

dal 1611 per tutta la guerra del Monferrato non furono dati spettacoli scenici, commedie o melodrammi alla corte dei Savoia, perciò la *Zalizura* sarebbe stata rappresentata negli anni successivi, fra il 1618 circa e il 1623, quando il d'India lasciò Torino.

In sostanza finora nessun documento, ch'io sappia, prova avvenuta la rappresentazione. D'altra parte il lavoro ci è giunto incompleto (poesia e musica del prologo, dell'atto primo e di due scene del secondo; sola poesia della prima scena del terz'atto), per cui è anche lecito chiedersi se fu terminato. Alle varie ipotesi si può aggiungere la seguente: Sigismondo d'India, chiamato alla corte dei Savoia probabilmente per la sua valentia di compositore monodico, si sarebbe accinto a musicare la favola del d'Aglié poco dopo essersi stabilito a Torino (primavera del 1611), ma il lavoro sarebbe rimasto interrotto a causa della guerra, nè il d'India lo avrebbe terminato dopo la fine di essa. In questo caso, quale sarebbe la *commedia recitata in musica* nel carnevale del 1623? Se invece fu proprio la *Zalizura*, sia stata essa composta in momenti diversi oppure poco prima della rappresentazione, l'opera ci sarebbe giunta incompleta per altre cause.

Gli interrogativi sono molti; se si potrà rispondervi, gli inizi del melodramma a Torino ne riceveranno qualche luce.

FEDERICO MOMPPELLIO

Nel primo volume della *Collectanea Historiae Musicae*, pag. 128, partendo dall'ultima riga si corregga come segue: « Nella stampa del 1609 sono compresi quattro pezzi sopra bassi dati (n. 25, 46, e 51) (8), l'ultimo dei quali è per due voci. Nel n. 46 il basso *dell'aria di Genova* è ripetuto una volta con alcune varianti notevoli; nel n. 25 il basso *della Romanesca* e nel n. 49 quello *dell'aria di Ruggiero di Napoli* appaiono quattro volte sempre alquanto diversi; nel n. 51 infine le enunciazioni del basso, il medesimo del n. 49, sono pure quattro ».

THE XIII SONATE DI CIMBALO BY  
GIOVANNI PIETRO DEL BUONO,  
« PALERMITANO » (1641) <sup>(1)</sup>

In the year 1641 a vocal and instrumental collection was published in Sicily under the heading *CANONI/ OBLIGHI ET SONATE/ IN VARIE MANIERE/ SOPRA L'AVE MARIS STELLA DI GIOANPIETRO/ DEL BUONO/ A TRE, QUATTRO, CINQUE, SEI, SETTE, ET OTTO VOCI/ E LE SONATE A QUATTRO./ IN PALERMO, Appresso Ant. Martarello, & Santo d'Angelo./ Impr. Abbas Gelosus Vic. Gen. Impr. de Denti p. (2)*. The original manuscript and the only known copy of this publication are both in the Biblioteca del Conservatorio in Bologna (3); and the only comment on the collection has been that in *Catalogo della Biblioteca del Liceo Musicale* (I, 297-298), where Gaetano Gaspari remarks on « quest'opera artificiosissima, e che palesa una profonda perizia nel suo autore. » In the collection are 84 numbered items containing a total of 103 pieces. Of these pieces 78 are vocal *canoni* of almost every conceiv-

(1) I welcome this opportunity to contribute to a volume honoring such distinguished scholars as Adelmo Damerini, Fausto Torrefranca and Andrea della Corte, the more so as my own forthcoming *History of the Sonata Idea* has often depended upon essential information and ideas that these men have brought to light. The present article derives from valuable information provided by still another Italian scholar, CLAUDIO SARTORI, whose recent *Bibliografia della musica strumentale italiana* is sufficiently detailed to reveal for the first time that the «sonatas» explored here are designated for «cimbalo.» It is also my pleasure to acknowledge a grant from the University Research Fund at the University of North Carolina, which has enabled me to complete this little study.

(2) This title, plus the complete dedication, note to the public, and table of contents are given by SARTORI, *op. cit.*, under 1641a.

(3) It is a pleasure to thank Professor Napoleone Fanti for arranging to have a microfilm of this music sent to me.

able variety, 11 are vocal *oblighi* (canons or other contrapuntal pieces based on special self-imposed restrictions), and the remainder are « XIII Sonate di cimbalò, » which appear along with three of the canons as the penultimate item, No. 83, in the collection. The fourteen « sonatas » are our primary concern here.

About Del Buono himself I have been unsuccessful in learning any more than can be read or deduced in the titles and inscriptions of his collection of 1641 (4). In the Bologna manuscript he suggests his birthplace by adding « Palermitano » to his name. The dedication implies that he has already been in service for some time at the establishment (court?) of one Signor Gio. Ambrosio Scribani. In the note « a i benegni lettori » Del Buono says the incentive for his collection was the prototype collection by Francesco Soriano, which had been published thirty-one years earlier in Rome. From these facts, from a distinct self-assurance on Del Buono's part, and from the absence of any opus or libro number, one might guess that the collection was the one and only product of an older man who had been trained in the conservative traditions of the Roman school and the *stile antico* (5). Can something further be surmised from the fact that both the original manuscript and the unique copy of this publication are preserved in Bologna rather than Palermo?

Collections of academic intellectual exercises like Del Buono's *canoni* and *oblighi* were products of the *stile antico*, of course. Allowing for modifications of style and purpose, they can be found not only throughout the seventeenth century, including, for example, G. B. Vitali's *Artificii Musicali*, op. 13, but throughout the eighteenth, including several collections by Padre Martini or even *Die Kunst der Fuge* and *Musikalisches Opfer* by J. S. Bach. The collection to which

(4) The Library of Congress in Washington, D. C. has numerous volumes containing various archival materials from Palermo and from Sicily in general, some of it very close to our subject, but a search throughout the period concerned failed to turn up even a single mention of Del Buono or « Signor Gio. Ambrosio Scribani » to whom Del Buono dedicates his collection. An inquiry addressed to the Palermitan musicologist Ottavio Tiby has brought back the kind reply that he himself has not run across either name in his extensive researches into the activities of early Sicilian musicians.

(5) In the first edition of his *Lexikon* Gerber says Del Buono was a monk, perhaps solely by virtue of this aura of Roman influence. The same assertion is repeated by Fétis and Schmidl without other evidence.

Del Buono refers was Soriano's *Canoni, et Oblighi di cento, et dieci sorte, sopra l'Ave Maris Stella... A tre, quattro, cinque, sei, sette, et otto voci*, published by Robletti of Rome in 1640 and also to be found along with the original manuscript in the same Bologna library. Soriano, Brunelli, and Nanino were among the earliest composers to write entire collections on a single cantus firmus, a fact they themselves proclaimed (6). Soriano, like Del Buono after him, told his public that upon the insistence of friends he had compiled these varied canons for publication, which had been composed over a period of many years. And incidentally he agreed that such valuable and necessary exercises might seem dry.

Del Buono's collection relates specifically to Soriano's, of course, in that both used the same Gregorian Vesper hymn as a cantus firmus. Says Del Buono, « hò voluto far sopra l'istesso Canto fermo, acciò ciaschedun curioso conosca quanto sia infinita questa scienza, che hauendo il Soriano con tanta varietà fattoui sopra tante opere, ancor io ne habbi fatte altre cento... ». The cantus firmus that both used is approximately that of the Dorian or first of the three versions of *Ave maris stella* in *Liber Usualis* (page 1259). This version is one of the chants most often adopted and adapted by the polyphonic composers (7). It had already been employed, for example, in vocal works by Dunstable, Dufay, Josquin, Porta, Morales, and Victoria; and in keyboard works by Girolamo Cavazzoni, Cabezón, Du Caurroy, Titelouze, and Frescobaldi. Naturally, the melody is treated very differently from composer to composer. Cabezón and Titelouze put it in the alto and bass parts, respectively, but otherwise used one entire strophe as a cantus firmus, in the long established manner and as Del Buono did in his « sonatas, » stating it intact, one note per measure, and embellishing it in the other three parts with related or unrelated motives in imitative counterpoint (8); whereas Cavaz-

(6) See the interesting prefaces and comments in the Bologna *Catalogo*, op. cit., I, 296-297, 301, 302, 304, and 325. Soriano's collection is briefly discussed by F. X. HABERL in *Kirchenmusikalisches Jahrbuch*, X (1895), 99-100, 103.

(7) Gaspari quotes the melody in the Bologna *Catalogo* (I, 298) as used by Del Buono, but with a *b* instead of an *a* as the thirteenth note.

(8) See FELIPE PEDRELL, *Hispaniae schola musica sacra*, III, 48; and GUILMANT and PIRRO, *Maîtres de l'orgue*, I, 38.

zoni and Frescobaldi made virtual motets by creating four-voice points of imitation out of fragments of this melody (9).

Del Buono's instrumental sonatas are his personal adventure beyond the scope and purpose of Soriano's prototype collection. They are a kind of spree after the rigors of the *canoni* and *oblighi*, although their own contrapuntal interest and adherence to the same *cantus firmus* suggest that Del Buono was enjoying only a postman's vacation from those rigors. Most of the sonatas reveal traits of the contemporary *canzon francese* for keyboard, including freely imitative texture in four parts, steady movement, C or twelve-four meter, frequent «black notes,» and ideas that are somewhat angular both melodically and metrically. But except as will be noted in Sonata VIII, the dependence on a *cantus firmus* in each sonata prevents having any contrasting sections, with a change of style or meter, such as were then leading to separate movements in the string sonatas of Buonamente and Biagio Marini.

Their *cantus firmus* and uniform style relate Del Buono's pieces even more to the Italian organ *versetti* of the time. However, the designation «di cimbalo,» the absence of any hint of liturgical use, and the academic intent of his collection make unlikely the possibility that Del Buono meant the successive sonatas to be played, like *versetti*, alternatively with the chanting of odd-numbered strophes of *Ave maris stella*. If Del Buono used «sonata» to mean anything more than «soundpiece,» he probably had in mind that idea of instrumental fantasy — fantasy in the sense of freedom from vocal text and restrictions — that was a primary connotation of «sonata» in dictionary definitions through the next hundred years (10).

Aside from the mention of «cimbalo» in the over-all listing of these fourteen sonatas and «cimbalo cromatico» in the title of Sonata VII, there is nothing more here than in any other seventeenth-century music that would serve to distinguish the harpsichord from the organ. Del Buono did invent some surprisingly original and idiomatic figures and rhythms for keyboard, but these are not out of

(9) See TORCHI, *L'Arte musicale in Italia*, III, 33; and PIERRE PIDOUX, *Girolamo Frescobaldi, Orgel- und Klavierwerke*, IV, 74.

(10) For example, see ATHANASIUS KIRCHER, *Musurgia* (1650), VI, 465; T. B. JANOVKA, *Thesaurum* (1701), 119; and JOHANN MATTHESON, *Das neu-eröfnete Orchestre* (1713), 171-172.

keeping with Frescobaldi's *Toccate* for both «cembalo et organo.» He also used all the chromatic tones freely in pieces that deliberately exploit their use, but so had Banchieri and Trabaci in pieces designated solely for organ. On the other hand, he did not compose any passages calling for an enharmonic keyboard as did Banchieri before and Pesenti after him, in this era of arcicembalo, arciorgano, and other experimental instruments (11).

The extreme range of Del Buono's keyboard writing is one tone less at each end than the nearly four octaves from C to a<sup>2</sup> that can be found, for instance, in Frescobaldi's «Partite 14 sopra l'Aria della Romanesca» in his *Libro primo* of *Toccate*, etc. The *cantus firmus* tones might be regarded as somewhat long for the sustaining power of the harpsichord tone. However, the fast tempo that Del Buono calls for in his preface seems to obviate that consideration (12). In any case, there is no doubt that Del Buono meant the *cantus firmus* to be played, not sung, if only because the writing of four polyphonic parts so that they always fall within the convenience of two hands at the keyboard is rarely mere coincidence. Certainly Del Buono did not follow the interesting precedent set in two keyboard pieces by Frescobaldi that invite further entries of the main melodic idea (by those who can find them) provided these are sung as a fifth part and not played (which they could not be by the two hands in these Frescobaldi pieces, anyway) (13).

As will be seen, Del Buono's fourteen sonatas differ considerably from one another in their melodic ideas, contrapuntal treatment, metric schemes, harmonic styles, keyboard writing, and general character. What they share in common are the Dorian modality, a motivic embellishment of one and the same *cantus firmus* by the three added parts, a preference for anacrusic motives in these parts, an economy of motives in each piece, a genuine perception of the keyboard idiom, and the limited pitch range of the instrument.

(11) See ROBERT HAAS, *Ausführungspraxis der Musik* (Potsdam, 1931), 174-175; and SARTORI, *op. cit.*, 1645b.

(12) The *canoni* and *oblighi* that move along in semibreves and minims are to be sung «con molta velocità. . . e così anco le Sonate, le quali benchè la maggior parte saranno scritte di Crome, nondimeno si sonaran presto, essendosi scritte in detta maniera per hauerli à sonar con più facilità. . .».

(13) See the tenth «Capriccio» in FRESCOBALDI'S *Primo Libro di Capricci*, etc.; and the last «Recercar» in his *Fiori musicali*.

The sonatas are printed in open score (*partitura*) on four staves. The first ten use the soprano, alto, tenor, and bass clefs; the other four the treble, soprano or mezzo-soprano, alto, and bass or baritone clefs. In all but the last sonata the cantus firmus appears on the third (tenor or alto) staff; in the last, on the second (mezzo-soprano) staff. As a Dorian melody the cantus firmus begins on d in the first ten sonatas, but is transposed to g in the next two, c in the next, and e' in the last sonata. Its intervals remain the same throughout, even in Sonata VII where its minor third step contradicts the f-sharp in the signature of the other three parts. In ten of the sonatas the cantus firmus of 42 notes moves at the rate of one note per measure, in three at two notes per measure; and in one at four per measure. However, this last, Sonata X, extends to 31 measures by virtue of a 20-measure pedal point on the final note of *Ave maris stella* (14).

Melodic ideas that are remarkably well-defined in both their intervals and rhythmic patterns dominate the three added parts in most of the sonatas. They do not derive from the cantus firmus. Their lines vary widely between diatonic and chromatic, stepwise and disjunct, narrow- and wide-range, and simple and complex contours: while their rhythms present an assortment of upbeat patterns. Bach might have borrowed fugue subjects from Del Buono as he did from Frescobaldi and later Italians had he known ideas such as those in Ex. 1, a) and b), from Sonatas II and XI respectively. Like these



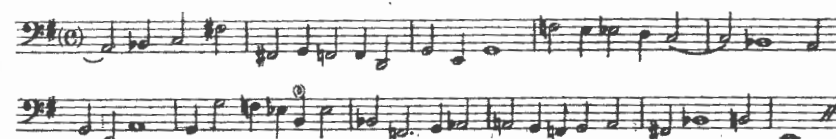
two, most of Del Buono's melodic ideas begin as a compound of two distinct motives, which may weave their ways together or separately thereafter. The motives have enough character to retain their identity when they undergo numerous slight changes or when they trail off

(14) How Sonata XIV ends I do not know, since the last page on the microfilm that was sent to me leaves the sonata incomplete after its thirty-fourth measure.

into much longer lines of free counterpoint. Ex. 2, from Sonata II,



is typical of some of the interesting, longer lines that sometimes result. Its range of a tenth is not unusual. Del Buono does not hesitate to write an occasional very jagged and irregular line, including augmented and diminished fourths, as occurs in the extreme in Ex. 3, from the bass part of the exceptional Sonata VII, « Stravagante, e per il cimbalo cromatico. »



The contrapuntal texture generally varies from intermittent, loose imitations to the constant, overlapping, fairly exact imitations that may be noted in Ex. 4, from Sonata VI. Sonata VII has contin-



uous « free » lines with no rests and virtually no imitations. Sonatas VIII and IX, which are based on chordal motives, frequently lapse into fluent homophonic passages such as that in Ex. 5, from sonata



IX. Voice crossing between any of the adjacent parts is not uncommon.

When Del Buono's «subjects» are as distinctive as they are in Ex. 1 there is a marked approach to fugal writing. The «answer» is usually at the fifth and may even prove to be a «tonal» answer (as in Sonata XI) where a dominant-tonic adjustment is indicated. In the successive points of imitation, or expositions, as they might almost be called, the initial subject appears about as consistently and with as few alterations as it does later in the century, say, in fugal movements from the church trio sonatas of Legrenzi or Corelli. When each of the two motives in a compound «subject» is treated separately and alternatively part of the time, as in Sonata I, there is even a hint of double fugue. Furthermore, there are occasional hints of fugal episodes based on fragments of the initial idea, as in Ex. 6, from Sonata VI.



Del Buono's able and imaginative command of rhythm is conspicuous in these sonatas. Their metric drive is always clear, partly, of course, because each measure contains exactly one, two, or four tones of the cantus firmus and because the frequent suspensions and resolutions tend to center on these tones, thus defining the barlines. But also is the fact that the separate voices are carefully made to complement each other so that the pulse and its subdivisions are steadily maintained. Twelve of the sonatas are in simple meter, seven in four-four and five in four-two, whereas only two are in compound meter (Sonatas IV and IX), both in twelve-four. Our composer's advice, noted earlier, that these sonatas are to be played rapidly is confirmed by the tempo mark «Presto» at the beginning of Sonatas II, X,

(15) The choice of C or  $\text{C}$  for four-two and four-four, and  $\text{C}$   $\frac{6}{4}$  or  $\text{C}$   $\frac{6}{4}$  for twelve-four meter presumably concerns tempo and prevailing note values, in the manner of the time. But Del Buono's own practice is certainly not consistent enough to be codified here. The cantus firmus adds confusion when it is notated in values not commensurate with the other parts—for example, breves in the four-four measures of Sonata VI.

and XIV (15). Sonata VIII falls into an ABA plan, the middle section being marked «Adagio» and the return «Presto,» thus anticipating by change the typical tempo contrasts of the later keyboard sonata in three movements.

The predilection for upbeat patterns, as already illustrated in several examples, also helps to account for the convincing flow of Del Buono's music. Among other means by which he achieves rhythmic interest may be mentioned syncopations, hemiola play, and two notes in one part against three in another. The syncopations usually correspond with suspensions and resolutions in the harmony, but in Ex. 7, from the «Adagio» section of Sonata VIII, they also help to



maintain a steady flow of sixteenth notes (16). As in this passage, Del Buono often violated the purest sixteenth-century traditions by using values shorter than the prevailing pulse for his suspensions and resolutions; often, too, tying a short value over to a longer value. Ex. 8, from Sonata IX, illustrates hemiola play in compound meter.



(16) Modern notation makes such syncopations more apparent, of course, than seventeenth-century printing, where all eighth and shorter notes had to be indicated by separate flags. Perhaps more ties than can be found in the somewhat careless printed edition were intended in the passage quoted in Ex. 7.

And Ex. 9, from Sonata IV, illustrates the opposition of two and three notes, or four and six, between different parts (17).



As is to be expected after Monteverdi and Frescobaldi, Del Buono is also much freer than his sixteenth-century predecessors in his use of dissonance. Ex. 10, from Sonata VI, shows the suspension



of a tone — and a short tone at that — that is at once a second, seventh, and diminished fifth. Ex. 11, from Sonata XIII,



includes a striking accented passing tone as well as a tritone growing out of parallel major thirds and the ascending melodic form of the minor scale. False relations resulting from conflicting minor scale tendencies can also be found. Other freedoms are evidenced in the handling of the six-four chord and in the occasional use of an appoggiatura. Extraordinary are the clashes during the extended pedal point at the end of Sonata X, which has already

(17) Here as in Frescobaldi's music the change in one part to a duple subdivision is indicated by an inversion of that part's time signature, six-four to four-six in this instance.

been mentioned. As Ex. 12 shows from the concluding measures, here could be a remote precedent for today's linear counterpoint!



The harmonic chromaticism that occurs frequently in these sonatas is constant in Sonata V, since this piece is based on the chromatic tetrachord that often serves as the subject in Baroque fugal pieces. It is carried to the extreme in Sonata VII, which experimental piece, like similar «stravagante» pieces by Del Buono's immediate predecessors in keyboard music, follows along the roads opened up by the late Italian madrigalists. As Ex. 13, from this same sonata,



reveals, the chromaticism results chiefly from temporary dominant relationships, changes between major and minor in the chord forms, zigzag or contradictory voice leading, and third relationships between the chord roots (in the Rameau sense).

The internal cadences in Del Buono's sonatas mark the ends of points of imitations, but only rarely happen to correspond with divisions in the text of *Ave maris stella*. Occasionally these cadences give the impression of tonal modulations, though never with the force of the cadences in the even earlier sonatas (for strings) by Buonamente. More often they suggest only the varied possibilities to be expected in the Dorian mode. Sonata I in *d* Dorian, for instance, cadences on *a*, *d*, *f*, *g*, and *c*, closing, as in most of the sonatas, with the Picardy third.

Finally, we may note that Del Buono writes well for the ten fingers at the keyboard. The arabesque passages already quoted from

Sonatas VIII and IX in Exs. 5, 7, and 8, may be supplemented by Ex. 14, from Sonata VIII, to show that the figuration is almost



Schumannesque at times. In Ex. 12 we saw ornaments typical of those used by Del Buono in the conclusions of several of the sonatas. To realize the « t. » in that example our modern trill would seem best suited, although the use of « t. » in Sonatas VIII and IX unquestionably refers to the seventeenth-century « trillo » or accelerated tremolo (repeated tone). Our modern trill is written out and measured in Sonata II, while the melodic ideas themselves are ornamental in character in Sonatas IV and XII. From the standpoint of technique these sonatas require much of the independent finger work that can be expected in a Bach four-voice fugue. The most advanced passage is a surprising run of sixths in sixteenth notes that must be played by the right hand for two measures in Sonata VI (Ex. 15).



Although Del Buono's entire collection deserves further study, only his clavichord « sonatas » have been discussed here. By way of summary, these sonatas seem significant to me for two reasons. In the first place, they may now be cited as the oldest examples

that are yet known of pieces called « sonatas » for a stringed keyboard instrument. This is a much contested honor, previously and variously bestowed on pieces from about a half century later by Gregorio Strozzi, Bernardo Pasquini, Sybrandus van Noordt, Johann Kuhnau, and others. To this aspect of Del Buono's contribution I have already called attention in another article (18). To be sure, as I observed in that article, « before 1700 the word 'sonata,' when it actually connoted anything more than its generic meaning of 'soundpiece', was often obscured in the confusions of terminology in which all instrumental titles were still involved. » Although almost from the beginning of the century and well before Del Buono's publication individual distinctions between « sonata, » « canzon, » and « sinfonia » are hinted in Italian music titles and inscriptions, these distinctions conflict more often than not (19). « On the other hand, » the article continues « one must acknowledge the history of the Baroque sonata to be defined largely by how and when the word itself took on meaning. This gradual semantic process had to start somewhere and ultimately with some 'first,' however innocent and simple. »

In the second place and more important here, Del Buono's set of « sonatas » adds another interesting landmark to the history of keyboard music *per se*. This landmark is all the more noteworthy in that it comes at the outset of what has been regarded as a relatively barren half century of Italian keyboard music, roughly from 1640 to 1690. Before that period come the keyboard works of such illustrious names as Merulo, the two Gabriellis, Diruta, Banchieri, and above all Frescobaldi, whose peak of achievement was reached in 1635 with his last new collection published during his lifetime, *Fiori musicali*. After that period come the extant manuscripts of Bernardo Pasquini and Alessandro Scarlatti, as well as the publications of Zupoli and the many others who soon followed. But between 1640 and 1690 there have been only Michelangelo Rossi and Bernardo Storace

(18) WILLIAM S. NEWMAN, *A Checklist of the Earliest Keyboard Sonatas* (1641-1738), in «The Music Library Association Notes», XI (March, 1954), 201-212.

(19) For example, see SARTORI, *op. cit.*, 1608j, 1609e, 1613d, 1617c, 1624a, 1625b, *et passim*. The well-known attempt of Praetorius to clarify these terms more than two decades before Del Buono's date might also be recalled (*Syntagma musicum*, vol. III, pt. 1, ch. viii).



to name, plus a few lesser or border-line composers like Martino Pe-senti, Mauritio Cazzati, Fabritio Fontana, or Gregorio Strozzi (20).

How much Del Buono can help to fill this gap will be a matter of opinion, of course, but it would be my personal prediction that his musical skill, imagination, and sensitivity will surprise those who trouble to look further into the music discussed here.

WILLIAM S. NEWMAN

The University of North Carolina, U.S.A

(20) See SARTORI, *op. cit.*, P. 422, 1664b, 1645b, 1662, 1677b, and 1687h, respectively. The best summary of the period between Frescobaldi and Pasquini is still to be found in *Le Origini e lo sviluppo dell'arte pianistica in Italia* by Guido Pannain (Naples, 1917), PP. 120-132. A doctoral dissertation on this subject by Mr. James Monroe is now in progress in the Music Department at the University of North Carolina.

## CATALOGO DELLE OPERE MUSICALI A STAMPA DAL '500 AL 700 CONSERVATE PRESSO LA BIBLIOTECA COMUNALE DI CESENA

La modesta raccolta cesenate non entra del tutto sconosciuta nel campo bibliografico: già Gaetano Gaspari, compilando il catalogo della Biblioteca del Liceo Musicale di Bologna, aveva descritto quasi tutte quelle opere che non erano presenti al Liceo; così, sulla sua scorta, seguono le citazioni di Robert Eitner nel *Quellen-Lexikon*.

Il numero delle opere, poco più di un centinaio, è considerevole; ma pochissime quelle complete: quasi tutte mancanti di varie parti, forse il lodevole uso fattone o la incuria nel raccoglierle ha disperso quei preziosi fascicoli.

Queste opere, infatti, sono entrate nelle raccolte comunali in seguito a quelle vicende politiche che alla fine del '700 permisero la confisca dei beni ecclesiastici e riunirono in un unico edificio le biblioteche e gli archivi dei monasteri e dei conventi soppressi. Presumibilmente in quegli anni i fascicoli così raccolti furono riuniti e legati in volumetti, ora per miscellanea ora per autore, ma in maniera spesso disattenta; quella partizione e quell'ordine sono stati conservati in questo elenco per rintracciare le opere.

Quasi tutti gli esemplari provengono dal convento degli Agostiniani, come evidentemente si può desumere dalla nota manoscritta che spessissimo ricorre: 'ad usum Fratris Honorij Cesenatensis Ordinis S.cti Augustini'; 'Fris Francisci Bonfilij ord. Eremit. S. Aug.' oppure 'Ex libris Bibliothecae S. Augustini Cesen.'.

Una volta frater Honorius ha segnato anche un anno, 1646. Intorno a quella data sono state consultate le carte dell'archivio comunale pertinenti al convento degli Agostiniani: una vasta lacuna proprio in quegli anni e nessun accenno nei documenti rimasti permette dati e notizie più precise.

È probabile che questo frate avesse in cura un gruppo di cantori