapente inferius. Secundi toni'.

²¹ The word 'sub' is deleted by a pen stroke in the original print.

- Licino (1545), 13: 'Canon in diapente superius. Tertii toni'.
- Licino (1545), 14: 'Canon in diapente superius. Tertii toni'.
- Licino (1545), 15: 'Canon in diapente superius. Tertii toni'.
- Licino (1545), 16: 'Canon in diapente superius. Quarti toni'.
- Licino (1545), 17: 'Canon in diapente superius. Quarti toni'.
- Licino (1545), 18: 'Canon in diapente inferius. Quarti toni'.
- Licino (1545), 19: 'Canon in diapente superius. Quarti toni'.
- Licino (1545), 20: 'Canon in diapente inferius. Quarti toni'.
- Licino (1546), 21: 'Canon in diapente inferius. Quinti toni'.
- Licino (1546), 22: 'Canon in diapente superius. Quinti toni'.
- Licino (1546), 23: 'Canon in diapente superius. Quinti toni'.
- Licino (1546), 25: 'Canon in diapente superius. Quinti toni'.
- Licino (1546), 26: 'Canon in diapente inferius. Quinti toni'.
- Licino (1546), 27: 'Canon in diapente inferius. Sexti toni'.
- Licino (1546), 31: 'Canon in diapente superius. Sexti toni'.
- Licino (1546), 32: 'Canon in diapente inferius. Sexti toni'.
- Licino (1546), 33: 'Canon in diapente superius. Sexti toni'.
- Licino (1546), 34: 'Canon in diapente superius. Sexti toni'.
- Licino (1546), 35: 'Canon in diapente superius. Sexti toni'.
- Licino (1546), 36: 'Canon in diapente superius. Septimi toni'.
- Licino (1546), 37: 'Canon in diapente superius. Septimi toni'.
- Licino (1546), 38: 'Canon in diapente superius. Septimi toni'.
- Licino (1546), 40: 'Canon in diapente inferius. Septimi toni'.
- Licino (1546), 41: 'Canon in diapente superius. Septimi toni'.
- Licino (1546), 42: 'Canon in diapente superius. Octavii toni'.
- Licino (1546), 43: 'Canon in diapente superius. Octavii toni'.
- Licino (1546), 44: 'Canon in diapente superius. Octavii toni'.
- Licino (1546), 45: 'Canon in diapente superius. Octavii toni'.
- Asola (1587), 10: 'Non era chi portass' il novo giorno. Fuga di un tempo una quinta più basso'.
- Asola (1587), 12: 'Ma quel c'ha cura di tutte le cose. Fuga di un tempo una quinta più basso comincia'.
- Asola (1587), 13: 'Scorgi, dolce Signor, tutti i miei passi. Fuga di un tempo e mezzo una quinta più alto'.
- Asola (1587), 14: 'Benché dal fier martire. Fuga di due tempi una quinta più alto'.
- Asola (1587), 15: 'Quando, Signor, per far loco al tuo amore. Fuga di mezzo tempo una quinta più alto'.
- Asola (1587), 16: 'Pensier doglioso che mi struggi il core. Prima parte. Fuga di un tempo una quinta più alto'.
- Asola (1587), 17: 'O felice chi t'ama. Seconda parte. Fuga di mezzo tempo una quinta più alto'.
- Asola (1587), 18: 'Sì dolce è 'l mio contento. Fuga di un tempo una quinta più alto'.
- Asola (1587), 29: 'Età cieca, infelice. Fuga di un tempo una quinta più basso'.
- Metallo (*ante* 1591), 33: 'Canon. Epidiapente vel subdiatesseron. Assai avanza chi fortuna passa, ma più acquista ch'ogni vizio lassa'.

- Il Verso (1596), 19: 'Aretusa et Alfeo. Canon in diapente inferius.
- Sangiorgio (1608), 34: 'Canon alla quinta'.
- Piochi (1673), 13: 'Ricerca decimo terzo. Canon ad quintam inferius'.
- Piochi (1673), 14: 'Ricerca Decimoquarto. Canon ad quintam superius'.
- Strozzi (1683), 60: 'Idem servare amicam cum prudentia, quod acquirere imperium. Canon ad diapente inferius post unum tempus'.
- Caresana (1693), 15: 'Decimoquinto. Mezzo canto e alto'.
- Baroni (1704), 32: 'Canone a 2 in sub diapente'.
- Baroni (1704), 33: 'Canone a 2 in diapente alta'.
- Cini (1708), 22: 'Solfeggiamento Vigesimo Secondo. Canone sub diapente'.



8.6. Canon (sixth)

- Piochi (1673), 15: 'Ricerca Decimo quinto. Canon ad sextam superius'.
- Piochi (1673), 18: 'Ricerca Decimo ottavo. Canon ad sextam inferius'.
- Baroni (1704), 34: 'Canone a 2 alla 6 bassa'.
- Baroni (1704), 35: 'Canone a 2 alla 6 alta'.



8.7. Canon (seventh)

- Licino (1545), 11: 'Canon ad eptachordum superius. Tertii toni'.
- Licino (1546), 39: 'Canon ad eptachordum minus superius. Septimi toni'.
- Licino (1546), 28: 'Canon ad eptachordum superius. Sexti toni'.
- Piochi (1673), 16: 'Ricerca Decimo sesto. Canon ad septimam superius'.
- Piochi (1673), 17: 'Ricerca Decimo settimo. Canon ad septimam inferius'.
- Baroni (1704), 36: 'Canone a 2 alla 7 bassa'.
- Baroni (1704), 37: 'Canone a 2 alla 7 alta'.



8.8. Canon (octave)

- De Antiquis (1585), 25: 'LXX. Gio. Battista Pace. Canon in diapason'.
- Asola (1587), 1: 'Cantan fra rami gli augelletti vaghi. Fuga di mezzo tempo un'ottava più alto'.
- Asola (1587), 2: 'E quella a' fiori, a' pomi, a la verdura. Fuga di un tempo un'ottava più basso'.
- Asola (1587), 31: 'Se de l'eterna vita l'amor celeste è pegno. Fuga di un tempo un'ottava più basso'.
- Asola (1587), 32: 'Qual eletto arbuscello. Fuga di mezzo tempo un'ottava più basso'.
- Asola (1587), 33: 'Giova mai sempr'e porge. Fuga di un tempo perfetto un'ottava più basso'.
- Asola (1587), 34: 'Eterno foco vivo. Fuga di un tempo un'ottava più basso'.
- Asola (1587), 35: 'Dolce è la pace mia. Fuga di mezzo tempo un'ottava più basso'.
- Metallo (*ante* 1591), 21: 'Canon Chi si vol vendicar d'ogni sua ingiuria, aspetti il tempo e non si mova in furia'.
- Gastoldi (1598), 37: 'Riccardo Rognoni. Canon in diapason'.
- Sangiorgio (1608), 35: 'Canon all'ottava'.

- Zuccaro (1608), 18: 'Canon in diapason'.
- Piochi (1673), 19: 'Ricercare Decimo nono. Canon ad octavam inferius'.
- Piochi (1673), 20: 'Ricercare Vigesimo. Canon ad octavam superius'.
- Caresana (1681), 10: 'Sesto. Mezzo canto e basso'.
- Caresana (1681), 11: 'Settimo. Mezzo canto e basso'.
- Strozzi (1683), 24: 'Recupera proximum, secundum virtutem tuam. Canon ad diapason superius post duo tempus & c.'.
- Baroni (1704), 38: 'Canone a 2 in diapason di sotto'.
- Baroni (1704), 39: 'Canone a 2 in diapason di sopra'.
- Cini (1708), 3: 'Solfeggiamento Terzo. Canone all'ottava overo sub diapason'.
- Cini (1708), 14: 'Solfeggiamento Decimoquarto. Canone all'ottava superius'.
- Bertalotti (1744), 18: 'Decim'ottavo' [lower fifth].
- Bertalotti (1744), 26: 'Ventesimo sesto. Canon ad sub-diapente'.



8.9. Canon (eleventh)

- Licino (1546), 29: 'Canon ad endecachordum inferius. Sexti toni'.
- Licino (1546), 30: 'Canon ad endecachordum superius. Sexti toni'.



8.10. Canon per motus contrarios

- Il Verso (1596), 20: 'Omne leve tendit sursum. Canon in diapason superius duorum temporum. Questo si canta in due modi, prima entrerà il tenore e la seconda volta comincerà il canto e presterà le due tempi al tenore'.
- Infantas (1579), 11: 'Duo'.
- Guami (1588), 21.
- Gastoldi (1598), 30: 'Gio. Domenico Rognoni. Canon al semiditono acuto per contrarii movimenti'.
- Sangiorgio (1608), 36: 'Canon all'ottava'.
- Corti (1685), 15: 'Ricercare Decimo quinto. C. e A. Canon subdiatessaron per motus contrarios'.
- Baroni (1704), 40: 'Canone a 2 in sub diapente per contrarii moti, e si possono cambiar le parti cantandosi alla riversa'.
- Baroni (1704), 41: 'Altro canone a 2 come di sopra'.
- Baroni (1704), 42: 'Canone a 2 all'unisono per contrarii moti'.
- Baroni (1704), 43: 'Canone a 2 al contrario riverso, e si possono cambiar le parti come sopra'.
- Cini (1708), 9: 'Solfeggiamento Nono. Canone a rovescio a canto e alto in settima di sotto e in nona di sopra, e tendo il libro a rovescio e facendo la chiave di Contralto in soprano, viene in nona'.

NOTES

Some of these composers seem to have been unaware of the fact that this type of canon can be performed in two ways by changing the order of the parts. Il Verso (1596) thoroughly described this technique; Infantas (1579) and Guami (1588) also did it, but in a quite hermetic way. In fact, Cerreto (App. E, 19, Cerreto (c. 1631), 5) wrote that several composers did not know that in this kind of canon the two voices can be swapped to obtain completely different music.



8.11. Canon *retrogradus*

- Strozzi (1683), 61: ‘Non progredi in via Dei, est retrogredi. Canon retrogrado’.
- Baroni (1704), 44: ‘Canone a 2 nel quale una parte comincia da principio e l’altra dal fine, stando chi canta uno incontro all’altro, e così cantano tutte due le parti alla dritta’.
- Baroni (1704), 45: ‘Altro canone a 2 come sopra’.
- Baroni (1704), 46: ‘Canone a 2 tenori nella medema forma’.
- Baroni (1704), 47: ‘Canone a 2 dove il 2 soprano principia da piedi ritornando indietro fino al principio’.



8.12. Cucù

- Giamberti (1657), 31: ‘Duo XXXI. Cucù. Due canti’.
Only the upper line bears the *obbligo*. On bar thirteen there is a short lyric ‘Cu cu cu’.
- Baroni (1704), 12: ‘Canone 12’.
The print does not state the *obbligo*, which nevertheless is evident between bars 23 and 45.

OTHER SETTINGS

Johannes Martini, ‘Missa Cucu’ a 4. Modern edition in *DTÖ* 120 (1970).

Martini’s Mass is in four parts with some two-part sections (‘Domine Deus, Agnus Dei’, ‘Pleni sunt celi’, ‘Agnus Dei’ II). It is worth noticing that where the tenor presents the Cucù *obbligo*, the actual words ‘cucù’ appear – as we have seen in Giamberti’s duo. None of the duos seem to have the *obbligo*.

Frescobaldi (1624): keyboard intabulation.

Uccellini (1642): aria ‘Maritati insieme la Gallina e il Cucco a 3. L’Emenfrodito’.

LITERATURE

Darbellay, *Frescobaldi*, pp. vi-vii.

Thomas, *Giamberti*.



8.13. Leaps

- Giamberti (1657), 13: ‘Duo XIII. Cantilena de salti. Due canti’.
- Giamberti (1657), 14: ‘Duo XIV. Solfeggiamento. Due canti’.

OTHER SETTINGS

Frescobaldi (1615b): keyboard intabulation.

Frescobaldi (1624): keyboard intabulation.

LITERATURE

Thomas, *Giamberti*.



8.14. Echo

- Strozzi (1683), 64: ‘Quod sit in Urbe, sit in Orbe. Erit Conventus Omnium, notas audire tuas’.

NOTES

This duo bears the rubric ‘Canon ad unisonum C.C.’, but is not a proper canon, simply an echo. This is also cryptically stated by the subtitle which formed the acronym: **E**rit **C**onventus **O**mnium. The main difference between this echo and a canon is that the *comes* must start only when the *dux* has finished its phrase, hence rest values are different for each part. The acronym ‘ECO’ refers to Roman singers’ use of practising their voice in places with such a good echo that it allowed them to hear their exercises quite accurately repeated back. We find a

description of this practice in the *Historia musica* (Perugia, 1695) by Giovanni Andrea Angelini Bontempi, when he described the way of studying music in Rome in the first half of the seventeenth century:²²

Gli esercizi poi fuori casa erano l'andar spesse volte a cantare e sentire la risposta da un'eco fuori della Porta Angelica, verso Monte Mario, per farsi giudice da se stesso de' propri accenti.

Although I cannot prove this, I think that Strozzi and Angelini Bontempi both referred to the same situation. Since Strozzi's duo is earlier than Bontempi's treatise, it would be worth discovering whether they both took this anecdote from the same source or whether the practice was well-known, and perhaps used, in Naples as well as in Rome.

OTHER SETTING

Brunelli (1614).



8.15. La Sol Fa Re Mi

- Lasso (1577), 2.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.
- Guami (1588), 3.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.
- Banchieri (1625), 8: 'Contrapunto sopra La sol fa re mi. Orlando Lasso imitato e variato'.
- Giamberti (1657), 28: 'Duo XXVIII. La, sol, fa, re, mi. Tenore e basso'.
- Piochi (1671), 15: 'Ricercar decimo quinto. Due bassi'.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.

OTHER SETTINGS

F Pn, MS Magi XIX 59: Anonymous.

F Pn, MS Rés. Vm^a 851: Anonymous.

Rome, MS Q.VIII.206: Giaches de Wert.

S Uu, MS Vokalmusik I handschrift 87: Jaches (Brumel ?).

I Vnm, Mss. Ital., Cl. IV, 1975-1798, coll. 10.653-56 (c. 1514): Ruffino d'Assisi, villotta 'La mi fa solfare'.

Festa (c. 1530): Counterpoint No. 36. Modern edition in Festa, *Counterpoints*.

Tiburtino (1549): ricercare a 3.

Ruffo (1564): capriccio a 3.

Rodio (1575): ricercare a 4.

Cavaccio (1597): fantasia a 4 'La Gastolda'.

Frescobaldi (1624): keyboard intabulation.

LITERATURE

Glareanus (1547), p. 441.

Torre Franca, *Segreto*, pp. 62, 471.

Kämper, *La musica strumentale*, p. 160.

Thomas, *Capricci*.

Thomas, *Giamberti*.

Darbellay, *Frescobaldi*, pp. v-vii.



²² Quoted by Bianconi, *Seicento*, p. 63.

8.16. *Ottava bandita / Senza ottava*

- 1560 Vinci, 24: 'Senza octava'.
- Strozzi (1683), 55: 'Qui rem intellegit, viam ad salutem excogitat. Ottava bandita'.

NOTES

These rubrics refer to the prohibition of the harmonic interval of an octave throughout the piece. While Vinci thoroughly respected the *obbligo*, Strozzi avoided it on several occasions.

LITERATURE

App. E, 16, Scaletta (1622), 1.



8.17. *Pentacordo / Diapente*

- Lupacchino (*ante* 1550), 12: 'Lupacchino'.
- Lupacchino (*ante* 1550), 13: 'Tasso'.
- Zuccaro (1606), 11.



8.18. *Solmization*

- Strozzi (1683), 56: 'Omnis natura vult esse conservatrix sui. La sola farfalla mi fa dormire'.

NOTES

This duo was composed using the same principle as 'La Sol Fa Re Mi', but with a different solmised text: 'La sola farfalla mi fa dormire' (*just a butterfly lets me sleep*), that is 'La Sol La Fa Fa La Mi Fa Do Mi Re'. By the way this sequence shows also the use of 'Do' instead of 'Ut'.



8.19. *Trombetta*

- Giamberti (1657), 39: 'Duo XXXIX. Trombetta. Due Alti'.
- Caresana (1681), 16: 'Duodecimo. Canto e basso'.
- Caresana (1681), 19: 'Decimoquinto. Alto e tenore'.

NOTES

This *obbligo* consists in imitating the trumpet's manner of playing just the natural harmonics.

OTHER SETTINGS

Rubini, No. 16: 'Tromba'; No. 43: 'Trombetta'; No. 45: 'Aria di Tromba'; No. 31: 'Aria di Tromba'.



8.20. *Ut, Re, Mi, Fa, Sol, La / Hexachord*

- Guami (1588), 20.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.
- Gastoldi (1598), 8.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.
- Banchieri (1601), 'Duo in contrappunto sopra Ut re mi fa sol la'.
Four duos for 'Discepolo' and 'Maestro'.
- Sangiorgio (1608), 29.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.
- Banchieri (1609), 'Duo in contrappunto sopra Ut re mi fa sol la'.
Four duos for 'Discepolo' and 'Maestro'.

- Giamberti (1657), 1: 'Duo I. Perfidia sopra Ut, re, mi, fa, sol, la. Due canti'.
- Giamberti (1657), 2: 'Duo II. Perfidia sopra il medesimo soggetto. Canto e tenore'.
- Giamberti (1657), 3: 'Duo III. Scherzi sopra la Girometta. Canto e tenore'.
There is a double *obbligo*: Girometta and hexachord.
- Giamberti (1657), 4: 'Duo IIII. Bergamasca. Canto e tenore'.
There is a double *obbligo*: Bergamasca and hexachord.
- Giamberti (1657), 5: 'Duo V. Fra Iacopino. Canto e tenore'.
There is a double *obbligo*: Fra Iacopino and hexachord.
- Giamberti (1657), 6: 'Duo VI. Margherita del Coral. Canto e tenore'.
There is a double *obbligo*: Margherita del Coral and hexachord.
- Giamberti (1657), 7: 'Duo VII. Ciaccona. Canto e tenore'.
There is a double *obbligo*: ciaccona and hexachord.
- Giamberti (1657), 8: 'Duo VIII. Ballo di Mantua. Due canti'.
There is a double *obbligo*: Ballo di Mantua and hexachord.
- Strozzi (1683), 1: 'Magnus esse vis, a minimo incipe. Canon. Disce puer: Ut queant laxis resonare fibris, &c.'.
There is a double *obbligo*: canon at the unison and hexachord.
- Baroni (1704), 5: 'Canone 5'.
The print does not state the *obbligo*, which nevertheless is evident and consistent throughout the piece.

OTHER SETTINGS

Festa (c. 1530): Counterpoint No. 115 'Ut quent laxis'. Modern edition in Festa, *Counterpoints*.

Tiburtino (1549): ricercare a 3.

Ruffo (1564): capriccio a 3.

Gabrieli (1571): 'Ut re mi fa sol la'.

The lyrics are in Venetian dialect. At the beginning the three voices sing the natural and soft hexachords, ascending and descending in counterpoint, even introducing mutation. Then there are other references to music theory in the second line: 'E po la sesquialtera indriana [?]' that introduce a real *sesquialtera*.

Tappi (1619): 'Capriccio a 4'.

Frescobaldi (1624): two keyboard intabulations.

Fasolo (1645): keyboard intabulation.

Storace (1664): 'Ciaccona'.

Strozzi (1687): capriccio a 4.

NOTES

See Chap. 4.4, '*Obblighi, Perfidie and Inganni*'.

LITERATURE

Kämper, *La musica strumentale*, p. 163.



F 9. NOTATIONAL MATTERS

9.1. *Alla bastarda*

- Puliti (1605), 15: ‘La Metamorfofi’.

NOTES

The rubric ‘La Metamorfofi’ refers to the incessant changing of the clefs. It is possible that this exercise was a preparation to playing ‘alla bastarda’.

OTHER SETTINGS

Festa (c. 1530): No. 2 a 2. Modern edition in Festa, *Counterpoints*.



9.2. *Caecus non iudicat de coloribus* / White and black notation

- Il Verso (1596), 27: ‘Cecus non iudicat de coloribus’.
- De Spagnolis (1626), 19: ‘Se temi nel mirar non ti sturbare’.
- Caresana (1681), 21: ‘Decimosettimo. Due Alti’.
- Caresana (1681), 24: ‘Duodecimo. Due canti’.
- Strozzi (1683), 50: ‘Per nigredinem, humanitas non mutatur’.

OTHER SETTINGS

Bologna, MS Q17: Alexander Agricola, ‘Cecus’, fantasia a 3.

Ruffo (1564): capriccio a 3.

NOTES

‘Caecus non iudicat de coloribus’ is a phrase that refers to the fact that it is not necessary to tell the white notes from the black ones when a certain kind of notation is used. The link between this motto and the *obbligo* seems to have been strong, because almost every piece listed above uses similar phrases.

LITERATURE

App. E, 16, Berardi (1693), 1.

Kämper, *La musica strumentale*, pp. 93-95.

Carapezza, *Duo*, pp. xxxviii.



9.3. *Ligaturas*

- Puliti (1605), 16: ‘Intendami chi può che m’intend’io’.
- Banchieri (1625), 20: ‘Legature più praticate in contrapunto e lor valore’.



9.4. *Tactus*

- Il Verso (1596), 21: ‘Scilla e Cariddi’.
- Calì (1605), 19: ‘Fiume torto’.
- Strozzi (1683), 62: ‘Omnia tempus habent, & suis spatiis transueunt universa sub sole. Ecc. 3. Quantitativum genus’.

NOTES

In these duos, the didactic matter is about different types of times.



F 10. OTHER COMPOSITIONS

10.1. Handel, *Concerto grosso in D min.* op. 3, No. 5, II movement

- Bertalotti (1744), 43: 'Quarantesimo Terzo'.

ORIGINAL SETTING

This solfeggio seems to have borrowed the thematic material from the second movement (Allegro) of the *Concerto grosso in D min.*, op. 3, No. 5 by Handel. It was published in London in 1734, but was composed at least 15 years earlier. We can surmise that Bertalotti knew this concerto and decided to use it possibly because of the interesting and difficult sequence of thirds. It seems unlikely, but not impossible, that Handel could have taken the theme from Bertalotti's solfeggio, which was probably composed earlier than its publication.



MUSIC APPENDIX

1

Eustachio Romano (1521), 14, 'Tenor cum Basso'

See Chapter 2, 'The Early Duo'.

Musical notation for measures 1-5. The score is in G minor (one flat) and 3/4 time. The upper staff (treble clef) begins with a whole rest, followed by a half note G, a dotted half note F, and a quarter note E. The lower staff (bass clef) begins with a whole note G, followed by a half note F, a quarter note E, and a quarter note D.

Musical notation for measures 6-9. Measure 6 starts with a treble clef and a key signature change to one sharp (F#), indicating a modulation to D minor. The upper staff has a dotted half note G, a quarter note F#, and a quarter note E. The lower staff continues with a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

Musical notation for measures 10-14. The upper staff features a dotted half note G, a quarter note F#, and a quarter note E. The lower staff continues with a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

Musical notation for measures 15-19. The upper staff has a dotted half note G, a quarter note F#, and a quarter note E. The lower staff continues with a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

Musical notation for measures 20-24. The upper staff has a dotted half note G, a quarter note F#, and a quarter note E. The lower staff continues with a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

Musical notation for measures 25-28. The upper staff has a dotted half note G, a quarter note F#, and a quarter note E. The lower staff continues with a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

Musical notation for measures 29-32. The upper staff has a dotted half note G, a quarter note F#, and a quarter note E. The lower staff continues with a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

2

Eustachio Romano (1521), 24, 'Cantus cum Tenore'

See Chapter 2, 'The Early Duo'.

The musical score is presented in two staves. The first system begins with a treble clef and a common time signature. The music consists of two staves of notation. The first system is numbered 5. The second system is numbered 8. The third system is numbered 11. The fourth system is numbered 15. The fifth system is numbered 19. The piece concludes with a double bar line.

3

Eustachio Romano (1521), 26, 'Cantus cum Tenore'

The original textless duo was included in Rotenbucher's anthology (1549). The editor set to the music an elegiac distich by Catullus: 'Mulier cupido quod dicit amanti'. See Chapter 3.2, 'Vocal vs. Instrumental'.

Mu - - - li - - - er - - - cu - - -

Mu - - - li - - -

5

er - - - cu - - -

9

- - - pi - - - do - - -

- - - pi - - - do quod - - - di - - -

13

quod - - - di - - - cit, - - - [quod - - - di - - -

cit, quod - - - di - - - cit a - - -

17

cit] a - - -

man - - - ti, - - - a - - -

21

man - - - man - - -

man - - - ti, - - - a - - - man - - - ti - - -

Eustachio Romano (1521), 26

25

ti in ven - - - to, in
in ven - - - to, in ven - - -

Detailed description: This system contains measures 25 through 28. It features a vocal line on a treble clef staff and a lute line on a bass clef staff. The key signature has one sharp (F#). The lyrics are: 'ti in ven - - - to, in' on the top line and 'in ven - - - to, in ven - - -' on the bottom line. The music consists of quarter and eighth notes with some rests.

29

ven - - - to et ra - - - -
to et ra - - - -

Detailed description: This system contains measures 29 through 31. The lyrics are: 'ven - - - to et ra - - - -' on the top line and 'to et ra - - - -' on the bottom line. The music continues with quarter and eighth notes.

32

- - - - pi - da, [et ra -
- - - - pi - da, [et ra - - - -

Detailed description: This system contains measures 32 through 35. The lyrics are: '- - - - pi - da, [et ra -' on the top line and '- - - - pi - da, [et ra - - - -' on the bottom line. The music includes quarter notes and rests.

36

pi - - - da] scri - - - -
- - - - pi - da] scri - - - - be - re o -

Detailed description: This system contains measures 36 through 39. The lyrics are: 'pi - - - da] scri - - - -' on the top line and '- - - - pi - da] scri - - - - be - re o -' on the bottom line. The music features quarter notes and rests.

40

- - - - be -
- - - - por - - - - tet, scri - - - -

Detailed description: This system contains measures 40 through 43. The lyrics are: '- - - - be -' on the top line and '- - - - por - - - - tet, scri - - - -' on the bottom line. The music consists of quarter notes and rests.

44

- - - - re o - por - - - - tet a - qua,
be - - - re o - por - - - - tet a - - - qua, o - por -

Detailed description: This system contains measures 44 through 47. The lyrics are: '- - - - re o - por - - - - tet a - qua,' on the top line and 'be - - - re o - por - - - - tet a - - - qua, o - por -' on the bottom line. The music includes quarter notes and rests.

48

o - - - - por - - - - tet a - - - - qua.
tet a - - - - qua.

Detailed description: This system contains measures 48 through 51. The lyrics are: 'o - - - - por - - - - tet a - - - - qua.' on the top line and 'tet a - - - - qua.' on the bottom line. The music concludes with quarter notes and rests.

4

Comparison between duos on 'La Spagna'.

See Chapter 2, 'The Early Duo' and Chapter 4.4, '*Obblighi, Perfidie* and *Inganni*'. All the analytical comments on the structure of these duos and the figuring are mine.

Musical score for measures 1-4. The score includes five staves: Carreto (1601), Vinci (1560), Ortiz (1553) II, Ortiz (1553) I, and Tenor. The key signature is one flat (B-flat). The time signature is common time (C). The Carreto part has a 'Festa II' section from measure 1 to 3, followed by a 'weak cadence in G' at measure 4. The Vinci part has a 'Festa II (first rest)' at measure 1, 'Festa I' at measure 3, and 'Ortiz' at measure 4. The Ortiz (1553) II part has a 'weak cadence in G' at measure 4. The Tenor part is a simple bass line.

Musical score for measures 5-9. The score includes five staves: Carreto (1601), Vinci (1560), Ortiz (1553) II, Ortiz (1553) I, and Tenor. The key signature is one flat (B-flat). The time signature is common time (C). The Carreto part has a 'Festa I' section from measure 5 to 9. The Vinci part has a 'perfidie' section from measure 7 to 9. The Ortiz (1553) II part has a 'weak cadence in G' at measure 9. The Tenor part is a simple bass line.

Musical score for measures 10-14. The score includes five staves: Carreto (1601), Vinci (1560), Ortiz (1553) II, Ortiz (1553) I, and Tenor. The key signature is one flat (B-flat). The time signature is common time (C). The Carreto part has a 'Festa I' section from measure 10 to 14. The Ortiz (1553) II part has a 'cadence in C' at measure 14. The Ortiz (1553) I part has a 'cadence in C' at measure 14. The Tenor part is a simple bass line.

Duos on 'La Spagna'

15

Musical score for measures 15-18. The score is written for four staves (treble and bass clefs). Fingerings are indicated by numbers 1-3 and 6. The first staff has a measure with a 3-finger fingering. The second staff has a measure with a 3-finger fingering, followed by a measure with a 6-4-3-3 fingering, and a measure with a 3-finger fingering. The third and fourth staves have measures with 3-finger fingerings. The second staff includes the annotation "deceptive cadence in F" and "Festa II".

19

Musical score for measures 19-22. The score is written for four staves. Fingerings are indicated by numbers 1-3 and 6. The first staff has a measure with a 6-finger fingering, followed by a measure with a 3-finger fingering, and a measure with a 3-finger fingering. The second staff has a measure with a 3-finger fingering, followed by a measure with a 3-finger fingering, and a measure with a 3-finger fingering. The third and fourth staves have measures with 3-finger fingerings. The second staff includes the annotation "cadence in C" and "Ortiz".

23

Musical score for measures 23-26. The score is written for four staves. Fingerings are indicated by numbers 1-3 and 6. The first staff has a measure with a 6-finger fingering, followed by a measure with a 3-finger fingering, and a measure with a 6-finger fingering. The second staff has a measure with a 3-finger fingering, followed by a measure with a 3-finger fingering, and a measure with a 3-finger fingering. The third and fourth staves have measures with 3-finger fingerings. The second staff includes the annotation "cadence in G" and "Festa I".

Duos on 'La Spagna'

27

6 3 6 3 6

b3 3 6 6

3 3 3 6

3 3 6 6

Ortiz

Festa I

Festa II

cadence in D

31

3 3 3 6/4

6 3 3 3

3 3 3 3

3 3 3 3

Festa I

Festa I (increasing of the values)

Festa II

Festa II

weak cadence in G

weak cadence in G

weak cadence in C

35

3 3 b6 b3

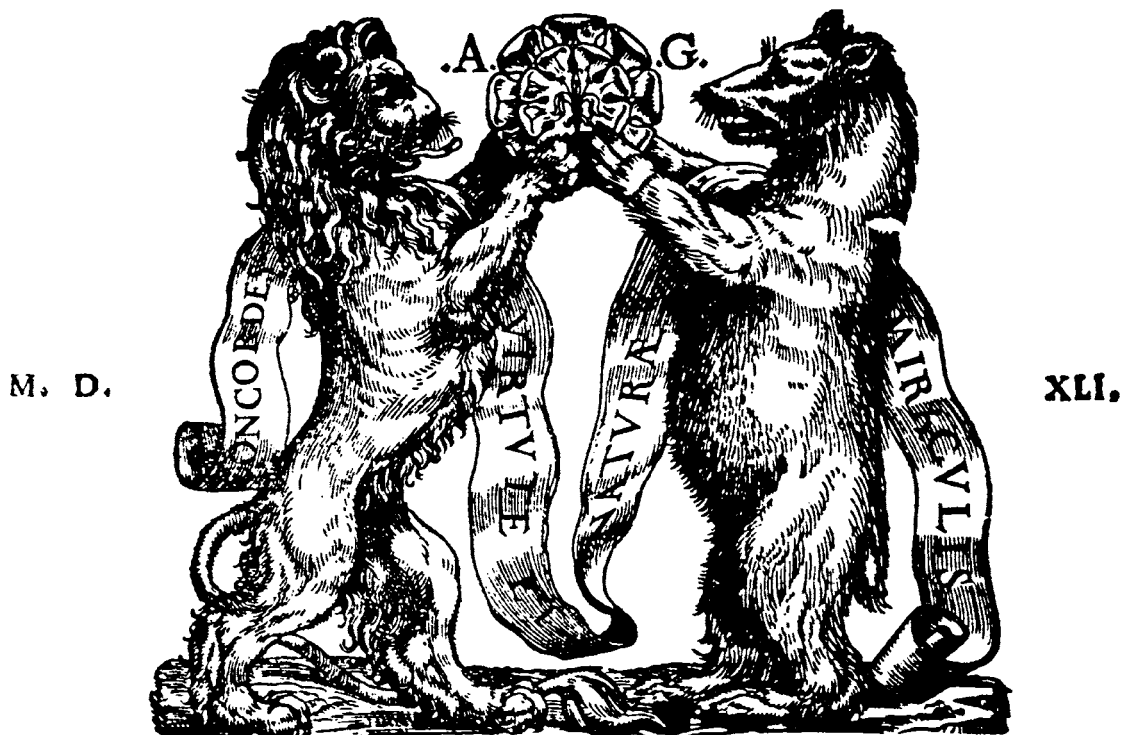
6 7 6 b3

3 7 6 b3

3 7 6 b3

Festa I

✚ TENOR ✚
I H A N G E R O
IL PRIMO LIBRO DE MADRIGALI ITALIANI, ET
Canzoni Franceſe a Due Voci, Nouamente compoſti, & con ogni diligentia corretti,



Excudebat Vnctijs, apud Antonium Gardane,

Duo primi, di Ihan Gero,

H

1. Title-page of Gero's *Il primo libro de madrigali italiani et canzoni francesi a due voci* published by Antonio Gardane in 1541.

**AL SIGNOR CESARE VISCONTE
GIROLAMO SCOTTO.**

PERCHE gli oblihi, che ha la casa nostra con la benigna cortesia de lo Illust. S. OTTAVIANO padre di voi, son tali, che a pensar di pagarne parte con piccola cosa, faria vn crederſi di potere spegnere molte fiamme di fuoco con poche gocciolc di acqua: ho pensato de indrizare le presenti composizioni, fatte nouamente a mia instantia dal buon Musico Gian GERO, a voi, che in questa vostra giouenil eta promette quello, che si puo sperate de la nobile stirpe del chiaro sangue Visconte. Il che tanto maggiormente faccio volentieri, quanto piu cognosco voi delectarui de tal virtu. per suadendomi tutto cio douere esser grato a V. S. per la comodita che ne la Musica a due voci si troua: Questa e quella, che a i Principi, & a Signoti si conuiene: questa e da essi adoperata, quando ritratti dal tumulto de la moltitudine, con alcuni dimestici familiari, gustano la melodia, che nasce da l'intelletto de gli ottimi Compositori, quella adunque accetti con grato animo cio che gli ofero, ricordandosi di tenermi ne la vtile gratia del suo ottimo Genitore,

2. Scotto's dedication in Gero's *Il primo libro de madrigali...*

5

Gardane (1539), 5, 'Content desir'

See Chapter 3.3, 'The two-part Chanson'. All the analytical comments on the structure of this duo are mine.

Gardane (1539)

Clauudin

acephalous rhythm

change of harmony

Con - tent de - - - - sir - - - - qui

Con - tent de - - - - sir - - - - qui

borrowing from the bass

Con - - - tent de - - - - sir - - - - qui

Con - - - tent de - - - - sir - - - - qui

Con - - - tent de - - - - sir - - - - qui cau -

Con - - - tent de - - - - sir - - - -

5

division

borrowing from the tenor

cau - se ma - - - - do - - - - - - - - leur, Heu -

cau - se ma - - - - do - - - - - - - - leur, Heu - reux sça -

cau - se ma - - - - do - - - - - - - - leur, Heu -

- qui cau - - - - - se ma do - - - - - leur, Heu - - reux -

se ma - - - - do - - - - - - - - leur, Heu - reux -

- qui cau - se ma do - - - - - leur, Heu - reux -

Gardane (1539), 5, 'Content desir'

9 **change of harmony**

reux sça - - - voir qui mon tra - vail ren - for - - - -
voir - - - - qui mon tra - vail ren - for - - - -
reux sça - - - voir qui mon tra - vail ren - for - - - -
- sça - voir qui mon - - - - tra - vail ren -
- sça - voir qui mon - - - - tra - vail - - - - ren - for - - - -
- sça - voir qui mon - - - - tra - vail - - - - ren - for - - - -

13 **division on the cadence**

borrowing from the tenor

ce, O fort A - mour, - - - -
ce, O fort - - - - A - - - -
ce, O fort A - mour, - - - -
for - - - - ce, O fort A - - - - mour, - - - - qui
ce, O fort A - - - - mour, - - - -
ce, O fort A - - - - mour,

Gardane (1539), 5, 'Content desir'

17 **acephalous rhythm**

qui m'as ren - du sans for - - - ce, Don - nes se - cours,
mour, qui m'as ren - du sans for - - - ce, Don - nes se - cours,
qui m'as ren - du sans for - - - ce, Don - nes se - cours,
m'as ren - du sans for - - - ce, Don - nes se - cours,
qui m'as ren - du sans for - - - ce, Don - nes se - cours, don -
qui m'as ren - du sans for - - - ce, Don - nes se - cours,

21 **contrapuntal error**

don - - - nes se - cours, a ma pei - ne et
a ma pei - ne et
don - - - nes se - cours, a ma pei -
nes se - - - cours, a ma pei - ne et
don - - - nes se - - - cours, a ma pei - ne et

Gardane (1539), 5, 'Content desir'

25 **change of harmony**

lan - - - - - gueur, Don - nes se - cours, don - - -

lan - - - - - gueur, Don - nes se - cours,

gueur, Don - nes se - cours, don - - -

ne et lan - - - - - gueur, Don - nes se - cours,

lan - - - - - gueur, Don - nes se - cours, don - nes se - - -

lan - - - - - gueur, Don - nes se - cours, don - - - nes

29 **division on the cadence**

nes se - cours, a ma pei - ne et lan - - - - - gueur.

a ma pei - ne et lan - - - gueur.

nes se - cours, a ma pei - ne et lan - - - - - gueur.

don - nes se - cours, a ma pei - - - ne et lan - - - gueur.

cours, a ma pei - ne et lan - - - - - gueur.

se - - - - - cours, a ma pei - ne et lan - - - gueur.

6

Gardane (1539), 23, 'Jouissance vous'

See Chapter 3.3, 'The two-part Chanson'. All the analytical comments on the structure of this duo are mine; I have not included the original text, because it is not relevant to my analysis.

Gardane (1539)

it follows the original bass

Claudin

borrowing from the tenor

departure

borrowing from the soprano

A semibreve value was added

Gardane, 23, 'Jouissance vous'

Musical score for the first system. The top staff is labeled "tenor" and the bottom staff is labeled "divisions". Both staves are in a key signature of one flat (B-flat) and a common time signature. The tenor part consists of a sequence of eighth and quarter notes, ending with a half note. The divisions part consists of a sequence of eighth and quarter notes, ending with a half note.

A semibreve value was scrapped

Musical score for the second system, consisting of four staves. The top staff begins with a semibreve note, followed by a sequence of quarter and eighth notes. The second and third staves contain melodic lines with various note values and accidentals. The bottom staff is a bass line with quarter and eighth notes.

Musical score for the third system. The top staff is labeled "tenor" and the bottom staff is labeled "departure". Both staves are in a key signature of one flat and a common time signature. The tenor part begins with a rest, followed by a sequence of quarter and eighth notes. The departure part consists of a sequence of quarter and eighth notes.

Musical score for the fourth system, consisting of four staves. The top staff begins with a rest, followed by a sequence of quarter and eighth notes. The second and third staves contain melodic lines with various note values and accidentals. The bottom staff is a bass line with quarter and eighth notes.

Gardane, 23, 'Jouissance vous'

borrowing from the soprano

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat). The top staff contains a melodic line with a bracketed section labeled "borrowing from the soprano". The bottom staff contains a bass line with a similar bracketed section. The music is written in a style typical of 18th-century French opera.

borrowing from the tenor

a whole new phrase was added

divisions and departure

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat). The top staff contains a melodic line with a bracketed section labeled "borrowing from the tenor". The bottom staff contains a bass line with a bracketed section labeled "a whole new phrase was added". To the right of the bottom staff, there is a separate line of music labeled "divisions and departure". The music is written in a style typical of 18th-century French opera.

Gardane, 23, 'Jouissance vous'

This musical score consists of two systems of staves. The first system has two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes, followed by a bracketed section labeled "borrowing from the tenor plus divisions". The bass staff contains a sequence of eighth notes, followed by a bracketed section labeled "divisions and departure", and then another bracketed section labeled "borrowing from the soprano". The second system also has two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes, followed by a bracketed section labeled "borrowing from the tenor plus divisions". The bass staff contains a sequence of notes, followed by a bracketed section labeled "divisions", and then another bracketed section labeled "borrowing from the soprano". The score includes various musical notations such as clefs, notes, rests, and accidentals (sharps and flats).

7

Gero (1540), 1, 'Non dispregiate, donna'

See Chapter 3.4, 'The Madrigalian Duo'.

Ludovico Martelli

Non di - spreg - gia - te, don - na, da

4

na, da mi - se - rel - l'a - man - ties - ser a - ma - ta,
mi - se - rel - l'a - man - ties - ser a - ma - - - - ta, ch'es - ser non

8

ch'es - ser non dee bel - ta - - - de in un spir - to gen - til va -
dee bel - ta - de in un spir - to gen - til va - - - go di

12

go di pian - ti, che se ne vien l'e - ta -
pian - - - - ti, che se ne vien l'e - ta - - - de che

16

de che fa pen - tir le bel - le don - - - ne in - - - gra - - -
fa pen - tir le bel - le don - ne in - - - - - gra -

Gero (1540), 1, 'Non dispregiate donna'

20

te: vi sen - ti - re - t'al co - - - - -
te: vi sen - ti - re - t'al co - - - - -

24

re chi sa - prà ven - di -
re chi sa - prà ven - di - car no - - - - -

28

car no - stro do - lo - - - - - re, chi sa - prà
stro do - - - - - re, chi sa - prà ven - di - car

32

ven - di - car no - - - - - stro do - lo - - - - - re.
no - - - - - stro do - lo - - - - - re.

8

Gero (1540), 52, Adrian Willaert, 'E se per gelosia'

See Chapter 2, 'The Early Duo' and Chapter 3.4, 'The Madrigalian Duo'.

E se per ge - lo - si - - - - -
E se per ge - lo -
5
- - - - - a, e se
si - - - - - a, e se per ge - lo -
10
per ge - lo - si - - - - - a
si - - - - - a mi
15
mi fai tal com - pa - gni - - - - a,
fai tal com - pa - gni - - - - a, [mi fa - i tal com - pa - gni - a,] la
20
la col - pa non è mi - - - - -
col - pa non è mi - a, la col - pa non è mi - - - - -
25
a, la col - pa non è mi - - - - - a,
a, [la col - pa non è mi - - - - - a,] la
30
la cau - sa vien da te, [la cau - sa vien da te.] Io
cau - sa vien da te, [la cau - sa vien da te.] Io te fa -

Gero (1540), 52, Adrian Willaert, 'E se per gelosia'

35

te fa-rò sten - tar, sten - tar sul bu - so dho ma-ri - to me. Io te fa -
 rò sten - tar, io te fa-rò sten - tar sul bu - so dho ma-ri - to me.

40

rò sten - tar, [io te fa - rò sten - tar,] sten - - - tar sul bu - so dho
 Io te fa - rò sten - tar, [io te fa - rò] sten - tar sul bu - so

45

ma - ri - - to me. Io te fa-rò sten - tar, io te fa-rò sten -
 dho ma - ri - - - to me. Io te fa - rò sten - tar, sten -

50

tar, sten - tar sul bu - so dho ma - ri - - - - - - - - - - - to me.
 tar, sten - tar sul bu - so dho ma - ri - - - - - - - - - - - to me. Io

55

Io te fa - rò sten - tar, sten - tar sul bu - so dho ma - ri - to me. Io
 te fa-rò sten - tar, io te fa - rò sten - tar sul bu - so dho ma - ri - to me.

60

te fa-rò sten - tar, [io te fa-rò sten - tar,] sten - tar sul bu -
 Io te fa - rò sten - tar, [io te fa-rò] sten - tar sul

65

so dho ma - ri - - - to me. Io te fa - rò sten - tar, io te fa - rò sten - tar, sten -
 bu - so dho ma - - - ri - to me. Io te fa - rò sten - tar, sten - tar,
 tar sul bu - so dho ma - ri - - - - - - - - - - - - - - - - - - to me.
 sten - tar sul bu - so dho ma - ri - - - - - - - - - - - to me.

9

Scotto (1541), 28, 'S'io pensassi madonna'

See Chapter 3.4, 'The Madrigalian Duo'. All the analytical comments on the structure of this duo are mine.

the homophony is not avoided

Scotto (1541)
S'io pen - sas - si, ma - don - na, che mia mor - te vi fos - se

Verdelot (1533)
S'io pen - sas - si, ma - don - na, che mia mor - te vi fos - se

5

so - pra - gn'al - tra dol - ce ca - - - - ra, di que - sta vi - ta a - ma - ra sa -
te vi fos - se so - pra - gn'al - tra dol - ce ca - - - - - - - - ra, di que - sta
so - pra - gn'al - tra dol - ce ca - - - - ra, di que - sta vi - ta a - ma - ra sa -
so - pra - gn'al - tra dol - ce ca - - - - ra, di que - sta vi - ta a - ma - ra sa -
so - pra - gn'al - tra dol - ce ca - - - - ra, di que - sta vi - ta a - ma - ra sa -
so - pra - gn'al - tra dol - ce ca - - - - ra, di que - sta vi - ta a - ma - ra sa -

Verdelot / Scotto, 30, 'S'io pensassi'

10

change of harmony

reb - bon l'o - reas - sai fu - ga - cie cor - - te, e cor - te. Ma per mo -

added a whole bar

vi - ta - - ma - ra sa - reb - bon l'o - reas - sai fu - ga - cie cor - te. Ma per mo -

reb - bon l'o - reas - sai fu - ga - cie cor - - te, Ma per mo -

reb - bon l'o - reas - sai fu - ga - cie cor - - te. Ma per mo -

reb - bon l'o - reas - sai fu - ga - cie cor - te. Ma per mo -

reb - bon l'o - reas - sai fu - ga - cie cor - te. Ma per mo -

15

the homophony is not avoided

strar - mijl vo - stro di - voa - spet - to, or du - rez - zaor pie - ta - - de

the rest is filled

strar - mijl vo - stro di - voa - spet - - - - to, or du - rez - zaor pie - - - ta - de cre -

strar - mijl vo - stro di - voa - spet - to, or du - rez - zaor pie - ta - - de

strar - mijl vo - stro di - voa - spet - to, or du - rez - zaor pie - ta - - de

strar - mijl vo - stro di - voa - spet - to, or du - rez - zaor pie - ta - - de

strar - mijl vo - stro di - voa - spet - to, or du - rez - zaor pie - ta - - de

20

cre - do più pre - sto a - mia - te; che sol per vo - stro gio - co

the rest is filled

do più pre - - - sto a - - - - mia - - - - te; che sol per vo - stro gio - co io re - - -

cre - do più pre - sto a - mia - te; che sol per vo - stro gio - co

cre - do più pre - sto a - mia - te; che sol per vo - stro gio - co

cre - do più pre - sto a - mia - te; che sol per vo - stro gio - co

cre - do più pre - sto a - mia - te; che sol per vo - stro gio - co

Verdelot / Scotto, 30, 'S'io pensassi'

25

change of harmony

the homophony is avoided

the rest is filled

io re - st'in vi - ta. Io bra - mo sol ve - der don - - - na gra - di - - -

st'in vi - - - ta. Io bra - mo sol ve - der don - na gra - di - - - - - - - - -

io re - st'in vi - ta. Io bra - mo sol ve - der don - - - na gra - di - - -

re - st'in vi - ta. Io bra - mo sol ve - der don - - - na gra - - - di -

re - st'in vi - - - ta. Io bra - mo sol ve - der don - - na gra - di - - - -

re - st'in vi - - - ta. Io bra - mo sol ve - der don - - - na gra - di - - -

30

since the original soprano tacet, the passage is skipped

ta, sa - zia di

ta, (gra - - - di - ta,) sa - zia di

ta, sa - zia di

ta, sa - zia di me qua - lun - que vo - stra vo - - - glia, sa - zia di

ta, sa - zia di me qua - lun - que vo - stra vo - - - glia, sa - zia di

ta, sa - zia di me qua - lun - que vo - stra vo - - - glia,

35

borrowing from the alto

me qua - lun - que vo - stra vo - - - glia, che mia gio - - - ia o

me qua - lun - que vo - stra vo - - - glia, che mia gio - - - ia o

me qua - lun - que vo - stra vo - - - glia, che mia gio - - - ia o

me qua - lun - que vo - stra vo - - - glia, che mia gio - - - ia o

che mia gio - - - ia o

Verdelot / Scotto, 30, 'S'io pensassi'

39 **change of harmony**

mia do - - - glia non cu - ro poi, che co - sì vuol - - -
ia o mia do - - - - - glia non cu - ro poi, che co - sì

mia do - - - glia non cu - ro poi, che co - sì vuol - - -
o mia do - - - glia non cu - ro poi, che co - sì

o mia do - - - glia non cu - ro poi, che co - - - - sì

mia do - - - glia non cu - ro poi, che co - - - - sì

43

- mi - - a sor - - - te, non cu - ro poi, che co - sì vuol - - -
tenor
co - sì vuol mia sor - - - te, non cu - ro poi, che co - sì

- mi - - a sor - - - te, non cu - ro poi, che co - sì vuol - - -
vuol mia sor - - - te, non cu - ro poi, che co - sì

vuol mia sor - - - te, non cu - ro poi, che co - - - sì

vuol mia sor - - - te, non cu - ro poi, che co - - - sì

47

- mi - - a sor - - - te.
borrowing from the tenor
vuol - - - mia sor - - - te.

Scotto avoided the pedal-point coda

- mi - - a sor - - - te.
vuol mia sor - - - te, che co - sì vuol - - - mia sor - - - te.
vuol mia sor - - - te, che co - sì vuol mia sor - - - te.
vuol - - - mia sor - te, che co - sì vuol mia sor - - - te.

10

Scotto (1541), 32, 'Quand'io pens'al martire'

See Chapter 3.4, 'The Madrigalian Duo'. All the analytical comments on the structure of this duo are mine.

Tenor, bars 1-3

Quan - d'io pen - s'al mar - ti - - re, A - mor,
 Quan - d'io pen - s'al mar - ti - - - - - re, A - mor,
 Quan - d'io pen - s'al mar - ti - - - - -

first musical phrase, but different text

che tu mi da - - i, gra - vo - soe for - - - - - re, A - mor, che tu mi dai, gra - vo - - - - soe

first musical phrase, but different text

Alto, bars 12-13

cor - ro per gir a mor - te, te, cor - ro per gir a mor - te, [cor - ro per gir a mor - - - - te,] co -

Tenor, bars 14-15

cor - ro per gir a mor - te, for - te, cor - ro per gir a mor - te, [cor - ro per gir a mor - - - - te,] co -

same phrase

first musical phrase, but different text

si spe - ran - doj miei dan - ni fi - ni - - re, fi - - ni - re. Ma poi ch'io si spe - ran - doj miei dan - ni fi - ni - re. Ma poi ch'io giun - g'al pas - so, - - -

first musical phrase, but different text

first musical phrase, but different text

giun - g'al pas - so, ch'è por - tojn que - sto mar d'o - - - gni tor - ch'è por - tojn que - - - sto mar d'o - gni

Arcadelt / Scotto (1541), 34, 'Quand'io pens'al martire'

Also Arcadelt used the same musical phrase with different words

Soprano, bars 31-34

tan- to pia- cer ne sen- to,
men - - - to, tan - to pia- cer ne sen - - - - - to, che l'al - ma

Alto, bars 30-31

tor - men - to, tan - to pia- cer ne sen - to, pia- cer ne sen- to, tan - to pia- cer ne sen - - to,

first phrase...

si rin - for - za on - d'io nol pas - - - so, on - d'io nol pas - - so. Co - sì il

che l'al - ma si rin - for - za on - d'io nol pas - - - - - so, on -

**same solmisation
except for the first note**

vi - ver m'an - ci - - de, [co - sì il vi - ver m'an - ci - - - - - de,]

d'io nol pas - - - - - so. Co - sì il vi - ver m'an - ci - - de, co -

**first musical phrase,
but different text**

co - sì la Mor - te mi ri - tor - na in vi - - - - - ta:

sì la Mor - te mi ri - tor - na in vi - - - - - ta: o mi - - - - - se -

**first musical phrase,
but different text**

first phrase, same solmisation

o mi - - - se - - - ria in fi - - - ni - - - - - ta!

ria in fi - - - ni - - - ta! Che l'u - no ap - por - ta e

Che l'u - no ap - por - ta e l'al - tra non re - - - ci - de.

l'al - - - tra non re - ci - - - de, e l'al - tra non re - ci - - - - - de.

11

Gardane (1543), 40, 'Dont vien cella'

See Chapter 4.1, 'The Musical Fabric'.

The musical score is presented in a grand staff format, consisting of two staves per system. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into seven systems, each starting with a measure number in the left margin: 6, 11, 17, 22, 28, and 34. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the final system.

12

Gardane (1543), 53, 'Const. Festa. Sicut locutus est'

See Chapter 4.1, 'The Musical Fabric'.

The image displays a musical score for a piece titled 'Gardane (1543), 53, 'Const. Festa. Sicut locutus est''. The score is presented in a two-staff format, with the upper staff in treble clef and the lower staff in bass clef. The music is written in a common time signature (C) and features a key signature of one flat (B-flat). The score is divided into six systems, each beginning with a measure number: 6, 11, 15, 20, 25, and 30. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (flats). The piece concludes with a double bar line at the end of the 30th measure.

13

Licino (1545/6), 1, 'Canon in diapente superius. Primi Toni'

See Chapter 4.2, 'Canons'. All the analytical comments on the modal structure of this duo are mine.

Musical notation for measures 1-6. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). Measure 1 has a whole rest in the top staff and a whole note C in the bottom staff. Measure 2 has a whole rest in the top staff and a whole note G in the bottom staff. Measure 3 has a whole note D in the top staff and a whole note C in the bottom staff. Measure 4 has a whole note E in the top staff and a whole note G in the bottom staff. Measure 5 has a whole note F in the top staff and a whole note D in the bottom staff. Measure 6 has a whole note G in the top staff and a whole note C in the bottom staff. A fermata is placed over the G in the top staff and the C in the bottom staff.

Musical notation for measures 7-11. Measure 7 starts with a fermata over the G in the top staff and the C in the bottom staff. Measure 8 has a whole note D in the top staff and a whole note G in the bottom staff. Measure 9 has a whole note E in the top staff and a whole note D in the bottom staff. Measure 10 has a whole note F in the top staff and a whole note G in the bottom staff. Measure 11 has a whole note G in the top staff and a whole note D in the bottom staff.

Musical notation for measures 12-16. Measure 12 has a whole note D in the top staff and a whole note G in the bottom staff. Measure 13 has a whole note E in the top staff and a whole note D in the bottom staff. Measure 14 has a whole note F in the top staff and a whole note G in the bottom staff. Measure 15 has a whole note G in the top staff and a whole note D in the bottom staff. Measure 16 has a whole note D in the top staff and a whole note G in the bottom staff.

Musical notation for measures 17-21. Measure 17 has a whole note D in the top staff and a whole note G in the bottom staff. Measure 18 has a whole note E in the top staff and a whole note D in the bottom staff. Measure 19 has a whole note F in the top staff and a whole note G in the bottom staff. Measure 20 has a whole note G in the top staff and a whole note D in the bottom staff. Measure 21 has a whole note D in the top staff and a whole note G in the bottom staff.

Musical notation for measures 22-26. Measure 22 has a whole note D in the top staff and a whole note G in the bottom staff. Measure 23 has a whole note E in the top staff and a whole note D in the bottom staff. Measure 24 has a whole note F in the top staff and a whole note G in the bottom staff. Measure 25 has a whole note G in the top staff and a whole note D in the bottom staff. Measure 26 has a whole note D in the top staff and a whole note G in the bottom staff. A fermata is placed over the D in the top staff and the G in the bottom staff. Chord symbols (C) and G are written below the bottom staff, with arrows indicating the progression from C to G.

Musical notation for measures 27-31. Measure 27 has a whole note D in the top staff and a whole note G in the bottom staff. Measure 28 has a whole note E in the top staff and a whole note D in the bottom staff. Measure 29 has a whole note F in the top staff and a whole note G in the bottom staff. Measure 30 has a whole note G in the top staff and a whole note D in the bottom staff. Measure 31 has a whole note D in the top staff and a whole note G in the bottom staff. A fermata is placed over the D in the top staff and the G in the bottom staff. Chord symbols (C) and G are written below the bottom staff, with arrows indicating the progression from C to G.

Agostino Licino, 1, 'Canon in diapente superius'

32

37

42

47

52

57

Agostino Licino, 1, 'Canon in diapente superius'

62

(F)

67

C

72

G → D (A)

77

(E) D (A)

82

87

Agostino Licino, 1, 'Canon in diapente superius'

92

Two staves of music. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with an alto clef (8) and contains a bass line with eighth and quarter notes.

97

Two staves of music. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with an alto clef (8) and contains a bass line with eighth and quarter notes.

102

Two staves of music. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with an alto clef (8) and contains a bass line with eighth and quarter notes.

107

Two staves of music. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with an alto clef (8) and contains a bass line with eighth and quarter notes. A chord change is indicated by an arrow from (G) to D.

112

Two staves of music. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with an alto clef (8) and contains a bass line with eighth and quarter notes.

117

Two staves of music. The upper staff is in treble clef with a soprano clef (8) and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with an alto clef (8) and contains a bass line with eighth and quarter notes. A chord change is indicated by the letter D.

14

Lupacchino (*ante 1550*), 27, 'Lupacchino, Sopra la Battaglia'

See Chapter 3.3, 'The two-part Chanson' and Chapter 4.1, 'The Musical Fabric'. The original chanson is 'La guerre: Escoutez tous gentilz' (1528) by Clément Janequin. I used the modern edition Janequin, *Chansons*, vol. 6, No. 3, pp. 23-53 for my comparison. All the analytical comments on the structure and the text of this duo are mine.

Soprano's beginning
Es - - - cou - tez,

Alto's beginning
Es - - - - cou - tez,

Soprano, I, 12 -
du no - ble, du no - ble roy

Tenor, I, 7 -
gen-tilz, gen-tilz Gal - - loys

Soprano, I, 20 -
coys. Et or - rez, si bien es-cou - tez, des coups ru - ez de tous co - stez,

Alto, I, 20 -
Et or - rez, si bien es-cou - tez, des coups ru - ez de tous co - stez,

Soprano, I, 25 -
de tous co - stez,

Soprano, I, 27 -
de tous co -

Alto, I, 24 -
des coups ru - ez, de tous co - stez,

Lupacchino (c. 1550), 37, 'Sopra la Battaglia'

30 Soprano, I, 32 -

ste Phiffres souf - flez, frap - pez tam - bours, tam - bours, tour - nez, vi -

Tenore, I, 30 - Alto, I, 34 -

Phiffres souf - flez, tour - nez, vi -

36

rez, fai - ctes, vos tours, souf - flez, jou - ez, fra - pez tam - bours, phif - fres

rez, fai - ctes, vos tours,

42

tour - nez, vi - rez, souf - - flez, jou - ez, fai - ctes vos tours. A -

A -

48 Soprano, II, 7 -

van - tu - riers, bons com - pa - - gnons. fa ri ra ri ra ri ra ri

van - tu - riers, bons com - pa - gnons.

54 Soprano, II, 22 -

ra ri ra ri ra ri ra ri ra. Fre re le le lan fan Fre re le le lan fan

ra ri ra ri ra ri ra ri ra.

60

Fre re le le lan fan fey - ne Fre re le le lan fan fey - ne Fre re le le lan fan

Alto, II, 45 -

Pour se - cou - rir

Lupacchino (c. 1550), 37, 'Sopra la Battaglia'

65

fey - ne Fre re le le lan fan

Musical notation for measures 65-70, featuring a vocal line and a lute accompaniment line in a minor key.

71

Musical notation for measures 71-76, continuing the vocal and lute accompaniment.

77

Musical notation for measures 77-82, continuing the vocal and lute accompaniment.

83

Musical notation for measures 83-88, continuing the vocal and lute accompaniment.

89

Musical notation for measures 89-94, continuing the vocal and lute accompaniment.

95

Musical notation for measures 95-100, concluding the piece with a double bar line.

15

Lupacchino (*ante* 1550), 28, 'Tasso, Sopra la Battaglia'

See Chapter 3.3, 'The two-part Chanson' and Chapter 4.1, 'The Musical Fabric'. The original chanson is 'La guerre: Escoutez tous gentilz' (1528) by Clément Janequin. I used the modern edition Janequin, *Chansons*, vol. 6, No. 3, pp. 23-53 for my comparison. All the analytical comments on the structure and the text of this duo are mine.

Soprano's beginning

Es - cou - tez, es - cou - tez, es - cou - tez, tous gen -

Soprano's beginning

Es - cou - tez, es - cou - tez,

7 **Soprano, I, 12 -**

tilz, gen - tilz du no - ble roy

Tenor, I, 12 -

du no - ble roy

12 **Soprano, I, 29 -**

du no - ble roy Fran - coys, du no - ble Fran - coys. Phif - fres souf - flez,

Tenor, I, 30 -

du no - ble roy Phif - fres souf -

17 **Soprano, I, 20 -**

tam - bours, frap - - pez, tam - bours, Et or - rez, si bien es - cou - tez,

Tenor, I, 34 -

flez, souf - flez, jou - ez,

22 **Soprano, I, 25 -**

de tous co - stez, de

Lupacchino (c. 1550), 39, 'Tasso, Sopra la Battaglia'

27

tous co - stez, de tous co - stez.

Musical notation for measures 27-31, featuring a vocal line and a lute accompaniment line in a minor key.

32

Musical notation for measures 32-36, continuing the vocal and lute parts.

37

Musical notation for measures 37-41, continuing the vocal and lute parts.

42

Soprano, II, 60 -

pa ti pa toc von von pa ti pa

Musical notation for measures 42-46, with a vocal line and lute accompaniment.

47

Soprano, II, 67 -

toc von von pa ti pa toc von ta ri ra ri ra ri

Musical notation for measures 47-51, with a vocal line and lute accompaniment.

52

ra rey - - - ne, ta ri ra ri ra ri ra la la la ta ri

Musical notation for measures 52-56, with a vocal line and lute accompaniment.

Lupacchino (c. 1550), 39, 'Tasso, Sopra la Battaglia'

57 **Soprano, II, 88 -**

ra ri ra ri ra rey - ne, cou - ra ge. Ta ri

62

ra ri ra la ta ri ra ri ra ta ri ra ri ra, don - nez ho - ri -

Alto, II, 90 -

la la la la la la la

67 **Soprano, II, 42 -**

ons. bruy - ez, ton - nez, gros cour - taux et faul - cons.

73

79

85

16

Villancicos (1556), 3, 'Dime robadora'

See Chapter 3.6, 'Other Vocal Duos'. In the same collection were included both a duo and a trio version of the same music.

Duo No. 3

Di - - - me, ro - ba - do - ra, ¿que
yo soy quien t'a - do - ra y

Trio only

Di - me, ro - ba - do - - - ra, ¿que te me - re -
yo soy quien t'a - do - - - ra y tú con - tra

Di - me, ro - - - ba - do - ra, ¿que que te me - re - cí?
yo soy quien t'a - do - ra y tú con - tra mí.

5

te me - re - cí? ¿Qué ga - nas a - go - ra, [qué ga - nas a -
tú con - tra mí.

cí? ¿Qué ga - nas a - go - ra, qué ga - nas a - go - ra
mí.

¿Qué ga - - - nas a - go - ra que mue - - - ra por tí? ¿Qué ga -

10

go - ra] que mue - ra, que mue - ra por tí?
- que mue - ra, que mue - - - ra por tí?

nas a - go - ra que mue - ra, que mue - ra por tí?

15 [this section is absent in the trio version]

¿Qué ga - nas a - go - ra, qué ga - nas a -
¿Qué ga - nas a - go - ra, qué ga - nas a - go - ra

Villancicos (1556), 3, 'Dime robadora'

19

go - ra que mue - ra, que mue - ra por tí?

que mue - ra, que mue - - - ra por tí?

24 Buelta

Yo siem - - pre sir - vien - - do, tú siem - pre, [tú siem -
mu - rien - - - do,

Yo siem - - - pre sir - vien - - do, tú siem - pre,
mu - rien - - do,

Yo siem - pre sir - vien - do, tú siem - pre, [tú - - -

mu - rien - do,

29

pre.] tú siem - - - pre ol - vi - dan - - - do;
tú siem - - - pre ma - tan - - - do;

tú siem - pre ol - - - vi - dan - - - do;
tú siem - pre ma - tan - - - do;

siem - pre,] ol - - - vi - dan - - - do, [ol - vi - - - dan - - - do;]
ma - - - tan - - - do, [ma - - - - - tan - - - do.]

17

Villancicos (1556), 4, 'No so yo quien bivar'

See Chapter 3.6, 'Other Vocal Duos'. In the same collection were included both a duo and a trio version of the same music.

Duo No. 4

Trio only

No so yo quien veis bi - vir, no so
El que fue vues - tro y se - rá,

No so yo, no so yo quien veis bi - vir, no
El que fue, el que fue vues - tro y se - rá,

6

yo, no so yo, no, no, no, no, no, no: som - bra soy, som - bra soy -
so yo, no so yo, no, no, no, no: som - bra soy, [som - bra soy,] som - bra soy del
yo, no, no, no: som - bra soy, som - bra soy del que mu - rió,

12

- del que mu - rió, [som - bra soy del que mu - rió,] som - bra
que mu - rió, [som - bra soy del que mu - rió,] som - bra soy del
[som - bra soy del que mu - rió,] del que mu - rió, som - bra soy del que mu - rió, del que

16

soy del que mu - rió, [del que mu - rió,]
que mu - rió, [del que mu - rió, del que mu - rió,]
mu - rió, som - bra soy del que mu - rió.

Villancicos (1556), 4, 'No soy yo quien veis bivir'

21 [Buelta]

Se - ño - ra, yo no so ya, yo no so
ya es per - di - da mi me - mo - ria, (mi me -

Se - ño - ra, yo no so ya, yo no so
ya es per - di - da mi me - mo - - - ria, (mi me - mo - - -

Se - ño - ra, se - ño - ra, yo no so ya, quien go - za - va
ya es per - di - da, mi me - mo - ria, mi me - mo - - - ria, mi me -

26

ya quien go - za - va vues - tra glo - ria.
mo - ria) que nel o - tro mun - do es - - - tá.

ya quien go - za - - va vues - - - tra glo - ria.
ria) que nel o - - - tro mun - - - do es - tá.

vues - tra glo - - - ri - a, vues - - - tra glo - ri - a.
mo - ria, que nel o - tro mun - - - do es - tá.

VILANCICOS A DOS BOZES

Como puedo yo bivir	I
Y dezid ferranicas he	I
Dime robadora quete	II
No so yo quien veis bivir	II
No melas amuestras mas	III
Y endo me y viniendo	III
No tienen vadomis males	III
An daran siempre mis ojos	III
Mal segura muyto mal	V
Para ver me con ventura	V
Vn dolor tengo en el alma	VI
Que todos sep assan en flores	VI

3. Part of the index of Villancicos (1556) relating to the twelve two-part villancicos.

18

Villancicos (1556), 19, [Anonymous], 'Septimo Tono'

See Chapter 3.2, 'Vocal vs. Instrumental' and Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

Musical notation for measures 1-6. The score is in two staves, treble and bass clef. The key signature has one sharp (F#). The melody in the upper staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line starts with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. A sharp sign (#) is placed above the second staff in measure 6.

Musical notation for measures 7-11. The upper staff continues the melody with quarter notes G4, A4, B4, C5, and a half note D5. The bass line has quarter notes G3, A3, B3, C4, and a half note D4. A sharp sign (#) is placed above the second staff in measure 8.

Musical notation for measures 12-16. The upper staff has quarter notes D5, C5, B4, A4, and a half note G4. The bass line has quarter notes D4, C4, B3, A3, and a half note G3. A sharp sign (#) is placed above the second staff in measure 13.

Musical notation for measures 17-21. The upper staff has quarter notes G4, A4, B4, C5, and a half note D5. The bass line has quarter notes G3, A3, B3, C4, and a half note D4.

Musical notation for measures 22-26. The upper staff has quarter notes D5, C5, B4, A4, and a half note G4. The bass line has quarter notes D4, C4, B3, A3, and a half note G3.

Musical notation for measures 27-32. The upper staff has quarter notes G4, A4, B4, C5, and a half note D5. The bass line has quarter notes G3, A3, B3, C4, and a half note D4. A sharp sign (#) is placed above the second staff in measure 27.

Musical notation for measures 33-37. The upper staff has quarter notes D5, C5, B4, A4, and a half note G4. The bass line has quarter notes D4, C4, B3, A3, and a half note G3.

Villancicos (1557), 19, 'Septimo Tono'

39

Musical notation for measures 39-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 39 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 44. The bass line provides a steady accompaniment with eighth and quarter notes.

45

Musical notation for measures 45-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 45 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 50. The bass line provides a steady accompaniment with eighth and quarter notes.

51

Musical notation for measures 51-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 51 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 55. The bass line provides a steady accompaniment with eighth and quarter notes.

56

Musical notation for measures 56-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 56 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 61. The bass line provides a steady accompaniment with eighth and quarter notes.

62

Musical notation for measures 62-66. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 62 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 66. The bass line provides a steady accompaniment with eighth and quarter notes.

67

Musical notation for measures 67-71. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 67 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 71. The bass line provides a steady accompaniment with eighth and quarter notes.

72

Musical notation for measures 72-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 6/8 time signature. Measure 72 starts with a whole note G4 in the treble and a whole note G2 in the bass. The melody in the treble staff moves stepwise up to D5 in measure 76. The bass line provides a steady accompaniment with eighth and quarter notes. The piece concludes with a double bar line in measure 76.

19

Zarlino (1558), Duo 'sopra un soggetto ritrovato'

See Chapter 4.1, 'The Musical Fabric'. Zarlino took the upper part from a duo by Willaert which is a section of the hymn 'Ad vespas' published in Willaert (1542). All the analytical comments on the structure of this duo are mine.

Total range of Zarlino's duo = 15 notes (2 octaves)

The musical score is presented in three systems, each with three staves. The top staff is the vocal line, the middle staff is the upper instrumental line, and the bottom staff is the lower instrumental line. The lyrics are written below the vocal line.

System 1 (Measures 1-4):

- Staff 1 (Vocal): Sci - - - - mus hoc - - - - no -
- Staff 2 (Upper Instrumental): Sci - mus hoc - - - - no - - - -
- Staff 3 (Lower Instrumental): [Bass line]
- Chordal markings: 1, C₃

System 2 (Measures 5-8):

- Staff 1 (Vocal): - - - - strum, me ru is se cri -
- Staff 2 (Upper Instrumental): - - - - strum, me ru is - - - - se cri - -
- Staff 3 (Lower Instrumental): [Bass line]
- Chordal markings: C, 8, 8

System 3 (Measures 9-12):

- Staff 1 (Vocal): - - - - - men nos
- Staff 2 (Upper Instrumental): - - - - - men nos - - - - - mus cau -
- Staff 3 (Lower Instrumental): [Bass line]
- Chordal markings: 8, G, 10, 8, 10, 8, 10

System 4 (Measures 13-16):

- Staff 1 (Vocal): su - mus - - - - cau - - - - -
- Staff 2 (Upper Instrumental): - - - - - sæ, - - - - [nos su - mus cau - sæ] fa -
- Staff 3 (Lower Instrumental): [Bass line]
- Chordal markings: C, 8

System 5 (Measures 17-20):

- Staff 1 (Vocal): sæ fa - - - - te - a - - - - mur i - - - - -
- Staff 2 (Upper Instrumental): te - a - - - - - - - - - mur i - - - - -
- Staff 3 (Lower Instrumental): [Bass line]
- Chordal markings: 10, 8, 8, 8

Zarlino (1558), Duo 'sopra un soggetto ritrovato'

21

psi, fa - - - te - a - - - mur i - - -

psi, fa - - - te - a - - - mur i - - -

8 1

25

psi: Chri - - - ste sed no - - -

psi: Chri - - - ste sed no - - - bis mi -

[E] C₃

29

bis mi - - - se - ran - - - do par - - -

se - ran - - - do par - - -

8 8 8

33

ce, par - - - ce prae - - -

ce, par - - - ce prae -

8 A 10

36

ca - - - mur.

ca - - - mur.

8 10 C

20

Zarlino (1558), Duo 'tutto di fantasia'

See Chapter 4.1, 'The Musical Fabric'. All the analytical comments on the structure of this duo are mine.

Total range = 14 notes (octave + seventh)

Musical notation for measures 1-4. The upper staff is in treble clef and the lower staff is in bass clef. Measure numbers 12, 8, and 8 are indicated below the lower staff.

Musical notation for measures 5-8. Measure numbers 1 and 8 are indicated below the lower staff. A chord symbol **D** is placed below the lower staff at measure 8.

Musical notation for measures 9-13.

Musical notation for measures 14-18. Chord symbols **[A]** and **[E]** are placed below the lower staff at measures 14 and 16 respectively. Measure number 8 is indicated below the lower staff at measure 18.

Musical notation for measures 19-23. Chord symbol **A** is placed below the lower staff at measure 21. Measure numbers 8 and 8 are indicated below the lower staff at measures 20 and 23 respectively.

Musical notation for measures 24-28. Chord symbols **[G]** and **F** are placed below the lower staff at measures 24 and 27 respectively. Measure number 8 is indicated below the lower staff at measure 28.

Musical notation for measures 29-32. A chord symbol **D** is placed below the lower staff at measure 32.



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4. Title-page of Girolamo Scotto's Secondo libro di madrigali a due voci.

TENORE I 3

Dormendo vn giorno abai a l'omb: a amor Douc il murmor di fonti dou'

il murmor di fonti piu gli piacque ij Corser le ninfe à vèdicar l'ardore Et la face gli ascosu sotto l'acque

ch'il crederbbe dètro a ql'liquore Subitamēte eterno foco nacque ij

subitamēte eterno fo co nacque ij Ond' a quei bagni il caldo semp' dura ond' aquei bagni

sempre il caldo dura Che la fiāma d' amor acqua nō cura che la fiamma d' amor acqua nō cura acqua nō cura

che la fiamma d' amor acqua non cura ij ac qua non cura d' amor acqua non cura. La ij

5. Facsimile of the tenore part of 'Dormendo un giorno' by Scotto, transcribed in the next pages.

21

Scotto (1559), 1, 'Dormendo un giorno'

See Chapter 3.4, 'The Madrigalian Duo'. The original setting is by Verdelot in *Madrigali a cinque* (1540). All the analytical comments on the structure of this duo are mine.

Dor - - - - - men - do un gior - no a Ba - - - - -

original bass

Dor - men - do un gior - no a Ba - ia a l'om - bra a - - - - -

original soprano

4 - - - - - ia, [dor - men - do un gior - no a Ba - - - - -

original bass

- - - - - mor,

original soprano

7 ia] a l'om - bra a - mor, [a l'om - bra a - mor,]

original bass

do - v'il mur - mur di fon - - - - -

original soprano

11 do - v'il mur - mur di fon - ti più gli piac - -

bass

original tenor

ti, do - v'il mur - mur di fon - ti più gli piac - - - - -

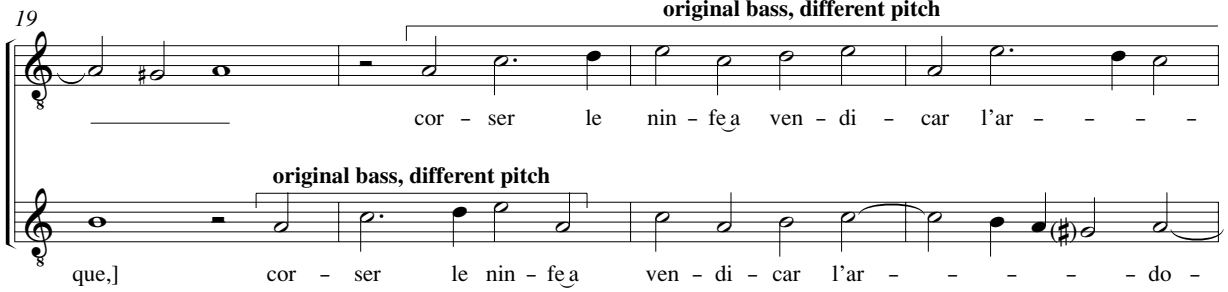
original soprano

15 - - - - - que,

- - que, [do - v'il mur - mur di fon - - - - - ti più gli piac -

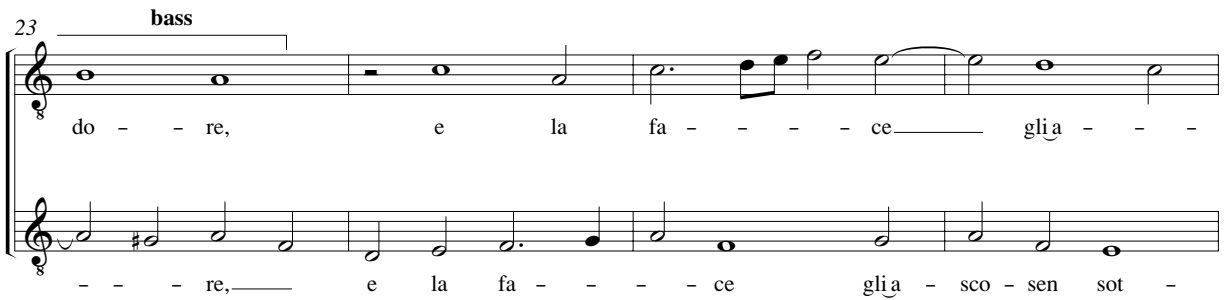
Verdelot / Scotto (1559), 1, 'Dormendo un giorno'

19 **original bass, different pitch**



cor - ser le nin - fe a ven - di - car l'ar - - - -
que,] cor - ser le nin - fe a ven - di - car l'ar - - - - do -

23 **bass**



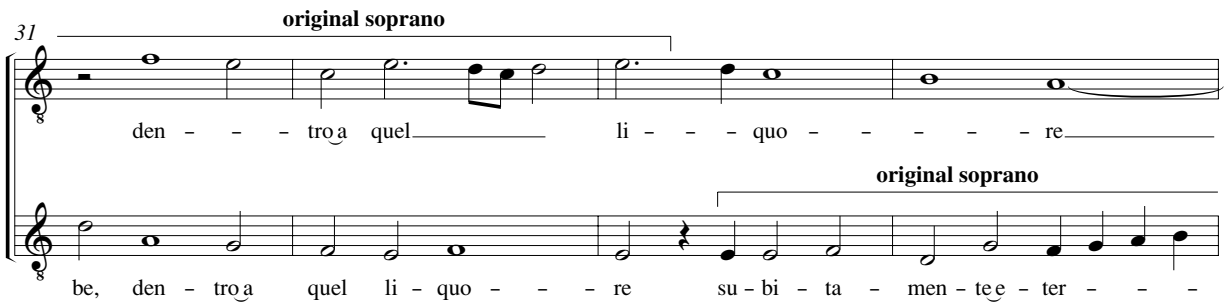
do - - re, e la fa - - - - ce - - - - gli a - - - -
- - - re, e la fa - - - - ce gli a - sco - sen sot -

27 **original soprano**



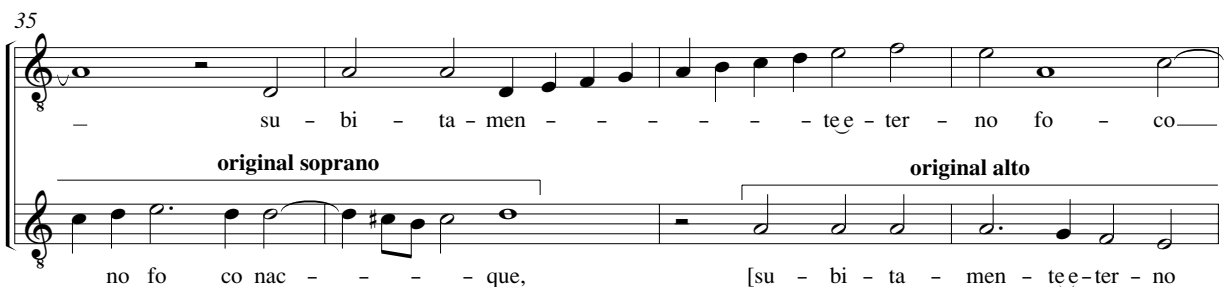
sco - sen sot - - - to l'ac - - - - que. Ch'il cre - de - reb - be,
to - - - l'ac - que. Ch'il cre - de - reb -

31 **original soprano**



den - - - tro a quel - - - li - - - quo - - - - re - - -
be, den - tro a quel li - quo - - - re su - bi - ta - men - te e - ter - - -

35 **original soprano** **original alto**



- su - bi - ta - men - - - - te e - ter - no fo - co -
no fo co nac - - - - que, [su - bi - ta - men - te e - ter - no

Verdelot / Scotto (1559), 1, 'Dormendo un giorno'

39 **original soprano**

— nac — — — que, [su - bi - ta - men - te e - ter — — — — — no fo -

original alto

fo - co nac — que,] su - bi - ta - men - te e - ter - no fo - co

43 **original soprano**

— — co nac — — — que,] on - d'a quei ba - gni sem - — — pre il

original bass

nac — que, [su - bi - ta - men - te e - ter - no fo - co nac — — — — — que,] on - d'a quei

47

cal - do du - ra, il cal - do sem - pre du - ra,

original bass

ba - gni il cal - — — do sem - pre du - ra, on - d'a quei

original alto

51 **original soprano**

— — — — — [il cal - do sem - pre du - — — ra,] che la fiam -

original alto

ba - gni sem - — — pre il cal - do du - ra, che — — —

55 **original soprano**

ma d'a - mor ac - qua — — — non — — — — — cu - — — — ra, [che

original alto

— la fiam - ma — — — d'a - mor ac - qua non cu - ra, [che

Verdelot / Scotto (1559), 1, 'Dormendo un giorno'

59 **original soprano**

la fiam - ma d'a - mor ac - qua non cu - - -

la fiam - ma d'a - mor ac - qua non cu - ra,] ac - qua non cu -

63 **sop.**

ra,] ac - qua non cu - - - - ra, che la fiam - ma

original bass

ra, che la fiam - ma d'a - mor ac -

67

d'a - mor ac - - - qua non

original bass

qua non cu - - - - ra, [che la fiam - ma d'a - mor ac -

original quinto

qua non cu - - - - ra, [che la fiam - ma d'a - mor ac -

71

cu - - - ra, [che la fiam - ma d'a - mor ac -

original quinto

qua non cu - ra,] ac - - - - - - - - - - qua non cu -

75 **original soprano**

- - - - - qua non cu - - - - - ra.]

original bass

ra, d'a - mor ac - qua non cu - - - - ra.

22

Vinci (1560), 24, 'Senza octava'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. The title refers to the prohibition of the harmonic interval of an octave throughout the piece.

Measures 1-3 of the piece. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of whole notes and half notes.

Measures 4-7. Measure 4 is marked with a '4'. The upper staff features a melodic line with a slur over measures 5 and 6. The lower staff provides a harmonic accompaniment.

Measures 8-11. Measure 8 is marked with an '8'. The upper staff continues the melodic line with a slur over measures 9 and 10. The lower staff continues the accompaniment.

Measures 12-15. Measure 12 is marked with a '12'. The upper staff shows a melodic line with a slur over measures 13 and 14. The lower staff continues the accompaniment.

Measures 16-19. Measure 16 is marked with a '16'. The upper staff features a melodic line with a slur over measures 17 and 18. The lower staff continues the accompaniment.

Measures 20-23. Measure 20 is marked with a '20'. The upper staff shows a melodic line with a slur over measures 21 and 22. The lower staff continues the accompaniment.

Vinci (1560), 24, 'Senza octava'

24

28

32

36

40

44

23

Païen (1564), 15, 'A questo confortando 'l popol tutto'

See Chapter 3.4, 'The Madrigalian Duo'. The original madrigal is by Du Pont (1545). All the analytical comments on the structure of this duo are mine.

it begins from alto and tenor

Païen (1564)

A que - sto con - for - tan - d'il po - pol

A que - sto con - for - tan - d'il po - pol tut - -

Du Pont (1545)

A que - sto con - for - tan - d'il po - pol tut - - - to, il po - pol

A que - sto con - for - tan - d'il po - pol tut - -

A que - sto con - for - tan - d'il po - pol

A que - sto con - for -

departure

5

tut - - - to, a que - sto con - for - tan - d'il po - pol tut - - - - - to,

to, a que - sto con - for - tan - d'il po - pol tut - - - - - to, o -

tut - - - - - to,

to,

tut - - - - - to,

tan - d'il po - pol tut - to,

the cadence lacks the discord

Païen's pattern

o - no - ran

o - no - ran

Du Pont / Païen (1564), 15, 'A questo confortand' il popol tutto'

10 **original soprano**

o - no - ran la lor de - - - - -

14

a con pu - ra fe - de e quant - - t'es - sa ne tra - - - e

a con pu - ra fe - de e quan - t'es - sa ne tra - - - e mag - gior il

a con pu - ra fe - de; e quan - - t'es - sa ne trae

a con pu - ra fe - de; e quan - t'es - - sa ne trae

a con pu - ra fe - - - - de; e quan - - t'es - - sa ne

a con pu - ra fe - de; e quan - t'es - - sa ne trae

19 **two-voice cadence without discord** **no rest**

mag - gior il frut - to, ne tor - na lor, ne tor - na lor più dol - ce

frut - - - - - to, ne tor - na lor ne tor - na lor più dol -

mag - gio - re il frut - to, ne tor - na lor, ne tor - na lor più dol - ce

mag - gio - re il frut - to, ne tor - na lor più dol - ce la mer -

trae mag - gio - re il frut - to, ne tor - na lor più dol - ce la mer - ce -

mag - gio - re il frut - to, ne tor - na lor, ne tor - na

Du Pont / Paien (1564), 15, 'A questo confortand' il popol tutto'

24

no rest

la mer - ce - - - - - de; ed han già la bel - l'o - pra

ce la mer - ce - - - - - de; ed han già la bel - l'o - - - - -

la mer - ce - - - - - de; ed han già la bel - l'o - pra

ce - - de, la mer - ce - - - - - de; ed han già la bel - l'o - pra a tal con - dut -

de; ed han già la bel - l'o - pra tal con -

lor più dol - ce la mer - ce - de; ed han già la bel - l'o - pra a tal con -

Paien's pattern

29

the rhythm was simplified

a tal con - dut - - - - - to, che sen - za que - stion far - ne o - gnun

pra a tal con - dut - to, che sen - za que - stion far - ne o -

a tal con - dut - - - - - to, che sen - za que - stion far - ne o - gnun

to, a tal con - dut - - - - - to, che sen - za que - stion far - ne o -

dut - - - to, a tal con - dut - - - - to, che sen - za que - stion far - ne o -

dut - - - to, a tal con - dut - to,

34

le cre - - - - - de. On - - d'el - - l'al - quan - to pria che'l

gnun le cre - de. On - - d'el - l'al - quan - - - to pria che'l di

le cre - - - - - de. On - d'el - l'al - - quan - - - to pria che'l

gnun le cre - - - - - de. On - d'el - l'al - quan - - - to pria

gnun le cre - de, le cre - - - de. On - d'el - l'al - quan - -

On - d'el - l'al - quan - - - to pria che'l di

Du Pont / Païen (1564), 15, 'A questo confortand' il popol tutto'

39 **Païen's pattern**

di s'a - pris - - - - - se

since the soprano tacet,
the whole passage is scrapped

- s'a - pris - - - - - se

di s'a - pris - - - - - se,

che'l di s'a - pris - - - - - se, a duo di

to pria che'l di s'a - - - pris - - - se,

s'a - pris - - - se, s'a - - - pris - se, a duo di

44 **departure**

nel tem - pio a - par - - - v'e dis - - - - - se,

nel tem - pio a - par - v'e dis - - - - - se, nel

nel tem - pio a - par - - - v'e dis - - - - - se,

- lor nel tem - pio a - par - - - v'e dis - - - - - se,

nel tem - pio a - par - - - v'e dis - - - - - se,

- lor nel tem - pio a - par - - - v'e dis - - - - - se,

49

since there is no second part,
the duo ends on the modal tonic

nel tem - pio a - par - v'e dis - - - - - se.

Païen's pattern

tem - pio a - par - v'e dis - - - - - se.

nel tem - pio a - par - v'e dis - - - se:

- nel tem - pio a - par - - - v'e dis - - - se:

se:

- nel tem - pio a - par - - - v'e dis - - - se:

24

Païen (1564), 18, 'Gravi pene in amor si provan molte'

See Chapter 3.4, 'The Madrigalian Duo'. The original three-voice madrigal is by Arcadelt (1542). All the analytical comments on the structure of this duo are mine.

the homophony is avoided

Païen (1564)
Gra - - - vi pe - ne in a - - - - - mor si pro - van

Arcadelt (1542)
Gra - vi pe - ne in a - mor si pro - van mol - - - -
Gra - - - vi pe - ne in a - mor si pro - van mol - - - - te, si

the breve is changed into a minim

5

mol - - te, di che pro - va - t'io n'ho, di che pro - va - t'io n'ho la

cadence with divisions

te, di che pro - va - t'io n'ho, di che pro - va - t'io

mol - - te, di che pro - va - t'io n'ho, di che pro - va - t'io n'ho la

te, di che pro - va - t'io n'ho, di che pro - va - t'io n'ho

pro - van mol - - - te, di che pro - va - t'io n'ho la

10

Païen's pattern **a semibreve is added**

mag - gior par - - - - - te, e quel - l'in dan - no mio si

n'ho la mag - - - - gior par - - - te, e quel - l'in dan - no mio si ben rac -

mag - gior par - - - - - te, e quel - l'in dan - no mio si

la mag - gior par - - - - te, e quel - l'in dan - no

mag - gior par - - - - - te, e

Arcadelt / Païen, 18, 'Gravi pene in amor'

15

divisions and departure

Païen's pattern

ben rac - - - - - col - - - - - te, ch'io ne pos - so ra - gio -

borrowing from the tenor plus divisions

Païen's pattern

col - - - - - te, ch'io ne pos - so ra - gio - nar - - - - - co -

ben rac - - col - - - - - te, rac - col - - - - - te, ch'io ne pos - so ra - gio -

mio si ben rac - col - - - - - te, ch'io ne pos - so ra - gio - nar, ch'io -

quel - l'in dan - no mio si ben rac - col - - - - - te, ch'io ne

20

a semibreve is scrapped

divisions and departure

Païen's pattern

nar co - me per ar - - - - - te.

me - - - - - per ar - - - - - te. Pe - - - - -

nar co - - - me per ar - - te, co - - - me per - - - ar - te. - - - - -

- ne pos - so ra - - gio - nar co - me - - - - - per ar - - - - - te.

pos - so ra - gio - nar co - me per ar - - - - - te, co - me per ar - te. - - - - -

25

the homophony is avoided

Pe - rò - - - s'io di - - - co e s'ho - - - det - t'al - tre vol - - - te, e - - -

rò s'io di - - - - - - - - - - - co e s'ho det - t'al - tre vol - - -

Pe - rò - - - s'io di - - - co e s'ho - - - det - t'al - tre vol - - - te, e

Pe - rò - - - s'io di - - - co e s'ho - - - det - t'al - tre - - - - - vol - - -

Pe - rò - - - s'io di - - - - - - - co e s'ho - - - det - t'al - tre vol - - - te,

Arcadelt / Païen, 18, 'Gravi pene in amor'

30 **three semibreves are added**

quan - d'in vo - ce e quan - d'in vi - ve
te, e quan - d'in vo - ce e quan - d'in
quan - d'in vo - ce e quan - d'in vi - ve
te, e quan - d'in vo - ce e

34 **Cadence in G instead of C**

car - te, ch'un mal sia lie - ve, un
vi - ve car - te, ch'un mal sia lie - ve
car - te, ch'un mal sia lie - ve, un
quan - d'in vi - ve car - te, ch'un mal sia lie - ve, un
vi - ve car - te, ch'un mal sia

38

al - tr'a - cer - b'e fe - ro, da - te cre - den - za,
ve, un al - tr'a - cer - b'e fe - ro, da - te cre -
al - tr'a - cer - b'e fe - ro, da - te cre - den - za,
al - tr'a - cer - b'e fe - ro, da - te cre - den - z'al mio
lie - ve, un al - tr'a - cer - b'e fe - ro, da -

Arcadelt / Paien, 18, 'Gravi pene in amor'

42 a semibreve is added

da - te cre - den - - - - z'al mio iu - di - zio ve - - - - -

den - - - - z'al mio iu - di - zio ve - - - - -

da - te cre - den - - - - z'al mio giu - di - zio ve - - - - -

giu - - - di - - - - zio ve - - - - ro, al mio giu - di - - - - -

te cre - den - - - - z'al mio giu - di - zio ve - - - - -

46 agg. semibr.

- - - - - ro, da - te cre - den - - - z'al mio iu - di - zio

- - - - ro, ve - - - - - ro, da - te cre - den - - - z'al mio iu -

ro, da - te cre - den - - - z'al mio giu - di - zio

zio ve - - - ro, da - te cre - den - z'al mio giu - di - zio ve - - - ro, al mio giu -

ro, da - - - te cre - den - - - z'al mio giu - di - zio ve - - -

51 a semibreve is added

ve - - - - - ro.

di - - - - - zio ve - - - - - ro.

ve - - - - - ro.

di - zio ve - - - - - ro.

ro, al mio giu - di - zio ve - - - ro.

25

Lupacchino (1565), 47, [Anonymous], 'Pungente dardo'

In spite of what some scholars have written, there are very few similarities between this duo and the original madrigal by Arcadelt (1539) with the same lyric. All the analytical comments on the structure of this duo are mine.

Arcadelt's soprano

Pun - gen - te dar - do che'l mio
Pun - - - - gen - te dar - - - -
4
cor con - - - - su - mi, con - - - - su - mi
do che'l mio cor con - su - mi con tal dol -
8
con tal dol - cez - za che'l mo - rir mi pia - - -
cez - za che'l mo - rir mi pia - - - - ce, mi
12
- - - - ce; dol - ci fiam -
pia - - - - ce, mi pia - - - -
15
mel - - - - le, [dol - ci fiam - mel - le]
ce; dol - ci fiam - mel - - - - le che dei
19
che dei va - ghi lu - - - mi u - sci - - -
va - - - - ghi lu - mi, che dei
22
- - - te o - v'A - mor sue stan - ze
va - ghi lu - - - mi u - sci - - - te o - - - v'A - mor sue stan -

Lupacchino (1565), 41, [Anonymous], 'Pungente dardo'

26



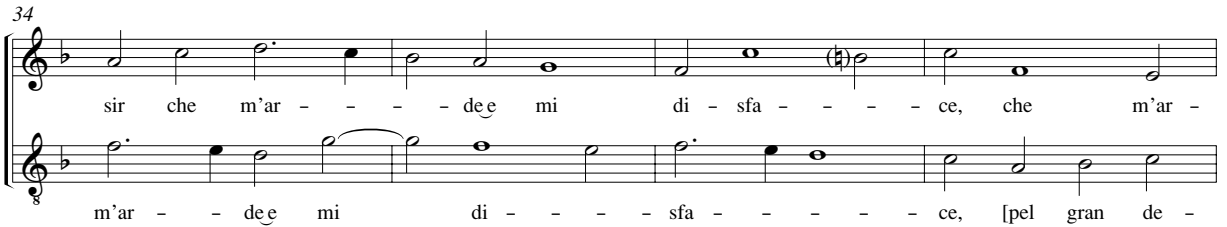
fa - - - ce che fan de - gli oc - chi mie - - -
 - - ze fa - - ce che fan de - gli oc - chi mie - - -

30



i u - - - scir dui fiu - - - mi pel gran de -
 i u - scir dui - - - fiu - mi pel gran de - sir che - - -

34



sir che m'ar - - - de e mi di - sfa - - - ce, che m'ar -
 m'ar - - de e mi di - - - sfa - - - ce, [pel gran de -

38



de e mi - - - di - sfa - ce, por - ge - t'al cor af - flit - - -
 sir che m'ar - de e mi di - sfa - ce,] por - ge - t'al cor - - - af -

42



to quel che chie - - - de, o Mor -
 flit - to quel che chie - de, o Mor - te, pren - d'al - men di

46



te, pren - d'al - men di me mer - - - ce - - - de,
 me mer - - - ce - - - de, [o Mor - te,

50



[o Mor - - - te, pren - d'al - men di me mer - - - ce - de.]
 pren - d'al - men di me mer - - - ce - - - de.]

26

Lassus (1577), 4, 'Iustus cor suum'

Iu - - - stus cor su - - - - um tra -
Iu - - - - - stus cor su - - -

5

- - - det ad vi - gi - lan - dum di - - - - - lu - - - - -
- - um tra - - - - - det ad vi - gi - lan - dum di - - - - -

10

- - - - - cu - lo ad Do - - - - - mi - num, ad
lu - - - - - cu - lo ad Do - - - - - mi - num,

15

Do - - - - - mi - num qui fe - cit il - lum, et in con - spe - - - -
ad Do - - - - - mi - num qui fe - cit il - lum, et in con - spe -

20

- ctu Al - - - - - tis - si - - mi de - pre - - - -
- - - - ctu Al - - - - - tis - - - si - mi de - - - - -

25

ca - - - - - bi - tur, de - - pre - ca - - - - - bi - tur,
pre - ca - - - - - bi - tur, de - - - - - pre - - - - - ca - - - - - bi - tur,

30

de - pre - ca - - - - - bi - tur.
de - - - - - pre - - - - - ca - - - - - bi - tur.

27

Lassus (1577), 5, 'Expectatio iustorum'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

Ex - - - - pe - cta - ti - o iu - sto - - -

Ex - pe - cta - ti - o iu - sto - - - - - rum lae -

5
- - - rum lae - ti - - - - - ti - a, spes au - -

ti - - - - - ti - a, spes au - - - - - tem

10
- - - - - tem im - pi - o - - - - rum pe - - - - ri - -

im - pi - o - - - - rum pe - - - - -

15
- - - bit: for - ti - tu - do sim - - - - - pli -

ri - - - bit: for - - ti - tu - do sim - - - - - pli -

20
cis vi - - - a Do - - - mi - ni, et pa - - - - vor

cis vi - - - - a Do - mi - ni, et pa - - -

25
his qui o - pe - ran - - - tur, qui o - pe - ran - tur ma - - - -

vor his qui o - pe - ran - - - tur, qui o - pe - ran - - - tur

30
- - - - - lum.

ma - - - - - lum.

28

Lassus (1577), 14, ['La sol fa re mi']

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

The musical score is presented in a grand staff format, consisting of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is written in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are placed below the notes. The score is divided into measures, with measure numbers 5, 8, 11, 14, and 17 indicated at the beginning of their respective systems. The lyrics are: 'La sol fa re mi La sol fa re mi' (measures 1-4), 'La sol fa re mi La sol fa re mi' (measures 5-8), 'La sol fa re mi La sol fa re mi La sol fa' (measures 9-12), 're mi La sol fa re mi La sol fa re mi La sol fa re mi' (measures 13-16), and 'fa re mi' (measures 17-18). The word 'inganno' is written above the notes in measures 10, 11, and 16, indicating a deceptive cadence. The score ends with a double bar line at the end of measure 18.

Lassus (1577), 14 [La sol fa re mi]

20

Musical notation for measures 20-22. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains three measures of music. The first measure has a whole rest. The second measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The third measure starts with a half note D5, followed by quarter notes C5, B4, and A4. A sharp sign (#) is placed above the second measure. The lower staff begins with a bass clef and contains three measures. The first measure has a whole rest. The second measure starts with a half note G3, followed by quarter notes F3, E3, and D3. The third measure starts with a half note C3, followed by quarter notes D3, E3, and F3. A flat sign (b) is placed below the second measure.

23

Musical notation for measures 23-24. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains two measures of music. The first measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The second measure starts with a half note D5, followed by quarter notes C5, B4, and A4. A flat sign (b) is placed below the first measure. The lower staff begins with a bass clef and contains two measures. The first measure starts with a half note G3, followed by quarter notes F3, E3, and D3. The second measure starts with a half note C3, followed by quarter notes D3, E3, and F3. A flat sign (b) is placed below the first measure.

25

Musical notation for measures 25-26. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains two measures of music. The first measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The second measure starts with a half note D5, followed by quarter notes C5, B4, and A4. The lower staff begins with a bass clef and contains two measures. The first measure starts with a half note G3, followed by quarter notes F3, E3, and D3. The second measure starts with a half note C3, followed by quarter notes D3, E3, and F3. A flat sign (b) is placed below the second measure.

27

Musical notation for measures 27-28. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains two measures of music. The first measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The second measure starts with a half note D5, followed by quarter notes C5, B4, and A4. A flat sign (b) is placed below the first measure. The lower staff begins with a bass clef and contains two measures. The first measure starts with a half note G3, followed by quarter notes F3, E3, and D3. The second measure starts with a half note C3, followed by quarter notes D3, E3, and F3. A flat sign (b) is placed below the second measure.

29

Musical notation for measures 29-30. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains two measures of music. The first measure has a whole rest. The second measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a bass clef and contains two measures. The first measure has a whole rest. The second measure starts with a half note G3, followed by quarter notes F3, E3, and D3.

31

Musical notation for measures 31-32. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains two measures of music. The first measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The second measure starts with a half note D5, followed by quarter notes C5, B4, and A4. A sharp sign (#) is placed above the second measure. The lower staff begins with a bass clef and contains two measures. The first measure starts with a half note G3, followed by quarter notes F3, E3, and D3. The second measure starts with a half note C3, followed by quarter notes D3, E3, and F3. A flat sign (b) is placed below the second measure.

29

Lassus (1577), 15

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

The musical score consists of six systems, each with two staves. The top staff is the vocal line, and the bottom staff is the lute accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is annotated with various musical terms and solmization syllables.

System 1: Both staves are labeled "canon at the octave". The vocal line has a whole note rest followed by a half note G4, then a quarter note A4, and a half note B4. The lute line has a whole note G4, then a quarter note A4, and a half note B4. Solmization syllables "re sol fa" are written below the lute staff.

System 2: The vocal line is labeled "imitation of syllables" and has a whole note rest followed by a half note G4, then a quarter note A4, and a half note B4. The lute line is labeled "canon at the octave" and has a whole note G4, then a quarter note A4, and a half note B4. Solmization syllables "re sol fa sol" are written below the vocal staff.

System 3: The vocal line has a whole note rest followed by a half note G4, then a quarter note A4, and a half note B4. The lute line is labeled "canon at the octave" and has a whole note G4, then a quarter note A4, and a half note B4. Solmization syllables "sol" are written below the lute staff.

System 4: The vocal line has a whole note rest followed by a half note G4, then a quarter note A4, and a half note B4. The lute line is labeled "imitation with *inganno*" and has a whole note G4, then a quarter note A4, and a half note B4. Solmization syllables "la fa sol mi fa" are written below the vocal staff.

System 5: The vocal line has a whole note rest followed by a half note G4, then a quarter note A4, and a half note B4. The lute line has a whole note G4, then a quarter note A4, and a half note B4.

System 6: The vocal line has a whole note rest followed by a half note G4, then a quarter note A4, and a half note B4. The lute line has a whole note G4, then a quarter note A4, and a half note B4.

Lassus (1577), 15

24

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes with some rests.

28

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes.

31

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes.

34

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes.

37

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes.

39

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes.

41

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of quarter and eighth notes, ending with a double bar line.

30

Lassus (1577), 20

See Chapter 4.1, 'The Musical Fabric'. Phalèse introduced important changes when he published this duo in his 1609 anthology. All the analytical comments on the structure of this duo are mine.

Musical score for measures 1-5, comparing Lassus (1577) and Phalèse (1609) versions. The score is presented in two systems, each with a treble and bass staff. The Lassus version (top) features a more complex melodic line with frequent sixteenth-note patterns, while the Phalèse version (bottom) is more rhythmically simplified, using mostly quarter and eighth notes. Both versions include a key signature of one flat and a common time signature.

Musical score for measures 6-10. A dashed box highlights a change in measure 7 where the Phalèse version uses a longer note value compared to the Lassus version. The score continues with similar rhythmic patterns in both versions.

Musical score for measures 11-14. The annotation "values doubled until the end" is placed below the bass staff, indicating a tempo change where note values are doubled. The music becomes significantly slower and more spacious.

Musical score for measures 15-18. The tempo returns to the original speed, and the music features more active sixteenth-note passages in both versions.

Musical score for measures 19-20. The annotation "the new slow episode is slower than that at the beginning" is placed below the bass staff, indicating a further tempo reduction. The music is very slow and features long, sustained notes.

Lassus (1577), 20

23

Musical score for measures 23-26. The system consists of four staves: two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The key signature has one flat (B-flat). Measure 23 starts with a treble clef and a bass clef. The vocal lines feature various note values including quarter, eighth, and sixteenth notes, with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

27

Musical score for measures 27-30. The system consists of four staves: two vocal staves and two piano accompaniment staves. The key signature remains one flat. The vocal lines continue with rhythmic patterns, including some sixteenth-note runs. The piano accompaniment maintains a steady harmonic accompaniment.

31

Musical score for measures 31-34. The system consists of four staves: two vocal staves and two piano accompaniment staves. The key signature remains one flat. The vocal lines show more complex rhythmic figures, including eighth-note patterns. The piano accompaniment continues to support the vocal lines.

35

Musical score for measures 35-37. The system consists of four staves: two vocal staves and two piano accompaniment staves. The key signature remains one flat. The vocal lines feature a mix of note values and rests. The piano accompaniment provides a consistent harmonic background.

38

Musical score for measures 38-41. The system consists of four staves: two vocal staves and two piano accompaniment staves. The key signature remains one flat. The vocal lines conclude with a final cadence. The piano accompaniment ends with a clear harmonic resolution.

31

Galilei (1584), 7

See Chapter 4.1, 'The Musical Fabric'. All the analytical comments on the modal structure of this duo are mine.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a common time signature. The music starts with a whole note chord, followed by a series of eighth and quarter notes. The lower staff begins with a bass clef and a common time signature, providing a harmonic accompaniment with whole and half notes.

The second system of the musical score consists of two staves. The upper staff continues the melodic line with eighth and quarter notes. The lower staff continues the harmonic accompaniment with whole and half notes.

The third system of the musical score consists of two staves. The upper staff features a melodic line with eighth and quarter notes, including a flat (b) on the second staff. The lower staff continues the harmonic accompaniment with whole and half notes.

The fourth system of the musical score consists of two staves. The upper staff begins with a treble clef and a common time signature. A fermata is placed over the first measure of the upper staff, with the letter 'F' written below it. The lower staff continues the harmonic accompaniment with whole and half notes.

The fifth system of the musical score consists of two staves. The upper staff continues the melodic line with eighth and quarter notes. The lower staff continues the harmonic accompaniment with whole and half notes. A fermata is placed over the final measure of the lower staff, with the letter '(F)' written above it.

The sixth system of the musical score consists of two staves. The upper staff continues the melodic line with eighth and quarter notes. The lower staff continues the harmonic accompaniment with whole and half notes.

The seventh system of the musical score consists of two staves. The upper staff continues the melodic line with eighth and quarter notes. The lower staff continues the harmonic accompaniment with whole and half notes.

33

Musical notation for measures 33-37. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of the late Renaissance or early Baroque, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and ties.

38

Musical notation for measures 38-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and melodic lines.

43

Musical notation for measures 43-46. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and melodic lines.

47

Musical notation for measures 47-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A fermata is present over the final note of the upper staff in measure 50. The letter "(C)" is written below the lower staff in measure 50.

51

Musical notation for measures 51-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and melodic lines.

55

Musical notation for measures 55-58. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and melodic lines.

59

Musical notation for measures 59-62. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a final cadence. The letter "F" is written below the lower staff in measure 62.

32

De Antiquis (1585), 17

See Chapter 4.4, '*Obblighi, Perfidie and Inganni*'. All the analytical comments on the structure of this duo are mine.

Musical notation for measures 1-4. The piece is in common time (C) and B-flat major. The upper staff (treble clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A. The lower staff (bass clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A.

Musical notation for measures 5-8. The upper staff (treble clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A. The lower staff (bass clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A.

Musical notation for measures 9-12. The upper staff (treble clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A. The lower staff (bass clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A.

Musical notation for measures 13-16. The upper staff (treble clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A. The lower staff (bass clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A.

Musical notation for measures 17-20. The upper staff (treble clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A. The lower staff (bass clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A.

Musical notation for measures 21-24. The upper staff (treble clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A. The lower staff (bass clef) begins with a half rest, followed by a half note B-flat, and then a series of eighth notes: A, G, F, E, D, C, B, A.

De Antiquis (1585), 17

25

Musical notation for measures 25-28, featuring a treble and bass staff in a 3/4 time signature. The melody in the treble staff includes a trill on the second measure. The bass staff provides a steady accompaniment.

29

Musical notation for measures 29-32, continuing the piece with similar melodic and accompanimental patterns.

33

Musical notation for measures 33-36, showing a continuation of the musical theme.

37

Musical notation for measures 37-40, featuring a trill in the treble staff.

41

Musical notation for measures 41-44. The word *fioretti* is written above the treble staff in measures 43 and 44.

45

Musical notation for measures 45-48. The word *fioretti* is written above the treble staff in measure 45, and *perfidie* is written above the treble staff in measure 48.

49

Musical notation for measures 49-52. The word *perfidie* is written above the treble staff in measure 49.

33

Asola (1587), 12, 'Ma quel c'ha cura di tutte le cose'

See Chapter 4.2, 'Canons'. All the analytical comments on the structure of this duo are mine.

Fuga di un tempo una quinta più basso comincia

8 → 5

Ma quel c'ha cu - ra

Ma quel c'ha cu - ra di tut - te le co - - -

5

(G)

5 → 8

di tut - te le co - - - - se, la na - tu - ra mi - gio - - -

se, la na - tu - ra mi - gio - - - - - - - re e'l ve - ro

9

(G)

5 → 8

- - - - re e'l ve - ro Di - o, tut - - ti quei cor -

Di - o, tut - - ti quei cor - pi al suo luo - go di - spo -

14

(A)

(G)

5 → 8

5 → 5 → 8

5 → 8

8 →

pi al suo luo - go di - spo - se se - con - do il pro - - - prio lor pri -

se se - con - do il pro - - prio lor pri - mo de - si - - o. D'in - tor - no il

19

(G)

→ 5 → 8

mo de - si - o. D'in - tor - no il cie - lo e nel suo cen - tro po -

cie - lo e nel suo cen - tro po - se, [e nel _____ suo

24

8 → 5

D

se, [e nel _____ suo cen - tro po - - - se] la

cen - tro po - - - - se] la ter - - - - ra, in -

Asola, 12, 'Ma quel c'ha cura di tutte le cose'

28 **A**

ter - - - - ra, in - di dal mar la di - - - par -
di dal mar la di - - - par - ti - - - - - o e'l

32 **5 → 5** **5 → 8**

ti - - - - o e'l pas - so a - per-t'on - d'es - sa-las - - -
pas - so a - per-t'on - d'es - sa-las - - - - - se il fo - co

36 **8 → 5 → 8**

- - - - se il fo - co se ne vo - lò nel più su -
se ne vo - lò nel più su - bli - - - - me lo - co,

40

bli - - - - me lo - co, se ne vo - lò,
se ne vo - lò, [se ne vo - lò] nel più su - bli -

44 **(Bf)** **8 → 5 → 8**

[se ne vo - lò] nel più su - bli - - me lo - co, nel più su -
me lo - - co, nel più su - bli - - - me lo - co, nel

49 **8 → 5** **(C)** **G**

bli - - - me lo - co, nel più su - bli - me - - - lo - - - co.
più su - bli - me - - - lo - - - co, nel più su - bli - me lo - co.

34

Asola (1587), 25, 'Come la cera 'l foco'

See Chapter 3.5, 'Motets and Sacred Madrigals' and Chapter 4.2, 'Canons'. All the analytical comments on the structure of this duo are mine. See also Lassus's madrigal that bears the same lyric in Music App., 96.

[Fuga di mezzo tempo all'unisono]

Co - me la ce - ra 'l fo - - - - co, ch'ac -
 Co - me la ce - ra 'l fo - - - - co, ch'ac - cen - d'e - sca ter -
 5
 cen - d'e - sca ter - - - re - - na, si va strug - gen - -
 - - re - - na, si va strug - gen - - - do e
 10
 do e man - ca a po - co a po - co, co - sì gli af - fan -
 man - ca a po - co a po - co, co - sì gli af - fan - ni, co -
 15
 ni, co - sì gli af - fan - - - ni on - de la vi - t'è
 sì gli af - fan - - - ni on - de la vi - t'è pie - na
 19
 pie - na e le gio - ie i di - let - ti va - ni
 e le gio - ie i di - let - ti va - - ni ei ter -
 23
 ei ter - re - - - stri af - fet - - - ti si van
 re - - - stri af - fet - - - ti si van strug - gen -

Asola, 25, 'Come la cera al foco'

27

strug - gen - - - do, [si van strug - gen - do,] si van strug - gen - -
do, [si van strug - gen - do,] si van strug - gen - - - do, si van strug -

31

do, si van strug - gen - d'a que - ste fiam - - - -
gen - - d'a que - ste fiam - - - - - me ch'ac -

35

- - - me ch'ac - - - cen - d'e - - - sca d'a - mor - - - - ce - le -
cen - d'e - - - sca d'a - mor - - - - ce - le - - - - - ste,

39

- - ste, ch'ac - - - - - cen - d'e -
ch'ac - - - - - cen - d'e - - - sca d'a - mor -

43

sca d'a - mor - - - - - ste, ch'ac - cen - d'e - sca d'a -
- ce - le - - - - - ste, ch'ac - cen - d'e - sca d'a - mor ce - le - -

47

mor ce - le - - - - ste, ch'ac - cen - d'e - sca d'a - mor ce - le - ste.
ste, ch'ac - cen - d'e - sca d'a - mor ce - le - - - - ste.

35

Guami (1588), 3, ['La sol fa re mi']

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

La sol fa re mi
La sol fa re mi La sol

7
La sol fa re mi La sol fa re
fa re mi La sol fa re mi La

14
mi La sol fa re mi La sol fa re
sol fa re mi La sol fa re mi La

22
mi La sol fa re mi
sol fa re mi

30
imitation with inganno
Fa Mi La Sol
Fa Mi La Sol Fa Mi La

36
imitation with inganno *canon at the octave* *imitation with inganno*
Fa Mi La Sol Sol Sol La Fa
Sol Sol La Fa Mi *canone*

42
canon at the octave *imitation with inganno*
Mi Sol La Fa Sol Fa Mi Re Mi Fa Sol
canon at the octave Sol La Fa Sol Fa Mi Re Mi Fa Sol La Fa Fa Sol

Guami (1588), 3, [La sol fa re mi]

47 *imitation with inganno*

La Fa Fa Sol Fa Sol Re Sol Re Mi Fa Mi Sol La Mi Fa Mi La Sol Fa Mi
Fa Sol Re Sol Re Mi Fa Mi Sol La Mi Fa Mi La Sol

53

La Sol Fa Mi Re La Sol Mi Sol Fa Mi Fa Sol Re Mi Fa Mi
Fa Mi La Sol Fa Mi Re La Sol Mi Sol Fa Mi Fa Sol Re Mi Fa Mi

59 *canon at the octave* *inganni*

Fa Mi La
Fa Mi La Sol

64 *inganni* *canon at the octave* *imitation with inganno* *canon*

Sol La Sol Fa Mi La Sol La Sol Fa Sol
La Sol Fa Mi La Sol

70 *canon at the octave*

Fa Mi Mi Re Sol Fa Fa Mi La Sol Sol
Fa Mi Mi Re Sol Fa Fa Mi La

75 *canon at the octave*

Fa Mi La Sol Sol Fa Mi
Sol Sol Fa Mi

81

87

93

36

Guami (1588), 4

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo are mine.

The musical score consists of two staves, Treble and Bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into systems, with measure numbers 6, 12, 18, 24, 30, and 35 indicated at the beginning of each system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The lyrics 'perfidie' are written below the staff in two locations: once above the staff at measure 35 and once below the staff at measure 36.

Guami (1588), 4

perfidie

40

perfidie

45

50

55

60

65

71

77

Detailed description: This is a musical score for a piece titled 'Guami (1588), 4'. The score is written in a single system with two staves per system, likely representing a vocal line and a lute accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is divided into measures, with measure numbers 40, 45, 50, 55, 60, 65, 71, and 77 marked at the beginning of their respective systems. The word 'perfidie' is written above the first system and below the first staff of the second system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The score concludes with a double bar line at measure 77.

37

Guami (1588), 20, ['Ut re mi fa sol la']

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

The musical score consists of six systems of two staves each (treble and bass clef). The lyrics are written below the notes. Chord annotations are placed above the staves.

System 1: Treble staff: Ut re mi fa sol la sol fa mi. Bass staff: Ut re mi fa sol la sol fa mi re ut. Annotations: "hard hexachord" above the treble staff and "hard hexachord" above the bass staff.

System 2: Treble staff: re ut Ut re mi fa sol la sol fa mi re ut Ut. Bass staff: Ut re mi fa sol la sol fa mi re ut Ut re mi. Annotations: "natural hexachord" above the bass staff.

System 3: Treble staff: re mi fa Ut re mi fa sol la Ut re mi fa sol. Bass staff: fa Ut re mi fa sol la Ut re mi. Annotations: "natural hexachord" above the treble staff.

System 4: Treble staff: la Ut re mi Ut re mi fa. Bass staff: fa sol la Ut re mi Ut re. Annotations: "hard hexachord" above the treble staff and "hard hexachord" above the bass staff.

System 5: Treble staff: Ut re mi fa sol la Ut re mi. Bass staff: mi fa sol la Ut re mi fa sol. Annotations: "inganni" above the treble staff and "inganni" above the bass staff.

System 6: Treble staff: fa sol la Ut re mi fa sol. Bass staff: la Ut re mi fa sol la la. Annotations: "inganni" above the treble staff and "inganni" above the bass staff.

Guami (1588), 20 [Ut re mi fa sol la]

32 *Inganni*

la la sol fa mi re ut la sol fa
sol fa mi re ut la sol fa mi re

37

mi re ut la sol fa mi re la sol fa
ut la sol fa mi re la sol fa mi re la

42 *inganni*

mi re la sol fa mi re ut la sol *inganni*
sol fa mi la sol fa mi re ut la *inganni*

47 *inganni*

fa mi re ut la sol fa mi re ut la sol fa mi re
sol fa mi re ut la sol fa mi re ut la sol fa *inganni*

52 *inganni*

ut la sol fa mi re ut la sol fa mi re ut la sol fa mi
mi re ut la sol fa mi re ut la sol fa mi re ut *inganni*

58 *inganni*

re ut la sol fa mi re ut la sol fa mi re ut la sol fa mi re
la sol fa mi re ut la sol fa mi re ut la sol fa mi re ut *inganni*

64 *inganni*

ut la sol fa mi la sol fa mi re ut
la sol fa mi re ut la sol fa mi re ut *inganni*

38

Nicoletti (1588), 1, 'A caso un giorno'

See Chapter 3.4, 'The Madrigalian Duo'.

CANZON PRIMA PARTE

Luigi Tansillo

A ca-so un gior-no mi gui-dò la sor-te, mi gui-dò la sor-

5
- - - te in un bo - - sco di quer - - - ciom - bro -

8
sor - - - te in un bo - sco di quer - ciom -

9
so e spes - - - so, o - ve gia - cea un pa - stor fe - ri - - - -

8
bro - so e spes - so, o - ve gia - cea un pa - stor fe - ri - - -

13
to a mor - - - te, che la sua nin - fa in sen se l'a - vea

8
- - - to a mor - te, che la sua nin - fa in sen se l'a - vea mes -

17
mes - so. La gio - va - ne gen - til pian - gea

8
- - - so. La gio - va - ne gen - til pian -

Nicoletti (1588), 1, 'A caso un giorno'

21

sì for - - - te so - pra il suo a - man - te, so - pra il suo a - man - te, che l'a -

gea sì for - te so - pra il suo a - man - te, so - pra il suo a - man - te,

26

man - te i - stes - - - so, che l'a - man - te i - stes - - - so,

che l'a - man - te i - stes - so, che l'a - man - te i - stes - - - - - so, an -

31

an - cor che la sua pia - - - - ga e - ra mor - ta - le,

cor che la sua pia - - - - - ga e - ra mor - ta - - - - le, pian -

37

pian - gea il pian - to di lei più ch'il suo

gea il pian - to di lei più ch'il suo ma - - - -

43

ma - - - - - le, pian - gea il pian - to di

- - - - - le, pian - gea il pian - to di lei

49

lei più ch'il suo ma - - - - - le.

più ch'il suo ma - - - - - le.

39

Metallo (*ante* 1590), 10, 'Amico mio cortese, secondo il tuo valer fatte le spese'

See Chapter 4.3, 'Basic Concepts of Solmization' and Chapter 4.4, '*Obblighi, Perfidie and Inganni*'. All the analytical comments on the structure of this piece and the solmization syllables are mine.

la la la fa sol la re fa la sol fa sol re mi
 la la la fa sol la re fa la sol fa sol re mi fa mi fa mi fa sol

5
 fa mi fa mi fa sol la la sol la fa sol fa fa mi fa sol la re mi fa sol re mi (ut)
 la la sol la fa sol fa fa mi fa sol la re mi fa sol re mi fa sol la sol mi fa sol (ut)

'sol-la' instead of 'ut-re'
 9
 fa sol la sol mi fa sol la sol fa mi fa la sol fa fa sol fa re (ut) (re) (ut)
 la sol fa mi fa la sol fa fa sol fa re fa mi re mi fa sol la

13
 fa mi re mi fa sol la sol la re sol mi
 sol la re sol mi

17
 fa sol la sol fa la sol re mi fa sol la fa mi fa sol mi fa la
 fa sol la sol fa la sol re mi fa sol la fa

21
 sol sol sol sol mi fa sol la fa sol fa re mi fa sol mi fa mi
 mi fa mi fa la sol sol sol sol mi fa sol la fa sol fa re

Metallo (c. 1590), 10

25

'ut' is mandatory

la sol ut re mi ut fa sol fa sol la re la sol fa sol mi

mi fa sol mi fa mi la sol ut re mi ut fa sol fa sol la re la sol

29

fa re mi fa sol fa fa sol re mi fa sol

fa sol mi fa re mi fa sol fa fa sol re mi fa sol

33

soft hexachord

sol fa sol mi re mi fa re mi fa sol

sol fa sol mi re mi

natural hexachord

37

natural hexachord

mi fa re mi fa sol

fa re mi fa sol mi fa re mi fa

soft hexachord

41

mi fa re mi fa sol la sol la fa mi

sol mi fa re mi fa sol la sol la fa

soft hexachord

45

mi

mi

natural hexachord

Metallo (c. 1590), 10

50

re mi fa la

re mi

Detailed description: This system contains measures 50 through 53. The upper staff features a melodic line with a sharp sign above the eighth measure. The lower staff provides a harmonic accompaniment. The lyrics 're mi fa la' are aligned with the upper staff, and 're mi' are aligned with the lower staff.

54

sol fa mi la sol sol fa mi re fa la sol fa re fa sol la fa sol fa re sol

fa la sol fa mi la sol sol fa mi re fa la sol fa re fa sol la fa

Detailed description: This system contains measures 54 through 56. The upper staff has the lyrics 'sol fa mi la sol sol fa mi re fa la sol fa re fa sol la fa sol fa re sol'. The lower staff has the lyrics 'fa la sol fa mi la sol sol fa mi re fa la sol fa re fa sol la fa'.

57

fa la fa fa la sol fa mi la sol fa mi re sol mi fa sol mi la sol

sol fa re sol fa la fa fa la sol fa mi la sol fa mi re sol

soft hexachord

Detailed description: This system contains measures 57 and 58. The upper staff has the lyrics 'fa la fa fa la sol fa mi la sol fa mi re sol mi fa sol mi la sol'. The lower staff has the lyrics 'sol fa re sol fa la fa fa la sol fa mi la sol fa mi re sol'. A bracket labeled 'soft hexachord' spans the final two measures of the lower staff.

59

fa sol

mi fa sol mi la sol fa sol

Detailed description: This system contains measures 59 through 61. The upper staff has the lyrics 'fa sol'. The lower staff has the lyrics 'mi fa sol mi la sol fa sol'.

62

la sol

la sol la re fa mi

Detailed description: This system contains measures 62 through 66. The upper staff has the lyrics 'la sol'. The lower staff has the lyrics 'la sol la re fa mi'. There are sharp signs above the eighth and thirteenth measures of the lower staff.

67

la re fa mi re la sol fa mi la

re la sol fa mi la

Detailed description: This system contains measures 67 through 70. The upper staff has the lyrics 'la re fa mi re la sol fa mi la'. The lower staff has the lyrics 're la sol fa mi la'. There is a sharp sign above the eighth measure of the lower staff.



6. Title-page of the only surviving part-book of Puliti's collection of duos (1605).

40

Metallo (*ante* 1590), 20, 'Canon. Qui è la terza parte se ti piace'

See Chapter 4.5, 'Didacticism and Duo'. All the analytical comments on the structure of this piece are mine.

The image displays a musical score for three staves in bass clef, with a common time signature. The score is annotated with several analytical labels:

- key pattern**: Three instances of this label are present, each with a bracket indicating a specific melodic sequence in the middle and bottom staves.
- false relation**: A label with a bracket pointing to a chromatic alteration in the middle staff.
- diminished triad**: Two instances of this label, each with a symbol pointing to a specific chordal structure in the top and middle staves.

The score is divided into four systems, with measure numbers 5, 9, and 13 marking the beginning of the second, third, and fourth systems respectively.

Metallo (c. 1590), 20, 'Chi dice i suoi segreti...

17

the canon cannot be followed

key pattern

key pattern

key pattern

21

false relation

key pattern

key pattern

false relation

key pattern

25

key pattern

key pattern

29

key pattern

key pattern

Metallo (c. 1590), 20, 'Chi dice i suoi segreti...

33

Musical score for measures 33-36. The score consists of three staves in bass clef with a key signature of one flat. Measure 33 features a half note G2, a quarter note A2, and a quarter note B2. Measure 34 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 35 contains a quarter note F3, a quarter note G3, and a quarter note A3. Measure 36 shows a quarter note B3, a quarter note C4, and a quarter note D4. A bracket labeled "key pattern" spans measures 35 and 36.

37

Musical score for measures 37-40. The score consists of three staves in bass clef with a key signature of one flat. Measure 37 has a quarter note E3, a quarter note F3, and a quarter note G3. Measure 38 contains a quarter note A3, a quarter note B3, and a quarter note C4. Measure 39 shows a quarter note D4, a quarter note E4, and a quarter note F4. Measure 40 features a quarter note G4, a quarter note A4, and a quarter note B4. A bracket labeled "key pattern" spans measures 37 and 38. A bracket labeled "key pattern" spans measures 39 and 40. A bracket labeled "augmented triad" spans measures 39 and 40.

41

Musical score for measures 41-44. The score consists of three staves in bass clef with a key signature of one flat. Measure 41 has a quarter note C4, a quarter note D4, and a quarter note E4. Measure 42 contains a quarter note F4, a quarter note G4, and a quarter note A4. Measure 43 shows a quarter note B4, a quarter note C5, and a quarter note D5. Measure 44 features a quarter note E5, a quarter note F5, and a quarter note G5. A bracket labeled "key pattern" spans measures 41 and 42. A bracket labeled "key pattern" spans measures 43 and 44. A bracket labeled "error" spans measures 43 and 44.

45

Musical score for measures 45-48. The score consists of three staves in bass clef with a key signature of one flat. Measure 45 has a quarter note A3, a quarter note B3, and a quarter note C4. Measure 46 contains a quarter note D4, a quarter note E4, and a quarter note F4. Measure 47 shows a quarter note G4, a quarter note A4, and a quarter note B4. Measure 48 features a quarter note C5, a quarter note D5, and a quarter note E5.

49

Musical score for measures 49-52. The score consists of three staves in bass clef with a key signature of one flat. Measure 49 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 50 contains a quarter note B4, a quarter note C5, and a quarter note D5. Measure 51 shows a quarter note E5, a quarter note F5, and a quarter note G5. Measure 52 features a quarter note A5, a quarter note B5, and a quarter note C6.

Metallo (c. 1590), 20, 'Chi dice i suoi segreti...

53

key pattern

key pattern

key pattern

57

61

key pattern

65

key pattern

false relation

false relation

69

key pattern

41

Il Verso (1596), 27, 'Cecus non iudicat de coloribus'

See Chapter 2, 'The Early Duo'.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a half rest in the upper staff and a half note in the lower staff. The melody in the upper staff consists of quarter and eighth notes, while the bass line in the lower staff provides harmonic support with various note values.

5

The second system of the musical score, starting at measure 5, continues the two-staff format. The upper staff features a series of quarter notes, and the lower staff continues with a mix of note values, including quarter and eighth notes.

10

The third system of the musical score, starting at measure 10, shows the continuation of the melody and bass line. The upper staff has a sequence of quarter notes, and the lower staff maintains its rhythmic pattern.

15

The fourth system of the musical score, starting at measure 15, continues the piece. The upper staff shows a melodic line with quarter notes, and the lower staff provides accompaniment with quarter and eighth notes.

20

The fifth system of the musical score, starting at measure 20, continues the two-staff arrangement. The upper staff features a melodic line with quarter notes, and the lower staff continues with its accompaniment.

25

The sixth system of the musical score, starting at measure 25, concludes the piece. The upper staff has a melodic line with quarter notes, and the lower staff provides accompaniment with quarter and eighth notes.

il Verso (1596), 27, 'Cecus non iudicat de coloribus'

30

Musical notation for measures 30-33. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a fermata over a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a whole note G2, followed by a half note A2, a quarter note B-flat2, and a quarter note G2. A Roman numeral 'II' is placed above the first measure of the upper staff.

34

Musical notation for measures 34-38. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a whole note G2, followed by a half note A2, a quarter note B-flat2, and a quarter note G2.

39

Musical notation for measures 39-42. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a whole note G2, followed by a half note A2, a quarter note B-flat2, and a quarter note G2.

43

Musical notation for measures 43-46. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a whole note G2, followed by a half note A2, a quarter note B-flat2, and a quarter note G2.

47

Musical notation for measures 47-50. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a whole note G2, followed by a half note A2, a quarter note B-flat2, and a quarter note G2.

51

Musical notation for measures 51-54. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is in bass clef with a common time signature. It begins with a whole note G2, followed by a half note A2, a quarter note B-flat2, and a quarter note G2. The system concludes with a double bar line.

42

Fonghetti (1598), 1, 'Se da quel vago viso'

See Chapter 3.4, 'The Madrigalian Duo'.

Livio Celiano

Se da quel va - - - go

Se da quel va - - - go vi - - - so

4

vi - - - so non pos - so in - vo lar ba - - - - -

non pos - so in - vo - lar ba - - - - -

8

ci, se non col guer - reg - giar, [se

ci, se non col guer - reg - giar, [se non col guer - reg -

12

non col guer - reg - giar] o far le pa - - - - ci o

giar] o far - - - - le pa - - - - ci

16

far - - - - le pa - - - - ci.

[o far le pa - - - - ci.] Dol -

20

Dol - ci mie guer - re e dol - ci sde - gnia - ma - - ti, tur -

ci mie guer - - - re e dol - ci sde - gnia - ma - - ti, tur - ba - te

Fonghetti (1598), 1, 'Se da quel vago viso'

24

ba - te que - ste pa - ciò - gni mo - men - to, che voi rad -
que - ste pa - ciò - gni mo - men - - - to, che voi rad - dop - pia -

28

dop - pia - re - te il mio con - ten - to, [che voi rad - dop - pia - re - te il
re - te il mio con - ten - - - - to, [che voi rad - dop - pia -

32

mio con - ten - - - to,] il mio con - ten - - - - to,
re - te il mio con - ten - to,] il mio con - ten - to, quan -

36

quan - do vo - stra mer - cé fa - rò ri - tor - no, fa - rò ri -
do vo - stra mer - cé fa - rò ri - tor - no, fa - rò ri - tor - no,

40

tor - no, fa - rò ri - tor - - - - - no, a ri - no -
fa - rò ri - tor - - - - - no, a ri - no -

44

var - le, a ri - - - no - var - le mil - le, mil - le vol - te il gior - no,
var - le mil - le, mil - le vol - te il gior - - - no, a ri - no - var -

48

[a ri - - - no - var - le mil - le, mil - le vol - te il gior - no.]
le mil - le, mil - le vol - te il gior - - - no, il gior - no.

43

Fonghetti (1598), 26, 'Il Corriero'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

Musical notation for measures 1-4. The piece is in G minor (one flat) and common time. The upper staff (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The lower staff (bass clef) begins with a half note G, followed by quarter notes A, B, C, D, E, F, G, and a whole note G.

Musical notation for measures 5-8. Measure 5 starts with a treble clef and a sharp sign above the staff. The upper staff has a half note G, a quarter note A, a quarter note B, a half note C, a whole note D, a quarter rest, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The lower staff has a half note G, a half note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D.

Musical notation for measures 9-12. The upper staff has a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The lower staff has a half note G, a half note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D.

Musical notation for measures 13-16. The upper staff has a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The lower staff has a half note G, a half note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D.

Musical notation for measures 17-20. The word *perfidie* is written above the upper staff and below the lower staff. The upper staff has a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The lower staff has a half note G, a half note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D.

Musical notation for measures 21-24. The word *perfidie* is written above the upper staff and below the lower staff. The upper staff has a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The lower staff has a half note G, a half note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a half note C, and a whole note D.

Fonghetti (1598), 26, 'Il Corriero'

25

Musical notation for measures 25-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 25 starts with a treble clef and a sharp sign (F#) above the staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

29

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 29 starts with a treble clef and a sharp sign (F#) above the staff. The music continues with various rhythmic patterns and rests.

33

Musical notation for measures 33-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of continuous eighth and sixteenth note patterns in both staves.

36

Musical notation for measures 36-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 36 starts with a treble clef and a sharp sign (F#) above the staff. The music features a mix of quarter and eighth notes with rests.

39

Musical notation for measures 39-41. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 39 starts with a treble clef and a sharp sign (F#) above the staff. The music continues with eighth and sixteenth notes and rests.

42

Musical notation for measures 42-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 42 starts with a treble clef and a sharp sign (F#) above the staff. The music features a mix of quarter and eighth notes with rests.

45

Musical notation for measures 45-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 45 starts with a treble clef and a sharp sign (F#) above the staff. The music concludes with a double bar line and repeat signs in both staves.

44

Gastoldi (1598), 1

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

Measures 1-4 of the piece. The music is in 3/4 time and B-flat major. The right hand starts with a treble clef and a key signature of one flat. The left hand starts with a bass clef and a key signature of one flat. The melody in the right hand begins with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The left hand provides a harmonic accompaniment with quarter notes G3, Bb3, and A3.

Measures 5-8 of the piece. The right hand continues the melody with quarter notes G4, A4, Bb4, and A4, followed by a quarter rest. The left hand continues with quarter notes G3, Bb3, and A3, with some rests.

Measures 9-14 of the piece. The right hand features a sequence of quarter notes G4, A4, Bb4, and A4, with some rests. The left hand continues with quarter notes G3, Bb3, and A3, with some rests.

Measures 15-20 of the piece. The right hand continues with quarter notes G4, A4, Bb4, and A4, with some rests. The left hand continues with quarter notes G3, Bb3, and A3, with some rests.

Measures 21-24 of the piece. The right hand continues with quarter notes G4, A4, Bb4, and A4, with some rests. The left hand continues with quarter notes G3, Bb3, and A3, with some rests.

Measures 25-28 of the piece. The right hand continues with quarter notes G4, A4, Bb4, and A4, with some rests. The left hand continues with quarter notes G3, Bb3, and A3, with some rests.

Gastoldi (1598), 1

29

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 29-32. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 29-32. Both staves feature a melodic line with eighth and sixteenth notes, including accidentals such as flats and naturals.

33

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 33-36. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 33-36. The melodic lines continue with eighth and sixteenth notes.

37

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 37-40. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 37-40. The melodic lines continue with eighth and sixteenth notes.

41

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 41-44. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 41-44. The melodic lines continue with eighth and sixteenth notes.

45

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 45-48. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 45-48. The melodic lines continue with eighth and sixteenth notes.

49

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 49-52. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 49-52. The melodic lines continue with eighth and sixteenth notes.

53

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 53-56. The lower staff begins with a bass clef and an 8-measure rest, followed by measures 53-56. The melodic lines continue with eighth and sixteenth notes, ending with a double bar line.

45

Gastoldi (1598), 8, ['Ut re mi fa sol la']

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

Ut re mi fa sol la sol fa mi
Ut re mi fa sol

8
la sol fa mi re ut Ut re mi fa sol

13
fa sol la sol fa mi Ut re
la sol fa la sol fa mi re Ut re mi

18
mi fa sol la sol fa mi re ut
fa sol la sol fa mi re ut Ut re mi fa sol

23
Ut re mi fa sol la sol fa mi re Ut re mi fa sol
la sol fa mi re ut Ut re mi fa sol la sol

28
fa mi re ut Ut re mi fa sol la sol
fa mi re ut Ut re mi fa sol la

Gastoldi (1598), 8, [Ut re mi fa sol la]

33

fa mi re ut Ut re mi
sol fa mi re ut re mi fa sol

38

fa sol la sol fa mi re ut Ut re mi fa
la sol fa mi re ut Ut re mi fa sol la sol fa
inganni

43

sol la sol fa mi re ut Ut re mi
mi re ut Ut re mi fa sol la sol

49

fa sol la sol fa mi re ut Ut re mi fa
fa mi re ut Ut re mi fa sol la
inganni

55

sol la sol fa mi re ut Ut re mi
sol fa mi re ut Ut re mi fa sol la sol

60

fa sol la sol fa mi re ut Ut re mi fa
fa mi re ut Ut re mi fa sol la sol fa mi

65

sol la sol fa mi
re ut Ut re mi fa sol la sol fa mi re ut

46

Gastoldi (1598), 16, [Vestiva i colli]

See Chapter 3.4, 'The Madrigalian Duo'. The original five-voice madrigal is by Palestrina in *Desiderio* (1566).

The image displays a musical score for a madrigal by Gastoldi. It consists of six systems of two staves each, written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score is divided into measures, with measure numbers 6, 11, 16, 21, and 26 indicated at the beginning of their respective systems. The music features a mix of melodic lines and harmonic accompaniment, typical of the madrigalian duo style.

Gastoldi (1598), 24, [Vestiva i colli]

31

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals.

35

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals.

39

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals.

43

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals.

47

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals.

51

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals.

56

Two staves of music in G minor. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and an 8-measure rest. The music consists of eighth and sixteenth notes with various rests and accidentals, ending with a double bar line.

47

Gastoldi (1598), 34, [Anonymous, Vestiva i colli]

See Chapter 3.4, 'The Madrigalian Duo'. The original five-voice madrigal is by Palestrina in *Desiderio* (1566). All the analytical comments on the structure of this duo and the relationship with Palestrina's madrigal are mine.

Soprano's beginning

Same beginning a fifth lower:
the duo does not follow the model.

8

15 *Idem*
bar 12- bar 19-

22 bar 21-

29 bar 72-

36

44
final cadence of the first part until bar 60 it does not follow the model

Detailed description: The image shows a musical score for a madrigal. It consists of two staves, a soprano staff and a duo staff. The music is in a minor key and 4/4 time. The score is divided into systems, with bar numbers 8, 15, 22, 29, 36, and 44 marking the beginning of new systems. The soprano part begins with a melodic line, and the duo part begins a fifth lower. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the score, including 'Soprano's beginning', 'Same beginning a fifth lower: the duo does not follow the model.', 'Idem', 'bar 12-', 'bar 19-', 'bar 21-', 'bar 72-', and 'final cadence of the first part until bar 60 it does not follow the model'.

[Anonymous], Gastoldi (1598), 34, ['Vestiva i colli']

52

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef. The music consists of eighth and quarter notes with some rests.

60

soprano, bar 67-

bass, bar 62-

Two staves of music. The upper staff is labeled 'soprano, bar 67-' and the lower staff is labeled 'bass, bar 62-'. Both staves show melodic lines with various note values and rests.

68

soprano, bar 74-

Two staves of music. The upper staff is labeled 'soprano, bar 74-'. The music continues with melodic development in both staves.

75

Two staves of music. The upper staff has a flat symbol (b) above the first measure. The music continues with melodic lines in both staves.

81

soprano and alto, bar 41-

Two staves of music. The upper staff is labeled 'soprano and alto, bar 41-'. The music continues with melodic lines in both staves.

86

bar 51-

alto, bar 58-

Two staves of music. The upper staff is labeled 'bar 51-' and the lower staff is labeled 'alto, bar 58-'. The music continues with melodic lines in both staves.

95

soprano and tenor, final cadence

Two staves of music. The upper staff is labeled 'soprano and tenor, final cadence'. The music concludes with a final cadence in both staves.

48

Bellanda (1599), 5, 'Nel bel seno chiudesti'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

Nel bel se - - - no chiu - de - - - sti, nel bel

4

se - - - no chiu - de - - - sti, Ver - gi - ne, il

7

tuo fat - - - to - re, e nel ven - tre strin -

10

ge - - - sti, av -

13

vol - - - to in mor - tal ve - - -

Lodovico Bellanda, 5, 'Nel bel seno chiudesti'

16

lo, quel che com - pre - so es - ser non può, es -
ve - - - - - lo, quel che com - pre - so es - ser non può

20

ser non può dal cie - - - - - lo, e
dal cie - - - - - lo, e nel

23

nel ven - tre strin - ge - - - - -
ven - tre strin - ge - - - - -

26

- - - - sti, av - vol - - - - - to in mor - tal
- - - - sti, av - vol - - - - - to in

29

ve - - - - - lo, quel che com - pre - so es -
mor - tal - - - - - ve - - - - - lo, quel che com - pre -

33

ser non può, es - ser non può dal cie - - - - - lo.
so es - ser non può - - - - - dal cie - lo.

49

Bellanda (1599), 6, 'Scorgi'l mio debil legno'

See Chapter 3.5, 'Motets and Sacred Madrigals'.

Scor - - - gi'l mio debil le - - - -
Scor - - - - gi'l mio

3
gno tra que - sta gran - - - - pro - cel -
de - bil le - - - - gno tra que - sta gran - - - -

6
- - - - - la, o del
pro - cel - - - - - la, o del - - - -

9
mar fi - da stel - - - - - la, che s'av -
- mar fi - da stel - - - - - la, che s'av -

G **Section B**

12
vien che tua lu - ce a me s'a - scon - de, a me s'a -
vien che tua lu - ce a me s'a - scon - - - - - de,

Lodovico Bellanda, 6, 'Scorgi 'l mio debil legno'

15

scon - de, te - - - - mo pe - rir nel - l'on - de,
te - - - - mo pe - rir nel - l'on - - - de, te -

18

te - - - - mo pe - rir nel - l'on - - - - - - - - -
mo pe - rir nel - - l'on - - - - - - - - -

21

C Section B'

- - - - - - - de, che s'av - vien che tua
- - - - - - - de, che s'av - vien che tua

24

lu - cea me s'a - scon - de, a me s'a - scon - de, te -
lu - cea me s'a - scon - - - - - de, te - - - - mo pe -

27

mo pe - rir nel - l'on - de, te - - - - mo pe -
rir nel - l'on - - - de, te - - - - mo pe - rir nel -

30

C

rir nel - l'on - - - - - de.
l'on - - - - - de.

50

Calì (1605), 12, 'Foggia del Salso'

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The lower staff has a whole rest for the first two measures, then a quarter note G3, a half note F3, and a whole note E3.

The second system of the musical score consists of two staves. The upper staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The lower staff begins with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a half note C4.

The third system of the musical score consists of two staves. The upper staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The lower staff begins with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a half note C4.

The fourth system of the musical score consists of two staves. The upper staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The lower staff begins with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a half note C4.

The fifth system of the musical score consists of two staves. The upper staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The lower staff begins with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a half note C4.

The sixth system of the musical score consists of two staves. The upper staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The lower staff begins with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a half note C4.

Calì (1605), 12, 'Foggia del Salso'

30

Musical notation for measures 30-34. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 quarter note, followed by a quarter rest, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3. The key signature has one sharp (F#).

35

Musical notation for measures 35-39. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a quarter note G4, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3.

40

Musical notation for measures 40-43. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 quarter note, followed by a quarter rest, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3.

44

Musical notation for measures 44-47. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 quarter note, followed by a quarter rest, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3.

48

Musical notation for measures 48-51. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 quarter note, followed by a quarter rest, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3.

52

Musical notation for measures 52-55. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 quarter note, followed by a quarter rest, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3.

56

Musical notation for measures 56-59. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a G4 quarter note, followed by a quarter rest, then an eighth-note pair of G4 and A4, and a quarter note B4. The bass staff begins with a G3 quarter note, followed by a quarter rest, then an eighth-note pair of G3 and A3, and a quarter note B3.

51

Zuccaro (1606), 14

See Chapter 4.4, '*Obblighi, Perfidie and Inganni*'. All the analytical comments on the structure of this duo are mine.

Measures 1-4 of the musical score. The piece is in a minor key (one flat) and common time. The upper staff begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, D5, E5, F5, G5. The lower staff begins with a half note G3, followed by a half note A3, and then a series of eighth notes: B3, C4, D4, E4, F4, G4, A4.

Measures 5-8 of the musical score. The upper staff continues with eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The lower staff continues with eighth notes: B3, C4, D4, E4, F4, G4, A4, B4. A sharp sign (#) is placed above the first measure of this system.

Measures 9-12 of the musical score. The upper staff continues with eighth notes: C5, D5, E5, F5, G5, A5, B5, C6. The lower staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. A sharp sign (#) is placed above the first measure of this system.

Measures 13-16 of the musical score. The upper staff continues with eighth notes: D5, E5, F5, G5, A5, B5, C6, B5. The lower staff continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4. A sharp sign (#) is placed above the first measure of this system.

Measures 17-20 of the musical score. The upper staff continues with eighth notes: C6, B5, A5, G5, F5, E5, D5, C5. The lower staff continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. A sharp sign (#) is placed above the first measure of this system.

Measures 21-24 of the musical score. The upper staff continues with eighth notes: B4, A4, G4, F4, E4, D4, C4, B3. The lower staff continues with eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. A sharp sign (#) is placed above the first measure of this system.

Zuccaro (1606), 9

25 *perfidie*

Musical notation for measures 25-28. Treble clef, bass clef, 8va. Treble clef has a slur over the last two notes. Bass clef has a natural sign over the first note.

29 *perfidie*

Musical notation for measures 29-32. Treble clef, bass clef, 8va. Treble clef has a slur over measures 29-31. Bass clef has a slur over measures 29-31.

33

Musical notation for measures 33-36. Treble clef, bass clef, 8va. Treble clef has a sharp sign over the 7th measure. Bass clef has a natural sign over the 7th measure.

37 (h)

Musical notation for measures 37-40. Treble clef, bass clef, 8va. Treble clef has a slur over measures 37-39. Bass clef has a slur over measures 37-39.

41 (#)

Musical notation for measures 41-45. Treble clef, bass clef, 8va. Treble clef has a sharp sign over the 1st measure. Bass clef has a sharp sign over the 4th measure.

46

Musical notation for measures 46-49. Treble clef, bass clef, 8va. Treble clef has a slur over measures 46-48. Bass clef has a slur over measures 46-48.

50

Musical notation for measures 50-53. Treble clef, bass clef, 8va. Treble clef has a sharp sign over the 4th measure. Bass clef has a sharp sign over the 4th measure.

52

Da Cavi (1608), 2

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and common time (C). The upper staff begins with a whole note chord (F4, B-flat4, D5) followed by a series of eighth and sixteenth notes. The lower staff begins with a whole rest, followed by a series of eighth and sixteenth notes.

5

The second system of music consists of two staves. The upper staff begins with a whole note chord (F4, B-flat4, D5) followed by a series of eighth and sixteenth notes. The lower staff begins with a whole rest, followed by a series of eighth and sixteenth notes.

10

The third system of music consists of two staves. The upper staff begins with a whole note chord (F4, B-flat4, D5) followed by a series of eighth and sixteenth notes. The lower staff begins with a whole rest, followed by a series of eighth and sixteenth notes.

14

The fourth system of music consists of two staves. The upper staff begins with a whole note chord (F4, B-flat4, D5) followed by a series of eighth and sixteenth notes. The lower staff begins with a whole rest, followed by a series of eighth and sixteenth notes.

18

The fifth system of music consists of two staves. The upper staff begins with a whole note chord (F4, B-flat4, D5) followed by a series of eighth and sixteenth notes. The lower staff begins with a whole rest, followed by a series of eighth and sixteenth notes.

22

The sixth system of music consists of two staves. The upper staff begins with a whole note chord (F4, B-flat4, D5) followed by a series of eighth and sixteenth notes. The lower staff begins with a whole rest, followed by a series of eighth and sixteenth notes.

da Cavi (1608), 2

26

Musical notation for measures 26-29. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 26 starts with a quarter rest in the upper staff, followed by eighth and quarter notes. Measure 27 features a half note with a natural sign and a sharp sign above it. Measure 28 has a quarter rest in the upper staff. Measure 29 ends with a quarter note.

30

Musical notation for measures 30-34. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 30 starts with a quarter note, followed by eighth and quarter notes. Measure 31 has a quarter rest in the upper staff. Measure 32 features a half note with a slur. Measure 33 has eighth and quarter notes. Measure 34 ends with a half note.

35

Musical notation for measures 35-39. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 35 starts with a quarter rest in the upper staff, followed by eighth and quarter notes. Measure 36 has eighth and quarter notes. Measure 37 has a quarter rest in the upper staff. Measure 38 has eighth and quarter notes. Measure 39 ends with eighth and quarter notes.

40

Musical notation for measures 40-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 40 starts with a quarter rest in the upper staff, followed by eighth and quarter notes. Measure 41 has eighth and quarter notes. Measure 42 has eighth and quarter notes. Measure 43 has a quarter rest in the upper staff. Measure 44 ends with eighth and quarter notes.

45

Musical notation for measures 45-49. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 45 starts with eighth and quarter notes. Measure 46 has eighth and quarter notes. Measure 47 has a quarter rest in the upper staff. Measure 48 has eighth and quarter notes. Measure 49 ends with eighth and quarter notes.

50

Musical notation for measures 50-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 50 starts with eighth and quarter notes. Measure 51 has eighth and quarter notes. Measure 52 has a quarter rest in the upper staff. Measure 53 has eighth and quarter notes. Measure 54 ends with eighth and quarter notes.

55

Musical notation for measures 55-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 55 starts with a quarter rest in the upper staff, followed by eighth and quarter notes. Measure 56 has eighth and quarter notes. Measure 57 has eighth and quarter notes. Measure 58 has eighth and quarter notes. Measure 59 ends with a double bar line.

53

Sangiorgio (1608), 29, ['Ut re mi fa sol la']

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

Ut re mi fa sol la sol fa mi re ut Ut re mi fa sol
la sol fa mi re ut re mi fa sol la la sol fa mi re Ut re mi
6
la sol fa mi re ut Ut re mi fa sol la sol fa mi re ut Ut
fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la
12
re mi fa sol la sol fa mi re ut Ut re mi
sol fa mi re Ut re mi fa sol la la sol fa mi re
17
fa sol la sol fa mi re ut Ut re mi fa sol la sol fa mi re ut Ut
Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re
22
re mi fa sol la sol fa mi re ut Ut re mi
Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re
27
fa sol la sol fa mi re ut Ut re mi fa sol la sol fa mi
Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol
32
re ut Ut re mi fa sol la sol fa mi re
fa mi re Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re Ut

Sangiorgio (1608), 29, [Ut re mi fa sol la]

37

ut Ut re mi fa sol la sol fa mi re ut Ut
re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la

42

re mi fa sol la sol fa mi re ut Ut re mi
la sol fa mi re Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re

47

inganni

fa sol la sol fa mi re ut Ut re mi fa sol la sol fa mi re ut Ut re mi fa sol
Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi

52

la sol fa mi re ut Ut re mi fa sol la sol fa mi re
re Ut re mi fa sol la la sol fa mi re Ut re mi *inganni*

57

inganni

ut Ut re mi fa sol la sol fa mi re ut Ut re mi fa sol la sol
fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re Ut re mi

62

fa mi re ut Ut re mi fa sol la sol fa mi re ut Ut re mi fa sol la sol
fa sol la la sol fa mi re Ut re mi fa sol la la sol fa mi re

67

fa mi re ut Ut re mi fa sol la sol fa mi re ut
Ut re mi fa sol la la sol fa mi re Ut re mi fa sol la

54

Sangiorgio (1608), 30, ['Vestiva i colli']

See Chapter 3.4, 'The Madrigalian Duo'. The original five-voice madrigal is by Palestrina in *Desiderio* (1566).

The image displays a musical score for a madrigal. It consists of two staves of music, likely representing two voices, written in a common time signature (C). The score is divided into eight systems, each starting with a measure number: 6, 12, 17, 22, 27, 32, and 37. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The key signature is one flat (B-flat). The music is a polyphonic setting of the text 'Vestiva i colli'.

Sangiorgio (1608), 30, [Vestiva i colli]

42

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 42 starts with a treble clef and a B-flat. The music consists of quarter and eighth notes, with a sharp sign above a note in measure 43.

47

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

52

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

57

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

62

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

67

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

72

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

77

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes.

82

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music continues with quarter and eighth notes, ending with a double bar line.

55

Troilo (1608), 11, 'Scherzo sopra la Bariera'

See App. F, 7, 'Dances'. All the analytical comments on the structure of this duo are mine.

[A = 32 bars] [a' = 8 bars]

A voci pari

The first system of the musical score consists of two staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes. The bottom staff continues the melodic line with similar rhythmic values.

The second system of the musical score consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. A flat (b) is placed below the second staff in the fifth measure.

The third system of the musical score consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. A sharp (#) is placed below the second staff in the tenth measure.

The fourth system of the musical score consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. A flat (b) is placed below the second staff in the thirteenth measure.

The fifth system of the musical score consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. A sharp (#) is placed below the second staff in the seventeenth measure.

The sixth system of the musical score consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. A flat (b) is placed below the second staff in the twenty-first measure.

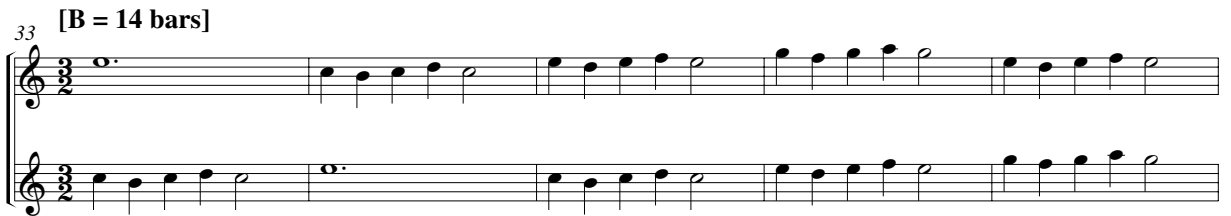
The seventh system of the musical score consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. A flat (b) is placed below the second staff in the twenty-fifth measure.

Troilo (1608), 11, 'Scherzo sopra la Bariera'

29



33 [B = 14 bars]



38



43



47 [C = 13 bars]



51



55



56

Bianco (1610), 23, 'Parvulus enim natus est nobis'

Par - vu - lus e - nim na - tus est
Par - vu - lus e - nim na - tus est no -
5 no - bis, par - vu - lus e - nim na - tus est
- bis, par - vu - lus e - nim na - tus
9 no - bis, no -
est no - bis, no -
13 bis, no - bis, no - bis, no -
bis, no - bis, no -
17 - bis, par - vu - lus e - nim na - tus
- bis, par - vu - lus e - nim,
21 est no -
par - vu - lus e - nim na - tus est no -
25 - bis. Et fi - li - us da -
- bis, [par - vu - lus e - nim na - tus est no -

Bianco (1610), 23, 'Parvulus enim natus est nobis'

29

tus est no - - - bis, da - tus est no - - - - -

bis,] da - - tus est no - - - - - bis, est no - - - - -

Detailed description: This system contains measures 29 through 32. The vocal line (treble clef) begins with a half note 'tus' followed by a quarter note 'est', then a dotted quarter note 'no', and a half note 'bis'. The instrumental line (bass clef) provides accompaniment with a half note 'bis,]' followed by a quarter note 'da', a dotted quarter note 'tus', and a half note 'est'. The lyrics are spread across the notes with hyphens indicating syllables.

33

bis, et fi - - - - - li - us da - tus est

bis, et fi - - - - - li - us da - tus est no - - - - - bis, est

Detailed description: This system contains measures 33 through 36. The vocal line (treble clef) starts with a quarter rest, followed by a quarter note 'bis,', a quarter note 'et', a dotted quarter note 'fi', and a half note 'li'. The instrumental line (bass clef) starts with a quarter rest, followed by a quarter note 'bis,', a quarter note 'et', a dotted quarter note 'fi', and a half note 'li'. The lyrics are spread across the notes with hyphens.

37

no - - - - - bis, no - - - - -

no - - - - - bis, no - - - - -

Detailed description: This system contains measures 37 through 40. The vocal line (treble clef) begins with a quarter note 'no', a dotted quarter note 'bis,', and a half note 'no'. The instrumental line (bass clef) begins with a quarter note 'no', a dotted quarter note 'bis,', and a half note 'no'. The lyrics are spread across the notes with hyphens.

41

- - - - - bis, da - tus est no - - - - - bis. Al -

- - - - - bis, da - tus est no - - - - - bis.

Detailed description: This system contains measures 41 through 45. The vocal line (treble clef) starts with a quarter rest, followed by a quarter note 'bis,', a quarter note 'da', a dotted quarter note 'tus', and a half note 'est'. The instrumental line (bass clef) starts with a quarter rest, followed by a quarter note 'bis,', a quarter note 'da', a dotted quarter note 'tus', and a half note 'est'. The lyrics are spread across the notes with hyphens.

46

le - lu - ia, [Al - le - lu - ia,] [Al - le - lu - ia,] [Al - le - lu - ia,]

Al - le - lu - ia, [Al - le - lu - ia,] [Al - le - lu - ia,] [Al - le - lu - - -

Detailed description: This system contains measures 46 through 49. The vocal line (treble clef) begins with a quarter note 'le', a dotted quarter note 'lu', and a half note 'ia'. The instrumental line (bass clef) begins with a quarter rest, followed by a quarter note 'Al', a dotted quarter note 'le', and a half note 'ia'. The lyrics are spread across the notes with hyphens and brackets.

50

Al - le - - lu - ia, Al - le - lu - ia, Al - le - lu -

ia,] Al - le - - - - lu - ia, [Al - le - lu - ia, Al - le - lu - ia,]

Detailed description: This system contains measures 50 through 53. The vocal line (treble clef) begins with a quarter note 'Al', a dotted quarter note 'le', and a half note 'ia'. The instrumental line (bass clef) begins with a quarter note 'Al', a dotted quarter note 'le', and a half note 'ia'. The lyrics are spread across the notes with hyphens and brackets.

54

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.]

Al - le - - lu - ia, Al - le - lu - ia,] Al - le - lu - ia.

Detailed description: This system contains measures 54 through 57. The vocal line (treble clef) begins with a quarter note 'ia', a dotted quarter note 'Al', a half note 'le', and a quarter note 'lu'. The instrumental line (bass clef) begins with a quarter note 'Al', a dotted quarter note 'le', and a half note 'ia'. The lyrics are spread across the notes with hyphens and brackets.

57

Bartei (1618), 4, ['Vestiva i colli']

See Chapter 3.4, 'The Madrigalian Duo'. The original five-voice madrigal is by Palestrina in *Desiderio* (1566).

The image displays a musical score for a madrigal by Bartei (1618), titled 'Vestiva i colli'. The score is presented in two systems, each consisting of two staves (treble and bass clefs). The music is in common time (C) and features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, 21, 26, and 31 indicated at the beginning of their respective systems. The notation includes various musical symbols such as accidentals (sharps and naturals), slurs, and dynamic markings.

Bartei (1618), 4, [Vestiva i colli]

36

Musical notation for measures 36-42. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes in the upper voice, with a prominent melodic line. The lower staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

43

Musical notation for measures 43-47. The system consists of two staves. The upper staff continues the melodic line with some rests and eighth notes. The lower staff maintains the accompaniment pattern.

48

Musical notation for measures 48-52. The system consists of two staves. The upper staff shows a more active melodic line with eighth notes. The lower staff continues the accompaniment.

53

Musical notation for measures 53-56. The system consists of two staves. The upper staff features a melodic line with some sixteenth-note passages. The lower staff continues the accompaniment.

57

Musical notation for measures 57-62. The system consists of two staves. The upper staff has a melodic line with a few rests. The lower staff continues the accompaniment.

63

Musical notation for measures 63-67. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff continues the accompaniment.

68

Musical notation for measures 68-72. The system consists of two staves. The upper staff concludes the piece with a final melodic phrase. The lower staff concludes the accompaniment.

58

Rossi (1618), 1, 'Io. Baptistæ Rubei. Ante Sanctiss. Sacramentum in offertorio'

See Chapter 3.5, 'Motets and Sacred Madrigals'.

Duo.

Cantus Secundus. Duo.

7

13

19

26

59

Banchieri (1623), 4, 'La mort'è il fin d'una prigion oscura'

See Chapter 3.1, 'Nomenclature'.

Ut re mi fa
La mor - - - t'è il fin

5

sol re mi fa sol
d'u - - - na pri - - - gion o - - -

10

la sol fa mi la
scu - - - ra a gl'a - - - ni - - - mi

15

sol fa mi re ut.
di cuor gen - - - ti - - - le.



7. Title-page of *La Banchierina*, which includes the duo transcribed on the previous page.

60

Banchieri (1625), 3, 'Il bianco e dolce cigno'

See Chapter 3.4, 'The Madrigalian Duo'. The original madrigal is by Arcadelt (1539). All the analytical comments on the structure of this duo are mine.

Banchieri (1625)

Il bian - - - coe dol - ce ci - - - gno can - tan - do

borrowing from the tenor

Il bian - - - coe dol - ce ci - - - gno can-tan-do mo - - - -

Arcadelt (1539)

Il bian - - - coe dol - ce ci - - - gno can - tan - do mo -

Il bian - - - coe dol - ce ci - - - gno can - tan - do

8

mo - - - - re ed io pian - gen - - - - do giun -

re ed io pian - gen - - - - - - - - - do giun - g'al

mo - - - - re ed io pian - gen - - - - do giun -

re ed io pian - gen - - - - do giun - - - -

mo - - - - re ed io pian - gen - - - - do giun - - - -

ed io pian - gen - - - - do giun - - - -

15

g'al fin del vi - - ver mi - - - o, ed io pian - gen - - -

borrowing from the tenor plus divisions

fin del vi - ver mi - - - - - - - - o, ed io pian - gen - - - - -

g'al fin del vi - - ver mi - - - o, ed io pian - gen - - -

g'al fin del vi - - ver mi - - - o, ed io pian - gen - - -

g'al fin del vi - ver mi - o, ed io pian - gen - - -

g'al fin del vi - - ver mi - - - o, ed io pian - gen - - -

Arcadelt / Banchieri (1625), 3, 'Il bianco e dolce cigno'

Banchieri's original double barline

23

do giun - g'al fin del vi - ver mi - - - - o.

- - - - do giun - g'al fin del vi - ver mi - - - - o.

do giun - g'al fin del vi - ver mi - - - - o.

do giun - - - g'al fin del vi - ver mi - - - o.

do giun - - - g'al fin del vi - ver mi - - - o.

do giun - - - g'al fin del vi - ver mi - - - o.

30

Stra - - - nae di - ver - sa sor - te: ch'ei mo - re scon - so - la - to

borrowing from the tenor

Stra - - - nae di - ver - sa sor - te: ch'ei mo - re scon - so -

Stra - nae di - ver - sa sor - te: ch'ei mo - re scon - so - la - to

Stra - nae di - ver - sa sor - te: ch'ei mo - - - - re scon - so -

Stra - nae di - ver - sa sor - te: ch'ei mo - re scon - so -

Stra - nae di - ver - sa sor - te:

Banchieri skipped this bar

38

ed io mo - ro be - - - - a - - - - - to;

tenor

la - to ed io mo - - - - ro be - a - - - - -

ed io mo - ro be - - - - a - - - - - to;

la - to ed io mo - ro be - - - - a - - - - -

la - to ed io mo - ro, ed io mo - ro be - a - - - -

ed io mo - ro be - a - - - - -

Arcadelt / Banchieri (1625), 3, 'Il bianco e dolce cigno'

46

mor - - - te che nel mo - ri - - - - re m'em -
- - - - - to; mor - - - te che nel mo - ri - - - - - re
mor - - - te che nel mo - ri - - - - re m'em -
- - - - - to; mor - te che nel mo - ri - - - - - re m'em -
- - - - - to; mor - te che nel mo - ri - - - - - re m'em -
- - - - - to; mor - te che nel mo - ri - - - - - re m'em -

54

pie di gio - ia tut - to e di de - si - - - re. Se nel mo -
m'em - pie di gio - ia tut - to e di de - si - - - re. Se nel mo -
pie di gio - ia tut - to e di de - si - - - re. Se nel mo -
pie di gio - ia tut - to e di de - si - - - re. Se nel mo -
pie di gio - ia tut - to e di de - si - - - re. Se nel mo -
pie di gio - ia tut - to e di de - si - - - re. Se nel mo -
pie di gio - ia tut - to e di de - si - - - re. Se nel mo -

62

rir al - tro do - lor non sen - - - to,
rir, se nel mo - rir al - tro do - lor non sen - to, di mil - le
rir al - tro do - lor non sen - - - to,
rir al - tro do - lor non sen - to, di mil - le mor - ti il
rir al - tro do - lor non sen - - - to, di mil - le
rir al - tro do - lor non sen - - - to, di

Arcadelt / Banchieri (1625), 3, 'Il bianco e dolce cigno'

70



di mil - le mor - tijl di sa - rei con - ten - - - - to,
mor - tijl di sa - rei, di mil - le mor - tijl di sa - rei con - ten - - - - to, di
di, di mil - - - - le mor - tijl di, di mil - le mor - tijl
mor - tijl di, di mil - le mor - tijl di sa - rei con - ten - to, di mil - le
mil - le mor - tijl di sa - - - rei con - ten - - - to, di

Banchieri's duo ends here

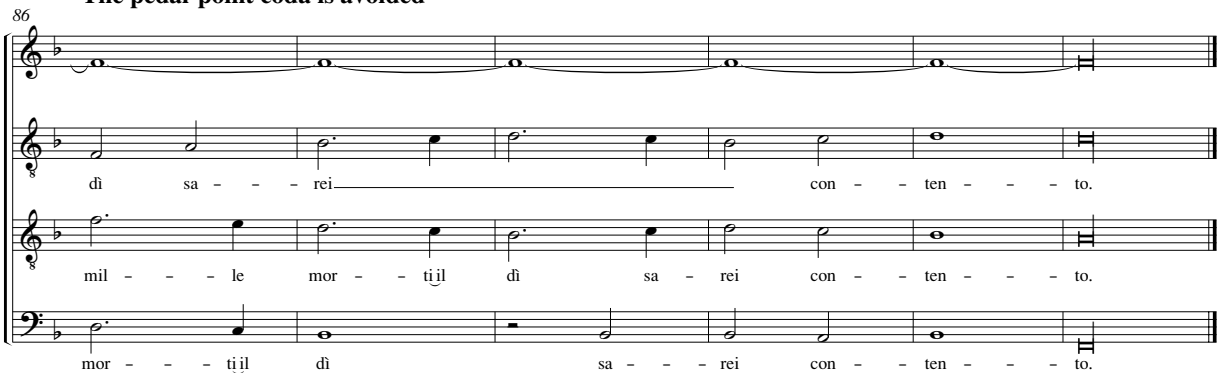
78



di mil - le mor - tijl di sa - rei con - ten - - - - to.
mil - le mor - tijl di, di mil - le mor - tijl di sa - rei con - ten - - - - to.
di mil - le mor - tijl di sa - rei con - ten - - - - to.
di, di mil - le mor - tijl di, di mil - le mor - tijl
mor - tijl di, di mil - le mor - tijl di sa - rei con - ten - - - - to, di
mil - le mor - tijl di sa - - - rei con - ten - to, di mil - le

The pedal-point coda is avoided

86



di sa - - - rei con - - - ten - - - - to.
mil - - - le mor - - - tijl di sa - rei con - - - ten - - - - to.
mor - - - tijl di sa - - - rei con - - - ten - - - - to.

61

Banchieri (1625), 8, 'La sol fa re mi'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables in *italic* are mine.

La sol fa re mi La sol

6 fa re mi La sol fa re mi La

8 fa re mi La sol fa re

10 sol fa re mi La sol

8 mi La sol fa re mi

14 fa re mi La sol fa re mi La sol fa re

8 La sol fa re mi La sol fa re mi La

18 *inganni*

8 mi La sol fa re mi La sol fa re

8 sol fa re mi La sol fa re mi La sol

inganni

22 mi La sol fa re mi La sol fa re mi

8 fa re mi La sol fa re mi La sol

26

8 fa re mi re mi fa sol

8 La sol fa re mi re mi fa sol

8 fa re mi re mi fa sol La sol fa re

Banchieri (1625), 8, 'La sol fa re mi'

30

La sol fa re mi

mi La

34

La sol fa re mi La

sol fa re mi

38

sol fa re mi La sol fa re mi La

La sol fa re mi

42

sol fa re mi La sol fa re mi

La sol fa re

46

La sol fa re

mi La sol fa re mi

50

mi

55

La sol fa re mi La

59

sol fa re mi

62

De Spagnolis (1626), 14, 'Finisco al ricercar: abbi ben cura'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo are mine.

Measures 1-5 of the piece. The music is in a 2/4 time signature. The upper staff begins with a whole rest, while the lower staff starts with a quarter note G2, followed by a series of eighth and quarter notes.

Measures 6-11. The upper staff features a melodic line with a slur over measures 6-7 and a fermata over measure 11. The lower staff continues the rhythmic accompaniment.

Measures 12-17. The upper staff shows a more active melodic line with eighth notes. The lower staff provides a steady accompaniment.

Measures 18-23. The word *perfidie* is written above the upper staff in measures 18, 19, and 20, and below the lower staff in measures 19 and 20. The music continues with similar rhythmic patterns.

Measures 24-29. The word *perfidie* is written above the upper staff in measures 24 and 25, and below the lower staff in measures 25 and 26. The melodic line in the upper staff shows some chromatic movement.

Measures 30-35. The word *perfidie* is written above the upper staff in measures 30 and 31, and below the lower staff in measures 31 and 32. The piece continues with a consistent rhythmic accompaniment.

Measures 36-41. The final section of the piece, ending with a fermata in the upper staff and a final chord in the lower staff.

De Spagnolis (1626), 14, 'Finisco al ricercar: abbi ben cura'

42

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music consists of eighth and sixteenth notes with various rests and ties.

48

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music continues with eighth and sixteenth notes.

55

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music features eighth and sixteenth notes.

60

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music continues with eighth and sixteenth notes.

65

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music features eighth and sixteenth notes.

70

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music continues with eighth and sixteenth notes.

75

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music features eighth and sixteenth notes.

79

Two staves of musical notation. The upper staff begins with a treble clef and a sharp sign (F#), while the lower staff begins with a bass clef and a sharp sign (F#). The music concludes with eighth and sixteenth notes.

CANONE A DVE VOCI

Cauato dalle lettere vocali del nome , e cognome
DELL' EMINENTISSIMO E REVERENDISSIMO
CARDINALE BRANCACCIO.

Del Signor Giouanni Gentile. *Cantrizat.* .S.



FRANCISCVS MARIA BRANCATIVS.

Contrapunteggiamento sopra il Canone .



Habitabit in tabernaculo in tabernaculo tuo requiescet in
monte fan- eto sancto tu-
o in mon- te sancto
tuo sancto tuo.

I L F I N E

8. Facsimile of the three-part music transcribed on the next page. It is printed at the end of both part-books of Gentile (1642).

63

Gentile (1642), 'Canone a due voci cavato dalle lettere vocali...'

See Chapter 5, 'Other Didactic Music in Duo Collections'.

Cancrizat

FRAN - - - CI - - - SCUS MA - - - - - RI - - - - -

Contrapunteggiamento sopra il canone

Ha - bi - ta - bit in ta - ber - na - cu - lo in ta - ber -

4 S.
A BRAN - CA - - - TI - - - US. FRAN - - - - - CI -

na - cu - lo tu - o re - qui - e - scet in mon - te san - - - - - cto

8
SCUS MA - - - RI - A BRAN - - - CA - - - TI - US.
san - cto tu - - - - o in mon - - - - - te san - cto tu - o san -

12
FRAN - CI - - - SCUS MA - - - RI - - - A BRAN -
cto tu - o. Ha - bi - ta - bit in ta - ber - na - cu - lo in ta - ber - na - cu - lo tu - o

16
CA - - - TI - - - US. FRAN - - - - - CI - - -
re - qui - e - scet in mon - te san - - - - - cto

19
SCUS MA - - - RI - A BRAN - CA - - - TI - US.
san - cto tu - - - - o.

64

Giamberti (1657), 1, 'Ut, Re, Mi, Fa, Sol, La'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

The musical score is presented in seven systems, each with two staves. The first system starts at measure 1. Measure numbers 7, 14, 20, 26, 32, and 38 are indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The overall style is characteristic of 17th-century Italian lute tablature transcriptions.

65

Giamberti (1657), 8, 'Ballo di Mantua'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

5 Fine

11

17

23

29

35 Da Capo

66

Giamberti (1657), 18, 'Io son ferito, ahi lasso'

See Chapter 3.4, 'The Madrigalian Duo'. The original five-voice madrigal is by Palestrina in *Muse* (1561).

The first system of music consists of two staves. The upper staff is in treble clef and contains four measures of music. The lower staff is in bass clef and contains four measures of music. The music is in a common time signature.

The second system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, starting with a measure rest labeled '5'. The lower staff is in bass clef and contains four measures of music.

The third system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, starting with a measure rest labeled '9'. The lower staff is in bass clef and contains four measures of music. A sharp sign (#) is placed above the final note of the upper staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, starting with a measure rest labeled '13'. The lower staff is in bass clef and contains four measures of music, including a flat sign (b) under the first note.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, starting with a measure rest labeled '17'. The lower staff is in bass clef and contains four measures of music.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, starting with a measure rest labeled '21'. The lower staff is in bass clef and contains four measures of music.

Giamberti (1657), 18, 'Io son ferito'

25

Musical notation for measures 25-28. The system consists of two staves. The upper staff is in treble clef and contains a melody of quarter and eighth notes, with a sharp sign (#) above the eighth measure. The lower staff is in bass clef and contains a bass line of quarter and eighth notes.

29

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef and contains a melody of quarter and eighth notes, with a flat sign (b) above the third measure. The lower staff is in bass clef and contains a bass line of quarter and eighth notes.

33

Musical notation for measures 33-35. The system consists of two staves. The upper staff is in treble clef and contains a melody of quarter and eighth notes, with a sharp sign (#) above the first measure. The lower staff is in bass clef and contains a bass line of quarter and eighth notes.

36

Musical notation for measures 36-39. The system consists of two staves. The upper staff is in treble clef and contains a melody of quarter and eighth notes. The lower staff is in bass clef and contains a bass line of quarter and eighth notes.

40

Musical notation for measures 40-43. The system consists of two staves. The upper staff is in treble clef and contains a melody of quarter and eighth notes, with a flat sign (b) above the second measure. The lower staff is in bass clef and contains a bass line of quarter and eighth notes.

44

Musical notation for measures 44-47. The system consists of two staves. The upper staff is in treble clef and contains a melody of quarter and eighth notes, ending with a repeat sign (II). The lower staff is in bass clef and contains a bass line of quarter and eighth notes, ending with a repeat sign (II).

67

Giamberti (1657), 28, 'La sol fa re mi'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

La sol fa re mi
La sol

4
fa re mi La sol fa re mi La sol fa re
La sol fa re mi

8
mi La sol fa re mi La
La sol fa re mi

12
mi La sol fa re mi
sol fa re mi La sol fa re mi La sol fa re

16
mi La sol fa re mi La sol
mi La sol fa re mi

20
fa re mi La sol fa re mi La sol fa re mi La
La sol fa re mi La sol fa re mi
inganni
inganni

Giamberti (1657), 28, 'La sol fa re mi'

25 *inganni*
sol fa re mi La sol fa re mi
mi La sol fa re mi La sol *inganni*

29
La sol fa re mi La sol fa re mi
fa re mi La sol fa re mi

34 *inganni*
La sol fa re mi La
La sol fa re mi La sol fa

39
sol fa re mi
re mi La sol fa re mi

44
La sol fa

49 *inganni*
La sol fa re mi La sol fa re mi La sol fa re mi
re mi La sol fa re mi La sol fa re mi La sol

55
La sol fa re mi La sol
fa re mi La sol fa re mi La sol fa re mi

61 *inganni*
fa re mi La sol fa re mi
La sol fa re mi

68

Piochi (1671), 15, ['La sol fa re mi']

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this duo and the solmization syllables are mine.

La sol fa re mi La

La sol fa re mi

Musical notation for measures 1-5, featuring a treble and bass staff with solmization syllables.

6

sol fa re mi La sol fa re mi

Musical notation for measures 6-10, featuring a treble and bass staff with solmization syllables.

11

La sol fa re mi

Musical notation for measures 11-15, featuring a treble and bass staff with solmization syllables.

16

La sol fa re mi La sol fa re mi

La

Musical notation for measures 16-20, featuring a treble and bass staff with solmization syllables.

21

La sol fa re mi La sol fa re mi

sol fa re mi

Musical notation for measures 21-25, featuring a treble and bass staff with solmization syllables.

26

La sol fa re mi

La sol fa re mi

Musical notation for measures 26-30, featuring a treble and bass staff with solmization syllables.

Piochi (1671), 15, 'La sol fa re mi'

31

La sol fa re mi La sol fa re mi

La sol fa re mi La sol fa re mi

inganni

36

La sol fa re mi La sol fa re mi sol fa re mi

La sol *inganni* fa re mi La sol fa re mi

41

La sol fa re mi La sol fa re mi

La sol fa re mi sol fa re mi

46

La sol fa re mi

La sol fa re mi

51

La sol fa re mi

La sol fa re

56

La sol fa re mi La sol fa re mi

mi La sol fa re mi La sol fa re mi La sol fa re mi

61

La sol fa re mi La sol fa re mi

sol fa re mi La sol fa re mi La

66

La sol fa re mi

sol fa re mi La sol fa re mi La sol fa re mi

inganni

69

Piochi (1673), 11, 'Canon ad quartam superius'

See Chapter 4.2, 'Canons'.

Musical notation for measures 1-4. The score is in G minor (one flat) and common time (C). The upper staff (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The lower staff (bass clef) features a steady eighth-note accompaniment. A fermata is placed over the second measure of the lower staff.

Musical notation for measures 5-8. The upper staff continues with eighth and sixteenth notes, including a trill in measure 6. The lower staff maintains the eighth-note accompaniment.

Musical notation for measures 9-13. The upper staff features a mix of eighth and sixteenth notes. The lower staff continues with the eighth-note accompaniment.

Musical notation for measures 14-17. The upper staff includes a sharp sign (#) above the final note of measure 17. The lower staff continues with the eighth-note accompaniment.

Musical notation for measures 18-21. The upper staff continues with eighth and sixteenth notes. The lower staff continues with the eighth-note accompaniment.

Musical notation for measures 22-25. The upper staff continues with eighth and sixteenth notes. The lower staff continues with the eighth-note accompaniment.

Musical notation for measures 26-29. The upper staff continues with eighth and sixteenth notes. The lower staff continues with the eighth-note accompaniment.

Piochi (1673), 11

30

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

34

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

38

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

42

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

46

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

51

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

55

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

60

Two staves of music in G minor. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats. The music consists of eighth and sixteenth notes, with some rests.

70

Natali (1674), 19, 'A 2. Canto e Basso o Tenore e Basso o Canto e Alto'

See Chapter 4.1, 'The Musical Fabric'.

Measures 1-2 of the piece. The music is in common time (C) and features a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with similar note values.

Measures 3-4. Measure 3 begins with a triplet of eighth notes in the treble clef. The bass clef continues with a steady eighth-note accompaniment. Measure 4 shows a continuation of the melodic and rhythmic patterns.

Measures 5-6. Measure 5 features a more complex melodic line in the treble clef with sixteenth-note runs. The bass clef maintains the accompaniment. Measure 6 concludes the section with a final note in the treble clef.

Measures 7-8. Measure 7 shows a melodic phrase in the treble clef that ends with a quarter rest. The bass clef continues with eighth-note accompaniment. Measure 8 begins with a new melodic phrase in the treble clef.

Measures 9-12. Measure 9 features a melodic phrase in the treble clef. Measure 10 has a quarter rest in the treble clef. Measure 11 begins with a new melodic phrase in the treble clef. Measure 12 concludes the section with a final note in the treble clef.

15

Musical notation for measures 15-17. The system consists of a treble clef staff and a bass clef staff. Measure 15 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note accompaniment. Measure 16 continues the eighth-note patterns. Measure 17 concludes with a sharp sign on the treble staff.

18

Musical notation for measures 18-20. Measure 18 begins with a sharp sign on the treble staff and features a treble staff with eighth-note runs and a bass staff with a similar accompaniment. Measure 19 continues the eighth-note patterns. Measure 20 concludes with a sharp sign on the treble staff.

21

Musical notation for measures 21-23. Measure 21 features a treble staff with eighth-note runs and a bass staff with a similar accompaniment. Measure 22 continues the eighth-note patterns. Measure 23 concludes with a sharp sign on the treble staff.

24

Musical notation for measures 24-26. Measure 24 features a treble staff with eighth-note runs and a bass staff with a similar accompaniment. Measure 25 continues the eighth-note patterns. Measure 26 concludes with a sharp sign on the treble staff.

27

Musical notation for measures 27-29. Measure 27 features a treble staff with eighth-note runs and a bass staff with a similar accompaniment. Measure 28 continues the eighth-note patterns. Measure 29 concludes with a sharp sign on the treble staff.

30

Musical notation for measures 30-32. Measure 30 features a treble staff with eighth-note runs and a bass staff with a similar accompaniment. Measure 31 continues the eighth-note patterns. Measure 32 concludes with a sharp sign on the treble staff.

71

Caresana (1681), 'Ave maris stella a due Canti. Sexto'

See Chapter 3.1, 'Nomenclature', Chapter 3.5, 'Motets and Sacred Madrigals' and Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

6

10

15

20

A - - - - - ve

25

ma - - - - - ris stel - - - - -

Caresana (1681), 'Ave Maris Stella', 6

30

De - - -

35

i - - - Ma - - - - ter - - -

40

al - - - - - ma

At - - -

45

Vir - - - - go

que sem - - - - per

50

Fe - - - -

55

lix cae - - - - li por - - - - ta.

72

Natali (1681), 5, 'Tersicore'

See Chapter 4.1, 'The Musical Fabric'.

Measures 1-3 of the piece. The treble clef staff begins with a dotted quarter note, followed by eighth notes. The bass clef staff has a whole rest in the first measure, then a dotted quarter note followed by eighth notes.

Measures 4-6. Measure 4 starts with a treble clef staff containing a dotted quarter note and a whole rest, followed by eighth notes. The bass clef staff continues with eighth notes.

Measures 7-9. Measure 7 features a sharp sign on the treble clef staff. The bass clef staff continues with eighth notes.

Measures 10-12. Measures 10 and 11 contain sixteenth-note passages in both staves. Measure 12 shows a change in the bass clef staff.

Measures 13-16. Measure 13 includes a key signature change to three flats (C minor) and a time signature change to 3/2. The bass clef staff has a whole rest in measure 13.

Measures 17-20. Measure 17 features a whole note in the treble clef staff. The bass clef staff continues with eighth notes.

Natali (1681), 5

21

Musical notation for measures 21-24. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

25

Musical notation for measures 25-28. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

29

Musical notation for measures 29-32. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

33

Musical notation for measures 33-35. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

36

Musical notation for measures 36-37. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

38

Musical notation for measures 38-40. The treble clef staff contains a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass clef staff contains a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3.

73

Strozzi (1683), 2, 'Nemo sibi solus, ad universa sufficiens est'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'. All the rubrics and solmization syllables are original.

♣ Γ ♣ A B n

C D E F G

Γ ♣ A. B. C. E. F. G.

6

a G A B C D

12

E La sol fa mi la

18

sol fa mi re Do

23

re mi fa sol re

28

mi fa sol la

32

36

40

Musical notation for measures 40-43. The upper staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in measure 42.

44

Musical notation for measures 44-47. The upper staff features a melody with a long slur over measures 44-47, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

48

Musical notation for measures 48-51. The upper staff has a melody with a long slur over measures 48-51, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

52

Musical notation for measures 52-55. The upper staff has a melody with a long slur over measures 52-55, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

56

Musical notation for measures 56-59. The upper staff has a melody with a long slur over measures 56-59, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

60

Musical notation for measures 60-63. The upper staff has a melody with a long slur over measures 60-63, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

64

Musical notation for measures 64-68. The upper staff has a melody with a long slur over measures 64-68, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

69

Musical notation for measures 69-73. The upper staff has a melody with a long slur over measures 69-73, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

74

Musical notation for measures 74-77. The upper staff has a melody with a long slur over measures 74-77, consisting of notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with a bass line of eighth and sixteenth notes.

74

Strozzi (1683), 56, 'La sola farfalla mi fa dormire'

See Chapter 4.3, 'Basic Concepts of Solmization'. All the solmization syllables in *italic* are mine.

La so - la far - fal - la *sol* mi fa dor - mi - re, mi fa
 La so - la far -

3
sol
 fal - la mi fa dor - mi - re, mi fa

6
 dor - mir, la so - la far - fal - la
 dor - mi - re, la so - la far -

8
do
 [la so - la far - fal - la] [la so - la far - fal - la] mi fa dor - mi - re, la
 fal - la [la so - la far - fal - la] mi fa la so - la far - fal - la mi fa dor - *do*

11
do
 so - la far - fal - la mi fa dor - mi - re, la so - la far - fal - la far - fal - la mi
 mi - re, *do* la so - la far - fal - la mi fa dor - mi - re, la so - la far - fal - - - la

14
 fa dor - mi - re, la so - la far - fal - la far - fal - la la so - la far - fal - la mi fa
 la so - la far - fal - la far - fal - la mi fa dor - mi - re, la so - la far -

17
 mi fa dor - mi - re, la so - la far - fal - la mi fa dor - mi - - - re, la so - la far -
 fal - la mi fa dor - mi - re, mi fa mi fa dor - mi - re, mi fa

20

fal - la mi fa dor - mir, la so - la far - fal - la [la so - la far -
dor-mir, la so - la far - fal -

23

fal - la] mi fa la
- - - - la la so - la far - fal - la [la so - la far - fal - la] la so -

26

so - - - la far - - fal - la [la so - la far - fal - la]
la far - - fal - la mi fa dor - mi - re, mi fa

29

mi fa dor - mi - re, mi fa dor - mi - re, mi fa
dor - - - - mi - re, la so - la far -

32

dor-mi - re, [mi fa dor - mi - re,] [mi fa dor - mi - re,] la so - la far - fal - la mi
fal - la mi fa dor - mi - re, mi fa dor - mi - re, la so - la far - fal - la mi fa dor - mi -

35

fa dor - mi - re, mi fa dor - mi - re, dor - mi - - - - re, mi
re, la so - la far - fal - la mi fa dor -

38

fa dor - mi - re, la so - la far - fal - la mi fa dor - mi - re, mi
mi - - - re, la so - la far - fal - - - - la la so - la far - fal - la mi fa dor -

41

fa dor - mi - - - - re, mi fa mi fa dor - mi - re, dor - mi - - - - re.
mi - re, mi fa dor - mi - re, mi fa mi fa dor - mi - - - - - - re.

75

Corti (1685), 'Ricerca decimo terzo. C. e A.'

See Chapter 4.1, 'The Musical Fabric'.

Measures 1-5 of the piece. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Measures 6-10. The melodic line continues with a mix of eighth and quarter notes, and the accompaniment maintains a steady rhythmic pattern.

Measures 11-15. The music shows a continuation of the melodic and harmonic themes, with some phrasing changes in the upper staff.

Measures 16-20. The piece enters a more active section with sixteenth-note patterns in both the upper and lower staves.

Measures 21-25. The melodic line features a series of eighth notes, and the accompaniment continues with rhythmic activity.

Measures 26-30. The music returns to a more lyrical feel with longer note values in the upper staff.

Measures 31-35. The final section of the page shows a continuation of the melodic and harmonic development.

36

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains measures 36 through 39. The lower staff begins with a bass clef and contains measures 36 through 39. The music consists of eighth and sixteenth notes, with some rests and accidentals.

40

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 40 through 43. The lower staff begins with a bass clef and contains measures 40 through 43. The music consists of eighth and sixteenth notes, with some rests and accidentals.

44

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 44 through 47. The lower staff begins with a bass clef and contains measures 44 through 47. The music consists of eighth and sixteenth notes, with some rests and accidentals.

48

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 48 through 51. The lower staff begins with a bass clef and contains measures 48 through 51. The music consists of eighth and sixteenth notes, with some rests and accidentals.

52

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 52 through 55. The lower staff begins with a bass clef and contains measures 52 through 55. The music consists of eighth and sixteenth notes, with some rests and accidentals.

56

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 56 through 59. The lower staff begins with a bass clef and contains measures 56 through 59. The music consists of eighth and sixteenth notes, with some rests and accidentals.

60

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 60 through 63. The lower staff begins with a bass clef and contains measures 60 through 63. The music consists of eighth and sixteenth notes, with some rests and accidentals.

64

Two staves of music. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 64 through 67. The lower staff begins with a bass clef and contains measures 64 through 67. The music consists of eighth and sixteenth notes, with some rests and accidentals.

Caresana (1693), 2, [Ruggiero]

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a repeat sign at the beginning of measure 43.

48

Musical notation for measures 48-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with quarter and eighth notes, including a long slur in the lower staff.

54

Musical notation for measures 54-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features quarter and eighth notes with various accidentals.

60

Musical notation for measures 60-65. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music consists of quarter notes with various accidentals.

66

Musical notation for measures 66-71. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features quarter and eighth notes, with a repeat sign at the end of measure 71.

72

Musical notation for measures 72-78. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features quarter and eighth notes, with a repeat sign at the end of measure 78.

79

Musical notation for measures 79-84. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features quarter and eighth notes, with a repeat sign at the end of measure 84.

Caresana (1693), 2, [Ruggiero]

112

Musical notation for measures 112-115. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

116

Musical notation for measures 116-119. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

120

Musical notation for measures 120-123. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

124

Musical notation for measures 124-127. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

128

Musical notation for measures 128-131. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

132

Musical notation for measures 132-135. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

136

Musical notation for measures 136-139. The system consists of two staves. The upper staff is in treble clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure. The lower staff is in bass clef and contains four measures of music with notes on a whole, half, and quarter note, including a sharp sign on the second measure.

77

Caresana (1693), 24, 'Balletto Barrera'

See App. F, 7, 'Dances'. All the analytical comments on the structure of this duo are mine.

[A = 17 bars (3+3+3+4+4)]

[a = 3 bars]

I I V I I V I

4 [a = 3 bars]

7 [b = 3 bars] C → G G → C

I IV# I II V II V I V

10 [c = 4 bars] [c = 4 bars]

I IV II V I IV V

14

18 *Alio modo*

Caresana (1693), 24, 'Balletto Barrera'

21

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

24

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

27

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

31

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

35 *Alio modo*

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

39

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

44

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

49

Alio modo

Two staves of musical notation. The upper staff is in bass clef with a treble clef sign above it. The lower staff is in bass clef. The music consists of eighth and sixteenth notes.

Caresana (1693), 24, 'Balletto Barrera'

53



56



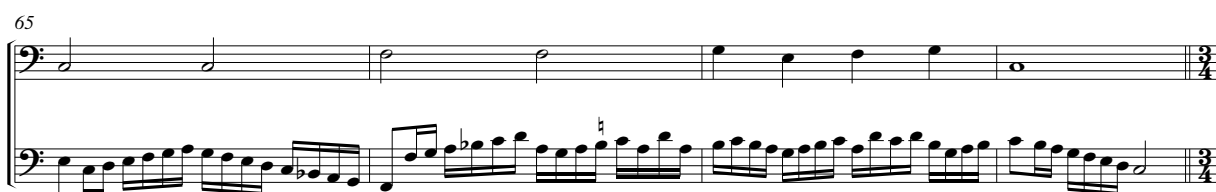
59



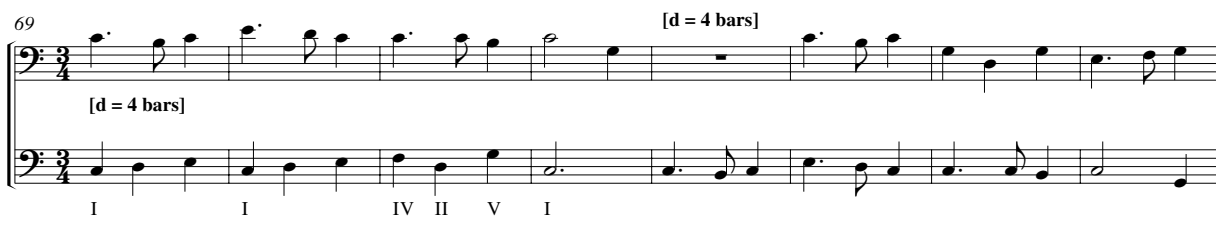
62



65

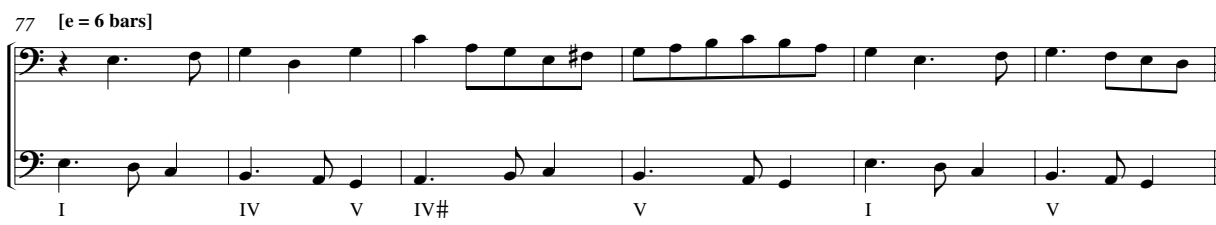


69 [d = 4 bars]



I I IV II V I

77 [e = 6 bars]



I IV V IV# V I V

83 *Alio modo*



I

Caresana (1693), 24, 'Balletto Barrera'

91

97 *Alio modo*

105

111 *Alio modo*

118

125 [C = 13 bars (5++5+3)]

[f = 5 bars]

II# V VI II# V I I IV VII, IV V I

129 [f = 5 bars]

II V I

133 [g = 3 bars]

V I II III I III II V I

78

Viviani (1693), 5

See Chapter 4.3, 'Basic Concepts of Solmization'.

Adagio

7

14

21

27

33

39 Allegro

Musical notation for measures 39-45. The piece is in 3/4 time and B-flat major. The right hand plays a melody of eighth notes, while the left hand provides a bass line of eighth notes.

46

Musical notation for measures 46-52. The right hand features a melodic line with a grace note and a slur over measures 46-47. The left hand continues with a steady eighth-note accompaniment.

53

Musical notation for measures 53-58. The right hand has a more active melodic line with eighth-note patterns. The left hand maintains the eighth-note accompaniment.

59

Musical notation for measures 59-63. The right hand plays a continuous eighth-note melody. The left hand also plays eighth notes, creating a rhythmic accompaniment.

64

Musical notation for measures 64-72. This section features trills (tr) in both hands. The right hand has a dynamic marking of *p* at the end of the system.

73

Musical notation for measures 73-78. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment.

79

Musical notation for measures 79-85. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment.

Viviani (1693), 5

86

Musical notation for measures 86-92. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

93

Musical notation for measures 93-97. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

98

Musical notation for measures 98-102. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

103

Musical notation for measures 103-109. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes. Trills are indicated by 'tr' above notes in measures 103, 105, and 107.

110

Musical notation for measures 110-116. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes. Trills are indicated by 'tr' above notes in measures 110 and 111.

117

Musical notation for measures 117-122. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

123

Musical notation for measures 123-128. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes. The piece concludes with a double bar line and a common time signature 'C' in both staves. The dynamic marking 'p' (piano) is placed below the notes in measures 123 and 127.

130 Adagio

Musical notation for measures 130-134. The system consists of two staves. The upper staff features a melodic line with a long, sweeping slur over five measures, starting on a whole note and ending on a half note. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

135

Musical notation for measures 135-139. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff features a bass line with a long, sweeping slur over two measures, starting on a whole note and ending on a half note.

140

Musical notation for measures 140-143. Both staves show more active melodic and rhythmic movement with eighth and sixteenth notes.

144

Musical notation for measures 144-148. The upper staff has a flat (b) above the first measure. The system shows a continuation of the piece with various note values and slurs.

149

Musical notation for measures 149-154. The upper staff features a melodic line with a long, sweeping slur over five measures. The lower staff provides a steady accompaniment.

155

Musical notation for measures 155-160. The system shows a continuation of the piece with various note values and slurs.

161

Musical notation for measures 161-165. The system shows a continuation of the piece with various note values and slurs, ending with a double bar line.

79

Magini (1703), 24, 'Stravaganza'

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

Measures 1-5 of the piece. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with a quarter rest followed by eighth notes.

Measures 6-10. Measure 6 starts with a '6' above the treble staff. The melody continues with eighth and quarter notes. The bass staff has rests in measures 6-8 and then enters in measure 9.

Measures 11-15. Measure 11 starts with an '11' above the treble staff. Fingerings are indicated with numbers 6, 7, 7, 6, 4, and #3. The melody features sixteenth-note runs.

Measures 16-20. Measure 16 starts with a '16' above the treble staff. Fingerings 5, 6, 6, 5, 6, 6, 5, 6 are shown. The melody continues with eighth and quarter notes.

Measures 21-25. Measure 21 starts with a '21' above the treble staff. Fingerings 4, 2, #, 6, #, 6, 6, #6, 6 are shown. The melody includes a quarter rest in measure 22.

Measures 26-30. Measure 26 starts with a '26' above the treble staff. Fingerings 4, 3, 5, 6, 6 are shown. The melody continues with eighth and quarter notes.

Measures 31-35. Measure 31 starts with a '31' above the treble staff. Fingerings 6, 4, 3, 6, 6 are shown. The melody continues with eighth and quarter notes.

Measures 36-40. Measure 36 starts with a '36' above the treble staff. Fingerings 4, 3, 5, 6, 5, 6, 5, 6, 6, 6, 6, 5 are shown. The melody concludes with a quarter rest in measure 37.

Magini (1703), 24, 'La Stravaganza'

41

4 2 4 2 5 6 6 6 5 6

46

6 6

50

54

4

58

6 6

62

6 6 6 6

67

4 3 6 5

71

6 6 4 3 6

tr

76

4 3 5 6 6

Magini (1703), 24, 'La Stravaganza'

81

6 6 #6 6 6 # 6 #

Measures 81-85: Treble clef, G major. Bass clef, G major. Fingerings: 6, 6, #6, 6, 6, #, 6, #.

86

6 6 #6 6 4 3 5 6 6

Measures 86-90: Treble clef, G major. Bass clef, G major. Fingerings: 6, 6, #6, 6, 4 3 5 6, 6.

91

5 6 6 5 6 6 6 6 5

Measures 91-95: Treble clef, G major. Bass clef, G major. Fingerings: 5 6, 6, 5 6 6, 6 6 5.

96

4 2 4 2 4 2 7 6 7 6 #

Measures 96-100: Treble clef, G major. Bass clef, G major. Fingerings: 4 2, 4 2, 4 2, 7 6 7 6 #.

101

6 4 3 5 6

Measures 101-105: Treble clef, G major. Bass clef, G major. Fingerings: #, 6, 4 3 5 6.

106

6 7 6 5 6

Measures 106-110: Treble clef, G major. Bass clef, G major. Fingerings: 6, 7 6, 5 6.

111

7 6 7 6 7 6 6

Measures 111-114: Treble clef, G major. Bass clef, G major. Fingerings: 7 6 7 6 7 6 6.

115

6 6 6 6

Measures 115-118: Treble clef, G major. Bass clef, G major. Fingerings: 6, 6, 6, 6.

119

6 6 5 6 5 6

Measures 119-122: Treble clef, G major. Bass clef, G major. Fingerings: 6 6, 5 6, 5 6.

Magini (1703), 24, 'La Stravaganza'

123

127

131

135

139

143

147

151

155

80

Baroni (1704), 12

See Chapter 4.2, 'Canons'. All the syllables concerning the *obbligo* 'Cu cu' are mine.

5

9

13

17

21

[cu-cù] [cu-cù] [cu-cù]

Baroni (1704), 12

25

[cu - cù] [cu - cù] [cu - cù]

[cu - cù] [cu - cù]

Detailed description: This system contains measures 25, 26, and 27. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measures 25, 26, and 27. The piano accompaniment in measures 26 and 27 has the lyrics [cu - cù] and [cu - cù] respectively.

28

[cu - cù] [cu - cù] [cu - cù]

[cu - cù] [cu - cù]

Detailed description: This system contains measures 28, 29, and 30. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measures 28, 29, and 30. The piano accompaniment in measures 28 and 29 has the lyrics [cu - cù] and [cu - cù] respectively.

31

[cu - cù]

[cu - cù] [cu - cù] [cu - cù] [cu - cù] [cu -

Detailed description: This system contains measures 31, 32, and 33. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measure 31. The piano accompaniment in measures 31, 32, and 33 has the lyrics [cu - cù], [cu - cù], and [cu - cù] respectively.

34

[cu - cù] [cu - cù] [cu - cù] [cu - cù] [cu - cù] [cu -

cù] [cu - cù] [cu - cù] [cu - cù] [cu - cù]

Detailed description: This system contains measures 34, 35, and 36. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measures 34, 35, and 36. The piano accompaniment in measures 34, 35, and 36 has the lyrics [cu - cù], [cu - cù], and [cu - cù] respectively.

37

cù] [cu - cù] [cu - cù] [cu - cù] [cu - cù]

[cu - cù] [cu - cù] [cu - cù]

Detailed description: This system contains measures 37, 38, and 39. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measures 37, 38, and 39. The piano accompaniment in measures 37, 38, and 39 has the lyrics [cu - cù], [cu - cù], and [cu - cù] respectively.

41

[cu - cù] [cu - cù]

[cu - cù]

Detailed description: This system contains measures 41, 42, and 43. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measures 41 and 42. The piano accompaniment in measure 43 has the lyrics [cu - cù].

45

[cu - cù]

Detailed description: This system contains measures 45, 46, and 47. The upper staff features a vocal line with notes and rests, and the lower staff features a piano accompaniment. The lyrics [cu - cù] are placed under the vocal line in measure 45. The piano accompaniment in measures 46 and 47 has the lyrics [cu - cù].

12. Canone. S.

The image shows a musical score for a canon, labeled "12. Canone. S.". The score is written on ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is a single melodic line for a soprano voice, featuring a series of eighth and sixteenth notes with various rests and ornaments. The notation includes slurs, accents, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and a final cadence.

9. Facsimile of Baroni's canon No. 12 transcribed in the previous pages.

81

Baroni (1704), 40 'Canone a 2 in sub diapente per contrari moti'

See Chapter 4.2, 'Canons'.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef, a common time signature, and a repeat sign. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The lower staff begins with a bass clef and a common time signature, also with a repeat sign. The bass line consists of notes: G3, A3, B3, C4, B3, A3, G3. The two parts move in contrary motion.

E si possono cambiar le parti cantandosi alla riversa

The second system of the musical score consists of two staves. The upper staff begins with a treble clef, a common time signature, and a repeat sign. The melody consists of notes: G4, A4, B4, C5, B4, A4, G4. The lower staff begins with a bass clef, a common time signature, and a repeat sign. The bass line consists of notes: G3, A3, B3, C4, B3, A3, G3. This system illustrates the canon being performed 'alla riversa' (backwards).

Il medemo canone chiuso, avertendo che chi canta deve stare uno incontro all'altro

The musical score for the closed canon is written on a single staff with a treble clef and a common time signature. The notes are arranged in a way that suggests two voices singing towards each other, with diamond-shaped symbols placed between the notes to indicate the meeting points of the two parts.

82

Cini (1708), 'Solfeggiamento Quinto. Canto e Alto'

6 b 6 b 6

5

6 5 5 b6 b b5 7 4/2 6 6

9

5 6 5 5 6 6 5 6 5 6 5 6

13

5 6 6 6 5 4 6 4/2 6 7 6 6 5

16

6

19

6 # 6 7 # 4

22

b6 4/2 6 7 b 4/2 7 2 4/6 5

Cini (1708), 'Solfeggiamento quinto. Canto e alto'

25

29

32

36

40

44

48

52

83

Ferri (1713), 18, ['La sol fa re mi']

This duo is Lassus's No. 14 with just a few adjustments; see this Appendix, No. 28.

4

7

10

13

16

19

Ferri (1713), 18 ['La sol fa re mi']

22

Musical notation for measures 22-23. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 22 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 23 continues the melodic line with a trill-like figure.

24

Musical notation for measures 24-25. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 24 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 25 continues the melodic line with a trill-like figure.

26

Musical notation for measures 26-27. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 26 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 27 continues the melodic line with a trill-like figure.

28

Musical notation for measures 28-29. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 28 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 29 continues the melodic line with a trill-like figure.

31

Musical notation for measures 31-32. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 31 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 32 continues the melodic line with a trill-like figure.

34

Musical notation for measures 34-35. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 34 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 35 continues the melodic line with a trill-like figure.

37

Musical notation for measures 37-38. The system consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef and a common time signature. Measure 37 shows a melodic line in the upper staff and a supporting line in the lower staff. Measure 38 continues the melodic line with a trill-like figure.

84

Bertalotti (1744), 1

Musical notation for measures 1-4. The score is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, while the bass line features a steady eighth-note accompaniment.

5

Musical notation for measures 5-8. Measure 5 begins with a fermata over the first note. The melody continues with quarter and eighth notes, and the bass line maintains its eighth-note accompaniment.

9

Musical notation for measures 9-12. The melody features a sequence of quarter notes with some accidentals, and the bass line continues with eighth notes.

13

Musical notation for measures 13-16. Measure 15 includes a fermata over the first note. A small '(b)' marking is present above the bass line in measure 15. The piece concludes with a double bar line.

17

Musical notation for measures 17-20. The melody continues with quarter notes, and the bass line features eighth notes with some accidentals.

21

Musical notation for measures 21-24. Measure 21 begins with a fermata over the first note. The piece concludes with a double bar line.

85

Bertalotti (1744), 38

See Chapter 4.4, 'Obblighi, Perfidie and Inganni'.

The musical score consists of six systems, each with two staves. The first system starts with a treble clef and a bass clef, both with a sharp sign (F#) on the first line. The time signature is 2/4. The first system contains 6 measures. The second system starts with a measure number '7' and contains 6 measures. The third system starts with a measure number '13' and contains 6 measures. The fourth system starts with a measure number '20' and contains 6 measures. The fifth system starts with a measure number '27' and contains 6 measures. The sixth system starts with a measure number '34' and contains 6 measures. The final system starts with a measure number '41' and contains 6 measures. The music features various note values, rests, and accidentals, including sharps and naturals.

86

Johannes Tinctoris, *Proportionale musices* (c. 1476), liber I, Chap. I, 'Diffinitio proportionis', p. 155.

See Chap. 2, 'The Early Duo'.

Discantus

Tenor

The score for example 86 consists of four systems of two staves each. The top staff is labeled 'Discantus' and the bottom staff is labeled 'Tenor'. The first system shows the beginning of the piece in a 2/2 time signature with a key signature of one sharp (F#). The second system continues the melody in the Discantus part. The third system shows a change in the Discantus part to a 3/2 time signature. The fourth system concludes the piece with a final cadence in the 3/2 time signature.

87

Johannes Tinctoris, *Liber de arte contrapuncti* (1477), liber III, Chap. VII, 'De septima regula generali qua duas perfectiones in eodem loco fieri continue vetatur', p. 152.

See Chap. 2, 'The Early Duo'.

Contrapunctus

Tenor

The score for example 87 consists of four systems of two staves each. The top staff is labeled 'Contrapunctus' and the bottom staff is labeled 'Tenor'. The first system shows the beginning of the piece in a 2/2 time signature with a key signature of one sharp (F#). The second system continues the melody in the Contrapunctus part. The third system shows a change in the Contrapunctus part to a 3/2 time signature. The fourth system concludes the piece with a final cadence in the 3/2 time signature.

88

Johannes Tinctoris, *Liber de arte contrapuncti* (1477), liber II, Chap. XIX, 'Quo contrapunctus duplex sit, id est simplex et diminutus', p. 128: two examples.

See Chap. 2, 'The Early Duo'.

Contrapunctus

Musical score for Contrapunctus 1. It consists of two systems of staves. The first system has a Tenor staff (left) and a Contrapunctus staff (right), both with tablature. The second system has a Treble staff (left) and a Bass staff (right), both with tablature. The music is in a single system with a common time signature. The Tenor staff has a sharp sign above the first measure. The Contrapunctus staff has a flat sign above the eighth measure. The second system has a question mark in the Treble staff. The Bass staff has a flat sign above the eighth measure.

Contrapunctus

Musical score for Contrapunctus 2. It consists of two systems of staves. The first system has a Tenor staff (left) and a Contrapunctus staff (right), both with standard notation. The second system has a Treble staff (left) and a Bass staff (right), both with standard notation. The music is in a single system with a common time signature. The Tenor staff has a sharp sign above the eighth measure. The Contrapunctus staff has a sharp sign above the eighth measure. The second system has a flat sign above the eighth measure. The Bass staff has a sharp sign above the eighth measure.

89

Bologna, MS Q16 (c. 1487), ff. 74v-75r, [Guglielmo Ebreo], 'La bassa Castiglia'

See Chap. 2, 'The Early Duo'.

The image displays a musical score for the piece 'La bassa Castiglia' from Bologna, MS Q16 (c. 1487), ff. 74v-75r, by Guglielmo Ebreo. The score is presented in six systems, each consisting of a vocal line and a lute line. The vocal line is written in a single treble clef with a common time signature (C). The lute line is written in a single bass clef. The music is in a simple, rhythmic style characteristic of early Italian lute songs. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature. The second system features a key signature change to one flat (Bb). The third system continues with the one flat key signature. The fourth system shows a key signature change to two sharps (F# and C#). The fifth system features a key signature change to two sharps (F# and C#). The sixth system concludes the piece with a key signature change to one flat (Bb). The lute line consists of a single bass clef with a common time signature, and the music is written in a simple, rhythmic style. The score is presented in a clean, black and white format.

[Guglielmo Ebreo], 'La bassa Castiglia'

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes. It features two flats (b) above the staff. The lower staff is in bass clef and contains a simple harmonic accompaniment with a few notes.

The second system continues the melody in the upper staff, which now has one flat (b) above it. The lower staff continues the accompaniment, showing a change in the bass line.

The third system shows the melody in the upper staff with one flat (b) above it. The lower staff continues the accompaniment.

The fourth system continues the melodic and accompaniment lines. The upper staff has a natural sign (n) above it, and the lower staff continues with the bass line.

The fifth system shows the melody in the upper staff with a sharp sign (##) above it. The lower staff continues the accompaniment.

The sixth system concludes the piece. The upper staff has one flat (b) and a sharp sign (##) above it. The lower staff concludes the accompaniment. The system ends with a double bar line and repeat dots.

90

Bologna, MS Q16 (c. 1487), f. 152v, [Anonymous,] 'Recordare domine'

See Chap. 2, 'The Early Duo'.

Recordare domine

Recordare domine

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C'. The music is written in a style characteristic of the late 15th century, featuring a mix of whole, half, and quarter notes. The text 'Recordare domine' is written below both staves.

The second system of the musical score continues the piece. It consists of two staves, treble and bass clef. The music continues with various note values and rests. A sharp sign (#) is visible in the upper staff.

11

The third system of the musical score begins at measure 11. It consists of two staves, treble and bass clef. The music continues with various note values and rests. A sharp sign (#) is visible in the upper staff.

16

The fourth system of the musical score begins at measure 16. It consists of two staves, treble and bass clef. The music continues with various note values and rests. A sharp sign (#) is visible in the upper staff.

21

The fifth system of the musical score begins at measure 21. It consists of two staves, treble and bass clef. The music continues with various note values and rests. A sharp sign (#) is visible in the upper staff.

26

The sixth system of the musical score begins at measure 26. It consists of two staves, treble and bass clef. The music continues with various note values and rests. A sharp sign (#) is visible in the upper staff.

91

Oxford, MS Can. Misc. 42, ff. 185v-86r, [Anonymous,] 'O fonte de belezze'.

These three duos (Nos. 91-93) are at the end of a manuscript probably copied in northern Italy in the late fifteenth century. See Chap. 2, 'The Early Duo'.

Musical notation for the first system of the duo 'O fonte de belezze'. It consists of two staves: a Treble clef staff and a Bass clef staff labeled 'Tenor'. The Treble staff begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The Tenor staff begins with a whole rest, followed by a half note G3, a half note F3, a half note E3, and a half note D3. The lyrics 'O fonte de belezze' are written below the Treble staff.

Musical notation for the second system of the duo 'O fonte de belezze', starting at measure 5. The Treble staff has a whole rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The Tenor staff has a whole rest, followed by a half note G3, a half note F3, a half note E3, and a half note D3.

Musical notation for the third system of the duo 'O fonte de belezze', starting at measure 9. The Treble staff has a whole rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The Tenor staff has a whole rest, followed by a half note G3, a half note F3, a half note E3, and a half note D3.

Musical notation for the fourth system of the duo 'O fonte de belezze', starting at measure 13. The Treble staff has a whole rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The Tenor staff has a whole rest, followed by a half note G3, a half note F3, a half note E3, and a half note D3.

Musical notation for the fifth system of the duo 'O fonte de belezze', starting at measure 17. The Treble staff has a whole rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The Tenor staff has a whole rest, followed by a half note G3, a half note F3, a half note E3, and a half note D3.

Musical notation for the sixth system of the duo 'O fonte de belezze', starting at measure 21. The Treble staff has a whole rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The Tenor staff has a whole rest, followed by a half note G3, a half note F3, a half note E3, and a half note D3.

92

Oxford, MS Can. Misc. 42, ff. 186v-87r, [Anonymous,] 'Biancho ligiadro'.

See Chap. 2, 'The Early Duo'.

Biancho ligiadro

Tenor

The image displays a musical score for the piece 'Biancho ligiadro' in Tenor clef. The score is organized into six systems, each with two staves. The first system includes the title 'Biancho ligiadro' and the instrument designation 'Tenor'. The notation is in a medieval style, featuring square notes on a four-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score begins with a C-clef on the second line. The first system contains measures 1-3. The second system, starting at measure 4, includes a B-flat accidentals and a sharp sign. The third system, starting at measure 8, includes sharp and flat accidentals. The fourth system, starting at measure 12, includes flat and sharp accidentals. The fifth system, starting at measure 16, includes a sharp accidental. The sixth system, starting at measure 20, includes flat and sharp accidentals. The piece concludes with a double bar line at the end of the 20th measure.

93

Oxford, MS Can. Misc. 42, ff. 187v-88r, [Anonymous, textless duo].

See Chap. 2, 'The Early Duo'.

The musical score consists of six systems, each with two staves. The notation is as follows:

- System 1:** Treble clef, common time signature. The first staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The system ends with a double bar line.
- System 2:** Treble clef, common time signature. The first staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The system ends with a double bar line.
- System 3:** Treble clef, common time signature. The first staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The system ends with a double bar line.
- System 4:** Treble clef, common time signature. The first staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The system ends with a double bar line.
- System 5:** Treble clef, common time signature. The first staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The system ends with a double bar line.
- System 6:** Treble clef, common time signature. The first staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a dotted half note A4, and a quarter note B4. The system ends with a double bar line.

94

MS C36 (c. 1530), Costanzo Festa, Two duos on 'La Spagna'

See Chap. 2, 'The Early Duo' and Chap. 4.4, '*Obblighi, Perfidie* and *Inganni*'.

Festa II

Festa I

Tenor

4

7

11

14

17

Costanzo Festa, 'La Spagna'

20

Musical score for measures 20-23. The system consists of three staves: a bass staff, a treble staff, and a lute staff. The bass staff features a melodic line with triplets and a flat. The treble staff has a melodic line with a flat and a triplet. The lute staff shows chordal accompaniment with various fretting patterns.

24

Musical score for measures 24-26. The system consists of three staves: a bass staff, a treble staff, and a lute staff. The bass staff has a melodic line with triplets and a flat. The treble staff has a melodic line with a flat. The lute staff shows chordal accompaniment.

27

Musical score for measures 27-29. The system consists of three staves: a bass staff, a treble staff, and a lute staff. The bass staff has a melodic line. The treble staff has a melodic line. The lute staff shows chordal accompaniment.

30

Musical score for measures 30-32. The system consists of three staves: a bass staff, a treble staff, and a lute staff. The bass staff has a melodic line with a sharp. The treble staff has a melodic line with a sharp. The lute staff shows chordal accompaniment.

33

Musical score for measures 33-35. The system consists of three staves: a bass staff, a treble staff, and a lute staff. The bass staff has a melodic line with a sharp. The treble staff has a melodic line with a sharp. The lute staff shows chordal accompaniment.

36

Musical score for measures 36-38. The system consists of three staves: a bass staff, a treble staff, and a lute staff. The bass staff has a melodic line with a sharp. The treble staff has a melodic line with a sharp. The lute staff shows chordal accompaniment.

95

Zarlino (1558), 'Cadences' Example'

See Chap. 4.1, 'The Musical Fabric'. This example is taken from *Istitutioni harmoniche*, p. 250. All the analytical comments on the structure of this duo are mine.

5

10

15

96

Lassus (1585), 'Come la cera al foco'

See Chap. 3.1, 'Nomenclature' and Chap. 3.5, 'Motets and Sacred Madrigals'.

Cantus *Canon a l'unisono*

Altus

Quinta vox

Tenor

Bassus

4

8

Co - me la ce - raal fo - co, [co-me la ce - - - raal
 Co - me la ce - raal fo - - co, [co - me la
 Co - me la ce - raal fo - co, [co-me la ce - - - raal fo-co,] co -
 Co - me la ce - ra, [co-me la ce - ra]al fo - - co, co-me la ce-raal
 Co - me la ce - ra, [co-me la ce - ra]al fo - co, co -
 Co - me la ce - raal fo - - - co,
 fo - - - co,] ch'ac - cen - dae - - sca ter - re - - - na,
 ce - raal fo - - - co,] ch'ac - cen - dae - sca ter - re - - -
 me la ce - - - raal fo - - - co, ch'ac - cen - dae-sca ter-re - na, e-sca ter -
 fo - co, ch'ac - cen - da, ch'ac-cen - dae - sca ter-re - na, e - sca ter - re -
 me la ce-raal fo - - - co, ch'ac-cen - da, ch'ac-cen - dae - sca ter - re - na, [ch'ac-cen - dae - sca ter -
 al fo - co, ch'ac-cen - dae - sca ter - re - - - na, e - sca ter -
 8
 si va strug - - - gen - do, e man - caa po - coa po - - -
 na, si va strug - - - gen - do, e man - caa
 - - - re - na, si va strug - gen - - - doe man - caa po-coa po - co, e
 na, si va strug - gen - do e man - caa po - co, a po - - -
 re - - - na,] si va strug - gen - do, e man - caa po - coa po - co,
 re - - - na, si va strug - gen - do, e man-caa po - coa po - co, [e

Lassus (1585), 'Come la cera al foco'

12

co, co - - - sì gli af - fan - ni on - de la vi - ta è pie - na,
po - co a po - - - co, co - - - sì gli af - fan - ni on - de la vi - ta è
man - ca a po - - - co a po - co, co - sì gli af - fan - ni, [co - sì gli af - fan - ni] on - de la vi - ta è
co, a po - co, e man - ca a po - co a po - co, co - sì gli af - fan - ni on - de la vi - ta è pie - na, [on - de la vi - ta è
a po - co, a po - co a po - - - co, co - sì gli af - fan - ni on - de, on - de la vi - ta è pie - na,
man - ca a po - co a po - - - co,] co - sì gli af - fan - ni on - de la vi - ta è

17

e le gio - ieej di - let - ti va - ni e ter - re - stri af -
pie - na, e le gio - ieej di - let - ti
pie - na, e le gio - ieej di - let - ti, e le gio - ie, e le gio - ieej di - let - ti va - - -
pie - na,] e le gio - ieej di - let - ti, [e le gio - ieej di - let - ti] va - ni e ter -
e le gio - ieej di - let - ti, [e le gio - - ieej di - let - ti] [e le gio - ieej di - let - ti] va - - - ni e
pie - na, e le gio - ieej di - let - ti, [e le gio - ieej di - let - ti] va - - - ni e ter -

21

fet - - - ti, si van strug - gen - do a que - ste
va - ni e ter - re - stri af - fet - - - ti, si van strug - gen - do a
ni e ter - re - - - - - stri af - fet - - - ti, si van strug - gen -
re - stri af - fet - ti, af - fet - - - - - ti, si van strug - gen - do, [si van strug -
ter - re - - - - - stri af - fet - ti, si van strug - gen - - - - do, strug - gen - do, [strug -
re - - - - - stri af - - - - - fet - - - - - ti, si van strug - gen - do, [si van strug - gen -

Lassus (1585), 'Come la cera al foco'

25

fiam-me ch'ac-cen-de, [fiam-me ch'ac - cen-de]

que - ste fiam-me ch'ac-cen-de, [fiam-me ch'ac-

do strug-gen-do]a que - ste fiam-me ch'ac-cen-de, [fiam-me ch'ac-cen-de,] fiam-me ch'ac-cen-de

gen-do]a que - - - ste fiam-me ch'ac-cen-de, [fiam-me ch'ac-cen-de,] [fiam-me ch'ac-

gen - - - do]a que - ste fiam-me ch'ac-cen-de, [fiam-me ch'ac-cen-de] [fiam-me ch'ac-cen-de,]

do]a que - ste fiam-me ch'ac-cen-de, [fiam-me ch'ac - cen-de] fiam-me ch'ac-cen-de,

28

e - sca d'a-mor ce - le - ste, [e - sca d'a-mor ce - le - - - - - - - - - -

cen-de] e - sca d'a-mor ce - le - - ste, [e - sca d'a - mor ce -

e - sca d'a-mor ce - le - ste, e - sca d'a-mor ce - le - ste, d'a -

cen-de,] e - sca d'a-mor ce - le - - - ste, ce - le - - ste, e - sca d'a-mor ce - le - - - ste,

e - sca d'a-mor [e - sca d'a-mor] e - sca d'a-mor [e - sca d'a-mor] e - sca d'a-mor [e - sca d'a-mor] ce -

e - sca d'a-mor ce - le - - - ste, [e - sca d'a-mor ce - - - - le - - - - ste,]

31

ste,] e - sca d'a-mor, e - sca d'a-mor ce - le - - - ste.

le - - - - - ste,]

mor ce - le - ste, e-sca d'a-mor ce - le - - - - ste, [e-sca d'a-mor ce - le - - - - ste.]

[e-sca d'a-mor ce - le - ste,] e - sca d'a-mor [e - sca d'a - mor] ce - le - - - ste.

le-ste, e-sca d'a-mor e-sca d'a-mor ce-le - ste, [e - sca d'a-mor ce-le - - - ste.]

e - sca d'a-mor ce - - - le - ste, [e - sca d'a - mor ce - le - - - ste.]

97

Ruffo (1564), 'El Perfidioso'

See Chap. 4.4, 'Obblighi, Perfidie and Inganni'. All the analytical comments on the structure of this piece are mine.

The musical score is presented in three systems, each containing three staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'v' (vibrato) and 'b' (basso). The score is divided into systems of three staves each, with measures 4, 8, 12, 16, and 20 marked at the beginning of each system.

Ruffo (1564), El Perfidioso

24

Measures 24-27 of the musical score. The system consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The music is in a 3/4 time signature. Measure 24 starts with a vocal line containing a quarter note G4, an eighth note A4, a quarter note B4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line. Measure 25 continues the vocal line with a quarter note C5, a quarter note B4, and a quarter rest. Measure 26 has a vocal line with a quarter note A4, a quarter note G4, and a quarter rest. Measure 27 concludes with a vocal line of a quarter note F4, a quarter note E4, and a quarter rest.

28

Measures 28-31 of the musical score. Measure 28 begins with a vocal line of a quarter note D4, a quarter note C4, and a quarter rest. The piano accompaniment has a bass line of quarter notes. Measure 29 features a vocal line with a quarter note B3, a quarter note A3, and a quarter rest. Measure 30 has a vocal line with a quarter note G3, a quarter note F3, and a quarter rest. Measure 31 ends with a vocal line of a quarter note E3, a quarter note D3, and a quarter rest.

32

Measures 32-34 of the musical score. Measure 32 starts with a vocal line of a quarter note C4, a quarter note B3, and a quarter rest. The piano accompaniment continues with a bass line of quarter notes. Measure 33 has a vocal line with a quarter note A3, a quarter note G3, and a quarter rest. Measure 34 concludes with a vocal line of a quarter note F3, a quarter note E3, and a quarter rest.

35

Measures 35-37 of the musical score. Measure 35 begins with a vocal line of a quarter note D4, a quarter note C4, and a quarter rest. The piano accompaniment has a bass line of quarter notes. Measure 36 features a vocal line with a quarter note B3, a quarter note A3, and a quarter rest. Measure 37 ends with a vocal line of a quarter note G3, a quarter note F3, and a quarter rest.

38

Measures 38-40 of the musical score. Measure 38 starts with a vocal line of a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with a bass line of quarter notes. Measure 39 has a vocal line with a quarter note C4, a quarter note B3, and a quarter rest. Measure 40 concludes with a vocal line of a quarter note A3, a quarter note G3, and a quarter rest.

41

Measures 41-43 of the musical score. Measure 41 begins with a vocal line of a quarter note F4, a quarter note E4, and a quarter rest. The piano accompaniment has a bass line of quarter notes. Measure 42 features a vocal line with a quarter note D4, a quarter note C4, and a quarter rest. Measure 43 ends with a vocal line of a quarter note B3, a quarter note A3, and a quarter rest.

98

Cerreto (1601), 'Contrappunto sopra la Bascia di Costanzo Festa'

See Chap. 2, 'The Early Duo' and App. E, Cerreto (1601), 3; Zacconi (1622), 5.

Contrappunto che si può cantare per decima sotto

Canto fermo di Costanzo Festa a battuta di breve

5

10

15

19

23

27

31

35

Tutto il suddetto canto trasportato secondo che fu detto di sopra. Canto fermo trasportato all'ottava

Contrappunto sopra il suddetto canto fermo trasportato alla decima

5

10

14

18

22

26

30

34

99

Banchieri (1614), 'Cadenza finale'

This table of two-part cadences is taken from the Chap. 'Cadenza finale alla cartella ed alla moderna pratica', in *Cartella musicale*, pp. 235-39. See Chap. 4.1, 'The Musical Fabric'.

1
buona poco da usarsi a due moderna

2
buona poco da usarsi a due moderna

3
buona poco da usarsi a due moderna

4
buona poco da usarsi a due moderna

5
più vaga ingannevole poco da usarsi a due

6
più vaga ingannevole poco da usarsi a due

7
più vaga ingannevole poco da usarsi a due

8
non fa effetto di cadenza groppetto graziosa

9
non fa effetto di cadenza groppetto graziosa

10
non fa effetto di cadenza groppetto graziosa

11
meglio dell'antevista cadenza di quarta a due sta meglio così

12
meglio dell'antevista cadenza di quarta a due sta meglio così

13
meglio dell'antevista cadenza di quarta a due sta meglio così

14
poco vale a due questa è buonissima ma questa no

15
poco vale a due questa è buonissima ma questa no

16
poco vale a due questa è buonissima ma questa no

17
questa passa è meglio quella... che segue

18
questa passa è meglio quella... che segue

19
questa passa è meglio quella... che segue

Banchieri (1614), 'Cadenze a due voci'

20 21 22

non può essere meglio usasi adesso bene intesa

Musical notation for measures 20-22, showing a vocal line and a lute line. The vocal line has notes for 'non può essere meglio' (measure 20), 'usasi adesso' (measure 21), and 'bene intesa' (measure 22). The lute line provides accompaniment.

23 24 25

miglior compresa è della quarta con doppio contrappunto

Musical notation for measures 23-25. The vocal line continues with 'miglior compresa' (23), 'è della quarta' (24), and 'con doppio contrappunto' (25). The lute line continues with accompaniment.

26 27 28

non fa cattivo stupenda risponde bene

Musical notation for measures 26-28. The vocal line has 'non fa cattivo' (26), 'stupenda' (27), and 'risponde bene' (28). The lute line continues.

29 30 31

ha dell'antico da usarsi a moderni piace

Musical notation for measures 29-31. The vocal line has 'ha dell'antico' (29), 'da usarsi' (30), and 'a moderni piace' (31). The lute line continues.

32 33 34

può usarsi liberamente è vuota all'usanza

Musical notation for measures 32-34. The vocal line has 'può usarsi liberamente' (32), 'è vuota' (33), and 'all'usanza' (34). The lute line continues.

35 36 37

similmente bella risposta i moderni la usano

Musical notation for measures 35-37. The vocal line has 'similmente' (35), 'bella risposta' (36), and 'i moderni la usano' (37). The lute line continues.

Banchieri (1614), 'Cadenze a due voci'

38 autore moderno 39 questa piace 40 questa riesce meglio

41 bel pensiero 42 scherzo grazioso 43 buona senz' altro

44 è tollerabile 45 molti la usano 46 si permette


47 vien comportata 48 va bene 49 e conclude meglio

CADENZA FINALE

ALLA CARTELLA ET MODERNA PRATICA
MUSICALE.

Del P. D. Adriano Banchieri Monaco Oliuetano.

Entro la quale s'abbracciano Cento Cadenze sopra questa corda Gama vt per natura
Accidentale di  Quadro a Vna, Due, Tre, Quattro, & Cinque Voci.

Prodotte da variati Autori moderni de' nostri tempi.

Vna

Potendosi tutti cento trasportare alle due altre Nature di C. Naturale & F. per
b. molle accidentale, & ancora in ogni altra corda recipiente a ricever
Cadenza similmente in qual fiafi chiaue.

100

Lupacchino, 'Benedictus' from *Missa Averte oculos meos* (c. 1550)

This Mass is included in Archivio Musicale Lateranense, Codice 25. Modern edition in Lupacchino, *Messe*. See Chap. 3.2, 'Vocal vs. Instrumental'.

Altus

Tenor

Benedictus

Benedictus

Be - ne - dic - tus qui

Be - - - -

4

ve - - - - nit in no - mi -

ne - dic - tus qui ve - - - - nit in no - mi - ne

9

ne Do - - - - mi -

Do - - - - mi -

13

ni, [in no - mi - ne Do - mi - ni,] in no - mi - ne Do -

ni, in no - mi - ne, [in no - mi - ne Do - - - - mi - ni,]

18

- - - - mi - ni, in no - mi - ne, [in no - mi - ne] Do -

in no - mi - ne Do - - - - mi - ni, [in no - mi - ne Do - - - - mi -

23

mi - ni.

ni,] in no - mi - ne Do - - - - mi - - - - ni.

101

Caresana (1681), 'Solfeggiamento a tre: due canti e basso'

This is just the first section of a 924-bar-long composition. Caresana composed it 'con l'idea di dar concerto a chi patisce nell'intonare'. See Chap. 5, 'Other Didactic Music in Duo Collections'.

PRIMA. DI GRADO

5

9

13

17

21

Caresana (1681), 'Solfeggiamento a tre: due canti e basso'

25

Measures 25-28 of the musical score. The system consists of three staves. The top staff (treble clef) contains a vocal line with a 'v' marking. The middle staff (treble clef) contains a vocal line. The bottom staff (bass clef) contains a bass line. The music is in a common time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and slurs.

29

Measures 29-33 of the musical score. The system consists of three staves. The top staff (treble clef) contains a vocal line. The middle staff (treble clef) contains a vocal line. The bottom staff (bass clef) contains a bass line. The music continues with similar rhythmic patterns and includes slurs and rests.

34

Measures 34-37 of the musical score. The system consists of three staves. The top staff (treble clef) contains a vocal line. The middle staff (treble clef) contains a vocal line. The bottom staff (bass clef) contains a bass line. The music features a mix of note values and rests.

38

Measures 38-41 of the musical score. The system consists of three staves. The top staff (treble clef) contains a vocal line with a 'v' marking. The middle staff (treble clef) contains a vocal line. The bottom staff (bass clef) contains a bass line. The music includes a sharp sign and various rhythmic values.

42

Measures 42-45 of the musical score. The system consists of three staves. The top staff (treble clef) contains a vocal line. The middle staff (treble clef) contains a vocal line. The bottom staff (bass clef) contains a bass line. The music features slurs and various note values.

46

Measures 46-49 of the musical score. The system consists of three staves. The top staff (treble clef) contains a vocal line. The middle staff (treble clef) contains a vocal line. The bottom staff (bass clef) contains a bass line. The music concludes with a double bar line and includes slurs and various note values.

INDEXES

1. INDEX OF THE COMPOSERS OF DUOS
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1. INDEX OF THE COMPOSERS OF DUOS

Included here are the composers of the music listed in Appendices A and B. I have adopted the modern spelling of composers' names, when one is available. In order of priority, I have consulted *The New Grove*, *DEUMM*, *RISM*, Eitner, *Lexicon*, Gerber, *Lexikon*, original sources. Sometimes I have quoted the original name in brackets, when the first one was a nickname. Names in italics belong to composers whose music is missing, but quoted in other sources.

I have not listed reprints and concordances, but only the first print in which I have found one or more duos attributed to a specific composer. This print is not necessarily the first one known: for instance, a duo attributed to Poluere was included in the 1541 reprint of Gero's collection, but not in the first edition (1540). A particular case is the anthology by composers from Bari – *De Antiquis* (1585) – of which we only have partial reprints. We have information about some of these composers only from old authorities like Gerber and Eitner, who were able to see and catalogue the original anthology, apparently issued in 1585 in Venice. The names' list of these composers given by Gerber is confirmed by the analysis of the content of some non-Italian anthologies, which included a few duos of composers from Bari, without quoting the original source. The asterisk shows names that I could not find anywhere but in the original prints.

Antiquis, Giovanni Giacomo de	De Antiquis (1585)
Asola, Giovanni Matteo	Asola (1587)
Baglioni, Girolamo	Gastoldi (1598)
Banchieri, Adriano	Banchieri (1601) Banchieri (1610) Banchieri (1614) Banchieri (1623) Banchieri (1625)
Baroni Giamaglia, Filippo	Baroni (1704)
Bartei, Girolamo	Bartei (1618)
Bellanda, Lodovico	Bellanda (1599)
Bertalotti, Angelo Michele	Bertalotti (1698) Bertalotti (1744)
Bianco, Giovanni Battista	Bianco (1610)
Billon, Jhan de	Gardane (1543)

Brumel, Antoine	Gardane (1543)
Cadéac, Pierre	Gardane (1543)
Cali, Giovan Battista	Cali (1605)
Cantone, Serafino	Gastoldi (1598)
Capuano, Giovanni Francesco	De Antiquis (1585)
<i>Carducci, Giovanni Giacomo</i>	De Antiquis (1585)
Caresana, Cristoforo	Caresana (1681) Caresana (1693)
Carpentras [Genet, Elzéar]	Gardane (1543)
Cavi, Pietro Paolo da	Da Cavi (1608)
Certon, Pierre	Gardane (1543)
Cima, Giovanni Paolo	Gastoldi (1598)
Cini, Giuseppe Ottavio	Cini (1708)
Colaianni, Giuseppe	De Antiquis (1585)
Corti, Stefano	Corti (1685)
De Baldis, Simon*	De Antiquis (1585)
<i>Del Pomo, Francesco</i>	Del Pomo (1604)
Dello Mansaro, Domenico*	De Antiquis (1585)
Desideri, Marco Aurelio	Gentile (1642)
Divitis, Antonius	Gardane (1543)
<i>Effrem, Muzio</i>	De Antiquis (1585)
<i>Elia, Camillo di</i>	De Antiquis (1585)
<i>Elia, Vittorio di</i>	De Antiquis (1585)
Eustachio Romano	Eustachio Romano (1521)
Facciola, Fabrizio	De Antiquis (1585)
Fanelli, Cola Vincenzo	De Antiquis (1585)
Felis, Stefano	De Antiquis (1585)
Ferri, Francesco Maria	Ferri (1713)
Festa, Costanzo	<i>Croce II</i> (1531) Gardane (1539) Gardane (1543)
Fonghetti, Paolo	Fonghetti (1598) Bellanda (1599)
Formica, Antonio	Il Verso (1596)
Galilei, Vincenzo	Galilei (1584)
Gallo, Giovanni Pietro	De Antiquis (1585)
Ganassi, Andrea*	Gardane (1543)
Gardane, Antonio	Gardane (1539) Gardane (1543)
Gastoldi, Giovanni Giacomo	Gastoldi (1598)

Gentile, Carlo	Gentile (1642)
Gentile, Giovanni	Gentile (1642)
Gero, Jhan	Gero (1540)
Giacinto da Brescia	Banchieri (1623)
Giamberti, Giuseppe	Giamberti (1657)
Giannini, Francesco*	Metallo (1685)
Gliro, Giovanni Francesco	De Antiquis (1585)
Gombert, Nicolas	Gardane (1543)
Gottiero, Giovanni Vincenzo	De Antiquis (1585)
Grancino, Michelangelo	Scaletta (1652)
Guami, Francesco	Guami (1588)
Hesdin, Nicolle des Celliers de	Gardane (1543)
Il Verso, Antonio	Il Verso (1596) Calì (1605)
Infantas, Fernando de las	Infantas (1579)
Jacquet of Mantua	Gardane (1543)
Janequin, Clément (?)	<i>Croce II</i> (1531)
Josquin des Prez	Gardane (1543)
Lassus, Orlande de	Lassus (1577)
<i>Lavopa, Giovanni Donato de</i>	De Antiquis (1585)
Le Heurteur, Guillaume	Gardane (1539) Gardane (1543)
Licino, Agostino	Licino (1545) Licino (1546)
<i>Lipparino, Guglielmo</i>	Lipparini (<i>ante</i> 1649)
Lupacchino, Bernardino	Lupacchino (<i>ante</i> 1550)
M. Ian [Jean Lecocq]	Gardane (1543)
Magini, Francesco	Magini (1703)
Magri, Floriano de	De Magri (1611)
Manchicourt, Pierre de	Gardane (1543)
<i>Marinis, Giovanni de</i>	De Antiquis (1585)
Martino, Orazio di	De Antiquis (1585)
Metallo, Grammatio	Metallo (<i>ante</i> 1591)
Moulu, Pierre*	Gardane (1543)
Mouton, Jean	Gardane (1543)
Nadalin	Gardane (1543)
Natali, Pompeo	Natali (1674) Natali (1681)
Nenna, Pomponio	De Antiquis (1585)
Nicoletti, Filippo	Nicoletti (1588)

Ortiz, Diego	Ortiz (1553)
Pace, Giovanni Battista	De Antiquis (1585)
Païen, Gioan	Païen (<i>ante</i> 1564)
Palazzotto e Tagliavia, Giuseppe	Calì (1605)
Palumbo, Giovanni Francesco	De Antiquis (1585)
Papa, Tarquinio	De Antiquis (1585)
Parabosco, Girolamo	Gardane (1543)
Peletier*	Gardane (1539)
Penet, Hilaire	Gardane (1543)
Perissone, Cambio	Gardane (1543)
Phinot, Dominique	Gardane (1543)
Piochi, Cristofano	Piochi (1671) Piochi (1673)
Pizziolis, Cola Maria*	De Antiquis (1585)
Pollier, Ian*	Gardane (1543)
Poluere*	Gero (1541)
Puliti, Gabriello	Puliti (1605)
Richafort, Jean	Gardane (1543)
Rodio, Rocco	Rossi (1618)
Rognoni Taeggio, Giovanni Domenico	Gastoldi (1598)
Rognoni, Riccardo	Gastoldi (1598)
Rossi, Giovanni Battista	Rossi (1618)
Salvatore, Giovanni	Metallo (1653)
Sangiorgio, Pietro	Sangiorgio (1608)
Schiavoni, Giovanni Cola*	Metallo (1617)
Scotto, Girolamo	Scotto (1541) Scotto (1559) Scotto (1562)
Sermisy, Claudin de	Gardane (1539) Gardane (1543)
Sohier, Mathieu	Gardane (1543)
Spagnolis, Camillo de	De Spagnolis (1626)
Strozzi, Gregorio	Strozzi (1683)
Tasso, Gioan Maria	Lupacchino (<i>ante</i> 1550)
Troilo, Antonio	Troilo (1608)
Vecchi, Orfeo	Gastoldi (1598)
Vinci, Pietro	Vinci (1560)
<i>Violante, Giovanni Francesco</i>	De Antiquis (1585)
Viviani, Giovanni Bonaventura	Viviani (1693)

Willaert, Adrian	Gero (1541) Zarlino (1558)
Zarlino, Gioseffo	Zarlino (1558)
Zazzarino, Donato Antonio	De Antiquis (1585)
Zuccaro, Annibale	Zuccaro (1606)

2. INDEX OF THE DEDICATEES AND OTHER PEOPLE CITED IN THE COLLECTIONS

Listed here are all the names of real or fictional people quoted in the prints included in Appendices A and B for any reason, with the exception of duo composers, printers and editors. Sometimes the same name is listed in other indexes (cf. Scotto), but here it appears under another meaning. References to God, Christ, and the Virgin Mary have been omitted. The year is the actual year when the print was published and this is not necessarily the first known edition of that collection.

Agarista	Sangiorgio (1608)
Agazzari, Agostino	Banchieri (1625)
Albani, Carlo	Magini (1703)
Albert of Bavaria (D.)	Lassus (1577)
Apollonio Tianeò	Rossi (1618)
Arcadelt, Jacques	Banchieri (1625)
Aristarco (Aristarch)	Strozzi (1683)
Avveduti, Muzio	Bartei (1618)
Baglione, Francesco	Gastoldi (1598)
Balducci, Nicolò	Giamberti (1657)
Belmonte, Amedeo	Metallo (1665)
Besozzo, Giovanni Francesco	Gastoldi (1598)
Bonci, Pase	Bianco (1610)
Bonifacio, Girolamo	Nicoletti (1588)
Brancaccio, Francesco Maria (Bp.)	Gentile (1642)
Bresciano, Ambrogio	Bellanda (1599)
Brisighella, Giovanni Maria	Metallo (1609)
Canano (Mgr.)	Nicoletti (1588)
Caracciolo, Ferrante (D.)	Caresana (1681)
Cesare (Caesar)	Nicoletti (1588)
Cifra, Antonio	Banchieri (1625)
Clemente (Clemens) XI (Pope)	Magini (1703)
Clio (muse)	Strozzi (1683)
Clistene	Sangiorgio (1608)
Codronchi, Alfieri Francesco	Banchieri (1601)
Codronchi, Carlo	Banchieri (1601)
Conio, Nicolo	Il Verso (1596)
Crescenziò, Marcello	Da Cavi (1620)
Crescenziò, Virgilio	Lupacchino (1620)
d'Herrera y Guzman, Geronimo	Sangiorgio (1608)

D'Oria, Giacomo	Gardane (1539)
De Ciochi del Monte, Giovanni Maria (Bp.)	Eustachio Romano (1521)
De Ricci, Caterina	Razzi (1563)
Dell'Argento, Pietro	Puliti (1605)
Erato (muse)	Strozzi (1683)
Ercole (Hercules)	Sangiorgio (1608)
Erodoto (Herodotus)	Sangiorgio (1608)
Euclide (Euclid)	Strozzi (1683)
Euterpe (muse)	Strozzi (1683)
Ferretti, Ottavio (Ct.)	Baroni (1704)
Finetti, Giacomo	Banchieri (1625)
Formica, Antonio	Cali (1605)
Frescobaldi, Girolamo	Natali (1674)
Galati, Orazio (abb.)	De Spagnolis (1626)
Galilei, Michelangelo	Galilei (1584)
Gastoldi, Giovanni Giacomo	Banchieri (1625)
Gentile, Pietro Maria	Rossi (1618)
Gesualdo Carlo	Banchieri (1614) Banchieri (1625)
Ghizzolo, Giovanni	Banchieri (1625)
Girolamo da Siena	Da Cavi (1608)
Giudici, Santi	Bartei (1674)
Glareanus, Henricus	Ferri (1713)
Gonzaga, Francesco (D.)	De Magri (1611)
Gualtierio, Sebastiano Giulio	Ferri (1713)
Guami, Giuseppe	Banchieri (1609) Banchieri (1625)
Guarna, Benedetto	Licino (1546)
Guarna, Leone	Licino (1546)
Guarna, M. Domizio	Licino (1546)
Guarna, M. Lodovico	Licino (1546)
Guarna, Tommaso	Licino (1546)
Guido d'Arezzo	Banchieri (1625) Strozzi (1683)
Heir of Simon Tini	Gastoldi (1598)
Isidoro	Strozzi (1683)
Lassus, Orland de	Banchieri (1614) Banchieri (1625)
Leone (Leo) X (Pope)	Eustachio Romano (1521)
Leoni, Leone	Banchieri (1625)

Lomazzo, Filippo	Gastoldi (1598)
Magni, Bartolomeo	Banchieri (1625)
Marenzio, Luca	Banchieri (1625)
Marsili, Leonardo (Abp.)	Cini (1708)
Martinengo, Giulio Cesare	Zuccaro (1606)
Megacle	Sangiorgio (1608)
Melpomene (muse)	Strozzi (1683)
Modesti, Filippo	Razzi (1563)
Modesti, Margherita	Razzi (1563)
Monteverdi, Claudio	Banchieri (1614) Banchieri (1625)
Natali, Pompeo	Metallo (1665)
Negri, Aurelia	Rossi (1618)
Negri, Francesco	Rossi (1618)
Neri, Filippo (Saint)	Giamberti (1657)
Paulella, Giovanni Francesco	Metallo (1617)
Pecci, Tommaso	Banchieri (1625)
Philip James II of Spain (K.)	Infantas (1579)
Philip V of Spain (K.)	Ferri (1713)
Pinto Capece Bozzuto, Luigi Emanuele (P.)	Caresana (1693)
Pisani, Giovanni Battista	Troilo (1608)
Pisani, Marcantonio	Troilo (1608)
Pitagora (Pythagoras)	Strozzi (1683)
Platone (Plato)	Vinci (1560) Strozzi (1683)
Plutarco (Plutarch)	Bianco (1610)
Polinnia (Polyhymnia) (muse)	Strozzi (1683)
Radice, Alessandro	Asola (1587)
Rame d'Antequera, Giuseppe	Natali (1674)
Redi, Tommaso	Cini (1708)
Ricciardelli, Alessandro	Bellanda (1599)
Ricciardelli, Cecilia	Bellanda (1599)
Ricciardelli, ¹ Caterina	Bellanda (1599)
Rore, Cipriano de	Banchieri (1614) Banchieri (1625)
Salvi, Ottavio	Viviani (1693)
Sancta Par [Pau], Francisco	Vinci (1560)

¹ The original print quotes «Ricciardelle» for both this entry and the next one, which probably is the female version of the original surname.

Sanmartini, Pietro	Corti (1685)
Scotto, Girolamo	Gero (1541)
Talia (Thalia) (muse)	Strozzi (1683)
Tedaldi, M. Federigo	Galilei (1584)
Tersicore	Strozzi (1683)
Traiano (Trajan) (Emp.)	Bianco (1610)
Vecchi, Orazio	Banchieri (1625)
Verità, Gasparo	Fonghetti (1598)
Verità, Marcantonio	Fonghetti (1598)
Verità, Marco (Ct.)	Fonghetti (1598)
Viadana, Ludovico	Banchieri (1614) Banchieri (1625)
Visconte, Cesare	Gero (1541)
Visconte, Ottaviano	Gero (1541)

3. INDEX OF PRINTERS, EDITORS AND PUBLISHING HOUSES

The entries here list printers, editors, publishing houses and book sellers of the collections in the Appendices A, B and, when possible, D. The towns are those in which these people worked. The year is the actual year in which the collection was published or edited. Collections in bold type are the first known editions. Associate printers are listed by surname only (cf. Amadino & Vincenti).

Amadino & Vincenti	Venice	1584 Gero (1540) 1584 Lupacchino (<i>ante</i> 1550) 1586 Lassus (1577)
Amadino, Ricciardo	Venice	1587 Lupacchino (<i>ante</i> 1550) 1600 Scaletta 1605 Calì (1605) 1605 Metallo (<i>ante</i> 1591) 1608 Troilo (1608) 1609 Gero (1540) 1609 Metallo (<i>ante</i> 1591) 1610 Lassus (1577) 1614 Metallo (<i>ante</i> 1591) 1615 Lupacchino (<i>ante</i> 1550)
Belmonti, Amadio	Rome	1657 Giamberti (1657)
Beltrano, Ottavio	Naples	1626 De Spagnolis (1626)
Berg, Adam	Munich	1577 Lassus (1577)
Bortoli, Antonio	Venice	<i>c.</i> 1707 Primi elementi
Caifabri, Giovanni Battista	Rome	1665 Metallo (<i>ante</i> 1591) 1670 Lupacchino (<i>ante</i> 1550) 1674 Metallo (<i>ante</i> 1591) 1677 Giamberti (1657) 1685 Metallo (<i>ante</i> 1591) 1689 Giamberti (1657)
Camagno, Carlo	Milan	1652 Scaletta
Chiocchia, Prospero	Rome	1653 Metallo (<i>ante</i> 1591) 1654 Metallo (<i>ante</i> 1591) 1665 Metallo (<i>ante</i> 1591) 1674 Metallo (<i>ante</i> 1591) 1685 Metallo (<i>ante</i> 1591)
Claudio da Correggio	Venice	1568 Lupacchino (<i>ante</i> 1550)
Dalla Volpe, Lelio	Bologna	1744 Bertalotti (1744) 1764 Bertalotti (1744)
Dalle Donne & Vargnano	Verona	1598 Fonghetti (1598) 1599 Bellanda (1599)
De Bonis, Novello	Naples	1683 Strozzi (1683) 1681 Caresana (1681) 1693 Caresana (1693)
De Franceschi, Giovanni Antonio	Palermo	1596 Il Verso (1596) 1604 Del Pomo (1604)

Dorico, Valerio	Rome	1531 Croce II (1531) 1553 Ortiz (1553)
Fei, Andrea	Bracciano	1642 Lupacchino (<i>ante</i> 1550) 1643 Metallo (<i>ante</i> 1591)
Fei, Iacomo	Rome	1664 Giamberti (1657) 1665 Metallo (<i>ante</i> 1591)
Franzini, Giovanni Domenico	Rome	1642 Lupacchino (<i>ante</i> 1550) 1643 Metallo (<i>ante</i> 1591)
Gardane, Antonio	Venice	1539 Gardane (1539) 1541 Gero (1540) 1543 Gardane (1543) 1543 Gero (1540) 1544 Gardane (1539) 1545 Licino (1545) 1546 Licino (1546) 1552 Gardane (1539) 1552 Gero (1540) 1553 Gardane (1539) 1559 Lupacchino (ante 1550) 1564 Gardane (1539) 1564 Paien (ante 1564)
Gardano, Angelo	Venice	1576 Gero (1540) 1579 Lassus (1577) 1581 Gero (1540) 1585 Lassus (1577) 1586 Gardane (1539) 1588 Guami (1588) 1593 Gero (1540) 1594 Lupacchino (<i>ante</i> 1550) 1597 Paien (<i>ante</i> 1564)
Gargano & Nucci	Naples	1617 Metallo (<i>ante</i> 1591)
Giamaglia, Antonio Giuseppe	Ancona	1674 Bartei (1618)
Gregorii, Bartolomeo	Lucca	1708 Cini (1708)
Grignani, Lodovico	Rome	1639 Metallo (<i>ante</i> 1591) 1642 Gentile (1642)
Heir of Mascardi	Rome	1677 Giamberti (1657)
Heir(s) of G. Scotto	Venice	1579 Infantas (1579) 1586 Licino (1545) 1586 Vinci (1560)
Heirs of Bernardo Giunti	Florence	1563 Razzi (1563)
Heirs of S. Tini	Milan	1590 Lupacchino (<i>ante</i> 1550)
Magni, Bartolomeo	Venice	1616 Lupacchino (<i>ante</i> 1550) 1618 Rossi (1618) 1620 Metallo (<i>ante</i> 1591) 1625 Banchieri (1625) 1626 Metallo (<i>ante</i> 1591) 1629 Gero (1540)
Magni, Francesco	Venice	1670 Lupacchino (<i>ante</i> 1550) 1672 Gero (1540)

Manni, Giuseppe	Florence	1693 Viviani (1693)
Marescotti, Giorgio	Florence	1584 Galilei (1584)
Mascardi	Rome	1681 Natali (1681) 1685 Metallo (<i>ante 1591</i>) 1689 Giamberti (1657) 1703 Magini (1703) 1713 Ferri (1713)
Mascardi, Giacomo	Rome	1674 Metallo (<i>ante 1591</i>)
Mascardi, Vitale	Rome	1650 Lupacchino (<i>ante 1550</i>) 1651 Metallo (<i>ante 1591</i>) 1653 Metallo (<i>ante 1591</i>) 1654 Metallo (<i>ante 1591</i>)
Monti, Giacomo	Bologna	1671 Piochi (1671) 1673 Piochi (1673)
Mutii, Giovanni Angelo	Rome	1670 Lupacchino (<i>ante 1550</i>) 1674 Natali (1674)
Olivieri Paolo	Rome	1664 Giamberti (1657)
Pasotti, Giovanni Giacomo	Rome	1521 Eustachio Romano (1521)
Percimineo, Claudio	Ancona	1674 Bartei (1618)
Poggioli, Antonio	Rome	1650 Lupacchino (<i>ante 1550</i>) 1651 Metallo (<i>ante 1591</i>) 1654 Metallo (<i>ante 1591</i>)
Rampazetto, Francesco	Venice	1563 Razzi (1563)
Raverii, Alessandro	Venice	1606 Zuccaro (1606) 1608 Sangiorgio (1608)
Riccio, Giuseppe	Naples	1653 Pedata (1653)
Riccio, P.P.	Naples	1617 Metallo (<i>ante 1591</i>)
Rolla, Giorgio	Milan	1647 Scaletta
Sala, Giuseppe	Venice	1677 Gero (1540) 1683 Lupacchino (<i>ante 1550</i>) 1687 Gero (1540)
Scotto, Girolamo	Venice	1540 Gero (1540) 1541 Scotto (1541) 1541 Gero (1540) 1545 Gero (1540) 1551 Scotto (1541) 1552 Gero (1540) 1556 Villancicos (1556) 1558 Scotto (1541) 1559 Scotto (1559) 1560 Lupacchino (<i>ante 1550</i>) 1560 Vinci (1560) 1562 Gero (1540) 1562 Lupacchino (<i>ante 1550</i>) 1562 Scotto (1541) 1562 Scotto (1562) 1565 Lupacchino (<i>ante 1550</i>) 1572 Scotto (1541)

Silvani, Marino	Bologna	1701 Lupacchino (<i>ante</i> 1550)
Silvestris, Florido de	Rome	1642 Lupacchino (<i>ante</i> 1550) 1643 Metallo (<i>ante</i> 1591)
Soldi, Luca Antonio	Rome	1620 Da Cavi (1608) 1620 Lupacchino (<i>ante</i> 1550)
Sons of Antonio Gardano	Venice	1572 Paien (<i>ante</i> 1564)
Stamperia delli Peri	Bologna	1704 Baroni (1704)
Stamperia di S.A.S. alla Condotta	Florence	1685 Corti (1685) 1686 De Antiquis (1585) 1688 Lupacchino (<i>ante</i> 1550)
Stamperia Musicale	Ancona	1674 Bartei (1618)
Tini & Besozzo	Milan	1598 Gastoldi (1598)
Tini & Lomazzo	Milan	1611 De Magri (1611)
Ugolini, Giovanni Battista	Rome	1681 Natali (1681)
Vangelisti, Vincenzo	Florence	1693 Viviani (1693)
Vincenti, Alessandro	Venice	1622 Gero (1540) 1623 Banchieri (1623) 1624 Asola (1587) 1625 Gero (1540) 1629 Gero (1540) 1646 Gero (1540) 1662 Gero (1540) 1665 Asola (1587) 1665 Metallo (<i>ante</i> 1591)
Vincenti, Giacomo	Venice	1587 Asola (1587) 1588 Gero (1540) 1588 Nicoletti (1588) 1589 Lassus (1577) 1591 Lupacchino (<i>ante</i> 1550) 1600 Asola (1587) 1601 Banchieri (1601) 1604 Asola (1587) 1605 Nicoletti (1588) 1605 Puliti (1605) 1607 Lupacchino (<i>ante</i> 1550) 1610 Bianco (1610) 1610 Banchieri (1610) 1614 Banchieri (1614) 1615 Banchieri (1614)
Zannetti, Bartolomeo	Rome	1608 Da Cavi (1608) 1618 Bartei (1618)
–	Orvieto	1632 Gero (1540) 1644 Gero (1540)

4. A COMPLETE LIST OF ITALIAN PRINTED DUO COLLECTIONS

Listed here are only the surviving prints of the collections included in Appendix A. Citations in bold type are the first edition or the first known prints. The second column includes the town where the collection was printed; the third column lists the printer or the publishing house.

1521	Eustachio Romano (1521)	Rome	G.G. Pasotti
1539	Gardane (1539)	Venice	Ant. Gardane
1540	Gero (1540)	Venice	G. Scotto
1541	Gero (1540)	Venice	Ant. Gardane
1541	Scotto (1541)	Venice	G. Scotto
1543	Gardane (1543)	Venice	Ant. Gardane
1543	Gero (1540)	Venice	Ant. Gardane
1544	Gardane (1539)	Venice	Ant. Gardane
1545	Gero (1540)	Venice	G. Scotto
1545	Licino (1545)	Venice	Ant. Gardane
1546	Licino (1546)	Venice	Ant. Gardane
1551	Scotto (1541)	Venice	G. Scotto
1552	Gardane (1539)	Venice	Ant. Gardane
1552	Gero (1540)	Venice	Ant. Gardane
1552	Gero (1540)	Venice	G. Scotto
1553	Gardane (1543)	Venice	Ant. Gardane
1556	Villancicos (1556)	Venice	G. Scotto
1558	Scotto (1541)	Venice	G. Scotto
1559	Lupacchino (ante 1550)	Venice	Ant. Gardane
1559	Scotto (1559)	Venice	G. Scotto
1560	Lupacchino (ante 1550)	Venice	G. Scotto
1560	Vinci (1560)	Venice	G. Scotto
1562	Gero (1540)	Venice	G. Scotto
1562	Lupacchino (ante 1550)	Venice	G. Scotto
1562	Scotto (1541)	Venice	G. Scotto
1562	Scotto (1562)	Venice	G. Scotto
1564	Gardane (1539)	Venice	Ant. Gardane
1564	Païen (ante 1564)	Venice	Ant. Gardane
1565	Lupacchino (ante 1550)	Venice	G. Scotto
1568	Lupacchino (ante 1550)	Venice	C. da Correggio
1572	Païen (ante 1564)	Venice	Sons of Ant. Gardane
1572	Scotto (1541)	Venice	G. Scotto
1577	Lassus (1577)	Munich	A. Berg
1579	Lassus (1577)	Venice	Ang. Gardano
1581	Gero (1540)	Venice	Ang. Gardano

1584	Galilei (1584)	Florence	G. Marescotti
1584	Gero (1540)	Venice	Amadino & Vincenti
1584	Lupacchino (<i>ante</i> 1550)	Venice	Amadino & Vincenti
1585	Lassus (1577)	Venice	Ang. Gardano
1586	Gardane (1539)	Venice	Ang. Gardane
1586	Lassus (1577)	Venice	Amadino & Vincenti
1586	Licino (1545)	Venice	Heir of G. Scotto
1586	Vinci (1560)	Venice	Heir of G. Scotto
1587	Asola (1587)	Venice	G. Vincenti
1587	Lupacchino (<i>ante</i> 1550)	Venice	R. Amadino
1588	Gero (1540)	Venice	G. Vincenti
1588	Guami (1588)	Venice	Ang. Gardano
1588	Nicoletti (1588)	Venice	G. Vincenti
1589	Lassus (1577)	Venice	G. Vincenti
1590	Lupacchino (<i>ante</i> 1550)	Milan	Heirs of S. Tini
1591	Lupacchino (<i>ante</i> 1550)	Venice	G. Vincenti
1593	Gero (1540)	Venice	Ang. Gardano
1594	Lupacchino (<i>ante</i> 1550)	Venice	Ang. Gardano
1596	Il Verso (1596)	Palermo	G.A. De Franceschi
1597	Païen (<i>ante</i> 1564)	Venice	Ang. Gardano
1598	Fonghetti (1598)	Verona	Dalle Donne & Vargnano
1598	Gastoldi (1598)	Milan	Tini & Besozzo
1599	Bellanda (1599)	Verona	Dalle Donne & Vargnano
1600	Asola (1587)	Venice	G. Vincenti
1604	Asola (1587)	Venice	G. Vincenti
1605	Calì (1605)	Venice	R. Amadino
1605	Metallo (<i>ante</i> 1591)	Venice	R. Amadino
1605	Nicoletti (1588)	Venice	G. Vincenti
1605	Puliti (1605)	Venice	G. Vincenti
1606	Zuccaro (1606)	Venice	A. Raverii
1607	Lupacchino (<i>ante</i> 1550)	Venice	G. Vincenti
1608	Da Cavi (1608)	Rome	B. Zannetti
1608	Sangiorgio (1608)	Venice	A. Raverii
1608	Troilo (1608)	Venice	R. Amadino
1609	Gero (1540)	Venice	R. Amadino
1609	Metallo (<i>ante</i> 1591)	Venice	R. Amadino
1610	Bianco (1610)	Venice	G. Vincenti
1610	Lassus (1577)	Venice	Amadino & Vincenti
1611	De Magri (1611)	Milan	Tini & Lomazzo
1614	Metallo (<i>ante</i> 1591)	Venice	R. Amadino
1615	Lupacchino (<i>ante</i> 1550)	Venice	R. Amadino

1616	Lupacchino (<i>ante 1550</i>)	Venice	B. Magni
1617	Metallo (<i>ante 1591</i>)	Naples	Gargano & Nucci
1618	Bartei (1618)	Rome	B. Zannetti
1620	Da Cavi (1608)	Rome	L.A. Soldi
1620	Lupacchino (<i>ante 1550</i>)	Rome	L.A. Soldi
1620	Metallo (<i>ante 1591</i>)	Venice	B. Magni
1622	Gero (1540)	Venice	A. Vincenti
1624	Asola (1587)	Venice	A. Vincenti
1625	Banchieri (1625)	Venice	B. Magni
1625	Gero (1540)	Venice	A. Vincenti
1626	De Spagnolis (1626)	Naples	O. Beltrano
1626	Metallo (<i>ante 1591</i>)	Venice	B. Magni
1629	Gero (1540)	Venice	A. Vincenti
1629	Gero (1540)	Venice	B. Magni
1632	Gero (1540)	Orvieto	–
1639	Metallo (<i>ante 1591</i>)	Rome	L. Grignani
1642	Gentile (1642)	Rome	L. Grignani
1642	Lupacchino (<i>ante 1550</i>)	Bracciano	A. Fei
1643	Metallo (<i>ante 1591</i>)	Bracciano	A. Fei
1644	Gero (1540)	Orvieto	–
1646	Gero (1540)	Venice	A. Vincenti
1650	Lupacchino (<i>ante 1550</i>)	Rome	V. Mascardi
1651	Metallo (<i>ante 1591</i>)	Rome	V. Mascardi
1653	Metallo (<i>ante 1591</i>)	Rome	V. Mascardi
1654	Metallo (<i>ante 1591</i>)	Rome	V. Mascardi
1657	Giamberti (1657)	Rome	A. Belmonti
1662	Gero (1540)	Venice	A. Vincenti
1664	Giamberti (1657)	Rome	?
1665	Asola (1587)	Venice	A. Vincenti
1665	Metallo (<i>ante 1591</i>)	Venice	A. Vincenti
1665	Metallo (<i>ante 1591</i>)	Rome	I. Fei
1670	Lupacchino (<i>ante 1550</i>)	Rome	A. Mutii
1670	Lupacchino (<i>ante 1550</i>)	Venice	F. Magni
1671	Piochi (1671)	Bologna	G. Monti
1672	Gero (1540)	Venice	F. Magni
1673	Piochi (1673)	Bologna	G. Monti
1674	Bartei (1618)	Ancona	Stamperia Musicale
1674	Metallo (<i>ante 1591</i>)	Rome	Mascardi
1674	Natali (1674)	Rome	A. Mutii
1677	Gero (1540)	Venice	G. Sala
1677	Giamberti (1657)	Rome	Heir of Mascardi

1681	Caresana (1681)	Naples	N. De Bonis
1681	Natali (1681)	Rome	Mascardi
1683	Lupacchino (<i>ante</i> 1550)	Venice	G. Sala
1683	Strozzi (1683)	Naples	N. De Bonis
1685	Corti (1685)	Florence	S.A.S. alla Condotta
1685	Metallo (<i>ante</i> 1591)	Rome	Mascardi
1686	De Antiquis (1585)	Florence	S.A.S. alla Condotta
1687	Gero (1540)	Venice	G. Sala
1688	Lupacchino (<i>ante</i> 1550)	Florence	S.A.S. alla Condotta
1689	Giamberti (1657)	Rome	Mascardi
1693	Caresana (1693)	Naples	N. De Bonis
1693	Viviani (1693)	Florence	V. Vangelisti
1701	Lupacchino (<i>ante</i> 1550)	Bologna	M. Silvani
1703	Magini (1703)	Rome	Mascardi
1704	Baroni (1704)	Bologna	Stamperia delli Peri
1708	Cini (1708)	Lucca	B. Gregorii
1713	Ferri (1713)	Rome	Mascardi
1744	Bertalotti (1744)	Bologna	L. Dalla Volpe
1764	Bertalotti (1744)	Bologna	L. Dalla Volpe

5. INDEX OF FIRST LINES AND TITLES

Listed here are all the duos from Appendices A and B with a title or a text. Entries in *Italic* are titles of textless compositions, those in plain style are the first lines of the lyrics. Italian spellings of the beginning of the first lines have been standardised for ease of researching (i.e. 'Io' instead of 'I', 'All' instead of 'A l', 'Or' instead of 'Hor' etc.). In all entries punctuation have been omitted. If the same line or title has more than one composer, that title is shared by different duos. The second column lists the collections by short title. The year shows the actual edition which includes the duo: not necessarily the first one. The third column lists the composer: figures in square brackets after the surname shows how many settings by the same composer with the same title occur in the same collection. Some duos list two composers: that means that the duo's composer used previous composed material in his duo. In these cases the first composer is the original one; when more than one original composer is listed, this is because the attribution of that piece is not certain. The last column gives the author of the lyric, when one is provided. Also in this case, a few lyrics are attributed to more than one author.

Title or First Line	Collection	Composers	Poet
<i>A buon intenditor poche parole</i>	Metallo (1605)	Metallo	
A caso un giorno mi guidò la sorte	Fonghetti (1598)	Fonghetti	Tansillo
	Nicoletti (1588)	Nicoletti	
A cui più ch'altri mai servi e devoti ¹	Païen (<i>ante</i> 1564)	Du Pont / Païen	Bembo
A moy tout seul de mon mal	Gardane (1539)	Gardane	
A my souffres que ie vous ayme	Gero (1540)	Issac - Moulu - Le Heurteur - Claudin / Gardane	
A questo confortand'il popol tutto ²	Païen (<i>ante</i> 1564)	Du Pont / Païen	Bembo
A questo la mestissima Isabella ³	Nicoletti (1588)	Nicoletti	Ariosto
Ad coenam agni providi	Caresana (1681)	Caresana	
<i>Adhereat lingua faucibus meis si non meminero tui</i>	Strozzi (1683)	Strozzi	
<i>Aeoliam rabiem totis exercet arenis</i>	Strozzi (1683)	Strozzi	
<i>Agnus Dei</i>	Gardane (1543)	Anonymous	
		Brumel	
		Certon [2]	
		Divitis	
		Ganassi	
		Hesdin [2]	
		Jachet	
		Josquin	

¹ Second part of 'Nell'odorato e lucid'oriente'.

² Fourth part of 'Nell'odorato e lucid'oriente'.

³ Fourth part of 'Ella non sa se non invan dolersi'.

Title or First Line	Collection	Composers	Poet
<i>Agnus Dei</i>	Gardane (1543)	M. Jhan	
		Mouton	
		Perissone	
		Pollier	
Ahi bella libertà come tu m'hai	Païen (<i>ante</i> 1564)	Païen	Petrarch
Ahi dispietato arciero	Scotto (1541)	Scotto	
Ahi se la donna mia	Banchieri (1625)	Arcadelt / Banchieri	
All'ultimo bisogno o misera alma	Scotto (1559)	Scotto	Petrarch
Alla dolce ombra de le belle frondi	Banchieri (1614)	Rore / Banchieri	Petrarch
Altro non è il mio amor che 'l proprio inferno	Scotto (1559)	Verdelot / Scotto	Cassola
<i>Altro non trovo in vero che sia mio sol quel ch'io godo e sempre do per Dio</i>	Metallo (1605)	Metallo	
Amai sì fortemente	De Magri (1611)	De Magri	
Amar il fratel tuo come te stesso	Banchieri (1623)	Giacinto da Brescia	
Amare un solo Dio sopr'ogni cosa	Banchieri (1623)	Giacinto da Brescia	
Amarilli piangea	De Magri (1611)	De Magri	
Amarillide mia	Banchieri (1625)	Pecci / Banchieri	
<i>Amico mio cortese secondo il tuo valer fatte le spese</i>	Metallo (1605)	Metallo	
<i>Amor amore conciliatur</i>	Strozzi (1683)	Strozzi	
Amor che di mortal ogni cor vede	Gero (1540)	Gero	
Amor che mi consigli?	<i>Croce II</i> (1531)	Festa	
Amor m'ha posto come segno a strale	Scotto (1559)	Scotto	Petrarch
Amor quando fioria	Scotto (1541)	Scotto	Petrarch
Amor s'io posso uscir de' tuoi artigli	Scotto (1559)	Scotto	Boccaccio
Amour partes ie vous donne la chasse	Gardane (1539)	Heurter	
Ancidetemi pur gravi martiri	Banchieri (1625)	Arcadelt / Banchieri	
	Lupacchino (1565)	Anonymous	
<i>Anco fortuna più bisognosa assai che senza val virtù raro o non mai</i>	Metallo (1605)	Metallo	
Ancor che col partire	Banchieri (1625)	Rore / Banchieri	A. d'Avalos
Andarán siempre mis ojos	<i>Villancicos</i> (1556)	Anonymous	
Anima mea liquefacta est	Banchieri (1614)	Leoni / Banchieri	
Apri l'uscio per tempo ⁴	Banchieri (1614)	Lassus / Banchieri	Sannazaro
<i>Arcta est via caeli lata vero quae ducit ad perditionem</i>	Strozzi (1683)	Strozzi	
Ardea tutt'a voi presso	Scotto (1541)	Arcadelt / Scotto	
<i>Aretusa ed Alfeo</i>	Il Verso (1596)	Il Verso	
<i>Aria del gran Duca</i>	Giamberti (1657)	Cavaliere / Giamberti	
<i>Ars deluditur arte</i>	Strozzi (1683)	Strozzi	
<i>Assai avanza chi fortuna passa ma più acquista ch'ogni vizio lassa</i>	Metallo (1605)	Metallo	
<i>Attendi ch'io ti seguo nel mistero</i>	De Spagnolis (1626)	De Spagnolis	
Au joly son du sansonet	Gero (1540)	Passereau / Gero	

⁴ Second part of 'Sovra una verde riva'.

Title or First Line	Collection	Composers	Poet
Au pres de vous	Gardane (1539)	Claudin / Gardane	
Audi filia et vide	Scotto (1541)	Gombert / Scotto	
Ave maris stella	Caresana (1681)	Caresana	
Ave sanctissima Maria	Scotto (1541)	Scotto	
Ave Virgo speciosa	Metallo (1614)	Metallo	
Ayez pitie du grand mal	Gardane (1539)	Claudin / Gardane	
<i>Babilonia</i>	Il Verso (1596)	Il Verso	
<i>Ballo di Mantua</i>	Giamberti (1657)	Giamberti	
<i>Bargamasca</i>	Giamberti (1657)	Giamberti	
<i>Barrera</i>	Caresana (1693)	Caresana	
	Troilo (1608)	Troilo	
<i>Barressi e Scalisi</i>	Vinci (1560)	Vinci	
<i>Battaglia</i>	Lupacchino (1559)	Janequin / Lupacchino	
		Janequin / Tasso	
<i>Battemi bene e attento al primo sono</i>	De Spagnolis (1626)	De Spagnolis	
Beata es Virgo Maria	Banchieri (1625)	Agazzari / Banchieri	
Beatus homo qui invenit sapientiam	Lassus (1577)	Lassus	
Beatus vir qui in sapientia morabitur	Lassus (1577)	Lassus	
Benché dal fier martire	Asola (1587)	Asola	
Benedetti i martiri	Banchieri (1625)	Arcadelt / Banchieri	
Benedicam Dominum	Bianco (1610)	Bianco	
<i>Benedictus</i>	Gardane (1543)	Hesdin	
		Jachet [2]	
		M. Jhan	
		Mouton	
<i>Bizzarro batto al primo e con pensiero</i>	De Spagnolis (1626)	De Spagnolis	
<i>Buoni son li amici e li parenti grama è quella casa che non ha niente</i>	Metallo (1605)	Metallo	
<i>Calascione</i>	Caresana (1693)	Caresana	
<i>Calliope</i>	Natali (1681)	Natali	
Cantan fra i rami gli augelletti vaghi	Asola (1587)	Asola	Ariosto
Cantate Domino canticum novum	Banchieri (1623)	Giacinto da Brescia	
	Bianco (1610)	Bianco	
<i>Cantilena</i>	Giamberti (1657)	Giamberti	
<i>Cantilena de salti</i>	Giamberti (1657)	Giamberti	
Cara virtù che fai	Asola (1587)	Asola	
<i>Castelvetrano</i>	Calì (1605)	Pallazzotti	
<i>Castro Ioanni e muxa</i>	Vinci (1560)	Vinci	
<i>Cecus non iudicat de coloribus</i>	Il Verso (1596)	Il Verso	
Ces facheux sotz qui mesdient	Gardane (1539)	Gardane	
Che debb'io far? Che mi consigli Amore?	Scotto (1541)	Scotto	Petrarch
Che dolce più che più giocondo stato	Païen (<i>ante</i> 1564)	Païen	Ariosto
Che fa oggi il mio sole	Banchieri (1625)	Marenzio / Banchieri	

Title or First Line	Collection	Composers	Poet
Che fara' tu cor mio	Razzi (1563)	Anonymous	
Che faralla che diralla	Razzi (1563)	Anonymous	
Che giova posseder cittad'e regni	Paien (<i>ante</i> 1564)	Paien	Bembo
Che poss'io più se 'l ciel pur mi nasconde	Gero (1540)	Gero	Martelli
<i>Chi ama Cristo con perfetto cuore sen vive allegro e poi beato more</i>	Metallo (1605)	Metallo	
<i>Chi dice i suoi secreti a chi nol sa soggetto d'altrui si fa</i>	Metallo (1605)	Metallo	
<i>Chi in gioventù s'appiglia a qualche vizio per fin che vive attende a quel uffizio</i>	Metallo (1605)	Metallo	
<i>Chi mi cerca mi trova</i>	Metallo (1685)	Giannini	
<i>Chi ne' travagli mai non si contrista col tempo o poco o assai sempre s'acquista</i>	Metallo (1605)	Metallo	
Chi non ama te Maria	Razzi (1563)	Anonymous	
<i>Chi non è saggio paziente e forte lamentasi di sé non de la sorte</i>	Metallo (1653)	Salvatore	
Chi non fa prov' Amore	Gero (1540)	Gero	Machiavelli / Martelli
<i>Chi non raccoglie nella giovinezza stenta con dolor nella vecchiezza</i>	Metallo (1605)	Metallo	
<i>Chi non sa simulare difficil'è il suo campare</i>	Metallo (1605)	Metallo	
<i>Chi si vol vendicar d'ogni sua ingiuria aspetti il tempo e non si mova in furia</i>	Metallo (1605)	Metallo	
<i>Chi sta sotto signoria chi non vol obbedir vada pur via</i>	Metallo (1605)	Metallo	
<i>Chi ti loda in presenza ti biasima in assenza</i>	Metallo (1605)	Metallo	
<i>Chiuca</i>	Vinci (1560)	Vinci	
<i>Ciaccona</i>	Caresana (1693)	Caresana	
	Giamberti (1657)	Giamberti	
<i>Cito nauseat quiquid sine labore possidetur</i>	Strozzi (1683)	Strozzi	
<i>Civetta</i>	Giamberti (1657)	Giamberti	
<i>Clio</i>	Natali (1681)	Natali	
<i>Coccocino</i>	Vinci (1560)	Vinci	
<i>Cogitationes consiliis roborantur</i>	Strozzi (1683)	Strozzi	
Come la cera al foco	Asola (1587)	Asola	Fiamma
Come viver debb'io	Gero (1540)	Gero	
Cómo puedo yo bivar	<i>Villancicos</i> (1556)	Anonymous	
Con quel poco di spirito che m'avanza ⁵	Fonghetti (1598)	Fonghetti	Tansillo
	Nicoletti (1588)	Nicoletti	
Con voi parlo m'intendete	Caresana (1693)	Caresana	
Consumando mi vo di piaggia in piaggia	Scotto (1541)	Berchem / Scotto	Petrarch
Content desir qui cause ma douleur	Gardane (1539)	Claudin / Gardane	
Cor mio perché pur piangi a che ti struggi	Gero (1540)	Gero	

⁵ Third part of 'A caso un giorno mi guidò la sorte'.

Title or First Line	Collection	Composers	Poet
<i>Corrente</i>	Banchieri (1625)	Banchieri [4]	
	Caresana (1693)	Caresana	
	Giamberti (1657)	Giamberti [2]	
Così potess'io ben chiuder in versi	Païen (<i>ante</i> 1564)	Païen	Petrarch
Così va per un misero che chiede	Caresana (1693)	Caresana	
<i>Costantino dilitioso</i>	Calì (1605)	Il Verso	
<i>Criminosus iudex alterius esse non potest</i>	Strozzi (1683)	Strozzi	
<i>Crucifixus</i>	Gardane (1543)	Certon [2]	
		Divitis	
		Gardane	
		Gombert [2]	
		Hesdin	
		Moulu	
<i>Cu cu</i>	Giamberti (1657)	Giamberti	
Cum autem venissent	Razzi (1563)	Anonymous	
D'amour ie suis desheritee	Gardane (1539)	Claudin	
D'estre amoureux jamais ne seray las	Gero (1541)	Anonymous / Poluere	
Da che tu m'hai Dio	Razzi (1563)	Anonymous	
Da poi che sott'il ciel cosa non vidi	Scotto (1559)	Scotto	
Da quel foco ch'accende	Asola (1587)	Asola	
<i>Da traditor mentre che puoi ti guarda</i>	Metallo (1605)	Metallo	
<i>Da triste vite non pigliar magliola trista è la madre e peggio la figliola</i>	Metallo (1614)	Metallo	
Da voi partir vogl'io	De Magri (1611)	De Magri	
<i>Danda est remissio animis</i>	Strozzi (1683)	Strozzi	
Datemi pace o duri miei pensieri	Scotto (1541)	Scotto	Petrarch
De iour en iour tu me fais	Gardane (1539)	Gardane	
De mon amy ie suis absente	Gardane (1539)	Gardane	
De sus ojos y sus manos. <i>Villancico spagnolo</i>	Caresana (1693)	Caresana	
Deh dove senza me dolce mia vita	Fonghetti (1598)	Fonghetti	Ariosto
	Nicoletti (1588)	Nicoletti	
Deh ferm' Amor costui che così sciolto ⁶	Nicoletti (1588)	Nicoletti	Ariosto
Deh torna a me mio sol torna e rimena	Fonghetti (1598)	Fonghetti	Ariosto
Del cor profondo ne la fronte legge	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>Depone sarcinam et habebis medicinam</i>	Strozzi (1683)	Strozzi	
Deul double deul renfort de desplaisir	Gero (1540)	Lupi / Gero	
Di ciò cor mio nessun timor vi tocchi ⁷	Nicoletti (1588)	Nicoletti	Ariosto
Di ciò cor mio vogliate (le dicea) ⁸	Nicoletti (1588)	Nicoletti	Ariosto
Di gelo accesa del mio ardente lume	Asola (1587)	Asola	

⁶ Third part of 'Dunque fia ver (dicea) che mi convegna'. Non è Ferrabosco.

⁷ Fifth part of 'Ella non sa se non invan dolersi'.

⁸ Second part of 'Ella non sa se non invan dolersi'.

Title or First Line	Collection	Composers	Poet
Di sogli altieri nato a gl'imperi	Caresana (1693)	Caresana	
<i>Dignare me</i>	Strozzi (1683)	Strozzi	
Dime robadora	<i>Villancicos</i> (1556)	Anonymous	
Dirige Domine Deus	Scaletta (1647)	Anonymous	
Disant hellas fortune	Gardane (1539)	Gardane	
Discolorato hai Morte il più bel volto	Scotto (1541)	Scotto	Petrarch
<i>Diversa ab aliis virtute valemus</i>	Strozzi (1683)	Strozzi	
Dixit Angelus	Bianco (1610)	Bianco	
Dixit Dominus. Primo Tuono	Bianco (1610)	Bianco	
Dolce è la pace mia	Asola (1587)	Asola	
Dolcemente s'adirà la donna mia	Gero (1540)	Gero	Martelli
Dolorosi tormenti	Banchieri (1614)	Banchieri	
<i>Domine Deus</i>	Gardane (1543)	Hesdin Le Heurteur Manchicourt	
<i>Donna Bandina</i>	Calì (1605)	Calì	
Donna chi vi cognosce	Gero (1540)	Gero	
Donna se fiera stella	Scotto (1559)	Verdelot / Scotto	
<i>Dont vien cella</i>	Gardane (1543)	Claudin / Anonymous	
Dormendo un giorno a Baia a l'ombra Amor	Scotto (1559)	Verdelot / Scotto	
Dove speranza mia dove ora sei? ⁹	Nicoletti (1588)	Nicoletti	Ariosto
Due cose fan contrasto e dan tormento	Païen (<i>ante</i> 1564)	Païen	
Due rose fresche e colte in paradiso	Scotto (1559)	Scotto	Petrarch
Dunque bacciar sì bell'e dolce labbia	Nicoletti (1588)	Nicoletti	Ariosto
Dunque credete ch'io	Banchieri (1625)	Arcadelt / Banchieri	
Dunque fia ver (dicea) che mi convegna	Nicoletti (1588)	Nicoletti	Ariosto
<i>Durum est assueta relinquere</i>	Strozzi (1683)	Strozzi	
<i>E io mi serbo ancor nel primo tono</i>	De Spagnolis (1626)	De Spagnolis	
<i>E primo ancor son'io ma più valente</i>	De Spagnolis (1626)	De Spagnolis	
E quella a' fiori a' pomi a la verdura	Asola (1587)	Asola	Ariosto
E se per gelosia	Gero (1541)	Anon. / Willaert	
Ecce sacerdos magnus	Banchieri (1614)	Banchieri	
Ecce tu pulchra es	Banchieri (1625)	Finetti / Banchieri	
Ecco ch'un altra volta o piagge apriche	Scotto (1541)	Scotto	Sannazaro
Ecco il carro d'Elia	Asola (1587)	Asola	
<i>Ego autem gloriabor in infirmitatibus meis</i>	Strozzi (1683)	Strozzi	
Ella non sa se non invan dolersi	Nicoletti (1588)	Nicoletti	Ariosto
Emendemus in melius	Scotto (1541)	Scotto	
Entre vous gentilz galans	Gardane (1539)	Gardane	
<i>Esurientes</i>	Gardane (1543)	Claudin Penet	
Et benedicite nomini eius	Banchieri (1623)	Giacinto da Brescia	

⁹ Second part of 'Deh dove senza me dolce mia vita'.

Title or First Line	Collection	Composers	Poet
<i>Et misericordia eius</i>	Gardane (1543)	Carpentras [3]	
<i>Et resurrexit</i>	Gardane (1543)	Gardane	
		Hesdin	
<i>Et resurrexit</i>	Gardane (1543)	Sohier	
Età cieca infelice	Asola (1587)	Asola	
Eterno foco vivo	Asola (1587)	Asola	
<i>Euterpe</i>	Natali (1681)	Natali	
Expectatio iustorum laetitia	Lassus (1577)	Lassus	
<i>Fa pur servigi ad un villano ch'al fin il tutto è in vano</i>	Metallo (1605)	Metallo	
<i>Facilis est vincere non repugnantibus</i>	Strozzi (1683)	Strozzi	
<i>Falconara</i>	Calì (1605)	Calì	
Fammi sentir di quell'aura gentile	Scotto (1559)	Scotto	Petrarch
<i>Fecit potentiam</i>	Gardane (1543)	Festa [2]	
		Mouton	
		Richafort	
<i>Fedele</i>	Caresana (1693)	Caresana	
<i>Ferrum ferro exacuitur</i>	Strozzi (1683)	Strozzi	
<i>Fetonte</i>	Fonghetti (1598)	Fonghetti	
<i>Fili a iuventute tua excipe doctrinam</i>	Strozzi (1683)	Strozzi	
Fillida mia più che i ligustri bianca	Gero (1540)	Gero	Sannazaro
Fingo di non amare	Fonghetti (1598)	Fonghetti	
<i>Finisco al ricercar abbi ben cura</i>	De Spagnolis (1626)	De Spagnolis	
<i>Fiume torto</i>	Calì (1605)	Calì	
<i>Foggia del Salso</i>	Calì (1605)	Calì	
<i>Fontana di chiazza</i>	Vinci (1560)	Vinci	
<i>Fontana Fredda</i>	Il Verso (1596)	Il Verso	
<i>Fra Iacopino</i>	Giamberti (1657)	Giamberti	
<i>Frater qui adiuvatur a fratre quasi civitas firma</i>	Strozzi (1683)	Strozzi	
<i>Frustra iacitur rete ante oculos pennatorum</i>	Strozzi (1683)	Strozzi	
Fu ben la prima donna	Bellanda (1599)	Bellanda	
Fuggendo la pregion ove Amor m'ebbe	Scotto (1559)	Scotto	Petrarch
Fuggi deh fuggi o stolta	Asola (1587)	Asola	
Fuggite omai pensier noiosi e foschi	Scotto (1541)	Scotto	Sannazaro
Fulgebunt iusti sicut lilium	Lassus (1577)	Lassus	
<i>Gallina ratto rathonis – Gallina con lo corvo</i>	Vinci (1560)	Vinci	
<i>Gaudent brevitare moderni</i>	Strozzi (1683)	Strozzi	
<i>Gela</i>	Il Verso (1596)	Il Verso	
Gentil mia donna io veggio	Scotto (1541)	Scotto	Petrarch
Gesù Gesù Gesù ognun chiami Gesù	Razzi (1563)	Anonymous	
Giova mai sempr'e porge	Asola (1587)	Asola	
<i>Girometta</i>	Giamberti (1657)	Giamberti	
Grace vertu beaulte	Gardane (1539)	Gardane	
<i>Gramo chi mal oprando si confida</i>	Metallo (1605)	Metallo	

Title or First Line	Collection	Composers	Poet
Gravi pene in amor si provan molte	Païen (<i>ante</i> 1564)	Arcadelt / Païen	Ariosto
<i>Guardate nel saltar che non inciampi</i>	De Spagnolis (1626)	De Spagnolis	
<i>Guardimi Dio d'amici che facil è guardarmi da' nemici</i>	Metallo (1653)	Salvatore	
I prieghi miei tutti glien porta il vento	Scotto (1559)	Scotto ¹⁰	Boccaccio
<i>Idem servare amicum cum prudentia quod acquirere imperium</i>	Strozzi (1683)	Strozzi	
Ierusalem letare	Razzi (1563)	Anonymous	
Il bianco e dolce cigno	Banchieri (1625)	Arcadelt / Banchieri	Guidiccioni
	Lupacchino (1565)	Anonymous	
<i>Il canizzo con gli alosi</i>	Calì (1605)	Calì	
<i>Il Conforme</i>	Fonghetti (1598)	Fonghetti	
<i>Il Corriero</i>	Fonghetti (1598)	Fonghetti	
<i>Il Cortese</i>	Fonghetti (1598)	Fonghetti	
Il dì s'appressa e non pote esser lunge ¹¹	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>Il Fantastico</i>	Fonghetti (1598)	Fonghetti	
<i>Il far fa sempre mai far fare fallo</i>	De Spagnolis (1626)	De Spagnolis	
<i>Il gambaro con denaretto</i>	Vinci (1560)	Vinci	
<i>Il Garraffo</i>	Il Verso (1596)	Il Verso	
Il me convient en tout temps	Gardane (1539)	Gardane	
<i>Il padre Alicata</i>	Calì (1605)	Calì	
<i>Il peliero d'Angelo Spatafora</i>	Calì (1605)	Calì	
<i>Il Penseroso</i>	Fonghetti (1598)	Fonghetti	
<i>Il Philarmonico</i>	Fonghetti (1598)	Fonghetti	
<i>Il Tasso</i>	Il Verso (1596)	Il Verso	
<i>Il Tebro</i>	Il Verso (1596)	Il Verso	
Il tempo vola e se ne fuggon gl'anni	Banchieri (1623)	Giacinto da Brescia	
<i>Il Verovio</i>	Il Verso (1596)	Il Verso	
<i>Il Verso</i>	Il Verso (1596)	Il Verso	
<i>Imera</i>	Il Verso (1596)	Il Verso	
<i>Impara oggi ché se aspetti il diman nulla saprai</i>	Metallo (1605)	Metallo	
<i>In labiis sapientis invenitur sapientia</i>	Strozzi (1683)	Strozzi	
<i>In medio seniorum ne adicias loqui</i>	Strozzi (1683)	Strozzi	
In questo dì giocondo ¹²	Banchieri (1614)	Lassus / Banchieri	Sannazaro
<i>In via sumus qua via pergimus</i>	Strozzi (1683)	Strozzi	
Incessament mon povre cueur lamente	Gero (1540)	La Rue / Gero	
Ingiustissimo Amor perché s'è raro	Païen (<i>ante</i> 1564)	Païen	Ariosto
<i>Intendami chi può che m'intend'io</i>	Puliti (1605)	Puliti	
Io canterei d'amor s'è novamente	Scotto (1559)	Scotto	Petrarch
Io dico e dissi e dirò fin ch'io viva	Païen (<i>ante</i> 1564)	Païen	Ariosto
Io me ne vo la notte (Amor è duce)	Fonghetti (1598)	Fonghetti	Ariosto

¹⁰ Second part of 'Amor, s'io posso uscìr de'tuoi artigli'.

¹¹ Eleventh part of 'Vergine bella che di sol vestita'.

¹² Fifth part of 'Sovra una verde riva'.

Title or First Line	Collection	Composers	Poet
Io mi riscossi; ed ella oltra parlando ¹³	Païen (<i>ante</i> 1564)	Païen	Petrarch
Io mi son giovinetta	Scotto (1559)	Scotto	Boccaccio
Io non vorrei morir perché morendo	De Magri (1611)	De Magri	
Io sent'al cor conforto	Razzi (1563)	Anonymous	
Io son de l'aspettar omai sì vinto	Scotto (1541)	Scotto	Petrarch
<i>Io son ferito ahì lasso</i>	Giamberti (1657)	Palestrina / Giamberti	
Io son sì vaga della mia bellezza	Scotto (1559)	Scotto	Boccaccio
Io son talvolta donna per morire	Scotto (1541)	Festa or Verdelot / Scotto	
Io vidi in terra angelici costumi	Scotto (1559)	Scotto	Petrarch
Io vissi pargoletta in canto e in gioco	De Magri (1611)	De Magri	
Io vorrei pur fuggir crudel Amore	Scotto (1551)	Scotto	
Io vorrei pur ormai	De Magri (1611)	De Magri	
Iouyssance vous donneray	Gardane (1539)	Claudin / Gardane	
Iste confessor	Caresana (1681)	Caresana	
Italia mia benché 'l parlar sia indarno	Scotto (1559)	Verdelot / Scotto	Petrarch
Iusti tulerunt spolia impiorum	Lassus (1577)	Lassus	
Iustus cor suum tradet	Lassus (1577)	Lassus	
J'ay mis mon cueur en ung lieu seulement	Gero (1540)	Gero	
Je l'ay aymee	Gero (1540)	Willaert / Gero	
Je mi complains de mon ami	Gero (1540)	Josquin / Gero	
Je ne me puis tenir d'aimer	Gero (1540)	Josquin / Gero	
Je recoumence mes douleurs	Gero (1540)	Dulot / Gero	
L'agnellin sant'ed umile	Razzi (1563)	Anonymous	
<i>L'Argenta</i>	Puliti (1605)	Puliti	
L'aura soave che dal chiaro viso ¹⁴	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>L'auaro non ha mai ora di bene né mai si sazia e sempre vive in pene</i>	Metallo (1605)	Metallo	
<i>L'Isolana</i>	Puliti (1605)	Puliti	
<i>La Bellia con Rambaldo</i>	Il Verso (1596)	Il Verso	
<i>La Biscia</i>	Fonghetti (1598)	Fonghetti	
<i>La Bizara</i>	Bianco (1610)	Bianco	
<i>La Cavazza</i>	Puliti (1605)	Puliti	
<i>La Corrente</i>	Puliti (1605)	Puliti	
<i>La danzulina e lu chiaperi</i>	Vinci (1560)	Vinci	
La donna che 'l mio cor nel viso porta	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>La Filippa</i>	Bianco (1610)	Bianco	
<i>La Gabriela</i>	Puliti (1605)	Puliti	
<i>La giaretta</i>	Calì (1605)	Calì	
<i>La Grattiosa</i>	Bianco (1610)	Bianco	
La la maistre Pierre	Gero (1540)	Claudin / Gero	
<i>La Lelia</i>	Il Verso (1596)	Il Verso	

¹³ Second part of 'La donna che 'l mio cor nel viso porta'.

¹⁴ Second part of 'Lasso quante fiate Amor m'assale'.

Title or First Line	Collection	Composers	Poet
<i>La Ligorìa</i>	Bianco (1610)	Bianco	
<i>La maggior cosa che tu abbi a fare sia l'anima tua salvare</i>	Metallo (1605)	Metallo	
<i>La Marencha</i>	Vinci (1560)	Vinci	
<i>La Metamorfofi</i>	Puliti (1605)	Puliti	
<i>La Montagna</i>	Calì (1605)	Calì	
<i>La Morosa</i>	Bianco (1610)	Bianco	
La mort'è il fin d'una prigion oscura	Banchieri (1623)	Giacinto da Brescia	
<i>La morte solo a quelli fa paura ch'hanno posto nel fango ogni lor cura</i>	Metallo (1614)	Metallo	
<i>La Muglesana</i>	Puliti (1605)	Puliti	
<i>La murada</i>	Vinci (1560)	Vinci	
<i>La Piranese</i>	Puliti (1605)	Puliti	
<i>La Poliziana</i>	Puliti (1605)	Puliti	
<i>La Pulita</i>	Puliti (1605)	Puliti	
La qual in somm'è questa ch'ognun viva ¹⁵	Païen (<i>ante</i> 1564)	Du Pont / Païen	Bembo
<i>La Seconda</i>	Puliti (1605)	Puliti	
<i>La Senia</i>	Calì (1605)	Calì	
<i>La Sfetiza</i>	Puliti (1605)	Puliti	
<i>La sol fa re mi</i>	Banchieri (1625) Giamberti (1657)	Banchieri Giamberti	
<i>La Stravaganza</i>	Magini (1703)	Magini	
<i>La Triestina</i>	Puliti (1605)	Puliti	
<i>La Tristana</i>	Puliti (1605)	Puliti	
<i>La vaccara con le buscaglie</i>	Vinci (1560)	Vinci	
<i>La Violina</i>	Puliti (1605)	Puliti	
La vita fugge e non s'arresta un'ora	Scotto (1541)	Scotto	Petrarch
<i>Labor improbus omnia vincit</i>	Strozzi (1683)	Strozzi	
Laetentur omnes	Banchieri (1625)	Cifra / Banchieri	
Lagrimando dimostro	Scotto (1541)	Scotto	Boccaccio
Lamentatio Ieremiae	Rossi (1618)	Rossi	
Las fortune de toy	Gardane (1539)	Gardane	
Las voules vous que une persone	Gardane (1539)	Gardane	
Lasciatemi morir donna crudele	Scotto (1559)	Scotto	
Lasso ch'i' ardo ed altri non me 'l crede	Scotto (1541)	Scotto	Petrarch
Lasso quante fiate Amor m'assale	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>Laudate Dominum omnes gentes</i>	Infantas (1579)	Infantas	
Laudemus puerum	Bianco (1610)	Bianco	
Le cueur de vous	Gardane (1539)	Gardane	
<i>Le fontanelle con gli orti</i>	Calì (1605)	Il Verso	
<i>Le gorre con lo paschiero</i>	Vinci (1560)	Vinci	
<i>Le poletine</i>	Vinci (1560)	Vinci	
Le temps qui court requiert que l'on se taise	Gero (1540)	Richafort / Gero	

¹⁵ Third part of 'Nell'odorato e lucid'oriente'.

Title or First Line	Collection	Composers	Poet
Levavi oculos meos	Bianco (1610)	Bianco	
Libera me de sanguinibus	Rossi (1618)	Rossi	
<i>Lilibeo</i>	Il Verso (1596)	Il Verso	
<i>Lo Aereo</i>	Fonghetti (1598)	Fonghetti	
<i>Lo Amoroso</i>	Fonghetti (1598)	Fonghetti	
<i>Lo Aspettato</i>	Fonghetti (1598)	Fonghetti	
<i>Lo canalotto</i>	Vinci (1560)	Vinci	
<i>Lo cayordo</i>	Vinci (1560)	Vinci	
<i>Lo Espedito</i>	Fonghetti (1598)	Fonghetti	
<i>Lo Estravagante</i>	Fonghetti (1598)	Fonghetti	
<i>Lo Spaventoso</i>	Fonghetti (1598)	Fonghetti	
Lodiam col puro core	Razzi (1563)	Anonymous	
Luci vaghe luci belle	De Magri (1611)	De Magri	
Ma che non giov'aver fedeli amanti ¹⁶	Paien (<i>ante</i> 1564)	Paien	Bembo
Ma di che debbo lamentarmi ahi lassa ¹⁷	Nicoletti (1588)	Nicoletti	Ariosto
Ma poi che 'l mio destino iniquo e duro ¹⁸	Nicoletti (1588)	Nicoletti	Ariosto
Ma quel c'ha cura di tutte le cose	Asola (1587)	Asola	
Madonna alla mia fede	Gero (1540)	Gero	Martelli
Madonna il dirò pur benché sia tardo	Gero (1540)	Gero	
Madonna il tuo bel viso	Scotto (1559)	Verdelot / Scotto	
Madonna io ved'espresso	Gero (1540)	Gero	
Madonna s'io credessi	Gero (1540)	Gero	
<i>Magna Gela</i>	Cali (1605)	Cali	
<i>Magnus esse vis a minimo incipe</i>	Strozzi (1683)	Strozzi	
Mal se cura muito mal	<i>Villancicos</i> (1556)	Anonymous	
<i>Malportuso</i>	Vinci (1560)	Vinci	
<i>Margarita del Coral</i>	Giamberti (1657)	Giamberti	
<i>Mastrillo e Cangialosa</i>	Il Verso (1596)	Il Verso	
<i>Meglio dopo morte lasciar a nemici che mentre vivi andar per man d'amici</i>	Metallo (1614)	Metallo	
<i>Meglio solo che male accompagnato</i>	Metallo (1605)	Metallo	
Mentre ch'ella le piaghe va asciugando ¹⁹	Fonghetti (1598)	Fonghetti	Tansillo
	Nicoletti (1588)	Nicoletti	
Mentre che la mia donna	Gero (1540)	Gero	Martelli
Mentre per questi monti ²⁰	Banchieri (1614)	Lassus / Banchieri	Sannazaro
Mercedem laboris ego	Banchieri (1623)	Giacinto da Brescia	
Mia benigna fortuna e 'l viver lieto	Paien (<i>ante</i> 1564)	Paien	Petrarch
Mirando il sol de begli occhi sereno	Scotto (1559)	Scotto	

¹⁶ Second part of 'Che giova posseder cittad'e regni'.

¹⁷ Fourth part of 'Dunque fia ver (dicea) che mi convegna'.

¹⁸ Third part of 'Ella non sa se non invan dolersi'.

¹⁹ Fourth part of 'A caso un giorno mi guidò la sorte'.

²⁰ Sixth part of 'Sovra una verde riva'.

Title or First Line	Collection	Composers	Poet
Miserere mei Deus	Rossi (1618)	Rossi	
Misero me che per amar altrui	Gero (1540)	Gero	
Missa a due voci	Bianco (1610)	Bianco	
<i>Molte fiate la volpe si crede nascosa star ma pur il can la vede</i>	Metallo (1605)	Metallo	
Mon cuer sera tousjours soubz ta puissance	Gero (1540)	Certon / Gero	
Mon mari est allé au guet	Gero (1540)	Passereau / Gero	
Mon petit cuer nest point amoy	Gardane (1539)	Heurter	
<i>Mongibello</i>	Il Verso (1596)	Il Verso	
<i>Monserrato</i>	Calì (1605)	Calì	
<i>Montechiaro</i>	Calì (1605)	Calì	
<i>Montemaggiore</i>	Il Verso (1596)	Il Verso	
Mort et fortune pourquoi m'avés-vous laissé	Gero (1540)	Gero	
Morte m'ha teso il laccio	Bellanda (1599)	Bellanda	
<i>Musicam docet amor</i>	Strozzi (1683)	Strozzi	
Naschino erbette e fiori ²¹	Banchieri (1614)	Lassus / Banchieri	Sannazaro
Nauray ie iamais reconfort	Gardane (1539)	Gardane	
Ne sçai pourquoi vostre grace ai perdu	Gero (1540)	Anonymous / Gero	
Né mi lece ascoltar chi non ragiona ²²	Païen (<i>ante</i> 1564)	Païen	Petrarch
Nel bel seno chiudesti	Bellanda (1599)	Bellanda	
<i>Nel primo trasportato tocco e lente</i>	De Spagnolis (1626)	De Spagnolis	
Nell'egeo d'un vasto mare	Caresana (1693)	Caresana	
Nell'odorato e lucid'oriente	Païen (<i>ante</i> 1564)	Du Pont / Païen	Bembo
<i>Nemo sibi solus ad universa sufficiens est</i>	Strozzi (1683)	Strozzi	
<i>Nihil est in intellectu quin praefuerit in sensu – Variis artibus vincuntur</i>	Strozzi (1683)	Strozzi	
<i>Nili aratores caelum non aspiciunt</i>	Strozzi (1683)	Strozzi	
Niuna sconsolata	Scotto (1559)	Scotto	Boccaccio
No me las amuestras más	<i>Villancicos</i> (1556)	Anonymous	
No so yo quien veis bivir	<i>Villancicos</i> (1556)	Anonymous	
No tienen vado mis males	<i>Villancicos</i> (1556)	Anonymous	
<i>Non bene pro toto venditur auro libertas</i>	Strozzi (1683)	Strozzi	
Non credo che quest'ultime parole ²³	Nicoletti (1588)	Nicoletti	Ariosto
Non dispregiate donna	Gero (1540)	Gero	Martelli
Non era chi portass'il novo giorno	Asola (1587)	Asola	
Non fia ch'io tema mai più di morire	Gero (1540)	Gero	
Non mirar non mirare	Banchieri (1614)	Gesualdo / Banchieri	Alberti
Non più guerra pietate	Banchieri (1614)	Monteverdi / Banchieri	Guarini
Non pò far Morte il dolce viso amaro	Scotto (1559)	Verdelot / Scotto	Petrarch
<i>Non progredi in via Dei est retrogredi</i>	Strozzi (1683)	Strozzi	

²¹ Fourth part of 'Sovra una verde riva'.

²² Second part of 'Ahi bella libertà come tu m'hai'.

²³ Seventh part of 'Ella non sa se non invan dolersi'.

Title or First Line	Collection	Composers	Poet
<i>Non sai che nobiltà poco si prezza e men virtù se non v'è anco ricchezza</i>	Metallo (1605)	Metallo	
<i>Non semper fluvius aureas habet scuras</i>	Strozzi (1683)	Strozzi	
Non si vedrà giamai stanca né sazia	Gero (1540)	Gero	Bembo
Non son come a voi par le ragion pari ²⁴	Paien (<i>ante</i> 1564)	Paien	Petrarch
Non son più quel ch'io era	Scotto (1541)	Scotto	
<i>Non t'incresca al fallir tornar da capo</i>	De Spagnolis (1626)	De Spagnolis	
<i>Non ti fidar che non ricevi inganno</i>	Metallo (1605)	Metallo	
Non v'accorget'amanti	Scotto (1541)	Arcadelt / Scotto	
Non vi fidat' o semplicetti amanti	Scotto (1559)	Verdelot / Scotto	
Non vide il mondo sì leggiadri rami	Banchieri (1614)	Rore / Banchieri	Petrarch
Non volete ch'io viva dolce mio bene	Gero (1540)	Gero	
<i>Nulla aetas sera est ad descendum</i>	Strozzi (1683)	Strozzi	
<i>Nulla cosa val senza castitate né di mondano né prete né frate</i>	Metallo (1614)	Metallo	
O anim'accecata	Razzi (1563)	Anonymous	
O beati color c'hanno dui cori	Gero (1540)	Gero	Aretino
O bella man che mi destringi 'l core	Scotto (1559)	Scotto	Petrarch
<i>O Clorida</i>	Giamberti (1657)	Giamberti	
O felice chi t'ama	Asola (1587)	Asola	
O Gesù dolce o infinito amore	Razzi (1563)	Anonymous	
O infelice! o misero! che voglio ²⁵	Nicoletti (1588)	Nicoletti	Ariosto
O me o me quanto misero se	Razzi (1563)	Anonymous	
O Musa tu che di caduchi allori	Bellanda (1599)	Bellanda	Tasso
O più bella del sole	Bellanda (1599)	Bellanda	
O più rara del sole	Bellanda (1599)	Bellanda	
O s'io potessi donna	Scotto (1541)	Berchem / Scotto	
O sacro eletto coro	Asola (1587)	Asola	
O vray dieu quil est ennuyeux	Gardane (1539)	Gardane	
Occhi miei lassi mentre ch'io vi giro	Lupacchino (1565)	Anonymous	Petrarch
Occhi piangete accompagnate il core	Paien (<i>ante</i> 1564)	Paien	Petrarch
Occhi soav'e belli	Gero (1540)	Gero	
Oculos non vidit	Lassus (1577)	Lassus	
<i>Odi vedi ora e tace si voi vivere in pace</i>	Metallo (1605)	Metallo	
	Metallo (1685)	Giannini	
<i>Ogni gioia e dolcezza divien malinconia quel ch'è peggio alfin morte o pazzia</i>	Metallo (1617)	Schiavoni	
Ogni giorno tu mi di'	Razzi (1563)	Anonymous	
Ognor per voi sospiro	Scotto (1541)	Scotto	
<i>Omne leve tendit sursum</i>	Il Verso (1596)	Il Verso	
<i>Omni tempore diligit qui amicus est</i>	Strozzi (1683)	Strozzi	
<i>Omnia si perdes famam serbare memento</i>	Strozzi (1683)	Strozzi	

²⁴ Second part of 'Occhi piangete: accompagnate il core'.

²⁵ Third part of 'Deh dove senza me dolce mia vita'.

Title or First Line	Collection	Composers	Poet
<i>Omnia tempus habent et suis spatiis transueunt universa sub sole</i>	Strozzi (1683)	Strozzi	
<i>Omnia vitia in sene senescit avaritia sola iuvenescit</i>	Strozzi (1683)	Strozzi	
<i>Omnis natura vult esse conservatrix sui. La sola farfalla mi fa dormire</i>	Strozzi (1683)	Strozzi	
<i>Omnium rerum principia parva sunt sed suis progressionibus usa augentur</i>	Strozzi (1683)	Strozzi	
Onde vaghi fioretti e verdi poggi	Asola (1587)	Asola	
Or che la terra di fioretti e fronde	Asola (1587)	Asola	
Or vedi Amor che giovenetta donna	Paien (<i>ante</i> 1564)	Paien	Petrarch
Or volge Signor mio l'undecim'anno ²⁶	Scotto (1541)	Scotto	Petrarch
<i>Oreto</i>	Il Verso (1596)	Il Verso	
<i>Os regis observo et praecepta iuramenti dei</i>	Strozzi (1683)	Strozzi	
Pace non trovo e non ho da far guerra	Scotto (1541)	Scotto	Petrarch
<i>Pachino</i>	Il Verso (1596)	Il Verso	
Padre del ciel dopo i perduti giorni	Scotto (1541)	Scotto	Petrarch
	Scotto (1559)	Scotto	
<i>Panella lucchese</i>	Caresana (1693)	Caresana	
Pange lingua	Caresana (1681)	Caresana	
<i>Panuso</i>	Vinci (1560)	Vinci	
Para verme con ventura	<i>Villancicos</i> (1556)	Anonymous	
<i>Paravola</i>	Vinci (1560)	Vinci	
Parvulus natus est	Bianco (1610)	Bianco	
<i>Pastorale</i>	Caresana (1693)	Caresana [2]	
<i>Pe Martino</i>	Vinci (1560)	Vinci	
Peccavimus cum Patribus nostris ²⁷	Scotto (1541)	Scotto	
<i>Peloro</i>	Il Verso (1596)	Il Verso	
Pensier doglioso che mi struggi il core	Asola (1587)	Asola	
<i>Per durum iter anhelat gloria</i>	Strozzi (1683)	Strozzi	
<i>Per nigredinem humanitas non mutatur</i>	Strozzi (1683)	Strozzi	
Per te caro a se stesso	Asola (1587)	Asola	
Perché io piang' ad ognor donna gentile	Gero (1540)	Gero	Martelli
Però che voi non sete cos'integra	Paien (<i>ante</i> 1564)	Du Pont / Paien	Bembo
Però più fermo ogn'or	Banchieri (1614)	Rore / Banchieri	Petrarch
Petre diligis me? ²⁸	Scotto (1541)	Scotto	
Piangete donne e con voi pianga Amore	Scotto (1541)	Scotto	Petrarch
Piango 'l ben che fu già bene	De Magri (1611)	De Magri	
<i>Piazza ed Enna</i>	Il Verso (1596)	Formica	
<i>Piro con lo forno</i>	Vinci (1560)	Vinci	
Più lieta di me non è donna alcuna	Scotto (1541)	Scotto	

²⁶ Second part of 'Padre del ciel'.

²⁷ Second part of 'Emendemus'.

²⁸ Second part of 'Quem dicunt'.

Title or First Line	Collection	Composers	Poet
Più non t'amo più non ardo	De Magri (1611)	De Magri	
Più volte già per dir le labbra apersi ²⁹	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>Piva</i>	Giamberti (1657)	Giamberti	
<i>Planzuni</i>	Vinci (1560)	Vinci	
<i>Pleni sunt celi</i>	Gardane (1543)	Billon	
		Certon [2]	
		Divitis	
		Fevin	
		Ganassi	
		Gardane	
		Hesdin [2]	
		Moulu	
		Mouton	
Phinot			
<i>Poco fa chi a sé non giova</i>	Metallo (1605)	Metallo	
<i>Poggio di Lemo</i>	Calì (1605)	Calì	
Poiché la vista angelica serena	Scotto (1541)	Scotto	Petrarch
Poiché vostro vedere in me risplende ³⁰	Païen (<i>ante</i> 1564)	Païen	Petrarch
<i>Polia</i>	Fonghetti (1598)	Fonghetti	
<i>Polifilo</i>	Fonghetti (1598)	Fonghetti	
<i>Polinnia</i>	Natali (1681)	Natali	
<i>Porta Agnesa</i>	Calì (1605)	Calì	
Povertà fatiche stenti	Razzi (1563)	Anonymous	
Povre cueur tant il m'annoie	Gero (1540)	Anonymous / Gero	
Pria che 'l ciel fosse il mar la terra e 'l foco	Asola (1587)	Asola	
<i>Propter David servum tuum</i>	Gardane (1543)	Cadéac	
Pungente dardo che 'l mio cor consumi	Lupacchino (1565)	Anonymous	
<i>Pusilico</i>	Il Verso (1596)	Il Verso	
<i>Quae in iuventute non congregasti quomodo in senectute invenies?</i>	Strozzi (1683)	Strozzi	
Qual anima ignorante over più saggia	Scotto (1541)	Willaert / Scotto	
Qual dogli' agguagliar puoss'a la mia doglia	Gero (1540)	Gero	
Qual donna canterà se non canto io	Scotto (1541)	Scotto	Boccaccio
Qual eletto arbuscello	Asola (1587)	Asola	
Qual maggior segno del mi' ardor volete	Gero (1540)	Gero	
Qual part'oggi del mondo che non sia ³¹	Scotto (1541)	Willaert / Scotto	
Qual si può aver in terra	Asola (1587)	Asola	
Quam pulchra es et quam decora	Scotto (1541)	Scotto	
Quand'io movo i sospiri a chiamar voi	Scotto (1559)	Scotto	Petrarch
Quand'io pens'al martire	Scotto (1541)	Arcadelt / Scotto	Bembo

²⁹ Second part of 'Vergognando talor ch'ancor si taccia'.

³⁰ Second part of 'Così potess'io ben chiuder in versi'.

³¹ Second part of 'Qual anima ignorante'.

Title or First Line	Collection	Composers	Poet
Quand'io son tutto volto in quella parte	Scotto (1559)	Scotto	Petrarch
Quando Signor per far loco al tuo amore	Asola (1587)	Asola	
Quant j'estoie a marier	Gero (1540)	Willaert / Gero	
Quant je boy du vin claret	Gero (1540)	Anonymous / Gero	
Quant'ahi lass'il morir saria men forte	Scotto (1559)	Verdelot / Scotto	
Quant'in mill'ann'il ciel dovea mostrarne	Paien (<i>ante</i> 1564)	Du Pont / Paien	Bembo
Quanta beltà quanta grazia e splendore	Banchieri (1625)	Arcadelt / Banchieri	
Quanto sia lieto il giorno	Scotto (1559)	Verdelot / Scotto	Machiavelli
Que todos se pasan en flores	<i>Villancicos</i> (1556)	Anonymous	
<i>Quel che nel cor si porta invan si fugge</i>	Metallo (1617)	Schiavoni	
Quem dicunt homines esse filium hominis?	Scotto (1541)	Scotto	
Quest'amoroso caldo	Asola (1587)	Asola	
Quest'è che già mi fu di tempo in tempo	Asola (1587)	Asola	
Quest'è compagni eterno	Asola (1587)	Asola	
<i>Quest'è la verità non è menzogna meglio è morir che viver con vergogna</i>	Metallo (1614)	Metallo	
<i>Qui bisogna pensar più del compagno</i>	De Spagnolis (1626)	De Spagnolis	
Qui cantò dolcemente e qui s'assise ³²	Paien (<i>ante</i> 1564)	Paien	Petrarch
Qui la vouldra	Gardane (1539)	Gardane	
<i>Qui navigant mare enarrant pericula eius</i>	Strozzi (1683)	Strozzi	
<i>Qui prius respondet quam audiat stultum se esse demonstrat</i>	Strozzi (1683)	Strozzi	
<i>Qui rem intelligit viam ad salutem excogitat</i>	Strozzi (1683)	Strozzi	
Qui sequitur me	Lassus (1577)	Lassus	
<i>Qui spernit pauca paulatim decidet</i>	Strozzi (1683)	Strozzi	
Qui vult venire post me	Lassus (1577)	Lassus	
<i>Quia fecit</i>	Gardane (1543)	Claudin Mouton	
Quindi nascea che stando in un composto	Asola (1587)	Asola	
<i>Quod sit in Urbe sit in Orbe. Erit Conventus Omnium notas audire tuas</i>	Strozzi (1683)	Strozzi	
Ragion è ben ch'io canti ³³	Lupacchino (1565)	Anonymous	Petrarch
<i>Recupera proximum secundum virtutem tuam</i>	Strozzi (1683)	Strozzi	
Regina coeli laetare	Scaletta (1652)	Grancino	
Robin viendras tu	Gardane (1539)	Gardane	
Rose bianch'e vermiglie ambe le gote	Paien (<i>ante</i> 1564)	Paien	Bembo
Rotta è l'alta colonna e 'l verde lauro	Scotto (1541)	Scotto	Petrarch
S'erge sopra le sfere	Asola (1587)	Asola	
Sa quest'altier ch'io l'am'e ch'io l'adoro ³⁴	Nicoletti (1588)	Nicoletti	Ariosto
<i>Sabuggi</i>	Calì (1605)	Calì	
<i>Saggio è chi poco parla e molto tace</i>	Metallo (1605)	Metallo	

³² Second part of 'Sennuccio io vo' che sappi in qual maniera'.

³³ The original Petrarch's poem begins: 'Ragion è ben ch'alcuna volt'io canti'.

³⁴ Second part of 'Dunque fia ver (dicea) che mi convegna'.

Title or First Line	Collection	Composers	Poet
Salve Virgo singularis	Rossi (1618)	Rossi	
<i>San Basilli</i>	Vinci (1560)	Vinci	
Sancta Maria succurre miseris	Metallo (1605)	Metallo	
Sancti mei	Lassus (1577)	Lassus	
<i>Sanctus</i>	Gardane (1543)	Ganassi	
<i>Sartoya</i>	Il Verso (1596)	Il Verso	
<i>Scala musicale di Guido Aretino</i>	Banchieri (1625)	Banchieri [4]	
<i>Scilla e Cariddi</i>	Il Verso (1596)	Il Verso	
Scimus hoc nostrum	Zarlino (1558)	Willaert / Zarlino	
Scorgi dolce Signor tutti i miei passi	Asola (1587)	Asola	
Scorgi'l mio debil legno	Bellanda (1599)	Bellanda	
Se 'l mio bel sole è spento	Scotto (1541)	Arcadelt / Scotto	
Se amor non è che dunque è quel ch'io sento?	Scotto (1541)	Scotto	Petrarch
Se con penne di stil	Paien (<i>ante</i> 1564)	Paien	[Petrarch] ³⁵
<i>Se corrispondo'al far non faccio fallo</i>	De Spagnolis (1626)	De Spagnolis	
Se da quel vago viso	Fonghetti (1598)	Fonghetti	Celiano
Se dass'occhi lucenti	De Magri (1611)	De Magri	
Se de l'eterna vita l'amor celeste è pegno	Asola (1587)	Asola	
Se del mio amor temete	Scotto (1541)	Verdelot / Scotto	
Se io credessi per mort'essere scarco	Scotto (1541)	Scotto	Petrarch
Se io pensassi madonna che mia morte	Scotto (1541)	Verdelot / Scotto	Molza or Guidetti ³⁶
<i>Se non sei per me lassame stare</i>	Metallo (1605)	Metallo	
Se sol d'amor sei degno	Asola (1587)	Asola	
<i>Se temi nel mirar non ti sturbare</i>	De Spagnolis (1626)	De Spagnolis	
Se tu m'uccidi è ben ragion che deggi ³⁷	Nicoletti (1588)	Nicoletti	Ariosto
<i>Se vizio conosci nel tuo amico scaccialo senza fartelo nemico</i>	Metallo (1605)	Metallo	
	Metallo (1685)	Giannini	
Se voi poteste per turbati segni	Scotto (1559)	Scotto	Petrarch
<i>Sebeto</i>	Il Verso (1596)	Il Verso	
Selve sassi campagne fiumi e poggi	Banchieri (1614)	Rore / Banchieri	Petrarch
Sennuccio io vo' che sappi in qual maniera	Paien (<i>ante</i> 1564)	Paien	Petrarch
Sento una voce omai scender dal cielo	Asola (1587)	Asola	
<i>Senza il pensar non farai cosa buona</i>	De Spagnolis (1626)	De Spagnolis	
<i>Senza octava</i>	Vinci (1560)	Vinci	
Seputlo domino	Rossi (1618)	Rossi	
Serve bone et fidelis	Lassus (1577)	Lassus	
<i>Si cadendum est e caelo cecidisse velim</i>	Strozzi (1683)	Strozzi	

³⁵ NewVogel, II, p. 1283, attributes the poem to Petrarch, but it is not included in *Canzoniere* and probably it is just a misprint.

³⁶ Attributions from *Philippe Verdelot: 22 Madrigals for four voices or instruments*, ed. by Bernard Thomas, ItMa, 3 (1980).

³⁷ Second part of 'Dunque baciari sì bell'e dolce labbia'.

Title or First Line	Collection	Composers	Poet
Si ch'io l'ho detto sempre	Gero (1540)	Gero	
Si iay eu du mal	Gardane (1539)	Claudin / Gardane	
Si mon malheur me continue	Gardane (1539)	Peletier	
Sì come chiar si vede	Scotto (1559)	Verdelot / Scotto	
Sì come là dov' il mio buon Romano	Païen (<i>ante</i> 1564)	Du Pont / Païen	Bembo
Sì dolce è 'l mio contento	Asola (1587)	Asola	
Sì liet' e grata morte	Scotto (1559)	Verdelot / Scotto	
Sia vil agl' altri e da quel sol amata	Nicoletti (1588)	Nicoletti	Ariosto
<i>Sicut locutus est</i>	Gardane (1543)	Anonymous	
		Carpentras	
		Festa	
		Richafort	
Sicut rosa inter spinas	Lassus (1577)	Lassus	
Sola tu fosti eletta	Bellanda (1599)	Fonghetti	Petrarch
Solo aspetto da voi grata mercé	Caresana (1693)	Caresana	
Solo e pensoso i più deserti campi	Scotto (1541)	Scotto	Petrarch
Sopra il sanguigno corpo s' abbandona ³⁸	Nicoletti (1588)	Nicoletti	Ariosto
Souvent amour me livre grand	Gardane (1539)	Peletier	
Sovra una verde riva	Banchieri (1614)	Lassus / Banchieri ³⁹	Sannazaro
	Scotto (1541)	Scotto	
<i>Spagnoletta</i>	Caresana (1693)	Caresana	
	Giamberti (1657)	Giamberti	
<i>Spattafolco con lo gobbetto</i>	Vinci (1560)	Vinci	
Specie tua et pulchritudine tua ⁴⁰	Scotto (1541)	Gombert / Scotto	
<i>Sperlingua e presti Paulo bono</i>	Vinci (1560)	Vinci	
<i>Spinello e don Antonino d' Allena</i>	Vinci (1560)	Vinci	
Spiritus qui a Patre procedit	Metallo (1614)	Metallo	
<i>Sprona chi puole e chi non puote ferma</i>	De Spagnolis (1626)	De Spagnolis	
Stabat mater dolorosa	Razzi (1563)	Anonymous	
<i>Strada Colonna</i>	Il Verso (1596)	Il Verso	
<i>Su l' herbe brunette</i>	Gardane (1543)	Nadalin	
<i>Sub tuum presidium</i>	Gardane (1543)	Nadalin	
Sur la rousee fault aller	Gero (1540)	Passereau / Gero	
Sur tous regretz les miens piteulx pleurs	Gero (1540)	Nicolas - Richafort / Gero	
Ta bonne grace	Gardane (1539)	Gardane	
<i>Talia</i>	Natali (1681)	Natali	
Tant que vivray en eage florissant	Gero (1540)	Claudin / Gero	Marot
<i>Tanto è possente Amore quanto dai nostri cor forza riceve</i>	Metallo (1617)	Schiavoni	

³⁸ Eighth part of 'Ella non sa se non invan dolersi'.

³⁹ The original madrigal is in Lassus (1560), a collections that was reprinted a few times with different titles by different publishers. The attribution of this madrigal to Lassus is dubious.

⁴⁰ Second part of 'Audi filia'.

Title or First Line	Collection	Composers	Poet
Tanto è potente Amore ⁴¹	Banchieri (1625)	Gastoldi / Banchieri	
Tanto mi piacque prima il dolce lume	Banchieri (1614)	Rore / Banchieri	Petrarch
<i>Tarantella</i>	Caresana (1693)	Caresana [2]	
<i>Tempra la lingua quando sei turbato acciò che non ti ponga in male stato</i>	Metallo (1605)	Metallo	
<i>Tersicore</i>	Natali (1681)	Natali	
<i>Ti dona e toglie ogn'altro ben fortuna solo in virtù non ha possanza alcuna</i>	Metallo (1605)	Metallo	
	Metallo (1685)	Giannini	
Tibi soli peccavi	Rossi (1618)	Rossi	
<i>Timidus miles vincere raro solet</i>	Strozzi (1683)	Strozzi	
Tirrena mia il cui colore agguaglia	Gero (1540)	Gero	Sannazaro
Tra densi bronchi e leggiadretti rami	Asola (1587)	Asola	
Tresves d'amours c'est une paix fourree	Gero (1540)	Janequin / Gero	
Triste et pensif suis pour la noie	Gero (1540)	Anonymous / Gero	
<i>Trombetta</i>	Giamberti (1657)	Giamberti	
Tu che l'interno effetto	Bellanda (1599)	Bellanda	
Tu m'uccidi cor mio	De Magri (1611)	De Magri	
Tu se' tutta cortese matre nostra	Razzi (1563)	Anonymous	
Tu spira al petto mio celesti ardori	Bellanda (1599)	Bellanda	
Tunc acceptabis sacrificium	Rossi (1618)	Rossi	
Tutto 'l di piango; e poi la notte quando	Scotto (1559)	Scotto	Petrarch
Udite lagrimosi spirti d'Averno	Banchieri (1625)	Ghizzolo / Banchieri	Guarini
Un dolor tengo en el alma	<i>Villancicos</i> (1556)	Anonymous	
Un lauro mi difese allor dal cielo	Banchieri (1614)	Rore / Banchieri	Petrarch
Un tempo ognor piangea	De Magri (1611)	De Magri	
Un vostro sì mi potea dar la vita	Fonghetti (1598)	Fonghetti	Celiano
Une sans plus ie veulx aymer	Gardane (1539)	Gardane	
Ung jour Coulin la Coulette accolla	Gero (1540)	Janequin / Gero	Bucher
Unica est columba mea	Metallo (1605)	Metallo	
<i>Urania</i>	Natali (1681)	Natali	
<i>Ut Re Mi Fa Sol La</i>	Banchieri (1614)	Banchieri [4]	
	Giamberti (1657)	Giamberti [2]	
<i>Vae soli qui cul ceciderit non habet sublevantem se</i>	Strozzi (1683)	Strozzi	
Vaga d'udir come ogni donna suole ⁴²	Fonghetti (1598)	Fonghetti	Tansillo
	Nicoletti (1588)	Nicoletti	
Vago augelletto che cantando vai	Scotto (1541)	Scotto	Petrarch
Valle che de' lamenti miei sei piena	Scotto (1541)	Scotto	Petrarch
Valli vicine e rupi ⁴³	Banchieri (1614)	Lassus / Banchieri	Sannazaro
<i>Vallone secco</i>	Calì (1605)	Calì	

⁴¹ The original Gastoldi's madrigal begins: 'Tanto è possente Amore'.

⁴² Second part of 'A caso un giorno mi guidò la sorte'.

⁴³ Third part of 'Sovra una verde riva'.

Title or First Line	Collection	Composers	Poet
Veng'ogni cor ardente	Razzi (1563)	Anonymous	
Veni Sancte Spiritus	Banchieri (1614)	Viadana / Banchieri	
	Rossi (1618)	Rossi	
Veni Sponsa Christi	Bianco (1610)	Bianco	
Venite benedicti Patris meis	Banchieri (1623)	Giacinto da Brescia	
<i>Ventura Dio che poco senno abasta</i>	Metallo (1605)	Metallo	
Vergine bella che di sol vestita	Paien (<i>ante</i> 1564)	Paien	Petrarch
	Razzi (1563)	Anonymous	
	Scotto (1541)	Scotto	
Vergine chiara e stabile in eterno ⁴⁴	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine in cui ho tutta mia speranza ⁴⁵	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine pura d'ogni parte intera	Bellanda (1599)	Fonghetti	Petrarch
Vergine pura d'ogni parte intera ⁴⁶	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine quante lagrime ho già sparte ⁴⁷	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine saggia e del bel numero una ⁴⁸	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine santa d'ogni grazia piena ⁴⁹	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine sola al mondo senza esempio ⁵⁰	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine tale è terra e posto ha in doglia ⁵¹	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergine umana e nemica d'orgoglio ⁵²	Paien (<i>ante</i> 1564)	Paien	Petrarch
Vergognando talor ch'ancor si taccia	Paien (<i>ante</i> 1564)	Paien	Petrarch
	Scotto (1559)	Scotto	
Vidi da dui bei lumi	Fonghetti (1598)	Fonghetti	
<i>Villan de Spagna</i>	Giamberti (1657)	Giamberti	
<i>Vinci</i>	Vinci (1560)	Vinci	
<i>Virtus conciliat amicitias atque conservat</i>	Strozzi (1683)	Strozzi	
<i>Vitasti saxa grandia vide ne obruaris arena</i>	Strozzi (1683)	Strozzi	
Vivre ne puis content	Gardane (1539)	Claudin / Gardane	
Voi bramate ben mio	Fonghetti (1598)	Fonghetti	Tasso
Voi ve n'andate al cielo	Lupacchino (1565)	Anonymous	
Vorrei morire per prest'uscire	De Magri (1611)	De Magri	
Vray dieu d'amour mauldicit soit la journee	Gero (1540)	Descaudin - Mouton / Gero	
<i>Xiri che senza xiri stamo male</i>	Vinci (1560)	Vinci	
<i>Xumo sauzo con Mastro Ioanni e Mastro Antoni – Xumo sauzo con li garbi</i>	Vinci (1560)	Vinci	

⁴⁴ Sixth part of 'Vergine bella che di sol vestita'.

⁴⁵ Ninth part of 'Vergine bella che di sol vestita'.

⁴⁶ Third part of 'Vergine bella che di sol vestita'.

⁴⁷ Seventh part of 'Vergine bella che di sol vestita'.

⁴⁸ Second part of 'Vergine bella che di sol vestita'.

⁴⁹ Fourth part of 'Vergine bella che di sol vestita'.

⁵⁰ Fifth part of 'Vergine bella che di sol vestita'.

⁵¹ Eighth part of 'Vergine bella che di sol vestita'.

⁵² Tenth part of 'Vergine bella che di sol vestita'.

Title or First Line	Collection	Composers	Poet
Y dezid serranicas	<i>Villancicos</i> (1556)	Anonymous	
<i>Ye le lerray puis quil me bat he dieu helas</i>	<i>Croce II</i> (1531)	[Janequin]	
Yéndome y viniendo	<i>Villancicos</i> (1556)	Anonymous	
Zerbin la debil voce rinforzando ⁵³	Nicoletti (1588)	Nicoletti	Ariosto
<i>Zingarella</i>	Caresana (1693)	Caresana	

⁵³ Sixth part of 'Ella non sa se non invan dolersi'.

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