

## A Florentine Manuscript and its Place in Italian Song

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Thirty years ago, Paul Nettl published an account (1) of a large manuscript containing secular Italian songs of the second quarter of the seventeenth century, preserved in the Lobkowitz library at Roudnici, Bohemia. In his paper he mentioned the possible connexion of this manuscript with a manuscript of the Liceo (now Conservatorio) Musicale, Bologna — »Raccolta di Arie à voce sola, e Madrigali à più voci«, shelf-mark Q 49. Gaspari, in his Bologna catalogue, vol. III p. 24, assigned this manuscript to the end of the seventeenth century, and this hasty assumption seems to have led Nettl to suppose that it was a »Tochterhandschrift« of the manuscript at Roudnici. My efforts to establish communication with the librarian at Roudnici in order to consult his manuscript (henceforward to be called R) have failed, but a comparison of the contents of the Bologna manuscript (henceforward to be called B) with Nettl's brief notes on the songs in R shows that, far from being a »daughter«, it is indeed »sister« to R — almost a »twin sister«. Like R, it is a collection that, on grounds of musical style, as I explain later, one would expect to be representative of a date c. 1632—35. Furthermore, the two manuscripts are of the same format (28 × 42.5 cm.) and one glance at the photographic reproductions from R which accompany Nettl's essay shows that they were compiled by the same hand.

Two facts persuade me that R and B are, together with ms. 704 of Brussels Conservatoire, the Barbera ms. (2) and the allied mss., Magliabecchi XIX. 24, 25 and 66, of the Biblioteca Nazionale, Florence (3), of Florentine provenance. One is the preponderance of songs by musicians who worked in Florence. The other is the dedication on the frontispiece of B: »All' Illmo: Sig mio Prōn Collmo: Il Sig: Filippo del Nero«. The del Nero were a noble Florentine family of long standing. Several of their members had been writers and historians or prominent ecclesiastics and a Piero del Nero had issued Mei's »Discorso sopra la Musica Antica e Moderna« in 1602. I have not traced the name of Filippo, who died in 1648, in any other artistic connexion. The del Nero also figure frequently among the performers in entertainments given at the Florentine court. In Jacopo Melani's 'Ercole in Tebe' (April 1661), Filippo Maria del Nero, a son of Filippo, was among a 'squadra' of dancers led by Capitano Lapo Niccolini (1623—1707), a member of another Florentine

1) P. Nettl, »Über ein Handschriftliches Sammelwerk von Gesängen italienische Frühmonodie«, *Zeitschrift für Musikwissenschaft*, II, 1919—20, p. 83 ff.

2) cf. F. Ghisi, »An early seventeenth century ms. with unpublished Italian monodic music by Peri, Giulio Romano and Marco da Gagliano«, *Acta Musicologica*, XX, pp. 46—60.

3) cf. F. Ghisi, »Alle Fonti della Monodia«, Milan, 1940. These other mss. are earlier than B and R and have no musical connexions with them.

family of some standing. This Lapo had a brother Francesco (4). Now, the opening song in B, 'Filippo e qual Tesoro', a fulsome eulogy of Filippo del Nero, had been composed by one Francesco del Niccolino, who may thus have had a hand in compiling the ms. In view of the later juxtaposition of the two family-names, it would be tempting to suppose that the two Francescos were one and the same person, or at least related (variations in the spelling of the same name are, of course, common at this time). It seems more likely, however, that Francesco del Niccolino was of a considerably humbler state, perhaps a musician, otherwise unknown, in the service of the del Nero family (cf. also below).

B belonged at one time to the renowned singer, Maria Maddalena Musi, »detta la Mignatta«, who died at Bologna in May 1751. Severino degli Antonii, a descendant of her marriage to the Bolognese musician Pietro Berni degli Antonii, presented it to the Liceo in March 1815. It consists of 54 folios, numbered in a later hand, accommodating 49 songs (5) with a usually well-figured continuo, which at a few points has been 'realized'. Of these, 36 (as against 51 in R) are for solo voice (fo 3—33) and thirteen (as against fifteen in R) are for 2 or 3 voices (fo 35—53v) (6). The continuo in the songs à 3, if any is intended, doubles the lowest voice. Fo 1v—2v, 33v—34v, 54 and 54v are blank. Fo 1 is an ornamental frontispiece, containing, in the centre, the aforementioned inscription to Filippo del Nero and, above, the del Nero coat-of-arms. The initial letters of the songs are extravagantly embellished and many pages are adorned with vignettes of animals, birds and flowers. The same seems to be true of R.

All the composers listed by Netti as appearing in R are represented here, as well as Francesco Nigetti, whose songs are anonymous in R, and they are joined by two new figures, Domenico Mazzocchi and 'Lo Sconcertato'. Nothing need be said here about such eminent musicians as Peri, Luigi Rossi, Mazzocchi and Orazio Michi dell'Arpa (7). 'Lo Sconcertato' is obviously an academic name and is not met with elsewhere. Nigetti (d. 1682) was a mathematician and for many years organist of the Duomo at Florence. His invention of a 'cembalo onnicordo', called Proteus, which had five manuals, attracted the attention of several contemporaries, including Doni (8) and Manni (9), who quotes, among other opinions, that of the chauvinistic Florentine writer Francesco Cionaccio, whose singular view of music-history accommodated recognition of Nigetti as

4) cf. A. Ademollo, »I primi fasti del Teatro di Via della Pergola in Firenze (1657—1661)«, Milan, n. d., p. 29.

5) There are actually 50 items, since one of the solo songs is included twice.

6) There are, therefore, 66 songs in R and not 67 as Netti says. He includes the refrain »Non sà l'arte« of Giovanni Bettini's »Al seren di due ciglia« as a separate song.

7) cf. the admirable, but little-known, study by A. Cametti, »Orazio Michi dell' Arpa«, Riv. Mus. It., XXI, 1914, p. 203 ff.

8) G. B. Doni, »Lyra Barberina«, Florence, 1763, I, pp. 327 and 365 ff.

9) Domenico Maria Manni, »De Florentinis Inventis Commentarium«, Ferrara, 1731, p. 72.

»the greatest man Music has yet seen«. No music by Nigetti is known beyond his songs in B and R, although Severo Bonini in his Manuscript »Discorsi e Regole sopra la Musica« says that his compositions were prized in their day like precious stones.

I now add brief notes on seven other minor composers common to both mss., to supplement the information and conjectures of Nettl.

'Agnolo' might be identified with Agnolo Conti, a theorbo-player at the Florentine court early in the century, especially as he is mentioned in a contemporary account beside another of our composers, Giovan Batista dell'Auca (or Giambattista Dell'Auca Ballerino: *not* 'Anca', as Nettl and Eitner and other dictionaries say), who belonged to the 'concerto del ballo' at the court (10). Neither is otherwise known as a composer.

Giovanni Bettini was a pupil of Antonio Brunelli, who included three of his songs in his »Scherzi, Arie et Madrigali« à 1—3 (Venice 1616) and Vincenzo Calestani has another in his »Madrigali et Arie« à 1—2 (Venice 1617). Apart from his music in B and R, all à 2—3, he is otherwise unknown.

Alessandro Ghivizzani (c. 1572—1632), after service at the Florentine and Mantuan courts, became 'maestro di cappella' at his native Lucca in 1619. Three years later he was given leave to supervise the reorganization of the music at the Farnese court at Parma. He did not return and spent most of his remaining years at Parma. He collaborated with Monteverdi, Muzio Efrem and Salomone Rossi in the 'sacra rappresentazione' »La Maddalena«, given at Mantua in 1617, and also wrote a few motets there.

Settimia Caccini (b. 1591), Ginlio's younger daughter, known in B and R as 'Signora Settima', was Ghivizzani's wife. She was one of the outstanding singers of her day and appeared frequently at the courts of Florence, Mantua and Parma. Her greatest triumph came in December 1628 when she sang in Monteverdi's lost *torneo* »Mercurio e Marte«, which inaugurated the Teatro Farnese at Parma. Among many tributes to her may be mentioned that of the chronicler Marcello Buttigli: »illustre cantatrice con sovrumana grazia ed angelica voce«. By this time she had quite put her better-known sister Francesca in the shade. After her husband's death, she retired to Florence. No other songs by her are known. Little more can be said about Francesco del Niccolino. Nettl's suggestion that he is really Nigetti hardly seems likely. He might be identified with the singer Nicolini praised by Pietro della Valle (11), but it must be remembered that this was a very common name.

On stylistic grounds, I cannot agree with Nettl when he identifies the 'Parma' or B and R with Nicola Parma of Mantua and suggests Mantuan connexions for the mss. If any city, apart from Rome, furnished songs additional to the Florentine nucleus, it was Parma. Ghivizzani and his wife had lived and worked there, Mazzocchi had visited it and, in Rome, was in the service of an uncle

<sup>10</sup>) cf. R. Gandolfi »La Capella Musicale della Corte di Toscana (1539—1859)«, Riv. Mus. It., XVI, 1909, p. 511.

<sup>11</sup>) cf. A. Solerti, »Le Origini del Melodrama«, Turin, 1903, p. 163.

of the Duke of Parma, and the name 'Parma' is probably that of a musician from that city whose real name is unknown.

39 songs are common to B and R, 30 à 1, one à 2, seven à 3 and the already-mentioned song by Bettini à 2—3. Only ten items, therefore, do not appear in R. Nineteen of these 39 songs are attributed to the same composer in both manuscripts, three are anonymous in both, four are anonymous in B but attributed to a composer in R, six are anonymous in R but attributed in B, seven are attributed to different composers in the two mss. I have given details in the list of the contents of B at the end of this paper. The compiler was patently not very conscientious about establishing the correct authorship of the songs he was copying, especially in the cases of Ghivizzani, Settimia and Parma. Since they were, of course, minor composers without distinguishing features, the confusion remains.

It now remains for me to place this ms. in the history of Italian song and to say something of the songs that were being written at the time of its probable compilation. The fourth decade of the seventeenth century was a period of great diversity and development in Italian song. While less striking than a comparable Venetian collection would have been, B seems to me to provide a useful cross-section of this activity, as it is found probably a few years after 1630 in one of the lesser musical centres of Italy. Certain older practices are more conspicuous amongst newer methods of construction than in most collections published nearer 1640, before 1630, these newer methods were largely unknown or at least undeveloped. It may be that B is of a slightly later date than I suggest, for the new ideas of Venice, at this time the most important Italian centre for vocal chamber-music, did not readily take root in Florence. The city that had given birth to the »Nuove Musiche« and had been the scene of such exuberant artistic activity in the opening decades of the seventeenth century had suffered a sudden eclipse and after about 1625 there are few publications to act as a guide to developments there. Frescobaldi's two books of »Arie Musicali« (Florence 1630) contain little of interest and the only Florentine publication which approaches the work of Venetian composers like Monteverdi, Berti, Sances, Ferrari and Manelli is the »Arie Musicali« (1635) by Domenico Anglesi, who was associated at the Medici court with some of the composers of B, such as Bettini and dell'Auca.

After 1630, the distinction between the through-composed madrigal and the strophic aria, the two dominant forms of the solo song of the first thirty years of the century, was no longer valid. Domenico Mazzocchi, introducing his Madrigals à 5 in 1638, observed that by this time few people composed or sang madrigals. His remark would have been equally true, even a few years earlier, of the solo madrigal. Such madrigalesque writing as was still being published, several pages, for example, of Francesco Negri's »Arie Musicali« (1635), where the riot of roulades puts even Claudio Saracini to shame, was now obsolete, at any rate for secular music. There are only very few examples in B (cf. Ex. 2). Outside the opera, recitative and unembellished arioso

survived as vehicles for a complete song largely in one popular form: the 'lamento', in which the first person of the text was usually conceived as some noble character from mythology or history. Monteverdi's »Lamento d'Arianna« had doubtless given the impetus to 'lamento'-composition, Sigismondo d'India has a number of typical examples in his »Musiche« of 1621 and 1623, and song-collections after 1630 are liberally supplied with them. Peri's 'Lamento di Iole': »Uccidimi dolore« (No. 24) (12), probably written before 1630, is the outstanding song in B and one of the most notable of all laments. Similar to it, although textually closer to the madrigal, is No. 15. No. 22 is the only other song in B even approaching this form, although its florid vocal line belongs more to the madrigal-style.

In later laments the arioso is interrupted by aria-sections, frequently built on a chaconne-bass. This type of bass, which appears almost always in triple metre, was becoming extremely popular, especially in Venice, in settings of all kinds of texts. There are only a few examples in B, e. g. in the closing triple time sections of Nos. 21 and 35. The whole of No. 20 is founded on a three-bar ostinato in common time (13). Since each of the four verses is set off from its neighbours, the song resembles structurally the earlier form of madrigal-esque strophic variations and its offshoot, the more flowing and aria-like type of the strophic-bass cantata developed by Grandi and other Venetians, where the vocal line varies from verse to verse over a repeated bass. In those works, however, the bass lacked the internal organization afforded by an ostinato. No. 9 provides B with an example of the earlier type. No. 37 seems to me to be an incomplete strophic-bass cantata. In the two-part No. 31, however, the verses are entirely different from each other. The form of the contrasted recitative and aria seems to have been inimical to this kind of structure. In No. 25, the recitative varies in each of the three verses over the same bass, but the ensuing aria is exactly the same every time. Examples in contemporary publications are always similar: the aria never varies sufficiently to warrant their being called strophic variations or cantatas. Of the music I have seen, several of Grandi's motets come nearest to a fusion of these two important forms. Settings of 'ottave' over basses like the Romanesca, related to strophic variations, had by now almost lapsed, even in Rome, the main centre of such songs, and there are none in B.

All the other solo items in B are strophic songs (or at least potentially so. Occasionally the compiler does not give the verses of a poem after the first). Many are divided into recitative and aria, a practice which had first become evident about ten years before, and now represented, together with the chaconne and the strophic-bass cantata, one of the important forms of the solo song. This was a much freer form than the other two, however, since it implied no rigid internal organization of the recitative or the aria. To contrast as much

<sup>12)</sup> Numbers of songs quoted here are in accordance with the appended list.

<sup>13)</sup> Quoted by Nettl, *op. cit.*, p. 89.

as possible with the  $\frac{4}{4}$  recitative, which was still melodically-inclined and by no means 'secco', the aria-section is nearly always in triple time. Most arias written after 1630 and most of those in B, even if they lack an introductory recitative, are in fact in triple time. They announce the approach of the bel-canto style, with its finely-rounded phrases, simple harmony and persistent triple-metre. Common time was by no means completely ousted, however; the strophic-bass cantata, for example, is much commoner in  $\frac{4}{4}$  than in triple time.

Historians of music usually remark upon how few 'gorge' there are in the vocal line of the new bel-canto arias. These arias, however, are an expansion of the simple  $\frac{3}{2}$  strophic airs of the earlier years of the century, where one will look almost in vain for lengthy ornamentation. Similarly, a passage in  $\frac{3}{2}$  time in the middle of even the most florid madrigal was never ornamented. The appearance of even a few roulades must therefore be seen as a novelty for the aria-form, a feature handed on from the declining madrigal (14). The prevailing syllabic setting of the words is abandoned to allow a single syllable to be spread over a long series of notes, often arranged in sequences. The fact that the roulades are in normal values, rarely less than crotchets, shows that the composers of arias have modified the principle of ornamentation as it had been applied to the madrigal, where a single beat was split-up into tiny values to form part of a 'passaggio', and are unwilling to sacrifice the flow of a song to a 'static' coloratura. Examples 1 and 2 from B show the 'new' and 'old' methods: —

## 1. From No. 13

Example 1 shows a vocal line in  $\frac{3}{2}$  time. The melody is simple, with a long note for the syllable 'sie' in the word 'cantisie'. The bass line provides a steady accompaniment. The lyrics are: - - ri -] sie can - ti -

## 2. From Nr. 22

Example 2 shows a vocal line in  $\frac{3}{2}$  time. The melody is more complex, with a long, ornamented passage for the syllable 'ta-de' in the word 'pieta-de'. The bass line is simpler. The lyrics are: - - pie ta-de miei mar-ti - ri

B also contains several examples of a syllable being held for several bars on the same note, always, however, against a steadily moving bass, a device which earlier composers had employed only as a means of illustrating words like 'long' or 'remain' in the text. It now forms an essential feature in the structure

<sup>14</sup>) The new principle is adumbrated, however, in the work of certain earlier composers. e. g. Francesca Caccini's »Primo Libro delle Musiche à 1—2« (Florence, 1618); cf. especially the »canzonette« on pp. 89 and 94.

of the melody. Basses are now rarely static and frequently move in the same rhythm as the voice. Refrains are common and often employ only one or two lines of text, which are repeated over and over again to make the verse of considerable length. Hence music regains some of the domination over the text which it had lost at the beginning of the century. Berti is, I think, the first composer whose work clearly shows the above features, and among those who came after him Sances and Anglesi are especially interesting. B contains several delightful examples, notably by Ghivizzani, Settimia and dell'Auca (e. g. Nos. 5, 13, 27, 36) (15).

A few shorter and simple strophic arias and 'canzonette', uninfluenced by the new developments, continued to be written after 1630, mainly by less progressive composers, although even men like Sances, who took great delight in handling the most up-to-date forms, did not scorn them. There are perhaps more than one might have expected in B. Nos. 7, 12 and 23 are among the most pleasing. No. 19, which is of this type, is the only song in the ms. with a written-out ritornello. Most of the songs à 2 and 3 strophic, although the compiler has laboriously written out the music afresh for each verse. They are mostly in a rather older style, with a good deal of imitative writing — one is tempted to call 'strophic madrigals' rather than arias. However, refrains are found in several of them, even in those of Bettini, who could hardly be called 'progressive'. The continuo is rarely conceived as a support to the upper voices, although a notable exceptions is No. 47, which is clearly the most 'modern' in feeling and form of all the songs in this section. On the whole, they are less interesting, musically and structurally, than the solo songs. This is not surprising, for, of the forms of vocal chamber-music, it was the aria and, to a lesser extent, the chamber-duet, and not the polyphonic madrigal, which attracted the best talents after 1630.

At this time a poem is rarely set many times by different composers, as the madrigal-texts of Marino had been earlier in the century, and I have traced few of the texts of B in the works of other composers. A setting of »Uccidimi dolore« by Rigatti (1641) might be attributable to the popularity of Peri's setting: 'lamento' texts seem now to have been rarely set more than once. Strophic poems, which predominate in B, were almost always local and ephemeral and the work of very minor poets and poetasters. They usually deal with innocuous, trifling matters. After 1630, however, a greater seriousness pervaded the aria, now on a higher plane than the earlier air and 'canzonetta', as it began to treat of more passionate and grievous subjects, which had previously been the province of the madrigal. If a simple poem were still used as the text of an aria, it would be expanded by ornamentation and repetition in a way that would have been quite incomprehensible to a song-writer of only ten or fifteen years earlier.


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<sup>15)</sup> Also cf. Settimia's »Già sperai«, reproduced from R in R. Haas, »Die Musik des Barocks«, Potsdam, 1928, p. 49.


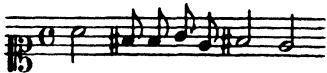
I now append a list of the songs of B, since Gaspari does not provide one. I also print incipits of songs which remain anonymous. Except where stated to the contrary, the songs are found attributed to the same hand in R. The numbering is mine.

## MS Q. 49 OF THE CONSERVATORIO MUSICALE, BOLOGNA

## A. Solo songs


No.	Fo.	Title	Composer	Remarks
1	3	Filippo e qual Tesoro	Niccolino	Recit & Aria Not in R
2	3v	Più non pavento Amore	Agniolo	Recit & Aria Not in R
3	4	Guarda, guarda mio core	Orazio Michi	Aria In Cametti, op. cit. p. 274, incipit No. 17
4	4v	Sospiri ch'uscite	Anon	Aria Not in R <i>Incipit:</i> — 
5	5	Che farai alma mia?	dell'Auca	Aria: $\frac{4}{4}$ — $\frac{3}{2}$ — $\frac{6}{4}$ time
6	5v	Voi m'ancidete	dell'Auca	Aria, with ritornello
7	6	In van mi fuggite	dell'Auca	Aria
8	6v	Cantan gl'augelli innamorati	Anon: as No. 29 attrib Settimia	Attrib in R to Parma Aria
9	7	Sino a qual segno	Orazio Michi	Elaborate, fivefold strophic variations. In Cametti op. cit. p. 276, incipit No. 36
10	9v	Pascermi di dolore	dell'Auca	Aria: $\frac{4}{4}$ — $\frac{3}{2}$
11	10v	Amanti non scherzate	dell'Auca	Aria
12	11	Amor sento ben'io	Parma	Attrib in R to Ghivizzani. $\frac{4}{4}$ Aria
13	11v	Gioite al mio gioir	Anon	Attrib in R to Settimia. Aria, with refrain
14	12v	Vicino al fonte	Agniolo	Attrib in R to Ghivizzani.
15	13	Ohime quel viso amato	Nigetti	Arioso. Reprinted, unsatisfactorily in L. Torchi, »L'Arte Musicale in Italia« V. 37. Not in R
16	14v	Villanella tu mi pasci	Niccolino	Villanella. Not in R
17	15	Filli mia se vi pensate	Ghivizzani	Anon in R. Aria. Reprinted in L. Torchi, »Eleganti Canzoni...« p. 19 as by Ghivizzani
18	15v	Quelle dolci parolette	dell'Auca	Aria Not in R



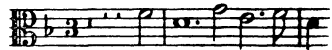
No.	Fo.	Title	Composer	Remarks
19	16v	Senti mio caro	Parma	Aria, $\frac{4}{4}$ , and written-out ritornello
20	17	Amor crudo, fier tiranno	Anon	Also anon in R. $\frac{4}{4}$ Aria in 4 pts. on a 3-bar ostinato. <i>Incipit:</i> — 
21	19	Niegami un bacio	Parma	Aria, $\frac{4}{4}$ and triple time section on a chaconne-bass
22	19v	Itene o miei sospiri	Anon	Also anon in R. Arioso. <i>Incipit:</i> — 
23	20v	Il più vago, il più pungente	Parma	$\frac{4}{4}$ Aria
24	21	Uccidimi dolore	Peri	'Lamento di Iole', probably from lost opera »Iole ed Ercole«. Text by Andrea Salvadori (1628). Reprinted by A. Solerti, »Gli Albori del Melodramma« I, between pp. 32—33. Also in L. Torchi, »L'Arte Musicale...« V. 59
25	23v	Questi caldi sospiri	Anon	Attrib in R to L. Rossi. Recit (treated as strophic variations) & $\frac{6}{4}$ Aria, unchanging from verse to verse
26	25	Lascero di seguir	Settimia	Attrib in R to Parma. $\frac{6}{4}$ Aria
27	25v	Due luci ridenti	Settimia	Attrib in R to Ghivizzani. Aria, with refrain
28	26v	Lilla tu mi disprezzi	Ghivizzani	Attrib in R to Parma.
29	27	Cantan gl'augelli innamorati		$\frac{4}{4}$ Aria cf. No. 8
30	27v	Pur una volta	Ghivizzani	Aria
31	28v	Tu dormi, anima mia	Niccolino	Aria in 2 pts. Madrigalesque
32	29v	Chi vuol veder due stelle	Anon	Attrib in R to Parma. Aria
33	30v	Io già ti fù fedele	Anon	Attrib in R to Settimia. Aria

No.	Fo.	Title	Composer	Remarks
34	31	S'i miei tormenti	Settimia	$\frac{9}{4}$ Aria
35	31v	Vago mio viso	Ghivizzani	Aria. Triple time, with interpolation of $\frac{4}{4}$ . Final section on a chaconne-bass
36	32v	Core di questo core	Settimia	Attrib in R to Parma. Aria: $\frac{4}{4}$ — $\frac{3}{2}$
37	33	Io era pargoletta	L. Rossi	Text by Andrea Salvadori from opera »La Flora« (1628: Marco da Gagliano & Peri). $\frac{4}{4}$ Aria. First pt. of strophic-bass cantata? (Gagliano's setting has 5 verses)

## B. Songs A 2 and 3

38	35	Angoscioso sospir	Bettini	Anon in R. 3-pt. Aria à 3, last two the same. Most of pt. 1 treated as refrain, »Muovi ahi lasso« (Nettl quotes from R as »Muori occhi«)
39	36v	Ben che ritrosa	Anon	Aria à 3. Not in R. <i>Incipit of top part:</i> — 
40	37v	Prigioniero lusinghiero	Bettini	2-pt. Aria with refrain. Not in R.
41	38v	Non mirar stolto mio core	Bettini	Anon in R. Aria à 3
42	39v	Infelice mia vita	Orazio Michi	Aria à 3. In Cametti, op. cit. p. 274, incipit No. 19
43	41	Con sdegnose minaccie	Nigetti	Anon in R. Duet
44	41v	Chi t'ha detto	Nigetti	Anon in R. Aria à 3, with refrain
45	43v	Sù, sù, bei sguardi	Bettini	Aria à 3
46	45v	Amant'io ve l'avviso	D. Mazzocchi	Duet. Not in R.
47	47v	Puro ardor, vera fè	»Lo Sconcertato«	Duet. Not in R.
48	49	Al seren di due ciglia	Bettini	Anon in R. Duet in 2 almost identical pts, with refrain à 3.

No.	Fo.	Title	Composer	Remarks
49	51v	Della sorte mi lamento	Orazio Michi	Aria à 3. In Cametti, op. cit. p. 273, incipit No. 10.
50	53	Sì, sì, v'intendo ben	Anon	Also anon in R. Aria à 3. Much 'black' notation. <i>Incipit of top part: —</i>



### POSTSCRIPT: A NOTE ON SOME OTHER FLORENTINE MONODIC MANUSCRIPTS

In his description in this journal of the recently discovered Barbera manuscript, Prof. Federico Ghisi (1) expressed the hope that further research among contemporary librettos and song-collections might enable other songs in the ms. to be identified. The ms. is still in the custody of the librarian of the Conservatorie Cherubini, Florence, who very kindly allowed me to consult it. I have thus been able to check its contents against the librettos and a very large number of printed songs — especially those in volumes of chamber-monodies, since I believe that in this ms. this type of song far outnumbers the extracts from 'feste' or 'intermedii' performed at the Florentine court.

The results are extremely disappointing. This ms. is, together with mss. 704 of Brussels Conservatoire and Magliabecchi XIX. 66 of the Biblioteca Nazionale, Florence, one of the really important sources of the chamber-monody at the beginning of the seventeenth century. That several songs are common to all three mss. seems to indicate that they were among the most popular of the time and were perhaps passed round in so many copies that publication seemed unnecessary. Some, of course, can easily be identified as the work of Caccini from the printed versions in the »Nuove Musiche« and, since Barbera also contains two songs of his which were hitherto unknown, and Tenbury ms. 1018 contains a number of songs alleged to be by 'Giulio Romano' which I have not traced elsewhere, other songs in the three Florentine mss. may very well be by him or by composers such as Peri or Rasi, who were also prominent in Florence.

To return to Barbera. No. 41 (2), whose correct title is »Ecco pur ch'à voi ritorno« and which appears a second time on p. 60, turns out to be from Monteverdi's »Orfeo« and No. 90 is a song by Peri, also found in the monodic ms. at Roudnici and in B. M. Add. Ms. 304 91 (3). Nos. 17 and 56, which are à 2, are in fact by Rontani, as Prof. Ghisi suggested, but No. 31, which lacks its continuo part, is not; nor are Nos. 47 and 54 by Benedetti. It seems to me

1) »An early seventeenth century ms. ...». Acta Musicologica XX, 1948, pp. 46—60. I wish to thank Prof. Ghisi for the very kind way in which he facilitated my work in Florence, especially by lending copies of articles, etc., otherwise inaccessible.

2) I am using Prof. Ghisi's numbering.

3) Reprinted in R. Haas, »Die Musik des Barocks«. Potsdam, 1928, p. 45 ff.

that, on stylistic grounds, the four songs in the ms. attributed to »M« (the three indicated by Prof. Ghisi and No. 34) are the work not of Melli, as he suggests, but of Marco da Gagliano, who is referred to in other sources merely as 'Messer Marco'. It is true that elsewhere in the ms. he is called 'M. D. G.', but it should be pointed out that these four songs, which appear consecutively, are written in a different hand. Other points that may be noted: 43 and 97 are à 2, 30 is not a separate song, but only the second part of 47, 76 has a ritornello, 44, and not 43, reappears on p. 67, the title of 62, one of the songs by 'M', is »Mor' ohimè, nol' vedet', amati lumi«, 75 is the only song which is a clear example of stage-music, beyond those identified by Prof. Ghisi, and 50, the 'popular' song, reproduced by Prof. Ghisi, is also found in Biagio Marini and Playford (I have to thank Mr. Thurston Dart for pointing this out) and is strikingly similar to a leading theme of Smetana's »Vltava«.

The two other mss. which have attracted Prof. Ghisi's attention, Magl. XIX. 24 and 25, are, I think, slightly later in date and of narrower interest. I have found, by the way, that six further songs in XIX. 24 (Nos. 13, 15, 23, 24, 39 and 40) are by Rontani, in addition to the large number already so established by Prof. Ghisi (4), and the whole ms. is very likely devoted to him. But Rontani is a composer of only the slightest merit. That even the indefatigable Eitner saw fit to ridicule a fellow-scholar for bothering to copy out all his published songs serves to show how slight. The songs in the untidy and fragmentary ms. Magl. XIX. 23, not previously discussed, show affinities with Rontani's work and are in a more 'Roman' style than one would expect in Florence. The first one, »Questa tenera angioletta«, is headed: »Aria de 6 Parte de DI H:M:« and is probably a hitherto unknown song by Horatio (Orazio) Michi dell'Arpa. It is found, anonymously but complete, along with seven other strophic variations, which could, on grounds of style, also be by Orazio Michi, in a ms. of the Biblioteca Estense, Modena., Mus. E. 318.

Two other notable mss. of the Bib. Estense also seem to be of Florentine origin, especially as they have connexions with some of the mss. already mentioned. They are Mus. F. 1526, which consists of a dozen madrigals for solo voice and continuo and Mus. F. 1527, containing the cantus-part of 27 madrigals, arias and motets for one or more voices, five of them complete in F. 1526. These pieces, which are of the late sixteenth century or early seventeenth century, are all anonymous. Three of them, »Sfogava con le stelle« (1526: No. 7 and 1527: No. 1), »Filli mirando il cielo« (1527:12) and »O dolce fonte del mio pianto« (1526:8) are by Caccini (cf. the two volumes of »Nuove Musiche« of 1602 and 1614), »Parlo misero e taccio« (1527:8) is in ms. 704, »A me che tanto v'amo« (1526:10 and 1527:21) is in XIX. 66 and three are also in the Barbera ms: »La pastorella mia spietata« (1526:3), also in 704 and XIX. 66, »Amarillide mia« (1526:6 and 1527:2) and, most interesting of all, »Quando vuol sentir mia voce« (1527:27), which is one of the two new

4) cf. F. Ghisi, »Alle Fonti della Monodia«. Milan, 1940, pp. 26—27.

compositions by Caccini first brought to light in the Barbera ms. This does not seem to me to be 'near in style to the madrigal' but to be a 'canzonetta' which needs barring in triple time, when it will be seen to be in 'hemiola' rhythm.

These Florentine mss. are the work of several copyists. Although there are certain resemblances between the various hands, the only one which occurs more than once is that of the two last-named Modena mss., which is even similar to that which compiled the Roudnici ms. and Bologna Q. 49.

## Iudicia de novis libris

KURT VON FISCHER, *Die Beziehungen von Form und Motiv in Beethovens Instrumentalwerken*. Strasbourg - Zürich, Editions P. H. Heitz 1948 (Sammlung musikwissenschaftlicher Abhandlungen, begründet von Karl Nef, Band 30), XXIV, 274 S.

Dieses Buch ist dem Andenken Ernst Kurths gewidmet und aus dessen Schule entstanden. Der Verfasser übernimmt von Kurth den Begriff der Form als der »Gestaltwerdung des Kräftespiels von Spannung und Lösung«, den Begriff der Innendynamik als Bezeichnung für die gestaltenden Grundkräfte, den Begriff des Motivs, das primär als unthematische Grundbewegung aufgefasst wird, welche »unmittelbar die (innen-) dynamischen Vorgänge bis in die feinsten Zuckungen hinein« (Kurth) darstellt und Entwicklungsmotiv genannt wird. Der psychophysischen Betrachtungsweise und Terminologie Kurths begegnet man hier auch sonst noch vielfach. Dennoch bleibt die Arbeit von Fischers in der Betrachtung und Ansprache des künstlerischen Materials und seiner Formung, in der Aufstellung und Lösung der Probleme, in der gesamten Darstellung eine respektabel selbständige Leistung, die auch den überzeugt, der sich von Kurths Musikpsychologie mehr distanziert weiss.

Es ist das Hauptanliegen des Verfassers, die *motivisch-formale Einheit* der Instrumentalwerke Beethovens genauer zu erfassen und besser zu erklären, als dies bisher geschah. Die bisherigen Versuche zielten darauf ab, motivisch-*thematische* Identitäten oder doch zum mindesten Verwandtschafts-Beziehungen festzustellen. Dabei passierten vielfach Überspannungen und Willkürlichkeiten. Man kannte bzw. berücksichtigte zu wenig den Unterschied zwischen thematischen Motiven und an sich unthematischen Entwicklungsmotiven. Von Fischer wählt die *Entwicklungsmotive* zum Schlüssel für seine Untersuchungen, das heisst — um es noch genauer, als bereits oben angedeutet, zu sagen — »Grundbewegungen allgemeinen, oft figurativen und konventionellen Charakters« (S. XV f), Motive, »die im Drange der Entwicklung entstehen« (S. 61), die zwar im Laufe der Entwicklung thematische Prägung annehmen, aber auch wiederum vom Thema wegführen und eine thema-auflösende Tendenz haben können. Von Fischer zeigt, dass gerade diese Umbildungen und Umwandlungen des Entwicklungsmotivs zum thematischen Motiv, und auch umgekehrt Auflösungen thematischer Motive in Entwicklungsmotive höchst charakteristisch für Beethoven sind.

Der Weg, den von Fischer geht, beginnt bei der Untersuchung der Grundtypen und Funktionen Beethovenscher Entwicklungsmotive (Kap. I), führt dann weiter zur Betrachtung der Begleitstimmen, die mit Entwicklungsmotiven durchsetzt werden (Kap. II) und zur Untersuchung des Verhältnisses von Thema und Entwicklungsmotiv (Kap. III). Im letzten Kapitel (IV) werden die Beziehungen von Form und Motiv, wie sie an bestimmten Formteilen sich zeigen,