

A TRANSLATION OF
SYNTAGMA MUSICUM III

BY

MICHAEL PRAETORIUS

by

Hans Lampl

A Dissertation Presented to the
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Major in Performance Practices
(Conducting)

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Performance Practices (Conducting)
with major in.....

Raymond Kendall
Dean, School of Music

May 17, 1957
Date

GUIDANCE COMMITTEE:

Raymond Kendall
Chairman

May 17, 1957
Date

Henry Brown
Francis J. Bowman
Pauline Allerman
Ingeborg Dahl

PREFACE

One will scarcely find a general music history, let alone a book dealing with early baroque music, which does not contain copious references to the Syntagma Musicum by Michael Praetorius. Of its three volumes the one quoted most often is likely to be the third. Robert Eitner, in a note introducing a reprint of some excerpts from Syntagma Musicum III,¹ suggests rather forcefully why no complete translation may have been attempted so far and why many discussions of certain phases of its content are handled gingerly. He minces no words:

It shows not only a dreadful verbosity and fussiness (let us not even think of the obsolete style), but confusion and a lack of order make comprehension difficult; what he ought to say first, he puts last; the most essential explanations he often gives in articles in which he speaks of entirely different matters. Whatever came into his mind when writing went into his pen.

It is quite true that when attempting to study and translate Syntagma Musicum III² one's feelings are likely to run high at times. Yet one cannot merely blame Praetorius' personal impulsiveness and lack of organization for one's difficulties. By and large, as even cursory examination will show, the subject matter is presented

¹ Robert Eitner, "Einiges aus Michael Praetorius' Syntagma Musicum, 3 Tomus, Wolfenbuettel, 1619," Monatshefte fuer Musikgeschichte, X, 1878, p. 33.

² From now on to be referred to as SM III.

systematically. For SM III is not just a first essay, but it incorporates a great many ideas and observations which Praetorius had put into writing on earlier occasions in many prefaces and explanatory notes to his compositions.

Several factors combine to make "comprehension difficult"; the involved German style of the period--in no way unique with Praetorius--with its redundancies, its endless sentences, and maze of clauses; the fact that Praetorius strives toward an encyclopedic coverage which is hardly possible within the limits of the work without omitting essential enlightening details; last, but not least, that he is writing as a practical musician to whom the theory and practice of his time is second nature. It does not occur to him to explain or mention certain then-accepted concepts--even when addressing himself to the "uninformed" and "ignorant"--concepts the significance of which has been obscured in the intervening centuries, and which are no longer a part of our general knowledge. Besides, in SM III Praetorius does not care to simply describe musical knowledge and practices crystallized up to his time, he comments on the everyday problems confronting him as a practical musician, often petty and insignificant to us, yet an inescapable part of a live and changing practice. He is fascinated with all the new developments around him. When he mentions traditional practices, he often does so only in order to discuss

specific adjustments necessary in keeping with changing taste and style.

This is what Friedrich Blume says of him:¹

German scholarship and thoroughness, German tendency toward ruminating and speculating, German schoolmasterish pedantry, coupled with inexhaustible creative energy, truly comprehensive knowledge and ability, with conservative stubbornness and a passion for system and methods bordering on pettiness, but also enthusiastic devotion to new beliefs; the most pompous exhibition of the dear ego, yet also genuinely German readiness to give over one's entire being, one's entire life, to a great task, [all these one finds] united in Michael Praetorius. If one looks only cursorily on those of his works preserved for posterity, they appear like tatters arbitrarily torn from a vast abundance of potentialities, seemingly thrown together helter-skelter. But one [can] only do justice to the endeavor of his genius and can only appreciate his extant work when one sees [in] it what it really is: the torso of a gigantic scheme which intended nothing less than to encompass the entire realm of music in all its facets and through its own creations to master it in one comprehensive system. History and theory, practice and technique, secular and sacred [elements], organization, instrument building, vocal and instrumental precepts, dance and theater music, etc., [all] were to be included.

The story of Syntagma Musicum reflects the growth of the scope of Praetorius' plans. It began, modestly enough, as a preface to the Leiturgodia Sionia and was published as a separate small treatise in 1612. 1614 Part One of SM I appeared in print; 1615, Part Two. SM II, De Organographia, Praetorius' dictionary of instruments,

¹ Friedrich Blume, "Das Werk des Michael Praetorius," Zeitschrift fuer Musikwissenschaft, XVII, 1935, p. 322.

followed in 1618, and SM III was ready the same year.¹

Taking into account the references in the text to certain publications the date of which is known, it stands to reason that Praetorius wrote Volume Three between 1616 and 1618. Two editions of SM III have been traced, differing in some respects,² one of 1618, the other of 1619, both published in Wolfenbuettel. A complete reprint of SM III, prepared by Eduard Bernoulli, was published in 1916.³

As a basis for the translation I used a microfilm of the original copy which I believe to be identical with the one at the Munich Library described by Bernoulli,⁴ and a copy of Bernoulli's reprint itself. Many misprints found in the original are corrected in the reprint and the emendations are as a rule quietly incorporated in the translation, in addition to other minor corrections. In order to mark the words and phrases added in the body of

¹ A copy of SM IV has never been found. It is quite possible that it was never written.

² Unfortunately I have been unable thus far to inspect copies of both originals. Biographical information given in Bernoulli's preface to his reprint of SM III, in spite of a good deal of detail, is not entirely conclusive and does not jibe, for example, with that given in Grove's Dictionary of Music and Musicians, 5th Edition, ed. by Eric Blom (New York: St. Martin's Press, 1955), article "Michael Praetorius."

³ Syntagma Musicum, Band III, Kritisch revidierter Neudruck nach dem Original, Wolfenbuettel, 1619. . . edited by Eduard Bernoulli (Leipzig: C. F. Kahnt, Nachfolger, 1916).

⁴ Bernoulli Reprint, p. xxvii ff.

the text, brackets have been used, all parentheses being found in the original. Generally the format of the original has been followed.

The translation of SM III posed many problems. M. P. C.¹ himself was aware of the fact that he was not following precedent when, after writing SM I in Latin, he tried to use German in SM II and SM III. Apart from addressing himself to organ builders and practical musicians--not scholars²--who would have no sufficient knowledge of Latin, he knew that there were no adequate Latin terms for certain recent innovations in musical practice. Unfortunately the style of the vernacular was quite unsettled, with the result that M. P. C.'s German for the most part is more involved than his Latin. Since SM III discussed performance practices important to any performer of early baroque music, not only to musicological specialists, the translation has been made as readable as possible without subverting the sense. Sentences were shortened; dependent clauses were changed to independent

¹ M. P. C. stands for Michael Praetorius Creuzbergensis. (Praetorius was born in Kreuzburg in Thuringia.) The initials also stand for Mihi Patria Coelum (Heaven is my Fatherland), a motto which Praetorius liked to use in imitation of the Strasbourg reformer Bucer.

² He discusses the reasons for the use of both languages in a "Note to the Reader" in SM I, immediately following the General Index.

sentences; groups of synonyms which neither seemed to qualify the meaning nor to contribute to an understanding of terminology were frequently contracted into one word. In order to give the reader, unable to consult the original or the reprint, the opportunity to check in the case of doubtful passages, these are also quoted in the original German and Latin in Appendix I and in footnotes.

M. P. C.'s terminology is quite inconsistent. He takes pains with interminable definitions,¹ but is often unable to decide on specific terms, with the result that in some cases one word refers to two or more separate objects and in other cases one single object is designated by different terms.

Without avoiding entirely the use of synonyms, the identify of terms has been observed throughout the translation. Where exact modern equivalents exist, they have been used in place of obsolete words or involved idioms. Certain Latin or German technical terms which could not be rendered in English except by wordy explanation, have been retained. They are listed in a Glossary (Appendix II), along with some commentary, some bibliographical references or, where M. P. C. supplies definitions within the body of the text, with the appropriate page references. Certain other obscure and

¹ See, for example, the discussion of motets, p. 29.

obsolete words have also been included in the Glossary, which may not be easily found in standard dictionaries and which--while readily translatable--may have had additional connotations and etymologies worthy of discussion.

A third appendix contains all the names cited in the book, including those of musicians and composers, literary figures and theologians.

In keeping with the method followed in the Gesamtausgabe, the transcriptions in Appendix VI show the time values found in the original, apart from the resolution of proportions and coloration. In all the musical examples the original clefs and time values have been retained (except for the substitution of round notes for the diamond-shaped ones), for most of the examples deal with modes, clef schemes, and tactus and proportions. In all these cases transcription into modern clefs and adjustment of note values would have obscured the purpose of the illustration.

All of SM III has been translated, with the following exceptions: (1) the synoptic tables at the beginning of Part Two and Part Three (photostats from the original have been included, however); and (2) the original Table of Contents at the beginning of the volume and additional ones preceding each of the three parts, which simply paraphrase the chapter headings, generally with negligible changes in the wording; one single Table of

Contents has been substituted for all of them; (3) the original, incomplete, index of authors, replaced by a complete list; (4) the original, rather sketchy index of subjects, for which the Glossary has been substituted; (5) a list of Errata, included in the original.

Where foreign language words are used in the body of the text, their spelling has been adjusted to modern usage whenever feasible, except in the case of titles. In the quotations from the original, however, both in Appendix I and in the footnotes, the original spelling has been retained. All foreign language words in the text are italicized; but many terms which are being accepted into English usage are employed in their anglicized form. Pitch designations given in the original text according to the method used in German organ tablature, e. g., "CC," "c̄," "c̄," have been marked by "C₁," "c¹," "c²."

As in other tasks of comparable scope, the assistance of others was involved in preparing this translation. To the many who helped with valuable advice and gave generously of their time, I should like to express my deep gratitude.

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SYNTAGMATIS MUSICI
MICHAELIS PRAETORII C.
TOMUS TERTIUS.

Darinnen

1. Die Bedeutung / wie auch Abtheil: vñnd Beschreibung fast aller Nahmen / der Italianischen / Fran-
kösischen / Englischen vñd jetziger zeit in Teutschland gebräuchli-
chen Gesänge: Als / Concerten / Moteten /
Madrigalien / Canzo-
zonen / etc.

2. Was im singen / bey den Noten vñd Tactu, Modis
vñd Transpositione, Partibus seu Vocibus vñd vnters-
chiedenen Choris, Auch bey den Unisonis
vñnd Octavis zu obser-
viren:

3. Wie die Italianische vñd andere Termini Musici,
als: Ripieno; Ritornello, forte, pian: presto, lento: Ca-
pella; Palchetto, vñd viel andere mehr / zu verstehen vñd zu ge-
brauchen: Die Instrumenta Muscialia zu unterscheiden / Ab-
zutheilen / vñd sñglich zu nennen: Der General-Bass zu
gebrauchen: Ein Concert mit Instrument vñ Menschen
Stimmen auff vnterschiedliche Choros gar
leichtlich anzuordnen: Vñd junge Knaben
in Schulen an die jetzige Italianische
Art vñd Manier im singen
zu aewöhnen seyn.

Sampt angehengtem außfñrlichem
Register.

Gedruckt zu Wolfenbüttel bey Elias Holwein / J. Br. Buchdr. vñd Formf.
dasselb. In Verlegung des Autors. Im Jahr / 1.619.

THIRD VOLUME
OF
SYNTAGMA MUSICUM

by
Michael Praetorius C.

[containing]

1. The definition, classification, and description of nearly all the musical forms current in Italy, France, England and Germany, such as concerti, motets, madrigals, canzonas, etc.
2. Essential information for the [study and] performance [of music], concerning notes and tactus, modes and transposition, parts or voices and separate choirs, also [the use of] unisons and octaves.
3. The meaning and use of Italian and other musical terms, such as: ripieno; ritornello; forte; piano; presto, lento; capella; palchetto; and many more; the description, classification, and nomenclature of musical instruments, the use of the thorough-bass; the convenient arrangement and performance of a concerto with instruments and voices [grouped] in separate choirs; the instruction of young school-boys in the modern Italian style of singing.

An extensive index
is appended.

Printed at Wolfenbuettel,
by
Elias Holwein, Printer and Typographer
to the Prince of Brunswick

Published by the author in the year 1619

To the Noble, Honorable, Provident,
and All-Wise Mayor and Council of
the Worthy City of Nuremberg of
the Holy Empire,

My most benevolent lords, distinguished
protectors and patrons of the art of
music, and benefactors of musicians.¹

Noble, honorable, most provident, all-wise and
gracious lords; by the grace of God, and not without
considerable effort and labor, I have compiled a Syntagma
Musicum² for the benefit of all honest and devoted lovers
of the noble [art of] music, whose number is increasing at
the present time and [particularly] among the younger
generation. It is presented in four volumes and contains
diverse musical matters or almost everything pertaining to
music, as can be gathered in greater detail from the
general title and the index.

Thus, upon the authority of the most eminent and
proved writers, I have in the first volume³ treated the
sacred or ecclesiastic music of the ancients, as adapted
to religious activity, as well as their secular music, in
free and respectable use for entertainment and pleasure,

¹ App. I.

² App. II, Syntagma.

³ For complete Table of Contents, see photostats,
App. IV.

outside the church.¹

In the second volume,² I have written about the names, classification, and ranges³ of all musical instruments (which are at present in use in Europe, here and elsewhere) and whatever else needs to be known about them, [also furnishing] illustrations. Besides I have described old and new organs now in existence, their arrangement and characteristics, and other matters belonging to this topic, [providing] necessary information and pleasant reading for organists,⁴ instrumentalists,⁵ organ and instrument makers, and others who love and enjoy music.

In the third and fourth volumes⁶ I have included the most important facts a Kapellmeister,⁷ singing teacher,⁸ and practical musician will need to know, especially at this time when music has reached such a high level that any further advance would seem inconceivable.

¹ The translation here relies on M.P.C.'s own German version of the Table of Contents in SM I. For original text see App. I. See also App. IV.

² A complete Table of Contents will be found in Harold Blumenfeld's English translation: Syntagma Musicum of Michael Praetorius, Volume Two, De Organographia, First and Second Parts, Yale University, 1949.

³ App. II, Ton.

⁴ App. II, organist.

⁵ App. II, Instrumentist.

⁶ See photostat, App. IV.

⁷ App. II, Kapellmeister.

⁸ App. II, phonascus.

Of late a great many musical compositions¹ have appeared in print, especially in Italy, which are set in an altogether new manner and contain a great variety of unknown Italian terms puzzling to many musicians. For, as Scaliger says in the last chapter of Book XIII of De Causis Linguae Latinae, entitled "The Philosopher's Eye," "of any particular word there is only one proper and principal meaning; other meanings are either identical, or related, or even spurious." Names exist for the designation of things,² [as set forth in] Cicero's Topica and De Finibus; Aristotle's Topica, Book IV: "[About] the Idea of Things" (likewise Scaliger, Book VII); Aristotle's Poetica, Chapter I: "[About] the Imitations of Actions"; Aristotle: Book III of the Rhetorica: "[About] Symbols and Signs"; [also] Plato in the Sophist. Therefore I have in this third volume endeavored to explain precisely and clearly: (1) the names of all current Italian, French, English, and German musical forms,³ their meaning, classification, and description; (2) various other matters well worth knowing not only to the average musician but to accomplished

¹ Gesaenge, see App. II, Gesang.

² App. I.

³ App. I.

theorists and practical musicians¹ as well; (3) the meaning of Italian and other musical terms; the names and classification of musical instruments in Italian; the proper treatment of the thorough-bass (which is a splendid new Italian invention useful to Kapellmeister, conductors,² singers,³ organists, and lutenists, and is just beginning to be used and known in Germany); likewise, methods of conveniently arranging and performing a concerto,⁴ or a German or Latin motet, set for several separate choirs, and other matters contained in this volume which are for the most part treated in accordance with the present new style of music. All this I have compiled partly from the prefaces of Italian composers, partly from the oral accounts of various Italians and others who sojourned in Italy, partly also from my own insignificant ideas.

Your Excellencies, our noble City of Nuremberg, highly renowned in the Holy Roman Empire and all of Europe, not only has been the scene of many Italian and Venetian enterprises, but also has always cherished music and held those who practise and foster it⁵ in high esteem. This is

1 App. I.

2 App. II, director.

3 App. II, cantor.

4 App. II, concerto.

5 App. I.

proved by the fact that it has greatly loved and honored the most excellent musician, Orlando di Lasso from Ghent¹ in Flanders, court Kapellmeister in Bavaria (a fact he praises very highly in a preface), as well as other splendid musicians, and has also at all times produced many outstanding musicians. Among those is the widely famed composer and organist, Johann Leo Hassler, who received his early training from the famous and excellent composer and organist Andrea Gabrieli at Venice in Italy; likewise his brother Caspar Hassler, Johann Sadt, and Christoff Buell have achieved honor and fame in the worthy profession [of music]. To this must be added that many merchants of no mean significance have not only shown great love for music, but have also diligently practised the art themselves so successfully that they [were able] to publish their musical works and thus make themselves famous forever; etc.

All this shows how much Your Excellencies and also your citizens and their families cherish vocal and instrumental music, as well as those who practise and foster it, how well they understand the art themselves, how they make use of it publicly and privately, and therefore can better judge and evaluate it.

¹ Modern investigation has shown that Lasso was born at Mons (Hainault).

Thus I humbly wish to dedicate to you, most honored friends of the arts and music lovers,¹ this third volume of my musical works, which, as mentioned above, treats of the current new Italian style in music from which you derive such singular pleasure. This I do with the urgent request that the dedication be remembered kindly and that you may, in your natural kindness and benevolence, graciously enjoy this modest little treatise² and continue to hold me and my family in kind regard. I shall always put the utmost confidence in Your Excellencies and I recognize at all times the duty to serve you willingly and faithfully according to my modest ability.

Commending you to the mercy and the protection of the Almighty, to provide for you happiness, prosperity and a peaceful reign. Dated Wolfenbuettel, the 14th of the month of May, in the year of our Lord, 1619.

Your Excellencies'

Faithful and devoted servant,

Michael Praetorius C [reuzbergensis]³

1 App. I.

2 App. I.

3 See Preface.

IN VIRI CLARISS.

DN. MICH. PRAETORII.

Harmonicos Concentus penitus
divinos.

GEORGII REMI Epode.

Traxerat AMPHION, Thebanae conditor Urbis
 (Fides si habenda fabulae est)
Saxa sono Testudinis: indomitosque Leones
 Docta lyra ORPHEUS Thracius.
NIL DEMIREMUR factum. Miremur at istud
 Intra manentes corpora
Subvehere Has animas nostras IN SIDERA cantus
 PRAETORIUM dulcedine.
Nam quis tam stupidus, tam blennus, bardus & excors,
 Tam plumbeus mortalium est,
Caelitibus qui non sese putet esse beatis;
 Et Angelum additum Choris
Sentiat, ut primum Polyhymnia succinit aede,
 Et mulcet ima pectora?
ORPHEUS SAXONICUS: quin Tu GERMANICUS ORPHEUS
 Dicere, PRAETORI, mihi:
Immo JESSAEUS nostris mihi crederis oris
 Datus alter ex alto Polo.
Vive, hospes-sospes terris; post funera, caelo
 Certabis Angelis Chely.

Ek tou parachrema
faciebam Norimbergae prid. K. L. Majas,

M. D. C. XIX.

EPODE¹
 IN HONOR OF THE
 MOST DIVINE MUSIC
 OF THE DISTINGUISHED
 MICHAEL PRAETORIUS

by
 Georgius Remus

Amphion, the founder of the city of Thebes, moved stones by the sound of his lyre (if the fable can be believed), and Orpheus the Thracian tamed ferocious lions with his skillful playing. Let us not wonder at the deed. But let us rather marvel that Praetorius, through the sweetness of his music, transports our souls, though they remain in our bodies, to the stars. For what mortal could be so foolish, so stupid, dull, senseless and slow-witted not to believe himself to be among the blessed heavenly hosts; who would not feel that an angel had been added to the heavenly choirs as soon as Polyhymnia sings in her sanctuary and soothes our innermost hearts? You shall be called by me, oh Praetorius, the Orpheus of Saxony, indeed of all Germany! I shall think of you as a second Jesse sent to our shores from the high heavens. Enjoy life, a visitor as well as a saviour on earth. When you pass on you will vie with the angels by your music.

On the spur of the moment

I did this at Nuremberg

On April 30th, 1619.

¹ A species of lyric poem, in which an iambic trimeter is succeeded by a dimeter or, in general, in which a longer verse is followed by a shorter one.

To all noble musicians, Kapellmeister,
and singing teachers of the German nation
the author extends his greetings. May
God bless them and grant them prosperity.¹

This third volume of Syntagma Musicum contains primarily the author's own thoughts and conclusions resulting from his experience in directing the music at various electoral and other princely [courts].² After further reflection he has come to apply them in numerous other performances and finally to put them on paper. He has not failed to include in this volume information from various Italian [authors] (gathered here and there from the prefaces of printed concerti--though not until this work had been planned and all but completed--and from the oral accounts of reliable people who sojourned in Italy). But he has been taught by experience that, especially upon the publication of new books, detractors can always be found who enviously do their utmost to discredit an honest piece of work and prejudice everyone against it. Therefore he wishes that all those well versed in this art would interpret his work to best advantage, criticize it frankly, and for the benefit and pleasure of the author and all music lovers either communicate their corrections directly or publish them in print; for several eyes always see more

¹ App. I.

² App. I.

than one.¹

For many years it has been the author's fervent wish that someone would undertake to write about these matters who had from early youth been brought up and taught in the schools of the most outstanding musicians (which may be found in Italy at all time, in the present as well as in the past--no slur upon other praiseworthy nations intended). By virtue of his superior insight he could discuss these matters--only briefly treated here--more accurately and extensively. Thus, helping gradually to make good the lack of musical competence,² an exhaustive treatise would come into being, dedicated to posterity.

So far, however, this fondest wish has not been granted him. Besides, many respected and erudite people who have read and approved his manuscript, and Cantors and singing teachers³ also, who are most eager for such ensemble music,⁴ have continuously urged him to publish it. He therefore could not and should not fail to apply this talent conferred upon him by the grace of God for everyone's instruction in order that in our Fatherland, Germany, the noble [art of] music may flourish increasingly and be fully appreciated and accepted. Thus he will perhaps have

1 App. I.

2 App. I.

3 Cantores und Phonasci.

4 Concert Music.

broken the ice and paved the way.

Usually the most famous and excellent instrumentalists, organists, and lutenists can hardly be persuaded to perform for others unless some fool has first violated all rules of the art by clumsy and unrhythmical groping and scratching, unpleasant fifths, and boorish, disagreeable melodies. Having their ears thus tormented they would soon, full of irritation, themselves grasp the lute or another instrument and, after preliminary toccatas or preludes, perform for their audience a most agreeable fantasy and fugue with artful and pleasant diminutions,¹ passaggi,² tremoletti,³ and tirate.⁴ But then they, too, would lose themselves and not know when to stop. As Horace wrote long ago, for without doubt musicians did not always pay him homage:

| | |
|---|------------------------------|
| Omnibus hoc vitium Cantoribus, | All singers have this fault: |
| inter amicos, | when friends ask them to |
| Ut nunquam inducant animum | sing, they are never in |
| cantare rogati: | the mood; yet once they |
| Iniussi nunquam desistant. ⁵ | have begun there is no |
| | stopping them. |

Similarly the author hopes to give guidance and stimulation to those who have pursued these laudable and agreeable [musical] studies and who may have enjoyed, for

1 App. II, diminution. 2 App. II, passaggio.

3 App. II, tremoletti. 4 App. II, tirate.

5 Quoted from Satires, Bk. I, Satire, No. 3.

many years, the acquaintance, friendship, and excellent instruction of many eminent musicians in Italy and other places (where the author was unable to go because of his health, his activities, and many other inconveniences).¹ He also hopes to inspire them to reflect further upon these matters and not to bury their talents but wholeheartedly share them with others. This he confidently expects from every open-minded and sincere musician. And since we are obligated by nature to serve our common Fatherland, it is not from ambition nor for the sake of personal fame and reputation but rather for the benefit of the German nation and all music lovers, that the author will, by the grace of God, shortly publish the fourth volume of his Syntagma Musicum, or Melopoia. This will be compiled from the splendid writings of Gioseffo Zarlino, Giovanni-Maria Artusi, Pietro Ponzio, M. Orazio Tigrini,² and other excellent authors. May it be hoped that many

¹ This contradicts the assumption that M. P. C. visited Venice to study with Giovanni Gabrieli; see Reese, Music in the Renaissance (New York: W. W. Norton, 1954), p. 418.

² The title of Tigrini's treatise is Il Compendio della Musica, nel quale si tratta dell'Arte del Contapunto . . ., Venice, 1588. Of each of the other authors several theoretical works are known which M. P. C. may have inspected. They are listed in Eitner, Robert, Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts (Leipzig: Breitkopf & Haertel, 1899-1904).

kind and faithful hearts will be found who not only gratefully appreciate and acknowledge his work, but who will endeavor to encourage others, manifestly devoted to this art, to bring out their hitherto unpublished writings. Thus the author particularly hopes that Henricus Baryphonus, singing teacher at the school in Quedlinburg, and an extraordinary musician, will not hesitate to publish his works--those promised in his Plejades Musicae as well as others, particularly the Exercitationes Harmonicae¹ containing all one has to know about theory and practice, nor disappoint any longer those eager for the knowledge of this art. Therefore the author of this Syntagma has offered to bear the cost of printing for the advancement of general scholarship--unless other good people are willing to do so--in order that the art of music, following the example of the Italians, may not only be taught in our German Fatherland like other sciences and disciplines, but also be spread far and wide for the glory and praise of God and for the recreation and pleasure of God-fearing hearts.

The Lord protect the faithful reader who will, it is hoped, graciously appreciate this well-intentioned piece of work and use it to advantage. May he remain as well disposed and full of affection toward the author as he

¹ For list of works and brief resumes of contents, see pp. 363-66.

himself, from the bottom of his heart, is well-disposed and full of affection for him and all dear musicians.

IesV In te spero, non ConfVn-
Dar In aeternVM.¹

Jesus, in you I place my
trust, and I will not be
confounded in all
eternity.

¹ Notice the chronogram: MD CVVVIII.

TRIGA EPIGRAMMATUM:

UBI NOMEN AUCTORIS TRANSPOSITUM OCTOTIES

REPERITUR

I.

Praetori insonuit vox Musica in omnibus Orbis
 Partibus, & nemo est, quin colat hanc, & amet.
 Propterea erectus Cantui super-addere Cantum
 Pergit; & aeternum voce sonare Deum.
 Fallor; an hic aliquis latet Angelus; ista profatus
 Quam LAURI MORES Musicus hic CAPIET. 1.
 Immo dixit ita. I. Praetori oculissime. COELI 2.
 RUMPEque furanims ASTRA vaga harmoniis;
 Sic Tua laus crescet, Daphne ut ad labra fluminis ampli;
 LVTHERique ORAM post obitum CAPIES. 3.

II.

Musica noster amor: noster Praetorius infit,
 Nullae prae hac rapiunt me magis illecebrae
 Quisque suum teneat solenne! Negotia tractet
 Quisque sua; Harmonica me juvat arte frui.
 Hinc HORIS CREO dulce PALATIUM: & intus in illo 4.
 Inveniet coeli, qui penetrabit, Herum.
 Confluite huc homines, Pietas quibus aurea cordi est,
 Et quibus inque oculis est Deus, inque animis.
 Hic est dulce palatium: In hoc celebrare licebit
 Aeternum Hevigenis hoc super orbe, DEUM.

III.

Praetori, Nae TV CLIO es MIRE ASPERA! porro I 5.
 Et METRA PULSA HEROICE in omnibus urbibus Orbis, 6.
 De Domino omnipotente; CHORIS LAUTE IMPERA: & aures 7.
 Et Mentis hominum, O SATIA PULCHERRIME amandae 8.
 Artis ope: Immo ORPHEUS ACER Tu MILITA! in Odis 9.
 Nemo tibi par est, quantum scio, nemo futurus.
 E TE PRIMA CHORI LAUS est oriunda: sequuntur 10.
 Si qui sunt alii notam dulcedinem & artem
 Praetori dilecte, Tuam. PAR nempe serenae 11.
 A MERITO LUCI ES: fulgesque per omnia terrae
 Climata: ut Artiti, Proceresque Ducesque sono eodem
 (AURI IS MORE PLACET) de Te ore frequente loquantur, 12.

18

Ha quantum est illud Praetori! ha quantus es ipse!
Perge modo: CLAMORque PIUS porro AETHERI & Orbi 13.
Constet in aeternum. IESUM Tua sancta CREPATO 14.
Et vox & LYRA: ut olim optatae in mortis agone
Confidente animo de Te isthaec dicere possis.
PRO CHARITE illa MEA LUSI omnia Cantica quondam. 15.
Et CLAUSI METRA ORPHEI: & CLAUSI RITE OPERAM omnem; 16. 17.
Qualis in omne Caystri avis alba ubi terminet aevum:
Quasque Loquacibus inscripsi quandoque Papyris,
HAE SCRIPTURAE OLIM de me bona quaeque loquentur. 18.

Pragae f: schedice et tumultuatim,

Joh. Steinmetzcius Secundus, Phil: & Med.

D. Poßt. Imperialis Lauriger.

A TRIAD OF EPIGRAMS IN WHICH THE NAME OF THE
AUTHOR APPEARS AS AN ANAGRAM 18 TIMES

I.

The musical voice of Praetorius has resounded
in all parts of the world and there is no one
who does not cherish and love it. Boldly
he proceeds to add song upon song and to praise
with his voice the name of the Eternal God.
I am deceived if some angel is not hidden here
who, having proclaimed how this musician will win
the laurels of honor, indeed speaks thus: go forth,
dearest Praetorius, and burst upon the roaming stars
of heaven with your inspiring music. Thus your fame
will grow as Daphne grew on the banks of the wide river.
After death you will attain the realm of Luther.

II.

Music is our love; our Praetorius begins, and
there are no charms that affect me more deeply.
Let everyone do what concerns him and follow
his own interests; he helps me to enjoy music.
Thence I make for the seasons a sweet abode, wherein
whoever will have penetrated there will meet
with the Lord of heaven. Flock hither, o mankind,
those who love golden piety and in whose eyes and spirits
God doth reside. Here is a sweet palace; here
the children of Eve will be allowed to celebrate
the God who eternally reigns over this world.

III.

Praetorius, truly you are a wondrous rugged Clio!
Go forth and strike out heroic measures praising
the Almighty Lord in all cities of the world. Lead
your choruses with splendor, and through the power
of the lovable art fill the ears and minds of everyone
with beauty. Serve, indeed, as a powerful
Orpheus! No one equals you in song, as far as I know,
and no one ever will. You are the first to bring
praise to the chorus; any others can only imitate
the remarkable sweetness of your art, beloved Praetorius.
Truly you are like a serene light that will shine
throughout all regions of the world, so that artists,

princes and chieftains--a gift more precious than gold--will sound your praises with one accord: How great is this gift of Praetorius! How great you are, indeed! Only go on and let your pious praise ring forever in heaven and on earth! Let your holy voice and lyre sing of Jesus; so that one day in the agony of a longed-for death with trusting heart you may be able to say about yourself: Once I played all my music out of the grace within me. Now I have brought to an end the measures of Orpheus and completed all my works. As the swan of the Cayster sings his final song, may what I once inscribed upon the articulate Papyrus hereafter speak nothing but good of me.

Written at Prague in great haste,
Joh. Steinmetzcius Secundus,
Doctor of Philosophy and Medicine,
Imperial Poet Laureate.

VOLUME THREE

PART ONE

Miscellaneous [information] concerning the definition, etymology, and characteristics of musical forms current in Italy, France, England, and Germany, those used in church, as well as those devoted to ethical, political, and economic use;¹ presented in the following twelve chapters

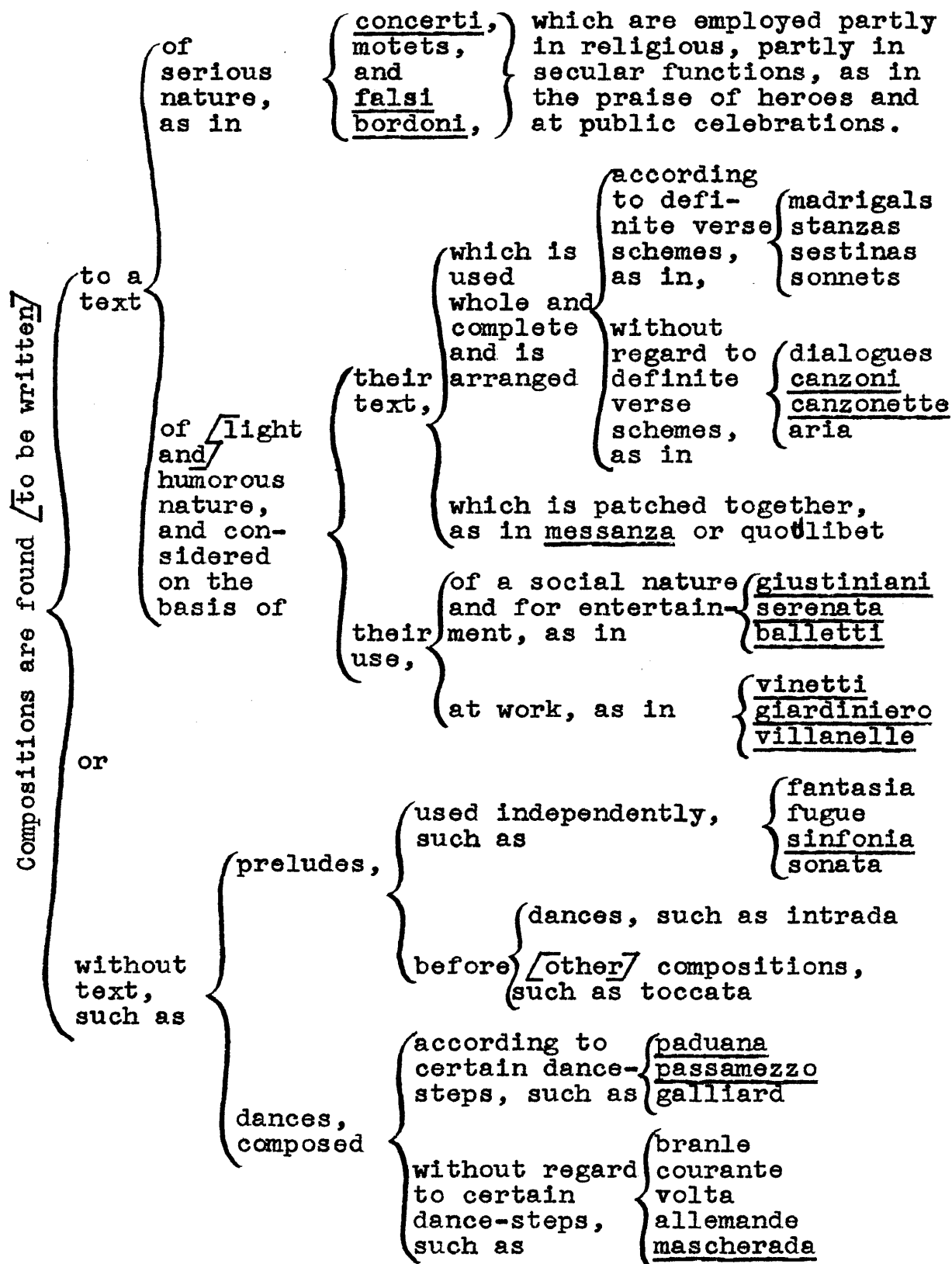
¹ For complete title see App. I. The synoptic table on p. 24 will help in clarifying "political" and "economic," which in modern parlance may approximate "social" or "entertainment-" and "at work." "Ethical" probably refers to music of a solemn and elevating character as suggested in the table. But it is likely that M. P. C. still had in mind his broader discussion of the ethical element in music in Vol. I. See App. IV.

CHAPTER I

CONCERNING THE TABLE AND THE CLASSIFICATION
OF CURRENT ITALIAN, FRENCH, ENGLISH, AND
GERMAN MUSICAL FORMS

For the guidance of the many uninformed who are frequently puzzled by the names of Italian and French compositions, I have tried to set forth here their meanings as gathered from the writings of many excellent authors, requesting that the information be well received and thoroughly assimilated. Almost all these musical forms¹ can be grasped from the following table.

¹ Cantiones, Gesaenge und Melodeyen; see App. II, cantio; Melodie.



CHAPTER II

COMPOSITIONS WITH SACRED AND SERIOUS SECULAR TEXTS, SUCH AS CONCERTI, MOTETS AND FALSI BORDONI¹

1. Cantio, concentus,² or symphonia³

"Cantio," "concentus," or "symphonia" means "a composition [arranged] for different voices." The Italians call it "concetto" or "concerto"; in Latin it is a "concertatio, qua variae voces aut instrumenta musica ad concertum faciendum committuntur" [--literally,] "a dispute in which different voices of instruments are combined to make a "concerto." The agreeable effect thus derives not so much from the craft involved, but rather from the variety itself. In German it is "ein Concert."

The term "concerto" is used to denote any setting whatever for several parts.⁴ Thus an outstanding Italian composer, Lodovico Viadana, has given the title "concerto" to compositions of his which are set in the very charming and useful manner invented by him. In the introductory

¹ App. II, falso bordone.

² App. II, concentus.

³ App. II, sinfonia.

⁴ in genere pro quavis Cantione Harmonica:

preface¹ he has, among other things, made the following points: that he has taken great care to avoid an excessive number of rests and to furnish these concerti with embellishments, cadences and passaggi;² also, to have the syllables of every word correspond exactly to the proper notes in order to enable the listeners better to grasp and understand every word and sentence; that he was prompted to undertake this work particularly because he had often heard a motet for five, six or more voices and organ [accompaniment] performed, especially in cloisters, when there had been no more than two or three singers. The lack of more voices would considerably impair the loveliness and charm of the ensemble, the more so, since the missing parts would be full of imitations, cadences,⁴ etc. (to which long rests would usually correspond in those

¹ This preface (to Cento Concerti Ecclesiastici, a Una, a Due, a Tre, & a Quattro voci. Con il Basso continuo per sonar nel Organo Nova inventione commoda per ogni sorte de Cantore, & per gli Organisti di Lodovico Viadana Opera Duodecima. In Venetia Apresso Giacomo Vincenti MDCII.) is reprinted in the original Italian in Arnold, F. T., The Art of Accompaniment from a Thorough-bass (London: Oxford University Press, 1931), followed by an English translation. The passage M. P. C. paraphrases above is found there on pp. 2-4.

² Liebligkeit, Cadentien und Passagien, see App. II, Liebllichkeit, cadence, passaggio.

³ App. I, in die Orgel gesungen worden,

⁴ Mit fugis, clausulis, etc. See App. II, fuga, clausula.

voices for which there actually were musicians). Thus, after many long rests the text would be mutilated, the listeners much annoyed and the singers burdened with extra work and trouble. Therefore he has taken pen in hand and set several motets in a unique concertato manner¹ for one, two, three, or four voices, especially fitted to organ [accompaniment]. These settings found such acclaim that they were not only frequently performed in public in the main churches of Rome, but inspired many other ingenious minds toward imitating them. As it is, Italian composers rarely publish madrigals nowadays, but instead, splendid compositions set in this or a similar manner, for one, two, three or four voices, and thorough-bass for organ. All these they call, without differentiating, "concerti," "concentus," and "motets." The Latin compositions or motets which are set in more than four i. e., in five, six, seven, and eight parts, they generally call "sacrae cantiones," "sacri concentus," and "motets." I find, however, that by the words "concerto," "cantiones," "concentus," and "motets" they mean indiscriminately any sacred Latin works. Thus Stefano Nascimbeni uses the title "Concerti Ecclesiastici" not only for his masses and

¹ auff eine sonderliche Concertatweise

psalms for three choirs with twelve voices,¹ but also for the others with nine, five, and fewer voices.

[In order to comprehend the derivation of the term "concerto" from the word] "concertare,"² [let us imagine] several of the best and most competent in a gathering of musicians singing³ or playing on various instruments-- such as cornetts, trombones, recorders or transverse flutes, cromornes, bassoons or dulcians, racketts, viols, large and small violins, lutes, harpsichords, regals, positives, or organs, etc.,⁴ and whatever others there are or may yet be invented--alternating in the manner of choirs and striving, as it were, ~~ot~~ outdo one another. Therefore the word "concerto" can be thought of as derived from the Latin verb "concertare," which means "to contend with one another." More properly a composition is to be called a "concerto," if high and low choirs are heard in alternation and together. This type [of arrangement] is most effective in settings with many voices in two, three, four, five, and more choirs, though it is also used in pieces

¹ Concerti ecclesiastici a 12, divisi in 3 chori, Venice: Amadino, 1610.

² In specie a Concertando.

³ App. II, voce humana.

⁴ See App. II, viola da gamba, viola da braccio, Clavicymbel.

with only six voices.

The English quite fittingly speak of "a consort"--
 [derived] from the Latin "consortium" [--partnership or
 fellowship], when several people with various instruments,
 such as harpsichord, large lyra, double harp, lute,
 theorbo, pandora, penorcon, cither, viol, a small violin,
 transverse flute or recorder, sometimes also a soft trom-
 bone or rackett, play together quietly and softly, forming
 a pleasant and harmonious ensemble.¹

2. Motets

The word "motet" is used in different ways by dif-
 ferent authors. [The forms and spellings] vary thus:

| | |
|--------------------------------|---------------------------------|
| 1. Jacob de Kerle | <u>moteta</u> (plural, neuter) |
| 2. Lechner, Utendal | <u>motetta</u> (plural, neuter) |
| Philipp de Monte | <u>motetta</u> (feminine) |
| 3. Ivo de Vento | <u>motteta</u> (plural, neuter) |
| 4. Lechner | <u>motecta</u> (feminine) |
| Utendal and Riccio | <u>motecta</u> (plural, neuter) |
| 5. Utendal and Ivo de Vento | <u>muteta</u> (feminine) |

Alphonsus, Count of Monte Dolio, believes that
 "moteta," "motecta," "modeta" or "muteta" are Italian
 words.

Thus opinions vary concerning the origin of the
 word "motet."² Certain authorities, with whom Philipp de

¹ App. I.

² App. II, motet.

Monte seems to agree, want to derive the name "muteta," [which might be the same as "mutata,"] from "mutare" [--to change], since harmonies¹ and imitations alternate by turns, as it were. But if the word "verse" is said to derive from "vertere" [--to turn], because words are turned many times before a complete verse results, a motet or any good piece could just as well derive its name from "mutare." For rarely does a composition turn out to be good, unless it is amended by changed imitations, cadences, intervals and progressions again and again.²

Johannes Magirus believes that "motecta" may be derived from "modo tecta" [--obscure as to mode], since the mode in motets could be said to be quietly concealed. But a motet is a composition which does have a certain mode.

J. Lippius even derives "moteta" from "motare" [--to move], because a motet moves [the listener] most profoundly by its seriousness and characteristic artfulness.

The printer Johannes Petrejus, formerly of Nuremberg, says in one of his prefaces that the Italians colloquially call choice compositions by the most outstanding artists "modetae" [from It. moda--fashion]

¹ App. II, harmonia.

² App. I.

because of the elegance of their treatment.

For the information of the kind musician I have tried to indicate in the following list how various Italian composers have used the terms "concerti," "motets," "concentus," etc., without discrimination.¹

Motets: Serafino Patta
 for 1, 2, 3, 4, 5 parts
 Adriano Banchieri
 Antonius Faber¹
 Girolamo Bartei
 Gabriele Fattorini
 Severo Bonini
 Alessandro Gualterio
 Josephi Vecchi*
 Benedetto Binago
 Giovanni Battista Cocciola
 Guilelmo Arnone
 Giovanni Battista Bonometti
 for 1, 2, 3, 4, 5, 6, 7, 8, 9 parts
 Giovanni Croce
 Giovanni Francesco Anerio
 Bernardo Strozzi
 Simone Molinaro
 Giovanni Francesco Capello
 Giovanni Battista Stefanini
 Petri Pauli Lavensis*
 Pietro Pace
 Bartholomeo Barbarino
 Girolamo Marinoni
 Friderigo Calvene
 Lodovico Torti
 Aurelio Signoretti
 Michaelae Angelo Amadei
 Josephus Gallus, etc.

¹ The spelling of the names is changed to conform with the versions found in Eitner, R., op. cit., and Grove's Dictionary of Music and Musicians, 5th ed. Names with asterisks have not been identified so far; these have been retained in their genetive form, used in the original, in order to avoid further distortions.

² The only Antonius Faber I could trace was a French jurist (1557-1624); there was, however, a German 16th-17th century composer, Benedict Faber. See Grove, ibid.

Concerti: Locovico Viadana, for 1, 2, 3, 4, parts
 Antonio Burlini
 Amante Franzoni
 Andrea Cima
 Archangeli Gotti*
 Antonio Torniolo
 Archangeli Bursaij*
 Antonio Cifra
 Antonio Mortaro
 Bernardo Corsi
 F. Bernardo da Viadana
 Bernardino Borlasca
 Benedetto Regio
 Bernardo Strozzi
 Constantino Baselli
 Philagius (Filago) Carolus
 Catherina Assandra
 Christian Erbach
 Donati de Benedictis*
 Franciscus Pappus
 Felice Gasparini
 /Giovanni/ Francesco Possidoni
 Giacomo Finetti
 Giovanni Croce
 Gabrielis Polluti*
 Giovanni Staffano Fontana
 Giovanni Ghizzolo
 Ercole Porta
 Ortensio Polidori
 Jacopo Moro da Viadana
 Ignazio Donati
 Gioseffo Guami
 Giovanni Nicolo Mezzegorri
 Michele Mal'herba
 Johann Martin I. Caesar
 Filippo Albini
 Raffaello Rontani
 Vincenzo del Pozzo
 Vincenzo Passerini
 Adam Gumpelzhaimer, for 1, 2, 3, 4, 5, 6,
 7, 8, 9, 10, 11, 12, 16 parts
 Andres Gabrieli
 Antonio Verso
 Agostino Agazzari
 Agostino Soderino
 Andries Pevernage
 Benedetto Magni
 Biagio Tomasi
 Grisostomo Rubiconi
 Curtij Mancini Romani*

Various authors
 Giovanni Battista Fergusio
 Fabio Biccari*
 Felice Anerio
 Francesco Soriano¹
 Giovanni Damasceno
 Giovanni Francesco Ramella
 Geminiani Capi Lupi*
 Giulio Radino
 Leone Leoni
 Lodovico Balbi
 Nicola Parma
 Giulio Osculati
 Pietro Lappi
 Paolo Quagliati
 Giovanni Maria Piccioni, etc.

Among these there are many composers who use both words ("concerti" and "motets"), such as Antonius Faber and Simone Molinaro. Tomaso Cecchino entitles his bicinia² "Motetti Concertati." Others use the terms "concentus," "sacra cantica," "sacrae cantiones," "laudes," "margaritae," "Dei laudes," "divinae laudes," "melodiae sacrae," "spirituales," "tympanum celeste," etc.

To be sure, these compositions, set in two, three, four and five parts, might properly be called "concerti." For in some [of them] two, three, or four voices will imitate each other's harmonies, in others the passaggi and diminutions; now they will repeat what has just been sung, then all will join in together, thus virtually vying with each other,³ one trying to excel the other. This is the

¹ Misspelled in original: Suarini.

² App. II, bicinium. ³ App. II, concertieren.

manner in which my own pieces in the third and fifth parts of the Polyhymnia are set, also those arranged according to the second, third, fourth, and fifth style¹ (see the third part of this volume).

Most composers, however, have called compositions of this sort "motets." Very few have maintained a distinction by setting motets only in the manner exemplified in the motets of Orlando, and concerti only in the madrigal manner.

Some also like to make this distinction: the concerti set for several choirs should be composed quite plainly, without particular elaboration and imitative passages; the motets, however, should be written with greater artfulness and care and for not more than eight voices. But this is not always borne out. In the first book of Symphoniae Sacrae by Giovanni Gabrieli,² for instance, the compositions for six, seven, and up to sixteen voices, arranged in two, three, and four choirs, can not only be called "motets," since they are composed according to the correct motet manner as used by

¹ App. II, Art.

² The exact title of the work is Sacrae Symphoniae Joannis Gabriele sereniss. reip. Venetiar. Organistae in ecclesia divi Marci Senis, 7, 8, 10, 12, 14, 15 & 16, Tam vocibus, Quam Instrumentis, Editio Nova, cum privilegio. Venetiis, Apud Angelum Gardanum. MDXCVII.

Orlando¹ (whom I consider to have been the most outstanding contemporary composer in this genre), but they must also be regarded as concerti, set as they are for several choirs, with the vocal parts concertizing among each other.

The church concerti of Giovanni Gabrieli, Lambert de Saive, and other excellent musicians are given the title Symphoniae Sacrae sive Motettae,² which thus proves that these terms signify compositions employing Concertat-Stimmen³ and at the same time imply the use of various instruments. In addition, they are appropriately called "sinfonia," a term implying a pleasing and delightful ensemble.⁴ But from the above-mentioned last published work by Giovanni Gabrieli one can see that he also intended the word "sinfonia" to suggest performance with instruments alone, whether viols, trombones, or

¹ For motets of Lasso see Lasso, Orlandodi, Saemtliche Werke, ed. by F. X. Haberl and A. Sandberger (Leipzig: Breitkopf & Haertel, 1894-). Vol. 19 contains 6-8 part motets from Magnum opus musicum, published 1604 at Munich by Lasso's sons.

² M. P. C. probably refers to Saive's Sacrae Symphoniae quas vulgo motetas appellant . . . 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15 et 16 vocibus . . . Editio I. In Monasterio Lucensi per Jo. Fidler, 1612.

³ App. II, Concertat-Stimmen.

⁴ App. I.

others, without the use of voices.¹

Lodovico Viadana likewise calls his canzonas, which he set in an exceedingly fine and agreeable manner in eight parts for various instruments, "Sinfonie Musicali."² I feel prompted, therefore, to apply the word "sinfonia" with the same connotation. Before our time the word "symphonia" or "Symphony" was also used in this now obsolete manner: the Hausmann or town musician³ would be engaged with all of his Symphony, i. e., with all kinds of instruments, such as cornetts, trombones, trumpets, violins, recorders, cromornes, dulcians, etc.

3. Falso Bordone

1. The psalms occurring at the beginning of the Vesper service are called "psalmi falsi bordoni." They are set in homophonic style, note against note. Nowadays they always have the bass a fifth below the tenor, whereby

¹ Bernoulli comments (in a footnote of his reprint of Syntagma Musicum III, p. 22): "Apparently reference is here made to the second book of Symphoniae Sacrae published in 1615 and containing motets, such as Jubilate Deo and Surrexit Christus. The first [of these] has this heading in the thorough-bass: Sinfonia si placet."

² Sinfonie Musicali a 8 voci di Lodovico Viadana. Commode per concertare con ogni sorte di stromenti. Con il suo. B. generale per l'org. . . . Ven., Vincenzi, 1610.

³ App. II, Hausmann, Stadtpfeifer.

a good and complete harmony is effected.¹

2. The Italians, however, call "falso bordone"-- "faux bourdon" in French--"a composition sung as a succession of sixths, with the alto a fourth lower than the discant² and the tenor a third lower than the alto." Thus with respect to the middle part [the resulting intervals are] a fourth above and a third below. In earlier times, it was permissible to indulge occasionally in composing passaggi in this joyful harmonic style.³ But since the harmonies thus have no real foundation and in Italian the lute string next to the lowest is called "bordone," this style of writing is termed "falso bordone." For the [interval of a] third has its natural place in the higher, and not in the lower range [of the system].⁴

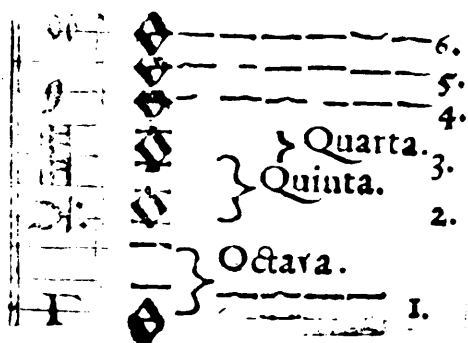
¹ App. I, also App. II, falso bordone. I believe that M. P. C. tries here to describe the familiar falso bordone style (for a typical example see Reese, Gustave, Music in the Renaissance, New York: W. W. Norton, 1954, p. 492), but he does so in a particularly roundabout way. If "nota contra notam" implies the use of several parts, an assumption confirmed by the words "harmonia" and "complet," then "unisone" must refer to the vertical alignment of the voices, i. e., to chords. The remark concerning the bass must mean that in falso bordone settings the bass is for the most part found a fifth below the reciting tone--the "tenor"--of the psalmody. See the above-mentioned example in Reese, also Rhau, Georg, Enchiridion Utriusque Musicae Practicae (Musica Plana), Wittenberg, 1538, reprint, ed. by Hans Albrecht, Kassel, Baerenreiter, 1951, the section Tonorum Psalmodiae.

² App. II, discant.

³ App. I.

⁴ App. I, also App. II, sonus acutus, sonus gravis.

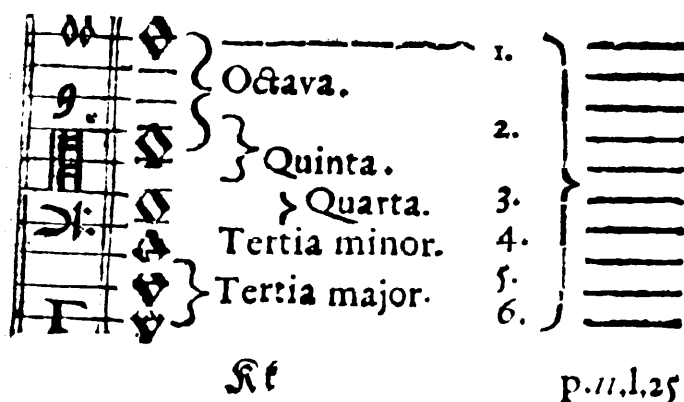
3. Just as the word "bordone" may also be construed to mean the buzzing, humming, and rumbling of a large bumblebee, so the harmony resulting from this manner of composing is not pleasant, but has a buzzing, humming, and rumbling [sound]. This has several reasons: to begin with, the third has its natural place in the higher range [of the system], as can be seen from the primary and proportional harmonic numbers,¹ 1, 2, 3, 4, 5, 6, 8 and the following graph.



¹ App. I, numeris Harmonicis radicalibus & proportionalibus . . . While the figures correspond to the frequency ratios of the overtone series (similarly, in Merseenne, Marin, Harmonie Universelle, I^r livre de Consonances, p. 98), it must be remembered that the nature of the series was not yet fully understood. Concerning the prevailing concepts in M. P. C.'s time, based on Zarlino, see Apel, Willi, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1947), article "Arithmetic division," p. 51; also Riemann, Geschichte der Musiktheorie, pp. 369-379.

For 1. and 2. form an octave in the low range. But just as there is no other number between 1. and 2. there is neither fifth nor third between "G" and "g." 2. and 3. form a fifth, 3. and 4. a fourth in the middle range. But the fifth also cannot be divided into major and minor thirds (since there is no intermediate number between 2. and 3.). Finally, 4. and 5. outline a major third, 5. and 6. a minor third, [both found] in the higher range.

Thus one can see that the third has its natural place not in the lower, but in the higher range. The most agreeable harmony results when the consonances are placed in their proper and natural range, and since the third sounds agreeable in the higher range, it consequently produces a sad, disagreeable, and grumbling effect in the lower range. Similarly the octave in the higher range produces a gaping sound. All this can be seen in this graph in which the natural order of the consonances is inverted.



Besides, according to some authorities, two fourths, being perfect consonances, must not follow one another, let alone more of them, and even two imperfect consonances used in succession are prohibited. Consequently such a manner of writing cannot be approved.¹

4. In moving obliquely, false relationships² arise, which the theorists do not like to permit because they are faulty progressions. For when the third, at first used in the lower range, is raised by an octave, fifths result between the upper and inner voices where before there had been fourths.³

5. In addition, the final cadences of any mode are called "falsi bordoni." For "bordoni" basically are borders or edging on clothes, their end as it were, and in a sense both mean the same. This is borne out in the

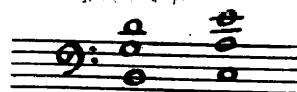
¹ M. P. C. here probably refers to Zarlino who forbids the use of parallel thirds and sixths of equal size. See Riemann, Geschichte der Musiktheorie im 9-19. Jahrhundert (Leipzig: Max Hesse, 1898), p. 385ff.

² App. I.

³ By third, the interval above the bass is meant, and not the chord third; thus



with the third taken up an octave, becomes:



antiphons (where it is apparent that the final cadences, compared with the final cadences of the psalm tones and the basses, are partly doubtful and wrong).¹

Incidentally, it should be remembered that some believe the term "tenor" to correspond to "bordone," which in Latin is "tenor" and in German "Staender" --a support, such as may be put under the branch of a tree heavy with foliage, and on which the whole tree rests. Or it may mean the same as "a Jacob's or pilgrim's staff" (Bordone e l'hasta che porta il peregrino per viaggio) which a wanderer carries on his journey to support himself. It could also mean a tree mounted with iron on which a house is supported and on which the entire burden rests. Carpenters call it "bordonale" --a beam. Thus the tenor is supposed to derive its name in Latin from the fact that it supports the entire composition like a bordone. Aristides Quintilianus' opinion will also be known: he explains in Book I, Chapter V, that the term tenor is derived from "tonos," i. e., "accent." For as we determine the nature of a word by its accent, so we consider the tenor the most potent factor in determining the quality of the harmony. But, God willing, more of this

¹ M. P. C. refers here to the differentiae, also perhaps to the fact that in falso bordone settings the cadences in the bass are not identical with the finals of the modes. See App. II, antiphon.

in the fourth volume, along with other things.

The names and the origin of other forms of sacred music were discussed extensively in the first volume.

CHAPTER THREE

COMPOSITIONS BASED ON SECULAR HUMOROUS TEXTS WITH SPECIFIC VERSE SCHEMES,¹ SUCH AS MADRIGALS, STANZAS, SESTINAS, AND SONNETS

1. Madrigals

"Madrigals," like the following, "dialogues," "stanzas," "sestinas," "sonnets," "canzoni," and "canzonette," derive their names from the poetic and not the musical form.² For "madrigal" denotes a poem, not a type of composition, the texts for the most part being taken from Francesco Petrarca, Boccaccio, Pietro Bembo, and Dante. One might conceivably establish the etymology of the word "madrigal"³ in these ways:

1. "Madre della gala,"⁴ as it were, "mater de sententia." Whereas poets express a complete idea in 8, 9, or 10 verses, neither more nor less, a composer may either use the same text in its entirety for one piece,

1 App. I, In gewissen Versen

2 App. I, nicht von der Melodey des Gesanges

3 App. II, madrigal.

4 Since "gala" means "a piece of finery," the connection is not clear; either M. P. C. knew another meaning which I have not been able to discover, or he misinterpreted the word, as in several other cases.

or divide it into two parts. This can be seen clearly in the compositions of Luca Marenzio¹ and others. Many poems constructed in a similar manner have a sacred content; their musical settings are therefore called "sacred madrigals."²

2. Madre della gaia [--mother of joy], in French "gay," which means "joyful," or also "madre galante" [--elegant mother], which means "charming," "fine," "beautiful," "elegant"; "the mother of liveliness or joy," as it were; consequently joyful secular songs, because they sound lighter, fresher, and gayer than motets.

3. Mandri-gale, which is a pastoral song, the word being derived from "mandre" [--a herd], such as a herd of sheep; for shepherds would sing rustic songs of that sort while pasturing their flock. Even nowadays shepherds are wont to play such songs on the bagpipe for their lambs. "Mandriale" or "mandrian" are the [Italian] words for "pastor" or "keeper of sheep."

¹ See Luca Marenzio, Saemtliche Werke, ed. by A. Einstein, vols. IV, 1, 1929, and VI, 1931, of Publikationen aelterer Musik . . . der Deutschen Musikgesellschaft (Leipzig: Breitkopf & Haertel, 1926 to date).

² App. I.

Example from F. Petrarca¹

Madrigal 2

Per ch' al viso d'Amor portave insegna,
Mosse una pellegrina il mio cor vano;
Ch' ogni altra mi paroa d'onor men degna.
E lei seguendo su per l'erbe verdi
Udii dir alta voce di lontano:
Ahi quanti passi per la selva perdi.
Allor mi strinsi a l'ombra d'un bel faggio,
Tutto pensoso; e rimirando intorno
Vido assai periglioso il mio viaggio;
E tornai 'n dietro quasi a mezzo il giorno.

2. Stanzas

"Stanza" is the same as a "domicile" or "dwelling," a chamber in which something is enclosed and in which everyone has a particular Schapp² or compartment. Similarly the poets make up stanzas, namely 4, 5, or 6, and these are called "first stanza," "second stanza," etc., which is the same as "first strophe," "first part," or "first Schapp," "Gesetz" [--stanza], or "Teil" [--part or section]; second "Schapp" or "Gesetz." The number of stanzas in a poem is retained by the composer, in this fashion:

¹ Since M. P. C.'s only purpose in quoting Petrarca's poems is to furnish examples of the forms discussed, no translations are supplied here. Spelling and punctuation, full of mistakes in the original SM III print, have been corrected to conform with a modern edition of Petrarca prepared after the original: Le rime di Francesco Petrarca di su gli originali . . . ed. by Giosue Carducci and Severino Ferrari (Florence: G. C. Sansoni, 1899).

² App. II, Schapp.

| | | | |
|---------|---|--------|----------|
| Prima | } stanza, id est, pars. | first | } stanza |
| Secunda | | second | |
| Tertia | | third | |
| | Der erste, ander oder dritte Theil. | | |

3. Sestinas

Sestinas derive their name from the number of verses. They have six and a half stanzas, six lines in each. The last words of each line of the first stanza are repeated in all following stanzas, but in such a way that their position is exchanged and they never appear twice in the same line.

Example from Petrarca

Sestina 4

I.

Chi e fermato di menar sua vita.
Su per l'onde fallaci, e per li scogli
Scevro da morte con un picciol legno,
Non puo molto lontan esser dal fine:
Pero sarebbe da ritrarsi in porto,
Mentre al governo ancor crede la vela.

II.

L'aura soave, a cui governo e vela
Commisi entrando a l'amorosa vita
E sperando venire a miglior porto,
Poi mi condusse in piu di mille scogli:
E le cagion del mio doglioso fine
Non pur d'intorno avea, ma dentro al legno,

III.

Chiuso gran tempo in questo cieco legno
Errai senza levar occhio a la vela,
Ch'anzi al mio di mi trasportava al fine:
Poi piacque a lui che mi produsse in vita
Chiamarme tanto in dietro da li scogli,
Ch'almen da lunge m'apparisse il porto.

IV.

Come lume di notte in alcun porto
 Vide mai d'alto mar nave ne legno,
 Se non gliel tolse o tempestate o scogli;
 Così di su da la gonfiata vela
 Vid'io le 'nsegne di quell' altra vita;
 Et allor sospirai verso 'l mio fine.

V.

Non perch'io sia sicuro ancor del fine;
 Che volendo co'e giorno esser a porto
 E gran viaggio in così poca vita;
 Poi temo, che mi veggio in fraile legno
 E più ch'i' non vorrei, piena la vela
 Del vento che mi pinse in questi scogli.

VI.

S'io esca vivo de' dubbiosi scogli
 Et arrive il mio essilio ad un bel fine,
 Ch'i' sarei vago di voltar la vela
 E l'ancore gittare in qualche porto.
 Se non ch'i' ardo come acceso legno,
 Si m'e duro a lassar l'usata vita.
 Signor de la mia fine e de la vita,
 Prima ch'i' fiacchi il legno tra li scogli,
 Drizza a buon porto l'affannata vela.

4. Sonnets

Sonnets are poems with fourteen verses and a rhyme scheme peculiar to them, as can be seen from the following example from Petrarca.

Sonnet¹

Io canterei d'Amor sì novamente,
 Ch'al sommo cielo il di mille sospiri
 Trarrei del petto & mille alti desiri
 Raccenderei ne la gelata mente;
 Vedrei lo spirto mio cangiar sovente

¹ The text of the SM III version, differing substantially from the one in the edition consulted for comparison, has been left intact. Wherever the words agree in both versions, the spelling has been corrected.

Gli affetti vani, & per pietosi giri
Estendor sue vertu senza martiri
Si come quel, che di suo error si pente;
Non piu rose vermiglie in fra la neve.
Qui corchorei, ne argento, oro & avorio,
Ma'l ben, che sempre in ciel si specchia & guarda;
Sel' alto Creator nel mio cor brevo
Venisse, & io potesse dir, mi glorio
Signor, che piu la gratia tua non tarda.

CHAPTER FOUR

COMPOSITIONS BASED ON SECULAR HUMOROUS TEXTS WITHOUT SPECIFIC VERSE SCHEMES,¹ SUCH AS DIALOGUES, CANZONI, CANZONETTE, AND ARIA

1. Dialogues

Everyone knows what dialogues are; for a dialogue is like a conversation in which one person replies to another's question. In similar fashion choirs can alternate with one another. Echoes² may also be included here.

2. Canzoni or Canzone a la Napolitana³

There are two kinds of canzoni: (1) some, like the above-mentioned sonnets (in Latin "cantilene,"⁴ "cantio," which are generic terms, "chanson" in French) are rather worldly songs or love songs which are sung. Poets treat them in different ways, and the construction and the number of the stanzas and verses varies, almost as in the Hymns of Pindar or the Odes of Horace. Here is an example from Petrarca.

¹ App. I.

² App. II, echo.

³ App. II, canzone.

⁴ App. II, cantilena.

Canzone 17

Di pensier in pensier, di monte in monte
 Mi guida Amor, ch'ogni segnato calle
 Provo contrario a la tranquilla vita.
 Se'n solitaria spiaggia, rivo o fonte,
 Se'n fra duo poggi siede ombrosa valle,
 Ivi s'acqueta l'alma sbigottita;
 E, com' Amor l' envita,
 Or ride or piange, or teme, or s'assecura:
 E'l volto, che lei segue, ov' ella il mena,
 Si turba e rasserena
 Et in un esser picciol tempo dura;
 Onde a la vista uom di tal vita esperto
 Diria: queste arde, e di suo stato e incerto.

2. Some canzoni have no text and are composed in 4, 5, 6, 8, etc. parts with short imitative sections and agreeable fantasies. The first imitative section is usually repeated at the end. They are also called "Canzonen" and "canzoni." Many beautiful canzoni are being published in Italy, particularly those of Giovanni Gabrieli with a varying number of voices.

3. Canzonette

This is the diminutive of "canzone." Canzonette also are short songs or Meister gesaenge,¹ but always with secular texts. Canzoni, however, sometimes also have sacred texts, in which case they are called "canzoni spirituali." In these canzonette the first and last

¹ I cannot think of any common denominator between canzonette and Meister gesaenge except the form, as M. P. C. describes it here.

verses are usually repeated, though not the middle one.

4. Aria or air

This is a pretty tune which [the singer] makes up by himself.¹ We also [use the term "aria"] for German secular songs with fine, elegant texts. These and similar beautiful arias the Italians nowadays call "scherzi."

¹ App. I.

CHAPTER FIVE

COMPOSITIONS WHICH ARE PUT TOGETHER FROM DIVERSE PIECES, SUCH AS MESSANZA AND QUODLIBET¹

"Messanza" or "mistichanza" is a "quodlibet" or "mixture of various herbs," "una salata de mistichanza" generally simply called a "quodlibet." Such a quodlibet is made up by lifting half or whole lines of text with their phrases of melody from diverse motets, madrigals, and other German secular, also humorous songs, and sewing and patching together a whole fur from many bits and pieces, as it were.

There are three kinds of quodlibets:

1. Some have a separate and complete text in each part. One of these, which I like very much, has in one voice Erhalt uns, Herr, in the second, Ach Gott vom Himmel, in the third, Vater unser im Him/melreich, in the fourth, Wir gleuben, in the fifth, Durch Adams Fall. All of the texts are carried through completely; the author is unknown.

¹ App. II, quodlibet. For an illuminating article on this subject, see Bienenfeld, Elsa, "Wolfgang Schmeltzl, sein Liederbuch (1544) und das Quodlibet des XVI. Jahrhunderts," in Sammelbaende der internationalen Musik-gesellschaft, VI, 1, 1905, pp. 80-135.

Another one, composed by Johannes Goeldel,¹ has the five main sections of the Catechism set in five independent voices, thus:

1. Mensch wiltu leben seliglich, in the bass.
2. Wir glauben all an einen Gott, in the 2nd cantus.
3. Vater unser im Himmelreich, in the 1st cantus.
4. Christ unser Herr zum Jordan, in the tenor.
5. Jesus Christus unser Heyland, in the alto.

2. Some have a different text in each part, but fragmentary and mutilated, as in the quodlibet by Nicolaus Zangius.²

3. In some quodlibets all parts are based on one text, but here, too, the words may suddenly be broken off [in one or the other part] and continued by [other bits of text].³ Examples of this can be seen in the Quodlibets of

¹ A transcription of this piece is included in the appendix of the reprint of SM III. Since it is not in the original I have omitted it. Bernoulli took it from Winterfeld, C. von, Der Evangelische Kirchengesang und sein Verhaeltnis zur Kunst des Tonsatzes, Leipzig, 1843-1847, Vol. II, p. 238.

² Eitner lists Lustige neue deutsche weltliche Lieder und Quodlibeten, durch . . . weylant gewesen^een Churf. Brandenburg. Capellmeistern, mit 5. und 6. Stim. componiret, und nun durch Jacobum Schmidt, Churf. Brandenbg. Musicum zusammen getragen . . . Berlin: Georg Runge, 1620.

³ App. I.

Melchior Franck¹ and two messenze, one [by] Mira,² in five voices, the other Nasce la pena,³ in six voices.

¹ See Eitner, op. cit.

² Mirani a 5: Eitner lists a 16th century madrigal composer, Leandro Mira, who may be identical with the one referred to by M. P. C.

³ Nasce la pena mia, by Striggio.

CHAPTER SIX

COMPOSITIONS FOR USE IN GASSATEN¹ AND MASQUERADES, SUCH AS GIUSTINIANI, SERENATA, AND BALLETTI

1. Giustiniani

These are love songs (called rude and wanton by someone) of a noble courtesan from the city of Bergamo; they are in three parts, the texts being in the Bergamasca dialect.²

2. Serenata

This is a composition in three or more parts, performed while one promenades³ through the streets in the evening, serenading--as it is called at universities--young ladies, with ritornelli being played in between. More of this in the first chapter of the third part.

¹ App. II, Gassaten. The reprint has Grassaten, a misprint taken over from the original edition.

² The corresponding section in Morley (A Plain and Easy Introduction to Practical Music, ed. by R. Alec Harman, New York: W. W. Norton, 1952, p. 295ff.) reads: "There is likewise a kind of songs . . . called Giustinianas and are all written in the Bergamasca language; a wanton and rude kind of music it is, and like enough to carry the name of some notable courtesan of the city of Bergamo, for no man will deny that Justiniana is the name of a woman."

³ App. I, Spatziren, oder Gassaten gehet,

3. Balli or balletti

Of these there are two kinds:

1. Certain dance pieces which are sung (for "ballare" is the same as "saltare," i. e., "to dance").

[Examples] of this type can be found in some very delightful balletti published by Giacomo Gastoldi and Thomas Morley.

2. Balli or balletti of the other type are those without text. When these are played for dancing on shawms or pipes, they are named "stampita."¹ In French this is called "un bal," which means various dances in general, such as "branles," "courantes," "voltas," "galliards," etc. But the term "balletto" signifies dances especially arranged for mummeries and pageants, which are played for the masquerade. Their form is based on their dance patterns,² every balletto generally having three sections: (1) the intrada, played at the entrance of the masked persons; (2) the dance figures which the maskers execute while standing, striding, changing places or otherwise forming letters--in a circle, triangle, square, hexagon, or other patterns--or moving about among one another.

¹ App. II, stampita.

² App. I, uff ihre sonderliche Inventiones gerichtet

[These figures] represent the entire idea and substance of the balletto; (3) the retrajecte, the withdrawal or exit, which concludes the [dance] presentation and the entire balletto. These are not continued afterward, but stop with the masquerade. As separate agreeable pieces of music, however, to be played on instruments as before, they serve a useful purpose.¹ Examples of all these besides many French vocal and instrumental dances,² such as branles, courantes, and others can be found in my Terpsichore, along with additional information on this subject.

Example from Petrarca

Balletto 6

Di tempo in tempo mi si fa men dura
 L'angelica figura e'l dolce riso,
 E l'aria del bel viso
 E de gli occhi leggiadri meno oscura.
 Che fanno meco omai questi sospiri
 Che nascean di dolore
 E mostravan di fore
 La mia angosciosa e disperata vita?
 S'aven che'l volto in quella parte giri
 Per acquetare il core,
 Parmi vedere Amore
 Mantener mia ragion e darmi aita.
 Ne pero trovo ancor guerra finita
 Ne tranquillo ogni stato del cor mio;
 Che piu m'arde 'l desio,
 Quanto piu la speranza m'assicura.

1 App. I.

2 Taentzen und Liedern,

CHAPTER SEVEN

ABOUT SONGS OF LABORERS AND PEASANTS, SUCH AS VINETTE, GIARDINIERO, AND VILLANELLE

1. Vinette

Vinette or vinate is a song of a winegrower or vintager, such as work in vineyards. For "vinetto" is the same as "winegrower"; "vinette," however, is "a common table wine." Vinate¹ are drinking songs² which here in Germany are not uncommon, and I think there is nothing in the world vain or base enough not to have been set to music.

2. Giardiniero

Giardiniero is the sort of song gardeners sing while working in the garden; for "giardiniero" is "a gardener," "gardino" a garden or "orchard."

3. Villanelle, villages

The word "villanelle" is derived from "villa," which means "a village," or "villano," "a peasant." Likewise "villanello," the diminutive, means the same as "rude, clownish." Thus "villanella" is a peasant song sung

¹ App. II, vinate.

² App. I.

by peasants and common artisans. Therefore, composers are fond of using consecutive fourths or fifths--though only rarely--contrary to the rules of composition, just as the peasants do not bother about art but simply sing as they please. Rustic as the music is the text. Some similar songs are also called "villotta," "vilatella," which generally means "a small village." In France the peasant dances are otherwise called "villages." Made up by the peasants themselves, they are performed on shawms and viols, often with two, three and more people on a part.

So much about compositions with texts. Now follow those without texts.

CHAPTER EIGHT

ABOUT PRELUDES AS INDEPENDENT COMPOSITIONS,¹ SUCH
AS FANTASIES, FUGUES, SINFONIA, AND SONATAS

1. Fantasia, more properly
phantasia; capriccio

The term "capriccio" or "phantasia subitanea"²
[refers to a procedure] whereby one starts working out a
fugue at one's pleasure, but, without continuing with it
very long, soon passes on to another according to one's
fancy. For just as in the fugues proper, no text must
ever be used and one is in no way bound to any words and
is free to give [the piece] any desired length, to digress,
add, elide, and treat it in any way whatever. In such
fantasies or capriccios one can display one's ability and
craft particularly well, especially since one may use
without hesitation anything permissible in music, including
suspensions,³ proportions,⁴ etc. Yet one should not go too
far beyond the limits of the mode and a [reasonable]
range.⁵ If it please God, more will be said about this in

¹ App. I, Von den Praeludiis vor sich selbst:

² App. II, fantasia subitanea.

³ App. I, mit bindungen der Discordanten, . . .
also App. II, suspension.

⁴ App. II, proportion ⁵ App. I.

some other place, along with other things.

2. Fugue, ricercar

Fugues, as the Abbot D. Johannes Nux says, are nothing but frequent successive statements of the same theme on different degrees, separated by pauses. The term is derived from "fugare" [--"to put to flight"/], because one voice chases the other while producing the same melody.¹ In Italy they are called "ricercari" since "ricercare" is the same as "investigate," "look for," "seek out," "explore diligently," and "search." For in constructing a good fugue one [has to proceed] with particular thoughtfulness and care. One has to explore from every possible angle how, and in what different ways, [the parts] may be fitted together and interwoven, duplicated, and how with the use of similar and contrary motion² the fugue may be put together correctly and in an

¹ App. I. An article about Johann Nux (or Nucius) by Reinhold Starke may be found in Monatshefte fuer Musikgeschichte, XXXVI (1904), pp. 195-209. The title of the treatise to which M. P. C. refers is Musices poeticae sive de compositione cantus. Praeceptiones absolutissimae, Nissa, Scharffenberg, 1613. The (German) translation of the passage which M. P. C. quotes is on page 208. It differs from M. P. C.'s version in some detail.

² App. I, duplirt, per directum & indirectum seu contrarium, also App. II, dupliren; direct motion.

agreeable and artful manner, and thus properly carried through to the end. Accordingly that musician has to be held in highest esteem who has the capacity to devise fugues well adapted to particular modes and, in addition, to join them correctly and coherently.

3. Sinfonia, more correctly, symphonia

As indicated above, by the term "sinfonia" the Italians understand [a piece of] ensemble music for instruments only and without vocal parts, set in the manner of a toccata, pavan, galliard, or other similar homophonic [piece]¹ for 4, 5, 6, or more parts. [Of a performance], like a prelude on the organ, but often also between the sections of concerti for several choirs. This will be found discussed more extensively in the third part of the third volume, also, among other things, what is to be understood by ripieni, ritornello, etc.

4. Sonata, sonada

The word "sonata," [derived] from "sonare" [--to sound], refers to the fact that no voices, but only instruments are engaged in making music, as in canzonas. Beautiful examples of this kind can be found in the canzonas and sinfonie of Giovanni Gabrieli and other

¹ App. I, dergleich Harmony

composers. In my opinion there is this difference:
the sonatas are composed in a stately and magnificent
manner like motets, but the canzonas have many black notes
and move along crisply, gaily and fast. The word
"sonata" or "sonada" is also used with reference to music
on trumpets for banquet and dance, as can be ascertained--
in addition to other matters--in the eighth chapter of the
third part of this volume.

CHAPTER NINE

ABOUT PRELUDES BEFORE DANCES,¹

SUCH AS INTRADAS

"Intrata" (commonly, "intrada") or "entrata" means "entrance" or "approach." The word derives from "intrare" [--"enter"] or "introitus" [--"entrance"]. It is generally used at the entry of great lords or in processions at tournaments and on other occasions.

¹ zum Tantze. This might also be translated: "as dances"; for the intrada was a processional dance.

CHAPTER TEN

ABOUT PRELUDES TO MOTETS OR MADRIGALS, SUCH AS TOCCATAS

Toccata is a preamble or prelude played by an organist on the organ or harpsichord before beginning a motet or fugue. It is performed freely and extemporaneously, with plain chords and runs, etc.¹ Each [player], however, has his own manner of executing them and I find it unnecessary to discuss them here at great length. Besides I consider myself too unworthy to dictate to anyone in this matter. I have collected many magnificent toccatas by the best Italian and Netherlands organists, [and have] also added a few of my own modest invention with the purpose of publishing them. But so far I have, for certain reasons, refrained from carrying out my intention.

I believe the Italians use the term "toccata," because "toccare" means "tangere" [--to touch] and "toccato," "tactus" [--touched]. Thus the Italians say "toccate un poco," which means "touch the instrument" or, "play on the keyboards, a little." Therefore toccata may very well be construed to mean the striking or touching of the keyboard.²

¹ App. I.

² App. I.

CHAPTER ELEVEN

ABOUT DANCES WHICH ARE COMPOSED IN ACCORDANCE WITH CERTAIN STEPS AND FIGURES,¹ SUCH AS PADUANA, PASSAMEZZO, AND GALLIARD

1. Paduana

"Paduana,"² in Italian "padoana," is supposed to have its name from the town, Padua, in Italy, where, as some believe, this type of music is to have been invented. The French and English call it "pavan." The pavan is a kind of steady and stately music. Thus pavans played by a consort of various soft³ instruments furnish a unique, delightful and at the same time splendid sound. Generally, however, they are designed for stately dances. In England they are always used for dancing and have, for the most part, three strains, each of which must have 8, 12, or 16 measures,⁴ no less, because of the prescribed four steps. They make no particular use of imitative writing. At times a fugue is started, but soon the imitative style is relaxed and abandoned. The dance, however, which is called "la pavane," also "la pavane d'Espagne," originally comes

¹ App. I, auff gewisse Pass und Tritt gerichtet:

² App. II, paduana, pavan.

³ App. II, lieblich. ⁴ App. II, tactus.

from Spain. Therefore it has to be executed with characteristic, slow, and graceful steps and Spanish gravity.

2. Passamezzo

The term "passamezzo,"¹ from "passare" [--to pass], or "transire" [--pass through], [derives from the fact] that one enters, as it were, quite smoothly and gradually when it is danced. For in Italian "passare" means "transire" [--pass through], "permeare" [--graverse], "decidere" [--withdraw], "passamento" being the same as "transitio" [--a going or passing over]. And as a galliard has five steps and is therefore called a "cinque-pas" [--lit. five steps], a "passamezzo" has hardly half as many steps as a galliard, so that it is called, as it were, "mezzo passo" [--half step].

3. Galliard

"Galliarda," in Italian "gagliarda," means "strenuitas" [--agility], "fortitudo" [--strength], "vigor" [--power]; in French it is "gaillard" or "gaillardise" and means "eine gerade Geschwindigkeit." If I should want to speak of a well proportioned straight

¹ App. II, passamezzo.

grown man I should say "c'est un homme bien gaillard."¹
 Since the galliard has to be executed with straight posture and a good disposition, more than other dances, it doubtless derives its name from that fact. The galliard is written in trochaic triple meter² and, like the pavan, has three repeated strains, each of which has to have 4, 8, or 12 measures, no more or less. The Italians generally call it "saltarello" and at times amorous texts are underlaid which in masquerades they sing themselves, dancing at the same time, as though there were no instruments present.³

¹ The German word "Geschwindigkeit" means "speed," "velocity," "quickness"; it is hardly possible to justify its use by M. P. C. to clarify "gaillard"--"jovial," "bold," etc. and "gaillardise"--"liveliness," "broad language," etc., unless he knew other, obsolete, meanings. The intended meaning of the word "gerade" (straight) is clear from the following sentence.

² App. I, ad tactum inaequalem, & Trochaicum mensurirt

³ App. I, ob gleich keine Instrumenta darbey vorhanden.

CHAPTER TWELVE

ABOUT DANCES COMPOSED WITHOUT REGARD TO CERTAIN STEPS AND DANCE PATTERNS,¹ SUCH AS BRANLE, COURANTE, VOLTA, ALLE- MANDE, AND MASCHERADA

1. Branle

Branle is a French dance. The name may be derived from "branler," which means "to quiver," "turn," "stir," or "move." In these dances, however, the movements are not as violent as in the galliards and courantes, but quite smooth, from the knees only and without skips.² The differences between the various types of branles and other French dances are further discussed in the preface to my Terpsichore Musarum Aoniarum.

2. Courantes

The word "courante" derives from "currere" or "cursitare" [--to run], since [courantes] are mostly executed with certain measured up- and down-skips, as if [one were] running while dancing.

¹ App. I, so nicht auff gewisse Pass und Tritt Gerichtet:

² App. II, branle.

3. Voltas

"Volta" derives from "vertere" [--to turn]; for "volta" is Italian for "versura quae fit ab aratore" [--the turning about of the ploughman after finishing a furrow]; in French it is "volte" and means "to turn about," "voltare," "vertere," "versare" [--to turn, turn about], for in this dance [the dancers] swing and turn about with one another, from one side to the other. The volta has only half [as many measures] in a repeated section as the courante.

4. Allemande

Allemande is the same as a little German song or dance. For "Allemagne" is the same as "Germany," and "un allemand" "a German." This dance, however, is not as quick and nimble as the galliard, but somewhat slower and more serious, and makes no use of extraordinary motions. There are sometimes two, sometimes three repeated strains, each of which usually has four measures. Though also in [each strain of] a pavan there are for the most part only four measures or ordinary steps, they are in dupla proportio compared with the allemande. Thus, while in one repeated section there are 16 measures or semibreves in the pavan, in the allemande there are only half as many,

namely 8 measures in minims.¹

5. Mascherada

"Mascharato" is Italian for "personata" [--masked], "maschara" being the same as "persona" [--a mask]; "maschera," in Latin "larva" or "facies personata" or "larvata" [--a masked face], which in German means "Mummerei" [--mummery, masquerade]. One speaks of "Mummerei" when several people mask themselves with face masks and costumes and appear thus at banquets and gatherings of noble persons to [the accompaniment of] music. Therefore such a piece of music is called "mascherata" or "maschara." Though these compositions have their own particular melody and are specific dances,² they are at all times performed in costumes and in masks. They belong to the above-mentioned balletti.

In addition to these five types of dances various others will be identified and more extensively treated in my Musarum Aoniarum Terpsichore.

End.

¹ App. I, also App. II, allemande.

² gewisse Taentze seyn,

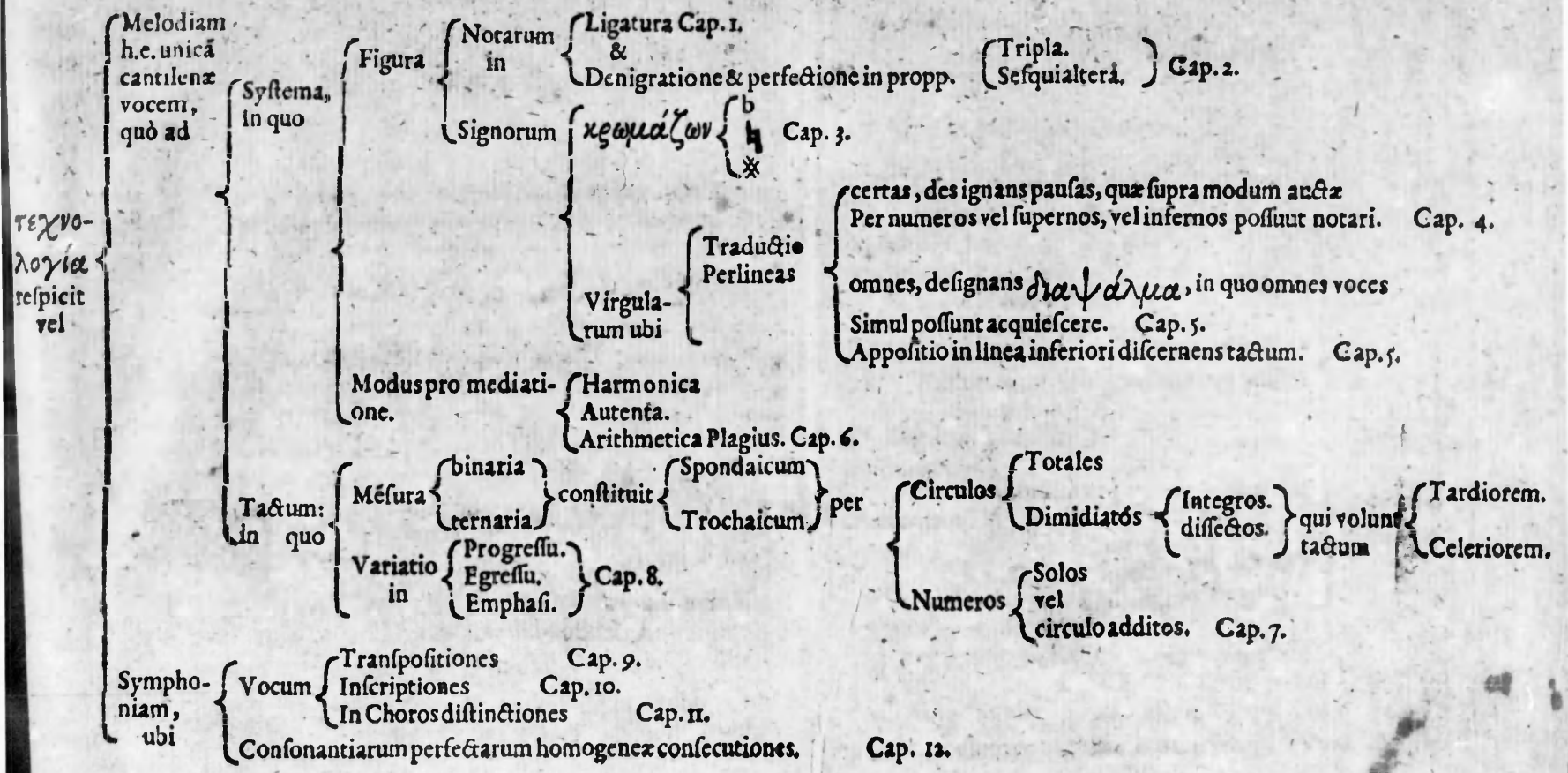
VOLUME THREE

PART TWO

Essential Precepts for the
Study and Performance of
Music¹


¹ App. I.



Dieſe Tabell gehöret Num. 28. unten an.



CHAPTER ONE

CONCERNING LIGATURES OR THE CONNECTION OF NOTES¹

I do not see why one should bother about the traditional rule that the first [note] is a long when it has no tail and when the second [note] is lower.² But it is my considered opinion that in a ligature any descending or ascending [note] should without difference be regarded as a breve, particularly since the ligature³  is almost out of use now and very seldom found in printshops.



I agree with Lippius, Hassler, and others, that all complex ligatures should be split up except the one indicating semibreves , and that their place should be taken by the sign . I see that this has already been done, not only with minims, semiminims and fusas, but also with breves and semibreves, and by our native musicians as well as the Italians. Therefore I have used that sign in place of the ligature, whereby among other things the melody of the chant⁴ can be better noted. For if earlier [composers]

¹ App. I.

² App. I; App. II, ligature.

³ M. P. C. may refer here to the question whether the rhythmic interpretation of this ligature changed with its direction. See the footnote in: Apel, Willi, The Notation of Polyphonic Music 900-1600 (Cambridge: The Mediaeval Academy of America, 1949), p. 90.

⁴ choralis melodia.

have designated slurred semibreves with this sign ,
I believe that even in our time, when faster notes are
used, the connection can be conveniently indicated with a
short stroke .¹

¹ App. I.

CHAPTER TWO

ABOUT THE COLORATION AND PERFECTION OF NOTES

IN TRIPLA AND SESQUIALTERA

AND THE USE OF THE DOT¹

I believe it is well worth the trouble to color the breve in tripla and the semibreve in sesquialtera whenever hemiola rhythm² is used. That way the tactus can be more readily noted and distinguished both in tripla and sesquialtera.

It should be pointed out that also in sesquialtera perfection had so far been applied by most composers. Thus, when a semibreve would be perfected by a following semibreve, the dot would be omitted, and where the need arose the perfection would be removed by means of coloration. Most recent writers, however, to whom also Sethus Calvisius gives his approval, do not observe this practice. They always add a dot to the semibreve, in spite of the fact that perfection may be applied to it in sesquialtera and to the breve in tripla. In this fashion they abandon the perfection as rather unnecessary. There is

¹ App. I.

² quando contra tactum cantatur, . . . See App. II, hemiola. See also p. 100, footnote 3. The motion of the tactus in triple time being long -- short (♢ ♢ , 2:1), the figure ♢ ♢ would also be "contra tactum."

certainly no purpose in using much effort where only little is needed.

While I did make use of perfection in my earlier German Musae, I have therefore in my later Latin and German works abandoned it in favor of the dot.

CHAPTER THREE

ABOUT THE PROPER USE OF THE \flat ROTUNDUM, THE \natural QUADRATUM, AND THE \sharp CANCELLATUM¹

The \natural quadratum has its proper place in a melody, as it were, either with the note² "B" of the transposed system or the "F" of the regular system,³ thus a fifth apart.⁴ It is used to modify mi and fa [when they form] a fifth, i. e., when a diminished fifth is to be changed into a perfect one by the addition of a small semitone.⁵

But when a \sharp cancellatum is indicated, it is not necessary that a tone always be raised or lowered by a full small semitone;⁶ for it is only added to a small third or a small sixth, thereby changing them into large ones. As the pitch [of the upper note] is gradually raised they become large thirds and sixths at [whatever point the tones of the interval] sound well together, whether the interval has

¹ The Latin terms have been retained in the translation to avoid any confusion concerning the function of these symbols as discussed by M. P. C. with their modern significance and use. The symbol ✕, used in the original has been replaced with \sharp .

² App. II, clavis.

³ See table of modes in Chapter VI, also App. II, systema regulare, systema transpositum.

⁴ App. I.

⁵ App. II, semitone

⁶ App. I.

reached its maximum size or not.¹ This does not happen if a \flat quadratum is used. For if the latter is indicated the note is inevitably raised by a full small semitone. Thus the melody becomes chromatic, and the transposed system is changed to the regular, or, the other way, the regular system is [changed] to the chromatic.² Some composers³ who do not understand the difference, yet have heard something about it, believe that a \flat quadratum must always be written when a chromatic sign is to be used with the note "B," no matter which interval is formed with it. To me this appears childish. One should read Exercise 3, p. 139, in Sethus Calvisius.⁴

In addition it ought to be kept in mind that composers would do well, as a precaution, to clearly indicate the two chromatic signs, the \sharp cancellatum and \flat

¹ App. I. This passage, on the face of it pedantic, nevertheless bears out M. P. C.'s practical attitude as a performing musician. Concerning the sober facts of intonation in actual performance, in distinction to the calculations and exacting stipulations of all theorists. See Barbour, James Murray, Tuning and Temperament, East Lansing, Michigan State College Press, 1951, p. 185 ff.

² App. I, App. II, musica ficta.

³ melopoei.

⁴ References to the theoretical writings of Sethus Calvisius may be found in Reese, Gustave, Music in the Renaissance (New York: W. W. Norton & Company, Inc., 1954), p. 687. See also Benndorf, Kurt, "Sethus Calvisius," Vierteljahrsschrift fuer Musikwissenschaft, X, 1894, p. 430.

rotundum, whenever they are to be employed, in order to prevent hesitation or doubt. This is useful, convenient, and also most necessary to keep singers from becoming confused, as well as for the benefit of ignorant town musicians and organists who do not know their music,¹ besides being unable to sing correctly, and who therefore, cannot make the proper distinction in this matter, as I have often observed. One need not even mention that composers write in such a way that both of these chromatic signs must be used in some places, but omitted in others. (The most outstanding among the earlier composers, however, did not indicate these signs [\sharp , \flat] at all, or only rarely, where the melody itself requires one of them. Therefore quite a few of our contemporary composers likewise continue in the assumption that it is unnecessary to indicate them, as any singer and musician would know that in the case of an augmented fourth or a diminished fifth² he would have to use a perfect fourth and fifth, and, in the cadence,³ the halftone. Similarly a single note one step above la has to be sung fa,⁴ etc. Philipp de Monte

¹ welche Musicam nit verstehen, . . . M. P. C. probably means here: . . . who cannot read music, . . .

² App. II, tritonus, semidiapente.

³ App. II, clausula formalis.

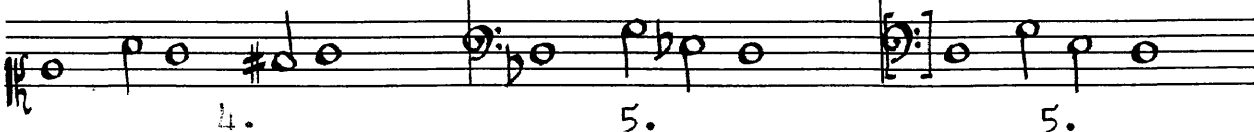
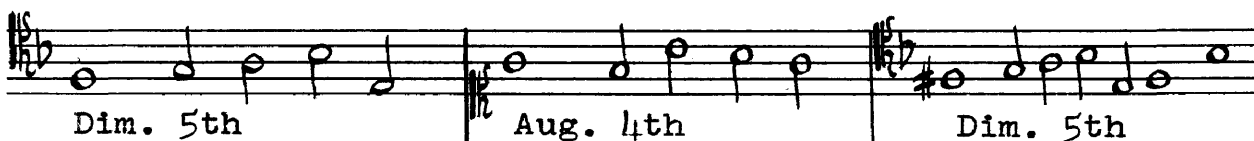
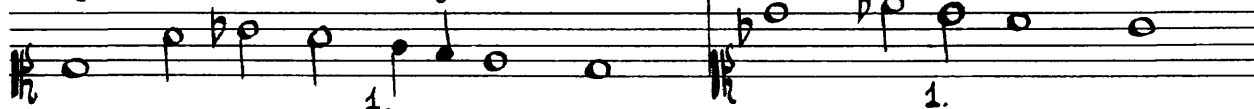
⁴ App. I.

and several other outstanding musicians and composers therefore never allowed their pupils to write a rotundum in such cases.)

Earlier [writers] prefer it this way:



I prefer it this way:



In all these examples any singer, even a choirboy,¹ has to know that wherever such intervals occur in a composition he has to use a perfect fourth in place of an augmented fourth and a perfect fifth in place of a diminished fifth if he wants his voice to execute them properly; for augmented fourths and diminished fifths cannot be sung naturally. Yet quite a few organists and other instrumentalists, unable to sing according to the rules of solmisation,² cannot tell the difference between them, as has been shown in my Urano-Chorodia.

Choirboys most often sing the third note of the preceding example, at (5), in downward direction as a major and not a minor third, as if a \flat were written there.³ While the composer may not have marked it that way, the \flat necessarily has to be written in for the sake of clarity; where, however, if there is no \flat , it should not be sung and the minor third should be retained. To indicate the diesis⁴ \sharp in this case is unnecessary.

The rule that a \sharp requires that the following note ascend cannot always be observed in concerti with many

¹ ein Knab in der Schulen

² welche oft nicht recht solmisiren oder singen koennen,

³ App. II, ditonus, semiditonus.

⁴ App. II, diesis.

voices and choirs. Still it cannot do any harm if a composer is careful to make only sparing use of a descending note after a semitone in vocal parts,¹ since it is difficult to sing [it] in tune. This [practice] is, however, found in the madrigals of Sigismondo d'India, the Prince of Venosa, and other composers, and at the present particularly also in L[uca] Marenzio and Giovanni Gabrieli. In those parts which are played on instruments they pose no problem, and they can also be used quite properly in compositions with few voices.

¹ in denen Stimmen, welche humana voce gesungen,

CHAPTER FOUR

ABOUT THE NUMBERS FOUND UNDER RESTS

Agostino Agazzari mentions in a preface that the most glaring faults among all singers are not to enunciate their texts distinctly and to dislike counting rests.

In concerti involving several choirs¹ a great many rests often occur in the various choirs. Thus a musician not paying the utmost attention is inclined to lose himself at times because of the frequency and the change in time value² of such rests, also, because he may be enjoying himself listening to the other voices. Therefore I have decided, as a most necessary expedient, to put the number of rests above or below the notes, especially when the signatures of duple (C , C) and triple time (3, $3/2$)² are used in frequent alternation. For one and the same rest in duple time may amount to 4 tactus, in tripla,

1 Concerten per Choros

2 App. I.

however, only to 2 tactus.¹ All this can easily cause confusion, as anyone will discover, and as I was taught by experience, not without some embarrassment. Such predicaments can thus be prevented in some measure.

¹ Under **C** four semibreves, or two breves, equal four tactus; in tripla (3/1) six semibreves equal two (perfect) breves, thus two tactus only. In the graph below the arrows represent the motion of the tactus.



See App. II, tactus, also M. P. C.'s reference to the use of perfection in tripla, p. 76.

CHAPTER FIVE

ABOUT THE VERTICAL STROKES PLACED BELOW
AND BETWEEN THE NOTES, WHICH ARE
NECESSARY TO RECOGNIZE THE TACTUS
WHEN FUSAS AND TRIPLA ARE USED¹

1. In various compositions, especially in sinfonie without text, one can find many fusas in succession. This may easily lead to errors concerning the tactus, particularly in sight reading when proportions are involved. Therefore I believe it is useful to put at the bottom and the top of the staff little vertical strokes between the measures (as found in my Terpsichore), so that at a fast tempo one may more easily follow the tactus and find one's place again if lost. But it is especially necessary in tripla and sesquialtera proportion to mark the first and second tactus at the beginning with a little stroke, so that one can see from the outset which kind of tactus is involved, whether a large triple tactus, in semibreves, or a small triple tactus, in minims (particularly since until now--as shown in the preceding fourth chapter²--most musicians used the signs for tripla and sesquialtera without distinction so that one cannot tell one from the

¹ App. I.

² In the original, by mistake, third chapter.

other).¹ I have found that various Italian composers use dots between the notes to separate the measures, but I cannot for the time being decide which of the two practices is the more convenient. For the dots are often taken to be dots belonging to the notes. Likewise the little vertical strokes are liable to cause confusion when set underneath the staff among the words of the text, as can be seen below:



In the end, however, I have found that the vertical strokes cause fewer errors than the dots. Thus I have decided to use strokes in all my subsequent works, as before in my Terpsichore.

2. In concerti I have also indicated longer

¹ See Apel, The Notation of Polyphonic Music, p. 157, p. 159.

[vertical] strokes in various places, especially at the end of a verse or stanza of a psalm [or other] composition. The purpose was not to hold the last note longer, but to enable one--(a) when such a piece is played in church before or after the sermon and threatens to last too long (since a musician is likely to overdo things),--to stop in a hurry when and where one wishes and still allow for a proper ending; (b) to leave out a passage between two such strokes at one's pleasure and instead have the verses sung by the congregation in unison,¹ or to do with it whatever one desires.

3. In case of confusion (which can easily arise, even in the best and very well-organized chapels, with the ablest and most conscientious musicians), one can recover at such a stroke, stop there and re-establish order, so that everyone can properly start with his choir after the next stroke.

¹ App. II, choraliter.

CHAPTER SIX

TABLE OF MODES¹

I have added a few [points] concerning modes, which in the books of many authors may not have been made clear to everyone. But I want to refer the musical reader to the fourth volume of this work, since there, God willing, the opportunity will offer itself to speak about these modes and tell how a great many famous men, among them Sethus Calvisius, have expounded the doctrine of the modes in Italian and Latin most lucidly and have explained why they are counted from the tone "C."² For the uninformed, however, I shall insert a table here, from which they can tell quite easily--in the bass and discant, as well as alto and tenor (the alto being similar to the bass, the tenor to the discant, except for the octave between them)--to which mode a composition belongs, whether durus and regularis or mollis and transpositus.³

¹ App. I.

² cur a clave C incipiant. Calvisius helped to introduce Zarlino's theories--and the Italian way of numbering the modes--in Germany.

It seems appropriate to me to distinguish the modes in this manner for the benefit of organists who are used to the German tablature¹ and may have difficulties with the notes.

Modi Authenici seu Regulares in Cantu duro.²

| | | | | | |
|----|----|----|----|-----|-----|
| 1. | 3. | 5. | 7. | 9. | 11. |
| | | | | | |
| 2. | 4. | 6. | 8. | 10. | 12. |
| | | | | | |

Modi

¹ App. II, tablature.

² Authentic or regular modes in cantus durus.

Modi Plagales seu Transpositi in Cantu b molli.¹

| | | | | | |
|--|--|--|--|--|--|
| 1. | 3. | 5. | 7. | 9. | 11. |
| <div> <div>C { \bar{c} \bar{d} \bar{e} } A</div> <div>T { \bar{d} \bar{e} \bar{f} } B</div> </div> | <div> <div>C { \bar{a} \bar{b} \bar{c} } A</div> <div>T { \bar{b} \bar{c} \bar{d} } B</div> </div> | <div> <div>C { \bar{f} \bar{g} \bar{a} } A</div> <div>T { \bar{g} \bar{a} \bar{b} } B</div> </div> | <div> <div>C { \bar{c} \bar{d} \bar{e} } A</div> <div>T { \bar{d} \bar{e} \bar{f} } B</div> </div> | <div> <div>C { \bar{a} \bar{b} \bar{c} } A</div> <div>T { \bar{b} \bar{c} \bar{d} } B</div> </div> | <div> <div>C { \bar{f} \bar{g} \bar{a} } A</div> <div>T { \bar{g} \bar{a} \bar{b} } B</div> </div> |
| 2. | 4. | 6. | 8. | 10. | 12. |
| <div> <div>C { \bar{c} \bar{d} \bar{e} } A</div> <div>T { \bar{d} \bar{e} \bar{f} } B</div> </div> | <div> <div>C { \bar{a} \bar{b} \bar{c} } A</div> <div>T { \bar{b} \bar{c} \bar{d} } B</div> </div> | <div> <div>C { \bar{f} \bar{g} \bar{a} } A</div> <div>T { \bar{g} \bar{a} \bar{b} } B</div> </div> | <div> <div>C { \bar{c} \bar{d} \bar{e} } A</div> <div>T { \bar{d} \bar{e} \bar{f} } B</div> </div> | <div> <div>C { \bar{a} \bar{b} \bar{c} } A</div> <div>T { \bar{b} \bar{c} \bar{d} } B</div> </div> | <div> <div>C { \bar{f} \bar{g} \bar{a} } A</div> <div>T { \bar{g} \bar{a} \bar{b} } B</div> </div> |

Andris

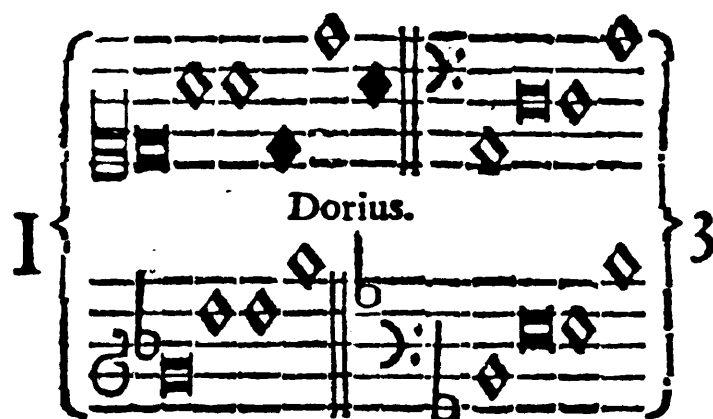
¹ Plagal or transposed modes in cantus mollis.

Series of modes
according to the
common view.¹

Series of modes
according to the
Italian view.

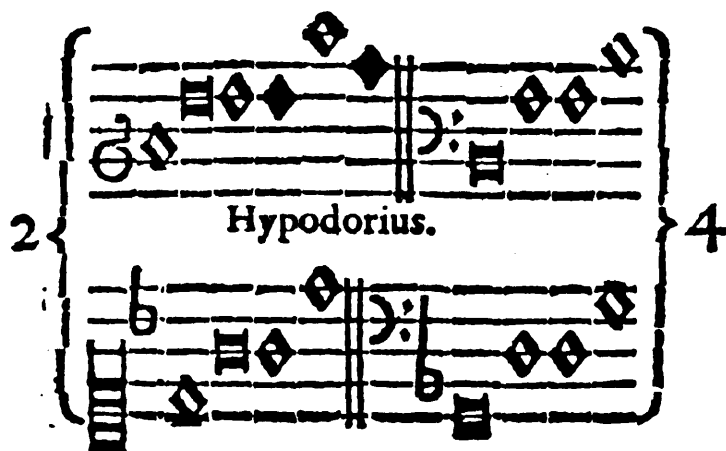
*Series Modorum juxta vul-
gata opinionem.*

*Series Modorum juxta
Italarum opinionem.*



Regulare Systema.

Transpositum Systema.



Phry-

¹ The appropriate ranges for the authentic and plagal modes (not in M. P. C.'s sense; see p. 90), are given in diagrams beginning on p. 95.

37.

3 } Phrygius. 5

Vel in Octavam inferiorem ponatur,¹
hoc modo

4 } Hypophrygius. 6

Vel in Octavam inferiorem ponatur,
hoc modo

E 3

Lydi-

¹ May be put one octave lower, in this way.

Lydius.

5 7

Hypolydius.

6 8

Mixolydius.

7 9

Hypo-

HypoMixolydius.

8 10

Aeolius.

9 11

Hypo Aeolius.

10 12

Ionii.

40.

Ionius.

Hypolonicus.

Schematismus Dorii & Hypodorii regularis.¹
Bassus. Tenor. Altus. Cantus. Modi Hyp.

1. Modi Dorii Bassus. Tenor. Altus. Cantus.

Sche-

1 Diagram of regular Dorian and Hypodorian.

2 Diagram of transposed Dorian and Hypodorian.

41

Schematismus Dorii & Hypodorii transpositi.²
Basis. Tenor. Altus. C. 1. DORII.

B. T. A. C.

Schematismus Phrygii & Hypophrygii regularis.
Bassus. Tenor. Altus. C. 3. Modi PHRYGII.

4. Modi Phrygi Bassus. Tenor. Altus. Cantus.

Schematismus Phrygii & Hypophrygii transpositi.
B. T. A. C. 4. HYPOPHR.

3. Phrygi Bassus. Tenor. Altus. Cantus.

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Sche-

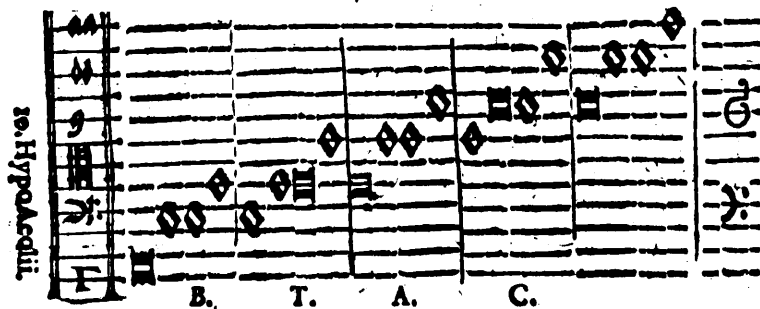
Schematismus Lydii & Hypolydii regularis.

6. HYPOLYDII.

| | Basis. | Tenor. | Altus. | C. 5. LYDII. |
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Schematismus AEolii & Hypoaeolii regularis.

B. T. A. C. 9. AEOLII.



Schematismus AEolii & Hypoaeolii transpositi.

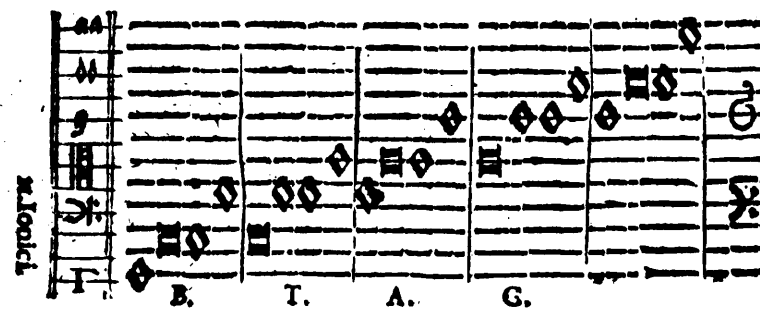
B. T. A. C. 10. HYPOAEOL.



Schema-

Schematismus Ionici & Hypoionici regularis.

B. T. A. C. 12. HYPOI.



Schematismus Ionici & Hypoionici transpositi.

B. T. A. C. 11. IONICI.



3 3

Bot

Here then is the compass of every mode. The breves indicate the final of each mode, the black note the reciting tone.

The natural compass of any mode indeed does not exceed the octave; but it is permitted to add a tone, respectively a semitone, above or below, depending on the mode. Dorian and Hypodorian allow for the addition of a minor third above the octave and Hypophrygian for the addition of several tones above, though not below.¹

¹ App. I.

CHAPTER SEVEN

ABOUT TACTUS (IN ITALIAN BATTUTA), NOTE VALUES AND TIME SIGNATURES; THE MEANING OF SEXTUPLA¹

Since in the works of certain musicians an abundance of time signatures can be found at the beginning of compositions, it seemed appropriate to touch briefly upon the effect and meaning of the principal ones, and to illustrate their shapes. This was not done in order to re-admit the specters of the signatures to musical practice (which according to Glareanus, Book III, Chapter XII, make for a good deal of trouble, but serve no useful purpose),² but in order to assist those who run into difficulties with the signatures, in spite of considerable musical training,³ or are offended by them. Some people will remember how the wonderful composer Jakob Handl incurred the bitter wrath of those knowing little about the meaning of the signatures, because he put obsolete ones, no longer in general use, at the beginning of a work composed by him with singular artfulness (Subsannatores,

¹ App. I, App. II, mensura, signum.

² Dodecachordon, 1547; see p. 227 . . . At res ipsa nunc clamat, superfluum esse tot proportionum observationes.

³ App. I.

subsannabit Deus, etc.)¹ I reprint it at the end of the chapter.

The time value of notes is determined from the signatures.²

The signatures are either common signatures, used in tactus aequalis [duple time] or proportional signatures, used partly in duple time, partly in tactus inaequalis [triple time]. Therefore the tactus is divided by the ratio of the motion.³

[The beat in] duple time is slower or faster, depending on the signature.⁴

The signature indicating a slower beat is **C**, used in madrigals; that indicating a faster beat **¢**, used in motets.

A signature is either:

¹ From Opus Musicum, first edition Prague, 1587; for comparison see Denkmaeler der Tonkunst in Oesterreich, Jahrgang XV, 1, 1908, No. 70.

² App. I.

³ Ita enim Tactus ratione motus divitur.

C \diamond \diamond 3 \diamond \diamond \diamond \diamond \diamond \diamond
 $\uparrow\downarrow$ $\uparrow\downarrow$ \downarrow \uparrow \downarrow \uparrow
 ($\diamond\diamond$ $\diamond\diamond$) (\equiv \diamond \equiv \diamond)

The arrows represent the motion of the tactus. In duple time, under \diamond , the duration of the downbeat equals that of the upbeat; in tripla, 3, the beat is unevenly divided, 2:1 (therefore: tactus "inaequalis").

⁴ App. I.

A common one, the
 one in slow
 duple time, **C** , by which madrigals
 are marked
 fast
 duple time, **♢** , by which motets are
 marked

[or]

| | | |
|----------------------------------|-------------|--|
| one of proportion, the one in | triple time | being <u>tripla</u> 3 and <u>sesquialtera</u> 3/2 |
| | duple time | being <u>dupla</u> , <u>subdupla</u> , <u>quadrupla</u> , <u>subquadrupla</u> , <u>sextupla</u> , /as used by/ certain recent com- posers, not by the earlier ones. |

About the Common Signatures in Duple Time,

C and **♢**

Earlier musicians called the signature **C** "tempus perfectum minus" or "signum minoris tactus" [lit., the signature of the smaller tactus]. They counted one semibreve \diamond or two minims $\diamond \diamond$ to one tactus, calling it, in Italian, "alla semibreve." But the signature **♢** they called "tempus perfectum maius" or "signum maioris vel totalis tactus" [the signature of the larger or whole tactus].¹ Thus they counted in compositions with the signature **♢** two semibreves, in other words, two tactus

¹ This is a very curious use of the term "tempus perfectum," particularly in view of the fact that M. P. C. still mentions perfection, i. e. the division of a note by three, quite frequently.

minores to a rather slow tactus--called "alla breve" in Italian--one semibreve \diamond or two minims $\diamond\diamond$ occurring with the downbeat,¹ the other semibreve or two minims with the upbeat.² This was the usual procedure in Orlando's time and is still customary in various outstanding chapels and schools. As an example, here is a composition by Orlando:³



In addition it was necessary to watch the tempus⁴ very carefully, so that the compositions with the signature C would finish on the beginning of the tempus (according to which the compositions are distinguished),⁵ otherwise the piece would stop on the upbeat. Since two semibreves

1 in depressione

2 in elevatione Tactus

3 From Magnum opus musicum, for five voices. See Saemtliche Werke, Vol. IX, p. 174.

4 One tempus is the equivalent of one breve, in accordance with the traditional use of the term in mensural notation. See App. II, tempus.

5 (secundum quod Cantilenae distinguuntur). Tempus (i. e., the breve) serves as a rhythmic unit, much like the modern measure with its bars.

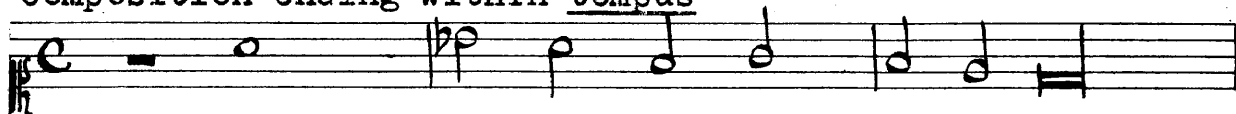
(which make up one tempus) in this case add up to one tactus only, and the composition might come to an end directly after the first semibreve--which here amounts to only half a tactus, the final [note] would fall on the up-beat, though the cadence of a composition¹ should occur on the downbeat. For the downbeat of a major tactus is considered the beginning of the tempus.

In the case of the signature C it does not matter much, if a composition ends within the tempus or at the beginning of the tempus.² This can be shown in many madrigals, for instance the Spiritual Madrigals of L[uca] Marenzio. He uses the signature C often and then always finishes on the beginning of the tempus. But where he indicates C he usually lets the piece finish within the tempus, as in Nos. 11, 12, 21, 23, 26, etc. Some [authorities], however, demand that the last note, especially before the sections in tripla, should occur on the beginning of the tempus. This I find for the most part, though not always, borne out in the compositions of Giovanni Gabrieli and Claudio Monteverdi.

¹ finis & clausula cantionum

² Under C the following tactus motion applies: ↓↑↑↑
In the case of the example below within the tempus the last note would therefore still occur on the downbeat.

Composition ending within tempus



On beginning of tempus



At the present time these two signatures are usually distinguished in such a way that the C is mostly used in madrigals, the C in motets. Madrigals and other compositions, which have the signature C and have an abundance of semiminims and fusas, move along at a faster pace; motets, however, with the signature C and a prevalence of breves and semibreves, at a slower pace. Therefore in the latter case a faster beat, in the former a slower beat, is necessary in order to achieve a mean between two extremes, otherwise the slower speed will annoy the listeners' ears or the faster speed lead to disaster, just as the Sun's horses carried Phaëton away when the chariot no longer obeyed the reins.

For this reason I believe one would do well to use the signature C for those motets and other sacred compositions which have many black notes, in order to show that the beat then is to be taken more slowly. This has been done by Orlando in his Magnificat for four

voices¹ and Luca Marenzio in the above-mentioned Spiritual Madrigals and in others. Anyone, however, may reflect upon such matters himself and decide, on the basis of text and music, where the beat has to be slow, where fast.

It is most necessary to sustain quite a slow, stately pace in concerti involving several choirs. But since in such concerti madrigal- and motet-styles are found in frequent alternation, one has to modify the beat accordingly.² Therefore it is sometimes quite necessary (as discussed below in the first chapter of the third part) to indicate in the parts the Italian words adagio, presto, i. e., tarde [--slowly], velociter [--fast]. Mere frequent changes of the signatures C and C would only create more confusion.

When I examine the compositions of contemporary Italians, which within very few years have come to be set in an entirely new manner, I find great variety and many discrepancies in their use of time signatures in both duple and triple time. For Giovanni Gabrieli has used the signature C throughout all his concerti, sinfonie,

¹ Lasso's Magnificat settings have not yet been published as part of the complete edition (see footnote on p. 35). See, however, Musica Sacra, cantiones 16., 17. saeculorum . . . ed. by Franz Commer, Vol. XI, Orlando di Lasso, 21 Magnificat zu 4-8 Stimmen (Berlin: Trautwein, 1866).

² mus man sich auch im Tactieren darnach richten

canzonas and sonatas with and without text, and, until now, I have never found the signature **C** in any of his works. Many composers, however, use the signature **C** exclusively.

Claudio Monteverdi puts **♢** at the beginning of compositions which are set in the motet-manner and can be performed alla breve; but, in all those which have more black notes than white ones, he uses **C**. Lodovico Viadana makes use of **♢** in his compositions with text; in the sinfonie without text he has retained **C**. Many composers use the two signatures **C** and **♢** indiscriminately and one cannot tell any difference from the notes themselves or the entire composition.

I would almost prefer the method by which one could use in those motets, which are set in the manner of Orlando di Lasso and can be performed alla breve if necessary, the signature **♢** (Orlando being the finest and most famous musician of his time, who has left us proof of the utmost care and skill--beyond all others--in the application of the text and the proper observation of the rules of music). But in all other [types of compositions] one may make use **C**, particularly in concerti, because they are in a mixed style¹ and for the most part

¹ in mixto genere

require quite a slow beat.

About Proportional Signatures in Triple Time

There are two kinds of triple or trochaic tactus: major [---large] and minor [---small]. The large is commonly called "proportio tripla," the small "proportio sesquialtera." In tripla three semibreves $\diamond\diamond\diamond$ or their equivalents make up one tactus.¹ The signatures used by Orlando, Marenzio, Felice Anerio, and others are as follows:

$$3 + \frac{3}{1} \cdot \text{C} \quad 3 + \text{O} \quad 3 + \text{O} \frac{3}{1} \cdot \text{O} \frac{3}{2} +$$

In sesquialtera three minims $\diamond\diamond\diamond$ or their equivalents make up one tactus. But just as in arithmetic "sesquialtera" means "one and one-half," so in music the semibreve plus half of it, the minim, make up a tactus inaequalis in sesquialtera. It is appropriately marked by the signature $3/2$. Just as in proportio tripla $3/1$ indicates that three semibreves are to equal one tactus, so in sesquialtera $3/2$ indicates that three semibreves $\diamond\diamond\diamond$ equal two tactus.

¹ uno mensurantur Tactu.

One many also find other signatures such as:¹

$\text{C } 3 \cdot \text{O } 3 \cdot \text{O } 3 \cdot \Phi 3 + \text{C } \frac{3}{2} + \text{O } \frac{3}{2} + \text{O } \cdot \text{C } + \text{C } \cdot 3 + \text{C } + \frac{3}{2} +$

In this connection it must be noted that the signature of major prolation O or C marks sesquialtera when it is put into all parts simultaneously. But when it is found in one voice only, it signifies augmentation, or subdupla.² This can be seen in the example by the noble Benedetto Pallavicino below.³

According to modern Italian writers, when proportion⁴ is used [i. e., in triple time] three semi-breves $\diamond \diamond \diamond$ under tempus perfectum majus $\text{C } \frac{3}{2}$ have to be sung in place of two $\diamond \diamond$ [in duple time, C], three minims $\diamond \diamond \diamond$ under tempus perfectum minus $\text{C } \frac{3}{2}$ in place of

1 The repetition of the signature $\text{O } 3$ makes one wonder if there are not additional misprints.

2 App. I.

3 See example on page 122 . The complete title of the collection, in which the composition by Pallavicino appeared, is: Tertius Gemmae musicalis liber, selectissimas diversorum autorum cantiones, Italis Madrigali et Napolitane dictas octo, septem, sex, quinque et quatuor vocum continens. Nunc primum in lucem editus studio et opera Friderici Lindneri. Noribergari, Imprimebatur in officina typographica Catharinae Gerlachiae M. D. X. C.

4 App. II, proportion.

two ♪♪ [under **C**], [each group equaling] one tactus.

In duple time under tempus perfectum majus Ⓢ two semibreves ♠♠ correspond to one tactus, under tempus perfectum minus **C** two minims ♪♪ . Thus under tempus majus a proportion of three semibreves ♠♠♠ results, under tempus minus one of three minims ♪♪♪, each corresponding to one tactus. Either is to be indicated with the signature 3/2 (whereby three notes in proportion are always the equivalent of two of the tactus aequalis [--duple time], with the addition of the signature for tempus perfectum minus **C** or majus Ⓢ .

But I see that most [writers] do not observe their own rules [concerning signatures] and use one indiscriminately in place of the other. Therefore it is my opinion that in order to keep from hindering students and singers with superfluous matters, all the signatures shown above should be eliminated without hesitation (the more so since they prove only unnecessary, useless, and extremely involved), even though very famous musicians have used them until now. Only the signature 3/1 or 3 should be retained in tripla ♠.♠♠ and 3/2 in sesquialtera ♠.♠♠.

Some [authorities] hold that also sesquialtera and coloration in hemiola ought to be discarded, since they-- as well as other notes of the same kind--can be notated in

tripla alone.¹ Nevertheless it might be convenient to retain them for the benefit of performers in order to enable them to distinguish more easily between certain types of compositions. Thus tripla should be retained in motets and concerti; but sesquialtera in madrigals, and particularly in galliards, courantes, voltas, and other compositions of this nature, in which a faster tactus is necessary. Furthermore, since most of these compositions require such a fast tactus, I [have] felt--in view of the newness of the subject--I ought to devise new terms not previously employed in this way, and therefore I [have] tried to express the matter by the term "sextupla" or "tactus trochaicus diminutus."

Tripla



Sesquialtera



I believe the hemiola minor ◆◆◆◆ should be used only rarely except in sextupla, while the hemiola major ■◆◆◆◆ should be employed where the sense of the words seems to require it and the frequent insertion of various signatures tends to confuse the performance.²

¹ cum & hae & si quae aliae hujus generis sint,

² App. II, cantus.

About Proportional Signatures in Tactus Aequalis
[--Duple Time]

It is almost unnecessary to mention here the signatures used by earlier writers. There is no particular purpose in their great variety and they cause bewilderment, confusing and impeding not only young students, but often also experienced professional singers and instrumentalists. Yet I wanted to discuss briefly and illustrate the following signatures, which at present may still be found in the works of some excellent modern composers, particularly for the benefit of those unfamiliar with them. This was done not because they are meant to be used, but in order to help a singer in performance and an organist in preparing his score,¹ when these and other signatures occur.

1. Dupla, where note values are halved; under the signatures $2/1$, $4/2$, $6/3$, $8/4$, $10/5$ two $\diamond\diamond$ have the value of only one \diamond , etc., as opposed to subdupla, which doubles the note values and has the signatures $1/2$, $2/4$, $3/6$, $4/8$; one may say, [under subdupla] one \diamond equals two $\diamond\diamond$ [of integer valor].

2. Quadrupla, where under the signatures $4/1$, $8/2$, $12/3$ each note represents one-fourth of [integer]

¹ App. II, absetzen.

valor,¹ /as opposed to/ subquadrupla, where the note values are quadrupled, the signatures being 1/4, 2/8, 3/12, etc.

1st voice, which has the melody².

The musical score consists of six staves, each with a different time signature and a label above it. The staves are grouped by a large brace on the right. The labels and time signatures are: 1st voice (C major, common time), 2nd voice, Simplex (C major, common time), Dupla (C major, 2/1), Subdupla (C major, 1/2), Quadrupla (C major, 1/4), and Subquadrupla (C major, 1/8). The notes are written in a style that suggests a 16th-century manuscript, with some notes beamed together in groups of four or eight.

¹ . . . ubi quarta pars detrahitur. Bernoulli points out (p. 53, bottom) that M. P. C.'s wording is confusing and suggests a better formulation: ". . . ubi quartam partem valet."

² quae est Subjectum

Whether these are to be taken as common signatures or proportions can be seen from the signature at the beginning of a piece.

1. If **C** , the madrigal signature, appears at the beginning, and in the middle of the piece the signatures of duple proportion or diminution are notated (**¢** , **C²** , **∅**), then one long **q** gets two beats,¹ the breve one beat, the **◊** half a beat, the **◊** a quarter beat and, accordingly, each note only half its normal value. But when the signatures of quadruple proportion, called double diminution, are found, one **[long]** **q** amounts to only one beat, **[a breve]** **≡** to half a one, and so on; each note receives only a fourth of its usual value. This can be seen in the examples by Sessa d'Aranda² and Benedetto Pallavicino.

2. When the motet signature **¢** is notated at the beginning, then **¢²** , **§** divide the value of a note only by half, for **C²** , **∅** and **¢** divide by half the note values under **C** ; **¢²** , **§** in turn halve the note values under **¢** .

The signature **C** , however, serves in this case

¹ The word "beat," English for Schlag (see App. II) in this case is used as a synonym for tactus, one "beat" equaling downbeat plus upbeat.

² The example shown is actually not by Sessa d'Aranda but by Metallo, p. 123.

as a signature of augmentation, doubling the note values. Thus a breve has four beats, a semibreve two, and so on. See the example of Jakob Handl below.¹

¹ See example on pp. 115-121.

57

Ex Motetis Iacobi Handels : Subfan-
natores à 4.¹

The musical score is arranged in five staves. The first four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is for the basso continuo, labeled 'Resolutio.' The time signature is 4/4, and the key signature is C major. The lyrics are 'Deus me- us in au- xi- li- um me- um'. The Soprano part begins with a '1' in a box, indicating a first ending. The Alto part begins with a '2' in a box, indicating a second ending. The Tenor and Bass parts begin with a '1' in a box, indicating a first ending. The basso continuo part begins with a '1' in a box, indicating a first ending. The score includes various musical notations such as notes, rests, and bar lines.

¹ From the Motets of Jakob Handl.

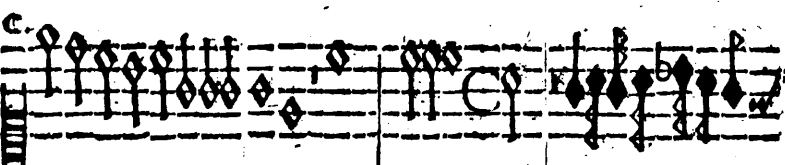
C.
um re- spi- ce, Con fundan- tur & defi-
A.
respi- ce Con- fundantur & defi- ant detrahētes
T.
respi- ce Con- fundantur & defi- ci ant
B.
respi- ce Con- fundantur & de fi- ciant
R.

ant,

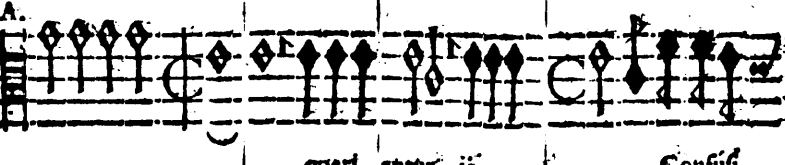
C.
ant, detrahētes a- nimæ mez, detrahentes animæ me- z, ij
A.
a- nimæ mez detrahentes, detrahentes a- nimæ me z, ij
T.
de- trahentes a- nimæ mez detrah. ij
B.
detrahentes a- nimæ mez, detrahentes
R.

ij

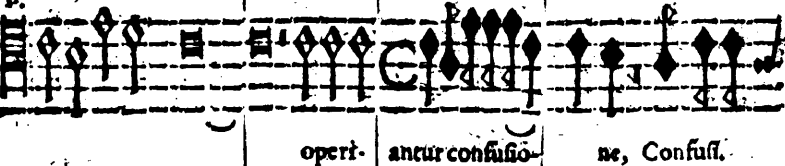
operi

C. 

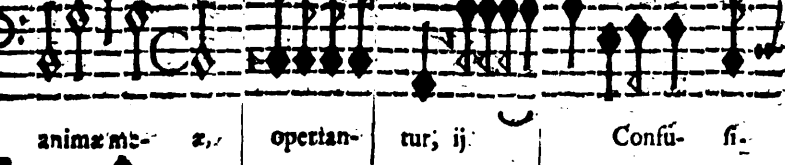
operi- antar, o- perian- tur, Confu- si-

A. 

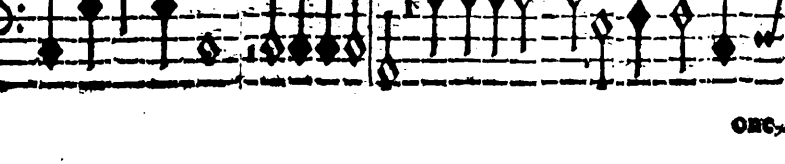
operi- antar, ij Confu- si-

T. 

operi- antar confusio- ne, Confusi-

B. 

anima me- z, operian- tur, ij Confu- si-

R. 

one,

C. 

one, Con- fu- fio- ne & pudo- ris, qui quæ- runt mala mi- hi, qui quæ-

A. 

one, Con- fu- si- o- s & pudo- re, qui quæ- runt mala mi- hi, qui quæ- runt,

T. 

one, ij, & pudo- re, qui quæ- runt mala mi- hi, ij,

B. 

one, qui quæ- runt mala mi- hi, ij,

R. 

one, qui quæ- runt mala mi- hi, ij, runt.

C.
runt mala mihi.

A.
ma-la mi-hi, ij

T.
qui querunt m: mi-hi.

B.
qui querunt ma-la mi-hi.

R.
gnum

5. Pars.

2
1

Fac mecum si-

4
1

fac me cū signum ia

2
1

4
1

C.
gnum inbo- num, ij

A.
bo- num, si- gn. in bonū, Fac me:

T.
Fac mecum si gnum in bo num, ij fac me:

B.
Fac me cum signū inbo- num, si-

R.
gnum

4
1

2
1

2
1

2
1

ut

C.
 ut vi-deant, vi-deant, ij qui oderunt me
 A.
 ut vi-deant, vi-deant, ij qui oderunt me
 T.
 ut vi-deant, ij ij qui oderunt me,
 B.
 gnū in bonū, ut vi-deant, vi-deant, ij qui oderunt me,
 R.
 & confun-

1 This note should be "g."

C.
 & confundan-tur, & confundantur, & con-fun-dan-
 A.
 & confundan-tur, & confundantur, & con-fun-dan-
 T.
 & confundan-tur, & confundantur, & con-fun-dan-
 B.
 & confundan-tur, & confundantur, & con-fun-dan-
 R.
 3

C.
tur, & confundan- tur, quoni- am tu Do-mi-ne ad-ju-
A.
tur & confundan- tur, quo-ni- am tu Do-mi-ne ad-ju-
T.
tur, ij tur, quo-ni- am tu Do- mi- ne ad-ju-
B.
tur, ij tur, quo-ni- am tu Do- mi- ne ad-ju-
R.

visti

C.
vi- sti me, & confola- tus es me, & confo-
A.
& consolatus es me, & con-fo- latus
T.
vi- sti me, & consolatus es me, & con-fo- latus es me, & con-
B.
vi- sti me, & consolatus es me, & con-fo-
R.

3 #

latus.

G.
la- tus es me, & confo- la- tus es me, ij

A.
es me, & confo- la- tus es me.

T.
folatus es me, & confo- la- tus es me, ij

B.
& con-fo- la- tus es me & con-fo- la- tus, ij

R.
es me.

es me.

G.
la- tus es me, & confo- la- tus es me, ij

A.
es me, & confo- la- tus es me.

T.
folatus es me, & confo- la- tus es me, ij

B.
& con-fo- la- tus es me & con-fo- la- tus, ij

R.
es me.

es me.

es me.

Misero te &c. Nobilis Benedetti Palavicini à 5.
In Gemma Musica Lib. 3. Num. 48.

C.1.

C.2.

A.

T.

B.

R.

In des

C.1.

C.2.

A.

T.

B.

R.

In des Metall'i primo libro, wird im 2. Madrigal bis nachfolgende gefunden: Welches,
(ob gleich darinnen gar wunderliche Signa, dergleichen in der Aiten nicht
verhänden) Ich auch mit dieser setzen wollen.

¹ The dot in the sign of augmentation is missing in the original. See p. 108. Felice
According to Bernoulli (preface to reprint, p. xi), the Nuremberg edition of *Misero te*
has the dot.

² See footnote on next page.

³ Misprint; notes reversed.

C.
Fe-lice ch'arfe empidi me-ra-vi glia co-ri E con sonori acenti

C.
Vn si felice gior-no ch'ar-se, & em-pidi meravi glia co-ri E- conso

A.
Vn si felice gior. ch'ar. empi di me-ra-vi-glia E con- so-nori

T.
Felice gior-no ch'ar-se, & empi di me-ra-viglia co-ri Ecòto nori acenti E:

B.
ch'ar-se, & empi di me-ra-viglia co-ri

R.
ch'ar-se, & empi di me-ra-viglia co-ri

M. P. C.'s caption on the preceding page says:
 "The following, found in the Second Madrigal of the First Book of Metallo (though /there are/ strange signatures, the like of which are not contained in /the works of/ earlier /writers/), I wanted to include here."

According to Bernoulli the original has not been found.

In addition one ought to remember that in several places in my first German compositions as well as in the hymns I have notated the chorale [melody] in the cantus with ligatures (in order to facilitate the application of the text) and indicated there the signature of diminution C^2 . It must be understood then, that all the following notes lose half of their value, as can be easily gathered by comparison with the other voices.

About the Sextupla or Tactus Trochaicus Diminutus

The sextupla as the earlier composers used it has been entirely discarded.¹ Now, however, I should like to use the term "sextupla" where six semiminims make up one tactus. In this case the figure "3" is written either below or above three or six semiminims, in this fashion:



Moreover I find that there are three additional methods used by the Italians and the English to notate such sextupla groups:

1. Just as in hemiola minor, black notes are used, their values adjusted to the double tactus alla breve--as recalled above in connection with tempus perfectum majus C --so that three colored minims $\blacklozenge\blacklozenge\blacklozenge$ or a colored semibreve and minim $\blacklozenge\blacklozenge$ fall on the downbeat, the following

¹ App. II, sextupla.

three on the upbeat. The signature means that six semiminims or black minims make up one full tactus.

2. According to the second method (variously employed by the Italians and French in their courantes, sarabandes, and similar other compositions) minims and semiminims are used in the same fashion as the colored semibreves and minims in the first method. The signature $6/4$ indicates that six semiminims are to equal four of the usual value.

The French, however, make use of a different tactus according to the character of each dance, as has been extensively discussed in my Terpsichore Musarum Aeniarum.¹

¹ In the preface to his Terpsichore (Praetorius, Gesamtausgabe der musikalischen Werke, Bd. XV; Wolfenbuettel: Moeseler Verlag, p. xi-xii) M. P. C. writes concerning the bransle gay: "In notating the bransles gays the French use three kinds of tactus: (1) tripla; (2) sesquialtera; in this case two rests ■■ must be put or imagined before the first note, thus forming one tactus together with the first note, which usually is a minim. (3) But in bransles gays, this [type of] tactus is very difficult to follow; [moreover], the French dancing masters usually mark the Triplen [actually here the same as triplets] in the galliards, voltas and bransles gays with their foot [mit dem Fuss mensurieren] according to tactus aequalis, slowly in the galliards, quite fast in the bransles gays and voltas; all of which has caused me to reflect further upon these matters [until] I finally decided that it would be better and easier to notate the bransles gays, as well as some voltas, in tactus aequalis, with minims and semiminims only." Then follow some illustrations:

Examples of sextupla are found in English pavans and other English and French compositions; also in the

BRANLES GAYS

1. Tripla



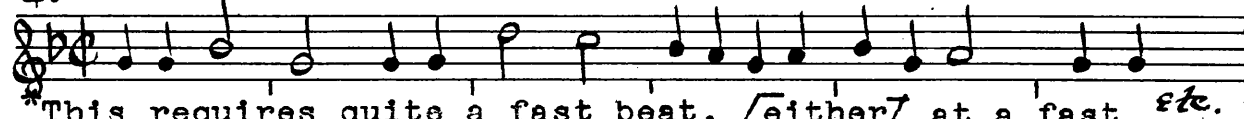
2. Sesquialtera



3. Alla breve



4.*



*This requires quite a fast beat, [either] at a fast alla breve, or as shown in No. 4. etc.

The notation in duple time of dances in triple time will not seem so incongruous if one remembers that the modern concept of equal beats in triple time did not yet exist. Tactus inaequalis involved at all times a division at the ratio of 2:1 (i. e., \downarrow $\downarrow\uparrow$). If the French dancing masters did not want to confuse their pupils, they had to stamp their foot to a regular, continuous pulse. Such a regular pulse, however, could only be noted and "beaten" in tactus aequalis (aequalis literally referring to the division of the tactus and therefore, the equal duration of beats).

The rests (■ ■) mentioned by M. P. C. were needed to indicate the beginning of the tactus, otherwise the final note would occur on the upbeat (elevatio). See discussion of "tempus," p. 102; see also, for example, the

fifth part of Musae Sioniae Germanicae, Nos. 156, 157, 158, etc., in Hymnodia, Nos. 134, 135, in Megalynodia, No. 14, and, very many examples of it, in Terpsichore.¹

3. The third method I have had to invent myself. For I had seen (as in the Omnes Gentes of my Polyhymnia II) that such matters are rather difficult for some people, and therefore was afraid there might be confusion. Thus

dances in triple time in Danceries ("ramené à la mesure ternaire, selon la doctrine de l'Orchésographie"), Vol. I of Les Maîtres Musiciens de la Renaissance Française, ed. by Henry Expert, (Paris, Senart), 1908, pp. 2, 4, 6, etc.

Thus, a question which has given rise to a good deal of controversy and to questionable interpretations, seems to find a simple answer. (See, for example, Riemann, Hugo, "Taenze des 16. Jahrhunderts à double emploi," Die Musik, Beilagen, 1906-07 (Berlin and Leipzig: Schuster & Loeffler), and Sachs, Curt, Rhythm and Tempo (New York: W. W. Norton, 1953), p. 242.) To the 16th century musician the "time signature" served merely as an aid in establishing the relation between the values of notes. It did not imply meter in the modern sense, with its accompanying recurrent stresses. Neither did the tactus imply stress. Thus it did not matter at all which notes came on the "downbeat" (not the stressed downbeat in the modern sense), which on the "upbeat."

But since the bar-line inescapably suggests an accent to the modern player, the transcriber must take care to make the meter conform to the choreographic patterns involved. As for "double emploi," M. P. C.'s discussion in no way hints at a change in the musical performance or the pattern of the dance steps; he is merely concerned with tactus and notation.

¹ Any composition by Michael Praetorius cited in SM III may be placed and identified by consulting the list of works contained in the Gesamtausgabe, in App. V, and in M. P. C.'s own index of his musical works, pp. 332-363.

the third part of my Te Deum Laudamus, for twenty-two and twenty-six voices, the Tu Rex Glorïae Christe, was to be read according to tactus aequalis sextuplae [--compound time] (in which I had notated it in its entirety). But since many people, especially in schools, might be unable to grasp such a pattern, I have had to think of another signature and notation for such sextuplas, so that both duple and triple tactus could be conveniently grasped and followed under sextupla. Therefore I have written semi-breves and minims $\diamond \diamond$ under the signature of sesquialtera proportion $3/2$, in order to enable those not used to the other [type of] tactus to keep within the correct tactus inaequalis trochaicus under sesquialtera proportion (though quite fast) and avoid mistakes. But sometimes it should also be possible to employ the tactus sextuplae aequalis proper, especially for those who know about it and are accustomed to it. Therefore I have put the signature $\text{\$}$ --signum diminutionis diminutae--before the sesquialtera signature $3/2$ to indicate that in such a proportion one can use the tactus alla breve just as in tempus majus perfectum $\text{\$}$. Thus one tactus of sesquialtera falls on the downbeat, the other on the upbeat. For additional clarification I have put a short vertical stroke between the two triple tactus, at the bottom of the staff. It may well be that in this one could employ the tactus inaequalis exclusively, at a fast

pace (as the French dancing masters use it in their courantes, sarabandes, and other similar dances). This would be more correct and help to prevent errors--as has been noted in the Sicut Erat, No. 14, of my Megalynodia. But I prefer by far the tactus aequalis of the kind containing two tactus inaequales, lest we make the spectators laugh and offend the listeners with incessant hand and arm movements and give the crowd an opportunity for raillery and mockery.

The sextupla could also very well be called tactus trochaicus diminutus. For just as in the trochaicus simplex sesquialter only three minims or semiminims are measured by one tactus, six minims or semiminims make up one tactus in this case, three of them corresponding to the downbeat, three to the upbeat. Thus one tactus aequalis is formed.

The musical notation is presented in two systems. The first system shows a piano accompaniment in the left hand and a vocal line in the right hand. The time signature is 6/8. The key signature has one sharp (F#). The piano part consists of a simple harmonic accompaniment. The vocal line is a single melodic line. The lyrics are written below the vocal line.

Va - - - - ter un - -

ser im Him - - - mel - reich:

In this way one can easily change all tripla and sesquialtera proportions in the German Choralpsalmen and all other works from tactus inaequalis to tactus aequalis, as illustrated in the following examples:

1.

Nu lob/ Seel/ Herren, was
mein den

3.

Nu lob/ Seel/ Herren:
mein den

4. With this work already printed up to this point, some motets by Giovanni [Battista] Fergusio from Italy have just now come into my hands. In several of them the composer uses the figures 6/2 in such a way that six minims are considered the equivalent of no more than two ♪ ♪. Therefore three minims ♪ ♪ ♪ are counted to one single ♪ and the six minims have to be sung to one tactus aequalis. This is a fourth method, which for additional clarrification I wanted to illustrate briefly below.

The musical score consists of five staves, each with a different clef and key signature, illustrating the 6/2 time signature and the equivalence of six minims to two crotchets. The first staff is in G-clef and C major, with the text "Incipite a 5" below it. The second staff is in G-clef and C major. The third staff is in C-clef and C major. The fourth staff is in F-clef and C major. The fifth staff is in F-clef and C major. The score is divided into two measures by a vertical line. The first measure contains six minims (half notes) in each staff. The second measure contains two crotchets (quarter notes) in each staff, demonstrating that six minims are equivalent to two crotchets in 6/2 time.

Handwritten musical score for five staves, measures 131 and 132. The score is written in treble, alto, and bass clefs, with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and half notes), rests, and accidentals (sharps and naturals). The first system (measures 131 and 132) shows a melodic line in the treble staff, a bass line in the bass staff, and a middle section with two staves. The second system (measures 131 and 132) continues the melodic and bass lines, with the middle section staves providing harmonic support. The notation is clear and legible, with some minor corrections visible in the second system.

Conclusion

In order to avoid all confusion and painful effort in the use of signatures one could telescope the entire discussion of the signatures and the tactus succinctly and correctly in the following table¹ (subject to correction by others), discarding entirely all other signatures.

What has been said here about tactus and signatures should be sufficient.

¹ See p. 134.

There are two kind of tactus:

duple { slow
fast } with the signature
of medium velocity, under the
signature of sextupla

{ C, used in madrigals
and concerti
C, used in motets }

{ 6
1 } the notes being { ◆◆◆◆◆◆
6
2 } ◆◆◆◆◆◆

triple { slow
and
fast } with the signature

{ 3 or 3
1 } in { tripla } the notes
being: { ◆◆◆◆◆◆
3
2 } sesquialtera { ◆◆◆◆◆◆ }

CHAPTER EIGHT

ABOUT CHANGES OF TEMPO AND DYNAMICS¹

The tempo of a performance must not be hurried, or even the most delightful ensemble will sound confused. With a slower beat, however, the music is more agreeable and can be grasped better. Note values also have to be carefully observed,² lest the harmony be marred and disturbed; for to sing without benefit of law and measure is to offend God himself who, as Plato says, provided all things with number, weight, and measure. But to use, by turns, now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable.

Besides, it adds to the loveliness of an ensemble, if the dynamic level in the vocal and instrumental parts is varied now and then.³ (This could be expounded in a thesis.⁴)

Some [authorities] do not want to allow the mixture

1 App. I.

2 Mensurae etiam servanda est aequalitas

3 App. I.

4 (In Thesibus Quit screiberi). In the original this remark is printed in italics. The last word, meaningless in its present form, may well represent a curious mistake, compounded of the Latin passive infinitive scribi and the German schreiben.

of motet- and madrigal-styles in any one composition. But I cannot accept their opinion; especially since it makes motets and concerti particularly delightful, when after some slow and expressive measures¹ at the beginning, several quick phrases² follow, succeeded in turn by slow and stately ones, which again change off with faster ones. In order to avoid monotony one should thus, where possible, vary the pace, in addition to a careful use of dynamic changes.

Furthermore,³ it is not very commendable and pleasant when singers, organists, and other instrumentalists from habit hasten directly from the penultimate note of a composition into the last note without any hesitation. Therefore I believe I should here admonish [those] who have hitherto not observed this [as performed] at princely courts and by other well organized choirs, to linger somewhat on the penultimate note, whatever its time value--whether they have held it for four, five, or six tactus [for example] --and only then proceed to the last note.⁴

¹ Tempora, see App. II, tempus.

² Clausulen, see App. II, clausula.

³ I am indebted to Prof. Arthur Mendel of Princeton University for suggesting plausible interpretations for the statements contained in the following two paragraphs and assisting substantially with their translation.

⁴ App. I.

As [the performance of] a piece is brought to its close, all the remaining voices should stop simultaneously at the sign of the conductor or choirmaster.¹ The tenors should not prolong their tone, a fifth above the bass or lowest voice (in which [position] the tenor must often end), after the bass has stopped.² But if the bass continues to sound a little longer, [perhaps] for another two or four tactus,³ it lends charm and beauty to the performance, which no one can deny.⁴

G. Q.⁵

¹ Directoris vel Chori praefecti

² This would create a $\frac{6}{4}$ chord.

³ M. P. C. may imply that when the bass sustains its note beyond the time value indicated, the other voices also are to sustain their note longer, which lends beauty to the performance by allowing for a more definite conclusion.

⁴ App. I.

⁵ I can find no explanation for these initials.

CHAPTER NINE

ABOUT TRANSPOSITION¹

Every piece in which all parts lie high²--i. e., where the bass is notated in \angle alto, tenor, or baritone clef³:



must be transposed when put into tablature or score by organists, lutenists, and all those who make use of fundamental instruments. When \angle the piece \angle is written in a transposed mode, with "B^b," it must be taken down a fourth and "B⁴" used; if in an untransposed mode, it must be taken down a fifth and "B^b" used.³ But in several modes, such as Mixolydian, Aeolian, and Hypoionian, transposition by a fifth produces a dull and heavy sound because of the lower range. Therefore it is far better and much more enjoyable and pleasant to listen to, if these modes are transposed by a fourth ex duro in durum.⁴ This, however, is not only difficult and more inconvenient for the organists, but in many places produces a disagreeable sound, for instance, when one has to play \angle "B" \angle ⁴ and "F[#],"

¹ App. I.

² App. I, see also App. II, clavieren, clavis signata, Partitur, transposition, fundamental instruments.

³ App. I.

⁴ i. e., without "B^b," but with "F[#]," ficte.

and the major third, the "D#" between them, which is a little too high and thus sounds off pitch.¹ An organist therefore not only needs to familiarize himself with such [passages], but should be careful either to leave out the third entirely, or to play the minor third "D," or to furnish it with a quick mordent, and in that way keep the dissonance from being too prominent. Thus it is highly necessary to divide the black key "D#" and, where possible, also the "G#" on those organs and harpsichords which are used in concerti (all this has been mentioned in connection with the Universal Clavicymbel in the second part of my second volume, Chapter 38 [--actually 40].² But this is not as imperative with harpsichords and spinets as it is with organs; for when necessary the "D#" string can be tuned down a little to adjust to the proper major third between [B] and "F#".

Calvisius once wrote me he had often thought that in view of the fact that many organists are not accustomed to the new keys³ at the organ, it would be better to replace the low⁴ Quinten and others with one or two gedackt

¹ App. I, see also App. II, tuning.

² See Blumenfeld, Syntagma Musicum II, pp. 63-66.

³ der neuen Clavium uff den Orgeln ungewohnt.
 "Clavis" here refers either to "note" or "pitch" or "key"; in either case separate pitches for "g#" and "a^b," e. g., are involved.

⁴ App. II, grob.

or open soft eight-foot stops,¹ tuned one whole tone lower than the entire organ, in order to make these available for performance. (I have long been of the same opinion and have therefore wanted to tune two separate stops on the chapel organ of the castle here down by a half-tone.) It is true that the many Quint [stops] of which organ builders are so fond (but wrongly so) are of little use, especially the low ones of six-foot pitch,² and one could well get along with a three-foot Quint stop in the Oberwerk and a one and one-half-foot stop in the Rueckpositiv. Yet I should not like this in small organs, where one can hardly spare any stops. But one can tune the regal and other Schnarrwerke alone one half-tone higher or lower. It will hardly be possible, however, to take the pitch up one whole tone, as anyone familiar with the whims of

¹ App. II, Stimmwerk, see also Rueckpositiv, Oberwerk, Regal, Schnarrwerk.

² In a passage in Adlung (Jakob Adlung, Musica Mechanica Organoedi, ed. Johann Lorenz Albrecht (Berlin: Birnstiel, 1768); Facs. reprint Kassel: Baerenreiter, 1931, p. 130), it is admitted that six-foot, three-foot and one and one-half-foot pipes would produce the pitch "F" and its octaves, not "G" and octaves, the Quinten. But, since "one does not want to be bothered with fractions," one uses "3" in place of $2 \frac{2}{3}$ and computes the other [stops] accordingly" $\frac{1}{6}$ instead of $5 \frac{1}{3}$ and $1 \frac{1}{2}$ instead of $1 \frac{1}{3}$. It is particularly confusing that M. P. C. himself--being thoughtful yet inconsistent at the same time--arranges a "universal table" in such a way that the "six-foot etc. Quinten" are found to correspond to "F," the fourth, and its octaves (see Blumenfeld, op. cit., p. 20).

Schnarrwerke can easily find out for himself.

Where, in consideration of the singers' voices, one is accustomed to performing in a low range, especially in churches, one can transpose these modes to the fifth below. Indeed in various large Catholic chapels (as mentioned in Volume II, Part 2, Chapter II) the transposed Hypoionian mode is sung¹ a whole seventh lower from the tone "D" and Hypodorian [transposed] a third lower from "E,"² which, however, particularly for discant singers, is very low and uncomfortable, except as castrati and falsettists do their best. Hypodorian transposed may also be taken down one tone to "F." Then, if one wants to use the minor third between "F" and "a," the "G" has to have two keys in all octaves. At times one also transposes other modes down one tone; Dorian is then sung from "C," with "B^b"; Hypomixolydian from "F"; Hypoaeolian from "G" with "B^b"; Ionian from "B^b," all of which an organist must properly take into account.

But the compositions with the range of three octaves, where the cantus is set high and the bass low, from "F" to

¹ mutiret und gesungen wird

² M. P. C. uses the term aussm "D," aussm "E," etc. (lit., from "D," from "E"). Each time the final of the mode is meant. The above passage, in keeping with the rest, really should read: "the transposed Hypoionian mode is sung a third lower . . .," since the final of Hypoionian transposed is "F," thus only a third above "D."

"a²" and from "G" to "g^{#2}," etc., cannot be transposed either by a fourth or fifth; [they] must remain as the composer wrote them or, for [the benefit of] the discant singers, they must be transposed down by one tone.

All this can be produced quite easily on some new organs which have divided "G[#]" keys.

It is well to recall here that the Ionian mode, when written in the natural and regular system, may be taken up one tone; when found in the transposed system it can suitably be moved down a third to "d" [--"f[#]" and "c[#]" being added]¹--since in the regular [system] it sounds too low and sleepy; in the transposed [system], however, it is too high and uncomfortable for the singers as can be seen from the following examples:

| | |
|---|--|
| Ionian regular: | Taken up by one minor tone: ¹ |
|  |  |
| Ionian transposed: | Taken down by a third: |
|  |  |

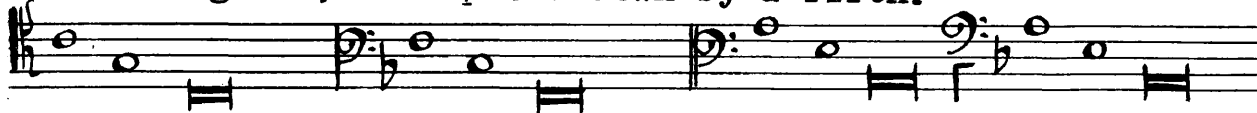
¹ aussm d ficte

² The suggestion for transposition by a "minor tone" may be explained in this way: under equal temperament transposition presents no problem. In just intonation, however, the whole tone "C-D" (the major tone, 8:9) is

When preparing a score for the thorough-bass, it is not always necessary to transpose every composition by a fifth or a fourth, but [it may be] quite sufficient to set down the original version. The more so since the transposition, especially by a fifth, is much more readily realized from the notes than from the German letter tablature; for one can easily imagine a different clef at the beginning [of the staff] and then be guided by it. Those who are not accustomed to this and find it difficult at first, can write the correct clef on a little slip of paper and paste it to the staff with some wax. Thus they can have it before them for guidance. Indeed, in my Terpsichore I indicated two kinds of clefs at the beginning of several courantes because of the transposition on instruments. It seemed worthwhile to include some examples for the benefit of the uninformed.

larger than the whole tone "D-E" (the minor tone, 9:10). It is clear that an upward transposition of the Ionian mode by a major tone would produce an "E" higher (two major tones) than the "E" of the untransposed mode (one major and one minor tone). Similarly, most of the other pitches would be out of line compared with those of the untransposed mode. But as a "slide rule graph" will prove (see Groves, Dictionary of Music and Musicians, 5th ed., VIII, Fig. 1 in article "Temperaments," p. 374), as many as four pitches will be common to both transposed and untransposed modes, if a transposition by a minor tone only is effected. Apparently M. P. C. at this point has just intonation in mind. See, however, App. II, tuning.

Ionian regular, Transposed down by a fifth:



If one wants to transpose these modes to the lower fourth, one must imagine another clef and thus take them up one fifth¹ in this fashion:

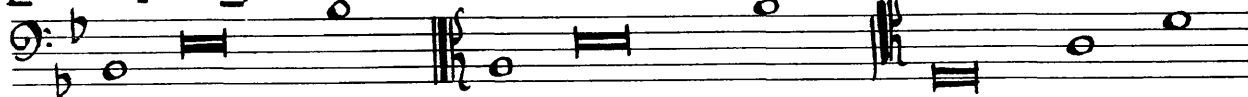


In this case, however, the lower octave has to be played on keyboard instruments. Thus a double transposition is carried out, one to the upper fifth by means of a clef, and one to the lower octave in playing.²

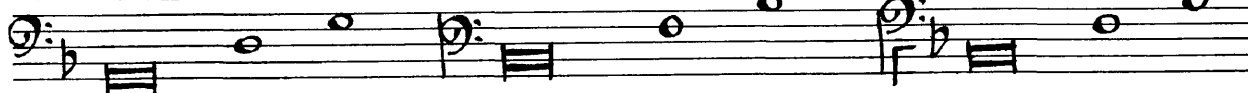
Thus also Dorian
[transposed]

Transposed down
a fourth

Hypodorian



Transposed down
a fifth



¹ In ein Quint hoeher clavieren,

² In the original there are several incongruities in the graphs, which have been adjusted here.

Mixolydian: Transposed down a fifth Transposed down a fourth

Two staves of musical notation for the Mixolydian scale. The first staff shows the scale in treble clef (C major) and its transpositions down a fifth (F major) and down a fourth (D major). The second staff shows the scale in bass clef (C major) and its transpositions down a fifth (F major) and down a fourth (D major). The notes are represented by whole notes and rests.

Aeolian Transposed down a fifth Transposed down a fourth

Two staves of musical notation for the Aeolian scale. The first staff shows the scale in treble clef (C minor) and its transpositions down a fifth (F minor) and down a fourth (D minor). The second staff shows the scale in bass clef (C minor) and its transpositions down a fifth (F minor) and down a fourth (D minor). The notes are represented by whole notes and rests.

CHAPTER TEN

ABOUT THE USE OF NUMBERS TO MARK THE PARTS,
WHICH ARE COMMONLY CALLED CANTUS,
ALTO, TENOR, BASS, QUINTUS, ETC.

I have found that part[-books]¹ rarely show in what order the various parts are to be arranged in each choir. Therefore a great deal of time and effort has to be spent in trying to perform several concerti in quick succession, especially since a particular part[-book] may contain parts which in one composition may belong to the first choir, in another, to the second or third choirs, etc. This is extremely annoying and confusing to someone who wants to take up one piece or another included in [a part-book] without previous preparation, especially when the choirs are placed far apart. Then one part must be taken away from one performer and given to another, and one has to scurry from place to place carrying part[-books], not to speak of other embarrassments, which anyone will experience and which need not be mentioned here. Therefore I have thought of marking the parts at the beginning of every composition with the numbers 1, 2, 3, 4, etc., starting with the top discant of the first choir, down to the bass of the lowest choir in the order in which the

¹ in etlichen Partibus, Parteyen oder Stimmen.
See also App. II, Stimme.

clefs are arranged from high to low. Thus the parts would most often be identified in the following manner, as [for example]:

In my Polyhymniae,

[composed] According to the First and Eighth Styles:

| | | | |
|---------|---------|--------|---------------------|
| Nos. 1. | signify | cantus | of the first choir |
| 2. | | alto | |
| 3. | | tenor | |
| 4. | | bass | |
| 5. | | cantus | of the second choir |
| 6. | | alto | |
| 7. | | tenor | |
| 8. | | bass | |
| 9. | | cantus | of the third choir |
| 10. | | alto | |
| 11. | | tenor | |
| 12. | | bass | |
| 13. | | cantus | of the fourth choir |
| 14. | | alto | |
| 15. | | tenor | |
| 16. | | bass | |

[composed] According to the Second Style:

| | | | |
|---------|---------|--------|---|
| Nos. 1. | signify | 1st | boy |
| 2. | | 2nd | |
| 3. | | 3rd | |
| 4. | | 4th | |
| 5. | | cantus | of the full choir |
| 6. | | alto | |
| 7. | | tenor | |
| 8. | | bass | |
| 9. | | cantus | of the <u>capella fidicina</u> and <u>capella</u> for the organist ¹ |
| 10. | | alto | |
| 11. | | tenor | |
| 12. | | bass | |

¹ pro organico. See App. II, capella pro organo.

In [the Polyhymniae arranged according to] the third, fourth, fifth and sixth styles, the parts which are sung by voices¹--and are called Concertat-Stimmen² in the first chapter of the third part--are put at the beginning and marked with the first numbers according to the order in their choirs. Then follow the instrumental choirs; for the Concertat-Stimmen in this style form the main body³ of the music and can in the absence of instrumentalists be sung without them, to the accompaniment of organ, positive or regal alone.

Although the fact that some choirs contain five parts might tend to upset the order of the numbers, one will find this method more expedient and efficient than any other.⁴ It is bound to become general practice that after cantus, alto, tenor and bass, one begins to count quintus, sextus, etc., up to duo-decimus and quartus-decimus, for which there are sufficient examples in the Sinfonie and Canzonas by the excellent composer Giovanni Gabrieli,

1 App. II, humana voce.

2 App. II, Concertat-Stimmen.

3 Principalwerk.

4 It must be remembered that according to the above examples only four part-books are allotted to each choir. In order to accommodate all the parts of a choir consisting of five or more parts, the distribution of the parts among the part-books has to be adjusted. See the next paragraph.

published in Venice this year, in addition to other works. I have therefore little doubt that my suggestions will be kindly received and not misinterpreted.

But in concerti which have more than fourteen parts and where the additional ones have to be distributed among the available part-books, the number~~/ing~~ of the parts inside ~~[a part-book]~~ will not always agree with the number~~/ing~~ on the title page. Therefore I have with each Polyhymnia appended a special table or speculum next to the clef list, at the end of the thorough-bass, in the fifteenth part-book, from which one can quickly get one's bearings.

N. B.

I should like to recall here that I have at the end of each thorough-bass part indicated how many tempora ~~[--breves]~~ every composition and each of its parts contain. For I found it necessary to determine how many tempora can be played in a quarter of an hour at a moderate pace.

$$\left. \begin{array}{l} 80 \\ 160 \\ 320 \\ 640 \end{array} \right\} \frac{\text{tempora}}{\text{in}} \left\{ \begin{array}{l} \text{half of a} \\ \text{a whole} \end{array} \right\} \text{quarter of an hour}$$

$$\left\{ \begin{array}{l} \text{half an} \\ \text{a whole} \end{array} \right\} \text{hour}$$

Thus one can tell much better how long a composition may

take.¹ Then the sermon need not be delayed, but may be started at the proper time and the other church ceremonies can also be performed.

¹ The figures in the table correspond to M.M.
d=43.

CHAPTER ELEVEN

HOW TO DISTINGUISH THE DIFFERENT CHOIRS BY MEANS OF NUMBERS

I must not fail to mention here that opinions vary concerning methods to distinguish between the choirs:

1. Some authorities count from the bottom up, calling the lowest choir "chorus primus," the following secundus," etc. Thus when a concerto is arranged for two choirs, they call the highest "secundus," when for three choirs, "tertius," when for four choirs, "quartus," and so on, the reason being that the lowest choir, as the very foundation, must be present first and therefore should properly have precedence. For unless one has laid a reliable foundation, whatever he builds upon it will fall.¹

2. Some call that chorus which starts a piece "primus," as it were, the opening of a composition,² the following one "secundus," and so on. According to my way of thinking, however, this must only be done in compositions with choirs of equal [range].

3. Some [writers] begin at the top and call the highest choir "primus," the next lower one "secundus," and so on, which makes the lowest one in a piece for two choirs

¹ App. I.

² primum, quasi primordium cantionis. This seems a mere play on words.

"secundus," in one for three choirs "tertius," one for four choirs "quartus," and so on. In all my compositions I have adhered to this arrangement. The very famous and splendid musicians, Andrea and Giovanni Gabrieli, have almost invariably employed the second method of numbering the choirs in their first works, whether choirs of equal or unequal range are involved, and have called the choir starting a piece "primus," be it the lowest or the highest, and the others, in the order in which they follow, "secundus" and "tertius." At times, however, they also have used the third method, calling the highest "primus," etc. This method turns out to be the one actually employed by Giovanni Gabrieli in the majority of his works.

Lambert de Saive has in his recently published famous concerti used the first method, Paul Sartorius, the second. The excellent contrapuntist and musician Johann Stadelmayr, Kapellmeister to the Archduke of Graz, [also] Alexius Alexander, and most of the Italian and German composers, use the third method, as I can clearly see from their printed works. They even take care to mark among equal choirs having the same clef arrangement that one "secundus" which has the lowest range, though it may be the first one to start and therefore could well be called "primus" according to the second method.

While it does not really matter much whether one counts from the top or the bottom, there still is great

confusion, and one unaccustomed to a method will only manage with difficulty unless he adjusts the numbers to the system with which he is familiar.

Some authors make no distinction in their works, but number the choirs sometimes according to the second, sometimes according to the third method. In my opinion, however, they would do better to adhere to one method only. In compositions for two and three choirs one could indeed call the highest [choir] "superior," the next one "medius," and the lowest "infimus" or "inferior." But since in settings for four, five, and more choirs one cannot get along without the words "primus," "secundus," "tertius," "quartus," etc., chorus, one would do better to use one kind of nomenclature only in order to avoid further mistakes. One can also find that some composers call the second discant "quintus" or "quinta vox," and the second tenor "sextus"; some, however, [call] the second tenor "quintus" and the second discant "sextus." I prefer the first of these methods.

In a concerto set for different choirs, in which one choir may consist of five or six parts, some composers call the fifth and sixth parts "second cantus," "second tenor," "second bass," of the first or second choir. It seems to me, however, that one would do better to use the words "quintus," "sextus," "septimus" consistently. But

the idea of some of the finer composers to put the bassett of the first choir (which is otherwise called bass or lowest voice of the higher choir and generally is a tenor) into the tenor part-book and the lowest part of the lower choir into the bass part-book, appeals to me very much and it is correct and well justified.

Thus in preparing [the performance of] a concerto a conductor¹ will incur much trouble and embarrassment, as will an organist in trying to set it out in score or letter-tablature. I would therefore leave it up to anyone to reflect further, if my idea to number the parts of every choir as they follow one another, and to put them in the part-books in the same order--presented above in the tenth chapter--is not more satisfactory.

Besides, I have always put the cantus together with the tenor and the alto with the bass when two voices had to be put into one part, and arranged the numbers so that one and three are combined, and two and four. The reason is that I have not only seen most other composers do the same, but that it is in view of the harmony and the intervals² much better, if the singers stand close to each other and read from one part, cantus with tenor

¹ App. II, director musices; "musices" is the Latinized form of the Greek genetive, frequently used by M. P. C. and other writers.

² der Harmony, und Concordantz halben

producing pleasant sixths, alto with bass fifths and octaves. Thus a singer would not fill the other's ears with unpleasant fourths, the usual progressions between cantus and alto, or tenor and alto, spoiling the music and making his own singing distasteful for himself, particularly if the performers carrying the other two parts are not placed near enough together to complete and round out the harmony.

Nevertheless I do not want to dictate to anyone in these or other matters, but merely to outline my own modest ideas and to tell what I have found to be useful in the light of my experience, particularly since everyone will have his own ideas and will act accordingly.

CHAPTER TWELVE

UNDER WHAT CONDITIONS CONSECUTIVE UNISONS AND OCTAVES MAY BE USED IN COMPOSITIONS FOR MANY VOICES IN SEPARATE CHOIRS¹

In my Urano-Chorodia I gave some important reasons why in settings of chorale [--melodies]² I use the discants and especially the basses in unison whenever all the choirs join in together. Therefore it is not really necessary to speak again here about these matters. So far, however, this has not been a widespread practice and there are many who have never seen such methods employed and might feel called upon to quibble about one thing or another. Thus I have thought it necessary to enlarge upon the above-mentioned reasons in order to convince everyone thoroughly by the weight of the argument.

Why it is not considered objectionable if in Passages involving All Choirs not only Discant and Bass but also the Inner Parts move in Unisons and Octaves,
Specifically:

Cantus. The cantus, sung by the light and delicate voices of small boys, may easily be drowned out by the

¹ App. I.

² App. II, Choral.

other [voices]--such as altos and tenors. Therefore the cantus [may be doubled in unison] so that it may be better heard in all choirs and in different places, and the text more clearly understood.

Inner voices. The inner voices¹--alto and tenor--may similarly be doubled in unison in all choirs. For in such a case it sounds no different than when eight, nine or ten boys--if there are enough singers available--are put together on one single part, sometimes along with a player on trombone, cornett, or violin. When one separates the various choirs and puts one here, one there, the third still further off, and so on, it is surely better if the inner parts in each choir continue throughout a piece without interruption. This will allow the harmony to resound more fully and to be more clearly heard throughout the entire church. [In order to avoid] unisons in the inner parts, however, one would need to break them up with rests² and many unreasonable syncopations, which are difficult to sing, not to mention the trouble one has in underlaying the text, so that [the result] often no longer sounds like music.³

¹ mediae voces, see App. II, Mittelstimmen.

² Pausen, unnd suspiriis, see App. II, suspirium.

³ App. I.

Bass. Finally the bass, being the foundation of all the voices, must be heard everywhere more clearly than the other parts, especially when the choirs are placed far apart in the church. When (as is necessary in such compositions, if one wants to observe the rules of music) one bass happens to be a fifth above the real foundation bass an unpleasant harmony results; for the foundation bass, perhaps placed in a far-off corner, cannot be heard equally well everywhere. Then the tenor or cantus, usually at the interval of an octave above the foundation bass, form a fourth or eleventh with this middle bass, a marked and disagreeable dissonance,¹ unless a fundamental instrument² such as the regal or positive can be added (which outside of princely chapels can rarely be found in municipal churches), particularly since the organist on such a fundamental instrument must use the lowest bass for a foundation part whenever the choirs join in together. Otherwise it surely sounds more dissonant than consonant as one's experience bears out. Therefore this [i. e., making the foundation bass heard everywhere] is particularly necessary in schools and municipal churches, where one cannot have an organist, regal or positive with every choir as in princely and other chapels. Therefore the

¹ App. I.

² Fundament Corpus.

excellent German composer, Jakob Regnart, ten years or more ago, published some masses for eight voices in which both basses are in unison whenever both choirs come together. At the present time, it is also the general custom among Italian composers to let the voices move in octaves as well as [in] unisons. Therefore I have taken the opportunity to translate here from the Italian into our German, word for word, Book II, Part 2, Chapter XVI of the work by the excellent theorist Giovanni Maria Artusi of Bologna,¹ in which he discusses most lucidly the art of counterpoint, also setting forth his reasoning concerning [the above-mentioned matters].

General Observations concerning Concerti²

There are three kinds of defects³ frequently heard in concerti:

1. That the discrimination [of the performer, conductor] does not always go far enough to [fully] explore and grasp the artfulness of the written composition;⁴

¹ L'arte del contrapunto ridotta in tavola . . .
(Venice: Vincenti & Amadino, 1586), Seconda parte . . .
(Venice: Vincenti, 1589).

² App. I.

³ obscuritates oder Maengel ⁴ App. I.

2. That the instruments are not arranged according to the type of the concerto, or that the instrument[al parts] do not agree with the voices and form discords with them.

3. The third reason of which I wish to speak more extensively, is that there are many (though this is to be no reflection on any outstanding composer) who are not too careful and (who) in composing a concerto put the lowest bass in one choir only; but in the other choir (to be sure, where all choirs sing simultaneously) they use the bass at the fifth, third, or octave, which produces a sorry sound offending rather than pleasing the ear. This results from the fact that these voices, upon which the others--i. e., the upper and middle voices--are based and which, to begin with, carry the bass and foundation of that choir, now become inner voices. Thus one solitary bass must carry out what ought to be done in each individual choir, with the result that this single bass is so weak one often can hardly hear it. The principal voices, however, which should be heard above all the others and make one listen, as it were, produce a distressing and objectionable effect, as an intelligent [listener] will have sufficient occasion to witness in such concerti.

In trying to avoid this sort of imbalance it is

highly commendable in *tutti*¹ to let the lowest voices of all choirs--i. e., the basses--all join in unison so that the entire composition may have a satisfactory foundation in all choirs. [In addition] no minor sixth or minor third should be used against the bass in the inner parts, since they offend rather than please the ear.

In this manner the choirs, which are far apart, i. e., placed in widely separated positions, are better supported by such unisons than when their basses and foundation voices are set among the inner voices or used in place of an inner part. In that case one cannot help noting that these choirs are without bass and foundation.

Anyone may himself reflect upon the good effect achieved if work is being done in one place and the foundation laid in another; likewise what delightful² harmony results when one hears three or four parts of a piece without bass, or separated so far from the single foundation bass that one can hardly hear it.

Therefore, a performance will sound much better if all the basses are put in unison in all *tutti*s, particularly since they are the voices which, as it were, support, sustain, and increase the harmony, [as] according to the

¹ in der zusammenfuegung der Choren

² Artusi indulges here in a bit of sarcasm.

verse of Mantuanus: "The bass supports the other parts, strengthens, fortifies, and augments them."¹

So far Giovanni Maria Artusi.

I recall having previously read somewhere [the following]:

When the choirs are far separated, the real bass or lowest voice in motets of eight, ten, twelve, sixteen, or more voices should be retained in all choirs whenever they sing together; particularly at the end it should be heard clearly above all others. Otherwise cacophony results, with no foundation underneath, as both the tabula compositoria² and experience prove.

From all this it is obvious that unisons can be used without hesitation by voices as well as instruments in high, low, and middle parts.

Octaves, however, have to be treated with a little more care and circumspection.

Octaves can be permitted in all voices, provided one part is sung while the other is played.³

In preparing the performance of a concerto (this will be discussed in the third part) it is quite customary in the case of a low choir, in which the cantus is sung by

¹ App. I.

² This expression may equal "rules of composition."

³ quando una vox cantat, altera sonat.

an alto above three trombones or three bassoons, to double the alto with a violin. The instrumentalist then plays the alto part an octave higher. Thus, in passages for full ensemble¹--also when only a few choirs join in together--one can quite fittingly write the alto part of the vocal choir into the instrumental choir, one octave higher. Then instead of alto clef the treble clef is used and the notes of the alto part are put into the cantus part an octave higher. The cantus, however, remains in the treble clef and is now called alto.² It frequently happens that fifths result where before the transposition there had been fourths between alto and cantus. Some believe this to be acceptable, but I cannot as yet agree with this.

Such a choir is then written in the following clefs:



When in the absence of instruments one wants to arrange such a choir for singers³ alone, one has the alto part sung by a discant singer, and the discant by an alto,

¹ in pleno Choro

² In short, the notes of the cantus are sung by the alto and those of the alto played by the cantus instrument one octave higher.

³ mit Cantoribus und Vocalisten

an octave lower, which results in the previous arrangement. Accordingly the same thing may be done in all voices, and it does not offend the ears when the part of the singer in an ensemble¹ is played an octave higher or lower on cornetts, Geigen, recorders, trombones, or bassoons. For some melody instruments,² especially recorders--as can be seen among other things, in Volume Two, Chapter Four--are to be played one or two octaves higher³ than written. This compares with the practice of combining many different stops on an organ in unisons, octaves, super-octaves, and sub-octaves and (as some call them) contra-basses.⁴

Provided enough players are available, quite a splendid sound⁵ is produced in *tuttis*, if one assigns to a bass[-part]--at the regular pitch--a common or a bass trombone, a Chorist-bassoon, or pommer; in addition a double bass trombone, double bassoon, or large double pommer, and double bass, which all sound an octave lower, like the sub-basses on organs. This [practice] is particularly common in contemporary Italian concerti and

1 App. II, concentor.

2 App. II, instrumenta simplicia

3 hoeher nach dem Fussthon zu rechnen.

4 App. I.

5 eine praechtige Harmoniam

can be sufficiently justified.

Therefore I have not hesitated to arrange the capella fidicinia (an account of which is to follow) in such a way that when two, three, or four discant singers or two tenors sing together, the parts played in the capella fidicinia on violins or other instruments in order to enrich the harmony sometimes also move in octaves with the voices. Any reasonable musician willing to reflect further upon these matters is bound to approve of this and agree with me.

In my Urano-Chorodia I have in some places put the chorale [-melody] in discant and alto--which have to be sung by voices--in octaves. But these intervals¹ were introduced among others, because the entire church congregation would usually join in on the chorale [-tune], simultaneously singing softly and loudly, high and low. I should hardly be inclined, however, to permit this anywhere except in chorales.

It is quite customary in Italian concerti that where there are low and high bassetts, the bassett of the higher choir in tuttis, for the most part, moves in parallel octaves with that of the lower choir.

While this practice in compositions with two or three choirs could sometimes be modified by letting one

¹ diese rationes

bass ascend and the other descend, it can be excused and justified under the following conditions:

1. That one generally assigns a tenor singer¹ to the bassett of the higher choir, and a bass trombone, pommer or double bassoon to the bass of the lower choir.

2. [That] in concerti for three, four or more choirs, whose basses are set two or three octaves apart, the bassett must move in octaves with the other--lower--basses of the different choirs, two or more of them being performed by voices. Yet I cannot disapprove of this practice; to the contrary, I find it necessary to make use of it myself and commend everyone who does likewise.

[For] someone arranging at a church or in a large hall a performance of such a concerto with only two choirs, one high, one low, posted at opposite ends, will in tuttis scarcely hear the lower choir, if he remains standing with the higher choir. He will find then that he can hear no foundation in the higher choir; but in absence of the lower fifths--formed by the foundation bass against the bassett or tenor of the higher choir--mostly dissonant fourths will be heard, especially if there is no fundamental instrument present, such as a positive or regal.

"Someone wrote me recently from Venice that the

¹ Tenoristen viva voce

leading musicians in Italy make frequent use of unisons and octaves in *tuttis*. For they know from their own experience that in large churches, where the choirs are far apart, a much fuller sound is achieved in *tuttis* when the choirs move in unison or octaves with one another (in the manner to be shown soon), than when they are arranged in such a way that unisons and octaves are carefully avoided, with the result that a perfect and full harmony can no longer be heard. For what [in that case] is given over to one choir, is taken away from the other, etc."

I could name a number of older theorists and practical musicians who would not allow me to do this at first. But later, when they had tried it themselves and further reflected upon the matter they had to approve of it and agree with me that having previously considered it very bad, almost like a deadly sin, they themselves found that unisons as well as octaves in the basses could not be avoided. For in all choirs a complete harmony had to be maintained.

One may also come upon this device: when in a concerto a bassett is found which is composed [strictly] according to the rules of music, as was done by Giovanni Gabrieli in the first book of his Symphoniae Sacrae, but not at all in the second and third books, one has to add to this upper choir either a regal, positive, or organ, or at least a foundation bass, vocal or instrumental--be it

trombone, bassoon, or bass viol--which would be able to double the foundation and thus keep the music from sounding imperfect and incomplete.

On the basis of the reasons given above one may easily draw the following conclusions:

1. That unisons may be used throughout all choirs and parts without hesitation.

2. Similarly octaves may be permitted in the instrumental choir, just like unisons, either when various instruments alone are used, or instruments and voices together.

3. The bass and foundation parts may move in octaves as well as in unisons.

4. But I cannot so far approve of octave parallels between discant and tenor, and alto and bass, in a vocal choir, in spite of the fact that Stefano Nascimbeni, Master of the ducal chapel at Mantua, Valerio Bona at Brescia, and others, unhesitatingly use octaves between cantus, middle voices, and bass without distinction. Anyone will be able to find examples of [this practice] with other outstanding composers that I do not want to mention by name, who in the inner parts--two of which, as indicated in a note, are sung by voices--write threefold parallel octaves for several measures.

"Lodovico Viadana, in a preface to the Psalms for

an ensemble of four choirs,¹ chooses to defend the use of octaves and unisons with the following words:

"In concerti for [several] choirs one can without danger of confusion extract various [additional] capellae at one's pleasure. It does not matter then, if there are octaves and unisons between the choirs, since one can hardly hear them, the choirs being placed far apart from one another. Yet each choir has to observe and maintain the proper consonances between the foundation-bass and the written² Concertat-Stimmen, upon which the entire composition is based (this is to be more extensively discussed in the third part). This method of composing I prefer by far, for then the music and the ensemble³ sound incomparably more splendid and perfect than when such tuttis are composed with strict observation of the rules of music. In that case so many whole, half, and quarter rests, breaths, dots, unjustifiable intervals, syncopations, and [elements of] confusion necessarily must be included

¹ Salmi a 4 chori per cantare e concertare nelle gran Solennita di tutto, con il Bc . . . (Venice: Vincenti, 1612). The thorough-bass part contains instructions concerning the performance. See Haberl, F. X., "Lodovico Grossi da Viadana, Eine bio-bibliographische Studie," Kirchenmusikalisches Jahrbuch, Regensburg: Pustet, 1889, p. 44.

² den gesetzten Concertat-Stimmen

³ Concentus des Gesangs

that it sounds like a cut-up, boorish, rigid and tortured kind of music which, as it were, has had its neck wrung. For then one is always forced to sing in a stop-and-go, piecemeal manner, which can provide little pleasure or delight for singer and listener.¹

Nevertheless I know there will be some who have a particularly subtle humor and make quite an issue of their pure and delicate ear. They will not like this novel method entirely and [they will] find fault here and there and criticize this and that. (As Viadana says,) "Many others before me have composed [works] in this manner, among others Pallavicino in the Jubilate and Laudate for sixteen voices, in which the cantus and tenor [parts] are found [to run] in octaves for twenty-five measures or more. To conclude, I have according to my own judgment used the same method. If others are also going to proceed thus, there will be a time when someone doing a very bad and messy job will be judged to have done excellently. God be with you." So far L. Viadana.

If I should now express my own humble opinion, I should like to have octaves avoided whenever possible. [They should] only be used (1) in the bassetts, basses and lower voices, where it cannot be done differently, and (2) in the upper and middle voices, especially in the alto, but

¹ App. I.

in such a way that one part is sung, the other played, not that both are sung. In the instrumental choir, however, octaves can, for the above-mentioned reasons, be better justified than in the vocal choir. The opinion of others, however, is not to be discredited or set aside here.

It is to be carefully noted then, that in those concerti in which there are various vocal and instrumental choirs, not only the vocal choirs, or the Concertat-Stimmen among each other,¹ but also the [individual] parts of the instrumental choirs have to be composed properly in relation to each other, cleanly, and without offending the rules of music. But among so many voices one cannot keep everything absolutely correct,² unless one wants to hear the kind of broken-up music referred to in the quote from Viadana, which by many rests, breaths, unpleasant intervals and wanton skips is badly maimed and spoiled. Therefore one should allow for unisons and other less severely prohibited kinds of intervals,³ which are condoned in compositions for many voices as it is (fifths, however,

¹ in sich selbst

² So gar schurrecht. This is a word I have been unable to track down. Possibly it should properly read "schnurrecht." The prefix "schur" may be a dialect form of "sehr." "Schnurrecht" means "straight as a string."

³ andere geringere verbottene Species

under no circumstances). I do see, however, that the Italians quite generally use imperfect fifths.¹ Diminutions, too, which are often mixed in, help to excuse and cover up a great deal. As to octaves, the above reminder will suffice.

Once each of the vocal and instrumental choirs has in itself been composed correctly and with proper voice-leading,² it is deemed unnecessary by some [authorities] to check and revise both choirs against one another, since one should permit [otherwise] prohibited intervals when voices and instruments are used simultaneously. In the case of unisons and octaves this is permissible to some extent, for the above-mentioned reasons, but [is never allowed] in the case of perfect fifths.

In schools and other situations, where no instruments are available, the instrumental choirs must either be left out entirely or taken by voices. Then anyone may decide if parallel octaves are to be allowed.

In some of my German concerti I should have been able to set the four voices of the instrumental choir consistently in such a way that unisons or octaves with the corresponding vocal of Concertat-Stimmen were avoided. But in order to have the chorale [melody] also heard in

¹ Quintae imperfectae, see App. II, imperfect.

² App. I.

the instruments, and to imitate the Italians in some way according to my modest ability, I have at times diligently composed in this fashion, though it would have given me no particular trouble to write each part in itself and in relation to all the others properly and according to the rules of part-writing.

VOLUME THREE

PART THREE

Performance Practice,¹ Presented
in Nine Chapters

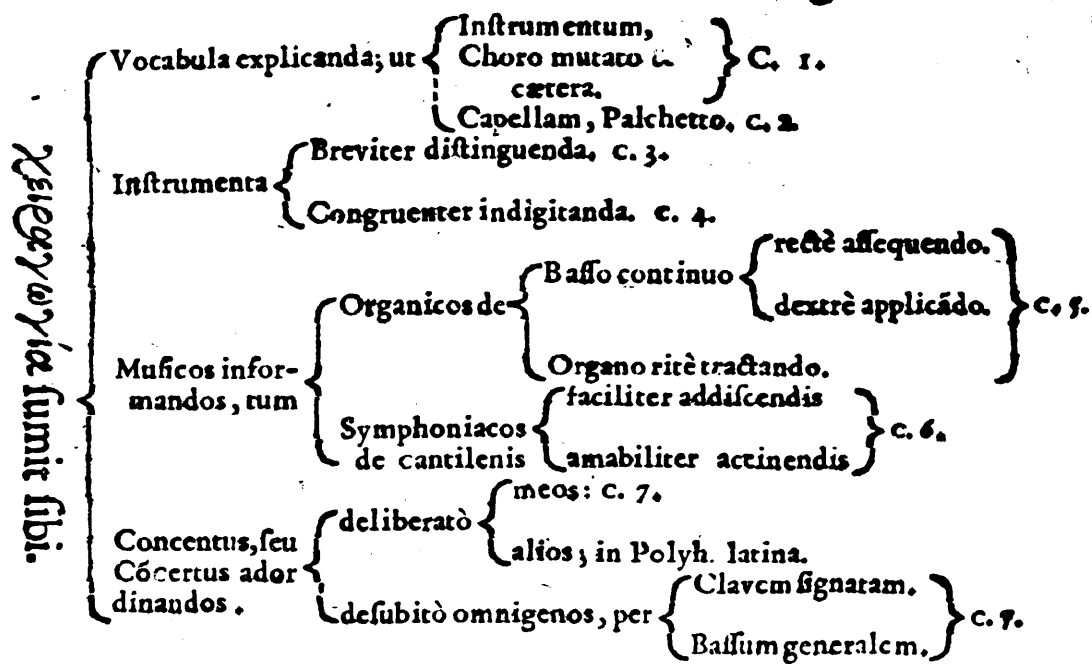
¹ Probably the most appropriate translation for "cheiragogia," [Gr.], from "cheiragos," leader, conductor.

χρειαγωγία tali potest Comprehendi
Schemate.

χρειαγωγία Complectitur

- | | | | |
|---|--------------------------------------|---|--------------------------------|
| 1. ἔκθεσιν | explicationem terminorū | { | Instrumenti, Instrumentista. |
| 2. διαίρεσιν | Instrumentorum c. 4. | | Parti cortate, chorus Vocalis. |
| | | | Choro mutato, de Viole. |
| | | | Ripieni : Ritornello. |
| | | | Fortè, Pian. |
| | | | Largò, prestò. cap. 1. |
| 3. ὀνομάτοποίησιν | { Latinam germanicā Italicam } | c. 5. { | Capellæ, Palchetto, c. 2. |
| congruam eorum ap- pellationem | | | Capellæ Fidicinium |
| 4. ὁδήγησιν | { Organico- rum, de | { Bassogenerali (rectè assequendo) seu continuo (dextrè applicādo) Organo ritè tractando. | c. 6. |
| commodam instructionem tum | | | |
| 5. ὑπόμνησιν, amicam commonitionem, de Con- certum Constitutione. | { cōtātā meorū aliorū } | { germanicorum, c. 8. Latinorum } In Polyhymnia Latina. | c. 7. |
| | | | |

Vel hunc in modum Schema effigatur.



CHAPTER ONE

EXPLANATION OF THE TERMS: INSTRUMENTS, INSTRUMENTALISTS;
PARTI CONCERTATE; ¹ VOCAL CHOIR, INSTRUMENTAL CHOIR;
CHOIR OF VIOLS; ETC.; RITORNELLO, INTERLUDE, RIPIENO;
FORTE, PIANO; LENTO, ADAGIO, LARGO, PRESTO; BASSETT

In Volume Two, Part Two, Chapter One, it was suggested that the word Instrumentist refers to players on various melody instruments,² such as cornetts, trombones, recorders, bassoons, violina, viols, and the like, but not to organists who play on harpsichords and Symphonien³ as well as organs.

Therefore it is better if one speaks of playing the "harpsichord" or "Symphonie" rather than playing the "Instrument." For the word "Instrument" must only be used with reference to melody instruments, such as cornetts, violins, etc. Unless this distinction is made, confusion and errors will arise.⁴

¹ App. II, Concertat-Stimmen.

² einfache Instrumente; see App. II, ornamental instruments.

³ App. II, Symphonie.

⁴ Concerning some discrepancies in M. P. C.'s use of the word, see App. II, Instrumentist.

Parti or voci concertate; voces concertatae

Parti [It.] are Parteyen¹ [Ger.--parts] Stimmen [Ger.--voices] or, as they are called in schools "partes" [It.]; as when one says, take this partey, i. e., this voice, vox, pars [It.]. Thus Girolamo Giacobbi (Kapellmeister at S. Petronio in Bologna, in a preface²) calls those parts which in a concerto are especially composed for voices and not for instruments parti concertate, voci concertate, or Concertat-Stimmen. Therefore I have put them in the first part [-books]; for, considering the fact that they can manage without the support of instruments, they may well take precedence over the instrumental choirs. I call them voces concertatas, or better, concertantes, [since] they respond to each other, as it were, striving to outdo one another. For this reason one has to assign the best singers to such parts. They must not only be [letter-] perfect and reliable, but also have a good disposition for singing in the new contemporary manner, so that the words are pronounced correctly and clearly and recited as in an oration, which prompts the Italians to speak sometimes of a chorus recitativus

¹ Obsolete spelling for Partien.

² M. P. C. probably refers to the preface included in Prima parte de i Salmi concertati a 2, e piu chori . . (Venice: Gardano & fratelli, 1609).

[--recitative choir].

L. Viadana demands that "the Kapellmeister or choir director should stand with this vocal recitative choir or [group of] Concertat-Stimmen and should always have [a copy of] the thorough-bass before him or carefully follow the one in front of the organist and watch the progress of the music. He should signal when one voice alone has to start singing [or] when two, three, four, or more, which must then always be marked in the thorough-bass [part]. When, however, the ripieni and plenus chorus [the full choir, tutti] are to begin, he must turn his face toward all the choirs and lift up both hands in order to indicate that they all are to join in and continue together."¹

Thus the Concerten² in the works of Lodovico Viadana and all other composers can properly be called Concertat-Stimmen. I like very well the words of the above-mentioned Girolamo Giacobbi which I have not previously seen used by anyone, nor has it been reported before how such voices were to be called. Finally, I have

¹ This quotation is probably from the instructions found in Viadana's Salmi a 4 chori.

² In this context the term "Concerten" (used here by M. P. C. with its German ending), as opposed to "ripieni" (see preceding paragraph), may approximate the meaning of "concertino," the solo ensemble of the later concerto grosso.

reflected upon these matters myself and found I had to use the words chorus vocalis [--vocal choir], chorus instrumentalis [--instrumental choir] in my own modest concerti, not in the least to be compared to those splendid ones mentioned above. (1) The chorus vocalis is the one made up of voices,¹ without the collaboration of instruments, the same as choir of Concertat-Stimmen. (2) The chorus instrumentalis consists of instruments only, be it trombones, cornetts, bassoons, recorders, or Geigen, and is added to the vocal choir, i. e., the concertat or vocal parts, for the sake of greater weight and richer harmony.² After having used both these terms, this year for the first time I have come upon a composition by Josephus Gallus of Milan, in which he uses a unique invention almost identical with my own method. He calls it a "new invention of two ensembles"³ and differentiates between a choir of voices and one of instruments.

1 App. II, Menschen-Stimmen.

2 majoris gravitatis & plenioris harmoniae gratia

3 Duplicium Concentuum novam Inventionem

| | | | | |
|-------------------------------|-----------------------------|------------------------------------|------------------------------------|--|
| Choir or <u>capella</u> | <u>de Virole</u> | When a choir is used, arranged for | <u>Violn de Gamba</u> ¹ | viols |
| | <u>de Virole da braccio</u> | | <u>Geigen</u> | [larger types of the violin /family/] |
| | <u>di Violini</u> | | <u>Klein Geigen</u> | violins |
| | <u>di Tromboni</u> | | <u>Posaunen</u> | trombones |
| | <u>di Cornetti</u> | | <u>Zincken</u> | cornetts |
| | <u>di Flauti</u> | | <u>Blockfloeiten</u> | recorders |
| | <u>di Fiffari</u>) | | <u>Querpfeiffen</u> | transverse flutes |
| | <u>de Traversi</u>) | | <u>Fagotten</u> | bassoons |
| | <u>di Fagotti</u> | | <u>Bombarder oder Pommern</u> | pommers ² |
| | <u>di Bombardi</u> | | <u>der Schalmeien</u> | |
| | <u>di Lauto</u>) | | <u>Lauten</u> | lutes |
| | <u>pro Testudine</u>) | | <u>Geigen oder Lauten, und</u> | <u>Geigen</u> or lutes, |
| | <u>Fidicinium</u>) | | <u>alle Besaeittete</u> | and all string |
| | <u>Fidicina</u>) | | <u>Instrument</u> | instruments |

¹ The original, archaic spelling has been retained in this list.

² App. II, pommer.

Choro mutato

This term I have found with Girolamo Giacobbi, but at present I cannot tell yet what exactly he meant by it. According to my modest reasoning, however, choro mutato--mutato being the participle of the verb "mutare" --to change--must be meant to signify that one choir changes off with the other and remains silent during rests. Or the term may derive from the fact that this choir (being the lowest) has no discant, but another tenor instead. The alto becomes the top part and thus this choir is put together in a manner different from the highest choir, which is made up of four vocal parts only, while this lower one contains three trombones or other instruments, the alto alone being sung. Therefore Girolamo Giacobbi might also have meant "mutato" to be the same as "mutus," "mute," "silent," and "voci mutate," "choro mutato" --It., silent or quiet voices, silent choir refer to quiet and soft singing of voices and choir, just as one speaks of "voci piene," "choro pieno" ("voces plenae," "chorus plenus" --all voices, full choir), when they are to sing loudly and heavily, because then the choirs join in together and produce a complete harmony.¹ Thus "choro mutato," "chorus quasi mutus" --a

¹ eine voellige Harmoniam machen

still or silent choir, as it were,] would mean a soft choir,¹ which does not consist of [many] instruments or voices but perhaps of only three trombones and one voice. Generally it is the low choirs which are arranged in this way.

Ritornello; intermedio seu camoena alterna

[--Interlude or alternating piece]

"Ritornare" is the same as "to return" (un cavallo di ritorno [It.], a horse which one sends back, as is done with post horses). Here, however, the word "ritornello" is construed by the Italians in this way: when in the evening one promenades in the street or, as it is called at universities, gassaten geht [--takes a walk in the streets], a serenade or evensong (mentioned in the first part) may first be sung with two, three, or more voices, followed by some music performed on a quintern, lute, chitarrone, theorbo or other instruments. Then again a verse of the serenade is sung, answered another time with quintern or theorbo, and thus singing and playing alternate by turns. What is then played on theorbo, quintern, or other instruments between the sung portions is called "ritornello." In my opinion therefore "ritornare" means,

¹ Ein stiller Chor; see App. II, still.

as it were, [--to reiterate] and ritornello reiteratio [--repetition], since the first section and thus the same music¹ is always repeated. As far as I can gather, the hymn Ave Maris Stella for eight parts from the Vesper Psalms² by Claudio Monteverdi is composed in this manner. The first verse, for eight voices, is sung by both choirs; the second verse, by the four vocal or Concertat-parts of the first choir. Then follows the ritornello, in five parts, [performed by] the first choir and the cantus of the second choir; [it is] in triple time and twenty measures³ long, without text, and played by instruments alone. The third verse [is taken] by one vocal part of the second choir, followed again by the ritornello on instruments. In the fourth verse, the cantus of the first choir, in the fifth verse, the cantus of the second choir, in the sixth verse, the tenor of the first choir, sing alone to the accompaniment of thorough-bass; but between all verses the ritornello is played, until in the seventh verse both choirs with all instruments and voices join in together. Besides it should be understood that there are

1 das erste und also einerley Harmonia

2 Vespro della Beata Vergine da concerto, composto sopra i canti fermi . . . See Claudio Monteverdi: Tutte le opere, ed. by G. F. Malipiero (Vienna, Universal-Edition, 1926-1942), Vol. XIV.

3 in einer Tripla von 20 Tacten

only three melodies or Arien in this entire psalm. For the first and last verses are alike; the second, third, fourth, fifth, and sixth verses [all] have the same bass, only the number and type of voices vary; the ritornello, repeated all the time, also remains the same. Almost in the same manner I have set the mass on the chant Kyrie fons bonitatis for three or five choirs, where in similar fashion the instrumental choirs not only come in several times in the course [of the piece] but also begin and end together with all the [other] choirs. In addition, however, many other variations in the [use of] instruments and voices are mixed in. Besides, the above-mentioned Claudio Monteverdi has in the psalm Dixit Dominus Domino Meo of the same work, in six parts--for which six voices and six instruments have to be used (as it is found in the eighth chapter, ninth style)--omitted the text in some places and only put the word "ritornello" below the notes, in order to indicate that here only the instruments were to be used, without the voices. In my opinion this is the correct meaning of the above-mentioned word ritornello.

N. B. While occupied with this work I received the Scherzi Musicali a tre voci, by Claudio Monteverdi, gay pieces in three parts.¹ In these he has set some texts for two discants and a bass, followed by a ritornello

¹ Tricinia jocosa; Complete edition: Vol. X.

without text, for instruments [only], such as two violins and one bass viol or bassoon (if no harpsichord or chitarrone, i. e., a theorbo, are available), the ritornello being played at the beginning and the end and also between all the verses of the text. While I find that some composers make no clear distinction between the terms "sinfonia" and "ritornello," I still gather that a sinfonia is not unlike delicate pavans and stately sonatas. A ritornello, however, [resembles] galliards,¹ courantes, voltas, also canzoni full of semiminims and fusas, composed in three, four, or five parts for Geigen, cornetts, trombones, lutes or other instruments; they may extend to twelve, thirteen, twenty measures, but are rarely longer. The pleasant instrumental music played between the acts of a comedy² is called "intermedio" [--interlude] by the Italians. [It generally is] for instruments, with cornetts, viols, or other similar instruments alternating; at times also voices are used. Its purpose is to allow actors to change their costumes and prepare themselves for the following act, also to allow them to catch their breath and recuperate. One can proceed in a similar manner when trying to arrange some good music for banquets

¹ Galliard saltarellae [sic!].

² grosser Herrn Taffel, see App. II, Tafel.

of noblemen¹ and other joyful gatherings. Thus after one has had two or more boys sing--or other voices, such as alto, tenor and bass (which I call "voces concertatae")--to [the accompaniment of] a harpsichord, regal or a similar fundamental instrument, one immediately begins to play something else with lutes, pandoras, Geigen, cornetts, trombones, and the like, with instruments alone and no voices. Then one has the voices start again, thus alternating by turns between instruments and voices. Similarly after a concerto or a splendid motet, a gay canzona, galliard, courante, or the like can be presented with instruments only. This can also be done by an organist or a lutenist alone. Playing at banquets,² he may after performing a motet or madrigal quite slowly and solemnly continue with a gay allemande, intrada, branle, or galliard, to be followed again by another motet, madrigal, pavan, or artful fugue. Such alternation and the like can then quite appropriately be designated by the terms ritornello and interlude. Those arriving from Italy these days are likewise quite accustomed to playing at first such a ritornello or agreeable short piece on theorbo or chitarrone alone; then, very pleasantly, they sing the

¹ It may be noted that M. P. C. hardly ever refers to theater music.

² In conviviiis.

first verse of an Italian or German secular song¹ to the accompaniment of theorbo; thereupon they repeat the ritornello; after that they sing the second verse of the song, with the theorbo; then the ritornello is again played on the theorbo alone or performed by the other instrumentalists on lutes, cithers, pandoras, Geigen, and the like, in order to allow the singers to rest their voices, recover their breath,² and recuperate. Therefore such alternation is not only welcome because of the delightful variety, but most necessary for the sake of breathing.

Ripieno, epiphonesis, conclamatio [--cry or shouting of many together], concentus [--ensemble], plenus chorus [--full choir]

The Italians use this word when they want to indicate that all the voices and instruments of all choirs are to join in together;³ in German it is "eine vollstimmige Musik in allen Choren." For "pieno" [It.] means "plenum" [Lt.], "voellig" [Ger.--full] and "ripieno" [It.] [means] "repletum," [Lt.], "gefüellt" [Ger.], [--filled], and is precisely [what I meant] when I marked the terms "tutti" [It.], "omnes," [Lt.--all], "plenus chorus,"

¹ Liedlein.

² respiriren, Athem gewinnen

³ zugleich miteinander einfallen

"capella plena." It is then not inappropriate if one adds to the ensemble a small recorder¹ for the sake of ornament. When a large group of musicians is available, one may also make two or three copies of such ripieni and distribute them among different choirs, placed far from one another; this I have usually called "chorus pro capella." It is not unpleasant if the organist makes use of the full organ² in tutti passages or, if this should be too heavy against the rest of the ensemble, of the Prinzipal³ only with super-octave and Sieffloet⁴ or Zimbelchen⁵ added, but when accompanying the Concertat-Stimmen of a soft and delicate gedackt⁶ or other quiet flute stop in the Rueckpositiv.⁷ For the Concertat-Stimmen require a restrained and delicate, the full choir, however, a majestic sound. Thus the ripieni are only particular passages⁸ of a concerto, in which the other choirs at certain times join in with the principal choirs, in order to produce a rich effect.⁹

Therefore, properly speaking, "ripieno" not only

¹ Klein Floeitlein, see App. II, recorder.

² dass gantze Werck ³ App. II, Principal.

⁴ App. II, Sieffloet. ⁵ App. II, cymbel.

⁶ App. II, gedackt. ⁷ App. II, Rueckpositiv.

⁸ gewisse Clausulae oder particulae

⁹ eine vollstimmige Musik zu machen

means "chorus plenus" but also repeated tutti,¹ i. e., the passages which are taken from the main voices of the concerto and arranged for additional separate choirs in order to achieve a complete and full ensemble.

Girolamo Giacobbi in a note to the reader suggests marking the beginning of the ripieno in the music with the letter "R." This [practice], however, easily gives rise to mistakes when many ripieni follow in succession. I have generally preferred to indicate clearly such words and the like between the notes at the beginning of such passages. In my opinion there is then this difference between the words "sinfonia," "ritornello," "ripieno," and "interlude" which are used at the beginning of a concerto:

| | | |
|--|---|--|
| <u>Ritornello</u> , [<u>written</u>] without text, for instruments alone, | } | the identical [<u>passage</u>] being repeated, always performed at a fast pace. |
| <u>Ripieno</u> , [<u>written</u>] to a text, thus for voices and instruments, | | |

Therefore I believe that "ripieno" is a compound word, one might say, "ritornello pieno," a ritornello or repetition in which the entire ensemble and all instrumental and vocal parts are used simultaneously. The word interlude [refers] to separate compositions--with or without text, for instruments or voices, or both--which

¹ Reiteratae plenitudines

are inserted between the acts of comedies, or in masses, magnificats, and motets. Such pieces can be found in my Megalynodia and, God pleasing, more of the same kind will appear in Polyhymnia VIII. Sinfonie are like pavans and galliards, which may be used at the beginning, before the first part of a composition, and following that, before and after the second part; also after the third part if there is one. Then they take the place of the prelude [which] the organist generally plays on the organ before [other works] and in between. Thus the sinfonie may not inappropriately be called interludes.

Forte, piano; presto, adagio, lento

These words are sometimes used by the Italians; in concerti and many other places they are then marked in the parts in view of the changes in both voices and choirs, [a practice] which I rather like. There are some [people], however, who believe that this is not very appropriate, especially in churches. But I feel that such variety and change, contrived with moderation and designed to express the affections and move the listener,¹ are not only agreeable and proper, but affect the ear and the spirit of the listener much more and give the concerto a unique quality and grace. Often the composition itself as well

¹ App. I; App. II, affections.

as the text and the meaning of the words requires that one change the pace at times--but not too frequently or excessively--beating now fast, now slowly,¹ also that one let the choir by turns sing quietly and softly, and loudly and briskly. To be sure, in churches there will be more need of restraint in such changes than [in the case] of table [music].² Anyone, however, will know the meaning of such words as "forte" [Lt.--vigorously], "elate" [Lt.--with high, raised voice], "clare" [Lt.--clearly, brightly], i. e., summa seu intenta voce [--with utmost or violent voice], when all players and singers are to perform loudly; "piano," "submisso" [Lt.--gently, softly], when all are to hold back and sing and play softly.³ Otherwise "piano" is the same as "placide" [Lt.--tranquilly], "pedetentim" [Lt.--gradually, cautiously], "lento gradu" [--at a slow pace], which means that not only the dynamic level should be subdued, but that one should also use a slower tempo.⁴

¹ den Tact bald ge/sch/wind, bald wiederumb langsam fuehre

² vor der Taffel

³ gar stille intoniren und Musiciren sollen

⁴ Unfortunately this point is not elaborated further. What could conceivably have been an accepted practice--although hardly a widespread one considering the lack of references to it--may have been a mere passing thought on the part of M. P. C.

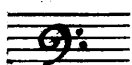
Presto, velociter [It., means] fast; adagio, largo, lento, slow.

Bassett

Bassett is the diminutive of bass; [it] means the lowest voice which forms the foundation in the high choirs and acts like a bass as far as the intervals are concerned. It is, however, most frequently written in tenor, sometimes in alto clef.¹ Therefore pommers, recorders and other instruments of the same range and written in the same clef² are also called bassett-pommers, bassett-recorders, etc., as shown in the second volume.

Properly [speaking], the part which in concerti or motets is the lowest whether in the cantus, alto or tenor --as happens often in fugues--is called bassett.

Baritone

The Italians use this term to denote the tenor or quintus in low choirs, written in baritone clef  ³ Earlier generations called it vagand or vagans [--wandering, roving part].

¹ wie ein Tenor, bissweilen wie ein Alt claviret

² uff denselben Thon und Clavem gerichtet seyn

³ App. I.

The meaning of the words "trillo," "gruppo," "tremoletti," etc., is going to be discussed thoroughly at the end of this third volume.

CHAPTER TWO

CAPELLA, CHORUS PRO CAPELLA, PALCHETTO [--APP. BALCONY]¹

The word "capella" may be explained in three different ways:

1. In my opinion the Italians originally used it only to designate an additional separate choir extracted from several different choirs with various kinds of instruments and voices, as they are used [in performances] at the larger Imperial, Austrian, and other Catholic musical establishments. This choir is called "chorus pro capella," because the entire vocal choir performs it as a group and placed apart from the other choirs, chiming in like the full Werk on an organ.² This lends richness and splendor to such music, for this choir almost always enters at the time the other choirs all come together.

The sound becomes even richer³ and more luxurious when a large bass pommer, double bassoon, or double bass (in Italian violone), or perhaps other instruments if enough of them are available, are added to the inner and upper parts. In every concerto one, two, or three such capellae can be extracted and set up in different parts of

¹ App. II, palchetto. ² App. I.

³ Und wird solche Harmonia noch mehr erfuellet

the church, each of them consisting of four persons, or more if available. In case there is a lack of performers--depending upon conditions¹-- [they] can be left out entirely. For this capella--almost like the ripioni--has only been extracted from the other choirs in order to fill out and reinforce the music, as a chorus ascititius [--ad-
ditional, supplementary]. All of them [i. e., the
Italians] make use of unisons and octaves for the reasons given in Part Two, Chapter Twelve.

In some manuscript copies of concerti by Giovanni Gabrieli I have seen quite a variety of such capellae. They are not, however, included among those published last year.

2. From the same concerti, as well as his first Cantiones Sacrae published in 1597,² it is evident that he uses the word "capella" in the same sense that I use "chorus vocalis," "chorus vocum" [--chorus of voices], i. e., the chorus which must be made up of singers. Thus while in a concerto one choir consists of cornetts, the second of Geigen, the third of trombones, bassoons, recorders and similar instruments--but each of them containing at least one Concertat-Stimme, there is usually also another choir in which all four parts are given to

¹ gestalten Sachen nach,

² The first book of Symphoniae Sacrae.

singers. This choir Giovanni Gabrieli calls capella. Such a choir or capella must never be left out, because it belongs among the Principal choirs. It can be readily recognized from the clefs and may sometimes be performed on viols or violins. This will be extensively discussed in the eighth chapter.

In [those of] my Latin concerti, also some German ones, in which I did not want to use a chorus pro capella, I have mostly indicated the words "omnes" or "solus" [--alone] or "voce," "instrumento," "trombone," etc. Anyone can understand this and act accordingly. When at the beginning "voce & trombone" or "voce & violino," etc., are written, a singer and [in addition] a trombonist or violinist have to be used. Where "voce" only is indicated the singer sings by himself; where "trombone," the trombone only plays, where "omnes," both of them perform together. The same thing is done when other instruments are called for. Thus anyone may at his pleasure extract one or two capellae of four parts not only from such divided concerti,¹ but also from all others, provided he can draw on a large enough company of singers and players. Then he can arrange to have those portions copied on separate sheets (but in the manner demonstrated in Part Two of

¹ App. I.

Chapter Twelve), which have the words "omnes" or "chorus" marked at the beginning or where all choirs come together anyway, or in any other appropriate place. But where the words "solus," or "voce," "instrumento," etc., appear, a corresponding number of rests must be marked. In performance this chorus pro capella is set up in a separate place.

Already several years ago I started to use the words "omnes" and "solus" in my compositions, but I find that the Italians now use the term "ripieni" in their concerti.

3. Some finally speak of capella, when an instrumental choir is added to the vocal choir. In such a case the instrumental choir is to be posted away from the vocal choir, or on the opposite side [of it], or at a higher or lower place. The vocal choir, [containing all] the principal [parts],¹ can do justice to [the music] without the assistance of instruments though there should be an organist with a positive or regal. [Therefore the instrumental choir], being less essential,² could be left out in the absence of instrumentalists. It is also called palchetto in Italy, as they sometimes use more than one

1 Choro Vocali, welcher Principalis

2 App. I.

chorus pro capella, placing one above the other, just as in David's time the musicians of the temple were divided into higher and lower choirs and placed on different levels. Therefore certain Psalms, such as the 120th through the 134th have been called "Songs for the higher choir,"¹ as can be found in Volume One, Part One, Section One, Chapter Two.

But the word "palchetto" can be much better understood from this description: in some churches and especially princely chapels, it is the custom to erect upon the floor or in another convenient place, where the musicians cannot be disturbed by the spectators, a podium by means of beams and boards, like a stage,² or to put the boards over some chairs, if possible, and to equip them with backs and tapestries. In similar fashion one can erect a special structure, if one wishes, like a small Borkirche³ where different choirs may be posted far separated from the others. Such convenient structures are indeed frequently found in old churches, especially back in the choir [lofts]. They can be used for the purpose just explained and may therefore be called palchetto.

¹ Lieder in hoehern Chor ² App. I.

³ App. II, Borkirche

CHAPTER THREE

HOW TO ARRANGE AND SET UP A CAPELLA

FIDICINUM / FROM FIDICEN, LT.,

ONE WHO PLAYS ON STRING

INSTRUMENTS / OR FIDICINA

I have come to the conclusion that there is some need for such a capella. For some of us Germans are still unaccustomed to the new Italian invention, according to which sometimes only one, sometimes two or three Concertat-Stimmen sing to the accompaniment of organ or regal, and do not like this style very well; [they] think that it sounds too empty and is not particularly pleasing and agreeable to those who know nothing about music.¹ Therefore I was obliged to think of a way to add a choir or capella in four parts which could at all times join in with trombones or Geigen.

Due to the fact that such an ensemble, used in church, makes for a richer sound,² I soon achieved public acclaim.

In my opinion it also sounds well if in such concerti with one or two Concertat-Stimmen (especially when

¹ so die Music nicht verstehen

² die Ohren etwas mehr fuetlet

lively and nimble voices¹ are employed) a regal is used or--on the organ--a Schnarrwerk. For since the organist--as is to be shown in the sixth chapter, dealing with the thorough-bass--has to accompany such Concertat-Stimmen in a straightforward fashion, with nice consonances and syncopations,² and without diminutions and runs, it sounds too thin and uninteresting with flute stops alone. On the regal or other Schnarrwerke, however, whose quality resembles trombones, it sounds much more agreeable if one performs the piece quite delicately,³ solemnly, and slowly, without any diminutions. It is to be noted here (1) that I have called this capella "fidicina" because it is better to have it made up of stringed instruments such as Geigen, lutes, harps, and all others, especially viols where these are available, and violins where they are lacking. For the timbre and ensemble⁴ of viols and violins⁵ has particular delicacy and the sound is continuous, without the breathing necessary on trombones and other wind instruments. For the sake of variety, however,

1 Voces vivaces & alacriores

2 mit feinen Concordanten und Syncopationibus

3 Zierlich here obviously does not refer to the use of ornamentation.

4 sonus und Harmonia

5 Violen und Geigen

one may sometimes use four trombones, in which case it is not wrong to play the cantus an octave lower on the trombone. One may also use three trombones and one tenor recorder or a cornett for the discant, or a bassoon and three recorders.

(2) For these reasons I have sometimes inserted commas and strokes in the course of a piece in order that one may be able to use viols¹ in one verse, trombones in the second, and recorders and bassoons in the third. When lutenists are available one can have them alternate with Geigen and from time to time lutes and Geigen may also play simultaneously. In addition, a musician may well transcribe such a composition for two or more choirs and arrange it at his pleasure.

It is also very pleasant to listen to, if one uses for such a capella fidicinia an entire consort after the English manner in such a way that a powerful harpsichord,² two or three lutes, a theorbo, a pandora, cither, bass viol, recorder or transverse flute, soft trombone, viola bastarda, and a small violin,³ well-tuned and nicely adjusted to one another, all play together. The Concertat-Stimmen, however, add their part with a pleasing and well-

¹ Violen.

² starck clavicymbel

³ kleine Discant Geige

balanced harmony.¹

(3) I have also decided on the basis of observation that it is better to set up this capella or chorus fidicinium somewhat toward the side, away from the organ and those carrying the Concertat-parts, so that the singers will not be covered up by the instruments, but everything may be clearly heard. This is to be discussed in Chapter Eight with the instructions concerning the third style.

(4) But it is up to anyone's pleasure to use this capella, or leave it out. For, as mentioned above, I have only added it because of the approbation of certain listeners and would not otherwise have deemed it important.

(5) If one would thus want to compose and arrange such a capella fidicina for all the concerto compositions of this kind which may appeal to one--from among the works of L. Viadana, A. Agazzari, Antonio Cifra, or similar authors--one would attract those listeners in Germany who are still unaccustomed to the new style, and would interest them to the point that they would unquestionably derive great satisfaction.

(6) This capella would also be of value to organists who are untrained and inexperienced in composition and therefore in the beginning have difficulty with the

¹ App. I.

thorough-bass. They would surely find it much easier to copy all the inner parts (not otherwise found in such concerti) into their score than to have to reflect and speculate long whether to play fourths and sixths, or fifths and thirds, etc. Therefore I have in various compositions also called this capella "capella pro organo," likewise "pro testudine" [--for the lute], theorbo, etc.

(7) One should not take it amiss if, in this capella, the four parts of the string or wind instruments sometimes move in unison and octaves with the Concertat- or vocal parts. For it has already been clarified in Part Two, Chapter Twelve, why unisons are acceptable at all times, and octaves, when one part is sung and the other played on instruments such as trombones, cornetts, or Geigen. This will hardly annoy anyone who has had experience in princely and other chapels, nor town musicians, if they stop to consider that in their choir they put a cornett or trombone player¹ next to the choirboys, having them play in unison and octaves with them.

In order to keep a musician from getting confused about the many different terms, I have listed below most of those known to me. Then anyone can see at the first glance which of them are synonymous.

¹ App. I.

Voces humanae
Menschenstimmen
Voce
Voces solae
Voces concertatae
Voces recitativae
Concertat-Stimmen
Chorus recitativus
Chorus vocalis
Chorus vocum
Capella
Capella vocalis
Vocalstimmen
Vocales
Cantores
Concentores
Viva voce

Instrumento
Chorus Instrumentalis
Chorus Instrumentorum
Capella Instrumentalis
Chorus Sinfoniae
Symphonie

Ripieni
Tutti
Omnes
Omnes, vocibus &
instrumentis
Chorus
Plenus Chorus
Chorus pro capella
Chorus capellae
Chorus instrumentalis &
vocalis
Capella in pleno
choro
Capella in choro
Capella vocalis &
instrumentalis

CHAPTER FOUR

CLASSIFICATION OF INSTRUMENTS¹

In Book Two, Part Two, last Chapter, as well as Book Two, Part One, Chapter One, I have presented some classifications of all musical instruments in discussion and in tables. To repeat all of it here is unnecessary. But one thing has to be pointed out in this volume: that the musical instruments are clearly divided into two groups such as:

1. Omni voca [---many-voices, lit., all] or totalia
2. Uni voca [---one-voices] or simplicia [---simple]
and specifica,

or, as called by the splendid musicians Agostino Agazzari and Girolamo Giacobbi, "fundamental" and "ornamental instruments." These terms we also want to employ here.

1. Omni voca or fundamental instruments are those able to play all voices of a composition, producing the entire body and complete harmony of all inner and lower parts, in vocal as well as in instrumental music. Such instruments are: organs, positive[s]. regal[s], and powerful double, triple, and quadruple harpsichords.²

One may also count among them spinets, lutes,

¹ App. I.

² starcke doppel - drey - und vierfache Clavicymbel.

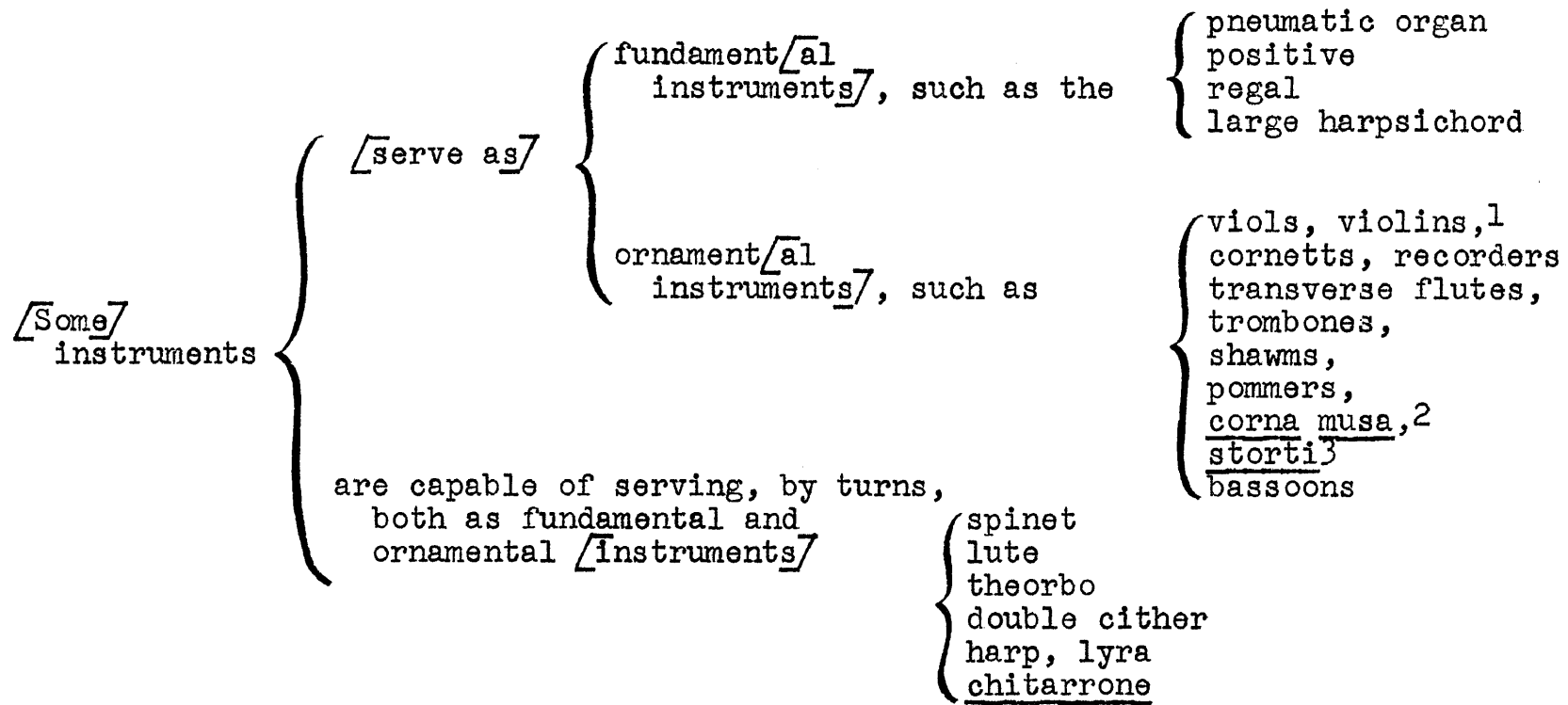
theorbo, double-harps, large cithers, lyras, etc., when they are used as fundamental instruments, mostly in combination with one, two, or three voices in a soft and restrained ensemble.¹ In a large ensemble² consisting of many performers they are better used as ornamental instruments.

2. Univoca or simplicia, or ornamental instruments are used in order to make the harmony more agreeable and sonorous, with playful figures (scherzando, as the Italians say) and counterpoints, and also to adorn the music with embellishments.³ They all are melody instruments which can produce only one single voice. They are divided into inflatilia or tibicinia [--wind instruments] and fidicina [--string instruments], in Italian "instrumenti da fiato and da corde," in German "blasende," such as cornetts, recorders, trombones, bassoons, etc., and "besaitete Instrumente" such as Geigen, etc. This has been more extensively discussed in Book Two, Part Two, Chapter Five. Spinets, lutes, theorbo, etc., as mentioned before, are also counted among these ornamental instruments by A. Agazzari (when they are not employed as fundamental instruments, but only for the decoration and enrichment of the inner parts), as shown in the following table:

1 Stillen und einge-zogenen Music

2 App. I.

3 App. I.



1 Violae, violini.

2 App. II, corna musa.

3 App. II, storti.

CHAPTER FIVE

SUITABLE ITALIAN TERMS FOR INSTRUMENTS AND THEIR PRONUNCIATION¹

Since musical instruments are generally distinguished by Italian rather than Latin terms, I have used the Italian terms in my works for the most part and have tried here to note down their meaning.²

For additional guidance it is to be noted here that the Italians in their language use a special two-syllable suffix for better and clearer distinction between large and small instruments.³

In addition it is to be understood that "o" and "e" denote singular, the "i" however, plural, as trombone, a trombone; tromboni, trombones; flauto, recorder; flauti, recorders; fiffaro, a transverse flute; fiffari, transverse flutes, etc.

¹ App. I.

² See Omnivoca, vel Fundament Instrumenta, p. 211.

³ See diagram on following page.

| | | |
|----------------|------------------|---|
| The words with | { - <u>one</u> | { are called " <u>augmentativa</u> ," because the /object of reference/ is larger. Therefore by means of such suffixes the large bass instruments are suggested, such as <u>trombone</u> , bass trombone, <u>violone</u> , double bass. (Though the word <u>trombone</u> commonly refers to the tenor trombone, the bass trombone, being called <u>trombone maggiore</u> , the alto trombone, <u>trombone picciolo</u> .) |
| | { - <u>ino</u> | { are diminutives, since here the /object of reference/ is smaller. They refer to the small discant instruments such as <u>trombino</u> , alto trombone; <u>violino</u> , <u>violini</u> , violins. (This is why a bass player is called " <u>violonista</u> ," a violin player, " <u>violinista</u> .") |
| | { - <u>accio</u> | { are called " <u>contemptiva</u> ," since they express contempt. They are not only used in reference to instruments, but any other objects that are not worth anything and are held in contempt, such as <u>trombaccio</u> , trombone, <u>violaccio</u> , violin, <u>cavallaccio</u> , horse, all of them unfit and useless: a bad, good-for-nothing trombone, violin, or horse, etc. ¹ |

¹ App. I.

Omni voca, vel Fundament Instrumenta

Fundamental Instruments

Orgel

Organo, Organum
Pneumaticum

pneumatic organ

Positiff

Organo piccolo

positive

Regal

Pars organi postica

regal

Clavicymbel

Clavecymbalo Clavicym-
balum, Gravecembalo

harpsichord

Viereckicht Instrument,
Instrumentum indiscrete
sic dictum

Spinetto, Virginall,
Frischlin, Magadis,
Pectis

spinet
virginal

Lautte

Liuto, Testudo, Chelys

lute

Theorba

Theorba, Chitarrone

theorbo

Grosse Italiaenische

Arce Violatelite, Lyra
de Gamba

lyra da gamba

Lyra

Kleine Lyra

Lyr de braccio

lyra da braccio

Doppel Harff

Arpa doppia, Harpa
gemina

double harp

Bandoer

Bandora, Pandura

pandora

Cither

Cetera, Cithara

cither

Gross Zitter

Chitarron

large cither

Univoca vel Ornament Instrumenta

Ornamental Instruments

| | | |
|---|--|---|
| <u>Trommet</u> | <u>Tromba, Tuba, Trompetta</u> | trumpet |
| <u>Posaun</u> , in general, otherwise <u>Ordinari</u> <u>Posaun</u> | <u>Trombone</u> | trombone, common trombone, |
| <u>Klein alt Posaun</u> (though some call the common trombone also <u>trombone piccolo</u>) | <u>Trombone piccolo</u> | alto trombone |
| <u>Quart Posaun</u> | <u>Trombone majore, grando,</u> <u>grosso</u> | bass trombone |
| <u>Octav Posaun</u> | <u>Trombone all'Octava bassa</u> | double bass trombone |
| <u>Schwartzter Zinck</u> | <u>Cornetto Cornu buccina</u> | black cornett |
| <u>Gelber, gerader,</u> <u>stiller Zinck</u> | <u>Cornetto muto</u> | yellow, straight, soft cornett ¹ |
| <u>Querflöit</u> or <u>Quer-</u> <u>pfeiff</u> | <u>Fiffaro Traverso, Flauto</u> <u>traverso, Tibia</u> <u>transversa</u> | transverse flute |
| <u>Blockflöit</u> | <u>Flauto, Flauto, Tibia</u> | recorder |
| <u>Klein Flöitlin</u> | <u>Flauto picciolo Tibiola</u> | small /discant/ recorder |
| <u>Fagott</u> or <u>Dolcian</u> or <u>Chorist-Fagott</u> | <u>Dolciano, Fagotto,</u> <u>Ordinario</u> | dulcian, bassoon |
| <u>Quart</u> or <u>Quint-Fagott</u> , otherwise called <u>doppel Fagott</u> | <u>Fagotto doppio grande</u> | double bassoon |
| <u>Schallmeyer</u> | <u>Piffaro, Tibia gingrina</u> <u>Bombyx</u> | shawms |
| <u>Alt-Pommer</u> | <u>Bombardino, Bombardo</u> <u>picciolo</u> | alto pommer |
| <u>Chor Bass Pombard</u> | <u>Bombardo</u> | bass pommer |

¹ App. II, cornett

| | | |
|---|---|--|
| <u>Grosspommer</u> | <u>Bombardone</u> | large pommer |
| <u>Klein</u> or <u>Discant Geig</u> | <u>Ribecchino</u> , <u>Violino</u> , <u>Fidicula</u> | violin |
| <u>Tenor-Alt Geig</u> , and all <u>Geigen</u> , which are held on the arm, ¹ /whether/ <u>Discant-</u> and <u>Bassgeigen</u> , are gen- erally called | <u>Viole de braccio</u> , <u>Viole da braccio</u> | viola, and all members of the violin family |
| <u>Gemeine Bassgeigen</u> | <u>Bassviola</u> | bass viols ² |
| <u>Gross Bassgeig</u> | <u>Violone</u> | double bass |
| <u>Violen</u> , or <u>Violn de</u> <u>Gamba</u> | <u>Viole da Gamba</u> , <u>Viole</u> | viols |
| <u>Heer Paucke</u> | <u>Tamburo</u> , <u>Tympanum</u> | timpani |

¹ See, however, Bassgeig de Braccio, Michael Praetorius, SM II,
Sciagraphia, Pl. XXI.

² See App. II, bass viol.

CHAPTER SIX

ABOUT THE THOROUGH-BASS

The Meaning of General-Bass [--Thorough Bass],
Bassus Continuus, or Bassus Pro Organo, its
Treatment and Use. Other Matters that Need To
Be Mentioned here, Namely, What Qualifica-
tions an Organist, Lutenist, and Harp-
ist Should Have, and How Each of
Them Should Treat his Instrument
According to its Character

The bassus generalis or continuus is so called
because it continues from the beginning [of a piece] to the
end and, as a General-Stimme [--"master"-part], contains
within itself the entire motet or concerto. It is quite
common in Italy and especially now has become more widely
known through the publications of the splendid composer
Lodovico Viadana, one of the first to use the new invention
when he contrived the method of having one, two, three, or
four voices alone sing to the accompaniment of an organ,
regal or other fundamental instrument. [In this type of
composition] such a thorough-bass for the organist or
lutenist, etc., the foundation, as it were, must of
necessity be provided. Some appropriately call the
thorough-bass "guida" [It.], i. e., "dux" [It.], "ein
Fuehrer" [Ger.--leader], "Geleitsmann" [Ger.--escort], or

"Wegweiser" [Ger.--guide].

To be sure, the thorough-bass was not invented for the benefit of negligent or unwilling organists who dislike preparing their scores. But while an organist may at first have difficulty in playing from it, its purpose is to make the preparation of his score¹ or tablature easier, and after writing the one, two, or three voices above, he should carefully consider the relationship between the parts. Therefore, he will at first find it easier and more convenient to make up his part from such a thorough-bass.

In my humble opinion the best advantage of the thorough-bass lies in the fact that it furnishes a fine summary² for the benefit of a Kapellmeister and other conductors³ especially in concerti involving different choirs. Several copies should then be made of it and distributed among the organists and lutenists of each choir, who nowadays are found at the courts of great lords and in their princely chapels, so that they may get used to it and save the time otherwise used in preparing their

¹ App. II, Partitur.

² Compendium.

³ andern Musicorum Chororum Directoribus. This may refer to the assistant conductors used in performances which involve several separate choirs.

score (but the sections each of them is to perform must be marked specifically or underlined with red ink). The conductor should keep one thorough-bass copy for himself, in order to have the entire composition before him, not only because of the change in the tactus to tripla or other rhythmic groupings, but also in order to be able to cue in the individual choirs.

In order that an organist may know how to use such a thorough-bass to advantage, I have extracted the most important points from the instructions prefacing the works of the above-mentioned Lodovico Viadana, and also Agostino Agazzari, for the benefit of the uninformed, and translated them from the Italian into our German. I have also wanted to add my own observations.¹ In this connection something must be said about the qualifications necessary not only in an organist, lutenist, or other instrumentalist, but also in a singer² (see Chapter Nine).

¹ The quotation marks in the translation correspond exactly to those in the original edition, even though they are applied there carelessly and inconsistently. But M. P. C.'s method of inserting quotations within statements of his own, and paraphrasing what were to be literal quotations, is likely to render any attempt at consistency futile.

² Cantori, Concertori oder Saenger

About the Organist

Concerning the organist, two most important points must be taken into account:

1. The qualifications needed.
2. The manner in which he should play and treat any composition or concerto.

Part One: The qualifications of an organist. An organist who wants to play from a thorough-bass should have three qualifications:¹

1. He has to know counterpoint or at least be able to sing reliably, recognize the proportions and the tactus correctly, know how to resolve dissonances into consonances on any degree,² how to distinguish between major and minor thirds and sixths, and do a number of other things.

2. He has to have a good grasp of the Partitur or Notentabulatur [--score] and be well practiced on the keys, keyboards, or Griffe [--stops] on the neck of his instru-

¹ The quotation begins with the passage: ". . . chi vuole suonar bene gli convien posseder tre cose: . . ." See Agazzari, Agostino, Del Sonare sopra'l Basso con tutti li stromenti e dell'uso loro nel conserto, Siena, 1607; facsimile reprint, Milano, Bollettino Bibliografico Musicale, 1933, 4 pp. See also the translation in Strunk, Oliver, Source Readings in Music History (New York: W. W. Norton, 1950), pp. 424-31.

² durch alle Claves, die boesen in guete zu resolviren,

ment,¹ be it organ, regal, lute, theorbo, or a similar fundamental instrument, so that he does not have to grope for the intervals and first speculate about the notes² accompanying the voice. For he knows that the eye has to be turned toward the book, and the motet, concerto, madrigal, or canzona before him at all times, and he therefore can divert little attention to the keyboard, or the fingering³ on his organ, instrument or lute.

M. P. C.: Most German organists, however, use the German letter tablature (which in itself is correct, good, easy, and more convenient not only for playing but also for composing) and would find it very difficult to get used to a score. Therefore they would be well-advised to transcribe the concerti and compositions at first entirely into their familiar letter tablature. They can then tell, after a fashion, how it agrees with the thorough-bass and if they could, through diligent attention and practice, get used to such a thorough-bass.

A. A.: 3. He has to have a good and acute ear in order to be able to follow the concentor, i. e., the one who sings the Concertat-part, where the parts go together.⁴

¹ App. I.

² Schlaege oder Griffe

³ Clavier, Tastatur oder Griff

⁴ App. I.

But it is indeed impossible to establish specific rules how the compositions and Stuecke [--pieces] (as we Gormans call them) are to be played, without putting some signs with the notes. A. Agazzari admits this, yet does not heed it everywhere.

M. P. C.: L. Viadana says in his first preface that he believes it unnecessary to notate the figures. Yet they are not only found in some thorough-basses of other outstanding--and almost all--Italian composers, who have frequently published beautiful and delightful concerti of this type for one, two, and more voices, but it is most essential that one make use of symbols and figures in view of the fact (A. A.) that one necessarily has to follow the composer's intent, sense and composition. It is after all up to the composer to write above a note, at his pleasure, a fifth or a sixth, a third or a fourth, even, in syncopations,¹ a seventh or a second; also a major or minor sixth or third (as it appears to him more convenient and appropriate, or as words and text require).

M. P. C.: But even the best composer² cannot possibly know or guess what kinds of consonances or

¹ "Syncopation" in this case is synonymous with suspension; see App. II, suspension.

² "Composer" here probably means: a player who is also a good composer, i. e., knows the rules of composition.

dissonances¹ the composer intended to be used.

Therefore it is highly necessary to notate the signs and figures above the notes not only for [the benefit of] untrained, but also for well-trained and experienced organists and players of fundamental instruments.

Just as I am getting ready to hand this work over to the printer I receive from Italy, like an answer to a wish, a preface by Bernardo Strozzi to the third book of his Affettuosi Concerti Ecclesiastici, which means "tender sacred concerti."² Among other things he agrees here with my opinion, and I consider it useful to quote his words here in translation from the Italian into the German:

"I frequently find that in some thorough-basses of concerti and other compositions no figures are written above the notes to indicate the fourths, sevenths, ninths, and similar dissonances, or consonances such as large and small sixths and large and small thirds. Therefore I must not fail to demonstrate clearly and conclusively that such figures are absolutely necessary, no matter what others may say, especially since no organist can know or guess the intentions of the composer. For when the organist

¹ Species von Concordanten oder Discordanten

² anmuetige Geistliche Concert Gesaenge; see the short reference to Strozzi in Riemann, Hugo, Geschichte der Musiktheorie, p. 424.

would assume the composer had put a fifth in a certain place, it might well have been a sixth. This, I would say, applies as well to the other consonances and dissonances. Anyone with a discriminating ear can reflect how pleasant a performance will sound, when the organist decides to play a fifth while the singer sings a sixth; for it is entirely up to anyone to proceed after his own fashion as long as a melody pleasing to the ear results, which is, after all, the aim and purpose of all music."

Some say indeed, that one should indulge one's ear and move one's fingers according to what one hears. To those I reply that such [an approach] brings no good results. For once the keyboard is struck, a sound is immediately produced, and though one may want to remove one's finger quickly, it has accomplished its task and the dissonance has been heard.

"In addition some say that the organist should always follow the singer by ear and thus adjust to his manner."¹

Reply: If he were deaf or would not hear very well and had to be constantly afraid of playing a fifth instead of a sixth or a third instead of a fourth, he would with all his fear hardly be able to pay much attention to his thorough-bass. While looking for the sixths and sevenths

¹ App. I.

which he hears, he would skip notes and get off the track completely.¹ This would not happen if he would see before him the consonances and dissonances marked by figures, for he would easily direct the fingers correctly. If it causes such great difficulty to have one voice only sing to the accompaniment of the organ, I should like others to imagine how much more difficult it would be if two, three, four, or five voices were to sing along. It would be necessary then, that organists were like the Marchian asses² which, as Paulus Fiviranus tells, have three ears, each of them strained toward a different singer in order to hear what interval he produces; but all of this still would not be enough.

Besides I have heard that some of the best present-day organists, who supposedly do not think much of these figures either, may have used thousands of dissonances in their playing, because they did not want to pay attention to them. But when they heard their own mistakes, they would quickly start with diminutions and runs until finally they had calmed down.³ But that way they would

¹ ans der Saat und aus dem Stegereiff kommen,

² In the Errata of the original edition, p. 259, this remark of M. P. C. is included: "Marchian asses (Marchianische Eselen) are not my words, but those of Bernardo Strozzi; may nobody therefore blame me for it." Le Marche is a province on the East coast of Italy.

³ biss so lang die furia vorueber gingen,

often disturb the diminutions and coloraturas of the singers.

Others again, after suspecting that they had used an improper progression,¹ would play three or four octaves on the keyboard, so that one would not notice it so clearly. "This, however, sounds not only unpleasant, but it is also wrong to make so many octave-skips on the organ, and, perhaps, the kind of thing ignorant women might do.

It is certainly unnecessary to repeat that these figures are meant to show that one believes the organist to be clumsy and ignorant, as if he didn't know what he was supposed to do." To this I reply, that without these figures one would have to regard him as a fool, whose lot it is, among other things, to have to guess all kinds of foolishness and stupidity. Thus, when the organist dares to guess and anticipate the ideas in the composer's mind, he will come to grief and appear like a clumsy idiot.² Therefore one will immediately say that the organist is mad and has lost his head. All this will the more easily make one feel pity that such a poor organist, rendered helpless, thus has to play blindly and by instinct only.

It is true, the score [containing] all parts³ was

¹ Argwohn eines ungewoehnlichen Passes oder Griffes

² App. I.

³ Tabulatur aller Parteyen

invented before our time, and to good advantage. It is meant to be played as written and whoever has mastered it and can play from it at sight may follow it as best he can. But learning to play from it securely and dependably is difficult and wearisome, and the people who invented and taught it have died or are at least very old. Therefore, one would need to be spared the trouble, if one does not want to grow old over it.¹ In order then to make it possible to play along in a concerto immediately, without hesitation or difficulty, the thorough-bass was invented, providing a beautiful harmony.²

But it was realized that many dissonances would result if such a bass were simply played off in some fashion,³ for anyone might apply the rules of music in his own arbitrary manner. Therefore it was highly necessary to invent some means to enable one to play it correctly, without mistakes, and to proceed as much as possible according to the written composition. This could in no way be accomplished more easily than through the use of figures, by means of which any small boy may manage, with only a little study, to play the composition properly and without dissonances, as if he played from the complete

¹ App. I.

² App. I.

³ schlecht und simpliciter

score.¹

I have also heard--I actually tried [this] myself--how some people, making use of these figures, performed the motets of Palestrina (which, as everyone knows, are put together exquisitely according to the rules, treated in fugal manner and abounding with beautiful suspensions²) in such a way that it seemed to the listeners as if they had transcribed them into score form, because no dissonances were heard in the performance.

Who wants to know if in a cadence there is a fourth and a third, or only the third, or, however, a third, fourth, and third, since it is up to anyone to do as he pleases? But let the organist try to play a fourth and a third, when the singer has before him a third, fourth, and third, or only a third, as can be seen variously in the Vespers of Vincenzo Ruffo, and then tell me what delightful music will have been in store for the listeners?

What I say here in connection with cadences I mean to apply also to all suspensions. But I do not mean to imply that the symbols are to be put over all the notes, as can be seen in Giovanni Battista Trabacci, for in this way one would confuse the organist very much. But some

¹ aus der vollkommenen Tabulatur schluege.

² App. I.

unusual notes, which do not commonly occur and which one could not guess in a hurry, necessarily have to be indicated with figures." So far Strozzi.

It must be recalled here how such figures¹ are to be indicated and interpreted:

1. The consonances and dissonances used by the composer are indicated by means of figures above the notes of the bass [part]. For instance when two minims are set against one semibreve, the first a fifth above it, the second a sixth, the figures 5 and 6 have to be put over the same note, side by side.

When other intervals such as the seventh, fourth, third, and second are used by the composer, one deals with them the same way, as can be seen from the following example:

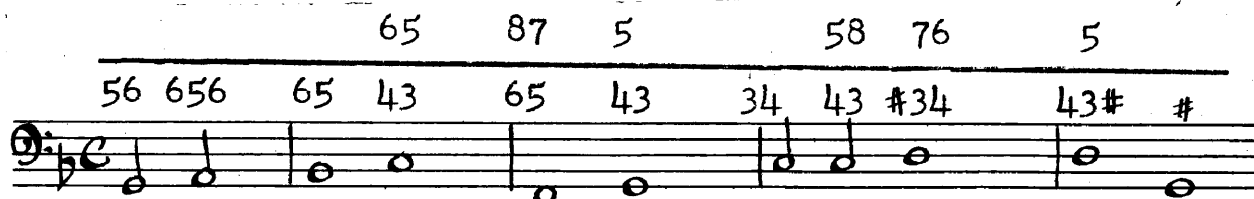
Alto

Tenor

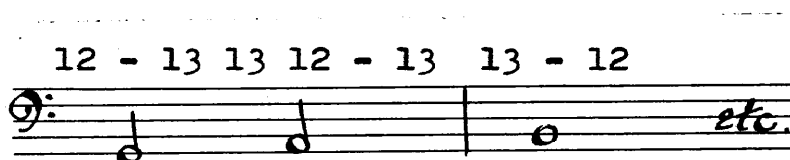
Bass

¹ Solche Signatur.

This is marked above the thorough-bass by means of [chromatic] signs and figures in this manner:



Some, who want to be more exact, indicate the entire compass of the interval by the appropriate figures, such as 10, 11, 12, 13, etc. Thus one might have indicated the alto in the following manner:



But since this is too involved and only makes things more difficult, it will be best to retain the simple figures. The organist must then listen and note carefully, whether it is better to use the third, fourth, and fifth, or the tenth, eleventh, twelfth, etc., an octave above.

Sometimes three or four different intervals are set against one note. In such a case just as many figures must be written above, as shown in the following example. But this is done only rarely; for the printers, too, complain about having to put so many numbers above one another.



A. A. 2. All intervals either naturally correspond to the mode of a composition, in which case they are not specifically marked; or they are mixed in accidentally (i. e., they do not belong to the same mode but to another) and then they must be indicated above. For instance, if the composition in itself [involves] "B \sharp ,"² the major third must not be notated, since it is part of the mode and necessarily used with the "G." But if the composer had written a minor third with the "G," as happens at times, it must be marked above with a \flat . This is in consideration of the fact that it is used as an accidental and cannot properly and naturally be used with "G" in cantus \sharp durus.³ But in cantus B mollis the minor third is always naturally present. Thus when the major third is to be used, it must be marked above by means of a diesis or, as it is otherwise called, "B cancellatum"⁴ \sharp , since it is introduced

¹ The "f" is missing in the original.

² wenn der Gesang an ihm selbst dur ist,

³ App. I; see also App. II, naturaliter, accidentaliter, cantus durus, cantus mollis.

⁴ See discussion of the use of chromatic signs, p. 78ff.

accidentally.

With sixths one has to proceed in the same way, as shown below:

Score

The image shows two musical staves. The top staff, labeled 'Score', is in G-clef and contains five measures of music. The bottom staff, labeled 'Thorough-bass', is in F-clef and contains five measures of music. Both staves show intervals of a sixth. The 'Score' staff has notes with various accidentals (sharps, flats, and naturals) and a 'diesis' symbol (#) above some notes. The 'Thorough-bass' staff has notes with various accidentals (sharps, flats, and naturals) and a 'diesis' symbol (#) below some notes.

Thorough-bass

NOTE: When the diesis # is put at the side or below a note it refers to and modifies this note; but when it is put above the note it refers to the interval, namely the major third or sixth, which has to be played together with this note.

M. P. C.: Almost always (except in cantus fictus¹) the interval of a minor sixth has to be used with a sharpened note in the thorough-bass, as well as with the note mi in

¹ App. II, cantus fictus.

cantus B mollis. Therefore some authorities are of the opinion that it is not necessary to put the figure "6" above because it would not work out any other way; this can be ascertained with the sixth note in the preceding example, and the example with "B^b."¹

As I have also found this opinion expressed in the above-mentioned preface by Bernardo Strozzi, I have wanted to quote it here:

"When in cantus B mollis a sixth occurs above the note mi, it is quite unnecessary to indicate the figure in the bass. This is self-evident, for if a fifth were played it would turn out to be a diminished fifth. But if the composer intended a [perfect] fifth there, it is necessary to indicate it thus² #₅, [marking] the half-tone, lest the organist by playing the sixth--naturally and properly--would give rise to an unbearable dissonance.

To be sure, in marking major and minor sixths as well as thirds, fifths, and sevenths, which in the case of suspensions sometimes occur simultaneously above the same notes, one should put two figures above one another. But since this is rather involved, and difficult for the printers, it is up to everyone's pleasure and one has to

¹ exemplo B mollari

² According to M. P. C.'s statement on p. 78, a q quadratum should have been used, not a # cancellatum, for a fifth (mi-fa) is involved here.

try patiently to make the singer listen to the organ¹ and adjust to what he hears. Therefore it is much better to add another "B^b" or a diesis # , than in omitting them produce discords between the parts.

It is sufficient if the organist knows--at least [he] should know--that in going from a sixth to an octave he should properly use a major sixth, or when he goes from a third to a major sixth or octave, it must be a major third; the same thing [applies] also in many other cases. For while these are accepted rules, they must nevertheless suffer various exceptions according to the ideas and whims of every composer.

Therefore one cannot do better than to use figures above the notes. Then one can feel secure and need not worry about mistakes.

In concluding this discourse I say that those holding a different and contrary opinion perhaps do not understand the art of playing the organ or cannot play it themselves, since they are unable to recognize the obstacles and difficulties the organist encounters (when he thus has to play blindly and must constantly be afraid of making mistakes)."

3. Since all cadences require a major third, in the middle of a piece as well as at the end, some

¹ dass der Singer das ohr zu der Orgel reiche,

authorities do not mark the diesis # above the note. Nevertheless the above-mentioned A. Agazzari considers it advisable to indicate it for safety's sake, especially in the middle of a piece. I fully agree with him; for a composer may often have intended a minor third because of imitations or other factors arising from the context, which an organist cannot guess. I have found, however, that some insufficiently trained players do not know how to recognize the cadences in the bass, and where to properly use a major third. It must be kept in mind that the cadences in the bass descend a fifth and ascend a fourth. But when the bass ascends a fifth or descends a fourth, there is no cadence and the minor and not the major third should be employed, unless the composer had for particular reasons written it thus. Otherwise the major third is not naturally found there. As I have seen and heard that even some trained organists are still not very careful in this respect, I necessarily had to draw attention to this.

tertia minor




tertia major



Some are of the opinion that it would be better to use ten or twelve lines in the thorough-bass and to indicate the thirds, fifths, fourths, sixths, sevenths, etc., by means of notes above the bass, than to use figures or symbols; for particularly those who have never before seen this done with figures, much less having had practice and experience in using this system, find it very difficult in the beginning.

I am willing to agree with this idea, especially because it would be of advantage to know if the cadences were to occur in the upper or lower voices. I should have used this [system of notation] in my works, if one might have had such notes for writing and printing at all times.¹ About this I shall report, along with other things, in the appendix to the following second section.

One must here draw attention to the fact that in compositions in the Mixolydian, Aeolian, and Hypoionian modes, which are transposed down by a fourth (since, as pointed out before, it would sound too drowsy a fifth below and is somewhat fresher and more pleasant in the fourth, especially on instruments), the diesis # is to be next to the clef . Then the entire piece must be

¹ App. I.

SECTION II

In the following eight points, it is explained how an organist should play any composition and concerto.

L. V.¹ 1. He should play from the thorough-bass or score in quite a plain style and as cleanly and correctly as possible just as the notes follow one another, without using many runs, especially in the left hand, which carries the foundation. But if he wishes to employ some faster movement in the right hand, as in delicate cadences or other similar passages,² it has to be done with particular moderation and restraint. Otherwise the ensemble singers are impeded and confused, and their voices covered up and drowned out.

M. P. C. Besides I have been told by discriminating music lovers of high and noble [rank] that there are outstanding organists in Italy and elsewhere, who in such concerti make no use of diminutions or passaggi, or groppi in cadences, or mordents. They simply play one chord³ after another as indicated in the thorough-bass so that the

¹ See Viadana's twelve rules (part of the preface to Cento Concerti Ecclesiastici), reprinted and translated in Arnold, F. T., The Art of Accompaniment from a Thorough-Bass (London: Oxford University Press, 1931), pp. 10-21.

² in lieblichen Cadentien oder sonst lieblichen Clausulen

³ einen Schlag und Griff

motion of the hands is hardly noticeable.

I quite approve of this, and particularly also [of the fact] that then no chromata and semichromata¹ are used. It does not seem inappropriate to me, however, if in some concerti the organist, listening carefully to the singer, plays in a plain style and in conjunct motion when the other makes his diminutions and passaggi. But as the singer after completing many varied passaggi, beautiful diminutions, groppi, tremoletti, and trilli becomes tired, slows down, and, because of the shortness of his breath, starts singing the following notes without elaboration, the organist may introduce agreeable diminutions etc., but only in the right hand--and endeavor to imitate the singer's passaggi, diminutions, and variations, etc. Thus [the two collaborate], as it were, in producing an echo, until the singer recovers and again proceeds to display his artistry.² In my humble opinion, one should not entirely omit mordents and tremoletti when no diminutions or similar runs are employed. For they will not hamper the voice of the singer at all, or not nearly as much as all sorts of runs and diminutions. But nothing is to be dictated here to anyone's prejudice, and it is left to anyone to deal with this matter in any way he likes.

¹ App. II, chroma, semichroma.

² Kunst und Liebligkeit

2. It is not feasible in all concerti to play off the thorough-bass at sight. Therefore it is necessary that especially someone insufficiently trained at first carefully look over the piece he wants to play, in order that he may properly recognize the style of the music and thus be able to arrange his progressions on the organ the more perfectly and securely.

3. L. V. Lodovico Viadana demands that on the organ the cadences be played in the same place and in the same part as they are sung by the singer. Thus when a bass sings alone to [the accompaniment of] the organ, the organist also has to put the cadences in the bass; if a tenor sings, in the tenor part, and so forth. For it would sound very bad if a discant singer were to sing his cadence in his range and the organist played it an octave lower in the tenor, and vice versa. Some indeed hold a different opinion, to be referred to in the sixth item of this section.

4. At the beginning of a fugue or chorale the organist, too, should start the fugue as written, with only one part, and therefore only one finger at a time.¹ But when the other voices join in later, it is up to him to add more tones according to his pleasure.

¹ mit einer Stimme oder Griff uff einem Clave oder Calculo,

5. When in such a concerto all voices join in together at times--which the Italians call "ripieni concerti" (see Chapter One above)--after a few voices have first sung with organ accompaniment alone, one should indeed use both manual and pedal of the organ simultaneously. But one should not add other stops, for the delicate and soft tone of the singers would otherwise be smothered by the heavy sound of the many organ stops and then the organ would be more prominent than the singers.

Some authorities, however, such as Agostino Agazzari and Bastiano Miseroca¹ believe one should pull more stops on the organ when the tuttis begin.² This can be accomplished even more satisfactorily if two manuals are available. Then one can have a soft registration³ on one, a somewhat heavier one on the other, and can in such changes skip from one manual to the other; when there are few voices, one can use the soft registration, but when many more voices are added, the heavier one, and in addition play fuller chords.⁴ When there are few voices,

¹ M. P. C. probably refers to Messa, Motetti, et Letanie della B. V. da cantarsi a 8 voci, con un avertimento nella parte continuata per l'organo . . . Lib. I. (Venice, Amadino, 1609).

² wenn die Ripieni concerti, oder pleni concentus
angehen:

³ ein gar gelinde Stimmwerck.

⁴ volle Concordantias

however, one can reduce the number of stops and doublings¹ in order not to drown out the two or three single voices with multiple doublings or heavy-sounding pipes.

L. V. 6. It is not nearly as important that the organist watch out for two [parallel] fifths or two [parallel] octaves in the score as it is that he pay close attention to the vocal parts.

Thus, when a concerto is set ad aequales [It.] (a voci pari² [It.--for equal voices]), or when a tenor or bass [part] is sung, the organist should not move up into the discant [range], but always remain below. But when there are high discant voices, he should not remain in the low, but in the high [range], though he may use the lower octaves in the cadences because this makes the melody³ more agreeable.

A. A. Agostino Agazzari, however, demands that the high and bright stops⁴ should be entirely left out on fundamental instruments, because otherwise they occupy [the range of] the voice parts, especially the discant and falsetto voices. He also wants one to avoid playing the

¹ die Concordantien verringern,

² App. II, voci pari.

³ "Melody" (Melodey) may be intended here to refer to the passage as a whole, not only the melody itself.

⁴ die hohen und hellen Stimmen

notes [which are] simultaneously sung by the discant, in order to keep from doubling and interfering with the ornamentation a good singer adds in executing tirate and runs. Therefore nothing better can be done than that one play, as suggested before, quite strictly and with moderation and restraint.

7. Besides, Agazzari suggests some principles concerning playing from a thorough-bass: one should proceed from an imperfect to a perfect--and to the nearest --interval. Likewise a dissonant [tone]¹ should be resolved to the neighboring good one, such as the seventh to the sixth and the fourth to the third. When the [upper] part of the interval is resolved, the sixth or third occurs above, when the dissonant note is below, the contrary occurs. But a discussion of this should really be a part of the Melopoia in Volume Four. Therefore we only want to speak further about ways of playing the organ.²

The Bass Moves in Four Ways

First, the bass moves by steps; second, by skips; third, in scalewise runs, and finally, with fast notes involving skips.³

¹ die boesen Species

³ App. I.

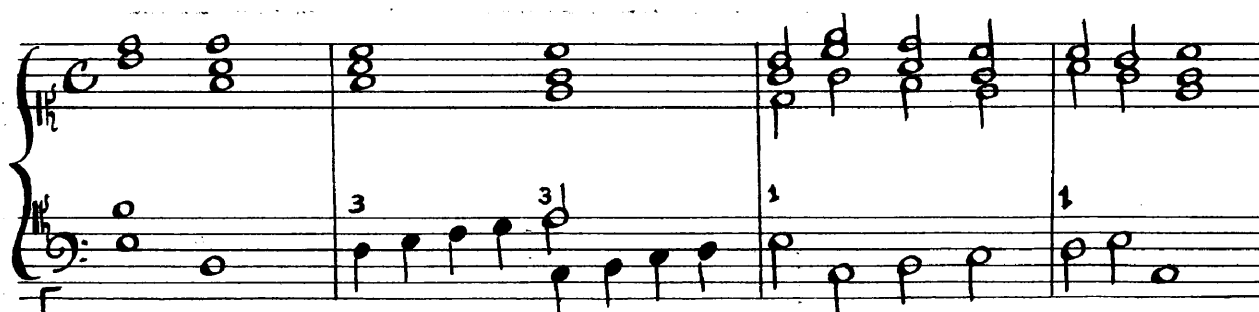
² Wie man die Hand auff die Orgel bringen solle,

1. When it ascends by successive steps, the right hand should descend toward it, either by steps or by skips.

2. But when, on the contrary, the lower hand in the bass moves by skips, or skips down from the third, fourth, or fifth, the upper, right hand should proceed by steps. For it is not good to have both hands descend simultaneously by skips or by steps, particularly since it sounds as well as looks unfriendly, unpleasant and rude because no variety, but only octaves and fifths can be perceived.

3. When the bass ascends by scalewise runs¹ the upper hand has to remain stationary.

4. But when there are disjunct black notes in the bass², each of them has to be accompanied with a separate chord² in the upper hand, as can be seen from the following example:

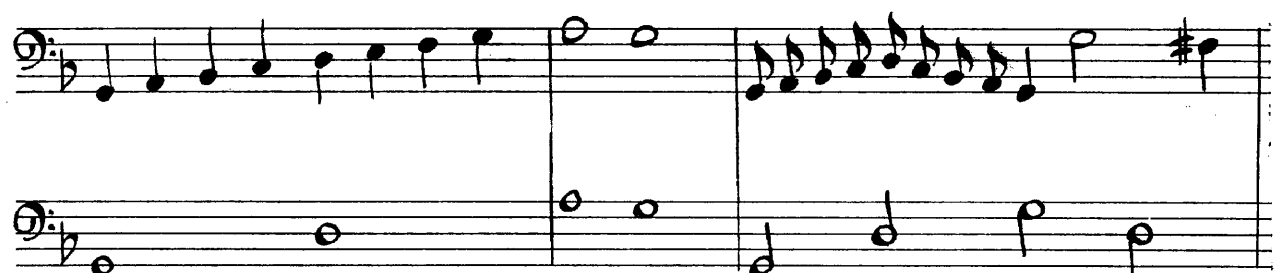


¹ App. I.

² eine sonderliche accompagnaturam, Gesellschaft und Concordantz



One other thing must be noted: when preparing a thorough-bass from a regular bass part, one should not always write in the runs consisting of black notes just as they are found, but should simplify them, using only semi-breves and minims, for example:



M. P. C. 8. In some thorough-basses, as in those of the dialogues¹ by A. Agazzari and others, I find that despite the fact high alto and tenor parts carry the foundation, the thorough-bass to be played on the organ is written an octave lower. This displeases some, but does not seem so inappropriate to me. Particularly since on organs, especially positives, eight-foot stops are not always available which are equal [in pitch] to voices, and one sometimes has to use the smaller four-foot stops, which are an octave higher. At times one also has a sixteen-foot regal, which in itself sounds an octave lower than the voice. Thus [the part] always moves an octave below the voice, though the piece is played as written. Concerning this matter, I find that Adriano Banchieri in his Cartella² shares my opinion entirely. But this has been discussed, among other things, in Part Two of this third volume.

Sometimes [parallel] fifths and other prohibited intervals with the thorough-bass may be found; surely nobody is so inexperienced not to know that this does not arise from lack of knowledge or care on the part of the composer. The voices may be exactly composed according

¹ Dialogici Concentus senis octonisque voc. c. B.
.. (Venice: Amadino, 1613).

² Banchieri, Adriano, Cartella musicale del canto figurato, fermo e contrapunto, Venice, 1614.

to the laws of music, yet, when--as usual--all the parts are written into a score of ten, twelve, or fourteen lines, it is unavoidable that fifths and octaves should frequently be seen. For the parts have to be written as they are found, now high, now low, the cantus below the alto, the alto below the tenor, the bass above the tenor, thus frequently crossing one another. This will not happen, however, in the kind of score¹ in which the parts are written out on separate staves above one another.

APPENDIX

I have found that those organists not accustomed to the style of composition involving only one or two parts and thorough-bass,² simply copy out³ and play the thorough-bass and the one or two voices as they are written [in the part-books]. But it would sound quite empty and bare if no additional inner parts were played by the organist on the organ or on another fundamental instrument. Therefore (since an untrained player might not grasp this from the preceding discussion) I have had to explain here more thoroughly how a beginner could get accustomed to the

¹ Spartitur, see App. II, spartitura.

² There are parentheses in the original which are obviously inappropriate. They have been omitted in the translation.

³ absetzen

thorough-bass and learn to play from it.

1. When one is confronted with a thorough-bass, one should try to play with the left hand--to every fundamental note found in it--either the fifth alone or together with the third; or a whole octave alone or together with the fifth. With the right hand one should play the octave of the fundamental note alone, or with the third added, which against the fundamental note is the tenth, or this tenth and the twelfth together. This must be done throughout. But the symbols \sharp \flat indicated above the bass and the figures 3, 4, 5, 6, 7, etc., [denoting] the major and minor thirds and sixths must be carefully observed (this has been mentioned in the third item of the first part of this chapter). Thus it is unnecessary that the organist play the vocal parts exactly as they are sung; he only needs to play the intervals [appropriate] to the bass, independently.¹ For the sake of better understanding and clarification I have decided to include this example, from the second part of my Wir glaeuben, which is found in Polyhymnia Caduceatrix, or Pacis nuncia.²

¹ App. I.

² Herald of Peace, used as synonym for Polyhymnia Caduceatrix.



Thorough-bass # 56 # # # 6

2nd part Wir glauben

Realization¹

¹ A discussion of certain peculiarities in the voice-leading, etc., will be found in F. T. Arnold, The Art of Accompaniment from a Thorough-Bass, p. 97ff.

Those who are not accustomed to the note tablature can quite properly transcribe the piece into the German letter tablature and see there how the inner voices must be handled.

2. One must watch carefully on which lines the clefs   are put at the beginning, and where they change in the course of a piece, otherwise errors can easily arise.

3. When one discant only--or two of them--sings to [the accompaniment of] thorough-bass, it is better in my opinion to remain generally in a high range. But when tenors, altos, and basses sing, one should stay in the lower range.¹

4. When few voices sing, one should play only a few notes, perhaps "cge1," "dafl," "ccle1," etc., in order that the voices can be heard separately and clearly above the organ. But when many voices begin to sing one should use more notes and fuller chords.²

NB.

5. One must also bear in mind that when only two or three voices sing to a thorough-bass, played by an organist or lutenist, it is very good--even necessary--to

¹ App. I.

² mehr Claves und vollstimmiger drein greiffe.

have this thorough-bass also played on a bass instrument, such as bassoon, dulcian, or trombone, or, best of all, a bass viol. I have therefore urged some singers to take up playing the bass viol in order to be able to play along with the choir (which is rather easy), and it would be highly commendable if many of them would do so. This helps to set off and strengthen the foundation admirably, for one cannot always find good bass singers in every school.

One may also have the thorough-bass sung. Therefore I have in those compositions, in which the text cannot already be found in the parts of the instrumental basses, put the words below the notes of the thorough-bass as well as could be managed.

Concerning Lutenists, Harpists, etc.; How Everything

Dealing with Thorough-bass, and so far only

Directed Toward the Organist May Similarly be Applied to
the Lute, Harp, Theorbo, and the Like

Everything mentioned before has to be diligently applied also to lute, harp, chitarrone or theorbo, when these are used as fundamental instruments for the accompaniment of one or more voices. For they should at all times provide a solid, sonorous and continuous harmony, supporting the voices as it were, playing now quietly and softly, now loudly and animatedly, according to the quality

and number of the voices and also the place and [the type of] the concerto. But where the voice engages in beautiful runs or produces some other ornament [or expressive turn]¹ one must not pluck the strings too heavily, lest the voice be disturbed. This is all which has to be said about fundamental instruments.

But when the lute, theorbo, harp, chitarrone, etc., are used as ornamental instruments, they must be treated in a different manner, not like fundamental instruments, but like other ornamental instruments (which are combined with the voices in various ways, with no other purpose than to adorn and embellish them, adding spice to the ensemble as it were). For just as the fundamental instruments sustain the foundation and the harmony firmly and solidly, so these ornamental instruments must adorn and embellish the melody with a variety of beautiful counterpoints, according to their individual quality. The difference lies in the fact that a player of ornamental instruments has to know counterpoint well, for over the same bass new passaggi and counterpoints, and thus entirely new parts, must be composed. This is not nearly as necessary in playing

¹ oder sonst einen andern affectum repraesentiret,

fundamental instruments.¹

[For this reason, he who plays the lute (which is the noblest instrument of them all) must play it nobly, with much invention and variety, not as is done by those who, because they have a ready hand, do nothing but play runs and make divisions from beginning to end, especially when playing with other instruments which do the same, in all of which nothing is heard but babel and confusion, displeasing and disagreeable to the listener. Sometimes, therefore, he must use gentle strokes and repercussions, sometimes slow passages, sometimes rapid and repeated ones, sometimes something played on the bass strings, sometimes beautiful vyings and conceits, repeating and bringing out these figures at different pitches and in different places; he must, in short, so weave the voices together with long groups, trills, and accents, each in its turn, that he gives grace to the consort and enjoyment and delight to the listeners, judiciously preventing these embellishments

¹ At this point M. P. C.'s translation becomes inaccurate in parts. I have therefore inserted in the text the corresponding passages found in Strunk, Oliver, Source Readings in Music History, 428 pp., with their order adjusted in order to conform with M. P. C.'s arrangement of the text. (The insert is enclosed in brackets [].) M. P. C.'s translation--further translated into English--has been included in App. I. Reprints of the original Italian text are found in Agazzari, Agostino, Del Sonare sopra'l Basso, facsimile reprint, Milano, Bollettino Bibliografico Musicale, der 16. Jahrhunderts, Anhang I, 216 pp.

from conflicting with one another and allowing time to each, especially when there are other similar instruments, a thing to be avoided, in my opinion, unless they play at a great distance or are differently tuned or of different sizes.

And what I say of the lute, as the principal instrument, I wish understood of the others in their kind.

The theorbo, with its full and gentle consonances, reinforces the melody greatly, restriking and lightly passing over the bass strings, its special excellence, with trills and mute accents played with the left hand.¹ The double harp, which is everywhere useful, as much so in the soprano as in the bass, explores its entire range with gentle plucked notes, echoes of the two hands, trills, etc.; in short, it aims at good counterpoint. The cithern, where the common cither or the cetermone, is used with the other instruments in a playful way, making counterpoints upon the part.

Bowed instruments, for example, have a different style than those plucked with a quill or with the finger. The player of the lirone must bow with long, clear, sonorous strokes, bringing out the inner parts well, with

¹ The translation of the last sentence is not entirely accurate. M. P. C. translates here: ". . . so mit der Hand gar unten am Stege gemacht werden." Agazzari has "fatti con la mano di sotto," "sotto" meaning "low"; not "left."

attention to the major and minor thirds and sixths, a matter difficult but important with his instrument. The violin requires beautiful passages, distinct and long, with playful figures and little echoes and imitations repeated in several places, passionate accents, mute strokes of the bow, groups, trills, etc. The violone, as lowest part, proceeds with gravity, supporting the harmony of the other parts with soft resonance, dwelling as much as possible on the heavier strings, frequently touching the lowest ones.

But all this must be done prudently; if the instruments are alone in the consort, they must lead it and do everything; if they play in company, each must regard the other, giving it room and not conflicting with it; if there are many, they must each await their turn and not, chirping all at once like sparrows, try to shout one another down.]

All this must be observed equally carefully in the case of violins, cornetts, etc.

M. P. C. This point above all must be carefully kept in mind in all concerti, by instrumentalists as well as singers. No one must cover up and outshout the other with his instrument or voice, though this happens very frequently, causing much splendid music to be spoiled and ruined. When one thus tries to outdo the other, the

instrumentalists, particularly cornett players with their blaring, but also singers through their screaming, rise in pitch so much that the organist playing along is forced to stop entirely. At the end of the piece it happens then that the whole ensemble through excessive blowing and shouting has gone sharp by a half, often indeed a whole tone or more.

A. A. Without doubt A. Agazzari has realized this. For he demands that the wind instruments, especially cornetts should be omitted in soft and delicate ensembles--because of the variation caused by the human breath--and that they should only be used in large and loud ones.¹

In small ensembles² [a] trombone also may sometimes be used--if blown well and delicately--as the bass playing along with the small positives or four-foot organ stops.

M. P. C. This need not apply to one who can properly control his cornett and the like and who is an expert on his instrument.

In concluding the discussion of the thorough-bass I should like to quote here the words of Agostino Agazzari translated into German from the Italian.³ Anyone may

1 in grossen, rauschenden Music

2 in kleinen Music

3 Agazzari, Agostino, facs. reprint, 10 pp.

interpret them as he sees fit.

"Since I know that the thorough-bass is disdained by some who either do not understand its purpose or cannot play from it, it appears advisable to me to discuss it here. The method of playing from a thorough-bass has been invented and put to use for three reasons.

1. Because of the current custom and style, according to which one composes and sings as if one recited an oration.

2. Because of the convenience.

3. Because of the large number and variety of works and parts necessary for a music program.

"Concerning the first of these reasons let me say that the right manner of expressing the words by singing almost and as much as possible as if one were simply talking to someone has recently been invented. This works best with a single voice or with few voices, as in the case of recent works of some outstanding people, and as it at present is very frequently done in Rome. It is therefore unnecessary to set out all the parts in score, but the mere bass suffices provided figures are put above it. If someone told me that the bass is not sufficient in the case of the old motets and pieces which are full of limitations and counterpoints, I would reply that we no longer use such compositions and the like, because of the confusion and the garbling of the text and the words,

arising from the long and interwoven imitations.¹ Besides they afford no real pleasure and have no real charm. For when all voices are sung one hears neither period nor sense,² since everything is interrupted by frequent imitations and all voices sing different words at the same time, which displeases discerning listeners who pay attention to this. For these reasons and little more, a pope would have banned music entirely from the church³ had not Giovanni Palestrina taken matters in hand and proved that the fault lay with the composers and not with the art of music. In order to corroborate this he composed a mass called Missa Papae Marcelli. For while such compositions may be good according to the rules of counterpoint, they are not good according to the precepts of good and true music. Thus it happened that one no longer understood the purpose and the proper principles of this art,⁴ and was only intent on imitations and notes and not on the significance and the appropriateness⁵ of the words. Thus many composers would first complete the music of a piece

1 App. I.

2 weder Periodum noch sensum

3 gantz und gar aus der Kirchen wehre Partiret
worden,

4 Officium, finem und rechte Praecepta

5 affectus und gleichfoermigkeit

and then only patch in the words with great effort and difficulty. Enough about this matter.

The second reason is the great convenience; for someone learning to play in this manner finds it unnecessary to struggle with the tablature, which is burdensome and annoying, and easily causes errors, especially when one is to play without previous preparation.¹

The third reason alone seems important enough for me to introduce such a thorough-bass, namely the great number of works and books one otherwise would need for making music. For if only [the music] had to be copied and transcribed into score, which is generally performed in one church in Rome during one single year, the organist would have to have a bigger library than a doctor of laws. This kind of bass has been invented then because it is unnecessary to play all the parts exactly as they are composed when [accompanying voices] on an organ or regal. How to play all the voices as they are interlaced in contrapuntal fashion is a different matter which does not concern us at present." So far Agazzari.

N. B.

In conclusion I must inform all organists that they should generally make use of an appropriate introduction

¹ ex improvise

when attempting to perform a concerto with several choirs in church or at a banquet. Although it may not belong to the main work, it would serve to make the audience favorably disposed, receptive and attentive, and thus entertain them the better--just as most excellent orators do who want to hold forth more extensively on important matters. Thus [using] their preludes at the beginning they should call the listeners and the entire ensemble together, as it were, so that they may look for the parts and tune their instruments correctly and that way prepare themselves for the start of a good and well-sounding performance.

Since lutenists and violists¹ in tuning their lutes and Geigen start mostly with "G," it is very necessary that [the organists] first play "G" in octaves with both hands and continue sounding it for awhile; then proceed to "D," then to "A," after that to "E," "C," and "F," stopping² on each [tone] with the left hand for two or three

¹ Violisten; the use of the terms "Violisten" and correspondingly "Geigen," tends to prove that M. P. C. uses them generically, i. e., Geigen are bowed string instruments, whether viols or violins, and Violisten players on bowed string instruments. Yet when M. P. C. juxtaposes "Geigen" and "violen" or "Violen de Gamba," or when he uses the terms "Discantgeige," "Tenorgeige," etc., "Geige" refers to a member of the violin family. See, for example, the middle of the same paragraph, a few lines below, where "viols and violins" stands for "Violen und Geigen."

² App. I.

measures while they introduce nice runs and other diminutions with the right, as customary in toccatas. This they keep up until the others have tuned their lutes, viols, and violins, etc. Then they may begin a little fugue, an agreeable fantasy or toccata, break off briefly and proceed neatly and smoothly to the final on the tone on which the concerto starts, in order that they may regain its mode gracefully.¹ Thereupon the entire ensemble may in God's name begin a good performance of a concerto, motet, madrigal, or pavan, in full force.

But it creates great confusion and din if the instrumentalists tune their bassoons, trombones, and cornetts during the organist's prelude and carry on loudly and noisily so that it hurts one's ears and gives one the jitters.² For it sounds so dreadful and makes such a commotion that one wonders what kind of mayhem is being committed.³ Therefore everyone should carefully tune the cornett or trombone in his quarters before presenting himself at the church or elsewhere for a performance, and he should work up a good embouchure with his mouthpiece in order that he may delight the ears and hearts of the listeners rather than offend them with such cacophony.

1 App. I.

2 App. I.

3 obs gestochen oder gehawen ist.

CHAPTER SEVEN

HOW ANY CONCERTO AND MOTET MAY BE ARRANGED QUICKLY AND WITHOUT GREAT EFFORT FOR FEW OR MANY CHOIRS AND FOR VARIOUS INSTRUMENTS AND VOICES¹

Though I should have been able to describe more extensively how every concerto may be arranged in various particular ways, by changing the instrumentation and otherwise, I hesitated to do so for the time being. For the art of music has risen so high that nowadays also in our Fatherland, Germany, excellent musicians are found who not only have published splendid German and Latin concerti and [other] compositions, but who themselves know how to arrange and conduct² such concerti for several choirs and the like better than I could describe it with my modest ability.

To mention this matter briefly, however, I have thought of the following device, which I have not previously seen used by anybody; namely, to mark down, one after the other, the clefs from all parts of each concerto of an author.³ This has been done in the thorough-bass [book] of my Polyhymnia, at the beginning of which the

¹ App. I.

² anzuordnen und dirigiren

³ in einem Autore

the clefs of all pieces contained in it are listed in the proper order of the parts.

Thus one can promptly ascertain the character of the entire concerto as in a mirror; [one can see] how far approximately every voice may ascend or descend according to the mode of the composition and therefore what wind or string instruments are to be properly used on each part, and to which choir the capella and the singers are to be assigned. For an example I want to list here several of the motets by Orlando (which are available to everyone):

First choir Second choir

Laudate
pueri
Dominum, for
7 parts¹

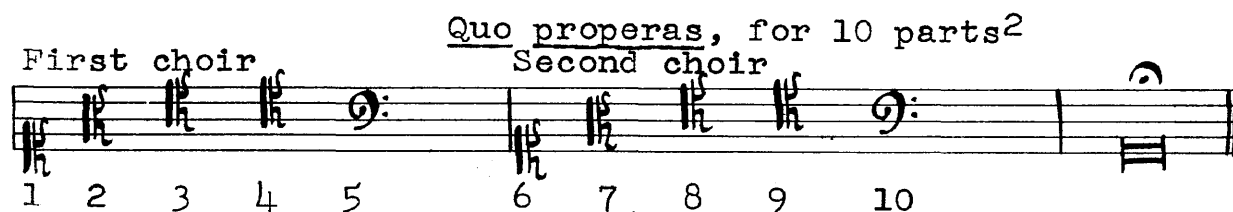
1 2 3 4 5 6 7

In this [example] one can readily see that, when instrumentalists are available, the two discants of the first choir must be performed on two transverse flutes, or two violins, or two cornetts; the alto, however (as the bassett of the choir), by a voice. In the other choir the alto (as the cantus of the second choir) also must be taken by a voice, [and] both tenors and the bass by three trombones.

¹ Orlando di Lasso, Saemtliche Werke, Vol. XIX, p. 94.



To the first choir one may quite appropriately assign three transverse flutes or three soft cornetts or three violins; or one may combine one violin, one cornett, and a transverse flute or recorder; for the bassett, however, one may use a tenor singer and a trombone in addition, if one wishes; one may also use a trombone or bassoon [alone], omitting the voice. In this case a choir-boy may be assigned to one discant in order to allow the words to be heard. For the other choir one may use voices alone; or [one may use] viols, or violins, or recorders, along with a bassoon or bass trombone; but then the discant or the tenor, or both, must simultaneously be sung in addition to being played on instruments.



¹ Saemtliche Werke, Vol. XXI, p. 63.

² Ibid., p. 112.

| | | |
|---------------|---|---|
| 1st variation | cornett, or voice, trombone trombone, trombone, trombone | cornett, or voice; trombone trombone, trombone, bass trombone |
| 2nd variation | voices alone | cornett, trombone, trombone, trombone, trombone |
| 3rd variation | voices alone | violins |
| 4th variation | voices alone | recorders, recorders, trombone, trombone, bassoon |
| 5th variation | violins ¹ | transverse flutes, trombone trombone, trombone, trombone |
| 6th variation | violins | recorders, recorders, trombone, trombone, bassoon |
| 7th variation | recorders; ² recorders, trom- bone, trombone, bassoon | cornett, trombone, trombone, trombone, trombone |

¹ As before, "violins" stands for M. P. C.'s "viole da braccio."

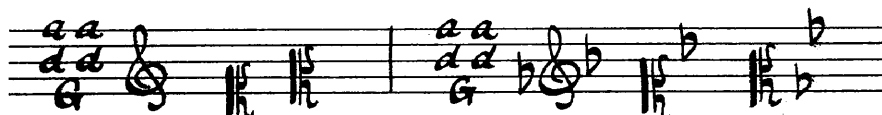
² In the original the use of the plural in "flauti" and "fiffari" may suggest that several of them were to be used on one part.

In such choirs the cantus or tenor, or alto, etc., must simultaneously be performed by voices.¹ Anyone may himself look up more examples of this kind in the works of contemporary composers and arrange them according to the clefs indicated below.

Within this context it is only to be shown briefly what instruments can be used on a part depending upon the clef marked in it.

I.





CORNETTS, VIOLINS

Cornett and Violin Choir²

When these four clefs are found in a choir in cantus regularis or transpositus (that is in \natural durus or b mollis), no matter in what order, a cornett or violin choir is indicated. But in very high choirs it is almost better to use violins than cornetts, unless a good cornett player having complete control of his instrument is available,

¹ humana voce zugleich mitgesungen werden.

² App. I.

who may then keep the highest cantus for himself. But one does not always use either cornetts or violins by themselves, combining them sometimes by using one violin and two cornetts; two violins and one cornett; one violin, one cornett, and one transverse flute or recorder, probably putting a discant singer on one part in addition. Then the bassett may be performed on the trombone or any appropriate instrument and not by a voice. In such choirs one generally finds the bassett written in [alto]  or [tenor] clef  or  ; it is either sung or simultaneously [sung and] played on a trombone or bassoon. But when there is another [alto clef]  besides that of the bassett among the other clefs noted above, at the beginning, it is better to use a trombone along with the cornetts (if a player is available who can play a good alto on the trombone),¹ and a Viol dabratio [sic!] or, as it is otherwise called, a Tenorgeige [--viola], with the violins. For "a" is the lowest tone on cornetts, though some players can manage the "g," perhaps also the "f," in falsetto. But since in such a low range it sounds unpleasant and almost like a cow-horn, and the violins reach down to the "g" only and do not produce a good sound on the lowest string, I consider it better, as

¹ der ein guten Alt uff der Posaun Stimmen kan

just mentioned, to use in this context a trombone or viola.

II.

TRANSVERSE FLUTES

Choir of Transverse Flutes¹

Beati omnes, for 8 parts /by/
 2. G. Gabr/feli

Cantate, for 7 parts,
/by/ Cl. Merulo

for 8 parts, /by/
 Cl. Merulo

Venite exultemus,
 for 8 parts, /by/
 J. Hassler

Magnum haereditatis misterium

3. sometimes
 also

The musical notation consists of three staves. The first staff shows two musical phrases separated by 'or'. The first phrase is for 'Beati omnes' and the second for 'Venite exultemus'. The second staff shows a musical phrase for 'Cantate'. The third staff shows a musical phrase for 'Magnum haereditatis misterium'.

Choirs written in these clefs are designed for three transverse flutes and a bassoon, or soft pommer, or trombone. For though the transverse flutes are sometimes used in cantus \flat durus, they are not by any means used in all modes; thus, on the transverse flutes one generally plays the tenth mode, Hypoeolian, one tone lower. None of the modes are better fitted for these instruments than Dorian, Hypodorian, and Hypoeolian taken down by one tone. For the natural range of the transverse flutes does not go

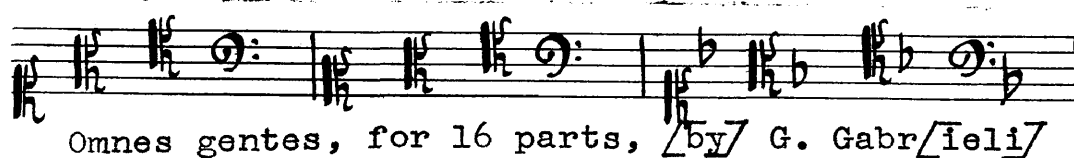
¹ App. I.

higher than "d²," though it may well be extended to "f²."¹

The first and second of the above examples can be used better and more conveniently than the third. For on transverse flutes the tenor, notated in tenor clef, is too soft in the lower range so that one can hardly hear it against the cantus and alto which remain in the octave above at all times. Therefore it is better to use a trombone or viola in this clef. Otherwise such a tenor part may be played quite conveniently and appropriately on a transverse flute in the higher octave, along with all kinds of other instruments, provided no other transverse flutes are involved.

III.

VOCAL CHOIR, CHOIR OF RECORDERS, CHOIR OF VIOLS, AND CHOIR OF VIOLINS²



¹ In the case of flutes octave-transposition was taken for granted; written "d²" and sounded "d³." See p. 164 above, also SM II, Blumenfeld, 2lff.

² App. I.

Such choirs, in cantus \natural durus or \flat mollis are really meant for the cappella, i. e., for voices, or as one may also say, Vocal- or Concertat-Stimmen, i. e., for singers. For within their proper limits these clefs are neither too high nor too low for the voices. Such choirs are also very appropriate for recorders, likewise for viols or, in their absence, for violins. Nowadays, however, a choir of viols is mostly given the same clefs as the first type of trombone choir (following below). For the highest string on the discant viol is almost too weak and not heard as clearly as the other lower strings on tenor or bass viols. Thus it is better to use an alto-tenor viol instead of the discant viol, or to stay on the lower strings when playing the discant viol.

One can often find choirboys capable of producing a clean "g²," and even the "a²," in a piece written in treble clef, a feat most boys could be taught provided one would take pains with them and would not mind the trouble. Such boys necessarily have to be used in compositions arranged according to my first style, such as In dulci jubilo, Nu lob mein Seel den Herren, Allein Gott in der Hoeh, which are arranged for trumpet and timpani.

In the above-mentioned capellae one therefore may sometimes use high clefs, such as the "g."¹ Or one may

let a boy sing the alto an octave higher which produces no disagreeable harmony. Sometimes it is also nice to listen to if the tenor, in some compositions, is similarly sung by a boy, one octave higher.

When a choir of recorders is to be used together with various other choirs made up of different instruments, I consider it better to give the bass part to a bass trombone or, more suitably, to a bassoon; also, the tenor part to a trombone or viola instead of recorders. For the tenor and especially the bass recorders are too soft in the low [range], so that one can hardly hear them next to the small discant and alto recorders and the other instruments in the additional choirs.

But when one wishes to use recorders alone, in a canzona, motet, or in a concerto for several choirs, without any other instruments one can quite fittingly use the entire consort¹ of recorders, particularly the five types beginning with the largest--because the small ones make too much noise--which produces a very pleasant, soft and delicate harmony, especially effective in smaller rooms;² for in the church the large bassett and bass recorders cannot be heard very well. Therefore the other choirs which are combined with the recorder choir, perhaps

1 Accort und Stimmwerck

2 in Stuben und Gemaechern;

viols or voices, have to play and sing¹ very softly, provided each choir or part is to be clearly heard among the others.

Likewise, if a concerto is written for two instrumental choirs with the following clefs (several [examples] of which are found in my third style), it can be arranged according to the way indicated but with the alto being played an octave higher in both choirs.

soft
viols cornett recorder violin recorder bassoon
violins cornett violone cornetto or trombone or trombone
viola violin bass
trombone trombone



IV.

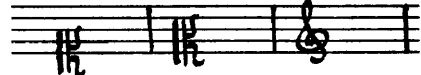
Trombones, Bassoons Trombone [Choir], Bassoon Choir

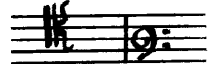
1. 2. 3.
4. 5. 6.
7. 8.

¹ App. I.

Choirs arranged in the clefs shown here or in many other different ways, are all intended to be performed by trombones alone, or bassoons, or pommers, or by a mixture of bassoons and trombones.

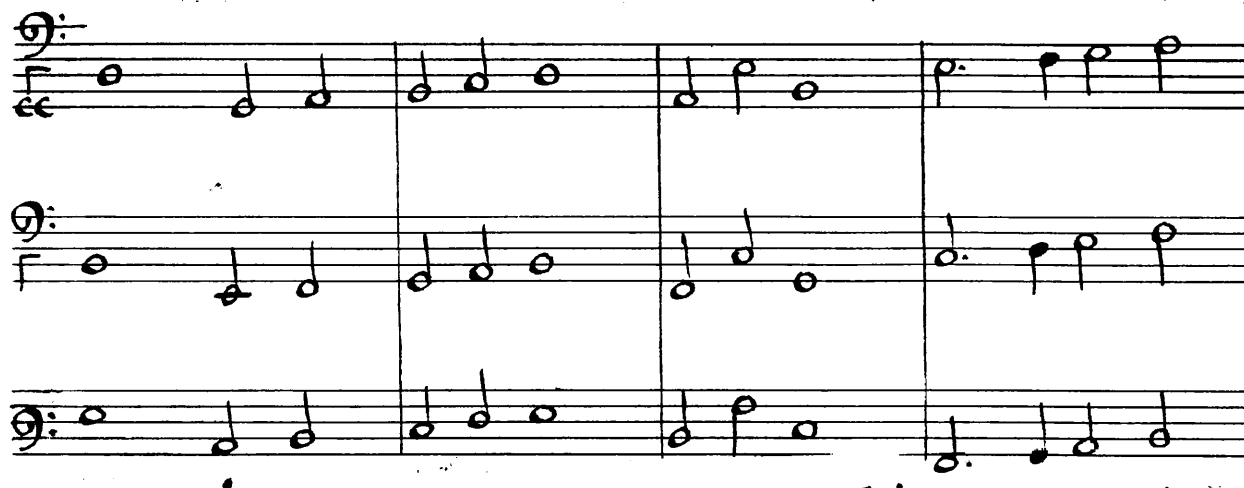
For the most part the alto part written in this clef  is sung in an ensemble with trombones and bassoons, at times also that tenor part  which has the best melodic line¹ (this may also quite appropriately be done by a discant singer one octave higher). In this case the alto must not be sung but must be played an octave higher on an alto recorder or violin.

Frequently a discant part  is included, which is to be sung, or played on a cornett or violin as in the third and fifth examples.

It must be noted here that when bassoons or pommers only are to be used in such a choir, one has to be particularly careful not to let the range extend above "d1" in parts using these clefs , for the Chorist-bassoons cannot naturally play higher. To be sure, some players, as shown in the second volume, are getting to the point now where they can play four, five, and more tones higher on bassoons, or dulcians (as they are called

¹ welcher die beste Arien und Melodey fuehret,

by some), with good intonation provided they have particularly good reeds.¹ Or one may use a Zingelcorthol and discant bassoon, though one will rarely find them in good tune. For the low basses one always uses a double bassoon, or large bass pommer, or bass trombone, just as for the common basses which are written in bass clef a bass trombone must be used at all times. But the double bass trombone or the very large double bass viols cannot very well be played from the very low bass [clefs] since the players are not accustomed to them. Therefore one must copy these basses, one octave higher; thus the G^{\flat} must be taken down from the sixth or fifth line and put on the middle or third line, or on the fourth line, counting from the bottom. Then the player can use it quite comfortably.



¹ App. I.



The last example can be blown on the very low instruments as it is written, but sounds an octave lower.

If in a choir with five or even four parts only, the tenor or quintus has the G on the fourth line, the "ut" or "A-re" are often used as a fifth above the bass. Such fifths in the low range will sound somewhat unpleasant if they are not carefully handled. Thus in singing such a part one must not let the voice boom out,¹ or one has to sing an octave higher, or play the part on an instrument, whichever is appropriate. One must be just as careful when instruments only are used (as is to be shown instantly); with those instruments carrying the low part next to the bass (usually called baritone, vagans, quintus, or sextus), moderation is necessary in order that they may keep from making the fifths too loud and prominent, thereby obscuring the foundation in the bass; or from

¹ mit vollem Halse herausschreien,

sustaining the last note of a piece longer than the bass, which some tenors frequently like to do. What a bad sound is produced that way, however, can be better judged by listening than by looking.

The trombones, bassoons or dulcians, and pommers can also be played from the other common clefs customarily used for viol, recorder, and vocal choirs, in the following manner:¹

It should be noted here that for such large and low bass instruments as pommers, bassoons or dulcians, and trombones, no compositions are better fitted than those written in Hypodorian (in our usage the second mode)²

With five dulcians, pommers, or trombones,
a fourth lower.

1. Cantus 2. Alto 3. Tenor 4. Vagans 5. Bass

One tenor trombone, three bass trombones, double bass trombone

four Chorist-bassoons or Chorist-bass pommers or large bass pommer

double bassoon or double pommer

a fourth lower

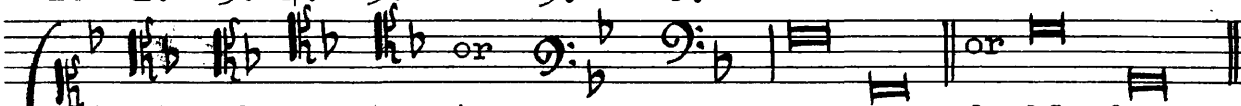
one octave lower

¹ See example on this and following page.

² See pp. 90-93 for the Italian manner of numbering the modes.

With six trombones, bassoons, or pommers.

1. 2. 3. 4. 5. 5. 6.




alto trombone, two tenor
trombones, two bass trombones double bass
trombone

small bassoon, four Chorist-bassoons, Quint-double
bassoon

2. basset pommer, four Chorist-pommers, large bass pommer
or Nicolo

1. 2. 3. 4. 5. 6. 6. 6. 1. 2. 3. 4. 5. 6. or 6.



a fourth lower a fifth lower an
octave lower

and Hypoionian, which we call the twelfth mode, otherwise called the fifth or sixth mode.¹

1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6.



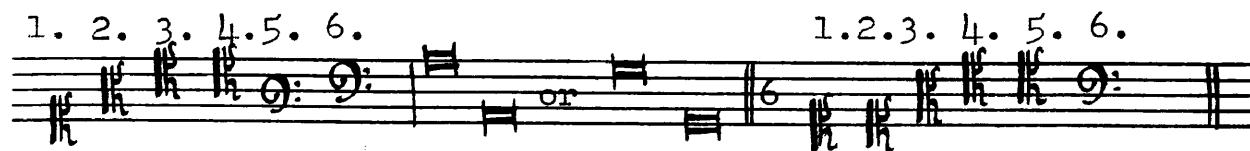
a fourth or fifth lower

Both of these, as well as the first two in Hypoionian, can be played one tone higher on six cromornes.

1

This does not make sense. If M. P. C. refers to the Italian numbering of the modes, Hypodorian should be the fourth mode and Hypoionian the second.


The following is played on cromornes as written, but on bassoons, pommers, and trombones a fifth lower.



The preceding [clefs] may be applied to six dulcians, or six pommers, or six trombones. Compositions written in such clefs could be played an octave lower, since on the double-Quint bassoon² and large bass pommer, the twelve-foot organ pitch "F₁" is available as the lowest tone, on the double bass trombone in addition to it the "E₁," "D₁," and perhaps the sixteen-foot "C₁." But in the extreme low [range] the thirds and fifths produce a disagreeable unpleasant sound (as mentioned in the second volume); besides, when using the four clefs of the large bass pommers and bassoons one cannot manage fast notes very well. Therefore it is better to play motets, concerti, sonatas, and canzonas, written in these and similar clefs--in alto [clef]--a fourth or fifth lower, as marked below the clefs in the examples. All this can similarly be applied to the large double bass and bass viols, when the viola da gamba bass is used as the discant.

¹ Doppel-Quint-Fagott, in distinction to Doppel-Quart-Fagott, the other type of double bassoon, with "G₁" as the lowest note.

Nobody can reach the "g¹" and "a¹ la-mi-re"--in alto [clef]--on a common tenor trombone, let alone on a Chorist-bassoon, when the first part, the cantus, is to be played a fourth or fifth lower, as an alto. Therefore this part should be played either on an alto trombone or Zingel-corthol, which is a little Cant-bassoon,¹ or sung by an alto. But one has to be careful in composing not to let any part ascend far beyond the octave. For although some players manage to go up to "g¹" on Chorist-bassoons, to "a¹" on tenor trombones and still higher yet, only a few are capable of doing this. Everyone else has to stop at "d¹" on the bassoons and at "e¹," at the most "a¹," on trombones.

Likewise the baritones or Vagant-Stimmen (i. e., Quintus) whose clef  is on the third, middle line, must not be carried below "c."

The viols, too, manage quite well with these clefs, especially when the parts are transposed down by a fourth or a fifth.

¹ App. II, Cant-

With three trombones and three bass pommers or bassoons,
a fourth or fifth lower.

8.

7 1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6.

three trombones, two bass pommers, large bass pommer three trombones, Chorist-bassoon, double bassoon, bass pommer, large bass pommer

First choir cromornes, second choir trombones.

9 1. 2. 3. 4. 5. 6. 7. 8. a fourth lower

With four trombones and four dulcians or bassoons,
a fourth lower

First choir trombones, second choir bassoons or bass pommers

1. 2. 3. 4. 5. 6. 7. 8. a fourth lower

This first choir may also be performed with other instruments.

V.

Cromornes, Cromorne Choir¹

1. 2. [!] 3. 4.

Discant Alto Tenor Bass Sub-bass

On cromornes this must be transposed thus:

The bass can reach an octave, but the other members² [of the cromorne family], such as Cant, alto, tenor, hardly without the keys; otherwise they have a natural [range] of only six tones. This is discussed in the second volume, among other things.

[A passage] in cantus B mollis, for instance in Hypoionian, must be transposed up one second and played thus on cromornes:

[!]

C. A. T. B.

¹ App. I.

² Die andere Stimmen

For such cromorne choirs Mixolydian (for us, the seventh mode) transposed [down] by a fourth (not a fifth) is the most suitable mode; similarly Hypomixolydian regularis (i. e., the eighth mode). Hypoionian transposed can also be used, but not as such; only if it is transposed one tone higher, as seen in the preceding example, thus becoming equal to Mixolydian transposed by a fourth.

VI.

Choir of Shawms¹

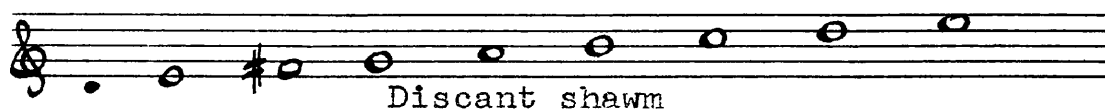
As in the case of the cromornes not every [composition] is appropriate for shawms. The reasons have been cited in Volume Two, fol. 37.² In addition it was explained which modes are most suitable. All the difficulties and inconveniences arise from the fact that the different members of almost all families of instruments³ are tuned a fifth apart. This could be remedied easily if some instruments were available which are tuned a fourth apart; [this] was also discussed in the above-

¹ In SM II, Blumenfeld, 36f., the shawms are included in the discussion of the family of pommers. M. P. C. says there: "Only the highest discant of these instruments is called Shawm."

² Pt. II, Ch. X., M. P. C. uses the term "fol/io" for "page."

³ App. I.

mentioned volume, among other things. The higher and smaller the shawms and similar other instruments are the more they deviate from the proper pitch. Therefore on the discant shawms the "f" cannot be found at the proper pitch, but only the "f", thus not fa, but mi; this necessarily calls for the use of cantus fictus.



The best and simplest remedy is to leave the squeaking discant shawm alone and use only the second, third, fourth, and fifth kind of pommers counted from below (as they are listed in Volume Two, fol. 22),¹ in a consort, as indicated here. Thereby [the music] sounds a fourth lower.²

2.

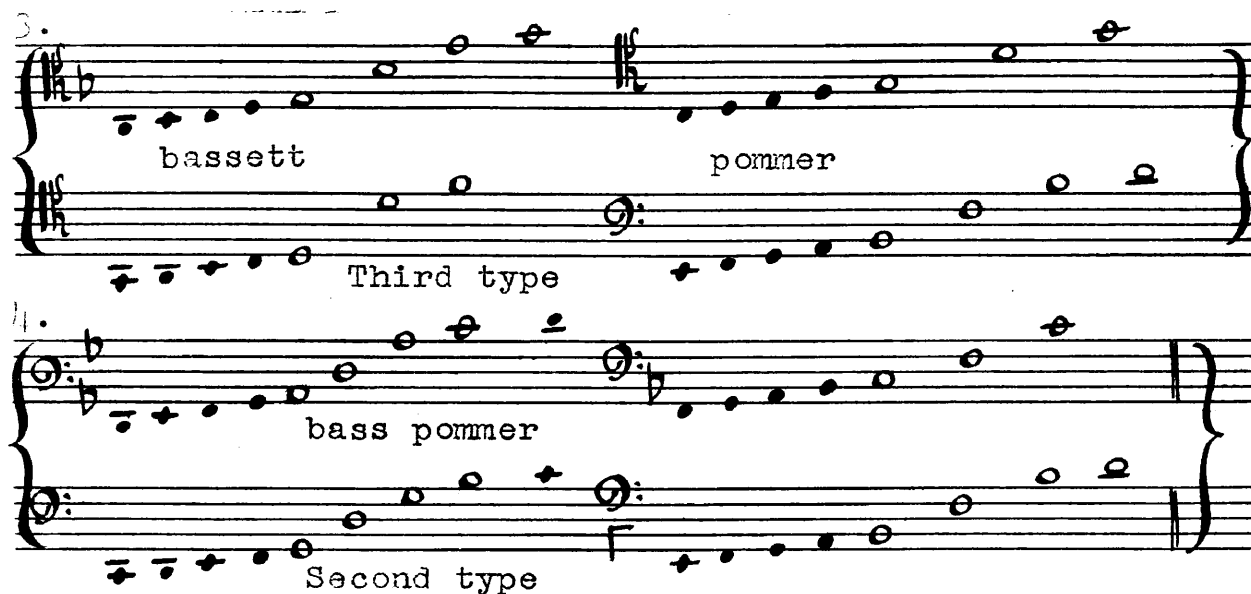
small alto pommer Nicolò tenor pommer

Fifth type³ Fourth type

¹ See Universal Table, SM II, Blumenfeld, op. cit., p. 22.

² So kommt es just umb ein Quart niedriger.

³ App. II, Sort.



VII.

Lute Choir

I use [the term] "lute choir" for [ensembles] consisting of harpsichords or spinets, plucked instruments (commonly called "Instrument"), theorbos, lutes, pandoras, Orphoreon, cithers, a large bass lyra, or whatever fundamental instruments of this kind one may be able to gather together. The addition of a bass viol [to bolster] the foundation is not inappropriate. Such a choir called above--fol. 5¹--an English consort, gives a very beautiful

effect because of the plucking of strings, and produces a splendid sound. Thus I once arranged to have the magnificent, immeasurably beautiful motet, Egressus Jesus, by the outstanding Giaches de Wert, for seven voices,¹ performed by 2 theorbos, 3 lutes, 2 cithers, 4 harpsichords and spinets, 7 viols, 2 transverse flutes, 2 [choir]boys, 1 alto singer and a large bass viol, without organ or regal. This produced a splendid, magnificent resonance, so that it virtually crackled throughout the church because of the sound of all the strings.

Concerning the third choir one may also keep in mind that it is very delightful to listen to if cantus and tenor sing alone sometimes, the alto and bass [parts] being left out or being played on instruments. This achieves a good effect, since cantus and tenor move in [parallel] sixths for the most part. All this may be learned, among other things, from the preface in the thorough-bass [book] of Polyhymnia Panegyrica.

¹ Collectio operum musicorum Batavorum saeculi XVI, ed., by F. Commer, 1844-58, Vo. IV, p. 71.

CHAPTER EIGHT

REVIEW OF THE METHODS ACCORDING TO WHICH THE LATIN AND GERMAN SACRED SONGS AND CONCERTI IN MY POLYHYMNIAE AND OTHER WORKS MAY BE ARRANGED AND PERFORMED

While it is impossible to list and describe all the various methods [of arranging] used by contemporary composers, I have wanted to explain here a few, particularly those which I have used in my new, however modest, works, the Polyhymniae.

Among others, twelve principal styles may be distinguished in them.

The First Style

The Latin and German compositions in the Polyhymniae Tubiciniae and Tympanistriae, belong to the first style. In these one may at one's pleasure use trumpets and timpani¹ in churches in which this can be justified.

But if one cannot, will not, or must not use the trumpeters and timpanists, these compositions can nevertheless be performed quite well in town churches without the collaboration of trumpeters. In this case their Sonaden and additional parts can be omitted entirely.

¹ Trommeter und Heerpauken

If other instrumentalists are available, these parts may be played on Geigen, cornetts, and trombones.

At the beginning I arranged the German compositions mostly in such a way that the entire church congregation could sing along simultaneously. But since this might appear too simple and plain to some, I changed them and wished to introduce at various places more variations involving alternating choirs along with repetitions and episodes,¹ in order to allow for the use of trumpets.

One thing should be remembered here: since the trumpeters are in the habit of hurrying (particularly because the trumpets require a good deal of breath, which cannot be sustained very well at a slow pace²), one should accelerate the beat when the trumpeters enter, otherwise they always finish their Sonaden too soon. Later the beat may be lengthened, until, and as long as, the trumpeters play again.

These concerti are to be arranged in such a way that five, six, or seven trumpeters, with or without a timpanist, are put in a separate place next to the church,³ in order that each part may be heard clearly and independently. For if they stood within the church, the

¹ digressionones

² App. I.

³ App. I.

powerful sound and reverberation of the trumpets would drown out the entire music. Then the Kapellmeister or someone else sure of the tactus must have the thorough-bass in front of him and beat time in such a way that the ensemble of musicians within the church on one hand, and the trumpeters on the other, can see and follow him, especially the one playing the Quint¹ or, as it is mostly called, the Principal.

For every such concerto I have written out the trumpet parts (though it is up to any well-trained musician to improve upon them²).

Since in all things variety is pleasing and agreeable, I have also inserted some variations in the German compositions so that the trumpeters and timpanists would not always join in as a group;³ sometimes a clarino⁴ would play the chorale [-melody] along with the entire ensemble, sometimes a duo⁵ would be performed by two clarini or one clarino and a Principal, or a trio with two clarini and one Quint (i. e., Principal).

Among the trumpeters there must be at least two--

¹ See definitions below, p. 287.

² auff eines jeden verstendigen verbesserung

³ mit vollem Chor einfallen,

⁴ App. II, clarino

⁵ ein Duum, below, ein Trium

such as the one playing the Quint and the one playing the second clarino--who know how to read music and thus can play from the notes as I wrote them.

For the first clarino follows the chorale [--melody] and can easily be played by anyone familiar with the tune. It is also necessary that the Alter Bass¹ player study his part from the written music, in order that the intervals and chords² of the three Principal parts may be correct. The other [players], on Volgan, Grob, Fladdergrob, and timpani follow the lead Principal and can find their parts by themselves, thus having no need of music.

But in the case that trumpeters able [to read] music may not be available, I have thought of an easier way: they may then join in by playing only their usual Sonaden, with proportions and triplas or without them, and for one, two, one-half or one-quarter Post,³ as the concerto may call for it.

For clarification I have added some of these common Sonaden.

In this connection I must also explain some terms generally used by the trumpeters.

¹ Concerning the members of the trumpet family and their designations, see below, pp. 287-88.

² die Consonantien und Accorder

³ App. II, Post.

Intrada resembles an introduction and final [--conclusion]; they use it before beginning their Sonaden which are played during banquets, and also as a conclusion.¹

Sonada or Sonata is [a piece] which they use during banquets and also for dancing. I call the Vortanz "Sonada without Tripel," the Nachtanz "Sonada with Tripel."² Since the Quint or Principal [player] has the most important part, the clarino player as well as the timpanist and the others have to follow him.

One Post contains sixteen tactus.
One-half Post contains eight tactus.
One-quarter Post contains four tactus.

Some people want to count four tactus to one Post, some two tactus to a quarter Post, which, however, cannot be permitted.

The Principal, Quinta, or Sonada as some call it, is the tenor proper which governs and leads the entire trumpet and timpani choir.

Clarino is the discant which carries the melody or chorale, embellishing it with ascending and descending diminutions or coloraturas at his pleasure and to the best of his ability.

Alter Bass is like an alto, forming at all times

¹ App. I, see also App. II, aushalten.

² App. II, Vortanz, Nachtanz, Tripel.

thirds and fourths, rarely fifths with the Sonada or Quint. Volgan keeps to the fifth above the bass or Grob and always remains on one tone, namely the "g."

Grob is the proper bass or foundation and also remains on one tone--the four-foot "c."

Fladdergrob stays one octave below the bass or Grob, on the eight-foot "C."

It is quite customary for the Quinta and clarino to move mostly in [parallel] octaves, especially when they play chorales or other pieces¹ in their Sonaden, which appears strange to an experienced musician. In some of these concerti I have therefore wanted to compose and print the notes of the three upper voices, clarino, Quinta and Alter Bass, in order that the trumpeters able to read music could practice them and thus play along with the entire ensemble² with better results. It is not always possible, however, to avoid dissonances and other forbidden intervals in writing out [the parts].

Compositions of this first type are found in my Polyhymnia Heroica seu Tubicini & Tympanistria I and II and in the appendix to my Polyhymnia Panegyrica III.

1 oder andere Arten

2 dem Choro Musico

The Second Style

According to this second style four boys must be put in four separate places in the church, opposite each other or wherever it is convenient. Thus the first, placed next to the organ, would start by himself; then the second, after him the third, and at last the fourth (who must be placed with the plenus chorus musicus, the chorus pro capella), each of them singing what is found in his parts, quite cleanly and with animation, clearly and distinctly as if enunciating the notes.¹ Thereupon the entire vocal and instrumental ensemble and the organ respond, which the Italians, as shown above, call "concerti ripieni," i. e., chorus or concentus planus, and others designate by the words "omnes" or "tutti."

But it would sound too bare if the boys sang by themselves, placed far apart and without fundamental [instruments] (although it does not sound unpleasant if the boys have fine pure voices). Therefore it is very good to put a regal, positive, harpsichord, theorbo, or lute next to each boy when available, so that someone would play along as each boy sings. When he is silent the instrument would stop at the same place also. Thus separate bass [parts] corresponding to each of the boy's

¹ die Noten gleichsamb ausspreche.

[parts] may be extracted from the thorough-bass or the capella fidicinium, and played on the fundamental instrument.

Such [parts] I have used in the Quem pastores, etc., and Ubi rex est gloriarum, to be found in the thirteenth and fourteenth part [-books].

Anyone can similarly extract such basses in other [pieces] and use them in arranging [a performance].

But it is necessary that the organist having one of the boys placed next to him pull the softest and most delicate eight-foot gedackt stop in the Rueckpositiv or in the Oberwerk and play along with the boy at quite a slow pace. When the full choir enters, however, he may employ a louder stop in the Werk or in the positive, but without using the full organ as some [organists] are inclined to [do], lest it drown out the other choirs of singers and instrumentalists.

Next to the second boy one may have a regal, with the third [boy], the lute choir and the harpsichord (when [enough] organists and such instruments are available), with the fourth, a positive or regal, or harpsichord. In addition I usually place with each boy an instrumentalist, as with the first boy a violin player, with the second a cornettist, with the third also a violinist, with the fourth a recorder or transverse flute, or even a small

recorder, which in *tutti* sounds quite pleasant when played by an expert; but they must only join in where the words "ripieni," "omnes," "tutti," "chorus" or "concentus plenus" are marked.

But when not enough instrumentalists are available it is better if [the boys] all remain together. In this case one can put them all in a separate place; the other singers also are placed by themselves (as I arranged it myself at Naumburg a few years ago). Then a separate set of parts has to be copied out for the full choir, and additional ones for the instrumentalists.

But since one cannot find many organists or fundamental instruments (such as regal, positive, harpsichord) everywhere, I have added [parts for] a separate capella fidicina, which must be played by four Geiger,¹ crisply and spiritedly (they may be placed with the second or third boy, opposite the organ), for [they] furnish the foundation for all the four boys, as an organ would, playing along continuously without rests. In some lengthy compositions, however (such as Wie schoen leuchtet and others), I have this capella pause at times; then the lute choir, or the organ with a soft registration,² must be employed in between.

¹ players on viols or violins

² mit einem sanfften Register

Or one may use the organ along with two boys--the first and the third--who then have to be placed next to it, while the violists accompany the other two boys, the second and the fourth. Then one has to mark and underline those passages in the capella fidicinia which are sung by the boys standing next to it. The remainder,¹ sung by the two boys placed next to the organ, may be copied by the organist from the capella, or marked in the thorough-bass, so that the changes may be more readily recognized everywhere. If there is one organist for every boy, thus four of them (which happens only in few localities), one may leave out the capella fidicinia in the first and third verses which are sung by the boys, because the organists alone manage to provide the foundation and the inner voices quite satisfactorily. For the sake of variety and in order that the viols may not always be heard with the rest of the ensemble, one can let the capella fidicinia play alone in the second and fourth verses and also let it join in when the full chorus pro capella enters.

It is also quite delightful, and the words of the text can be heard better, if at the beginning the first verse is sung by the boys alone to the accompaniment of a delicate soft stop on the organ, with the Geigen and

¹ dass hinderstellige,

lutes being omitted entirely. But if four good boy singers are not available, one may use two boys and two tenors, or three boys and one tenor, or four tenors, or instead of the second and fourth boys, two cornetts, or two violins, or one cornett and one violin, whichever way it can be arranged.

For in spite of the fact that one or two discant [parts] are blown on instruments and not sung, and are thus heard without text, one can easily guess the preceding texts and rhymes¹ of the first and third discants [which are omitted] from the parts of the second and fourth discants which respond to the former like an echo. On some organs there are Cymbel-Gloecklein² which, added to the full choir, sound quite delightful and attractive, sometimes even when the boys sing alone, as long as they are not too loud. Any musician or organist may in his own church recognize such opportunities and reflect further upon them.

Since some concerti in this second style have many verses, one may use or omit as many as one wishes, according to the opportunities [offered] by each church and [its] preachers.

1 erraten und nachahmen

2 App. II, Cymbel-Gloecklein.

The Quem pastores, etc., and the Freut euch ihr lieben Christen one may perform one tone higher, and in the tutti, especially in Geborn ist Gottes Soehnelein, one may add one or two trumpets. But since it is a fourth lower than the trumpet pitch, one has to fit two and one-half trombone crooks on the trumpet in order to produce the proper pitch of "G" sol re ut.

Compositions in this second style will be found in Polyhymnia IV, Tetrapaidophonos, or Ensemble of Four or Three Boys; some also in Polyhymnia III Panegyrica.

The Third Style

The concerti and psalms set according to the third style are for the most part arranged in the modern Italian manner, for a few Concertat-Stimmen. Thus one, two or more singers--who are secure performers, have a beautiful, pure and natural voice, and know how to control it well and sing ingratiatingly¹--are made to sing to [the accompaniment of] organ or regal. This is now customary in Italy and has been described, among other things, in quotes from Lodovico Viadana and many other Italian musicians in the sixth chapter dealing with the thorough-bass, and elsewhere. But since many kinds of instruments, also capellae, may be combined with such Concertat-Stimmen

¹ App. I.

and thus diverse variations are possible, I have recognized nine different methods [of arranging] within this style, of which I wanted to make use.

The first method. The first method is designed after the modern style of Lodovico Viadana, Giovanni Damasceno, Antonio Cifra, Giacomo Finetti, Serafino Patta, and innumerable other Italian composers. Accordingly two, three, or four Concertat-Stimmen are used with an organ or regal, placed either together or apart, in order that each voice may be heard clearly and distinctly, and the organist must play along from the thorough-bass. In this first method one may for the sake of variety always use tenors instead of discants, if one so desires. Then the bass, if one is available [at all], either has to be omitted or played an octave lower, though this is not necessary in every case. In contrary fashion one can use discants in place of the tenors, as long as no alto is used. In tricinia one may sometimes have the bass played on a bass viol, trombone, or bassoon, rather than having it sung, or sometimes it may be omitted, the two upper parts alone being sung with organ or regal. One may also reverse [this procedure] and have the two upper parts played on two cornetts, or two violins, or two recorders, the bass being sung, whichever way one prefers it.

The second method. The second method is almost identical with the first and is to be employed in the way just discussed in connection with the tricinia. But I find it rather pleasing if at the beginning, as I marked it in [the context], the boys sing alone and a bass trombone or a bassoon is used for a bass, one octave lower. When the [section in] triple time¹ begins, two cornetts or two violins, or two recorders, or one cornett and one violin, or one violin and one recorder--in whatever fashion one wishes to have them combined--enter together with the boys. At the end of [the section] in triple time the instruments stop and remain silent until the next one, alternating thus to the end [of the piece].

This method could be made even more attractive if the [sections in] triple time were scored in full for four or five voices and thus the entire chorus would enter there, which would make this method agree almost entirely with the sixth and ninth styles.

The third method. The third method also resembles the first, except that I have here used diminutions² in the Italian fashion in the discant; at the same time I have put the simple notes without diminutions underneath the others,

1 die proportion

2 App. I.

in order that those who are still unacquainted with this manner of singing may nevertheless comprehend these compositions.

For each vocal cantus an instrumental bass has been composed, thus two basses for the two discants, both basses interlacing contrapuntally¹ just as the discants. In order that one may be able to distinguish them clearly one bass must be played on a bass trombone or bass viol, the other on a bassoon or soft pommer, thus on instruments of different timbre. If one wishes, the voices may not only in this, but also in all following methods of this third style, be arranged in choir [fashion]² and therefore separated from one another, but always in such a way that one bass be allowed to remain with its appropriate cantus. One may leave out the basses, however, if the instruments are lacking, and have the discants sung to [the accompaniment of] organ, positive, regal, or other fundamental instruments only.

For a change one may also have both cantus parts performed on instruments alone, such as two violins, or two cornetts, or two recorders, or one cornett and one violin, omitting the voices.

Or one may employ voices the first time, instruments

1 ineinander fugirn

2 per choros

the second time, and both together the third time. This method I have used in the performance of madrigals¹ and other German secular pieces in four, five and six parts, which pleased some people rather well. Thus one may use five or six singers the first time, five instrumentalists with string or wind instruments the second time and, the third time one may have all of them join in and play together.

The fourth method. The fourth method is like the first, except that here I have replaced the basses with a capella fidicina which, in addition to the organ or regal, assists in rounding out the harmony in the inner parts; more has been said about this in Part III, Chapter III.

This capella is particularly good for inexperienced organists who are unable at the beginning to discharge their tasks sufficiently from the thorough-bass; for in this capella the inner parts are found completely realized. In the capella fidicina it is sufficient if these four parts are composed properly and cleanly in relation to each other, though they might appear somewhat strange to some when compared with the other vocal parts. It would have caused me little trouble to write the four voices in the capella fidicina and elsewhere consistently in such a way

¹ in Exercierung der Madrigalien

that they would form neither unisons nor octaves¹ with the corresponding Concertat-Stimmen. But since I had seen to it that the chorale [--melody] could also be heard in the viols and other instruments, I preferred to set it in this fashion. This is at present customary with the foremost Italian musicians, and therefore I have no doubt that intelligent and sincere musicians will be pleased with this and at the same time will be interested in the reasoning set forth in Volume Three.

It must be noted here that in small churches, chapels, and rooms, when one, two, or a few more voices along are singing and a regal or other fundamental instrument is available, the capella fidicina must play quite delicately and softly or must be omitted entirely. Otherwise the voices cannot be heard properly because of the sound of the instruments. But in large churches, where the capella fidicina can be separated a little further from the voices and placed by itself, it must not be left out; on the contrary it is highly necessary for a richer harmony.

¹ In the original: "dass sie gegen den zugehoerigen Vocal: und Concertat Stimmen werde in Unisonis nach Octaven gefunden wuerden." To judge from the context and the discussion of the use of consecutive unisons and octaves, pp. 156 ff, the passage should probably read: ". . . weder in Unisonis noch Octaven . . ."

The fifth method. The fifth method is like the fourth, except that besides the capella fidicina a chorus pro capella has been added, which enters simultaneously with voices and instruments, sometimes in the middle, sometimes at the end [of a piece].

In connection with these fifth and fourth methods one has to keep in mind that the boys and the other singers¹ (who sing the Concertat-Stimmen) have to be separated from one another according to the way they are distributed among the choirs, and where possible a fundamental instrument is to be placed with each boy or choir. When the [fundamental instruments] are not available, however, that's that.² The capella fidicina has to be placed on the side, in a way that it can assist all the boys or choirs. Between the vertical strokes (as I have sometimes marked them in the thorough-bass, the fifteenth part), one may also alternate at one's pleasure with various ornamental string and wind instruments (this has been suggested in the third chapter). In some verses one may sometimes omit [the capella fidicina] entirely, in which case the Concertat-Stimmen sing alone with the fundamental instruments. In the following verse, however, the ornamental instruments in the capella fidicina may be

¹ Concentores

² ist es eben das.

allowed to join in again.

The sixth method. According to the sixth method no capella fidicina, playing throughout the composition like a thorough-bass, is added to the Concertat-Stimmen, but two instrumental choirs, each of them in a separate position playing the inner parts and the entire harmony¹ for the Concertat-Stimmen. In these ensemble pieces² one places the first discant and [the first] tenor--or whatever Concertat-Stimmen there are--next to the organ, the second discant and [the second] tenor opposite them, with a regal. But the instrumental choirs one places separately, each farther down on the side³ of its corresponding vocal choir. Thus the singers may be more clearly distinguished from the instrumentalists and each individual voice be heard distinctly. For if all of them stood close to and above one another, the quality of the Concertat-Stimmen and the words of the text could not be as clearly perceived [above the sound of] the instrumentalists.⁴

According to this and other similar methods, one may also, for the sake of variety, put [the groups] in a crosswise [position]. The two vocal choirs may be placed

1 gantzen Concentum

2 Concenten und Gesaengen

3 auff die seiten abverts

4 App. I.

opposite each other, the first instrumental choir not far from the second vocal choir, and the second instrumental choir not far from the first vocal choir. Thus the voices may be heard more clearly and distinctly; the instruments, however, from the distance produce a more agreeable effect and it appears then as if such a concerto were arranged for four separate choirs.

The [parts of the] first instrumental choir may be played on cornetts and trombones, or recorders, transverse flutes, bassoons, but quite softly and gently; the second instrumental choir on four viols or four violins, or in the way described in the preceding seventh chapter [in connection] with the recorder and viol choirs. One may also add to this choir a theorbo, lute, pandora, and cither, if available.

Or, if there are not enough instruments to make up both choirs, one may use theorbo and lute, etc., alone for one choir and four ornamental instruments, [i. e.] Geigen or wind instruments for the other. One may also leave out the lute choir and use the above-mentioned instruments only for one choir, but no instruments for the second, only organ or regal. One may also extract from [the parts of] both choirs one single [choir] like a capella fidicinia, and have it play along throughout. Or one may use only cantus and bass of each instrumental choir along with the

voices, as Antonio Burlini did in his Riviera Fiorita.¹
 Or the instrumental choirs may be omitted and the
Concertat-Stimmen alone sung and played with organ or
 regal, as shown in [connection with] the first method.

The seventh method. According to the seventh
 method the first verse of the chorale is performed by two
 discants or tenors [using] diminutions and imitation.²
 As in the third method, an instrumental bass goes along
 with each cantus. But in the second and the following
 verses and sections a third instrumental or vocal choir
 joins in (such as in Wir Gleuben), sometimes also the
 remaining, and thus a complete [ensemble of] instrumental
 parts and choirs³ is [added] to the first and second
 instrumental basses (as in Christ unser Herr zum Jordan
kam); a method which might not be so unpleasant to listen
 to.

But since this method may be applied in many
 different ways, I have wanted to explain these matters
 further in the thorough-bass [part] of the Polyhymnia
Caduceatrix seu Panegyrica, for [the benefit of] those
 who may derive pleasure and enjoyment from them. In
 addition [I explained there] what it means when one finds

¹ Riviera Fiorita di concerti musicali a 1-4 voci
 . . . (Venice: Vincenti, 1612).

² Fugenweis tractiret

³ die Restirende, und also volnkoemliche Stimmen

à 2, 4, 5, 7, 8, etc., written above some compositions.

For the time being I should like to refer the kind musician to [those notes].

The eighth method. The eighth method is almost like the sixth, but in addition to the two instrumental choirs there are one or two capellae which, for the most part, move along simultaneously with their respective choirs. Sometimes the Concertat-Stimmen and thorough-bass only are called for, without instrumental choirs and capellae, [in which case] they perform next to the fundamental instrument, i. e., organ and regal; after that the choirs and capellae enter again, [the Concertat-Stimmen] not forgetting to do their part. An example [is] in Polyhymnia III, Panegyrica, No. XXXI, Ach Gott vom Himmel, etc.

The ninth method. In Nu kom der Heyden Heyland, Wachet auf, Siehe wie fein, Vater unser, Meine Seel erhebt den Herren, Christe der du bist Tag und [Licht], In dich hab ich gehoffet Herr, Gelobet seistu Jesus Christ, and other [compositions] [arranged according to] the ninth method, various [methods of arranging] are used such as the first, second, third, fourth, fifth, and sixth methods of the third style, also the second, fifth, sixth, seventh and eighth styles, as anyone can easily recognize who will see and hear them.

Many more of the concerti included in the Poly-hymniae (if properly examined) can be referred not only to the styles under which they are listed but to many other additional styles and methods. God willing, this is to be indicated with each composition in its Polyhymnia.

Concerning all these methods of the third style one must keep the following in mind: where ornamental instruments are not called for--whether they are available or not¹-- one may omit them sometimes for the sake of variety and have the Concertat-Stimmen sing alone, clearly, delicately and, as it ought to be done, with good intonation,² to [the accompaniment of] organs or other fundamental instruments, just as [the pieces] in the first method of this third style are set.

Therefore I have marked and numbered in the thorough-bass [parts], above each composition, the Concertat, i. e., the vocal and principal parts (which in this style are the essence of the entire composition, containing [among themselves] its complete framework and which therefore must necessarily be performed by voices and sung well and clearly). Thus one may recognize at the first glance how many and which of the principal voices are necessary for the performance of a piece. The instrumental

¹ App. I.

² App. I.

parts, however, which are added occasionally for the sake of greater resonance and brilliance, but without whose participation the composition may be performed quite satisfactorily, I have not notated there. They are indicated in [the list of] clefs in the thorough-bass [book] of each Polyhymnia.

In schools one may assign two boys to each cantus, especially in the fourth method, [as] in Gelobet seistu Jesu Christ and Vom Himmel hoch da kom, etc., in Polyhymnia III, provided enough boys are available, in order that they may the more readily and confidently assist each other when they are placed in three separate positions, particularly when no fundamental instruments participate.

In some compositions the Concertat-Stimmen of the vocal choir might at the beginning appear very difficult to those unfamiliar with the Italian style of singing, especially in schools, because their throats and voices are not disposed and trained for it. For particularly the diminutions, tirate, tremoli, and whatever else such embellishments are called, may not be promptly recognized and produced by someone who has not previously heard of them and learned them. Therefore I have in some of these concerti written the simple chorale [--melody] without elaboration¹ directly under each part and [added] some

¹ den schlechten unzerbrochenen Choral

[material] separately at the end of the fourteenth part [book], enough space being left there. Thus any musician will be more easily able to get his bearings, to instruct his [choir]boys accordingly and to put before them a part simplified from the elaborate one.¹ Additional, extensive, and complete information can be obtained in the instruction for chapel boys and singers.²

Finally it must be noted in connection with this method that in concerti arranged according to the fourth, fifth, sixth, seventh, and eighth methods (in which all or most verses of a psalm and [other] compositions are found to be composed one after the other), one may take the first verse and perform it in figural fashion³ with added instruments, or with Concertat-Stimmen only, the following ones being sung in unison by the congregation in their entirety, concluding with the last [verse] if time permits. These [instructions] have been included in the thorough-bass [book] of each concerto along with additional, extensive information.

Compositions in this third style, together with those arranged according to all its different methods, will

1 ex Diminuto den Simplicem Cantum

2 pro Symphoniacis & Concenteribus, see App. II, symphoniacus.

3 figurirn

appear for the most part in Polyhymnia III, IV, and V Panegyrica and Exercitatrix, by the grace of God.

The Fourth Style

As for this style, every musician will see for himself where the choirs may be placed, opposite one another, or as it may otherwise seem best to him. But in each choir close attention must be paid to the order in which first, second, third, and the remaining verses follow one another, in order to avoid confusion.

The second choir may be made up like a capella fidicinia, or with lutes, Geigen, and other soft instruments, in the manner of an English consort (mentioned at the beginning of this volume), the tenor part being sung by a tenor or a discant singer with good intonation.

If following this the chorale melody should sometimes be sung after and between the verses in figural version (which may also be done according to the first, second, third and fourth methods of the third style), the organist must enter with a heavy registration as soon as the penultimate verse, sung in unison, has been completed, and after three or four tactus he must make a cadence in order that the church congregation may be silent. Then the last verse should begin in figural fashion and thus the composition be concluded.

But, as I have witnessed myself, in some places the

church congregation cannot be stopped effectively, particularly if it has not beforehand become accustomed to [stopping at such a point]. Therefore it is also better to let [the congregation] sing the last verse to the end, whereupon one should immediately begin the same verse once more and conclude thus.

The Fifth Style

[According to this style] the entire choir repeats a Hallelujah or Gloria or another beautiful sentence worthy of notice at the beginning, in the middle, and at the end [of a composition], before and after [the choral verses], which is not unpleasant to listen to. Such interspersed Hallelujah and sentences may best be called "ripieni" and "ritornelli." For though (as indicated above) by the word "ritornelli" the repetitions are meant which are performed either with instruments or voices,¹ I would not be averse to using the term ritornello also where instruments and voices are combined.

Such ritornelli and repetitions the royal prophet and most exalted Kapellmeister of them all, David, has used in his Psalms 8, 24, 42, 103, 107, 118, 136, 148, 150, and others.

¹ See p. 190 above, where "ritornello" referred to instrumental passages only.

The ancients, also, have stressed the use of such repetitions and ritornelli in their Latin chants, as in the Invitatories:¹

(Venite exultemus) Christus natus est nobis, Venite adoremus, Halleluja, resurrexit Dominus Halleluja: Venite ad: Halleluja, Regem ascendentem in coelum, Venite adoremus. Halleluja, spiritus Domini replevit orbem terrarum: Venite adoremus, Halleluja. Deum verum unum (in) Trinitate, & Trinitatem in unitate: Venite adoremus.

(In Natali Domini) Deus homo factus est, Deus jam placatus est nobis peccatoribus.

(Parvulus nobis nascitur) Trinitati gloria in sempiterna secula.

(In Hymno Theodolphi Episcopi) Gloria laus & honor tibi sit rex Christe redemptor.

Item, Crux fidelis, inter omnes arbor una nobilis: Dulce lignum &c. Kyrie eleison, Christe eleison, Kyrie eleison: Domine miserere, Christe audi nos, Salva nos.

Christus Dominus factus est obediens, &c.

(In Hymno Fortunati Episcopi) Salve festa dies toto venerabilis aevo: Qua Deus Infernum vicit, & astra tenet.

¹ The following lists of chant passages have been copied in the form in which they are found in the original edition. No attempt has been made to identify them individually; most of them, however, may be traced in Liber Usualis (Tournai, Desclee & C., 1952) and concordances to the Vulgate (Concordantiae Bibliorum Sacrorum Vulgate Editionis, ed., by F. P. Dutrignon, Paris, Belin-Mandar, 1844).

In order to imitate /this practice/, I have not only arranged some ritornelli, inserted between some Latin and German compositions, for instruments alone, but have also fitted to some of them suitable texts having a certain significance.¹

/Examples are found/ in Polyhymnia III, such as:

In Gelobet und Gepreiset: Rit/ornello/: Amen Gott Vater und Sohne sey Lob ins Himmels Throne, sein Geist,
etc.

Puer natus: Rit.: Singet, Jubliret, Triumphiret danckt dem Herrn. Nu kom der Heyden H/eyland/: Rit.: Lob sey Gott dem Vatter Thon, Lob s/ey Gott seim einigen Sohn/. Kom heiliger Geist: Rit.: Veni sancte spiritus, reple tuorum corda fidelium: Hallelujah.

O Lamb Gottes Rit.: So Woln wir nun Loben unnd Dancken allezeit dem Vater und S/ohn/. All the ritornelli in the second style included in Polyhymnia IV have the same rhythmic scheme.²

Sihe wie fein. Ritorn.: Lobet den Herren, alle Heyden, und preiset ihn alle Voelcker.

Christ ist Erstanden. Christ fuer gen Himmel. Ritor.: Hallelujah, Hallelujah, Hallelujah.

Vater Unser im Him/melreich/. Rit.: Amen das ist

¹ so quandam Emphansin haben

² App. I.

es werde wa/h/r, sterck unsern Glauben jimmerdar, etc.

Meine Seel erhebt den H. Rit.: Meine Seel erhebt den H. und mein Geist frewet sich Gottes meines Heylandes.

Or: Wie er gered hat unsern Vaetern, Abraham und seinem Samen ewiglich.

Christe der du bist Tag und Licht. Ritorn.: Gott Vater sey Lob, Ehr und Preiss, darzu auch seinem Sohne weiss, dess H. Geistes g/uetigkeit/.

In dich hab ich gehoffet Herr. Ritorn.: Glory Lob, Ehr und Herrligkeit, sey Gott Vater und Sohne bereit, dem H. Geist m/it namen/.

Gelobet seistu Jesu Christ. Ritorn.: Gelobet seistu Jesu Christ, dass du Mensch geboren b/ist/. Or: Das hat er alles uns gethan, seine grosse Lieb zu zeigen an:

Machet die Thore weit und die Thuere in der Welt hoch:

Als der guetige Gott. Ritorn.: Gott durch deine guete, uns alzeit behuete, fuer des Teufels Wueten.

Christe der Welt Heyland, uber uns reck aus dein Hand:

In the Te Deum Laudamus there are many different ritornelli; in Part One, Ritornelli 1 and 2 with instrumental parts, in Part Two, Hallelujah 1, 2, 3 (several sinfonie are also included), Te decet hymnus, te decent laudes, tibi d. 1, 2, 3.

In Part Three, Tu rex gloriae Christe 1, 2, 3, 4, 5.

In Part Four, Hallelujah 1, 2, in another style.

In Part Five, Gloria in excelsis Deo 1, 2. Benedicamus: Deo dicamus. In the German, Herr Gott dich Loben wir [such settings] may also be found.

In Polyhymnia VIII three masses or Kyrie are also arranged according to this style. Thus in the first mass between the Kyrie, Christe, Kyrie, etc., also before and after [them], Gloria in excelsis Deo [is used]; in the second [mass], Te decet hymnus, te d. In the third, namely Kyrie fons bonitatis, the ritornelli are for the most part arranged for instruments.

In the Canticle of the Three Children: Ritor.:
Benedicite Domino omnia opera Domini.

In the Invitatory. Ritorn.: venite exultemus Domino, jubilemus Deo salutari nostro.

In Victimae paschali laudes. Ritorn.: Surrexit Christus, Surrexit Christus spes mea.

Laudate Deum, Deum Deorum. Lobet den Herren den Koenig der Ehren.

Venite ad sanctuarium Domini. Ritorn.: Venit & revertamur ad Dominum, & vivemus in conspectu ejus. Confitemini Domino. Ritornel.: Quoniam in seculum misericordia ejus, for 4, 5 choirs.

Lauda Hierusalem Dominum, lauda Deum tuum Sion. Confitemini Domino, quoniam bonus, quoniam in seculum &c. for 8, 9 choirs. Anyone may at his own pleasure

select similar [sentences] from among the Latin and German Psalms of David and other sacred songs or invent them himself; thus also from among the Latin chants, especially for the high feasts, such as Advent, Nativity, Resurrection, Pentecost, Trinity, etc. Veni Domine, & noli tardare: relaxa facinora plebis tuae Israel. Laus, honor, virtus, gloria, Deo patri cum filio, sancto simul paraclete, In sempiterna secula, Amen.

Veni & libera nos Deus noster. Nolite timere: Cras egrediemini, & Dominus erit vobiscum Emanuel. Verbum caro factum est & habitavit in nobis. Puer natus est nobis, & filius datus est nobis. Gloria in excelsis Deo, & in terra pax hominibus bonae voluntatis: Hallelujah. Gloria tibi Domine, Qui natus es de virgine, (qui apparuisti hodie, qui surrexisti a mortuis; qui surrexisti hodie) cum patre & sancto spiritu, In sempiterna secula.

Venite gentes & adorete Dominum. In hoc natali (paschali) gaudio, benedicamus Domino. Adjuva nos Deus salutaris noster & libera nos Domine. Haec est dies quam fecit Dominus, exultemus & laetemur in ea.

Victimae paschali laudes immolent Christiani.

Sancti Spiritus adsit nobis gratia. Da virtutis meritum, da salutis exitum, da perenne gaudium.

Te invocamus, te adoramus, te laudamus o beata Trinitas. Laus Patri sit ingenito, Laus ejus Unigenito,

Laus sit sancto spiritui, trino Deo & simplici, Amen.

Benedicamus Patrem & Filium cum sancto spiritu.

Benedictus es Domine Deus, & laudabilis in secula,

Hallelujah.

Te decent laudes, te decet hymnus, tibi debetur
omnis honor & gloria, in secula.

Lauda Sion Salvatorem, lauda ducem & pastorem, in
hymnis & canticis.

I was also encouraged toward this invention by having seen the newly added ripieni in the two-part concerti by Gabriele Fattorini.¹ In all of these a noble and significant Latin sentence, mostly in triple time, is sung three or four different times by the full ensemble between sections of a piece. This almost conforms to the [settings] in my second style, except that according to this [second style] the full ensemble does not begin [the performance], but is brought in only between [the verses] and at the end.

This style has a very pleasing effect; [besides] among those compositions I have had sent from Italy there are many pieces [arranged] in this style, for two, three, four, five, and six voices, but without ripieni. I have therefore collected them, corrected and expurgated the

¹ Sacri Concerti a 2 voci facili, & commodi da cantare, & sonare con organo a voci piene etc. . .
(Venice: Amadino, 1600).

texts and added a second choir with ripieni, in order that also here in Germany we may make use of such a beautiful and splendid style in praise and honor of God, to instill devotion in our hearts [when we are] at church.

These [compositions], with God's help, could soon be published if pious hearts might be willing to arrange for the printing of these and other works. For because of my many travels, and countless obstacles, I have been unable to do so myself, and almost everything printed in my absence has [contained] so many errors that [the mere thought] of it makes me break out in a cold sweat.

Additional German and Latin psalms and [other] compositions may be performed in the above-mentioned manner by using a Hallelujah set in the same mode as the composition at its beginning and also at its end. To that purpose I have thought it advisable to set separate Hallelujah or Glorias in each mode and have them printed in one of the Polyhymniae. Anyone may use them at his pleasure, also between the familiar motets of other composers.

Moreover I have undertaken to compose Hallelujah in all modes in a different manner, which I have included in Polyhymnia Exercitatrix. They may be interpolated within the old traditional motets¹ and performed as interludes

¹ App. I.

by two or three boys. Thus I have inserted the Hallelujah, for example, in some of the old, beautiful, and splendid motets, such as Iam non dicam; Sancta Trinitas, for 8 voices by Dominicus Phinot, and other motets by Orlando; by the grace of God, they will be found in my Polyhymnia IX. In my Christ fu/h/r gen Hi/mmel, etc., and Veni Sancte Spiritus, etc., Kom Heiliger Geist, etc., one may at times omit the capella fidicina between the ripieni or Hallelujah for the sake of variety, and let the three Concertat-Stimmen sing alone. This has been mentioned above in the [discussion of the] third style.

In Christ ist erstanden the trombone choir may well be left out if no trombones are available, for the Concertat-Stimmen themselves provide enough variety.

NB.

When, according to the fifth style, the Hallelujah, Glorias, and ripieni are played with instruments only and without the assistance of voices, [one speaks] of sinfonie and ritornelli proper¹ as they are used by the Italians at the present time.

In addition it must be kept in mind that not only in the fifth, but also the second and third styles, the full ensembles and ripieni involved in the performance

¹ rechte Symphonien

must not be put next to the organ and the Concertat-Stimmen, but opposite [them] or in a separate place, if the performance is to achieve its proper effect.

The Sixth Style

The sixth style is almost identical with the preceding fifth one; except that instead of the Hallelujah a sinfonia, i. e. (as suggested in Volume Three, Parts One and Three), a delightful ensemble¹ [piece] for instruments of one or different kinds, in four, five, or six parts, is played at the beginning of a concerto and [other] compositions without the collaboration of singers. This is comparable to a prelude or toccata which an organist improvises² on an organ, regal, or harpsichord, whereupon the main composition begins. When the voices enter, the instruments playing the sinfonia and the ritornelli are used together with them. In case no instruments are present, the organist may quite appropriately execute these sinfonie alone--using agreeable mordents--until the Concertat-Stimmen enter.

When I saw this style for the first time in the works of Giovanni Gabrieli, I found it very appealing.

¹ eine liebliche Harmonia

² so ein Organist . . . Fantasiert

Since then I have also found it used by several other composers, such as Leon Leoni, Steffano Bernardi, Francesco Capello, and others.

In this style one may well use a fine and delicate pavan, mascherada, [or] ballet in place of the sinfonia, or an agreeable, attractive,¹ but short madrigal which, however, must not [sound] too empty, but should for the most part have a full harmony.² In place of the ritornello one may use a galliard, saltarello, courante, volta, or similarly gay canzonette which, however, must not be too long. I have found that some [listeners] like this [practice] very well.

The Seventh Style

According to this style the chorale [--melody] is sung by one voice while the other parts, be it two, three, four, five, or more, played on instruments alone, produce their chords, fantasies, and imitations,³ etc., against the chorale [--tune]. In this case the chorale [--melody] in the voice can be heard as clearly as when it is sung with organ or regal [accompaniment] only. It does not hurt if next to the singer (especially if the chorale [--melody]

¹ artig, sehnlich unnd ammuetic

² Vollstimmig

³ Harmony, Fantasien und Fugen

is given to the bass) an instrumentalist is placed who may double the chorale [--melody], [but] in a plain manner, without diminutions. It is an advantage, however, if for the sake of a richer harmony also an organ, regal, or harpsichord is used; then the organist must look out for sixths, fourths, or sevenths, whenever these instruments join in, otherwise the entire harmony is spoiled.

Nowadays one may find this style [used] in splendid settings by outstanding and widely-known organists who put the chorale [--melody] sometimes in the cantus, sometimes in the tenor, alto or bass, and invent extraordinarily delightful and artful counterpoints based on it. These [settings] could in my modest estimation be performed quite easily on various ornamental instruments in the manner shown above, with equally good or perhaps better results than on an organ or other fundamental instrument. Examples may be found in various concerti or Polyhymnia III Panegyrica.

The Eighth Style

[Settings] in this style are arranged in the prevailing manner¹ for three, four, five, and six choirs, except that in addition another particular style is employed, as marked, for the most part, in each composition.

¹ in gemein gebrauchliche Art

In such concerti and the like some vocal [parts] may well be left out. Thus, when lutes, regals, and organs are available, one may let cantus and tenor sing alone with them, for they move mostly in [parallel] sixths, [which sounds] quite agreeable; or cantus and bass; or alto and bass; or the alto alone if it is composed with care.¹

[All] this has been [discussed] in a note in No. XXXIII of Polyhymnia III Panegyrica. [Examples of] the fourth, fifth, sixth, seventh, and eighth styles, outlined here, are found in Polyhymnia VI Miscellanea and also in Polyhymnia III Panegyrica.

The Ninth Style

The concerti set according to the ninth style are not to be arranged in choirs, but an instrumentalist and a singer both must be assigned to each part. In this case [everyone] must pay careful attention to the various indications [such as] "voce," "instrumento" and "omnes."

To be sure, these different words set among the notes might cause some musicians to make mistakes at the beginning, if they are not accustomed to them and have not first inspected [their parts] carefully. Therefore I was almost inclined to put no text under the instrumental part, like Girolamo Giacobbi. But in schools one cannot always

¹ wenn er fein harmonice gesetzt ist

obtain town-pipers and instrumentalists and then the instrumental [parts] have to be sung and of necessity must be provided with the text. I have therefore had the text printed below the notes and, for the sake of additional clarity and guidance, in Latin letters where the word "instrumento" is found; in common German Cicero,¹ where "voce," and smaller and larger German letters, where "omnes" is marked.

In schools one may place several pupils with one part when no instrument is available. Then, where "voce" [is written], only the one with the best voice must sing, where "instrumento," another one who also has a nice voice. At the word "omnes" all join in together. One may also form one or two capellae, in which case the parts have to be copied out as I have explained in notes to some [compositions] of this style for [the sake of] further instruction. Such capellae must be set up separately, perhaps toward the side or opposite.

In Erschienen ist der herrliche Tag and other similar [works], in which the instruments are hardly used except to double [the voices] in tuttis--marked by [the word] "omnes"--one may use the instruments in place of the Concertat-Stimmen where "voce" is written, as in a ritornello. But in that case one of the principal parts,

¹ 12-point type.

especially the one having the chorale [--melody], must be sung simultaneously so that the words may also be heard. Where "omnes" is marked, however, all the other voices join in, as in the ripieni and tuttis.

The word "instrumento" I have employed in its generic form, so that anyone may use cornett or violin, trombone or viola, bassoon or violone, or other suitable instruments, according to his judgment. Compositions of this style are included in Polyhymnia VII. It must also be noted here that in Polyhymnia III Caduceatrix or Panegyrica at least one or more [examples] of each style and method will be found.

The Tenth Style

[The tenth style consists] of having a concerto begun by one single voice or an ensemble of two, three, four, six, or eight voices,¹ whereupon the instrumental choirs and added capellae repeat what has first been sung by the Concertat-Stimmen, [either] in full ensemble or with alternating [choirs]. Then the Concertat-Stimmen perform another [passage],² which is repeated in the same fashion by the choirs and capellae. This alternation is

¹ App. I.

² ein anders herfuerbringen

continued to the end [of the piece]. An example of this [style] will be found in Polyhymnia IV.

The Eleventh Style

In the middle of a German concerto (such as in Nos. VII, XVII, XXV, XXVI; also in Vater unser, Meine Seel erhebt den Herren, Herr Christ der einig Gottes Sohn, Kompt her zu mir spricht Gottes Sohn, etc., in Polyhymnia III, Panegyrica) the tenor--[or] cantus, or alto--sometimes is given the chorale [melody] in one verse, in which case I composed for the most part [an accompaniment consisting of] four or five instrumental parts, to be played on violins, viols, or other instruments, according to the seventh style. [But] the instruments may be omitted entirely and a [singer] possessing an agreeable voice and capable of singing in a beautiful and [ornate] style (who has a limber throat as some call it)¹ may sing alone [to the accompaniment of] a theorbo, or "chitarrone" as the Italians call it; or, if none of these are available, [to the accompaniment of] regal, harpsichord, lute, positive, or organ. This provides variety and sounds very agreeable. In this way one may also deal with all other German psalms or songs, though they might be composed for three, four, five, six, seven, or eight parts. When the first verse

¹ App. I.

has thus been sung in figural [fashion] (as in [Poly-
hymnia] VI, Allein Gott in der Höh sey Ehr, for six parts),
the second verse should be sung by a good tenor, the third
verse by a well-qualified discant singer, accompanied by
the above-mentioned fundamental instruments, cleanly and
with agreeable diminutions and passaggi. Thereupon the
last verse ([the words of] which may be written under
those of the first verse) may be performed like the first
with five or six voices, or in simple counterpoint with
four or five voices in full ensemble.

At this point I have to draw attention to [another
thing]: the gedackt [stops] or Coppeln¹ (which should
generally be the softest stops used in performance) make a
good deal of noise² on old organs. Since one thus cannot
hear the vocal and instrumental parts very well, one
should pull the wings on the organs together tightly so
that the sound cannot come out so heavily. For though it
may seem to the organist as if one could not hear the
organ very clearly above the voices and instruments next
to him, he must keep in mind that the sound of the pipes
placed high above him, especially with large, high organs,
goes straight up to the arched ceiling and then drops down

¹ App. II, Keppel.

² App. I, sehr duhnen unnd daher rauschen; duhnen
is probably a dialect form of toenen-to sound.

into the church, so that he cannot hear much of it himself. Therefore an organist and those in the Concertat-ensemble, cannot judge [the volume] very well, but have to find out about it from the listeners and those placed far from them. Or the director has to check from a distance which voice sounds too soft, which too loud. Then he can advise the one or the other and arrange the ensemble in such a way that one may be able to tell each voice from the other, clearly and distinctly, along with the fundamental instruments.

The Twelfth Style

[Examples of] this style are Christus der uns selig macht, the German Mass for eleven parts, Frewet euch ihr Christen allegleich, Meine Seel erhebt den Herren, etc., in Polyhymnia Panegyrica & Jubilaea; [this style] consists of having the voices or choirs respond to themselves or alternating with one another in the manner of an echo, forte and piano, [i. e.,] loud and soft. It sounds very delightful in rooms; in large churches, however, it cannot be used with equally good results, since those not standing close to the musicians do not hear the soft echo at all or only barely. The accompanying organist has to use great restraint and either must not play at all, or only the bass without inner parts. He must press the keys

quite gingerly¹ in order that the soft voices may be heard and not drowned out by organ or regal.

While many more styles and methods could be considered in addition to the twelve discussed here, I have thought these to suffice for the time being. But if it please God, more of them are to be enumerated and specified in my Polyhymniae.

Since in some of these concerti all sorts of styles and methods will be found, I have wanted to examine [a few points] here for illustration, such as in:

Polyhymnia III, Panegyrica,

Number XXIV

Siehe wie fein und lieblich

In this [composition] there is

1. A sinfonia at the beginning of the first part, as well as in the middle of the second part, set according to the sixth style.

2. Two discants are set to the text (Siehe wie fein), used [here] as Concertat-Stimmen with thorough-bass only, according to the first method of the third style. This style is used afterwards at different times with discants, altos, tenors, basses, for instance, over the text (bey einander wohnen) and in other places.

3. At (wie fein and lieblich ist) the voices

¹ App. I.

alternate in groups, according to the eighth style.

4. (Lobet den Herren, at the end of the first, second, and third parts) is set in the manner of ritornelli or ripieni, according to the fifth and sixth methods.

5. In the second part (wie der koestliche Balsam ist) some diminutions are used, according to the third method of the third style and, in view of the use of capellae fidicinae as part of the instrumental choir, also according to the fourth method of the same style.

6. A chorus pro capella joins in according to the fifth method, etc.

Other examples of this kind and additional ways of scoring can be found in In dich hab ich gehoffet, Herr, Christe der du bist Tag und Licht, Nun komm der Heyden Heyland, Vater unser im Himmelreich, Meine Seel erhebt den Herren, and other compositions, especially in the German and Latin Te Deum laudamus, etc. Anyone will be easily able to recognize and distinguish them himself.

The meaning of the indication in a concerto: & 2, 3, 4, 5, 6, 7, etc., is explained in the thorough-bass book of the concerti Nos. XIV and XXII of Polyhymnia III Panegyrica. It must be understood, however, that the first figure refers to the Concertat-Stimmen, which form the essential body of the entire concerto. But the following numbers indicate the instrumental parts or capellae which

are only added occasionally for the sake of ornament and greater richness,¹ as shown above, and can be omitted entirely in the absence of [/a sufficient number of/ musicians.

With all these styles and methods, the entire substance and the main body of a work is made up by the Concertat-Stimmen, i. e., the parts which have to be sung and enunciated clearly. Therefore I have always marked a ¹ 2, a ¹ 3, a ¹ 4, a ¹ 5, etc., at the beginning of these compositions, according to the number of Concertat-Stimmen involved. For such concerti can be performed in their entirety with these voices alone and organ or regal, without the assistance of vocal capellae or instruments (especially because these are not always available). Therefore one has to select for these parts the best singers, who must not only be secure, reliable, and confident, but should also be able to sing in the current new manner, with grace and a good disposition.² This has been discussed more extensively in the first chapter and will be further treated thoroughly and more specifically in the instruction for chapel-boys.³ But at the present such singers are found only in few places in Germany. Nevertheless one often finds among students and in schools

¹ App. I.

³ See Chapter IX, below.

² gratiatamente und mit guter Disposition

some pure, agreeable and fresh voices, which are easily as pleasant to listen to as others who dare to use a lot of diminutions and passaggi without discrimination and judgment. Since there are generally very few alto voices and alto singers,¹ so that three tenors may sooner be found than one alto, one has to make a virtue out of necessity and let the discant singer sing the alto part an octave higher, which also sounds quite pleasant.

Above all it must be kept in mind that the instrumental choirs must not by any means be placed too close to the corresponding Concertat-Stimmen, for then the voices (which matter most) are covered and can no longer be heard very well. But one may place the instrumental choirs either toward the side or even opposite, in order that one may be aware of each individual part and hear especially the Concertat-Stimmen the more clearly and distinctly. This has been discussed in connection with the sixth method, among other things.

NB.

Perhaps some indefatigable musicians may like to inspect and hear some of my modest compositions, arranged in one style or another. Therefore I have wanted to add here a general index of most of these Latin and German

¹ App. I.

compositions (after completion and publication of my Latin Musae Sioniae, and the nine parts of the German Musae Sioniae, also the Urania, Litania, and from a number of Leiturgodiae, the Missodia, Hymnodia, Megalynodia and Eulogodia and, likewise, Terpsichore). Through the grace of God I have composed [these] according to my modest ability within the last four years in the various styles shown above and, [organizing] them into separate parts, given them the title Polyhymniae. If our dear Lord grants me to live that long, [of these works] Polyhymniae III, IV, and V will be printed during this year, 1617, or the next, 1618.¹

NB.

The Polyhymniae are frequently mentioned in this third volume of Syntagma Musicum. Therefore it has been considered necessary to add here a systematic catalogue of them and also a list of all works which have appeared [so far] and will yet appear with God's help; also of works written by others, which will be published and printed by the author, if God should sustain him, for the benefit of the common Fatherland. May the benevolent reader kindly take note of it and not attribute it to some desire for

¹ For a list of the works included in Gesamtausgabe der Musikalischen Werke von Michael Praetorius, ed. by F. Blume (Wolfenbuettel: Moeseler Verlag, 1927-42), see App. V.

fame, which is far from him, and may he remember especially that it is his fervent wish to help the common cause with all his powers and serve all those devoted to true music.

If by chance booksellers or other music lovers might be interested in one or the other of these works, they will be readily prepared for publication any time.¹

The Polyhymniae² follow in their order:

POLYHYMNIAE ECCLESIASTICAE [by] M. P. C., containing sacred compositions, sacred songs, or concerti, for 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 30, 34 parts [arranged] in I, II, III, IV, V, VI, VII, VIII, IX choirs; set according to different new styles and methods--some of them invented by the author himself, also in the contemporary Italian manner of singing and playing,³ for various string and wind instruments and voices, including trumpets and timpani, to be used in the church and otherwise; [furnished] with a thorough-bass [to be played] on organs,

¹ App. I.

² Almost all of M. P. C.'s works are named after Greek Muses. Yet just as in classical Latin poetry the special province of each Muse is not necessarily taken into account. They are, for purposes of comparison: Calliope, presiding over heroic poetry; Clio, history; Erato, tender and amatory poetry; Euterpe, music; Melpomene, tragedy; Polyhymnia, sacred poetry; Terpsichore, dance; Thalia, comic poetry; Urania, astronomy.

³ App. I.

regals, harpsichords, lutes, and theorbos. The trumpeters' Sonaden and intradas used in them are also included.¹

I.

POLYHYMNIA HEROICA Seu Tubicinia & Tympanistria,²

containing Latin sacred compositions in which not only the voice but every kind of musical instrument, even trumpets and drums may be employed, depending on time and place, in church as well as other devout and panegyrical gatherings.

| No. | | Choirs | Parts |
|-----|---|-------------|------------|
| 1. | <u>Te Deum laudamus</u> , 5 parts, with trumpets and timpani | 3,6,7, 8 | 22,27 |
| 2. | <u>Missa super Fillida</u> , with trumpets and timpani | 4,5 6 | 16,20 |
| 3. | <u>Deus in adiutorium meum intende</u> , with trumpets and timpani | 4,5,6 6 | 16,20 |
| 4. | <u>Magnificat anima mea Dominum</u> , with trumpets and timpani | 4,5,6 6 | 16,20 |
| 5. | <u>Attollite portae capita vestra</u> , with trumpets and timpani | 3,4 5 | 9,14 20 |

¹ The following lists contain a good many inaccuracies and mistakes, as a comparison with the Gesamtausgabe will show. I have decided, however, to let the titles and the data concerning the numbers of parts and choirs given by M. P. C. stand as they are found in the original, for anyone can easily compare them with those found in the Gesamtausgabe and in the case of many works--listed here in extenso but lost and never again discovered--any check or substantial correction is out of the question.

² Heroic or Trumpet- and Timpani-Playing Poly-
hymnia

General thanksgiving,¹ in which
string instruments² of every
sort are used in alternation
with trumpets and drums

Confitemini Domino & laudate
Dominum; Benedicite Domino, &
exaltate Dominum

II.

POLYHYMNIA HEROICA augusta Caesarea,³ or Tetra-
melodia,⁴ [In celebration of] the most august, magnificent,
and fervently anticipated meeting of the four Luminaries
of the Roman Empire: His Most Invincible, Pious, Blessed,
[and] August [Majesty], Matthias, Holy Roman Emperor,
Father of His Country; Ferdinand, the Most Mighty King of
Bohemia; His Most Serene Highness, the Archduke Maximilian
of Austria; the Most Illustrious Elector of Saxony,
Johannes Georg; [held] at the Saxonian Electoral Court of
Dresden; [offered as an expression of] joyful approbation,
devoted homage, dutiful thanksgiving and humble obedience;
composed for 3, 4, 8, 10, 12, 14, 16, 17, 20, 21, 23 parts,
in II, III, IV, V, VI, VII separate choirs, to be per-
formed, among other things, by boys or adults [singing]

¹ Gratiarum actio generalis,

² Instrumenta Psalmodica

³ Heroic, August Imperial Polyhymnia

⁴ Gr. for quadricinium; see App. II.

in four parts,¹ and adorned by ensembles of all sorts of instruments not excluding trumpets and drums.

| No. | Choirs | Parts |
|--|-----------------|---------------------|
| <u>Jubilate laeti Saxones</u> | 2,3,4,5, 6 | 4,8,12,16, 19,20 |
| <u>Gloria, laus & honor tibi sit:</u> | 2,3,4,5, 6,7 | 11,15,19 |
| <u>Lauda Hierusalem Dominum</u> | 3,4,5 | 17,21 |
| <u>Venite ad sanctuarium Domini</u> | 3,4,5 | 12,16 |
| In addition: | | |
| <u>Omnes gentes plaudite manibus,</u> with trumpets and timpani | 4,5,6 | 17,21, 23,24 |

III.

POLYHYMNIA PANEGYRICA & CADUCEATRIX² [containing]
concerti for solemn [ceremonies] of peace and rejoicing;
 presented at the gatherings [attended by] the Emperor,
 Kings, Electors, and Princes, at Dresden, Halle, Wolfen-
 büttel, and other worthy places; also at the Princes'
 meeting held at Naumburg; at the celebration of the
 succession at the town of Brunswick; at the consecration of
 the Prince as Bishop³ at Halberstadt; at the Evangelical
 Jubilee, and on different [occasions] in other princely
 chapels and churches, and performed with 1, 2, 3, 4, 5, 6,
 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,

¹ App. I.

² Panegyrical and Peace-bringing Polyhymnia

³ Fuerst. Bisch. Introduction.

and more parts, grouped into II, III, IV, V, and VI choirs. Many different styles and methods of arranging Concertat-
music are presented, indicated specifically for every
composition in the thorough-bass book (for the benefit of
the musical director as well as the organist).

| No. | | Choirs | Parts |
|-----|--|--------|-----------------------------|
| 1. | <u>Nu frewt euch lieben Christen</u> <u>gemein</u> | | 2 |
| 2. | <u>Nu lob mein Seel den Herren</u> | | 2,3 |
| 3. | <u>Allein Gott in der Hoehe sey</u> <u>Ehr</u> | | 2,3 |
| 4. | <u>Ein feste Burgk ist unser Gott</u> German { <u>O Vater Allmechtiger</u> <u>Gott</u> <u>Missa</u> { <u>Christe, wolst uns</u> <u>erhoeren</u> 5. or { <u>Vergib uns all unser</u> <u>Suende</u> <u>Kyr/ie</u> { <u>Preiss sey Gott in der</u> <u>Hoehe</u> | 2 | 4 2,3 2,3 4,5 7 |
| 6. | German: <u>Et in terra: Allein</u> <u>Gott in der Hoeh</u> | | 6,12 |
| 7. | <u>Das alte Jahr ist nu vergahn</u> | 2 | 4,8 |
| 8. | <u>Wenn wir in hoechsten Noethen</u> <u>seyn</u> , 2 parts | 2,3,4 | 4,8 |
| 9. | <u>Vom Himmel hoch, with sinfonia</u> | 2,3,4 | 3,4,7,8 |
| 10. | <u>Wie schoen leuchtet der</u> <u>Morgenstern</u> | | |
| 11. | <u>Gelobet unnd gepreiset, with</u> <u>ritornello</u> , 2 parts | 2 | 5,9 |
| 12. | <u>Puer natus in/Ein Kind geboren</u> <u>zu/Bethlehem, with sinfonia</u> and <u>ritornello</u> , 2 parts | 2,3 | 3,7,11 |
| 13. | { <u>Veni sancte</u> <u>Spiritus</u> <u>Komm heilliger</u> <u>Geist</u> } with <u>Hallelujah</u> | 1,2,3 | 3,11 |
| 14. | <u>Wir glauben all an einen Gott</u> , 3 parts | 2,3 | 2,4,5,7, 9,11 |
| 15. | <u>Aus tieffer noth schrey ich zu</u> <u>dir</u> , 3 parts | 2,4 | 4,12 |
| 16. | <u>Nu frewt euch Lieben Christen</u> , 2 parts | 2,4 | 4,12 |
| 17. | <u>Nu kom der Heyden Heyland</u> , 2 parts, with <u>sinfonia</u> and <u>ritornello</u> | 2,3 | 3,7,11,12 |

- | | | | |
|-----|---|---------------|------------------------------|
| 18. | <u>O Lamb Gottes unschuldig</u> | 2,4,5,6 | 9,13 |
| 19. | <u>Mit Fried und Frewd fahr ich</u> <u>dahin, 2 parts</u> | | |
| 20. | { <u>Omnis mundus jocundetur</u> <u>Seyd froelich und jubiliret</u> <u>Selig ist der Mann gepreiset</u> } - | 2,3,4,5 | 5,9,14,15 |
| 21. | <u>Wachet auff rufft uns die Stimme,</u> <u>with sinfonia, 3 parts</u> | 2,3,4,5, 6 | 8,9,12,13, 15,16,19 |
| 22. | <u>Christ unser Herr zum Jordan</u> <u>kam, 2 parts</u> | 2,3,5 | 2,4,5,7, 8,9,11, 12,16 |
| 23. | <u>Jubiliret froelich und mit schall</u> | 2,4,5,6 | 4,8,12,16 |
| 24. | <u>Siehe wie fein und lieblich ist</u> <u>Lobet den Herrn, with sinfonia</u> <u>and ritornello, 3 parts</u> | 2,3,4 | 8,12 |
| 25. | <u>In dich hab ich gehoffet Herr,</u> <u>3 parts, with sinfonia and</u> <u>ritornello</u> | 2,3,4,5 | 5,6,11,16 |
| 26. | <u>Christe der du bist Tag unnd</u> <u>Licht, 3 parts, with sinfonia</u> <u>and ritornello</u> | 2,3,4,5 | 7,8,11, 12,16 |
| 27. | <u>Als der guetige Gott, 3 parts</u> | 2,3,4,6 | 6,7,10, 11,15 |
| 28. | <u>Lob sey dem Allmechtigen Gott,</u> <u>2 parts</u> | 4 | 4,8, to 16 |
| 29. | { <u>Erhalt uns Herr bey deinem Wort</u> <u>Verley uns frieden gnediglich</u> } - | 2,4 | 7,13,17 |
| 30. | <u>Vater unser im Himmelreich,</u> <u>4 parts, with sinfonia and</u> <u>ritornello</u> | 2,3,4,5 | 6,7, to 18 |
| 31. | <u>Ach Gott von Himmel sieh darein,</u> <u>3 parts</u> | 2,3,4,5, 6 | 4,6,12, 16,20 |
| 32. | <u>Gelobet seystu Jesu Christ,</u> <u>3 parts</u> | 2,3,4,5 | 8,9, to 20 |
| 33. | <u>Jesaja dem Propheten, 2 parts</u> | 5 | 8,9,10, to 20 |
| 34. | <u>In dulci júbilo, 2 parts,</u> <u>with trumpets and timpani</u> | 3,4,5 | 7 to 12, 16,20 |
| 35. | <u>Hallelujah (Christ is erstanden</u> <u>(Christ fuhr den Himmel</u> | 2,3,4,5 | 5,13,17, 21 |
| 36. | <u>Wenn wir in hoechsten Noethen,</u> <u>2 parts</u> | 2,3,4,5 | 11,12, to 21 |
| 37. | <u>Herr Christ der einig Gottes</u> <u>Sohn, with sinfonia and</u> <u>ritornelli</u> | 2,3,4 | 6,7,11, 12 |
| 38. | <u>Ach mein Herr straff mich doch</u> <u>nicht, 1st part with sinfonia,</u> <u>2nd part, see in Polyhymnia</u> <u>Jubilaea</u> | 2,3,4,5 | 6,7,9, 11,13 |
| 39. | <u>Meine Seel erhebt den Herrn, 4</u> <u>parts, with sinfonia and ritornello</u> | 2,3,4,5 | 5,9,15, 19 |

These Polyhymniae were to appear in print this [coming] Easter fair; yet, because of the author's constant traveling, so many strange [accidents] happened with the printers that he will not be finished until next Michaelmas.¹

IV.

POLYHYMNIA Paidophonos seu Puericinia,² [for] an ensemble of three or four boy [singers]; containing German sacred songs and other compositions arranged in concerto form.

| No. | | Choirs | Parts |
|-----------|--|---------|-------|
| Advent | | | |
| 1. | { Boys: <u>Frolock o Tochter Zion</u> <u>fast</u> Choir: <u>Hosianna in der Hoeh</u> } | 2,4,5,6 | 7,11 |
| Christmas | | | |
| 2. | { Boys: <u>Quem Pastores laudavere</u> <u>Nunc angelorum glor[ia]</u> Choir: <u>Heut seyn die lieben</u> <u>Engel/ein/</u> } | 2,4,5,6 | 7,11 |
| 3. | Boys: { <u>Frewt euch jr lieben</u> <u>Chr/isten/</u> <u>Dem new gebornen</u> <u>Kin/delein/</u> Choir: <u>Geborn ist Gottes Soenelein</u> } | 2,4,5,6 | 7,11 |
| | <u>Singt jhr lieben Christen all</u> | 2,4 | |

¹ App. I.

² Paidophonos [Gr.] and puericinius [Lat., adjectives] are synonymous. See App. II, puericinium.

Shrovetide

4. { Boys: O Lamb Gottes unschuldigk }
 { Choir: So nicht wehr gekommen }

See Polyhymnia Panegyrica

Easter

5. { Boys: Ubi rex est gloriarum }
 { Choir: (Surrexit Christus hodie) } 2,4,5,6 7,11
 { (Erstanden ist der) }
 { He/ilige/ Chr/ist/ }
6. { Boys: Mein Hertz fuer frewd }
 { auffsp. } 2,4,5,6 10,14
 { Choir: Nu frewt euch Gottes }
 { Kinder all }
7. Kom Heilliger Geist Herre Gott 2,4,5,6 4,9,13
 8. Wie schoen leuchtet der 2,4,5,6 4,9,13
Morgenstern, 2 parts
9. Was fuerchstu Feind Herodes sehr 2 4,8
 10. Christus der uns selig macht, 2,3 4,8
2 parts, with sinfonia
11. Kompt her zu mir spricht Gottes 2,3,4 13
Sohn
12. Gott der Vater wohn uns bey

and others.

V.

POLYHYMNIA EXERCITATRIX seu Tyrocinium Musicum

Harmonicum,¹ [containing] various Hallelujah in all modes²
 (to which also other Latin texts, including thanksgivings,
 are underlaid), which may be used independently, or
 interpolated in motets of every mode, or may now and then

¹ Exercising Polyhymnia; "tyrocinium" means "first attempt," "apprenticeship."

² In the original: ad omnes claves. Clavis here refers to the finals of the modes involved.

be added to them at the end. In addition some German sacred compositions are included, arranged for 2 and 4, 3 and 6, and more parts, according to the third method of the third style, both with and without diminutions, in order [to enable] boy [singers] and other musicians so inclined to practice singing and to get accustomed to the new Italian style.

| No. | | Parts |
|-------------------------------|---|------------------------------------|
| First Part: <u>HALLELUJAH</u> | | |
| 1. | { <u>Jubilare Deo</u> <u>Hallelujah</u> ij. ¹ } | "C" 3,6 |
| 2. | { <u>Somite Psalmum</u> <u>Hallelujah</u> ij. } | "D" 2,4 |
| 3. | { <u>Laudate Dominum</u> <u>Hallelujah</u> } | "E" 2,4 |
| 4. | { <u>Exultate jubilate</u> <u>Hallelujah</u> ij. } | "F ^b " ² 2,4 |
| 5. | { <u>Confitebor</u> <u>Hallelujah</u> ij. } | "G ^b " ³ 2,4 |
| 6. | { <u>Exultemus</u> <u>Hallelujah</u> } | "G" 3,6 |
| 7. | { <u>Venite cantate</u> <u>Hallelujah</u> ij. } | "G ^b " 2,6 |
| 8. | { <u>Cantate Domino</u> <u>Hallelujah</u> } | "A" 2,6 |

1 Sign for repeat; see Wolf, Johannes, Handbuch der Notationskunde (Leipzig: Breitkopf & Haertel, 1913), Pt. 1, p. 443.

2 The flat (^b rotundum, not "F^b"!) indicates a transposed mode.

3 The ^b(quadratum) stands for "F[#]"; in other words, this is Ionian transposed down a fourth. See p. 78.

German Sacred Songs

| | |
|--|-------|
| <u>Gelobet seystu Jesu Christ,</u> | |
| 3 parts | 2,4,6 |
| <u>Christ lag in Todesbanden</u> | 2,6 |
| <u>O Herre Gott begnade mich</u> | 2,6 |
| <u>Durch Adams Fall ist gantz</u> | 2,6 |
| <u>verderbt</u> | |
| <u>Ach Gott von Himmel sieh darein</u> | 2,6 |
| <u>Wol dem der in Gottes furchten</u> | 2,4 |

More of the like will be found in Tyrocinium Musicum,
Third Part.

The following:

Wir glauben all an einen Gott
Vater unser im Himmelreich
Christ unser Herr zum Jordan kam

are in Polyhymnia Panegyrica.

Second part of Tyrocinium Musicum, in which the first verse of most German sacred songs or psalms [is furnished] with diminutions, so that it may be sung by a good discant or tenor singer alone to the [accompaniment of] organ or four viols (to which purpose four parts are added in simple counterpoint).

Third part of Tyrocinium Musicum, [containing] additional German psalms and sacred songs, set according to the third method of the third concerto style.

A forerunner of the Polyhymniae Jubilaeae, Jubilus of Saint Bernard: Jesu dulcis memoria, divided into several parts, and arranged for an ensemble of two, three, or four boy and adult [singers] and various instruments, by turns for 3, 4, 5, 8 and 9 parts, divided into two or more choirs.

VI.

POLYHYMNIA JUBILAEA, [containing] the most important psalms and sacred songs, which were arranged for church performances on the occasion of the glorious Evangelical festival held [with] solemn [celebrations] in all Evangelical communities of Germany; composed for 2, 3, 4, 5, up to 27 parts, in II, III, IV, V and VI choirs; to be performed by voices¹ and various kinds of musical instruments, including trumpets and timpani.

Der Herr ist mein Hirt is the second part to Ach mein Herre, straff mich doch nicht, in Polyhymnia Panegyrica.

Wenn der Herr die Gefangenen Zion
Lobet den Herren, den unsern Gott
Singet dem Herrn ein neues Lied
Zion spricht der Herr hat mich verlassen,
 2 parts, in echo /style/
Sey Lob und Ehr mit hohem Preiss
Nu last uns Gott den Herren
Ach bleib bey uns Herr
Des danck ihm alle Christenheit
Dancksagen wir alle Gott unserm H/errn/
 (Ecce Dominus veniet & omnes Sancti)
 (Sihe der Herr wird kommen, Hallelujah,)
 2 parts
Es wolt uns Gott genedig seyn
Mag ich Unglueck nicht widerstahn
O Herre Gott dein Goettlich Wort
Erhalt uns Herr bey deinem Wort
Verleyn uns Frieden gnedigl/ich/
Gieb unserm Herrn
Ich ruff zu dir Herr Jesu Christ, 3 parts
Wehr Gott nicht mit uns diese Zeit
Wo Gott der Herr nicht bey uns helt

¹ mit Lebendiger Menschen Stimme

(Lobet den Herren den Koenig der Ehren)
 (Laudate Deum, Deum Deorum)

Gelobet sey der Herr der Gott Israel

Mass: Kyrie, Gloria, Et in terra, wholly translated
 into German, with sinfonie and Allein Gott in der
Hoeh sey Ehr, with an echo

With timpani and trumpets

Dancket dem Herrn denn er ist fr.

Ein feste Burgk ist unser Gott

Nu lob mein Seel den Herrn, 2 parts

Allein Gott in der Hoeh sey Ehr, 3 parts

Frewt euch, frewt euch ihr Christen

Machet die Thore weit, with interludes, sinfonie,
 trumpets and timpani, 4 parts

Herr Gott dich loben wir, set in simple counter-
 point in order that the church congregation may
 be able to sing along

Herr Gott dich loben wir, 4 parts, with sinfonie,
ritornello, and other interludes and variations

The following [pieces] from the other Polyhymniae
 may also be included here, such as:

From Polyhymnia I

Te Deum laudamus

Confitemini Domino & laudate Dominum

From Polyhymnia II

Gloria laus & honor tibi sit Rex Christe

Lauda Hierusalem Dominum

Venite ad sanctuarium Domini

From Polyhymnia III

Eine feste Burgk: for four parts

Gelobet und gepreyset

Nu frewt euch lieben Chr/Isten/

Jubiliret froelich und mit schall

Erhalt uns Herr bey deinem Wort

In dich hab ich gehoffet, Herr

Wachet auff rufft uns die Stimme

From Polyhymnia IV

Herr Gott ich jetzt bereitet bin

From Polyhymnia V

The Hallelujah, and Thanksgivings
Jubilus of Saint Bernard, and other
/pieces/ from other Polyhymniae

VII.

POLYHYMNIA, containing /compositions arranged
 according to/ the ninth concerto-style.

| No. | Choirs | Parts |
|--|--------|--------------|
| 1. <u>Uns ist ein Kindlein heut geboren,</u> 2 parts, 2 C., 1 A. 2 T., 1 B. | | 6,12 |
| 2. <u>Ein Kindelein so loebelich,</u> 2 C., 1 A., 1 T., 1 B. | | 5,10 |
| 3. <u>Christ ist erstanden,</u> 2 C., 1 A., 1 T., 1 B. | | 5,9 |
| 4. <u>Christ lag in Todesbanden,</u> 2 C., 1 A., 1 T., 1 B. | | 5,10 |
| 5. <u>Jesus Christus unser Heyland,</u> 2 C., 1 A., 1 T., 1 B. | | 5,10 |
| 6. (<u>Erschienen ist der Herrl.</u> (2 C., 1 A., 1 T., 1 B. | | |
| (<u>Wir dancken dir Herr Jes/u/ Chr/ist/</u> 7. <u>Komm H/eilliger/ Geist,</u> 2 C., 1 A., 1 T., 1 B. | | 6,12 5,10 |
| 8. <u>Nu bitten wir den Heiligen Geist</u> | | |
| 9. <u>Durch Adams Fall ist gantz verderbt</u> | | |

And similar others.

VIII.

POLYHYMNIA MISCELLANEA, containing miscellaneous
 German sacred songs and concerti, variously composed
 according to different styles and methods, arranged for
 few and many parts and choirs.

IX.

POLYHYMNIA LEITURGICA,¹ containing masses and magnificat/s/ composed in the new Italian style of singing and playing,² for 8, 10, 12, 14, 16, 20, 22, 23, 24 parts, arranged in II, III, IV, V, VI choirs.

| No. | Choirs | Parts |
|---|--------|----------|
| 1. Mass: <u>Sine nomine</u> | 2,3,4 | 8 |
| 2. Mass: <u>Gloria in excelsis Deo</u> based on <u>Lobet den Herren</u> | 2,4 | 8,16,20 |
| 3. Mass: <u>Te decet hymnus</u> | 3,5,6 | 10,14,20 |
| 4. Mass: <u>Kyrie fons bonitatis</u> | | |
| 5. Mass based on, <u>Agite, dies Laetitiae</u> | 3,4,5 | 16,20,24 |
| 6. <u>Magnificat in falso bordone</u> <u>/style/</u> , with German interludes, in celebration of the Nativity of Christ, in the 6th mode | 4,5,6 | |
| 7. <u>Magnificat in falso bordone</u> <u>/style/</u> , with interludes, in celebration of the Resurrection of Christ | | |

X.

POLYHYMNIA, containing motets or Latin compositions for 4, 5, 6, 7, 8, 11, and 12 parts, in II or III separate choirs.

| | | |
|--|---|-------|
| <u>Veni Sancte Spiritus</u> | | 4 |
| <u>Ecce Maria genuit nobis</u> | | 4 |
| <u>Deus in adiutorium meum intende</u> | | 4,5,6 |
| <u>Jubilate Deo omnis terra</u> | 2 | 7 |

¹ Liturgical Polyhymnia

² canendi & psallendi

| No. | Choirs | Parts |
|---|--------|-------|
| <u>Canzona</u> , with 6 cornetts & 2 trombones | | |
| <u>Ecce Maria genuit</u> | 2 | 8 |
| <u>Nunc dimittis servum tuum</u> | 2 | 8 |
| <u>Cantate Domino canticum novum</u> | 2 | 8 |
| <u>Pater noster qui es in coelis</u> | 2 | 8 |
| <u>Laudate pueri Dominum</u> | 2 | 8 |
| <u>Beati omnes qui timent Dominum</u> | 2 | 8 |
| <u>Grates nunc omnes</u> , with interludes | 2 | 5 |
| <u>Gelobet seystu Jesu Christ</u> | | 3,4 |
| <u>Grates nunc omnes: Huic oportet</u> | 2 | 8 |
| <u>Miserere mei Deus</u> | 2 | 8 |
| <u>Ad te levavi oculos meos</u> | 2 | 8 |
| <u>Deus meus, Deus meus</u> | 2 | 8 |
| <u>Veni Sancte Spiritus; prosa</u> | 2 | 8 |
| <u>Sancti Spiritus adsit nobis; prosa</u> | 2 | 8 |
| <u>Benedicta sancta sit Trinitas;</u> <u>prosa</u> | 2 | 8 |
| <u>Jam non dicam</u> , by Dominique Phinot, with interlude: <u>Hallelujah</u> | 2,3 | 8,11 |
| <u>Sancta Trinitas</u> , by Dominique Phinot, with interlude: <u>Hallelujah</u> | 2,3 | 8,11 |
| <u>Magnificat anima mea Dominum</u> | 2,3 | 8,12 |
| <u>Audite omnes populi</u> | 2,3 | 8,12 |
| <u>Benedicite Domino</u> | 2,3 | 8,12 |
| <u>Te deum laudamus</u> , 3 parts | | 8,12 |

XI.

POLYHYMNIA, containing motets or sacred compositions, for 9, 10, 11, 12, 13, 14, 16, 20, 22, 35 parts, arranged in II, III, IV, V, VI, VIII, and IX choirs.

| No. | Choirs | Parts |
|--|--------|----------|
| <u>Venite exultemus Domino</u> | 2,3 | 9,13 |
| <u>Quis est iste, qui venit de Edom</u> | 2,3 | 9,13 |
| <u>Victimae Paschali laudes</u> | 3,4 | 10,14 |
| <u>Gloria in excelsis Deo</u> | 2,4 | 8,16 |
| <u>Haec est dies, quam fecit Dominus</u> | 3,4 | 12,16 |
| <u>Dum surgit tumulo</u> | 3,4 | 12,16 |
| <u>Salve Rex Jesu</u> | 3,4 | 12,16 |
| <u>Veni Sancte Spiritus</u> | 3,4,5 | 12,16,20 |

| No. | Choirs | Parts |
|--|---------|-------|
| <u>Confitemini Domino</u> | 4,5 | 16,20 |
| <u>Benedictus Dominus Deus</u> | 6 | |
| <u>Confitemini Domino, quoniam bonus</u> | 2,4,8,9 | 22,35 |

XII.

POLYHYMNIA COLLECTANEA, containing Latin motets, collected [from the works] of Italian composers, for 1, 2, 3, 4, and 5 parts, with tutti added which were wanting in most of them.

XIII.

POLYHYMNIA EVLOGODIACA,¹ containing different Glorias, Benedicamus & Deodicamus, which can be used at the beginning or at the end of Latin motets or [other], also German, works or can be interpolated between [them].

XIV.

POLYHYMNIA INSTRUMENTALIS, or Musa Aonia² Melpomene, containing sinfonie composed [in the style of] pavans, as well as ritornelli [in the style of] galliards and courantes, in all modes,³ for 2, 3, 4, 5, 6, and 8

1 Eulogizing Polyhymnia

2 App. II, Aonius

3 durch alle claves und Modos Musicales

parts. They are to be used, according to the newly-invented manner, at the beginning of any concerto or other sacred and secular compositions in place of a prelude, and in the middle or the end, for the sake of variation and diversion, and are to be performed with all sorts of instruments. Examples of their use will be found in Calliope and Diana Teutonica,¹ providing models for anyone wishing to compose and arrange others like them.

XV.

AGLAIA,² for celebrations and festivals, containing twenty-seven German sacred compositions to be used on all feast days throughout the year, for six³ and five parts.

This completes the Polyhymniae. Now follow the other sacred motets and concerti, both Latin and German, which have already been printed.

The Latin Ones

1. Latin Motets and Psalms of the Musae Sioniae,⁴ for 4, 5, 6, 7, 8, 9, 10, 12, and 16 voices. Part One.

¹ German Diana. Diana is the Roman goddess of the chase and the moon.

² One of the Graces.

³ In the original, VI und V Stimmen; this probably should read: IV und V.

⁴ Muses of Zion

2. Leiturgodia Sionia,¹ in which [is included] the Missodia Sionia, containing Kyries, Glorias, the Symbolodia, Hierodiponodia, and Mistochorodia, for 2, 3, 4, 5, 6, and 8 voices.

3. Hymnodia Sionia, containing twenty-four select hymns of the year, with verses set in different ways, for 2, 3, 4, 5, 6, 7, and 8 voices.²

4. Megalynodia³ Sionia, containing the Canticle of the Blessed Virgin Maria, set in madrigal and motet⁴ [fashion] for 5, 6, and 8 parts.

5. Eulogodia⁵ Sionia, containing [settings of] the Benedicamus and other [pieces], which are performed at the conclusion of the service;⁶ for 2, 3, 4, 5, 6, 7, and 8 parts.

¹ These euphonious titles, actually Greek but Latinized in form, reflect the content and purpose of each collection. For the complete contents see Gesamtausgabe, Vol. XI, pp. IX-X.

² Hymnos . . . versarius selectos. The above translation is based on the advertisement--rather detailed--of several of M. P. C.'s works which is part of the introduction to the Organographia; see Blumenfeld, Harold, Syntagma Musicum of Michael Praetorius, Vol. II, p. u.

³ M. P. C.'s own term for "book of magnificats."

⁴ super Madrigalia & Mutetas

⁵ [Book of] Eulogies

⁶ completorii loco; on the title page of the cantus book reproduced in facsimile in the Gesamtausgabe, XIII, p. V, it says: "conclusionis loco ad dimissionem usitatas" (used as conclusion for the dismissal).

The German Ones

6. Musae Sioniae: Sacred concerti [on texts by] Luther, also psalms by Lobwasser¹ for 8 parts. Part One.

7. Musae Sioniae: Sacred concerti [set] to the most important German songs by Luther and Lobwasser for 8 and 12 parts. Part Two.

8. Musae Sioniae: Sacred concerti [set] to the most important German songs by Luther and Lobwasser for 8, 9, & 12 parts. Part Three.

9. Musae Sioniae: Sacred concerti [set] to the most important German songs by Luther and Lobwasser and others, for 8 parts. Part Four.

10. Musae Sioniae: On most German sacred songs, pertaining to the feasts, for 2, 3, 4, 5, 6, 7, and 8 parts. Part Five.

11. Musae Sioniae: German psalms and sacred songs for all feasts throughout the year for four voices. Part Six.

12. Musae Sioniae: The German psalms and sacred songs of the Holy Catechism, penance, exculpation before God, of thanksgiving, and Christian life and conduct, for 4 voices. Part Seven.

13. Musae Sioniae: [familiar] German psalms and

¹ Lobwasser, Ambrosius (1515-1585), translator of the Huguenot psalter.

sacred songs used at church and in the home, dealing with the cross and temptation, the Christian Church, dying and death, the day of judgment; morning, evening, as well as songs sung at mealtimes;¹ for 4 voices. Part Eight.

N. B.

In Parts Six, Seven and Eight the psalms and songs are composed in simple counterpoint in order to enable the church congregation to join in. But since every province has its own tune, each psalm has been set several times, in the fashion it is sung in the principality of Brunswick, in Thuringia, Meissen, Mark, Prussia, Seestaedten,² Franconia, Swabia, etc.

14. Musae Sioniae: German sacred songs and psalms set for 2, 3, and 4 parts, in motet, madrigal, and in another newly-invented fashion. Part Nine.

15. Urania or Urano-chorodia, containing nineteen German sacred songs, set for 2, 3, and 4 choirs in simple counterpoint so that the congregation will be able to sing along.

16. Litaniae, containing the small and large litanies, with Erhalt uns Herr, and set for two choirs in

¹ Tischgesaenge

² The cities by the ocean, Luebeck, Bremen, etc.

5, 7, and 8 parts; in addition, [an account of] the origin of the litany and the etymology of the term.

This [completes] the Sacred Latin and German Musae Sioniae. Now follow the secular [compositions].

1. Musa Aonia TERPSICHORE, [containing] all kinds of French dances and [dance] songs such as branles, courantes, voltas, balletti, passamezzi, galliards, and Reprinsen.¹

The following have been completed but have not so far been printed.

2. Extract from Terpsichore, [containing] the best dances and [dance] songs selected from Terpsichore; also some others, [among them] new courantes and balletti.

3. Musa Aonia CALLIOPE, containing a few gay, honest, and entertaining German songs, for 1, 2, 3, 4 discant-singers, also for 5, 6, 7, 8 parts, in II, III, IV, V choirs, besides sinfonie and ritornelli. Part One.

4. Musa Aonia CALLIOPE, [containing] gay German songs, also for several parts and choirs, as in Part One. Part Two.

5. Musa Aonia THALIA, [containing] some toccatas or canzonas, for 5 parts, to be performed particularly on Geigen, but also on wind instruments such as cornetts, recorders and bassoons. Part One.

¹ App. II, Reprinse.

6. Musa Aonia THALIA, [containing] canzonas, galliards, and fugues, composed with diminutions, for 3, 4, and 5 parts; very agreeable [when] performed on Geigen or other instruments.

7. Musa Aonia ERATO, [containing] the best and most excellent German secular songs, which, for the most part, have not yet appeared in print. At banquets of the nobility these [songs] nowadays are preferred by some to all other sumptuous Italian and Latin concerti (not unwisely, if it pleases the gods). They are arranged in a unique and novel manner in such a way that the interludes, ritornelli, sinfonie, pavans, galliards, balletti, and other similar instrumental pieces (found in my Melpomene) may be used for interpolation and together with [them]. Since [people] do not want to hear anything sensible (to speak [in the language of] those who love trifles and despise art, i. e., the children of this century¹), such secular songs may at least be performed in a more agreeable and interesting fashion and not always used like the songs of horsemen or idlers.²

8. Diana Teutonica: German hunting songs and hunting calls, composed for 3, 4, 7, 8 parts in II, III, IV, V choirs, with ritornelli.

¹ App. I.

² Reuter: oder Bernheuter Lieder

9. Regensburgian Echo or Antiphonal Concerti,
composed for 4 and 8 parts, in 2 choirs.

[This completes the list] of compositions.

Now follow other works, part of them already
printed, part of them yet to be published with God's
assistance.

1. Syntagma Musicum, by M. P. C.

Volume One

Comprising sacred and secular music; the former
dealing with the chant and the psalmody of the ancients,
the Missodia, [and] instrumental music, as used in both
the Old and the New Testaments; the latter [dealing with]
the vocal and instrumental music in use outside the
church; an index [is] appended.

2. Syntagma Musicum, by M. P. C.

Volume Two

Containing the nomenclature, tuning, and char-
acteristics of all ancient and modern, foreign, barbarian,
rustic and unfamiliar, as well as native, artistic, agree-
able, and familiar musical instruments; together with true
and accurate drawings; in addition, an exact description
of ancient and modern organs, the manual and pedal
keyboards, bellows, the arrangement of different types of
stops; also, how regal and harpsichord may be tuned cleanly

and easily, and [things] to bear in mind when installing an organ; together with an index at the end.

3. Syntagma Musicum, by M. P. C.

Volume Three

Containing:

1. The meaning, classification, and description of almost all current Italian, French, English, and German musical forms, such as concerti, motets, madrigals, canzonas, etc.

2. Matters of importance in the [study and performance of music] concerning notation and tactus, modes and transposition, [individual] parts or voices and different choirs, also [consecutive] unisons and octaves.

3. The meaning and use of Italian and other musical terms such as ripieno, ritornello, forte, piano, capella, palchetto, and many others.

Classification and nomenclature of musical instruments, the use of the thorough-bass; convenient [ways] of arranging a concerto for instruments and voices [divided] into separate choirs; instruction of young school boys in the present Italian style of singing.

4. Syntagma Musicum, by M. P. C.

Volume Four

Concerning Composition¹

Collected with indefatigable industry, great effort, and the utmost diligence from the most excellent and scholarly works of Latin, Italian, and German [writers] and furnished with examples and notes. Because of the various hardships and the almost incessant traveling of the author, methodically arranged and furnished with synoptic tables by Henricus Baryphomus of Wernigerode, musician and singing teacher at the school of Quedlinburg.

5.

[by] M. P. C.

MUSICA ORGANICALatino-Germanica²

Outlined methodically with precepts and examples, in which are [discussed]: notes, rests, and tablature; method of playing the organ and plucked [keyboard-] instrument[s]; the use of the fingers; various diminutions, gropi, tremoli, cadences, modes; practice throughout all modes in toccatas, madrigals, fugues, concerti, canzonas, pavans, and the like.

The art of the organ,
for young beginners at the organ.

¹ De Melopoiia

² Latin-German Organ Music.

9. by M. P. C.

Thorough temperament or tuning¹ of string instruments such as harpsichords, spinets, virginals, clavicitherium, and others.

10. by M. P. C.

Instruction concerning the use of trumpets and timpani in performances with full ensemble in electoral and princely chapels, also in other churches, depending on time and place, without producing confusion or drowning out the other vocal and instrumental parts.

11. by M. P. C.

Instructions concerning the proper and agreeable performance of a concerto for few or many parts arranged in separate choirs, with voices and all sorts of instruments according to the clefs found with each part.

12. by M. P. C.

Instructions concerning diverse methods of performing various concerti with few and many choirs,

¹ SM II also contains a lucid, thoroughly practical guide for the tuning (in mean-tone temperament) of keyboard instruments (Pt. IV, pp. 148-58). See App. II, temperament.

prepared for Kapellmeister and cantors for further reflection.

In addition there are several other religious works and writings, among others:

1. Seven select little songs and prayers unto the newborn Christ child and Jesus, our bridegroom and Honored King soon to burst upon us for the last judgment.

2. REGNUM COELORUM

Kingdom of Heaven, by M. P. C.

Part One

Containing select prayers, psalms and songs, to be used in the morning, at noon, at vespers, and in the evening, in all physical and spiritual distress of the heart and the soul.

3. REGNUM COELORUM

Kingdom of Heaven, by M. P. C.

Part Two

Containing the very best, noblest, and most useful among the prayers of the Fathers, collected into a small Latin and German manual for [the benefit of] young school boys.

4. REGNUM COELORUM

Kingdom of Heaven, by M. P. C.

Part Three

Noblest, most potent, beneficial and proven extract;
for pious hearts desiring to die in blessed peace.

Extracted with especial zeal and condensed from
Holy Writ and other Christian books and writings and
therefore containing their very pith and quintessence.

1. Concerning the preparation for a blessed end
and the true art of dying in blessed peace.

2. How to conduct oneself during illness.

3. How one may face death joyfully; containing
remedies against fright and fear of death.

4. Solace for the sick.

5. Comfort in various and manifold temptations.

6. Why one should not indulge in melancholy,
including some remedies to conquer depression.

7. Testament of the dying, indulgence and letter
of mercy of God, the Heavenly Father.

8. In which I may learn that I am a chosen child
of God.

9. Examples showing how many pious Christians
have found solace in the pangs of death.

10. Most important sentences and prayers for the
sick and dying.

5.

REGNUM COELORUM

Kingdom of Heaven, by M. P. C.

Part Four

Containing various glorious, select beautiful, and heart-sustaining consolations for different needs.

1. Concerning the great last supper.

2. About eternal forgiveness, the essentials condensed from the booklet by M. Cyriacus Spangenberg.¹

3. Short interpretation of the contents of our dear Lord's prayer and many other beautiful and glorious sentences of solace.

4. Jacob's Ladder.

5. The preacher Salomonis,² from the commentary of Martin Luther.

6. And other similar very short and agreeable little treatises; briefly and succinctly extracted from the glorious writings of glorious, outstanding theologians, and collected by the author from his pious, God-loving heart, also for his own consolation.

¹ Spangenberg (1528-1604) was a theologian, historian, and composer of sorts.

² This is the book "Ecclesiastes" from the Bible.

6. REGNUM COELORUM

Kingdom of Heaven, by M. P. C.

Part Five

Very brief explanation and fine commentary on the little catechism by D. Martin Luther, collected from the sermons of other excellent theologians.

7. REGNUM COELORUM

Kingdom of Heaven, by M. P. C.

Part Six

Short extracts from the entire Bible, containing its pith and essence, and the most important sentences and stories which for a good Christian are conducive to devotion, penance, and conversion, [which will] awaken his faith, patience, and hope, give him comfort in all trials and temptations, and made up in order to furnish a small daily handbook to [assist] him in attaining a life pleasing to God, a blessed demise, and eternal salvation.

Now follow the works of Henricus Baryphonus W. [-- of Wernigerode], the well-known musician and singing teacher of Quedlinburg, which the author, M. Praetorius, has recently received and which he has liked exceedingly well. And since he has decided that these works would be of notable service to all musicians, not only to beginners, but also to [experienced] theorists and practical

musicians, he has taken it upon himself to arrange for their printing, with God's help, to everyone's advantage.

[by] Henricus Baryphonus W.

I. Harmonic exercises,¹ in which all [information] necessary for both the theory and the practice of music is set forth forcibly and lucidly by means of aphorisms, theorems, and problems.

II. Discourse on Music² by Artusi, collected from the writings of Giovanni Maria Artusi, translated into Latin, furnished with examples and published for the use and benefit of Germans not well-versed in the Italian language, through the diligence and industry of Henricus Baryphonus.

III. Dissertation by Henricus Baryphonus on the musical modes; extracted from ancient and modern Greek, Latin, and Italian sources and published for the benefit of philologists and music lovers.

IV. Isagoge Musica by Euclid, with comment by Henricus Baryphonus.

V. [by] Henricus Baryphonus W.

¹ Exercitationes Harmonicae,

² Diatribes Musicae Artusiae:

Isagoge Musico-Theorica,¹ on a mathematical basis, written as a tribute to the friend of the arts, Peter Conrad, in the presence of reason and the sense/s/ exercising their judgment by virtue of the proportions and the monochord.

VI. Plejades Musicae, /by/ Henricus Baryphonus, which discuss particular musical topics and, on a mathematical basis, set forth everything pertaining to theory and composition in seven theorems, illustrating them with examples and examining them with the help of reason and the senses, /furnishing/ important information and pleasant reading for those devoted to music and learning.

VII. Logistica Musica,² /by/ Henricus Baryphonus, in which the use of proportions in adding, subtracting, combining, comparing, and equaling of intervals is demonstrated visually in synoptic form.³

VIII. Arithmologia Harmonica,⁴ /by/ Henricus Baryphonus, in which tables of primary, compound, secondary and tertiary harmonic numbers corresponding to simple, compound, forbidden, diminished, and augmented⁵ intervals

1 Introduction to Musical Theory

2 Musical Logistics

3 App. I.

4 Harmonic Arithmetic

5 App. II, superfluous.

are demonstrated visually.

IX. Progressions of Consonances, which are designed to express any affection whatever in such a way that an hilarious harmony would respond to an hilarious subject, a sad one to a sad, a harsh harmony to a harsh subject and so on, demonstrated on [the basis] of the doctrine of proportions, by the effort and work of Henricus Baryphonus.

X. Ars canendi,¹ [by] Henricus Baryphonus, discussed in succinct statements and illustrated with philosophical, mathematical, physical, and historical notes.

XI. [by] Henricus Baryphonus, Progymnasma Melopoëticum,² devoted to teaching, [also on the] elementary [level].

XII. Catalogue of ancient and modern musicians by Henricus Baryphonus of Wernigerode.³

¹ The Art of Music; see App. II, ars canendi.

² Introductory Exercises in Composition

³ Wernigerodano-Cherusco; the Cherusci were a German tribe in the area of Saxonia-Thuringia.

XIII.

History

of ancient musical instruments; compiled from sacred documents, Greek and Latin monuments, and the writings of philosophers, philologists, musicians, and historians, and published by Henricus Baryphonus W.

XIV.

Four Studies

Concerning vocal music; concerning instrumental music; concerning the inventors of music; concerning the use of music; by Henricus Baryphonus.

XV.

The Monochord¹

A general description [of the monochord] in the diatonic, chromatic and enharmonic systems, by Henricus Baryphonus W.

XVI. Spicilegium Musicum [--Musical Gleanings], by

Henricus Baryphonus W., in which important musical questions are clarified succinctly and convincingly by means of theorems and problems.

F. I. I. A.

¹ App. II, monochord.

² Faxit Iehova Iesus Amen. This seems to have been one of M. P. C.'s mottos; it can be encountered in almost all of his works.

CHAPTER NINE

METHOD OF TEACHING CHAPEL BOYS TO SING IN THE NEW ITALIAN STYLE¹

An orator must not only adorn an oration with beautiful, agreeable, and spirited words and splendid metaphors but he also must enunciate properly and move his audience² by raising or lowering the voice and speaking now softly, now loudly. Similarly a musician must not only sing, but he must sing artfully and expressively in order to move the hearts of the listeners, to rouse their emotions, and to allow the music to accomplish its ultimate purpose.

A singer must not only be endowed with a splendid natural voice, but he must also have a good mind and a thorough knowledge of music. He must know how to execute the accents in good taste, where to introduce runs³ or coloraturas (called "pasaggi" by the Italians), i. e., not simply anywhere in a composition, but appropriately, at the right time and with a certain measure, in order that the listener may not only be aware of the loveliness of the voice, but also be able to enjoy the art. For those singers deserve no praise who are endowed by God

¹ App. I; see also App. II, symphoniacus.

² die affectus zu moviren:

³ App. II, modulus.

and nature with a delightful, vibrant voice and in addition possess a well-rounded neck and throat for making diminutions,¹ yet do not allow themselves to be governed by the rules of music and with their excessive elaboration go beyond the limits prescribed in the composition, thus spoiling and obscuring it so much that one neither knows what they sing nor can hear--much less grasp--the text or the notes (as the composer set them and as the piece would sound best).

This evil method (which particularly some instrumentalists have also embraced) provides little joy for the listeners, especially those who have some knowledge of the art; to the contrary, it makes them sullen and sleepy. [But] singing should not be deprived by inappropriate diminutions of the natural power and grace that the Master has given it, and each word and sentence should be intelligible to anyone. To that end it is highly necessary that all singers train the voice and [practice] enunciation assiduously from childhood.

How this is to be achieved, however, and how one should train oneself to sing with good taste in the new Italian style, [how to make] accents, express the affections, and employ trills, groppi, and other coloraturas most suitably and conveniently, [all this] is

¹ App. I.

to be [set forth] in a special little treatise to be published shortly with God's help (in [the preparation of] which Giulio Romano, otherwise called Giulio Caccini of Rome, in his Nuove Musiche, and Giovanni Battista Bovicelli¹ have been particularly helpful).

Three elements are necessary for an agreeable, proper, and beautiful manner of singing, as in all other arts, namely, nature, art or doctrine, and practice.

1. Nature

First a singer must have a [good] natural voice, concerning which three requirements and three undesirable qualities may be noted.

The requirements are first of all that a singer must have a beautiful, pleasantly vibrating voice--with particular moderation, but not with the [excessive vibrato] to which some [singers] in schools are accustomed--and a smooth round throat for [making] diminutions; secondly, that he must be able to sustain a steady long [tone] without taking too many breaths;² thirdly, that he [must] choose one voice [range],³ such as cantus, alto, or tenor

¹ The title of Bovicelli's work is: Regole Passaggi di Musica Madrigali, e Motetti passeggiati di Gio. Battista Bovicelli d'Assisi Musico nel Duomo di Milano . . . (Venice: Vincenti, 1594).

² App. I.

³ eine Stimme . . . erwehlen.

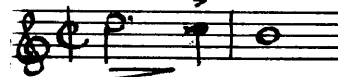
etc., throughout which he can produce a full and bright sound without false (i. e., half or forced voice).

At this point intonatio and exclamatio must be mentioned.

Intonatio. Intonatio refers to the manner in which a vocal piece is started. Opinions about this vary. Some want to start it on the proper written pitch, some a second below, but in a way that the pitch is gradually raised. Some want to begin on the third, some on the fourth below, some with a delicate and soft voice, all these methods, for the most part, being designated by the term "accent."

Exclamatio. Exclamatio is the proper means of moving the affections and must be achieved by increasing the voice. It can be employed with all dotted minims and semi-minims in descending motion.¹ Especially the

¹ The short explanation M. P. C. devotes to exclamatio is anything but lucid. Yet the corresponding passages in Caccini's Nuove Musiche, paraphrased by M. P. C., are reasonably explicit. Caccini emphasizes that "exclamation properly is no other thing but the slacking of the voice to reinforce it somewhat more" (thus: > <); M. P. C. merely speaks of "increasing the voice" (Erhebung der Stimm). Concerning the statement referring to dotted notes, Caccini says: "as to the first minim with the prick, you may tune it, diminishing it by little and little and in the falling of the crotchet increase the voice with a little more spirit, . . ." Carefully examined, this results in the following



following note which moves somewhat fast, is more affective¹ than the semibreve, which is more frequently used and more effective with a raising and lowering of the voice, and without exclamatio. [All] this is to be treated thoroughly and illustrated with examples in the above-mentioned treatise.

The undesirable qualities in a voice are: taking too many breaths as some [singers do]; singing through one's nose and tying up the voice in the throat, [and singing] with the teeth closed. All this hardly deserves any praise but sounds unnatural and unpleasant.

So much about the nature [of the voice]. Now follows the doctrine.

2. Doctrine

In addition a singer must know thoroughly how to make agreeable diminutions (otherwise commonly called coloraturas), and where [they are] appropriate.

i.e., a sudden accent on the quarter-note which, if executed with subtlety, is remarkably "affective." Neither Haas nor Beyschlag, for example, bring out this point very clearly (Haas, Robert, Auffuehrungspraxis der Musik, Wildpark-Potsdam, Akademische Verlagsgesellschaft Athenaeon, 1930; p. 142; Beyschlag, Adolf, Die Ornamentik der Musik, 2nd. ed., Leipzig: Breitkopf & Haertel, 1953, p. 27). The quotation from the preface to Caccini's Nuove Musiche has been taken from the translation in Strunk, Source Readings, pp. 382-383.

¹ moviret . . . mehr affectus,

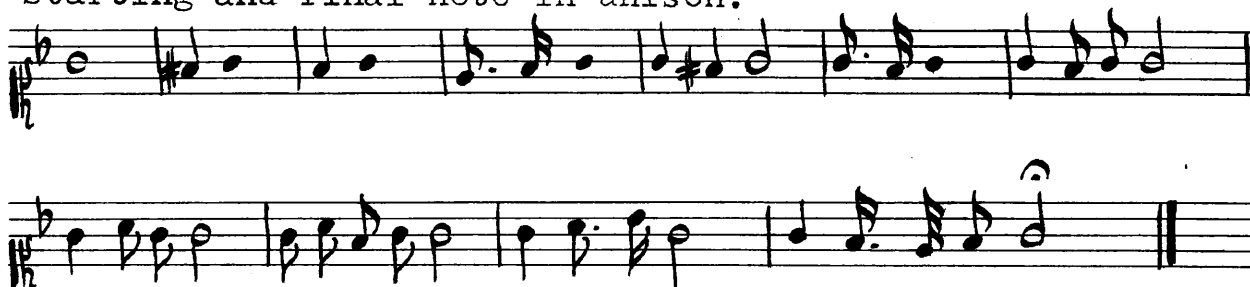
[One speaks of] diminution when a longer note is broken up into many other faster and smaller notes. There are different kinds of them, arranged here in the following order: accent, tremulo, groppi, and tirata.

[Accent]. An accent [results] when the notes are drawn in the throat¹ in the following manner.

N. B. The two-flagged note with the "3" under it has the same meaning as the three-flagged one, thirty-two of which make up one measure.²

EXAMPLES³

Starting and final note in unison.

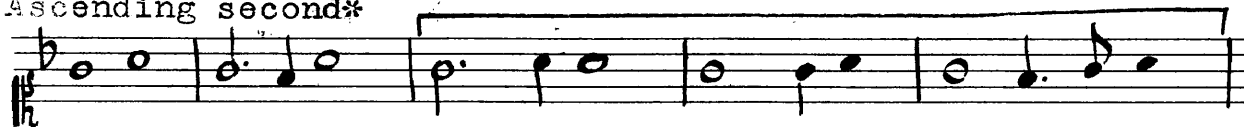


¹ im Halse gezogen werden,

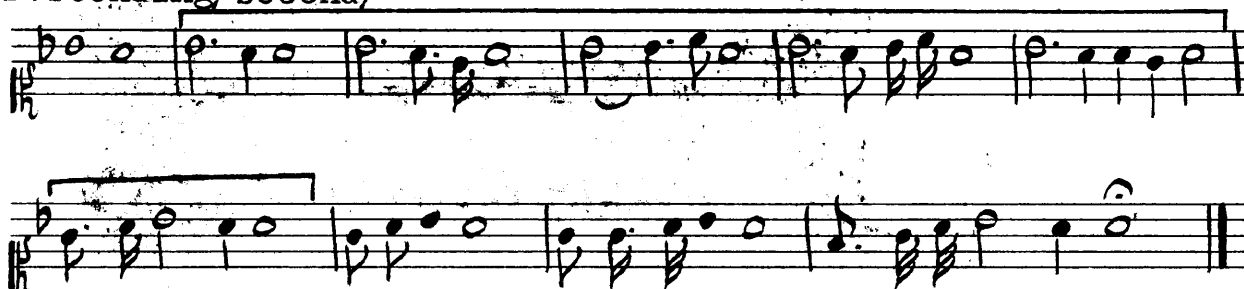
² In the following examples all the two-flagged notes with the "3" under them () of the original have been changed to proper thirty-second notes; printed singly in the original they have been combined in groups, with beams connecting the stems.

³ Some of the examples of accent are also found in Bovicelli; they are here marked with brackets (as in Bernoulli's reprint). The asterisks indicate those examples transpose up one fourth by M. P. C. See Kuhn, Max, "Die Verzierungskunst in der Gesangsmusik des 16.-17. Jahrhunderts (1535-1650)," Beihefts, Publikationen der Internationalen Musikgesellschaft, VII (Leipzig: Breitkopf & Haertel, 1902), pp. 118-20.

Ascending second*



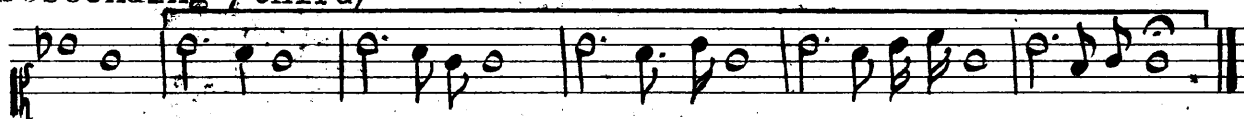
Descending /second/



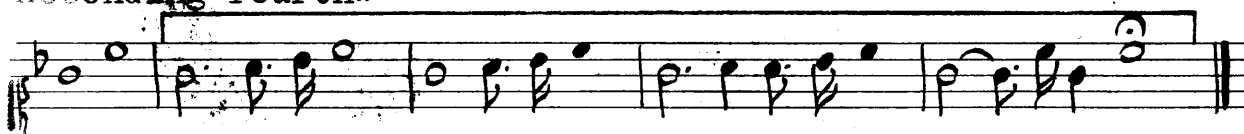
Ascending third*



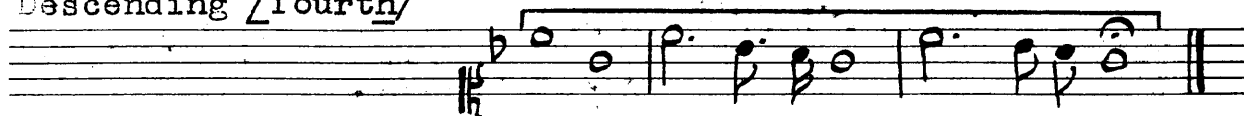
Descending /third/



Ascending fourth*



Descending /Fourth/



Ascending fifth*



Descending /fifth/



More in the other treatise:

/Tremulo/

Tremolo or tremulo is nothing but a quiver of the voice over one note; organists call it "mordent."¹

Ascending tremolo



Descending /tremolo/



The /descending/ tremulo is not as good as the ascending one.

Tremoletti:



¹ Mordanten oder moderanten

Groppi

Gruppi or groppi are used in cadences and have to be executed more sharply than the tremuli.

Tirate

Tirate are long, fast, scalewise runs up or down the keyboard.



The faster and more sharply these runs are executed, the better and more agreeable [is the effect], but one must be able to hear every note clearly.

Diminutions not moving stepwise are trillo and passaggi.

Trillo

There are two kinds [of trilli]. One is on one

tone,¹ either on a line or in a space, and [consists] of many notes in fast repetition.



[Examples] of this type are found in Claudio Monteverdi.

The other trillo is [executed] in various ways. To be sure, it is impossible to learn how to make a proper trill from written instructions; [it can only be learned] through the efforts and the demonstration of a teacher. [Then] one may learn from the other just as one bird [learns] by watching another. Therefore I have so far never found a description of this type of trillo with any Italian writer, with the exception of the afore-mentioned Giulio Caccini, but only the indication t, tr, or tri above the notes to be furnished with a trillo. I have considered it necessary, however, to include here several kinds [of trilli] in passing, in order that novices, so far still ignorant [of them] may see and learn what approximately may be called trillo.

¹ geschichet in Unisono

1. *tr* 2. 3.

4. *tr*

5. 1 Accent Trillo 6. *tr*

7. *tr.* 8.

9. 2 10.

11.

12. Gruppo

13. *tr* *tr*

...

1. properly: 2.

Passaggi

Passaggi are fast runs which are employed over longer notes, both stepwise and in skips of any size, ascending as well as descending. There are two kinds: some are simple ones made up of minims or semiminims or a combination of minims and semiminims; some are broken ones,¹ formed of fusas or semifusas, or a combination of fusas and semifusas.

(The semiminims are called chromata in Italian, the fusas, semichromata, the semifusas, bischromata.)

Students who are beginners in this art should first start with simple passaggi and then gradually practice the broken ones full of fusas until they finally tackle those with semifusas and can manage those properly.

3. Practice

In order to assimilate better what has so far been touched upon briefly, illustrations with many, many varied examples of different types of diminution are necessary (by having the type of diminution marked above the notes one could see in what way diminution is to be applied to various kinds of notes and different intervals). But this is too much of an undertaking and cannot be included in this volume. May the well-meaning musician and singer

¹ zerbrochene

therefore avail himself of these [precepts] until the separate thorough treatise containing principles and examples will, in a short time, be published by me with God's assistance. I shall then refer the kind musician eager to sing in the new manner to [that work]. In the meantime, may the benevolent and sincere musician live [long] and in good health and continue to favor me and be well-disposed toward me. I shall [in turn] endeavor to serve him faithfully to the limit of my powers as long as I live.

Michael Praetorius Cr[eu]zbergensis

I have considered it necessary at last to add the following:

1. To Chapter Ten [and Eleven], fol[io] 87 and fol[io] 90.¹

In view of the many variants [in the use] of the Concertat-Stimmen in concerti, it was not always possible to write the alto into the alto [part-book], the tenor into the tenor [part-book], and the bass into the bass [part-book]. Therefore, I have had to devise another way. Since the parts following cantus, alto, tenor, and bass are called Quinta Vox, Sexta Pars, or Quintus, Sextus, etc.,

¹ The fol. [--page] numbers refer to the original edition.

in any case, I have decided that it is quite appropriate to number [the parts] from the beginning thus:

| | | |
|-----------------|---------------|-------------------|
| <u>Primus</u> | | Cantus |
| <u>Secundus</u> | | Alto |
| <u>Tertius</u> | <u>id est</u> | Tenor |
| <u>Quartus</u> | | Bass |
| <u>Quintus</u> | | <u>Quinta vox</u> |

and so on.

I am certain that discriminating musicians will agree with me if they properly reflect upon this matter; for singers and organists will find arranging [their parts] and preparing their score quite convenient, especially if a table or speculum harmonicum¹ is available, such as I have always included in the thorough-bass [book] of my Polyhymniae.

2. To Chapter Twelve, fol[ios] 91, 92.

I am quite certain that a number of musicians (who have not so far been exposed to the new Italian style of composition and may therefore not be able to comprehend my ideas immediately, or who might interpret them differently from the way I had intended) will judge this work of mine negatively. But I should not mind--and would even request --that any such criticism should be revealed to me either in writing or by word of mouth, in order that I may be able to explain my stand in the matter to anyone more

¹ See, e. g., Gesamtausgabe, Vo. XVII, pp. xviii-xx.

thoroughly and convincingly.

Otherwise I have wanted to include here the words of the Venetian Giovanni Francesco Capello--translated from Italian into German--which I found recently in a preface of his. This is what he says: "I assure the critics and detractors of our present-day music that a performance sounds much more joyful and complete when--after having the choir [parts] in the ripieno [sections] (i. e., in tuttis) copied out twice--one has one or two [musicians] play [and sing] in unison, and others in octaves.¹ This [practice] can be applied anywhere and produces quite a beautiful effect: [just] listen, approve, and be satisfied." Thus [far] Capello.

Experience proves that this can be done quite successfully with three, four and five choirs. For especially in large churches it pleases the ear, although [parallel unisons and octaves] could not be permitted according to the rules of composition. But in motets for six, seven and eight parts, one can avoid [them] quite well and use proper [voice leading]. In Polyhymnia Panegyrica I have treated the capella fidicina in this fashion, as described on pp. 171, 204 , and I have composed the instrumental parts of this capella fidicina quite correctly and cleanly in relation to one another,

¹ App. I.

just as I did the Concertat-Stimmen. This I did deliberately and with particular care in order to try and find out how the resulting harmony would sound.

When in [arranging] performances involving several choirs one wishes to use individual organists or lutenists with some of the different choirs, the thorough-bass must be copied [for each of them], and in each choir those [sections] must be underlined--with red or some other [colored] ink--which each [organist or lutenist] is to play with his choir. I do not doubt that even without being reminded by me, anyone will recall [this].

But more [will be said], by the grace of God, in the special treatise on thorough-bass.

In the thorough-bass [book] of Polyhymnia III, Panegyrica, additional necessary instructions and remarks may be found at the beginning and also in the notes [prefacing] each concerto, [all of] which may be related to the third part of this volume.

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APPENDICES

APPENDIX I

QUOTATIONS FROM THE ORIGINAL¹

3¹ Den Edlen/Ehrenvesten/Fuersichtig-unnd Hochweisen/
Herren Burgermaeister und Rahtt des heiligen Reichs Hoch-
loeblichen Stadt Nueremberg: Meinen grossguenstigen
Herren/als Moecenatibus ac Patronis singularibus artis
MUSICAE, ac Musicorum Evergetis.

4¹ Alss hab ich aus den vornembsten und bewehrtesten
Scribenten, in Primo Tomo, de Musica Veterum sacra vel
Ecclesiastica, Religionis exercitio accomodata; simul & de
Musica veterum Politica, in usu & lusu extra Ecclesiae
limites ingenuo & liberali: gehandelt.

5² Cum secundum Scaliger. Philosophorum oculum, lib.
13. de caus: L. L. c. ult. unius vocis una tantum sit
significatio propria ac princeps: caeterae, aut communes,
aut necessariae, aut etiam spuriae: Cum nomina sint rerum
notae;

5³ aller Italianischen/Franzoesischen/Englischen/unnd
jetzo in Teutschland ublichen Gesaengen

6¹ Musicis Theoricis und Practicis

6⁵ was Musicam anlanget/dieselbe und deroselben
Cultores

8¹ Philomusis und hochgeehrten Musophilis

8² angeregtes zwar geringes Tractaetlein/

11¹ Allen Vornehmen Musicis. Capellmeistern und
Phonascis Teutscher Nation, wuenschet der Autor neben
gebuehrlichem Gruss und nach Standes gebuehr/seinen Dienst/
Gottes Segen und alle Wolfahrt:

11² welche er bey Anordnung unterschiedener Chur: und
Fuerstlichen Concert-Music an unterschiedenen Ortern
sonderlich observiret

¹ In view of the fact that Appendix I contains
only quotations in German, Latin and Italian, underscoring
to suggest italics has been omitted (with the exception of
one passage; see footnote on p. 250).

12¹ Siquidem oculi semper plus vident, quam oculus.

12² Damit immer je mehr unnd mehr der mangel in Musicis erstattet/

21¹ Asmatologia. Seu, Miscellanea de Etymologia & descriptione cantionum non solum apud Italos, Gallos, Anglos, verum etiam hac memoria apud Germanos usitatarum, & tam usui Ecclesiastico quam Ethico, Politico, & Oeconomico dicatarum. Erster Teil/Darinnen Die Bedeutung der Namen/Wie auch Beschreibung fast aller Italiaenischer/Frantzoesischer/Englischer/und jetzigerzeit in Deutschland gebraeuchlicher Gesaenge/als Madrigalien, Canzonen, Villanellen &c. erkläeret wird. Und wird derselbe in nachfolgenden 12. Capiteln abgehandelt.

29¹ zusammen in einer Compagny unnd Gesellschaft gar still, sanfft und lieblich accordiren, und in armutiger Symphonia mit einander zusammen stimmen.

30² Quidam, quibus Philippus de Monte astipulari videtur, MVTETAM, quasi mutatam, a mutando eo quod Harmoniae et fugae invicem quasi commutentur, nomen traxisse, volunt. Si enim versus dicitur a vertendo, quod dictiones prius multipliciter vertendae et invertendae sint, priusquam versus fiat: Non incommode etiam Muteta vel bona cantilena a mutando nomen habere potest: Bona enim Cantilena raro fiet, nisi ea mutatis fugis, Clausulis, intervallis, et progressionibus vel centies emendetur.

35⁴ Welches denn auch recht und billich Symphonia, das ist ein lieblicher Concentus, zusammenstimmung, und armutige Harmonia genennet wird.

37¹ als Nota contra Notam in einer reihe nach einander in einer Stimme in unisono gesetzt seyn, Psalmi Falsi Bordoni genennet: Wiewol in denselben nunmehr der Bass in der Quinta unter dem Tenor allezeit gefunden wird, so die Harmoniam gut und Complet machet.

37³ ut iucundissimae harmoniarum excursions inter dum hac ratione instituerentur.

37⁴ Denn die Tertia hat jhren natuerlichen Sitz nicht in sonis gravibus & inferioribus, sondern in sonis acutis & superioribus.

40² fallen in obliqua schesei relationes non Harmonicae fuer.

44² Do aber geistliche in so viel reymen oder reyhen geschrieben, und vom Componisten zur Harmoni gesetzt werden, so nennet man es Madrigalia Spiritualia.

49¹ weltliche possirliche Texte/doch nicht in gewissen Versen

51¹ Ist eine huebsche Weise oder Melodey, welche einer aus seinem eignen Kopffe also singet:

53³ welcher aber auch unvollkommen und abrumpirt, und bald ein ander darauff erwischet wird;

57¹ Die Retrajecte, das ist der abzug oder abtritt, damit die Invention, unnd gantz Ballet geendet und beschlossen wird, und werden dieselbe hernacher nicht mehr gebraucht, sondern hoeren zugleich mit der Mascarada aueff. Doch seynd sie, als ein ander lieblicher Gesang, in der Music nach wie vor mit Instrumenten zu gebrauchen, nicht undienlich:

58² drinck-Gesaenge, oder wenn ichs recht tituliren sol, Saufflieder,

60⁵ Doch dass er den Modum und die Ariam nicht gar zu sehr überschreite, sondern in terminis bleibe:

61¹ Fugae nihil aliud sunt, ut ait Abbas D. Joannes Nucius, quam ejusdem thematis per distinctos locos crebrae resultationes Pausarum interventu sibi succedentes. Dictae sunt autem a fugando, quia vox vocem fugat, idem melos de promendo.

65¹ aus seinem Kopff vorher fantasirt, mit schlechten entzelen griffen, und Coloraturen, &c.

65² beschlagt das Instrument, oder begreift die Clavier ein wenig: Daher Toccata ein durchgriff oder begreifung des Claviers gar wol kan genennet werden.

71¹ Und ob wol in den Pavanen auch nur 4. tact oder passus ordinarie seyn muessen, so sind sie doch gegen dem Alemande in dupla proportione; Als dass, wann im Pavan in einer repetition 16. tact oder semibreves verhanden, so sind im Alemande nur halb so viel, nemlich 8. tact in notis Minimis.

72¹ Technologia: De praeceptis quibusdam ad artem canendi per necessariis. Darinnen Zwoelff Capitel begriffen.

74¹ De LIGATURA seu notarum colligatione. Von etlichen Ligaturen.

74² prima carens cauda, longa est, pendente secunda:

75¹ etiam hoc tempore, ubi celeriori Notarum tractu utimur ligatam virgula non incommode notandam esse puto.

76¹ De Notarum in Tripla & Sesquialtera denigratione & perfectione. Wie etliche Noten in der Tripla und Sesquialtera zu besserer und mehrer bequemlichkeit im singen zu zeichnen seyn.

78⁴ Quando scilicet ipsi in harmonia inferiori loco subiicitur quinta.

78⁶ per Integrum Semitonium minus elevetur vel deprimatur,

79¹ paulatim elevando Somm, transit, Ubiq[ue] consonat, sive finem attigerit, sive minus;

79² ita tota cantilena in Chromaticum genus commutetur, & ex transposito systemate fiat regulare, vel vice versa ex regulari fictum.

80⁴ unica notula ascendente super la, semper canendum esse fa

84² Mensurationes sonorum aequales, C C , unnd inaequales, als/ $3, \frac{3}{2}$

86¹ De Virgulis ad Cantionem, itemque ad Tactum in Fusis & Tripla discernendum necessariis. Von den Virgulis und Strichlin/so unten und in der mitten zwischen den Noten gesetzt/befunden werden.

97¹ De synoptica Modorum cognitione. Wie man gleichsam in einer Tabel/wess Modi oder Toni ein jeder Gesang sey/gar leichtlich erkennen koenne.

98¹ Dorius & Hypodorius Semiditonum supra Diapason admittunt, & Hypophrygius superiori loco aliquot intervalla addit, neglectis inferioribus.



99¹ De TACTU, seu Notarum Mensura; (Italisch Battuta) & Signis. Was vor unterschied im Tact/Signis und Characteribus zu halten; auch wie die Sextupla zuverstehen sey.

99³ ut monstra Signorum . . . in scenam Musices postliminio referam; sed ut iis inserviam, qui, licet in

palaestra Musicorum satis exercitati, cum ad hosce scopulos Signorum deferuntur,

100² Notarum autem Mensura consideratur ratione Signorum.

100⁴ Aequalis seu Spondaicus est vel tardior, vel celerior pro variatione Signorum.

108² Vbi tamen notandum, per signum Majoris prolationis  vel , quando omnibus vocibus simul apponitur, notari Sesquialteram; sin vero in una tantummodo voce reperitur, notari augmentationem, vel Subduplam:

135¹ De Tactus seu Mensurae variatione in Cantilenae tum progressu tum egressu. Uff was massen etliche Variationes und Verenderungen in depressione & elevatione Vocis & Tactus angestellet werden koennen.

135³ Nec minorem Venerem harmoniae & Cantilenis conciliat, variatio Vocum humanarum & Instrumentalium, si interdum vivaciore, interdum remissiore voce Cantilenae concinantur.

136⁴ quando Cantores, Organicines & alii Instrumentales Musici Oppidani pro more consueto statim ex penultima cujusq[ue] Cantionis Nota, in finale[m] ultimam sine morula aliqua deproperant, monendos hic esse puto, qui adhuc ex Principu[m] aulis & aliis bene constitutis Choris Musicis hoc non observarunt, diutius aliquantum in penultima, qualis quantaq[ue] etiam illa sit, commorati in quartum, quintum vel Sextum usq[ue] Tactum canendo consistant, & dehinc in ultima demum desinant.

137⁴ nec Tenoristae in Quinta supra Bassum vel fundamentum (in qua ut plurimum finis Tenori constituitur) vocem suam in longum, silente Basso protrahant: Sed si Bassus per duo vel quatuor Tactus longiuscule protrahatur, ornamentum & gratiam Cantilenae conciliari, nemo est qui negare possit

138¹ De cantilenarum transpositione. Wie und uff was massen etliche Cantiones im absetzen transponirt werden muessen.

138² Ob zwar ein jeder Gesang, welcher hoch Claviret, . . . Wenn er b mol, per quartam inferiorem in durum; Wenn er aber \sharp dur, per quintam inferiorem in mollem, naturaliter in die Tabulatur oder Partitur von Organisten, Lauttenisten und allen andern, die sich der Fundament Instrumenten gebrauchen, gebracht unnd transponiret werden muss:

139¹ mit dem (fis) *f*, . . . das (Dis) *h*, welches etwas zu jung und zu hoch und also dargegen falsch ist,

151¹ Nam nisi quis fundamentum fideliter jecerit, quicquid superstruxerit corruet.

156¹ De Vnisonorum & Octavarum consecutione, earumq^{ue} in Cantionibus distinctis plurium vocum Choris limitata usurpatione. Uff was massen die Vnisoni und Octaven zu gebrauchen/passieren koennen/und zugelassen werden.

157³ auch der Text gar ubel zu appliciren, zerstuempeln und zerstuecken muss, dass es oft keinem Gesange ehlich ist.

158¹ in einer Quart oder Vndecima sehr dissoniret, oder gar einen unebenen Laut von sich gibt:

159² Opinione Intorno alli Consorti Musicali. Was in allen Musicalischen Concerten in gemein zu observiren und zu mercken sey.

159⁴ dass die Ingenia nicht allezeit scharffsinnig seyn, die Kunst eines gemachten Concerts zu erforschen und zu ergruenden.

162¹ Bassus alit voces, ingrassat (Confortat) fundat et auget.

164⁴ viel und mancherley Stimmen, die in Vnisonis, Octaven, SuperOctaven, auch unterOctaven in den grossen Untersatz, und (wie es etliche nennen) ContraBaessen mit einander concordirn, zusammen gezogen werden.

170¹ als wenn man solche Ripieni und plenos Choros nach den Musicalischen Regulen exacte, (observatamente) componiren und setzen wolle: Do mann denn so viel gantze, halbe, viertel Pausen, Suspiria, Puncta, illegitima intervalla, Syncopationes und verwirrungen nothwendig setzen muss, also, dass es (Musica stiracchiata, rustica ed ostinata) eine rechte zerstuempelte, baewrische, starrhaffte, geraederte Music, deren gleichsam der Halss abgerissen, anzuhoeren ist; Diweil man allezeit (a rompicollo) zerstuempelt und durch einander zerhackt singen muss, welches dann mit gar geringer gratia, und keiner sonderlichen ammutigkeit des Cantoris und auditoris geschehen kan.

172² ein jeder vor sich selbst in seinen Stimmen also rein gesetzt seyn,

191¹ die affectus zu exprimiren und in den Menschen zu moviren,

193³ wenn das G : uff der dritten Linien gezeichnet befunden wird:

195² so ist es im anfang, meines erachtens, von den Italiaenern, allein dahin verstanden worden, wenn in den Kaeyserlichen, Oesterreichischen und andern Catholischen weitlaeuftigen Capellen oder Music, etliche unterschiedene Chor mit allerley Instrumenten und MenschenStimmen angestellet werden, dass alsdenn noch ein absonderlicher Chorus aus diesen allen heraus gezogen, und Chorus pro Capella genennet worden, darumb dass der gantze Chorus Vocalis, oder die gantze Capella denselben im Chor, und von den andern Choren gantz abgesondert, musiciret, und gleichsam als uff einer Orgel das volle Werck, mit einstimmet.

197¹ nicht allein aus solchen abgetheilten, sondern auch allen anderen Concerten,

198² Chorus Instrumentalis, welcher tanquam minus Principalis,

199² einen gewissen stand, einem Theatro gleich, von Balcken, und Bretern aufzubawen,

203¹ Die ConcertatStimmen aber das jhrige cum grata & decenti harmonia darunter mit einbringen.

204¹ einen Stadt oder KunstPfeiffer mit einem Cornett oder Posaun

206¹ Diairesis seu Distinctio Instrumentorum. Kurtze Abtheilung aller Instrumenten, Wie die zum Musiciren gebraucht werden.

207² starckkrauschenden, mit vielen und mancherley Personen besetzten Music,

207³ die in einen Gesang, gleichsam als mit schertzen (Schertzando, wie die Italiaener reden) und contrapunctiren die Harmony lieblicher und wol klingender zu machen, Item/ den Gesang zu exorniren und zu ziehren adhibiret werden;

209¹ Onomatopoeses, Instrumentorum Congrua appellatio. Wie die Instrumenta in Italiaenischer Sprach am bequemsten zu nennen und ausszusprechen seyn.

- 210¹ So nicht taug, noch nuetz zu gebrauchen: Eine schlimme, unduechtige Posaun, Geig oder Pferd etc.
- 218¹ uff den Clavibus, Tastaturen oder Griffen am Kragen seines Instruments.
- 218⁴ im zusammen stimmen, wenn der Gesang mit einander fortgehet.
- 221¹ dass der Organist auff die Manier und Weise mit dem Ohr oder Gehoer allezeit uff den Singer achtung geben solle."
- 223² des Componisten Cervel Sinn und Gedancken zu errathen, und vorher zu wissen, so wird er vor ein Rauch (tuffo) ungeschickt, dehmisch, und zum schoenen Pivion, das ist, zum Coglion werden:
- 224¹ Aber dieweil es gar ein schwehr ding ist, und auch langweilig, dieselbe recht secur zuschlagen, und die Menschen so sie erfunden und gelehret, waren zuvor gestorben, oder auffs wenigste gar alt ist, so wer es von noethen, nach dem das Alter mangelt, sich der muehe auch zu uberheben.*
- 224² welcher denn eine schoene Consonantiam und Harmoniam machet,
- 225² (. . . nach den Regulen formiret, fugiret, und in Summa mit schoenen Ligaturen unnd Syncopationibus vermengeset und intriciret seynd)
- 228³ und eigentlich naturaliter im Cantu \sharp duro zum G nicht kan gebraucht werden.
- 233¹ wenn man allezeit solche Noten zum setzen und drucken hette haben koennen:
- 240³ mit von einander gesetzten und springenden schwartzen Noten/notis disjunctis.
- 241¹ mit einer Tirata und Laeuflin nach einander in die hoehe hinauffsteiget,
- 245¹ sondern nur fuer sich selbst den die Concordantien zum

* Considerable liberty has been taken with the translation of the clause "nach dem das Alter mangelt" (literally, since the age is lacking).

Fundament greiffe.

247¹ in den kleinen Stimmen unnd Claviren bleibe; . . .
unten in den groben und tieffen Clavibus immorire.

250¹ Therefore the lutenist should play his lute, which is a graceful and delightful, indeed a noble instrument, in a splendid manner, with diverse inventions and variations. He should not imitate those who, endowed with some facility, play only runs and diminutions from beginning to end; particularly when they play in ensemble with other instrumentalists, who in turn do not want to yield to them and wish to be regarded as great masters and fleet-fingered virtuosos. Thus nothing but irritating confusion and disagreeable fussing is heard (Zuppa, i. e., a miserable lame thing), quite annoying and painful for the listeners. Therefore it is much better if the lutenist varies his style using at times graceful single and repeated strokes, now extended, now short and repeated passages, then again a sbordonata foreign harmony as if he wanted to leave the mode, making the repetitions particularly attractive, and using imitations on different strings and in different places. In short, he should interlace the voices in such a way with well-timed groppi, trilli, and accents, as to give finesse and taste to the concerto and pleasure to the listeners. Besides he should carefully and judiciously guard against encroaching upon the other instruments and engaging in simultaneous runs with them. But he should wait for the appropriate time, especially when instruments of the same type, tuning, and size are placed close together. What thus must be borne in mind concerning the lute, as the principal instrument, similarly applies to the other instruments.

The theorbo greatly reinforces the melody by means of its sonorous and agreeable intervals. In playing it one must properly pluck the low long-extended strings with crisp, repeated strokes and slow ascending and descending runs; this is a particularly outstanding quality of this instrument, with soft and moderate trills and accents capable of being produced with the hand near the bridge. The double harp which is as useful in the bass as in the treble, throughout has to be plucked lightly, yet crisply, the two hands answering one another with trills, etc.; in short, it requires someone capable of producing a good counterpoint on it.

The large cither, in Italian cetarone, as well as the cetera ordinaria, or the common cither, should be used like other instruments, scherzando and contraponteggiando sopra la parte --over the written part/. This means one should produce on it all sorts of joyful tricks with runs,

skips, and counterpoints. Since every instrument has its own characteristics the player should take them into account and make the most of them in order to produce good results.

Bowed instruments are played in a manner different from those which are plucked with the fingers or with quills. Therefore the player of the lirone or large lyra, should make long, sonorous strokes with the bow in order to bring out the inner parts, paying careful attention to the major and minor thirds and sixths, all of which is difficult but very important on this instrument.

The Discantgeige, the Italian violino, requires beautiful passaggi, varied and long scherzi /--playful figures/, repeated notes, imitations, repeated in different places, graceful accents, soft long strokes, groppi, trilli, etc.

The large Bassgeige, the Italian violone, moves very slowly, as befits the low voices. It supports the harmony of the other voices with its soft resonance and remains as much as possible on the lower strings, often also touching the contrabass, that is, the octave on the lowest strings.

With all these ornamental instruments everything must necessarily be done with good judgment and care. For when an instrument is alone it has to do everything and lead the music firmly and securely.

When there are several instruments playing together they all have to watch for each other and give each other enough room to avoid nudging one another, as it were; and when there are many of them each must wait for its turn to present its scherzi, trills and accents. They must not chirp all at once like a flock of sparrows, each screaming and crowing as loud as he can to prove himself cock-of-the-walk.

255¹ so von den langen und ineinander geflochtenen Fugen herkommen.

257² und fuerter in einem jeden, aber mit der Lincken Hand, biss auff zween oder drey Tact still halten,

258¹ da mit sie mit einer guten gratia den Thon des Concerts widerumb erwischen

258² dass einem die Ohren darvon weh thun, und die kalten Schnuppe bekommen moechte:

259¹ Welcher gestalt ein jedes Concert und Mutet mit wenig oder vielen Choren in der eil und ohne sonderbahre Muehe mit allerley Instrumenten und Menschenstimmen angeordnet und distribuirt werden koenne.

- 263² Cornetti: Violini. Zincken und Discant Geigen Chor.
- 265¹ Fiffari, Traversa. Querfloeiten oder QuerPfeiffen Chor.
- 266² Viole da Gamba: Violen Chor. Viole da bracio: Geigen Chor.
- 269¹ jhre sachen herfuerbringen und intoniren muessen;
- 271¹ wenn sie gar gut und sonderlich wol beroehrt seyn,
- 278¹ Corna muti. Storti. Krumbhoerner Chor.
- 279³ die Sorten fast in allerley Instrumenten Accorten
- 284² (. . . welcher so langsamb nicht kan continuiret werden)
- 287¹ Intrada, ist gleich wie ein praeambulum und final, dessen sie sich zum anfang, ehe sie jhre Sonaden, wann zu Tisch geblasen wird, anfangen, und auch zum ausschalten und final gebrauchen.
- 294¹ ein schoene natuerliche reine Stimme haben, sondern auch, dieselbe fein artig und lieblich zu moderiren und armuetig (gratiamente) zu singen wissen,
- 296² gediminuirt, unnd wie es etliche nennen colorirt und zerbrochen,
- 301⁴ von den Instrumentisten nicht also wol observirt und vernommen werden koente.
- 305¹ wo keine Ornament-Instrumenta verhanden, auch do sie gleich beyhanden,
- 305² Zierlich und wie sichs gebuehrt, mit reiner Stimme
- 311² so Woln wir nun Loben unnd Dancken allezeit dem Vater und S. uff den Schlag dann, alle die so unter der andern Art in Polyhymnia IV begriffen, gerichtet sein.
- 316¹ zwischen anderer Autoren, bekanten unnd gewoehnlichen Motetten gebrauchen kan.
- 318² so ein Organist auff der Orgel, Regal oder Clavicymbel vorher Fantasirt,
- 323¹ Wenn in eim Concert anfangs eine Stimme alleine,

oder aber zwey, drey, 4. 6. oder 8. Vocal-Stimmen mit einander Concertiren:

324¹ schoene Art unnd Manier (oder wie es etliche nennen ein feine Gurgel) zu singen,

327¹ gar subtiel uber den Clavem herwischen und greiffen muss,

329¹ per accidens, ornatus & plenioris concentus gratia,

330¹ dieweil die Alt-Stimmen und Altisten offtmals sehr beynoetig,

332¹ Sol es denenselben zum Verlage alzeit gantz willig gefolget werden.

332³ ad hodiernum Italorum canendi & psallendi modum:

335¹ quadricinia tam Puerorum quam Adultorum Harmonia

338¹ dass er vor dissmahl biss uff kuenfftigen Michaelis, nicht gantz absolviret werden koennen.

353¹ (ut cum Mataeophilis misomusis, hoc est, filiis hujus seculi loquar)

364³ comparandis, aequiparandis intervallis Synoptice ob oculos ponitur.

367¹ Instructio pro Symphoniacis Wie die Knaben, so vor andern sonderbare Lust und Liebe zum singen trafen, uff jetzige Italianische Manier zu informiren, und zu unterrichten seyn.

368¹ zitterten und schwebenden oder bebenden Stimm, auch einem runden Halss unnd Gurgel zum diminuiren begabet,

369² einen stetten langen Athem, ohn viel respiriren, halten koennen:

381¹ einen oder zween mit einander in Vnisonis, den andern und dritten in Octaven zugleich fort musiciren list,

APPENDIX II

GLOSSARY AND COMMENTARY

ABSETZEN, also AUSSETZEN [Ger.]. A technical term used by German organists. The same as transcribing the various parts or voices of a composition into letter tablature, see *Tablature; also, as used by M. P. C., their arrangement in score form.

ACCIDENTALITER [Lat.], as opposed to *Naturaliter.
Accidentally. This term refers to the--temporary-- use of semitones (and the introduction of chromatic signs) not called for by the mode involved.

AFFECTIONS. M. P. C. uses Affectus [Lat.]. The term "affections" has been retained in the translation; the very fact that it sounds somewhat strange to modern ears will help to remind the reader of its particular, and varied, connotations, "affections" being not merely synonymous with "emotions" or "passions," but ranging from pictorialisms of all sorts to feeling and emotion. See Lang, Paul Henry, Music in Western Civilization, New York: W. W. Norton, 1941, p. 434 ff., also Bukofzer, Manfred, Music in the Baroque Era, New York: W. W. Norton, 1947, p. 388 ff.

ALLEMANDE. Concerning the character and history of this dance, see Mohr, Ernst, Die Allemande, Zuerich und Leipzig, Gebr. Hug, 1932. M. P. C.'s wording seems to be patterned after Morley (Plain and Easy Introduction, ed. by Harman, p. 297). Morley says, more lucidly than M. P. C.: ". . . as the usual Pavan containeth in a strain the time of sixteen semi-breves, so the usual Allemande containeth the time of eight, and most commonly in short notes."

AONIUS [Lat.]. Pertaining to the muses. Aonia, a mountainous part of Boeotia, in which are the mountains Aones. One of these mountains, Mt. Helicon, was sacred to the muses.

ART [Ger.]. Species, kind, manner. Used by M. P. C. to designate specific types of settings and "scoring";

*References to separate entries are indicated by an asterisk.

manner of performance, and translated throughout with "style."

AUSHALTEN, AUSSHALTEN [Ger.]. Sustain, prolong. M. P. C. uses "ausshalten und final," synonymously. Thus the same as fermata, pause.

One might infer from M. P. C.'s discussion of the use of trumpets for the ausshalten und final that they engaged in some sort of flourish, in addition to joining the rest of the ensemble on the final note. See p. 287.

BASSGEIGE, BASSGEIG [Ger.]. Not double bass as in modern German, but the equivalent of bass viol or Bassgeig de Braccio (see SM II, Ch. VI, Sciagraphia, Pl. XXI), a member of the violin family and forerunner of the violoncello.

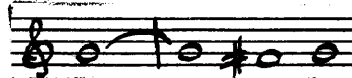
M. P. C. most often uses the term "Bassgeige" generically, denoting the size and range, but not the type of the instrument (viol- or violin-type). In the translation "bass viol" has been used wherever M. P. C. did not identify the instrument further.

BICINIUM [Lat.]. A two-part song.

BORKIRCHE, POERKIRCHE [Ger.]. Ambo, large pulpit or reading desk. See Grimm, Jacob und Wilhelm, Deutsches Woerterbuch, Leipzig, Hirzel, 1854-1940.

BRANLE, BRANSE [Fr.]. 16th century dance. Concerning the many varieties of branles, see Arbeau, Thoinot, Orchesography, translated by Cyril W. Beaumont, London: C. W. Beaumont, 1925 (1st Edition, Langres, 1588), pp. 112-46.

CADENCE, CADENTIA, pl. -ien [Lat., with German ending]. Morley says: "A cadence we call that when, coming to a close, two notes are bound together and the following note descendeth thus:



(A Plain and Easy Introduction to Practical Music, edited by R. Alec Harman, p. 145). See also Arnold, F. T., The Art of Accompaniment from a Thorough-Bass, pp. 3-4, 10 ff.

M. P. C.'s use of the word at times suggests that it implies improvised embellishments. See, for example, Kuhn, Die Verzierungskunst, p. 121.

In one passage M. P. C. restricts the meaning

of the term to cadences in which the bass descends by a fifth (authentic cadence), denying that a cadence exists when it descends by a fourth (p. 232).

CANT-, from *Discant (or cantus?). Used as in Cant-Fagott to denote the soprano member of an instrument family.

CANTILENA [Lat.]. A song; more generally, a composition.

CANTIO [Lat.]. Song, Lied; composition; generally, but not invariably, of religious content.

CANTOR [Lat.]. (1) Singer. (2) Director of choir, musical director, and teacher in general. See Moser, Hans Joachim, Musik-Lexikon, pp. 589-90.

CANTUS [Lat.]. (1) Melody, song, composition; performance. (2) Upper part of compositions for several parts, roughly corresponding to soprano.

CANTUS DURUS [Lat.]. This term, which has been left untranslated, denotes the use of the "natural scale" (involving \natural quadratum), to the exclusion of any chromatic tones.

M. P. C. distinguishes between cantus durus (without chromatic tones), cantus mollis (with "B \flat " only), and cantus fictus (involving the use of sharps or other additional chromatic tones).

CANTUS FICTUS [Lat.]. See *Cantus durus.

CANTUS MOLLIS [Lat.]. See *Cantus durus.

CANZONE [It.], pl. canzoni; or canzona, pl. canzone. (1) Song, chanson. (2) Instrumental form. For definitions see p. 50 ff.

In order to keep the distinction clear in the translation, I have used canzoni for the first meaning and an anglicized "canzona," pl. "canzonas," for the second.

CHORAL [Ger.]. (1) Cantus choralis, plain chant. (2) Chorale tune.

CHORALITER [Lat.]. In the manner of plain chant, i. e., in unison.

CHROMA [Gr., pl., Chromata]. See p. 378, where M. P. C. calls chromata the equivalent of semiminims (\downarrow),

semi-chromata, the equivalent of fusas (♯), and bischromata, the equivalent of semifusas (♮). In modern practice, however, the Italian croma is the equivalent of the eighth-note.

CLARINO /It./ The high range on the natural trumpet, from the eighth partial on, in which scalewise passages are possible; therefore, designation of the trumpet parts in a composition which move in that range. See M. P. C.'s discussion, p. 287, also Johann Gottfried Walther, Musikalisches Lexikon, p. 168, and Tab. VIII, fig. 13.

CLAUSULA /Lat./ (1) Close, cadence. (2) Phrase, passage ("One may call any short melody by that name," Walther, Musikalisches Lexikon, p. 170).

CLAUSULA FORMALIS /Lat./ Formal close, *Cadence. See, however, Morley, Plain and Easy Introduction, edited by Harman, p. 147, examples of "formal closing without cadence." See also example 4 on p. 81.

CLAVICYMBEL /Ger./ Harpsichord. Zwei-, drei-, vier-choerichtes (lit., two-, three-, four-choir) Clavicymbel means a harpsichord with double, triple, and quadruple stringing.

CLAVIEREN /Ger./ Refers to (1) use of clefs. See *Clavis Signata. (2) Playing on the keys of the keyboard. See *Clavis.

CLAVIS /Lat./ (1) Note (see Morley, Plain and Easy Introduction, edited by Harman, p. 11; there the notes are called "keys," the literal translation of clavis). (2) Key (of a keyboard), hence Clavier, keyboard.

CLAVIS SIGNATA /Lat./ Clef.

CONCENTOR /Lat., from con- and cantor/ An ensemble singer.

CONCENTUS /Lat./ Singing together, ensemble.

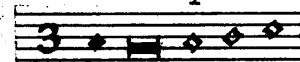
CONCERTAT-STIMMEN /Ger./ For M. P. C.'s definition see p. 178. Since the term is not entirely synonymous with "solo parts" or "voices," it has been left untranslated. The use of voices is mostly implied, but doubling of a part by additional singers and

instruments, and substitution by instruments is often suggested.

CONCERTIEREN [Ger., form of Lat., concertare]. For M. P. C.'s definition see p. 28.

CONCERTO [It.]. For definitions see pp. 25-29. M. P. C. often uses the term "Concert-Gesaenge," for which I always substituted "concerti," making no attempt at a translation in view of the specific meaning of the term.

CONTRA TACTUM [Lat.]. In the notes to the reader of Musae Sioniae II, Gesamtausgabe, Vol. II, p. x, M. P. C. says: "Thus in sesquialtera contra tactum I have always had these notes printed black"



See footnote 2, p. 76; also
*Hemiola.

CORNA MUSA. See Blumenfeld, De Organographia, p. 41. It says there, among other things, "... they might justly be named still, soft krummhorns, ..."

CORNETT. ZINK, ZINCK [Ger.]. CORNETTO [It.]. See Blumenfeld, De Organographia, pp. 35-36. The Cornetto muto, or stiller Zink (still, i. e., soft cornett) has a mouthpiece which is not detachable, "having been lathed on the instrument."

CYMBEL-, ZIMBEL-GLOECKLEIN [Ger.]. A device used on organs consisting of an assortment of small bells. See Mahrenholz, Die Orgelregister, p. 264 ff.

CYMBEL. ZIMBEL [Ger.]. Organ flute stop. See Mahrenholz, Die Orgelregister, p. 248 ff.

DIAPENTE. See *Intervals.

DIATESSARON. See *Intervals.

DIESIS [Gr.]. As M. P. C. uses the term SM III, synonymous with #.

DIMINUTION. The same as "division," a term used by Morley, Simpson, and other English authors. Improvised variation practice involving the use of several or many notes of smaller time value in place of one longer note.

DIRECT MOTION. Similar motion.

DIRECTOR. Musical director, choir leader, conductor.

DIRECTOR MUSICES [Lat., musices being the Greek genitive].
See *Director.

DISCANT, DISKANT [Ger.]. Soprano. Discantist, (male) adult or boy soprano. Term used as prefix to denote instruments of high range, e. g., Diskantgeige, violin; Diskantfloete, soprano recorder.

DITONUS. See *Intervals.

DUPLIEREN, DUPLIREN [Ger.]. To duplicate. Probably refers to duplication of melodic line in similar and contrary motion, i. e., inversion. (M. P. C. does not mention canon.)

It is possible, however, that M. P. C.'s term "duplieren" is to be an adaptation of the word "replica" as used by Zarlino, which refers simply to the extension of intervals by one or two octaves." See Hoegler, Fritz, "Bermerkungen zu Zarlino's Theorie," Zeitschrift fuer Musikwissenschaft, IX, 1927, p. 521.

DURUS [Lat.]. Lit., hard. A term connected with the solmization practice and referring to the use of ♮ quadratum. See *Cantus durus.

ECHO. Used for the most part as synonym for piano. See Gesamtausgabe, Vol. XVII, 1, p. 27, ". . . where the echo or piano is to be observed."

FALSO BORDONE [It.]. For general discussion and bibliography see Apel, Willi, Harvard Dictionary, "Faux-bourdon," pp. 259-61.

FANTASIA SUBITANEA [Lat.]. Lit., sudden fantasy. Fantasia implies extemporaneous performance, "frei ueber ein Thema oder Motiv spielen" [--extemporize on a theme or motive] (Kinkeldey, Otto, in Orgel und Klavier in der Musik der 16. Jahrhunderts, Leipzig: Breitkopf & Haertel, 1910, p. 13, paraphrasing a passage from Bermudo, Declaracion de instrumentos musicales, Ossuna, 1555). "Subitanea" may refer either to the extemporaneous nature of the performance or the "sudden" changes in style permissible in a fantasy.

FIGURAL. A number of remarks (see, for example, Gesamtausgabe, Vol. V, p. XI; Vol. XIV, p. x; Vol. XVI, p. ix) and the context, whenever the term occurs in SM III (in various forms: figural, figuraliter, and as verb, figurir'n), show clearly that with M. P. C. the word means "in several parts," "harmonized," as opposed to *Choraliter. The early meaning of "florid," as opposed to "plain" may be implied sometimes, but not necessarily so.

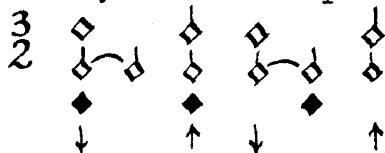
FUGA. (1) Any imitative passage, point of imitation.
(2) Synonym for "ricercar."

FUNDAMENTAL INSTRUMENTS. M. P. C. uses the term "Fundament
--foundation/ Instruments." For other terms and discussion, see p. 206 ff.

HARMONIA [Lat.]. As used by M. P. C., the term has various connotations, not always clearly defined:
(1) A union of sounds. (2) "A certain pleasantness caused by a union of sounds" (Balogh, Louis L., The Music Dictionary of Johannes Tinctoris, Unpublished Master's Thesis, Western Reserve University, Cleveland, 1940, p. 48). (3) The euphonious combination of intervals (therefore "relationes non harmonicae," false relations), hence, chord or homophony, as in the opposition of "harmoniae et imitationes" or "fugae," i. e., chords--or harmonies--and imitations. (4) Ensemble. (5) Ensemble piece.

HEMIOLA [Gr.]. Lit., one and one-half. A general discussion may be found in Apel, Willi, Harvard Dictionary, p. 329, and in the article "Mensural Notation," V, p. 440 ff.

In saying, on p. 76, "quando contra tactum cantatur," M. P. C. not only gives a good reason for employing coloration, but he implies the use of hemiola, thus:



The arrows show the timing and motion of the tactus which obviously do not coincide with all the black notes. See *Contra tactum.

HUMANA VOCE [Lat.]. See *Voce humana.

IMPERFECT. Used as in "imperfect fifth," the same as diminished. See *Intervals.

INSTRUMENTA SIMPLICIA /Lat./ Instruments capable of producing one line only; melody instruments; ornamental instruments. See p. 206 ff.

INSTRUMENTIST /Ger./ Player of *Ornamental instruments only, not any instrumentalist. (In the translation this distinction has only been maintained where the meaning of a passage would otherwise have been obscured.)

INTERVALS. M. P. C. uses the generic terms Intervallum /Lat./, Concordantia /Lat./, Consonantia /Lat./, Dissonantia /Lat./; more specifically: Secunda, Tertia, etc., but also, *Semitonium /--half tone/, Tonus /--whole tone/, Semiditonus /--minor third/, Ditonus /--major third/, Diatessaron /--perfect fourth/, Tritonus /--augmented fourth/, Semidiapente /--diminished fifth/, Diapente /--perfect fifth/. A diminished fifth, e. g., is also called "quinta imperfecta," a perfect fifth, "eine rechte /Ger./ Quinte," or quinta falsa; an augmented fifth "quinta superflua."

KAPELLMEISTER, CAPELLMEISTER /Ger./ Lit., master of the chapel, conductor, director, of both vocal and instrumental forces; composer-arranger, and often manager as well. (Since neither "conductor" nor "director" suggest all these functions, the word "Kapellmeister" has been left untranslated.)

KOPPEL, COPPEL, KOPPELFLOETE /Ger./ (1) obsolete: organ flue stops of various types. (2) Flute stop, half-stopped, with cone-shaped extension. See Mahrenholz, Die Orgelregister, p. 46.

KLEIN /Ger./ Small. Often used to denote high (-pitched).

LIEBLICH /Ger./ (1) Lovely, sweet, gentle, delicate. Used often for "soft" in contrast to "starkrauschend," i. e., noisy. (2) Sometimes seems to connote "tasteful," "adorned"; hence, it often implies the use of ornamentation.

LIEBLICHKEIT /Ger./ Lit., loveliness, sweetness. The term "Liebllichkeit" was also used for "ornament," "embellishment," "figuration." M. P. C. translates Viadana's "alcuni passi" /--certain figures/ with "Liebllichkeit" (see Arnold, The Art of Accompaniment from a Thorough-bass, pp. 3-4. See also *Liebllich).

LIGATURE. (1) Combination of notational signs in a single graph. Concerning the conventional meaning of the term in mensural notation, see Apel, Willi, The Notation of Polyphonic Music, p. 91 ff. (2) M. P. C. uses the term to designate slurs, ties and, more specifically, (3) in the phrase "Ligaturen und Syncopationes" he refers to *Suspension.

MADRIGAL. For a convincing etymology see Fellowes, E. H., The English Madrigal Composers, pp. 43-53.

MANIER [Ger.]. Manner. When specifically used in SM III to designate sub-types of styles of arranging, translated throughout with "method."

MELODIE, **MELODEY** [Ger.]. (1) Melody. (2) Song, composition.

MENSCHEN-STIMMEN [Ger.]. Human voices, a term M. P. C. uses in contra-distinction to instrumental voices or parts. Same as *Voce humana.

MENSURA [Lat.]. Measuring of notes, mensuration.

MESSANZA [It., obsolete]. A quodlibet.

MISTICHANZA [It., obsolete]. Synonymous with *Messanza.

MITTELSTIMMEN [Ger.]. Middle or inner voices.

MODULUS [Lat.]. The word synonymously with "coloratura"; therefore, the word synonymously with "coloratura"; therefore, the same as "figure," "run."

MOLLIS [Lat.]. Lit., soft. The term refers to the use of "B \flat ." See *Cantus mollis.

MONOCHORD. See Blumenfeld, De Organographia, p. 60, Pl. XXXIX.

MOTET [from F. mot, word]. Forms of the word cited by M. P. C. on p. 29. Curiously, none of the etymologies given in SM III is correct, any knowledge of the French polytextual motet having apparently disappeared. For general discussion and bibliography see Apel, Harvard Dictionary, pp. 257-62.

MUSES. Concerning the use of the names of the Greek muses to designate his works, see footnote 2 on p. 332. See also note "Typographus lectori musico,"

Gesamtausgabe, Vol. vii, p. VII.

MUSICA FICTA [Lat.]. The broad statement of Philipp de Vitry, quoted in Riemann, Geschichte der Musiktheorie, p. 241, holds true for M. P. C.: "Est ficta musica quando de tono facimus semitonium et e converso de semitono tonum." (/We speak of musica ficta when we make a half-tone out of a whole tone and, inversely, a whole tone out of a half-tone.) Thus M. P. C. uses the terms "ficta," "genus fictum," "cantus fictus" not only when chromatic alterations are to be made in performance that are not indicated in the music, but also when there is a key-signature." See, however, *Cantus mollis.

MUSICUS PRACTICUS [Lat.]. See *Musicus theoreticus.

MUSICUS THEORICUS [Lat.]. M. P. C. generally uses the phrase "musici theorici und practici," theorists and practical musicians. Morley, in the preface of his Plain and Easy Introduction, speaks of "scholars and practitioners."

For an interesting and painstaking definition of subtler connotations of the terms see Chrysander, Friedrich, "Zacconi als Lehrer des Kunstgesanges," Vierteljahrsschrift fuer Musikwissenschaft, IX, p. 250 ff.

NACHTANZ, NACHTANTZ [Ger.]. After-dance. Quick dance in triple meter following a slower dance in duple meter. Also called Proportz or Tripla (from Proportio Tripla).

NATURALITER [Lat.]. (1) Naturally. (2) More specifically, referring to the use of the tones of the natural scale and the absence of chromatic tones (although M. P. C. also uses the term in connection with *Cantus mollis).

OBERWERK [Ger.]. In M. P. C.'s time, synonymous with Hauptwerk, i. e., main organ. For a thorough discussion see Mahrenholz, Die Orgelregister, p. 288 ff.

ORGANIST. M. P. C. uses this term for players of all keyboard instruments. (In order to avoid confusion, no other word has been substituted in the translation.)

ORNAMENTAL INSTRUMENTS. See discussion p. 206 ff.

PADUANA. As used by M. P. C. synonymous with *Pavan; not the paduana in fast triple time. See Dieckmann, Jenny, Die in deutscher Lauten-Tabulatur ueberlieferten Taenze des 16. Jahrhunderts, Kassel: Baerenreiter, 1931, p. 39 ff.

PALCHETTO [It.]. Diminutive of palco, box at a theater; shelf. Also, tier, etc., therefore, as M. P. C. uses the term, I believe, the same as balcony.

PARTITUR, NOTENTABULATUR [Ger.], (S)PARTITURA [It.]. Score. "Partiren" at first referred primarily to the division of a composition through bar lines. Only later was the term applied to the arrangement of parts above one another. See Kinkeldey, Orgel und Klavier, pp. 192-95; also Arnold, The Art of Accompaniment, p. 6.

PASSAGGIO [It.], PASSAGE [Fr. or Ger.]. Figuration; diminution, other than just trills or scale-wise runs. See Walther, Musikalisches Lexikon, p. 465.

PASSAMEZZO. For a thorough discussion and bibliography, see Dieckmann, Jenny, Die in deutscher Lauten-Tabulatur ueberlieferten Taenze des 16. Jahrhunderts, Kassel: Baerenreiter, 1931, p. 6 ff.

PAVAN. Concerning the style of this dance and the nature of the "ordinary steps," see Dolmetsch, Mabel, Dances of England and France from 1450 to 1600, London: Routledge and Kegan Paul, 1949, p. 82 ff.

PHONASCUS [Lat., Gr.-derived]. One who exercises or trains the voice; teacher of singing, sometimes used as synonym for "Music-Director" and "Kapellmeister." See Walther, Musikalisches Lexikon, p. 478. See also Mattheson, Johann, Der Vollkommene Capell-Meister, 1739, pp. 94-99.

POMMER, POMMERT, BOMBARDE, BOMBARD [Ger.], and other forms and spellings. Bass of the shawm family. See Blumenfeld, De Organographia, pp. 36-37, also p. 22.

POST [Ger.]. Post, mail. The use of the word by M. P. C. is clear from the context, p. 287.

Eitner, quoting from Koch, Handwoerterbuch (in Monatshefte fuer Musikgeschichte, X, 1878, footnote on p. 52), writes: "Post oder Feldstuecke (lit., post or field pieces) are short pieces of music for the trumpet."

PRINCIPAL, PRINZIPAL [Ger.]. Lit., chief, principal.
 (1) On German organs, open diapason. See Mahrenholz, Die Orgelregister, p. 38 ff. (2) "Lead" trumpet part. See p. 285 ff.

PROPORTION. (1) In mensural notation the arithmetic ratios between note values of adjoining passages, involving either diminution or augmentation, to the degree indicated by appropriate fractions or other signs (signatures). (2) A section in triple time.

PUERICINIUM [Lat.]. A composition to be sung by boys.

QUADRICINIUM [Lat., from quatuor, four, and canere, to sing].
 A four-part composition involving some, though not always exclusively, vocal parts.

RECORDER. Whenever the terms "Floete," "Floeite," "Block-
(Plock-)floete" occur, recorders are meant. See list on p. 212.

REGAL, REGALWERK [Ger.]. (1) Small, portable reed organ (sometimes containing stops other than reeds, yet retaining the name). (2) Reed stops on an organ. Concerning history and technical details see Mahrenholz, Die Orgelregister, p. 161 ff.

REIN, as in REINE STIMME [Ger.]. Clean, pure, voice. I believe this refers mainly to intonation, not the quality of the voice.

REPRINSE, REPRISE [Ger.]. In 16th century dances, extensions in varied form. See Dieckmann, Taenze des 16. Jahrhunderts, p. 28 ff.

RUECKPOSITIV [Ger.]. That part of the organ, with its ranks of pipes, which in M. P. C.'s time was set up in back of a player. See Mahrenholz, Die Orgelregister, p. 289.

SCHAPP [Ger.]. Compartment. I have been unable to trace this word. It has been suggested that it may be a dialect form of the first part of the compound word "Schubfach," drawer.

SCHLAG [Ger.]. Beat, stroke. The same as "battuta" [It.], and in M. P. C.'s parlance equivalent to *Tactus, thus consisting of "downbeat" plus "upbeat."

SCHLOSS [Ger.]. Lock. M. P. C. also uses the word
*Schluessel.

SCHLUESSEL [Ger.]. As used by M. P. C., a key on a wind instrument. In modern German, this word also means "clef," but "clef" with M. P. C. is always *Clavis signata.

SCHNARRWERK [Ger.]. The same as *Regal. (2) Adlung says, in Musica Mechanica Organoedi, reprint, p. 66: "Now follow the Schnarrwerke or Narrwerke (Narr being a fool), as others call them, because they often go out of tune and therefore trouble and irritate organists a great deal." See p. 140 ff.

SEMICHROMA. See *Chroma.

SEMIDIAPENTE. See *Intervals.

SEMIDITONUS. See *Intervals.

SEMITONIUM [Lat.]. (1) Half-tone. (2) Any of the black keys of the keyboard

In conformance with traditional theory, M. P. C. distinguishes between the large half-tone (semitonium majus, the Pythagorean apotome) and the small half-tone (semitonium minus, limma). In connection with M. P. C.'s insistence on increasing the diminished fifth by a "full small semi-tone" in order to obtain a perfect one, a passage in Morley (Plain and Easy Introduction, p. 303) has some bearing: ". . . for if you join b mi to F fa ut you shall not make a full fifth, also if you join F fa ut to B fa b mi you shall have a tritone, which is more by a great half note than a fourth." The interval lacking for a perfect fifth is a small half-tone.

It is interesting that M. P. C. leaves out of consideration the practical aspects of mean-tone temperament (p. 78), in which a fifth is tempered (one-quarter of a comma smaller than a true fifth); also that the thirds, several of which in mean-tone temperament must be just thirds, may be adjusted to suit the ear. See article "Intervals" by L. S. Lloyd, in Grove's Dictionary, 5th Ed.

SIEFFLOET, SIFFLOET(E) [Ger.], from zuffolo [It.]. Open 2' and 1' flute stop. See Mahrenholz, Die Orgelregister, p. 51 ff.

SIGNUM [Lat.]. Sign. (1) (Time) signature; sign of mensuration; sign of proportion. (2) Chromatic sign (b, b, #).

In speaking of the thorough-bass, M. P. C. sometimes seems to include in the term "signa" the figures also.

SINFONIA [It.], SYMPHONIE [Ger.], SYMPHONIA [Lat.].

(1) Anything that sounds together (Walther, Musikalisches Lexikon). (2) Concord. (3) Instrumental ensemble piece. See, however, p. 36, SYMPHONEY [Obs. Ger.].

SONUS GRAVIS, SONUS ACUTUS [Lat.]. Low tone, high tone.

M. P. C. uses the terms in a general sense, not referring to specific segments of the system as Tinctoris does in his Diffinitorium.

SPARTITURA [It.]. The same as *Partitur.

STADTPFEIFER [Ger.]. Town piper, town musician; member of municipal musicians' guild, endowed with certain privileges and called on to perform at official functions.

STAMPITA [It.]. M. P. C.'s use of the term is curious.

See Riemann, Hugo, Musik-Lexikon, article "Estampida," p. 339.

STILL [Ger.]. Silent, mute, soft. Used in "stille Musik" (soft music), "stille Posaune" (soft trombone), etc.

STIMME [Ger.]. (1) Voice. (2) Part, or voice (of a composition in several parts); M. P. C. often says "Stimme" when actually referring to a part-book. (3) The sound of an organ pipe; stop.

STIMMWERK [Ger.]. Organ stop, register.

STORTI, also CORNA MUTI [It.]. Krummhoerner [Ger.] or cromornes. See Blumenfeld, De Organographia, p. 40 ff.

SUSPENSION. While Zarlino uses the term "suspensione," (Riemann, Geschichte der Musiktheorie, p. 399), M. P. C. generally uses the term "Syncopatio," or, more frequently, "Ligaturen und Syncopationes," "ligature" and "syncopation" being synonymous here. Another term used by M. P. C.: "Bindungen der Discordanten," bindings with discords (See Morley, Plain and Easy Introduction, ed. by Harman, p. 296).

SUSPIRIUM [Lat.]. Lit., sigh, breath. Semiminim rest (—). M. P. C. uses the term also for the reversed suspirium (—), the fusa rest. See Gesamtausgabe, Vo. V, p. xi.

SYMPHONIACUS [Lat.]. According to J. G. Walther (Musikalisches Lexikon, p. 590), an instrumentalist.

It is curious that M. P. C. uses this term when obviously referring to chapel or choirboys, i. e., singers.

SYMPHONIE [Ger.]. (1) *Sinfonia. (2) "Undetermined" stringed keyboard instrument. See Hipkins, Alfred James, A Description and History of the Pianoforte and the Older Keyboard Stringed Instruments, London: Novello, 1896, p. 56 ff.

SYNTAGMA [Gr.]. Anything put together in order; hence, a treatise, discourse, compilation, book. Syntagma Musicum, a musical treatise.

SYSTEMA REGULARE [Gr., Lat.]. Regular system, involving the natural scale only, without chromatic tones. The twelve untransposed modes, called "authentic" by M. P. C., are all in *Cantus durus or, the regular system. See p. 90.

SYSTEMA TRANSPOSITUM [Gr., Lat.]. Transposed system, involving "B \flat ." The transposed modes (transposed down a fifth or up a fourth) are all in *Cantus mollis. M. P. C. calls them "plagal." See p. 91.

TABLATURE. M. P. C. uses the word to refer both to the German letter tablature and to "score" (see *Partitur), which he sometimes calls "Notentablatur." See, e. g., p. 244 and 247; also Arnold, The Art of Accompaniment, p. 14, footnote 10.

TACTUS [Lat.], TAKT, TACT [Ger.]. Beat. Morley uses the term "stroke."

I have left the word "tactus" untranslated in view of the variety of elements implied in its meaning, which cannot always be separated. Since M. P. C. advocates changes of tempo and variously prescribes the use of a slower or faster tactus, he no longer regards it as an unchangeable unit of time. See, however, the table on p. 149, establishing M. M. $\text{♩} = 43$, at a "medium" tactus. Depending on the context, tactus has also been translated with "measure" and "pace."

The tactus movement consisted of depressio, downbeat, and elevatio, upbeat, thus two beats in modern parlance. Other conducting movements were not used. Therefore, in duple time downbeat and upbeat were equal in duration; in triple time the downbeat was twice as long as the upbeat. See Schuenemann, Geschichte des Dirigierens, pp. 47-61; also Kinkeldey, Orgel und Klavier (quoting Sancta Maria), p. 29.

The tactus never implied rhythmic stress, therefore it was irrelevant which note within a metric group (which, in modern practice, would be set off by bar lines) fell on the downbeat. (See, however, *Tempus.) See footnote on p. 125 for the discussion of a practice utterly abstruse to moderns unable to divorce beat from stress, but obviously quite natural to M. P. C. and contemporaries. See also *Contra tactum.

TAFEL, TAFFEL, TISCH [Ger.]. Table, dinner table. When M. P. C. uses these words it is in connection with music played during a repast; in the translation the term "music for banquets" has been used for the most part.

TEMPUS [Lat.]. Lit., time. Tempus, in mensural notation, refers to the division of the breve. In a sense, tempora also serve M. P. C. like the measures in later music, yet not necessarily involving the use of bar lines. He counts tempora to establish the duration of a piece, also in order to make the tactus come out correctly. See the discussion of "cum tempore" and "in tempore," p. 102 ff.

TIRATA [It.]. See p. 375.

TON, THON [Ger.]. (1) Sound, tone. (2) The same as tonus or modus [Lat.], mode. (3) Pitch, tuning (of instruments), sometimes apparently implying compass, range.

TRANSPOSITION. Taking into account the many references to it in SM III, several reasons to employ transposition may be deduced: (1) Accommodation to the range of singers and instruments available. (2) Pitch of organs and other instruments. (3) Problems of intonation due to the use of mean-tone temperament and the peculiarities of intonation of certain instruments. (4) Avoidance in notation of the use of more than one leger line. (5) Avoidance of the use--for the most part--of more

than one chromatic sign in the "key signature."
 See Blumenfeld, De Organographia, pp. s, 37. A general discussion of this knotty subject will be found in Mendel, Arthur, "Pitch in the 16th and early 17th Centuries," Musical Quarterly, XXXIV, 1948, pp. 28-45, 199-221, 336-57, 575-93. See also Reese, Music in the Renaissance, p. 530 ff.; Kinkeldey, Orgel und Klavier, p. 127 ff.

TREMOLETTI /It./ See p. 374.

TRIPEL /Ger./ (1) Proportio tripla. (2) Triplet.
 (3) *Nachtanz.

TRITONUS. See *Intervals.

TUNING. See M. P. C.'s own practical tuning guide, SM II, Pt. IV, Ch. III, p. 150 ff. On p. 155 he discusses the Wulf and suggests tempering "g#" and/or "d#", using the ear as a guide. The end of the chapter gives a perfectly lucid, precise explanation of mean-tone temperament.

Concerning problems of tuning, intonation, and temperament, see article "Temperaments" in Grove's Dictionary, 5th Ed.; also Ll. S. Lloyd, Music and Sound, London: Oxford University Press, 1937, especially pp. 26-28, 38; also Barbour, James Murray, Tuning and Temperament, p. 25 ff., p. 188 ff. See also Morley, Plain and Easy Introduction, p. 10 ff.

VINATE /It./ Drinking song. M. P. C.'s Italian, apart from seemingly obsolete forms, is often questionable. The modern Italian dictionaries consulted give the following versions: vinato, wine-colored; vinaio, vintner; vinetto, a diminutive of vino, wine; vinello, cheap wine made of grapeskin and water.

VIOLA DA BRACCIO /It./ (1) ". . . also called Violin and . . . named Fiddle by the common folk," (Blumenfeld, De Organographia, p. 48.) Any member of the violin family. M. P. C. sometimes uses the term "Bratschen." In the translation "violins" has been used consistently. (2) More specifically, the equivalent of the modern viola, also called by M. P. C. "Alto-Tenor Geige" and "Tenor Geige."

VIOLA DA GAMBA /It./ Viol. Any member of the viol family.

VOCE HUMANA [Lat.]. Lit., with the human voice, i. e., performed vocally.

VOCI PARI [It.]. Equal voices. M. P. C. uses also the term "ad aequales" [Lat.]. In a composition a voci pari, not all voices are necessarily of equal range. See Arnold, The Art of Accompaniment, p. 19.

VORTANZ, VORTANTZ [Ger.]. Dance in duple time, generally followed by *Nachtanz, in triple time. See Dieckmann, . . . Taenze des 16. Jahrhunderts, p. 47 ff.

APPENDIX III

LIST OF COMPOSERS AND AUTHORS

While M. P. C.'s index of authors in SM III is rather incomplete, it has been attempted here to include all the names mentioned throughout the text. The forms and spellings, generally Latinized and often inconsistent in the original, have been adjusted to those found variously in Eitner, Quellen-Lexikon, Grove's Dictionary, 5th Ed., Riemann, Musik-Lexikon, Baker's Biographical Dictionary, and other dictionaries, among them Johann Gottfried Walther's Musikalisches Lexikon, and Gerber's Lexicon.

- Agazzari, Agostino, b. Siena, 1578; d. there, 1640.
- Albini, Filippo, b. Moncalieri, near Turin, c. 1580.
- Amadei, Michaele Angelo, 16th-17th century.
- Anerio, Felice, b. Rome, 1560; d. there, 1614.
- Anerio, Giovanni Francesco, b. Rome, 1567; d. Graz, 1630.
- Aristides, Quintilianus, A. D. 160.
- Arnone, Guillelmo, 16th-17th century, b. Milan.
- Aristotle, b. Stagira, Macedonia, 384 B. C.; d. 322 B. C.
- Artusi, Giovanni Maria, b. c. 1550; d. 1613.
- Assandra, Catharina, 16th-17th century, b. Pavia.
- Balbi, Ludovico, b. Venice ?, d. Venice, 1604.
- Banchieri, Adriano, b. Bologna ?, 1567; d. there, 1634.
- Barbarino, Bartholomeo ("detto il Pisarino"), 16th-17th century.
- Bartei, Girolamo, 16th-17th century, b. Arezzo.
- Baryphonus, Henricus (Pipegrop, Heinrich), b. Wernigerode, 1581; d. Quedlinburg, 1655.
- Baselli, Constantino, 16th-17th century.
- Bembo, Pietro, b. Venice, 1470; d. Rome, 1547.

- St. Bernard of Clairvaux, 1090-1153.
- Bernardi, Steffano, b. Verona c. 1576; d. ?, 1635.
- Bianchi (Blanco), Andrea, 16th-17th century.
- Binago, Benedetto, 16th-17th century.
- Boccaccio, Giovanni, b. Paris, 1313; d. Certaldo (near Florence), 1375.
- Bona, Valerio, b. Brescia c. 1560; still living 1619.
- Bonini, Severo, b. Florence, 1582; d. there, 1663.
- Bonometti, Giovanni Battista, 16th-17th century.
- Borlasca, Bernardino, 16th-17th century.
- Bovicelli, Giovanni Battista, 16th-17th century.
- Buell, Christoph, d. Nuremberg, 1631.
- Burlini, Antonio, 16th-17th century, b. Rovigo.
- Caccini, Giulio, b. Rome, c. 1546; d. Florence, 1618.
- Caesar[ius], Johann Martin I., 16th-17th century.
- Calvene, Friderigo, 16th-17th century.
- Calvisius, Sethus (real name Seth Kallwitz), b. Gorsleben, Thuringia, 1556; d. Leipzig, 1615.
- Capello, Giovanni Francesco, 16th-17th century.
- Cecchino, Tomaso, b. Verona, c. 1580; d. Lesina, 1644.
- Cicero, Marcus Tullius, b. Arpinum, 106 B. C., d. 43 B. C.
- Cifra, Antonio, b. probably near Terracina, 1584; d. Loreto, 1629.
- Cima, Andrea, 16th-17th century, b. Milan.
- Cocciola Giovanni Battista, 16th-17th century, b. Vercelli, Piedmont.
- Corsi, Bernardo, 16th-17th century, b. Cremona.

- Croce, Giovanni, b. Chioggia, near Venice, c. 1557;
d. Venice, 1609.
- Dante (orig. Durante), Alighieri, b. Florence, 1265;
d. Ravenna, 1321.
- d'Aranda, Sessa, 16th century.
- David, Second King of the Hebrews, c. 1000 B. C.
- Donati, Ignazio, b. Casalmaggiore, near Cremona, c. 1585;
d. Milan, 1638.
- Erbach, Christian, b. district of Algesheim, Hesse, 1573;
d. Augsburg, 1635.
- Euclid, b. 450 B. C. ?, d. 374 B. C.
- Fattorini, Gabriele, 16th-17th century, b. Faenza.
- Fergusio, Giovanni Battista, 16th-17th century, b. Sarigliano, Sardinia.
- Fontana, Giovanni Steffano, 16th-17th century.
- Fortunatus, Venantius Honorius Clementianus, b. 530 ?,
Ceneda; d. 610 ?
- Franck, Melchior, b. Zittau, c. 1573; d. Coburg, 1639.
- Franzoni, Amante, 16th-17th century.
- Gabrieli, Andrea, b. Venice, c. 1510; d. Venice, 1586.
- Gabrieli, Giovanni, b. Venice, 1557; d. Venice, 1612.
- Gallus, Jacobus, see Handl, Jakob.
- Gallus, Josephus, 16th century.
- Gasparini, Felice, 16th-17th century.
- Gastoldi, Giovanni Giacomo, b. Caravaggio, c. 1556;
d. Mantua, 1622.
- Giacobbi, Girolamo, b. Bologna, c. 1575; d. there, 1630.
- Ghizzolo, Giovanni, b. Brescia; d. Novara, c. 1625.
- Glareanus, Henricus (Heinrich Loris), b. Glarus, 1488;
d. Freiburg, Baden, 1563.

- Goeldel, Johann, 16th-17th century.
- Gualterio, Alessandro, 16th-17th century.
- Guami, Gioseffo, b. Luca, c. 1540; d. there, 1611.
- Gumpeltzhaimer, Adam, b. Trostberg, Upper Bavaria, c. 1559;
d. Augsburg, 1625.
- Handl, Jakob, b. Reifnitz, 1550; d. Prague, 1591.
- Hassler, Hans Leo, b. Nuremberg, 1564; d. Frankfort, 1612.
- Hassler, Kaspar, b. Nuremberg, 1562; d. 1618.
- Horace (Quintus Horatius Flaccus), b. Venusia, 65 B. C.;
d. Rome, 8 B. C.
- India, Sigismondo d', 16th-17th century, b. Palermo.
- Kerle, Jakob de, b. Ypres, Flanders, 1531/32; d. Prague,
1591.
- Lappi, Pietro, 16th-17th century.
- Lasso, Orlando di, b. Mons, Hainault, 1530 or 1532;
d. Munich, 1594.
- Lechner, Leonhard, b. Valley of Adige (Athesinus) Tyrol,
c. 1550; d. Stuttgart, 1606.
- Leoni, Leone, 16th-17th century.
- Lippius, Johannes, b. Strasbourg, 1585; d. 1612.
- Lobwasser, Ambrosius, b. Schneeberg, Erzgebirge, 1515;
d. Koenigsberg, 1585.
- Luther, Martin, b. Eisleben, 1483; d. there, 1546.
- Magirus, Johann, 16th-17th century.
- Magni, Benedetto, 16th-17th century, b. Ravenna.
- Mal'horba, Fra Michele, 16th-17th century, b. Piazza,
Sicily.
- Mantuanus, see Spagnoli, Giovanni Battista.
- Marenzio, Luca, b. Coccaglio, near Brescia, 1553; d. Rome,
1599.

- Marinoni, Girolamo, 16th-17th century, b. Fossombrone.
- Merulo, Claudio, b. Coreggio, 1533; d. Parma, 1604.
- Metallo, Grammatio, b. Bisacca, Naples, 1541.
- Mezzegorri, Giovanni Nicolo, 16th-17th century.
- Mira, Leandro, 16th-17th century.
- Miseroca, Bastiano, b. Ravenna, 16th-17th century.
- Molinaro, Simone, b. Genoa, c. 1565.
- Monte, Philipp de, b. Malines, 1521; d. Prague, 1603.
- Monteverdi, Claudio, b. Cremona, 1567; d. Venice, 1643.
- Morley, Thomas, b. 1557; d. 1603.
- Moro, Jacopo da Viadana, 16th-17th century.
- Mortaro, Antonio, 16th-17th century.
- Nascimbeni, Stefano, 16th-17th century, b. Mantua.
- Nux (Nucius), Johannes, b. Goerlitz, c. 1556; d. Himmelwitz, 1620.
- Osculati, Giulio, 16th-17th century.
- Pace, Pietro, b. Loreto, 1559; d. there, 1622.
- Palestrina, Giovanni Pierluigi, b. at Palestrina near Rome, 1524 or 1525; d. Rome, 1594.
- Pallavicino, Benedetto, b. Cremona; d. Mantua, 1601.
- Pappus, Franciscus, 16th-17th century.
- Parma, Nicola, 16th-17th century.
- Passerini, Vincenzo, 16th-17th century.
- Patta, Serafino, 16th-17th century.
- Petrarca, Francesco, b. Arezzo, 1304; d. Argua, 1374.
- Petrejus, Johannes, b. Langendorf, Franconia; d. Nuremberg, 1550.

- Pevernage, Andries, b. Harlebeke or Courtrai, 1543;
d. Antwerp, 1591.
- Phinot, Dominique, 16th century.
- Piccioni, Giovanni Maria, 16th-17th century.
- Pindar, b. Cynoscephale near Thebes 522 ? B. C.;
d. Argos, after 446 B. C.
- Plato, b. Athens, 427 B. C.; d. there, 347 B. C.
- Polidori, Ortensio, 16th-17th century, b. Camerino.
- Ponzio, Pietro, b. Parma, 1532; d. 1596.
- Porta, Ercole, 16th-17th century.
- Possidoni, Giovanni Francesco, 16th-17th century.
- Pozzo, Vincenzo dal, 16th-17th century.
- Quagliati, Paolo, b. Chioggia, c. 1555; d. Rome, 1628.
- Radino, Giulio, 16th-17th century.
- Ramella, Giovanni Francesco, 16th-17th century.
- Regio, Benedetto, 16th-17th century, b. Pavia.
- Regnart, Jakob, b. 1540; d. Prague, 1599.
- Riccio, Antonio Teodoro, b. Brescia, c. 1540; d. Koenigs-
berg or Ansbach, 1603 or 1604.
- Rontani, Raffaello, d. Rome, 1622.
- Rubiconi, Grisostomo, 16th-17th century, b. Rimini.
- Ruffo, Vincenzo, 16th century, b. Verona.
- Sartorius, Paul, 16th-17th century, b. Nuremberg.
- Scaliger, Julius Caesar, b. Riva del Garda, 1484; d. Agen,
1558.
- Signoretti, Aurelio, 16th-17th century, b. Reggio.
- Soderino, Agostino, 16th-17th century.

- Soriano, Francesco (in SM III misspelled Suarin/o),
b. Rome, 1549; d. there, 1620.
- Spagnoli, Giovanni Battista (Mantuanus, Mantovano),
b. Mantua, 1448; d. Padua, 1516.
- Spangenberg, Cyriacus S., b. Nordhausen, 1528; d. Stras-
bourg, 1604.
- Stadlmayr, Johann, b. Freising, 1560 ?; d. Innsbruck, 1648.
- Stefanini, Giovanni Battista, 16th-17th century.
- Strozzi, Bernardo, 16th-17th century.
- Theodolphus, b. Upper Italy ?, c. 750; d. Angers, 821.
- Tigrini, Orazio, 16th-17th century.
- Tomasi, Biagio, 16th-17th century.
- Tornioli, Marc' Antonio, 16th-17th century, b. Siena.
- Torti, Ludovico, 16th-17th century, b. Pavia.
- Trabaci, Giovanni Maria (Giovanni Battista in SM III),
16th-17th century.
- Utendal, Alexander, d. Innsbruck, 1581.
- Venosa, Prince of (Gesualdo, Don Carlo), b. Naples,
c. 1560; d. there, 1613.
- Vento, Ivo de, b. c. 1540; d. Munich, 1575.
- Verso, Antonio, b. Piazza Armerina, c. 1565; d. Palermo,
prob. 1621.
- Viadana, Bernardo da, 16th-17th century.
- Viadana, Lodovico Grossi, b. Viadana, c. 1565;
d. Gualtieri, 1645.
- Wert, Giaches de, b. in Netherlands, 1536; d. Mantua, 1596.
- Zangius, Nikolaus, d. Berlin ?, 1618 or 1619.
- Zarlino, Gioseffo, b. Choggia, 1517; d. Venice, 1590.

The following names I have been unable to trace. They are listed in the form in which they are found in the original.¹

Alexander, Alexius

Biccari, Fabio

Bursaij, Archangelo

Donati de Benedictis

Faber, Antonius

Fiviramus, Paulus

Gotti, Archangelo

Lupi, Geminiani Capi

Mancini Romani, Curtij

Monte Dolio, Alphonsus de

Petri, Pauli Lavensis

Philaghij, Caroli (Grove's Dictionary, 5th Ed. lists a 16th-17th century composer, Casati, Girolamo (detto Filago)).

Polluti, Gabrielis

Sadt, Johann

Vecchi, Josephi²

¹ Some of them are in the genitive case; see footnote on p. 31.

² Eitner, in Quellen-Lexikon, lists a Giuseppe Vecchi, who was Papal Master of the Chapel in 1683, of whom M. P. C. can hardly have heard before 1617.

APPENDIX IV

TABLE OF CONTENTS OF VOLUME I
AND SUMMARY OF CONTENTS OF VOLUME IV
FOUND AT THE BEGINNING OF SYNTAGMA MUSICUM I
(PHOTOGRAPHIC COPIES FROM ORIGINAL EDITION)

INDEX GENERALIS.

PRIMARIORUM MEMBRORUM.

quæ in

*Syntagmatis huius Musici distinctis quatuor
Tomis continentur.*

TOMUS PRIMUS

Completitur duas partes.

I. PARS agit

— *De Musica sacra vel Ecclesiastica, Religionis exercitio accommodata;*
CIUS MEMBRA SUNT QUATUOR.

I.

| | | |
|-------------|--|---------|
| I | IN primo tractatur Dianœa, sive discursus, de | |
| | Chorali Musica & veterum Psalmidia, in Judaicis, Aegy- | |
| | ptiacis, Asiaticis, Græcis & Latinis Ecclesijs recepta (c. 1. | |
| | quo modulandi genere frequentata, - - - - - | (c. 2. |
| | quàm devotè & reverenter habita, - - - - - | (c. 3. |
| | quàm convenienter cuilibet rei, quibus modis, quibusq; me- | |
| | lopœis coaptata fuerit; ubi non vulgaria de Hebræorum ac- | |
| | centibus inserta sunt - - - - - | (c. 4. |
| De U | SU eiusdem, in affectibus pijs excitandis - - - - - | (c. 5. |
| | in institutione orthodoxa, - - - - - | (c. 6. |
| | dedicatione Templorum, - - - - - | (c. 7. |
| | suisq; ipsius proprijs animi motibus exprimendis, - - - - - | (c. 8. |
| | et quomodo eâ usi sint pij in veritatis assertionem adversus ty- | |
| | rannos & hæreticos, - - - - - | (c. 9. |
| | ad convertendum in fide errantes, - - - - - | (c. 10. |
| | itemq; in aulis - - - - - | (c. 11. |
| | et qua ratione eam usurparint in convivij - - - - - | (c. 12. |
| | à somno surgentes & cubitum euntes - - - - - | (c. 13. |
| | sub operis diurnis - - - - - | (c. 14. |
| | | & deni. |

& denique in ipsis mortis angustiis (c. 15.
 & ad extremum, quomodo adhibita fuerit in luctu funebri (c. 16.

II.

In altero proponuntur *ὑπομνήματα* sive Commentarij de Missodia vel Leitura summa. Ubi primùm Missæ & Missodias nomen explicatur; deinde quibus partibus tam apud veteres, quàm apud nostrates constet, & quomodo quælibet pars addita & indigitata fuerit.

III.

In tertio habetur *ἐξήγημα*, sive explanatio Leiturgoe matutinæ & vespertinæ: quibus ex partibus, quo ordine (ordinis simul ratione annotatâ) consistit: ubi de Antiphonis, Psalmis majoribus & minoribus, eorumq; Tonis, Responsorijs, Hymnis, Cantico B. Mariæ Virginis, & *εὐλογηδία* finali, non quibusvis nota, producuntur.

Coronidis loco subiicitur huic parti, tractatus de supplicationibus publicis, sive Litanij, majoribus & minoribus, de Horis Canonicis, & de Psalterio B. Mariæ Virginis: quibus quæq; auctoribus, quo tempore, quâ occasione introducta omnia.

IV.

In quarto exhibetur *θεωρία ὀργανικῆς*, sive contemplatio Musicæ Instrumentalis Ecclesiasticæ, in Ecclesia tam Veteris, quàm Novi Testamenti usurpatæ. Nempe de prima eius adinventione, & ad religionis exercitium translatione (c. 1.

de Choro Musico in Templo Hierosolymitano, & Musicis Levitis (c. 2.

eorum ætate & numero (c. 3.

officijs (c. 4.

sustentatione (c. 5.

de Titulis psalmis Davidicis præfixis (c. 6.

quæq; Instrumentorum species ex illis eliciantur (c. 7.

de Organo (c. 8.

de Cithara & Chordis, de Nablo & Cymbalis,

& Psalterio Decachordo (c. 9.

de Tympano (c. 10.

de Tuba & Buccina (c. 11.

de

de Tintinnabulis, Nolis & Campanis: quorum omnium usus & nomi-
 nis notatio traditur, & cū Veteris potissimum sint Testamen-
 ti, suis allegorijs explicantur - - - (c. 12.
 in Novo Testamento & patribus Instrumentalem Musicam adser-
 tam esse - - - (c. 13.
 maximè verò nostro seculo frequentari Organa Ecclesiastica verè ad-
 mirandi artificij - - - (c. 14.
 quæ facta tecta conservanda - - - (c. 15.



General Register

der vornembsten Stücken/

Welche in den

Vier Tomis dieses Syntagmatis Musici
 begriffen werden.

TOMUS PRIMUS

begreiffe in sich zween Theil:

Der Erste Theil

handelt

Von der Geistlichen vnd Kirchen Music, die
 auff den Gottesdienst gerichtet / vnd vorzeiten / wie auch noch
 itzunder zum theil darbey gebraucht wirdt.

Vnd dieser Erste Theil helt in sich

Vier Stücke.

I.

Das erste Stück wird gehandelt / Vns erste ein Discurs
 vnd Unterrichte vom Ursprung des Choralgesanges / vnd der al-
 ten Kirchen Melodien; Wie dieselbe nicht allein bey dem Jüdis-
 schen

ſchen Vold bey ihren Verſamblungen im gebrauch; ſondern auch in den Aegypptiſchen / Arabiſchen / Griechiſchen vnd Lateiniſchen Kirchen üblichen geweſen:

II. Wird geſaget / auff waſerley Art der Melodeien dieſelbe geſungen:

III. Mit welcher groſſen Reuerenz / auch Geiſtreicher / vnd Chriſtlicher Andacht dieſelbe gehalten:

IV. Wie füglich er weiſe ſie einem jeden Dinge / nach eigentlicher geſtalt / mit welchen modis vnd von welchen Muſicis vnd Geſangmeiſtern / die Melodeien einem jeden Geſang zugeordnet:

V. Von der oſſelben Muſik vnd Krafft / Gottſelige Gedancken zu erwecken vnd zu bewegen:

VI. Im Glaube zu unterrichten / vñ in Chriſtlicher Lehr zu unterweiſen:

VII. In Tempel vnd Kirchen Einweyhungen:

VIII. Auch ſein ſelbſt eigne Bewegungen des Gemüts an Tag zugeben:

IX. Wie die gebraucht worden zu Befreyung der Göttlichen Warheit vnd Chriſtlichen Gottesdienſt / wider die Käſer vnd Tyrannen:

X. Wie dadurch die Irrigen vnd Verführten von dem weiten vnd breiten Irrwege / wiederumb auff den rechten Steg vnd Weg des Glaubens gebracht worden:

XI. Wie dieſelbige / in ſo groſſen vnd werthem Gebrauch an Königlichem vnd mächtiger Potentaten Höfen: Auch XII. in fröhlichen Zuſammenkünften / vnd Gaſtereyen geweſen:

XIII. Wie die Chriſten Abends vnd Morgens: Vnd XIV. Wenn ſie zu ihrer Arbeit gingen / ſich damit dem lieben Gott befohlen:

XV. Ja auch in der letzten Todes Angſt ſich hefftig damit geſtercket:

XVI. Vnd wie ſie bey Leichbegengnüſſen in ſtättigem Gebrauch geweſen.

II.

Zu andern Stück wird vns für die Augen geſtellet / eine gründliche Erklärung vnd Bedeutung des gewöhnlichen Kirchen Choralgeſanges / ſo bey der Miſſa vnd Vormittags Predigt / vnd bey dem hohen Ampt im gebrauch geweſen. Da erſtlich deutlich vnd außführlich / waß das Wortlein Miſſa bedeute / oder in ſich habe / vnd woher / auß welcher Sprach es ſeinen Uſprung nehme oder habe / erkläret wirdt.

Zum andern / wird in demſelben nach der ſenſe erzehlet / wie dieſelbe Miſſa

Mühsam zu halten üblich vnd gebräuchlich gewesen; Was für Gesänge dabey gesungen; Auch mit welcher Ordnung eins auff das ander erfolgt/ vnd welche Ceremonien dabey gehalten vnd in acht genommen/ vnd ein jedes genennet worden.

III.

Im dritten haben wir auch in demselben Ersten Theil eine Unterrichtung von den andern Gesängen/welche in der Christlichen Kirchen Versammlungen/ sowol zur Metten als Vesper zeit/ vnd in den Bettstunden gesungen werden/ wie dieselbigen abgetheilet sein/ vnd eins auff das ander erfolgen: Do denn auch von Antiphonis, psalmis maioribus & minoribus, vnd dero selben mancherleyen vnd unterschiedlichen Tonis: Von den Responsorijs, Hymnis, Cantico B. Virginis Mariæ, Magnificat, vnd Benedicamus nützlicher vnd nöthiger Bericht gethan wird.

Zum Beschluß wird hinan gehengt/von der allgemeinen vnd öffentlichen Kirchen Litaneyen, oder öffentlichen Supplicationen zu Gottes für die allgemeine Noht der ganken Christenheit/wenn vnd von wem dieselbe ihren Ursprung genommen: Wie daselbsten nicht wenig denckwürdige Sachen mit annotiret vnd auffgezeichnet sein.

Zu dem auch ein kurzer Unterricht beygesetzt / von den horis Canonicis vnd Psalterio B. Mariæ Virginis, welches sonst ein Pater noster genennet wird; von wem / zu welcher zeit vnd mit was gelegenheit dieselbige eingesetzt vnd angeordnet sein.

IV.

Im Vierden wird vns eine nützliche Erklärung vnd Beschreibung aller derer Musicalischen Instrumenten vorgeschrieben/welche vor alters zu der Väter zeiten/ im alten Testament/ vnd hernach auch im neuen Testament in der Kirchen Gottes gebräuchlich gewesen,

Vnd zwar im 1. Capittel wird gesagt / von welchen Autoribus angeleglichen nach der Sündflut dieselb ihren Ursprung gehabt / vnd wie sie erfunden worden / vnd wie hernach zum Christlichen Gottesdienst derselben Gebrauch bracht worden.

Im 2. von dem Choro Musico im Tempel zu Jerusalem / vnd von den Sängern vnd Leviten.

3. Wie

3. Wieviel derselben in ihrer anzahl gewesen.
4. Von ihrem Ampt vnd Diensten in vnterschiedlicher Ordnung.
5. Von ihrem Auff- vnd Unterhalt/ im Speisen vnd Kleidung ;
Wie die löbliche Könige im Alten Testament mit reicher vnd milder Hand
darzu gegeben vnd gnug verordnet haben.
6. Von den Titeln / so vor den Psalmen vorher gesetzt.
7. Vnd welcherley Art Instrumenten daraus köñen erwiesen werden ;
Da dann ferner von mancherley Instrumenten gehandelt wird/ woher sie
ihren Namen/ wie sie gebraucht worden/ vnd durch nützliche Allegorien
geistlicher weise aufgelegt werden können.
8. Von der Orgel.
9. Von Citharn vnd Seiten/ Nablo, Cymbeln vnd Psalter von Zes-
hen Seiten.
10. Von der Paucke / wie dieselbe recht gebrauchet / auch mißges-
braucht worden.
11. Von der Trommeten vnd Posaunen/ woraus sie gemacht/ wie dies-
selben gebraucht worden / in den sonderlichen Festen der Jüden : da sehr
schöne Allegorica annotiret vnd angedeutet sein / vñnd vielleicht nicht
vnarmutig zulesen.
12. Von den Glocken/ Glöcklein / Röllichen vnd Schellichen / wie
dieselbe auch zu volkömlicher perfection des Tempels oder Taberna-
kels gebraucht worden/ da auch viel nützliches Dinges vorseht.
13. Vnd wird auch ferner erwiesen / das die Kirchväter im Newen Tes-
tament/ die Instrumentalische Musicam nicht verworffen haben.
14. Vnd wie spiger zeit die Kunst so hoch gestiegen / führnemlichen in
den künstlichen Orgelwercken/ die man spiger zeit in den Kirchen Gebew-
den hat.
15. Darbey leslich eine guthertzige Vermahnung/ das man dieselbe in
ihrem Esse erhalten/ vnd zu Gottes Ehren gebrauchen wölle.

II. PARS

Continet

Historiam de Musica veterum Politica, in usu & usu extra Ecclesia limites ingenuo & liberali:

CUIUS DUO SUNT DISTINCTA MEMBRA.

Prius agit

De Musica vocali & generaliori Musices cognitione, atq; usu frequentatione, tam Vocali, quàm Instrumentali serè communi.

Posterius

De Musica veterum Organica, in Organis, vel Instrumentis Musicis considerata

PRIUS MEMBRUM

absolvitur

XXII. Capitibus.

QVorum I. tractat DE MUSICA civili extra Ecclesiam, ab Ecclesiastica, generaliter nominibus distincta, eiusdemq; primis ac generalioribus principijs.

2. De artis Musicæ Inventoribus & inventione ex calamarum, chordarum, malleorum, & sonorum proportionem.

3. De Doctoribus, scriptoribus, cultoribus, discipulisq; Musices eximijs.

4. De inventionem in Harmoniæ generibus, in Tetrachordis; Ubi de chordarum, sive clavium, sive vocum numero aucto & ad *dis dia pa-
lōn* apud veteres, hodie plus ultra constituto, &c.

5. De Melodiarum quarundam, quas veteres Modos seu Tonos vocarunt, inventoribus,

6. De diverso istorum Modorum seu potius Melodiarum affectu & effectu, eorundemq; selectu.

7. De voce & pronuntiatione in cantu, deq; vocis utili, necessario decoroq; exercitio, docili imitatione ac suavi audiendi voluptate.

8. De Musices cognitione cum Ethica, Physica & Mathefi.

9. De Musicæ vi & efficacia, atq; usu *παθητικῶν*, ad affectus cum placide sedandos, tum rapide excitandos.

b

10. De

10. De efficacia ac usu *πολιτικῶν ἔ πολεμικῶν*, civili ac militari, in fir-
manda nim: pace Reip: & virtute bellicâ comparanda.
11. De usu Musices *θριαμβικῶν*, in pompa & solennitate triūphali.
12. De usu & efficacia Musices Ethicâ ad mores honestè compo-
nendos & feritatem comprimendam.
13. De virtute Musices *ιατρικῆς*, sive Medica, ad pellendos corporis
morbos.
14. De usu Musices Philosophico, institutioni & refectioni in-
serviente.
15. De admiranda vi & efficacia in Brutis.
16. De usu & exercitio Musices *ιερουργικῶν*, in sacris & sacrificijs De-
orum Ethnicorum, Dearumq; peragendis.
17. De usu Musices *συμποσιακῶν*, in epularibus & convivialibus hi-
laritatibus.
18. De usu Musices *ὀρχηματικῶν*, sive saltatorio, deq; quibusdam
saltationum præcipuarum speciebus, variôq; earundem usu.
19. De usu Musices *θεατρικῶν* in ludis scenicis & Theatricis.
20. De usu Musices *ἀγωνιστικῶν* ad certamina; ubi & de quibusdam
certantium & victorum præmiis, & devictorum pœnis.
21. De usu Musices *θρηνητικῶν* in funerum & exequiarum deduci-
onibus atq; pompis.
22. De varijs veterum cantionibus.

POSTERIUS MEMBRUM,

de

MUSICA *veterum* **ORGANICA** *vel Instrumentū Mu-
sicū; quod XXI. pertractatur capp.*

- Q**Vorum 1^o agitur de **MUSIS** & Apolline, omnis harmo-
nici concentus autoribus & p̄sīdibus, deq; earum numero.
2. De generali Musicorum Instrumentorum distinctione.
 3. De *Fistula* notatione, materia, structura vel figura, inventionē,
speciebus atq; usu.
 4. De *TIBIA*, eius Etymologia, descriptione, inventionē atq;
partibus, varijsq; ejusdem ab inventoribus denominatis generibus.
 5. De varijs *Tibiarum* speciebus & appellationibus, à regionibus
& gentibus desumptis.
 6. De

6. De varijs *Tibiarum* generib⁹, à varia apud varias gentes materia.
7. De multiplici *Tibiarum* usu atq; ab eodem deductis *Tibiarum* ὀργανοῖς & denominationibus, deq; singularibus quibusdam *Tibiarum* modis, & cantu *Tibicinum*.
8. De Harmoniis & modis *Tibicinum* Musici.
9. De peritis quibusdam *Tibicinibus* & Auleticis studiosis.
10. De imperitis quibusdam *Tibicinibus*, deq; *Tibiarum* ἐλγυρίαι & contemptu.
11. De *Citharæ* & *Lyræ* notatione, inventione, partibus, chordarum numero & circa illum de Lacedæmoniorum severitate, modis item & *Citharæ* cantu, & (quas vocant) *Tabulaturis*.
12. De varijs Instrumentis *Lyræ* proximis, *Scindapso*, *Helicone*, *Barbitō*, *Trigono*, *Sambuca*, *Phœnice*, *Nablo*, *Pandura*.
13. De *Magadi*, *Pectide*, *Psalterio*, *Epigoneo*, *Tripode*, *Sionico* Organo &c.
14. De carminibus *Lyricis*, quæ *Lyræ* accinebantur.
15. De peritis quibusdam *Citharœdis* eorundemq; inventis, & artis *citharœdicæ* fautoribus. (atq; usu.)
16. De *Tubæ* notatione, inventione, materia, figura, generibus
17. De *Lituo*, *Cornibus* & *Buccina*, eorundemq; descriptione, distinctione atq; usu.
18. De Instrumentis tinnitu quodam obstrepentibus, ut *Sistro*, *Crembalo*, *Crepitaculo*, *Cymbalo* & *Tintinnabulo*.
19. De *Tympani* descriptione, notatione, usu, structura apud *Indos*, & alijs quibusdam notatu dignissimis.
20. De *Hydravlici* Organi inventore atq; structura.
21. Huc accessit Ἀπὸβληµα, sive *Corollarium*, de Instrumentorum Musicarum, nostræ temporis usitatorum, de descriptione & pleniori distributione.

Der Ander Theil

begreift in sich

Eine Historische Beschreibung der alten Politischen und Weltlichen Music, welche ausserhalb der Christlichen Kirchen nur zur Lust und Kurzweil/ in freyem loblichem Gebrauch jederzeit vorblieben.

b ij

Und

Und wird dieselbe in zwey Stück abgetheilet.

Das erste Stück handelt von allgemeiner Wissenschaft der Music vnd derselbigen Gebrauch/ sowol mit Menschlicher Stimm/ als auff Instrumenten/ so im Musiciren fast gemein sindt.

Im andern Stück wird vermeldet/ Wie bey den Alten die Musica auff Orgeln/ Instrumenten vnd allerley Schenspielen gebraucht worden.

Das erste Stück dieses Andern Theils

helt in sich

XXII. Capittel.

IM 1. Capittel wirdt gehandelt von dem vnterscheidt zwischen der Geistlichen Kirchen Music, vnd der Politischen Weltlichen Music, auch von derselben Ursprung.

Im 2. Cap: wird gehandelt von der Erfindung vnd Erfindern der Music auß genawer Auffmerckung/wie sich die Thon in den Röhren/Seiten vnd Hämmern in einander haben schicken vnd reimen wollen.

Im 3. Cap: Von den vortrefflichen Lehrern/ Meistern / Scribenten, vnd Schülern der löblichen Music.

Im 4. Von Erfindung der mancherley Harmony / oder zusammenstimmung; Wie nemlich bey den Alten die Tetrachorda, Claves, vnd voces Musicales erfunden / vnd mit der zeit biß anizo vermehret vnd geendert.

Im 5. Wie etliche Melodeien vñ Arten zusingen bey den Alten erfunden.

Im 6. Von unterschiedlicher Bewegung vnd Vorrichtung derselben Melodeien/ oder der Arten vnd Weise in den Gesängen.

Im 7. Von der Stimm/ vnd wie man dieselbe im singen / nützlich vnd artig zwingen muß/ vnd üben soll.

Im 8. Von der Verwandnus / wie die Music der Ethicæ, Physicæ vnd den Mathematischen Künsten zugethan sey.

Im 9. Von der durchdringenden Gemüths bewegung/ dadurch die Music die Begierden vnd Affecten beydes erregen/ vnd auch wiederumb legen vnd stillen kan.

Im 10. Von Nutzbarkeit der Music zu Friedens vnd Krieges zeiten.

Im 11. Vom gebrauch der Music in Triumphs geprängen.

Im 12. Wie die Music zur Tugendt vñnd Höflichkeit diene vnd anleitung gebe.

Im 13.

- Im 13. Wie die Music nützlich sey zu beförderung der Leibes Gesundheit.
 Im 14. Wie die Music den Studierenden zur Unterweisung vnd Er-
 lustigung dienstlich sey.
 Im 15. Von der wunderbahren Krafft vnd Wirkung der Music in den
 unvernünftigen Thieren.
 Im 16. Vom brauch der Music bey den Heidnischen Opffern vnd
 Gottesdiensten.
 Im 17. Vom brauch der Music in Convivijs, Gastereyen vnd andern
 frölichen Zusammenkunfftten.
 Im 18. Vom brauch der Music in Tänzen; Darbey auch berichte zu
 finden von mancherley Art / Namen vnd Nutzbarkeit der Reyen / oder
 Tänze.
 Im 19. Vom brauch der Music in Comoedien vnd andern Schau-
 spielen.
 Im 20. Vom brauch derselben in Certaminibus vnd Streickdampffen:
 Darneben auch von derer Belohnungen / welche den Sieg erhalten/
 vnd von der Straff derer / so überwunden worden / kurze anmeldung
 geschicht.
 Im 21. Von dem Nutz der Music in Begräb- vnd Leichbegengnüssen.
 Im 22. Von mancherley Gesangs Arten vnd Namen bey den Alten.

Das ander Stück des andern Theils

begreiff in sich
 X X. Capittel.

- D** M 1. Capittel wird gehandelt von den Musis vnd Apol-
 line, als den Anfängern vnd Vorstehern aller zusamen stimm-
 den Harmoney vnd Gesängen: Vnd wird darbey gemeldet / wie-
 viel MUSAE sindt.
 Im 2. Cap. wird eine gemeine abtheilung der Musicalischen Instrumen-
 ten eingeführet.
 Im 3. Wird die Erfindung / Matery, Structur vnd Zubereitung man-
 cherley Arten vnd Gebrauch der Flöten / so bey den Alten Fistula ge-
 nandt worden / kürzlich beschriben.
 Im 4. Wird von der Pfeiffen / welche Tibia heisset / vnd von derselben
 Erfindern vnd zugehörigen Stücken / gehandelt. b. iij Im

- Im 5.** Von mancherley Pfeiffen vnd derselben Namen / so sie von den Ländern vnd Völkern/ bey denen sie üblich gewesen/ vberkommen.
- Im 6.** Von mancherley Arten der Pfeiffen vnd derselben materi bey unterschiedlichen Völkern.
- Im 7.** Von allerley Namen vnd vnterscheide der Pfeiffen/ nach vnterschiedlichem brauch/ klang vnd alter der Menschen; Vnd von etlichen sonderbaren Arten vnd Weisen/ so impfeiffen gebraucht worden.
- Im 8.** Vom Thon der Pfeiffen/ vnd wie sie nach demselben zu vnterscheiden.
- Im 9.** Von etlichen hocheffahrenen Pfeiffern / vnd wie sie mit höchstem fleiß dieser Kunst obgelegen.
- Im 10.** Von etlichen vnerfahrenen Pfeiffern / vnd wie solche Kunst in despect vnd verachtung geraten.
- Im 11.** Von Erfindung der Leyer / Cither oder Harpffen; vnd von ihren zugehörigen stücken vnnnd zahl der Seiten. Sowol auch von den Carminibus, wie die nach der Leyer gemacht worden: Auch wie vnd was man nach der Tabulatur off der Harpffen schlagen kan.
- Im 12. vnd 13.** Von den Instrumenten/ so der Harpffen sehr nahe zugethan sindt / vnd andern dergleichen mehr.
- Im 14.** Von den Carminibus Lyricis, welche man in die Leyre mit eingefungen.
- Im 15.** Von etlichen vortrefflichen Harpffenisten / vnd was dieselben erfunden vnd außgesonnen; Auch von denen so diesen Künstlern mit guter Affection zugethan gewesen.
- Im 16.** Von der Trummet oder Tuba, derselbigen Erfindung/ Matery, Gestalt/ mancherley Arten/ vnd nussbahrem Gebrauch.
- Im 17.** Von den Krumphörnern / Zincken vnd Posaunen / deroselben beschreibung / zubereitung / gebrauch vnd vnterscheidt.
- Im 18.** Von Glöcklein / Schällen / Cymbeln vnd Klappern.
- Im 19.** Von der Pauken / derselben zubereitung bey den Indianern/ vnd wie sie gebraucht wird: Auch von etlichen andern denckwürdigen Sachen.
- Im 20.** Von dem Instrument / welches bey den Alten Hydravlicum genandt worden.
- Zum Beschluß wird eine general Beschreibung vnd Abtheilung aller Musicalischen Instrumenten, welche zu vnser jetzigen Zeit im gebrauch seind/ mit angehengt.



TOMUS QVARTUS,

in quo

Μελοποιία Musica, sive institutio de contrapuncto, legitimaq; purà & dextrâ compositione ac dijudicatione harmonicarum cantilenarum; quid in illis approbandum, & reiiciendum; quid adhibendum sit & fugiendum, fideliter admonens & docens; ex Nöotericorum, præsertim Italorum, in Theoria excellentium Musicorum libris, regulis & exemplis collecta, atq; in certum ordinem redacta.

Nichtige Unterweisung in der Composition, darinnen alles / was zu derselben gehörig / oder / was in einem vntadelhafften Gesang zusehen / vnd zu meyden stehet / Auß etlicher außländischer Italianer vnnnd andern Büchern / Regeln vnd Exempeln mit fleiß zusammen getragen; dergleichen zuvor in Lateinischer / oder Deutscher Sprach also volnkömlich niemals an Tag kommen.



APPENDIX V

LIST OF WORKS PUBLISHED
IN THE GESAMTAUSGABE

- I. Musae Sioniae I (1605), edited by Rudolf Gerber
- II. Musae Sioniae II (1607), edited by Rudolf Gerber
- III. Musae Sioniae III (1607), edited by Hans Hoffmann
- IV. Musae Sioniae IV (1607), edited by Herbert Birtner
- V. Musae Sioniae V (1607), edited by Friedrich Blume
and Hans Koeltzsch
- VI. Musae Sioniae VI (1609), edited by Fritz Reusch
- VII. Musae Sioniae VII (1609), edited by Friedrich Blume
- VIII. Musae Sioniae VIII (1610), edited by Friedrich
Blume
- IX. Musae Sioniae IX (1610), edited by Friedrich Blume
- X. Musarum Sioniarum Motectae et Psalmi Latini (1607),
edited by Rudolf Gerber
- XI. Missodia Sionia (1611), edited by Friedrich Blume
- XII. Hymnodia Sionia (1611), edited by Rudolf Gerber
- XIII. Eulogodia Sionia (1611), edited by Herbert Birtner
- XIV. Megalynodia Sionia (1611), edited by Hermann
Zenck
- XV. Terpsichore (1612), edited by Guenther Oberst
- XVI. Urania (1613), edited by Friedrich Blume
- XVII. Polyhymnia Caduceatrix et Panegyrica (1619),
edited by Willibald Gurlitt
- XVIII. Polyhymnia Exercitatrix (1620), edited by
Friedrich Blume
- XIX. Puericinium (1621), edited by Max Schneider
- XX. Collected Smaller Works, Index (incomplete)¹

¹ The contents at hand have been listed since this volume contains a few smaller works not included in M. P. C.'s index of his works, pp. 332-363.

Kleine und grose Litaney and Erhalt uns/Herr/
bei deinem Wort (1613)

Epithalamium (1614)

Concertgesang (1617)

Four Latin Motets for 6, 9, and 12 parts

Psalm 116 for 5 vocal and 5 instrumental parts,
published posthumously (1623)

APPENDIX VI

TRANSCRIPTION OF EXAMPLES

Transcription of Example pp. 115-121.

The first system of the handwritten musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The first staff contains whole notes and rests. The second staff contains whole notes and rests. The third staff contains whole notes and rests. The fourth staff contains whole notes and rests, with a bracketed phrase in the second measure.

The second system of the handwritten musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The first staff contains whole notes and rests. The second staff contains whole notes and rests. The third staff contains whole notes and rests. The fourth staff contains whole notes and rests.

(#)

System 1 of the musical score, measures 448-451. The system consists of four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a similar melodic line. The third staff (treble clef) contains a line with mostly whole and half notes. The fourth staff (bass clef) contains a line with mostly whole and half notes. A sharp sign (#) is placed above the first staff at the beginning of measure 449.

System 2 of the musical score, measures 452-455. The system consists of four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a similar melodic line. The third staff (treble clef) contains a line with mostly whole and half notes. The fourth staff (bass clef) contains a line with mostly whole and half notes. A sharp sign (#) is placed above the first staff at the beginning of measure 453.

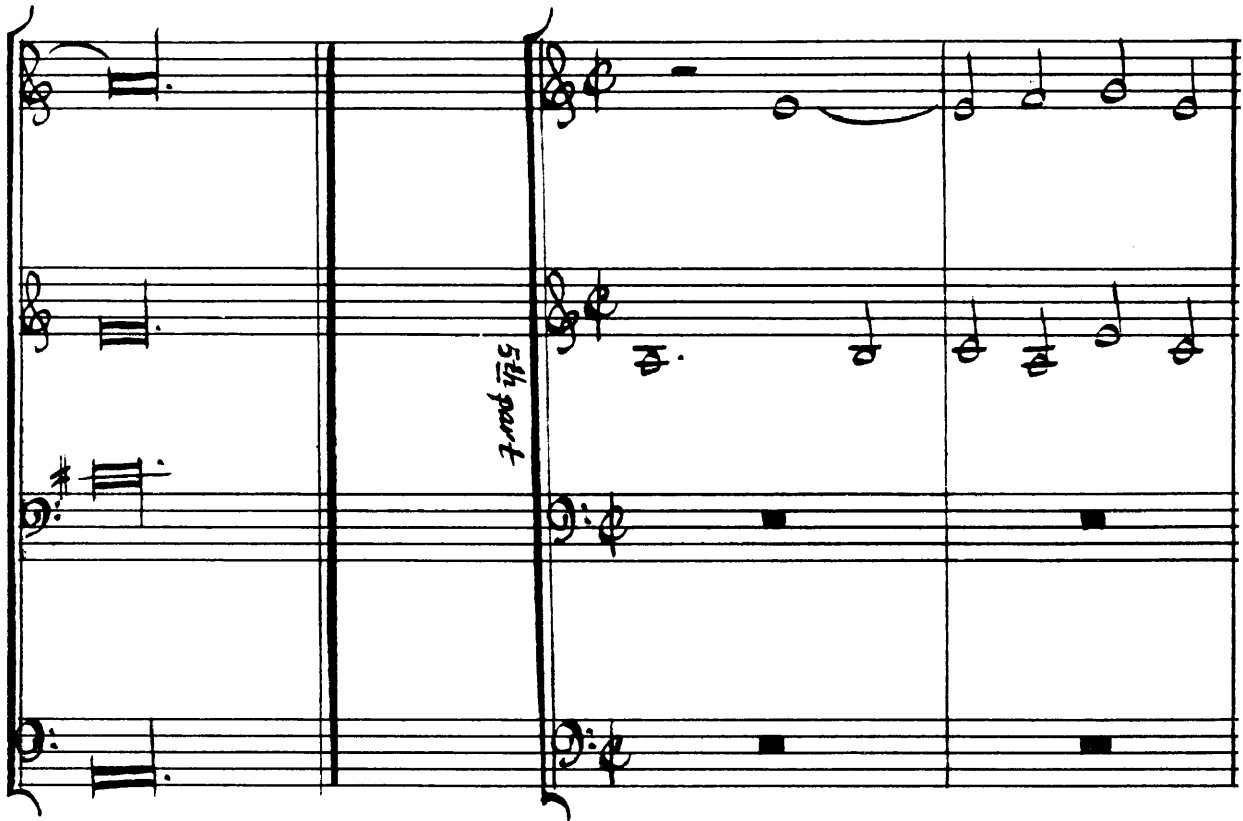
Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and a measure number '(4)' on the second staff. The system is divided into three measures by vertical bar lines. The first measure contains a whole rest on the top staff and a half note on the second staff. The second measure contains a half note on the top staff and a half note on the second staff. The third measure contains a half note on the top staff and a half note on the second staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system, consisting of five staves. The notation includes various note values, rests, and a measure number '677' on the first staff. The system is divided into three measures by vertical bar lines. The first measure contains a half note on the top staff and a half note on the second staff. The second measure contains a half note on the top staff and a half note on the second staff. The third measure contains a half note on the top staff and a half note on the second staff. The system concludes with a double bar line and a repeat sign.

o = o.

Handwritten musical score for the first system, measures 1-2. The system consists of four staves. The first two staves are in treble clef with a 3/2 time signature. The last two staves are in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#). The first measure contains a triplet of eighth notes in the first two staves and a triplet of eighth notes in the third staff. The second measure contains a half note in the first two staves and a half note in the third staff.

Handwritten musical score for the second system, measures 3-4. The system consists of four staves. The first two staves are in treble clef with a 3/2 time signature. The last two staves are in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#). The third measure contains a half note in the first two staves and a half note in the third staff. The fourth measure contains a half note in the first two staves and a half note in the third staff.



5th part

This system contains four staves. The first three staves (treble clef, key of G major) show a progression of chords: a G major triad, an A major triad, and a B major triad with a sharp sign. The fourth staff (bass clef) shows a G major triad. A vertical line separates the first two measures from the last two. The last two measures show a melodic line in the first staff, a descending eighth-note scale in the second staff, and a bass line in the fourth staff.



(#)

This system contains four staves. The first three staves (treble clef, key of G major) show a melodic line in the first staff, a descending eighth-note scale in the second staff, and a bass line in the fourth staff. The fourth staff (bass clef) shows a G major triad. A vertical line separates the first two measures from the last two. The last two measures show a melodic line in the first staff, a descending eighth-note scale in the second staff, and a bass line in the fourth staff.

(#)

Handwritten musical score for the first system, measures 1-3. The system consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a whole note, and a half note. The second staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note. The third staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note. The fourth staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note.

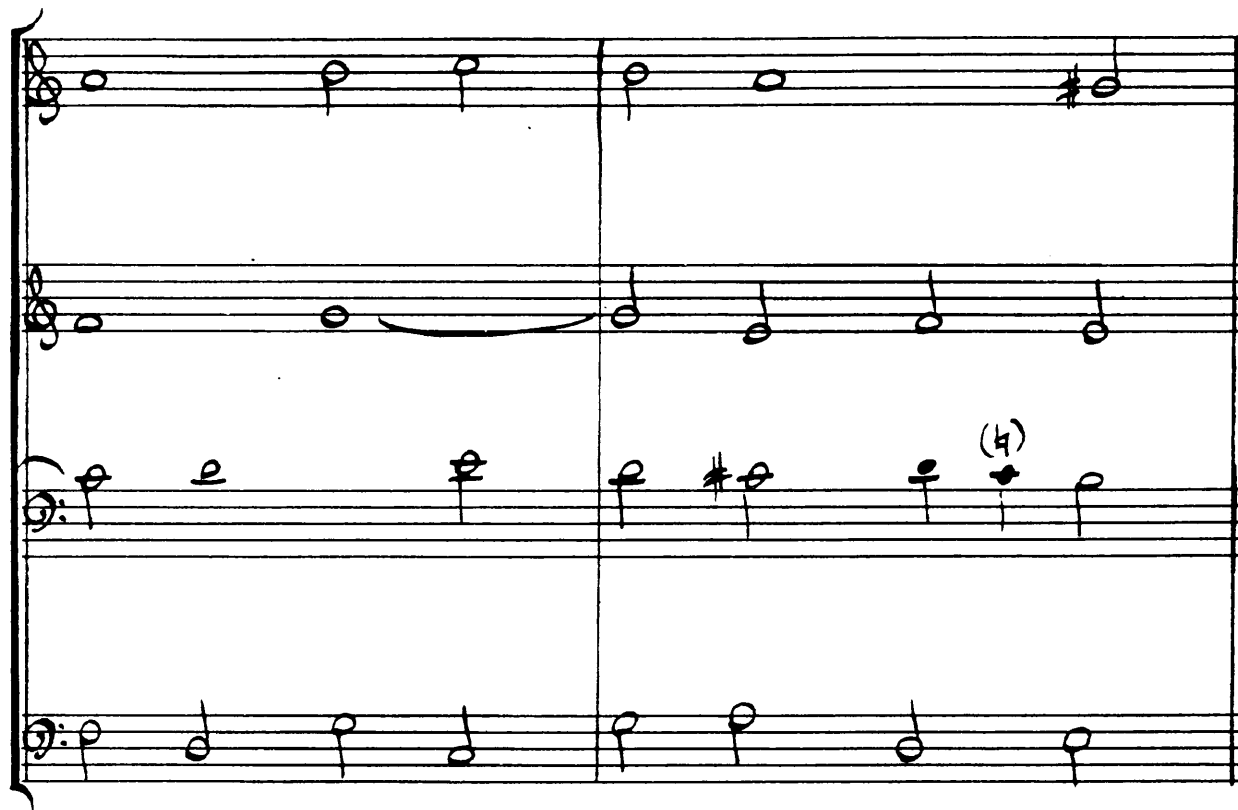
o = o.

(#)

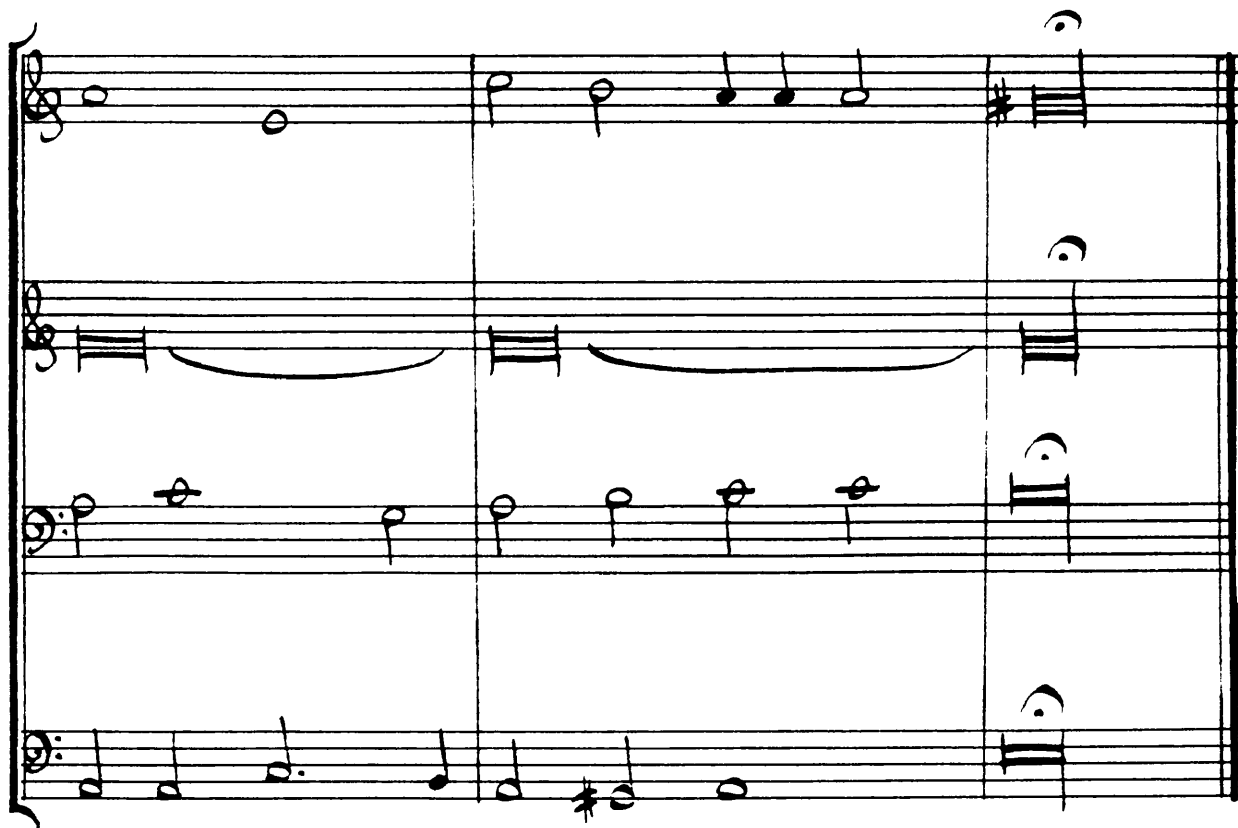
Handwritten musical score for the second system, measures 4-5. The system consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note. The second staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note. The third staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note. The fourth staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, an eighth note, and a sixteenth note.

Handwritten musical score for four staves, measures 1-4. The notation is in treble clef with a key signature of one flat (B-flat). The first staff contains a whole note chord (F4, A4, C5) in measure 1, followed by a half note (F4) in measure 2, and a whole note (F4) in measure 3. The second staff contains a whole note (F4) in measure 1, followed by a half note (F4) in measure 2, and a whole note (F4) in measure 3. The third staff contains a whole note (F4) in measure 1, followed by a half note (F4) in measure 2, and a whole note (F4) in measure 3. The fourth staff contains a whole note (F4) in measure 1, followed by a half note (F4) in measure 2, and a whole note (F4) in measure 3. The notation is in treble clef with a key signature of one flat (B-flat).

Handwritten musical score for four staves, measures 5-8. The notation is in treble clef with a key signature of one flat (B-flat). The first staff contains a whole note (F4) in measure 5, followed by a half note (F4) in measure 6, and a whole note (F4) in measure 7. The second staff contains a whole note (F4) in measure 5, followed by a half note (F4) in measure 6, and a whole note (F4) in measure 7. The third staff contains a whole note (F4) in measure 5, followed by a half note (F4) in measure 6, and a whole note (F4) in measure 7. The fourth staff contains a whole note (F4) in measure 5, followed by a half note (F4) in measure 6, and a whole note (F4) in measure 7. The notation is in treble clef with a key signature of one flat (B-flat).



First system of musical notation, consisting of four staves. The top staff (treble clef) contains whole notes: C4, E4, G4, A4, B4, and a half note D5. The second staff (treble clef) contains whole notes: C4, E4, G4, A4, B4, and a half note D5. The third staff (bass clef) contains whole notes: C3, E3, G3, A3, B3, and a half note D4. The fourth staff (bass clef) contains whole notes: C3, E3, G3, A3, B3, and a half note D4. A handwritten (4) is above the final note of the third staff.



Second system of musical notation, consisting of four staves. The top staff (treble clef) contains whole notes: C4, E4, G4, A4, B4, and a half note D5. The second staff (treble clef) contains whole notes: C4, E4, G4, A4, B4, and a half note D5. The third staff (bass clef) contains whole notes: C3, E3, G3, A3, B3, and a half note D4. The fourth staff (bass clef) contains whole notes: C3, E3, G3, A3, B3, and a half note D4. The system concludes with a double bar line.

Transcription of example p. 122

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The first system of handwritten musical notation consists of five staves. The top staff is in treble clef with a common time signature 'C'. It contains a sequence of notes: a quarter rest, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note with a sharp sign. The second staff is also in treble clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The third staff is in treble clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The fourth staff is in bass clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The fifth staff is in bass clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note.

The second system of handwritten musical notation consists of five staves. The top staff is in treble clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The second staff is in treble clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The third staff is in treble clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The fourth staff is in bass clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The fifth staff is in bass clef and contains a series of notes, including a half note, a quarter note, and a half note, followed by a quarter rest and a half note.

Three empty musical staves at the bottom of the page, consisting of five lines each.

Handwritten musical score for five staves, measures 1-2. The notation is in treble and bass clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and half notes), rests, and accidentals (sharps and naturals). The word "etc." is written at the end of each staff.

Two empty musical staves, one in treble clef and one in bass clef.

Transcription of example p. 123

Handwritten musical score for five staves, measures 1-3. The notation is in treble and bass clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and half notes), rests, and accidentals (sharps and naturals). The word "etc." is written at the end of each staff.

Handwritten musical score for six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and accidentals, particularly in the lower staves. A circled '4' is visible in the fourth staff, likely indicating a measure number or a specific note.

