

LE NUOVE MUSICHE: GIOVANNI BATTISTA BOVICELLI?

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This thesis is a comparative study on the late 16th century manuals of ornamentation by Girolamo Dalla Casa, Giovanni Bassano, Riccardo Rognoni, and Giovanni Battista Bovicelli. The study demonstrates that the latest Renaissance manual should be given more credit for the innovative ornamentation style that was to come in the Early Baroque era. Bovicelli's use of sequence, dissonances, and less moving notes for more rhythmic varieties are features most often associated in the style of the Baroque. Unfortunately, the topic of ornamentation in the late Renaissance is most commonly discussed as a group of different entities writing in the same style. The research for this paper is intended to separate the manuals of the late Renaissance, focusing on the separate styles that led to the work of Giovanni Battista Bovicelli.

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INTRODUCTION

Giulio Caccini (1545-1648) is often credited for initiating the significant changes in ornamentation styles that occurred during the late Renaissance and Early Baroque periods.¹ However, it turns out that he is at the end of a long line of performer-composers where the changes in Caccini are already in their infancy in the previous decade. In fact, the little known Giovanni Battista Bovicelli's treatise that predates Caccini's work by nearly a decade developed the foundation of the ornamentation style for which Caccini generally gets most of the credit, the style that becomes known as the "new music."

A comparative study of treatises by Girolamo Dalla Casa, Giovanni Bassano, Riccardo Rognono, and Giovanni Battista Bovicelli will show the differences in ornamentation styles in the late 16th century. I will also refer to the theoretical treatises from this era that mentions the practices and rules of ornamentation, treatises by Hermann Finck, Lodovico Zacconi, and Aurelio Virgiliano.²

Music ornamentation is defined as "the practice of embellishing and decorating a given melody."³ In the late 16th century, the professional musician was expected to ornament on a preexisting melody of any popular music ranging from sacred to secular melodies. Although the definition of ornamentation might conjure a sense of performing spontaneously, it was an art form that was acquired through learning and practicing. The treatises of Girolamo Dalla Casa (1584), the second treatise of Giovanni Bassano (1591), Riccardo Rognono (1592), and Giovanni Battista Bovicelli (1594) provide a broad understanding of the use of division and ornamentation

¹ Donald Jay Grout and Claude V. Palisca, *A History of Western Music* (New York: W. W. Norton & Company, 2001), 266.

² It is important to note that for the purposes of this research, the more suitable designation in referring to the art of ornamentation in the late Renaissance and Early Baroque is *diminution*. Diminution, division or divisions are used interchangeably at various places throughout the paper.

³ *The Oxford American English Dictionary*, 2nd rev. ed., 2003, s.v. "ornamentation."

of complete pieces. My objective in working with these manuals is to demonstrate the evolutionary styles that eventually led to style of the Early Baroque.⁴

The study is arranged in three parts: first, the rules of ornamentation as they evolved in the late 16th century are examined. Secondly, the treatises preceding the work of Caccini are analyzed in chronological order to show how the ornamentation emerged. Finally, the similarities between the primary treatises are established and it is demonstrated how ornamentation evolved during the late 16th century.

⁴ The treatises of Silvestro di Ganassi (1535), Diego Ortiz (1553), Giovanni Luca Conforto (1593), also discuss ornamentation but they provide limited examples of ornamentation in complete pieces and will not be addressed in this paper.

MUSICAL ORNAMENTATION IN THEORY BY SIGNIFICANT THEORISTS OF THE LATE 16TH CENTURY

Introduction

The art and rules of ornamentation are comprised of several interpretations by theorists and/or composers of the late 16th century. These are several versions of the ornamentation “rules” in the treatises of the 16th century and it is important to understand these rules as the basis from which to understand this art. It is also important to understand what was acceptable or not from musical examples in the ornamentation treatises of the late Renaissance.

Hermann Finck

One of the earliest discussions of ornamentation appears in the work of Hermann Finck (1527-67) composer and theorist who studied at Wittenberg University and was appointed organist there in 1557. He is best known for his treatise *Practica Musica* (1556), which among many other subjects discusses in short detail the use of diminution ornamentation in madrigals and motets. Finck states:

Compositions sung by a chorus cannot be embellished, for with more than one singer to a part, chaos would result if each of them improvised in their own way.

Many are of the opinion that the bass should be colored [ornamented], others the discantus (soprano). My opinion, in truth, is that all parts can and must be ornamented, but not all the same time, but they are colored at a suitable place and the other in their places, so that one coloratura can be heard and distinguished clearly and distinctly from the other, integral and sound in its make-up.⁵

⁵ Frank Eugene Kirby, “Hermann Finck’s *Practica Musica*: A Comparative Study in 16th Century German Musical Theory.” (Ph.D., dissertation, Yale University, 1957), 265.

Giovanni Camillo Maffei

Maffei a physician, singer and lutenist (fl 1562–73) was the first physiologist-musician: he examined vocal physiology before explaining his actual method of throat singing.⁶ His letter-treatise, *Delle lettere del S. Gio. Camillo Maffei da Solofra libri due* (1562) remains an important source for singers to this day on how to sing divisions and ornamentation that was often improvised in ensembles of the late Renaissance reacting to what Finck has to discuss in his second rule above. Maffei suggested rules on ornamentation are:

Ornaments are to be added primarily at cadences.

Do not add ornaments to more than four or five passages in any one composition, lest the listener be satiated as so often happens.

Passaggi should be added only to the penultimate syllables of words so that the end of the ornament will coincide with the end of the word.

Singers should take care to embellish only those vowels that are convenient for melismas. "O" is the best vowel and "i" and "u" are the two worst, for a diminution sung on the vowel "i" sounds like a lost baby animal crying for its mother, while one sung on the letter "u" resembles the howling of a wolf.

Each singer in a group of four or five should be careful to give way to the others so that two singers do not ornament simultaneously, a circumstance that merely serves to confound the harmony.⁷

Lodovico Zacconi

Zacconi was a singer, composer and a theorist and for a time was a member in the court chapel of Munich, but spent most of his life in Italy. His *Prattica di Musica* (in two volumes, 1592 and 1622) is one of the most important treatises of the time dealing with many subjects

⁶ *Grove Music Online*, s.v. "Giovanni Camillo Maffei" (by Nanie Bridgman), <http://www.grovemusic.com/> (accessed April 30, 2010).

⁷ Carol MacClintock, *Readings in the History of Music in Performance*. (Bloomington: Indiana University Press, 1979), 52-53.

such as notation, counterpoint, musical form, modes, instruments, and methods of performance.

In his first volume, Zacconi provides important information about the methods of performance of ornamentation:

The tremolo is the true door for entering into *passaggi*, and for mastering *gorgie* (throats); for a ship moves more easily once it has been set in motion than when it must begin to move at the start of its journey.⁸

Many excellent singers give their listeners great pleasure even though their embellishments contain fewer or more notes than the proper amount...if singers know how to adapt these extra notes to the prevailing meter, and sing them in time; even expert musicians will not object or even notice, unless they see them written down. It is better to learn diminutions by ear rather than by written example, since correct rhythms are impossible to transcribe correctly.⁹

Musicians who cannot perform *passaggi* well ought to leave them out entirely. A singer who is adept at adding the few simple ornaments which suffice for most occasions should be satisfied with his ability. Florid ornamentation is pleasing to the ears, but composers sometimes avoid having their music performed rather than giving it to a singer known for his extravagance, for they prefer to hear what they themselves have written.¹⁰

The singer should always try out a new diminution figure in ensembles rather than in a solo, for its faults will be less conspicuous that way, and he can benefit from the advice of his colleagues. Moreover, no one should ever sing more *passaggi* than he can manage in one breath. And singers should use, wherever they can, the same melodic formulas in different ways, for embellishment consists not so much in the variety or diversity of the *passaggi* as in a moderate and limited number of figures.¹¹

Don't put *passaggi* at the beginning of an imitative composition until after the second voice has entered for diminutions heard against slower-moving voices afford much more pleasure than those decorating a single unaccompanied line.¹²

Simpler embellishments should appear at the beginning of a composition and they should get more and more complex as the piece progresses...do not save all the decoration until the very end, however, leaving the middle bare and empty.¹³

6. ⁸ Brown, Howard Mayer, *Embellishing sixteenth-century music*. (London: Oxford University Press, 1976),

⁹ *Ibid.*, 25.

¹⁰ *Ibid.*, 51.

¹¹ *Ibid.*, 51.

¹² Brown, Howard Mayer, *Embellishing sixteenth-century music*. (London: Oxford University Press, 1976), 58.

¹³ *Ibid.*, 58.

Luigi Zenobi

Zenobi was a cornettist at the Imperial court in Vienna and later moved to the ducal court of Ferrara where he was regarded as an excellent cornettist and an expert in singing. His duties included auditioning prospective singers for the Court of the Duke of Ferrara. In his description in 1600 of the improvisational skills sought after in a singer or instrumentalists he stated that:

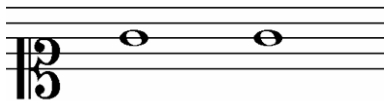
...the soprano must have an undulating movement (*ondeggiamento*), he must know when to make *esclamazioni* and not apply them indiscriminately nor crudely, as many do. He must know how to ascend with the voice and how to descend with grace, at times holding over part of the preceding note and sounding it anew if the consonance requires and admits it; he must know how to give rise to dissonances (*durezze* and *false*) where the composer has not touched or made them, but left them to the singer's judgment. He must blend and accord with the other voices; he must at times render the notes with a certain neglect, sometimes so as to drag them, sometimes with sprightly motion; he must have a rich repertoire of *passaggi* and good judgment as to how to use them; he must know which are the good ones, starting with those that are made with the greatest artifice of one note, of two, three, four, five, six, seven, and eight. He must know how to use them ascending or descending, he must know how to intertwine, connect, and double them; he must know how to emphasize and how to avoid a cadence, he must know how playfully to sing detached and legato crotchets; he must know how to begin a *passaggi* with quavers and finish it with semiquavers and begin it with semiquavers and end it with quavers. He must use different *passaggi* in the same songs, he must know how to improvise them in every kind of vocal music, whether fast, or chromatic, or slow; he must know which works require them and which do not; when repeating the same thing he must always sing new ones. He must know how to sing the piece in its simple form, that is, without any *passaggio*, but only with grace, *trillo*, *tremolo*, *ondeggiamento*, and *esclamazione*; he must understand the meaning of the words, whether they be secular or spiritual; and where the text speaks of flying, trembling, weeping, laughing, leaping, shouting, falsehood, and similar things, he must know how to accompany them with the voice; he must use echo passages, now immediate, now separated; he must know how at times to begin loudly and then to let the voice die gradually; he must know how to improvise *passaggi* in skips, in syncopation, and in *sesquialtera*; he must know thoroughly which places demand them; he must start with discrimination and finish in time with those who sing or play with him; he must sing in one style in church, in another one in the chamber, and in a third one in the open air, whether it be daytime or at night; he must perform a motet in one manner, a *villanella* in another, a lamentation differently from a cheerful song, and a mass in another style than a *falsobordone*, an air differently again; he must bring to each of these pieces a motif, *passaggi*, and a style of its own, so that the artfulness and the understanding of the singer may become manifest.¹⁴

¹⁴ Bruce Dickey, "Ornamentation in Sixteenth-Century Music," in *A Performer's Guide to Renaissance Music*, ed. Jeffrey Kite-Powell (Bloomington: Indiana University Press, 2007), 303.

Aurelio Virgiliano

Aurelio Virgiliano is only known for his 10 commandments on ornamentation from his unfinished book *Il Dolcimelo* (c.1600). The book was left unfinished but dates to the turn of the 17th century. The rules written in the beginning of the actual book contains some of the most important information on the practices of ornamentation from the late Renaissance. The rules read as follow:

1. Diminutions should move by step as much as possible.
2. The notes of the divisions will be alternately “good” and “bad” notes. (In other words, the continuous moving notes will have consonants and dissonant notes).
3. All division notes which leap must be “good” (the ornamentation that jumps intervals must be consonant intervals).
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 notes 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. (If the melody of the original madrigal or motet goes up, the last notes or figures of the ornamentation should also go up. The same is true if the melody of the original madrigal or motet goes down, the last note or figure of the ornamentation should also go down).
6. It makes a nice effect to run the octave either above or below, when it is convenient. (Sometimes the octave jump makes a good effect).¹⁵
7. When the jump of the octave is made, it should be to an octave above, not below, in order to not interfere with the other parts.
8. The diminution (ornamentation) should not separate from the subject (from the original melody) further than the interval of a fifth, either above or below.
9. An exemption is found in the case of two “sol’s” in the middle of the range.

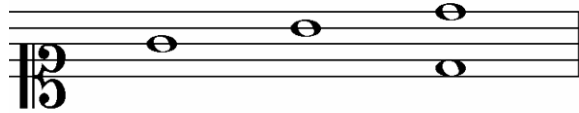


¹⁵ Ibid., 305.

10. When the intervals of a third are found above one another in succession



The fourth below (the first note) may be used because it is the octave of the last third:



The reverse, when the thirds are below each other in succession, makes it possible to do the same:¹⁶



¹⁶ Aurelio Virgiliano, *Il dolcimelo d'Aurelio Virgiliano dove si contengono variati passaggi, e diminutioni cosi per voci, come per tutte sorte d'instrumenti musicale; con loro accordi, e modi di sonareIl Dolcimelo. MS. Civico Museo Bibliografico Musicale di Bologna. 17th century music manuscript, facsimile reproduction edited by Marcello Castellani. Florence: Studio per Edizioni Scelte, 1979, 3. (My translation)*

MUSICAL ORNAMENTATION IN PRACTICE

Ornamentation Practices in the Manual of Girolamo Dalla Casa

Girolamo Dalla Casa was the first instrumental director of St. Mark's Basilica in Venice.¹⁷ He wrote a two-part treatise of ornamentation, *Il Vero Modo di Diminuir*, in 1584. This treatise is mainly an instruction manual that teaches the reader (or musician) on the art of ornamentation. The first part presents the use of diminutions of intervals and cadences, while the second portion presents complete examples of divisions in complete pieces.

The elements of Dalla Casa diminution style emerge in the second part of the treatise where he incorporates the use of ornamentation in complete pieces. The first element is the treatment of divisions in stepwise motion in mainly eighths and sixteenths where all the notes align with note pitches of the original cantus. This is demonstrated in Example 1 where the divisions in stepwise motion are in eighths and sixteenths and the notes align with the pitches of the original cantus.

Example 1. Opening of *Oncques Amours* [Crequillon 1553]¹⁸

The image displays a musical score for the opening of 'Oncques Amours' by Thomas Crecquillon (1553). It consists of two systems of staves. The first system shows the original Cantus (top staff) and Dalla Casa's ornamentation (middle staff). The Cantus staff has the lyrics 'Onc - ques a - mour' and a note marked '(no text here)'. The Dalla Casa staff shows a highly ornamented version of the same melody using eighth and sixteenth notes. The second system shows the original Cantus (top staff) and Dalla Casa's ornamentation (bottom staff). The Cantus staff has the lyrics 'Onc - - - - - ques a - mours.' and a measure number '5' above the first note. The Dalla Casa staff shows the ornamentation for this section, also using eighth and sixteenth notes.

¹⁷ Selfridge-Field, Eleanor, *Venetian Instrumental Music From Gabrieli to Vivaldi*. (New York: Praeger Publishers, 1975), 14.

¹⁸ Thomas Crecquillon, "Oncques amour," in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 123.

Dalla Casa basically follows the rules stated in the earlier treatise. For example, Virgiliano states, “the diminutions should move by step as much as possible, and alternately containing good and bad notes.” The alternating use of good and bad notes simply indicates that the “good” notes are those on strong sub-divisions and the bad are the notes on weak subdivisions. For example, observing back on example 1, the diminution on the syllable *ques* of *Oncques* demonstrates the use of notes in step, but notice that the alternating notes of E and G are “bad” notes since they are on the weak subdivisions of the strong sub-divisions of the notes F. Another component of Dalla Casa’s style, the run to the octave when it is convenient

Example 2. Measure 28 and part of 29 in *Oncques Amours*.¹⁹

The image shows a musical score for two parts: Cantus and Dalla Casa. The Cantus part is on a single staff with a treble clef and contains the lyrics "grand lan - geur". The Dalla Casa part is on a single staff with a treble clef and features a complex sixteenth-note run. A box highlights the beginning of this run, with a "6" above it, indicating a sixteenth-note figure. The run consists of a sequence of sixteenth notes, some beamed together, and some with flags, moving generally upwards and then downwards.

In the next musical illustration, the diminution clearly does not move more than an interval of a fifth from the original notes, as Virgiliano states in his rules of ornamentation: *The diminution should not separate from the subject further than the interval of a fifth, either above or below.*

Example 3. Measure 58 and 59 in *Oncques Amours*.²⁰

The image shows a musical score for two parts: Cantus and Dalla Casa. The Cantus part is on a single staff with a treble clef and contains the lyrics "tout le". The Dalla Casa part is on a single staff with a treble clef and features a sixteenth-note run. A box highlights the beginning of this run, with a "7" above it, indicating a sixteenth-note figure. The run consists of a sequence of sixteenth notes, some beamed together, and some with flags, moving generally upwards and then downwards.

¹⁹ Thomas Crecquillon, “Oncques amour,” in *Italianische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 125.

²⁰ *Ibid.*, 128.

The diminutions move by step with the exception of a few particular instances where the diminution moves either a fourth or a fifth away leading melodically to the next subject note, as is demonstrated in Example 4:

Example 4. Measures 56 through 58 in *Oncques Amours*.²¹

Ornamentation Comparison in Dalla Casa and Bassano

The styles of ornamentation used in Dalla Casa and his probable student and successor at St. Mark’s Basilica in Venice, Giovanni Bassano, have considerable differences in their treatment of diminutions.²² An important feature distinguishing Dalla Casa and Bassano is the use of embellishment on stressed and unstressed syllables. Dalla Casa’s diminutions are often placed on unstressed syllables. Bassano, on the other hand, places mostly all of his diminutions on the stressed syllables of words. For example, on the word “soavemente,” from the madrigal *Così le chiome* of Palestrina, Dalla Casa ornaments the unstressed syllable, as shown in example 5.

Bassano, on the other hand, changes the underlay of the text to fit the ornamentation for the proper accentuation of the word. Note these distinctive dotted eighth-sixteenth note figures found in Bassano’s ornamentation are not found in Dalla Casa. This is an important feature

²¹ Thomas Crecquillon, “Oncques amour,” in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 128.

²² Selfridge-Field, Eleanor, *Venetian Instrumental Music From Gabrieli to Vivaldi*. (New York: Praeger Publishers, 1975), 15.

differentiating Bassano from Dalla Casa. This difference is further illustrated on the words “che più non l’ami,” again from Palestrina’s *Così le chiome* shown in Example 6.

Example 5. Measures 5-9 in *Così le chiome*.²³

Cantus (original)
su - a - - - - - ve - men - - - te

Dalla Casa
su - a - - - - - ve - men - - - te

Bassano
su - a - ve - men - - - - - te

Example 6. Measures 50-52 in *Così le chiome*.²⁴

Cantus (Original)
che piu non l'a - mi

Dalla Casa
che piu non l'a - mi

Bassano
che piu non l'a mi

The variety of rhythms utilized by Bassano but not by Dalla Casa can be seen in his incorporation of half notes, eighth notes, and eighth-sixteenths. Bassano’s use of the dotted eighth sixteenth figure throughout his treatise as a way to ornament a stressed part of a word, or

²³ Giovanni Pierluigi da Palestrina, “Così le chiome,” in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 377.

²⁴ Giovanni Pierluigi da Palestrina, “Così le chiome,” in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 383.

another way of reducing the number of notes shows a style of embellishment one will not find in Dalla Casa or any other previous treatise before Bassano. Bassano's utilization of this rhythmic figure is very much his own style and one would certainly not confuse the use of that rhythm to any other tutor or treatise and makes a case in point towards the development of a new ornamentation style.

An overall comparison of Dalla Casa and Bassano indicates that Dalla Casa's ornamentation is usually placed on the short syllables of words and the ornamentation moves generally in stepwise motion. Bassano, on the other hand, utilizes fewer notes and more varied rhythms and when necessary changes the underlay of the text to fit the proper accentuation of the word. Further examples of this can be found in *Io canterei d'amor* (Examples 7-10), Bassano, in comparison to Dalla Casa, changes the text to fit the proper accentuation of the words, and rhythmic mixture is apparent even in this passage. Dalla Casa, aligns his diminutions to the original text, but accommodates his division in steps with limited rhythmic variation.

Example 7. Measure 1-6 in *Io canterei d'amor*.²⁵

The image displays a musical score for the piece "Io canterei d'amor" in three parts: Cantus (original), Dalla Casa, and Bassano. Each part is written on a single treble clef staff. The lyrics are written below the notes. The original version has a simple melody. Dalla Casa's version includes a complex, rapid sixteenth-note ornamentation on the words "mor", "si", and "no". Bassano's version features a similar ornamentation on the words "no", "va", and "men".

Cantus (original)
 Io can - te - rei d'a - mor si no - va - men - - - te

Dalla Casa
 Io can - te - rei d'a mor_____ si_____ no - va - men - - - te

Bassano
 Io can - te - rei d'a - mor si no - va - men - - - te

²⁵ Cipriano de Rore, "Io canterei d'amor," in *Italianische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 246.

Example 8. Measure 49-51 in *Io canterei d'amor*²⁶

Musical score for Example 8, measures 49-51. The score is in three parts: Cantus (original), Dalla Casa, and Bassano. The lyrics are: "E bar - - - gnar gli'oc - - - chi". The Dalla Casa part has a box around measures 50-51. The Bassano part has a box around measures 49-51, with the final measure circled.

Example 9. From *Non gemme non fin'oro* measures 7-11.²⁷

Musical score for Example 9, measures 7-11. The score is in three parts: Cantus (original), Dalla Casa, and Bassano. The lyrics are: "Ne de'i pan - ni'il la - vo - - - ro". The Dalla Casa part has a box around measures 8-11. The Bassano part has a box around measures 7-11.

Example 10. From *Non gemme non fin'oro* measures 61-67.²⁸

Musical score for Example 10, measures 61-67. The score is in three parts: Cantus (original), Dalla Casa, and Bassano. The lyrics are: "gem - mi'il splen - dor dar - mi pa - re - - - te". The Dalla Casa part has a box around measures 62-67. The Bassano part has a box around measures 61-67. A sharp sign (#) is present above the final measure of the Bassano part.

²⁶ Ibid., 312-313.

²⁷ Cipriano de Rore, "Non gemme non fin'oro," in *Italianische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 312-313.

²⁸ Ibid., 318.

A more complete illustration of these differences between Bassano and Dalla Casa can be found in Appendix A which provides the entire madrigal of *Così le chiome* and in Appendix B *Anchor che col Partire* both the original on the top line.

Practices of Ornamentation in Bassano and Riccardo Rognono

Riccardo Rognono published his treatise *Passaggi per potersi essercitare nel diminuire* in 1592, viola bastarda virtuoso employed by the Duke Terranova of Milan was regarded as “an excellent player of the violin and of other instruments of string and wind, he was an Orfeo of his times.”²⁹ His treatise *Passaggi per potersi essercitare nel diminuire* is divided into two parts. The second part is coincidentally called *Il vero modo di diminuire*, like Dalla Casa’s treatise. Like Dalla Casa, he also provides complete examples of ornamentation in madrigals and motets.

While the dotted eighth-sixteenth is often found in Bassano’s division, the reverse value of the dotted eighth sixteenth to a sixteenth-dotted eighth is commonly found in Rognono, as shown in example 11:

Example 11. From *Ung gay bergier*, no text is provided in the divisions themselves. Measures 9-13.³⁰

The image displays three staves of musical notation. The top staff is labeled 'Cantus' and contains a single measure with a treble clef, a key signature of one flat, and the word 'gie' written below the note. The middle staff is labeled 'Bassano' and shows a complex rhythmic pattern with many sixteenth notes. The bottom staff is labeled 'Rognono' and shows a similar pattern, but with a circled section highlighting a specific rhythmic figure.

²⁹ Bruce Dickey, “Ornamentation in Sixteenth-Century Music,” in *A Performer’s Guide to Renaissance Music*, ed. Jeffrey Kite-Powell (Bloomington: Indiana University Press, 2007), 234.

³⁰ Thomas Crecquillon, “Ung gay bergier,” in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 172-173.

The octave leaps found in Bassano and Dalla Casa are usually found in the context of moving diminutions to keep the range of the diminution in check, but in Rognono the octave leaps become noticeable parts of the diminution. (See example 12). Another difference is the use of occasional dissonances in Rognono's diminutions, which can also be seen in example 12, with the dissonance sixteenth note B on the fourth beat of the second bar.

Another example where Rognono's ornamentation is directing the path to "new music" is on the words "faisant du ieu da mours requeste," where the rhythmic figure of a dotted eighth followed by two 32nd notes. The new triplet dotted eighth-sixteenth to an eighth figure also, makes up for a much a new language of diminution with distinctive rhythmic figures.

Example 12. In *Ung gay bergier* in measures 14-16.³¹

The image shows a musical score with three staves. The top staff is labeled 'Cantus (Original)' and contains the lyrics '-En luy fai-sant du ieu da - mours re - ques - te'. The middle staff is labeled 'Bassano' and shows a melodic line with some ornamentation. The bottom staff is labeled 'Rogniono' and shows a more complex rhythmic figure with triplet markings (3) and a boxed-in section of the final measures.

Another change is found in Rognono's use of the *groppi*. A *groppo* in the 16th through the 17th centuries was an ornamental note group often written out and often meant to be performed in time in the earlier part of the late 16th century.³² In Bassano and Dalla Casa, the *groppi* appears most often in cadences, usually in groups of eighth notes or sixteenths, the same rhythmic values preceding it. In Rognono's *groppo* on the word "arriere" he doubles the rhythmic values writing as 32nd notes. This practice is a precursor to the trill with a turn in the

³¹ Thomas Crecquillon, "Ung gay bergier," in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 173.

³² Fuller, "Groppo," in *New Harvard Dictionary*.

Baroque Era. See example 13, 14, and 15.

Example 13. In *Ung gay bergier* measures 35-39.³³

Cantus (Original)
vous ar - - rie - - - - - re

Bassano

Rogniono

Example 14. In *Ung gay bergier* measure 47.³⁴

Cantus (Original)
treu - - - - ve

Bassano

Rogniono

Example 15. In *Ung gay bergier* measures 51-52.³⁵

Cantus (Original)
ne - - - - ste

Bassano

Rogniono

³³ Thomas Crecquillon, "Ung gay bergier," in *Italianische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 176.

³⁴ *Ibid.*, 178.

³⁵ Thomas Crecquillon, "Ung gay bergier," in *Italianische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 179.

Virgiliano states in rule no. 8 that a *diminution should not separate from the subject further than the interval of a fifth, either above or below* as shown in example 16, Rognono is much more far ranging pointing to a new, freer, and elaborate style.³⁶

Example 16. Measures 49-52 in *Ung gay bergier*.³⁷

The image shows a musical score with three staves. The top staff is labeled 'Cantus (Original)' and contains the melody for the lyrics 'des - hon - ne - ste'. The middle staff is labeled 'Bassano' and shows a rhythmic diminution of the original melody. The bottom staff is labeled 'Rognono' and shows a more complex and ornamented version of the diminution, which is enclosed in a black rectangular box. The Rognono staff starts with a treble clef and a key signature of one sharp (F#).

From the previous musical example Rognono seems to have gone his own way in his ornamentation to musically depict “dishonest”, becoming a form of word-painting, an element not usually found in the diminution style. Because of the extraneous range that has not been seen in Dalla Casa, and or Bassano, in Rognono this is one of the elements where he is paving the way for the new style, which follows. In counting the number of steps from the lowest to the highest in Bassano for this example, the lowest being the note E, to the highest being D which equals to 7 steps, but in Rognono, the lowest is the note E, to the highest being B above the staff which equals to 12 steps.

This is the first example I found of ornamentation graphically depicting a word in a piece. This is an important difference between Rognono and Bassano. While Bassano makes use of proper placements of ornamentation in long syllables rather than short syllables, Rognono goes a

³⁶ Aurelio Virgiliano, *Il Dolcimelo d'Aurelio Virgiliano dove si contengono variati passaggi, e diminutioni cosi per voci, come per tutte sorte d'instrumenti musicale; con loro accordi, e modi di sonare*. MS. *Civico Museo Bibliografico Musicale di Bologna*. 17th century music manuscript, facsimile reproduction edited by Marcello Castellani. Florence: Studio per Edizioni Scelte, 1979, 3. (My translation).

³⁷ Thomas Crecquillon, “Ung gay bergier,” in *Italianische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 179.

step further and experiments with the use of reverse dotted eighth-sixteenth to a sixteenth dotted-eighth, and incorporates the use of ornamentation in long syllables, and by breaking away from the boundary rules of syncopated rhythms, range, and word painting.

The rhythmic differences from Dalla Casa to Bassano and Rognono might not seem as evident at first sight, but the subtleties in certain passages as discussed in the musical examples demonstrated have hopefully presented the subtleties that in essence distinguish the style of diminutions from one tutor to the next. Dalla Casa diminutions are usually moving by step in eighths and/or sixteenth note figures. The notes within the diminutions will all align to the notes of the original madrigal and on some occasions the notes within the diminutions may have either a jump of a fifth, fourth and sometimes an octave for effect proposes as discussed by Virgiliano in his rules of ornamentation. Bassano, like his teacher Dalla Casa, keeps his diminutions mostly in line to the original madrigal, but his style of diminutions are not in the subtleties of the ornamented notes, but on rhythmic figures that one would often find in his divisions. The constant use of the dotted eighth-sixteenth that one will seldom find in Dalla Casa. On some occasions, Bassano will change the underlay of the text in order to fit the ornamentation to the proper accentuation of the text. Rognono, who like Dalla Casa and Bassano, aligns his diminutions to the original madrigal, adds a few dissonances on starting pitches of his diminutions, as demonstrated in some of the musical examples shown. The utilization of the dotted-eighth sixteenth found in Bassano is reversed to his own sixteenth-dotted eighth. The frequent use of more syncopation and the doubling value utilization of the *gropi* from eighths or sixteenths to 32nd note values is also a stylistic element most often associated in the diminutions of Rognono.

Giovanni Battista Bovicelli and His Practices of Ornamentation in Comparison to Dalla Casa, Bassano and Rognono

The tutors that have been discussed up to this point demonstrate the subtle changes in ornamentation styles that progressed from one treatise to the next. However, if one was to give credit to another tutor for the most distinctive style and progress to the new style that distinction should be given to Giovanni Battista Bovicelli.

Giovanni Battista Bovicelli was born in Assisi but flourished in 1592-1594 in Milan as a theorist and a singer and wrote his treatise *Regole, passaggi, musica Madrigali et Motteti passeggiati* in 1594, two years after Rognono's treatise and 8 years before the first publication on *Le Nuove Musiche* by Caccini.³⁸ Bovicelli's treatise, like the previous treatises by Dalla Casa, Bassano, and Rognono, contains a first part on intervallic exercises, and the second part is completely dedicated to examples of ornamentation in complete pieces. From what is known about Bovicelli, like Caccini after him, was a virtuoso singer and although his ornamentation treatise can be played on an instrument, it was indeed formulated in the style of singing.

Every tutor from Dalla Casa up to Bovicelli had a version of ornamentation for *Anchor che col partire*, so it would be useful to compare Bovicelli treatment of this piece and then look back to the different styles of ornamentation by Dalla Casa, and Bassano to compare how the art of ornamentation had changed up to the time of Bovicelli.

³⁸ *Grove Music Online*, s.v. "Giovanni Battista Bovicelli" (by Imogene Horsley), <http://www.grovemusic.com/> (accessed April 30, 2010).

Example 17. Measures 1-5 of *Anchor che col Partire* from Dalla Casa to Bovicelli.³⁹

1 2 3 4

Cantus (Original)
 Dalla Casa
 Bassano
 Rogniono
 Bovicelli

An chor che col part ti re
 An chor che col pa ti re
 An chor che col par ti re
 An chor che col pa ti re
 An chor che col par ti re

Some of the subtle differences in ornamentation introduced by Bovicelli are shown in example 19. These differences from previous composer alter many diminutions of the then traditional conventions of ornamentation:

1. Opens with a third below on the first note as illustrated in the box no. 1
2. Anticipated notes are used on the word *col*, which Rognono ornaments as well, but keeps the traditional convention of the Virgiliano rules of starting and ending the division on the same note. The arrows demonstrate the use of divisions with the same starting and ending notes, in the case of Rognono and Dalla Casa diminutions.
3. Dissonance is placed on the syllable *ti* of *partire*, which, unlike the other tutors, Bovicelli clearly places on the stressed part of the word with an unusual dissonance.

³⁹ Cipriano de Rore, "Anchor che col partire," in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 187-188.

4. Syllable of *col* in box 2 also demonstrated anticipation, a figure also not found in earlier treatises.
5. Bassano, much like his teacher Dalla Casa, does not ornament the opening, but keeps it in line with the original madrigal. Dalla Casa moves his diminutions mostly in stepwise motion, but has the octave leap on the syllable *ti* to give it the necessary “nice effect” of the octave as Virgiliano stated in his rules of ornamentation (illustrated in the circle between box 3 and 4 in example 18).

Example 18. Measures 8-10 in *Anchor che col Partire*.⁴⁰

The image shows a musical score for five voices: Cantus (Original), Dalla Casa, Bassano, Rogniono, and Bovicelli. The score is divided into four boxes (1, 2, 3, 4). The lyrics are: lo mi sen - - - ta. The original Cantus part is a simple melody. Dalla Casa and Bassano provide ornamentation. Rogniono's part is also simple. Bovicelli's part is highly ornamented, with a box around a dotted quarter note in measure 9, a circle around a dotted quarter note in measure 10, and another circle around a dotted quarter note in measure 10.

1. Bovicelli’s ornamentation of this passage also begins a third below as can be seen in the previous example. However, the following figure of the dotted quarter-eighth has the escape tone of an A that then lands on the F, curiously not found in the original. He then treats the F as a little figure of a eighth with two sixteenth as a small little division in itself. Rognono, moves hardly away from the original madrigal, but one can see the movement toward some dissonances, as illustrated

⁴⁰ Cipriano de Rore, “Anchor che col partire,” in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 189.

on passing tone in the “fourth” beat of the word *Io*. Dalla Casa, in his typical style of ornamentation, moves in stepwise motion with minimal rhythmic variety. However, in box 1 he does not end on the beginning note but the amount of notes surpasses all of the other ornamentations.

2. This example, illustrates a common feature that one could find in Bassano the change of the underlay of the text to fit the ornamentation.
3. Once again, in beat four Bovicelli “violates” the basic rule of ornamentation of starting and ending on the original note by starting a third below and unto the original. Bassano also breaks that same basic rule at the end of the fourth beat where he moves in step to a third above the original and then resolves to the next note by the leap of the fourth using his typical dotted 16th-32nd.
4. As seen in box 2 of this same example, Bovicelli, like Bassano, changes the underlay of the text to fit the diminution. In this instance, Bovicelli rather than using the same note in the change of the underlay of the text now uses the underlay of the text to fit a passing tone that in turn moves to the next phrase. In contrast, Rognono and Dalla Casa accomplished the same with the use of moving eighths, but in this instance, the diminution only enhances the unstressed syllable of the word.

Another unique passage is in example 20 on the word *vita* where the main note is A and the exchange between the chromatic notes B-flat and B-natural another element not found in earlier treatises.

Another important feature in the music of Bovicelli, as in the music of Rognono, is the use of 32nd-note *groppi*, a figure usually found in sixteenth notes in the other ornamentation treatises. Although one could perhaps expect to see this in an end of a phrase, or maybe a passage where all the elements of virtuosity is demonstrated, the next musical example demonstrates the unique use of a “groppi”-figure in the beginning of a phrase.

Example 19. Measures 27-29 in *Anchor che col partire*.⁴¹

Cantus (original)
De la vi - - - - - ta

Dalla Casa
De la vi - - - - - ta

Bassano
De la vi - - - - - ta

Rogniono
de la vi - - - - - ta

Bovicelli
de la vi - - - - - ta

Example 20. Measures 13-15 in *Anchor che col partire*.⁴²

Cantus (original)
Par - tir vor - rei ogn' - hor[,]

Dalla Casa
Par - tir vor - rei ogn' - hor

Bassano
Par - - - - - tir vor - rei o - - - - - gn' - hor[,]

Rogniono
par 1 tir vor - rei o - hor

Bovicelli
par - - - - - tir vor - rei o - - - - - gn' hor

⁴¹ Cipriano de Rore, "Anchor che col partire," in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 194-195.

⁴² Cipriano de Rore, "Anchor che col partire," in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 190-191.

Bovicelli often uses a different figure rather than the groppo to end a phrase. Example 21 demonstrates that instance. Notice that the alignment of the text has been altered to fit the ornamentation, a usage seen in previous examples in Bovicelli and Bassano.

Example 21. Measures 33-35 in *Anchor che col Partire*.⁴³

The image shows a musical score for five parts: Cantus (original), Dalla Casa, Bassano, Rogniono, and Bovicelli. The lyrics are 'ri - tor - - - - no[.]' for the first four parts and 'nel ri - tor - no' for Bovicelli. A box highlights the final notes of the diminution in each part, showing various accidentals and rhythmic values.

Despite of all the “new” conventions that Bovicelli uses in his diminutions, there is one particular technique that Bovicelli uses does that has never been seen before and certainly caught on in the realm of expression in the early Baroque—the sequence. There are two of these in the following example.

⁴³ Cipriano de Rore, “Anchor che col partire,” in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 196.

Example 22. Measures 67-69 in *Anchor che col Partire*.⁴⁴

The image displays a musical score for five voices: Cantus (original), Dalla Casa, Bassano, Rogniono, and Bovicelli. Each voice part is written on a five-line staff with a treble clef. The lyrics are: "da voi vor - re - - - i". The Cantus part is the original setting, featuring a simple melody. The other four parts (Dalla Casa, Bassano, Rogniono, and Bovicelli) are diminutions, characterized by more complex rhythmic patterns, including sixteenth-note runs. In the Bovicelli part, a specific section of sixteenth-note ornamentation is circled in black.

⁴⁴ Cipriano de Rore, "Anchor che col partire," in *Italienische Diminutionen. Die Zwischen 1553 und 1638 mehrmals bearbeiteten sätze*, ed. Richard Erig and Veronika Gutmann. (Zürich: Amadeus Verlag, 1979), 206.

THE NEW HORIZON? THE PRACTICES OF ORNAMENTATION MENTIONED IN GIULIO CACCINI'S *LE NUOVE MUSICHE* AND GIOVANNI BATTISTA BOVICELLI AS THE FORERUNNER IN THE EVOLUTIONARY MOVEMENT OF NEW MUSIC

In his book *Le Nuove Musiche*, often viewed as a work that defined the stylistic difference from the late Renaissance to the Early Baroque, Giulio Caccini differentiates the use of what he called “good” and “better” ornamentation. He states: “the examples written...in two ways that those with the number ‘2’ have more grace than those numbered ‘1.’”⁴⁵ In observing at the chart demonstrated on example 8, from Caccini’s *Le Nuove Musiche*, the most common rhythmic element utilized for the “better” ornament is the dotted eighth-sixteenth or the inversion of a sixteenth-dotted eighth found in the diminutions of Rognono and Bassano.

Example 23. From Giulio Caccini’s *Le Nuove Musiche*

This rhythmic figure is often found in Rognono

This rhythmic figure is often found in Bassano

The subtleties of rhythmic ornamentation become a significant issue when approaching the stylistic elements of Caccini and the Early Baroque. In Caccini’s preface and monodies as well as in theorists like Michael Praetorius, the use of less moving notes and more rhythmic subtleties is the key to the art of ornamentation. Caccini states that the multitude of *passaggi* in “every sort of piece either in short and long syllables offer no pleasure beyond that which

⁴⁵ Giulio Caccini, *Le Nuove Musiche e nuova maniera di scriverle*, trans. and edited by H. Wiley Hitchcock (Madison, WI: A-R Editions, [1978]), 51.

pleasant sounds could give, solely to the sense of hearing.”⁴⁶ The stylistic approach to the late Renaissance and into the Baroque was not on the use of multitude of notes, but to rely on the creativity of passages that does utilizes distinctive variations of rhythmic figures. In the diminutions of Dalla Casa, the notes are plentiful with minimal rhythmic variety. In Bassano the use of more rhythmic variety starts to coincide to the practices of new music, but even yet, more development was done by the time of Rognono. By the time Bovicelli’s treatise is printed, the nature of ornamentation was closer to the practice of the New Music and therefore, giving the chance for the performer to fully express the meaning, the graces, and affect of the piece as a whole rather than the multitude of notes found in Dalla Casa’s examples.

Clearly Bovicelli had a sense of how the ornamentation had to interpret the words, and his diminutions foresee the elements of “Nuove Musiche.” In Bovicelli we find the elements of divisions in long and short syllables, discussed in Caccini’s preface to *Le Nuove Musiche*. However, his diminutions are not so much that they distort the original madrigal and the text; he also incorporates a variable use of rhythmic passages within, especially in the use of dotted notes. Dissonances are also beginning to be a part of the interpretation (for example *partire*) and finally the use of diminutions to embrace a sense of affect and word painting, a feature that was certainly integrated into the melodies of the Baroque era.

The important impact Giulio Caccini had on the development of “new music” or at least to say the music that was eventually be recognized as the “Early Baroque” was sharpened by significant musicians in the late 16th century. My argument is not simply to diminish the significance Caccini had on the turn of events that led to the early stages of the Baroque, my point in this paper was in fact give credit to those tutors, friends, instrumentalists, vocalists that

⁴⁶ Giulio Caccini, *Le Nuove Musiche e nuova maniera di scriverle*, trans. and edited by H. Wiley Hitchcock (Madison, WI: A-R Editions, [1978]), 44.

are not discussed in the general picture of music history as significant figures to the development of music, but because one person is often credited as a significant figure in the early stages of the music of Western Europe in the 17th century, then I can confidently state that Giovanni Battista Bovicelli before him coincidentally developed similar ideas that all pointed toward the same direction in the style of music-the Baroque Era.

APPENDIX A

COSÌ LE CHIOME ORNAMENTATION RENDITION BY DALLA CASA AND BASSANO

Così le chiome

Giovanni Pierluigi Palestrina

Cantus (Original Madrigal)

Embellished Cantus (Dalla Casa)

Embellished Cantus (Bassano)

Co - si le chio - me mie su -

Co - si le chio - me mie su -

Co - si le chio - me mie su -

4

Cantus (Original)

Dalla Casa

Bassano

a - - - - - ve - men - - - te

a - - - - - ve - men - - - te

a - ve - men - - - - - - - - - - - te

5

Cantus (Original)

Dalla Casa

Bassano

su - a - ve - men - - - -

s[o] - a - ve - men - - - -

so - a - ve - men - - - -

6

Cantus (Original)

Dalla Casa

Bassano

te

te

te

7

Cantus (Original)

Dalla Casa

Bassano

par - lan - do cin

par - lan - do cin

par - lan - do cin

8

Cantus (Original)

Dalla Casa

Bassano

se

se

se

9

Cantus (Original)

Dalla Casa

Bassano

en si dol - ci le - ga - - mi mi strin - se'il

en si dol - ci le - ga - - mi mi strin - s[']il

en si dol - ci le - ga - - mi mi strin - s'il

10

Cantus (Original)

cor il co - - re ch'al - tro pia - cer non sen - -

Dalla Casa

cor il co - - re ch'al - tro pia - cer non sen -

Bassano

cor mi strin - s'il cor Ch'al - tro pia - cer non sen -

11

Cantus (Original)

to al - tro pia - - cer

Dalla Casa

ta ch'al - tro pia - - cer

Bassano

-ta ch'al - tro pia - - cer

12

Cantus (Original)

on - de non fia gia mai che

Dalla Casa

on - de non fia gia - mai che

Bassano

on - de non fia gia mai che

13

Cantus (Original)

piu non l'a - mi che piu non l'a - mi

Dalla Casa

piu non l'a - mi che piu non l'a - mi

Bassano

più non l'a - mi che più non l'a - -

14

Cantus (Original)

de gl'oc - chi mi - e - - i,

Dalla Casa

de gli oc - chi mie - - i,

Bassano

-mi de gl'oc - chi mie - - i,

16

Cantus (Original)

Dalla Casa

Bassano

17

Cantus (Original)

al - tri so - spi - - ri che de - sian - do

Dalla Casa

[A]l - tri so - spi - - ri de - - sian - do

Bassano

Al - tri so - spi - - ri de - si - an - - do

18

Cantus (Original)

ch'ia - - - - - mi

Dalla Casa

chia - - - - - mi

Bassano

chia - - - - - mi

19

Cantus (Original)

Dalla Casa

Bassano

al - tri so -

[A]l - tri so -

Al - tri so -

20

Cantus (Original)

Dalla Casa

Bassano

spi - ri che de - sian - do ch'ia -

spi - ri de-si-an - - - do ch'ia -

spi - - ri de - si - an - do Chia - - - -

21

Cantus (Original)

Dalla Casa

Bassano

mi che de-sian - do ch'ia - - - -

mi de - si - an - do chia - - - -

-mi de - si - an - do Chia - - - -

22

Cantus (Original)

Dalla Casa

Bassano

-mi.

-mi.

mi.

APPENDIX B

ANCHOR CHE COL PARTIRE ORNAMENTATION RENDITION BY DALLA
CASA AND BASSANO

Anchor che co'l partire

Cipriano de Rore

Cantus (Original Madrigal)

Embellished Cantus (Dalla Casa)

Embellished Cantus (Bassano)

An - chor che co'l

An - chor che co'l

An - chor che co'l

Rore

Dalla Casa

Bassano

part - ti - re

par - ti - re

part - ti - re

Rore

Dalla Casa

Bassano

Io mi sen - - -

Io mi sen - - -

Io mi sen - - -

Rore

Dalla Casa

Bassano

ta mo - - ri - - - re[,] Par -

ta mo - - ri - - - re Par -

ta mo - - ri - - - re[,] Par -

Rore

Dalla Casa

Bassano

tir vor - rei ogn' - hor[,] O -

tir vor - rei ogn' - hor O -

tir vor - rei ogn' - hor[,] O -

6 7

Rore
gni mo-men - to[:] Tan - t'e il pia - cer ch'io sen - to[,] Tan - t'e il pia -

Dalla Casa
gni mo-men - to Tan - t'e il pia - cer ch'io sen - to Tan - t'e il pia -

Bassano
gni mo-men - - - to Tan - t'e il pia - cer ch'io sen - to Tan - t'e il pia -

Rore
cer ch'io sen - - - to De

Dalla Casa
cer ch'io sen - - - to De

Bassano
cer ch'io sen - - - to De

9

Rore
la vi - - - ta ch'ac -

Dalla Casa
la vi - - - ta ch'ac -

Bassano
la vi - - - ta ch'ac -

10

Rore
qui - sto nel ri - tor - - -

Dalla Casa
qui - - sto nel ri - - to - - -

Bassano
qui - sto nel ri - tor - - -

11

Rore
no[.] E cò - - - si

Dalla Casa
no E cò - - - si

Bassano
-no E cò - sí mil - [le] mil

12

Rore
 Dalla Casa
 Bassano

mil - le e mil - le vol - te' il gior - no mil - le e mil - le vol - te' il gior - no par -
 mil - le e mil - le vol - te' il gior - no mil - le e mil - le vol - te' il gior - no par -
 le vol - te' il gior - - - no mil - le e mil - le vol - te' il gior - no par -

13 14

Rore
 Dalla Casa
 Bassano

tir da voi vor - re - - i[:]
 tir da voi vor - re - - i
 tir da voi vor - re - - i[:]

15

Rore
 Dalla Casa
 Bassano

Tan - to son dol - ci gli ri -
 Tan - to son dol - ci gli ri -
 Tan - to son dol - ci gli ri -

16

Rore
 Dalla Casa
 Bassano

tor - - - ni mie - - -
 tor - - - ni mie - - -
 tor - - - ni mie - - -

17

Rore
 Dalla Casa
 Bassano

- i[:] E cò - sì mi - lle e
 - i[:] E cò - sì mil - le e
 - i[:] E cò - sì mil - - - le e

18

Rore
 Dalla Casa
 Bassano

mil - le vol - te'il gior - no mil - le e mil - le vol - te gior - no Par -

mil - le vol - te'il gior - no mil - lle emil - le vol - te gior - no Par -

mil - le vol - te'il gior - no mil - lle emil - le vol - te gior - no Par -

19

Rore
 Dalla Casa
 Bassano

tir da voi vor - re - - - i

tir da voi vor - re - - - i

tir da voi vor - re - - - i

20

Rore
 Dalla Casa
 Bassano

Tan - to son dol - ci

Tan - to son dol - ci

Tan - to son dol - ci

21

Rore
 Dalla Casa
 Bassano

gli ri - tor - - - ni

gli ri - tor - - - ni

gli ri - tor - - - ni mie - - -

22

Rore
 Dalla Casa
 Bassano

mie - - - i

mie - - - i

mie - - - i

23

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