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LUMPKIN, ROYCE EDGAR
THE "SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE" OF ANTONIO TROILO: A DISCUSSION AND MODERN EDITION.

THE UNIVERSITY OF OKLAHOMA, D.M.A., 1978

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE OF ANTONIO TROILO: A DISCUSSION AND MODERN EDITION

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ROYCE EDGAR LUMPKIN

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1978

THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE OF ANTONIO TROILO: A DISCUSSION AND MODERN EDITION

APPROVED BY

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THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE OF ANTONIO TROILO: A DISCUSSION AND MODERN EDITION

INTRODUCTION

An increasing interest in the performance of early ensemble music is evident among brass players and musicians in general. At the same time, there is agreement among many musicians that the playing of duets is a profitable experience, both from the standpoint of increasing technical proficiency and that of developing musicianship or the skill of musical interpretation.

A large body of duet material dating from the sixteenth and early seventeenth centuries is frequently referred to as bicinia. Bicinia are defined as pieces for two voices or two unspecified instruments, without text and without accompaniment, that are generally intended as pedagogical or instructive literature.[1] Renaissance vocalists performed the textless pieces by vocalization, or the process of singing a melody on a vowel sound.[2] Instrumentalists of that period most likely performed the duets with various like and mixed instrumentations,

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[1] Harvard Dictionary of Music, 2nd ed., s.v. "Bicinium."

[2] Ibid., s.v. "Vocalization."

including both stringed and wind instruments.[3] Modern performances of this music in the same manner are, of course, quite possible.

Need for the Study

A problem with modern instrumental or vocal performances of this material, however, is that the large body of bicinia is not readily accessible. Most of the material is either difficult to obtain or found in unfamiliar notation, often in longer note values and unbarred measures.

The problem of inaccessibility specifically affects the brass performance area, and the most apparent shortage of materials is in the category of trombone and trumpet duets. Mary Rasmussen mentions several published collections of duets from the sixteenth and seventeenth centuries, some suitable for two trumpets, some for two trombones, and only a few for trombone and trumpet.[4] Still other duets are listed in the Robert King catalogue, considered by many brass players as a complete source of published brass music. This catalogue contains a lengthy list of duet material for trumpet and trombone, yet none of it is from the sixteenth and early seventeenth centuries.[5] Rasmussen notes this shortage of material for the

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[3]Ibid., s.v. "Ricercar(e)," by H. Colin Slim.

[4]Mary Rasmussen, A Teacher's Guide to the Literature of Brass Instruments (Durham, N.H.: Appleyard Publications, 1968), pp. 10-11, 20, 25.

[5]Brass Players' Guide (North Easton, Mass.: Robert King Music Company, 1978-79), pp. 49-50.

trumpet and trombone and suggests the use of bicinia written for the soprano and alto (or tenor) recorder. The soprano part of these duets is notated so as to sound an octave higher, and the material is useable for trumpet and trombone only if the trombone player plays the second part an octave lower, thus keeping the original spacing between the parts. The skills of the trombonist in having to learn to read treble clef an octave lower (if playing with a C trumpet) or tenor clef an octave lower (if playing with a B-flat trumpet) are rationalized by Ms. Rasmussen as being ones the trombonist will need to learn sooner or later.[6] A rather discouraging shortage of accessible, useable, and practical duet material for the combination of trumpet and trombone is apparent.

Purpose of the Study

The Sinfonie, scherzi, ricercari, caprici, et fantasie of Antonio Troilo is a collection of twenty-one two-part instrumental ensemble compositions published in Venice in 1608. None of these pieces is available in a modern edition. Moreover, no record exists of the pieces ever having been transcribed from the original mensural notation and made available for modern performance. The purpose of the study is to make a modern edition of this entire collection from which the music may be performed, regardless of instrumentation. The study will provide an addition to the body of duet material

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[6]Rasmussen, A Teacher's Guide, p. 25.

for varied instrumentations, especially the trumpet and trombone. To aid in a better understanding of the music, details concerning the life and work of Antonio Troilo, an obscure city musician of Vicenza, Italy, are included, as are a discussion of the instructive duo of the sixteenth and early seventeenth centuries and an analytical view of the music itself.

CHAPTER I

THE INSTRUCTIVE DUO OF THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

The instructive duo of the sixteenth and early seventeenth centuries represents a small but important body of musical literature. These duos, known also as bicinia, are described by Apel as a "little-known treasure of great artistic and educational significance."[1] Numerous composers of the period wrote such pieces, including George Rhaw, Seth Calvisius, Ludwig Senfl, Michael Praetorius, Pietro Vinci, Vincenzo Galilei, and Orlando di Lasso.[2]

Scholars have attempted little research into this area of musical composition, although Alfred Einstein, in his article on the instructive duo, states that these bicinia were quite practical, and that they fulfilled several contemporary pedagogical needs: they served as an introduction to composition, as primers of musical notation, and as material for

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[1] Harvard Dictionary, s.v. "Bicinium."

[2] Ibid. (See pp. 15-20 below for a more detailed discussion of these instructional pieces.)

teaching beginners solfeggio as well as how to play an instrument.[3]

The Sinfonie, scherzi, ricercari, caprici, et fantasie of Antonio Troilo also belongs to this musical genre and is, in fact, specifically described by Dr. Einstein as being instructive in purpose. A thorough substantiation of Troilo's music as authentic instructive duos will follow in this chapter. Before proceeding, however, a brief discussion of the influence of pedagogical materials on the musical climate of the sixteenth and seventeenth centuries is in order.

The Pedagogical Climate

Pedagogical materials of all types, including the instructive duo, were a very important part of musical life during the late Renaissance and early Baroque. Musical scholars wrote large numbers of treatises that were designed to provide instruction in the various aspects of music, including theory, history, composition, and instrumental and vocal performance practice.

In the sixteenth century, a growing interest in instrumental music was paralleled by the publication of a large number of instructional treatises--books discussing instruments and giving instructions for playing them. Grout states that most of these books were written in the vernacular, not in the classical Latin, thus addressing them to the practical musicians

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[3]Alfred Einstein, "Vincenzo Galilei and the Instructive Duo," Music and Letters XVIII (1937):363.

rather than the theorists or scholastics of the time.[4]

As early as 300 B.C., music had been divided into the three classifications of musica theorica, musica practica, and musica poetica.[5] These divisions were still in use during the seventeenth century, as noted by Manfred Bukofzer:

> The treatises of baroque music can be grouped according to the three so-called "disciplines" of music, musica theorica, musica poetica, and musica practica, which reflects an old Aristotelian classification, still valid for baroque writers. The meaning of these disciplines must not be interpreted in the modern sense of the terms. Musica theorica refers to theoretical speculation; poetica not to "expressive music," as many modern writers believe, but to the art of composition (the word is derived from the Greek meaning "to create"); and practica to the performance or rendition of music.[6]

A majority of treatises from the Baroque period are in the area of musica practica, a reflection of the contemporary need for materials that could be used to teach the various elements of music theory, composition, and performance.

Through all of these instructional books, the writers were introducing and transmitting concepts of music. They were observing and analyzing the needs of their day with regard to musical instruction and the music they were expected to provide. Table 1 provides several representative examples of didactic materials published during the sixteenth and seventeenth centuries.

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[4]Donald J. Grout, A History of Western Music (New York: W. W. Norton & Co., 1973), p. 222.

[5]Harvard Dictionary, s.v. "Music."

[6]Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton & Co., 1947), p. 370.

TABLE 1

PEDAGOGICAL TREATISES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

DATE	AUTHOR	TITLE	DESCRIPTION
1511	Sebastian Virdung	Musica getutscht	The earliest printed treatise on instruments. Contains descriptions and woodcuts of the various instruments in use at the time.[5]
1511	Arnolt Schlick	Spiegel der Orgelmacher und Organisten	A treatise on the organ, its construction, tuning, and usage in sixteenth and seventeenth century music.[1]
1516	Hans Judenkünig	Utilis et compendiosa introductio	A specialized tutor for the lute.[6]
1521	Giovanni Spataro	Dilucide et probatissime demonstratione	A discussion of music theory.[5]
1523	Pietro Aron	Thoscanello de la musica	An important manual of music theory.[5]
1528	Martin Agricola	Musica instrumentalis deudsch	An instructional treatise on the instruments of the string, woodwind, brass, and percussion families. Uses the same woodcuts as the Virdung work.[1]
1532	Hans Gerle	Musica teusch	A tutor for large and small viols as well as lutes.[1]
1533	Giovanni Maria Lanfranco	Scintille di musica	A theoretical work that includes a discussion of stringed instruments.[1]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1535	Sylvestro Ganassi	Opera intitulata fontegara	A treatise on the art of playing the recorder and the art of free ornamentation.[1]
1540	Sebald Heyden	De arte canendi	A comprehensive music manual for the instruction of children.[5]
1542	Sylvestro Ganassi	Regola rubertina	A treatise on the art of playing the viol.[6]
1546	Hans Gerle	Musica und tabulatur	An enlarged revision of Gerle's 1532 publication. A tutor for viols.[6]
1547	Heinrich Glareanus	Dodecachordon	A comprehensive and important treatise on music theory.[5]
1548	Heinrich Faber	Compendiolum musicae pro incipientibus	A general instruction book on the fundamentals of musical notation and singing. The Compendiolum was a part of the larger work, Ad musicam practicam introductio, published in 1550.[2]
1553	Diego Ortiz	Tratado de glosas	A treatise on ornamentation for the violone.[5]
1555	Nicola Vincentino	L'Antica musica	A five-volume treatise that includes discussions of theory and composition. The final volume of the set is a method for the archicembalo.[1]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1555	Juan Bermudo	Declaración de instrumentos musicales	A five-volume manual designed to teach students fundamentals of theory and composition. Book IV contains information on keyboard and stringed instruments used in Spain at the time, including the vihuela.[1]
1556	Philibert Jambe de Fer	Epitome musical	A treatise on the viol, violin, and German flute.[6]
1556	Hermann Finck	Practica musica	An important work in five parts that deals with composition, music theory, instrumental practices, and vocal ornamentation.[5]
1558	Gioseffo Zarlino	Le istitutioni harmoniche	A comprehensive and valuable treatise on music theory of the sixteenth century.[5]
1565	Tomas de Sancta Maria	Libro llamado arte de tañer fantasia assi para tecla como para vihuela	A detailed explanation of instrumental techniques. One of the first works to deal with fingering systems for keyboard in a thorough manner.[5]
1577	Francisco Salinas	De musica libri septem	A technical treatise dealing with temperament and mathematical ratios of sounds.[5]
1581	Vincenzo Galilei	Dialogo...della musica antica e della moderna	A treatise in dialogue form. Discussions of tuning, counterpoint, history, and instrumental music are included.[5]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1583	Vincenzo Galilei	Il fronimo	A discussion of lute tablature.[1]
1584	Girolamo dalla Casa	Il vero modo di diminuir	A treatise on ornamentation for instruments and voices.[3]
1592	Richardo Rognioni	Passaggi per potersi esercitarsi nel diminuir	A treatise on ornamentation for instruments and voices.[3]
1592	Ludovico Zacconi	Prattica di musica	Part I is an important discussion of music history, notation, and instruments. Part II was published in 1622.[1]
1593	Luca Conforto	Breve et facile maniera	A manual of ornamentation, including several pages of musical examples.[1]
1593	Girolamo Diruta	Il transilvano, Part I	The first comprehensive method for organists and cembalists. Part II was published in 1609.[5]
1594	Hercole Bottrigari	Il desiderio	A treatise concerning problems of ensemble performance and tuning of instruments.[1]
1601	Scipione Cerreto	Della prattica musica	A discussion of music theory, composition, and tunings for strings.[1]
1605	Thomas Robinson	The Schoole of Musicke	A treatise on playing the lute.[1]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1606	Bartholomäus Gesius	Synopsis doctrinae musicae	An elementary instructional manual on the art of singing.[2]
1607	Christoph Demantius	Isagoge artis musicae	A pedagogical work designed for instruction in the various elements of music.[2]
1608	Costanzo Antegnati	L'Arte organica	A treatise on the organ, with particular emphasis on registration and voicing.[5]
1609	Adriano Banchieri	Conclusioni nel suono dell'organo	An important work that details the art of playing the organ and the tuning of various stringed instruments used in combination with the organ or harpsichord.[5]
1613	Pietro Cerone	El melopeo	An extensive treatise (22 volumes) that details many aspects of musical composition as well as vocal and instrumental improvisation.[1]
1618-1619	Michael Praetorius	Syntagma musicum, Parts I, II, and III	Volume I is a description of ancient music and instruments. Volume II is a general review of contemporary instruments together with forty-two woodcuts of the instruments. Volume III includes discussions of composition, theory, and performance practice.[5]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1622	Ludovico Zacconi	Prattica di musica, Part II	A work containing a thorough discussion of music theory and principles of composition.[5]
1628	Vicenzo Giustiniani	Discorso sopra la musica	A general discussion of vocal and instrumental music that includes the names of celebrated performers on some of the instruments.[1]
1632	Adam Gumpeltzhaimer	Compendium musicae latino-germanicum	A treatise on the art of singing.[2]
1636	Marin Mersenne	Harmonie universelle	A comprehensive work in five volumes. The author discusses the physics of sound, the art of singing, consonance and dissonance, and musical instruments.[5]
1636	Charles Butler	The Principles of Musik	Book II is a discussion of notation and the use of instruments in religious and civic ceremonies.[1]
1638	Girolamo Fantini	Modo per imparare a sonare di tromba	A tutor for the trumpet.[3]
1654	John Playford	An Introduction to the Skill of Musick	A treatise on the fundamentals of music that is addressed to the young student.[4]
1654	Johannes Crüger	Synopsis musica	A comprehensive instruction book on composition.[5]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1657	Christoph Bernhard	Von der Singe-Kunst oder Manier und Tractatus compositionis augmentatus	A work concerned with the ornamentation of vocal music.[5]
1661	Thomas Greeting	The Pleasant Companion, or New Lessons and Instructions for the Flagelette	A specialized tutor for the flute.[6]
1672	[Charles Borjon]	Traité de la musette	A specialized tutor for the oboe.[6]
1679	John Hudgebut	A Vade Mecum for the Lovers of Music Shewing the Excellency of the Recorder	A specialized tutor for the recorder.[6]
1681	S. B. Gent	The Most Pleasant Companion for the Recorder	A specialized method for the recorder.[6]
1681	John Banister [?]	The Most Pleasant Companion, or Choice New Lessons for the Recorder or Flute	A specialized tutor for the flute.[6]
1683	Humphrey Salter	The Genteel Companion: Being Exact Directions for the Recorder	A specialized method for the recorder.[6]

TABLE 1--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1684	Robert Carr	The Delightful Companion, or Choice New Lessons for the Recorder or Flute	A specialized tutor for the flute.[6]
1690	Wolfgang Caspar Printz	Historische Beschreibung der edelen Sing- und Kling-Kunst	An important work detailing the history of music to 1690.[5]
1691	Andreas Werckmeister	Musikalische Temperatur	A discussion of equal temperament and the tuning of keyboard instruments.[5]
1695	[John Bannister II]	The Sprightly Companion	A specialized tutor for the oboe.[6]
1697	Daniel Speer	Grund-richtiger Unterrecht der musicalischen Kunst	An instructional treatise for most instruments in use in the late seventeenth century.[6]

SOURCES: (1) William W. Hollaway, "Martin Agricola's Musica Instrumentalis deudsch" (Ph.D. dissertation, North Texas State University, 1972), pp. 1-3, 189-241; (2) Myron R. Falck, "Seventeenth-Century Contrapuntal Theory in Germany" (Ph.D. dissertation, Eastman School of Music of the University of Rochester, 1965), pp. 2-37; (3) Imogene Horsley, "Wind Techniques in the Sixteenth and Early Seventeenth Centuries," Brass Quarterly IV (1960):49-54; (4) Ramon E. Meyer, "John Playford's An Introduction to the Skill of Musik" (Ph.D. dissertation, Florida State University, 1961), p. ii; (5) Gustave Reese, Fourscore Classics of Music Literature (New York: The Liberal Arts Press, 1957), pp. 38-64; (6) Maurice W. Riley, "A Tentative Bibliography of Early Wind Instrument Tutors," Journal of Research in Music Education VI (1958):3-9.

The publications of Agricola and Virdung (see Table 1) were particularly valuable to the contemporary students of music who used them. These two scholars filled certain pedagogical needs of their time by providing a general review of instruments in a single volume. Moreover, Agricola's work is intended as a textbook for children to use and to commit to memory. The purpose of the book, as stated by Agricola, was to teach the playing of various instruments, such as the organ, lutes, harps, and viols.[7] To facilitate the accomplishment of this purpose, Agricola wrote the book in short, two-lined, rhymed couplets with the idea that children might commit the material to memory and thus more easily retain the instructions.[8]

Several of the instructional treatises listed in Table 1 contain musical examples or exercises that are intended as supplementary material for the student. Moreover, in a number of these works the medium of the duet was used to provide the musical examples. The treatises of Demantius, Gesius, and Gumpeltzhaimer all contain two-voiced canons that are designed to teach counterpoint, modes, and inversions.[9] Gumpeltzhaimer augments his own musical examples with those of a number of other composers. Six of these borrowed examples are ricercari

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[7]Hollaway, p. 114.

[8]Ibid., p. 3.

[9]Falck, pp. 6-36.

or *fantasiae à 2*[10]; and, as will be pointed out in the ensuing discussion, the association of the title "*ricercar*" with pieces of an instructional nature was common during the sixteenth and seventeenth centuries.

Bicinia or *Ricercari à 2*

The instructive function of *bicinia* has already been noted. *Bicinia* may be defined specifically as *ricercari à 2*[11], or generally as a two-part composition, either vocal or instrumental.[12] Pieces with these various titles flourished in Germany and Italy during the sixteenth century. They were written either for two voices of equal pitch or one higher and one lower voice.

An overview of the various types of *ricercari* has been capably presented in a study of selected four-part Italian ensemble *ricercari* by Milton Swenson.[13] As a part of his research, Dr. Swenson has carefully reviewed several prominent studies of the *ricercar* by Sutherland, Murphy, Slim, Apel, and Douglass.[14] A similar in-depth discussion of the form is

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[10]Ibid., p. 36.

[11]Gustav Reese, *Music in the Renaissance* (New York: W.W. Norton & Co., 1959), p. 549.

[12]*Harvard Dictionary*, s.v. "Bicinium."

[13]Milton A. Swenson, "The Four-Part Italian Ensemble Ricercar from 1540 to 1619" (Ph.D. dissertation, Indiana University, 1971).

[14]Gordon Sutherland, "Studies in the Development of the Keyboard and Ensemble Ricercare from Willaert to Frescobaldi" (Ph.D. dissertation, Harvard University, 1942); Richard M.

beyond the scope of the present study. However, in order to focus on the relationship of the ricercar to the instructive duo, a cursory examination of the meaning of the term is appropriate.

Throughout the course of music history, the term "ricercar" (sometimes spelled "ricercare") has been used to designate a wide variety of music--music in many diverse styles and intended for many different purposes. The Italian verb "ricercar" means "to seek for, to seek out, to search for, to investigate."[15] Donald Grout similarly defines the term in his discussion of the ensemble ricercar:

> The word "ricercar" comes from an Italian verb meaning both to "seek" or "search out," and "to attempt" or "try." Both of these meanings are reflected in the different types of instrumental pieces which in the first half of the sixteenth century are called ricercari. . . . By 1540, ricercari appear which consist of a succession of themes without marked individuality or contrast, each developed in imitation and interlocked with the next by overlapping the cadence--in effect, a textless imitative motet. Ricercari of this kind were usually intended for ensemble playing. . . .[16]

Murphy, "Fantasia and Ricercare in the Sixteenth Century" (Ph.D. dissertation, Yale University, 1954); H. Colin Slim, The Keyboard Ricercar and Fantasia in Italy c. 1500-1550 with Reference to Parallel Forms in European Lute Music of the Same Period" (Ph.D. dissertation, Harvard University, 1950); Willi Apel, "The Early Development of the Organ Ricercar," Musica Disciplina III (1949):139-150; Robert S. Douglass, "The Keyboard Ricercar in the Baroque Era" (Ph.D. dissertation, North Texas State University, 1963).

[15]Cassell's Italian Dictionary, comp. by Piero Rebora, Frances M. Guercio, and Arthur L. Hayward (New York: Funk & Wagnalls Co., 1959), p. 423.

[16]Grout, p. 227.

H. Colin Slim asserts that in order to fully understand the meaning of the term "ricercar" one must realize that

> the word "study" is a reasonably good equivalent. Such a study may be contrapuntal (the imitative [ricercar]) or technical or instructive (the nonimitative [ricercar]). It should be noted that sixteenth-century prints and [manuscripts] often present the term ricercar interchangeably with fantasia, tiento and preamble.[17]

According to Swenson, the earliest two-part ricercari were composed by Orlando di Lasso in 1577 and published under the title Novae Aliquot et Ante Hac Non Ita Usitatae ad Duas Voces.[18] This work contains twelve untexted pieces (the other pieces have Latin texts) which are untitled. In later editions of the same work, the pieces are designated "fantasia" (in the 1578 edition) and "ricercar" (in the 1579 edition.) Grammatico Metallo's Ricercari a Due Voci was first published c. 1591 and was reprinted in at least fourteen other editions until 1685.[19] The popularity and longevity of this work was not unusual for the time. The need for such instructive material was great, and many composers wrote two-part ricercari in an attempt to satisfy the need. Table 2 provides several representative examples of bicinia published during the sixteenth and seventeenth centuries.

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[17]Harvard Dictionary, s.v. "Ricercar(e)," by H. Colin Slim.

[18]Swenson, p. 8. (The Harvard Dictionary [Harvard Dictionary, s.v. "Bicinium," p. 94] mentions a number of bicinia that predate the works of Lassus.)

[19]Swenson, p. 9.

TABLE 2

BICINIA PUBLISHED IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

DATE	AUTHOR	TITLE	DESCRIPTION
1543	Antonio Gardano	Il primo libro a due voci di diversi autori	A collection of bicinia by several composers.[2]
1545	Agostino Licino	di Duo cromatici	Forty-four duets in two books expressly designed for teaching beginners solfeggio as well as how to play an instrument.[4]
1545	Georg Rhaw	Bicinia Gallica Latina Germanica	A collection.[2]
1547	Kaspar Othmayr	Bicinia sacra	A collection.[2]
1549	Erasmus Rotenbucher	Diaphona amoena et florida	A collection.[2]
1560	Pietro Vinci	Il primo libro della musica a due voci	Twenty-nine ricercari à 2.[2]
1577	Orlando di Lasso	Novae Aliquot et Ante Hac Non Ita Usitatae ad Duas Voces	Twelve ricercari à 2.[1]
1584	Vincenzo Galilei	Contrapunti a due voci	Twenty-nine two-part contrapunti in ricercar style.[2]
1588	Francesco Guami	Ricercari a due voci	Twenty-three ricercari à 2.[1]

TABLE 2--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
c. 1591	Grammatico Metallo	Ricercari a due voci	Thirty ricercari per sonare et cantare.[1]
1598	Giovanni Giacomo Gastoldi	Spielstücke für zwei Melodieinstrumente	A collection containing five bicinia that make use of thematic inversion and echo effects.[3]
1599	Seth Calvisius	Bicinia septuaginta ad sententias Evangelioram	A collection.[2]
1605	Giovanni Battista Cali	Il primo libro di ricercari a due voci	Twenty ricercari à 2, one ricercar à 4, including duets by Antonio il Verso, Guiseppe Pallazzotti, and Angelo Spataforo.[1]
1606	Annibale Zuccharo	Ricercate a due voci, libro primo	Twenty ricercari à 2 and two ricercari à 3.[1]
1608	Antonio Troilo	Sinfonie, scherzi, ricercari, caprici, et fantasie	Twenty-one instructional duets.[1]
1608	Pietro Pavolo (da Cavi)	Il primo libro di ricercari a due voci per sonare e cantare	Twelve ricercari à 2.[1]
1612	Seth Calvisius	Biciniorum libri duo	A collection.[2]
1615	Erhard Bodenschatz	Bicinia XC. selectissima	A collection.[2]

TABLE 2--Continued

DATE	AUTHOR	TITLE	DESCRIPTION
1618	Girolamo Barthei	Il primo libro di ricercari a due voci, opera duodecima	Twenty-two ricercari à 2.[1]
1622	Vicenz Jelich	Parnassia Militia Concertuum, opus 1	Four ricercari à 2.[1]
1626	Giovanni Camillo	Il primo libro delle recercate a due voci	One ricercar à 2.[1]
1642	Giovanni Gentile	Solfeggiamenti, et ricercari a due voci	Fourteen ricercari à 2. Also represented are Carlo Gentile and Marco Aurelio Desiderij.[1]
1671	Christoforo Piochi	Ricercari a due, e tre voci utilissimi a che desidere imparare presto	Fifteen ricercari à 2 and five ricercari à 3.[1]
1685	Stefano Corti	Ricercari a due voci, opera prima	Eighteen ricercari à 2.[1]
1686	Giovanni de Antiquis, et al.	Ricercari a due voci di diversi autori di nuevo ristampati	Twenty-two ricercari à 2 by twelve different composers.[1]

SOURCES: (1) Swenson, p. 9 and Bibliography; (2) Harvard Dictionary, s.v. "Bicinium;" (3) Reese, Music in the Renaissance, p. 549 and Bibliography; (4) Einstein, pp. 360-368.

The Instructive Intent

In view of the pedagogical climate of the sixteenth and seventeenth centuries, it is not surprising that many two-part "ricercari" published in Italy were primarily instructive in purpose.[20] H. Colin Slim supports this view and states that they were "designed primarily for singers, since in several of the publications [F. Guami, 1588; G. Metallo, 1603 and later editions; C. Gentile, 1642; and C. Piochi, 1671] . . . they are referred to as vocal exercises, to be performed of course, in vocalization."[21] While there is little doubt that these ricercari à 2 were used for the training of singers, most of the publications do not specify a particular medium of performance. These didactic duets could have also been performed by instruments, as was common practice of the time. In fact, several collections bear the inscription "per sonare et cantare," notably those of Metallo, Troilo, Pavolo, Piochi,[22] and Licino.[23]

Alfred Einstein's article on the instructive duos of Vincenzo Galilei provides a valuable source of information

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[20]Harvard Dictionary, s.v. "Bicinium" and "Ricercar(e)"; Reese, Music in the Renaissance, p. 549; Ernest H. Meyer, "Concerted Instrumental Music," in The Age of Humanism, 1540-1630, ed., Gerald Abraham, vol. IV of The New Oxford History of Music, 7 vols. (London: Oxford University Press, 1954-), p. 560.

[21]Harvard Dictionary, s.v. "Ricercar(e)," by H. Colin Slim.

[22]Swenson, P. 9.

[23]Einstein, p. 363.

concerning the genre. Einstein describes the instructive duo of the sixteenth century as a "musical species wavering between vocal and instrumental use and between instructive and purely artistic intentions--not to say between didacticism and artistry."[24] In speaking of Galilei's Contrapunti a due voci (1584), Einstein points out that the music was written by a young boy of nine and dedicated to a cousin of the composer, also age nine. The author then mentions the two volumes of Duo cromatici by Agostino Licino (1545 and 1546), which had been dedicated to a patron's son as "an honest diversion in place of cards and other reprehensible pastimes."[25] The pedagogic purpose of Licino's works is further established by the fact that the pieces were written in canon in each of the ecclesiastical modes. The term "cromatici" refers to the abundance of blackened notes in the relatively new notation of 4/4 time. Einstein further describes works by Metallo and Gastoldi as decidedly instrumental in character, utilizing the principle of canon, and, in the case of the Metallo work, containing maxims or proverbs as headings for the pieces.[26]

The Sinfonie, Scherzi, Ricercari, Caprici, et Fantasie

There is little doubt that Antonio Troilo's Sinfonie,

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[24]Ibid.

[25]Ibid.

[26]Ibid., p. 364.

scherzi, ricercari, caprici, et fantasie was intended for purposes of instruction. Dr. Einstein specifically refers to the collection of duets as instructive in nature. The apparent basis for his statement is found on the dedicatory page of the publication. Although the letter of dedication is primarily directed to Troilo's wealthy patron, Giovanni Battista Pisani, specific mention is also made of the "generous children" (i generosi figliuoli) of the patron.[27] In fact, the eleventh piece in the set, Duo Undecimo, is specifically dedicated to Signor Marc Antonio Pisani, who may well have been one of the patron's sons and a student of the composer.

Further substantiation of the pedagogical nature of the Sinfonie, scherzi, ricercari, caprici, et fantasie is found in certain musical aspects of the duos that suggest an instructional intent. Throughout the duets, the composer constructs his melodic ideas and formal designs in a simple fashion. If, in fact, Troilo intended the material for young students, this simplicity of design and the absence of difficult technical performance problems would have been a natural consequence. Furthermore, the composer makes extensive use of the imitative devices of canon, augmentation, diminution, and inversion to add variety and interest to the pieces. Even though these devices are commonly used in music of the period, their inclusion in the Sinfonie scherzi, ricercari, caprici, et fantasie is compatible with the philosophy of teaching

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[27]See Appendix.

counterpoint and the elements of musical composition through the medium of instructional duets.

Two duets in the collection bear subtitles that have instructional implications. Duo Vigesimo primo is subtitled "Mescolanza," meaning "medley" or "potpourri." The musical implication of the term is quite clear and is justified by the use of several different melodic ideas in the piece, some of which are signaled by clef and key changes. The clef changes apparently occur for the sake of change only, since the ranges do not vary enough to warrant the use of another clef. Key changes in the duet occur earlier or later than seems logical, and Troilo often inserts accidentals that offset the effected key change. Once again, it seems obvious that these changes were included as training devices of a technical nature.

Of similar interest is Duo Undecimo, subtitled "Scherzo Sopra la Bariera" or "scherzo over the barrier." The implication of a musical obstacle or hinderance is present, and the musical justification for the subtitle is the appearance of the first example of triple meter in the collection. Such a title was no doubt intriguing to the patron's son, to whom the duet is specifically dedicated. This technique of providing titles to stimulate the interest of children is, of course, time-tested and still very much in use in modern music education.

Further substantiation of the instructive intent of the

Sinfonie, scherzi, ricercari, caprici, et fantasie is found in the use of the term "ricercar," a title that was frequently used for instructional pieces in the years surrounding 1608. Other terms used in Troilo's title, "sinfonie," "scherzi," and "fantasie" were, like "ricercar," used rather loosely during the early seventeenth century. The term "sinfonia," for example, was also used to designate independent canzoni.[28] Einstein believes the pieces in Troilo's publication are based on the canzon francese[29] with its "light, fast-moving, strongly rhythmic" style and a "fairly simple contrapuntal texture."[30] The transcriptions of the duets in Part II of this study clearly illustrate these qualities.

In the early Baroque, the titles "scherzi" and "caprici" often referred to instrumental pieces of a lighter, more fanciful character that were sometimes based on special themes (for example, the notes of the ascending hexachord.)[31] Richard Crocker similarly discusses the capriccio, and further suggests that the word "caprici" might have been included in various musical titles of the period as a "selling word representing a desireable feature."[32]

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[28]Harvard Dictionary, s.v. "Sinfonia."

[29]Einstein, p. 365.

[30]Grout, p. 278.

[31]Harvard Dictionary, s.v. "Scherzo" and Capriccio."

[32]Richard L. Crocker, A History of Musical Style (New York: McGraw-Hill Book Co., 1966), p. 247.

The remaining term, "fantasie," was often used interchangeably with "ricercar" in instrumental music of the sixteenth and seventeenth centuries. Both of these terms appear as noncommittal titles in collections such as the Fantasie et recerchari a tre voci (1549) and the Fantasie recercari contrapunti a tre voci (1551.)[33] Based on a careful observation of Troilo's duets, there is no apparent musical justification for his selection of these same two titles. The most likely reasons for their selection are that they were commonly in use in 1608 and that they were possibly attractive to the consumer. Einstein is in agreement with this concept of noncommittal formal titles, suggesting that the seperate titles in Troilo's work do not reflect the forms they sometimes indicate.[34] This point is further supported by the title of one short duet in the collection: "Ricercar, Sinfonia, & Scherzo."

Summary and Conclusions

Pedagogical literature of all types was very much a part of sixteenth and seventeenth-century musical life. Many treatises of the period served to facilitate the spread of knowledge to the students of music, regardless of age. The instructive duo served a functional purpose in the training of musicians, that of providing a performance medium that

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[33]Harvard Dictionary, s.v. "Fantasie."

[34]Einstein, p. 365.

was clear, concise, and simple in design. Many musical publications of the sixteenth and seventeenth centuries were collections of bicinia, or ricercari à 2, and various scholars agree that most if not all of these publications were intended for pedagogical purposes.

The date of publication and title of Troilo's collection are similar to those of many other collections of an acknowledged pedagogical nature. Troilo's specific references to the children of his patron and his dedication of some of the duets to specific pedagogical problems point to an obvious instructive intent. Then too, the composer did not specify an instrumentation for his duets, partly as a concession to the publisher who wanted to sell as many copies as possible, and partly because of the instructive intent of the material.

The use of a colorful variety of titles was probably more a concession to merchandising techniques than an attempt to strictly differentiate between the forms. Troilo may have been suggesting the fugal, more serious connotation of the ricercar or fantasie, the lighter and dance-like character of the caprici and scherzi, or the introductory quality of the sinfonie, but it is more likely that he was simply using the various terminology of the day that was, at best, unclear.

In light of the evidence presented above, there is little doubt that the Sinfonie, scherzi, ricercari, caprici, et fantasie was written to provide music for a most practical use--the instruction of the novice musician in the various elements of music.

CHAPTER II

ANTONIO TROILO, "MUSICO DELLA ILLUSTRE CITTA DI VICENZA"

Little information is available regarding the life and career of Antonio Troilo. The only preserved historical records that mention Troilo are the Acts of the Accademia Olimpica of Vicenza, Italy, and the title and prefatory pages of Troilo's three extant published works. Two other sources, an article by Francesco Degrada in Die Musik in Geschichte und Gegenwart[1] and Giovanni Mantese's Storia musicale Vicentina[2], draw their information regarding Troilo from the Acts of the Accademia as well.

On the title pages of Troilo's Primo libro delle canzoni da sonare (1606) and the Salmi intieri a cinque voci (1607), the composer is referred to as "musician of the magnificent community of Vicenza." He is similarly described as "musician of the illustrious city of Vicenza" on the title

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[1]Die Musik in Geschichte und Gegenwart (hereafter cited as MGG,) s.v. "Troilo, Antonio," by Francesco Degrada.

[2]Giovanni Mantese, Storia musicale Vicentina (Vicenza, Italy, 1956.)

page of the Sinfonie, scherzi, ricercari, caprici, et fantasie.

These sources indicate that Troilo, like many musicians of his time, was involved in a variety of musical activities. The Acts of the Accademia Olimpica document his employment by that institution and suggest that he was also employed as a church musician. The title pages of Troilo's publications imply that he was a municipal musician or "piffaro." Moreover, the instructive intent of the Sinfonie, scherzi, ricercari, caprici, et fantasie suggests a possible involvement with teaching. In order to achieve a greater understanding of each of these areas of professional activity, a more detailed discussion is appropriate.

Musician of the Accademia Olimpica

Religious fraternities or learned societies such as the Accademia Olimpica provided an important source of employment for the sixteenth and seventeenth-century musician. These fraternities were known by various titles as "academies," "schools," or "companies," and the aims and purposes of such organizations in seventeenth-century Italy varied with the intellectual climate and specific social situation of the various cities or regions.

Some of the academies were of a religious orientation, and the members of these groups, primarily laymen, regularly donated funds for such purposes as the celebration "of the various religious festivals with dignity and ceremony,"

including elaborate decoration of the church.[3] Funerals of members and celebrations of patron saints were "given almost a certain splendour."[4] Music was an integral part of these kinds of ceremonies, and the employment of musicians was a common practice of all these fraternities. Still other academies were learned societies whose purpose was to promote science, literature, and the arts, including that of music.[5]

The Acts of the Accademia Olimpica contain two separate references to a "Sir Antonio" who was employed by that organization. In the records of a meeting of January 7, 1582, the following reference was made:

> The illustrious lords rector of the city and the Magnifici Signori Deputies with all the nobility of Vicenza having met this morning in the Church of Saint Michael to hear mass solemnly celebrated for the entrance into the city by the new Prencipe of the Accademia . . . the mass has been celebrated with great satisfaction, even with surprise by everyone because of the music heard at it, most of which and the best played by Sir Antonio our keeper and musician and by his two sisters, so that it would seem reasonable, recognizing the ability of the above said pretty sisters of the above said Sir Antonio, to use their services as musicians for the Accademia; where it would follow that they be rewarded by the Accademia with a salary of twenty ducats each for a year on the condition that Sir Antonio and they be obliged to play twice a week ordinarily and each time that it will be necessary and that the occasion would call for it.[6]

The records of a later meeting of January 28, 1592, state:

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[3]Denis Arnold, "Brass Instruments in Italian Church Music of the Sixteenth and Early Seventeenth Centuries," Brass Quarterly I (1957):87.

[4]Ibid.

[5]Harvard Dictionary, s.v. "Academy."

[6]Mantese, p. 32.

> that will be brought as musicians in this Accademia Sir Antonio Veronese, piper, with Gieronomo and Beatrice his children and with Antonio his nephew, and those three lower-level rooms toward the little street in front of our chamber will be given to him to live in free of any rent and with access to the warehouse where to keep wood and wine for their use, with the duty imposed on them to play in the said Accademia once a week from Christmas to the following July, year after year and no more than that, except in the case of honored guests and at the choice of the ruling Princes, and especially in the public functions of the theatre.[7]

Degrada believes these two entries refer to the same person, although this inference cannot be proven. On a basis of the above reference to Troilo as "Sir Antonio Veronese," Degrada further states that the composer was born in Verona, presumably in the second half of the sixteenth century.[8] The date of death is unknown.

The Church Musician

The above reference of 1582 documents Antonio Troilo's involvement with church music. Further documentation is found in the Salmi intieri (Complete Psalms) of 1607, a collaborative effort of Troilo and Giovanni Battista Cesena. Nine of the eighteen psalms in the collection are by Troilo, and they are described by Degrada as

> similar to those by Cesena in the same collection which Troilo himself considered as 'more beautiful and better thought out than my own.' In the construction of phrases, they are rather ordinary, containing, nevertheless,

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[7]Ibid., p. 33, continued in Degrada, MGG, s.v., "Troilo, Antonio."

[8]MGG, s.v., "Troilo, Antonio."

> effective and colorful effects of homorhythmic declaration and fascinating examples of word painting.[9]

In the dedication of this publication to Giovanni Battista Muttoni, Troilo refers to his service as a church musician when he states: "I present to him this (having nothing better at the present time) which I do in my professional capacity."[10]

The Piffaro

The above reference of 1592 identifies Troilo as a piffaro, or city musician. Moreover, the title pages of Troilo's Primo libro delle canzoni da sonare (1606), the Salmi intieri a cinque voci (1607), and the Sinfonie, scherzi, ricercari, caprici, et fantasie (1608) all include a reference to the composer as "musician of . . . Vicenza."

The piffari in Italy served the same function as the Stadtpfeifern in Germany, which had been established as early as 1479 in Leipzig.[11] From the late fifteenth to the late seventeenth centuries, German cities employed instrumentalists, primarily cornetto and trombone players, to provide music for affairs of state, solemn processionals, and various festivities within the community, including church services, weddings, and banquets.[12] Gustave Reese discusses the piffari who were also

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[9]Ibid.

[10]Ibid.

[11]Philip Bate, The Trumpet and Trombone (New York: W.W. Norton & Co., 1966), p. 229.

[12]Ibid., p. 228.

engaged for these activities, noting that musical instruments were used

> at public functions and private gatherings in all strata of society throughout Italy. . . . Members of city bands of [shawms],[13] trombones, and trumpets acquired artistic reputation as well as ample remuneration by playing at frequent affairs of state and at festivities of prominent families.[14]

Activities such as these were likely a part of Troilo's musical duties as a piffaro employed by the city of Vicenza. Denis Arnold has emphasized that many Italian musicians served both the city and the church:

> Certainly, the town musicians played in church services when the civic dignitaries, or "Magistrati" as they were called, attended mass or vespers. In Lucca, for example, the ten [city] musicians had to play in church on the festivals and at weddings. . . . In Bergamo, the Commune maintained a band of seven. Their duties included playing every Sunday and on other holidays in the principal church of the city, Santa Maria Maggiore. In Udine . . . [the city musicians] had to play in church on festival days. They were paid a fixed salary and the rules laid down in 1575 for the seven musicians included: "To serve on festivals in the choir with their instruments, and in the morning and evening; and further to play without extra pay either in part or altogether at all feasts, solemnities and other public occasions on request.[15]

The Teacher

Many of the town musicians of the sixteenth and seventeenth centuries were required, as a condition of employment,

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[13]"Pifare." See Musical Instruments: A Comprehensive Dictionary, corrected ed. (1975), s.v. "Piffaro," by Sibyl Marcuse.

[14]Reese, Music in the Renaissance, p. 545.

[15]Arnold, "Brass Instruments," pp. 83-84.

to play more than one instrument.[16] Arnold refers to a party of six players who wished to become the piffari of the Duke of Parma in 1546 [and who] could offer ensembles of six types of instruments." He then conjectures that all city musicians were "the same, especially as their duties included teaching all types of instruments in some cities."[17] In view of the great interest during this period in pedagogical material as well as instrumental music, it seems only logical to assume that the teaching of instruments must have been part of the musician's professional existence. Hugo Magliocco, in speaking of the Sicilian Antonio il Verso (c. 1560-1621), states that the composer was not associated with any church as a Maestro di Capella, but instead relied upon wealthy patrons and his significant reputation, which brought him a "comfortable income as a teacher," as a means of livlihood.[18]

Although there is no substantiated evidence that Troilo was actively engaged in the teaching of instruments, the fact that he wrote the Sinfonie, scherzi, ricercari, caprici, et fantasie specifically as instructional material for the young suggests that teaching was one of his interests.

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[16]Bate, p. 228.

[17]Arnold, "Brass Instruments," p. 88.

[18]Hugo A. Magliocco, "The Ricercari a Tre of Pietro Vinci and Antonio Il Verso: A Discussion and Modern Edition" (D.M.E. dissertation, University of Oklahoma, 1972), p. 16.

Summary and Conclusions

Antonio Troilo's activities in the areas of church music, teaching, and composition, as well as his employment by the academy and the city of Vicenza, all point to the fact that he typified the professional musician of his time. According to Degrada, the preserved records of the Accademia Olimpica contain no mention of Troilo other than those cited above. Moreover, his name is not mentioned in the known municipal documents of the city of Vicenza, even to the present (1965).[19] The composer's music, therefore, remains the most logical source of information for the modern researcher who wishes to gain a better understanding of Antonio Troilo, "Musico della illustre citta di Vicenza." A thorough discussion of the Sinfonie, scherzi, ricercari, caprici, et fantasie, to be presented in the following chapter, is intended to help in achieving this understanding.

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[19] MGG, s.v. "Troilo, Antonio."

CHAPTER III

DISCUSSION OF THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE

The Primary Source

The Sinfonie, scherzi, ricercari, caprici, et fantasie survives in printed partbooks which are preserved in the Oesterreichische Nationalbibliothek in Vienna. This collection of twenty-one two-part ensemble compositions was published in Venice in 1608 by the distinguished engraver Ricciardo Amadino, one of the more prominent and prolific publishers of Italian music around 1600. The close proximity of Vicenza, Troilo's home, may explain why the pieces were published in Venice.

The title page of Amadino's printed edition, adorned in the ornate fashion of the time, bears the title of the work, the composer's name, and the elaborate seal of the publisher, an oval design bordered with florid decorations and containing the representation of a lion, the universal symbol of strength and superiority. The title page is followed, also in the tradition of the time, by a dedicatory letter expressing the composers gratitude to his wealthy patron, Giovanni Battista

Pisani. The dedicatory letter also contains a specific reference to the several "generous children" (i generosi figliuoli) of the patron. The letter is signed by Troilo and dated February 18, 1608. A copy of the printed letter with its translation and a copy of the title page are included in the Appendix.

The work was printed by the so-called "single-impression" process, a method widely used during the sixteenth century and at its height circa 1600. This method involved the construction of a set of moveable pieces of type, each section of type consisting of a note combined with a small section of the staff. These sections either could be put together in a block for printing or used seperately. The finished product is quite comprehensible to the modern reader when he becomes accustomed to the small breaks in the lines and the resultant minute variations in vertical alignment of the staff sections caused by the printing process. Example 1, from the Canto part of Duo Primo, illustrates the format and spacing of this particular publication.

This moveable-type process proved to be most successful when applied to the printing of individual partbooks containing only a single melodic line,[1] and therefore was ideal for the printing of the two partbooks of Troilo's publication, labeled Canto and Tenore. According to Apel, the publication of Renaissance music in partbooks clearly indicates that the

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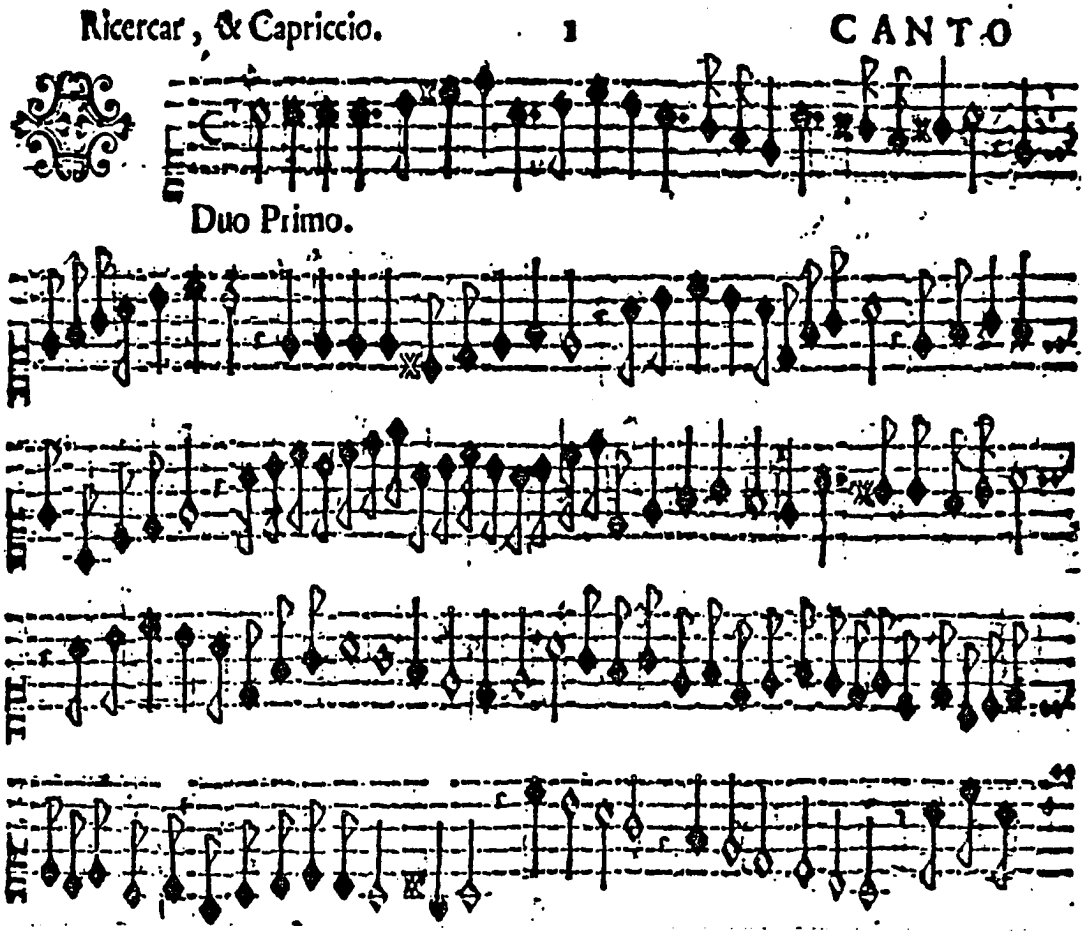
[1]Harvard Dictionary, s.v. "Printing of music."

Example 1. Format and spacing of the Canto part of Duo Primo.



music was intended for ensemble performance, either vocal or instrumental, or mixed.[2] A thorough discussion of the performance medium intended for Troilo's music will follow in Chapter IV.

System of Notation

The system of notation used in the printing of the Sinfonie, scherzi, ricercari, caprici, et fantasie is described

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[2]Ibid., s.v. "Partbooks."

by Apel as "white mensural notation" or the "classical" system.[3] In use from 1450 to 1600 and lingering on throughout the seventeenth century, this system closely approximates the modern system of notation. The only differences that occur are in the shapes of noteheads (square rather than round) and in the temporal values (larger note values that must be reduced in order to conform more closely to modern values). There are no examples of the use of perfection, coloration, or sesquialtera. In fact, the few examples of triple meter found in the collection are clearly labeled by a large numeral "3" to signal the meter change.

The range of note values used in the Sinfonie, scherzi, ricercari, caprici, et fantasie includes, from longest to shortest, the longa (), breve ( ), semibreve (), minima (), semiminima ( ), fusa ( ), and semifusa (). Each part of every duet in the collection consistently employs the longa at the final cadence. The only exceptions to those lengths occur at the final cadences of Duo Sesto and Duo Vigesimo primo, where the final longa is used as an extended note value to be held several tactus until the cadence of the other voice. This occurence is frequent in music of the period and was no doubt a common practice of notation as well as performance.

The duets of this collection contain a predominance of the shorter note values, suggesting that they were likely

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[3]Ibid., s.v. "Mensural notation."

intended for performance by instruments rather than voices. The pieces have no text, and it follows that without their natural rhythmic interest they would have been less successful, both artistically and commercially.

The range of rest values used in the collection parallels that of note values, including the longa (), breve (), semibreve (), minima (), semiminima (), and fusa (). No semifusa rests are used. In keeping with accepted practice of the time, rests are positioned on the line or lines nearest the note which follows them, rather than consistently in the center of the staff. This system actually seems quite convenient and logical once the modern reader adjusts to it.

Several considerations influenced the choice and use of clefs in writing and printing music during the sixteenth and early seventeenth centuries. The printing methodology of the time was such that any extensive use of ledger lines was a laborious and costly procedure. To avoid this problem, composers and publishers chose the judicious use of "C" clefs which were designed to keep a large percentage of the written notes within the staff. Even so, the addition of one ledger line above or below the staff was sometimes necessary, and the publisher could solve the problem either by adding the extra line above or below the staff or by shifting the individual type-piece up or down the distance of one line. The latter process is used in the Sinfonie, scherzi, ricercari, caprici,

et fantasie, resulting in the occasionally awkward appearance of a line of music and once again requiring the modern reader to adjust to a peculiarity of notation. A less important consideration in determining the choice of clefs was that of instrument suitability, a factor that will be discussed in greater detail in Chapter IV.

Troilo utilized a diversity of clefs in the collection, his choice depending entirely on the tessitura of the individual part. The Canto parts in the first eight duets are all written in the soprano clef, while the Tenore parts of the corresponding duets are all written in the tenor clef. Duets Nono through Terzo decimo are written for a voci pari, or two equal voices, and the Canto parts of these duets are written in the soprano and treble or "G" clefs. The other parts of these same duets are identified as Canto II, and, because they are equivalent in range to the Canto parts, are also written in the soprano and treble clefs. In the remainder of the bicinia, Canto parts are written in the treble and soprano clefs with the Tenore parts in the alto and tenor clefs.

Contents of the Collection

The twenty-one duets of the collection are presented in numerical sequence. The only specific factors involved in the ordering of the pieces are that they seemingly progress from simple to slightly more complex, that the tessitura of the individual parts is higher on the last eleven duos than on the first ten, and that they are grouped according to tonal

center. Following is a listing of the duets exactly as they appear in the index: the Tavola delle Sinfonie, scherzi, ricercari, caprici, et fantasie di Antonio Troilo.

Duo Primo, Ricercar & Capriccio

Duo Secondo, Sinfonia & Ricercar

Duo Terzo, Sinfonia & Capricio

Duo Quarto, Capricio & Fantasia

Duo Quinto, Ricercar & Sinfonia

Duo Sesto, Sinfonia & Capricio

Duo Settimo, Ricercar & Fantasia

Duo Ottavo, Capriccio & Scherzo

Duo Nono, à voci pari, Scherzo

Duo Decimo, à voci pari, Scherzo & Ricercar

Duo Undecimo, à voci pari, Scherzo sopra la Bariera
Al Magnifico Signor Marc' Antonio Pisani

Duo Duodecimo, à voci pari, Scherzo & Sinfonia

Duo Terzo decimo, à voci pari, Scherzo & Capricio

Duo Quarto decimo, Capricio & Sinfonia

Duo Quinto decimo, Sinfonia & Capricio

Duo Sesto decimo, Ricercar & Capricio

Duo Decimo settimo, Fattasia & Ricercar

Duo Decimo ottavo, Ricercar & Scherzo

Duo Decimo nono, Ricercar

Duo Vigesimo, Ricercar, Sinfonia & Scherzo

Duo Vigesimo primo, Mescolanza

Musical Style

The music of the Sinfonie, scherzi, ricercari, caprici, et fantasie, composed in 1608, can be considered transitional between Renaissance and Baroque styles, a representative of the former and at the same time a harbinger of the latter. As all students of the history of music must realize, there are no clear-cut lines separating the various periods of music history. To label the years from 1450 to 1600 as the Renaissance period and the years 1600 to 1750 as the Baroque period is merely a convenience. In fact, the lines were blurred: "Renaissance" practices lingered well into the seventeenth century, while the sixteenth century witnessed the advent of many "Baroque" practices. Claude Palisca cites a particular example that supports this view.

> The seventeenth is rightfully viewed as the century in which instrumental music acquired an important independent repertory, but its emancipation had taken place well before 1600. Instrumental music in the first decades thrived on already accumulated momentum. The different kinds of variations, such as the partite; the prelude-types, as the toccata, ricercar, and intonazione; the learned essays, such as the fantasia and the capriccio; as well as the genres inspired by or parodying vocal music, such as the canzone, verse, and organ-mass; all these had acquired their identities in the sixteenth century. . . . Indeed, there is no significant break in methods of instrumental composition around 1600.[4]

There can be little doubt that a composer such as Troilo, living in Italy at this time, could escape the influence of the great musical activity centered there. This was the golden age of Italian music, the high Renaissance. Such composers

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[4]Claude Palisca, Baroque Music (Englewood Cliffs: Prentice-Hall, Inc., 1968), p. 72.

as Marenzio, Gesualdo, Palestrina, Merulo, Willaert, Andrea and Giovanni Gabrieli, and Monteverdi placed Italy at the forefront of the musical world. Their creative efforts spanned the entire spectrum of musical activity of the period, including the motet, the madrigal, and the mass in the vocal tradition, and the ricercar, canzona, toccata, and fantasia in the instrumental tradition. Even a relatively obscure composer such as Troilo must have been inspired by the wealth of musical activity surrounding him. His proximity to Venice no doubt allowed him the opportunity to hear performances of music in the tradition of the great composers active in that city at the time.

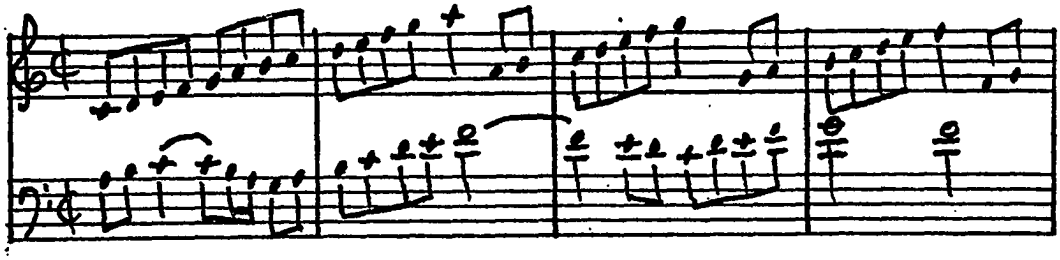
The twenty-one pieces in the Sinfonie, scherzi, ricercari, caprici, et fantasie, like most of the similar bicinia of the period, are intended as functional music. They are pieces of a simple two-voiced texture that are all similar in formal construction, musical style, and length. In view of these similarities, the works may best be discussed as a whole, pointing out important differences in individual pieces when appropriate. The musical elements of melody, counterpoint, harmony, and form and proportion provide a framework for this discussion.

Melody

Renaissance composers such as Palestrina seem to favor conjunct melodic lines. Moreover, the ranges of their lines are somewhat limited, rarely exceeding the octave. Troilo also

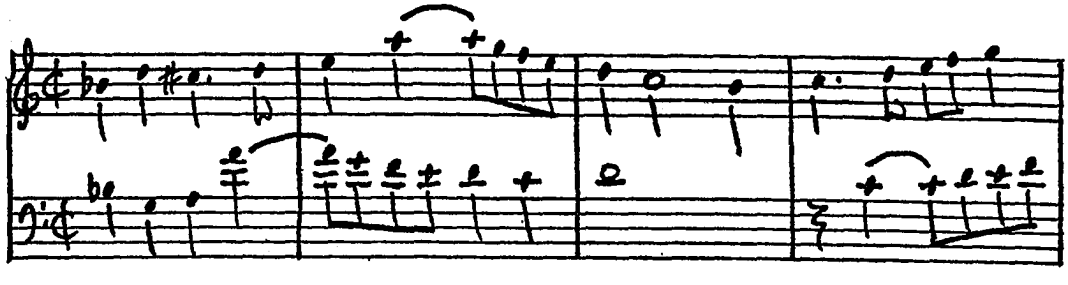
favors this style. In shaping the melodic lines of the duets, he follows established patterns of voice leading of the time, often utilizing sequential scalar passages such as found in Duo Decimo nono (Example 2).

Example 2. Duo Decimo nono, mm. 30-33.[5]



A similar effect of smoothness is accomplished in Duo Decimo quinto (Example 3). In this instance, however, the melodic lines are more curvilinear or arch-shaped.

Example 3. Duo Decimo quinto, mm. 5-8.

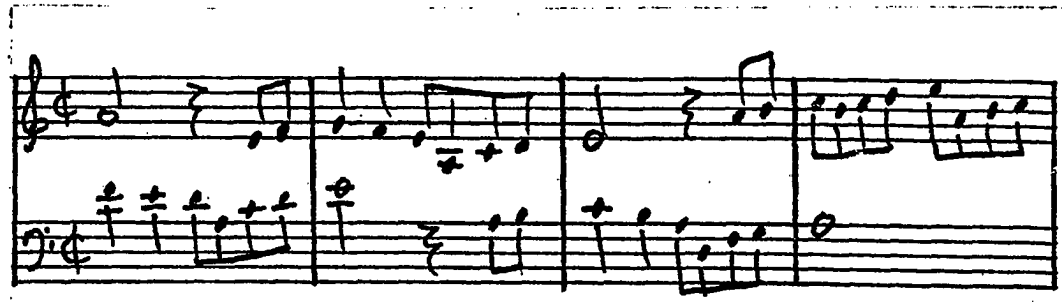


In contrast to the smoothness of this typical Renaissance melodic style, a more disjunct and angular Baroque

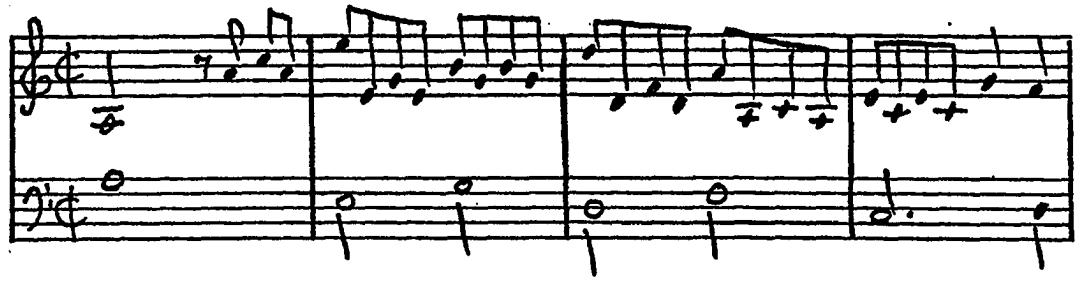
[5]All measure numbers in this and succeeding examples refer to the modern edition.

style is evident in some duos. Several pieces contain melodies that outline chords, a distinctly Baroque tradition that appears to be a conscious effort to stay within an underlying tonal framework; i.e., to create arpeggiated figures. Examples of this technique are found in Duo Primo, measures 13-16 and 35-38 (Examples 4a and 4b).

Example 4a. Duo Primo, mm. 13-16.



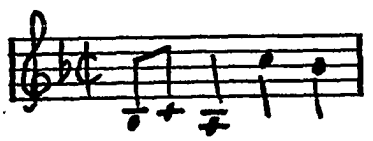
Example 4b. Duo Primo, mm. 35-38.



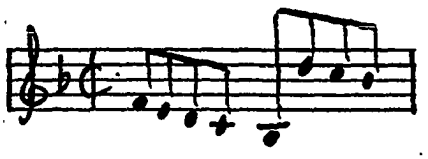
Intervallic leaps in melodic lines are generally confined to the span of an octave or less, including frequent leaps of thirds, fourths, fifths, sixths, and the octave. There are, however, instances of leaps wider than the octave, as well as leaps that are awkward, disrupting the smoothness

and flow of the line and once again departing from the normal Renaissance practice. Leaps of a tenth occur in Duo Nono and Duo Decimo (Examples 5a and 5b).

Example 5a. Duo Nono, Canto, m. 24.

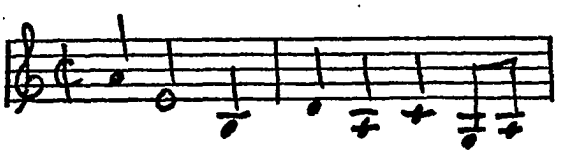


Example 5b. Duo Decimo, Canto II, m. 26.

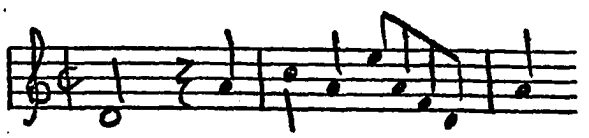


Somewhat awkward leaps appear in Duo Secondo and Duo Quarto, resulting in an angularity of melodic line (Examples 6a and 6b).

Example 6a. Duo Secondo, Canto, mm. 27-28.



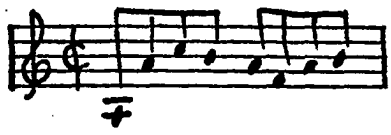
Example 6b. Duo Quarto, Canto, mm. 8-10.



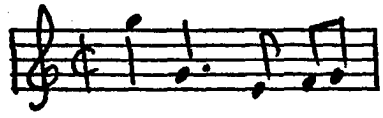
Troilo, according to accepted practice of the time, almost always follows a leap with stepwise movement in the opposite direction. Occasionally the leap is followed by another leap of a third or fourth, but is still resolved stepwise in the opposite direction. Examples of this voice-leading technique are found in Duo Quinto and Duo Quarto decimo (Examples 7a and 7b).

Perhaps the most unusual departure from voice-leading in the Palestrinian tradition occurs in Duo Quinto. Troilo

Example 7a. Duo Quinto, Canto, m. 22.

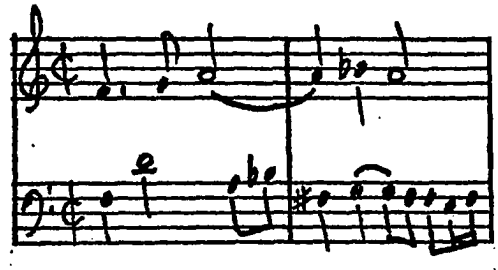


Example 7b. Duo Quarto decimo, Canto, m. 41.

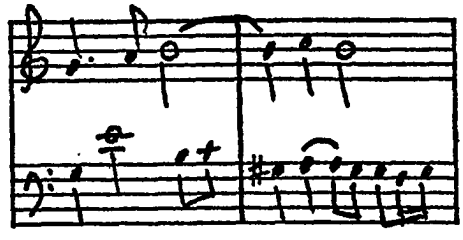


evolves a sequential pattern that creates a shifting of tonal centers, in effect temporary modulations. In setting up this pattern, the composer includes four melodic intervals of the diminished fourth, two of which are shown in the Tenore part of Examples 8a and 8b.

Example 8a. Duo Quinto, mm. 34-35.



Example 8b. Duo Quinto, mm. 38-39.



This problem is related to one discussed by Crocker:

> Sometimes [musica] ficta is suggested by the pattern of imitation, a consideration that becomes increasingly problematic as imitation is carried out more and more consistently. There continue to be frequent cases where the normal raising in a cadential formula cannot take place either because of the subsequent conduct of the voice in question or because of the simultaneous conduct of the other parts. There then results yet another distortion of the traditional counterpoint.[6]

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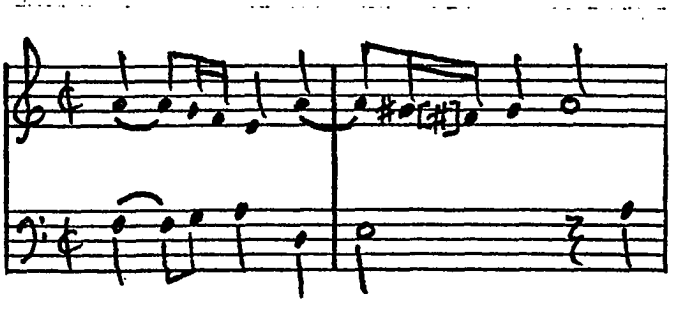
[6]Crocker, p. 193.

Apparently, Troilo chose to use the diminished fourth as an expressive approach to cadence.

The extemporization of melodic lines became a highly developed art during the sixteenth and seventeenth centuries. The elaboration of most music, particularly music in slower-moving note values, was a performance skill expected of both professional and amateur musicians. Some composers of the sixteenth century, such as Obrecht and Josquin, "incorporated a great deal of figuration, largely scalar, directly into their written compositions."[7] A study of the pieces in the Sinfonie, scherzi, ricercari, caprici, et fantasie reveals a similar approach to composition.

The simplest of these written figurations, and by far the most prevalent, is the ornamented suspension. These suspensions are present at most cadential points and the majority are embellished in the same manner as the following example from Duo Primo (Example 9).

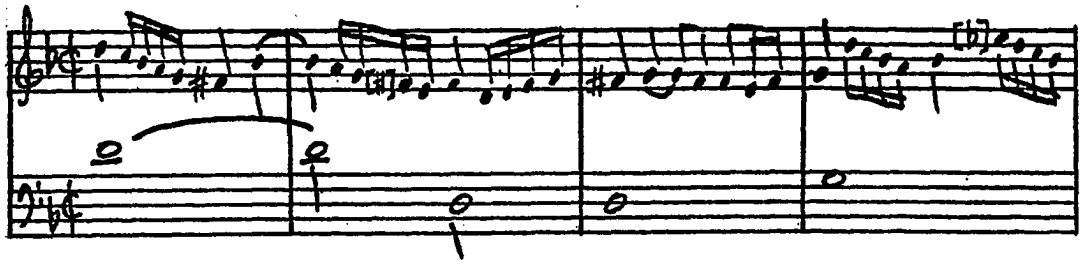
Example 9. Duo Primo, mm. 5-6.



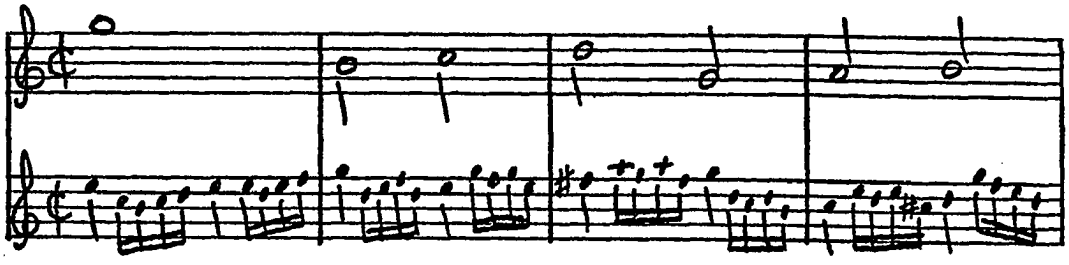
[7]Ibid., p. 217.

Scalar passages are frequent, and what appear to be succinct bits of ornamentation of a passing-tone variety are occasionally included in sections of slower-moving note values. Duo Sesto and Duo Terzo decimo provide representative examples of the latter technique (Examples 10a and 10b).

Example 10a. Duo Sesto, mm. 52-55.



Example 10b. Duo Terzo decimo, mm. 35-38.



Rhythmic vitality is another prominent characteristic of Troilo's melodic writing. Since the duets are highly imitative, the two melodic lines are often similar in construction, at times virtually identical. This close affinity of the two lines results in their almost identical rhythmic treatment much of the time. Troilo typically presents the principal subject

in slower-moving note values such as the minima and semiminima, and then gradually introduces fusae and semifusae as the piece unfolds. This technique has an effect of rhythmic pacing since the less-animated subject gradually gives way to a more active contrapuntal treatment of motivic ideas. The only other discernible rhythmic consistency in the duos is that of lengthening note values as a final cadence is approached. In general, the rhythmic style of the Sinfonie, scherzi, ricercari, caprici, et fantasie is energetic and fast-moving. There is little doubt that the pieces are based on the canzon francese, with its light and strongly rhythmic style.[8]

The ranges of Troilo's melodic lines are, on the whole, wider than the more limited ranges of typical Renaissance vocal music. Fifteen of the twenty-one Canto parts contain ranges that equal or exceed the interval of a twelfth. The ranges of the Canto parts of Duo Duodecimo, Duo Quarto decimo, Duo Sesto decimo, Duo Decimo ottavo, and Duo Decimo nono all extend from c' to a'', a typically wide interval of a thirteenth. The average range of all Tenore parts is an eleventh. The Tenore range of Duo Quarto decimo (g to a') exemplifies the smallest spread, the interval of a ninth, while the range of Duo Terzo represents the largest Tenore range of a fourteenth (A to g'). Tenore ranges extend from c to f' in Duo Quarto and Duo Sesto; from d to a' in Duo Sesto decimo, Duo Decimo settimo, and Duo Decimo ottavo; and from f to b-flat' in Duo Vigesimo.

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[8]Einstein, p. 365.

Counterpoint

The principal melodic material used in the Sinfonie, scherzi, ricercari, caprici, et fantasie is highly adaptable to contrapuntal treatment. The subjects of each duo are brief and simple in design. Many of the duets begin with subjects that are clearly based on arpeggiated material, while a lesser number begin with more conjunct melodic statements. Some subjects, quite logically, feature both elements of design. These simple compositional techniques result in an evident similarity of the various opening statements.

In subsequent points of imitation, Troilo often uses one or more motivic ideas, some of which are derived from the initial subject. Moreover, a voice that serves as the dux at one point of imitation may then become the comes at the next such point. Meyer refers to this practice in his discussion of bicinia of the late sixteenth century: "The two . . . parts were written in a truly polyphonic, often canonic style and woven into an intricate pattern in which none is ever the chief melody."[9]

Canonic imitation is one of the most important features of the contrapuntal style of the duos, and it is often employed in the treatment of initial subjects. However, the canonic points are brief and are usually followed by freer counterpoint. As a rule, the initial subject (antecedent) is followed by the answering voice (consequent) in canon at the distance of one

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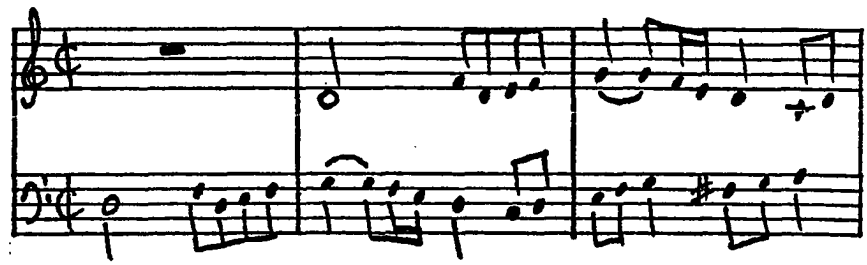
[9]Meyer, "Concerted Instrumental Music," p. 560.

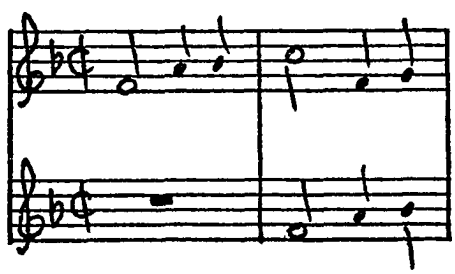
or two measures and at the interval of the octave. Duo Quarto illustrates this technique (Example 11).

Example 11. Duo Quarto, mm. 1-3.

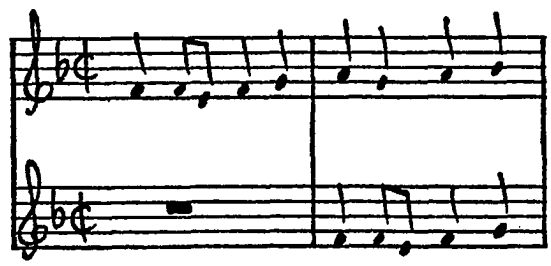


Some initial entrances are followed by an answer as early as one-half measure; and, although the octave is by far the most prevalent interval of imitation, other entrances of the antecedent voice are found at the interval of a fifth or at the unison. Duo Nono, Duo Decimo, and Duo Duodecimo all have initial entrances of the dux and comes spaced at a distance of one measure and at the unison interval (Examples 12a, 12b, and 12c).

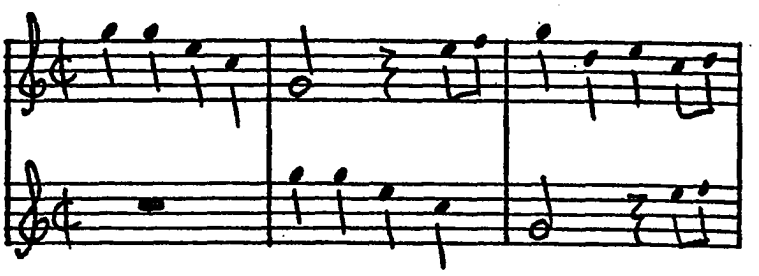
Example 12a. Duo Nono, mm. 1-2.



Example 12b. Duo Decimo, mm. 1-2.

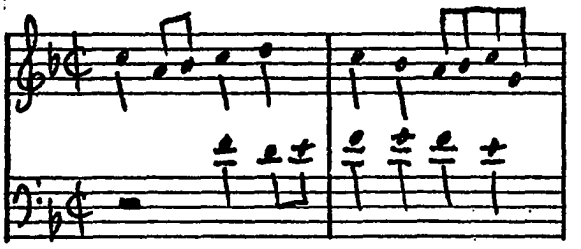


Example 12c. Duo Duodecimo, mm. 1-3.

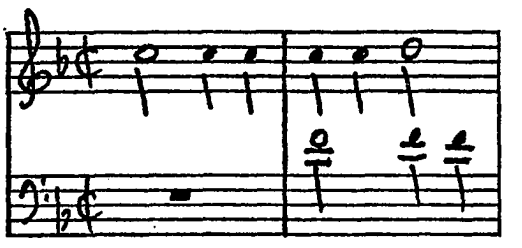


In Duo Sesto decimo, Duo Decimo settimo, and Duo Decimo nono, the distances of initial entrances of the antecedent and consequent vary from one-half measure to two measures, while each consequent enters at an interval of a fifth below the antecedent (Examples 13a, 13b, and 13c).

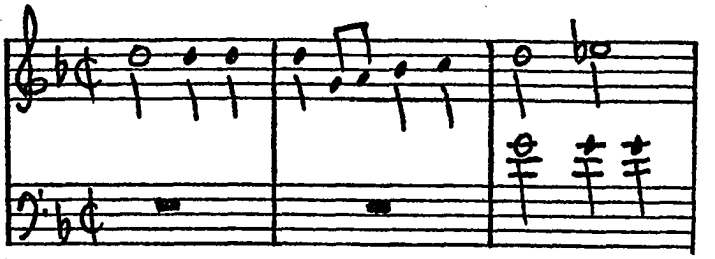
Example 13a. Duo Sesto decimo, mm. 1-2.



Example 13b. Duo Decimo settimo, mm. 1-2.

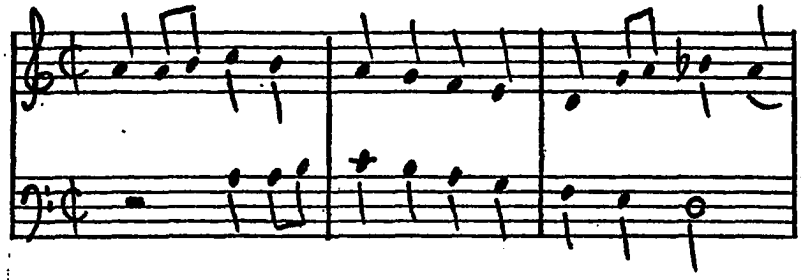


Example 13c. Duo Decimo nono, mm. 1-3

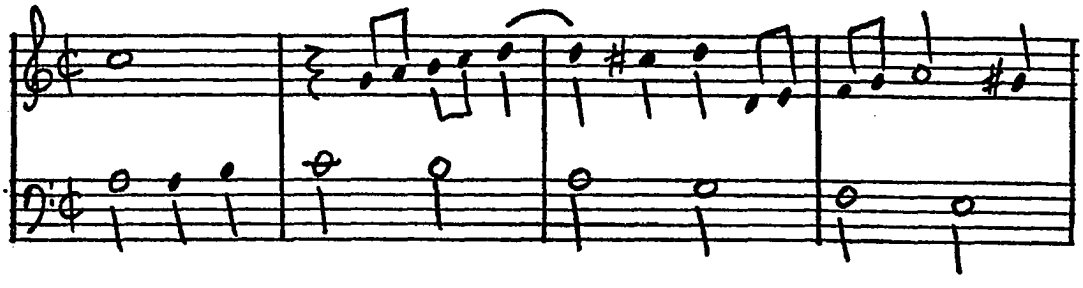


The technique of augmentation is also a prominent feature of the collection. In Duo Secondo, Duo Quarto, Duo Quinto, Duo Sesto, Duo Settimo, Duo Terzo decimo, Duo Quarto decimo, and Duo Vigesimo, one or more (usually two) restatements of principal thematic material are made in augmented note values. The initial melodic statement of Duo Secondo is shown in Example 14a. The obvious augmentation of the melody occurs in measures 39 through 42 in the Tenore part, and is immediately answered in the Canto part in measures 43 through 47 (Example 14b).

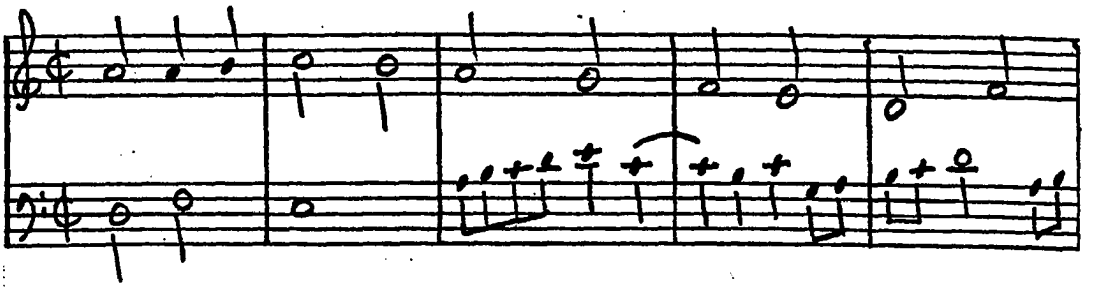
Example 14a. Duo Secondo, mm. 1-3.



Example 14b. Duo Secondo, mm. 39-47.

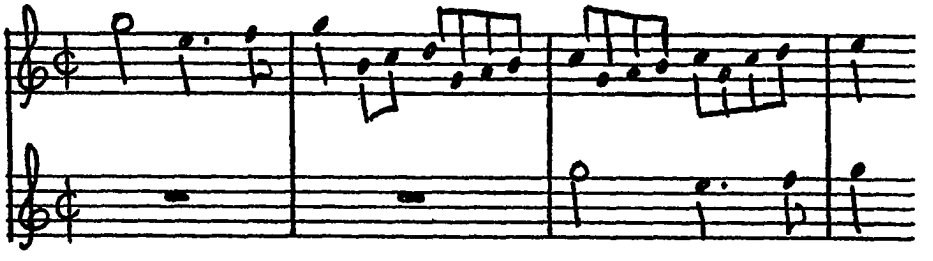


Example 14b--Continued.

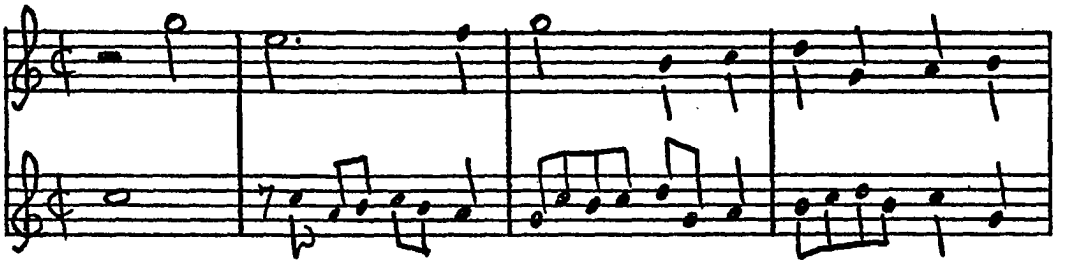


Duo Terzo decimo is the only piece in the collection that eventually displays its opening melodic statement in both single and double augmentation (Examples 15a, 15b, and 15c).

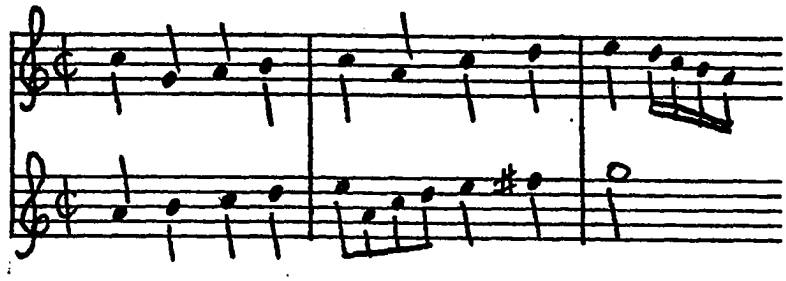
Example 15a. Duo Terzo decimo, mm. 1-4.



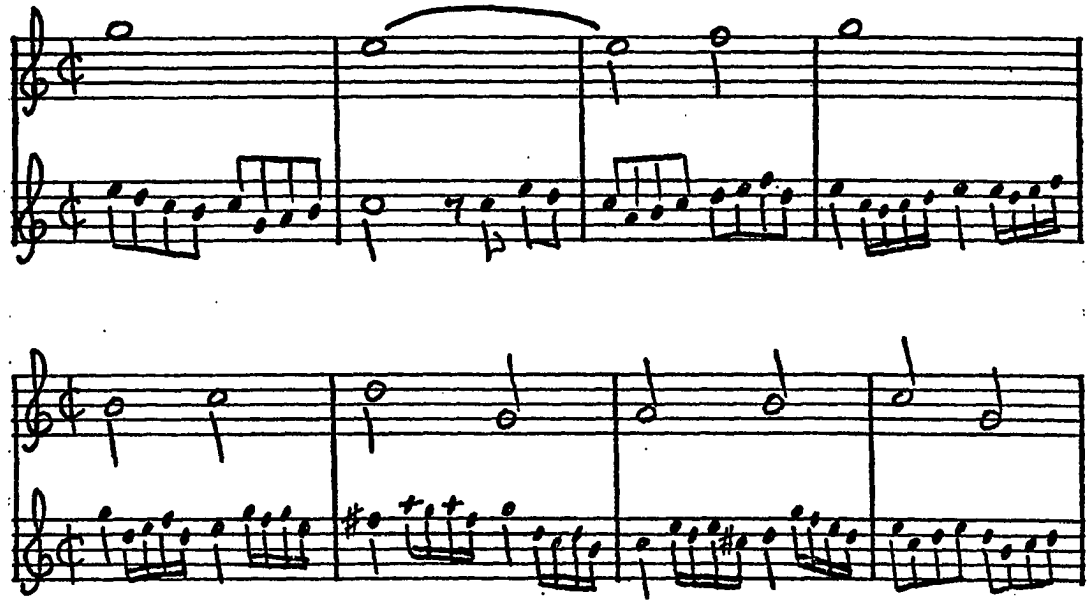
Example 15b. Duo Terzo decimo, mm. 13-19.



Example 15b--Continued.

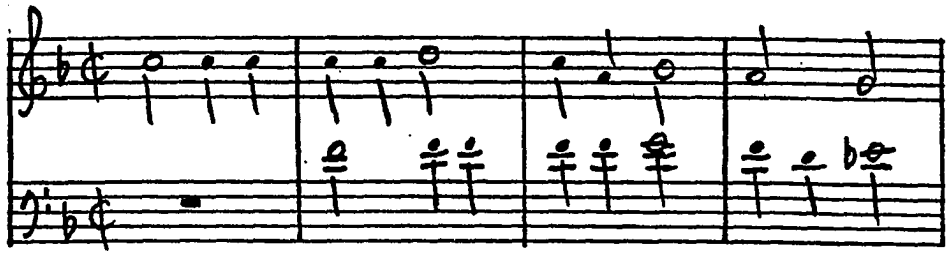


Example 15c. Duo Terzo decimo, mm. 32-39.

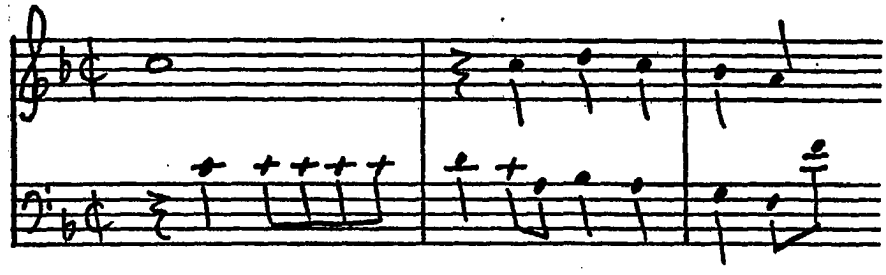


In contrast to the prominent use of augmentation, the technique of diminution is rarely observed in the Sinfonie, scherzi, ricercari, caprici, et fantasie. The only clear example of its use occurs in Duo Decimo settimo. The principal subject (Example 16a) appears in its diminuitive form in measures 33 to 35 of the Tenore part (Example 16b).

Example 16a. Duo Decimo settimo, mm. 1-4.

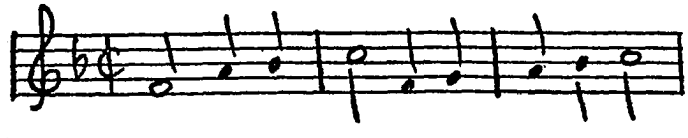


Example 16b. Duo Decimo settimo, mm. 33-35.

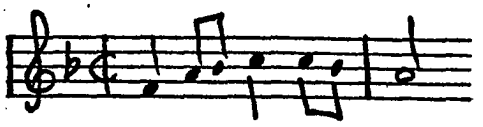


One other suggestion of diminution is made in Duo Nono. In this instance, however, the material affected is a motive derived from the opening melodic statement (Examples 17a and 17b).

Example 17a. Duo Nono, Canto, mm. 1-3.

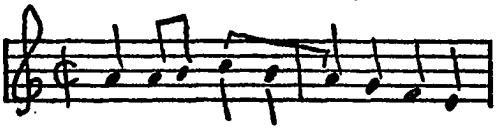


Example 17b. Duo Nono, Canto, mm. 31-32.

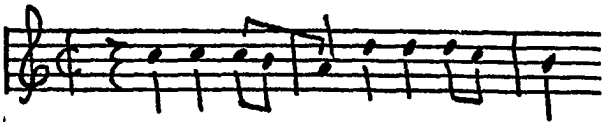


Well-defined examples of the technique of inversion are not present in the collection, yet Troilo subtly suggests its use in a few isolated instances. In Duo Secondo, for example, a motive is derived from the opening melodic statement and then is apparently transposed and inverted, providing the most obvious allusion to inversion in all of the duets (Examples 18a, 18b, and 18c).

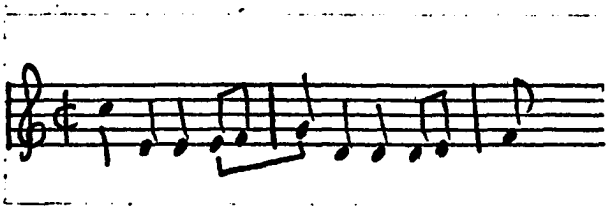
Example 18a. Duo Secondo, Canto, mm. 1-2.



Example 18b. Duo Secondo, Canto, mm. 8-10.



Example 18c. Duo Secondo, Canto, mm. 11-13.

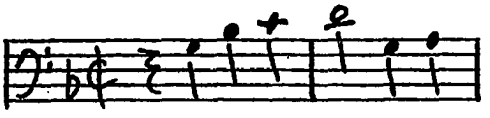


A less obvious example of inversion occurs in Duo Settimo. The counterpoint in the Tenore part of measures 15 and 16 can be construed as an inversion of the opening melodic statement (Examples 19a and 19b).

Example 19a. Duo Settimo, Canto, mm. 1-2.

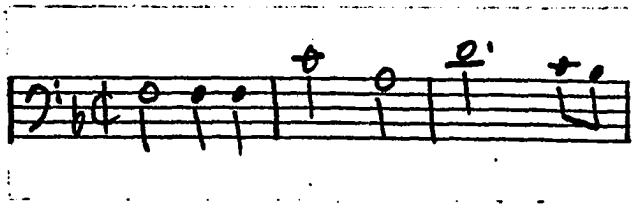


Example 19b. Duo Settimo, Tenore, mm. 15-16.

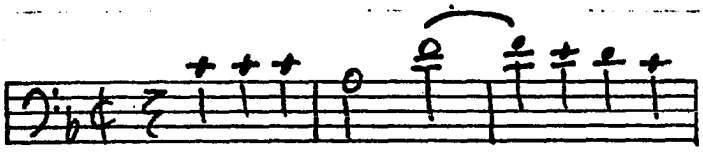


Finally, in Duo Decimo ottavo, an allusion of inversion is created by playing on the various notes of an F-major triad (Examples 20a and 20b). Since inversion was one of the more typical contrapuntal techniques used in vocal and instrumental music around 1600, its omission in the Sinfonie, scherzi, ricercari, caprici, et fantasie is notable.

Example 20a. Duo Decimo ottavo, Tenore, mm. 1-3.

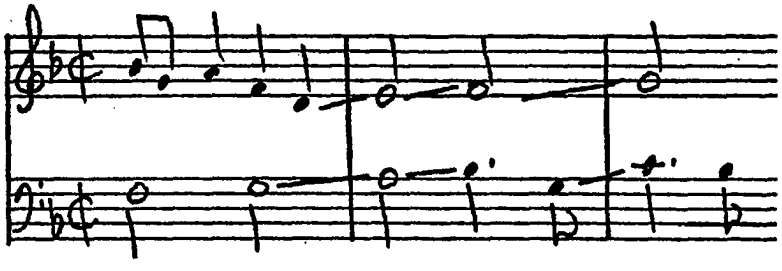


Example 20b. Duo Decimo ottavo, Tenore, mm. 53-55.



Throughout the duets, Troilo combines his melodic lines vertically with careful regard for the part-writing procedures in common use during the late Renaissance and early Baroque. One obvious exception to this practice is evident in the collection, however, that of consecutive or parallel fifths in Duo Ottavo (Example 21).[10]

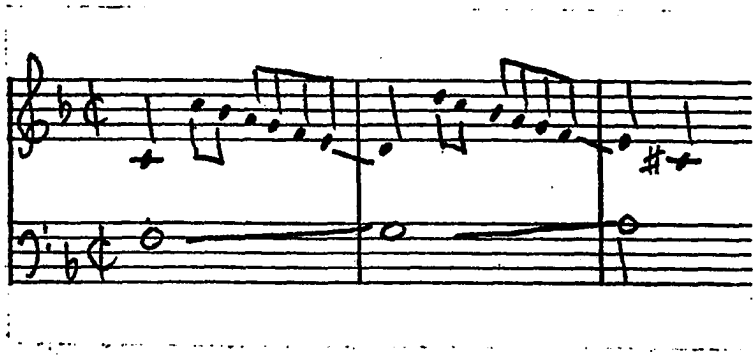
Example 21. Duo Ottavo, mm. 29-31.



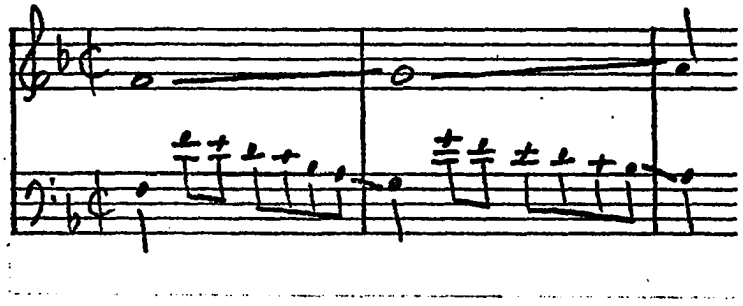
[10]The dissonance of a minor seventh on beat three of measure 29, as well as the consecutive parallel fifths, may be the result of errors in printing.

Other examples of apparent parallel fifths and octaves are noticeable, both audibly and visually, in Duo Settimo (Examples 22a and 22b). These usages do not strictly violate the common part-writing procedures of the time, however, in that the consecutive perfect consonances are approached by contrary motion.

Example 22a. Duo Settimo, mm. 44-46.



Example 22b. Duo Settimo, mm. 36-38.



Harmony

In order to fully understand the harmonic style of the Sinfonie, scherzi, ricercari, caprici, et fantasie, it is necessary to once again recognize that the duets were composed during a period of transition between the melodic emphasis of the Renaissance and the harmonic emphasis of the Baroque. The

music in fact displays characteristics of both periods. Harmony in the Renaissance was an outgrowth of the combination of more than one melodic line, whereas harmony in the Baroque era was a result of preconceived chordal movement functioning within a tonal system. By the time of the mature Baroque style and the full realization of the basso continuo practice, functional harmony had replaced melody as the primary structural building block of music. The modal tonality of the Renaissance had given way to a distinct major-minor system of tonal relationship in which the triad functioned as the basic harmonic structure of music. Moreover, chords began to function clearly as tonic, dominant, and pre-dominant.[11] Troilo's music is related to the Renaissance in that it is melodically or horizontally conceived; yet, an underlying tonal framework is occasionally suggested, a feature associated with Baroque music. Even though the simple two-voice texture eliminates the presence of a triad, harmonies are implied and underlying chordal movement such as tonic to subdominant or dominant and back to tonic is quite clear, especially at cadence points.

Troilo's cadences, both final and intermediary, are predominantly dominant to tonic. In fact, fifteen of the twenty-one duos end with some variant of this cadential formula, the dominant six-four to tonic progression accounting for ten of the fifteen. Six of the final cadences are plagal, and all of them end with an interval other than the octave between the

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[11]Harvard Dictionary, s.v. "Harmony."

two voices. A majority (thirteen) of the duos end with the octave. Other final intervals vary from the root and third (major third) of Duo Sesto, Duo Decimo, Duo Undecimo, Duo Duodecimo, and Duo Vigesimo primo to the root and fifth (perfect fifth) of Duo Ottavo and the third and fifth (minor third) of Duo Nono and Duo Terzo decimo.

The harmony in Troilo's duos results from a fusion of modal and tonal procedures. William S. Newman has discussed the confusion between modality and tonality in music of the early seventeenth century.

> In spite of numerous claims for examples of 'clear tonality' early in the seventeenth century, . . . tonality did not come under general control in the sense of clear major or minor keys until . . . [the] decade of the 1670's--not in the sonata nor in other music. . . . Indeed, early in the [seventeenth] century, while there prevailed that mood of experimentation identified with the stile moderno, the modal and tonal practices were generally too confused and unpredictable to permit any systematic description.[12]

Seventeen of the twenty-one duets preserve a single tonal level,[13] creating relatively static harmonies throughout. Modulatory-like diversions from key centers, which largely are a result of sequential treatment of melodic material, soon arrive back at the original tonal level. Troilo shows no preference for a particular tonal level: five duos are in C-major,

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[12]William S. Newman, The Sonata in the Baroque Era (Chapel Hill: The University of North Carolina Press, 1959), p. 80.

[13]Duos Sesto and Vigesimo primo utilize the tierce de Picardie in the final cadence, changing the tonality from minor to major. Duos Terzo decimo and Quarto decimo both end at a tonal level a fifth higher than they began.

five in F-major, five in G-minor, four in D-minor, and two in A-minor. The pieces are grouped by tonal centers, most often in twos and threes. These organized groupings, as well as the use of several different tonal centers, may further point to the intended use of the material as training pieces for novice musicians.

As implied above, Troilo's harmonic style is rather conservative. He does, however, achieve some variety of harmonic usage through the compositional devices of transposition, augmentation, diminution, and sequence. Transposition is limited to the placing of the answering voice at the interval of a fourth higher or a fifth lower, depending on whether that voice was the Canto or the Tenore. This practice was in common usage prior to 1700,[14] yet in a majority of the twenty-one duets, Troilo uses the octave as the basic interval of imitation, relying on transposition to only a limited extent.

Dissonances in the Sinfonie, scherzi, ricercari, capricci, et fantasie are largely confined to those resulting from cadential suspensions, although there are isolated examples of intervals of the second, seventh, and the tritone occurring on strong beats. Two of these dissonances are shown in Examples 23a and 23b. The four-three suspension regularly occurs in each of the twenty-one duets. Seven-six and two-three suspensions are also commonly present, but Troilo particularly favors the use of the four-three suspension in sequence,

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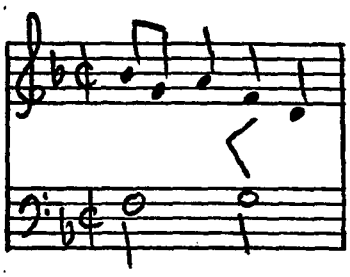
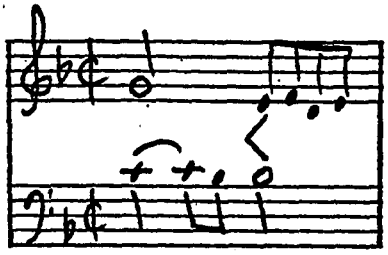
[14]Harvard Dictionary, s.v. "Imitation."

Example 23a. Duo Ottavo, m. 29.

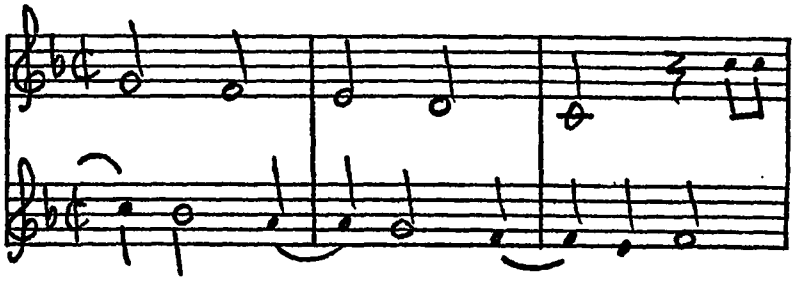


Example 23b. Duo Ottavo m. 31.



creating the familiar chain (Example 24).

Example 24. Duo Nono, mm. 38-40.



Form and Proportion

The twenty-one duets of the collection are similar in formal organization. They are relatively brief musical entities , each based on one or more concise melodic ideas that are explored in subsequent points of imitation. The average length of each duo is slightly over sixty measures in the modern edition. The range of lengths extends from the forty-nine measures of Duo Sesto decimo to the seventy-eight measures of Duo Vigesimo primo.

Duos Primo, Secondo, Quarto, Quinto, Sesto, Settimo, Nono, Decimo, Sesto decimo, and Decimo settimo all contain an eventual restatement of the principal melodic material, resulting in what can best be described as a ternary or ABA formal design. This melodic recurrence provides a sense of symmetry and balance to the pieces in which it appears. Other duos, such as Terzo decimo, Quarto decimo, and Decimo ottavo through Vigesimo primo, are based entirely on the initial subject or its derivations, with no significantly contrasting material throughout. Still others, such as Duo Ottavo, Duo Undecimo, Duo Duodecimo, and Duo Quinto decimo, all follow the opening melodic statements with imitative treatments of motives that appear to have little relationship to the principal melodic material.

This use of contrasting melodic materials creates a clear demarcation of musical sections in the duets that are so constructed. Clearly marked sectionalization is particularly evident in Duo Undecimo and Duo Duodecimo, the only two duets to include contrasting sections of triple meter, and in Duo Vigesimo primo, which carries the subtitle "Mescolanza," meaning "medley" or "potpourri." As the subtitle implies, several different melodic ideas are presented, each of which is distinctly unrelated. The end result is an even clearer sectionalization than is evident in the other duos. Moreover, four of the sections are heralded by a change of key signature and clef in the original printed partbooks. These clef and key changes are distinctive in that they are the only such

examples in the collection. Apparently, Troilo wanted the final duo of the set to be unusual and appealing, and consequently incorporated these features to help achieve his purpose.

At first glance, the title "Sinfonie, scherzi, ricercari, caprici, et fantasie" offers fascinating possibilities as to variety of formal design. To quote Alfred Einstein, however, "suffice it to say that the tempting designations of the title indicate nothing like strictly separated forms, as may be gathered, for example, from the fact that one of the duos, No. 20, bears the following superscription: 'Ricercar, Sinfonia, & Scherzo.'"[15] Einstein goes on to state that the instrumental pieces are all modeled after the canzon francese, with its strongly rhythmic style and simple contrapuntal texture. Einstein's view is supported in that the typical canzona rhythm of  and some of its variants are by far the most prevalent rhythmic motives found in opening melodic statements. Of the pieces subtitled "Ricercar" or "Sinfonia," none display any recognizable characteristics that would relate them to their traditional namesakes. The pieces subtitled "Capriccio," "Fantasie," and "Scherzo" at times display florid, running lines, and this one tendency toward more sustained rhythmic activity provides the only tangible thread of similarity. As was discussed in Chapter I, Troilo (or possibly his publisher) apparently chose to use subtitles that were attractive to the

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[15]Einstein, p. 365.

consumer, whether young student or wealthy patron. Because of the simplicity and brevity of the duets, the fanciful titles are a mismatch, obviously contrived and not justifiable on a musical basis.

CHAPTER IV

PERFORMANCE SUGGESTIONS FOR THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE

No specific performance instructions are included in the Sinfonie, scherzi, ricercari, caprici, et fantasie. The purpose of this chapter, therefore, is to present suggestions that will aid the present-day musician in performing from the modern edition. The contemporary performer will find Irvin Wagner's thorough discussion of the performance practices of instrumental ensembles in the late sixteenth and early seventeenth centuries helpful in reproducing the music as faithfully as possible.[1] The suggestions in this chapter may also be used by the performer in his attempt to reconcile the performance practices of the present with those of 1608. The suggestions are directed to the musical considerations of instrumentation, tempo, dynamics, and ornamentation.

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[1]Irvin L. Wagner, "The Sinfonie Musicale of Lodovico Viadana, A Discussion and Modern Edition" (DMA dissertation, Eastman School of Music of the University of Rochester, 1968).

Instrumentation

The title pages of both the Canto and Tenore parts of the duets bear the inscription "Per cantar, & sonar, con ogni sorte di Stromenti," indicating that the pieces might be performed either by voices or instruments. The use of this and similar phrases was, of course, quite common in printed editions of late Renaissance and early Baroque music. Printed scores themselves are of little help in determining performance medium since substitution of instruments was common, and composers purposely wrote parts that could be played by many different instruments.[2] Thurston Dart, in describing musical performances in Florence and Venice during the late Renaissance, provides the following explanation of the practice:

> It must be emphasized that the groups of instruments and singers used . . . were assembled because they happened to be available and because they made a brave show, not because the composers insisted that this was the only way in which their great thoughts could be expressed. Provided that the music sounded well and looked reasonably expensive, the patron was satisfied; a composer who behaved as self-centredly as Beethoven or Wagner would have been thought intolerably conceited and ill-mannered.[3]

As suggested in Chapter I, many of the ricercari à 2 of the period, including the Sinfonie, scherzi, ricercari, caprici, et fantasie, may have been performed by voices (as solfeggio exercises) as well as by instruments. As noted in Chapter III,

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[2]Rey M. Longyear, "Some Aspects of Sixteenth Century Instrumental Terminology and Practice," Journal of the American Musicological Society XVII (1964):193.

[3]Thurston Dart, The Interpretation of Music (New York: Harper Colophon Books, 1963), pp. 139-140.

however, the use of disjunct melodic lines, sustained rhythmic activity, wide melodic leaps, extensive ranges of individual parts, sequentially treated melodic materials, infrequent usage of rests, and a prominence of shorter note values such as semifusae and fusae, all suggest that the duets were intended for instrumental performance. In contrast, vocal literature of the period displays conjunct linear movement, leaps that are generally restricted to the octave, less emphasis on rhythmic activity, avoidance of sequential patterns and shorter note values, and a more frequent usage of rests. The obvious lack of a text, combined with these other evidences of instrumental suitability, all suggest a more likely performance of the duos by either a keyboard instrument or a pair of wind or string instruments.

Reese discusses the expected competency of a sixteenth-century organist to perform from printed partbooks. He states that, in view of the difficulty involved in reading from several partbooks at once, they must have "served his solo performances mainly as a source from which to prepare a score or an arrangement. That partbook publications were intended for ensemble performance is reasonably clear."[4] Even though only two partbooks would have been involved in the realization of Troilo's music at the organ, it is more likely that the duos were intended for performance by stringed instruments such as viols, or by another logical pairing of instruments.

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[4]Reese, Music in the Renaissance, p. 529.

The choice of viols for the performance of chamber music during the late sixteenth and early seventeenth centuries was quite common, and in fact preferred.[5] The many references to viols in contemporary accounts of ensemble performances, as well as many representations of the instruments in works of art, all underline the importance of viols in the performance of ensemble music of the period. Depending upon range considerations, either a treble or tenor viol, along with a bass viol, or viola da gamba, would have served as an adequate performance medium for the duos. The use of a consort of like instruments was customary; and, according to Donington, the timbres of the instruments were sufficiently different to allow a clear aural separation of the two contrapuntal lines,[6] a particularly important fact in view of the similar treatment of each part in the duos.

While viols were prominently used in performances of Renaissance chamber music, some authorities suggest that a similar use of the cornetto and other wind instruments was not favored.[7] Rasmussen, supporting a contrary view, states that the tone of the cornetto could be very gentle and restrained in the hands of an expert performer, making the

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[5]Ibid., p. 547.

[6]Robert Donington, The Interpretation of Early Music (London: Faber and Faber, 1963), p. 462.

[7]Reese, Music in the Renaissance, p. 547.

instrument "much in demand for intimate, indoor music."[8] Indeed, numerous references attest to the widespread use of the cornetto. According to Reese, the only instruments to be specified by Giovanni Gabrieli, the great Maestro di Capella of St. Marks, were cornetti, trombones, and violins.[9]

The particular combination of cornetto and trombone was a popular instrumentation in Troilo's time, as it was during the following century. A body of literature utilizing this combination of instruments survives, including such pieces as Gabrieli's Sacrae symphoniae (1597), Matthew Locke's Music for his Majesteys Sackbuts and Cornets (1661), Johann Pezel's Hora Decima (1670) and Fünfstimmigte blasende Music (1675), and Johann Gottfried Reiche's Vierundzwanzig neue Quatricinia (1696).

Modern performances of the Sinfonie, scherzi, ricercari, caprici, et fantasie are probably best accomplished by wind and string groups such as those described above. The trumpet and trombone are the modern brass instruments most logically suited for performance of the duets, and the range and technical demands of the duos are easily met by these instruments. At the same time, upper-register extremities of the Canto part preclude the reasonable use of the double horn as a soprano voice. Duos Nono through Terzo decimo are written for tw(

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[8]Mary Rasmussen, "On the Modern Performance of Parts Originally Written for the Cornett," Brass Quarterly I (1957):20.

[9]Reese, Music in the Renaissance, p. 551.

equal voices and therefore require two trumpets for successful performance. The pairing of trumpet and euphonium provides still another logical performance medium, yet such a combination of cylindrical and conical bores presents a problem of blend, or matching of tonal qualities. In this regard, the pairing of trumpet and euphonium would not prove as successful for the performance of the duets as that of the trumpet and trombone. The fact that the euphonium has no instrumental counterpart in the Renaissance is not of great concern since the tonal quality of all modern brass instruments bears little resemblance to that of sixteenth-century instruments. Arnold supports this view when he states: ". . . even when we can find some instrument known to the sixteenth century, we may be sure that its tone quality has altered considerably in the intervening years."[10]

Satisfactory performances of the music are possible using modern woodwind instruments, even though they too differ considerably from their Renaissance ancestors. The range of the Canto part exceeds the low-register capabilities of the flute and oboe, leaving only the B-flat clarinet and the E-flat alto saxophone as viable alternatives. The bassoon, the B-flat tenor saxophone, and the B-flat bass clarinet are the only woodwind instruments with the proper range capabilities for the Tenore part. The most logical instrumentation

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[10]Denis Arnold, "Con ogni sorte di stromenti: Some Practical Suggestions," Brass Quarterly II (1959):100.

for the duets is that of clarinet and bassoon, yet any of the above instruments could be combined for a satisfactory performance. Since Duos Nono through Terzo decimo are written for two equal soprano voices, performances by two clarinets or two alto saxophones is preferable.

Performances of the music by modern stringed instruments are certainly as effective and desireable as were those performances by viols in the early seventeenth century. Either the violin or viola is acceptable for the soprano part, while the cello is the logical choice for the tenor part. The duets that are written for two equal voices are probably best performed by two violins.

Suggested instrumentations for the performance of the Sinfonie, scherzi, ricercari, caprici, et fantasie are summarized in Table 3.

TABLE 3

SUGGESTED INSTRUMENTATIONS OF THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE

	Duos Primo-Ottavo and Quarto decimo-Vigesimo primo		Nono-Terzo decimo	
	Canto	Tenore	Canto	Canto II
Brass	Trumpet	Trombone	Trumpet	Trumpet
Woodwind	Clarinet	Bassoon	Clarinet	Clarinet
String	Violin (Viola)	Violoncello	Violin	Violin
Mixed	Alto saxophone	Trombone	Violin	Clarinet

Tempo

No indication of tempo is given in the music of the Sinfonie, scherzi, ricercari, caprici, et fantasie, even though precedence for the practice is found in such music as Milan's El Maestro, a vihuela book published in 1536.[11] The tempi indications in this and similar pieces are unspecific, however, and provide only general guidelines for the modern performer; they are relative, not absolute quantities. Praetorius, in his Syntagma Musicum, Book III, advises the use of a variable tempo: "But to use, by turns, now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable."[12] Once again, however, the instructions are couched in relative terms.

This variable approach to tempo is not particularly appropriate for Troilo's music since the lack of a text and the rhythmic nature of the pieces seem to dictate a consistency of tempo within a given piece. Even so, tempo may vary from one duet to another, depending upon the technical difficulties encountered by the performer. A tempo range of 60 to 70 beats per minute is suggested for the duets, with the half-note receiving the beat. This tempo range is consistent with the concept of tactus as used in the sixteenth century[13] and

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[11] Harvard Dictionary, s.v. "Tempo marks."

[12] Hans Lampl, "A Translation of Syntagma Musicum III by Michael Praetorius" (DMA dissertation, University of Southern California, 1957), p. 135.

[13] Harvard Dictionary, s.v. "Tactus."

at the same time allows some freedom to adjust tempos as necessary for comfortable performance and accomodation of musical taste. Finally, a slight rallentando upon approaching each final cadence is suggested. This practice is also advocated by Praetorius, who admonishes musicians "to linger somewhat on the penultimate note . . . and only then proceed to the last note."[14]

Dynamics

Various historical sources agree that dynamic contrasts were an important element in the performance of music during the late sixteenth and early seventeenth centuries. Michael Praetorius, in his Syntagma Musicum III (1619), remarks that "it adds to the lovliness of an ensemble, if the dynamic level in the . . . instrumental parts is varied now and then."[15] An earlier reference to the use of dynamics occurs in Hermann Finck's Practica musica (1556). The author of this treatise admonishes performers to produce entries of a fugal subject with a "clearer and more decisive voice."[16] Printed music of the period also verifies the usage of dynamics. Giovanni Gabrieli's Sonata pian e forte (1597) is noted as the earliest ensemble piece to specify dynamic levels, while an even earlier example of dynamic markings is found in an undated manuscript

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[14]Lampl, p. 136.

[15]Ibid., p. 135

[16]Donington, p. 426.

written for the solo lute by Vincenzo Capirola.[17]

In contrast, no dynamic indications are included in the Sinfonie, scherzi, ricercari, caprici, et fantasie. Even though the references by Finck and Praetorius indicate that dynamics were a part of the performance practice of the period, they do not provide an exacting guide as to how and when to apply the dynamics to Troilo's music. As suggested by Finck, the performer should bring out initial entrances of each voice in the duets. Similarly, each voice should receive particular attention as it becomes the dux in successive points of imitation. The two parts of the duos are often of equal importance, and in these instances the most important consideration is that of balance. If, however, one voice is providing a sustained line while the other is executing running figurations, a more desireable effect may be created by emphasizing the moving line. In general, performers should vary the shadings of dynamics within the bounds of musical taste, directing their attention to a consistency of balance, the natural rise and fall of the melodic line, and clarity of the contrapuntal treatment.

Ornamentation

Robert Donington, in discussing the ornamentation of instrumental music in the early Baroque, indicates that instrumentalists who were doubling voice parts were expected to

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[17]Reese, Music in the Renaissance, p. 521

ornament their parts in the same manner as the vocalists. He then states: "Where there are no vocal parts, the character of the music must be the guiding factor."[18]

As noted in Chapter III, there is little doubt that Troilo's music was intended for instruments alone. The strongly rhythmic nature of the pieces does not invite their further elaboration, and the composer has in fact provided a great deal of notated embellishment in the form of ornamented cadences and running figurations. Many of the duets contain rapidly-moving lines in shorter note values, passages that provide little time or need for further ornamentation. In contrast, some sections of slower-moving note values offer logical and tempting locations for the application of embellishment. However, these sections are often augmented versions of the initial melodic idea and are best left in their original form so as to provide the clear aural effect intended by the composer.

The fact that Troilo did include notated embellishments at many points in his duets suggests the probability that he could have added them on other occasions had he so desired. For this reason, as well as those mentioned above, it is suggested that the duets be performed without additional embellishment.

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[18]Donington, pp. 105-106.

APPENDIX

TITLE PAGE AND DEDICATORY LETTER OF THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE, with translation of Antonio Troilo's letter

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark ✓.

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CANTO

SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE,

A DVE VOCI.

Per cantar, & ſonar, con ogni ſorte di Stromenti

Di Antonio Troilo Muſico della Illuſtre Città di Vicenza.

Nouamente compoſti, & dati in luce.

AL MOLTO MAGNIFICO
Signor Gio: Battiſta Piſani.



In Venetia, Appreſſo Ricciardo Amadino. 1608.

AL MOLTO MAGNIFICO

SIG. ET PATRON MIO OSSERVAND.

IL SIG. GIO: BATTISTA PISANI.

HO voluto (perche tale stimai essere il mio debito) mandando in luce queste mie poche compositioni, quali elle si siino; farne libero dono più tosto à S. S. M. Magnifica che ad altri miei Signori, & Patroni, si perche era conueneuole, che pur vna volta in qualche modo ò maniera gli mostrassi alcun' segno del sincero amore, & affettuosa osseruanza, che gli hò sempre portato, si anco per che ella è in guisa tale dedicata à questo dolcissimo essercitio della Musica, & tanto s'intende di questo non mai à bastanza lodato, & dilettevole studio, quanto ne sappia certamente ogni altro par suo. Testimonio ne rende l'honoratissima sua famiglia, & i generosi figliuoli, non meno copiosi in numero, che ornati, & arrichiti di questa, & d'ogni altra virtù, frà quali, v'è chi non mediocremente versato; dà segno chiaro, di proffitteuoli & honorati euenti: Onde senza adulatione meglio satia dargli nome di bene ordinata Academia, che di numerosa famiglia. mà quello che da ciascuno si può vedere; è superfluo ch'io il dica. Si compiacerà adonque S. S. M. Mag. accettare questo picciol dono, come parto dell'affetto mio, con lieta fronte, & con occhio cortese considerando che assai dona quegli che dona quanto può. & me conserui nella sua bona gratia. Di Venetia li 18 Febraro. 1608.

Di S. S. Molto Magnifica

Compatrio, & seruitore affettionatissimo

Antonio Troilo.

Translation of Antonio Troilo's Dedicatory Letter

TO THE VERY GREAT, MY MOST WORTHY LORD AND PATRON, GIOVANNI BATTISTA PISANI.

I have chosen (for such I have felt to be my debt) in publishing these few compositions of mine, such as they are, to make of them a free gift to you, your Magnificence, than to any other Lord and Patron of mine, because it was right that once in some way I would show you some sign of the sincere love and affection I have always had for you, also because you are dedicated to the very sweet practice of music, for which you are never praised enough, and to its study, as much as any of your equals.

Testimony of this is given by your very honored family and by your generous children, as numerous as they are honored and enriched by every virtue. Therefore, without adulation, it would be better to call it a well-ordered academy than a large family, but it is superfluous for me to mention that which everyone knows.

Would it please you then to accept this little gift, as issue of my affection, with happy disposition and courteous gaze, considering that much gives who gives all he can. And keep me in your grace.

From Venice, February 18, 1608.

With great friendship and warm affection,

Antonio Troilo

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PART II

THE MODERN EDITION OF THE SINFONIE, SCHERZI, RICERCARI, CAPRICI, ET FANTASIE

CRITICAL NOTES

Meter

The transcription of the Sinfonie, scherzi, ricercari, caprici, et fantasie was facilitated by the absence of any perfection, coloration, or sesquialtera. In fact, the only examples of triple meter in the entire collection are found in Duo Undecimo and Duo Duodecimo. The contrasting triple meter sections of these duos are clearly marked by a large numeral "3" to effect the meter change. In preparing the modern edition, the temporal values in each duet in the collection were in effect reduced by a ratio of 2:1 so that the notation of the music would more closely correspond with the concept of tactus or unit beat as used in the sixteenth century; i.e., a relatively fixed duration of time, about sixty to seventy beats per minute.[1] This change was incurred not by altering the note values themselves, but by changing the "C" sign to "¢", thus changing the unit beat to the modern half note. This method of reduction is in keeping with

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[1]Harvard Dictionary, s.v. "Tactus."

efficient rules of editing as outlined by Thurston Dart.[2] The only discrepancy of meter signs that occurs in the collection (shown in the incipit of Duo Vigesimo primo) is no doubt the result of a printing error.

Rests

Three problems were faced in correctly transcribing the rests: (1) the positioning of rests between notes was inconsistent, often crowded between two printed notes; (2) the sizes of the rest symbols were quite small and sometimes difficult to read; and (3) the thinness of the paper, combined with the age of the partbooks, had allowed ink to bleed through the paper from the back side to the front, often creating marks that appeared to be rests, but in fact were not. On more than one occasion, it was necessary to transcribe from the end to the beginning of a particular duet in order to metrically match one part with the other. This process proved to be the most efficient method of discovering and correcting the most common printing errors.

Printing errors

The printed edition of the Sinfonie, scherzi, ricercari, caprici, et fantasie is relatively free of errors, yet occasional inaccuracies do occur. An extra semiminima rest is included in measure 4 of the Canto part of Duo Vigesimo, and a dot is omitted from a note value in measure 51 of the Tenore

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[2]Dart, p. 22.

part of Duo Terzo. The unusual vertical relationships of the notes in measures 29-31 of Duo Ottavo may be the result of printing errors. The dissonance of a minor seventh on a strong beat (beat 3, measure 29) and the consecutive parallel fifths that follow are uncommon in music of the period. Even though the passage is musically unsatisfying to the modern listener, editorial attempts to improve upon the original notation were deemed inappropriate.

Bar lines

As previously noted, bar lines are not present in the original edition of the Sinfonie, scherzi, ricercari, caprici, et fantasie. The music is printed in mensural notation, as well as in two seperate part books. The initial task of transcribing the duets, therefore, consisted of placing the two musical lines in vertical combination, or score form, so that the resultant note values and intervallic relationships produced the logical modal counterpoint. Printing errors, such as those described above, had to be discovered and corrected in order to bar the music. Moreover, division of longer note or rest values (such as the breve, semibreve, dotted minima, or minima) was often necessary in order to place bar lines correctly. Only one duet, Duo Vigesimo primo, contains notated key changes within the individual parts. The traditional practice of inserting a double bar as a reference point for these key changes was not observed in the modern edition. Furthermore, the key changes are located in

the music exactly as they were in the original printed edition.

Accidentals

Since bar lines were not in general use in the early seventeenth century, the concept of carrying accidentals throughout a measure was non-existent. Accidentals generally affected only the note against which they were placed. Troilo's music contains many examples of written accidentals that have been faithfully retained in the modern edition. In addition, certain unwritten accidentals have also been editorially supplied according to principles of musica ficta. For example, avoidance of the melodic tritone necessitated the addition of accidentals (E-flats) in Duo Sesto, measures 19, 25, and 55. Similarly, the elimination of melodic augmented seconds required the insertion of accidentals (B-naturals) in measures 36 and 41 of the same duet. The instruction, "Una nota supra la semper est canendum fa" (one note beyond la should be sung as fa) is still another convention of musica ficta.[3] According to this rule, when a melody rises from one note to the note above, and then back to the original note, the interval of movement should be that of a semitone. Application of this rule is found in the modern edition in Duo Quinto, measure 37, where the E-flat has been added in the Tenore. The addition of accidentals in situations where the melody moves one note downward, and then immediately returns, is a far

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[3]Grout, p. 177.

less consistent practice of the period;[4] yet, the principle is conveniently applied in Duo Sesto decimo, measure 10.

What is described by Donington as the "retrospective influence"[5] of accidentals must be taken into account in many of Troilo's cadential suspensions. In several four-three and seven-six suspensions (such as those found in measure 52 of Duo Quarto and measures 27 and 35 of Duo Ottavo), the composer does not supply an accidental until the final note of the measure; i.e., the leading tone which resolves on the next count. In these situations, the accidental does exert a retrospective influence, and the preceding resolution note of the suspension must similarly be raised. The seven-six suspensions in measures 27 and 35 or Duo Ottavo require even further treatment according to rules of musica ficta: the sixth scale step (mediant) must also be raised in order to avoid the melodic interval of an augmented second. Troilo is particularly inconsistent in marking the accidentals in cadential suspensions, as is evidenced by the fact that he also notates some of them correctly (see Duo Quinto, measure 39).

Editorial Markings

All editorial markings in the modern edition of the Sinfonie, scherzi, ricercari, caprici, et fantasie are

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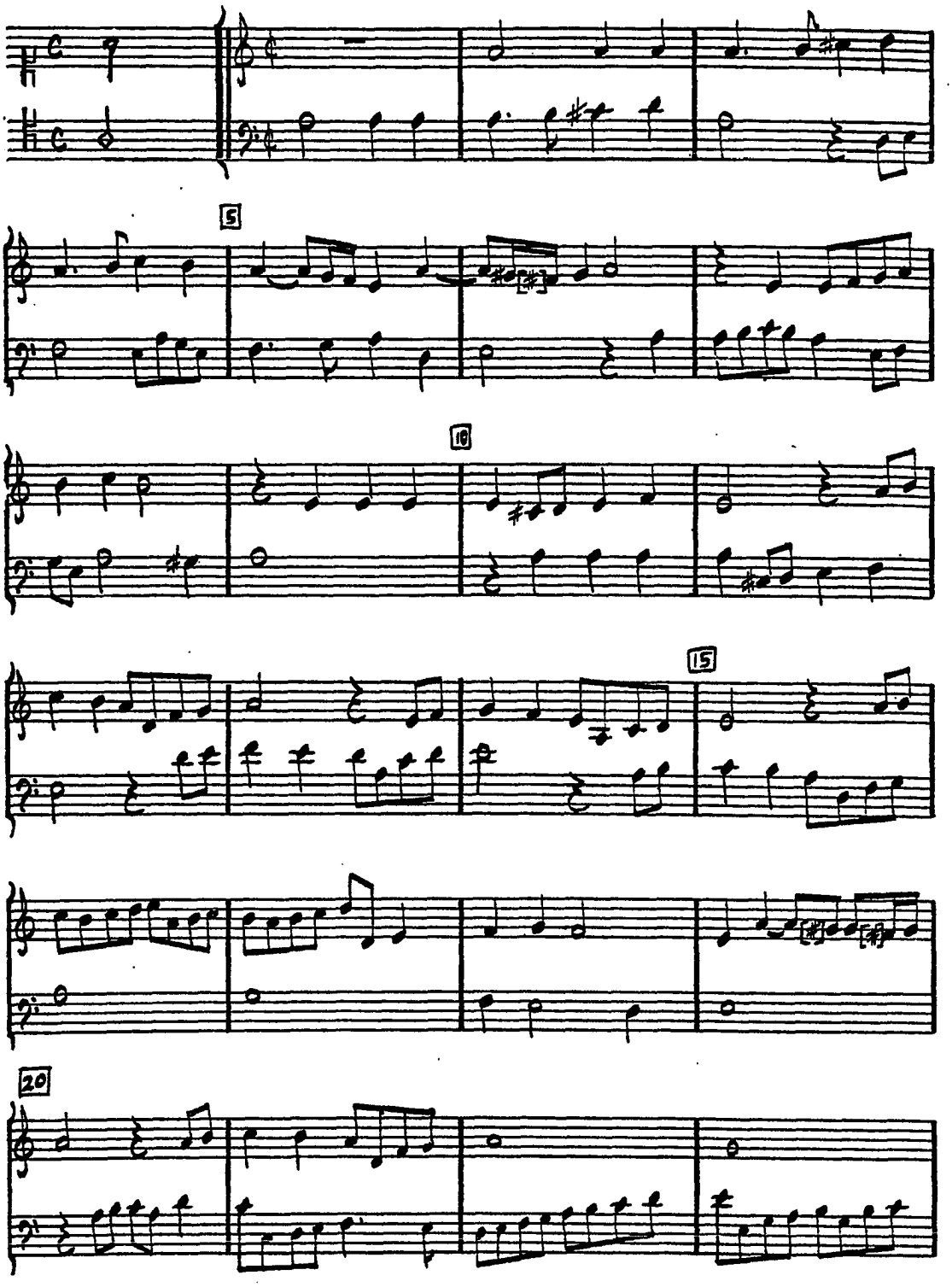
[4]Donington, pp. 79-80.

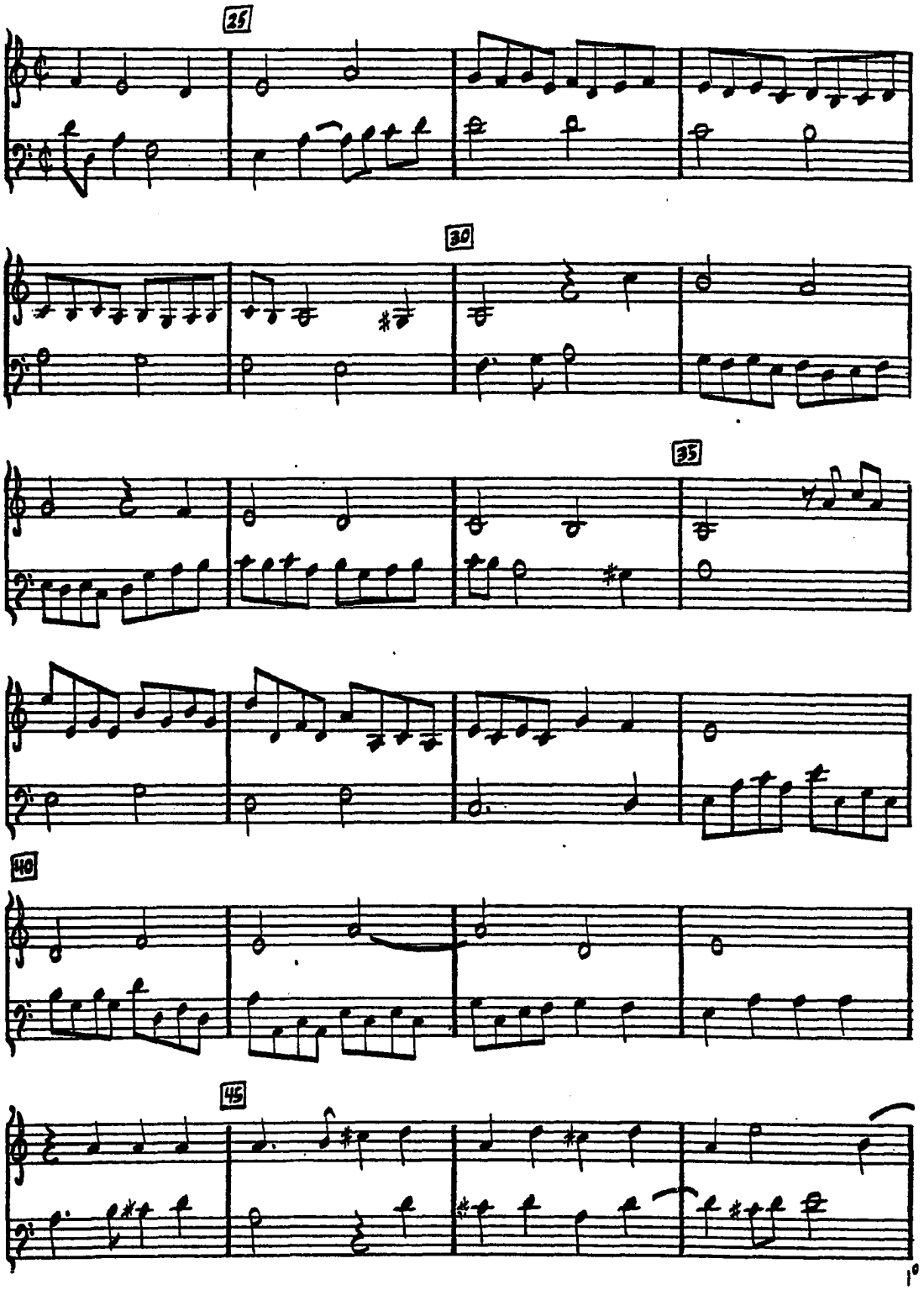
[5]Ibid., p. 71.

indicated by the use of brackets. The number of editorial additions or changes made is purposely small, and every effort has been made to provide an edition that is as faithful to the original as possible.

DUO PRIMO

RICERCAR & CAPRICCIO

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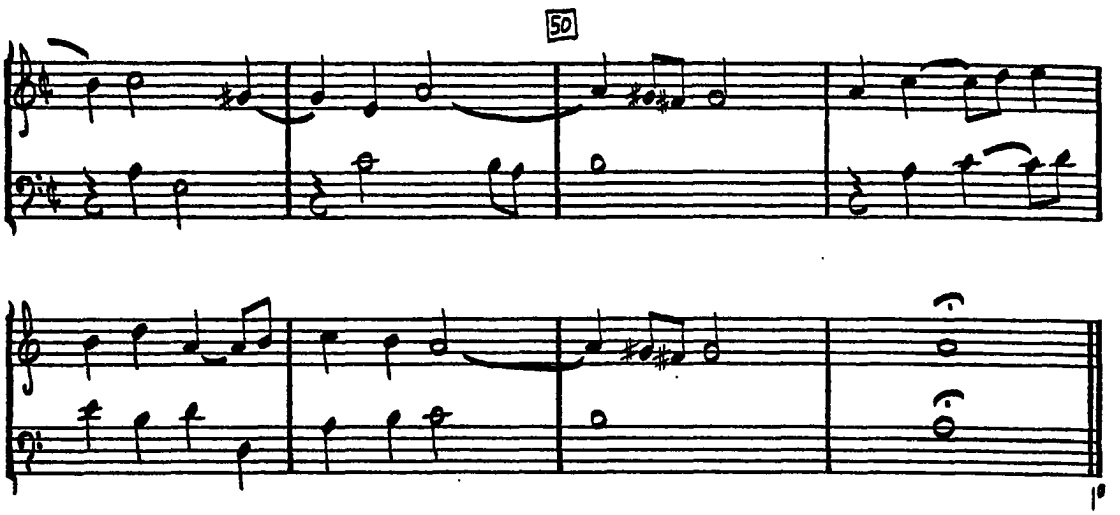
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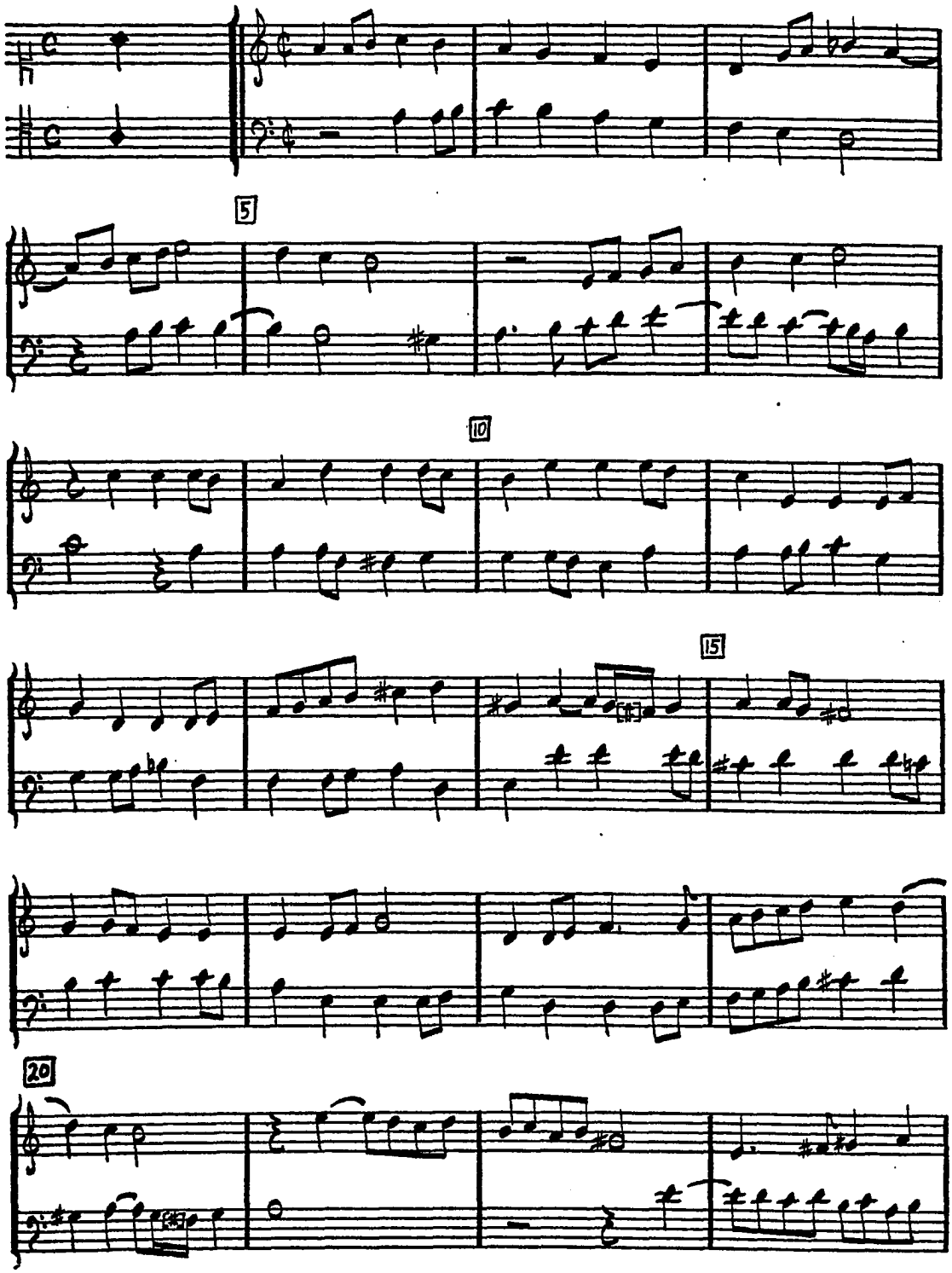
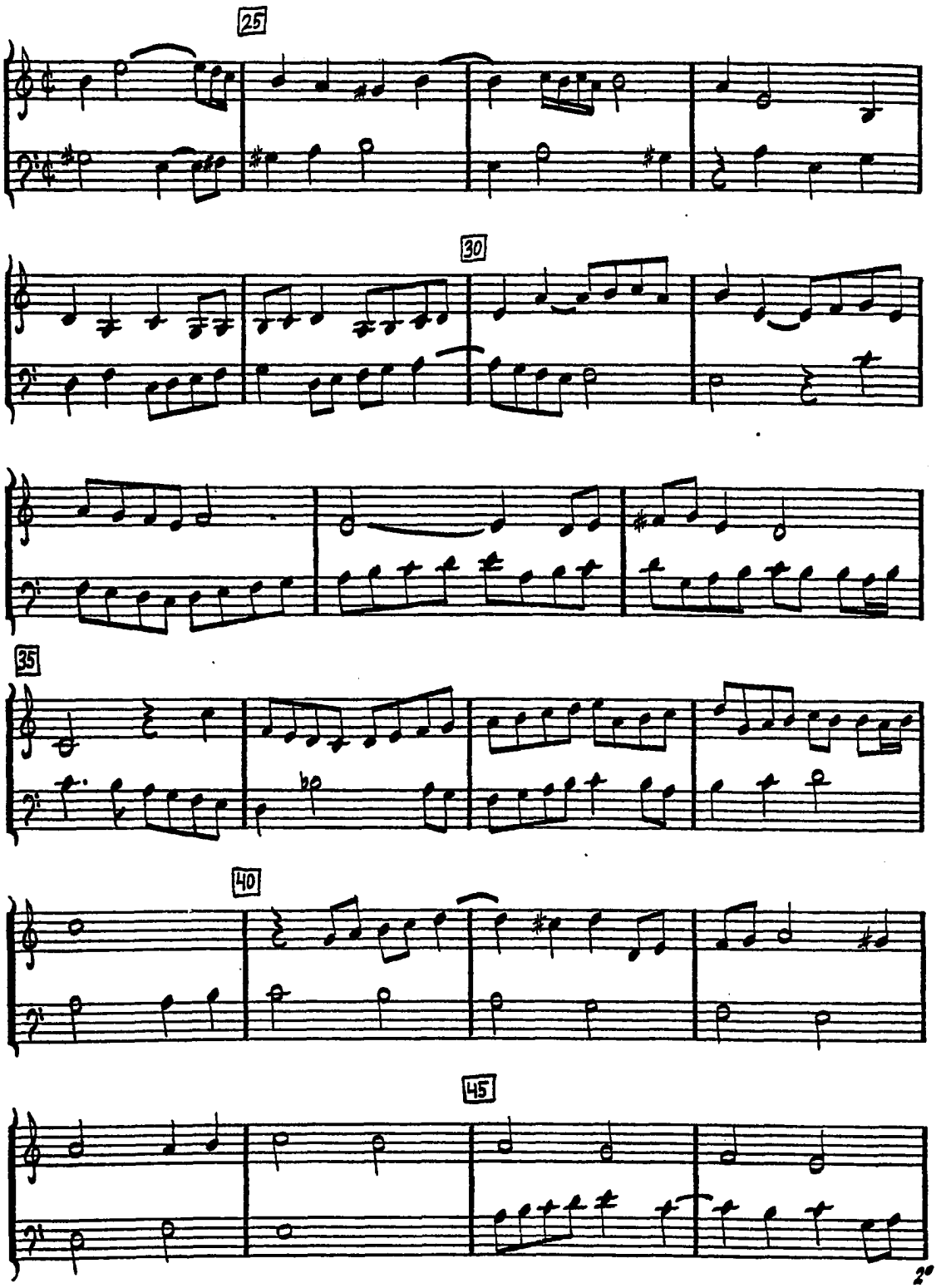
DUO SECONDO

SINFONIA & RICERCAR

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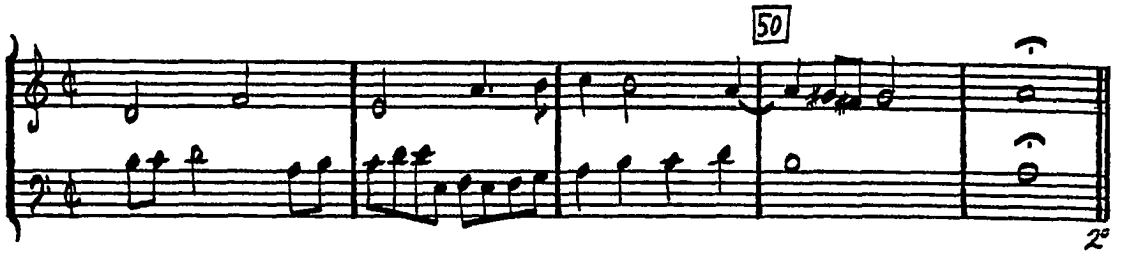
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DUO TERZO

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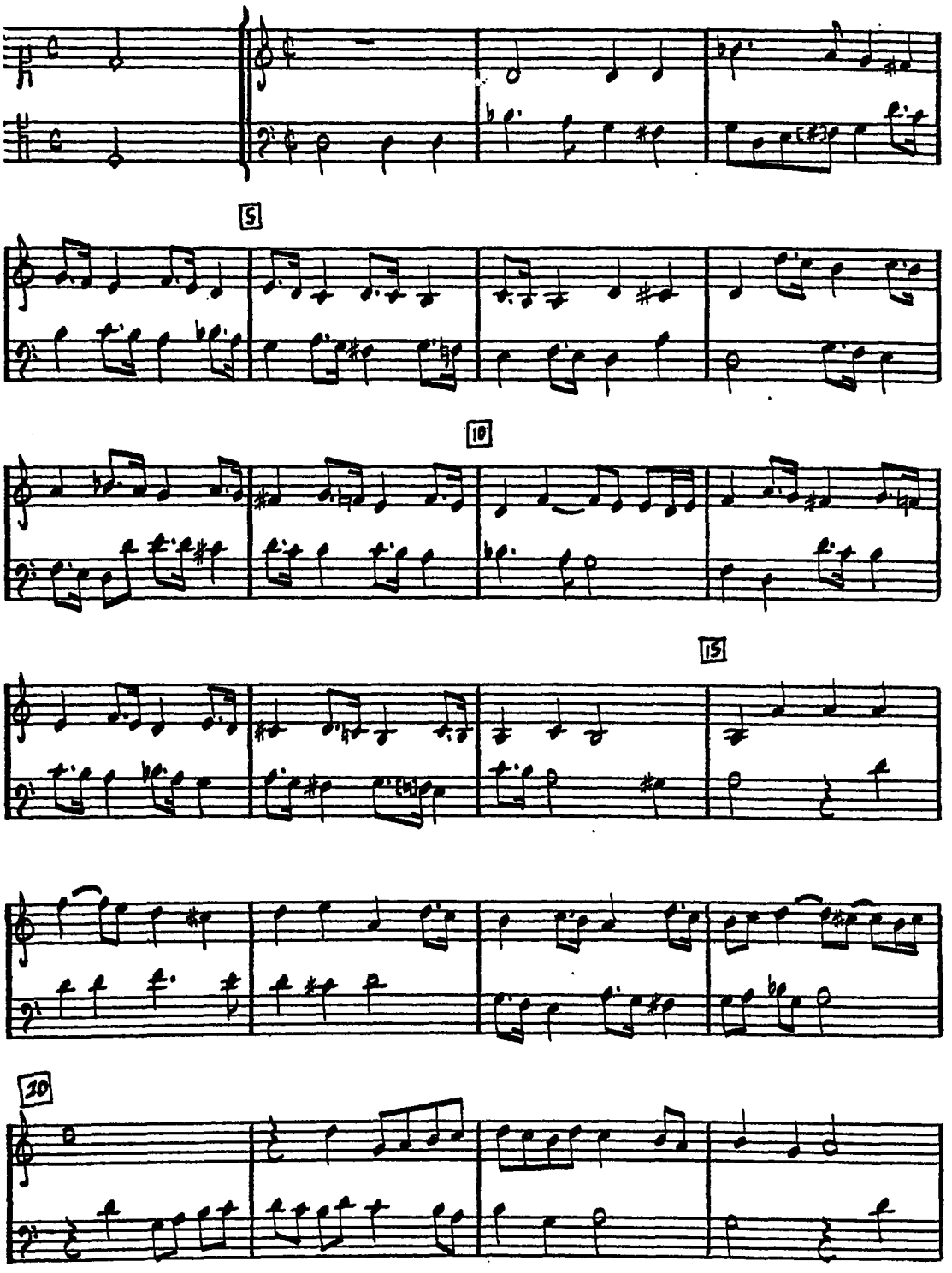

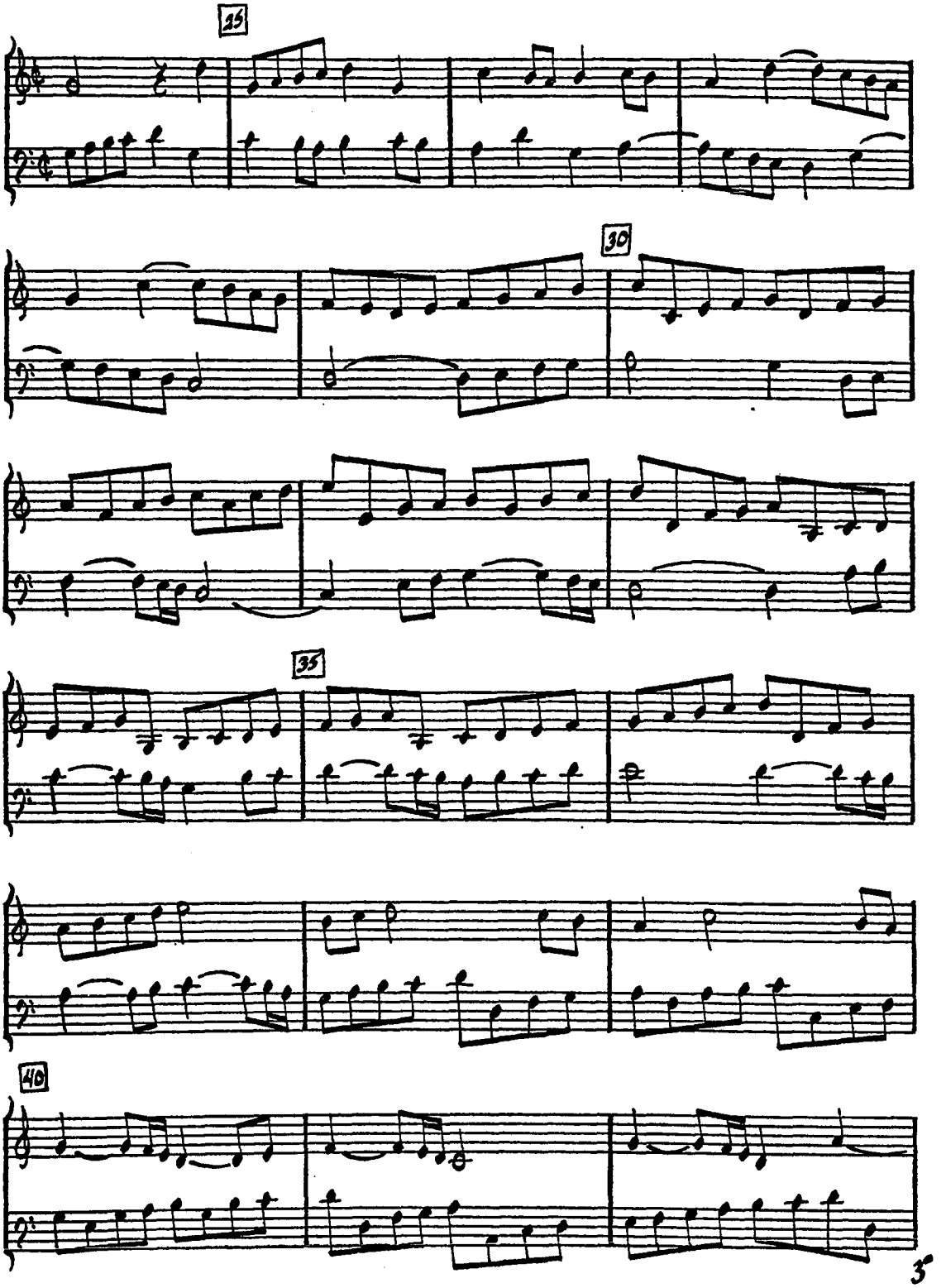
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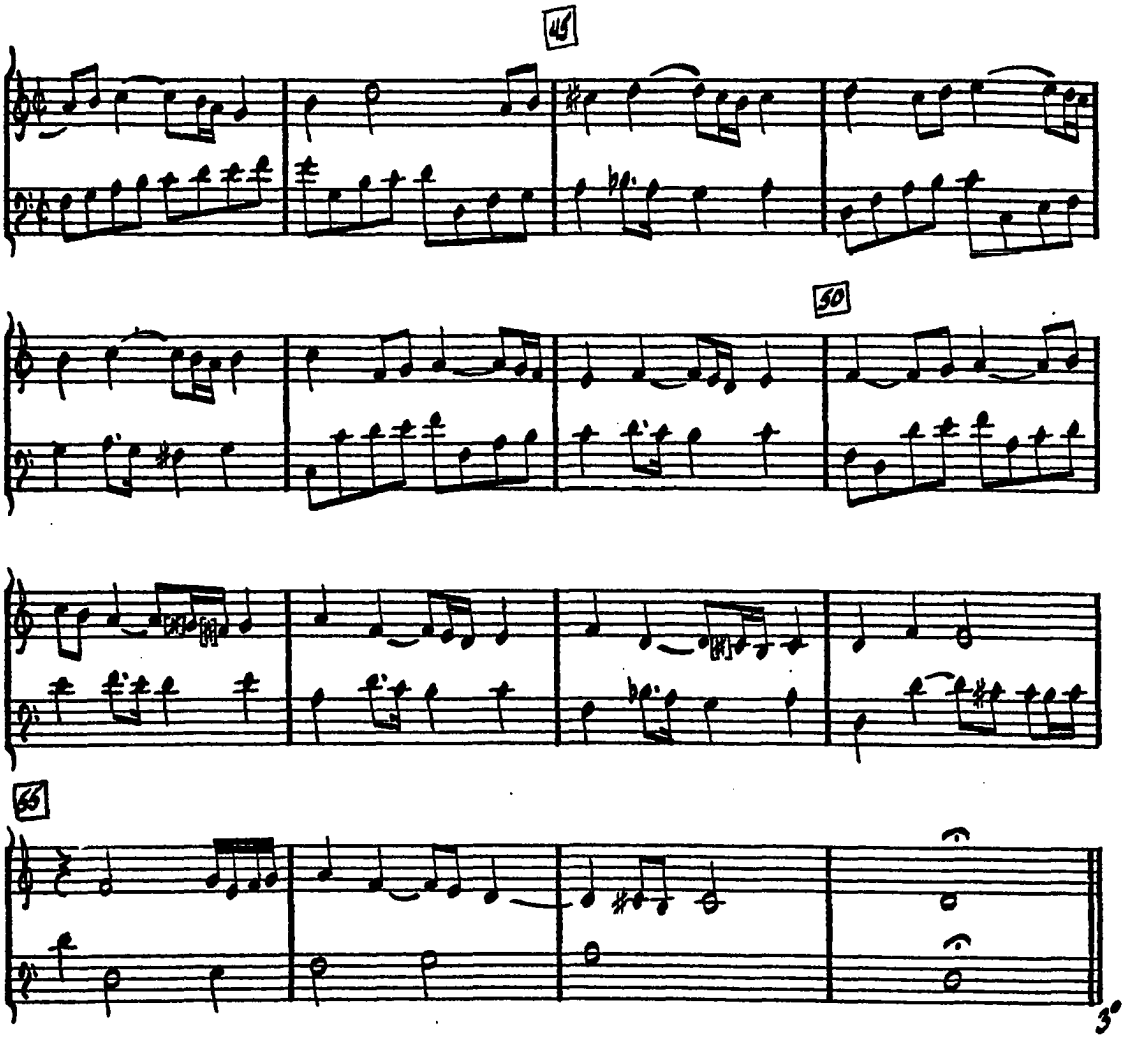
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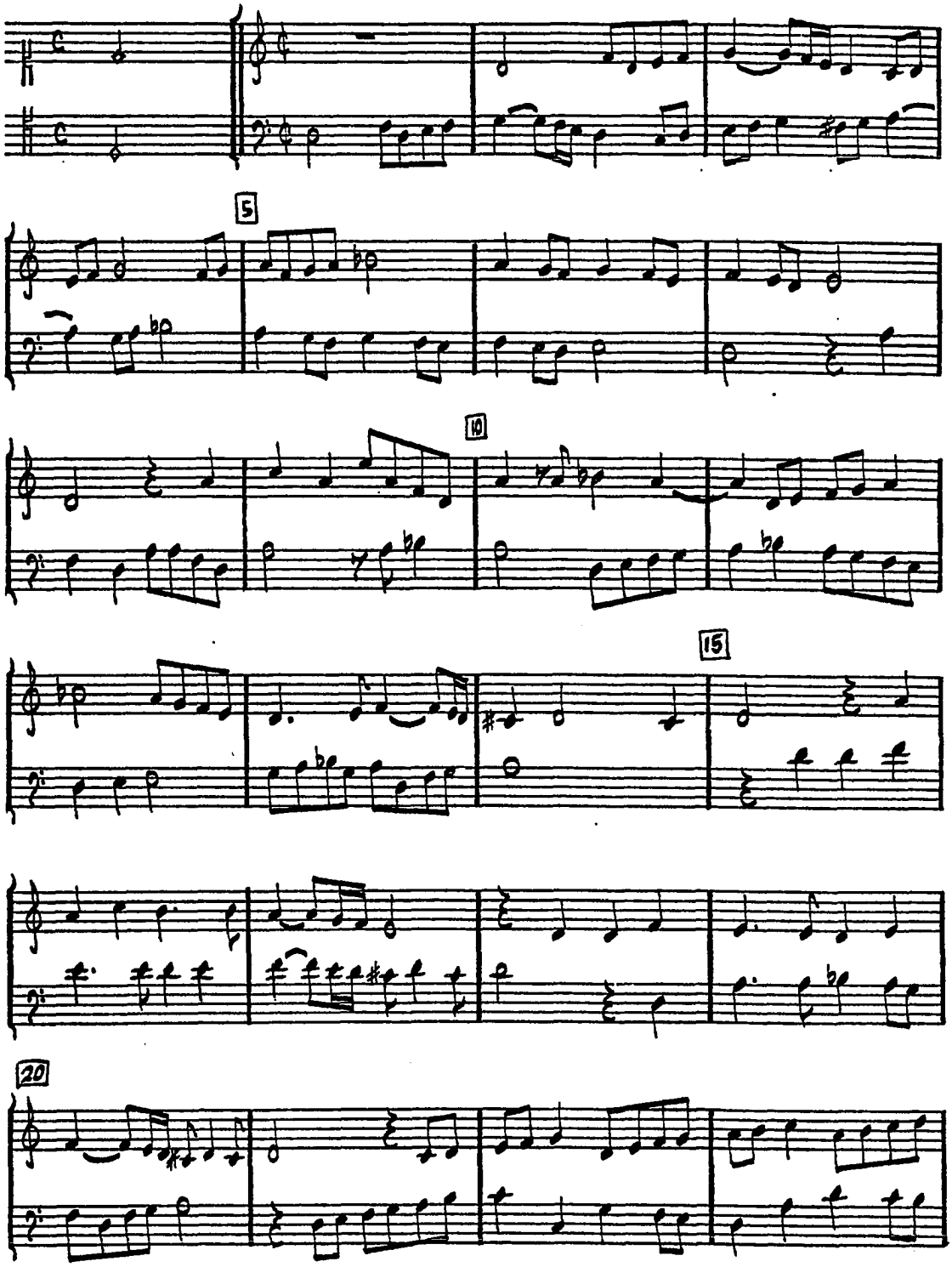
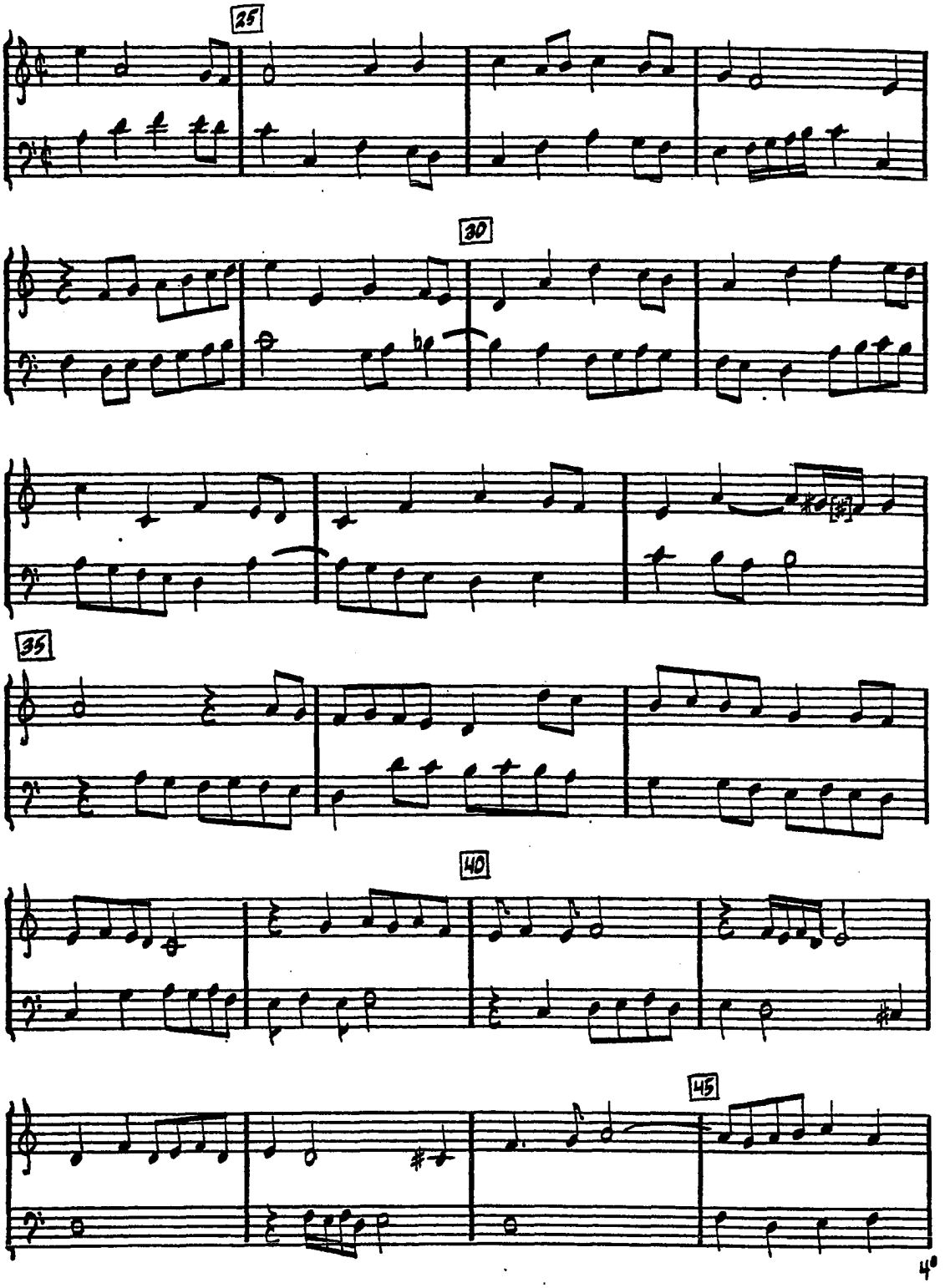
DUO QUARTO

CAPRICIO & FANTASIA

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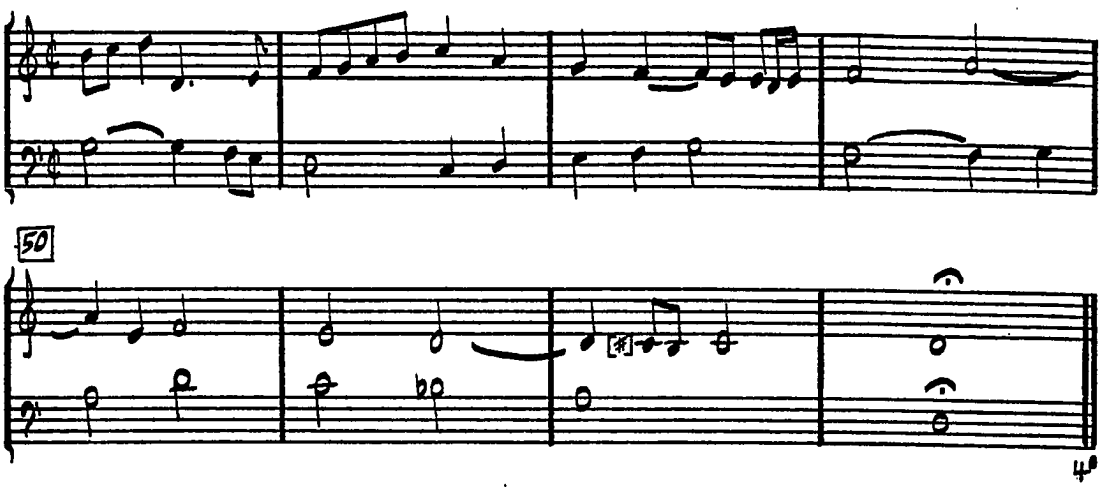
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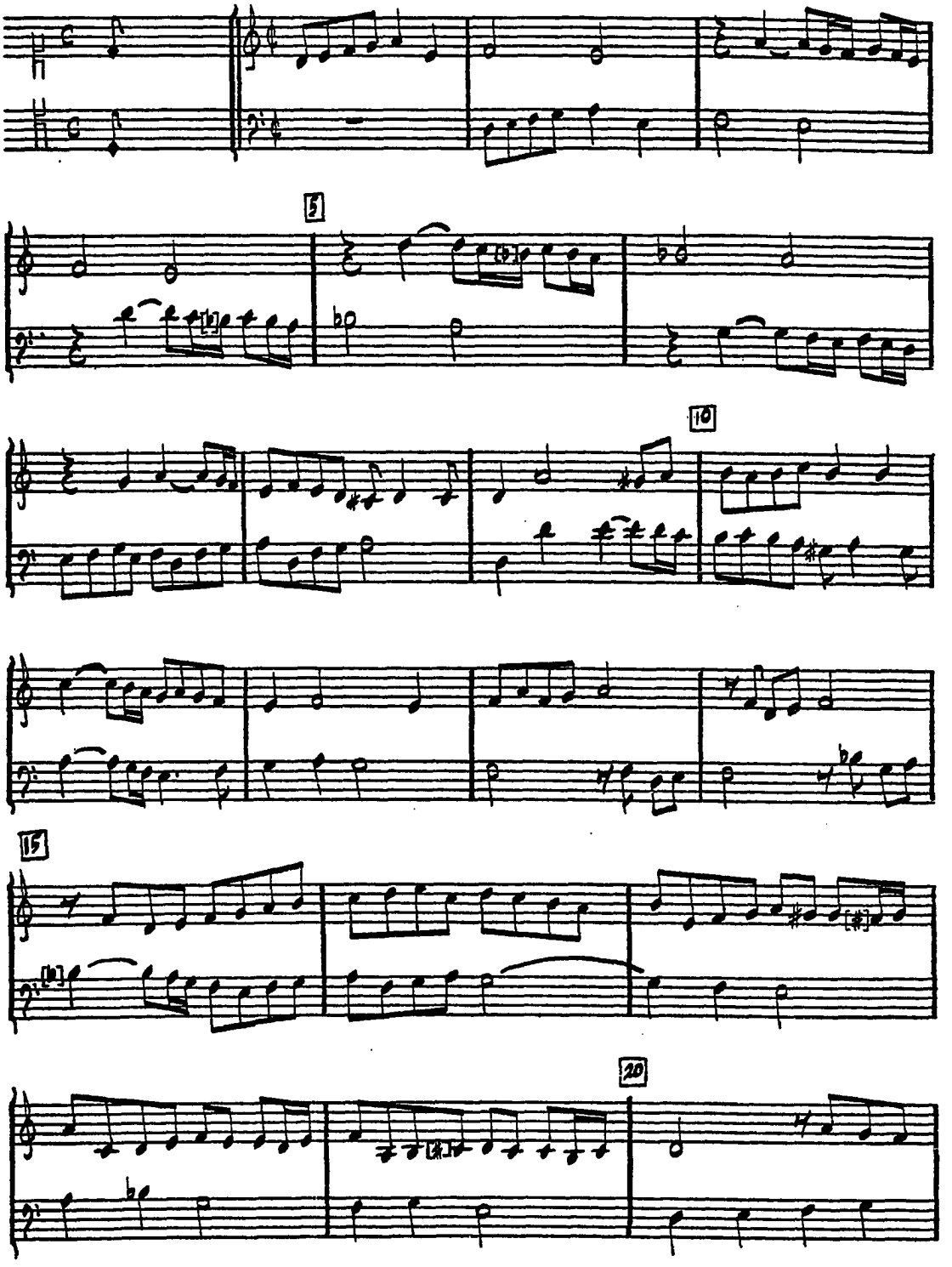
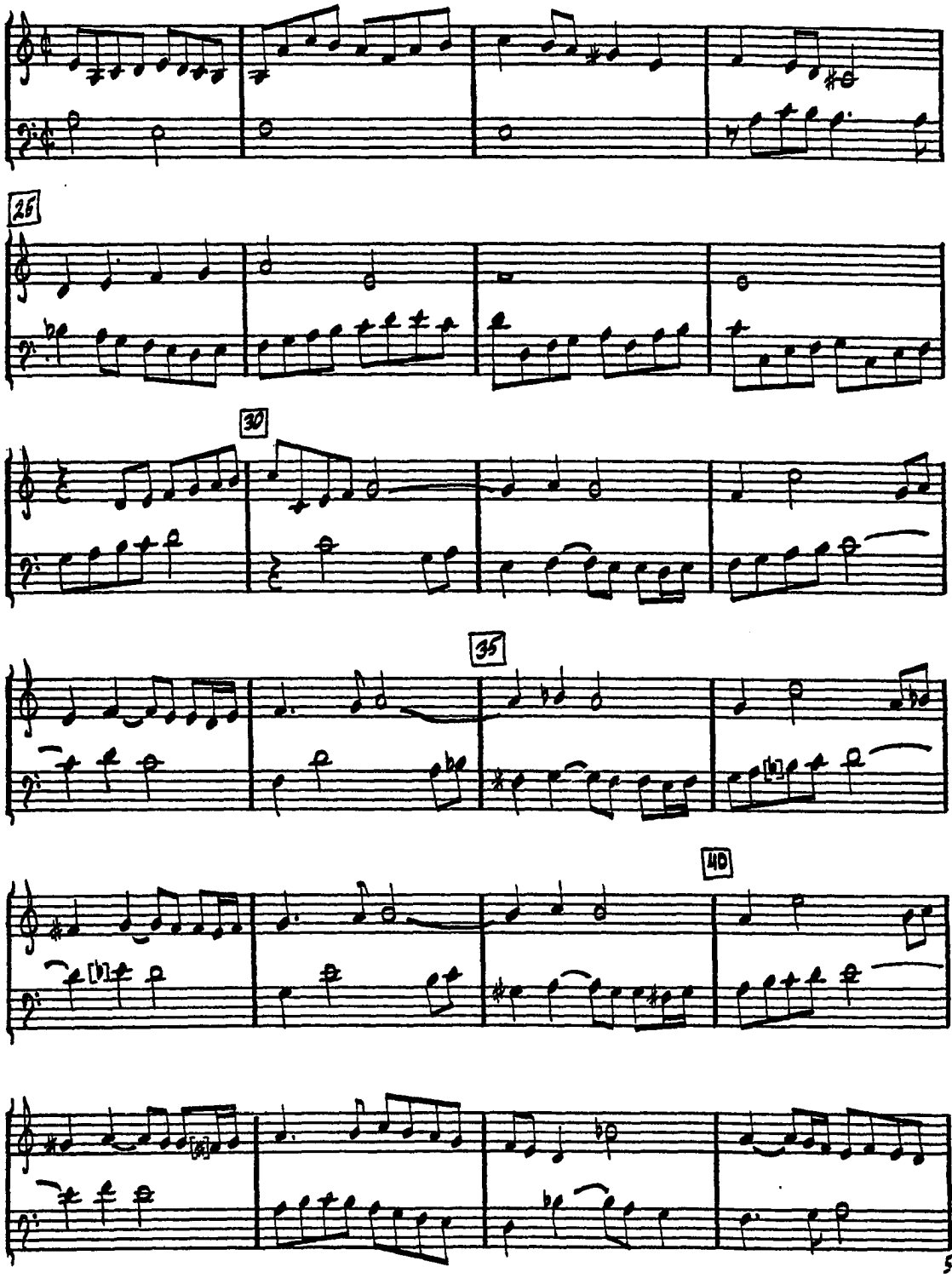
DUO QUINTO

RICERCAR & SINFONIA

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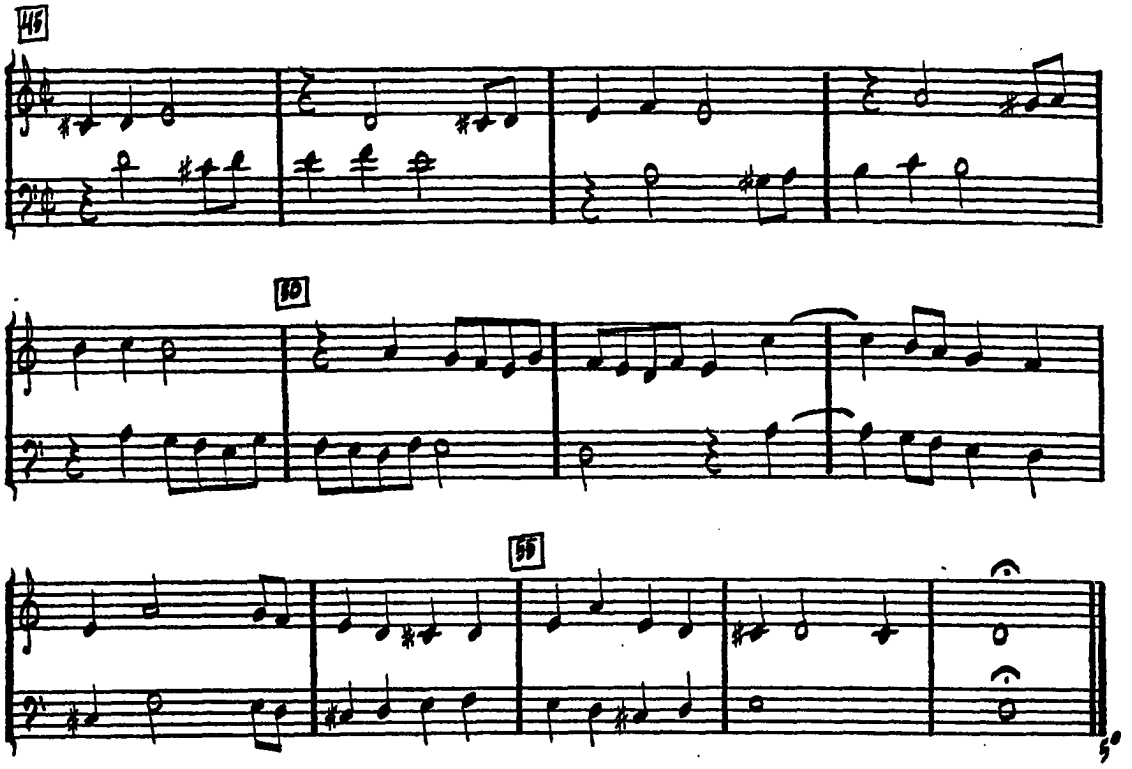
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DUO SESTO

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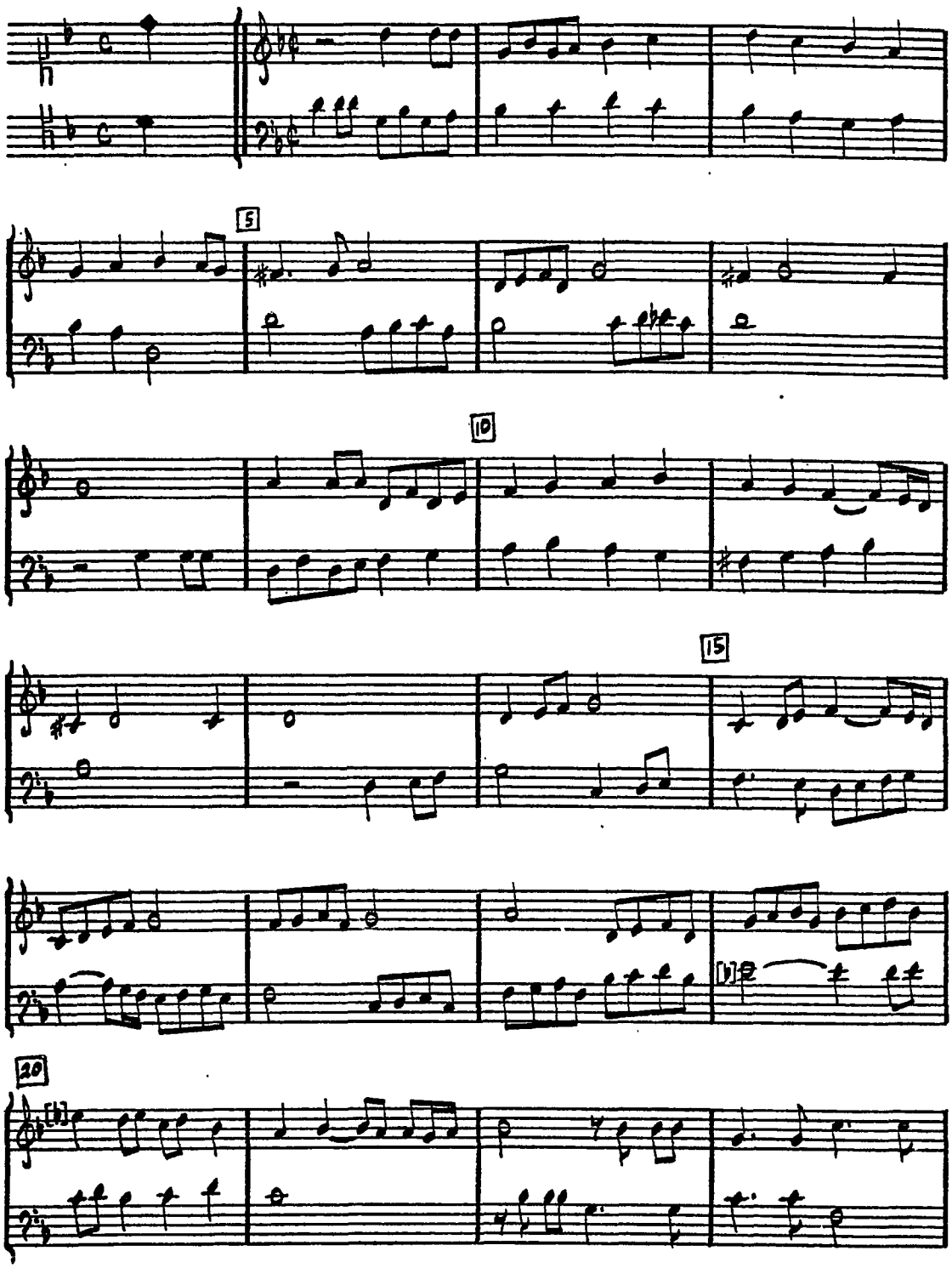

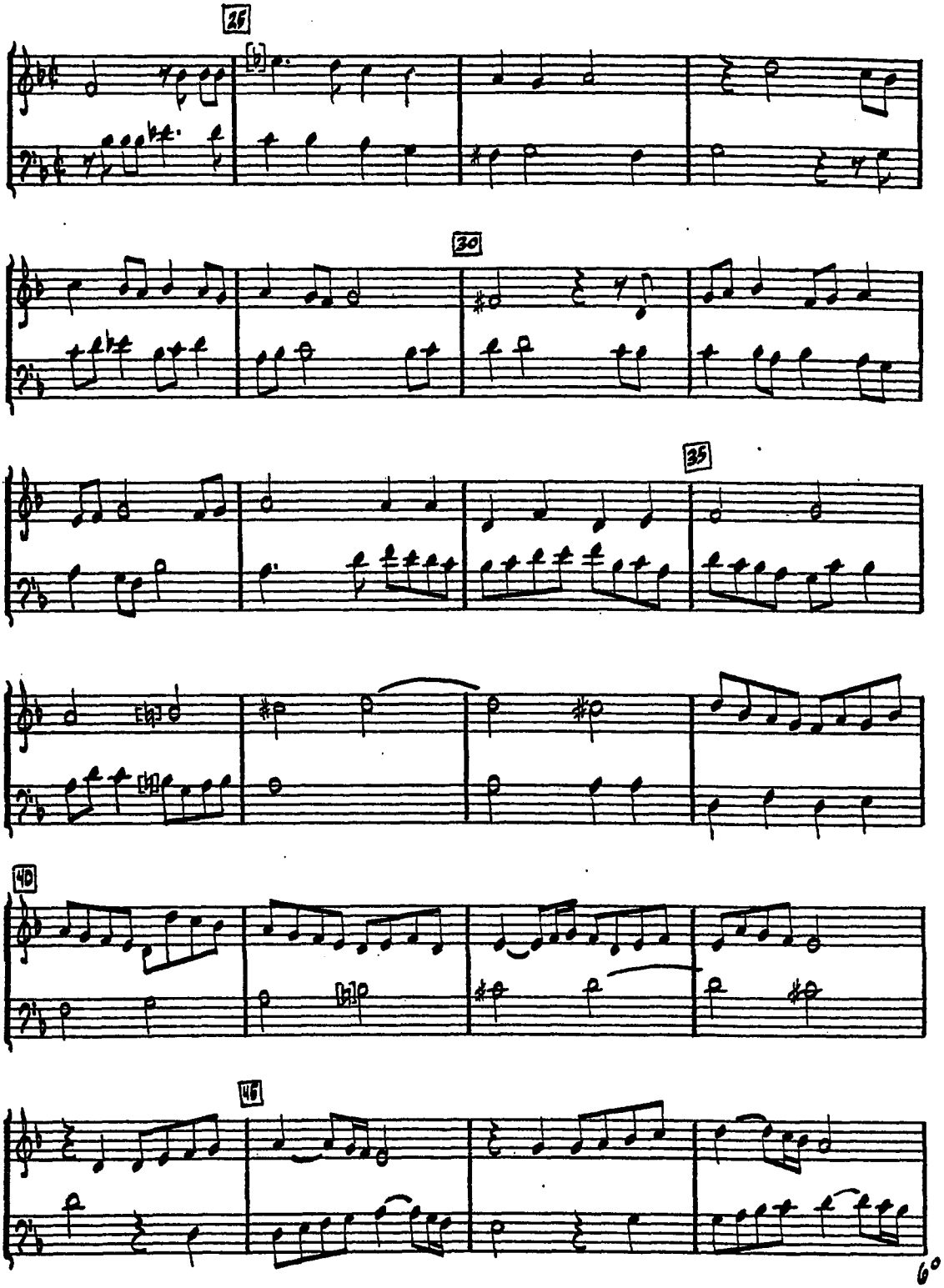
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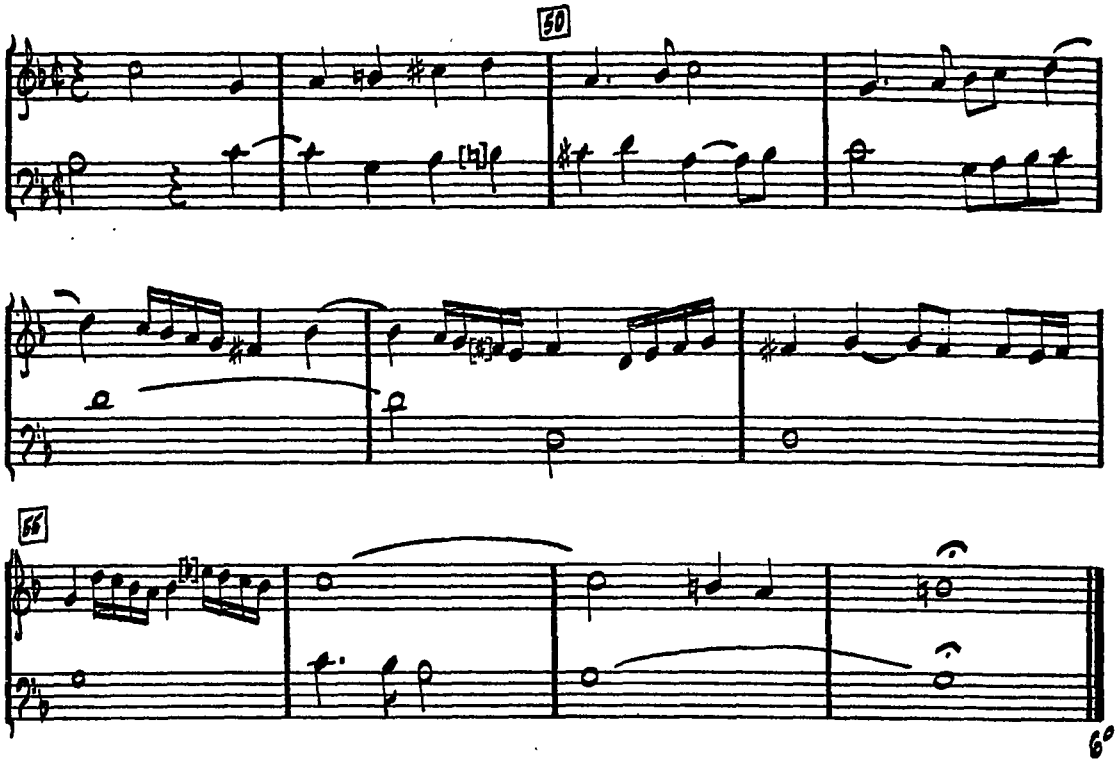
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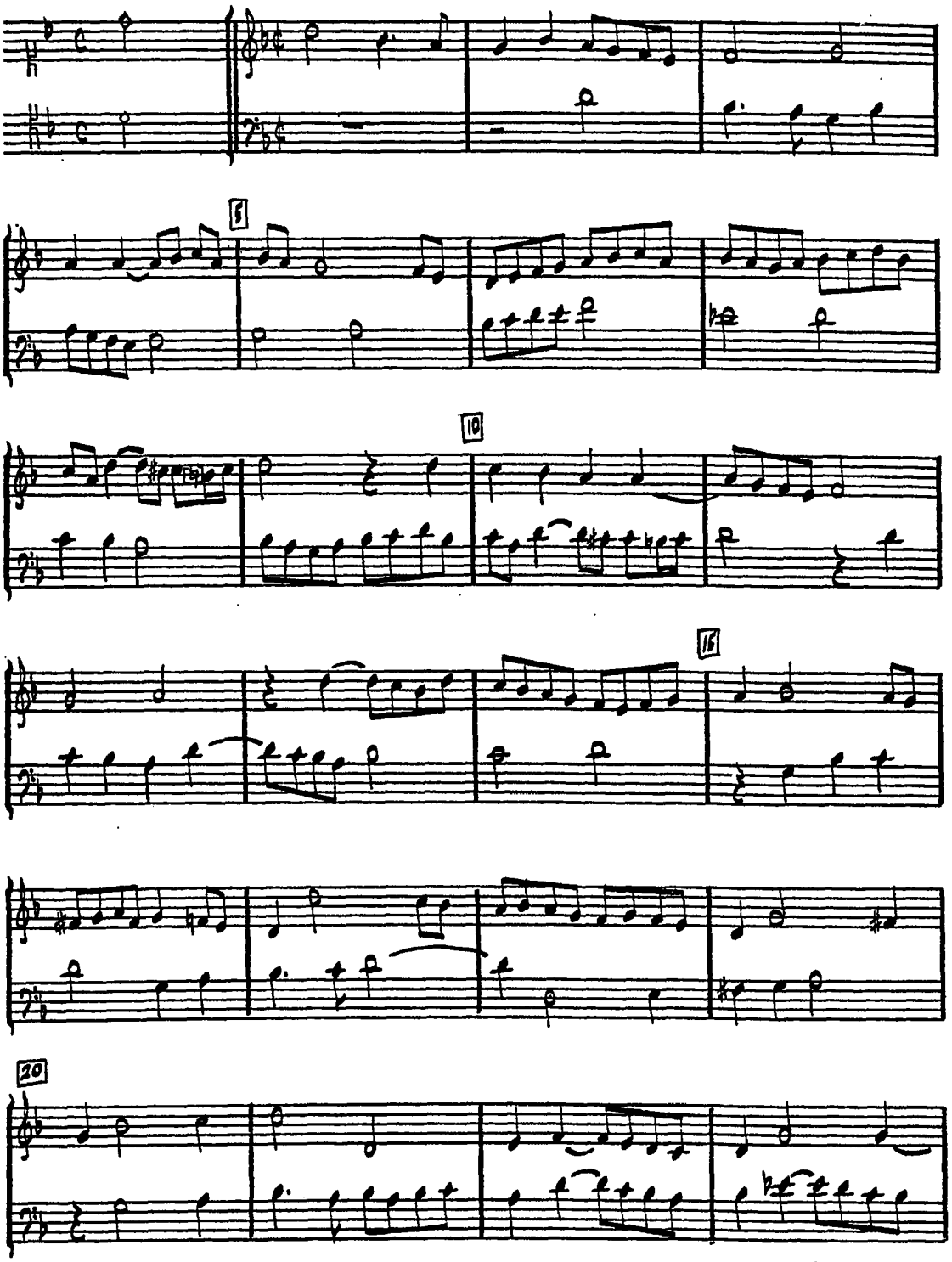
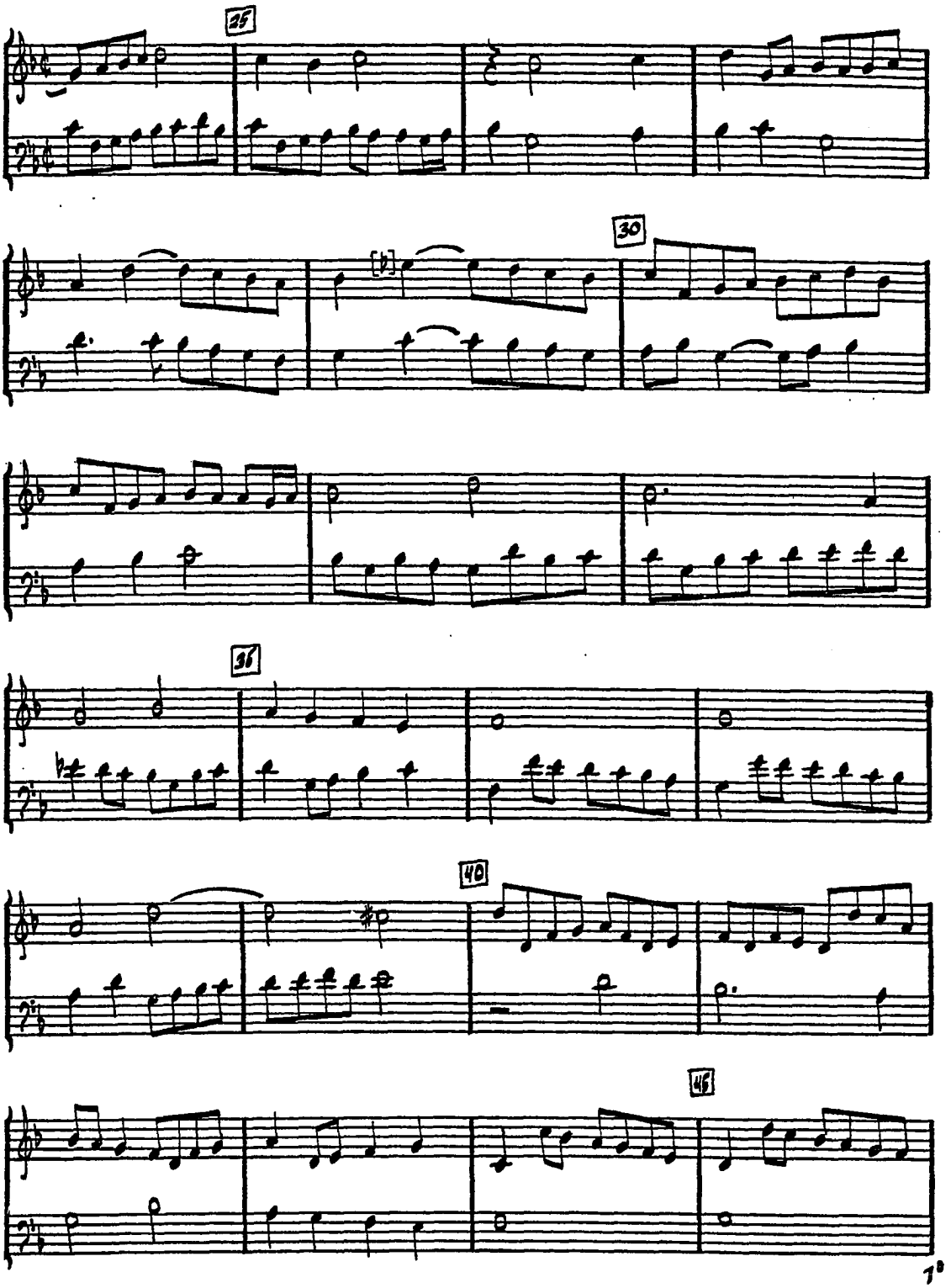
RICERCAR & FANTASIA

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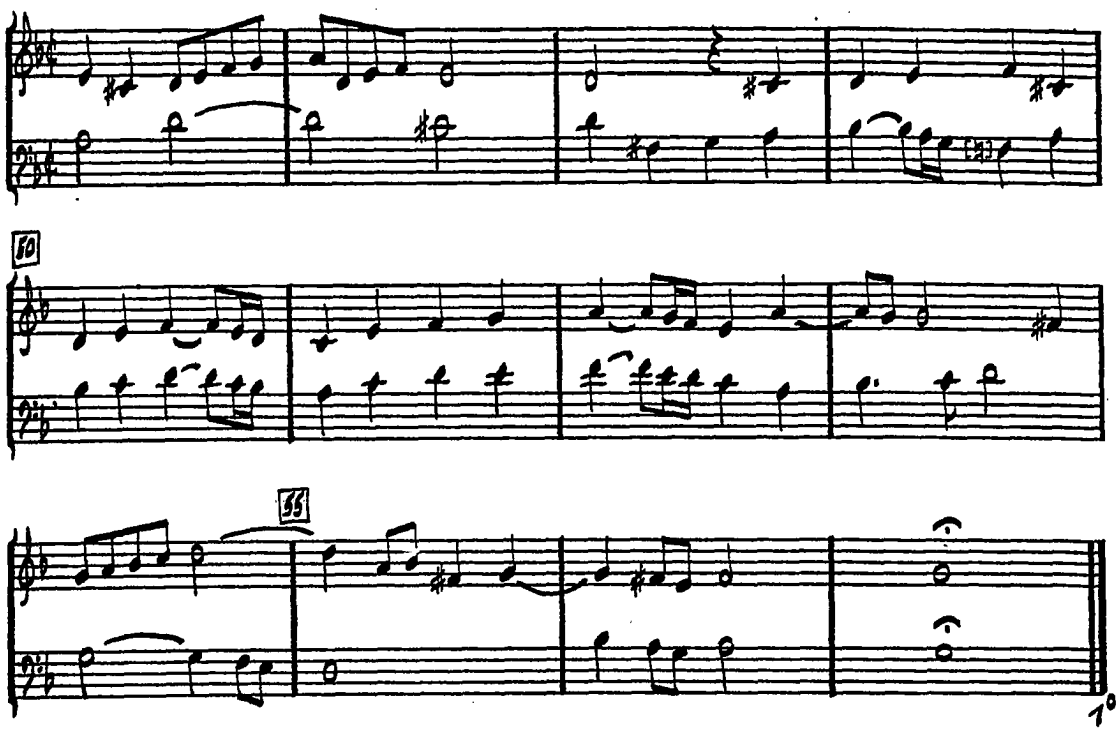
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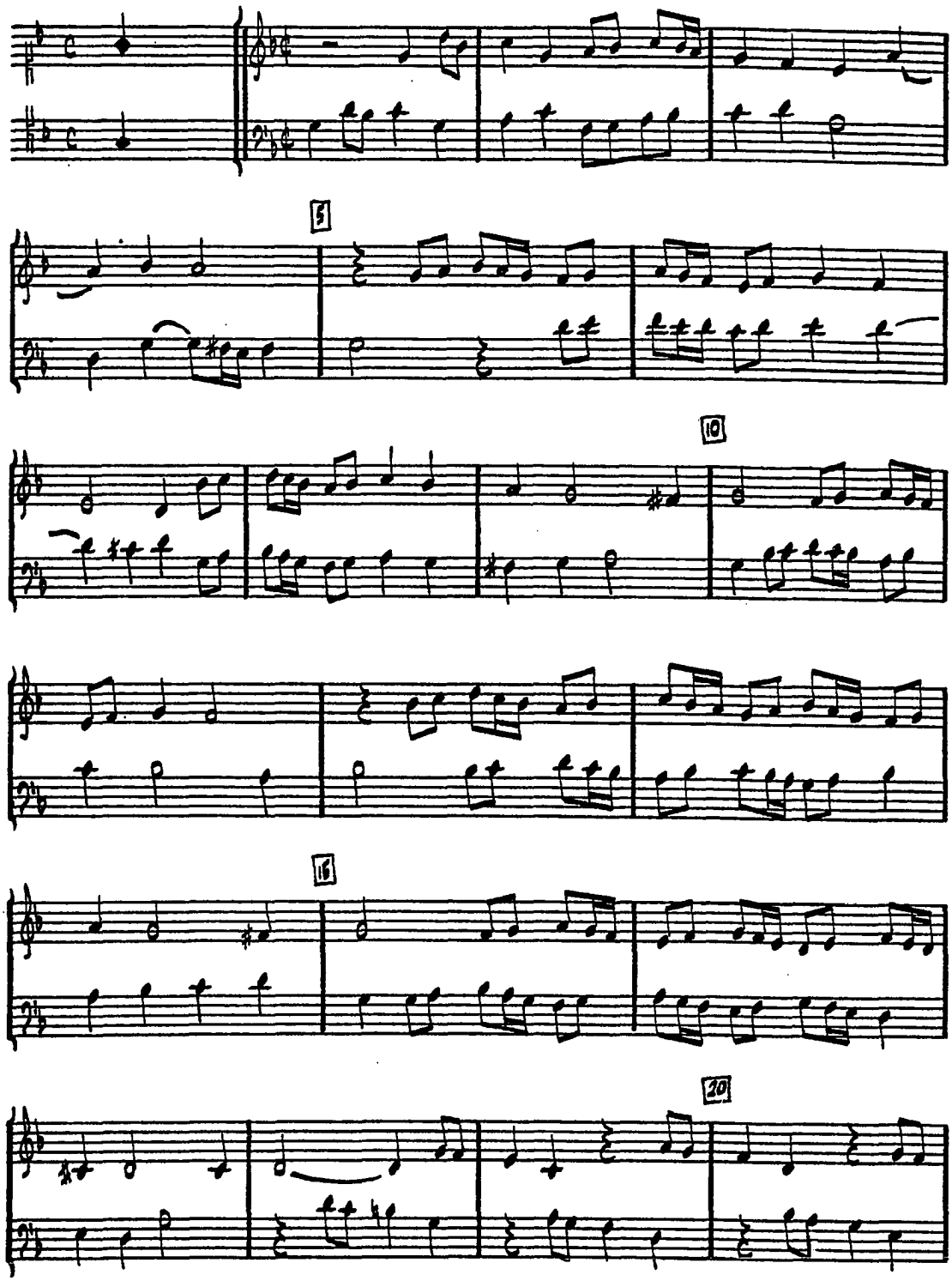
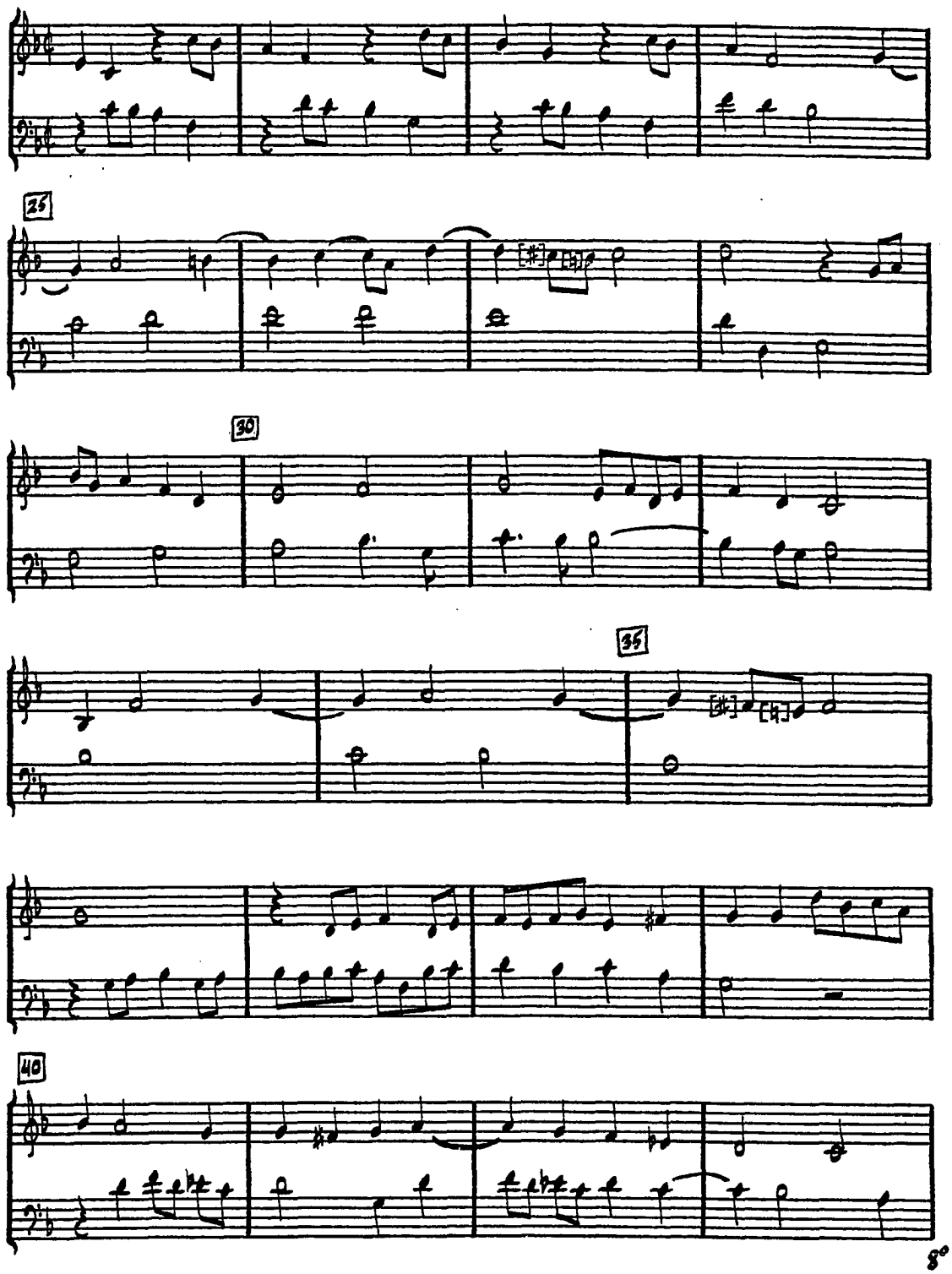
CAPRICCIO & SCHERZO

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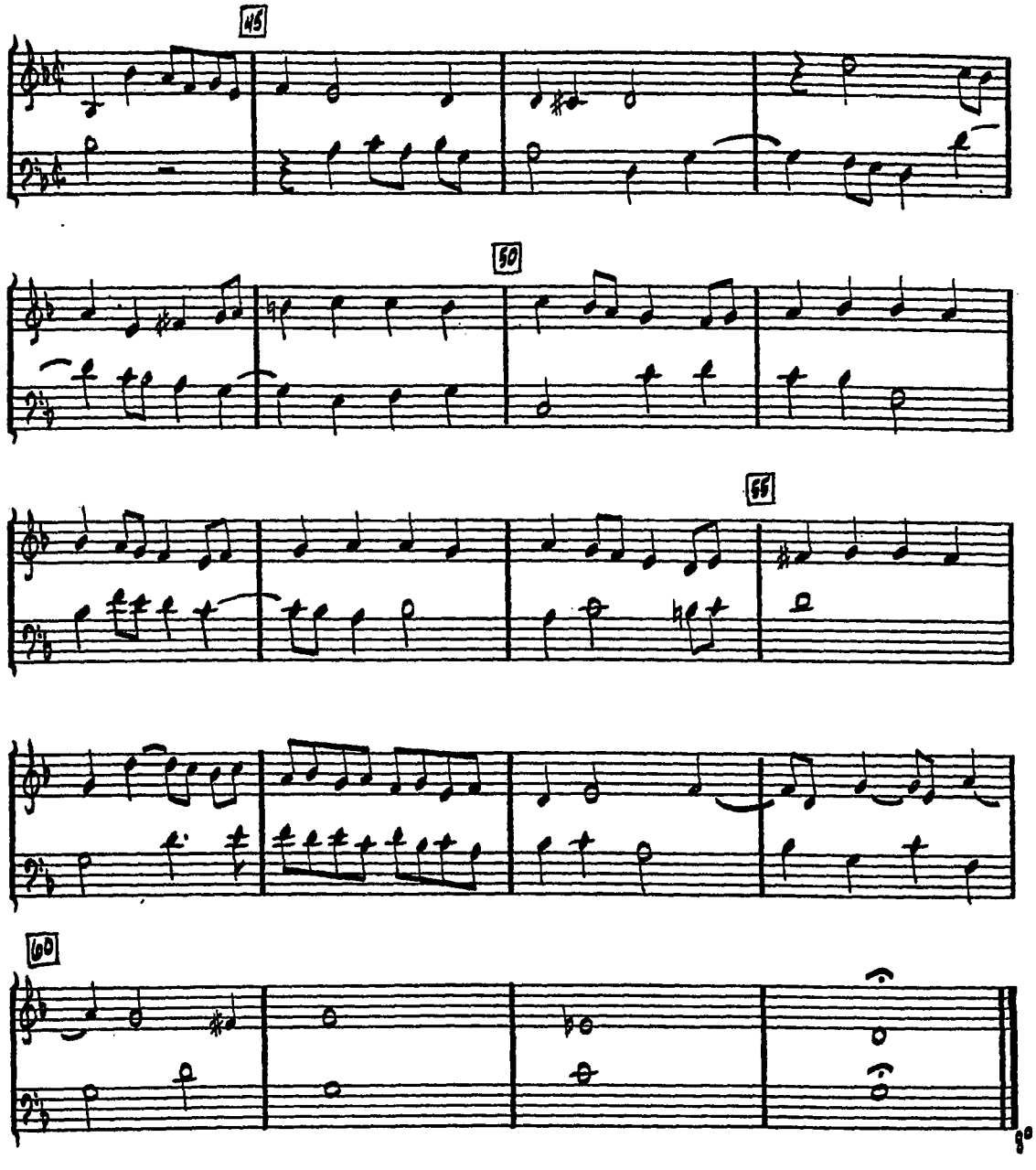
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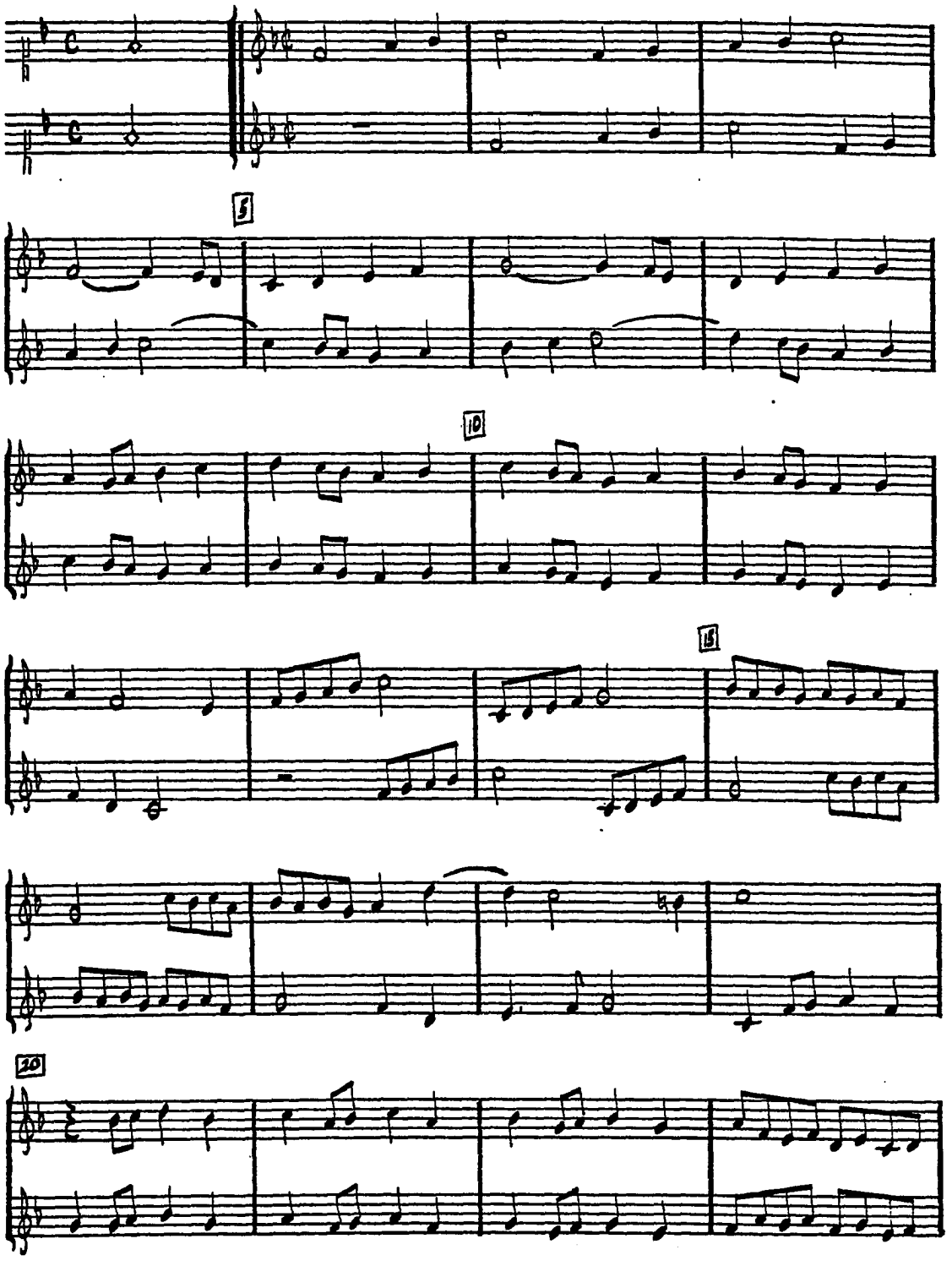
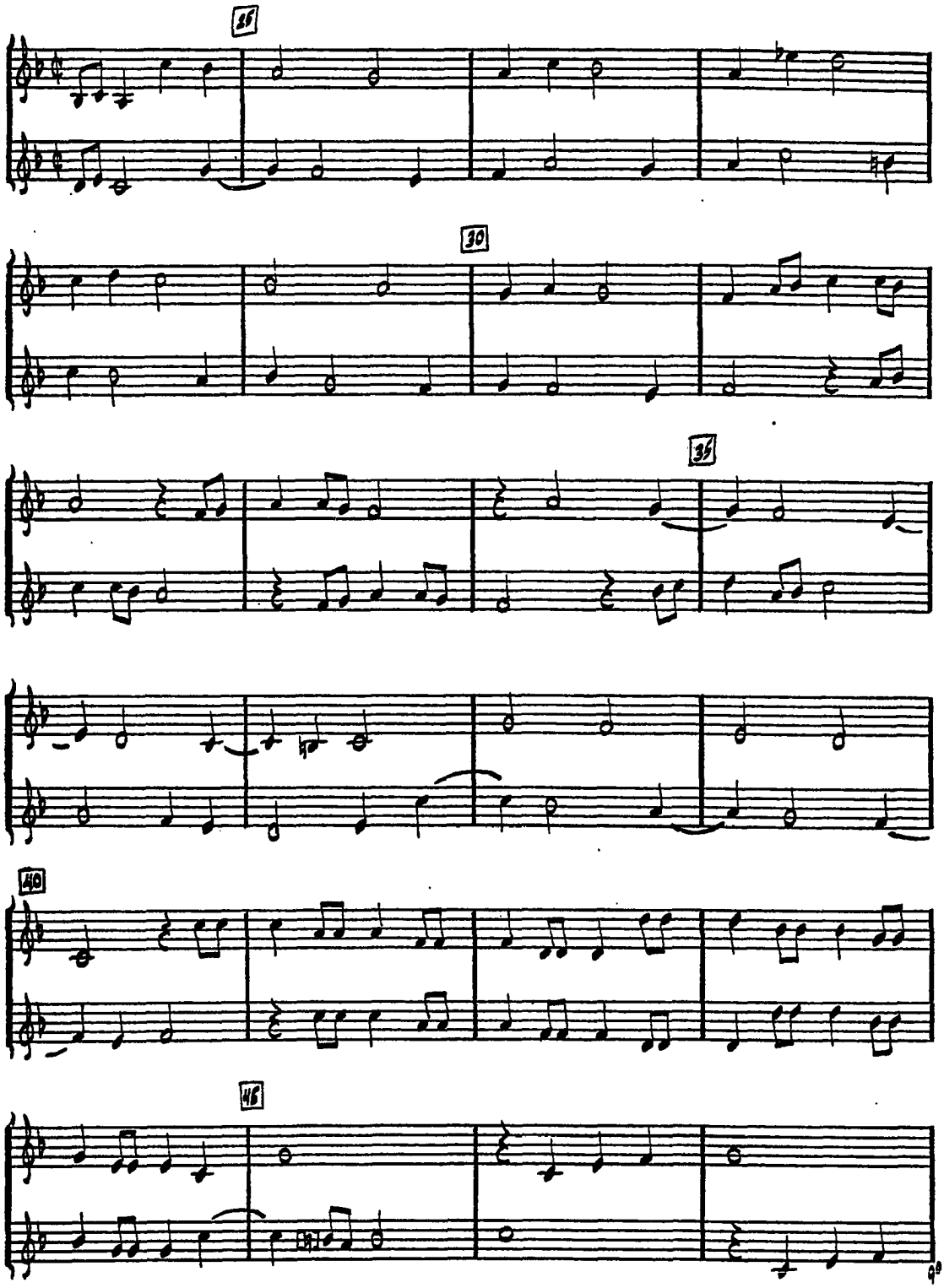
À VOCI PARI, SCHERZO

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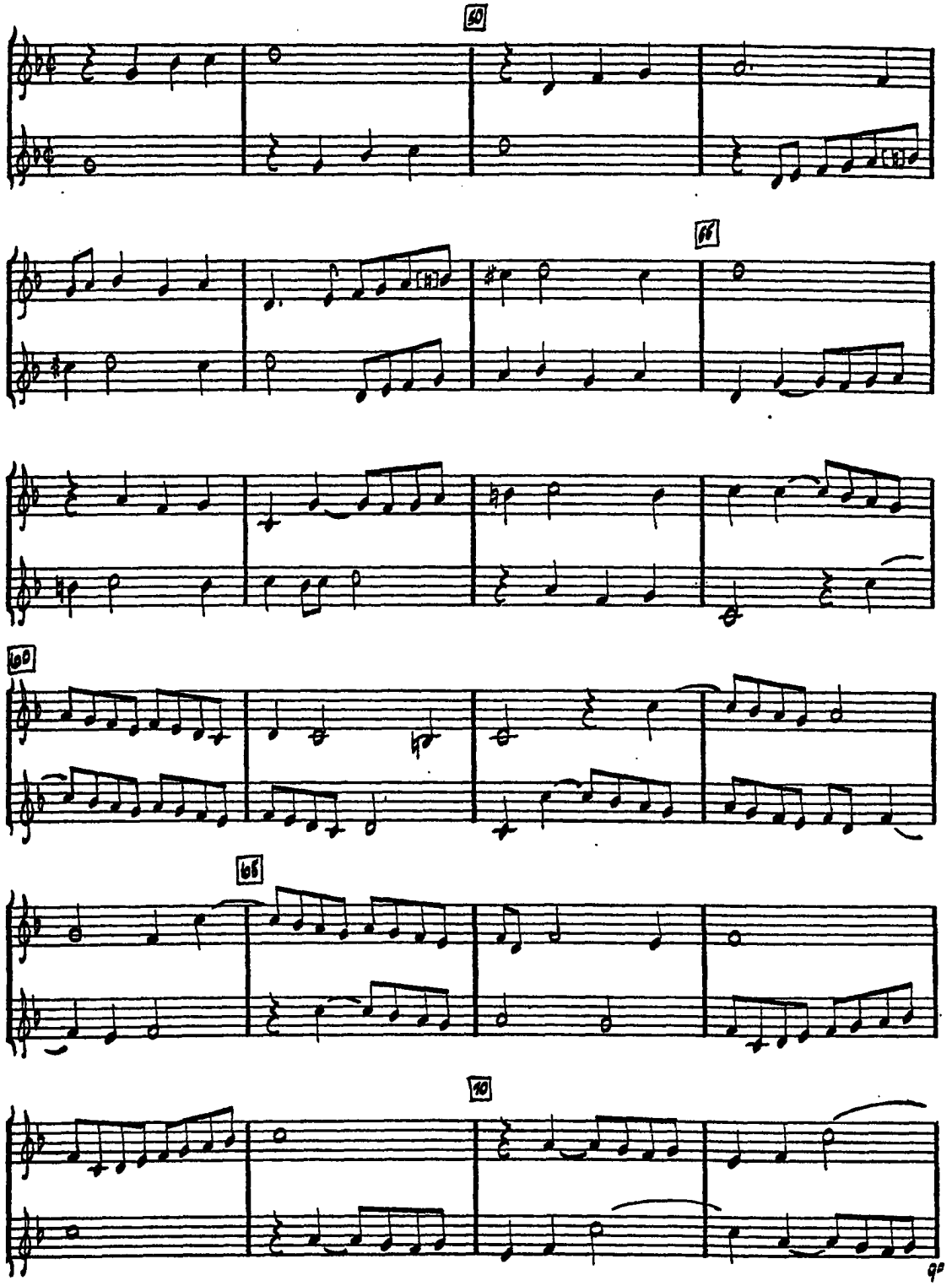
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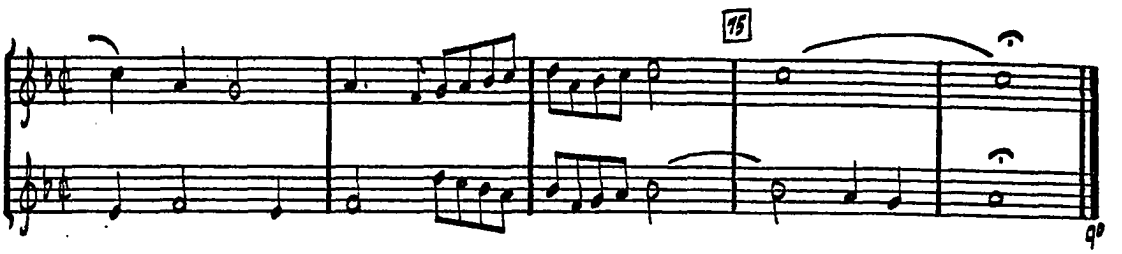
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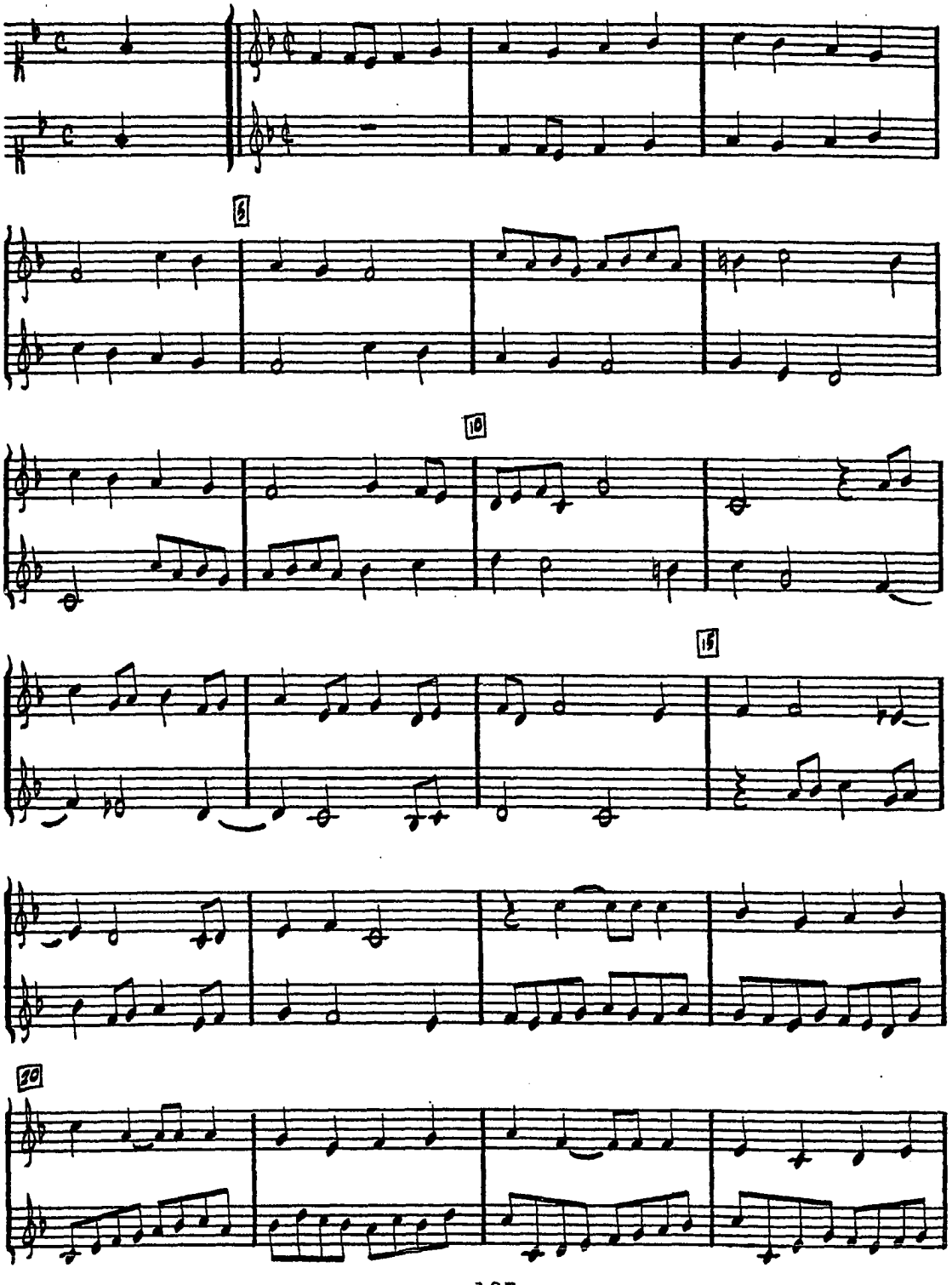
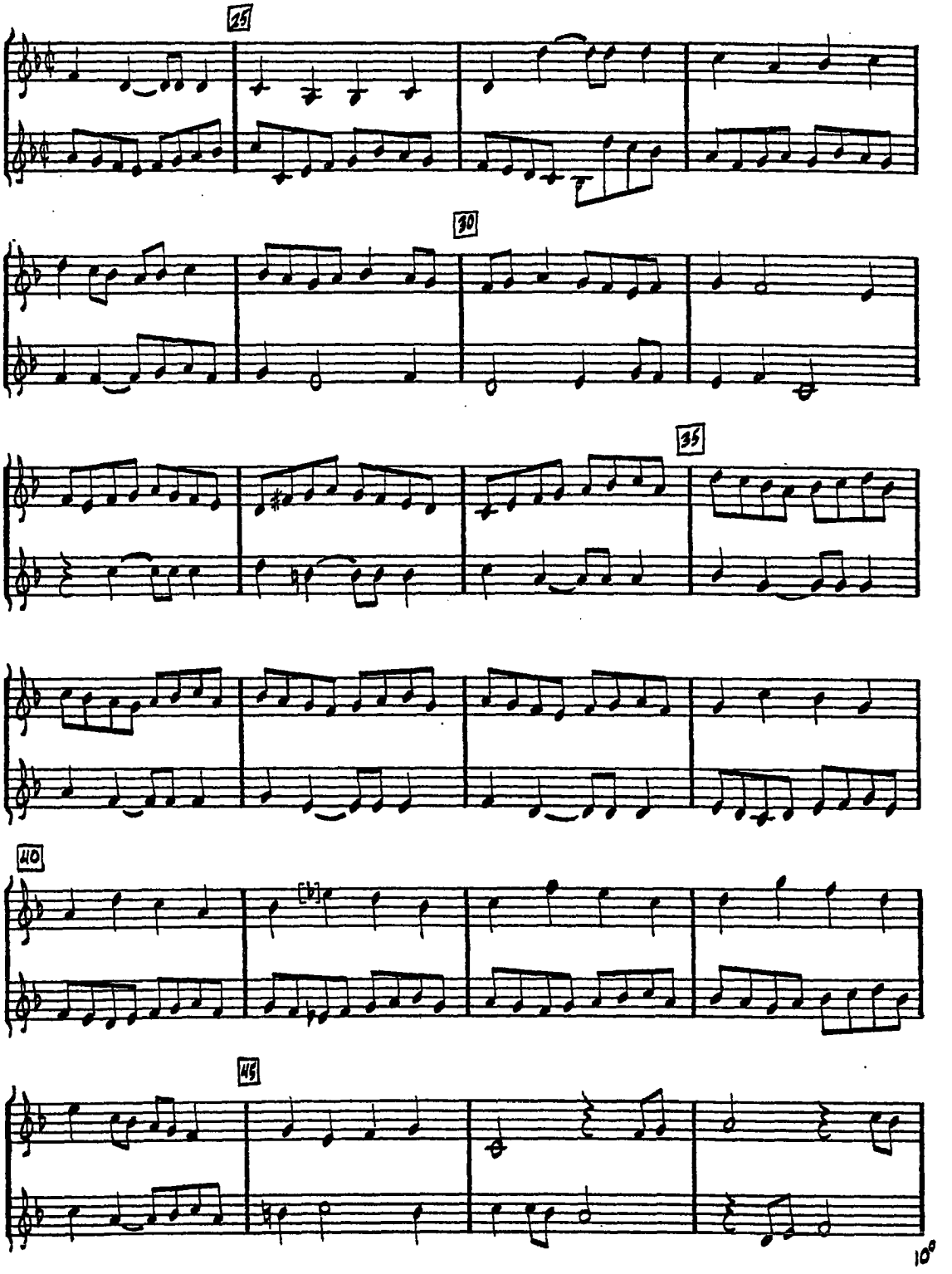
DUO DECIMO

À VOCI PARI, SCHERZO & RICERCAR

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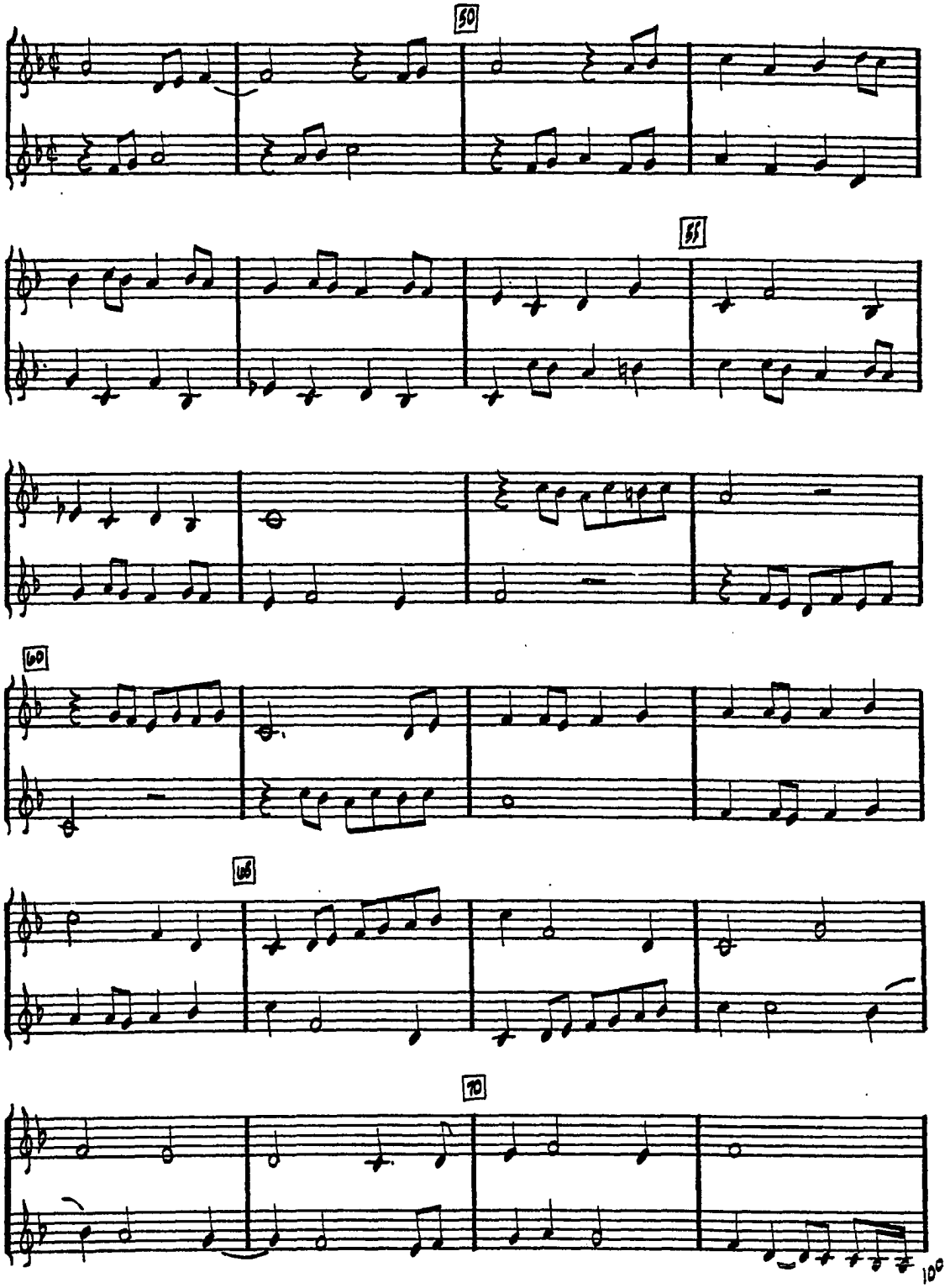
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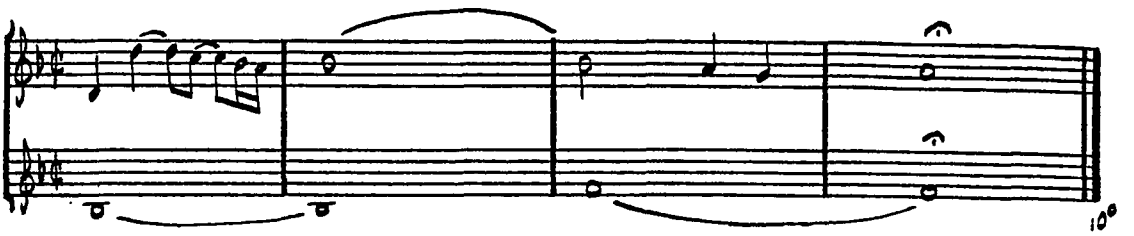
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DUO UNDECIMO

À VOCI PARI, SCHERZO SOPRA LA BARIERA
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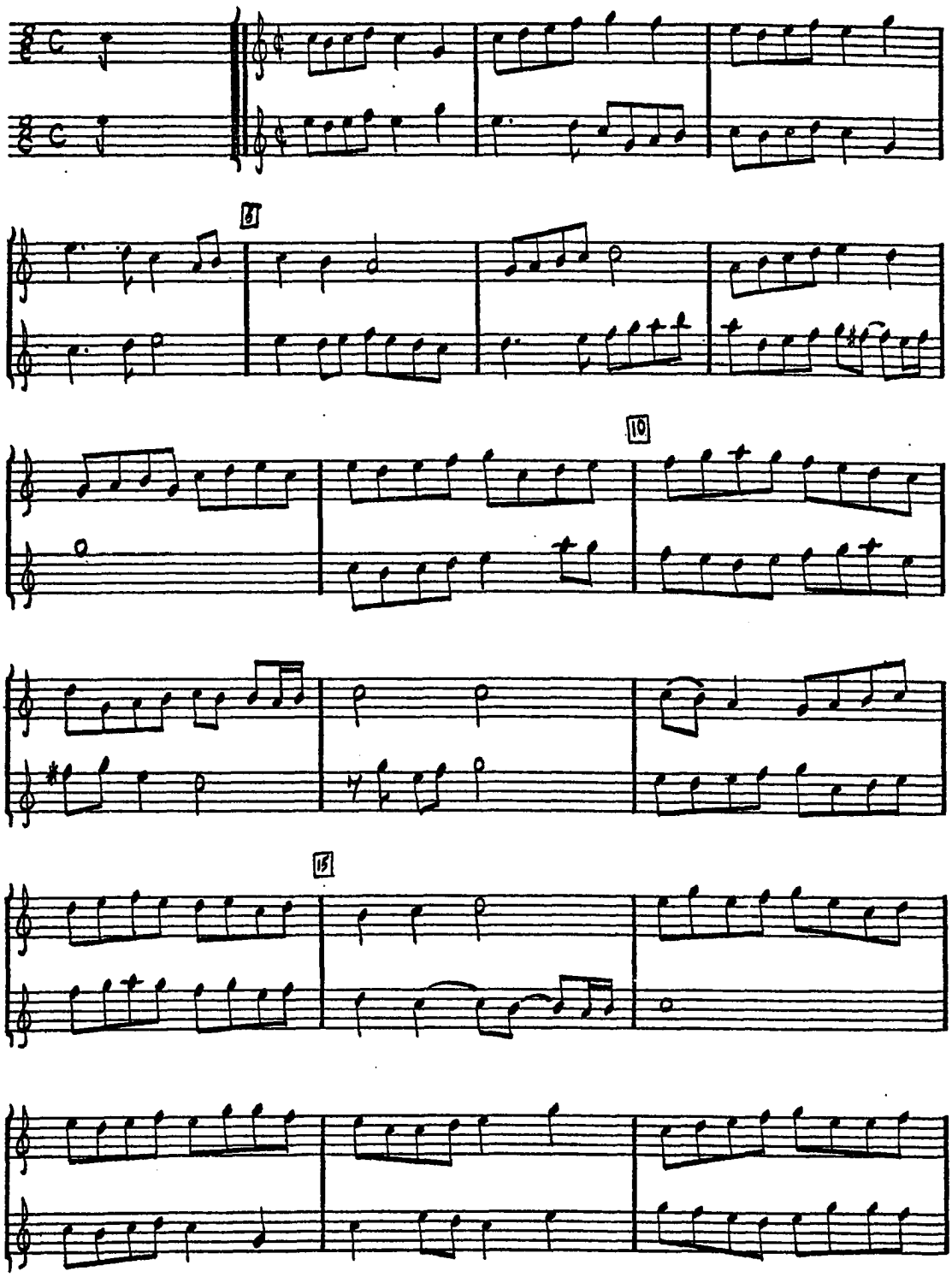

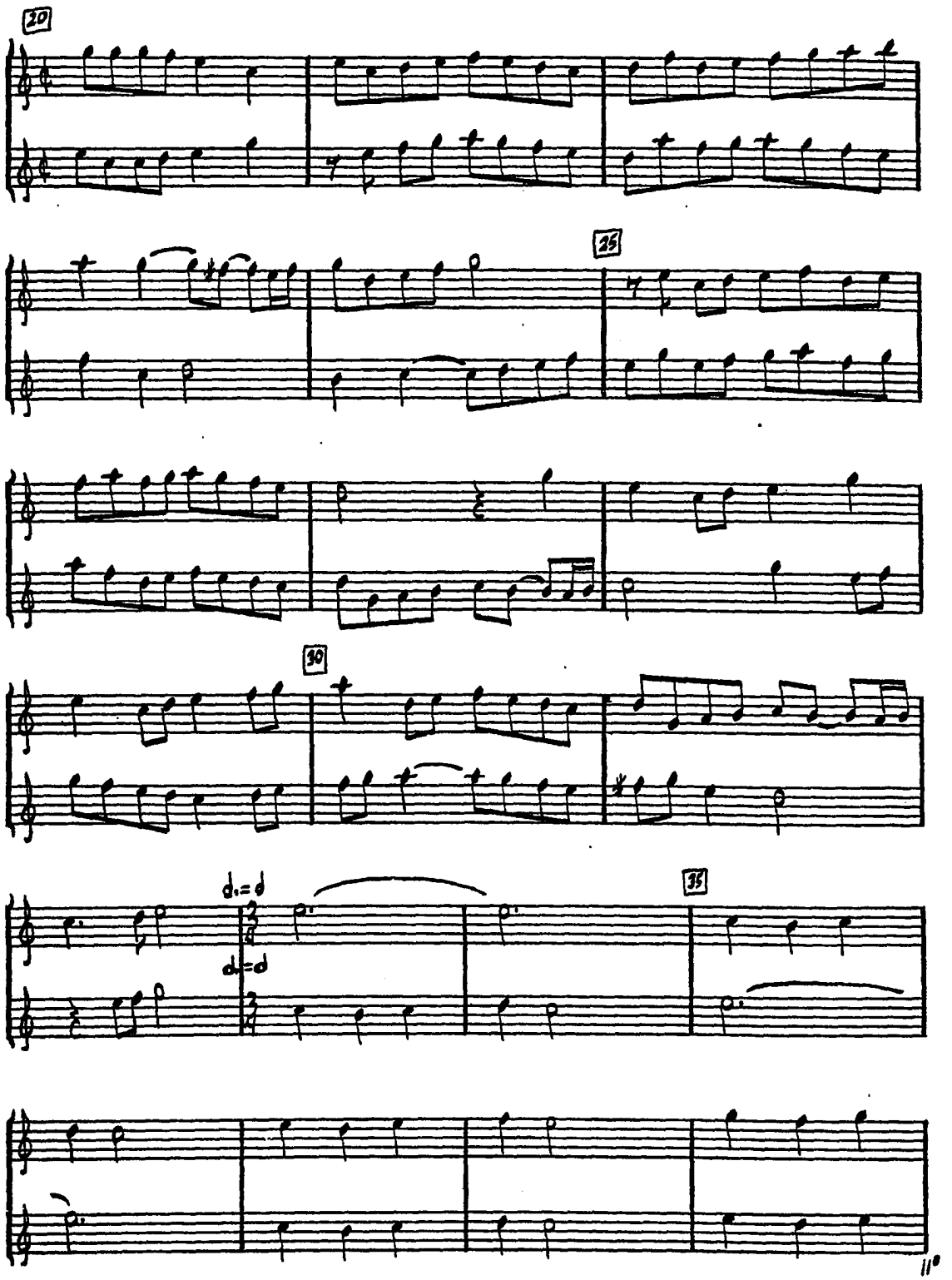
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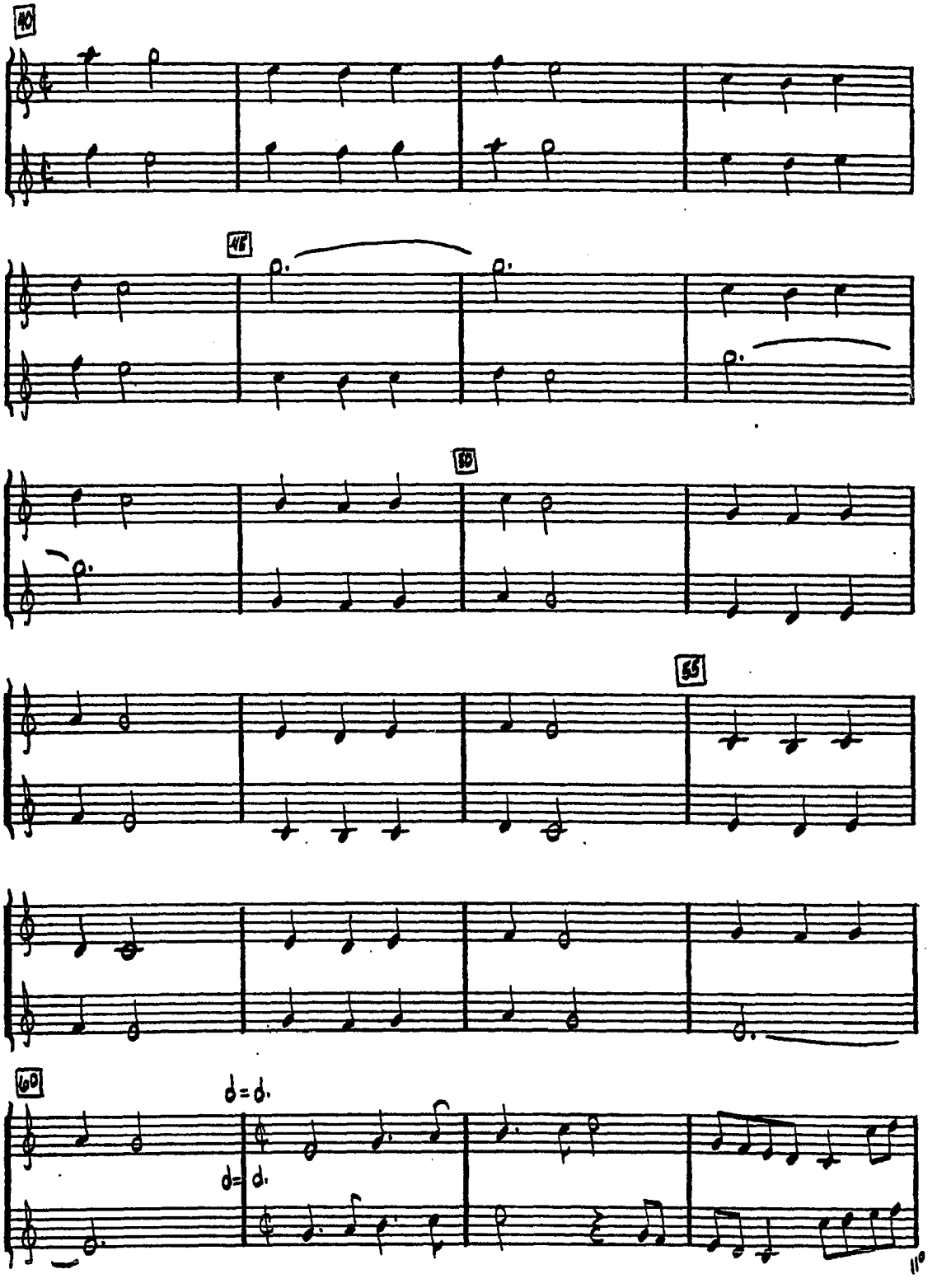
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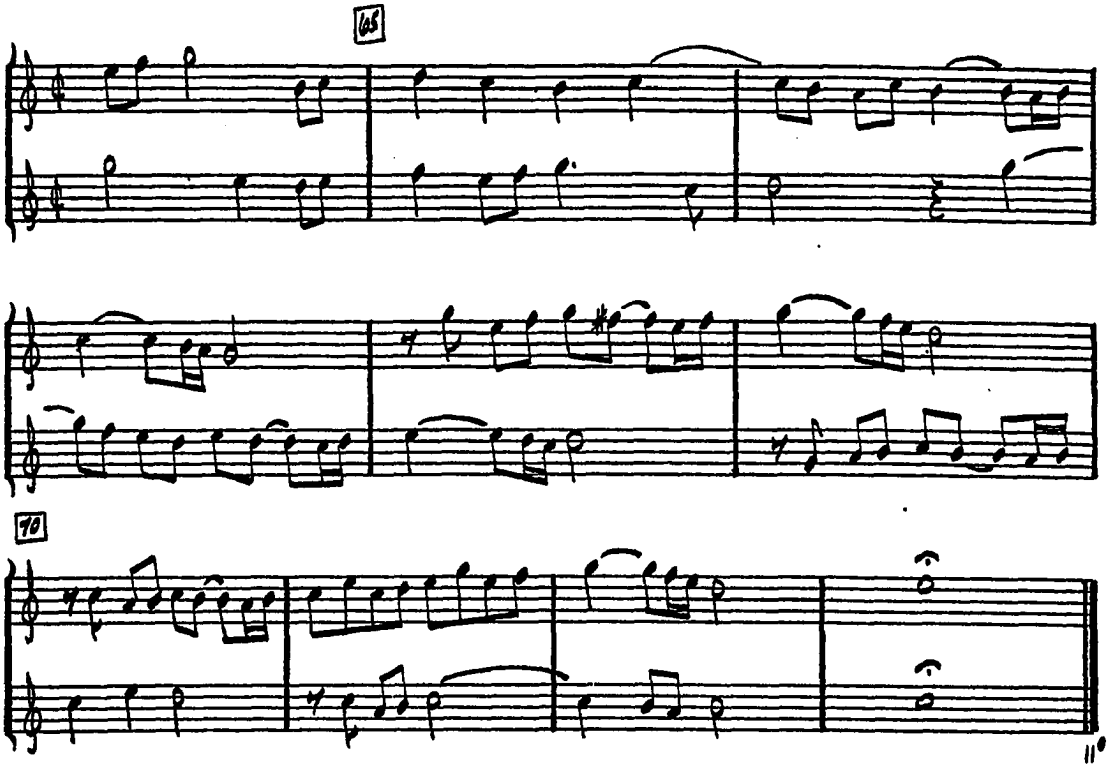
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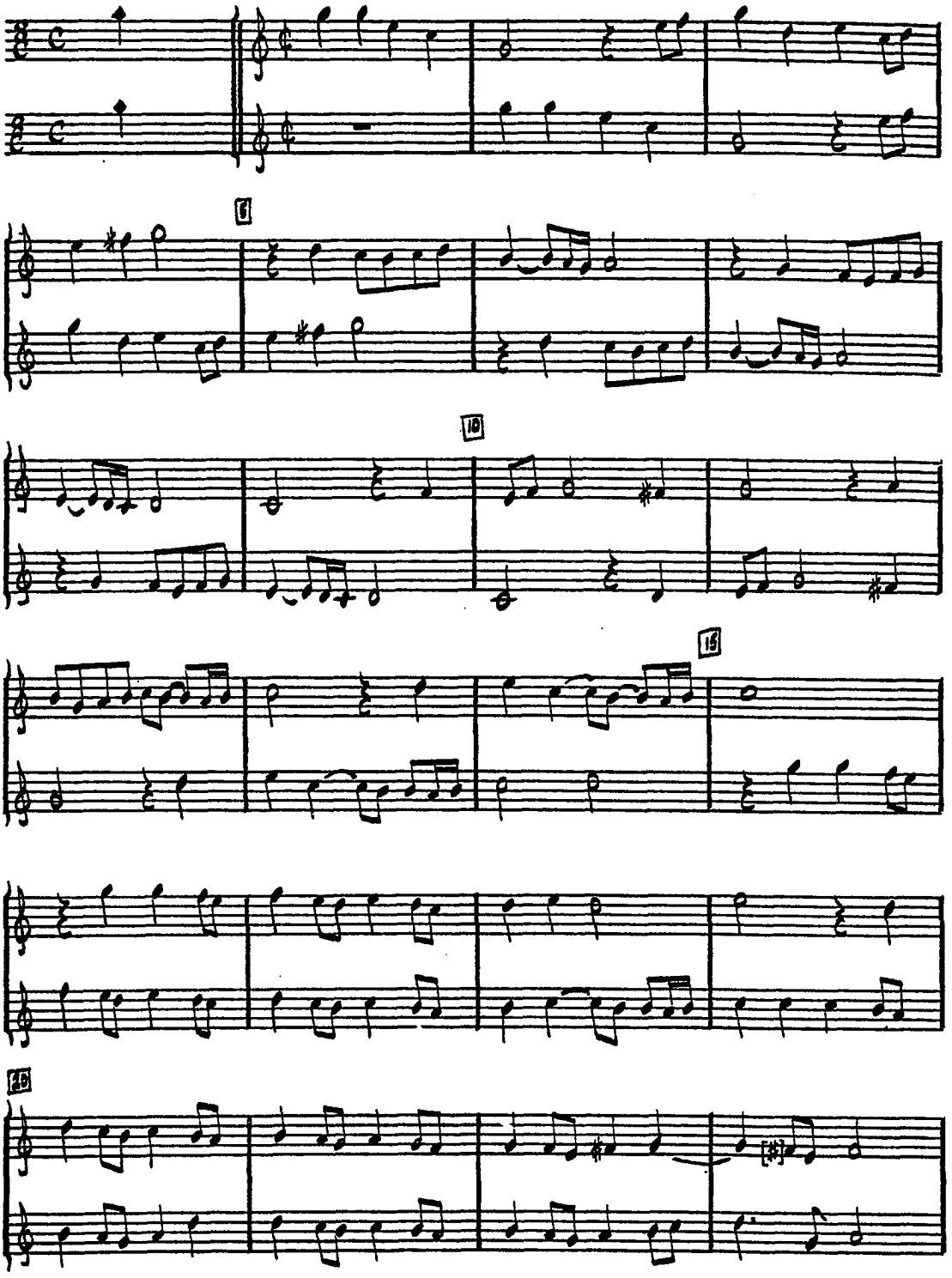
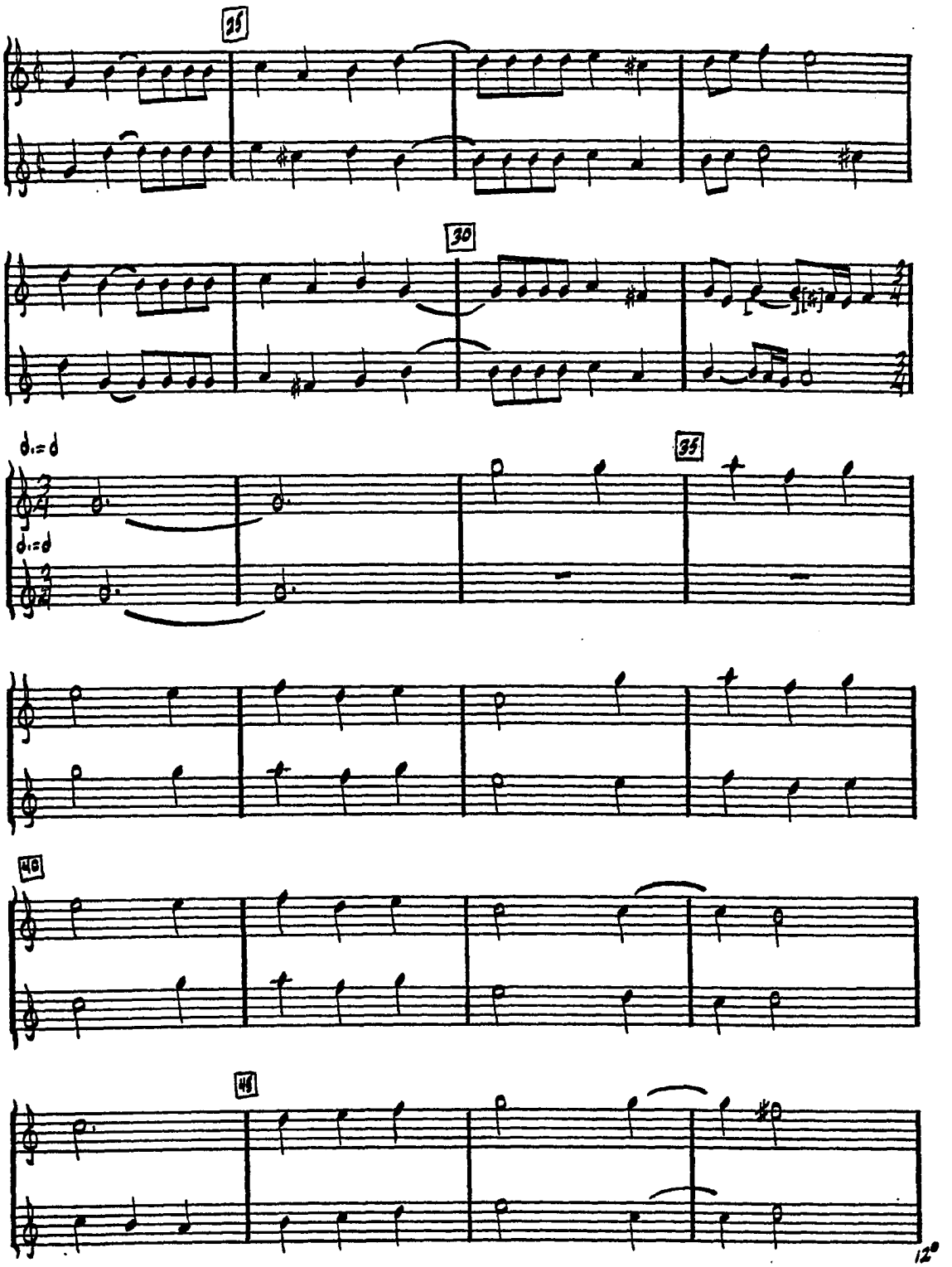
DUO DUODECIMO

À VOCI PARI, SCHERZO & SINFONIA

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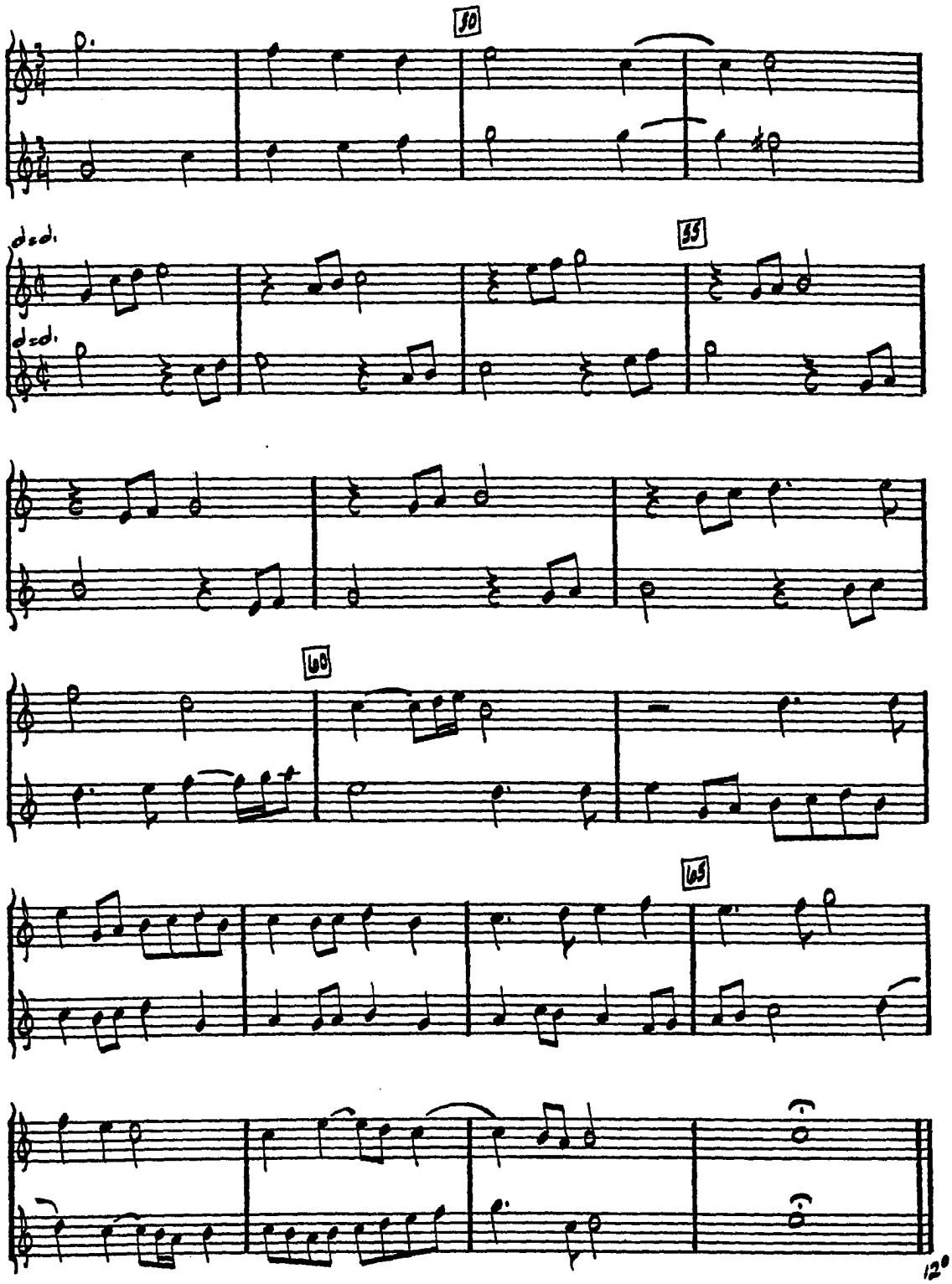
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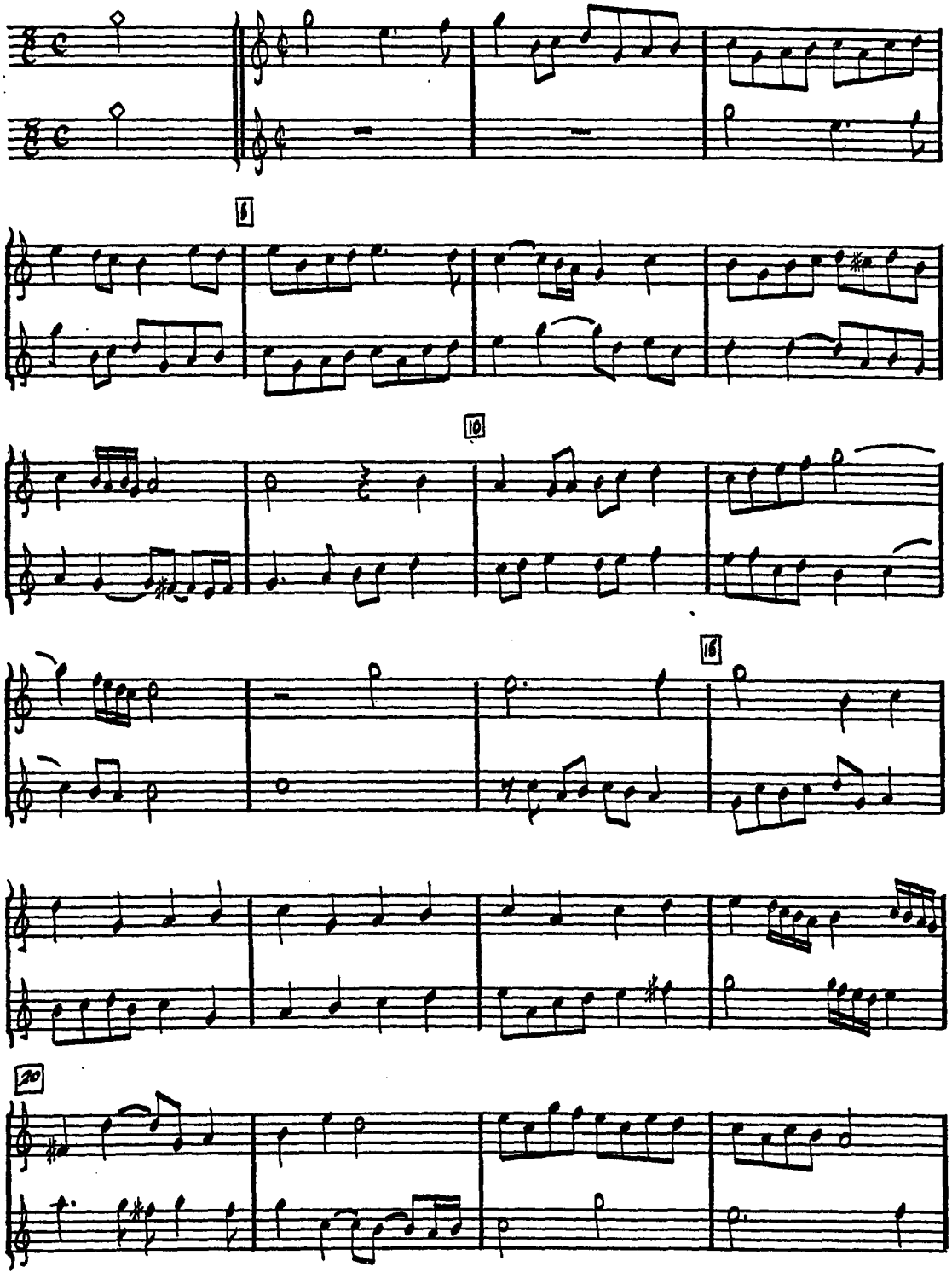
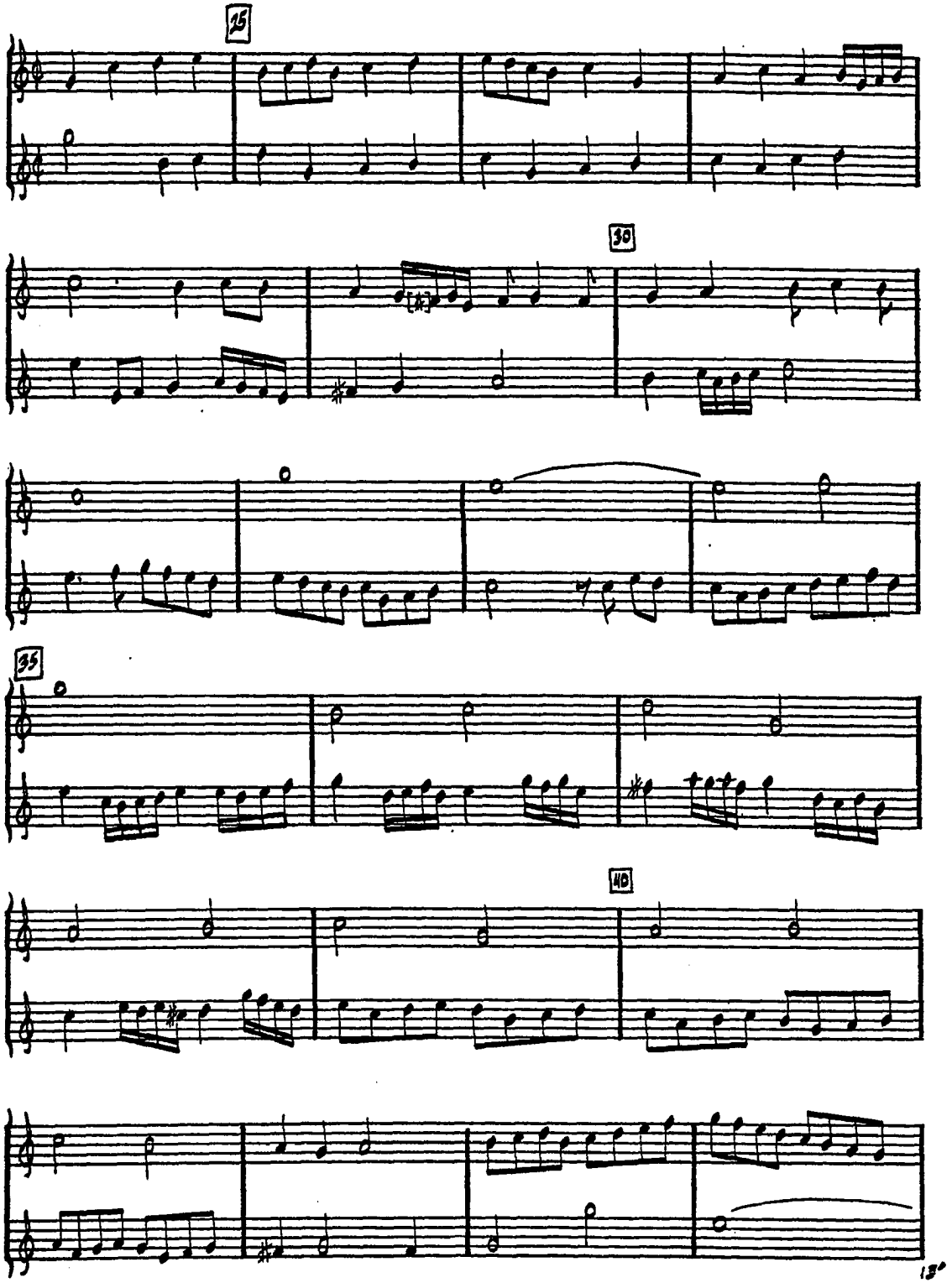
DUO TERZO DECIMO

À VOCI PARI, SCHERZO & CAPRICIO

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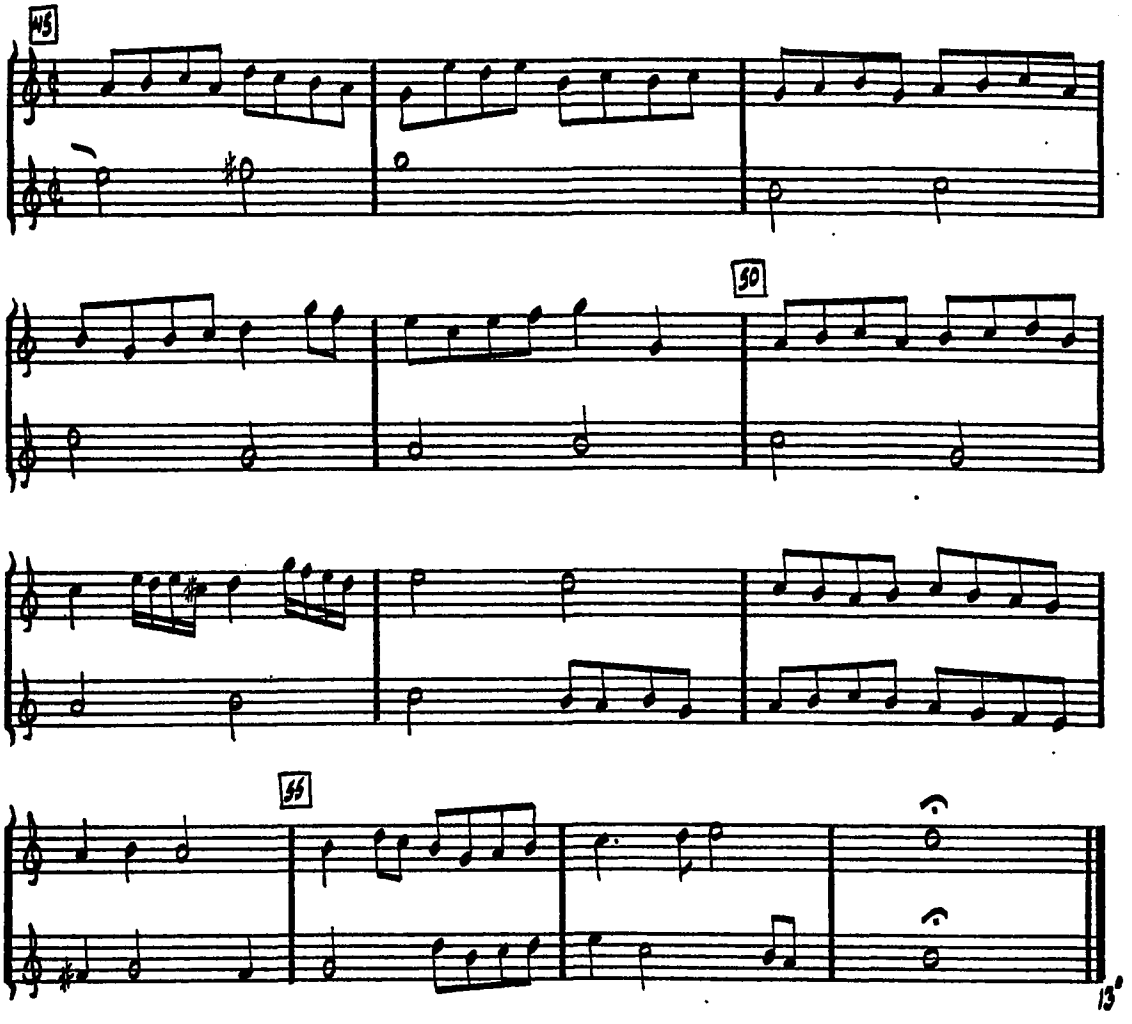
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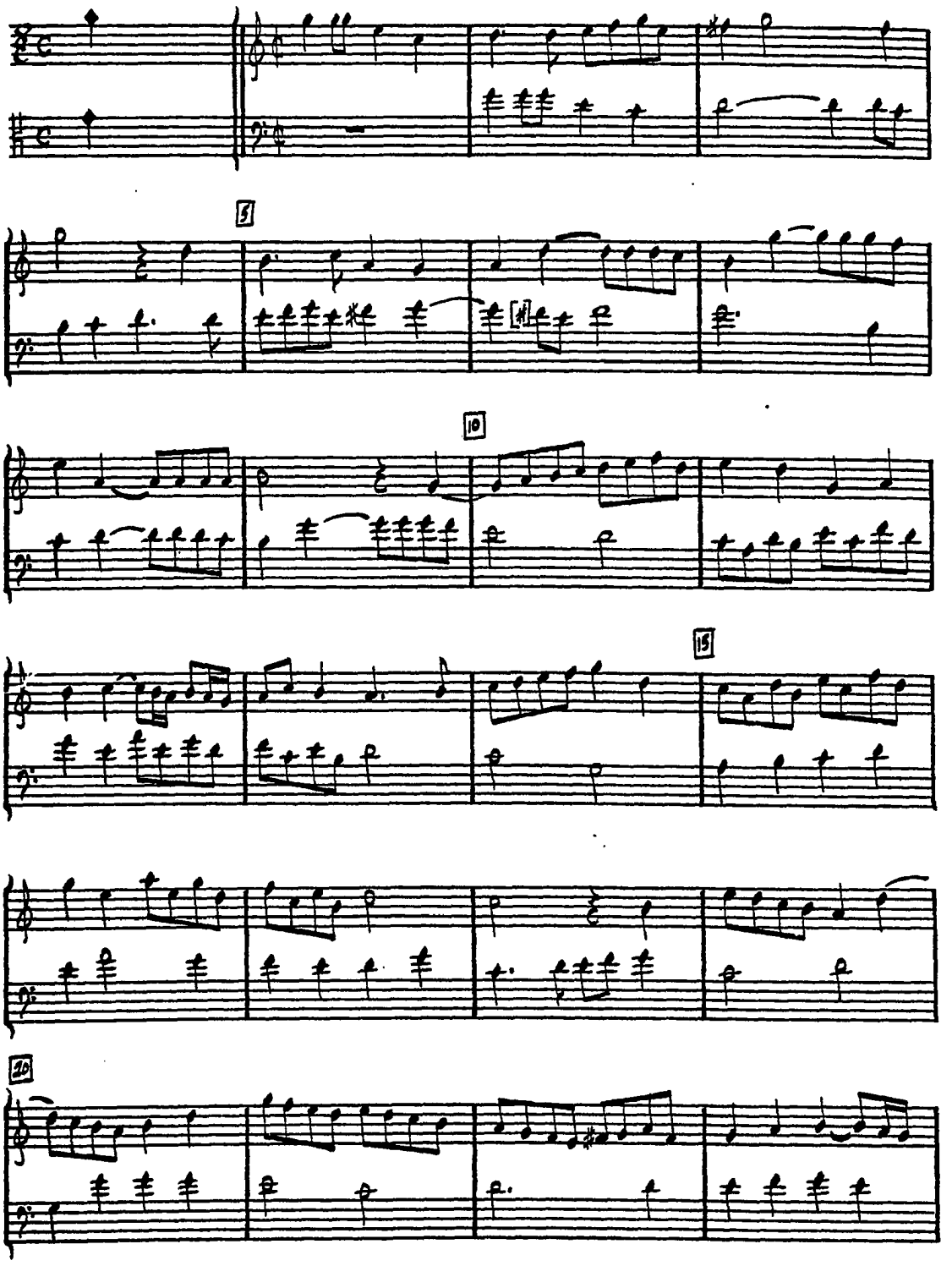
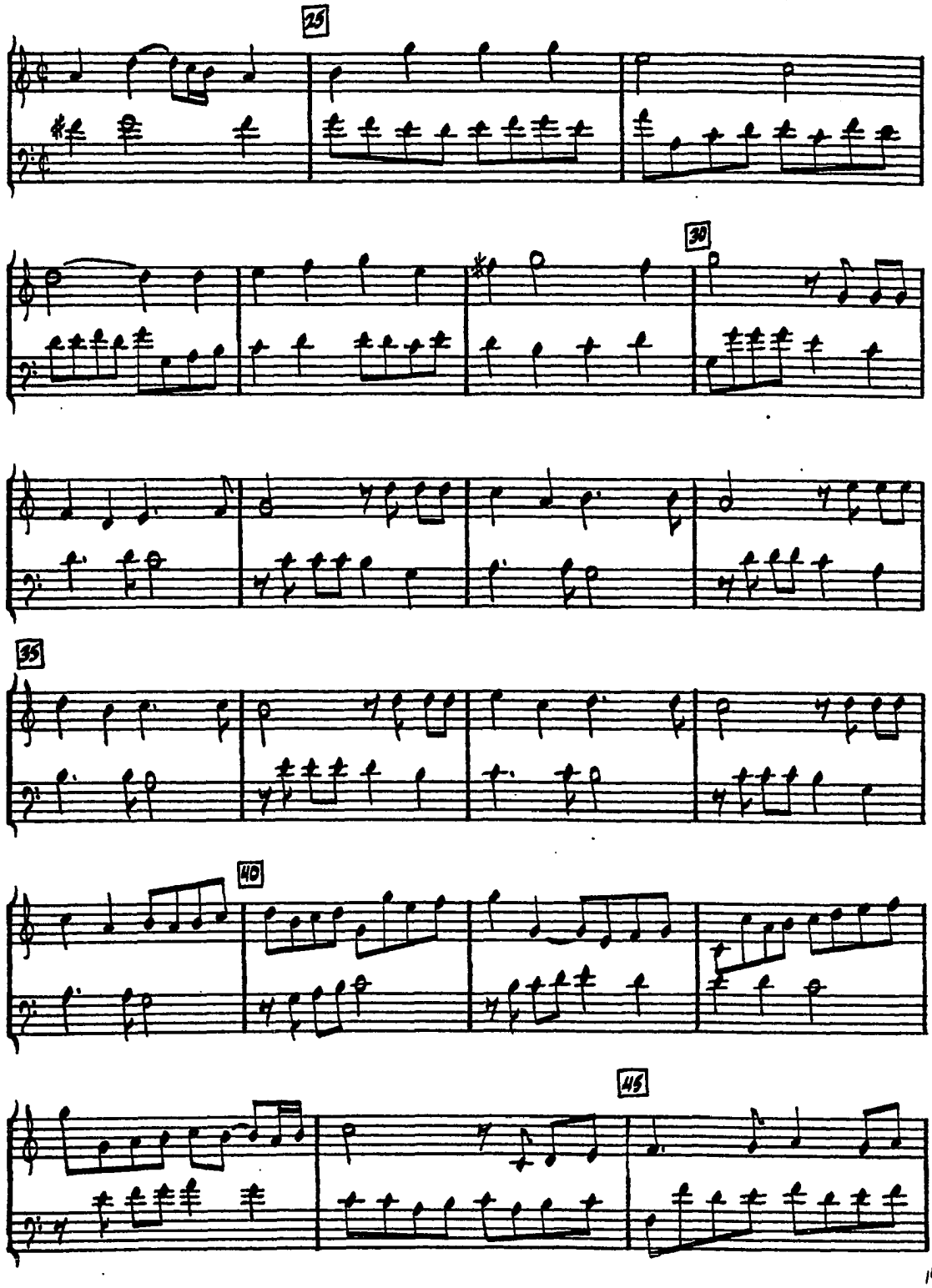
DUO QUARTO DECIMO

CAPRICIO & SINFONIA

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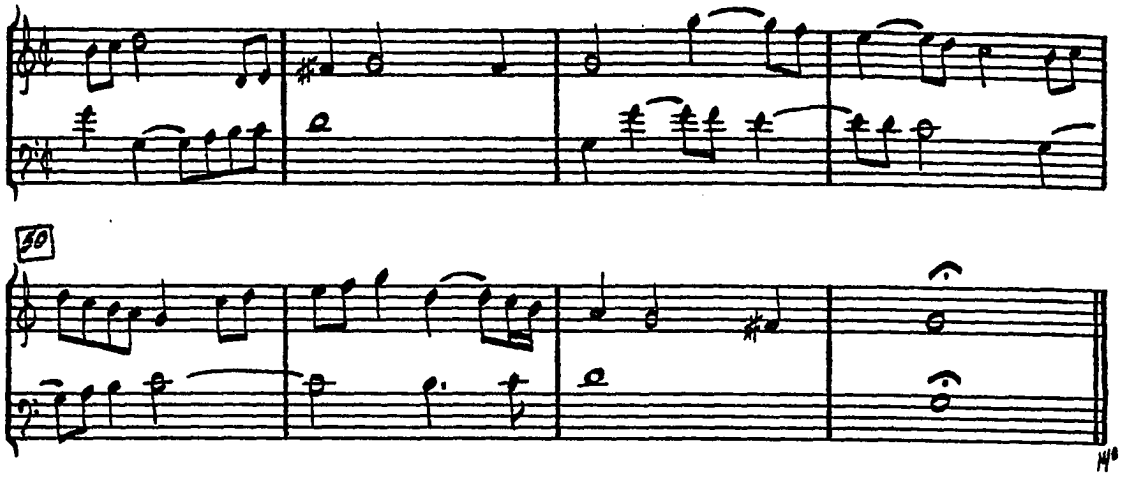
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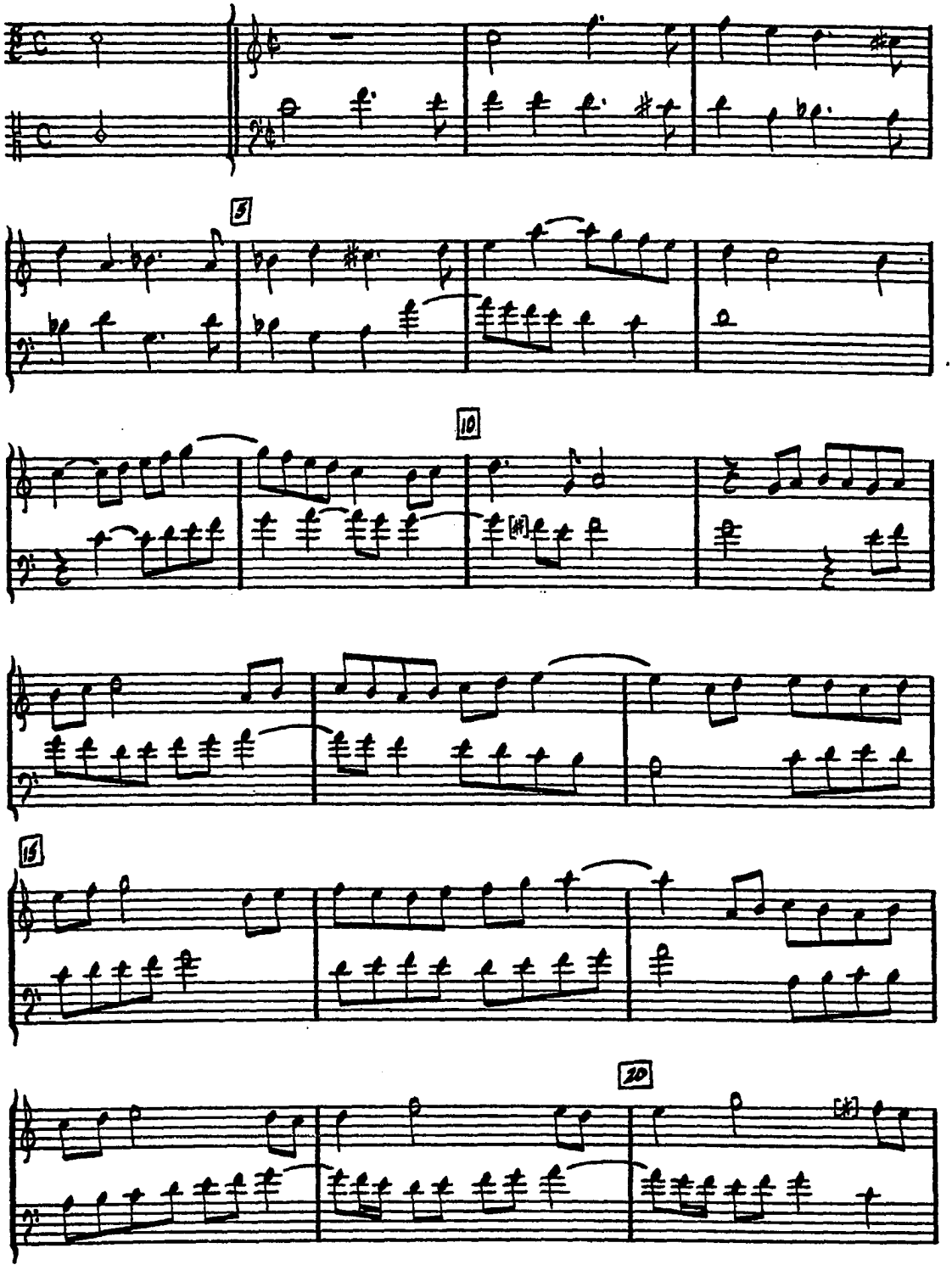
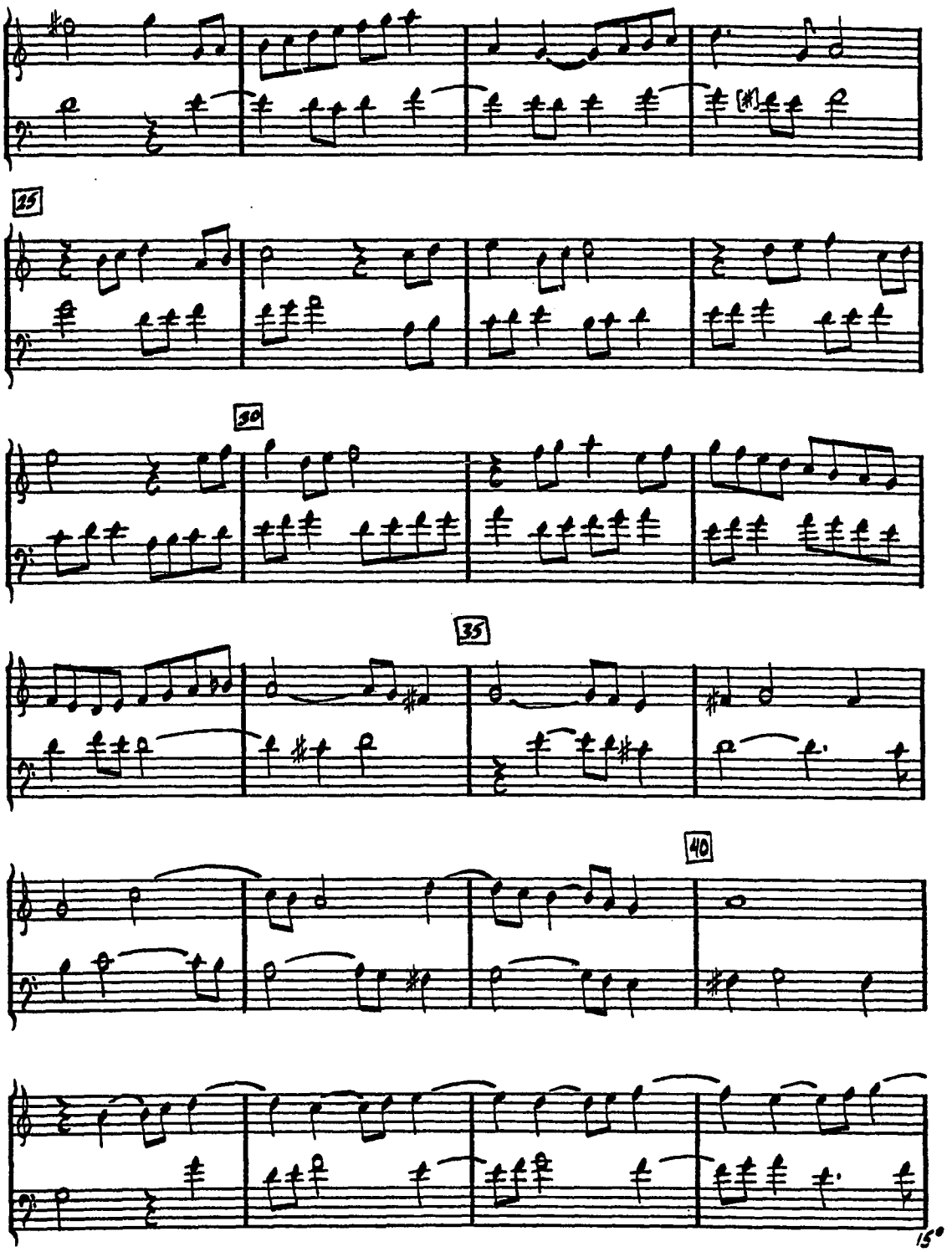
DUO QUINTO DECIMO

SINFONIA & CAPRICIO

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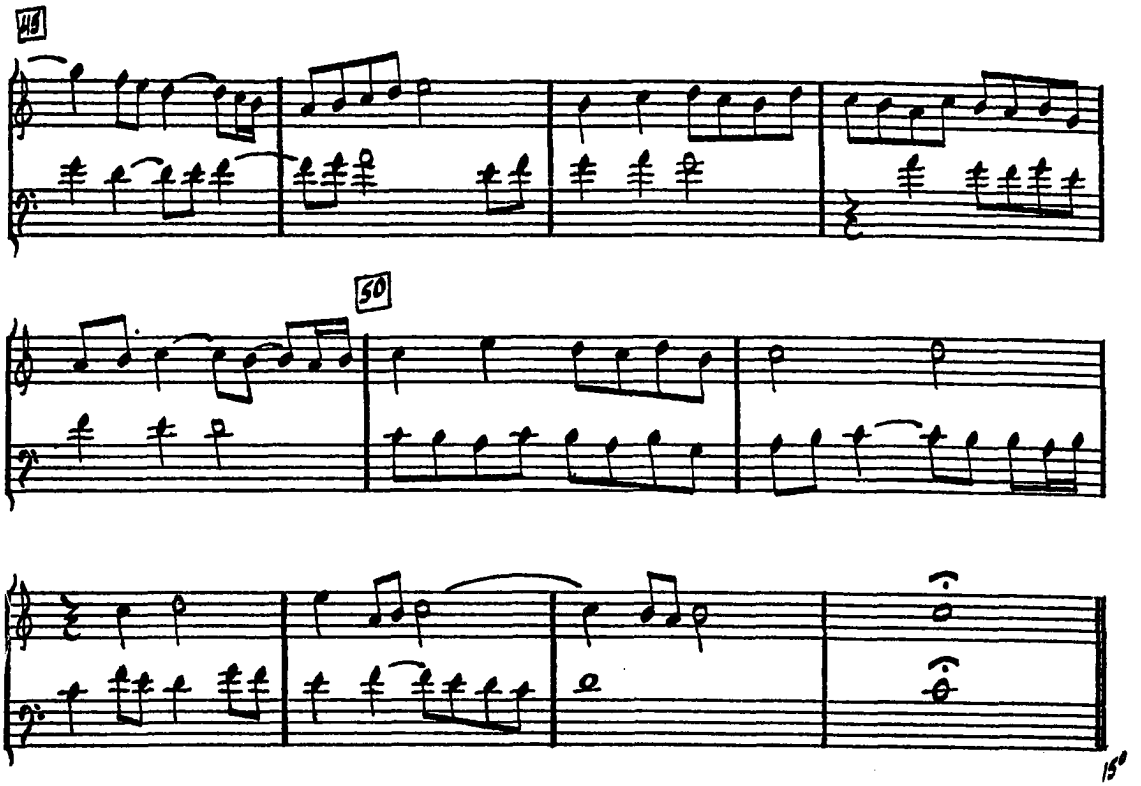
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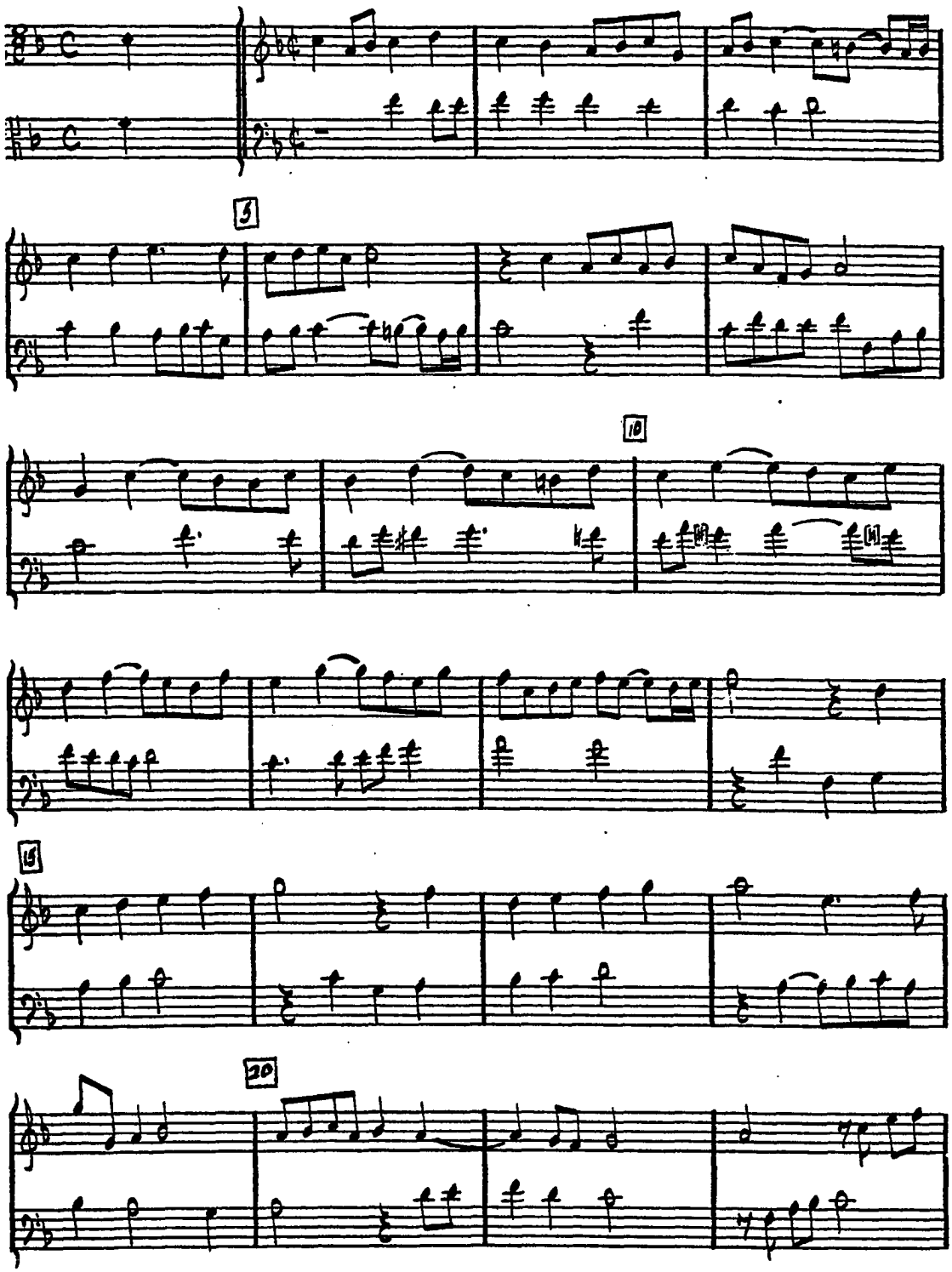
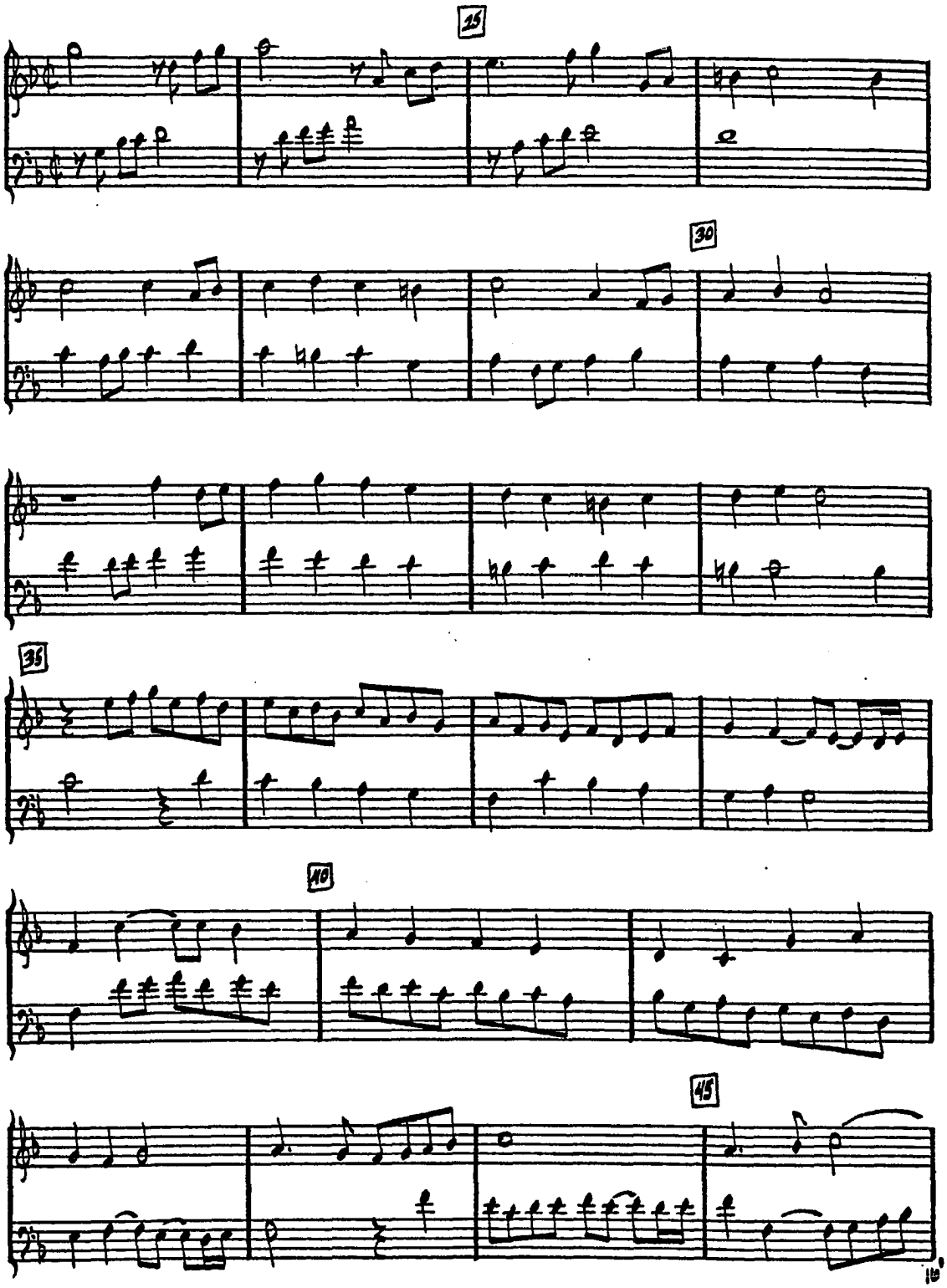
DUO SESTO DECIMO

RICERCAR & CAPRICIO

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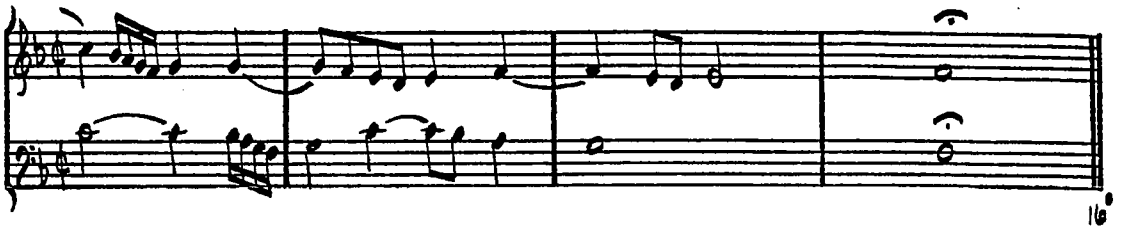
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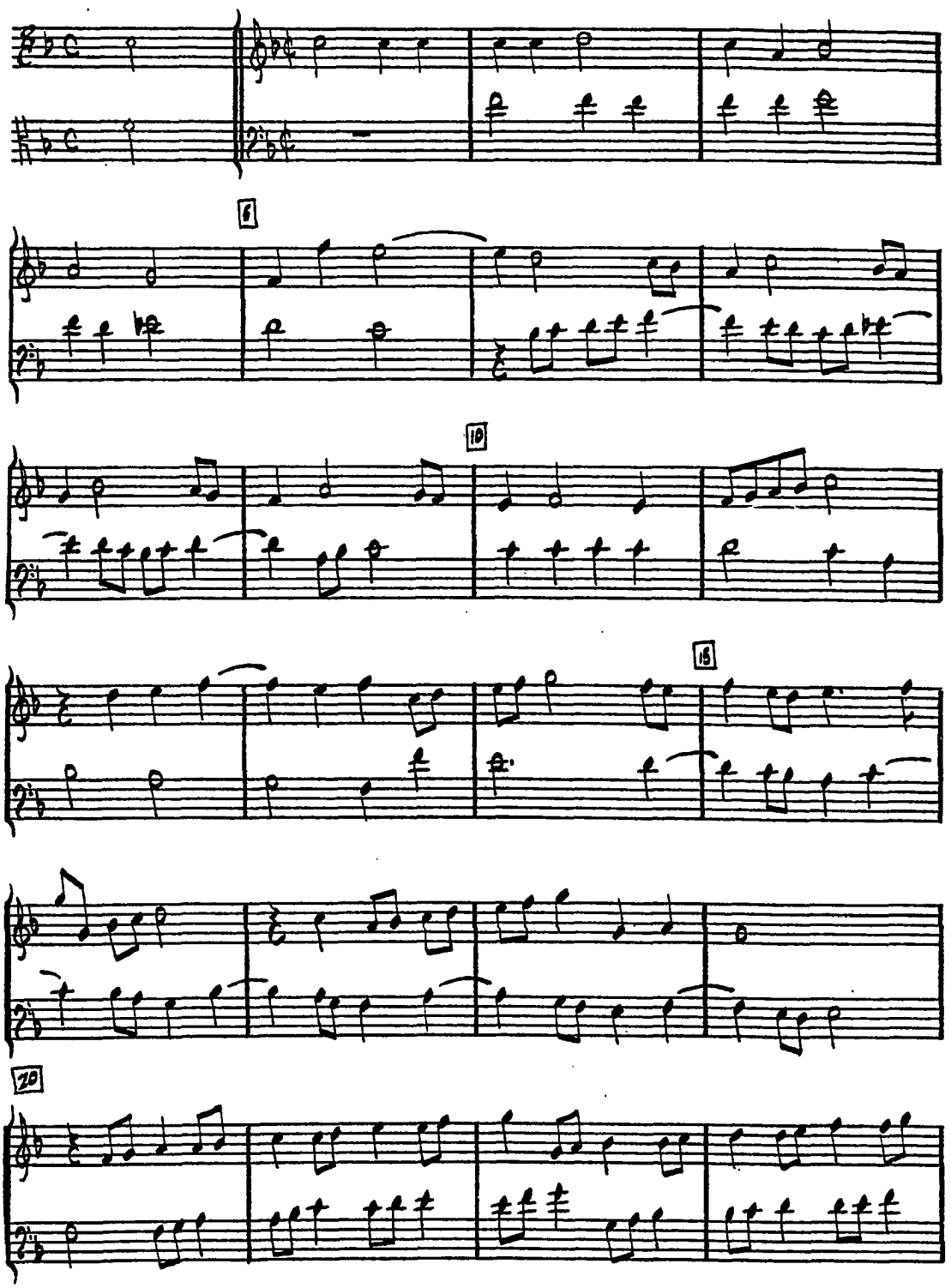
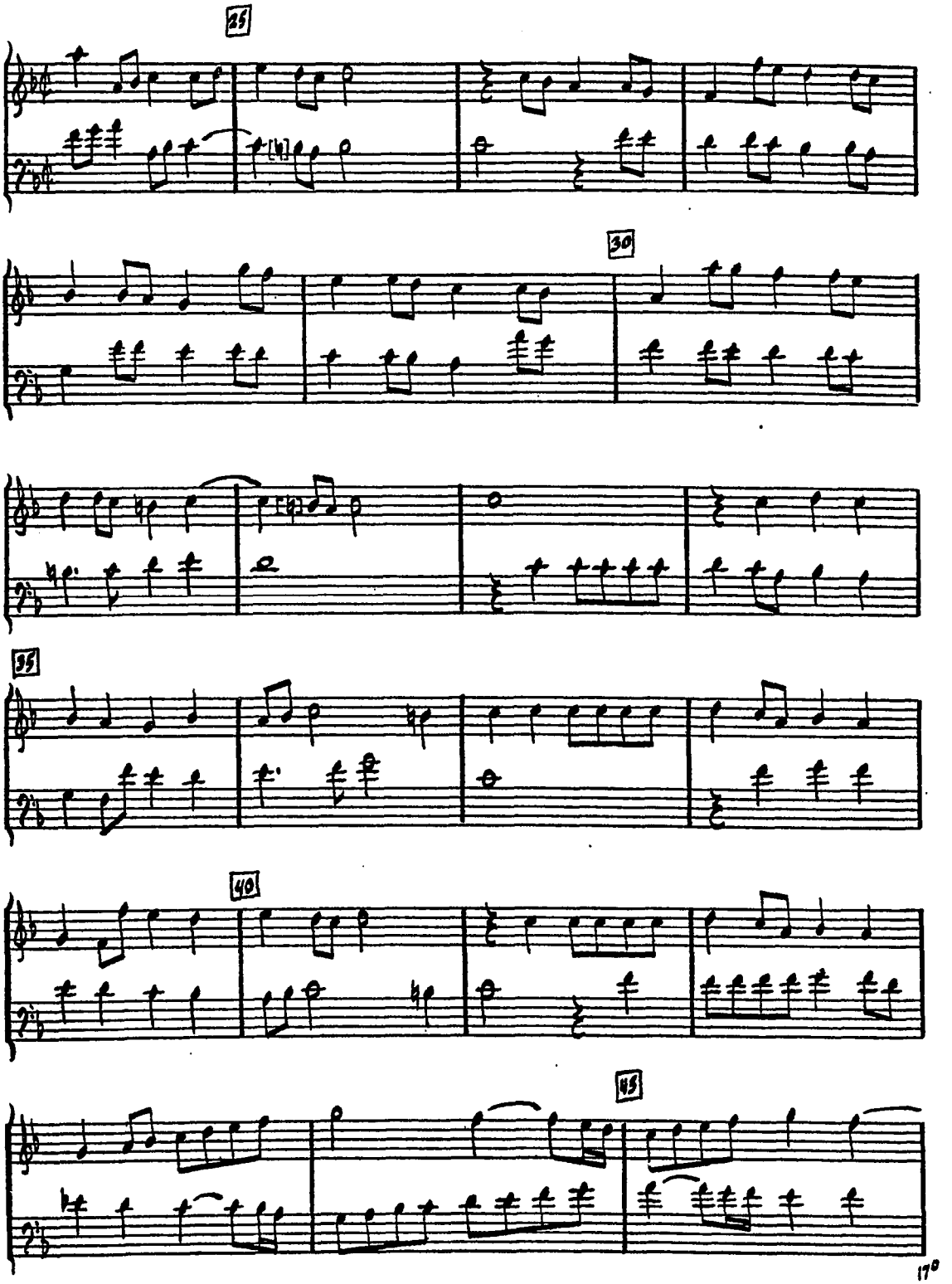
DUO DECIMO SETTIMO

FATTASIA & RICERCAR

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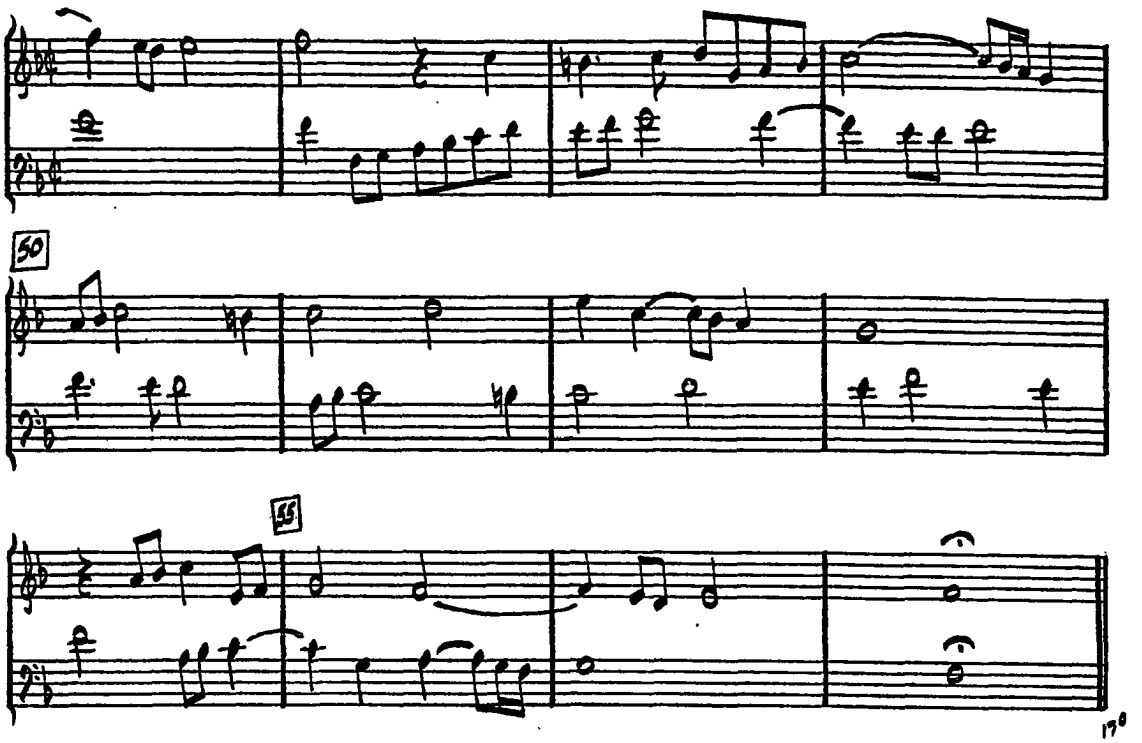
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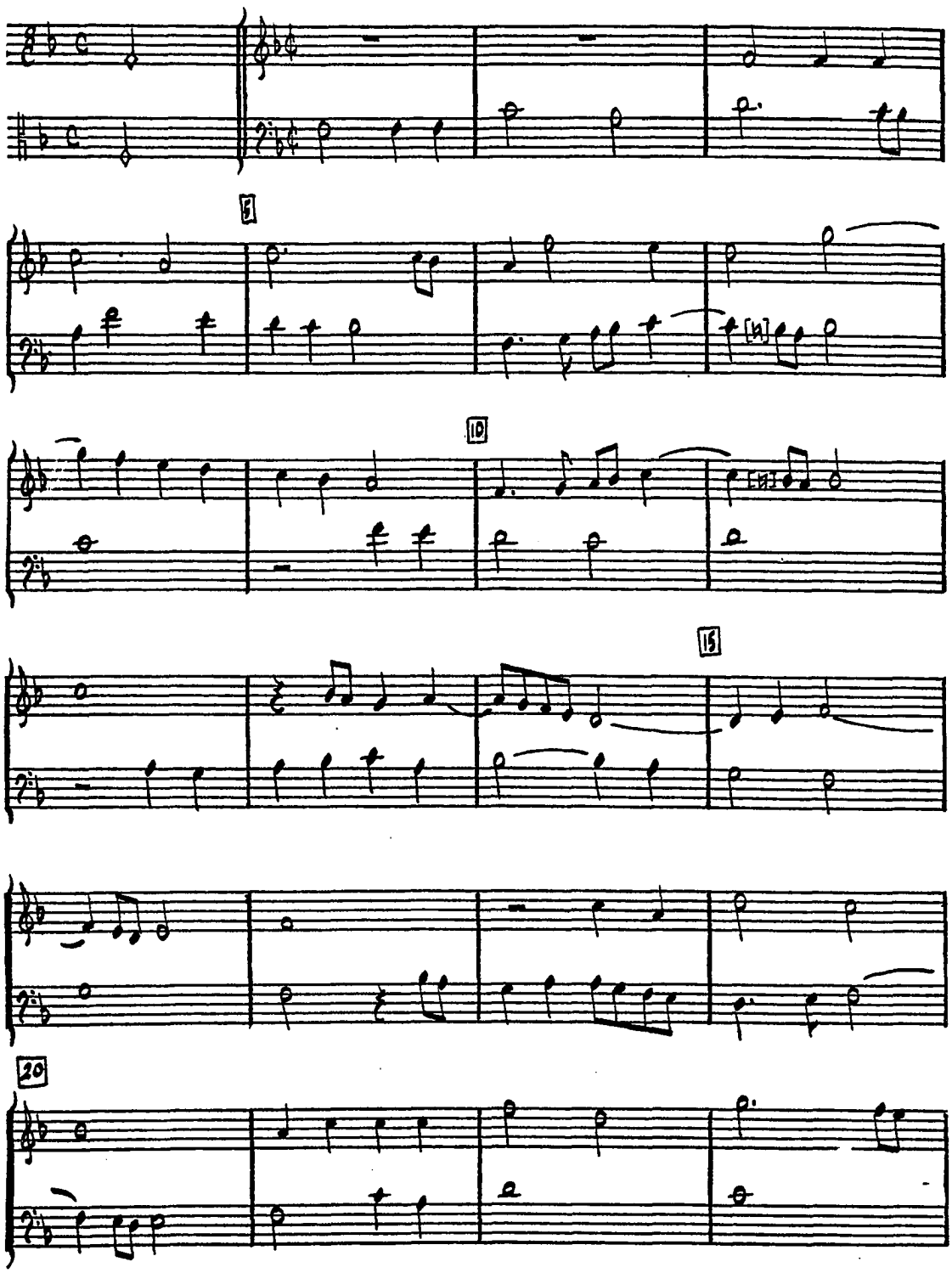
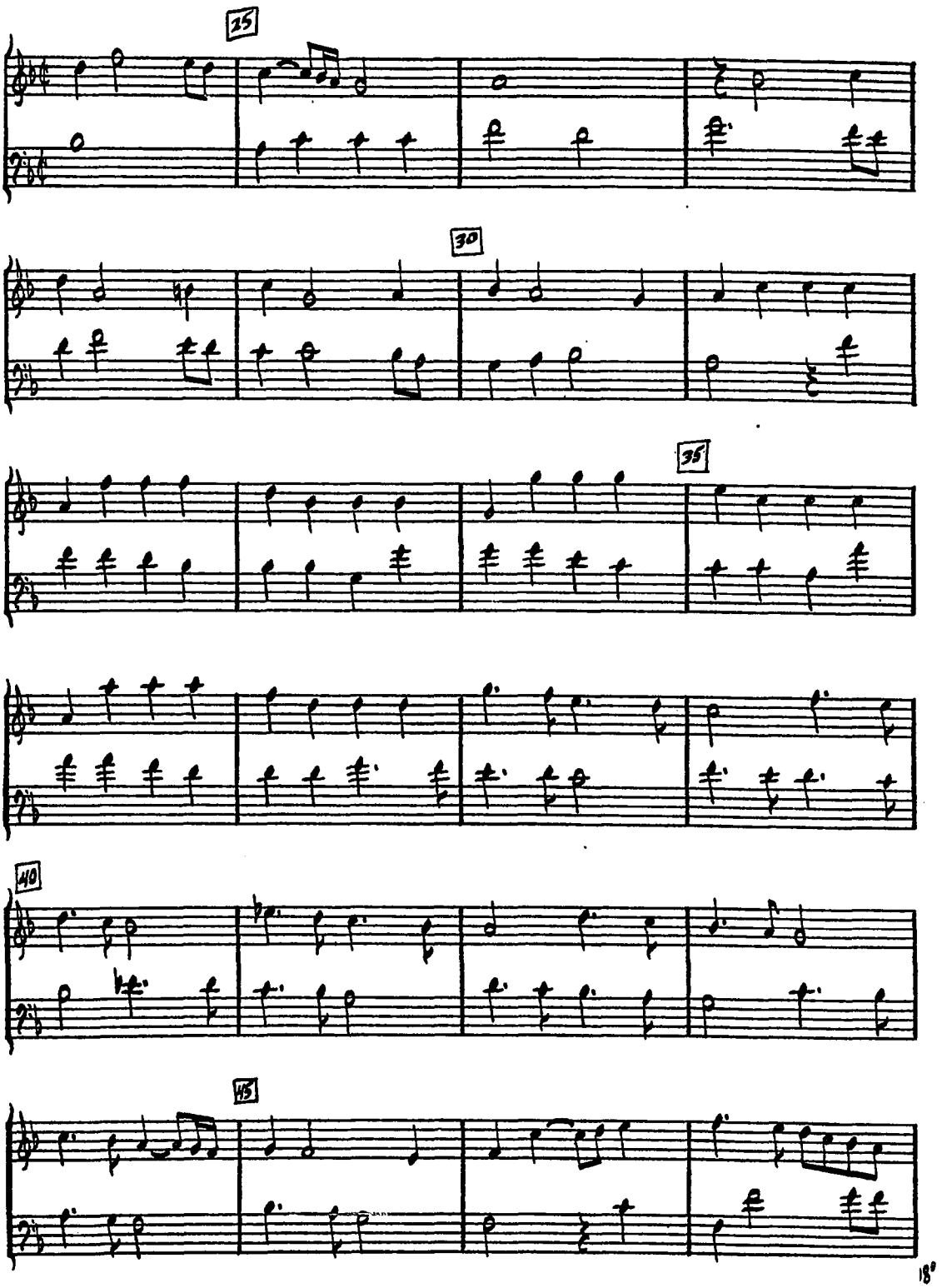
DUO DECIMO OTTAVO

RICERCAR & SCHERZO

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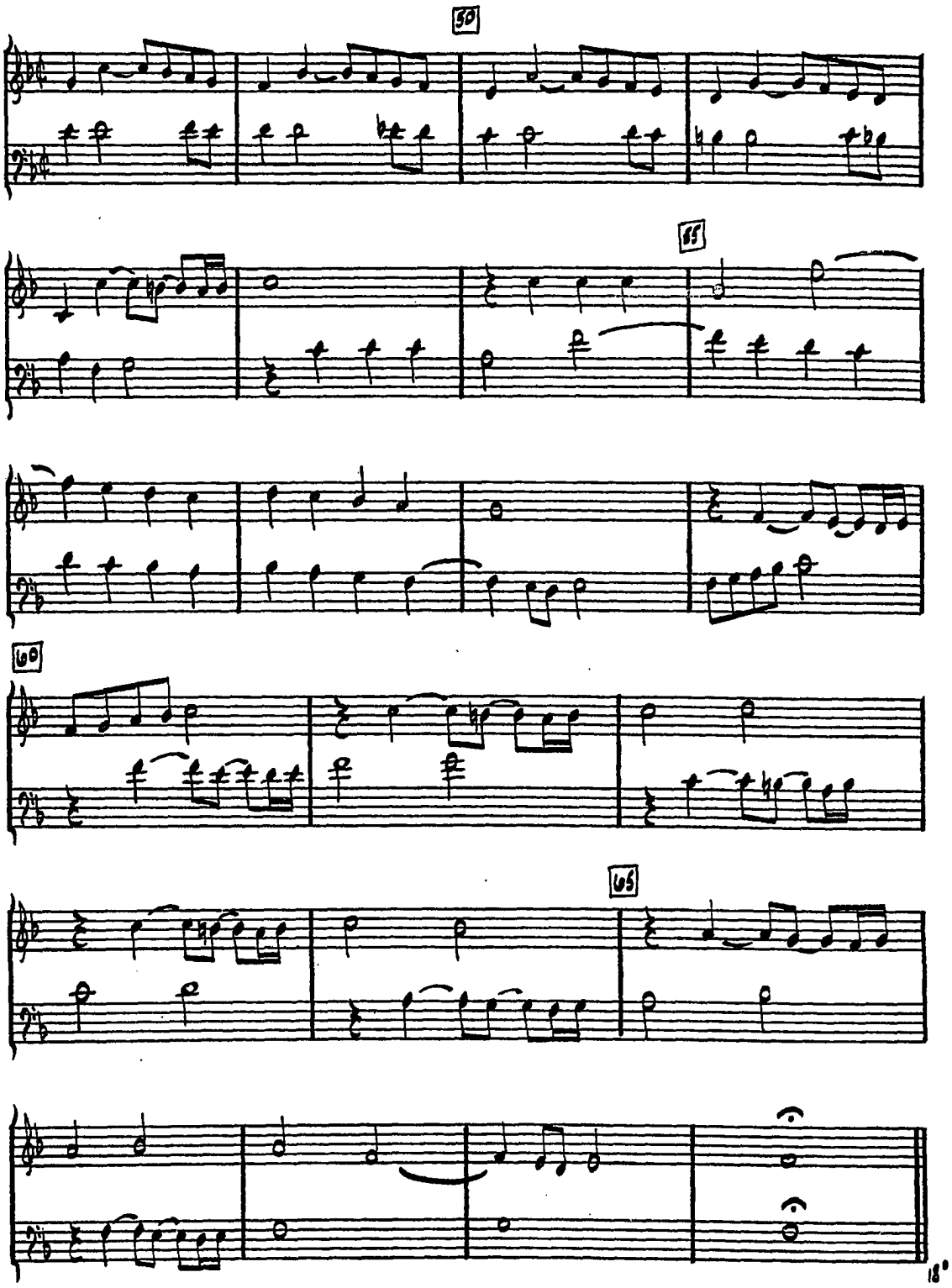
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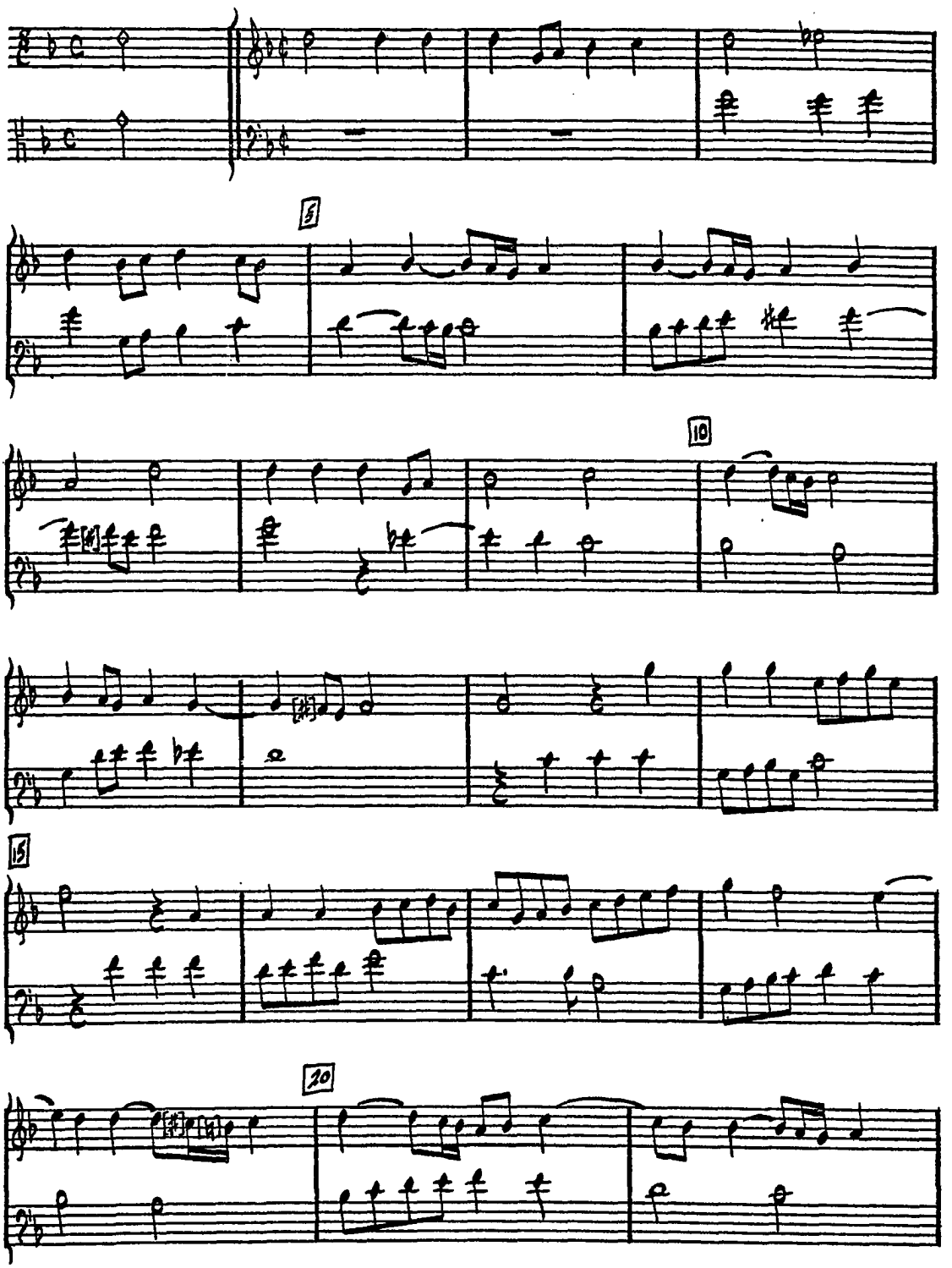
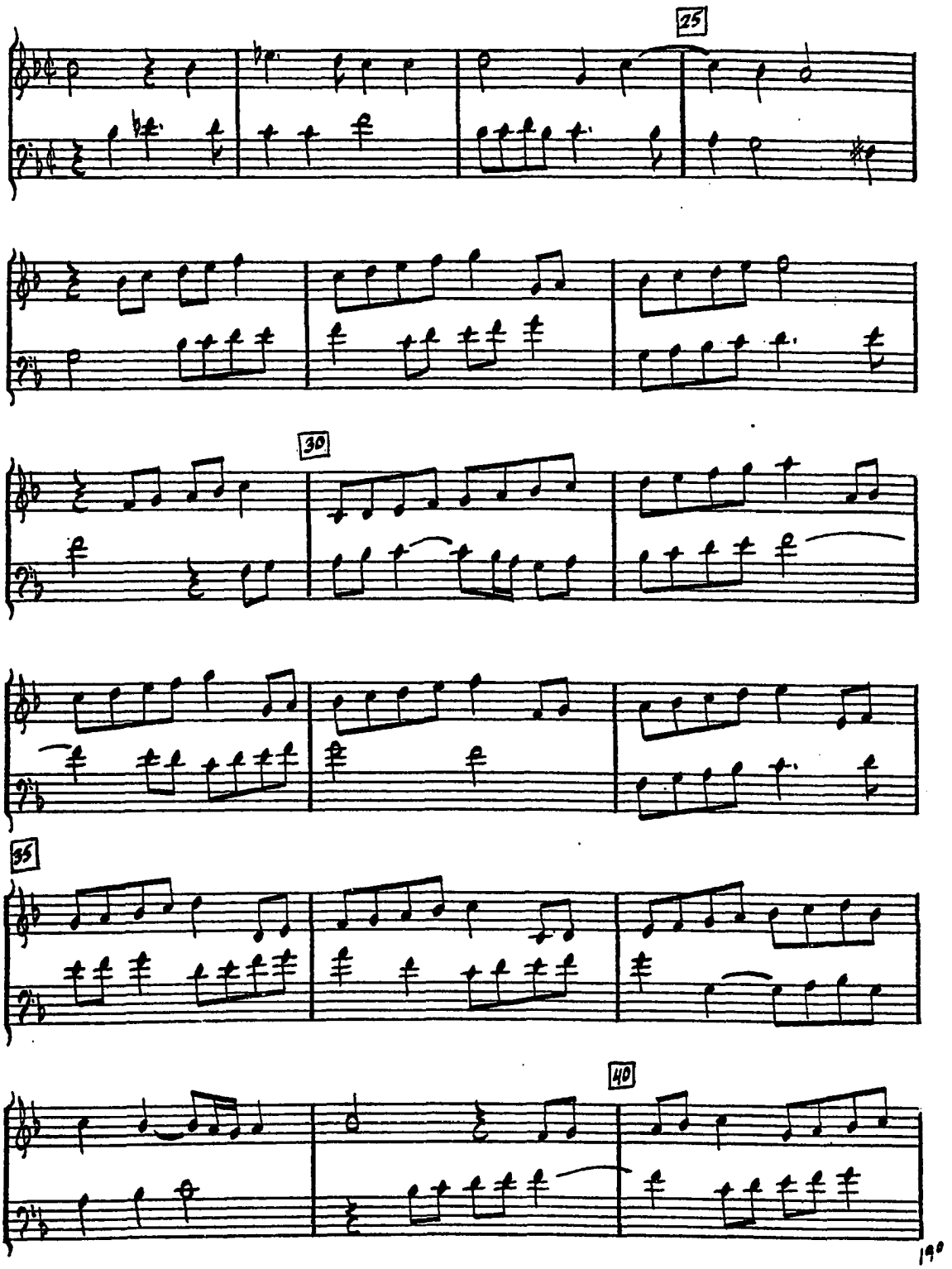
DUO DECIMO NONO

RICERCAR

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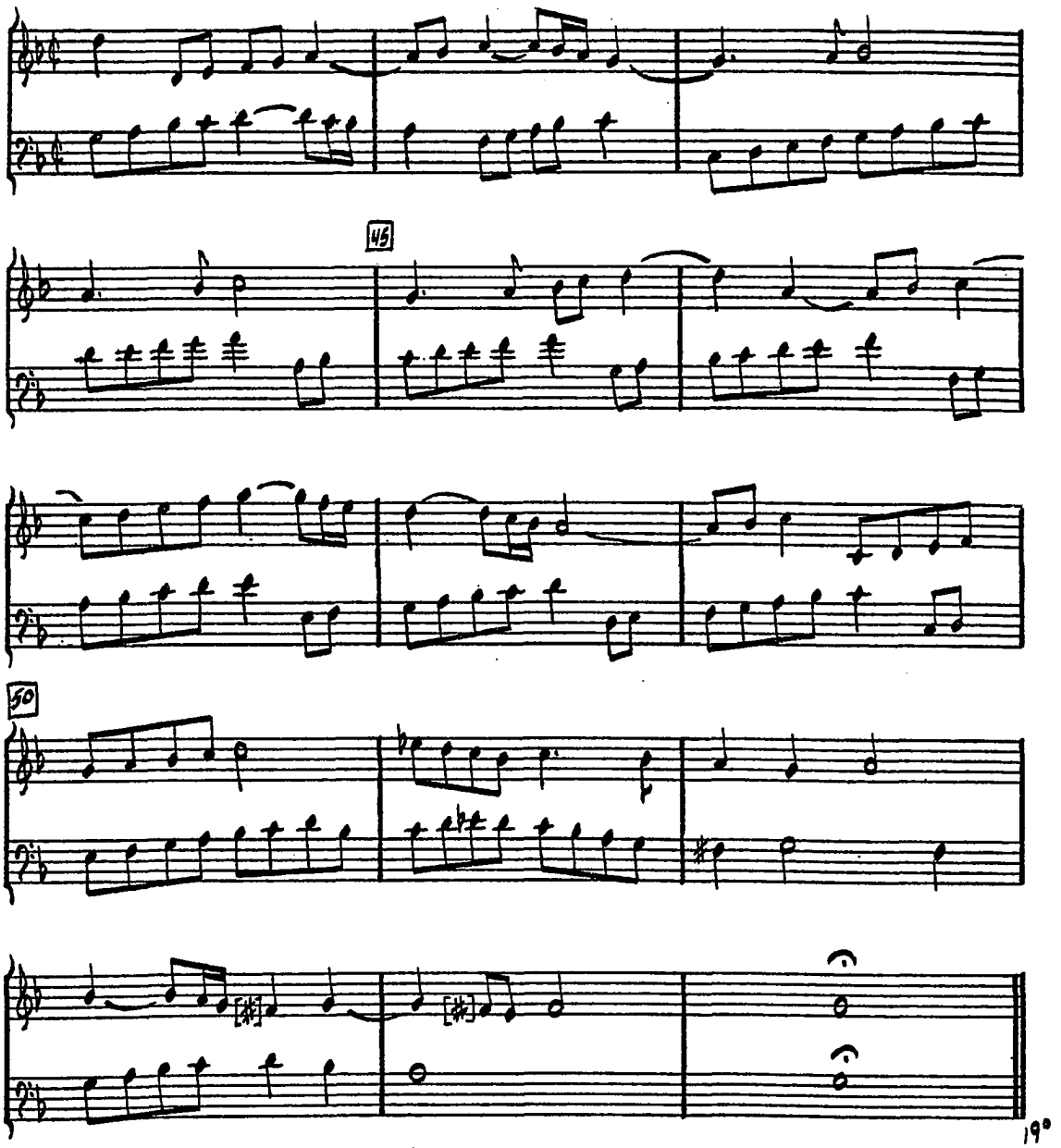
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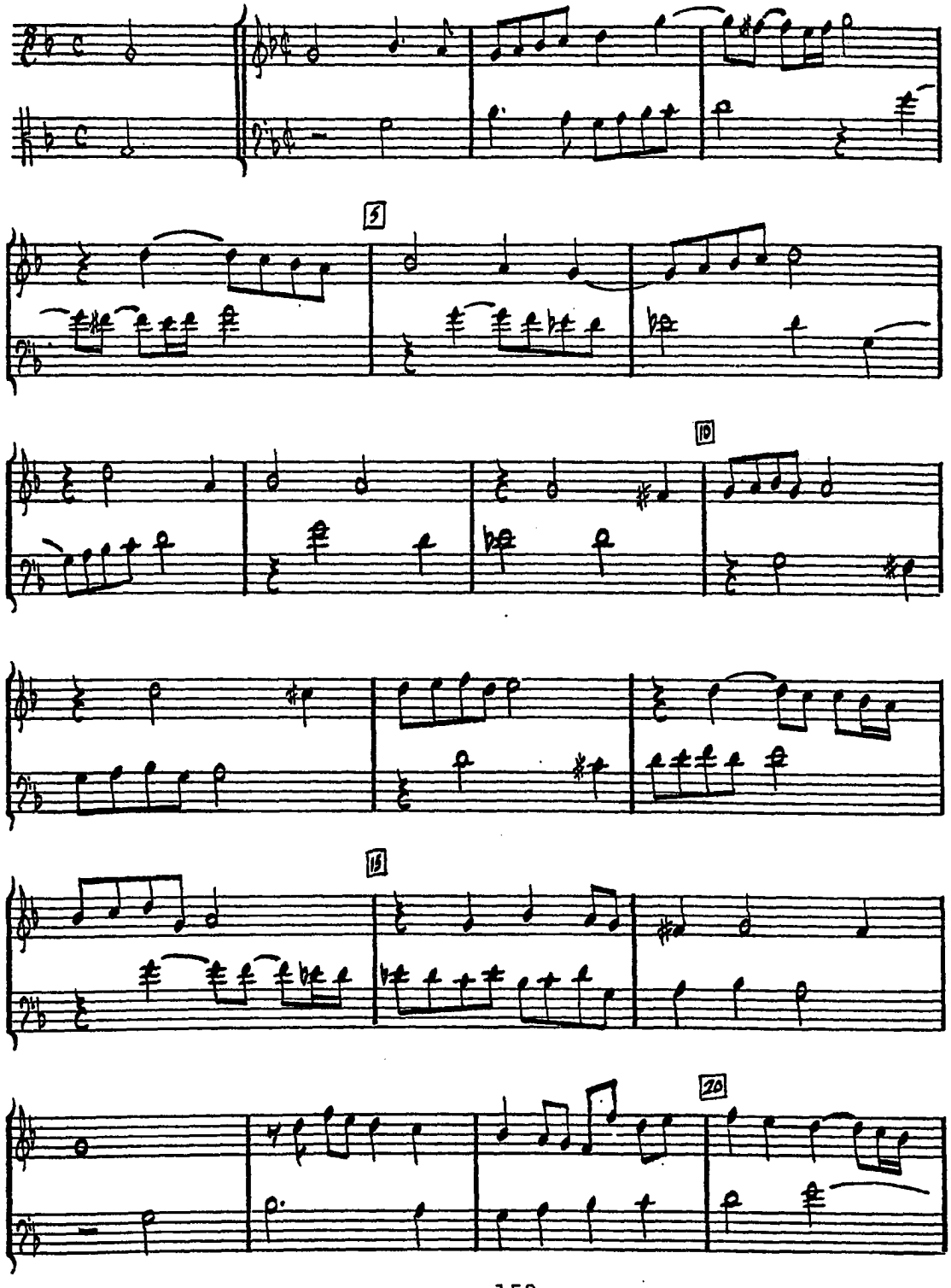
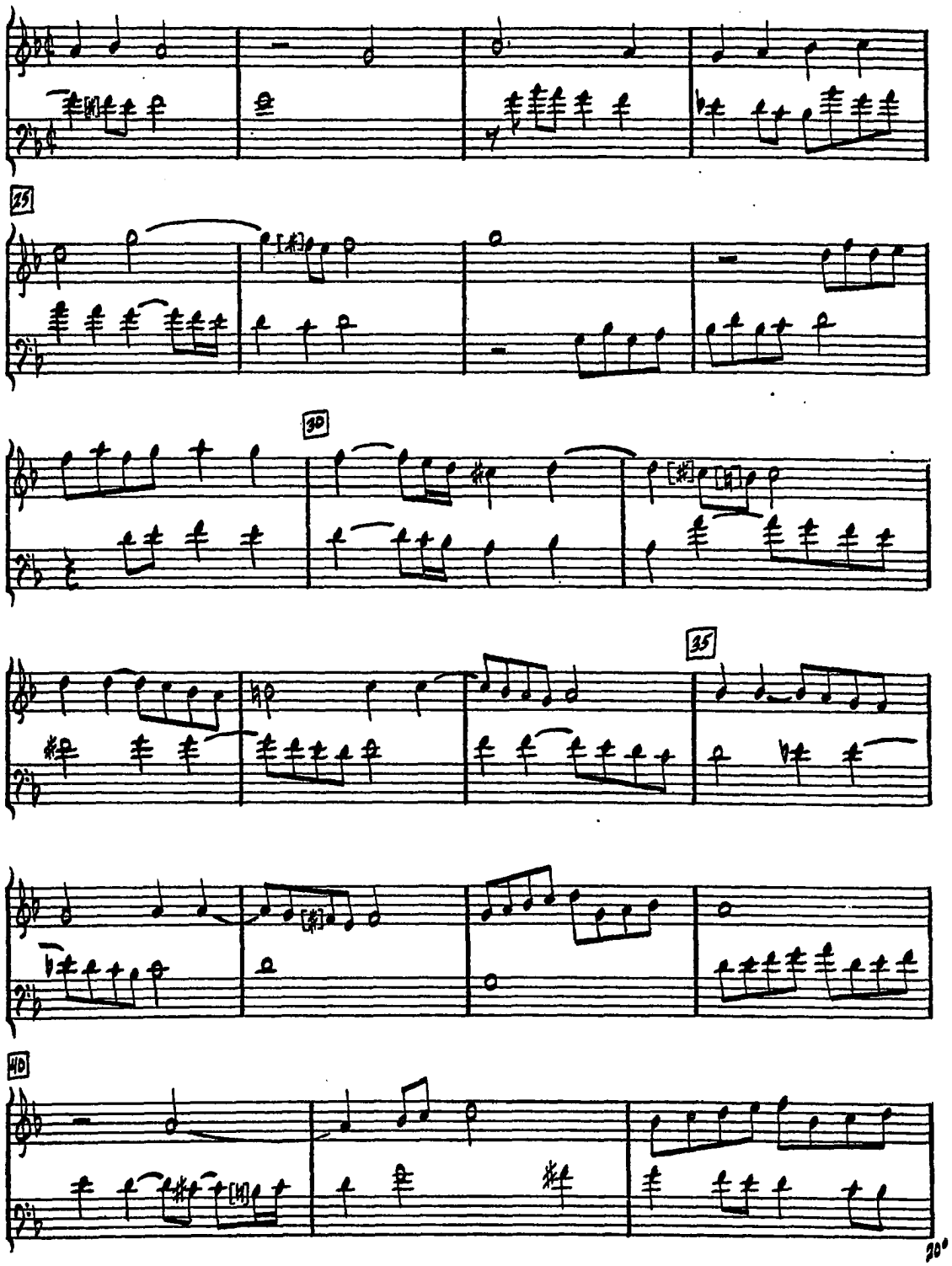
DUO VIGESIMO

RICERCAR, SINFONIA & SCHERZO

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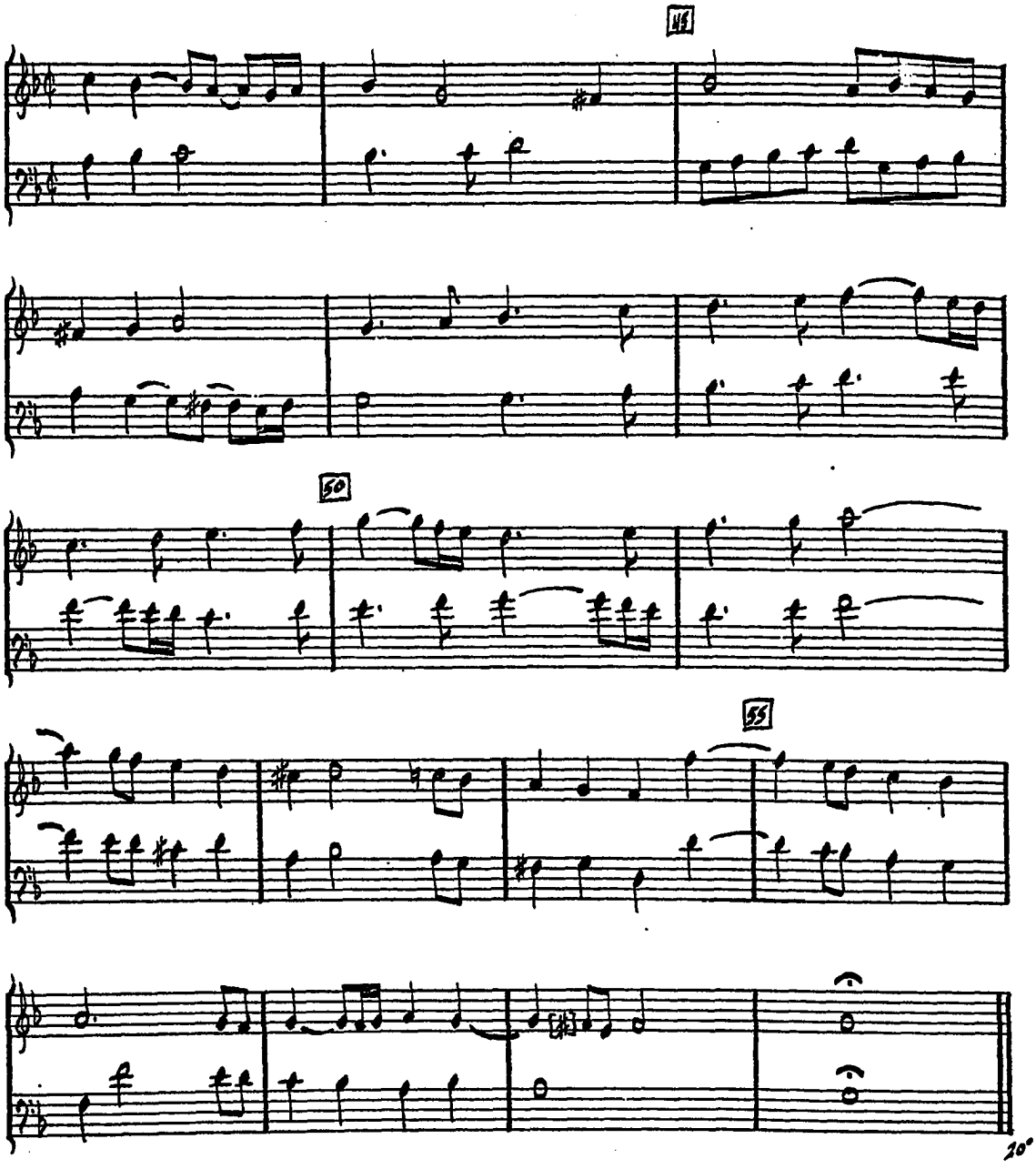
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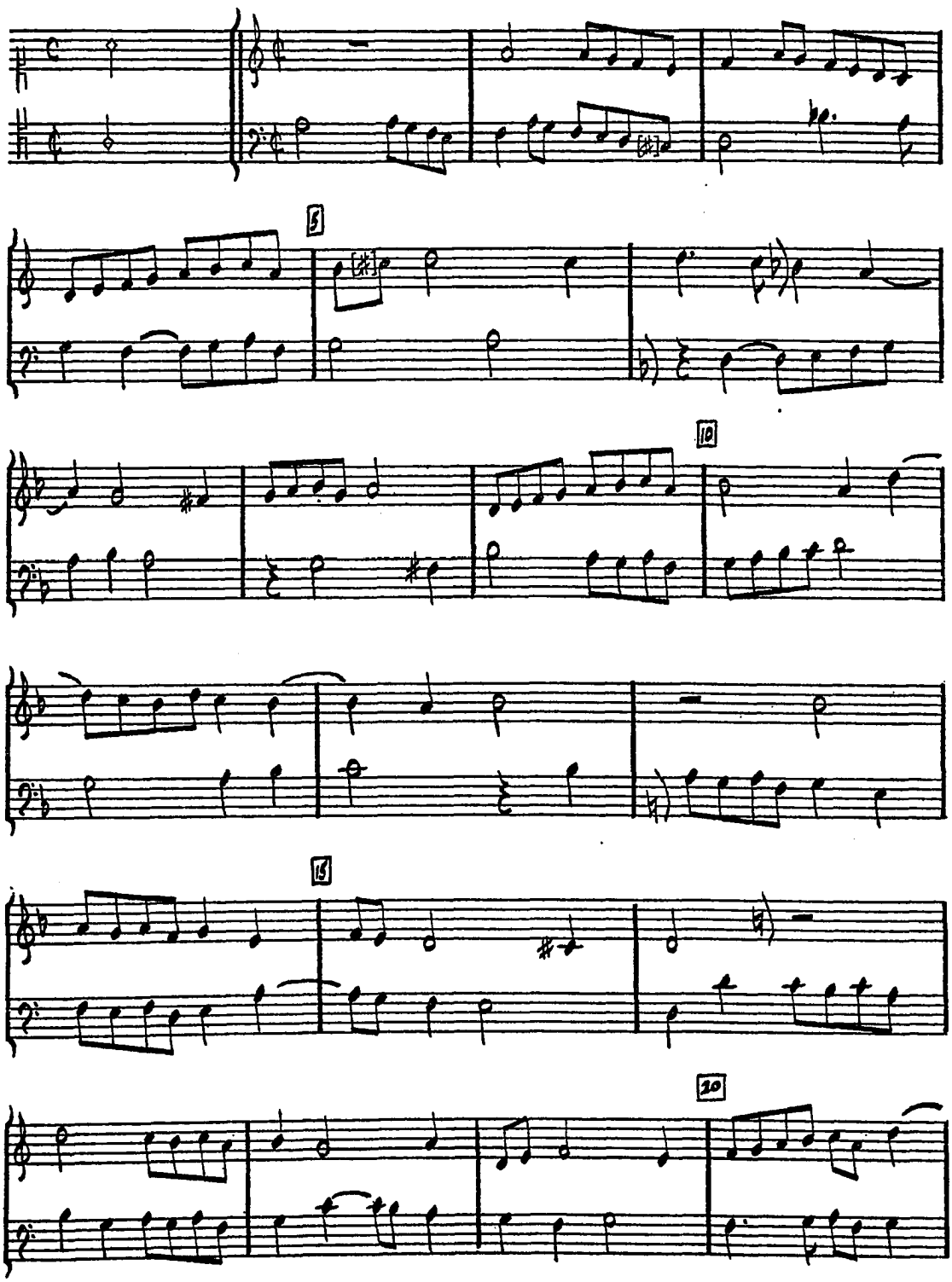
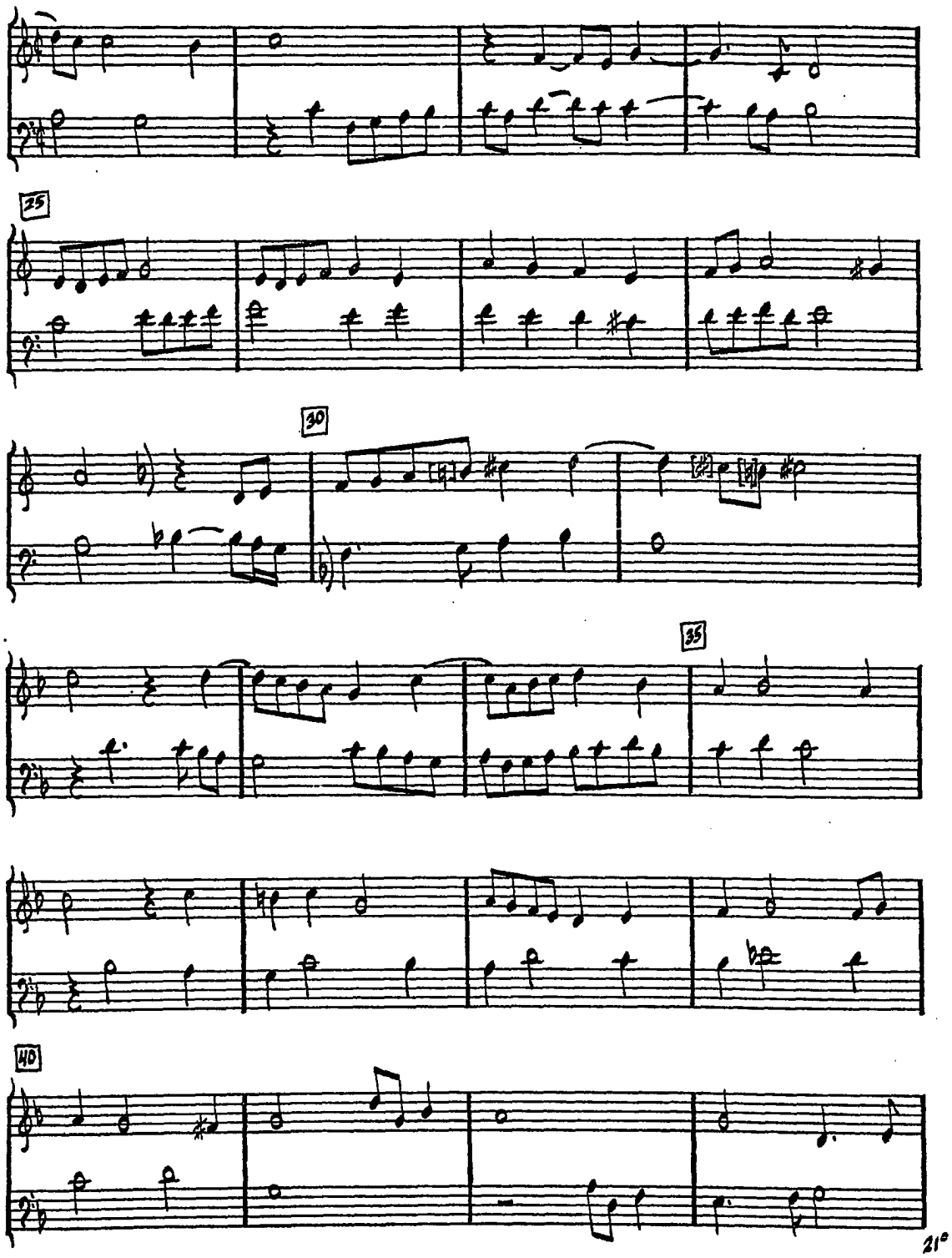
DUO VIGESIMO PRIMO

MESCOLANZA

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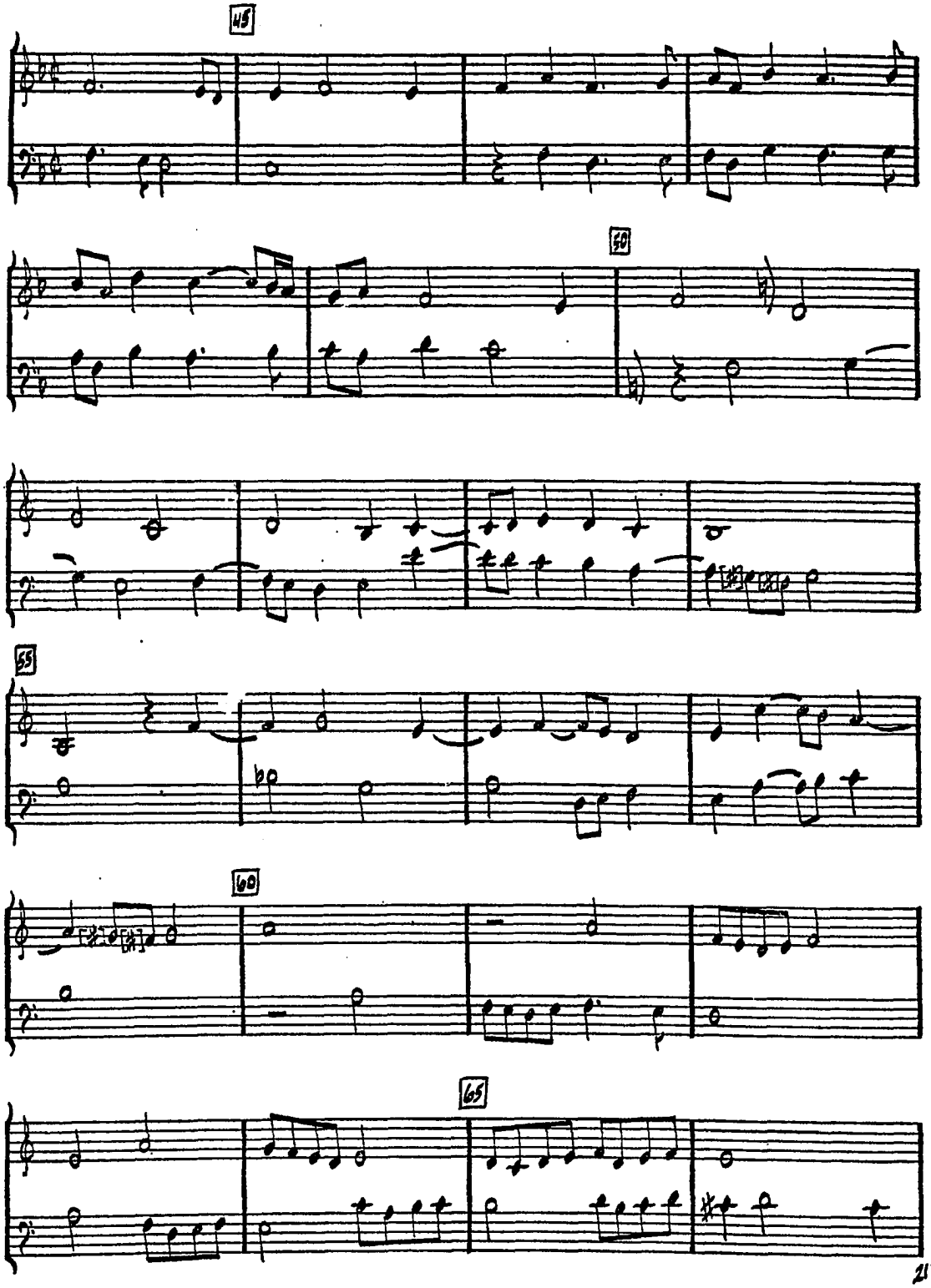
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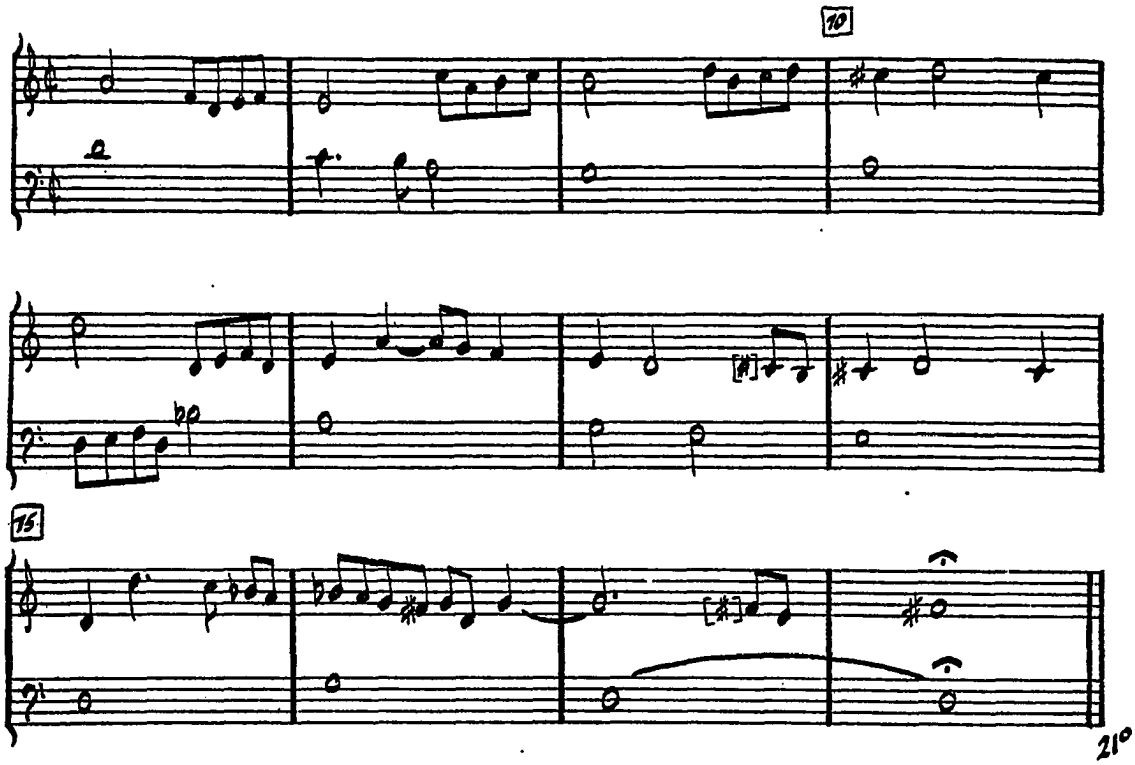
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