

Approaches to the keyboard intabulation  
in the sixteenth- and early seventeenth-century Italy

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# Abstract

In the sixteenth- and early seventeenth-century, vocal composition appeared either in choir-book format or in part-book format. A *partitura* was rarely seen and was either made for pedagogical purposes or by organists for accompanying the choir. Thus, in order to play a vocal composition, or to accompany singers, instrumentalists made arrangements for themselves. These arrangements, also called intabulation, provide the performer with a convenient format for playing. As this kind of “intabulated” music develops, it forms a tradition that influences many other music-making aspects.

Various sources have demonstrated the historical and artistic significance of the intabulation; however, less attention has been paid to the practice of intabulation. The present paper studies the keyboard intabulation method as well as various intabulation pieces for reference which I hope can be helpful for future studies.

## Résumé

Au XVI<sup>e</sup> et au début du XVII<sup>e</sup> siècle, la composition vocale apparaissait soit sous forme de livre de chœur, soit sous forme de livre de parties. On voyait rarement une *partitura* et elle était faite soit à des fins pédagogiques, soit par les organistes pour accompagner la chorale. Ainsi, pour pouvoir jouer une composition vocale, ou pour accompagner des chanteurs, les instrumentistes réalisaient des arrangements pour eux-mêmes. Ces arrangements, également appelés intabulation, fournissent à l'interprète un format pratique pour jouer. En se développant, ce type de musique "intabulée" constitue une tradition qui a influencé de nombreux autres aspects de la création musicale.

Diverses sources ont démontré l'importance historique et artistique de l'intabulation ; cependant, la pratique de l'intabulation a fait l'objet de moins d'attention. Le présent article étudie la méthode d'intabulation au clavier ainsi que diverses pièces d'intabulation à titre de référence qui, je l'espère, pourront être utiles pour de futures études.

# Introduction

A significant amount of the surviving sixteenth- and early seventeenth-century solo instrumental music can be attributed to the arrangement of pre-existing vocal compositions. These arrangements are also called intabulation, which means that the music is placed into tablatures.<sup>1</sup>

Various sources have demonstrated the historical and artistic significance of the intabulation and intabulation practice.<sup>2</sup> Vincenzo Galilei, in his *Fronimo* (1568), explained how the practice of intabulation can help one to improve their contrapuntal skill.<sup>3</sup> In his *Il Transilvano* (1609), Diruta pointed out that learning how to use embellished intabulations is necessary for an accomplished organist.<sup>4</sup>

Scholars have expanded the research scope to other subjects related to intabulations. Howard Mayer Brown's study on sixteenth-century performance practice reveals that intabulations constitute the largest amount of evidence on various unwritten traditions, such as tuning, ornamentation, and *musica ficta*.<sup>5</sup> In his analysis on Paladin's fantasia, Jean-Michel Vaccaro showed that various genres can be built from different levels of intabulating processes.<sup>6</sup> Recent studies also focus on the notational format of intabulation. Robert Judd, in his research "the use of notational formats at the keyboard", demonstrated how the development and use of the notational format affect music-making.<sup>7</sup> Alexander Silbiger's

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<sup>1</sup> According to Brown's Grove article, intabulation — literally translates as "in tablature" — is "an arrangement for keyboard, lute or other plucked string instrument of a vocal composition", which is often written in tablature and especially applied to the music of the sixteenth- and seventeenth-century. See Brown, "Intabulation."

<sup>2</sup> "Intabulations occupy a much larger space than they deserve relative to their historical and artistic significance." Apel and Tischler, "12. INTABULATIONS", 288.

<sup>3</sup> See Coelho and Polk, "The Instrumentalist's Workshop: Pedagogy, Intabulation, and Compositional Process", 213. Besides, chapter "A source-based history of Renaissance instrumental music" contains a general survey of Vincenzo Galilei's *Intavolature de lauto* (Rome, 1563<sub>7</sub>) and *Fronimo Dialogo* (Venice, 1568<sub>2</sub>/1584<sub>5</sub>).

<sup>4</sup> "To attain perfection in this most ingenious science, not only is the knowledge of counterpoint needed but one must be an accomplished composer in order to improvise". Diruta, Bradshaw, and Soehnlén, *The Transylvanian = Il Transilvano*, Vol II, 31.

<sup>5</sup> See Brown, "Embellishment in Early Sixteenth-Century Italian Intabulations" and "Bossinensis, Willaert and Verdelot: Pitch and the Conventions of Transcribing Music for Lute and Voice in Italy in the Early Sixteenth Century."

<sup>6</sup> See Vaccaro, "The Fantasia Sopra... in the Works of Jean-Paul Paladin."

<sup>7</sup> See Judd, "The Use of Notational Formats at the Keyboard: A Study of Printed Sources of Keyboard Music in Spain and Italy c.1500-1700, Selected Manuscript Sources Including Music by Claudio Merulo, and Contemporary Writings Concerning Notations."

experiment on “detabulation” showed how intabulation practice influences the notational format.<sup>8</sup> More recently, Ian Pritchard, based on Silbiger’s notion, discussed “keyboard thinking” reflected in the traditional use of Italian intavolatura.<sup>9</sup>

However, current research studies of intabulation only stay on the surface of analyzing the intabulation and its related subjects; less attention has been paid to the practice of intabulation. This could be due to the fact that there are few treatises that include a section on intabulation practice. For keyboard instruments, Diruta’s method is the only one we know today, which is exclusively written for keyboard instruments. Nevertheless, his pedagogical method provides only the basics, which is still very far away from the actual intabulations we have seen.

Making intabulation is like translating a language; you translate the polyphonic vocal language into a purely instrumental language. The process of making intabulation resembles the “fourfold way [modus]” of making a book in Bonaventure’s commentaries on the *Sentences* of Peter Lombard”:

For someone writes out the words of other men without adding or changing anything, and he is called the scribe [scriptor] pure and simple.

Someone else writes the words of other men, putting together material, but not his own, and he is called the compiler [compiler].

Someone else writes the words of other men and also his own, but with those of other men comprising the principal part while his own are annexed merely to make clear the argument, and he is called the commentator [commentator], not an author.

Someone else writes the words of other men and also of his own, but with his own forming the principal part and those of others being annexed merely by way of confirmation, and such person should be called the author [auctor].<sup>10</sup>

Bonaventure’s explanation of the method of “making a book” could also be understood as different layers of making an intabulation since many similarities can be found in both fields. Just like a scribe and

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<sup>8</sup> Based on the result of his “detabulating” process, Silbiger pointed out that the original voice leading was not clearly preserved in the keyboard intabulation; thus, he concluded that the Italian *intavolatura* was intended to “serve” one’s hands and fingers rather than one’s musical understanding of the passage”. See Silbiger, “Is the Italian Keyboard ‘Intavolatura’ a Tablature?”

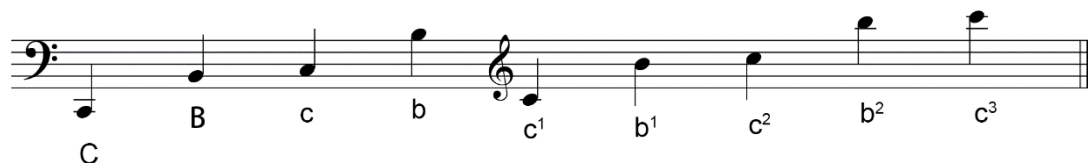
<sup>9</sup> See Pritchard, “Keyboard Thinking: Intersections of Notation, Composition, Improvisation, and Intabulation in Sixteenth-Century Italy.”

<sup>10</sup> Minnis, Scott, and Wallace, *Medieval literary theory and criticism c.1100 - c.1375 : the commentary-tradition*, 229.

compiler, intabulators copy and paste the notes and rhythms into their score. What a commentator does is similar to when intabulators make decisions on which hand to play which part (for keyboard instruments) or on which course to play which note (for lute and other plucked string instruments). Some intabulators did not stay on the surface of a literal translation. They embellished their intabulations using other strategies, for example, with the addition of diminutions and the change of meter, which made the original vocal model invisible afterward. Besides, some intabulators even took the role of the author as we can see from the so-called *fantasia sopra*, in which intabulators transformed the original vocal model, re-organized it into an entirely unrecognizable new polyphonic piece—a fantasia.

In the present study, Chapter 1 will demonstrate the intabulating method; Chapter 2 will focus on actual intabulations of the period. By observing the classics, I will explore the elements found only in the intabulations to see what we can learn about how these works might have been created. After absorbing the material and observing some cases, Chapter 3 will present my experiment of making intabulation.

In this discussion, pitches are denoted according to the following system:



# Chapter 1: Intabulation Process

## 1.1 The first step: intabulate notes

Few treatises include sections of intabulation practice. It was presumably taught orally during private lessons in that time since it is neither the main subject of teaching how to play an instrument nor a central subject in teaching counterpoint. This practice can be found between playing and composing.

### Treatises for lute and other plucked string instruments

In his dissertation, Minamino summarized the treatises dedicated to intabulation practice for lute and other plucked string instruments:<sup>11</sup>

1. Bartolomeo Lieto Panhormitano's *Dialogo quarto di musica* (1559)
2. Vincenzo Galilei's *Fronimo dialogo di Vincenzo Galilei fiorentino, nel quale si contengono le vere, et necessarie regole del intavolara la musica nel liuto* (1568, revised in 1584)
3. Adrian Le Roy's *Instruction de partir toute musique des huit divers tons en tablature de luth* (1570, lost)
4. Michele Carrara's untitled treatise (Rome, 1585)
5. Pier Francesco Valentini's *Il leuto anatomizzato ... nelle quale si dimostrano 12 diversi ordini di sonare et intervolare trasportato nel leuto* (1640s)

Most of these treatises were primarily for self-taught beginners. They follow a similar procedure — reading the tablature, tuning the instrument, intabulation examples of polyphonic vocal work, ornamentation, ricercari or fantasias, settings of dances, and some playing techniques. Among the listed treatises above, Le Roy's method was more advanced, which requires the intabulator to have a basic knowledge of music theory and tablature, as well as the technique of playing the instrument.<sup>12</sup>

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<sup>11</sup> Minamino, "Sixteenth Century Lute Treatises with Emphasis on Process and Techniques of Intabulation", 180-192.

<sup>12</sup> According to Brown's *Instrumental Music*, an English translation of the lost Le Roy's *Instruction* was published in London by James Rowbothome. In this instruction, Le Roy included vocal compositions by Lassus, Arcadelt, Nicolas de La Grotte, himself, and other composers. These vocal models were ordered by eight modes. Some of the intabulation has a "more finelier handeled" version, which is the embellished one. Unlike other treatises, Le Roy, in his instruction, skipped the basic introduction of music theory. His instruction is quite straightforward, as the book title said, "a briefe and plaine Instruction to set all Musicke of eight divers tunes in Tableture for the Lute. / With a briefe Instruction how to play on the Lute by Tablature, to conduct and dispose thy / hand unto the Lute, with certaine easie lessons for that purpose. / And also a third Booke containing divers new / excellent tunes." See Brown, *Instrumental music printed before 1600; a bibliography*, 270.



In contrast to keyboard instruments, on which the voice range of a composition can be easily visualized, it is difficult to “see” voice range on other instruments. Thus, for lute and other string instruments, there is another layer of enciphering in the processing of intabulation. To follow Le Roy’s intabulation method, one needs to intabulate the vocal composition part by part, from the highest voice to the lowest voice. One needs to intabulate the soprano voice first, then the alto, later the tenor, and the bass at the very end. However, this method of intabulation may result in “the loss of some notes in the Bassus if the range of the vocal model exceeds that of the tuning”.<sup>13</sup> Thus, an adjustment to the tuning may be necessary.

It seems that the procedure of intabulating is a mechanical movement; however, it is not simply copy and paste. Galilei in his *Fronimo* showed how the same vocal model can be enciphered differently on the lute tablature — to be specific, the same passage can be played on different courses.<sup>14</sup> He pointed out that the ornaments of the inner voices should be intabulated according to correct voice leading. Correspondingly, the same vocal model can be intabulated differently on a keyboard intabulation — the inner voices can be assigned to either the left hand or the right hand, according to the personal preference of the player. However, it is difficult to distinguish the differences when hearing the actual sound, although they may appear variously in the written music.

### Treatises for keyboard instruments

At that time, compared to lute, which was a great favorite for amateurs, keyboard instruments were more related to professionals. Thus, this is probably one of the reasons that fewer keyboard repertoires and treatises were printed.<sup>15</sup> Diruta’s *Il Transilvano* is a comprehensive guide for organ playing, which is praised by many of his contemporaries for offering organists rules for a polished and knowledgeable

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<sup>13</sup> Minamino, “Sixteenth Century Lute Treatises with Emphasis on Process and Techniques of Intabulation”, 86.

<sup>14</sup> Ibid.

<sup>15</sup> Besides, compared to lute, printing a keyboard score was a complicated matter. A discussion of the printing process for both keyboard and lute instruments can be read in the introduction of Augusta Campagne’s *Simone Verovio*. See Campagne, *Simone Verovio*, 15-19.

playing.<sup>16</sup> In the “first part” of the “second book” of this treatise, Diruta explains the method for intabulating any kind of vocal piece. This is the only guide to the intabulation practice in Italian keyboard literature.

To begin with, I want to show you in two ways the style you should follow in intabulating simply without diminution. First you must have the paper lined for open score except for the last two staves, one of which will have five lines and the other eight, as you will find in various places. Then take the soprano part and set it on a separate staff with two beats in a measure. Put the alto on the next staff, with the tenor and bass following in order, as you will grasp more clearly from the examples.

Having divided up all the parts, start intabulating the soprano on the five-line staff with two beats per measure. Then intabulate the bass on the eight-line staff. Be careful to place the notes right under those of the soprano and also to turn the stems of the soprano up and those of the bass down so that you can better accommodate the inner parts.

When you have intabulated the outer parts, intabulate the tenor above the bass on the eight-line staff. This will produce one of these consonances—unison, third, fifth, sixth, or octave. Take care that if the tenor is over an octave above the bass, you intabulate it under the soprano on the five-line staff. Similarly, intabulate the alto above the bass, either above or below the tenor. But when the alto is an octave above the bass, write it on the five-line staff either below or above the soprano. It should also be observed that at times the tenor passes below the bass. The middle parts, namely the tenor and alto, are suited to either the eight- or the five-line staff, whichever is more convenient for playing diminutions<sup>17</sup>.

Diruta demonstrated two methods of intabulating without diminutions: one is accompanied by the original voices above (in *partitura* form), whereas the other is not.<sup>18</sup> Similar to Le Roy’s method, the intabulator needs to intabulate the voices respectively; however, Diruta’s approach requires a different procedure. According to Diruta, one needs to intabulate the outer and then the inner voices following this order: soprano, bass, tenor, and alto.<sup>19</sup> It is worth mentioning that Diruta demanded intabulators to use the new *intavolatura* form, which has five lines for the upper stave, and eight lines for the lower stave.<sup>20</sup>

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<sup>16</sup> Banchieri in his *l’Organo Suonarino* mentioned “the *Transilvano* of the most adequate Diruta already contains these rules”. See Banchieri, *L’organo suonarino* : (Venezia 1605), 125.

<sup>17</sup> English translation by Bradshaw and Soehnlen. See Diruta, *The Transylvanian* = *Il Transilvano*, Vol II, 4-5.

<sup>18</sup> Diruta pointed out that the latter is more difficult than the former method.

<sup>19</sup> The intabulating order can reflect some of the practical conventions.

<sup>20</sup> Various kinds of *intavolatura* were used during the period. In the earliest surviving *intavolatura*, also known as the oldest Italian printed keyboard work, Antico (*Frottole intabulate da sonare organi* 1517) applied five lines for both the upper and lower musical stave.

*Ricercare a 4. Partitura, SECONDA PARTE DEL TRANSILVANO*

*Intavolatura*

Example 1.1 Diruta's intabulation of a four-voice ricercare. Diruta, *The Transylvanian = Il Transilvano*, book I, 5. Modern edition: Vol. II, 10.

Besides, Diruta offered detailed solutions for problems that might be encountered during the intabulating procedure. For example, how to intabulate the unison, apply the rest, and intabulate when the outer voices are in extreme positions while one of the middle parts has an imitative theme, etc. Some ground rules can be found:

1. The inner voices are placed for the convenience of playing (hand positions). To be specific, if the tenor is over an octave above the bass, one can intabulate it on the five-line staff under the soprano. Likewise, the alto can be placed on the eight-line staff either above or below the tenor.
2. One needs to preserve the original composition as much as possible, particularly the imitations, which should never be omitted.
3. When one voice forms a unison with another voice, if these two voices at the time present an imitative theme, the unison should be intabulated on the score. That is to say, the unison should be played in order to hear the imitation.
4. Not every rest from the original composition need to be intabulated. In the intabulation, rests function as a signal to indicate a voice entry or a place where the finger (or hand) should lift when the current note will be played by the other hand.
5. One can rearrange and transpose the parts only if it is impossible to play. For example, when the alto part is carrying an imitative theme, while the soprano is too far from the bass that one cannot reach the middle parts, one can lower the soprano down an octave to present the imitative theme.

However, in his example (Ex. 1.1), one can notice that Diruta did not strictly follow the rule. For example, in mm. 2, Diruta intabulated the tenor on the five-line staff instead of the eight-line staff, even though the tenor is not that far from the bass which is not impossible to play with one hand. Diruta may have made this arrangement for practical reasons since the theme can sound better if it is played by both hands, respectively.

From Diruta's explanation and the example, we know that in some cases, voices are not placed using the normal sequence — soprano, alto, tenor, and bass, where all voices are ordered according to their voice range. In his method of intabulating, one can free either one or the other hand from playing an inner voice; thus, it is possible to add a more elaborated diminution in the outer part. As discussed before, the purpose of intabulating is for instrumentalists' convenience playing; it is not like copying the music into

*partiture* form, which is for learning the counterpoint.<sup>21</sup> This means when we see an intabulation, we would not be able to distinguish the original voice leading and restore the original contrapuntal structure. Thus, it is essential to know the intabulation method mentioned above in order to construct an understanding of the music, as Silbiger showed in his “detabulation” process.

In addition to the method of intabulating four or more than four voices, Diruta demonstrated the second method of intabulating—intabulate diminutions, which he addressed as “an art demanding sound judgment”. He pointed out that in order to do so, “one must try to be a good singer as well as a skilled contrapuntist.”<sup>22</sup>

## 1.2 The second step: intabulate diminutions

The most noticeable feature which can be learned from an intabulation is that of diminution.<sup>23</sup>

Diminutions varied greatly from different treatises. They were divided into two categories: divisions and graces. In the earlier time, to be specific, before the 1590s, the boundary of these two kinds was blurred; while later, when more diminution manuals came out, diminutions were split into more and more specific kinds. Bruce Dickey offered an excellent introduction to the ornamentations which were being used in the

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<sup>21</sup> A collection of Rore’s madrigal is titled: “Tutti I madrigali di Cipriano di Rore a quattro voci, Spartiti et accomodati per sonar d’ogni sorte d’istrumento perfetto, & per qualunque studioso di contrapunti, novamente posti alle stampe”. This title clearly explained the reason of using the *partiture* form, which is made for people who play the perfect instrument and for those who study counterpoint.

<sup>22</sup> English translation by Bradshaw and Soehnlén. See Diruta, *The Transylvanian = Il Transilvano*, Vol II, 19.

<sup>23</sup> Peter van Kranenburg and Johan Zoutendijk demonstrated an experiment of discerning authorship using a machine-learning approach in their article. In their experiment, they posed a hypothesis that when composing, different composers employ different strategies for writing diminutions. To test this hypothesis, diminution patterns were digitized and classified according to the patterns of diatonic horizontal intervals. By comparing the occurrence rates of the patterns, they observed some differences between the composers. For example, “William Browne wrote fewer scales in right-hand diminutions than the two other composers Peter Philips and John Bull”; “Philips stands out in using 1, 1, -2, 1 in his right-hand diminutions and descending scales in left-hand diminutions” ...

The result of this data analysis provides support for authorship discussion, which also reveals some characteristics of a composer’s style. However, since the database is incomplete yet, and a composer may frequently change his compositional style during his lifetime, it is important to have a comprehensive study of the differences between the composers’ styles to understand a repertoire.

See van Kranenburg and Zoutendijk, “A Pattern Recognition Approach to the Attribution of Early Seventeenth-Century Keyboard Compositions Using Features of Diminutions.”

sixteenth- and seventeenth- century; he listed the primary sources of learning the art of diminution, which are contained in manuals, theoretical works, and letters:<sup>24</sup>

**Manuals:**

Sylvestro Ganassi, *La Fontegara* (1535)

Diego Ortiz, *Trattado de glosas* (1553)

Girolamo Dalla Casa, *Il vero modo modo di diminuir* (1584)

Giovanni Bassano, *Ricercate, passaggi ... diminuir terminatamente con ogni sorte d'istrumento* (1585)

Riccardo Rognoni, *Passaggi ... diversi passaggi per la semplice voce humana* (1592)

Giovanni Luca Conforto, *Breve et facile maniera d'essercitarsi* (1593)

Giovanni Battista Bovicelli, *Regole, passaggi di musica* (1594)

Aurelio Virgiliano, *Il Dolcimelo* (ca. 1600)

**Theoretical works:**

Adrian Petit Coclico, *Compendium musices* (1552)

Juan Bermudo, *El libro llamado Declaración de instrumentos musicales* (1555)

Hermann Finck, *Practica musica ...* (1556)

Lodovico Zacconi, *Prattica di musica* (1592)

**Letters:**

Giovanni Camillo Maffei, *Delle lettere del Sr. Gio. Camillo Maffei* (1562), discusses *passaggi* as well as vocal physiology and technique.

Luigi Zenobi's letter (deals with all the qualities required for a "perfect musician," including ornamentation).

The above sources show methods of how to fill in intervals, and more importantly, where to put which kinds of diminutions. The appearance of these above documents indicates that knowing the method of applying diminutions is essential for a musician.

### Divisions (Filling in the intervals)

Although there are plenty of musical examples of how to fill in an interval, a summary of its rules is rarely found. Virgiliano, in his *Il Dolcimelo* (1600), pointed out the ten basic rules of making divisions.<sup>25</sup>

1. The diminutions should move by step as much as possible.
2. The notes of the division will be alternately "good" and "bad" notes.<sup>26</sup>

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<sup>24</sup> See Bruce Dickey, "Ornamentation in Sixteenth-Century Music" and "Ornamentation in Seventeenth-Century Music."

<sup>25</sup> English translation by Bruce Dickey. See Dickey, "Ornamentation in Seventeenth-Century Music", 297.

<sup>26</sup> According to Diruta, a "good note" is a note on the strong beats; a "bad note" is on the weak beats. Concerning leaps, no matter what kind (consonant or dissonant) of intervals using, a "good leap" leaps from a "good note". A

3. All the division notes which leap must be “good” (i.e., consonant).
4. The original note must be sounded at the beginning, in the middle, and at the end of the measure, and if it is not convenient to return to the original note in the middle, then at least a consonance and never a dissonance (except for the upper fourth) must be sounded.
5. When the subject goes up, the last note of the division must also go up; the contrary is also true.
6. It makes a nice effect to run to the octave either above or below, when it is convenient.
7. When you leap an octave, it must be upward and not downward, in order not to clash with the other voices.
8. The division must never move away from the subject by more than a fifth below or above.
9. Only on the two “G” s in the middle (g’) may the division move away from the subject seven degrees above and seven below, but this is conceded only in a fury of sixteenth notes.
10. When you find two thirds going upward (g’-b’-d’), you may use the fourth below [the first note], because it will be the octave of the final note. The same is true of descending thirds.

The ten rules listed above explained how to fill in the vertical gap of an interval. Besides, Virgiliano showed how to fill in the horizontal gap by dividing the notes value shown in his examples. However, some contradictions can be found within these rules.<sup>27</sup>

In his method of intabulating diminutions, Diruta introduced five of his diminutions: *minuta*, *grosso*, *tremolo*, *accento*, and *clamazione*. Among these, *minuta* and *grosso* are divisions, while *tremolo*, *accento* and *clamazione* are graces. Diruta then demonstrated each of the mentioned diminutions and embellished a short four-voice piece as an example (Ex. 1.2). He started with *minuta*, which he showed in both the quaver- and the semiquaver- version in all four voices.

The *minuta* can appear in different parts. Be careful to emphasize the beginning of the consonances as much as possible in order to make all the parts heard. Then play any sort of diminution you like. Strict diminution is, as you have seen in the above examples, one in which the first and last note of the *minuta* are on the note being embellished and in which the *minuta* moves on to the next note either by step or by leap.

When it moves by step, one can end the last note of the *minuta* on the octave above or below, only taking care that it moves by step to the next note. By observing this rule, no defect of

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bad leap is when a “bad note” leaps to any kinds of intervals. See Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 56-63.

<sup>27</sup> The sixth rule seems to be contradicted by the eighth; besides, the ninth rule seems to be contradicted by the sixth, seventh, and eighth.

parallel octaves or fifths will ever arise, and neither will your composition or harmony be ruined.<sup>28</sup>

What is interesting in the explanation above is that Diruta differentiated the “strict diminution” from the other kinds. In Diruta’s description, strict diminution follows the rules provided by Virgiliano, where division is controlled by the first and the last note of a melodic line being embellished. However, the Transylvanian seems to be referring to the other kinds of diminution that were more commonly seen in the reality, which can be added “in the soprano and also in the others parts, which merge with each other and either lose part or sometimes all of their sound”.<sup>29</sup> An example of the merged voice can be found in the second measure of the “*minuta sopra la parte del soprano*”, where the alto voice is merged with the *minuta* in the soprano part.<sup>30</sup>

These precious demonstrations by Diruta, which are exclusively for keyboard instruments, are rarely found in other treatises; they provide keyboardists a method of embellishing the music. They show some keyboard idioms, which are differentiated from other instruments by their wide pitch range and melodic behavior. In the examples provided by Diruta, most of the *minute* are in stepwise motion with small interval leaps within a limited voice range. It is because of the limitation of our hands — when using one hand, one cannot play a brilliant diminution passage while holding other voices at the same time. One typical keyboard idiom found in many keyboard toccatas is that the diminution can be inserted alternately in different voices. In some cases, the diminution can change the role of the voice, as the Transylvanian observed.

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<sup>28</sup> Diruta, *The Transylvanian = Il Transilvano*, Vol. II, 23.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.



Sogetto

Minuta sopra la parte del Soprano

Alto modo

Minuta sopra la parte del Basso

Alto modo

Minuta sopra la parte del Tenore

Alto modo

Minuta sopra la parte del Contralto

Alto modo

Example 1.2 Diruta's demonstration of minuta. The score is aligned for each trait to be easily compared. From Diruta, *The Transylvanian = Il Transilvano*. Vol. II, 20-21.

## Graces

As mentioned before, the boundary between divisions and graces was blurred in the earlier period. It was not until the 1590s, composers and authors singled out graces from diminutions, although this change must have started much earlier before. This change can be observed in the various manuals and compositions mentioned above.

Graces vary greatly from different sources; however, most of them can be traced back to their vocal origin. Their function depends on where they are located. In addition to *tremolo*, *accento* and *clamazione* mentioned by Diruta, *trillo*, *tremoletto*, *tirate* and more variants of these graces were mentioned in different sources.

### Where/How to use these graces?

Among all kinds of graces, *tremoli* were considered to be the most fundamental. It appears frequently in keyboard compositions; thus, various treatises spent pages explaining the fingering of playing it (Ex. 1.3). Zacconi explained when and where to apply the tremolo and the reason for that:

[...] the tremolo—that is, the trembling voice—is the true door for entering into the passaggi and for mastering the gorgie, because a ship sails more easily when it is already moving than when it is first set into motion, and a jumper jumps better if before he jumps, he takes a running start.<sup>31</sup>

Diruta also pointed out that one should “use tremolo at the beginning of a ricercare or a canzona, or anywhere else desired”.<sup>32</sup> He added, “when one hand plays several parts and the other hand has only one part, this solo part ought to have tremolo”.

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<sup>31</sup> Dickey, “Ornamentation in Sixteenth-Century Music”, 315.

<sup>32</sup> Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 69.



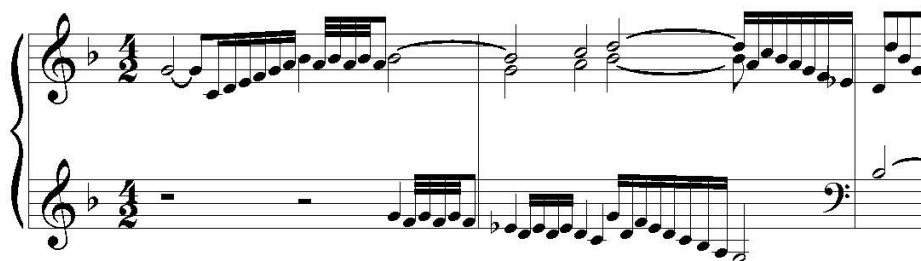
Example 1.3: Selected Diruta's demonstration of *tremoli*. From Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 67-69.

The variant of tremolo is *tremoletto*. Diruta pointed out that “some composers and particular Signor Claudio Merulo are in the habit of using certain *tremoletti* when the notes descend by step. They cut into the note which follows” (Ex. 1.4).<sup>33</sup> An example of Merulo using *tremoletti* can be found at the beginning of his intabulation of the famous *Susanne un jour* (Ex. 1.5).



Example 1.4: Diruta's demonstration of *tremoletti*. From Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 70.

<sup>33</sup> English translation by Bradshaw and Soehnlén. Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 70.



Example 1.5: The first two measures of Merulo's *Susanne un jour*.

Other graces mentioned above can often be applied on specific occasions. For example, *groppi* are often applied in cadences; *accenti*, *intonazione*, and *esclamazioni* are often used in the beginning of a phrase.<sup>34</sup>

Applying too many diminutions is not better, as it will ruin both the harmony and beauty of the intabulation. In order to avoid damaging the actual composition, Diruta suggested that diminutions should be used in “a spot where there is no fugal theme in quick notes or where some or all of the parts move together to make a beautiful effect.” He continued, “if you wish to apply diminutions to the fugal theme, do it so that all the parts have the same diminution.” Diruta then provided his own intabulations of two canzonas, one by Giovanni Gabrieli and the other by Antonio Mortaro; both were distinguished composers at the time.

One can recognize some differences between instrumental and vocal diminutions. In general, the vocal *passaggi* are mostly in stepwise motion, using fewer semiquavers and syncopations. In contrast, instrumental divisions cover a bigger range of the gamut, using more leaps and semiquavers, sometimes with a complicated rhythm.<sup>35</sup> However, all instrumental diminutions have their vocal origins, as Ganassi emphasized that the true art of performance is about imitating the human voice.

<sup>34</sup> Diruta's interpretation of the *groppi* is confused with divisions, as shown in the examples he provided. He wrote that *groppi* “are 'mixed', that is with semiminims, cromes, semicromes, and also with semicromes and biscromes [...] they are found in different ways — ascending, descending, and at cadences — as is evident from the examples.” Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 65.

<sup>35</sup> Among the treatises mentioned above, Ganassi's *La Fontegara* contains the most complicated division examples, which can be very challenging for modern musicians.

## Chapter 2: Case Study

Many instrumental arrangements of vocal compositions were published during the first half of the sixteenth century. As Francesco Spinacino described in his *Intabulatura de Lauto Libro primo* (1507), the intabulations are intended “for those who cannot sing.”<sup>36</sup> These intabulations often include elements of performance practice that do not appear in the original parts, which bring us closer to the music as it was actually performed. In this chapter, I will study intabulations of four vocal compositions:

1. Bartolomeo Tromboncino’s *Che debb’io far*
2. Orlande de Lassus’s *Susanne un jour*
3. Jacques Arcadelt’s *Ancidetemi pur*.
4. Clément Janequin’s *Martin menoît*

By comparing them together with their vocal version, I will explore the elements found only in the intabulations to see what we can learn about how these works might have been created and performed.

### 2.1 *Che debb’io far*

Intabulations of Bartolomeo Tromboncino’s “Che debbio far” are found in two important print collections: Franciscus Bossinensis’s *Tenori e contrabassi intabulati ... lauto Libro I* (Venice, 1509) and Andrea Antico’s *Frottole intabulate da sonare organi, libro I* (Rome, 1517).<sup>37</sup>

Since the original vocal model written by Tromboncino (c. 1470 – 1535 or later) is presented in choir-book format, to see how Bossinensis and Antico made their arrangement, I made a literal intabulation

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<sup>36</sup> See Coelho and Polk, *Instrumentalists and Renaissance Culture, 1420–1600*, 83.

<sup>37</sup> The title is different in the following publications. “*Che debbio far*” in Ottaviano Petrucci’s *Libro VII*, (Venice, 1507), [https://imslp.org/wiki/Frottole%2C\\_Libro\\_7\\_\(Petrucci%2C\\_Ottaviano\)](https://imslp.org/wiki/Frottole%2C_Libro_7_(Petrucci%2C_Ottaviano)), “*Che debo far*” in Franciscus Bossinensis’s *Tenori e contrabassi intabulati ... lauto Libro I* (Venice, 1509), [https://imslp.org/wiki/Tenori\\_e\\_contrabassi\\_intabulati\\_col\\_sopran\\_in\\_canto\\_figurato\\_\(Petrucci%2C\\_Ottaviano\)](https://imslp.org/wiki/Tenori_e_contrabassi_intabulati_col_sopran_in_canto_figurato_(Petrucci%2C_Ottaviano)), and “*Che debbio fare*” in Andrea Antico’s *Frottole intabulate da sonare organi, libro I* (Rome, 1517). Antico, *Frottole Intabulate Da Sonare Organi Libro Primo*.

following Diruta's method.<sup>38</sup> I first intabulated the piece into *partitura* form; then, I intabulated the two outer voices and the two inner voices (see "a" in Ex. 2.1). Next, to make it more convenient for playing, I fixed the places where the two inner voices are in extreme positions, such as: 1) when the two inner voices are upside down; 2) when one voice forms a unison with the other voice (see "b" in Ex. 2.1). For example, in mm. 2, the tenor is over an octave above the bass and even above the alto, which is difficult when playing; thus, I placed the tenor in the upper staff while placing the alto in the lower staff.

Example 2.1 Top: Tromboncino's frottola in *partitura* form. Bottom: Intabulation of Tromboncino's "Che debbio far".<sup>39</sup>

The specific layout of the score provides instruction on the manner of performance.<sup>40</sup> Bossinensis's transcriptions of these *frottole* are probably not solo lute pieces. Comparing the lute tablature with Petrucci's vocal version, we find the tenor and bassus parts that are to be played on the lute are preserved in the Italian lute tablature; the canto, notated in mensural notation on the top line with the text under the

<sup>38</sup> To make it easy to understand, instead of the intavolatura format required by Diruta (which has five lines for the upper staff, and eight lines for the lower staff), I am using the modern keyboard score format which has both five lines for the upper and lower staff.

<sup>39</sup> The original vocal model is taken from Ottaviano Petrucci's Libro VII (Venice, 1507).

<sup>40</sup> A discussion on the various way of performing frottola can be found in Prizer, "The Frottola and the Unwritten Tradition".

music, is intended to be sung. These three vocal lines are intabulated literally, only few times with the modest ornamentation. Bossinensis simply omitted the altus line (Ex. 2.2).

The image displays two musical examples. The top example is a historical manuscript page from Petrucci's *Il libro primo* (1509), showing a vocal line (Tenor) and a lute intabulation (contrabass) for the piece 'Che debbio far'. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lute intabulation is written on a single staff with a bass clef and a key signature of one flat. The intabulation uses numbers 1-4 to indicate fingerings. The bottom example is a modern transcription of the lute intabulation, showing a keyboard score with a treble and bass clef, a key signature of one flat, and a 4/4 time signature. The transcription uses standard musical notation with accidentals to represent the chromatic alterations indicated by the numbers in the original intabulation.

Example 2.2. Top: Bossinensis's *Che debbio far* in Petrucci's print: *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto*, libro I (1509). Bottom: Transcription of Bossinensis's intabulation in modern keyboard score.<sup>41</sup>

Very often, *Musica ficta* is not notated on the score; thus, performers need to use their personal judgment to decide where to apply them to avoid dissonance and make sure the cadence is completed correctly.<sup>42</sup>

As shown in Ex. 2.2, Bossinensis added lots of accidentals in his lute intabulation, which does not exist in the original vocal model. The written-out *musica ficta* is particularly visible on the lute tablature since it can indicate exactly where to place the finger on the fingerboard; thus, lutenists do not need to worry about where to put the *musica ficta*.

As can be seen from the original frottola, Trombocino ended the first verse "Che debo far? che mi consigli, Amore?" with a cadence (mm.4). He did not mark any accidentals; however, the performer was expected to play a B-natural here in the tenor voice to form a major sixth with the Canto to complete a cadence.<sup>43</sup> One can find similar examples in mm. 6, mm. 26, mm. 30, and many more. As shown in Ex.

<sup>41</sup> The original vocal line is on the upper staff; the lute tablature is transcribed into the lower staff. There is no key signature in the transcription of the lute tablature.

<sup>42</sup> *Musica ficta* in this case means chromatic pitch alterations.

<sup>43</sup> Although in this case, the tenor cadence is missing.

2.2, these required accidentals are pointed out in Bossinensis's tablature. Initially, in mm. 5, there are no bad intervals or cadential movements that need to be fixed with *musica ficta*, whereas Bossinensis applied an accidental mark on the E in the tenor part. In such cases, different arrangers may choose different interpretations according to their personal musical taste.

Two aspects of the *musica ficta* can be learned here: 1) When *musica ficta* is required to follow the rules of written counterpoint. That is, by using the *musica ficta*, one can form the requisite intervals and avoid augmented and diminished intervals. 2) When *musica ficta* is not required, the *ficta* can be applied freely according to the musical taste of an arranger.

Compared to Bossinensis' intabulation, Antico did not apply many accidentals in his intabulation; the main change is the diminution he added. He omitted and added some extra notes, which is probably his design for fitting his diminutions. As shown in Ex. 2.3, at mm. 2, mm. 4, mm.7, and mm.10. These add-in diminutions appear in all voices, where they served as a connection in between large intervals and long notes, or as a pickup to connect phrases (mm. 4).



The image displays a musical score for three different versions of a piece: Bossinensis, Intabulation Ex. 2.1 b, and Antico. The score is organized into two systems of three staves each. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. Each staff is written in 4/4 time with a key signature of one flat (G major). The Bossinensis and Intabulation staves show a similar melodic line, while the Antico staff features a more complex and rearranged melodic line, particularly in the first measure where the left hand plays a complex figure.

Example 2.3 The first ten measures of both Bossinensis's and Antico's *Che debbio far* with intabulation Ex. 2.1 b. Antico's intabulation is taken from Maria Luisa Baldassari's modern edition (2016) of Andrea Antico's *Frottole intabulate da sonare organi Libro primo*.

A comparison between Antico's intabulation and Ex. 2.1b shows that the arrangements made by Antico may have specific reasons (see Ex. 2.3):

1. Antico rearranged places that are challenging to play. In these passages, voices are closely placed and even cross with each other. As shown in the intabulation (Ex. 2.1b), the left hand was supposed to play the "f" three times in mm. 1, which might be a challenge to some players. Similar examples can be found in mm. 3, mm. 5, mm. 8, etc.
2. Antico rearranged the places where the original altus part is above the canto part as shown in mm. 3, 4, and

mm. 21. This arrangement indicates that Antico treated the canto as the primary voice.

3. Antico made arrangements on several cadences. By omitting and suspending voices, Antico weakened some of the cadences. For example, at the third beat of mm. 4, the left hand was supposed to play a syncopation (b-c<sup>1</sup> - b) then resolve to c<sup>1</sup> at the downbeat of mm. 5; however, Antico suspended the resolution a minim later. A similar example can be found at mm. 6-7.

In sum, both Bossinensis's and Antico's intabulation provide us with important information about performing the frottola. This includes some unwritten practices not found in the vocal arrangement. They provide us with information about the medium of performing frottola (voice accompanied by lute or played by solo keyboard instrument). They also provide information about where to apply the *musica ficta*, and how to rearrange the music for fluent playing.

## 2.2 *Susanne un jour*

Orlando di Lassus's famous chanson *Susanne un jour* frequently appeared as a model for intabulations. The extant keyboard intabulations include works by Claudio Merulo, Andrea Gabrieli, Hernando Cabezón, Bernhard Schmid, and Christoff Löffelholz.<sup>44</sup> Among all these intabulations, Merulo's differs so much from others for its virtuosity that it is considered the most elaborate one.

Merulo is a master of intabulating diminutions. Diruta mentioned several times in his *Il Transilvano* that learning from Merulo's intabulation is the best way to learn the art of intabulating diminutions.<sup>45</sup> Merulo's *Susanne un jour* is included in his *Terzo libro de canzoni d'intavolatura d'organo* (Venice, 1611).<sup>46</sup> Unlike Gabrieli, who applied almost consistently quavers in his *passaggi*, the original vocal model in Merulo's intabulation is almost invisible under his abundant semiquaver-*passaggi*, which clearly shows that the intabulation is written for true virtuosos.<sup>47</sup>

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<sup>44</sup> See Mcdermott, "The 'Canzoni D'intavolatura' of Claudio Merulo: A Guide to The Art of Improvised Ornamentation", 144.

<sup>45</sup> Diruta, *The Transylvanian = Il Transilvano*, Vol. II, 19.

<sup>46</sup> Judd, "The Use of Notational Formats at the Keyboard: A Study of Printed Sources of Keyboard Music in Spain and Italy c.1500-1700, Selected Manuscript Sources Including Music by Claudio Merulo, and Contemporary Writings Concerning Notations", Appendix A, 119.

<sup>47</sup> Because of the relatively conservative ornamentation, Gabrieli's intabulation is often considered to be an incomplete a pedagogical example.

In his intabulation, Merulo did not simply fill in the interval with divisions. Rather, he applied various graces alternately with *passaggi*, which helped the intabulation be more articulate and well organized. For the first and second verses (“Susane un jour d’amour sollicitée, par deux vieillards convoitans sa beauté”) and the third and fourth verses (“Fut en son cœur triste et décofortée, voyant l’effort fait à sa chasteté”), Lassus applied almost the same musical material although with minor changes.<sup>48</sup> In the repetition, besides the new material inserted in the quinta voice (mm. 15-16), Lassus switched the tenor voice with the quinta voice. Merulo observed the repetition and did some changes, as can be seen clearly in Ex. 2.4.

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<sup>48</sup> The text is taken from *Melange d’Orlande de Lassus* (1570).

The musical score is presented in two systems. The first system includes five vocal staves (Superius, Contratenor, Tenor, Quinta, Bassus) and a Merulo keyboard staff. The second system includes four vocal staves (Soprano, Contralto, Tenor, Bass) and a Merulo keyboard staff. The score is written in G major (one sharp) and 3/4 time. Measure numbers 2 through 14 are indicated at the top of the staves. The Merulo part is a keyboard intabulation, featuring complex rhythmic patterns and melodic lines.

Example 2.4. *Susanna un jour*, mm. 1-21, Lassus' s score is adapted from *Orlande de Lassus, "Susanne Un Jour D' amour," ed. Adolf Sandberger (Breitkopf and Härtel, 1927)*. Keyboard intabulation is taken from Merulo, *Canzoni d' intavolatura d' organo*.

The musical score for Example 2.4 is presented in two systems. Each system contains five vocal staves (Soprano, Contralto, Tenor, Quartet, Bass) and a Merulo lute staff. The vocal parts are written in treble and bass clefs, while the Merulo is in a single staff with a lute icon. The score is divided into two systems, each with measures 14-21 and 22-28. The vocal parts are in treble and bass staves, while the Merulo is in a single staff with a lute icon. The music includes various note values, rests, and dynamic markings.

Example 2.4

The image displays a musical score for a piece in 2/4 time. It is divided into two systems, each with two staves. The first system's top staff is labeled 'mm. 1-14' and the bottom staff is labeled 'mm. 14-28'. The second system's top staff is labeled 'mm. 1-14' and the bottom staff is labeled 'mm. 14-28'. The music is written in a key with one flat (B-flat) and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Ex. 2.5. Intabulation mm. 1-14 is compared with mm. 14-28, without barline (the measure number of mm. 1-14 is placed here). Material is taken from ex. 2.4.

mm. 1-14

mm. 14-28

This musical score consists of two systems of staves. The first system, labeled 'mm. 1-14', contains measures 9 through 14. It features a treble and bass staff with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The second system, labeled 'mm. 14-28', contains measures 14 through 28. It continues the rhythmic complexity with similar note values and rests. The notation includes many beamed notes and rests, indicating a fast and intricate piece.

mm. 1-14

mm. 14-28

This musical score consists of two systems of staves. The first system, labeled 'mm. 1-14', contains measures 13 through 14. It features a treble and bass staff with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The second system, labeled 'mm. 14-28', contains measures 14 through 28. It continues the rhythmic complexity with similar note values and rests. The notation includes many beamed notes and rests, indicating a fast and intricate piece.

Ex. 2.5.

As there are no barlines in the original part-book, one needs to change the note values and apply slurs to make the music aligned and fit into measures. Thus, it is probably better to analyze music without the limitation of the barline. As shown in Ex. 2.5, the repetition (mm. 14-28) is aligned vertically with the beginning section (mm. 1-14). With this comparison, one can see how Merulo made his variations on Lassus's original vocal model.

Merulo clearly followed the original voice leading in the beginning measure. He started with a *tirata*, which first goes down a fifth ( $g^1-c^1$ ) and then runs up a seventh ( $c^1-b^1$ ).<sup>49</sup> Then he decorated the entry of the second voice (contratenor) with *tremoletti*.<sup>50</sup> After this beginning, Merulo seems strayed off into his own creative world. Instead of following the original voice leading, he merged the embellished contratenor with the entry of the quinta. He turned his attention to the top voice, which he decorated with *arpeggio*, *passaggio*, and *tremolo*. While the right hand is running brilliant *passaggi*, the other hand plays chords. In contrast to the first version, Merulo, in his repetition (mm. 14-28) turned his focus to the bass voice; now, the left hand plays divisions (broken chords) while the right hand plays chords.

Although Merulo used different kinds of diminutions to embellish these materials, one can see that there are similarities in some particular points. As shown in ex. 2.5, the two variations seem to coincide with each other at the second half of mm. 4 and mm. 6, and the beginning of mm. 10, and mm. 14. In all these places, Merulo applied either *tremolo* or *grosso* into his intabulation. These ornamentations are intended to emphasize the important point of the composition. Among the above places, three of them (in mm. 6, 10, and 14) are in cadential position where Merulo applied *grosso* in its penultimate beat, the one in mm. 4 is where Merulo intended to emphasize the high F of the opening phrase.

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<sup>49</sup> Praetorius explained that "Tirate are long and rapid little runs up or down the keys and are conjunct." See Mcdermott, "The 'Canzoni D'intavolatura' Of Claudio Merulo: A Guide to The Art of Improvised Ornamentation", 29.

<sup>50</sup> Merulo preferred to apply *tremoletti* when the notes descend by step. It is pointed out by Diruta. See Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 70.



Besides, it can be observed that some places were arranged for specific reasons. 1) In mm. 5 of Lassus's original model, the two semibreves of the bassus part are split into two tied minims in Merulo's intabulation. This particular notation is probably a reminder for the performer to restrike the chords in order to "not leaving the instrument empty"; as for plucked string instrument, the sound will die away quickly after the plucking motion.<sup>51</sup> 2) There are notes which were newly written by Merulo in some places. For example, in the original vocal model, at mm. 2, the third voice (quinta) was supposed to enter at the last minim; whereas, in Merulo's intabulation, an entry of the third voice is in the first minim, which is not written in Lassus's model. It is probably because Merulo wanted to support the upper voice that he added thirds (interval) under the top voice since the lower voice might sound loud with the *tremoletti*. This example and the similar situations found in Merulo's intabulation can be considered a shadow of "chordal thinking". 3) As shown in ex. 2.5, Merulo placed accidentals to raise or lower the third in a chord in the repetition. For instance, in the first minim of mm. 8, the first and last minim of mm. 13, and the third minim in mm. 14.

To sum up the above observations, Merulo's intabulation is not limited to simple decoration of the individual voices; in contrast, all five voices in his intabulation of *Susanne un jour* are treated as one whole section. Merulo's elaborate design of every section, careful choice of diminutions, and detailed notation showed us his vision of the sound structure, which gives us the idea of how these works might have been created and performed in his time.

### 2.3 *Ancidetemi pur*

Like *Susanne un jour*, Jacques Arcadelt's madrigal—*Ancidetemi pur* remained popular for a century and was borrowed by many composers as a material for their compositions.<sup>52</sup> In the following pages, I will

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<sup>51</sup> Frescobaldi, in his preface, pointed out that the performer may restrike the notes at the player's discretion. This may also indicate the choice of instrument. See Tagliavini, "The Art of 'Not Leaving the Instrument Empty'".

<sup>52</sup> Several intabulations were found: a lute intabulation by Francesco Vindella in his *Intavolatura di liuto ... Libro primo* (1546), a keyboard intabulation by Ascanio Mayone in his *Primo Libro di diversi capricci* (1603), a harp

explore two keyboard intabulations of *Ancidetemi pur* by Girolamo Frescobaldi (who is one generation after Merulo) and Gregorio Strozzi (who is another generation after Frescobaldi).

In his article, “From Madrigal to Toccata”, Silbiger demonstrated how Frescobaldi related the art of oratory and poetry to his only embellished intabulation of *Ancidetemi pur*. Silbiger believes it is the twelfth toccata in Frescobaldi’s *Il secondo libro* (1627).<sup>53</sup> Indeed, the appearance of this intabulation is quite similar to some of Frescobaldi’s other toccatas. Newcomb specified some of Frescobaldi’s toccatas as standard toccata type. In sum, the toccata “is made up of melodic figuration wound around an armature of chordal changes”; rhythmically, the toccata is proceeded “by alternating an almost a-metrical pulsatile style”; harmonically, Frescobaldi used “the applied dominants and conventional progressions of functional tonality”; these functional progressions “underlie and give direction to a group of ornamental motives,” ..., “building toward its cadence.”<sup>54</sup> However, if we put the madrigal and the intabulation side by side, we will find that Frescobaldi preserved the madrigal framework completely. The intabulation remains the original pitch and length, and the composer applied similar melodic figurations of his toccatas into the harmonic structure of the madrigal.<sup>55</sup> I have marked the figurations and their variants according to their rhythmic structure, as shown in example 2.6.

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intabulation by Giovanni Maria Trabaci in his *Il secondo libro de ricercate & altri varij capricci* (1615), a chitarrone intabulation by Giovanni Girolamo Kapsberger in his *Libro III d'intavolatura di chitarrone* (1626), a keyboard intabulation by Girolamo Frescobaldi in his *Il secondo libro di toccate canzone...* (1627/1637) and a keyboard transcription by Gregorio Strozzi in his *Capricci da sonare cembali, et organi ... opera quarta* (1687). See Brown, *Instrumental music printed before 1600; a bibliography*, and Silbiger, “From madrigal to toccata : Frescobaldi and the Seconda prattica”, 704.

<sup>53</sup> Silbiger pointed out that Frescobaldi had followed the tradition of composing toccatas in all twelve modes in his *Il primo libro* (1615/16), whereas only eleven toccatas were included in the *Il secondo libro* (1627). Thus, Silbiger believed that the unusual placement of “Ancidetemi pur” within *Il secondo libro* suggested Frescobaldi’s intention in trying to form “the crowning end-piece for the magnificent series of toccatas of the *Secondo libro*.” Silbiger’s argument seems to make sense; however, he was probably wrong concerning the mode and its placement in Frescobaldi’s first book of toccatas. In his introduction to the new edition of Frescobaldi’s complete work, Stemberge pointed out that instead of following the strict modal thinking that governs the Ricercars and Canzonas, Frescobaldi applied a “modulatory language” in his first book. As for the placement of toccatas, there was no convention to publish a set of specific twelve toccatas. For example, Merulo had nine toccatas in his first book (1598), whereas there are ten toccatas in his second book (1604).

<sup>54</sup> Newcomb claimed that Frescobaldi’s normal toccatas are the first eleven of Book I and the first, second and seventh of Book II. See Newcomb, “Frescobaldi’s Toccatas and Their Stylistic Ancestry”.

<sup>55</sup> To make sure that the performance pitch is comfortable for singers, pieces in high clefs are often transposed down a fourth or a fifth to standard clefs. Arcadelt’s madrigal is written in standard clefs, the voice range is relatively low.

**“*Ancidetemi pur grieve martiri*” (mm. 1-5)**

Following Arcadelt’s method, Frescobaldi divided the first phrase “*Ancidetemi pur grieve martiri*” into two parts. In corresponding to Arcadelt’s homorhythmic declamation, under the verse “*Ancidetemi pur*”, Frescobaldi applied chords surrounded by a *tremolo*. The incomplete A-major chord at the beginning interferes with a *tremolo* from F-natural. This F-natural and the C-sharp form a diminished fourth.<sup>56</sup> The combination (of the chord along with the trill) makes this musical phrase more intense and nervous on the harpsichord.<sup>57</sup> The use of *tremolo* is often found at the beginning of Frescobaldi’s other toccatas. According to Diruta, it is a convention that “they (*tremoli*) ought to be used at the beginning of some ricercari or canzonas or anywhere else desired. Also, when one hand plays several parts and the other hand has only one part, this solo part ought to have *tremolo*.”<sup>58</sup>

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It is hard to tell why Mayone and Trabaci transposed their intabulation to a high-clef-position. Frescobaldi’s intabulation is a breve longer than the madrigal; however, he did not put the bar line before that breve.

<sup>56</sup> It is originally a C-natural in the madrigal; however, Frescobaldi added a *ficta* to the note.

<sup>57</sup> It is impossible to create dynamics on a harpsichord. After the plucking motion, the sound of the instrument will die away. The manner in which a keyboardist creates dynamic effect is by playing more notes and using more dissonances, which is really effective on the pluck instrument.

<sup>58</sup> Diruta, *The Transylvanian = Il Transilvano*, Vol. I, 69.

Soprano  
Alto  
Tenor  
Bass

Frescobaldi  
(1627/1637)  
in tablature

Tremoli are at the beginning of the piece

FIGURATION 1 forms imitative duos at either 10th or 12th

FIGURATION 2.1

tirata

cadential groppli

fragments of the figuration

S  
A  
T  
B  
Hpschd.

FIGURATION 2.2

passaggi

FIGURATION 2.3

Example 2.6. *Ancidetemi pur*. The vocal part is adapted from Arcadelt, *Il Primo Libro de Madrigali a Quattro Voci*. Keyboard intabulation is taken from Frescobaldi, *Il Secondo Libro Di Toccate, Canzone, Versi d'hinni, Magnificat, Gagliarde, Correnti et Altre Partite*.

FIGURATION 3.2

FIGURATION 3.3

FIGURATION 4 (combined with 3 pieces)

## Anciderem par

S: 25 26 27 28 29 30  
 A: 25 26 27 28 29 30  
 T: 25 26 27 28 29 30  
 B: 25 26 27 28 29 30  
 Harpschd.: 25 26 27 28 29 30

S: 31 32 33 34 35 36  
 A: 31 32 33 34 35 36  
 T: 31 32 33 34 35 36  
 B: 31 32 33 34 35 36  
 Harpschd.: 31 32 33 34 35 36

S: 37 38 39 40 41 42  
 A: 37 38 39 40 41 42  
 T: 37 38 39 40 41 42  
 B: 37 38 39 40 41 42  
 Harpschd.: 37 38 39 40 41 42

S: 43 44 45 46 47 48  
 A: 43 44 45 46 47 48  
 T: 43 44 45 46 47 48  
 B: 43 44 45 46 47 48  
 Harpschd.: 43 44 45 46 47 48

S: 49 50 51 52 53 54  
 A: 49 50 51 52 53 54  
 T: 49 50 51 52 53 54  
 B: 49 50 51 52 53 54  
 Harpschd.: 49 50 51 52 53 54

S: 55 56 57 58 59 60  
 A: 55 56 57 58 59 60  
 T: 55 56 57 58 59 60  
 B: 55 56 57 58 59 60  
 Harpschd.: 55 56 57 58 59 60

S: 61 62 63 64 65 66  
 A: 61 62 63 64 65 66  
 T: 61 62 63 64 65 66  
 B: 61 62 63 64 65 66  
 Harpschd.: 61 62 63 64 65 66

S: 67 68 69 70 71 72  
 A: 67 68 69 70 71 72  
 T: 67 68 69 70 71 72  
 B: 67 68 69 70 71 72  
 Harpschd.: 67 68 69 70 71 72

S: 73 74 75 76 77 78  
 A: 73 74 75 76 77 78  
 T: 73 74 75 76 77 78  
 B: 73 74 75 76 77 78  
 Harpschd.: 73 74 75 76 77 78

S: 79 80 81 82 83 84  
 A: 79 80 81 82 83 84  
 T: 79 80 81 82 83 84  
 B: 79 80 81 82 83 84  
 Harpschd.: 79 80 81 82 83 84

S: 85 86 87 88 89 90  
 A: 85 86 87 88 89 90  
 T: 85 86 87 88 89 90  
 B: 85 86 87 88 89 90  
 Harpschd.: 85 86 87 88 89 90

S: 91 92 93 94 95 96  
 A: 91 92 93 94 95 96  
 T: 91 92 93 94 95 96  
 B: 91 92 93 94 95 96  
 Harpschd.: 91 92 93 94 95 96

S: 97 98 99 100 101 102  
 A: 97 98 99 100 101 102  
 T: 97 98 99 100 101 102  
 B: 97 98 99 100 101 102  
 Harpschd.: 97 98 99 100 101 102

S: 103 104 105 106 107 108  
 A: 103 104 105 106 107 108  
 T: 103 104 105 106 107 108  
 B: 103 104 105 106 107 108  
 Harpschd.: 103 104 105 106 107 108

S: 109 110 111 112 113 114  
 A: 109 110 111 112 113 114  
 T: 109 110 111 112 113 114  
 B: 109 110 111 112 113 114  
 Harpschd.: 109 110 111 112 113 114

S: 115 116 117 118 119 120  
 A: 115 116 117 118 119 120  
 T: 115 116 117 118 119 120  
 B: 115 116 117 118 119 120  
 Harpschd.: 115 116 117 118 119 120

S: 121 122 123 124 125 126  
 A: 121 122 123 124 125 126  
 T: 121 122 123 124 125 126  
 B: 121 122 123 124 125 126  
 Harpschd.: 121 122 123 124 125 126

S: 127 128 129 130 131 132  
 A: 127 128 129 130 131 132  
 T: 127 128 129 130 131 132  
 B: 127 128 129 130 131 132  
 Harpschd.: 127 128 129 130 131 132

S: 133 134 135 136 137 138  
 A: 133 134 135 136 137 138  
 T: 133 134 135 136 137 138  
 B: 133 134 135 136 137 138  
 Harpschd.: 133 134 135 136 137 138

S: 139 140 141 142 143 144  
 A: 139 140 141 142 143 144  
 T: 139 140 141 142 143 144  
 B: 139 140 141 142 143 144  
 Harpschd.: 139 140 141 142 143 144

S: 145 146 147 148 149 150  
 A: 145 146 147 148 149 150  
 T: 145 146 147 148 149 150  
 B: 145 146 147 148 149 150  
 Harpschd.: 145 146 147 148 149 150

S: 151 152 153 154 155 156  
 A: 151 152 153 154 155 156  
 T: 151 152 153 154 155 156  
 B: 151 152 153 154 155 156  
 Harpschd.: 151 152 153 154 155 156

S: 157 158 159 160 161 162  
 A: 157 158 159 160 161 162  
 T: 157 158 159 160 161 162  
 B: 157 158 159 160 161 162  
 Harpschd.: 157 158 159 160 161 162

S: 163 164 165 166 167 168  
 A: 163 164 165 166 167 168  
 T: 163 164 165 166 167 168  
 B: 163 164 165 166 167 168  
 Harpschd.: 163 164 165 166 167 168

S: 169 170 171 172 173 174  
 A: 169 170 171 172 173 174  
 T: 169 170 171 172 173 174  
 B: 169 170 171 172 173 174  
 Harpschd.: 169 170 171 172 173 174

S: 175 176 177 178 179 180  
 A: 175 176 177 178 179 180  
 T: 175 176 177 178 179 180  
 B: 175 176 177 178 179 180  
 Harpschd.: 175 176 177 178 179 180

S: 181 182 183 184 185 186  
 A: 181 182 183 184 185 186  
 T: 181 182 183 184 185 186  
 B: 181 182 183 184 185 186  
 Harpschd.: 181 182 183 184 185 186

S: 187 188 189 190 191 192  
 A: 187 188 189 190 191 192  
 T: 187 188 189 190 191 192  
 B: 187 188 189 190 191 192  
 Harpschd.: 187 188 189 190 191 192

S: 193 194 195 196 197 198  
 A: 193 194 195 196 197 198  
 T: 193 194 195 196 197 198  
 B: 193 194 195 196 197 198  
 Harpschd.: 193 194 195 196 197 198

S: 199 200 201 202 203 204  
 A: 199 200 201 202 203 204  
 T: 199 200 201 202 203 204  
 B: 199 200 201 202 203 204  
 Harpschd.: 199 200 201 202 203 204

S: 205 206 207 208 209 210  
 A: 205 206 207 208 209 210  
 T: 205 206 207 208 209 210  
 B: 205 206 207 208 209 210  
 Harpschd.: 205 206 207 208 209 210

S: 211 212 213 214 215 216  
 A: 211 212 213 214 215 216  
 T: 211 212 213 214 215 216  
 B: 211 212 213 214 215 216  
 Harpschd.: 211 212 213 214 215 216

S: 217 218 219 220 221 222  
 A: 217 218 219 220 221 222  
 T: 217 218 219 220 221 222  
 B: 217 218 219 220 221 222  
 Harpschd.: 217 218 219 220 221 222

S: 223 224 225 226 227 228  
 A: 223 224 225 226 227 228  
 T: 223 224 225 226 227 228  
 B: 223 224 225 226 227 228  
 Harpschd.: 223 224 225 226 227 228

S: 229 230 231 232 233 234  
 A: 229 230 231 232 233 234  
 T: 229 230 231 232 233 234  
 B: 229 230 231 232 233 234  
 Harpschd.: 229 230 231 232 233 234

S: 235 236 237 238 239 240  
 A: 235 236 237 238 239 240  
 T: 235 236 237 238 239 240  
 B: 235 236 237 238 239 240  
 Harpschd.: 235 236 237 238 239 240

S: 241 242 243 244 245 246  
 A: 241 242 243 244 245 246  
 T: 241 242 243 244 245 246  
 B: 241 242 243 244 245 246  
 Harpschd.: 241 242 243 244 245 246

S: 247 248 249 250 251 252  
 A: 247 248 249 250 251 252  
 T: 247 248 249 250 251 252  
 B: 247 248 249 250 251 252  
 Harpschd.: 247 248 249 250 251 252

S: 253 254 255 256 257 258  
 A: 253 254 255 256 257 258  
 T: 253 254 255 256 257 258  
 B: 253 254 255 256 257 258  
 Harpschd.: 253 254 255 256 257 258

S: 259 260 261 262 263 264  
 A: 259 260 261 262 263 264  
 T: 259 260 261 262 263 264  
 B: 259 260 261 262 263 264  
 Harpschd.: 259 260 261 262 263 264

S: 265 266 267 268 269 270  
 A: 265 266 267 268 269 270  
 T: 265 266 267 268 269 270  
 B: 265 266 267 268 269 270  
 Harpschd.: 265 266 267 268 269 270

S: 271 272 273 274 275 276  
 A: 271 272 273 274 275 276  
 T: 271 272 273 274 275 276  
 B: 271 272 273 274 275 276  
 Harpschd.: 271 272 273 274 275 276

S: 277 278 279 280 281 282  
 A: 277 278 279 280 281 282  
 T: 277 278 279 280 281 282  
 B: 277 278 279 280 281 282  
 Harpschd.: 277 278 279 280 281 282

S: 283 284 285 286 287 288  
 A: 283 284 285 286 287 288  
 T: 283 284 285 286 287 288  
 B: 283 284 285 286 287 288  
 Harpschd.: 283 284 285 286 287 288

S: 289 290 291 292 293 294  
 A: 289 290 291 292 293 294  
 T: 289 290 291 292 293 294  
 B: 289 290 291 292 293 294  
 Harpschd.: 289 290 291 292 293 294

S: 295 296 297 298 299 300  
 A: 295 296 297 298 299 300  
 T: 295 296 297 298 299 300  
 B: 295 296 297 298 299 300  
 Harpschd.: 295 296 297 298 299 300

S: 301 302 303 304 305 306  
 A: 301 302 303 304 305 306  
 T: 301 302 303 304 305 306  
 B: 301 302 303 304 305 306  
 Harpschd.: 301 302 303 304 305 306

S: 307 308 309 310 311 312  
 A: 307 308 309 310 311 312  
 T: 307 308 309 310 311 312  
 B: 307 308 309 310 311 312  
 Harpschd.: 307 308 309 310 311 312

S: 313 314 315 316 317 318  
 A: 313 314 315 316 317 318  
 T: 313 314 315 316 317 318  
 B: 313 314 315 316 317 318  
 Harpschd.: 313 314 315 316 317 318

S: 319 320 321 322 323 324  
 A: 319 320 321 322 323 324  
 T: 319 320 321 322 323 324  
 B: 319 320 321 322 323 324  
 Harpschd.: 319 320 321 322 323 324

S: 325 326 327 328 329 330  
 A: 325 326 327 328 329 330  
 T: 325 326 327 328 329 330  
 B: 325 326 327 328 329 330  
 Harpschd.: 325 326 327 328 329 330

S: 331 332 333 334 335 336  
 A: 331 332 333 334 335 336  
 T: 331 332 333 334 335 336  
 B: 331 332 333 334 335 336  
 Harpschd.: 331 332 333 334 335 336

S: 337 338 339 340 341 342  
 A: 337 338 339 340 341 342  
 T: 337 338 339 340 341 342  
 B: 337 338 339 340 341 342  
 Harpschd.: 337 338 339 340 341 342

S: 343 344 345 346 347 348  
 A: 343 344 345 346 347 348  
 T: 343 344 345 346 347 348  
 B: 343 344 345 346 347 348  
 Harpschd.: 343 344 345 346 347 348

S: 349 350 351 352 353 354  
 A: 349 350 351 352 353 354  
 T: 349 350 351 352 353 354  
 B: 349 350 351 352 353 354  
 Harpschd.: 349 350 351 352 353 354

S: 355 356 357 358 359 360  
 A: 355 356 357 358 359 360  
 T: 355 356 357 358 359 360  
 B: 355 356 357 358 359 360  
 Harpschd.: 355 356 357 358 359 360

S: 361 362 363 364 365 366  
 A: 361 362 363 364 365 366  
 T: 361 362 363 364 365 366  
 B: 361 362 363 364 365 366  
 Harpschd.: 361 362 363 364 365 366

S: 367 368 369 370 371 372  
 A: 367 368 369 370 371 372  
 T: 367 368 369 370 371 372  
 B: 367 368 369 370 371 372  
 Harpschd.: 367 368 369 370 371 372

S: 373 374 375 376 377 378  
 A: 373 374 375 376 377 378  
 T: 373 374 375 376 377 378  
 B: 373 374 375 376 377 378  
 Harpschd.: 373 374 375 376 377 378

S: 379 380 381 382 383 384  
 A: 379 380 381 382 383 384  
 T: 379 380 381 382 383 384  
 B: 379 380 381 382 383 384  
 Harpschd.: 379 380 381 382 383 384

S: 385 386 387 388 389 390  
 A: 385 386 387 388 389 390  
 T: 385 386 387 388 389 390  
 B: 385 386 387 388 389 390  
 Harpschd.: 385 386 387 388 389 390

S: 391 392 393 394 395 396  
 A: 391 392 393 394 395 396  
 T: 391 392 393 394 395 396  
 B: 391 392 393 394 395 396  
 Harpschd.: 391 392 393 394 395 396

S: 397 398 399 400 401 402  
 A: 397 398 399 400 401 402  
 T: 397 398 399 400 401 402  
 B: 397 398 399 400 401 402  
 Harpschd.: 397 398 399 400 401 402

S: 403 404 405 406 407 408  
 A: 403 404 405 406 407 408  
 T: 403 404 405 406 407 408  
 B: 403 404 405 406 407 408  
 Harpschd.: 403 404 405 406 407 408

S: 409 410 411 412 413 414  
 A: 409 410 411 412 413 414  
 T: 409 410 411 412 413 414  
 B: 409 410 411 412 413 414  
 Harpschd.: 409 410 411 412 413 414

S: 415 416 417 418 419 420  
 A: 415 416 417 418 419 420  
 T: 415 416 417 418 419 420  
 B: 415 416 417 418 419 420  
 Harpschd.: 415 416 417 418 419 420

S: 421 422 423 424 425 426  
 A: 421 422 423 424 425 426  
 T: 421 422 423 424 425 426  
 B: 421 422 423 424 425 426  
 Harpschd.: 421 422 423 424 425 426

S: 427 428 429 430 431 432  
 A: 427 428 429 430 431 432  
 T: 427 428 429 430 431 432  
 B: 427 428 429 430 431 432  
 Harpschd.: 427 428 429 430 431 432

S: 433 434 435 436 437 438  
 A: 433 434 435 436 437 438  
 T: 433 434 435 436 437 438  
 B: 433 434 435 436 437 438  
 Harpschd.: 433 434 435 436 437 438

S: 439 440 441 442 443 444  
 A: 439 440 441 442 443 444  
 T: 439 440 441 442 443 444  
 B: 439 440 441 442 443 444  
 Harpschd.: 439 440 441 442 443 444

S: 445 446 447 448 449 450  
 A: 445 446 447 448 449 450  
 T: 445 446 447 448 449 450  
 B: 445 446 447 448 449 450  
 Harpschd.: 445 446 447 448 449 450

S: 451 452 453 454 455 456  
 A: 451 452 453 454 455 456  
 T: 451 452 453 454 455 456  
 B: 451 452 453 454 455 456  
 Harpschd.: 451 452 453 454 455 456

S: 457 458 459 460 461 462  
 A: 457 458 459 460 461 462  
 T: 457 458 459 460 461 462  
 B: 457 458 459 460 461 462  
 Harpschd.: 457 458 459 460 461 462

S: 463 464 465 466 467 468  
 A: 463 464 465 466 467 468  
 T: 463 464 465 466 467 468  
 B: 463 464 465 466 467 468  
 Harpschd.: 463 464 465 466 467 468

S: 469 470 471 472 473 474  
 A: 469 470 471 472 473 474  
 T: 469 470 471 472 473 474  
 B: 469 470 471 472 473 474  
 Harpschd.: 469 470 471 472 473 474

S: 475 476 477 478 479 480  
 A: 475 476 477 478 479 480  
 T: 475 476 477 478 479 480  
 B: 475 476 477 478 479 480  
 Harpschd.: 475 476 477 478 479 480

S: 481 482 483 484 485 486  
 A: 481 482 483 484 485 486  
 T: 481 482 483 484 485 486  
 B: 481 482 483 484 485 486  
 Harpschd.: 481 482 483 484 485 486

S: 487 488 489 490 491 492  
 A: 487 488 489 490 491 492  
 T: 487 488 489 490 491 492  
 B: 487 488 489 490 491 492  
 Harpschd.: 487 488 489 490 491 492

S: 493 494 495 496 497 498  
 A: 493 494 495 496 497 498  
 T: 493 494 495 496 497 498  
 B: 493 494 495 496 497 498  
 Harpschd.: 493 494 495 496 497 498

S: 499 500 501 502 503 504  
 A: 499 500 501 502 503

35

In Frescobaldi's case, he kept the bass line as it was in the original; however, these *tremoli* are placed in all other voices, one by one around the chordal texture, creating a stereo effect.

Starting from “*grieve martiri*”, Frescobaldi introduced his melodic figuration. FIGURATION 1 is based on the canto part (notes  $g^1$ - $c^1$ - $b^1$  are under “*pur*” and “*grieve*”). The complete figuration is assembled with two parts: four quavers in ascending motion and two semiquavers combined with two quavers in descending motion. Frescobaldi placed this figuration among the top three (or four) voices, where the complete figuration has six entries. The rest figurations are dispersed into other voices while the original bass line is preserved. The combination of these figurations forms modules (imitative duos), which are varied by inversion at either the tenth or the twelfth. What is hidden under these figurations is the chordal change. Although the original voice leading of the madrigal is rearranged according to those figurations, the chordal sound is well preserved in the background.

#### **“*che'l viver mi sia noia*” (mm. 6-12)**

In the madrigal, “*che'l viver mi sia noia*” is repeated three times. After a *tirata* which rushes up to an octave, FIGURATION 2.1 is introduced under “*viver*”. This figuration is short and active, consisting of two semiquavers and two demisemiquavers. What is interesting here is the placement of this figuration. At the beginning of the phrase, the notes are closely spaced, while when it comes to “*noia* (death)”, this figuration is loosely spaced by the interference of the top voice. This loose arrangement creates a *ritardando* effect here. Under the second “*che'l viver...*”, FIGURATION 2.2 is introduced, consisting of seven (or eight) semiquavers. This passaggio-like figuration is accompanied by four quavers in other voices. With the help of these quavers, the music slows down again.<sup>59</sup> The third “*che'l viver...*” follows immediately along with a steady line and *tremoli*. FIGURATION 2.3 comprises two semiquavers, one quavers, and two semiquavers, which is only introduced three times. As we can see from these two

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<sup>59</sup> “When you see a quaver *passo* and a semiquaver *passo* together in the two hands, you should not play too fast: and the hand that has the semiquavers will have to play them somewhat dotted...” See Frescobaldi's *avvertimenti* (1616).



repetitions, Frescobaldi intended to slow down the music to accommodate the *affetti* — from “viver” to “noia”, with the following musical devices: long and fast passaggi (with semiquavers), steady passaggi (with quavers), and *tremoli*.

**“che’l morir mi fia gioia” (mm. 13-18)**

Along with a long passaggio running from d<sup>2</sup> down to two octaves, the following phrase “che’l morir mi fia gioia” is attached. FIGURATION 3.1 is similar to the *tremolo* at the beginning of the piece. Perhaps we could say Frescobaldi was decorating the entry of “morir” in the alto and then the tenor with *tremoli*. FIGURATION 3.2 is composed of three quavers, which first goes up a second and then down a fourth, under “gioia”. This figuration only lasts for two measures; then, it is covered by the canto’s new entry, which is embellished by both *tremolo* and FIGURATION 1. In the meantime, Frescobaldi introduced FIGURATION 3.3, which consists of two semiquavers. After ten entries, it is concluded with *tirata* and cadential *grosso*.

**“Ma lassat’ir gli estremi miei sospiri” (mm. 19-24)**

Immediately, FIGURATION 4 is introduced by a triad. This figuration is combined with three small pieces as shown in the score example: 1) three semiquavers, a quaver, and two semiquavers; 2) three quavers with the same pitch; and 3) three quavers which first down a fourth and then up a second. In the first two measures (mm. 19-20), these three pieces are presented together in combination twice, whereas in the next two measures, the combination is interrupted by a bass *passaggio*, which later breaks the combined figure into small pieces.

**“A trouvar quella ch’e cagion ch’io muoia” (mm. 25-31)**

In the madrigal, Arcadelt applied almost the same musical materials for both “che’l morir mi fia gioia” and “a trouvar quella ch’e cagion ch’io muoia”; thus, we might expect a similar reading from Frescobaldi’s interpretation at this point. Frescobaldi’s interpretation of these two phrases does start and end with a similar *tremoli*. Comparing to the *tremoli* under “morir”, the tremolo here is much slower and

quieter, as it has fewer turns. FIGURATION 5.1 is introduced after the second tremolo, which is made up of a quaver rest, four semiquavers, and a quaver; this figuration is always followed by a minim.

Frescobaldi applied a comparatively light texture here, in which only the alto and bass are decorated with this figuration. At the second half of mm. 26, the minim which is supposed to follow FIGURATION 5.1 disappears; instead, it is replaced by a strong chord in the left hand. The *passaggio*-like FIGURATION 5.2 (consisting of eight semiquavers) is introduced in the next measure, which lasts for three measures. From now on, the music starts to move fast, without hesitation. Following immediately, FIGURATION 5.3 is presented, that is made of a sextuplet (Frescobaldi wrote two sets of triplets). This sudden proportion change brings instability to the music for four minims. After that, the previous FIGURATION 3.3 under “che’l morir mi fia gioia” is now back (see mm. 16, two semiquavers with a quaver). The ending is again concluded by cadential *grosso*; however, unlike the previous ones, this *grosso* goes right from d<sup>2</sup> down to the E, which is almost a run from the top to the bottom of the keyboard.

***“E dir’a l’empia fera, ch’onor no glie che per amar l’io pera” (mm. 32-37)***

In the madrigal, every verse is ended with a cadence except “E dir’a l’empia fera”, which is combined with “ch’onor no glie che per amar l’io pera” as one section, and Arcadelt had repeated it twice.

Frescobaldi did the same thing here. In corresponding to the homorhythmic declamation in the madrigal, Frescobaldi applied four different figurations here. FIGURATION 6.1 is made up of three semiquavers and a crotchet. After ten appearances, it is stopped by *passi doppi* which are played by both hands.

According to Frescobaldi’s *avvertimenti*, before playing this kind of passage, one should wait for the preceding notes and then play this *passaggio* resolutely. FIGURATION 6.2 is composed of eight semiquavers, which might be an extension of the previous figuration. Immediately, the third figuration, a familiar one which was under the text “a trouver” (mm. 25) is back; while at this point, this variant of FIGURATION 5.1 is reduced to a crotchet-note (length), which is twice as fast as before. The “Lombard rhythm” and its variant are often found in Frescobaldi’s other toccatas.

***“E dir’a l’empia fera, ch’onor no glie che per amar l’io pera” (mm. 38-47)***

In the repetition of “E dir’a l’empia fera”, Frescobaldi preserved the top three voices of the madrigal and embellished the bass line with divisions and *tremolo*. The minim rest which is originally in the madrigal is omitted; instead, a new figure FIGURATION 7.1, which is composed of fourteen semiquavers and a quaver, is introduced here. Immediately, FIGURATION 7.2 is introduced under “amar” which is probably a variant of the short figure that happened before (mm. 32). After a total of nine entries of this short figuration, the repetition is ended with cadential *grosso*.

### ***Supplementum* (mm. 43-47)**

In corresponding to the *supplementum* in the madrigal, a coda is provided by Frescobaldi. As a summary, it seems several previous figurations are returned. The major figuration in this section FIGURATION 8 is made up of three semiquavers (up a second, then down a third), which combined with two quavers (up a second, then down a fourth). It might be an alternative to the closing texture in mm. 18. In mm. 46, Frescobaldi did not follow the original ending of the madrigal; instead, he added the D64 chord twice before the final. The ending resembles the beginning of the piece, where both hands play the *tremoli* with dissonances.

Although Strozzi was a generation after Frescobaldi, who is beyond the scope of this investigation, his arrangement of *Ancidetemi pur*, on the contrary, seems quite traditional among his contemporaries. Like Merulo, Strozzi used divisions and graces within one voice while preserving the skeleton of the harmony and voice-leading into other voices. Like what Frescobaldi did in his toccatas, Strozzi applied short motives (or figurations) into his intabulation; besides, the passage during which both hands play *passi doppi* with semiquavers is also one typical ornamentation in Frescobaldi’s toccatas. However, Strozzi did something unique, which we have not seen in the other keyboard intabulations we discussed before.

Unlike other intabulators, Strozzi quoted the original text of the madrigal under each section. The reason is probably that for most performers, it can be difficult to keep track of the original harmonic structure since it is buried under abundant diminutions. Besides, Strozzi extended the ending of several phrases

with brilliant *passaggi*. For example, after the verse “Ancidetemi pur” (mm. 4-5) and after “grieve martiri” (mm. 12-18), as shown in Ex. 2.7. In the original madrigal, Arcadelt assembled the last two verses “E dir’a l’empia fera” and “ch’onor no glie che per amarl’io pera” together before he moves into the *supplementum*. In the intabulation, in addition to the original repetition written by Arcadelt, Strozzi repeated the combination of these last two verses for another five times with different techniques. For example, besides the familiar technique that has *passaggi* drifting through the original harmony, Strozzi formed imitative sections with ornamental motives that originated from the harmony of the vocal model. Unlike Frescobaldi, who strictly followed the original vocal model while decorating it with graces and diminutions, Strozzi, on the contrary, made some of his own arrangements. However, this does not mean that Strozzi’s intabulation is a free interpretation of the madrigal text since even those free imitation sections were based on the original harmony that referred implicitly to the madrigal.



11 12 13 14 15 16 17 18 19 20

S

A

T

B

che!

vi

ver

che!

vi

ver

che!

vi

ver

11 12 13 14 15 16 17 18 19 20

Frescobaldi  
(1627/1637)

Stravinsky  
(1987)

Strozzi was not the only person who went beyond the original vocal model, as hundred years ago, Girolamo Cavazzoni did something similar in his two canzonas. These two canzonas are not mere intabulations of the original chansons; they are newly invented contrapuntal textures, although the musical ideas were extracted from the original chanson.

## 2.4 *Martin Menoit*

According to Apel, most of the canzonas belong to the intabulation category, with a few exceptions.<sup>60</sup>

Canzona — often called *canzona francese* — indicates a strong connection with the French chanson. The character of the lively French chanson did not bloom in German or other countries, whereas in Italy, it became one of the most important genres of keyboard music in the sixteenth- and seventeenth-century. The first publication including *canzona d'organo* is the *Recerchari, motetti, canzoni ... libro primo* (1523) by Marco Antonio Cavazzoni. In this print, the original native style of the last four pieces is emphasized by the inclusion of its French titles. According to Apel's analysis, they are intabulations of vocal chansons, although none of them have been located.

Girolamo Cavazzoni, son of Marco Antonio Cavazzoni, whose canzonas are not merely intabulations of vocal music anymore, but instead, reached a more advanced level. Two canzonas are included in his *Intavolatura ... libro primo* (1543): “il e bel e bon” and “Faultre d'argent” which are based on chansons by Passereau and Josquin respectively. For “Faultre d'argent”, Apel proposed that Girolamo extracted several musical ideas from Josquin's chanson and applied them in his canzona. The re-arrangement of these ideas forms a new composition, which completely detaches from the original chanson; however, in the meantime, Cavazzoni preserved the original structure of the chanson.<sup>61</sup>

Two of Andrea Gabrieli's prints were dedicated to canzonas: *Canzoni alla francese et ricercari ariosi... libro quinto* (1605) and *Canzoni alla francese per sonar sopra istromenti da tasti ... libro sesto* (1605).<sup>62</sup>

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<sup>60</sup> Apel and Tischler, “8. IMITATIVE FORMS”.

<sup>61</sup> Apel in his analysis (Ibid. pp. 197-198) proposed that the chanson is in A-B-A form; however, I see the structure of Josquin's chanson is in A-B-C-A-B-Coda while Girolamo Cavazzoni's canzona is in A-B-C-A-B.

<sup>62</sup> Bryant, “Gabrieli, Andrea”.

Most of the *canzoni* in these two volumes are merely intabulations of the original chanson; however, what is interesting here is that some of them are followed by another piece with the same title. In *Libro quinto*, “Martin menoit”, “Orsus au coup” and “Pour ung plasir” are followed respectively by a *ricercar*; in *Libro sesto*, madrigal “Con lei foss’io” is followed by “Capriccio sopra Con lei fossi’io”.

As shown in Ex. 2.8, by comparing Gabrieli’s *canzona* to the original chanson by Janequin, we notice that the former is simply an intabulation of the chanson. For “Martin menoit”, Gabrieli kept the original structure and applied diminutions to it, using mostly quavers and semiquavers. The following *ricercar* (which its Italian derivation, “*cercare*”, means “to search”) has a length of 45 measures, which is longer than the previous *canzona*. Like Girolamo Cavazzoni’s *canzona* on Josquin’s “Fautre d’argent”, Gabrieli extracted several musical ideas from the original chanson by Janequin and reorganized them into a new piece. In this *ricercare*, he demonstrated various techniques of mixing these borrowed materials, such as *stretto* and imitative duos; besides, sometimes he changed the note values.

## Conclusion

From the cases mentioned above, we see that under different levels of intabulating processes and by using various compositional techniques, an intabulation of a vocal composition can be transformed into different kinds of instrumental piece:

1. A literal transcription of a vocal model.
2. An intabulation embellished with diminutions.
3. *Fantasia sopra*, which is an entirely new contrapuntal work, where the composer extracts motivic materials from the original vocal model.



Martin Menoit son porcean

- a. The original chanson by Janequin;  
b. Canzon Francese detta Martin Menoit by A. Gabrieli;  
c. Ricercar di Andrea Gabrieli sopra Martin Menoit

a

b

c

Example 2.8

## Chapter 3: An Experiment of Making Intabulation

A good example of learning can be through imitating the classic. Through the process of imitating, one sees things differently—something one has never noticed before. In this chapter, I will demonstrate how I made my own embellished intabulation on Cipriano de Rore’s four voices madrigal *Anchor che col partire*.

Making intabulation is like translating a language—translating from polyphonic vocal language into a purely instrumental language. Thus, it is necessary to study the original vocal model before intabulating the piece. As shown in the previous chapter, there are various levels of intabulation. In this particular experiment, I will be using Frescobaldi’s *Ancidetemi pur* as a reference.

### 3.1 Studying the madrigal; analyzing both the musical structure and the sense of the text

Although we cannot fully understand the relationship between the text and the music intended by the composer, it is necessary to understand the text. This madrigal tells the story of two lovers: the sadness they feel when separated, and the happiness and joy when they get back together.

	The original text <sup>63</sup>	Rhymes	English translation <sup>64</sup>
1	Anchor che co’l partire	a	Although, as I leave,
2	io mi senta morire	a	I feel myself die,
3	partir vorrei ogn’hor ogni momento	B	I would still leave at any moment,
4	tant’e il piacer ch’io sento	b	Such is the pleasure that I take
5	de la vita ch’acquisto nel ritorno	C	In the life I gain at each return.
6	et cosi mill’e mille volt’il giorno	C	A thousand thousand times a day
7	partir da voi vorrei	d	I would take my leave of you,
8	Tanto son dolci gli ritorni miei.	D	For each returning is so sweet.

<sup>63</sup> The original text is taken from the *Primo libro di madrigali a quattro voci di Perissone Cambio con alcuni di Cipriano Rore* (Venice, 1547).

<sup>64</sup> English translation by Peter Lockwood. Cappella Mediterranea and García Alarcón, *Cipriano de Rore Ancor Che Col Partire* (Ricercar, 2014).

Example 3.1 shows a musical score for four voices (Cantus, Altus, Tenor, Bassus) and four voices (C, A, T, B) in two systems. The score is from the *Primo libro di madrigali a quattro voci di Perissone Cambio con alcuni di Cipriano Rore* (Venice, 1547). The first system shows measures 1-14, and the second system shows measures 15-41. The Cantus part is in the top staff of each system, and the Bassus part is in the bottom staff. The other two parts (Altus and Tenor) are in the middle staves. The score is written in a 16th-century style with a single sharp (F#) and a common time signature (C). The music is in a homophonic setting of a madrigal. The first system ends with a repeat sign, and the second system continues the piece. The Cantus part has a yellow highlight in measure 6 and blue highlights in measures 2-3, 11-12, and 13-14. The Altus part has blue highlights in measures 11-12 and 13-14. The Tenor part has blue highlights in measures 11-12 and 13-14. The Bassus part has blue highlights in measures 11-12 and 13-14. The second system shows measures 15-41. The Cantus part has blue highlights in measures 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, and 41. The Altus part has blue highlights in measures 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, and 41. The Tenor part has blue highlights in measures 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, and 41. The Bassus part has blue highlights in measures 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, and 41. The Cantus part has a yellow highlight in measure 31 and blue highlights in measures 32-33, 34-35, 36-37, 38-39, 40-41, and 42. The Altus part has blue highlights in measures 32-33, 34-35, 36-37, 38-39, 40-41, and 42. The Tenor part has blue highlights in measures 32-33, 34-35, 36-37, 38-39, 40-41, and 42. The Bassus part has blue highlights in measures 32-33, 34-35, 36-37, 38-39, 40-41, and 42.

Example 3.1 *Anchor che col partire in partitura Rore*. The music is taken from the *Primo libro di madrigali a quattro voci di Perissone Cambio con alcuni di Cipriano Rore* (Venice, 1547). First edition.

Example 3.2

A. Intabulation of Rore's madrigal

B. Revised version

21/

22 23 24 25 26 27 28 29 30

A

21/

22 23 24 25 26 27 28 29 30

B

31/

32 33 34 35 36 37 38 39 40 41

A

31/

32 33 34 35 36 37 38 39 40 41

B

Following Diruta's method of intabulating, I started by dividing all the parts into *partitura* form. Through the process of copying, I have made several observations: 1) The motive (marked in the color blue, in Ex. 3.1) and its variant appear frequently in the madrigal. 2) It seems Rore was trying to avoid any stopping point. In his setting, almost all verses are locked with each other and the cadences are weakened by various techniques. 3) Rore repeated the last three verses at the end; however, in the repetition of the last verse ("Tanto son dolci gli ritorni miei"), he made a few changes in the alto and tenor part.

	The original text <sup>65</sup>	Cadence (note pitch)
1	Anchor che co'l partire	/
2	io mi senta morire	/
3	partir vorrei ogn'hor ogni momento	E
4	tant'e il piacer ch'io sento	/
5	de la vita ch'acquisto nel ritorno	G
6	et cosi mill'e mille volt'il giorno	/
7	partir da voi vorrei	A
8	Tanto son dolci gli ritorni miei.	A
6	et cosi mill'e mille volt'il giorno	/
7	partir da voi vorrei	A
8	Tanto son dolci gli ritorni miei.	A-E

### 3.2 Making literal intabulation.

Further following Diruta's method, I intabulated the four voices into a modern keyboard score. I initially started with the two outer voices, followed by the two inner ones. As I went through the process, I concentrated my attention on several details. For instance: I marked all the cadences and fixed necessary accidentals to specific notes. I also fixed the places where two middle voices are in extreme positions and rearranged the places where one voice forms a unison with another voice. At the end of this step, I tried playing the intabulation to see whether it is playable. This process and the revised intabulation can be seen in Ex. 3.2.

<sup>65</sup> The original text is taken from the *Primo libro di madrigali a quattro voci di Perissone Cambio con alcuni di Cipriano Rore* (Venice, 1547).

### 3.3 Intabulating diminutions

Once this level is reached, one needs to decide where to use which kinds of embellishments. Based on my observation of the previous two chapters, I noticed some general rules I need to follow. According to Diruta, we are aware of how important it is to keep a consistency of the diminutions we use, especially when it comes to those imitative themes.<sup>66</sup> Thus, I singled out all the imitative themes in Rore's madrigal, to which I then applied divisions made up with only quavers. For the passages without the imitative theme, I noticed that the intabulators often applied particular diminutions in certain places. For instance, *tremolo* is often used at the beginning of a phrase, where intabulators applied them to combine passages and cadences; cadential *groppo* is often used at the end of a phrase. Rore's madrigal starts with two voices only; thus, in order to present the entries clearly, I decided to keep those like the original; I only used *tremolo* to activate the motion in the middle of the two voices. This piece particularly gives us the impression that Rore was trying to avoid strong closure; therefore, I only used cadential *groppo* in the strong cadences while connecting the other verses with divisions to correspond to the original vocal model.

In addition, I noticed that there was a hierarchy within diminutions. It is clearly visible by observing how the intabulators outline repetition in their works. Both Merulo and Frescobaldi had the tendency to apply shorter and slower diminutions when a phrase first appears, and longer and faster *passaggi* and fuller chords in repetition.

Besides the fact that most composers kept the divisions in the same note value, some intabulators were not satisfied with this simplicity; thus, they went beyond and explored the inequality of the rhythm and meter, made their diminutions more diverse. As an example, some of them use dotted rhythm, triplets, quintuplets, etc. Thus, in my intabulation, I applied simple divisions (which are made up of equal

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<sup>66</sup> "In the first place, you ought to know the one must intabulate diminutions only in those parts that do not have the imitative theme. And if you do want to embellish the imitative theme, you must be careful that all those parts that have the same theme use that diminution." See Diruta, *The Transylvanian = Il Transilvano*, Vol. II, 19.

quavers) with only one or two turns at the beginning of a phrase. In contrast to that, I wrote longer and faster *passaggi* (which are made up of semiquavers) starting from the middle of the phrase. In some places, to apply specific kinds of ornamentation, such as passage includes *passi doppi* with semiquavers in both hands (mm. 28-29), or solo passage for one hand only (mm. 6), I rearranged other voices according to the original harmony.

The following score represents my experiment of making the intabulation. It is worth mentioning that the working process is somewhat restrictive since everything is based on the original vocal model. The vocal model provides a complete contrapuntal framework; however, at the same time, it limits certain possibilities. As it can be seen, it is easier to make an intabulation based on a vocal model with less imitative and rhythmic themes but more chordal texture.



# Anchor che col partire

Cipriano de Rore  
Intabulated by Qiao Chu

2 3 4

5 6 7 8

9 10 11 12

Anchor che col partire

2

Musical score for measures 13-15. The system consists of two staves. Measure 13 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 14 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 15 shows a treble staff with a half note G4 and a bass staff with a half note F3. A fermata is placed over the G4 in measure 15.

Musical score for measures 16-19. The system consists of two staves. Measure 16 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 17 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 18 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 19 features a treble staff with a half note G4 and a bass staff with a half note F3. A fermata is placed over the G4 in measure 19.

Musical score for measures 20-22. The system consists of two staves. Measure 20 features a treble staff with a half note G4 and a bass staff with a half note F3. Measure 21 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 22 shows a treble staff with a half note G4 and a bass staff with a half note F3. A fermata is placed over the G4 in measure 22.

Anchor che col partire

3

23 24 25 26

27 28 29

30 31 32

Anchor che col partire

4

33 34 35

36 37 38

39 40 41 42 43

## Conclusion

As the discussion shows, the original purpose of making an intabulation is to provide the performer with a convenient format for playing. However, as this kind of “intabulated” music develops, it also forms its own tradition, which has influenced many other aspects of music-making, especially the notational format.

As performers, our mission is not simply to be able to read but also to interpret and bring ancient music back to life. To be able to do so, we must not only know how to read and play a piece, but we should also know where it originates from and how it was created.

Intabulation practice is the perfect bridge that connects composition with performance practice. This practice, however, requires a lot of planning and editing. This particular aspect may remind us of how today’s academics advocate the “Urtext” editions and deprecate heavily edited ones. Although those edited materials are not regarded as “authentic” today, they still represent the musical thinking and performance of a particular time. They are experimental experiences of the period, just like these “edited” intabulations we have seen here.

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