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# Keyboard Accompaniment in Italy around 1600

*Intabulations, Scores and Basso Continuo*

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Augusta Campagne and Elam Rotem

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## Preface

How to accompany on keyboard and plucked string instruments in the period around 1600, when basso continuo notation started appearing, has long been a subject of interest to scholars and musicians alike. Research has mainly been based on the few theoretical treatises available, which, though informative in some ways, tend to be rather vague and unclear in many others. Intabulations are also regularly cited as sources for the practice of *concertare* (playing in a consort of voices and/or instruments), but until recently only in passing, and thorough studies have been lacking. Practical advice on early basso continuo and on how to play upon the bass has been scarce. In recent years various studies as well as new sources have appeared, which have approached intabulations and scores from a different perspective. This has led to a more concrete and practical knowledge of what was considered standard playing practice when accompanying around 1600.

The aim of this project is to bring together the knowledge accumulated in these different studies, adding some new material and insights. This evidence is then used to reinterpret the well-known treatises and present the most current knowledge about accompanying upon a bass.

### How to use this work

In this work you will find an introduction and three chapters on the different notational formats: intabulations, scores or short scores meant for accompaniment, and basso continuo. Although you can read all chapters from beginning to end, there might be subjects which interest you more, where you want to read all the details, and others which you would like to skim over. Therefore, you will frequently find a short summary at the beginning of a subchapter in bold letters. This summary will give you an insight as to what the subchapter is about, so that you can decide whether you want to read it at that moment or later or not at all. Other subchapters, especially the more practical ones, will have conclusions at the end. You might also find some information repeated at different places. This has been done in order to have all the relevant information together when discussing certain subjects. Most often sources are mentioned only by their author and date of publication (e.g. Banchieri, 1607); the full bibliographical detail can be found in the bibliography. Some examples include recordings which can be accessed by clicking on the  icon, which you will find whenever a recording is available.

### Terminology: General

Around 1600 there was no standardized terminology for most terms. Many different terms can be found for one single phenomenon, and one term can have several completely different meanings. The names for accompanying instrumental parts are especially varied and sometimes confusing (see the introduction).

To avoid confusion with all these different names, we will use the following terminology:

- ♦ *Basso* or *basso continuo* for any bass part that is meant to be used for accompaniment. Other historical terms might be included in cited titles of prints.
- ♦ *Cantus*, *altus*, *tenor* and *bassus* for the different parts of polyphonic music.
- ♦ *Bass* for the lowest part of a composition or intabulation.

In original sources we find some terminology that has a different meaning in the 21<sup>st</sup> century:

- ♦ *Accompagnamenti*: parts above the bass that are ‘accompanying’ the *basso continuo* part. That is, all the voices that are not the *basso* part are *accompagnamenti*.

- ♦ *Armonia*: usually harmony in the wider sense – whenever two or more parts sound together.
- ♦ *Concerto*: playing together; often combining voices and instruments but not only.
- ♦ *Fuga*: when a certain subject/thematic material appears successively in different parts. Sometimes the term stands for a subject.

Other terms that are used often:

- ♦ *Concertare*: playing in a consort of voices and/or instruments
- ♦ *Gruppo*: a family of cadential ornaments, which are most often applied to the *cantizans*-clause in a cadence (see example 0.1).<sup>1</sup>
- ♦ *Intavolatura d'organo* or *di cimbalò*: Italian keyboard tablature. A keyboard notational system, usually with five to eight lines for the left hand and five for the right hand.
- ♦ *Basso seguente*: parts in intabulations, scores or basso continuo parts, which double the lowest sounding part at any given moment.
- ♦ *Perfect instruments*:<sup>2</sup> instruments such as keyboards, lutes and harps, which can play all or several parts together.

Example 0.1 – Unornamented *cantizans* clause followed by two possible *gruppo* ornaments.

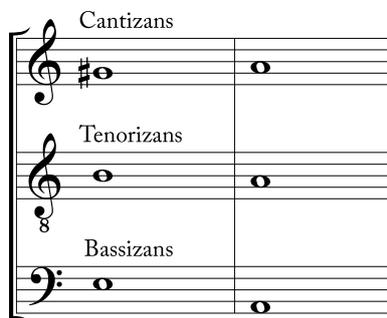


## Terminology: Cadences

In this work, the individual components of cadences are referred to as follows:

- ♦ *Tenorizans*-clause: the part that descends one step towards the finalis.
- ♦ *Cantizans*-clause: the part that ascends one step towards the finalis.
- ♦ *Bassizans*-clause: the lowest voice of the cadence; the part that leaps a up a fourth or down a fifth.

Example 0.2 – The three cadential components in an authentic one-step cadence.



1 One may find instances where the ornament appears as *gropo* and not *gruppo*.

2 The term is taken from the title page of Angelo Gardano's edition of the four-part madrigals by Cipriano de Rore in score, *Tutti i madrigal di Cipriano di Rore a quattro voci, spartiti et accomodati per sonar d'ogni sorte d'istrumento perfetto* (Venice: Angelo Gardano, 1577), as well as *Musica de diversi autori la Bataglia francese et Canzon delli ucelli insieme alcune canzoni francese, partite in caselle per sonar d' instrumento perfetto: novamente ristampate* (Venice: Angelo Gardano, 1577).

**Note:** the cadential components should not be confused with reference to different part names (e.g. a *cantizans*-clause could be taken by the tenor voice, and a *tenorizans*-clause could be taken by the cantus part).

Cadences are categorized according to two parameters:

I. Bass progressions:

- ♦ Authentic cadence: when the lowest voice is the *bassizans*, descending by a fifth or ascending by a fourth.
- ♦ Tenor cadence: when the lowest voice is the *tenorizans*, descending by one step.
- ♦ Plagal cadence: when the lowest note descends by a fourth or ascends by a fifth.
- ♦ Sopran/discant cadence: when the lowest note ascends by a half step.

II. Inner division:

- ♦ One-step cadence: a cadence without any rhythmical division.
- ♦ Two-step cadence: a cadence which is rhythmically divided into two parts (e.g. 4-3).
- ♦ Four-step cadence: a cadence which is rhythmically divided into four parts (e.g. 3-4-4-3).

**Example 0.3** – Cadences divided according to bass progressions: Authentic, Tenor, Sopran, and Plagal, and steps: one-step, two-step, four-step. Many of the cadences may be varied in different ways.

	One-step	Two-step	Four-step
Authentic			
Tenor			
Sopran			
Plagal			

*Preparamento alla cadenza* – a cadence that includes extraordinary dissonances on the steps preceding it, in the case of a two-step cadence, or during the cadence, in the case of a four-step cadence (see asterisks for the dissonant *preparamento* step in ex.0.4).<sup>3</sup>

Example 0.4 – Examples of *preparamento alla cadenza* in a two- and four-step cadences.  
Many more variations are possible.

The image shows two musical examples of *preparamento alla cadenza*. The first example is a two-step cadence, consisting of two measures. The treble staff has notes G4, A4, B4, and C5. The first two notes (G and A) are marked with asterisks. The bass staff has notes G3, A3, and B3. The second example is a four-step cadence, also consisting of two measures. The treble staff has notes G4, A4, B4, and C5. The first note (G) is marked with an asterisk. The bass staff has notes G3, A3, and B3. Brackets below the staves label the sections as 'Two-step cadence' and 'Four-step cadence'.

## Notational aspects

Reference to notes will be as follows:

- ♦ Great octave: C – B
- ♦ Small octave: c – b
- ♦ One- to three-lined octaves: c' – b', c'' – b''

Further notational means include:

- ♦ In examples of intabulations: notes not found in the original vocal parts but only in the intabulations are in red.
- ♦ In examples including basso continuo and a suggested realization: cue notes for notes not implied directly by figures but implied by counterpoint rules.

<sup>3</sup> The term *preparamento alla cadenza* appears uniquely in Bartolomeo Bismantova's 1677 *Compendio Musicale*. For more information see Rotem (2015), pp.138-153.

## Chapter one: Introduction

Accompanying on a keyboard instrument in the baroque period is a vast subject. The amount of information given to the accompanist depends on the situation, including the notational format. In many instances the accompanist needs to complete what has been written down according to their knowledge of how this was done. Generally speaking we have some idea of what was expected of an accompanist in the late seventeenth and eighteenth centuries and what to do with a figured or unfigured bass. Long treatises on the subject were written during this period, which contain many musical examples. Some pieces of music are figured so precisely that it seems as if the precise part-writing was notated. There are examples of realized figured bass parts by pupils of Bach. All this gives us an insight into what might have been played.

The situation is very different for the period around 1600 in Italy, when the first figured and unfigured basses started to appear in print. We only have two short treatises on how to “play on a bass”—each with only one short general example—as well as some brief chapters or paragraphs in other more general treatises. However, these treatises are not very clear and sometimes they even contain some contradictory passages. Some information can be found in other textual sources such as the prefaces and title pages of music publications. Apart from the written information, we can find suggestions in some music prints. At times the figuring is very precise, sometimes the part for the accompanist includes hints in the form of a short score or even a full score. The corpus of sources with the clearest kind of information of what might have been played by an accompanist can be found in intabulations that are specifically meant for accompanying. These sources, most importantly the Verovio canzonetta publications, the Luzzaschi *Madrigali* and the Carlo G manuscript, are examples of possible accompaniments, and will be examined in chapter 2. It should be noted, though, that while these are written-out accompaniment parts, they are not equivalent to realized basso continuo parts.

The main purpose of this publication is practical. We will not be giving yet another annotated translation of the treatises of Agazzari or Bianciardi, or the preface of Viadana. Similarly, we will not be going into the reason why the new way of playing upon a bass—basso continuo—was developed.

What you will find in this publication are examples and practical conclusions drawn from these examples: examples of intabulations meant for accompanying, examples of different kinds of scores meant for accompanying, examples of precise figuring (which show specific implied part-writing), examples containing clues for how to play from a basso continuo part. What you will find is a collection of peritexts that deal with accompaniment on keyboard instruments.

Questions for which we will try to provide some possible answers are:

- Should all the voices of the composition be doubled in the accompaniment?
- Are we allowed to play higher than the solo part?
- How do we accompany low solo voices?
- How many parts should we play simultaneously?
- How are these parts distributed between the hands?
- How do we decide what intervals to play?
- What do we do at cadences?
- Can we add sevenths at cadences?
- Should final chords always have a major harmony?
- Do forbidden parallel intervals occur?
- Can we add ornaments?
- Should we add imitations?

Unfortunately, none of these questions have straightforward answers. Then as today, different musicians had different opinions, different genres were composed in different ways and thus required different kinds of accompaniment, and even when certain rules were given it was stated that composers may override these rules. Nonetheless, it is possible to gain a sense of what might have been played, so that the realization will conform to the norms of the period and sound accordingly.

## 1.1 Types of notational formats for accompanying

Around 1600 we find various kinds of notational formats for accompanying instruments, both intabulations as well as notational formats with one part to a line. The latter could vary from scores/short scores to separate bass parts with or without top parts in score. There were no standardized names and formats and within a single publication one can find any mixture of these notational forms.

Already in 1553 Ortiz<sup>1</sup> presents three different notational formats within one print for a harpsichord when accompanying a viol. When presenting diminutions for the viol over a cantus firmus, he prints just the cantus firmus for the harpsichord (see example 1.1 where the top staff is the bass for accompaniment and the rest the written viol part).

Example 1.1 - Diego Ortiz *Libro Secondo* (Rome: Valerio Dorico, 1553)  
La seconda maniera di sonare il Violon(e) col Cimbalo (fol. 30 v).

R E C E R C A T A P R I M A .

When presenting viol diminutions on existing pieces or models, Ortiz supplies the accompanist with the original polyphonic fabric. If it is a simple one, like in the case of dance-like grounds, it is in a score of four parts (see example 1.2). However, if it is a more elaborate piece, the four original parts appear in a choir-book format: cantus and tenor on the left-hand page and altus and bassus on the right (see example 1.3).

1 Ortiz, Diego. *De Diego Ortiz Toledano Libro Secondo*. (Rome: Dorico, 1553).

Example 1.2 – Diego Ortiz *Libro Secondo* (Rome: Valerio Dorico, 1553), fol. 47 r.

CANTUS ALTISSIMUS  
CANTUS ALIUS  
TENOR  
BASSUS

Example 1.3 – Diego Ortiz *Libro Secondo* (Rome: Valerio Dorico, 1553) fol. 35 v, 36 r.

CANTUS ALTISSIMUS  
CANTUS ALIUS  
TENOR  
BASSUS

O felici occhi miei felice uoi ii  
Che fete car' al mio fel per che fembianz'haue  
re de gl'occhi che gli fur fi dolce re  
O felici occhi miei felici uoi ii fete  
lici uoi che fete car' al mio fol ii perche fembianz'haue  
ue de gl'occhi che gli fur fi dolci, et re

36  
CANTUS ALTISSIMUS  
CANTUS ALIUS  
TENOR  
BASSUS

O felici occhi miei felici uoi felici uoi ii  
che fete car' al mio fol ii perche fembianz'haue  
ue de gl'occhi che gli fur fi dolci et re  
O felici occhi miei felici uoi ii  
Che fete car' al mio fol perche fembianz'haue re de gl'occhi che gli  
fur fi dolce et re

These three different ways of notating the accompaniment used by Ortiz do not include the full details of how it was executed. In the case of the single bass line the lack of information is obvious, but even in the other examples, where all the parts are notated, there are still many decisions left to the accompanist in the process of transferring them to a keyboard.

To these three ways of notating, we can add the *intavolatura d'organo* or *di cimbalo*, a notational format used to print keyboard compositions in Italy from the early sixteenth century. This is the most precise way of notating for a keyboard instrument as it shows exactly which hand plays which note when.

If we want to transfer something as simple as example 1.2 into keyboard notation (an *intavolatura*), we do not know exactly how this would have been done. As far as we know, the first writer to describe precisely how to do such a transformation—how to intabulate—was Girolamo Diruta, who published his treatise containing information on this matter over fifty years later.<sup>2</sup>

When intabulating the score from example 1.2, despite its simplicity, decisions need to be made. This score can be intabulated in three different ways: The first (ex. 1.4a) is by putting the bass in the left hand and all the other parts in the right hand. This is similar to most schools of eighteenth-century basso continuo. The second manner (ex. 1.4b) is by having two parts in the right hand and two in the left hand, as some organists nowadays play such chords. The third (ex. 1.4c) is following

<sup>2</sup> Diruta, Girolamo. *Seconda Parte del Transilvano*. (Venice: Alessandro Vincenti, 1609/1622). Facs. Ed. (Bologna: Forni, 1983). See below chapter 2 on intabulations.

Diruta's instructions on how to intabulate by putting the top part in the right hand, the bass in the left hand and then adding all the other notes in the left hand, unless they are more than an octave above the bass.

Example 1.4 - Diego Ortiz, transcription and three intabulations of example 1.2

These three different versions, as they stand, should all sound the same on a harpsichord since the same notes are being played, but each presents different possibilities for what to add when adapting the music to the instrument. Whereas in the first version, the left hand would be free to add diminutions, in the third version the right hand would have such possibilities. This last manner of dividing the parts between the hands is found in many if not most of the intabulations for keyboard instruments around 1600, including those for accompaniment. When ornaments are added, this is frequently done in the right hand.

Around 1600 notational formats vary immensely. The notated parts for accompanying instruments can be categorized as follows:

1. Intabulations:
  - a. On the same page as the other composed parts (choir-book layout).
  - b. In a score together with the solo part/s (like a modern vocal score for example).
  - c. Alone, but with indications that it is to be used to accompany voices.

2. Scores for keyboard accompaniment:
  - a. Un-texted full scores.
  - b. Full scores with some practical guidance, for example in the form of text incipits for different sections.
  - c. Short scores, usually consisting of the cantus and bassus parts.<sup>3</sup>
3. *Basso* parts for the accompanying instruments with or without figures.
  - a. Separate *basso* parts: independent bass lines for the organ or other instruments.
  - b. Separate *basso seguente* parts:<sup>4</sup> bass parts that are simply doubling the lowest part of the composition at any given moment.
  - c. A combination of *a* and *b* within a single print; some pieces with an independent bass line and others with a *basso seguente*.
  - d. *Basso* parts in full scores of the complete compositions. These usually contain some monodic pieces and are often figured extensively.

There were no standardised names for any of these notational formats. Names such as *(s)partitura*, *partidura*, *partito*, *partitio*, *partitione*, *spartitura de bassi* can be found for scores and short scores. Separate bass parts can be called *basso*, *basso per (sonare nel') l'organo*, *basso principale (per sonare)*, *basso cavato*, *basso generale*, *basso seguente*, *basso continuo*, *basso seguito*, *barittono*, *organicus*, *partimento* or again *partitura*.<sup>5</sup> Thus, a *partitura* can be anything from a single bass line, a two- or three-part short score to a full score. In general, though, a *partitura* will be barred (*spartito*).<sup>6</sup> To avoid confusion with all these different names, we will use the term *basso* for any bass part that is meant specifically for keyboard accompaniment.

## 1.2 Pros and cons of the notational formats

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Intabulations show exactly what should be played but can only be used by one kind of instrument. Scores may be realized on different instruments and can show the original counterpoint but require adaptation for the instrument. Short scores and *basso* parts demand completion by the performer but are the most flexible. The absence of an instrumental part does not necessarily mean that there should be no instrumental accompaniment.

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An Italian keyboard *intavolatura* shows exactly what could have been played on a keyboard instrument but can obscure the details of the polyphony. The exact notes, including the hand they should be played in, are shown. However, an *intavolatura* was very complicated and expensive to print.

Full scores for accompaniment show the composition in full. These may be played as they are or used as the basis for an accompaniment. This makes scores more flexible than keyboard or lute intabulations, as they are not connected with any instrument in particular; they may be realized on any *perfect instrument* such as lutes, keyboards or harps.<sup>7</sup> When accompanying from such scores, the player

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3 Less frequently a short score for two top parts and bass, or scores of the complete bass parts of polychoral works can be found. See Horsley, Imogene. 'Full and short scores in the Accompaniment of Italian Church Music in the Early Baroque.' *Journal of the American Musicological Society* 30 (1977): pp. 466–99.

4 Notice that around 1600 *basso seguente* could also be another name for *basso* in general. See for example the preface of Banchieri, Adriano. *Gemelli Armonici*. (Venice: Amadino, 1609).

5 See Borgir, Tharald. *The performance of the basso continuo in Italian baroque music*. (Ann Arbor: UMI Research Press, 1987, 1977) pp. 12–13. *Partimento* around 1600 seems to have been the Southern Italian term for (figured) bass parts for accompanying.

6 Banchieri makes a division between *bassi continui spartiti*, barred *basso* parts and *bassi continui seguenti*, unbarred bass parts. He clearly favors the former. Banchieri, Adriano. *Cartella musicale* (Venice: Vincenti, 1614) pp. 214–15.

7 For example, in the *Nono* part-book of the *Intermedi et concerti fatti per la Commedia rappresentata in Firenze*. (Venice: Vincenti, 1591) there are three pieces with the accompaniment in four-part score and a precise description of the instruments used. Antonio Archilei's *Dalle più alte sfere* with the singer (Vittoria Archilei) singing and playing the *liuto grosso*, and Antonio Archilei and

would usually have been required to adapt the music to the instrument or instruments it is played on (as demonstrated in example 1.4 above), even if the scores were written with just the keyboard or other specific instruments in mind. Like an *intavolatura*, a score was flexible in that it could also be used to perform a composition for four to eight or more voices with only a few musicians. Some scores seem to have been made with such a possibility in mind.<sup>8</sup>

Of all notational formats, single *basso* lines demand the highest skill from the performer, but are also the most universally deployable, probably since they are the easiest to print. From Agazzari's treatise 'Of playing on a bass with all instruments' we know that both fundamental and ornamental instruments were used to play upon the *basso*.<sup>9</sup>

But even the lack of a separate instrumental bass part does not mean no keyboard instruments were involved in the performance. In the preface to Asprilio Pacelli's *Chorici psalmi et motecta quatuor vocum*, which includes only separate vocal parts, he states:

I have thus resolved, for the satisfaction of many, to publish this book of psalms and motets, composed more as *concerti* with organ, such as is nowadays the custom in Rome for spiritual delight, so that they can entertain piously, rather than as ordinary church music (*musica ordinaria di cappella*).<sup>10</sup>

In fact, in sacred music and exceptionally also in secular music, part-books for keyboard accompaniment were often only added to later editions, not to the first.<sup>11</sup> On the other hand, even if a basso part has been printed, accompanying on an instrument is not always obligatory (Micheli 1610, Cortellini 1617, Banchieri 1619, Pellegrini 1619, Tarditi 1620, Zoilo 1620), if the compositions are not in *stile moderno* (Pellegrini 1619) or if other instruments are doubling the parts (Cortellini 1626) or just in general, though all composers usually specify the compositions for which instrumental accompaniment is not necessary.

In many cases we find two or more notational formats within one single publication. The most famous example of this can be found in the *bassus generalis* part of Monteverdi's 1610 *Vespro della Beata Vergine*, which uses *basso* notation (both a *basso seguente* and an independent *basso* part) and short score as well as three- and four-part scores.<sup>12</sup>

Composers and publishers did not agree on what the best notational format for keyboard accompaniment was. We read that Zoilo (1620) would have preferred an *intavolatura*, especially when only two singers are singing.<sup>13</sup> Some authors, however, tell us that not all players were able to play

Antonio Naldi both on chitarrone, pp. 4–7; Jacopo Peri's 'Dunque fra torbide onde' was sung and played on the chitarrone by the composer himself, pp. 13–15; and 'Godi turba mortal' was sung to a chitarrone by Honofrio Gualfreducci, pp. 16–17.

8 O'Regan, Noel. 'What can the organ partitura to Tomás Luis de Victoria's *Missae, Magnificat, motecta, psalmi et alia quam plurima* of 1600 tell us about performance practice?' *Performance Practice review* 14, No. 1, Art. 5 (2009).

9 Agazzari, Agostino. *Del sonare sopra'l basso con tutti li stromenti e dell'uso loro nel concerto*. (Siena: Falcini, 1607). Facs. Ed. (Bologna: Forni, [1969]).

10 Pacelli, Asprilio. *Chorici psalmi et motecta quatuor vocum liber primus . . .* (Rome: Mutii 1599). 'Mi sono risoluto dunque per sodisfattion di molti dar alla Stampa li presente Libro di Salmi, & Mottetti fatti più per concerti con Organo, quali hoggidi si usano in Roma, e diletto spirituale, per potersi trattene piamente; che per Musica ordinaria di Capella.' Translation by Noel O'Regan in O'Regan, Noel. 'Asprilio Pacelli, Ludovico Viadana and the Origins of the Roman Concerto Ecclesiastico.' *Journal of Seventeenth-Century Music* 6 (2000): pp. 1–18.

11 Famously, a basso part was added to Palestrina's *Motetti à cinque voci*. Lib. IV (Venice: Raverio, 1608). This part was not included in the original edition of 1584 (Rome: Alessandro Gardano) or the edition of 1587 (Venice: Angelo Gardano). There is evidence, however, that such basses were already added earlier. See Barbieri, P. 'On a Continuo Organ Part Attributed to Palestrina.' *Early Music* 22 (November 1994): pp. 507–605. For a list of added basso continuo parts see Chisholm, Leon. *Keyboard Playing and the Mechanization of Polyphony in Italian Music, Circa 1600*. (PhD Diss., University of California Berkeley, 2015) Appendix E (pp. 195–203).

12 Monteverdi, Claudio. *Sanctissima Virgini missa senis vocibus ac vesperae pluribus decantandae, cum nonnullis sacris concertibus*. (Venice: Amadino, 1610).

13 Zoilo (1620). '... in alcuni luog[h]i quando cantano due solo parti, volentieri l'havrebbe fatti apparir a modo d'intavolatura ma

from *intavolature* because, these are difficult and tedious to read and prone to errors, especially when sight reading (Agazzari 1607, Viadana 1602) and thus they prefer basso notation. Others stated that it could be difficult to represent the intended harmony with the *basso* notation (Pellegrini 1613). Pellegrini writes that this kind of notation only works in his compositions (masses) because they are written using the intervals and harmony of the old masters like Morales, Palestrina and Vittoria, thus in an older style. Therefore, in other cases, some composers explicitly preferred a score over intabulation (Rognoni Taegio 1605).<sup>14</sup>

This difficulty in notating the correct harmony precisely led some authors to complain about the results they heard when listening to organists playing from a *basso* part. These complaints included:

- ♦ Too many avoidable mistakes, detracting from the composition and the intentions of the composer (Massaino 1607).
- ♦ Dissonances with the other parts, especially if the singers are not placed near the organist (Diruta 1609/22).
- ♦ Lacking good counterpoint (Banchieri 1611).

These mistakes occur because it is impossible to give a ‘sure rule’ (*regola sicura*) to find the correct harmonies over the bass (Diruta 1609/22). According to Agazzari (1607) the player:

has to obey the mind of the composer, which is free, and can at his discretion put a fifth or a sixth on the first half of a note, and vice versa, and that major or minor, as seems the more appropriate, or is necessitated by regard for the words.<sup>15</sup>

To avoid these mishaps, we find various suggestions:

- ♦ Listening to the singer(s) (Agazzari 1603 and 1607, Fergusio 1612, Porta 1620).
- ♦ Looking at the parts of the singers beforehand (Viadana 1602, Agazzari 1603 and 1613, Fergusio 1612, Brunetti 1625).
- ♦ Writing out the parts and playing them all (Viadana 1602, Diruta 1609/22<sup>16</sup> and Merula 1615).
- ♦ Writing figures above the bass (Agazzari 1603 and 1607, Banchieri 1609).

Of course, printing the solo part(s) above a *basso* part in score helps an accompanist to understand the composition. This kind of notation also enables singers to accompany themselves, something that was done in small-scale performances in a home, an institution or an oratory.

Some composers would have preferred to print a certain notational format with a specific audience in mind. Massaino (1607) would have preferred an *intavolatura* (for inexperienced players and nuns) but states that the volume would have been too thick and therefore a short score (*canto* and *basso*) is included in his prints.<sup>17</sup> Calestani (1603) says that he has added a *partitura* (here a four-part score) for the professed (nuns, monks and priests). Several four-part scores have the text below the bottom part (Rognoni Taegio 1605, Trabaci 1616), so the organist could better follow the singers or even sing

la stampa che in ciò ha molta difficoltà non lo permette.’ Quoted in Kinkeldey, Otto. *Orgel und Klavier in der Musik des 16. Jahrhunderts: Ein Beitrag zur Geschichte der Instrumental Musik*. (Leipzig, Breitkopf und Härtel, 1910) p. 226.

14 Rognoni Taegio, Giovanni Domenico. *Canzoni à 4. & 8. voci*. (Milan: Tini & Lomazzo, 1605): ‘in ogni caso meglio è il Partito, che il Basso continuato.’

15 Agazzari (1607), p.4: ‘che bisogna obedir la mente del componitore, quale è libera, e può, a suo arbitrio, sopra una nota nella prima parte di stessa metter 5.<sup>a</sup> o 6.<sup>a</sup> e per il contrario: e quella maggiore, o minore, secondo gli par più a proposito, overo che sia necessitato a questo dalle parole.’

16 Diruta (1609/1622) *Libro Quarto*, p. 16: ‘Si che non vi date a questa poltronaria, partite li Canti, e sonate tutte le parti, che farete bel sentire, e non nascerà inconveniente alcuno.’

17 Massaino (1607): ‘Io havea pensato di stampar seco l’Intavolatura per maggior commodità di semplici suonatori, & Monache, ma ho mutato pensiero per non accrescere tanto il Volume, che però ho posti appresso al Basso, una parte che sempre canti;’

along whilst playing. All this does not necessarily mean that intabulations and scores were only for ‘amateurs’ just because they were intended for the professed and inexperienced players.<sup>18</sup> Many of the most famous musicians and composers of (sacred) music were priests and/or monks or nuns. While some might not have been schooled in the theoretical background and art of counterpoint—a subject that was discussed in many learned treatises and taught at universities—they had mastered the craft, learnt by practical training. Piccioni (1610) seems to sum up most of these views when he says, if you don’t know the art of *musica* you should make a score or an intabulation.<sup>19</sup> In any case a *partitura* can bring ‘much relief to organists.’<sup>20</sup>

We must not forget that music was frequently played by ear or from memory, rather than by reading music. But if printed, by far the easiest and most commercially rewarding way of reproducing parts for instrumental accompanists, became printing separate *basso* parts with or without the top parts in score. Before this became the most common form of reproduction, we also find intabulations, four-part scores and short scores, and frequently a mixture of formats. There is, however, no evidence that the way of playing should be fundamentally different according to the notational format.

There are many roads that lead to Rome, which we will examine in the following chapters!

### 1.3 State of research

For over one hundred years, from the beginning of the 1900s until recently, the few existing theoretical sources and several prefaces of printed editions have been quoted and summarized in many works on basso continuo.<sup>21</sup> Relevant passages from original introductions to printed music of the time have also been presented. Although most of these sources show some intabulations or scores intended for the accompaniment of voices (most frequently quoted are Cavalieri’s *Dalle più alte sfere* (1591) and Luzzaschi’s *Aura soave* (1601)), these intabulations and scores are treated as a way of accompanying that is different from basso continuo and few practical conclusions are drawn. In fact, intabulations are often discredited as being for ‘amateurs’ and certainly not taken seriously as a sophisticated playing

18 See Campagne (2018), pp. 160–63.

19 Piccioni, Giovanni. *Concerti Ecclesiastici* (Venice: Vincenti, 1610): ‘Finalmente sarà bene, che quelli Organisti, che non sono pratici a sonar sopra il Basso seguito, e che non possedono l’arte della Musica, volendo haver sodisfattione di questa sorte di Concerti, si spartino, e l’intavolino.’

20 Antegnati (1603): ‘Ecco la Partitura di miei Concerti, della quale io piu volte n’ho ragionato con voi c’havrebbe alli Organisti apportato tanto alleviamento, qual’hor innanti n’havessero copia, quanto alli caminanti una fidata scorta.’ Here is the partitura of my Concerti, which I discussed with you many times that it would bring as much relief to organists, from the moment they would have a copy, as would a loyal companion to wayfarers. Translation in Chisholm (2015), p. 99.

21 A great amount of information on these subjects can be found in books and articles by Kinkeldey, Otto. *Orgel und Klavier in der Musik des 16. Jahrhunderts: Ein Beitrag zur Geschichte der Instrumentalmusik*. (Leipzig: Breitkopf & Härtel, 1910); Schneider, Max. *Die Anfänge des Basso Continuo und seine Bezifferung*. (Leipzig: Breitkopf & Härtel, 1918); Arnold, Franck Thomas. *The Art of Accompaniment from a Thorough-bass: As practiced in the XVIIth & XVIIIth centuries*. 1931. Repr. (Mineola, N.Y.: Dover, 2003); Williams, Peter F. *Figured bass accompaniment*. (Edinburgh: Edinburgh University Press, 1970); Campagne, Augusta. ‘Die Anfänge des Generalbasses oder: Die Praxis des Begleitens im italienischen Frühbarock.’ *Basler Jahrbuch für historische Musikpraxis* 19 (1995): pp. 9–31; Goede-Klinkhamer, Thérèse de. ‘Del suonare sopra il basso: Concerning the Realization of Early Seventeenth-Century Italian Unfigured Basses.’ *Performance Practice Review* 10 (1997): pp. 80–115; Freiberg, Irmtraut. *Die Entwicklung des Generalbasses in den gedruckten italienischen Instrumentalwerken der Jahre 1595 bis 1655*. (Frankfurt/M: Lang, 2002); Freiberg, Irmtraut. *Der frühe italienische Generalbass dargestellt anhand der Quellen von 1595 bis 1655*. (Hildesheim: Olms, 2004); Goede-Klinkhamer, Thérèse de. ‘From dissonance to note-cluster: the application of musical rhetorical figures and dissonances to thoroughbass accompaniment of early 17th-century Italian vocal solo music.’ *Early Music* 33 (2005): pp. 233–250; Nuti, Giulia. *The Performance of Italian Basso Continuo: Style in keyboard accompaniment in the seventeenth and eighteenth centuries*. (Aldershot: Ashgate, 2007); Carchiolo, Salvatore. *Una perfezione d’armonia meravigliosa: prassi cembalo-organistica del basso continuo italiano dalle origini all’inizio del XVIII secolo*. (Lucca: Libreria musicale italiana, 2007); Dragosits, Anne Marie. *Giovanni Girolamo Kapsperger (ca. 1581–1651): Betrachtungen zu seinem Leben und Umfeld, seiner Vokalmusik und seinem praktischen Material zum Basso continuo-Spiel*. (PhD Diss., Leiden University, 2012); Goede-Klinkhamer, Thérèse de. *Del sonare sopra il basso. The Theory and Practice of Basso Continuo Accompaniment in the Seventeenth Century*. (Leeds: University of Leeds, 2014); Rotem, Elam. *Early Basso Continuo Practice: Implicit Evidence in the Music of Emilio de’ Cavalieri*. (PhD Diss., Universität Würzburg, 2015); Campagne, Augusta. *Simone Verovio: Music Printing, Intabulations and Basso Continuo in Rome around 1600*. (Böhlau: Vienna, Cologne, Weimar, 2018).

technique, when accompanying on a keyboard instrument.

These past few years, however, various articles and doctoral dissertations have appeared, approaching the subject from several new angles. Campagne (1996) has demonstrated, that pieces in different styles, on different kinds of basses, should be approached in different ways, and that there was no single way of accompanying around 1600. In-depth studies of the intabulations associated with Verovio from 1586–1601 (Campagne, 2015/2018) and Carlo G (Rotem, 2019) have led to new insights into historical performance practice when accompanying singers in madrigals, canzonettas and motets. Other intabulations, such as Facoli (1588), show ways of accompanying strophic arias.

Contrary to popular belief, these intabulations show that intabulating is far more than merely rendering all the parts. The music is adapted to keyboard instruments, with added notes, ornaments and more. All these intabulations display characteristics that are also described or demonstrated in the early theoretical sources on basso continuo. As with Mason (1997) for the lute, Campagne (2015/2018) argues that the intabulations should be considered as representative of standard keyboard playing practice at the time. She also proposes that the term *amateur* or *dilettante* had a completely different connotation around 1600, which was not related to level of musicianship or pecuniary matters as it has been from the late eighteenth century up until today. These arguments have opened up the opportunity to legitimize the use of intabulations as examples for playing techniques when accompanying.

The implicit evidence of early basso continuo practice found in the figured works of, above all, Cavalieri's *Rappresentazione di anima e di corpo* (Rotem, 2015), has shown how actual accompaniments in the context of the *stile rappresentativo* might have been realized, and the way these accompaniments were constructed. Despite the modern popularity of dramatic music from the beginning of the seventeenth century, Rotem's dissertation is hitherto the only study that deals with the actual keyboard realizations in this musical style.

# Chapter two: Intabulations

## 2.1 Introduction

A significant amount of sixteenth-century notated music involved the interweaving of several distinct parts—polyphonic music. In order to play all the individual parts of such a piece on a keyboard, plucked fretted instrument or a harp (also known as ‘perfect instruments’), a process of arrangement and re-notation has to take place. The notation systems designed for such instruments were called tablatures. Depending on the instrument, geography, and period, there are different kinds of tablatures. The prominent ones were the so-called Italian lute tablature, French lute tablature, German lute tablature, Spanish keyboard tablature, old German keyboard tablature, new German keyboard tablature, and the Italian keyboard tablature, also called *intavolatura di cimbalo* or *di organo*, which later developed into the modern keyboard notation.<sup>1</sup>

The act of adapting a composition for a perfect instrument and putting the result into a tablature is called intabulating; the written down result is an intabulation.<sup>2</sup> The different methods of notation vary in how accurately they express the original parts, and thus can vary between an almost accurate representation of the original composition in score (without text, such as the German keyboard tablature), and a mere instruction indicating which note to strike when (such as lute tablatures). The Italian *intavolatura*—the subject of this chapter—is somewhere in the middle of that spectrum: It is based on the standard mensural notation and has two staves: the top staff is for the right hand and the bottom one for the left hand. Unlike the lute tablatures, it can show individual note values for notes that are struck simultaneously.

### 2.1.1 How to intabulate

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**Diruta (1609/22) gives detailed instructions on how to intabulate: put the upper part in the right hand, the lower part in the left hand and add the middle parts to the left hand if they are not more than an octave above the bass.**

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A detailed description of how an Italian keyboard intabulation should be constructed, can only be found, as far as we know, in one source—in the *Seconda parte del Transilvano* by Girolamo Diruta (Venice: Alessandro Vincenti, 1609/1622). In chapter one (*libro primo*) he describes ‘il vero modo de intavolare ciaschedun Canto’ (the true manner of intabulating each song). According to Diruta, the intabulation can be made with or without the intermediate step of a score, although he considers the former to be the easiest method. For the intabulation itself, it is necessary to have one staff of five lines for the right hand and another staff of eight lines for the left hand. First you put the soprano part with the stems pointing upwards on the upper staff and then the bass with the stems pointing downward on the lower staff. Next the tenor is added to the left hand, unless it is more than an octave above the bass, in which case it is added to the right hand. Finally, the alto is added, again to the left hand, unless it is more than an octave above the bass. Diruta adheres to his own rules in his examples, though not slavishly if it is only for one or two notes. If the soprano has a rest, the alto is moved to the upper staff. If the bass has a rest, the lowest part can be notated with the stems downward. Thus

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1 For an overview on the subject, see Early Music Sources YouTube video: *Intabulations in the 16th and 17th centuries* [\[LINK\]](#).

2 It should be noted that not all intabulations are a consequence of such an arrangement, many pieces were originally conceived in an intabulation form.

the outer parts are *segunte* parts, that is, they respectively follow the highest and the lowest part at any given moment. After giving some examples for intabulating two- and three-part pieces, the following example is presented (example 2.1): the four upper staves are the original polyphony in four parts, and the two lower staves are the keyboard *intavolatura* (the upper staff for the right hand and the lower staff for the left hand).

Example 2.1 - Girolamo Diruta, *Seconda parte del Transilvano* (Venice: Vincenti, 1609/1622), p. 5.

The image displays a musical score for 'Ritrovare a 4. Partitura, SECONDA PARTE DEL TRANSILVANO'. The score is divided into two main sections. The upper section, labeled 'Ritrovare a 4. Partitura', consists of four staves of music, each representing a different voice part in a four-part polyphony. The lower section, labeled 'Intavolatura', consists of two staves of music, representing the keyboard arrangement. The upper staff of the intavolatura section is for the right hand, and the lower staff is for the left hand. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, illustrating the complex texture of the original piece and its adaptation for keyboard.

According to Diruta, it is not necessary to indicate where a given voice has a rest, provided there is another voice-part on the staff, but a rest can be used to highlight the entry of a theme. If the highest voice is diminished, the remaining parts are put in the left hand, but if the bass is playing diminutions, the remaining parts are put in the right hand. If the voices lie too far apart to fit under the hand, they can be moved, for example by putting the bass up an octave or altering some of the other parts. Thus, for the most part, all voices in a four-part texture except the highest part are played by the left hand, unless the distance is greater than an octave.<sup>3</sup>

When looking at it from an accompaniment point of view (although this is not what Diruta is strictly referring to), this is a fundamentally different approach from many eighteenth-century basso continuo styles, where only the bass is played by the left hand and the upper parts are played by the right hand.

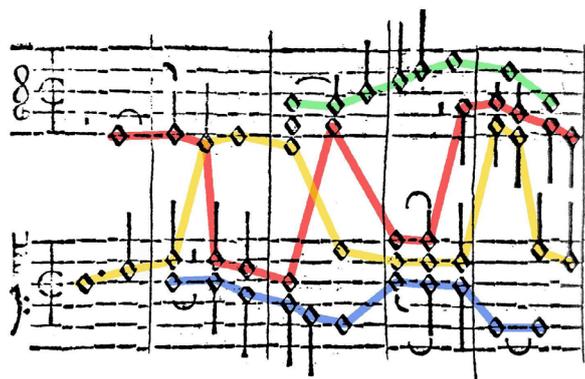
## 2.1.2 Challenges and drawbacks of the Italian keyboard *intavolatura* notation

The lack of consistent rests in the different parts and of a consistent stem direction makes it challenging at times to differentiate between the individual parts.

<sup>3</sup> Naturally, exceptions can be found; parallel thirds in the right hand, for example, will be continued in that hand even if the right hand comes below an octave above the bass (as can be seen in example 2.2).

Example 2.2 – Andrea Gabrieli, *Intonazioni d'organo* (Venice: Angelo Gardano, 1593): beginning of the toccata of the ninth mode, p. 35v.

*Toccata di Andrea Gabrieli, Del Nono Tono.*



Example 2.2 shows an attempt to reconstruct the original polyphony from an intabulation differentiating the separate parts using colors.<sup>4</sup> The part with the stems pointing up is the highest sounding part, not necessarily the top voice. The bottom part is the lowest sounding part, not necessarily the bass. When two voices are in unison on the same note, only one stem is needed. As long as there is one part per staff, rests are not necessary. However, a rest can sometimes be used to indicate the entry of a theme or as a warning sign to lift up a finger as the key will be needed by the other hand. These factors make it more difficult to follow all the voices, especially in the common case of voice crossings.

As can be seen, the *intavolatura* by itself does not supply all the necessary information; it does not communicate the music perfectly, rather, it prescribes the necessary information to make the required notes sound. In order to recover the missing information, it is necessary to understand the contrapuntal logic of the music. Within the limitation of this notation system, sometimes, legitimate counterpoint might *seem* illegitimate; for example, it might seem as if there are parallel fifths and octaves in a composition.

Example 2.3 – Costanzo Antegnati, *Intavolature de ricercari d'organo* (Venice: Gardano, 1608), p. 2r.



Example 2.3 shows a sequence of three parallel octaves and fifths that seem to appear in a ricercar by Antegnati (see the red lines). However, such parallels are not usually found in the vast majority of music from this period, and certainly not in a strictly contrapuntal genre such as a ricercar by such a distinguished composer. Therefore, it is most probable that these seemingly parallel motions are a result of voice crossings, which the notation cannot indicate.

<sup>4</sup> This example (with added graphics and colors) is taken from Alexander Silbiger, 'Is the Italian keyboard 'intavolatura' a tablature?' *Recercare* 3 (1991), pp. 81–103.

But not only imitative polyphony for three to five or more voices was intabulated. Dances and arias based more on a two-part (*canto and basso*) framework, are also written down and printed in the *intavolatura* notation. This involves the use of block chords, which in its most extreme case features parallel fifths and octaves as a sound effect (see example 2.4).

▣ Example 2.4 - Marco Facoli, *Secondo libro d'intavolatura di balli d'arpicordo, pass'e mezzì, saltarelli, padoane, & alcuni aeri novi dilettevoli, da cantar ogni sorte de rima* (Venice: Gardano, 1588), 'Aria della Comedia' f. 24v.



### 2.1.3 Types of intabulations

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In principle there are two types of intabulations: *solo* and *in concerto*.

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It seems that intabulations of polyphonic pieces were made for two main reasons:

1. As a *solo* instrumental version of a certain piece. In such cases it was common that diminutions and ornaments would be included in the intabulation.
2. To be used as additional accompaniment for singers and/or instrumentalists who sang and/or played the original vocal composition. Such a performance was sometimes referred to as playing *in concerto*.<sup>5</sup>

For a performance *in concerto*, at the most, a few cadential ornaments would be added. One advantage of such an accompaniment, apart from the sonority it offers, is that there are a multitude of performance possibilities: it is possible to exclude some of the singers, or even have only one solo singer while the rest of the parts are played. It seems that such practices took place all through the sixteenth century. A common performance option was what in our time is referred to as 'pseudo-monody', where one voice is sung and the other voices are played on instrument/s as an accompaniment.<sup>6</sup> This is not truly a monody, as it was not conceived as a monody, but it is performed as such.

Of course, these two categories are a generalization; with few adjustments many intabulations can potentially be multipurpose, both for solo playing and for accompaniment.

### 2.1.4 Notational formats of *in concerto* intabulation sources

Unfortunately, not many music prints containing intabulations of polyphonic music for keyboard instruments were printed in Italy in the sixteenth century. Equally, the number of manuscripts sources

5 According to Brown, the first time the concepts of *in concerto* and *solo* appear in a single print is in Adriaensen, *Pratum Musicum*. (Antwerp: Phalèse, 1584) and in Italy in Terzi, *Intavolatura di liuto*. (Venice: Amadino, 1593). Brown, Howard Mayer. 'Embellishment in early Sixteenth-Century Italian Intabulations.' *Proceedings of the Royal Musical Association* 100 (1973–1974): pp. 49–83, at p. 55.

6 The term 'pseudo-monody' is used by Palisca and Kirkendale. Palisca, Claude V. 'Vincenzo Galilei and Some Links between 'Pseudo-Monody' and Monody.' *Studies in the history of Italian music and music theory*. (Oxford: Clarendon Press, 1994) pp. 30–53; Kirkendale, Warren. *Emilio de' Cavalieri, "Gentiluomo Romano"*. (Florence: Olschki, 2001) p. 164.

is rather limited. Towards the end of the sixteenth century, prints of intabulations started to appear together with indications that these were also used as accompaniment for singers. These intabulations exist in the following formats:

1. Intabulations in choirbook layout with the sung parts printed separately on the same page opening.
2. Intabulations with the sung part(s) in score (just like a *Lied* by Schubert).
3. Keyboard intabulations with text underlay of the original vocal pieces. Some of the intabulations were of such famous songs or of generic rhyme schemes such as *terza rima*<sup>7</sup> or *sonetti*<sup>8</sup> that it was not deemed necessary to add a text; an incipit or the indication of the type of verse sufficed.<sup>9</sup>

A few sources on playing upon a *basso*, notably Bianciardi (1607) and Agazzari (1607), also contain some examples in *intavolatura* (see below in chapter 4). However, in both cases the examples are generic (not a realization of an actual piece) and there is no indication of what the other part or parts might have been.

## 2.2 Intabulation sources

For this work we have chosen to present only intabulations which were conceived, at least partially, for the purpose of accompaniment. This is evident either by certain indications or by the presence of a text underlay.

The following are sources with intabulations that are found in choirbook layout together with the vocal parts; all printed by Simone Verovio (compiler, engraver, printer and/or editor):

- ◆ *Diletto spirituale* (Rome [Verovio], 1586)
- ◆ *Ghirlanda di fioretti musicali* (Rome [Verovio], 1589)
- ◆ *Canzonette à quattro voci* (Rome [Verovio], 1591)
- ◆ *Lodi della musica a 3 voci* (Rome [Verovio], 1595)
- ◆ Giovanni Francesco Anerio, *Dialogo pastorale al Presepio di Nostro Signore* (Rome: Verovio, 1600)

Sources in score layout that include intabulations and vocal parts:

- ◆ Luzzasco Luzzaschi, *Madrigali ... per cantare, et sonare a uno, e doi, e tre soprani* (Rome: Verovio, 1601)
- ◆ Carlo G Manuscript [ca. 1600–1620]

A source containing intabulations, whose title explicitly calls for the accompaniment of singing:

- ◆ Marco Facoli, *Secondo libro d'intavolatura di balli d'arpicordo, passè mezzzi, saltarelli, padoane, & alcuni aeri novi dilettevoli, da cantar ogni sorte de rima* (Venice: Angelo Gardano, 1588)

Some sources with a few examples of intabulations with text underlay, which could be meant for accompanying:

- ◆ I-Fmba acquisti e doni MS 967 (The Bardini manuscript or Elena Malvezzi's keyboard manuscript)<sup>10</sup>

<sup>7</sup> *Terza rima* is a three-line rhyming verse form (a tercet), which usually uses eleven syllables per line and has an interlocking rhyme pattern (ABA BCB CDC etc.).

<sup>8</sup> A *sonetto* is a fourteen-line rhyming scheme, using eleven syllables per line, grouped into two verses of four lines (quatrain) and one of three lines (tercet).

<sup>9</sup> See Zarlino, Gioseffo. *Le istituzioni harmoniche*. (Venice: Francesco de I Francesci Senese, 1572). (Book 3, Ch. 79, p. 289) 'si come sono quelli modi di cantare, sopra i quali cantiamo al presente li Sonetti, o Canzoni del Petrarca, overamente le Rime dell'Ariosto.'

<sup>10</sup> See Monson, Craig. 'Elena Malvezzi's Keyboard Manuscript: A New Sixteenth-Century Source.' *Early Music History* 9 (1990): pp. 73–128, 77–79, 81–82.

- ◆ I-CARcc (Castell' Arquato MSS) fasc. IVb and VI
- ◆ I-Fn Magl. XIX.115 and XIX.138
- ◆ I-SGc MS.Arm.12, F.S.M. 32, 54, 55, 56 and 58

When looking at these sources the following features will be examined:

- Are the vocal parts doubled by the intabulation throughout?
- Is there a consistent number of parts?
- Does the harpsichord part go above the vocal parts on the final notes of cadences?
- Are the final chords all major?
- Do forbidden parallel intervals occur?
- Are there rhythmic alterations?
- Do *gruppi* or standardized cadential ornaments occur?
- Do we find diminutions or *passaggi*?
- Do we find imitations that are not found in the original composition?
- How are cadences realized?

## 2.3 Sources in choirbook layout with intabulations and vocal parts

### 2.3.1 The Verovio canzonetta prints

Between 1586 and 1600, Simone Verovio—a Dutch writer, engraver, printer, compiler, composer and poet working in Rome—was involved in the publication of ten collections of canzonettas. Because he used engraving techniques rather than the usual book-printing techniques with moveable type, Verovio was able to print combinations of different notational formats (voice-parts with corresponding harpsichord and lute intabulations), on one page-opening.<sup>11</sup> Five of these canzonetta publications contain intabulations:

- ◆ *Diletto spirituale*. Rome: [Verovio], 1586/1592. RISM B1 1586.2, 1586.3 and 1592.16
- ◆ *Ghirlanda di fioretti musicali*. Rome: [Verovio], 1589. RISM B1 1589.11
- ◆ *Canzonette à quattro voci*. Rome: [Verovio], 1591. RISM B1 1591.12
- ◆ *Lodi della musica a 3 voci*. Rome: [Verovio], 1595. RISM B1 1595.6
- ◆ Giovanni Francesco Anerio. *Dialogo pastorale al Presepio di Nostro Signore*. Rome: Simone Verovio, 1600. RISM A1 A 1095

Four of these publications contain three- and four-part canzonettas by, amongst others, Felice Anerio, Ruggiero Giovanelli, Luca Marenzio, Giovanni Maria and Giovanni Bernardino Nanino, Giovanni Pierluigi da Palestrina and Paolo Quagliati (in other words the crème de la crème of Roman composers), as well as by some compatriots of Verovio: Iacobo Peetrino, Giovanni de Macque and Rinaldo del Mel. The fifth is a setting of some pastoral dialogues at the manger by Giovanni Francesco Anerio, all in three parts. All these canzonettas are short strophic verses on sacred and secular texts both in Latin and in vernacular.

The prints associated with Verovio are unique in that they show us all the separate parts of the composition, as well as presenting information on how the vocal parts were arranged and transcribed for the harpsichord and lute in their appropriate notational format. Whereas in other intabulations we can often only guess at what might have been contained in the vocal parts and what was added, the canzonettas allow us to compare the different versions and see how they were adapted to be idiomatic

11 For an overview of Verovio's publications and techniques, see Early Music Sources YouTube video: *Luzzasco Luzzaschi: Madrigali per cantare et sonare* [\[LINK\]](#). Many prints can be found online in I-Bc, D-Mbs or GB-BI; more detailed information and descriptions can be found in Campagne (2018).

for specific instruments. They show us actual playing techniques, used when playing together with singers and/or instrumentalists.

The Verovio prints can be used as the basis for all kinds of performing forces, varying from solo harpsichord (and/or lute) or solo voice with instrumental accompaniment, to pure vocal or mixed vocal and instrumental performances with melodic instruments also doubling the vocal parts, as seen in the illustration from the *Canzonette à quattro voci*. (Rome: [Verovio], 1591).

Example 2.5 – *Canzonette à quattro voci*. (Rome: [Verovio], 1591) title page (detail).



The *Lodi della musica* and the *Dialogo pastorale* contain literal transcriptions of the vocal parts and nothing much beyond that. The first three publications, however, contain copious clues on how this kind of music could be adapted for the harpsichord. Notes are added, naturally more so in the three-part canzonettas than in the four-part ones, and ornaments are included. In the examples in this chapter, all the added notes or notes that differ from the voice parts are colored in red.<sup>12</sup>

Before we look at the main features of the canzonetta intabulations, we suggest you take a look at the four examples in the APPENDIX (all of which are accompanied by recordings). The first contains hardly any differences between the vocal parts and the harpsichord part (G. P. Palestrina’s ‘Ahi che quest’occhi miei’ Example A), the second features some ornaments and added notes (Verovio’s ‘Giesu sommo conforto’ Example B) and the third is a highly-ornamented canzonetta (Stabile’s ‘Donna tue chiome d’oro’ Example C). These are all canzonettas for three parts, each part with its own clef, and little space between the voices. The fourth example (Anerio’s ‘Fiamme che da begl’occhi’ Example D) is written in a more modern style, *a voci pari*, with two equal upper parts (both in g clef) and much wider spacing between the upper parts and the bass.

The following main features can be found in the canzonettas:

### ✦ Doubling the vocal parts

Following the *colla parte* accompaniment tradition already described by Ortiz in 1553 and Vicentino in 1555,<sup>13</sup> the keyboard player and the singer(s) execute the same part(s). The keyboard intabulations systematically double all the sung parts at pitch, although some *gruppi* and diminutions are added. In a few exceptional cases, however, the bass is in a different octave:

12 As this work concerns only keyboard accompaniment, the lute intabulations have not been taken into consideration. When necessary, all vocal parts have been transposed to the same mode as the keyboard; for more information about such transpositions (referred to today as *chiavette*) see the Early Music Sources YouTube video: *High clefs (so called Chiavetta) and transposition* [\[LINK\]](#).

13 Ortiz, Diego. *De Diego Ortiz Toledano libro secondo*. (Rome: Dorico, 1553). Facs. Florence: SPES, 1984, fol. 35r; Vicentino, Nicola. *L’antica musica ridotta alla moderna prattica*. (Rome: Antonio Barre, 1555) fol. 94r, Ch. 42.

- ♦ The bass is either transposed up an octave for a shorter time (example 2.6 mm. 4–6)
- ♦ or down for a shorter period (example 2.7 m. 12).
- ♦ The bass is at the octave higher throughout (example 2.24). See also Giovanelli's 'Iesu sole serenior' from the *Diletto spirituale*. In such cases the lute part frequently doubles the sung bassus part at pitch.

A second instance where the vocal part is not always doubled literally occurs at some cadences. Sometimes, a simple cadence in the voice is accompanied by a cadence with suspensions (examples 2.7, 2.8 and 2.9), but sometimes, a simple cadence in the harpsichord part accompanies a cadence with suspensions in the voice (example 2.10).

**Example 2.6** – *Canzonette à quattro voci* (Rome: [Verovio], 1591) F. Anerio 'Hor che vezzosa e bella', mm. 1–8.

[The voices are a 5th higher]

The musical score for Example 2.6 consists of two systems of staves. The first system (measures 1-8) features four vocal parts (Soprano, Alto, Tenor, Bass) and a lute/harpsichord part. The lyrics for the first system are: "Hor che vez-zo - sa\_e bel - - - la Scuo - pre sue". The second system (measures 9-12) continues the vocal parts and the lute/harpsichord part. The lyrics for the second system are: "pom - pe la sta - gion no - vel - - - la". The lute/harpsichord part includes dynamic markings such as *f* and *ff* in the bass clef.

Example 2.7 - *Canzonette à quattro voci* (Rome: [Verovio], 1591) F. Anerio 'Cosi soave stile', mm. 11–13.

[The voices are a 5th higher]

[11]

ni cor - re la - scian - do la fa - retra e'l cor - no

tra e'l cor - - - no la fa - re - tra e'l cor - no

re la - scian - do la fa - retra e'l cor - - - no

do la fa - retra e'l cor - - - no

Example 2.8 - *Ghirlanda di foretti musicali* (Rome: [Verovio], 1589) J. Peetrino  
'Poi che mesto e dolente', mm. 9–12.

[The voices are a 5th higher]

[9]

dal mio bel so - le da mio bel so - le

- - - - le dal mio bel so - le

mio bel so - le dal mio bel so - le

Example 2.9 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) G. B. Zucchelli  
 ‘Ohime crudel amore’, mm. 6–9.

Example 2.10 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Soriano  
 ‘Vedo ogni selva’, mm. 25–27.

[The voices are a 5th higher]

### ⚡ Inconsistent number of parts

In most canzonettas notes are added, especially in the left hand, to create a fuller sound, naturally more so in the three-part canzonettas than in the four-part ones:

- ♦ As seen in example 2.11, final chords can frequently be much fuller (up to six parts).
- ♦ Some three-part canzonettas, especially those in the more modern *concertato* style with two equal voices above a bass, seem to have an added ‘tenor’ voice, see example 2.12 Felice Anerio’s ‘Iesu decus angelicum’. The harpsichord is almost always playing in four parts, although the canzonetta is three part and not four part as some other canzonettas in the *Diletto spirituale*. Looking at Felice Anerio’s ‘Fiamme che dagli begl’occhi’, example 2.13,

again a three-part canzonetta, we can see that this does not always occur systematically. In the first half where the vocal parts are more imitative only very few notes are added, whereas in the second half, which is more homophonic, a fourth voice plus some other notes are added.

- ◆ Sometimes notes are added an octave below the note of the vocal bass in a cadence (see example 2.14). Treatises such as Viadana (1602) and Bianciardi (1607) mention such octaves below the bass, called *contrabassi* by Agazzari (1606/1609). In the Verovio intabulations these octaves below the given bass occur far more frequently in the lute intabulations than in the harpsichord parts.<sup>14</sup>

Example 2.11 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Soriano ‘Vedo ogni selva’, mm. 12–14.

[The voices are a 5th higher]

[12]

dor - - - - - no

di fio - ret - ti\_a - dor - - - - - no

dor - - - - - no

Example 2.12 - *Diletto spirituale* (Rome: [Verovio], 1586) F. Anerio  
‘Iesu decem angelicum’, harpsichord part.

[4]

[Continues on next page]

14 For more information see Campagne (2018), Ch. 10.9, pp. 271–74.

[7]

Example 2.13 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Anerio  
 'Fiamme che dagli begl'occhi' harpsichord original and transcription.

38

*Fiamme*

[4]

[8]

Example 2.14 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) G. B. Locatello  
 'Donna gentil voi siete', mm. 7–8.

The musical score for Example 2.14 consists of five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are for a harpsichord. The music is in common time (C) and G major. The vocal parts have the lyrics 'mo - - - re'. The harpsichord accompaniment features a simple harmonic texture with some chromaticism in the bass line.

### ✦ Final chords can go above the vocal parts

Not only are the final chords fuller, they can also go above the vocal parts. Felice Anerio's 'O Iesu mi dulcissime' (example 2.15), for example, ends on an open octave in the three vocal parts, the harpsichord has an added fifth in the middle and a major third above the voices.

Example 2.15 - *Diletto spirituale* (Rome: [Verovio], 1586) F. Anerio 'O Iesu mi dulcissime', mm. 11–13.

[The voices are a 4th higher]

The musical score for Example 2.15 consists of five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are for a harpsichord. The music is in common time (C) and G major. The vocal parts have the lyrics 'tis Et cla - mor men-tis in - - - ti - mae'. The harpsichord accompaniment features a simple harmonic texture with some chromaticism in the bass line. The final chord is an open octave in the vocal parts, with the harpsichord having an added fifth and a major third above the voices.

### ✂ Final chords are mostly major

Most finals end with a major third, some are without a third, more often in the internal cadences. Out of the forty three-part canzonettas in the *Diletto spirituale* and the *Ghirlanda di fioretti musicali* only five contain a major third in the voice parts. In the harpsichord parts, however, thirty-two final chords contain a major third; the remaining canzonettas end on an open fifth. In the lute intabulations only one canzonetta does not end on a major chord. Thus, major thirds are frequently added as seen in examples 2.11 and 2.15. Of all twenty-eight four-part canzonettas only three final chords do not contain a major third in the vocal parts but in these instances it is added by the harpsichord. In internal cadences, the third is left out slightly more frequently both in the vocal and harpsichord parts.

### ✂ Parallel intervals

Sometimes forbidden parallel intervals seem to occur due to voice crossings, as explained in the introduction. When notes are added in the harpsichord part, the part-writing is usually correct (that is, the part-writing both looks correct in its notation and is actually correct in the implied voice leading), as in example 2.16: all the notes above the bass apart from the first c' are not included in the composed vocal parts and were added by the intabulator. Sometimes the added notes are not so carefully placed and parallels appear, as can be seen in example 2.17. The one canzonetta in a *villanelle* style, (see example 2.18) includes true parallel fifths and thirds, stemming from the original composition.

Example 2.16 - *Diletto spirituale* (Rome: [Verovio], 1586) L. Marenzio 'Spiega, mondo maligno', mm. 2–5.



Example 2.17 - *Diletto spirituale* (Rome: [Verovio], 1586) F. Anerio 'Iesu decum angelicum', mm. 8–10.



Example 2.18 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) G. B. Locatello  
'Donna gentil voi siete', mm. 1–4.



### ✂ Rhythmic alterations

Only in rare cases are notes rhythmically altered. Repeated notes in the voice parts are sometimes left out (see example 2.19). On the other hand, tied or longer notes can be broken rhythmically and repeated (see example 2.20). Repercussions on a dotted note can be found quite frequently (see also example 2.17 m. 9).

Example 2.19 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) G. Costa  
 ‘Se fredda è la mia donna’, mm. 1–3.

Example 2.20 - *Diletto spirituale* (Rome: [Verovio], 1586) R. Giovannelli ‘Tu mentis delectatio’, mm. 13–14.

[The voices are a 4th higher]

### ✂ *Gruppi* on the *cantizans* of cadences

*Gruppi* are added at cadences in about a third of the canzonettas. In the *Diletto spirituale* and the *Canzonette à 4 voci* these are usually quite simple, see example 2.21. In the *Ghirlanda di fioretti musicali* they are sometimes notated very precisely, for example the *gruppi* in Felice Anerio’s ‘Donna se’l cor legasti’ (example 2.22). G. M. Nanino’s ‘Di che cor mi paventi’ from the *Canzonette à 4 voci* also clearly distinguishes between *gruppi* with thirty-second notes and those with sixteenth notes (some of those are beamed in large groups and one in groups of two notes) (example 2.23).

Example 2.21 - *Gruppi* at cadences.

Example 2.21 consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The first staff starts with a G4, followed by a sequence of notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff starts with a G4, followed by: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff starts with a G4, followed by: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff starts with a G4, followed by: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Example 2.22 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Anerio 'Donna se'l cor legasti'.

Example 2.22 consists of four systems of music, each with a treble and bass clef staff. The time signature is common time (C). The first system is labeled 'mm. 4-5'. The second system is labeled 'mm. 9-10'. The third system is labeled 'mm. 19-20'. The fourth system is labeled 'mm. 23-24'. In each system, the treble staff contains a melodic line with a red highlight over a specific passage of notes. The bass staff contains a supporting bass line. The music is in a key with one sharp (F#).

Example 2.23 - *Canzonette à quattro voci* (Rome: [Verovio], 1591) G. M. Nanino's  
'Di che cor mi paventi', harpsichord.

### ✧ Diminutions/*passaggi*

- ◆ Many intabulations have no ornaments at all.
- ◆ Several have some simple diminutions when the voices have long notes (see example 2.24 and 2.25).
- ◆ Others are more richly ornamented (example 2.26 and 2.27). Two pieces by Felice Anerio are highly ornamented and show many *gruppi* and diminutions (example 2.28 and 2.29).
- ◆ Some of these passages function as bridges from one phrase to the next, see example 2.26 m. 6, 2.27 mm. 4–5, 2.29 mm. 16 and 20.
- ◆ In some canzonettas the ornaments for lute and harpsichord have been carefully distributed over both instruments. 'Donna se'l cor legasti' (example 2.29) is also a good example of how the ornaments have been added with the combination of harpsichord and lute in mind. Although most diminutions are in the harpsichord, the lute also has some complementary ones. Conversely, in other pieces the lute has more ornamentation than the harpsichord.
- ◆ In general, individual voices are ornamented; the ornaments do not use *bastarda* techniques, they do not jump from one voice to another as is often found in some intabulations meant for a solo instrument.
- ◆ The only composition which has a ternary section, Giovanelli's 'Tu mentis dilectatio', shows a systematic way of filling in the long notes (see example 2.30).

Example 2.24 - *Diletto spirituale* (Rome: [Verovio], 1586) R. Giovanelli 'Iesu sole serenior', m. 1.

[The voices are a 4th higher]

Three vocal staves (Soprano, Alto, Bass) and a keyboard accompaniment. The vocal parts are in G major and C major, with lyrics "Ie - - - su". The keyboard part is in G major and C major, with red markings on the notes.

Example 2.25 - *Diletto spirituale* (Rome: [Verovio], 1586) F. Anerio 'Rex virtutum', mm. 1-3.

[The voices are a 5th higher]

Three vocal staves (Soprano, Alto, Bass) and a keyboard accompaniment. The vocal parts are in G major and C major, with lyrics "Rex vir - tu - tum rex glo". The keyboard part is in G major and C major, with red markings on the notes.

Example 2.26 - *Diletto spirituale* (Rome: [Verovio], 1586) J. P. A. Prentestini (Palestrina) 'Tua Iesu dilectio', mm. 5-7.

[The voices are a 4th higher]

Three vocal staves (Soprano, Alto, Bass) and a keyboard accompaniment. The vocal parts are in G major and C major, with lyrics "Re - plet si - ne fas - ti - di - o Dans fa - mem de - si - de - ri - o". The keyboard part is in G major and C major, with red markings on the notes.

Example 2.27 - *Diletto spirituale* (Rome: [Verovio], 1586) F. Anerio 'O Iesu mi dulcissime', mm. 1-5.

[The voices are a 4th higher]

O Iesu mi dulcissime

[4]

- - si - - - me O spes O spes

- - si - - - me O spes O

cis - - - si - me O spes O

Example 2.28 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Anerio 'Mentr' il mio misero cor', voices and harpsichord.

[18]

Ond' io mi sfac - - -

Ond' io mi sfac - - -

Ond' io mi sfac - - -

[22]

Two vocal staves with lyrics "cio" and "cio". Below them are two piano staves. The right-hand piano staff contains a red melodic line, and the left-hand piano staff contains chords. The system ends with a double bar line and repeat signs.

Example 2.29 - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Anerio 'Donna se'l cor legasti', harpsichord and lute.

Three systems of musical notation. The first system includes two vocal staves labeled 'C.' and 'I.' and two piano staves. The second system consists of two piano staves. The third system also consists of two piano staves. A red melodic line is highlighted in the right-hand piano staves. Below the piano staves are lute tablatures with numbers 0-5 and rhythmic markings.

[11]

2 3 2 0 0 3 0 2 4 0 2 0 3 2 0 2 3 0 2 3

[17]

2 2 4 0 2 4 2

[21]

0 2 3 0 2 4 2 4 2 4 0 2 5 4 2 4 2 5 4 2

Example 2.30 - *Diletto spirituale* (Rome: [Verovio], 1586) R. Giovannelli 'Tu mentis dilectatio', mm. 7-14.

[The voices are a 4th higher]

[7]

Tu me - a glo - ri - a - ti - o Je - su Je - su

Tu me - a glo - ri - a - ti - o Je - su Je - su

Tu me - a glo - ri - a - ti - o Je - su Je - su

[12]

mun - di sal - va - ti - o

mun - di sal - va - ti - o

mun - di sal - va - ti - o

### ✦ Imitative figures

Some examples of added voices with imitations can be found, where motifs from the vocal parts are used. These imitative figures usually anticipate a brief motif, which appears directly afterwards (see example 2.31 m. 6 in the added tenor) or echo one that has appeared just before (see example 2.32).

Example 2.31 - *Diletto spirituale* (Rome: [Verovio], 1586) F. Anerio 'Iesu decum angelicum', mm. 5–7.

[The voices are a 5th higher]

Example 2.31 shows a musical score for three voices and a lute. The voices are in G minor, 5/4 time, and the lute part is in G minor, 5/4 time. The lyrics are: "In o - re mel mi - ri - fi - cum in cor - de". The lute part features red markings indicating specific intabulations.

Example 2.32 - *Diletto spirituale* (Rome: [Verovio], 1586) S. Verovio 'Giesu sommo conforto', mm. 1–3.

[The voices are a 4th higher]

Example 2.32 shows a musical score for three voices and a lute. The voices are in G minor, 5/4 time, and the lute part is in G minor, 5/4 time. The lyrics are: "Gie - su som - mo con - for - to". The lute part features red markings indicating specific intabulations.

### ✦ Realization of cadences

The majority of the cadences are authentic cadences. In internal cadences there are sometimes tenor cadences (see example 2.32). The authentic cadences are found in the form of four-step cadences (mostly 5/3–6/4–5/4–5/3 or 7/3–6/4–5/4–5/3 or 5/3–5/4–5/4–5/3), two-step cadences (5/4–5/3) or, less frequently, one-step cadences. In addition, there are some special exceptions, as seen in example 2.33, with a less common variant of a four-step cadence.

Example 2.33 – *Canzonette à quattro* (Rome: Verovio, 1591) P. Quagliati ‘Tal da vostri occhi foco’, mm. 4–5.

## ✂ Conclusions

- ◆ The singing parts are doubled throughout.
- ◆ There is an inconsistent number of parts in the harpsichord accompaniment; usually three to five, occasionally two to six.
- ◆ The harpsichord frequently goes above the vocal parts at the final chord.
- ◆ The finals are usually major. Some cadences finish without a third, more often in internal cadences.
- ◆ A certain amount of parallel intervals can be found.
- ◆ *Gruppi* are added at cadences in around a third of the canzonettas.
- ◆ There are varying amounts of diminutions and *passaggi*. Some canzonettas have many, but most canzonettas have none or very few.
- ◆ Sometimes small imitative figures are added.
- ◆ Most cadences are two- or four-step cadences.

## 2.4 Sources in score layout with intabulations and vocal parts

### 2.4.1 Luzzaschi's *Madrigali ... per cantare, et sonare a uno, e doi, e tre soprani*

In 1601, Simone Verovio published a collection of madrigals by Luzzasco Luzzaschi. These *Madrigali* supposedly preserve the musical tradition of the famous *concerto delle donne* at the Ferrara court in the 1580s and 90s. The fact that Luzzaschi himself signed the dedication (to Cardinal Aldobrandini), suggests that he was the editor/publisher as well as the owner of the plates, and was probably involved in the financing of the printing.

The *Madrigali* are written for one to three sopranos with an intabulation for the harpsichord accompaniment. They are printed in score with the soprano part or parts more or less aligned above the harpsichord intabulation. Unlike the canzonettas, these intabulations are an integral part of the composition rather than an optional possibility for performance; without the harpsichord, the bass part would be lacking. On the other hand, the complete composition can be found in the harpsichord part, which could (theoretically) be played without the singer(s).

The following main features can be found in the *Madrigali*.

### ✂ Doubling the singing parts in their simple form

The keyboard intabulation systematically doubles all the sung parts, excluding *gruppi* and diminutions which are found only in the part/s for the singer/s. In the *madrigali* for two and three singers the highest part is always notated on top in the harpsichord part;<sup>15</sup> see example 2.34. When parts of the text are repeated, the accompaniment (with some minor exceptions) stays the same, while the voice/s typically have different diminutions.

Example 2.34 - Luzzasco Luzzaschi, *Madrigali ... per cantare, et sonare a uno, e doi, e tre soprani*  
(Rome: Verovio, 1601), 'Stral pungente d'amore', mm. 26–35.

[26]  
Per trar-mi\_al-l'ul-ti - me\_ho-re O  
Per tar-mi\_al-l'ul-ti - me\_ho-re O quel bel pet - - to ten - ti

[29]  
quel bel pet - to ten - ti Si du - ro\_a miei la -  
o quel bel pet - - - to ten - ti

[32]  
men - ti Si du - ro\_a miei la - men - - - ti.  
Si du - ro\_a miei la - men - - - ti.

15 Thus, effectively creating a “canto seguente”, a term used on the basis of the definition of a *basso seguente*, a bass line always duplicating the lowest part of the composition, irrespective of the part this note is found in.

### ✦ Consistent number of four parts

The harpsichord intabulations are quite consistently in four parts—a notable and exceptional case. When voices are singing, they appear in an unornamented form in the intabulation, but when they have rests the accompaniment will complete the texture to four parts regardless. Madrigals with one soprano are completed by adding two middle parts, see example 2.35. Notice how when the voice and bass are imitative, the middle parts are also imitative. In m. 1 and mm. 5–6, for example, we find altus and tenor entries of the *fuga*. Before such entries the parts have rests (although they are not always notated, a standard procedure when intabulating).<sup>16</sup> When the outer parts are more homophonic, the middle parts are homophonic as well.

Example 2.35 - Luzzasco Luzzaschi, *Madrigali ... per cantare, et sonare a uno, e doi, e tre soprani*  
(Rome: Verovio, 1601) 'Aura soave', mm. 1–18

The image displays a musical score for the madrigal 'Aura soave' by Luzzasco Luzzaschi. It consists of three systems of music. Each system includes a vocal line (soprano) and a harpsichord accompaniment. The harpsichord part is written in four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The vocal line is in a single staff with a treble clef. The lyrics are written below the vocal line. The first system shows the beginning of the piece, with the vocal line starting on 'Au - - - - - ra so - a - - - ve di se - gre - ti ac -'. The second system starts at measure 4, with the vocal line starting on 'cen - ti Che pe - ne-tran - do per l'o - rec-chie al co - re Sve - glia - sti la'. The third system starts at measure 6, with the vocal line starting on 'do - ve dor - mi - va A - mo - - - re Sve -'. The harpsichord accompaniment provides a four-part texture, with the middle parts often imitating the vocal line and the outer parts providing a homophonic accompaniment.

[Continues on next page]

16 See Diruta (1609/1622), p.4.

[9]

glia - sti la - do - vi dor - mi - va\_A - mo - re

[12]

Per te re - spi - ro\_e vi - - - -

[14]

vo Da che nel pet - to mi - o Spi - ra - sti tu Spi - ra - sti

[16]

tu d'A-mor vi-tal de si - - - - o

In madrigals with two sopranos the harpsichord parts are completed by adding a fourth part when both sopranos are singing, and with two added parts if only one of the singers is active; see example 2.34 above. In a madrigal with three sopranos, the texture only needs to be completed when one or more of the original upper voices have rests; see examples 2.36 and 2.37. Due to the crossing of parts and the fact that the highest part is always notated on top, the exact voice leading can be difficult to discern in the intabulation (see example 2.37).

Example 2.36 - *Luzzasco Luzzaschi, Madrigali ... per cantare, et sonare a uno, e doi, e tre soprani*  
 (Rome: Verovio, 1601) 'T'amo mia vita', mm. 1-7.

The image displays a musical score for the madrigal 'T'amo mia vita' by Luzzasco Luzzaschi. The score is arranged for three soprano voices and a lute. The top three staves represent the vocal parts, and the bottom two staves represent the lute intabulation. The music is in a common time signature (C) and a key signature of one sharp (F#).

The lyrics for the first system are: T'a - mo mia vi - ta la mia ca - ra vi - ta Dol - ce -

The lyrics for the second system are: T'a - mo mia vi - ta la mia ca - ra vi - ta

The lyrics for the third system are: T'a - mo mia vi - ta

The lyrics for the fourth system are: men - te mi di - ce T'a - mo mia vi - ta

The lyrics for the fifth system are: Dol - ce - men - te mi di - ce T'a - mo mia vi - ta

The lute intabulation is shown in the bottom two staves, with red markings indicating fingerings and accidentals. The first system shows the initial chords and melodic lines for the lute. The second system continues the lute part, with red markings indicating fingerings and accidentals. The third system shows the lute part with red markings indicating fingerings and accidentals. The fourth system shows the lute part with red markings indicating fingerings and accidentals. The fifth system shows the lute part with red markings indicating fingerings and accidentals.

Example 2.37 – *Luzzasco Luzzaschi, Madrigali ... per cantare, et sonare a uno, e doi, e tre soprani*  
 (Rome: Verovio, 1601) ‘T’amo mia vita’, mm. 11–16.

[11]  
 Par che tra - sfor - mi lie - - - ta - men - te il co - - -  
 Par che tra - sfor - mi lie - - - ta - men - te il co - - -  
 che tra - sfor - mi lie - - - ta - men - te il co - - -  
 re Per far - me - ne si - gno - - - re Per far - me - ne si - gno - - - re  
 re Per far - me - ne si - gno - - - re Per far - me - ne si - gno - - - re  
 re Per far - me - ne si - gno - - - re Per far - me - ne si - gno - - - re

[14]

## ✂ Conclusions

- ◆ The *Madrigali* are always in four parts.
- ◆ The vocal parts are always doubled in their unornamented form.
- ◆ Final chords do not go above the voice parts. As the voice parts are reproduced faithfully, the final chords follow the voices.
- ◆ Final chords are always major. This is also the case in internal finals unless a new text line is introduced where the other voices finish (see example 2.34 m. 30).
- ◆ No forbidden parallel intervals are found. This is an exceptional case, as in most other sources (both of intabulations and of *basso* parts), the seemingly parallel intervals are tolerable, and are regarded as an integral part of playing several voices together. Luzzaschi

must have taken great care that the music would not be merely correct, but that it would also look correct.

- ◆ Rhythmic alterations: Only in very rare cases are notes in the voice parts rhythmically altered in the harpsichord part.
- ◆ No *gruppi* are added.
- ◆ No diminutions are added.
- ◆ Added imitations can be found. Mainly in the madrigals for one voice (see example 2.35).
- ◆ Realization of cadences: The accompaniment always includes all the components of the cadence: *tenorizans*, *cantizans*, and when relevant, *bassizans*. Most of the cadences are two-step cadences.

Several smaller exceptions to the above-mentioned observations can be found, some might be due to mistakes, others intentional, but these are not significant.

### 2.4.3 The Carlo G Manuscript

Among the intabulations presented in this publication, the Carlo G manuscript is chronologically most probably the latest; or at least, it contains the most “modern” music. In accordance with the presumed dating (ca. 1600–1620) and the musical style, it includes monodies that in any other source from that time would probably have been notated with a *basso* part, alongside more traditional late-Renaissance compositions. However, with the exception of one composition, there is no *basso* notation in the Carlo G manuscript; the pieces, covering ca. three hundred pages, are all notated with a written-out keyboard intabulation. Most of the compositions are motets for one or two voices and organ. Some of the pieces for one voice appear twice, once with organ accompaniment (*intavolatura d'organo*) and once with lute accompaniment (lute intabulation).

The manuscript has surfaced in recent years and is currently available online, along with an edition of selected pieces.<sup>17</sup> It is recommended to simply go through the edition and see the intabulations for yourself. An article examining the manuscript is also available.<sup>18</sup>

When examining the keyboard part in the Carlo G manuscript, the central question that comes to mind is: are the intabulations written-out realizations of an original *basso* part, or intabulations of polyphonic pieces? For some pieces, the answer is clear: In ten out of the eighty motets in the manuscript the scribe indicates that they were originally polyphonic pieces for six, seven, or eight voices. That is, these ten motets for one or two ornamented voices and organ accompaniment are clearly arrangements arranged from polyphonic sources. In one case, there is evidence that a duet that is not explicitly said to be an arrangement of a polyphonic piece, is nevertheless such<sup>19</sup> and it is quite likely that there are more such cases. Proving that monodies in the Carlo G manuscript were

17 The Carlo G manuscript on IMSLP [\[LINK\]](#) (accessed January 30, 2019).

18 Rotem, Elam. ‘The Carlo G MS: New light on early 17th-century accompaniment and diminution practices.’ *Basler Jahrbuch für Historische Musikpraxis* 39 (2015): pp. 401–29 [\[LINK\]](#) (accessed January 30, 2021). In a recent article Arnaldo Morelli suggest that the Carlo G. Ms was compiled for Bolognese nuns between 1610 and 1620. See Arnaldo Morelli: ‘Divini concerti musicali [...] di diverse monache. New Light on the Origin and Context of the Carlo G Manuscript.’ *Basler Beiträge zur Historischen Musikpraxis* 41 (2021): pp. 245–59.

19 The anonymous piece ‘Veni dilecte mi,’ ff. 55v–60r [No. 19 in ed.]. See Rotem’s article p. 413.

originally composed as monodies for voice and basso is rather difficult. In some cases, this very much seems to be the case, as certain “modern” compositional techniques, which are found in progressive monodies from that period, are used.<sup>20</sup> Regardless of whether the pieces are original monodies, duets with accompaniment or arrangements of polyphonic pieces, the style of the intabulation is quite uniform throughout the manuscript. The only composition which is an ascertained intabulation of a known piece is Marenzio’s ‘Sic parasti cor meum’ for two voices. This is a contrafactum of a six-part madrigal ‘Se bramate ch’io mora’ by Marenzio (see example 2.38).

**Example 2.38** - Vocal parts: Luca Marenzio, *Il quarto libro de madrigali à sei voci*, ‘Se bramate ch’io mora’ (Venice: Gardano, 1587) keyboard part: *Carlo G MS*, ‘Sic parasti cor meum’ p. 53v [no. 18 in ed.], mm. 1-9.

[The voices are a 4th higher]

The musical score for Example 2.38 is presented in seven staves. The top six staves represent the vocal parts, and the bottom two staves represent the keyboard accompaniment. The lyrics are as follows:

Se bra-ma - te ch'io mo - ra Gli\_è van cre-de-re\_a  
 Se bra-me - te ch'io mo - ra Gli\_è van cre-de-re\_a me  
 Se bra-ma - - te ch'io mo - ra  
 Se  
 Se  
 Se bra -

[Continues on next page]

20 For example, Carlo G’s piece ‘Sub umbra illius’, ff. 132v–134v [No. 10 in ed.].



The following main features can be found in the Carlo G manuscript:

### ♫ Doubling the singing parts in their simple form

Like in the Luzzaschi *Madrigali*, the top part is a simplified version of the voice part(s). The keyboard player and the singer are executing the same part, with the singer adding ornaments and diminutions (see example 2.39).

Example 2.39 - *Carlo G MS*, 'Peccavi super numerum', f. 1v [no. 2 in ed.], mm. 1-3.

The musical score for Example 2.39 consists of three staves. The top staff is a vocal line with a simplified keyboard accompaniment. The lyrics are 'Pec - ca - - - vi su - - - per nu - me - rum a'. The middle and bottom staves are a keyboard accompaniment. The music is in G major and 4/4 time. The vocal line has a melodic line with some ornaments and diminutions. The keyboard accompaniment is a simplified version of the voice part.

### ♫ Inconsistent number of parts

In most motets the texture of the intabulations consists of three to five voices sounding simultaneously. Although at times, two voices and up to eight voices may be used (see example 2.40). In example 2.41, m. 77, one can see the rare case of seven-part chords in the accompaniment (which implies the use of a pedal). The accompaniment of 'Benedictus Deus' (no. 14 in the modern edition), a piece originally for eight voices ('à 8'), has a very full texture throughout. Unlike the Luzzaschi intabulations, voices are not systematically added to create a consistent number of parts. When middle voices are difficult to play, they might be left out (see example 2.38, m. 6).

Example 2.40 - *Carlo G MS*, 'Nigra sum', f. 111v [no. 8 in ed.], mm. 1-3.

The musical score for Example 2.40 consists of three staves. The top staff is a vocal line with a complex keyboard accompaniment. The lyrics are 'Nig - ra sum sed for - mo - - - sa, ni - gra sum sed for - mo'. The middle and bottom staves are a keyboard accompaniment. The music is in G minor and 4/4 time. The vocal line has a melodic line with some ornaments and diminutions. The keyboard accompaniment is a complex version of the voice part.

Example 2.41 - *Carlo G MS*, 'Benedictus Deus', f. 122r [no. 14 in ed.], mm. 76-78.

The musical score for Example 2.41 consists of three staves. The top staff is a vocal line with a very full keyboard accompaniment. The lyrics are 'le - - - lu - ia.'. The middle and bottom staves are a keyboard accompaniment. The music is in G major and 4/4 time. The vocal line has a melodic line with some ornaments and diminutions. The keyboard accompaniment is a very full version of the voice part, with seven-part chords in the accompaniment.

### ✦ Final chords do not go above the vocal parts

As the vocal parts are reproduced faithfully, the final chords follow the voices.

### ✦ Final chords are always major

Internal cadences are sometimes minor, according to the composition.

### ✦ Forbidden parallel intervals

These intervals are found, but as was explained above (see 2.1.2), these are only a consequence of the intabulation process and voice crossing.

### ✦ Rhythmic alterations

Generally, the parts of the accompaniment follow the composed voices. But since the voices are heavily ornamented and the accompaniment only plays a simplified version of it, they are, in effect, rhythmically different.

### ✦ *Gruppi* on the *cantizans* of cadences

Typically, the *cantizans* would be ornamented with a *gruppo*—a short cadential diminution that may be short and simple, or long and virtuosic. The *gruppo* is notated either fully—note by note—or indicated with a sign: the letter *g*. This can be seen in the final cadence of the piece ‘Peccavi super numerum’ (example 2.42). The piece concludes with a written-out *gruppo*, but an alternative ending is provided, where instead of the full notation, only the letter *g* is used. It seems that these different ways of notation are equivalent: when there is space the *gruppo* is written-out, and when there is no space, the *g* sign is used instead. Including a *gruppo* is very common; for example, in the first piece of the manuscript, ‘Tota pulchra est’, nine *gruppi* occur: seven indicated by the letter *g* and two fully written-out. Only two *cantizans* figures are left unornamented. Places that a *gruppo* is not called for are mostly when the singer takes the *cantizans* (and then ornaments it), or places that have extensive diminutions in the voice.

Example 2.42 - Carlo GMS, ‘Peccavi super numerum’, f. 2v [no. 2 in ed.], mm. 33–35.

(\*) Alternative shorter passage:

### ✦ Diminutions/*passaggi*

Apart from *gruppi*, the intabulations include other brief moments of diminutions/*passaggi*. Mostly, the diminutions are in the bass part when the voice does not sing (that is, on short instrumental interludes, like in example 2.43), or when the voice has long unornamented notes. In example 2.44 the bass diminution acts as a bridge passage between the phrases of the singer. Diminutions in the right hand are less common; example 2.45 shows a bridge passage in the right hand.

Example 2.43 – Carlo GMS, ‘Iste est qui ante Deus’, f. 131v [no. 9 in ed.], mm. 5–7.

Musical score for Example 2.43, showing a diminution in the bass part. The score is in G major and 4/4 time. It features a vocal line with the lyrics "et de o - mni" and a keyboard accompaniment. The bass part contains a rhythmic diminution of eighth notes. A bracketed measure [5] is indicated at the beginning of the piece.

Example 2.44 – Carlo GMS, ‘Sub umbra illius’, f. 146v [no. 10 in ed.], mm. 11–13.

Musical score for Example 2.44, showing a diminution in the bass part. The score is in G major and 4/4 time. It features a vocal line with the lyrics "me di-lec-tus me - us in vi - ne-am, in-tro-du - xit" and a keyboard accompaniment. The bass part contains a rhythmic diminution of eighth notes. A bracketed measure [11] is indicated at the beginning of the piece.

Example 2.45 – Carlo GMS, ‘Aduiro vos’, f. 5v-7r [no. 16 in ed.], mm. 13–16.

Musical score for Example 2.45, showing a diminution in the right hand. The score is in G major and 4/4 time. It features a vocal line with the lyrics "Ad - iu - ro vos fi - li - ae Hie - ru - sa" and a keyboard accompaniment. The right hand contains a rhythmic diminution of eighth notes. A bracketed measure [13] is indicated at the beginning of the piece.

### ✦ Imitative figures

Frequently the intabulations will include small imitative figures, often inspired by motifs found in the vocal part. In example 2.46 one can see how the simple motif presented by the voice (beginning of m. 20, see bracket), is then repeated in all the voices in the accompaniment over the next five bars. In example 2.47 one can see how the motif of an ascending fifth introduced by the voice (beginning of m. 5, see bracket), is then taken and diminished by the bass (the original *semiminime* notes become *chrome* notes) and then introduced for a third time in stretto in the middle voice (see brackets in m. 6).

In example 2.48 there is a brief interlude with imitations, using a figure borrowed from an upcoming phrase of the vocal part (see bracket).

Example 2.46 - *Carlo G MS*, 'Domine non sum dignus' [I], f. 19v, mm. 20–26.

Example 2.46 is a musical score for 'Domine non sum dignus' [I], f. 19v, mm. 20–26. It features a vocal line and a piano accompaniment. The vocal line starts at measure 20 with the lyrics 'et sa - na - ti - bur a - ni - ma me - - a, et sa - - -'. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a steady bass line. A red bracket above the vocal line highlights the first five notes of the phrase 'sa - na - ti - bur'. Measure 23 begins with the lyrics 'na - ti - bur, et sa - na - ti - bur a - ni - ma me'. The piano accompaniment continues with similar rhythmic patterns, including a change in the right hand's texture at measure 25.

Example 2.47 - *Carlo G MS*, 'Sub umbra illius', f. 132v [no. 10 in ed.], mm. 5–6.

Example 2.47 is a musical score for 'Sub umbra illius', f. 132v [no. 10 in ed.], mm. 5–6. It features a vocal line and a piano accompaniment. The vocal line starts at measure 5 with the lyrics 'fru - ctus e - ius dul - cis gut - tu - ri mi - o,'. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a steady bass line. A dashed bracket above the vocal line highlights the phrase 'dul - cis gut - tu - ri mi - o,'. The piano accompaniment continues with similar rhythmic patterns, including a change in the right hand's texture at measure 6.

Example 2.48 - *Carlo G MS*, 'Hec est virgo', f. 151v [no. 11 in ed.], mm. 19–23.

Example 2.48 is a musical score for 'Hec est virgo', f. 151v [no. 11 in ed.], mm. 19–23. It features a vocal line and a piano accompaniment. The vocal line starts at measure 19 with the lyrics 'nu - pti - as, et ve - ni - en - te Do - mi - no'. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a steady bass line. A dashed bracket above the vocal line highlights the phrase 'et ve - ni - en - te Do - mi - no'. The piano accompaniment continues with similar rhythmic patterns, including a change in the right hand's texture at measure 21.

As we do not know the original compositions, it is impossible to know if these imitations are in an intabulated version of a polyphonic composition, or an intabulation of a *basso* part. In any case, they seem to have been an integral part of standard keyboard accompaniment techniques, regardless of the original notation of the composition.

### ✂ Realization of cadences

The organ accompaniment always includes the complete components of the cadence: *tenorizans*, *cantizans*, and when relevant, *bassizans*, and it is common to have a *gruppo* ornament on the *cantizans* component. The authentic cadences are found in the form of four-step cadences (mostly 5/3–6/4–5/4–5/3 or 7/3–6/4–5/4–5/3 or 5/3–5/4–5/4–5/3), two-step cadences (5/4–5/3) or, less frequently, one step cadences. Compared to the Verovio and Luzzaschi sources, some slightly more “modern” progressions can be found, namely, those that might be categorized under the later term *preparamento alla cadenza*. Example 2.49 shows such a *preparamento* during a four-step cadence; it can be seen as a typical four-step cadence with a sixth and fourth on the second step where the bass moves downwards, and as a result, dissonances of a seventh and ninth are created (see bracket).<sup>21</sup>

Example 2.49 - Carlo GMS, ‘Ego dormio et cor meum vigilat’, f. 155v [no. 21 in ed.], mm. 10–14.

The musical score for Example 2.49 consists of three systems. The first system shows the vocal line with the lyrics: "um, et cor me - - - um vi - gi - lat vox di - le - cti me - i pul - san - tis,". The second system shows the vocal line with the lyrics: "um, et cor me - um vi - - gi - lat vox di - lec - ti me - i pul - san - tis,". The third system shows the keyboard accompaniment with a sequence of chords: #3, 7, 4, #3. A bracket is placed under the 7 and 4, indicating a dissonance. The bass line moves downwards from the second step to the first step, creating a seventh and ninth dissonance.

In example 2.50 one can see another case of *preparamento* during a four-step cadence (see bracket), where there is a prepared seventh on the first step, which leads to a movement of parallel sevenths between the outer voices. This progression appears three times in the piece; always on the words ‘quia amore languet’ (‘because I am sick with love’). Apart from the *preparamento*, this repeated phrase also ends with an unprepared seventh in the voice (second part of m. 27), which is not expressed in the intabulation; this kind of figure is considered an ornament and thus it is not included in the accompaniment.

21 The anticipation note of the first cantus on the syllable ‘um’ adds yet another level of complexity, but this is not expressed in the intabulation. It seems that it is considered, at least on a contrapuntal level, as an ornament that is not part of the basic skeleton of the progression.

Example 2.50 - Carlo GMS, 'Sub umbra illius', f. 134r [no. 10 in ed.], mm. 26–28.

[26]

o, a - mo - - - re lan - gue - o.

[#3] [b3] [4] [#3]

When the bass ascends a fifth at a plagal cadence, a major sixth is commonly used as a passing note. It occurs most noticeably in pieces in *mi* modes. See an excerpt from the piece 'Defecit gaudium' in example 2.51, where three out of the four such cases are shown, two from the beginning of the piece and one at the final cadence.

Example 2.51 - Carlo GMS, 'Defecit gaudium', f. 45v.

(beginning of the piece)

De - fe - - - cit gau - di - um cor - dis no - - - stri

[#6] [#6]

(ending of the piece)

no - - - - - g - stri.

[#6]

## ✂ Conclusions

- ◆ The voice parts are always doubled in their unornamented form.
- ◆ There is an inconsistent number of parts in the organ accompaniment usually three to five, occasionally two to seven.
- ◆ Final chords do not go above the vocal parts.
- ◆ The final chords are always major, internal cadences can be minor.
- ◆ A certain amount of forbidden parallel intervals can be found.
- ◆ *Gruppi* are often added to the *cantizans* at cadences.
- ◆ There are varying amounts of diminutions and *passaggi*, usually in the left hand.
- ◆ Sometimes small imitative figures can be found.
- ◆ Most cadences are authentic with four or two steps. Some are plagal and some include a *preparamento alla cadenza*.

## 2.5 Sources with intabulations containing indications that they were used as accompaniment for singing

### 2.5.1 Facoli's *Aeri novi dilettevoli, da cantar ogni sorte di rima*

This collection, printed by Angelo Gardano in 1588 is titled: *Secondo libro d'intavolatura di balli d'arpicordo, pass'è mezzi, saltarelli, padoane, & alcuni aeri novi dilettevoli, da cantar ogni sorte de rima* [The second book of intabulations of dances for harpsichord, *pass'è mezzi, saltarelli, padoane* & some pleasant new arias to sing all kinds of verses]. Following a set of dances, the second part of Facoli's print contains eleven arias, one canzonetta without text, and two *napolitane* with text. The titlepage clearly indicates that the arias are meant to be used to accompany singing.

The arias (bearing the names of women), are strophic, and each aria has a written-out ritornello, two of which are marked *le riprese*. One aria is labelled *terza rima* with three verse lines and the others contain either two, three or four lines, with the last line sometimes repeated.

The canzonetta is in three parts throughout, ending on an open octave, with extra parts added only in m. 8. It is probably a literal transcription, though it has not been possible to trace the original canzonetta (see example 2.52).

Example 2.52 - Marco Facoli, *Secondo libro ...* (Venice: Angelo Gardano, 1588)  
 'Hor ch'io son gionto quivi', f. 30r.

The two *napolitane* are three part, again ending on an open octave, but four chords have an added fourth part, both in m. 11 and when this passage is repeated in m. 14 (see example 2.53). Moving in parallel fifths and thirds is a common trait in this genre (see example 2.53 mm. 2–3).

Example 2.53 - Marco Facoli, *Secondo libro ...* (Venice: Angelo Gardano, 1588) 'S'io m'accorgo ben mio', f. 32r.

[Continues on next page]

The arias are all in triple time and all appear to contain the vocal part. This part, which might sometimes be slightly diminished, is in the right hand, adding chords only on long notes at the end of a phrase. In the transcription of the ‘Aria della signora Cinthia’ (example 2.54) we added the assumed vocal part.<sup>22</sup> In general, the left hand plays three note chords, consisting of either a third and fifth above the bass or a fifth and octave above the bass. These block chords in the left hand frequently move in consecutive parallels (see example 2.54 mm. 2 and 7–8). When sixth chords or suspensions occur, there are usually only three voices for a short period (see example 2.54 m. 5). The finals at internal cadences are either major or contain no thirds. The final cadences always end with a major third. In many, if not most cadences, where the vocal part will probably move to the octave above the bass (taking a *tenorizans* or *cantizans*), the right hand of the harpsichord plays the third and fifth above (see example 2.54 m. 4 and 8). Equally characteristic is the rhythmic breaking of long notes: they are systematically divided into three or five notes, the first being dotted (see example 2.54 mm. 2, 4, 6, 8 and 10). This is also the case in all of Facoli’s dances. The *riprese* (or *ritornelli*), which would not have been sung, (see example 2.54 mm. 9 and 10) are usually in a higher register with smaller note values and sometimes rhythmically more complex.

Example 2.54 - Marco Facoli, *Secondo libro ...* (Venice: Angelo Gardano, 1588) ‘Aria della Signora Cinthia’, f. 25v (original and transcription with an assumed vocal part).

*Aria della Signora Cinthia.*

22 If this piece were to be written in canto and basso score it would become very similar to some other later arias, for example Giulio Caccini’s ‘Amor ch’attendi’ from *Nuove musiche e nuova maniera di scriverla*. (Florence: Pignoni, 1614), p. 41.

The image displays three systems of musical notation. The first system consists of three staves: a vocal line in treble clef, a right-hand harpsichord part in treble clef, and a left-hand harpsichord part in bass clef. The time signature is 3/4. The second system, marked with a [4] above the first measure, shows the vocal line with a long note and the harpsichord accompaniment. A red bracket highlights a chord in the right hand. The third system, marked with an [8] above the first measure, shows the vocal line with a long note and the harpsichord accompaniment. Red brackets highlight chords in the right hand.

### ✂ Conclusions:

- ◆ Doubling the singing parts: working on the assumption that the pieces were meant to be sung, the vocal parts are doubled.
- ◆ Inconsistent number of parts: in the arias, there are usually four voices, three in the left hand and one in the right. At cadences and on long notes we often find six-part chords. Canzonettas and *napolitane* remain mostly in their (probably original) three-part texture.
- ◆ Final chords seem to go above the voice parts: on final chords the right hand of the harpsichord presumably would have ended on a third or fifth above the vocal part.
- ◆ Final chords are major: internal finals sometimes lack a third.
- ◆ Parallel intervals occur both in the *napolitane* and in the more dance-like strophic arias, where the hands, most notably the left hand, sometimes move in block chords.
- ◆ *Gruppi* on the *cantizans* of cadences occur in some few cadences.

- ♦ Diminutions/*passaggi* occur mostly in the *riprese*, where the voice is not singing.
- ♦ Realization of cadences: most cadences are simple two-step cadences.

## 2.5.2 The Magl. XIX.138 Manuscript

The Biblioteca Nazionale Centrale in Florence holds two anonymous manuscripts containing many intabulations, some of which have concordances that allow us to identify the compositions.<sup>23</sup>

Magl. XIX.138. contains twenty-three transcriptions of vocal music and dances and is usually dated between 1600 and 1620. Seven out of the twenty-three compositions have complete sacred or secular texts below the intabulation and could have been used to accompany singers. These are followed by a piece identified as a *terza rima*.<sup>24</sup>

The pieces with Latin texts are related to three-part *laude* or canzonettas by Paolo Quagliati.<sup>25</sup> The left hand of the transcriptions is usually in two or three parts, the right hand is also mostly in two parts, resulting in a texture of four- to six-part chords in the intabulations, which often contain block chords with parallels. Finals can be above the presumed sung part and are always major. No diminutions occur, but *gruppi* can be found at several cadences, both internal and final. In general, these intabulations are relatively simple. See examples 2.55 and 2.56.

Example 2.55 - Magl. XIX.138 MS 'Gesù del alma mia' (f. 6r), mm. 1–3 and transcription of mm. 1–8.

Ge - su Ge - su del al - ma mia re - fugio e spe - - - me

[4] Deh se ti move un cor \_\_\_\_ che sia con - tri - - - to Hab - bia pie - tà del  
[Continues on next page]

23 See Hill, John Walter. 'Realized Continuo Accompaniments from Florence around 1600.' *Early Music* 11, No. 2 (1983): pp. 194–208.

24 Ah si belle con le stelle, Mentre Giesù ti miro, Poi che l'humil capretta, Gesù de l'alma mia refugio, Lungo sta verde riva, La violetta ch'in su herbetta.

25 See Fiore, John Joseph. *The Canzonetta spirituale in the Late Sixteenth Century in Italy*. (PhD Diss., The University of Chicago, 2009), pp. 236 and 302. Some parts are the same, but then the pieces are often continued in a different way to Quagliati.

[7]

mio mes-to\_e pen - ti - - - - to

Example 2.56 – *Magl. XIX.138 MS* ‘Ah si belle con le stelle’ (f.1r), transcription.

Ah si bel - le con le stel - le Sig-nor mio — la su nel cie - lo

[4]

co - me va - ghe son le pia - gue del tuo bel — com - pos - to ve - lo

## ✧ Conclusions

- ◆ Doubling the singing part(s): the vocal parts seem to be systematically doubled.
- ◆ Inconsistent number of parts: the texture usually consists of four to six voices, two or three in the left hand and two to three in the right. At cadences and on long notes we often find six-part chords.
- ◆ Final chords can go above the vocal parts: on final chords the right hand of the harpsichord can go above the presumed vocal parts, see the last bar of example 2.55
- ◆ Final chords contain major thirds, for both internal and final cadences.
- ◆ Parallel intervals occur quite frequently with the left hand sometimes moving in block chords, more often in the secular pieces.
- ◆ *Gruppi* occur only at cadences.
- ◆ Realization of cadences: most cadences are simple one- or two-step cadences but a few four-step cadences occur.

### 2.5.3 The Magl. XIX.115 Manuscript

The manuscript Magl. XIX.115 contains two pieces entitled 'terza rima' and one 'Aria di sonetti',<sup>26</sup> however there is no text provided. In general, this manuscript shows similar properties to Magl. XIX.138, with more ornamentation and more block chords, although the manuscripts were definitely written by different scribes. This can be clearly seen upon comparison; see example 2.57 for the pieces entitled 'terza rima' from both manuscripts. Apart from the ornamentation, manuscript XIX.115 has an added *ripresa*.

Example 2.57 - Transcriptions of 'terza rima' from *Magl. XIX.138 MS*, fol. 10v and *Magl. XIX.115 MS*, fol 6r (transposed up a fourth to facilitate comparison).

The image displays a musical score for two pieces of 'terza rima' from different manuscripts. The score is organized into three systems. The first system, labeled '138', shows the transcription from Magl. XIX.138 MS. The second system, labeled '115', shows the transcription from Magl. XIX.115 MS. The third system, labeled '[4]' and '[7]', shows a section of the score with a 'ripresa' section. The notation includes block chords, ornaments, and a 'ripresa' section.

26 Other pieces, although anonymous, can be identified through concordances: arias by Peri 'O miei giorni fugaci', Caccini 'Dalla porta d'oriente', Ghizzolo 'Mentr'Amor dentro nel petto mio' and Vecchi 'Il cor che mi rubasti' as well as some arias by Garsi. See Hill, 'Realized Continuo Accompaniments from Florence around 1600', pp. 194–208.

In general, this manuscript contains many more block chords moving in parallel as can be seen in the left hand of the intabulation of Peri's 'O miei giorni fugaci' (see example 2.58), the bass of which is similar but not identical to the bass in Peri's print.<sup>27</sup>

Example 2.58 - left hand of 'O miei giorni fugaci' from *Magl. XIX.115 MS*, fol. 9v.

## ✦ Conclusions

- ◆ Doubling the singing part(s): as far as we can tell, if the pieces were meant to be sung, the vocal parts are systematically doubled, except when diminutions occur.
- ◆ Inconsistent number of parts: the texture is frequently five to six voices, three in the left hand and two to three in the right.
- ◆ Final chords can go above the vocal parts. See the m. 6 of example 2.57.
- ◆ Final chords contain major thirds, both in internal and final cadences.
- ◆ Parallel intervals occur frequently with the left hand usually moving in block chords.
- ◆ *Gruppi* occur at cadences.
- ◆ Diminutions/*passaggi*: diminutions occur more frequently, especially in *riprese*. Some pieces are ornamented in such a manner that use as an accompaniment might seem unlikely if played exactly as notated.
- ◆ Realization of cadences: most cadences are simple one- or two-step cadences.

### 2.5.4 The Castell'Arquato Manuscripts Fasc. IVb and VI

The Archives of the Chiesa Collegiata at Castell'Arquato hold a series of keyboard manuscripts. Among other intabulations, fascicles IVb and VI, both written in the same hand, contain six texted intabulations.<sup>28</sup> The full text is placed in between the two staves and could possibly have been used

<sup>27</sup> Peri, Jacopo. *Le varie musiche a una, due, e tre voci*. (Florence: Marescotti, 1609), fol. 34r.

<sup>28</sup> *Canti dunque qui meco ogni persona, S'io credesse, Assumpta est, (Magnificat) cum quatuor vocibus, Fit porta Christi, Ego dormio and*

to sing from whilst playing the intabulation. The manuscripts are usually dated after 1576, but more probably after 1582.<sup>29</sup>

H. C. Slim has identified Lasso as the composer of two of these pieces. ‘Quia Potentiam’ (see example 2.59), is an intabulation of this verse from the ‘Magnificat quatuor vocum primi toni’ from *Magnificat octo tonorum, sex, quinque, et quatuor vocum per Orlandum di Lasso* (Nueremberg: Gerlitz, 1557).<sup>30</sup>

Example 2.59 - Castell’ Arquato Ms Fasc. VI ‘Quia fecit mihi magna’, f. 3r  
transcription with the original Lasso 1557 parts in score.<sup>31</sup>

[The voices are a 4th higher]

[Continues on next page]

*Adoremus te Christe.*

29 See Slim, Harry Colin. ‘Some Puzzling Intabulations of Vocal Music for Keyboard, c. 1600, at Castell’ Arquato.’ Gordon Paine (ed.), *Five Centuries of Choral Music: Essays in honor of Howard Swan* (Stuyvesant, N. Y., 1989), pp. 127–151, at p.132.

30 Ibid., p. 143.

31 Bassus, tenor and, altus part-books can be found on MDZ [\[LINK\]](#) (accessed May 1, 2020). The Cantus is taken from Orlando di Lasso *Sämtliche Werke – Neue Reihe/* Band 13 (Kassel, Basel, Berlin: Bärenreiter, 1980) p. 246. The voice parts have been transposed down a fourth.

[5]

sanc - tum no - men e - - - ius

sanc - tum no - men e - - - ius

sanc - tum no - men e - - - ius

sanc - tum no - men e - - - ius

sanc - tum no - men e - - - ius

This example from the *Magnificat* is quite simple compared to some of the other intabulations and it would have been possible to sing along to either the cantus part or the bass. The texture is mostly in four parts without a third on the final, although the original composition contains a major third. As in all the intabulations (with texts), *gruppi* are found at cadences.

Many pieces in these sources contain a substantial number of diminutions. In ‘canti donque qui meco ogni persona’, for example, every leap of an ascending fifth is filled with a scale (see example 2.60).

Example 2.60

Other standard diminutions, which occur frequently are the filling in of the step of an ascending or descending second (see example 2.61).

Example 2.61

*Passaggi* can be found when a breve or semibreve occurs in all the voices as shown in the opening of ‘Ego dormio’ see example 2.62.

Example 2.62 - *Castell' Arquato Ms Fasc. VI 'Ego dormio', f. 11v, transcription.*

E - - - go dor - - mi - o

## ✦ Conclusions

- ◆ Doubling the singing parts: as far as we can tell, if the pieces were meant to be sung, the vocal parts are mostly doubled.
- ◆ Inconsistent number of parts: most intabulations have a varying number of parts (usually three to five but occasionally one, two, or six parts).
- ◆ The final chords do not seem to go above the vocal parts.
- ◆ Final chords are mostly major but some finals lack the third.
- ◆ Rhythmic alterations: there is no evidence, since many of the intabulations seem to be free instrumental versions of pieces (as opposed to being purely for accompaniment), so it is impossible to ascertain any differences between the original and the notated keyboard part.
- ◆ Parallel intervals occur when block chords are used.
- ◆ *Gruppi* are used at cadences.
- ◆ Diminutions/*passaggi*: in most intabulations containing text diminutions are included.
- ◆ Imitative figures: there is evidence of imitations, but it is unclear if this is the composition or the intabulation.
- ◆ Realization of cadences: most cadences are simple one- or two-step cadences. A small number of cadences have the bass leaping up a fifth (plagal cadence) without any passing notes.

### 2.5.5 Other minor manuscript sources

#### ✦ The Bardini Manuscript

The Museo Comunale Bardini in Florence houses a music manuscript, which belonged to Elena Malvezzi (I-Fmba acquisti e doni MS 967). Elena Malvezzi was a nun in the San Agnese convent in Bologna where she died in 1563. This manuscript is commonly known as the Bardini manuscript or Elena Malvezzi's keyboard manuscript.<sup>32</sup> Although the manuscript was most probably intended for solo performance, a few intabulations contain text, opening up the possibility to use them to accompany (solo) singing. The words seem to have been added last, as they are squeezed in between the staves, but the placement implies that the text belongs to the cantus part (see example 2.63).

32 See Monson, Craig. 'Elena Malvezzi's Keyboard Manuscript: A New Sixteenth-Century Source.' *Early Music History* 9 (1990): pp. 73–128. At pp. 77–79, 81–82.

Example 2.63 - Nicolas Gombert, *Musici excellentissimi cum cinque vocibus Liber secundus* (Venice: Antonio Gardano, 1552) 'O adorandum sacramentum precipuis'. Parts in score (transposed down a fourth) with transcription of the intabulation from Museo Bardini, MS 967 fol 61r & v. The text in the intabulation placed as in the original.

[The voices are a 4th higher]

0 ad - o - ran - - dum sa -

0 ad - o - ran - dum

O adorandum sacramentum

[4]

cra - men - - - - - tum

sa - cra - men - - - - - tum o ad - o - - - - -

0 ad - o - ran - dum

0 ad - or - an - - - - -

0 ad - o - ran -

[Continues on next page]

[8]

o ad - o - ran - dum sa - cra - men - tum  
 ran - dum sa - cra - men - tum  
 sa - cra - men - tum sa - cra - men - tum  
 dum sa - cra - men - tum sa - cra - men - tum  
 dum sa - cra - men - tum  
 sa - cramentum

[13]

tum prae - ci - pu - is ma - gni - fi  
 prae - ci - pu - is ma - gni - fi - can  
 tum  
 tum prae - ci - pu - is ma - gni - fi - can  
 sa - cra - men - tum  
 praecipuis magni-

## ✧ Conclusions

The following conclusions can be drawn from this one example:

- ◆ Doubling the singing parts: the singing parts are faithfully reproduced.
- ◆ Inconsistent number of parts: the intabulations reproduce the original parts accurately, so the varied textures of the composition (typically from two to five parts) are reflected in the intabulations.
- ◆ Final chords never go above the voice parts.
- ◆ The final chord is major.
- ◆ Very few parallel intervals, as in the composition.
- ◆ Rhythmic alterations are only due to diminutions in the keyboard intabulation.
- ◆ *Gruppi* on the *cantizans* component of cadences: simple cadential ornaments are added (see example 2.63 mm. 5 and 12).
- ◆ Diminutions/*passaggi*: some simple diminutions are found, mainly on *fuga* entries.
- ◆ Realization of cadences: As in the composition, the accompaniment includes all the components of the cadence: *tenorizans*, *cantizans*, and when relevant, *bassizans*. There are many tenor cadences.

## ✧ The San Gimignano Manuscripts

The last collection of manuscripts that might be relevant to us are the San Gimignano Manuscripts,<sup>33</sup> but sadly, we did not have access to them at the time of publication; we hope this will change in the near future.

## 2.6 Examples from basso continuo treatises in print

The examples in the treatises of Agazzari and Bianciardi are examined in detail in chapter 4 below. It is important to note that these examples are generic and were probably not conceived for the purposes of actual accompaniment. However, since they have been notated in the Italian keyboard tablature as examples of how to play upon a *basso* we will examine them like the other intabulations. See the examples of Agazzari and Bianciardi in examples 2.64 and 2.65 respectively.

As there is no vocal part in either example, we cannot know whether or not the upper part is doubled. In the text Agazzari advises the player to make every effort to avoid playing the note the soprano (cantus) part is singing. But he immediately adds that [if one does], one should not play *tirate* on this note.<sup>34</sup> The example from Agazzari seems to cover the standard range of a canto voice (d'-e");

33 Jeanneret, Christine. *L'Œuvre en filigrane: une étude philologique des manuscrits de musique pour clavier à Rome au XVIIe siècle*. *Historiae Musicae Cultores* 116 (Florence: Olschki, 2009) pp. 399–415, and Fiore, John Joseph. *The Canzonetta spirituale in the Late Sixteenth Century in Italy*. (PhD Diss., University of Chicago, 2009) p. 29.

34 Agazzari (1607), p. 6: 'dove è da avvertire di fuggire per quanto si puole, quel medesimo tasto che il soprano canta; ne diminuirlo con tirate'.

it is unlikely that the vocal part would be any higher. The example from Bianciardi is slightly lower (b – c<sup>''</sup>). Like in all sources, except Luzzaschi, we find a varying number of parts (Agazzari: four to five parts, Bianciardi: three to five parts). A certain amount of parallel intervals occur. As instructed by Diruta, when there are diminutions in the left hand, the right hand plays the other notes. There are no standardized *gruppi* written out.

- ◆ Doubling the singing parts: from the examples themselves it cannot be deduced whether the top voice is doubled or not.
- ◆ Inconsistent number of parts.
- ◆ All final chords are major also the internal ones.
- ◆ Parallel intervals occur.
- ◆ Diminutions: some bass diminutions occur.
- ◆ Realization of cadences: most cadences are simple one- or two-step cadences.

Example 2.64 - Agostino Agazzari, *Del sonare sopra il basso* (Siena: Falcini, 1607), p. 6 transcription.

The musical score for Example 2.64 is a transcription of a piece by Agostino Agazzari. It is written for a lute, with a treble clef and a common time signature (C). The score consists of two staves: a treble staff and a bass staff. The treble staff contains a series of chords and melodic lines, while the bass staff contains a more active line with many sixteenth notes. The piece concludes with a cadence marked with a double bar line and a Roman numeral III.

Example 2.65 - Francesco Bianciardi, *Breve regola* (Siena: Falcini, 1607), transcription.

The musical score for Example 2.65 is a transcription of a piece by Francesco Bianciardi. It is written for a lute, with a treble clef and a common time signature (C). The score is divided into three systems. The first system has two staves (treble and bass). The second system starts at measure 6 and also has two staves. The third system starts at measure 10 and has two staves. The piece concludes with a cadence marked with a double bar line and a Roman numeral III.

## 2.7 Summary

We have examined excerpts of the sources containing intabulations specifically meant for accompanying from ca. 1550 to ca. 1620, as well as some examples of intabulations, which could have been used to accompany oneself or another person when singing. We have examined different genres of intabulations: canzonettas, madrigals, motets and dance-like arias.

The general characteristics of all these prints and manuscripts are:

- ♦ The top parts are always doubled.
- ♦ The number of voices in the intabulations is flexible, usually three to five. The left hand usually has more voices than the right hand.
- ♦ The right hand can go above the vocal parts at finals.
- ♦ In some genres no parallel intervals are found, in others they are only seemingly parallel due to voice crossings etc., in others like dances, dance-like arias and *villanelle*, they are an integral part of the genre.
- ♦ Ornaments, bridge passages and octaves below the bass can be added. *Gruppi* can frequently be found at cadences.

The Luzzaschi print seems to be an exception amongst the other intabulations:

- ♦ The upper parts are always doubled throughout in their simplified form.
- ♦ The number of voices is almost exclusively four.
- ♦ The left hand frequently has more voices than the right, but passages can be found with two voices in each hand.
- ♦ No parallel intervals ever occur.
- ♦ No *gruppi*, other ornaments or bridge passages are added in the intabulations, they only occur in the vocal parts.

# Chapter three:

## Scores specifically for accompaniment

### 3.1 Introduction

After intabulations, the most precise kind of notation for accompaniment in Italian music around 1600 can be found in scores printed specifically for the accompanying instrument(s).

Scores were still a relatively new occurrence at the time and did not have a standard format. Some scores were full scores (we can find up to eight-part scores), others were a reduction to just three or four parts. Alternatively, some scores consisted of the highest and the lowest part of the composition (*canto-basso* scores) or, in polychoral music, of the bass parts of each of the choirs. Sometimes such prints contain only one kind of score throughout, but often they use a mixture of full or four-part scores and short scores, with some even containing a few pieces with *basso* alone.<sup>1</sup> What these scores and short scores have in common is that they were printed expressly for the keyboard accompanist. As these scores appear primarily in music intended for use in the church, the organ is the standard instrument mentioned, but some allusions to the harpsichord can be found.

### 3.2 Different types of scores

Although the first known score for accompaniment is found in the treatise of Ortiz (1553; see chapter 1.1) it was only in the late sixteenth century that organ parts in score were included in publications normally containing only individual part-books. These were printed by Vincenti in Venice and Tini (later Tini & Besozzi or Tini & Lomazzo) in Milan. In Milan, as well as in Naples, printing scores for keyboard instruments was standard. Much solo music for harpsichord or organ in the period around 1600, but also later, was printed in score.<sup>2</sup> In Venice, however, first Gardano and then Vincenti had also been experimenting with printing intabulations.

The first multiple-bass short score to be printed specifically for the organ is Giovanni Croce's *Spartidura delli Motetti a Otto Voci* (Venice: Vincenti 1594), which consists of two *basso seguente* parts, containing almost exclusively the bass lines of both choirs in short score. Costanzo Antegnati even presents a *Spartitura de bassi dei Concerti a tre chori*, with all three bass parts for the three choirs.<sup>3</sup> Apart from the single bass lines, these multiple-bass short scores do not give us much information about what to play.

The earliest surviving *canto-basso* short score in print is Banchieri's *Concerti ecclesiastici à 8* (Venice: Vincenti, 1595), which is presented as a two-part score of the first choir 'to play comfortably on the organ'.<sup>4</sup> Some interesting features in this organ part are the following:

- ♦ *à 4* indicates that the first choir is singing, *à 8* indicates that all voices are singing, rests mark the places where the second choir is singing alone.

1 For an overview see Horsley, Imogene. 'Full and short scores in the Accompaniment of Italian church music in the Early Baroque.' *Journal of the American Musicological Society* 30 (1977): pp. 466–99.

2 For an overview of such keyboard scores and how to read them, see Early Music Sources YouTube video: The Italian keyboard Partitura [\[LINK\]](#).

3 Antegnati, Costanzo. Liber XIII, *in quo habentur Missa Borromea, mottecta cantionesque gallicae tribus choris concinendae*. (Venezia: Angelo Gardano, 1603).

4 'Aggiuntovi nel primo Choro la Spartitura per sonare nell'Organo commodissima.' Found on the titlepage of the vocal parts.

- ♦ Sometimes, sharp signs (#) are used to indicate major thirds. This is in cases where they cannot be deduced from the upper part of the score.
- ♦ In the instrumental canzonas the lowest part of the score is a *basso seguente* of the entire piece (as opposed to the vocal pieces, where it is only of the first choir).
- ♦ In the same way that we need to know how to “read” the intabulations in order to understand the polyphony (as discussed in the former chapter), we need to know how to “read” these short scores. For example, by following the clef changes we may deduce the order of voice entries. This can be seen in the beginning of ‘Factum est silentium’ (example 3.1): it seems as if the upper voice starts alone, then the alto enters (m. 3), followed by the tenor (m. 4), and lastly the bass (m.5).
- ♦ At the end of the book Banchieri addresses the organist and states that he only made the *spartitura* of the first choir, as he expects the choirs to sing separately (from separate places in the church). He insinuates that it would be easy to create a part for the accompaniment of the second choir.<sup>5</sup>

Example 3.1 – Adriano Banchieri, *Spartitura per sonare nel organo* (Venice: Vincenti, 1595) ‘Factum est silentium’, p. 2.

Full scores for organ accompaniment were first printed in Milan. The number of parts varies, from three-part scores, such as Antonio Mortaro’s *Partitio Sacrarum Cationum tribus vocibus* from 1598,<sup>6</sup> up to eight-part scores, such as Josephus Gallus’s *Totius Libri primi Sacri Operis* from 1598 or Giovanni Domenico Rognoni Taeggio’s *Canzoni à 4. & 8. voci* from 1605. Mortaro’s three-part canzonas are straightforward transcriptions of the three parts. If we were to convert these scores into *intavolatura* notation, using Diruta’s instructions, we would obtain a similar result to the later, more literally transcribed, canzonetta prints by Simone Verovio.<sup>7</sup> Mortaro’s collection also contains two six-part compositions. Reducing six parts into a three-part score will obviously reduce the amount of precise information that can be transmitted; thus, the score jumps from part to part, obscuring and omitting some of the original counterpoint (see example 3.2 ‘Viri sancti’ with a transcription in score).

5 Banchieri, Adriano. *Concerti ecclesiastici à 8.* (Venice: Vincenti, 1595), ‘Volendo la Spartitura di tutti due Chori, sarà facil cosa accomodarla prestissimo, pigliando la parte acuta & grave del Secondo Choro, & dove in questa dice a 8. lasciarlo, & aggiungendo quella a questa, vi saranno tutt[i] due: ma l’Autore non l’ha fatta, atteso che l’intentione sua è per concertarla a Chori separati.’

6 The cantus part includes the indication, ‘cum sua Partitione Instrumentis etiam accommodate’.

7 *Lodi della Musica.* (Rome: [Simone Verovio], 1595), and Anerio, Giovanni Francesco. *Dialogo pastorale al Presepio di Nostro Signore.* (Rome: Simone Verovio, 1600).

Voice entries, indicated by letters are shown in the transcription, they are partly shown by changes in clefs in the original.

Example 3.2 - Antonio Mortaro, *Partitio Sacrarum Cantionum tribus vocibus* (Milan: Tini & Besozzi, 1598)  
 ‘Viri sancti’, pp. 38–39 and transcription of the partitio with the voices in score.

The image displays a musical score for the piece 'Viri sancti' by Antonio Mortaro. It is divided into two main sections: the original manuscript (top) and a transcription (bottom).

**Original Manuscript (Top):** This section shows the original notation for pages 38 and 39. It features a complex texture with multiple staves of polyphonic music. A vertical line separates the two pages. The title 'Viri sancti.' is written vertically on the left side of the transcription area.

**Transcription (Bottom):** This section provides a clearer view of the vocal and instrumental parts. It includes the following parts:

- Cantus I:** Treble clef, C major, lyrics: Vi - - ri San - - - cti ij
- Cantus II:** Treble clef, C major, lyrics: [Blank]
- Altus:** Treble clef, C major, lyrics: Vi - - ri San - - - - - - - - -
- Tenor I:** Treble clef, C major, lyrics: Vi - - ri San - - - - - - - - - cti ij
- Tenor II:** Treble clef, C major, lyrics: [Blank]
- Bassus:** Bass clef, C major, lyrics: Vi - - - - ri
- Partitio:** Piano accompaniment, consisting of a right-hand part (RH) and a left-hand part (LH). The RH part has lyrics 'Cl' and 'A' written above it. The LH part has lyrics 'T1' and 'T2' written below it.

The transcription is in common time (C) and C major. The piano accompaniment features a steady bass line in the left hand and a more active melodic line in the right hand. The vocal parts enter at different points, as indicated by the letters 'A', 'Cl', and 'T1'.

[Continues on next page]

[4]

Vi - - - ri San - cti ij

cti ij

Vi - ri San

San - cti ij

Vi - - - ri San

T2

B

While Mortaro's short scores of the six-part compositions don't present all the information found in the separate parts (an intabulation would have been more precise), in some cases Rognoni's scores seem to encompass too much information for one player. In the pieces for two choirs an eight-part score is presented with the text under the lowest part of the second choir. Apart from it being difficult to read a double-choir eight-part score, it seems impossible to clearly bring out all eight voices on one keyboard. Such scores also use a large amount of paper (an expensive material around 1600) as both choirs do not always sing together, which creates many empty lines with rests. Rognoni's score uses up thirty-eight pages of music for the four eight-part pieces, whereas the cantus part-book for the same pieces contains nine pages in total for the cantus and tenor parts of the first choir.<sup>8</sup> Rognoni addresses the issue when writing to the organists:

I thought of not printing this *Partito*, both because some would think that I had brought it to light so that the greater accessibility would give it greater reception; and because even the learned practitioners (*studiosi*) in this profession are becoming lukewarm towards printing, whereas at the beginning they found it practical and drew much fruit from it. But some friends told me that this work would be played regularly, and that there was a need for the *Partito*; thus, to please them, I've printed it, knowing that in any case the *Partito* is better than the *Basso continuato*.<sup>9</sup>

<sup>8</sup> The score is in oblong quarto and 120 pages long, whereas the voice parts are in upright quarto and contain 24 pages.

<sup>9</sup> 'Alli virtuosi Organisti: Havevo pensato di non dar' alle stampe questo Partito, si perché alcuni non pensassero ch'io lo dassi fuori, accioché con questa commodità l'opera havesse maggior ricapito; si perche anco gli studiosi di questa professione divengono con questa commodità tepidi, ove nel partire si fanno pratici, & ne cavano molto frutto: Ma alcuni amici m'hanno detto che questa opera ordinariamente sarà suonata, & che vi fa bisogno del Partito; onde per compiacerli l'ho dato fuori, conoscendo che in ogni caso meglio è il Partito, che il Basso continuato...' translation in Chisholm, Leon. *Keyboard Playing and the Mechanization of*

Example 3.3 – Gio. Domenico Rognoni Taeggio, *Partito delle Canzoni à 4. & 8. Voci* (Milan, Tini & Lomazzo, 1605), pp. 1 and 120.

Partito delle Canzoni à 4. & 8. voci  
di Gio. Domenico Rognoni Taeggio

Organista di S. Marco in Milano.

ALL' ILLVSTRE SIG. PROSPERO LOMBARDO.



IN MILANO, per l'herede di Simon Tini, & Filippo Lomazzo. 1605.

Alli virtuosi Organisti.

**A**ueno pensato di non dar' alle Stampe questo Partito; sì perche alcuni non pensassero chi lo dàssi fuori, accioche con questa commodità l'opera hauesse maggior ricapito; sì perche anco gli studiosi di questa professione diuencono con questa commodità tepidi, oue nel partire si fanno pratici, & ne cauaano molto frutto: Ma alcuni amici mi hanno detto che questa opera ordinariamente farà suonata, & che vi farà bisogno del Partito; onde per compiacerli l'ho dato fuori, conoscendo che in ogni caso meglio è il Partito, che il Basso continuato. Et se quest' opera mia farà da voi gradita, mi darete animo d' affaticarmi ogn' hora più in cose maggiori; & spero che la gradirete se non per bontà sua, almeno per bontà vostra. Vi uote felici.

Tauola delle Canzoni.  
A quattro voci.

La Lombarda.	nu. 1
La Gallia.	7
L'Alberina.	11
L'Alina.	16
L'Homonica.	21
La Capriana Lombarda.	25
La Biffa.	30
La Galerana.	35
La Niguarda.	40
La Cingarda.	45
La Riva.	51
La Mazza.	55
La Nigamonta.	58
La Bonna.	63
La Mostarda.	68
L'Aureliana.	73
La Rafagpera.	69

A otto voci.

La Porta. Exultate Deo.	81
Tota pulchra est.	90
Cantate Domino.	100
Quemadmodum desiderat.	106

I L F I N E.

What can we do with such double four-part scores? Apart from reducing the eight voices to something playable, there are some other possibilities. The organist could play only one choir and the other choir could be played by another perfect instrument or played *colla parte*, as suggested by Micheli (1616) and Cortellini (1617, 1626). The organist could also make his own arrangement by going from one choir to the other in the four-part sections and follow only the second choir in the eight-part sections (as suggested above by Banchieri, 1595).<sup>10</sup>

### 3.3 Playing from scores and short scores for the accompaniment

In the light of the *colla parte* playing tradition, where the individual voices of a composition are doubled by instruments, it seems likely that three- and four-part scores were played as written as much as possible. The player might add some elements, such as those found in some of the intabulation sources: added notes, octaves below the bass, *gruppi*, etc. (as discussed in chapter 2). When we examine two-part scores, however, it is evident that some of the inner parts need to be completed.

Giovanni Paolo Cima addresses the readers at the end of the part-books and states that he wants the organist to play his parts, accompanying them with inner parts with as much diligence as possible, because such accompaniments (that is, the inner parts) will make the singing more beautiful.<sup>11</sup> He goes on to explain that:

although in the partito you will find the graces as they are in the parts; I have done that in order to show the style; it can also be helpful for the singer if the ornament is sometimes played. But in general, I would consider it to be good, to play only the main note ...<sup>12</sup>

*Polyphony in Italian Music, Circa 1600.* (PhD Diss., University of California Berkeley, 2015), pp. 88–89.

<sup>10</sup> Banchieri suggest adding the highest and lowest parts of the second choir, when the first choir has rests (see fn. 5). Later editions of Giovanni Croce's *Motetti a Otto Voci* have a *basso* part, made up of the lowest of the two basses printed in the *Spartidura delli Motetti a Otto Voci* of 1594. The editions of 1603, 1607 and 1615 all contain such a part-book called *Basso per sonare nel organo or Basso per L'organo*. See Croce, Giovanni Croce. *First Book of Motets for Eight Voices*. ed. Richard Charteris (Hillsdale: Pendragon Press, 2014).

<sup>11</sup> Cima, Gian Paolo. *Concerti ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610). 'Mi favoriranno anco li valenti Organisti quando soneranno questi miei (solo con Basso, & Soprano) accompagnarli con le parti di mez[z]o con quella maggior diligenza che sia possibile, perché gli accompagnamenti grati fan grato il Canto.'

<sup>12</sup> Et benché nel Partito in molti luoghi ci siano le gratie, come stanno nelle parti; L'ho fatto acciò si vegga lo stile; oltreché anco è di molto agiuto al Cantore suonargli talvolta l'ornamento. Ma per lo più giudicarei essere bene, toccare solo il fermo, rimettendomi però del tutto al perfettissimo giudicio loro.

This describes the same *colla parte* playing tradition as discussed by, for example, Vicentino in 1555<sup>13</sup> and found in the intabulations by Luzzaschi and Carlo G, where the ornamented solo parts are accompanied by simple/unornamented lines.

Similar to how we might realize a single bass line (as will be discussed in chapter 4), the way we might fill in these inner parts can be approached from two different angles: from information found in basso continuo treatises and from clues in musical sources.

### 3.4 Examples from basso continuo treatises

Although scores and short scores are mentioned in many title pages and prefaces, only Adriano Banchieri presents examples of realizations of a basso continuo line in score. At the beginning of the *Quinto registro* of the 1611 edition of *L'Organo suonarino*, Banchieri shows how to realize a bass line in score. Although the individual parts (the *Accompagnamenti à tre voci*) are realized in a contrapuntally correct way, the result, when intabulated and played on a keyboard instrument is, at least from our perspective, rather simple and mediocre (see example 3.4 – the original score notation and a transcription). On the other hand, in his defense, Banchieri does explicitly address a beginner on the organ (*Il principante Organista*)<sup>14</sup> and elsewhere explains that he sees himself more as a composer than as an organist.<sup>15</sup>

Example 3.4 - Adriano Banchieri, *L'Organo suonarino* *Quinto registro* (Venice: Amadino 1611), p. 61 (original and transcription).<sup>16</sup>

Accompagnamenti à tre voci per b. molle.  
Frageggiati su l'Organo per quarta parte & riempimento.

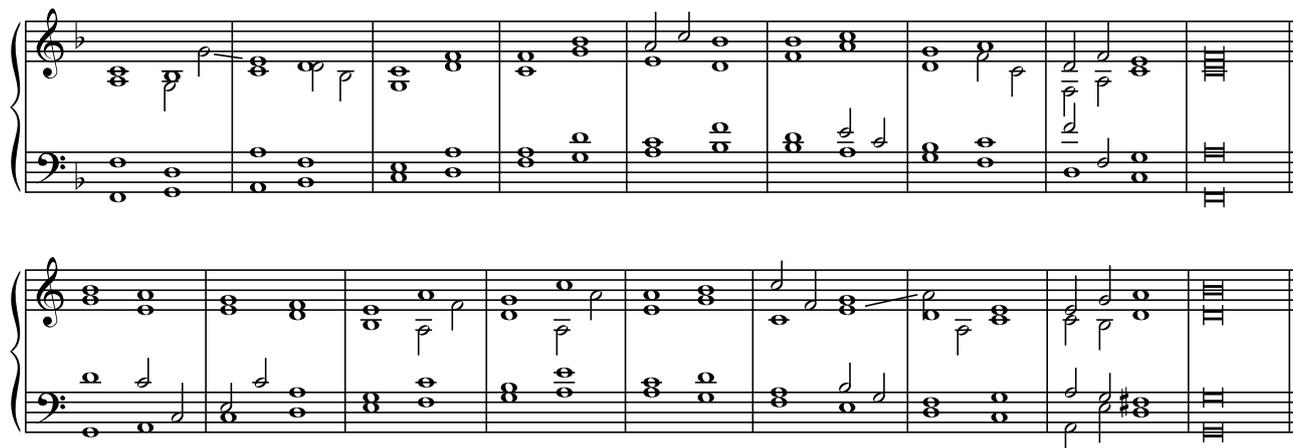
Accompagnamenti à Tre voci alla Chiauè F. per quadro.  
Frageggiati su l'Organo per riempimento.

13 Vicentino (1555), fol. 94r, Ch. 42 (*Regola da concertare cantando ogni sorte di compositione*): ‘sarà molto buona tal diminutione nelli stromenti i quali sonaranno la compositione giusta senza diminuire, & come sarà notata.’ ‘it is a good idea to have such diminution accompanied by instruments that play the composition accurately, without diminution.’ Translation in Vicentino, Nicola. *Ancient Music adapted to Modern Practice*. Trans. Maria Rika Maniates. Ed. Claude V. Palisca. (New Haven: Yale University Press, 1996), p. 300.

14 Banchieri, Adriano. *L'Organo suonarino: Quinto registro*. (Venice: Amadino 1611) p. 59. Facs. Ed Bologna: Forni 1978 (p. 5).

15 In Banchieri, Adriano. *L'Organo suonarino*. (Venice: Amadino, 1611), *Dialogo Musicale*, p. 11. Banchieri, at the request of the student for some practical tips concerning the practice of continuo, answers: ‘Troppo dimandate in quest’ultimo, né io mi conosco sufficiente, professando più (per mio diporto) esser Compositore, che Organista, tutta via dirovi per modo discorsivo il mio parere.’ See Rotem, Elam. *Early Basso Continuo Practice: Implicit Evidence in the Music of Emilio de’ Cavalieri*. (PhD Diss., Universität Würzburg, 2015).

16 The wrong clefs (alto and tenor) in the second example have been corrected in the transcription.



### 3.5 Musical sources

Upon careful examination of some of the scores and short scores, we do find some small suggestions as to what might have been played or added to the notes printed. Sometimes there are hints written in the score, sometimes counterpoint conventions can help us, at other times the figuring can give us some ideas. Frequently the use of clefs will show which voice has the lowest or highest part and thus indicate which voices have rests (for example if the highest part is the tenor, it is likely that the cantus and altus parts have rests).

In order to gain an understanding of the kind of information contained in these musical sources, we will examine four prints in detail: the *partitura* of Nikolau (or Mikołaj) Zieleński's *Offertoria totus anni and Communiones* (both Venice: Vincenti, 1611), the *Gravis et Acutus ad Organum* of Domenico Brunetti's *Unica voce, binis, ternis, quaternis, et pluribus ad usum ecclesie varij concentus, cum gravi, & acuto ad organum* (Venice: Raverio, 1609) and the *partitura* of Giovanni Paolo Cima's *Concerti Ecclesiastici à 1. 2. 3. 4. 5. & 8. Voci* (Milano: Tini & Lomazzo, 1610). The Zieleński prints mainly contain more traditional liturgical compositions, which could also be sung without the organ, or where the organ plays the composition and a voice sings one of the parts with diminutions (usually either the cantus or bassus). The Brunetti collection and the Cima *Concerti Ecclesiastici*, contain primarily pieces in the more modern *concertato* style. The pieces also include some 'licentious passages' as Cima calls them, passages where he does not completely conform to the traditional counterpoint rules but instead follows the affect of the text more closely (a trend followed by many in this period).<sup>17</sup>

#### 3.5.1 Zieleński

Although Zieleński was a Polish composer, his only known works, the *Offertoria* and the *Communiones* were printed by Vincenti in Venice. Around 1600 there was a strong connection between the Polish court and Roman musicians, as several popes had sent musicians, active in Rome at the time, to the Polish court as *maestro di capella* (among others, Annibale Stabile, Luca Marenzio, Asprilio Pacelli, Giovanni Francesco Anerio, and Marco Scacchi).<sup>18</sup>

<sup>17</sup> Cima, Gian Paolo. *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610). Cima explains that if you look carefully, you will see that these passages have been composed according to the words or the affect: 'E scoprendo passi alquanto licentiosi, considerino le parole, overo l'affetto della Musica, che troveranno esser fatta ogni cosa con sano giuditio.'

<sup>18</sup> For Articles on Zieleński and his relationship to Italian music see Jeż, Tomasz, Przybyszewska-Jarmińska, Barbara, and Tofetti, Marina (ed.). *Italian Music in Central-Eastern Europe: around Mikolaj Zielenski's Offertoria and Communiones (1611)*. (Venice: Fondazione Levi, 2015).

Zieleński's *Offertoria* print contains fifty-six sequences and motets to be performed during the offertory, all for seven or eight parts. They were printed in eight part-books with a separate accompaniment part for the organ (*partitura pro organo*). This *partitura* is mainly in four-part score. In the eight-part polychoral works, usually more homophonic than non-polychoral works, the *partitura* consists of two *canto-basso* short scores in score (see example 3.5). Filling in the inner parts of this example is not a very difficult exercise. As in an intabulation, these inner parts might not be exactly the same as the original altus and tenor parts but provided they do not contradict the original inner parts contrapuntally, they will be correct. In other more polyphonic compositions, the four-part *partitura* reduces the seven or eight parts to four lines, frequently leaving out some middle parts (see example 3.6). Quite a lot of polyphonic information we are used to getting from a modern score is missing here. Entries of the voice parts are not always explicitly indicated, and the voice parts can migrate from one system to another. Naturally, some voices are merged into one staff, and mostly the voice crossings are not visible, which in a full score would be the case. Only when a theme entry (a *fuga*) goes under the voice below are these kept within one staff (see m. 1).

These short scores are practical scores to be used by the organist when accompanying. Especially in these six- and seven-part pieces, Zieleński and his printer/publisher seem to find a four-voice reduction the best way in which to give the organist the necessary information to accompany the piece—something that would not contradict the composition and could be played with ease.

Example 3.5 - Nikolau Zieleński, *Offertoria* (Venice: Vincenti, 1611) 'Inveni David', mm. 1–6, score.

The image displays a musical score for 'Inveni David' by Nikolau Zieleński. It is organized into three systems. The first system, labeled 'Primus Chorus', features a vocal line with 'Cantus Altus' and 'Tenor Bassus' parts. The lyrics 'In - ve - ni' are written below the notes. The second system, labeled 'Secundus Chorus', features a vocal line with 'Cantus Altus' and 'Tenor Bassus' parts. The lyrics 'In - ve - ni Da - vid ser - vum me - um' are written below the notes. The third system, labeled 'Organ Partitura', consists of four staves for the organ, with two staves in the upper register and two in the lower register. The score includes various musical notations such as clefs, time signatures, and accidentals.

[Continues on next page]

[3]

Da - vid ser - vum me - - - um in - ve - ni Da -

Da - vid ser - vum me - - - um in - ve - ni Da -

in - ve - ni in -

in - ve - ni in -

[5]

vid ser - - - vum me - - - um, o - le - o

vid ser - - - vum me - um, o le - o

ve - ni Da - vid ser - vum me - - - - um,

ve - ni Da - vid ser - vum me - - - - um,

Example 3.6 - Nikolau Zieleński, *Offertoria* (Venice: Vincenti, 1611) 'Ave Maria', mm. 1–5, partitura and score.

The image displays a musical score for 'Ave Maria' by Nikolau Zieleński. The top section is a partitura, consisting of three staves of music. The first staff is labeled 'In festo Annuntiationis B. Mariæ Virg. A 7.' and the second staff is labeled 'Ave Maria'. The bottom section is a score, consisting of seven staves of music. The score is written in a single system, with the first staff being a treble clef and the remaining six staves being bass clefs. The score is marked with red brackets indicating phrasing or articulation. The music is in a 16th-century style, with a focus on the accompaniment.

The *Communiones* print contains fifty-seven sequences, hymns and motets to be performed during the communion. Three are instrumental and twenty-nine are for four, five and six voices. The rest are for one, two and three voices. The scores or short scores of these twenty-eight compositions are in following notational formats:

- ♦ two-part score (six compositions)
- ♦ three-part score (two compositions)
- ♦ four-part score (eighteen compositions)

The four-part scores can be found chiefly in the compositions for one and two solo voices (mainly cantus and bassus). The solo voice parts are ornamented versions of one of the parts of the accompaniment. For some sequences, differently ornamented voice parts are presented for the first and second verse, for example a heavily diminished bass solo for the first verse and a more lightly diminished tenor solo (where the tenor has the highest part) for the second verse. Thus, in the tradition already mentioned by Ortiz and Vicentino in the 1550s, the accompaniment consists of the unornamented lines of the composition while the solo voices/instruments often have ornaments and diminutions. When we compare this to the intabulations seen in chapter 2, the four-part *partitura* resembles the four-part Luzzaschi *intavolatura* for one voice. Unlike the Luzzaschi *Madrigali*, where the *intavolatura* is in four parts throughout, the Zieleński *partitura* passages in four-part scores can be one- to three-part as well, if one or more voices have a rest. An even more direct comparison can be made with the Carlo G manuscript; rewriting the *intavolatura* of those motets in four-part score would probably give a similar result to some compositions in the Zieleński collection.

We will now analyze some examples, presenting the organ score along with the solo vocal part.

Example 3.7 ‘Confondantur superbi’ shows a composition for cantus with a four-part score where the information pertaining to the polyphony seems to be complete. This still requires the organist to make certain decisions as various parts are quite unidiomatic to play for most keyboard players (for example, see the last part of m. 1 or the beginning of m. 3). Voice crossings are all visible (see the second and third staff in m. 3). Such passages, however, are also standard practice in solo pieces for keyboard notated in score.

Example 3.7 - Nikolau Zieleński, *Communiones* (Venice: Vincenti, 1611)  
‘Confondantur superbi’, mm. 1–4, score.

The image displays a musical score for 'Confondantur superbi' by Nikolau Zieleński. It is divided into two systems of staves. The first system shows the vocal line and four organ parts (Soprano, Alto, Tenor, Bass) for measures 1-4. The second system shows the vocal line and four organ parts for measures 3-4, with a [3] marking above the vocal line in measure 3. The lyrics are: 'Con - fon - dan - tur su - per - bi.'

Examples 3.8 and 3.9 are both for bassus solo: ‘Si consurrexistis Christo’ with a four-part score and ‘Mirabantur omnes’ with a two-part score for the organ. In ‘Si consurrexistis’, owing to the four-part score, there is plenty of information for the accompanist. More knowledge is needed when playing the *canto-basso* score of ‘Mirabantur omnes’. Although the organist will not have the solo part in his score, they will need to realize immediately that there are probably three entries on the bottom staff (see markups on ex.3.9): altus in m. 1, tenor in the middle of m. 2 and the bassus entry in m. 4. In m. 6 the bassus pauses and another part seems to play the entry. In between these inner parts need to be continued.

The reason for why one bassus solo is with a four-part score and the other is with a two-part score can only be a matter of speculation.

Example 3.8 - Nikolau Zieleński, *Communiones* (Venice: Vincenti, 1611) 'Si consurrexistis', mm. 1–4, score.

The score for Example 3.8 consists of two systems. The first system (mm. 1-4) features a vocal line with the lyrics "Si con - sur - re - xi - - - stis cum Chris - - - to". The accompaniment includes a bassus solo in the bass clef and three other parts in the treble clef. The second system (mm. 5-8) features a vocal line with the lyrics "si con - sur - re - xi - stis cum Chris - - - - - to". The accompaniment continues with the same four parts. The bassus solo in the second system is marked with a [3] above it, indicating a triplet.

Example 3.9 - Nikolau Zieleński, *Communiones* (Venice: Vincenti, 1611) 'Mirabantur omnes', mm. 1–7, score.

The score for Example 3.9 shows the beginning of a two-part setting of 'Mirabantur omnes'. It features a vocal line and two accompaniment parts. The vocal line starts with a whole note followed by a half note. The accompaniment parts consist of a treble clef part and a bass clef part. Red horizontal lines are drawn above the vocal line and the treble clef accompaniment part, likely indicating phrasing or breath marks.

[Continues on next page]

[4]

Mi - ra - ban - tur om -

[6]

nes Mi - ra - ban - tur

## ✦ Conclusions

- ◆ Four-part accompaniment seems to be the preferred medium for Zieleński.
- ◆ Some scores have four parts, whereas some are short scores containing only the highest and lowest parts.
- ◆ Four-part scores can directly represent four parts but can also be a reduction of pieces with more than four parts. The organist should be able to ‘read’ the score to understand what the missing parts are but playing the four parts as written will still result in an adequate accompaniment.
- ◆ In the case of soloistic vocal pieces with a four-part score, the organist has all the necessary information.
- ◆ In the case of short scores with two staves, the organist needs to complete some of the information by recognizing the polyphonic entries and other indications.
- ◆ Polychoral works are notated in two-part short score per choir in score. The missing inner voices are relatively easy to complete, as such pieces are usually rather homophonic.

### 3.5.2 Brunetti

In 1609 Domenico Brunetti, an organist from Bologna, published a collection of motets for one to seven voices. The publication consists of four part-books for the voices and one for the organ called *gravis et acutus ad organum*, containing a two-part score of the ‘low and high part’. The collection comprises:

- ♦ nine motets for solo voice (four for cantus, one for altus, three for bassus, and one for tenor)
- ♦ four motets for two voices (three for cantus and bassus and one for tenor and bassus)<sup>19</sup>
- ♦ two for three voices
- ♦ six for four voices
- ♦ one for six voices
- ♦ three for seven voices

With only a few exceptions, the top part of the organ presents an unornamented version of the highest solo part combined with either an independent organ bass (when there is no bassus solo part), or with a version of the lowest part, if there is a solo bassus. Parallel to some of the Zieleński *Communiones*, the three motets for bassus solo and the motet for tenor solo by Brunetti present us with some rare examples of possible accompaniments for lower voices, here notated in short score, leaving the organist to fill out the inner parts.

In general, like in the Zieleński solo bassus compositions, the solo bass sings an ornamented version of the organ bass line. Example 3.10 shows one such piece with the voice part in score in the transcription. Sometimes the solo part breaks loose and goes into a second, higher bass-part range (see example 3.10 m. 5). This, however, never interferes with the upper part of the organ, which is in a normal cantus range, though in some pieces on the lower side. The bass line of the organ part starts with a “tenor” entry before the vocal bass enters. When the second entry of the voice arrives in m. 3, similar contrapuntal material is used again in both the upper and lower parts of the organ accompaniment. When the upper part is low or close to the bass line (see example 3.10 mm. 1 and 3) it will be difficult to play more than two- or three-part chords.

**Example 3.10** – Domenico Brunetti, *Unica voce, binis, ternis, quaternis, et pluribus ad usum ecclesie varij concertus, cum gravi, & acuto ad organum* (Venice: Raverio, 1609) ‘Surrexit pastor bonus’, mm. 1–12.

Original and transcription with the bassus in score.

<sup>19</sup> Number 13 ‘Posuisti Domine’, is a duo for tenor and bass, which exceptionally presents just the two unornamented versions of these parts with rests when the other part is singing (they alternate), with no mention of a top part.

Unica voce

Sur - re - - - - xit Pas - tor bo - nus

Surrexit Pastor bonus

[4]

Sur - re - - - - xit Pas - tor bo - nus Alleluia

[7]

Al - le - lu - ia alleluia ij

[10]

Al - - - - le - lu - ia

In examples 3.11 and 3.12, from two motets with a cantus and an altus solo respectively, we can clearly observe how the upper part of the organ is extracted from the sung upper part. Like in the bassus solo example above, none of the ornaments (including anticipations of the final), found in the vocal parts, are notated in the organ part (see example 3.11 mm. 4 and 6 and 3.12 mm. 2 and 6). As mentioned, the organ part always contains only the main note, or *il fermo* as Cima calls it, on the upper staff and also remains consistently in two parts, even if the solo part has rests (see example 3.11 m. 9 and 3.12 mm. 3 and 6). When the vocal parts enter on a weaker part of the tactus, this note is always anticipated in the organ part (see example 3.11 mm. 1, 3 and 5 and 3.12 mm. 2, 4 and 5).<sup>20</sup>

<sup>20</sup> This phenomenon can also be found in a few of the Verovio *Canzonette* intabulations.

Example 3.11 - Domenico Brunetti, *Unica voce, binis, ternis, quaternis, et pluribus ad usum ecclesie varij concertus, cum gravi, & acuto ad organum* (Venice: Raverio, 1609) 'Ad te Domine', mm. 1–10.

Transcription of the cantus and organ part in score.

The score for Example 3.11 consists of three systems of music. Each system includes a vocal line (cantus) and an organ accompaniment. The organ part is written in two staves: the upper staff is in the treble clef and the lower staff is in the bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Ad te Do - mi - ne le - va - vi a - ni - mam me - am De - us me - us in te con - fi - do no e - ru - bes - cam ij ne - quer ir - ri - de - ant me ij". The organ part provides a harmonic and rhythmic accompaniment to the vocal line, with various textures and dynamics.

Example 3.12 - Domenico Brunetti, *Unica voce, binis, ternis, quaternis, et pluribus ad usum ecclesie varij concertus, cum gravi, & acuto ad organum* (Venice: Raverio, 1609) 'Cor sine cordis', mm. 19–25.

Transcription of the altus and organ part in score.

The score for Example 3.12 consists of two systems of music. Each system includes an altus part and an organ accompaniment. The organ part is written in two staves: the upper staff is in the treble clef and the lower staff is in the bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Cor si - ne cor - de mi - hi est, si - ne vi - ta vi - ve - re vi - ta Qui si - ne u - tro - que de - dit vi - ve - re u - trun - que tu - lit". The organ part provides a harmonic and rhythmic accompaniment to the altus part, with various textures and dynamics.

Like in some of the intabulations discussed in the previous chapter, the organ part can be above the final of the cantus and altus solo vocal parts, although in Brunetti this occurs only in internal cadences. When accompanying voices other than a cantus, the accompaniment in general is kept in a lower range, usually in an altus range from around a – a'. The accompaniment of the alto solo doubles the vocal part as seen in example 3.12, but in the solo tenor motet *Quemadmodum desiderat cervus*, the upper part of the organ is almost always a third above the tenor.

## ✂ Conclusions

Brunetti's print seems to be an exceptional score, which, like the Zieleński score *Communiones*, offers us a unique insight into a playing tradition. Just from the organ short score there is no way of knowing when the solo part(s) have rests, which suggests that the top part is definitely more than just an indication of what the upper voices are doing. The upper and lower parts of the accompaniment are given, but the middle parts are left for the organist to find. The short scores suggest that accompanying a bassus or tenor solo singer is approached in a similar manner to accompanying a cantus part, though the accompaniment might be slightly lower.<sup>21</sup> In any case, these independent parts are polyphonic and written using similar material to the voice part/s.

### 3.5.3 Cima

Giovanni Paolo Cima's *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610), contains a *partitura* part with a mixture of two-, three-, four- and five-part scores as well as two pieces in single line *basso* notation.

Up to this point, the examples presented have been either full scores or short scores, and we can conclude that the keyboard player is expected to play what they can, which will function as an appropriate accompaniment. Cima's publication contains similar scores and some even contain additional information, which appears only in the organ score. At the same time, several scores can be viewed as modern scores, which simply present all the parts, the lowest of which is the basso continuo part. That is to say, in this context, the parts other than the basso continuo might be interpreted merely as additional information for the player, and not necessarily as parts that are always to be played accurately.

The publication contains the following types of notation for the vocal pieces:

- ♦ Pieces for solo voice (*voce solo*; voice and basso continuo) are in two-part textless score, of which the lowest part is the basso continuo.
- ♦ Pieces for two solo voices (*a due voci*; two voices and basso continuo) are in a three-part textless score. However, if one of the solo parts is a vocal bass solo, a two-part textless score is used; the lowest part represents both the solo bass and the basso continuo in one part.
- ♦ Four-part pieces are either in two-part short score or in four-part score. The more conservative pieces, as for example the *Messa*, tend to be in four-part score but this is not always the case.
- ♦ The five-part pieces are in five-part score.
- ♦ The eight-part piece is in two-part short score.
- ♦ The *Falso Bordon* are in a single line basso notation, barred according to the phrases, doubling the vocal bass part.

<sup>21</sup> When the tenor sings the cantus part an octave lower Zieleński, however, suggests that the organ also plays the score an octave lower, if desired with a violin in the cantus range an octave higher than the tenor.

In addition to the motets, at the end of the collection there are six instrumental pieces:

- ♦ Three pieces for one high and one low instruments in two-part score.
- ♦ One piece for two high instruments and one low instrument in three-part score.
- ♦ Two four-part pieces in single line basso notation. Of these, one is titled ‘*basso principale per la sonata à quattro*’ and the other ‘*basso continuo*’.

It is not clear why the last two pieces are notated with only a basso part and not in some kind of a score as is the rest of the publication. In both cases it is a *basso seguente*, following the lowest part playing at any given moment.

As mentioned in chapter 3.3, at the end of the canto part-book Cima addresses the organists with the following request:

The esteemed organist will do me the favor when they play my [pieces] (solo with bass and soprano [including duets for bass and soprano and basso continuo]), accompanying them with middle parts with the utmost diligence, because the accompaniments render the singing more beautiful.<sup>22</sup>

With this request Cima wants to make sure that one will not merely play the two-part score literally but fill in the missing inner parts.

In general, the organ *partitura* part-book reflects the solo parts faithfully. In rare cases the organ has some added ornaments and occasionally there will be a # notated above the bass of the *partitura* to indicate a major chord; this only occurs when the bass has an authentic cadence (up a fourth or down a fifth). At times, Cima notates some inner parts explicitly in the organ *partitura*.

To illustrate all these features, we will now analyze some examples; both vocal and instrumental. The keyboard *partitura* is presented along with the other parts as they appear in their respective part-books.

Example 3.13 shows some eighth-note diminutions that are doubled in the organ score (first half of m. 3), but the sixteenth-note diminutions appear only in the voice (second half of m. 3, see the notes in red).

Example 3.13 - Gian Paolo Cima, *Concerti Ecclesiastici* (Milan: Tini & Lomazzo, 1610) Nr. 4 ‘Confitemini Domino’ canto solo, mm. 1–4.

The image shows a musical score for a vocal solo and organ accompaniment. It consists of three staves. The top staff is the vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: "Con - fi - te - mi - ni Do - mi - no quo - ni - am". The middle staff is the organ part in treble clef, and the bottom staff is the organ part in bass clef. The organ part is written in a single line basso notation. The score shows the first three measures of the piece. In the third measure, the vocal line has sixteenth-note diminutions in red, while the organ part has eighth-note diminutions.

[Continues on next page]

<sup>22</sup> ‘Mi favoriranno anco li valenti Organisti quando sonaranno questi miei (solo con Basso, & Soprano) accompagnarli con le parti di mez[z]o con quella maggior diligenza che sia possibile, perché gli accompagnamenti grati fan grato il Canto.’

[3]  
bo - - - - - nus

In example 3.14 the organ part plays simple, unornamented lines while the soloistic parts are ornamented. Leaving out the diminutions in the accompaniment is done in a similar way to the Luzzaschi *Madrigali* and the Carlo G manuscript, which are both discussed in chapter 2.

**Example 3.14** - Gian Paolo Cima, *Concerti Ecclesiastici* (Milan: Tini & Lomazzo, 1610) Nr. 46 ‘Capriccio d’Andrea Cima’ à due canto e basso, mm. 5, 60.

In some other compositions, as in example 3.15, all ornaments are reproduced in the organ part (see also the *Sonata per violino e violone*, example 3.20 below). Whether or not to leave out these ornaments (or those in the first half of m. 3 in example 3.13 above) is, according to Cima, up to ‘the most perfect judgement’ of the organist, although he claims that he himself prefers only the main note.<sup>23</sup>

**Example 3.15** - Gian Paolo Cima, *Concerti Ecclesiastici* (Milan: Tini & Lomazzo, 1610) Nr. 1 ‘Adiuvo vos filie’ canto solo, mm. 1–4.

Ad - iu - ro vos fi - li - ae Hie - ru - - - - sa - lem

<sup>23</sup> Cima, Gian Paolo. *Concerti Ecclesiastici*. (Milan: Tini & Lomazzo, 1610). ‘Ma per lo più giudicarei essere bene, toccare solo il fermo, rimettendomi però del tutto al perfettissimo giudizio loro.’

It seems that even if a piece is composed for only two voices and accompaniment, Cima had additional voices in mind, and these pop up here and there in his scores. In example 3.16 we see a piece for two singers (soprano and bassus) and accompaniment. When the bassus stops singing, we suddenly see a tenor clef in the accompaniment (see the red notes on m. 44–45). It is almost as if a hidden tenor voice was always there but only now that the bassus has a rest it is revealed. When the bassus is singing again the regular bass clef returns. A similar thing happens in example 3.17 (mm. 25–27). In these two cases it seems that in Cima's mind, the instrumental continuo and the vocal bass are one part—they play and rest together—and if it stops, the next lowest voice above it is the unwritten tenor.

**Example 3.16** – Gian Paolo Cima, *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat* (Milan: Tini & Lomazzo, 1610) Nr. 21 'Cor mundum' à due voci canto e basso, mm. 40–50.

[40]

Al - le - lu - ia \_\_\_\_\_ ij

Al - le - lu - ia \_\_\_\_\_ ij al - le - lu - ia \_\_\_\_\_

[43]

Al - le - lu - ia \_\_\_\_\_ Al - le - lu - - - - ia ij

ij al - le - lu - ia \_\_\_\_\_ ij

[44-45] (Red notes in bass clef)

**Example 3.17** – Gian Paolo Cima, *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610) Nr. 20 'Quam pulchrae sunt' à 2, mm. 21–28.

[21]

su - per om - ni - a a - ro - ma - ta

per om - ni - a \_\_\_\_\_ a - ro - ma - ta fa - vus dis - til - - -

[25-27] (Red notes in bass clef)

[Continues on next page]

[24]

fa - vus dis - til - - - lans la - bi - a tu - a spon - sa

lans la - bi - a tu - a spon - sa

fa - vus dis - til

In some pieces, however, the instrumental continuo may be independent from the vocal bass. See example 3.18 mm. 1–2, 4–5 and 14–16 (see the red notes). Especially interesting moments occur when Cima reveals some hidden alto lines. This can be seen in example 3.18 mm. 17–19, where an alto line appears and uses contrapuntal material presented in the previous bars in the bass. Example 3.19 shows a similar imitative figure (m. 31).

**Example 3.18** – Gian Paolo Cima, *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610) Nr. 18 ‘Ad te desiderat’ canto e basso.

Ad te de - si - de - rat

Ad te de - si - de - rat

Ad te de - si - de - rat

A -

[6]

a - ni - ma me - a

a - ni - ma me - a Ma - ri - a be - a - tis si -

- ni - ma me - - - a a - ni - ma me - - - a, Ma - ri - a be - a - tis si -

[Continues on next page]

[11]  
mum ij tu flos Pa - ra -  
ma ij

[16]  
di - sum su-per li - li-a con-val - li  
tu flos Pa - ra-di - sum su-per li - li-a con-val - li

Example 3.19 – Gian Paolo Cima, *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610) Nr. 8 ‘Quam pulchrae es’ A due voci canto & alto, mm. 29–32.

[29]  
al - - - - le-lu-ia  
al - - - - le-lu-ia

The concept of a piece for two voices with additional voices hidden inside it is manifested very clearly in the beginning of the *Sonata per violino et violone* (example 3.20). One can see the entry of the violin (as a canto part), followed by an entry in an alto part (m. 2), followed by an entry in a tenor part (m. 4), followed by an entry in the bass part, which is this case is in parallel with the solo violone (m. 5). It is somehow implied that if those mostly uncomposed inner voices are there, they should be continued even when they are not explicitly written.

Example 3.20 - Gian Paolo Cima, *Concerti Ecclesiastici a una, due, tre, quattro voci, con doi a cinque, et uno a otto, messa, e doi Magnificat*. (Milan: Tini & Lomazzo, 1610) ‘Sonata per violino & violone’, with the solo parts and the organ part in score.

The image displays a musical score for a sonata by Gian Paolo Cima. It features four staves: a violin part (top), a viola part (second from top), a basso continuo part (third from top), and an organ part (bottom). The music is in G minor (one flat) and 3/4 time. The score is divided into three systems, with measure numbers [4], [7], and [17] indicated at the beginning of each system. The organ part is written in the lowest line of the score, and the basso continuo part is written in the second line from the bottom. The violin and viola parts are written in the top two staves. The organ part is written in the lowest line of the score, and the basso continuo part is written in the second line from the bottom. The violin and viola parts are written in the top two staves.

## ✂ Conclusions

This publication is somewhere in between different techniques of accompaniment:

- ◆ Simply playing the parts as written in the score.
- ◆ In the case of short scores, playing the score but adding inner voices.
- ◆ Using the lowest line of the score as a basso continuo part and accompanying at will, using the presented parts as reference only (similar to a modern score with basso continuo).

- ♦ In the case of the single basso continuo lines, with the absence of the upper voices and the scarce use of figures (like other basso continuo or *basso seguente* parts from the period), the accompanist needs to recover all the missing information and play something that will conform to the composition.

What is clear from Cima's side, is that:

- ♦ It is preferable not to double the diminutions of the soloists but rather to simplify them (even if the diminutions are written in the score).
- ♦ It is expected that the inner voices will be carefully added and possibly be of the quality of composed parts that are simply unwritten.

Another publication from the same year, which also includes this mixture of notation and accompaniment techniques, is Monteverdi's *Vespers* from 1610.<sup>24</sup>

### 3.5.4 Further sources

The Zieleński and Cima prints both present combinations of different notational formats. In the Zieleński prints, scores and short scores, in the Cima, scores, short scores and *basso* lines. To demonstrate that these are not exceptional prints we will now present some more examples that include different notations within one print.

#### ✱ Aquilino Coppini

In 1607 Agostino Tradate in Milan published Coppini's famous contrafacta of twenty five-part madrigals and four six-part ones.<sup>25</sup> The compositions are mainly by Monteverdi amongst others (A. Banchieri, A. Gabrieli, R. Giovanelli, L. Marenzio, G. M. Nanini and O. Vecchi). The organ part is announced as *partitura* in the title of the collection but is called *partito* in the keyboard part-book and is dated 1611.<sup>26</sup> This *partitura* contains only the five-part pieces. In the *sesto* part-book we find a *basso seguente*, called 'basso continuo', printed for the four compositions *à 6*. One of the reasons not to print the six-part pieces in score, is probably economical; if using the same types, the pages could only contain one system per page. This would have required a huge quantity of extra paper.

In general, the *partitura* doubles the voices, with the text of the bass under the lowest staff, but some sections have a bass part that is independent from the vocal bass. These compositions are marked as *con l'organo* in the index. It is easy to identify these sections, as they lack a text. They occur in connection with a solo by the cantus part (in numbers 18 'Ure me' and 20 'Gloria tua') and two solo tenors (in number 22 'Vives in corde meo'). Unfortunately, Coppini gives us no hint as to what to play in these sections; the rests in the other parts are also found in the *partitura*. The four *basso continuo* compositions lack the text underlay all together.

24 Monteverdi, Claudio. *Sanctissimæ Virgini Missa senis vocibus ac Vesperae pluribus decantandae* [also known as *Vespro della Beata Vergine*] (Venice, 1610). For a discussion of the notation see Campagne (1995), p. 16 and Nuti (2007), pp. 57–59.

25 The full title is as follows: *Raccolta di Aquilino Coppini. – Musica tolta da i Madrigali di Claudio Monteverde, e d'altri Autori, a cinque, et a sei voci, E fatta Spirituale da Aquilino Coppini Accademico Inquieto Con la Partitura, e Basso continuo nella Sesta parte per i quattro ultimi Canti à sei.*

26 This *partitura*, kept together with the other part-book in Bologna, is probably from a later edition. Some compositions cannot be performed without the keyboard as there is an independent bass line, so a *partitura* for the 1607 edition must have existed as well.

### ✱ Ghizzolo

In 1611, one year after the Cima print, Tini & Lomazzo printed Giovanni Ghizzolo's *Concerti all'uso moderno a quattro voci. Con la Partitura accomodata per suonare*.<sup>27</sup> In this print the first eighteen pieces are in full four-part score. The last four pieces are in a short score of two parts. The text is found at the bottom of the score (but is not necessarily connected with the bassus part as in the Coppini print). Examining the compositions, there seems to be no musical reason to change from a four-part to a two-part score. It seems that Ghizzolo's printer/publisher does this to avoid having to add a whole new gathering. Four years later Lomazzo published a book of Ghizzolo *Concerti* for two, three and four voices with an organ part.<sup>28</sup> This is in two-part score, except for the last piece for five voices, which is notated as a *basso* part. Ghizzolo had many collections of music printed, nine of which are secular and eleven sacred. They were printed both in Venice and in Milan and Ghizzolo used six different printers. Only two earlier prints are without a keyboard part (1608 and 1609). In the other prints we find two-, three-, or four-part full scores, two-part bass scores (for the double choir compositions) and bass lines, both with and without figures. The two collections with secular music for one to three singers (1609 and 1610) are printed in a single score with the texted vocal parts over a (figured) bass, a format which we will examine in the next chapter.

### ✱ Banchieri 1612

In 1612 Banchieri's *Moderna armonia di canzoni alla francese, opera vigesima*<sup>29</sup> appeared. Apart from a Magnificat with a basso continuo part and two fantasie in four-part score, fifteen *canzoni alla francese* are presented in two-part short score notation. These are four-part compositions that can be performed in several ways, either with one or two instruments or as solo keyboard pieces. If they are to be performed as solo keyboard works, Banchieri wants "all the parts to enter in a musical order filling in according to the taste of the ear and the judgement of the organist."<sup>30</sup> They are printed with a cantus and bassus *segunte* and the various entries are frequently indicated by changes in clefs; see example 3.21. This piece starts with an alto entry in c1 clef, then the soprano entry on the upper line in a g2 clef, followed by the tenor entry in a c3 clef and the bass in F4 clef. One of the middle parts is then notated on the top staff using the c3 clef, when the soprano has rests, and in the last bar of the example the top part enters again in a g2 clef. This kind of notation tries to share as much information as possible using only two lines, and the organists are surely thankful for this.

Example 3.21 - Adriano Banchieri, *Moderna armonia di canzoni alla francese* (Venice: Amadino, 1612) nr. 15, with transcription.

[Continues on next page]

27 Ghizzolo, Giovanni. *Concerti all'uso moderno a quattro voci. Con la Partitura accomodata per suonare*. (Milano: Tini, & Lomazzo, 1611).

28 Ghizzolo, Giovanni. *Il Terzo Libro delli Concerti à due, 3. è quattro voci. Con le Letanie della B. Vergine à cinque, Et la Parte per l'Organo*. (Milan: Lomazzo, 1615).

29 Banchieri, Adriano. *Moderna armonia di canzoni alla francese, opera vigesima sesta Nuouamente composta per suonare con facilità tutte le parti nell'Organo, o Clavacimbalo, Et dentrovi (piacendo) concertare uno & dui Stromenti Acuto e Grave, con l'aggiunta in fine di doi Fantasie a quatro Stromenti, & uno Magnificat in Concerto a quattro voci*. (Venice: Ricciardo Amadino, 1612).

30 Banchieri (1612): 'dove con ordine musicale entrano tutte le parti, con gli riempimento a gusto orecchio & guiditio dell'Organista.'

Quinta decima Canzone. 15

### \* Franzoni

The ‘Partitura de’ bassi per l’organo’ of Amante Franzoni’s *Apparato Musicale* of 1613<sup>31</sup> combines three- and four-part scores for the works in three or four parts, with two-part short scores for the pieces for eight voices. For the ‘Canzona alla francese à 4. La Gonzaga’ a score is provided, but after this score on p. 19 of the organ part-book a ‘basso continuo all’istessa canzon’ part is printed. In the note to the reader, Franzoni says that the basso continuo has been added for the organist to use if they

31 Franzoni, Amante. *Apparato Musicale Di Messa, Sinfonie, Canzoni, Motetti, & Letanie Della Beata Vergine. A Otto Voci.* (Venice: Amadino, 1613).

want to.<sup>32</sup> A rare case, where the performer is given the choice either to perform from the organ score or to use the basso continuo.

Other prints of Franzoni's music use mainly *basso* parts. The *Basso Continuo per l'Organo delli Concerti ecclesiastici à uno, due, e tre voci*<sup>33</sup> has just the organ bass part. The *Pars fundamentalis ad organum deserviens Sacra omnium solemnitatum vespertine* published in 1619,<sup>34</sup> contains only a single *basso* line for the single choir pieces and two *basso* lines for the double choir pieces, including some figures and pauses when one of the choirs is not singing. All collections of canzonettas by Franzoni (1605, 1607 and 1617) have a separate *basso* part-book, which more-or-less doubles the bass voice part with some short independent sections. In the basso continuo part-book of the *Fioretti Musicali* of 1617, we find some pieces that cannot be found in the other part-books and are added in full score at the end. Unlike all the scores examined in detail so far, all voices are texted, therefore not necessarily scores solely for accompaniment.

### 3.5.5 Scores in *basso* part-books

At times we find scores in part-books that otherwise consist of a single *basso* line, both in secular and sacred music.

#### ✱ Marini 1618

In Biagio Marini's *Affetti musicali*,<sup>35</sup> a collection of secular music, the compositions for solo violin or cornetto with or without a solo bassus part are frequently printed in *canto-basso* score, whereas the pieces with two upper parts are not notated in score. Two compositions are titled '*Symfonia*' and the other two are dances (a *brando* and a *gagliarda*). The *brando* is not in score, whereas the *gagliarda* is; they are on one single page (p. 12) and the reason for one to be in score and the other not is unclear, it might once again be economical.

#### ✱ Trabaci 1616

In Naples it was standard practice to notate and print keyboard music in four-part score. However, Trabaci's *Partitione Organi Missarum et Motectorum Quatuor Vocum* (printed by Giovanni Giacomo Carlino in Naples 1616),<sup>36</sup> contains a mixture of *basso* parts, which include a fair number of figures, as well as motets in score. It includes an interesting note to the reader from the book seller, in which he states that all the figures above the notes of the *partimento* (the bass) almost represent the whole work in score.<sup>37</sup> Interestingly, the *basso seguente* organ part sometimes includes two voices, showing a voice entry in detail (see example 3.22).<sup>38</sup>

32 Alla partitura della canzone si è anco posto il Basso continuo per servirsene ad arbitrio dell'Organista.

33 Franzoni, Amante. *Concerti ecclesiastici a una, due, et a tre voci col Basso continuo per l'organo*. (Venice: Amadino, 1611).

34 Franzoni, Amante. *Sacra omnium Solemnitatum Vespertina* (Venice: Vincenti, 1619).

35 Marini, Biagio. *Affetti Musicali*. (Venice: Gardano/Magni, 1618), Basso principale part-book.

36 Trabaci, Giovanni Maria. *Partitione Organi Missarum et Motectorum Quatuor Vocum* (Naples: Carlino, 1616) to *Missarum, et Motectorum quatuor vocum*. (Naples: Nucci, 1616).

37 Trabaci (1616): '... dette figure rappresentava quasi tutta l'opera spartita.' More on this in chapter 4 below.

38 This example shows how complicated it was to print more than one part on one staff. One can see that the end of the first line is made up of different sorts (pieces of moveable type) one over the other, which unlike the notes before don't contain all five lines of the staff.

Example 3.22 – Giovanni Maria Trabaci, *Partitione Organi Missarum et Motectorum Quatuor Vocum* (Naples: Carlino. 1616), p. 3.

### 3.5.6 Short scores including figures

Some short scores also include a few figures indicating an inner part. These usually double an existing inner part of the composition.

#### ✱ Lappi 1608

Vincenti published Pietro Lappi's masses for eight and nine voices, including a *Partitura per l'Organo* in 1608. This part combines short score and full scores with multiple bass scores for the polychoral works. In some places where  $\sharp$  and  $\flat$  are notated, they are placed in such a way as to indicate the correct interval (just a line up for the third, at the place of the sixth or even higher up for the tenth).<sup>39</sup>

#### ✱ Giacobbi 1609

In Giacobbi's *Prima Parte de i Salmi Concertati a due, e piu chori* of 1609, the organ part is a score with the top part placed above a basso continuo part. He uses both notes and figures to indicate some inner parts, thus implying a doubling of these parts. Giacobbi tells us that in the organ *partitura* he put the highest part above the basso continuo, with the usual figures, not because the organist should continuously play the part, but so he can support the singer, especially when one singer remains alone.<sup>40</sup>

#### ✱ Nuvoloni / Palestrina 1610

In 1610 Tini & Lomazzo printed an organ part-book made by Alessandro Nuvoloni for Palestrina's *Missarum cum quatuor et quinque vocibus, Liber Quartus*, first published by Gardano in Venice in 1582. In the dedication, the printer of the part, Filippo Lomazzo, notes that in the past organists used to have intabulations at their disposal and afterwards, for more clarity, scores. Nowadays (in 1609), he writes, to make it easier, composers usually print their compositions with a *basso* part.<sup>41</sup> In this case the

<sup>39</sup> For further information see chapter 4 below.

<sup>40</sup> Giacobbi, Girolamo. *Prima Parte de i Salmi Concertati a due, e piu chori* (Venice: Gardano, 1609). 'Con la partitura poi per l'Organo, appresso il Basso continuo, con gli accidenti soliti segnati, si è posto anche la Parte più accuta; non perche l'Organista l'habbia [a] rappresentare continuatamente, ma si bene, a fine, che havendola innanzi a gli occhi possa, & aiutare, & discretamente accompagnare il Cantante, massime quando resta solo, acciò gli sia lecito per mez[z]o di tal discretezza, & accentare, & con passaggi di suo gusto, dar quella perfectione, che gli parerà esser' conveniente a tal Concerto.' See also Horsley (1977), pp. 495–96.

<sup>41</sup> 'si vede particolarmente nella musica nella quale essendosi prima, per commodità de gli Organisti, trovata l'Intavolatura, & poi usatasi per maggior chiarezza la Partitura, hora per rendere l'Arte più facile, sogliono i Compositori, insieme con l'Opere loro, fare stampare un Basso, detto Prencipale, acciò più facilmente siano cantate, e suonate.'

*basso principale* is a *canto-basso* score. Like in other such short-scores, the upper staff always contains the uppermost part and the lower staff the lowest-sounding voice. In his dedication, Lomazzo also implies that he had the part printed with numbers of the other intervals for the organist.<sup>42</sup>

In four-part passages we find some figures for the alto above the *canto* line, indicating downward intervals, and some figures for the tenor above the *basso* line (see example 3.23). Theoretically such a system could have been a useful method to indicate all the inner parts precisely. Nuvoloni and Lomazzo, however, do not add many figures, and those added are often incorrectly placed or just plain wrong in the organ part-book print (such is the case in example 3.23), which in practice diminishes the usefulness of this system.

Example 3.23 – *Basso principale co'l soprano del quarto libro delle Messe a quattro, e cinque voic, dell' eccellentiss. Gio. Pietro Aluigi Palestina Novamente fatto d'Alessandro Nuvoloni Organista*  
(Herede di Simon Tini, & Filippo Lomazzo: Milan, 1610), p. 5

The image shows two staves of musical notation. The upper staff is labeled 'Qui tollis' and contains several measures of music. Above the staff, there are figures: '3', '4', '5', and '43'. The lower staff also contains several measures of music. Above the staff, there are figures: '6', '3', and 'X'. The notation includes various note values and rests, typical of early 17th-century organ part-books.

### 3.6 Summary

The majority of organ part-books in full score made specifically for the accompanist were printed in Milan. Others were published primarily in Venice, but also in Milan, as short scores containing the highest and lowest parts of the compositions. Works by Venetians like Gioseffo Guami or Giovanni Gabrieli, or composers from Bologna, like Adriano Banchieri and Girolamo Giacobbi were frequently printed with such a short score for organ. Sometimes the clefs may indicate which part is the highest at a certain moment, but sometimes not. Polychoral works are usually found either with a reduced (short) score of all the choirs, or with a (short) score of one of the choirs, or with a short score containing the bassus of each choir. Due to the simplicity of most polychoral works, their accompaniment was easier and presented fewer opportunities for mistakes, whereas small-scale *concerti* were more challenging. All these works, both vocal and instrumental, were usually destined for use in a church.

Frequently a combination of both score and short score can be found, at times, as in Cima, also including pieces with *basso* notation. It is not always clear why a certain notation was chosen. Often, for example, the last pieces in publications of scores are in short score or *basso* notation. Such a choice might have been to avoid adding new gatherings. Paper was one of the most expensive commodities in the printing process. Thus, apart from musical reasons, there might also be a practical and commercial aspect to the choice of the notational format.

Some pieces give us hints on how to realize the inner parts, using either the rests of another part in the score, by adding extra notes in a staff, or by adding some figures. Usually, these double the existing vocal lines, but in exceptional cases (see Cima) we can see the kind of inner parts the composer would like the organist to add.

42 ‘... ho fatto fare il Basso Prencipale del Quarto Libro delle Messe à 4 voci. & 5. voci dell’Eccellentiss. Palestrina, co’l soprano, & numeri delle altre consonanze, acciò gli giudiciosi Organisti possano più perfettamente servirsene.’

The evidence presented by, amongst others, the Zieleński, Brunetti and Cima examples, shows that the tradition of doubling the parts whilst leaving out ornaments was a normal way of accompanying around 1610 to 1620. This fits in well with the evidence presented in the chapter on intabulations, especially in the Luzzaschi *Madrigali* and the Carlo G motets. Zieleński and Brunetti show us examples of upper parts, when accompanying a tenor or bass. Zieleński offers us examples of inner parts, Cima tells us to add them with the utmost diligence and demonstrates a few special cases. Whether to add notes or ornaments in manner of the Verovio prints and the Carlo G manuscript, or to remain in four parts without rests throughout as demonstrated by Luzzaschi remains up to the performer.

## Chapter four: Basso Notation

### 4.1 Introduction

Soon there will be two classes of players, one part the organists, who perform the *spartiture* and *fantasie* well, and the others the bassisti, who, overcome by a complete laziness, are happy to play just the bass, like a donkey on a lyra.<sup>1</sup>

In the last quarter of the sixteenth century, separate instrumental bass part-books explicitly for accompanying instruments were produced in print. These were often called *basso per organo* parts. The occurrence of such a separate part usually indicated that the music was meant to be accompanied by one or more instruments.<sup>2</sup> We also find such separate bass parts in multi-purpose scores, scores not printed only for use by the accompanying instruments. These scores can either be of large-scale compositions, where the full scores were frequently printed months after the performance had taken place,<sup>3</sup> or of small-scale works such as instrumental music<sup>4</sup> or monodies, where the scores were intended for both the singers and instrumentalists. Such bass parts either follow the lowest sounding part of the composition at any given moment, what we nowadays call a *basso seguente*, or consist of an independent bass line (usually the lowest notes of the composition), written specifically for the accompanying instruments, which we nowadays call *basso continuo*.

According to Banchieri these basses can be notated in four manners:<sup>5</sup>

- ♦ without any figures
- ♦ with accidental signs (# and ♭)
- ♦ with figures alongside the accidentals
- ♦ with figures for dissonances and consonances (resolutions); for example, 11-10 or 7-6.

Banchieri concludes that notating all the elements together provides the best results, as it gives ‘a true representation of the entire score’.<sup>6</sup>

1 Banchieri (1609), p. 25: ‘fra poco tempo vi saranno dui classe di suonatori, parte Organisti, cioè quelli, che praticeranno le buone spartiture, & fantasie, & altri bassisti, che vinti da cotale infingardaggine si contenteranno suonare semplicemente il Basso del restante poi, tamquam asinus ad liram.’

2 Only in rare occasions do we find evidence that instrumental accompaniment was not obligatory. For example, Camillo Cortellini (1617) says his masses can be played with or without organ, as pleases the maestro di cappella: ‘si potrà fare con l’Organo, ò senza, come più piacerà al Sig. Mastro del Concerto.’ Vincenzo Pellegrini (1619) links the necessity of a basso continuo to the modern style, stating that some pieces in the modern style need a basso continuo organ accompaniment, whereas others can be sung without the support of the organ: ‘alcune compositioni si dovranno concertar con l’Organo mediante il Basso continuato, secondo lo stile moderno; & altre sono da Capella, che si possono cantar senza il sostegno dell’Organo...’ On the other hand, the lack of a separate instrumental part did not always exclude the necessity of an instrumental accompaniment (see Pacelli (1599) fn. 10 in chapter 1).

3 For example, Emilio de’ Cavalieri *Rappresentatione di anima et di corpo* (1600), Giulio Caccini *L’Euridice* (1601) or Jacopo Peri *L’Euridice* (1601).

4 Some scores of instrumental music such as Lorenzo Allegri’s *Primo Libro delle Musiche* (Venice: Gardano, 1618), were printed specifically for the ease of performance on perfect instruments (especially the harp), and to accommodate various performance possibilities with either one or more upper parts with basso continuo, or with viols or winds with or even without basso continuo. ‘Ho voluto situare le sinfonie spartite per commodità dell’Instrumenti perfetti come Liuto, Organo, e in particolare dell’Arpe doppia. Si possono sonare col primo Soprano, e con dua Soprani, e’l Basso Continuatò, inmanchanza dell’altre parti; in oltre con Viole, e Instrumenti di fiato col’ Basso Continuatò e senza.’

5 Banchieri (1611), p. 64, see Rotem (2015), p. 62. For more detailed examples of these four manners see Rotem (2015), pp. 64–71. See also Banchieri (1612).

6 Banchieri (1611), p. 64, ‘un sicuro compendio di tutta la spartitura’.

Most of these instrumental bass parts have in common that the part is barred, not such a usual phenomenon in vocal parts around 1600. Often the barring is not consistent as in modern notation.

### ✎ How can we know what to play when confronted with an instrumental bass part?

By far the most substantial corpus of information regarding playing upon the bass consists of textual sources describing how these bass parts should be realized and performed. Many prefaces and a few shorter treatises touch upon this subject, each giving differing amounts of information. Some of these textual sources—notably the treatises by Agazzari (1607), Bianciardi (1607) and Banchieri (1611)—contain musical examples, which will be examined here as well. Another corpus of sources is the music publications themselves. In chapter 2 we examined intabulations meant to be performed *in concerto*, in chapter 3 we examined scores and short scores specifically intended for accompaniment, and in this chapter we will examine music sources with basso continuo parts that may shed light on at the way they were meant to be realized.

This chapter will present central early basso continuo sources, with the goal of uncovering as much as possible the practical insights implied by these sources.<sup>7</sup>

## 4.2 Prerequisites for playing upon the bass

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According to the sources, there are quite a few prerequisites to be met before you can start playing upon the bass. To be able to play a proper realization you need to: know how to sing and play a keyboard instrument, possess a basic theoretical knowledge, understand the fundamental rules of counterpoint and their practical application on the keyboard, and have a good ear.

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Agazzari (1607),<sup>8</sup> Bianciardi (1607) and Banchieri (1611) provide us with lists of things you need to know and be able to do prior to playing from a bass. These include:<sup>9</sup>

- ✎ the ability to sing securely, which includes:
  - ◆ proportions, rhythm, and clefs (Agazzari),
  - ◆ keeping time/adhering to the battuta (Banchieri),
  
- ✎ an understanding of the basic rules of counterpoint, which includes:
  - ◆ the movement of the bass (Bianciardi),
  - ◆ the implementation of consonances (Bianciardi),
  - ◆ being acquainted with major and minor thirds and sixths etc. (Agazzari),
  - ◆ knowing how to resolve dissonances and being acquainted with major and minor thirds and sixths (Agazzari),
  - ◆ understanding how cadences work (Banchieri)
  
- ✎ knowledge of the *toni and modi*, and how to transpose them (Bianciardi)

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7 If you would like to know some reasons why playing upon the bass was introduced, you can turn to Agazzari (1607) or read chapter 9.2 in Campagne (2018).

8 Agazzari recapitulates these prerequisites in the preface to Agazzari (1613).

9 Bullet points without the names of the authors are mentioned by all three.

- ✂ proficiency on your instrument, which includes:
  - ◆ playing fluently (Agazzari),
  - ◆ reading and playing from an *intavolatura* and spartitura,
  - ◆ understanding how to arrange the *intavolatura* between the hands (Banchieri),
- ✂ a good and attentive ear, to hear the movements of the other parts.

In other words, you need a solid theoretical background. But you also need to have mastered the instrument, have a haptic perception of keyboard music of the time and a good ear.

Around 1600, when mentioning “how to sing”, the authors are not talking about vocal technique but about being able to read mensural notation, which includes knowledge of solmization and sometimes the basics of counterpoint. Such prerequisites can be found, for example, in Orazio Scaletta’s *Scala di musica molto necessaria per principianti*, first printed in Verona in 1598 and reprinted many times in Milan, Venice, and Rome. Antonio Brunelli’s *Regole utilissime per li scolari che desideranno imparare a cantare sopra la prattica della musica* (Florence: Volcmar Timan, 1606), insists that it is just as impossible to learn to sing without the basics he shows, as it is to construct a large building without a foundation.<sup>10</sup> Diruta (1608/1622) and Banchieri (1605 and later editions) show the basics of counterpoint, especially from a keyboard point of view, with many examples of two-, three-, and four-part counterpoint. Bianciardi presents some rules on how to proceed from one interval to another, but as Agazzari, warns his readers, no fixed rules can be given if there are no figures: “any composer is free to put first a 5 and then a 6 or the contrary and a major or minor chord, as needed by the words.”<sup>11</sup> Agazzari therefore recommends using figures and if the part is not figured, for the organist to look at the part beforehand and to add the figures with a pen.<sup>12</sup> Beside Agazzari there are several other composers, such as Viadana (1602), Diruta (1609/1622) and Brunetti (1625), who recommend looking at the parts in advance.

Diruta (1609/1622) and Banchieri (1605/1611/1622) have written extensively on practical counterpoint for keyboard players. They show how to construct voices above the bass and how to use this knowledge at the keyboard. Diruta presents a *Breve e facile Regola del Contrapunto commune et osservato* in the *Secondo Libro del Transilvano (Seconda Parte del Transilvano)*. In this he states that for practical counterpoint, composers started to use a keyboard instrument to compose, rather than the erasable tablet normally used in the sixteenth century.<sup>13</sup> Thus he presents a more instrumental approach, exemplifying the mechanization of polyphony, which took place around 1600.<sup>14</sup> Diruta distinguishes between *contrapunto commune* (a more simplified, less refined method of practical counterpoint) and *contrapunto osservato* (constructed according to all rules). As Massimiliano Guido has indicated, Diruta shows the students how to get counterpoint in their fingers.<sup>15</sup>

10 Scaletta (1598), Brunelli (1606), p. 5.

11 Agazzari (1607), p. 4: ‘... quale [il compositore] è libera, e può, à suo arbitrio, sopra una nota nella prima parte metter 5.a ò 6.a e per il contrario: quella maggiore, ò minore, secondo gli par più à proposito, ovvero ce sia necessitate à questo dalle parole.’

12 Agazzari (1603): ‘... voglio avvertire quel che suona, che per mancanza della stampa non havendo potuto segnare il # & li b. cioè le terze maggiori, & minori, & i numeri sopra le note conforme al bisogno loro, vogli porger l’orecchio a i cantanti, & secondar la tessitura, se già non volesse segnarli con la penna rivedendoli prima.’ Unfortunately, only very few copies with such extensive added figuring are left. One example is Giovanni Battista Stefanini, *Motetti concertati all’uso di Roma a otto e nove voci, con le letanie della B. Vergine . . . libro quarto, opera sesta*. (Venice: Giacomo Vincenti, 1618) in D-F Mus W 97. Giulia Nuti mentions the bassus ad organum part-book of Agazzari’s *Sacrae cantiones, . . . liber quartus* (Venice: Amadino, 1614) in the British library (shelf mark C.30.k), which also has figures added in ink. See Nuti (2007), p. 26.

13 A *cartella* is presumed to be some form of table or erasable tablet.

14 See Chisholm, Leon. *Keyboard Playing and the Mechanization of Polyphony in Italian Music, Circa 1600*. (PhD Diss., Univeristy of California Berkeley, 2015) [LINK] (accessed January 6, 2022), and the writings of Rebecca Cypess.

15 Guido, Massimiliano. ‘Counterpoint in the fingers. A practical approach to Girolamo Diruta’s *breve & facile regola di contrappunto*.’ *Philomusica on-line* 12 (2012) [LINK] (accessed August 15, 2020).

Eduardo Bellotti has pointed out that improvising over a:

bass line does not ask the performer to invent something new, but to recognize what is already contained in it. In other words, the performer was trained to recognize the properties of a musical segment and immediately derive from it an invertible counterpoint and/or other contrapuntal possibilities.<sup>16</sup>

## 4.3 Notation

Around 1600, using figures and/or sharp and flat signs as a shorthand system was a very new phenomenon. The system of figuring that we know today with numbers from 2 to 9, irrespective of the octave they are played in, was not yet standardized. In fact, it seems as if several composers or printers invented their own system. Some composers used precise figuring of the exact intervals above the bass by using compound numbers, others were less precise. Sometimes we find hints in the notation on how to play the inner parts. But even if great care is taken to notate a bass with figures as precisely as possible, the information is never as complete as an intabulation or score.

### 4.3.1 Accidentals: Sharps and flats

The first signs to appear in print just before 1600 were sharps and flats. Adriano Banchieri's *Spartitura per sonare nel organo* (1595), printed by Vincenti in Venice, contains several sharp signs above a bass note and a few flats. As it is not always clear in prints around 1600 to which note a sharp or flat belongs, several sources offer an explanation. Agazzari tells us that if an accidental is printed in front of the note, the bass is to be altered; if it is above the note, the third is altered. Banchieri devised a system that was intended to bring more clarity, which he explains in *L'Organo suonarino* (Venice: Amadino, 1605): if the sharp or flat is found before the bass note it alters that note; if it is found above, the accidental sign alters the third or tenth above the bass, which will then be major or minor; if it is below the note it alters the sixth or thirteenth in the same manner (see example 4.1).

Example 4.1 - Adriano Banchieri, *L'Organo Suonarino* (Venice: Ricciardo Amadino, 1605), p. 2.



Several later prints, also by other composers, incorporate the same system. However, this system of specifying which intervals should be altered was never universally adopted, not even by Banchieri himself. Furthermore, as we now know, this system of specifying which interval should be major or minor did not prevail.

16 Bellotti, Eduardo. 'Adriano Banchieri and the theory and practice of counterpoint and basso continuo in the seventeenth century.' *The Organ Yearbook* 47 (2008): pp. 49–78 at p. 60.

### 4.3.2 Figures and combinations of figures and accidentals

Arabic numerals to indicate exact intervals between individual notes were already in use in the sixteenth century. Zarlino, for example, shows a table of all intervals up to three octaves above a note using numbers up to 22.<sup>17</sup> In this system a 10 will indicate an octave and a third above the bass, a 12 an octave and a fifth etc. Around 1600 such numbers started to be used above an instrumental bass. How new this system must have been, becomes clear when composers such as Emilio de' Cavalieri (1600) but also Peri (1601), Melli (1602), da Gagliano (1608), D'India (1609) and others, feel the necessity to explain that the numbers over the notes show the consonances or dissonances above that note,<sup>18</sup> something rather obvious for us nowadays. Agazzari (1607) dedicated almost an entire page on how to put the numbers and accidentals over the bass.<sup>19</sup>

Other ways of indicating intervals with numbers also occur. In his short score of Palestrina's *Quarto libro delle Messe a quattro* (1610) Alessandro Nuvoloni also uses numbers. Some are placed above the upper part and indicate the alto voice; others are placed above the bass part to indicate the tenor part,<sup>20</sup> resulting in a type of score. Francesco Rasi (1608) used 3 and 4 but also X-XI-X presumably equivalent to 10-11-10.

As Banchieri (1611) indicated, these numbers are often found in combination with accidentals. Cavalieri also states that a sharp or flat next to or below a figure should be applied to that figure. In the case of his print, he notes that a sharp without a figure indicates specifically a major tenth.<sup>21</sup>

Other ways of expressing whether intervals needed accidentals were also adopted. Trabaci (1616), for example, uses *M* or *m* above the numbers 3 and 6, whereby an uppercase *M* stands for major and a lowercase *m* for minor.<sup>22</sup>

As we now know, it later became standard to add the accidental to the figure as shown by de' Cavalieri.

Banchieri (1611) tells us that adding (compound) figures to the accidentals is necessary to indicate the exact intervals to avoid playing in parallel octaves with the voice. Although he acknowledges that some composers put accidentals above or below the notes and others do not, he advocates for the addition of all necessary numbers and accidentals. In his *Cartella musicale* (1614), Banchieri praises the new system which, with sharps, flats, and numbers, has reduced basso continuo to a perfect score of all the parts.<sup>23</sup> He uses compound figures up to 17 (two octaves and a third above the bass), whilst Caccini (1601/02) uses a system with figures up to 15 and de' Cavalieri (1600) uses figures up to 18. Examples 4.2 and 4.3 show the same ornamental figure in two different positions above the bass. In example 4.2 it will be played in the 'tenor' part in the left hand on a keyboard, whereas in example 4.3 it will be in the 'alto' part taken in the right hand.

17 Zarlino (1558), p. 151.

18 For example, Cavalieri (1600): 'Avvertimenti: Li numeri piccoli posti sopra le note del basso continuato per suonare, significano la Consonanza, o Dissonanze di tal numero: come il 3. terza: il 4. quarta: & cosi di mano in mano.'

19 Agazzari (1607), p. 5.

20 See chapter 3.5 and Horsley (1977), pp. 490–93.

21 Cavalieri (1600): 'Quando il diesis # è posto avanti, ovvero sotto di un numero, tal consonanza sarà sustentata: & in tal modo il b molle fa il suo effetto proprio. Quando il diesis posto sopra le dette note, non è accompagnato con numero, sempre significa Decima maggiore.'

22 Trabaci (1616): '... che l'M maiuscola posta sopra li numeri in questo modo M/3, M/6 significa terza, o sesta maggiore, & l'm minuscola in questa medesima maniera, significa la consonanza minore.'

23 Banchieri *Cartella musicale* (Venice, 1614), p.214: 'i quali con accidenti di diesis b molli, & numeri aritmetici hanno ridotto il Basso continuo ad una perfettissima spartitura di tutte le parti.'

Example 4.2 - Giulio Caccini, *Nuove Musiche* (Florence: Marescotti, 1601) 'Movetevi a pietà', p. 2, mm. 25–27.

mè ch'al vento ahio chieg gio.

b \* b 6 + \* 2 \*

Example 4.3 - Giulio Caccini, *Nuove Musiche* (Florence: Marescotti, 1601/2) 'Sfogava con le stelle', p. 13, mm. 1–2.

Sfogava con le stelle Vn inferno d'amo

11 \* 10 9 \* 10

While in some cases the use of compound intervals is consistent and seems as if it were meant to be read explicitly (as in de' Cavalieri for example), mostly, it is not the case. Ottavio Durante, for example, only uses 10, never a 3, even if it probably should be a third, as can be seen in the last measure of example 4.4.<sup>24</sup>

Example 4.4 - Ottavio Durante, *Arie devote* (Rome: Verovio, 1608/1624) 'Estote fortes', plate 3, mm. 1–6, with transcription.

Estote fortes et estote fortes in bello et estote fortes in bello et pu

E - sto - te for - - - tes e - sto - te

for - - - - tes in bel - lo et pu

6 11 10 [#] 10 11

<sup>24</sup> In the first two occurrences of the figuring 11–10, it makes sense to play these notes at the pitch indicated; a 4–3 would be very low, especially in m. 5, where it would resolve into a unison. However, on the last 11–10 in m. 6, a sounding 11–10 would be unusually high and a 4–3 seems to be implied instead.

In some bass parts the figuring doubles the upper part(s) but it is usually the inner parts that are figured (especially in monodies), sometimes very precisely, see example 4.5, where a line in parallel thirds with the upper part is notated in figures.

Example 4.5 - Girolamo Giacobbi, *L'Aurora ingannata* (Venice: Vincenti, 1608) p. 1, mm 16–19.

Some composers specifically mention that they have only figured the inner parts. Caccini, in his preface to *Euridice*, states that he has added only the most necessary figures, leaving it to the players to incorporate them into the inner parts in the correct places.<sup>25</sup> Durante writes that he outlined the middle parts, resolving some sevenths to sixths and elevenths to tenths (which he states are like 4–3 suspensions). He did this because thus the major and minor thirds and sixths and other consonances become clear when these pieces are played and sung together.<sup>26</sup>

At times, such figures can also indicate intervals above the upper part, as can be seen in the last measure of example 4.6. This occurs predominantly when accompanying voices other than a soprano.

Example 4.6 - Girolamo Giacobbi, *L'Aurora ingannata* (Venice: Vincenti, 1608) p. 1, mm. 6–10.

The use of compound intervals and detailed figuration was a short-lived phenomenon. Soon enough, and as early as 1608 in prints such as da Gagliano's *La Dafne*, only numbers up to 7 were used, in the manner that basso continuo notation was standardized later in the century.

25 Caccini (1600): 'Reggesi adunque l'armonia delle parti, che recitano nella presente Euridice sopra un basso continuoato, nel quale ho io segnato le quarte, septe, e settime; terze maggior, e minori più necessarie rimettendo nel rimanente lo adattare le parti di mezzo a lor luoghi nel giudizio, e nell'arte di chi suona.'

26 Durante (1608), preface p. 1: 'Si sono accenate per le parti di mezzo nella parte del Basso solo alcune settime risolte in septe, & undecime in decime, che sono come quarte in terze, e tanto più, che le terze, e septe maggior e minori, & altre consonanze, pare che concorrino da se stesse, mentre si suonano, e cantano insieme.'

### 4.3.3 Tied-bass notation

When several bass notes are tied, this implies the rhythmic structure of an inner part. The bass should not be restruck.

As can be seen in ex. 4.2 to 4.5, Caccini, Durante and Giacobbi used tied notes in the bass. This tied-bass notation is first explained by Caccini (1600): if two bass notes are tied, the inner voice should move on that tied note but the bass should not be repeated.<sup>27</sup> Although Caccini links this kind of notation to chitarrone technique we also find it elsewhere. Example 4.7 shows the notes implied by the figures of examples 4.2 and 4.3. Since a fourth (4 or 11) is a dissonance, it must be prepared on the step before (see cue notes).

Example 4.7 - Realization of examples 4.2 and 4.3

This method of notation is found relatively frequently in secular music and monodies. Cavalieri (1600) is even more precise and sometimes uses ties in between figures; these indicate when an inner voice should be tied.

### 4.3.4 Other hints in parts and scores

#### \* Notes and figures

As we have seen, in some cases a composer provides us with hints on what to do with inner parts. In the short scores for the accompanist examined in chapter 3, we sometimes find other voices notated in mensural notation. Although not so common, the combination of figures and additional notes (in mensural notation) may be also used to express details in the counterpoint. See how Giovanni Maria Trabaci (1616) provides an entry of a second voice in mensural notation in the bass staff of his basso continuo and then continues to use figures (example 4.8).<sup>28</sup>

Example 4.8 - Giovanni Maria Trabaci, *Missarum et Motectorum quatuor vocum* (Naples: Carlinum, 1616), p. 3.

27 Caccini (1600): 'Havendo legato alcune volte le corde del basso, affine che nel trapassare delle molte dissonanze, ch'entro vi sono, non si ripercuota le corda e l'udito ne venga offeso.'

28 Unfortunately, the other parts are lost, so we are not able to compare the parts with the organ part. This kind of notation can still be found in much later church music, for example in masses by Fux.

Francesco Rasi (1608) also combines figures with mensural notation to indicate specific inner parts (examples 4.9 and 4.10).

Example 4.9 - Francesco Rasi, *Vaghezze di musica* (Venice: Gardano, 1608), p.1.

Parole del Petrarca . I

He fai Alma che pè fi? haurem mai pa ce? Haurem mai tric

Example 4.10 - Francesco Rasi, *Vaghezze di musica* (Venice: Gardano, 1608), p. 11.

to Infi nito do lore Homai partit' à

Such hints can also be found in manuscripts; Cavalieri, for example, combines the use of notes and figures on several occasions in his Lamentations.<sup>29</sup>

### \* Signs and words

Several composers use signs in the *basso* part to indicate the amount or kind of voices singing at a particular moment.

- ◆ Banchieri (1595) uses the indications *à 4* and *à 8* to show whether one or both choirs are singing.
- ◆ Viadana (1612) uses *Voto* (empty) and *Pieno* (full) to show whether one or both choirs are singing.
- ◆ Negri (1613) uses *à 3* (for 3 singers), *à 4* (when the second choir is singing) and *tutti*.
- ◆ Freddi (1616) employs the word *Tutti*.
- ◆ Cortellini (1617) uses capital letters and capital letters with lines to indicate which voice is singing solo.
- ◆ Ceresini (1618) uses *Tutti* and *solo* as well as *piano* and *forte*.
- ◆ Ghizzolo (1619) indicates the entry of the second choir by *FORTE* and at *PLANO* the second choir stops singing. He also uses the letters C. A. Q. T. B. to show where the respective parts (*canto*, *alto*, *quinto*, *tenore* and *basso*) enter.

<sup>29</sup> See Rotem (2015), pp. 85–86 and 97.

- ◆ Girelli (1620) indicates which voice is singing by using the now well-known abbreviations: S. A. T. B.

If echo effects are used in a composition these can also be indicated:

- ◆ Viadana (1601) uses ‘P.’ for the echo.

These rubrics can help both with the registration (see chapter 4.11) as well as with the realization of the basso continuo.

## 4.4 The main sources

Agazzari, Bianciardi, Banchieri and Sabbatini (1628) wrote texts with practical implications for playing on the bass. They provide us with information on:

- ◆ which consonances and, to a lesser extent, which dissonances to add above the bass.
- ◆ how to make sure the singing voices will not be covered and disturbed.
- ◆ what to do, or not to do, to make the instrument sound good according to their taste.

Viadana and many others provide information in prefaces to music publications.

Some rules seem to be universal, such as not disturbing the singers with diminutions, but many rules only provide us with very basic knowledge, which is not always helpful in the compositions we want to play. Other commentaries show that different authors had different opinions. Viadana and many others seems to rely on a certain amount of *colla parte* playing. Other authors say we should avoid doubling the upper parts as much as possible. Both Agazzari and Bianciardi, present the most practical and general information, stressing that it is impossible to give general rules. Their examples are extremely useful for extracting further information, but they are rather abstract and we know nothing of their relationship to the upper part(s). Sabbatini gives instruction on how to play the left hand upon a bass, in a manner that is typical for keyboard technique and keyboard sound around 1600.

### 4.4.1 Viadana

Viadana’s preface to his *Concerti* is the earliest and probably most famous description of continuo in the context of smaller-scale liturgical church music. It may be regarded as the first treatise for basso continuo, but since it refers specifically to the pieces in that collection, their notation, and their nature as small-scale concertos, it needs to be read within that context. Apart from an explanation of the reasons that led him to compose these pieces, he gives twelve rules for anyone who wishes to play them. The rules range from specific practical comments about the performance up to very general advice. Viadana’s preface with his twelve rules has been interpreted, re-interpreted and translated several times;<sup>30</sup> here we will focus only on the practical implications of these rules.

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30 See for example Schneider (1918), Arnold (1931/1962), Strunk (1952/1998), and Haack (1974).

Viadana's rules that are relevant for continuo playing can be divided into two main categories:

- ◆ Rules to ensure that the singing voices will not be covered or interrupted.
- ◆ Rules that originated from the practice of playing *colla parte*, playing all the parts of a composition as accompaniment.

### ✱ Rules to ensure that the singing voices will not be covered or interrupted

**Rule no. 2:** 'the organist should play the partitura [in this case he means the instrumental bass line] in a simple manner, in particular with the lower hand.' By playing 'simply' he probably means to play it without ornaments or diminutions in the left hand. This is made clearer after he comments that it is possible to make some movements in the right hand, that is, add ornaments or diminutions, but only occasionally and in a manner that will not cover or confuse the singers.<sup>31</sup>

**Rule no. 7:** 'when playing the *ripieni* on the organ, one should do so with hands and feet, but without adding other stops; because the nature of these soft and delicate *concerti* would not support the noise of an open organ.'<sup>32</sup> This warns us that the accompaniment should not cover the singers in terms of volume.

### ✱ Rules that originated in the practice of playing *colla parte*

**Rule no. 4:** 'the organist shall be advised to play the cadences<sup>33</sup> always at their places.'<sup>34</sup> An unfigured continuo line, as opposed to a score or intabulation, leaves out important information, including that which concerns the cadences: where are they present, what kind of cadences, and in which tessitura. Viadana clarifies what he means by saying that if a *concerto* is for a bassus, the cadence should be in the bass, if it is a tenor the cadence should be in the tenor etc.

Otherwise, he adds, it will create a bad effect (*cattivo effetto*) if the cantus makes the cadence and the organ plays it in the tenor. As it is not possible to get this information from an unfigured bass alone, Viadana seems to require looking at the part-books of the other parts beforehand, which he recommends in rule no. 3<sup>35</sup> or alternatively to prepare an intabulation as recommended in rule no. 6,<sup>36</sup> where he states that, although he thinks intabulations "speak" better, he has not had them made, as not everybody is capable of sightreading intabulations.

**Rule no. 5:** when one comes across a *concerto* which begins in the manner of a fugue, the organist should also start with only one note [tasto solo], and at the entrance of the [other] parts he may

31 Viadana (1602): 'Che l'Organista sia in obbligo di suonar semplicemente la Partitura, & in particolare con la man di sotto, & se pure vuol fare qualche movimento dalla mano di sopra, come fiorire le Cadenze, o qualche Passaggio a proposito, ha da suonare in maniera tale, che il cantore, o cantori non vengano coperti, o confusi dal troppo movimento.'

32 Viadana (1602): 'quando si farà i ripieni dell'Organo, faransi con mani, e piedi, ma senza aggiunta d'altri registri; perché la natura di questi deboli, & delicati Concerti, non sopportano quel tanto romore dell'Organo aperto.'

33 It seems that Viadana is using the term *cadenza* as homonymous with *clausula*.

34 Viadana (1602): 'Sia avvertito l'Organista di far sempre le Cadenze a i lochi loro come sarebbe a dire, se si canterà à un concerto in voce sola di basso far la Cadenza di Basso: se sarà di Tenore far la Cadenza di Tenore: se di Alto, o Canto a i lochi dell'uno, e dell'altro; perché sarebbe sempre cattivo effetto se facendo il Soprano la sua cadenza l'Organo la facesse nel Tenore, ovvero cantando uno la Cadenza nel Tenore l'Organo la suonasse nel Soprano.'

35 Viadana (1602): 'Sarà se non bene, che l'Organista habbia prima data un'occhiata a quel Concerto, che si ha da cantare, perché intendendo la natura di quella Musica, farà sempre meglio gli accompagnamenti.'

36 Viadana (1602): 'Che non si è fatta la intavolatura a questi Concerti, per fuggir la fatica, ma per rendere più facile il suonargli a gl'Organisti, stando che non tutti suonerebbero all'improvviso la Intavolatura, e la maggior parte suonaranno la Partitura, per essere più spedita: però potranno gl'Organisti a sua posta farsi detta Intavolatura, che a dirne il vero parla molto meglio.'

accompany them as he likes.<sup>37</sup> As the basso continuo part in the Viadana *Concerti* always doubles the lowest sung note, it will also double the part that begins an imitative section (*modo di fuga*) alone. This should be doubled by the organ as *tasto solo* and not be “harmonized”. Only when more parts join is the organist welcome to play as he likes.

**Rule no. 9:** it is not always necessary for the *partitura* [the continuo part] to avoid two [parallel] fifths, nor two octaves; only the parts which are sung should avoid these.<sup>38</sup> As seen in chapter 2 on intabulations, when transcribing polyphonic music for a perfect instrument it may seem as if parallel fifths or octaves are employed through the instances of part crossing or through added notes. This is part of the nature of polyphonic music when played on a perfect instrument. The composition itself should always be correct.

**Rule no. 12:** when one wants to sing a *concerto* with equal voices, the organist should never play in the treble, and vice versa, when one wants to sing a *concerto* with high voices, the organist should never play low, except in the *cadenze per ottava*, because then it sounds beautiful.<sup>39</sup> Although it is not completely clear what is meant by equal voices, this rule seems to imply that the accompaniment should play in accordance to the range of the composed parts, as would have been natural when playing all the parts from a score or an intabulation. The terms *concerto à voce pari* and *concerto all’alta* might be related to clef combinations—normal clefs or high clefs, but it is not completely clear.<sup>40</sup> Equally, it is not completely clear what Viadana means by *cadenze per ottava*. It could indicate that a lower octave in the bass could sometimes be used for a better effect at cadences. In intabulations for accompaniment, we have seen two such possible interpretations:

- The first note of the bass cadence is played an octave lower, either immediately or as a repercussion on the next (weaker) beat.
- The final is played an octave lower, either immediately or on the next beat.

See chapter 2 for examples of several cadences using the octave below in the bass.<sup>41</sup>

Although Viadana provides us with practical advice on playing from an instrumental basso continuo part, his *avvertimenti* alone do not give us enough detail on how to proceed, since they leave many questions open.

#### 4.4.2 Bianciardi and Agazzari: Rules on how to figure

Francesco Bianciardi’s broadside printed in 1607 is short but contains a lot of condensed information. Bianciardi seems to have been the first to use the intervals of the movement of the bass as a guide to which notes should be played on it, an approach that can be seen later sources. This can be very useful for unfigured (or very scarcely figured) basses.

37 Viadana (1602): ‘Quando si troverà un Concerto, che incominci a modo di fuga l’Organista, anch’egli cominci con un Tasto solo, e nell’entrar che faranno le parti sij in suo arbitrio l’accompagnarle come le piacerà.’

38 Viadana (1602): ‘Non sarà mai in obbligo la Partitura guardarsi da due quinte, né da due ottave; ma si bene le parti che si cantano con le voci.’

39 Viadana (1602): ‘Quando si vorrà cantare un concerto a voce pari, non suonerà mai l’Organista nell’acuto, & all’incontro quando si vorrà cantare un Concerto all’alta, l’Organista non suonerà mai nel grave, se non alle cadenze per ottava; perché all’hora rende vaghezza.’

40 In Viadana’s collection, pieces with high-clef combinations have the organ part transposed a fourth lower, and some pieces for solo soprano in high-clefs also include the comment (next to the transposed-down bass): ‘*Sonando questo concerto co’l Cornetto l’Organista sonarà la quarta alta*’ (‘Playing this *concerto* with a cornetto, the organist should play a fourth higher’). That is, normally, as Viadana proves by his transposed continuo part, pieces with high clefs should be played a fourth down, but when performed instrumentally they may be played high, as written in the singers’ part-books.

41 We used the term *contrabassi* there, in accordance with Agazzari’s terminology. See example 2.14 as well as Campagne (2018), chapter 10.9, pp. 271–74.

The following rules can be distilled:

### \* Basics

- ♦ Every bass note is to be accompanied by a third and a fifth. When a perfect fifth does not fit naturally above a note, it should be replaced by a sixth. In the musical system of the time this may happen:
  1. on the note B
  2. on the note E when there is a flat in the key signature
  3. every time the bass has a sharp.
- ♦ Thirds are natural, except:
  1. When the bass goes up a fourth or down a fifth (as in an authentic cadence); in this case, a major third is to be used.
  2. When the bass goes up a fifth or down a fourth (as in a plagal cadence); in this case it may be either natural or minor.
- ♦ Final cadences end with a major third.
- ♦ When moving from an imperfect interval to a perfect interval, one must do this with “the nearest” (one of two voices must move a semitone, the other a tone).<sup>42</sup>

### \* Suspensions and passing notes

- ♦ Apart from notes that require a sixth because a fifth is not possible, sixths may be used as a passing note (see example 4.11). When the bass rises by a fifth or descends by a second or a fourth such a passing sixth should be major. Otherwise, it should be natural.
- ♦ When the bass descends a step or by a fourth, it is possible to play a seventh (presumably prepared from before) and then a major sixth.

Example 4.11 – Francesco Bianciardi, *Breve Regola* (Siena: Falcini, 1607), I-Bc C96.

The image shows a musical score for a bass line. It consists of two staves. The upper staff contains a sequence of notes: G, A, B, C, D, E, F, G. The lower staff contains a sequence of notes: G, A, B, C, D, E, F, G. Above the upper staff, there are labels: '6ª naturale' above G, '6ª maggiore' above A, '6ª maggiore' above B, and 'setta maggiore' above C. The notes in the lower staff are placed below the notes in the upper staff, indicating the intervals between them.

According to Bianciardi, as composers have the liberty to use whatever consonances they prefer as well as dissonances, the challenge is to know when to play which imperfect consonances; that is, at what points should a sixth should be played instead of a fifth and which kind of sixth should be used, and whether the thirds should be minor or major.<sup>43</sup> He also concedes that these are only the most basic rules as it is difficult to deal with everything in brevity.

In 1607 the same printer Falcini published Agazzari’s short treatise on playing on a bass: *Del sonare sopra'l basso con tutti li stromenti*. Agazzari commences by stating that it is impossible to give fixed rules

42 This is an old and general rule of counterpoint. Agazzari (1607) also repeats it, p.6: ‘andare dall’imperfetta, alla perfetta, con la più vicina.’

43 Bianciardi (1607): ‘resta nondimeno la libertà al compositore d’usar le consonanze delle maggiori, mescolando diverse spetie di dissonanze, delle quale il darne sicuro ordine, impossibile.’

on how to play on a bass, as composers are at liberty to write whatever consonances or dissonances they like. Thus, in his opinion the best remedy is to write in figures. However, he does supply one rule of thumb:

- ♦ All cadences, whether in the middle or at the end, need a major third on the final chord (the *finalis*). But even in this case he adds that for security reasons it is better to indicate them with figures on the notes, especially at the *cadenza mezzane*, the cadences in the middle of the piece.

### \* General recommendations

Bianciardi and Agazzari also give some more general recommendations:

For contrary motion:

- ♦ Move in contrary motion (especially between the outer parts), avoid consecutive perfect intervals of the same kind (that is, parallel fifths or octaves) and proceed in parallel thirds, especially in the higher range.<sup>44</sup> (Bianciardi)
- ♦ If the bass goes up by step, the upper hand must descend and the contrary (that is, proceed in contrary motion).<sup>45</sup> (Agazzari)

For diminutions in the bass:

- ♦ Downward scales in the bass should be accompanied by parallel tenths in the upper part; in the left hand the first note should have a fifth and the second a sixth.<sup>46</sup> (Bianciardi) This is demonstrated in example 4.12, where the bass descends in quarter notes (see below).
- ♦ If the bass proceeds in *note diminuite* (diminutions) or *tirate* (scales), the other parts should remain on the consonances that appeared on the first note of the progression.<sup>47</sup> (Bianciardi) This is demonstrated in his example, where the diminutions are in eight notes.
- ♦ If the bass goes up with a *tirata*, the upper hand remains still and the contrary.<sup>48</sup> (Agazzari)

For leaps in the bass:

- ♦ When there are leaps of more than a third in the bass, every note should have its own chord. (Bianciardi, Agazzari)
- ♦ If the bass jumps a third, fourth or fifth, the upper hand must move by step or remain on the same notes, as it is not good to move in parallel motion as this would lead to parallels fifths and octaves.<sup>49</sup> (Agazzari)

44 Bianciardi (1607): ‘E soprattutto: perché l’armonia nasce da diversità di suoni ordinati per contrari movimenti [...] E questo maggiormente si deve osservare con le parti estreme, fuggendo il procedere per consonanze perfette della medesima spetie; usando il movimento contrario, o procedendo per terze, che nel acuto fanno buonissimi effetti.’

45 Agazzari (1607), p. 7: ‘... se [il basso] va continuamente all’insù, si deve con la mano disopra venir all’in giù, o continuamente, o con salto; et così per il contrario.’

46 Bianciardi (1607): ‘... e quando scende per grado, con diminutione, si far sopra alla prima nota quinta, e sopra alla seconda sesta, accompagnata con la decima di sopra.’

47 Bianciardi (1607): ‘Quando il basso procede per note diminuite, per tirate, si fa consonanza sopra la prima nota della battuta, in modo che della tirata ne venga una buona, e una gattiva.’

48 Agazzari (1607), p. 7: ‘se il basso va all in sù con tirata, la man sopra sta ferma.’

49 Agazzari (1607), p. 7: ‘... se la mano di sotto saglie, o scende per salto di terza, di quarta, o di quinta: allora con la mano di sopra dovete procedere continuamente; perché non è bene salire, o scendere insieme, che è brutto vedere, e sentire; e non vi è varietà alcuna, anzi sarebbon tutte le ottave e quinte.’

For dotted notes:

- ◆ Where there is a dotted minim or quarter notes, a consonance should be played over the dot, whereas the note after the dot should be treated as a passing dissonant note (*nota gattiva*).<sup>50</sup> (Bianciardi)

For added notes:

- ◆ Playing in only three parts is *troppo povero* ‘too poor’, the harmony can be enriched by adding octaves to the bass and other parts.<sup>51</sup> (Bianciardi)
- ◆ At cadences one can add an octave below the bass, but one should not play thirds and fifths on very low notes.<sup>52</sup> (Bianciardi)
- ◆ The organist should sometimes add some *contrabassi* (Agazzari).<sup>53</sup> In the copy of a letter from 1606 which Banchieri publishes in 1609, Agazzari mentions that this should be done on the pedals.<sup>54</sup>
- ◆ It might be necessary to add voices when the words demand it. For example, in *esclamazioni* it is helpful to use ‘extreme’ (very low?) strings. (Bianciardi)

For the range:

- ◆ Agazzari (1606) advises to play with the hands close together and low because in higher registers one will take away from (cover) the voices and instruments.<sup>55</sup> In 1607 he repeats this and adds that one should frequently avoid playing the same note as the soprano as much as possible, and not add diminutions or *tirate*.<sup>56</sup> Furthermore, Bianciardi tells us that the accompanist should stay in the higher register as much as possible when accompanying lighter texts and in the lower register for sadder ones.

## \* Musical examples

Both Bianciardi and Agazzari supply musical examples in their texts. Unfortunately, these examples are rather abstract. They show only a keyboard part and thus fail to demonstrate any kind of relationship between the accompaniment and the accompanied parts. We have examined these examples as intabulations (see chapter 2). Here we will examine them as realized *basso* parts.

50 Bianciardi (1607): ‘Cosi quando si sarà la minima, e semiminima col punto, si fa la consonanza sopra il punto, e la nota, che segue, passa per gattiva.’

51 Bianciardi (1607): ‘Ma perché sarebbe troppo povera l’armonia, se solamente si ponessino le tre voci, sarà molto utile aggiunger dell’ottave al Basso, et altre Parti per arricchirla ...’

52 Bianciardi (1607): ‘nelle cadenza toccar l’ottave sotto al Basso, fuggendo nelle chorde molto gravi le terze, e le quinte; perché fanno troppa borda l’armonia, offendendo l’udito.’

53 Agazzari (1607), p. 6: ‘ma si bene aiutandola con qualche contrabasso.’

54 Agazzari (1606) in Banchieri (1609), p. 68: ‘toccando alle volte con gratia gli pedali in contrabasso.’

55 Agazzari (1606) in Banchieri (1609), p. 68: ‘sopra ogni altre cosa stretto, & grave, che l’acuto leva assai alle voci, & altri stromenti, ...’

56 Agazzari (1607), p. 6: ‘fuggendo spesso le voci acute, perché occupano le voci, massime i soprani, o falsetti: dove è da avvertire di fuggire per quanto si puole, quel medesimo tasto che il soprano canta; né diminuirlo con tirata, per non fare quella raddoppiezza, et offoscar la bontà di detta voce, o il passaggio, che il buon cantante ci fa sopra: però è buono suonar assai stretto, e grave.’

## ✂ Bianciardi

Example 4.12 - Francesco Bianciardi, *Breve Regola* (Siena: Falcini, 1607).

Comments on Bianciardi's written-out example (example 4.12)

Bar	
1	The first chord has five voices (an octave above the bass is added) and the second has four. Contrary motion is used.
2	Both chords are major because the bass rises a fourth/descends a fifth.
3	Two passing notes: a downward seventh in the first half of the bar and then an upward major sixth (it is a major sixth because the bass ascends by a fifth). The first chord has five voices and the second has four. What seems like octave parallels between the bass and tenor could be explained by voice crossing (see example 4.13 for a possible scoring of these voices).
4	Two cases of a transitional major sixth when the bass descends by steps. Here too, it seems that the two inner parts are crossing; otherwise, there are octave parallels (see again example 4.13).
5	The dotted minim in the bass: As explained in the text, consonances are played on the dot, and the following quarter note in the bass is transitional. The first half of the bar seems to be in four voices and the second half in five voices.
6	A sixth chord on a B natural ( <i>per b quadro</i> ). Four- and five-part chords. Since on the second half of the bar, the bass consists of <i>note diminuite</i> , the consonances are played only on the first note of the group.
7	Because the bass consists of <i>note diminuite</i> or <i>tirata</i> , the consonances are played only on the first note. Four- and five-part chords.
8	A two-step cadence with 4-3#. Four- and five-part chords.
9	Downward stepwise motion as described in the text: right hand in parallel tenths, and the left hand with fifths and then sixths. The entire bar seems to be using only three voices.
10	The top part seems to have an unusual leap from b to e. This could be explained as an extra third above the <i>finalis</i> , as seen in some intabulations in chapter 2 above.

11	The bass moves in quick leaps; thus each note needs its own chord. The first chord is major because of the upwards leap of a fourth. The chord on c is not minor, although according to Bianciardi's instructions in such leaps it might be the case. The e is harmonized with a sixth chord although according to his text it should only happen when there is a flat ( <i>per b molle</i> ) but this is a common exception. There is a short tenor-cadence with a seventh and a sixth, as mentioned in the text, which is formed with only three voices.
12	A two-step cadence with 4-3 #. A passing sixth. Four- and five-part chords.
13	The dotted bass is treated as instructed with consonances on the dot. The top part proceeds in parallel tenths to the bass. A two-step cadence with 4-3 #.

Example 4.13 - Bianciardi's example mm. 3-5: intabulation and a presumed four-part score.

**Range:** the overall range of the right hand is from a to c", whereby the upper part goes from b to c" but in general it stays around g'.

**Number of parts:** the number of parts is consistently inconsistent; there are normally four, but sometimes five or three. Except in diminutions, there are always two or three parts in the left hand.<sup>57</sup>

All in all, Bianciardi's example is very effective and demonstrates many points discussed in the text.

<sup>57</sup> This conforms to Diruta's rules on how to intabulate. See Campagne (2018), chapter 8.2.

## ✂ Agazzari

Example 4.14 - Agostino Agazzari, *Del sonare sopra'l basso con tutti li stromenti e dell' uso loro nel concerto* (Siena: Falcini, 1607), p. 7.

Comments to Agazzari's written-out example (example 4.14).

Bar	
1	Four- and five-part chords. It seems as if on the second chord the d' in the tenor is added (the g' moves to the f' in the middle voice and not to the d' in parallel octaves).
2	Example of a stepwise moving bass ( <i>tirata</i> ) with upper notes held. Four parts and then five parts.
3	Harmonization of each note and use of contrary motion
4	Cadence with 6 and 5 (not mentioned in the text). Four- and five-part chords.
5	Harmonization of each note and contrary motion where possible.
6	Although moving quickly, since the bass leaps each note gets harmonized. The minim d gets a major third as the bass descends a fifth. Four- and five-part chords.
7	According to the instructions, the B gets a sixth chord. The dotted note is treated according to Bianciardi's instructions.
8	Five-part <i>finalis</i> , whereby the low G can be seen as an added <i>contrabasso</i> note.

**Range:** the overall range of the right hand is b to e'', whereby the upper part goes from d' to e''. In general, it stays on g' and above, and is thus higher than Bianciardi's example. Agazzari's example seems to contradict his written text, where he advises to play low with the hands together and not stay in the same register as the soprano. The top voice of the realization is very much within the cantus range, it seems unlikely that a sung cantus (if intended) would be above it.

**Number of parts in the chords:** whereas Bianciardi's example is in four- to five-parts throughout, Agazzari mostly adds the fifth part on the *finalis* of cadences (as in bars 4, 6 and 8). In both examples the left hand plays one to three parts simultaneously.

### 4.4.3 Banchieri

In the *Dialogo Musicale* of the 1611 extended edition of *L'Organo suonarino* Banchieri gives 'his friend' some advice on learning how to play on a bass (see chapter 3.4). After mentioning the treatises of Viadana, Bianciardi and Agazzari, Banchieri shows how to add parts above the bass. He shows a few two-part examples, but the main examples are all consistently in four parts (although sometimes two parts are in unison). He ends the chapter by insisting that it is important to always hear four properly constructed parts.<sup>58</sup> The example is in a four-part score—see example 3.4 above. Similarly to

58 Banchieri (1611), p. 65: '... un ben tirato contrapunto che si sentino tutte quattro le parti.'

the examples of Agazzari and Bianciardi, this example is abstract and thus it cannot teach us about the relation between the realization and the voices. However, as opposed to Agazzari and Bianciardi, the counterpoint of these examples is poor; both the motion of outer voices and inner voices seems compromised (yet still “correct”).

**Doubling the voices:** in 1609 Banchieri advocates the use of compound figures to avoid playing in parallel octaves with the voice.<sup>59</sup> In 1614, however, he concedes that it is not bad if the voice and the basso continuo move in parallel octaves for several notes, as the sound of the instruments is different.<sup>60</sup> He compares this to accompanying on a four-foot organ or a harpsichord with two registers.<sup>61</sup>

**Range:** in general, the top parts move between b and c", usually centering around g' and a'.

#### 4.4.4 Sabbatini

In 1628, Galeazzo Sabbatini published a short treatise called *Regola facile e breve per sonare il basso continuo, nell'organo manachordo, o altro simile stromento*. This is a very basic method for beginners learning to play upon the bass from a notated part. It does not require any previous knowledge of counterpoint etc. but presents a method whereby it is possible for a beginner to “fake” their way through playing upon a bass and avoid obvious mistakes. It is entirely based on the left hand and presents a system whereby the left hand will play one to two notes when the bass is high and two to three notes when the bass is low, avoiding obvious parallels by filling them in. The result will be a realization that is mainly in three- to four-part chords, with some two- and five-part chords occurring.

For contrary motion:

- ♦ Using Sabbatini’s system for the left hand will automatically create mostly contrary motion, with some jumps in the right hand if the hands come close together.

For diminutions in the bass:

- ♦ Unless the bass is disjunct only every second note needs to be accompanied.

For leaps in the bass:

- ♦ All notes should be harmonized individually.

For when all the sung parts are moving together in semiminims or smaller values:

- ♦ All the bass notes should be harmonized individually.
- ♦ It is often better to play all or some of the bass notes *tasto solo*, playing the *accompagnamenti* only in the right hand.

For the range:

- ♦ The range of the right hand should stay between g and b'.<sup>62</sup>
- ♦ Both hands should stay as close as possible.

59 Banchieri (1609): ‘Tale segnamento di numeri sarà di molto utile ne gli Concerti simili, per sfuggir due overo tre ottave che scorer possono tra il suono, & canto.’

60 Banchieri *Cartella musicale* (Venice, 1614): ‘... se la voce cantabile, con il Basso continuo facessero tra loro due tre & quattro, & più Ottave ascendendo o scendendo non fa malefetto, essendo differente il suono stromentale dalla voce dearticolata, li come scorgiamo quando le voci cantano in concerto ne gl’Organetti all’Ottava sopra, che non fanno difformità ma vaghezza, & quando si dice che nell’osservato contrapunto vengono vietate due & più ottave seguente s’intende semplicemente nelle voci dearticolate, atteso che negli suoni stromentali fanno grato sentire chiaro testimonio gli Clavicembali da dui registri.’

61 He probably means an 8’ and 4’ register, not two 8’ registers as found in later Italian harpsichords.

62 Sabbatini (1628), p. 10: ‘Terzo si deve avvertire che quelle consonanze le quali deve haver la nota, e che non si saranno toccate dalla sinistra si dovranno supplire dalla destra, ma però dal G.2° fino al B.3° inclusivamente osservando di tenere le mani più vicina l’una all’altra che sia possibile.’

Sabbatini concludes his chapter on how to play upon the bass rather optimistically with the following:

And if what has been said is observed, one will seem almost to be playing as if the bass were intabulated, and he who relishes using this little rule, relying however on what has been said above, cannot but do well and will always be praised by whoever sees him play.<sup>63</sup>

In modern literature this treatise is often criticized for suggesting unrefined solutions,<sup>64</sup> but the focus on the left hand is something that can benefit many, especially players nowadays who are more experienced with eighteenth-century style continuo, with three notes in the right hand and the bass in the left hand.<sup>65</sup>

#### 4.4.5 Conclusions from Viadana, Bianciardi, Agazzari and Sabbatini

The following are summarized conclusions of the above chapters. Further conclusions will be discussed below in chapter 4.8 about instrumentation.

##### ✂ Doubling the singing parts

- ◆ As the texts examined are not consistent and the examples are standalone examples, we cannot make any conclusions as to the consistent doubling of the upper parts.
- ◆ Viadana recommends a certain amount of doubling (imitative entries, cadences).
- ◆ Banchieri recommends a certain amount of doubling.
- ◆ Agazzari recommends avoiding the top part as much as possible (his example, however, is relatively high).
- ◆ Bianciardi and Sabbatini do not mention the top parts.
- ◆ Viadana and others mention that intabulations can be better than basso continuo. Sabbatini contends that if you follow his rules the result will resemble an intabulation, but it is unlikely that the top part will be doubled with his simple rules.

##### ✂ Range used

- ◆ The hands should stay as close as possible.
- ◆ The right hand should play between g and b' (Sabbatini).
- ◆ In the examples we find the following ranges for the right hand:
  - Agazzari: b to e'', (upper part d' to e'')
  - Bianciardi: a to b' (upper part b to c'')
  - Banchieri: c' to c''

##### ✂ Left Hand

- ◆ In all intabulated examples with a few small exceptions, the left hand takes over a certain amount of the notes, usually two to three parts.

63 Sabbatini (1628), p. 22: ‘& osservandosi quanto s'è detto si verrà a sonare quasi come fosse il Basso intavolato, e chi havra gusto di servirsi di questa poca regola dependente però dal detto di sopra, non potrà far altro che bene, e da chi sarà veduto a sonare sempre sarà lodato.’

64 For example, Arnold (1931/2003), p. 120 and Rotem (2015), pp. 48–49.

65 For a full examination of Sabbatini's treatise and its positive sides see Campagne (2018), pp. 201–10.

### ✂ Inconsistent number of parts

- ◆ The examples noted as intabulations are three to five parts.
- ◆ Sabbatini goes from three to four parts but exceptionally also two to five parts.
- ◆ At cadences *contrabassi* can be added (notes an octave below the bass).
- ◆ Banchieri requires four well-constructed voices, the examples are in score.

### ✂ Finals are major

- ◆ All the finals have a major third.

### ✂ Parallels

- ◆ The texts mention that it is not necessary to always avoid parallels. It seems that they mean parallels between inner voices and never between outer voices.
- ◆ All examples contain a certain number of parallels, resulting either from voice crossings or from added notes. These are never between the outer parts.

### ✂ *Gruppi* on the *cantizans* of cadences

- ◆ When playing the same note as the vocal/instrumental part/s, do not play *gruppi* or *tirate* (Agazzari). This might imply that you can ornament a note if the singer or instrumentalist is not occupying the same note.
- ◆ Occasionally add ornaments or diminutions in such a manner that will not cover or confuse the singers (Viadana).
- ◆ Only Bianciardi's example contains a very basic ornament on the *cantizans* of the final cadence.

### ✂ Diminutions/*passaggi*

- ◆ When diminutions or *passaggi* occur in the left hand, consonances are played in the right hand on the first beat (alternatively if these diminutions are slower on every second note).
- ◆ You can add ornaments or diminutions, but only occasionally and in a manner that will not cover or confuse the singers (Viadana).

### ✂ Realizations of cadences

- ◆ All cadences in the examples include the three cadential components (*tenorizans*, *cantizans* and *bassizans*) and are of one- or two-steps.

### ✂ For dotted notes

- ◆ Where there is a dotted minim or crotchet, a consonance should be played over the dot in some of the voices, whereas the bass note after the dot is treated as a passing note (that is, not re-harmonized).

## 4.5 Corroboration in figured sources

These rules and conclusions are of course interesting, and provide us with a reliable source of information. But we have already seen that some of these rules are for people not (yet) acquainted with playing from a basso continuo. Other explanations seem to be quite general. In practice, Banchieri's statement that with, 'accidentals and numbers composers have reduced the basso continuo to a perfect score of all the parts',<sup>66</sup> is more wishful thinking than reality, as many compositions are not figured or only sparsely figured.

Cavalieri's *Rappresentazione*, studied extensively by Rotem (2015), is one of the few examples where the figuring is extensive and precise.<sup>67</sup> Rotem's relevant conclusions are presented below.

### ✂ Doubling the singing parts

- ◆ The figuring constantly supports the doubling of the composed part/s.
- ◆ Cadences are always doubled in their exact position.
- ◆ Imitative passages are sometimes implied in the figuring.

### ✂ Range used

- ◆ The figuring implies that the top part of the realization goes up to d".

### ✂ Inconsistent number of parts

- ◆ There is no evidence, that the number of voices should be constant. It seems that four parts are a basic starting point, but the usage of three to five voices according to the situation seems appropriate.
- ◆ A certain amount of *contrabassi* have been notated, especially if the lowest sounding voice is an altus or tenor part.<sup>68</sup>

### ✂ Left Hand

- ◆ Cavalieri's figures demonstrate the need for the left hand to play some of the figures notated (as opposed to playing only the bass in the left hand).

### ✂ Finals are major

- ◆ Finals are major. Often, after a cadence that ends in major there is a quick change back to the natural/minor third.

### ✂ *Gruppi* on the *cantizans* of cadences

- ◆ No evidence of the use of *gruppi* in the accompaniment; these appear only in the singing voices.

### ✂ Diminutions/*passaggi*

- ◆ There is no evidence of the use of diminutions (on top of that, Cavalieri asks to avoid them).

66 Banchieri (1614), p. 214: 'le compositioni di tanti peregrini ingegni, che scaturiscono al giorno odierno i quali con accidenti di diesis, b molle, & numeri aritmetici hanno ridotto il basso continuo ad una perfettissima spartitura di tutte le parti.'

67 For a detailed analysis see the conclusions in Rotem (2015), chapter 3.3, pp. 168–70 and chapter 4, pp. 171–91.

68 Rotem (2015), p. 169.

### Realizations of cadences

- ♦ The cadences are more complex and varied than the ones found in the written-out examples showed above. One-, two- and four-step cadences occur. The most common cadence is the two-step cadence. The fact that cadences are mostly figured in their exact position (as also recommended by Viadana), will automatically result in the monodies for tenor being lower than the monodies for a soprano.<sup>69</sup>
- ♦ Additionally, we find sevenths added either on the first or on the last step of four-step cadences (see example 4.15).<sup>70</sup>

Example 4.15 - models of cadences with an additional seventh from Cavalieri's *Rappresentatione*.

Figure 4.15 shows three models of cadences (a, b, and c) with an additional seventh. Each model consists of a treble clef staff and a bass clef staff. The treble clef staff shows a four-step ascending cadence: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (half). The bass clef staff shows a corresponding bass line: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (half). Model a) has figures # 7 6 # below the bass staff. Model b) has figures # 4 7 # below the bass staff. Model c) has figures # 4 7 # below the bass staff.

## 4.6 What to do when you do not have a basso continuo part or line

If there is no *basso* part for the accompanist and you want to accompany on a keyboard instrument you can extract a bass part by leaving out ornaments or faster notes from vocal or solo instrumental bass part.

At times the bass part of a score consists of the ornamented version for the singer or instrumentalist, at other times an instrumental bass part is missing or never even existed, although we know an accompaniment was a necessity.<sup>71</sup> Banchieri (1614) shows how to extract an instrumental bass line, by simplifying the ascending motion but keeping the descending motion as it is (see example 4.16).<sup>72</sup>

Example 4.16 - Banchieri, *Cartella musicale* (Venice: 1614), p. 215 nr 4.

Figure 4.16 shows two staves of music. The top staff is an ornated vocal line with many ornaments. The bottom staff is a simplified instrumental bass line. The title '4 Quarto & vltimo esempio' is written between the staves.

Another rare example of how to extract an instrumental bass line from an ornamented vocal line can be found in the *Arie devote* by Durante (1608). On plate 3, where apparently some space was left over, an extra line was added, so next to the ornamented vocal bass line (labeled solo) there is also a simplified version of it. This extra line possibly demonstrates how an ornamented bass solo may be simplified for accompaniment purposes (see example 4.17).

69 See Rotem (2015), p. 165.

70 See Rotem (2015), p. 132.

71 For example, see Pacelli (1599).

72 Banchieri (1614), p. 214: 'cantando la voce del Basso una minuta di Semiminime o Crome per grado ascendendo si pratica in un modo, & discendendo in un'altro, come qui ordinatamente ciascuno potrà capire.'

Example 4.17 - Ottavio Durante, *Arie devote* (Rome: Verovio, 1608/24) 'Angelus ad pastores', last system, plate 2 and first system, plate 3.

The image displays two systems of musical notation for Ottavio Durante's 'Angelus ad pastores'. The first system consists of two staves: a vocal line in the upper staff and a basso continuo line in the lower staff. The vocal line includes lyrics: 'ndi Alle lu ia Alle lu ia Alle lu ia Al-'. The basso continuo line includes lyrics: 'or mundi Al-le lu ia Al-le lu ia Alle lu ia Al-'. The second system also consists of two staves. The upper staff is a vocal line with lyrics: 'le lu ia Alle lu ia'. The lower staff is a basso continuo line with lyrics: 'le lu ia Al-le lu ia Al-le lu ia'. The second system includes a 'sola' marking on the left and a '3' marking above the final measure of the vocal line, indicating a triplet.

The same approach to simplifying the sung voices is also found in Luzzaschi's 1601 intabulations and in the intabulations of Carlo G. It seems likely that if the upper voice was doubled as well, this would have been done in a similar manner.

## 4.7 Other written sources of information: Prefaces and descriptions

We find small bits and pieces of information in written form in many prefaces and descriptions of performances. Some of these sources are mentioned in this chapter. Some of the prefaces are for church music, others for staged works and the information found should always be seen in their context. Small-scale monodies will show and need a different approach than large-scale theatrical publications. Prefaces to such publications as well as the treatise *Il Corago* give us information on what happened on the stage and what was needed from the accompanying instruments. Where the instruments were placed, whether behind a curtain, behind the scenes or in front makes a significant difference to the kind of playing. The central theme in most comments remains to make sure the vocal or instrumental parts are supported but not covered by the basso continuo.

## 4.8 Instrumentation

Many sources provide us with some details about instrumentation as well as registration on organs. Sacred music usually includes the use of organ, but all kinds of other instruments might also be mentioned on the title page (with harpsichord and chitarrone being two of the most common). For theatrical productions, larger continuo groups are indicated.

We often find a suggested choice or choices of instruments described in paratexts. In general, it can be said that sacred music for the church was published for organ; we usually find parts with titles such as *bassus ad organum*, *spartitura per sonare nel organo* etc. The organ was also used in many other *concerti*. The mentioning of organs in a title, however, does not necessarily mean only a large church organ. As Arnaldo Morelli has pointed out there were many different types of organs, portable and

non-portable.<sup>73</sup> Organs were used in many different surroundings, not only in churches. The author of *Il Corago* considers the organ the best instrument to function as an instrument of foundation, especially if it has wooden pipes (an *organo di legno*). The best, because of its “sacred graveness”, its ability to retain the sound, its stability of tuning, and its flexibility in staged productions.<sup>74</sup> Additionally, the fact that the title of a print mentions the word organ does not exclude the possibility of adding other instruments, as is pointed out in several prefaces. Agazzari clearly states, that what he says of organs is intended for harpsichords, chitarrone and lute as well, when playing as foundation instruments.<sup>75</sup> Additionally, in polychoral music we come across the possibility of several organs as well as the other instruments mentioned, especially if the music was sung with the choirs apart. See for example Banchieri (1595), Miseroca (1609)<sup>76</sup> or Micheli (1616).<sup>77</sup>

Titles of published works sometimes include the mention of harpsichords and chitarroni as well as other instruments like harp, violin, viola da gamba, lirone etc. sometimes with a *piacendo* (if you like) added. For example:

*Il primo libro de motteti a due, tre, quatro, cinque & otto voci, con una messa a quatro accommodati per cantarsi nell'organo, clavecimballo, chitarone, ò altro simile stromento con il basso per sonare (Grandi 1610)*

*Nuovamente composta per suonare con facilità tutte le parti nell'Organo, ò Clavacimbalo, Et dentrovi (piacendo) concertare uno & dui Stromenti Acuto e Graue ... (Banchieri 1612)*

It seems clear that most of the information about sacred music for the church is primarily addressed to organists and to a lesser extent to other keyboard and plucked instrument players. With collections of monodies, however, it is not always clear which instrument is being addressed and how much the music needs to be adapted to the instrument in question. Bartolomeo Barbarino suggests that it is best to accompany a tenor with the chitarrone<sup>78</sup> or theorbo, and that harpsichords are appropriate for sopranos, especially females.<sup>79</sup>

Another performance option would be self-accompanied monodic singing, which was easier to execute with a *basso* below the singing part. As Robin Bier has pointed out:

Self-accompanied singing was a cornerstone of the identity of accomplished musicians, both female and male, enabling them to meet the demands of their noble patron and to display sprezzatura at court.<sup>80</sup>

73 Morelli, Arnold. ‘Basso continuo on the organ in seventeenth-century Italian Music.’ *Basler Jahrbuch für historische Musikpraxis* Band XVIII (1994): pp. 31–45.

74 Morelli (1995), pp. 33–34.

75 Copia di una lettera scritta dal Sig. Agostino Agazzari in Banchieri (1609), p. 68: ‘Et di quanto s’è detto dell’Organo intendesi dell’arpichordo, Chitarrone, & leuto mentre suonano per fondamento.’

76 Miseroca (1609) advocates the use of instruments for ripieni, especially if the choirs are far apart. ‘Si possono ancora concertare li ripieni de Motetti nel Organo stesso ove cantano le voci ordinarie overo separati perché la lontananza fa bellissimo effetto con multiplicare voci & frumenti, e variare ...’

77 Micheli (1616) recommends a Violone and some other instrument(s) for the “other” choir: ‘così si potrà anche concertare a due Chori divisi, suonando nell’altro Choro un Violone sopra il Basso Particolare [the second bass part] accompagnato con qualche altro instromento.’

78 See also Caccini (1601), the final page of the preface.

79 Barbarino (1608): ‘... quei Madrigali, quali sono in chiave di soprano, si possono cantare in Tenore all’ottava di sotto, che è veramente il suo proprio da cantare nel Chitarrone o Tiorba che vogliam’ dire, che per commodità di chi suona di Clavecimbalo, & in particolare per le Dame mi è parso metterle in detta chiave.’

80 Bier, Robin. *The Ideal Orpheus: An Analysis of Virtuoso Self-Accompanied Singing as an Historical Vocal Performance Practice*. (PhD Diss., University of York, 2013). See chapter 4, pp. 44–59.

It is known that several performers and composers accompanied themselves on various instruments including, the lute or chitarrone (for example Gio. Domenico Puliaschi<sup>81</sup> and Kapsperger), the harpsichord or chitarrone (Jacopo Peri)<sup>82</sup> and the lute, viol or harpsichord (Tarquinia Molza)<sup>83</sup> or the lute, harp or harpsichord (Giulio Caccini).<sup>84</sup> Cavalieri also required his singers to play instruments whilst singing and dancing.<sup>85</sup>

Certain combinations of instruments seem to have been particularly favored. For example, Cavalieri (1600) suggested the combination of lirone, harpsichord and chitarrone, or an organ with a chitarrone. He also recommended changing the instruments according to the affect of the recitation.<sup>86</sup> When we find a lute or chitarrone tablature or a guitar *alfabeto*, or less frequently a keyboard tablature, we know what specific instrument is primarily being addressed and what musical material to use as the basis for a performance. When playing from a *basso*, however, every player will always need to adapt the way in which he or she plays the accompaniment to their own instruments. As Bonini says:

I have indicated only the most necessary major thirds, not only because the sung part will show the mentioned sixths ... but also because a third and a fourth on the chitarrone will create a different effect than a tenth and eleventh on a keyboard instrument.<sup>87</sup>

In other words, he is aware that every instrument will sound differently and may need to adapt the inner voices accordingly. Therefore, he did not figure the bass in much detail.

In any case, as Cavalieri, amongst others, states: the number of instrumentalists should depend on the venue and the hall should never be too big, as otherwise it would not be possible to hear the words.<sup>88</sup>

### 4.8.1 In smaller-scale music

In smaller-scale motets as in smaller-scale secular music, we find titles such as *co'l suo Basso Generale per il Clavicembalo, Chitarrone, & altri simili stromento* (Franzoni, 1605) or *per cantare in gravicembali, chitarroni, et organi* (Bonini, 1609) and other similar combinations.

But again, the absence of the mention of a specific instrument, does not exclude the use of other instruments. Scaletta (1612) published his *Timpano celeste* with a *basso continuo per l'organo*. Even though there is no mention of other instruments on the title page, in a note to the readers on the index page he explains that he uses a star to indicate the motets which will sound better with a chitarrone (all solo motets apart from the bass solo) and two stars for passages with two chitarrones (all motets for two equal voices) with one chitarrone for each voice.<sup>89</sup>

81 See Ch. 4.10 footnote 112 and 113.

82 See the description of the performance of 'Dunque fra torbide onde' from the 1591 Intermedi to *La Pellegrina*.

83 See Bier (2013), pp. 46–48.

84 See also Caccini's (1602) discussion of the art of self-accompaniment in the preface.

85 Cavalieri (1600): 'ma si avvertisce bene, che il Ballo vuole dagl' istessi, che ballano, esser cantano, e con buona occasione d'havere stromenti in mano, dagl'istessi anco suonato.'

86 Alessandro Guidotti, preface to Cavalieri (1600): '... una Lira doppia, un Clavicembalo, un Chitarone, o Tiorba che si dica, insieme fanno buonissimo effetto: come ancora un Organo suave con un Chitarone. Et il Signor' Emilio laudarebbe mutare stromenti conforme all'affetto del recitante...'

87 Bonini (1608): 'ho voluto nondimeno segnare alcune terze maggiori più necessarie, non solo perché la parte che canta mostra dette seste, e altro, ma anco per lasciare in arbitrio di chi suona lo adattare a suo talento dette parti di mezzo, perché altro effetto fanno le terze, e quarte sopra del chitarrone, e altro effetto le decime, e undecime sopra lo strumento de' tasti.'

88 Cavalieri (1600): 'Gli stromenti siano ben suonati, e più, e meno in numero secondo il luogo, o sia Teatro, overo Sala [...] che rappresentandosi in Sale molto grandi, non è possibile far sentire a tutti la parola.'

89 Scaletta, Orazio. *Timpano celeste a una doi tre e quatro voci*. (Venice: Ricciardo Amadino, 1611): 'Tutti quelli Motetti, a quali sarà posto questo segno \*, si intenderanno che faciano meglio riuscita co'l Chitarone; & con doi Chiteroni, ove sarà duplicato detto

## 4.8.2 In larger-scale music

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In larger-scale music, both secular and sacred, and both scenic and non-scenic, larger instrumental groups seem to have been common practice.

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### ✦ Sacred

In Bernardino Borlasca's *Cantica divae Mariae Virginis* (1615) the printer Giacomo Vincenti addresses the readers describing a rich orchestration that includes bowed instruments, wind instruments, and other instruments 'according to today's customs'.<sup>90</sup> Viadana (1612) provides detailed information as to which instruments should be used to accompany his psalms for four choirs and at what pitch these instruments should play. Apart from information on instrumentation, Micheli (1616) amongst others, presents information on how polychoral works can be performed: either with the choirs close to each other or farther apart with a violone playing with the second choir.<sup>91</sup>

### ✦ Staged music

From at least 1539 onward there are descriptions of performances of *Intermedi* as well as paratexts found in *Intermedi* prints.<sup>92</sup> Other large-scale compositions such as Cavalieri's *Rappresentazione* (1600), Peri's *Euridice* (1601),<sup>93</sup> da Gagliano's *Dafne* (1608) or Monteverdi's *Orfeo* (1609) present ample information on specific combinations of instruments used in specific sections within the work. Among the various instruments, organs and harpsichords are almost always used. That the result of such large continuo groups was not always satisfactory, was already mentioned by Bottrigari (1594).<sup>94</sup>

Other than instrumentation, we have some more information concerning the general performance practice of staged musical works both from Cavalieri and from Marco da Gagliano (preface to *La Dafne*, Florence, 1608). While Cavalieri continued the tradition practiced in the Florentine *Intermedi* of the sixteenth century and hid the instrumentalists behind a curtain, Gagliano asks that the instrumentalists be situated in such a way that they can see the faces of the singers to hear them better and thus play better together. History proved that Gagliano's way, where the instruments are situated in front of the stage, was the one accepted and practiced in operas well into the eighteenth century (see also *Il Corago* below).

## 4.9 *Il Corago*

*Il Corago* is a unique anonymous treatise that concerns general issues in music-theater productions. It contains a few remarks concerning the performance of basso continuo and even refers specifically to the first Florentine attempts to revive the Greek plays and the way they were accompanied. This text, titled *Il Corago: o vero alcune osservazioni per metter bene in scena le composizioni drammatiche*, is undated, but was probably written sometime in the 1630s.<sup>95</sup> After explaining that the Greeks, due

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segno \*\* cioè uno per cadauna parte che canti.'

90 Borlasca, Bernardino. *Cantica divae Mariae Virginis octonis vocibus & varijs instrumentis* . . . (Venice: Vincenti, 1615). 'Il Primo Choro vuol essere di quattro voci principali col Soprano o Eunuco, o di Falsetto dilettevole accompagnato da corpo di varii Istrumenti di Viole a braccia, o a gamba Arpone, Lirone, e simili come hoggi di si costuma...'

91 See for example Micheli (1616) with an extra part (*basso particolare*) for the Maestro di Cappella or for a violone player in the second choir.

92 See the *Musiche fatte nelle nozze* by Francesco Corteccia (Venice: Antonio Gardano, 1539) or the 1589 *intermedi* for 'La Pellegrina': *Intermedi et concerti, fatti per la commedia* (Venice: Vincenti, 1591).

93 Peri (amongst others) even mentions the people that were playing in the performance: Signor Jacopo Corsi gravicembalo, il signor Don Grazia Montalvo chitarrone, Messer Giovanbattista dal violin Lira Grande, Messer Giovanni Lapi Liuto grosso.

94 Bottrigari (1594) cited in Nuti (2007), p. 17.

95 The text is thought to have been written between 1628 and 1637 by Francesco Rinuccini (1592–1657). Further details can be found in the introduction to the modern edition of the text: Fabbri, Paolo and Pompilio, Angelo (ed.). *Il Corago: o vero alcune osservazioni per metter bene in scena le composizioni drammatiche*. (Florence: Leo S. Olschki, 1983); and in Savage, Roger and Sansone, Matteo. 'Il

to their instruments, must have played rather empty textures with only few fifths and octaves as accompaniment, the writer states that good musicians of his time also follow this idea; they accompany with ‘only one or two notes at certain points at the beginning or ending of a word with much grace’.<sup>96</sup> This kind of playing, he states, ensures that the text would be understood and not covered; too much sound from the accompaniment might disguise and confuse the singing. He then writes that in the first attempts to ‘restore the ancient music of the stile recitativo’ in Florence,<sup>97</sup> the same principle was considered, and that in fact it was difficult for the players to play so little—they felt as if they were playing nothing. However, by playing so little and by leaving a lot of space for the singing and the text, they did a lot. Despite this, he admits that a big group of instruments can give a special taste and variation to the accompaniment, when taking care not to obscure (*offuscare*) the singing.

In general, the number of basso continuo instruments (he mentions specifically harpsichords and violoni) should be proportional to the number of singers. When accompanying one singer, and especially when the instruments are placed closer to the audience than the singer, they should be few and should never play in *piena armonia*, as this would cover the singers. When accompanying recitatives, the playing should be neither strong nor rushed. It is better, he writes, to ‘accompany here and there [in a discreet way] like some people do on the theorbo, when it happens that the singer has to sing many words on the same chord of the bass.’<sup>98</sup> According to *Il Corago*, then, the accompaniment in recitatives should therefore be rather sparse. This seems to contradict, for example, Cavalieri’s request for instruments to play with full harmonies.<sup>99</sup> However, we should remember that in Cavalieri’s case the instruments were behind the curtains, while in *Il Corago* the instruments are described as being at the front of the stage, close to the audience, and therefore they might easily cover the singers. *Il Corago* mentions one exception: whenever the voice of the singer is *gagliarda* (strong, lively) the instruments are welcome to play full. Lastly, it is written that in a situation where the voice is still (*ferma*), one could ‘muovere l’istrumenti con qualche bel contrapunto’ for the sake of variety. This might be a comment for composers more than for the basso continuo players; without an example it is hard to know exactly what is meant.

#### 4.10 Some differences between accompanying small- and large-scale music

Agazzari divides the instruments into those that serve as instruments of foundation and ornamentation. In general, keyboard instruments function as instruments of foundation.<sup>100</sup> Whether to accompany with full chords or only with a few notes depends primarily on the lineup of the composition and the forces at hand. Agazzari (1607) describes this as follows: an instrument that serves as a foundation instrument must be played ‘with great judgement and due regard for the number of voices.’<sup>101</sup> Agazzari specifically also mentions harpsichord and other plucked instruments, which should be played ‘now piano now forte also according to the quality and quantity of the

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Corago and the Staging of Early Opera: Four Chapters from an Anonymous Treatise circa 1630.’ *Early Music* 17, n. 4 (1989): pp. 495–511.

96 *Il Corago* (1983), p. 44: ‘or una or due corde solamente a certi tempi del cominciare o finire della parola con tanta grazia.’

97 *Ibid.*, p. 36: ‘rinovare l’antica musica dello stile recitativo.’

98 *Ibid.*, pp. 44–45: ‘assecondare di quando in quando come fanno alcuni su la tiorba quando sopra la corda medesima del basso doverà più parole proferire il cantore.’

99 Cavalieri (1600): ‘gli istrumenti [...] senza diminutioni, e piena.’

100 Agazzari does mention a spinettino among the instruments of ornamentation. Presumably this implies a higher instrument at 4’ pitch. Other instruments at a higher pitch level such as 5’ or 6’ might also fit into this category. Piccioni (1610) instructs the players of 3 ½’ organs, that are an octave above the bass, to play an octave lower: ‘che cantando, e sonando questa sorte di Musica in Organetti Piccioli di tre piedi, e mezzo l’uno, come ho veduto usarsi in molte Città d’Italia, per esser quelli un ottava più alta della voce humana, sarà bene, che l’Organista suoni un’ottava più bassa, e massime quando si canta un Concerto ad una voce sola.’

101 Agazzari (1607), p. 6: ‘perciocché quando si suona stromento, che serve per fondamento, si deve suonare con molto giudizio, havendo la mira al corpo delle voci.’

voices ...<sup>102</sup> Da Gagliano (1608) sums up the general tendency: the harmony should be neither too much nor too little, supporting the singing, without preventing the words from being heard.<sup>103</sup> This is, of course, rather vague but some other sources are a bit clearer.

When accompanying only one or a few voices on instruments including the organ, we are told:

- ◆ To play the *partitura* simply, especially in the left hand adding only a few ornaments or *passaggi* in the right hand (Viadana 1602).<sup>104</sup>
- ◆ To play as purely and exactly as possible, using few runs and divisions (Agazzari 1607).<sup>105</sup>
- ◆ To play the *basso seguente* without any alteration but with gravity and firmness (Banchieri 1607).<sup>106</sup>
- ◆ To play as sparsely as possible so as not to cover the singer with too much noise from the organ (Lappi 1608).<sup>107</sup>
- ◆ To play low without *tirate* and ornaments (Banchieri 1611).<sup>108</sup>
- ◆ To play simply without diminutions and *passaggi* (Viadana 1612).<sup>109</sup>
- ◆ To play with the right hand in the tenor range (Bianchi 1620).<sup>110</sup>
- ◆ To play with a small number of consonances (Porta 1620).<sup>111</sup>
- ◆ To play little, not full (Il Corago ca. 1630).

And instructions probably excluding the organ:

- ◆ That people, who have heard him accompany himself, will have heard that he played many strings in the tenor and bass range (Puliaschi 1618).<sup>112</sup>

102 Agazzari (1607), p. 6: ‘perché in tal caso devon tener l’armonia ferma, Sonora e continuata per sostenere la voce suonando hora piano, hora forte, secondo la qualità delle voci, del luogo e dell’opera [...]’

103 Da Gagliano (1608): ‘procurisi, che l’armonia non sia né troppa né poca, ma tale che regga il canto senza impedire l’intendimento delle parole.’

104 Viadana (1602): ‘se pur vuol far qualche movimento dalla mano di sopra, come fiorire le Cadenze, o qualche Passaggio a proposito, ha da sonare in maniera tale, che il cantore, o cantori non vengano coperti, o confusi dal troppo movimento.’

105 Agazzari (1607), p. 6: ‘ma se sono poche, [...], suonando l’opera più pura e giusta che sia possibile, non passeggiando, o rompendo molto...’

106 Banchieri (1607): ‘avertasi l’Organista favorirle sonando il Basso seguente senza alcuna alteratione ma con gravità, et sodezza...’

107 Lappi (1608): ‘avvertendo ancora gli Organisti, che dove canteranno le parti sole, debbano sonar voto al possibile, per non coprir con il troppo romor, li passaggi, accenti, & leggiadria del Cantore.’

108 Banchieri (1611), p. 65: ‘In concerto deve assuefarsi sicuro nella battuta, suonar grave né offuscare con tirate & grillerie gl’affetti & passaggi del Cantore posti nelle cantilena ...’ [N.B. the facsimile edition (1978) has different page numbers for the original. p. 65 in 1611 is p. 11 in 1978].

109 Viadana (1612): ‘Quando nel detto Choro canterà una voce, due, tre, quattro, cinque; Organista sonerà semplice, e schietto, non isminuendo, né facendo passaggi niente.’

110 Bianchi (1620): ‘Con la mano destra in voce di tenore. [...] così le voci haveranno maggior soavità s’intenderà più chiaramente l’Oratione.’

111 Porta (1620): ‘sonando anco con poco numero di consonanze, nel ristretto d’una, & due voci ...’

112 Puliaschi (1618): ‘Benigni Lettori io so che non apporterà maraviglia a chi ha sentito cantar da me alcuna di queste mie opere, il veder che tocchino tante corde di Basso e di Tenore’. Puliaschi is describing his accompaniment to his own singing. He was a famous singer, who was known to accompany himself on the chitarrone, and had an extraordinarily large range which included contralto, tenor and bass.

- ◆ That Puliaschi accompanies himself ‘sometimes with many consonances sometimes with a few depending on the passage’ (Puliaschi 1618).<sup>113</sup>

In other words, in order to make sure that the singers are not covered we should avoid playing ornaments and play relatively low. As Morelli has pointed out, controlling the sound intensity of a *Principale* register on an Italian organ can be a challenge, particularly when accompanying a small number of voices or instruments.<sup>114</sup> Otherwise, if the hands stay close together and the left hand takes over a large part of the harmony, as suggested by several sources, the right hand will remain relatively low.

For larger-scale music we find the following instructions:

- ◆ The instruments should play full harmonies without diminutions (Cavalieri 1600).<sup>115</sup>
- ◆ Play with full harmonies (Agazzari 1607).<sup>116</sup>
- ◆ In *ripieni* (*tutti*) sections, the organist can play as he likes because that is his moment(!) (Viadana 1612).<sup>117</sup>
- ◆ Not too full and not too empty, keeping the harmony lively, without any embellishments, taking care not to repeat (*riperquotare*) the sung consonance, but only those that can help (da Gagliano 1608).<sup>118</sup>

## 4.11 Organ registration

When organ registrations are mentioned, it is most often in the rather vague context of adapting it to the quality and quantity of performers, with the repeated warning of not covering the singers. This is not surprising, as every organ will be different, and every church or oratory will have a different acoustical situation. Nevertheless, Antegnati provides some general indications:

- ◆ *Principale* alone when singing motets with few voices.
- ◆ *Principale*, *Ottava* and *Flauto in ottava* to play any music and to accompany motets.

Of course, these registration indications are valid only for the typical sixteenth—and seventeenth—century Italian organs.<sup>119</sup>

Not all larger-scale music is continuously full voiced. In some organ parts, composers use signs to indicate at what points the music is full (*tutti/ripieno*) and where only one to a few singers are

113 Puliaschi (1618): ‘soglio accompagnar la mia voce con diversa maniera di consonanze quando più piene, e quando più vote secondo il passo; et in particolare quando la parte ch’io canto discende sotto il Basso da sonare mi servo di poche consonanze, e quelle che più accompagnano quel passo...’

114 Morelli (1995), p. 42.

115 Cavalieri (1600): ‘piena, senza diminuzione, e piena.’

116 Agazzari (1607): ‘perché se sono molte, convien suonar pieno, ...’

117 Viadana (1612): ‘Ne’ Ripieni poi, suonerà come gli piacerà, perché all’hora è il suo tempo.’

118 Gagliano (1608): ‘l’armonia non sia né troppo né poca, mantenendo l’armonia sempre viva, senza adornamento, avendo riguardo di non riperquotare la consonanza cantata, ma quelle che più possono aiutare.’ As Rotem suggests (2015, p. 34), not repeating the sung consonance does not mean that one cannot strike the sung note at all. More likely, it was meant as a warning not to restrike each note of the voice in the recitatives. Or in Cima’s words, one should play *il fermo*, the simplified version of the voice (see chapter 3).

119 For more detailed information on organs and on how to manage basso continuo playing on a typical organ in Italy see Morelli (1995).

singing. For these contrasting sections, some prefaces or part-books provide specific instructions on registration:

- ◆ In the *ripieni* sections one should not add further registers but instead simply play more notes “with hands and feet” (Viadana 1602, Porta 1620).<sup>120</sup>
- ◆ When there are many performers add registers (Agazzari 1607).<sup>121</sup>
- ◆ In the *ripieni* sections add two or three registers (Miseroca 1609).<sup>122</sup>
- ◆ Add registers when all the voices are singing (*pieno*) and reduce when less voices are singing (*voto*) (Viadana 1612).<sup>123</sup>
- ◆ When *tutti* is indicated, play with many registers (Negri 1613).<sup>124</sup>
- ◆ Add or take away registers according to the voices that are singing (Micheli 1616).<sup>125</sup>
- ◆ Moderate the amount of registers on the organ according to the voices indicated by the letters C[anto], A[lto], T[enor], Q[uinto], B[asso] (Ghizzolo 1619).<sup>126</sup>

Viadana (1602) and Porta (1620) seem to be contradicting most of the other sources by asking not to add extra registers, but as always, this must be judged within the context of their music. The *tutti* sections in one music publication might be four singers while in another four choirs with many instruments. Furthermore, frequently, *tutti* passages are written in such a way that they overlap with solo parts or double them only for a very short period. In such cases, changes in registration could be disturbing and complicated.<sup>127</sup> When the passages are longer or when the *tutti* and *solo* passages are alternated in lengthier sections, adding registers is easier.

In rare cases, such as in Monteverdi’s *Magnificat* for six voices (1610), exact registrations are indicated for each section.<sup>128</sup>

120 Viadana (1602): ‘Settimo, che quando si farà i ripieni dell’Organo, faransi con mani, e piedi, ma senza aggiunta d’altri registri, perché la natura di questi deboli, & delicati Concerti, non sopportano quel tanto romore dell’Organo aperto, oltre che ne i piccioli Concerti ha del Pedantesco.’ Porta (1620): ‘sonando anco con poco numero di consonanze, nel ristretto d’una, & due voci, riserbandosi porre in opera, e mani, e piede, ne i ripieni senza però aggiunta di registri.’

121 Agazzari (1607): ‘perché se sono molte, convien suonar pieno, e raddoppiar registri.’

122 Miseroca (1609): ‘li Signori Organisti che in gratia mia l’acrescano in quel tempo di dua o tre registri ...’

123 Viadana (1612): ‘e quando troverà queste parole VOTO e PIENO, doverà registrare voto e pieno.’

124 Negri (1613): ‘& quando havrà segnato tutti li metterà il ripieno...’

125 Micheli (1616): ‘dare più, o meno Organo nel concertare secondo le parti, che canteranno.’

126 Micheli (1616): ‘perciò è stato necessario fare il Basso Particolare per lo Maestro di Cappella, dove nel principio delle Cantilene è annotato, quali parti doveranno cantare, senza mettere dilatione di tempo, & parimente sarà nel Basso Continuo per l’Organo, acciò il perito Organista possa sapere, quando doverà dare più, o meno Organo nel concertare secondo le parti, che canteranno.’

127 Michael Praetorius in *Syntagma Musicum III* (Wolfenbüttel: Holwein, 1619) gives us some insight into how such problems were approached in German-speaking parts. He shows how an organist could deal with such a registration. See the translation by Kite-Powells cited in Kite-Powells (2021, chapter 3.1): ‘If all voices ... periodically join in together in such a concerto in which a few solo voices have previously sung alone, the organist should indeed use both manual and pedal keyboards simultaneously, but refrain from pulling additional stops, as the delicate and soft tones of the singers would otherwise be completely overwhelmed by the considerable sound of the many organ stops which would cause it to be heard more prominently than the singers. However, some composers such as Agostino Agazzari and Bastiano Miseroca hold the opinion that the organ should engage more stops when the full ensemble enters. This can be accomplished more conveniently if two manuals are available. One manual could have a very soft registration and the other a louder one so that in such changes one switches to the other keyboard. For few voices one can use the soft register, but when many more voices join in, the louder or doubled one can be used together with full chords. However, with few voices, chords can be reduced in size and fewer stops used so that the two or three solo voices are not drowned out by the numerous chord tones and loud organ pipes.’ It should be noted that the option of two manuals would not be a standard option on Italian organs, although two manual organs did exist (see Morelli (1995), p. 41).

128 See Monteverdi, Claudio. *Sanctissimæ Virginis Missa senis vocibus ac Vesperae pluribus decantandae* [also known as *Vespro della Beata Vergine*]. (Venice, 1610). See also Morelli (1995), pp. 35–37.

## 4.12 Examples of bad playing: What not to do!

Some composers describe bad examples or give advice on what not to do. They complain about covering and disturbing the voice(s), playing wrong notes or simply poor counterpoint. This does tell us that such playing was not completely unusual, but obviously it was not appreciated.

### ⚡ Do not cover or disturb the voice(s)!

Most grievances have to do with covering and obscuring or confusing the singers, which leads to not being able to hear the words. We find these warnings for all kinds of styles, both large-scale and monodic, secular and sacred.

Bottrigari (1594) describes a larger group of continuo players:

- ♦ They all play at the same time as if in competition, to make passaggi ... unbearable confusion ensues, which is increased as even those ... that are playing the deepest and lowest part ... forget that this is the base and the foundation, above which the song is written.<sup>129</sup>

Agazzari (1607):

- ♦ Not to play as some [players], who have a nimble hand, do nothing but play scales and diminutions from the beginning to the end, especially when playing with other instruments which do the same, where one hears nothing but a soup and confusion, something annoying and ungrateful for the listener.<sup>130</sup>
- ♦ When several instruments are playing together, each one has to wait for his turn, and not chirping all at once like sparrows, trying to shout one another down.<sup>131</sup>

Banchieri (1611):

- ♦ Do not tarnish the affects and passaggi of the singers with runs and ornaments.<sup>132</sup>

Other mentions of not disturbing the voice with diminutions can be found in Cavalieri (1600), Viadana (1602), Agazzari (1607), Gagliano (1608), Banchieri (1611), Viadana (1612), Bonini (1615), Il Corago (ca. 1630).

### ⚡ Too many wrong notes!

Some of the complaints about players, who play upon the basso, concern wrong notes. Just like Bianciardi and Agazzari, when discussing the playing of basso continuo Diruta writes:

One cannot give secure rules since one cannot know what to do without seeing the consonances which the other parts form over that *basso generale*. This is the source of so many erroneous dissonances that one makes. For instance, you will use a fifth or a twelfth above the bass, whereas the composition of the *canto* has a sixth or a thirteenth. Here the result is a second and produces a strong dissonance.<sup>133</sup>

<sup>129</sup> Bottrigari (1594), p. 50. Translation in Nuti (2007), p. 17.

<sup>130</sup> Agazzari (1607), p. 7: 'non come fanno alcuni, i quali per haver buona dispostezza di mano, non fanno altro che tirare, e diminuire dal principio al fine, e massime in compagnia d'altri stromenti, che fanno il simile, dove non si sente altro che zuppa, e confusione, cosa dispiacevole, et ingrata, à chi ascolta.' Agazzari is talking about lute players here, but later on he says that what is valid for lute players is valid for all such instruments.

<sup>131</sup> Agazzari (1607), p. 9: 'se sono in compagnia, bisogna haversi riguardo l'un l'altro, dandosi campo, e non offendendosi; e se sono molti, aspettar ogn'uno il suo tempo: e non far come il passernio, tutti in un tempo a chi può più gridare.' See also Agazzari (1606), p. 70.

<sup>132</sup> Banchieri (1611), p. 65: 'In concerto deve assuefarsi sicuro nella battuta, suonar grave né offuscare con tirate & grillerie gl'affetti & passaggi del Cantore posti nelle cantilena ...'

<sup>133</sup> Diruta (1609/22) *Libro Quarto*, p. 16: 'Non si può dar regola sicura, atteso che non si può sapere senza vedere le consonanze, che

He admits that adding figures can help but says that, unfortunately, most parts are unfigured. To remedy this, having a good ear helps if the singers are standing next to the organist.

But when the singers are at a distance it will be impossible for one playing the basso continuo not to make errors.<sup>134</sup>

In other words, Diruta, like several others,<sup>135</sup> is in favor of doubling all the parts of the piece in the accompaniment. As always, this must be seen in context; Diruta is referring to the practice of Northern Italian church musicians.

### ✂ Poor counterpoint!

As we have seen above, the examples in the treatises by Agazzari and Bianciardi are both contrapuntally correct and musically pleasing. The example by Banchieri is correct but not so good. Due to the crossings of parts and added notes, it may seem that there is incorrect part-writing, but that is normal for most intabulations (as we have seen in chapter 2). In the following quotes, both Diruta and Banchieri condemn the performance of basso continuo which is not necessarily “wrong”, but poor contrapuntally. Diruta writes:

Don't be like those who are content to bungle along in four parts without any foundation. They play on a *basso generale* and with this they put down the talented man and criticize good rules, imagining that they know a great deal with little study.<sup>136</sup>

Banchieri is worried that playing from basso continuo leads to less educated musicians:

This new fashion of playing on a basso continuo, I do not condemn it, but I do not praise it, because the new organists omit to study the *ricercare* in four parts and the *fantasie* of illustrious men in the profession, seeing that nowadays many consider themselves adept organists on the strength of a few stretches of the hand and playing on a basso; but it is not true, seeing that adept organists are those who play good counterpoint in which all four voices are heard.<sup>137</sup>

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fanno l'altre parte sopra quel Basso generale: e di qui viene che si commettono tanti errori di dissonanze: voi farete una Quinta, over Duodecima sopra il Basso, la compositione di quel Canto farà Sesta, over Decimaterza; ecco che ne nasce una Seconda, e fa gran dissonanza.' Trans. Soehnlein (1975).

134 Diruta (1609/22) *Libro Quarto*, p. 16: '... che quando li Cantori staranno appresso all'Organista, facilmente potranno conoscere, e sentire quelle parti, che fanno Sesta, Quarta over altre dissonanze: ma quando saranno di lontano, impossibile sarà che non commetta errori quello che suonerà sopra il Basso continuato, non mai suonerà tutte le parti della compositione, e sempre farà un Armonia.' Trans. Soehnlein (1975).

135 Similar to a certain extent to Cavalieri (1600), Viadana (1602), Rognoni Taeggio (1605), Massaino (1607), Piccioni (1609), Merula (1615) and others.

136 Diruta (1609/22) *Libro Quarto*, p. 16: 'non fate come quelli, che solo si contentano di fare quattro sonate struppiatamente senza fondamento alcuno, et sonare sopra un Basso generale, et con questo spacciano il valentuomo, et biasimano le buone regole, pensando di sapere assai, con il studiar poco.' Trans. Soehnlein (1975).

137 Banchieri (1611), p. 65: 'Questo nuovo modo di suonare sopra il basso non lo biasmo, ma non lo lodo però che gli Novelli Organisti tralascino di studiare le ricercate a Quattro voci, & le fantasie d'huomini Illustri nella professione, atteso, che oggidì molti con quatro sparpagliate di mano, & suonare sopra un Basso continuo si tengono sicuri Organisti, ma vero no è atteso che sicuro Organisti sono quelli che suonano un ben tirato contrapunto che si sentino tutte quattro parti.'

## 4.13 Summary

- ◆ Most of the sources containing explanations and advice for keyboard players are for church music or large-scale staged music.
- ◆ All keyboard sources of this period advocate the necessity of a good grounding in counterpoint.
- ◆ Some writers favor doubling the voices, others explicitly state that this is not necessary.
- ◆ Care must be taken not to cover the voices or disturb them with too many diminutions etc.
- ◆ The ‘volume’ of the accompaniment should be adapted to the number of singers, the pitch they are singing at and the venue.
- ◆ Notes can be added, for example *contrabassi* below the bass or other replicas of consonances above the bass, resulting in an inconsistent number of parts.
- ◆ Some basic rules as to what intervals to put above the bass have been defined, but rules that will always work do not exist.
- ◆ A certain number of parallel perfect intervals can occur, but never in the outer voices.

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- I-CARcc Fasc. IVb and VI (Castell’Arquato manuscripts).
- I-Fmba Aquisti E Doni MS 968 (the Bardini manuscripts or Elena Malvezzi’s keyboard manuscript).
- I-Fn Magl. XIX.115.
- I-Fn Magl. XIX.138.
- I-SGc MS.Arm. 12, F:S:S 32, 34, 54, 55, 56 and 56. (San Gimignano manuscripts).

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# Appendix

Appendix A - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) G. P. Palestrina  
 'Ahi che quest'occhi miei'

The first system of the musical score consists of five staves. The top staff is the vocal line with lyrics: "Ahi che quest' oc - chi miei ch'e - ra - no lie - - -". The second staff is a vocal line with lyrics: "Ahi che quest' oc - chi miei ch'e - ra - no lie - - -". The third staff is a vocal line with lyrics: "Ahi che quest' oc - chi miei ch'e - ra - no lie - - -". The fourth and fifth staves are the piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics: "ti Son di - ven - ta - ti fon - ti di do - lo - - -". The second staff is a vocal line with lyrics: "ti Son di - ven - ta - ti fron - ti di do - lo - -". The third staff is a vocal line with lyrics: "ti Son di - ven - ta - ti fon - ti di do - lo - - -". The fourth and fifth staves are the piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line. A red bracket highlights the final notes of the piano accompaniment in the fourth staff.

[Continues on next page]

[12]

re Che ver-san giorn' e not-t'a - ma-ro\_hu-mo - - - - re

re Che ver-san giorn' e not-t'a - ma-ro\_hu-mo - - - - re

re Che ver-san no'tt'a-ma-ro hu - mo - - - - re

Appendix B - *Diletto spirituale* (Rome: [Verovio], 1586) S. Verovio  
'Giesu sommo conforto'.

Gie - su som - mo con - for - - - to Tu sei tutt'il mio a -

Gie - su som - mo con - for - - - to Tu sei tutt'il mio a - mo -

Gie - su som - mo con - for - - - to Tu sei tutt'il mio a -

[4]

mo - re E'l mio be - a - to por - to e san - to re - den - to - - - - re

- - re E'l mio be - a - to por - to, e san - to re - den - to - - - - re

mo - re E'l mio be - a - to por - to e san - to re - den - to - - - - re

[Continues on next page]

[7]

O gran bon - tà dol - ce pie - tà fe -

O gran bon - tà dol - ce pie - tà fe -

O gran bon - tà dol - - - ce pie - tà fe -

[10]

li - ce quel fe - li - ce quel che te - co - u - ni - to stà

li - ce quel fe - li - ce quel che te - co - u - ni - to stà

li - ce quel fe - li - ce quel che te - co - u - ni - to stà

Appendix C - Ghirlanda di fioretti musicali (Rome: [Verovio], 1589) A. Stabile  
 'Donna tue chiome d'oro'.

Don - na don - na tue chio - me d'o - - - ro Mi

Don - na tue chio - me d'o - - - ro Mi ten -

Don - na tue chio - me d'o - - - ro Mi ten -

[Continues on next page]

[5]

ten - gon preso ond' io mi - se - ro mo - - - ro E pur al -  
 - gon preso ond' io mi - se - ro mo - - - ro E pur al -  
 - gon preso ond' io mi - se - ro mo - - - ro E pur al -

[10]

- tro non bra - mo che star pre - - - so in quel fin o - - - ro  
 - tro non bra - mo che star pre - - - so in quel fin o - - - ro  
 - tro non bra - mo che star pre - - - so In quel fin

[14]

che m'ha il lac - cio te - - - so  
 - che m'ha il lac - cio te - - - so  
 o - ro che m'ha il lac - cio te - - - so

Appendix D - *Ghirlanda di fioretti musicali* (Rome: [Verovio], 1589) F. Anerio

'Fiamme che da begl'occhi'.

Fiam - me che da begl' oc-chi Gra-dite us - cite ad in-fiam-mar m'il pet -  
 Fiam - me che da begl' oc - chi Gra-dite us - cite ad in-fiam-  
 Fiam - me che da begl'-oc - chi Gra - dite us - cite ad in - fiam-mar m'il

[4]

- - - - - to E m'ab-burg-giate il co - re Ohi -  
 mar m'il pet - - - - - to E m'ab-burg-giate il co - re Ohi -  
 pet - - - - - to E m'ab-burg-giate il co - re Ohi -

[8]

- - me Ohi - - - me non tant' ar - do - - - re non tant' ar -  
 - - me Ohi - - - me non tant' ar - do - re non tant' ar - do - re non  
 me Ohi - - - me non tant' ar - do - re non

[Continues on next page]

[11]

do - - - re

tant' ar - do - - - re

tant' ar - do - - - re

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