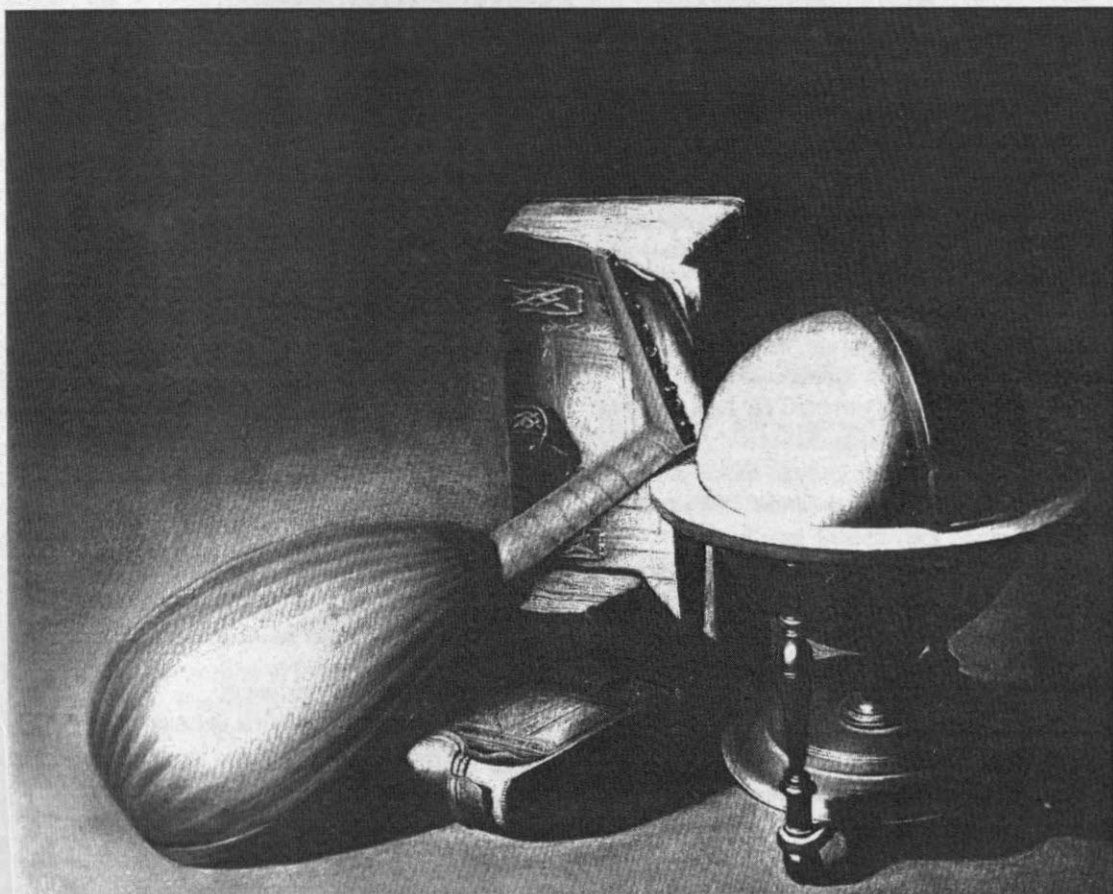


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QUARTERLY



Volume XXXXII, No. 2
May, 2007



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In this Issue:

- ◆ Jakob Lindberg – *an Interview by Ed Durbrow*
- ◆ Morlaye, Paladin, Phalse – Two Pastiches – *David van Ooijen*
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- ◆ Beyond the Basics: Trebles – *Ronn McFarlane*
- ◆ Masters of Polyphony: John Dunstable – English Astronomer and Composer – *Dick Hoban*

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"Still Life With Globe, Lute, and Books," by Gerrit Dou, c. 1635, Mr. and Mrs. Michal Hornstein; used by permission, Michal Hornstein.

To the Muses: Nine Galliards by Vincenzo Galilei

By Carin Zwilling

Vincenzo Galilei (1520–1591), father of Galileo Galilei, was a musician member of Bardi's "Camerata Fiorentina" – an informal academy at which literature, science, and arts were discussed and new music was performed. In 1584, Vincenzo Galilei wrote the *Libro d'intavolatura di liuto*, structured in three parts: the first and second with 24 suites in the form of passamezzo–romanesca–saltarello, while the third section is subdivided in two groups: galliards composed by Galilei and "arie" of several authors. Galilei used original sequences of sections in his compositions comprising 24 groups of dances, clearly related to 12 major and 12 minor keys, rendering a very interesting type of music, with homorhythmic passages alternated with phrases of the "recitativo accompagnato". The third section, particularly worthy of note due to its outstanding counterpointistic and melodic quality, consists of an original selection of titles of instrumental dances (i.e. the music to be followed without a text). These titles, conceived as a revival of ancient Greek values, were not chosen by chance. They were precisely designed to convey the essential meanings for discussions being developed in Bardi's circle and Florentine Renaissance environment, eventually echoing in the seventeenth century opera.

Nine galliards were dedicated to the muses, daughters of Zeus and the Titaness Mnemosyne (whose name means 'memory'). Originally considered goddesses of fine arts, music and literature, in later times also embraced History, Philosophy and Astronomy. The importance of the Muses arises from the popularity with poets, who attributed to them their inspiration and liked to invoke their aid. Generally depicted as winged, they had their principal abodes on mountains, particularly Helicon (near Ascra) in Boeotia and Pieria near Mount Olympus. Hesiod had ascribed them the traditional number of nine and had allotted each of them a name, though their functions were not differentiated until very much later, and even then without complete agreement. They were usually identified as follows: Calliope 'fair voice' (Epic Poetry), Clio 'renown' (History), Euterpe 'gladness' (flute-playing), Terpsichore 'joy in the dance' (Lyric Poetry and Dance), Erato 'lovely' (Lyric Poetry and Songs), Melpomene 'singing' (Tragedy), Thalia 'abundance', good cheer' (Comedy), Polymnia 'many songs' (Mime), and Urania 'heavenly' (Astronomy). The Muses were also associated with Apollo who, as god of the music and prophecy, was their leader. It was believed that they dance with him and other deities,

the Graces and the Hours, at festivals of the gods on Olympus.

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continued page 22

Vincenzo Galilei

Italian composer and lutenist. Father of Galileo Galilei, the great astronomer.

1520	born at Santa Maria a Monte
1540	Florence Venice: worked with Zarlino. Rome: studied with Girolamo Mei.
1563	• <i>Intavolature de lauto, madrigale e ricercare, libro primo</i> (Rome, 1563); 17 ed. in <i>Istituzioni e monumenti dell'arte musicale italiana</i> , iv (1934)
1564	teaches the lute at Pisa (till 1568).
1568	some years in Venice. • <i>Il Fronimo: dialogo di Vincentio Galilei fiorentino, nel quale si contengono la vere, e necessarie regole del intavolare la musica nel liuto, posto nuovamente in luce & da ogni errore emandato</i> . Venezia: Girolamo Scotto (rev/1584) • <i>Romanescas, passamezzos, arrs of madrigals and partsongs</i> , 1v, lute, in copy of <i>Fronimo</i> (1568 edn.), Fr, some ed. in Palisca, 1969.
1568	• <i>Airs, romanescas, galliards, passamezzos</i> , lute, in a copy of <i>Fronimo</i> (1568 edn.), Fr, some ed. in Palisca, 1969.
1570	• <i>Compendio nella tehoria [sic] della musica</i>
1572	returns to Florence.
1574	• <i>Il primo libro de madrigali</i> , 4, 5vv (Venezia, 1574)
1581	• <i>Dialogo della musica antica e della moderna</i> . Firenze: Giorgio Marescotti; Firenze: Filippo Giunti (1602).
1584	• <i>Libro d'intavolatura di liuto, nel quale si contengono i passamezzi, le romanescas, i saltarelli, et le gagliarde et altre cose ariose composte in diversi tempi</i> (1584) I-Fr; facs. (Firenze, 1992), 11 ed. Oscar Chilesotti, <i>Congresso internazionale di scienze storiche</i> : Roma, 1903, 135–8; some ed. in <i>Istituzioni e monumenti dell'arte musicale italiana</i> , iv (1934); 16 galliards ed. M. Fritzen, <i>Vincentio Galilei, Libro d'Intavolatura</i> (Munich, 1982). • <i>Contrapunti</i> , 2vv. (Firenze, 1584); ed. in SCMA, viii (1945)
1587	• <i>Il secondo libro de madrigali</i> , 4, 5vv. (Venezia, 1587); ed. in <i>Istituzioni e monumenti dell'arte musicale italiana</i> , vi (1934)
1588	• <i>Il primo libro della prattica del contrapunto intorno all'uso delle consonanze</i> , 1588–91 [3 drafts]; ed. in Rempp, 1980, pp.7–76 • <i>Discorso intorno all'uso delle dissonanze</i> , 1588–91 [3 drafts]; <i>ibid.</i> 77–161. • <i>Il primo libro della prattica del contrapunto intorno all'uso delle consonanze</i> , 1588–91 [3 drafts]; ed. in Rempp, 1980, pp.7–76. • <i>Discorso intorno all'uso delle dissonanze</i> , 1588–91 [3 drafts]; <i>ibid.</i> 77–161.
1589	• <i>Discorso di Vincentio Galilei nobile fiorentino, in torno all'opere di messer Gioseffo Zarlino da Chioggia, et altri importanti particolari attenenti alla musica. Et al medesimo messer Gioseffo dedicato</i> . Firenze: Giorgio Marescotti.
1590	• <i>Discorso intorno all'uso dell'enharmonio et di chi fusse autore del cromatico</i> , 1590–91; <i>ibid.</i> 163–80.

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Calliope

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

3
10
15
20
25
30



Talia

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

The musical score for 'Talia' is presented in three systems, each containing three staves. The notation includes note heads, stems, beams, and dynamic markings such as 'f' and 'ff'. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated. The piece concludes with a double bar line and a fermata.

Euterpe

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

3 5 10 15 20 25 30 35 40

Erato

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

3

10

15

20

25

30

35

40

Clio

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

The musical score for 'Clio' is presented in six systems of lute tablature. Each system consists of a single staff with rhythmic flags above and letter-based notes (c, d, e, f, g, a, b) below. The notation is organized into measures, with some measures containing multiple notes. Measure numbers 3, 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and a decorative flourish.



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Not to be taken
from this library

Melpomene

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

3

10

15

20

25

30

35

40

Handwritten musical notation for the piece "Melpomene" on page 2. The score is written on five systems of two staves each. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). Measure numbers 45, 50, 55, 60, and 65 are indicated at the beginning of their respective systems. The notation uses a system of letters (a, b, c, d) and symbols (delta, plus sign) to represent notes and rests. The piece concludes with a double bar line and a decorative flourish.



Terpsicore

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

3

5

10

15

20

25

30

35

Polymnia

5 10 15 20 25 30 35 40 45 50 55

Urania

Vincenzo Galilei
Libro d'intavolatura di liuto (1584)

The musical score for 'Urania' is presented in six systems of lute tablature. Each system consists of a single staff with six lines, where letters (a, b, c, d, e, f) represent fret positions. Rhythmic values are indicated by flags above the notes. The piece begins with a 3/4 time signature. Fret numbers 5, 10, 15, 20, 25, and 30 are marked at the start of their respective systems. The notation includes various rhythmic patterns and melodic lines, ending with a double bar line and a decorative flourish.

