Early Basso Continuo Practice:

Implicit Evidence in the Music of

Emilio de' Cavalieri

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Preface

Reconstructing performance practices from historical sources is a great challenge. In the field of basso continuo, the reconstruction of 18th century practices in general was made possible thanks to a substantial collection of treatises, examples, and music sources, and thanks to the fact that 18th century music is an integral part of contemporary music education. However, this is not the case for 17th century basso continuo practices, and especially for the practices at the beginning of the century. From the few surviving explicit sources, it is very hard to reconstruct a complete picture of the early basso continuo performance practice; the sources are very different from one another and the absence of preliminary knowledge and skills necessary to understand the material is a very prominent problem for the modern reader. In this dissertation I propose a new look at the unique notation of Emilio de' Cavalieri's *Rappresentatione di Anima et di Corpo* (Rome, 1600) as well as his few other surviving works, out of which will emerge new observations and practical conclusions concerning the performance of the early basso continuo in general and the *stile rappresentativo* in particular.

Emilio de' Cavalieri (ca. 1550–March 11, 1602) was one of the leading figures in the creation of the "new music" around 1600. Despite this fact, he was forgotten shortly after his death and was denied the important place he should have had in the history of music. He was eclipsed by his better-known colleagues Jacopo Peri (1561–1633) and Giulio Caccini (1551–1618); the former is known as the composer of the "first opera", *Dafne*, in 1597, and the latter famous for the publication of *Nuove Musiche* in 1602. Cavalieri is mostly known today for his *Rappresentatione di Anima e di Corpo* — 'the first surviving play set entirely to music', the earliest one to be printed, and the earliest one with basso continuo.[1] However, the unique notation employed by Cavalieri in the *Rappresentatione* was widely overlooked by scholars of basso continuo, who mostly joined it into one category of notation employed by Cavalieri's colleagues.

In this work, Cavalieri's musical sources will serve as a platform in an attempt to overcome the lack of explicit original guidance and guidelines of performing practice. It will offer a methodology that will allow the unraveling of implicit theory and practice hidden in the music sources themselves. Carl Dahlhaus points out that there is often a disagreement between the textual sources and the implicit theory of the actual music;[2] in our case it is not much of a disagreement but a general lack of sources

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[1] Claude V. Palisca, "Cavalieri, Emilio de'," *Grove Music Online* (Oxford University Press, accessed October 29, 2014).

[2] Carl Dahlhaus Carl, *Die Musiktheorie im 18. und 19. Jahrhundert. Erster Teil: Grundzüge einer Sysematik*, Geschitchte des Musiktheorie 10 (Darmstadt: Wissenschaftliche Buchgesellschaft, 1984), 157.

that deal with the practicality of playing basso continuo. This lack forces us to look deeper into the surviving musical sources we do have and try to extract the "silent knowledge" hidden in them.

The methodology of this work is based on the fact that Cavalieri's *Rappresentatione* is printed using a unique continuo notation, which is detailed, precise, and coherent—more so than any other contemporaneous printed source. Through thorough investigation of this continuo notation, it will be possible to enrich our practical as well as theoretical knowledge of the early basso continuo. A wide range of evidences will emerge, covering a wide spectrum, from general questions of instrumentation up to the very notes that should be played. Using a special notation for illustration, I will demonstrate how Cavalieri's basso continuo figuration, when combined with the known rules of counterpoint, is at times equivalent to written-out realizations. In the context of the *stile rappresentativo* written-out realizations are not to be found in contemporaneous sources, although one can hardly overstate their importance to the study of continuo.

As part of this study, I will first discern and then analyze discretely different models of contrapuntal phenomena, mainly in the context of cadences but also in the context of other progressions that deserve to be recognized as formulas. I will uncover their theoretical structure as well as their actual application in music and their manner of execution. I will also examine the prevalence of each phenomenon in order to distinguish common and recurrent phenomena from rarely-used formulas. In order to do this, and due to problematic historical terminology, it will be necessary to create a set of new terms inspired by Cavalieri's notation. Those terms will not be solely relevant to Cavalieri's music; the models were made flexible so that they may prove useful for future discussions or studies of early continuo in general.

As a reference to the study of the *Rappresentatione*, I will use Cavalieri's second big surviving work— *The Lamentations and Responsories for the Holy Week*—for which I recently prepared a new critical edition.[3] Editing the piece, I was able to discover musical similarities and notational differences between the *Rappresentatione* and the *Lamentations* (print as opposed to a manuscript) that bring forth hitherto overlooked interconnections, intertextuality, self-borrowing and re-writing all of which, collectively, shed new light on the metamorphosic nature of Cavalieri's compositional techniques. Hence, the *Lamentations* may join the *Rappresentatione* as an additional source for reconstructing the practical

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[3] Elam Rotem, ed., *Emilio de' Cavalieri - Lamentations and Responsories for the Holy week* (Wilhelmshaven: Florian Noetzel Verlag, 2014).

aspects of basso continuo. All in all, it will lead to the formation of something that may be titled as "The Unwritten Basso Continuo Treatise of Emilio de' Cavalieri".

In Chapter I I will introduce the subject of early basso continuo in general, the difficulties in reconstructing its practice nowadays, and the insufficient sources and modern literature regarding the continuo of the *stile rappresentativo*. The chapter will also include a general introduction to Cavalieri: his life, his surviving works, and the modern literature that referred to his unique continuo notation.

Chapter II will focus on early textual sources concerning continuo. A "mini-compendium" of practical implications will be extracted from the common continuo sources so as to exhaust the practical knowledge implicit in them. This endeavor will be concluded with a list of rules and general advice drawn from the sources, but it will also reveal some problematic aspects of these sources. In addition, the various types of basso continuo notation in the earliest publications of *stile rappresentativo* pieces will be explored. This will demonstrate the "many shades of gray" prevalent in printing policies that are nowadays often flattened into a single category, and will also validate the uniqueness of the notation of Cavalieri's *Rappresentatione*.

In chapter III, the heart of this work, I will dwell on Cavalieri's musical sources and examine them. In its first part, I will look into his surviving works; these will surface issues such as instrumentation, temperaments, *seconda prattica* compositional techniques, and more. In addition, a comparison between the *Rappresentatione* and the *Lamentations* will reveal interesting issues concerning both composition and notation. In the second part of this chapter, the focus will be solely on the continuo and its models and formulas. The conclusions of this chapter are mostly regarding practical issues of basso continuo performance practice, and form the most important contribution of this work to the studies of early continuo.

This endeavor will make it possible to compare, in chapter IV, the "new" implicit practical information deduced in this study with the explicit known continuo sources, and assess to what extant Cavalieri's continuo practices illuminate and complement the known knowledge from previously-studied yet opaque sources of basso continuo. In addition, some examples will be given of implying the conclusions of this study on music lacking the detailed notation of the Rappresentatione such as the Lamentations and music by Cavalieri's colleagues Peri and Caccini.

The focus of this dissertation is on Cavalieri's music, but the findings proposed here will be traced so as to illuminate the broader realm of the early Baroque and the 17th century musical style at large. Finally,

this new research about Cavalieri's music and continuo, along reevaluating of its place among the common continuo sources, calls for redistribution of source materials on the traditional "shelf" of early basso continuo sources.

Terminology, abbreviations, and comments

Basso continuo / continuo: synonym to other historical terms such as *basso continuato*, *bassus generalis*, *bassus ad organum* etc.

Stile rappresentativo: a general term for pieces which include dramatic monodies with basso continuo composed in the first decades of the 17th century.[4]

Seconda prattica: In this dissertation I will use this term only in its limited definition that concerns the treatment fo dissonances as discussed by Artusi (1600), Claudio Monteverdi (1605) and Giolio Cesare Monteverdi (1607), and not in its wider sense.[5]

Cadences terminology:

The individual components of cadences:[6]

tenorizans-clause: the voice which descends one step towards the *finalis*.

cantizans-clause: the voice which ascends one step towards the *finalis*.

bassizans-clause: the lowest voice of the cadence; leaps a fourth or a fifth.

Note: The cadential components should not be confused with reference to different part names—canto/sopran, alto, tenor, bass (e.g. a *cantizans*-clause could be taken by a tenor voice).

Cadences are categorized according to two parameters (detailed explanation of the terminology is found in chapter 3.2.1.):

1. Bass progressions:

Authentic cadence: when the lowest note descends by a fifth or ascends by a fourth.

Tenor cadence: when the lowest note descends by one step.

Plagal cadence: when the lowest note descends by a fourth or ascends by a fifth.

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[4] See F. W. Sternfeld, "A note on 'Stile Recitativo'," *Proceedings of the Royal Musical Association* vol. 110 (Taylor & Francis, Ltd. on behalf of the Royal Musical Association, 1983-1984): 41-44.
[5] See Massimo Ossi, *Divining the Oracle* (Chicago: University of Chicago Press, 2003), 5-7 and 31.
[6] This is according to Bernhard Meier, *Alte Tonarten: dargestellt an der Instrumentalmusik des 16. und 17. Jahrhunderts* (Kassel: Bärenreiter, 2000), 91.

2. Inner division:

> One-step cadence: a cadence without any rhythmical division.
>
> Two-steps cadence: a cadence which is rhythmically divided into two parts (e.g. 4-3)
>
> Four-steps cadence: a cadence which is rhythmically divided into four parts (e.g. 10-11-11-10)

Notes will be referred so:

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

Reference to specific sections in Cavalieri's music:

> *Rappresentatione di Anima e di Corpo*: original page number and section number (e.g. *Rappresentatione*, p. v, from no. 9)
>
> *Lamentations and Responsories for the holy week*: folio number and piece number according to the recent edition[7] (e.g. Lamentations, f. 19v-20, from No. 5a).

A note concerning the suggested realizations:

> The suggested realizations presented in this dissertation do not constitute a single or final solution; they are only meant to show the basic and necessary contrapuntal skeleton as suggested by the notation. Big note heads in the realizations represent notes which are implied by the figures. Notes that are not implied by the figures, even if indirectly implied by counterpoint rules, are shown in small note heads.

All translations from Italian are by the author unless mentioned otherwise; many thanks to Flavio Ferri-Benedetti for his help in translating from Italian.

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[7] Rotem, ed., *Emilio de' Cavalieri – Lamentations*.

Chapter I – Introduction

1.1 Early basso continuo

This chapter will discuss the early basso continuo in general, and specifically in the context of the *stile rappresentativo*. Beyond the state of research, it will discuss the difficulties arising when reconstructing the practice of early basso continuo, and specifically the lack of sources applicable to the *stile rappresentativo*.

Before opening this detailed examination, it is important to define what basso continuo is. While accompaniment in general can be realized using different kinds of notation systems—such as score, short score, or tablature—basso continuo accompaniment is defined by its notation: a bass line with or without signs or figures. The period of the early basso continuo can be defined roughly from its creation, sometime during the late 16th century, until somewhere in the middle of the 17th century. Irmtraut Freiberg presented a collection of sources from 1595 to 1655 under the title 'Frühe Italienische Generalbass'.[8] Naturally, it is not possible to define a specific starting or ending point for the early basso continuo; in general terms, however, we are dealing with the first half of the 17th century.

1.1.1 State of research

The academic study of early basso continuo in general is more than one hundred years old, and therefore cannot be summarized here in its entirety. In this section, I will survey a selection of the most important studies.

In his oft-quoted study of keyboard music in the 16th century, Otto Kinkeldey dedicated two chapters to accompaniment and basso continuo practices in the late 16th century and early 17th century.[9] Max Schneider did further research on 16th century performance practices and presented the important sources concerning the origins and establishment of the basso continuo era.[10] The first substantial and comprehensive research into the basso continuo sources in general, however, is Franck Thomas Arnold's book *The Art of Accompaniment from a Thorough-Bass*, which remains highly relevant and useful to the present day.[11] In this two-volume opus that covers the complete basso continuo era he quotes sources in their original languages, supplies translations and explanations, and through many examples he

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[8] Irmtraut Freiberg, *Der frühe italienische Generalbass dargestellt anhand der Quellen von 1595 bis 1655* (Hildesheim: Olms, 2004).

[9] Otto Kinkeldey, *Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig : Breitkopf & Härtel, 1910).

[10] Max Schneider, *Die Anfänge des Basso Continuo und seiner Bezifferung* (Leipzig: Breitkopf & Härtel, 1918).

[11] Franck Thomas Arnold, *The art of Accompaniment from a Thorough-Bass* (Oxford University Press, 1931).

demonstrates the practical implication of the different sources. As will be mentioned below, he is the only modern scholar who carefully examined the continuo in Cavalieri's *Rappresentatione*. However, since the 18th century provides both a larger repertoire and a greater quantity of sources concerning accompaniment, this period also receives the lion's share in Arnold's research.

Hans Heinrich Eggebrecht focused on the beginning of the basso continuo era and made an important distinction between different kinds of compositions with basso continuo—the 'motettisch-solistische Generalbass' and the 'monodischen Generalbass'—and by that demonstrated a level of complexity in the attitude towards the early continuo.[12] Peter Williams, who later took part in the writing an encyclopedic entry on 'Continuo' (New Grove), published a book that aimed to encompass the entire basso continuo era—*Figured Bass Accompaniment*.[13] However, unlike Arnold, he used the different sources rather freely, sometimes comparing sources that were 150 years apart. While this is interesting on a musicological level, it is not necessarily helpful for reconstructing historical practices. Moreover, in his view the art of accompaniment is more personal than historical; such an attitude might be academically problematic. Helmut Haack focused on the famous *Cento Concerti* of Viadana; he was mainly dealing with the new 'Satz' techniques (that is, composition techniques) that were relevant with the new use of basso continuo as opposed to the traditional 16th century polyphony.[14] Imogene Horsley presented the different experimental notation systems that preceded the basso continuo towards and around 1600; this mainly concerns prints of motets in north Italy.[15] Uwe Wolf focused on the actual notation of music between 1570 and 1630 (mensuration, proportions, special signs etc.).[16] He also examined the notation for accompaniment and further researched the different notation methods that appeared at that time. In accordance with the weight of the surviving sources, he refers primarily to liturgical music; the discussion of notation methods for the opera and secular monodies is, by comparison, rather general. Tharald Borgir was interested in many of the performance aspects of the

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[12] Hans Heinrich Eggebrecht, "Arten des Generalbasses im frühen und mittleren 17. Jahrhundert", *Archiv für Musikwissenschaft* n. 14 (1957): 66-82.

[13] Peter Williams, *Figured Bass Accompaniment* (Edinburgh: University Press, 1970).

[14] Helmut Haack, *Anfänge des Generalbass-Satzes: die "Cento Concerti Ecclesiastici" (1602) von Lodovico Viadana* (Tutzing: Schneider, 1974).

[15] Imogene Horsley, "Full and Short Scores in the Accompaniment of Italian Church Music in the Early Baroque", *Journal of the American Musicological Society* Vol. 30, n. 3 (University of California Press on behalf of the American Musicological Society, 1977): 466-499.

[16] Uwe Wolf, *Notation und Aufführungspraxis: Studien zum Wandel von Notenschrift und Notenbild in italienischen Musikdrucken der Jahre 1571-1630* (Merseburger: Kassel, 1992).

basso continuo;[17] however, at points where the sources do not comply with his understanding, he is bold enough to criticize them. Jörg-Andreas Bötticher and Jesper Christensen in their article 'Generalbaß' (*MGG*) compiled a substantial list of sources, probably the biggest by then, as well as some selected examples from music and treatises in the history of the basso continuo.[18] In her article 'Die Anfänge des Generalbasses', Augusta Campagne was looking at some practical questions concerning the early continuo as well as linking the early continuo to the late Renaissance accompaniment practices.[19] Arlando Morelli looked specifically at the role of the organs in the continuo in the 17th century music.[20] Irmtraut Freiberg published a summary of the early continuo sources in German, appended with many music examples.[21] However, as the summaries and translation are subjected to interpretations, it is a pity that the sources, or at least portions thereof, are not brought in their original language. Also, the suggested realizations are rather disappointing as they do not comply with the sources quoted in the book. Thérèse de Goede published an article on some of the important phenomena found in early 17th century music.[22] Goede's *cadenzia duriuscala* will be re-interpreted and explained in this dissertation under the term *preparamento alla cadenza*. Lastly, Gulia Nuti published a book about the Italian basso continuo, mostly focusing on sources relevant to the 18th century. In the context of the 17th century there were no significant new contributions.[23]

Forthcoming PhD dissertations by De Goede and Campagne should be published in the near future. The first concerns the 17th century in general ('Del sonare sopra 'l basso: The Theory and Practice of Basso Continuo Accompaniment in the Seventeenth Century'),[24] and the second is focused on the late

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[17] Tharald Borgir, *The performance of the basso continuo in Italian baroque music* (Ann Arbor: UMI Research Press, cop, 1987).

[18] Jörg-Andreas Bötticher and Jesper B. Christensen, "Generalbaß," *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher (Kassel: Bärenreiter, 1995). Based on the bibliographical lists made for that article, an extended list was made and is available online at www.earlymusicsources.com (accessed on October 13, 2014). As for today, this extended and updated list is probably the biggest and most up-to-date list of basso continuo sources.

[19] Augusta Campagne, "Die Anfänge des Generalbasses, oder, Die Praxis des Begleitens im italienischen Frühbarock," *Basler Jahrbuch für historische Musikpraxis* vol. 19 (Winterthur: Amadeus, 1995): 9-32.

[20] Arnaldo Morelli, "Basso continuo on the organ in seventeenth-century Italian Music," *Basler Jahrbuch für historische Musikpraxis* vol. 18 (Winterthur: Amadeus, 1995): 31-45.

[21] See above footnote 8.

[22] Thérèse de Goede, "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, no. 2 (London: Oxford University Press, 2005): 233-250.

[23] Gulia Nuti, *The performance of Italian basso continuo: style in keyboard accompaniment in the seventeenth and eighteenth centuries* (Aldershot: Ashgate, 2007).

[24] The work was submitted to the University of Leeds on August 2014.

Renaissance accompaniment and early continuo ('Simone Verovio: prints, intabulations and basso continuo').[25]

Focusing on the early basso continuo in the specific context of the Italian *stile rappresentativo*, we can see several problematic aspects in the modern literature that should be brought up here. Almost all the modern writers that refer to the continuo of the *stile rappresentativo* make use of a category called "the Florentines"; this includes Caccini, Peri, and Cavalieri (two of whom were born in Rome). Most problematically, we are dealing here with very few sources, the most central being Cavalieri's *Rappresentatione* (1600), Peri's *Euridice* (1601), and Caccini's *Euridice* (1601) and *Nuove Musiche* (1602). Probably in order to overcome the lack of sources, Williams and Ledbetter give the misleading impression that each of these composers published more works.[26] Moreover, these publications are in fact quite different in style and continuo notation (see chapter 2.2). Some modern writers do acknowledge these differences, but they define them only by citing the highest figure used in its notation (for example 9, 11 or 18), and giving the misleading impression that apart from that, they are all notated according to the same principles.[27]

Other writers stated that the detailed figurations written by Peri, Cavalieri, Caccini etc. result in an accompaniment similar to those of the "pseudo monody"[28] which is therefore 'relative einfach' ('relatively easy') to reconstruct.[29] This is certainly the case for Cavalieri's *Rappresentatione* with its superior continuo notation, but less true for the music of his contemporaries. For instance, in spite of the use of detailed figuration in Peri's *Varie Musiche* (1609), some songs from the collection are not only very difficult to reconstruct but in fact not possible using the notation alone.

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[25] The work was submitted to the University of Music and the performing Arts, Vienna on 2015.

[26] 'From at least 1597, the published accompaniments to such works as Peri's <u>operas</u>, Caccini's songs and Cavalieri's sacred <u>dramas</u> were simply bass lines, but figured more systematically than those for contemporary sacred music.'; Peter Williams and David Ledbetter, "Continuo", *Grove Music Online* (Oxford University Press, accessed November 14, 2012).

[27] Williams and Ledbetter, "Continuo"; Borgir, *The Performance of the basso continuo*.

[28] The sources which are specifically mention are accompaniments found in the 1589 *intermedii* and in Luzzaschi's *madrigali*.

[29] Bötticher and Christensen, "Generalbaß," 1198 and 1210. This was later quoted by Freiberg, *Der frühe italienische Generalbass*, 30.

Although the surviving written-out accompaniments of the "pseudo monody" or late Renaissance practices in general are important sources for the early basso continuo (see below), to present them as written-out examples of realized basso continuo is misleading.[30]

Viadana writes in his famous preface to his *Cento Concerti Ecclesiastici* (1602) that some of his *concerti* were performed in Rome some years previously (that is, several years before 1602) and found favor among singers and musicians.[31] On this base Schneider and Arnold suggested that Cavalieri, Peri, and Caccini actually developed Viadana's idea and improved it by adding figures.[32] However, around the year 1600 it was very fashionable to claim the invention of "new music".[33] Viadana joins the good company of Cavalieri, Peri, and Caccini[34] but not without reservation: while his invention included mainly new notation and slightly adapted music, the *stile rappresentativo* is something quite different that is more easily categorized under a term such as "new music". Furthermore, Cavalieri's pastorals (the "real first operas") had already been performed in the 1590s,[35] and the difference in style between Viadana's motets and the music of the "Florentines" is so great that it is hardly possible to bracket them under the same category.[36] Brown also makes a cross-genre connection; he applies Agazzari's term of 'foundation instruments' (1607) to the renaissance accompaniment of the 16th century *intermedii*.[37] Although it might be an interesting link, the different context of Agazzari's text which deals with the performance of motets and the 16th century *intermedii* should be taken into account.

Lastly, there is a problem of terminology. Nuti wrote about Caccini's songs that 'This music is not contrapuntally composed; and neither should its accompaniment be contrapuntal but harmonic and

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[30] In Williams and Ledbetter article "Continuo" (Groves), the written-out accompaniment of a monody from the 1589 *intermedii* is presented as written-out basso continuo realization: 'Exactly how continuo players realized their basses in such secular music is not known. Extant written-out accompaniments are simple, leaving the voice free in its bravura passages [ex.2: a song excerpt from the 1589 intermedii]'.

[31] Lodovico Viadana, *Cento concerti ecclesiastici a unam a due, a tre, e quattro voci. Con il basso continuo per sonar nell'organo* (Venice: Giacomo Vincenti, 1602), preface.

[32] Arnold, *The art of Accompaniment*, 33-34,

[33] For the question whether Viadana invented the basso continuo, see for example Haack, *Anfänge des Generalbass-Satzes*. This is discussed again in Campagne, "Simone Verovio…", chapter 9.3.2.

[34] Howard Mayer Brown, "Opera (i)," *Grove Music Online* (Oxford Music Online: accessed November 14, 2012). It is rarely mentioned but eventually both Peri (preface to *Euridice*) and even Caccini acknowledged Cavalieri for being the first to make people "hear such stories sang on stage"; Warren Kirkendale, Emilio de' Cavalieri "gentiluomo romano": his life and letters, his role as superintendent of all the arts at the Medici court, and his musical compositions (Florence: Leo S.Olschki, 2001), 205.

[35] Kirkendale, *Emilio de' Cavalieri*, 164, 185, 205, 208.

[36] Nuti puts Viadana as the sacred representative of the *stilo rappresentativo*; *The performance of Italian basso continuo*, 19. If such should be nominated it must be Cavalieri's Lamentations; Kirkendale, *Emilio de' Cavalieri*, 232. Haack stated that the two genres cannot be compared; *Anfänge des Generalbass-Satzes*, 232.

[37] Brown, *Sixteenth-century instrumentation*, 19, 49, and 86.

guided by the meaning of the words'[38] and also that the *stile rappresentativo* is 'breaking away from contrapuntal polyphony in accompaniment'.[39] When dealing with early continuo it is necessary to define both the term counterpoint and the term contrapuntal accompaniment. Although normally associated with complicated imitation, counterpoint is expressed whenever two or more voices are sounding simultaneously. Therefore, Caccini's vocal line above a bass is counterpoint, and "harmonic" accompaniment is also made of counterpoint. The only thing that could be understood by accompaniment which is "not contrapuntal" is an accompaniment which has contrapuntal mistakes,[40] and I doubt that this was anyone's intended meaning.

To conclude, in the modern literature about the continuo in the *stile rappresentativo* we can find problematic categorizations that led to generalization and disregard for details, misleading presentations of sources, attempts to make cross relations between different genres, and problematic terminology.

Looking at the whole body of scholarly literature on early continuo, we see that most of the writers were focusing, naturally, on points where they had more sources; those who embarked on general studies of basso continuo focused mainly on 18th century practices, and those who specifically researched the early basso continuo focused mainly on the use of continuo in liturgical contexts. We also see that writing about the continuo in the context of the *stile rappresentativo* is challenging and that only few writers focused on the practical aspects of the practice, that is, which and when specific notes should be struck.

This thesis will constitute an attempt to discuss continuo in the specific context of the *stile rappresentativo* and within a practical setting, with the help of Cavalieri's musical sources.

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[38] Nuti, *The performance of Italian basso continuo*, 15.
[39] Ibid., 19.
[40] Naturally, the term "contrapuntal mistakes" is also problematic, as in each period and style different phenomena are considered "correct" or "not correct".

1.1.2 The difficulties in reconstructing the practice of early basso continuo

Generally, early Italian continuo, as opposed to any later kind of continuo, is the most complicated kind to describe, to teach, and to play. It is important to stress that early continuo is in fact a very broad term that includes within it several different kinds of genres, styles, and performance practices. In order to understand what early continuo is, and how it should be realized and performed, one should have the knowledge, even if the most basic knowledge, of a late 16th century composer. One should understand music in a general and practical sense; to quote Agazzari's requirements, one should know counterpoint, understand the proportions, read all the clefs, be proficient on his instrument, have experience with reading music from both tablature and scores, and finally, have a very good ear.[41] This may be the reason that the few surviving treatises and sources on the subject fail to supply us with a full and detailed picture of this practice. In the 18th century, by contrast, there are possibilities to actually learn and practice continuo accompaniment using treatises alone, without a lot of preliminary knowledge.

I will not describe in this work the development of accompaniment during the 16th century.[42] However, it is necessary to mention the central principles of accompaniment that were transformed toward the end of the century and led to the invention of basso continuo. This invention profoundly influenced the history of music, and it is therefore highly important to define exactly what was invented.

The vast majority of 16th century music involved the interweaving of several distinct parts; the system or set of rules that govern this kind of construction is also known as counterpoint. Even 16th century music that we nowadays conceive as homophonic was in fact a consequence of several different parts moving more or less together. In all of the genres, in churches and courts, the practice of accompanying music of polyphonic origin probably existed throughout the 16th century, and became increasingly prominent in the second half. This accompaniment that was practiced mainly by keyboard and lute players (*ogni sorte di strumento perfetto*)[43] was made possible through the arrangements and adaptations of the polyphonic fabric to specific instruments. When such arrangements are written down or printed they

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[41] Agostino Agazzari, *Del sonare sopra'l basso con tutti li stromenti e dell' uso loro nel conserto* (Siena, 1607), 4. This aspect is repeated also in the modern literature, e.g. Bötticher and Christensen, "Generalbaß," 1196, Nuti, *The performance of Italian basso continuo*, 4 and 50, and Freiberg, *Der frühe italienische Generalbass*, 9.

[42] The latest such survey was made by Nuti, *The performance of Italian basso continuo*.

[43] The term is taken from the title page of Angelo Gardano edition of the four part madrigals by Cipriano de' Rore in score—'Tutti i madrigal di Cipriano di Rore a quattro voci, spartiti et accommodati per sonar d'ogni sorte d'instrumento perfetto'. The term 'instrumento perfetto' ('perfect instrument') is probably referring to instruments that are able to play all/several parts together. In the beginning of the 17th such instruments will be called by A. Agazzari 'foundation instruments' (see below) and will be synonymous with basso continuo instruments.

are called intabulations. Very well-practiced musicians were able to adapt the music to their instrument on the spot using a score or even a choir book.[44]

Towards the end of the 16th century, with this practice of accompaniment in the background, two important inventions for notating accompaniments were introduced:

1. In church music from northern Italy, a variety of new different kinds of short-score notation for the organ accompanist were published, mainly in the context of poly-choral motets.[45] These publications were perhaps made to spare the effort of intabulation;[46] this is especially understandable in the case of poly-choral pieces with up to twelve or sixteen parts. Prior to this, the organist had to make his own intabulation or score from the different parts, found either in the separate part-books or in a choir book. Now, using a short-score, the organist simply had to realize and complete the missing parts. Occasionally, some sharp or flat signs written next the bass notes were included. The invention: <u>new kind of notation for the organ accompanist</u>.

2. In Florence and Rome, a new style of music was developed—the monody, or *stile rappresentativo*. Although solo songs were probably performed throughout the 16th century, they were only performed as solos while being in fact of polyphonic origin.[47] However, in the new monodies, the inner parts were no longer an essential part of the composition, and could be created by the accompanist without being composed meticulously in advance. A new kind of notation system was introduced: a small score with two staffs—one for the voice and one for

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[44] See the Spanish theory treatise of Juan Bermudo, *El libro llamado declaración de instrumentos musicales* (Osuna, 1555). Owens concluded from the source that 'keyboard players can perform vocal music from three different formats appropriate to their level of skill or experience: choir-book, score, or tablature'; Jessie Ann Owens, *Composers at Work: The Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997), 48-52. This was first mentioned in Kinkeldey, *Orgel und Klavier*, 9-55.

[45] The different kind of scores: 1. Short scores—a reduction of pieces with more than five parts into scores of three or four lines, 2. Soprano-bass scores— a score with only the two outer parts, or 3. Basses scores—a score for poly-choral music where different bass lines represent the different choirs (for example, a piece for three choirs will be presented with three bass lines, each line consist of the bass line of each choir); Horsley, "Full and Short Scores".

[46] Brown also suggested that one of the reasons for the inventions of continuo was the tedious and unnecessary process of intabulation. However, he was referring to accompaniment in a secular context, where there few sources which can be cited in support of his claim; Howard Mayer Brown, *Sixteenth-century Instrumentation: The Music for the Florentine Intermedii* (Rome: American Institute of Musicology, 1973), 24.

[47] Tim Carter, "On the Composition and Performance of Caccini's 'Le nuove musiche' (1602)," *Early Music,* vol. 12, no. 2 (London: Oxford University Press, 1984): 208; Borgir, *The performance of the basso continuo*, 18; Nino Pirrotta and Elena Povoledo, *Music and theatre from Poliziano to Monteverdi,* Trans. Karen Eales (Cambridge: Cambridge University Press, 1981), 36 and 202-3.

the bass; the latter was at times was equipped with additional information for its realization, such as signs or figures. The invention: <u>new kind of music and new kind of short notation</u>.[48]

Both the accompanist of polyphonic motets on the church organ[49] and the accompanist of solo songs without polyphonic origin on the harpsichord or the lute required the skills of a late Renaissance composer/improviser. The former had to guess and find his way within the fully written fabric of parts, while the latter had to reconstruct the un-written inner parts. Such skills were definitely expected of a church organist, who would have possessed highly practiced composition and improvisation skills. It should also be noted that monody was initially shaped and practiced at the richest courts of Italy, who employed the best musicians of their time.

Thus, the first difficulty in reconstructing the practice of early basso continuo is overcoming the gap between the musical knowledge (counterpoint) and skills (composition and improvisation) of the late 16th players and those of present-day players. This also may explain why we can learn relatively little from the existing sources (see below); most of the necessary information is silent, implicit knowledge that we must extract actively.

On top of this basic problem, we have to deal with different genres and styles that demand different kinds of accompaniment.[50] Bianciardi, in his famous short treatise, stresses that it is important to distinguish between different styles, as not all music can be easily played using basso continuo. He mentions specifically two styles that might be very difficult to accompany using basso continuo: 'compositioni fugate antiche' ('old fugal compositions'), as well as 'moderne' music that is full of 'nuove inventioni' ('new inventions').[51] We do not know exactly how old are the 'old fugal compositions' he refers to; does he refer to music as old as Josquin's or only as old as Lasso's? In any case, music with a lot of imitations (*fuge*) might be very difficult to accompany with continuo. His reference to the modern style is slightly clearer; he seems to refer to pieces composed in the so-called *seconda prattica*

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[48] Although it is not directly connected to the subject, Caccini's title from his 1614 publication comes to mind: *Nuove musiche e nuova maniera di scriverle* ('New music, and a new way of writing it'). In this case, Caccini is not referring to the notation of the basso continuo, but rather to the accurate notation of ornaments and diminutions in the voice part in order to demonstrate how the music should be performed.

[49] It is hard not to mention Viadana at this point, but his famous c*oncerti* from 1602 (see below) are categorized as the development of the first invention. In his case, this development led to a new genre of motets, but still very much bound to its polyphonic background and far away from the *stile rappresentativo*.

[50] Bötticher and Christensen, "Generalbaß," 1199.

[51] Francesco Bianciardi, *Breve Regola per imparar' a sonare sopra il Basso* (Siena, 1607).

counterpoint that includes untraditional and daring composition styles.[52] This style too might be very difficult to accompany.

Eggebrecht distinguished between the 'motettisch-solistische Generalbass' and the 'monodischen Generalbass'; the first is the lowest voice of a polyphonic structure and can be also sung, while the second is strictly instrumental.[53] Two good examples according to this categorization are Viadana's solo motets from *Cento Concerti Ecclesiastici* (1602) and Caccini's *Nuove Musiche* (1602); although both contain monodies, they ask for different approaches to the accompaniment.[54] In fact, different styles of compositions/accompaniment can even be found within genres: one full of imitations and one very homophonic, one with a soloist and one with a whole choir of voices and instruments. Nevertheless, all of these styles and genres should live happily under the roof of "early continuo". This confusion of styles and genres is clearly evident in the sources as well, making it hard for us to grasp what is relevant for what.

Moreover, the numerous sources that aim to supply actual rules/advices for how to play basso continuo, be it a preface for a collection of motets or a treatise written by an organist, are all written in the context of liturgical music,[55] and not all of the writers were even professional organists.[56] Trying to apply these sources' rules to other genres such as madrigals, *stile rappresentativo* monodies, or instrumental music, might prove problematic or simply irrelevant.

Another difficulty in the reconstruction of the early continuo resides in the fact that at the beginning of the 17th century there is a considerable inconsistency in the way basso continuo was notated. Different kinds of notation systems were used simultaneously: some with no signs or figures whatsoever ("naked" bass line), some with signs (e.g. ♯♭), and some with signs and figures (e.g. 10♯). Sources that refer to the accompaniment using a "naked" bass line will discuss other topics than those who relate to basso continuo with signs and figures. The first may stress the importance of making a score or try to find rules for when to apply which harmony, while the latter may focus on other issues such as discussing the

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[52] Further discussion of this subject found in 2.1.1.3

[53] Eggebrecht, "Arten des Generalbasses", 61.

[54] Haack, *Anfänge des Generalbass-Satzes*, 253.

[55] Campagne, "Die Anfänge des Generalbasses", 17; Nuti, *The performance of Italian basso continuo*, 31.

[56] In his Dialogo Musicale of *L'organo suonarino* (Venice, 1611) Adriano Banchieri admits that he is more of a composer than an organist. To the request of the student for some practical tips concerning the practice of continuo he answers: 'Troppo dimandate in quest'ultimo, ne io mi conosco sufficiente, professando più (per mio diporto) esser Compositore, che Organista, tutta via dirovi per modo discorsivo il mio parere'; Adriano Banchieri, *L'organo suonarino* (2nd, Venice: Ricciardo Amadino, 1611), Dialogo Musicale, 11.

advantages of the basso continuo. Thus, as each source refers to different kinds of continuo notation, the information varies among the sources; it is not simple to distill the relevant information for us nowadays.

To sum up, the difficulties in reconstructing the practice of early basso continuo originate in: 1. the gap in musical knowledge and skills between late 16th century musicians and us today, 2. the multitude of genres and the difficulty in extracting what is relevant for what from the sources, 3. most of the sources are written in the context of church music and therefore cannot be applied to every genre, and finally, 4. the different sources contain different kind of information according to the notation system they are referring to. Thus, before even looking into one source in details, it could be said that it is very difficult to transform the explicit sources of early continuo into practical instructions.[57] However, that is precisely what I will be attempting to do in chapter 2.1, where principles and practical implication for continuo playing will be extracted from the existing sources. The information thus extracted will be summed up in a list which will then be used in chapter IV as a basis for comparison with the conclusions of chapter III.

1.1.3 The insufficient knowledge regarding continuo in the first generation of the *stile rappresentativo*

As mentioned above, one of the difficulties in reconstructing the practice of basso continuo is that most of the sources were written in a context of church music and focus on the accompaniment of liturgical genres. Sources concerning the accompaniment of secular genres such as monodies and madrigals are very scarce[58] and rarer still are sources concerning the accompaniment of instrumental music.[59] For our purposes, focusing on the *stile rappresentativo*, the few relevant sources are short textual remarks found mainly in prefaces. However, similar to the sources regarding liturgical music, these give us only a vague idea about practical matters. For instance, the first three composers of music in the *stile rappresentativo* who raced for the title of its invention—Cavalieri, Peri and Caccini—each supplied us with a short explanation of the new notation.[60] These are rather minimalistic, to put it mildly; they simply explain that the figures above the bass represent an interval that should be played (3 for third, 4

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[57] Similar statement is found also in Nuti, *The performance of Italian basso continuo*, 2 and 3.
[58] Bötticher and Christensen, "Generalbaß," 1199.
[59] Freiberg, *Der frühe italienische Generalbass*, 9
[60] Cavalieri in his Rappresentatione (1600), Caccini in his *Euridice* (1601) and in *Nuove musiche* (1602), and Peri in his *Euridice* (1601). Their new notation consisted of a bass line supplemented by signs and figures that represent intervals.

for fourth and so on).[61] Other comments include remarks that leave quite a lot of room for interpretation and confusion, for instance Cavalieri's advice to play 'piena' ('full', that is, chords with many notes) and the opposite advice found in *Il Corago* to play 'or una or due corde solamente a certi tempi del cominciare o finire della parola con tanta grazia' ('only one or two notes at certain points at the beginning or ending of a word with much grace').[62] Although their intentions must be interpreted before they can be transformed into practical principles, they seem to contradict each other. Unfortunately, beyond this kind of textual sources, we do not have any significant written-out examples of continuo realization in the context of the *stile rappresentativo*.[63]

The closest thing that we have to written-out continuo realizations is the late Renaissance performance practice of the so-called "pseudo monodies"—a performance of pieces of polyphonic origin as solo pieces with instrumental accompaniment.[64] The two famous sources of this practice are the "pseudo monodies" found in the Medici 1589 *intermedii*, which are perhaps the immediate and most direct origin of the 1600 Florentine monodies, and the *madrigali* for one to three voices by Luzzascho Luzzaschi (1601).[65] The examples from 1589 portray an ornamented solo singing of a piece with polyphonic origin (presented in score) accompanied by one or more lutes or chitarrone, while Luzzaschi's print demonstrates the singing of one to three ornamented solo voices over a polyphonic intabulated keyboard accompaniment. Although we cannot know what exactly the lute players played in the 1589 *intermedii*, these two sources demonstrate instrumental accompaniment for solo singer/s at the end of the 16th century. However, looking from the point of view of the *stile rappresentativo* of the 1600s, I

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[61] Concerning the reasons for these simple instructions, Nuti suggested that 'the harmonies used were so simple that a description such as this, giving instructions regarding only thirds and sixths, was enough, at least in the first few years of the existence of basso continuo accompaniment.'; Nuti, *The performance of Italian basso continuo*, 24. In my opinion, as written above, it is more related to the high skills of the musicians in question.

[62] See 2.1.1.1 and 2.1.1.4.

[63] Bötticher and Christensen, "Generalbaß," 1210. Seemingly contradicting this statement, John Walter Hill published an article titled "Realized continuo Accompaniments from Florence c1600", *Early Music*, vol. 11, no. 2 (1983): 194-208. However, it is not clear that the music examples presented in the article were used for accompaniment; especially in the case of the harpsichord music in the manuscripts of FXIX.30 and FXIX.15 it is more likely that they were mere instrumental arrangements of songs. The article was criticized by Robert Spencer, who claimed that the manuscript sources presented by Hill were made by or for amateurs and do not represent a professional performance practice of accompaniment; "Florentine continuo c1600," *Early Music,* vol. 11, no. 4 (1983): 575-577. Nuti holds a similar opinion; she writes that the pieces are written 'in a manner without grace and intent, that it can hardly be taken as indicative of the most desirable type of accompaniment of the time'; *The Performance of Italian Basso Continuo*, 33.

[64] The term "pseudo monody" is used by Palisca and Kirkendale: Claude V. Palisca, "Vincenzo Galilei and Some Links between 'Pseudo-Monody' and Monody," in *Studies in the history of italian music and music theory* (Oxford: Clarendon Press, 1994): 30-53; Kirkendale, *Emilio de' Cavalieri*, 164.

[65] In spite the publication in 1601, it is known that the music of Luzzaschi's publication was practiced already from the 1580s; see Campagne, "Die Anfänge des Generalbasses", 13.

should emphasize that sources of this type actually portray an old performance practice of "regular" music, rather what we are looking for in this work—a new performance practice of new music.

As suggested by Campagne, another source of inspiration for the accompaniment of solo songs of the 1600s could be contemporary pieces for keyboard or lute instruments (variation forms, dances).[66] Such sources are particularly important for understanding the texture and the idiomatic manner of playing on different instruments, but cannot shed light on the relation between the accompaniment and the solo voice.

Focusing on the surviving scores of the first pieces in *stile rappresentativo*, we find certain clues concerning the performance practice of the continuo; indeed, the tracing and deciphering of these sources lies at the heart of this thesis. It is important to remember however, that these scores were not necessarily published with future performances in mind, but rather 'as tributes to patrons and records of great occasions which had taken place'.[67] Both in Peri's *Euridice* and in Monteverdi's *Orfeo* the texts (both in the preface and in the score) are in past tense, as if only to describe and commemorate the specific event of their performance.

We can only speculate on the reasons for having so few sources describing the accompaniment of this "new music" as opposed to church music. One possible explanation is that it was a matter of demand; every town had a church, an organist, and singers, all of whom needed music. It is easy to imagine that at least some of the organists could have used some advice from the famous composers and theorists in the form of prefaces and treatises. The music of the *stile rappresentativo* however, was rarely performed (in comparison with daily/weekly liturgical music), and only in the richest courts of Italy (as opposed to 'every church'). The musicians of these courts, as was stated above, were the best musicians of their time, and usually it was the composers themselves who were in charge of the performances.

In conclusion, considering the common sources, we have but little knowledge concerning the performance practice of the basso continuo in the music of the *stile rappresentativo*.[68]

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[66] Campagne, "Die Anfänge des Generalbasses", 12.

[67] Gloria Rose, "Agazzari and the Improvising Orchestra," *Journal of the American Musicological Society,* vol.18, no. 3 (Autumn 1965), 384.

[68] Nuti noted that also in the field of composition / theory in this new style there are not much contemporary treatises or other sources; *The performance of Italian basso continuo*, 4.

1.2 Emilio de' Cavalieri

1.2.1 General

Emilio de Cavalieri, from his appointment on September 3, 1588 to supervise all the arts at the Medici court[69] until the last years of his life (died on March 11, 1602), was one of the leading figures in the development of the *stile rappresentativo*.[70] Against the backdrop of the contest for the title of the inventor of the new style,[71] some important facts should be remembered. As mentioned above, it was Cavalieri, before all the others, who performed pieces 'made to resemble that style which, it is said, the ancient Greeks and Romans used in their theaters to move the spectators to divers affects'[72], and the first to print such a piece.[73] It was Cavalieri in his *Rappresentatione* who provided us 'with the earliest explanation of figured bass. […] he is the first both to describe it and to employ it in a printed, dated score; and he applies it here in a much more systematic manner than in the scores of Peri and Caccini which soon followed'.[74]

If the one to hold the title of the inventor of the new style of music is to achieve popularity, appreciation and wealth, it is clear that Cavalieri has failed in this contest. In the last two years of his life he was in his native city of Rome, lonely, bitter, and riddled with debts. In the prime of his career, when he produced the *intermedii* of 1589, 'the most lavish series of *intermedii* ever conceived',[75] Cavalieri gained great praise for himself and for the Medici family. The final *ballo* of the spectacle—*O che nuovo miracolo*— was composed and choreographed by Cavalieri, and its music became a symbol for the Florentine arts. The simple harmonic scheme of the first part of the dance was the basis for no less than 128 pieces of instrumental music under different names such as *Ballo del Gran Duce*, *Aria di Fiorenza*, *Ballo di Palazzo* and more.[76] Such honor, to be the composer of such a symbol for the arts and music of Florence, may explain how hard the blow was when Cavalieri's popularity started to decline not many years later.

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[69] Palisca, "Cavalieri."

[70] Murray C. Bradshaw, "Cavalieri and Early Monody," *The Journal of Musicolory,* vol. 9, no. 2 (University of California Press, 1991), 239.

[71] For a detailed discussion of the subject, see Pirrotta and Povolendo, *Music and theatre*, 238-241.

[72] Cavalieri, *Rappresentatione*, dedication. And also in Kirkendale, *Emilio de' Cavalieri*, 185. The performance years of Cavalieir's pastorals: *Il satire* and *La disperatione di Fileno*—1590, *Il giuoco della cieca*—1595.

[73] The publication dates of the pieces in the new style: Cavalieri's *Rappresentatione* – October 1600, Caccini's *Euridice* – January 1601, Peri's *Euridice* – February 1601.

[74] Kirkendale, *Emilio de' Cavalieri*, 267.

[75] Palisca, "Cavalieri."

[76] Ibid.

According to a letter from April 5, 1600, it seems that Cavalieri had already lost his popularity in several fields. It was said that Peri's *Dafne* was more pleasing than his pastoral (*Il giuoco della cieca*), that the Lamentations this year were better than his of the previous year, that a local nun sang better than his singer protégé Vittoria Archileri, and that Caccini was said to be 'il Dio della musica' ('the God of music').[77]

The event that had an irreversible impact on his life was probably the Medici wedding festivities of October 1600, where he was paradoxically in charge of, among other things, the production of Peri's *Euridice*.[78] Palisca sums up: 'The entertainments of the wedding of 1600 were in Cavalieri's opinion a disgrace, and he took refuge in Rome at the earliest opportunity, resolved never to return.'[79]

In spite of Cavalieri's report about Claudio Merulo and Luzzascho Luzzaschi supporting and encouraging him,[80] he was very upset about being set aside for Giulio Romano (Caccini).[81] However, Kirkendale comments that as Cavalieri's function was so broad, there is no justification whatsoever to consider Peri or Caccini as his successors at the Medici court.[82] It is astounding to see how quickly his name was forgotten, and probably not entirely by chance. Already in the dedicatory letter to the Queen of France in the printed libretto of Peri's *Euridice* (1600), Rinuccini claims that no other than Peri with his *Dafne* of 1597 was the inventor of the new style.[83] Cavalieri addressed this dedication in a letter (10 November 1600) in anger where he wrote: 'this [style] was invented by me, and everyone knows this, and I find myself having said so in print [the publication of the *Rappresentatione* ca. two month earlier]. Now whoever sees the libretto of the Ranoccino [little frog] will consider me a liar.'[84] Cavalieri also wrote that he spoke on the matter with Rinnuccini and indeed, in the preface to the music of Peri's *Euridice* published some months later, the latter did acknowledged that Cavalieri was the first to enable us 'hear

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[77] Kirkendale, *Emilio de' Cavalieri*, 365. For a translation, see Palisca, "Musical asides in the diplomatic correspondence of Emilio de' Cavalieri," in *Studies in the history of italian music and music theory* (Oxford: Clarendon Press, 1994), 401.

[78] Palisca, "Cavalieri."

[79] Palisca, "Musical asides", 401, and Kirkendale, *Emilio de' Cavalieri*, 69.

[80] Ibid., 405.

[81] Ibid., 396.

[82] Kirkendale, *Emilio de' Cavalieri*, 296.

[83] From Rinnuccini's dedication: 'But until now this noble manner of recitation has been neither revived nor (to my knowledge) even attempted by anyone, and I used to believe that this was due to the imperfection of the modern music, by far inferior to the ancient. But the opinion thus formed was wholly driven from my mind by Messer Jacopo Peri, who, hearing of the intention of Signor Jacopo Corsi and myself, set to music this is much grace the fable of Dafne…', translation taken from Oliver Strunk, *Source Reading in Music History,* Rev. ed / Leo Treitler, gen. ed. 1998 (New York: Norton & Company, 1950), 367-369.

[84] Palisca, "Musical asides". For the original letter see Kirkendale, *Emilio de' Cavalieri*, 369.

our kind of music upon the stage, none the less as early as 1594'.[85] Caccini on the other hand, in his preface to his *Euridice* published slightly before Peri's, did not mention Cavalieri at all. It was only in letter written in 1614, years after Cavalieri's death, that Caccini admitted that Cavalieri was the first to perform music of the new style on stage.[86] He did however comment that Cavalieri's music was in another style then his, and it is true that Cavalieri's surviving music is quite unique in term of style.

Marco da Gagliano, another Florentine musician, wrote in the preface of his debut publication in the new style (*La Dafne*, performed in Mantova in February 1608) a short history of the *stile Rappresentativo*.[87] Similar to Rinnuccini, he presented Peri as its inventor and his *Dafne* of 1597 as the first piece written in such a style; once again, Cavalieri was ignored. Severo Bonini, in his long description of the music and musicians of early 17th century Florence,[88] praised Caccini as the true inventor of the new style, and while mentioning almost every musician from that time, including some that are known to us only through him, he wrote nothing about Cavalieri. He does hint however about other composers who coveted the title of inventors of the new style and thus may have alluded to Cavalieri without mentioning his name.[89]

Some did acknowledge Cavalieri, even if not as fully as he would have wished. None other than Cesare Monteverdi puts Cavalieri in the much honored list of composers who preceded his brother in composing in the so-called *seconda prattica* that includes 'the divine Cipriano de Rore'.[90] Banchieri also puts him in a similar category, as one of four composers who 'imitated successfully the meaning of the words'.[91] Kirkendale quoted Doni (Lyra, II,22), writing that Cavalieri's early pastorals was in a style very different from the recitative of his own time (that is, the style around the 1630s) and 'non hanno che fare niente con la buona e veara musica teatrale' ('have nothing to do with the good and true theatrical

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[85] Strunk, *Source Reading in Music History*, 373.

[86] Kirkendale, *Emilio de' Cavalieri*, 205.

[87] For an English translation of the preface see Carol MacClintock, *Readings in the History of Music in Performance* (Indiana University Press, 1979), 187-194.

[88] Bonini, Severo *Prima parte de' discorsi e regole sovra la musica*, trans. in *Discorsi e regole: a bilingual edition* (Provo : Brigham Young University Press, 1979). According to the edition, the completion of this manuscript was probably around 1650, see p. xviii.

[89] 'Others who have imitated and even improved this style, coveting the glory of being considered its first inventors, have sought along with some of their followers and supporters to undermine his reputation by fabrication many lies, all contradicting each other; and so they are regarded if not as inventors at least as invidious disturbers of another's glory. And although they have enriched this new and modern style, in any case "it is easy to enlarge on an invention, while gratitude is owed to the first inventors."'; Bonini, *Discorsi*, 146.

[90] Strunk, *Source Reading in Music History*, 539.

[91] The other composers in that list are Carlo Gesualdo, Alfonso Fontanella, and Benedetto Pallavicni; Kirkendale, *Emilio de' Cavalieri*, 297.

music'). However, it seems that Doni know Cavalieri's music only from the preface of the *Rappresentatione* and therefore 'we cannot take his negative judgment of them seriously.'[92]

1.2.2 The music of Emilio de' Cavalieri

Of the rather generous output of the *gentilhuomo* composer who was active in many other fields, only three musical works by Cavalieri have survived:

1. Excerpts from the 1589 *intermedii*—one solo song and one *ballo* are found in the 1591 print made by Cristofano Malvezzi,[93] whom the task for the printing was delegated to him by Cavalieri.[94]

2. Lamentations and Responsories for the holy week—a complete set of Lessons for the holy week, a set of Responsories, an incomplete set of other Lessons and alternative sections for the incomplete set. Found in an undated manuscript; O. 31, biblioteca Vallicelliana, Rome.[95]

3. *Rappresentatione di Anima e di Corpo*[96]—a sacred drama, first performed three times in February 1600[97] and published around 1 October 1600.[98]

Each of these works has a lot to contribute to the study of early continuo. As mentioned above, the monodies from the *intermedii* of 1589 are a very important step towards the creation of the first baroque monodies, and it is not by chance that our three "Florentines" played an important role in this event. A close examination at Cavalieri's own monody for this event—*Godi turba mortal*—will show both harmonic and conceptual connections with his later compositions.

With the Lamentations, Cavalieri gained yet another title; he was 'the first to employ monody and basso continuo in liturgical music',[99] and presented musical elements that would be considered and categorized at the time as part of the *seconda prattica*, both conceptually and contrapuntally. It includes monodies so advanced that would not be out place among the most extreme early Baroque monodies of

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[92] Kirkendale, *Emilio de' Cavalieri*, 207-8.
[93] Cristofano Malvezzi ed., *Intermedii et concerti, fatti per la commedia Rappresentata in Firenze nelle nozze…* (Venice: Giacomo Vincenti, 1591). The pieces composed by Cavalieri are one monody—*Godi turba mortal*—and the final *ballo*—*O che nuovo miracolo*.
[94] Kirkendale, *Emilio de' Cavalieri*, 162.
[95] The recent edition includes also a complete reproduction of the manuscript; Rotem, ed., *Emilio de' Cavalieri – Lamentations*.
[96] Cavalieri, *Rappresentatione di anima e di corpo* (Roma, 1600); facs. Forni (Bologna, 1977); ed. Murray C. Bradshaw, American Institute of Musicology (Middleton, Wis., 2007).
[97] Kirkendale, *Emilio de' Cavalieri*, 233.
[98] Palisca, "Musical asides", 407.
[99] Kirkendale, *Emilio de' Cavalieri*, 232.

later composers. The notation of the basso continuo is rather experimental; it is only partially figured, and the figuration itself is inconsistent. From the point of view of figuration, curiously enough the notation system used is more similar to that of Peri's *Euridice* than to that of the *Rappresentatione*.[100] It includes many interesting features that are worthy of examination, especially since some musical sections are used again in the *Rappresentatione*. The rendition of similar/identical musical passages once in a manuscript and once in a print reveals many interesting details, and especially in cases where polyphonic sections were transformed into monodies.

In the preface of the *Rappresentatione*, we find a lot of information about the first musical dramas and its context in general, along with a discussion about concrete performance practice issues, both specifically for this piece but also for other such musical plays. The *Rappresentatione*'s notation is unique; its basso continuo employs a system of figures and other notational tools which are not to be found in the scores of his colleagues or in any other source. This detailed notation could be seen as a melting pot of old and new traditions, keeping the Renaissance polyphonic data but notating it in simple and new manner; such notation can be seen neither before nor after that special moment in music history. A precise reading of the very specific and consistent figuration can produce at times results which are almost equivalent to written-out realizations. Such realizations are the most precious source for the practical study of continuo, especially considering the lack of other sources. Arnold stated that this notation 'affords important clues to the interpretation of Cavalieri's own figuring, while it incidentally sheds valuable light on the ambiguities of Peri and Caccini'.[101] I will add that many of the lessons we learn in the *Rappresentatione*'s continuo are very basic and in fact relevant much beyond the small circle of the first compositions in the *stile rappresentativo*. Moreover, while it deals with specific problems of accompaniment like harmonization, number of voices, voice doubling etc., it also can be used as a learning tool for practical counterpoint on the keyboard, as it often deals with issues of such as voice leading, suspensions, texture, and others.

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[100] Palisca stated that in the Lamentations, the same figured bass notation as in the Rappresentatione is employed (Palisca, "Cavalieri"); it is not true. More about the notation systems see in chapter 2.2.

[101] Arnold, *The art of Accompaniment*, 49. He further writes: 'A study of their minutiae cannot but throw light on the accompaniments to be supplied in the case of Peri and Caccini, in whose basses there is so much less to guide us to the composer's intentions; and, in such cases, no detail, however trifling it may seem, is unimportant'.

1.2.3 Modern literature about Cavalieri's continuo

Interestingly, just as Cavalieri had been pushed aside by his colleagues in his lifetime, he was also largely marginalized by later music historians.[102] It is therefore not surprising that his unique and detailed continuo notation has not been well examined, and as mentioned above, has been mostly merged into one category together with the continuo notation of Peri and Caccini.

Throughout the 20th century and until today, the only one to take a close look at the *Rappresentatione*'s continuo and discuss it in detail has been F. T. Arnold. In his legendary book on Continuo from 1931, which is still very useful today, he dedicated a chapter to Cavalieri.[103] However, he focused on the very special cases, without trying to map a practical and broader view. It should be noted however that he did not possess all the musical sources which are available today (most importantly, he did not have Cavalieri's Lamentations), and in some cases it led him to questionable results.[104] Also, he always tried to see early continuo in the bigger context of basso continuo in general, but looking back "from the future" and mentioning 18th century sources does not necessary help to understand early continuo. Looking from the other direction, from the 16th century traditions and skills, may be more helpful.

Other than Arnold, the brief remarks on Cavalieri's continuo in the modern literature have mainly been restricted to the *Rappresentatione*, and every writer has interpreted the reasons for its special notation in different ways. Schneider was very impressed by Cavalieri's systematic notation, and connected it to the declining ability among contemporary keyboard players of *contrapunto alla mente*—improvisation.[105] However, if this were to be the case, one may wonder why this is the only example of such notation among many publications that require such skills. Also, it should be noted that even this detailed notation requires a sufficient knowledge of counterpoint in order to realize it. Horsley suggested that Cavalieri's practice can 'form a fair idea of the compass of his intended

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[102] For example: 'One of the most tenaciously transmitted errors in the historiography of music credits Peri with the composition of the first operas, though both of his little pastorals were preceded by three of Cavalieri which for the first time set complete theatrical texts entirely to music, making use of costumes, scenery, action, and affective solo song. Astonishingly, it has been generally overlooked that even Cavalieri's rivals Peri and Caccini had to concede this priority to him. Peri, more generous than Caccini, even includes a very positive value judgment [in the preface to his Euridice]'; Kirkendale, *Emilio de' Cavalieri*, 205.

[103] Arnold, *The Art of Accompaniment*, 47-64.

[104] For example, Arnold's ex. 26 (p. 61) is an excerpt from the *Rappresentatione* that is probably a reusing of a section from the Lamentations (see comparison in 3.1.4), but as Arnold did not have the Lamentations he was not aware of this. Also, due the general lack of music sources from the early 17th century, typical phenomena such as the *preparamento* was less obvious for him as it is for us today (see ex. 3.64 below, where it is demonstrated that Arnold's result is different from ours).

[105] Schneider, *Die Anfänge des Basso Continuo*, 74-78.

accompaniments'.[106] Pirrotta quoted Arnold but added that the differences between Cavalieri's approach to continuo and those of his lute-playing colleagues Peri and Caccini may originated in Cavalieri's familiarity with keyboard instruments.[107] Freiberg suggested that Cavalieri's system is related to tablature notation which gives instructions on the specific notes rather than harmony.[108] Borgir and Nuti interpreted it as an attempt to control the continuo player's realization as much as the notation will allow. Borgir even went on to criticize the system: 'Such control goes against the basic premise of continuo playing. Voice leading and choice of texture is the responsibility of the accompanist and not of the composer'.[109] This is a rather odd accusation—telling the first printed continuo what its basic premise is. Williams and Ledbetter make an erroneous comparison between Cavalieri's *Rappresentations* and Monteverdi's *Orfeo*, stating that 'their scores are mostly without figures'.[110]

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[106] Horsley, "Full and Short Scores", 112.

[107] Pirrotta and Povolendo, *Music and theatre*, 247.

[108] Freiberg, *Der frühe italienische Generalbass*, 24.

[109] Borgir, *The Performance of the Basso Continuo*, 126; Nuti, *The Performance of Italian Basso Continuo*, 29.

[110] Williams and Ledbetter, "Continuo."

Chapter II – The main sources of the early continuo and the notation systems of the first monodies

2.1 Continuo sources

As it is not the aim of this work to serve as a handbook of early continuo sources, this chapter will not try to contain the full scope of its sources; it will focus mainly on the textual sources from the first decades of the 17th century. Unlike some of the sources, I will avoid discussions "about" continuo and the reason for its creation, and focus on the sources' practical implications. Non-textual sources such as different kind of accompaniment intabulations are indeed another important source, and they should get more attention by scholars. Recently, Augusta Campagne submitted a dissertation about the Simone Verovio's intabulations and their relation to continuo.[111] However, as her work is related solely to polyphonic genres, its relevance to our subject—the accompaniment of music in the *stile rappresentativo* or simply in monody—is limited. In fact, the most relevant non-textual source for our purposes is the publications of pieces in the *stile rappresentativo*; among those sources, Cavalieri's *Rappresentatione* is the richest and most consistent, and I have therefore made it the focal point of my dissertation.

2.1.1 Explicit textual sources concerning early continuo

As every source must be read and understood in its own specific context, we divide the corpus of explicit textual sources into four categories: 1) prefaces to the first pieces of monodic music, 2) prefaces to liturgical music collections, 3) treatises of basso continuo, and 4) *Il Corgao*—a treatise on opera productions.

2.1.1.1 Prefaces to the first pieces of monodic music

The first descriptions of the new notation of basso continuo are found among the so-called "Florentine" composers between the years 1600 and 1602. As mentioned above, the very first description was given by Cavalieri in the preface to his *Rappresentatione* (October 1600), followed by Caccini and Peri, each in the preface of his own *Euridice* (beginning of 1601). One year later, we find yet another description by Caccini, in the preface to his famous *Nuove Musiche*. Although there are differences in the notation "policies" of these works (see below), all of these prefaces include the most basic and general explanation of the figures system with only little variation: a figure above a bass note represents an

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[111] Campagne, "Simone Verovio…"

interval that should be played above it. It is in the first two descriptions (Cavalieri and Caccini) that the term *basso continuato* is set and used. The tied-bass technique,[112] although used in all of these publications, is described only by Caccini (both in *Euridice* and in *Nuove Musiche*). Perhaps as an apologetic explanation for the sparse use of figures in his *Euridice* (especially against the backdrop of Cavalieri's publication) Caccini wrote that he indicated only the most necessary intervals and that the rest should be left for the judgment and art of the player.

Later, in 1609, the printer of Peri's *Le varie musiche*—Cristofano Marescotti (who also printed Peri's *Euridice*)—writes that although he has taken great care in copying the notes and figures, it is actually necessary to hear the pieces played by the composer to fully appreciate their perfection. That is, he is aware that this notation alone is not sufficient.[113] Finally, in his *Nuove musiche e nuova maniera di scriverle* (1614), Caccini gives a brief description of continuo along with the comment that the figures were added only to make it easier for amateurs, implying that professional players would find their way without figures.

While in the intimate style of vocal monodies a chitarrone may be enough as an accompaniment instrument (as described by Caccini in his *Nuove Musiche*), in the prefaces of Cavalieri and Peri to their *stile rappresentativo* productions we find information about larger groups of instruments. Cavalieiri gives general suggestions based on what proved useful in similar places;[114] in Peri's preface we have the description of the actual instruments that were used during the first performance (and even the musicians that played them). Not surprisingly, as Cavalieri was in charge of the production of Peri's *Euridice*, both composers mention the use of harpsichord, chitarrone, and lirone.[115] In addition, Cavalieri mentions the combination of chitarrone and organ, and in Peri's production there was also a '*liuto grosso*' ('big lute'). Interestingly, this combination of harpsichord, chitarrone, and lirone did not merely suit Cavalieri's taste in and his productions, but was also mentioned independently by Peri on another occasion. In a letter concerning a production that never actually took place, Peri mentioned again a very similar list of instruments: 'oltre a un gravicembalo e più chitarrone, amerei molto una lira grossa et una

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[112] Tied-bass technique is when two or more bass notes are tied in order to point out change in harmony without repeating the bass. As there is no historical term for it, the term 'tied-bass technique' was made by the author.

[113] See also Tim Carter, "Printing the 'New Music'," In *Music and the Cultures of Print*, ed. Kate van Orden (New York: Garland Publishing, 2000), 13.

[114] 'E per dar qualche lume di quelle, che in luogo simile per prova hanno servito…'; Cavalieri, *Rappresentatione*, preface.

[115] Lirone in Cavalieri's text is called *lira doppia*, and in Peri's text *lira grande*. However, it is highly probable that they mean the same instrument.

arpa'[116] ('in addition to a harpsichord and several chitarrone, I'd really love also a lirone and a harp'). The two differences here from the 1600 production are the several chitarrone (as opposed to one) and the addition of a harp.

Other than instrumentation, we have some information concerning general performance practice both from Cavalieri and from Marco da Gagliano (preface to *La Dafne*, Florence 1608). While Cavalieri continued the tradition practiced in the Florentine *Intermedii* of the 16th century and hid the instrumentalists behind a curtain,[117] Gagliano asks that the instrumentalists be situated so they can see the faces of the singers in order to hear them better and thus play 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 18th century (see also *Il Corago* below). Both Cavalieri and Gagliano make comments about the actual manner of continuo playing, though both comments are rather general: Cavalieri writes that the instruments should be played 'piena' ('full'), meaning perhaps that the accompaniment should be rich with consonances (that is, with many notes) as opposed to a transparent texture of only three voices for example. Gagliano writes that one should take care that the harmony 'non sia ne troppa ne poca' ('will be neither too much nor too little') and that one should 'mantenendo sempre l'armonia viva' ('always keep the harmony alive'). While the first comment is again rather general, the latter refers to a common problem in the *stile rappresentativo*—a long and static bass line underneath a recitative. The requirement that the harmony must be kept "alive" may refer to the necessity of always having an audible sound on those long bass lines in order to support the singers. That is, the accompanists, in some way, should repeat the already struck consonances in order keep them sounding. In a later publication of monodies by Giovanni Puliaschi, it is also mentioned that one should play 'più pieno' in some instances and 'più vote' in others, but no further instructions are supplied.[118]

Both Cavalieri and Gagliano noted that the instruments that accompany the singers should not interrupt them with ornaments (Cavalieri: 'senza diminuzione', Gagliano: 'senza adornamenti'). Gagliano gives a further specific warning: 'avendo riguardo di non riperquotare la consonanza cantata, ma quelle che più

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[116] The letter is from 26 October 1607. The collaboration was with Francesco Cini for a Mantuan production of *Nozze di Peleo e Teide*. It was never realized as Arianna by Monteverdi was eventually performed. For more information, see Kirkendale, *The court musicians in Florence during the principate of the Medici* (Florance: Leo S. Olschki, 1993), 216.

[117] Brown, *Sixteenth-century instrumentation*, 18.

[118] Giovanni Domenico Puliaschi, *Musiche varie a una voce con il suo Basso continuo per sonare* (Rome, 1618). Quoted in Campagne, "Die Anfänge des Generalbasses", 26, and in Freiberg, *Der frühe italienische Generalbass*, 228.

possono aiutarla' ('take care not to repeat the sung consonance, but to play those [consonances] which can best help'). At first sight this sentence might be seen as warning not to double the singing voice, but the verb 'riperquotare' suggests that the meaning is related to the repeated vocal notes in a recitative. Repetition of notes in a recitative is one of the most prominent compositional means in the *stile rappresentativo*; specifically, it is the musical mean that enables musicians/singers/composers to imitate spoken recitation. It is understandable at a time when this musical style was still rather new, that Gagliano wanted to make sure that no one would actually play and 'riperquotare' all of the singer's written notes as if reading from an intabulation. See the first line of *La Dafne* in ex. 2.1, noting especially the typical repeated notes in the vocal line.

Ex. 2.1 – M. Gagliano, *La Dafne*, p.1

2.1.1.2 Prefaces to liturgical music collections

Against the backdrop of traditional 16th-century *colla-parte* accompaniment and the organ basses and short scores introduced in the 1590s,[119] Viadana in his famous *Cento Concerti Ecclesiastici* (1602) introduced a novelty; as opposed to the two methods mentioned above, which represent different ways to notate or to play existing vocal polyphonic music, Viadana invented a new compositional manner where the accompaniment can be independent of the vocal parts. This is of course the basso continuo; it can be free of the vocal bass, constituting a completely independent line. Viadana's preface to these *Concerti* is the earliest and probably most famous description of continuo in the context of liturgical church music. Apart from an explanation of the reasons that brought 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 advices. Viadana's work and rules were interpreted and translated by many authors in the last century, but here I will focus on the rules' practical implications. The rules which are relevant for continuo playing can be divided into two main categories: 1) rules that ensure that the singing voices will not be covered or interrupted, and 2) rules

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[119] Williams and Ledbetter, "Continuo": 'it is clear that, for sacred music, continuo playing has roots not only in the organ basses of the late 16th century but in the more general practice of organ accompaniment in elaborate polyphonic music.' Concerning organ basses and short scores see Horsley, "Full and Short Scores."

that originated in the practice of playing *colla parte*/playing all the parts of a composition as accompaniment. This categorization could be used again also for other sources:

1. Rules that ensure that the singing voices will not be covered or interrupted:

    a. Rule no. 2—'l'Organista sia in obligo di suonar semplicemente la Partitura, & in particolare con la man di sotto' ('the organist should play the *partitura* in a simple manner, and especially with the lower hand'). By *partitura* he does not mean a full score, but rather the single continuo part with bar lines,[120] and by playing 'simply' he means to play it without ornaments or diminutions in the left hand.[121] This is made clearer after he comments that in the right hand it is possible to make some movements but only occasionally and in a manner that will not cover or confuse the singers.

    b. Rule no. 7—'quando si farà i ripieni dell'Organo, faransi con mani, e piedi, ma senza aggiunta d'altri registri; perche la natura di questi deboli, & delicati Concerti, non sopportano quel tanto romore dell'Organo aperto' ('when one plays 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'). This is a warning that asks that the accompaniment will not cover the singers in terms of volume. When loud playing is necessary, Viadana suggests playing more notes 'with hands and feet' rather than adding registers on the organ. This rule implies that there is no fixed number of voices in the realization; the number of voices is changing according to the needs of the moment. In a later publication (*Salmi à 4 chori*, Venice, 1612) Viadana wrote about the importance of using the right registers in the right time.[122] That is, contradicting what he wrote earlier, in another context he approved the use of different registers. All in all, the general principle that the singers should not be covered seems clear, but they ways to fulfill it could be varied according to the situation or instrument at hand.

2. Rules that originated in the practice of playing *colla parte*/playing all the parts of a composition as accompaniment using a score or an intabulation:

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[120] Normally parts were without bar lines; only the *partitura* had them.

[121] Another interpretation to 'suonar semplicemente' could be related also to the term c*ontrapunctus-simplex* which describes the simplest kind of counterpoint—note against note without any dissonances or complexities.

[122] Freiberg, *Der frühe italienische Generalbass*, 230; and Morelli, "Basso continuo on the organ", 37.

a. Rule no. 4—'Sia avvertito l'Organista di far sempre le Cadenze a i lochi loro' ('the organist shall be advised to play the cadences always at their places'). An un-figured continuo line, as opposed to score or intabulation, leaves out important information, including that which concerns the cadences: where are they present, which kind of cadences, and in which tessitura. Through this comment, Viadana emphasizes that, once the places and kinds of cadences are identified, it is important to play them in the same tessitura as in the composition. Otherwise, he adds, it will always bring a bad effect ('cattivo effetto').[123] However, this is a rather big request as there is no possibility to obtain the information concerning the cadences from the un-figured continuo part alone; the only way to know it would be to look within the part-books of the other parts and to prepare a score or an intabulation.

b. Rule no. 5—'Quando si trovarà un Concerto, che incominci à 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.' ('When one finds 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 accompany them as he likes.') As the basso continuo part always doubles the lowest sung note, it doubles also the part that begins an imitative section (*modo di fuga*) alone. This rule was formulated to make sure that these opening parts will be doubled by the organ as *tasto solo* and will not be "harmonized". Only when more parts join is the organist welcome to play as he likes.

c. Rule no. 9—'Non sarà mai in obligo la Partitura guardarsi da due quinte, nè da due ottave; ma si bene le parti che si cantano con le voci.' ('It is not always necessary for the *partitura* [=the continuo part] to avoid two [consecutive parallel] fifths, nor two octaves; only the parts which are sung should avoid these.') When transcribing polyphonic music into any kind of *strumento perfetto*,[124] through part crossing it might seem as if parallel fifths or octaves were employed. Viadana confirms that this could also happen when playing continuo from his *partitura*. Only the singing parts, that is, the composition, should avoid such parallels.

d. Rule no. 12—'Quando si vorrà cantare un concerto à voce pari, non suonarà mai l'Organista nell'acuto, & all'incontro quando si vorrà cantare un Concerto all'alta,

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[123] Effectively, playing the cadences in different tessitura than the composition creates parallel octaves between the singing voices and the realization.
[124] See 43 above.

l'Organista non suonarà mai nel grave, se non alle cadenze per ottava; perche all'hora rende vaghezza.' ('When one wants to sing a *concerto* with equal voices [standard 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.') Although it is not completely clear what he means, it seems to be saying that in any case 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 c*oncerto all'alta* may be related to clef combinations—normal or high.[125] In this collection, pieces with high-clef combinations have the organ part transposed a fourth lower, and pieces for solo soprano in high-clefs also bare 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 part-books. Going back to Viadana's rule, it is also not clear what he means by 'cadenze per ottava'. It could either support rule no. 4, ensuring that cadences should always be played in the exact octave, or it could indicate that a lower octave in the bass could sometimes be used for a better effect in cadences, even when otherwise playing high.[126]

Beyond those two main categories, another point mentioned by Viadana concerns the issue of notation; he writes that it is not necessary to make an intabulation (that is, to put all the parts together in some way or another); organists can play directly from his *partitura*—the continuo part. However, he admits that an intabulation shows the music much better—'Potranno gl'Organisti à sua posta farsi detta Intavolatura, che a dirne il vero parla molto meglio' ('The Organist may make himself an intavolatura, which in fact, shows [the music] much better'). This comment is connected to his rule concerning the

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[125] A lot was written about the issue of high clefs combinations and their transpositions. For a general overview see Patrizio Barbieri, "'Chiavette' and modal transposition in Italian practice (c. 1500-1837)", *Recercare*, vol.3 (Lucca: Libreria Musicale Italiana, 1991): 5-79.
[126] Campagne found that in the Verovio prints there are many examples of the bass descending one octave during the cadence; this is a very plausible interpretation of Viadana's advice. See Campagne, "Simone Verovio…", chapter 9.3.2.

cadences (point 2a above), as without actually <u>seeing</u> the other composed parts it would be very difficult (if at all possible) to follow his recommendation of playing all the cadences in their exact tessitura.

The most prominent comments in other prefaces of church music concern the use of registers on the organ. Like Viadana, Ercola Porta also writes that one could play 'with hands and feet' but without adding more registers (preface to *Sacro convito musicale*, Venice 1620).[127] This is not surprising as both Viadana and Porta refer to pieces set for only few voices and accompaniment. Four other sources that contain music for larger forces do ask for the addition of registers in the *ripieni* or *forte* sections: Sebastiano Miseroca's *Missa vespro à 8 voci* (Venice 1609),[128] Romano Micheli's *Compieta à 6 voci* (Venice 1616),[129] Giovanni Ghizzolo's *Messe Salmi Lettanie* (Venice 1619),[130] and the already mentioned *Salmi à 4 chori* by Viadana. It is understandable that in music for bigger forces there is a need for more sound and support from the organ. In any case, all these comments are under the principle of not covering the singers and adopting the accompaniment to the situation, and may be seen as obvious remarks for most sensible musicians (then and today).

Concerning the comment about playing without diminutions, we have only the comments by Viadana in his two aforementioned publications. In addition to the rules quoted and explored above, in the *Salmi à 4* he writes that when accompanying one to five voices one should play simply and avoid ornaments and diminutions, but when accompanying the *ripieni*, one can play whatever he likes ('Ne' ripieni poi suonerà come gli piacerà').[131]

Concerning principles which originated in the practice of playing *colla parte*/playing all the parts of a composition as accompaniment, besides Viadana there are three more sources: Agostino Agazzari's *Sacrae laudes* (Venice 1603),[132] Antonio Burlini's *Fiori di concerti* (Venice 1612), and Banchieri's *Gemelli Armonici* (Venice 1609). In Agazzari's preface, after apologizing that it was not possible to print any figures and therefore the organist must be very attentive to the singers, he writes that the organist should 'secondar la tessitura' ('favor the tessitura') of the singers. This may be similar to Viadana's request that the tessitura of the cadences should correspond to the tessitura of the sung voices (that is,

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[127] Transcription of the preface is found *Gaspari Online*:
http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=6612 (accessed on August 7, 2014).
Summery in German is found in Freiberg, *Der frühe italienische Generalbass*, 227.

[128] Freiberg, *Der frühe italienische Generalbass*, 224

[129] Ibid., 224.

[130] Ibid., 222.

[131] Morelli, "Basso continuo on the organ", 37; and Freiberg, *Der frühe italienische Generalbass*, 230.

[132] The same preface text seems to be repeated also in his *Sacrae cantiones, liber quartos* (Venice, 1608); See Nuti, *The performance of Italian basso continuo*, 26.

to the composition). Agazzari then recommends adding this information to the notated music with a pen, probably with basso continuo figures and signs, but not before examining the composition. That is, one could realize a "naked" continuo line by ear, but it is better if the continuo player verifies the details in the individual part-books and writes it down in his part. Agazzari also describes this method of writing in the music in greater detail in his treatise (see below). Burlini gives other very basic instructions for continuo; after explaining that the bass should be accompanied with 'consonanze semplici' ('simple consonances'—octaves, fifths, and thirds), he writes that dissonances that are marked with figures must also be played in order to achieve unity with the singing voice: 'quale note dovrano sonarsi necessariamente con il suo numero per unire il suono con la voce, che canta'. That is, a situation where a composed dissonance will clash with a realization that does not includes that dissonance is not desired; the realization must align itself with the composition. Burlini concludes by writing that he did not mark the dissonances in cadences as they are so common and played by everyone, and marking them will only cause confusion in the score. In Banchieri's publication it is the music itself, rather than the preface, that includes a very interesting feature; he introduces a unique continuo notation in which he marks only the thirds (and no other interval!) in their specific tessitura: 3, 10, and 17, along with the necessary sign (♯ or ♭).[133] This notation suggests the importance he saw in the exact tessitura of the consonances; this is also evident in his treatise.[134] It seems to be closely related to Viadana's rule concerning the exact tessitura of the cadences as well as Aggazari's comment 'secondar la tessitura', but it leaves other questions—concerning other consonances (namely sixth), dissonances, and cadences—completely unanswered.

Apart from Viadana, three more sources include comments about the subject of preparing a score/intabulation: Giovanni Piccioni's *Concerti Ecclesiastici* (Venice 1610), Giovanni Domenico Rognoni Taeggio's *Canzoni a 4 & 8 voci* (Milan 1605), and Banchieri's *Eclesiastiche Sinfonie* (Venice 1607). Piccioni wrote that those who are not accustomed to playing continuo should prepare a score. He also comments that he deliberately avoided placing figures or signs above his continuo part, since these would only confuse the beginners, whereas professionals do not need them anyway. Thus, according to Piccioni, a professional player should be able to play from a "naked" bass line; he needs neither figures nor a score. Taeggio's print already supplies a full score (his term: *partito*) and in his preface 'Alli virtuosi Organisti' he writes that this feature was provided to assist beginners by sparing them from the task of

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[133] Examples see in Freiberg, *Der frühe italienische Generalbass*, 209-14.

[134] Dialogo musicale in *L'organo suonarino* (Venice, 1611), 10. He states that by notating the thirds in their exact place (3 or 10 or 17) one is avoiding parallel octaves between the voices and the realization.

preparing a score themselves. He adds that, although many accompanists could play without it, a score is generally preferable to a basso continuo part ('...conoscendo che in ogni caso meglio è il Partito, che il Basso continuato').[135] Banchieri writes that if someone wishes to play his four-part polyphonic pieces on the organ (as solo music) he should make a score or an intabulation, but if he wishes to perform it 'con voci & strumenti' ('with voices and instruments') it is enough to play from the *basso seguente* (that is, from the continuo part). Then, he refers to Agazzari's treatise that should be published 'fra pochi giorni' ('in a few days') and states that everybody should practice playing directly from the bass.[136] To sum up the issue of score/intabulation versus basso continuo, it seems that although some sources recommend using a score and respecting elements which are visible only in a score or an intabulation, professional organists played without one.

All of these comments, collected from the different publications, are a valuable resource, and several practical implications may be drawn out of them. However, it should be remembered that as opposed to treatises, each of these sources is referring primarily to the music, notation, and performance relevant to their specific publications. Therefore, the modern reader should read each source in its own individual context, and proceed with caution before making any generalizations.

2.1.1.3 Treatises on basso continuo

While prefaces for music collections tend to refer to issues specifically relevant for the music in the collections, the authors of treatises aim to make their work relevant to a wider audience by referring to general issues rather than specific ones. Having said that, it is important to reiterate that all the treatises on early basso continuo are related to church music, and almost all were written by church organists. As the treatises are not only "user manuals" for a specific publication, they include educational discussions of theoretical matters such as the reasons for the creation of basso continuo, as well as addressing practical concerns. The latter include remarks in the same categories we have already noted in prefaces for music collections as well as two additional categories: advices for how to avoid contrapuntal errors and other general advices. The first contains "tips", or rules of thumb, that may help the player to avoid contrapuntal errors in a practical situation, and the second contains actual practical advice for achieving an effective realization that supports the ensemble. This advice consists, not of strict rules, but rather of recommendations that the player is advised to acknowledge.

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[135] Giovanni Domenico Rognoni Taeggio, *Canzonen zu 4 Stimmen, Teil 1*, Monumenta musicae ad usum practicum, vol.9 (Celle: Moeck Verlag, 1987).

[136] Digital reproduction of the source (Banchieri's *Eclesiastiche Sinfonie* ,1607) is available on *Gaspari Online*: http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V220/ (accessed on August 6, 2014). Summery in German is found in Freiberg, *Der frühe italienische Generalbass*, 208.

Some writers went even beyond that and tried to deal with a bigger issue, namely, setting rules that supposedly make it possible for complete beginners who do not know counterpoint to accompany from an un-figured continuo line. However, as many sources acknowledge, this is not at all a simple task; attempts to overcome it have met only with partial and questionable success (see below).

This seems related to another point which distinguishes prefaces from treatises: while prefaces were intended for established musicians who in most cases were fluent and skilled in counterpoint and *contrapunto alla mente*, treatises were often intended for complete beginners. This may explain why treatises contain many more references to counterpoint and advice on how to avoid contrapuntal mistakes. At this point it should be noted that there is no special kind of counterpoint for basso continuo, that is, we do not have any source that suggests that when playing continuo one is expected to adhere to separate rules of counterpoint—or that certain types of license are allowed—compared with standard composed music; rather, the same rules that apply to composition apply to basso-continuo performance.

Before beginning the discussion, here is a chronological list of the relevant treatises:

1. Bianciardi, Francesco, *Breve Regola per imparar' a sonare sopra il Basso* (Siena, 1607)
2. Agazzari, Agostino, *Del sonare sopra'l basso con tutti li stromenti…* (Siena, 1607)
3. Diruta, Girolamo, *Seconda parte del Transilvano* (Venice, 1609)[137]
4. Banchieri, Adriano, *L'organo suonarino* (Venice, 1611)[138]
5. Praetorius, Michael, *Syntagma musicum III* (Wolfenbüttel, 1619)
6. Staden, Johann, *Kurzer und einfältiger Bericht*… (Nuremberg, 1626)[139]
7. Sabbatini, Galeazzo, *Regola facile e breve per sonare sopra il Basso continuo* (Venice, 1628)

Before trying to extract practical points from these sources, it is important to define the difficulties in playing basso continuo, as these are addressed in the treatises. The fundamental problem is that printed liturgical music of the first decades of the 17th century—the music that the treatises were mostly referring too—normally contains very few (if any) signs or figures above the bass line. There is no way

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[137] The first part was published in 1593 under the title 'Il transilvano: dialogo sopra il vero modo di sonar organi, et istromenti da penna.'

[138] The first edition is from 1605, but the relevant chapter concerning basso continuo appears only in the second edition of 1611 (in the *quinto registro*).

[139] The treatise was appended to the Bassus ad Organo part of the author's *Kirchenmusic, Ander Theil, Geistlicher Gasäng und Psalmen…* (Nürnberg, 1626). The treatise was reprinted by Chrysander in the *Allgemeine Musikalische Zeitung* (Jahrgang xii, 1877): 99-103 and 119-23. English translation is available in Arnold, *The Art of Accompaniment*, 100-109.

for the player to know the exact consonances or dissonances that should be played over the bass. To be more precise, in the common case of an un-figured "naked" bass line, the following information is missing:

1) Should the thirds be major or minor? In which tessitura should they be taken (3, 10, or 17)?
2) At what points should the fifth be replaced by a sixth? Should it be a major or minor sixth? In which tessitura (6 or 13?)
3) Where should cadences take place? And which kind of cadence should be used?
4) Where should dissonances take place? And which dissonances?

It should be remarked that as nowadays accompanists normally use editions with full scores that supply all this information, consequently, present-day continuo players rarely have to confront these problems. The writers of the continuo treatises, however, could not have ignored them, and each of them discussed it each in his own way. Bianciardi writes: 'La difficolt[à] maggiore, che sia nel sonare, il dar le consonanze imperfette a suo luogo, et tempo' ('A great difficulty in playing is to sound the imperfect consonances in their place and at the right moment'). He presents it only as a 'great difficulty', hinting that it can be overcome, but later, he sums up and says that because the composers have the freedom to use and mix whichever consonances and dissonances that they like, 'il darne sicuro ordine [è] impossibile' ('to give absolute order is impossible'). Agazzari, who strongly supports the use of figures, also explains that the composers are completely free in their use of imperfect consonances (he mentioned specifically minor/major sixths that should come in the place of fifths), and concludes that without signs or figures, it is not possible to give any rules that will guide the player: 'Ma per venir'all'atto, conchiudo che non si può dar determinata regola di suonar l'opere, dove non sono segni alcuni'[140] ('but to consider the heart of the matter, I conclude that one cannot give a fixed rule for playing pieces without any signs'). Praetorius, in addition to quoting and supporting Agazzari's treatise, added: 'Es ist aber unmüglich das auch der beste Componist also bald wissen oder errathen tönne was vor Species von Concordanten oder Discordanten der Autor oder Componist gebraucht habe' ('But it is impossible for even the best composer to know or guess right away the kinds of consonances or dissonances a composer might use').[141]

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[140] Agazzari, *Del sonare sopra'l basso*, 4.
[141] Michael Praetorius, *Syntagma musicum III* (Wolfenbüttel, 1619), [147/127]. It is interesting that he writes that even the highest musical authority—the best <u>composer</u>—would not be able to do it.

Praetorius and later Staden are distinct in also mentioning the *Discordanten*—the dissonances. The absent of any mention of dissonances in the first Italian treatises might give the impression that they were considered less important; that having the information concerning the consonances alone would be sufficient. It is not clear what would be the practical implications of such an idea, or how it would sound if the organist ignored the dissonances in the composition,[142] but it could be related to the style of music they were referring to, perhaps a rather simple style almost free of dissonances (see below).

The preface to Bernardo Strozzi's third book—*Affettuosi concerti ecclesiastici*—which was never published, was quoted and translated into German by Praetorius.[143] Although it is a preface and not a treatise, the quoted text concerns general issues like the use of figures and scores; he cannot be clearer in stressing the utmost importance of using figures. Then, in contrast with most of the other sources, he addresses specifically the issue of cadences, which are impossible to accompany without sufficient information: 'Und wer wil doch wissen/ ob in einer Cadentz die Quarta oder Tertia, oder die Tertia gar allein sey; oder aber die Tertia, Quarta und Tertia, dieweil solche einem jedweden nach seinem gefallen zu setzen und zu machen ad placitum, frey stehet?'[144] ('And who really knows whether a cadence contains a fourth or a third, or only a third, or perhaps a third, fourth, and third, since anyone can do whatever he pleases?') In this rare description, Strozzi distinguish between three possible rhythmical divisions for a cadence; translated into basso continuo figures he refers to the following figurations (according to his order): a cadence with 4-3, a cadence with only 3, and a cadence with 3-4-3. These different kinds will be examined and categorized in chapter 3.2.1 below.

Diruta also discusses the general problem of playing from an un-figured bass line, stating that it is impossible to avoid mistakes. His solution however is much more conservative than other continuo treatises; he suggests the secure and traditional way of preparing a score and playing all the parts (as opposed to creating a realization that only corresponds to the harmony): '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'[145] ('so that you do not give in to this laziness, make an open score of the voices and play all the parts, so it will sound good and nothing unfitting will arise').

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[142] We mentioned above Burlini, who did note the need to play the written figures (that include consonances as well as dissonances) in order to achieve unity with the singing voice/s. That is, according to Burlini the dissonances of the composition must be respected and implemented in the realization.

[143] See footnote 61 in Jeffery T. Kite-Powel, trans., *Syntagma Musicum III* (Oxford University Press, 2004).

[144] Praetorius, *Syntagma musicum III*, 130.

[145] Diruta, *Il transilvano*, 4th book, 16.

To conclude, Agazzari, Praetorius, Strozzi, and Diruta all agree that in the case of an un-figured continuo line it is not possible to provide rules that will lead a player to play the correct consonances and dissonances at the right time. While Diruta suggests the conservative solution of playing all the parts using a score, the others suggest the use of figures—either printed in the part, or written by the player. Bianciardi, however, acknowledges the problem but suggest that it can be overcome (see his system below). Interestingly, and in contrast to all these early Italian writers, Staden refers to basso continuo as a part that by definition supplied with signs and figures, and therefore never discusses these problems.

As part of an attempt to overcome the organist's need to obtain at least some of the information concerning the consonances and dissonances contained a piece in order to play it correctly, two writers attempted to create a system in which one would be able to decipher or guess the missing information from the continuo part alone; a system that would make it possible to play correctly having only a "naked" un-figured continuo part. Both Bianciardi (1607) and later also Sabbatini (1628) tried to create such systems based on the behavior of the bass line. I use the word "tried" because, as I will demonstrate briefly, I believe that these systems do not completely work.

Before looking more closely into Bianciardi's treatise, there is one note by him that hints at the specific repertoire he had in mind in writing his treatise. This is, potentially, a crucial point: knowing which music he is referring to will help us understand his system better. We mentioned above (chapter 1.1.2) that he stressed that not every piece can be easily played with continuo; here is the full quote:

> E per bisogna far distintione fra le compositioni, che non tutte si possono sonar commodamente sopra il Basso, come sono le compositioni fugate antiche, ma molto meno alcune moderne, che si veggono comparire vaghe di nuove inventioni; che si non son notati i Bassi sopra delle consonanze, che vi si devon fare, e si il sonatore non ha l'arte del contrapunto, grandissima prattica dell'udito, facilmente guaster[à] la compositione incambio d'aiutarla.[146]

> (It is important to distinguish between compositions, as not all of them can be comfortably played above the bass, like the old fugal compositions, but even less are some modern [compositions] that appear embellished with new inventions. If the consonances that have to be played aren't written above the bass, and if the player doesn't know the art of counterpoint or doesn't have great experience in playing by ear, he will easily do more harm than good to the composition.)

We already discussed above the identity of the two contrasted styles he mentions, both of which cannot be played 'commodamente' using basso continuo: the 'old fugal compositions' most probably refers to 16th century imitative music, whereas the 'modern' ones most probably refers to pieces composed with musical elements that are considered to be part of the so called *seconda prattica*. Bianciardi explained

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[146] Bianciardi, *Breve Regola*.

that without having figures and signs, there is not much chance for the player to play well. He thus reveals to us quite clearly which music he does refer to in his treatise; only to music which is not too old and does not include much imitations—probably music from circa 1595 to the printing of his treatise (1607)—and also, music which is not too 'modern' and therefore does not include 'nuove inventioni'. In other words, it seems that Bianciardi is referring to the simplest kind of sacred music of the time, which was mostly written for several choirs with very simple harmonies. This fact may shed light on his treatise in general, and explain why it fails to answer all the questions we might have—but may still prove helpful in performing simple music.

Now we can look at Bianciardi's rules in detail. He gives a list of bass movements based on intervals along with the kind of third that should be taken on the first note of each movement (natural, major, or minor). Then he gives a similar list of progressions along with the kind of sixth (natural, major, or minor) that should be taken if a sixth is to be used. Useful as it may seem, a closer look at these lists will reveal some problems. His rules concerning the thirds can be summed very briefly: in every movement of the bass a natural/diatonic third should be taken on the first note, unless it is ascending by a fourth (or descending by a fifth), in which case a major third should be taken 'perche in questo movimento si fa la cadenza' ('because it is through this movement that a cadence is made'). At this point one can note that Binaciardi does not offer any definition to the term 'cadence': is any bass movement that ascends by a fourth or descends by a fifth is necessarily a cadence? And must all such bass leaps be associated with a major third?

Moreover, according to Bianciardi, ascending by a fifth (or descending by a fourth) should not be treated differently from ascending by other intervals; here too a diatonic third should be used, but sometimes, a minor one can be used, especially when approaching a cadence: 'Quando sale per quinta, li daremo la terza naturale, ma in molti luoghi se li d[a] la terza minore e particolarmente nell'andare alle cadenze'. This comment is not uninteresting; it most probably refers to the so-called *mi*-cadences/plagal-cadences described in 16th century counterpoint treatises,[147] but this uncertainty makes his rules less useful. In fact, the only certain real rule that we have noted up to this point is the use of a major third when ascending by a fourth (or descending by a fifth)—as in a cadence. However, in real music, as mentioned by Banchieri and Staden, not every such movement is a cadence. In order to demonstrate that, both dedicated a complete example which shows how, through suspensions in an upper part, an evaded

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[147] More about *mi*-cadences see below in chapter 3.2.1. In the literature see for example Elisabeth Schwindt, *Kadenz und Kontrapunkt* (Hildesheim: Olms-Verlag, 2009), 272; and Bernhard Meier, *The modes of classical vocal polyphony: described according to the sources* (Broude: New York, 1988), 96.

cadence can occur;[148] this possibility already casts doubts on this single certain rule given by Bianciardi. Moreover, such bass movement—ascending by a fourth (or descending by a fifth)—is to be found in music with a minor third, and not only in a context of an evaded cadence or with the use of special suspensions.

Bianciardi then discuss two kinds of sixths: the first takes the place of the fifth in cases where a diatonic fifth is not possible: notes such as E *la mi* (per♭ molle—in a system with a flat), B natural (per♮ quadro—in a system without a flat), and other notes which are altered with a sharp.[149] The second kind of sixth is a transitional one, where the transition from the fifth to the sixth takes place above a stationary bass note (e.g. semibreve in the bass against two minims that takes the fifth and then the sixth). His list of sixths shows which kind of transitional sixth (natural, or major or minor) should be taken if such a sixth is to be used. Unfortunately however, he does not discuss when such transitional sixths should be used.

Later, he mentions briefly two kinds of cadences: he states that when the bass descends a step or a fourth one could use a suspension of a seventh that resolves to a sixth, and when it descends by a fifth (or ascends by a fourth) one could use a suspension of a fourth that resolves to a third. Bianciardi describes these suspensions as an additional possibility for continuo realization; as in his discussion of transitional sixths, it is not at all clear what should be played if the composition supports or contradicts it. Staden, on the other hand, is the only one to discuss these issues in detail, and he even goes so far as to provide an example that demonstrates how these dissonances (7-6 and 4-3) can be realized in different positions; he shows that figures could be applied on the keyboard in many ways. Staden's ability to go further than his Italian colleagues in his teaching may be related again to the fact that he refers to a figured bass (as opposed to an un-figured one). This gives the writer a stable base to start from, without having to explain the problems discussed above and/or trying to find a way to overcome them.

Bianciardi's rules can also be viewed as distilled Renaissance *ficta* rules presented in the context of accompaniment, although they are perhaps more related to composition.[150] These rules or conventions were a very important part of the education of every musician, from singer to composer. However,

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[148] Banchieri, *L'organo suonarino* (Venice, 1611), Dialogo musicale, 10; the relevant example is titled 'Mente libera del Compositore in sfuggire tal siata l'accadenza'. The example of Staden is found in *Allgemeine Musikalische Zeitung* (1877), 102; and also in Arnold, *The art of Accompaniment*, 103.

[149] The same explanation is found in other counterpoint and continuo treatises (e.g. Banchieri and Sabbatini).

[150] In chapter 6 of Karol Berger's *Musica ficta* (Camebridge, 1987) he shows how counterpoint treatises of the 15th and 16th centuries demonstrate contrapuntal progressions that originated in *ficta* rules. It is possible to see Bianciardi's rules as a continuation of this line of thought.

while these *ficta* rules are indeed correct as tendencies, they do not function as universal music rules, especially not in the beginning of the 17th century.

Summing up the discussion of Bianciardi's treatise, it is rather safe to say that his rules might prove problematic in real life musical situations.[151] Without looking at the other parts and marking (or memorizing) the consonances and dissonances that should be played above the bass, there is no way to avoid clashes between the realization and the other parts (the composition). The mere idea of finding a way to guess the music without opening the part-book next to you may seem odd for us nowadays. However, this attitude may have been common in the daily life of provincial church musicians.

As we can see in Agazzari's text, not all treatise authors were striving to formulate rules. Both Agazzari and Bianciardi published their treatises in Siena in 1607, and although it is not clearly specified, it seems as if Agazzari directly criticized Bianciardi's concepts:

> E se bene qualche scrittore, che tratta di contraponto, habbia diffinito l'ordine di proceder da una consonanza all'altra, quasi che altrimenti non si poßi fare, ne stia bene: mi perdonerà questo tale, perche mostra di non haver inteso, che le consonanze, e tutta l'armonia, sono soggette, e sottoposte alle parole, e non per il contrario: e questo lo diffenderemo con tutte le ragioni all'occasione. È ben vero, che semplicemente, e per lo più potrebbesi dar certa regola di caminare, ma dove sono parole, bisogna vestirle di quell'armonia conuenevole, che faccia, ò dimostri quell'affeto.[152]

> (And if some writer who deals with counterpoint has described the order of proceeding from one consonance to another, as if one couldn't proceed otherwise, so be it. He will pardon me if I say that he has not understood that the consonances and all harmony are subject to the words, and not the opposite. And this I will defend with many arguments when necessary. It's mostly true that certain rules of progression can be simply given in general, but where there are words, they must be dressed with a suitable harmony that creates or demonstrates the affect.)

If he does mean to criticize Bianciardi's attempt to create the above-described system, it is very clear what Agazzari thinks of it. It could also be that by 'writer who deals with counterpoint' he refers to authors of counterpoint treatises and not necessarily Bianchiardi.[153] In any case, for the current discussion his bottom line is clear: music is not predictable, and a player who only possesses nothing but "naked" bass line cannot be expected to guess the missing information.

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[151] A similar conclusion is found in Borgir, *The Performance of the Basso Continuo*, 127.

[152] Agazzari, *Del sonare sopra'l basso*, 4-5.

[153] Another candidate for Agazzari's complaint might be Zarlino, who indeed did not mention any connection between counterpoint and words.

The rules given by Sabbatini in his *Regola facile e breve* (brief and easy rules) are too detailed to be presented here.[154] In comparison with Bianciardi's, his treatise is a much more thorough attempt to teach the art of playing continuo to people who do not have much preliminary knowledge or skill; after all, Bianciardi's treatise is written on a single sheet of paper whereas Sabbatini's book contains 30 pages. The second part of Sabbatini's work has either been lost or was never written. In the surviving text, excluding the standard explanation of where a sixth should be taken instead of a fifth, he does not try to deal with any of the missing-information problems mentioned above; he makes no mention of other imperfect consonances, let alone dissonances. His treatise focuses on the physical position of the left hand: which interval should it take and whether it should be played empty or full (that is, if the left hand should play only two notes, or with an additional third voice between the two). The right hand comes last and its main aim is to complete the missing notes that the left hand cannot take. Arnold has summed up his thoughts about Sabbatini so:

> The work is of very great interest from the point of view of the antiquarian, but of little practical value, partly because the second (and by far the more important) part was either never written, or has disappeared, but also because the examples, dealing as they do with strings of Triads, rarely represent anything likely to be encountered in actual practice.[155]

Augusta Campagne in a similar line writes that 'this treatise is a beginner's rule, which will help a beginner to "fake" or "bluff" his way through a piece'.[156] I may add that in order to make a system that will work, Sabbatini must have been very careful in his rules, and any realization based on it, even if theoretically "correct", might end up being rather unrefined. In addition, his rules are sometimes open for interpretation, and interestingly, four modern writers who interpreted his instructions ended up with four different realizations of the same bass—see ex. 2.2.[157] The suggested realizations according to Sabbatini prove to be crude contrapuntally, and the fact that the same source led four writers to four different realizations may project more on the treatise rather than the interpreters.

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[154] An English description of this treatise can be found in Arnold, *The Art of Accompaniment*, 110-25; a German summary is available in Freiberg, *Der frühe italienische Generalbass*, 100-110. A digital reproduction of the original print is available on *Gaspari Online*:
http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_E/E034/ (accessed on August 8, 2014).

[155] Arnold, *The Art of Accompaniment*, 126.

[156] Campagne, "Simone Verovio…", chapter 9.4.

[157] The realizations are taken from: Freiberg, *Der frühe italienische Generalbass*, 109; Campagne, "Die Anfänge des Generalbasses", 22; Morelli, "Basso continuo on the organ", 44; and Arnold, *The Art of Accompaniment*, 121.

Ex. 2.2 – Realization according to Sabbatini's instructions by Freiberg, Campagne, Morelli, and Arnold.

After discussing the general problems of "naked" un-figured continuo playing and the way they were treated in the treatises, we can focus on some practical comments that should help the continuo player to achieve both a correct and an effective accompaniment. The remarks will be presented under the different categories already presented above:

1. Rules that assure that the singing voices will not be covered or interrupted:

   Agazzari writes about the necessity of adapting the number of parts in the realization and also the number of registers on the organ according to the forces at hand: 'perche se sono molte, convien suonar pieno, e raddoppiar registri; ma se sono poche, schemarli, e metter poche consonanze.'[158] ('because if they are numerous, it is good to play full and add registers; but if they are few, reduce and use few consonances'). He also writes that one should avoid diminutions in order not to cover ('offuscare') the qualities of the singer: 'ne diminuirlo con tirata, per non far quella raddoppiezza, et offoscar la bontà di detta voce, ò il paßaggio, che il buon cantante ci fa sopra' ('avoid making diminutions with runs so as not to double and hide the

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[158] Agazzari, *Del sonare sopra'l basso*, 6.

quality of the voice or of the *passaggio* that a good singer makes above').[159] In his advice regarding continuo instruments other than organ, Agazzari repeats the exact same principles— always play according to the forces at hand and take care not to cover the singers.[160] Banchieri, too, writes that one should avoid diminutions, again in order to not 'offuscare' the singers, and that the number of registers should be aligned with the quantity and quality of the voices at hand: 'In concerto deve assuefarsi sicuro nella battuta, suonar grave ne offuscare con tirate & grillerie gl'affetti & passaggi del Cantore poste nelle cantinele; servirsi con giudizio nel ponere gli Registri alla quantità & qualità delle voci.'[161] Staden also comments that in small groups the organ or regal should not be heard too prominently; the registers should be varied according to the quantity of singers. He also adds that the tempo should be slow enough for the singers to sing their diminutions freely and clearly.[162]

2. Advices for how to avoid contrapuntal mistakes:

    a. Using contrary motion: Agazzari writes that parallel fifth and octaves can be avoided through the use of contrary motion between the hands. Bianciardi writes that this is particularly important in the outer voices, perhaps implying that it is less significant in the inner voices. This could also related to the fact that apparent parallels in inner voices might in fact be the result of voice crossing, as discussed above and mentioned in Viadana's 9th point (see above).[163] Bianciardi adds that parallel movement in tenths in the higher ranges creates 'buonissimi efetti'. Apart from sounding nice, it is an easy way to avoid forbidden parallels, at least in the outer parts.[164]

    b. How to deal with fast stepwise movement of the bass: Agazzari, Bianciardi and Staden write that when the bass moves in fast stepwise ascending motion ('con tirate') the right hand should stand still, that is, not every note should be harmonized. This is a principle related to the field of diminutions (in the contrapuntal/compositional sense, not the performance-practice sense): any diminution is based upon an un-ornamented skeleton,

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[159] Ibid.

[160] Ibid.: 'toccando hora piano, hora forte, secondo la qualità, e quantità delle voci, del luogo, e dell'opera… non ribattendo troppo le corde, mentre la voce fa il passaggio, e qualche affetto, per non interromperla.'

[161] Banchieri, *L'organo suonarino*, 11.

[162] Arnold, *The Art of Accompaniment*, 108.

[163] Also in Bötticher and Christensen, "Generalbaß," 1211.

[164] This technique of parallel tenths between the bass and soprano may be part of a long compositional tradition; Franchinus Gaffurius in *Practica musica* (Milano, 1496) describes it as a 'famous procedure' and lists the composers who use it. See Gaffurius, *Practica musicae; translation and transcription by Clement A. Miller* (Rome: American Institute of Musicology, 1968), 144.

and the other voices should relate to this skeleton and not to the ornament. The concept that while one part is moving quickly the others should stay still is also a general contrapuntal/compositional principle. Concerning stepwise descending motion, only Bianciardi gives a solution; he suggests once again using parallel tenths in the upper voice, and filling the harmony in the inner voice with a fifth, that after the first movement becomes a sixth. As the bass continues in its downward movement, a sequence is created (see Bianciardi's demonstration in ex. 2.3, bar 9).[165] This is a very useful and elegant solution, although contrapuntally it is not of high quality. The fact that all the voices move together in one direction and that the parallel fifths in the inner voice are not so hidden makes it a rather "cheap" yet useful contrapuntal solution.

c. How to deal with fast leaping movement of the bass: In slow and fast values alike, the right hand must move with each bass note, that is, every note should be "harmonized" separately. This suggestion is stated and demonstrated by both Agazzari and Bianciardi (see below).

d. How to deal with a dotted note: According to Bianciardi, a dotted minim or semi-minim in the bass should be accompanied with consonances, and the following short bass note will be a passing note and may be dissonant with the held accompaniment.

e. Cadences: Agazzari writes that all cadences, 'ò mezzane, ò finali' ('both medial and final ones'), must finish with a major harmony. He adds that it is not always marked, and therefore very much recommended, especially in the case of medial cadences, to write a sign for extra security.

3. Advice for more effective playing:
   a. Playing the bass in octaves: Agazzari apparently suggests the addition of an octave below the bass as a means of supporting the singers. He writes that it is good to 'aiutandola con qualche contrabasso, e fuggendo spesso le voci acute, perche occupano le voci, maßime i soprani, ò falsetti' ('help with some *contrabasso*, and mostly avoid the higher parts, because they hide the voices, particularly the sopranos or falsettos'). Thus, adding low notes is helpful, as opposed to playing high, which might cover the voices. It is related to other remarks meant to assure that the singing voices should not be

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[165] While the upwards movement is demonstrated by Bianciardi in his example both in eight-notes and quarter-notes, the movement downwards is demonstrated only in quarter-notes. This is not by chance, as it seems that his solution for the downwards movement cannot work in faster values.

covered, and also to the issue of doubling the voices, that will be discussed below. Bianciardi is slightly more specific and writes clearly that in cadences an octave below the bass should be used: 'nelle cadenze toccar l'ottave sotto al Basso' ('in cadences, play an octave below the bass'). From the text alone it is not completely clear if he means to add an octave below the cadence itself or the *finalis*, and unfortunately, he did not offer a demonstration in his musical example. Sabbatini also addresses situations in which the bass should be played in octaves. First, he suggests that whenever the bass is lower than F, either moving in stepwise motion or leaping, it should be played in octaves. This is not the same thing described by Agazzari and Bianciardi, as the addition is not below the bass but above it. It is an octave for an obvious reason; any smaller interval will be too "muddy" in this low range. However, the actual result is the same for the listeners—one would clearly hear the parallel octaves in the bass. The second situation occurs whenever the bass is moving in stepwise motion; one parallel octave movement in that case is allowed. This rule is rather strange as it has no theoretical explanation; but as it can be found quite often in keyboard music (probably more harpsichord music), it may be an idiomatic instrumental phenomenon rather than a contrapuntal one. To sum up, although the textual remarks concerning the playing in octaves in the left hand are rather vague, it is clear that it was in use in one way or another.

b. Avoiding the higher range: As we noted above, Agazzari favors a lower range in general, as a high range may disturb the singers. In addition to the above quote he adds a warning 'di fuggire per quanto si puole, quel medesimo tasto, che il soprano canta' ('to avoid as much as possible the same note that the soprano sings'), and that 'è buono suonar aßai stretto, e grave' ('it is good to play in a restrained compass and in a low register'). If taken out of its context, these comments might suggest that the soprano part should never be doubled by the realization. However, it is written in a context of many remarks regarding the necessity of not disturbing the voices, and it seems like a safety device rather than a strict rule.[166] Also if following Sabbatini's instructions, a very low realization in close position is created, that will hardly touch the soprano range. Once again, it seems that the reason is safety, some kind of a principle that will help to prevent errors or disturbance, rather than a real preference that the soprano part will

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[166] Campagne's conclusion is similar: 'Agazzari only says to avoid this voice as much as possible'. Campagne, "Simone Verovio…", chapter 9.6.

never be doubled. Staden refers directly to Agazzari's comment, noting that this is a point of dispute between writers (he refers to Viadana, Agazzari, and Praetorious), and stating that he is not completely against it. However, he adds that this rule of avoiding playing the notes of the singing soprano cannot always be applied, and might even result in parallel fifths and octaves.[167] Both Campagne and Nuti, seemingly in contradiction to Agazzari's and Sabbatini's recommendations, conclude that according to the sources the traditional doubling of the voices was still relevant in continuo playing of the early Baroque.[168] The issue of the range of the realizations is a bit more vague from the textual sources, but the highest note found in the treatise's examples is an e'' (Agazzari).[169]

c. Range according to affect: Bianciardi writes that 'nelle materie allegre star nell'acuto più che si può; nelle meste star nel grave' ('with lighter subjects stay in the higher regions as much as possible; with sad subjects stay in the lower'). This is a rather vague remark; an example for clarification would have been very helpful, but the general idea could be inspirational for players.

After reading the textual material, we can analyze the two written-out examples from Bianciardi's and Agazzari's treatises, and see how the textual comments are manifested in the examples, and whether we can distill some more hints.

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[167] Arnold, *The Art of Accompaniment*, 109.

[168] Campagne, "Die Anfänge des Generalbasses", 20; and Nuti, *The Performance of Italian Basso Continuo*, 59-60.

[169] Campagne, "Die Anfänge des Generalbasses", 27. Campagne also describes the range in sources of intabulated accompaniments, which goes up to high a''. However, her mentioned sources (Luzzaschi 1601, Monteverdi 1610, and Cima 1610) all use high-clefs that should probably be transposed at least a fourth down, which takes us back to e'' as the highest note. It should be remembered that sometimes the pieces in high-clefs should stay high, like the instrumental example by Viadana above. This is to say that the range of the accompaniment should be more or less equal to the range of the composition, and that in vocal compositions, it will normally not exceed e'' by much.

Ex. 2.3 – Bianciardi, *Breve Regola per imparar' a sonare sopra il Basso.*

Comments to Bianciardi's written-out example in ex. 2.3 [numbers refer to bar numbers]: 1) The first chord has five voices and the second has four. Also, contrary motion is used. 2) Two major chords; both of them are major because they are followed by a bass note ascending by a fourth (or descending by a fifth). This is with accordance with his rules. 3) In the soprano there are two transitional notes: a seventh, which is not mentioned in the text at all, and a sixth, which is mentioned only through examples and without explaining when to use it. Also, the first chord has five voices and the second four. What seems like octave parallels with the bass could be explained by voice crossing. 4) A demonstration of transitional sixths. Here, too, it seems that the two inner parts are crossing; otherwise, there are octave parallels. 5) In accordance with his explanation, the last note of the bass, as it comes after a dotted note, is transitional. 6) Sixth chord on a B natural (per ♮ quadro), as explained in the text. Also, the right hand stands still while the bass moves in fast stepwise motion. 7) Even faster motion in the bass with eight-notes, and then once again a chord with five voices. 8) A cadence; he mentions briefly such a cadence with 4 and 3. 9) His special way to deal with downwards stepwise motion, as explained in the text. 10) Not the most elegant way to lead the soprano part (the leap from b to e'). 11) Example of fast leaping movement in the bass where each note requires individual "harmonization". The first chord is major because of the upwards leap of a fourth. The chord on c is not minor, although according to his instructions in such leaps it is common ('in molti luoghi', see above). The e is harmonized with a sixth chord although according to his text it should only happen when there is a flat (per b molle), that is, only when otherwise the fifth would be diminished. Lastly, there is a small tenor-cadence with 7 and 6, as mentioned in the text, which is done with only three voices. 12) A cadence with 4 and 3. Then, on the second beat there is a transitional sixth done with five voices. 13) Such case is not discussed in the text, but the soprano part follows the bass in tenths; a solution that he mentions several times. Summary: Bianciardi's example is very effective; it is slightly longer than Agazzari's and

manifests even more points. It demonstrates when to use the transitional sixth (which is missing in the text), and to some extent the alteration of minor/major according to the progression of the bass. The number of parts is not strict; there are normally four, but sometime five or three. This kind of texture could be seen also as an intabulated version of a polyphonic piece.[170]

Comments to Agazzari's written-out example (ex. 2.4) [numbers refer to bars in the example]: 1) First chord with four voices, second one with five. The new fifth voice is probably the d in the tenor that was added in order to hide what seems like parallel octaves (i.e. that the g in the middle voice did not proceed in parallel octaves to the d but to the f). 2) Example of a stepwise moving bass (*tirata*) with held upper notes, as explained in the text. On the second beat, we see once again the brief use of a fifth voice. 3) Example of contrary motion between the hands, and "harmonization" of each bass note. 4) Cadence with a $\frac{6}{5}$; the text does not go into such details. 5) Similar to bar 3—the bass moves in minims and contrary motion is used when possible. 6) Quick leaping bass movement (quarter-notes) with individual "harmonization". 7) Final cadence. In the bass, the quarter-note after the doted note is transitional as described in Bianciardi's text. Summary: This example clearly illustrates some of the textual remarks. However, as most of the text refers to accompanying voices and the relation between the realization and the singers, this example alone seems rather theoretical. For instance, Agazzari writes that it is better to play low in order not to hide the singers, but in this isolated example the range is free and goes quite high, up to e''. Also, his comment about adding some bass notes is not illustrated here. An important implied point concerns the number of voices in the realization; it seems that the number of voices does not have to be constant, and that the addition of voices is welcome in order to make the general voice leading better.

Ex. 2.4 – Agazzari, *Del sonare sopra'l basso con tutti li stromenti e dell' uso loro nel conserto*, p.7.

Summing up the content of the earliest basso continuo treatises, we can note that the writers discuss the basic problems of this practice. Some of them tried to overcome the difficulties by giving rules, but their effectiveness in a practical situation is questionable. Other than that, they repeated some of the

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[170] Bötticher and Christensen, "Generalbaß," 1211.

basic principles of continuo, those which are relevant for all styles, and added some new practical advice, both for correct counterpoint and for effective performance. Some of the remarks are unfortunately not completely clear. In their written-out examples, Agazzari and Bianciardi try to demonstrate the points they are writing about as clerly as possible, but the tension between "written" and "demonstrated" is obvious to the reader. Some details are communicated clearly and easily when demonstrated and therefore omitted from the written text. Although these examples are very important, they neglect an essential aspect of accompaniment, namely, the relation to the accompanied part/s. In fact, when reflecting on this, it is surprising that examples in basso continuo treatises could be so abstract. On the positive side, they do give us a general idea about the texture of the accompaniment, and about the unimportance of a strict number of voices.

2.1.1.4 Il Corago—treatise of opera productions

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.[171]

After explaining that the Greeks, due 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 'or una o due corde solamente a certi tempi del cominciare o finire della parola con tanta grazia' ('only one or two notes at certain points at the beginning or ending of a word with much grace').[172] 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 'rinovare l'antica musica dello stile recitativo' ('restore the ancient music of the *stile recitativo*') in Florence, the same principle was taken into account, 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 leaving a lot of space for the singing and the text, they did a

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[171] 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; Paolo Fabbri and Angelo Pompilio, *Il Corago: o vero alcune osservazioni per metter bene in scena le composizioni drammatiche / edition* (Firenze: Leo S. Olschki, 1983); and in Roger Savage and Matteo Sansone, "'Il Corago' and the Staging of Early Opera: Four Chapters from an Anonymous Treatise circa 1630", *Early Music*, vol.17, n. 4 (London: Oxford University Press, 1989): 495-511.

[172] This phrase was already quoted above.

lot. In spite of that, he admits that a big group of instruments, when taking care not to *offuscare* the singing, can give a special taste and variation to the accompaniment.[173]

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 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 'assecondare di quando in quando come fanno alcuni su la tiorba quando sopra la corda medesima del basso doverà più parole proferire il cantore ('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.') According to *Il Corago*, then, the accompaniment in recitatives should be rather spare. At this point it is hard not to remember Cavalieri's apparently-contradictory request to play *piena* (see above). 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 might easily cover the singers. One exception mentioned in *Il Corago* is that whenever the voice of the singer/s is *gagliarda* (strong, lively) the instruments are welcomed to play full.[174]

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 is a very interesting, though rather vague remark; it is not clear whether he is referring to the composition or the realization, and without an example of such a place, illustrating what the instruments should do in such circumstances, the practical interpretation of this passage is difficult.[175]

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[173] Fabbri and Pompilio, *Il Corago*, 44-45.
[174] Ibid., 82-3.
[175] Ibid., 83.

2.1.2 Practical implications of the sources and relevance to the accompaniment in the *stile rappresentativo*

According to the different textual sources presented above, all referring directly to early basso continuo, we can compile a list of remarks which enumerate principles regarding performance practice. Seeing what points are repeated in the sources, we can get a general impression of their significance in the context of the different writers, and by dividing the sources into three general categories we can hypothesize which points are relevant to which genre. The three categories are equivalent to the categories of the former chapter: prefaces to the first pieces of monodic music ("court music"), prefaces to liturgical music collections ("church music"), and treatises. *Il Corago* will be categorized here under "court music". The majority of these points move beyond the aforementioned discussions of using a score vs. doing without one, and of figured and unfigured bass line. The sources mostly refer to a situation where the player already knows what consonances or dissonances should be played at any given moment. What is left for the player is to realize it idiomatically on an instrument while avoiding contrapuntal and other mistakes.

Gathering all the information, we quickly see that only one point is mentioned repeatedly in all of the different sources: do not disturb the singing voice/s. Although it seems unnecessary to say that the essence of vocal music is the sung text, and that it should be understood and not be covered by the accompaniment, it is the most repeated remark. This principle is expressed by two different points; one concerning diminutions and the other concerning the related issues of texture and registration:

1. **Do not disturb the voice/s with diminutions**: a specific warning to avoid playing diminutions as these might easily disturb the vocal parts. This warning may reflect the contemporaneous reality where accompanists might have been "too creative" (then as today) and instead of supporting the voices, disturbed them with diminutions. Such practice is not surprising in a world where keyboard players were highly skilled improvisers of pieces in genres such as the toccata. Sources:

   > Court music: Cavalieri 1600, Gagliano 1608, *Il Corago* ca. 1630
   >
   > Church music: Viadana 1602, Viadana 1612
   >
   > Treatises: Agazzari 1607, Banchieri 1611

2. **Flexible dynamic / texture**: Make sure that the accompaniment is neither too loud nor too soft; it should be adjusted according to the quantity and quality of the forces at hand. In the context

of church music, there is a specific reference to the number of registers on the organ that should be used in different situations. However, there are also remarks referring to the number of parts that should be played in the realization; *poche consonanze* (few consonances) or *pieno* (full). Accordingly, none of the sources asks for a strict number of parts in the realization, as this would prevent the player from having the flexibility to adjust his realization to the situation; parts may be added at points to improve the voice leading, to play *pieno*, and to support with extra bass notes/pedals. Furthermore, in most polyphonic pieces, not all the voices are constantly present; there is no reason to believe that this does not apply also for accompaniment. Sources:

> Court music: Cavalieri 1600, Gagliano 1608, *Il Corago* ca.1630
>
> Church music: Viadana 1602, S. Miseroca 1609, Viadana 1612, R. Micheli 1616, G. Ghizzolo 1619, E. Porta 1620
>
> Treatises: Agazzari 1607, Staden 1626

From this point on, all the remarks are taken from church-related sources, be they treatises or prefaces to music publications. Here are the remarks that originated in the practice of playing *colla parte* (i.e., playing all the parts of a composition as accompaniment):

3. **Cadences should be played in their exact position**. Sources:

> Church music: Viadana 1602, Agazzari 1608 (*Sacrae cantiones*), A. Burlini 1612, Banchieri 1609 (*Gemelli armonici*).

4. **Apparent parallel fifths and octaves are permitted in the accompaniment**. Sources:

> Church music: Viadana 1602, G. Ghizzolo 1619
>
> Treatises: Bianciardi 1607

5. **Play high or low according to the composition**. Source:

> Church music: Viadana 1602

6. **Doubling the parts at the beginning of an imitative section**. Source:

> Church music: Viadana 1602

From this point, all the remarks are found in treatises only, and include advice or "tips" that may help the beginners to avoid errors:

7. **Playing in low register; trying to avoid doubling the soprano line**. Sources:

    <u>Treatises</u>: Agazzari 1607, Sabbatini 1626

8. **Using contrary motion between the hands**. Sources:

    <u>Treatises</u>: Agazzari 1607, Bianciardi 1607

9. **When the bass is moving fast (*per nere*) the right hand should hold still**. Sources:

    <u>Treatises</u>: Agazzari 1607, Bianciardi 1607

10. **All cadences end in a major harmony**. Source:

    <u>Treatises</u>: Agazzari 1607

11. **A short note after a dotted note in the bass is transitional**. Source:

    <u>Treatises</u>: Bianciardi 1607

Lastly, a remark which is not only in order to prevent errors:

12. **Playing at points octaves in the bass**. Sources:

    <u>Treatises</u>: Agazzari 1607, Bianciardi 1607, Sabbatini 1626

Apart from summing up the above discussion, this list uncovers the deficiency of the explicit sources concerning practical aspects of the early basso continuo performance practice. The only two points that are convincingly repeated in different sources are rather obvious points—both making sure that the singing voices are not covered or disturbed (points 1 and 2). As suggested, those points might reflect the bad habit of contemporaneous musicians. If such habits were indeed common, it may explain why many writers found it important to address them repeatedly. In addition, we are reminded that our sources are almost exclusively concerned with vocal music; for basso continuo in instrumental music, or in other genres such as the madrigal in the beginning of the 17th century, there are no helpful textual sources whatsoever.

The points which originated from the tradition of score playing (points 3 to 6) are found only in church-related sources and are rarely repeated in the different sources. As these points reflect strong traditions of accompaniment, they may be relevant to music outside the church as well, but it is not possible to say to what extent. Point 4, concerning apparent parallels fifths and octaves, as it is so fundamental, it is probably relevant to any kind of playing of several parts together on an instrument.

The points which help beginners to avoid errors (points 7 to 11) are not un-interesting; they are, however, useful primarily for beginners. Point 7, concerning the avoidance of doubling the soprano part, might be controversial, but as stated above, it seems to indicate a secure way to avoid clashes and potentially disturbing the singers, rather than constituting a genuine stylistic or artistic preference.

Point 12, about playing the bass in octaves, is the only point which goes beyond "playing correctly" or "according to one tradition or another". Although the sources are different and not entirely clear, it seems that playing in octaves in the bass at some points was idiomatic. It is also related to point 2—the necessity of keeping a flexible texture according to the needs of the situation.

Focusing now on the subject most relevant for this dissertation—the accompaniment of music in the *stile rappresentativo*—the following points seem relevant:

1. Point 1 and 2, which are taken, *inter alia*, from key sources concerning the *stile rappresentativo*.
2. Point 4, as mentioned above, is quite general, and therefore relevant to any rendition of several parts on an instrument.
3. Point 12: as an idiomatic feature found in solo music for harpsichord and chitarrone/theorbo, it may be relevant for the way these instruments play accompaniment in any situation.

2.2 Notation systems of the first monodies

In the beginning of the basso continuo era, its notation was rather experimental, and it took around two decades until conventions in the notation were set. In the years around 1600 the best way to notate the accompaniment parts was yet to be found, and several different kinds of notation systems for basso continuo can be found. As demonstrated above, the issue of notation is a prominent feature in descriptions of continuo and its practice; the treatises refer to different issues as each of them refers to a different kind of notation. In order to understand the treatises it is important to understand this variety. Banchieri, in his aforementioned treatise *L'organo suonarino*, describes this diversity very well; he ranks the different ways that basso continuo can be notated from the most deficient to the most desirable:[176]

1. Use of bar lines: He explains that the use of bar lines may help the player avoid losing the beat. The presence of bar lines may seem rather obvious from a modern point of view, but in the period around 1600, almost all the available music was printed in separate part books that had no bar lines.[177]

2. Use of accidental signs (♯, ♭): Banchieri explains that such accidentals are very important; they determine the nature of the thirds that will be played above the bass—natural, minor, or major.

3. Use of figures along with the accidentals (e.g. 3♯ 10♭): He explains that this additional figuring is already superior to signs alone; with this the player will know not only the nature of the third, but its exact position.

4. Use of figures for dissonances along with consonances (e.g. 11-10, 7-6, etc.): He concludes that notating with all these elements together is best way as it gives a true representation of the entire score ('un sicuro compendio di tutta la spartitura').

This ranking of notation policies not only demonstrates the different ways continuo was notated and printed, but also reveals the issues and questions surrounding the entire subject of continuo playing discussed above; what exactly is notated and what has to be completed by the player? Is the player expected to successfully guess the missing information or should he prepare it in advance? And so on.

When Banchieri wrote his hierarchical classification of notation policies, he was probably thinking mainly of polyphonic church music, where the bass part is printed separately. Focusing on the notation of

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[176] Banchieri, *L'organo suonarino* (Venice, 1611), Dialogo musicale, 10-11.
[177] Bar lines in scores/intabulations however, and especially in treatises or other educational contexts, can already be found, albeit sporadically, in earlier periods.

monodies, we should remember that even if no signs or figures are used, the singer's part is almost always notated in a score together with the bass. This is a very helpful addition, as it already provides the accompanist with ample valuable information. Having basic information about the consonances and dissonances that should be played above the bass forms the first step towards accompaniment; the second step is the idiomatic realization of this information on an instrument.

Interestingly, the first printed monodies can also be put into four categories according to their basso continuo notation policies. These categories do not exactly correspond to Bianchieri's list, but their inner logic is similar—from the sparsest notation to the richest. Before defining the categories we should define what elements of continuo notation should be taken into account:

1. The use of accidental signs (♯ and ♭) and their prevalence in the print.
2. The use of figures (numbers that represent intervals) and their prevalence in the print. Also, the range of the figures, their usage, and if they make the distinction between simple and compound intervals (e.g. does 3 means a third or could mean also a tenth?).
3. The use of the tied-bass technique and its consistency.
4. Which section of the piece contains signs and figures in the continuo part? Are such signs and figures employed in monodies only, or do they also occur in choruses and in instrumental sections?
5. How is the continuo line presented in the print in non-monodic chorus sections? Is it merged into the vocal bass or separated?

As reality has many shades of gray, the four categories listed below are rather artificial. Also, it is certainly possible that some of the policies in these publications are a consequence of difficulties in printing techniques, rather than a deliberate choice. However, the categories presented here do demonstrate the spectrum of the different policies of experimental continuo notations in the monodic repertoire that appeared in the first decade of the 17th century. Most importantly for this thesis, they put the notation of Cavalieri's *Rappresentatione* in the context of its time.

2.2.1 First category

In the first category we find prints in which the basso continuo is notated with no, or very few, signs and figures. In addition, there is no use of the tied bass technique. In the monodies, the only information derives from the vocal line itself; the rest must be completed by the player/s.

Two examples of prints in the first category:

1. A. Agazzari, *Eumelio* (Venice, 1606): There are very few signs, and no figures whatsoever. The tied bass technique is not used at all, and the signs appear only in the monodies, and there they are few and far between. In choruses the continuo seems to merge into the vocal bass line. The music is mostly very simple, and thus does not raise too many questions concerning the harmonization and realization. However, due to the lack of information some places are not completely trivial; see ex. 2.5 for an interesting place with a suggested realization.

Ex. 2.5 – A. Agazzari, *Eumelio*, from p.16

2. C. Monteverdi, *Orfeo* (Venice, 1609): There are very few signs, and even fewer figures. There is no use of the tied bass technique and the few signs and figures appear only in the monodies. More often than not, the use of signs is superfluous as the information is already present in the singing voice, or simply being repeated on a long tied bass note. The figures 3-4-4-3 appear three times, the figures 4-3-4-3 appear twice, the figures $\begin{smallmatrix}6\\4\end{smallmatrix}$ appear three times, the figures $\begin{smallmatrix}6\\3\end{smallmatrix}$ appear twice, and the figure 4 appears twice. As all of the figures are numbers lower than 6, these numbers probably do not distinguish between simple and compound intervals. Overall, the inconsistency of this notation, and especially in a composition by an innovative composer such as Monteverdi, leaves the accompanist confused at many points. Often it seems not only difficult but impossible to find a logical accompaniment. Much could be written about the continuo in Monteverdi's music and its difficulties; I will only raise one thought: It is no surprise that it is hard to find contrapuntal logic in the realizations of his monodies, considering that such logic is at times missing (at least from a modern understanding) in many of his polyphonic works such as his madrigals, or even in the mere relation between the bass and the solo voice in some of his monodies.

2.2.2 Second category

In this category we find prints where signs as well as figures are used slightly more often. The highest figure is normally 6 or 7; rarely, figures of 11 or 10 appear. The tied bass technique is used often, sometimes in order to express contrapuntal lines—either cadential progressions such as 3-4-4-3 or other lines that accompany the singing voice. The signs and figures appear only in monodies and the continuo line merges into the lowest line in choruses and instrumental sections.

Four examples of prints in the second category:

1. G. Caccini, *Euridice* (Florence, 1601): As mentioned above, Caccini writes in the preface for this print that he indicated only the most necessary intervals, and the rest should be left to the player's judgement. Ex. 2.6, which includes the first recitative after the prologue, demonstrates how many decisions are left to the player. The few original signs and figures are written above the bass, the information which is implied by the vocal line is written under the bass in bold squares, and the rest of the possibilities are written in normal squares. When there is more than one possibility, two squares appear separately. All in all, it is evident that most of the information is missing; its precise realization is for the performer to decide.

2. G. Giacobbi, *L'Aurora Ingannata* (Bologna, 1608): See ex. 2.7 for a possible realization of a section where the tied bass technique is used to express a contrapuntal line that accompanies the singing voice.

3. M. Gagliano, *La Dafne* (Firenze, 1608): See ex. 2.8 for a section where the tied bass technique is used to express a contrapuntal line in the accompaniment (second line, second bar).

4. F. Rasi, *Vaghezze di musica* (Venice, 1608): Among the prints in this category, this is the most experimental one in the field of notation; it uses signs, figures (up to 6), and Roman letters (e.g. X-XI-X, probably equivalent to 10-11-10). In addition, contrapuntal figures are expressed at times by figures and tied bass as in the above prints, and at times in actual notes written above the bass. However, more often than not, due to unclear positioning of the type, it is hard to understand the meaning of this information. See ex. 2.9 for such a case; it is clear that the printer wanted to communicate some imitation in the realization of the continuo, but due to what seems like a printing difficulty, the outcome is not clear enough.

Ex. 2.6 – G. Caccini, *Euridice*, p.2

Ex. 2.7 – G. Giacobbi, *L'Aurora Ingannata*, p.12

Ex. 2.8 – M. Gagliano, *La Dafne*, p. 48

Ex. 2.9 – F. Rasi, *Vaghezze di musica*, from no.19, p.11

2.2.3 Third category

In this category we find prints which contain all the features of the second category, except that the signs and figures are used much more frequently. High figures (namely 10 and 11) are used commonly, with the highest going up to 14. The use of signs and figures is at times so common that there are few questions regarding "harmonization"; most of the necessary information is either in the singing part or in the signs and figures. The figures seem to make a distinction between simple and compound intervals, although it is not always consistent within the music.[178]

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[178] The inconsistency is expressed in that in some sections the figuration corresponds to the singing voice and in some not. For instance, in Peri's *Euridice*, the text 'ombre d'inferno' is set to the same music in p. 30 and in p. 31, but the bass has different figuration; once corresponding to the singing voice with #-4-4-#, and once an octave above the singing voice with #-11-11-#.

Three examples of prints in the third category:

1. J. Peri, *Euridice* (Firenze, 1601): See ex. 2.10 for a demonstration of how the generous amount of signs and figures reduces the amount of missing information. Compare with Caccini's setting of the same text (reproduced in ex. 2.6 above); as in Caccini's example, the original figuring is written above the bass, and the editorial additions are below in squares. As can be seen, Peri's notation contains very few open issues, and the main freedom is in the cadences that at times can be interpreted differently.

Ex. 2.10 – J. Peri, *Euridice*, from p.3

2. G. Caccini, *Nuove Musiche* (Firenze, 1602): In this famous print, an interesting feature is the common use of the figure 14. It is used in the final step of cadences, and anticipates the obligatory use of a seventh in a dominant chord later in the 17th century. This 14th—a seventh plus one octave—similar to other *seconda prattica* licenses, is usually leaped to from below (more on that below). The figure 13 (a sixth plus one octave) is used only rarely.

3. E. Cavalieri, *Lamentations and Responsories for the Holy Week* (MS): The notation of the continuo in this manuscript, containing the earliest sacred monody with continuo, is not very consistent. Figures are expressed, if at all, at times by numbers and at times by notes, and the use of the tied bass technique is not completely consistent. However, many of the monodies are figured sufficiently and the use of compound intervals in the figures is common (more about the continuo in the Lamentations below).

2.2.4 Fourth category

This category is similar to the last and most desirable category described by Banchieri; in this notation, along with the bass line the reader gets all the necessary information with signs and figures; consonances and dissonances along with their exact position (figures up to 18), and consistent use of the tied bass technique to express detailed contrapuntal progressions. In addition, it is the only category that makes usage of more than one figure at a time; the use of two figures simultaneously is common. Ties can be used between figures; allowing for detailed control over the individual parts of the realization. The continuo line is separate and figured throughout the piece—in choruses, monodies, and instrumental sections. Cavalieri's *Rappresentatione* is the only print, and also the first print of monodies with continuo whatsoever, that corresponds to these criteria. This precise notation does not leave a lot of freedom to the performer; some parts are equivalent to a written-out realization.

In the preface to this print, the printer (more on whom below) writes to those who intend to sing and play this piece about the notation in general as well as about the notation of the basso continuo ('Avvertimenti particolari per chi cantarà recitando: e per chi suonarà'). Here are the notes concerning the notation in general:

1. An explanation of the abbreviation of the ornament signs used in this print (includes a musical example): g – *groppolo*, m – *monachina*, t – *trillo*, and z – *zimbelo*. Except for the *monachina*,

these ornaments are found in other sources, sometimes with different names.[179] However, the only music notation that uses all of these ornaments and their abbreviations apart from the *Rappresentatione* is the Responsories found in the Lamentations by the same composer.

2. A note saying that the accidentals refer <u>only</u> to the individual notes they are attached to. Practically, the performer is asked not to apply any rule of *ficta*; everything was marked exactly as it is meant to be performed. This is yet another point that confirms the accuracy of this print; little is left for the readers to decide for themselves. In such a consistent system, there is no reason for "canceling accidentals" (such as the ♮); every sign is relevant only once.

3. 'Alcune Dissonanze, e due quinte sono fatte à posta' ('Some dissonances and two fifths are intentionally made'): This note is perhaps intended to clarify that some dissonances or parallel fifths should not be suspected of being printing mistakes; they are intentional. The meaning of this is not completely clear, but it may be part of a general license in the beginning of the 17th century to allow seemingly "illegal" progressions such as leaping to dissonances or freer counterpoint with less strict prohibitions of parallels.

4. 'Il segno ·S· significa la qual serve per pigliar fiato, e dar' un poco di tempo à fare qualche motivo' ('The ·S· sign signifies the *incoronata* which allows a breath to be taken and gives a little time to make some gestures'). This sign is unique to the *Rappresentatione* and seems to be more or less an equivalent to a fermata sign.

Here are the notes concerning specifically the basso continuo:

5. An explanation of the general concept of using numbers to represent consonances or dissonances that should be played above the bass: 'Li numeri piccolo posti sopra le note del Basso continuato per suonare, significano la Consonanaza, ò Dissonanaza d ital numero: come il 3. terza: il 4. quarta: e cosi di mano in mano.' This is the earliest general explanation of the basso continuo notation and is in fact appropriate for any continuo notation. The special thing here is the consistency of this concept as rendered in the actual notation; no number or figure is missing, and almost all the information is printed or implied by the notation.

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[179] For example, in Caccini's *Nuove Musiche* the *groppolo* finds a very similar equivalent labeled as *gruppo*, and the *zimbalo* is labeled as *ribatuta di gola*. Cavalieri's and Caccini's *trillo* are found in two variations; Caccini's is made by repeating one note while Cavalieri's alters with the upper neighboring note.

6. The basso continuo figures can be altered by accidentals (e.g. 6 could become ♯6). This is an extension of point 2 above, applying it also to basso continuo figures. Also in this case each sign is relevant only once and therefore there is no need for a "canceling accidentals" sign.

7. A sharp sign without a number signifies a major tenth (that is, ♯=10♯). This is in fact an abbreviation, as a major tenth is a very common figure. 3rds or 17ths must be specifically noted (e.g. 3♯ or 17♯). This abbreviation is unique to the *Rappresentatione* and cannot be found in any other notation system. It stresses the fact that every figure only represents a specific interval, as opposed to other continuo notations.

An important note presenting the basic idea that consonances should be played above the bass to begin with seems to be missing. When there are no figures, consonances of natural thirds, fifths, and octaves should be played. The figures are used here similar to accidentals; they are merely there to alter the simple consonances into other consonances or dissonances: sixth (6) to alter a fifth, a sharp (♯) to alter a tenth into a major tenth, a fourth (4) or eleventh (11) to alter a third or a tenth, and so on.

The 'tied bass technique' is also not explained; the consistent use of this tool contributes to the richness of details of this notation. It allows for a change of harmony to be expressed over a fixed bass; for instance in the case of two bass notes tied together, one without figures (played with simple consonances) and one with figures that alter the simple consonances. It is most typically used in cadences but also appears on other occasions. As mentioned above, it is explained only by Caccini and there is no historical term for it (the term 'tied bass technique' was chosen by the author). Sometimes, instead of using this method, two figures are used one after the other on the same note to express the same idea. That is, instead two tied semi-minim notes, one with an 11 and one with a ♯, one minim that has these two figures one after the other can be used to express the same thing. The latter option is in fact the way it was later standardized in later continuo notations.

The consistent use of these notational tools allows relatively easy realization of the contrapuntal frame. Every existing figure directly implies a specific note, as well as specifying indirectly the notes that come before and after the figure. Ex. 2.11 demonstrates how one dissonant figure (in this case 11) implies three notes: the preparation, the figured note, and the resolution. The figured note is implied directly, and the first and third notes are implied indirectly by the rules of counterpoint (see asterisks).

Ex. 2.11 – Demonstration of how one dissonance figure may imply three notes.

Ex. 2.12 – Genereic demonstration of the Rappresentatione's basso continuo notation system

See ex. 2.12 for a larger generic demonstration of this notation along with a realization. Comments for the example: 1) In the first four bars, as only natural consonances are used, so there is no reason for any sign or figure; the ordering of the consonances is up to the player. 2) In bars 5-6 there is a four-step cadence implied by the use of the tied bass technique. Notice that only the 11 needs to be written out, as it indirectly implies the tenths before and after that note (the note b'). Were there a flat in the key signature, it would have been necessary to alter also the tenths and have #-11-11-#. 3) In bar eight, in the two-steps cadence, there is a necessity to mark the tenth with a sharp (#), as it is an accidental. Notice that it is enough to write # and not #10 (see point 7 above). Notice also that the 11 indirectly implies a preparation in the previous bar (the note g'). 4) In bars 9-10 there is a demonstration of the differentiation between a sixth in high position (13) and a sixth in low position (6). 5) In bars 11-12 there is another four-step cadence with a prepared seventh and a third and a fourth, this time in a low position (#3-4-4-#3). Notice that there is no reason to mark the 6 figure with a flat (since the key signature has changed), that there is no reason mark a 5 at the beginning of bar 12 (since it is a simple consonance), and that a 3 must be printed next to the # sign (since otherwise it will be interpreted as a #10). Lastly, notice also the tie between to the two 4s, implying an independent rhythm to this particular

part. 6) In bar 14, in spite the fact that the former harmony was a major one, there is no reason to mark a flat (♭) in order to achieve a minor harmony; as every sign is relevant only once, it is enough that the sharp sign is gone. 7) In bar 16, notice the detailed rhythm of the particular parts implied using the tied bass technique. The contrapuntal phenomena found in this example will be examined in details in the following chapter along with actual musical examples from Cavalieri's music.

In spite of the richness of this notation system, history proved that not all the details were important enough; as stated already, this notation can be found only in Cavalieri's *Rappresentatione*. The reasons for that may range from the technical demands of such printing to a change of taste in the accompaniment. The fact is that a simpler system, with more generic figuration and less consistency, is the common basso continuo notation in the beginning of the 17th century. However, this special notation may teach us many of the conventions that might have been obvious for a contemporary player, but are not at all obvious for us today.

Chapter III – Emilio de' Cavalieri's musical sources and Basso continuo

3.1 Musical sources

In this section the three surviving musical sources of Cavalieri will be presented. Each source will be examined, focusing on issues such as notation, style, and performance. From these, aspects which are relevant to basso continuo performance practice will be distilled.

3.1.1 Godi turba mortal—a monody from the 1589 festivities

The Florentine festivities of 1589, celebrating the wedding of Ferdinando de' Medici and Christine of Lorraine, included the most costly and spectacular intermedii ever devised.[180] Cavalieri, who had been appointed as superintendent of all the arts at the Medici court the year before, produced this event in collaboration with some of the most important poets and musicians of the day. The music was composed mainly by Cristofano Malvezzi and Luca Marenzio, but additional pieces were composed by leading figures such as Peri, Caccini, Bardi, and Cavalieri himself. The music for the intermedii, except the instrumental *sinfonie*, ranged from highly ornamented solo songs accompanied by a chitarrone to massive polychoral madrigals requiring dozens of singers and instrumentalists. The first description of the spectacle was written and published in the same year by Bastiano de' Rossi,[181] who deliberately avoided crediting Cavalieri as the producer.[182] On the other hand, de' Rossi credited Cavalieri with the composition of the first solo piece—*Della più alte sfere*. This (most probably) misattribution was corrected when the music for the intermedii was published in 1591, a publication which also included a textual description of the event.[183] Cavalieri delegated the task of preparing this print to Malvezzi;[184] however, Cavalieri probably supervised the printing process, making this publication a more credible source at least regarding the attribution of his own pieces. In this print, *Della più alte sfere* is attributed to Antonio Archilei, the husband of the famous soprano Vittoria Archilei who actually performed this piece at the event. This discredit and misattribution is somewhat reminiscent of what took place eleven years later in the Florentine festivities of October 1600 celebrating the wedding of King Henry IV of France and Maria de Medici. Peri's famous *Euridice*, which was heavily criticized at the time, was

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[180] David Nutter, "Intermedio," *Grove Music Online* (Oxford University Press, accessed April 24, 2013)

[181] *Descrizione dell'apparato, e degl'intermedi…* (Florence: Anton Padovani, 1589).

[182] It was only after the Duke had heard about the scandal that a corrected reprint was ordered. The reasons for this misattribution are probably political. See Buckley Harris Crist, "The Professional Amateur: Noble Composers, Court Life, and Musical Innovation in Late Sixteenth-Century Italy" (PhD diss., Yale University, 2004), 99.

[183] Cristofano Malvezzi, ed., *Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze…* (Venice: Giacomo Vincenti, 1591). The textual description is found in the ninth part-book.

[184] Kirkendale, *Emilio de' Cavalieri*, 162.

unjustly attributed by contemporary reports to Cavalieri, and Cavalieri's own productions were attributed to others.[185] Cavalieri saw this as conspiracy against him, a view which he expressed in writing.[186]

Returning to the 1589 intermedii, in addition to the one monody that is unquestionably attributed to Cavalieri—*Godi turba mortal* (from the sixth intermedii)—the last *ballo* of the whole event was not only composed by Cavalieri, but also choreographed by him. As mentioned above, the *ballo*'s simple harmonic scheme became the emblem of the Florentine arts (called also *aria di Firenze*), as well as serving as the basis for dozens of instrumental pieces. However, since this thesis is concerned with monodies and their accompaniment, I will focus my discussion mainly on the solo songs.

One of the eminent features of the performance of the intermedii's solo songs, as well as of the event as a whole, is the substantial use of plucked instruments,[187] and especially the newly invented instrument that will become the symbol of the "new music"—the *chitarrone*. For example, the first piece—Archilei's *Della più alte sfere*—was accompanied by two chitarrones in addition to a *leuto grosso* (probably a bass lute) played by Vittoria Archilei herself while singing.[188] For his own solo piece—*Dunque fra torbid'onde*—Peri accompanied himself on a chitarrone. Cavalieri's solo piece was sang by Honofrio Gualfreducci and also accompanied by only one chitarrone. However, the notation of these songs in Malvezzi's publications does not really match the chitarrone: while the solo voice parts are found in one part-book (canto or tenor accordingly), the accompaniment is found in the ninth part-book along with the general descriptions of the events. There, as the accompaniment of the solo songs, we find text-less scores of four parts. As was stated above, solo songs in the 16th century were mostly polyphonic pieces which were merely performed by a vocal soloist; that is, pieces for several parts were not always performed with several singers, but by only one (typically the canto or tenor) accompanied by instruments that played the other parts as accompaniment. So here we have simple pieces of four parts in which only the top line is actually sung, typically with many ornaments and diminutions. As only one person should accompany these songs (at least in the case of Peri's and Cavalieri's songs), the parts are

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[185] Ibid., 204.

[186] Undated postscript, probably from 24 Nov 1600: '…all the things in which I participated are said to have been done by Signor Don Giovanni, and those for which others were responsible and that did not succeed they say I did'; Palisca, "Musical asides", 405.

[187] The use of plucked instruments in the Intermedii increased along the 16th century, and 'by 1589 virtually every composition included at least one plucked string as a foundation instruments'; Brown, *Sixteenth-century instrumentation*, 27.

[188] The two chitarrone players were Antonio Archilei—the husband of Victoria, and Antonio Naldi—according to some sources, the inventor of the chitarrone.

printed together in a score—a very rare notation mode for the time.[189] It is quite clear that printing the four parts separately in different part-books (as was the custom) would not make much sense in the context of a single accompanist. However, in the case of a singer-accompanist, how would one be able to read the vocal part and the accompaniment together? Another question that arises is the choice of notation; why did Malvezzi not use lute tablature to show what was played by the chitarrone? Apart from printing difficulties, another possible answer to both of these questions may lie in the general character of the whole publication; this print, like other descriptions, librettos and even some of the early operas, was probably not intended for use in further performances; instead, it was meant to serve as a document or "monument" commemorating and representing what took place during the event.[190] While a lute tablature can be read mostly by lute players, a clear score with all the musical information could be potentially realized by anyone who knows mensural notation. In other words, this score-notation could be read by a larger audience and, if necessary, it can be easily arranged/intabulated to any instrument.

This unique manner of notation for the accompaniment of the solo songs may be seen as one of the steps towards the invention of the basso continuo. This example, along with the solo madrigals by Luzzaschi with its keyboard intabulations (1601) and Salomone Rossi's solo chitarrone madrigals with the first printed chitarrone intabulations (1600),[191] shows different experiments attempting to deal with the problem of notating the accompaniment of monodies. I refer to these as 'experiments' since none of these notation methods survived for long; the examples of scores or intabulations for accompaniments are numerous in the beginning of the 17th century in comparison to the prints with basso continuo. In fact, in Rossi's second book of madrigals (published one year after the first, in 1601) the chitarrone intabulations are already replaced by a basso continuo part, thereby becoming the first polyphonic madrigal collection to include basso continuo.

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[189] In the last decades of the 16th century scores are found very rarely, either in the context of organ music (in Naples) and/or as a tool for studying tool, e.g.: *Tutti i madrigali di Cipriano di Rore a quattro voci Spartiti et accommodati per sonar d'ogni sorte d'instrumento perfetto, & per Qualunque studioso do Contrapunti* (Venice: Angelo Gardane, 1577).

[190] John W. Hill, *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford: Clarendon Press, 1997), 122.

[191] Salomone Rossi, *Il libro primo de madrigali* (1600, Venice). The title page reads: 'con alcuni di detti Madrigali per cantar nel Chittarrone, con la sua intavolatura posta nel Soprano'. Further reading in Theodoros Kitsos, "Continuo practice for the theorbo as indicated in seventeenth-century Italian printed and manuscript sources" (PhD diss., University of York, 2005), 35; and David Nutter, "Salomone Rossi's chitarrone madrigals", *Claudio Monteverdi* (Firenze: Leo S. Olschki, 1998): 215-261.

If we consider the scores of Malvezzi, Luzzaschi, and Rossi, as three different endeavors in search for a notation for accompaniment of late Renaissance monodies, we could see the continuo notation in the *Rappresentatione* in a similar light. As an illustration, we could replace the score of Cavalieri's 1589 monody with a basso continuo line using his *Rappresetnatione*'s notation standards. The system used in the *Rappresentatione*, as opposed to the systems used by Caccini or other later composers, is precise enough to show almost everything that the score of 1589 showed but using only one line. See ex.3.1 for a re-notated version of Cavalieri's 1589 *Godi turba mortal* using the basso continuo notation standards used later in his *Rappresentatione*: (a) reduction of Malvezzi's original four part score, (b) basso continuo version figured according to the original counterpoint and supplemented with a suggested realization. Notice how the specific figuration can imply a realization quite close to the original counterpoint. This re-notated version shows not only the stylistic proximity between the music of 1589 and 1600, but also that Cavalieri's notation of basso continuo can render late Renaissance music with most of its contrapuntal details.

In spite of the basic difference between *Godi turba mortal* and the monodies found in the *Rappresentatione*—the former full of renaissance diminutions and the latter emphasizing the flow of declamation—some links can be found. In ex. 3.2, for example, we see a passage from the *Rappresentatione* that is quite similar to the ending of *Godi turba mortal* (the similarity starts from bar 23). In both sections we see a rather similar harmonic progression and comparable diminutions by the soloist. This connection may demonstrate the rather obvious statement that the "new music" of 1600 was not invented out of thin air, but naturally developed from the late renaissance "pseudo monodies". This may be true in general, but Cavalieri provides a particularly vivid illustration through two representative examples, *Godi turba mortal*—a "pseudo monody", and the *Rappresentatione*—a complete piece in the *stile rappresentativo*. A further connection between the intermedii in general and the *Rappresentatione*, already mentioned above, is that in both cases the instruments were hidden behind the scenes, so the source of the accompanying instrumental music was completely invisible to the audience (obviously excluding cases where singers accompanied themselves).

Ex. 3.1 – *Godi turba mortal* **(1589). Voice line and (a) are taken from the 1592 print, (b) is a re-notated version made by the author.**

Ex. 3.1 (continued)

Ex. 3.2 – *Rappresentatione***, p.XXXIX, last bars of No.89.**

3.1.1.1 The Chitarrone

After discussing the music, we may turn unto the practical question concerning the accompaniment instrument, the chitarrone; what kind of instrument was it and what was its tuning. This is not the place for a deep organological study of the early chitarrone, but several points should be mentioned. The descriptions of the 1589 intermedii are the first documented mentioning of this newly invented instrument. According to Cavalieri it was invented by one of the intermedii's participants, Antonio Naldi;[192] later sources, such as Mersenne, Doni, and Bonini, confirm the attribution.[193] The organological study of the chitarrone, or extended lute instruments in general, is problematic due to conflicting information in early seventeenth-century sources and by the fact that the instruments were in a state of change at the time.[194] According to Cavalieri (preface to the *Rappresentatione*), chitarrone and theorbo are two names for the same instrument, and similar statements are also found in later sources, including Barbarino, Agazzari, and Piccinini.[195] Nowadays, the two are considered to be the same instrument, both being relatively large and therefore requiring re-entrant tuning.[196] Such tuning is necessary on big instruments on which the top two strings cannot be tuned in the common renaissance lute tuning (regardless of their diameter). Therefore, the two strings are tuned one octave lower; the range of the instrument is diminished by approximately a seventh; and the possibilities of playing homogeneous counterpoint is much more limited.

However, when looking closely at the music associated with the chitarrone from the 1589 intermedii, we soon notice that a large chitarrone using re-entrant tuning cannot play the written notes; the music of all the chitarrone solo songs (that is, the pieces by Cavalieri, Peri, and Archilei) is simply too high for the re-entrant tuned chitarrone. The highest note of the re-entrant tuned chitarrone is b', but effectively it is even lower, as such high positions are rarely used even in virtuosic solo music (a' is already nearly unusable in this context). This is contrasted by the range of the 1589 chitarrone accompaniments that

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[192] Cavalieri mentions this in a letter to Luzzaschi from 31 October 1592, in which he quotes Caccini's impressions from his recent visit to the court of Ferrara.

[193] See Douglas A. Smith, "On the Origin of the Chitarrone", *Journal of the American Musicological Society*, vol.32, no. 3 (University of California Press on behalf of the American Musicological Society, 1973), 446; and Kevin Mason, *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth: Boethius Press, 1989), 28.

[194] Borgir, *The performance of the basso continuo*, 93.

[195] See Mason, *The chitarrone*, 6. He also commented that some modern scholars have tried to establish a difference between the chitarrone and the theorbo, but it was based on a misreading of the sources; see p. 4.

[196] Examples of modern writers who define the chitarrone as an instrument with re-entrant tuning: Robert Spencer, "Chitarrone, Theorbo and Archlute," *Early Music*, vol. 4, no. 4 (Oxford University Press, 1976): 407-423; Smith, "On the Origin of the Chitarrone"; Borgir, *The performance of the basso continuo*; Mason, *The chitarrone*; and most recently, the article "Theorbo [chitarrone, theorbo lute]" in *Grove Music Online* (Oxford University Press, accessed October 29, 2014) made by Ian Harwood, Robert Spencer and James Tyler.

go regularly go up to f''. If the printed music of the 1589 intermedii was actually performed by a chitarrone as implied by the notation,[197] the conclusion must be that the chitarrone used in this event was a relatively small instrument that did not use re-entrant tuning; an instrument that today would commonly be referred to as archlute (*arciliuto*) rather than chitarrone.

Interestingly, similar conclusion is found when looking into the very first printed intabulation for chitarrone—the mentioned above publication by Rossi (1600); there, too, it seems that the music can be realized correctly only when using an instrument without re-entrant tuning.[198] Furthermore, Cavalieri's detailed figuration in his *Rappresentatione*, and even Caccini's simpler figuration in his *Nuove musiche*, can be rendered as implied by the notation only with an instrument without re-entrant tuning.

To sum up, it seems that what is considered nowadays as chitarrone/theorbo is too big (and therefore must use re-entrant tuning) to play the music associated with the early chitarrone. None of this information is new, but the connection between the actual music for chitarrone in its first historical milestones and a concrete instrument was somehow neglected. Although the complete picture is probably more complicated, these points may refresh our understanding of this instrument in its early stages, and especially in the context of Cavalieri's music.

3.1.2 *Lamentations and Responsories for the holy week*

Cavalieri's *Lamentations and Responsories* are found in a manuscript (O. 31, Biblioteca Vallicelliana, Rome). The most recent examination of it can be found in my own edition of the piece, which also includes a complete reproduction of the manuscript.[199] Previous studies are found in Kirkendale's book about Cavalieri and in Bradshaw's 1990 edition of the music. Here, I will only repeat the important points mentioned in these studies, especially those which are relevant to our subject.

Kirkendale revealed that the manuscript's scribe is "beyond doubt" Cavalieri's close friend and collaborator Duritio Isorelli (1544-1632), contradicting the 18th century title page which attributes it to Ancina. He also concluded that we cannot know for sure when or where the *Lamentations* were performed; he argues that 'the dates assigned by Bradshaw [1599 and 1600] are too late'.[200]

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[197] One could argue that it is not the case, and that the score only implied harmony that the player rendered as he pleased on his instrument.

[198] Nutter, "Salomone Rossi's chitarrone madrigals", 224; and Kitsos, "Continuo practice", 35. Kitsos dedicated a whole chapter to Rossi's intabulations where he examines the misreading of scholars assuming re-entrant tuning and demonstrates the problematic musical outcome in detail.

[199] Rotem, ed., *Emilio de' Cavalieri – Lamentations*.

[200] Kirkendale, *Emilio de' Cavalieri*, 219-221.

There is evidence to suggest that Cavalieri was in charge of producing music for the Holy week from 1576 until 1584, and again in 1597. We even know that, in addition to singers, two organs and a harpsichord took part in the 1597.[201] However, we do not have enough information to connect these directly with the surviving Lamentations music.

The manuscript of the *Lamentations* can be divided into four parts:

I.   Complete set of nine Lessons for the first nocturne of each day of Tenebrae; three for each day.

II.   Nine Responsories for the third nocturne of each day of Tenebrae; three for each day.

III. Incomplete set of six Lessons with a selection of texts that are untraditional liturgically,[202] for only the first and second days of Tenebrae. One of the Lessons is composed by the scribe Isorelli and is incomplete.

IV.   Alternative settings for the incomplete set.[203]

3.1.2.1 The complete set of Lamentations and Responsories: part I and II of the manuscript

As mentioned above, the *Lamentations* manuscript contains not only the first sacred monody and the earliest example of figured basso continuo, but also other musical characteristics of the first dramatic works of the early 17th century. The complete set of *Lamentations* is composed according to the descriptions found in the preface to the *Rappresentatione*. Cavalieri saw himself as the inventor of the new style, and used the preface of the *Rappresentatione* as an opportunity to declare his ideas. Among other things, this text includes a description of how similar 'rappresentationi in musica' should be composed. The most prominent point he raises concerns the need for diversity in every possible aspect, that is, quick and frequent changes between affects, tonalities, soloists, forms, etc. And indeed, excluding dances, and in spite the fact that the Holy week's music is by no means a 'rappresentatione in musica', the complete set of *Lamentations* is clearly composed according to these ideals; short and varied sections follow one another. This is demonstrated well in ex. 3.3 (a complete commentary to this example is found below). This kind of composition may be interpreted, in Bradshaw's words, as a 'sharp, decisive break with the continuous flow of Renaissance polyphony and a turning to that sectionalism of structure characteristic of much early Baroque music'.[204] I would comment that such short and varied
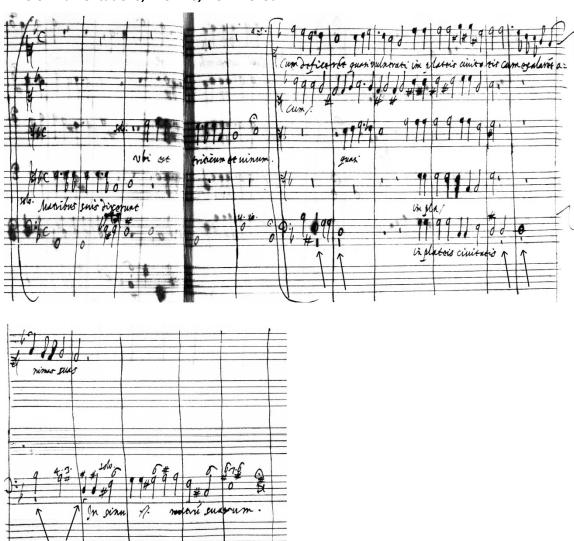
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[201] Ibid., 219.

[202] Some portions of the text are partially absent or incomplete when compared to the standardized Roman liturgy; Ibid., 221-222.

[203] In the introduction to the recent edition I proposed that part IV was not composed in order to provide alternative settings, but was merely labeled so by the scribe when trying to include these fragmented collection of pieces in the manuscript; Rotem, ed., *Emilio de' Cavalieri – Lamentations*, 17.

[204] Bradshaw ed., *Emilio de' Cavalieri - The lamentations*, XVII.

sections are not found often even in Cavalieri's own *Rappresentatione*, and even less in the other early operas, where the monodic sections are longer and choruses play a much simpler role.

Ex. 3.3 – *Lamentations*, f.19v-20, from No. 5a

The monodies of the complete set of *Lamentations* contain at times a dramatic declamatory style associated with the early opera (often there are rows of eighth-notes with individual syllables). Alongside the progressive monodies and duets, there are five-part choruses: two canti, alto, tenor, and bass. In the polyphonic settings in the second half of the 16th century, the quinto voice (that is, the fifth voice) that was added to the traditional canto, alto, tenor, and basso, was mostly an additional tenor, and only occasionally an additional canto or alto. The voice combination found in these *Lamentations*,

with the high quinto voice (a second canto), is more typical of the period around 1600, when the concept of two high voices became increasingly popular in vocal and instrumental compositions alike.[205] This concept is related to the formation of the early baroque trio setting, where two high equal voices were played above a bass line. In these *Lamentations*, this vocal combination allows for a large number of duet sections between the two canti, a form that cannot be found in any other surviving music by Cavalieri (that is, neither in his *Rappresentatione* nor in the incomplete set of *Lamentations*).

The choruses in this complete set appear in various styles: complex old style polyphony, simple homophony, declamatory *falsobordone*, and even polychoral sections. The basso continuo is shared with the vocal bass, and has only partial figuring: monodies are mostly figured, duos much less, and the choruses are generally not figured. The principle which guided the scribe's continuo notation is that figures are employed in inverse proportion to the amount of information contained in the score. Thus, the complete continuo information is to be deduced from both score and figures. One could think that in the choruses, where there is rarely any hint for any continuo or accompaniment, the voices should sing unaccompanied. However, in one reference for a five voice section there is the text 'cantare e sonare' ('sing and play', see f. 26v-27r, no. 7c in the edition), implying that the singing voices should be joined by an instrumental accompaniment. In moments where the continuo line differs from the vocal bass, there are rests for the singer when needed; that is, the continuo plays continuously while the singer does not (this will be demonstrated in detail below).

Commentary to ex. 3.3: we can clearly see the short and varied sections, in line with the above cited description: a tenor solo is followed by an alto solo, a short chorus 'a 5', a soprano solo, and finally a bass solo. Continuo figures are found only when necessary—that is, only in the monodies. Starting in the 'a 5' section, the vocal bass and the continuo part share the lowest line: when only the continuo is active there are rests for the vocal bass (see arrows). In the bass monody, there is text as well as figures on one single line.

The Responsories seems to be part of the complete set of *Lamentations* and therefore are quite similar in description. The Lessons and the Responsories were performed on different services on the same days; the lessons on the first nocturne and the Responsories and the third. However, there is one curious difference between them: the Responsories employs ornaments and their abbreviations as

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[205] For example, compare the madrigal collections of Rore and Luzzaschi, where the quinto is almost always a tenor, to later collections from composers such as Monteverdi and S. Rossi, where the quinto is almost always a canto.

presented in the *Rappresentatione* (g – *groppolo*, m – *monachina*, t – *trillo*, and z – *zimbelo*). It is not clear why these markings are present only in the Responsories and not in the Lessons as well. However, the mere appearance of these ornament signs makes an important connection with the *Rappresentatione*, as these are the only two sources that employ them all.[206] Kirkendale noted that in the Responsories there are less continuo figures than in the Lessons,[207] but the only reason for this is that the Responsories contain more choruses and duets than monodies. Since the scribe used figures mainly in those places where the contrapuntal information is missing (that is, mostly in monodies), fewer monodies inevitably result in fewer figures.

In this part of the manuscript there is an interesting attempt to occasionally notate basso continuo figures, not with numbers, but using written-out notes. This occurs most often within a chromatic two-step tenor cadence, which would be figured as 6-7-#6.[208] In ex. 3.4 there are two such cadences (see brackets): a) figured with numbers—6-7-#6, b) notated with notes written above the bass (for a transcription and realization of these examples see below ex. 3.44). Such notation is also used in other figures such as 6 and 4 (see ex. 3.5 below for the use of notes instead of the figure 6 and ex. 3.47 below for the use of notes instead of the figure 4). Another curious mode of notation is the occasional writing of the bass in octaves. In ex. 3.5, as accompaniment to a long recitation on one note (typical in the first operas but also reminiscent of liturgical recitation), the first notes of the bass are doubled in octaves (see brackets).[209] Further on in this example there are two cases of the figure 6 written-out in actual notes above the bass (see arrows). This kind of notational manner is unique and seems experimental. It is not completely surprising to find different attempts of notating this new music, that had no time to develop conventions, and especially in the context of a manuscript. The bass octave doubling may be explained and referenced in the sources of the early basso continuo; this will be brought up again in chapter IV.
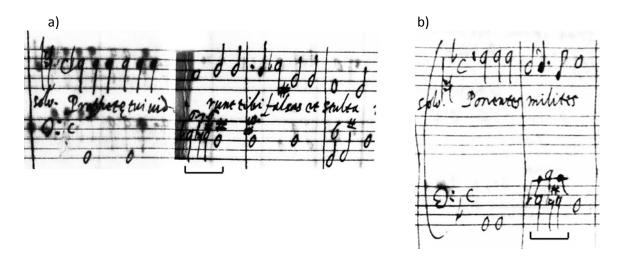
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[206] In the first Responsory there is also one 'f' sign (see No. 10, bar 27). Bradshaw interpreted it as a dynamic sign, 'f[orte]' (see his edition, p. 83), but it is not plausible in my opinion. It might be a mistake for 't' [trillo].

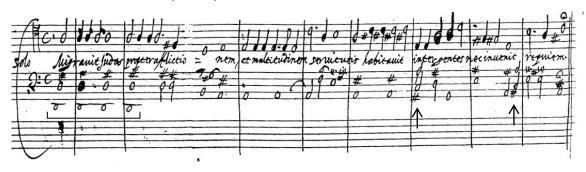[207] Kirkendale, *Emilio de' Cavalieri*, 231.

[208] More about cadences and their terminology see below.

[209] Similar thing appears again in nos. 2a and 9a; in both there is recitation in the solo voice.

Ex. 3.4 – *Lamentations***, a) f. 21v-22, from no. 5, b) f. 43r, from no. 19**

a)

b)

Ex. 3.5 – *Lamentations***, f.7v-8, from no. 1d**

The general character of the complete set of *Lessons and Responsories* is dark, complex, dissonant, and chromatic. It renders the expressive text of the *Lamentations* in a dramatic and "modern" way. The *seconda prattica* elements of the music will be discussed below.

Regarding the tuning employed in this first and second part of the manuscript, there are ten cases of chromatic notes outside of the meantone 12-keys-per-octave system (with E♭): five D♯s, four A♭s, and one E♯.[210] In performance, most of the music could be accompanied by an instrument with the traditional 12-keys-per-octave. However, in order to accompany the few exceptions mentioned above, it

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[210] Lamentations: D♯ and E♯ in No. 1b, Mm. 23-24, on the words "quasi vidua"; D♯ in No. 3c, M. 76, on the words "sicut dolor meus"; A♭ in No. 5c, M. 61, on the word "falsa"; D♯ in No. 6b, M. 49, on the words "quasi mortuos"; A♭ in No. 8a, M. 8, on the word "obscuratum". Responsories: A♭ in No. 10, Mm. 26-27, on the words "Omnes inimici mei"; D♯ in No. 12, Mm. 12 and 32, on the words "cum gladiis et fustibus exierunt"; A♭ in No. 13, M. 19, on the words "ad versum me"; D♯ in No. 15, M. 5, on the words "quia elongatus est a me".

is necessary to employ keyboards with split keys, resulting in instruments with more than 12 keys per octave.[211]

3.1.2.2 The incomplete set of Lamentations – Part III of the manuscript

The incomplete set of Lamentations includes lessons for only two days of the Tenebrae, the first and the second days. It set to music a combination of verses which is far removed from the canonized Roman liturgy of the Holy week.[212] Stylistically these Lamentations differ in many ways from the complete setting, comprising of choruses and monodies which are longer and less varied. The setting adheres to typical Renaissance musical durability and text repetitions—two elements absent from the complete set. The choruses, scored in the more traditional way with a quinto-tenor, are rather conservative and similar to other late Renaissance motet settings; the big surprise is found in the chromatic and expressive solo sections. The bass does not have any continuo figures whatsoever; nevertheless, it is definitely a continuo line. The lack of figuration was one of the facts that made Bradshaw suggest that this incomplete set of Lamentations was composed and/or performed slightly earlier than the complete set.[213]

While the monodies are conspicuous for their many highly chromatic moments, the choruses are mostly diatonic. Not to be confused with dissonant moments, the chromatic moments are normally consonant but simply far from the traditional system of notes found in 16th-century, 12-keys-per-octave keyboards (tuned in meantone with E♭). They include basically all the notes of the chromatic system, that is, notes with their two kinds of accidentals, sharps and flats (C-C#-D♭-D-D#-E♭-E etc.). To accompany these monodies, a keyboard instrument with at least 19 keys per octave is necessary.[214] To be sure, late 16th century music is saturated with highly chromatic moments, partly induced by the quest for the "revival" of Greek music. What makes Cavalieri's chromaticsm outstanding is the fact that it is found in an original written-out monody rather in a traditional polyphonic setting or an arrangement thereof.

Cavalieri's *oeuvre* testifies not only to his interest in chromatic music but also to his involvements with the revival of the Greek enharmonic music. According to Kirkendale, Cavalieri commissioned an organ with an astounding ten commas division of each tone, resulting in 62 keys per octave (!), which was

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[211] For sources on such keyboard instruments see Martin Kirnbauer, *Vieltönige Musik* (Basel: Schwabe, 2013), footnote 4.

[212] See footnote 202 above.

[213] Bradshaw ed., *Emilio de' Cavalieri - The lamentations*, preface, XXXV

[214] See footnote 211 above.

meant to be used to accompany monodies.[215] It is almost certain that Cavalieri knew Vicentino's famous ideas concerning the enharmonic genus[216] through his connections with Luzzaschi, who was a colleague of Vicentino at the d'Este in Ferrara.[217] However, Cavalieri's instrument goes further than Vicentino's, as the latter divided the tone only into five parts, having "only" 31 keys per octave.[218] Strangely enough, in spite of Cavalieri's dealings with enharmonic organs, there is only one place in his entire surviving *oeuvre* that asks for a keyboard instrument with more than 19 keys per octave. This section is labeled "henarmonico" and can be found in f. 46-47r (see No. 20a in the edition). However, in order to accompany this section it seems that an instrument like the one described by Vicentino (with 31 keys per octave) seems suffice, and there is no explanation for any need for further division of the tone.[219]

3.1.2.3 Seconda prattica

Along the line of the progressive chromatics found both in Cavalieri's complete and incomplete Lamentations, we can find here and there contrapuntal style that could have been categorized at the time under the term *seconda prattica*. Although the term was first used in print by Artusi in 1603,[220] Palisca pointed out that the way it is used suggests that it might have been already common in oral discussions.[221] Artusi's famous claims against sections of madrigals by Monteverdi in his first book of 1600[222] could have been applied easily to sections from Cavalieri's Lamentations. Regarding Monteverdi and the *seconda prattica*, it is common to state that the *oratione*—the expression of the words—is the main reason that allows composers to deviate from the common rules of counterpoint. However, oft-discussed innovations in the treatment of dissonances discussed by Artusi and the Monteverdi brothers are found in Cavalieri's Lamentations, not only in monodies that renders the expressive Lamentations' texts, but also in chorus sections which are basically text-less—the Hebrew letters chorus sections. Although the Hebrew letters sections in Lamentations settings are often elaborated contrapuntally, it is still rather surprising that the most daring "violations" of counterpoint rules appear in these abstract sections.

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[215] Kirkendale, *Emilio de' Cavalieri…*, 134, 157.

[216] Nicola Vicentino, *L'antica musica ridotta alla moderna prattica* (Rome: Antonio Barre, 1555); facs. (Kassel: Bärenreiter, 1959)

[217] Kirkendale, *Emilio de' Cavalieri…*, 148.

[218] Ibid, 145

[219] See full discussion of the enharmonic section in (Rotem 2014, 13-14)

[220] G. M. Artusi, "*Seconda parte dell'Artusi overo delle imperfettioni della moderna musica*" (Venice: Giacomo Vincenti, 1603), 16.

[221] Palisca, "The Artusi-Monteverdi Controversy", in *Studies in the History of Italian Music* (Oxford: Clarendon Press, 1994), 73-4.

[222] G. M. Artusi, "L'*Artusi, overo delle imperfettioni della moderna musica* (Venice: Giacomo Vincenti, 1600).

One cadence of a Hebrew letter chorus section brings to mind the segment in Artusi's dialogue which quotes Monteverdi's madrigal *Cruda Amarilli*.[223] See ex. 3.6 for a transcription of Cavalieri's letter "Het" (a), compared with Monteverdi's famous section from the madrigal *Cruda Amarilli* (b).[224]

Ex. 3.6 – a) *Lamentations*, **f.17r, from No. 4b**

b) Monteverdi, *Cruda Amarilli* **[bars 12-14]**
[transposed down a fourth]

The leap into the seventh in the canto's penultimate measure (marked with an asterisk) is similar to Monteverdi's canto leap into the seventh on the words 'ahi lasso'. In Monteverdi's madrigal the phenomenon is slightly different as already in the beginning of the penultimate bar there is a d in the bass, which makes the high e'' in the canto an unprepared ninth. The same note in Cavalieri's example is a simple consonant as the bass is different. On the other hand, as the beginning of the penultimate bar

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[223] For Artusi's discussion see Palisca, "The Artusi-Monteverdi controversy", 60.
[224] Monteverdi's excerpt was transposed a fourth down for the sake of comparison. However, as it is originally written in a set of high-clefs (G2, C1, C3, C3, F3) it should perhaps be transposed downward in any case.

in Cavalieri's section has c sharp in the bass, the seventh is approached by a leap by both canto and bass (as opposed to a leap by the canto alone in Monteverdi's example). In addition to this, there is a false relation between the c sharp in the bass and a c'' natural in the canto.

Although the two cases are slightly different, in both the effect of leaping into a dissonant seventh is strong and expressive. In Artusi's discussion on Monteverdi's excerpt two possible interpretations are given; the first is to consider the seventh as a passing note with an *accento*,[225] and the second is to consider that the different voices are in concordance with the tenor voice rather than with the bass (*mistura*);[226] that is, without either the bass or the soprano there is no dispute, and the discord only arises from the mixing of the two. Both these explanations do not really work in Cavalieri's case; the high e'' is too long to be considered as an *accento*, and also if we exclude the bass looking for a *mistura* the chord would still be dissonant due to the d' in the middle voice. We can only imagine how would Artusi analyze Cavalieri's excerpt, as it is not even clear why this abstract section of a Hebrew letter is treated with such powerful musical means.
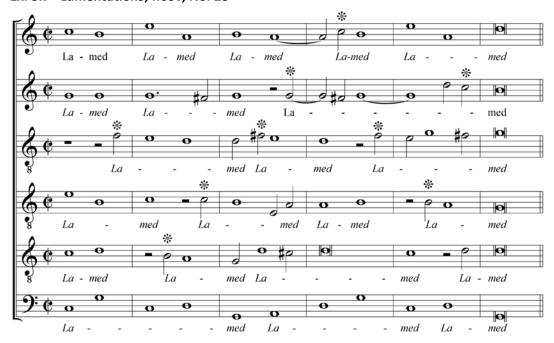
Beyond this example, where the seventh is used "wrongly" according to counterpoint rules, at the very last folio of the manuscript there are two other Hebrew letters chorus sections where the use of surprising contrapuntal licenses is almost didactical. See ex. 3.7 for a series of a long row of unprepared sevenths (marked with asterisks). The sevenths include minor and major sevenths and only one seventh which is actually "legal" according to the rules of counterpoint (the last one, which is a transitional dissonance). The others are either completely unprepared (e.g. the first one) or prepared partially with a pause in between the preparation and the dissonance (e.g. bar 3, second voice). If looking for a comparable section in other places, in Monteverdi's opening section of the madrigal *longe da te cor mio* (fourth book of madrigals, 1603) there is also an extended use of sevenths on the words 'di dolcezza'. However, In Monteverdi's setting all the sevenths are used "legally" as transitional dissonances.

See ex. 3.8 for a series of six accented $\frac{6}{4}$ chords (see asterisks). In fact, these chords simply anticipate the next harmony but contrapuntally there is an "illegal" leap to a fourth. Together with the previous example, it seems that these sections are almost didactical and potentially could have been included as examples in a treatise concerning new counterpoint licenses.

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[225] See examples in Palisca, "The Artusi-Monteverdi controversy", 61; and the original discussion in *L'Artusi, overo delle imperfettioni della moderna musica*, f. 41r.
[226] *L'Artusi, overo delle imperfettioni della moderna musica*, f. 43r.

Ex. 3.7 - *Lamentations***, f.60v, No. 28**

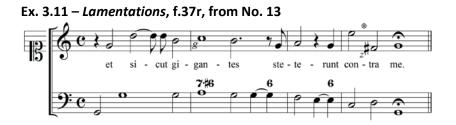**Ex. 3.8 -** *Lamentations***, f.60v, No. 30**

The *seconda prattica* aspect of Cavalieri's monodies is more difficult to review; not only that those are unique both stylistically and chronologically, the contemporaneous discussions (e.g. Artusi) dealt only with polyphonic writing. However, it is possible to recognize in the monodies some elements that are built with similar contrapuntal attitude.

See ex. 3.9 for a monody from the beginning of the complete Lamentations: 'Quomodo sedet sola civitas' ('How doth the city sit solitary'). Whether the second harmony is 6 or $\frac{6}{4}$ (more about that below), the second note of the singing voice (a'—see asterisk) would be dissonant with it. It is probably a note that anticipates the next harmony in spite of being dissonant in itself. The penultimate note of the singing voice is an *accento* followed by a big leap downwards (the c#'', see asterisk); this note is also dissonant to the current harmony, but anticipates the next one. In addition, it creates a large melodic interval—a rather "hard" (*durum*) major sixth. This *accento*, similar to the one described by Artusi, is not a mere Renaissance ornament that would adorn a melisma; as it has a syllable, it is compositional, and leads to a rather harsh result.

In ex. 3.10, on the third bar, it is possible to see a leap to a seventh from below (see asterisk). After seeing ex. 3.6 and ex. 3.7 above it is not so striking, but the fact that it is a monody and not a polyphonic chorus should be noted.

Ex. 3.9 – *Lamentations*, f.5v, from No. 1b

Ex. 3.10 – *Lamentations*, f.31v, from No. 10

Ex. 3.11 – *Lamentations*, f.37r, from No. 13

An irregular leap can be seen at the end of ex. 3.11; there is a downward leap of a seventh (e"-#f') on the words 'contra me' ('against me'). A use of such an interval is far from traditional. In Monteverdi's music the very same note progression can be found in the highly expressive last section of the madrigal *Zefiro torna e' bel tempo rimena* (book six, 1614) on the quinto part, four measures before the end.

Although Monteverdi's music is much freer contrapuntally, in Cavalieri's music we can also see similar *seconda prattica* counterpoint features. Technically it consists of jumping into unprepared dissonances, composed *accenti* (that is, with syllables, not a mere ornament), dissonant anticipation notes, and untraditionally large melodic leaps. The above examples show Cavalieri as being at the forefront of musical innovation of his time. It is not known for what extant Cavalieri influenced other composers. However, his connection with Monteverdi, suggested by the common usage of *seconda prattica* principles and by Giulio Cesare Monteverdi's explicit reference to Cavalieri,[227] suggests that his music (not necessarily that which survived) was heard and might have traveled around. Apart from the aforementioned points discussed by Artusi, the *accenti* and dissonant anticipation notes were described later by Christoph Bernhard in his celebrated theoretical writings.[228]

From the point of view of accompaniment, it is necessary to define which of these irregular dissonant notes should be taken into account and which should be ignored. Cavalieri's figuration can supply some answers within the limit of his style, and this will be explored below.

3.1.2.4 Special features of the continuo line

Each lesson in the Lamentations ends with a section setting the text 'Hierusalem, Hierusalem, Convertere ad Dominum Deum tuum'. In the manuscript there are only six written-out *Hierusalem* sections, all part of the complete set of Lamentations (part I).[229] In place of the missing sections (both in part I and in part III) the scribe added a small reference to indicate which of the composed *Hierusalem* sections should be used at that point. He did so either with a musical incipit or with text referring to the number of parts (e.g. 'Hierusalem a 6') or the mode (e.g. '…secondo tuono'). In the complete set there is one specific *Hierusalem* that is referred with musical incipits, once in the complete set and once in the

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[227] See above, 1.2.1.

[228] Christoph Bernhard, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard / eingel. und hrsg. von Josef Maria Müller-Blattau* (Leipzig: Breitkopf und Härtel, 1926); See the *accento/accentus/superjectio* and the anticipation-note/*Anticipatio-Notae* in pp. 71-72 as well in pp. 148-149.

[229] In part IV there are two more *Hierusalem* sections: one by C. Festa for 7 parts (f.61v-62) and another probably by Cavalieri (f.63v-64).

incomplete set. As the different parts of the manuscript are notated in different ways, especially when focusing on the continuo line, the comparison between them proves to be enlightening.

See ex. 3.12 for the aforementioned *Hierusalem* in its first and complete appearance. This section is 'a sei' (for six parts), and composed as a dialogue between two groups: the first is a soprano solo accompanied by continuo, and the second is a chorus of five parts. As noted above, the lowest line contains the singing part and the continuo part merged into one line: when accompanying the soprano alone, there are some figures and additional rests for the singing part (see arrows), but when all the parts join there are no figures—only text for the bass singer. According to the figuration principle in this part of the manuscript, figures are not necessary when there is enough contrapuntal information in the score; therefore, there are figures only when accompanying the soprano solo. Notice that the rests are only for the vocal bass; the continuo plays continuously.

Several folios later in the manuscript, we see the first reference to the above *Hierusalem* section in the form of an incomplete copy (first four bars only)—see ex. 3.13. Just like in the complete appearance of that section, the lowest line is intended for the bass singer as well as for the continuo player; there are rests and text for the bass singer and figures for the continuo player.

In the incomplete Lamentations (part III of the manuscript) we find a more elaborated reference to the very same *Hierusalem*—see ex. 3.14. Here, we have the six parts setting ('a sei'/'a 6') rendered on seven lines. It seems that the vocal bass and the continuo were separated into two different lines. This fragment includes the complete music for the sixth line, almost complete music for the seventh line, and the first four bars of the soprano solo; the rest of the parts are missing. Except the slight change of note values in the first bar (semibrevis and two minims became three semibrevis), it is the same music. Apparently it seems as if the continuo is on the sixth line and the vocal bass is on the seventh line, but this will raise some problems:

a) Having the solo soprano accompanied by continuo while the chorus sings unaccompanied is unlikely.
b) It contradicts the original section where it is clear by the rests that the continuo accompaniment is continuously present.
c) The continuo line is not the lowest line of the score; such a layout is very rare, if at all exists.

Ex. 3.12 – *Lamentations***, f.22v-23, No. 5d**

Ex. 3.13 – *Lamentations***, f.27v, No. 7e**

Ex. 3.14 – *Lamentations,* f.45v

Another way of looking at this fragment is to read it as a "basses score" of a polychoral piece. Such a score presents the bass line of each choir, in our case two—the first for the accompaniment of the soprano and the second for the accompaniment of the rest of the parts. It could be played either by one organist who follows the different choirs, or by two continuo groups. This kind of notation started to appear between 1594 and 1598,[230] around the same time as Cavalieri's Lamentations.

It is hard to deduce the meaning of these two different rendering of the same music. On one hand it could be simply the same thing rendered differently, but on the other it may support a different mode of performance. A mode in which the two choirs are accompanied by two different continuo groups was common in the performance practice of polychoral music. It also correspond the account mentioned above concerning the use of two organs and a harpsichord in a performance of music for the Holy week arranged by Cavalieri in 1597.[231]

Another interesting feature found in the accompaniment is one example of a tenor monody section tagged as 'solo' that has an additional textless alto voice; see ex. 3.15 for a facsimile excerpt (a) along with a transcription and suggested realization (b). Bradshaw wrote about this section that 'Cavalieri added an ornamenting treble instrument, and any suitable instrument—lute, viol, recorder—could perform this'.[232] The group *Le Poème Harmonique* interpreted this passage as a singing alto part.[233]

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[230] Horsley, "Full and Short Scores", 467-68.
[231] See footnote 201 above.
[232] Bradshaw ed., *Emilio de' Cavalieri - The lamentations*, preface, p.XLIII.

Considering the 'solo' title it seems unlikely that another singing voice will be used as accompaniment, especially because it is textless. In the present suggested realization the additional imitative part was included. This seems as a probable solution and it is supported by a similar section from the *Rappresentatione* that also include this kind of imitative inner voices within the realization (see below).

Ex. 3.15 – a) *Lamentations,* **f.16v**

b) Transcription and realization

3.1.2.6 Polyphony VS. Monody

This section presents two examples of music that appears in the manuscript both in the form of a monody and in the form of a five voice polyphonic setting. The polyphonic version may teach us about the "harmonization" and realization of the monodic version, which includes few or no continuo figures.

The first example is the double appearance of the same music for the verse 'O vos omnes': once as a monody with continuo and once as a five-part chorus (see nos. 21b and 26c in the edition). The two appearances are not an arrangement or adaptation of one another; rather, they are identical bar for bar,

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[233] Le Poème Harmonique / Vincent Dumestre*, Emilio de' Cavalieri: Lamentations*, ALPHA011, compact disc, track no. 24.

the monodic setting consisting simply of the two outer voices of the polyphonic one. Judging by their appearance in the manuscript, the polyphonic version seems to have been composed after the monodic one, but it could have been easily the other way around. This is somewhat reminiscent of Monteverdi's famous *Lamento d'Arianna*, which is probably the most famous case from this period of a monody that also came to us in a polyphonic version.[234] However, Monteverdi's "metamorphosed" madrigal is a careful arrangement of the music, whereas in Cavalieri's case the music is practically identical, and the two versions only differ in terms of performance practice.

When discussing Cavalieri's 1589 monody *Godi turba mortal* we "re-notated" it using basso continuo with the help of the original polyphonic accompaniment (see above ex. 3.1b). Here, with the help of the polyphonic version of the piece, we could figure the originally un-figured continuo line. See ex. 3.16 for the monodic version of 'O vos omnes', originally un-figured, but with editorial figures made according to the polyphonic setting and the continuo notation policies of the *Rappresentatione*.

Ex. 3.16 – *Lamentations*, f.51r, no. 21b. The figures are editorial, based on the polyphonic setting in no. 26c.

Commentary to ex. 3.16: M. 1: for a discussion of the $\frac{6}{4}$ suspension ($\frac{13}{11}$ in this case) see below. Mm. 4 and 12: at the end of these measures there are half-cadences with the figuration 11-♯-9-♯. Such a sequence of figures is not to be found elsewhere in Cavalieri's music; it can be found however in the music of his colleagues (e.g. Caccini, Peri). M. 19: if a *ficta* would be taken in the inner voices of the accompaniment (f♯ instead of f, see bracket) a very strong cross relation will take place. The question of whether such *ficta* should be used is relevant both for the monodic and polyphonic versions; in the spirit of this dark and expressive liturgical text it seems that this harsh cross relation is part of the composition.

The second example presents two completely different settings, a monody and a polyphonic section, which share almost identical outer voices and harmonic progression. The polyphonic section is from the Responsory 'Caligaverunt oculi mei' (no. 15 in the edition), and the monody is from the third lesson of the third day (no. 9a). Again, using the polyphony as a guide, it is possible to realize the bass of the almost un-figured continuo line of the monodic version. See ex. 3.17 for the two sections compared; the monodic version is supplied with a possible realization. The sections are graphically aligned; the two original continuo figures are in bold and the editorial figures are in square brackets. The outer voices, excluding the different endings, are practically the same. The two plagal cadences on bar 3 and on bars 6-7 will be discussed separately below.

Ex. 3.17 – *Lamentations*, **f.39r and 30v.**

3.1.3 Rappresentatione di anima e di corpo

The *Rappresentatione di Anima e di Corpo* was performed three times on February 1600, in the oratory of the congregation of Filippo Neri annexed to the Chiesa Nuova (S. Maria in Vallicella). Cavalieri, being a *gentiluomo,* did not publish or dedicate the piece himself. Instead, he delegated the job to Alessandro Guidotti who also wrote the preface in which 'the content and very probably most or all of the formulations are undoubtedly attributable to the composer'.[235]

Guidotti writes that Cavalieri had a great success in 'ravvivare quell' antica usanza' ('reviving the ancient practice') in his first pastorals (the so called "real first operas", see above). While the Christian *Rappresentatione* was obviously different in spirit from those pastorals, it is probable that they were written in a similar musical style. The admiration that it got on its performances is a proof, writes Guitoddi, that this style can move its spectators not only to tears and laughter, but also to devotion. Therefore, Guidotti chose to publish the *Rappresentatione* first before all other pieces, as it can appeal

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[235] Kirkendale, *Emilio de' Cavalieri*, 233, 242, 258. In a letter from 10 November 1600 Cavalieri referred to the publication of the *Rappresentatione* and its preface: 'I find myself having said so in print'; see excerpt above in chapter 1.2.1.

to a larger audience ('Secolare, e il Religioso'). This is a completely understandable publicity decision; however, following Cavalieri's declining status and his death less than two years later, what could have been as the first publication in a series of prints with Cavalieri's music was unfortunately also the last.

In keeping with the description cited above from the preface, there is a great musical variety in the composition. There are different characters represented by different voice types, choruses, instrumental ritornelli, and *sinfonie*. Such rapid changes between different settings and styles are typical to Cavalieri, and distinguish his work from the early operas of his colleagues, where the individual sections are typically longer. Harmonically and contrapuntally, the piece is rather simple. There are few exceptions in some monodies where *seconda prattica* contrapuntal techniques are used (see below).

As a lot has been written about the *Rappresentatione*, we can focus on our subject—its accompaniment. The continuo line, as was already described above (chapter 2.2.4), is found on a separate line and it is well figured all along the piece; in choruses, monodies, and instrumental sections. Looking at the very first section, a monody by the character *tempo* (time), one detail especially demands attention: The continuo is written almost exclusively in minims, and many of the notes are frequently repeated. See ex. 3.18 for the beginning of that section. Several issues can be raised in attempting to explain this. First, the note repetition seems to suggest that the specific harmony should be evident; considering one of the suggested groups of continuo instruments—harpsichord, lirone, and chitarrone—it is clear that the notes must be repeated in order to keep the harmony 'piena' and 'viva' (see above 2.1.1.1). Secondly, we should remember that in the *Rappresentatione* ties are only used for notes that go beyond bar lines or for the sake of the continuo's realization (tied bass technique). That is, the usage of ties as we know it from later recitative notation to prolong bass notes is simply not relevant for Cavalieri's work. In any case, it does not explain why the note value of the repeating notes is so small—predominantly minims, and never longer than a semibreve. It is also worth noting that, among early pieces in *stile rappresentativo* (including Cavalieri's own *Lamentations*), the *Rappresentatione* is the only one written in double time. All the early opera prints normally introduce bar lines after every two semibreves; more importantly, the smallest note value that can carry a syllable is an eighth-note (*fusa*). In the *Rappresentatione*, however, bar lines already appear after two minims (as in the modern common time) and the smallest note value that can carry a syllable is a sixteenth-note (*semifusa*). In all of the prints, the *Rappresentatione* included, the predominant time signature is 'C'. It could be argued that the sign does not have much significance in the *stile rappresentativo* where time may be more fluid and directed by the declamation of the text. More importantly, it may explain the repeated minims, which in other

pieces are much less conspicuous semibreves. To sum up, the repeated minims can be explained by the need to keep the harmony "alive" in performance, by the absence of modern ties which made it impossible to connect many bass notes, and by the fact that the *Rappresentatione* is apparently written in double time, unlike other early operas.

Ex. 3.18 – *Rappresentatione*, p. II, from No. 1

3.1.3.1 The continuo instruments

As described above (2.1.1.1), the preface of the *Rappresentatione* includes 'suggestions from what has proved useful in a similar place' concerning the instrumentation of the basso continuo.[236] As in late 16th century Florentine *intermedii* productions, the instruments were situated behind the scenes (as opposed to later operas) and the instrumental groups were dominated by keyboard instruments. The first continuo group described in the preface includes a harpsichord, a lirone, and a chitarrone, and the second includes an organ and a chitarrone. It seems that the keyboard instrument, either harpsichord or organ, was the principal instrument of the group that was able to play the basic harmonic skeleton of the realization. The lirone might have been appeared only with the harpsichord and chitarrone because, as opposed to these plucked instruments, it is able to produce sustained sound. Therefore, it might be less necessary in the second group, where the organ can easily provide a sustained sound. In any case, in both continuo groups the chitarrone is the dominant bass instrument and there are no instruments that can sustain the bass notes well; portable organs are normally weak in the bass notes, and the lirone in many positions cannot play the bass notes of the harmony. This contrasts markedly with later 17th and 18th century continuo groups, which rarely were without a sustaining bass instrument.

While it is rather clear what the keyboard instruments played (this is one of this work's main subjects), this is not the case with the chitarrone and the lirone. One of the smaller versions of the early chitarrone, the one without re-entrant tuning,[237] is definitely able to realize the bass with almost the same level of accuracy and detail as the keyboard. It is possible then that the chitarrone realizations

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[236] Cavalieri, *Rappresentatione*, preface: '…E per dar qualche lume di quelle, che in luogo simile per prova hanno servito…'

[237] See above chapter 3.1.1.1.

were more or less similar to the keyboard ones. However, it is also possible that the chitarrone gave additional support to the melodic bass line and harmonized it more freely.

There are contemporary sources that reject the possibility of combining plucked and keyboard instruments on the basis of tuning conflicts. While keyboard instruments were normally tuned in some kind of meantone temperament, plucked instruments were normally tuned in equal temperament.[238] However, it is clear from the description of the Florentine intermedii and the early operas that such combinations took place. Borgir suggested that in order to overcome this tuning problem the chitarrone perhaps focused more on the bass line and did not realize the harmony along with the harpsichord.[239] I would comment that the tuning problems would also be evident in the bass line itself, and especially on accidental notes. We can only assume that sensible musicians dealt with this problem of tuning somehow; with caution, it is definitely possible to tune plucked instruments to a keyboard instrument (i.e. to tune in some kind of meantone temperament).

It is harder to tell what the lirone played; unlike the keyboard instruments and the chitarrone, which can follow the detailed figures found in the *Rappresentatione*, the lirone is much less flexible and is more fixed to certain positions.

One last input concerning the instruments of the continuo comes from one of the surviving copies of the *Rappresentatione*, the copy found in the Vallicelliana library in Rome. This copy is titled "Tiorba" and has "tace" written on the monodies of several characters from the piece. This print might have been used by a theorbo player who played during all the polyphonic section and only some of the monodies.[240] On the one hand, we cannot know the precise occasion in which this copy was used; it was definitely not used on the first performances of the piece (the print was only made later), and perhaps even not in Cavalieri's lifetime. On the other hand, while this "tace" might contradict Cavalieri's suggestions for continuo groups both including chitarrone/theorbo, it does support his other suggestion of 'changing the instruments according to the affect of the recitation'.[241] This technique of 'changing the instruments' reaches its culmination in the printed score of Monteverdi's *Orfeo*, which contains many instrumentation markings for specific sections. It could very well be that this idea was already in use in the earliest musical dramas.

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[238] Relevant source such as Bardi and Doni are translated in Nuti, *The performance of Italian basso continuo*, 40-42.
[239] Borgir, *The Performance of the Basso Continuo*, 32.
[240] Kirkendale, *Emilio de' Cavalieri*, 267; and Arnold, *The Art of Accompaniment*, 47.
[241] Cavalieri, *Rappresentatione*, preface: 'Et il Signor' Emilio laudarebbe mutare stromenti conforme all'affetto del recitante.'

On another copy of the piece, the one at the University of Urbino, there are some small lute tablatures that supposedly realize specific chords (opening of pages IV and V). However, in addition to the fact that these are found only on two pages and we cannot know their origin, the harmonization it suggests seems wrong (at least with standard tunings). Therefore, it is hard to take this finding seriously.

3.1.3.2 Temperament

With few exceptions, the music of the *Rappresentatione* is compatible with meantone temperament on twelve keys per octave keyboard (tuned with E♭). The exceptions are three A♭ and one D♯ (found in nos. 69, 74, and 79). While these notes are to be found only on keyboards with more than 12-keys-per octave, as was not uncommon, from the context it seems that these notes might have been meant to be out of tune or outside the system. They are all sung by the character *anima dannate* (the damned soul), and Cavalieri could well have used these out-of-tune notes as a tool to achieve a harsh theatrical effect. It is of course possible that these notes were meant to played on an instrument with split keys, but then those "foreign" notes would sound sweet and common.

3.1.3.3 Seconda prattica

As seen in chapter 3.1.2.3 above, Cavalieri used in his Lamentations contrapuntal devices that might have been categorized in his time as *seconda prattica*—the practice that allowed composers to deviate from the common rules of counterpoint in order to express the words more intensely. Technically, this includes leaping into unprepared dissonances, dissonant *accenti*, dissonant anticipation notes, and untraditionally large melodic leaps. Interestingly, although the *Rappresentatione* may sound musically simpler than the Lamentations, we can find similar phenomena here as well. However, these are found only in the monodies; the choruses are homophonic and simple.

In ex. 3.19 we can see a descending leap of a seventh into a dissonant note (see asterisk). Christoph Bernhard categorized such large leaps among the figures of the 'stylus luxurians'; he calls it 'saltus duriusculus'.[242] It should be noted that Bernhard gives neither an example with an interval of a 7th, nor an example that corresponds to Cavalieri's use of such a leap.[243] In our example, the leap stands out, not just for being large, but also for leading directly from consonance to dissonance (a fourth with the bass). This dissonant note could be explained as an anticipation note to the next one, which will be the *tenorizans* of the cadence (the e). This phenomenon, together with the manner of its accompaniment, will be discussed and categorized below as *preparamento alla cadenza*. In terms of accompaniment, it is

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[242] Bernhard, *Die Kompositionslehre*, 78-79.
[243] He does give an example with a diminished 7th, a leap that can be found in later styles but never in Cavalieri's.

interesting to note that the unprepared fourth (the 11) is included in the continuo figuration. As mentioned above, when the composition include irregular dissonant notes, it should be defined whether they should be incorporated into the accompaniment or not; this will be addressed below. This kind of dissonant anticipation note can be found elsewhere in the piece as well.[244] Further on in the same measure there is a written-out ornament that goes to the 7th from below (the g' against the A in the bass). In this case it is a written-out ornamental melisma; similar melisma can be found in other places in the *Rappresentatione* and in the Lamentations alike. However, one can also find places that portray a similar progression but with syllabic writing (see ex. 3.53 below).[245] These are the same phenomena but on a more intense level; they are no longer ornamental, but rather form an essential part of the composition. Trying to explain these 7ths according to Artusi's terminology, we could see them in the context of *mistura*, where the voices are all consonant to the *tenorizans* (the note e in this case) in spite their overall dissonant combination.[246]

Ex. 3.19 – *Rappresentatione*, p.XXXIV, from No.80

In ex. 3.20 we can see a descending leap from a dissonance (see asterisk). Vincenzo Galilei, who tried to free composers from many traditional rules of counterpoint, wrote about such a phenomenon in his treatise from the late 1580s.[247] Later, Bernhard also wrote about this phenomenon of leaping from the dissonance, naming it 'syncopatione catachrestica'.[248] Further on in the example we can see that the chromatic setting of the word 'affetti' (bar 5) is interrupted by an eight-note pause in order to emphasize the double 't', a manner of notation that cannot be found in earlier music. At the end of the

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[244] Other places in the *Rappresentatione*'s monodies with the same phenomenon: p. II, No. 1, last cadence; p. V, No .5, last cadence; p. V, No. 9, M. 4; p. XVIII, No. 29, on the word "riconforte; p. XIX, No. 33, last cadence; p. XIX, No. 34, last cadence; p. XIX, No. 35, on the word "dipende", p. XXXIII, No. 79, on the words "finiscon mai".

[245] Other places in the *Rappresentatione*'s monodies which feature such phenomena include: p. V, No. 9, penultimate measure; p. XV, No. 23, on the words "tutte amare"; p. XVII, No. 27, on the words "tanto piacer"; p. XXIX, No. 63, last cadence.

[246] Concerning *mistura* see above in chapter 3.1.2.3.

[247] See Palisca, "Vincenzo Galilei's Counterpoint Treatise: A Code for the Seconda Pratica," In *Studies in the history of italian music and music theory* (Oxford: Clarendon Press, 1994), 44.

[248] Bernhard, *Die Kompositionslehre*, 77.

same measure, there is an irregular descending leap from a *cantizans* note; the *cantizans* ♯c' descends to the note a instead of ascending to the d'. In the penultimate measure of the example we can see again a written-out melisma that goes to the 7th from below (similar to the former example).

Ex. 3.20 – *Rappresentatione*, p.IIII, from No.[3]

In ex. 3.21 we can see descending leap of a minor 6th (see asterisk); another 'saltus duriusculus' in Bernhard's terminology. However, here the false relation between the c' in the voice followed by the c♯ in the bass is very powerful, and was probably intended to create an ironic effect on the words 'venite a dir' il vero' ('come and speak the truth'). Furthermore, the word 'vero' is interrupted by an eighth-note pause which was perhaps added in order to assimilate a rhythmically-flexible singing style; perhaps some kind of written-out *tempo rubato*. Such attempts to assimilate free singing are found elsewhere in the piece,[249] and are strongly connected to Caccini's ideas of writing out the fine details of performance as accurately as the notation allows, in order to help the singer achieve *sprezzatura*.[250]

Ex. 3.21 – *Rappresentatione*, P.II, from No.1

To sum up, if in the 16th century music big melodic leaps were mainly fifth, minor sixths, and octaves, in the monodies of the *Rappresentatione* we can find untraditionally big leaps of different kinds used in untraditional ways:

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[249] Examples of other places that may assimilate free singing in the Rappresentatione can be found in p. XXVIII, No. 58, last measure, and p. V, No. 12, first measure.
[250] Caccini discusses and demonstrates it in the famous music and preface to *Nuove Musiche* and in his 1614 collection *Nuove musiche e nuova maniera di scriverle*.

i. From consonances to consonance (possible also in a chromatic/ false-relation context)

ii. From consonance to dissonance (the dissonance being an anticipation note/*preparamento alla cadenza*)

iii. From dissonance to consonance (as described already by Galilei and later by Bernhard under the term 'syncopatione catachrestica').

In addition, we have noted the presence of detailed rhythmical notation that may have been employed to assimilate free singing (*sprezzatura*), including untraditional interrupting eight-note pause within a word.

3.1.4 Comparison between the Lamentations and the *Rappresentatione*

There is no doubt concerning Cavalieri's authorship of the Lamentations and the *Rappresentatione*. However, musical comparison makes it even clearer that one author composed them both. Between the pieces there are musical quotations, transformation of choruses into monodies, monodies into choruses, vocal sections into instrumental sections, and more. In spite the exterior difference between the pieces, they complement each other. An examination of the elements which unite these pieces permits us to treat them collectively as one extended source, which in turn helps us in studying Cavalieri's basso continuo.

Although both pieces were composed for a sacred context, they are quite different in character. The *Rappresentatione*, continuing traditions of the Florentine 16th century intermedii, reveals a greater affinity with Florentine music drama than with any contemporaneous sacred genre. It includes scenery, costumes, machines, and other operatic features. Musically it is often cheerful with many dance-like movements. The Lamentations however, is much darker, chromatic and complex, as befits its setting in the holy week. Dramatically, both pieces were clearly composed in order to move the affections of the spectators, as noted several times in the preface to the *Rappresentatione*.

Although this aim of moving the affections underpins both pieces, the Lamentations reveal a greater musical variety, thanks to their very short and rapidly changing sections. The *Rappresentatione* features a set of distinct *dramatis personæ*, each normally given at least three lines of text before giving way to the next character; by comparison, the setting of the Lamentation text is much freer. Above in ex. 3.3 we demonstrated how one Lamentations verse has been divided into six mini-phrases of few words each, and each phrase is set differently.

The choruses in the *Rappresentatione* are mostly simple dance-like music in four-part homophony; not all that different in style from the composer's famous concluding *ballo* from the 1589 intermedii ('O che nuovo miracolo'). In the Lamentations on the other hand, there are several compositional styles of choruses, mostly of five parts. The monodies in the two pieces are at times quite similar in style. However, in the *Rappresentatione* there are song-like sections which cannot be found in the Lamentations, and in the Lamentations there are monodies with recitations and pseudo cantus firmus sections, elements which might be connected to a liturgical context and cannot be found in the *Rappresentatione*. Furthermore, in the Lamentations there are many duets for two high voices, a feature absent from the *Rappresentatione*. This is probably due the nature of a composition based on distinctive dramatic characters, a factor that restricts the freedom of the musical setting in comparison with the flexibility that the liturgical texts allow. Instrumental pieces are found only in the *Rappresentatione.* As noted above, the special ornamentations signs are found in both pieces.

After describing the external differences we can view some of the remarkable similarities between the pieces. See ex. 3.22 for two almost identical musical progressions: one is from the instrumental *sinfonia* ending the first act of the *Rappresentatione*, and the second is from the opening section ('Incipit Lamentatione Hieremie prophete') of the second day of the complete Lamentations. The brackets above the two music examples mark the similar bars; within these marked sections both the bass and the canto parts are identical while the inner parts are slightly different. One reason for the difference in the inner parts could be that one setting is vocal and texted, whereas the other is instrumental; the text underlay may change the music. Another reason for the difference could be that the voicing is different; the vocal setting has a quinto-canto (second soprano) while the instrumental setting has quinto-alto. Such a difference has a great impact on the progression of the inner parts. However, despite the differences in these two excerpts, harmonically they are practically identical.

Ex. 3.22 – a) *Rappresentatione*, **p. VIII, from the** *Sinfonia per fine del Primo Atto*

b) *Lamentations*, **f.16v, from no. 4**

The Lamentations' excerpt (b) contains two unusual features: firstly, on the second measure there are parallel fifths between the bass and canto (see lines). Secondly, the part-writing in the inner voices in this section is exceptionally inelegant (see dashed brackets in the inner voices). Such parallels and inelegant voice progression are rare in Cavalieri's music. Could they be the result of a hasty re-arrangement of music from the instrumental sinfonia? Although it is not likely historically that any portions from Cavalieri's Lamentations were composed after his *Rappresentatione*, it is not farfetched to imagine that this instrumental *sinfonia* was composed and used in one of his former productions, prior to the composition of the Lamentations. In any case, this kind of metamorphosis, transforming an instrumental piece into a vocal piece (or vice versa), is very interesting. This 'incipit' section, just like the sinfonia, is not an essential part of the piece, it is merely a title that could be easily replaced, unlike the verse texts. Functionally, both sections could be compared to a beautifully ornamented initial letter in a

manuscript. This possible re-using of musical material may hint that there is a similar rhetorical function for 'incipit' sections and instrumental *sinfonie* in general; that Lamentations "incipit" sections may be equivalent to a *sinfonia* in an opera.

Ex. 3.23 – a) *Rappresentatione*, **p.IIII, from no. 2,**

b) *Rappresentatione*, **p.IIII, from no. 3**

c) *Lamentations*, **f.32f, from no. 10**

Ex. 3.23 shows another case of similar harmonic progressions in a chorus and in a monody from the *Rappresentatione* (marked (a) and (b) respectively), and in a monody from the Lamentations (c). The Lamentations excerpt is one tone lower than these from the *Rappresentatione*; otherwise, the three examples are identical harmonically and similar melodically (the examples are aligned graphically). An interesting difference is the note repetitions in the continuo line: in the chorus version it progresses together with the vocal bass whereas in the monodic versions it is freer. In the *Rappresentatione*'s

monody the bass is beating every minim and using the tied bass technique in order to change the inner parts. In the Lamentations the changes in the inner parts occur in the same place, but the bass is beating only every semibreve.

See ex. 3.24 for a common melodic progression: in a monody from the *Rappresentatione* (a), in a monody from the Lamentations (b), and in a song by Caccini (c). It is interesting to see how the bass is notated differently in the different excerpts although the music is basically the same: The e♭ once gets a [5]-6, once a 7-6, and in the Lamentations version it is completely unfigured. This does not mean that it is not possible to imply one of the other possibilities. In fact, most early 17th century music is given to us with very little information and such additions are an inevitable part of the style and the music.

Ex. 3.24 – a) *Rappresentatione*, from No.4, p.IIII

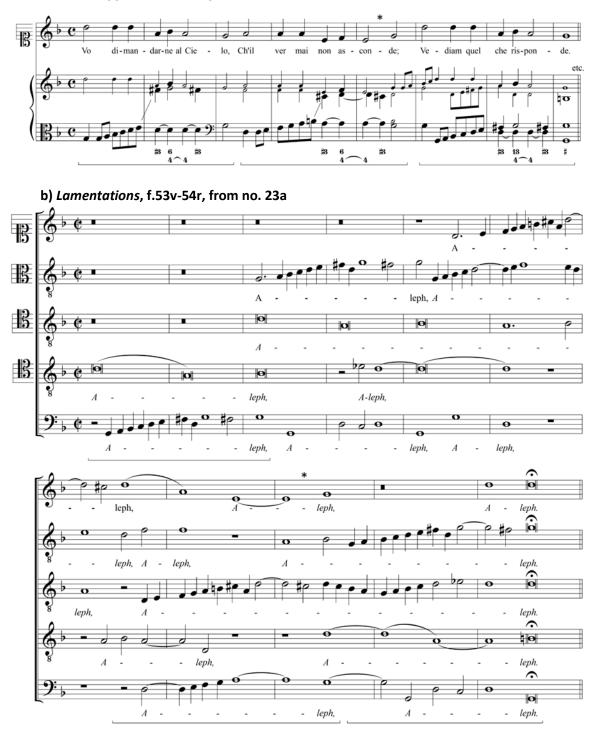**b) *Lamentations*, f.26r, from no. 7b**

c) G. Caccini, *Nuove Musiche*, from *Amarilli mia bella*, p.12

In ex. 3.25 we can see how a monody with polyphonic accompaniment from the *Rappresentatione* (a) originated in a polyphonic chorus from the Lamentations (b). There are three brackets; each shows the passage in one excerpt which resembles an equivalent passage in the other. The continuo of (a) is written carefully and the figures shows how the inner parts should be played.

Ex. 3.25 – a) *Rappresentatione*, **p.XVII, from no. 28,**

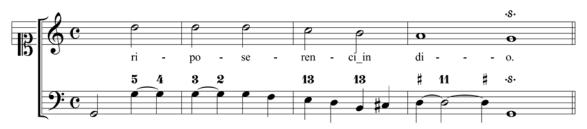**b)** *Lamentations*, **f.53v-54r, from no. 23a**

In the first bracket the canto and the continuo parts of (a) are seen as the tenor and bass of (b) (ignoring the text and the note-repetitions). In the second bracket we can see a similar resemblance including the rather unusual deceptive cadence (see asterisks in both examples). In the last bracket we can see that

the parts in the two settings are inverted; the high voice of (b) (the second voice) becomes the bass of (a). In spite of the voice inversion the harmony remains similar.

This polyphonic section seems to have been transformed, through an early Baroque metamorphosis, into a monody. Now we shall examine how the polyphonic data was transferred into the notation of the monody's continuo line. First of all, we can see that the initial clef in the continuo line is an alto clef. This is a general sign in 17th century continuo that the line contains information other than the bass. In this case it means that the voice with the alto clef is currently the lowest voice in the composition. When the bass joins in later, its appropriate clef will be used. The ascending line that starts the section seems to disappear in the second measure, but in fact it continues with the help of the figures (see line). Notice how the tie between the two 4 figures can indicate an independent rhythm in the inner voice. The same procedure is repeated three times and in the last one it causes a very specific position for the cadence ($\frac{13}{4}$). This rare example shows not only that polyphonic music can be transformed into a monody with polyphonic accompaniment; it clearly shows how strong polyphonic thinking was required in order to realize the accompaniment. In this spirit I added to the suggested realization further imitative lines (see last four bars), such that could not have been notated even using the notation of the *Rappresentatione*, but might have been added by an accompanist.

In ex. 3.26 we can see two monodic excerpts using identical musical material: one from the *Rappresentatione* (a) and one from the Lamentation (b). Beyond the difference in pitch—the excerpt from the *Lamentations* is one tone lower—there is another interesting difference in the notation of the bass. While in (b) there is a descending scale, in (a) this scale starts first in an inner part and is expressed with figures. It is possible that, as in ex. 3.25a, these monodies also originated in a polyphonic setting and only the notation of the *Rappresentatione* was able to express some of its original data. The Lamentations' simple continuo notation is a compromise and includes this inner part as the bass line itself. Concerning the ending of the excerpts, we can see the *Rappresentatione*'s ending figured, implying a four-step cadence. Since there is a lot of semi-minim movement in the bass, the four-step cadence might have been chosen as more appropriate than a two-step cadence. This might seem not so important, but in most cases of 17th century accompaniment there is no indication for which cadence should be used. As such a cadence might not be the first choice of every player, this comparison may be helpful.

Ex. 3.26 – a) *Rappresentatione*, **from no.13, p.v**

b) *Lamentations*, **f.32f**

In ex. 3.27 we see excerpts from two choruses with basso continuo: one from the *Rappresentatione* (a) and one from the Lamentation (b). In this case the excerpts are not similar musically; however, in both of them, the basso continuo doubles the lowest singing voice one octave lower (in both cases it is the alto, third line from the top—see brackets). In (a) this doubling only lasts four bars whereas in (b) the doubling continues using the tenor voice until the end of the section. Having only the Lamentation's example, one could suggest that it is a special effect—using high voices contrasted with low instrument to describe the very dark text: 'posuerunt me in lacu inferiori, in tenebrosis, et in umbra mortis' ('they placed me in the lake of the lower world, in darkness, and in the shadow of the dead'). However, seeing the same phenomenon in the *Rappresentatione* and without any similar text related explanation, it seems that doubling in octaves a high part which happened to be the lowest was a legitimate practice. In addition to these excerpts, there are similar examples in other music.[251] Focusing on the Lamentations excerpt, it should be mentioned that basso continuo in chorus sections is in fact very rare in the Lamentations. Most of the choruses are for five parts with no hint for basso continuo; the accompanist simply has to play all the parts or some arrangement of them. This section however is marked 'a 4', proving, along with the fact that no text could underlay the lowest part, that the lowest line is indeed a basso continuo. It could very well be that in similar cases in other choruses, where an alto happens to be the lowest part and there is no basso continuo line, a similar procedure could take place. Another interesting moment occurs in bar four where the bass line is suddenly split into two

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[251] Such excerpt from a motet by Viadana (1602) is shown in Arnold, *The art of Accompaniment*, 96; and another excerpt from an instrumental *sinfonia* by Stefano Bernardi (1616) is shown in Freiberg, *Der frühe italienische Generalbass*, 327-29.

parts—one which continues the octave doubling and descends to the low G and another that doubles the alto part in octaves. This bar contains a special and rare variant of the four-step cadence, which together with the low G in the bass creates a very expressive and harsh musical moment that supports the text.

Ex. 3.27 – a) *Rappresentatione*, **p.XXXIV, from no.[81]**

b) *Lamentations*, **f.41v, from no. 17**

To sum up, the points of similarity between the Lamentations and *Rappresentatione* show without doubt that they were both composed by the same author. Such clear connections between two pieces are not self-evident, and it is especially interesting to witness the transformation of musical fragments from polyphony to monody and vice versa, and the different ways of notating similar music.

Focusing on the basso continuo, it is clear that the pieces were not written under the same figuration principles. A very probable assumption for both cases is that the figures were added by the editor/scribe (Guidotti in the *Rappresentatione* and Isorelli in the Lamentations) after they received an un-figured autograph from the composer. Another possibility is that in the *Rappresentatione*, among other novelties presented in this publication, there was a special effort (either by Cavalieri or by Guidotti) to create a new and precise figuration for the continuo. The authorship of the figures is not of great concern to us, and therefore I refer to it as Cavalieri's; the important point is that in spite of the differences in notation, the performance practice of the continuo parts of both pieces is basically the same.

3.2 Basso Continuo

After looking at the surviving music of Cavalieri in detail, we will focus on the figuration found in the *Rappresentatione*; at some points, the Lamentations will be used as a reference. The simple and basic movements that form the building blocks of Cavalieri's harmonic language will be examined, along with special, rarer progressions, found both in monodic and polyphonic sections.

These building blocks will be accompanied by theoretical models and examples from the music, always with suggested realizations. In order to define the models it is necessary to create a new terminology for cadences. The terminology I am proposing is inspired by Cavalieri's notation. My aim is not to suggest a new way of analyzing counterpoint; the models and new terminology are used here to facilitate our understanding of Cavalieri's musical language, as well as the general building blocks of early basso continuo. Like most models, they prove useful in most cases, but cannot be applied universally. Understanding them will allow us to understand further variations in Cavalieri's music as well as in more complex music. The models allow us to categorize and analyze the material, concluding not only which phenomena are common and which are rare, but also what the common ways of executing each phenomenon are (that is, their exact position and voice leading).

As a background, it will be necessary to discuss the contrapuntal foundations of several phenomena. These discussions extend well beyond Cavalieri's continuo, referring as they do to the musical language and syntax of the 16th century in general; but without them it will not be possible to understand the material. It should be noted at this point that our understanding is based on the general rules of 16th century counterpoint; without having this as an "*obligo*" it will not be possible to reach any conclusion, as there will be no criteria to what is "right" and what is "wrong". Therefore it was highly important to define as clearly as possible the *seconda prattica* compositional means employed in the context of Cavalieri's music and the precise points at which they depart from what we know as "correct" counterpoint (see above).

One of the things that make Cavalieri's *Rappresentatione* so useful for us is the fact that we understand its counterpoint fully and relatively easily. In other more complicated music, such as Monteverdi's *Orfeo*, we cannot reach any firm conclusions because too often we do not understand the logic behind his counterpoint (both in polyphonic and in monodic sections). In other words, we can work only in environments where we understand the music's basic behavior.

3.2.1 Cadences

3.2.1.1 Basics

Cadences are the clearest and most basic building blocks of music from the beginning of its polyphonic history, and play a big role in the syntax of music, appearing at the end of each musical sentence. In the *stile rappresentativo* the cadences are normally the most active section of the accompaniment within a musical sentence, making their examination a central topic for our purpose.

Terminology is essential in distinguishing between different kinds of cadences. However, historical terminology from the 16th and 17th centuries is rare, inconsistent, and potentially confusing. See table 3.1 for a small collection of sources which supplied terminology for cadences in comparison to my suggested terminology (explanations below). Other sources either do not supply any terminology or employ terms which can only be used for internal references (e.g. "first cadence", "second cadence", etc.). A quick survey reveals that the only writer who supplied a complete terminology (at least according to our criteria) is Georg Muffat; he gives terms for both cadential bass progressions and their inner rhythmical divisions. However, his terminology can be rather confusing when compared with Gasparini's for example; Muffat's *cadentia major* refers to a bass progression whereas Gasparini's *cadenza maggiore* refers to another criterion altogether—to a cadence's inner rhythmical division. In short, it seems necessary to develop a terminology that will correspond to the requirements of this work, will be flexible enough to contain variations, and may be useful for analyzing and reconstructing early basso continuo in general.

Table 3.1 – Terminology of cadences in 16th and 17th century sources[252]

	Bass progressions			Inner rhythmical division		
	AUTHENTIC cadence	**PLAGAL cadence**	**TENOR cadence**	**1-STEP cadence**	**2-STEP cadence**	**4-STEP cadence**
Dressler	*perfectae*	*[molles]*[253]	*semiperfectae*			
Bernhard I	*perfect*	*imperfect*	*tenorisirend*			
Bernhard II	*harmonicè*	*arithmeticè*	*tenorisirend*			
Herbst	*regularis*	*irregularis*				
Bismantova					*rotta*	*intiera*
Penna	*1.*	*2.*	*3.*	*semplice*	*composta*	
Muffat	*major*	*minor*	*minima*	*simplex*	*legata*	*perfectis*
Gasparini	di salto		di grado	*semplici*	*composta minore*	*composta maggiore*

Cadences have two main criteria: (I) Bass progression and (II) inner rhythmical division. There are three kinds of bass progressions:

1. **Authentic**: when the lowest note descends by a fifth or ascends by a fourth.

2. **Plagal**: when the lowest note descends by a fourth or ascends by a fifth.

3. **Tenor**: when the lowest note descends by one step.

Inspired by Cavalieri's use of the tied-bass technique, where the rhythmical division of the inner voices above a sustained bass is expressed by the number of tied bass notes, I created terms based on steps:

1. **One-step** cadence: a cadence without any rhythmical division.

2. **Two-step** cadence: a cadence rhythmically divided into two parts (e.g. 4-3)

3. **Four-step** cadence: a cadence rhythmically divided into four parts (e.g. 10-11-11-10)

In ex. 3.28 we can see models of cadences presented according to the three bass progressions: authentic-cadence, plagal-cadence, and tenor-cadence, and how they can be rendered in three types of

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[252] The terms shown in this table refer only to bass progressions and to the inner division of cadences. Further historical terms include supercategories such as [dressler:] *durae* or *molles* (regular cadence or *mi-cadence*), and [Gasparini:] *di grado* and *di* salto or [Bernhard:] *bassirend* and *tenorisirend* (the nature of the bass progressions; by step or by leap). Sources list: Gallus Dressler, *Praecepta musicae poëticae*, MS; Christoph Bernhard, *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien* [Bernhard I], MS, and *Tractatus compositionis augmentatus* [Bernhard II], MS; Johann Andreas Herbst, Musica poëtica, (1643, Nuremberg); Bartolomeo Bismantove, *Compendio Musicale* (1677, Ferrara); Lorenzo Penna, *Li primi albori musicali…* (1679, Bologna); Georg Muffat, *Regulae Concentuum Partiturae,* MS; Francesco Gasparini, *L'armonico pratico al cimbalo* (1708, Bologna).
[253] *Molles clausulae* is a general name for *mi*-cadences. Also a *semiperfecate* cadence (a tenor-cadence in our terminology) can be a *molles clausulae*; more about that below.

rhythmical division: one-step cadence, two-step cadence, and four-step cadence. The cadences are figured in the manner used in the *Rappresentatione* with the tied-bass technique and compound intervals.[254] The voices' exact position within the cadences (e.g. 11-[10]♯ or 4-♯3) was chosen according to the way they appear most frequently in Cavalieri's music. This table therefore represents Cavalieri's set of basic cadences; similar tables could be made for other composers according to the prevalence of different cadences in their music.

Ex. 3.28 – Models of cadences according to bass progressions (authentic, plagal, or tenor) and inner division (1-step, 2-step, or 4-step).

Seeing cadences from the point of view of steps can also be connected to the field of diminutions/ornaments; the *cantizans* clause is divided into smaller note values in the different variants. While divisions of one, two, and four steps are compositional and have contrapuntal consequences, a division of more than four steps is mostly ornamental and is therefore related more to performance

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[254] For the detailed explanation of the *Rappresentatione*'s continuo notation and the way it should be read see chapter 2.2.4 above. For an explanation of the notation in the examples see in 'Terminology, abbreviations, and comments' above.

practice rather than to counterpoint. Although these cadences definitely originate in this concept of division, the models presented here (ex. 3.28) became so standardized that they can and should be treated independently. It is important to note that the two-step cadence differs from the others by having a dissonance that must be prepared (Muffat therefore called it *cadenza legata*, see table 1). One and four-step cadences begin with a consonance and therefore can be approached without preparation (except when an additional dissonance is added, see below). Lastly, it should be commented that in the context of Cavalieri's notation, if a bass were to have three consecutive tied notes (e.g. semi-minim, minim, and semi-minim) it would also be categorized as a four-step cadence, as the term refers to the level of division and not to the number of notes progressing above the bass.

Before describing the cadences in greater depth, we will remind the reader of the terminology relevant to the different components of a cadence (see ex. 3.29). The most central component is the *tenorizans* clause, which progresses downwards by one step. The first component to be added is the *cantizans* clause, which is found a sixth above the tenorizans and progresses upwards by one step. These two voices (see bracket) constitute a tenor-cadence. A tenor-cadence is a cadence where the *tenorizans* clause is used as the lowest voice of the progression.[255] From the point of view of Cavalieri's figuration it consists most often of a sixth (6), and only rarely a thirteenth (13—sixth plus one octave). This point is an important one and will be explained below. If we examine the other voices in this cadence, it is clear that the position chosen for the model (ex. 3.28) is rather low. An important voice leading possibility is to have a high voice (in addition to or instead of the tenor voice) that will go from b' to e' (demonstration below).

Ex. 3.29 – Cadence's components

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[255] In modern study of historical counterpoint terms such as *Tenorkadenz* (Thomas Daniel) and *Clausula tenorizans in fundamento* (Bernhard Meier) are in use. See Daniel, *Kontrapunkt: eine Satzlehre zur Vokalpolyphonie des 16. Jahrhunderts,* (Köln: Dohr, 2002), 459, and Meier, *Alte Tonarten*, 26.

Back to the basic components of cadences in ex. 3.29: after establishing that the two first components are the *tenorizans* and *cantizans*, which together form the tenor cadence, we would like to look for a way to add a third voice. Should a third voice be added above the *tenorizans* (in 15th century terms—*contratenor-altus*) the nature of the cadence will not change. However, if a third voice should be added below the *tenorizans* (in 15th century terms—*contratenor-bassus*) it will be a *bassizans* clause, and together they constitute an authentic cadence (see *bassizans* in ex. 3.29). Authentic cadence is a modern term; it refers to a harmonic progression of a bass that descends by a fifth or ascends by a fourth. From the point of view of Cavalieri's figuration it consists most often a major tenth (#[10]). However, when the bass is around the note a or higher it could have a major third (#3), and rarely, if the bass is around the note A or lower it could have a major seventeenth (#17—a third plus two octaves).

Before describing the plagal cadence—a progression where the bass ascends by a fifth or descends by a fourth—it is necessary to explain its origin, the *mi*-cadence. In one of the latest studies of the subject, Elisabeth Schwind categorized cadences according to theoretical sources from the 15th and 16th centuries under the following categories: "Standardformen", "Sekundfallkadenzen" and "*Mi*-Kadenzen".[256] While the first two categories are bass progressions and correspond to our terms (authentic cadence and tenor cadence respectively), the third one is not; it has to do with a variant in the *tenorizans* progression. *Mi* cadences, also known sometimes as *Phrygian cadences*,[257] are created when a cadence ends on a *mi* note (solmization), that is, when the *tenorizans* progresses from *fa* to *mi*—a progression of a semitone as opposed to a whole tone in normal cadences. Dressler defined this difference using the terms *durae* (hard) for a regular cadence and *molles* (soft) for a *mi-cadence*, referring to the *tenorizans*'s interval of progression (major second or minor second).[258] In a *mi* cadence, in order to be consonant with the *tenorizans*, the *cantizans* loses its "leading tone" quality and progress by a whole tone instead of a semitone.

When adding a third voice above the *tenorizans* of a *mi* cadence (in 15th century terms—*contratenor-altus*), the nature of the cadence does not change (see ex. 3.30a; the *tenorizans* and *cantizans* are in black note-heads, and the third voice is in normal note-head). However, when adding a third voice below a *mi* cadence (in 15th century terms—*contratenor-bassus*), the progression used in authentic
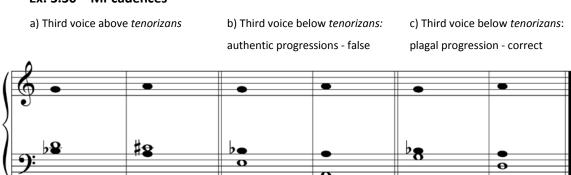
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[256] Schwindt, *Kadenz und Kontrapunkt*, 267. It should be noted that Schwindt's analysis is confined to bass progressions—she does not define rhythmical divisions.

[257] It is true that *mi-cadences* are found often in the third and fourth modes—the Phrygian modes/*mi* modes—but in fact they can be found in any mode, either naturally when making a cadence to a *mi* note, or with the help of accidentals. Therefore, the term Phrygian-cadence might be misleading in connection to *mi*-cadences.

[258] See Gallus Dressler, *Praecepta musicae poeticae*, Caput VIII: 'De constitutione et divisione clausularum.'

cadences is not possible due to the diminished fifth that will occur between the *bassizans* and *tenorizans* (see ex. 3.30b)*.* Therefore, the plagal bass progression was invented; to accommodate the *fa-mi* semitone progression in the *tenorizans* (see ex. 3.30c). There are also other bass progressions that could take place below a *mi* cadence, but the plagal progression is the most prominent.
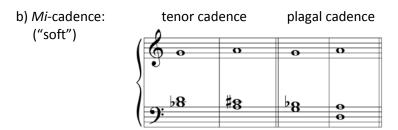
Ex. 3.30 – Mi-cadences

a) Third voice above *tenorizans*   b) Third voice below *tenorizans:*   c) Third voice below *tenorizans*:

                                       authentic progressions - false   plagal progression - correct

In the context of our terminology, both tenor and plagal cadences can be rendered as hard cadences (regular cadences) as well as soft/*mi* cadences.[259] See ex. 3.31 for an example of a tenor and a plagal cadence rendered once as hard cadences (a), and once as soft/*mi* cadences (b). In order to change a hard tenor or plagal cadences into soft/*mi* cadences, one simply has to change the interval in which the *tenorizans* progress (from a "hard" whole tone into a "soft" semitone), and accommodate the other voices. One could see this as "changing the *chroma*" [color] of a cadence.

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[259] Or in Dressler's words: 'Durae clausulae possunt recipere formationem mollium sed non econtra propter semidiapente' (Praecepta musicae poeticae, f.235) ('Hard cadences can receive a soft formation [tenor or plagal bass progressions] but not the contrary, because of the diminished fifth [in authentic progression]'). Clarifications in square brackets were added by the author. See *Praecepta musicae poeticae*, 235. English translation in *Praecepta musicae poëticae = The precepts of poetic music / Gallus Dressler; new critical text, translation, annotations, and indices by Robert Forgács* (Urbana: University of Illinois Press, 2007), 145.

Ex. 3.31 – Regular cadences as opposed to mi-cadences

a) Regular cadence: tenor cadence   plagal cadence
    ("hard")

b) *Mi*-cadence: tenor cadence   plagal cadence
    ("soft")

According to this terminology, as well as examples from Cavalieri's music where the "changing of *chroma*" is very common and freely used (see below 3.2.1.2), a special category for *mi-cadences* is not necessary for our purposes. The details of the "*chroma*" of the individual voices are much less important than the bass's progression. This is generally true for the period around 1600 when modes started to lose their importance and composers had more freedom in the field of chromaticism.

Getting back to the plagal cadence in our model (ex. 3.28), notice that in its two-step version there is an asterisk next to the figure 16. This is because there is no case in Cavalieri's music where it is actually written. This is probably because this cadence is found only in the Lamentations where continuo figures are scarce. However, if the music from the Lamentations were to be written according to the principles of the *Rappresentatione*, the figure 16 would probably be used. A plagal cadence with 4-steps is theoretically possible but cannot be found in Cavalieri's music.

After describing the models, in the following section I will show examples from Cavalieri's music that includes such cadences. In addition, notes on their accompaniment will be made.

One-step cadences mostly appear in the middle of a musical phrase, not at its end. In ex. 3.32 we can see two one-step cadences; the first is authentic and the second is a tenor cadence (see brackets). In the latter we can see that the voice is singing the note implied by the figure (#c'=#6) and it has an ornament sign (*groppolo*). The possible realization of the ornament appears in a separate bar at the end of the

example. The accompaniment is doubling the singing voice on its basic form while the voice is ornamenting. Not too surprisingly, this is similar to the situation found in the accompaniments of the late Renaissance "pseudo monodies" (see above); the accompaniment plays the composition's basic skeleton while the singer is ornamenting.

Ex. 3.32 – *Rappresentatione*, p.II, from no. 1

The two-step authentic cadence is the most common cadence in Cavalieri's *Rappresentatione*; see an example from the music in ex. 3.33. In the realization, notice that the last a' of the second measure is indirectly implied; it must be there in order to prepare the written 11 of the next note. As mentioned briefly above, this is also the most common position of this cadence. The low position (4-3) is sometimes found in polyphonic sections (choruses or instrumental pieces) when the bass is rather high, around and above the note a. In monodies it is much rarer and found only when the bass is high and/or when accompanying low solo voices. Cadences with high position (18-17) are found only twice in the entire *Rappresentatione*, in instrumental rather than vocal sections.[260]

Ex. 3.33 - *Rappresentatione*, p.II, from no. 1

Two-step tenor cadence is also quite a common cadence in the *Rappresentatione*; see a musical example in ex. 3.34. In the *Rappresentatione* such tenor cadences are almost always notated in this

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[260] Cavalieri, *Rappresentatione*, p. VIII-IX, *sinfonia*, and p. XLII, *ritornello secondo*.

exact position (7-6), and this has an effect on the realizations. If the lower voices are fixed by notes and figures, the higher voices have to find their way. In this realization I demonstrate one of the common ways to lead the upper voice in such a cadence—first doubling the lowest note (in this case the b) and then descending a fifth (compare with the realization in the model in ex. 3.28). This voice leading is a consequence of having only the lower voices as given information, as opposed to having the outer voices fixed and just filling in some inner voices, as commonly done when playing continuo in general. This might be the case if such cadences were written in high positions using 14-13 instead of 7-6; such cases are however rather rare. In the *Rappresentatione* there is only one such case (in an instrumental section)[261] and in the Lamentations it can be found occasionally in choruses, rarely in duets, and never in monodies. The fact that tenor cadences are almost always in the low position of 6 and not in the high position of 13 is not surprising; both in music and in counterpoint treatises of the 16th century the distance between the *tenorizans* and *cantizans* in authentic as well as in tenor cadence is almost always 6 rather than 13. For our purposes, we are interested in its implications on the continuo realization.

Ex. 3.34 – *Rappresentatione*, p.IIII, from no. 3

Interestingly, four-step tenor cadences are not found in monodies in the *Rappresentatione*, only in polyphonic sections (choruses or instrumental music). In the Lamentations it can be found both in monodies and polyphonic sections. See ex. 3.35 for a four-step tenor cadence in a chorus from the *Rappresentatione*. Notice how the voice crossings (see crossing lines) are indifferent to the accompaniment; this is some of the information that gets lost when playing polyphonic music on one instrument. Ex. 3.36 presents a monody from the Lamentations with a four-step tenor cadence. As this is a bass monody, it is originally notated with only one line that has text for the singer as well as basso continuo figures for the accompanist (see facsimile of this section in ex. 3.3). In both examples (ex. 3.35 and 3.36) the four-step tenor cadence has only three figures and their rhythmical division is not

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[261] Ibid., p. VIII, *sinfonia*.

completely clear. A clearer notation would have divided the bass into four parts and used four consecutive figures: ♯6-7-7-♯6 (as in the model above ex. 3.28). However, this cadential *cantizans* rhythm (short, long, short) is so common in 16th century music that there is no need to meticulously notate it time and again. The scribe of the Lamentations, while probably looking for a simple way to notate it, even wrote actual notes instead of figures at some points for this kind of cadences (e.g. ex. 3.4b). As will be shown below, in further chromatic variations of the four-part cadence there will be a need to notate every step, as other figures besides those that represent the *cantizans* need to be taken into account.

Ex. 3.35 – *Rappresentatione*, p.II, from no. 2

Ex. 3.36 – *Lamentations*, f.19, from no. 6

An example of two-step plagal cadence was presented above in ex. 3.17. There, one chorus and one monody proved to use a similar harmonic progression. In the monody, a two-step plagal cadence, which included the ninth and then the sixth, was used twice (bars 3 and 6). The efficient continuo figuration of the Lamentations omits the ninth, as it is found in the composition, and the same goes for the sharpening of the sixth, that can be seen only in the polyphonic version. The sharpening of the sixth is supported also by Bianciardi in his short continuo treatise; he writes that if a sixth were to be used when the bass ascends by a fifth (or descends by a fourth) it should be a major sixth.[262]

3.2.1.2 Variants

In some cases, further variants can be found in two and four-steps authentic cadences. In four-step cadences the variations are based on the location of the *tenorizans* on the second step of the cadence. See ex. 3.37 for a model of three possible positions of the *tenorizans* on the second step: a) stays in its place, b) goes to the lower neighboring note and thus doubles the fourth of the *cantizans* (creating the figures $\frac{11}{4}$), and c) goes to the upper neighboring note; to the sixth (creating the figures $\frac{11}{6}$). Arnold named these different formulas with the letters A, B, and C.[263]

Ex. 3.37 – Variations model of four-step cadences

A similar procedure can be made on the two-step cadence. This will produce a cadence that instead of $\frac{5}{4} - \frac{5}{3}$ will have $\frac{6}{4} - \frac{5}{3}$. This variant is not so important in the music of Cavalieri or his contemporaries, but will become prominent towards the middle of the 17th century.[264] This $\frac{6}{4}$ harmony should not be confused with the suspended and passing $\frac{6}{4}$ that will be presented below.

See in ex. 3.38 a demonstration of a four-step cadence where the *tenorizans* does not seem to move during the cadence (in this case the note a). Notice how the accompaniment is obliged to double the

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[262] Bianciardi, *Breve Regola*.
[263] Arnold, *The Art of Accompaniment*, 49.
[264] In Cavalieri's music, such two-step cadence is found in the *Rappresentatione* only once in a monody (no. 89, second bar), and three times in choruses (in nos. 69, 74, and 79).

voice's pitch and movement accurately. As discussed above, although the rhythmical division of the figures is not completely clear, this common cadential formula cannot be read in a different way.
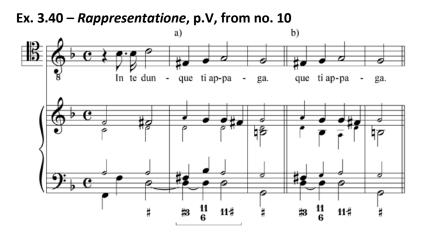
See ex. 3.39 for a cadence based on the second variant of the model presented above (ex.3.37b) where the *tenorizans* doubles the *cantizans*'s fourth (creating the figures $^{11}_{4}$; see penultimate bar). In order to follow the figures and avoid octave parallels between the solo voice and the tenor of the realizations, the former must leap up after touching the fourth (tenor voice of the realization: d to a). This leap is very common in the polyphonic fabric of such cadences. Another thing that dictates the voices' positions in the realization is the sharp sign at the end, which that represents exactly a tenth (♯=10♯); this forces the top voice to take it. If this notation was not so specific about the exact position of that note, the last chord could have been taken with a lower position (that is, ♯3 and not ♯=10♯). In the triple section in the beginning of the example there is a demonstration of the meticulous differentiation between a sixth in high position (13) and a sixth in low position (6). This forces the tenor of the realization to remain close to the bass, and thus, the voices of the realization are spread more or less equally between the hands, a distribution which differs significantly from later continuo practices (more about that below)

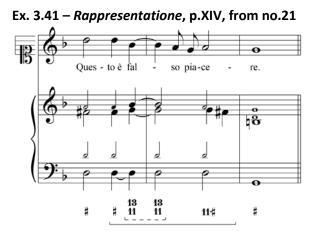**Ex. 3.38 – *Rappresentatione*, p.IIII, from no. 3**

Ex. 3.39 – *Rappresentatione*, p.XXIX, from no. 67

See ex. 3.40 for a cadence based on the third variant of the model presented above (ex.3.37c) where the *tenorizans* goes to the sixth (creating the figures $\frac{11}{6}$). Notice how the accurate positions are expressed in the figures and force a rather specific solution. I suggest two ways of realizing it: a) following the figures freely, b) following the figures but doubling the tenor line (the solo voice) in the tenor line of the realization; the two realizations seem equally legitimate.

Ex. 3.40 – *Rappresentatione*, p.V, from no. 10

See ex. 3.41 for another cadence based on the same model (with the *tenorizans* going up to the sixth) but in a higher position, with the figuration $\frac{13}{11}$. Here, the cadence's second step is prolonged by one extra minim, but the nature of the cadence does not change much.

Ex. 3.41 – *Rappresentatione*, p.XIV, from no.21

In the Lamentations, where chromatism is often used to render the dark texts, chromatic versions of the tenor-cadence are introduced. See ex. 3.42 for the model of the chromatic variations of the two and four-step cadences. The variations are based on simple alterations of the *chroma* of the *tenorizans* and *cantizans*. As these chromatic variations are found only in the Lamentations, the notation of the four-step version in the model was adapted to the *Rappresentatione*'s standards. Examples of these cadences in their original notation can be seen in ex. 3.3 (second measure and last measure) and ex. 3.4.

Ex. 3.42 – Models of the chromatic variation in tenor cadences
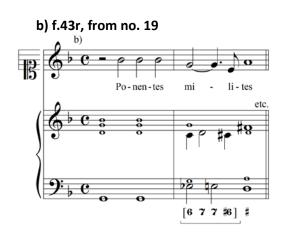

See ex. 3.43 for a chromatic two-step cadence in a duet from the Lamentations. In the accompaniment, although there are no figures whatsoever, there is not much to add when simply playing the three written parts; the contrapuntal information is in the score.

Ex. 3.43 – *Lamentations***, f.35, from no. 12**

See ex. 3.44 for two different sections that have both chromatic four-step tenor cadences. Interestingly, they are notated in two different ways; with figures (a), and with written notes above the bass (b) (see original in ex. 3.4).

Ex. 3.44 – *Lamentations*
a) f.21v-22, from no.5   **b) f.43r, from no. 19**

3.2.1.3 The seventh

Cavalieri's music features two prominent yet essentially different ways of having a seventh in the authentic four-step cadence. One is contrapuntal and the second is more ornamental. However, as both include the figure 7 (or 14 one octave higher) they will be described here side by side.

The first kind of seventh is purely contrapuntal and found at the beginning of a cadence as a prepared dissonance. This kind is rather common and can be found in almost every piece of polyphonic music from the 16th to the 18th centuries. See the model of such seventh in ex. 3.45a. The second, more ornamental kind of seventh appears at the last step of the cadence, thereby allowing the part that takes it to approach the final chord's third by step. Interestingly, this seventh can be approached in two ways, either by a leap from below as an unprepared "wrong" dissonance (ex. 3.45b[1]), or from above as a transitional "correct" dissonance (ex. 3.45b[2]).

The unprepared seventh at the last step of the cadence (ex. 3.45b[1]) was discussed briefly above when presenting untraditional *seconda prattica* contrapuntal elements found in the *Rappresentatione*. As mentioned, there can be a distinction between a strictly ornamental kind which is melismatic (that is, that could be added by the performer as an ornament) and a compositional one which is syllabic. This unprepared seventh can also be found in the music of Cavalieri's colleagues; it is very common for example in the accompaniments of the pieces in Caccini's *Nuove Musiche* (1602), where it is used in practically every piece.[265]

Ex. 3.45 – Model of cadences with an additional seventh

The transitional ending seventh—the "correct" form—will become so standardized towards the middle of the 17th century that it will become an inseparable part of a cadence's definition. It is found without

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[265] In Caccini's music it appears mostly in its high position (14).

exceptions in the important Italian continuo treatises of the second half of the 17th century, namely the writings of Penna, Bismantova, and the Bologna E.25 manuscript.[266]

For the first kind of seventh, the traditional prepared dissonance at the beginning of the cadence, see ex. 3.46 – 3.48.

In ex. 3.46 we can see a duet from the Lamentations with a short sequence of two such cadences. For a realization of the bass, simply following the composed parts is a good starting point. However, the sharp sign on the bass in the middle of the sequence forces us to add at least one more inner voice, as can be seen in the suggested realization.

Ex. 3.46 – *Lamentations*, f.14v-15r, from no. 3c

In ex. 3.47 we can see a cadence with the prepared seventh in a monody from the Lamentations. The cadence (see bracket) is recognizable when deducting the information from the voice (makes a seventh on the first step—c' above a d in the bass), the figures in the continuo, the tied bass technique that asks for a change on the second step, and the written-out fourth (the note g) on the cadence's second step (see the facsimile in ex. 3.47b). When taking into account all of this information there are not many possibilities for the realization. Furthermore, notice the interesting addition of the lower bass octave on the bass's penultimate note.

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[266] Lorenzo Penna, *Li primi albori musicali per li principianti dell musica figurata* (Bologna, 1672); Bartolomeo Bismantova, *Compendio musicale* (Ferrara, 1677); Anonym manuscript, *Regole di canto figurato, contrappunto, d'accompagnare*, I-Bc, MS.E.25.

Ex. 3.47 – *Lamentations*, **f.10r, from no. 2a**

a)

b)

In ex. 3.48 we can see a cadence with the prepared seventh in a monody from the *Rappresentatione*. This cadence (see brackets) is an expressive "modern" moment based on the traditional progression; the singing voice, instead of singing until the *finalis*—the end of the cadence, stops on the penultimate note of the model.[267] The basso continuo's detailed figures and rhythmic notation forces us to double the voice at pitch in its exact rhythm (the figures 7 and then ♭6). The distinction between major third (♯3) at the beginning of the cadence and a major tenth (♯=10♯) at its end creates a very specific voice leading for the realizations.

Ex. 3.48 – *Rappresentatione*, **p.VI, from no. 14**

The second kind of seventh, the ending one (model in ex. 3.45b^1 and b^2), can be seen in context in ex. 3.49 - 3.53.

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[267] This would have been labeled by Bernhard as an 'Abruptio'; see *Die Kompositionslehre*, cap. 22.

In ex. 3.49 we can see a transitional ending seventh in a duet from the Lamentations; the seventh (the note g in this case) is found in the second voice on the last step of what could be interpreted as a four-step cadence (see bracket). In this case, similar to the case in ex. 3.46 above, playing only the three composed parts is not enough; a fourth part is suggested by the figures 11-#10. These notes implied by the figures are an obligatory component of the cadence (namely, the *cantizans*) and would have to be added in any case.

Ex. 3.49 – ***Lamentations*, f.26v, from no. 7d**

In ex. 3.50 we can see a transitional ending seventh in an instrumental ritornello from the *Rappresentatione*. This is a two-step cadence (see bracket) where the last step is divided in two, and the seventh is found on the very last step. The basso continuo is notated carefully with the tied-bass technique and accurately expresses the score's polyphony. The harmony with the figures $\frac{13}{12}$ will be explained below and categorized under the term *preparamento alla cadenza*.

Ex. 3.50 – *Rappresentatione*, p.III, from no. 2

In ex. 3.51 we can see a transitional ending seventh in an accompaniment of a monody from the *Rappresentatione*. The cadence's four steps (see brackets) are not rhythmically equal; the first two steps are of semi-minima while the last two are of minima. The last step is further divided in two, and the transitional seventh is found on the very last step. As opposed to the above examples where the seventh formed part of the composition and merely represented again in the basso continuo figuration, here the seventh is found exclusively in the figuration, that is, only in the accompaniment. Compositionally, this example shows a clear textual and musical connection; the words 'e i passi al Paradiso' ('steps towards Paradise') are rendered in music using an ascending melody highlighted by a long d''.

Ex. 3.51 – *Rappresentatione*, p.XXII, from no. 52

In ex. 3.52 we can see two ending sevenths in a monody from the *Rappresentatione*; the first is represented both by the voice and by the figuration, and the second only by the figuration. The first part of the example was shown above in ex. 3.20 where the abrupt voice line and chromaticism on the word
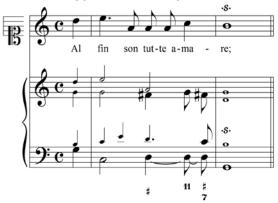
"affetti" were discussed. Here we focus on the two sevenths; the first one is accompanying the voice, which approaches the seventh "wrongly" from below (leaps into an unprepared dissonance), and the second one leaves more place for the player's decision. In this realization I chose once more to use the leap from below (see the tenor line of the realization), but a transitional seventh from above (from the note d') is equally possible.

Ex. 3.52 – *Rappresentatione*, p.IIII, from no. 3

In ex. 3.53 we can see another example of a concluding seventh in a monody from the *Rappresentatione*. Ignoring the figuration for a moment, this seventh resembles other ending sevenths approached from below, as shown in some of the examples above. Surprisingly and untypically, the basso continuo's figuration is not compatible with the voice in this case; the 7 figure is found one eight-note later than the seventh in the voice (the note c''), as well as implying a note an octave lower (7 instead of 14). Two approaches could be taken in this case. The first one is that the continuo's notation might be wrong; it could be argued that the rhythmical division of this four-step cadence should have been a standard one (having the bass divided into: eight-note, quarter-note, eight-note) as opposed to the existing rather untypical progression. This will solve the rhythmical incompatibility and normalize the cadence. It will not however solve the position incompatibility (7 instead of 14). The second approach will be to refer to the sung text and appreciate the two harsh dissonances that occur simultaneously against the bass (the seventh in the voice together with the 11 in the accompaniment) and see it as a special rendering of the words 'Al fin son tutte amare' ('eventually all is bitter').

Ex. 3.53 – *Rappresentatione*, p.XV, from no. 23

To sum up the addition of the seventh in cadences: the two kinds of seventh, the prepared contrapuntal one and the ending ornamental one, are found often in Cavalieri's music, and are specifically called for in the accompaniment. The concluding seventh can be also independent of the voice and appear exclusively in the accompaniment. The two possibilities of the concluding sevenths—the "wrong" one from below and the "correct" transitional one from above—are equally common.

3.2.1.4 Preparamento

When looking at the *seconda prattica* elements in the monodies of the *Rappresentatione* (chapter 3.1.3.3 above) we mentioned a phenomenon called *preparamento alla cadenza*. There we saw how a dissonant note in the melody can be often explained as an anticipating note before a cadence. Here we will suggest a possible interpretation for the complete contrapuntal progression of the phenomenon along with the way it may be accompanied. This will be possible thanks to Cavalieri's detailed notation which, unlike most musical sources, gives a "solution" along with the "riddle". Not only is Cavalieri's source helpful in reconstructing realizations to such a phenomenon, it is also one of the earliest sources, if not the very earliest, to contain monodies with such contrapuntal elements. The *preparamento alla cadenza* is one of the characteristic features of the early baroque music, and in Cavalieri's music it is presented in its most basic form.

Although the phenomenon can be seen in music from 1600 onwards, it is found in continuo and theory sources only towards the end of the 17th century. While in some sources the phenomenon can be seen in music examples (e.g. Bologna E. 25)[268] the term *preparamento* is found only in the 1677 *Compendio Musicale* of Bismantova, where two music examples are titled "*Preparamento alla Cadenza*" and "*Altri Preparamenti* alla *Cadenza*".[269] See ex. 3.54 for a modern transcription of Bismantova's two examples.

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[268] Anonymus, *Regole di canto figurato, contrappunto, d'accompagnare,* I-Bc Ms. E. 25, pp. 114-115.
[269] Bismantova, *Compendio musicale*, [79-80].

Although his treatise and terms are much later than the period we are dealing with, it seems that what he presents is, with few reservations, surprisingly relevant for early 17th-century.

In our days, the phenomenon was examined by Thérèse de Goede, who collected many segments from early 17th-century vocal music with *preparamento*, supplying realizations and explanations.[270] Instead of the term *preparamento*, she used Christoph Bernhard's term *cadentia duriuscala*.[271] However, neither Bernhard's textual explanation nor his musical example (see in ex. 3.55) clearly refer to our *preparamento*, or to the examples supplied by de Goede.[272] Bernhard's use of the term *duriuscala* (hard) suggests, like similar terms (e.g. the *saltus duriusculus* that was mentioned above in 3.1.3.3), a general description of an irregular untraditional progression, rather than explaining a specific phenomenon. Moreover, as opposed to Bismantova, Bernhard refers to a compositional aspect (namely, the relation between a melody and a bass) and not to the accompaniment of such a progression. Therefore, I find Bismantova's term more suitable for our needs in terms of contrapuntal essence and in its reference to accompaniment.

Ex. 3.54 – B. Bismantova, *Compendio musicale* (Ferrara, 1677); transcription.

a) "Preparamento alla Cadenza", p. [79]

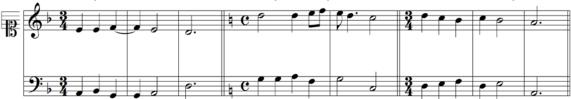b) "Altri Preparamenti alla Cadenza", p. [80]

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[270] Thérèse de Goede, "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, no. 2 (London: Oxford University Press, 2005): 233-250.

[271] Bernhard, *Die Kompositionslehre*, 82.

[272] See Bernhard's explanation in its original German along with an English translation in Goede, "From dissonance to note-cluster," 238.

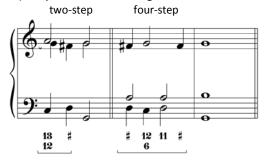**Ex. 3.55 – Examples for *cadentia duriuscala* by Christoph Bernhard, "Tractatus…", Cap. 34.**

Like Bismantova, we will also differentiate between two kinds of *preparamento* when trying to define the phenomenon: (a) **preceding preparamento**, and (b) **preparamento during a cadence**; see models in ex. 3.56 . The two kinds are more or less equivalent to Bismantova's *preparamento alla cadenza* and *altri preparamento alla cadenza* (ex. 3.54, a and b respectively; more explanations below). Like the models of cadences above (ex. 3.28), the model of the *preparamento* is presented with the help of the *Rappresentatione*'s notation, figures, and common positions. The model is in a minor mode but the phenomenon is equally common in a major mode.

Ex. 3.56 – Models of the two kinds of *preparamento alla cadenza*
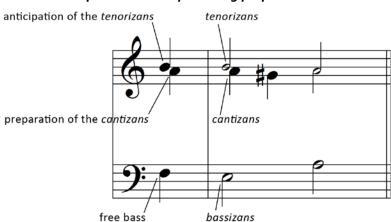
a) *Preceding preparamento*

b) *Preparamento during a cadence*

two-step   four-step

The **preceding preparamento** could be seen as an "upbeat" before a two-step cadence, and in accordance with its name it contains the preparation of the cadence's dissonance (the dissonance of the *cantizans* clause). If the cadence itself is considered as a penultimate step to an end of a musical sentence, the *preceding preparamento* is an *antepenultimate* step. This step could be seen in modern

eyes as a "sub-dominant" moment, in most cases on the 6th and/or 4th degrees before reaching the "dominant" on the 5th degree.[273] The *preceding preparamento* contains three main components, see ex. 3.57: 1) the voice which anticipates the *tenorizans* and is most commonly the solo voice (in this case the note b'), 2) the voice which prepares the dissonance of the *cantizans* (in this case the note a'), and 3) the bass, which can be on different degrees (in the case of this example, the 6th degree). The theoretical challenge in this phenomenon is to explain the dissonant fourth that occurs between the anticipating component and the bass in cases where it is on the 6th degree (in ex. 3.56a and 3.57—the b' in the upper voice against the f in the bass). When the 6th degree is major this dissonance is a fourth, but when the 6th degree is minor this dissonance is a rather harsh augmented fourth (as in the examples).[274]

Ex. 3.57 – Components of the *preceding preparamento*

There are several possible **origins** for that dissonance. In ex. 3.58 we can see how it can take place in common counterpoint in the second half of the 16th century: a) a dissonance created due to an accented passing note (*transitus irregularis)*, b) a dissonance created with a standard suspension (see asterisks). These two possibilities allowed such dissonance to take place in late Renaissance music, before the first *preceding preparamento* was introduced in music.

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[273] In some cases a similar progression can occur but stop on the "dominant"; in modern terms it will be regarded as a half-cadence (example below).

[274] In modern terms an easier distinction would be minor keys as opposed to major keys, where the 6th degree is minor or major respectively. This however cannot be the case in music around 1600 where there are several minor modes, of which some do not have the minor 6th degree and there is some flexibility in the matter (e.g. the first and second mode).
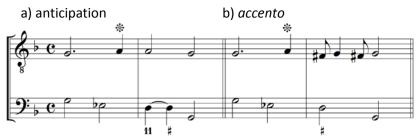
Ex. 3.58 – Contrapuntal origin of the *preparamento*'s dissonance:

a) Accented passing note
   [Music example by the author]

b) Suspended dissonance
   [Except from Palestrina, "Missa Jam Christus astra ascenderat", last bars of the "crucifixus".

Another possible origin for the *preparamento's* dissonance could have been drawn from performance practice. In ex. 3.59 we can see how widely used ornaments can cause such dissonance: a) anticipation, and b) *accento*. This is in accordance with Bernhard's explanations of some of the unusual and daring figures found in music; he comments that such figures might have originated in the performance practice of good singers, who slightly altered the written music and thus created new elegant figures.[275] A later reference to the same dissonance in the context of cadences is made by Muffat in his *Regulae concentuum partiturae* (1699); he refers to this dissonance as *quarta Italica* and explains it as a repeated note which is a consonance a step before and a step after it occurs, and arises from the movement of the bass (see Muffat's examples in ex. 3.60).[276]

Ex. 3.59 – Performance practice based origins of the *preparamento*'s dissonance:

a) anticipation

b) *accento*

Ex. 3.60 – Muffat's examples for *quarta Italica*, p.16

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[275] Bernhard, *Die Kompositionslehre*, 147. Original German along with an English translation is found in Goede, "From dissonance to note-cluster," 238.

[276] Georg Muffat, *Regulae concentuum partiturae* (1699), 16.

The examples found in the model (ex. 3.56a) with the bass on the 6th or/and the 4th degree are the basic and most common forms of this phenomenon. Otherwise, Cavalieri's music contains several examples of *preparamento* on the augmented 4th degree and on the 3rd degree, but in slightly later music there are many examples of highly developed variations of the phenomenon.[277]

Since this phenomenon is based on repeated notes in the upper voices while the bass is moving, the figuration of the *preparamento* might be confusing. The two upper notes on the cadence ($\frac{12}{11}$ in high position) are presented with different figures on each bass note: if it is on the 6rd degree $\frac{11}{10}$ and if it is on the 4th degree $\frac{13}{12}$. It should also be noted that the voice's position could be different; instead of having $\frac{11}{10}$ and $\frac{13}{12}$ it could be $\frac{10}{4}$ and $\frac{12}{6}$, or $\frac{4}{3}$ and $\frac{6}{5}$. As can be seen in ex. 3.56a, when the bass is on the 6th degree the figure 10 is in square bracket. This is so because Cavalieri usually does not write more than two figures together. In fact, there is only one place in the entire *Rappresentatione* where three figures are employed, and it is exactly on such a case (see below). The figure 10 is absent from the notation for good reason; it is indirectly implied by the counterpoint. This note must be there in order to prepare the dissonance that comes on the next step (the 10 will become 11). But if this is not enough, the unique example with three figures confirms it. In other words, even in Cavalieri's notation the component that prepares the dissonance of the *cantizans* (see again ex. 3.57) is not always figured. This point was missed by Arnold, the only writer who took a close look at Cavalieri's figuration, and led him to suggest a questionable realization (see below). Two figures are not enough to notate this phenomenon because Cavalieri's *preparamento* always seem to be in no less than four voices (see model in ex. 3.56). *Preparamento* with a contrapuntal frame of four voices includes three irregular notes above the bass, which requires three figures according to the *Rappresentatione*'s notation policy. Since this was only done once (due to whatever reason), the notation of the *preceding preparamento* is always partial, and therefore the phenomenon must be recognized in order to reconstruct its accompaniment. In other words, analyzing the *preparamento* phenomenon is not only necessary for theoretical understanding, it is essential for correct realizations in Cavalieri's music and even more so in the music of his colleagues.

The **preparamento during a cadence** is slightly simpler to explain; it is a cadence of two or four steps where the bass is moving during the cadence. It could be said that this *preparamento* is simply a cadence with bass variations. See in ex. 3.56b a two-step cadence where the bass starts a tone lower than it should (c instead of d). The following cadence is a four-step cadence where the bass, instead of

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[277] Extended and different kinds of *preparamento* can be found later in the century in both vocal and instrumental music. See examples in Goede, "From dissonance to note-cluster," 242-243.

staying on the *bassizans* (d), touches a lower tone on the second step of the cadence (the c). In both cases, all voices except the bass act normally; it is only the variation in the bass that creates the dissonances. The *preparmaneto* on two-step cadence is found in Bismantova's *compendio* just before his cited above examples; it is titled '*Cadenza rotta di 5ᵃ e 6ᵃ*' ('Broken cadence [two-step cadence][278] with a fifth and sixth').[279] In fact, such *preparmaneto* are very common and can already be found in music from around 1500.[280] The *preparmaneto* on four-step cadence is more or less equivalent to Bismantova's *altri preparamento alla cadenza* (ex. 3.54b) where a normal four-step cadence becomes special thanks to a movement in the bass. Gasparini also showed something similar under the term *cadenze diminute*.[281]

As in the *preceding preparamento*, here too different bass notes and different position could be found in music.[282] Moreover, it is possible to see an overlap between the two kinds of *preparamento*; for example, if we ignore the first step in the four-step cadence in ex. 3.56b, we will see a *preceding preparamento* on the 4ᵗʰ degree. The main difference between the *preceding preparamento* and the *preparamento during a cadence* is that the first is more of a free form that can be easily extended and varied while the latter is a part of a very strong cadential formula.

In the following section examples of *preparamento* from Cavalieri's music will be presented. In all the examples, the *preparamento* is marked with a small bracket.

See a *preceding preparamento* on the 6ᵗʰ degree ex. 3.61. This is the unique case, already mentioned above, of three figures one on top of the other; the figure 10 (the note e' in this case) can be considered as superfluous as it must be there in order to prepare the approaching dissonance (the 11 on the last bar). As can be seen in the example, having these three figures does not leave a lot of room for other solutions; four voices are basically written-out—the bass and the three figures. Also, the low position figures (♯3) in the two last bars are a restraining factor in terms of voice leading. Another interesting issue concerning this example is the tuning. This is the only authentic cadence to E in the entire *Rappresentaitone*, and as mentioned above (3.1.3.2) the one-time appearance of the note d♯. If considering meantone tuning of 12-keys-per-octave with Eb for the rest of the piece, the clearly indicated d♯ would be out of tune. This could well have been the intention for this section, sung by

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[278] See table above with historical terminology of cadence.
[279] Bismantova, *Compendio musicale*, [79].
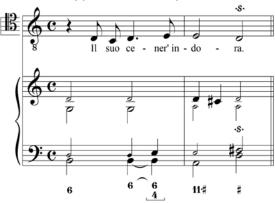[280] E.g. see Missa Da Pacem (attributed to Josquin Desprez), where such a cadence is commonly used.
[281] Francesco Gasparini, *L'armonico pratico al cimbalo* (Bologna, 1708), 31.
[282] See further models of different variation found in music of the 17ᵗʰ and 18ᵗʰ century in Johannes Menke, "Die Familie der cadenza doppia," *Zeitschrift der Gesellschaft für Musiktheorie*, no. 8/3 (Olms: 2011), 395.

anima dannate (the damned soul) to the text 'crudel, crudel peccato', since the few other spots with notes "out of the meantone" are sung by this character as well.

Ex. 3.61 – *Rappresentatione*, p. XXIX, from no. 69

See in ex. 3.62 another *preceding preparamento*, this time on the natural 6th degree. The *preparamento* chord is figured with the confusing figuration of $\frac{6}{4}$. We already explained that the figure 10 is missing but must be there (the note d') in order to prepare the cadence's dissonance. Here the dissonant note (the e) is approached by step, as opposed to the above example (and to Muffat's explanation of the *quarta italica*) where the dissonant note was a repeated note which received a different meaning due to the bass's movement. Interestingly, this dissonant note appears in the voice one eighth-note later than in the accompaniment. This supports the concept of having an accompaniment that plays the skeleton of the composition below a singer that has a slightly more free and ornamented version. An interesting detail concerning the notation is the tie between the two 6 figures, written to insure that the note g would not be repeated when the e is struck. As a final comment, it should be noted that, in order to respect Cavalieri's rule of #=#10, at least one more voice needs to be added to the realization. This was not done here, but adding more voices at the cadence is something that can be seen often in contemporaneous solo keyboard music and would go along with the fact that there is no source whatsoever that asks for a consistent number of voices in realizations (see above 2.1.2).
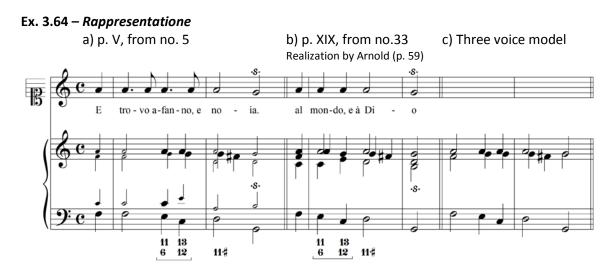
Ex. 3.62 – *Rappresentatione*, p. X, from no. 17

See in ex. 3.63 a *preceding preparamento* on the 4th degree (see bracket). The *preparamento* is figured only with a 6, but just like in the former example, this is not enough. The 6 is the component which anticipate the *tenorizans* (the e), and the missing component is the one which prepares the dissonance of the *cantizans* (the d'). Where this to be fully figured, the figure 12 should have been added, but just like the above examples, this necessary note is not mentioned. In addition, it should be pointed out that this 12 (an octave plus a fifth) is a dissonance as well in this context (because of the 6) and therefore it, too, should be prepared. This is easily done as the chord beforehand permits it (see the asterisks for dissonances and arrows for their preparation). Besides the *preparamento*, this example also demonstrates how the specific figuration leads the careful reader into a fine voice leading, where the voices are divided equally between the hands. The factor that dictates that is the specific positions of the figures: the high figures of ♯(=♯10) and 11 at the beginning and ending are surrounding low figures of 6 and 3♯.

Ex. 3.63 – *Rappresentatione*, p. XXXII, from no. [76]

See in ex. 3.64 examples of *preceding preparamento* on the 6th and 4th degrees: a) example with realization, b) a similar example, but with a realization by Arnold, c) the three voice model. In (a) we see that the anticipation component (the note a') is repeated before and after the *preparamento,* this was seen in ex. 3.61 and in Muffat's explanation. The first chord of the *preparamento* is figured only with $\frac{11}{6}$ but as explained above the 10 (the note g') should be added as well. In (b) we see an almost identical phrase but with a realization by Arnold,[283] where he did not add the figure 10 (the note g') in the first chord of *preparamento*. The outcome is a chord which is questionably legitimate in this music's musical language and context. In (c) we can see the three-voice model of this phenomenon for comparison. However, as mentioned above, according to the figures, Cavalieri's *preparamenti* are always implied to be with at least four voices.
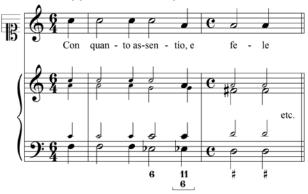
Ex. 3.64 – *Rappresentatione*

a) p. V, from no. 5   b) p. XIX, from no.33   c) Three voice model
                                        Realization by Arnold (p. 59)

See in ex. 3.65 a *preceding preparamento* on the 6th degree that does not lead into a regular cadence but into a so-called "half-cadence" (that is, stops on the "dominant", the d-major chord in this case). Since there is no dissonance on the cadence that must be prepared, there is no contrapuntal obligation to add the 10 as in the previous examples. However, apart from this fact, all the other factors (the bass's progression, the anticipating note, and the figuration) suggest that this is a *preparamento* and therefore the figure 10 (the note g') should probably be added. Without this note, there will be a chord with only a 6 and an augmented 11; such a chord, similar to the one suggested by Arnold above (ex. 3.64b), cannot be found elsewhere in this musical language. This is in contradistinction to the chord with the additional 10 that can be found very often, and is one of the distinguished features of the "new music" of around 1600.
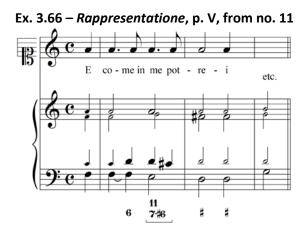
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[283] Arnold, *The Art of Accompaniment*, 59.

Ex. 3.65 – *Rappresentatione*, p. V, from no. 9

In ex. 3.66, we can see another *preceding preparamento* on the 6th degree that leads into a half-cadence (or at least a cadence without any dissonance). The only difference between this and the previous example (ex. 3.65) is that here there is an additional dissonance on the *preparamento* chord; instead of the normal 6 we have seen until now, this one contains a 7-6. Interestingly, although the 10 is not contrapuntally obligatory, Arnold did use it and our realizations for this section agree note for note.[284]
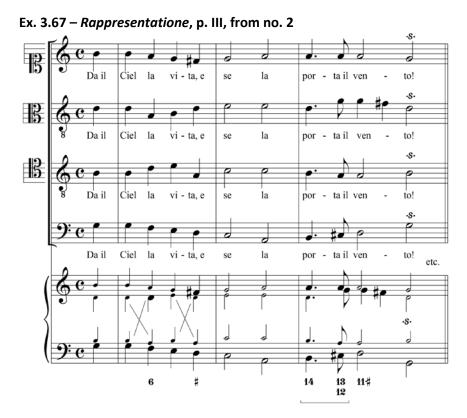
Ex. 3.66 – *Rappresentatione*, p. V, from no. 11

In ex. 3.67 we can see a *preceding preparmaneto* on the 3th and augmented 4th degrees in a chorus. This is the only example of such *preparamento* in the *Rappresentatione*, but in slightly later music it is more common. The four composed voices are supported by the figures; thus the accompaniment in this case could be simply score-playing. Notice that the component that prepares the dissonance only joins in on the second *preparamento* chord (on the c#, with the figure 12). In examples of such a *preparamento* in later music it is possible to find this component already on the first step (that is, $\frac{14}{13}$ or inversions of it).[285] Another interesting detail about this example is the first bar, where following the score with its

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[284] Ibid., 65.

[285] See such examples in Goede, "From dissonance to note-cluster," 243. Notice that Goede does not use compound intervals so if there are figures they are in low position of $\frac{7}{6}$.

intertwining voices (see lines) seems to result in the creation of parallel octaves and fifths. This aspect in relation to accompaniment was mentioned in sources and discussed above in chapter 2.1.

Ex. 3.67 – *Rappresentatione*, **p. III, from no. 2**

Before moving on to examples of the second kind of *preparamento*, we shall summarize the *preceding preparamento.* This progression is built from three main components: apart from the bass that can be on different degrees (most common are the 6th and/or the 4th), there is the part which is normally the written solo and anticipates of the *tenorizans* of the cadence, and the part which prepares the dissonance of the cadence (the *cantizans*). As the bass and the solo voice are written, the voice that should get our attention is the one that prepares the dissonance of the cadence. Whether that voice is written with figures or not, whether it is contrapuntally obligatory or not, it is banded together with the other parts of the phenomenon, and should be included in the accompaniment. A *preceding preparamento* can be recognized if towards the cadence there are untraditional dissonances and especially if the bass is on the 6th degree and creates a fourth with the solo voice just before the cadence. As such a fourth cannot be found in early 17th music without the additional note that prepares the cadence, this should be a sufficient sign that that cadence includes a *preparamento*.

As noted above, the *preparamento during a cadence* is slightly simpler to explain due to the fact that instead of being a free form, it is based on complete cadential formulas.

In ex. 3.68 we can see a *preparamento during a cadence* on a two-step cadence. Instead of reaching the d on the middle of the second measure where the cadence starts, the bass first touches the c and the *preparamento* chord is created (in this case $\frac{13}{12}$). Although we saw the very same chord in some of the above examples, this kind of *preparamento* is significantly different. Instead of being a preparation for a cadence (antepenultimate step), it constitutes the cadence itself and is therefore accented (penultimate step). Concerning the number of voices, in this case the figures do not indicate a fourth voice in addition to the three basic notes of the *preparamento*. This is because a fourth voice would be a simple consonant and therefore would not require further indication (e.g. 10), or because a fourth voice which is not a simple consonant (e.g. 6) would require a third figure. In this suggested realization the 6 (the note a) was added as the fourth voice.

Ex. 3.68 – *Rappresentatione*, p. XIX, from no. 36

In ex. 3.69 we can see a very similar *preparamento during a cadence* on a two-step cadence. This time however it is found in a chorus where the four voices are composed and the continuo figures are supporting the score. Notice how the differentiation between the 13 and 6 helps in creating an equal distribution of the voices between the hands. In later notation the three first chords might have been notated all with the figure 6; such notation might lead a reader into a series of three parallel 6 chords, which would not be completely wrong but less varied. Lastly, this example, unlike previous ones, is in triple meter, but the adaptation from our models is rather straightforward.

Ex. 3.69 – *Rappresentatione*, p. XXVIII, from no. 59

In ex. 3.70 we can see a *preparamento during a cadence* on a four-step cadence. Were the bass to remain on the note A for the entire cadential measure, it would have been a normal four-step cadence (see model in ex. 3.37a). It is only the bass's movement that is responsible for the *preparamento* chord (in this case $\frac{12}{6}$). For the cadence itself, according to the figures, three voices would have sufficed. However, in order to respect the last #(=#10) a higher voice should have been added, resulting in a realization where four voices are distributed nicely between the hands.
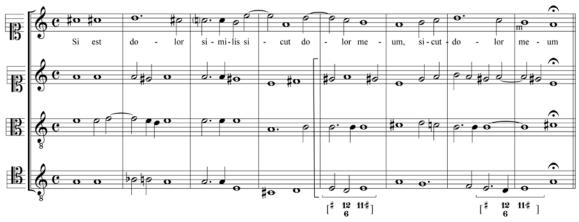
Ex. 3.70 – *Rappresentatione*, p. X, from no. 17

In ex. 3.71 we can see a very similar *preparamento during a cadence* on a four-step cadence. Here however, it is in a context of a composed trio, and uncommonly the *preparamento* figures of $\frac{12}{6}$ are missing. Apart from the different notation, contrapuntally it is basically the same as the previous example. At the beginning of the example there are quite harsh dissonances sung by two singers who represents *piacere* (pleasure) when they try to seduce *anima* (soul) with earthly pleasures.

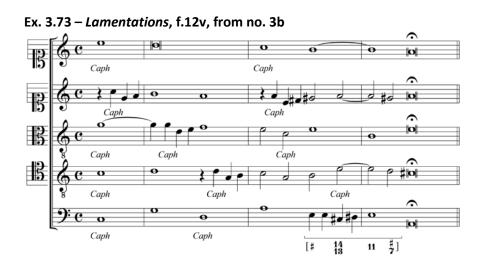**Ex. 3.71 – *Rappresentatione*, p. XVI, from no. 24**

In ex. 3.72 we can see polyphonic examples with two cases of *preparamento during a cadence* on a four-step cadence, taken from Cavalieri's Lamentations. The lowest three voices (marked) in the cadences are similar to the two examples above (ex. 3.70 and 3.71). However, in accordance with the dark text ('if there is a sorrow like unto my sorrow?') there is a very expressive use of counterpoint; the soprano is adding to a rather standard progression a dissonance of a 7th. These two variations, the movement in the bass and the seventh, result in parallel sevenths (bass and sopran) and a very dissonant *preparamento* chord. Setting aside the octave differences, it is a cluster of four consecutive notes(!): a, b, c, and d. A simpler way to analyze this chord is to regard it as a standard four-step cadence with a prepared seventh that its bass happen to move. As in previous examples, it is only the variation of the bass that causes the unusual dissonances.

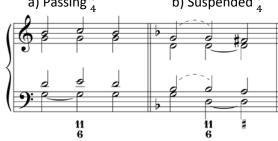**Ex. 3.72 – *Lamentations*, f.38v-39, from no. 15**

In ex. 3.73 we can see another polyphonic example of a *preparamento during a cadence* on a four-step cadence. This time the bass descends not only one step to the fourth degree, as we have already seen in previous examples, but two steps into the third degree. This is the only instance such a progression is found in Cavalieri's music. For such polyphonic passages the scribe of the Lamentations did not supply figures, but were they to be added according to the notation policies of the *Rappresentatione*, this *preparamento* chord would have got the figures $\frac{14}{13}$.

Ex. 3.73 – *Lamentations*, f.12v, from no. 3b

3.2.2 The $\frac{6}{4}$ Harmony

The $\frac{6}{4}$ harmony can be found quite often in Cavalieri's music in polyphonic and monodic sections alike. Like the other phenomena described above, it can appear in several different positions; here the label $\frac{6}{4}$ is a generic term that can represent different positions (similar to standard later continuo figuration that does not include compound intervals). In the *Rappresentatione* it can be spotted thanks to the figures in no less than five different positions: $\frac{6}{4}, \frac{13}{11}, \frac{11}{6}, \frac{13}{4}$, and in one case $\frac{18}{11}$.[286] There are two different uses of the $\frac{6}{4}$ harmony; as a passing harmony, and as a suspended dissonance harmony that must be resolved. See a model of the two uses in ex. 3.74. As in the model, the passing $\frac{6}{4}$ harmony (a) is most commonly found in major modes, while the suspended $\frac{6}{4}$ harmony (b) is found in minor modes, in the context of dark *affetti*. The suspended $\frac{6}{4}$ harmony is created when the bass leaps a fourth downwards while the other voices stay suspended before resolving. As will be demonstrated in the examples, Cavalieri's figuration in the *Rappresentatione* does not leave much room for doubt concerning the realization of these moments.

Ex. 3.74 – Model of the two kinds of $\frac{6}{4}$ harmony

a) Passing $\frac{6}{4}$ b) Suspended $\frac{6}{4}$

Theoretically, the point that should be explained here is the dissonance, i.e. the fourth, as the sixth is a legitimate consonance that can be used at any time without preparation. Muffat discusses exactly this kind of fourth (both in a passing and a suspended $\frac{6}{4}$) under the terms "*quarta consonans*" or "*quarta suavis*" ("consonant fourth" or "sweet fourth").[287] According to him, the fourth in the passing $\frac{6}{4}$ must be approached by step (e.g. 3-4-3 or 3-4-5), and the fourth in the suspended $\frac{6}{4}$ must be prepared. Muffat's explanation is corresponding to Cavalieri's usage of the $\frac{6}{4}$. However, it seems that Cavalieri's usage of the suspended $\frac{6}{4}$ is a tool meant specifically for special expressive moments. Such a usage cannot be traced in the music of other composers later in the 17th century.

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[286] This was mentioned by Arnold as well; *The Art of Accompaniment*, 49.
[287] Muffat, *Regulae,* 8.

In the following section examples of passing $\frac{6}{4}$ from the *Rappresentatione* and Lamentations will be presented.

In ex. 3.75 we can see a chain of three passing $\frac{6}{4}$ in different positions in an instrumental ritornello: $\frac{13}{4}$, $\frac{11}{6}$, and $\frac{6}{4}$. The figuration corresponds exactly to the score. Thus, a player that would have only the figured bass without the other voices would be able to reconstruct, approximately, the skeleton of the score. On the third $\frac{6}{4}$ chord there is an additional foreign note—a ninth (the note a' in the highest voice, see asterisk). This passing dissonance is not reflected in the figures, perhaps because it would have required a third figure on top of the two already present (we saw above the singular example of three figures). Interestingly, a very similar moment is found in Cavalieri's monody from 1589—*Godi turba mortal* (see again ex. 3.1); in bar eight there is a passing $\frac{6}{4}$ in a position of $\frac{11}{6}$, while one of the written-out inner voices passes though the ninth (in that case the e' in the alto part).[288] These two examples, which include the ninth on the passing $\frac{6}{4}$ harmony, suggest that such addition was not too rare, and could be legitimate in a context where gradually descending voices change the harmony over a sustained bass.

Ex. 3.75 – *Rappresentatione*, p. XV, from no. 22[289]

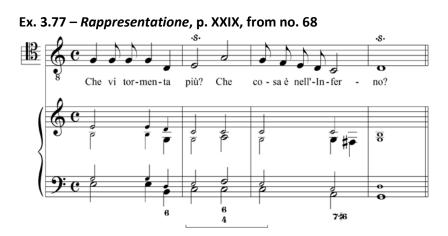[288] The reader should be reminded that the accompaniment of this monody was presented in a written-out four-part score.

[289] This section is repeated again in no. 26 (p. xvii).

In ex. 3.76 we can see a passing $^6_4$ in a monody. See the bracket at the three last bars, where the harmony changes back and forth from a "default" harmony of $^5_3$ that does not require any marking, into a $^6_4$ harmony (in this case in a position of $^{11}_6$). The figures correspond accurately to the position of the singing voice, and thus, asking that the accompaniment will double the voice on its main notes.

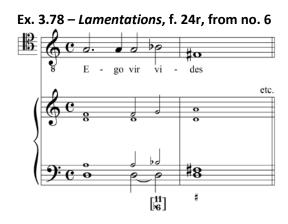**Ex. 3.76 – *Rappresentatione*, p. XXXII, from no. [76]**

In ex. 3.77 we can see another passing $^6_4$ in a monody, this time sung by a tenor voice in a lower position. This rare low position was probably chosen due to the text; the character of the *consiglio* (counsel) is asking the *anime dannate* (damned souls) 'cosa è nell'inferno?' ('what is in hell?'). It is probable that with a more moderate text (in terms of *affetto*) the chord's position would have been $^{11}_6$ rather than $^6_4$. If this is true, this example demonstrates how the figures in the basso continuo, which expresses the position of the harmony, are an integral part of the composition, essential to its artistic and aesthetic aspects, rather than a mere source of dry information concerning the correct harmony.

Ex. 3.77 – *Rappresentatione*, p. XXIX, from no. 68

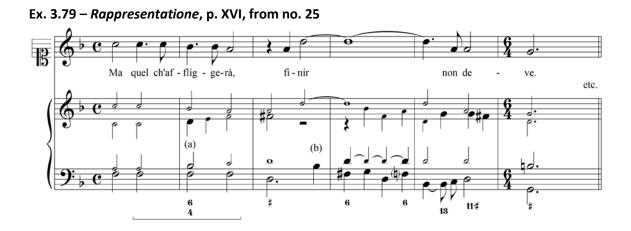In ex. 3.78 we can see an excerpt from a monody in the Lamentations where a passing $^6_4$ is implied by the notation. Although excluding the final ♯ there are no signs or figures, the passing $^6_4$ (in this case in a

position of $\frac{11}{6}$) is deduced from both the voice, and the tied-bass that require a change in harmony. Using the singing tenor voice as our realization's tenor line, we can create highly effective and elegant voice leading for this passage.
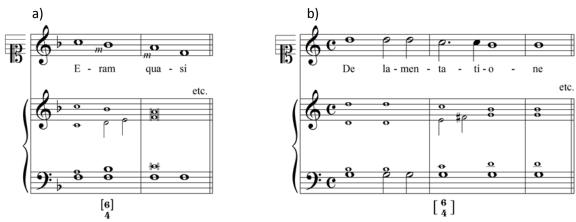
Ex. 3.78 – *Lamentations*, f. 24r, from no. 6

In ex. 3.79 we can see another passing $\frac{6}{4}$ in a monody from the *Rappresentatione* (see (a)). Although these figures are in the lowest possible position, the voice doubles the 4 an octave higher, on the 11 (the note b♭'). At first sight it might seem as a mistake, as if the figures should have been $\frac{11}{6}$ instead of $\frac{6}{4}$. However, if we follow the figures as they are, we discover a very good solution, which includes contrary motion and a natural progression of the individual voices. A complete figuration will demand three figures, but as was mentioned above, this is used only once in the piece. The little passing note between the two chords (e') is not implied by any means but seems appropriate; the solution could work without it as well. In this example I also included three extra bars (starting from (b)) as they contain a vivid and unusual movement in the bass. Such melodic leaps are very typical for canonic imitation. Thus, inspired by sections with imitative accompaniment discussed above such as ex. 3.15 and ex. 3.25 I propose here a realization with simple canonic imitation that still corresponds to the figuration.

Ex. 3.79 – *Rappresentatione*, p. XVI, from no. 25

In ex. 3.80 we can see two opening phrases of monodies from the Lamentations. They are both very similar to the previous example from the *Rappresentatione* (ex. 3.79); the bass is static while the melody progresses in a similar way (5-4-3). The first example (a) is even in the same key as the previous example and has partial figuration (the figure 4); the second example (b) is one tone higher and has no figures whatsoever. For both excerpts I applied the solution found for the above monody from the *Rappresentatione*, and the results seem to be acceptable.

Ex. 3.80 – *Lamentations,* (a) f. 31v, from no. 10, (b) f. 25v, from no. 7

In the following section examples of suspended $\frac{6}{4}$ from the *Rappresentatione* and Lamentations will be presented. This progression often appears in the context of dark texts and *affetti* and was commonly used in madrigals in the second half of the 16th century. In fact, this phenomenon was definitely inherited from the madrigal tradition and survived only for a little while in its monodic version. It seems that out of all the early monodists, Cavalieri used this progression most often (more about that in chapter 4.2.1).

For the first example we shall look once more in Cavalieri's 1589 monody *Godi turba mortal* (see above ex. 3.1). In the first bar we see a fully written-out suspended $\frac{6}{4}$ in the position of $\frac{13}{4}$. This chord is created by the bass's movement; the other voices remain in their places. It might seem obvious in this context, but it is worth noting that the singing solo is part of the polyphonic fabric (which in this case also serves as the accompaniment) and does not contradict it in any way. Although this is less obvious in later monodies with basso continuo, as will be demonstrated, at least in Cavalieri's music this will stay an important principle. On another issue, if we read this score as keyboard accompaniment, there is a good balance in the distribution of the voices between the hands—two voices in each hand.
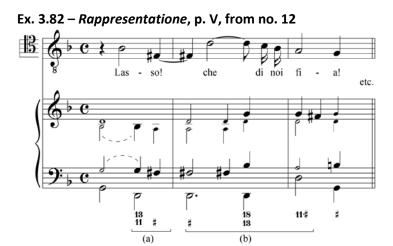
In ex. 3.81 we can see a suspended $\frac{6}{4}$ in a monody from the *Rappresentatione*. The position is $\frac{11}{6}$ and the figures imply that the continuo instruments accurately follow the voice. It could be said that with the help of the notation, Cavalieri is able to preserve the information that was once available only in a full score (compare with the former example ex. 3.1). Here, for extra clarity we even have the 5 figure, which is in fact superfulous. Without the precise figuration we might have chosen to play the resolution of the $\frac{6}{4}$ (an A-major chord) either before or after the voice.[290]

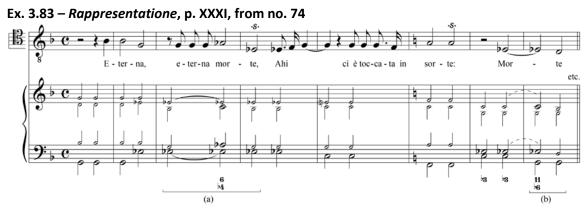**Ex. 3.81 – *Rappresentatione*, p. IIII, from no. 4**

In ex. 3.82 we can see an especially expressive suspended $\frac{6}{4}$ in a monody (see (a)). The melody here, as opposed to the examples discussed above, does not resolves normally by descending a step, but has a very harsh and expressive leap of diminished fourth. Another expressive factor is the lowness of the bass that leads to high figures of $\frac{13}{11}$. These are used in order to serve the hopeless text: 'lasso! che di noi fia!' ('alas! what will become of us!'). Although the tied-bass technique is not used here, it is clear that the D-major harmony must change when the singer sings the f♯; neither before and nor after. In the last two bars (see (b)) there is a four-step cadence with an extended first step (dotted minim instead of a semi-minim) and very specific positions that dictate a rather specific realization.

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[290] In two recordings of the piece, although written clearly by the figures, the A-major chord is played before the resolution of the voice (on the first beat of bar 3 of our example): L'Arpeggiata (Alpha, 2004), track 6; and Sergio Vartolo (Naxos, 1998), track 4.
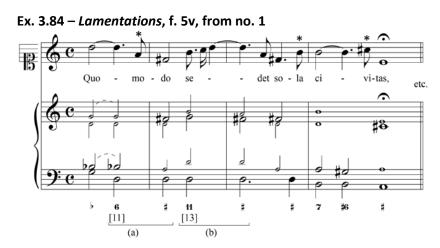
Ex. 3.82 – *Rappresentatione*, p. V, from no. 12

In ex. 3.83 we can see two expressive $^6_4$ harmonies: (a) passing, and (b) suspended. This monody is sung by the character *anima dannate* (the damned soul), and as mentioned above, it is the only character who sings notes which are out of the 12-keys-per-octave meantone system (in this case the note which is "out of the system" is a♭).

Ex. 3.83 – *Rappresentatione*, p. XXXI, from no. 74

After seeing several examples from the *Rappresentatione*, we can conclude that in both passing and suspended $^6_4$ the accompaniment is always in agreement with the voice and should proceed together with it. This might help us in understanding and realizing those places in the Lamentations where the figuration is partial or absent; this will be now demonstrated.

In ex. 3.84 we can see a monody from the Lamentations that seem to include $^6_4$ harmonies. This excerpt was presented above when discussing *seconda prattica* elements in Cavalieri's music (3.1.3.3); there we showed how some irregular intervals could be explained as anticipation notes (see asterisks in this example). Here we will focus on the basso continuo and its realizations. In the first bar (a), in spite of the partial figuration and the confusing anticipation note, it seem that there is a suspended $^6_4$. It is implied by the bass's movement, the figure six, followed by the figure ♯. In accordance to that I added in square

brackets the figure 11, and this is how it would have been probably notated had it appeared in the *Rappresentatione*. This solution corresponds to the dark affect of the text and to similar progressions we saw above. Moreover, having no 11 on that chord would produce a most unusual progression. On the second bar (b) there is a passing $^6_4$. It is implied by the written figure 11 and the unwritten figure of 13 (found in the voice part and added here in square brackets).
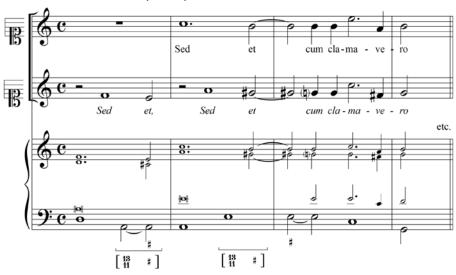
Ex. 3.84 – *Lamentations*, f. 5v, from no. 1

Concerning the aforementioned anticipation notes (see again the asterisks), it should be stressed that these are not part of the contrapuntal skeleton and therefore should not take part in the accompaniment. These irregular dissonances or "foreign" notes should be carefully differentiated from skeletal contrapuntal lines (like the lines building the suspended $^6_4$ model) that must be taken into account. This is an important point as in slightly later music more and more of such "foreign" notes are taking part in the monodies and must be recognized by the accompanist.

In ex. 3.85 we can see two instances of suspended $^6_4$ in a duet from the Lamentations. Although the figuration is partial, the suspended $^6_4$ on the first bar is implied by the voice (who sings a 13), the progression of the bass, the use of the tied-bass technique, and the ♯ on the second bass note. In square brackets, I have shown how the progression would have been notated using the *Rappresentatione*'s notation policies. On the second bar there is another suspended $^6_4$ implied solely by the written voices. Such chains of two or even three suspended $^6_4$ can be found elseware in the Lamentations.[291] Another point that should be mentioned: in the third bar, using tied bass, the scribe made an effort to ensure that the second note would get a minor harmony to assure its concordance with the voices.

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[291] For example, see the different settings for 'O vos omnes' in the Lamentations' manuscript: nos. 3c, 21b, and 26c.

Ex. 3.85 – *Lamentations*, **f.24v, from no. 6**

In ex. 3.86 we can see a monody from the Lamentations with almost no figures. However, after examining examples of passing and suspended $\frac{6}{4}$, the solution seems rather obvious. On the second bar the voice is on the sixth while the bass does not move. We have not seen any example where a part moves from the fifth to the sixth and back above a stationary bass without the accompaniment of a fourth. Therefore, it seems that this is a passing $\frac{6}{4}$ in an $\frac{11}{6}$ position. Towards the last bar the bass descends a fourth while the voice suspends the sixth. We saw in all the above examples that in such cases a fourth is added, and the resolution of the accompaniment must come together with the voice. Therefore, it seems that this is a suspended $\frac{6}{4}$ in a position of $\frac{11}{6}$.

Ex. 3.86 – *Lamentations*, **f. 26r, from no. 7**

To conclude our discussion of phenomena related to the $\frac{6}{4}$ harmony, we can say that, as in the *preparamento alla cadenza*, an acquaintance with the progression is crucial for finding an appropriate accompaniment. Although the *Rappresentatione*'s continuo figuration is more detailed than any other

from this period, the barrier of using only two figures simultaneously leaves some questions unresolved. This issue is even more prevalent in the Lamentations where only one figure is available, and the figuration in general is not consistent. Another important point we noted is the differentiation between skeletal contrapuntal lines and "foreign" notes, which is also a key to finding a realization and understanding the accompaniment.

3.2.3 Additional issues

3.2.3.1 Finalis

In general, when dealing with 16th and 17th century music, there is enough evidence in music and in treatises (counterpoint treatises as well as basso continuo treatises) alike to suggest that every cadence should be followed by a major harmony (that is, on the *finalis*).[292] However, when phrases in minor modes overlap, after every major *finalis*, it is necessary to return to the mode—that is, to replace the major harmony with a minor harmony. Since both in the *Rappresentatione* and the Lamentations there is quite a strict policy of accidentals (every accidental applies only to one note) both in composed lines and continuo figures, in some cases we have detailed information on exactly when and how this transition should take place. There are two main parameters: at what point should the harmony change and whether the bass is sustained or repeated (that is, with or without a tie). Ex. 3.87 contains three examples of such transitions; the moment where the accompaniment changes back to minor is marked with an asterisk. The principle that governs all these transitions from the major *finalis* back to minor is that there must be an agreement between the voice and the accompaniment; they should not contradict each other. If there is a major harmony and the voice in the following section starts on a minor third, the accompaniment should play a minor harmony either before or together with the voice. There are more examples of this phenomenon in the Lamentations, for the simple reason that it is written almost exclusively in minor modes, whereas the *Rappresentatione* is mostly in major ones.

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[292] E.g., Agazzari: 'Tutte l'accadenze, ò mezzane, ò finali, voglion la terza maggiore, e però alcuni non le segnano.'; *Del sonare sopra'l basso*, 6.

Ex. 3.87 a) *Rappresentatione*, p. V, from no. 14

b) *Rappresentatione*, p. V, from

c) *Lamentations*, f.14v-15, from

3.2.3.2 Positions, texture, range etc.

As mentioned several times above, the *Rappresentatione*'s notation is unique in indicating the exact interval that should be played above the bass. Therefore, it is possible to check whether there are preferences for certain positions at certain moments. We already mentioned that in tenor cadences the continuo mostly includes a figuration that represents the *cantizans* with the figures 6, or 7-6, or 6-7-7-6; a high figuration of 14-13 appears only once in the Rappresentatione.[293] In authentic cadences, the continuo mostly includes a figuration that represents the *cantizans* with the figures 10, or 11-10, or 10-11-11-10. Less commonly, when the bass is around the note a or higher it could have a major third (♯3), and rarely, if the bass is around the note A or lower it could have a major seventeenth (♯17). As the singing voice mostly takes the function of the *tenorizans* in cadences, there is a general difference between the accompaniment of a soprano voice and accompaniment of a tenor voice. When accompanying a soprano voice, the cadences will mostly be in high position (e.g. $\frac{12}{11}$ $\frac{12}{10}$), but when

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[293] *Rappresentatione*, VII, last line of the *sinfonia*.

accompanying a tenor voice, they will be mostly in mixed position with a more prominent voice in the left hand (e.g. $\frac{11}{5}$ $\frac{10}{5}$).[294] A similar difference can also be found in the other phenomena, already mentioned above. For example, in *preparamento* on a fourth degree (whether a preceding one or during a cadence) with soprano voice we saw high position figurations (e.g. $\frac{13}{12}$) while with tenor solo we saw mixed figurations (e.g. $\frac{12}{6}$).

From this we see that in the long run one cannot avoid having principal components, such as the *tenorizans* on the 5 or 6 or the *cantizans* on the 6 and 7, in the left hand. This has a very important impact on the texture of the accompaniment and the distribution of the voices between the hands.[295]

Along the line of the differences between the accompaniment of a soprano voice and a tenor voice, there is interesting evidence in the *Rappresentatione*. Two consecutive items, nos. 20 and 21, share a similar harmonic and melodic structure; see ex. 3.88. No. 20 is sung by the character *corpo*, a tenor, and no. 21 by the character *anima*, a soprano. We can see on the second measure of both sections a two-step cadence; in the tenor example it has the low figuration of 4-3 while in the soprano example it has 11-10. Furthermore, the tenor section is concluded with a *preparamento* during a cadence (using the augmented fourth degree) with mixed figuration of $\frac{12}{6}$ while the soprano number is concluded with a four-step cadence (with prolonged two last steps) with high figuration of $\frac{13}{11}$. This example demonstrates how soprano monodies tend to lead the reader to play in higher positions than tenor monodies.

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[294] The figures of the *tenorizans* (12 in the first example and 5 in the second) are simple consonances and therefore normally not written in the music; they were written here only to demonstrate the difference between cadences with a soprano as opposed to with a tenor.

[295] Campagne writes as well about the importance of the left hand: 'An essential feature frequently ignored by modern editors and players alike, is the importance of the left hand in Italian music of the sixteenth and seventeenth century, which has an enormous influence on the sonority of the keyboard instrument.' Campagne, "Simone Verovio…", chapter 8.3.

Ex. 3.88 – Rappresentatione, p. XIV

a) no. 20

A que-sti suo-ni, e can - ti Al - ma mo-ver mi sen - to, Co - me la fo-glia al ven - to.

b) no. 21

Co - me ti can-gi pre - sto? Stà for - te, e non te - me - re: ques-to è fal - so pia-ce - re.

An additional remark should be made concerning the differentiation between 6 and 13. 6 is used much more frequently than 13; it is true in general but even more so in monodies as opposed to polyphonic sections, where 13 is slightly more common.[296] This strengthen the aspect that was mentioned above, that important parts of the accompaniment are taken regularly by the left hand and force a texture where the voices are distributed more or less equally between the hands.

Apart from the above rather technical aspect that may affect the positions, in ex. 3.77 above we saw how the figuration may be used as compositional and may be dictated by artistic decisions; the especially low figuration was chosen there in order to support the text.

When looking for evidence that will guide us in finding the typical range of realizations, we notice that figures indicating notes beyond d'' in the *Rappresentatione* are relatively rare. Such a range, which regularly do not exceed d'' or e'', corresponds to the range found in the written-out accompaniment of

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[296] To be accurate, in the monodies of the *Rappresentatione* the figure 6 is used 264 times as opposed to the figure 13, which is used only 42 (that is, the figure 13 is used in only around 14%). In polyphonic sections the figure 6 is used 238 times as opposed to the figure 13, which is used only 123 times (that is, the figure 13 is used in around 35%).

Godi Turba Mortal (ex. 3.1) as well as to the general range of Renaissance compositions (excluding pieces which are written with high clef in a shifted and higher range).[297]

Concerning the issue of doubling the composed voice/s in the accompaniment, as we saw, there are many cases where the figures force such doubling. This is not surprising; Cavalieri's monodies (and in fact all early monodies) came out of the tradition of the "pseudo monodies", which was accompanied by instruments that doubled the complete voices of the composition (as we saw in Cavalieri's own "pseudo monody"—*Godi Turba Mortal*).

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[297] Concerning the issue of high-clefs, see above notes 125 and 169.

3.3 Conclusions

The following points summarize the conclusions arising from chapters 3.1 and 3.2. The conclusions are divided into two sections, respectively; the first derived from the general examination of Cavalieri's musical sources and deals with general performance practice topics, and the second derived mainly from Cavalieri's figuration in the *Rappresentatione* and deals with specific and detailed issues in realizations.

1. General performance practice:
    a. The central accompaniment/continuo instruments mentioned in Cavalieri's sources are the chitarrone and keyboard instruments (harpsichord and/or organ).
        i. The chitarrone is mentioned in the 1589 events as well as in the preface of the *Raprresentatione*; in the latter, it is included in both of the possible continuo instrumentations. It is possible that the chitarrone was also used in the Lamentations and perhaps in other liturgical music. One of the variations of the chitarrone that was used is probably a rather small instrument without re-entrant tuning (as opposed to what is considered nowadays chitarrone/theorbo).
        ii. Keyboard instruments are mentioned in the preface of the *Rappresentatione* (both harpsichord and organ). In addition, we know that Cavalieri used two organs and a harpsichord for the performance of music for on the Holy week of 1597. The music of the *Rappresentatione* requires keyboard instruments (almost without exceptions) with normal 12-keys-per-octave. The music of the complete set of Lamentations (part I of the MS) requires several split keys; an instrument with at least 14-keys-per-octave. The music of the incomplete set (part III) requires regularly a full set of split keys—an instrument with 19 keys per octave. Lastly, one *henarmonico* section demands what seems like a division of the tone into five parts; an instrument with 31 keys per octave (similar to the keyboard instrument described by Vicentino).
    b. Both in the 1589 events and in the *Rappresentatione* we are told that the accompanying instruments were behind curtains.
    c. In spite the different notations of the *Rappresentatione* and the Lamentations, they seem to share a similar basso continuo performance practice. In both cases continuo

instruments were played continuously along the piece (in spite the fact that in the Lamentations the continuo does not have a separate line in the polyphonic sections).

d. Compared with the *Rappresentatione*, the basso continuo notation in the Lamentations is inconsistent. The complete information is deduced by the player using the score, figures, and notes written-out in the part.

e. There is a practice of playing an octave below the bass at some points:

   i. In monodies found in the Lamentations the continuo part sometimes contains written-out octaves; this is used in the context of recitations.

   ii. In choruses, in moments where the lowest sounding voice is sung by the alto or tenor, the continuo can be found an octave lower. Examples for this are seen both in the Lamentations and in the *Rappresentatione*.

f. It seems that in the context of Cavalieri's monodic music the time signatures (namely, the difference between C and cut-C) do not have much meaning, or at least we cannot identify the meaning. It could be that this is also true generally for music in the *stile rappresentativo*, but this needs further research.

g. The ornaments presented in the preface of the *Rappresentatione* could probably be applied to other music, as seen in the Responsories of the Lamentation.

2. Detailed conclusions concerning realizations:

a. The range of the realizations does not seem to exceed d'' (that is, the highest note implied directly or indirectly by the notation is d'').

b. The number of voices in the realization seems to be between three and five. In some cases at least four voices are implied, but in many cases it is possible to play with a minimum of three voices. In order to play full (*piena armonia*) one could play with five or six voices. There is no indication that the number of voices should be constant.

c. The general texture includes important components taken by the left hand. Thus, often there is an equal distribution of the voices between the hands.

d. The most common cadence is a two-step cadence with the *cantizans* in the position of 11-10.

e. In tenor cadences, the *cantizans* is almost exclusively found in the low position of 7-6 and not in high position of 14-13.

f. Sixth chords in general are more frequently found in the low position—6 as opposed to 13.

g. When accompanying high voices, the general position may be higher than when accompanying low voices.

h. Among the variations of the four-step cadence, the one where the *tenorizans* does not move is slightly more common than the two other variations (see ex.3.37a).

i. A seventh can be used towards the end of a cadence, either as a passing note or as an unprepared dissonance.

j. The *preparamenti alla cadenza* (two kinds) must be recognized and played with all its necessary components.

k. The $\frac{6}{4}$ harmony (two kinds) must be recognized and played with all its necessary components. The solution of the suspension must come together with the voice; there is no evidence for any contradiction between the voice and the accompaniment.

l. In plagal cadences, the major sixth is typically added as a passing note. If possible, a ninth should also be added at the beginning of the cadence (see two-step plagal cadence).

m. Every cadence should have a major harmony on its *finalis*. The change back to minor when necessary should take place either before or together with the voice; there is no evidence for contradiction between the voice and the accompaniment.

n. The detailed figuration in the *Rappresentatione* may contain imitative polyphonic material that should be acknowledged and realized appropriately.

Chapter IV – Cavalieri's continuo in context

In this short chapter, conclusions arising from the the study of the common sources of basso continuo (chapter II) will be compared with the conclusions from the study of Cavalieri's basso continuo (chapter III). The aim is not merely to place Cavalieri in his historical context and enhance the general knowledge of early continuo, but also to demonstrate the differences between the explicit information found in the historical textual sources, and the implicit information derived from Cavalieri's musical sources. In addition, we will examine the historical context of two special features in Cavalieri's continuo; one that reflects past traditions—the $\frac{6}{4}$ suspension—and one that reflects new innovation—the *preparamento*. Lastly, we will try to apply the "new" practical conclusions on selected music excerpts by Peri and Caccini by suggesting realizations and explaining them.

4.1 Comparison with the common sources

Before starting with the comparison, it is important to stress once more that I will be comparing two fundamentally different types of sources: general and explicit textual sources (the common sources of basso continuo) on the one hand, and specific implicit knowledge derived from my study of Cavalieri's basso continuo on the other hand. In spite of these basic differences, the two bodies of findings support each other, and the specific findings in this dissertation strengthen and solidify some points which have hitherto been supported by only one or two textual sources. As a basis for comparison, we will use the list of conclusions presented in chapter 2.1.2 above, listing 12 points, rules and advice found in basso continuo sources.

The most oft-repeated points in the sources are points 1 and 2—**do not disturb the voice/s with diminutions** and **flexible dynamics/texture**. As our study of Cavalieri's sources offers no evidence for the use of diminutions in the accompaniment, and this is even directly addressed in the *Rappresentatione*'s preface, it is safe to say that Cavalieri is in agreement with this point. The second point is also supported by our findings. There is no indication whatsoever that the number of voices in the realization should be constant; instead, it seems that the realization can be flexible in terms of both texture and dynamics. As there are places that require at least four voices in the accompaniment it seems that four parts are a basic starting point, but the usage of three or five voices according to the situation seems appropriate.

The second group of points, 3 to 6, consists of guidelines that originated in the Renaissance tradition of score reading—playing all the voices of a piece as accompaniment. The rule that **cadences should be**

played in their exact position (point 3) is repeatedly manifested in the examples from the *Rappresentatione* cited in this dissertation. The component that appears in cadential figures is typically the *cantizans* (e.g. 11-10), and whenever the voice sings the *cantizans*, the accompaniment figures precisely match the voice's position. I did not find a single example of disagreement between a sung *cantizans* and the figures. This is a good example of how the implicit information confirms the explicit one beyond doubt. The point that **apparent parallel fifths and octaves are permitted in the accompaniment** (point 4) is very basic in every kind of playing of several voices on a single instrument. When we used the voices in the choruses of the *Rappresentatione* as a basis for our realization, we noticed the phenomenon (e.g. ex. 3.67). Point 5—**Play high or low according to the composition**—is clearly supported by this dissertation's findings; in accordance to point 3, which states that cadences should be played in the same positions as the voices, the accompaniment of soprano-voice monodies is effectively higher than that of a tenor voice. In addition, we saw that the positions of the accompaniments may be chosen in order to support the composition artistically or enhance its expressive *affect*. This is a small finding, but it sheds light on a unique remark by Bianciardi, which is the only one that mentions a connection between the accompaniment and the spirit of the music.[298] Point 6, **doubling the parts at the beginning of an imitative section**, cannot be supported fully by our findings as the *Rappresentatione* does not contain any imitative sections for several voices. However, the one monodic example that does contain imitative writing indeed reveals the importance of playing the inner voices accurately (see above, ex. 3.25).

The comparison of the next group of points (7 to 11) deals with advices that may help beginners to avoid errors such as conflicting with the top voice, playing parallels fifth and octaves, etc. Obviously, such points are very much appropriate in the context of treatises, and represent important preliminary knowledge. Point 7, **playing in low register; trying to avoid doubling the soprano line**, is only partially supported by this dissertation's findings. Considering the range, the figures of the *Rappresentatione* imply notes up to d'', and one or two notes above it are surely in order as well. As mentioned above, this corresponds to the examples found in treatises and the general range of vocal compositions (excluding pieces which are written with high-clefs). This could be considered a "low register" compared, for instance, to the range of solo keyboard music. However, the demand that continuo should avoid doubling the soprano receives no support whatsoever from the implicit information deduced from Cavalieri's music; in many cases the figures clearly imply such a doubling. As we suggested in chapter II,

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[298] Bianciardi: '…nelle materie allegre star nell'acuto pi che si pu`o; nelle meste star nel grave.' See above in chapter 2.1.1.3.

it seems that the warning to avoid doubling (noted explicitly only by Agazzari) is meant to prevent mistakes, and does not have a real stylistic or artistic purpose. Thus, we can see a contrast between treatises that try to help beginners avoid mistakes, and the actual music which shows a different picture.

While points 8, 9, and 11—**Using contrary motion between the hands**; **when the bass is moving fast the right hand should hold still**; **a short note after a dotted note in the bass is transitional**—are indeed solely relevant in a context of a treatise, point 10—**all cadences should have a major harmony on their** *finalis*—does find some support in our findings. We showed how this issue is dealt with in Cavalieri's music, where the important moment is the change back to minor harmony after the major harmony was used (3.2.3.1).

Point 12, **playing the bass in octaves**, is the final point on our list, and the only one which genuinely moves beyond "playing correctly". We explained that the three sources that discuss this (Agazzari, Bianciardi, and Sabbatini) actually describe different situations where an octave in the bass should be added, and some of the advice they give is not completely clear. From Cavalieri's music we deduced two different situations where octaves could be used in the bass (in the context of long recitations, and when the lowest voice in a polyphonic section is an alto or a tenor). All in all, it is clear that the octave doubling in the bass was employed in different situations. It should be noted however that this kind of occasional bass doubling does not resemble 18th century German practices, where the bass could be doubled in octaves for long sections, even when it has leaps and moves quickly.[299]

From this point on the direct comparison has ended, and we are left only with our "new" implicit knowledge deduced from Cavalieri's music. As our conclusions were listed above (3.3) there is no reason to repeat them here. However, it might be useful to list and explain some of these points in the broader context of historical basso continuo as well as modern-day practice. Also, we could single out those points which are relevant to the study and performance of early basso continuo generally, distinguishing from those that are only relevant for Cavalieri and his music.

The analysis and understanding of cadences based on Cavalieri's music may seem highly relevant to any music from the first half of the 17th century. Knowing the vocabulary of cadences is crucial for any realization, especially since most of the music of the early baroque has come to us with partial figuration or with no figuration at all. The cadences presented in this dissertation does not constitute a complete

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[299] Such practice can be seen in the treatises of Henichen and Mattheson: J. D. Heinichen, *Der Generalbaß in der Composition* (Dresden, 1728), and J. Mattheson, *Große Generalbaß-Schule* (Hamburg, 1731).

and globally-applicable vocabulary, but can definitely be used as a starting point for understanding further variations. For example, it will be not possible to understand the phenomenon of the *preparamento*, let alone its extravagant variations that can often be found in 17th century music, without understanding the basics of cadences.

Another point which seems highly relevant for any accompaniment of early baroque music is the importance of the left-hand tenor voice, and the fact that the voices are generally spread equally between the hands. This practice originated in the 16th century tradition of playing all the voices of a composition as accompaniment—i.e. scores playing. In the case of monodies it is a "virtual score playing" as only the solo voice and the bass are composed and the middle parts are completed by the accompanist. The importance of the left-hand tenor voice and the equal spread of the voices are persistently evident in Cavalieri's figures and demonstrated repeatedly in many of the examples presented in this dissertation. Such a texture is in line with Renaissance composition aesthetics, where individuality and equality between the voices are desirable. It is differentiated from later music theory, where hierarchy between the voices (e.g. bass and melody) becomes increasingly important. Focusing on continuo practices, we find that later practices (18th century in general) are critically different from early Baroque practices, as they are based on chords in the right hand and bass in the left; the hands are separated by a physical gap and by theoretical function alike.

The equal distribution of voices between the hands when playing or improvising is a "Renaissance skill" that disappeared gradually during the 17th century. However, even at the second half of the century, when the new practices of playing big chords with *mordenti* and *acciacature* (terms given by Gasparaini at 1708),[300] we still find examples in some sources of realizations with fine counterpoint and voices that are spread equally between the hands.[301] These "Renaissance skills" were very common and somewhat "natural" in the years around 1600, but might rightfully seem "unnatural" for us today due to our different point of departure. As present-day musicians, we look at the early basso continuo "from the future", as it were; our theoretical background is most often based on 18th century music. Even keyboard players who specialize in both 17th and 18th century music most often have basso continuo/improvisations skills that are closer to 18th century practices rather to 17th century ones. I therefore find that the point concerning the equal distribution of the voices between the hands is one of

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[300] Gasparini, *L'armonico pratico al cimbalo* (1708, Bologna), 63-39.

[301] E.g. see examples in Anonymus, *Regole di canto figurato, contrappunto, d'accompagnare,* I-Bc Ms. E. 25, pp. 98-101, and also the complete written-out cantata realization by Alessandro Scarlati in I-Nc-34.5.2.

the strongest points derived from Cavalieri's music; it may help the modern reader to develop skills that, although common around 1600, are rather difficult to obtain today.

Two more specific points that are highly relevant to music other than Cavalieri's are the addition of sevenths at the end of cadences and the *preparamento*. The addition of seventh at the end of cadences —either as transitional or as unprepared dissonance—is a detail that is not mentioned in any of the contemporaneous treatises, but it is very much evident in our findings. It is not, however, restricted to Cavalieri's music; similar findings can be seen in Caccini's *Nuove Musiche*, where almost every piece concludes with the figure 14 (a seventh plus octave). Caccini's seventh differs from Cavalieri's by being one octave higher (14 instead of 7), but otherwise the usage is quite similar. The *preparamento* is not only relevant to music other than Cavalieri's, it is one of the bold features of early Baroque monody. As mentioned above, the *preparamento* in Cavalieri's music is used in its most basic form and enough information for a complete realization is supplied. As mentioned above, this study of the *preparamento* is important for any further understanding of variations of this phenomenon, which took most extravagant forms a few years after Cavalieri's death (see below).

Now we are left with the findings which seem unique to Cavalieri's music, and whose relevance for other composers seems questionable. In the context of the early *stile rappresentativo*, Cavalieri seems to have been alone in maintaining the 16th century Florentine *Intermedii* traditions of placing accompanying instruments behind curtains. Another feature which is based on past traditions is the use of the $\frac{6}{4}$ suspension (see below), which can be found in the music of Cavalieri's contemporaries but not as much as in his own music. These two points (instruments behind curtains and the $\frac{6}{4}$ suspension) are two prominent "Renaissance" features that were still kept by Cavalieri in his innovative music but forgotten by his colleagues and later composers.

The last point is not directly linked to basso continuo but is still worth mentioning; in Cavalieri's collection of ornaments (presented in the preface to the *Rappresentatione*), three can find contemporary concordances—the *groppolo*, *trillo*, and *zimbelo*; but one ornament—the *monachina*—is unique to Cavalieri and can be found neither in manuals on diminution and ornamentation nor in other music prints.

4.2 Past and future: the $\frac{6}{4}$ suspension and the *preparamento*

In Cavalieri's music we find two interesting phenomena; one continuing decades of tradition that will fade away after Cavalieri's death, and one quite new that will further develop and blossom. In the following section we will trace the origin of the $\frac{6}{4}$ suspension as used by Cavalieri, and examine the development of the *preparamento* in the music of Claudio Monteverdi. Both phenomena are highly related to accompaniment, and their understanding, as we demonstrated above, is crucial for correct realizations. On a larger scale, seeing Cavalieri's music through the prism of these phenomena places him at a pivotal point of a timeline, where old traditions fade away and new ones arise and develop.

4.2.1 The $\frac{6}{4}$ suspension in the late Renaissance madrigal

The $\frac{6}{4}$ suspended harmony as used in Cavalieri's music can be traced in the tradition of the late Renaissance madrigal. Here I present four typical instances, starting in the middle of the 16th century with 'the divine Cipriano de Rore' (so named by Giulio Cesare Monteverdi; see above), continuing with Rore's student, Luzzascho Luzzaschi, and finishing on the year 1600 with the Jewish Mantuan Salomone Rossi. The two last examples are madrigals that can be performed as solo or duet accompanied by an instrument; that is, they are already very close to the early Baroque monody/duet with basso continuo. As we saw in Cavalieri's examples, here too the $\frac{6}{4}$ suspension is used rhetorically for sorrow exclamations such as 'ahi lasso!' and 'oi me!' In each example, the suspensions are marked with an asterisk.

These cases of suspended $\frac{6}{4}$ described in the preceding chapters and brought here below should not be confused with any $\frac{6}{4}$ harmony. As Glen Haydon demonstrated, the $\frac{6}{4}$ harmony per se appears in many forms and is part of the general contrapuntal language of western music.[302] Here we describe a specific usage of the $\frac{6}{4}$ harmony that has a certain compositional and rhetorical/artistic meaning.

Ex. 4.1 shows a short $\frac{6}{4}$ suspension in a four voice madrigal by Rore (1550). The suspension is on the exclamation 'Ma lasso', and although rather short, it corresponds exactly to the description we gave to the phenomenon in the context of Cavalieri's music; the lowest voice ascends by a fifth while the other voices remain suspended, thereby creating the $\frac{6}{4}$ harmony.

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[302] Glen Haydon, *The Evolution of the Six-Four Chord: A Chapter in the History of Dissonance Treatment* (New York: Da Capo Press, 1970). In this book he examines and demonstrates many kinds of possible $\frac{6}{4}$ harmony, starting from music of the 12th century and finish in the 17th century. He defines the phenomenon using degrees (modern analysis) and does not distinguish between common use of the $\frac{6}{4}$ harmony and its use in the context of cadential formulas, although the latter is highly common at certain periods. Also, all the vocal examples brought in the book are supplied without lyrics, making it hard to look for compositional/artistic aspects in the use of the $\frac{6}{4}$ harmony.

Ex. 4.1 – Rore, "*Amor, ben mi credevo*", first book of madrigals for 4 voices (Ferrara, 1550)

In ex. 4.2 we can see a longer $^6_4$ suspension in a five voice madrigal by Rore's student, Luzzaschi. The suspension here, while not associated with an expressive exclamation, is certainly sorrowful: 'E me privo di vita' ('and [I feel] myself deprived of life'). Luzzaschi uses the polyphonic medium very well by taking away the bass and the canto, leaving only the three inner voices for the three necessary components of the $^6_4$ suspension; the sorrowful effect is unmistakable.
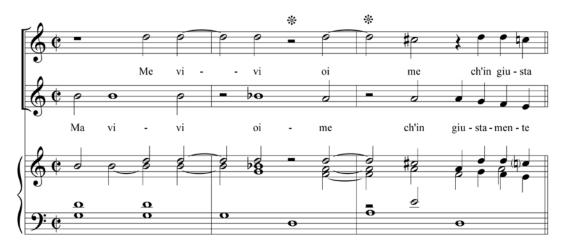
Ex. 4.2 – Luzzaschi, "*Dhe, non cantar*", second book of madrigals for 5 voices (Venice, 1576)

The next example is taken from Luzzaschi's aforementioned *madrigali* for one to three voices with written-out accompaniment. Although published in 1601, evidence suggests that these pieces have been

performed since the 1580s.[303] In ex. 4.3 we can see two $\frac{6}{4}$ suspensions one after the other with the exclamation 'oi me!' These suspensions are quite similar to the suspensions in ex. 3.85 above, taken from Cavalieri's Lamentations. Similar sections can be found in Cavalieri's different settings of the text 'O vos omnes'.[304] The comparison between these Luzzaschi and Cavalieri pieces is interesting, not only because of the $\frac{6}{4}$ suspension, but also because of the similar setting of two voices and accompaniment/continuo. Since the accompaniment is written-out, it provides strong evidence on how the $\frac{6}{4}$ suspension is accompanied. This corresponds exactly to the conclusions I derived from Cavalieri's figuration, noted above. In other words, Cavalieri's figuration implies a similar solution to the one found in documented performance practice of earlier music.

Ex. 4.3 – Luzzaschi, "*Cor mio, deh non languire*", *Madrigali … per cantare e sonare* (Rome, 1601)

The last example is taken from Salomone Rossi's first book of madrigals (1600). This book was mentioned above in the context of the early chitarrone (3.1.1.1) as it contains the first printed intabulation for the instrument. Ex. 4.4 is the opening section of a madrigal, and on the exclamation 'ahi lasso' we can see the $\frac{6}{4}$ suspension.

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[303] See footnote 65 above.
[304] See footnote 291 above.

Ex. 4.4 – S. Rossi, *"Tu parti, ahi lasso"*, first book of madrigals (Venice, 1600)

To sum up, the $\frac{6}{4}$ suspension is a madrigalistic compositional tool, frequently found in late-Renaissance madrigals. Although it can be found occasionally in his colleagues' music as well (see some examples by Peri and Caccini below), it seems that Cavalieri was the most notable composer to have used it in the context of the "new music". After Cavalieri's death its use in monodies gradually vanishes; overall, the suspended $\frac{6}{4}$ appears to be a Renaissance phenomenon, based on polyphonic components, which therefore did not have much chance of surviving in the new monodic format of only one composed voice and basso continuo. Apart from the compositional aspect, one of above examples also shows how this suspension should be realized in the accompaniment, and this complements and corresponds to our conclusions derived from Cavalieri's music. It should be noted that the phenomenon could still be found here and there after Cavalieri's death in polyphonic sacred music, but in a manner which does not correspond to his use of the suspension in monodies.

4.2.2 The development of the *preparamento*: case study of Monteverdi's *Lamento d'Arianna*

As mentioned several times in my thesis, the phenomenon of the *preparamento* is found in Cavalieri's music in its most basic form. Not long after Cavalieri's death, we can find many variations of it used regularly in vocal music. Later in the century it will be included regularly in instrumental music and especially in solo keyboard music. In terms of sonority, the sound of the *preparamento* is one of the most attractive and prominent features of the early Baroque. A particularly fine example appears in one of the most famous early Baroque monodies—*Lamento d'Arianna* by Monteverdi. This famous lament is

the only surviving segment from the lost opera *L'Arianna*, performed in 1608 in Mantua.[305] This is neither the place to write extensively about the extended form of *preparamenti* nor to provide an in-depth analysis of Monteverdi's piece. However, the following short examination will serve as a demonstration of how the basic *preparamenti* we saw in Cavalieri's music may help us understand Monteverdi's music and facilitate the realization of his instrumental accompaniment.

Monteverdi's music calls for more variants than those offered by the *preparamento* models we suggested above. In ex. 4.5 I offer models for further variations of the *preceding preparamento* on the fourth degree; in (a) we see the variation used regularly by Cavalieri, but in (b^{1-3}) we see new possibilities. As I have shown, the component Cavalieri used only as a preparation for the cadence's *tenorizans* (the note e in this case) can also be replaced by a neighboring upper tone, creating an interval of a seventh with the bass. This seventh can be taken as a transitional note (as in b^1), but can also be used/interpreted as an "illegal" leap into the dissonance from above (b^{2-3}). Monteverdi's music abounds in such "illegal" leaps, and is reminiscent of the famous 'ahi lasso', discussed by Artusi (and above in 3.1.2.3).

Ex. 4.5 – *Preceding preparamento* on the fourth degree

The next *preparamento* development is its usage in a context of a half-cadence. Cavalieri's music already contains a few examples of such usage (e.g. ex. 3.65 and 3.66), but Monteverdi seems to have used it much more frequently and prominently. See ex. 4.6 for the two kinds of *preparamento* we introduced in the context of Cavalieri's music (*preceding preparamento* and *preparamento during a cadence*) and their variation as half-cadences. It should be noted that the term *preparamento* itself arose from the need to explain certain dissonances that would have been considered "wrong" otherwise. The explanations for the dissonances suggested above (chapter 3.2.1.4) are only partially valid in the context of half-cadences. However, it seems that as the *preparamento* was integrated into the new musical language, it

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[305] See footnote 234 above.

became legitimate to use it in the context of a half-cadence as well, with or without a contrapuntal confirmation.

Ex. 4.6 – The two kinds of *preparamento* with full cadence and with half cadence

In ex. 4.7 we can see all the variations of the *half-cadences-preparamenti* found in Monteverdi's *Lamento d'Arianna*. Interestingly, almost all of these half-cadences are followed by a full cadence some bars later. In other words, in the actual music these half-cadences are "resolved" by complete cadences not long after they are introduced (this is demonstrated in the example below).

Ex. 4.7 – Models of *half-cadences-preparamenti* according to Monteverdi's *Lamento d'Arianna*

Ex. 4.8 shows the piece's opening section. Astonishingly, there are no less than five *preparamenti* in this short ten bar section (see the asterisks). A complete realization would require too many variants and explanations, which cannot be included here. However, all instances of *preparamenti* were marked according to our terminology, and supplementary figures were added below the bass line in square brackets (original figures are above it). It is important to note that in most of Monteverdi's music (the current example included) the use of ties in the bass seems rather random; that is, the tied bass technique is not used, and therefore the ties cannot help us in understating the harmony or the realizations.

Ex. 4.8 –Monteverdi, *Lamento d'Ariana*, first part

Commentary to ex. 4.8: In (a) we can see a *preparamento during a half-cadence*; equivalent to the model in ex. 4.7a. This half cadence does not remain unresolved for long, as it is followed and resolved by a complete cadence on the third bar (b), that also contains a small *preparamento*, equivalent to the model in ex. 4.5b³. In (c) we see another preceding *preparamento*, equivalent to the model in ex. 4.6a (half cadence). In (d) a two-step tenor cadence in high position (14-13). In (e) we see a two-step plagal cadence with the typical suspension of ninth. In accordance with the polyphonic version of the piece, as

well as with our model of the plagal two-step cadence, I also added the typical #6 on the second step. (f) and (g) are an exact repetition of (a) and (b) from the beginning.

The reader is encouraged to examine *preparamenti* in the rest of the piece using the models presented in ex. 4.7. Monteverdi's music is clearly more complex than Cavalieri's, especially considering the accompaniment, where there are more questions than answers. For example, it is not clear whether the "foreign notes" in the solo voice should be taken into account in the realization and to what extent. We dealt with this issue shortly when looking at *seconda prattica* elements in Cavalieri's monodies, but in Monteverdi's music it occupies a much more substantial role, making our lack of knowledge more evident. However, our understanding of Cavalieri's basic *preparamento* does offer a new approach to major issues in early Baroque monody.

4.3 Implications for contemporaneous music

The practical implications of this dissertation are relevant first and foremost to the performance of Cavalieri's music and especially to the Lamentations, which contains only scarce hints concerning the performance of its basso continuo. Within the Lamentations, part III of the manuscript contains no signs or figures in the continuo line, and therefore may be a good candidate for trying to apply our conclusions and understandings concerning the counterpoint and accompaniment. The next repertoire that may profit from this dissertation's conclusions is pieces by Cavalieri's close colleagues—Peri and Caccini. In this section I will examine several musical excerpts and try to suggest realizations according to the terminology and understanding offered in my dissertation. The first excerpt will be taken from Cavalieri's Lamentations (part III), and the others from Peri's and Caccini's different versions of *Euridice*.

4.3.1 Cavalieri's Lamentations

Ex. 4.9 shows an excerpt from part III of Cavalieri's Lamentations manuscript. As the continuo line is completely "naked"—without any signs or figures—the accompanist must recognize the "hidden" formulas (namely the different kind of cadences) to create proper realization. This particular passage is clearly based on such formulas; in this 14-bars monody, seven formulas are used. From the moment these formulas are recognized, it becomes quite easy to construct the realization.

The section opens with a two-step plagal cadence (a) that corresponds exactly to our model in ex. 3.28 above. The solo is taking the function of the *cantizans* and therefore creates a 9-8 suspension with the bass (in this case one octave higher—16-15), and the continuo takes the function of the *bassizans*. The *tenorizans* of such a *cantizans* must an e♭, here taken by an inner part. After having the most important components of the cadence—*tenorizans*, *cantizans*, and *bassizans*—we can add the typical inner voice of such a cadence, a voice that will go through a transitional 6. One bar later there is an authentic two-step cadence with a *preparamento* during the cadence (b). We never saw the combination of figures $\frac{13}{5}$, but it is just another position of a common progression that otherwise (namely in the Rappresentatione) can be found with the figures $\frac{12}{6}$ or $\frac{13}{12}$. The two next cadences (c and d) are more or less a repetition of the first two cadences, where in (c) I added a little ornament to the *tenorizans* and changed the rhythm of the tenor line for variation. In (d) we see the more common position for the *preparamento* with the figures of $\frac{13}{12}$. In (e) we can see a *preparamento* during a four-step cadence. In (f) there is a one-step cadence where it seems appropriate to add an ornament in the solo voice—the '*g*' for Cavalieri's *groppolo*—in order to compensate the static moment. The excerpt ends with a two-step tenor cadence in the most common position (g).

This example clearly demonstrates how understanding of the contrapuntal phenomena, formulas and cadences types is not only an aid in understanding the music, but crucial for creating a well-constructed realization.

Ex. 4.9 – *Lamentations*, **from no. 23b**

4.3.2 Peri's and Caccini's *Euridice*

There are no pieces which are closer to Cavalieri's *Rappresentatione* than the two versions of Peri and Caccini to *Euridice*. In spite the different publication years (Cavalieri on 1600 and Caccini and Peri on 1601), they were all performed on 1600, and Cavalieri even took part in the production of Peri's piece. This provides a very good reason for trying to apply our conclusions (and to some extent our methodology) on some musical excerpts, and see if it might help us when trying to realize the continuo lines.

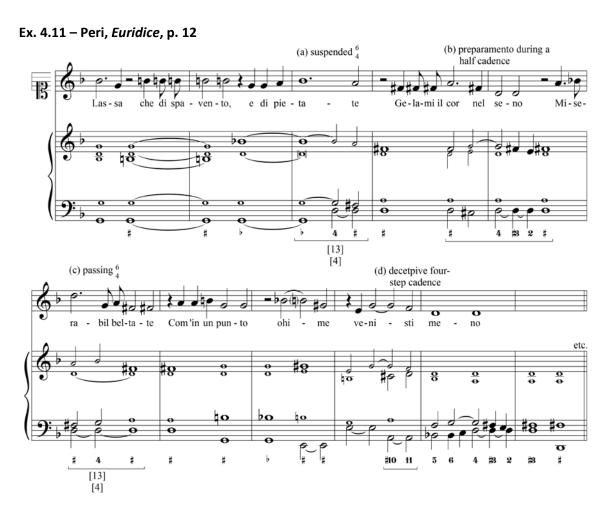**Ex. 4.10 – Peri, *Euridice*, p. 4**

In ex. 4.10 we see a short monody from Peri's *Euridice* that is followed by a chorus with the same text and more or less the same music. As often happens in this print, there are only few signs and some information is missing. The first step necessary for a realization is to figure out the place and type of cadences. It seems that in (a) there is *preparamento* during a four-step cadence and in (b) a simple two-step cadence. The latter is seemingly contradicted by the original sign—a plain ♯—but in such prints where figures are so scarce it is not uncommon for the ♯ sign to serve as a generic marker for a cadence, rather than reflecting specific contrapuntal progressions that should take place above the bass. The five-part chorus verifies the cadences we chose for the monodic opening; the *preparamento* during a four-step cadence is similar, although it is in a triple meter, and the final cadence is exactly the same.

The next section that we will examine, both from Peri's and Caccini's pieces, is the dramatic moment where Daphne—the messenger in Rinuccini's libretto—comes to report the death of Euridice. As the text of both versions is identical, it might be interesting to compare the musical setting.

In ex. 4.11 we see Peri's version. This section is clearly more special and complex than the previous example we examined. It starts with two bars of recitation on a static bass until it reaches to a sorrowful suspended $\frac{6}{4}$ on the words 'pietate' ('pity'). As this print is not completely coherent about the use of compound intervals (e.g. a 4 can represent 4 as well as 11), it would have been possible to render the suspension using the figures $\frac{13}{11}$ rather than $\frac{13}{4}$ as suggested here. The progression is derived from the voice (13) and the figure (4) and corresponds to our understanding of the phenomenon as seen in Cavalieri's examples. The resolution of the harmony in the accompaniment comes together with the voice and there should be no contradiction between them (exactly the same progression can be seen in Cavalieri's 1589 monody; ex. 3.1). In (b) there is a *preparamento* during a half-cadence that ends with the progressions of 4-3-2-3 (or in higher position: 11-10-9-10). This little progression (not the *preparamento*) is found very often in the music of Peri and Caccini (in Cavalieri there is only one example).[306] The *preparamento* that precede it is not common at all; in fact, it is very harsh and corresponds to the text ('freeze my heart'). The f♯' in the singing voice (on the word 'nel') seems to be completely "foreign" and does not corresponds to the counterpoint; the note g' (or one octave lower in another formation) must be there at that moment in order to prepare the following 4. The "foreign" f♯', which should probably not take part in the accompaniment, could be interpreted as anticipation note to the following harmony as we saw in Cavalieri's advanced monodies (for instance ex. 3.9). In the

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[306] See ex. 3.16, where it is found twice in high position of 11-♯10-9-♯10.

following bar (c) a passing $\frac{6}{4}$ is implied. However, as there is only one figure, without knowing the phenomenon one might omit the 6, resulting in an unusual progression. The note a' in the singing voice (on the syllable 'bel') is a short ornament—an *accento*—and therefore should be ignored by the accompaniment (just like in the following bar on the word 'un'). Skipping the dramatic yet simple 'ohime', we see in (d) a beginning of a four-step cadence with a prepared seventh. If the voice were to have an e' instead of d' on the syllable 'me' (penultimate bar), the cadence could have proceeded normally, but as it went directly to d', the bass had to change and the cadence became deceptive.

Ex. 4.11 – Peri, *Euridice*, p. 12

In ex. 4.12 we can see Caccini's rendition of the same text, where Daphne enters the scene to announce the tragic news of Euridice's death. This excerpt, too, starts with a long recitation on a static G in the bass that ends up with a suspended $\frac{6}{4}$. This time the voice sings the 11 (as opposed to 13 or 6 in most cases of suspended $\frac{6}{4}$) and seem to contain no indication to add a 13 or a 6. However, an acquaintance with the phenomenon in general, and with the corresponding moment in Peri's version in particular, supports it. Interestingly, the most chromatic moment in both excerpts is on different words: in Peri's

version it is on the 'ohime' and in Caccini's on the 'miserabil'. On the penultimate bar there is a two-step cadence that hardly includes any indications; there are no figures and the voice is not singing any of the important components of a cadence. Nevertheless, due to the leap in the bass it seems that there is a cadence there, and because there is a possible preparation for a *cantizans* (the note a in the tenor) a two-step cadence seem plausible. The *finalis* of the cadence—the note A—is figured with ♭; this is because normally every cadence should have a major harmony on its *finalis*. Thus, Caccini's seeks to render this 'ohime' musically special by using the irregular minor harmony instead of the standard major one after the cadence.

Ex. 4.12 – G. Caccini, *Euridice*, p. 12

After examining these excerpts, it is clear that the more the pieces lack indications for the realizations of the continuo (namely signs and figures), the more the player has to be acquainted with the musical language in general and the typical progressions in particular. Without the terminology and understanding of contemporaneous contrapuntal phenomena presented in this dissertation, it would have been rather difficult to reach the same conclusions.

Conclusions

The main conclusions of this dissertation lie in the summary of implicit information extracted from Cavalieri's music (chapter 3.3) and its comparison to the known sources (chapter 4.1). This information, taken as a whole, hopefully enriches and complements the knowledge of early basso continuo in general and the continuo of the *stile rappresentativo* in particular.

As noted and demonstrated in this dissertation, an understanding of counterpoint—at least on a basic level—is essential for reconstructing the performance practice of early continuo. Moreover, the thorough understanding of basic progressions such as cadences has proved to be a key to the understanding of other musical phenomena, and the recognition of the different musical phenomena proved crucial when trying to create realizations that correspond with the music and support it.

The distilled summary of practical points arising from a re-examination of known continuo sources (chapter 2.1.2) may prove relevant for any further studies on the subject. This is also true for the categorization of different notation policies, which demonstrated the distinctions and differences between musical publications that, in most previous studies, have been grouped together.

The dissertation's methodology and general approach may be adapted to the study of other musical sources. The explanations of the problematic aspects of the common explicit sources can serve as a foundation for other works focusing on extracting implicit information. The cadences terminology presented and used in this dissertation may be used in other contexts.[307] The terminology is flexible enough to be further developed and be adapted to different styles.

This dissertation also encourages a fresh look at Cavalieri's *Rappresentatione*, whose detailed notation could be regarded, even without this current study, as a learning tool for basic counterpoint and early continuo. Those who will read the *Rappresentatione*'s continuo line with a proper appreciation of its high-quality systematic notation will practice counterpoint not only with their minds, but with their hands too. This may be the starting point for developing "Renaissance keyboard skills", which are very much missed in present-day realizations of early continuo. The dissertation has also attracted attention to the almost forgotten figure of Emilio de' Cavalieri; after seeing details of his Lamentations and the metamorphosis nature of the interconnections it has with the *Rappresentatione*, it becomes clear that

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[307] In fact, prior to submitting this thesis, the terminology has already been used by Augusta Campagne in her recent dissertation.

Cavalieri is crucial to the emergence of major aspects in the "new music" of the 1600s. We can only hope that more source material will surface and further studies will be made.

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