THE KEYBOARD TOCCATAS OF MICHELANGELO ROSSI (ca. 1602-1656):

PERFORMANCE PERSPECTIVES FOR ORGANISTS

Petrus Hendrik van Rooyen, B.Mus., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2019

APPROVED:

Jesse E. Eschbach, Major Professor
Paul Leenhouts, Related Field Professor
Rebeca Geoffroy-Schwinden, Committee Member
Felix Olschofka, Director of Graduate Studies in the College of Music
John Richmond, Dean of the College of Music
Victor Prybutok, Dean of the Toulouse Graduate School

van Rooyen, Petrus Hendrik. *The Keyboard Toccatas of Michelangelo Rossi (ca. 1602-1656): Performance Perspectives for Organists*. Doctor of Musical Arts (Performance), December 2019, 83 pp., 11 tables, 3 figures, 8 musical examples, 1 appendix, bibliography, 6 primary sources, 21 secondary sources.

This dissertation provides comprehensive performance perspectives for the interpretation of the published keyboard toccatas by Michelangelo Rossi (ca.1602-1656) in his collection, *Toccate e Correnti d'Intavolatura d'Organo e Cimbalo* (c. 1634). This document consults the following sources on keyboard practice in the early-Baroque period: Girolamo Diruta's *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593); Adriano Banchieri's *Conclusioni nel Suono dell'Organo* (1609); Costanzo Antegnati's *L'Arte Organica* (1608); and the prefaces to Girolamo Frescobaldi's publications *Toccate e Partite d'Intavolature di Cembalo, Libro Primo* (first version 1615; second version 1615, 1616, 1628; and third version 1637), and *Fiori Musicali* (1635). These sources provide information on most aspects of keyboard—and specifically organ—playing in the decades leading up to, and at the time of, the initial publication of Rossi's toccatas: including the toccata as genre, Italian organs from the late-Renaissance/early-Baroque, registration, tempo, pedaling, fingering, articulation, and ornamentation.

In addition to the performance perspectives, this dissertation also provides a new modern edition of the ten toccatas by Michelangelo Rossi. This edition is based on the 1657 Bologna facsimile. The goal of this edition is two-fold. First to present an accurate text of the facsimile and second to adjust certain beam-groupings, spacing on the staves, and the use of accidentals in a more modern sense.

Copyright 2019

by

Petrus Hendrik van Rooyen

TABLE OF CONTENTS

Page

LIST OF TABLES iv

LIST OF FIGURES v

LIST OF MUSICAL EXAMPLES vi

INTRODUCTION 1
    Michelangelo Rossi 4

PRIMARY SOURCES 8

PERFORMANCE PRACTICE 10
    Organs and Registration 10
    Short Octave and the Use of Pedal 15
    Fingering 16
    Articulation 19
    Ornamentation 20
    Tempo 24

PERFORMANCE PERSPECTIVES 28
    Toccata Prima 30
    Toccata Seconda 31
    Toccata Terza 32
    Quarta Toccata 33
    Quinta Toccata 34
    Sesta Toccata 35
    Settima Toccata 36
    Ottava Toccata 37
    Nona Toccata 38
    Decima Toccata 39

APPENDIX: A NEW MODERN EDITION OF ROSSI'S TEN TOCCATAS 41

BIBLIOGRAPHY 81

LIST OF TABLES

Page

Table 1: Antegnati's Specification for Old Cathedral Organ (1536), Brescia 11

Table 2: Sectional Construction of Toccata Prima 31

Table 3: Sectional Construction of Toccata Seconda 32

Table 4: Sectional Construction of Toccata Terza.. 33

Table 5: Sectional Construction of Quarta Toccata 34

Table 6: Sectional Construction of Quinta Toccata 35

Table 7: Sectional construction of Sesta Toccata 36

Table 8: Sectional Construction of Settima Toccata.. 37

Table 9: Sectional Construction of Ottava Toccata 38

Table 10: Sectional Construction of Nona Toccata 39

Table 11: Sectional Construction of Decima Toccata 40

LIST OF FIGURES

Page

Figure 1: Antegnati's "twelve manners of combining stops, from *L'Arte Organica* 12

Figure 2: Diruta's "discourse on combining the ranks of the organ" 14

Figure 3: The Short-octave 15

LIST OF MUSICAL EXAMPLES

Page

Example 1: Diruta. Ascending and descending scales.. 17

Example 2: Diruta. Various note values, indicating good (B) and bad (C) notes......................... 17

Example 3: Diruta. Fingering for playing consonances.. 17

Example 4: Banchieri. Ascending and descending scales. 18

Example 5: Banchieri. Interval fingerings.. 18

Example 6: Diruta. *Tremoli* on different note values. 22

Example 7: Diruta. *Tremoletti* on different note values. 23

Example 8: Diruta. Different ways to play *Groppi*... 23

INTRODUCTION

The keyboard works of Michelangelo Rossi (ca. 1602 – 1656) are rarely performed by organists. Excepting his popular seventh toccata, Rossi's remaining keyboard music is largely excluded from the commonly performed canon of early- to mid-seventeenth century Italian keyboard music of Frescobaldi, Giovanni and Andrea Gabrieli, and Claudio Merulo. His single published volume of keyboard works, *Toccate e Correnti d'Intavolatura d'Organo e Cimbalo*, contains ten toccatas and ten correntes. The remainder of his extant keyboard music appears in a handwritten manuscript, attributed to Rossi by an unknown scribe around 1700. It comprises four additional toccatas, one *Partite Sopra la Romanesca*, and two *Versetti*.

The purpose of this study is to provide a performance practice guide to the toccatas by Michelangelo Rossi published in his collection, *Toccate e Correnti d'Intavolatura d'Organo e Cimbalo* (ca. 1634). This dissertation will consult the following sources on keyboard practice in late-Renaissance/early-Baroque period:

- Girolamo Diruta: *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593)
- Adriano Banchieri: *Conclusioni nel Suono dell'Organo* (1609)
- Costanzo Antegnati: *L'Arte Organica* (1608)
- Girolamo Frescobaldi: Preface to his *Toccate e Partite d'Intavolature di Cembalo, Libro Primo* (1615, 1616, 1628, 1637)
- Girolamo Frescobaldi: Preface to his *Fiori Musicali* (1635)

These sources provide information on most aspects of keyboard—and specifically organ—playing in the decades leading up to, and at the time of, the initial publication of Rossi's toccatas: including the toccata as genre, Italian organs from the late-Renaissance/early-Baroque, registration, tempo, pedaling, fingering, articulation, and ornamentation.

In addition to providing performance perspectives, this dissertation also provides a new edition of the ten toccatas by Michelangelo Rossi. This edition is based on the 1657 Bologna facsimile. The goal of this edition is two-fold. First to present an accurate text of the facsimile and second to adjust certain beam-groupings, spacing on the staves, and the use of accidentals in a more modern sense.

Rossi's *Toccate e Correnti* are primarily known from lavishly engraved seventeenth-century editions, of which two were published in Rome. There are two extant editions with very slight differences in the Civico Museo Bibliografico Musicale of Bologna (shelfmarks BB 257 and BB258)[1], as well as two identical copies in the Conservatorio di Musica San Pietro a Majella in Napels (shelfmark 9362), and the Musikarchiv des Stiftes Göttweig in Austria.[2] There are also several manuscripts of individual Toccatas in the British Library.

Prior to Alexander Silbiger's article *Michelangelo Rossi and His Toccate e Correnti* (1983), it was generally accepted that the toccatas and correntes were published between 1640 and 1657.[3] Silbiger's evaluation of the title pages of four editions proves that the first publication of the *Toccate e Correnti* appeared in the early 1630's. As a result of this re-dating, Rossi should now be viewed as a contemporary of Frescobaldi, rather than a successor or follower.

Modern editions currently in print were edited by John R. White[4] and Kenneth Gilbert.[5] Catherine Moore finds Gilbert's edition more accurate, citing the omission of several chordal dissonances in White's edition.[6] Each of the ten published toccatas starts with the time signature C, meaning four beats per measure. Interestingly, the value of the four beats is not always consistent throughout a toccata. There are several instances where measures contain four or eight half notes in the same work. Both modern editions reproduced this irregularity of measure length. White indicates a dotted bar line after every two half notes in measures where the manuscript reflects more than four, but Gilbert does not add the dotted lines. Since the goal of these editions is to reflect exactly what is found in the text, and not provide additional information, basic questions pertaining to the interpretation of these pieces remain unanswered.

---

[1] Catherine Moore, *The Composer Michelangelo Rossi: A "Diligent Fantasy Maker" in Seventeenth-Century Rome* (New York, NY: General Music Publishing, 1993), 96.

[2] Alexander Silbiger, "Michelangelo Rossi and His Toccate e Correnti." *Journal of the American Musicological Society* 36, no. 1 (Spring 1983): 20.

[3] Silbiger, "Michelangelo Rossi and His Toccate e Correnti,"18-38.

[4] Michelangelo Rossi, *Works for Keyboard*, ed. John R. White (American Institute of Musicology Press, 1966), Corpus of Early Keyboard Music.

[5] Rossi, *Toccate e Correnti Roma ca. 1634*, ed. Kenneth Gilbert (G. Zanibon, 1991).

The harmonic language of Rossi's toccatas is strongly rooted in the dramatic and, at times, harmonically shocking tradition of madrigalists such as Gesualdo and d'India.[7] In addition, Rossi's handling of chromaticism and imitation is unique. While chromaticism in Frescobaldi's toccatas results from voice leading in counterpoint, Rossi's chromaticism is harmonic. The most daring harmonic shifts occur primarily during free or homophonic sections where he juxtaposes remotely related harmonies mostly in root position and through unconventional voice leading.[8] Fugal sections in Rossi's toccatas are distinct from those in the toccatas of Frescobaldi and others as they often occur as interruptions during free sections. These periods of strict and well-developed imitative writing are characterized by their length and lively rhythmic and melodic subjects that contain little to no chromaticism.[9]

Through a comprehensive survey of primary sources, this dissertation will aim to provide the performer interested in Rossi's toccatas with the necessary information in terms of performance practices to make informed decisions about interpretation.

---

[6] Moore, *The Composer Michelangelo Rossi*, 98.

[7] It is most likely that Rossi was exposed to Gesualdo's madrigals as part of his training through his uncle, Lelio Rossi's work at S. Lorenzo in Genoa, and that he interacted with Sigismondo d'India at the court of Cardinal Maurizio. See Alexander Silbiger. "Michelangelo Rossi and His Toccate e Correnti." *Journal of the American Musicological Society* 36, no. 1 (Spring 1983): 31.

[8] Silbiger, "Michelangelo Rossi and His Toccate e Correnti," 34.

[9] Silbiger, "Michelangelo Rossi and His Toccate e Correnti," 35.

Michelangelo Rossi

Rossi was born in Genoa ca. 1602 and died in 1656. He remained in Genoa until at least 1620, and arrived in Rome by 1624 (possibly 1622). Catherine Moore divides his life in Rome into three distinct periods. During the first period, from 1624-9, Rossi was in the service of Cardinal Maurizio of Savoy where he must have had interactions with the madrigalist Sigismondo d'India and the poet Fulvio Testi, who were also serving at the court. Since Rossi's madrigals bear a resemblance to d'India's in terms of harmony and style, and one madrigal text is by Testi, it is probable that most of Rossi's madrigals were composed before 1629.[10]

In the second Roman period, 1630-33, Rossi was in the service of Taddeo Barberini. During this time, he composed the opera *Erminia sul Giordano*, at least one madrigal, and probably the *Toccate e correnti d'intavolatura d'organo e cembalo*. He also served as organist at San Luigi de Francesi from March 1630 – December 1632. In 1634 Rossi left Rome for Paris where he was primarily concerned with composing music for several operas. The third period occurred sometime after 1638, but before 1649 when his name appears in the Roman census records of 1649. Rossi died in 1656.[11]

Jay Homer Peterson's dissertation, "The Keyboard Works of Michelangelo Rossi" (1975), provides a detailed style analysis of Rossi's keyboard works. Through his analysis, he distinguishes 6 specific stylistic characteristics in the toccatas: free, motivic, fugato, figural harmony, *durezze e ligature*, and *stravagante*.[12] He employs these style types throughout his analysis, and provides an especially useful table, outlining the sectional construction of each toccata, to indicate when what type of style type(s) occur in each section.[13] In his chapter on performance practices, Peterson writes that performers are destined to question the implications of any style analysis on the performance of the works.[14] He provides a survey of some of the most important factors that a performer should consider, but he does not provide detailed applications to individual toccatas.

---

[10] Catherine Moore, "Rossi, Michelangelo."

[11] Catherine Moore, "Rossi, Michelangelo."

The biography that Peterson provides is mostly knitted together by tracing where Rossi was mentioned in several sources, for instance in Mattheson's *Der Volkommene Capelmeister*[15], and also the biographical information provided in F.J. Fétis's work.[16] Robert Judd provides a different perspective. He argues that, while Rossi's toccatas might follow the sectional construction pioneered by Frescobaldi, they contain less variety of style and affect than Frescobaldi's toccatas. They also depart from his models in that their imitative sections occur more frequently and are longer. The bold chromaticism and more interesting figurations may also be an influence of Rossi's madrigal writing where he was influenced by composers such as d'India and Gesualdo.[17]

Catherine Moore's dissertation, "The Composer Michelangelo Rossi: a "Diligent Fantasy

---

[12] Jay Homer Peterson, "The Keyboard Works of Michelangelo Rossi," (DMA diss., University of Illinois at Urbana-Champaign, 1975), 40-43.

[13] Peterson, "The Keyboard Works of Michelangelo Rossi," 44-46.

[14] Peterson, "The Keyboard Works of Michelangelo Rossi," 128.

[15] Johan Mattheson, *Der Volkommene Cappellmeister* (Hamburg: Herold, 1793), 90.

[16] Francois Joseph Fétis, "Michelangelo Rossi" in *Biographie Universelle des Musiciens*, 2nd edition, Vol. VII (1875), 316-317.

[17] Robert Judd, "Italy" in *Keyboard Music before 1700*, ed. by Alexander Silbiger (New York: Routledge, 2004), 293-294.

Maker" in Seventeenth Century Rome," since published as a book (1993), examines all the genres of Rossi's works (toccata, other keyboard works, madrigal, and opera). It further provides information about their publication, history, and general performance practices applicable across all the genres. She acknowledges Silbiger's article and agrees with his findings about the probable earlier publication date (1634) of Rossi's *Toccate e Correnti*. Moore's "Points on Performance and Expression" addresses performance mainly from a vocal perspective. Her discussion is based largely on Caccini's *Le Nuove musiche* (1602) and the prefaces to Frescobaldi's keyboard works. She focuses on three aspects of performance: the declamatory style, unequal notes, and tempo fluctuation. Her approach to the toccatas are surprisingly vocal, citing Frescobaldi's reference to madrigals and *affetti* as justification.

Willi Apel's *The History of Keyboard Music to 1700* (1972) devotes about two pages to Rossi. His biographical data is representative of what was known at that time, including the unfounded assumption that Rossi was a student of Frescobaldi. While he attributes the main compositional elements of Rossi's toccatas to Frescobaldi's toccatas, he does make it clear that Rossi deviates from the Frescobaldi model through his insertion of extended imitative sections. Unlike a typical ricercar or canzona, however, Rossi's imitative sections are mostly developed from fast, fugue-like motifs, which appear in many strettos and free variations.[18]

James Walter Kosnik's dissertation "The Toccatas of Johan Jakob Froberger: A study of style and Aspects of Organ Performance" is an extensive study of the development of the toccata and Froberger's musical style. It culminates in suggestions for the performance of Froberger's toccatas on the organ followed by an Appendix containing a performance edition of Froberger's

---

[18] Willi Apel, *The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington & London: Indiana University Press, 1972), 487.

Toccata XVIII. His chapter on performance practice addresses performance issues such as registration, use of pedal, fingering, and articulation. His recommendations are based on the treatises by Mattheson, Diruta, Banchieri, and Antegnati, and the different prefaces of Frescobaldi's music. His use of Italian primary sources to develop performance suggestions for the German-born Froberger, is justified by Froberger being one of Frescobaldi's most celebrated students. The performance edition makes use of symbols to indicate the following musical elements: mild stress, strong accent, moving, breath, and sense of rhythmic freedom. It resembles notes that a performer might make in his score when preparing for a performance.

The Preface to Calvert Johnson's annotated performer's edition of Frescobaldi's *Fiori Musicali* is a thorough account of various and sixteenth- and seventeenth-century Italian treatises.[19] The information is presented in a methodical manner, and followed by a section of "Performance Considerations in *Fiori Musicali*". In this section he discusses these considerations in prose style without any music examples. Remarks for each work includes background information for genre and registration as well as suggestions for tempo and musical liberties.

---

[19] Girolamo Frescobaldi, *Fiori Musicali (1635)*, Edited by Calvert Johnson with contributions by Cleveland T. Johnson (Wayne Leupold Editions, Inc., 2008).

PRIMARY SOURCES

Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna (1593) by Girolamo Diruta, is the earliest and most complete source on Italian keyboard playing. What makes this treatise significant is the distinction it makes between the keyboard playing techniques for harpsichord and organ. Published in two volumes, it provides information on practically all aspects of keyboard playing: notation, scales, posture, playing technique fingering, ornamentation, transcription of vocal pieces, diminution, counterpoint, transposition, and organ registration. It is available in a complete English translation, with commentary, by Murray C. Bradshaw and Edward J. Soehnlen. In addition to being a complete method book, it is also a collection of works by Diruta and his contemporaries. Diruta wrote this treatise as a dialogue between himself and the Transylvanian (a notable student from Transylvania). The master addresses the key issues and the student responds with either understanding or requesting further clarification. [20]

Costanzo Antegnati, a fourth-generation member of the Brescian organ building family, published his treatise on organ building *L'Arte Organica* in 1608. In this treatise, Antegnati provides the specifications of several organs built by his family across Italy. He uses these specifications to explain how to, and how not to, combine stops in a written dialogue between a father and son. The registrations are directed to how they can be used in liturgical playing and for what types of compositions. According to Peter Williams, the native Italian organ became fairly standardized by the 1580s, and although there are many exceptions, the organs of the Antegnati family are generally accepted as typical examples of sixteenth- and seventeenth-century Italian organs.[21] This makes Antegnati's registration discourse invaluable to organists today. A translation "Concerning the Way to Register Organs" is available in *The Language of the Classical French Organ* by Fenner Douglas.[22]

---

[20] Murray C. Bradshaw and Edward J. Soehnlen in Diruta, Girolamo, *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593), Vol. I. (Stroudsburgæ Instituti Musicæ Medio-AEvalis, 1984), 13

Adriano Banchieri (Bologna, 1567-1634) was a respected literary figure, organist, theorist, and composer. His *Conclusioni nel suono dell' organo* (1609) provides information on a wide variety of topics related, but not limited, to organ playing. It provides an account of the Italian musical thought and process in the early seventeenth century by discussing the components of the organ, organists and organ builders, musical styles observed in organ compositions, modes, consonance and dissonance, the affections, concerted music, performance practices, the role of the organ in the liturgy, and tuning. Included at the end of this publication is a copy of a letter "answering a fine organist" in which he provides a summary of fingering principles. Thee fingerings are valuable because they differ from Diruta's fingerings, and provides proof that fingering was not standardized during this time.

The prefaces to Girolamo Frescobaldi's publications *Toccate e Partite d'Intavolature di Cembalo, Libro Primo* (first version 1615; second version 1615, 1616, 1628; and third version 1637), and *Fiori Musicali* (1635), contains valuable information on performance practices for keyboard players of early seventeenth-century repertoire. The fact that they were so widely published and had multiple re-prints, allows us to accept that it was extremely likely that Rossi was familiar with Frescobaldi and his work.

---

[21] Peter Williams, *The European Organ 1450-1850* (Bloomington: Indiana University Press, 1966), 208-212.

[22] Costanzo Antegnati, *L'Arte Organica* (1608), ed. Lunelli (Mainz, 1958), translated in "The Language of the Classical French Organ," by Fenner Douglas (Yale University Press, 1995), 168-174.

PERFORMANCE PRACTICE

Organs and Registration

The classical Italian organ reached its standard form by the 1580s.[23] Almost all organs throughout Italy adhered to this design, and although there are instances where organs deviated from it, this standard form is generally accepted as the quintessential framework for the Italian organ of the sixteenth- and seventeenth-centuries.[24] The organs consisted of one manual with pull-down pedals. The primary body of pipes were Principals, and only a few ranks were afforded to the flutes. Each rank of the principal chorus, the *ripieno*, was drawn individually, since no compound stops existed. The principals are soft, round, gentle, lively, sweet, silvery, and never aggressive. There was a relatively low cut-up, little chiff, and nicking was rarely used.[25] Stop names are always based on the lowest principal. Thus, if the lowest principal is at 16' pitch, that would be called Principal, the 8' would be called Octave, and the 4' Fifteenth. If the lowest principal is 8' that would be called Principal, the 4' Octave, and the 2' Fifteenth. On some organs, the keyboards extended below C by as much as an octave but most often to FF. That means that the bottom of the 8' principal sound starts in the 16' octave. This allowed flexibility in the pitch of the *ripieno*. Organists could decide to play in the 16' or in the 8' octave on the same registration. In these cases, the Principal would be called 12' (for FF) but C would correspond to 8' pitch.

Table 1 shows the specification Antegnati provided for the rather large organ in the Old Cathedral in Brescia, in *L'Arte Organica* on which he based his "twelve manners of combining stops" (see Figure 1):[26] All stops in this specification are principals with the exception of numbers 11 and 12 which are flutes. Number 10 is an additional principal twenty-second "to blend with the octave, and octave flute, and nineteenth, which gives the effect of a cornet".[27] His twelve manners of combining registers are based on this specification.

---

[23] Peter Williams, *The European Organ 1450-1850* (Bloomington: Indiana University Press, 1966), 208-212.

[24] Calvert Johnson in *Fiori Musicali (1635)*, Edited by Calvert Johnson with contributions by Cleveland T. Johnson (Wayne Leupold Editions, Inc., 2008), 14.

[25] Calvert Johnson in *Fiori Musicali (1635)*, 20.

Table 1: Antegnati's Specification for Old Cathedral Organ (1536), Brescia
One manual, pull-down pedal, fifty-note compass.

Original Name	Pitch	English
1. Principale	16'	1. Principal
2. Principale (bassi/soprani)	16'	2. Principal (bass/treble)
3. Ottava	8'	3. Octave
4. Decimaquinta	4'	4. Fifteenth
5. Decimanona	2 2/3'	5. Nineteenth
6. Vigesimaseconda	2'	6. Twenty-second
7. Vigesimasesta	1 1/3'	7. Twenty-sixth
8. Vigesimanona	1'	8. Twenty-ninth
9. Trigesima terza	2/3'	9. Thirty-third
10. Vigesima seconda	2'	10. Twenty-second
11. Flauto in decimaquinta	4	11. Flute fifteenth
12. Flauto in ottava	8'	12. Flute octave

All the other specifications in his discourse bears a striking resemblance to the one in Table 1. The only additional stop he later discusses that is not included above is the *Fiffaro* or *Voce Humana*. This stop is a principal scale celeste stop that, in most cases, is tuned sharp to the 8' principal. It creates a lush undulating affect similar to string celestes known to many organists today, and can only be used in combination the 8' principal. This stop is used for music with dissonances and suspensions (*durezze e ligature*) typically played during the Elevation of the Mass.

---

[26] Costanzo Antegnati, *L'Arte Organica* (1608), ed. Lunelli (Mainz, 1958), translated in "The Language of the Classical French Organ," by Fenner Douglas (Yale University Press, 1995), 168-170.

[27] Antegnati, *L'Arte Organica*, 168.

1: Ripieno

Principal 16’
Octave 8’
Fifteenth 4’
Nineteenth 2 2/3’
Twenty-second 2’
Twenty-sixth 1 1/3’
Twenty-ninth 1’
Thirty third 2/3’

2: Half-Ripieno

Principal 16’
Octave 8’
Twenty-ninth 1’
Thirty-third 2/3’
Flute Octave 8’

3

Principal 16’
Octave 8’
Flute Octave 8’

4

Principal 16’
Flute Octave 8’

5: Concerto style, sound of Cornets.

Octave 8’
Nineteenth 2 2/3’
Twenty-second 2’
Flute Octave 8’

6: For playing *Canzoni alla francese*, and for *diminuire*.

Octave 8’
Flute Octave 8’

7: The same as 6, but with the tremulant. For music without *diminuire*.

Octave 8’
Flute Octave 8’
Tremolo

8: For very delicate music, usually at the Elevation of the Mass.

Principal 16’

9

Principal 16’
Principal 16’

10

Flute Octave 8’

11

Flute Octave 8’
Split Principal 16’ (bass/treble)

12: For music with *diminuito* (with flourishes)

Principal 16’
Flute Fifteenth 4’
Octave 8’ (optional)

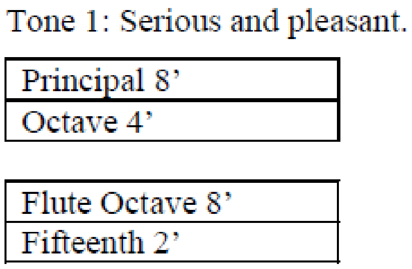
Figure 1: Antegnati’s “twelve manners of combining stops, from *L’Arte Organica*[28]

---

[28] Antegnati, *L’Arte Organica*, 168-170.

Diruta provides a “discourse on combining the ranks of the organ” towards the end of the fourth book of the second volume of *Il Transilvano*.[29] Unlike Antegnati, who discusses registration based on the piece and the function thereof, Diruta’s approach to registration is based on creating the appropriate sound to accompany the appropriate effects of each tone.

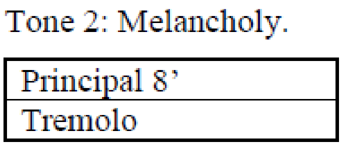
From these stop combinations, we learn that differences in stop selections are sometimes a matter of one or two stops. These differences will be subtle, yet effective. Changing registration is also highly recommended by Antegnati in order to avoid becoming or rendering one’s audience bored.[30]



Tone 1: Serious and pleasant.

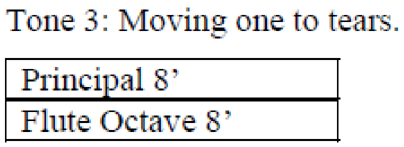
Principal 8’
Octave 4’

Flute Octave 8’
Fifteenth 2’



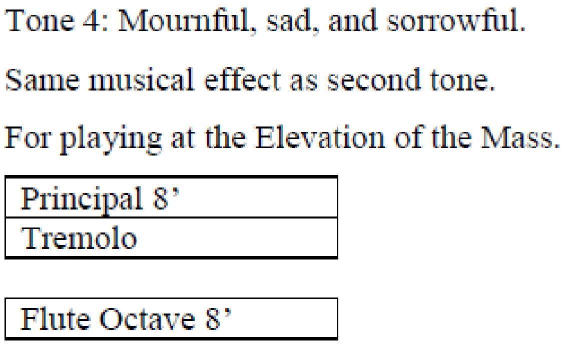
Tone 2: Melancholy.

Principal 8’
Tremolo



Tone 3: Moving one to tears.

Principal 8’
Flute Octave 8’



Tone 4: Mournful, sad, and sorrowful.

Same musical effect as second tone.

For playing at the Elevation of the Mass.

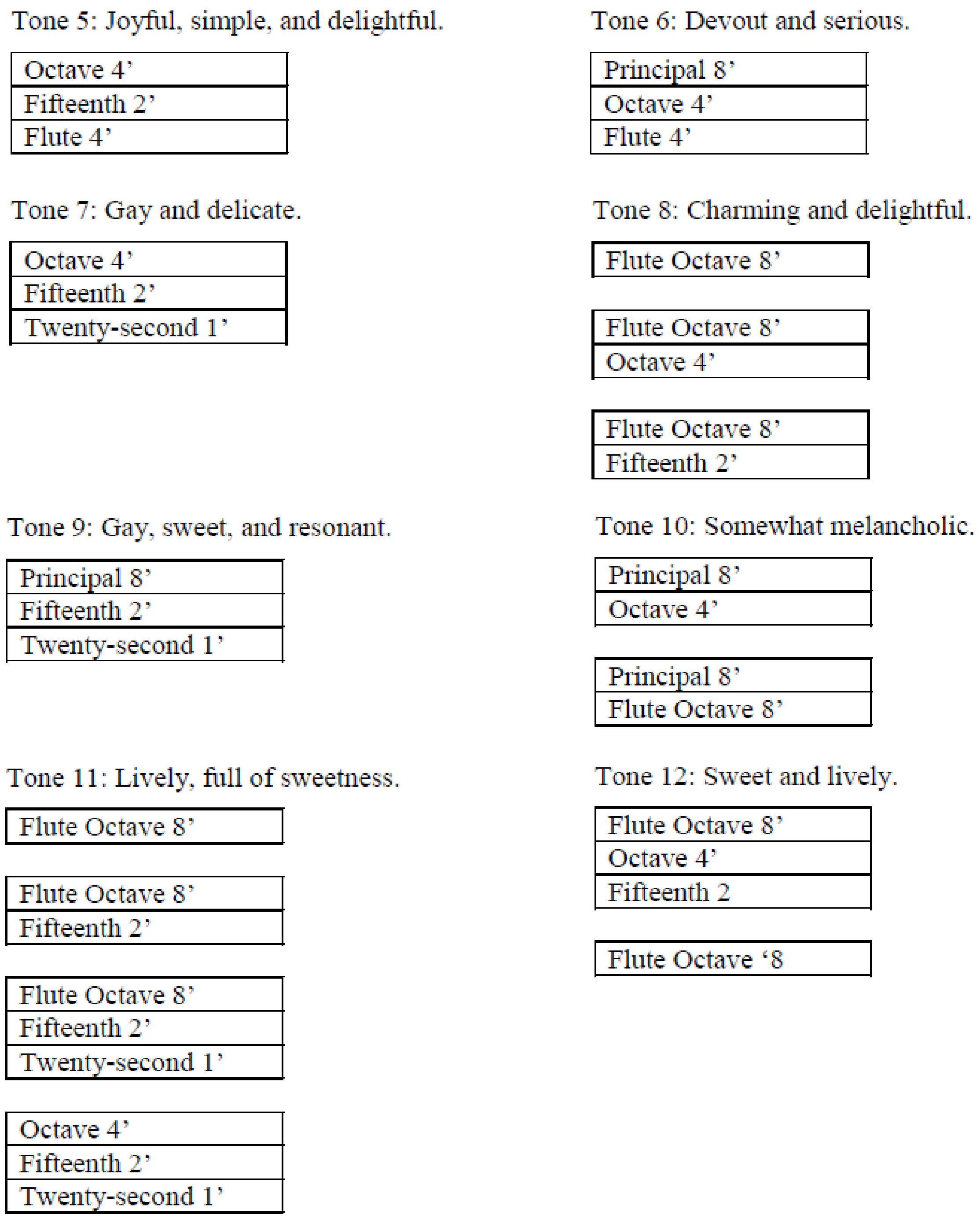
Principal 8’
Tremolo

Flute Octave 8’

---

[29] Girolamo Diruta. *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593), ed. Murray C. Bradshaw & Edward J. Soehnlen, Vol. II. (Stroudsburgæ Instituti Musicæ Medio-AEvalis, 1984), 153-154.

[30] Antegnati, *L’Arte Organica*, 168.



Tone 5: Joyful, simple, and delightful.

Octave 4’
Fifteenth 2’
Flute 4’

Tone 6: Devout and serious.

Principal 8’
Octave 4’
Flute 4’

Tone 7: Gay and delicate.

Octave 4’
Fifteenth 2’
Twenty-second 1’

Tone 8: Charming and delightful.

Flute Octave 8’

Flute Octave 8’
Octave 4’

Flute Octave 8’
Fifteenth 2’

Tone 9: Gay, sweet, and resonant.

Principal 8’
Fifteenth 2’
Twenty-second 1’

Tone 10: Somewhat melancholic.

Principal 8’
Octave 4’

Principal 8’
Flute Octave 8’

Tone 11: Lively, full of sweetness.

Flute Octave 8’

Flute Octave 8’
Fifteenth 2’

Flute Octave 8’
Fifteenth 2’
Twenty-second 1’

Octave 4’
Fifteenth 2’
Twenty-second 1’

Tone 12: Sweet and lively.

Flute Octave 8’
Octave 4’
Fifteenth 2

Flute Octave ‘8

Figure 2: Diruta’s “discourse on combining the ranks of the organ”[31]

Since Rossi’s toccatas are no longer purely modal, the primary importance of Diruta’s discussion for this study lies in the types of combinations that can be used, as well as what of affect, character, or mood is associated with those stop combinations.

---

[31] Diruta, 153-154.

Due to the layout of the key-desk on the standard sixteenth-century Italian organ, organists cannot change registration by themselves as quickly as modern performers are accustomed to. To change registration will take a few seconds, and will not be musically pleasing while there is sound being produced. It is therefore only possible to change registration when a musical silence occurs or after sectional cadences. In selecting registrations, organists should consider the following: the possible combinations suggested by Antegnati and Diruta, the mechanics of changing registration, the structure of the toccata, and the style types and *affetti* of each section.

Short Octave and the Use of Pedal

Pedal-boards were not uncommon on medium to large Italian organs. The pedal-board consisted of one or two octaves of short pedals, sloped upwards. They are almost exclusively pull-downs which means that they are permanently coupled to the manual. In many cases the pedal consisted of a short-octave, meaning that it did not have pipes for C♯, D♯, F♯, and G♯. The pedals for F♯ and G♯ pulled down D and E. It did include B flat. If there were a second octave of pedals, it included all the previously omitted chromatic tones. Figure 3 is a diagram to illustrate the short-octave.

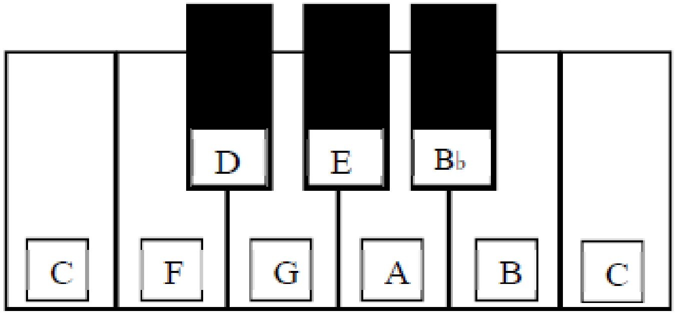


Figure 3: The Short-octave

Due to the physical nature of the pedals, and the typical musical requirements of this time period, pedals were used mainly at cadences and for long, sustained pedal-points in the bass part. Pedal may also be used in cases where the hands cannot reach the distance between the bass and tenor voices.

In Rossi's toccatas there are numerous instances where the left hand would be unable to reach both of the lowest two notes on a modern keyboard due to the distance between them. Many Italian harpsichords and organs also had a short octave on the manual which will make those reaches more practical. If the organ did not have a short-octave in the manual, the pedal would be able to take the lowest note to make the reach possible.

Fingering

Diruta's discussion of fingering is based on his insistence that the second and fourth fingers of each hand are the strongest (good) and the remaining fingers are weak (bad). Good fingers are to be used on good (strong) beats and bad fingers on bad (weak) beats. He also advocates that the thumb should be used as little as possible.

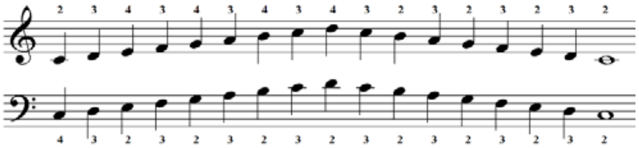
> Note that we have five fingers on the hand. The first is called the thumb, the second the index, the third the middle, the fourth the ring finger, and the fifth the little finger. The first finger takes a bad note, the second a good one, the third bad, the fourth good, and the fifth bad. In playing fast passages, the second, third, and fourth fingers are the ones that do all the work.[32]

Diruta provides a few examples in which he indicates what notes in certain passages are good or bad. Exact fingerings are not indicated. Examples 1 and 2 demonstrate Diruta's fingering rules applied to his examples.

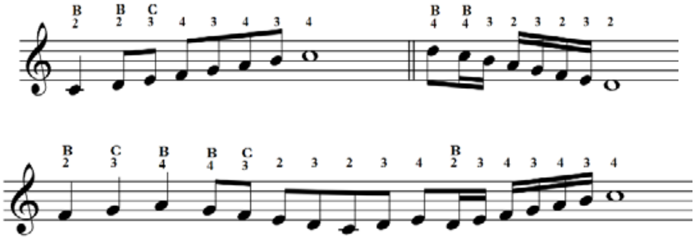
---

[32] Girolamo Diruta. *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593), ed. Murray C. Bradshaw & Edward J. Soehnlen, Vol. I. (Stroudsburgæ Instituti Musicæ Medio-AEvalis, 1984), 56.

Example 1: Diruta. Ascending and descending scales

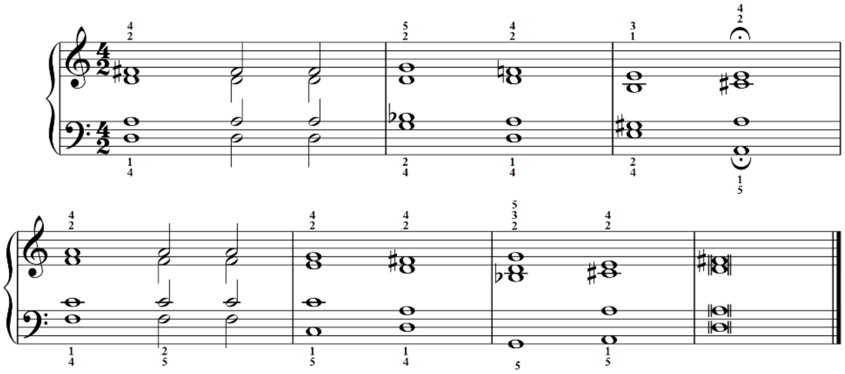


Example 2: Diruta. Various note values, indicating good (B) and bad (C) notes



Diruta also provides a short explanation of what fingers should be used when the hand plays more than one note. This discussion results in the following fingering for Example 3:

Example 3: Diruta. Fingering for playing consonances



A question raised by the Transylvanian indicates, however, that Diruta's approach is not used by all organists, and his response indicates that his manner of playing is superior.

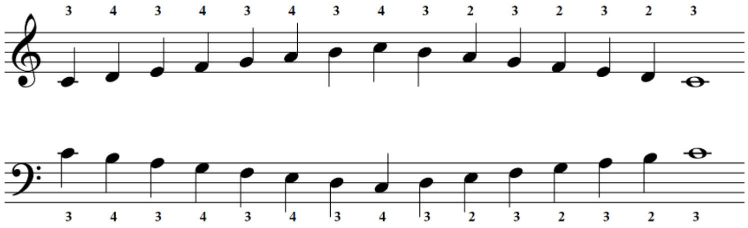
> *Transylvanian*. But tell me, please, why one should not ascend with the first and second fingers, nor descend with the third and fourth, since many skilled musicians are used to doing it that way.
>
> *Diruta*. The doubt you raise is of the greatest importance. With respect to these skilled musicians you mention, I say this system is decidedly better than theirs. As for ascending with the thumb or large finger, be aware that it works well on white keys when you play B-natural. But when you play B-flat, you must pass over the black keys which are shorter

> than the white ones, and the thumb has to pivot on the black keys, which, as you will see for experience, is a great inconvenience. [33]

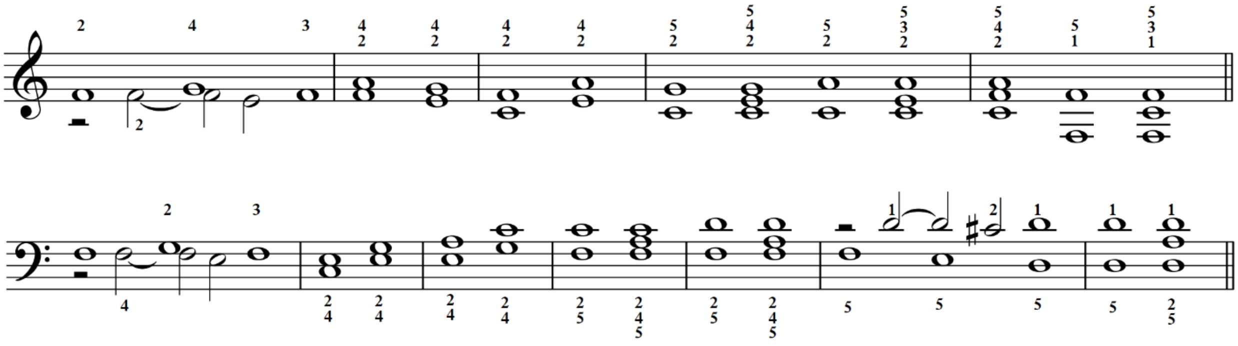
One of the 'skilled musician's that Diruta might be referring to is Banchieri. In the letter that is published at the end of his *Conclusioni* he provides a short summary of fingering principles. The primary difference between Banchieri's approach to fingering and that of Diruta is that he advocates that scalar passages should begin with the third finger and not the second or fourth as recommended by Diruta. The largest part of his discourse is spent on the fingering of stacked intervals—seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.

> When the unison ascends by steps in the right hand, one begins with the third finger, changing to the fourth, continuing with the third and fourth until the end of the diminution. Descending, one begins with the third, changing to the second, then resuming with the third and second. In the left hand, one descends by steps beginning with the third finger, followed by the fourth, resuming with the third and fourth. To ascend, one begins with the third, followed by the second, resuming with the third and second.[34]

Example 4: Banchieri. Ascending and descending scales.



Example 5: Banchieri. Interval fingerings



---

[33] Girolamo Diruta. *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593), ed. Murray C. Bradshaw & Edward J. Soehnlen, Vol. I. (Stroudsburgæ Instituti Musicæ Medio-AEvalis, 1984), 58.

[34] Adriano Banchieri, *Conclusioni nel suono dell'organo, Bologna 1609*, translated by Lee R. Garrett (Colorado Springs: Colorado College Music Press, 1982), 52.

One of the most revealing passages from Diruta shows that these rules are not always infallible. Although he is discussing ornaments within a moving line, he does admit that there are instances where the organist should disregard the usual rules and use whatever fingers are most comfortable for them: "You ought to play it with those fingers you find most convenient for continuing the passage."[35]

Articulation

Diruta's fingering system results in many finger crossings that create an inherent articulation pattern of groups of two. In terms of articulation, Diruta advocates for precise articulation that is neither to big, not too small, between notes. Once he acknowledges that there is a difference between the technique of playing the harpsichord (quilled instruments) and organ, he continues to explain how organists should press and release keys. Fingers should be raised and lowered at exactly the same time which will result in a very small articulation.

> Above all, you must remember how one ought to hold the hand level with the arm; how it must be somewhat cup-shaped and the fingers curved and equal so that one is not higher than the other; and let them not strike the keys, let the arm guide the hand, and let the hand and arm always be directly in front of the key that is sounding. Remember that the fingers clearly articulate the keys so that one does not strike another key until the finger rises from the previous one. One raises and lowers the fingers at exactly the same time. I warn you not to lift the fingers too high over the keyboard and, above all, to hold the hand easily and in a ready manner.[36]
>
> The fingers should press the keys and not strike them, the fingers being lifted as the keys rise.
>
> When the key is pressed the sound is continuous, but when the key is struck the sound is disjunct.

---

[35] Girolamo Diruta, *Il Transilvano Dialogo*, Vol. I, 72.

[36] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 63.

> Such will happen to the incompetent organist who in lifting the hand and striking the keys loses half the sound. Many fall into this error, including capable persons who play too fast. When they want to play a processional piece on the organ, they lower and raise their hands from the keyboard in such a way that the organ is without music for the space of half a beat and often for a whole beat. It seems as if they are playing quilled instruments and are beginning some kind of *saltarello*.[37]

In these notes, Diruta discourages an extremely detached style. When taking the fingering suggestions into consideration, however, it would not be possible to play completely legato. Since Diruta also advocates for keeping the hand in line with the key that is being depressed and not turning the hand in the direction of a scalar passage, it seems that hand position shifts, rather than finger crossing, should occur every time the third finger follows the second or fourth fingers. These hand shifts will create small spaces or articulations between notes.

Ornamentation

In the first volume of *Il Transilvano*, Diruta discusses two ornaments: *groppi* and *tremoli*. The *tremolo* is a trill beginning on the main note, and the *groppo* is a turn that can be started on either the main note or on the upper auxiliary. Diruta provides the following notes on what fingers to use for *groppi*:

> With the right hand, one plays them with the fourth and third fingers. With the left hand, use the second and third or the first and second fingers, whichever is more comfortable and convenient.[38]

Diruta's *tremoli* is a trill with the upper auxiliary note starting on the main note:

> One must be careful to play the notes with lightness and agility. Do not play them as many do who accompany them, in contrary fashion, with the lower note rather than with the one from above. If you have ever observed players of the viola, violin, and lute, and other instruments, stringed as well as wind, you surely have seen them accompanying the note of the *tremolo* from above and not from below. [39]

---

[37] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 52.

[38] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 67.

[39] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 67.

Tremoli should also last half the values of the note that they are indicated on, regardless of their length:

> You must understand that when one has to play a *tremolo* on a minim, the *tremolo* ought to last one semiminim… This must be observed with all notes, namely, that the *tremolo* is half the value of the note, as you will see in the various examples. In order to make the *tremoli* successful, two things must be considered. First the quickness with which the notes are played, and second, the very name *tremolo*. When the fingers are kept supple and relaxed, then *tremoli* are played well and quickly.[40]

Tremoli can be played with either the second and third fingers or the third and fourth in the right hand. In the left hand the second and third or the first and second fingers can be used. Diruta also provides examples for *tremoletti*, or short trills that are used when the notes descend by step. These *tremoletti* are only one or two alternations long and "cut into the note which follows."[41] He acknowledges that these ornaments are not intended for beginners, and that they may require the fingering to be adjusted beyond is initial specifications of good and bad fingers:

> You are right. They are not intended for a beginner. Since we are speaking of *tremoletti* and specifically those which Signor Claudio [Merulo] uses in the passage work of his *Canzoni alla Francese*, you will find that at first sight they are very difficult. However, by following the rule for *tremoli* you will find them very easy. When you find a *tremoletto*, no matter on what note, you must play it with whatever finger is suitable, whether it be a good or bad one. In this case of *tremoli*, one should not observe the rule of good and bad fingers.[42]
>
> When you find certain *tremoletti* on syncopated notes or two notes of the same value on the same line or space, you must not take it with the finger that happens to follow, considering that one cannot continue the passage with the regular order of fingers. You ought to play it with those fingers you find most convenient for continuing the passage. [43]

This is perhaps one of the most important details to remember of Diruta's fingering—that his principles of good and bad fingers are not infallible. There are many other instances where the organist should not feel bound to observing good or bad fingers, but should feel free to take the fingers that they feel is most comfortable.

---

[40] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 68.

[41] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 71.

[42] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 71.

[43] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. I, 72.

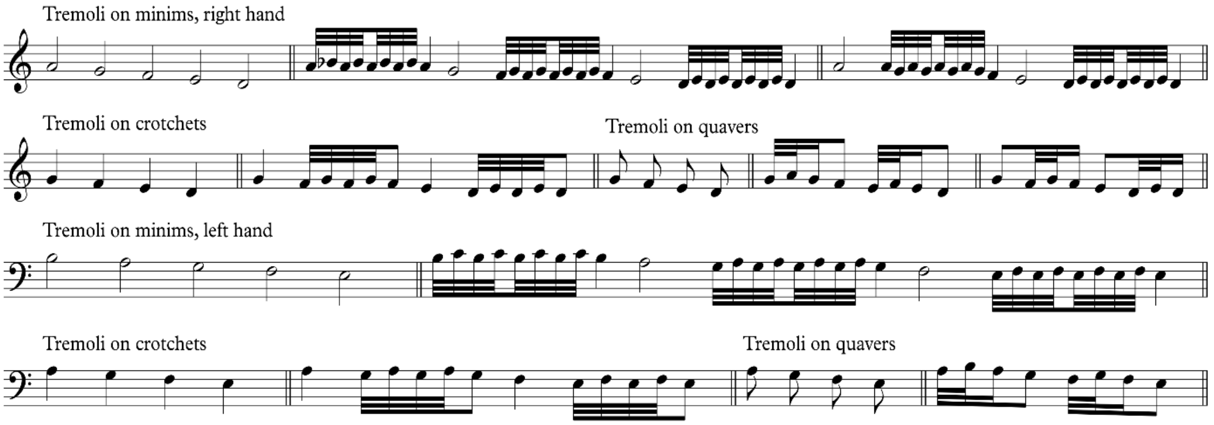
In the first book of the second part of *Il Transilvano*, Diruta enlightens the Transylvanian on when it is appropriate to intabulate or add additional diminutions or ornaments that are not written in the score. Ornaments can be added without restriction in non-imitative voices, but when added to an imitative theme, it must occur in each voice that imitates the theme.

> In the first place, you ought to know that one must intabulate diminutions only in those parts that do not have the imitative theme. And if you want to embellish the imitative theme, you must be careful that all those parts that have the same theme use that diminution, whether they be semiminims, cromes, semicromes, or biscromes.[44]

Common Trill

The common trill is called *tremolo* by Diruta, and *trillo* by Frescobaldi. This trill consists of quick alternations between the main note and the upper neighbor tone. There is no distinction between a trill and a mordent. Rossi, like Frescobaldi, indicates where a trill should be added by using the letter "***t***". Diruta provides several examples (see example 6) of *tremoli* on different note values. All *tremoli* are half the value of the note on which they are indicated.

Example 6: Diruta. *Tremoli* on different note values.



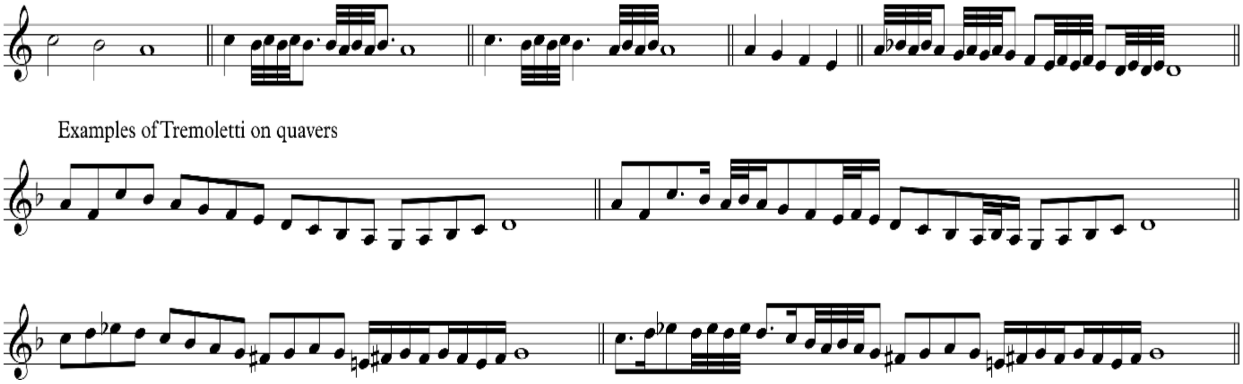
---

[44] Girolamo Diruta. *Il Transilvano Dialogo*, Vol. II, 19.

Short Trill

Diruta describes *tremoletti* as short trills added (by some organists) in a descending melodic line. His examples are demonstrated below in Example 7.

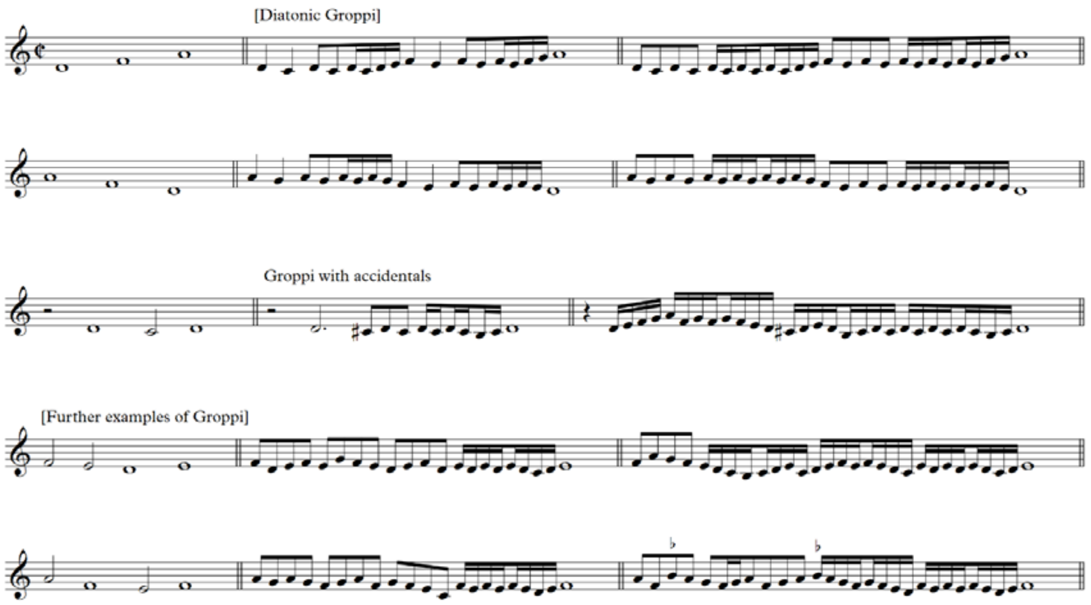
Example 7: Diruta. *Tremoletti* on different note values.



Turned Trill

The turned trill is a basic *tremolo* which includes a turn at its end. It consists of rapid alternations between the main note and its upper neighbor, and terminates in a turn figure. Diruta and Praetorius label this ornament a *groppo*. Diruta provides several examples (see example 8) where the *groppo* can be used at cadences.

Example 8: Diruta. Different ways to play *Groppi*.



Tempo

An organist who is not familiar with seventeenth-century Italian toccatas might find it challenging to decide on a tempo. Frescobaldi provides the most instructions on tempo and tempo flexibility in the prefaces to *Toccate e partite, Libro Primo* (first and second versions 1615, 1616, 1628), *Il Primo Libro dei Caprici Canzon Francese e Ricercari* (1624), *Toccate e Partite d'Intavolature di Cimbalo et Organo, Libro Primo* (third version, 1637) and *Fiori Musicali* (1635). His instructions can be summarized as follows:[45]

A. Expressing different affects may change the tempo. In the two books of toccatas and *Fiori Musicali*, he links tempo to the madrigalistic style.

> Having become aware of the popularity of playing in the style of vocal *affetti* [expressive figures] and with variety of *passi* [passagework], it occurred to me that I might demonstrate … just how favorably disposed I am towards this style …[46]

---

[45] Calvert Johnson provides an excellent summary of tempo flexibility practices as described by Frescobaldi. This summary is based thereupon, but altered to reflect the appropriate concepts for Rossi's toccatas. Calvert Johnson in *Fiori Musicali (1635)*, Edited by Calvert Johnson with contributions by Cleveland T. Johnson (Wayne Leupold Editions, Inc., 2008), 43-44.

[46] Frescobaldi, *Fiori Musicali*, 32.

> First, this style of playing must not be subjected to a strict beat, [but rather] like what we see used in modern Madrigals, however difficult, which are easily performed with the beat now slow and then quickly, and [even] suspended in the air according to the *affetti* [emotions] or the meaning of the words.[47]

B. Meter influences tempo

> In *tripla* or *sesquialtera* proportion, if it is *tactus maior* it should be *adagio*; if *tactus minor* a little faster; if three quarter notes, even a little faster; and if it is in 6/4 one should take the tempo by making the beat faster [still].[48]

C. Slow tempo

1. Pieces with both runs and expressive passages should have a broad tempo.

> In variation sets, when one encounters both passaggi [fast passagework] and affetti [expressive figures], it would be good to select a broad tempo, which is also observed when playing toccatas.49

2. The beginning of a toccata should be played slowly.

> The beginnings of all the toccatas, even when written as eight-notes, may be played *adagio*, and then the [subsequent] *passi* [passages] *allegro,* according to the context.[50]

3. The tempo should slow down at cadences, even if eighth or sixteenth notes occur.

> It is appropriate to play cadences rather slowly, even if written in quick notes; and when approaching the end of a *passagio* or cadence, one should proceed by sustaining a more adagio tempo.[51]

4. Expressive passages and trills should be played slowly.

> In the Toccatas, when one finds trills or expressive [*affetuosi*] *passi*, play them *adagio*; and when eighth-notes occur at the same time in different voices play them somewhat *allegro*; and on trills, play them more *adagio*, slowing down the beat even if the toccatas should be performed freely according to the player's taste.[52]

---

[47] Frescobaldi, *Fiori Musicali*, 32.

[48] Frescobaldi, *Fiori Musicali*, 33

[49] Frescobaldi, *Fiori Musicali*, 33

[50] Frescobaldi, *Fiori Musicali*, 34.

[51] Frescobaldi, *Fiori Musicali*, 32.

[52] Frescobaldi, *Fiori Musicali*, 34.

D. Fast

1. *Passi doppi* [double passages] should be played quickly

> Before playing *passi doppi* [passages] with sixteenth notes in both hands simultaneously, one should pause on the note prior, even if is a black note [i.e. any shorter note], then one should play the passagework resolutely, in order to show of the hand's agility.[53]

2. General passages

> The beginnings of all the toccatas, even when written as eight-notes, may be played *adagio*, and then the [subsequent] *passi* [passages] *allegro*, according to the context.[54]

E. Pauses

1. On the last note of a *tremolo*

> It is always appropriate to stop on the last note of a trill, and of other *effetti* [effects] such as leaps or scales.

2. Before *passi doppi* [double passages]

> Before playing *passi doppi* [passages] with sixteenth notes in both hands simultaneously, one should pause on the note prior, even if is a black note [i.e. any shorter note], then one should play the passagework resolutely, in order to show of the hand's agility.[55]

3. On dissonances

> In the Toccatas, when one finds trills or expressive [*affetuosi*] *passi*, play them *adagio*; and when eighth-notes occur at the same time in different voices play them somewhat *allegro*; and on trills, play them more *adagio*, slowing down the beat even if the toccatas should be performed freely according to the player's taste.[56]

There are many instances where the organist may take liberties with the tempo. Certain sections should be played faster than others, and there might be a pause before another. His insistence on paying attention to the *affetti* of the passages, also gives us liberty to adjust the registration, tempo, or touch of various sections within the same toccata.

---

[53] Frescobaldi, *Fiori Musicali*, 33.

[54] Frescobaldi, *Fiori Musicali*, 34.

[55] Frescobaldi, *Fiori Musicali*, 33.

[56] Frescobaldi, *Fiori Musicali*, 34.

PERFORMANCE PERSPECTIVES

Antegnati and Diruta recommend that the *ripieno* normally be used for intonations [usually a toccata establishing the tonality], introits [usually the toccata at the beginning of mass], preludes and the beginnings of pieces. Both Antegnati and Diruta's instructions are directed toward liturgical music. Rossi's toccatas are less liturgical in their style (long, very virtuosic, containing many different affects) and would thus allow for more flexibility in registration selection. In addition, Diruta's registrations are based on selecting stops to achieve the correct affect according to the mode of the work, and Antegnati encourages changing registration from time to time. When selecting registrations, the following should be considered: suggested combinations by Antegnati and Diruta, the mechanics of changing registration, the structure of the individual toccata, the affect of the music or section, and the style types of the section.

Neither Antegnati nor Diruta gives registrations suggestions specifically for imitative writing, but Antegnati gives several registrations for canzonas. The canzona is typically high spirited and begins with some form of imitation and the use of quick note values. Most of the fugato sections in Rossi's toccatas contain spirited subjects. Some of Antegnati's registrations include Principal 8' and Flute 8'; Principals 8', 4' and 2'; Flute 8'; Flute 4'. Any of these registrations would be effective for sections with imitative writing.

Diruta and Antegnati highly recommend the 8' Principal alone or in combination with the *Fiffaro* (or *Voce Unama*) for use during music with suspensions and dissonances (*durezze e ligature*). Antegnati also suggests the Principal 8' with the Flute Octave 8' and tremulant, provided that the music does not contain *diminuire* (flourishes or ornaments). Any of these suggestions will be preferable in the sections of Rossi's toccatas containing *durrezze e ligature*.

In the rare instance that a toccata opens with a section that is overwhelmingly characterized by *durezze e ligature* (such as in Toccata Terza and Quarta Toccata), the toccata should open with the registration to express the dissonances and suspensions.

Performers should always take the organ they have to perform on, and the space they have to perform in, into consideration when making their registration choices. They should use the suggestions by Diruta and Antegnati as a guideline, but alter it as they see fit to best reflect the affect of the music they perform.

In many of the toccatas, performers will not need to make use of the pedal at all. It can, however, be used at each organist's discretion. Using pedal will be most appropriate on long notes in the lowest voice, at cadences, and in cases where the distance between the lower two voices are too great to play with one hand.

Diruta writes that one should ordinarily only add ornaments (diminutions) to parts that do not have an imitative motive. If performers want to add ornaments to parts that occur in imitation, they should do their best to add them at the same place in the motive in every voice. Rossi indicates several *tremoli* throughout the toccatas by using the letter "***t***". He also writes several *tremoli* and *groppi* out in full notation. Written out ornaments should not be played in strict time, but as if they are improvised—with more repetitions than notated and with a flexible tempo. On *tremoli* there should be a slight pause on the last note (often notated by Rossi) and on *groppi* there should be less of a pause before the termination. Performers are encouraged to add additional ornaments if they so desire. *Groppi* are very effective on leading tones that resolve to the tonic, and *tremoli* are effective in a moving voice, at the beginnings of a motive, or in some cases on the leading tone.

In the remainder of this chapter I apply Frescobaldi's tempo flexibility suggestions to each of Rossi's ten toccatas. A table outlining the sectional construction of each toccata is provided to aid performers in understanding the construction of the toccata. References to the tempo flexibility summary in the previous chapter (pages 28-31), as discussed by Frescobaldi, are included in parenthesis. In all cases measure numbers refer to the score that can be found in the appendix.

Toccata Prima

Based on these instructions by Frescobaldi, the opening of Rossi's Toccata Prima should be played *adagio* (C.2), the written-out trills should be played expressively (C.4), and the disjunct intervals should not be rushed. After slowing down at the cadence in m. 8 (C.3), a new motive appears in imitation. This rhythmic melody should be played slightly *allegro* and with a stricter observance of the beat but the passages with daring harmonic changes (mm. 10-11, C minor – A major) should be allowed some freedoms to emphasize these contrasts (E.3). From the middle of mm. 11 to the end of the section (m. 16) the harmonic progression is fairly stable which will allow a faster tempo and display of virtuosity. It might be instinctive to start the third section with a fast tempo, but in order to anticipate the longer note values with dissonances in m. 20, one must consider a broader tempo (C.1). According to Frescobaldi's instruction to pause on the note prior to *passi doppi* [double passages with sixteenth notes in both hands] (E.2), one should pause slightly on the tied note in mm. 21 before playing the passage.

The fourth section starts with another rhythmic imitative motive. The tempo should be determined by the affect, but the beat should be kept stable due to the imitative writing. In the passage of sequential and figural harmony (harmonic progression in one hand with sixteenth note passages in the other) starting in m. 37, the suspensions and dissonances in the right hand should be emphasized by allowing some freedom and pauses where appropriate (E.3). The final section once again starts with imitation, but this time in eighth notes. The step wise movement of this passage gives it a more serious character, and requires a slower tempo than before (A, E.4). After the five half-note chords in mm. 44-45, the final rhythmic imitation starts until it arrives at the final cadence in m. 53. The cadence should be played with a ritardando (C.3).

Table 2: Sectional Construction of Toccata Prima

Section	Measures	Description
1	1-8	Free, Imitative Motive
2	9-16	Imitative Motive, Free
3	16-22	Imitative Motive, *Durezze e Ligature*, Free
4	23-42	Fugato, Figural Harmony
5	43-53	Fugato, Free

Toccata Seconda

After the dramatic repeated chords in the opening measure, the written-out *tremolo* should be played slowly and expressively (C.2). The *tremolo* can be extended into the dotted eighth note in m. 2 and terminate with a slight pause on the following sixteenth (E.1). After a slight hesitation on the first note of the *passo doppi* [sixteenth notes in both hands] in m. 9 (E.2), the passage should be played freely but with agility (D.1). Energy should build and continue through the dotted rhythms in m. 11. This will result in considerable tempo flexibility (A). The expressive dissonances may be emphasized throughout (C.4) and the section should be ended with a strong cadence in m. 15 (C.3).

The fugato starting on the upbeat to m. 17 is based on an energetic motive based on descending thirds. Section three is characterized by its suspensions and dissonances [*durezze e ligature*]. The dissonances can be enhanced by playing expressively and adagio (C.4). The *tremoli* should all start on the main note and continue for half of the duration of the note, while the Lombardic rhythm is contrasted with the regular note values in the opposing voices (mm. 39, 40). The final section starts with a *passo doppi* in mm. 45 and, after a pause on the first note (E.2), should be played with agility (D.1). This leads directly into a series of complimentary motives that is alternated between voices. As with all other cadences, the final cadence should be played slowly and with a ritardando (C.3).

Table 3: Sectional Construction of Toccata Seconda

Section	Measures	Description
1	1-16	Free, Figural Harmony, Imitative Motive
2	16-35	Fugato
3	35-44	*Durezze e Ligature*
4	45-55	Imitative Motive, Free

Toccata Terza

After the opening measure, the first section is characterized by prevailing dissonances and suspensions (*durezze e ligature*). In addition to requiring the opening of toccatas to be slow (C.2), Frescobaldi also instructs us to exploit dissonances and suspensions by leaning in and pausing on these dissonances (C.4, E.3) Passages with moving sixteenth notes should move forward (C.4), but be flexible enough to allow expressive harmonies to be highlighted (mm. 10, 12). The second section contains perhaps one of Rossi's most sophisticated fugatos. Two charming and delightful subjects are stated simultaneously—a primary subject in the right hand and a secondary subject in the left hand. These subjects are continuously alternated between voices. Starting in m. 24 the subjects are fragmented and presented in different stretti while the complete primary motive is still presented in other voices. This section requires a moderate tempo with a steady beat. The third section, again with *durzze e ligature*, highlights the dissonances by using a Lombardic rhythm. *Tremoli* should be played expressively and not too fast (C.4). Imitative motives occur in the harmonically stable fourth section which should be played allegro to display virtuosity but only within the capabilities of the performer (D.2).

Table 4: Sectional Construction of Toccata Terza

Section	Measures	Description
1	1-18	Free, *Durezze e Ligature*, Figural Harmony
2	18-40	Fugato
3	40-48	*Durezze e Ligature*
4	48-55	Imitative Motive

Quarta Toccata

Quarta Toccata opens with music containing both passagework (sixteenth notes) and expressive figures (dissonances). According to Frescobaldi, this should be played slowly (C.1), freely (A), and with an emphasis on the harmony and dissonances (E.3). The second section starts with an imitative motive and should be played fairly straight forward only leaning into the cadence at its conclusion in m. 18 (C.3). The fugato in section three is accompanied by almost perpetual sixteenth notes in all voices, and the tempo should allow for all voices to be clearly articulated and rhythmically accurate (C.1). A series of *passi doppi* follows starting in m. 36. Each of these passages should be clearly articulated, start with a slight pause on the first note (E.2), and be played with virtuosic display (D.1) terminating in a strong cadence in m. 41 (C.3). After the final chord of the cadence, a large pause can be taken to facilitate registration changes and to assist in achieving a change of mood between the sections. The *durrezze e ligature* starting in m. 41 should be played with great expression (A) and with emphasis on dissonant harmonies (C.4, E.3). The final section starts with a somewhat bizarre [*stravagante*] and energetic motive in the left hand, accompanied by chords in the right hand. It requires a virtuosic approach and is followed by scalar passages in sixteenth notes in the right hand requiring even more agility from the performer (D.2).

Table 5: Sectional Construction of Quarta Toccata

Section	Measures	Description
1	1-9	Free
2	9-18	Imitative Motive
3	19-41	Fugato
4	41-51	*Durezze e Ligature*
5	51-63	*Stravagante*, Figural Harmony

Quinta Toccata

The opening section of this toccata combines free writing with figural harmony and complimentary motives. The opening phrases should be played slowly and expressively (C.2), but the short explosive motives in the top voice (mm. 2, 4 and 8) and in the lower voice (mm. 6 and 7) may be played with more energy than the surrounding measures with chordal movement (A, C.2). The second section opens with a sweet and lively fugato subject and a second subject, akin to a modified inversion of the first, appears in m. 19. The *passo doppi* in m. 24 should be played with a slight pause on the first (E.2) note and then rapidly for the remainder of the passage (D.1). The cadence in m. 32 occurs without much warning, but should be prepared by slowing down, regardless of the sixteenth notes (C.3) a series of complimentary motives follow in mm. 33-45. The motives consist of predominantly three sixteenth notes leading to a quarter note tied to a sixteenth. A clear articulation between each of these motives will enhance the dialogue between the voices. When notes overlap in mm. 41-40, re-articulating the repeated note will allow all the notes in the moving voice to sound. The final fugato subject in m. 45 is simple and delightful and should be played with ease. Statements of the subject is interrupted with *passi* *doppi* in mm. 57, 58, and 59, after which two *passi doppi* follow in m. 60, leading to the final measure. A short pause on the first note of each double passage is suggested by Frescobaldi (E.2)

Table 6: Sectional Construction of Quinta Toccata

Section	Measures	Description
1	1-17	Free, Figural Harmony, Complimentary Motive
2	17-32	Fugato
3	33-45	Complimentary motives
4	45-61	Fugato, free

Sesta Toccata

The opening measure, which should, according to Frescobaldi (C.2) be played slowly and expressively, is followed by a sequential series of spirited and harmonically adventurous imitative motives. These motives should be played decisively and with rhythmic precision, but allowing the meter to relax or intensify whenever the prevailing motive gives way to stepwise or scalar passages (C.1). Before the *passo doppi* [double passage] in m. 7 a slight pause should occur (E.2) before the sixteenth note motion begins with a quicker tempo (D). Since there are no indications in primary sources to play imitative music (fugato) with rhythmic freedom, the fugato of the second section should be played straight forward. The fugato gives way to figural harmony with sixteenth note passages based on the opening contour of the fugato subject. The third section, beginning halfway through m. 27 introduces complimentary motives that occurs in multiple voices. The tempo might change here based on your reading of the affect. A spirited and declamatory affect will require a quicker tempo, and a reading of a more expressive affect would allow for more rhythmic freedom (A).

The fourth section is perhaps the most unique section in all of the toccatas. The time signature changes to 6/4 and a fugato is introduced. Frescobaldi writes that music in 6/4 should be played *Allegro* (B). The final section follows in m. 63 with free writing of which the tempo should be determined by the affect (A) in a similar way to mm. 27-30. After the cadence, a bizarre and extravagant (*stravagante*) sixteenth note passage occurs in the left hand from mm. 67-70. The passage is characterized by constant leaps more than an octave large. This is an opportunity for the performer to show off his/her virtuosity by playing with as much agility and speed according to their ability. The work concludes with a cadence that should be played with a ritardando, as should the cadences in mm. 9, 26, 30, and 62 (C.3).

Table 7: Sectional construction of Sesta Toccata

Section	Measures	Description
1	1-9	Free, Imitative Motive
2	9-27	Fugato, Figural Harmony
3	27-30	Complimentary Motive
4	31-63	Fugato
5	63-74	Free, Figural Harmony, *Stravagante*

Settima Toccata

This toccata is likely Rossi's most popular work. It is celebrated by keyboardists for its extravagant chromatic ending with 16 measures of ascending chromatic chords. The toccata opens with a dramatic D minor chord followed by expressive complimentary motives that consist of a written out *tremoli*. Frescobaldi asks that the opening of toccatas be played slowly (C.2). The second section starts with a livelier motive that is imitated for the next two measures. Several *passi doppi* interjects the imitation, and the section concludes with an exclamatory ascending scale. A fast tempo on the scalar passages would be appropriate (D.2) The next section can be classified as *stravagante* and it is immediately apparent in the first chord – E major, following a G minor scale. The section consists of broken chords and daring harmonies. It should be played freely (A), not too rushed (C.1), and with enough emphasis on jarring and dissonant harmonies (E.3). The fourth section starts with a few dissonances and suspensions reminiscent of *durezze e ligature*. Expressive suspensions and dissonances call for a free, slow, and very expressively tempo (C.4). In m. 38 *passi doppi* follows concluding the section in m. 45. Another complimentary motive starts first in the right hand followed by the left hand in m. 48. This section with its chordal accompaniment should be played fast and deliberately (D.2). The final section starts in m. 54 without a clear break after the cadence ending the fifth section. One should pause here and announce the new section by starting slowly (A). The temptation will be to speed up quickly, but tension will be greater if the tempo is held back. This will also enhance the severe chromaticism of this section. Once the chromatically ascending major 3rds start in m. 67, a slight accelerando towards the G minor chord in m. 69 will create tension. The final cadence can be played slowly (C. 3)

Table 8: Sectional Construction of Settima Toccata

Section	Measures	Description
1	1-7	Free, Complimentary Motive
2	7-13	Free, Imitative motive
3	13-31	*Stravagante*
4	31-45	Free, Figural Harmony, Complimentary Motive
5	45-54	Complimentary Motive
6	54-69	*Stravagante*

Ottava Toccata

The opening measure of this toccata contains only two chords that should be played slowly and with ease (C.2). There are slightly harsher dissonances starting in m. 2. According to Frescobaldi’s instructions (A) the entire first section should be played freely, and special attention should be given to the characteristics of the various imitative motives that occur throughout. The first, starting in m. 3, is declamatory in style, beginning with an ascending fifth leap. In m. 10, a new motive begins in the right hand, now including an octave leap. This gives a certain amount of energy to this section. In general, this section should find a balance between flexible rhythm and periods with a stricter beat (A). Section two begins with the repetition of a motive in the left hand and its accompanying chords in mm. 29-30. The subject of the fugato in the third section is typical of Rossi and is joyful and spirited. Subject statements are rarely heard in stretto, and in m. 50 the tail of the subject becomes the main motive until the cadence in m. 56. The section concludes with a restatement of the tail of the fugato subject in several voices. The short third section is primarily in a free style with runs over chords. The toccata concludes with a final section based on a short and energetic imitative motive.

Due to the loose nature of the construction of the motives in this toccata, I would suggest playing it on one registration, the half-*ripieno*. This will allow dissonances to be caressed and the vitality of the passagework to be showcased.

Table 9: Sectional Construction of Ottava Toccata

Section	Measures	Description
1	1-29	Free, Imitative Motive
2	29-59	Fugato
3	59-68	Free, Complimentary Motive
4	68-77	Imitative Motive

Nona Toccata

According to Frescobaldi, the opening of Nona Toccata should be played slowly and dramatically (C.2), while the expressive eighth note motive with the *tremolo* should be free (C.4). The sixteenth note passages in mm.4-6 can be played with vigor (D.2). The third section combines *durezze e ligature* in free writing with somewhat bizarre figurations in the left hand. A seemingly a-metrical figuration occurs in the left hand in mm. 13-14, 18, and 24-25. This figuration is based on broken triads in sixteenth notes, and it should be played as groups of three sixteenth notes which will result in the meter being obscured. The uniqueness of this section can be further amplified by playing the sixteenth notes fast (D.2) and the following passages of chordal movement with more expression by leaning into the dissonances (C.4, E.3). The vitality of the passage work in the fourth section can be displayed by playing resolutely and with agility (D.2). The Final section continues with a perpetual imitative motive with an energetic and declamatory mood.

Table 10: Sectional Construction of Nona Toccata

Section	Measures	Description
1	1-6	Free
2	6-13	Imitative Motive
3	13-26	Free, *Durezze e Ligature, Stravagante*
4	26-36	Figural Harmony, Complimentary Motive
5	36-50	Imitative Motive

Decima Toccata

Decima Toccata is the longest of the ten toccatas lasting for a total of 91 measures. Its construction is perhaps the most straightforward of all the toccatas with all sectional cadences being clearly recognizable. The opening should be played slowly and freely (C.2). The second section contains two points of imitation. The first motive is presented in m. 9 and the second in m. 12. Imitation occurs almost exclusively in stretto with a new statement of the motive appearing before the first statement is concluded. Section three begins with some slow chordal passages with expressive dissonances and suspensions. It should be played with sensitivity and with a flexible tempo (C.4, E.3). The figurations that follow can be played with agility (D.2).

The only fugato that occurs in this toccata is in section four. It is remarkably simple and short considering the scope of this toccata and the fugatos that occurred in previous toccatas. A brief cadence occurs in m. 43 which should be played a bit slower (C.3), followed by another series of statements of the subject in stretto. Section five begins with a motive in the inner voices that is passed along from tenor to alto to soprano. The *tremolo* and makes this motive slightly melancholic. The section concludes with a few measures of complicated *passi doppi*. After short pauses on the first note of each run (E.2), these passages should be played as fast as possible but with flexibility to account for the difficult voice leading (D.1). The final section is truly a display of finger dexterity with 17 measures total of sixteenth note runs. Most of the passagework occurs in the left hand and should be played fast (D.2).

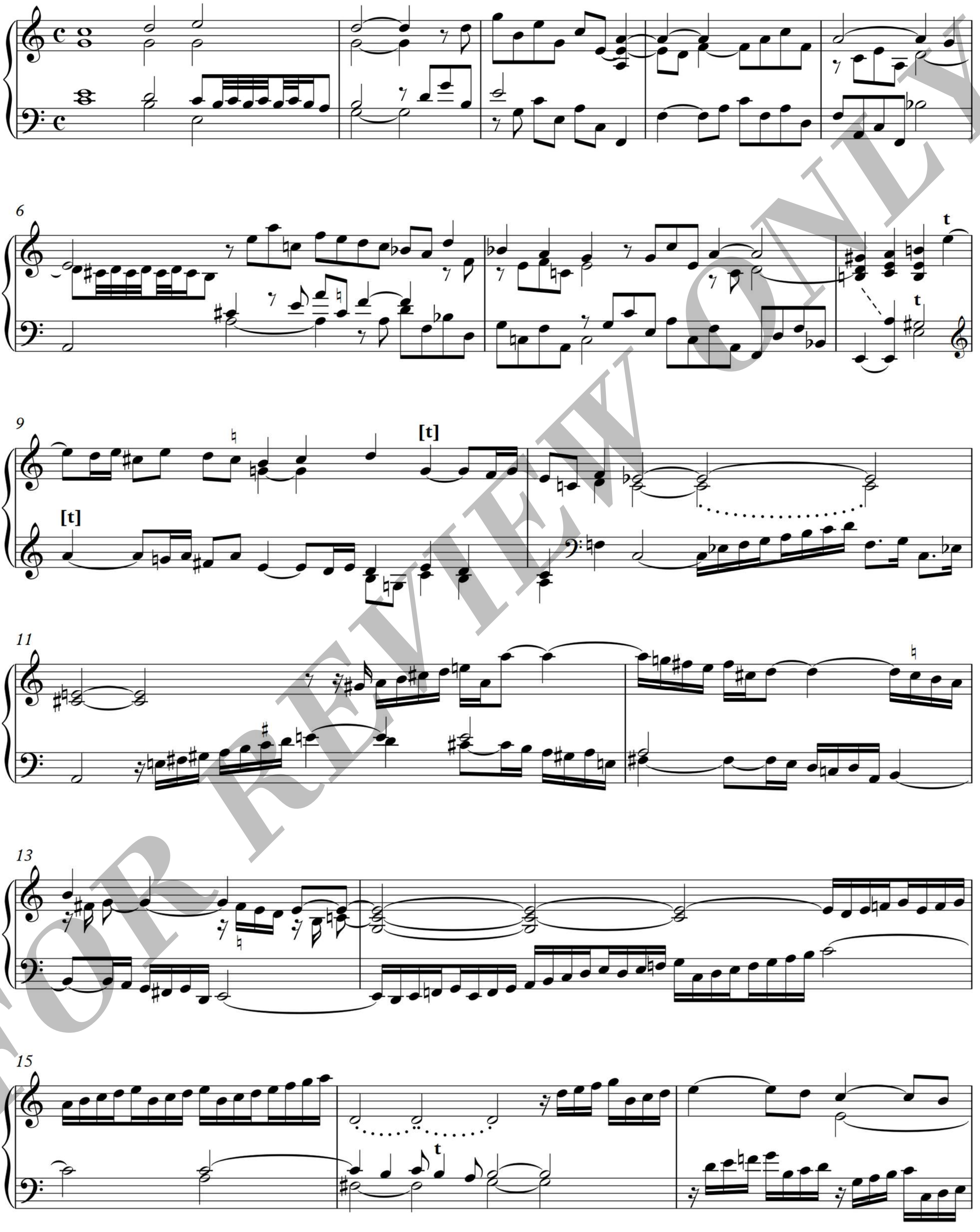
Table 11: Sectional Construction of Decima Toccata

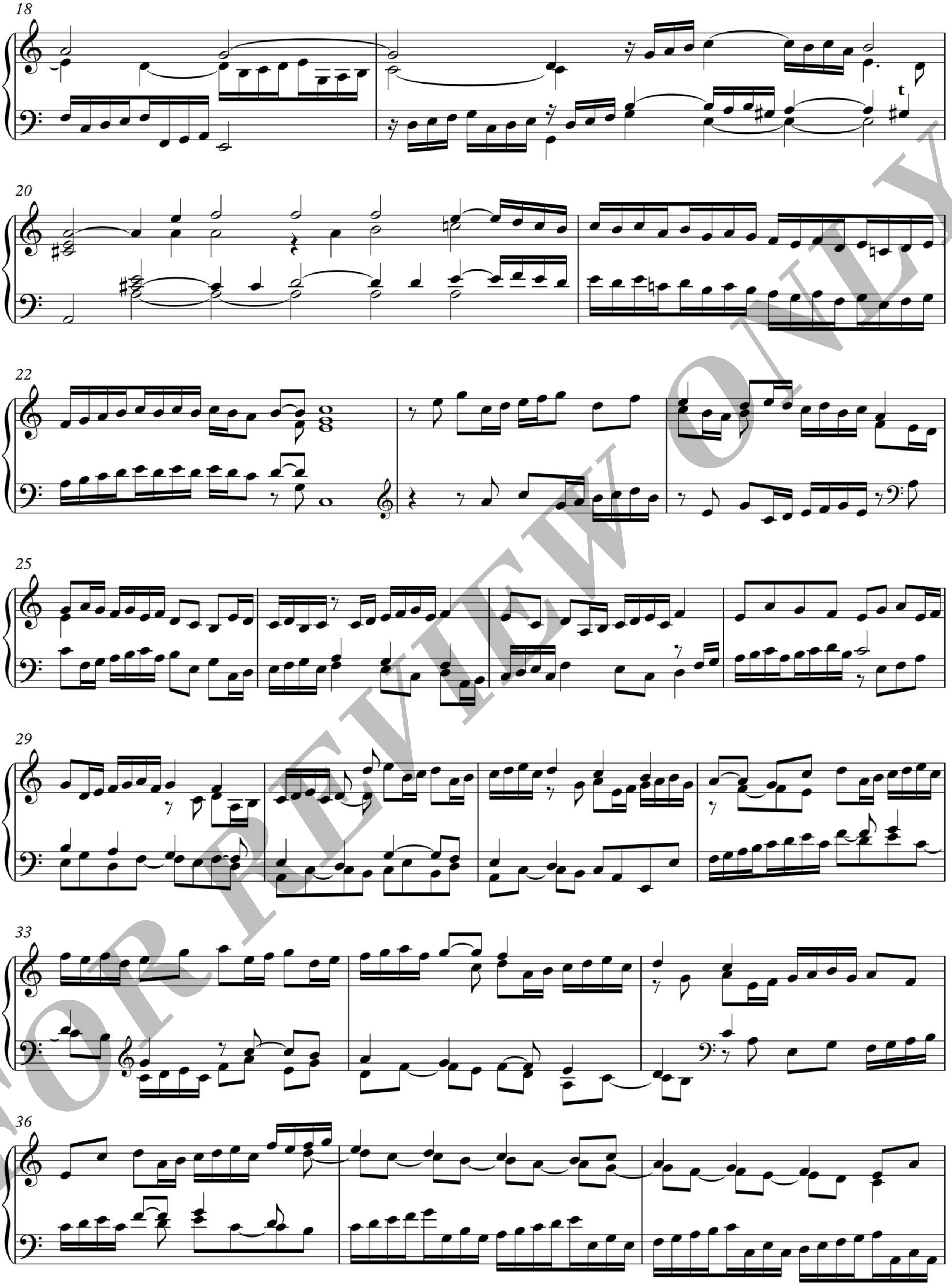
Section	Measures	Description
1	1-9	Free
2	9-27	Imitative Motive
3	27-33	Free, figural harmony
4	33-54	Fugato
5	54-75	Free, Imitative motive, Figural Harmony
6	75-91	Free, Figural Harmony

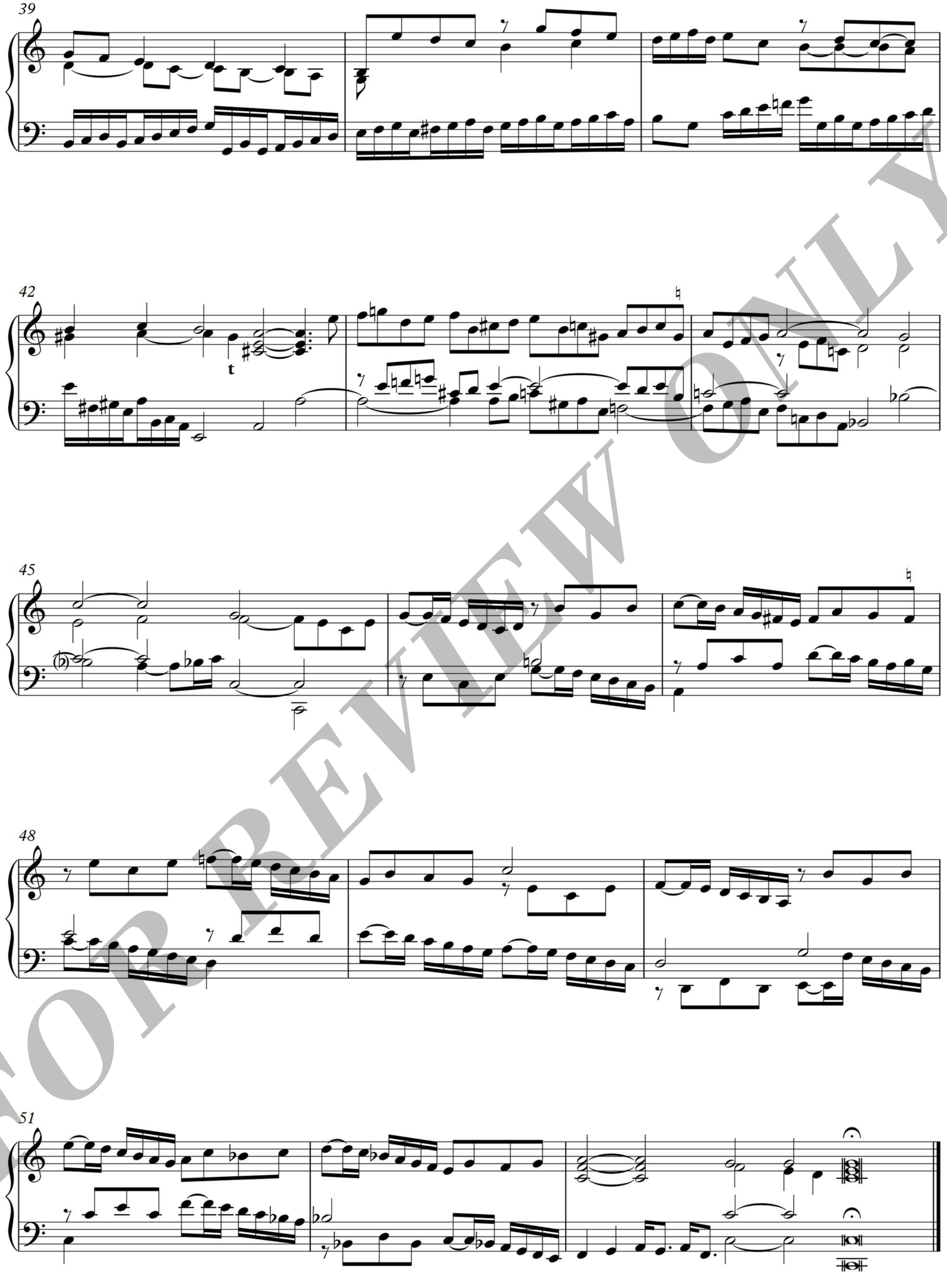
APPENDIX

A NEW MODERN EDITION OF ROSSI’S TEN TOCCATAS

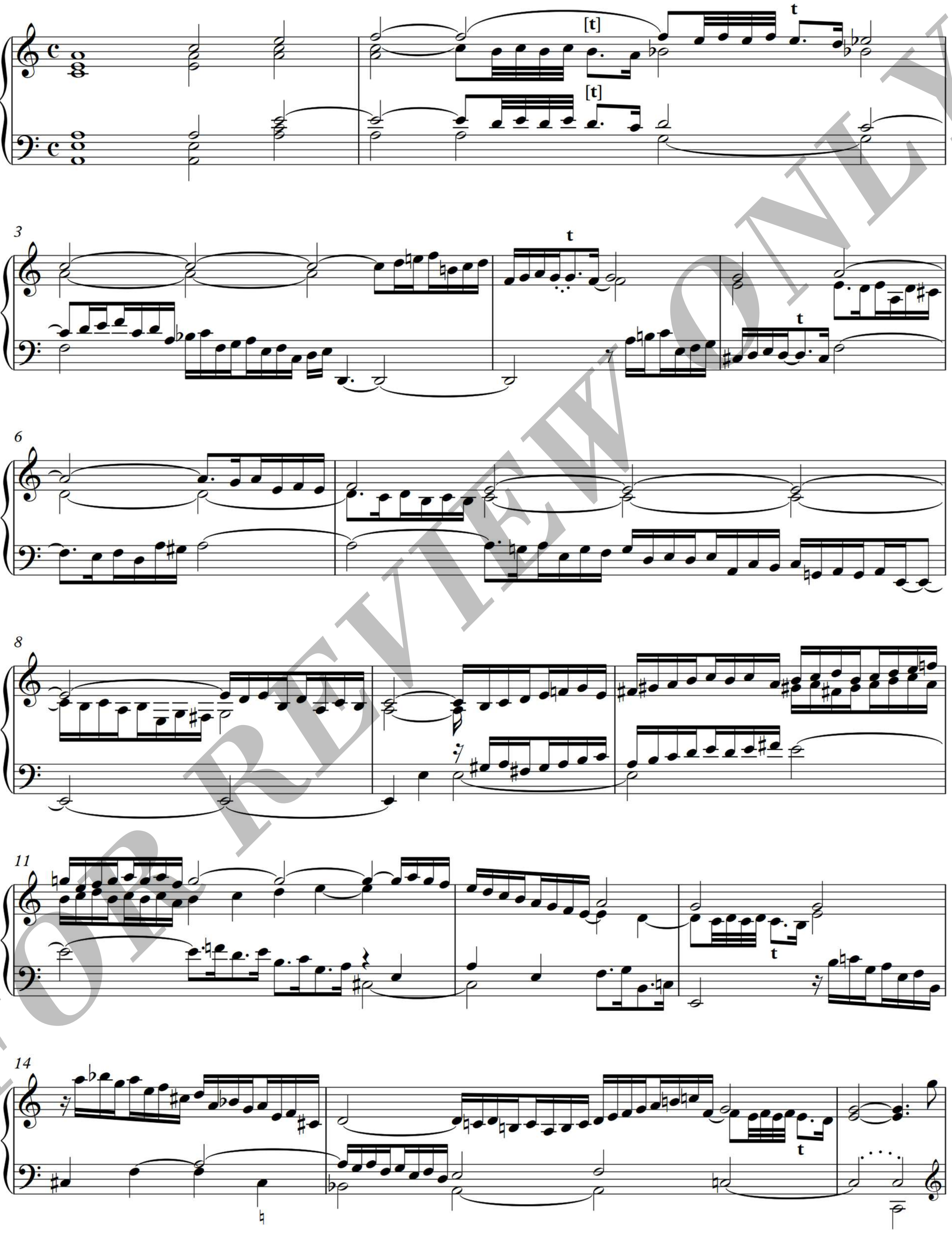
Toccata prima


6
t
t
9
[t]
[t]
11
13
15
t

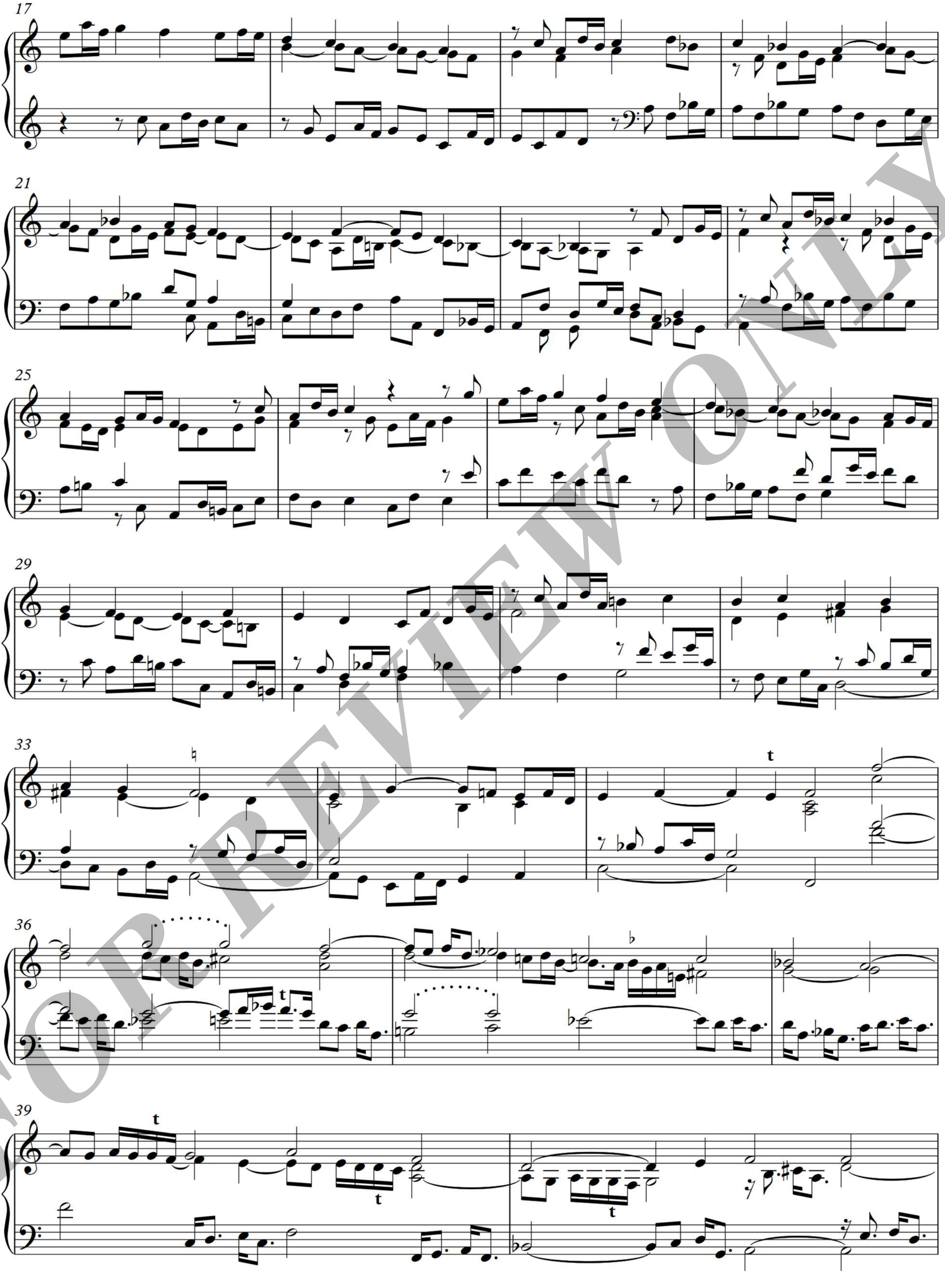

t

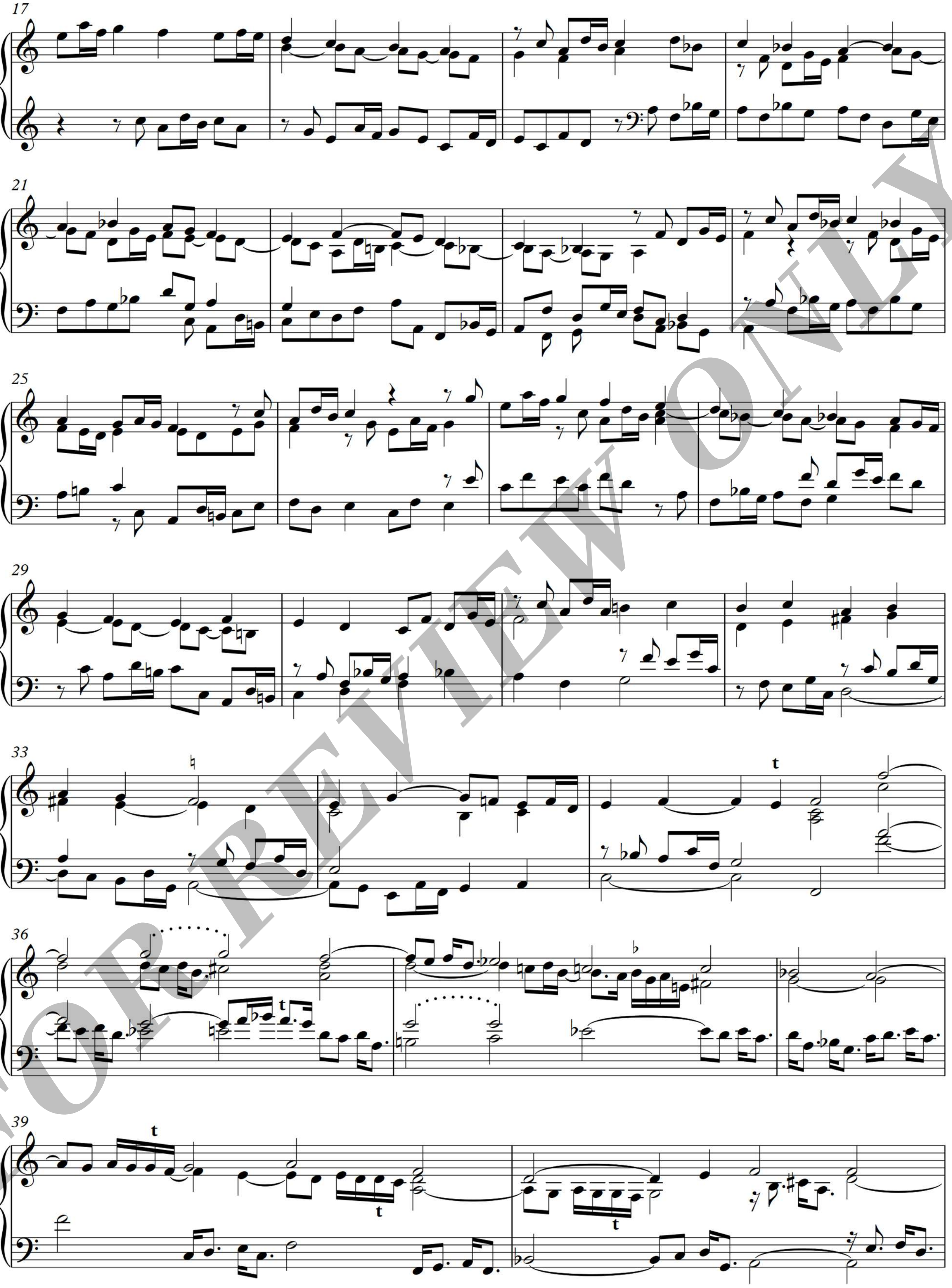

t

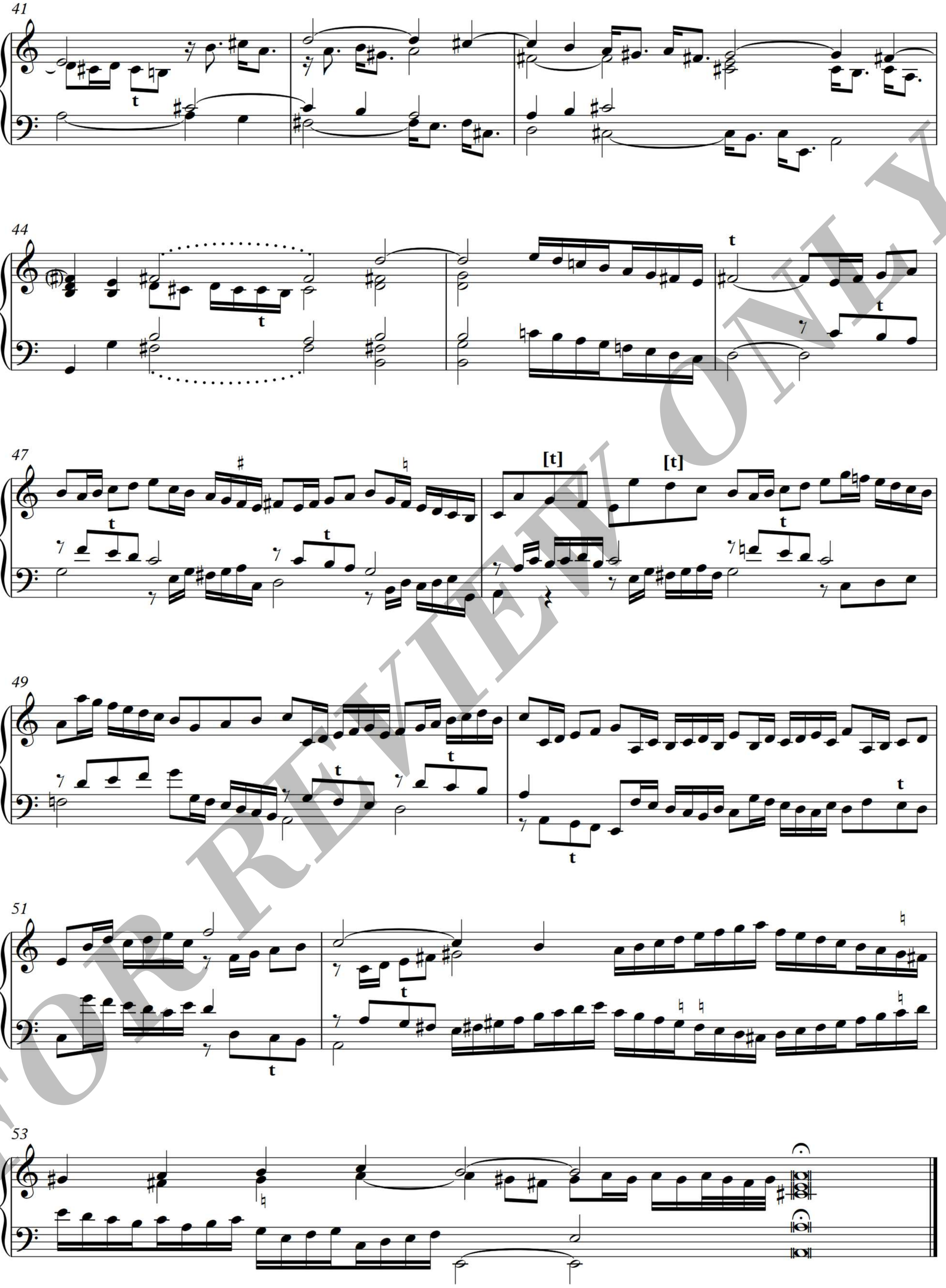
Toccata seconda



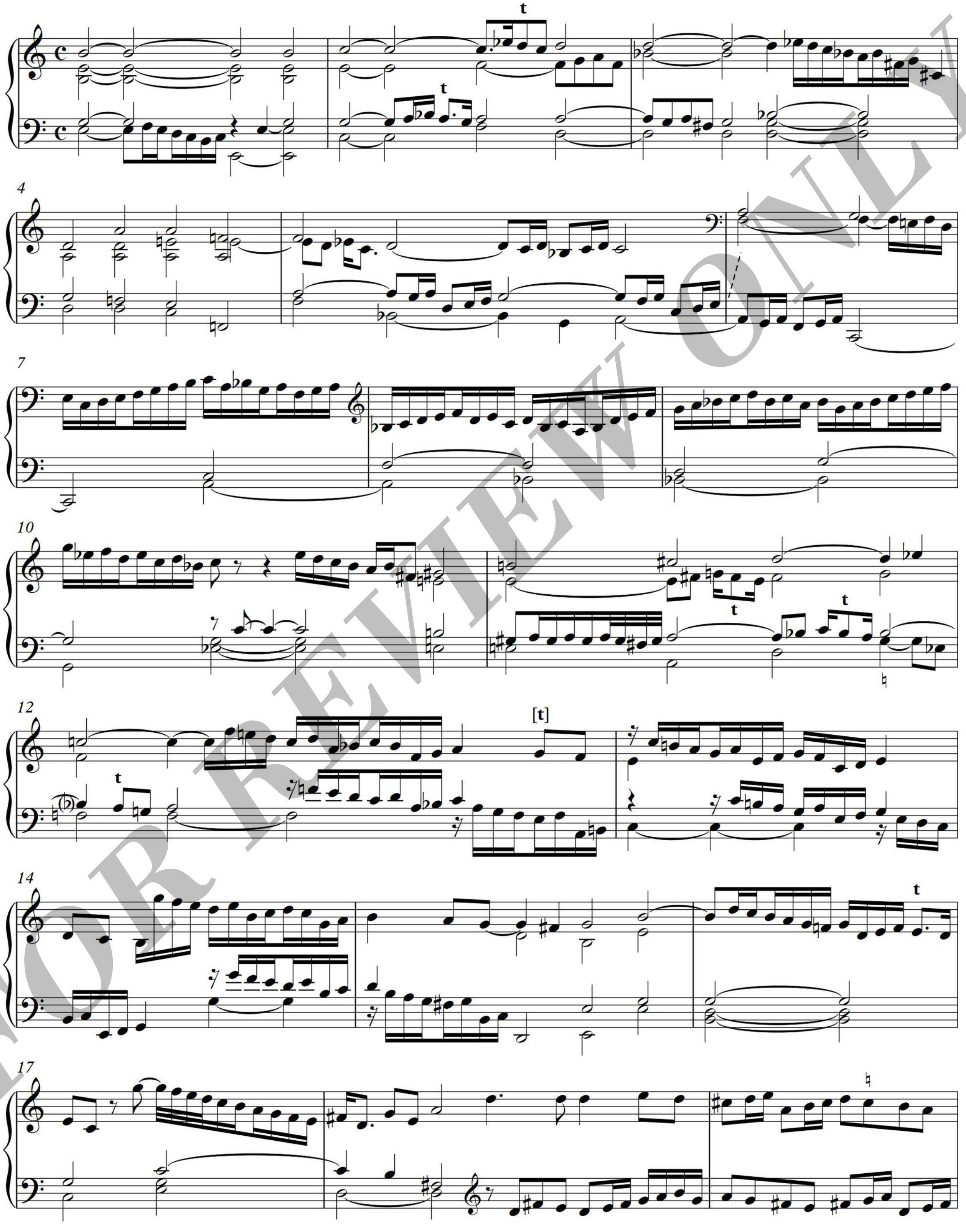
[t]
t
[t]
3
t
t
6
8
11
t
14
t

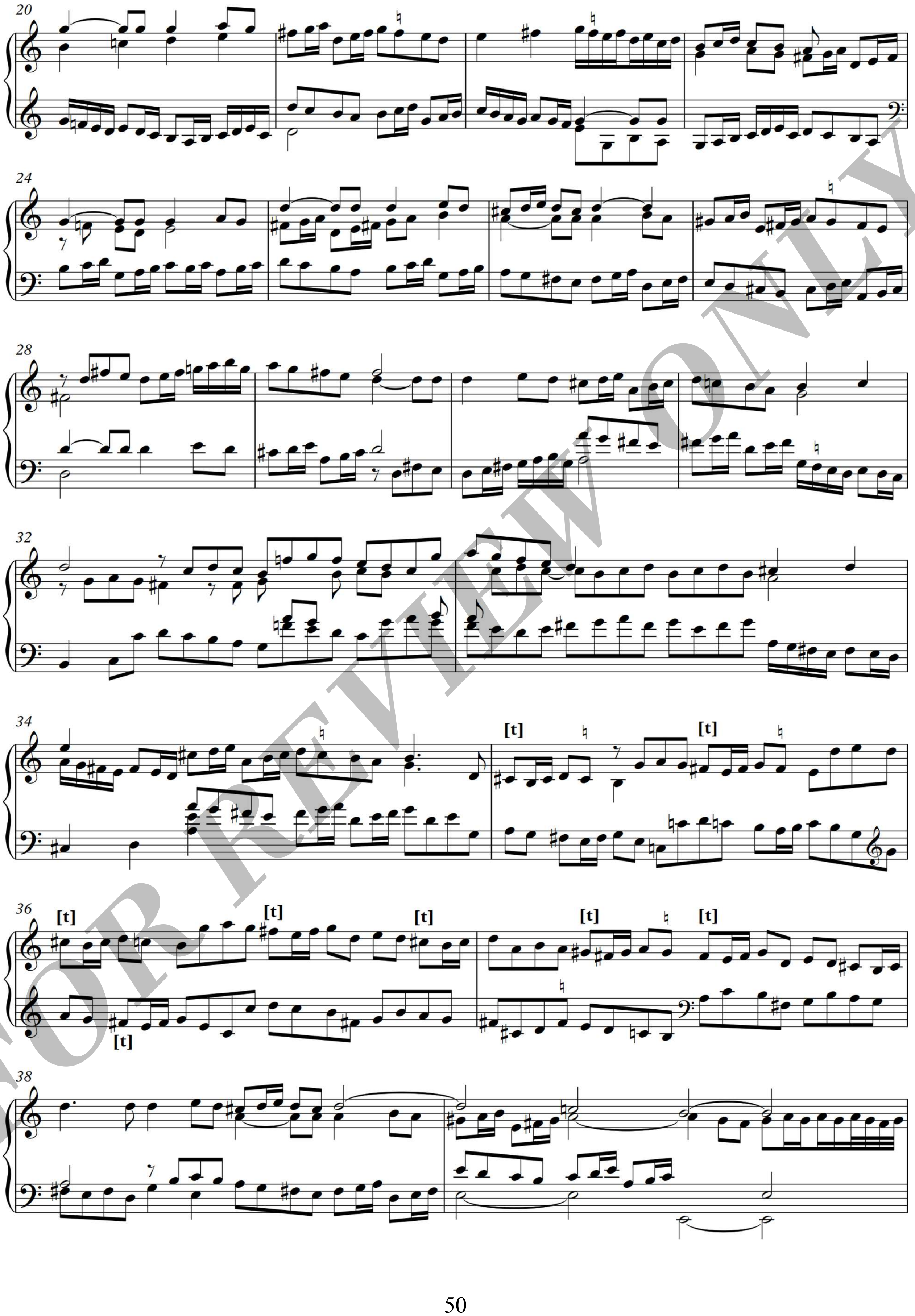

17
21
25
29
33
36
39
t
t
t
t
t

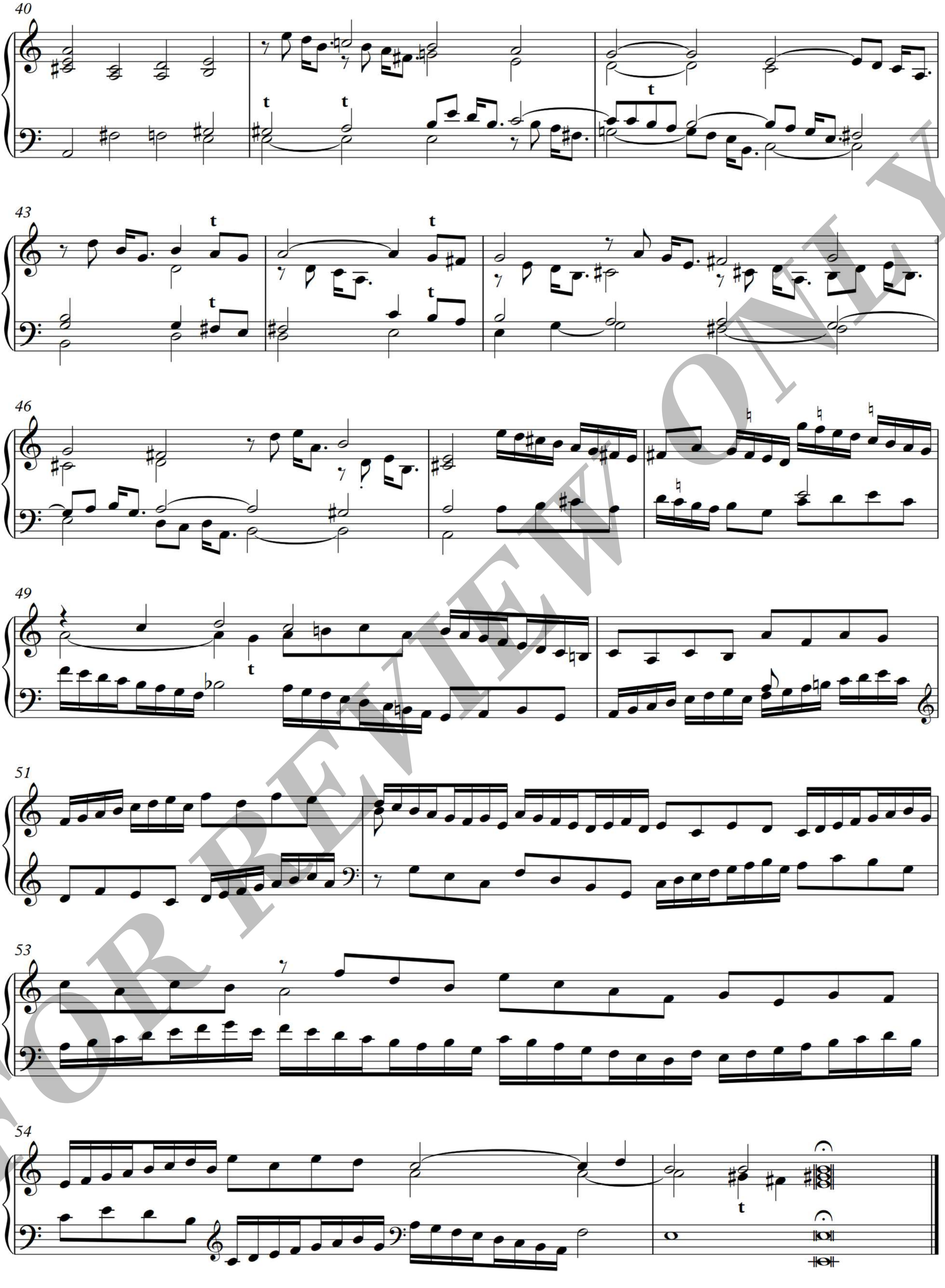

17
21
25
29
33
t
36
t
39
t
t
t


41
t
44
t
47
t
t
48
[t]
[t]
t
49
t
t
50
t
t
51
t
52
t
53

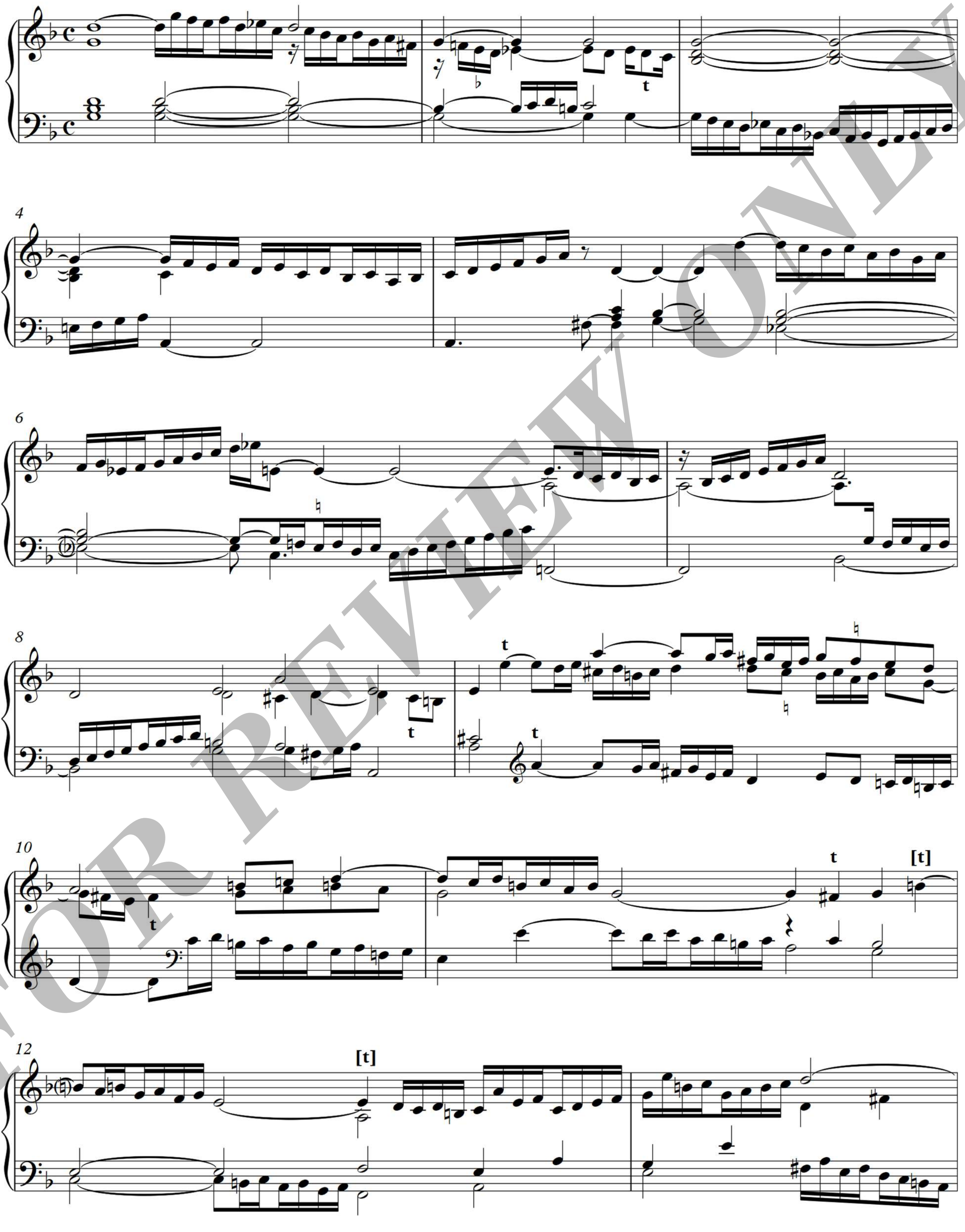
Toccata terza

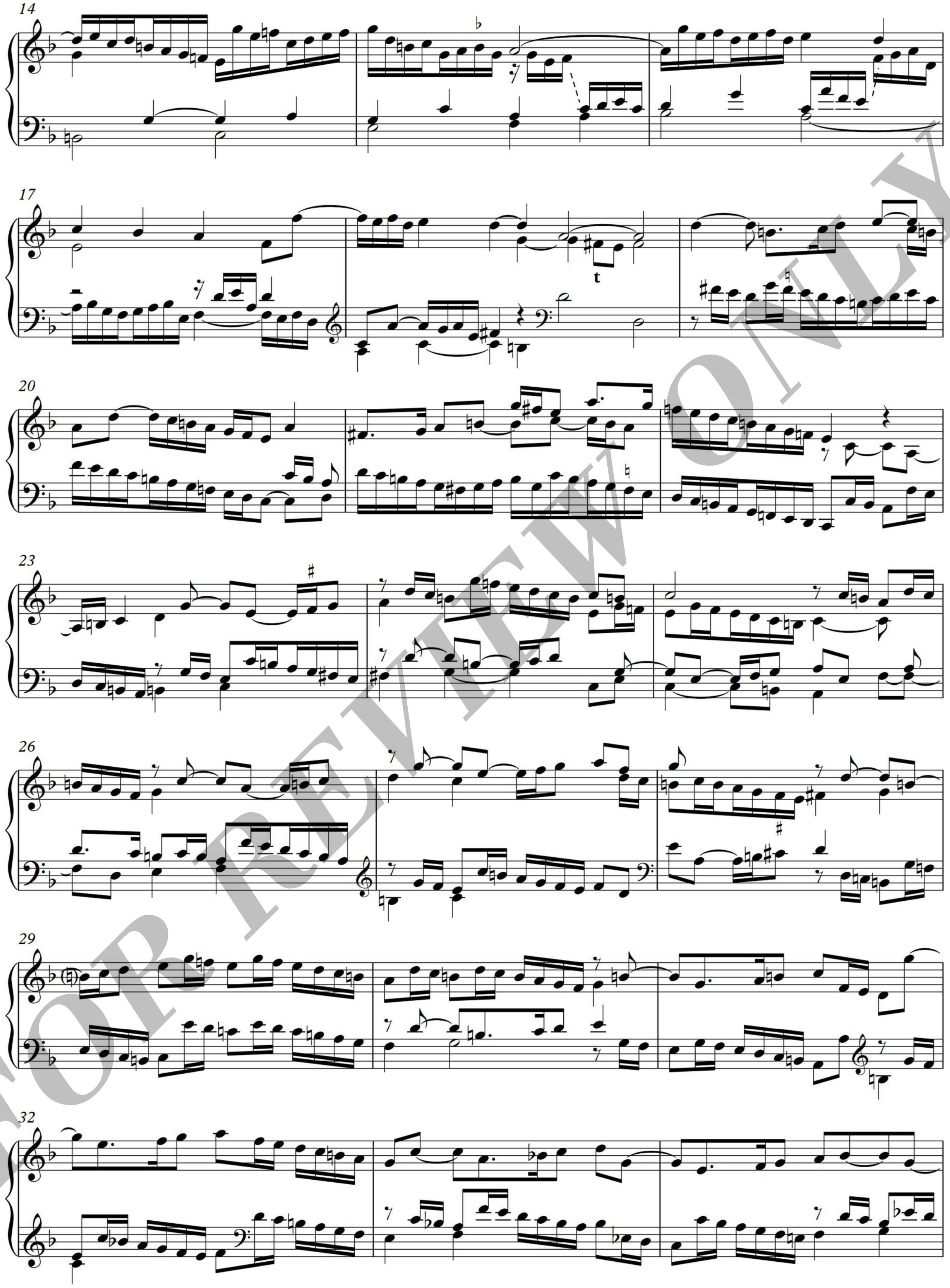

t
t
4
7
10
t
t
12
[t]
t
14
t
17

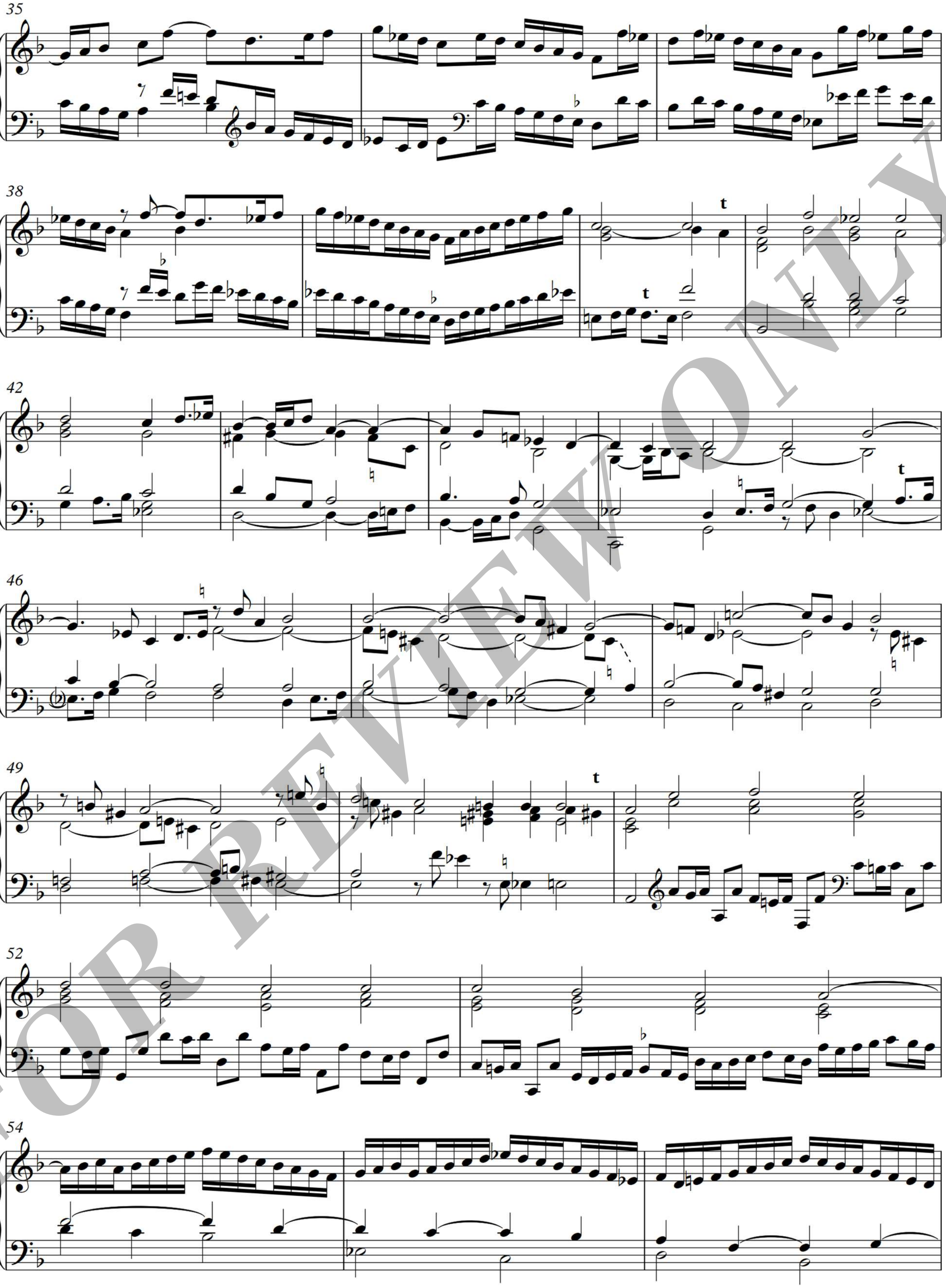

20
24
28
32
34
[t]
[t]
36
[t]
[t]
[t]
[t]
[t]
[t]
38

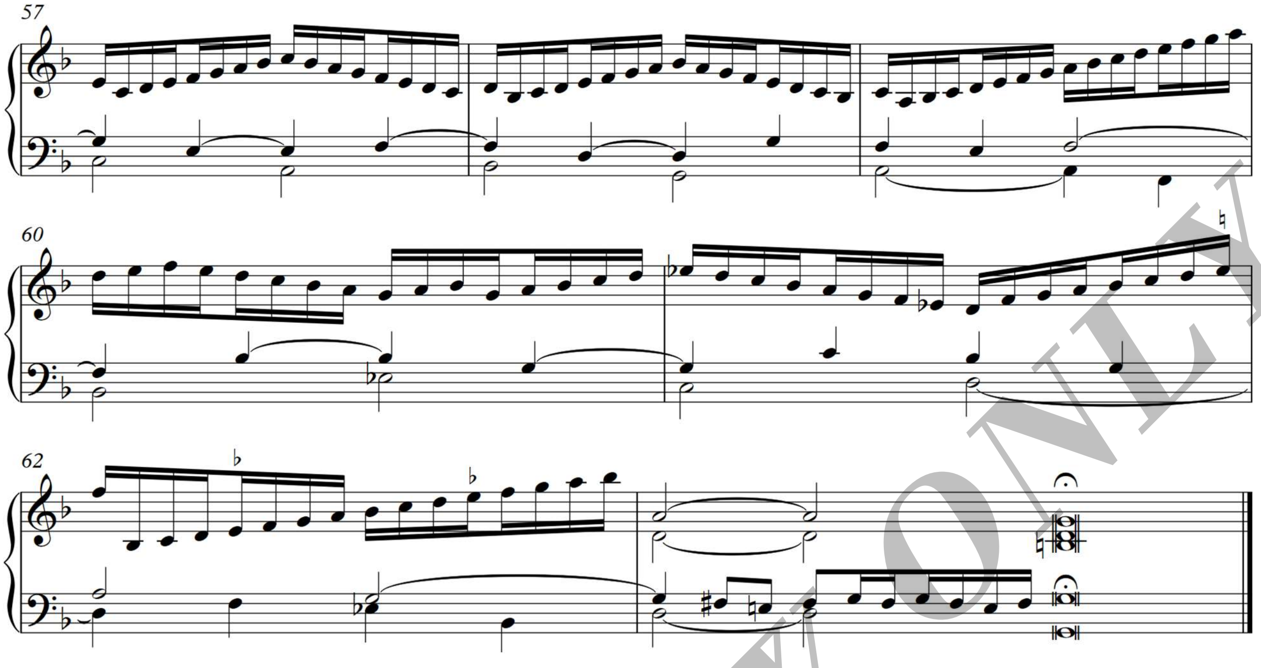

40
t
t
t
43
t
t
t
t
46
49
t
51
53
54
t

Quarta toccata

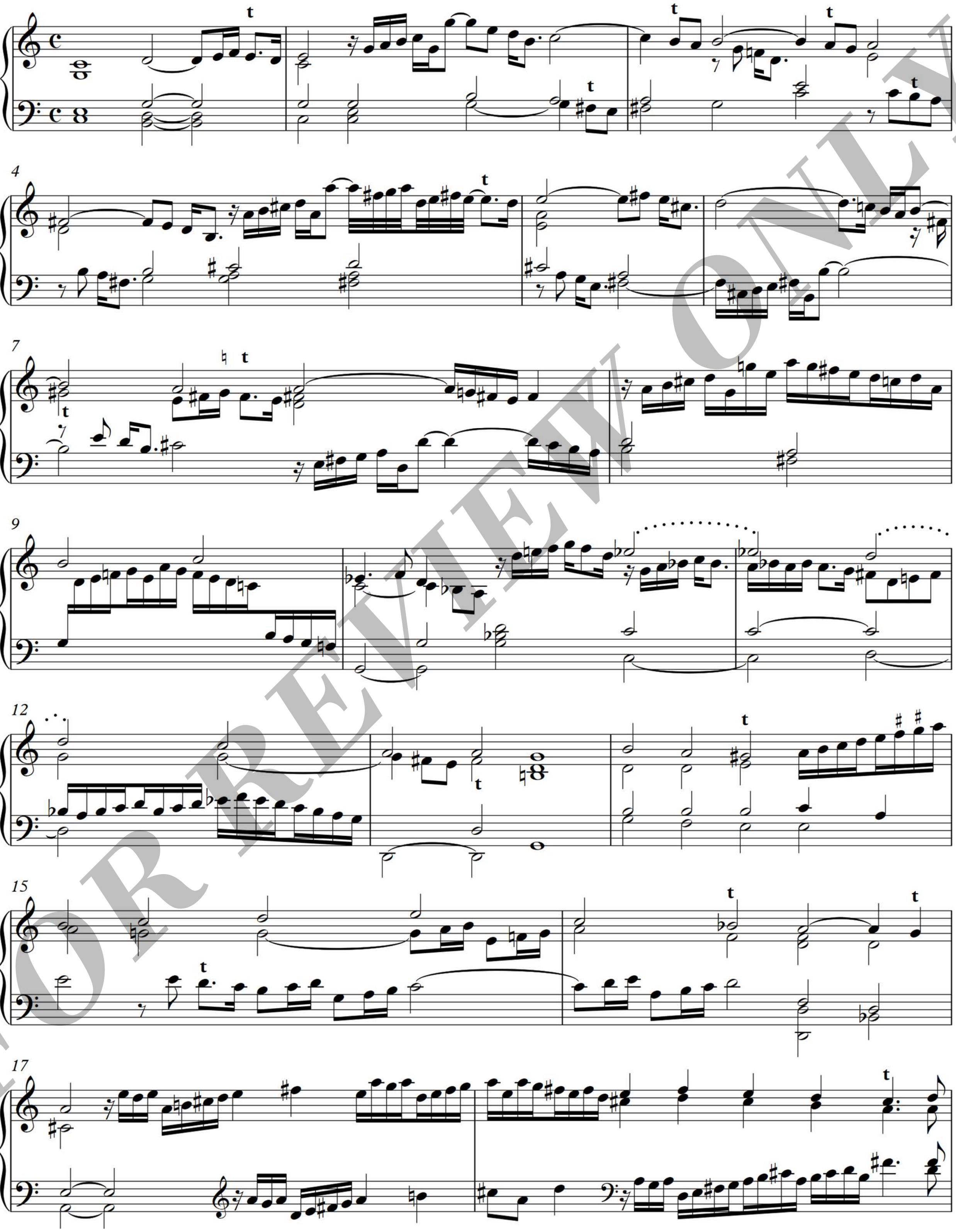


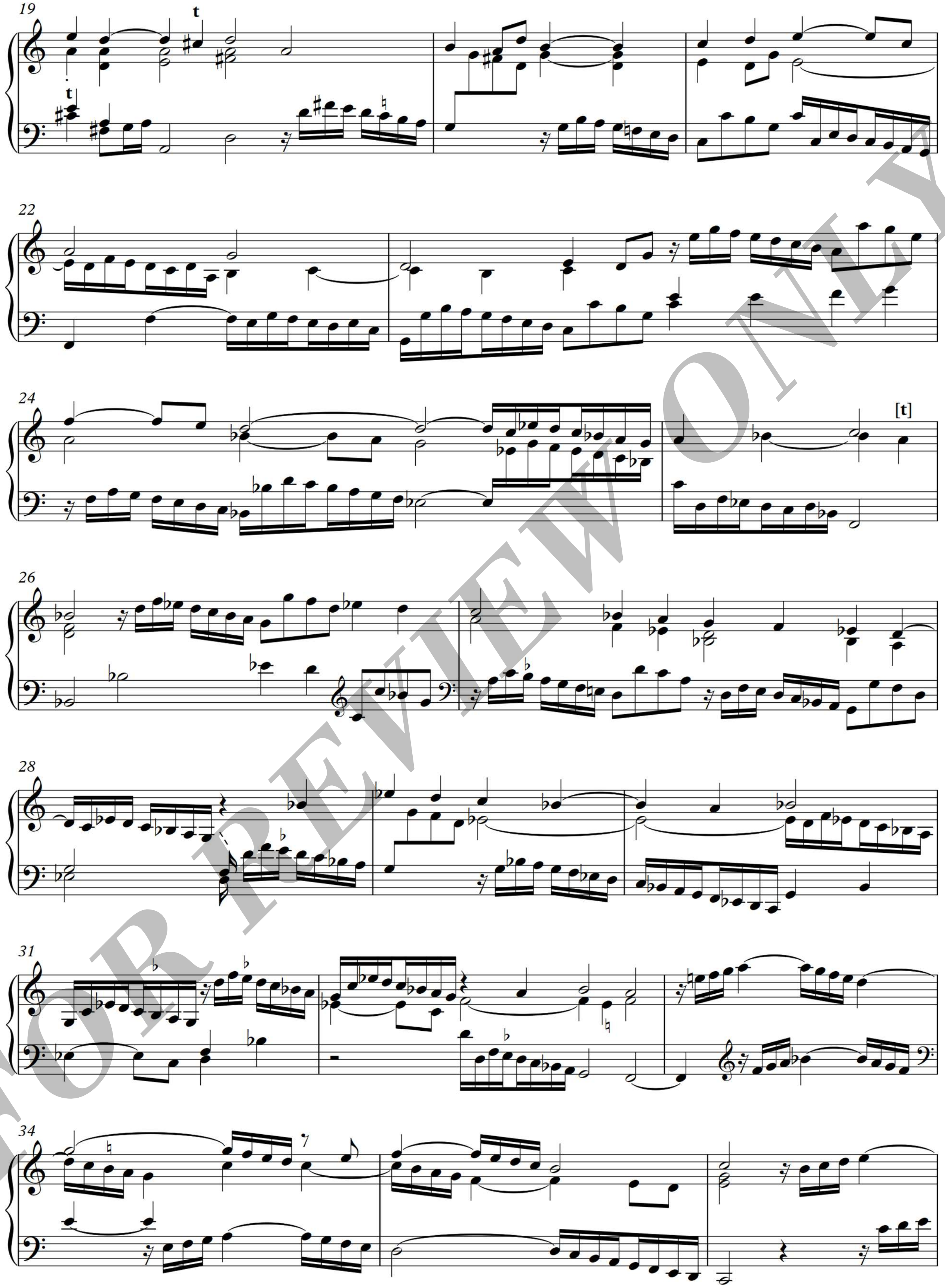

t

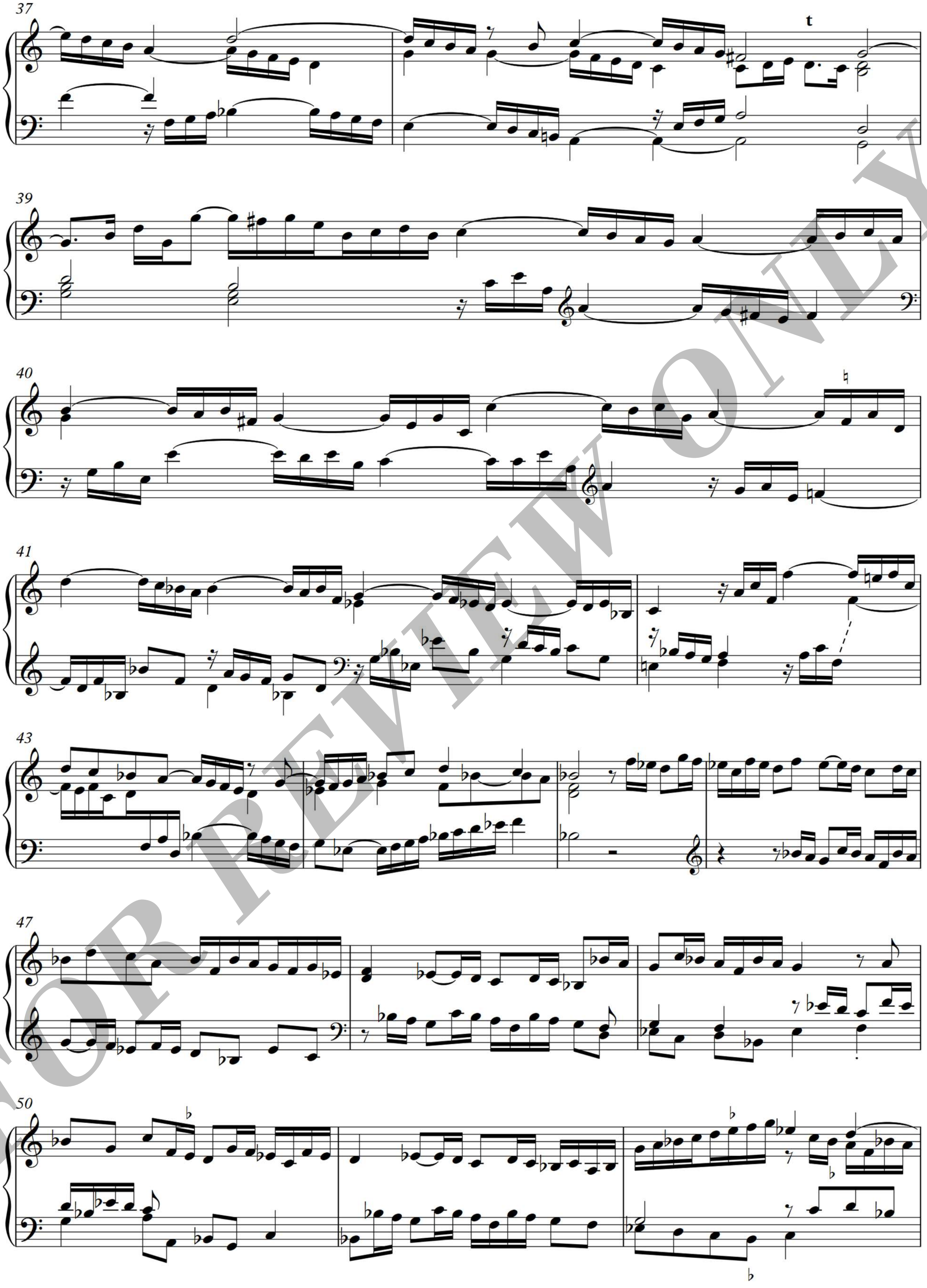

t

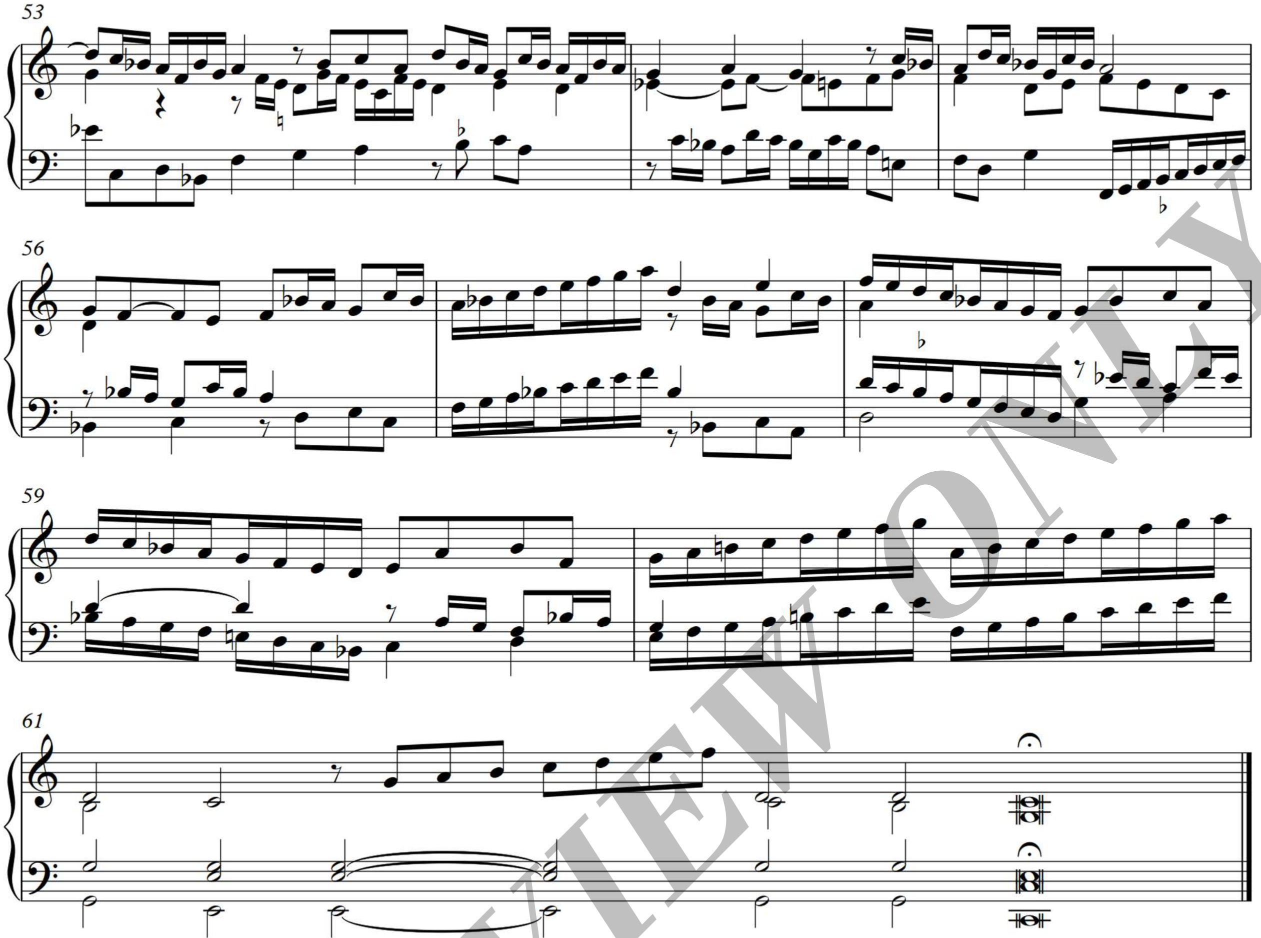


Quinta toccata

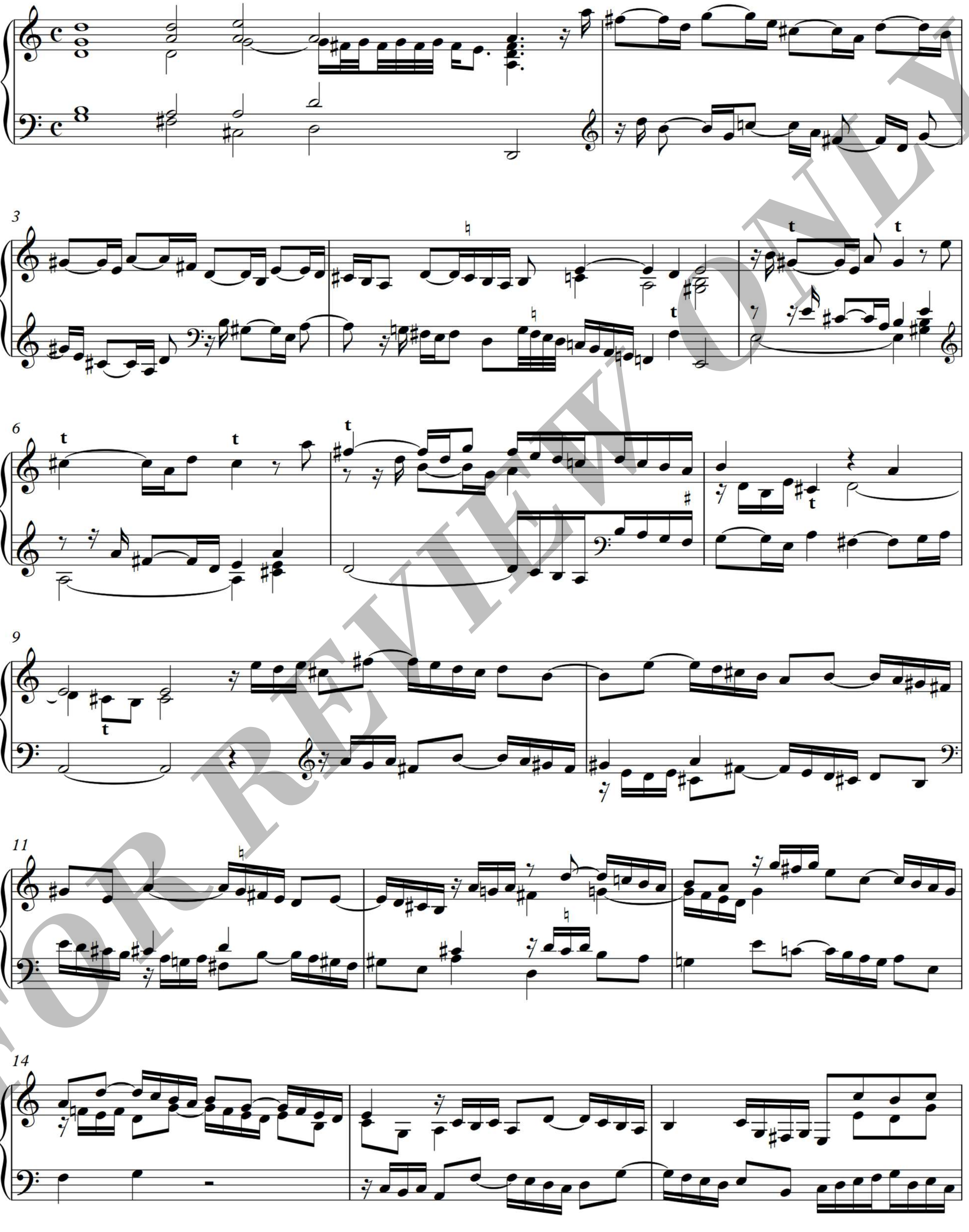

t
4
7
9
12
15
17

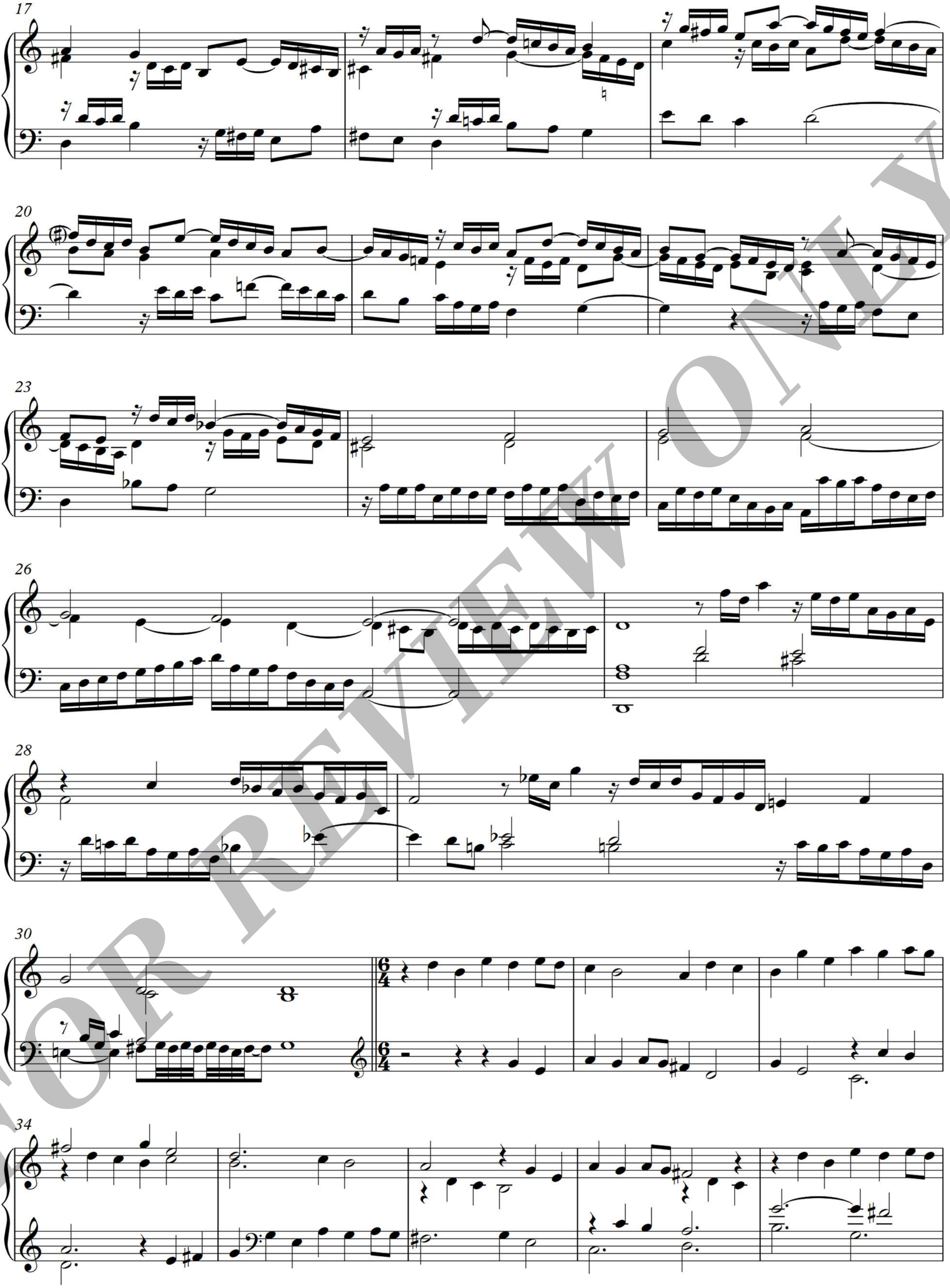

t
t
[t]

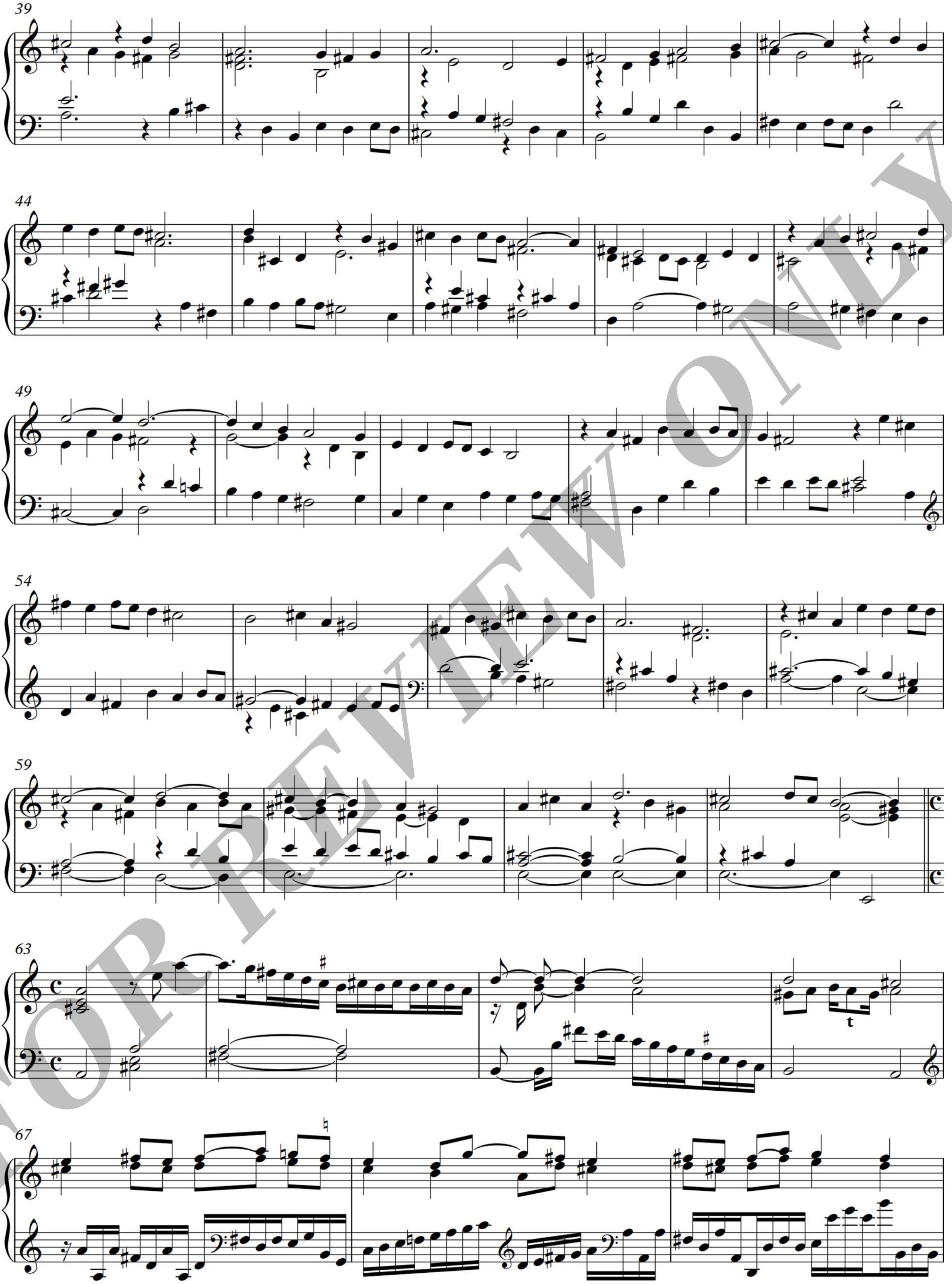

t

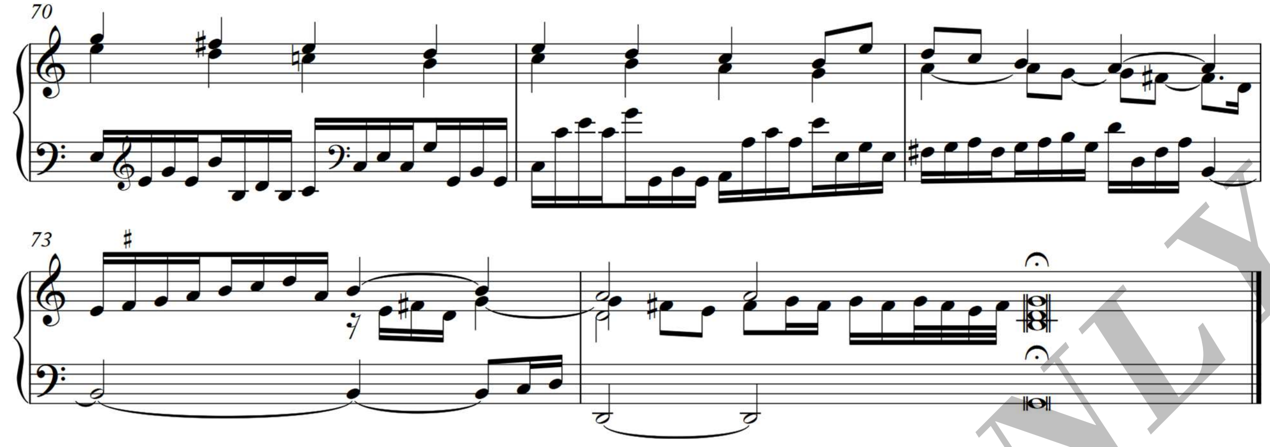


Sesta toccata

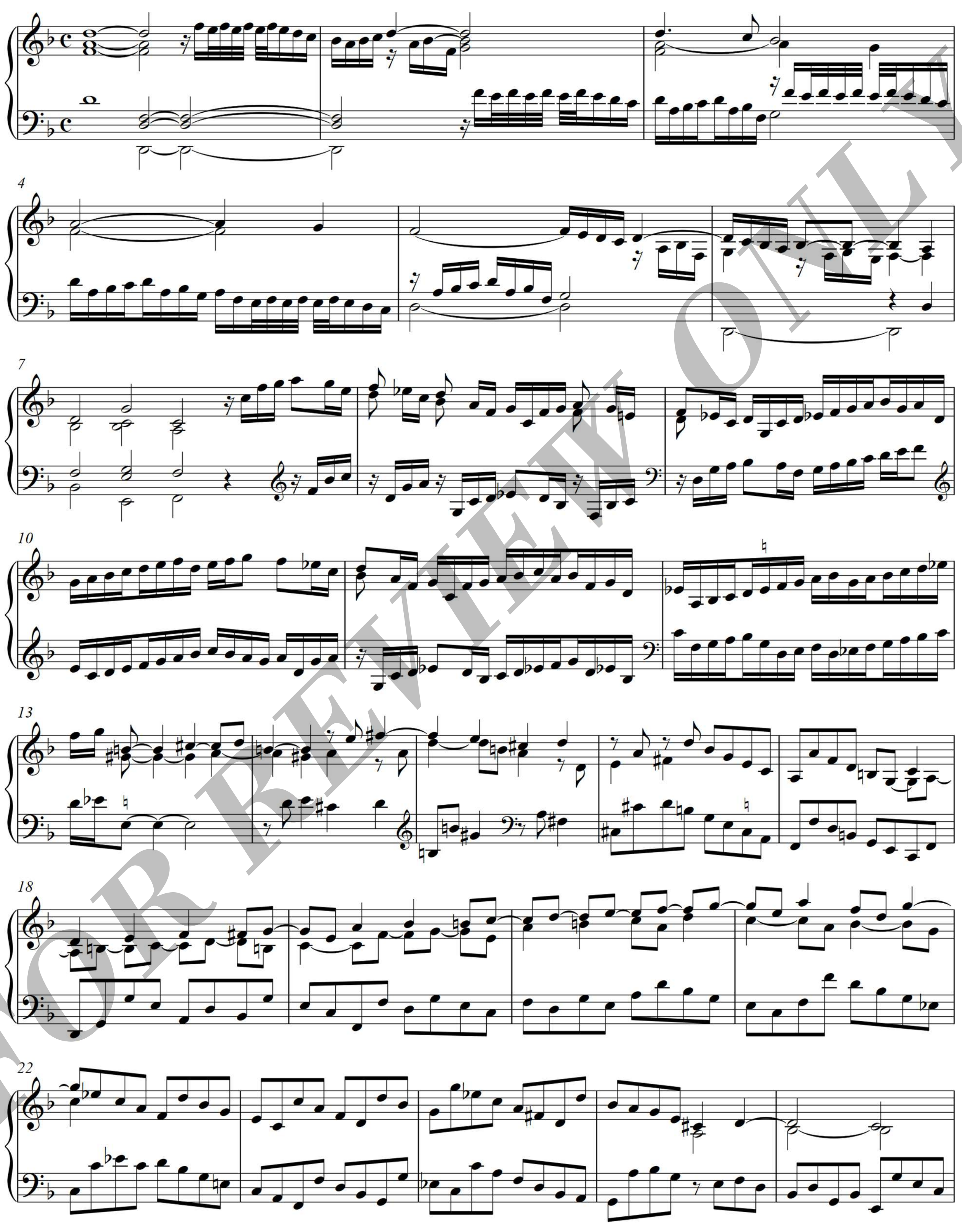

3
t
t
t
t
t
6
t
t
t
t
9
t
11
14

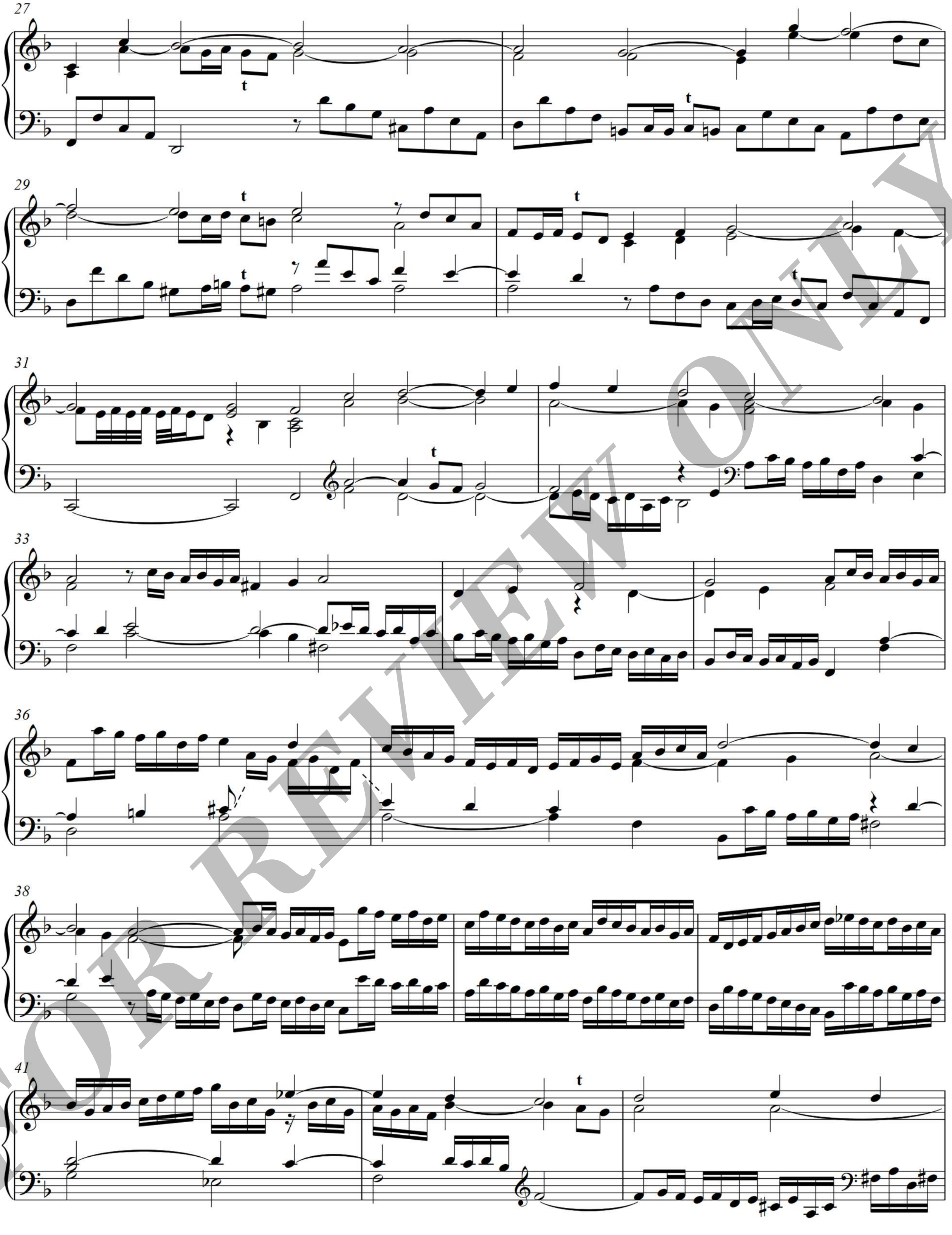

6/4

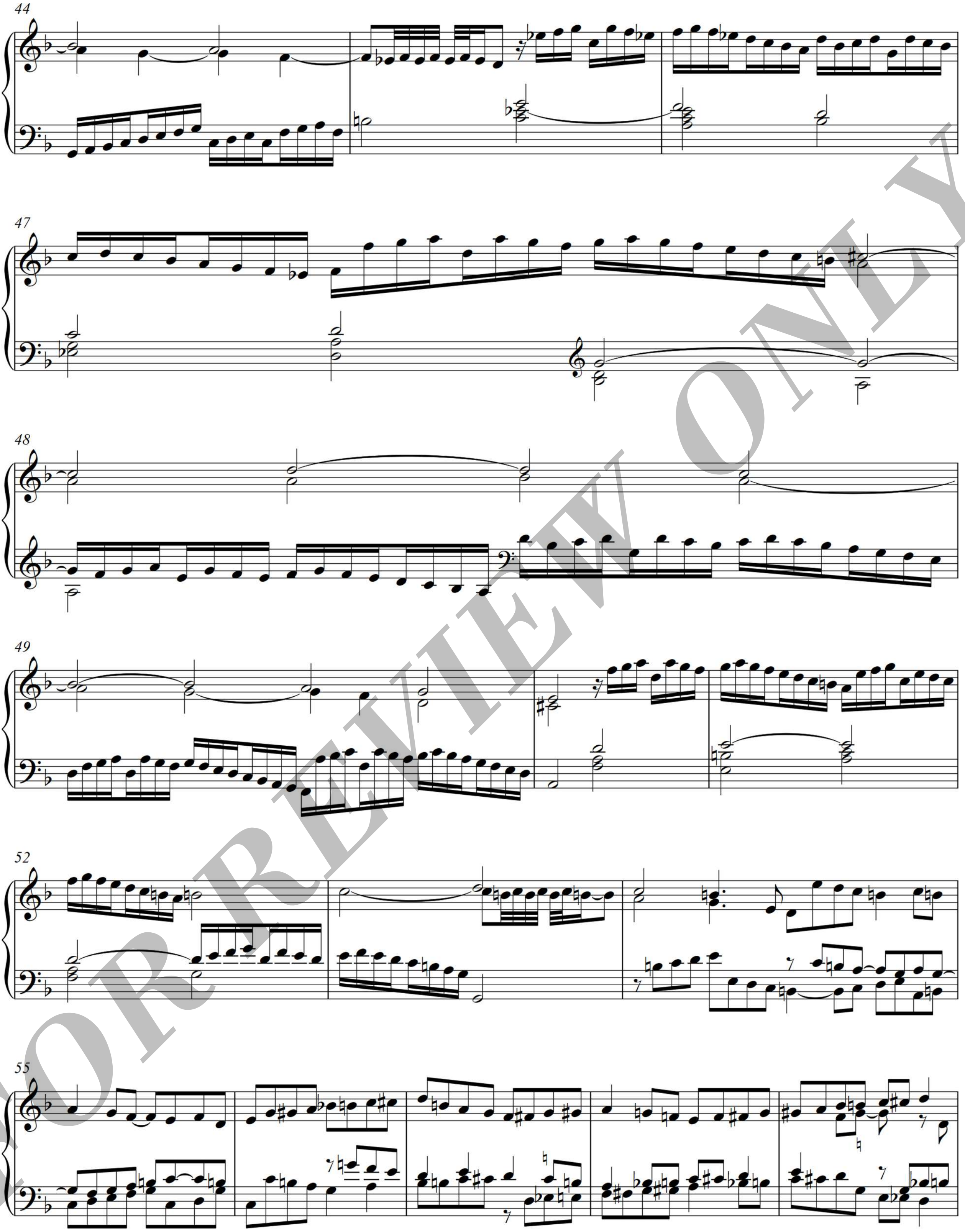

t

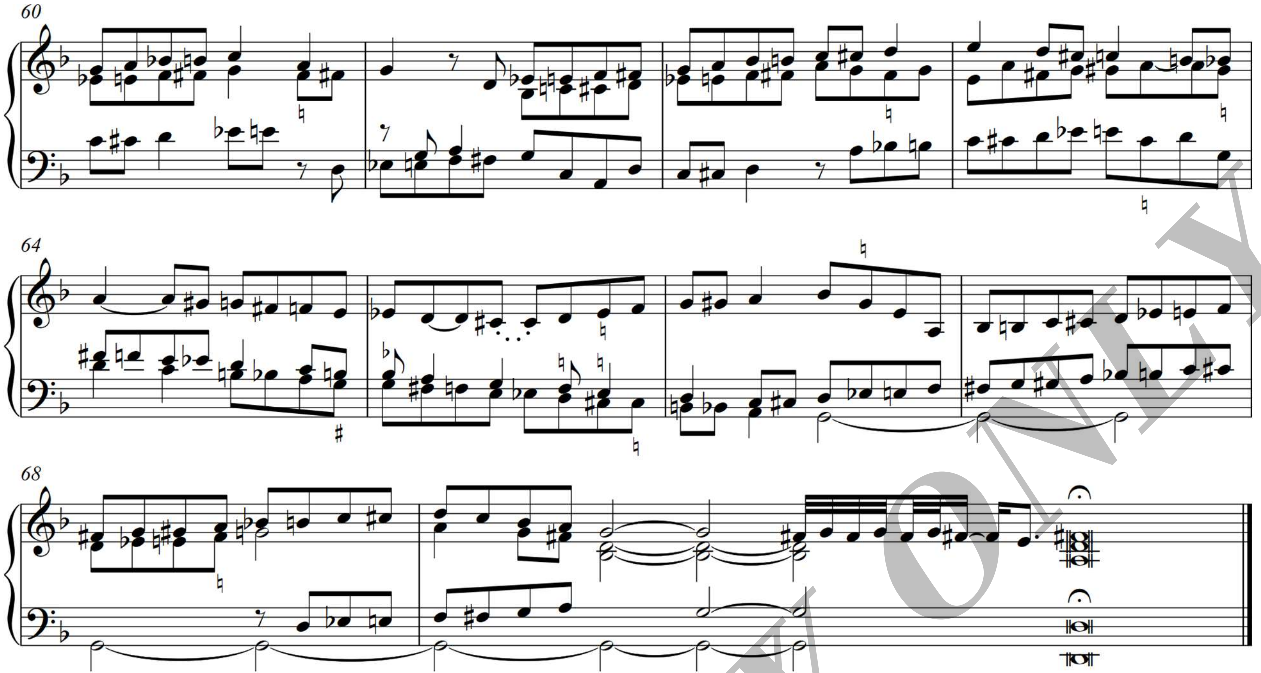

70
73

Settima toccata

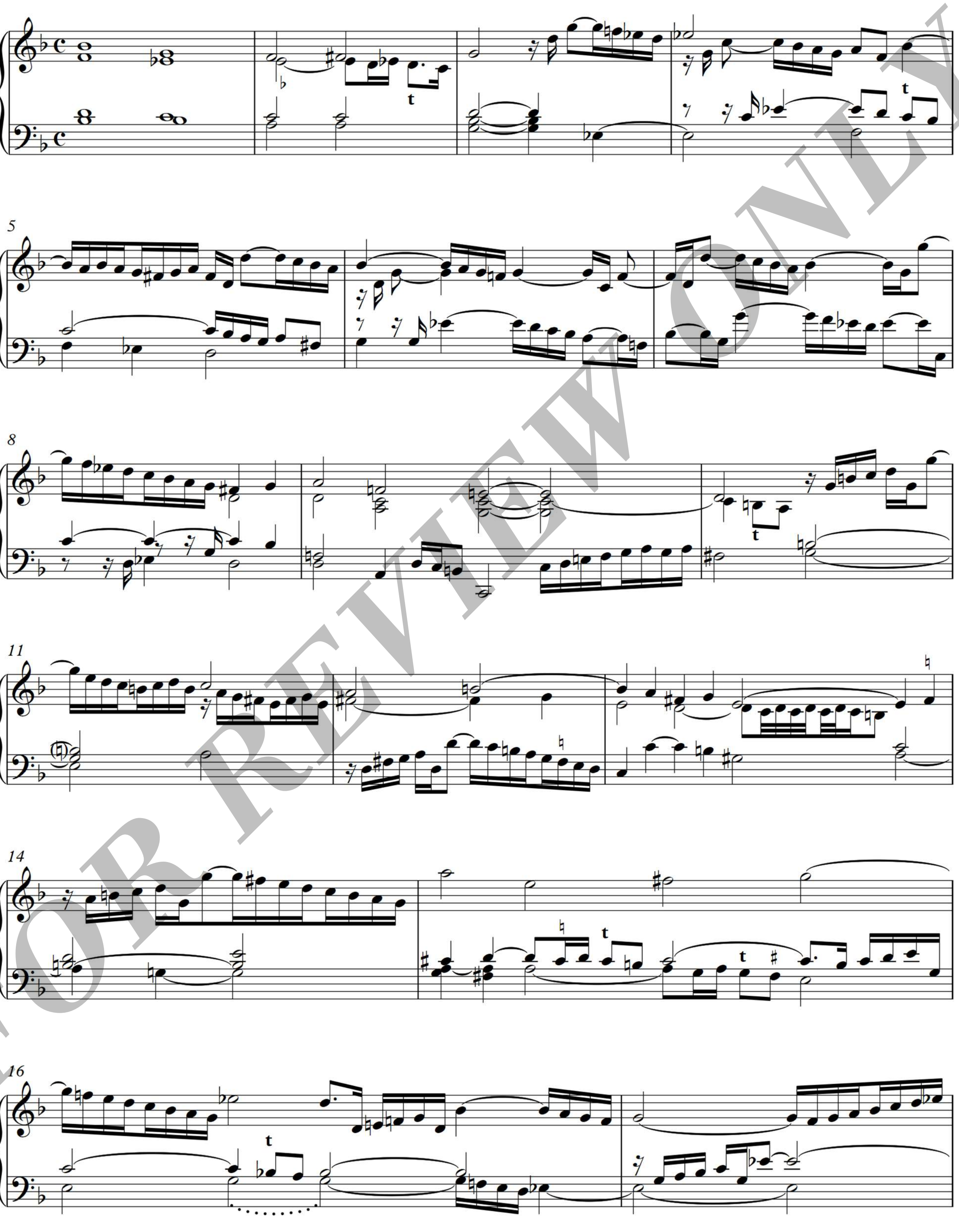

4
7
10
13
18
22

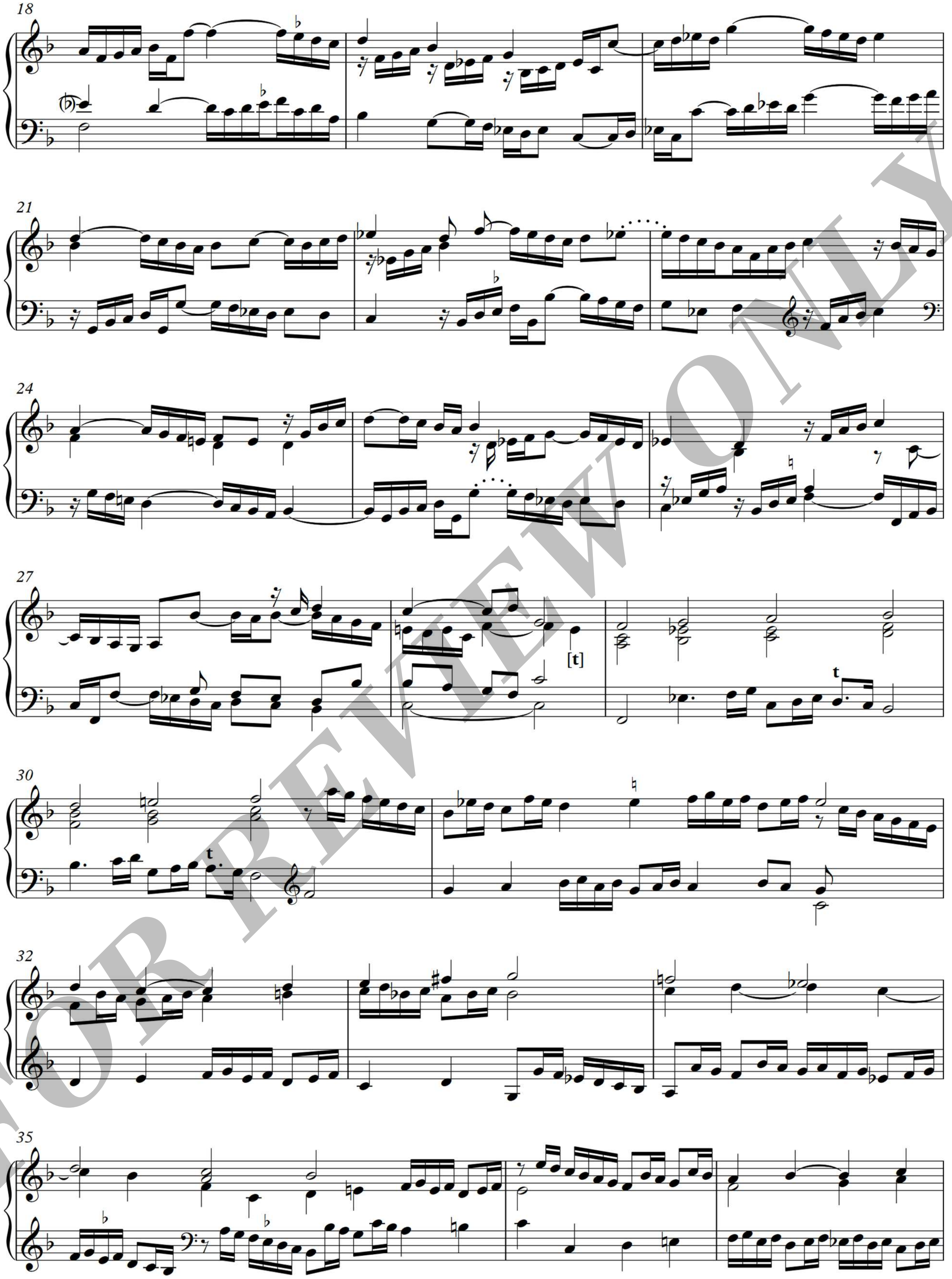

27
t
t
29
t
t
t
31
t
33
36
38
41
t

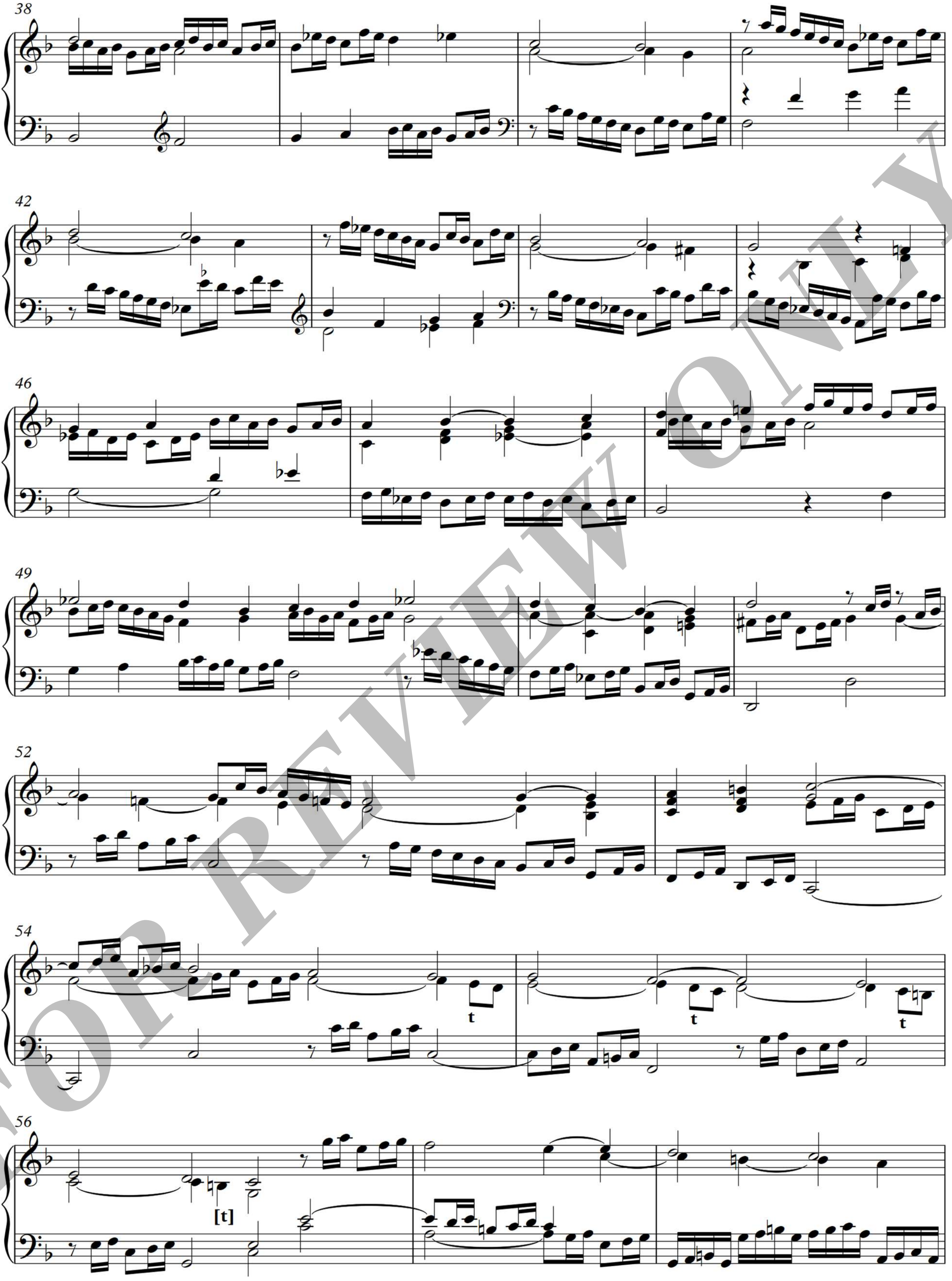


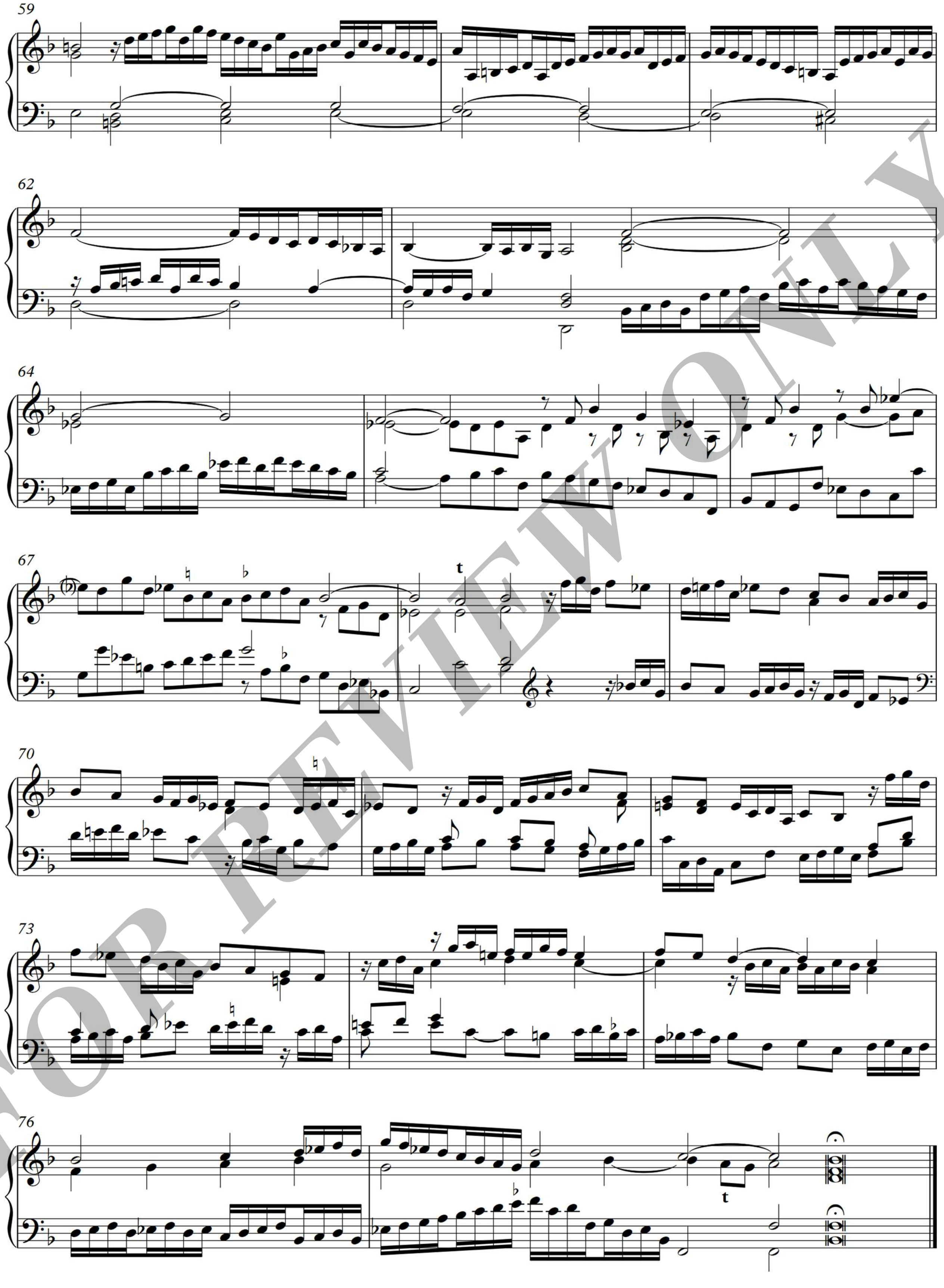


Ottava toccata

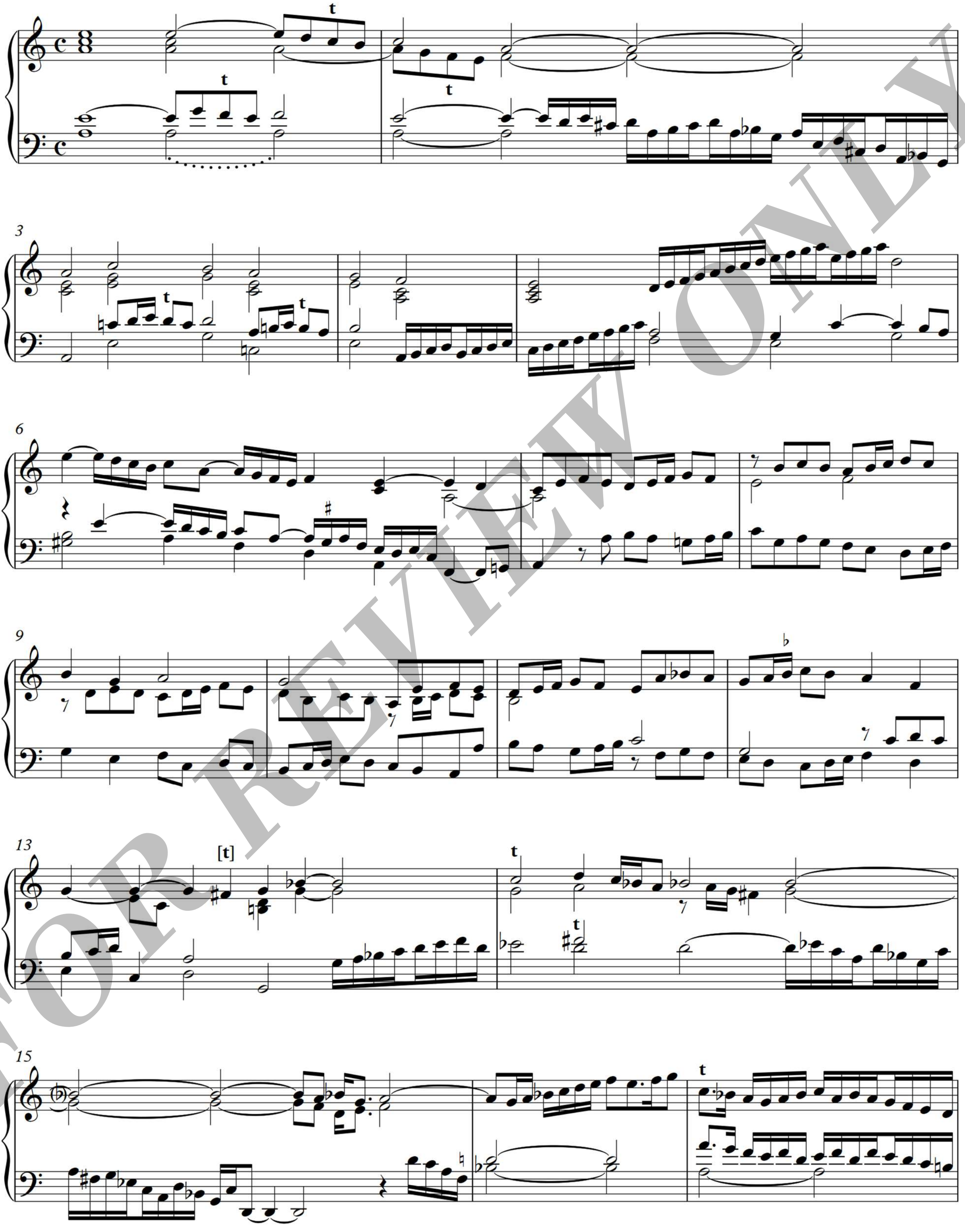


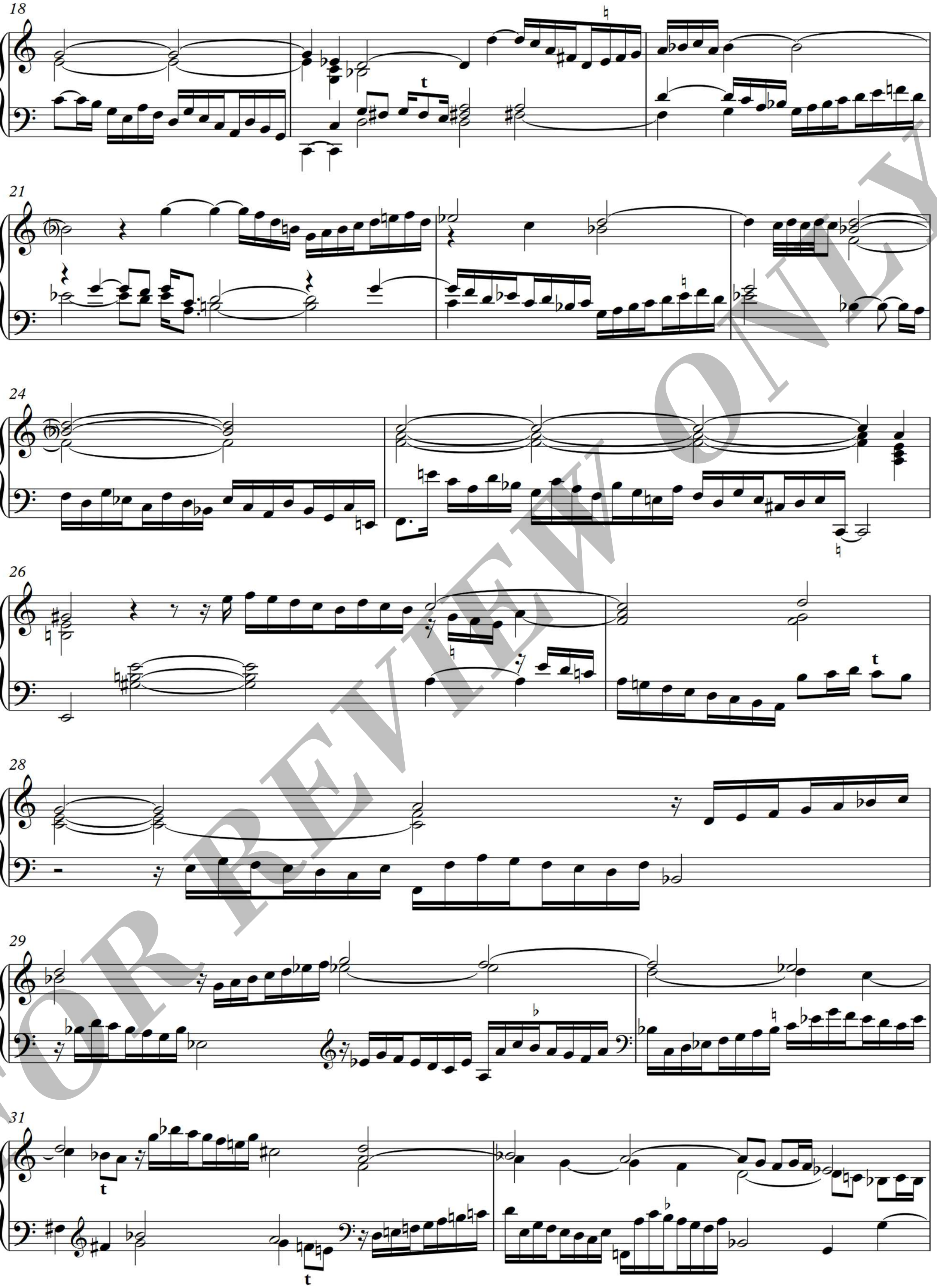

[t]
t
t

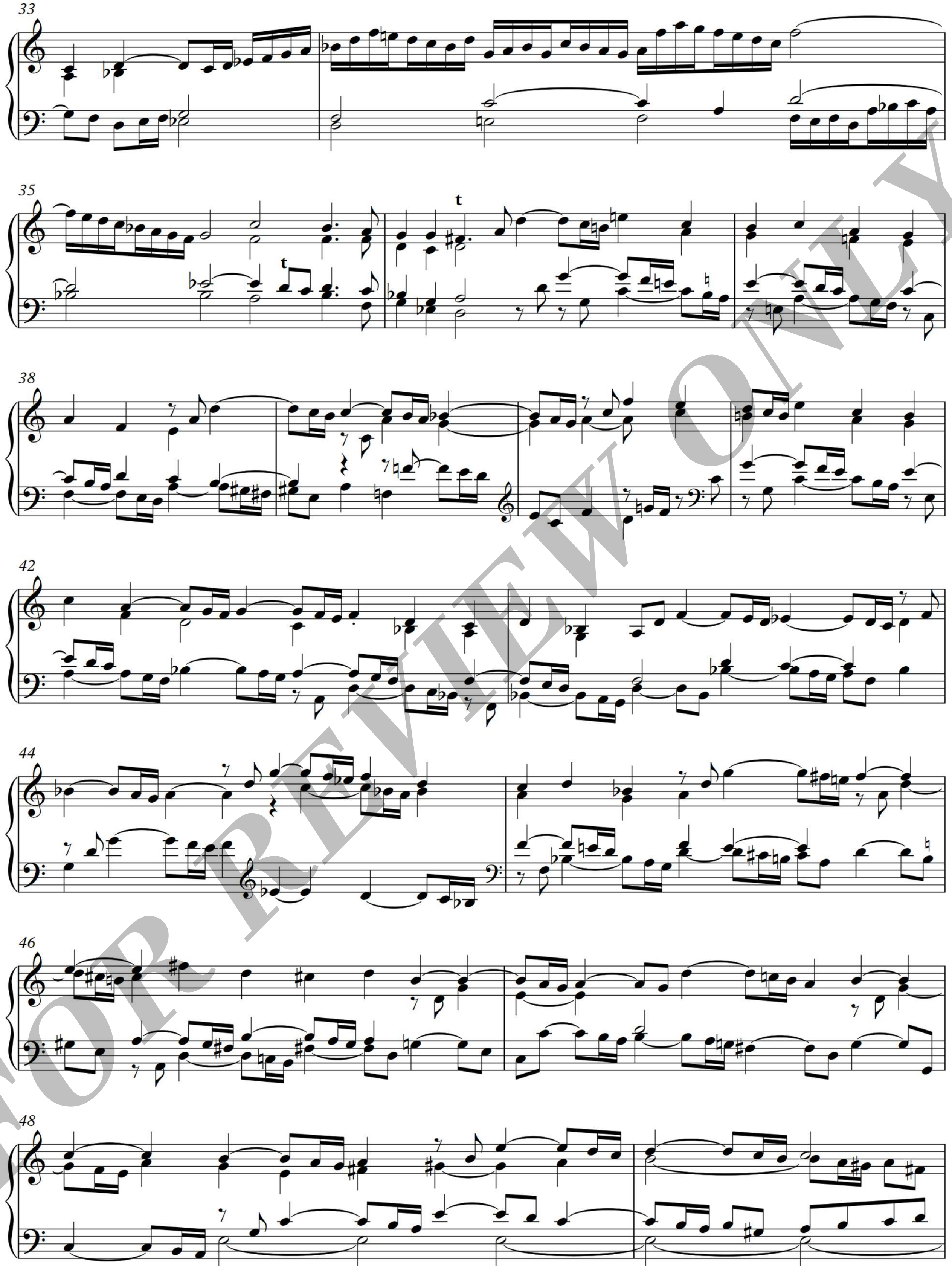

t
t
t
[t]

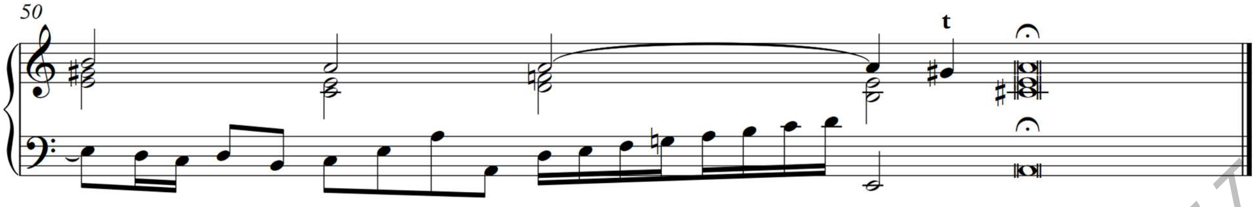

t
t

Nona toccata

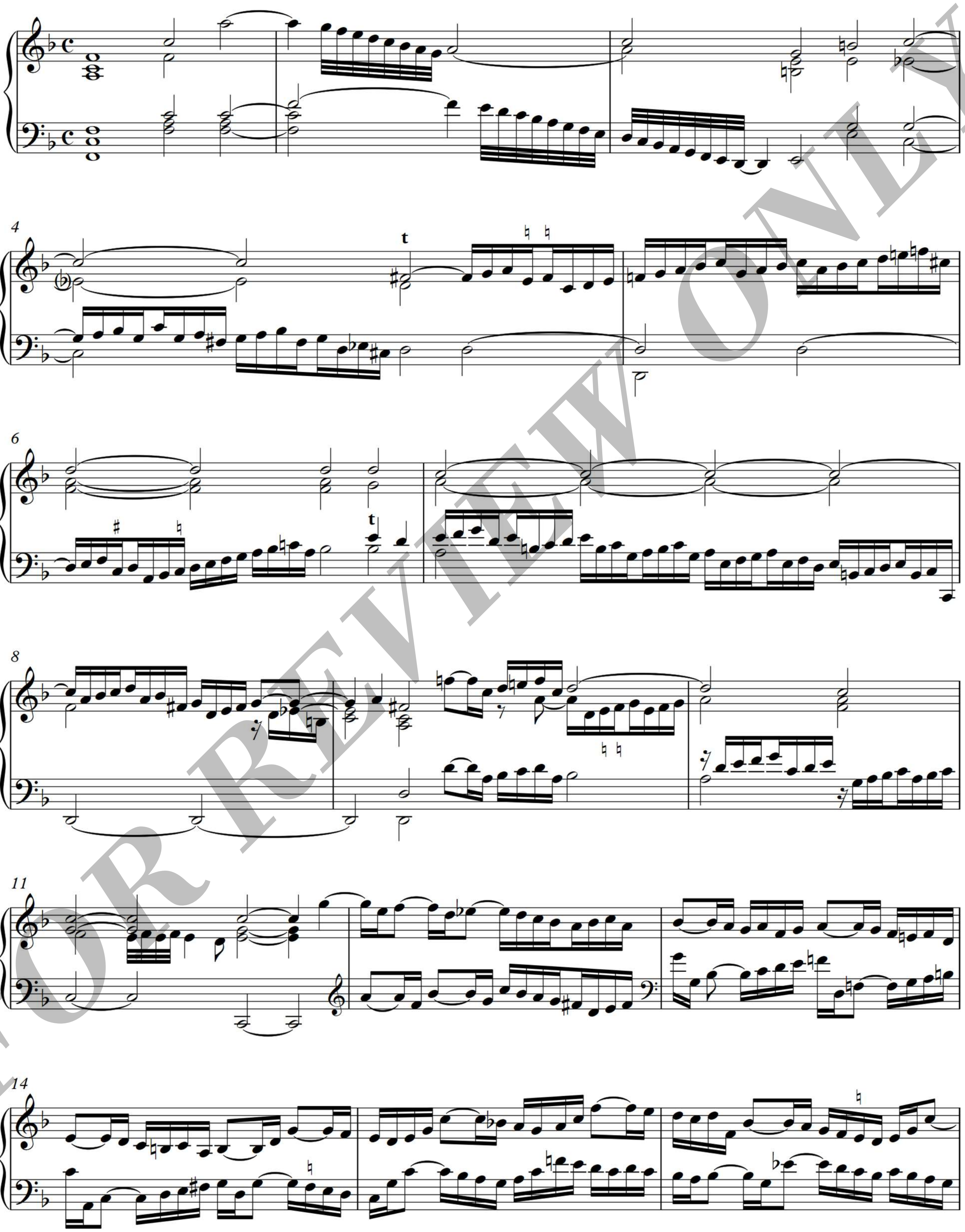


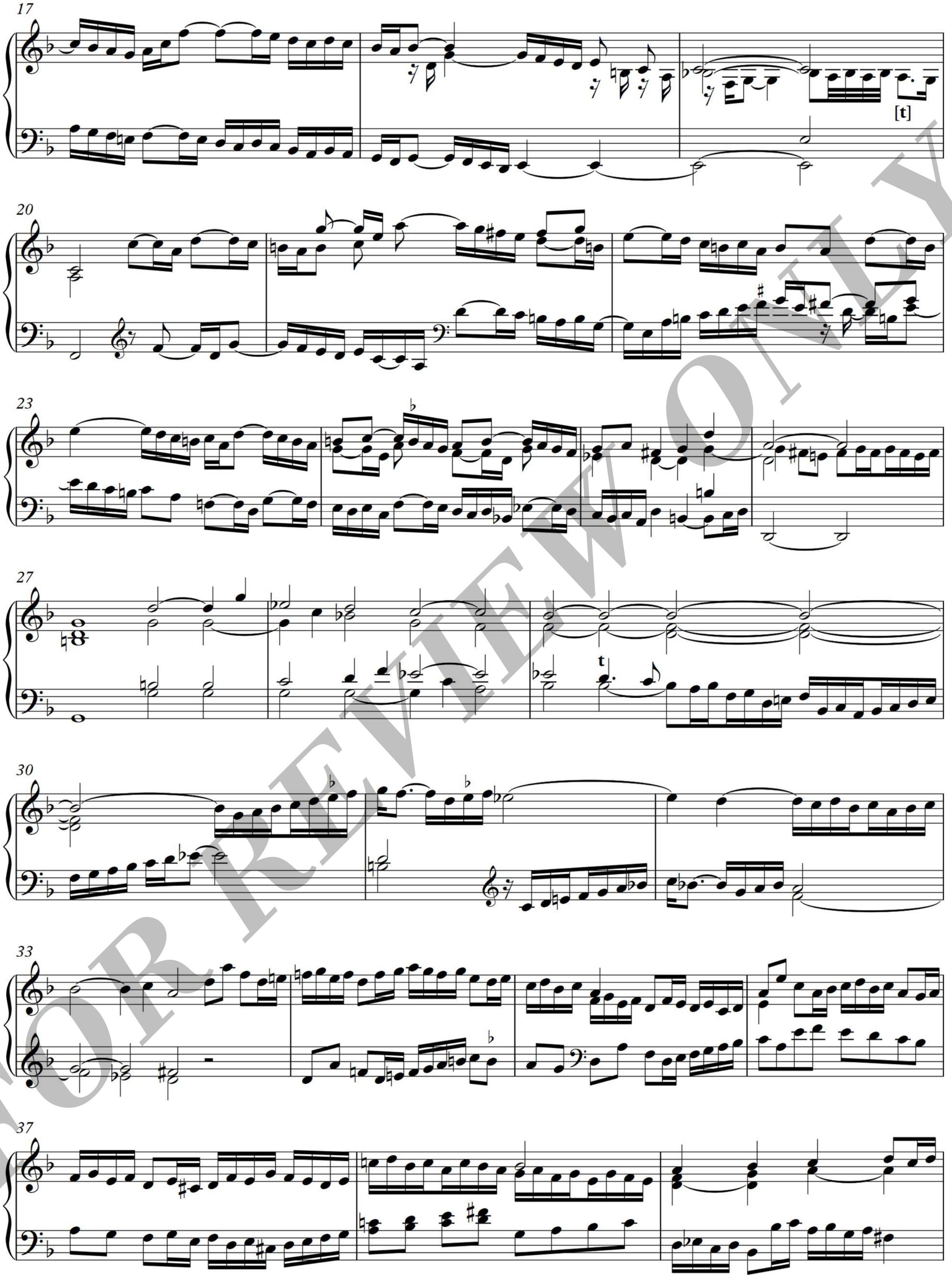

t
t
t
t

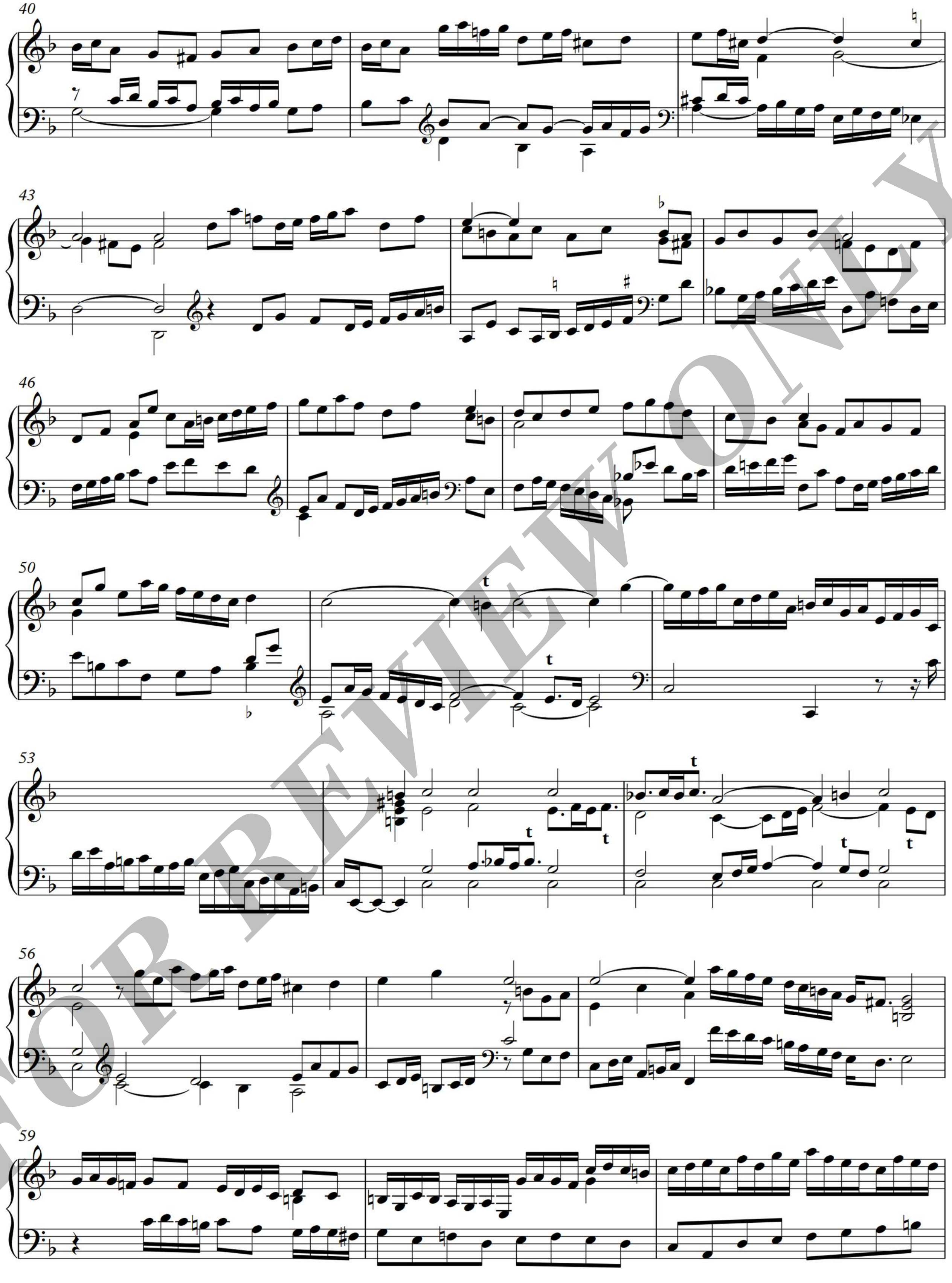

t
t

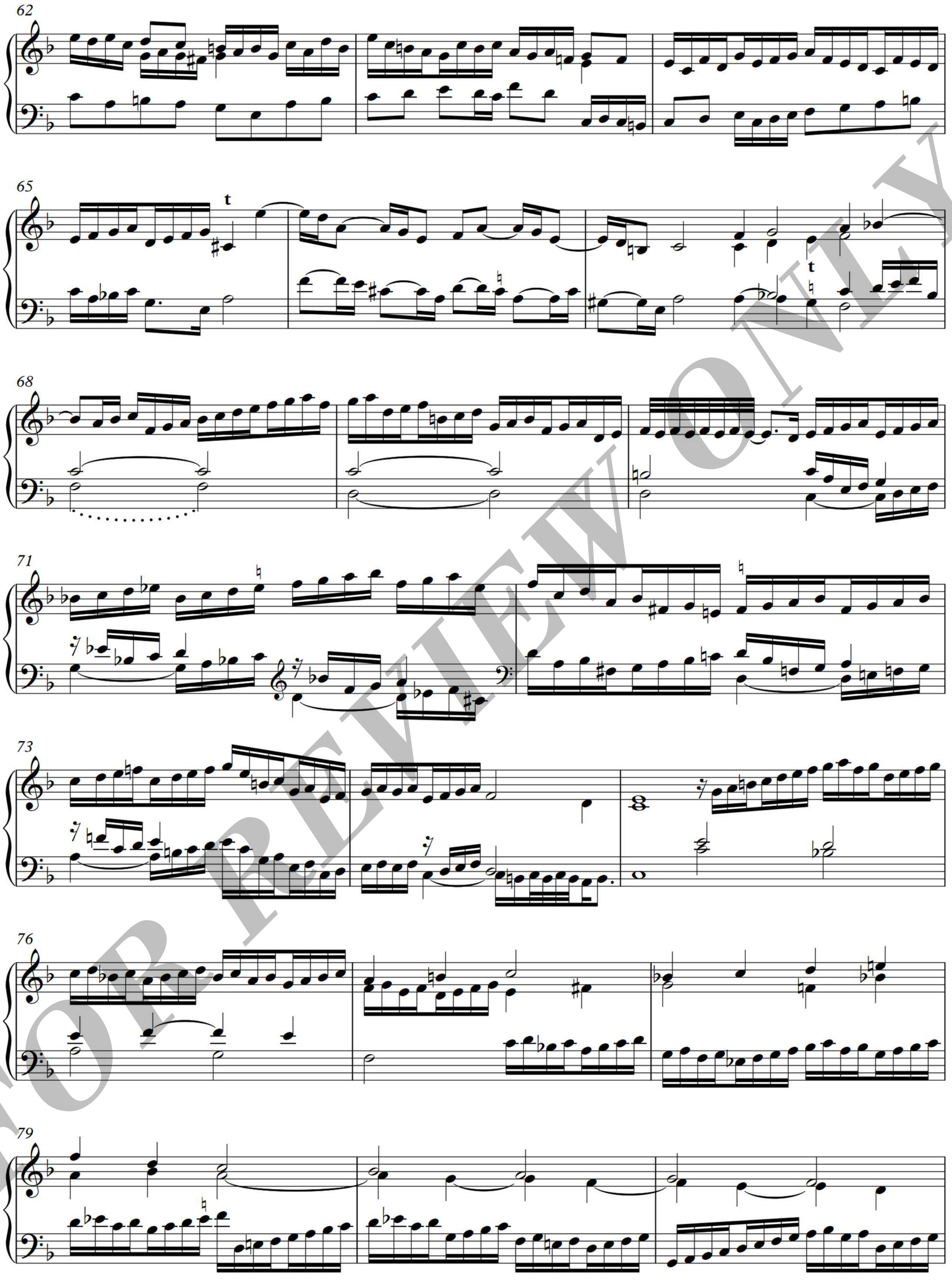

50
t

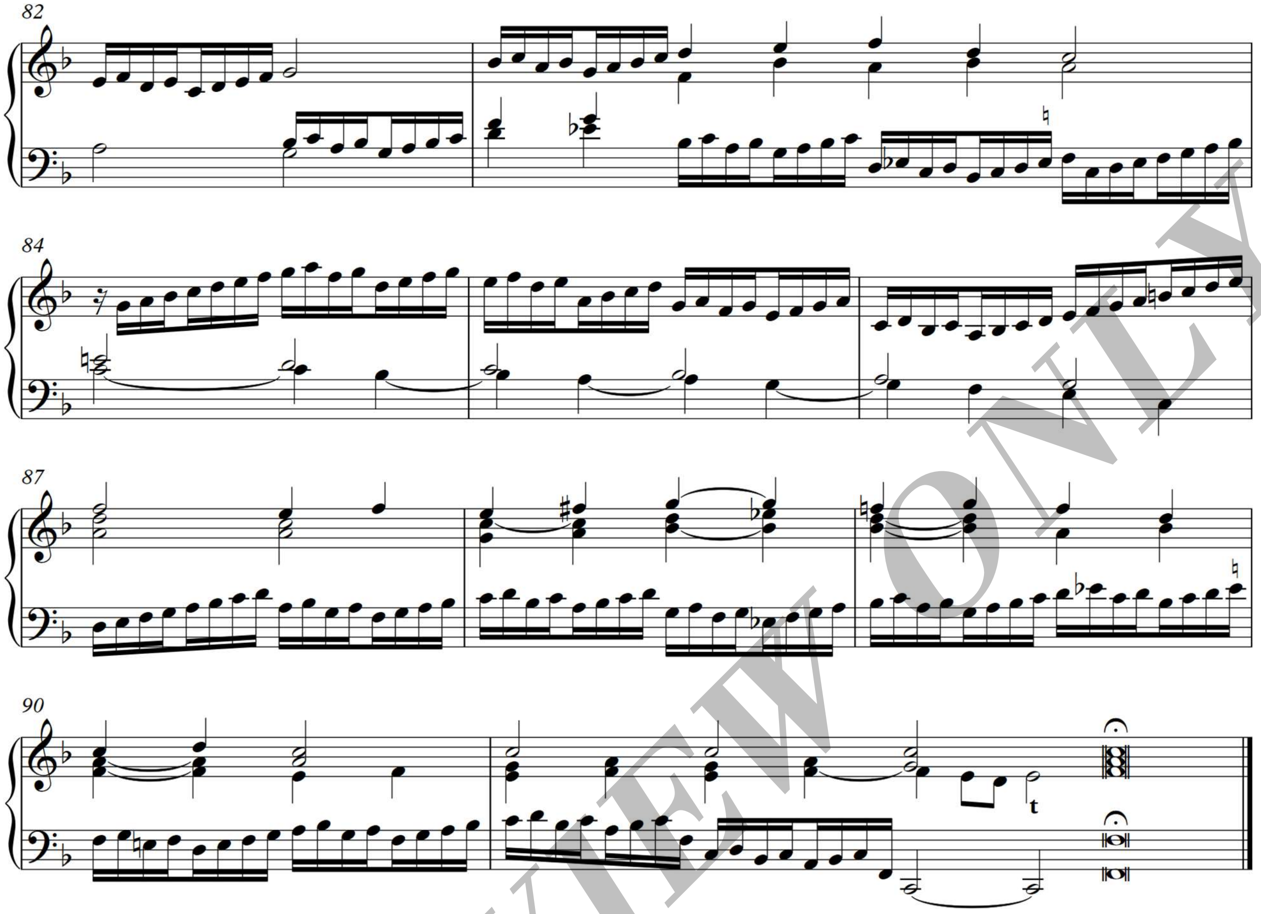
Decima toccata




[t]
t


t


t
t


t

BIBLIOGRAPHY

Music Scores

Rossi, Michelangelo. *Toccate e Correnti d'Intavolatura d'Organo e Cimbalo, Roma 1657*. Archivum Musicum. Firenze, 1982.

Rossi, Michelangelo. *Toccate e Correnti: Roma ca. 1634*. Edited by Kenneth Gilbert. Padova: G. Zanibon, 1991.

Rossi, Michelangelo. *Works for Keyboard*. Edited by John R. White. American Institute of Musicology, 1966.

Primary Sources

Antegnati, Costanzo. *L'Arte Organica*, Brescia, 1608. Edited by Renato Lunelli. Mainz: Der Rheingold-Verlag, 1958. Translated by Fenner Douglas in *The Language of the Classical French Organ*. New Haven and London: Yale University Press, 1995.

Banchieri, Adriano. *Conclusioni nel suono dell'organo*, Bologna 1609. Translated by Lee R. Garrett, Colorado Springs: Colorado College Music Press, 1982.

Diruta, Girolamo *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593). Edited by Murray C. Bradshaw & Edward J. Soehnlen, Vol. I. Stroudsburgæ Instituti Musicæ Medio-AEvalis, 1984.

Diruta, Girolamo. *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi, & Istromenti da penna* (1593). Edited by Murray C. Bradshaw & Edward J. Soehnlen, Vol. II. Stroudsburgæ Instituti Musicæ Medio-AEvalis, 1984.

Frescobaldi, Girolamo. *Fiori Musicali (1635)*. Edited by Calvert Johnson with contributions by Cleveland T. Johnson. Annotated Performer's Edition. Wayne Leupold Editions, Inc., 2008.

Praetorius, Michael. *Syntagma Musicum III* (1614-1620). Translated by Jeffery T. Kite-Powell. Oxford: Oxford University Press, 2004.

Secondary Sources

Apel, Willi. *The History of Keyboard Music to 1700*, translated and revised by Hans Tischler. Bloomington & London: Indiana University Press, 1972.

Carter, Stewart, and Jeffery T. Kite-Powell. *A Performer's Guide to Seventeenth-Century Music*. Bloomington: Indiana University Press, 2012.

Douglass, Fenner. *The Language of the Classical French Organ: A musical Tradition Before 1800*. New Haven and London: Yale University Press, 1995.

Houle, George. "Meter and Tempo." In *A Performer's Guide to Seventeenth-Century Music,* edited by Stewart Carter. Bloomington & Indianapolis: Indiana University Press, 2012.

Judd, Robert. "Italy." In *Keyboard Music before 1700,* edited by Alexander Silbiger, 359-395. New York: Routledge, 2004.

Kosnik, James Walter. "The Toccatas of Johann Jakob Froberger: A Study of Style and Aspects of Organ Performance." DMA diss., The University of Rochester, 1979.

Kroll, Mark. "Keyboard Instruments." In *A Performer's Guide to Seventeenth-Century Music,* edited by Stewart Carter. Bloomington & Indianapolis: Indiana University Press, 2012.

Laukvik, Jon. *Historical Performance Practice in Organ Playing: An Introduction Based on Selected Organ Works of the 16th-18th Centuries*. Stuttgart: Carus, 1996.

Moore, Catherine. *The Composer Michelangelo Rossi: A "Diligent Fantasy Maker" in Seventeenth-Century Rome*. New York, NY: General Music Publishing Co, 1993.

Newcomb, Anthony. "Frescobaldi's Toccatas and Their Stylistic Ancestry." *Proceedings of the Royal Musical Association* 111 (1984-1985): 28-44. Accessed October 29, 2018. https://www.jstor.org/stable/766162.

Peterson, Jay Homer. "The Keyboard Works of Michelangelo Rossi." DMA diss. University of Illinois at Urbana-Champaign, 1975.

Rose, Gloria. "Purcell, Michelangelo Rossi and J.S. Bach: Problems of Authorship." *Acta Musicologica* 40 no. 4 (October – December, 1968): 203-219. Accessed October 29, 2018. https://www.jstor.org/stable/932582.

Silbiger, Alexander. "Michelangelo Rossi and His Toccate "e Correnti"." *Journal of the American Musicological Society* 36, no. 1 (Spring 1983): 18-38. Accessed October 29, 2018. https://www.jstor.org/stable/830953.

Silbiger, Alexander. "Performance Practice." In *Keyboard Music before 1700,* edited by Alexander Silbiger, 359-395. New York: Routledge, 2004.

Silbiger, Alexander. "The Roman Frescobaldi Tradition, c. 1640-1670." *Journal of the American Musicological Society* 33, no. 1 (Spring 1980): 42-87. Accessed October 29, 2018. https://www.jstor.org/stable/831203.

Soderlund, Sandra. *How Did They Play? How Did They Teach? A History of Keyboard Technique*. Chapel Hill, NC: Hinshaw Music Inc., 2006.

Williams, Peter. F. *The European Organ 1450-1850*. Bloomington and London: Indiana University Press, 1966.

Woolley, Andrew, and John Kitchen. *Interpreting Historical Keyboard Music: Sources, Contexts and Performance*. 2013.