

26. Hor che l'aria

Anon.

madrigal, [?8vv]

S: fols. 22v-24, #1; clef: C1, E-lute

S: fols. 24v-25, #2; clef: C1 [music = #1], D-lute

T: fols. 24v-26, #1; clef: C4, E-lute

T: fols. 26v-28, #2; clef: C3 [the alto part], D-lute

T: fols. 28v-30, #3; clef: C4 [music = #1; diff. scribe], D-lute

B: fols. 18v-20, #1; clef: F3, E-lute

B: fols. 20v-22, #2; clef: F3 [music = #1], D-lute

Text:

Hor che l'aria serena intorno intorno
E 'l ciel col vago suo splendor n'invita,
Lieti cantiam quest'honorato giorno,
7mm rest; rep. l.3?

[2nd choir joins]

Che fu principio a sì tranquilla vita.
[.....]
Tanto in più dolci, in più soavi accenti
Cantiamo lieti in questo dì beato.
[.....]

[Ch.II echoes; tutti]

8mm rest, new line

[+ Ch. II; echo?]

[tutti]

11mm rest, new text

La terra il manto più fiorito e adorno
Discuopre, et noi coi cor di gioia pieni
Lieti cantiam quest'honorato giorno.

[II: et noi...

tutti]

6 mm rest

[+ B of II; rep]

[.....] in sì dolce unione
Donde vengono a noi cotanti beni
Te sol dunque cantiam lieti a ragione,
Poiché rinnovi in noi col tuo ritorno
Del nostro primo ben l'alta cagione,
Lieto, felice, avventuroso giorno.

A of I + II; cotanti STB + IIB
antiphonal to end

Translation:

Now that the peaceful air all around
And the splendid sky invites
Let us cheerfully sing of this honored day,
That was the beginning of this tranquil life.
So in sweeter, gentler tones
let us cheerfully sing this blessed day.
The earth is decorated and covered in flowers,
and we, with joyful hearts,
happily sing this honored day.

[.....] in this sweet union
that brings us so many benefits
rightfully therefore we cheerfully sing to you alone
because in your return you renew in us
the high cause of our first blessing,
happy, joyful, fortunate day.

Commentary: A photograph of T: fols. 28v-29 in TAF between pp. 22-23; for the text, see TAF, p.21, n.1. Turrini's opinion that the text refers to the Mayday celebrations seems perfectly plausible. The "dolce unione" referred to suggests two possibilities: 1) the union of the AF and Incatenata in 1543; 2) the union of the AF and the Vittoria in 1564. Marco Materassi has suggested that –[secondo me] “del nostro primo ben”: non si riferisce al 1° maggio, ma alla fondazione dell'Accademia. “Poiché rinnovi in noi col tuo ritorno / del nostro primo ben l’alta cagione” = tornando ogni anno [riferito all’anniversario] ci fai rivivere (“rinnovi in noi”) la ragione della nostra felicità, cioè il momento nel quale tutto è incominciato (“il nostro primo ben”: nascita della Filarmonica). There can be little doubt that this work was written by one of the AFs maestri especially for the Mayday celebrations. But who wrote it and in what year is impossible to resolve. 1564 might be a possibility except that there was no resident maestro

between Chamaterò's departure in 1563 and the hiring of Alessandro Merlo (Romano) in 1566. Chamaterò's published works do not include any polychoral works. Merlo had been maestro for a brief period in 1552 but appears to have otherwise spent his time in Rome as a singer in the Papal chapel; he published two seven-voice dialogues in his *Ia5* (1565) both to texts by Petrarch. The style of *Hor che l'aria*—especially the minim declamation of the text—suggests the work dates from the 1550s. *Hor che l'aria* is the longest madrigal in Ms 223 (150 mm); the two sets of parts for STB each require a page turn. Following the first set of parts in S and B partbooks on the space remaining on the opening is Willaert's seven-voice dialogue *Che fai alma*; the print of 1559 was acquired by the academy in the same year (but see below) and suggests this piece must have been copied into 223 after *Hor che l'aria*. On the other hand, the tenor of *Che fai alma* appears in the T partbook immediately preceding *Non mi mosse dal cielo* (Bonzanino; before May 1560) and Rore's *Amor se così dolce* (1557). The T partbook contains also the alto of *Hor che l'aria*. Why? Possibly the alto partbook was then missing, but alto and tenor parts could not be performed together since they are on different openings. This and the other alternate parts for D-lute (rather than the E-lute parts) suggest the transposition hypothesis. One or the other could be played but no one part could be played with both. The only part to have a time signature (cut-C) is T #1; this part also has the most complete lute intabulation. It reproduces the ATB voices of Choir I when this choir sings alone. There are many instances when one or more voices of the second choir join choir I; here the lute reproduces some or all of the added voice or voices. The other E-lute intabulations are slightly simplified. The D-lute intabulations are similar to the simpler E intabulations and are all identical. The disposition of the two choirs can be determined from the lute parts: thanks to the inclusion of the alto part in the tenor partbook this choir is complete (as can be shown by the intabulations of this choir when it sings alone). The lowest note of Ch. II is G showing that Ch. I is the higher of the two. Style of work is difficult to determine. The mixing of choirs in the 8vv dialogue format was initiated by Perissone Cambio. Textually *Hor che l'aria* is not a dialogue but rather constructed as a musical dialogue. The earliest composer to so write 8vv musical dialogues was Portinaro. Donato was maestro della musica at the AF in 1561. There are a few instances of word painting (“in sì dolce unione”), motivic development (“a sì tranquilla vita”) and antiphonal effects (“cotanti beni”) though the work is primarily written in an animated homophonic style stressing word rhythms and tutti sections for significant lines (“quest'honorato giorno”; “cantiamo lieti in questo di beato”). The juxtaposition of major chords whose roots are a third apart (“cantiamo lieti”: C major-A major: “in questo di beato”) occurs once (m. 60); the device is characteristic of Andrea Gabrieli. The motif used for the words “Tanto in più dolci” is the same as that used by Rore to the words “Tanto son dolci” in the four-voice madrigal *Anchor che col partire* (RISM 1547-14, no. 31; ed CMM 14/iv, p. 31); the relation may be fortuitous though Rore's madrigal was one of his most popular works.

27. *Che fai alma?*

Adrian Willaert

dialogue sonnet, 7vv

S: fols. 23v-24; clef: C2, G-lute [=quinto of print]

S: fols. 25v-26; clef: C2, D-lute [=quinto of print]

T: fols. 18v-19; clef: C4, D-lute [=tenore of print]

B: fols. 19v-20; clef: F3, D-lute [=sesto of print]

Text: Petrarch, Canz., cl

- Che fai alma? che pensi? havrem mai pace?
Havrem mai tregua? od havrem guerra eterna?
- Che fia di noi, non so; ma, in quel ch'io scerna,
A' suoi begli occhi il mal nostro non piace.

- Che pro, se con quegli occhi ella ne face
Di state un ghiaccio, un foco quando verna?
- Ella no, ma colui che gli governa.
- Questo ch'è a noi, s'ella se 'l vede, e tace? [sel]

- Talhor tace la lingua, e 'l cor si lagna
Ad alta voce, e 'n vist'asciutta e lieta
Piange dove mirando altri nol vede.

- Per tutto ciò la mente non s'acqueta,
Rompendo 'l duol che 'n lei s'accoglie e stagna,
Ch'a gran speranza huom misero non crede.

Translation:

Poet: “What are you doing, my soul? What are you thinking? Shall we ever have peace?
Shall we ever have respite? Or shall we have everlasting war?”

Soul: “I know not what shall become of us; but as far as I can discern,
Our suffering is displeasing to her beautiful eyes.”

Poet: "What's the use, if with those eyes she makes
Ice of summer, and fire of winter?"
Soul: "Not she, but he [viz., Cupid] who rules her."
Poet: "What does it matter to us, if she sees it herself, and remains silent?"
Soul: "Sometimes the tongue is still, and the heart
Loudly laments, and a dry and happy face weeps
Where others watching can see nothing."
Poet: "For all that the mind is not appeased,
Breaking [with] the sorrow that collects and stagnates within it,
For an unhappy man cannot give credence to a lofty hope."

Source: *Musica nova* (Venice: Antonio Gardano, 1559), no. 24. Copy: I-VEaf, no. 202 (C. T. B. Q. 6). Modern edition: *A. Willaert: Opera omnia*, ed. W. Gerstenberg, CMM 3/xiii (1966), 114. This print was purchased in November-December 1558 "... per tanti spesi in lo libro della peccorina et portadura de quella L.5, s.9, d.6 (TAF, 81) and is listed in the 1562 inventory as "La Peccorina di Adrian, a 4, 5, 6, 7. Jn carton (TAF, 92). VEaf no. 202 has written on the cover "La Pecorina" (TAF, 237) and is bound in parchment ("pergamena;" not "carton" = "paper"). Another copy shows up in the 1559 inventory of music belonging to the Accademia "alla Vittoria" (TAF, 134 "item una copia de libri de m. adriano Vuillaret no. 7"). On the printing history of *Musica nova* see Anthony Newcomb, "Editions of Willaert's Musica Nova: New Evidence, New Speculations," JAMS, XXVI (1973), 132-145. The 223 parts appear identical to the printed version, the text showing the usual contractions, abbreviations and the occasional slip into Veronese orthography (i.e., "giaccio" for "ghiaccio"). The version of Petrarch's text reproduced here follows Willaert's spellings with modern punctuation derived from Gianfranco Contini, ed., *Francesco Petrarca: Canzoniere* (Turin: Einaudi, 1966), 206.

Commentary: lute parts for G and D instruments are contained in the S partbook but on different openings, indicating that they are alternatives, not to be used together; the T contains the Tenor of the print and D-lute intabulation; the B contains the Sesto and D-lute intabulation. The intabulation reproduces for the first 11 mm the vocal A T VI; however in m. 24 the Tenor part is replaced by the Settima of this choir, where it remains for the remainder of the piece. Although the Tenor is written out in full in Ms 223, the lute no longer accompanies this part, nor is its replacement, the Settima, used in the intabulation which at this point thins to only two parts, Alto and Sesto, for all the D-lute intabulations. The G-lute however maintains throughout a three-part texture, derived in the main from Alto and Sesto, but playing chords that do not slavishly follow the vocal lines with the occasional, but momentary, doubling of the superius (Quinto) at the lower octave. The bass lutes again play a three-part texture in the tutti sections, adding the Bass, the lowest sounding of the seven voices. (Diss.)

Revisions: M. 3, Quinto, Soprano, 25v-26, orig: = f sharp; m. 78, G-lute part, last note orig. G and flag missing; m. 93, G-lute part, orig: B natural

28. Missa

Anon.

?8vv

KYRIE

S: 31v-32; clef: C1, G-lute [signature one flat, cut-C time]

Chirie preceded by 6 breves rest and "12" written above

[27mm including 2mm rest]

Christe [30mm including 2mm rest]

Chirie [33mm]

GLORIA

S: 32v-33

Et in terra [69mm]

S: 33v-34

Qui tollis [61mm]

CREDO

S: 34v-35

Patrem omnipotentem [68mm]

Et incarnatus [21mm] "Crucifixus tacet"

Et resurrexit [54mm]

Et in Spiritum [31mm continues next opening]

S: 35v-36

Confiteor [36mm]

SANCTUS

S: 35v-36
Sanctus [75mm]

AGNUS DEI
S: 36v-37
Agnus I [36mm]
Agnus II [13mm rest ("26") + 19mm music "miserere" = 32mm]
Agnus III [45mm]

Mass (notes)

The opening Kyrie is prefaced by a "12" indicating that this must be a polychoral setting. Other sections have similar rests (see above).

Proemio (TAF 10-12)

1543 the academy "fu per publico decreto santificato, et dedicato a lo Spirito santo, con deliberatione in ogni revolution di anno, nel detto giorno [1 May] si debba celebrar, o per la Compagnia far celebrare una Messa solenne de lo Spirito santo, et con un solenne convito goder tutto quel giorno con piacere et tranquillità le quai cose pregasi l'altissimo Iddio che per sua divina bontà ce conceda, che a gloria, et lode di lui, et a buono esempio di vertuosa vita per gli nostri poster si possino in perpetuo osservare."

Canobbio, f. 14v: et la prima legge è, che tutti Academicamente il giorno di S. Filippo, et Giacomo, vadano in una chiesa, a cantar una messa, nella quale pregano N.S. Dio per la conservation di essi, et di esser fatti degni, dopò questa vita, dalla celeste stanza, dove possano perpetuamente cantar lode al Signor."

1 May is the Feast of SS. Philip and James, Apostles (LU 1447)

Libro delle querele: PagMV, 142

Adi 29 Aprile 1545

Vincenzo Algaroto e Jovan stella essendo i compagni reduti in sala e cantava la messa per il p.o di magio ambidui balava padoana smorbinando atorno diti compagni et essendo represi dela sua desubidientia Vincenzo algaroto dise potta de San lazaro non se pol balar [...]

The AF celebrated the anniversary of its foundation on the first of May with a mass in one of the city's churchs. This was followed by a banquet and then a festive dance.

11 April 1558 (Dionisi)

Che il primo di maggio s'abbia apparar la nostra corte con palco da Donne e una Frascada di fuori della Porta nel modo che sarà ordinato, e questo a spesa de particolari etc dopoi la Messa e Convitto solenne s'abbia a far una Festa da Ballo tutto quel giorno ed il seguente.

frascato = bower, pergola, arbor

30 April 1558 (Dionisi)

Parte. Che per modo alcuno non si possi dimandar le Donne per più d'un Ballo alla volta che sarà quando saranno condotte in ballo al principio della Padoana; e che nissuno possi comandare i Suonatori via dai Reggenti, e che ogni ballo non sia più di cinque volte con la Piva.

Three members of the academy (reformatori della musicha) were appointed by the Principe and the six regents (Atti 603, 7) to organize the music. Preparations for the 1548 celebrations are preserved in unusual detail: Bonzanino was to "read"

25 April 1548 (Atti, 34v)

Si ha determinato per li regenti che el bonzanino lega il p[rim]o di di magio 1548.

Item fu determinato per li regenti che Augustin Bonzanino et Jo. Ant[oni]o da Roman et matreian [Nasco] nostro musico trovino la mesa del p[rim]o di maggio.

Item fu comandato che li compagni venissero ogni di alli 18 ore et non venendo passate li 20 ore subito senza altra scusa pagino soldi 9, et questo è per provar la messa.

et se ha bandito li pedi nel cullo et scopeloti fina tuto il p.o di magio 1548 soto pena di soldi 4 denari 6 luno.

The earliest known mass specific to the context of the Mayday celebrations is Nasco's Missa Jerusalem luge. Here are two previously unknown letters I chanced upon from:

Dionisi-Piomarta 636 Lettere ai sigg. Accademici Filarmonici 1543-1820

on cover: suppliche antiche Filarmoniche

1555

Letter from Jan Nasco in Venice to Alessandro Campagna in Verona
both letters are frayed at the margins; probable added text in parenthesis
address: Allo Mag.co Sig.re Alessandro Campagna suo sig.re
Verona
Marzo 55 (added by another hand)

Mag.co Sig.re Alessandro
Mandovi la messa qual (è completo al)
mio parere eccetto che il benedictus qual manca il basso m(a)
importa poco perche ogni modo non cantate senon il san(ctus e)
osanna Se piu presto fosse stata copiata piu presto lan(dera bene)
Io credo venire ogni modo et questo per Amor della v.s. per []
il governatore, et quelli portaro il suo madrigale, con qu(esta)
basciovi la mano tenetevi sano, Da venetia il di 2(-)
Aprile del 1555.

Ho dato a messer Angelo malavincha una modula delle mie napo [li]
tane di apresentare alla Compagnia lui mi ha detto di partirsi ma[rtedi]
proximo, et s[ervi]toru' mi Rac[coman]do ?servitor vostri?

S(ervi)tor

Giova' Nasco

Letter from fra Giacomo dalla Vittoria in Treviso to Alessandro Campagna in Verona

address: Al mag.co meser Lisandro campagna in la contra della columba in Verona
In Verona
Aprile 55 (added by another hand)

Et tutti [] i sig.ri m'havera
fatto tardi [co]piare la messa e
hautto in tempo Et daspoi anche
d[etto] quello che giera nella p.a copia uno benedic(tus)
[] et uno agnus .2°. a duj Et quello agnus a c. (?cinque)
onde fra che lae longa io ho fatto piu impresion
che ho posutto per la vra sig.ria Et tutti me perdona
s'io non ho fatto una copia come meritta tutti
quelli sig.ri etc. Alla mia venutta in Verona
farritti quello a vra sig.ria piacera etc
se altro occorre comandatimi datta in treviso
agli 19 aprile 1555

il vro amic.o car.mo
fra Jac.mo dalla
Vittoria Se (servitore?)

Giuseppe Turrini, Il maestro fiammingo Giovanni Nasco a Verona (1547-1551), Note d'Archivio, XIV (1937), 180
Turrini published 7 letters 22 Marzo 1552- 27 dicembre 1553.
These two new letters have corresponding payment receipts: p. 212

E a di 24 ditto (Maggio, 1555) per far ligar le canzone Napol. del Nasco: s. 3
E a di 10 ditto (Nov. 1555) per Mozenigi coi conte al frate della vittoria per haver copiato la messa per el di de Mazo 1555
che fu sopra Yerusalem de Metregian: L.1, s. 16

Nov. Dec. 1555 (TAF 62)

E adi ditto [Nov.] per Mozenigi doi con[tan]te al frate della vittoria per haver copiato la Messa per il di de Mazo 1555 che fu
sopra Yerusalem de Metregian.

This appears to be Nasco's five-voice *Messa Jerusalem* [sic] luge in Treviso Cathedral Ms. 1 (destroyed in World War II) listed in Giovanni d'Alessi, *La cappella musicale del Duomo di Treviso* (Vedelago, 1954), p. 214. See also Bonnie Blackburn: *Music for Treviso Cathedral in the late sixteenth century: a reconstruction of the lost manuscripts 29 and 30* (London: RMA, 1987). Ms 3 survives in a microfilm made for Laurence Feininger before WW II; see Valerio Morucci: "Francesco Lupino"

Tenebrae Responsory for Holy Saturday; motet by Jean Richafort *Secundus liber cum 5 vocibus* (Antonio Gardane, 1539); also attrib Hellink, Caen, Verdelot. AATBB, ed in ChoralWiki

Hierusalem luge et exue te vestiibus induere cinere et cilicio quia in te occisus est salvator Israel. Deduc quasi torrentem lachrimas per diem et noctem et non taceat pupilla oculis tui quia in te occisus est salvator Israel.

15 February 1559 (TAF 81)

E adi 15 febr. speso in carta regata per nottar la messa del Bonzanin.

2 April 1560 (Dionisi)

Dovendo secondo l'Istituto nostro per il primo di Maggio celebrar una Messa solenne; sia data facoltà alli Regenti ordinar quelli Musici e quegli Istromenti da fiato che stimaranno meglio

17 April 1564 (Dionisi)

Sia cantata la Messa il primo Maggio facendo venire alcuni Musici da Venezia a spese de particolari

[see TAF 127ff for further details]

26 March 1573 (Dionisi)

Item che sia accomodato l'organo nostro per il bisogno che se ne ha particolarmente per la Messa del primo giorno di Maggio.

1 June 1585 (TAF 186)

Casse per diverse occasione in tutto no.o 7

vz Una piccola dipinta Rosso et bianco per portar instrumenti da fiato et libri di musica per la messa di maggio

MASSES GIVEN TO AF

3 April 1570 (Dionisi)

Che a Don Matheo [Asola] Musico per aver donato una Messa fatta apostata sieno donati scudi cinque d'oro

Asola's mass pubs from 1570 *Missae tres* x2 5, 6vv

at Sto Stefano, S Maria in Organo in 1570

1 March 1571 (Dionisi)

Essendo stata presentata alla Compagnia da Giovanni Corona una Messa in Musica, furono eletti per far giudizio sopra di essa [...] e fu approvata dalla compagnia li 14 detto

23 April 1572 (Dionisi)

Messer Claudio Merulo da Coreggio dona all'Accad.ia una Messa in Musica a sei

Item altra Messa fu donata da Marcantonio Ingeniero

3 May 1578 (Dionisi)

Item Sieno dati Ducati dieci a M.o Vincenzo Belsavar Musico per gratitudine nostra per haverci donata la Messa cantata il p.o di Maggio presente ed esser venuto in persona da Venezia ad ajutar a cantarla. Questi però gli si donino non in denari ma in qualche Medaglia d'oro o altro simile soggetto.

1585 Inventory (TAF 188)

Messe scritto a mano cantate il primo di Maggio

1. Una borsa di cartone con entro delli introiti, et motetti

2. Messa del pordenon a voci 5 coperta carta turchin in 4.o

Masses by Pordenon cited in 1628 inventory of Scuola degli Accoliti and Verona Cathedral (IVEcap; see Casimiri Padua articles in NA xviii (1941); 112; NA xix (1942), 70. Pordenon's II a 5 (Venice: Gardano, 1567) contains a madrigal in praise of the AF, p. 16: "Da le superbe et honorate sponde" [have film]. VEaf Ms 229 preserves the alto partbook of a book of 4vv madrigals by Pordenon. Cf. Dionisi, 26 December 1571: Item Avendo Marcantonio Pordenon regalata all'Accad.ia una copia

di madrigali scritti in pena con promesso di non stamparli furono eletti per esaminarli [...] 31 December 1571: Accetazione delli Madrgali di Marcant.o Pordenon.

Pordenon donated his first book of madrigals to the Accademia Olimpica of Vicenza on 14 November 1580: "Havendo il sig. Marc'Antonio Pordenon musico appresentata la nostra Accademia del primo libro dei suoi Madrigali et volendo mostrarsi grata, siccome è il suo solito di mostrarsi a tutti i virtuosi. L'Anderà parte che gli sia donato scudi dieci."

Giangiorgio Zorzi: *Le ville e i teatri di Andrea Palladio*, Venice 1969, p.311

3. Messa di Baldissera Donato a voci 5, in 4.o

no pubd masses

4. Messa a voci 4. in foglio, signata A. B. d'incerto

possibly Agostino Bonzanino: TAF 81 records copying of mass

5. Messa di Marcant.o ingegneri a voci 8. in foglio

Ingegneri's *Missa Laudate pueri Dominum*, 8vv (*Liber primus missarum*, 5, 8vv (Venice 1573) is not 223 mass. See also No. 12 below. Dionisi records gift of mass in 1572. The cantus of choir 2 of Ingegneri's 16vv motet *Vidi speciosam*, is now VEaf Ms 233 with name of cornetto player Giacomo Celano

6. Messa di Claudio da correggio a voci 6. in foglio

Merulo's masses for 5, 8 and 12 vv pubd in CMM li

No pubd masses 6vv; Dionisi confirms 6vv, given 1572 (see above)

7. Messa d'incerto a voci X. in foglio segnata [scroll]

8. Messa di Gio: Corona a voci 8. coperta turchina in foglio

no extant masses; cf Dionisi (above) perhaps same as given in 1571

9. Messa d'incerto a voci 12. in foglio

10. Messa a voci 9. coperta turchina in foglio inscritta *Novenis vocibus*.

cf: Ippolito Baccusi: *Baccusi Ecclesiae Cathedralis veronae Musices prefecti Missarum cum quinque et novem vocibus Liber quartus* (Venice. Angelo Gardano, 1593): *Missa Laudate Dominum de coelis a9*

PagMV p 171, says in Verona before 1572, ded to AF of II a 6, records a stint a S. Eufemia

MC at Verona Cathedral following Asola 1591; says masses (1593) were performed there in ded.

11. Messa di gio croce da chioggia a voci 12. in foglio.

no masses 12vv

Messe 8vv 1596

Messe 5vv 1596; AntMI, *Monumenta veneta*, excerpta, i (1964)

Messe 5, 6 vv 1599: *Antiquae musicae italicae*

Missa super Jubilate Deo, 16vv (Hofbibl. Wien) Not Grove

L. Torri, RMI, xvi; EitnerQ III:109

12. Messa di Marcant.o ingegneri a voci 8. in foglio coperta turchina.

Dionisi: September 1573: Parte. Sia condotto MarcAntonio Ingenieri Veronese per Maestro di Musica per tre anni dandoli Casa e Ducati 80 all'anno.

Ms Masses

Ms 218:

Andreas da Silva: *Missa super Tu es pastor ovium*, 7vv

ed. A. da Silva: *Opera omnia*, ed. W. Kirsch, CMM xlix/3

Fra Rufino: *Missa supra Verbum bonum*, 8vv

A. F. Carver: "The Psalms of Willaert and his North Italian Contemporaries", AcM. xlvii (1975), 270

A. F. Carver: *Cori spezzati* (1988), vol 1, pp. 22ff; vol 2: 87. Ravizza

Ms 230 Anon: Mass 7vv, C1 partbook only (not 223)

Prints not checked:

AF 187: Michele Varoto: *Missarum liber primus* 6, 8vv (Venice: Scotto, 1563): A B 8 only

Ippolito Chamatero: *Liber primus missarum*, 5, 7vv (Venice 1569)

I-Nn (A) only

Chamatero maestro at AF 1562-63

Portinaro was maestro in 1561

no pubd masses

Grove: Mass, 2 motets D-Mbs, Rp

Summary:

Anon

4 vv (AB)

X vv

12 vv

9 vv

Pordenon: 5vv

Donato: 5vv

Ingegneri 8vv (x2)

Merulo: 6vv

Corona: 8vv

Croce: 12vv

Later masses: see TAF 192: 1603 masses by Domenico Lauro

Maestri della musica

Jan Nasco 1547-31 October 1551

Vincenzo Ruffo 1551-52

Alessandro Romano* 1552 (three months only)

Lamberto Courtois 1553-54

Agostino Bonzanino 1556-1560

Francesco Portinaro 1561

Ippolito Chamatero 1562-63

Alessandro Romano 1566-67

Pietro Valenzola 1569 (but musico; TAF 158) sept 1569-8 jan 1570

Alessandro Sfois 1570

Marc'Antonio Ingegneri 1573 (per tre anni)

Paolo Bellasio 1591

Ingegneri: V a 5 1587 ded to AF

but there is no mention of maestro position

nothing in Grove about VEAF

*Alessandro Merlo

On the title page of *Il primo libro di madrigali a cinque voice, con doi Dialoghi a sette* (Venice: Antonio Gardano, 1565), he styles himself “compositor di musica, cantore et sonatore di Viola d'arco eccellentissimo.” NV: 1816. None of his publications ded to AF

Le sirene...Secondo libro de suoi madrigali a cinque (Venice: heirs of G. Scotto, 1577), ded “il vero padre della Musica Adriano, e con lui Cipriano, dei quali io sono indegno discepulo”

Grove VI, Patricia Ann Myers, 185-86

“In his *Discorso sopra la musica* (1628), Vincenzo Giustininai recalled that in his youth (about 1575) he had greatly enjoyed hearing homophonic villanelle alla napoletana performed by solo voices and instruments, and he particularly mentioned Merlo, whom he referred to as a Roman with a vocal range of three octaves.”

Vincenzo Giustiniani: *Discorso sopra la musica*, trans. Carol MacClintock, American Institute of Musicology, MSD 9 (1962), p. 69: "In the Holy Year of 1575, or shortly thereafter, a style of singing appeared which was very different from that preceding. It continued for some years, chiefly in the manner of one voice singing with accompaniment, and was exemplified by Giovanni Andrea napoletano, Signor Giulio Cesare Brancaccio, and Alessandro Merlo romano. These all sang bass with a range of 22 notes and with a variety of passage-work new and pleasing to the ear of all. They inspired the composers to write similar works to be sung by several voices in the manner of a single one accompanied by some instruments, in imitation of the above-mentioned and of a certain woman called Femia. But they achieved greater invention and artifice, which resulted in some Villanellas which were a mixture of Madrigals in florid style and Villanellas. Many books of these by the aforementioned authors and by Orazio Vecchi and others are seen today."

29. Adoramus te Christe

Anon.

4vv

S: fols. 37v-38; two voice parts with lute intabulations:

1. clef: C3, D-lute [= superius]
2. clef: C4, C-lute [= tenor]

Text:

Adoramus te, Christe et bendicimus tibi:
quia per sanctam Crucem tuam redemisti mundum.

Translation:

We adore thee Christ and we bless thee:
because through the holy cross thou hast redeemed the world.

Commentary: With the exception of the word "sanctam", the first two lines of the Tract of the Missa votiva de Sancta Cruce (*Graduale romanum*, Tournai, 1957, [104])
For other unrelated settings, see Knud Jeppesen, *Die mehrstimmige italienische Laude um 1500* (Leipzig, 1935), no. 26 (anon.) and no. 31 (B.T.) from the *Laude libro secondo*.
The voice and lute parts are superimposed and accurately aligned. The homophonic style of this piece suggests it was written much earlier. The range is exceptionally low as is suggested by the use of a lute pitched in C and the only lute so pitched called for in Ms 223. (Pacoloni and Adrianssen call for lutes in C).

30. O beata colei

Domenico Ferabosco

ottava rima, 4vv

S: fols. 38v-39, #1; clef: G, G-lute

Text:

O beata colei ch'al fin può dire:
io tenni un senza cor molt'anni in vita,
io gli fei parer dolc'ogni martire
ne l'età sua più bell' e più fiorita;
né gli lasciai provar gli sdegn' e l'ire
del timor ch'a morir gli amant' invita
et quel ch'a l'un fu caro a l'altro piaque,
perch' io sua tutta et ei mio tutto nacque.

Translation:

Blessed is she who at the end can say:
I kept a man alive without a heart for many years,
I made every pain seem sweet to him
in the prime of his life;
nor did I leave him to endure the disdain and anger
of fear that makes lovers long for death,
and what was dear to the one of us, pleased the other
and I was born from him and he from me.

Concordance: *D'il Ferabosco il primo libro de madrigali a quatro voci* (Venice: Antonium Gardane, 1542), p. 27

Commentary: intabulation of three lower parts with occasional dropped notes; clearly copied from the print. Inventory of 1543: Madrigali de feraboscho a 4 (TAF, 32; 35); Inventory of 1544 (TAF, 39); Inventory of 1562 (TAF, 91)

31. Madonna, i preghi miei

Costanzo Festa

madrigal, 5vv

S: fols. 38v-39, #2; clef: C1, D-lute

Text:

Ms 223:

1542-16

Madonna, i preghi miei

mei

Son ch'io saper vorei

Se 'l cor mi' acceso

Verdelot: mio acceso

Volete mort' o viv' o sciolt' o preso?

Lasso, tanto m'accora

Il fin incerto de mia stanca vita,

impres' ardita

Che mille volte l'ora

A voluntaria morte il duol m'invita.

Adunque, o a morte o vita

Dhe, dunqu' a mort' o vita

O a libertà o a servitù sia reso,

Ché men doglia è 'l morir che 'l star sospeso.

dogli el morir che star suspeso.

Lady, my prayers

are that I wish to know

if you want my burning heart

dead or alive, free or taken?

Alas, I so grieve the uncertain end of my tired life

that, a thousand times the hour, pain

invites me to voluntary death.

Therefore, whether restored to death or life,

or to freedom or servitude,

to die hurts less than to be kept in suspense.

Concordance: *D. autori il primo libro d'i madregali de diversi eccellentissimi autori a cinque voci novamente stampato et posto in luce* (Venice: Antonium Gardane, RISM 1542-16), p. 21: "Const. Festa"; Index (Tavola): "Madonna i prieghi miei". Copy in VEaf: shelfmark 112.V (C.A.Q). This print shows up in the inventory of the Incatenata of 1543 with the five partbooks of the *Musiche fatte nelle nozze*, Venice: Gardane, RISM 1539-25 (TAF, 27: "Libri 5 de madrigali cum le noze de fiorenza"). In the 1543 inventory (TAF, 32) of the Accademia in fontanelle and in the combined inventory of 1544 (TAF, 35) it is listed (bound?) with "Madrigali de feraboscho a 4" (1542) [see nos. 30 and 32], "Madrigali di Claudio veggio a 4" [either RISM 1540-19 with additional madrigals by Arcadelt, or more likely, the first edition (no copy survives) of *Il primo libro di madrigali a quatro voci di Claudio Veggio novamente ristampato* (Venice: A. Gardane, 1545)], "Madrigali de Diversi authori a 5" (RISM 1542-16), and the 1539 Florentine intermedi. These same prints are listed in the same order as a group again in 1562 (TAF, 91), but thereafter disappear from the inventories. Another copy is listed as belonging to Giovanni Severino (TAF, 178), possibly the copy listed as missing in 1580 (TAF, 184), again listed in 1628 (TAF, 196) and presumably the one presently held by the library. Because Ms 223 nos. 30, 31 and 32 were apparently prepared from prints once owned by the academy, I presume that they were those in the group of prints by Ferabosco, Veggio, RISM 1542-16 and 1539-25 listed above.

Unrelated are the settings by Verdelot, Madrigali a cinque. Libro primo (ca. 1535), p. 14; Costanzo Festa, Madrigali a tre voci. Libro primo ([Venice: Gardane] 1538), p. 24; Maistre Jhan, La piu divina, RISM 1541-16, p. 6.

Commentary: Ms 223 version appears to be arranged from the original setting as a solo song and does not appear to be a different version of the printed work. This is suggested by the shortened passage at m.14 and the consequent rebarring in mm 16-21; the newly composed superius at mm 35-37 where the original is silent and an ending which repeats mm 51-55, deriving melodic material from the Quintus (mm 51-55). Textual variants (line 6 "mia stanca vita"; line 9: "Adunque"), not present in any of the other printed settings cited above, are perhaps just whimsical variants introduced by the arranger.

32. Se 'l mio sol

Domenico Ferabosco

ballata, 4v

S: f. 39v; clef: C1, E-lute; ts: C; barred in breves

Text:

Se 'l mio sol cinto di celest' odori
cangia in fioret' e 'n rose
le voci alt' e pietose
ind' in perl' e 'n robin le ros' e i fiori. :||:
Che fie dil più fidel d'ogn'altr' amante
quando vedrà ben fiso apert' il paradiso
in quelle dolce' amate luci sante
Veggia deh veggia 'l bel raggio gentile
e poi mi cangia ahi lasso
in fior' in herb' in sasso.

Translation:

If my sun surrounded by heavenly perfumes
changes into flowers and roses,
and her high and prayerful voice
changes the roses and flowers into pearls and rubies.
what would she do with her most faithful lover
when he sees paradise open wide to him
in those sweet holy loving eyes
Look on me, o look, gentle ray of light,
then change me, alas,
to a flower, grass, a stone.

Concordance: *D'il Ferabosco il primo libro de madrigali a quattro voci* (Venice: Antonium Gardane, 1542), p. 16. Probably copied from the same print listed as no. 30 above and by the same scribe.

Commentary: only work in ms written on one page and the last work entered in the soprano partbook. Intabulation of the three lower voices; m. 7 changes last chord from Phrygian cadence to VII6; m. 9 rearranges texture; tessitura of parts calls for stopping strings up to fret 8; simplifies cadence figure of the superius in m. 56; end of piece illegible on microfilm.

ADDITIONAL UNBOUND WORKS TUCKED INTO BACK OF PARTBOOKS

I. Ben qui si mostr' il ciel
[see no. 19]

Cipriano de Rore

madrigal, 4vv

II. Huomini et dei

Anon

Canzone stanza, [4vv]

A single sheet, kept in the Tenor partbook, written on recto and verso and measuring 10 x 7 inches; on the recto is written "Salve D[omi]ni n[ost]ri Jh[es]u Xpi [Christe] sit semp[er] nobis" (in the left border) and "Suscipe Sancte" (top right); the paper is ruled with three pairs of alternating five and six line staves; Clef: C4; ts: C, barred in semibreves, D-lute

Text: Petrarch, Canz., CCXXXIX, the fourth stanza of the canzone "Là ver' l'aurora."

Huomini et Dei solea vincer per forza
Amor, come si legg' in prosa e 'n versi:
et io 'l provai in sul primo aprir dei fiori
hora né 'l mio signor né le sue note
né 'l pianger mio né i preghi pon far Laura
trar o di vita o di martir quest'alma.

Translation:

Love is wont to vanquish men and gods with his power,
as one reads in prose and verses,
and I experienced it at the first budding of the flowers;
now not my lord nor his notes
nor my weeping nor my prayers can cause Laura
to free either from life or from torment this soul. (Durling)

Commentary: Although part of the same Petrarch canzone as “Temprar potess'io” (Ms 223, no. 15), the second stanza, this setting is musically unrelated. Nor is it related to the settings of fra Daniele Vicentino (Delle canzone di Don Rinaldo da Montagnana, RISM 1558-17), Ippolito Chamaterò (I a 4, RISM 1561-13), Pietro Vinci (II a 5, RISM 1567-24), Lassus (IV a 5, 1567), or Tiburzio Massaino (IV a 5, 1594). The complete canzone was set by Paulo Ragazzo (*Li madrigali a quatro voci. Libro primo*. Venice: G. Scotto, 1564), but the only extant print was destroyed in WW II. I have not checked Giovanni Cavaccio, I a 5 (1583). The intabulation appears to be of the three lower parts (the surviving voice is included in the intabulation and is the tenor part).

IIIa Quel rossignuol Baldassare Donato sonnet (octet), 6vv

IIIb O che lieve ?Donato sonnet (sextet), [6vv]

A single sheet, ruled with six staves of five lines measuring 11 x 8 1/2 inches; the lute intabulation has an added line (below for IIIa; above for IIIb) drawn by hand. IIIa is written on the recto and IIIb on the verso; both sides are in the same hand.

IIIa: clef: C1, A-lute; IIIb: clef: C1, A-lute; ts: cut C; barred in breves

Text: Petrarch, Canz., CCCXI (sonnet) [check Italian against edition!!!]

Quel rossignuol, che sì soave piagne
 Forse suoi figli, o sua cara consorte,
 Di dolcezza empie 'l cielo e le campagne
 Con tante note sì pietose e scorte,
 E tutta notte par che m'accompagne,
 E mi rammente la mia dura sorte:
 Ch'altri che me non ho di cui mi lagne,
 Ché 'n dee non credev'io regnasse morte.

O che liev'è ingannar chi s'assecura!
 Quei duo bei lumi assai più che 'l sol chiari
 Chi pensò mai veder far terra oscura?
 Hor conosco io che mia fera ventura
 Vuol che vivendo e lagrimando impari
 Come nulla qua giù diletta e dura.

Translation:

That nightingale that is so softly weeping,
 perhaps for its children or its near mate,
 fills the heavens and the fields
 with the sweetness of so many pitiful and brilliant notes,
 and all night, it seems, accompanies me,
 and reminds me of my hard fate:
 for I have none for whom to grieve by myself;
 because I did not believe that Death could reign in Goddesses.

O how easy it is, the deceiving of one who feels secure!
 Who would ever have thought to see two lovely lights,
 clearer far than the sun, become dark earth?
 Now I know that my savage fate is to make me learn,
 living and weeping, that nothing here below delights and lasts.

Trans: George Kay: *The Penguin Book of Italian Verse* (Harmondsworth, 1958), 125-126.

Punctuation: *Francesco Petrarca: Canzoniere*, ed. Gianfranco Contini (Turin, 1966)

Commentary: The source for IIIa is *Di Baldassarra Donato il primo libro d'i madregali a cinque et a sei voci con tre dialoghi a sette* (Venice: Antonio Gardane, 1553), p. 25 (VEaf: A.5.6.). This print was reissued by Pietrasanta in 1557 (VEaf: 6) and again by Gardano in 1560. IIIa has the canto of the print. “Quel rossignuol” is scored for the following clef combination: C1, C3, C4, C4, F4, F5, the lowest pitch being the E below the bass clef. At written pitch, the lute intabulation for an tenor instrument pitched in A is an octave too high. This suggests the intabulation is for the great bass lute pitched an octave lower than the tenor. An instrument of this size appears in the inventory of 1585: “liuti due copie, una di 4, l'altra di cinque con un contrabasso in tutti liuti nell'armar sotto i libri da cantar no.o 9” (TAF, 187). See Ian Harwood, “Lute, \$4: History,” *The New Grove Dictionary*, XI: 349 for an illustration of different lute sizes. The great bass instrument with a

string length of 93.8 cms by Michael Hartung, Padua, 1602 in the Germanisches Nationalmuseum, Nuremberg is described in Ernst Pohlmann, *Laute, Theorbe, Chitarrone* (Bremen, 1968), p. 271.

IIIb continues in the same style as IIIa but the remainder of the sonnet does not appear in Donato's book of madrigals. This is curious in itself. Composers of the period, especially disciples of Willaert like Donato, usually set sonnets in two parts. Moreover, if "O che lieve" is by Donato, why wasn't it included in a print that was twice reissued? One possibility is that "O che lieve" is not by Donato, but by someone like Agostino Bonzanino. A six part setting of "O che lieve" is listed among Bonzanino's compositions in Ms 221 as no. 9 of the "Madrigalli et motetti a. 6." (Turrini, *Catalogo*, p. 43). There is no listing for "Quel rossignuol" and it is odd that a composer would have set only the sextet of a sonnet. Bonzanino was often absent from Verona "per le sue facende" in Venice. He may have studied with Donato and composed his own continuation. One immediately thinks of Andrea Gabrieli's setting of the octet of Petrarch's sonnet "In nobil sangue" to which his nephew Giovanni added the concluding sextet "Amor s'è in lei" (*Concerti*, 1587, pp. 52-53). For a modern edition, see Denis Arnold, ed., *Giovanni Gabrieli: Opera omnia*, CMM 12/vi (American Institute of Musicology, 1974), pp. 84-95.

A modern edition of both works appears in my "An Intabulation for Contrabass Lute?," *Journal of the Lute Society of America*, 20/21 (1987-88; pubd in 1992), pp. 22-45; this is reproduced in its entirety here.