

French Renaissance Music and Beyond

Studies in Memory of Frank Dobbins

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Heteroclitio Giancarli and his *Compositioni musicali* of 1602

One of the things that I shared with Frank Dobbins during more than twenty years of friendship was the lute song. While his interests were mainly French, my own have always focussed more on Italy and Spain. We both loved the challenge of digging up something unknown or lost and bringing it back to life. If we could manage to upturn an apple cart or two in the process, it was even better. This article is very much for Frank. I wrote it for him, hoping he would have enjoyed it. Had I managed to finish it a few weeks earlier, he may have got to read it. I hope he still might.

1602 is a landmark year in the history of music in Italy, the year in which Giulio Caccini (1551–1618) published *Le nuove musiche* in Florence.¹ It is an emblematic work that marks the dawn of a new century and that heralds the new monodic song style, earning itself the status of an ‘epoch-making volume’ and the symbol *par excellence* of the new Baroque music.² The same year, and only two hundred and fifty kilometres away, two similar books were printed in Venice, works that shared many features with Caccini’s. Both were issued by Giacomo Vincenti, the same printer who issued a reprint of *Le nuove musiche* in 1615. One was a volume of monodies by Domenico Maria Melli, and the other was the *Compositioni musicali* of Heteroclitio Giancarli, a book of solo songs with lute accompaniment.³ Ignored and forgotten by contemporary scholarship, this present study is an initial exploration of the last of these books, a work that is one of the earliest sources of Italian lute songs composed with independent accompaniments, and therefore the first Italian book of this kind ever to appear in print.

A completely unknown figure, Heteroclitio Giancarli published his songs later in life, possibly as a retrospective collection. Some of the pieces, in the same way as Caccini’s, may have been composed twenty or thirty years earlier and also represent an older practice. Giancarli may thus be considered a contemporary of both Caccini and the Florentine *cantore al liuto* Cosimo Bottegari (1557–1620). He was also a student of Ippolito Tromboncino, the renowned

1. Even though Caccini’s title page gives the publication date as 1601, the volume did not appear until July 1602.
2. The description of it as ‘epoch-making’ is quoted from Tim Carter et al, ‘Caccini (1): Giulio Romulo Caccini’, *NG2 Online* (accessed 30 December 2012).
3. Domenico Maria Melli, *Musiche composte sopra alcuni madrigali di diversi* (Venice, Giacomo Vincenti, 1602), and Heteroclitio Giancarli, *Compositioni musicali intavolate per cantare et sonare nel liuto di Heteroclitio Giancarli* (Venice, Giacomo Vincenti, 1602). Vincenti’s publication of Melli’s solo madrigals with an unfigured bass line narrowly preceded Caccini’s *Le nuove musiche*, something that Caccini himself allegedly tried to suppress, and a fact that has largely been overshadowed in modern scholarship by the attention paid to the more illustrious Florentine.

mid-century Venetian singer lutenist some of whose songs were preserved by Bottegari, and thus could have been born in the 1540s or 1550s.

In contrast to the monodic compositions of Caccini and Melli, Giancarli's songs are far less declamatory in style, in general, less innovative than the new monody. The accompaniments are notated in tablature, rather than the newly devised figured bass, and reflect many of the older conventions that are evident in the songs of Tromboncino and Bottegari. Their significance is that they show the perpetuation of an older practice of lute song that had been in existence for the previous half century and that is not reflected in any printed musical source of the sixteenth century. They occupy the middle ground between the polyphonic madrigal and the new monody, they define a new space that is not well known and that invites us to question whether the monodic innovations of Caccini and his peers were as earth-shattering as was once thought.

Giancarli was a singer-songwriter and his book appeared at a moment when singing to the lute was becoming increasingly fashionable throughout Europe. As a compositional activity as much as a performance art, it attracted the creative energies of both singers and instrumentalists, especially singers who accompanied themselves. The large number of printed song collections that were published in Italy, England and France at this time is a barometer that indicates the extent of this fashion among amateurs at court and among the urban bourgeoisie. Only five years before Giancarli's book, John Dowland's first collection of lute songs was published in London in 1597, and the first of the fifteen volumes of *airs de cour* issued by Pierre Ballard appeared in Paris shortly afterwards, in 1608.⁴ By the early 1630s when the last of the French volumes came out, some thirty English books had appeared, as well as a large number of Italian books with accompaniments using figured bass, lute tablature or guitar chords.⁵

Singing to the lute, of course, was no novelty. There is, however, clear evidence of Italian lute song composition and performance for at least a century prior to the publication of Giancarli's book, and the tradition is no doubt much longer. It is a difficult area for music historians because there is so little remaining trace of a practice that was evidently improvised or performed from memory, and it is always important to remain open to the fact that surviving musical sources and documentation tells only a small part of the story. This is true of both the music itself as well as the place of singing to the lute within the broader social context of music making. It is thus likely that singing to the lute was far more prevalent in Italian courts and cities than the way it is represented in most modern histories of music. These are constructed primarily on the basis of written musical sources and while they serve to delineate to the development of musical style, their exclusion of music from unwritten practices necessarily makes them less reliable in the depiction of musical life. There is no doubt that singing to the lute was widely admired, and that its unwritten musical practice provided a significant complement to the madrigals, motets and masses that dominate contemporary understanding of music in sixteenth-century Italy.

4. John Dowland, *The First Booke of Songs or Ayres of Fowre Parts with Tableture for the Lute*, London, Peter Short, 1597; fifteen volumes entitled *Airs de différents auteur avec la tablature de luth*, Paris, Pierre Ballard, 1608–1632.

5. An extensive listing of sources is to be found at Gary R. Boye, *Music for the Lute, Guitar and Vibuela (1470–1799)* <http://applications.library.appstate.edu/music/lute/home.html>. A more manageable list of English prints is available at <http://www.pages.drexel.edu/~mlo26/books.html> (accessed 30 December 2012).

Among the countless volumes of secular music printed in Italy in the sixteenth century are some forty books of lute songs.⁶ With what seems to be only one exception, all these books published prior to Giancarli's comprise vocal polyphony arranged to be sung as lute songs or, at least, arranged in ways that allow the lute to perform with various combinations of singers and other instrumentalists. The first of these publications are the famous books of *frottola* arranged for voice and lute by Franciscus Bossinensis in 1509 and 1511, with subsequent publications stretching across the entire century.⁷ The dates of the sources may not necessarily be indicative of performance trends but show a concentration of publications of madrigals arranged as solo songs in middle third of the century, following the trend set by Willaert's song arrangements of Verdelot madrigals published in 1536, and a new trend in the last fifteen years of the century of three-part *canzonette* and *villanelle* published with an additional tablature reduction for lute and with indications that this format was to enable the music to be performed in multiple instrumental and vocal combinations.⁸

The existence of a parallel tradition of singer-lutenists is confirmed by reliable sources. It is surely a reflection of their esteem that someone such as the theorist Pietro Aron should have included a list of them in his *Lucidario in musica* of 1545, a book otherwise devoted exclusively to matters concerning polyphonic music.⁹ In concluding his discussion of singing and singers in Italy, Aron lists the names of eminent *cantori a libro* and *cantori al liuto*, respectively singers of polyphony and lutenist-singers. His *cantori al liuto* include the frottolists Bartolomeo Tromboncino and Marchetto Cara, Giancarli's teacher Ippolito Tromboncino, and others who are unknown today: Ognibene da Vinegia, Bartolomeo Gazza, Francesco da Faenza, Angioletto da Vinegia, Jacopo da San Secondo, the magnificent Camillo Michele Vinitiano, Paolo Melanese and Marc' Antonio Fontana, Archdeacon of Como. Heading his list is the count Lodovico Martinengo, probably a brother of Count Fortunato Martinengo (1512–1553) to whom the *Lucidario* is dedicated.¹⁰

6. The most comprehensive study of the sixteenth-century lute song is Véronique Lafargue, “Par un luth marié aux douceurs de la voix”: la musique pour voix et instruments à cordes pincées au XVI^{ème} siècle (Ph.D. dissertation, Centre d’Études Supérieures de la Renaissance, Université François Rabelais, Tours, 1999). For a more accessible synthesis by the same author, see Véronique Lafargue, ‘Des sources pour le chant au luth à la Renaissance,’ *Luths et luthistes en Occident: Actes du Colloque 13–15 mai 1998*, Paris, 1999, pp. 63–76.
7. Franciscus Bossinensis, *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto Libro primo* (Venice, Ottaviano Petrucci, 1509); and *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto Libro secundo* (Venice, Ottaviano Petrucci, 1511). For a comprehensive list of publications see the index arranged by performing medium in BrownI, pp. 478–80.
8. Philippe Verdelot, *Intavolatura de li madrigali de verdelotto da cantare et sonare nel liuto* (Venice, Ottavio Scotto, 1536). From much later beginnings, published French lute songs were also nearly all derived from *chansons* by local composers. The first such volume to be printed was Adrian Le Roy, *Livre d'airs de cour miz sur le luth* (Paris, Adrian Le Roy & Robert Ballard, 1571) and most of the works were arranged from compositions published as an anthology two years earlier: Nicolas de La Grotte, *Chansons de P. de Ronsard, Ph. Desportes et autres mises en musique par N. de La Grotte*, Paris, Le Roy & Ballard, 1569.
9. Pietro Aron, *Lucidario in musica di alcuni oppenioni antiche et moderne con le loro oppositioni et resolution* (Venice, Girolamo Scotto, 1545; rpt New York, 1978), fols 32–3.
10. Lodovico is best known through a portrait painted by Bartolomeo Veneto in 1546 in the collection of The National Gallery, London, catalogue no. NG287. The portrait is on line at <http://www.nationalgallery.org.uk/paintings/bartolomeo-veneto-lodovico-martinengo>. He appears to be one of the twenty offspring of Count Cesare Martinengo II, and brother of humanist Celso Martinengo, as well as Fortunato (1512–1553), founder of the Accademia degli Dubbiosi.

A broader and more vivid picture of performances by singer-lutenists is given by Richard Falkenstein in the introductory chapter of his doctoral dissertation on Florentine lute song.¹¹ At the beginning of this chapter, he quotes Zarlino, firstly in a passage from *Le istituzione harmoniche* that describes how contemporary Italian singers recite the sonnets and *canzone* of Francesco Petrarca and the *stanze* of Ludovico Ariosto to ‘certain modes or airs’.¹² He also cites another passage from the same book in which Zarlino extolls some modern singers whose depth of expression he likens to the ancient Greeks, exceeding the affect of contemporary polyphony through singing solo and accompanying themselves on the lira, lute or other similar instruments.¹³

For sometimes, when a beautiful, learned, and elegant poem is recited to the sound of an instrument, the listeners are greatly moved and led to behave in various ways—laughing, weeping, and doing other similar things. And as to this, it has been our experience with the beautiful and graceful writings of Ariosto that when (among other things) the piteous death of Zerbino and the lamentable complaint of his Isabella are recited, the listeners are moved by compassion and weep not less than Ulysses did when he heard the singing of Demodocus, that excellent musician and poet.

This emotive power and the capacity to move listeners provide an obvious explanation of why there was a place for such singers in Italian society. Even though Zarlino notes in the same passage that it was not often heard, his description confirms the continuation of the kind of singing that was championed and practised by Marsilio Ficino and others at the beginning of the century and that blossomed into the style championed by Caccini and the Bardi circle, the supposedly new monody that revolutionised the musical world in the years around 1600.¹⁴

Among the Italian prints of the sixteenth century, the only one that has been identified as possibly containing music conceived from the outset as accompanied song is *Il primo libro di napolitane* by Giacomo de Gorzanis issued in Venice by Girolamo Scotto in 1570. As Falkenstein makes clear, the blind Gorzanis is not known as a composer of polyphonic music and, as has been demonstrated by others, the *villanella* seems to have originated in Naples as a lute song long before it became transformed into a polyphonic genre.¹⁵

Although it is not possible to estimate the extent to which specific practices of singing to the lute were shared across territorial boundaries, the Spanish occupation of Naples during the fifteenth and sixteenth centuries lead to a certain amount of interchange. While its full

11. Richard Falkenstein, ‘The late sixteenth-century repertory of Florentine lute song’ (Ph.D. dissertation, The State University of New York at Buffalo, 1997).

12. Giuseppe Zarlino, *Le istituzione harmoniche* (Venice, Pietro da Fino?, 1558), Part III, chapt. 79, p. 289 ‘sotto un certo Modo, overo Aria, che lo vogliamo dire, di cantare; si come sono quelli modi di cantare, sopra i quali cantiamo al presenti li Sonetti o Canzoni del Petrarca, overamente le Rime del Ariosto.’

13. Zarlino, *Le istituzione*, Part II, chapt. 9, p. 75, quoted and translated in Alfred Einstein, *The Italian Madrigal*, trans. Alexander Krappe, Roger Sessions and Oliver Strunk, Princeton, 1949, vol. 2, pp. 837–8.

14. See Daniel Pickering Walker, ‘Le chant Orphique de Marsile Ficino’, in *Musique et poésie au XVI^e siècle: Paris, 30 Juin-4 Juillet 1953*, Paris, 1954, 17–33; reprinted in Daniel Pickering Walker, *Music, Spirit and Language*, ed. Penelope Gouk, London, 1985.

15. Falkenstein, ‘Florentine lute song’, pp. 15–16. On the early villanella, see Dinko Fabris, ‘The Role of Solo Singing to the Lute in the Origins of the *Villanella alla Napolitana*, c.1530–1570’, in *Gesang zur Laute, Troja – Trossinger Jahrbuch für Renaissancemusik*, 2, Kassel, 2003, pp. 133–45.

depth cannot be adequately measured five centuries later, the traces are sufficient for us not to exclude from consideration the evidence presented in Spanish sources. As I have discussed elsewhere and in contrast to Italian publications, the vihuela books of the 1530s and 1540s all contain original songs, composed with independent instrumental accompaniments rather than songs derived from vocal polyphony.¹⁶ Some of these are settings of Italian texts, and in books that betray their authors' close acquaintance with Italian music and, in at least one case, the possibility of having journeyed to Italy. The musical style of these songs suggests that some of them may be derived from improvisatory traditions from both courtly and popular spheres. The origins of others cannot be ascertained, although there are others that align more closely with the earliest original Italian lute songs and others that suggest connection with the latest humanist revival fashion described above by Zarlino.

In Italy, the source that best reflects lute song practice in the decades immediately following these Spanish publications is the book compiled by Cosimo Bottegari (1557–1620), a Florentine singer-lutenist active in Munich as well as in his native city.¹⁷ Falkenstein describes him as a musician who conformed closely to Castiglione's image of the courtier, gracing the courts of Florence and Munich with singing, solo lute playing and possibly poetry recitation.¹⁸ He appears to have compiled his book over several decades, probably commencing in 1573 or 1574. Like Giancarli's book, it is set out as vocal lines in mensural notation above accompaniments written in Italian lute tablature. Along the same lines as Italian prints, it contains many arrangements of madrigals and *canzonette*, and reflects the work of a pragmatic *cantore al liuto* who simplified many of the more complex passages of his accompaniments when needed.

Bottegari's collection of madrigals includes works by master polyphonists such as Palestrina, Ruffo, Rore, and Lasso alongside works by lutenist Fabrizio Dentice, Bottegari himself, as well as the *cantore al liuto* praised by Pietro Aron in 1545, Ippolito Tromboncino. Occasional simplifications aside, Bottegari's arrangements of polyphonic madrigals remain faithful to their models. His own works are not dissimilar to some of Giancarli's settings, involving a considerable amount of homophonic accompaniment, with some decorative florid writing preceding final cadences. These traits are also found in the Tromboncino songs included by Bottegari. Bottegari and Giancarli may not have known one another, but there is an undeniable affinity between them, perhaps best reflected through their mutual association with Ippolito Tromboncino.¹⁹

16. John Griffiths, 'Improvisation and Composition in the Vihuela Songs of Luis Milán and Alonso Mudarra', in *Gesang zur Laute. Troja – Trossinger Jahrbuch für Renaissance-Musik*, 2, Kassel, 2003, pp. 111–31. Original songs are not included in vihuela books published after 1550.
17. The manuscript is preserved in the Biblioteca Estense in Modena (I-MOe) under the signature C311. A facsimile edition was published as Cosimo Bottegari, *Il libro de canto e liuto / The Song and Lute Book*, ed. Dinko Fabris and John Griffiths, Bologna, 2006; a modern edition of the texts is available as *Il libro de canto e liuto*, ed. Luigi Ferdinando Valdrighi, Florence, 1891; rpt. Bologna, 1978; and a modern edition of the music as *The Bottegari Lutebook*, ed. Carol MacClintock Wellesley, Ma., 1965. The manuscript is the examined with great thoroughness and constitutes one of the central chapters of Richard Falkenstein's dissertation, cited above.
18. Falkenstein, 'Florentine lute song', p. 156.
19. For Falkenstein's discussion and analysis of Bottegari's *villanelle*, sacred texts and *arie* see 'Florentine lute song', pp. 186–226.

The surviving music by Ippolito Tromboncino comprises a group of six madrigals with lute accompaniment copied by Cosimo Bottegari, plus a polyphonic version of one of them. No copy is known to survive of a printed collection that was listed in a 1591 inventory of the Gardano printery and that lists an 'Intabolatura de Tromboncino da Cantar in Liuto. Venezia, Angelo Gardano' among its stock, and perhaps produced in the 1570s.²⁰ This is consistent with the biographical information concerning Tromboncino that is comprehensively evaluated in an article by David Nutter published in 1989 and that remains unsurpassed.²¹ Tromboncino is also known through literary sources published in Venice between 1545 and 1565. As Nutter insists, Tromboncino was a mid-century musician and not to be mistaken as a contemporary of Bottegari and Caccini, or as a composer of monody. He also refutes Carol MacClintock's assessment that Tromboncino's songs are 'compositions for voice and lute (or cembalo?)', not arrangements of polyphonic pieces.²² Of particular interest concerning Giancarli, Nutter builds a convincing argument that Tromboncino's surviving songs are arrangements of his own polyphonic madrigals. In the case of the work that survives in both formats, *Donna se'l cor*, he demonstrates not only the close relationship between the versions, but also shows the polyphonic version to have been copied prior to 1548, and for its opening to derive from a ricercar by Adrian Willaert. Contextualising more broadly, he argues that the poetry set by Tromboncino reflects the tastes of the 1530s, and he makes detailed analysis of textural features of the songs that also aligns them closely with the style of madrigal composition of the same decade.

On balance, it would seem that Tromboncino's repute rested more on his ability as a *cantore al liuto* than his compositional ability as a madrigalist. He was singled out firstly by Aron in his *Lucidario* of 1545 as one of the finest of his time, and this is the facet of his persona that is praised on numerous occasions by Pietro Aretino and subsequently by others, including Ortensio Landi (1552), Francesco Sansovino (1560) and Lodovico Dolce (1565). They praise him as a lutenist and for his *soavità*, references that can be more readily interpreted in terms of his performance style than his compositions. His songs reveal a compositional style based on the first generation of madrigalists, and he appears to have found a successful formula for converting these into lute songs at the same time that Willaert's lute song arrangements of Verdelot madrigals were also at the height of their fashion. When the madrigal adopted a more sophisticated literary and compositional style in the 1540s, these changes appear not to have been adopted by Tromboncino who may have found them too complex for his liking, preferring instead to maintain a style of lute song that perpetuated the style derived from the 1530s madrigal, and the simplicity and clarity that accompanied it.

It is interesting, then, to conjecture how Tromboncino's style may have developed during his career and what kind of pedagogical method or process he may have used with his students. A successful *cantore al liuto* was necessarily a person who was a good lutenist, a fine singer, and an accomplished composer, but who probably had further performance skills ranging from the ability to embellish and *cantare con la gorgia* through to skill in rhetorical declamation. While

20. Reported in BrownI, [157?], from the information on fol. 8^v of the 1591 *Indice degli libri di musica che si trovano nelle stampe di Angelo Gardano*.

21. David Nutter, 'Ippolito Tromboncino, Cantore al Liuto', *I Tatti Studies: Essays in the Renaissance* 3 (1989) pp. 127–74.

22. *Ibid.*, p. 128, note 2, quoting from MacClintock's article 'A Court Musician's Songbook: Modena MS C.311', *JAMS* 9 (1956), p. 182.

the matters of instrumental and vocal technique are too ephemeral for there to be remaining traces, compositional questions can be addressed more confidently. After all, one of the most interesting of Nutter's findings is precisely the extent to which Tromboncino as a *cantore al liuto* remained anchored to the tradition of the polyphonic madrigal. Intuitively, I would also expect to find singer songwriters who worked outside the confines of the polyphonic style but there is little evidence at this point in time. We can only imagine that such a practice existed, as suggested by the numerous formulaic *arie da cantare* that are included in collections throughout the sixteenth century, in the dance songs in collections such as Caccini's *Le nuove musiche*, in our fleeting knowledge of humanist singing early in the century, in our somewhat knowledge of the activities of *cantastorie* and other musicians who performed in public places in Renaissance towns and cities, and perhaps, by analogy, in the independent songs in Spanish books of the 1530s and 1540s. In this, we are limited by the nature of our source materials and the fact that traces of singer songwriters are less likely to remain if they were working outside the written tradition, or outside the social contexts that were preserved through written documents.

Giancarli's *Compositioni musicali*

Giancarli's *Compositioni musicali intavolate per cantare et sonare nel liuto di Heteroclitio Giancarli* is a simple book comprising a title page (Figure 1), a dedication and 46 pages of music printed in score for voice and lute that includes a table of contents of the songs on the final page. Published in Venice in 1602 by one of the city's principal music printers, Giacomo Vincenti, it contains nineteen original compositions: two Latin motets and seventeen solo madrigals.

The wording of the title is interesting, particularly in view of the compositional methods of his teacher Tromboncino. In declaring his compositions to be '*intavolate per cantare*' it is impossible to determine whether the phrase is simply meant to announce that music is presented with accompaniments notated in tablature and ready to be sung to the lute, or whether he had intabulated the individual parts of polyphonic vocal pieces. Whichever the case, the notation is consistent with that of the Bottegari book, and in line with the earlier sixteenth-century collections that do not double the sung voice in the tablature. Printed collections from the second half of the century tend to intabulate the entire polyphonic fabric so that the works can be played as instrumental solos if desired. This is the case with the three anthologies of canzonetti that Vincenti published a decade earlier: the wording of the titles is similar but do not indicate that the lute parts are notated in tablature.²³

The title page reveals no other details about the author or the music. The text on the page is accommodated in what was presumably one of the decorative borders that Vincenti customarily used, together with the coat of arms featuring a pine cone he had used early in his career when in partnership with Ricciardo Amadino and that he continued to use later in his own right. Given that we know nothing about Giancarli and his musical reputation, it is surely some measure of his credibility and musical reputation that he should have been published by a notable printer such as Giacomo Vincenti. Alternatively, it might be a sign of his wealth or

23. These three volumes, listed as 1591₁₄, 1591₁₅ and 1591₁₆ in BrownI, are all titled *Canzonette per cantar et sonar in liuto a tre voci*.

the subsidy that he was able to attract from the book's dedicatee if not from some other patron who was prepared to cover the production costs.

Vincenti was active in the printing business in Venice from 1583 until his death in 1619. Initially, he worked for three or four years in partnership with Amadino, and the business was continued after his death by his son Alessandro until 1667. He was a prolific music publisher and seller, a competitor of the other prominent Venetian music printers Gardano, Scotto and Amadino, and responsible for issuing of some of the most notable Venetian prints of the turn of the century, including the reprint of Caccini's *Nuove musiche*, the *Intermedii et concerti* of 1591 that was used for the famous wedding of Ferdinando de' Medici and Christine of Lorraine in 1589, Artusi's famous attack on Monteverdi of 1603, as well as many treatises and music volumes by composers including Croce, Viadana, Marenzio, Banchieri, Alessandro Grandi, Felice Anerio, Girolamo Diruta and Giovannelli.²⁴



Figure 1. Giancarli, *Compositioni musicali*: title page

Only one copy of the *Compositioni musicali* is known to be extant. It was formerly in the private collection of Franz Xavier Haberl (1840–1910) and is now held in the Bischöflichen Zentralbibliothek in Regensburg (D-Rp). Another copy was formerly in the library of the Portuguese monarch João IV in 1649, but was destroyed in the Lisbon earthquake and fires a century later. The earliest reference to Giancarli is in Giuseppe Ottavio Pitoni, *Notitia de' contrapuntisti e compositori di musica*, a manuscript compiled c.1725.²⁵ Eitner probably drew from this source for his listing of Giancarli in his *Quellen-Lexicon*, in turn the apparent source of subsequent references to him.²⁶ None of these sources gives any evidence of having ever examined the contents of the volume. Accordingly, Giancarli does not appear in any of the major international music reference works or biographical dictionaries.

Giancarli dedicated his *Compositioni musicali* to a prominent Venetian citizen, Francesco Vendramin (1555–1618). Francesco was a member of the wealthy merchant family whose renown was built,

24. See Thomas W. Bridges, 'Vincenti, Giacomo', *NG2 Online* (accessed 11 January 2013).

25. Reprint ed. Cesarino Ruini, Florence, 1988.

26. Robert Eitner, *Biographisch- Bibliographisches Quellen- Lexicon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, Leipzig, 1901, IV, p. 235.

among other things, on artistic patronage and as the owners of one of the most splendid art collections in Venice. His great uncle, Andrea Vendramin, was doge of Venice from 1476 to 1478. Francesco had a successful life in diplomatic service and later as an ecclesiastical authority. Formerly Venetian ambassador to Savoy, Spain, Austria and France, at the time of the publication of the *Compositioni musicali* Francesco was Venetian Ambassador to the Holy See. He held this position from 1600 to 1605, subsequently ascending to the important church position of Patriarch of Venice in 1608, and later being appointed a cardinal in 1616.²⁷ The dedication reads as follows:

ALL'ILLVSTRISSIMO ET EXCELLENTISS. SIG. IL SIG. FRANCESCO VENDRAMINO / CAVALLIERE ET AMBASCIATORE VENETO

Appresso il Sommo Pontefice

Essendo io alle presenti mie fatiche bramoso di riguardueulo protettore, ho giudicato di non poter ad altri meglio raccomandarle, che all'Eccell. Vostra, la quale di tutti gli habitu virtuosi riccamente vestita, varrà a farle comparire al Mondo ornatissime, e godere dell'applauso de' più intendentì. Io non fui veramente giamai di publicarle ambitioso: ma in ciò hanno hauuto gran forza diuersi stimoli di coloro spetialmente, che hauendo in ueneratione tuttaua il nome d'Hippolito Tromboncino, già mio carissimo Maestro: dalla cui perfetta cognizione d'accompagna la voce al Liuto, ho io hauuto i primi principij di quest'Arte, hanno per auuentura opinione, che nella Opera del Discipolo habbia la lode a risplendere del Precettore: il che non douendo io ricusare, per non parere in questi miei ultimi anni ingratamente inuidioso della gloria di persona, alla quale uiuo così obligato mi son lasciato ageuolmente persuadere, & tanto più uolontieri quanto con tale opportunità io darò qualche picciolo segno alla Eccell. V. dell' antica mia diuotione, la quale io sò non dimeno di mostrare più proportionatamente con la mia infinita osservanza, che con la basezza de miei Componimenti osservando io in Lei quella sourana Virtù che la rende degna di i più sublimi gradi di questa Sereniss. Republica & riputando io in Lei per condizioni accessorio la Nobile Venitiana il suo Proauro Andrea Vendramino Doge di Venezia, & il Sig. Paolo di Lui Figliolo Cognato del Re di Cipro, oltre agli altri meriti della sua Illustriss. Casa. Ma stimandola io principalmente per la Prudenza, per lo valore, pero la Carità & per l'altra virtù proprie del suo generoso animo, essercitate da Lei ogni giorno in honore del Sig. Iddio in benefitio dalla sua Patria & a giouamento de' poueri & spetialmente de' virtuosi, & a Vostra Eccell. bacio con ogni riuerenza la mano, pregandole da N. Sig. continuo augumento di prosperità & di grandezza.

Di Venetia, li 25. Maggio MDCII

Di V. Eccellenza

Deuotissimo Seruitore

To the most Illustrious and Excellent Lord, Signore Francesco Vendramino, knight and ambassador of Venice, Follower of the Highest Pontiff

Since I am at present eager to find for my labours a considerate protector, I judged that there could be no-one more to be recommended than your Excellency, in all virtuous habits richly dressed, who will serve to make them appear to the world beautified, and to help them enjoy the applause of the highest connoisseurs. I never, in truth, had the ambition to publish but have gained great strength to do it from diverse encouragement, especially from those who, still holding in veneration the name of Ippolito Tromboncino, my dear teacher, from whose perfect knowledge of accompanying the voice on the lute, I acquired the first principles of this art, have ventured the opinion that, in the work of the disciple shines praise of the tutor: something which I do not wish to deny, not to seem in these my latter years ungratefully

27. Salvador Miranda, *The Cardinals of the Holy Roman Church*. Digital resource. <http://www2.fiu.edu/~mirandas/bios1615.htm>, consulted 21 November 2012.

envious of the glory of anyone, to whom I live ever obliged, I allowed myself easily be persuaded and even more willing inasmuch as with an opportunity like this I will give some little bud as a sign to Your Excellency of my long-held devotion which I never fail to show less proportionately than with my infinite respect, with the unworthiness of my Compositions, I observe in you that sovereign virtue that makes it becomes worthy of the most sublime levels of this most Serene Republic and, through your repute by conditions for accessory Noble Venetian you forefather Andrea Vendramino, Doge of Venice, and Signore Paolo his son, brother-in-law of the King of Cyprus, among other merits of your illustrious line. But you are to be praised the most for your prudence, values, charity and the other virtues of your generous spirit, performed by you every day in honor of our Lord God for the benefit of your homeland and in benefit of the poor and especially the virtuous. And to your Excellency, with all reverence, I kiss your hand, beseeching Our Lord your continuing prosperity and greatness.

In Venice, 25 May 1602

From Your Excellency's

Most devoted servant

At the present time, the dedication provides our only insight into Giancarli's musical pedigree and life. It is here that he acknowledges having been a student of Ippolito Tromboncino, and makes it clear that he was no longer a young man at the time the book was published. In view of this, it is reasonable to speculate that Giancarli might have been born around the middle of the century and, therefore, that he was a contemporary of his dedicatee Francesco Vendramin. It is thus possible that Vendramin was an old friend or acquaintance rather than the kind of protector that a younger artist seeking might have sought out as a patron. If we suppose that Giancarli were born around 1550, he could have studied with Tromboncino in the late 1560s. His own songs would presumably date from after this time, perhaps the 1570s or 1580s. Their publication several decades later he explains with the self-effacing nonchalance of a model courtier as resulting from the encouragement of friends, and not for any reason that could be connected with vanity, self-aggrandisement or ambition.

The reference is admittedly too fleeting to be given undue importance but, in the broader context and in view of the absence of any external corroboration, it seems feasible that Giancarli's book is the work of an amateur who was associated in some way with the musical life that flourished in the salons of Venice's leading patricians and social elite. We might therefore consider Giancarli as someone known as a *cantore al liuto* to at least a private group of friends and acquaintances, if not a broader social circle. Moreover, some of the *più intendenti* who were able to compare him with Tromboncino probably were doing so on the basis of performances some thirty or forty years earlier and were Giancarli's contemporaries, probably from a group of friends who revered him and who ostensibly continued to revere a style of singing and playing that had been learnt over quarter of a century earlier. This poses fascinating questions about style change in Italy in the latter sixteenth century and about the still relatively uncharted practices of lutenist singers and their music at the dawn of the new century.

As part of this *terra incognita* of modern musicological scholarship, Giancarli's music remains unedited, without critical examination or contextualisation and unperformed. The following example, page 8 of the print, is a typical example of the book's typography and the notation in score with mensural notation used for the vocal line above accompaniments notated in standard Italian lute tablature, mainly for six-course lute (Figure 2).²⁸

28. A seventh course is used sparingly in three pieces on pages 10, 43 and 44. See the table below.

8

Aldi sospir so sospir che dal profondo petto

Onde combatt' Amore Questo mi sero co re Al Ciel chiedet' in breui accentuati.

ta y

Seconda Parte.

Eh se mia dura forte Non vuol ch'io prou'ancor Nō vuol ch'io prou'ancor guerra finita

Figure 2. Giancarli, *Compositioni musicali*, p. 8: opening of *Caldi sospir*

Table 1 provides an inventory of the music of the *Compositioni musicali*, with added details about song texts and the tuning of the lute. The works have been numbered editorially to facilitate referencing them, and are given with the opening page number. They are identified by their text incipits in the same way that occurs in the *Tavola* on page 46 of the original print. Observations relating to the individual pieces refer mainly to the source or origins of their texts, to the authors of the poetry, and to settings of the same text by other composers. Giancarli sets texts that are either more modern or more fashionable than those used by Tromboncino. He sets four poems by Petrarch, one by Giovanni Della Casa from the first half of the sixteenth century, and two later poems by Guarini. Among the anonymous texts, *Nel foco tremo et ardo* (No 14) survives in a much earlier setting by Bartolomeo Tromboncino published in 1517, while some of the other anonymous poetry is stylistically more of Guarini's generation.

The final column in the table gives the tuning of the lute pertaining to each piece. At no point in his book does Giancarli explain the pitch relationship between the mensural vocal parts and the lute accompaniments, but can usually be determined through examination of final cadences. As a notational system, tablature only indicates the intervallic relationship between pitches on the lute's fretboard and does not give any indication of sounding pitch. Most sixteenth-century Italian lutenists wrote in tablature as if their instruments were tuned in G, or sometimes in A. In cases where a standard G tuning is not used, scores usually include some kind of indication to establish the relationship between the mensural notation and the lute fingerboard. Giancarli offers no such clues although his music shows a variety of tunings very similar to the practice of Spanish vihuelists, explained by theorist Juan Bermudo who indicates seven different theoretical tuning pitches.²⁹ These tunings are theoretical inasmuch as they do not signify real sounding pitch, but are in effect a transposition device. The lute maintains its constant intervallic distribution of 4–4–3–4–4, but the player or intabulator imagines the open strings to be in a variety of pitches, usually expressed by either the highest (first) or lowest (sixth) course of the instrument (which are both the same pitch). In Giancarli's case, eight of the nineteen pieces are set for a lute in G, six are in D tuning, two pieces use tunings in A and E, and one piece is for a lute in C. In practice, however, lutenists would have played all these pieces on the same instrument in the same tuning, and the pitch of the vocal line would have been established relative to the real sounding pitch of the lute. Lutes were not of standard size, and the sounding pitch of any instrument depended upon its string length and the tension and diameter of its strings.

Giancarli's musical style is clearly identifiable with that of his teacher Ippolito Tromboncino and his contemporary Bottegari. This suggests that their works might be representative of a distinct style of lute song composition and arrangement that did not follow the stylistic evolution of the polyphonic madrigal, but that was based on the simpler style of madrigal of the 1530s and perpetuated until late into the sixteenth century by *cantori al liuto*.³⁰ Such works can be distinguished from intabulations of later denser and more complex language of later

29. This is explained in Antonio Corona-Alcalde, 'Fray Juan Bermudo and his Seven Vihuelas', *The Lute* 24 (1984), pp. 77–86.

30. In essence, this is the perpetuation of the style of Tromboncino along the lines enunciated by David Nutter, and discussed above. It is also noteworthy that Caravaggio's famous lute player was depicted in the 1590s playing Arcadelt madrigals from the 1530s. See H. Colin Slim, 'Musical Inscriptions in Paintings by Caravaggio and

Table 1. Giancarli, *Compositioni musicali*: contents

No	page	incipit	observations	lute
1	3	<i>Si quist vult post me venire</i>	Motet. Biblical text from Matthew 16: 24-26 used frequently as a Communion text in the Proper of the Saints. Polyphonic settings by Rodrigo de Ceballos, Orlando di Lasso, and Adamus da Ponta.	E
2	5	<i>Intonuit de caelo Dominus et altissimus</i>	Motet. The prima pars is used in the Offertory of the Mass on Easter Tuesday, while the secunda pars 'Dextera Domini fecit virtutem' is drawn from Psalm 117 and is used on diverse liturgical occasions.	A
3	8	<i>Caldi sospir che dal profondo petto</i>	Madrigal. Text author unidentified. The text is found in a poetic anthology compiled in Venice c.1588-1617, I-Vnm, MSS Italiani cl. IX, cod. 174, coll. 6283. The song should not be confused with the well-known song <i>Caldi sospiri, che uscite dal core</i> by Rafaello Rontani (1622). Lute part calls for the use of a 7-course lute.	G
4	11	<i>Stolto mio cor onde si lieto vai</i>	Madrigal. Text by Giovanni della Casa (1503-1556), celebrated poet and monsignor. Text from <i>Rime, et prose di M. Giovanni Della Casa</i> (Venice: Nicolò Bevilacqua, 1558)	G
5	14	<i>Cor mio che ti lamenti</i>	Madrigal. Text author unidentified.	G
6	17	<i>Alma d'Amor gradita</i>	Madrigal. Text author unidentified. Indication at opening: 'Dialogo a 4'	G
7	19	<i>Co'l pie pur meco e col cor con altrui</i>	Madrigal. Text author unidentified.	G
8	22	<i>Ove porge ombra un pino</i>	Petrarch, <i>Canzoniere</i> , from No 129 'Di pensier in pensier'	D
9	24	<i>Lasso che desiando vo quel ch'esser</i>	Petrarch, <i>Canzoniere</i> , from No 73 'Poi che per mio destino' Other settings by Berchem, L'Hoste and Ruffo.	C
10	28	<i>Amor compagn' eterno</i>	Madrigal. Text author unidentified.	D
11	31	<i>Ite amari sospiri</i>	Madrigal. Text by Giovanni Battista Guarini (1538-1612), derived from a similar poem by Petrarch. Settings by over 25 composers listed in Margaret Mabbett, 'Italian madrigal texts in the first half of the seventeenth century' in <i>John Steele Liber Amicorum</i> , ed. George Warren Drake, New York, 1997, pp. 307-36.	D
12	32	<i>Amor quel che a tutti altri buomini</i>	Madrigal. Text author unidentified.	D
13	34	<i>Con la tua man' la mia madonna</i>	Madrigal. Text author unidentified.	G
14	36	<i>Nel foco tremo ed ardo</i>	Madrigal. Text author unidentified. Another setting by Bartolomeo Tromboncino (1517)	D
15	38	<i>Quest' bumil fera, un cor di tigre o d'orsa</i>	Petrarch, <i>Canzoniere</i> , sonnet 152. Another setting by Peri, 1609.	G
16	40	<i>Se tu sei la mia vita, o mio dolce desio</i>	Madrigal. Text author unidentified.	D
17	41	<i>Passer mai solitario in alcun tetto</i>	Petrarch, <i>Canzoniere</i> , sonnet 226. Other settings by Verdelot and Portinaro. 7th course used once.	A
18	44	<i>Come sian dolorose se lunge da voi</i>	Madrigal by Giovanni Battista Guarini. Another setting by Michelangelo Rossi (1631). 7th course used several times.	E
19	45	<i>Perche mi lasci in vita</i>	Madrigal. Text author unidentified. Another madrigal set by Benedetto Palavicino (1612) is not the same text. Uses the 7th course.	G

madrigal composition, made for study and solo performance according to principles described painstakingly by Vincenzo Galilei in his *Fronimo* of 1568.³¹ This suggestion, of course, cannot materialise into a firmer definition of a lute song style running parallel to that of the madrigal on the basis of such a small surviving corpus of music. It would, however, help to confirm the existence and nature of a style of expressive solo singing to the lute along the lines described by Zarlino in 1558, and that anticipates the more extravagant style of monody that emerged in Florence at the end of the century. While further sources may never be found and this hypothesis never confirmed, the present study underscores the need for further exploration of sources like Giancarli's that are known but that remain unexplored.

Similar to the songs of his teacher, Giancarli's vocal lines tend to be simple, gently undulating, and predominantly stepwise, using decorative figuration in closing phrases, particularly at the ends of the works, but also anticipating significant intermediate cadences. Florid ornamentation is additionally used to decorate individual words and to enhance meaning, but this is more sparing. The mensurally-notated upper parts are written using either the G₂ or C₁ clefs, although it might be expected for a *cantori al liuto* to sing these an octave lower than written as Galilei and others indicate was common practice. In comparison to Tromboncino and Bottegari, the music of Giancarli contains some passages in a few pieces that are more declamatory in nature, perhaps directly due to the more modern style of his texts, but more modern as well in their musical language. One place that shows such a concern for expressive effect in the music is the opening declamation in *Caldi sospir che dal profondo petto* (no 3), shown in its original notation in Figure 2, and presented in full transcription at the end of this essay (Edition 1). In setting the opening words, Giancarli uses a descending semitone gesture on the word 'caldi' with a rest immediately following, to provide a momentary silence to separate it from 'sospir' which is set with an octave leap between its syllables. In the corresponding lute part, Giancarli appears to have had difficulty expressing his intentions with complete accuracy. The bar comprises two chords, the first of which has the value of a semibreve (indicated by the vertical stroke above the figures), with a minim (stroke with one tail) above the second chord, immediately followed by another semibreve stroke, but without any corresponding notes to be plucked. Strictly speaking, the duration of the tablature bar exceeds that of the vocal line by the value of a minim, but it seems here that Giancarli's intention was to indicate that the lutenist should silence the second chord in the bar on the second syllable of 'caldi' and remain silent while the word 'sospir' is sung. The effect is dramatic in itself, but Giancarli's desire to seek out a notation for his lutenist that would ensure its effectiveness is equally notable.

The opening of *Caldi sospir* shows Giancarli's use of unconventional notation to show interpretative detail but equally reveals a disregard for certain other fundamental aspects, such as the rhythmic inaccuracy of the lute part. There are many other irregularities in Giancarli's notational practices, and in some of works these can only be described as inaccuracies of the kind that a well-trained professional would have been unlikely to make. Typical of all lute song

his Followers', in Anne Dhu Shapiro (ed.), *Music and Context: Essays for John M. Ward*, Cambridge, Mass., 1985, pp. 241–63.

³¹ Vincenzo Galilei, *Fronimo Dialogo di Vincentio Galilei fiorentino nel quale se contengono le vere, Et necessarie regole del Intavolare la Musica nel Liuto* (Venice, Girolamo Scotto, 1568 expanded and reprinted in 1584). For a detailed analysis, see Philippe Canguilhem, *Fronimo de Vincenzo Galilei*, Paris and Tours, 2001.

notation, placement of bar lines is not always consistent for reasons that are not related to the strict observance of the prevailing meter. In most cases these have no bearing at all on the musical flow, while on other occasions they create metrical awkwardness that suggests that literal interpretation of the notation may not give the result that Giancarli envisaged. Some of these inaccuracies are made evident through the rhythmic discrepancies between the vocal line and the lute part. These discrepancies are perhaps a comment on Giancarli's training and notational ability, but most of them can be rectified satisfactorily. Figure 3 shows some of the frequent irregularities and errors in the print. They include a missing rhythmic sign in the tablature (A), an incorrect note in the tablature (B—the circled 1 should be a zero), poor alignment between the tablature and vocal part (D), and irregular bar lengths (C, E, and F). Other weaknesses in Giancarli's notation include his handling of dotted notes across the musical pulse, and passages of short notes. This is exemplified in Example 1, a cadential passage from the motet *Si quist vult* in which the second half of bar 23 contains an error in rhythmic values. This can be resolved in either of two ways (options 1 and 2) although the second of the two has a more appropriate rhythm and makes greater harmonic sense. The problem comes down to Giancarli notating notes 10 and 11 of the bar as *semiminimae* rather than *fusae*.



Figure 3. Giancarli, *Compositioni musicali*, p. 14: Opening of *Cor mio che ti lamenti*

Example 1. Giancarli, *Si quist vult*: bars 22–24³²

32. This transcription, and all that follow, retain the original note values of the source.

The close link between lute song and the polyphonic madrigal dominates contemporary thinking about sixteenth-century *cantori al liuto* and their repertoire. This is borne out by those few who have left behind traces of their performance practice in the form of written scores. While these might be the vestiges of elegant courtly performers, the existence of other forms of lute song along the lines suggested earlier cannot be excluded. Bearing these things in mind, I am interested to explore traces of compositional process in Giancarli's music, the extent to which he continued the tradition of Tromboncino and other mid-century *cantori al liuto*, and the extent he went beyond them, particularly with regard to the new ideas about musical declamation that were emerging around him.

It is difficult to generalise about Giancarli's musical style and compositional process given that his works show considerable variety. Some of the songs are closely allied to the madrigal and to polyphonic musical thinking. Others are more idiomatic, with harmonic writing that could easily have been conceived directly onto the lute. Some works have passages in both styles. There are some that seem most probable to have been conceived on paper and then transcribed into tablature, just as if intabulating a motet or madrigal. At the same time, even the most polyphonic of Giancarli's compositions do not reveal consistent enough voice-leading to suggest that they are lute arrangements of music originally conceived for voices. To the contrary and especially in the latter part of the sixteenth century, instrumental composers appear sometimes to have composed their instrumental works in mensural notation and then re-annotate the music in tablature, especially passages with complex imitative polyphony. For those who had learned about polyphonic composition by intabulating vocal music, this would have been nothing more than a continuation of a practice with which they were well accustomed. It may thus partially explain the extraordinarily influence of the madrigal on the Italian lute song, due simply to the difficulty that lutenist composers had in breaking away from a style and language with which they had become intimately connected.

Among Giancarli's songs I suspect that there may be some degree of relationship between the tuning used by him for the accompaniment part and his compositional process. Lutenists of Giancarli's time thought most commonly of their lutes being in G, or sometimes in A. In the normal course of playing, it would most likely have been the notes of a G-tuned lute that would have come to mind each time a finger touched the fingerboard. With other tunings it appears that lutenists were less accustomed to this intuitive connection between specific pitches and finger positions. Accordingly, and remembering that these theoretical tunings came into being as a device to facilitate intabulation, there is a higher probability that pieces conceived directly on the lute will be those written for a lute in G, while the other tunings Giancarli used, especially C, D and E, are applied to works that have a higher percentage of intabulated material. In assessing the probability, we must also expect that lutenists wishing to intabulate from mensural notation would first have checked to see if the music could fit the instrument using G-tuning, and only to have selected an alternative tuning if the more familiar one were unlikely to function well. Thus, among Giancarli's works that use G tuning, it might be expected to find accompaniments conceived on the lute as well as accompaniments intabulated from mensurally notated materials. This is borne out in that none of the works with accompaniments for a G lute make use of more than the most fleeting references to imitative counterpoint or other techniques that would associate them with a more learned written tradition. In contrast, some

of them have chordal progressions and textures that are likely to be derived from instrumental practice, while others do not display sufficiently strong characteristics to permit a definitive judgement. The works in G that show clearest evidence of being composed directly with the lute are *Caldi sospir* (no 3), *Con la tua man'* (no 13), *Perche mi lasci in vita* (no 19) and perhaps *Quest' humil fera* (no 15).

Giancarli's motet *Intonuit de caelo* (no 2, and for a lute in A) is one of those pieces that mixes passages clearly inspired by vocal polyphony with others possibly composed directly on the lute. He uses overtly imitative writing at the beginning of the work and in the *Alleluia* acclamations that punctuate the celebratory text. The opening verse (Example 2) is set as imitative voice pairs, soprano and alto followed by tenor and bass. Nothing could be more clearly inspired by vocal polyphony. After hearing the passage below, any listener would be forgiven for construing it as intabulated vocal polyphony, particularly given the four bars of rest for the voice at the end of the first phrase, too early for a joyous solo song, but more typical of equal-voiced imitative polyphony. Giancarli may have modelled this opening phrase on some other composition, or written it without a specific model but in the style of a polyphonic motet. Whether it were composed with lute in hand is difficult to assess. It would not have been beyond the capabilities of a skilled musician to have composed this passage directly onto the lute, but it reflects well the type of music that instrumentalists were given to composing in mensural notation and later transferring to tablature.

Example 2. Giancarli, *Intonuit de caelo*: bars 1–16

The musical score consists of two staves. The top staff is for 'Lute in A' and the bottom staff is for 'Bass'. The vocal parts are written in the lute staff, with lyrics: 'In - to - nu - it de cae - lo Do - - - mi -' and 'nus et al - tis - si'. The bass staff shows harmonic basso continuo lines. The score is in common time, with a key signature of one flat. The vocal parts are in soprano and alto voices, with tenor and bass voices implied by the harmonic basso continuo.

In contrast to the passage above, there are many places in *Intonuit de caelo* that seem composed directly for the lute rather than adapted from abstractly-conceived polyphony or from vocal music. The passage given in Example 3, bars 58–73, shows passages in two, three and four voices, and with voices entering and exiting in ways that make perfect sense as part of a lute accompaniment, but are less convincing in terms of the correct voice leading that would be

expected of vocal polyphony. In idiomatic terms, there are small details that betray the lutenist composer. The first is that all the four-voiced chords in the passage (bars 64, 66, 69, 72) use the open first string as the highest note. Secondly, there are chord sequences, such as the d–A progression with moving bass in bars 64–65, that are highly idiomatic for the lute. Even though none of these is dramatically idiomatic, they have the clear imprint of the lutenist composer seeking a balance between what will sound like reasonable moving polyphony and what will fit comfortably under the hand, especially while singing. The result is polyphony that blends well with the imitative passages such as the one shown above, and that has enough movement and interest to support and sustain the vocal line.

Example 3. Giancarli, *Intonuit de caelo*: bars 58–73

60

Dex - te - ra Do - mi - ni fe - cit vir - tu - - -

Lute in A

66

- tum, Dexter te - ra Do mi - ni ex - al - ta - vit

Other passages in Giancarli's accompaniments are unquestionably conceived directly on the lute. The following example (Example 4) presents four fragments from his setting of *Caldi sospir* that show harmonic progressions in which the movement of the bass line in leaps of fourths and fifths is replicated in parallel in each of the other three voices in a way that is perfectly natural on the lute but that is anathema to Renaissance polyphony.

Example 4a–d. Giancarli, *Caldi sospir*: chords progressions using parallel intervals

Example 4a. *Caldi sospir*: bars 11–13

Lute in G

Example 4b. *Caldi sospir*: bars 14–16

Example 4c. *Caldi sospir*: bars 58–59

[Echo]

Example 4d. *Caldi sospir*: bars 63–64

[Echo]



As the piece that seems most connected with modernity and innovation in Giancarli's collection, I conclude this essay by offering a working edition of *Caldi sospir* (Edition 1) in lieu of trying to draw definitive conclusions on the basis of an initial enquiry. Beyond doubt, it is among the finest songs in the collection, a dramatic and declamatory piece with effectively crafted music and a high level of individuality. It is cast in three sections with a predominantly chordal accompaniment that permits a flexible approach to performance in accordance with the nature of the text and its setting.

Among the most noteworthy features of the piece are its spectacular ending, and the series of echo passages from bar 33 and that extend through the work's *terza parte*. The ending (from bar 65) commences with a sequence of ascending fourths, imitated by the lute in the bass, and culminating in a highly florid virtuosic *passaggi*. The echoes that precede this passage are highly theatrical and continue the effect of the arresting opening declamation of 'caldi sospir' and give the performer the opportunity to convert the deeply anguished tone of the piece into something more profoundly elegiac. No doubt this entire section requires a certain degree of rhythmic flexibility and fragmentation of the written music to draw out the full effect of the music. This may well be an indication of the performance practice that was associated with singing to the lute and that contributed towards converting sometimes uninteresting music into extraordinary performances.

Edition 1. Giancarli, *Caldi Sospir*

Heteroclitio Giancarli
ed. John Griffiths

Cal - di so-spir so - spir che dal pro - fon - do pet -

Lute in G

5

to, On-de com-bat - t'A - mo - re, Que - sto mi - se - ro co -

10

re, Al ciel chie - de - t'in bre - vi ac - cen - ti a - - - i - ta, Al ciel chie -

14

de - t'in bre - vi ac - cen - ti a - - - ta. Deh se mia du - ra sor - te Non

Seconda parte

20

vuol ch'io provan - cor, non vuol ch'io prov' an - cor guer - ra fi - ni - ta, guer - ra fi -

25

- ni - ta, A - pri - t'an - cor le por - te A - l'a - spro duol tra que - sti - fio - ri'e - fron -

30

[Echo]

di. Fin che mo - stra pie - ta - de E - cho, e - cho ri - spon - de.

37

[Terza parte]

[Echo]

Chi da - rà fin' al mio do - lo - re? lo - re Ma quan - to du - re - ran'

43

[Echo]

gli af - fan - ni an - ni e lent' A - mo - re ò - mi soc-cor - re cor - re Ch'a-

Heteroclito Giancarli and his *Compositioni musicali* of 1602

49

vrò, Ch'a - vro da-ta i pia- cer mon - da - ni da - ni Dun - que che fa - chi

[Echo]

55

ser - ve A - mo - re, mo - re. Ahi! Ahi! Ahi! Che pie - tà se n'e fug-

[Echo]

61

gi - ta gi - ta S'A-mor s'a - mor s'a - mor cru - del non mi da ai -

[Echo]

65

ta, S'a-mor s'a - mor s'a - mor s'a - mor, s'a - mor cru - del non _____

68

mi _____ da _____ ai - - - - - ta.

